

# DINOS CONSTANTINIDES

*The Dancing Shoes*

LRC 216



**Magni Publications**

# DINOS CONSTANTINIDES

## The Dancing Shoes

*for reader, dancers, flute, percussion, and strings*

LRC 216

The **Dancing Shoes** is the fifth in a series of musical stories for children, involving small ensemble, reader, and solo instruments. **The Dancing Turtle** (1999). **The Singing Cucaracha** (2000), **Lazy Jack** (2001), and **The Penguin Parade** (2002) are the previous pieces in the series.

All the stories are adapted by Judy Constantinides for reader and ensemble. This work may also be performed without text. In this case, the repeats function as regular repeats would.

....

The music of Dinos Constantinides has been performed throughout the world. He is the recipient of many grants, commissions and awards, including first prize in the 1981 Brooklyn College International Chamber Opera Competition and the 1985 First Midwest Chamber Opera Conference. He also received the 1985 American New Music Consortium Distinguished Service Award, the 1989 Glen Award of l'Ensemble of New York, several Meet the Composer grants and numerous ASCAP Standard Awards. In the 1994 he was honored with a Distinguished Teacher White House Commission on Presidential Scholars.

## THE DANCING SHOES

A long time ago, there was a shoemaker who lived in a village where there was little music or laughter because everyone was too set on making money and keeping up with his neighbors.

The shoemaker and his wife were hardworking but very poor nevertheless, and one evening they realized that they were down to their last bit of food. The shoemaker gathered some scraps of leather from the floor of his shop and carefully cut out the pieces for one last pair of shoes, which he laid on his bench all ready to be stitched up in the morning. Then he and his wife went wearily to bed, not knowing where their next meal would come from.

What was their surprise when they woke up next morning to find two beautiful shoes already stitched and polished to perfection, sitting in their shop's window display. No sooner had the couple discovered the shoes, than a prosperous round-bellied merchant waddled in and begged to be allowed to buy them for a very large sum! The cobbler and his wife were delighted and sold him the beautiful shoes. The merchant immediately kicked off his old shoes and put on the new ones to show them off to the townspeople passing by. No sooner had he left the shop than he began to dance—his shoes twinkling and shining on his feet!—as he happily made his way home.

The excited shoemaker and his wife took the merchant's money and straightaway bought some more leather—enough to make two pairs of ladies' shoes, which they very carefully cut out and left on the workbench to be stitched next day. Then they went to bed. The next morning, lo and behold! two lovely pairs of dainty ladies' shoes were sitting in the shop window, all stitched up and ready to be sold! In the blink of an eyelash, two well-dressed ladies came into the shop and bought the shoes for a great many coins. Putting the shoes on, the ladies immediately began to smile and tripped lightly out into the street, holding their long skirts up and humming a tune as they tippy-toed home.

The happy shoemaker rushed out to buy some more leather—this time there were enough coins to buy leather for four pairs of children's shoes! That night he and his wife did as before: they cut out the four pairs of shoes to be worked on in the morning and left them on the workbench. Then they went to bed with light hearts, still hearing faintly the tune the ladies were humming as they left.

Next day, when the couple awoke at dawn, four pairs of children's shoes sat in the window, shiny and saucy, all ready for little feet. Soon a housewife came bustling by with her four children in tow, and the shoes caught the youngsters' eyes. They joyfully pulled their mother into the shop. Each pair of shoes was a perfect fit for one of the children, so their mother handed the wife a generous amount in payment. In a twinkling, there were four delighted children with new shoes on their feet, dancing round the shop and out the door with their mother hustling after them!

And so it continued for the shoemaking couple: each night they laid out the leather, cut out to make into shoes, and in the morning the shoes were completely finished and in the window, where they soon were sold to the eager townspeople. Pretty soon the shoemaker and his wife were no longer poor but were living comfortably. One night, the shoemaker turned to his wife and said: "Let us stay awake tonight, and discover who or what has

brought us this wonderful good fortune!" So that nite the couple hid behind the workshop door and waited. Promptly at midnight they heard the patter of little feet and two tiny elves appeared, scampering around the room. Taking up their tiny hammers and needle and thread, they approached the bench and stitched and hammered the leather, singing and laughing all the while. When they had finished, the completed shoes went in the display case, and the two elves gathered up their tools and slipped away.

The watching couple were astonished at their good luck, and the wife said: "These two little elves have brought us prosperity—let us make them a gift—they look cold without any shoes or clothes!" As quickly as they could, the man and his wife stitched and sewed. The shoemaker made two tiny pairs of elegant boots out of leather and his wife made little trousers, shirts, vests and tiny hats to match. When they were finished, they laid their gifts on the workbench and slid out of the room to hide behind the door.

Presently the clock struck twelve midnight and the two tiny elves danced into the room and up to the bench, prepared to work. Instead, they were surprised to spy two little outfit neatly laid out next to two pairs of fine boots! Smiling and laughing, the elves quickly put the clothes on and skipped around the room, looking at each other this way and that, admiring their finery and clapping their hands with glee. And then they turned and danced out of the room singing:

"Here's to the good shoemaker and his wife!  
May they be blessed with a happy life!"

From that day on, the shoemaker and his wife never laid eyes on the elves again, but they continued to prosper, and they continued to create magic shoes for all the villagers, shoes that set their feet a-dancing and their voices singing, and *everyone* lived happily ever after!

Adapted by Judy Constantinides **The Dancing Shoes**  
for reader, dancers, flute, percussion and strings

$\bullet = 80$

LRC 216

Dinos Constantinides

Reader : [Begin the text after the repeat sign]  
1. A long time ago..... ....next meal would come from.

Flute: Starts with a sustained note followed by a sixteenth-note pattern. Dynamics:  $pp$ ,  $p$ ,  $p$ .

Percussion: Starts with a sustained note followed by eighth-note patterns. Dynamics:  $pp$ ,  $p$ .

Violin I: Starts with a sustained note followed by eighth-note patterns. Dynamics:  $pp$ ,  $p$ .

Violin II: Starts with a sustained note followed by eighth-note patterns. Dynamics:  $pp$ ,  $p$ .

Viola: Starts with a sustained note followed by eighth-note patterns. Dynamics:  $pp$ .

Violoncello: Starts with a sustained note followed by eighth-note patterns. Dynamics:  $pp$ ,  $p$ .

