

Talk It Up

Sammy Rae

Shuffle ♩ = 108

A

Alto 1

Alto 2

Tenor 1

Tenor 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Voice

Guitar

Piano

Bass Guitar

Drums

C/D

Clean electric

pp cresc.

f

C/D

G

pp cresc.

f

C/D

G

pp cresc.

f

Shuffle ♩ = 108

Loose hats

pp cresc.

f

2

3

4

V.S.

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Voice

Gtr.

Pno.

Bass

Dr.

Em

G

4

5 6 7 8

Verse

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Voice

Gr.

Pno.

Bass

Dr.

Em

G

Gmaj7

mp

8^{Fill}

Verse

Smo-ky walls dus-ty halls no one calls and all the

9 10 11 12

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Voice

Em-dow plants are dy-ing G She'd talk it up half emp-ty cup Gmaj7 half hear-ter love half of the

Gtr.

Pno.

Em Gmaj7

Bass

Em G Gmaj7

Dr.

4

13 14 15 16

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Voice

Em half-way through cry-ing She don't live here by her - self Slee-ping in the bed she's made Rea-ding

Gr.

Pno.

Em C

Bass

Em C

Dr.

8

17 18 19 20

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Voice

books a-bout self help Wor-king late on Sa-tur - days Less she's got some-thing at stake

Gtr.

Pno.

Bass

Dr.

21 22 23 24

Verse 2

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Voice

For hea-ven's sake keep him a-wake **Gmaj7** make no mis-take He breakdown **Em** - ly with no war-ning

Gr.

mp

Pno.

mp **G** **Gmaj7** **Em**

Bass

mp **G** **Gmaj7** **Em**

Dr.

Verse 2

25 26 27

mp

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Voice

Gr.

Pno.

Bass

Dr.

When you're **G** twen-ty years old do as you're told **Gmaj7** get bought and sold It's col - dest

G **Gmaj7**

4

28 29 30

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Voice

Em-ly in the mor-ning And he's ly-ing on tenth street get-ting one right a-round dawn ev-ry

Gtr.

Pno.

Em C C⁶

Bass

Em C C⁶

Dr.

31 32 33 34

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Voice

Gr.

Pno.

Bass

Dr.

night of ev - ry week Pro-ving A⁹-ry-bo-dy wrong A-ny Am⁷ now it won't be long (so) Cm Lis - ten I say

A⁷ A⁹ Am⁷ Cm

4

35 36 37 38

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Voice

G Don't you stop it now come on G⁷ Give 'em all what they came here for C Ne-ver been done the same be - fre

Gtr.

pp

f

pp

f

pp

f

Pno.

Bass

G

G⁷

C

pp

f

pp

f

pp

f

Dr.

Build

39

40

41

pp

f

pp

f

pp

f

V.S.

Prepared by brendanchampion@gmail.com Nov 2022

Alto 1 *pp* *f*

Alto 2 *pp* *f*

Ten. 1 *pp* *f*

Ten. 2 *pp* *f*

Bari. *pp* *f*

Tpt. 1 *pp* *f*

Tpt. 2 *pp* *f*

Tpt. 3 *pp* *f*

Tpt. 4 *pp* *f*

Tbn. 1 *pp* *f*

Tbn. 2 *pp* *f*

Tbn. 3 *pp* *f*

B. Tbn. *pp* *f*

Voice
 Cm Talk it up 'till your face gets sore G Don't you stop it now— come on

Gtr. *pp* *f* *pp* *f*

Pno. *pp* *f*

Bass
 Cm *pp* *f* G *pp* *f*

Dr. *pp* *f*

42 43

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Alto 1 *pp* *f* *pp* *f*

Alto 2 *pp* *f* *pp* *f*

Ten. 1 *pp* *f* *pp* *f*

Ten. 2 *pp* *f* *pp* *f*

Bari. *pp* *f* *pp* *f*

Tpt. 1 *pp* *f* *pp* *f*

Tpt. 2 *pp* *f* *pp* *f*

Tpt. 3 *pp* *f* *pp* *f*

Tpt. 4 *pp* *f* *pp* *f*

Tbn. 1 *pp* *f* *pp* *f*

Tbn. 2 *pp* *f* *pp* *f*

Tbn. 3 *pp* *f* *pp* *f*

B. Tbn. *pp* *f* *pp* *f*

Voice

G⁷Half a mile and we'll see the shore C Cap-tain how can you be so sure CmTalk-in up what I came here for open

Gr. *pp* *f* *pp* *f*

Pno. *pp* *f* *pp* *f*

Bass *pp* *f* *pp* *f*

Dr. *pp* *f* *pp* *f*

44 45 46

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V.S.

Hook

Alto 1 *f* *pp* *f*

Alto 2 *f* *pp* *f*

Ten. 1 *f* *pp* *f*

Ten. 2 *f* *pp* *f*

Bari. *f* *pp* *f*

Tpt. 1 *f* *pp* *f*

Tpt. 2 *f* *pp* *f*

Tpt. 3 *f* *pp* *f*

Tpt. 4 *f* *pp* *f*

Tbn. 1 *f* *pp* *f*

Tbn. 2 *f* *pp* *f*

Tbn. 3 *f* *pp* *f*

B. Tbn. *f* *pp* *f*

Voice

Gr. *f* *p* *f*

Pno. *f* *p* *f*

Bass *f* *p* *f*

Dr. *f* *p* *f*

Loose hats

Hook

47 48 49 50

I've been

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Verse

Alto 1 *mp*

Alto 2 *mp*

Ten. 1 *mp*

Ten. 2 *mp*

Bari. *mp*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

B. Tbn. *mp*

Voice

hol - ding my own my rag and bone lock up a-lone I don't for - get to dou - ble check it And I

Gtr. *mp*

Pno. *mp* Gmaj7 Em

Bass *mp* G Gmaj7 Em

Dr. *mp* Verse 4

51 52 53 54

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Voice

Gtr.

Pno.

Bass

Dr.

56 57 58

8

G learned to re-ly on me and I Gmaj7 traigh-ten my tie lace my own bot-zip my own jac-ket 'Cause I

G Gmaj7 Em

G Gmaj7 Em

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Voice

Gr.

Pno.

Bass

Dr.

59 60 61 62

4

mp

mp

mp

mp

3

the best I could I got Ca-ken down a - gain I got Af-re in my blood I got A9-gar on my skin And I

C C⁶ A⁷ A⁹

C C⁶ A⁷ A⁹

G Build

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Voice

Gr.

Pno.

Bass

Dr.

