

# Dance Steps

Susan Kinsolving

Sanford Dole

Soprano *mp*  $\text{♩} = 96$   $\text{tr}_3$   
 When the world grew des - per - ate e - nough,

Alto *mp*  $\text{tr}_3$   
 When the world grew des - per - ate e - nough,

Tenor *mp*  $\text{tr}_3$   
 Des - per - ate e -

Bass *mp*  $\text{tr}_3$   
 Des - per - ate e -

*for rehearsal only* *mp*  $\text{tr}_3$

*mf*  $\text{tr}_3$  *f*  $\text{tr}_3$   
 des - per - ate e - nough, ec - cen - tric so - lu - tions were at -

*mf*  $\text{tr}_3$  *f*  $\text{tr}_3$   
 des - per - ate e - nough, ec - cen - tric so - lu - tions were at -

*mf*  $\text{tr}_3$  *f*  $\text{tr}_3$   
 nough, des - per - ate e - nough, ec - cen - tric so - lu - tions were at -

*mf*  $\text{tr}_3$  *f*  $\text{tr}_3$   
 nough, des - per - ate e - nough, ec - cen - tric so - lu - tions were at -

6 *mp*  
temp - ted, at - temp - ted.  
*mp* *p marcato*  
temp - ted, at - temp - ted. were at-temp - ted,  
*mp* *p marcato*  
8 temp - ted, at - temp - ted. Ec - cen - tric so - lu - tions,  
*mp* *p marcato*  
temp - ted, at - temp - ted. Ec - cen - tric so - lu - tions,

6 *mp*  
6 *p*

10 *mf*  
The Pre - si - dent start - ed xy - lo - phone les - sons.  
were at-temp - ted, were at-temp - ted,  
8 ec - cen - tric so - lu - tions, ec - cen - tric so - lu - tions,

10  
10

14

Dai - ly read - ings from Push - kin and the I Ching o - pened  
 were at - temp - ted,  
 ec - cen - tric so - lu - tions, ec - cen - tric so - lu - tions,

ec - cen - tric so - lu - tions,

14

17

Par - lia - ment. Ev - ery  
 were at - temp - ted, at - temp - ted, at - temp - ted. Ev - ery  
 so - lu - tions, ec - cen - tric so - lu - tions,  
 ec - cen - tric so - lu - tions, ec - cen - tric so - lu - tions,

17

20

mi - li - ta - ry in - stal - la - tion in Af - ri - ca was re - quired to main - tain a large a - quar - i - um.

8

ec - cen - tric so - lu - tions, ec - cen - tric so - lu - tions.

22

*f* On al - ter - nate days, the Krem - lin be - came an in - fant day - care fa - ci - li - ty.

8

*f* On al - ter - nate days the Krem - lin be - came an in - fant day - care fa - ci - li - ty.

25 *mp*

Ev - ery Ja - pan - ese ci - ti - zen wrote week - ly to a Cen - tral Am - er - i - can pen pal.

*p* Om Cen - tral Am - er - i - can pen pal.

*p* Om *mf* The

*p* Om *mf* The

Detailed description: This system contains four staves. The top staff is a vocal line starting at measure 25 with a mezzo-piano (*mp*) dynamic. It features a melodic line with eighth notes and triplet markings. The second staff is a vocal line starting with a piano (*p*) dynamic, containing a long note that spans across measures. The third staff is a vocal line starting with a piano (*p*) dynamic, also containing a long note. The bottom staff is a piano accompaniment line starting at measure 25 with a piano (*p*) dynamic, featuring a rhythmic pattern of eighth notes and triplet markings. The system concludes with a mezzo-forte (*mf*) dynamic marking.

28 *mf* 3

to pre - sent Char - lie Chap - lin film - clips

*p* 3

8 Pope toured Chi - na and Aus - tra - li - a, film clips,

*p* 3

Pope toured Chi - na and Aus - tra - li - a, film clips,

28 3

Detailed description: This system contains four staves. The top staff is a vocal line starting at measure 28 with a mezzo-forte (*mf*) dynamic, featuring a melodic line with eighth notes and triplet markings. The second staff is a vocal line that is mostly silent, with a few notes at the end. The third staff is a vocal line starting with a piano (*p*) dynamic, containing a long note that spans across measures. The bottom staff is a piano accompaniment line starting at measure 28 with a piano (*p*) dynamic, featuring a rhythmic pattern of eighth notes and triplet markings. The system concludes with a mezzo-forte (*mf*) dynamic marking.

