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.

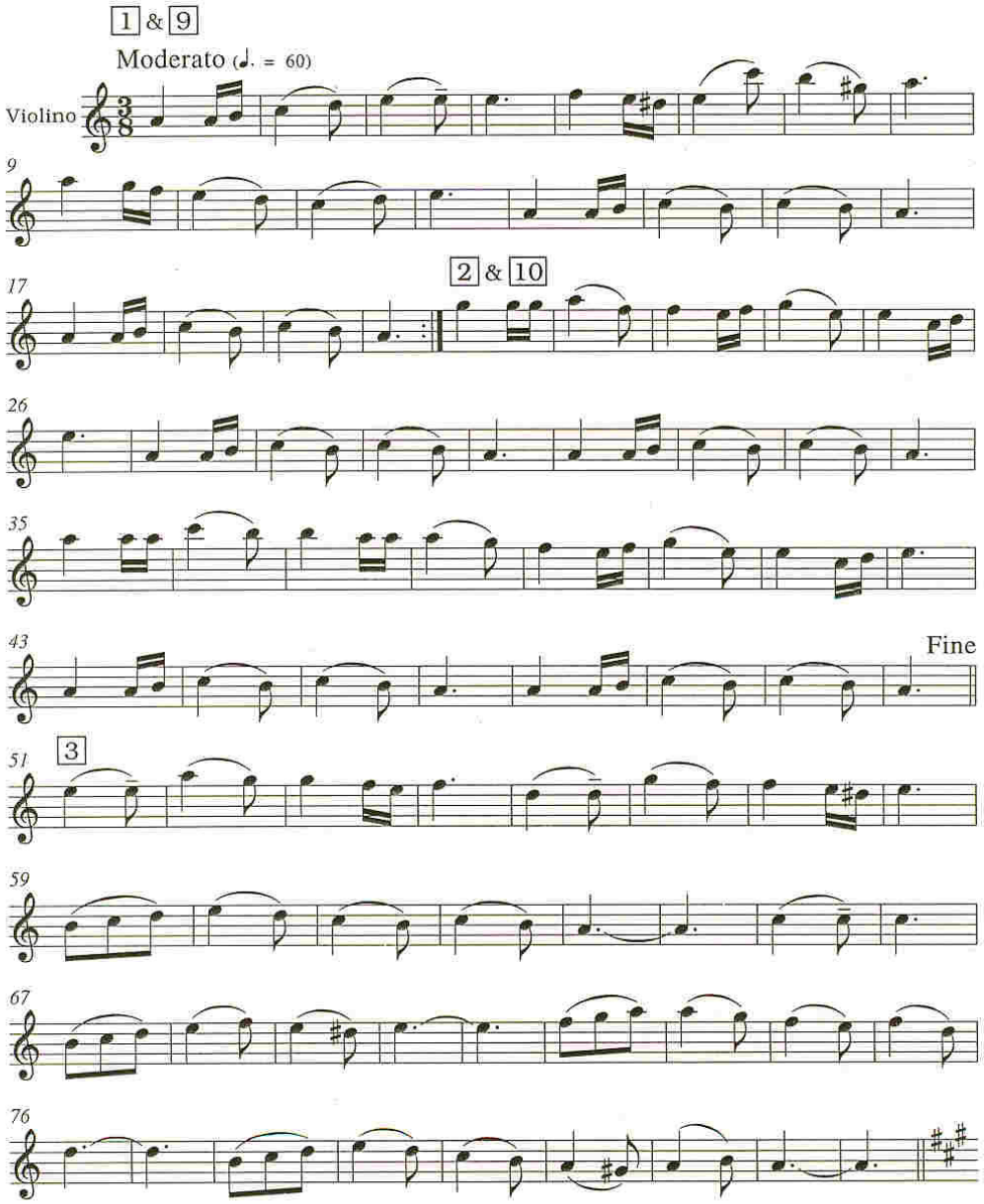
The music of the Paneurhythmy is significant for its unusual, irregular structures, owing influence both to Western classical and Bulgarian folk styles. While this edition presents the melodies in the sequence and with all the repeats required for a Paneurhythmy performance, many of them make uplifting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

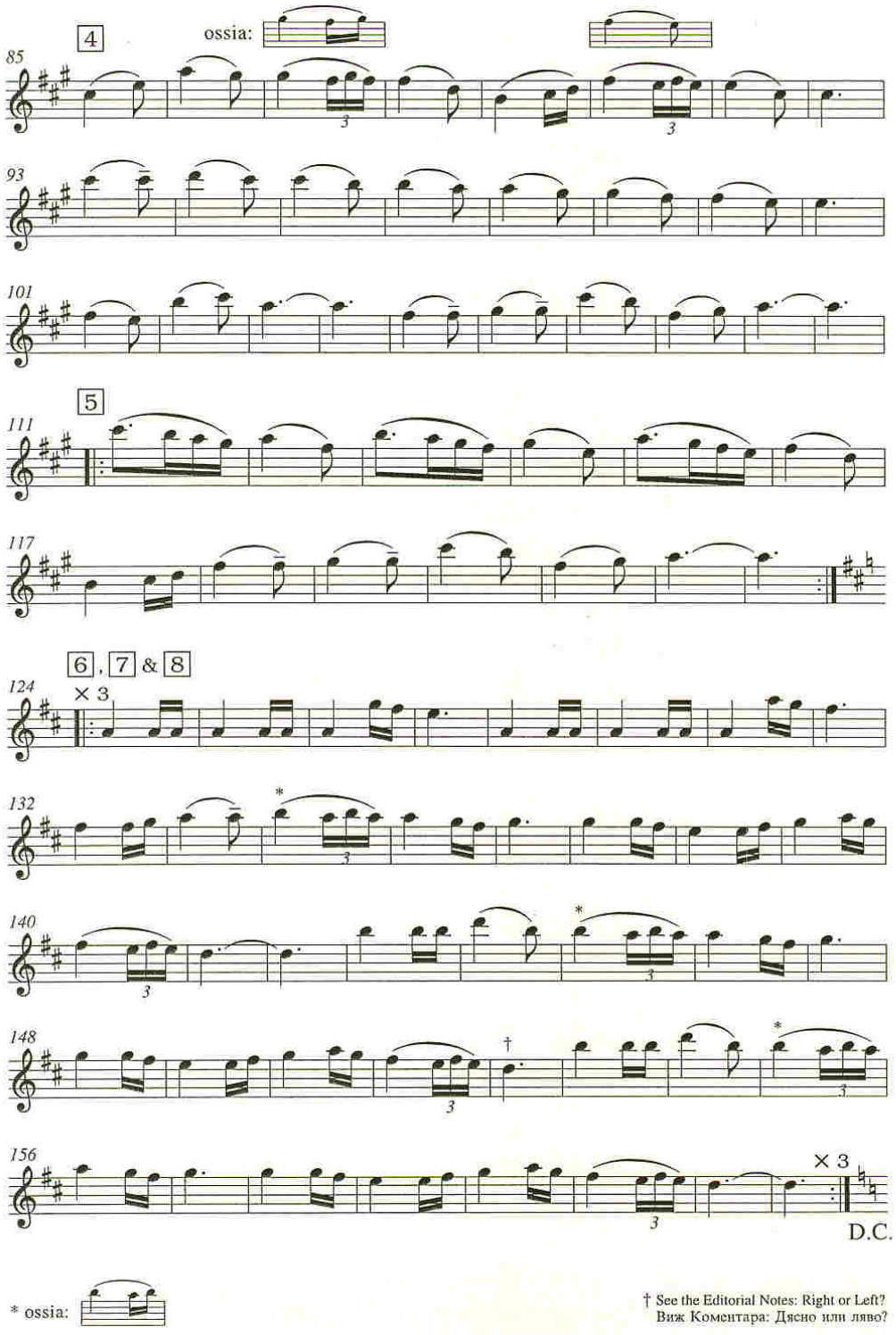
Freedom of interpretation should be exercised, particularly with respect to octave transposition and bowing. In addition to a clear and steady rhythm, the qualities appropriate to this music are a dancerly spring and the most rapturous lyricism.

