

# SATB 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 SSAA and TTBB\*

## Love is Welcome Here

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

\*also available in SSAA and TTBB\*

## She Stood for Freedom

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

*Catherine Dalton*  
composer

# Boxes

for SATB 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: ca 4 min.  
Also available for  
SSAA and TTBB

Premiered by One Voice Mixed Chorus, Jane Ramseyer Miller, Artistic Director  
Originally commissioned by the American Choral Directors Association of Minnesota (ACDA-MN)  
for the 2020 State 9-10 SSAA Honor Choir, Brandon Dean, guest conductor

# Boxes

SATB voices and piano

Words and Music by  
Catherine Dalton

**Moderato** (♩ = 120)

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

Alto: *mp questioning* Box-es, box-es, box-es. Box-es, box-es, box-es.

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

Bass: *mp questioning* Box-es, box-es, box-es. Box-es, box-es, box-es. Stack-ing us up.

**Moderato** (♩ = 120)

Piano: *p*

5

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

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

T: Check, check, check. Check,

B: Box-es, box-es, box - es. Stack-ing us up. Box - es, box - es,

*mf*

Reo. \* Reo. \* Reo. \*

Boxes

8

S ev - 'ry - where, ev - 'ry - where, ev - 'ry - where, ev - 'ry - where!

A Stack-ing us up. Stack-ing us up. Stack-ing us up. Stack-ing us up.

T check, check. Check, check, check, check, check!

B box - es, Box - es, box - es, box - es.

ped. ped. ped. ped. ped.

*f rit.*

**A** Allegretto, soft shoe (♩ = 144)  
*mp* buoyant  
 unis.

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

T/B girls, boys. Why are there

*mp* buoyant  
 unis.

**A** Allegretto, soft shoe (♩ = 144)

*mp*

\*

16

S/A *mf*  
boys, girls. And why are the things we buy  
why are the things we buy

T/B *mf*  
on-ly two op - tions? Girls, boys,

21

S/A *sub. mp* *rit.* *mf*  
cat - e - go - rized gen - der - wise? —

T/B *sub. mp* *rit.* *mf*  
cat - e - go - rized gen - der - wise? —

*mp* *rit.* *mf* *slow arpeggio*

**B** Merry-go-round

(♩ = ♩.) *mp* *unis.*

S/A Box - es for pink, Box - es for me,

T/B *mp*  
box - es for blue. box - es for you.

**B** Merry-go-round

(♩ = ♩.) *sub. pp*

*LH*

*rit.* *rit.* *rit.* \*

30 *mf*

S/A to check. Box - es right up to our necks.

T/B All of these box - es to check. our necks.

*mf*

*ped.* \* *ped.* \*

34 *accel.*

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

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

*accel.*

*8va accel.*

*mf*

*ped.* \* *ped.* \*

38 *fp accel. f*

S/A "Let us out, let us out!" We want out!

T/B shout "Let us out, let us out!" We want out!

*loco*

*fp accel. f*

*ped.* \* *ped.* *ped.* *ped.*

**C** Allegro (♩ = 92)  
non legato  
unis.

S/A Stack-ing us up — a - gainst — each oth - er. Stack-ing us up a - gainst — the norm. And

T/B Stack-ing us up — a - gainst — each oth - er. Stack-ing us up a - gainst — the norm. And

**C** Allegro (♩ = 92)

*f*

47

S/A why does the norm in - form so man - y de - ci - sions? *rit.*

T/B why does the norm in - form so man - y de - ci - sions? *rit.* We see a lot of di - vi - sion. *mf* *mp*

*rit.*

**D** Funk (♩ = 80)

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

S/A 1. 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.

T/B

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

**D** Funk (♩ = 80)

1. Repeat until "...called her a boy"

*p*



Boxes

*molto rit.* **mf** *ten.* **E** **Broadly** (♩ = 60)

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

T: col - oring out-side of the

B: col - oring out-side of the

*molto rit.* *ten.* **E** **Broadly** (♩ = 60)

*mf* *sub. p legato*

with pedal

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?

T: lines? What if be-ing me means break-ing\_ box-es o - pen?

B: lines? break-ing\_ box-es o - pen?

*mf*

71

S  
A  
T  
B

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

What if be-ing me means liv-ing my dream

What if be-ing me means liv-ing my dream

*mp*

75

S  
A  
T  
B

True to my - self, true to me.

