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DOUNIS VIOLIN PEDAGOGICS

PAGANINI-DOUNIS

MOTO PERPETUO

IN
FINGERED
OCTAVES

EN
OCTAVES
DOIGTÉES

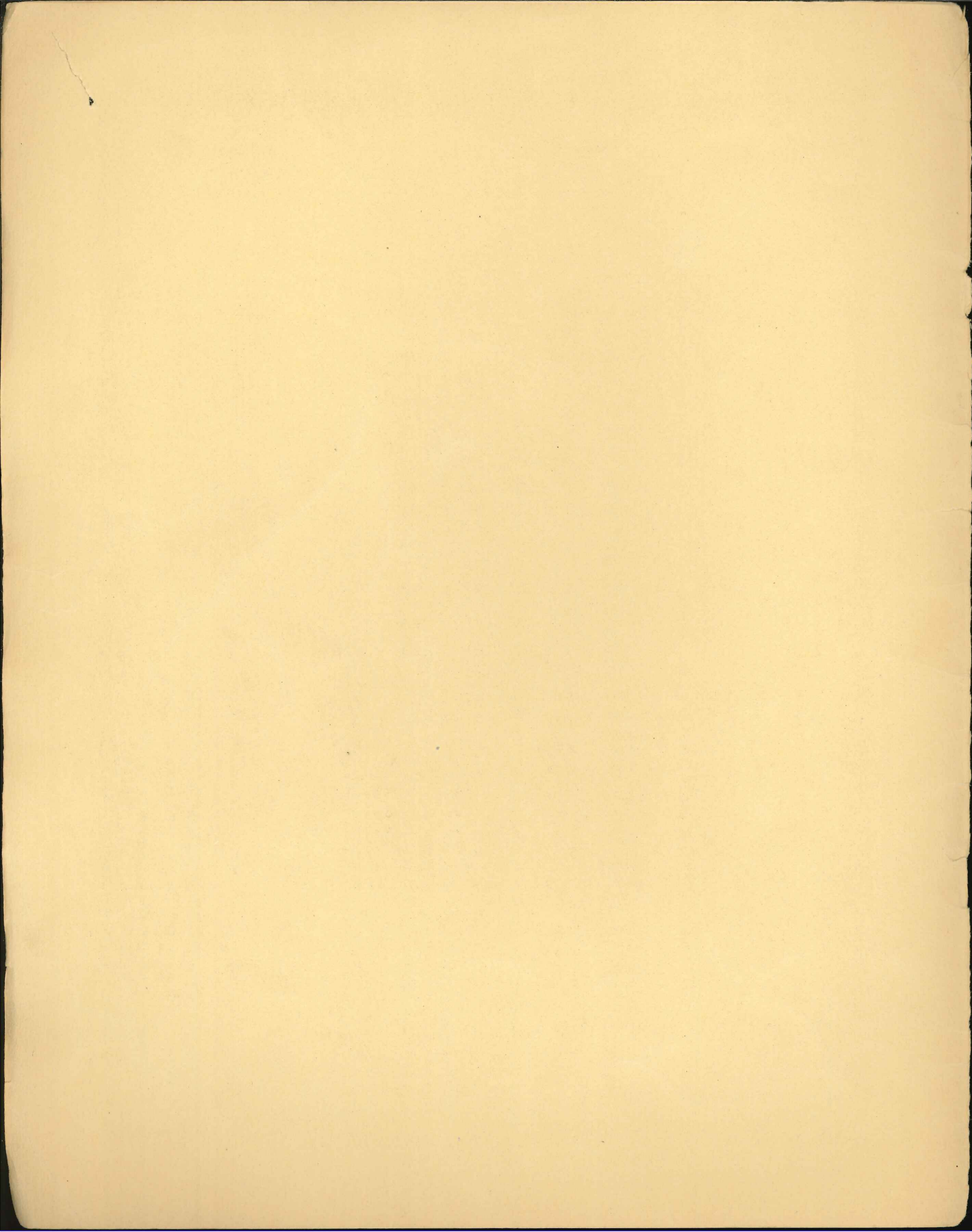
IN
FINGERSATZ
OKTAVEN

FOR

VIOLIN

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THE STRAD EDITION
2 DUNCAN TERRACE, LONDON, N.1



