

KEEP TALKING

As recorded by Pink Floyd

(From the 1994 Album THE DIVISION BELL)



A Intro

B 1. Guitar Solo

♩ = 50
Em
Gtrs III, VI *mp*

Cmaj7/G **Bm/F#** **Cmaj7/G**

8va----- 8va-----

Synthesizer and Hi-Hat Intro
Gtr IV *f*

Full Full Full Full Full Full Full 1/2

12 10(10)10 12(12) (12) 14 12 14(14) (12)(14) 10 13(13) 15(15) (15)(15) 14 15

T A B

Bm/F# **Cmaj7/G**

8va-----

let ring

1 1/2 1 1/2 1 1/2 1 1/2

12 (12) (12) (12) 12 10 8 (8) (8) 7 8 7 7 9 (9) (9) (9) 7 9 9 (9) (9)

P P H P sl.

T A B

Bm/F# **Cmaj7/G** **Bm/F#**

8va-----

1 1/2

Gtr I

9 (9) (12)(11) (9) 11 9 11 12 (12) (12)(12) 12 (12)(12) 15 (16) (5)

P P H sl. sl.

T A B

C Pre-Verse

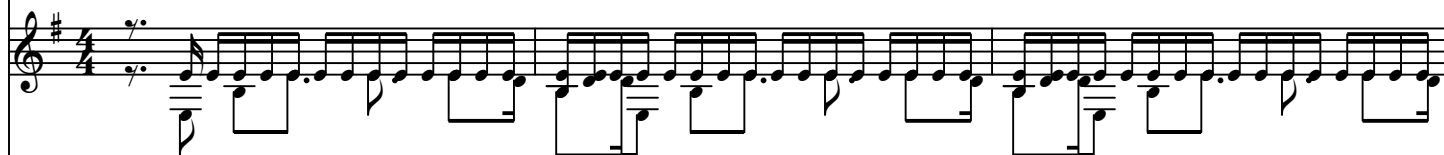
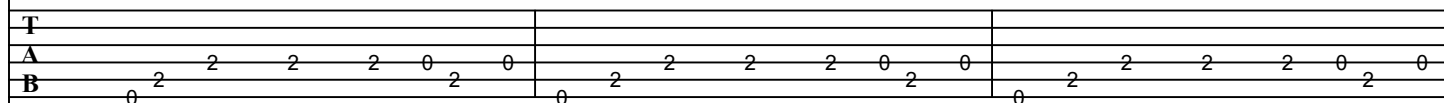
♩ = 100
Em

Gtr VI

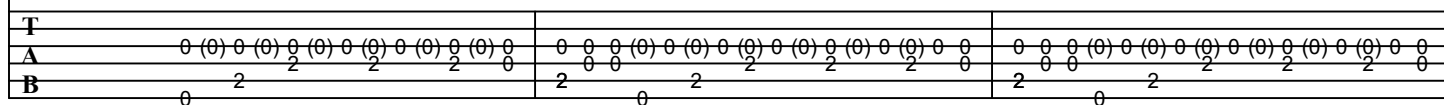
10

Gtr I *f*

Gtr I



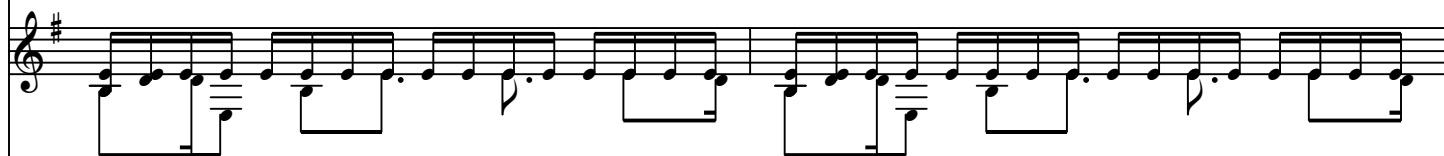
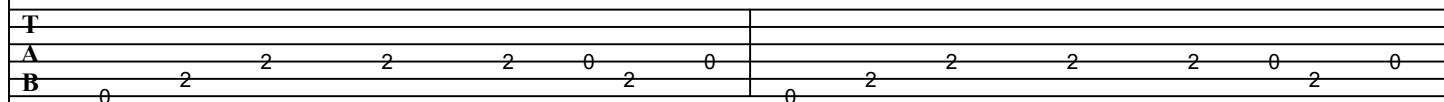
This is the echo of Gtr.I

