

HSP-106-01C Today will be warm / Dalton / SATB, Tibetan hand chimes, djembe and handchimes \$2.40

# Today will be warm

## A Story Cloth in Sound

for SATB choir, Tibetan hand chimes, djembe and hand chimes

Commissioned by Global Harmony Community Chorus, Jennifer Anderson, Director  
for their 6th Annual Benefit Concert

*Catherine Dalton*



Hickory Street Publishing · [hickorystreet@comcast.net](mailto:hickorystreet@comcast.net) · [www.catherinedalton.net](http://www.catherinedalton.net)

## Performance Notes

*Today will be warm* uses a variety of voiced and unvoiced phonemes as well as sounds based on graphic notation. See the information below for guidance in saying and singing these sounds.

- “Sh,” “Ch” and “Th” are the unvoiced phonemes. To know if you are saying these correctly, place your hand on your throat directly over your vocal chords and say the phoneme. If you are saying it correctly, you will not be able to feel a vibration.
- “Hah” and “Da” in measures 65-67 are the only partially voiced phonemes. These sounds should begin in the diaphragm and be voiced somewhere between a whisper and a fully voiced sound.
- The table below is a guide to the pronunciation of the fully voiced phonemes.

	IPA	as in
a or ah	[ɑ]	la
ee	[i]	be
oo	[u]	too
o or oh	[o]	toe

- At rehearsal letter D, the score calls for a small group to help create a sense of chaos through the making of sounds based on the graphic notation. When interpreting the graphic notation, note that a vertical change indicates a change in pitch and a change in size refers to a change in volume. Individuals may repeat the same sound, change the rhythm or choose a new sound to voice. The group should follow the general dynamic guidelines, but may use dynamic variation within each sound. Remind the group that they are simulating an attack and that the sounds they make should embody the raw emotions one would feel in such a situation.

Individuals assigned to the graphic notation can be rehearsed separately. First, have the group sing “Ah” starting on the same pitch and slowly moving to pitches of their choice. This should go on for several minutes as individuals listen to each other, while at the same time find their own voice. Second, beginning again with “Ah,” ask the group to move first to different pitches and then to the making of other sounds. Third, have the group make sounds representing emotions such as anger and joy. Finally, the group should run through the score from rehearsal letter D to rehearsal letter H.

## Program Notes

As preparation for composing a piece for Global Harmony Community Chorus which would reflect the Hmong culture or immigrant experience, I read The Latehomecomer by Kao Kalia Yang. I was particularly drawn to the experience of her family group as they were first hiding from and then attacked by soldiers in Laos. *Today will be warm* evolved into a sonic soundscape sprung directly from envisioning the scenes Yang set forth in her writing. This soundscape took shape as phonemes and sounds, linked to melodic lines and graphic notation, arose during the composition process. The sounds are not meant to be a language but to represent that which dwells in the space underneath language.

In the end, although the song is based on Yang’s memoir, it is a soundscape that represents the story of many people, at many different times in history, in many different places. It is about anyone who has suffered fear or pain because of their differences.

## A Note about the Song Title

The name of this piece, “Today will be warm,” was excerpted from The Latehomecomer. Describing a spring drive to northern Minnesota with her father, Yang writes, “It is over thirty years after the first Hmong families arrived .... The first Hmong men to come to Minnesota talked of how they’d seen the trees without leaves in the depths of a cold winter. The American woman who welcomed them had explained the changing seasons.... the group hadn’t believed her. They thought it was the chemical rains: the government killing the people all at one time, all over again. Now we are beyond the fear. Today will be warm. Life will continue.




# Today will be warm

## A Story Cloth in Sound

for SATB choir, Tibetan hand chimes, djembe and hand chimes\*  
Commissioned by Global Harmony Community Chorus, Jennifer Anderson, Director  
for their 6th Annual Benefit Concert

Hand Chimes used: 11

Hand Chimes




Lyrics by Catherine Dalton

Narration and title by Kao Kalia Yang†

Music by Catherine Dalton

Tempo I (♩ = 84)



S

A

Narr. **My mother was three months pregnant when [their family] group was ambushed...**

Hand Chimes *mp*

Conversational, nurturing, yet uneasy  
*mp dolce*

S  
na - kah - no — nee see - ah - na — lee

A  
nee - ah — ta - na see lee - loh —

Narr.

H.C.

