

# ON MY WAY TO JORDAN

for S.A.B. voices and piano  
with optional Snare Drum and PianoTrax CD\*

*Words and Music by  
JAY ALTHOUSE*

With a steady pulse ( $\text{♩} = \text{ca. 84-88}$ )

SNARE DRUM

SOPRANO ALTO

BARITONE

PIANO

With a steady pulse ( $\text{♩} = \text{ca. 84-88}$ )

(opt. sn. d.)  $mf$

I'm

With a steady pulse ( $\text{♩} = \text{ca. 84-88}$ )

**5**

on my way to Jor - dan, that riv - er deep and wide. I'll

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\* Also available for S.A.T.B. (35481) and T.T.B.B. (35483). Snare Drum part is on pages 11 and 12. PianoTrax 3 Accompaniment CD available (34744).

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9

(opt. solo) *mf*

I'm  
(end solo)

cross that riv - er Jor - dan and stand on the oth-er side.

13

walk - ing through the des -ert; my feet are in the sand. But I

see that riv-er up a - head. I see the prom - ised land.

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21

22

On that great heav'n - ly morn - ing when the trum - pet will

*f*

25

sound, the saints will come re - joic - ing with an - gels all a -

29

30

round. And then we'll stand in the prom-ised land; and then we will be

*f*

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33

free. When we cross that riv-er to the oth-er side, what a

36

meet-ing it will be.

mf

41

**43**

mf

I've seen the light-ning flash-ing. I've

mf

45

f

heard the thun - der roll. But soon we'll reach the riv - er; I

feel it in my soul. O, sin - ner, come and go with me. We'll

find the prom - ised land. We'll walk to - geth - er, step by step, and

he  
ar  
eal  
iv  
on  
ly

57

join the an - gel band.

60

f

On that great heav'n - ly

61

morn - ing when the trum - pet will sound, the saints will come re -

65

joic - ing with an - gels all a - round. And then we'll stand in the

68

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This musical score consists of three staves of music in common time, key signature of two sharps, and 4/4 time. The vocal parts are in soprano and bass clef, and the piano accompaniment is in bass clef. The lyrics are integrated into the music. Measure 57 starts with a piano dynamic followed by a vocal entry. Measure 60 features a strong forte dynamic (f) for both voices. Measure 61 continues the vocal line. Measure 65 begins another section with a piano dynamic. Measure 68 concludes the page. The piano part provides harmonic support throughout the piece.

prom - ised land; and then we will be free.  
When we

80

Jor - dan, that riv - er deep and wide.

I'll cross that riv - er

84

Jor - dan and stand on the oth - er side.

I'm walk - ing through the

mf

87

des - ert. my feet are in the sand. But I

mf

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10

92

see that river up a - head. I see that river up a - head. I

96

see the prom - ised land.

decresc.

100

rit. to end  
rit. to end

rit. to end

# ON MY WAY TO JORDAN

*Words and Music by  
JAY ALTHOUSE*

With a steady pulse ( $\text{♩} = \text{ca. } 84\text{--}88$ )

The sheet music for "ON MY WAY TO JORDAN" features eight staves of musical notation for snare drum. The tempo is indicated as "With a steady pulse ( $\text{♩} = \text{ca. } 84\text{--}88$ )". Measure numbers are provided above each staff. The music includes various rhythmic patterns, dynamic markings like  $mf$ ,  $f$ , and  $mf$ , and performance instructions such as "decresc." and "2". The score concludes with a final dynamic marking of  $mf$ .

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Musical score for snare drum, page 12, measure 60. The score consists of two staves. The top staff has a key signature of one sharp (F#) and a tempo of 120 BPM. The bottom staff has a key signature of one sharp (F#). The music includes eighth-note patterns and sixteenth-note patterns. Measure 60 ends with a dynamic marking *f*.

Musical score for snare drum, page 12, measure 66. The score consists of two staves. The top staff has a key signature of one sharp (F#) and a tempo of 120 BPM. The bottom staff has a key signature of one sharp (F#). The music includes eighth-note patterns and sixteenth-note patterns. Measure 66 ends with a dynamic marking *f*.

Musical score for snare drum, page 12, measure 73. The score consists of two staves. The top staff has a key signature of one sharp (F#) and a tempo of 120 BPM. The bottom staff has a key signature of one sharp (F#). The music includes eighth-note patterns and sixteenth-note patterns. Measure 73 ends with a dynamic marking *decresc.*

Musical score for snare drum, page 12, measure 79. The score consists of two staves. The top staff has a key signature of one sharp (F#) and a tempo of 120 BPM. The bottom staff has a key signature of one sharp (F#). The music includes eighth-note patterns and sixteenth-note patterns. Measure 79 ends with a dynamic marking *mf*.

Musical score for snare drum, page 12, measure 85. The score consists of two staves. The top staff has a key signature of one sharp (F#) and a tempo of 120 BPM. The bottom staff has a key signature of one sharp (F#). The music includes eighth-note patterns and sixteenth-note patterns. Measure 85 ends with a dynamic marking *mf*.

Musical score for snare drum, page 12, measure 91. The score consists of two staves. The top staff has a key signature of one sharp (F#) and a tempo of 120 BPM. The bottom staff has a key signature of one sharp (F#). The music includes eighth-note patterns and sixteenth-note patterns.

Musical score for snare drum, page 12, measure 96. The score consists of two staves. The top staff has a key signature of one sharp (F#) and a tempo of 120 BPM. The bottom staff has a key signature of one sharp (F#). The music includes eighth-note patterns and sixteenth-note patterns. Measure 96 ends with a dynamic marking *decresc.*

Musical score for snare drum, page 12, measure 100. The score consists of two staves. The top staff has a key signature of one sharp (F#) and a tempo of 120 BPM. The bottom staff has a key signature of one sharp (F#). The music includes eighth-note patterns and sixteenth-note patterns. Measure 100 ends with a dynamic marking *rit. to end*.