Double Bass: Starts with a sustained note followed by eighth-note patterns. Dynamics:  $pp$ ,  $p$ ,  $pizz.$ ,  $arco$ ,  $pizz.$ ,  $arco$ ,  $pizz.$ .

Triangle: Sustained note followed by eighth-note patterns.

Text: "Keep repeating until the text is over".

Reader : 2. What was their surprise... ...as he happily made his way home.

Flute: Starts with a sixteenth-note pattern followed by sustained notes. Dynamics:  $mf$ .

Percussion: Sustained note followed by eighth-note patterns.

Vn.I: Starts with a sustained note followed by eighth-note patterns. Dynamics:  $pp$ ,  $col legno$ ,  $arco$ ,  $col legno$ ,  $arco$ .

Vn.II: Starts with a sustained note followed by eighth-note patterns. Dynamics:  $pp$ ,  $pizz.$ ,  $arco$ .

Vla.: Starts with a sustained note followed by eighth-note patterns. Dynamics:  $mf$ ,  $pp$ .

Vc.: Starts with a sustained note followed by eighth-note patterns. Dynamics:  $pp$ ,  $col legno$ ,  $arco$ ,  $col legno$ ,  $arco$ .

D-B.: Starts with a sustained note followed by eighth-note patterns. Dynamics:  $f$ ,  $pp$ ,  $col legno$ ,  $arco$ ,  $col legno$ ,  $arco$ .

$\downarrow = \overline{\text{d} \text{d} \text{d}}$  **Dancing or Shoe Dance Pantomime I**

Reader

Fl.  $f$   
Trngl.

Perc. S.dr.  $mf$

Vn.I pizz.  $mf$   
pizz.

Vn.II pizz.  $mf$

Vla.  $mf$   
pizz.

Vc.  $mf$   
pizz.

D-B.  $mf$

Reader

Fl.

Perc. Cowbell Trngl.  
W.Blk

Vn.I mp cresc.

Vn.II mp cresc.

Vla. arco  
mp cresc.

Vc. arco  
mp cresc.

D-B. mp cresc.

Reader

Fl. *mf* *S.dr.*

Perc. *T.Blk.*

Vn.I *f*

Vn.II *arco* *f*

Vla. *f*

Vc. *pizz.* *f* *arco*

D-B. *f*

Reader

Fl. *Trngl.*

Perc. *Cowbell*

Vn.I *S. cym.* *f*

Vn.II *3*

Vla. *3*

Vc. *3*

D-B. *3* *arco* *3* *Cowbell* *3* *Trngl.* *S.dr.*

## End of Dancing or Shoe Dance Pantomime ]

Reader

Fl. 51 6 Cowbell mp Trngl. S.dr. 3 3 S. cym.

Perc.

Vn.I pp

Vn.II pp

Vla. pp

Vc. pp arco mp

D-B. pizz. pp mp

Reader

3. The excited shoemaker...

Fl. 56 6 6 6 S. cym. Tom-tom pp p pp

Perc.

Vn.I pp

Vn.II pp

Vla. mp pp mf

Vc. mp arco pp pizz. pp mp

D-B. pizz. pp mp

Reader

... humming a tune as they tippy-toed home.

Fl. 62 - - - - -   
 Perc. *pp* *ppp* *S.dr.* *fff dim.* - - -  
*f*

Vn.I   
 Vn.II   
 Vla.   
 Vc.   
 D-B. *arco* 

Reader

Fl. 68 5   
 Perc. *p* *mf* *mp* *p* *pp* *fff*  
*f*

Vn.I *pp*  
 Vn.II *pp*  
 Vla. *pp*  
 Vc. *pp* *arco* *p* *pizz.*  
 D-B. *pp* *p*

Reader ||: 4. The happyshoemaker... ...as they left. ||: 5. Next day,... hustling after them! ||

Fl. 74 Tom-tom

Perc.

Vn.I ff p

Vn.II ff p

Vla. mf

Vc. ff arco pizz.

D-B. ff mp

f fff

**Piu mosso**  
Dancing or Shoe Dance Pantomime II

Reader

Fl. 82 p cresc. 7 fff

Perc.

Vn.I ff

Vn.II ff

Vla. ff

Vc. ff

D-B. ff

**Piu mosso**

Reader

Fl.

Perc.

Vn.I

Vn.II

Vla.

Vc.

D-B.

86

*Tom-tom*

*ff*

*p*

*mp* <sup>3</sup>

*pizz.*

*arco*

*p*

*cresc.*

*pizz.*

*arco*

*p*

*cresc.*

Reader

Fl.

Perc.

Vn.I

Vn.II

Vla.

Vc.

D-B.

90

*mf*

*f*

*ff*

*f*

*mf*

*f*

*pizz.*

*arco*

*mf*

*f*

*pizz.*

*arco*

*mf*

*f*

*pizz.*

*arco*

*f*

*pizz.*

*arco*

Reader

Fl.

Perc.

Vn.I

Vn.II

Vla.

Vc.

D-B.

W.Blk.

pizz.

p

mp 3

mp 3

arco

p

arco

p

pizz.

p

Reader

Fl. 97 cresc. - Trngl. f Trngl. p T.Blk. mp

Perc.

Vn.I mf f p mf

Vn.II mf f pizz. p mf

Vla. cresc. mf f pizz. f p

Vc. cresc. mf f p

D-B. - - f p

Reader

Fl. 101 *bassoon* *cresc.* *f* *#sharp* *Trngl.* *Trngl.*

Perc. *f*

Vn.I

Vn.II *arco*

Vla. *f arco*

Vc. *f*

D-B.

Reader

Fl. 104 *pp* *ff* *p* *ff dim.*

Perc. *Trngl.*

Vn.I *f* *mf* *ff*

Vn.II *f* *arco* *mf* *ff*

Vla. *mf* *f* *pizz. b*

Vc. *arco* *mf* *f* *pizz. b*

D-B. *mf* *f*

End of Dancing or Shoe Dance Pantomime ] **Tempo I**

Reader 6. And so it continued for the shoemaking

Fl. 108 *p* *pp* *fff* *mf* *T.Blk.* *ff* *mf* *p* *pp* *Tom-tom*

Perc.

Vn.I *pp*

Vn.II *pp* *arco* *f*

Vla. *pp* *arco* *f*

Vc. *pp* *arco* *f* *pp*

D-B. *pp* *f* *pp*

**Tempo I**

Reader couple:....

