

SSAA Perusal Packet

Boxes

Using a variety of Broadway musical styles, this upbeat piece questions societal boxes while dreaming a world in which we are all free to be who we're meant to be.

also available in SATB and TTBB

She Rises

A jubilant celebration of energy and a reminder of the light that resides within us and bound us. Includes foot stomps and vocal percussion.

also available in TTBB

Praise Gaia

A joyful song lifting up all life on Earth with exciting rhythms and grounding chants

also available in SATB and TTBB

Catherine Dalton
composer

Boxes

for SSAA voices and piano

*true to myself,
true to the world,
true to me...*

Catherine Dalton



Boxes

Boxes, boxes, boxes.
Everywhere!
Boxes, boxes, boxes.
Stacking us up!
Boxes, boxes, boxes.
Check, check!

Why are we put into boxes?
Boys, girls,
girls, boys.

Why are there only two options?
Girls, boys
boys, girls.

And why are the things we buy categorized gender-wise?

Boxes for pink, boxes for blue.
Boxes for me, boxes for you.
All of these boxes to check.
Boxes right up to our necks.

Boxing us in, kicking us out.
Where does it stop?
We wanna shout,
“Let us out. Let us out!”
We want out!

Stacking us up against each other.
Stacking us up against the norm.
And why does the norm inform so many decisions?
We see a lot of division.

But what if being me means coloring outside of the lines?
What if being me means breaking boxes open?
What if being me means living my dream to be who I’m meant to be?
True to myself, true to the world, true to me.

Stacking us up against each other.
Stacking us up against the norm.
And why does the norm inform so many decisions?
We see a lot of division.

We want to live in a world where you can break boxes open.
We want to live in a world where you can color outside of the lines.
We want to live in a world where no one has to hide who they are inside.

In this new world we are all free.
In this new world to be who we’re meant to be,
whoever that may be.

Catherine Dalton

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“Becoming who I am today was a process, because for years I wore boys’ jeans and boys’ t-shirts, and I had short hair. In middle school I would get into my Mom’s makeup and put on a wig and all that fun stuff. I was put in a box from elementary on. When I was on the playground boys would call me a girl, which is kind of funny now that you think about it because it ended up being absolutely true!” ~ Rossi

“I never wanted to be a woman, but I have always felt most comfortable with some part of myself in a dress.

In all of my years as an ordained priest, working with congregations — all of my congregations knew I was gay, knew I was partnered, then married — I wore the me-in-a-dress part of my life very lightly because most people don’t understand that.” ~ Theo

“For the longest time I would shop in the men’s section and then go to the women’s section if it was on the same floor. And then I just started using the men’s changing rooms.

I’ve gotten looks from customers. It was scarier when I was younger because I was worried that someone was going to come in and drag me out.” ~ Erika

Dur: circa 4 min.39 sec.

Also available as
SATB and TTBB

Premiered by the Atlanta Women's Chorus, Melissa Arasi, conductor
Commissioned by the American Choral Director's Association of Minnesota (ACDA-MN)
for the 2020 State 9-10 SSAA Honor Choir, Brandon Dean, guest conductor

Boxes

SSAA voices and piano

Words and Music by
Catherine Dalton

Moderato (♩ = 120)

Soprano 1: Ev - 'ry - where, *mp*

Soprano 2: *mf* whispered, matter-of-factly
Check, check, check. Check, check, check.

Alto 1: *mp* frustrated, looking around
Box - es, box - es, box - es. Box - es, box - es, box - es. Stacking us up.

Alto 2: *mp* frustrated, looking around
Box - es, box - es, box - es. Box - es, box - es, box - es.

Piano: *p*

5

S 1: ev - 'ry - where, ev - 'ry - where. Ev - 'ry - where, *mf*

S 2: Check, check, check. Check, *mf* voiced

A 1: Box - es, box - es, box - es. Stack - ing us up. Stack - ing us up. *mf*

A 2: Box - es, box - es, box - es. Box - es, box - es, *mf*

Piano: *mf*

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Boxes

S1
ev - 'ry - where, ev - 'ry - where, ev - 'ry - where, ev - 'ry - where!

S2
check, check. Check, check, check, check, check!

A1
Stacking us up. Stack-ing us up. Stack-ing us up. Stack-ing us up!

A2
box - es, Box - es, box - es, box - es!

f rit.

f rit.

f rit.

f rit.

f rit.

f rit.

f rit.

f rit.

A Allegretto, soft shoe (♩ = 144)

S
girls, boys. Why are there

A
Why are we put in - to box - es? Boys, girls,

mp buoyant

mp buoyant

A Allegretto, soft shoe (♩ = 144)

mp

16

S on-ly two op - tions? Girls, boys, boys, girls. And why are the things we buy

A Girls, boys, boys, girls. And why are the things we buy

mf

21

S cat - e - go - rized gen - der - wise?

A cat - e - go - rized gen - der - wise?

sub. mp *rit.* *mf*

mp *rit.* *mf*

slow arpeggio

B Merry-go-round

(♩ = ♩) *mp*
unis.

S Box - es for pink, box - es for blue. box - es for you.

A Box - es for me, box - es for you.

mp
unis.

B Merry-go-round

(♩ = ♩)

sub. pp

ped. *ped.* *ped.* *

Boxes

30

S to check. Box - es right up to our necks. *mf*

A All of these box - es to check. our necks. *mf*

Loco * *Loco* *

34

S Box-ing us in, kick-ing us out. Where does it stop? We wan-na

A Box-ing us in, kick-ing us out. Where does it stop? We wan-na shout,

mf

Loco * *Loco* *

38

S shout, "Let us out, let us out!" We want out! *fp* *accel.* *f*

A "Let us out, let us out!" We want out! *fp* *accel.* *f*

loco *(♩=♩)* *fp* *accel.*

Loco * *Loco* * *Loco* * *Loco* * *Loco* * *Loco* * *Loco* *

C Allegro (♩ = 92)

non-legato unis.

S Stack-ing us up a - gainst — each oth-er. Stack-ing us up a - gainst the norm. And why does the norm in-

A Stack-ing us up a - gainst — each oth-er. Stack-ing us up a - gainst the norm. And why does the norm in-

C Allegro (♩ = 92)

f

*

48

S form so man-y de - ci - sions? We see a lot of di - vi - sion. — *mf* *mp poco rit.*

A form so man-y de - ci - sions? We see a lot of di - vi - sion. — *mf* *mp poco rit.*

poco rit.

D Funk (♩ = 80)

The spoken text below is for two readers. The second reader is in italics.

S

A

*Last Saturday, I took my little sister shopping to get a shirt with a truck on it because she loves trucks! We couldn't find any in the girls' section, but there was one she really liked in the boys' department. *That's great!* Yah, she was so excited. She wore it to school the next day, but came home angry and sad. *Oh no! Why?* Because some of the kids called her a boy.

*Feel free to substitute "niece" or "daughter" for little sister or write your own story!

D Funk (♩ = 80)

Repeat until ... "called her a boy"

p

1.

