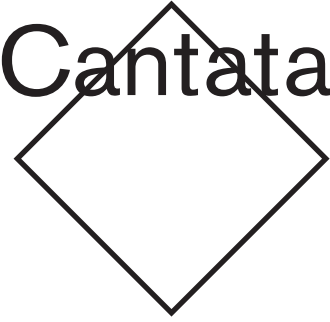
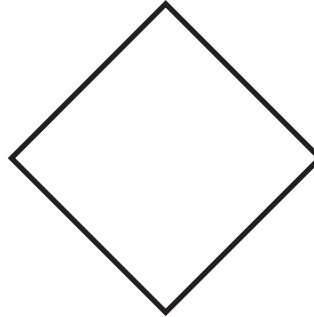
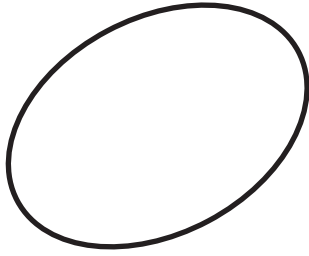
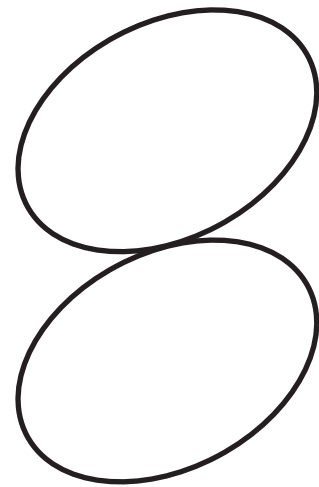


Composed and Performed by  
Janine Collymore's 3rd Grade Class and  
Elisabeth Gibson-Mueller's 4th Grade Class

# Classroom Cantatas

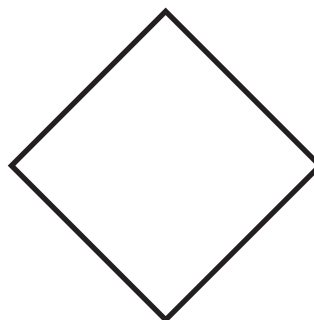
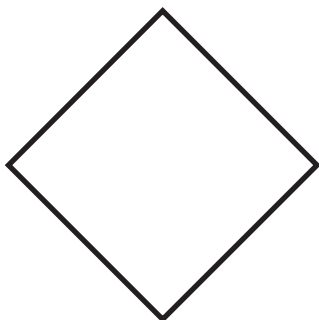


Roger Clap  
Innovation School



Eyes on Bullying Cantata

We Create Like Poets  
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 17<sup>th</sup> 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*

729 Boylston St, Suite 405, Boston, MA 02116  
cantatasingers.org | 617.868.5885

Classroom Cantatas at Roger Clap Innovation School, Dorchester, Massachusetts  
Marcia Riddick, Principal  
Janine Collymore, Third Grade Teacher, and Elisabeth Gibson-Mueller, Fourth Grade Teacher

Kumi Donoghue, Brian Friedland, Daniel Rosensweig, and Jane Wong,  
Classroom Cantatas Teaching Artists

# Piggy, Not Ham

Text by group members

Kathrine, Adam, Daniel U, Kelyce, Anyla and Corrina  
with Kumi Donaghue, Cantata Singers

Andante *f*

Piano

I'm the big bad wolf and piggy is small and he will not

Piano

*mf* *f*

6 *mf*

Pno.

tell\_ at all. Big badwolf I am. He tastes like ham\_ . Pig-gy I am. I do

Pno.

12

Pno.

not taste like ham. The big bad wolf bul - lies\_ me. He does not know me\_

Pno.

17 *mp*

Pno. *mp*

I just want to be friends with the big bad wolf, with the big bad

21 *p* *mf*

Pno. *p* *mf*

wolf, with the big bad wolf. I am a witness and I saw the big bad

26

Pno.

wolf bul-lied pig-gy Af-ter I called pig-gy names, I felt sad and too bad. I

32

Pno.

real-ly want - ed to a-polo - gize But I was just too scared, just too scared, just too

38

Pno.

scared.