Am⁷ no-where to be-gin. Cm Lis - ten I say G Don't you stop it now come on G⁷ Give 'em all what they came here for

pp f pp f

Am⁷ Cm G G⁷

Build

pp f pp f

63 64 65 66

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Voice

Gr.

Pno.

Bass

Dr.

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Alto 1 *pp* *f* *pp* *f* *ff*

Alto 2 *pp* *f* *pp* *f* *ff*

Ten. 1 *pp* *f* *pp* *f* *ff*

Ten. 2 *pp* *f* *pp* *f* *ff*

Bari. *pp* *f* *pp* *f* *ff*

Tpt. 1 *pp* *f* *pp* *f*

Tpt. 2 *pp* *f* *pp* *f*

Tpt. 3 *pp* *f* *pp* *f*

Tpt. 4 *pp* *f* *pp* *f*

Tbn. 1 *pp* *f* *pp* *f*

Tbn. 2 *pp* *f* *pp* *f*

Tbn. 3 *pp* *f* *pp* *f*

B. Tbn. *pp* *f* *pp* *f*

Voice

G⁷Half a mile and we'll see the shore C Cap-tain how can you be so sure CmTalk-in up what I came here for open

Gtr. *pp* *f* *pp* *f*

Pno. *pp* *f* *pp* *f*

Bass *pp* *f* *pp* *f*

Dr. *pp* *f*

70 71 72

Prepared by brendanchampion@gmail.com Nov 2022

Band Shout

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Voice

Gtr.

Pno.

Bass

Dr.

73 74 75 76

4

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Voice

Gr.

Pno.

Bass

Dr.

Loose hats

Set up

See you

77 78 79 80

Chord symbols: G, G⁷, C, Cm

Breakdown

The musical score is for a piece titled "Breakdown". It features a vocal melody and instrumental accompaniment for several instruments. The score is divided into four measures, numbered 81 to 84 at the bottom.

Vocal Melody: The vocal line is written in treble clef with a key signature of one sharp (F#). The lyrics are: "get what you put in So you can-not get up-set (If) you're just dip-ping your foot in 'cause you don't wan-na get wet and you". The melody includes a triplet of eighth notes in measure 83.

Instrumental Parts:

- Alto 1, Alto 2, Ten. 1, Ten. 2, Bari.:** These parts are mostly silent, indicated by whole rests.
- Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4:** These parts are also mostly silent, indicated by whole rests.
- Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn.:** These parts play a melodic line starting in measure 82. The notes are G2, F#2, and E2, tied across measures 82, 83, and 84. The dynamic marking *mf* (mezzo-forte) is present.
- Gtr. (Guitar):** The guitar part is written in treble clef with a key signature of one sharp. It features a diamond-shaped symbol (likely a capo or a specific fretting) and a series of chords: C, C6, A7, and A9.
- Pno. (Piano):** The piano part is written in grand staff (treble and bass clefs). It features a series of chords: C, C6, A7, and A9, tied across measures 82, 83, and 84.
- Bass:** The bass part is written in bass clef. It features a series of chords: C, C6, A7, and A9, tied across measures 82, 83, and 84.
- Dr. (Drums):** The drum part is written in a single line with a key signature of one sharp. It is mostly silent, indicated by whole rests.

Breakdown: The word "Breakdown" is written in a large, bold font at the bottom of the page, spanning measures 81 to 84.

 Build

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Voice

Gr.

Pno.

Bass

Dr.

Am⁷ made it big yet wo wo Cm wo wo wo wo wo G muted G⁷ Give 'em all what they

Am⁷ Cm G G⁷

pp f pp f

Build

pp f pp f

85 86 87 88

Prepared by ^fbrendanchampion@gmail.com ^fNov 2022 ^{pp}

Alto 1 *pp* *f* *pp* *f*

Alto 2 *pp* *f* *pp* *f*

Ten. 1 *pp* *f* *pp* *f*

Ten. 2 *pp* *f* *pp* *f*

Bari. *pp* *f* *pp* *f*

Tpt. 1 *pp* *f* *pp* *f*

Tpt. 2 *pp* *f* *pp* *f*

Tpt. 3 *pp* *f* *pp* *f*

Tpt. 4 *pp* *f* *pp* *f*

Tbn. 1 *pp* *f* *pp* *f*

Tbn. 2 *pp* *f* *pp* *f*

Tbn. 3 *pp* *f* *pp* *f*

B. Tbn. *pp* *f* *pp* *f*

Voice

G⁷ Half a mile and we'll see the shore C Cap-tain how can you be so sure Cm Tal-kin' up what I'm do-in it all for

Gtr. *pp* *f* *pp* *f*

Pno. *pp* *f* *pp* *f*

Bass *pp* *f* *pp* *f*

Dr. *pp* *f* *pp* *f*

92 93 94

Fill

Prepared by brendanchampion@gmail.com Nov 2022

Chorus Out

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Voice

Don't you stop it now... come on Give 'em all what they came here for Ne ver been done the same be - fre

Gr.

Pno.

Bass

Dr.

f Chorus Out
Loose hats

f open

f G

f G

f G⁷

f G⁷

f C

f C

f Busy fills to end

95 96 97

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Voice

Gr.

Pno.

Bass

Dr.

4

98

99

100

Cm Talk it up 'till your face gets sore G Don't you stop it now_ come on G⁷ Half a mile and we'll see the shore

Cm G G⁷

Cm G G⁷

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Voice

Gr.

Pno.

Bass

Dr.

Adlib melody
Dont you stop it now, cmon

Give em all what they
came here for

C Cap-tain how can you be so sure Cm Talk-in up what I came here for G G7

C Cm G G7

8

Loose hats

101 102 103 104

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Voice

Gr.

Pno.

Bass

Dr.

Never been done the same before

Talk it up 'til your face gets sore

Dont you stop it now, cmon

Half a mile and we'll see the shore

C

Cm

G

G⁷

4

105 106 107 108

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Voice

Gr.

Pno.

Bass

Dr.