Boxes

E Broadly (♩ = 60)

61 *molto rit.* *mf*^{ten.}

S But what if be-ing me means col-oring out-side of the

A But what if be-ing me means col-oring out-side of the

molto rit. *mf*^{ten.}

mf *sub. p legato*

molto rit.

with pedal

66 *mf*

S lines? What if be-ing me means break-ing box-es o-pen?

A lines? What if be-ing me means break-ing box-es o-pen?

mf

mf

71 *mp*

S What if be-ing me means liv-ing my dream to be who I'm meant to be? —

A What if be-ing me means liv-ing my dream to be who I'm meant to be? —

mp

mp

75 *p* True to my - self, true to the world, *Meno mosso* true to me.
p True to my - self, true, *rit.* true to me.
p True to my - self, true *rit.* to me.
 True, true to me.

pp *rit.* *Meno mosso*

F Allegro (♩=92)

sub. f non-legato

S Stack - ing us up a - gainst each oth - er. Stack - ing us up a - gainst the norm. And why does the norm in -
sub. f non-legato
 A Stack - ing us up a - gainst each oth - er. Stack - ing us up a - gainst the norm. And why does the norm in -

F Allegro (♩=92)

sub. f

sub. f

84 *mf* form so man - y de - ci - sions? *mp poco rit.* We see a lot of di - vi - sion. —
mf form so man - y de - ci - sions? *mp poco rit.* We see a lot of di - vi - sion. —

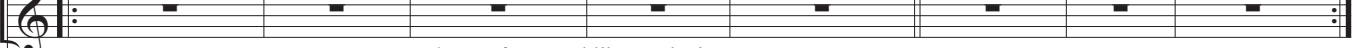
poco rit.

G Funk (♩ = 80)

The spoken text below is for two readers. The second reader is in italics.

S 

*Hey, my friend Sam and I went to the mall the other day. *Cool!* Yah, it was the first time they wore a dress out of the house. They were pretty nervous. *I'm sure!* *How'd it go?* Well, they got a few looks at first, but then this little kid ran up to them and said "I love your dress!" It totally made Sam's day!

A 

* Free free to ad lib or substitute your own story.

G Funk (♩ = 80)

Repeat until ... "It totally made Sam's day!"



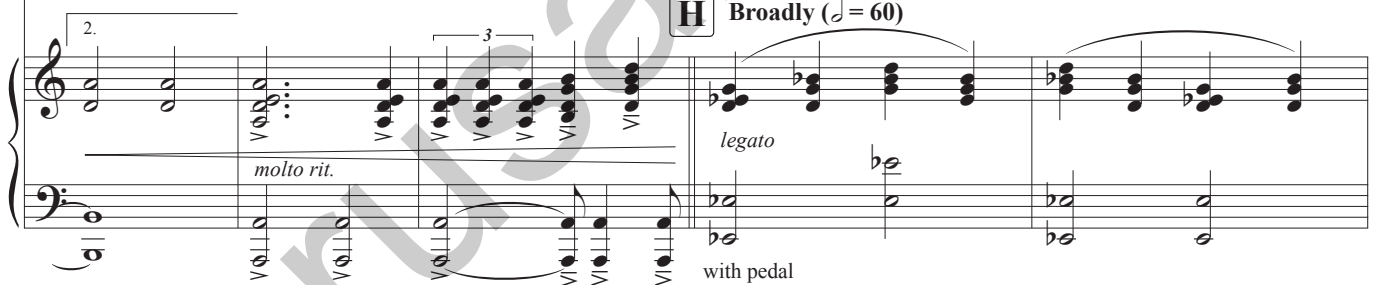
H Broadly (♩ = 60)

S 

We want to live in a world where you can

A 

We want to live in a world where you can



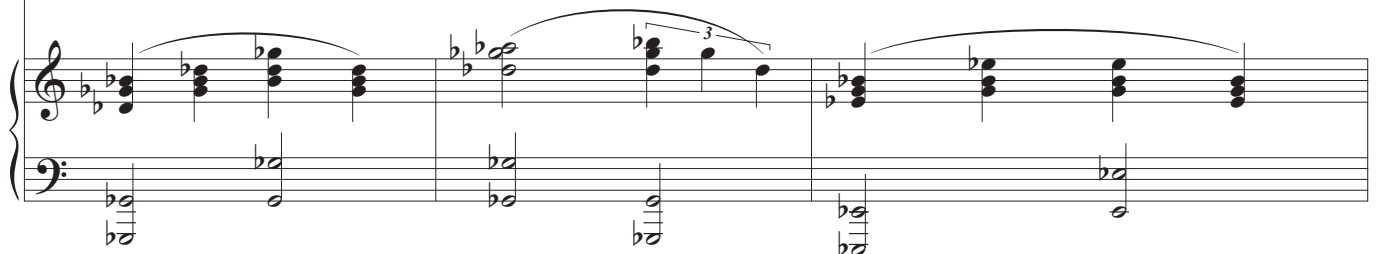
H Broadly (♩ = 60)

S 

break box - es o - pen. — We want to live in a

A 

break box - es o - pen. — We want to live in a



105

S world where you can col - or out - side of the lines.

A world where you can col - or out - side the lines.

108

S *mf* We want to live in a world where no one has to hide who they

A *mf* We want to live in a world where no one has to hide who they

112

S are, who they are in - side. In this

A are in - side. In this

hopeful

S new world — we are all free. — In this new world — to be who we're

hopeful

A new world — we are all free. — In this new world — to be who we're

I Adagio (♩ = 120)

mp

rit. *a tempo* **f**

S 123 meant to be. — Yes, in this new world — we are all — free.

rit. *a tempo* **f**

A meant to be. — Yes, in this new world — we are all free.

rit. *a tempo* **mf**

S 128 — In this new — world — to be who we're meant to be, —

rit. 3

A — In this new — world — to be who we're meant to be, —

rit. 3

(8va) —

132 *sub. mp accel.* *mf*

S who - ev - er that may be. In this

A *sub. mp accel.* *mf*
who - ev - er that may be. In this

accel.

8va

J Allegro moderato (♩ = 144)

exuberantly *unis.*

S new world we are all free, in this new world, in this new world. In this

A *exuberantly*
new world we are all free, in this new world, in this new world. In this

J Allegro moderato (♩ = 144)

mf exuberantly

139 *unis. sub. p* *sub. p*

S new world we are all free, in this new world, in this

A *unis. sub. p*
new world we are all free, in this new world, in this

sub. p

ff

143

S1
new world, new world, new world, new world.

S2
new world, new world, new world, new world.

A1
new world, new world, new world, new world.

A2
new world, new world, new world, new world.

K Broadly (♩ = 120)
sub. mp legato

S1
In this new world we are all free!

S2
In this new world we are all free!

A1
In this new world we are all free!

A2
In this new world we are all free!

