

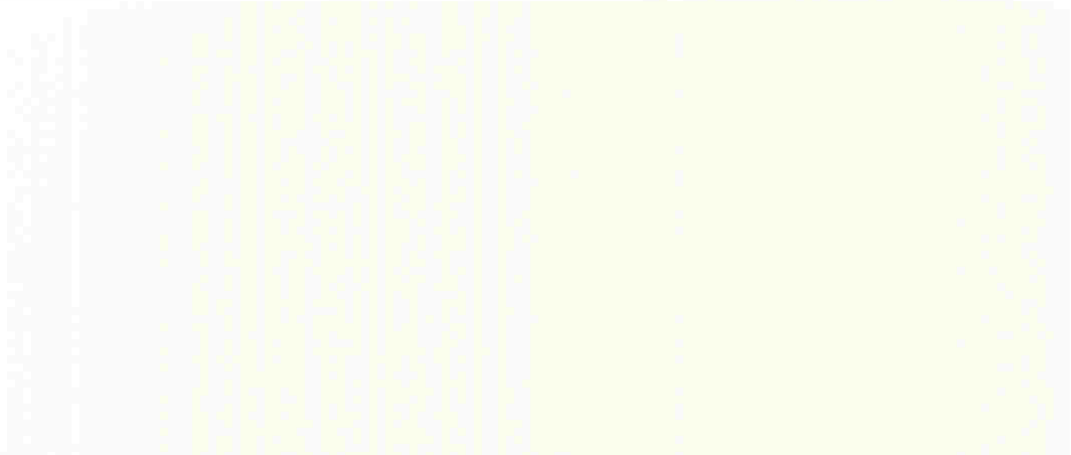
# BEINSÀ DOUNÒ

## The Music of the Paneurhythmy

for Violin

or adaptation on any instrument

---



# PREFACE

Beinsà Dounò is the name used by Petur Dunov (1864-1944) for international publications presenting collective work. He did not write his music down and this edition owes its form to the contributions of many individuals over the last sixty-four years.

The Paneurhythmy, which he choreographed between 1933 and 1942, is an early-morning exercise practised daily between 22 March and 22 September. The flowing geometry of the movements, which require at least ten and ideally 144 participants, reflects the principles and processes of the natural world. The musicians, who play from the centre of the circle, symbolise the source of creation, while the performers, who inform the archetypal gestures with song, play out their spiritual development in microcosm.

The music of the Paneurhythmy is significant for its unusual, irregular structures, owing influence both to Western classical and Bulgarian folk styles. While this edition presents the melodies in the sequence and with all the repeats required for a Paneurhythmy performance, many of them make uplifting musical studies for children and adults alike. Of particular reward for more advanced players are Nos. 16-20, 24-25 and 'The Sunbeams'.

Freedom of interpretation should be exercised, particularly with respect to octave transposition and bowing. In addition to a clear and steady rhythm, the qualities appropriate to this music are a dancery spring and the most rapturous lyricism.

# I

## 1.-10. Първият ден на пролетта

Le premier jour du printemps • The First Day of Spring • El Primer Día de Primavera • Erster Frühlingstag

**1 & 9**  
Moderato (♩. = 60)

Violino

9

17 **2 & 10**

26

35

43 Fine

51 **3**

59

67

76

85 4 *ossia:*  

93

101

111 5

117

124 6, 7 & 8  
× 3

132


140

148

156 × 3

D.C.



\* *ossia:* 

† See the Editorial Notes: Right or Left?  
Виж Коментара: Дясно или ляво?

# 11. Евера

Everà

Allegretto grazioso (♩. = 62)

8va ad lib.

Musical score for 'Everà' in 3/8 time, key of B-flat major. The score consists of five staves of music. The first staff starts with a treble clef and a key signature of one flat. The tempo is 'Allegretto grazioso' with a quarter note equal to 62 beats per minute. The performance instruction is '8va ad lib.'. The score includes bar numbers 9, 17, 27, and 36. A double bar line with repeat dots is at the end of the piece, with the instruction 'D.C. (X 2)†' above it.

