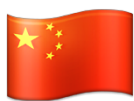


**Sanford Dole**

# **Dance Steps**

for a cappella SATB choir with divisi

text: Susan Kinsolving



*Music in the Dolian mode*  
[www.sanforddole.com](http://www.sanforddole.com)

Sanford Dole

# Dance Steps

for a cappella SATB choir with divisi

When the world grew desperate enough  
eentric solutions were attempted.  
The President started xylophone lessons.  
Daily readings of Pushkin and the I Ching opened Parliament.  
Every military installation in Africa was required to maintain a large aquarium.  
On alternate days the Kremlin became an infant daycare facility.  
Every Japanese citizen wrote weekly to a Central American penpal.  
The Pope toured China and Australia  
to present Charlie Chaplin filmclips and vegetable gardening tips.

Of course, there was proitest and cynicism,  
yet undeniably things had changed.  
Newspapers reported the details of foreign dreams.  
Summit meetings began by swimming laps.  
Ancient Grek became the official language of Mexico and Argentina.  
In Bombay, a luau was given honoring Eskimos  
and televised by satelite to Saudi Arabia.

Exactly what resulted from all these efforts was indeterminate;  
however, international opinion favored further whims.  
Trees took on new stature.  
Animals were consulted.  
Children held office.  
Romantic love gained new respect.  
The gold standard broadened to include well water, new jokes, and flower arranging.

Subsequently, values changed.  
Authority and innocence merged.  
And it went on this way for a long time  
because everyone wanted a better story with a happier ending.

-Susan Kinsolving  
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*music in the Dolian mode*  
www.sanforddole.com

for Baroque Choral Guild  
Dance Steps

Susan Kinsolving  $\text{♩} = 96$

Sanford Dole

Soprano *mp*  $\text{♩} = 96$   
When the world grew des - per - ate e - nough,  
1

Alto *mp*  
When the world grew des - per - ate e - nough,

Tenor *mp*  
Des - per - ate e -

Bass *mp*  
Des - per - ate e -

*for rehearsal only mp*

Soprano *mf* *f*  
des - per - ate e - nough, ec - cen - tric so - lu - tions were at -  
3

Alto *mf* *f*  
des - per - ate e - nough, ec - cen - tric so - lu - tions were at -

Tenor *mf* *f*  
nough, des - per - ate e - nough, ec - cen - tric so - lu - tions were at -

Bass *mf* *f*  
nough, des - per - ate e - nough, ec - cen - tric so - lu - tions were at -

6

Soprano *mp*  
temp-ted, at-temp-ted.

Alto *mp* *p marcato*  
temp ted at-temp-ted. were at-temp-ted,

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

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

10

Soprano *mf*  
The Pre-si-dent start-ed

Alto  
were at-temp-ted, were at-temp-ted,

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

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

13

Soprano  
xy - lo- phone les- sons. Dai- ly read- ings from

Alto  
were at- temp- ted,

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

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

16

Soprano  
Push- kin and the I Ching o- pened Par - lia- ment.

Alto  
were at - temp- ted, at - temp- ted, at - temp- ted.

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

Bass  
ec - cen - tric so - lu - tions

19

Soprano *f* Ev-'ry mi-li-ta-ry in-stal-la-tion in Af-ri-ca was re-quired to main-  
5 5 3

Alto *f* Ev-'ry mi-li-ta-ty in-stal-la-tion in Af-ri-ca was re-quired to main  
5 5 3

Tenor *mf* ec - cen - tric so - lu - tions, ec - cen - tric so - lu - tions,  
8 *mf*

Bass *mf* ec - cen - tric so - lu - tions, ec - cen - tric so - lu - tions,  
3

21

Soprano *f* tain a large a - quar - i - um. On  
7

Alto *f* tain a large a - quar - i - um. On  
7

Tenor *f* ec - cen - tric so - lu - tions. On  
7

Bass *f* ec - cen - tric so - lu - tions. On  
7

23

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

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

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

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

25

Soprano *mp*  
Ev - 'ry Ja - pan-ese ci - ti - zen wrote week-ly to a Cen-tral Am-er - i-can pen pal. —

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

Tenor *p*  
Om — The

Bass *p*  
Om — The

*mf*

28

Soprano *mf* 3 *mf* 3 *mf* 3  
to pre-sent Char-lieChap-lin film - clips

Alto

Tenor *p* 3  
Pope toured Chi - na and Au - stra - li - a, film - clips,

Bass *p* 3  
Pope toured Chi - na and Au - stra - li - a, film - clips,

31

Soprano *p*  
and tips.

Alto *mf* 3 *p*  
Char-lieChap-lin film clips and tips.

Tenor *mf* 3 *mf* 3 *mf* 3 *mf* 3  
film clips, to pre-sent Char-lieChap-lin film clips and vege-ta - ble gar-den-ing tips.

Bass *mf* 3 *mf* 3 *mf* 3  
film - clips, and vege-ta - ble gar-den-ing tips.



34

Soprano

Alto

Tenor

Bass

*Solo: spoken*

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

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

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

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

37

Soprano

Alto

Tenor

Bass

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

*p* wop, wop, wop wop, wop, wop, wop, wop, wop, wop,

Doo, doo, sho - be - dee doo, doo, shoo-be-dee doo, doo, shoo-be-dee,

40

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

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

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

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

43

Soprano *f*  
laps, laps, laps, laps, laps, laps,

Alto *f*  
laps, laps, laps, laps, laps, laps,

Tenor *f*  
laps, laps.