K Broadly (♩ = 120)

f *sub. mp* *f*

Composer Notes

After receiving the commission for the American Choral Directors Association of Minnesota 9-10 Grade SSAA Honor Choir, I began to look for texts. I wanted something strong, something new, a text that would speak to what young people in the choir are experiencing. I read through my poetry books, my feminist books, writings from recent immigrants. I listened to spoken word on YouTube. Then, one day I was driving and I heard, “Why do they always put us in boxes? Boys, girls, girls, boys” When I got to a safe place to park the car, I sang the lyrics into my phone. I had these first words swimming in my head for a week or so, then one day, as we were heading out for a walk, and I said, “Wait, I need to write down some lyrics.” I sat down and the rest came pouring out. I made some changes after that, but the bones were there in that first outpouring.

And yet, *I knew this was not my work alone to write these lyrics.* We can all feel like we are put into boxes at times. I’m often frustrated, when I shop, that my color choices are often more “girly” than I would like. I cannot tell you how thrilled I am that the low-rise jeans trend is over. I remember my daughters being frustrated with their limited choices of snowboard patterns. And that’s not even touching on the words and images that are on the t-shirts in the girls’ vs. boys’ sections of stores.

While I was annoyed with gendered boxes, this is a small part of the story of how boxes effect people’s lives. After that outpouring of lyrics, *I knew I needed to run them past my trans, gender non-conforming, and non-binary friends.* These friends, together with my two daughters, became my informal consulting group. They gave me honest feedback and the lyrics evolved in profound ways. At one point, when we were talking about the lyrics, my friend Rossi asked if I wanted to hear her story. Yes! Listening to Rossi’s story was the inspiration to make stories an integral part of this piece. All stories are available as a free download on my website, catherinedalton.net. Rossi, Theo and Erika have also said they are available to talk with singers. Let me know at catherine@catherinedalton.net if you would like to reach out to them.



I am grateful to Rossi, Theo, and Erika for telling their stories and for allowing them to be shared. *These are stories of bravery in the face of hatred, discrimination, and ignorance.* They are sharing them so that they can help others who are either going through something similar, or whose loved ones are facing similar circumstances. The next time you are on the bus, or in the fitting room, or bathroom, and you see someone who is gender-queer, may you view them with more compassion. Like Erika said, I hope we can all see them as them “as normal, as people.”

About the Composer

Catherine Dalton’s vocal compositions are inspired by classical, jazz, folk, world music and chant. Her organically-conceived pieces use everyday life as their palette, exploring the familiar to the profound. Whether setting her own lyrics or the texts of others, she often selects unconventional and challenging topics such as uncommon courage, facing adversity, cultural diversity and mystical experiences as well as the simplest observations, sorrows and joys.

Described as *evocative, haunting, and atmospheric*, Dalton’s music has been performed by Vox Femina Los Angeles, VocalEssence Chorus, Lumina, Cantus, Cleveland Chamber Choir, Young New Yorkers Women’s Ensemble, Inversion Ensemble Da Capa, One Voice Mixed Chorus, CorVoce, the Atlanta Women’s Chorus, the new music ensemble, Zeitgeist and singers Clara Osowski, Carrie Shaw, Ivory Doublette, and Anna DeGraff, in addition to hundreds of other choirs across North America and abroad. Her works are regularly selected for national and regional choral reading sessions, all-state choirs, and performances at the American Choral Director’s Association Conferences.

Tell Catherine about a performance, commission a new work, hire her to work with your choir an/or lead a workshop. Peruse scores, and check out her newest projects at catherinedalton.net

More Choral Music by Catherine Dalton

Although the Wind (Izumi Shikibu) | SSAA, a cappella

boundless joy (Dalton) | SATB choir and narrator

Boxes (Dalton) | SATB and piano | SSAA and piano | TTBB and piano

Come from Far, Come from Near (Dalton) | SATB, a cappella

From the State of Emptiness (Dalton) | SATB, sus. cymbal, frame drum | SSAA, sus. cymbal, frame drum, cello

Fly with Me (Dalton) | SATB and piano | SSA and piano | TBB and piano | Solo voice and piano

In the Infinite (Hadewijch II, trans. by Hirshfield) | SATB divisi, a cappella

Love is Welcome Here (Joe Davis & Dalton) | SATB, a cappella with lead sheet

May the Grace of the Love (J Philip Newell) | SSAA, a cappella

O My Friends What Can You Tell Me of Love (Mirabai, trans. by Hirshfield) | SATB choir with optional hand drum, finger cymbals/windchimes and tambourine

Only Kindness (Naomi Shihab Nye) | SATB, a cappella

Out Beyond Ideas (I'll Meet You There) (Rumi, trans. by Barks & O'Shaughnessy) | SAB/SATB choir and piano

Praise Gaia (Dalton) | SATB, a cappella | SSAA, a capella | TTBB, a capella

She Rises (Dalton) | SSAA double choir, a cappella | TTBB double choir, a cappella

She Stood for Freedom (Dalton) | SATB choir, soprano soloist

Silver Deity of Secret Night (Lady Montagu) | TTBB chorus with tenor and baritone solos, a cappella

Street Dance (Dalton) | SATB, a cappella | TTBB, a cappella

Sweet Radiant Mystery (Dalton) | Four part chant for treble or mixed voices, piano or handbells | Four part chant for lower voices, piano or handbells

The Flute of the Infinite (Kabîr, trans. by Tagore) | SATB, a cappella, optional flute, hand drum

The Path You Walk Upon (Dalton) | SATB, piano, violin | SSA, piano, violin | SA and piano

This Morning's Paper (Dalton) | SATB, soprano soloist and piano

To Live in This World (Naomi Shihab Nye) | SATB, a cappella

Today will be warm: A Story Cloth in Sound (Kao Kalia Yang) | SATB, Tibetan hand chimes, djembe, hand-chimes

We Don't Get To Choose (Maggie Nelson) | SSAA, a cappella

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She Rises

for SSAA double choir, a cappella

Catherine Dalton



She Rises

She rises up from the heather.
Her flame in hand, she crosses the sky.
When she's tired she lays down her head.
In the sweet heather she makes her bed.

All night we tend to her flame,
her sacred light, eternal and bright.
When she wakes she'll open her eyes,
then up from the heather she'll again rise.

She flames the poet's pen,
fires the forge and hearth,
lights the fire within.

Catherine Dalton
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COMPOSER NOTES

She Rises was written, in part, by a desire to explore the physics of light and the mystery of illumination through the power of the human voice. I began by imagining the sounds of electrons falling from higher to lower energy levels, emitting light in the process. For a few weeks, I walked around making “sun sounds” and asking other people what they thought the sun “sounded” like.

I was surprised, at one point while I was composing, to hear a Celtic-style melody and I wondered if it was a new piece or part of the one I was working on. If it was a part of the same composition as the “sun sounds,” how did they fit together? I did some research and was delighted to discover the Celtic sun goddess, Brigid. Of course, Brigid was the common thread!

My words for the new melody arose from this discovery, informing the inspirational lyrics which tell the story of the sun goddess, Brigid, and Saint Brigid of Kildare, the Irish saint of, among other things, poetry, the hearth fire, the forge and illumination. A jubilant celebration of energy, *She Rises* is a reminder of the light that resides within and around all of us.

