

# PEOPLE GET READY

SATB, accompanied, with optional bass, guitar and drums\*

Words and Music by  
CURTIS MAYFIELD  
Arranged by KIRBY SHAW

Performance time: approx. 4:00

Gospel rock ( $\text{♩} = 72$ )  
(*unis.*) *mf*

SOPRANO  
ALTO

Get read - y, get read - y. Now, peo-ple get

(*unis.*) *mf*

TENOR  
BASS

Gospel rock ( $\text{♩} = 72$ )  
N.C.

ACCOMP.

1.

read - y get read - y. Get

1.

\*Bass/Guitar/Drums see pgs. 14-15.

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2.

read - y, get - read - y.

*f*

2.

*f*

A $\flat$ /B $\flat$

*mf*

*mf*

Oo

Oo

E $\flat$  Cm7 E $\flat$  Cm7

*mf*

9

Peo - ple get read - y, there's a train \*a - com - ing. You

9

E $\flat$  Cm7 A $\flat$  E $\flat$

\*Pop pronunciation: a-comin'

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

Cm7 A $\flat$  E $\flat$

13 need is faith to hear the die - sels \*hum ming.

13 Cm7 A $\flat$  B $\flat$ /E $\flat$  E $\flat$

Don't need no tick - et, you just thank the Lord...

Cm Fm7 A $\flat$ /B $\flat$  E $\flat$

\*Pop pronunciation: *hummin'*

17

Two empty musical staves, one for the vocal line (treble clef) and one for the piano accompaniment (bass clef), both in a key signature of two flats.

17

SOLO

Cm7

A $\flat$

E $\flat$

Cm7

Musical notation for the first system of the solo section. The piano part features a sequence of chords: Cm7, A $\flat$ , E $\flat$ , and Cm7. The vocal line contains a melodic line with eighth and quarter notes.

21

Two empty musical staves, one for the vocal line (treble clef) and one for the piano accompaniment (bass clef), both in a key signature of two flats.

21

A $\flat$

E $\flat$

Cm7

Musical notation for the second system of the solo section. The piano part features a sequence of chords: A $\flat$ , E $\flat$ , and Cm7. The vocal line contains a melodic line with eighth and quarter notes.

Two empty musical staves, one for the vocal line (treble clef) and one for the piano accompaniment (bass clef), both in a key signature of two flats.

A $\flat$

B $\flat$ /E $\flat$

E $\flat$

Cm7

Fm7

A $\flat$ /B $\flat$

E $\flat$

Musical notation for the third system of the solo section. The piano part features a sequence of chords: A $\flat$ , B $\flat$ /E $\flat$ , E $\flat$ , Cm7, Fm7, A $\flat$ /B $\flat$ , and E $\flat$ . The vocal line contains a melodic line with eighth and quarter notes.

(mf)

Oo

(mf)

Oo

Cm7 Eb Cm7

27 (opt. Duet)

Peo - ple get read - y, for the train to Jor - dan.

27 Eb Cm7 Ab Bb/Eb Eb

Pick - ing up pas - sen - gers from coast\_\_ to coast\_\_

Cm7 Ab Eb

31

Faith is key, o - pen the doors and board\_ them.

31

Cm7

A $\flat$

B $\flat$ /E $\flat$

E $\flat$

(end opt. Duet)

There's room for all\_ a - mong those loved\_ the most\_ Get

Cm

Fm7

A $\flat$ /B $\flat$

E $\flat$

35

read - y, get read - y. Now, peo-ple get

35

B $\flat$ /D

E $\flat$

B $\flat$

Cm7

read - y, get read - y. Get

Ab6 Eb/G Abmaj7 Ab6/Bb Eb Bb/C *cresc.*

39 *cresc.* read - y, get read - y. Now, peo-ple get

39 C/E F C Dm7

read - y, get read - y. *f*

Bb6 F/A Bbmaj7 Bb/C *v* *v*

43

There ain't no room\_ for the hope - less sin - ner, who would

43

*f*

F Dm7 B $\flat$  C/F F

hurt all man - kind\_ just to save his own\_ Have

Dm7 B $\flat$  F

47

pit - y on those\_ whose\_ chanc - es are thin - ner, 'cause there's

47

Dm7 B $\flat$  C/F F



*mf*

no hid - ing place — from the king - dom's throne... So, *mf*

Dm Gm7 Bb/C F

51

peo - ple get read - y, there's a train \*a - com - ing. You

51 *mf* Dm7 Bb F

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

Dm7 Bb F

\*Pop pronunciation: a-comin'

55

need is faith to hear the die - sels \*hum - ming.

55

Dm7 Bb C/F F

(growing intensity)

Don't need no tick - et, you just thank the Lord. I'm \*get - ting

(growing intensity)

Dm Gm7 Bb/C F

(growing intensity)

59

read - y. I'm get - ting

59

Dm7 Bb F

\*Pop pronunciation: *hummin'* and *gettin'*

read - y. This time I'm

Dm7 Bb F

63 (f) read - y. This time I'm a -

63 (f) Dm7 Bb F

read - y. Oo

Slow mf

Dm Gm7 Bb/C F(9)

Slow mf

BASS/GUITAR/DRUMS\*

Gospel rock (♩ = 72)

N.C.      Drums: pattern      2      1.      2

mf < f > mf

fill      pattern

9      Eb      Cm7      Ab      Eb      Cm7      Ab      Eb

13      Cm7      Ab      Bb/Eb      Eb      Cm      Fm7      Ab/Bb      Eb      Drums: fill

17      Cm7      Ab      Eb      Cm7      Ab      Eb      pattern

21      Cm7      Ab      Bb/Eb      Eb      Cm7      Fm7      Ab/Bb      Eb

27      Cm7      Eb      Cm7      Eb      Cm7      Ab      Bb/Eb      Eb

31      Cm7      Ab      Eb      Cm7      Ab      Bb/Eb      Eb

\*Bass: Play the part as written.

Guitar: Play ad lib., using the chord symbols as a guide.

Drums: The basic pattern is eighth notes on hi-hat, beats two and four on snare drum and the rhythm of the bass on bass drum.

*Drums: fill* 35 *pattern*

Cm Fm7 A $\flat$ /B $\flat$  E $\flat$  B $\flat$ /D E $\flat$

*Drums: fill*

B $\flat$  Cm7 A $\flat$ 6 E $\flat$ /G A $\flat$ maj7 A $\flat$ 6/B $\flat$  E $\flat$  B $\flat$ /C

*cresc.*

*pattern* 39 *Drums: fill*

C/E F C Dm7 B $\flat$ 6 F/A B $\flat$ maj7 B $\flat$ /C

*pattern* 43

f F Dm7 B $\flat$  C/F F Dm7 B $\flat$  F

47

Dm7 B $\flat$  C/F F Dm Gm7 B $\flat$ /C F

51

mf Dm7 B $\flat$  F Dm7 B $\flat$  F

55 *Drums: fill (growing intensity)*

Dm7 B $\flat$  C/F F Dm Gm7 B $\flat$ /C F

*pattern* 59

Dm7 B $\flat$  F Dm7 B $\flat$  F

63 *Slow* *Drums: ensemble*

(f) Dm7 B $\flat$  F Dm Gm7 B $\flat$ /C F(9) *mf*

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