109

110

111

Solo

Cap-tain how can you be so sure Talk-in up what I came here for

C

Cm

C

Cm

Alto 1

Talk It Up

Sammy Rae

Shuffle ♩ = 108

A 2 2

1-2 3-4 5 6

f

7 8 9

B Verse

10 11 12-22

C Verse 2

23 24 25 26-27 28 *mp*

29 30-31 32 33 34

35 36 37 38 *f*

D Build 4

39-42 43 *pp* *f* 44 *pp* *f*

45 *pp* *f* 46

E Hook

47 48 49

F Verse

50 *pp* *f* 51 52-53

Alto 1

2

54 *mp* 55 56-57 58 59

60 61 62 63 *f* 64

G Build 4 65-68

69 *pp* *f* 70 *pp* *f*

71 *pp* *f* 72 *ff*

H Band Shout 73 74 75

76 77

78 79 80

I Breakdown 6 81-86

J Build 4 87-90

91 *pp* *f* 92 *pp* *f*

Musical staff for measures 93-94. The key signature is three sharps (F#, C#, G#). Measure 93 starts with a treble clef, a key signature change to three sharps, and a quarter rest. It is followed by a series of eighth notes: F#4, C#5, G#5, F#5, E5, D5, C#5, B4. Measure 94 begins with a half note G#4, followed by a quarter rest, a quarter note F#4, and a quarter rest. Dynamics *pp* and *f* are indicated below the staff.

Musical staff for measures 95-98. Measure 95 starts with a treble clef, a key signature change to three sharps, and a quarter rest. It is followed by a series of eighth notes: F#4, C#5, G#5, F#5, E5, D5, C#5, B4. Measure 96 begins with a half note G#4, followed by a quarter rest, a quarter note F#4, and a quarter rest. Measure 97 begins with a half note G#4, followed by a quarter rest, a quarter note F#4, and a quarter rest. Measure 98 begins with a half note G#4, followed by a quarter rest, a quarter note F#4, and a quarter rest. A box with the letter 'K' is above measure 95. The text "Chorus Out" is written above the staff.

Musical staff for measures 99-102. Measure 99 starts with a treble clef, a key signature change to three sharps, and a quarter rest. It is followed by a series of eighth notes: F#4, C#5, G#5, F#5, E5, D5, C#5, B4. Measure 100 begins with a half note G#4, followed by a quarter rest, a quarter note F#4, and a quarter rest. Measure 101 begins with a half note G#4, followed by a quarter rest, a quarter note F#4, and a quarter rest. Measure 102 begins with a half note G#4, followed by a quarter rest, a quarter note F#4, and a quarter rest.

Musical staff for measures 103-106. Measure 103 starts with a treble clef, a key signature change to three sharps, and a quarter rest. It is followed by a series of eighth notes: F#4, C#5, G#5, F#5, E5, D5, C#5, B4. Measure 104 begins with a half note G#4, followed by a quarter rest, a quarter note F#4, and a quarter rest. Measure 105 begins with a half note G#4, followed by a quarter rest, a quarter note F#4, and a quarter rest. Measure 106 begins with a half note G#4, followed by a quarter rest, a quarter note F#4, and a quarter rest.

Musical staff for measures 107-108. Measure 107 starts with a treble clef, a key signature change to three sharps, and a quarter rest. It is followed by a series of eighth notes: F#4, C#5, G#5, F#5, E5, D5, C#5, B4. Measure 108 begins with a half note G#4, followed by a quarter rest, a quarter note F#4, and a quarter rest.

Musical staff for measures 109-111. Measure 109 starts with a treble clef, a key signature change to three sharps, and a quarter rest. It is followed by a series of eighth notes: F#4, C#5, G#5, F#5, E5, D5, C#5, B4. Measure 110 begins with a half note G#4, followed by a quarter rest, a quarter note F#4, and a quarter rest. Measure 111 begins with a half note G#4, followed by a quarter rest, a quarter note F#4, and a quarter rest. The staff ends with a double bar line.

Alto 2

Talk It Up

Sammy Rae

Shuffle ♩ = 108

A 2 2

1-2 3-4 5 6

f

7 8 9

B Verse

10 11 12-22

C Verse 2

23 24 25 26-27 28 *mp*

29 30-31 32 33 34

35 36 37 38 *f*

D Build 4

39-42 43 *pp* *f* 44 *pp* *f*

45 *pp* *f* 46

E Hook

47 48 49

F Verse

50 *pp* *f* 51 52-53

Alto 2

2

54 *mp* 55 56-57 58 59

60 61 62 63 *f* 64

G Build 4 65-68

69 *pp* *f* 70 *pp* *f*

71 *pp* *f* 72 *ff*

H Band Shout 73 74 75

76 77

78 79 80

I Breakdown 6 81-86

J Build 4 87-90

91 *pp* *f* 92 *pp* *f*

Musical staff for measures 93-94. The key signature is three sharps (F#, C#, G#). Measure 93 starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 94 starts with a quarter note G4, followed by a quarter rest, then a half note G4. A dynamic marking *pp* is placed below measure 93, and a dynamic marking *f* is placed below measure 94. A slur connects the two measures.

Musical staff for measures 95-98. Measure 95 starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 96 starts with a quarter note G4, followed by a quarter rest, then a half note G4. Measure 97 starts with a quarter note G4, followed by a quarter rest, then a half note G4. Measure 98 starts with a quarter note G4, followed by a quarter rest, then a half note G4. A dynamic marking *pp* is placed below measure 95, and a dynamic marking *f* is placed below measure 98. A slur connects the two measures.

Musical staff for measures 99-102. Measure 99 starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 100 starts with a quarter note G4, followed by a quarter rest, then a half note G4. Measure 101 starts with a quarter note G4, followed by a quarter rest, then a half note G4. Measure 102 starts with a quarter note G4, followed by a quarter rest, then a half note G4.

Musical staff for measures 103-106. Measure 103 starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 104 starts with a quarter note G4, followed by a quarter rest, then a half note G4. Measure 105 starts with a quarter note G4, followed by a quarter rest, then a half note G4. Measure 106 starts with a quarter note G4, followed by a quarter rest, then a half note G4.

Musical staff for measures 107-108. Measure 107 starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 108 starts with a quarter note G4, followed by a quarter rest, then a half note G4.

Musical staff for measures 109-111. Measure 109 starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 110 starts with a quarter note G4, followed by a quarter rest, then a half note G4. Measure 111 starts with a quarter note G4, followed by a quarter rest, then a half note G4.