# I Don't Want Wolf to Bully Me Too

Jalen, Cayden, Mia, Joana, Jordyn, Aniyah B. with Jane Wong, Cantata Singers

♩ = 96

My name is Wolf, and I hate Math, I live at home with my family, 'cos I

4

don't have no company, I felt sad but now I am mad! Woo

♩ = 80

8

Piggy is a friend that Wolf will hit him with his vase  
How?

12

in his face. He do esn't want to tell his mom, 'cos she will  
Why?  
How?

This block contains the musical notation for measures 12 through 15. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "in his face. He do esn't want to tell his mom, 'cos she will Why? How?".

$\text{♩} = 140$

16

lose her job at Bank Chase.

This block contains the musical notation for measures 16 through 19. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "lose her job at Bank Chase.". The tempo marking  $\text{♩} = 140$  is positioned above the first measure.

20

Are you o - kay? Are you o - kay?

This block contains the musical notation for measures 20 through 23. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Are you o - kay? Are you o - kay?".

22

Are you o kay? oh, but Why bo-ther? I know he is not o-kay,

This system contains three staves of music. The top staff is a vocal line in treble clef with lyrics. The middle staff is the right-hand piano accompaniment in treble clef. The bottom staff is the left-hand piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat).

25

al-though I don't want Wolf to bul-ly me, too. I don't know

This system contains three staves of music. The top staff is a vocal line in treble clef with lyrics. The middle staff is the right-hand piano accompaniment in treble clef. The bottom staff is the left-hand piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat).

28

what to do?

8

This system contains three staves of music. The top staff is a vocal line in treble clef with lyrics. The middle staff is the right-hand piano accompaniment in treble clef, featuring an 8-measure rest. The bottom staff is the left-hand piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat).



♩ = 108

32

I can tell Wolf to Leave him a-lone Leave him a-lone Leave him a-lone

This musical system covers measures 32 to 35. It features a vocal line and a piano accompaniment. The vocal line consists of a single melodic line with lyrics. The piano accompaniment has a treble and bass clef. The melody is a simple eighth-note pattern. The lyrics are: "I can tell Wolf to Leave him a-lone Leave him a-lone Leave him a-lone".

36

Be-friend Pig - gy Vi-sit his home, Let Pi-ggy be his good na tured down, or

This musical system covers measures 36 to 39. It features a vocal line and a piano accompaniment. The vocal line consists of a single melodic line with lyrics. The piano accompaniment has a treble and bass clef. The melody is a simple eighth-note pattern. The lyrics are: "Be-friend Pig - gy Vi-sit his home, Let Pi-ggy be his good na tured down, or".

♩ = 60

40

tell your Mom to call Ma - yor Mar - ty Make a safe space we can all

This musical system covers measures 40 to 43. It features a vocal line and a piano accompaniment. The vocal line consists of a single melodic line with lyrics. The piano accompaniment has a treble and bass clef. The melody is a simple eighth-note pattern. The lyrics are: "tell your Mom to call Ma - yor Mar - ty Make a safe space we can all".

43 ♩ = 96

Par - ty My name is

This system contains measures 43 and 44. The vocal line starts with a half note 'Par' followed by a half note 'ty' in measure 43, and then a quarter rest followed by a quarter note 'My' and a quarter note 'name' in measure 44. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

45

Wolf, and now I make friends, I live at home with my fa - mi - ly, and now

This system contains measures 45 and 46. The vocal line continues with a series of eighth notes: 'Wolf, and now I make friends, I live at home with my fa - mi - ly, and now'. The piano accompaniment consists of chords in the right hand and rests in the left hand.

47

I have some com - pa - ny, I felt scared but now I am glad!

This system contains measures 47, 48, and 49. The vocal line begins with a quarter note 'I', followed by eighth notes 'have some com - pa - ny, I felt scared but now I am glad!'. The piano accompaniment features chords in the right hand and a rising eighth-note line in the left hand.