PERFORMANCE NOTES

She Rises integrates playful musings on the “sounds of light” throughout the piece. Beginning with measure four, the unvoiced phonemes “Khoo,” “Haa,” and “Shh” represent the energy of the sun that is generated through nuclear fusion. At measure 22, gentle pulsing representing the light from distant stars is introduced. Finally, at measure 24, vocal slides serve as metaphors for electrons falling from higher energy levels to lower levels, emitting photons, or light, in the process.

ABOUT THE COMPOSER

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She Rises

SSAA double choir, a cappella

Night is ending...

Words and Music by
Catherine Dalton

With Strength (♩ = 90)

p ethereal, stagger breathing, no vib.

Soprano 1
oo* - - - - - ee - - - - - oo - - - - - ee

Soprano 2
oo* - - - - - ee - - - - - oo - - - - - ee

Choir I
Alto 1
oo* - - - - - ee - - - - - oo

Alto 2
oo* - - - - - ee - - - - - oo

mp powerful

Soprano 1
Khoos Haa Shh K K Khoos Haa Shh

Soprano 2
Khoos Haa Shh K K Khoos Haa Shh

Choir II
Alto 1
Khoos Haa Shh K K Khoos Haa Shh

Alto 2
Khoos Haa Shh K K Khoos Haa Shh

*Each singer slowly evolves from "oo" to "ee."

Also available as TTBB double choir

A The sun appears on the horizon...

9 *mp* lightly, with spirit

S
Choirs I & II

A

Small group

She ris - es up from the heath-er. Her flame in hand, she cross-es the sky.

She ris - es up from the heath-er. Her flame in hand, she cross-es the sky.

mp

Shh Khoo

A

13

S
Choirs I & II

A

Small group

When she's tired she lays down her head. In the sweet heath-er she makes her bed.

When she's tired she lays down her head. In the sweet heath-er she makes her bed.

Haa

↳ = stomp with left foot ↳ = stomp with right foot

18 *mf*

S
Choirs I & II
Hai - ya, hai - ya, ho, ho, ho. Hai - ya, hai - ya, ho.

A
mf
Hai - ya, hai - ya, ho. Hai - ya, hai - ya, ho.



22

S
Choirs I & II
Hai - ya, hai - ya, ho. *gentle pulsing* *port.*

A
gentle pulsing *port.*
Hai - ya, hai - ya, ho.




B

26 *sub. mp*

S
Choirs I & II
All night we tend to her flame, her sa - cred light, e -

A
sub. mp
All night we tend to her flame, her sa - cred light, e -

B



29

S
Choirs I & II

ter-nal and bright. When she wakes she'll o - pen her eyes, then

A
ter-nal and bright. When she wakes she'll o - pen her eyes, then

32

S
Choirs I & II

up from the heath - er — she'll a - gain rise.

unis.
A
up from the heath - er — she'll a - gain rise.

35 *mf*

S 1
Hai - ya, hai - ya, ho, ho, ho. Hai - ya, hai - ya, ho.

S 2
Hai - ya, hai - ya, ho. Hai - ya, hai - ya, ho.

Choirs I & II

A 1
Hai - ya, hai - ya, ho. Hai - ya, hai - ya, ho,

A 2
Hai - ya, hai - ya, ho, Hai - ya, hai - ya, ho.

39

S 1
Hai - ya, hai - ya, ho.

S 2
Hai - ya, hai - ya, ho.

Choirs I & II

A 1
Hai - - - - ya, ho.

A 2
Hai - - - - ya, ho.

C

43

S 1

S 2 *p light, buoyant*
She _____ flames the po - et's _____ pen, fires the

Choirs I & II

A 1 *p light, buoyant*
She _____ flames the po - et's _____ pen, fires the

A 2

C

47

S 1

S 2
forge _____ and hearth, lights the fire _____ with - in.

Choirs I & II

A 1
forge _____ and hearth, lights the fire _____ with - in.

A 2

51

S 1

S 2

Choirs I & II

A 1

A 2

[2nd time only] *p* light, buoyant

She _____ flames the po - et's _____ pen, fires the

She _____ flames the po - et's _____ pen, fires the

She _____ flames the po - et's _____ pen, fires the

[2nd time only]

55

S 1

S 2

Choirs I & II

A 1

A 2

forge _____ and hearth, lights the fire _____ with - in.

forge _____ and hearth, lights the fire _____ with - in.

forge and hearth, lights the fire, lights the fire with - in.

D

building in energy

59

Choir I

S 1

S 2 [2nd time only] *mf*
She _____ flames the po - et's _____ pen, fires the

A 1 *mf*
She _____ flames the po - et's _____ pen, fires the

A 2 [2nd time only] *mf*
She _____ flames the po - et's _____ pen, fires the

Choir II

S 1 *mf*
building in energy
Hai-ya, hai - ya, hai - li-ya hai - ya. Hai - ya, hai - ya, hai - li - ho. _____

S 2

A 1 *mf*
Khoos Haa Shh K K Khoos Haa Shh

A 2 *mf*
Hai-ya, hai - ya, hai - li-a, hai - ya. Hai - ya, hai - ya, hai - li ho. _____

D

[2nd time only]

[both times]

63

Choir I

S 1

S 2
forge _____ and hearth, lights the fire _____ with - in.

A 1
forge _____ and hearth, lights the fire _____ with - in.

A 2
forge and hearth, lights the fire, lights the fire with-in.

Choir II

S 1
Hai - ya, hai - ya, hai - li - a hai - ya. Hai - ya, hai - ya, hai - li ho.

S 2

A 1
Khoos Haa Shh K K Khoo Haa Shh

A 2
Hai - ya, hai - ya, hai - li - a, hai - ya. Hai - ya, hai - ya, hai - li ho.

E

The height of the day...

accel. poco a poco, continue building in energy,

67

S 1
Hai - - - ya, hai, hai, hai.

S 2
She flames the po-et's pen, fires the

Choir I

A 1
She flames the po-et's pen, fires the

A 2
She flames the po-et's pen, fires the

accel. poco a poco, continue building in energy,

S 1
Hai-ya, hai - ya, hai - li-a hai - ya. Hai - ya, hai - ya, hai - li ho.

S 2
Hai - - - ya, hai, hai, hai.

Choir II

A 1
Khoo Haa Shh K K Khoo Haa Shh

A 2
Hai-ya, hai - ya, hai - li-a, hai - ya. Hai - ya, hai - ya, hai - li ho.

E

71

S 1
Hai - - - - ya, hai, _____ hai, hai,

S 2
forge _____ and hearth, lights the fire _____ with - in.

Choir I
A 1
forge _____ and hearth, lights the fire _____ with - in.

A 2
forge and hearth, lights the fire, lights the fire with-in.

S 1
Hai-ya, hai - ya, hai - li-a hai - ya. Hai - ya, hai - ya, hai - li ho.

S 2
Hai - - - - ya, hai, _____ hai, hai,

Choir II
A 1
Khoo Haa Shh K K Khoo Haa Shh

A 2
Hai-ya, hai - ya, hai - li-a, hai - ya. Hai - ya, hai - ya, hai - li ho.

