CSU MUSIC LIBRARY
COLUMBUS, GA

Music
Library
M
42
.P23
op. 1
1949

DOUNIS VIOLIN PEDAGOGICS

NICCOLÒ PAGANINI

Op. 1

TWENTY-FOUR CAPRICES

FOR VIOLIN SOLO

DEDICATED TO THE ARTISTS

REVISED AND EDITED

BY

D. C. DOUNIS

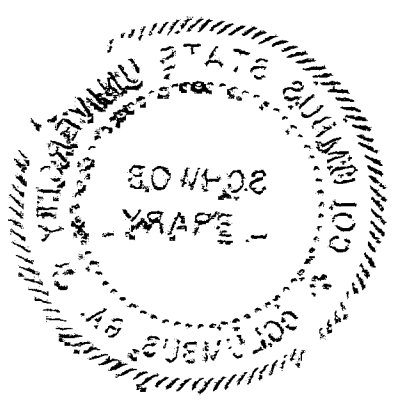
THE STRAD EDITION
2 DUNCAN TERRACE, LONDON, N.1

MADE AND PRINTED IN GREAT BRITAIN.

AUTHOR'S NOTE

IN this edition primary consideration has been given to the expression of the musical thought through correct phrasing, thus enabling the player to cultivate and develop a pure musical sense. Any phrasing, that is bowings and fingerings, that is influenced by technical limitations, instrumental considerations or traditional routine is faulty as far as musical expression is concerned.

D. C. DOUNIS



S.E. 164

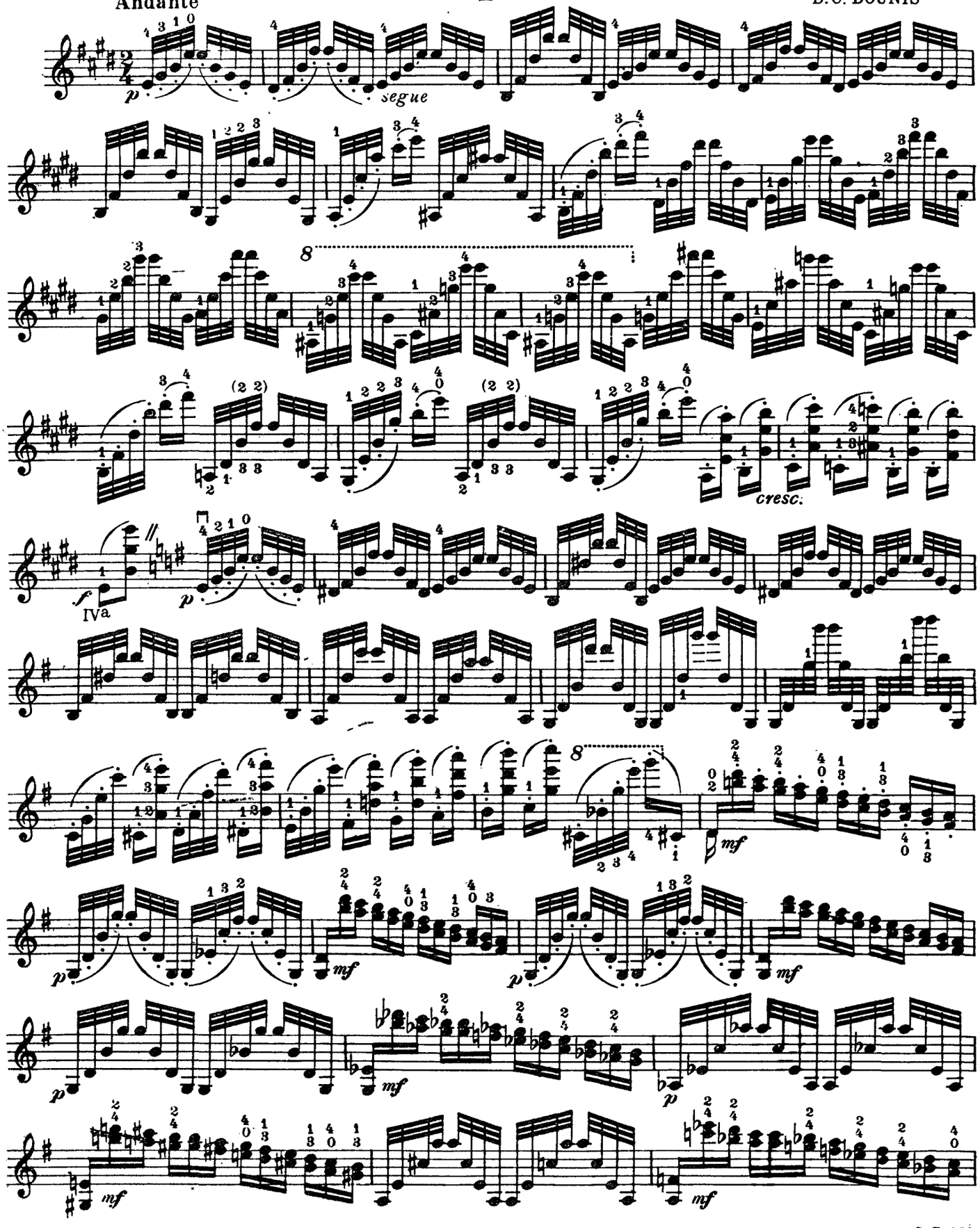
TWENTY FOUR CAPRICES

NICCOLO PAGANINI, Op.1

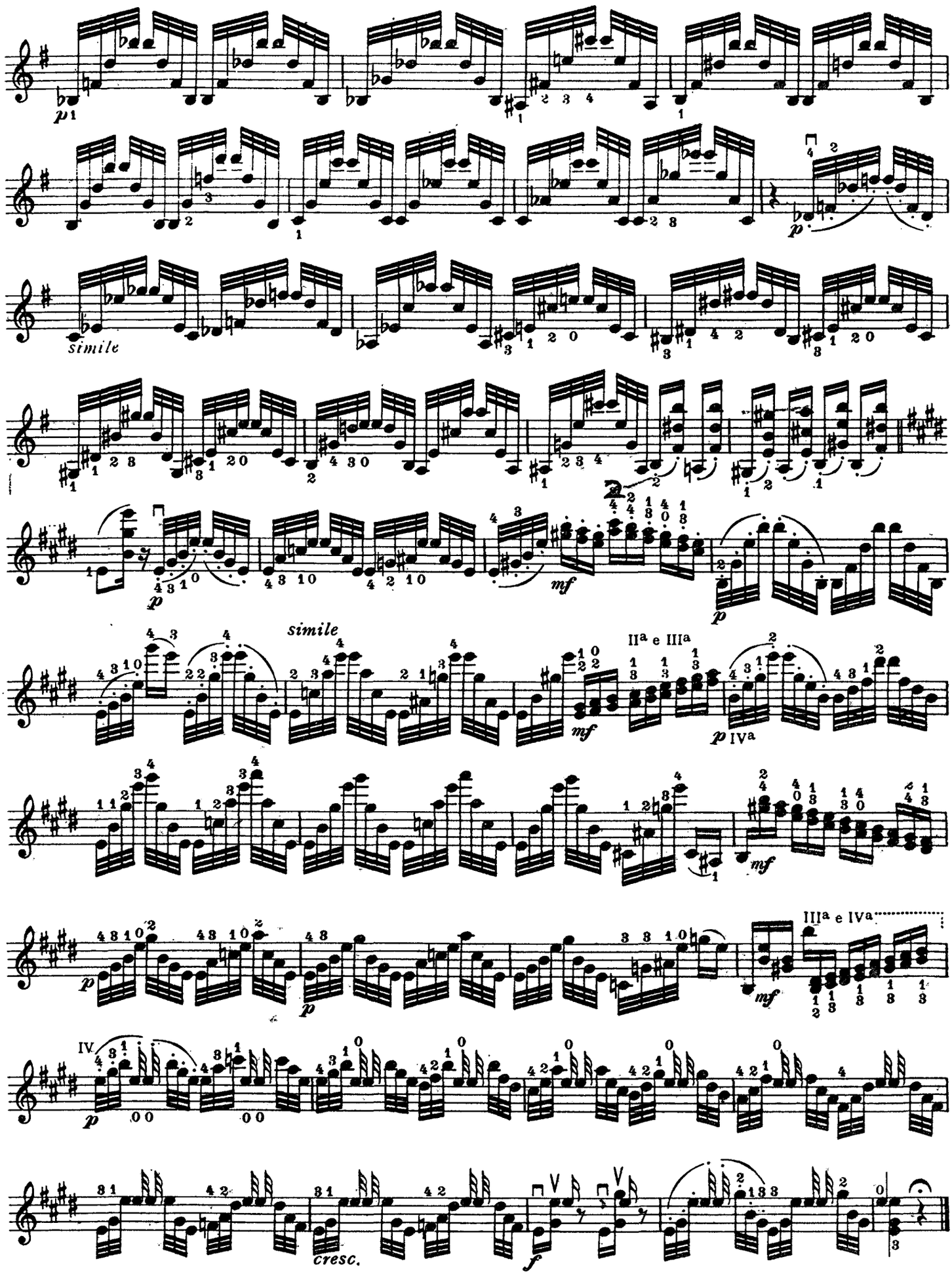
I

Revised and Edited by
D.C. DOUNIS

Andante

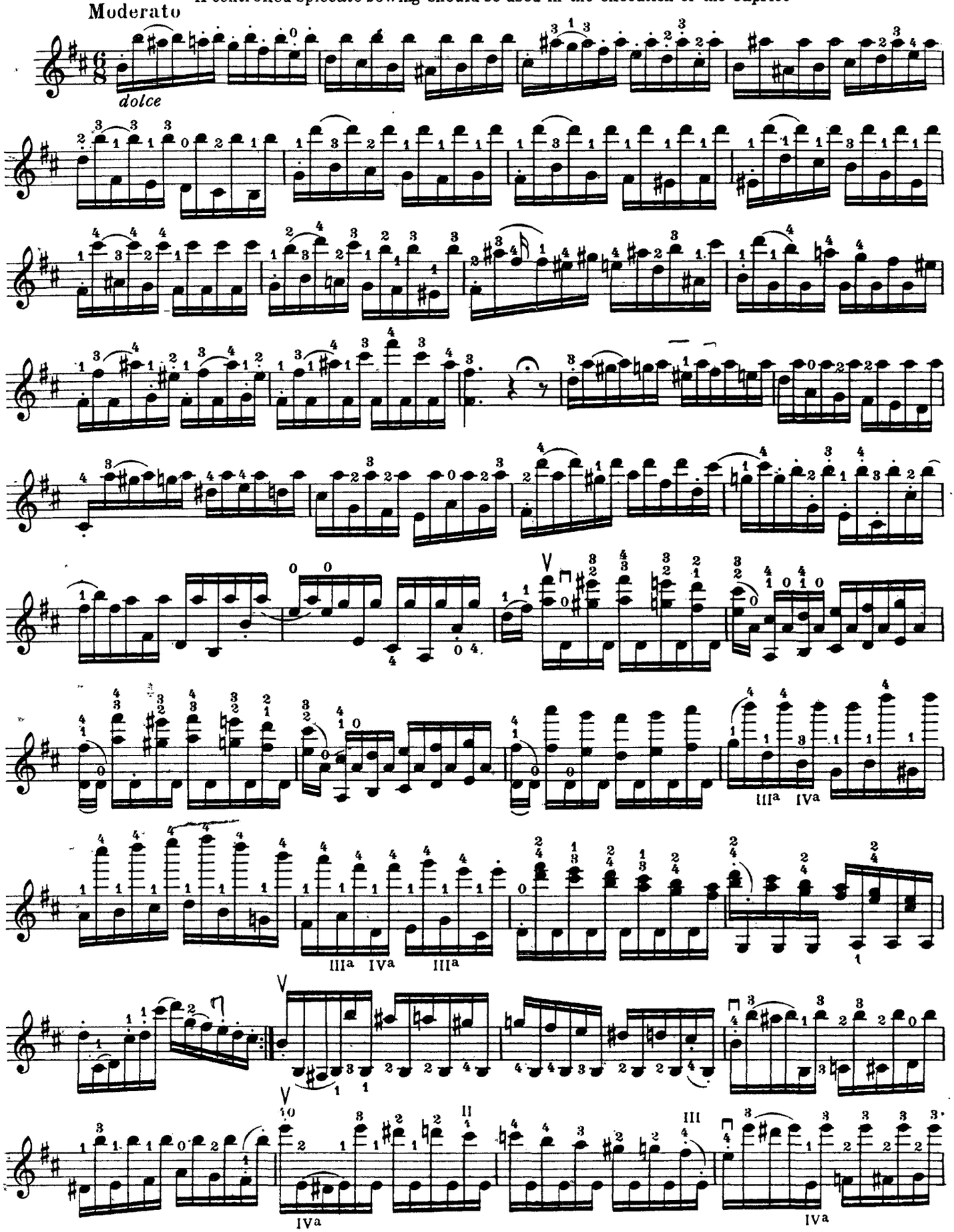


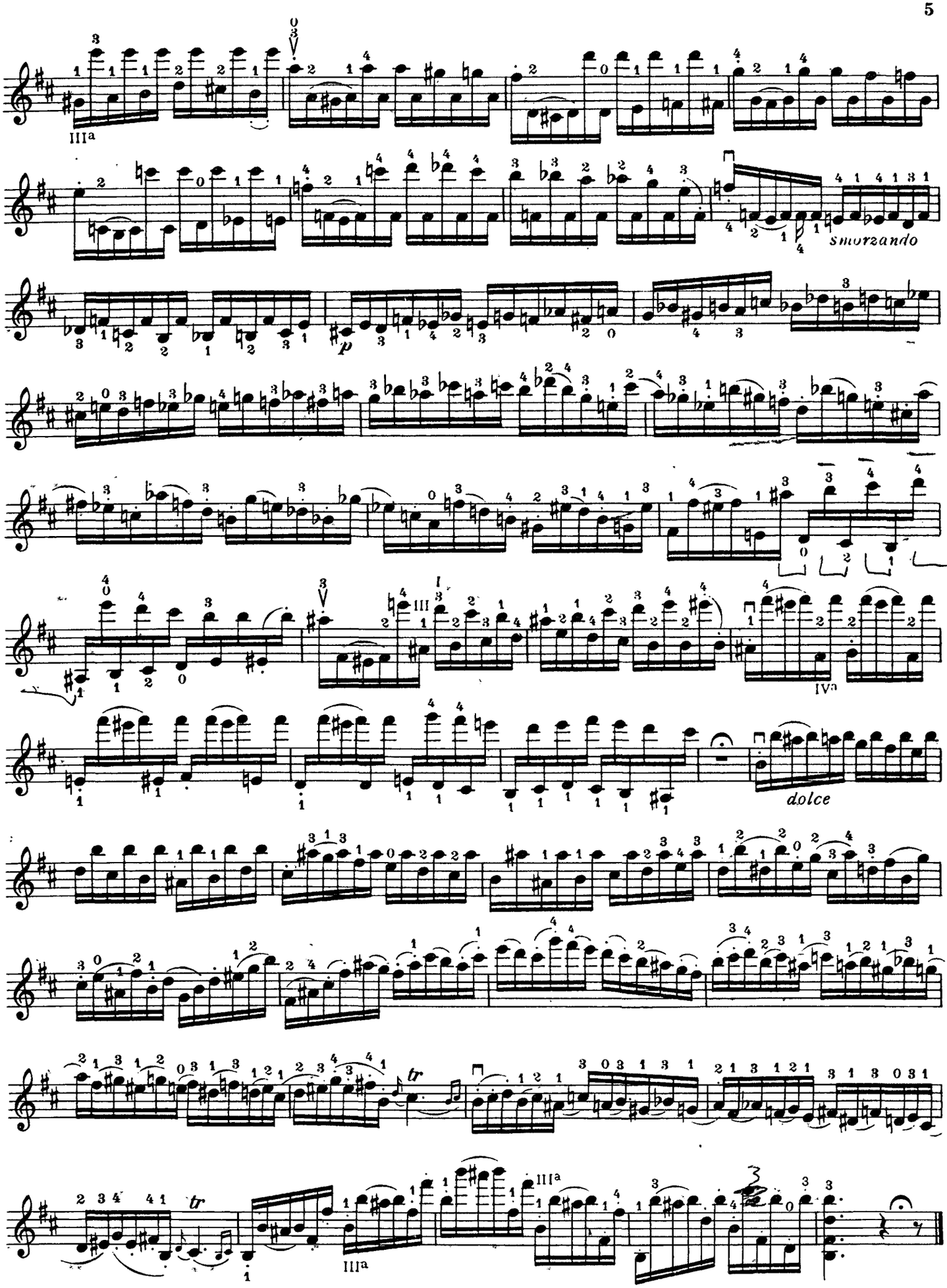
Copyright 1949 in all countries by J.H. Lavender & Co.


