

# **Conducting the Music, Not the Musicians**

**By Jerry and Henry Nowak**

**Supplemental Vocal Chorals  
For Chapters Four, Seven and Nine**

**Carl Fischer ®**

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## **CONDUCTING THE MUSIC, NOT THE MUSICIANS**

**By Jerry and Henry Nowak**  
**Additional Vocal Chorales**

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## Chorale A – Chapter 4 – *The Lonesome Road* – Traditional Spiritual

### Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the spiritual.
3. The cue on beat two in m. 5 for the up-beat entrance is also the cue for the end of the chord sounding on beat one.
4. Indicate a *diminuendo* with subtle beats in m. 4 for the suspension with a decorated resolution.
5. Cue all 8<sup>th</sup> note up-beat entrances after beat two on the second beat in the measure.
6. Conduct the two quarter note measures with a normal characteristic two-meter pattern.
7. Conduct the syncopation in m. 9 with a subtle gesture to indicate the light melisma.
8. Use subtle gestures on weak syllables of multi-syllable words and taper all long tones.
9. Release the last tone with a legato gesture about eye height exactly on the following downbeat.
10. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
11. Develop and refine the art of cueing within the beat pattern.

### Phrasing Principles

No. 1 – The Taper - No. 22 – Phrasing - No. 23 – Phrase References (all sub-phrases that begin with an anacrusis) - No. 29 – The Light High Note (mm. 9 & 17)

### Phrase and Sub-phrase Analysis

Oo\_\_\_\_ Oo\_\_\_\_ Oo\_\_\_\_ Oo\_\_\_\_ Look down, look down, that lone-some road \_\_ hang down your head and  
 cry. Look up, look up, to meet your Mak - er He looks for you from on \_\_\_\_\_  
 \_\_\_\_\_ high. \_\_\_\_\_

**Chorale A - THE LONESOME ROAD**

Traditional Spiritual  
Arranged by Jerry Nowak

S A Oo\_\_\_\_ Oo\_\_\_\_ Oo\_\_\_\_ Oo\_\_\_\_ Look down, look down, that  
 T B  
 S A lone - some road \_\_ hang down your head and cry. Look up, look  
 T B  
 S A up, to meet your Mak - er He looks for you from on \_\_\_\_\_  
 \_\_\_\_\_ high. \_\_\_\_\_  
 T B

## Chorale B – Chapter 4 – *Wondrous Love* – Southern Folk Hymn

### Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the folk song.
3. Begin at the 1<sup>st</sup> beat ictus and with a preparation gesture to the right and cue the entrance on the 2<sup>nd</sup> beat.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. The sub-phrase groupings all go over the bar-line from beat two to beat one or on the half-beat to beat one.
6. Release the last tone with a legato gesture about eye height exactly on the following downbeat.
7. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
8. Develop and refine the art of cueing within the beat pattern.

### Phrasing Principles

No. 22 – Phrasing

No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

### Phrase and Sub-phrase Analysis

What won-drous love is this, O my soul, O my soul, what won-drous love, is this O my soul! What won-drus love is this that caused the Lord of bliss to bear the dreadful curse for my soul, for my soul to bear the dreadful curse for my soul.

### Chorale B - WONDROUS LOVE

Southern Folk Hymn  
Arranged by Jerry Nowak

What won-drous love is this, O my soul, O my soul, what won-drous love, is this that caused the Lord of bliss to bear the dreadful curse for my soul, for my soul to bear the dreadful curse for my soul.

## Chorale C – Chapter Four – All the Pretty Little Horses – American Folk Song

### Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the folk song.
3. The first two measures of each phrase are grouped within the meter with a natural *diminuendo*.
4. Indicate a dynamic that best fits the singing of a lullaby.
5. Use subtle gestures on weak syllables of multi-syllable words.
6. Indicate a *diminuendo* during the final cadence.
7. Release the last tone with a legato gesture about eye height exactly on the following downbeat.
8. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
9. Develop and refine the art of cueing within the beat pattern.