1.

75

2.

S 1
hai, _____ hai, hai, hai - li ho.

S 2
fire _____ with - in, the fire, _____ the fire with - in.

Choir I

A 1
fire _____ with - in, the fire, _____ the fire with - in.

A 2
fire with - - - in, the fire, _____ the fire with - in.

S 1
2.
Hai - ya, hai - ya, Hai - ya, hai - ya, hai - li - ho.

S 2
hai, _____ hai, hai, hai - li - ho.

Choir II

A 1
Kho Haa K K Khoo Haa Shh

A 2
Hai - ya, hai - ya, Hai - ya, hai - ya, hai - li - ho.

2.

The piano accompaniment consists of two staves, treble and bass clef. It features a melodic line in the right hand with various rhythmic patterns and chords, and a supporting bass line in the left hand. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The score includes dynamic markings like 'L' (piano) and 'L' (piano) with a downward arrow, and phrasing slurs.

F

79

S 1

S 2

Choir I

A 1

A 2

sub. *mf*

Shh Haa Khoo Shh Haa Khoo

sub. *mf*

Shh Haa Khoo Shh Haa Khoo

S 1

S 2

Choir II

A 1

A 2

sub. *mf* *f* *mf* *f*

She ris - es. She ris - es.

sub. *mf* *f* *mf* *f*

She ris - es. She ris - es.

F

87 *mp*

S 1
She ris - es up from the heath-er. Her flame in hand, she cross-es the sky.

S 2
She ris - es up from the heath-er. Her flame in hand, she cross-es the sky.

Choir I

A 1
Shh Haa Khoo Shh Haa

A 2
Shh Haa Khoo Shh Haa

S 1
mp
She ris - es up from the heath-er. Her flame in hand, she cross-es the sky.

S 2
mp
She ris - es up from the heath-er. Her flame in hand, she cross-es the sky.

Choir II

A 1
mf She *f* ris - es. *mf* She

A 2
mf She *f* ris - es. *mf* She

G

93

S 1 *mf* Hai - ya, hai - ya, hai - li - a hai - ya. —

S 2 *mf* Hai - ya, hai - ya, hai - li - a hai - ya. —

Choir I

A 1 Khoo Shh Haa Khoo

A 2 Khoo Shh Haa Khoo

S 1

S 2

Choir II

A 1 *f* ris - es. *mf* She *f* ris - es.

A 2 *f* ris - es. *mf* She *f* ris - es.

G

99

S 1
Hai-ya, hai - ya, hai - li-a hai - ya.

S 2
Hai-ya, hai - ya, hai - li-a hai - ya.

Choir I

A 1
Shh Haa Khoo Shh Haa

A 2
Shh Haa Khoo Shh Haa

S 1
mf Hai-ya, hai - ya, hai - li ho. *L* Hai-ya, hai - ya,

S 2
mf Hai-ya, hai - ya, hai - li ho. *L* Hai-ya, hai - ya,

Choir II

A 1
mf She *f* ris - es. *mf* She

A 2
mf She *f* ris - es. *mf* She

105

S 1
Hai-ya, hai - ya, hai - li ho._____

S 2
Hai-ya, hai - ya, hai - li ho._____

Choir I

A 1
Khoo Shh Haa Khoo

A 2
Khoo Shh Haa Khoo

S 1
hai - li-a hai - ya._____ Hai - ya, hai - ya, hai - li - ho._____

S 2
hai - li-a hai - ya._____ Hai - ya, hai - ya, hai - li - ho._____

Choir II

A 1
f ris - - - es. *mf* She *f* ris - - es.

A 2
f ris - - - es. *mf* She *f* ris - - es.

III *L* *R*

S 1 Hai - ya, hai - ya, hai - li - a hai - ya. — Hai - ya, hai - ya,

S 2 Hai - ya, hai - ya, hai - li - a hai - ya. —

Choir I

A 1 *f* Shh Haa Khoo Shh Haa

A 2 *f* Shh Haa Khoo Shh Haa

S 1 Hai - ya, hai - ya, hai - li - a hai - ya. —

S 2 Hai - ya, hai - ya, hai - li - a hai - ya.

Choir II

A 1 *mf* She *f* ris - - - es. *mf* She

A 2 *mf* She *f* ris - - - es. *mf* She

116

S 1
hai - li ho. _____ Hai-ya, hai - ya, hai - li-a hai - ya.

S 2
_____ Hai-ya, hai - ya, hai - li ho. _____

Choir I
A 1
_____ Khoo _____ She _____ *mf*

A 2
_____ Khoo _____ She _____ *mf*

S 1
_____ Hai-ya, hai-ya hai - li ho. _____ Hai-ya, hai - ya, _____

S 2
_____ Hai-ya, hai - ya, hai - li ho. _____

Choir II
A 1
_____ *f* _____ *mf* _____
ris - - - - es. She _____

A 2
_____ *f* _____ *mf* _____
ris - - - - es. She _____

The musical score is written for a choir and piano. It features two choirs, each with Soprano 1, Soprano 2, Alto 1, and Alto 2 parts. The piano part provides accompaniment. The lyrics are in English and Chinese. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte), and performance instructions like 'L' (left hand) and 'R' (right hand). The score is numbered 116 at the beginning of the first system.

121

S 1
Hai-ya, hai - ya, hai - li ho. Hai - ya, hai - ya, hai - li-a hai - ya.

S 2
Hai-ya, hai - ya, hai - li-a hai - ya. Hai - ya, hai - ya, hai - li ho.

Choir I
A 1
f ris - - - es. *mf* She
A 2
f ris - - - es. *mf* She

S 1
hai - li-a hai - ya. Hai-ya, hai - ya, hai - li ho. Hai - ya, hai - ya,

S 2
Hai-ya, hai - ya, hai - li-a hai - ya. Hai - ya, hai - ya,

Choir II
A 1
f ris - - - es. *mf* She
A 2
f ris - - - es. *mf* She

The score includes piano accompaniment at the bottom with a grand staff (treble and bass clefs). Dynamics include *f* (forte) and *mf* (mezzo-forte). Performance directions include *R* (Right hand) and *L* (Left hand) with downward arrows. A large watermark 'PREFACE' is visible across the page.

125

The musical score is arranged for two choirs and piano accompaniment. It consists of the following parts:

- Choir I:** Includes Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), and Alto 2 (A 2).
- Choir II:** Includes Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), and Alto 2 (A 2).
- Piano:** A grand staff at the bottom with treble and bass clefs.

The lyrics for the vocal parts are:

Choir I:
S 1: Hai - ya, hai - ya, Hai - ya, hai - ya, Hai - ya, hai - ya,
S 2: Hai - ya, hai - ya, hai - li - a hai - ya. Hai - ya, hi - a,
A 1: *f* ris - - - - es.
A 2: *f* ris - - - - es.

Choir II:
S 1: hai - li - a hai - ya. Hai - ya, hai - ya, Hai - ya, hai - ya,
S 2: hai - li ho. Hai - ya, hai - ya, Hai - ya, hai - ya,
A 1: *f* ris - - - - es.
A 2: *f* ris - - - - es.