31 *p*

and tips.

*mf* Char - lie Chap - lin film clips and tips.

8 film clips, to pre - sent Char - lie Chap - lin film clips and vege - ta - ble gar - den - ing tips.

film clips, and vege - ta - ble gar - den - ing tips.

31 *p*

31 *mf*

3

34 *f* yet un - de - ni - a - bly things had changed. *sf* *p*

*Solo: spoken* *f* Of course, there was protest and cynicism, yet un - de - ni - a - bly things had changed. *sf* *p*

8 yet un - de - ni - a - bly things had changed. *f* *sf* *p*

yet un - de - ni - a - bly things had changed.

34 *f*

34

37 *mf* 3  
 News - pa-pers re-port - ed the

*p* 3 3 3 3 3 3 3  
 8 wop, wop, wop, wop, wop, wop, wop, wop, wop,

*p* 3 3 3  
 Doo, doo, shoo-be-dee doo, doo, shoo-be-dee doo, doo, shoo-be-dee

37 3

37 3 3 3 3 3 3 3

3 3 3

40 *mp*  
 de - tails of for - eign dreams. meet - ings be - gan by swim - ming

*mp*  
 Sum - mit meet - ings be - gan by swim - ming

8 *mp*  
 wop, wop, Oh, Sum - mit meet - ings be - gan by swim - ming

*mp*  
 doo, Oh, Sum - mit meet - ings be - gan by swim - ming

40 *mp*

40 *mp*

43 *f* laps, laps, laps, laps, laps, laps,

laps, laps, laps, laps, laps, laps,

8 *f* laps, laps,

*f* laps, by swim-ming laps, by swim-ming.

43 *f*

43 *f*

45 *p* be - came the of - fi - cial lan - guage of *f* Mex - i - co and Ar - gen

*p* An - cient Greek be - came the of - fi - cial lan - guage of *f* Mex - i - co and Ar - gen

8 *p* An - cient Greek be - came the of - fi - cial lan - guage of *f* Mex - i - co

*p* An - cient Greek be - came the of - fi - cial lan - guage of *f* Mex - i - co

45 *p*

45 *f*



48 *ff* *mf*

ti - na. In Bom - bay, a lu - au was giv - en hon - or - ing Es - ki -

*ff* *p*

ti - na. Ah.

8 *ff* *mp*

and Ar - gen - ti - na. A - lo - ha oe, A - lo - ha

*ff* *p*

and Ar - gen - ti - na. Ah.

48 *mf*

48

3

52

mos and te - le - vised by sat - e - lite to Sau - di A - ra - bi - a.

oe, and te - le - vised by sat - e - lite to Sau - di A - ra - bi - a.

52

52

3

55 *f* *mp* 3

how - ev er, in - ter -

how - ev er, in - ter -

8 *f* *mp* 3

how - ev - er,

*Solo: spoken* *f*

Exactly what resulted from all these efforts was indeterminate; how - ev - er,

55 *f* *mp* 3

55

57 3 3 3 3 3

na - tion - al o - pin - ion fa - vored fur - ther whims,

3 3 3 3 3

na - tion - al o - pin - ion fa - vored fur - ther whims,

8 *mp* 3 3

fa - vored fur - ther

*mp* 3 3

fa - vored fur - ther

57 3 3 3 3 3

57 3 3

59 *mf* *gliss.* *f*  
fa-vored fur-ther whims. Trees took on new sta-ture.  
fa-vored fur-ther whims. Trees took on new sta-ture.  
whims, fa-vored fur-ther whims. Trees took on new sta-ture.  
whims, fa-vored fur-ther whims. Trees took on new sta-ture.

63 *mf* *mp*  
An-i-mals were con-sul-ted. Chil-dren held of-fice.  
An-i-mals were con-sul-ted. Chil-dren held of-fice.  
An-i-mals were con-sul-ted. Chil-dren held of-fice.  
An-i-mals were con-sul-ted. Chil-dren held of-fice.