I

1.-10. Първият ден на пролетта

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



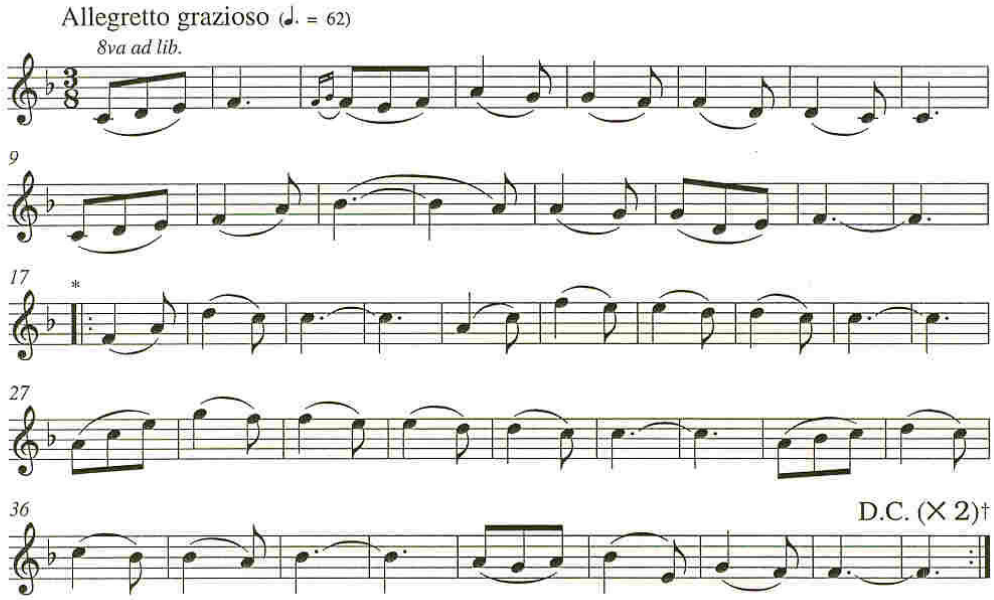


* ossia:

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

11. Евера

Everà

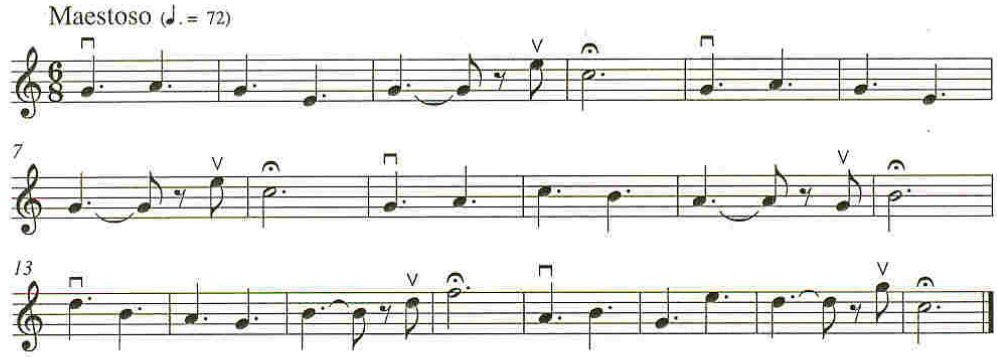


* The relocation of this repeat to bar 21 has been standard and may be prefered.
Преместването на повторението от такт 21 е традиционно и е за предпочитане.

