

PEOPLE GET READY

(with *This Train*)

for 2-pt. voices and keyboard
with optional instruments and InstruTrax CD*

Arranged by
SHELDON CURRY

Words and Music by
CURTIS MAYFIELD

R & B groove (♩ = ca. 64)

1

KEYBOARD

mp

D Bm7 Em7

2

4 G/A D Bm7

7 PART I 9 *mp*

This train is

PART II *mp*

This train is

Em7 D/F# G G/A D

*Also available in SATB (No. 36934), SAB (No. 36937) and SSA (No. 36938) voicings.

Parts for rhythm, percussion, and director's score, No. 36935, and a split track/accompaniment/full performance compact disc, No. 36936, are available separately.

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10

bound for glo - ry, — this train.

bound for glo - ry, — this train.

A2/D G/D D Em7

13

This train is bound for glo - ry, — this train.

This train is bound for glo - ry, — this train.

F#m Bm7 Em7(4)

16

This train is bound for glo - ry,

This train is bound for glo - ry,

G/A F#7/A# Bm7 D/A

19



don't hold much but the right-eous and ho - ly, — this train is



don't hold much but the right-eous and ho - ly, — this train is

F#7/A# Bm Bm/A Em7



22

3



bound for glo - ry, — this train.



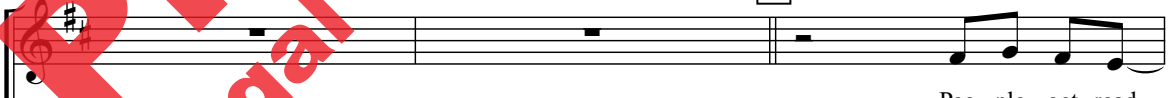
bound for glo - ry, — this train.

Em7/A G D

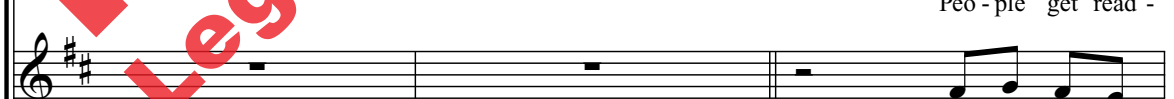


25

27

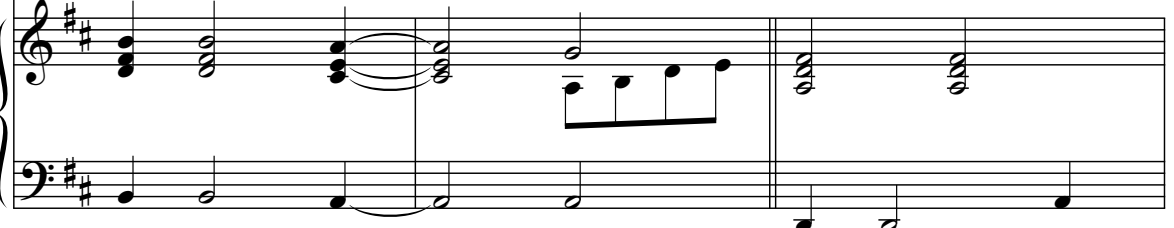


Peo - ple get read -



Peo - ple get read -

Bm7 A G/A D



28

- y, there's a train a - com - in'.

- y, there's a train a - com - in'.

Bm7 **G** **D**

31

Don't need no bag - gage, you just get on board...

Don't need no bag - gage, you just get on board...

Bm7 **G** **D**

34

All you need is faith to hear the

All you need is faith to hear the

D **Bm7**

37

die - sel hum - min'; don't need no tick - et, you just

die - sel hum - min'; don't need no tick - et, you just

G D Bm7

41

thank the Lord.---

thank the Lord.---

G D Bm7 A G/A Ab7

45

4

G D A/B

mf

Musical staff with treble clef and key signature of three sharps (F#, C#, G#). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

This train don't car - ry no li - ars, this train.

mf

Musical staff with treble clef and key signature of three sharps. It contains whole rests for the first two measures, followed by a half note G4 and a quarter note A4.

this train. —

E

B/E

A/E

Piano accompaniment for measures 49-51. The right hand plays chords E, B/E, and A/E. The left hand plays a bass line with quarter notes: G3, F#3, E3, D3, C3, B2, A2, G2.