Gtr II *mp*

Em

Am/E

13



Am/E Em

15

T A B

0 2 2 2 2 0 2 0

0 2 2 2 2 0 2 0

T A B

0 0 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 0

2 0 0 2 2 2 2 2 2 2 2 2 0 0

2 0 0 2 2 2 2 2 2 2 2 2 0 0

Gtr IV

Full

mp

mf

15 12 12 12

T A B

Em

Gtr IV Gtr VI

① 12fr.

17

T A B

0 2 2 2 2 0 2 0

0 2 2 2 2 0 2 0

T A B

0 0 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 0

2 0 0 2 2 2 2 2 2 2 2 2 0 0

2 0 0 2 2 2 2 2 2 2 2 2 0 0

Gtr I Gtr I

3x

3x

T A B

D 1.+3. Verse
Em

19

T
A
B

0 2 2 2 2 0 2 0 | 0 2 2 2 2 0 2 0 | 0 2 2 2 2 0 2 0

0 2 2 2 2 0 2 0 | 0 2 2 2 2 0 2 0 | 0 2 2 2 2 0 2 0

0 0 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 0 | 0 0 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 0 | 0 0 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 0

2 0 0 2 2 2 2 0 | 2 0 0 2 2 2 2 0 | 2 0 0 2 2 2 2 0

2 0 0 2 2 2 2 0 | 2 0 0 2 2 2 2 0 | 2 0 0 2 2 2 2 0

Em

D/E

22

T
A
B

0 2 2 2 2 0 2 0 | 0 2 2 2 2 0 2 0

0 2 2 2 2 0 2 0 | 0 2 2 2 2 0 2 0

0 0 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 0 | 0 0 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 0

2 0 0 2 2 2 2 0 | 2 0 0 2 2 2 2 0

2 0 0 2 2 2 2 0 | 2 0 0 2 2 2 2 0

D/E **C/E**

24

T
A
B

T
A
B

E 2. Verse**Em**

Gtrs III, VI

27

Gtr I

T
A
B

T
A
B

To Coda

Em Am/E

30

T
A
B

T
A
B

D.S. al Coda

Am/E Cmaj7/G

32

T
A
B

T
A
B

F Bridge

35

Gtrs III, VI Cmaj7/G

Bm/F# *mp*

Gtr IV

pp

1715 12171512171512171512171512

P P P P P P

Gtr I

Gtr II

The musical score for the Bridge section of 'Keep Talking' by Pink Floyd is presented across five guitar staves. The key signature is one sharp (F#). The score begins with a measure for Gtrs III, VI playing a Cmaj7/G chord. This is followed by a measure for Gtr IV with a Bm/F# chord and a dynamic marking of *mp*. The next measure shows Gtr IV with a *pp* dynamic and a complex fret sequence: 1715 12171512171512171512171512. This is followed by a measure with a dynamic marking of *pp* and a picking pattern of P P P P P P. The score then continues with Gtr I and Gtr II parts, each with their own musical notation and fret numbers.

G 2. Guitar Solo

Em

mp

39

8va-----

Gtr V *ff*

Full

Full

Full

Full

Full

T

A

B

12 14 15

10 8 10 8 10 8 7 9 8 9

12 15 12 15

T

A

B

0 2 2 2 2 0 2 0

0 2 2 2 2 0 2 0

0 2 2 2 2 0 2 0

T

A

B

0 0 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 0

0 0 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 0

0 0 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 0

2 0 2 2 2 0 2 0

2 0 2 2 2 0 2 0

2 0 2 2 2 0 2 0

Em D/E

8va-----

42

Full

(15)

3 2

x x

2 4

3 3 0

4 4 4

14 12 15 12

Full

sl.