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

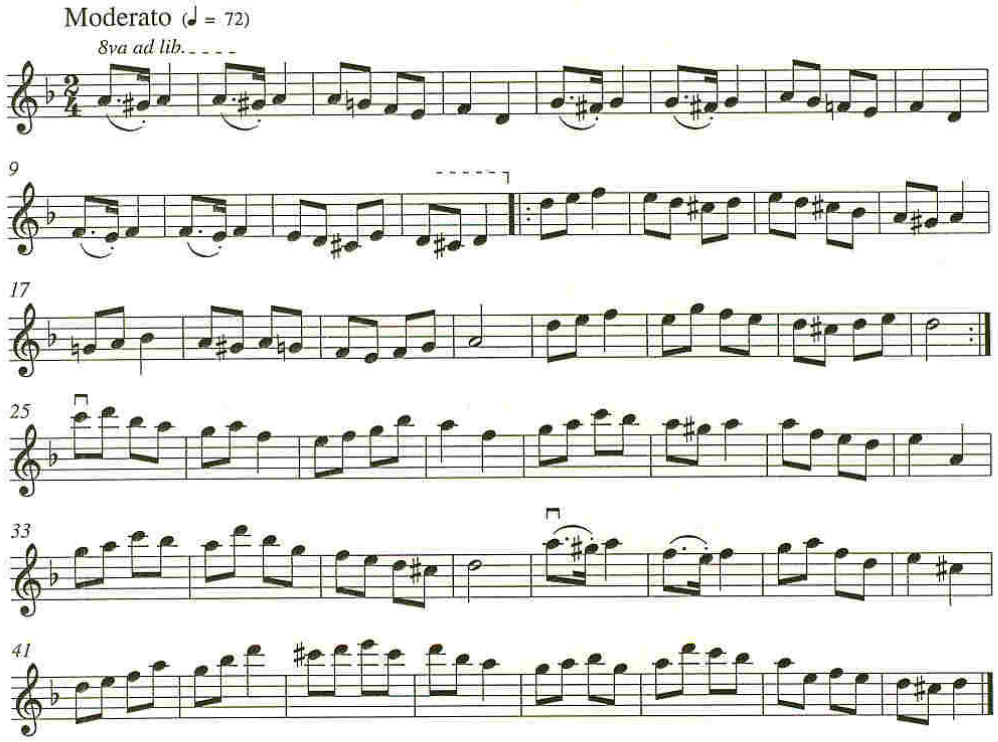
12. Скачане

Sauter • Jumping • Saltar • Springen



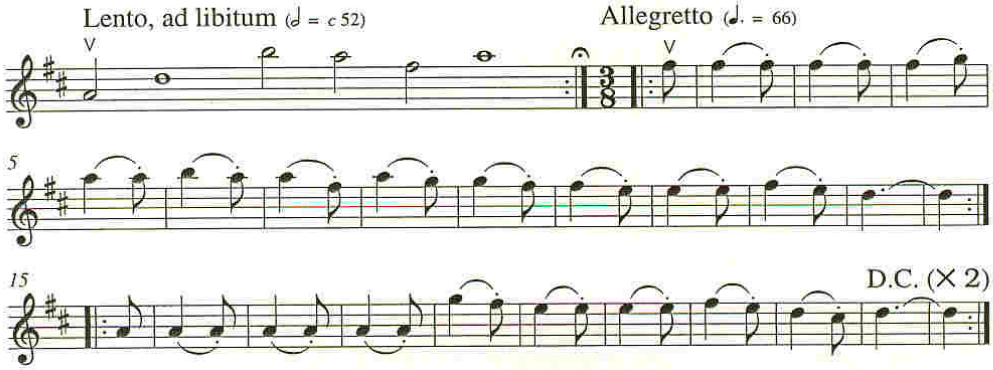
13. Тъкане

Tisser • Weaving • Tejer • Weben



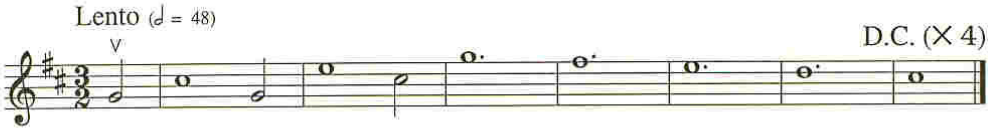
14. Мисли

Pense • Thinking • Piensa • Denke



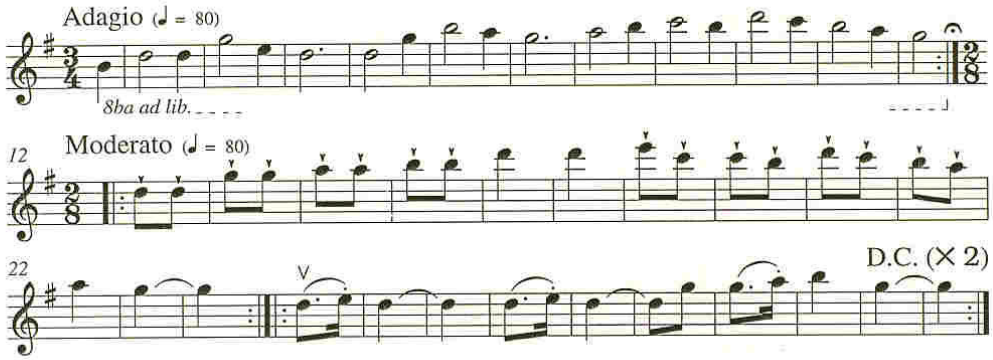
15. Аум

Aoum • Aum



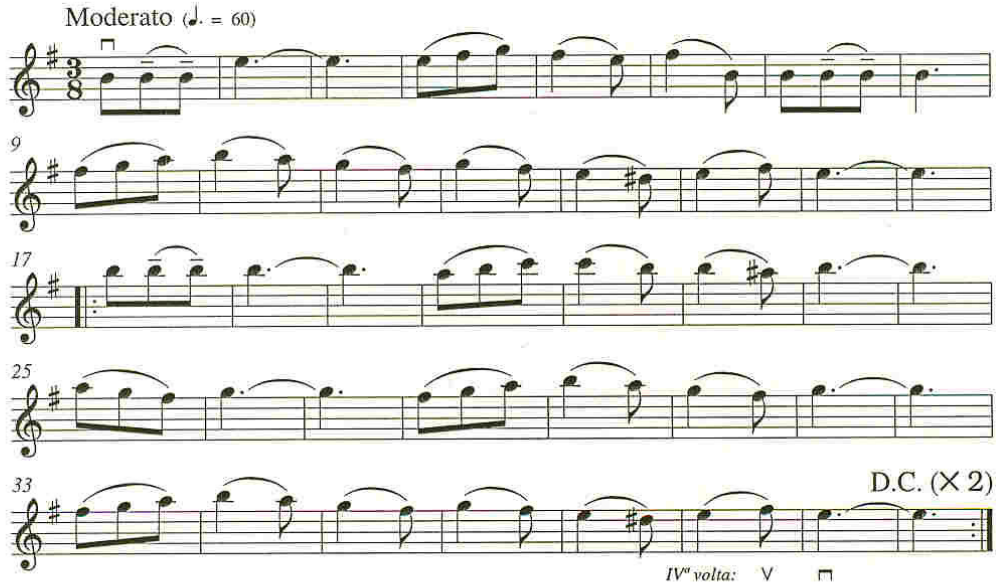
16. Изгрява слънцето

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



17. Квадрат

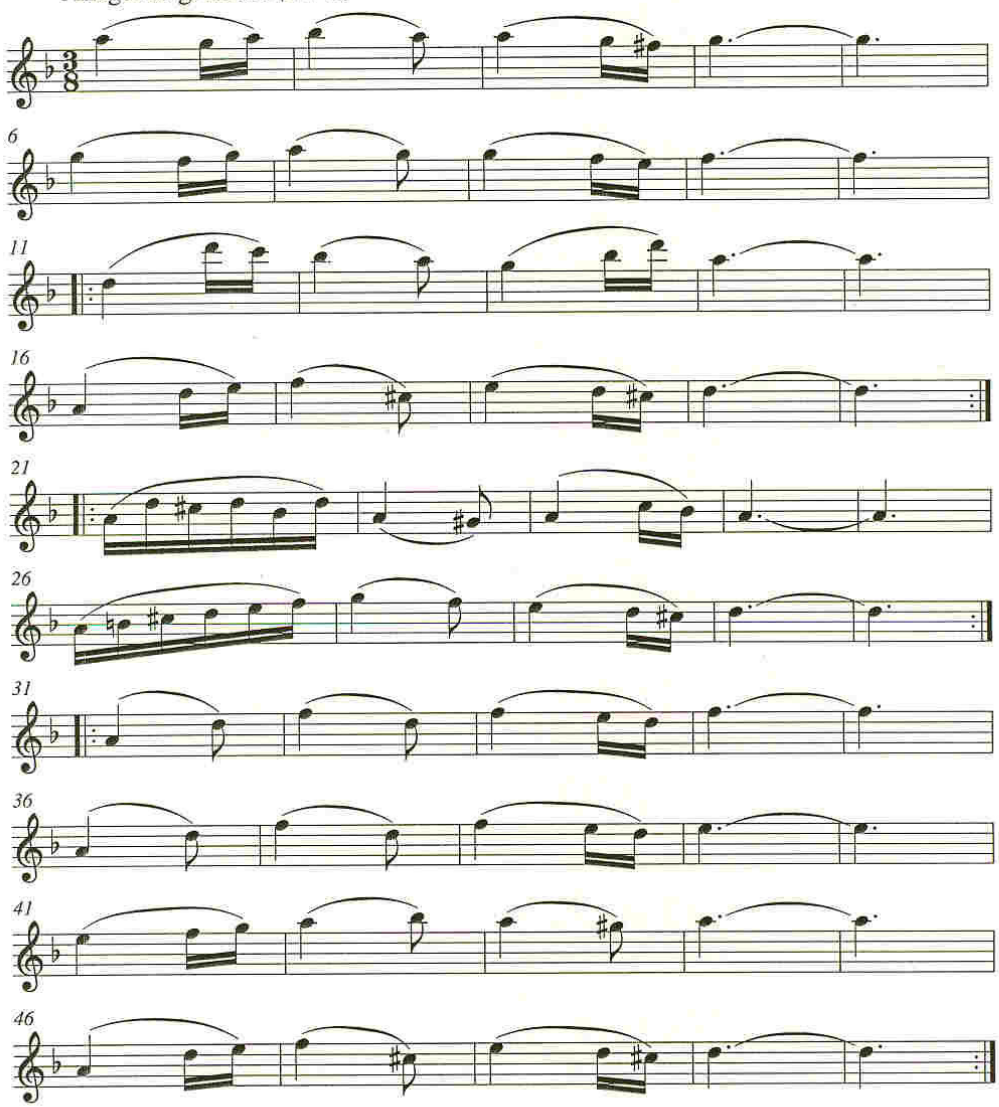
Carré • The Square • El Cuadrado • Quadrat