Tenor 1

Talk It Up

Sammy Rae

Shuffle ♩ = 108

A 2 2

1-2 3-4 5 *f* 6

7 8 9

B Verse

10 11 12-22

C Verse 2

23 24 25 26-27 28 *mp*

29 30-31 32 33 34

35 36 37 *f* 38

D Build 4

39-42 43 *pp* *f* 44 *pp* *f*

45 *pp* *f* 46

E Hook

47 *f* 48 49

F Verse

50 *pp* *f* 51 52-53

54 *mp* 55 56-57 58 59

2

60 61 62 63 *f* 64

G Build 4 65-68

69 *pp* *f* 70 *pp* *f*

71 *pp* *f* 72 *ff*

H Band Shout 73 74 75

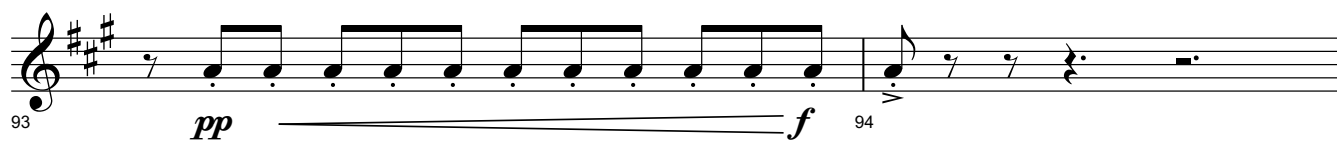
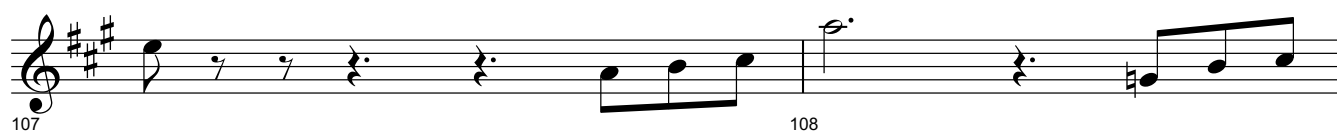
76 77

78 79 80

I Breakdown 6 81-86

J Build 4 87-90

91 *pp* *f* 92 *pp* *f*

**Chorus Out**

Tenor 2

Talk It Up

Sammy Rae

Shuffle ♩ = 108

A

2 2

1-2 3-4 5 6

f

7 8 9

B Verse

10 11 12-22

C Verse 2

23 24 25 26-27 28

mp

29 30-31 32 33 34

35 36 37 38

f

D Build

4 4

39-42 43 44

pp *f* *pp* *f*

45 46

pp *f*

E Hook

47 48 49

f

F Verse

50 51 52-53

pp *f*

54 *mp* 55 56-57 58 59

2

60 61 62 63 *f* 64

G Build 4 65-68

69 *pp* *f* 70 *pp* *f*

71 *pp* *f* 72 *ff*

H Band Shout 73 74 75

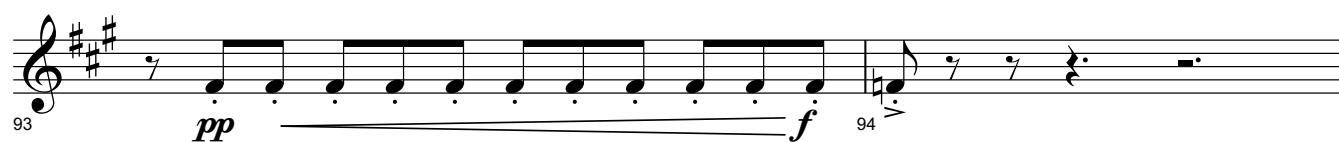
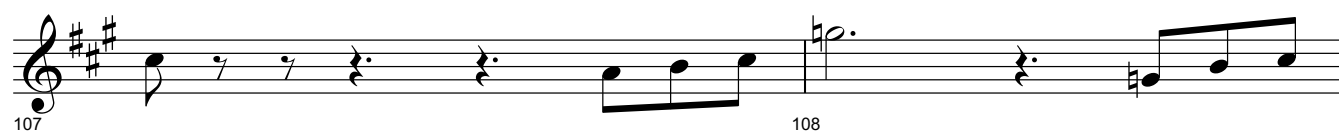
76 77

78 79 80

I Breakdown 6 81-86

J Build 4 87-90

91 *pp* *f* 92 *pp* *f*

**Chorus Out**

Baritone Sax

Talk It Up

Sammy Rae

Shuffle ♩ = 108

A 2 2

1-2 3-4 5 6

f

7 8 9

B Verse

10 11 12-22

C Verse 2

23 24 25 26-27 28

mp

29 30-31 32 33 34

35 36 37 38

f

D Build 4

39-42 43 44

pp *f* *pp* *f*

45 46

pp *f*

E Hook

47 48 49

f

F Verse

50 51 52-53

pp *f*

54 *mp* 55 56-57 58 59

60 61 62 63 *f* 64

G Build 4 65-68

69 *pp* 70 *f* 71 *pp* 72 *f*

71 *pp* 72 *f* 73 *ff*

H Band Shout 73 74 75

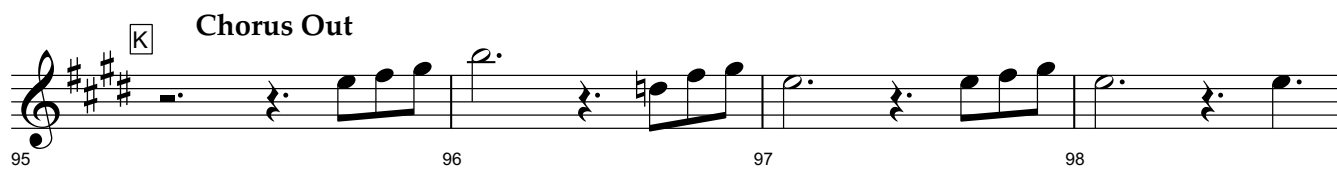
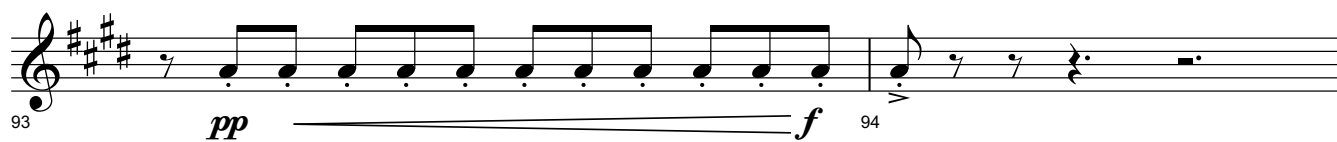
76 77