True, true to me.

True, true to me.

True to the world.

*p* *rit.* **Meno mosso**

*p* *rit.*

*p* *rit.*

*p* *rit.*

*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

A *sub. f non legato*  
Stack - ing us up — a - gainst — each oth - er. Stack - ing us up — a - gainst the norm. And

T *sub. f non legato*  
Stack - ing us up — a - gainst — each oth - er. Stack - ing us up — a - gainst the norm. And

B *sub. f non legato*  
Stack - ing us up — a - gainst — each oth - er. Stack - ing us up — a - gainst the norm. And

**F** Allegro (♩=92)

*sub. f*

Leo.

83

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

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

T why does the norm in - form so man - y de - ci - sions? We see a lot of di - vi - sion. — *mf* *rit.* *mp*

B why does the norm in - form so man - y de - ci - sions? We see a lot of di - vi - sion. — *mf* *rit.* *mp*

*rit.*

Leo.

**G** Funk (♩ = 80)

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

S/A

\*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!

T/B

\*Feel free to write your own story!

**G** Funk (♩ = 80)

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

**H** Broadly (♩ = 60)

97

*molto rit.* **f**

*molto rit.* **f**

*molto rit.* **f**

We want to live in a world where you can

We want to live in a world where you can

We want to live in a world where you can

We want to live in a world where you can

where you can

**H** Broadly (♩ = 60)

*molto rit.*

*legato*

with pedal

102

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

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

T  
break — box - es o - pen. — We want a

B  
break — box - es o - pen. — We want a

105

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

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

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

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

108

S We want to live in a world where no one has to hide

A We want to live in a world where no one has to hide

T We want to live in a world where no one has to hide

B We want a world where no one has to hide who they

*mf* *p* *mp* *mp*

112

S who they are. In this

A who they are in - side. In this

T who they are.

B are in - side.

*pp*

I Moderato (♩ = 120)

S *hopeful* *unis.* *cresc.*  
 new world \_\_\_ we are all free. \_\_\_ In this new world \_\_\_ to be who we're

A *hopeful* *cresc.*  
 new world \_\_\_ we are all free. \_\_\_ In this new world \_\_\_ to be who we're

T *hopeful* *cresc.*  
 we are all free. \_\_\_ In this new world \_\_\_ to be who we're

B *cresc.* *hopeful*  
 In this new world \_\_\_ to be who we're

I Moderato (♩ = 120)

*mp*

S *rit.* *a tempo* *f*  
 meant to be. \_\_\_ Yes, in this new world \_\_\_ we are all \_\_\_ free.

A *rit.* *a tempo* *f*  
 meant to be. \_\_\_ Yes, in this new world \_\_\_ we are all free.

T *rit.* *a tempo* *f*  
 meant to be. \_\_\_ Yes, in this new world \_\_\_ we are all free.

B *rit.* *a tempo* *f*  
 meant to be. \_\_\_ Yes, in this new world \_\_\_ we are all free.

*rit.* *mf a tempo*

*8va* *8va*

128

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

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

T — In this new world to be who we're meant to be, —

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



(8va)



132

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

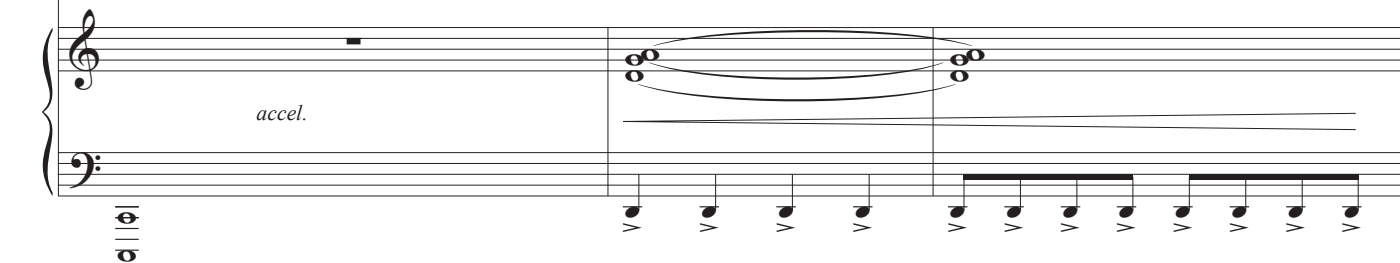
A *sub. mp accel.* who - ev - er that may be. *mf* In this

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

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



*accel.*





**J** Allegro moderato (♩ = 144)

*exuberantly*

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

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

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

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

unis.