\*Antique cymbals may be substituted for Tibetan hand chimes

† [The Latehomecomer](http://TheLatehomecomer.com) © 2008 Coffee House Press  
Used with permission

Today will be warm

8 *rit.*

S na - kah - no\_\_\_ nee see - ah - na\_\_\_ lee

A na nee - ah\_\_\_ ta - na see lee - loh

T

B

Narr. **The women were preparing a meager breakfast of soft-boiled yams...**

H.C.

**A**  
13 *a tempo*

S

A

T *mf con forza*  
8 Ho - - - - nah\_\_\_ Ho - ah\_\_\_ Ha - no\_\_\_

B *mf con forza*  
Ho\_\_\_ Ho\_\_\_ Ho\_\_\_

Narr. **...the men were guarding the perimeter of the family groups...**

Tibetan Chimes *mf*

H.C. *mf*

20

S

A

T  
8 See - a - - - - no Ho - ah - - - - na

B  
Hah Ho Hah Hah Ho

Narr. 20 ...some with guns and some with knives, others with nothing more than bamboo poles.

T.C. 20

H.C.

29 *mf cantabile*

S  
na no nee - ah ta na see - ta - na lee -

A  
*mf cantabile*  
na no nee - ah ta na see - ta - na lee -

T  
8 Ho - - - - nah Ho - - ah Ha -

B  
Ho Ho Ho Ho

Narr. 29

T.C. 29

H.C.

Today will be warm

*mf*  
 na - kah - no                      nee - a - ta - na

S  
 loh                      na                      no                      nee - ah                      ta - na

A  
 loh                      na                      no                      nee - ah                      ta                      na

T  
 no                      See - a - - - - - no                      Ho -

B  
 Hah                      Ho                      Hah

35  
 Narr.    Children were sitting around their mothers ...

T.C.  
 H.C.

41  
 see - ta - na                      *mp*  
 see - ta - na                      lee                      nee - ah                      ta - na

A  
 see - ta - na                      lee                      *mp*  
 see - ta - na                      lee                      nee - ah                      ta                      na

T  
 ah                      *sfz* Shh                      *mp* Ho - - - - nah                      Ho -

B  
 Hah                      *sfz* Shh                      *mp* Ho                      Ho

Narr.

T.C.  
*mp*  
 H.C.  
*mp*

49 *mp* see - ta - na lee - - - loh na - kah - no

S sec - ta - na lee loh na no nee - ah

A sec - ta - na lee loh na no nee - ah

T 8 ah Ha - no See - a - - - - - no

B Ho Hah Ho

Narr. 49 **My mother remembers a moment of stillness...**

T.C. 49

H.C.

56 *pp sotto voce rit.*

S na no nee - ah Shh

A *mf* *pp sotto voce* Shh na no nee - ah Shh

T *mf* *pp sotto voce* 8 Shh ah - - - - - na Shh

B *pp sotto voce* Ho Shh

Narr. 56 **...before the smell of guns...filled the air...**

T.C. 56 *pp*

H.C. *pp*

Tempo II (♩ = 72)

B

*mf subito attento*

S  
Th Th Da Da Da Da

A  
*mf subito attento*  
Ch - ch Ch - ch Ch - ch Ch - ch Ch Ch

T  
*mf subito attento*  
Th Th Hah Ah

B  
stomp feet  
Hah

Narr.

T.C.

H.C.

C

Fearful, commanding

*mf mp mf mp mf*

S  
Ba-dee-da Da-da Da-da Da-da Da-da Da Da-da Da-da Da-da Da-dee-da Da

A  
*mf*  
\*Nya na na na Nee

T  
*mf*  
Da Da Da Da Da Da

B  
*mf*  
Da-da Da Da-da Da Da Da Da-da Da

Narr.

T.C.

H.C.



Today will be warm

72 *mf* *mp* *mf* *mp* *mf*

S Ba-dee-da Da-da Da-da Da-da Da-da Da Da-dee-da Da

A *f* *mf*  
a \*\*Ah - - - - - ee \*Nya na na na Nee -

T 8 Da Da Da Da Da Da

B Da-da Da Da-da Da Da Da Da-da Da Da

Narr. ...children ran after people they thought were their parents...

T.C.

H.C.

76 growing in intensity/harsher *f* SOLO: in reaction to someone being shot *tutti*

S Ah - - - - - ee Nah Ah - ee

A *f* *f* panting\* e i e i e i e i e i e i Ha Ha Ha Ha Ha Ha Ha Ha Ha Ha Ha Ha

T *f* panting\* e i e i e i e i e i Ha Ha Ha Ha Ha Ha Ha Ha Ha Ha Ha Ha

B *f* stomp feet stomp feet

Narr.