### Phrasing Principles

No. 22 – Phrasing - No. 29 – The Light High Tone (mm.1, 5, 9, 10, & 13)

### Phrase and Sub-phrase Analysis

Hush-you-bye, don't you cry, go to sleep - lit-tle ba-by, When you wake, you shall have all the pret-ty lit-tle hors-es.

Blacks and bays, dap-ples and greys, coach and six-a-lit-tle hors-es. Hush-you bye, don't you cry, go to sleep-, lit-tle ba-by.

### Chorale C - ALL THE PRETTY LITTLE HORSES

American Folk Song

Arranged by Jerry Nowak

Hush-you - bye, don't you cry, go to sleep lit - tle ba - by, When you wake,

Altos

Tenors

coach and six - lit - tle hors - es. Hush-you bye, don't you cry, go to sleep - lit - tle ba - by.

## Chorale D – Chapter Four – *The Cruel War Is Raging* – Civil War Song

### Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the folk song.
3. Begin at the 1<sup>st</sup> beat ictus and with a preparation gesture to the right and cue on the second beat for the upbeat entrance.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Release the last tone with a legato gesture about eye height exactly on the following downbeat.
6. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
7. Develop and refine the art of cueing within the beat pattern.

### Phrasing Principles

No. 22 – Phrasing

No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

No. 25 – Repeated Tones (mm. 2, 6, 10 ,& 14)

### Phrase and Sub-phrase Analysis

1. The cruel war is rag-ing, John-ny has to fight. I want to be with him from morn-ing till night. I want to be with him, It go to your cap-tain, get down on my knees, and ten thou-sand gui-neas for your re - lease. Ten thou-sand\_\_ gui-neas, It  
 grieves\_\_ my heart so. Won't you let me go with you? No, my love, no. 2. I'd Yes, Yes, my love, yes!

### Chorale D - THE CRUEL WAR IS RAGING

Civil War Folk Song  
Arranged by Jerry Nowak

1. The cruel war is rag-ing, John-ny has to fight. I want to be with him from morn-ing till night. I want to be with him, It go to your cap-tain, get down on my knees, and ten thou-sand gui-neas for your re - lease. Ten thou-sand\_\_ gui-neas, It grieves\_\_ my heart so. Won't you let me go with you? No, my love, no. 2. I'd Yes, Yes, my love, yes!

Bass Melody

## Chorale E – Chapter Four – *Amazing Grace* – Words by John Newton, Music; anonymous

### Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the chorale.
3. Use a characteristic three-meter pattern using subtle gestures on the leaps to weak beats in the meter.
4. Begin at the 2<sup>nd</sup> beat ictus with a preparation gesture to the right and cue the entrance on beat 3.
5. Use subtle gestures on weak syllables of multi-syllable words.
6. Cue the altos and tenors in mm. 7 and 15.
7. Release the last tone with a legato gesture about eye height exactly on the following downbeat.
8. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
9. Develop and refine the art of cueing within the beat pattern.

### Phrasing Principles

No. 22 – Phrasing - No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

No. 29 – The Light High Tone (mm. 1, 5, 11 & 13).

### Phrase and Sub-phrase Analysis

**Chorale E - AMAZING GRACE**

Words by John Newton  
Music: Anonymous

12

13

14

15

16

17

18

19

20

## Chorale F – Chapter Four – *How Can I Keep From Singing* – American Folk Song

### Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the folk song.
3. Begin at the 2<sup>nd</sup> beat ictus with a preparation gesture to the right and cue the up-beat entrance on beat three.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Cue all up-beat entrances after beat two on the second beat.
6. Release the last tone with a legato gesture about eye height exactly on the following downbeat.
7. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
8. Develop and refine the art of cueing within the beat pattern.