The piano accompaniment features a rhythmic pattern in the right hand and sustained chords in the left hand.

H Color floods the horizon...

128 *mf*

S 1 All night we tend to her flame, _____ **L**

S 2 All night we tend to her flame, _____ **L**

Choir I

A 1 All night we tend to her flame, _____ **L**

A 2 All night we tend to her flame, _____ **L**

S 1 All night we tend to her flame, _____

S 2 All night we tend to her flame, _____ **R**

Choir II

A 1 All night we tend to her flame, _____ **R**

A 2 All night we tend to her flame, _____ **R**

H

134

The musical score is arranged in two systems. The first system, labeled 'Choir I', includes four vocal parts: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), and Alto 2 (A 2). The second system, labeled 'Choir II', includes four vocal parts: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), and Alto 2 (A 2). The lyrics for all vocal parts are: 'her sa-cred light, e - ter - nal and bright.' The piano accompaniment is shown at the bottom of the page. A large, semi-transparent watermark reading 'PentusaScore' is overlaid diagonally across the center of the page.

139

S 1
When she wakes she'll o - pen her eyes, _____ then

S 2
When she wakes she'll o - pen her eyes, then

Choir I
A 1
When she wakes she'll o - pen her eyes, _____ then

A 2
When she wakes she'll o - pen her eyes, then

S 1
When she wakes she'll o - pen her eyes, _____ then

S 2
When she wakes she'll o - pen her eyes, then

Choir II
A 1
When she wakes she'll o - pen her eyes, _____ then

A 2
When she wakes she'll o - pen her eyes, then

The musical score is written for two choirs, each with four parts (Soprano 1, Soprano 2, Alto 1, Alto 2), and piano accompaniment. The music is in 4/4 time and G major. The lyrics are: "When she wakes she'll o - pen her eyes, _____ then". The piano part provides harmonic support with chords and a bass line.

Meno Mosso

142

Choir I

S 1
up from the heath-er she'll a - gain

S 2
up from the heath-er she'll a - gain

A 1
up from the heath-er she'll a - gain

A 2
up from the heath-er she'll a - gain

Meno Mosso

Choir II

S 1
up from the heath-er she'll a - gain

S 2
up from the heath-er she'll a - gain

A 1
up from the heath-er she'll a - gain

A 2
up from the heath-er she'll a - gain

Meno Mosso

The sun disappears...

146 **Tempo I**

Choir I

S 1
rise.

S 2
rise.

A 1
Khoo Haa Shh K K Khoo Haa Shh K K Khoo

A 2
rise.

Choir II

S 1
rise.

S 2
rise.

A 1
Khoo Haa Shh K K Khoo Haa Shh K K Khoo

A 2
rise.

Tempo I

Praise Gaia

for SSAA voices, a cappella

Catherine Dalton



Praise Gaia

Praise Gaia, Praise Gaia!
Praise her, Praise her!

Praise all her creatures on land and on sea.

Praise her, Praise her!
Praise her, Praise her!

Praise her creatures that fly.

Praise her, Praise her!
Praise her, Praise her!

Praise her oceans, her rivers, her streams.

Praise her, Praise her!
Praise her, Praise her!

Praise her mountains and sky.

Praise her, Praise her!
Praise her, Praise her!

Gaia, we hear you.
Gaia, we're listening.

Bless her orb-weavers,
Bless her song-singers,
Bless her leaf-eaters in forest green.

Bless her home-builders,
Bless her shape-shifters,
Bless her secrets in ocean deep.

Praise her! Praise her!
Praise her! Praise her!
Praise her name!

Catherine Dalton

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Program Notes

Praise Gaia is a jubilant celebration of all life! The exciting rhythms and grounding chants, which build to a spirited ending, serve as a reminder that we hear you, Mother Earth, and that we are listening! The text allows us to celebrate all of the amazing creatures that call Gaia home — her orb-weavers (spiders), her song-singers (birds, whales, wolves), her leaf-eaters (deer, giraffes, ants, millipedes), her home-builders (beavers, birds, bees), and her shape-shifters (butterflies, arctic foxes) — while the music allows us sink into a space beyond words where we can see Gaia in all her fierce beauty.

About the Composer

Catherine Dalton's compositions are inspired by classical, jazz, folk, world music and chant. Her organically-conceived pieces use everyday life as their palette, exploring the familiar to the profound. Whether setting her own lyrics or the texts of others, she often selects unconventional and challenging topics such as uncommon courage, facing adversity, cultural diversity and mystical experiences as well as the simplest observations, sorrows and joys.

Described as evocative, haunting, and atmospheric, Dalton's music has been performed by Vox Femina Los Angeles, VocalEssence Chorus, Lumina, Cantus, Cleveland Chamber Choir, Young New Yorkers Women's Ensemble, Inversion Ensemble Da Capa, Atlanta Women's Chorus, and the new music ensemble, Zeitgeist. In addition to performances by hundreds of choirs across North America and abroad, her works are regularly selected for national and regional choral reading sessions, all-state choirs, and performances at the American Choral Director's Association Conferences.

Tell Catherine about your performance, hire her to work with your choir or lead a workshop, peruse scores, listen to music and check out her newest projects at catherinedalton.net

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Dur.: circa 2 min 55 sec

Also available as SATB and TTBB

for Mother Earth

Praise Gaia

SSAA voices, a cappella

Words and Music by
Catherine Dalton

Jubilant (♩ = 40)

mf ————— *f rit.*

Soprano 1
Praise her, praise her, praise her!

Soprano 2
mf ————— *f rit.*
Praise her, praise her, praise her, praise her, praise her, praise her!

Alto 1
mf ————— *f rit.*
Praise her, praise her, praise her, praise her, praise her, praise her!

Alto 2
mf ————— *f rit.*
Praise her, praise her, praise her, praise her, praise her, praise her, praise her, praise her, praise her!

Jubilant (♩ = 40)

Piano
(for rehearsal only)
rit.

A **Allegro** (♩ = 112)

mf

S 1
Praise Gai-a, praise Gai-a. Praise her, praise her, praise her, praise her.

S 2
mf
Praise Gai-a, praise Gai-a. Praise her, praise her, praise her, praise her.

A 1
mf
Praise Gai-a, praise Gai-a. Praise her, praise her, praise her, praise her.

A 2
mf
Praise, praise Gai-a. Praise her, praise her, praise her, praise her.

Allegro (♩ = 112)

B

14 *molto rit.* *a tempo*
p legato

S 1 Praise her. Praise all her crea - tures on land and in sea.

S 2 *molto rit.* *a tempo*
p legato Praise her. Praise her.

A 1 *molto rit.* *a tempo*
p legato Praise her. Praise all her crea - tures on land and in sea.

A 2 *molto rit.* *a tempo*
p legato Praise her. Praise her.

molto rit. *a tempo*

20 **Slightly Faster** (♩ = 148)
mf marc. *rit.*

S 1 Praise her, praise her, praise her, praise her. Praise her, praise her. Praise her, praise her.