18. Красота

Beauté • Beauty • Belleza • Schönheit

Allegretto grazioso (♩. = 62)



19. Подвижност

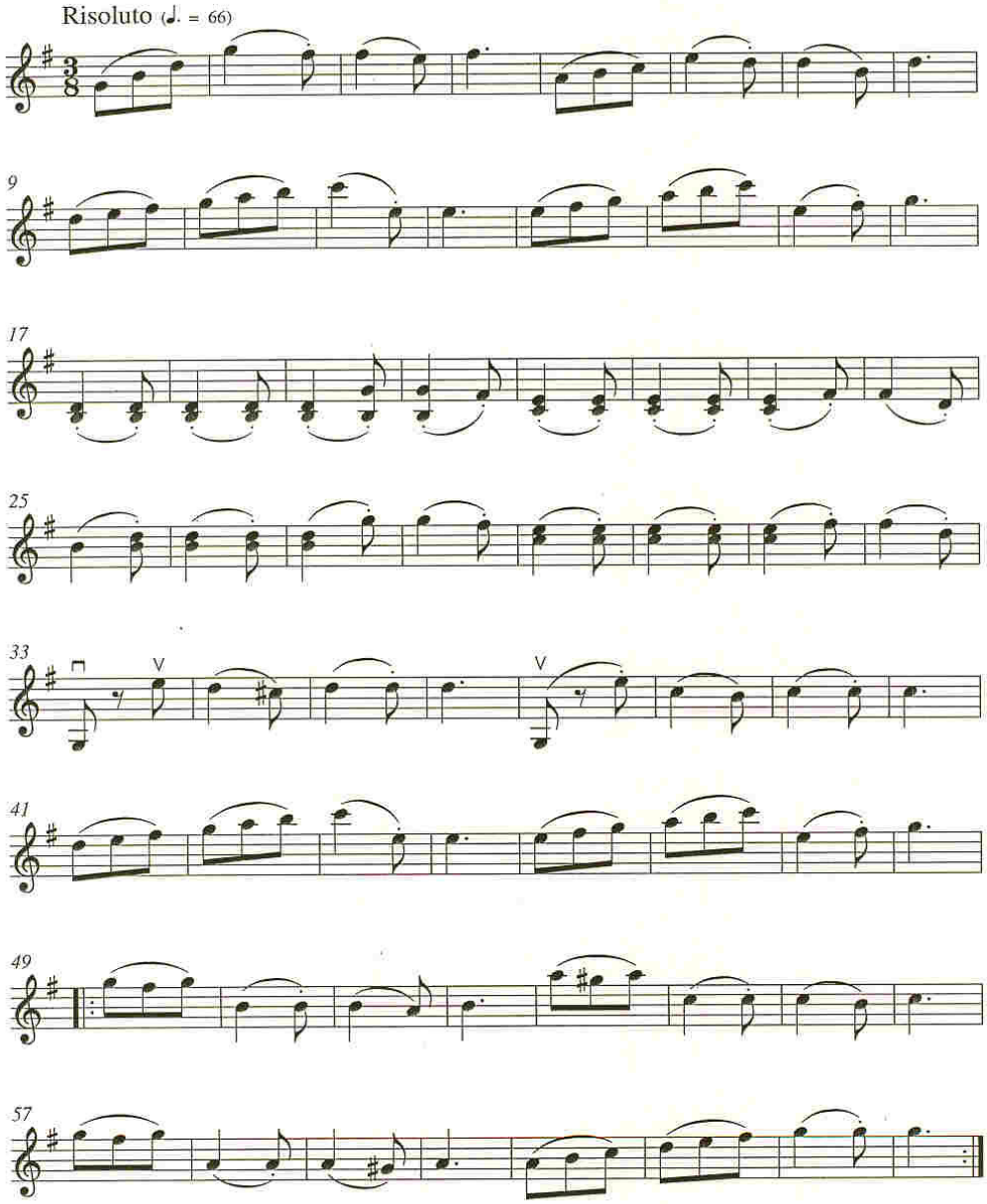
Mobilité • Flowing • Movimiento • Beweglichkeit

