

The Bones

SoundPax accompaniment packet for choral octavos #48513, #48514, and #48515

*Words and Music by Laura Veltz, Jimmy Robbins, and Maren Morris
Arranged by Alan Billingsley*

INSTRUMENTATION

- 1 - Director's Score
- 1 - Synthesizer
- 1 - Synthesizer Strings
- 1 - Guitar
- 1 - Bass
- 1 - Drumset



5

home stretch _____ of the hard times. _____ We took a

opt. TENOR only *mf*

The vocal line is written in treble clef with a key signature of two sharps (F# and C#). It begins with a quarter rest, followed by a half note G4, a quarter note A4, and a quarter note B4. There is a fermata over the B4 note. The line continues with a quarter rest, then a quarter note G4, a quarter note F#4, and a quarter note E4. The lyrics are: "home stretch _____ of the hard times. _____ We took a".

G D Bm A

The piano accompaniment for the first system is written in treble and bass clefs with a key signature of two sharps. The right hand starts with a quarter rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The left hand starts with a quarter rest, followed by a half note G3, a quarter note F#3, and a quarter note E3. The lyrics are: "home stretch _____ of the hard times. _____ We took a".

Two empty musical staves, one in treble clef and one in bass clef, with a key signature of two sharps.

G D Bm A

The piano accompaniment for the second system is written in treble and bass clefs with a key signature of two sharps. The right hand starts with a quarter rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The left hand starts with a quarter rest, followed by a half note G3, a quarter note F#3, and a quarter note E3. The lyrics are: "home stretch _____ of the hard times. _____ We took a".

Two empty musical staves, one in treble clef and one in bass clef, with a key signature of two sharps.

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9

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

G D Bm A

G 7 D Bm A

G 7 D Bm A

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13

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

G D Bm A

Empty musical staves for guitar and bass.

G 7 D Bm A

Finger snaps
mf

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17

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

G D Bm A

G D Bm A

21

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

f D/F# D(sus4)/G A(sus4) Bm7

D/F# D(sus4)/G A(sus4) Bm7
Electric Acoustic Grand

f Bowed Strings

f D/F# D(sus4)/G A(sus4) Bm7

f

play time through m. 34 on the D.S. (see m. 57-58)



25

rain, _____ 'cause you and I re-main the same. _____ When there

D/F# D(sus4)/G A(sus4) Bm7

D/F# D(sus4)/G A(sus4) Bm7

D/F# D(sus4)/G A(sus4) Bm7

tom fill
2nd time

29

ain't a crack in the foun - da - tion, ba - by, I know an - y storm we're fac - in' will

D/F# D(sus4)/G A(sus4) Bm7

D/F# D(sus4)/G A(sus4) Bm7


D/F# D(sus4)/G A(sus4) Bm7

Add handclaps


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33

*sing cue notes
2nd time only*

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

blow right o - ver while _ we stay put. The house don't fall when the bones are good.

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

D/F#

D(sus4)/G

A(sus4)

A

D/F#

D(sus4)/G

A(sus4)

A

D/F#

D(sus4)/G

A(sus4)

A

37

mf

Oo. Call it

G D Bm A

mf

G D Bm A

mf

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41

dumb luck, — but, ba-by, you and I — can't e-ven

opt. TENOR only

G D Bm A

G D Bm A

G D Bm A

mf stick

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45

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

G D Bm A

G D Bm A

G D Bm A

||

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49

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

G D Bm A

Gentle El Pno
mf

G D Bm A

||



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

53

f

wolves came _____ and _____ went and we're still stand-ing When the

ALL *f*

G D Bm A

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

8

G D Bm A

7 7

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57 CODA

mf
When the bones — are good.

mp cresc.
Oo. _____

D/F# G A Bm7

mp cresc. *mf*

CODA

Poly synth w/texture

mp cresc. *mf*

mp cresc. *mf*

D/F# G A Bm7

mp cresc. *mf*

mp cresc. *mf*

Cr. H.H. S.D.

mp cresc. *mf*

61

The musical score is arranged in five systems. The first system shows a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line begins with a rest, followed by a melodic phrase starting on a dotted quarter note. The piano accompaniment starts with a rest, followed by a bass line starting on a dotted quarter note. The second system features a grand staff with a vocal line and piano accompaniment. The vocal line has a rest, then a melodic phrase. The piano accompaniment includes chords labeled D/F#, G, A, and Bm7. The third system continues the vocal and piano parts. The fourth system shows the vocal line with a rest and the piano accompaniment with chords D/F#, G, A, and Bm7. The fifth system features a guitar accompaniment in the bass clef with a series of chords and a melodic line in the treble clef.

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65

opt. SOLO (or SMALL GROUP)

mp

Then the rest don't mat - ter. _____

mp

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

mp

G A D Em/D D A D

mp

G A D Em/D D A D

Rhythmic Picking

mp

mp

69

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

G A D Em/D D A D



73

grad. cresc.

Oo.

grad. cresc.

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

grad. cresc.

G A D Em/D D A D

grad. cresc.

Gentle El Pno

mp grad. cresc.

Cello

mp grad. cresc.

G A D Em/D D A D

grad. cresc.

grad. cresc.

Finger snaps

mp grad. cresc.

77

Yeah. _____

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

G A D Em/D D A

G A D Em/D D

81

Musical staff with a long melodic line starting with a fermata.

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

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

D/F# D(sus4)/G A(sus4) Bm7

f

Poly synth w/texture

f

D/F# D(sus4)/G A(sus4) Bm7

optional: add cello, following the chord symbols

f

D/F# D(sus4)/G A(sus4) Bm7

f

H.H. S.D.

Cr.

f

84

Let it rain. _____ Woo _____

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

D/F# D(sus4)/G

D/F# D(sus4)/G

D/F# D(sus4)/G

The musical score consists of several systems. The first system includes a vocal line with lyrics and a piano accompaniment. The second system shows the piano accompaniment with chord markings D/F# and D(sus4)/G. The third system shows the guitar accompaniment with chord markings D/F# and D(sus4)/G. The fourth system shows the guitar accompaniment with a double bar line and a fermata. The fifth system shows the guitar accompaniment with a double bar line and a fermata. The sixth system shows the guitar accompaniment with a double bar line and a fermata.

87

89

The musical score consists of several systems. The top system features a vocal line with lyrics "woo" and "oo." and a piano accompaniment. The second system includes the lyrics "same." and "When there ain't a crack". The piano accompaniment is shown in two staves, with the right hand playing chords and the left hand playing a bass line. The guitar part is shown in a tablature format at the bottom. A large red watermark "Preview Only" is overlaid diagonally across the page.

90

Woo _____ woo _____ oo. _____

in the foun - da - tion, ba - by, I know an - y storm we're fac - in' will

A(sus4) Bm⁷

A(sus4) Bm⁷

A(sus4) Bm⁷

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93

(end solo)

The house don't fall, bones are good.
blow right o - ver while we stay put. The house don't fall when the bones are good.

D/F# D(sus4)/G A(sus4) A

D/F# D(sus4)/G A(sus4) A

D/F# D(sus4)/G A(sus4) A

97

sing first time only

Oo. _____

sing first time only

G

D

Bm

A

mf

decresc. 2nd time

*Gentle El Pno
play first time only*

mf

G

D

Bm

A

mf

decresc. 2nd time

mf

decresc. 2nd time