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NOTE

There is a legend that Paganini who was the originator of fingered octave playing on the violin, acquired his tremendous facility in this respect by practising the "Moto perpetuo" in fingered octaves. But he so jealously guarded the secret of his fingering that, after his death, they found the MSS. of the "Moto perpetuo" written only in single notes.

In more recent times distinguished violin virtuosi - Burmester, Thomson, etc. - performed in public the "Moto perpetuo" in fingered octaves and amazed the cognocenti by their execution. Following Paganini's example, however, they never made their fingerings known.

This is the first time that the "Moto perpetuo" is published in this form. Apart from the extraordinary facility that its study gives to the technique of fingered octaves, it also constitutes an incomparable means for the technical training of the left hand of any violin player.

D. C. DOUNIS

NOTE

La légende nous apprend que Paganini, l'originateur du jeu en octaves doigtées sur le violon, aurait acquis sa prestigieuse facilité en travaillant son "Moto perpetuo" en octaves doigtées. Mais il a pu garder si jalousement le secret de son doigté qu'on ne trouva après sa mort que le manuscrit du "Moto perpetuo" écrit en simples notes.

Plus récemment encore de virtuoses distingués - parmi autres Burmester, Thomson - ont exécuté en public le "Moto perpetuo" en octaves doigtées et ils ont excité l'admiration des "connaisseurs" par leur exécution. Pourtant suivant l'exemple de Paganini, ils n'ont fait connaître jamais leurs doigtés.

C'est pour la première fois que le "Moto perpetuo" est publié sous cette forme. Son travail ne donne pas seulement une facilité extraordinaire au jeu des octaves doigtées, mais il constitue un moyen incomparable pour l'entraînement technique de la main gauche de tout violoniste.

D. C. DOUNIS

ANMERKUNG

Die Legende erzählt, dass Paganini, der Schöpfer des fingersatz-octavenspiels auf der Geige, seine grossartige fertigkeit in dieser Technik dadurch erworben hat, dass er das "Moto perpetuo" in fingersatz-octaven übte. Er hielt jedoch seinen fingersatz so eifersüchtig geheim, dass man nach seinem Tode das Manuscript des "Moto perpetuo" nur in einfachen Noten geshrieben vorfand.

An jungeren Zeit haben hervorragende Geiger, wie Burmester, Thomson, u. a. das "Moto perpetuo" in fingersatz-octaven öffentlich zu Gehör gebracht und haben die Kenner durch diese Leistung in Staunen versetzt. Dem Beispiele Paganinis folgend, haben sie ihre fingersätze jedoch niemals veröffentlicht.

Das "Moto perpetuo" wird daher zum ersten Mal in dieser fassung veröffentlicht. Abgesehen, dass diese fassung das Stadium der fingersatz-octaven-Technik ausserordentlich fördert, stellt sie auch ein unvergleichliches Mittel zur technischen Ausbildung der linken Hand jedes Geigers dar.

D. C. DOUNIS

DIRECTIONS FOR PRACTISING

A complete mastery of the exercises contained in my Op.16 Book 2 "Preparatory studies in fingered octaves," and those in fingered octaves contained in my method: "The artist's technique of violin playing" is absolutely necessary before any attempt to practise the "Moto perpetuo" in fingered octaves.

The "Moto perpetuo" should be studied, at first, according to the following variants:

DIRECTIONS POUR LE TRAVAIL

On n'abordera le travail du "Moto perpetuo" en octaves doigtées qu'après avoir travaillé à fond les exercices contenus dans mon Op.16, livre 2, "Études préparatoires en octaves doigtées" ainsi que ceux en octaves doigtées dans ma méthode "La technique d'artiste du violon".

