

Commissioned by the Michigan Men's Glee Club, Eugene Rogers, director, as part of their ongoing effort to enrich the repertoire for male choruses.  
Made possible with funds provided by Benjamin Rizzo and dedicated to the members of the Glee Club,  
who prove that camaraderie and musical excellence flourish together.

# Bound for the Promised Land

TTBB a cappella

J. David Moore

"The Promised Land" - M. Durham (1854)

**Pesante** (♩ = 60)

The musical score is written for a four-part male chorus (Tenor 1, Bass 1, Tenor 2, Bass 2) and a soloist. It is in the key of D major and 3/2 time. The tempo is marked 'Pesante' with a quarter note equal to 60 beats per minute. The score is divided into systems, with measures 1-5, 6-9, 10-13, 14-16, and 17-20. The lyrics are: '1. On Jor-dan's storm-y banks I stand and cast a wish-ful eye to Ca - naan's fair and hap - py land, where my pos - ses-sions lie. I am bound for the pro - mised land, I'm bound for the pro - mised land, Oh, who will come and go with me? I am bound for the pro - mised land. Oh, the trans- port-ing, rap - t'rous scene that ris - es to my sight, sweet land. Oh land. Oh'. The score includes dynamic markings such as *mf*, *mp*, and *port.* (portando). A large watermark 'FOR PERUSAL FRESH AYRE MUSIC' is overlaid on the score.

Tenor 1  
Bass 1  
Tenor 2  
Bass 2  
solo

1. On Jor-dan's storm-y banks I stand and cast a wish-ful eye to  
Ca - naan's fair and hap - py land, where my pos - ses-sions lie. I am  
bound for the pro - mised land, I'm bound for the pro - mised land, Oh,  
who will come and go with me? I am bound for the pro - mised  
land. Oh, the trans- port-ing, rap - t'rous scene that ris - es to my sight, sweet  
land. Oh land. Oh

22

*solo*

fields ar - rayed in liv - ing green and riv - ers\_ of de - light.

*opt. solo mf*

oh I am

*opt. solo mf*

oh I am

26

T bound for the pro - mised land, I'm bound for the pro - mised land, Oh,

B1 bound for the pro - mised land, I'm bound for the pro - mised land, Oh,

B2 \* oh oh

\* If soloists are used here, the rest of the tenors continue singing the upper octave of the B2 line and the rest of the baritones remain on the lower octave.

30

*accel.* **Andante** (♩ = 64)

T who will come and go with me? I am bound for the pro-mised land.

B1 who will come and go with me? I am bound doot doot doon

B2 doon doot doot

*tutti mp*

34

T1 3. Filled

T2 3. Filled

B1 doo doot 'n doon doon doot doot doon doo doot 'n doon doon

B2 doon doot doon doot doot doon doot

37

T1 with de - light, my rap - tured soul would here no long - er

T2 with de - light, my rap - tured soul would here no long - er

B1 doot doot doon doo doot 'n doon doon doot doot doon

B2 Doon doot doot doon doot Doon doot doot

40

T1 stay, though Jor - dan's waves a - round me roll, fear - less I'd

T2 stay, though Jor - dan's waves a - round me roll, fear - less I'd launch a -

B1 doo doot 'n doon doon doot doot doon doo doot 'n doon doo doot 'n doon doon

B2 doon doot Doon doot doot doon doot doon

44

T1 launch a - way. Bound for the pro - mised land, I'm bound for the pro - mised

T2 way. I am bound for the pro - mised land, I'm bound for the pro - mised

B1 doon bound for the pro - mised land, I'm bound for the pro - mised

B2 I am bound for the pro - mised land, I'm bound for the pro - mised

48 *accel.* *mp* lightly

T1 land, Oh, who will come and go with me? ba va da va

T2 land, Oh, who will come and go with me? I am bound for the pro-mised land.

B1 land, Oh, who will come and go with me? I'm bound for the pro-mised land.

B2 land, Oh, who will come and go with me? I'm bound

53 *Slightly Faster* (♩ = 80)

T1 dai um bum bai da va da va da dum bai um ba va da va da va dum ba va

T2

B1 *mp sim.* doot doot doon doo doot 'n doon doon doot doot doon doo doot 'n doon

B2 *mp sim.* Doon doot doot doo doo doon doot doot doo doo

57 *mf* lightly

T1 dai um bum bai da va da va da ba dum bum ba va da va dai um ba

T2 ba va da va

B1 doot doot doon doo doot 'n doon doon doon doon doot doo

B2 doon doot doot doo doo doo doon doon doot doo

61 *legato*

T1 ba da va dum ba da

T2 dai um bum bai da va da va da dum bai um ba va

B1 *mp* doot doot doon doo doot 'n doon doon doot doot doon

B2 *mp* doon doot doot doo doo doon doot doot

64

T1 ba va dum bum bai ya doo voo doo voo

T2 da va da va dum ba va dai um bum bai da va da va da ba

B1 doo doot 'n doon doot doot doon doo doot 'n doon doon

B2 doo doo doon doot doot doo doo doo

67 **Still Faster** ( $\text{♩} = 88$ )

