

AND  
GLORY SHONE  
AROUND

---

Jordan Sramek, Series Editor



**Jordan's Shore**

*On Jordan's stormy banks I stand*

JORDAN'S SHORE, J. T. White

arr. Jordan Sramek, David Burk,  
Ginna Watson

**ROSE PUBLICATIONS**

From the archives of *The ROSE ENSEMBLE*

Daniel Mahraun & Jordan Sramek, General Editors

**Source:** William Walker, *The Southern Harmony*. Philadelphia: E. W. Miller, 1854.

**About the source / general notes on genre:**

The roots of *Southern Harmony* singing (like *The Sacred Harp*) are found in the American colonial era. Schools were created to provide instruction in choral singing, especially to the benefit of churches. In 1801, a book called *The Easy Instructor* by William Smith and William Little was published for the use of this movement; its distinguishing feature was the employment of four separate shapes that indicated the notes according to the rules of *solfege* (Do – Re – Mi – Fa – Sol – La – Ti – Do). A triangle indicated *fa*, a circle *sol*, a square *la* and a diamond, *mi*. To avoid proliferating shapes excessively, each shape (and its associated syllable) except for *mi* was assigned to two notes of the musical scale. A major scale in the system would be sung Fa - Sol - La - Fa - Sol - La - Mi - Fa, and a minor scale would be La - Mi - Fa - Sol - La - Fa - Sol - La.

It should be noted that the traditional methods of this rich heritage (still practiced by thousands today) dictate that the choir begin singing a piece with the appropriate *solfege* syllable for each pitch, using the shapes to guide them. For those in the group not yet familiar with the song (and/or to assist those unable to read musical notation), the shapes help with the task of sight-reading, while the process of reading through the song with the shapes also helps to fix the notes in the singers’ memories. Once the shapes have been sung, the group then sings the actual text of the song.

The traditional practice of shape-note singing calls for the hymns to be sung without instruments, allowing the voice alone to carry the melody. Indeed, even the word “harp” in the title of the afore-mentioned collection, *The Sacred Harp*, refers to the voice, not the actual instrument. However, many melodies in these collections were originally folk tunes, which were then harmonized and given new religious texts. Similarly, the tunes and texts in such collections surely were not “protected” from then being utilized by other musical traditions. This arrangement of “Jordan’s Shore” reflects this idea, with the notes and words being used from the shape-note source, but featuring instruments and a decidedly “Kentucky” flair.

**Text:** Samuel Stennett (1727–1795)

**Music:** JORDAN’S SHORE, J. T. (Jesse Tom) White (1821–1894)

**Editorial method / notes:**

Spelling, punctuation, and usage have been modernized.

**Performance suggestions:**

The Rose Ensemble’s recorded performance utilizes a gut-strung, gourd banjo. Such a subtle tone may serve a small ensemble; a modern, steel-strung banjo may balance better with a larger choir.

**Duration:** 4m 15s

The Rose Ensemble’s recording, *And Glory Shone Around: Early American Carols, Country Dances, Southern Harmony Hymns, and Shaker Spiritual Songs*, is available on most download and streaming platforms.

318 JORDAN'S SHORE. C. M. J. T. White. Psalmist, Hymn 1173.

1. On Jor-dan's storm-y banks I stand, And cast a wish-ful eye On the oth-er side of Jor-dan, hal-le-lu-jah!  
To Ca-naan's fair and hap-py land, Where my pos-ses-sions lie, On the oth-er side of Jor-dan, hal-le-lu-jah!

2. Oh! the trans-port-ing, rapt'rous scene, That ri-ses to my sight! On the oth-er side of Jor-dan, hal-le-lu-jah!  
Sweet fields, ar-ray'd in liv-ing green, And ri-vers of de-light, On the oth-er side of Jor-dan, hal-le-lu-jah!

3. O'er all these wide-ex-tend-ed plains Shines one e-ter-nal day, On the oth-er side of Jor-dan, hal-le-lu-jah!  
There God the Son for-ev-er reigns, And scat-ters night a-way, On the oth-er side of Jor-dan, hal-le-lu-jah!

Chorus.  
On the oth-er side of Jor-dan, hal-le-lu-jah, On the oth-er side of Jor-dan, hal-le-lu-jah!

4. No chill-ing winds, nor pois'ous breath Can reach that healthful shore;  
Sick-ness and sor-row, pain and death Are felt and fear'd no more.

5. When shall I reach that happy place, And be forever blest?  
When shall I see my Fa-ther's face, And in his bosom rest?

6. Fill'd with delight, my raptur'd soul Would here no longer stay;  
Though Jor-dan's waves should round me roll I'd fear-less launch away.

# Jordan's Shore

SAATBB, fiddle, banjo, string bass

Samuel Stennett (1727–1795)

JORDAN'S SHORE, J. T. (Jesse Tom) White (1821–1894)

arr. Jordan Sramek, David Burk, and Ginna Watson

ed. Daniel Mahraun

Strictly (♩ = 72-74)

Fiddle

Banjo

String Bass

Soprano

Alto 1

Alto 2

Tenor

Bass 1

On Jor - dan's storm - y banks I stand, And cast a wish - ful eye On the o - ther side of

Bass 2

7

Jor - dan, Hal - le - lu - jah! To Ca - naan's fair and hap - py land, Where my pos - ses - sions

14

lie On the o - ther side of Jor - dan, Hal - le - lu - jah! *tutti T & B* On the o - ther side of

21

Jor - dan, Hal - le - lu - jah! On the o - ther side of Jor - dan, Hal - le - lu - jah!