Hand Drum *mf*

T.C.

H.C.

\* = exhale, i = inhale

Today will be warm

Chaotic, hurried, terrified

D

A few sopranos, altos and basses form small graphic notation group below

80 *mf*

S Ah Ah Ah

A *mf* *mp* *mf* *mp* *mf*  
 Ba-dee-da Da-da Da-da Da-da Da-dee-da Ba-dee-da Da-da Da-da Da-da Da-dee-da Da Da Da

T *p*  
 Ho

B *mf* *f* *mf*  
 Ohh Ohh

80 Narr.

80 Dr.

T.C. *mf*

H.C. *mf*

80

Small group/SAB

o t o t o t

Ch Ch Ch Ch

S

A

T

B

Narr. **The men tried to protect the women and children with their arms.**

Dr.

T.C.

H.C.

Small group/ SAB

o t    o t t t    ^ ^ ^ ^ ^ ^    Click tongue    o t    o t t t

ei ei ei    Ha Ha Ha    (panting) like m. 77    Stomp feet

Ch    Ch Ch Ch Ch

88 *f*

S Ah Ah Ah

A Ba-dee-da Da-da Da-da Da-da Da-dee-da Ba-dee-da Da-da Da-da Da-da Da-dee-da Da Da Da

T nah Ho - - - ah

B *f* *mf* *f* *mf*  
Ohh Ohh

88 Narr. They knew that there would be no fighting back.

88 Dr.

88 T.C. *f*

88 H.C. *f*

88

Small group/SAB

Ch Ch Ch Ch Ch

Boh

ei ei ei  
Ha Ha Ha  
(panting)  
like m. 77

Nah Nah Nah

Click tongue

Stomp feet

Stomp feet

Ah eh

92

S

A *mf* *f* *mf* *f*  
Ba-dee-da Da-da Da-da Da-da Da-dee-da Ba-dee-da Da-da Da-da Da-da Da-dee-da Da Da Da

T *mp*  
Ho - - - - - nah - - - - - Ho - - - - -

B *f* *mf* *f*  
Ohh - - - - -

92

Narr. **Jagged pieces of broken mountain rained on them. The earth blew up in their faces.**

92

Dr.

T.C.

H.C.

92

Small group/  
SAB

Oh \_\_\_\_\_  
(moaning)

Ch Ch Ch Ch

Nah Nah Nah

Ah \_\_\_\_\_ eh

Boh \_\_\_\_\_

Click tongue

Stomp feet

Oh \_\_\_\_\_  
(moaning)

F

Extremely chaotic

A few sopranos, altos and basses form small ad. lib. group below

96

S Ah Ah Ah

A *mf* Ba-dee-da *f* Da-da Da-da Da-da *mf* Ba-dee-da *f* Da-da Da-da Da-da Da-dee-da Da Da Da

T ah Ha - - - no See -

B *mf* Ohh *f* Ohh

Narr.

96

*ff*

S Ad. lib. using the same notes and similar rhythms as above SAB material. Individuals can be out of synch.

A *ff* Ad. lib. using the same notes and similar rhythms as above SAB material. Individuals can be out of synch.

B *ff* Ad. lib. using the same notes and similar rhythms as above SAB material. Individuals can be out of synch.

96

Dr. *ff*

T.C.

H.C.

96

*ff*

Small group/SAB

ei ei ei  
Ha Ha Ha  
(panting) like m. 77

o t t t  
Nah Nah Nah

Ch Ch Ch Ch

Shh \_\_\_\_\_

Oh \_\_\_\_\_ (moaning)

Boh \_\_\_\_\_

Stomp feet

Ah \_\_\_\_\_ eh

Shh \_\_\_\_\_

100

S

A

T

B

Narr.

S

A

B

Dr.

T.C.

H.C.