Repeat №18 — Повтореме №18

20. Побеждаване

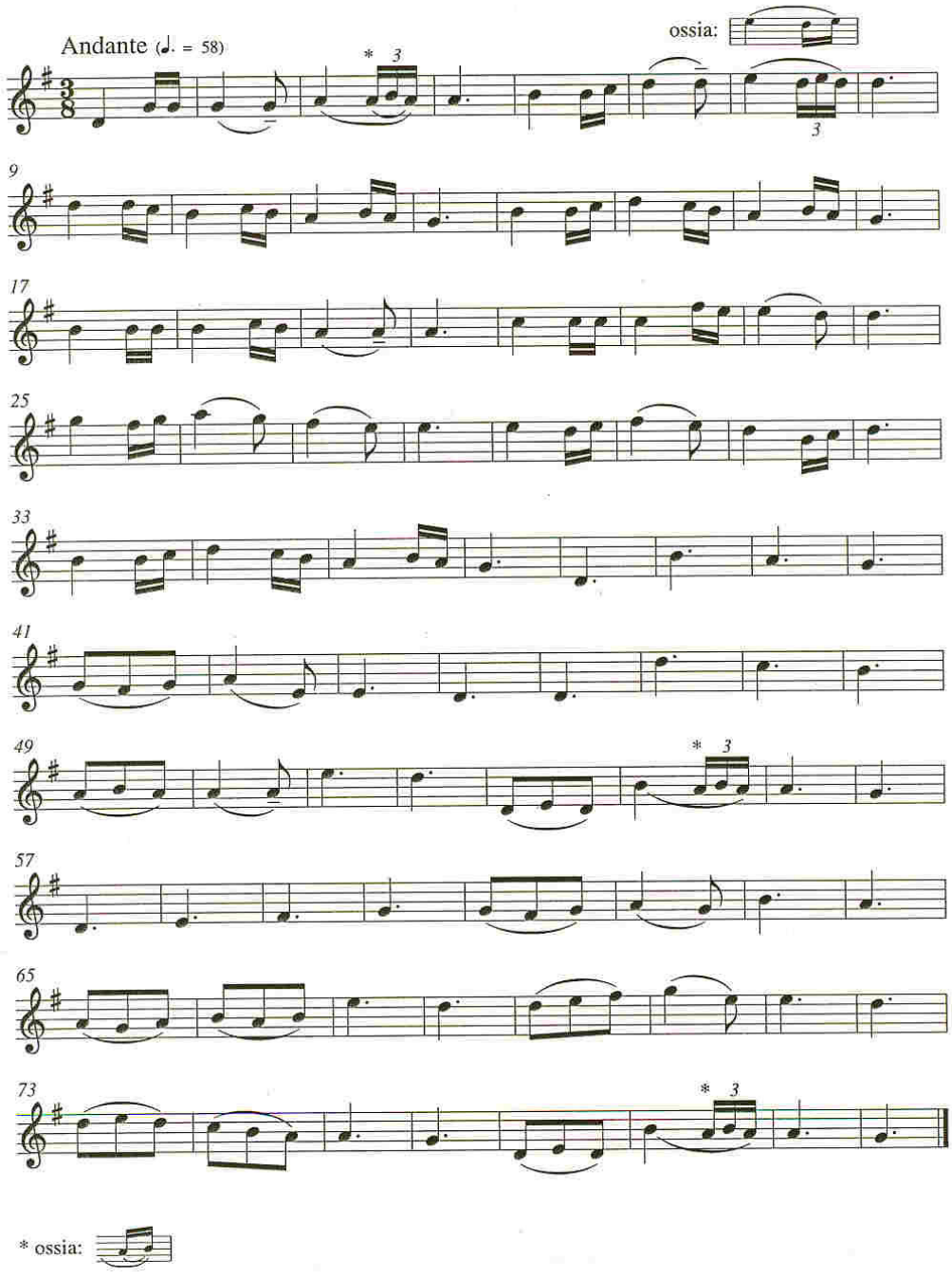
Vaincre • Overcoming • Vencer • Siegen

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



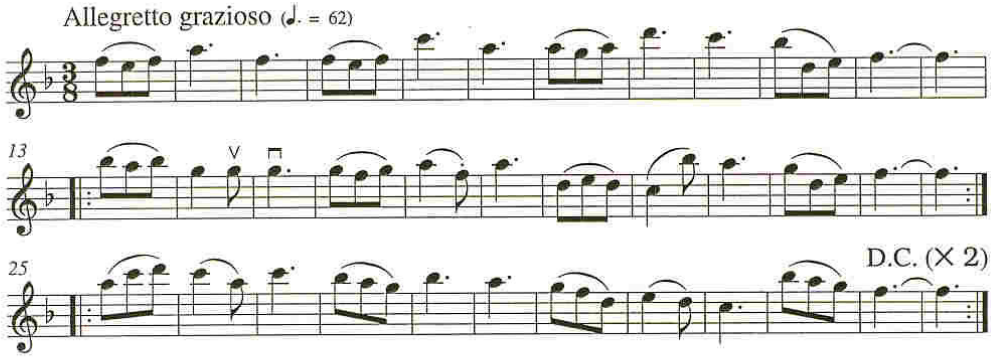
21. Радостта на земята

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



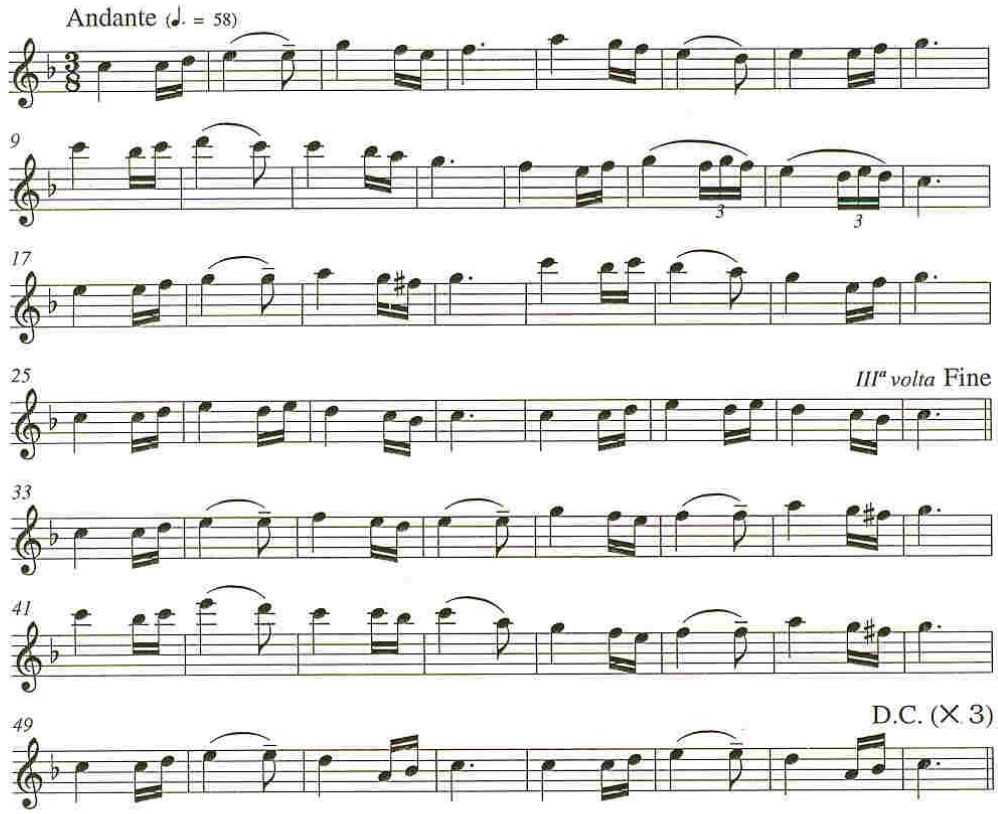
22. Запознаване