Fl. 114

Perc. *ffff* *ffff* *ffff* *ffff* *ffff* *ffff*

Vn.I *p*

Vn.II *p*

Vla. *mf*

Vc. *pizz.*

D-B. *mp* *arco* *f*

...their tools and slipped away.

Reader

Fl. 120 f 5 S.dr.

Perc.

Vn.I f

Vn.II

Vla. f

Vc.

D-B.

3 3 3 3

8va -----

3

Reader

Fl. 126 mp ff S.dr. Tom-tom

Perc. f pp <

Vn.I mp ff f> p loco

Vn.II mp ff f> p

Vla. mp ff f> p

Vc. mp ff f> p

D-B. mp ff f> p

7. The

(8va) -----

Reader :||: watching couple... :||:

Fl. 132 *p* *pp* *p* *pp* *pp* *ppp* *ff* *Trngl.*

Perc. *p* *pp* *p* *pp* *pp* *ppp* *f*

Vn.I *pp* *ff dim.*

Vn.II *pp* *pizz.* *ff dim.*

Vla. *pizz.* *arco*

Vc. *pizz.* *mp* *arco*

D-B. *mp*

Reader :||: ...to hide behind the door. :||:

Fl. 138 *mf* *mp* *p* *ffff*

Perc. *mp*

Vn.I *pp*

Vn.II *pp*

Vla. *ff* *pp*

Vc. *pp*

D-B. *pp* *mf* *f* *pp*

Reader

144

Fl. *pp*

Perc. *p* *mp* *cresc.* *fff*

Vn.I *mp* *mf*

Vn.II *mp* *mf*

Vla. *mf* *f*

Vc. *mp* *pizz.* *arco* *f*

D-B. *mp* *f*

Reader

8. Presently the clock struck twelve midnight...

153

Fl. *ff* *p*

Perc. *Triangle strokes 12 times*

Vn.I *f* *ff* *pp* *p*

(Ossia 8va. up)

Vn.II *f* *ff* *pp* *p*

Vla. *ff* *ff* *pp* *p*

Vc. *ff* *ff* *pp* *p*

D-B. *ff* *ff* *pp* *p*

Reader      Dancer gestures  
...may they be blessed with a happy life!"

Fl. 157      Trngl.  
Perc. S.dr.

Vn.I  
Vn.II  
Vla.  
Vc.  
D-B.

Reader       $\downarrow = \overline{\text{dotted note}}$  Dancing or Shoe Dance Pantomime III

Fl. 164      f  
Trngl.  
Perc. f S.dr. mf  
Vn.I  
Vn.II  
Vla.  
Vc.  
D-B.

pizz.  
arco  
pizz.  
pizz.  
col legno  
pizz.  
col legno  
pizz.

Reader

Fl.

Perc.

Vn.I

Vn.II

Vla.

Vc.

D-B.

172

*p*

Cowbell

Trngl.

W.Blk

Reader

Fl.

Perc.

Vn.I

Vn.II

Vla.

Vc.

D-B.

181

*mf*

S.dr.

*ff*

T.Blk.

*f*

*arco*

*arco*

*pizz.*

*arco*

*The Dancing Shoes*

*accel.*

**Reader**      **End of Dancing or Shoe Dance Pantomime**      **Dancers bow**

190      **9. From that day on,...**      **...ever after!**

Fl.  
Perc.  
Cowbell  
Vn.I  
Vn.II  
Vla.  
Vcl.  
D-B.  
Trngl.  
S.dr.

*accel.*

**9. From that day on,...**

**...ever after!**

*pizz.*

## Flute

# The Dancing Shoes

*for reader, dancers, flute, percussion and strings*

LRC 216

## Dinos Constantinides

Sheet music for a solo instrument, likely flute or oboe, featuring six staves of musical notation with various dynamics and performance instructions.

**Staff 1:** Measure 1 starts with a tempo of  $\text{♩} = 80$ . The instruction "Keep repeating until the text is over" is centered above the staff. Measures 2-4 show a repeating pattern of three eighth-note groups followed by a bar line. Measure 5 consists of a single sustained note.

**Staff 2:** Measure 9 begins with a dynamic *mf*. The measure consists of six eighth-note groups. Measures 10-11 show a similar pattern. Measures 12-13 continue the pattern. Measure 14 starts with *tr* (trill) over a wavy line. Measures 15-16 continue the pattern. Measure 17 ends with a dynamic *f*.

**Staff 3:** Measure 17 continues from Staff 2. Measures 18-21 show a repeating pattern of eighth-note groups. Measures 22-25 continue the pattern. Measure 26 ends with a dynamic *p*.

**Staff 4:** Measure 29 begins with a dynamic *p*. Measures 30-31 show a repeating pattern of eighth-note groups. Measures 32-33 continue the pattern. Measure 34 ends with a dynamic *ff*.

**Staff 5:** Measure 35 begins with a dynamic *mf*. Measures 36-37 show a repeating pattern of eighth-note groups. Measures 38-39 continue the pattern. Measure 40 ends with a dynamic *p*.

**Staff 6:** Measure 41 begins with a dynamic *p*. Measures 42-43 show a repeating pattern of eighth-note groups. Measures 44-45 continue the pattern. Measure 46 ends with a dynamic *p*.

Flute

*The Dancing Shoes*

47

*Piu mosso*

51

55

57

67

69

74

83

Flute

*The Dancing Shoes*

89      *mf*      *f*

93      *ff*      5      5      5      5

95      5      5      5      5      *p*      *cresc.* - - -

98      *f*      *p*      *cresc.* - - -

102      *f*      *pp*

105      *ff*      *dim.*      *p*

109      *pp*      *fff*       $\geqslant$  *mf*      *Tempo I*      6

119      *f*      5

Flute

*The Dancing Shoes*

Sheet music for Flute, page 4, featuring ten staves of musical notation. The music is in common time and includes dynamic markings such as *mp*, *mf*, *ff*, *fff*, *pp*, and *p*. Measure 123 starts with a melodic line followed by a section of sixteenth-note patterns. Measure 127 begins with a dynamic *mf* and leads into a section marked *ff*. Measure 130 ends with a dynamic *p*. Measure 134 features a dynamic *ff*. Measure 138 includes dynamics *mf*, *mp*, and *p*. Measure 141 reaches a dynamic peak with *fff* and *pp*. Measure 153 uses a dynamic *ff* and ends with a dynamic *p*. Measure 156 concludes the page with a dynamic *p*.