\* The relocation of this repeat to bar 21 has been standard and may be preferred.  
Преместването на повторението от такт 21 е традиционно и е за предпочитане.

† For the Paneurhythmy, the entire melody is performed twice without break.  
За изпълнението на Паневритмията е нужно цялата мелодия да се повтори без прекъсване.

# 12. Скачане

Sauter • Jumping • Saltar • Springen

Maestoso (♩. = 72)

Musical score for 'Скачане' in 6/8 time, key of B-flat major. The score consists of three staves of music. The tempo is 'Maestoso' with a quarter note equal to 72 beats per minute. The score includes bar numbers 7 and 13. The music features a series of eighth notes and rests, with accents (v) and fermatas (f) over certain notes.

# 13. Тъкане

Tisser • Weaving • Tejer • Weben

Moderato (♩ = 72)

*Sya ad lib. -----*

Musical score for 'Тъкане' (Weaving) in 2/4 time, Moderato (♩ = 72). The score consists of six staves of music. The first staff begins with a key signature of one flat (Bb) and a common time signature. The music features a mix of eighth and sixteenth notes, with some slurs and accents. The second staff has a measure rest of 9 measures. The third staff has a measure rest of 17 measures. The fourth staff has a measure rest of 25 measures. The fifth staff has a measure rest of 33 measures. The sixth staff has a measure rest of 41 measures. The piece concludes with a double bar line.

# 14. Мисли

Pense • Thinking • Piensa • Denke

Lento, ad libitum (♩ = c 52)

Allegretto (♩ = 66)

Musical score for 'Мисли' (Thinking) in 3/8 time. The score consists of three staves of music. The first staff begins with a key signature of two sharps (F# and C#) and a common time signature. It starts with a measure rest of 5 measures, followed by a single measure. The second staff has a measure rest of 5 measures. The third staff has a measure rest of 15 measures. The piece concludes with a double bar line and the instruction 'D.C. (X 2)'. The music features a mix of eighth and sixteenth notes, with some slurs and accents.

# 15. Аум

Aoum • Aum

Lento (♩ = 48)

D.C. (X 4)

Musical notation for '15. Аум'. It consists of a single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is Lento (♩ = 48). The notation starts with a 'v' (accents) above the first note. The piece ends with a double bar line and a repeat sign. The instruction 'D.C. (X 4)' is written at the end.

# 16. Изгрява слънцето

Le soleil se lève • The Rising Sun • El Sol se Eleva • Die aufgehende Sonne

Adagio (♩ = 80)

Musical notation for '16. Изгрява слънцето' (measures 1-11). It consists of a single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is Adagio (♩ = 80). The notation starts with a 'v' (accents) above the first note. The piece ends with a double bar line and a repeat sign. The instruction 'Ad lib.' is written below the staff.

*Ad lib.*

Musical notation for '16. Изгрява слънцето' (measures 12-21). It consists of a single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is Moderato (♩ = 80). The notation starts with a 'v' (accents) above the first note. The piece ends with a double bar line and a repeat sign.

Musical notation for '16. Изгрява слънцето' (measures 22-31). It consists of a single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is Moderato (♩ = 80). The notation starts with a 'v' (accents) above the first note. The piece ends with a double bar line and a repeat sign. The instruction 'D.C. (X 2)' is written at the end.

D.C. (X 2)

# 17. Квадрат

Carré • The Square • El Cuadrado • Quadrat

Moderato (♩ = 60)

Musical notation for '17. Квадрат' (measures 1-8). It consists of a single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is Moderato (♩ = 60). The notation starts with a 'v' (accents) above the first note. The piece ends with a double bar line and a repeat sign.

Musical notation for '17. Квадрат' (measures 9-16). It consists of a single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is Moderato (♩ = 60). The notation starts with a 'v' (accents) above the first note. The piece ends with a double bar line and a repeat sign.