### Phrasing Principles

No. 22 – Phrasing - No. 29 - The Light High Tone (mm. 3, 7, 12, 15 & 17)

No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

Rising lines that do not resolve are natural *diminuendos*. (mm. 1 & 5)

### Phrase and Sub-phrase Analysis

My life flows on in end-less song a - bove earth's lam - en - ta-tion. I hear the real, though far off hymn that hails a new cre - a-tion. No storm can shake my in-most calm while to that rock I'm cling-ing. It sounds an ech - o in my soul. How can I keep from sing-ing? How can I keep from sing-ing? —

### Chorale F - HOW CAN I KEEP FROM SINGING

### American Folk Song

Arranged by Jerry Nowak

My life flows on in end-less song a - bove earth's lam-en - ta-tion. I hear the real, though far off hymn that hails a new cre - a-tion. No storm can shake my in-most calm while to that rock I'm cling-ing. It sounds an ech - o in my soul. How can I keep from sing-ing? How can I keep from sing-ing? —

## Chorale G – Chapter Four – A Child Is Born In Bethlehem – Bach

### Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the folk song.
3. Begin at the 2<sup>nd</sup> beat ictus with a preparation gesture to the right and cue on beat three for the first entrance.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Indicate the taper on all long tones with subtle 2<sup>nd</sup> beats.
6. Use subtle gestures on the melisma passages in mm. 5 & 6 and 15 & 16) to indicate a *diminuendo*.
7. Release the last tone with a legato gesture about eye height exactly on the following downbeat.
8. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
9. Develop and refine the art of cueing within the beat pattern.

### Phrasing Principles

No. 1 – The Taper

No. 22 – Phrasing

No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

### Phrase and Sub-phrase Analysis

The musical notation shows a single melodic line in 3/4 time. The lyrics are: "A child is born in Bethlehem, Bethlehem. Exult for joy, Jerusalem. Alleluia! Alleluia." Dashed lines above the notes group the melody into phrases: "A child is born in Bethlehem, Bethlehem." and "Exult for joy, Jerusalem. Alleluia! Alleluia." Below the notes, dashed lines indicate melismas: "Bethem" (two notes), "Exult" (two notes), "for joy" (two notes), "Jerusalem" (two notes), "Alleluia" (two notes), and "Alleluia" (two notes).

### Chorale G - A CHILD IS BORN IN BETHLEHEM

J. S. Bach

The musical score consists of four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in 3/4 time. The lyrics are: "A child is born in Bethlehem, Bethlehem. Exult for joy, Jerusalem. Alleluia! Alleluia." Measure 7: "hem. Ex - ult for joy, Je - ru - sa - lem. Al - le - lu - ia." Measure 13: "ia! Al - le - lu - ia." The score shows the vocal parts and the harmonic progression with chords.

## Chorale H – Chapter Four – *Come All Ye Fair and Tender Maidens* – Kentucky Folk Song

### Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the folk song.
3. Begin at 1<sup>st</sup> beat ictus and with a preparation gesture to the left and cue on the 2<sup>nd</sup> beat for the up-beat entrance.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Release the last tone with a legato gesture about eye height exactly on the following downbeat.
6. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
7. Develop and refine the art of cueing within the beat pattern.

### Phrasing Principles

No. 22 – Phrasing - No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

### Phrase and Sub-phrase Analysis

Come all ye fair and ten-der maid-ens, take warn-ing how you court young men, one night they may shine like stars a-  
 bove you, to love you that night but ne'er a - agin. If I had known be-fore he court-ed, That love was such a kill-ing  
 thing, I'd lock— my heart in a chest of iron,— and tied it down so it couldn't take wing.

### Chorale H - COME ALL YE FAIR AND TENDER MAIDENS

Kentucky Folk Song  
Arranged by Jerry Nowak

Come all ye fair and ten-der maid-ens, take warn-ing how you court young men, one night they may shine like stars a-  
 bove you, to love you that night but ne'er a - agin. If I had known be-fore he court-ed, That love was such a kill-ing  
 thing, I'd lock— my heart in a chest of iron,— and tied it down so it couldn't take wing.

## Chorale I – Chapter Four – *Our Father, Thou In Heav'n Above* – Bach

### Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the chorale.
3. Begin at the 3<sup>rd</sup> beat ictus with a preparation gesture to the right and cue the entrance on the 4<sup>th</sup> beat.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Release the last tone with a legato gesture about eye height exactly on the following downbeat.
6. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
7. Develop and refine the art of cueing within the beat pattern.