Flute

*The Dancing Shoes*

Musical score for Flute, page 5, featuring six staves of music. The score includes measure numbers 164, 170, 176, 182, 188, and 193. Measure 164 starts with a grace note followed by eighth-note pairs. Measure 170 shows a melodic line with eighth-note pairs. Measure 176 features eighth-note pairs with slurs and dynamics *p*. Measure 182 includes dynamics *mf* and *ff*. Measure 188 shows eighth-note pairs with dynamics *accel.*. Measure 193 concludes the page with eighth-note pairs.

## Percussion

# The Dancing Shoes

*for reader, dancers, flute, percussion and strings*

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$\bullet = 80$

1      *Keep repeating until the text is over*

Dinos Constantinides

6

3      4

mf

17 *Trngl.*      S.dr.      mf

23

29      Cowbell      Trngl.      W.Blk

35      S.dr.      T.Blk.      f

41      Trngl.      Cowbell

## Percussion

*The Dancing Shoes*

47 S. cym.      Cowbell      Trngl.      Cowbell

53 Trngl.      S.dr. 3      S.cym.      S. cym.      Tom-tom

61 S. dr.

67 f      > p      ppp

72 Tom-tom      2

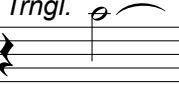
79 Piu mosso      3

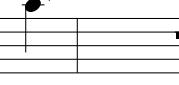
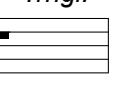
87 Tom-tom      ff      p

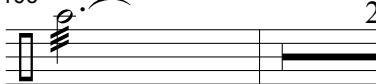
91 W.Blk.      2

## Percussion

*The Dancing Shoes*

97 *Trngl.*  *Trngl.*  *T.Blk.*  *mp* 

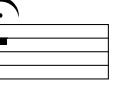
101  *Trngl.*  *Trngl.*  *Trngl.*   
*f*

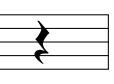
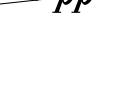
106  2 *T.Blk.*  *ff*  *mf*   *p*

***Tempo I***

112 *Tom-tom*  *pp* 

116  *S.dr.* 

121   

127 *S.dr.*  *f* *Tom-tom*   *pp* < *p* > *pp*   

133  *pp* < *p* > *pp*  *ppp* *f*  *Trngl.*  

## Percussion

## *The Dancing Shoes*

Musical score for a single melodic line across ten staves:

- Staff 1 (Measures 139-140): **mp**, dynamic markings: 2, 3, **p**.
- Staff 2 (Measure 150): **mp**, **cresc.**, **fff**, dynamic markings: 3.
- Staff 3 (Measure 157): **S.dr.**, **Trngl.**, **S.drum.**, dynamic marking: **f**.
- Staff 4 (Measure 165): **S.drum.**, **mf**.
- Staff 5 (Measure 171).
- Staff 6 (Measure 177): **Cowbell**, **W.Blk**, **Trngl.**.
- Staff 7 (Measure 183): **S.drum.**, **T.Blk.**, dynamic marking: **f**.
- Staff 8 (Measure 189): **Cowbell**, **Trngl. accel.**, **S.drum.**.

Violin I

# The Dancing Shoes

*for reader, dancers, flute, percussion and strings*

LRC 216

*Keep repeating until the text is over*

Dinos Constantinides

1       $\text{♩} = 80$       *Keep repeating until the text is over*

6

12

17

23

29

35

*pizz.*

*mf*

*mp cresc.*

*f*

Violin I

*The Dancing Shoes*

Musical score for Violin I of "The Dancing Shoes". The score consists of eight staves of music, numbered 41 through 82. The key signature varies between G major (one sharp) and A major (no sharps or flats). The time signature changes frequently, including measures in common time, 3/4, and 2/4.

**Measure 41:** Violin I plays eighth-note patterns with an *arco* bowing technique. The first measure ends with a sharp sign on the staff.

**Measure 47:** Violin I continues with eighth-note patterns. Dynamics include **f** (forte) and **pp** (pianissimo).

**Measure 53:** Violin I plays eighth-note patterns with sustained notes and slurs.

**Measure 59:** Violin I plays eighth-note patterns with dynamics **pp** and **pp**.

**Measure 65:** Violin I plays eighth-note patterns with dynamics **ppp**, **f**, **pp**, and **pp**.

**Measure 71:** Violin I plays eighth-note patterns with a dynamic of **ff**.

**Measure 77:** Violin I plays eighth-note patterns with a dynamic of **p**. Measures 77-82 are grouped by a double bar line with repeat dots.

**Measure 82:** Violin I begins a section marked **Piu mosso** (more active) and **ff** (fortissimo). The measure ends with a fermata over the last note.