Musical notation for '17. Квадрат' (measures 17-24). It consists of a single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is Moderato (♩ = 60). The notation starts with a 'v' (accents) above the first note. The piece ends with a double bar line and a repeat sign.

Musical notation for '17. Квадрат' (measures 25-32). It consists of a single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is Moderato (♩ = 60). The notation starts with a 'v' (accents) above the first note. The piece ends with a double bar line and a repeat sign.

Musical notation for '17. Квадрат' (measures 33-40). It consists of a single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is Moderato (♩ = 60). The notation starts with a 'v' (accents) above the first note. The piece ends with a double bar line and a repeat sign. The instruction 'D.C. (X 2)' is written at the end.

D.C. (X 2)

IV<sup>a</sup> volta: v □

# 18. Красота

Beauté • Beauty • Belleza • Schönheit

Allegretto grazioso (♩. = 62)

The musical score for '18. Красота' is written in a single treble clef staff with a 3/8 time signature and a key signature of one flat (B-flat). The tempo is marked 'Allegretto grazioso' with a quarter note equal to 62 beats per minute. The score consists of ten staves of music, each beginning with a measure number: 1, 6, 11, 16, 21, 26, 31, 36, 41, and 46. The music features a melodic line with various rhythmic patterns, including eighth and sixteenth notes, often beamed together. Phrasing is indicated by slurs and breath marks. The piece concludes with a double bar line and repeat dots at the end of the final staff.

# 19. Подвижность

Mobilité • Flowing • Movimiento • Beweglichkeit

*Repeat №18 — Повторите №18*

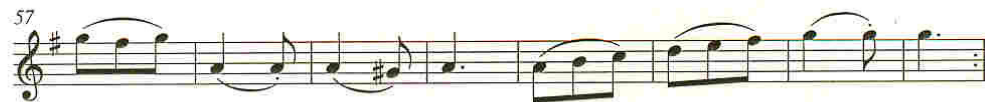
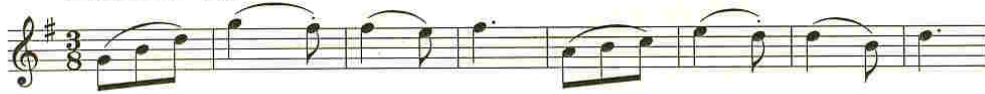


# 20. Побеждаване

Vaincre • Overcoming • Vencer • Siegen

As elsewhere, the bowing is only offered as a guide and may be freely altered.  
Както на всякъде шрихите (артикуляцията) са само като препоръка и могат да бъдат изменени.


Risoluto (♩ = 66)