28 *mf* solo

B 1

2. Oh, the trans-port - ing, rap - t'rous scene, That re - es - tles to my sight; On the o - ther side of

B 2

2. Oh, the trans-port - ing, rap - t'rous scene, That re - es - tles to my sight; On the o - ther side of

35

Jor - dan, Hal - le - lu - jah! Sweet fields ar - rayed in liv - ing green, And riv - ers of de - light!

42 *tutti* T & B (div. equally)

light! On the o - ther side of Jor - dan, Hal - le - lu - jah! On the o - ther side of light! On the o - ther side of Jor - dan, Hal - le - lu - jah! On the o - ther side of

49

Jor - dan, Hal - le - lu - jah! On the o - ther side of Jor - dan, Hal - le - lu - jah!

Jordan's Shore

+ Bjo.

+ Bs.  
*mf* solo

56

T  
3. O'er all those wide ex - tend - ed plains shines one e - ter - nal day; On the

B 1  
3. O'er all those wide ex - tend - ed plains shines one e - ter - nal day; On the

B 2  
3. O'er all those wide ex - tend - ed plains shines one e - ter - nal day; On the

62

T  
o - ther side of Jor - dan, Hal - le - jah! There God the Son for - ev - er reigns, And

B 1  
o - ther side of Jor - dan, Hal - le - jah! There God the Son for - ev - er reigns, And

B 2  
o - ther side of Jor - dan, Hal - le - jah! There God the Son for - ev - er reigns, And

69

T  
scat - ters night a - way. On the o - ther side of Jor - dan, Hal - le - lu - jah!

B 1  
scat - ters night a - way. On the o - ther side of Jor - dan, Hal - le - lu - jah!

B 2  
scat - ters night a - way. On the o - ther side of Jor - dan, Hal - le - lu - jah!

75 *tutti*

T On the o - ther side of Jor - dan, Hal - le - lu - jah! On the o - ther side of

B 1 *tutti* On the o - ther side of Jor - dan, Hal - le - lu - jah! On the o - ther side of

B 2 *tutti* On the o - ther side of Jor - dan, Hal - le - lu - jah! On the o - ther side of

81 *mf* (*tutti*) + Fid.

S 4. When shall I reach that hap - py place, And

A 1 *mf* (*tutti*) 4. When shall I reach that hap - py place, And

A 2 *mf* (*tutti*) 4. When shall I reach that hap - py place, And

T Jor - dan, Hal - le - lu - jah!

B 1 Jor - dan, Hal - le - lu - jah!

B 2 Jor - dan, Hal - le - lu - jah!

88

S  
be for - ev - er blest? On the o - ther side of Jor - dan, Hal - le - lu - jah! When

A 1  
be for - ev - er blest? On the o - ther side of Jor - dan, Hal - le - lu - jah! When

A 2  
be for - ev - er blest? On the o - ther side of Jor - dan, Hal - le - lu - jah! When

95

S  
shall I see my Fa - ther's face, And in his bos - om rest? On the o - ther side of Jor - dan, Hal - le -

A 1  
shall I see my Fa - ther's face, And in his bos - om rest? On the o - ther side of Jor - dan, Hal - le -

A 2  
shall I see my Fa - ther's face, And in his bos - om rest? On the o - ther side of Jor - dan, Hal - le -

101

S  
lu - jah! On the o - ther side of Jor - dan, Hal - le - lu - jah! On the

A 1  
lu - jah! On the o - ther side of Jor - dan, Hal - le - lu - jah! On the

A 2  
lu - jah! On the o - ther side of Jor - dan, Hal - le - lu - jah! On the

108

S o - ther side of Jor - dan, Hal - le - lu - jah! 5. Filled with de - light, my

A 1 o - ther side of Jor - dan, Hal - le - lu - jah! 5. Filled with de - light, my

A 2 o - ther side of Jor - dan, Hal - le - lu - jah! 5. Filled with de - light, my

T

B 1

B 2

5. Filled with de - light, my

115

S rap - tured soul Would here no long - er stay: On the o - ther side of Jor - dan, Hal - le - lu -

A 1 rap - tured soul Would here no long - er stay: On the o - ther side of Jor - dan, Hal - le - lu -

A 2 rap - tured soul Would here no long - er stay: On the o - ther side of Jor - dan, Hal - le - lu -

T rap - tured soul Would here no long - er stay: On the o - ther side of Jor - dan, Hal - le - lu -

B 1 rap - tured soul Would here no long - er stay: On the o - ther side of Jor - dan, Hal - le - lu -

B 2 rap - tured soul Would here no long - er stay: On the o - ther side of Jor - dan, Hal - le - lu -