## Violin I

*The Dancing Shoes*

86

*mp* <sup>3</sup>

89

*mf*

92

95

*mp* <sup>3</sup>

98

*mf* <sup>3</sup> *f* *p* *mf*

101

104

*f* <sup>3</sup> *mf*

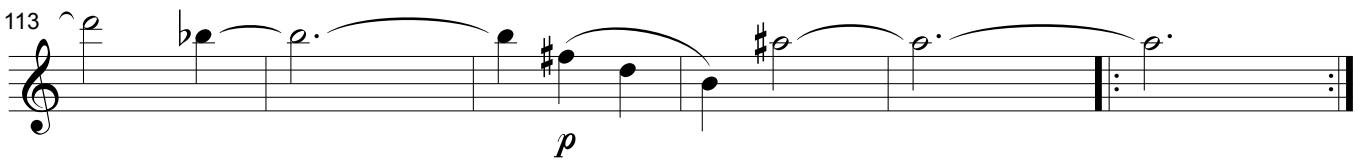
107

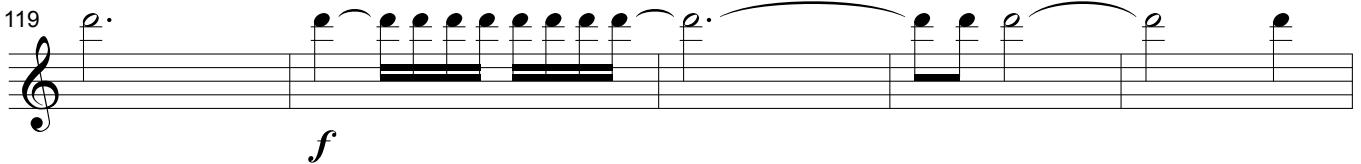
*ff* *pp* *f* *pp*

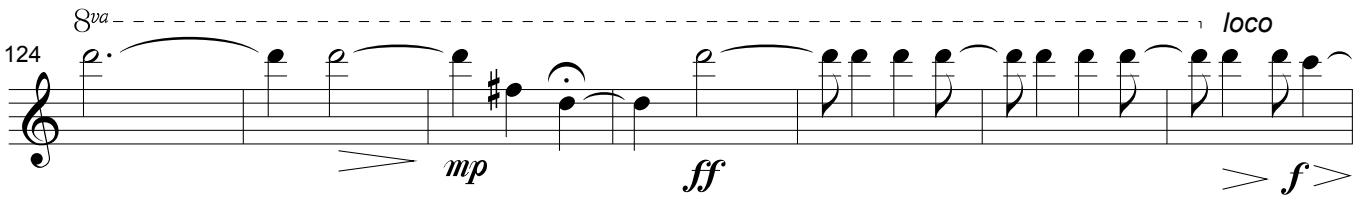
*Tempo I*

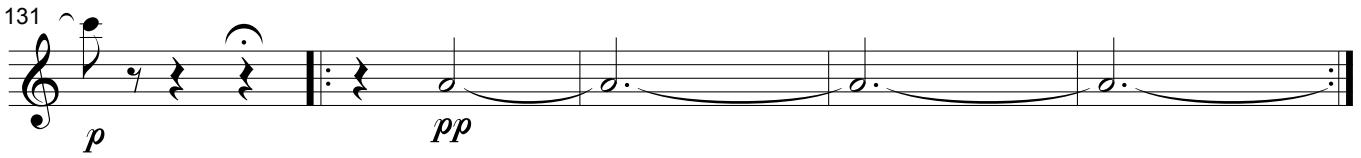
## Violin I

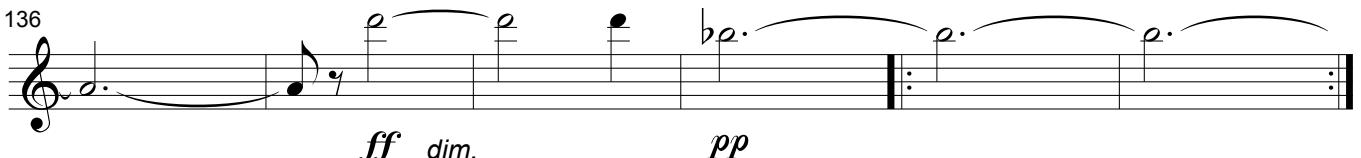
*The Dancing Shoes*

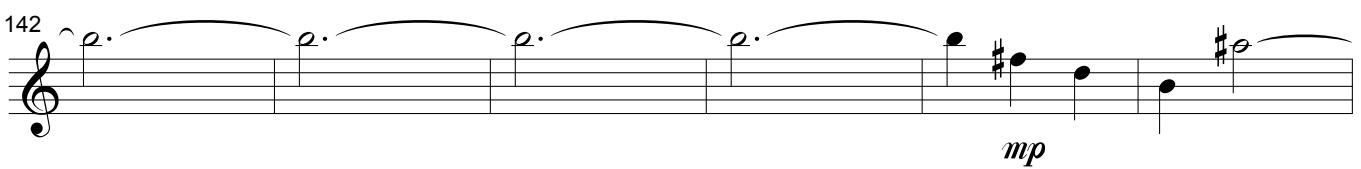
113 

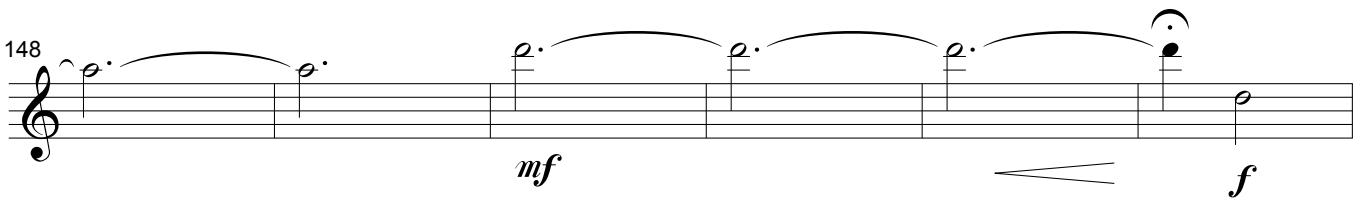
119 

124 

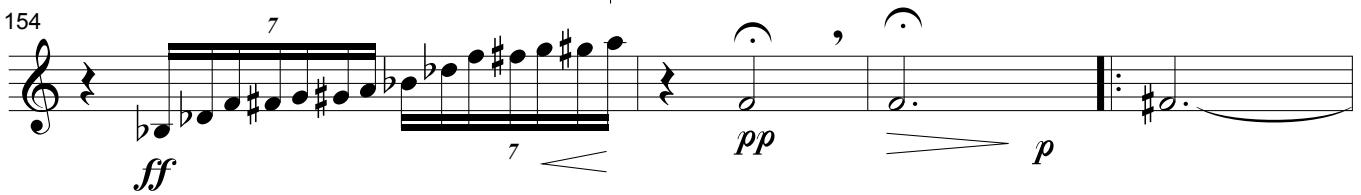
131 

136 

142 

148 

(Ossia 8va. up)

154 

## Violin I

*The Dancing Shoes*

158

163      *pizz.*

168

174

180

186      *arco*      *accel.*

192

Violin II

# The Dancing Shoes

*for reader, dancers, flute, percussion and strings*

LRC 216

$\bullet = 80$

Dinos Constantinides

1      *Keep repeating until the text is over*

$pp$

6

$p$

12      *col legno*      *arco*      *col legno*      *arco*

$f$        $pp$

$\downarrow = \bullet \bullet \bullet$

17      *pizz.*

$mf$

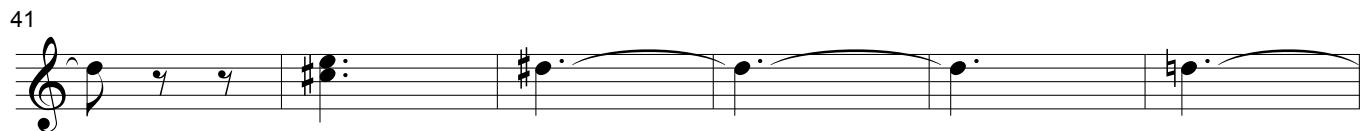
23

29      *mp*      *cresc.*      *arco*

$f$

Violin II

*The Dancing Shoes*



47

Violin II part for measures 47-51. Includes a key signature change to 3/4 time at measure 47. Dynamics:  $\text{pp}$ .

