

WILD, UNSPOKEN

Marcelle Harlow

David Walters

$\text{♩} = 50$ *Intimate & Brave* *pp* *p*

Soprano
we don't have to say an - y-thing

Alto
pp *p*
we don't have to say an - y-thing

Tenor
pp *p*
we don't have to say an - y-thing

Bass
pp *p*
we don't have to say an - y-thing

Tanpura
mp
we don't have to say an - y-thing

6 *pp* *mp*

S
the un - spo - ken beau - ty in the pres - ence of our

A
pp *mp*
the un - spo - ken beau - ty in the pres - ence of our

T
pp *mp*
the un - spo - ken beau - ty in the pres - ence of our

B
pp *mp*
the un - spo - ken beau - ty of

Tan.
mp

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11 *pp* **A** *p* *mp*

S fall - en walls and our ab - i - li - ty to be

A fall - en walls* and our ab - i - li - ty to be

T fall - en walls* and our ab - i - li - ty to be

B fall - en walls and our ab - i - li - ty to be

Tan. our fall - en walls and our ab - i - li - ty to be

16 *mf* *mp*

S free and fear - less is e - nough to change it all

A free and fear - less is e - nough to change it all

T free and fear - less is e - nough to change it all

B free and fear - less is e - nough to change it all change it

Tan. free and fear - less is e - nough to change it

T *pp* *cresc.*

*Though the word is "walls," the altos are not to pronounce the 'lls.' Stay on 'ah.'

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21

p $\text{♩} = 185$ $\text{♩} = 50$ *mp*

S change it all to change it all

A an un-con-tro-la-ble vol-ca-no ah

T all ah

B all ah

Tan.

T

B $\text{♩} = 185$

p

S chest

A an un-con-tro-la-ble vol-ca-no clai-ming the land of your chest

T chest

B chest

T chest

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27

S *mp*
heart fire

A *mp*
be - tween your breaths an ex - plo - ding heart an - xious but ri - sing with heat and fire

T *mp*
heart fire

B *mp*
heart fire

T

29

S
vol - ca - no chest

A
vol - ca - no chest

T *mf*
an un - con - tro - la - ble vol - ca - no clai - ming the land of your chest

B
vol - ca - no chest

T *mp*

31

S an ex - plo - ding heart heat and fire

A an ex - plo - ding heart heat and fire

T be - tween your breasts an ex - plo - ding heart an - xious but ri - sing with heat and fire

B an ex - plo - ding heart heat and fire

T

C *cresc.*
mf *cresc.*

S It's so fierce in - side you but it's so a - live in - side you it's so ram - pant with rap -

A *mf* *cresc.* it's so fierce in - side you but it's so a - live in - side you it's so ram - pant with rap -

T *cresc.* it's so fierce in - side you but it's so a - live in - side you it's so ram - pant with rap -

B *mf* *cresc.* it's so fierce in - side you but it's so a - live in - side you it's so ram - pant with rap -

T *mf*

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40

S
an - xious but ri - sing with heat and fire heat and fire heat and fire

A
an - xious but ri - sing with heat and fire heat and fire heat and fire

T
an - xious but ri - sing with heat and fire, heat and fire, heat and fire

B
an - xious but ri - sing with heat and fire heat and fire heat and fire

T

ff

D $\text{♩} = 50$

S
the di - vine warmth of pas - sion it

A
it is di - vine warmth of pas - sion it

T
it is di - vine warmth of pas - sion it

B
the di - vine warmth of pas - sion it

Tan.

T

f *dim.* *f* *dim.* *f* *dim.* *f* *dim.*

f *p* *mf* *pp*

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48

S
is the wild beau - ty in the pres - ence of our fall - en walls *p*

A
is the wild beau - ty in the pres - ence of our fall - en wa(II)s* *p*

T
is the wild beau - ty in the pres - ence of our fall-en walls *p*

B
is the wild beau - ty of our fall-en walls *p*

Tan.
p

T
p

53

S
♩ = 185

A

T

B

Tan.

T

mp *cresc.*

E ♩ = 50

S
and our ab - i - li - ty to be free and fear - less

A
and our ab - i - li - ty to be free and fear - less
ab - i - li - ty

T
and our ab - i - li - ty to be free and fear - less

B
and our ab - i - li - ty to be free and fear - less

Tan.
8

T
8
fff >

Note: The music in measure 56 should be done out-of-time with the timpani.

The timpanist should vamp (repeat as desired) with moderate *ad lib* on measures 54 & 55 until the chorus has reached the fermata in measure 56. Then they play the final roll into measure 57. The repetitions should not be truncated in order to line up.

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59

S is e - nough *mp* *dim.*
 is e - nough to change it all

A is e - nough *mp* *dim.*
 is e - nough to change it all

T is e - nough *mp* *dim.*
 is e - nough to change it all change it all to

B is e - nough *mp* *dim.*
 is e - nough to change it all

Tan.

64

S change it all with - in you *p*

A change it all with - in you oo

T change it all with - in you oo

B change it all with - in you oo

Tan.

T

mp

67

Soprano (S): *niente*

Alto (A): *niente*

Tenor (T): *niente*

Bass (B): *niente*

Treble Clef (T):

"PEOPLE ARE BEAUTIFUL." -JACK CHAN