

ALA LATA

for S.S.A.A. voices and piano*

Words from a
Traditional Colombian Chant

Music by
RUTH MORRIS GRAY

Zesty (♩ = ca. 144)

PIANO

5

SOPRANO I

SOPRANO II

ALTO I

ALTO II

mf

A la

9

mf

la la la, la la la,

la - ta al la - ter - o, a la

mf

* Spanish pronunciation and translation guide is on page 12.
Also available for S.A.T.B. (52267) and T.T.B.B. (52269).
PianoTrax accompaniment available (A-00016663). Visit alfred.com for digital scores and audio.

13

1. *mp*

2. *mp*

hi - ja del cho - co - la - te - ro. A la

hi - ja del cho - co - la - te - ro. *mf* A la *mp* A la

18

li - ma, al li - món, a la

li - ma, al li - món, a la

mp

22

mf

hi - ja de Don Si - món. A la

hi - ja de Don Si - món. *mf* A la

mf

26

li - ma, al li - món, a la

li - ma, al li - món, a la

30

hi - ja de Don Si - món.

hi - ja de Don Si - món.

34

mp La la la la la, la la la la la,

mp

38 *mf*

la la la la la la la la.

cresc. *mf*

42 *mf*

La la la la la, la la la la la,

La la la la la, la la la la la,

46 *f*

la la la la la la la la.

la la la la la la la la. A la

cresc. *f*

50

La la la la la, la la la la la,
 la - ta. al la - ter - o, a la

54

la la la la la la la la. 1.
 hi - ja del cho - co - la - te - ro. A la

58

59

mf A la li - ma, al li - món, a la
mf A la li - ma, al li - món, a la
 2. *mf*

63

hi - ja de Don Si - món. *f* A la

hi - ja de Don Si - món. *f* A la

cresc. *f*

67

li - ma, al li - mon, a la

li - ma, al li - mon, a la

71

hi - ja de Don Si - món.

hi - ja de Don Si - món.

75

Musical score for measures 75-78. The score is written for piano and includes a vocal line. The piano part features a melody in the right hand and a bass line in the left hand. The vocal line is in the upper staff. The dynamic marking *mf* is present.

79

Musical score for measures 79-82. The score is written for piano and includes a vocal line. The piano part features a melody in the right hand and a bass line in the left hand. The vocal line is in the upper staff. The dynamic marking *mp* is present.

83

Musical score for measures 83-86. The score is written for piano and includes a vocal line. The piano part features a melody in the right hand and a bass line in the left hand. The vocal line is in the upper staff. The dynamic marking *mp* is present. The bass line includes an *8^{vb}* marking. The score includes triplets and slurs.

87 *cresc.*

cresc.

cresc.

(8)

91 *mf*

Ah.

mf

Ah.

(8)

95 *cresc.*

cresc.

f

A la

(8)

99

S. I *f*

Ah.

S. II *f*

La la la la la, la la la la la,

A. I *f*

La la la la la, la la la la la,

A. II

la - ta, al la ter - o, A la

103

1.

la la la la la la la.

la la la la la la la.

hi - ja del cho - co - la - te - ro. A la

8^{va}. 1

107

2.

la la la la la la ...

la la la la la la ...

hi - ja del cho - co - la ...

mf *cresc.*

111

mf *f*

Ah. Cho - co - la -

mf *f*

la la la la la la la la. Cho - co - la -

mf *f*

la la la la la la la la. Cho - co - la -

hi - ja del cho - co - la - te - ro. Cho - co - la -

mf *cresc.*



te - ro! _____

te - ro! _____

te - ro! _____

te - ro! _____

f

V. 8vb

BACKGROUND INFORMATION

“A la Lata” is a chant that comes from Colombia and is well known across the world. It is often spoken in rhythm while passing stones, cups, or other objects back and forth around a circle. This song takes the traditional words and sets them to an original melody and rhythm inspired by Flamenco music—a blend of Andalusian and Moorish musical traditions.

SPANISH PRONUNCIATION & TRANSLATION

A la lata, al latero

ah lah lah-tah, ahl lah-teh-roh

(To the can, to the tinsmith)

A la lima, al limón

ah lah lee-mah, ahl lee-mohn

(To the lime, to the lemon)

A la hija del chocolatero

ah lah ee-hah dehl choh-koh-lah-teh-roh

(To the daughter of the chocolate maker)

A la hija de Don Simón

ah lah ee-hah deh Dohn See-mohn

(To the daughter of Mr. Simón)