53

Violin II part for measures 52-55.

59

Violin II part for measures 56-59. Includes a dynamic 'pp' at the start of measure 59.

65

Violin II part for measures 60-66. Includes dynamics:  $\text{ppp}$ ,  $f$ ,  $\text{pp}$ .

71

Violin II part for measures 67-72. Includes dynamics:  $ff$ .

77

Violin II part for measures 73-79. Includes dynamics:  $p$ .

82

Violin II part for measures 80-84. Includes dynamics:  $ff$ .

Violin II

*The Dancing Shoes*

86

*mp 3*

90

*mf<sup>3</sup>*

*f*

*mp<sup>3</sup>*

94

*mp<sup>3</sup>*

*f*

*p*

*mf*

*mp<sup>3</sup>*

98

*mf<sup>3</sup>*

*f*

*p*

*mf*

*f<sup>3</sup>*

106

*mf<sup>3</sup>*

*ff*

*pp*

*f*

***Tempo I***

111

*pp*

*p*

*f*

117

*f*

## Violin II

*The Dancing Shoes*

122

128

134

140

146

152

156

162

Violin II

*The Dancing Shoes*

167

173

179      *arco*

185

191      *accel.*

Viola

# The Dancing Shoes

*for reader, dancers, flute, percussion and strings*

LRC 216

1  $\bullet = 80$  *Keep repeating until the text is over* Dinos Constantinides

*pp*

6

*mf*

12

*pizz.*

*pp*

17

*pizz.*

*mf*

23

*mf*

29

*mp*

*cresc.*

*arco*

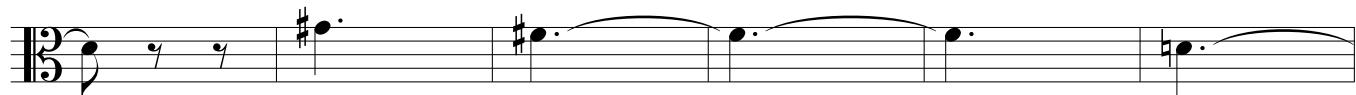
35

*f*

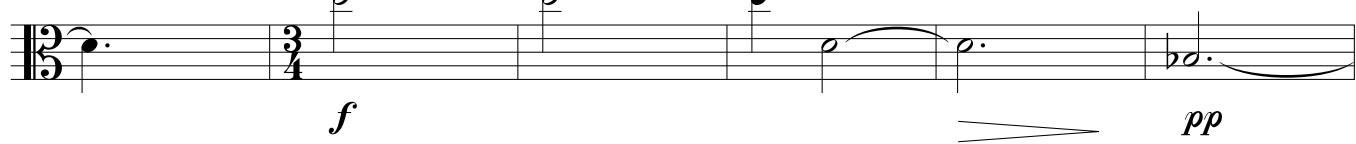
Viola

*The Dancing Shoes*

41



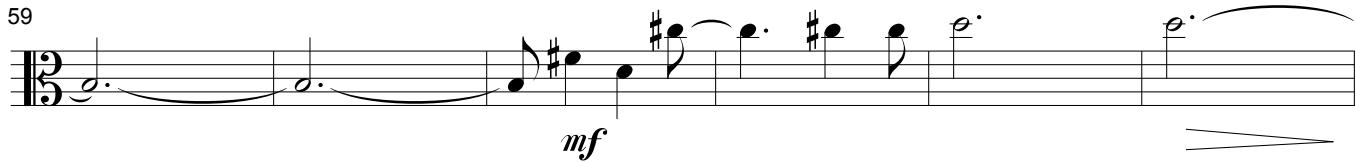
47



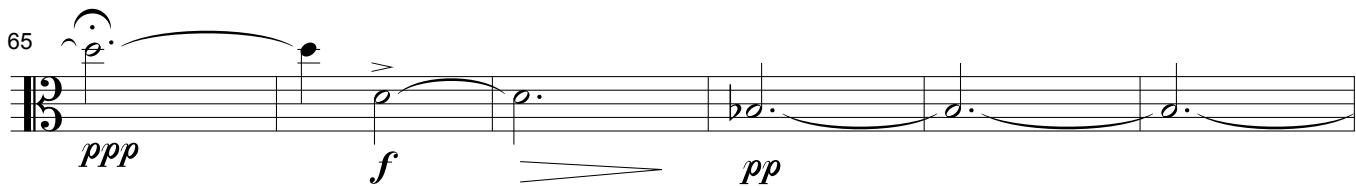
53



59



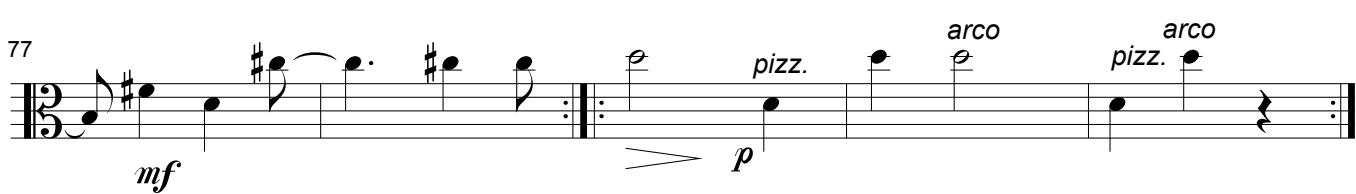
65



71



77



82



Viola

*The Dancing Shoes*

86

*pizz.*

*arco*

*p*

*cresc.*

90

*mf*

*f*

*arco*

94

*pizz.*

*arco*

*p*

*cresc.*

98

*mf*

*f*

*p*

*f*

*arco*

102

*f*

*mf*

*f*

*pizz.*

*arco*

106

*f*

*>*

*pp*

*pp*

*f*

*arco*

112 **Tempo I**

*pp*

*mf*

118

*f*

Viola

*The Dancing Shoes*

124

130      *pizz.*

136      *arco*

142

148

154      7

158      *pizz.*      *arco*

164      *pizz.*

Detailed description: The musical score consists of eight staves of Viola music. Staff 1 (measures 124-127) shows eighth-note patterns with dynamics *mp* and *ff*. Staff 2 (measures 130-133) features sixteenth-note patterns with *f* and *p* dynamics, and a pizzicato instruction. Staff 3 (measures 136-139) includes eighth-note patterns with *mp*, *ff*, and *pp* dynamics, and an *arco* instruction. Staff 4 (measures 142-145) shows sustained notes. Staff 5 (measures 148-151) has eighth-note patterns with *mf*, *f*, and *ff* dynamics. Staff 6 (measures 154-157) features sixteenth-note patterns with *ff*, *pp*, and *p* dynamics. Staff 7 (measures 158-161) includes eighth-note patterns with *pizz.* and *arco* dynamics. Staff 8 (measures 164-167) shows eighth-note patterns with *pizz.* dynamics.

