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CHORAL
SERIES

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Maribeth Yoder-White
Editor

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A la Puerta del Cielo

Arranged by

Shirley W. McRae

Hinshaw Music

Spanish-American Folk Song

This beautiful setting of a Basque lullaby provides many opportunities for developing vocal and musical skills and understandings. Attaining appropriate balance, especially when coupling the melody in Part II with a higher Part I countermelody (mm. 70-87), may be a vocal emphasis. Diction emphases may include clear consonant production allowing for textual clarity while maintaining the quiet nature of the lullaby; additionally, vowel purity may be addressed throughout, particularly in the sustained final syllable of "arru." Vocal independence skills are facilitated by presentation of the melody initially in unison before imitation occurs in the alto part; a similar compositional strategy is used when presenting the countermelody (as it is sung first in unison before being superimposed with the melody). The accessible accompaniment lends subtle, but effective, harmonic support to the vocal parts, allowing for continuing development of vocal security.

Contrasting the monophonic vocal texture (mm. 10-26 and mm. 51-67) with the polyphonic texture achieved through both a canonic effect (mm. 32-43) and countermelody (mm. 70-83) may be an instructional emphasis; additional examination of the homophonic textures in mm. 42-48 and 84-91 may enhance singers' textural understanding. Melodic emphasis may include interval and scale degree analysis, particularly highlighting the opening interval of each verse (*sol* up to *do*). Comparison of the mostly convergent rhythms (eighth notes and rests, quarter notes and rests, half notes and rests) with dotted quarter notes and off-beat entrances (mm. 53 and 72, Part I) may aid rhythmic understanding; ties and duple meter offer additional rhythmic considerations. Examination of the underlying Spanish *habañera* rhythm reinforced by the percussion may be worthwhile. To enhance understanding of expressive elements, subtle dynamic variations within phrases and between sections may be examined; various tempo changes (*rubato*, *tenuto*) are also appropriate instructional emphases.

Curricular connections may include exploring the Basque culture of Spain, including the migration and settlement of this group in the United States (Social Studies). This version of the lullaby is particularly beloved in New Mexico, where the Basque people, along with Spanish explorers, arrived in the 1500s. Examination of this culture along with others prevalent in the region in which singers live may heighten both cultural understanding and sensitivity (Social Studies, Character Education). Investigation of lullabies from other cultures may enhance musical as well as Language Arts and Social Studies understandings. Writing and reading original lullaby texts provide an extension for supporting literacy and fluency (Language Arts). Additionally, language exploration and acquisition are offered through the Castillian Spanish text.

Maribeth Yoder-White *Series Editor*
Shirley W. McRae *Arranger*

RANGE

TESSITURA

Part I

Part II

The image shows two musical staves, Part I and Part II, illustrating the concepts of Range and Tessitura. Each staff is divided into two sections by a vertical bar line. The left section is labeled 'RANGE' and the right section is labeled 'TESSITURA'. In the 'RANGE' section, a single note is placed on the second line of the staff. In the 'TESSITURA' section, two notes are placed on the second and third lines of the staff. The notes in the 'RANGE' section are solid black dots, while the notes in the 'TESSITURA' section are hollow ovals.

SKILLS:

- balance
- diction
- blend
- phrasing
- vocal independence

UNDERSTANDINGS:

- expressive elements (dynamics, tempo, articulation)
- rhythm (eighth notes, quarter notes, half notes, dotted quarter notes, duple meter)
- texture (monophonic, polyphonic, homophonic); harmony (major tonality)
- melody (scale degrees, intervals)