p
simile
p
mf
p
simile
IIa e IIIa
mf
p IVa
mf
IIIa e IVa
p
p
IV.
p
cresc.
f

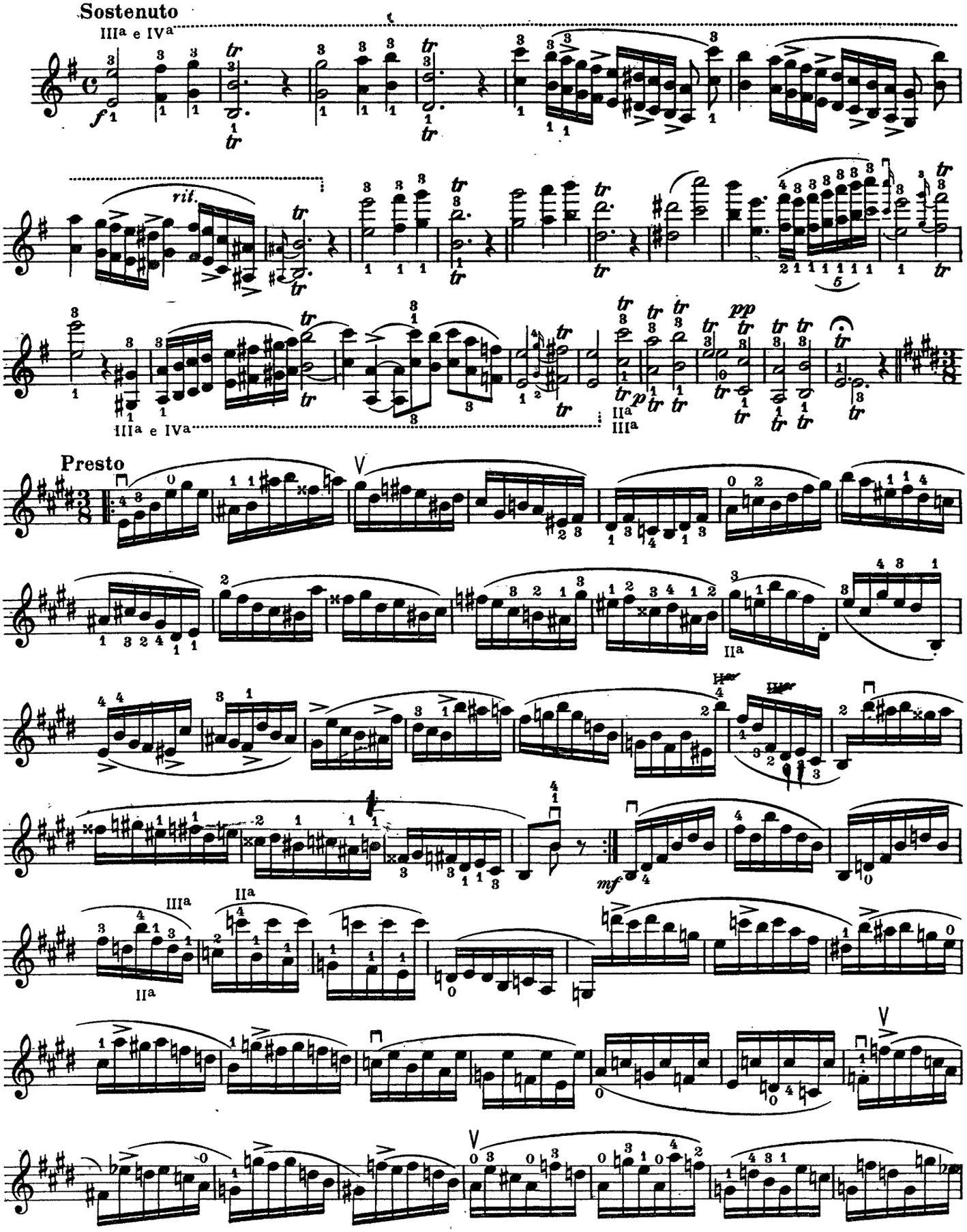
II

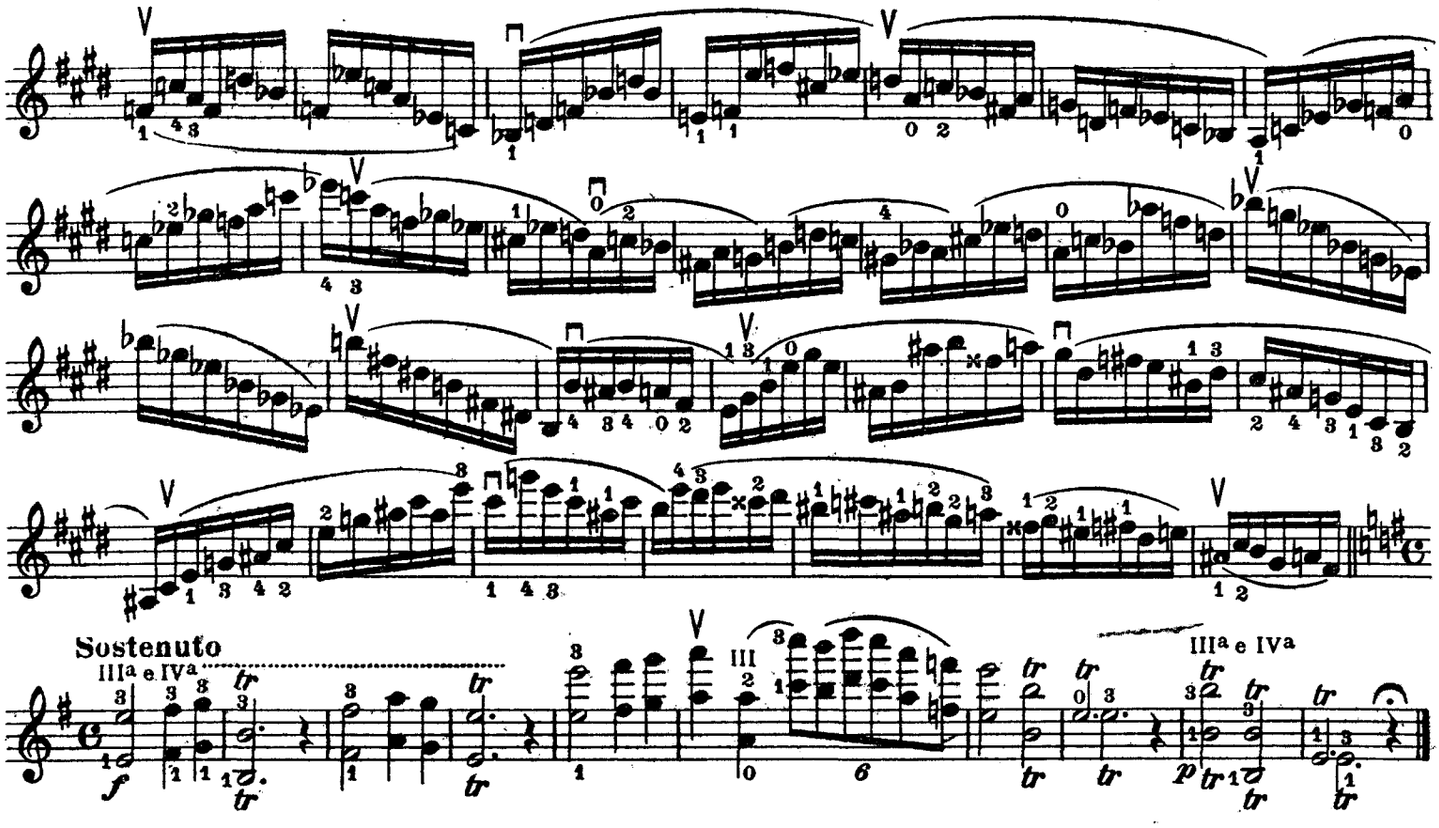
A controlled spiccato bowing should be used in the execution of the Caprice