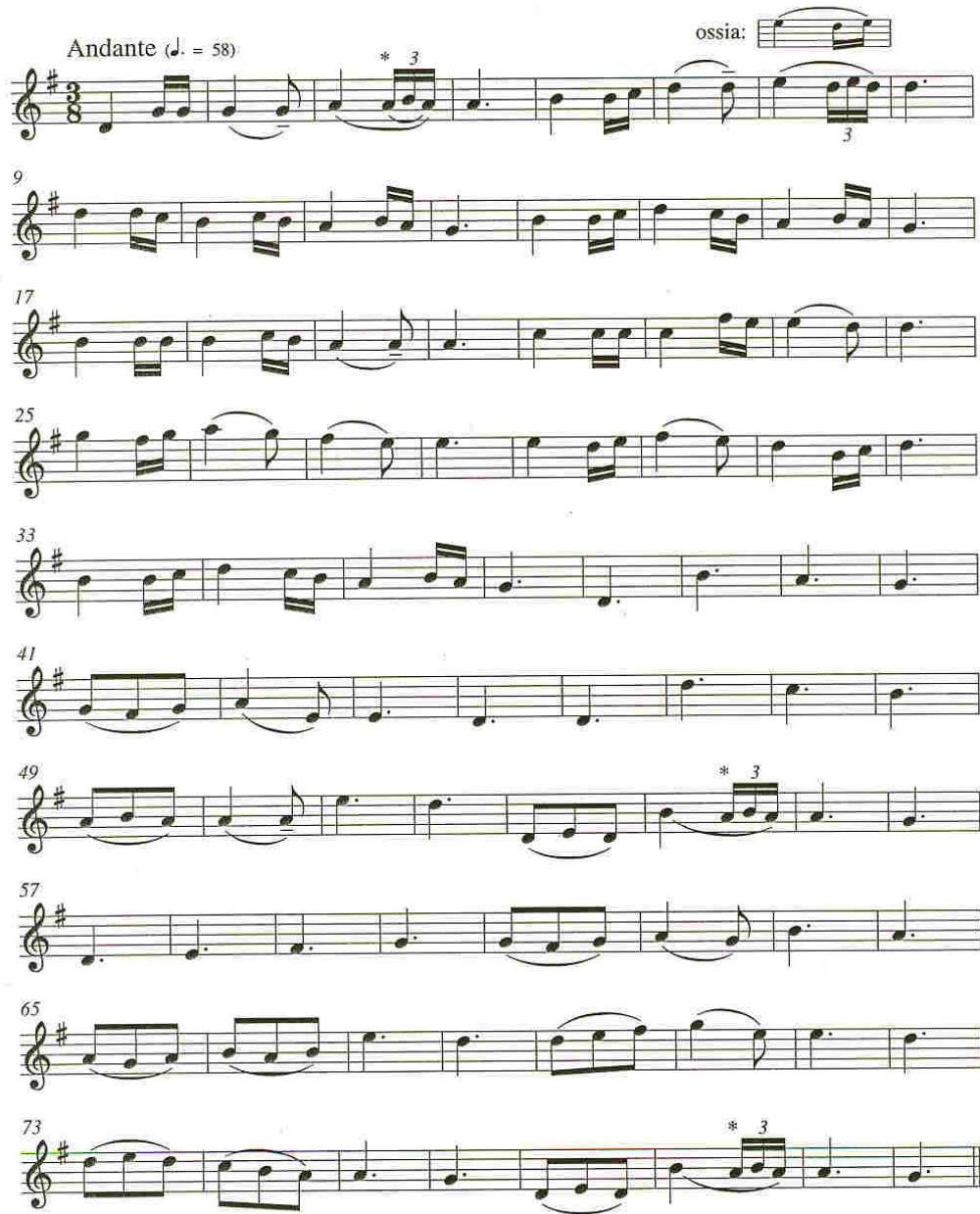


# 21. Радостта на земята

La joie de la terre • Joy of the Earth • La Alegría de la Tierra • Die Freude der Erde

Andante (♩. = 58)

ossia: 



9

17

25

33

41

49

57

65

73

\* ossia: 

## 22. Запознаване

Faire connaissance • Friendship • Hacer Amistad • Bekanntmachung

Allegretto grazioso (♩. = 62)

Musical score for 'Запознаване' (Allegretto grazioso) in 3/8 time, key of B-flat major. The score consists of three staves. The first staff starts with a treble clef and a key signature of one flat. The second staff begins at measure 13 and includes a 'V' marking above the first measure. The third staff begins at measure 25 and includes a 'D.C. (X 2)' marking at the end.

## 23. Хубав ден

Beau jour • A Beautiful Day • Bello Día • Ein schöner Tag

Andante (♩. = 58)

Musical score for 'Хубав ден' (Andante) in 3/8 time, key of B-flat major. The score consists of seven staves. The first staff starts with a treble clef and a key signature of one flat. The second staff begins at measure 9 and includes a '3' marking below the eighth measure. The third staff begins at measure 17 and includes a sharp sign (#) above the eighth measure. The fourth staff begins at measure 25 and includes a 'III<sup>a</sup> volta Fine' marking at the end. The fifth staff begins at measure 33 and includes a sharp sign (#) above the eighth measure. The sixth staff begins at measure 41 and includes a sharp sign (#) above the eighth measure. The seventh staff begins at measure 49 and includes a 'D.C. (X 3)' marking at the end.

