

Talk It Up

Piano Vocal Reduction

Music & Lyrics: Sammy Rae
Arr: James Quinlan

BRIGHT SHUFFLE ♩=115
C/D

Musical notation for measures 1-3. Treble clef, key of D major (F#), 12/8 time. Measure 1 starts with a piano (mp) dynamic. Measure 3 ends with a forte (ff) dynamic and a boxed 'IN' with a G chord symbol above it.

Musical notation for measures 4-6. Measure 4 starts with a 4-measure rest. Chord symbols E_m and G are indicated above the staff.

Musical notation for measures 7-9. Measure 7 starts with an 8-measure rest. Chord symbol E_m is indicated above the staff.

Musical notation for measures 10-12. Measure 10 starts with a 11-measure rest and a boxed 'V' (Vocal entry). Lyrics: SMOKE-Y WALLS, DUST-Y HALLS NO-ONE CALLS AND ALL THE WIN-DOW PLANTS ARE DY-ING. Chord symbols G, G^{MAJ7}, and E_m are indicated above the staff. The piano part has a mezzo-forte (mf) dynamic.

Musical score for measures 14-16. The melody is in treble clef with a key signature of one sharp (F#). The lyrics are: SHE TALK IT UP HALF EMP-TY CUP HALF HEART-ED LOVE HALF OF THE. Chords G and Gmaj7 are indicated above the piano accompaniment.

PRCH

Musical score for measures 17-19. The melody is in treble clef with a key signature of one sharp (F#). The lyrics are: TIME HALF-WAY THROUGH CRY-ING BUT SHE DON'T LIVE HERE BY HER SELF SLEEP-ING. Chords E_m and C⁶ are indicated above the piano accompaniment.

Musical score for measures 20-22. The melody is in treble clef with a key signature of one sharp (F#). The lyrics are: IN THE BED SHE'S MADE READ-ING BOOKS AB OUT SELF HELP WORK-ING LATE ON SAT-UR - DAYS 'LESS SHE'S. Chord A⁹ is indicated above the piano accompaniment.

V

Musical score for measures 23-25. The melody is in treble clef with a key signature of one sharp (F#). The lyrics are: GOT SOME - THING AT STAKE.. FOR HEA-VENS SAKE KEEP HIM A-WAKE. Chords C^{m6} and G are indicated above the piano accompaniment.

26

3

MAKE NO MIS-TAKE HE'LL BREAK DOWN DAI-LY WITH NO WAR-NING

G^{MAJ7} *E*_m

4 4 4 4

29

TWEN-TY YEARS OLD DO AS YOU'RE TOLD GET BOUGHT AND SOLD IT'S COLD THIS EAR-LY IN THE MOR NING

G *G*^{MAJ7} *E*_m

32

S **PRCH**

AND HES LI-VING ON TENTH STREET GET-TING HOME RIGHT A - ROUND DAWN EV-'RY
DID THE BEST I COULD I GOT TAK - EN DOWN A - GAIN I GOT

*C*⁶

35

NIGHT OF EV'RY WEEK HE'S PROVING EV'RY BO DY WRONG ANY DAY__ NOW IT WON'T BE LONG SEE LIST EN I SAY
FI-RE IN MY BLOOD I GOT SUGAR ON MY SKIN I GOT__ NO WHERE TO BE GIN SO

A⁹ *A^{m9}* *C^{m6}*

39 **CH**

DON'T YA STOP IT NOW_ COME ON_ GIVE 'EM ALL WHAT THEY CAME HERE FOR NEV ER BEEN DONE THE SAME BE - FORE

G *D^m/G* *C*

mp *fp* *fp*

42 **TO CODA**

TALK IT UP TILL YOUR FACE GETS SORE DON'T YA STOP IT NOW COME ON_ HALF A MILE AND WE'LL SEE THE SHORE

C^{m6} *G* *D^m/G*

fp *fp* *fp*

45

CAP-TAIN HOW CAN YOU BE SO SURE TALK-IN' UP WHAT I CAME HERE FOR

C C^{m6}

fp *ff*

47 IN G

PED. PED. PED.

C⁶

50

V

I'VE BEEN HOLD-IN MY OWN MY RAG AND BONE LOCK UP A LONE I DON'T FOR-

C/D G G^{MAJ7}

mf *mf*

53

GET TO DOU-BLE CHECK IT NO NO NO NO NO NO AND I LEARN TO RE-LY ON ME AND I

E_m G

56

STRAIGHT-EN MY TIE LACE MY OWN BOOTS ZIP MY OWN JACK ET BE-CAUSE I

Gmaj7 E_m

59 CODA

CAP-TAIN HOW CAN YOU BE SO SURE TALK-IN' UP WHAT I CAME HERE FOR

C C_m⁶ G

ff

62

C⁶ C_m⁶

65

G C⁶

68

PrCH

7

SEE YA GET WHAT YA PUT IN SO YA CAN-NOT GET UP - SET IF YOU'RE JUST

Cm6 *C%*

p LITTLE SLOWER

PED.

71

DIPP ING YOUR FOOT IN BE CAUSE YA DON'T WAN NA GET WET AND YA AIN'T MADE IT BIG YET WAH

A9 *Am9* *Cm6*

IN TEMPO

PED.

75

CH

DON'T YA STOP IT GIVE EM ALL WHAT THEY CAME HERE FOR GOT-TA

G *Dm/G* *C*

mp *fp* *fp*

78

TALK IT UP TILL YOUR FACE GETS SORE DON'T YA STOP IT NOW. COME ON HALF A MILE AND WE'LL SEE THE SHORE

Cm6 *G* *Dm/G*

fp *fp* *fp*

81 CH

CAP TAIN HOW CAN YOU BE SO SURE? TALK IN' UP WHAT I'M DO ING IT ALL FOR DON'T YA STOP IT NOW__ COME ON!

84

GIVE 'EM ALL WHAT THEY CAME HERE FOR NEVER BEEN DONE THE SAME BEFORE TALK IT UP TILLYOUR FACE GETS SORE

87

DON'T YA STOP IT NOW__ COME ON HALF A MILE AND WE'LL SEE THE SHORE CAP TAIN HOW CAN YOU BE SO SURE?

90

TALK IT UP WHAT I CAME HERE FOR _____ DON'T YOU STOP IT NOW WHA _____ OH _____

Cm⁶ *G* *Dm/G*

93

NEVER BEEN DONE THE SAME TALK IT UP TILL YOUR FACE GETS SORE DON'T YA STOP IT NOW _____ COME ON _____

C *Cm⁶* *G*

96

HALF A MILE AND WE'LL SEE THE SHORE CAPTAIN HOW CAN WE BE SO SURE? TALK IT UP WHAT I CAME HERE FOR

Dm/G *C* *Cm⁶*