

Composed and Performed by
Karen King's 2nd Grade Class

Classroom Cantatas

Mather
Elementary
School

Nation of
Immigrants 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 Mather Elementary School, Dorchester, Massachusetts
Rochelle Nwosu, Principal
Maria Brooks, Karen King, Lauren Lucero, Songkhla Nguyen, Desiree White, 2nd Grade Teachers

Shaw Pong Liu, Eve Boltax, Ian Pomerantz, Jane Wong and Sara Wyse-Wenger,
Classroom Cantatas Teaching Artists

We All Have a Heritage

Poetry by Sandy Lynne Holman

Mather School - Nevaeh, Zion, Sophia, Joshua, Gavin, Jadilson with Jane Wong

♩ = 130

We all have a He - ri - tage, yes, this is true.

7

We all have a He - ri - tage, yes, this is true. Do - esn't mat - ter

12

if your skin is black, white yel - low, brown, red, purple or blue.

17

All of us have a his - to - ry, where peo - ple did great

22

things. Most of us came from countries, where there were once Queens and

Xylophone Option

26

Musical score for measures 26-30. The key signature is two sharps (F# and C#). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: Kings. We all have an - ces - tors,

31

Musical score for measures 31-36. The key signature is two sharps (F# and C#). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: who lived long a - go. Some we may re - mem - ber, And some we don't know.

37

African Drumming Option

Musical score for measures 37-41. The key signature is two sharps (F# and C#). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: We all have special tra - di-tions, a place from where

42

Musical score for measures 42-46. The key signature is two sharps (F# and C#). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: we came - Peo-ple - from the dis - tant past gave most of us our last names.

47

Musical score for measures 47-51. The key signature changes to one sharp (F#) in measure 48. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: We all have a He - ri-tage, Yes, this is

52

true. We all have a He - ri-tage, yes, this is true.

Musical score for measures 52-56. The score is in G major (one sharp) and 4/4 time. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The lyrics are: "true. We all have a He - ri-tage, yes, this is true." The piano accompaniment consists of a steady eighth-note pattern in the left hand and quarter notes in the right hand.

A capella

57

Do - esn't mat - ter if your skin is black, white, yel-low, brown, red pur-ple or

Musical score for measures 57-61. The score is in G major and 4/4 time. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The lyrics are: "Do - esn't mat - ter if your skin is black, white, yel-low, brown, red pur-ple or". The piano accompaniment consists of a steady eighth-note pattern in the left hand and quarter notes in the right hand.

62

blue.

Musical score for measures 62-63. The score is in G major and 4/4 time. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The lyrics are: "blue.". The piano accompaniment consists of a steady eighth-note pattern in the left hand and quarter notes in the right hand.

Sharing Our Heritage

from a poem by
Sandy Lynn Holman

Damian, Katalina, Louis, Lyla and Mariama,
with Sara Wyse-Wenger, Cantata Singers

♩ = 80

Tra - di - tio - nal clothes ho - nor our rich roots, but

6

in - side we are the same through and through. Dif - ferent col - ors, — dif - ferent

9

looks on fac - es Still just hu - man beings that come from dif - ferent pla - ces.

12

Let us learn a-bout each o - ther, And the dif-ferent things we do And

15

share what we have in com-mon. Both in me and in you. When we share our

18

her - i-tage we learn from the start How to res - pect dif-ferent peo - ple and keep love in our

21

hearts.

The Same Rights

Adapted from *Diversity* by Davey,
Aberlady Primary School

London, Aliyah, Jatalza, Jayden, Sabine, with Ian Pomerantz, Cantata Singers

Old, young, black or white; Dif-ferent peo - ple but the same rights.

The first system of the musical score is in 4/4 time with a key signature of two sharps (F# and C#). It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest for two measures, followed by a melody of quarter and eighth notes. The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand.

5

Male, fe-male, big or small. Does-n't real-ly mat-ter at all. Rich, poor, you must see, it's

The second system continues the piece, starting at measure 5. The vocal line has a whole rest for two measures before the melody resumes. The piano accompaniment maintains its rhythmic pattern.

8

time to ce-le-brate di-ver-si - ty. Old, you, black or white, that can't be a reason for us to fight .

The third system starts at measure 8. The vocal line features a more active melody with eighth and sixteenth notes. The piano accompaniment also becomes more intricate, with moving lines in both hands.

11

Male, fe-male big or small, it real-ly does-n't mat-ter at all. Look at our dif-feren-ces they're

This musical system covers measures 11, 12, and 13. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords and moving lines in both the right and left hands.

14

clear to see; That's what makes us spe - cial, you and me!

This musical system covers measures 14, 15, and 16. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line consists of quarter and eighth notes. The piano accompaniment includes chords and moving lines in both the right and left hands, ending with a double bar line.

What Makes Us Different

Soryha, Rishad, Trang, Sanii, Devin and Ms. Shaw Pong, Cantata Singers

$\text{♩} = 96$

What makes us di - fferent?

The first system of the musical score, measures 1-4. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat) and the time signature is common time (C). The tempo is marked as quarter note = 96. The lyrics are "What makes us di - fferent?".

Let us count the ways Our gods and our re-li gions Our lan-guage or our age

The second system of the musical score, measures 5-7. The lyrics are "Let us count the ways Our gods and our re-li gions Our lan-guage or our age".

What makes us di - fferent? Let us count the ways The clothes that we wear Our

The third system of the musical score, measures 8-10. The lyrics are "What makes us di - fferent? Let us count the ways The clothes that we wear Our".

skin or our hair an ac-cent or a phrase Al - though we are so diffrnt In -

The fourth system of the musical score, measures 11-14. The lyrics are "skin or our hair an ac-cent or a phrase Al - though we are so diffrnt In -".

15

side we are the same, Re - spect tra - di tions and be-liefs Re -

♩ = 72 Meno mosso

17

spect all hopes and dreams Let's get to-ge-ther and

20

learn from all a-round No need to fight or cri-ti-ize Hand in hand, let's har-mo-nize!

23