

TRINITAS

EXCELLENCE IN SACRED CHORAL MUSIC

in memory of John Leman for the Chapman University Choirs

Steal Away

SATB

African American Spiritual
Arranged by Stephen Coker

Moderately slow (♩ = ca. 76)

Soprano Alto

Tenor Bass

p Steal a - way, *mp* steal a - way,

p Steal a - way, *mp* steal a - way,

4

mf steal a - way to Je - sus. *mp* Steal a -

mf steal a - way to Je - sus. *mp* Steal a - way, (no breath)

8

(no breath) *mf* way, *mp* steal a - way home, I ain't got

mf steal a - way home. *mp* I ain't got long to

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11 *poco più mosso*

long to stay here.

stay here. *poco più mosso* *f*

Oh, my Lord, he

14 *f* *p* *f*

He calls me, the thun-der

calls me, he calls me by the thun-der. *ff* The trum-pet

18 *ff* *mf* *f* *rit.* *a tempo*

sounds with-in my soul.

sounds with-in - a my soul. *rit.* *a tempo* *mp* I

21 *mp* *dim.*

I ain't got long to stay here, to stay here.

ain't got long to stay here, to stay here. *dim.* //

25 *ppp* Steal a - way, *pp* steal a - way, *p* steal a -

ppp Steal a-way, *pp* steal a - way, *p* steal a - way to

29 way to Je - sus. *pp* Steal a - way, (no breath)

Je - sus. *pp* Steal a - way, *mp* steal a - way home. -

33 *mp* steal a - way home. *p* I ain't got long

I ain't got long

36 ***A** Sop. I (approx. 3 times) to stay here,

Sop. II **D** (approx. 2 times) I ain't got long to stay here,

Alto I **C** (approx. 3 times) stay here,

Alto II **B** (approx. 2 times) to stay here,

(on cue:)

*See Composer Notes on page 4.

37 E Solo Soprano

I ain't got long to stay here.

stay here.

stay here.

stay here.

stay here.

(on cue:)

Composer Notes

This arrangement was conceived as an “echo piece” to be performed with the women positioned some considerable distance away from the men—perhaps in a balcony, at the back of the hall, or off-stage, etc., if an appropriate balance can be achieved. The 3-part chords within the women’s/men’s voices should be equally balanced.

Suggestions for the aleatoric ending:

After the conductor’s cutoff of the women in m. 35, a single Soprano I begins singing at **A**, followed by other voices in her section, and then successively in the other sections, entering at random. The order of the entrances (**A** followed by **B**, then **C**, etc.) should be observed, but overlap one another; *i.e.*, once **A** has begun, **B** gently begins; once **B** has begun, **C** begins, etc. These should be sung quite expressively—but not synchronized—and may feature slight variations in tempo and style. The prescribed number of repetitions for each line is merely a suggestion; this section should feel neither rushed nor overly long.

After the desired number of repetitions has been sung, the **B** and **C** singers proceed to and cadence (individually) on the pitches of the 3-part chords, sustaining their final note until the conductor’s tutti cutoff. The **A** and **D** singers may simply sustain their final pitches, or switch to a chord tone that achieves a good balance for the final triad. After the men have arrived at their final chord at **E**, a solo soprano sings the last line. Finishing this way, the effect will be that a soloist began and ended the aleatoric section, with a small amount of activity/sound gradually growing and then subsiding in between.

The men’s final chords are sung in normal fashion (*i.e.*, non-randomly) on cue from the conductor.

If the choir is large, this section need not be sung by all women, if the director feels that doing so would seem too “busy.” A reduced number of singers (9–16) would be acceptable, perhaps with the remainder of the trebles either *tacet al fine*, or entering randomly at **E** near the time of the men’s final chord.

—Stephen Coker