TTBB 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 SSAA

Praise Gaia

A joyful song lifting up all life on Earth with exciting rhythms and grounding chants
also available in SATB and SSAA

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 SSAA

Boxes

for TTBB voices and piano

true to myself, true to the world,

true to me...

Catherine Patton



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-adress 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: ca 4 min. 40 sec. Also available as SATB and SSAA

Boxes

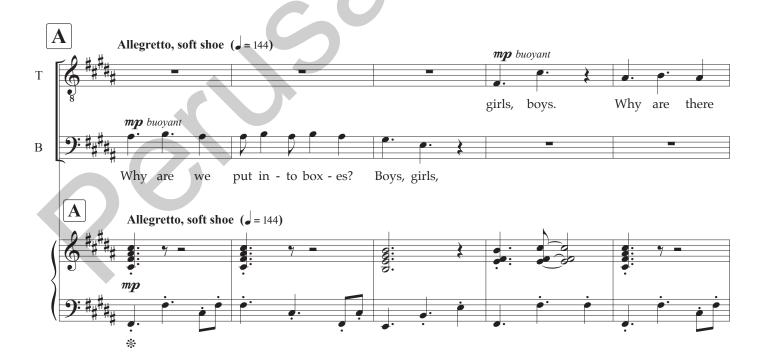
TTBB voices and piano



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2 Boxes











Boxes 6 molto rit. But **mf** molto rit. col-oring out-side of the what if be-ing me means В But what if be-ing me means col-oring out-side of the E mf molto rit. sub. **p** legato with pedal T lines? What if be-ing me means break-ing __ box - es В What if be-ing me means break-ing box - es pen? lines? What if be-ing me means liv - ing my dream to be who I'm meant to be?_ В What if be-ing me means liv-ing my dream to be who I'm meant to be?_









Boxes 11





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 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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for TTBB voices, a cappella

Catherine Patton



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

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TTBB voices, a cappella

Words and Music by Catherine Dalton



















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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for TTBB double choir, a cappella

Catherine Patton



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.

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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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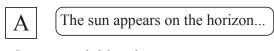
TTBB double choir, a cappella

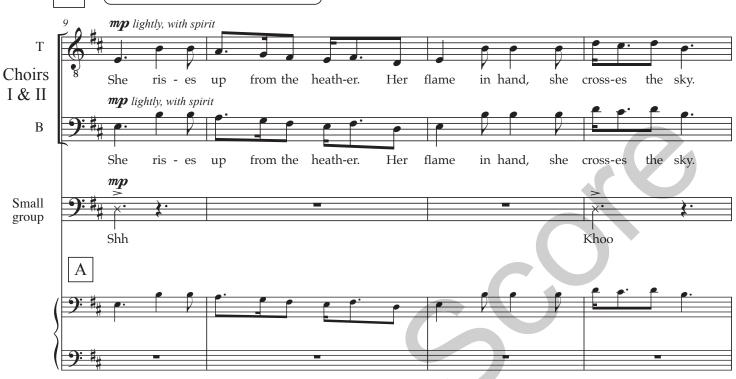


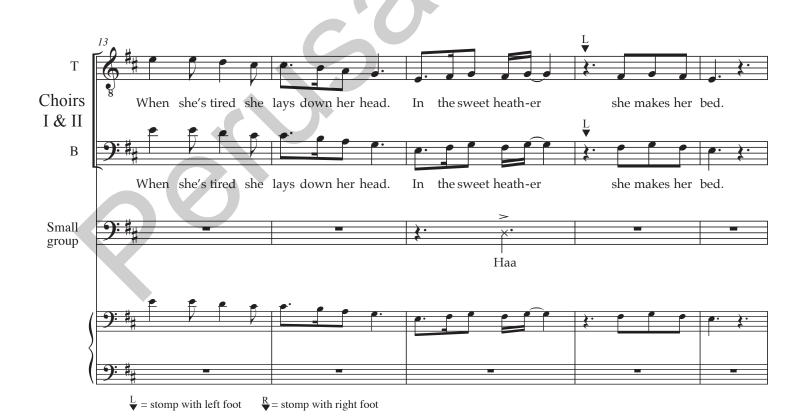
^{*} Each singer slowly evolves from "oo" to "ee."

Also available as SSAA/SSAA

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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 Patton

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 they meditative chant which evolves into and 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 the weather and whether we like it or not.

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