Le "Moto perpetuo" doit être travaillé d'abord selon les variantes ci-dessous:

ANLEITUNG ZUM STUDIUM

Es ist absolut notwendig, dass man die in meinem Op.16 Band 2 "Vorbereitende Studien in fingersatz-oktaven" und die in meinem Werk "Die Künstlertechnik des Violinspiels" enthaltenen fingersatz-oktavenübungen vollständig beherrscht bevor man daran geht das "Moto perpetuo" in fingersatz-oktaven zu üben.

Das "Moto perpetuo" soll zuerst in folgenden Varianten geübt werden:

① *etc.*
1 3 2 4 1 3 1 3

② *etc.*
1 3 2 4 1 3 1 3

③ *etc.*
3 4 3 3 4 3 4 3 1
1 2 1 1 2 1 2 1

④ *etc.*
3 4 3 3 4 3 4 3 1
1 2 1 1 2 1 2 1

⑤ *etc.*
3 4 3 3 4 3 4 3 1
1 2 1 1 2 1 2 1

⑥ *etc.*
3 4 3 3 4 3 4 3 1
1 2 1 1 2 1 2 1

⑦ *etc.*
3 4 3 3 4 3 4 3 1
1 2 1 1 2 1 2 1

⑧ *etc.*
3 4 3 3 4 3 4 3 1
1 2 1 1 2 1 2 1

⑨ *etc.*
3 4 3 3 4 3 4 3 1
1 2 1 1 2 1 2 1

⑩ *etc.*
3 4 3 3 4 3 4 3 1
1 2 1 1 2 1 2 1

⑪ *etc.*
3 4 3 3 4 3 4 3 1
1 2 1 1 2 1 2 1

⑫ *etc.*
3 4 3 3 4 3 4 3 1
1 2 1 1 2 1 2 1

MOTO PERPETUO*

NICOLÒ PAGANINI, Op.11

In fingered Octaves by
D. C. DOUNIS

Allegro

* The piano accompaniment of the different editions of the "Moto perpetuo" in single notes may be used also for this edition by those who desire to add a piano accompaniment whenever playing it in public.

Mr. D. C. Dounis's name must be mentioned on the programme of every public performance of this arrangement.

* On pourrait se servir de l'accompagnement de piano des différentes éditions du "Moto perpetuo" en simples notes, toutes le fois qu'on voudrait jouer le présent arrangement en public.

Le nom de M. D. C. Dounis doit paraître au Programme de chaque exécution publique du présent arrangement.

* Als Klavierbegleitung kann die für das in einfachen Noten geschriebene "Moto perpetuo" herausgegebene Klavierbegleitung benutzt werden, wenn man in der Öffentlichkeit mit Begleitung spielen wird.

Der name des Herrn D. C. Dounis muss beim öffentlichen spielen dieser Bearbeitung auf dem Programme angeführt werden.

Musical staff with treble clef, showing a sequence of chords with fingering numbers 1, 2, 3, 4.

Musical staff with treble clef, showing a sequence of chords with fingering numbers 1, 2, 3, 4.

Musical staff with treble clef, showing a sequence of chords with fingering numbers 1, 2, 3, 4. Section labeled "I & II".

Musical staff with treble clef, showing a sequence of chords with fingering numbers 1, 2, 3, 4. Dynamics "f" and "p".