T1 doo doot doot doo doo doo doot

T2 dum bum ba va da va dai um ba doo doot

B1 doon doon doot doo doo

B2 doon doon doot doo ba va da va da va da va dai um ba dum

71

T1 doo doo doot doot doo doo doot doo

T2 doo doo doot doot doo doo doot doo

B1 *mp* ba va da va da va da va dai um ba dum ba va da va da va

B2 ba va da va da va da va dai um ba doot doo

76

T1 *mf* doot da ba va da va dai um bum bai da va da va da dum bai um ba va

T2 doot da *mf* bum bum bum ba bum bum

B1 dai um ba *mf* bum bum bum ba bum bum

B2 doot da bum bum bum ba bum bum

81

T1 da va da va dum ba va dai um bum bai da va da va da ba dum bum ba va da va dai um bum

T2 bum ba bum bum bum ba bai dum bum bum bum

B1 bum ba bum bum bum ba bai dum bum bum bum

B2 bum ba bum bum bum ba bai dum bum bum bum

"The Temperance Reel"

Brisk (♩ = 108)

Hand claps:

86

T1

T2

B1

B2

bum bum bum bum

bum bum bum bum

mf

port.

bum bum bum ba dum bod-dle lee-dle lai-dle lay dod-dle lee-dle lai-dle

89

T1

T2

B1

B2

mf

dum bod-dle lee-dle lai-dle lay dod-dle lee-dle lai-dle

lee-dle lai-dle lay-dle lai-dle lee-dle lai-dle lay-dle lai-dle lum

91

T1

T2

B1

B2

*p* (nasal, tune that fiddle)

Hee

*p* (nasal, tune that fiddle)

Hee

lee-dle lai-dle lay-dle lai-dle lee-dle lai-dle lum

did-dl-ee-um bod-dle lee-dle lai-dle lay dod-dle lee-dle lai-dle



93

T1 (ee) hee

T2 (ee) hee

B1 dum bod-dle lee-dle lai-dle lay dod-dle lee-dle lai-dle

B2 leedle ai-dle lay-dle ai-dle lee-dle ai-dle lay-dle ai-dle lum

95

T1 *mf* dunk dunk dunk ba va da 'n da

T2 *mf* dunk dunk dunk ba va da 'n da

B1 lee-dle lai-dle lay-dle lai-dle lee-dle lai-dle lum

B2 *mf* bod-dle lee-dle lai-dle lee-dle lai-dle

97

T1 ba va da 'n da ba va da 'n da

T2 ba va da 'n da ba va da 'n da

B1 *mf* bod-dle lee-dle lai-dle lee-dle lai-dle lay

B2 lay bod-dle lee-dle lai-dle lee-dle lai-dle



99

T1  
8  
bee-dle lai-dle lay-dle lai-dle leedle lai-dle lay-dle lai - dle la-dum bum ba\_\_\_\_ pa dop

T2  
8  
bee-dle lai-dle lay-dle lai-dle leedle lai-dle lum bum bum ba\_\_\_\_ pa dop

B1  
bee-dle lai-dle lay-dle lai-dle leedle lai-dle lum

B2  
lum did-dl-ee-um bod-dle lee-dle lai-dle lay dod-dle lee-dle lai-dle

*p*

*p*

*mp*

101

T1  
8  
bum bum ba\_\_\_\_ pa dop bum bum ba\_\_\_\_ pa dop

T2  
8  
bum bum ba\_\_\_\_ pa dop bum bum ba\_\_\_\_ pa dop

B1  
dum bod-dle lee-dle lai-dle lay dod-dle lee-dle lai-dle

B2  
leedle ai-dle lay-dle ai-dle lee-dle ai-dle lay-dle ai-dle lum

*mp*

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FRESH AYRE MUSIC

103

T1 *mp*  
ba — pa dop ba dop bop dee-dle lai-dle lum bod-dle um bum

T2 *mp*  
ba — pa dop ba dop bop dee-dle lai-dle

B1 *legato*  
leedle lai-dle lay-dle lai-dle leedle lai-dle lum ba da

B2  
did-dl-ee-um bod-dle lee-dle lai-dle lay dod-dle lee-dle lai-dle

105

T1  
ba da da dot dot dot dot

T2  
um bum ba da — dum bod-dle lee-dle-lai -dle la da

B1  
da da da bod-dle lee-dle lai -dle lay dod-dle lee-dle lai-dle

B2  
leedle ai -dle lay-dle ai-dle lee-dle ai-dle lay-dle ai-dle lum

107

T1  
 dot dee-dle um dee-dle um bum bum *mf* ba va da 'n da

T2  
 dum bum ba *mf* bee-dle lai-dle lum ba va da 'n da

B1  
 lee-dle lai-dle lay-dle lai-dle lee-dle lai-dle lum *mf* bod-dle lee-dle lai-dle lee-dle lai-dle

B2  
*mf* bum ba bum

109

T1  
 ba va da 'n da ba va da 'n da

T2  
 ba va da 'n da ba va da 'n da

B1  
 lay bod-dle lee-dle lai-dle lee-dle lai-dle lay bod-dle lee-dle lai-dle lee-dle lum