### Phrasing Principles

No. 22 – Phrasing

No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

### Phrase and Sub-phrase Analysis

The image shows two staves of musical notation in G clef, 4/4 time, and B-flat key signature. The top staff begins with a dotted half note followed by a quarter note. The lyrics are: "Our Fa - ther, Thou in heav'n a - bove, Who bid - dest us to -". The bottom staff begins with a quarter note followed by an eighth note. The lyrics are: "dwell in love, As breth - ren of one fam - i - ly." Dashed lines above the notes indicate phrasing, showing long melodic lines connecting the notes.

### Chorale I - OUR FATHER, THOU IN HEAV'N ABOVE

J. S. Bach

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in G clef, 4/4 time, and B-flat key signature. The vocal parts are arranged in two staves: Soprano and Alto on the top staff, and Tenor and Bass on the bottom staff. The lyrics are: "Our Fa - ther, Thou in heav'n a - bove, Who bid - dest us to -" and "dwell in love, As breth - ren of one fam - i - ly." The score includes dynamic markings and performance instructions.

## Chorale J – Chapter Four – *Simple Gifts* – Shaker Song

### Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the folk song.
3. Begin at the 3<sup>rd</sup> beat ictus with a preparation gesture to the right and cue the entrance on the 4<sup>th</sup> beat.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Release the last tone with a legato gesture about eye height exactly on the following downbeat.
6. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
7. Develop and refine the art of cueing within the beat pattern.

### Phrasing Principles

No. 22 – Phrasing

No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

### Phrase and Sub-phrase Analysis

The musical notation is in 4/4 time with a key signature of three sharps. The lyrics are: "'Tis the gift to be sim-ple, 'tis a gift to be free, 'tis a gift to come down where you ought to be, and when we find our-sleves in the place just right, 'twill be in the val-ley of love and de-light.' Dashed lines above the notes group the lyrics into phrases: the first line is a single phrase; the second line is divided into two phrases by the 'and' before 'when'.

### Chorale J - SIMPLE GIFTS

**Shaker Song**  
**Arranged by Jerry Nowak**

The musical score consists of three parts: Soprano (S), Alto (A), and Bass (B). The lyrics are: "'Tis the gift to be sim-ple, 'tis a gift to be free, 'tis a gift to come down where you ought to be, and when we find our-sleves in the place just right, 'twill be in the val-ley of love and de-light.' The parts are arranged as follows: Soprano (S) starts with the first line, Alto (A) starts with 'where you ought to be,' and Bass (B) starts with 'and when we find our-sleves'.

## Chorale K – Chapter Four – *Where're My Task May Take Me* – Bach

### Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the folk song.
3. Begin at the third beat ictus with a preparation gesture to the right and cue the entrance on the 4<sup>th</sup> beat.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Release the last tone with a legato gesture about eye height exactly on the 4<sup>th</sup> beat of the measure.
6. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
7. Develop and refine the art of cueing within the beat pattern.

### Phrasing Principles

No. 22 – Phrasing

No. 25 – Repeated Tones (all measures)

No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

### Phrase and Sub-phrase Analysis

Where' - er my task may take me, May God's true coun-sel guide me, Who rul - eth all things right; Un -  
less our God doth will it, Our ut - most pains, they fail - eth, And vain must be man's might.

### Chorale K - WHERE'ER MY TASK MAY TAKE ME

J. S. Bach

Where' - er my task may take me, May God's true coun-sel guide me, Who rul - eth all things  
right; Un - less our God doth will it, Our ut - most pains, they  
fail - eth, And vain must be man's might.

Chorale L – Chapter Four – *Aura Lee* – Foster and Poulton

## Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the folk song.
3. Begin with at the 4<sup>th</sup> beat ictus with an upward preparation gesture for the first entrance on the down-beat.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Use subtle gestures on all the half-notes and whole-notes to indicate a taper.
6. Release the last tone with a legato gesture about eye height exactly on the following downbeat.
7. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
8. Develop and refine the art of cueing within the beat pattern.

## Phrasing Principles

## No. 22 – Phrasing

## No. 1 – Taper

### No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

## Phrase and Sub-phrase Analysis

As the black-bird in the Spring, 'neith the wil-low tree,— sat and piped, I heard him sing, in praise of Au-ra Lee.