66

*p marcato*

gained new re-spect, gained new re-spect,

*p marcato*

Ro-man-tic love, *p marcato* ro-man-tic love,

Ro-man-tic love,

66

66

Detailed description: This system contains measures 66, 67, and 68. It features a vocal line and a piano accompaniment. The vocal line starts with a rest in measure 66, followed by the lyrics 'gained new re-spect, gained new re-spect,' in measure 67, and 'Ro-man-tic love, ro-man-tic love,' in measure 68. The piano accompaniment consists of a treble and bass clef. The treble clef part has a melodic line with eighth notes and rests, while the bass clef part has a steady eighth-note accompaniment. Dynamics include *p marcato* and *p*.

69

*mf*

The gold stan-dard broad-ened to in-clude well wa-ter,

gained new re-spect,

ro-man-tic love,

ro-man-tic love, ro-man-tic love,

69

69

Detailed description: This system contains measures 69, 70, and 71. It features a vocal line and a piano accompaniment. The vocal line starts with a rest in measure 69, followed by the lyrics 'The gold stan-dard broad-ened to in-clude well wa-ter,' in measure 70, and 'gained new re-spect,' in measure 71. The piano accompaniment consists of a treble and bass clef. The treble clef part has a melodic line with eighth notes and rests, while the bass clef part has a steady eighth-note accompaniment. Dynamics include *mf* and *p*.

72

new jokes,

*mp*

ro - man - tic love, ro - man - tic love gained new re - spect, ro - man - tic love gained new re - spect,

*mp*

ro - man - tic love, ro - man - tic love, ro - man - tic love,

*mp*

ro - man - tic love, ro - man - tic love, ro - man - tic love,

72

72

75

and flower ar - rang - ing. Sub - se - quent - ly, val - ues *rall.*

ro - man - tic so - lu - tions, ro - man - tic so - lu - tions, Sub - se - quent - ly, val - ues *rall.*

ro - man - tic so - lu - tions, ro - man - tic so - lu - tions, Sub - se - quent - ly, val - ues *rall.*

ro - man - tic so - lu - tions, ro - man - tic so - lu - tions, Sub - se - quent - ly, val - ues *rall.*

75

75

78 *a tempo* *mp*

changed. Au - thor - i - ty and in - no - cence, au - thor - i - ty and

*mp*

changed. Au - thor - i - ty and in - no - cence, au - thor - i - ty and

*p* *mp*

changed. Au - - - thor - - - i - - - ty and

*p* *mp*

changed. Au - - - thor - - - i - - - ty and

78 *a tempo* *mp*

78 *mp*

84 *rall.* *p* *Deliberate* ♩ = 76

in - no - cence merged. *gliss.* And it went on this way for a long time,

*rall.* *p* *gliss.* And it went on this way for a long time,

*rall.* *p* *gliss.* for a long

in - no - cence merged. *rall.* *p* *gliss.* for a long

84 *Deliberate* ♩ = 76

84 *rall.* *p*

89 *pp*  
 for a long, for a long, long, long, long time be -  
 for a long, for a long, long, long, long time be -  
 8 time, for a long, long, long, long, time be -  
 time, for a long, long, long, long, time be -  
 89 *pp*  
 89 *pp*

92 *cresc.* 3 *mf*  
 cause ev - ery - one want - ed a bet - ter sto - ry with a hap - pi - er  
*cresc.* 3 *mf*  
 cause ev - ery - one want - ed a bet - ter sto - ry with a hap - pi - er, - hap - pi - er  
 8 *cresc.* 3 *mf*  
 cause ev - ery - one want - ed a bet - ter sto - ry with a hap - pi - er  
*cresc.* 3 *mf*  
 92 *cresc.* 3 *mf*  
 92 *cresc.* 3 *mf*

95 *f* *dim.* *mf* *mp* *p* *pp* *niente*  
end - ing. end - ing, end - ing, end - ing, end - ing.  
end - ing. *f* *dim.* *niente*  
end - ing. *f* *mf* *mp* *p* *pp* *niente*  
8 end - ing. Hap - pi - er, hap - pi - er, hap - pi - er hap - pi - er.  
*f* *dim.* *niente*  
end - ing.  
95 *f* *dim.*  
95

March 8, 2003  
Oakland, CA