

TALK

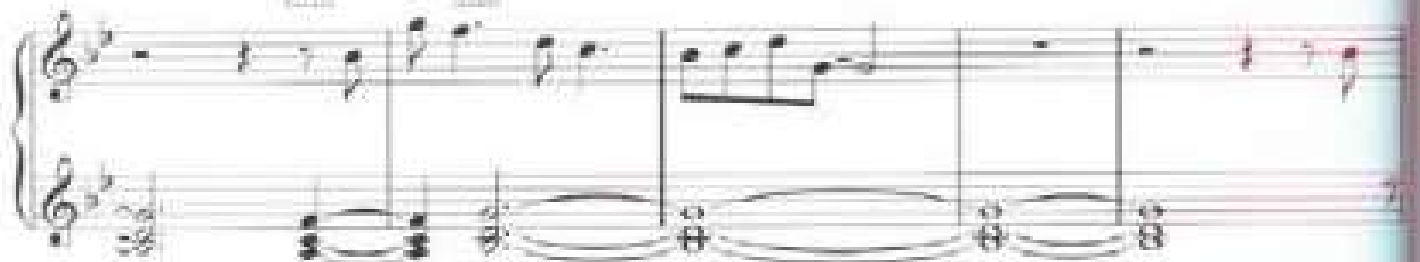
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$\text{♩} = 120$

Gm




f Gm
 Gm

f Gm Bb Gm Bb Gm Bb
     



Bb Gm Bb Bb *f*
    



brother I can't... I can't get through... I've been

try-ing hard... to reach... you 'cause I don't... know what to do...

Oh, brother I can't... be-cause it's true... I'm so

want a-bout the fu - ture and... I want... to talk to you... Oh, I want...

This system shows the first two measures of the piece. The vocal line begins with the lyrics "to talk to you". The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand. Chords are indicated as E^b (G^b), F, and Gm.

This system contains the third and fourth measures. The vocal line continues with "You could take a pit-ance of / (I've don't know where you're go-ing and in". The piano accompaniment maintains its rhythmic pattern. A section marker '8' is present above the vocal line. Chords are indicated as E^b (G^b) and Gm.

This system covers the fifth and sixth measures. The vocal line has the lyrics "some-thing you see... / want to talk". The piano accompaniment continues with the same accompaniment. Chords are indicated as Gm⁷, E^b, Gm⁷, and E^b.

This system contains the seventh and eighth measures. The vocal line concludes with "in the fu-ture where will I be? / feel like you're go-ing where you've been be-fore". The piano accompaniment continues. Chords are indicated as E^b (G^b), Gm⁷, E^b, and F⁷.

Gm7 (111) Bb (111) Eb (111) Gm7 (111) Bb (111)

You could climb a ladder up to the sun
 You'll tell anyone who'll listen that you feel it - now

Eb (111) Gm7 (111) Bb (111) To Code II (111)

or write a song no -
 And

Gm7 (111) Bb (111) To Code I + (111) F (111)

to say that song - or do - something that's nev - er been done

Gm7 (111)

E7 Gm Bb E7 Gm Bb

2. Are you lost or in - con - plate? Do so

E7 Gm Bb E7 F

feel like a pie - ce you can't find your miss - ing piece Tell us

E7 Gm Bb E7 Gm Bb

how you feel Will

E7 Gm Bb E7

feel like they're talk - ing in a lan - guage I don't pos -

F
And they're talk - ing to me.



Fin
D.S. al Coda
So you



Code 1
some-thing that's nev - er been done... Do.



some-thing that's nev - er been done...



This musical score consists of five systems, each with a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a key signature of one flat (B-flat major/D minor) and a 4/4 time signature. The piano accompaniment is written in a grand staff (treble and bass clefs).

System 1: The vocal line has a whole rest. The piano accompaniment features a sustained chord in the right hand and a melodic line in the left hand. Chords are labeled as C^{dim} , E^{dim} , F^{dim} , and G^{dim} .

System 2: The vocal line has a whole rest. The piano accompaniment continues with similar textures. Chords are labeled as C^{dim} , E^{dim} , F^{dim} , and G^{dim} .

System 3: The vocal line has a whole rest. The piano accompaniment continues. Chords are labeled as C^{dim} , E^{dim} , F^{dim} , and G^{dim} .

System 4: The vocal line has a whole rest. The piano accompaniment continues. Chords are labeled as C^{dim} , E^{dim} , F^{dim} , and G^{dim} .

System 5: The vocal line has a whole rest. The piano accompaniment continues. Chords are labeled as C^{dim} , E^{dim} , F^{dim} , and G^{dim} .

Play 3 times

♩ Coda II

B.S. at Coda II
 So you

no-thing's real - ly talk - ing a - ny

some at all... Let's talk... let's talk... Let's

talk... let's talk...