**J** Allegro moderato (♩ = 144)

*mf exuberantly*

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

A new world we are all free, in this new world, \_\_\_\_\_ in this

T new world we are all free, in this new world, \_\_\_\_\_ in this

B new world we are all free, in this new world, \_\_\_\_\_ in this

*sub. p*

*sub. p*

*sub. p*

*sub. p*

*sub. p*

143

**S** new world, new world, new world, new world.

**A** new world, new world, new world, new world.

**T** new world, new world, new world, new world.

**B** new world, new world, new world, new world.

*ff*

**K** Broadly (♩ = 120)  
sub. *mp* legato

**S** In this new world we are all free.

**A** In this new world we are all free.

**T** world we are all free.

**B** we are all free.

*sub. mp legato unis.*

*mp*

*mf unis.*

*fp*

*f*

**K** Broadly (♩ = 120)

*ff*

*sub. mp*

*f*

*sub. p*

*8va-1*

## 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](http://catherinedalton.net). Rossi, Theo and Erika have also said they are available to talk with singers. Let me know at [catherine@catherinedalton.net](mailto: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](http://catherinedalton.net)*

## More Choral Music by Catherine Dalton

**All Things Are Too Small to Hold Me** (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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# Love is Welcome Here

for SATB voices with spoken word soloist, a cappella  
includes lead sheet for solo performance

Lyrics by Catherine Dalton and  
Spoken Word by Joe Davis

*“We rise higher when  
we all rise here”*

*Catherine Dalton*



# Love is Welcome Here

Only love is welcome here.  
Only love is welcome here.  
Only love, love, oh love, sweet love,  
only love is welcome here.

Only kindness is welcome here.  
Only kindness is welcome here.  
Only kindness, yes, loving kindness,  
only kindness is welcome here.

So bring your pain  
and bring your sorrow.  
Bring your hope and bring your fear,  
and we will wrap our loving arms around you  
because love is welcome here.

[Joe's poem]

So bring your pain  
and bring your sorrow.  
Bring your hope and bring your fear,  
and we will wrap our loving arms around you  
because love is welcome here.

Love, sweet love,  
only love is welcome here.  
Only love.

Catherine Dalton

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Tell Catherine about a performance, commission a new piece, hire her to work with your choir and/or lead a workshop, peruse scores, listen to music, read reviews, and check out her newest projects at [catherinedalton.net](http://catherinedalton.net).

## Composer Notes

The verse and chorus of *Love is Welcome Here* came to me each night for weeks during the summer of 2020. It was my body's way of calming me and helping me sleep. It was also a reminder that art can work in mysterious ways, if I'm listening. When Margaret Sabin asked me to select the text for a commission by the Osseo Chamber Singers while we were in the midst of a world-wide pandemic and social reckoning, I offered these words and melody that had been gifted to me from the Universe. I am beyond thrilled that Joe Davis said he would collaborate on this project by writing a spoken word poem for the bridge!

## Poet Notes

I wrote this poem as a reflection on what it means to commit to creating spaces of vulnerability and compassion, where we can bring our full selves without fear of judgment or shame. I want to experience more spaces like this in the world, which is why I'm intentional about exploring what that can sound like and feel like through my poetry and music.

I feel the more we're able to practice feeling and creating the world we long to live in together, the closer we get to that world existing within and around us.

Here is where we give you the permission you  
haven't yet given yourself  
To show up and be your most authentic self

You can cry here  
You can take your time here  
To be you is not a crime here!  
We are all divine here  
We shine brighter when we all shine here  
We rise higher when we all rise here  
We practice being kind here  
We celebrate the fact that we are still alive here

Love, only love is welcome here

You can make mistakes here  
No guilt blame or shame here  
There's only grace here  
We know you by name here  
We've been waiting for you  
So glad you came here  
We hope that you stay here  
All that you are can be reclaimed and embraced  
here

Only love is welcome here

Joe Davis

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Joe is available for performances, writing and performance workshops, panels, lectures and keynote addresses. Visit [JoeDavisPoetry.com](http://JoeDavisPoetry.com) to connect, book, or learn more.



