

Catalog 20483

3, 4 or 5 octaves handbells
1 oct. handchimes (C5-A5)

Level 3

Steal Away to Jesus



arranged by

Robin Benton

From the Top Music

Albuquerque, NM

www.FromTheTopMusic.com

Steal Away to Jesus

Handbells with *optional* handchimes

Cat. 20483
Level 3

Handbells Used: 3, 4 or 5 Octaves

HChimes Used: 5

3 octaves omit notes in ()
4 octaves omit notes in []
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African-American Spiritual
arranged by Robin Benton

Slowly, with feeling ♩ = 90

2 3 4 5

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6 7 8 9 10

$\text{♩} = 105$ *a little faster*
* *coll' 8va - 5 octave groups*

11 12 13 14

mf *f*

15 16 17 18

rit. mf

$\text{♩} = 90$ *slower*

19 20 21 22

p

23 24 25 26

♩ = 105 *a little faster*

27 28 29 30

mf *rit.*

Musical score for measures 27-30. The piece is in 3/4 time. Measure 27 starts with a treble clef and a dynamic marking of *mf*. The bass line consists of a steady eighth-note accompaniment. Measure 28 features a whole note chord in the treble. Measure 29 has a treble line with eighth notes and a bass line with a triplet of eighth notes. Measure 30 ends with a *rit.* marking and a decrescendo hairpin.

31 32 33 34

p

Musical score for measures 31-34. The tempo is marked *♩ = 90 slower*. Measure 31 has a dynamic marking of *p*. The treble line features a melodic line with eighth notes and slurs. The bass line has a steady accompaniment. A large watermark is overlaid on the score.

35 36 37 38

3

Musical score for measures 35-38. Measure 36 contains a triplet of eighth notes in the bass line. Measure 37 has a treble line with eighth notes and a bass line with a triplet of eighth notes. Measure 38 ends with a treble line chord and a bass line chord. A large watermark is overlaid on the score.

♩ = 105 *a little faster*

coll' 8va - 5 octave groups

39 40 41 42

mf *f*

Musical score for measures 39-42. The tempo is marked *♩ = 105 a little faster*. Measure 39 has a dynamic marking of *mf*. The treble line features chords with a *coll' 8va* instruction. Measure 40 has a treble line with chords and a bass line with a steady accompaniment. Measure 41 has a treble line with chords and a bass line with a steady accompaniment. Measure 42 ends with a treble line chord and a bass line chord, with a dynamic marking of *f* and a decrescendo hairpin.

43 44 45 46

mf rit.

This system contains measures 43 through 46. Measure 43 features a treble clef with a dotted quarter note, a quarter note, and a dotted quarter note, with a brace over the last two notes. The bass clef has a dotted quarter note and a quarter note. Measure 44 has a treble clef with a quarter note, a dotted quarter note, and a triplet of eighth notes. The bass clef has a dotted quarter note and a quarter note. Measure 45 has a treble clef with a quarter note, a dotted quarter note, and a quarter note. The bass clef has a dotted quarter note and a quarter note. Measure 46 has a treble clef with a dotted quarter note, a quarter note, and a dotted quarter note. The bass clef has a dotted quarter note and a quarter note. A dynamic marking of *mf* and a *rit.* hairpin are present.

47 = 90 slower 48 49 50

p

This system contains measures 47 through 50. Measure 47 has a treble clef with a dotted quarter note and a quarter note. The bass clef has a dotted quarter note and a quarter note. A tempo marking of $\text{♩} = 90$ *slower* and a dynamic marking of *p* are present. Measures 48, 49, and 50 continue the piece with various chordal textures in both staves.

51 52 53 54

This system contains measures 51 through 54. Measure 51 has a treble clef with a dotted quarter note and a quarter note. The bass clef has a dotted quarter note and a quarter note. Measure 52 has a treble clef with a dotted quarter note and a quarter note. The bass clef has a dotted quarter note and a quarter note. Measure 53 has a treble clef with a dotted quarter note and a quarter note. The bass clef has a dotted quarter note and a quarter note. Measure 54 has a treble clef with a dotted quarter note and a quarter note. The bass clef has a dotted quarter note and a quarter note. A triplet of eighth notes is marked in measure 52.

$\text{♩} = 105$ a little faster 55 56 57 58

mf rit.

This system contains measures 55 through 58. Measure 55 has a treble clef with a dotted quarter note and a quarter note. The bass clef has a dotted quarter note and a quarter note. A tempo marking of $\text{♩} = 105$ *a little faster* and a dynamic marking of *mf* are present. Measure 56 has a treble clef with a dotted quarter note and a quarter note. The bass clef has a dotted quarter note and a quarter note. Measure 57 has a treble clef with a dotted quarter note and a quarter note. The bass clef has a dotted quarter note and a quarter note. Measure 58 has a treble clef with a dotted quarter note and a quarter note. The bass clef has a dotted quarter note and a quarter note. A *rit.* hairpin is present.

