

Composed and Performed by
Deejay Robinson's 2nd Grade Classes

Classroom Cantatas

Buckingham,
Browne & Nichols
School

Bicycle Cantata

**can ta ta
singers**

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

Cantata Singers is a Boston-based chorus and orchestra inspired by the musical genius of Johan Sebastian Bach. Our concerts explore relationships in music from the 17th century to today and invite exploration of Bach's profound and continuing influence on our music, our culture, and ourselves.

Our education program teaches songwriting and choral singing to underserved Boston schoolchildren, guided by the belief that all children deserve the means to express their creative voices.

David Hoose, *Music Director*

Jennifer Ritvo Hughes, *Executive Director*

Emily Kirk Weddle, *Development and Marketing Manager*

Michelle Rush, *Education and Production Manager*

Bridget Dennis, *Operations Manager*

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Classroom Cantatas at Buckingham, Browne & Nichols School, Cambridge, Massachusetts

Shera Selzer, Lower School Director

Deejay Robinson, Music Teacher; Sylvia Elmer and Susan Kinsky, 2nd Grade Teachers

Kumi Donoghue, Susan Navien, Mary Joy Patchett, Kay Patterson, Ian Pomerantz, and Jane Wong,
Classroom Cantatas Teaching Artists

Messy Helmet Hair

Andreas, Charlay, Sydney, Justin - with Jane Wong

Bi - king up Mt. E ver est in the a - fter noon

Musical notation for measures 1-4, featuring a piano accompaniment and a vocal line. The key signature has one flat (Bb) and the time signature is 4/4. The piano part consists of chords in the left hand and a melodic line in the right hand. The vocal line starts with a whole note rest in the first measure, followed by a half note in the second, and quarter notes in the third and fourth.

I - cy snow Hair - got caught in the wheel

Musical notation for measures 5-7. Measure 5 has a whole note rest in the vocal line. Measure 6 has a whole note rest. Measure 7 has a 3/4 time signature change and a half note in the vocal line. The piano accompaniment continues with chords and a melodic line.

Hair - got caught in the wheel Hair got caught in the wheel Wheel fell off the bike.

Musical notation for measures 8-10. Measures 8 and 9 have quarter notes in the vocal line. Measure 10 has a quarter note with a fermata. The piano accompaniment continues with chords and a melodic line.

Wheel fell off the bike. Wheel fell off the bike Screw it back, I keep bi-king up.

Musical notation for measures 11-14. Measures 11 and 12 have quarter notes in the vocal line. Measure 13 has a quarter note with a fermata. Measure 14 has a quarter note. The piano accompaniment continues with chords and a melodic line.

Me - ssyhel - metha - ir fl - ying,

Musical notation for measures 15-18. Measure 15 has a whole note rest in the vocal line. Measure 16 has a whole note rest. Measure 17 has a half note in the vocal line. Measure 18 has a quarter note. The piano accompaniment continues with chords and a melodic line.

19

Ti - red legs Windblow-ing a gainst my face,

22

Windblow-ing a gainst my face, Windblow-ing a gainst my face! Sca-ry lea-ning turns.

25

Sca - ry lea-ning turns. Sca - ry lea - ning turns, turns, turns, turns. Ex - haus - ted

28

Learn - ing how to steer.

Tired Legs

Text by students

Cally, Conor, Maya, Tanner, Francisco and Mary Joy Patchett, Cantata Singers

D A D

Ti - red Legs Back - reach - ing for the hand - le bars

4 A G D A D

Warm sun, cool breeze on my face Low whistle as it passes my ears Look - ing for - ward

9 A D E A7 D A D

ne - ver back sweat - ing like rain down your face al - ways towards a des - ti - na - tion

Messy (Sad Version)

Andreas, Charlay, Sydney, Justin

Andreas, Charlay, Sydney, Justin with Jane Wong, Cantata Singers

♩ = 72

Bi - king up Mt. E ver est in the a - fter noon

5

I - cy snow Hair - got caught in the wheel Hair - got caught in the wheel

9

Hair got caught in the wheel Wheel fell off the bike. Wheel fell off the bike.

12

Wheel fell off the bike Screw it back, I keep bi-king up.

Wheel fell off the bike Screw it back, I keep bi-king up.

16

Feeling Free

Text by students

Gordon, Marina, Tess, Langon, Quinn, with Ian Pomerantz, Cantata Singers

Voice *mf*

Cold air in - side my lungs dif - fi cult shif - ting turn - ing.

Piano *mf*

4

Vo.

Wind rac - ing towards me. Fly - ing fas - ter than the wind.

Pno.

7

Vo.

Bik - ing through a field or sidewalk an al - ley woods or road.

Pno.

11

Vo. Heart rac-ing quick-ly quick-ly Ri-ding just for ri-ding.

Pno.

15

Vo. *f* Feel - ing free! *p* Feel - ing free!

Pno. *f* *p*