Maribeth Yoder-White
Series Editor

A la Puerta del Cielo

2-Part Treble Chorus, with Piano, Claves and Finger Cymbals

Spanish-American Folk Song

Arranged by
SHIRLEY W. McRAE

♩ = 72 Quasi Rubato

Claves

Finger Cymbals

Part 1

Part 2

Piano

6

6

A la puer - ta
At the gate of

6

6

11

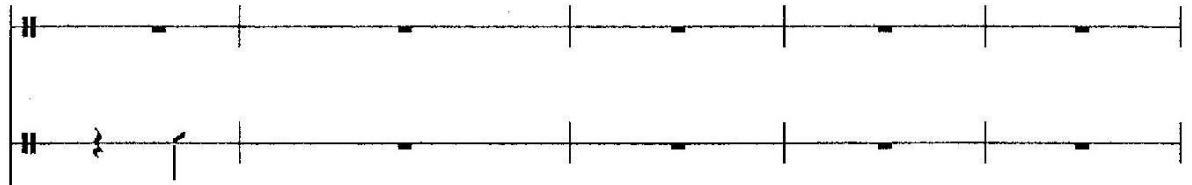
del cie - lo ven - den za - pa - tos Pa' los an - ge - li - tos que
 heav'n ti - my shoes they are sell - ing To the lit - tle bare - foot - ed

11

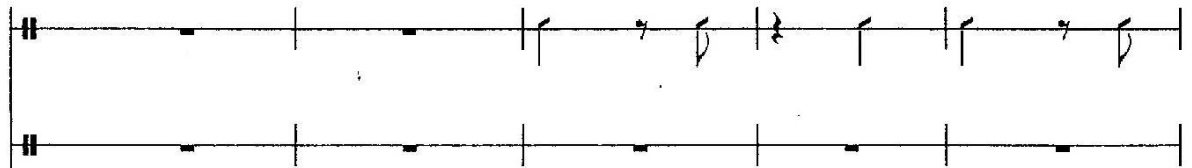
16

an - dan des cal - zos. Duér - me - te ni - ño, duér - me - te
 an - gels there dwell - ing. Slum - ber, my lit - tle one, slum - ber, my

16



ni - ño. Duér - me - te ni - ño, a - rru a - rru.
 ni - ño. Slum - ber, my ni - ño, a - rru, a - rru.



31

At the gate of heav'n ti - ny shoes they are sell - ing

At the gate of heav'n they are sell - ing

31

36

to the lit - tle bare - foot - ed an - gels there dwell - ing.

to the lit - tle an - gels there. Slum - ber, my

36

41

Slum - ber, my ni - ño, slum - ber my ni - ño, a -

lit - tle one, slum - ber, my ni - ño, slum - ber my ni - ño, a -

41

46

rru, a - rru. _____ Go to sleep,

rru, a - rru. _____ Go to sleep,

46

Two staves of musical notation. The top staff is a vocal line with a treble clef and a key signature of one flat. It contains two measures of music. The bottom staff is a piano accompaniment line with a bass clef, containing two measures of music.

Two staves of vocal melody in treble clef with a key signature of one flat. The lyrics are written below the notes.

A - rru, my lit - tle one, Go to sleep, a - rru, a - rru, a -

A - rru, my lit - tle one, Go to sleep, a - rru, a - rru, a -

Two staves of piano accompaniment in treble and bass clefs with a key signature of one flat. The music consists of chords and moving lines in both hands.

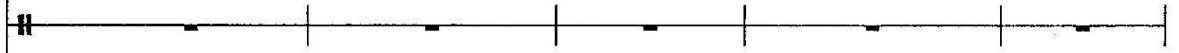
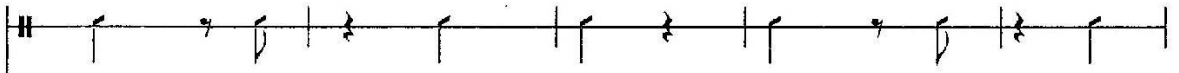
Two staves of musical notation. The top staff is a vocal line with a treble clef and a key signature of one flat. It contains two measures of music. The bottom staff is a piano accompaniment line with a bass clef, containing two measures of music.