# I'm the Big Bad Wolf

Anthony, Lisandro, Yaslene,  
Kyleigh, Aniyah K., and Liana  
with Daniel Rosensweig

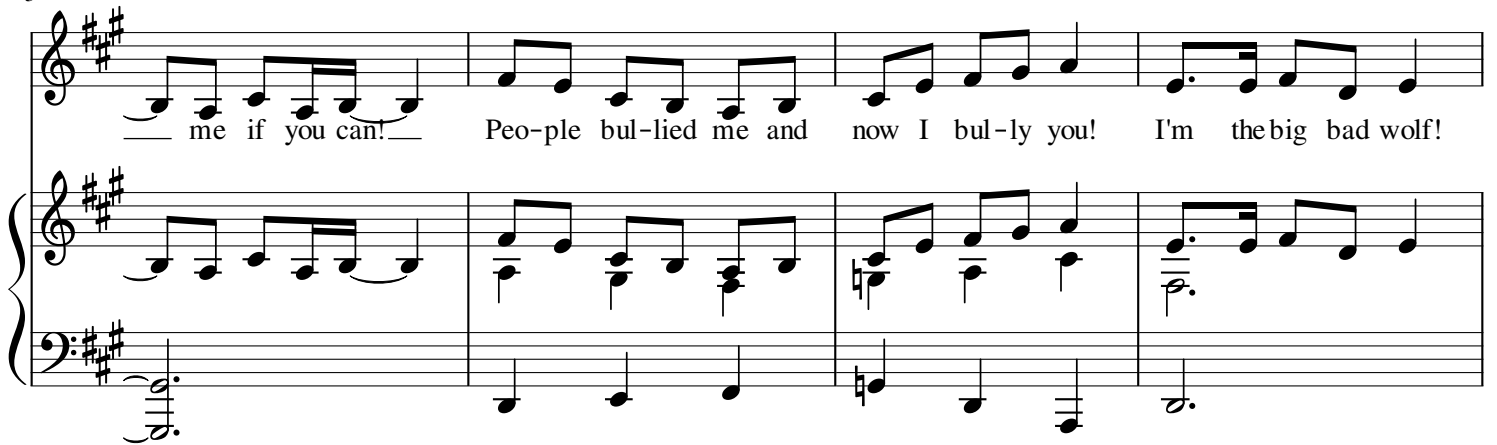
F#-

A G



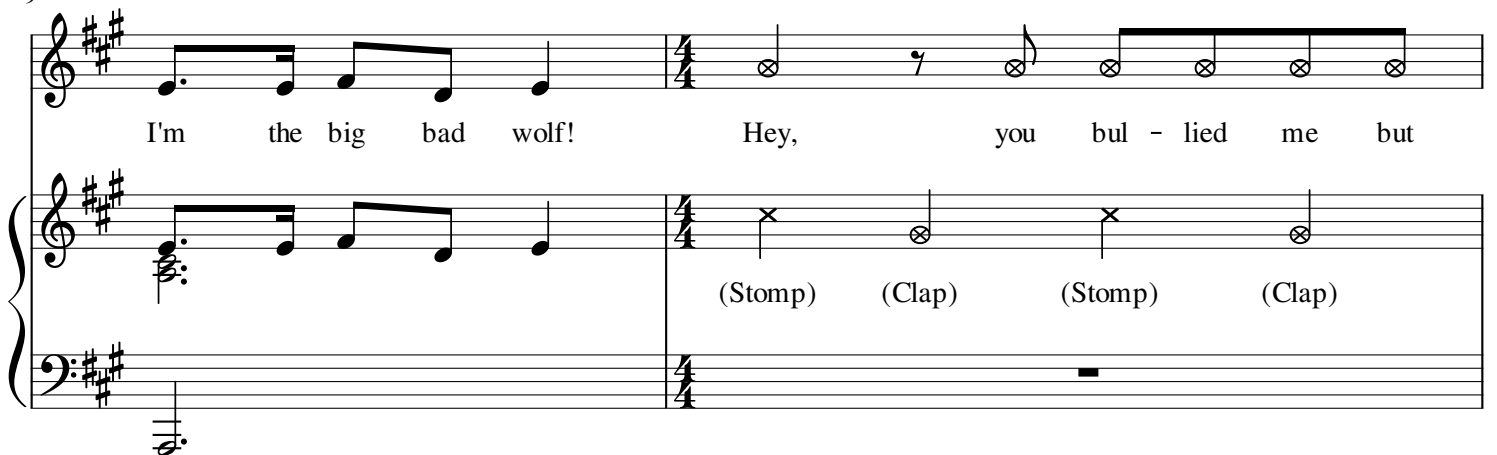
I'm the big bad wolf! Ha, ha, ha! Come and get\_

