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Jacob's Ladder

Arr. Andrew Clarkson

SATB with divisi a cappella

Andrew Clarkson, D.B.A.

Andrew began his piano studies when he was five years old. His teachers include: Anita Frank (Classical), John Mehegan (Jazz), George Shearing (Jazz), Irving Shire (Jazz), Carlo Pinto (Classical), Patricia Zander (Classical), Kirk Nurock (Jazz), and Liz Gorrill (Jazz). He studied saxophone with Lennie Popkin, singing with Craig Wich, conducting with Akiko Fujimoto, and organ with Brian Jones. Dr. Clarkson started composing in 1993 and his compositions to date are for piano, organ, accompanied solo voice, and choir (both *a cappella* and accompanied), with a particular focus on sacred choral music.

Andrew is in his ninth year serving as Director of Music and Organist at St. Paul's Episcopal Church in Brookline, Massachusetts. In addition to this, he is the Director of The AltarNatives, a chamber group of approximately 24 singers, which has produced two CDs, "A Celebration of Hymns: Hymns of Faith, Mystery, Healing, and Love" and "A Celebration of Hymns: Hymns of Praise, Reflection, Prayer, and Assurance". He is the founder and director of the Hymn Sing Ministry, first based at Trinity Church Boston. HSM involves gathering a group of choristers each month to take their singing of a cappella hymns out to homes and hospital rooms of people on the church prayer list who cannot make it to church. In early 2001, this group was the subject of a TV documentary on the Cable show, "Sowing Seeds" and on September 28, 2001, approximately 20 singers from HSM traveled to New York City to sing at three fire stations in lower Manhattan as well as at the Family Crisis Center.

Dr. Clarkson's compositions are published by both Paraclete Press and Good Faith Press (Goodfaithpress.org). His most recent recording is on "I wonder as I wander", by The Copley Singers on the Gothic label. When he is not involved with music, he teaches, consults, and writes in the field of Organizational Behavior.

Jacob's Ladder

The story behind the choral arrangement

My arrangement of *Jacob's Ladder* was inspired by two events: First, two weeks after 9/11, I went with a group of choir members from Trinity Church, Boston to New York City on a mission of our "Hymn Sing Ministry" program. (A few years earlier, we had started up this ministry in our choir aimed at offering hymn-singing visits to people on the church prayer list who couldn't make it to church.) In our trip to Manhattan, our goal was to go as far downtown as possible and sing for firemen at the fire stations that were most affected on 9/11.

The third fire station we visited was Engine 33-Ladder 9 in the East Village, a classic station with a spacious engine room in which the trucks were housed. As the choir began to sing our opening hymn, "O beautiful for spacious skies", I saw a fireman coming down a long stairway that stretched from the ground floor up to an office space above the vast engine room. He descended halfway and stopped. While we sang, he stood there and cried. I doubt anyone else saw him standing there, so high up. People listening on the sidewalk outside the station were understandably focused on the choir. But I saw him, seemingly suspended between the two floors, motionless for the duration of our singing. I found out later that he was the Captain of the station and that he had been in the basement of the North Tower when the South Tower collapsed. Somehow he made it out alive—he did not know how.

The second event occurred the next day, a Sunday. We had all returned to Boston the night before so that we could sing in choir for the morning service as usual. It was during that service that I was shocked to find that one of the readings for the day was the story of Jacob's Ladder. My ears perked up. I found myself hearing it anew: I listened to this story of Jacob having a dream where he sees a ladder reaching from earth up to heaven, and on it he sees angels ascending and descending. With the images of 9/11 so fresh in mind and, in particular, the memory of that fireman standing on the stairway, this dream suddenly took on new meaning for me, becoming a lens thru which to see the stairways of 9/11. I decided then to write an arrangement of *Jacob's Ladder* as a way to bring this interpretation to light.

Written in memory of those who lost their lives on 9/11

Jacob's Ladder

SATB with divisi a cappella

Traditional Spiritual

Words adapted and music arranged by
Andrew E. Clarkson

♩ = 80 *p*

S
A
T
B

We are climb - ing Ja - cob's lad - der, We are

climb - ing Ja - cob's lad - der, We are climb - ing

11 (me)
Ja - cob's lad - der, Lead me to the (the) cross. (the)

17 *mp*
Ev' - ry rung goes high - er, high - er, Ev' - ry rung goes

mp

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(high-er,) (Ev' ry)

23

high - er, high - er, Ev' - ry rung goes high - er, high - er,
(goes)

29

p

(me) (the)

Lead me to the cross. ——— Climb-ing up to fires a -

(me) (the)

p

36

- bove me, Climb-ing up to fires a - bove me, Climb - ing
(ing)

42

(the)

up to fires a - bove me, Lead me to the cross. ———

(me,) (me,) (the)

49 (Sopranos) *pp*

In the dark, _____ in the dark a light _____ is

(Altos) *pp*

(Tenors and Basses) *pp*

In the dark, _____ In the dark _____ a light _____ is

In the dark a light _____ is shin - ing, In the dark a light _____ is

56

shin - ing, In the dark a light _____ is shin - ing, Lead me

shin - ing, In the dark _____ a light _____ is shin - ing, Lead me

shin - ing, In the dark a light _____ is shin - ing, Lead me

62 *p*

to the cross. _____ One step clos - er up to

p

to the cross. _____ One step clos - er up to

p

to the cross. _____ One step clos - er up to

mp

to the cross. _____ One step clos - er up to

62

For rehearsal only

68

heav - en, One step clos - er up to heav - en,

heav - en, One step clos - er up to heav-en, (en,)

heav-en, One step clos - er up to heav-en,

heav-en, (en,) One step clos - er up to heav-en,

68

ff *Poco meno mosso*
p

One step clos - er up to heav - en, Lead me -

One step clos - er up to heav - en, Lead me -

One step clos - er up to heav-en, Lead me

One step clos - er up to heav-en, Lead me

73

73

79 *pp* *a tempo*
pp

to the cross. We are climb-ing Ja - cob's

to the cross. We are climb-ing Ja - cob's

to the cross. We are climb-ing Ja - cob's

to the cross. We are climb-ing Ja - cob's

79 *pp* *pp*

85 *mp*

lad - der, We are climb - ing Ja - cob's lad - der, We are

lad - der, We are climb - ing Ja - cob's lad - der, We are

lad - der, We are climb - ing Ja - cob's lad - der, We are

lad - der, We are climb - ing Ja - cob's lad - der, We are

85 *mp*

91

climb - ing Ja - - - cob's lad - der, Lead me to the

climb - ing Ja - - - cob's lad - der, Lead me to the

climb - ing Ja - - - cob's - lad - der, Lead me to the

climb - ing Ja - - - cob's lad - der, Lead me to the

91

96

p ritard *pp*

cross, _____ Lead me to the cross. _____

p *pp*

cross, _____ Lead me to _____ the _____ cross. _____

p *pp*

cross, _____ Lead me to the cross. _____

p *pp*

cross, _____ Lead me to _____ the cross. _____

96