## 24. Колко сме доволни

Que nous sommes contents • How Happy We Are • Estamos Contentos • Wie zufrieden wir doch sind

**Short version:** Omit the middle section, playing from the beginning to the **Fine** twice, with repeats.  
**Скъсен вариант:** Премахва се средния дял, като се свири два пъти от началото до **Fine** с повторенията.

Allegro (♩. = 60)

The musical score is written in G major (one sharp) and 7/16 time. It consists of ten staves of music. The first staff begins with the tempo marking 'Allegro (♩. = 60)'. The score includes a first section ending at measure 9, a second section ending at measure 17, a third section ending at measure 23, a fourth section ending at measure 29, a fifth section ending at measure 35, a sixth section ending at measure 41, a seventh section ending at measure 49, an eighth section ending at measure 56, and a final section starting at measure 65. The final section is marked 'D.C. al Fine' and concludes with a double bar line. The word 'Fine' is placed above the staff at measure 9.

# 25. Стъпка по стъпка

Pas à pas • Step by Step • Paso a Paso • Schritt für Schritt

Allegretto (♩. = 64)

The musical score consists of ten staves of music in 6/8 time, marked Allegretto with a quarter note equal to 64. The key signature is one flat (B-flat). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff starts with a treble clef and a key signature of one flat. The second staff begins with a measure rest (5). The third staff begins with a measure rest (9). The fourth staff begins with a measure rest (13). The fifth staff begins with a measure rest (17). The sixth staff begins with a measure rest (21). The seventh staff begins with a measure rest (25). The eighth staff begins with a measure rest (29). The ninth staff begins with a measure rest (33). The tenth staff begins with a measure rest (37). The score concludes with a double bar line and repeat dots.

1<sup>a</sup> volta: M m

## 26. На ранина

De bon matin • Bright and Early • Alborada • Zur früher Stunde

Andante maestoso (♩ = 68)

## 27. Дишане

Respiration • Breathing • Respiración • Atmen

Moderato, senza misura (♩ = c 72)

## 28. Промисъл

Providence • Providencia • Vorsehung

*Произнася се три пъти  
с ясен глас от един  
от музикантите.*

*Prononcée trois fois  
dans une voix claire  
par un des musiciens.*

*Pronounced three times  
in a clear voice by one  
of the musicians.*

Да пребъде Божият мир  
и да изгрее Божията радост  
и Божията веселие  
в нашите сърца.

*Que soit la Paix de Dieu,  
que la Joie Divine,  
et l'Allégresse Divine  
brillant dans nos cœurs.*

*May our hearts hold the peace of God,  
shine with the joy of God,  
and evermore be glad.*

# II

## Слънчеви лъчи

Les rayons du soleil • The Sunbeams • El Amanecer • Sonnenstrahlen

1 Allegro (♩. = 60)



72 **5**

Musical staff 72-78: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains a sequence of eighth and sixteenth notes, some beamed together, with a fermata over the final note.

79

Musical staff 79-84: Treble clef, key signature of two flats. Continuation of the melodic line from the previous staff.

85 **6** *8va ad lib. ....*

Musical staff 85-93: Treble clef, key signature of two flats. The staff begins with a double bar line and a repeat sign. It features a series of eighth notes, some with a 'v' marking below them, and a 'x6' marking at the end of the staff.

94

Musical staff 94-102: Treble clef, key signature of two flats. Continuation of the melodic line, ending with a fermata and a 'x6' marking.

103 **7** Adagio, ad libitum ( $\text{♩} = c 40$ )

Musical staff 103-104: Treble clef, key signature of two flats. The staff features a series of eighth notes with a 'v' marking and a '3' (triple) marking below them.