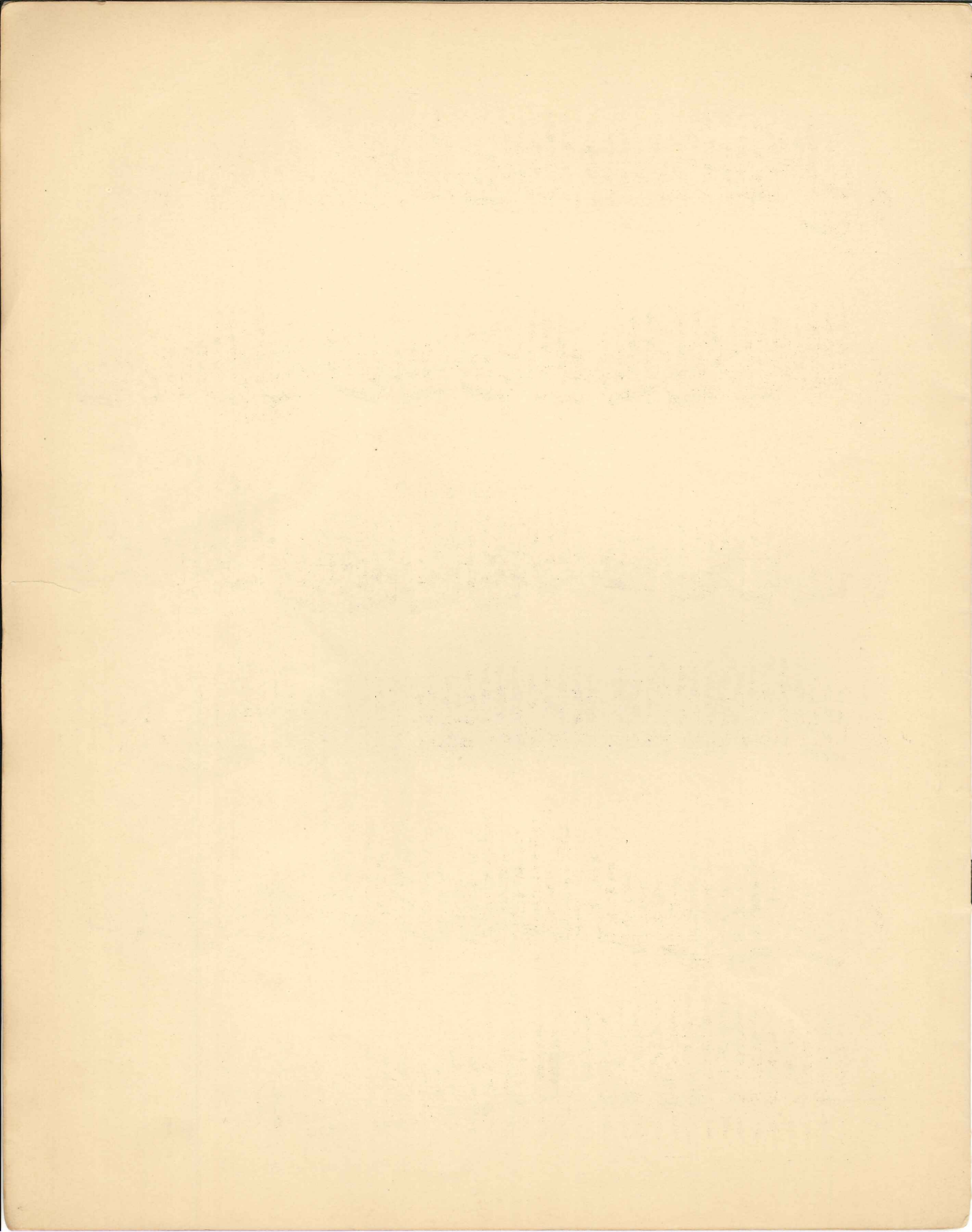
Musical staff with treble clef, showing a sequence of chords with fingering numbers 1, 2, 3, 4.

Musical staff with treble clef, showing a sequence of chords with fingering numbers 1, 2, 3, 4. Section labeled "II & III".

Musical staff with treble clef, showing a sequence of chords with fingering numbers 1, 2, 3, 4. Section labeled "II & III".

(3 1 3 1 4 2 3 1 4 2 3 1 4 2 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1)

p



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