

# On Jordan's Bank

Words: Charles Coffin (1676–1749) tr. John Chandler (1806–76) altered Horrobin/Leavers

Music: adapted from a chorale in *Musicalisches Hand-Buch*, Hamburg, 1690

Music arranged: Laurence K J Nicholas

♩ = 100

1st Flute

2nd Flute

1st Clarinet in B♭

2nd Clarinet in B♭

Alto Saxophone

Baritone Saxophone

Violin

Piano

♩ = 100

F<sup>7</sup> B♭/D C<sup>m</sup> B♭ E♭ C<sup>m</sup> B♭/D F B♭ E♭ B♭/D G<sup>m</sup> C<sup>m</sup> E♭ F

The score is arranged for a woodwind ensemble, strings, and piano. The woodwinds (1st and 2nd Flutes, 1st and 2nd Clarinets in B♭, Alto Saxophone, and Baritone Saxophone) and the Violin part are currently silent, indicated by whole rests. The Piano part is active, playing a rhythmic accompaniment. The music is in 4/4 time, with a key signature of two flats (B♭ and E♭). The tempo is marked as ♩ = 100. The score is divided into two systems. The first system contains the woodwind and violin staves. The second system contains the piano part, which includes a series of chords: F<sup>7</sup>, B♭/D, C<sup>m</sup>, B♭, E♭, C<sup>m</sup>, B♭/D, F, B♭, E♭, B♭/D, G<sup>m</sup>, C<sup>m</sup>, E♭, and F.

1st Fl. 1) On Jor - dan's bank the Bap - tist's cry an - noun - ces that the  
cleansed be eve - ry heart from sin; make straight the way for

2nd Fl. 1) On Jor - dan's bank the Bap - tist's cry an - noun - ces that the  
cleansed be eve - ry heart from sin; make straight the way for

1st Cl. 1) On Jor - dan's bank the Bap - tist's cry an - noun - ces that the  
cleansed be eve - ry heart from sin; make straight the way for

2nd Cl. 1) On Jor - dan's bank the Bap - tist's cry an - noun - ces that the  
cleansed be eve - ry heart from sin; make straight the way for

Alto Sax. 1) On Jor - dan's bank the Bap - tist's cry an - noun - ces that the  
cleansed be eve - ry heart from sin; make straight the way for

Bari. Sax. 1) On Jor - dan's bank the Bap - tist's cry an - noun - ces that the  
cleansed be eve - ry heart from sin; make straight the way for

Vln. 1) On Jor - dan's bank the Bap - tist's cry an - noun - ces that the  
cleansed be eve - ry heart from sin; make straight the way for

Pno. 1) On Jor - dan's bank the Bap - tist's cry an - noun - ces that the  
cleansed be eve - ry heart from sin; make straight the way for

Bb Bb Eb Cm F/A Bb Eb/G Bb F Dm

9

1st Fl.

2nd Fl.

1st Cl.

2nd Cl.

Alto Sax.

Bari. Sax.

Vln.

Pno.

Lord is nigh; come then and lis-ten for he brings glad ti-dings from the God with-in; pre-pare we in our hearts a home, where such a migh-ty

Lord is nigh; come then and lis-ten for he brings glad ti-dings from the God with-in; pre-pare we in our hearts a home, where such a migh-ty

Lord is nigh; come then and lis-ten for he brings glad ti-dings from the God with-in; pre-pare we in our hearts a home, where such a migh-ty

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$B\flat$  C F  $B\flat/D$  Cm  $B\flat$  Eb Cm<sup>7</sup>  $B\flat/D$  F  $B\flat$  Eb  $B\flat/D$  Gm

Lord is nigh; come then and lis-ten for he brings glad ti-dings from the God with-in; pre-pare we in our hearts a home, where such a migh-ty

13

1. 2.

1st Fl. King of kings2) Then 3) For You are our sal - va - tion, Lord, our  
 guest may come.

2nd Fl. King of kings2) Then 3) For You are our sal - va - tion, Lord, our  
 guest may come.

1st Cl. King of kings2) Then 3) For You are our sal - va - tion, Lord, our  
 guest may come.

2nd Cl. King of kings2) Then 3) For You are our sal - va - tion, Lord, our  
 guest may come.

Alto Sax. King of kings2) Then 3) For You are our sal - va - tion, Lord, our  
 guest may come.

Bari. Sax. King of kings2) Then 3) For You are our sal - va - tion, Lord, our  
 guest may come.

Vln. King of kings2) Then 3) For You are our sal - va - tion, Lord, our  
 guest may come.

Pno. Cm<sup>7</sup>/Eb F 1. Bb Bb 2. Bb Bb Eb Cm F/A Bb  
 King of kings2) Then 3) For You are our sal - va - tion, Lord, our  
 guest may come.