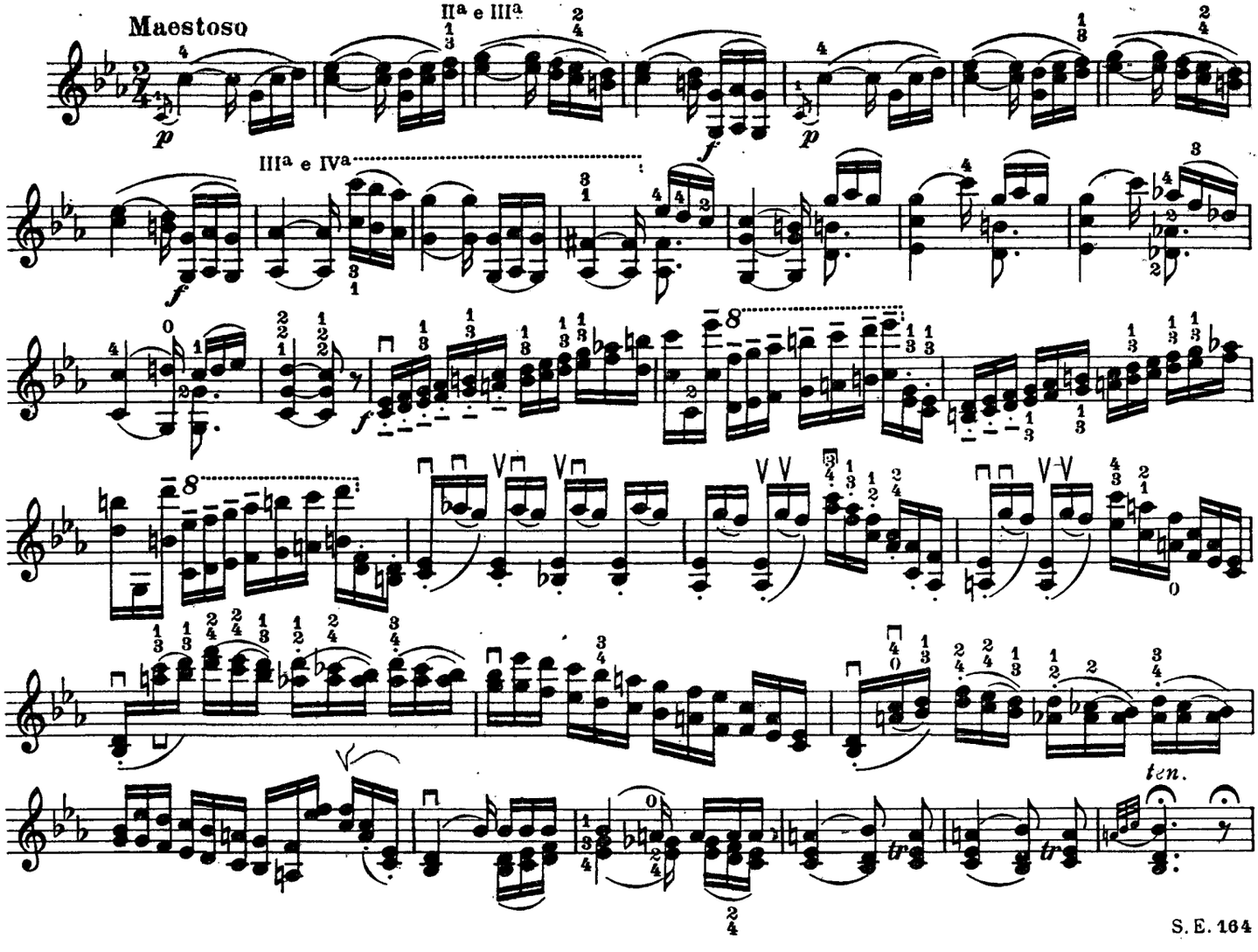

IIIa
smorzando
p
III
IVa
dolce
tr
IIIa

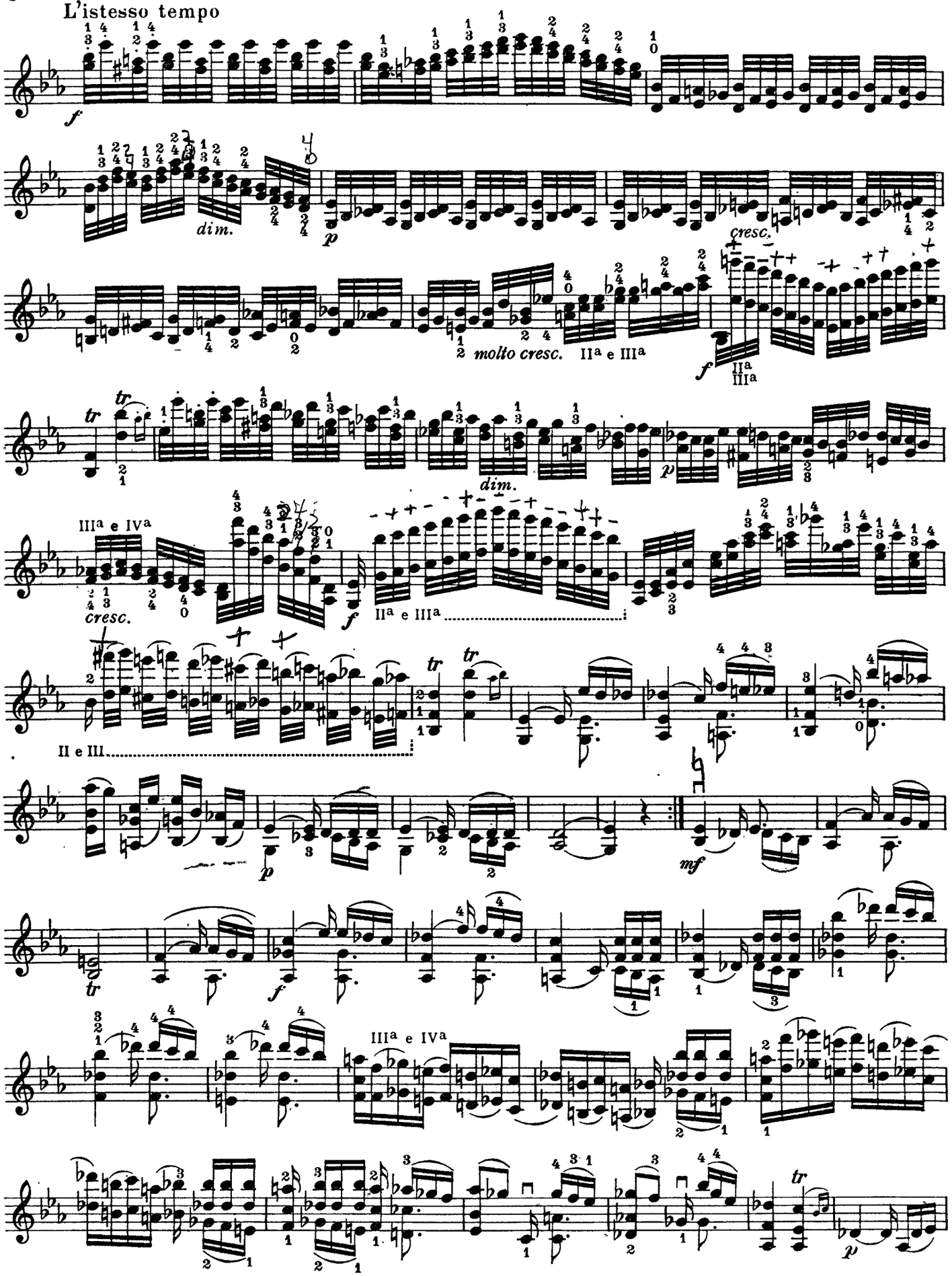
III

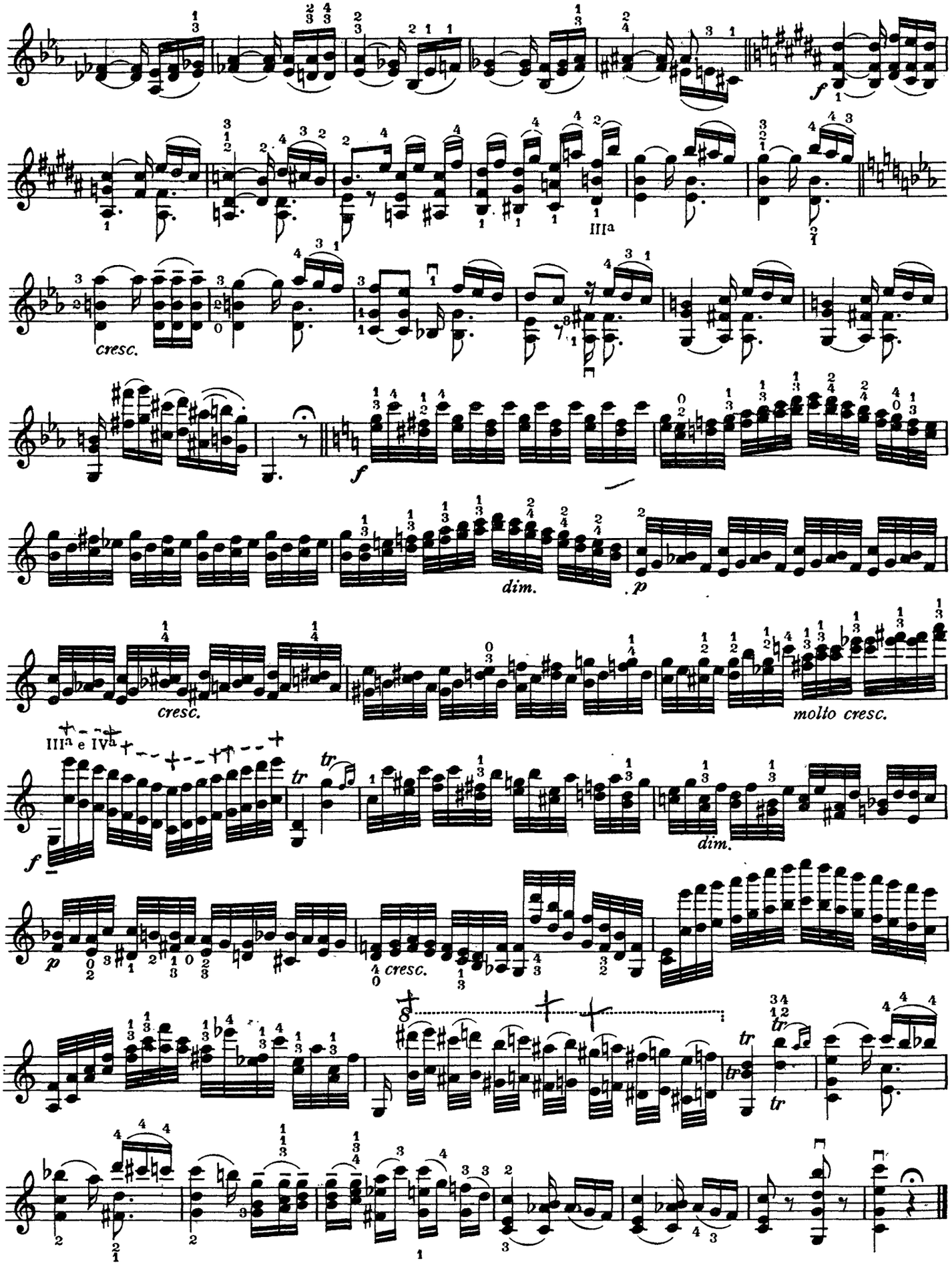

Sostenuto
IIIa e IVa
rit.
IIIa e IVa
IIa
IIIa
Presto
IIa
mf
IIIa
IIa
IIa

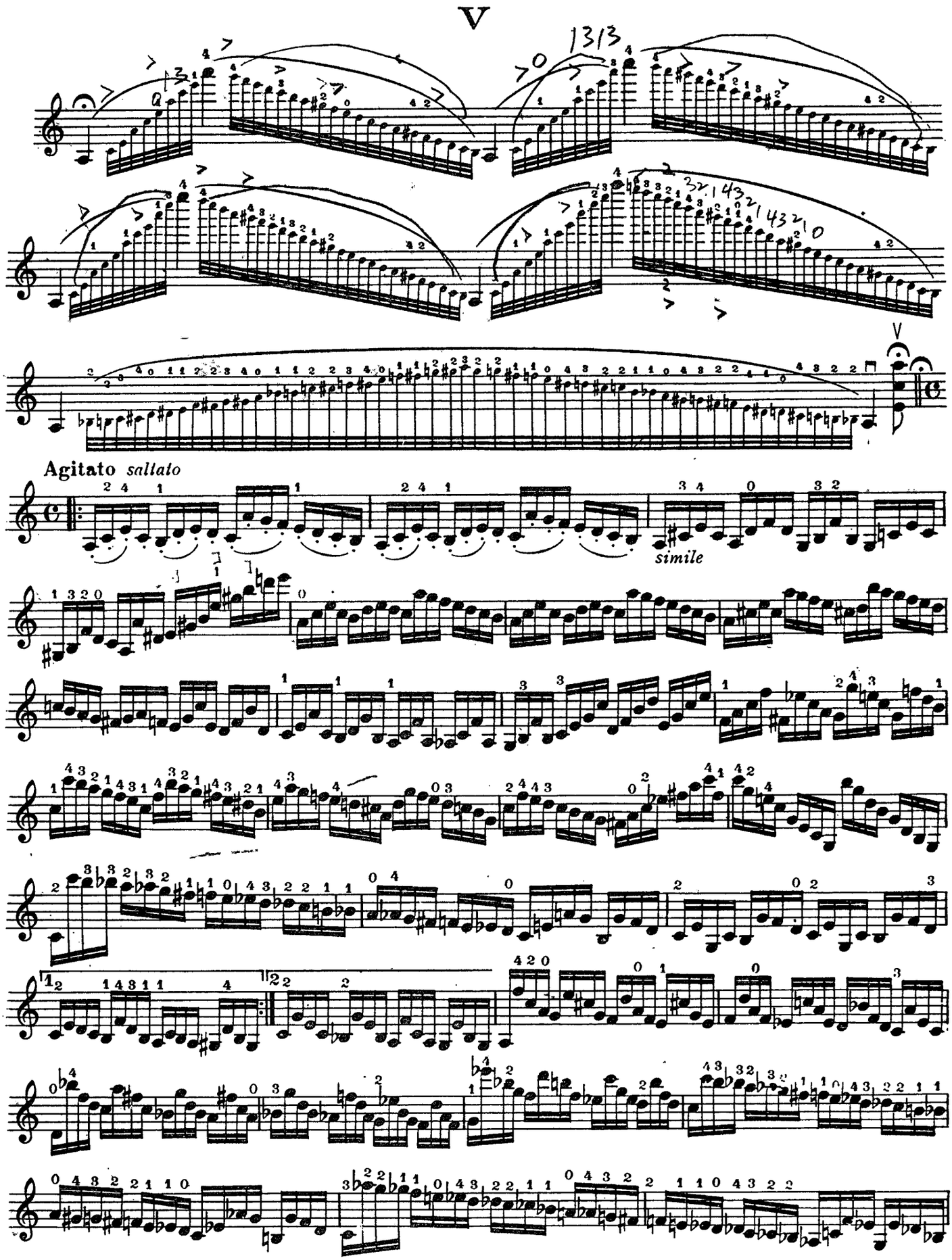

Sostenuto
IIIª e IVª
III
IIIª e IVª

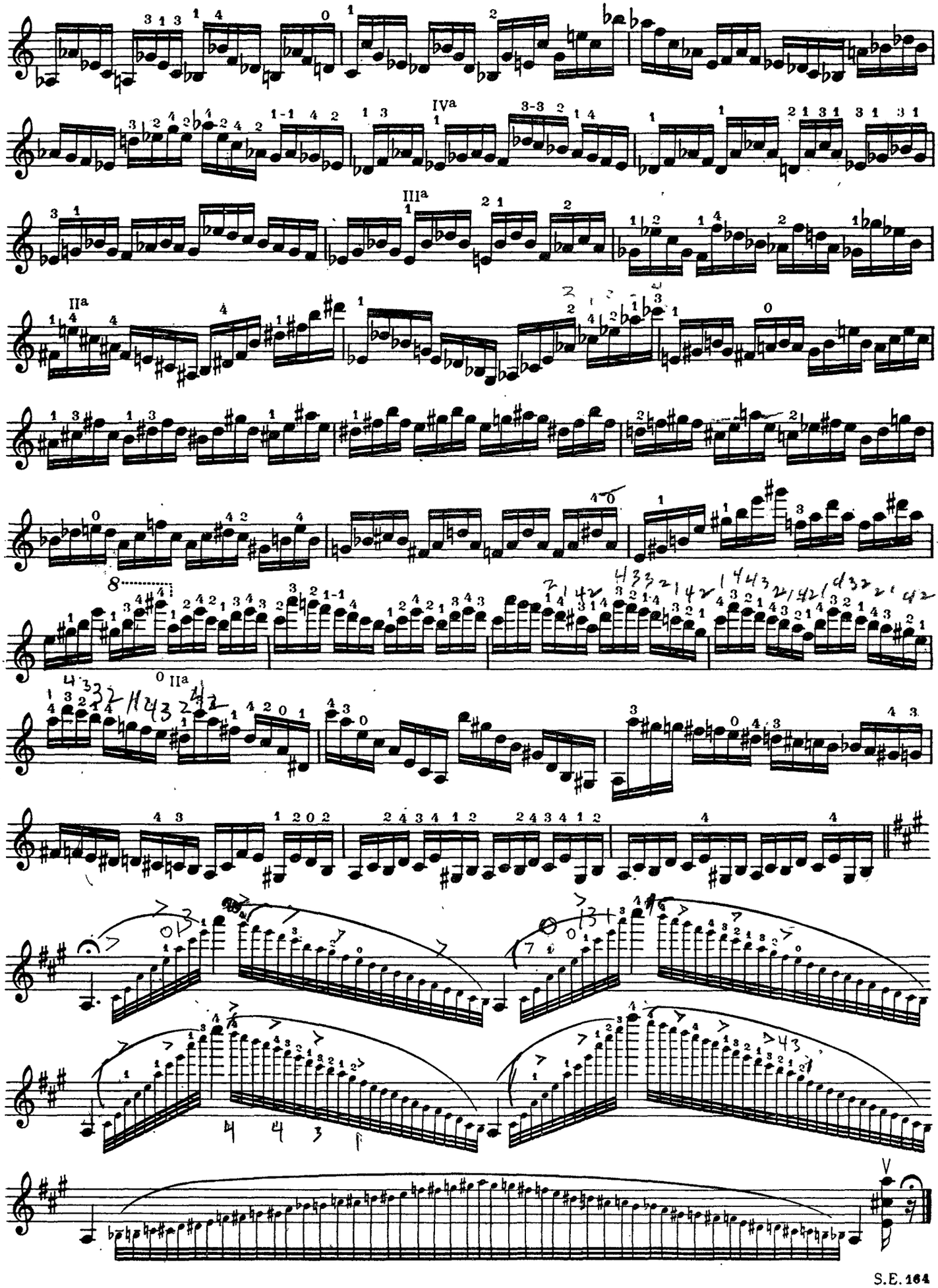
IV


Maestoso
IIª e IIIª
IIIª e IVª
ten.

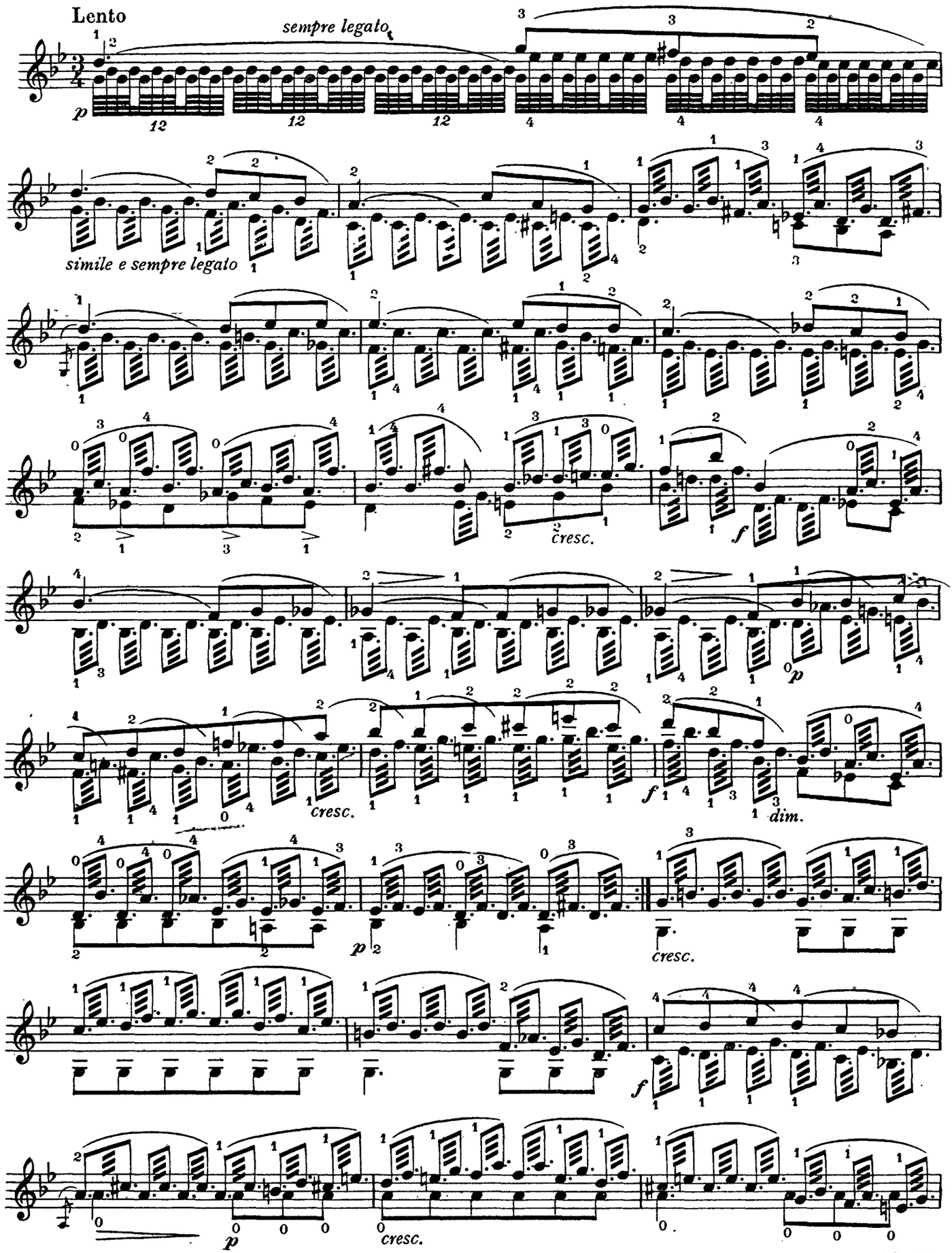

L'istesso tempo
dim.
cresc.
molto cresc.
IIa e IIIa
IIIa
IIIa e IVa
II e III
mf

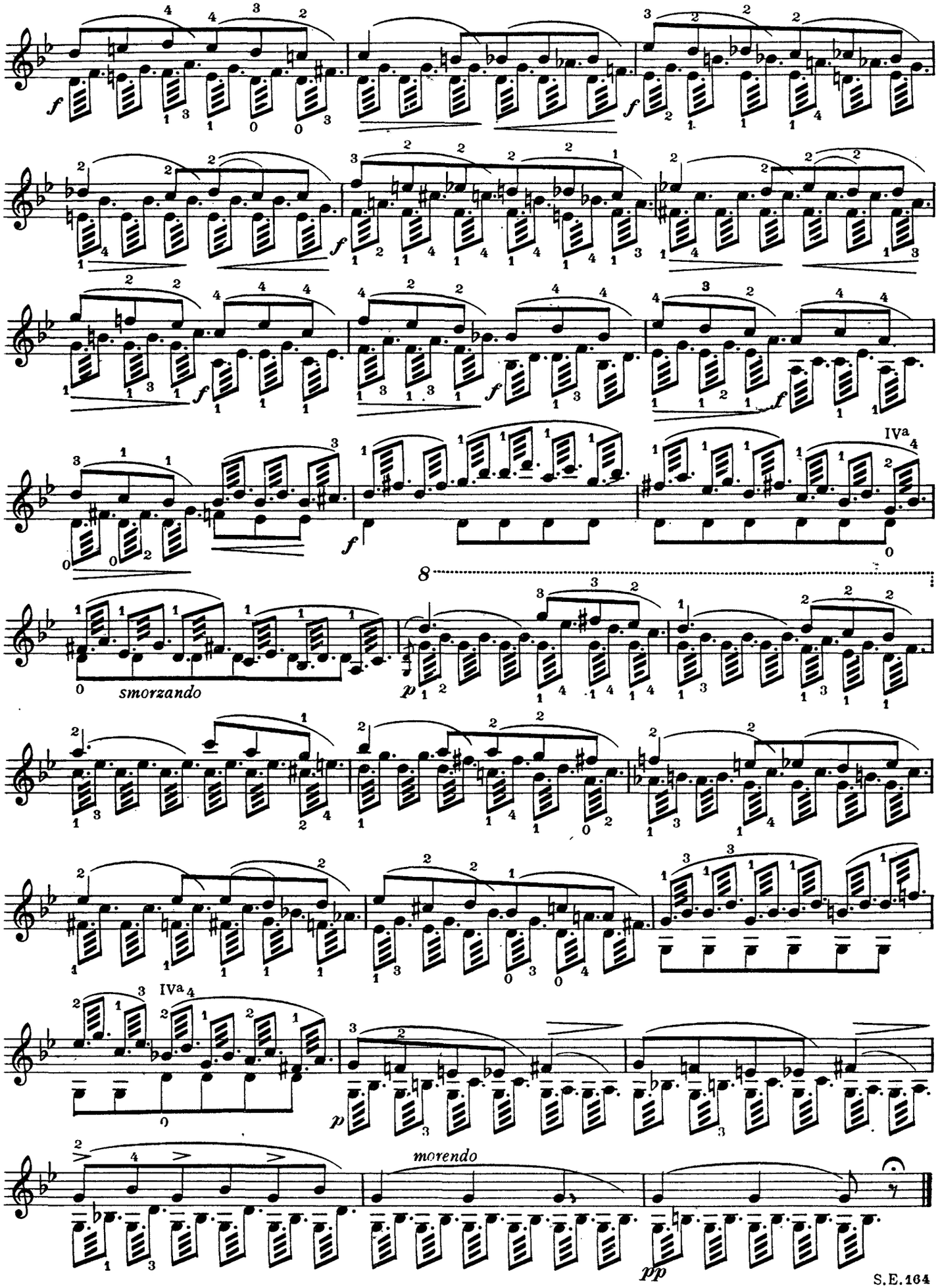

f
III^a
cresc.
f
dim.
p
cresc.
molto cresc.
III^a e IV^a
tr
f
dim.
p
cresc.
tr
tr
tr


V
1313
32 143
1432 10
V
Agitato sallato
simile

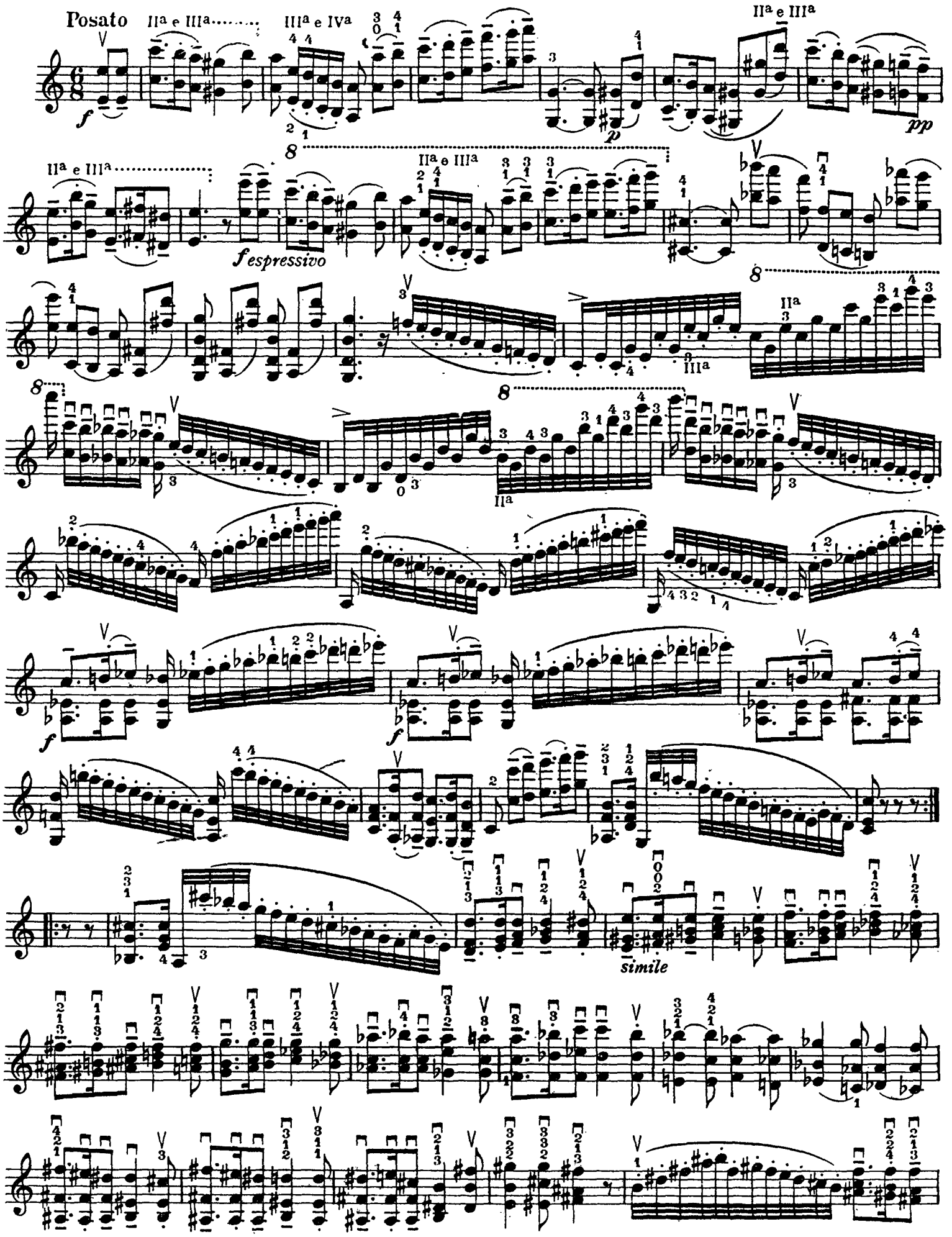


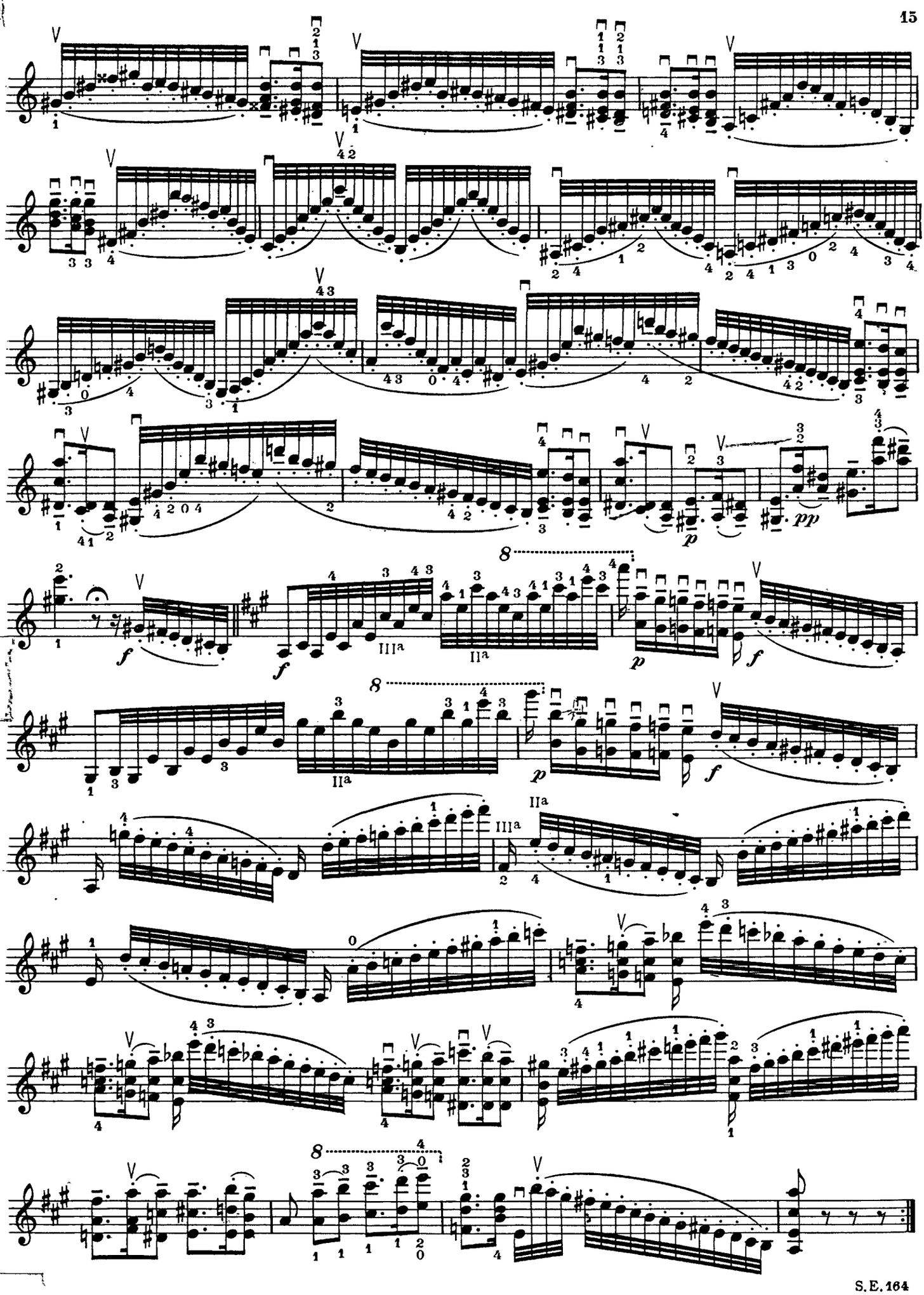
VI


Lento
sempre legato
simile e sempre legato
cresc.
f
cresc.
dim.
p
cresc.
f
p
cresc.