Viola

*The Dancing Shoes*

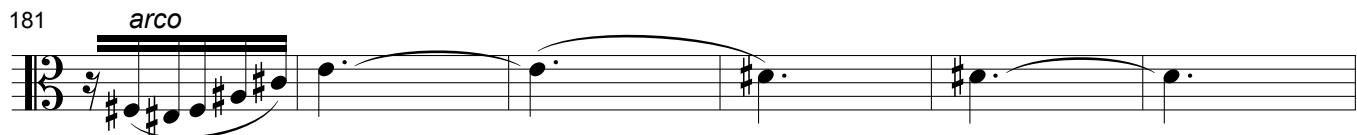
169



175



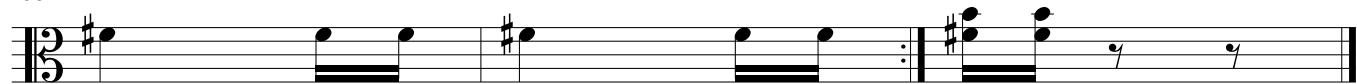
181



187



193



Violoncello

# The Dancing Shoes

*for reader, dancers, flute, percussion and strings*

LRC 216

1  $\bullet = 80$       *Keep repeating until the text is over*      Dinos Constantinides

6

12

17 pizz.