5



me if you can! Peo-ple bul-ried me and now I bul-ly you! I'm the big bad wolf!

9



I'm the big bad wolf! Hey, you bul - lied me but

(Stomp) (Clap) (Stomp) (Clap)

11

why did you bul - ly me? Hey, you bul - lied me but

(Stomp) (Stomp) (Stomp)(Stomp) (Clap) (Stomp) (Clap) (Stomp) (Clap)

13

No piano under stomps

why did you bul - ly me? You're not be - ing nice! Will you

(Stomp) (Stomp) (Stomp)(Stomp) (Clap)

15

please be nice to me? I want to be your friend. I felt dis - ap - poin - ted

and sad when you did that to my friend. That's not real-ly nice! At

first I was laugh-ing but then I felt bad. I'm hop-ing to be your friend.

May-be pig-gy can step up for him self. Big bad wolf, please be nice!

Then we can be friends.

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are written below the notes: 'Then we can be friends.' The second staff is the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of two sharps. The piano part features chords and a bass line. The piece concludes with a double bar line.

# Piggy's Bad Day

Roger Clap Innovation School 3rd grade -- Music and Lyrics by  
Kaelissa, Ismacil, Daniel, Keira, Yoseliani, Demitrius, with Brian Friedland

**Piano**

$\text{♩} = 150$

D A7 A7 D

ha ha ha ha I'm big bad wolf give me all your lunch mo-ney now

*mf* *sim.*

4 D A7 F#m7 F7 Em D/A A7 D

ha ha ha ha you are a slob this is so fun I will not stop

6 F#m7 F7 Em D/A A7 D G6 A7 Dm Bb7 A7

this is so fun I will not stop

*slightly slower* *slightly slower*

**Pno.**

2

# Piggy's Bad Day

8 Dm A7 D A7

stop it stop it I'm just a pig why are you so mean to me?

Pno. *p*

10 Dm Gm Dm/A A7 Dm

why are you steal - ing my mo-ney why are you be - ing so mean to me?

Pno. *p*

12 A7/E Dm/F A7 Dm *a tempo* G6 A7 Dm G A7

can you please stop? will you please stop?

Pno. *mf* *a tempo*



Piggy's Bad Day

14 D A7 A7 D

ha ha ha ha let's join the fun pig - gy's a slob oh no we're rude

16 D B7 Em A7 D D7

I don't want to do this no more we made a big mis - take

18 G D A7 D

hey there pig - gy please be our friend we are so - rry now this may end

# Piggy's Bad Day

20 G D A7 D G/A D

let's not bul - ly a - ny one else why don't we play to geth - er now

22 E7 A7 D G/A D

why don't we play to - geth - er now

# Walter Dean Myers

Jailene, India, Zyer,  
Jorge, Umniyah, and Emma  
with Daniel Rosensweig

F#-  
Swung eighths  
*mf*

When Wal-ter Dean My-ers was

5 Hold up two fingers *A* *p* E- D F#-

two, his mo - ther died! He did - n't speak much, —

9 B- A- Straight eighths, this phrase. G E

'cause he thought — they'd laugh. He wrote po - e - try in - stead. —

12

G (still straight eighths) F#M D E D/F#  
Swung 8ths return here

He wrote with free verse, rhy-thm, and rhyme. He wrote a lot in a lit-tle bit of

16

G C G D A D

time. He wrote a-bout fam-i-ly. Cause fam-i-ly's more im-por tant than

"Dab on 'em."  
Motion: head down  
into one arm,  
other arm out.