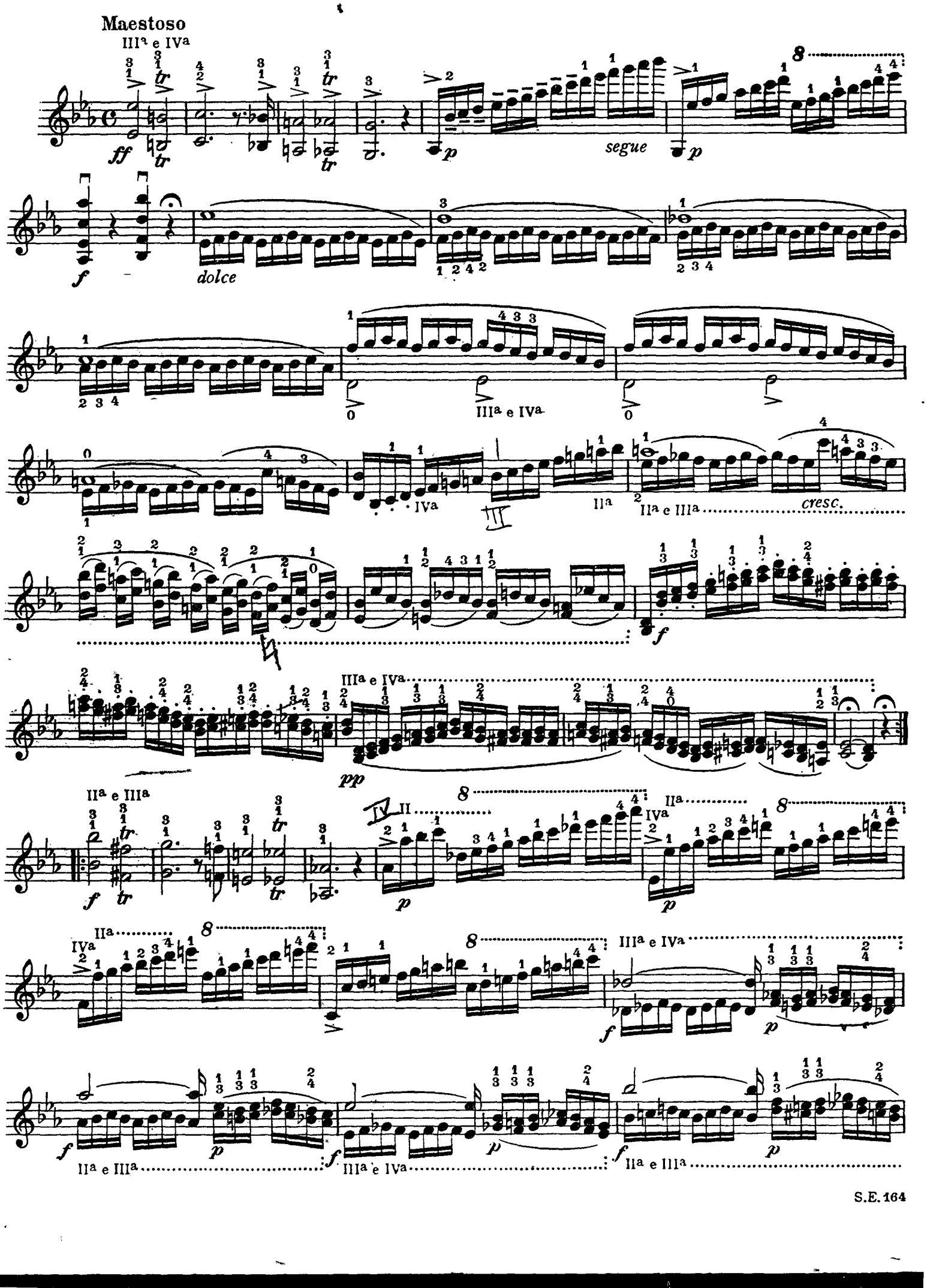

IVa
smorzando
IVa
morendo

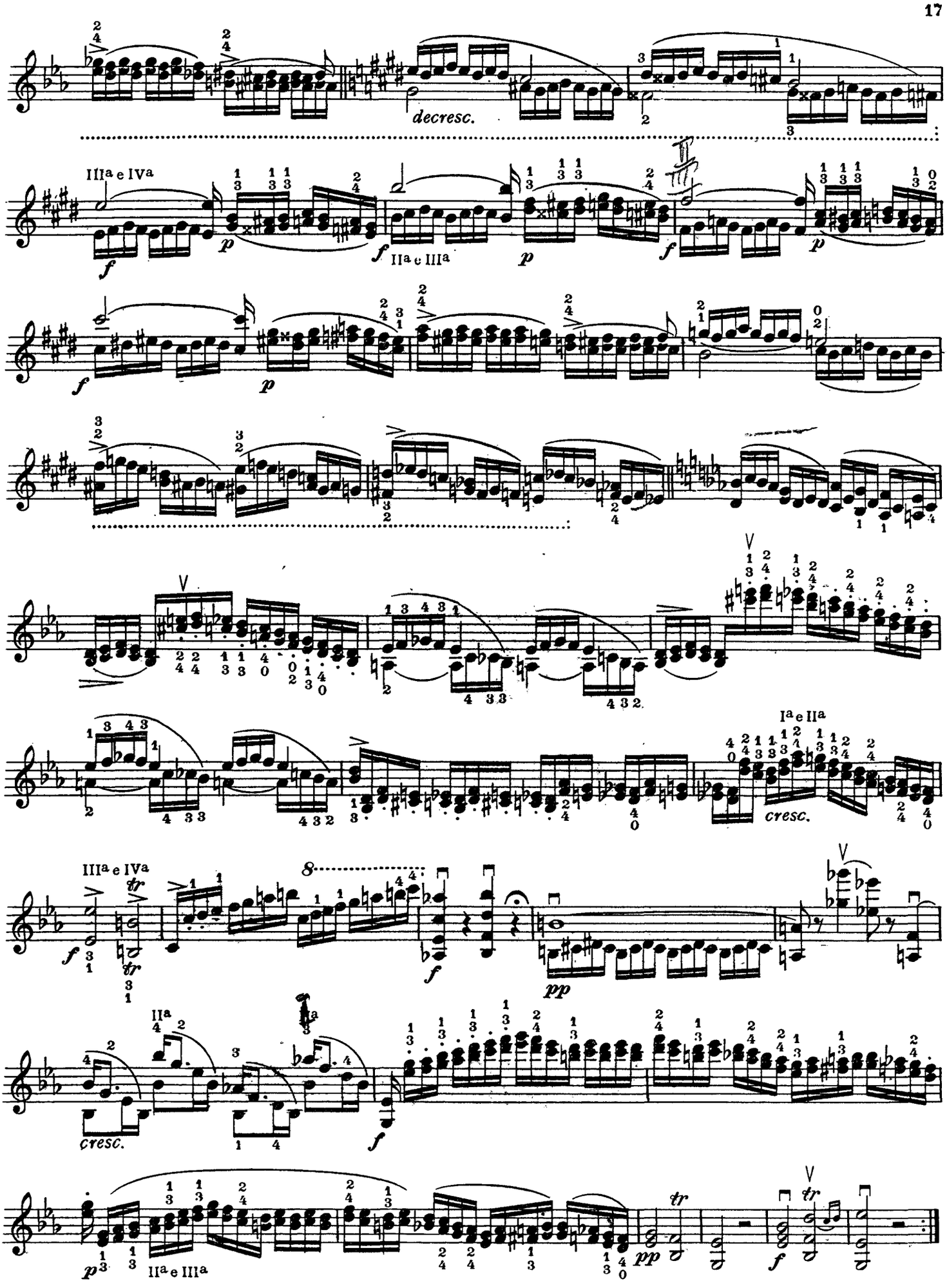
VII


Posato
IIa e IIIa
IIIa e IVa
IIa e IIIa
IIa e IIIa
IIa e IIIa
f espressivo
IIa
IIIa
IIa
simile



VIII


Maestoso
IIIa e IVa
ff
tr
p
segue
f
dolce
IIIa e IVa
IVa
IIa
IIa e IIIa
cresc.
pp
IIa e IIIa
IIIa e IVa
IIa e IIIa


decresc.
IIIa e IVa
IIa e IIIa
cresc.
Ia e IIa
IIIa e IVa
cresc.
IIa e IIIa

IX

Allegretto

Sulla tastiera imitando il Flauto

dolce *restez*

imitando il Corno sulla IIIa e IVa Corda ..... sulla

tastiera ..... IIIa e IVa ..... tastiera .....

sulla tastiera .....

p dolce *restez*

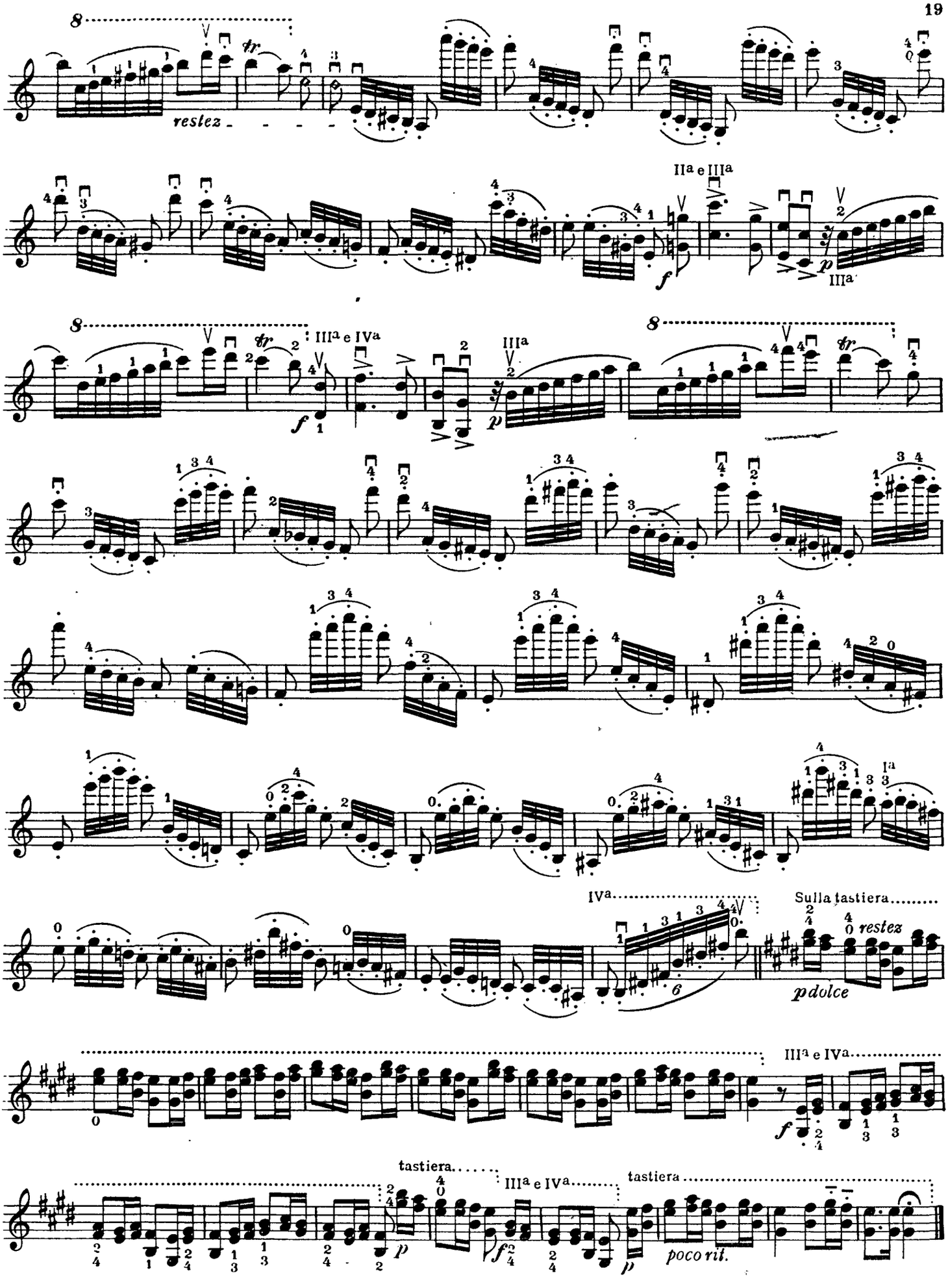
IIIa e IVa .....

sulla tastiera .... IIIa e IVa ..... tastiera .....

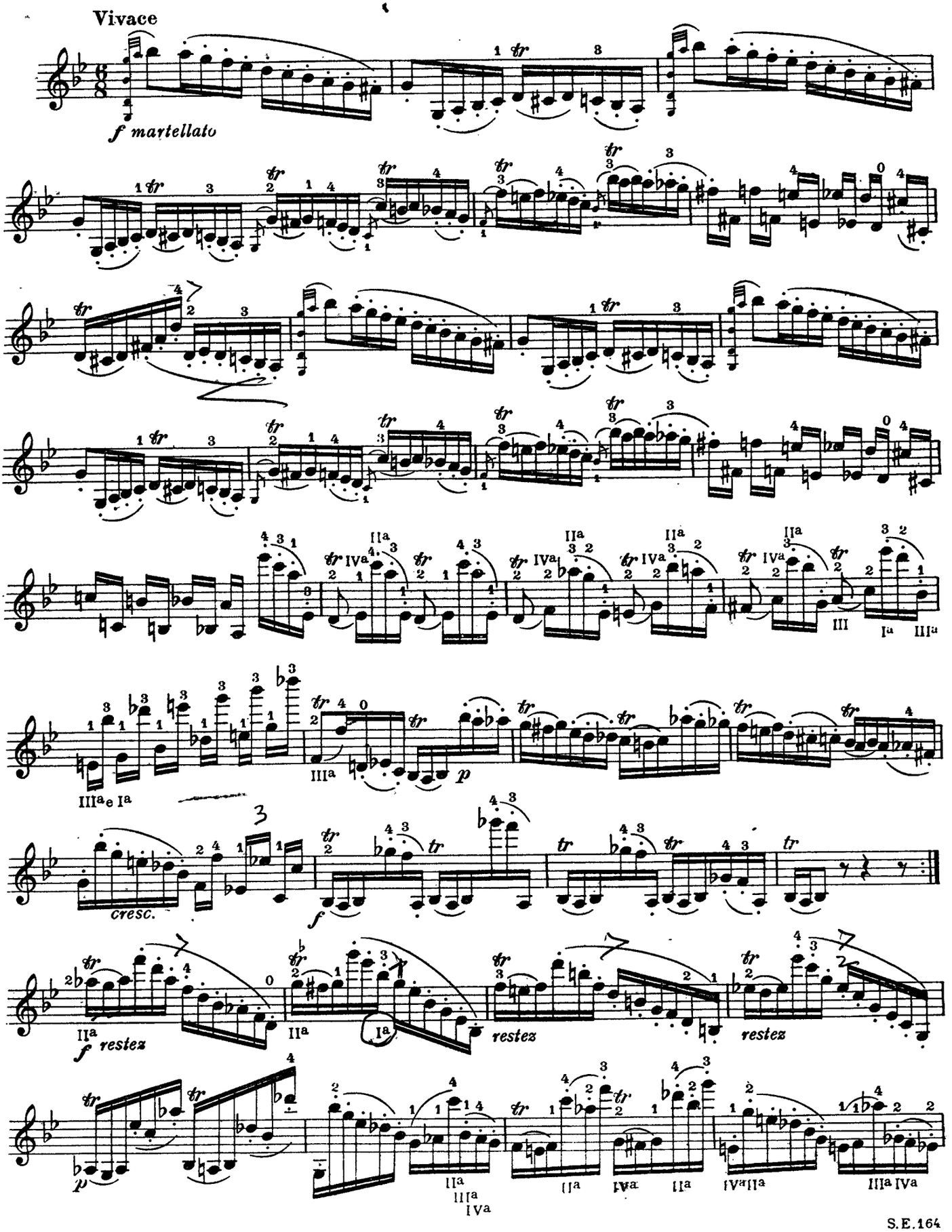
IIIa e IVa ..

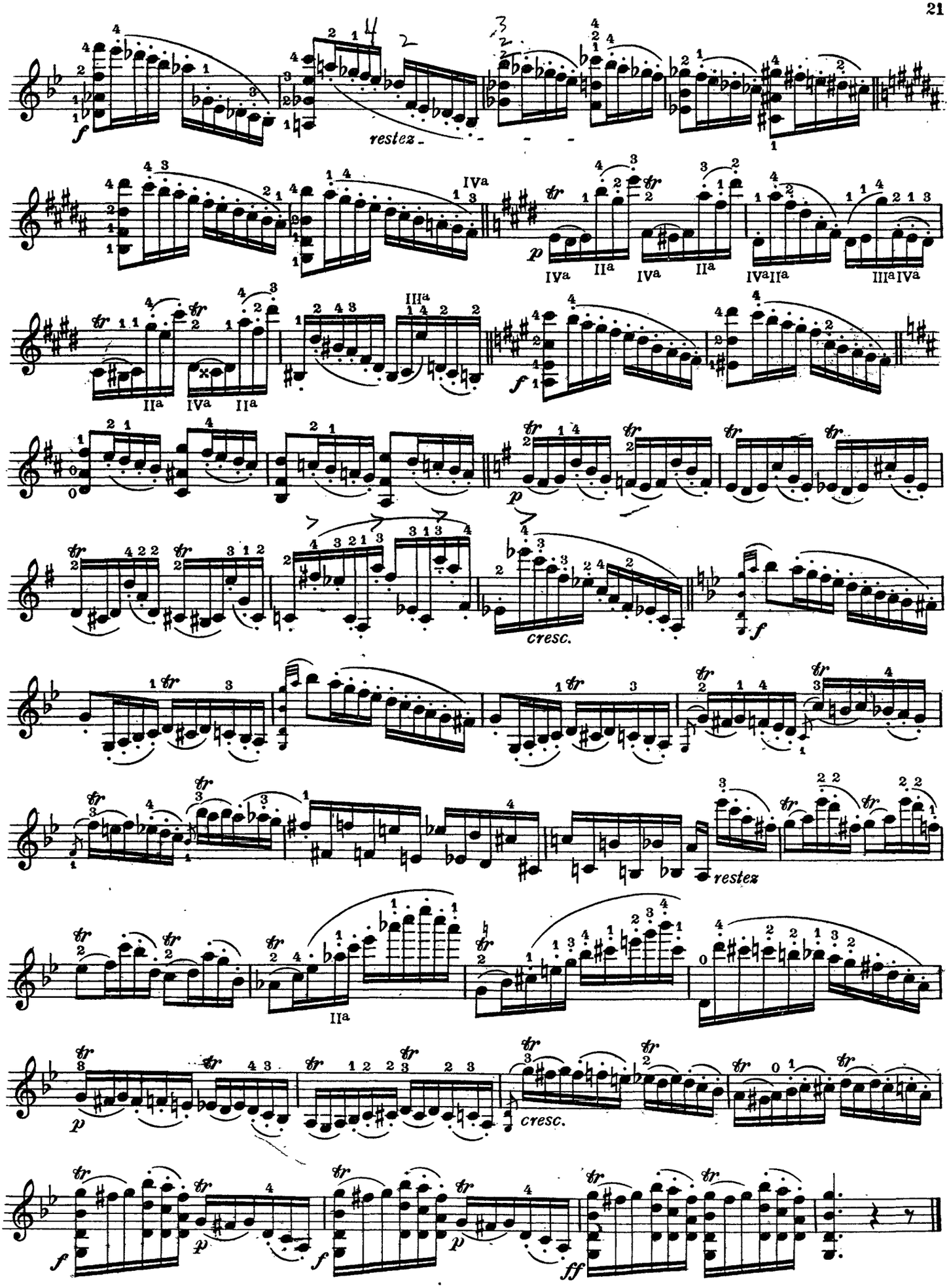
IIIa e IVa

IIIa

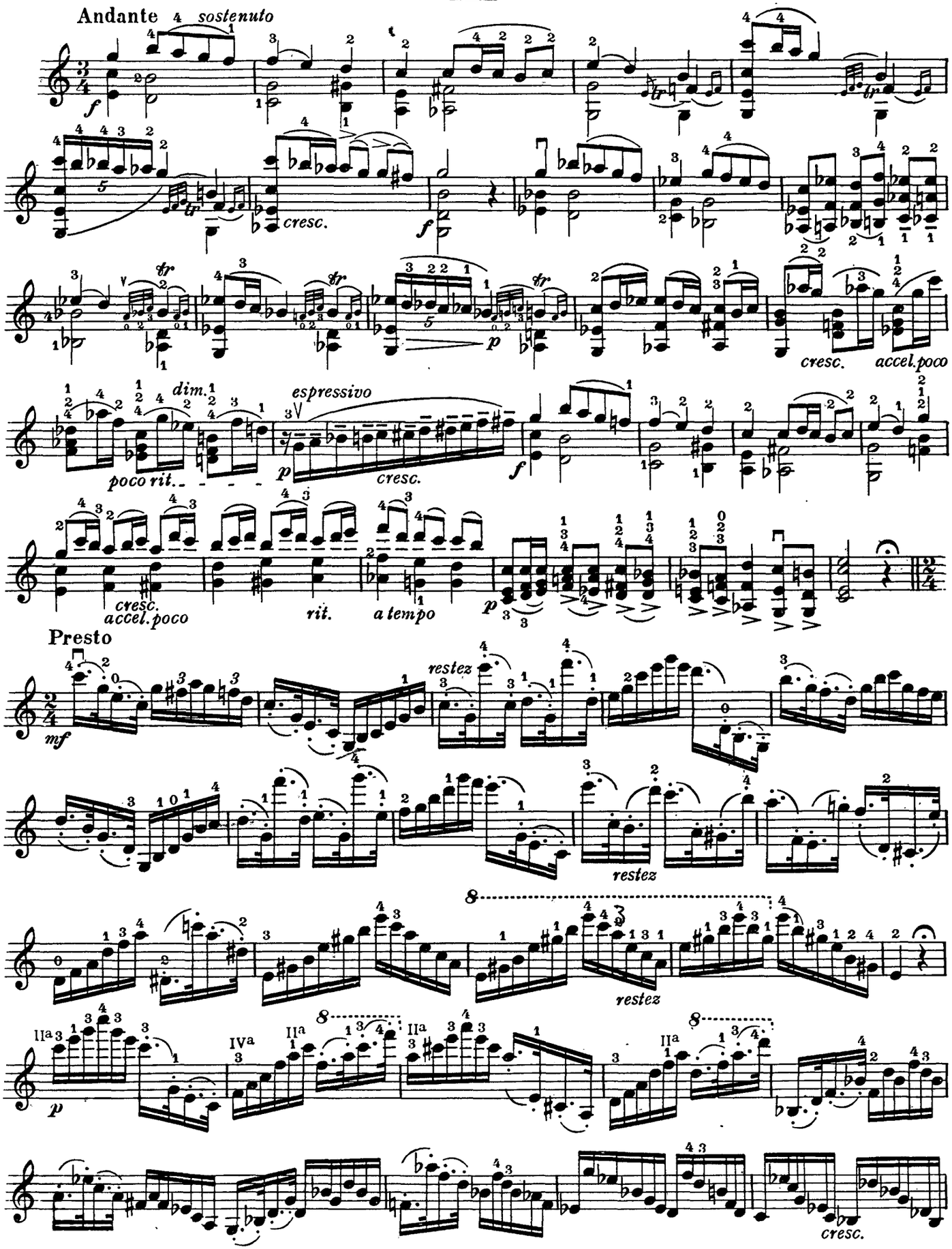

8
tr
restez
IIa e IIIa
f
p
IIIa
8
IIIa e IVa
tr
f
IIIa
p
8
tr
IVa
Sulla tastiera
restez
p dolce
IIIa e IVa
f
tastiera
IIIa e IVa
tastiera
p
f
p
poco rit.