S 2 *rit.*

A 1 *rit.*

A 2 ***mf marc.*** *rit.*

Praise her, praise her, praise her, praise her. Praise her, praise her. Praise her, praise her.

Slightly Faster (♩ = 148) *rit.*

Allegro (♩ = 112)

p legato

S 1
Praise — her crea - tures that fly.

p legato

S 2
Praise — her.

p legato

A 1
Praise — her crea - tures that fly.

p legato

A 2
Praise — her.

Allegro (♩ = 112)

Slightly Faster (♩ = 148)

mf marc.

S 1
rit.

S 2
mf marc.
Praise her, praise her, praise her, praise her. *rit.*
Praise her, praise her, praise her, praise her.

A 1
mf marc.
Praise her, praise her, praise her, praise her. *rit.*
Praise her, praise her, praise her, praise her.

A 2
rit.

Slightly Faster (♩ = 148)

rit.

C

Allegro (♩ = 112)

mp legato

S 1
Praise her oceans, her rivers, her streams.

S 2
Praise her.

A 1
Praise her oceans, her rivers, her streams.

A 2
Praise her.

Allegro (♩ = 112)

Slightly Faster (♩ = 148)

mf marc.

36 S 1
Praise her, praise her, praise her, praise her. Praise her, praise her, praise her, praise her.

S 2
Praise her, praise her, praise her, praise her. Praise her, praise her, praise her, praise her.

A 1
Praise her, praise her, praise her, praise her. Praise her, praise her, praise her, praise her.

A 2

Slightly Faster (♩ = 148)

rit.

Allegro (♩ = 112) *mp legato*

S 1
Praise — her moun - tains and sky.

S 2
Praise — her.

A 1
Praise — her moun - tains and sky.

A 2
Praise — her.

Allegro (♩ = 112)

Slightly Faster (♩ = 148) *mf marc.* *f* *rit.* *mp*

S 1
Praise her, praise her, praise her, praise her. Praise her, praise her, praise her, praise her.

S 2
Praise her, praise her, praise her, praise her. Praise her, praise her, praise her, praise her.

A 1
Praise her, praise her, praise her, praise her. Praise her, praise her, praise her, praise her.

A 2
Praise her, praise her, praise her, praise her. Praise her, praise her, praise her, praise her.

Slightly Faster (♩ = 148) *rit.*

D Dolce (♩ = 140)

unis. p *mp* *p* *mp*

S 2
Gai - a, we hear you. Gai - a, we're list - 'ning.

with emotion p *mp* *p* *mp*

A 1
Gai - a, we hear you. Gai - a, we're list - 'ning.

56 *p* *mp* *p* *mp*

S 2
Gai - a, we hear you. Gai - a, we're list - 'ning.

p *mp* *p* *mp*

A 1
Gai - a we hear you. Gai - a, we're list - 'ning.

E *unis. mp*

S 1
Bless her orb-weav - ers. Bless her song - sing-ers.

p *mp* *p* *mp*

S 2
Gai - a, we hear you. Gai - a, we're list - 'ning.

p *mp* *p* *mp*

A 1
Gai - a, we hear you. Gai - a, we're list - 'ning.

mp

A 2
Bless her orb-weav - ers. Bless her song - sing-ers.

72

S 1
Bless her leaf - eat - ers _____ in for - est green. _____

S 2
p _____ *mp* _____ *p* _____ *mp* _____
Gai - a, we hear you. Gai - a, we're list - 'ning.

A 1
p _____ *mp* _____ *p* _____ *mp* _____
Gai - a we hear you. Gai - a, we're list - 'ning.

A 2
Bless her leaf - eat - ers _____ in for - est green. _____

F

S 1
mf
Bless her home - build - ers. _____ Bless her shape - shift - ers. _____

S 2
p _____ *mp* _____ *p* _____ *mp* _____
Gai - a, we hear you. Gai - a, we're list - 'ning.

A 1
p _____ *mp* _____ *p* _____ *mp* _____
Gai - a, we hear you. Gai - a, we're list - 'ning.

A 2
mf
Bless her home - build - ers. _____ Bless her shape - shift - ers. _____

88

mp *poco rit.*

S 1 Bless her se - crets _____ in o - cean deep. _____

p *mp* *p* *mp* *poco rit.*

S 2 Gai - a, we hear you. Gai - a, we're list - 'ning.

p *mp* *p* *mp* *poco rit.*

A 1 Gai - a we hear you. Gai - a, we're list - 'ning.

mp *poco rit.*

A 2 Bless her se - crets _____ in o - cean deep. _____

poco rit.

G (♩ = ♩) *a tempo* *accel.*

p

S 1 Gai - a, Gai - a, Gai - a, Gai - a, Gai - a, Gai - a, Gai - a, Gai - a,

a tempo *accel.* *p*

S 2 Gai - a, Gai - a, Gai - a, Gai - a, Gai - a, Gai - a,

a tempo *accel.* *p*

A 1 Gai - a, Gai - a, Gai - a, Gai - a, Gai - a,

a tempo *accel.* *p*

A 2 Gai - a, Gai - a, Gai - a, Gai - a, Gai - a,

(♩ = ♩) *a tempo* *accel.*

H Presto (♩ = 140)

S 1 *f* Praise her! Praise her! Praise her! Praise her! *sub. mp* Praise her! Praise her!

S 2 *f* Praise her! Praise her! Praise her! Praise her! *sub. mp* Praise her! Praise her!

A 1 *f* Praise her! Praise her! Praise her! Praise her! *sub. mp* Praise her! Praise her!

A 2 *f* Praise her! Praise her! Praise her! Praise her! *sub. mp* Praise her! Praise her!

Presto (♩ = 140)

105 **Allegro** (♩ = 112) **Suddenly Slower** (♩ = 84)

S 1 *mf* Praise Gai - a, praise Gai - a. *f* Praise her, *fp* < *f* praise her name!

S 2 *mf* Praise Gai - a, praise Gai - a. *f* Praise her, *fp* < *f* praise her name!

A 1 *mf* Praise Gai - a, praise Gai - a. *f* Praise her, *fp* < *f* praise her name!

A 2 *mf* Praise Gai - a. *f* Praise her, *fp* < *f* praise her name!