20

G A D

an - y - thing in the world.

# I Made a Noise by Frosty

David, Jennifer, Calvin, Arad, Rebecca, Omar, Akiel with Jane Wong, Cantata Singers

$\text{♩} = 60$

Yum Um Kash Dur

The first system of the musical score consists of six measures. The vocal line begins with a whole rest in the first two measures, followed by the lyrics 'Yum', 'Um', 'Kash', and 'Dur' on quarter notes in the final four measures. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line.

7

Ro - bert Frost had no break - fast He stayed up in a dump - ster. He

The second system contains five measures. The vocal line starts with a quarter rest, then sings 'Ro - bert Frost had no break - fast' across measures 7-9, and 'He stayed up in a dump - ster. He' across measures 10-11. The piano accompaniment continues with a consistent eighth-note bass line and a supporting melody in the right hand.

12

went to a job that's po - or ma - king a Dol lar an ho - ur. Po - e - try is his

The third system contains five measures. The vocal line begins with a quarter rest, then sings 'went to a job that's po - or ma - king a Dol lar an ho - ur. Po - e - try is his' across measures 12-16. The piano accompaniment maintains the eighth-note bass line and the right-hand melody.

17

po-wer - . But still he is hun - gry. Um -

This system contains measures 17 through 21. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note 'po-wer', followed by a dotted quarter note 'But', and then a half note 'still'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with chords and eighth notes in the left hand. The system concludes with a fermata over the word 'Um'.

22

Um Kash Dur

This system contains measures 22 through 26. The vocal line is mostly silent, with the words 'Um', 'Kash', and 'Dur' appearing as whole notes. The piano accompaniment continues with a rhythmic pattern of eighth notes, featuring several triplet markings (indicated by a '3' above the notes) in both the right and left hands.

27

And Robertsays, Ta - kis Ta kis you're won - derful stuff, I love you - Ta -

This system contains measures 27 through 31. The vocal line begins with 'And Robertsays,' followed by a dotted quarter note 'Ta', an eighth note 'kis', another dotted quarter note 'Ta', and an eighth note 'kis'. The piano accompaniment features a bass line with chords and eighth notes, including triplet markings in the left hand.

32

kis, I can't get en - ough. You're covered with hot sauce, you're sprin-kled with chi -

36

li, Ta - kis, Ta - kis, oh give me some please. Yum -

41

Um Kash Dur I made a noise this mor - ning,

46

that I didn't mean to make. It truly was an ac - ci - dent, an er - ror, a mis - take

This system contains measures 46 through 51. It features a vocal line and a piano accompaniment. The piano part consists of a treble and bass clef staff. The vocal line is in a single treble clef staff. The lyrics are: "that I didn't mean to make. It truly was an ac - ci - dent, an er - ror, a mis - take".

52

I'm so-rry that I made it, from the bot-tom of my heart, My bri-ef e -

This system contains measures 52 through 56. It features a vocal line and a piano accompaniment. The piano part consists of a treble and bass clef staff. The vocal line is in a single treble clef staff. The lyrics are: "I'm so-rry that I made it, from the bot-tom of my heart, My bri-ef e -".

57

rup, tion, was a lit - tle work of art! Yum -

This system contains measures 57 through 61. It features a vocal line and a piano accompaniment. The piano part consists of a treble and bass clef staff. The vocal line is in a single treble clef staff. The lyrics are: "rup, tion, was a lit - tle work of art! Yum -".



Um Kash Dur Ho Ho!