♩ = 90 *slower*

59 60 61 62

p

63 64 65 66

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♩ = 105 *a little faster*
coll' 8va - 5 octave groups

67 68 69 70

mf *f*

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71 72 73 74

mf rit.

75 $\text{♩} = 90$ *slower*

76 77 78

p ↑ ↑ ↑

79 80 81 82

3

83 84 85 86

mp *pp*

rit.

From the Top Music ~ Handbell Choir Catalog

Allelu by Jacqueline McNair & Martha Lynn Thompson	3-5 (6) oct.+ opt. chimes, .SA choral & perc.	Level II
Be Joyful by Lee Afdahl	3 - 5 oct. bells + opt. 3-5 oct chimes	Level II
Ceremonial Fanfare by Michael Mazzatenta	3/4, or 5 octaves	Level II
Jehova, Senor de los Cielos arr. by Gail Downey	3 - 5 oct. bells, 3 oct. chimes, opt. vocal, guitar	Level II
Morning Song by Matthew Prins	2 - 4 octaves bells or chimes	Level II
O For a Thousand Tongues to Sing by V. Stephenson	4 or 5/6 octaves bells/opt. chimes	Level II
Resplendent Ringing by Michael Mazzatenta	3-5 oct. bells, opt 2-3 oct. chimes	Level II+
Sarabande by J.S. Bach, arr. by Betty Garee	4 or 5 octaves	Level II+
Southwest Spirit Suite by Michael Mazzatenta	3-5 octaves	Level II & II+
The Strawberry Roan by Fred A. Merrett	3 octaves bells/opt. chimes	Level II
Entradas for Worship by Gail Downey	3 - 5 oct. bells, opt. chimes & flute	Level II & III
Rondo Borincano by Timothy Waugh	3 or 5 oct. bells/opt. 2 choirs/opt. chimes	Level II & III+
Spin the Dreydl by Michael Joy	5 octaves bells	Level III-
All Together May Praise by Lee Afdahl	3 - 5 oct. bells/opt. chimes	Level III
Carmela by Fred A. Merrett	3 octaves bells	Level III
Fanfare on Joyful, Joyful by Bob Burroughs	3 - 5 octaves handbells	Level III
Forgotten Dreams arr. by Betty Garee	4 octaves + flute, C inst. or chimes	Level III
Go Out in Joy by Lee Afdahl	5 octaves bells	Level III
Mountain Grandeur by Phyllis Anschicks	3, 4, or 5 octaves	Level III
My Jesus by Fred A. Merrett	3 octaves bells/opt. chimes	Level III
Processional on an Opening Bell by M. Mazzatenta	3 (4) (5) octaves bells	Level III
Winter Wonderland arr. by Gail Downey	3, 4 or 5 oct. bells/opt. chimes	Level III
Yellow Bird arr. by Gail Downey	3 - 5 octaves +opt. chimes/percussion	Level III
In the Good Old Summertime by Fred A. Merrett	3 or 5 octaves + chimes	Level III+
Joyous Echo Fanfare by Michael Mazzatenta	3 octaves	Level III+
Ton Moulin by Valerie Stephenson	(3) (4) 5 octaves bells, (3) 5 oct. chimes	Level III+
Badinerie by J.S. Bach, arr. Leila Norris	5 oct. bells and solo flute	Level IV
Cantabile: A Singing Spirit by Lee Afdahl	3-5 (6) oct. bells/opt chimes	Level IV
Crush Collision March by Larry Sue	5 (6) oct. bells, 3 oct. chimes +opt F2	Level IV
Fantasia on Spirit of God arr. by Matthew Prins	5 oct.	Level IV
O the Deep, Deep Love of Jesus by Derek Hakes	(3) (4) 5 octaves bells, 3 oct. chimes	Level IV
Blessedness of Unity Psalm 133 by Lee Afdahl	3 or 4-5 oct. bells/ Opt.chimes	Level IV+
Nocturne by Kenneth Hytch	5 octaves bells with harp solo	Level IV+
Air by J.S. Bach, transcribed by Valerie Stephenson	5 oct. bells and opt. chimes	Level V
Masters in This Hall arr. Gail Downey	3 or 5 octaves	Level V
Jazzin' by Kathleen Wissinger	3 or 4/5 octaves bells	Level V
That Old Black Magic by Paul W. Allen	5 octaves bells	Level V
Triple Threat by Kathleen Wissinger	3-5 octaves bells	Level V
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