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Dur: ca: 3 min 50 sec  
Also available for SSAA

Commissioned for the Osseo Chamber Singers, directed by Margaret Sabin,  
through the Louis and Mary Kay Smith Foundation

# Love is Welcome Here

Catherine Dalton (lyrics)  
Joe Davis (spoken word)

for SATB voices with spoken word soloist, a cappella

Catherine Dalton

**Joyful** (♩ = 82-86)

*mf*

Soprano  
On - ly — love — is wel-come here. On - ly love — is wel-come

Alto  
On - ly — love — is wel-come here. On - ly love — is wel-come

Tenor/Bass  
On - ly — love — is wel-come here. On - ly love — is wel-come

**Joyful** (♩ = 82-86)

Piano (for rehearsal only. See leadsheet for instrumental accompaniment.)

4

S  
here. On - ly — love, love, love, sweet love, on - ly

A  
here. On - ly — love, love, oh — love, sweet love, on - ly

T/B  
here. Love, love, love, sweet love, sweet love,

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A

7

S *unis. p*  
love \_\_\_\_\_ is wel-come here. On-ly kind - ness \_\_\_\_\_ is wel-come

A *p*  
love \_\_\_\_\_ is wel-come here. On-ly kind - ness \_\_\_\_\_ is wel-come

T/B *unis. p*  
love, on - ly love is wel-come here. On - ly kind-ness is \_\_\_\_\_

10

S *mp* *mf*  
here. On - ly\_ kind - ness\_ is wel-come here. On - ly\_

A *mp* *mf*  
here. On - ly\_ kind - ness\_ is wel-come here. On - ly\_

T/B *mp*  
\_ wel - come here. On - ly\_ kind-ness is \_\_\_\_\_ wel - come here.



13

S kind-ness, yes, — lov - ing kind - ness, — on - ly —

A kind-ness, yes, — oh — lov - ing kind - ness, — on - ly —

T/B Kind-ness, yes, — lov - ing kind - ness,

*mp* *mp* *mf* *mp*

15

S kind - ness — is wel-come here. So bring your pain — and bring your

A kind - ness — is wel-come here. So bring your pain — and bring your

T/B on - ly kind-ness is — wel - come here. Bring your pain and

*sub.f* **B** *sub.f* *f*

18

S  
sor - row. Bring your hope \_\_\_\_\_ and bring your fear, and we will

A  
sor - row. Bring your hope \_\_\_\_\_ and bring your fear, and we will

T/B  
bring your sor - row, oh, \_\_\_\_\_ bring your hope and bring your fear.

*mf*

21

S  
wrap our lov - ing arms a - round you be - cause love \_\_\_\_\_ is wel - come here.

A  
wrap our lov - ing arms a - round you be - cause love \_\_\_\_\_ is wel - come here.

T/B  
We'll wrap our lov - ing arms a - round you be - cause love \_\_\_\_\_ is wel - come here.

*mp* *unis.*

on - ly love is wel - come here.

C

Spoken word begins on 2nd repeat:

"Here is where we give you the permission you haven't yet given yourself / To show up and be your most authentic self / You can cry here / You can take your time here / To be you is not a crime here! / We are all divine here / We shine brighter when we all shine here / We rise higher when we all rise here / We practice being kind here / We celebrate the fact that we are still alive here / Love, only love is welcome here"

[Sing 3 times]

Musical score for the first section of "Love is Welcome Here". It features four staves: Soprano (S), Alto (A), Tenor/Bass (T/B), and Piano accompaniment. The vocal parts are marked with a piano (*p*) dynamic. The lyrics "Oo" are written under the vocal lines. The piano accompaniment provides harmonic support with chords and melodic lines.

"You can make mistakes here / No guilt blame or shame here / There's only grace here / We know you by name here / We've been waiting for you / So glad you came here / We hope that you stay here / All that you are can be reclaimed and embraced here / Only Love is welcome here"

[spoken word ends]

Musical score for the second section of "Love is Welcome Here", starting at measure 33. It features four staves: Soprano (S), Alto (A), Tenor/Bass (T/B), and Piano accompaniment. The vocal parts include lyrics "Oo", "Oh", and "So bring your". Dynamic markings include *mf* (mezzo-forte) and *sub.f* (sub-fortissimo). The piano accompaniment continues with harmonic support.