23

29

35

Violoncello

*The Dancing Shoes*

41 *arco*

47  $\frac{3}{4}$   $\frac{4}{4}$  *pp*

53 *mp* *mp* *mp*

59 *pp*

65 *ppp* *f* *pp*

71 *p* *ff*

77 *p* *col legno* *arco*

82 *Piu mosso* *ff*

Violoncello

*The Dancing Shoes*

86

pizz.  
arco  
p  
cresc.  
mf

91

pizz.  
arco  
f

95

pizz.  
arco  
p  
cresc.  
mf  
f

100

arco  
p  
f  
pizz.  
f  
>

104

arco  
mf  
f  
pizz.  
f  
pp  
>

109

*Tempo I*

arco  
f > pp

115

f

121

3  
> mp

Violoncello

*The Dancing Shoes*

127

*pizz.*

*ff*

*> f > p*

133

*arco*

*mp*

139

*pp*

*mf*

*f*

*pp*

145

*mp*

*f*

151

*ff*

*ff*

156

*p*

162

*col legno*

*arco*

*col legno*

*pizz.*

168

*#*

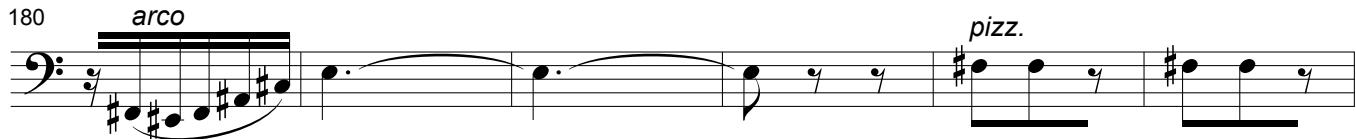
Violoncello

*The Dancing Shoes*

174



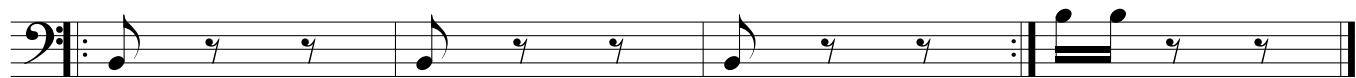
180



186



192

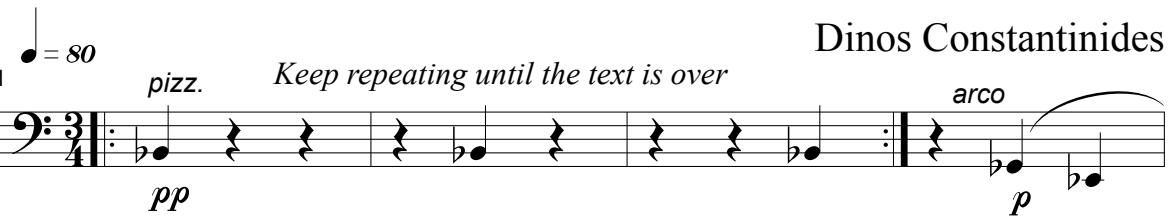


Double Bass

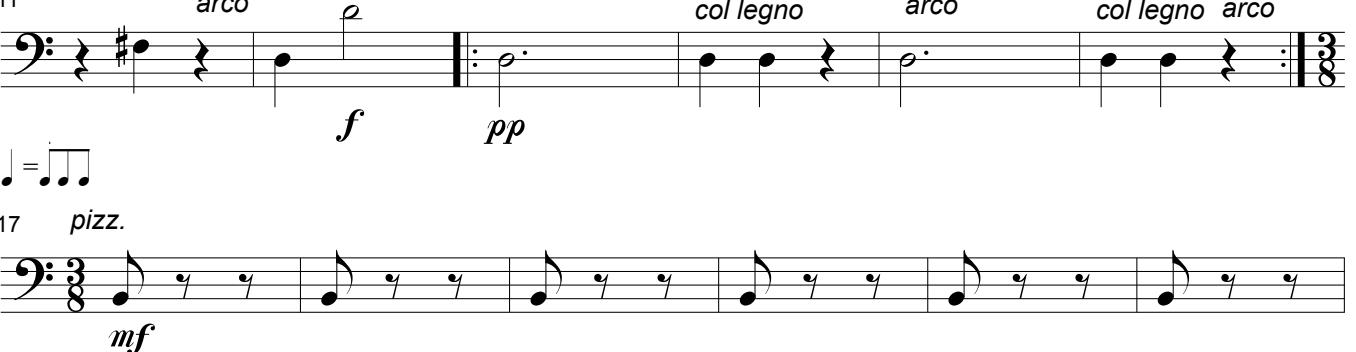
# The Dancing Shoes

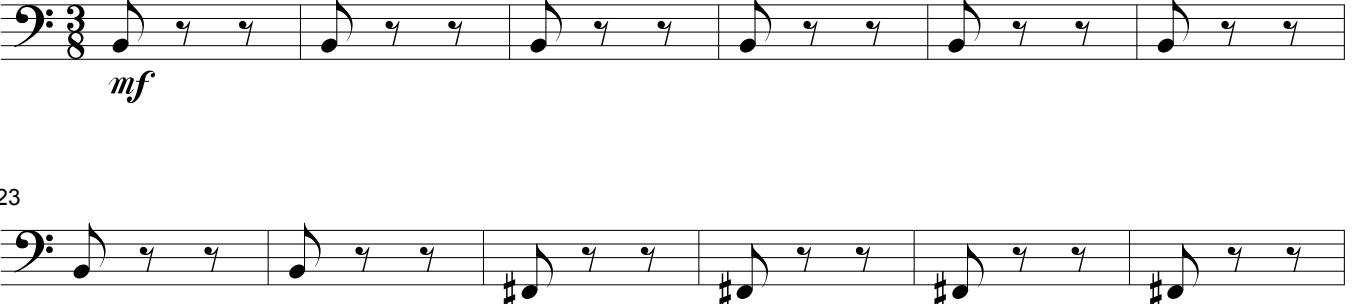
*for reader, dancers, flute, percussion and strings*

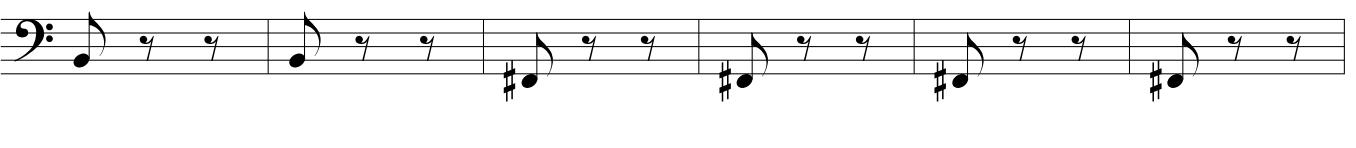
LRC 216

1       $\bullet = 80$       *pizz.*      *Keep repeating until the text is over*      *arco*      **Dinos Constantinides**  


5      *pizz.*      *arco*      *pizz.*  


11      *arco*      *f*      *pp*      *col legno*      *arco*      *col legno arco*  


17      *pizz.*      *mf*  


23  


35  


## Double Bass

*The Dancing Shoes*

41 *arco*

47

53

59

65

71

77

82

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

*col legno*

*arco*

*Piu mosso*

*ff*

2

*pizz.*

## Double Bass

*The Dancing Shoes*

88      *arco*      2      *pizz.*      2

*Tempo I*

108      *arco*  
*pp*      *f* > *pp*

114      *pizz.*  
*mp*      *arco*  
*f*

120      *ff*  
*3*      > *f* > *p*

132      *pizz.*  
*ff*      *arco*  
*mp*

## Double Bass

## *The Dancing Shoes*

138

Musical score for bassoon part, measures 11-12. The score consists of two staves. The first staff starts with a bass clef, a key signature of one flat, and a common time signature. It features eighth-note patterns with slurs and grace notes. The dynamic is *p*. The second staff begins with a bass clef, a key signature of one flat, and a common time signature. It shows sustained notes with dots above them, followed by eighth-note patterns. The dynamics change to *mf*, then *f*, and finally *pp*.

144

Musical score for bassoon, page 10, measures 11-12. The score consists of two staves. The top staff shows a bass clef, a key signature of one sharp, and a common time signature. It contains six measures of music. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It contains three measures of music. The dynamic marking *mp* is placed below the first measure of the bottom staff.

150

Musical score for bassoon, page 10, measures 11-12. The score shows a bassoon part with dynamic markings *f*, *ff*, and *ff*. The bassoon plays eighth-note patterns, including a grace note and a sixteenth-note cluster.

155

Musical score for bassoon, page 10, measures 11-12. The score shows a bass clef, a key signature of one sharp, and a common time signature. Measure 11 starts with a half note followed by a fermata. Measure 12 begins with a dotted half note. The dynamic instruction *p* is placed below the staff.

162

162 *col legno arco*

*col legno* *pizz.*

A musical score for a bassoon part, spanning eight measures. The score is written on a single staff with a bass clef. Measure 1 starts with a sharp sign, followed by a note, a note, a rest, and a dotted half note. Measure 2 starts with a sharp sign, followed by a note, a note, a rest, and a dotted half note. Measure 3 begins with a key change to G major (no sharps or flats), indicated by a double bar line and a 'G' symbol. It consists of a note, a note, a rest, and a note. Measures 4 through 8 each contain a note, a rest, and a note, continuing the pattern established in the first three measures.

170

A musical staff consisting of ten horizontal lines. It features two clefs: a bass clef on the fourth line and a treble clef on the first line. The staff begins with a note on the fourth line (B) with a stem pointing down. This is followed by a note on the third line (A) with a stem pointing down, a note on the second line (G) with a stem pointing down, and a note on the first line (F) with a stem pointing down. A vertical bar line follows. The next note is on the third line (A) with a stem pointing up, followed by a note on the second line (G) with a stem pointing up, a note on the first line (F) with a stem pointing up, a note on the second line (G) with a stem pointing up, and finally a note on the third line (A) with a stem pointing up.

178

A musical score for a bassoon, showing eight measures of music. The key signature is one sharp (F# major). The bassoon plays eighth-note patterns primarily consisting of G, A, B, and C notes. Measure 1: G, A, B, G. Measure 2: G, A, B, G. Measure 3: G, A, B, G. Measure 4: G, A, B, G. Measure 5: G, A, B, G. Measure 6: G, A, B, G. Measure 7: G, A, B, G. Measure 8: G, A, B, G.

187

*accel.*

A musical score for a bassoon, showing two measures of music. The key signature is B-flat major (two sharps). The first measure consists of six eighth notes with vertical stems pointing down. The second measure consists of five eighth notes with vertical stems pointing up. Measures are separated by a double bar line with repeat dots.