Au - ra Lee, Au - ra Lee, maid with gold-en hair, sun-shine came a - long with thee, and swal-lows in— the air.

## Chorale L - AURA LEE

**W. W. Foster and George Poulton  
Arranged by Jerry Nowak**

S A As the blackbird in the Spring, 'neith the wil-low tree, sat and piped, I heard him sing, in  
 T B

S A praise of Au - ra Lee. Au - ra Lee, Au - ra Lee, maid with gold - en hair,  
 T B

S A sun - shine came a - long with thee, and swal - lows in the air.  
 T B

## Chorale M – Chapter Seven – *Bedouin Song* – Words by Bayard Taylor, Music by Jerry Nowak

### Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the folk song.
3. Begin at the 1<sup>st</sup> beat ictus with a preparation gesture to the right and cue the entrance on the 2<sup>nd</sup> beat in the measure.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Use a three-two 8<sup>th</sup> note grouping pattern in all measures except mm. 8, 12, & 13 where a two-three pattern should be used.
6. Release the last tone with a legato gesture about eye height exactly on the following downbeat.
7. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
8. Develop and refine the art of cueing within the beat pattern.

### Phrasing Principles

No. 22 – Phrasing

No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

### Phrase and Sub-phrase Analysis

From the de-sert I come to thee, On a stal-lion shod with fire; And the winds are left be-hind In thy speed of my de-sire. Un-der the win-dow I stand, And the mid-night hears my cry: I love thee, I love but thee, With a love that will not die.

### Chorale M - BEDOUIN SONG

Words by Bayard Taylor  
Music by Jerry Nowak

From the de-sert I come to thee, On a stal-lion shod with fire; And the winds are left be-hind In thy speed of my de-sire. Un-der the win-dow I stand, And the mid-night hears my cry: I love thee, I love but thee, With a love that will not die.

## Chorale N – Chapter Seven – *Concord Hymn* – Words by Ralph Waldo Emerson, Music by Jerry Nowak

### Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the folk song.
3. Begin at the 1<sup>st</sup> beat ictus with a preparation gesture to the right and cue the entrance on the 2<sup>nd</sup> beat.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Use a 2-3 8<sup>th</sup> note grouping pattern in mm. 1, 2, 4, 5, 6, 7, & 9. and a 3-2 grouping in mm. 3 & 8.
6. Release the last tone with a legato gesture about eye height exactly on the following downbeat.
7. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
8. Develop and refine the art of cueing within the beat pattern.

### Phrasing Principles

No. 1 – The Taper

No. 22 – Phrasing

No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

### Phrase and Sub-phrase Analysis

By the rude bridge that arched the flood, Their flag to April's breeze un-furled, Here once the em -

bat - tled farm - ers stood \_\_\_\_\_ and fired the shot heard round the world.

### Chorale N - CONCORD HYMN

Words by Ralph Waldo Emerson  
Music by Jerry Nowak

S A By the rude bridge that arched the flood, Their flag to April's breeze un-furled, Here once the em -

T B bat - tled farm - ers stood \_\_\_\_\_ and fired the shot heard round the world.

**Chorale O – Chapter Seven – *O Captain! My Captain!* – Words, Walt Whitman, Music by Jerry Nowak**  
**Conducting Goals**

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the piece.
3. Begin at the 2<sup>nd</sup> beat ictus with a preparation gesture to the right and cue the entrance on the 2<sup>nd</sup> beat. Use subtle gestures on weak syllables of multi-syllable words.
4. Use a three-two 8<sup>th</sup> note grouping pattern in mm. 1, 2, 4, 5, 7, 8, 9, 12, 15, 16 & 17 and a three-two grouping in mm. 3 6, 10, & 11.
5. Release the last tone with a legato gesture about eye height exactly on the following 2<sup>nd</sup> beat.
6. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
7. Develop and refine the art of cueing within the beat pattern.