18

1st Fl.

re-fuge and our great re-ward; with - out Yourgrace we waste a - way, like

2nd Fl.

re-fuge and our great re-ward; with - out Yourgrace we waste a - way, like

1st Cl.

re-fuge and our great re-ward; with - out Yourgrace we waste a - way, like

2nd Cl.

re-fuge and our great re-ward; with - out Yourgrace we waste a - way, like

Alto Sax.

re-fuge and our great re-ward; with - out Yourgrace we waste a - way, like

Bari. Sax.

re-fuge and our great re-ward; with - out Yourgrace we waste a - way, like

Vln.

re-fuge and our great re-ward; with - out Yourgrace we waste a - way, like

Pno.

Eb/G Bb F Dm Bb C F Bb/D Cm Bb Eb Cm7 Bb/D F Bb

re-fuge and our great re-ward; with - out Yourgrace we waste a - way, like

The musical score is arranged in a system with eight staves. The top seven staves are for woodwinds and strings, and the bottom two are for piano. Each staff contains a melodic line with lyrics underneath. The piano part includes a chord progression above the right-hand staff and a bass line below the left-hand staff. The lyrics are: "re-fuge and our great re-ward; with - out Yourgrace we waste a - way, like". The chord progression is: Eb/G Bb F Dm Bb C F Bb/D Cm Bb Eb Cm7 Bb/D F Bb.

1st Fl. flowers that wi - ther and de - cay. 4) To heal the sick stretch

2nd Fl. flowers that wi - ther and de - cay. 4) To heal the sick stretch

1st Cl. flowers that wi - ther and de - cay. 4) To heal the sick stretch

2nd Cl. flowers that wi - ther and de - cay. 4) To heal the sick stretch

Alto Sax. flowers that wi - ther and de - cay. 4) To heal the sick stretch *f*

Bari. Sax. flowers that wi - ther and de - cay. 4) To heal the sick stretch

Vln. flowers that wi - ther and de - cay. 4) To heal the sick stretch

Pno. Eb Bb/D Gm Cm<sup>7</sup> F Bb Bb Eb Cm  
flowers that wi - ther and de - cay. 4) To heal the sick stretch

26

1st Fl. out Your hand, make whole-ness flow at Your com-mand; sin's de - vas - ta-tion

2nd Fl. out Your hand, make whole-ness flow at Your com-mand; sin's de - vas - ta-tion

1st Cl. out Your hand, make whole-ness flow at Your com-mand; sin's de - vas - ta-tion

2nd Cl. out Your hand, make whole-ness flow at Your com-mand; sin's de - vas - ta-tion

Alto Sax. out Your hand, make whole-ness flow at Your com-mand; sin's de - vas - ta-tion

Bari. Sax. out Your hand, make whole-ness flow at Your com-mand; sin's de - vas - ta-tion

Vln. out Your hand, make whole-ness flow at Your com-mand; sin's de - vas - ta-tion

Pno. F/A Bb Eb/G Bb F Dm Bb C F Bb/DCm Bb Eb  
 out Your hand, make whole-ness flow at Your com-mand; sin's de - vas - ta-tion



34

1st Fl.

Him who left the throne of heaven to save man-kind, all praise be given; to

2nd Fl.

Him who left the throne of heaven to save man-kind, all praise be given; to

1st Cl.

Him who left the throne of heaven to save man-kind, all praise be given; to

2nd Cl.

Him who left the throne of heaven to save man-kind, all praise be given; to

Alto Sax.

Him who left the throne of heaven to save man-kind, all praise be given; to

Bari. Sax.

Him who left the throne of heaven to save man-kind, all praise be given; to

Vln.

Him who left the throne of heaven to save man-kind, all praise be given; to

E $\flat$  Cm F/A B $\flat$  E $\flat$ /G B $\flat$  F Dm B $\flat$  C F

Pno.

Him who left the throne of heaven to save man-kind, all praise be given; to

The musical score is arranged in a system with seven staves. The woodwind section (Flutes, Clarinets, Saxophones) and the Violin part feature melodic lines with slurs and accents. The Piano part provides harmonic support with chords and a bass line. The lyrics are repeated across all parts.

38

1st Fl. *rit.*  
 God the Fa-ther, voi - ces raise, and Ho-ly Spi - rit, let us praise.

2nd Fl.  
 God the Fa-ther, voi - ces raise, and Ho-ly Spi - rit, let us praise.

1st Cl.  
 God the Fa-ther, voi - ces raise, and Ho-ly Spi - rit, let us praise.

2nd Cl.  
 God the Fa-ther, voi - ces raise, and Ho-ly Spi - rit, let us praise.

Alto Sax.  
 God the Fa-ther, voi - ces raise, and Ho-ly Spi - rit, let us praise.

Bari. Sax.  
 God the Fa-ther, voi - ces raise, and Ho-ly Spi - rit, let us praise.

Vln.  
 God the Fa-ther, voi - ces raise, and Ho-ly Spi - rit, let us praise.

Pno. *rit.*  
 God the Fa-ther, voi - ces raise, and Ho-ly Spi - rit, let us praise.

Bb/D Cm Bb Eb Cm<sup>7</sup>Bb/D F Bb Eb Bb/D Gm Cm<sup>7</sup> F Bb