Small group/SAB

mf f mf f

Ba-dee-da Da-da Da-da Da-da Da-dee-da Ba-dee-da Da-da Da-da Da-da Da-dee-da Da Da Da

a - - - - - no

Ohh Ohh

Boh Ah eh Ah eh Ch Ch Ch Ch Ch Ch Ch Ch Ch Ch Ch Ch Boh

Click tongue Nah Nah Nah Click tongue Oh (moaning)

Stomp feet Stomp feet Shh

Oh (moaning) Ch Ch Ch Ch Ch Ch Ch Ch Ch Ch Ch Ch Boh

Stomp feet Oh (moaning)

t t t t t t t t t t t t t

G The chaos fades into the distance

S 104 Ah Ah Ah

A *mp* *mf* *p* *mp*  
Ba-dee-da Da-da Da-da Da-da Da-dee-da Ba-dee-da Da-da Da-da Da-da Da-dee-da Da Da Da

T *f*  
8 Ho - - - - - nah - - - - - Ho - - -

B *f* *mp*  
Ohh

Narr. 104

S 104

A 104

B 104

Dr. 104

T.C. 104 *mf* *mp*

H.C. 104 *mf*

Small group/SAB 104

t t t t Oh (moaning)

Boh Shh ei ei ei

Boh Nah Nah Nah Oh (moaning) Ha Ha Ha (panting) like m. 77

Ah eh Stomp feet Click tongue

Ha Ha Ha Boh Stomp feet Nah Nah Nah

(panting) like m. 77



This page intentionally left blank.

For a perusal score, please  
contact the composer at  
[Catherine@HickoryStreetPublishing.com](mailto:Catherine@HickoryStreetPublishing.com)

H

Tempo I (♩ = 84)

112 We only see Yang's mother

S

A

T *f con forza*  
8 Ho - - - - nah - - - - Ho - - - - ah - - - - Ha -

B

112

Narr. When the bullets started to fly and people were running in fear, ...

112

T.C.

H.C.

118

S

A

T *mf*  
8 no - - - - See - - - - a - - - - no - - - - Ho -

B *tutti mf*  
Ho - - - - Hah - - - -

*rit.*

118

Narr. my mother walked...

118

Dr.

T.C.

H.C.

124 *tutti mp dolce* *niente p*  
S na no nee - ah hoo\*  
124 *tutti mp dolce* *niente p*  
A na no nee - ah hoo\*  
124 *mp* *niente p*  
T ah na hoo\*  
124 *mp* *niente p*  
B Hah hoo\*  
124  
Narr. **This to my father showed courage...**  
124  
Dr.  
T.C.  
H.C.

## *More music by Catherine Dalton*

### Choral

Come from Far, Come from Near	SATB a cappella	HSP-103-01
Dancing in the Street	SATB a cappella	HSP-101-01
From the State of Emptiness	SATB, sus. cymbal, frame drum SSAA, sus. cymbal, frame drum, cello	HSP-104-01A HSP-104-04
My Box Text: Lauren Dalton	SA, piano	HSP-102-02
One Mind, One Heart Text: Lee Her/Kristen Maier	SATB, piano, claves, small gong, hand drum	HSP-107-01
She Rises	SSAA double choir, a cappella	HSP-109-05
Sweet Radiant Mystery	Four part chant	HSP-105-03
The Path You Walk Upon	SATB, piano, violin SSA, piano, violin SA, piano	HSP-100-01B HSP-100-05 HSP-100-02
Today will be warm: A Story Cloth in Sound Narration: Kao Kalia Yang	SATB, Tibetan hand chimes, djembe, hand-chimes	HSP-106-01B

### Solo Voice

Fly with Me	Solo voice, piano	HSP-203-01
Magnolia Trees Text: Vikram Seth	Solo voice, piano	HSP-207-01
Siana	Solo voice	HSP-206-01
Silent Tears	Solo voice, piano	HSP-201-01
Turning into April Text: Ann Bushnell	Solo voice, piano	HSP-205-01

---

Dalton's choral, instrumental and solo voice compositions are inspired by classical, jazz, folk, world music and chant. Winner of MacPhail Center for Music's Composition Scholarship, Dalton was recently selected to participate in Nautilus Music-Theater's nationally recognized Composer-Librettist Studio. Her music has been performed in the United States, Canada and Europe. Performers of her music include the internationally known new music ensemble Zeitgeist, vocal ensembles Amaryllis and Camerata Nova and singers Carrie Henneman-Shaw, Jeffrey Hess, Nita Gilbert and Nicole Warner in addition to numerous choirs. Dalton recently served as Composer-in-Residence for Global Harmony Community Choir and Community of Peace Academy Choir. Her recent commissions include works for concert band, women's choir and world-music choir.

Dalton lives in Mahtomedi, Minnesota with her husband, three children, one dog, two cats, two guinea pigs, an armadillo lizard and a giant African millipede.