**Phrasing Principles**

No. 22 – Phrasing - No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

**Phrase and Sub-phrase Analysis**

O Cap - tain, my Cap - tain, our fear-ful trip is done, The ship has weath-er'd  
 ev-ery rack, the prize we sought is won, The port is near, the bells I hear, the peo-ple all ex -  
 ult - ing, While fol - low eyes, the steady keel, the ves - sel grim and dar - ing;

**Vocal Chorale O - O CAPTAIN! MY CAPTAIN!**

Lyrics by Walt Whitman  
 Music by Jerry Nowak

O Cap - tain, my Cap - tain, our fear-ful trip is done, The ship has weather'd  
 ev-ery rack, the prize we sought is won, The port is near, the bells I hear, the peo-ple all ex -  
 ult - ing, While fol - low eyes, the steady keel, the ves - sel grim and dar - ing;

## Chorale P – Chapter Seven – Opus 6 – Words by Witter Bynner, Music by Jerry Nowak

### Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the piece.
3. Begin at the 2<sup>nd</sup> beat ictus with a preparation gesture to the right and cue the entrance on the 2<sup>nd</sup> beat in the measure.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Use a three-two 8<sup>th</sup> note grouping pattern all measures.
6. Release the last tone with a legato gesture about eye height exactly on the following 2<sup>nd</sup> beat.
7. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
8. Develop and refine the art of cueing within the beat pattern.

### Phrasing Principles

No. 22 – Phrasing - No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

### Phrase and Sub-phrase Analysis

If I were on - ly daf-ter I might be mak-ing hymns To the liq - uor of your  
 laugh ter and the lacq - uer of your limbs. Till I go run-ning af-ter O - obey - ing all your  
 whims For the liq - uor of your laugh ter and the lacq - uer of your limbs.

### Vocal Chorale P - OPUS 6

Lyrics by Witter Bynner  
Music by Jerry Nowak

If I were on - ly daf-ter I might be mak-ing hymns To the liq - uor of your  
 laugh ter and the lacq - uer of your limbs. Till I go run-ning af-ter O - obey - ing all your  
 whims For the liq - uor of your laugh ter and the lacq - uer of your limbs.

**Chorale Q – Chapter Seven – *Rhapsody* – Words by William Braithwaite, Music by Jerry Nowak**  
**Conducting Goals**

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the piece.
3. Begin at the 2<sup>nd</sup> beat ictus with a preparation gesture to the right and cue the entrance on the 3rd beat of the measure.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Use a 2 – 2 – 3 8<sup>th</sup> note grouping pattern in mm. 1, 3, 5, & 7 and a 3 - 2 - 2 grouping in mm. 2, & 6 and a 2 – 3 – 2 grouping in mm. 4, 8 & 9.
6. Release the last tone with a legato gesture about eye height exactly on the following 3rd beat.
7. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
8. Develop and refine the art of cueing within the beat pattern.

**Phrasing Principles**

No. 22 – Phrasing - No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

**Phrase and Sub-phrase Analysis**

I am glad day-long for the gift of song, For time and change and  
 sorrow; For the sunset wings and the world - end things Which  
 hang on the edge of to-mor-row.

**VOCAL CHORAL Q - RHAPSODY**

Lyrics by William Braithwaite  
 Music by Jerry Nowak

I am glad day-long for the gift of song, For time and change and  
 sorrow; For the sunset wings and the world - end things Which  
 hang on the edge of to-mor-row.

**Chorale R – Chapter Seven –Whaling Song – Words by John Osborn, music by Jerry Nowak**  
**Conducting Goals**

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the piece.
3. Begin at the 1st beat ictus with a preparation gesture to the left and cue the entrance on the beat 2 the same as if it were a three-four meter pick-up.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Use a 2 – 2 – 3 8<sup>th</sup> note grouping in mm. 1, 4, 5 & 7. A 2 + 3 + 2 grouping in mm. 2 and 6 and a 3 + 2 + 2 grouping in m. 3.
6. Release the last tone with a legato gesture about eye height.
7. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
8. Develop and refine the art of cueing within the beat pattern.