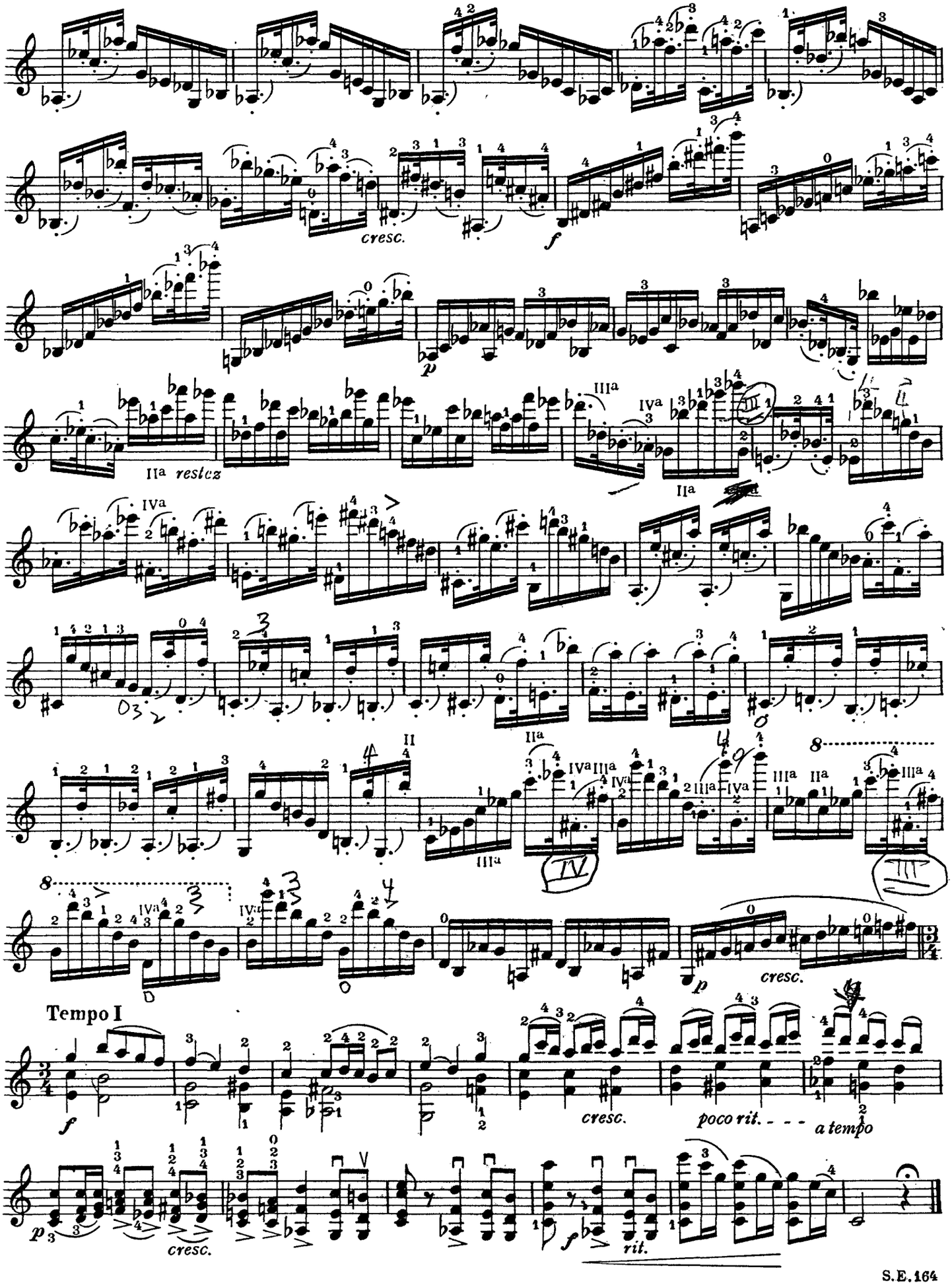
X



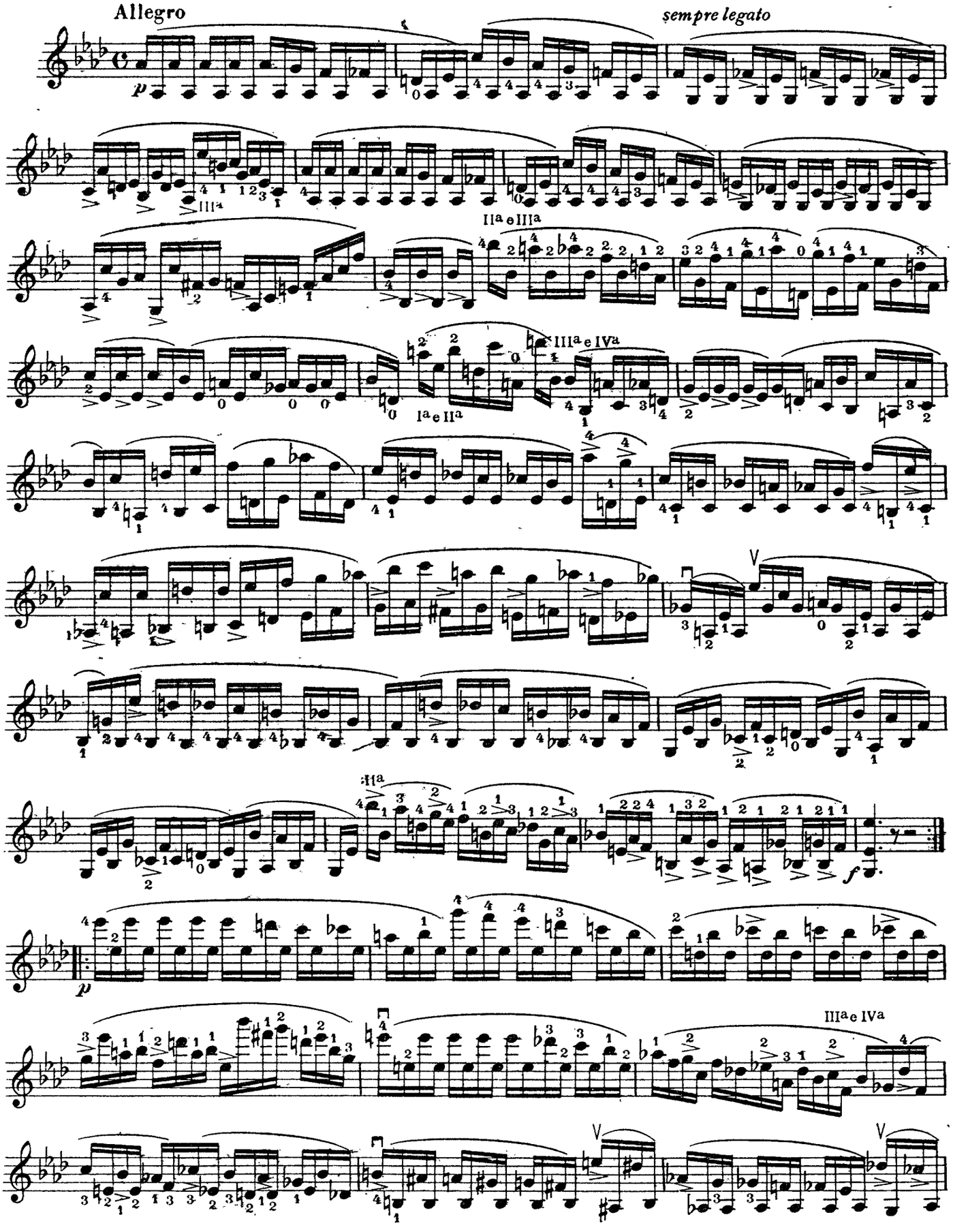

f
restez
IVa
p
IVa IIa IVa IIa IVa IIa IIIa IVa
IIa IVa IIa
f
p
cresc.
f
restez
IIa
p
cresc.
f p f ff

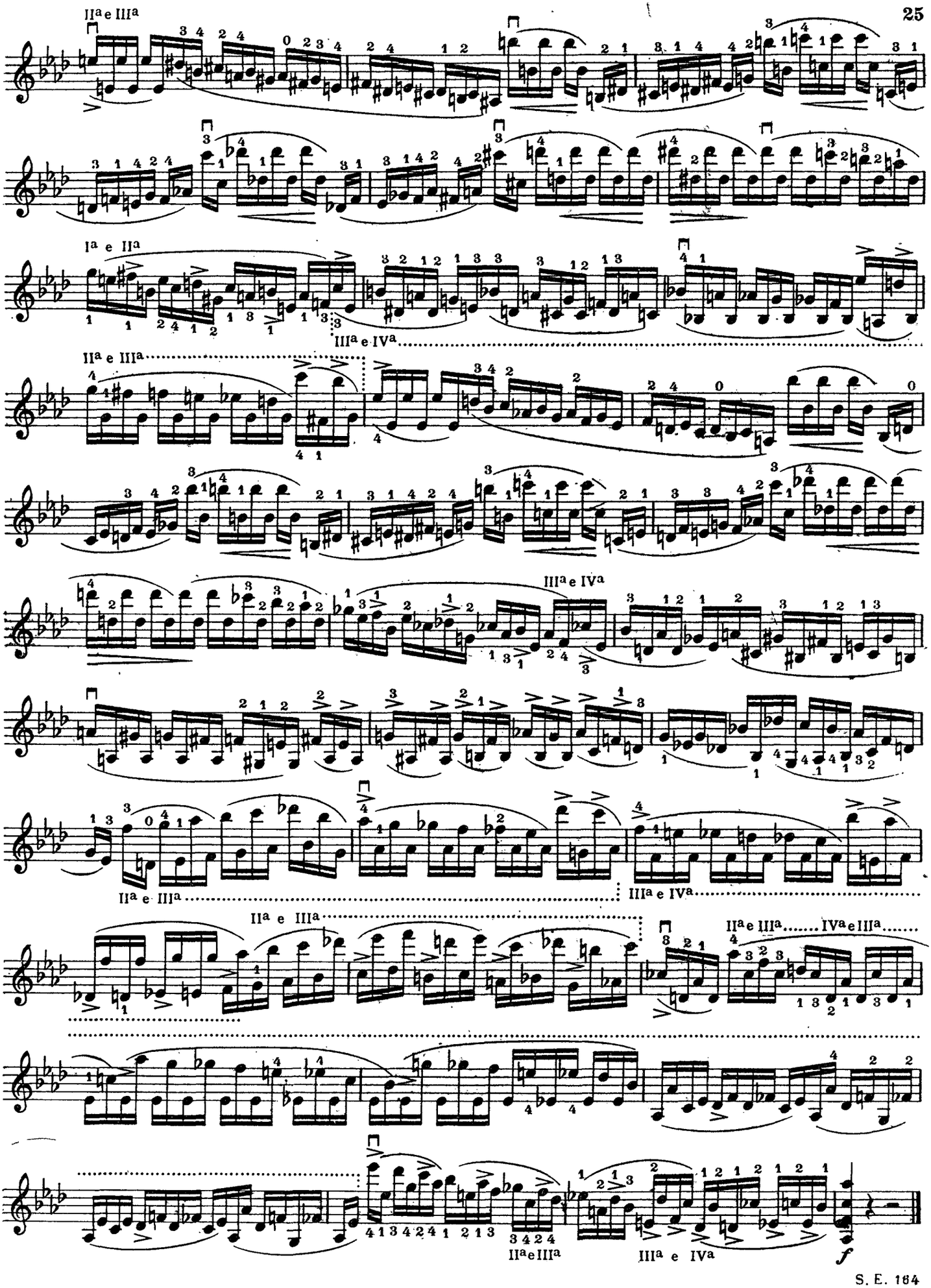
XI


Andante 4 sostenuto
f
cresc.
f
tr
p
cresc.
accel.poco
dim.
poco rit.
espressivo
p
cresc.
f
cresc.
accel.poco
rit.
a tempo
p
Presto
mf
restez
restez
p
cresc.

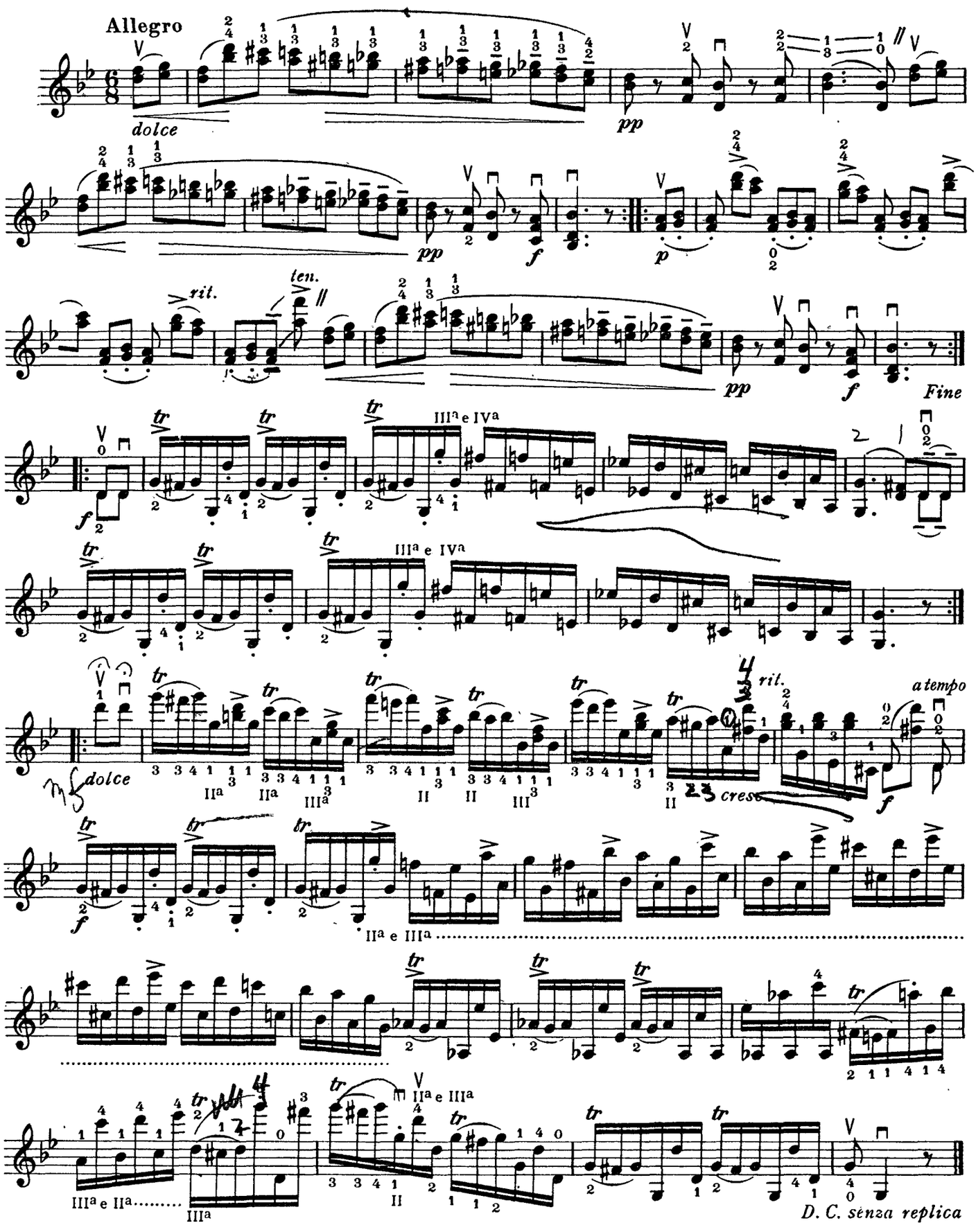

cresc.
f
p
IIa restez
IIIa
IVa
IIa
II
IIIa
IVa
IIIa
IIa
IIIa
IVa
IVa
IVa
p
cresc.
Tempo I
f
cresc.
poco rit.
a tempo
p
cresc.
f
rit.