Faire connaissance • Friendship • Hacer Amistad • Bekanntmachung



23. Хубав ден

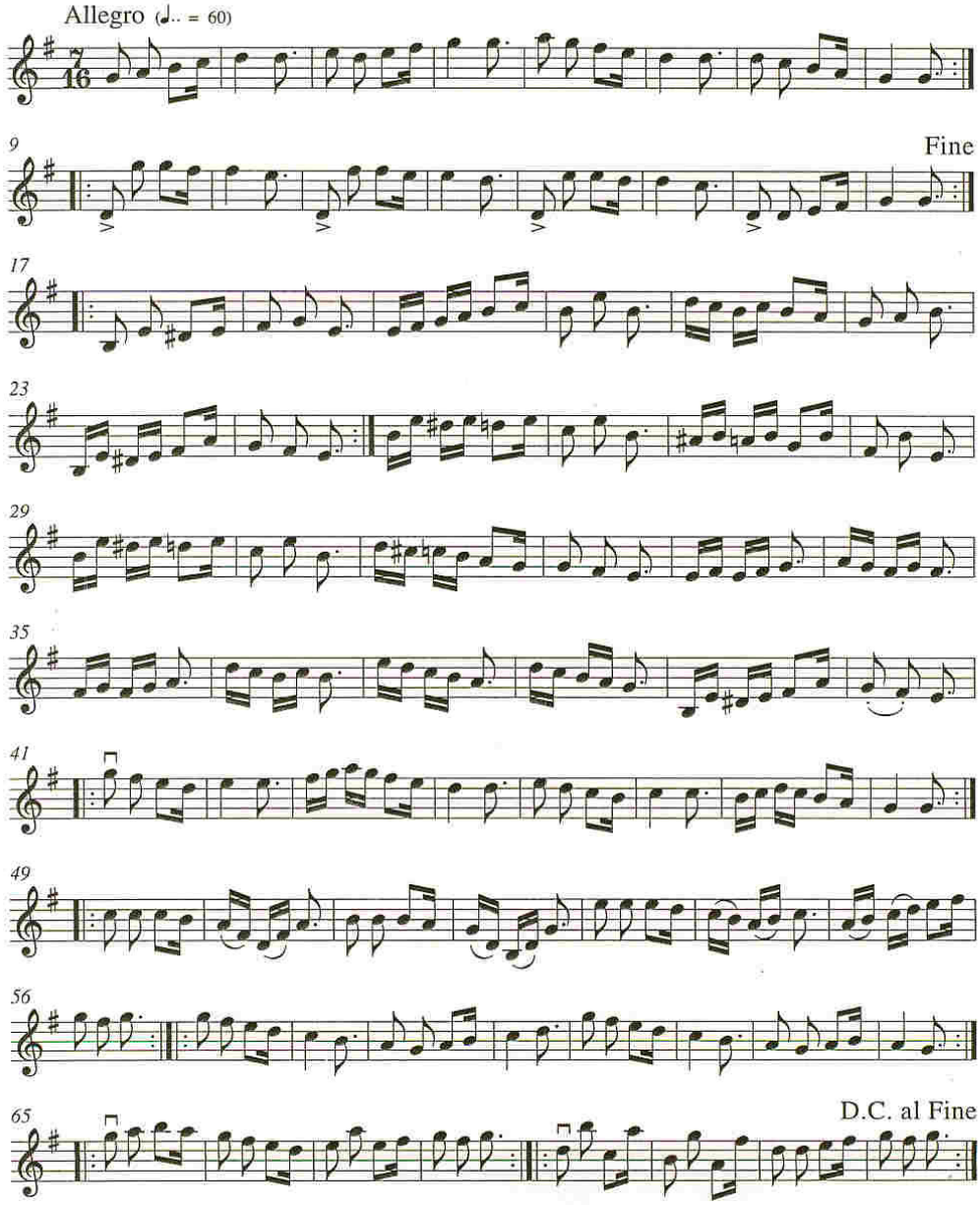
Beau jour • A Beautiful Day • Bello Día • Ein schöner Tag



24. Колко сме доволни

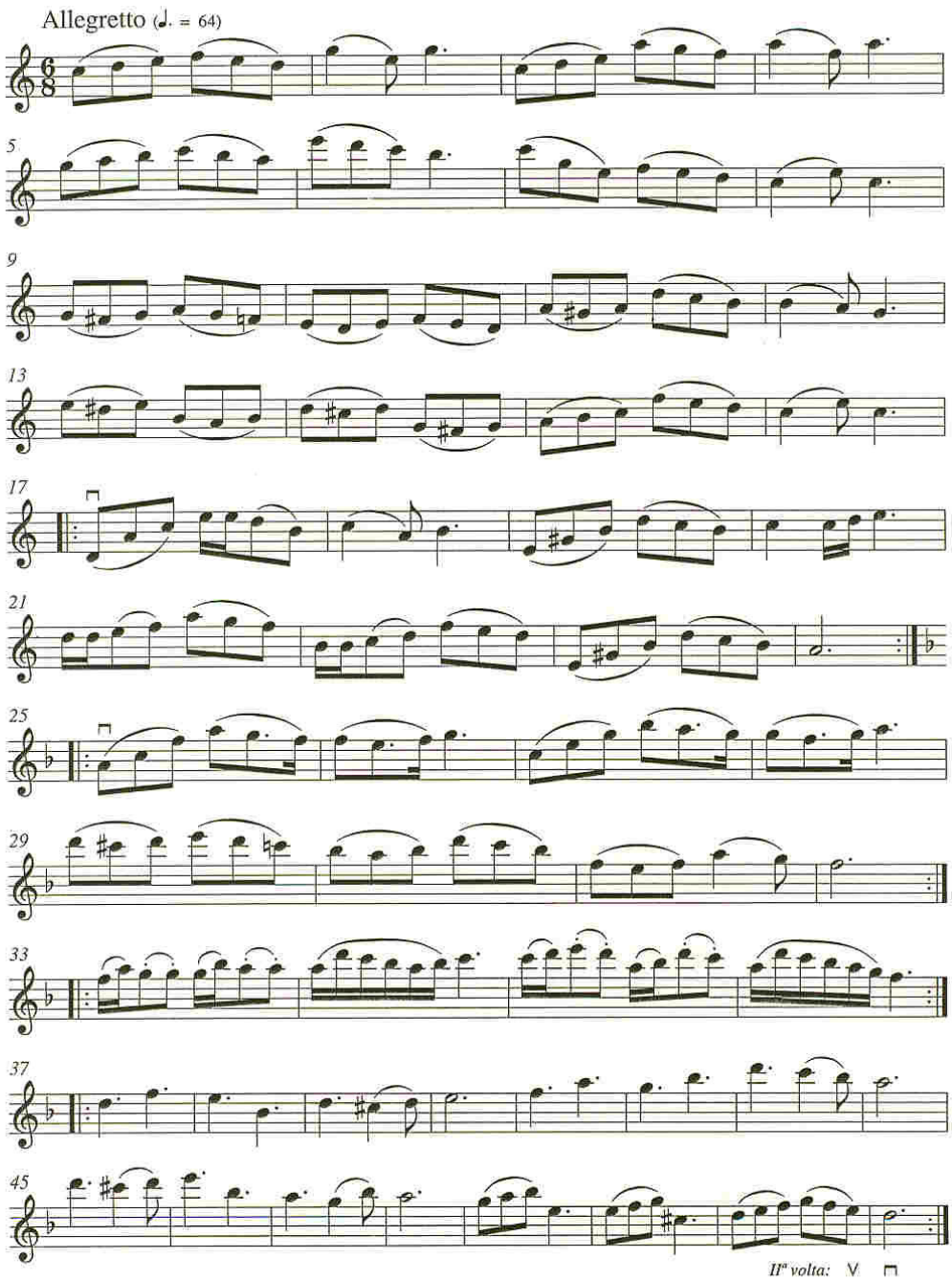
Que nous sommes contents • How Happy We Are • Estamos Contentos • Wie zufrieden wir doch sind

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.