**Phrasing Principles**

No. 22 – Phrasing - No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

**Phrase and Sub-phrase Analysis**

2 + 3 + 2

When spring re - turns with west - ern gales, And gen - tle breez - es sweep the ruf - fling

2 + 3 + 2

seas, We spread our sails to plow - the wat' - ry deep.

**VOCAL CHORAL R - WHALING SONG**

Lyrics by John Osborn  
 Music by Jerry Nowak

S A When spring re - turns with west - ern gales, And gen - tle breez - es sweep the ruf - fling

T B

S A seas, We spread our sails to plow - the wat' - ry deep.

T B

## Chorale S - Chapter Seven – by Jerry Nowak

### Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the piece.
3. Begin at the 2<sup>nd</sup> beat ictus with a preparation gesture to the right and cue the entrance on the 3rd beat.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Use a 2 – 2 – 3 8<sup>th</sup> note grouping pattern in mm. 1, 3, 5, & 7 and a 3 - 2 - 2 grouping in mm. 2, & 6 and a 2 – 3 – 2 grouping in mm. 4, 8 & 9.
6. Release the last tone with a legato gesture about eye height exactly on the following down-beat.
7. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
8. Develop and refine the art of cueing within the beat pattern.

### Phrasing Principles

No. 22 – Phrasing

No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

No. 29 – Light High Note (mm. 2, 3 & 4)

### Phrase and Sub-phrase Analysis

When the day seems to be long, bore - ing and dull at times. Where can I \_\_\_ go?

Just

Where can I \_\_\_ go? Just list - en to mus - ic. \_\_\_

## VOCAL CHORAL S

Jerry Nowak

When the day seems to be long, bore - ing and dull at times. What can I \_\_\_ do?

Where can I \_\_\_ go? Just list - en to mus - ic. \_\_\_

Just

## Chorale T - Chapter Seven – by Jerry Nowak

### Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the piece.
3. Begin at the 3<sup>rd</sup> beat ictus with an upward preparation gesture for the down-beat entrance.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Use a 3 – 2 – 2 8<sup>th</sup> note grouping pattern in mm. 1, 2, & 5, and a 3 - 2 - 2 grouping in mm. 3, & 4.
6. Release the last tone with a legato gesture about eye height exactly on the following down-beat.
7. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
8. Develop and refine the art of cueing within the beat pattern.

### Phrasing Principles

No. 22 – Phrasing

No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

### Phrase and Sub-phrase Analysis

The musical notation consists of two lines of music in 7/8 time. The first line starts with a dotted half note followed by a quarter note, then a dotted half note, a quarter note, and a eighth note. A dashed line connects the first two notes, then another dashed line connects the next two notes. The third line starts with a dotted half note followed by a quarter note, then a eighth note, and a dotted half note. A dashed line connects the first two notes, then another dashed line connects the next two notes. The lyrics are: "O - ver the hills and through the woods, Moth - er dear - est walks,"

The second line starts with a dotted half note followed by a quarter note, then a eighth note, and a dotted half note. A dashed line connects the first two notes, then another dashed line connects the next two notes. The lyrics are: "By the pond, ov - er the bridge to see us. \_\_\_\_\_"

### VOCAL CHORAL T

Jerry Nowak

The musical notation consists of four lines of music in 7/8 time. The first line is for Soprano A (S) and Alto A (A). The second line is for Tenor B (T) and Bass B (B). The lyrics are: "O - ver the hills and through the woods, Moth - er dear - est walks,"

The second line is for Soprano A (S) and Alto A (A). The third line is for Tenor B (T) and Bass B (B). The lyrics are: "By the pond, ov - er the bridge to see us. \_\_\_\_\_"

## Chorale U - Chapter Nine – by Jerry Nowak

### Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the piece.
3. Begin at the 3<sup>rd</sup> beat ictus with a preparation gesture to the left and cue the entrance on the 4th beat.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Use a 3 – 2 quarter-note grouping pattern in all measures.
6. Release the last tone with a legato gesture about eye height exactly on beat four.
7. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
8. Develop and refine the art of cueing within the beat pattern.

### Phrasing Principles

No. 1 – The Taper

No. 22 – Phrasing

No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

### Phrase and Sub-phrase Analysis

When the moon is full, shining brightly in the sky, All is well with the night.