Allegro (♩ = 112) **Suddenly Slower** (♩ = 84)

More Choral Music by Catherine Dalton

All Things (Hadewijch II, trans. by Hirshfield) | SATB divisi, a cappella

Although the Wind (Izumi Shikibu) | SSAA, a cappella

boundless joy (Dalton) | SATB choir and narrator

Boxes (Dalton) | SATB and piano | SSAA and piano | TTBB and piano

Come from Far, Come from Near (Dalton) | SATB, a cappella

From the State of Emptiness (Dalton) | SATB, sus. cymbal, frame drum | SSAA, sus. cymbal, frame drum, cello

Fly with Me (Dalton) | SATB and piano | SSA and piano | TBB and piano | Solo voice and piano

Love is Welcome Here (Joe Davis & Dalton) | SATB, a cappella with lead sheet

May the Grace of the Love (J Philip Newell) | SSAA, a cappella

O My Friends What Can You Tell Me of Love (Mirabai, trans. by Hirshfield) | SATB choir with optional hand drum, finger cymbals/windchimes and tambourine

Only Kindness (Naomi Shihab Nye) | SATB, a cappella

Out Beyond Ideas (I'll Meet You There) (Rumi, trans. by Barks & O'Shaughnessy) | SAB/SATB choir and piano

Praise Gaia (Dalton) | SATB, a cappella | SSAA, a capella | TTBB, a capella

She Rises (Dalton) | SSAA double choir, a cappella | TTBB double choir, a cappella

She Stood for Freedom (Dalton) | SATB choir, soprano soloist

Silver Deity of Secret Night (Lady Montagu) | TTBB chorus with tenor and baritone solos, a cappella

Street Dance (Dalton) | SATB, a cappella | TTBB, a cappella

Sweet Radiant Mystery (Dalton) | Four part chant for treble or mixed voices, piano or handbells | Four part chant for lower voices, piano or handbells

The Flute of the Infinite (Kabîr, trans. by Tagore) | SATB, a cappella, optional flute, hand drum

The Path You Walk Upon (Dalton) | SATB, piano, violin | SSA, piano, violin | SA and piano

This Morning's Paper (Dalton) | SATB, soprano soloist and piano

To Live in This World (Naomi Shihab Nye) | SATB, a cappella

Today will be warm: A Story Cloth in Sound (Kao Kalia Yang) | SATB, Tibetan hand chimes, djembe, hand-chimes

We Don't Get To Choose (Maggie Nelson) | SSAA, a cappella

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All Things (Hadewijch II, trans. by Hirshfield) | SATB divisi, a cappella

Rich harmonies and a feeling of infinity highlight the text of influential lay Christian mystic, Hadewijch II

Although the Wind (Izumi Shikibu) | SSAA, a cappella

Haunting setting of this introspective text by renowned Japanese poet, Izumi Shikibu

Boxes (Dalton) | SATB and piano | SSAA and piano | TTBB and piano

Using a variety of Broadway musical styles, this upbeat piece questions societal boxes while dreaming a world in which we are all free to be who we're meant to be

Come from Far, Come from Near (Dalton) | SATB, a cappella

Retelling the birth and life of Jesus through the eyes of those he touched, this piece weaves tonal and modal harmonies with rich counterpoint.

Fly with Me (Dalton) | SATB and piano | SSA and piano | TBB and piano | Solo voice and piano

Floating melodies highlight lyrics from the point of view of spirit, asking us to join in the dance.

From the State of Emptiness (Dalton) | SATB, sus. cym, frame drum | SSAA, sus. cym., frame drum, cello

A chant of mindfulness. Appropriate for an anthem or centering ritual. Incorporates harmonic overtone singing.

Love is Welcome Here (Joe Davis & Dalton) | SATB a cappella | SATB a cappella w/ lead sheet

Uplifting melody and words about committing to creating spaces of vulnerability and compassion.

May the Grace of the Love (J. Philip Newell) | SSAA, a cappella

Interweaving melodies highlight Newell's beautiful Earth-centered prayer

O My Friends What Can You Tell Me of Love (Mirabai, trans. by Hirshfield) |

SATB, opt hand drum, finger cymbals/windchimes and tambourine

The poetry of India's beloved Hindu saint, Mirabai, flows through this ecstatic piece.

Only Kindness (Naomi Shihab Nye) | SATB, a cappella

Beautiful, heartfelt setting of Nye's poem which nudges us to put ourselves in another's shoes

Out Beyond Ideas (Rumi, trans. by Barks & O'Shaughnessy) | SAB/SATB choir and piano

A heartfelt call to listen to each other

Praise Gaia (Dalton) | SATB, a cappella | SSAA, a capella | TTBB, a capella

A joyful song lifting up all life on Earth with exciting rhythms and grounding chants.

She Rises (Dalton) | SSAA double choir, a cappella | TTBB double choir, a cappella

Jubilant celebration of energy and a reminder of the light that resides within and around us. Includes foot stomps and vocal percussion.

Catherine Dalton
composer

She Stood for Freedom (Dalton) | SATB choir, soprano soloist

A call to action with a shout out to civil rights activist, Rosa Parks, and suffragist, Alice Paul.

Silver Deity of Secret Night (Lady Montagu) | TTBB chorus with tenor and baritone solos, a cappella

Mathematics, poetry, and the launch of Apollo 11 combine to create an otherworldly soundscape.

Street Dance (Dalton) | SATB, a cappella | TTBB, a cappella

An upbeat, close harmony piece with prominent solos for soprano and tenor.

Sweet Radiant Mystery (Dalton) | Four part chant for treble or mixed voices, piano or handbells |

Four part chant for lower voices, piano or handbells

A beautiful melody serves as the basis of their meditative chant which evolves into an ethereal canon.

The Flute of the Infinite (Kabîr, trans. by Tagore) | SATB, a cappella, optional flute, hand drum

Playful rhythms and melodies interweave with unique harmonies in this exciting piece.

The Path You Walk Upon (Dalton) | SATB, piano, violin | SSA, piano, violin | SA and piano

This Celtic-style blessing uses nature as a guide, combining timeless harmonies and melodies.

This Morning's Paper (Dalton) | SATB, soprano soloist and piano

A journey of the soul, from the initial reading of a tragic event in the morning paper to the balm that can be found in nature and the strength of spirit.

To Live in This World (Naomi Shihab Nye) | SATB, a cappella

Lush harmonies and tender melodies form a mix of lullaby, hope, and longing for a better world.

Today will be warm: A Story Cloth in Sound (Kao Kalia Yang) |

SATB, Tibetan hand chimes, djembe, hand-chimes

A dramatic choral piece depicting an attack on a Hmong family in Laos following the Secret War.

We Don't Get To Choose (Maggie Nelson) | SSAA, a cappella

Enigmatic lyrics about one woman's love of the color blue.

Whether the Weather (British Rhyme) | SSAA, a cappella

A fanciful song about the weather and whether we like it or not.

Catherine Dalton's vocal compositions are inspired by classical, jazz, folk, world music, and chant. Her organically conceived pieces use everyday life as their palette, exploring the familiar to the profound. Whether setting her own lyrics or the texts of others, she often selects unconventional and challenging topics such as uncommon courage, facing adversity, cultural diversity, and mystical experiences as well as the simplest observations, sorrows and joys.

Described as *evocative*, *haunting*, and *atmospheric*, Dalton's music has been performed by Vox Femina Los Angeles, VocalEssence Chorus, Lumina, Cantus, Cleveland Chamber Choir, Young New Yorkers Women's Ensemble, Inversion Ensemble Da Capa, Atlanta Women's Chorus, the new music ensemble, Zeitgeist, and singers Clara Osowski, Carrie Shaw, Ivory Doublette, and now Anna DeGraff, in addition to hundreds of other choirs across North America and abroad.

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