104

Musical staff 104-105: Treble clef, key signature of two flats. The staff features a series of eighth notes with a 'v' marking and a '6' (sextuplet) marking above them. The staff ends with a double bar line and a '16' marking.

105 **8** Allegro ( $\text{♩} = 60$ )

Musical staff 105-110: Treble clef, key signature of two flats, 7/16 time signature. The staff contains a sequence of eighth and sixteenth notes.

111

Musical staff 111-117: Treble clef, key signature of two flats, 7/16 time signature. Continuation of the melodic line.

118 **9** Andante ( $\text{♩} = 184$ )  
*8va ad lib. ....*

Musical staff 118-126: Treble clef, key signature of two flats, 3/8 time signature. The staff features a series of eighth notes with a 'v' marking below them.

127 **10** Adagio ( $\text{♩} = 160$ )

Musical staff 127-133: Treble clef, key signature of two flats. The staff features a series of eighth notes with a 'v' marking below them, ending with a fermata.



# III

## Пентаграм

Pentagramme • The Pentagram • Pentagrama • Pentagramm

*The music is repeated 5 times — Мелодията да се повтори 5 пъти*

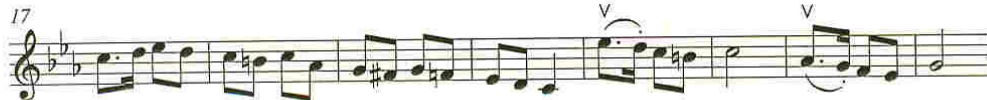
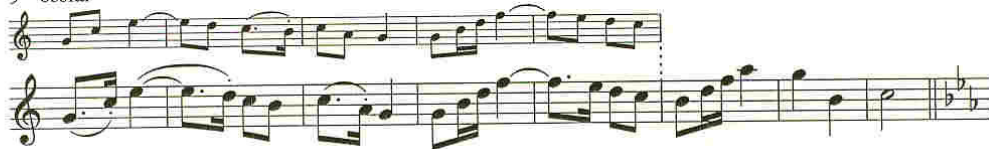
In Varna, a slight break is made before the fourth and final playings only.  
More commonly a few seconds separate each repetition.

Във Варна се прави малка пауза преди четвъртото и петото повторение.  
На други места се прави преди всяко повторение няколко секунди пауза.

Moderato (♩ = 74)



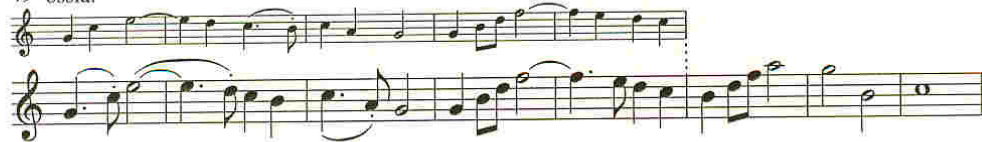
9 *ossia:*



41 *Maestoso* (♩ = 68)



49 *ossia:*



# EDITORIAL NOTES

Outside Bulgaria, performances of the Paneurhythmy have been characterised by tape-recordings and portable cassette-players. This edition has been prepared to encourage the use of live music and to bring a breath of fresh air to the repertoire available to violin students.

Though a single violin is ideal for smaller Paneurhythmy circles, larger ensembles are generally necessary for audibility. Traditionally, any instrument available joins or substitutes the violin while an accompaniment, composed or improvised, is played on the violin, guitar, harp, accordion, or by a mixed ensemble. Even church bells have been used. The melodic line has also been adapted by singers, introducing minor changes which have now been standard for two generations.

In no way is there one correct or original version. Some variants may derive from different playings by the main composer, Petur Dunov, others from the process of aural transmission. The music is so intrinsically free that the task of writing it down has challenged Dunov's students from the beginning. This edition cannot claim to be the last word, but attempts to present it in a fair light and a useful form for the novice as well as the expert musician.

