

# 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. Oh, \_\_\_\_\_ my Lord, he

14 *f* *p* *f*  
 He calls me, \_\_\_\_\_ the thun-der \_\_\_\_\_  
 calls me, he \_\_ calls \_\_ me \_\_ by the thun-der. The trum-pet

18 *ff* *mf* *f* *rit.* *a tempo*  
 sounds \_\_\_\_\_ with-in my soul. \_\_\_\_\_  
 sounds \_\_\_\_\_ with-in - a my soul. \_\_\_\_\_ I

21 *mp* *dim.* *dim.*  
 I ain't got long \_\_\_\_\_ to stay here, to \_\_ stay here. //  
 I ain't got long \_\_\_\_\_ to stay here, \_\_\_\_\_ to \_\_ stay here. //

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,

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

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

[B] Alto II (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