121

S jah! Though Jor - dan's waves a - round me roll, I'd fear - less launch a - way. On the

A 1 jah! Though Jor - dan's waves a - round me roll, I'd fear - less launch a - way. On the

A 2 jah! Though Jor - dan's waves a - round me roll, I'd fear - less launch a - way. On the

T jah! Though Jor - dan's waves a - round me roll, I'd fear - less launch a - way. On the

B 1 jah! Though Jor - dan's waves a - round me roll, I'd fear - less launch a - way. On the

B 2 jah! Though Jor - dan's waves a - round me roll, I'd fear - less launch a - way. On the

127

S o - ther side of Jor - dan, Hal - le - lu - jah! On the o - ther side of Jor - dan, Hal - le -

A 1 o - ther side of Jor - dan, Hal - le - lu - jah! On the o - ther side of Jor - dan, Hal - le -

A 2 o - ther side of Jor - dan, Hal - le - lu - jah! On the o - ther side of Jor - dan, Hal - le -

T o - ther side of Jor - dan, Hal - le - lu - jah! On the o - ther side of Jor - dan, Hal - le -

B 1 o - ther side of Jor - dan, Hal - le - lu - jah! On the o - ther side of Jor - dan, Hal - le -

B 2 o - ther side of Jor - dan, Hal - le - lu - jah! On the o - ther side of Jor - dan, Hal - le -

134

S  
lu - jah! On the o - ther side of Jor - dan, Hal - le - lu - jah! On the o - ther side of

A 1  
lu - jah! On the o - ther side of Jor - dan, Hal - le - lu - jah! On the o - ther side of

A 2  
lu - jah! On the o - ther side of Jor - dan, Hal - le - lu - jah! On the o - ther side of

T  
lu - jah! On the o - ther side of Jor - dan, Hal - le - lu - jah! On the o - ther side of

B 1  
lu - jah! On the o - ther side of Jor - dan, Hal - le - lu - jah! On the o - ther side of

B 2  
lu - jah! On the o - ther side of Jor - dan, Hal - le - lu - jah! On the o - ther side of

141

S  
Jor - dan, Hal - le - lu - jah! On the o - ther side of Jor - dan, Hal - le - lu - jah!

A 1  
Jor - dan, Hal - le - lu - jah! On the o - ther side of Jor - dan, Hal - le - lu - jah!

A 2  
Jor - dan, Hal - le - lu - jah! On the o - ther side of Jor - dan, Hal - le - lu - jah!

T  
Jor - dan, Hal - le - lu - jah! On the o - ther side of Jor - dan, Hal - le - lu - jah!

B 1  
Jor - dan, Hal - le - lu - jah! On the o - ther side of Jor - dan, Hal - le - lu - jah!

B 2  
Jor - dan, Hal - le - lu - jah! On the o - ther side of Jor - dan, Hal - le - lu - jah!

*molto rit.*

Fiddle

# Jordan's Shore

SAATBB, fiddle, banjo, string bass

Samuel Stennett (1727–1795)

JORDAN'S SHORE, J. T. (Jesse Tom) White (1821–1894)

arr. Jordan Sramek, David Burk, and Ginna Watson

ed. Daniel Mahraun

Strictly (♩ = 72-74)

28 27 28

+ Bjo. +

88

98

107

115

125

133

140

*molto rit.*

Banjo

# Jordan's Shore

SAATBB, fiddle, banjo, string bass

Samuel Stennett (1727–1795)

JORDAN'S SHORE, J. T. (Jesse Tom) White (1821–1894)

arr. Jordan Sramek, David Burk, and Ginna Watson

ed. Daniel Mahraun

Strictly (♩ = 72-74)

28 27 Em

59 Bm Em + Bs. 2

64 Em Bm

69 Em 2 Em

74 Bm Em

79 Bm 2 Em

84 Bm Em

89 Bm 2 Em

Jordan's Shore

94 Bm Em Bm

99 Em

105 Bm Em Bm

110 Em Bm

116 Em Bm Em

121 Em Bm

127 Em

133 Bm Em Bm

138 Em Bm Em

143 Bm Em

*molto rit.*

String Bass

# Jordan's Shore

SAATBB, fiddle, banjo, string bass

Samuel Stennett (1727–1795)

JORDAN'S SHORE, J. T. (Jesse Tom) White (1821–1894)

arr. Jordan Sramek, David Burk, and Ginna Watson

ed. Daniel Mahraun

Strictly (♩ = 72-74)

The musical score is written for String Bass in a 2/4 time signature with a key signature of one sharp (F#). It consists of eight staves of music. The first staff begins with a tempo marking 'Strictly (♩ = 72-74)' and includes measure numbers 28 and 27. Performance instructions include '+ Bjo.' and 'arco'. The second staff starts at measure 64. The third staff starts at measure 76 and includes 'pizz.' and '+ Fid.'. The fourth staff starts at measure 88. The fifth staff starts at measure 101. The sixth staff starts at measure 113 and includes 'arco'. The seventh staff starts at measure 125. The eighth staff starts at measure 136 and ends with a fermata and the instruction 'molto rit.'. A large 'PERUSAL' watermark is overlaid diagonally across the score.