XII

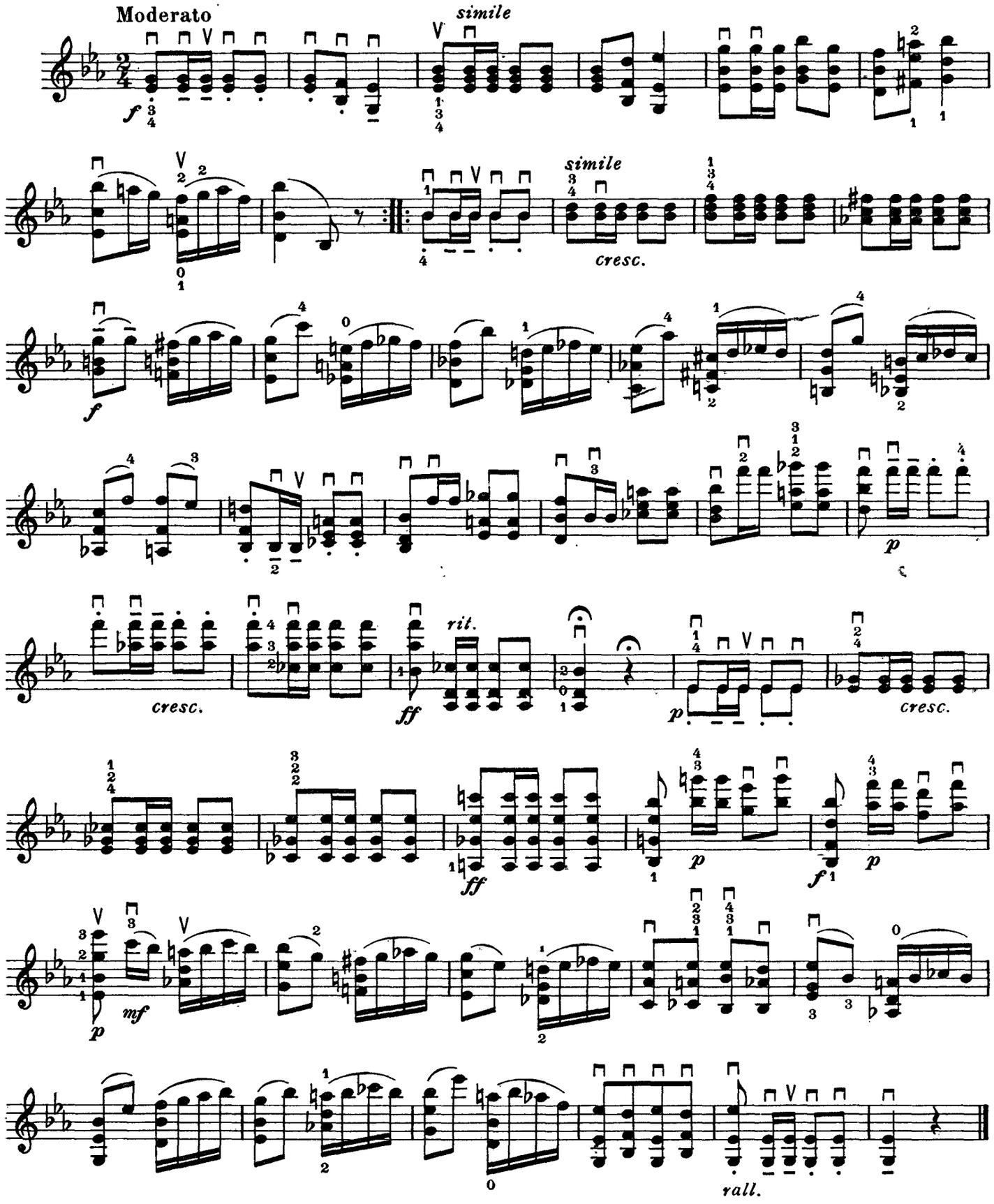

Allegro
sempre legato
p
IIIa
IIa e IIIa
IIIa e IVa
Ia e IIa
IIIa e IVa
f
p


IIa e IIIa
Ia e IIa
IIIa e IVa
IIa e IIIa
IIIa e IVa
IIa e IIIa
IIIa e IVa
IIa e IIIa
IIa e IIIa
IIIa e IVa
IVa e IIIa
IIa e IIIa
IIIa e IVa
f

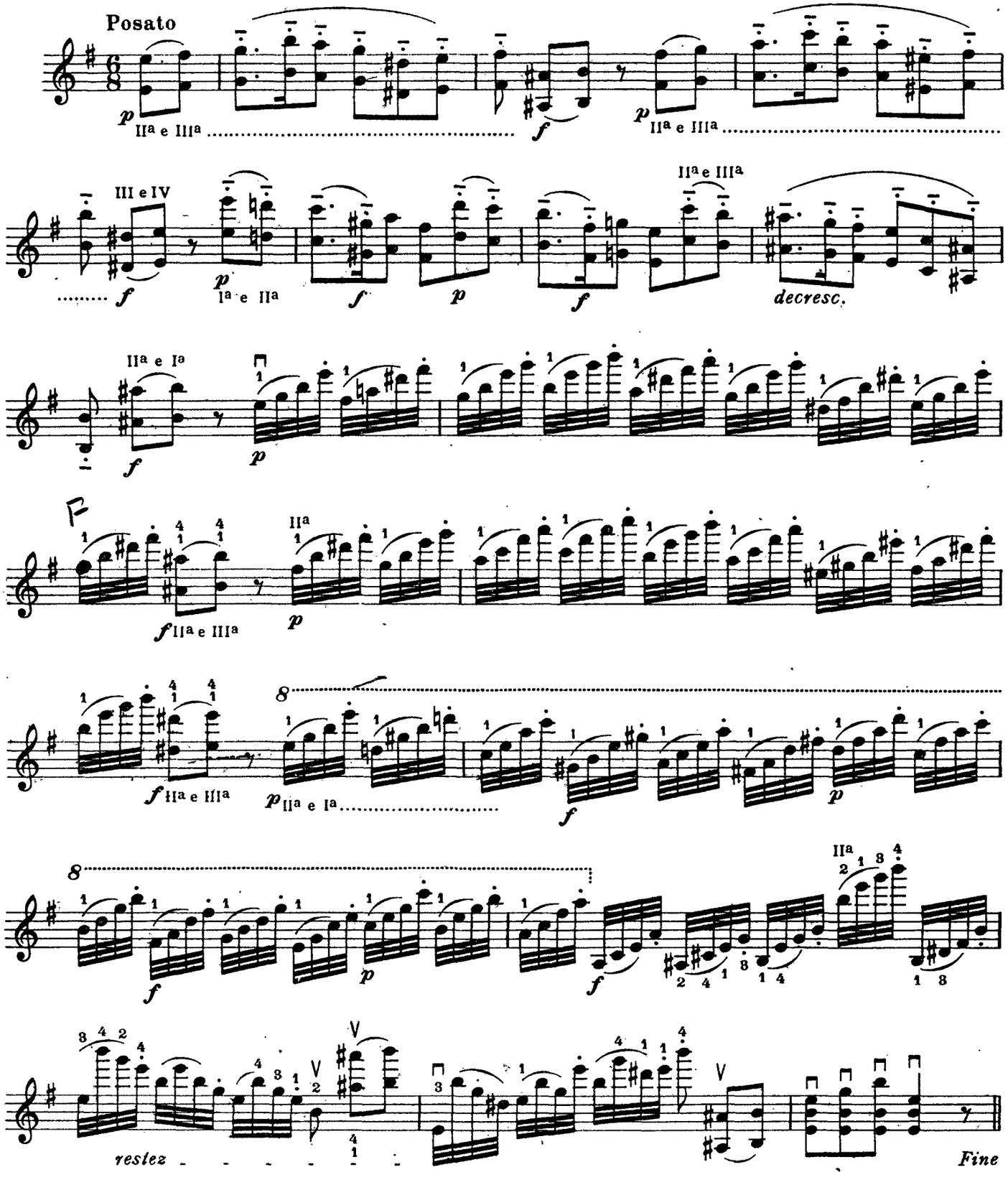
XIII

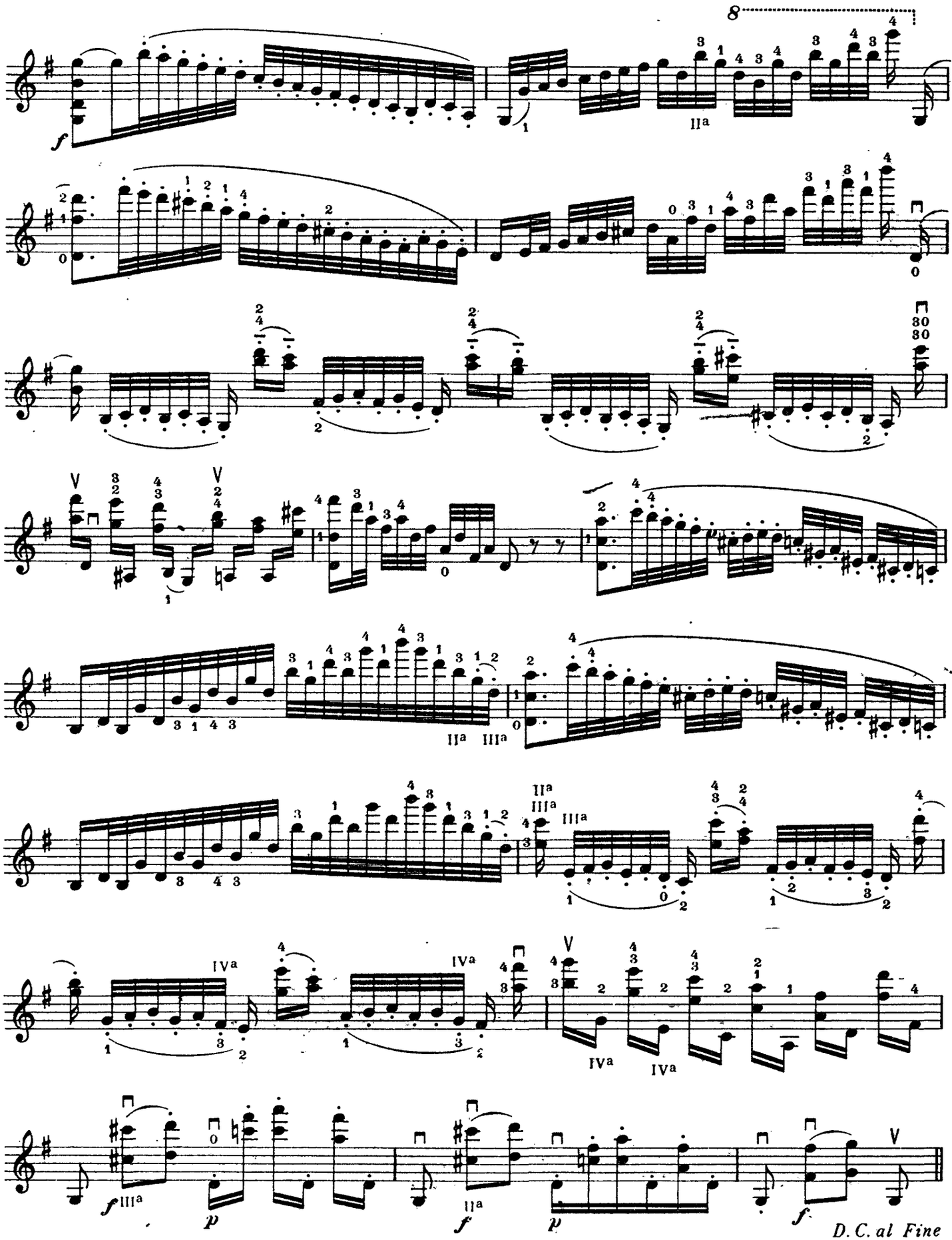

Allegro
dolce
pp
f
p
rit.
ten.
Fine
tr
IIIa e IVa
dolce
cresc
rit.
a tempo
IIa e IIIa
D. C. senza replica

XIV

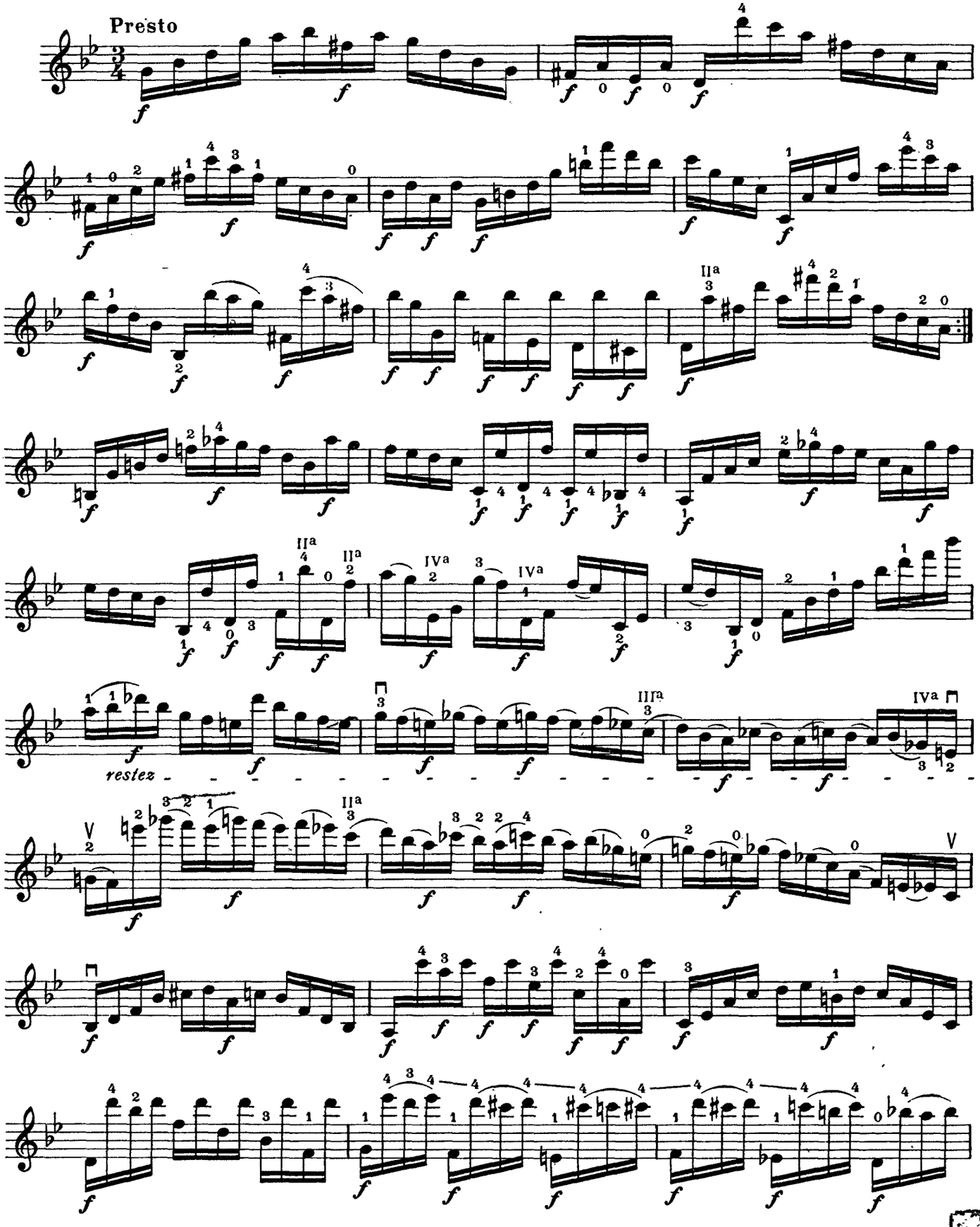

Moderato
simile
f
simile
cresc.
f
cresc.
rit.
ff
p
cresc.
ff
p
f
p
p
mf
rall.

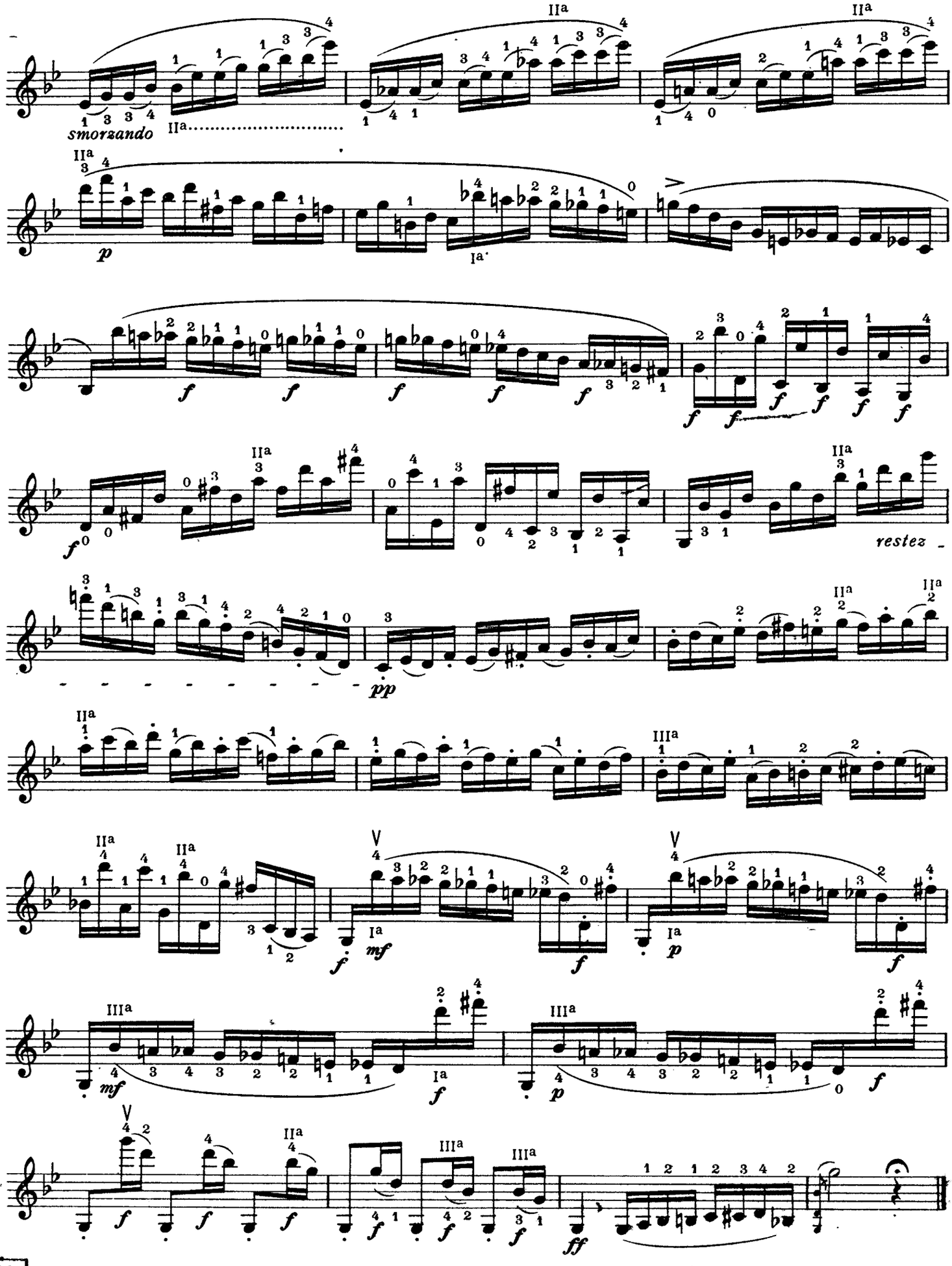
XV


Posato
p
IIª e IIIª
f
p
IIª e IIIª
III e IV
f
p
Iª e IIª
f
p
f
IIª e IIIª
decresc.
IIª e Iª
f
p
f
IIª e IIIª
p
IIª
f
IIª e IIIª
8
p
IIª e Iª
f
8
f
p
f
IIª
2 1 3 4
2 4 1 3
1 4
1 3
V
V
V
4 1
restez
Fine