78 79 80

I Breakdown 6 81-86

J Build 4 87-90

91 *pp* 92 *f* 93 *pp* 94 *f*



Trumpet 1

Talk It Up

Sammy Rae

Shuffle ♩ = 108

A

2

1-2 3 4 5

f

6 7 8 9

B Verse

10 11 12-22 23 24

C Verse 2

25 26-36 37 38

f

D Build

4

39-42 43 44 45 46

pp *f* *pp* *f*

E Hook

47 48 49

f

F Verse

50 51 52-59

pp *f*

60 61 62 63 64

mp *f*

G Build

4

65-68

Trumpet 1

2

69 *pp* *f* 70 *pp* *f* 71 *pp* *f*

Band Shout
72 73-75 76 *ff* 77

78 79 80

Breakdown 6 81-86 Build 4 87-90 91 *pp* *f*

92 *pp* *f* 93 *pp* *f* 94

Chorus Out
95 96 97 98 3

99 100 101 102 3

103 104 105 106 3

107 108 109 110 111

Trumpet 2

Talk It Up

Sammy Rae

Shuffle ♩ = 108

A

2

12/8

1-2 3 4 5

f

6 7 8 9

B Verse

11

10 11 12-22 23 24

C Verse 2

11

25 26-36 37 38

f

D Build

4

39-42 43 44

pp *f* *pp* *f*

45 46

E Hook

47 48 49

f

F Verse

8

50 51 52-59

pp *f*

60 61 62 63 64

mp *f*

G Build

4

65-68

Trumpet 2

2

69 *pp* *f* 70 *pp* *f* 71 *pp* *f*

Band Shout
3
72 73-75 76 *ff* 77

78 79 80

Breakdown 6 Build 4
81-86 87-90 91 *pp* *f*

92 *pp* *f* 93 *pp* *f* 94

Chorus Out
K 95 96 97 98

99 100 101 102

103 104 105 106

107 108 109 110 111

Trumpet 3

Talk It Up

Sammy Rae

Shuffle ♩ = 108

A

2

1-2 3 4 5

f

6 7 8 9

B Verse

10 11 12-22 23 24

C Verse 2

25 26-36 37 38

f

D Build

4

39-42 43 44 45 46

pp *f* *pp* *f*

E Hook

47 48 49

f

F Verse

50 51 52-59

pp *f*

60 61 62 63 64

mp *f*

G Build

4

65-68

Trumpet 3

2

69 *pp* *f* 70 *pp* *f* 71 *pp* *f*

72 **Band Shout** **3** 73-75 76 *ff* 77

78 79 80

Breakdown **6** **Build** **4** 81-86 87-90 91 *pp* *f*

92 *pp* *f* 93 *pp* *f* 94

Chorus Out **K** 95 96 97 98 **3**

99 100 101 102 **3**

103 104 105 106 **3**

107 108 109 110 111

Trumpet 4

Talk It Up

Sammy Rae

Shuffle ♩ = 108

A

2

1-2 3 4 5

f

6 7 8 9

B Verse

11

10 11 12-22 23 24

C Verse 2

11

25 26-36 37 38

f

D Build

4

39-42 43 44

pp *f* *pp* *f*

45 46

E Hook

pp *f*

47 48 49

F Verse

8

50 51 52-59

pp *f*

60 61 62 63 64

mp *f*

G Build

4

65-68

Trumpet 4

2

69 *pp* *f* *pp* *f* *pp* *f*

Band Shout **3**

72 73-75 76 *ff* 77

78 79 80

Breakdown **6** **Build** **4**

81-86 87-90 91 *pp* *f*

92 *pp* *f* *pp* *f* 93 94

Chorus Out **K**

95 96 97 98 **3**

99 100 101 102 **3**

103 104 105 106 **3**

107 108 109 110 111

Trombone 1

Talk It Up

Sammy Rae

Shuffle ♩ = 108

2 **A**

1-2 3 *f* 4 5

6 7 8 9

10 **B** Verse 11 12-22 23 24

25 **C** Verse 2 26-36 37 38 *f*

D Build 4 39-42 43 *pp* *f* 44 *pp* *f* 45 *pp* *f* 46

E Hook 47 *f* 48 49

F Verse 50 *pp* *f* 51 *mp* 52 53 54

Trombone 1

2

55 56 57 58 59 60-62 **3**

63 *f* 64 *pp* 65-68 *f* 69 *pp* 70 *f* 71 *pp* 72 *f*

Build **4**

Band Shout **3** *ff* 73-75 76 77 78

Breakdown 79 80 81 82 83 *mf*

Build **3** **4** 84-86 87-90 91 *pp* 92 *f* 93 *pp* 94 *f*

Chorus Out **K** 95 96 97 98 **3** 99 100 101 102 **3** 103 104 105 106 **3** 107 108 109 110 111