### VOCAL CHORAL U

Jerry Nowak

VOCAL CHORAL U

Jerry Nowak

Soprano (S): When the moon is full, shining brightly in the sky, All is well with the night.

Alto (A): When the moon is full, shining brightly in the sky, All is well with the night.

Tenor (T): When the moon is full, shining brightly in the sky, All is well with the night.

Bass (B): When the moon is full, shining brightly in the sky, All is well with the night.

## Chorale V - Chapter Nine – by Jerry Nowak

### Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the piece.
3. Begin at the 5<sup>th</sup> beat ictus with an up-ward preparation for the down-beat entrance.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Use a 3 – 2 quarter-note grouping pattern in mm. 1, 2, 3, & 4. and a 2 – 3 pattern in m. 5.
6. Release the last tone with a legato gesture about eye height exactly on beat four.
7. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
8. Develop and refine the art of cueing within the beat pattern.

### Phrasing Principles

No. 22 – Phrasing

No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

No. 29 – The Light High Tone (mm.1 & 2)

### Phrase and Sub-phrase Analysis

Sad - ly, I feel lone - ly and de - pressed to - day.

Who will come to my aid?

### VOCAL CHORAL V

Jerry Nowak

A: Sad - ly, I feel lone - ly and de - pressed to - day.

T: (harmonic support)

S: Who will come to my aid?

B: (harmonic support)

## Chorale W - Chapter Nine – by Jerry Nowak

### Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the piece.
3. Begin at the 5<sup>th</sup> beat ictus with an up-ward preparation for the down-beat entrance.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Use a 3 – 2 quarter-note grouping pattern in mm. 1, 2, 3, & 4. and a 2 – 3 pattern in m. 5.
6. Release the last tone with a legato gesture about eye height exactly on beat four.
7. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
8. Develop and refine the art of cueing within the beat pattern.

### Phrasing Principles

No. 1 – The Taper

No. 22 – Phrasing

No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

### Phrase and Sub-phrase Analysis

A musical score for 'Sing me a song' in 5/4 time. The lyrics are: 'Sing me a song, sounds of great joy, calling for all man - kind to live in \_\_\_\_\_ peace.' The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Dashed lines above the notes indicate phrasing: a long line from the first note of 'Sing' to the end of 'man', a shorter line from 'kind' to 'in', and another from 'in' to 'peace'. The lyrics are written below the notes.

### VOCAL CHORAL W

Jerry Nowak

A musical score for 'Vocal Choral W' in 5/4 time. The score is for SATB (Soprano, Alto, Tenor, Bass) voices. The lyrics are: 'Sing me a song, sounds of great joy, calling for all man - kind to live in \_\_\_\_\_ peace.' The score consists of four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are written below the notes. The Tenor and Bass staves are in bass clef, while the Soprano and Alto staves are in treble clef. The vocal parts are separated by vertical bar lines.

Chorale X - Chapter Nine – Lyrics by Samuel Beadle, Music by Jerry Nowak

## Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the piece.
3. Begin at the 5<sup>th</sup> beat ictus with an up-ward preparation for the down-beat entrance.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Use a 3 – 2 quarter-note grouping pattern in all measures.
6. Release the last tone with a legato gesture about eye height exactly on beat four.
7. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
8. Develop and refine the art of cueing within the beat pattern.

## Phrasing Principles

## No. 1 – The Taper

## No. 22 – Phrasing

### No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

## Phrase and Sub-phrase Analysis

Words are but leaves to the tree of mind; Where breezy fancy plays; Or echoes from the souls which find Expressions subtle ways.

# VOCAL CHORAL X

Lyrics, Samuel Beadle  
Music, Jerry Nowak

Soprano (S) and Alto (A) sing the first line of the lyrics. The Alto part consists of eighth-note chords. The Tenor (T) and Bass (B) sing the second line of the lyrics. The Bass part consists of eighth-note chords.

Soprano (S):

Alto (A): Words are but leaves to the tree of mind; Where breez - y fan - cy

Tenor (T):

Bass (B):