

HEADED FOR THE PROMISED LAND

for S.S.A. voices and piano*

Words and Music by
JAY ALTHOUSE

Brightly (♩ = ca. 132-138)

PIANO

4 SOPRANO I 5 *f* Come on a - long. We're

SOPRANO II *f* Come on a - long. We're

ALTO *f* Come on a - long. We're

* Also available for 3-part mixed voices (5822) in the key of C.

SoundTrax cassette available (3891).

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7

head-ed for the prom-ised land. _ Come on a -

head-ed for the prom-ised land. _ Come on a - long. _

head-ed for the prom-ised land. _ Come on a - long. _

The piano accompaniment features a steady eighth-note melody in the right hand and a bass line in the left hand, with chords in the right hand.

10

long. We're trav-el-ing hand in hand. _

We're trav-el-ing hand in hand. _

We're trav-el-ing hand in hand. _ Come on a -

The piano accompaniment continues with a similar pattern of eighth notes and chords.

13

Three vocal staves and a piano accompaniment. The vocal parts have lyrics: "Come on a - long. We're head-ed for the prom-ised land._". The piano accompaniment features chords and a bass line.

16

Three vocal staves and a piano accompaniment. The vocal parts have lyrics: "So, don't be late. We just can't wait. We're". The piano accompaniment features chords and a bass line.

19

head-ed for the prom-ised land. ____

head-ed for the prom-ised land. ____

head-ed for the prom-ised land. ____

This block contains the musical notation for measures 19 through 21. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The key signature is one sharp (F#). The lyrics 'head-ed for the prom-ised land.' are written under each vocal staff. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

22

This block contains the musical notation for measures 22 through 24. It continues with the three vocal staves and the piano accompaniment. The vocal parts have rests in measure 22, while the piano accompaniment continues with its harmonic progression. Measures 23 and 24 show further development of the vocal and instrumental parts.

25

mf

Climb a - board that gos-pel train;_ it's com-ing 'round the bend._
 Climb a - board that gos-pel train _ and stand right by my side._

mf

Climb a - board that gos-pel train;_ it's com-ing 'round the bend._
 Climb a - board that gos-pel train _ and stand right by my side._

mf

Climb a - board that gos-pel train;_ it's com-ing 'round the bend._
 Climb a - board that gos-pel train _ and stand right by my side._

mf

29

Won't you trav-el on with me?_ All a - board my friend._
 Makes no diff-'rence who you are._ Ev - 'ry - one can ride._

Won't you trav-el on with me?_ All a - board my friend._
 Makes no diff-'rence who you are._ Ev - 'ry - one can ride._

Won't you trav-el on with me?_ All a - board my friend._
 Makes no diff-'rence who you are._ Ev - 'ry - one can ride._

Come on a -

33

f
Come on a - long. We're head-ed for the prom-ised land._

f
Come on a - long. _____ We're head-ed for the prom-ised land._

long. _____ We're head-ed for the prom-ised land._



36

— Come on a - long. We're

— Come on a - long. _____ We're

— Come on a - long. _____ We're



39

41

trav - el - ing hand in hand. _ Come on a -

trav - el - ing hand in hand. _ Come on a - long. _

trav - el - ing hand in hand. _ Come on a - long. _

42

long. We're head - ed for the prom - ised land. _ So,

We're head - ed for the prom - ised land. _ So,

We're head - ed for the prom - ised land. _ So,

45

don't be late. We just can't wait. We're head - ed for the prom - ised land. _

don't be late. We just can't wait. We're head - ed for the prom - ised land. _

don't be late. We just can't wait. We're head - ed for the prom - ised land. _

The musical score for measures 45-47 features three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are: "don't be late. We just can't wait. We're head - ed for the prom - ised land. _". The piano accompaniment is in G major, with the right hand playing chords and the left hand playing a simple bass line.

48

1.

1.

The musical score for measures 48-50 continues with three vocal staves and piano accompaniment. Measure 48 shows the vocal parts with a whole rest, indicating a pause. The piano accompaniment continues with chords. Measures 49 and 50 show the vocal parts with a whole note, and the piano accompaniment with chords. The key signature remains one sharp (F#).

51

54

(to m. 25, p. 7) 2.

So, don't be late. We

So, don't be late. We

So, don't be late. We

(to m. 25, p. 7) 2.

55

just can't wait. We're head - ed for the prom - ised land.

just can't wait. We're head - ed for the prom - ised land.

just can't wait. We're head - ed for the prom - ised land.

59

Head-ed for the prom-ised land. ____

Head-ed for the prom-ised land. ____

Head-ed for the prom-ised land. ____

The musical score is for three voices and piano. The key signature is one sharp (F#). The first three staves are for voices, each with a vocal line and a corresponding lyric line. The lyrics are "Head-ed for the prom-ised land. ____". The piano accompaniment is on the bottom staff, featuring chords and a melodic line. A large red watermark "Preview Only" is overlaid diagonally across the page.