52

Musical staff with treble clef and key signature of three sharps. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

This train don't car - ry no li - ars,

Musical staff with treble clef and key signature of three sharps. It contains whole rests for the first two measures, followed by a half note G4 and a quarter note A4.

E

F#m7

G#m

C#m7

Piano accompaniment for measures 52-54. The right hand plays chords E, F#m7, G#m, and C#m7. The left hand plays a bass line with quarter notes: G3, F#3, E3, D3, C3, B2, A2, G2.

55

Musical staff with treble clef and key signature of three sharps. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

this train.

This train don't

Musical staff with treble clef and key signature of three sharps. It contains whole rests for the first two measures, followed by a half note G4 and a quarter note A4.

this train. —————

This train don't

F#m7(4)

A/B

G#7/B#

C#m7

Piano accompaniment for measures 55-58. The right hand plays chords F#m7(4), A/B, G#7/B#, and C#m7. The left hand plays a bass line with quarter notes: G3, F#3, E3, D3, C3, B2, A2, G2.



58

car - ry no li - ars, no pre - tend - ers and no high fly - ers. —

car - ry no li - ars, no pre - tend - ers and no high fly - ers. —

E/B G#7/B# C#m C#m/B

Piano accompaniment for measures 58-60, featuring chords E/B, G#7/B#, C#m, and C#m/B.

61

This train is bound for glo - ry, — this train. —

This train is bound for glo - ry, — this train. —

F#m7 F#m7/B A E

Piano accompaniment for measures 61-63, featuring chords F#m7, F#m7/B, A, and E.

64

Empty vocal staves for measures 64-65.

C#m7 B Bb A E

Piano accompaniment for measures 64-65, featuring chords C#m7, B, Bb, A, and E.

68

5

Piano introduction for measures 68-70. The music is in the key of B major (three sharps) and 3/4 time. It consists of two staves of piano accompaniment. The right hand plays chords, and the left hand plays a rhythmic pattern of eighth notes.

Bb/C

Piano accompaniment for measures 71-73. The key signature changes to Bb major (two flats). The right hand plays chords, and the left hand continues with a rhythmic pattern. A dynamic marking of *f* (forte) is present.

71

f There ain't no room _____ for the greed - y sin -

f There ain't no room _____ for the greed - y sin -

Piano accompaniment for measures 74-76. The right hand plays chords with a dynamic marking of *f*. The left hand continues with a rhythmic pattern. Chord symbols F, Dm7, and Bb are indicated above the right hand.

74

ner, hurt ev - 'ry - bod - y just to

ner, hurt ev - 'ry - bod - y just to

Piano accompaniment for measures 77-79. The right hand plays chords with a dynamic marking of *f*. The left hand continues with a rhythmic pattern. Chord symbols F and Dm7 are indicated above the right hand.

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save their soul. Take pit - y on those

save their soul. Take pit - y on those

Bb **F**

whose_ hope grows thin - ner;

whose_ hope grows thin - ner;

Dm7 **C/D** **Bb** **F**

there ain't no ref - uge from the Judge - ment throne. _

there ain't no ref - uge from the Judge - ment throne. _

Dm7 **Bb** **F**

86 

Get on board. _

D m7 C(no3rd)

89

This train, this train, this train, this train,

Bb F D m7 C(no3rd)

92

Get on board. _

this train. This train, this train, this train, _

Bb F





Get on board. —

— this train. this train. This train, this

Dm7 **C(no3rd)** **Cb** **Bb** **F**

Get on board. *rit.*

train, this train, this train, this train, *rit.*

Dm7 **C(no3rd)** **Cb**

this train. —

this train. —

Bb **F**

(ad lib. if desired)