## PUBLISHED SOURCES

- A** Beinsá Dounó, *Paneuritmia*, (Sofia, 1938), partly reproduced, with some bars significantly edited out, in Iarmila Mentzlova, *La Paneurhythmie* (France, 1984) and Aida Kurteff, *Paneuritmia* (Kier SA; Argentina, 1988). The second violin part is by Kiril Ikononov and the extension of No. 24 (normally omitted) by Angel Yanoushev.
- B** *Paneuritmia* (Sofia, 1941), reprinted 1992. This gives the original Bulgarian lyrics of all movements but 'The Sunbeams' below a vocal adaptation of **A**. French editions were published in 1954 and 1977, transliterating and translating the lyrics; that of 1977 also corrects minor points of musical grammar and is reproduced in *The Circle of Sacred Dance*, ed. David Lorimer (Element Books; England, 1991).
- C** *Slunchevi luchi* (Sofia, 1942), reproduced in Lorimer, *ibid.* pp. 142-4. The original Bulgarian lyrics of 'The Sunbeams' are printed below the violin music.

These amateur editions largely concur with what is heard today. Occasionally, the use of regular barlines misrepresents the music as performed and understood by those who have learnt it aurally. The tempo relationships between movements are also obscured by a lack of unity of style—different individuals were responsible for notating different melodies, with a resulting discrepancy over the choice of note-values for music with similar qualities.

In **B**, the first vocal adaptation, Nos. 18 and 19 were transposed to the key of B minor and No. 24 to C major. Several years ago, however, musicians in Bulgaria returned to using the original keys, which are perfectly appropriate for low voices.

## RIGHT OR LEFT?

As well as wanting to convey the nature of the music more clearly to the sight-reader's eye, this edition publishes Asen Arnaudov's solution to a conflict between theory and practice. In its standardised form, the music requires the au-

thoritative descriptions of Milka Periklieva and Iarmila Mentzlova to be revised. Whereas the process by which the music became established involved many individuals, Periklieva's description of the movements was taken directly from Dunov's demonstration and seems less likely to misrepresent his intentions. Mentzlova, to whom Dunov later gave the task of presenting the Paneurhythmy correctly, also decided to revise the music rather than Periklieva's description. It is therefore proposed that one note in 'The First Day of Spring' is shortened, so that movements 7, 9 and 10 begin with the right rather than the left foot. This renders the music less repetitive, making it easier to play from memory and clarifying the moment to change hands in No. 6, 'Opening'.

The only other difference from the standard version currently practised in Bulgaria is the position of the repeat in No. 11, 'Everá', here suggested four bars earlier. Even if the repeat from bar 21 is authentic, rather than deriving from a misprint in **A**, the version proposed by Arnaudov and long played in Russia is adopted as it avoids the music ending at an unnatural point in the sequence of gestures.

Other differences to the standard version which render the music more regular are not suggested as they remove precious opportunities for the singers to breathe.

## TEMPO MARKINGS

Metronome marks have been provided for general guidance. When playing for the Paneurhythmy, local tradition, atmospheric conditions and the age of the dancers all require respect.

The metronome marks of **A** do not appear to constitute a reliable record of early performance speeds. If the metronome used was accurately calibrated they indicate much faster tempi than those used a generation later, though inconsistently so. They do make sense musically, however, so may represent a musician's rather than a dancer's opinion.

## FREEDOM OF INTERPRETATION

Where the process of aural transmission or vocal adaptation has ironed out pleasant details preserved in **A**, these have been reintroduced to the main musical text and the version now standard set in smaller print as an alternative. This policy aims to encourage the lively flexibility that Dunov himself demonstrated in both his playing and thinking. Throughout the edition, performers should not hesitate to change octave if moved to do so. Additional or alternative ornamentation is also appropriate, particularly in 'The Sunbeams'.

## BOWING

The interpretation provided to assist sight-readers and beginners should be freely ignored by the more experienced. Both folk and artful bowing styles are perfectly legitimate.

Barnaby Brown  
Berlin, July 1997