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

45

Soprano *p* be - came the of - fi - cial lan - guage of *f* Mex - i - co and Ar - gen *3*

Alto *p* An - cient Greek be - came the of - fi - cial lan - guage of *f* Mex - i - co and Ar - gen *3*

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

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

48

Soprano *ff* ti - na. *mf* In Bom - bay, a lu - au was gi - ven hon - or - ing Es - ki - *3* *3* *3*

Alto *ff* ti - na. *p* Ah. *mp*

Tenor *ff* and Ar - gen ti - na. *p* A - lo - ha oe, a - lo - ha *3* *3* *3*

Bass *ff* and Ar - gen - ti - na. *p* Ah. *3* *3* *3*

52

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

Alto

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

Bass

55

Soprano  
how - ev - er, in - ter -

Alto  
how - ev - er, in - ter -

Tenor  
how - ev - er,

Bass  
*Solo: spoken*  
Exactly what resulted from all these efforts was indeterminate; how - ev - er,

57

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

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

Tenor  
fa - vored fur - ther

Bass  
fa - vored fur - ther

*mp*

59

Soprano  
fa - vored fur - ther whims, Trees took on new sta - ture..

Alto  
fa - vored fur - ther whims, Trees took on new sta - ture..

Tenor  
whims, fa - vored fur - ther whims. Trees took on new sta - ture..

Bass  
whims, fa - vored fur - ther whims, Trees took on new sta - ture..

*mf* *f*

*gliss.*

63

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

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

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

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

*mf* *mp*

66

*p marcato* gained new re - spect, gained new re - spect,

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

*p marcato* Ro - man - tic love,

69 *mf*

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

Alto  
gained new re-spect,

Tenor  
ro-man - tic love,

Bass  
ro-man-ticlove, ro-man - ticlove,

72 *mp*

Soprano  
new jokes,

Alto  
*mp* ro-man-tic love, ro-man-tic love, gained new re-spect, ro-man-tic love, gained new re-spect,

Tenor  
*mp* ro-man-tic love, ro-man-tic love, ro-man-tic love,

Bass  
*mp* ro-man-tic love, ro-man-tic love, ro-man-tic love,

75

Soprano  
and flower ar-rang ing. Sub-se-quent-ly, val-ues changed. Au -

Alto  
ro-man-tic so-lu-tions, ro-man-tic so-lu-tions, Sub-se-quent-ly, val-ues changed.

Tenor  
ro-man-tic so-lu-tions, ro-man-tic so-lu-tions, Sub-se-quent-ly, val-ues changed.

Bass  
ro-man-tic so-lu-tions, ro-man-tic so-lu-tions, Sub-se-quent-ly, val-ues changed.

*f* *rall.* *a tempo* *mp*

Detailed description: This block contains the musical score for measures 75 through 78. It includes staves for Soprano, Alto, Tenor, Bass, and Piano. The vocal parts have lyrics: 'and flower ar-rang ing. Sub-se-quent-ly, val-ues changed. Au -' for Soprano; 'ro-man-tic so-lu-tions, ro-man-tic so-lu-tions, Sub-se-quent-ly, val-ues changed.' for Alto, Tenor, and Bass. The piano part provides accompaniment with dynamic markings of *f*, *rall.*, *a tempo*, and *mp*.

79

Soprano  
thor - i - ty and in - no - cence, au -

Alto  
*mp*  
Au - thor - i - ty and in - no - cense, au -

Tenor  
*p*  
Au - thor - i - ty

Bass  
*p*  
Au - thor - i - ty

Detailed description: This block contains the musical score for measures 79 through 82. It includes staves for Soprano, Alto, Tenor, Bass, and Piano. The vocal parts have lyrics: 'thor - i - ty and in - no - cence, au -' for Soprano; 'Au - thor - i - ty and in - no - cense, au -' for Alto; 'Au - thor - i - ty' for Tenor; and 'Au - thor - i - ty' for Bass. The piano part provides accompaniment with dynamic markings of *mp* and *p*.



83

Soprano  
thor - i - ty and in - no - cence merged. And it went on this way

Alto  
thor - i - ty and in - no - cence merged. And it went on this way

Tenor  
and in - no - cence merged.

Bass  
and in - no - cence merged.

Deliberate  $\text{♩} = 76$

*rall. gliss.* *p*  $\text{3}$   $\text{3}$

*rall. gliss.* *p*  $\text{3}$   $\text{3}$

*mp* *rall. gliss.*

*mp* *rall. gliss.*

*rall.* *p*  $\text{3}$   $\text{3}$

88

Soprano  
for a long time, for a long, for a long,

Alto  
for a long time, for a long, for a long,

Tenor  
for a long time, for a long,

Bass  
for a long time, for a long,

*p*  $\text{3}$   $\text{3}$   $\text{3}$

*p*  $\text{3}$   $\text{3}$   $\text{3}$

90

Soprano

Alto

Tenor

Bass

pp cresc. 3

long, long, long time. be - cause ev - ery - one want - ed a

long, long, long time be cause ev - ery - one want - ed a

long, long, long, time be - cause ev - ery - one want - ed a

long, long, long time be - cause ev - ery - one want - ed a

6/4

93

Soprano

Alto

Tenor

Bass

mf

bet - ter sto - ry with a hap - pi - er

bet - ter sto - ry with a hap - pi - er, hap - pi - er

bet - ter sto - ry with a hap - pi - er

bet - ter sto - ry with a hap - pi - er

6/4

95

Soprano *f* *dim.* *mf* *mp* *p* *pp* *niente*  
end- ing, — end-ing, end-ing, end-ing end-ing.

Alto *f* *dim.* *niente*  
end-ing.

Tenor *f* *mf* *mp* *p* *pp* *niente*  
end- ing, — hap - pi - er, hap - pi - er, hap - pi - er, hap - pi - er.

Bass *f* *dim.* *niente*  
end-ing.