

THE BONES

for S.A.T.B. voices and piano
with optional SoundPax and SoundTrax*

Performance time: approx. 3:00

Arranged by
ALAN BILLINGSLEY

*Words and Music by LAURA VELTZ,
JIMMY ROBBINS, and MAREN MORRIS*

Pop with motion ($\text{d} = \text{ca. 76-80}$)

2nd time only
mf

We're in the

Pop with motion ($\text{d} = \text{ca. 76-80}$)

G D Bm A

5

home stretch of the hard times. We took a

opt. TENOR only *mf*

G D Bm A

* Also available for S.A.B./3-part mixed (48514) and S.S.A. (48515).

SoundTrax CD available (48516). Sound Pax available (48517) - includes score and set of parts for Synthesizer, Synthesizer Strings, Guitar, Bass, and Drumset.

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9

hard left, ___ but we're al - right. ___ Yeah, ___

G D Bm A

13 *opt. finger snaps on beat 2 through m. 19*

— life sure can try to put love through it, but ___

G D Bm A

17

we built this ___ right so noth-in's ev-er gon-na move it. When the ALL

G D Bm A

21

opt. finger snaps on beat 2 through m. 28

bones are good, the rest don't mat- ter. Yeah, the paint could peel, the

D/F# D(sus4)/G A(sus4) Bm⁷

24

glass could shat-ter. Let it rain, 'cause you and I re-main the

D/F# D(sus4)/G

27

29 opt. finger snaps and handclaps on beat 2 through m. 34

same. When there ain't a crack in the foun - da-tion,

A(sus4) Bm⁷ D/F# D(sus4)/G

31

ba - by, I know an - y storm we're fac - in' will blow right o - ver while —

A(sus4) Bm⁷ D/F# D(sus4)/G

34 sing cue notes
2nd time only

2nd time to CODA (p. 7, m. 57)

we stay put. The house don't fall when the bones are good.

A(sus4) A

2nd time to CODA (p. 7, m. 57)

37 mf Oo. Call it

G D Bm A

41

dumb luck, — but, ba-by, you and I ____ can't e-ven
opt. TENOR only

G D Bm A

45

mess it up, — though we both tried. No, it

G D Bm A

49

don't al - ways go __ the way ____ we planned it, but the

G D Bm A

D. S. al CODA
(p. 4, m. 21)

f

53

wolves came ____ and ____ went and we're still stand-ing. When the ALL

f

D. S. al CODA
(p. 4, m. 21)

57  CODA

When the bones ____ are good.

Bm⁷

61

65 *opt. SOLO (or SMALL GROUP)*

mp

Bones are good, ____ the rest, ____ the rest don't mat-ter.

mp

G A D Em/D D A D

69

mp

Oh the glass, oh the glass ____ could ____ shat-ter.

Paint could peel, ____ the glass, ____ the glass could shat-ter.

G A D Em/D D A D

73

*grad. cresc.**Oo.*

opt. finger snaps on beat 2 through m. 79
grad. cresc.

Bones are good, — the rest, — the rest don't matter.

grad. cresc.

G A D Em/D D A D

grad. cresc.

77

Yeah.

f

Paint could peel, — the glass, — the glass could shat-ter. When the

G A D Em/D D A

81

bones are good, the rest don't mat - ter. Yeah, the paint could peel, the

D/F# D(sus4)/G A(sus4) Bm⁷

84

Let it rain. Woo

glass could shat-ter. Let it rain, 'cause you and I re-main the

D/F# D(sus4)/G

87

woo oo. Woo

same. When there ain't a crack in the foun-da-tion,

A(sus4) Bm⁷ D/F# D(sus4)/G

91

ba - by, know an - y storm we're fac - in' will blow right o - ver while

A(sus4) Bm⁷ D/F# D(sus4)/G

94

(end solo)

The house don't fall, bones are good.

we stay put. The house don't fall when the bones are good.

A(sus4)

A

97

sing first time only

Oo.

sing first time only

G D

Bm

A

decresc. 2nd time

my

The musical score consists of four staves. The top two staves are for voices, and the bottom two are for piano. Measure 94 starts with a piano solo followed by vocal entries. Measure 95 continues the vocal parts. Measure 96 shows a piano accompaniment with chords A (sus4) and A. Measure 97 features vocal entries with dynamic markings and piano chords G, D, Bm, and A. A large red watermark reading "Preview Only Legal Use Requires Purchase" is diagonally across the page.