T

A

B

0 2 2 2 2 0 2 0

0 2 2 2 2 0 2 0

0 2 2 2 2 0 2 0

T

A

B

0 0 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 0

0 0 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 0

0 0 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 0

2 0 0 2 2 2 2 2 0

2 0 0 2 2 2 2 2 0

2 0 0 2 2 2 2 2 0

[illegible]

Em

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, piano, and vocal parts. The guitar part is in the key of A major (one sharp) and features a complex, melodic line with many accidentals and a "Full" marking. The piano part is in the key of A major and features a complex, melodic line with many accidentals and a "Full" marking. The vocal part is in the key of A major and features a complex, melodic line with many accidentals and a "Full" marking. The score is divided into three systems, each with a guitar staff, a piano staff, and a vocal staff. The guitar staff includes a "Full" marking and a "see Performance Notes" instruction. The piano staff includes a "Full" marking and a "see Performance Notes" instruction. The vocal staff includes a "Full" marking and a "see Performance Notes" instruction.

[illegible]

Em C/E

8va 8va

60

T 15 17 15 19 22 (22) 22 19 22

A

B

T

A

B

T

A

B

Em

8va-----

63

T 19 20 19 17 (17) 19 22 19 24 27 26 24

A

B

T

A

B 0 2 2 2 2 0 2 0 0 2 2 2 2 0 2 0 0 2 2 2 2 0 2 0

T

A

B 0 2 2 2 2 0 2 0 0 2 2 2 2 0 2 0 0 2 2 2 2 0 2 0

Am/E

15ma-----

66

T 20 19 17

A

B

T

A

B 0 2 2 2 2 0 2 0 0 2 2 2 2 0 2 0 0 2 2 2 2 0 2 0

T

A

B 0 2 2 2 2 0 2 0 0 2 2 2 2 0 2 0 0 2 2 2 2 0 2 0

Em

8va-----

68

T 20 19 17 15 17 15 16 (16)

A

B

T

A

B 0 2 2 2 2 0 2 0 0 2 2 2 2 0 2 0 0 2 2 2 2 0 2 0

T

A 0 0 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 0 0 0 0 (0) 0 (0) 0 (0) 0 (0) 0 0 0 0 0 (0) 0 (0) 0 (0) 0 (0) 0 0 0 0

B 2 0 2 2 2 0 2 0 2 2 2 2 2 0 2 0 2 0 2 2 2 0 2 0 2 0 2 0 2 0

I 4.+5. Verse

Em

Gtrs III, VI *mf*

71

Gtr I *f*

T

A

B 0 2 2 2 2 0 2 0 0 2 2 2 2 0 2 0 0 2 2 2 2 0 2 0

T

A

B 0 0 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 0 0 0 0 (0) 0 (0) 0 (0) 0 (0) 0 0 0 0 0 (0) 0 (0) 0 (0) 0 (0) 0 0 0 0

B 2 0 2 2 2 0 2 0 2 2 2 2 2 0 2 0 2 0 2 2 2 0 2 0 2 0 2 0 2 0

Gtr II *mp*

T

A

B 0 0 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 0 0 0 0 (0) 0 (0) 0 (0) 0 (0) 0 0 0 0 0 (0) 0 (0) 0 (0) 0 (0) 0 0 0 0