**D**

S  
pain \_\_\_\_\_ and bring your sor-row. Bring your hope \_\_\_\_\_ and bring your

A  
pain \_\_\_\_\_ and bring your sor-row. Bring your hope \_\_\_\_\_ and bring your

T/B  
Bring your pain and  
*f* pain, bring your sor-row, oh, \_\_\_\_\_ bring your hope and bring your

44  
S  
*mf* fear, and we will wrap our lov - ing arms *mp* a - round you be-cause

A  
*mf* fear, and we will wrap our lov - ing arms *mp* a - round you be-cause

T/B  
*mf* fear. We'll wrap our lov - ing arms *mp* a - round you be-cause

# Love is Welcome Here

Begin after downbeat: "Here is where we give you the permission you haven't yet given yourself / To show up and be your most authentic self "

**E**

**Slower**

47 *unis.*

S love \_\_\_\_\_ is wel-come here. Love, \_\_\_\_\_ sweet

A love \_\_\_\_\_ is wel-come here. Love, \_\_\_\_\_

on - ly love is wel-come here. On - ly love, \_\_\_\_\_

T/B love \_\_\_\_\_ is wel-come here.

51

S love, *rit.* on - ly love is wel - come here. On - ly love. *After downbeat: "Only love is welcome here"*

A *rit.* on - ly love is wel - come here. On - ly love.

T/B *rit.* *p* On - ly love is wel - come here. On - ly love.

# Love is Welcome Here

Catherine Dalton (lyrics)  
and Joe Davis (spoken word)

Catherine Dalton

**Joyful** (♩ = 84)  
*improvisation is encouraged*

On-ly love\_\_ is wel-come here. On-ly love\_\_ is wel-come here. On-ly

love, love, love,\_\_ sweet love. On - ly\_\_ love\_\_\_\_\_ is wel-come

here. On-ly kind-ness\_\_ is wel-come here. On-ly kind - ness is wel-come

here. On - ly\_\_ kind-ness, yes,\_\_ lov - ing kind - ness. On - ly\_\_

kind - ness is wel-come here. So bring your pain\_\_\_\_\_ and bring your

sor-row. Bring your hope\_\_ and bring your fear, and we will wrap our lov - ing

arms\_\_ a - round you be-cause love\_\_\_\_\_ is wel-come here.

Spoken word :

"Here is where we give you the permission you haven't yet given yourself / To show up and be your most authentic self / You can cry here / You can take your time here / To be you is not a crime here! / We are all divine here / We shine brighter when we all shine here / We rise higher when we all rise here / We practice being kind here / We celebrate the fact that we are still alive here / Love, only love is welcome here"

**C**

D Em/D D D G/D E7sus A

29

A sus A A2 D Em7/D A7sus D

"You can make mistakes here / No guilt blame or shame here / There's only grace here / We know you by name here / We've been waiting for you / So glad you came here / We hope that you stay here / All that you are can be reclaimed and embraced here / Only Love is welcome here"

33

D Em/D D D G/D Em7(add11) A

37

A sus A A2 D Em7/D Em7(add11) D [spoken word ends]

**D**

A E7sus/A A D

44

E E sus D Am7(add11) G maj7 G/A

Begin after downbeat: "Here is where we give you the permission you haven't yet given yourself / To show up and be your most authentic self"

47

D/A G6/A **E** D G

52

rit. D Em7 D/A G/A D G/A Em7(add11)

Begin after D downbeat: "Only love is welcome here"

## More Music by Catherine Dalton

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

*Fly with Me* (Dalton) | SSA and piano | SATB and piano | TTB and piano

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

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

*Praise Gaia* (Dalton) | SATB, a cappella | SSAA, a cappella

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

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

*Sweet Radiant Mystery* (Dalton) | Four part chant for equal or mixed voices and piano or handbells | TTBB and 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 and violin | SSA, piano and 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

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.

