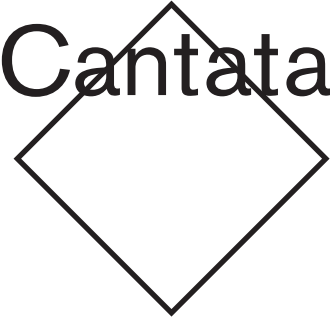
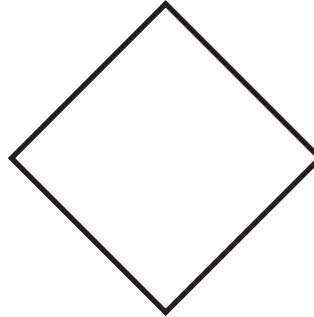
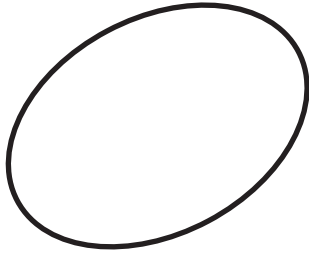


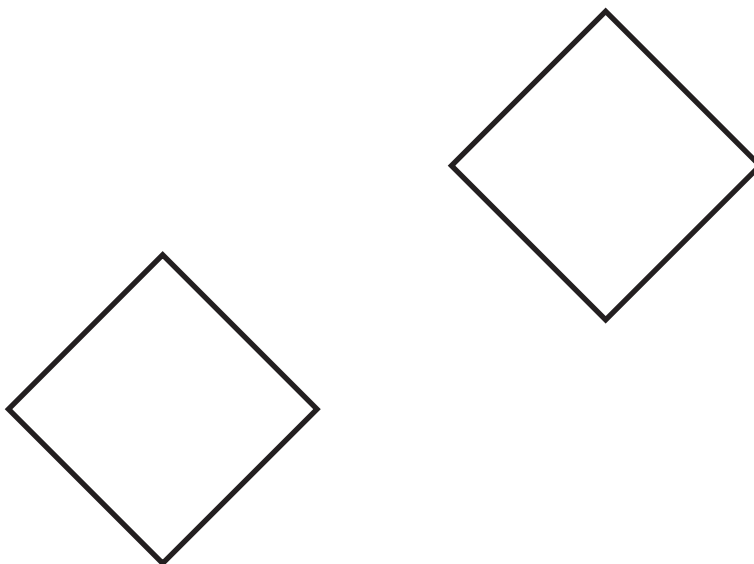
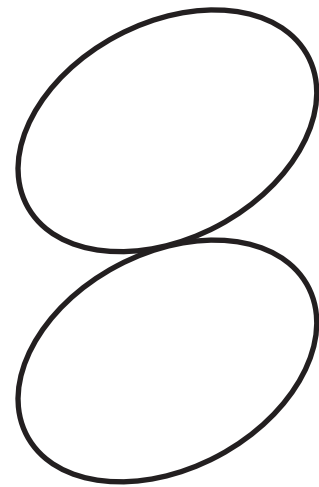
Composed and Performed by
Ms. Scotts 4th Grade Class

Classroom Cantatas



Tobin K-8 School

Character Cantata



**can ta ta
singers**

CHARACTER CANTATA

written and performed by

MS SCOTT'S FOURTH GRADE CLASS
TOBIN K-8 SCHOOL
SPRING 2014



About Classroom Cantatas

In 1990, Cantata Singers commissioned *Slavery Documents* by Donald Sur. It was the first of three major choral orchestral works commissioned to date by Cantata Singers with texts exploring the themes of slavery. *Slavery Documents'* focus was American slavery, what Mr. Sur called the “unaddressed Achilles heel of United States culture.” Cantata Singers began to see that this work needed to resonate beyond that Symphony Hall performance. Sur’s musical examination of racial inequality and discrimination reminded Cantatas Singers’ leadership of the crying need for meaningful arts education in the schools.

Out of this time, Classroom Cantatas emerged. Ann Marie Lindquist, Paul Brust and Judy Hill Bose developed a residency program far more challenging than the typical “come, talk, sing, leave.” Instead, it was one that had the potential to guide Boston’s schoolchildren in finding and harnessing their creative voices. Classroom Cantatas now flourishes in the Boston public schools and, over its twenty years, has touched the lives of thousands of children.

Classroom Cantatas guides young students in creating their own musical compositions, or “cantatas.” Students from participating schools work with the Teaching Artists—musicians from Cantata Singers’ ensemble—to compose and perform original songs about subjects they are studying in class or about larger cultural and historical issues. Past cantata topics have included the American Revolution, Factors of Weather, Mexican Culture, immigration, the Civil Rights Movements, Mathematics, poetic devices, and Geography. Over the past twenty years of Classroom Cantatas, students have composed and performed over 300 songs.