Trombone 2

Talk It Up

Sammy Rae

Shuffle ♩. = 108

2 **A**

1-2 3 *f* 4 5

6 7 8 9

10 **B** Verse 11 12-22 23 24

25 **C** Verse 2 26-36 37 38 *f*

D Build 4 39-42 43 *pp* *f* 44 *pp* *f*

45 *pp* *f* 46

E Hook 47 *f* 48 49

F Verse 50 *pp* *f* 51 *mp* 52 53 54

Trombone 2

2

55 56 57 58 59 60-62 **3**

Build **4**

63 *f* 64 65-68 *pp* *f*

70 *pp* *f* 71 *pp* *f* 72

Band Shout **3**

73-75 76 *ff* 77 78

Breakdown

79 80 81 82 *mf* 83

Build **4**

84-86 87-90 91 *pp* *f*

92 *pp* *f* 93 *pp* *f* 94

Chorus Out **K**

95 96 97 98 **3**

99 100 101 102 **3**

103 104 105 106 **3**

107 108 109 110 111

Trombone 3

Talk It Up

Sammy Rae

Shuffle ♩. = 108

A

2

1-2 3 4 5

f

6 7 8 9

B Verse

10 11 12-22 23 24

C Verse 2

25 26-36 37 38

f

D Build

4

39-42 43 44

pp *f* *pp* *f*

45 46

pp *f*

E Hook

47 48 49

f

F Verse

50 51 52 53 54

pp *f* *mp*

Trombone 3

2

55 56 57 58 59 60-62 **3**

G Build 4

63 *f* 64 65-68 *pp* *f*

70 *pp* *f* 71 *pp* *f* 72

H Band Shout 3

73-75 76 *ff* 77 78

I Breakdown

79 80 81 82 *mf* 83

J Build 4

84-86 87-90 91 *pp* *f*

92 *pp* *f* 93 *pp* *f* 94

K Chorus Out

95 96 97 98 **3**

99 100 101 102 **3**

103 104 105 106 **3**

107 108 109 110 111

Bass Trombone

Talk It Up

Sammy Rae

Shuffle ♩. = 108

A

2

1-2 3 4 5

f

6 7 8 9

B Verse

10 11 12-22 23 24

C Verse 2

25 26-36 37 38

f

D Build

4

39-42 43 44

pp *f* *pp* *f*

45 46

pp *f*

E Hook

47 48 49

f

F Verse

50 51 52 53 54

pp *f* *mp*

Bass Trombone

2

55 56 57 58 59 60-62

3

63 64 65-68 69

Build 4

f *pp* *f*

70 71 72

pp *f* *pp* *f*

73-75 76 77 78

Band Shout 3

ff

79 80 81 82 83

Breakdown

mf

84-86 87-90 91

Build 4

pp *f*

92 93 94

pp *f* *pp* *f*

95 96 97 98

Chorus Out

99 100 101 102

103 104 105 106

107 108 109 110 111

Voice

Talk It Up

Sammy Rae

Shuffle ♩. = 108

Verse

A **B**

2 8

1-2 3-10 11

Smo-ky walls dus-ty halls

no one calls and all the win-dow plants are dy - ing

She'd talk it up half emp-ty cup half hear-ted love half of the

time half-way through cry-ing She don't live here by her-self Slee-ping

in the bed she's made Rea - ding books a - bout self help Wor-king

late on Sa-tur - days Less she's got some - thing at stake

Verse 2

C

For hea-ven's sake keep him a-wake make no mis-take He break down

dai - ly with no war - ning When you're

twen-ty years old do as you're told get bought and sold It's col-dest

ear-ly in the mor-nig And he's liv-ing on tenth street get-ting

V.S.

34 home right a-round dawn ev - ry night of ev - ry week Pro-ving

36 ev-ry-bo-dy wrong 37 A-ny day now it won't be long (so) 38 Lis - ten I say

Build

39 Don't you stop it now_ come on 40 Give 'em all what they came here for

41 Ne-ver been done the same be - fre 42 Talk it up 'till your face gets sore

43 Don't you stop it now_ come on 44 Half a mile and we'll see the shore

45 Cap-tain how can you be so sure 46 Talk-in up what I came here for

Hook **E** **3** **Verse** **F**

47-49 50 51

I've been hol-ding my own my rag and bone

52 53 54

lock up a-lone I don't for-get to dou-ble check it And I

55 56

learned to re-ly on me and I straigh-ten my tie lace my own

57 58 59

boots zip my own jac-ket 'Cause I did the best I could I got

60 61

ta-ken down a - gain I got fi-re in my blood I got

62 63 64

su-gar on my skin And I got no-where to_ be-gin_ Lis - ten I say

Build **G**

65 66

Don't you stop it now_ come on Give 'em all what they came here for

67 68

Ne-ver been done the same be - fre Talk it up 'till your face gets sore

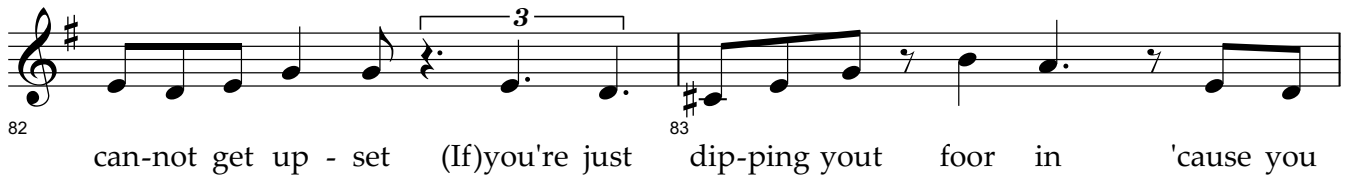
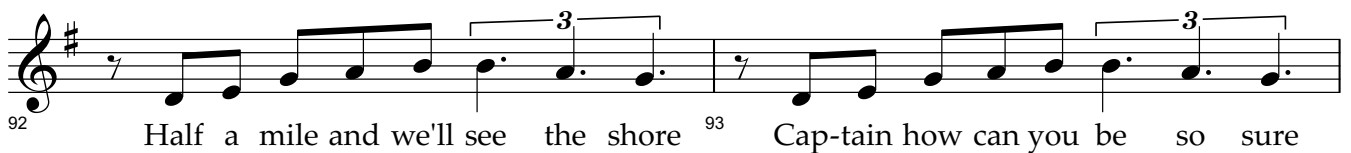
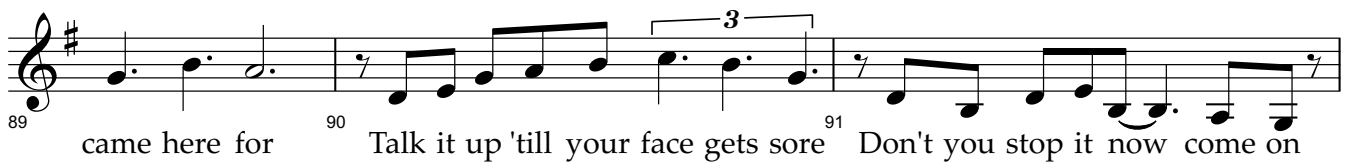
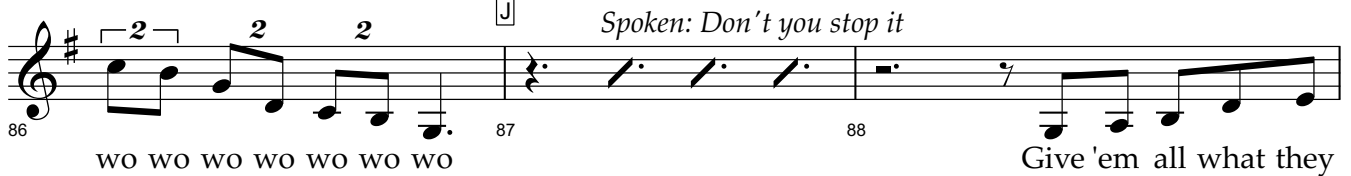
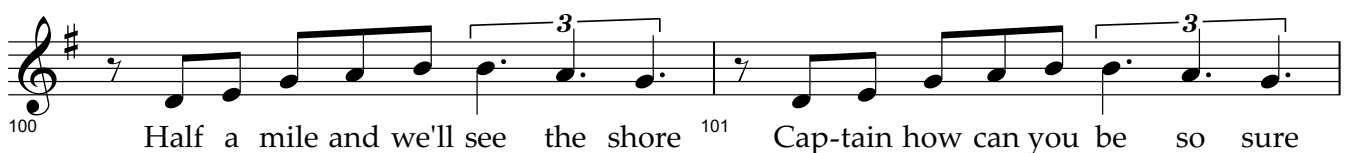
69 70

Don't you stop it now_ come on Half a mile and we'll see the shore

71 72

Cap-tain how can you be so sure Talk-in up what I came here for

V.S.