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The Music of Catherine Dalton  
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www.catherinedalton.net



## More Poetry by Joe Davis

*Show Up*

*Hold On*

*Love Always*

*Not to Perform, but to Transform.*

and

*Stay True*

*Also check out:*

Joe's multimedia production company,  
The New Renaissance

Soul funk bank,  
The Poetic Diaspora

and JUSTmove,  
racial justice education through art

You can find more of Joe's work on his website, [JoeDavisPoetry.com](http://JoeDavisPoetry.com), Facebook, Instagram and YouTube via JoeDavisPoetry.

Joe Davis is a nationally-touring artist, educator, and speaker based in Minneapolis, MN. He employs poetry, music, theater, and dance to shape culture. His work has been featured on BET, CNN, and VH1.

He is the Founder and Director of multimedia production company, The New Renaissance, the frontman of emerging soul funk band, The Poetic Diaspora, and co-creator of JUSTmove, racial justice education through art.

He has keynoted, facilitated conversation, and served as teaching artist at hundreds of high schools and universities including programs in New York, Boston, and most recently as the Artist-in-Residence at Luther Seminary where he earned a Masters in Theology of the Arts. Visit [JoeDavisPoetry.com](http://JoeDavisPoetry.com) to connect, book, or learn more.



# *She Stood for Freedom*

for SATB voices and soprano soloist, a cappella

*Catherine Dalton*



## She Stood for Freedom

I know a woman.  
Her name?  
Her name is Rosa, Rosa Parks.  
She stood for freedom.  
She would not move for freedom.

Rosa, why did you stay in that seat  
even when he told you to move?  
Did you sit there for humanity?  
Did you sit there for our dignity?

Oh Rosa, what I know is: you  
refused to move and were arrested for me  
so I could learn how to fight for freedom peacefully.

I know a suffragist.  
Her name?  
Her name is Alice, Alice Paul.  
She stood for freedom.  
She picketed the White House for freedom.

Alice, why did you hold your banner high  
even when the crowds beat you down?  
Did you march there for humanity?  
Did you march there for our dignity?

Oh Alice, what I know is: they  
sent you in jail where you suffered for me  
so I could learn how to fight for freedom peacefully.

Freedom, oh, freedom.  
Precious freedom.

I know some people.  
Their names?  
Well, it's you and me.  
We'll stand for freedom.  
We'll raise our voice for freedom.

Friends, we've got to follow  
in the footsteps of Rosa and Alice.  
We'll rise up for humanity.  
We'll speak out for our dignity.

Oh friends, what we know is: we'll  
stand with each other and hold a light for liberty  
as we fight for freedom peacefully.

We've got to rise up, we've got to sit down, we've got  
to hang on for freedom, precious freedom.

Catherine Dalton  
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## COMPOSER NOTES

*She Stood for Freedom* was inspired by everyday people who have employed non-violent means to stand up for equality and the rights of others, people who have the moral strength to step back from their own anger and fear in order to rise up, sit down and hold on for freedom.

Although I could have chosen many people, I decided to lift up Rosa Parks and Alice Paul for their work in the civil rights and the women's suffrage movements, respectively.

The last piece of the puzzle friends, is us — you and me, whatever that means to us individually. We can make the choice to follow in Rosa and Alice's footsteps. We can choose to take up the torch in ways large and small.

Of course, we have a long way to go and there is much work to be done. At times it can seem overwhelming. It is during these times that I look with amazement at all of the activists around the world that are leading the way. Let's raise up our voices together.

## 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, Atlanta Women's Chorus, and the new music ensemble, Zeitgeist.

*Tell Catherine about a performance, hire her to work with your choir and/or lead a workshop, peruse scores, listen to music, read reviews, and check out her newest projects at [www.catherinedalton.net](http://www.catherinedalton.net)*



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Premiered by The Cleveland Chamber Choir, Scott MacPherson, conductor

# She Stood for Freedom

SATB voices and soprano soloist, a cappella

Words and Music by  
Catherine Dalton

Swing ♩ = 92 (♩ = ♩<sup>3</sup>)

[Soloist should feel free to embellish in the style of R&B] *mf*

Soprano Solo

Soprano

Alto

Tenor

Bass

Piano (for rehearsal only)

For clarity, soloist is not always included in piano reduction

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She Stood for Freedom - Catherine Dalton

6 *port.*

Sop. Solo

I know a wom - an. —

S

ch hah ch ch

A

hah woh

T

ch ch mm ch mm ch mm

B

ch ch mm ch mm ch mm

11 **A**

Sop. Solo (end solo)

Her name? Her name? Well, her name is Ro-sa,

S

Her name? Well, her name is Ro-sa,

A

Her name? Well, her name is Ro-sa,

T

ch hah Her name? Her name? Ro-sa Parks.