About Cantata Singers

David Hoose, *Music Director*
Jennifer Hughes, *Executive Director*
Colette Novak, *General Manager*
Joshua Taylor, *Education Coordinator*

729 Boylston St, Fourth Floor, Boston, MA 02116
ph: 617-868-5885; fax: 617-868-3772

Cantata Singers was founded in 1964 to present what was then a long-neglected repertoire, the cantatas of J.S. Bach. Since that time, the group has expanded its repertoire to include choral works from the seventeenth century to the present day. The Cantata Singers’ recordings and performances can be heard regularly on local and national public radio. For much more about Cantata Singers, visit our website: www.cantatasingers.org.

CLASSROOM CANTATAS
AT TOBIN K-8 SCHOOL
BOSTON, MASSACHUSETTS
EFRAIN TOLEDANO, PRINCIPAL

KAY PATTERSON, IAN POMERANTZ, DANIEL ROSENSWEIG AND JOSH TAYLOR:
CLASSROOM CANTATAS TEACHING ARTISTS

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Character Cantata

Written by Ms Scott's Fourth Grade

Tobin K-8 School, Boston MA

Spring 2014

RESPECT

RESPONSIBILITY

I AM SOMEBODY

TEAMWORK

Respect

Cassius, Jayden, Janiah, Jaala and Jaelyn
with Ian Pomerantz, Cantata Singers

f

Voice

Piano

mf

Re - spect is a less - son that

8

Vo.

Pno.

every - one should learn. Re - spect must be gi - ven be - fore a re - turn. Re -

14

Vo.

Pno.

spect is some - thing that's giv - en for free. Re - spect is a - bout us and

20 *mf*

Vo. ne-ver a - bout me. Re - spect builds the cha-rac-ter and de -

Pno. *mf*

25

Vo. fines who we are. Re - spect sets the stan - dard and rais - es the

Pno.

30

Vo. bar

Pno.

Responsibility

by Hector, Maximus, Takayla, Ajanæ and Lando
with Josh Taylor, Cantata Singers

Piano




The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. It begins with a quarter rest followed by eighth notes. The left hand starts with a bass clef, a key signature of one sharp (F#), and a 7/8 time signature. It begins with a whole rest followed by eighth notes.

Vo.

8

Re-spon-si - bi-li-ty is a cub fin-ally roa-ming free. Re-son-si-

Pno.



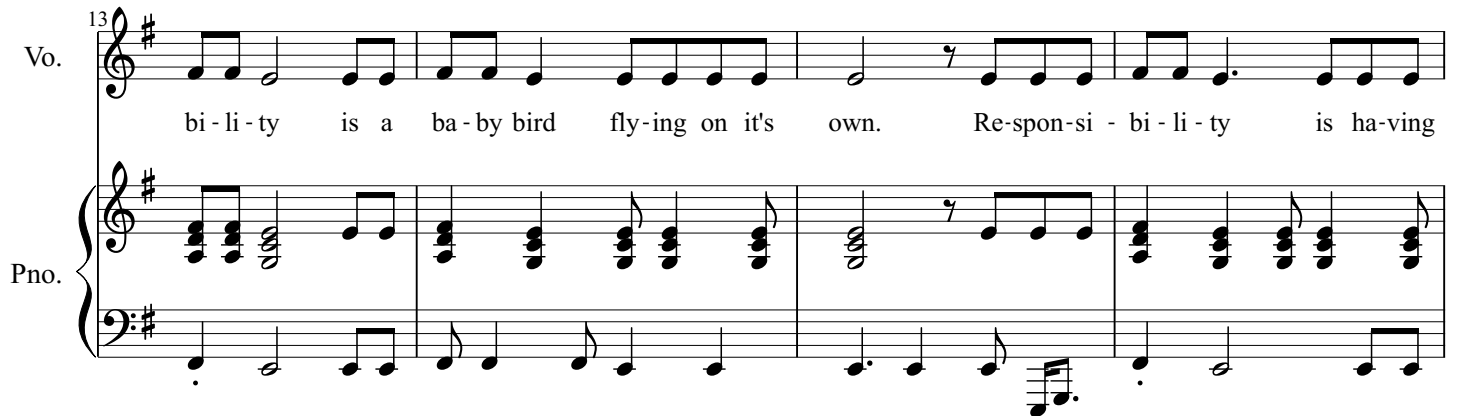
The vocal line (Vo.) starts at measure 8 with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The lyrics are: "Re-spon-si - bi-li-ty is a cub fin-ally roa-ming free. Re-son-si-". The piano accompaniment (Pno.) consists of two staves. The right hand has a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The left hand has a bass clef, a key signature of one sharp (F#), and a 7/8 time signature.