8

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef. It features four measures: the first measure has a whole note 'Um', the second a whole note 'Kash', the third a whole note 'Dur', and the fourth has a dotted quarter note 'Ho' followed by an eighth rest, then a quarter note 'Ho!' with a fermata. The piano accompaniment is written in two staves (treble and bass clefs) with a grand staff brace. It features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with some variations in the final measure.

# Put Something In

(A Light in the Attic)

Text by Shel Silverstein

Kiariah, Aalijah, Ruby, Ronaldo, Maya and Hector  
with Kumi Donaghue, Cantata Singers

Moderately slow *mf*

Draw a cra - zy pic - ture, Write a nut - ty po - em.

Piano

7

Sing a mum - ble gum - ble song, Whis - tle through your comb\_.

Pno.

11 with dance move

Do a loo-ny goo-ny, do a loo-ny goo-ny, do a

Pno. *f*

14

Slower

loony goo-ny dance\_ . 'Cross the kitch-en floor. Put something sil - ly

19

*(It's Dark in Here)*

in the world\_ That ain't been there be - fore. I am

23

writ - ing these po - ems From in - side a li - on, And it's rath - er dark in here. So

27

please ex - cuse the hand - writ - ing Which may not be too clear. But

Pno.

31

this af - ternoon by the li - on's cage I'm afraid And I'm writ - ing these lines — From  
I got too near.

Pno.

36

(Voice)

in - side a li - on, And it's rath - er dark in here. There

Pno.

41

is a voice in - side of you that whis - pers all day long, I feel that this is

Pno.

46

right for me, I know that this is wrong, No Tea - cher, prea - cher, pa - rent, friend or wise man can de -

Pno.

51

side what's right for you just lis - ten to the voice that speaks in - side.

Pno.

# Ourchestra

Text by Shel Silverstein

Nya, Luizandro, Aliyana, Fiona,  
Ahsyra, Sophia with Brian Friedland

♩=120, swing 8ths

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of music. The first system includes a vocal line and a piano accompaniment. The piano part is marked 'PIANO' and 'mf'. The second system includes a vocal line and a piano accompaniment. The piano part is marked 'PNO.'. The third system includes a vocal line and a piano accompaniment. The piano part is marked 'PNO.'. The lyrics are: 'So you have-n't got a drum just beat your belly (beat beat beat) so i have-n't got a horn i'll play my nose (honk honk honk) so we have-n't a - ny cym-bals we'll just'. Chord symbols are provided above the vocal lines: G/B, C, D, G, G/B, C, D, G, C, D, G, G, B, C, D, G, A, D, A7, D, G/B, C, D, G, A.

10 D A7 D C D

slap our hands to-gether (clap clap clap) and though there may be orch-es-tras that

PNO.

13 C/E D/F# C/E D/F# G G7 C

sound a lit-tle bet-ter — with their fan-cy shi-ny in-stru-ments that

PNO.

16 G/D D#°7 Em G/B C D C/E D/F# G D7 G

cost an aw-ful lot hey we're mak-ing mu-sic twice as good by play-ing what we've got

PNO.

*mp* *f*

# Poets We Are

Text by Group Members

Nya, Luizandro, Aliyana, Fiona, Ahsyra, and Sophia with Brian Friedland, Cantata Singers

♩=130

The musical score is written in 4/4 time with a key signature of two sharps (D major). It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are: "po - ets po - ets po-ets we are some-times we like wri-ting free verse some-times we write na-tures beau-ty some-times we rhyme in - teres ting words po-ets in-spi - re us". The piano accompaniment features a steady bass line and chords in the right hand. The lyrics are placed below the vocal line.

**System 1:** Chords: Em9, A9sus, D, A9sus, D, A7. Lyrics: po - ets po - ets po-ets we are.

**System 2:** Chords: A7, D, D, A7. Lyrics: some-times we like wri-ting free verse some-times we write na-tures beau-ty.

**System 3:** Chords: D, G, D/A, A7, D. Lyrics: some-times we rhyme in - teres ting words po-ets in-spi - re us.