B

ch hah Her name? Her name? Ro-sa Parks and

**A**

15

S She stood for free-dom. Oh, she would not move for

A She stood for free-dom. Oh, she would not move for

T 8 She, she stood for free-dom. Oh, she would not move for

B she stood for free-dom. Oh, she would not move for

18

S free - dom. *mp* Ro - sa, why did you stay in that seat e-ven

A free - dom. *mp* Ro - sa, why did you stay in that seat e-ven

T 8 free - dom. *mp* Ro - sa, why did you stay in that seat

B free - dom, free - dom. *p* hmm *mp* e-ven

21

S  
when he told you to move? Did you sit there for — hu -

A  
when he told you to, he told you to move? Did you sit there for hu -

T  
8 e - ven when he told you to move? Did you sit there for — hu -

B  
when he told you to move?

24

S  
*mf* man-i - ty? — Did you sit there for our dig - ni-ty? Oh, Ro-sa, what I *p*

A  
*mf* man i - ty? — Did you sit there for our dig - ni-ty? Oh, Ro-sa, what I *p*

T  
8 *mf* man-i - ty? — Did you sit there for our dig - ni-ty? Oh, Ro-sa, what I *p*

B  
Did you sit there for our dig - ni-ty? hah what I *p*

She Stood for Freedom - Catherine Dalton

28

S know is: you ref - used to move and were ar - rest - ed for me so I could

A know is: you ref - used to move and were ar - rest - ed for me so I could

T know is: you were ar - rest - ed for me so I could

B know is: you were ar - rest - ed for me

32

S learn how to fight for free-dom peace - ful - ly.

A learn how to fight for free-dom peace - ful - ly.

T learn how to fight for free-dom peace - ful - ly.

B so I could learn how to fight for free-dom, pre - cious free - dom.

**B** *mp*

S I, I know a suf-fra - gist. Her name? Well, her name is Al-ice.

A *mp*

I, I know a suf-fra - gist. Her name? Well, her name is Al-ice.

T *mp*

8 hmm Her name? Al-ice Paul and

B *mp*

8 hmm Her name? Al-ice Paul.

**B**

39 *mf*

S She stood for free-dom. Oh, she pick-et - ed the White House for free-dom.

A *mf*

She stood for free-dom. Oh, she pick-et - ed the White House for free-dom.

T *mf*

8 she, she stood for free-dom. Oh, she pick-et - ed the White House for free-dom.

B *mf*

She stood for free-dom. Oh, she pick-et - ed the White House for free - dom, free-dom.



43 *mp*

S Al-ice, why did you hold your ban - ner high e - ven when the crowds beat you

A Al-ice, why did you hold your ban - ner high e - ven when the crowds beat you

T *mp*  
8 Al-ice, why did you hold your ban - ner high e - ven when the crowds beat,

B *p*  
hmm e - ven when the crowds beat,

46 *mf*

S down? Did you march there for hu - man - i - ty? Did you

A down? Did you march there for hu - man - i - ty? Did you

T *mf*  
8 the crowds beat you down? Did you march there for hu - man - i - ty? Did you

B the crowds beat you down?

49

S march there\_ for our dig - ni - ty? Oh, Al - ice, what I

A march there\_ for our dig - ni - ty? Oh, Al - ice, what I

T march there\_ for our dig - ni - ty? Oh, Al - ice, what I

B Did you march there\_ for our dig - ni - ty? hah What I

*p*

52

S know is: they sent you to jail where you suf - fered for me\_ so I could

A know is: they sent you to jail where you suf - fered for me\_ so I could

T know is: they sent you to jail where you suf - fered for me\_ so I could

B know is: they sent you to jail where you suf - fered for me

*mf* *mp*

56 *mf*

S learn how to fight for free-dom peace - ful - ly. —

A learn how to fight for free-dom peace - ful - ly. —

T learn how to fight for free-dom peace - ful - ly. —

B *mf* so — I could learn how to fight for free-dom, pre - cious free - dom.