B 2 0 2 2 2 0 2 0 2 2 2 2 2 0 2 0 2 0 2 2 2 0 2 0 2 0 2 0 2 0

Em D/E

74

T
A
B

0 2 2 2 2 0 2 0

0 2 2 2 2 0 2 0

T
A
B

0 0 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 0

2 0 0 2 2 2 2 2 2 2 2 2 0

2 0 0 2 2 2 2 2 2 2 2 2 0

D/E Cmaj7/G

76

T
A
B

0 2 2 2 2 0 2 0

0 2 2 2 2 0 2 0

0 2 2 2 2 0 2 0

T
A
B

0 0 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 0

2 0 0 2 2 2 2 2 2 2 2 2 0

2 0 0 2 2 2 2 2 2 2 2 2 0

Em

79

T
A
B

T
A
B

J Bridge
Cmaj7/G

82

T
A
B

T
A
B

84

Cmaj7/G

Bm/F#

3x

T

A

B

0 2 2 2 2 0 2 0

0 2 2 2 2 0 2 0

0 2 2 2 2 0 2 0

3x

T

A

B

0 0 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 0

0 0 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 0

0 0 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 0

2 0 0 2 2 2 2 2 0

2 0 0 2 2 2 2 2 0

2 0 0 2 2 2 2 2 0

K Outro

Em

87

T

A

B

T

A

B

The musical score is divided into three systems. The first system is for the guitar, featuring a melodic line in the treble clef and a bass line in the bass clef. The guitar part is marked with a capo on the first fret and a key signature of one sharp (F#). The melody is a sequence of eighth and quarter notes, starting on a low E and moving up stepwise. The bass line consists of a steady eighth-note pattern. The second system is for the piano and vocal parts. The piano part is in the treble clef, featuring a complex, arpeggiated figure. The vocal part is in the bass clef, with a melody that follows the piano's arpeggios. The third system is for the guitar, featuring a melodic line in the treble clef and a bass line in the bass clef. The guitar part is marked with a capo on the first fret and a key signature of one sharp (F#). The melody is a sequence of eighth and quarter notes, starting on a low E and moving up stepwise. The bass line consists of a steady eighth-note pattern.

System 1: Guitar

Capo 1, F#

System 2: Piano and Vocal

System 3: Guitar

Capo 1, F#

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, piano, and vocal parts. The guitar part is in the key of E minor (Em) and features a complex, arpeggiated melody. The piano part provides a steady, rhythmic accompaniment. The vocal part is written for two voices, with the lyrics "The sound of silence" appearing at the beginning of the first line. The score is divided into three systems, each containing a guitar staff, a piano staff, and a vocal staff. The guitar staff uses a treble clef and a key signature of one sharp (F#). The piano staff uses a bass clef and a key signature of one sharp (F#). The vocal staff uses a treble clef and a key signature of one sharp (F#). The score is written in 4/4 time. The guitar part is marked with a "T" (Tritone) and a "B" (Basso) and includes a "T" (Tritone) and a "B" (Basso) marking. The piano part is marked with a "T" (Tritone) and a "B" (Basso) and includes a "T" (Tritone) and a "B" (Basso) marking. The vocal part is marked with a "T" (Tritone) and a "B" (Basso) and includes a "T" (Tritone) and a "B" (Basso) marking.

Em

96

T

A

B

0 2 2 2 2 0 2 0 0 2 2 2 2 0 2 0

0 0 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 0 0 0

2 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2

Gtr IV *mp*

T

A

B

7 9 9 7 7 7 5 5 5 4 4 7 9 9 9 7 7 7 5 5 5 4 4 7

7 9 9 7 7 7 5 5 5 4 4 7 9 9 9 7 7 7 5 5 5 4 4 7

Em

98

T

A

B

0 2 2 2 2 0 2 0 0 2 2 2 2 0 2 0

0 0 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 0 0 0

2 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2

T

A

B

0 0 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 (0) 0 0 0 0

2 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2

T

A

B

9 9 9 7 7 7 5 5 5 4 4 7 9 9 9 7 7 7 5 5 5 4 4 7

9 9 9 7 7 7 5 5 5 4 4 7 9 9 9 7 7 7 5 5 5 4 4 7