Two staves of vocal melody in treble clef with a key signature of one flat. The lyrics are written below the notes.

rru, Slum - ber, my lit - tle one, Slum - ber, my ni - ño,

rru, Slum - ber, my lit - tle one, Slum - ber, my ni - ño,

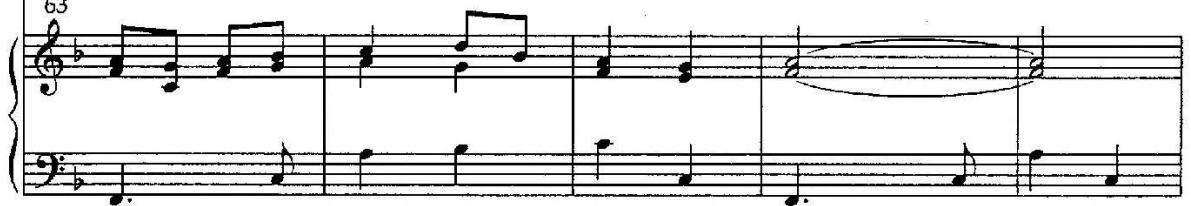
Two staves of piano accompaniment in treble and bass clefs with a key signature of one flat. The music features chords and moving lines, with some complex textures in the right hand.



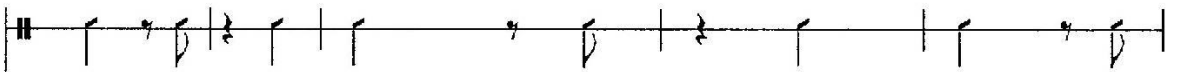
63



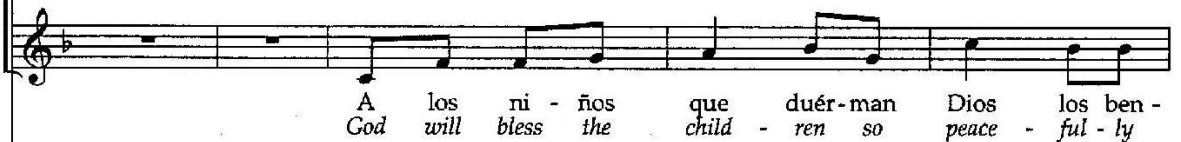
63



68

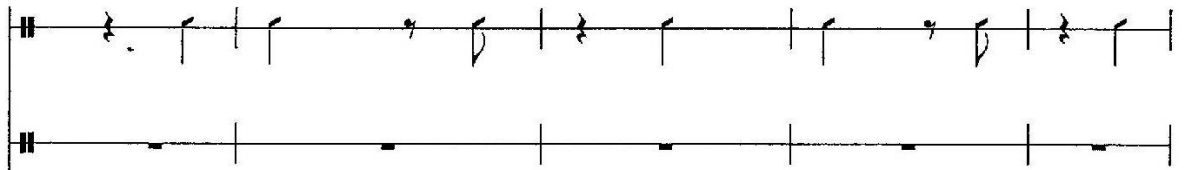


68



68





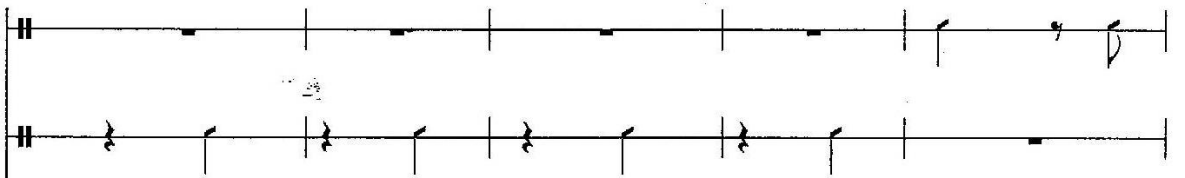
73

ni - ño, Duér - me - te a - rru, a - rru, a - rru.
lit - tle one, Go to sleep, a - rru, a - rru, a - rru.

di - ce. A las ma - dres que ve - lan Dios las a - sis - te.
sleep - ing. God will help the moth - ers whose child they are keep - ing.

73

78



78

Duér - me - te ni - ño, Duér - me -
Slum - ber my lit - tle one, Go to

Duér - me - te ni - ño, duér - me - te ni - ño, Duér - me - te
Slum - ber, my lit - tle one, slum - ber, my ni - ño, Slum - ber, my

78

83

te a - rru, a - rru.
sleep, a - rru, a - rru.

ni - ño, a - rru, a - rru.
 ni - ño, a - rru, a - rru.

83

88 rit.

88 rit.

A - rru.

A - rru.

88 rit.

0 0 4 0 0 4