B2  
 ba ba dop ba bum

111

T1  
8  
ba va da va dop bop ba dop ba \_\_\_\_\_ dop pa dop  
Stomp: Hand claps:

T2  
8  
bee-dle lai-dle lay-dle lai-dle um bum ba dop ba \_\_\_\_\_ dop pa dop  
Stomp: Hand claps:

B1  
8  
bee-dle lai-dle lay-dle lai-dle lum bum ba dop ba dee - dle lai-dle lee-dle lai-dle  
Stomp: Hand claps:

B2  
8  
bum bum bop ba \_\_\_\_\_ pa dop  
Stomp: Hand claps:

113

T1  
8  
ba dop pa da \_\_\_\_\_ dop pa dop ba va da 'n da

T2  
8  
ba dop pa da \_\_\_\_\_ dop pa dop ba va da 'n da \_\_\_\_\_

B1  
8  
lay ba dee - dle lai-dle lee-dle lai-dle lay ba dee - dle lai-dle lee-dle lai-dle

B2  
8  
bop ba \_\_\_\_\_ pa dop ba ba \_\_\_\_\_ pa dop

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Meno Mosso (♩ = 102)

115 *rit.* *mp*

T1 ba va dumba vadumbum ba dum ba

T2 beedle lai-dle lay-dle lai-dle lum dum ba vadumbum ba dum

B1 lum bod-dle lum dum ba vadumbum

B2 beedle lai-dle lay-dle lai-dle lum ba dumba dumbumbum ba da

*port.*

118 *mf*

solo I am bound for the pro - mised

T1 va da va da ba da dum ba va da va dai um ba

T2 ba da da doo doo 'n doo doot ba va da va dai um bum bai da va da va da

B1 ba dum ba dum ba I am bound for the pro - mised

B2 I am bound for the pro - mised

*p*

*mp*

*mp*

solo

land, I'm bound for the pro - mised land, Oh,

T1

dum bai um ba va da da da da da bai um bum ba da va

T2

bai um bum bai da va da va da

B1

land, I'm bound for the pro - mised land, Oh,

B2

land, I'm bound for the pro - mised land, Oh,



solo

who will come and go with me? I am

T1

da va da ba dai um ba va da ba va da d'm

T2

ba va da va da ba va da d'm ba

B1

who will come and go with me? I am

B2

who will come and go with me? I am

Faster (♩ = 56)

127

solo

Musical staff for solo voice part, treble clef, key signature of one sharp (F#), starting with a treble clef '8'.

bound for the pro - mised land.

T1

Musical staff for Tenor 1 part, treble clef, key signature of one sharp (F#), starting with a treble clef '8'. Dynamics include *f*.

ba d'm ba I am bound for the pro - mised land, I'm

T2

Musical staff for Tenor 2 part, treble clef, key signature of one sharp (F#), starting with a treble clef '8'. Dynamics include *f*.

da ba d'm ba I am bound for the pro - mised land, I'm

B1

Musical staff for Bass 1 part, bass clef, key signature of one sharp (F#), starting with a bass clef '8'. Dynamics include *f*.

bound for the pro - mised land. I am bound for the pro - mised land, I'm

B2

Musical staff for Bass 2 part, bass clef, key signature of one sharp (F#), starting with a bass clef '8'. Dynamics include *f*.

bound for the pro - mised I am bound for the pro - mised land, I'm

FOR PERUSAL ONLY

FRESH AYRE MUSIC

Tempo I° (♩ = 60)

131

T1

Musical staff for Tenor 1 part, treble clef, key signature of one sharp (F#), starting with a treble clef '8'. Dynamics include *mp*.

bound for the pro - mised land, who will come and go with me, who will

T2

Musical staff for Tenor 2 part, treble clef, key signature of one sharp (F#), starting with a treble clef '8'. Dynamics include *mp*.

bound for the pro - mised land, who will come and go with me,

B1

Musical staff for Bass 1 part, bass clef, key signature of one sharp (F#), starting with a bass clef '8'. Dynamics include *mf*.

bound for the pro - mised land, Oh, who will come and go with me,

B2

Musical staff for Bass 2 part, bass clef, key signature of one sharp (F#), starting with a bass clef '8'. Dynamics include *mp*.

bound for the pro - mised land, Oh, go

Slow and free

A Tempo (♩ = 108)

136

*ff* *molto rit.* *ffp*

T1  
8 come and go with me? I am bound for the pro-mised land.

T2  
8 who will go with me? I am bound for the pro-mised land.

B1  
go with me? I am bound for the pro-mised land. *mp* ba va da va da va dava

B2  
— with me? I am bound for the pro-mised *mp* ba va da va da va da va dai um ba da—

141

*mp* *f*

T1  
8 ba va da va da va da va da va da va da bum bum

T2  
8 ba va da va da va da va dai um ba da bum bum

B1  
dai um ba da — ba va da va da va da va dai um bum

B2  
— dum bum bum bum bum bum bum