**C**

Sop. Solo Oh, pre - cious free - dom.

S Free - - dom, oh, free - dom. Pre - cious free - dom.

A Free - - dom, free - dom. Pre - cious free - dom.

T Free - - dom, free - dom. Pre - cious free - dom.

B Free - - - dom, free - dom. Pre - cious free - dom.

**C**

She Stood for Freedom - Catherine Dalton

Sop. Solo *a tempo mp*  
I, I know some peo - ple. Their names? You and me.

S A *a tempo p*  
I, I know some peo - ple. Their names? Well, it's you and me. *unis. p*

T *a tempo p*  
You and me.

B *a tempo p*  
You and me, yes,

*a tempo*

Sop. Solo *mf*  
— We'll, we'll stand for free-dom. We'll raise our voice for

S A *mf*  
We'll stand for free - dom. Oh, we'll raise our voice for

T *mf*  
We'll stand, we'll stand for free - dom. Oh, we'll raise our voice for

B *mf*  
we will stand for free - dom. Oh, we'll raise our voice for

70

Sop. Solo  
S  
A  
T  
B

*mp*

free - dom. \_\_\_\_\_ Oh, friends, we've got to fol - low in the

free - dom. \_\_\_\_\_ Friends, \_\_\_\_\_ we will fol - low in the

free - dom. \_\_\_\_\_ Friends, \_\_\_\_\_ we will fol - low in the

free - dom, free - dom. *hmm* \_\_\_\_\_ in the

*mp*

*unis.*

73

Sop. Solo  
S  
A  
T  
B

foot - steps, in the foot-steps of Ro - sa and Al - ice.

foot-steps of Ro - sa and Al - ice. We'll rise up for \_\_\_\_\_ hu -

foot-steps of Ro - sa and, Ro-sa and Al - ice. We'll rise up for \_\_\_\_\_ hu -

foot-steps of Ro - sa and, Ro-sa and Al-ice. dum dum dum dum hu -

76

Sop. Solo

*mf* *mp*

We've got to speak out \_\_\_\_\_ for our dig - ni - ty. Oh

S

*mf* *mp*

man - i - ty. We'll speak out \_\_\_\_\_ for our dig - ni - ty. Oh,

A

*mf* *mp*

man - i - ty. We'll speak out \_\_\_\_\_ for our dig - ni - ty. Oh,

T

*mf* *mp*

man - i - ty. We'll speak out \_\_\_\_\_ for our dig - ni - ty. Oh,

B

*mf* *mp*

man - i - ty. We'll speak out \_\_\_\_\_ for our dig - ni - ty. Oh,

79

Sop. Solo

*f*

friends, we'll stand with each oth-er and hold a light for

S

*f*

friends, what we know is: we'll stand with each oth-er and hold a light for

A

*f*

friends, huh what we know is: we'll, oo \_\_\_\_\_ hold a light for

T

*f*

friends, huh what we know is: we'll, oo \_\_\_\_\_ hold a light for

B

*f*

friends, huh what we know is: we'll, oo \_\_\_\_\_ hold a light for

She Stood for Freedom - Catherine Dalton

83

Sop. Solo

lib - er - ty — as we fight for free - dom peace - ful - ly.

S

A

lib - er - ty — as we fight for free - dom peace - ful - ly.

T

8

lib - er - ty — as we fight, fight for free - dom peace - ful - ly.

B

lib - er - ty — as we fight, fight for free - dom peace - ful - ly.

*rit.*

*rit.*

*rit.*

*rit.*

*rit.*

86

Sop. Solo

*freely*

**E**

— We've got to rise — up, we've got to sit — down, we've got to

S

A

*mf*

hmm

T

8

*unis. mf*

hmm

B

*mf*

hmm

**E**

89

Sop. Solo

hang on for free-dom, pre-cious

S

A

Free-dom, pre-cious

T

Free-dom, pre-cious

B

Free-dom pre-cious

*a tempo*

*sub p*

*sub p*

*sub p*

*sub p unis.*

92

Sop. Solo

free-dom. Oh

S

A

free-dom(m). hah

T

free-dom(m). hah

B

free-dom(m). hah

*cadenza*

*mf*

*port.*

*mf*

*mf*

*mf*



**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 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.

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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