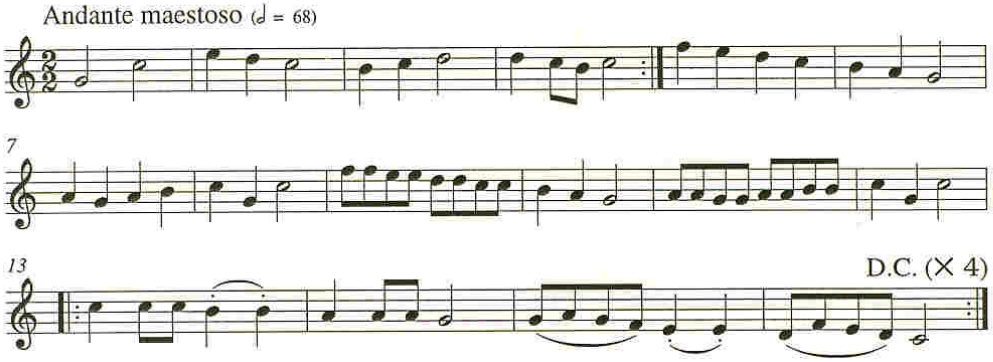
25. Стъпка по стъпка

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



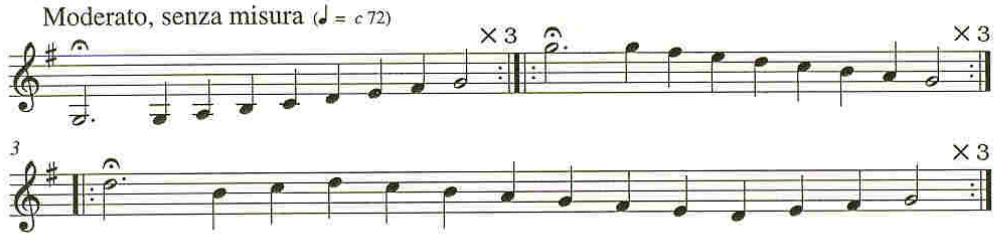
26. На ранина

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



27. Дишане

Respiration • Breathing • Respiración • Atmen



28. Промисъл

Providence • Providencia • Vorsehung

Произнасия се три пъти с ясен глас от един от музикантите.

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

Prononcée trois fois dans une voix claire par un des musicians.

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

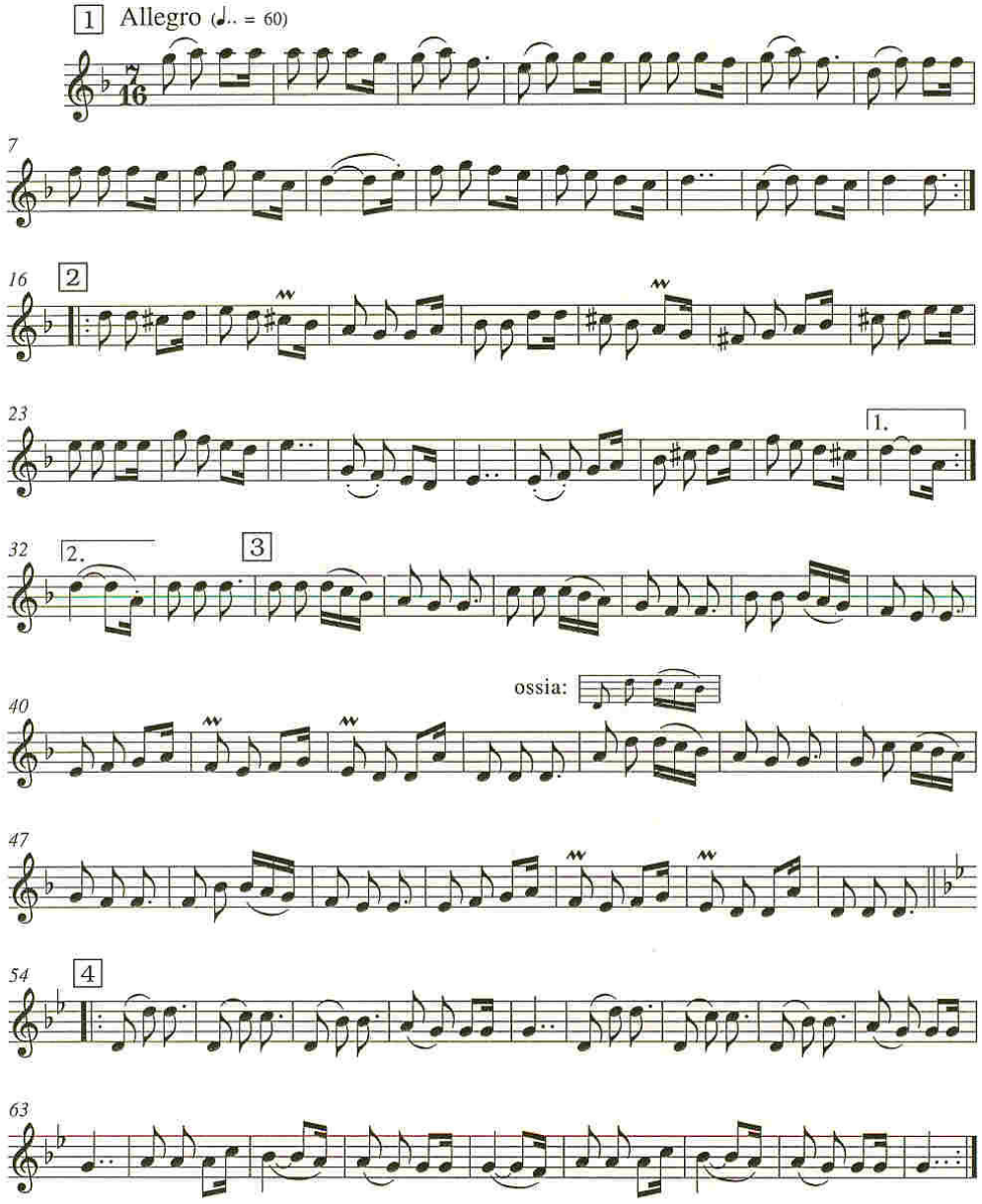
Pronounced three times in a clear voice by one of the musicians.