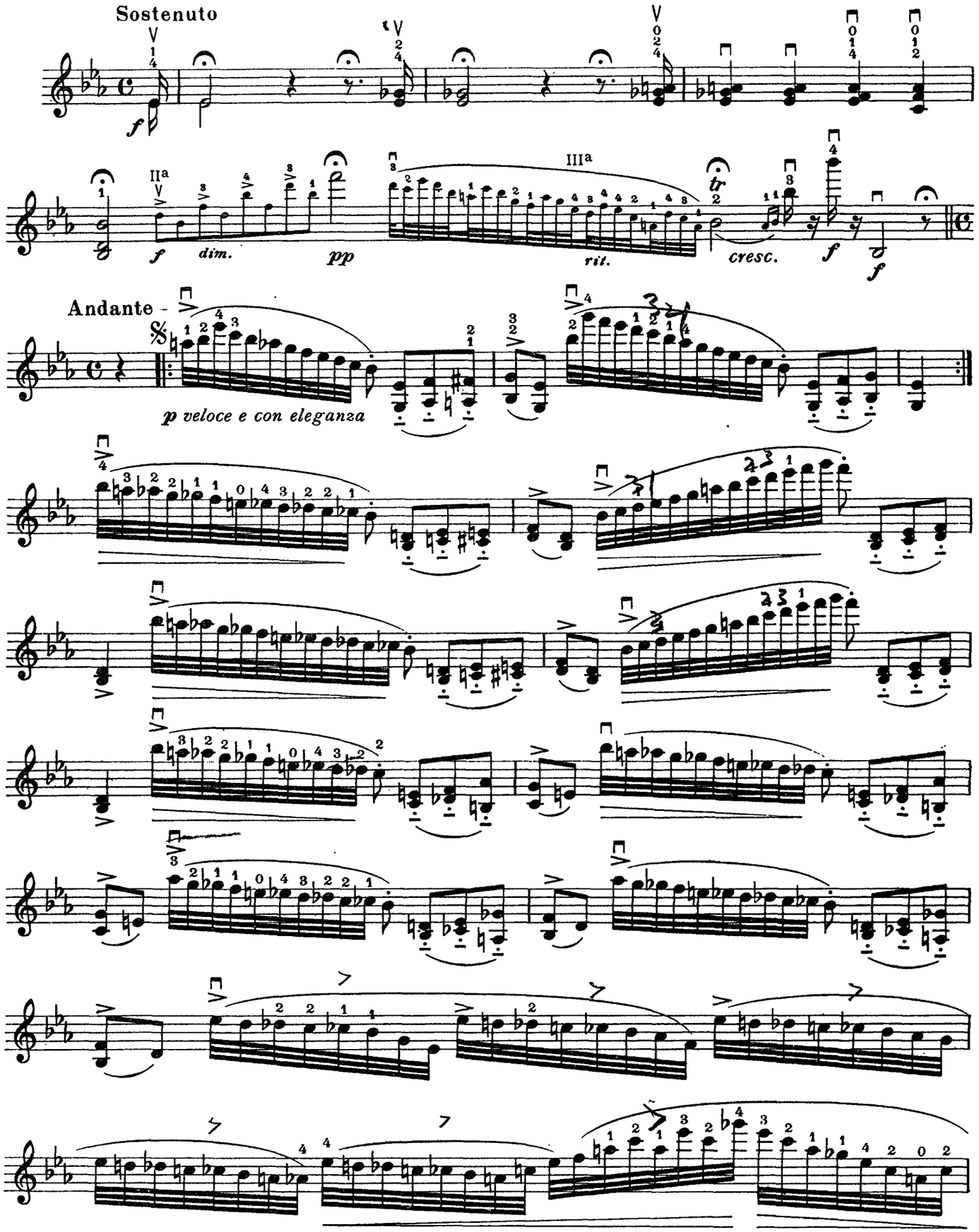

D. C. al Fine

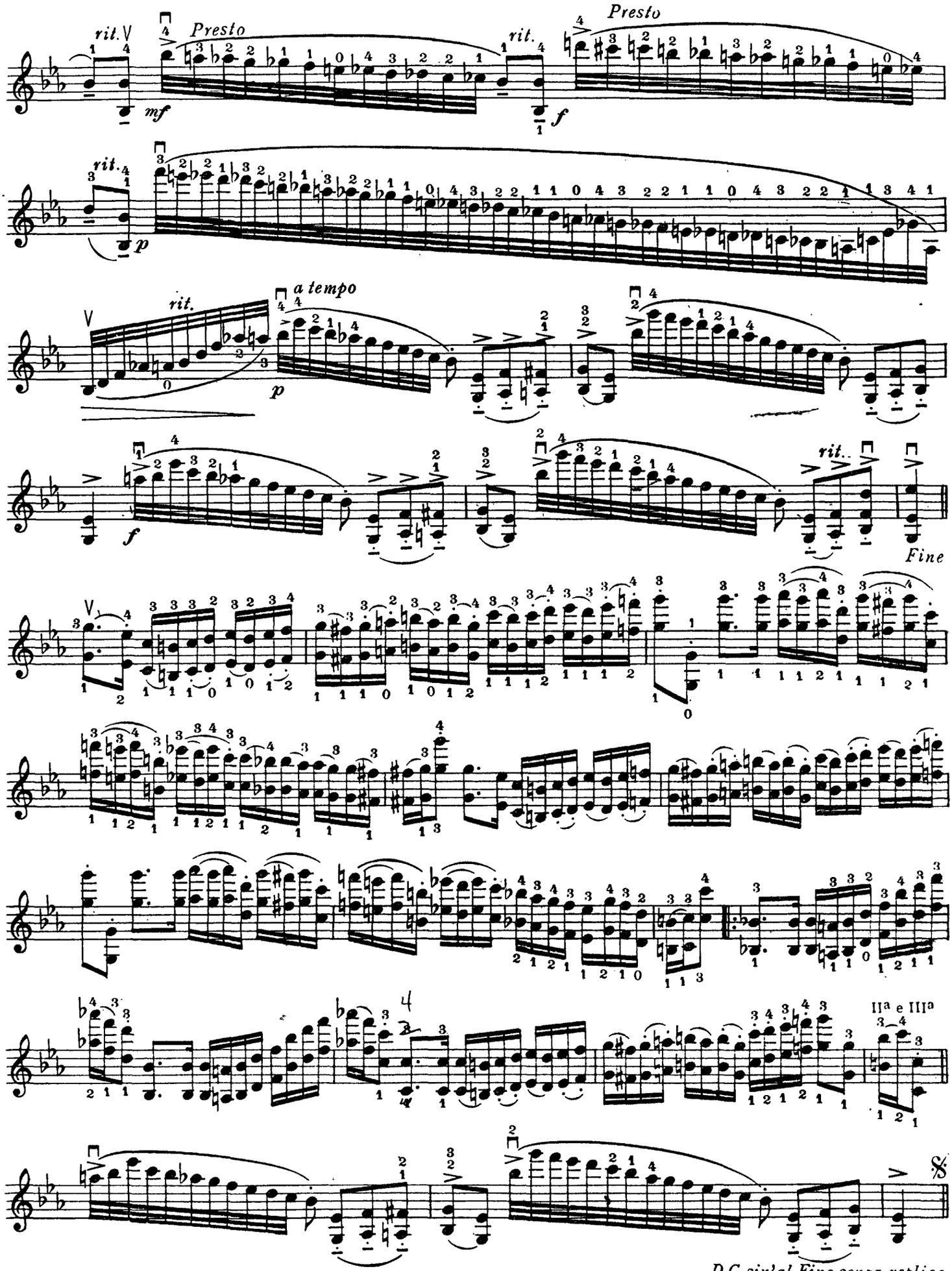
XVI




smorzando
restez

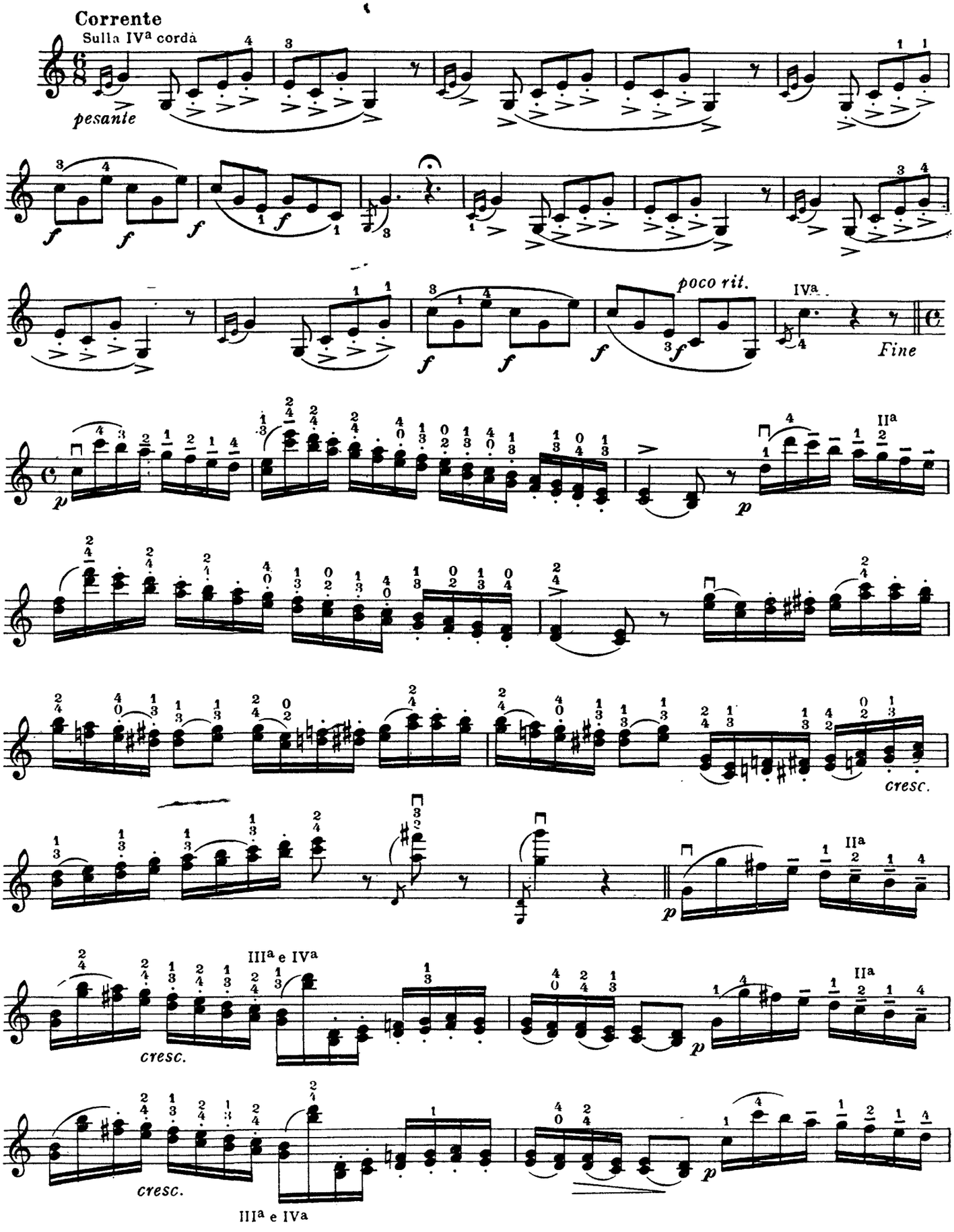
XVII

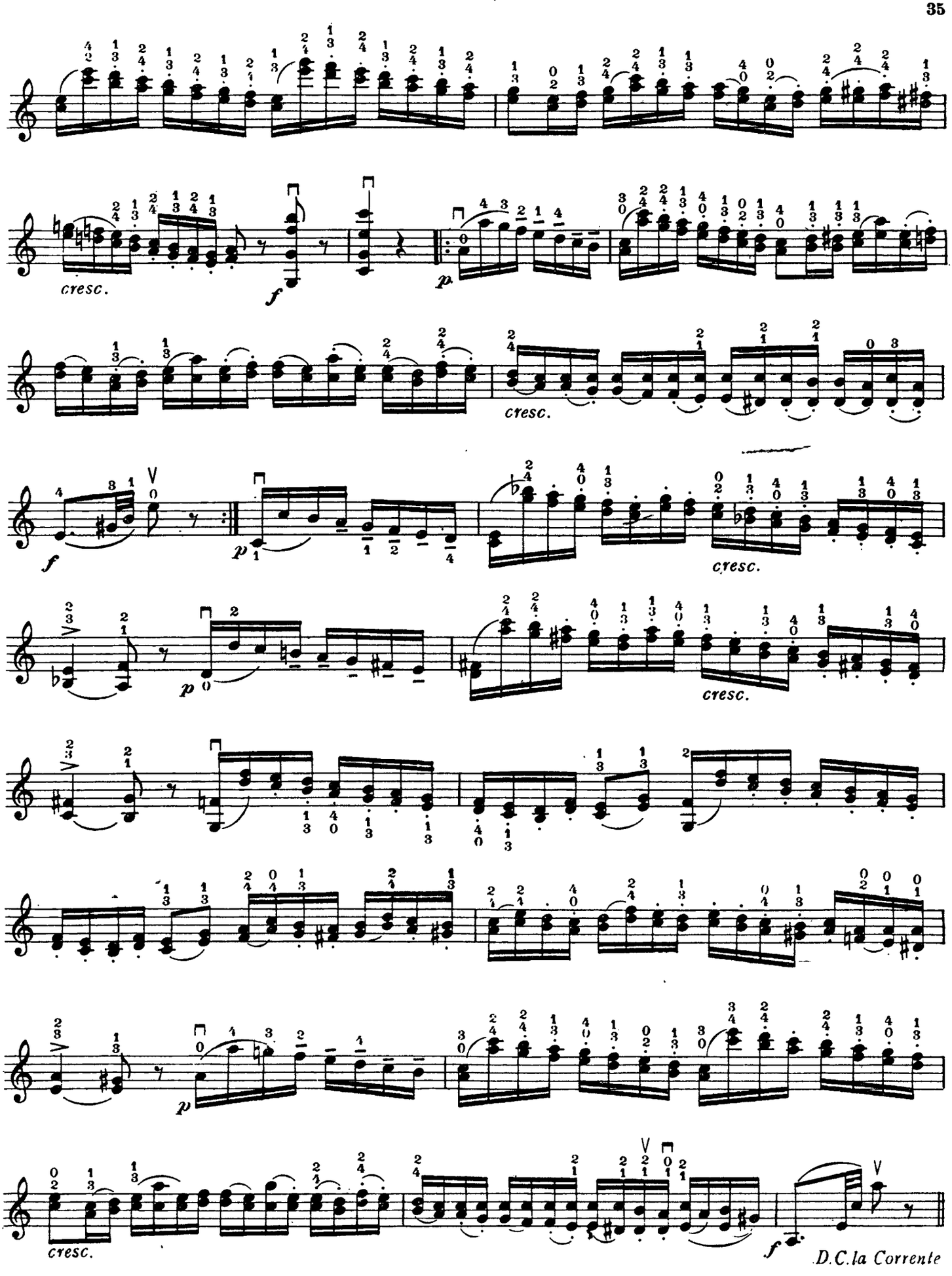

Sostenuto
f
IIa
f
dim.
pp
IIIa
rit.
tr
cresc.
f
f
Andante -
p veloce e con eleganza