Vo.

13

bi-li-ty is a ba-by bird fly-ing on it's own. Re-spon-si - bi-li-ty is ha-ving

Pno.



The vocal line (Vo.) starts at measure 13 with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The lyrics are: "bi-li-ty is a ba-by bird fly-ing on it's own. Re-spon-si - bi-li-ty is ha-ving". The piano accompaniment (Pno.) consists of two staves. The right hand has a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The left hand has a bass clef, a key signature of one sharp (F#), and a 7/8 time signature.

Vo.

17

trust in one a - no-ther. Re-spon-si - bi-li-ty is a par-ent

Pno.



The vocal line (Vo.) starts at measure 17 with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The lyrics are: "trust in one a - no-ther. Re-spon-si - bi-li-ty is a par-ent". The piano accompaniment (Pno.) consists of two staves. The right hand has a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The left hand has a bass clef, a key signature of one sharp (F#), and a 7/8 time signature.

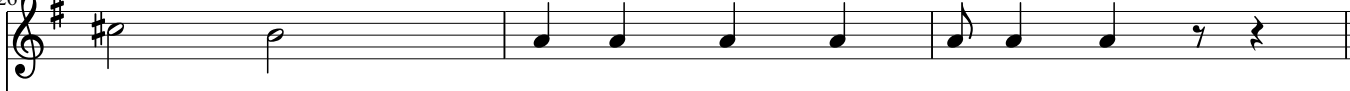
21


Vo.  ne-ver let-ting their chi-ld down. Re-spon-si - bi-li-ty is free - dom

Pno. 

Detailed description: This system contains measures 21 through 24. The vocal line (Vo.) is in a treble clef with a key signature of one sharp (F#). It begins with a quarter rest, followed by a quarter note G4, quarter notes A4, B4, C5, quarter notes B4, A4, G4, and a half note F#4. There is a quarter rest, followed by a quarter note G4, quarter notes A4, B4, C5, quarter notes B4, A4, G4, and a half note F#4. The piano accompaniment (Pno.) consists of two staves. The right hand (RH) starts with a quarter rest, followed by a quarter note G4, quarter notes A4, B4, C5, quarter notes B4, A4, G4, and a half note F#4. The left hand (LH) plays a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F#4, G4.

26

Vo.  free - dom f - r - e - e - d - o - m!

Pno. 

Detailed description: This system contains measures 26 through 29. The vocal line (Vo.) is in a treble clef with a key signature of one sharp (F#). It begins with a quarter rest, followed by a quarter note G4, quarter notes A4, B4, C5, quarter notes B4, A4, G4, and a half note F#4. There is a quarter rest, followed by a quarter note G4, quarter notes A4, B4, C5, quarter notes B4, A4, G4, and a half note F#4. The piano accompaniment (Pno.) consists of two staves. The right hand (RH) starts with a quarter rest, followed by a quarter note G4, quarter notes A4, B4, C5, quarter notes B4, A4, G4, and a half note F#4. The left hand (LH) plays a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F#4, G4.

I Am Somebody

by Demaury, Amani, Britany and Jada
with Kay Patterson, Cantata Singers

Quarter Note: 109

mp *p*

Voice

I'm a peace - mak-er, not a trou - ble

Piano

8 *f* *mf*

Vo.

mak - er! I am friend - ly, kind and for - gi-ving, and for - gi-ving. I am

Pno.

13 *mf*

Vo.

strong and will-ing Teach me and I'll learn, help me and I'll grow! am

Pno.

18

Vo.

Some - bod-y Some - bod-y!

Pno.

Teamwork

by Christian, Jason, Brandon and Jazmarie
with Daniel Rosensweig, Cantata Singers

Steady, $\text{♩} = 75$

Voice *mf*
It's team-work that builds hous - es, Or cre-

Piano *mf*
8 LH 8vb throughout

Vo. *f* *mp*
ates a fresh new road. Team-work is the e - le - ment. That

Pno. *f* *mp*
8

Voice *poco a poco cresc.*
ligh-tens up ev-ery load. Team work builds a bet - ter world.

Pno. *poco a poco cresc.*
8

Voice
It builds it brick by brick. It's team-work in the hos - pi - tals

Pno.
8

21

Vo. that helps to cure — the sick. The be - ne - fits of team - work — are

Pno.

26

Vo. there for all — to see. Are there for all to see. —

Pno.

31

Vo. *f* If all coun - tries would em - brace it, what a great world this would be.

Pno.

Much slower, broader

Much slower, broader