Band Shout**Breakdown****Build***Spoken: Don't you stop it***Chorus Out**

Give em all what they Never been done the
came here for same before

Adlib melody
Dont you stop it now, cmon

102 Talk-in up what I came here for 103 104 105

Talk it up 'til your face
gets sore Dont you stop it now, cmon Half a mile and we'll
see the shore

106 107 108

Solo

109 110 111

Cap-tain how can you be so sure Talk-in up what I came here for

Talk It Up

Sammy Rae

C/D
Shuffle ♩. = 108
Clean electric

12/8

pp *cresc.*

A **G** **Em**

3 4 5 6

G **Em**

7 8 9 10

B **G** **Gmaj7** **Em** Verse

11 12 13 14

G **Gmaj7** **Em**

15 16 17 18

C **A7**

19 20 21 22

Am7 **Cm6** **G** **Gmaj7** **Em** Verse 2

23 24 25 26 27

mp

G **Gmaj7** **Em**

28 29 30 31

V.S.

Guitar

2

Chord diagrams and musical notation for measures 32 through 58. The score is written in treble clef with a key signature of one sharp (F#).

Measures 32-34: Chords C and C⁶. Measure 32 includes a box labeled 'D' and the word 'muted'.

Measures 35-38: Chords A⁷, A⁹, Am⁷, and Cm. Measure 38 includes a box labeled 'D' and the word 'muted'.

Measures 39-41: Chords G and G⁷. Measure 39 includes a box labeled 'D' and the word 'muted'. Measure 40 includes the word 'Build'. Dynamics: *pp* (39), *f* (40), *pp* (41), *f* (41).

Measures 42-43: Chords Cm and G. Dynamics: *pp* (42), *f* (43), *pp* (43), *f* (43).

Measures 44-46: Chords G⁷, C, and Cm. Measure 46 includes the word 'open'. Dynamics: *pp* (44), *f* (45), *pp* (46), *f* (46).

Measures 47-50: Chords G, G⁷, C, and C/D. Measure 47 includes a box labeled 'E' and the word 'Hook'. Measure 50 includes the word 'open'. Dynamics: *f* (47), *f* (48), *f* (49), *p* (50), *f* (50).

Measures 51-54: Chords G, Gmaj⁷, and Em. Measure 51 includes a box labeled 'F' and the word 'Verse'. Dynamics: *mp* (51), *mp* (52), *mp* (53), *mp* (54).

Measures 55-58: Chords G, Gmaj⁷, and Em. Dynamics: *mp* (55), *mp* (56), *mp* (57), *mp* (58).

Guitar

3

Chord diagrams for C, C⁶, A⁷, A⁹, Am⁷, Cm, G, G⁷, and G (muted) are provided at the top of the page.

59 Am⁷ C Cm G 61 G⁷ 62

63 64 65 *pp* *f* 66 *pp* *f*

67 *pp* *f* 68 *pp* *f* 69 *pp* *f*

70 *pp* *f* 71 *pp* *f* 72 Cm open

73 *f* G G⁷ C Cm

74 75 76

77 78 79 80

81 82 83 84 85 86

87 *pp* *f* 88 *pp* *f* 89 *pp* *f*

90 *pp* *f* 91 *pp* *f*

Build muted Band Shout Breakdown Build muted

V.S.

Guitar

4

Chorus Out

92 *pp* *f* 93 *pp* *f* 94

95 *f* 96 97 98

99 100 101 102

103 104 105 106

107 108 109 110 111

Piano

Talk It Up

Sammy Rae

Shuffle ♩. = 108

12/8

1 2 3 4

C/D G

pp *cresc.* *f*

5 6 7 8

Em G

9 10 11 12

Em G Gmaj7

mp

Verse

13 14 15 16

Em G Gmaj7

17 18 19 20

Em C

V.S.

Piano

2

21 22 23 24

A7 Am7 Cm

Verse 2

25 26 27 28

G Gmaj7 Em

mp

29 30 31 32

G Gmaj7 Em

33 34 35 36

C C6 A7 A9

D Build

37 38 39-42 43

Am7 Cm

pp *f*

44 45 46

pp *f* *pp* *f*

*G*⁷ *C* *C*_m

Hook

47 48 49

f

G *G*⁷ *C*

Verse

50 51 52

p *f* *mp*

C/*D* *G* *G*^{maj7}

53 54 55 56

Em *G* *G* *G*^{maj7}

57 58 59 60

Em *C* *C* *C*⁶

Piano

4

61 62 63 64

A⁷ A⁹ Am⁷ Cm

Build **4**

65-68 69 70

G G G⁷

pp *f* *pp* *f*

71 72

C Cm

pp *f*

Band Shout **H**

73 74 75 76

G G⁷ C Cm

f

77 78 79 80

G G⁷ C Cm

Breakdown

Measures 81-86: Breakdown section. The music is in G major. The bass line features a sequence of chords: C (measure 81), C⁶ (measure 82), A⁷ (measure 83), A⁹ (measure 84), Am⁷ (measure 85), and Cm (measure 86). The treble line has a whole note chord in each measure, corresponding to the bass line chords. A repeat sign is at the end of measure 86.

Build

Measures 87-92: Build section. The music is in G major. The bass line features a sequence of chords: G (measures 87-90), G⁷ (measures 91-92). The treble line has a whole note chord in each measure, corresponding to the bass line chords. A repeat sign is at the end of measure 92. Dynamics: *pp* (pianissimo) at the start of measure 87, *f* (forte) at the start of measure 91, *pp* at the start of measure 92, and *f* at the start of measure 94.

Measures 93-94: Continuation of the Build section. The bass line features a sequence of chords: C (measures 93-94). The treble line has a whole note chord in each measure, corresponding to the bass line chords. A repeat sign is at the end of measure 94. Dynamics: *pp* at the start of measure 93, *f* at the start of measure 95.

Chorus Out

Measures 95-98: Chorus Out section. The music is in G major. The bass line features a sequence of chords: G (measures 95-96), G⁷ (measures 97-98), C (measures 99-100), and Cm (measures 101-102). The treble line has a whole note chord in each measure, corresponding to the bass line chords. A repeat sign is at the end of measure 102. Dynamics: *f* (forte) at the start of measure 95.

Measures 99-102: Continuation of the Chorus Out section. The bass line features a sequence of chords: G (measures 99-100), G⁷ (measures 101-102), C (measures 103-104), and Cm (measures 105-106). The treble line has a whole note chord in each measure, corresponding to the bass line chords. A repeat sign is at the end of measure 106.

