Moderately slow (\(\dot{\text{q}} = \text{ca. 76}\))

Steal a-way, steal a-way,

Steal a-way, steal a-way to Jesus,

steal a-way to Jesus, steal a-way,

steal a-way home,

steal a-way home.

I ain't got I ain't got long to

in memory of John Leman for the Chapman University Choirs

Steal Away

SATB

African American Spiritual

Arranged by Stephen Coker

Arrangement © 2007, 2009, Stephen M. Coker. Published by TRINITAS, 5536 NE Hassalo, Portland, OR 97213. All rights reserved.
long to stay here.

He calls me, he calls me by the thunder. The trumpet sounds within my soul.

I ain't got long to stay here.
Steal Away

*See Composer Notes on page 4.
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