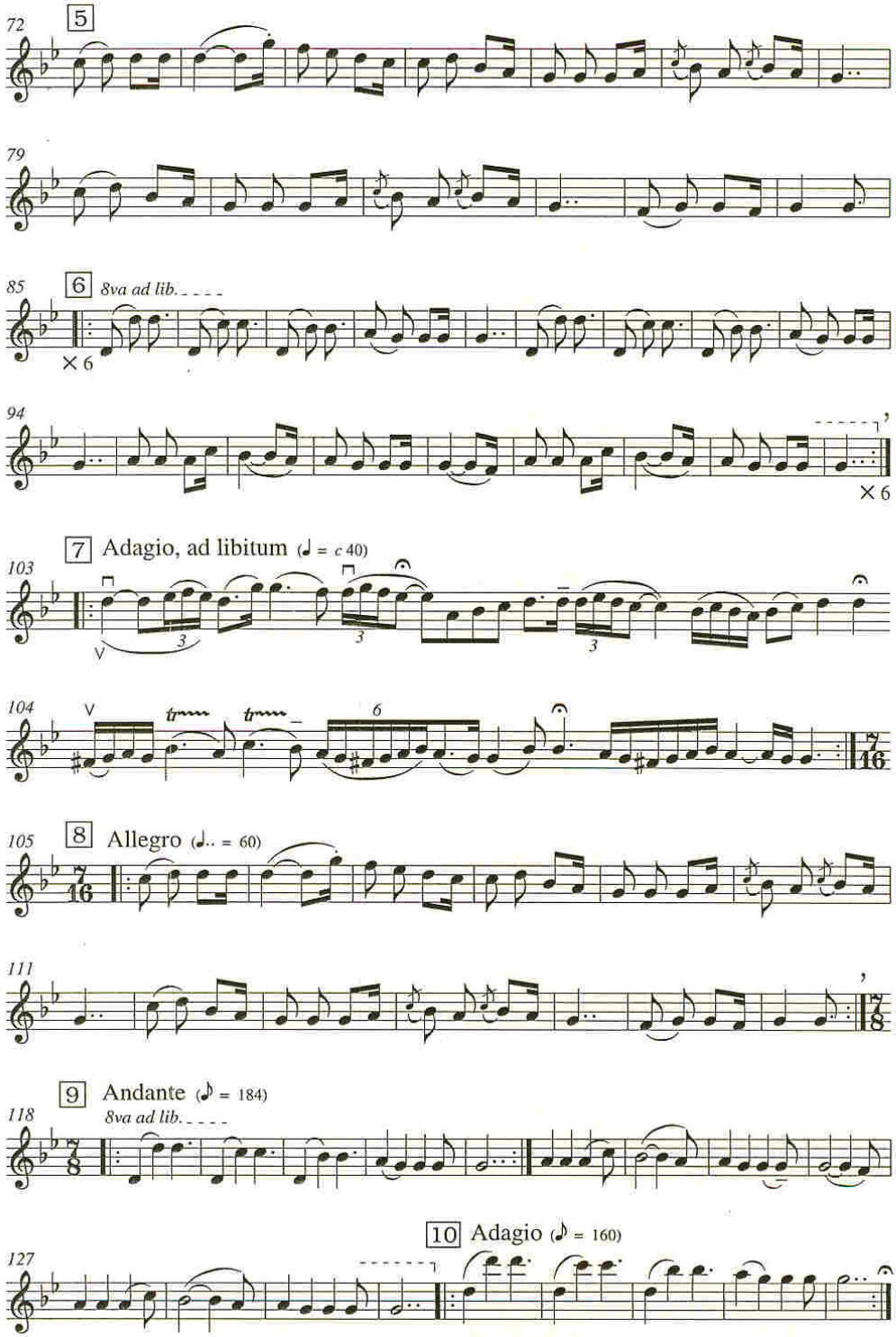
May our hearts hold the peace of God,
shine with the joy of God,
and evermore be glad.

II

Слънчеви лъчи

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




72
5
79
85
6
8va ad lib.
×6
94
×6
7 Adagio, ad libitum (♩ = c 40)
103
104
6
7/16
105
8 Allegro (♩.. = 60)
7/16
111
7/8
9 Andante (♪ = 184)
118
8va ad lib.
7/8
10 Adagio (♪ = 160)
127

III

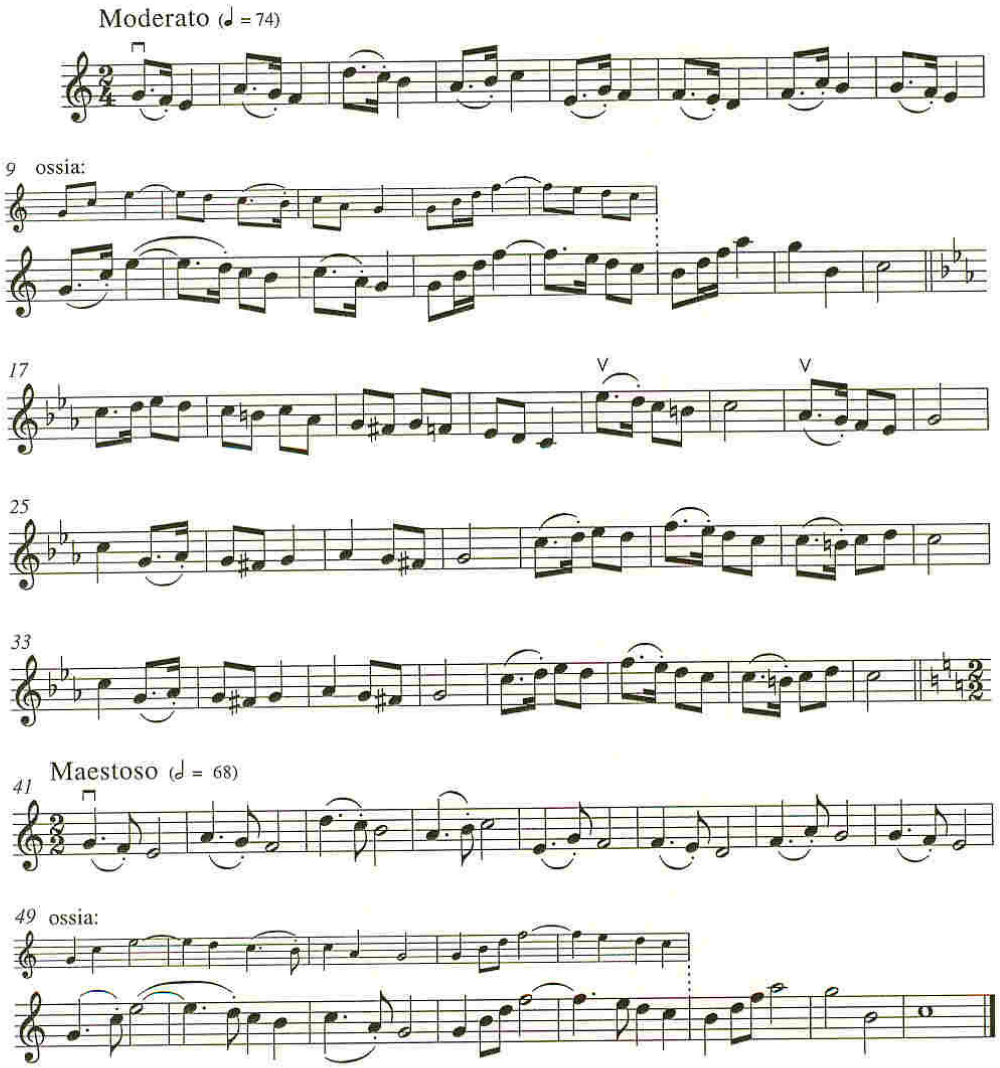
Пентаграм

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.



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, *Panevritmia*, (Sofia, 1938), partly reproduced, with some bars significantly edited out, in Iarmila Mentzlova, *La Paneurythmie* (France, 1984) and Aida Kurteff, *Paneuritmia* (Kier SA; Argentina, 1988). The second violin part is by Kiril Ikonomov and the extension of No. 24 (normally omitted) by Angel Yanoushev.

B *Panevritmia* (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 *Sluncheví 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 authoritative 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 Arnaoudov 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