Piano

6

103 104 105 106

Measures 103-106 of a piano score. The key signature has one sharp (F#). Measure 103: Treble clef has a dotted quarter note G4 and an eighth rest; Bass clef has a dotted quarter note G3 and an eighth rest. Measure 104: Treble clef has a dotted quarter note A4 and an eighth rest; Bass clef has a dotted quarter note G3 and an eighth rest. Measure 105: Treble clef has a dotted quarter note B4 and an eighth rest; Bass clef has a dotted quarter note A3 and an eighth rest. Measure 106: Treble clef has a dotted quarter note C5 and an eighth rest; Bass clef has a dotted quarter note B3 and an eighth rest. Chord labels: G, G7, C, Cm.

107 108

Measures 107-108 of a piano score. Measure 107: Treble clef has a dotted quarter note D5 and an eighth rest; Bass clef has a dotted quarter note A3 and an eighth rest. Measure 108: Treble clef has a dotted quarter note E5 and an eighth rest; Bass clef has a dotted quarter note B3 and an eighth rest. Chord labels: G, G7.

109 110 111

Measures 109-111 of a piano score. Measure 109: Treble clef has a dotted quarter note F#5 and an eighth rest; Bass clef has a dotted quarter note C4 and an eighth rest. Measure 110: Treble clef has a dotted quarter note G5 and an eighth rest; Bass clef has a dotted quarter note D4 and an eighth rest. Measure 111: Treble clef has a dotted quarter note A5 and an eighth rest; Bass clef has a dotted quarter note E4 and an eighth rest. Chord labels: C, Cm.

Bass Guitar

Talk It Up

Sammy Rae

Shuffle ♩. = 108

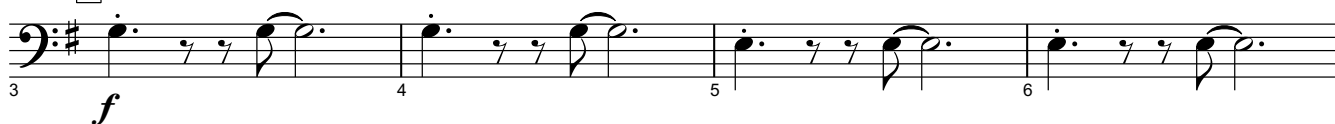
C/D

*pp cresc.*

G

Em

[A] Fills ad lib



G

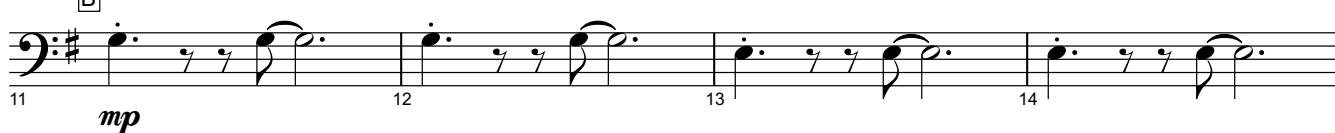
Em



[B] G Verse

Gmaj7

Em



G

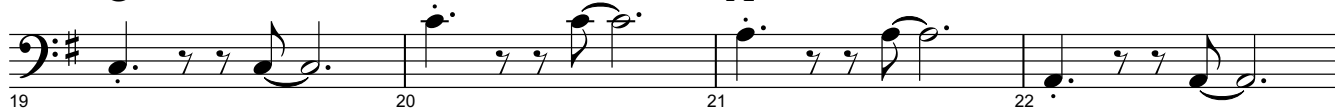
Gmaj7

Em



C

A7



Am7

Cm

[C] G Verse 2

Gmaj7



Em

G

Gmaj7



Em

C

C6



A7

A9

Am7

Cm



V.S.

Bass Guitar

2

D G Build **G⁷** **C**

39 *pp* *f* 40 *pp* *f* 41 *pp* *f*

Cm **G**

42 *pp* *f* 43 *pp* *f*

G⁷ **C** **Cm**

44 *pp* *f* 45 *pp* *f* 46 *f*

E G Hook **G⁷** **C** **C/D**

47 *f* 48 *f* 49 *f* 50 *p* *f*

F G Verse **Gmaj⁷** **Em**

51 *mp* 52 *mp* 53 *mp* 54 *mp*

G **Gmaj⁷** **Em**

55 *mp* 56 *mp* 57 *mp* 58 *mp*

C **C⁶** **A⁷** **A⁹**

59 *mp* 60 *mp* 61 *mp* 62 *mp*

Am⁷ **Cm** **G Build**

63 *pp* *f* 64 *pp* *f* 65 *pp* *f*

G⁷ **C** **Cm**

66 *pp* *f* 67 *pp* *f* 68 *pp* *f*

G **G⁷** **C**

69 *pp* *f* 70 *pp* *f* 71 *pp* *f*

Cm **G Band Shout** **G⁷** **C**

72 *f* 73 *f* 74 *f* 75 *f*

Bass Guitar

3

Cm G G⁷ C Cm

76 77 78 79 80

Breakdown

C C⁶ A⁷ A⁹ Am⁷ Cm

81 82 83 84 85 86

G Build G⁷ C

87 88 89

pp *f* *pp* *f* *pp* *f*

Cm G

90 91

pp *f* *pp* *f*

G⁷ C Cm

92 93 94

pp *f* *pp* *f*

G Chorus Out G⁷ Busy fills to end C Cm

95 96 97 98

f

G G⁷ C Cm

99 100 101 102

G G⁷ C Cm

103 104 105 106

G G⁷

107 108

C Cm

109 110 111

Drums

Talk It Up

Sammy Rae

Shuffle ♩. = 108

12/8

pp *cresc.*

A Loose hats

4 8 Fill

3 4 5 6 7 8 9 10

B Verse

f *mp*

11 12 13

4 8

14 15 16 17 18

4

19 20 21 22 23 24

C Verse 2

mp

25 26 27

4 8

28 29 30 31 32

4

33 34 35 36 37 38

D Build

pp *f* *pp* *f*

39 40

pp *f* *pp* *f*

41 42

Drums

2

43 *pp* *f* *pp* *f*

45 *pp* *f*

46

Hook

Loose hats

47 *f* 48 49 50 *p* *f*

Verse

51 *mp* 52 53

4 8

54 55 56 57 58

59 60 61 62 63 64

Drums

3

G Build

65 *pp* *f* 66 *pp* *f*

67 *pp* *f* 68 *pp* *f*

69 *pp* *f* 70 *pp* *f* 71 *pp* *f*

Band Shout

72 *f* 73 *f* 74 75 76 4

77 78 79 Set up 80

I Breakdown

81-85 5 86

4

J

Chorus Out

K

Prepared by brendanchampion@gmail.com Nov 2022