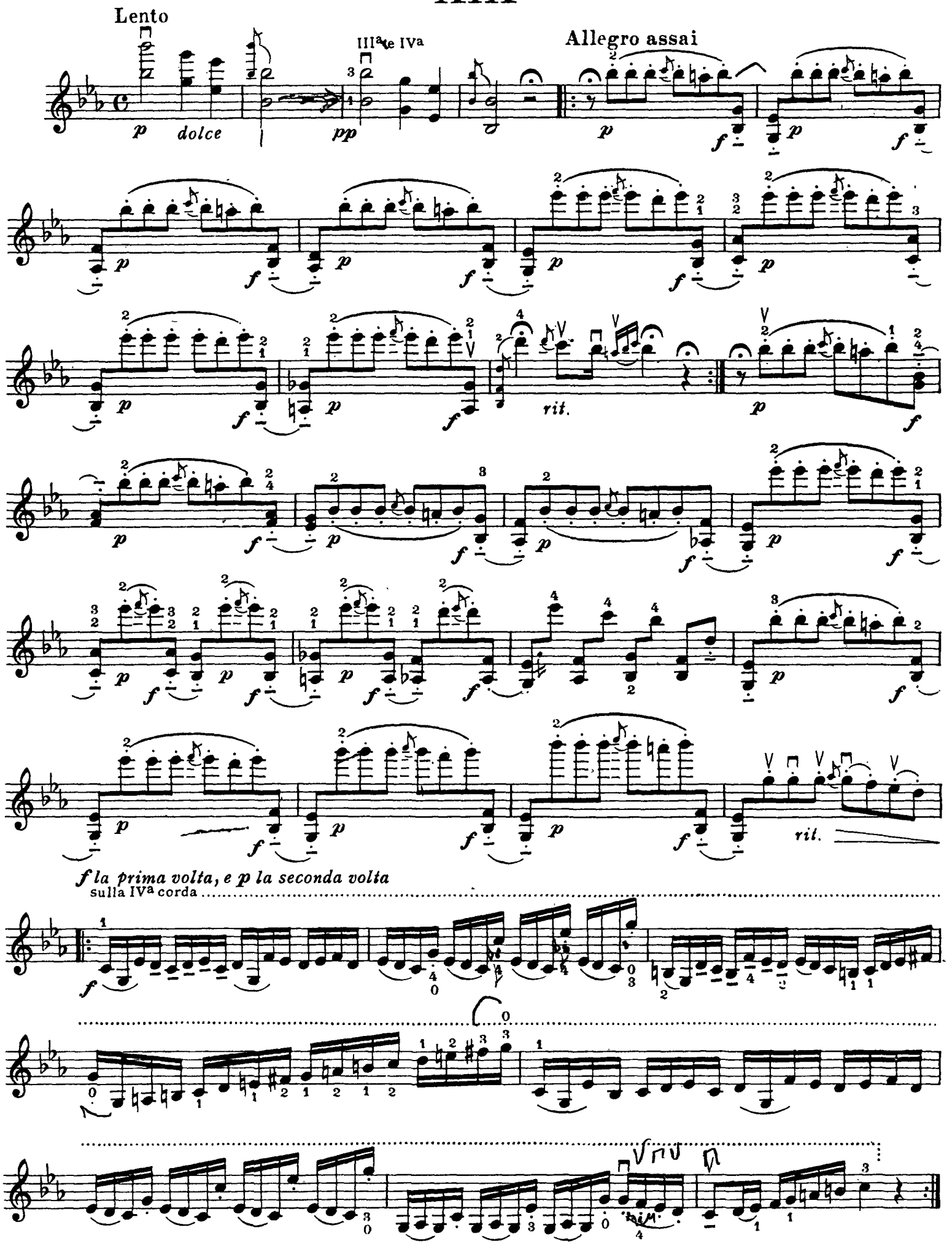
D.C. sin'al Fine senza replica

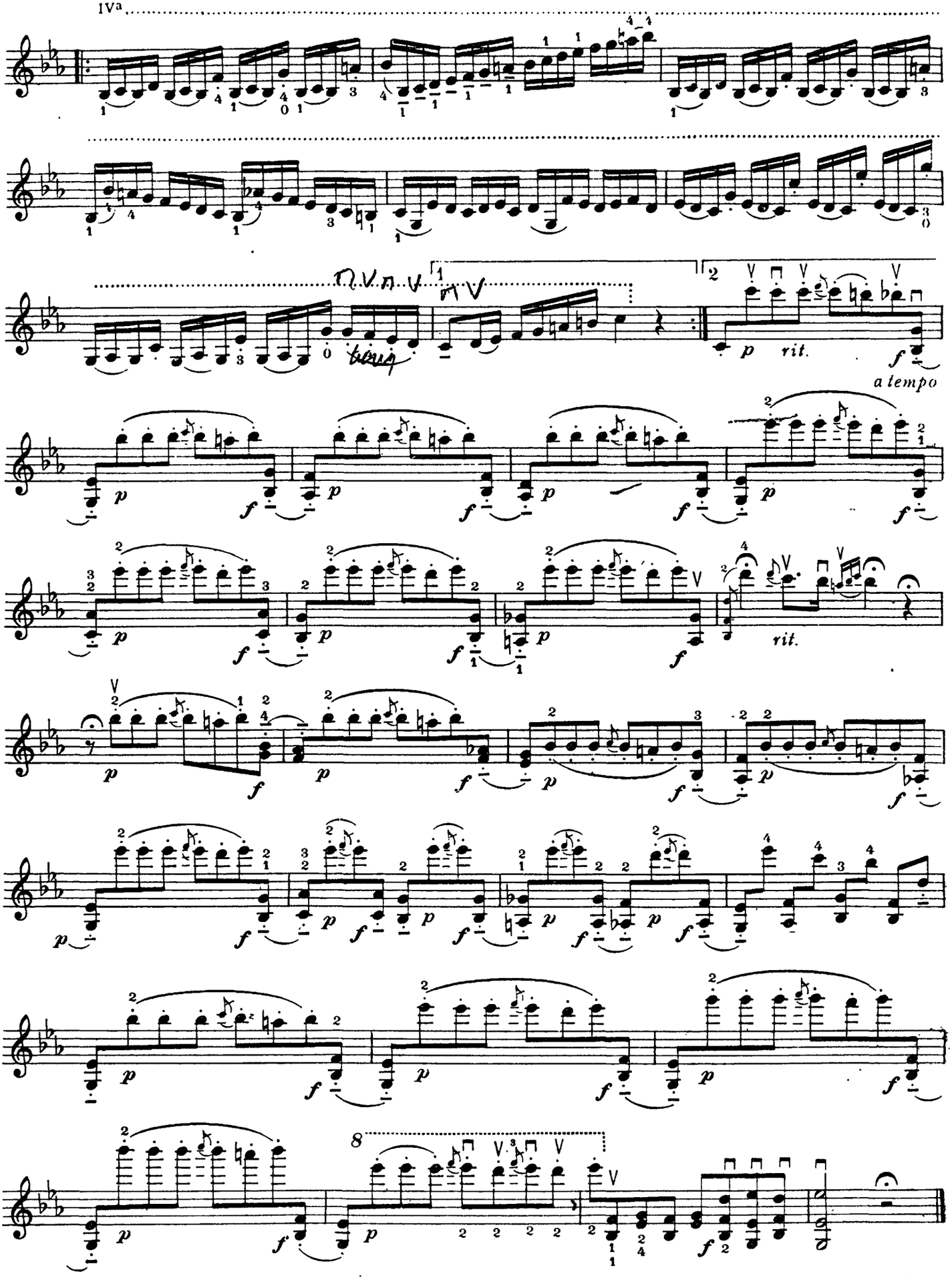
XVIII

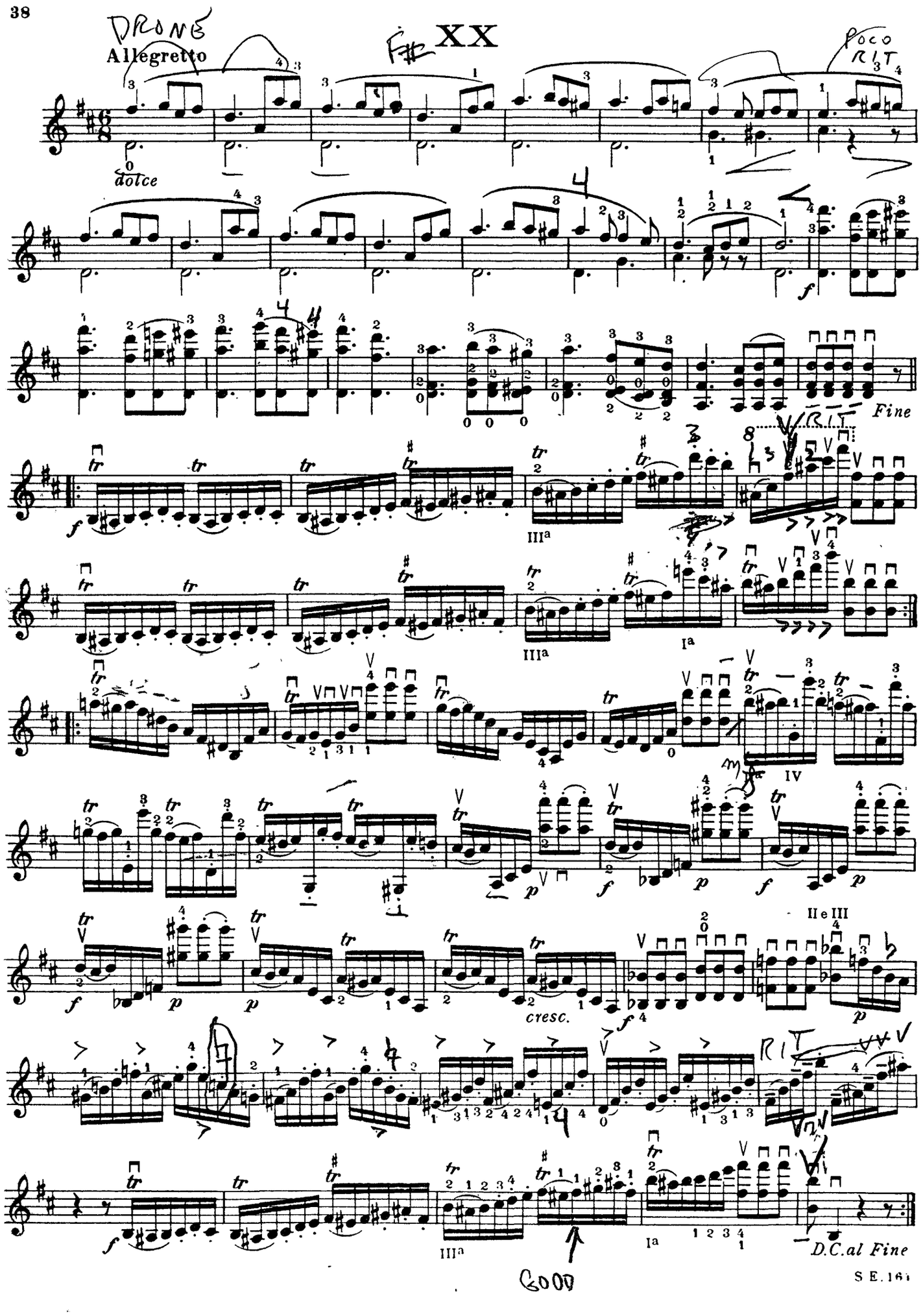

Corrente
Sulla IVa corda
pesante
f
poco rit.
IVa
Fine
p
IIa
cresc.
IIIa e IVa


cresc.
f
p
cresc.
f
p
cresc.
p
cresc.
p
cresc.
f
D.C.la Corrente

XIX


Lento
p
dolce
IIIa te IVa
pp
Allegro assai
p
f
rit.
rit.
f la prima volta, e p la seconda volta
sulla IVa corda


IVª
rit.
a tempo
rit.


DRONE
Allegretto
XX
POCO RIT
dolce
Fine
RIT
IIIa
Ia
IV
II e III
cresc.
RIT
D.C. al Fine
GOOD

XXI

Amoroso

III^{a} e IV^{a}

con espressione

II^{a} e III^{a}

I^{a}

II^{a}

III^{a} e IV^{a}

con tenerezza

Presto

IVa *restez*

IIIa e IVa

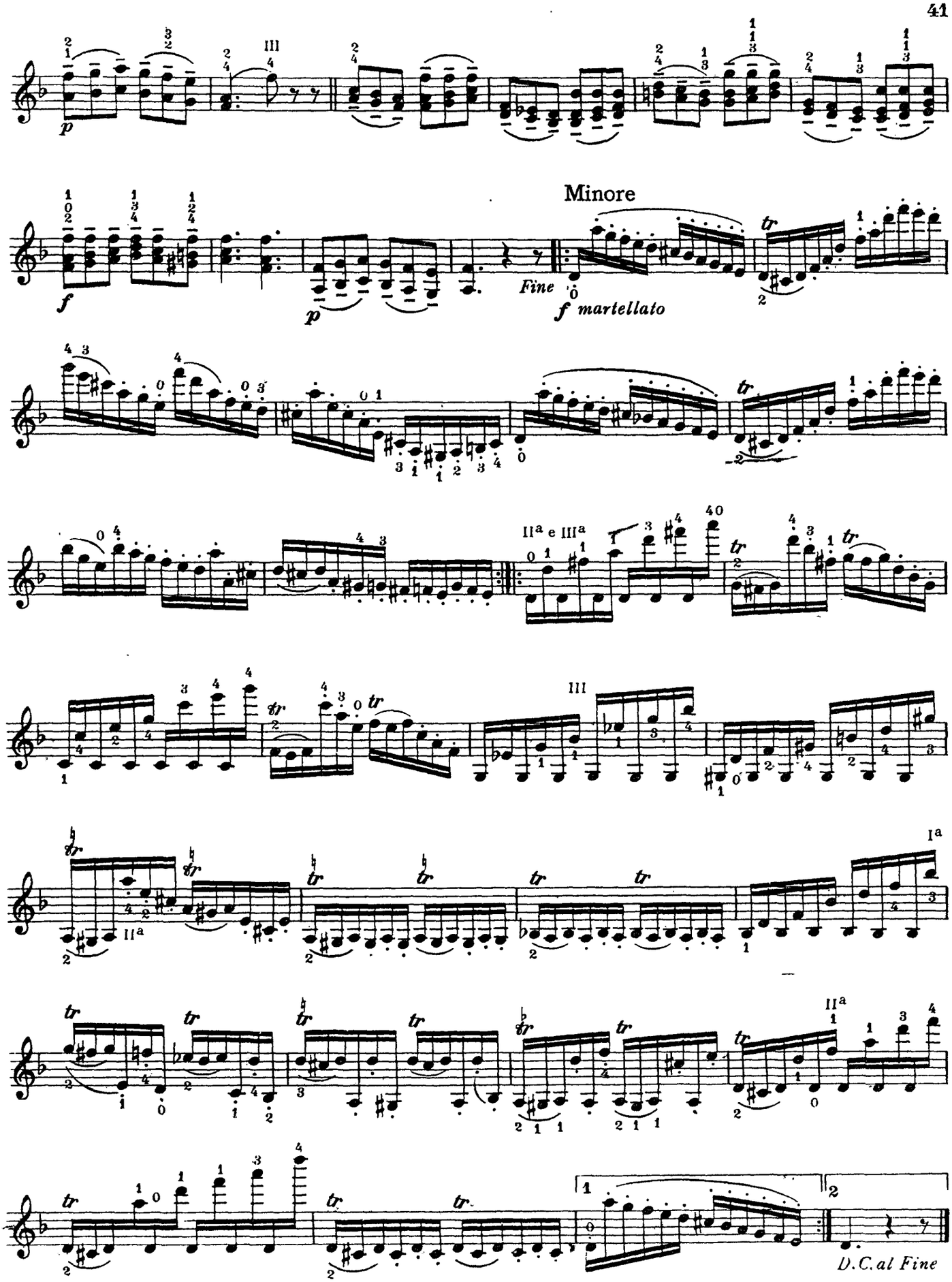
XXII

Marcato

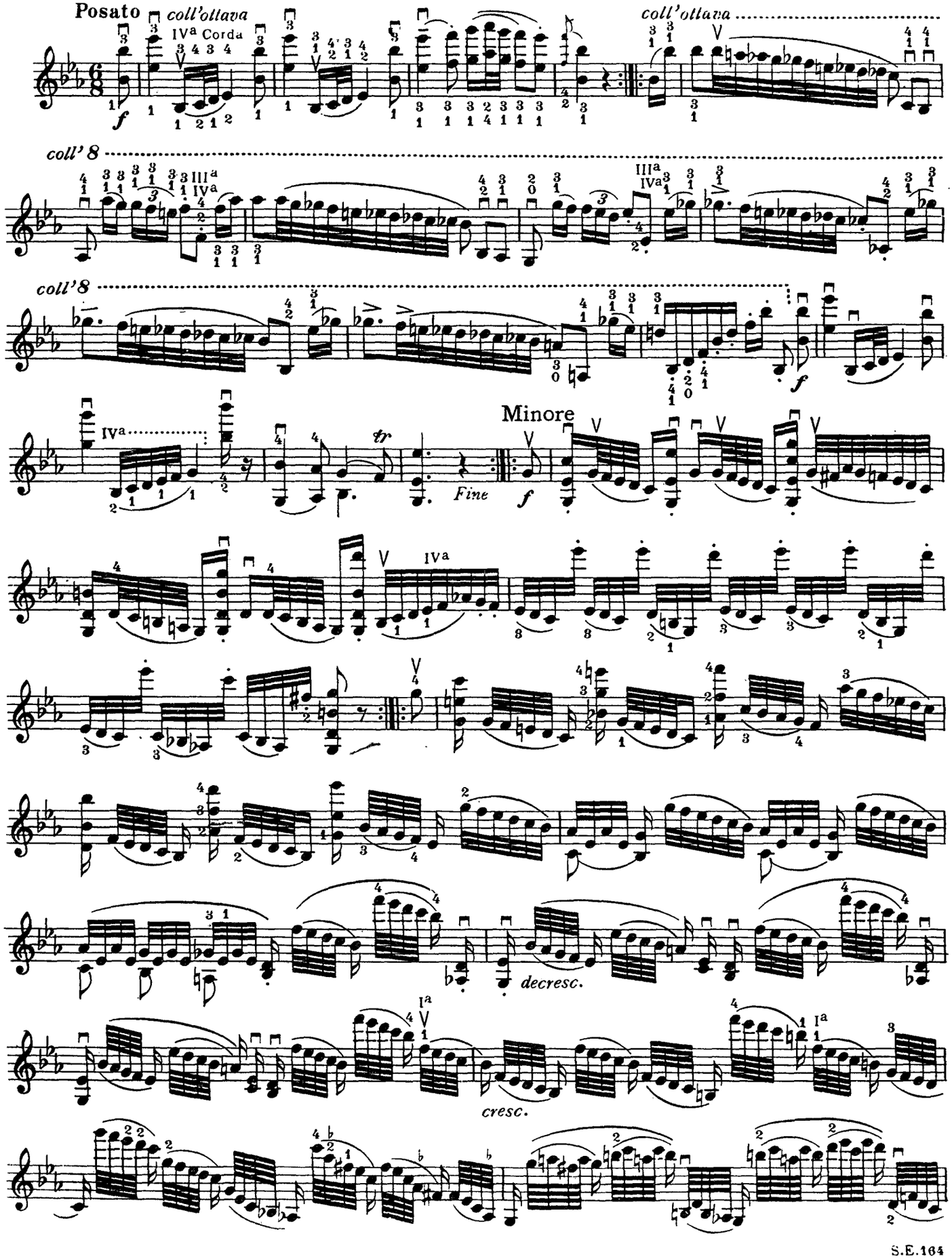
f

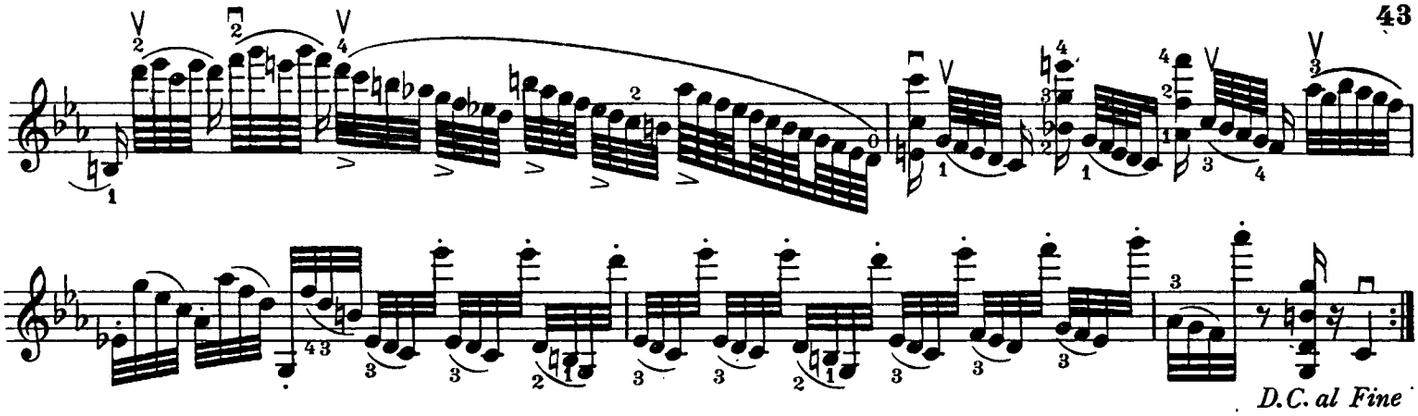
p

f


Minore
Fine
D.C. al Fine

XXIII

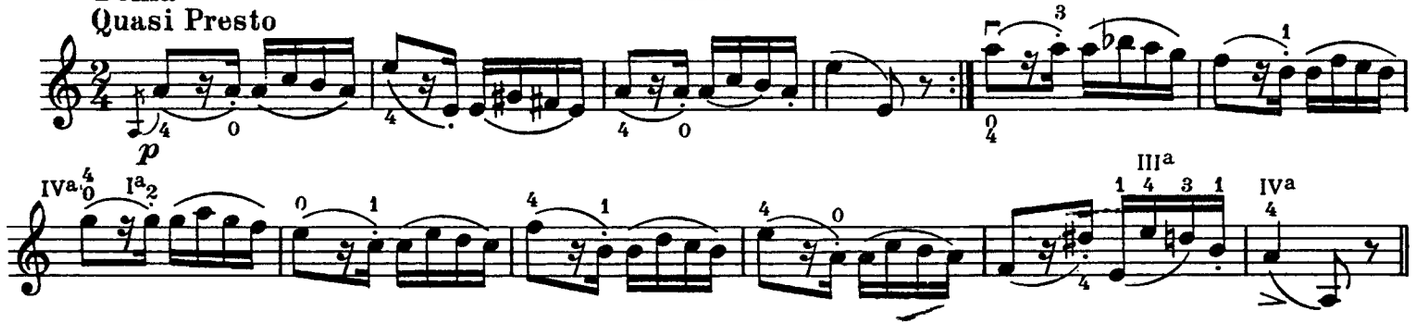

Posato
coll'ottava
IVa Corda
coll'ottava
coll' 8
coll'8
Minore
Fine
decresc.
cresc.



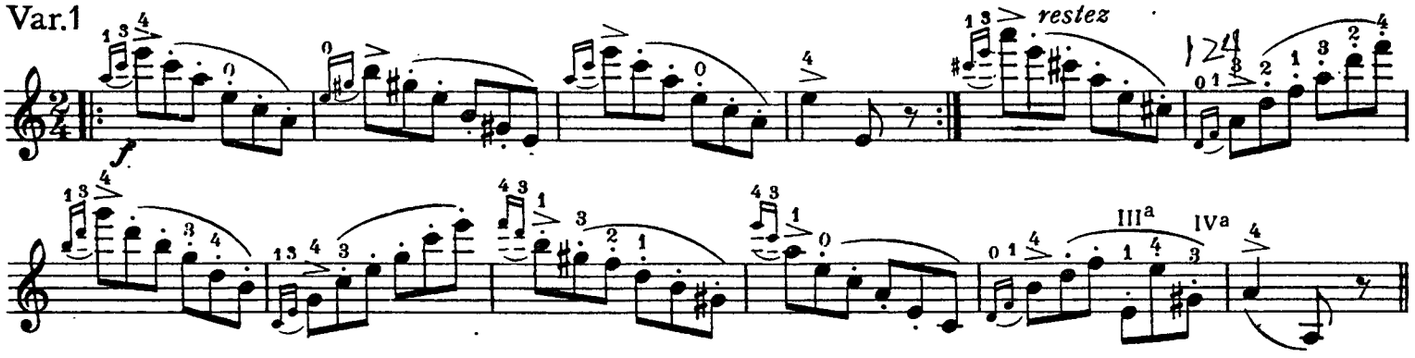
D.C. al Fine

XXIV

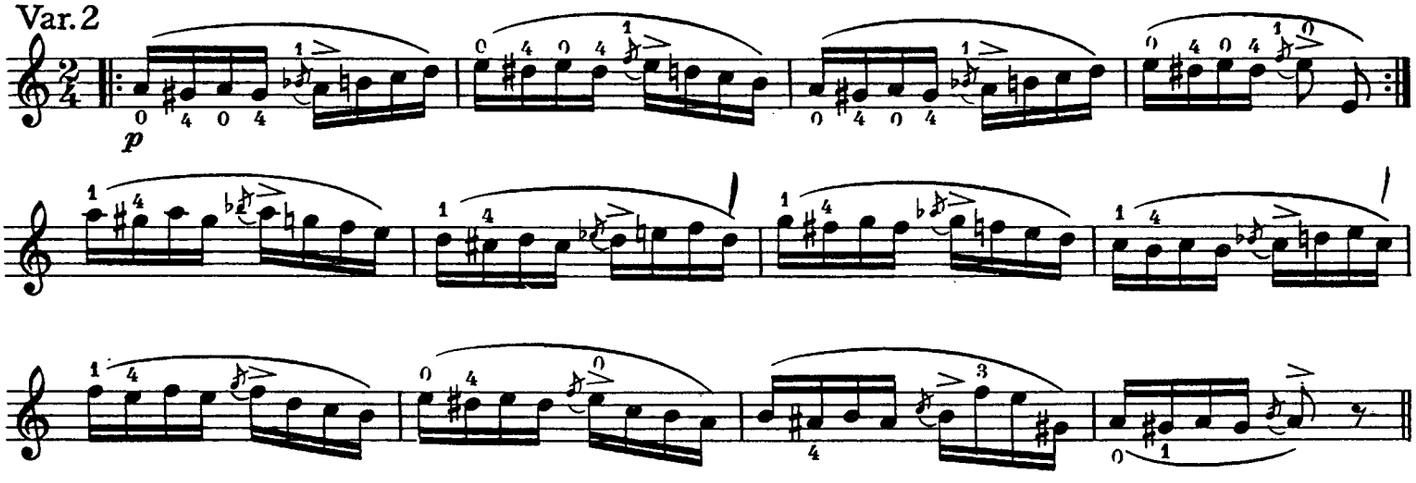
Tema
Quasi Presto



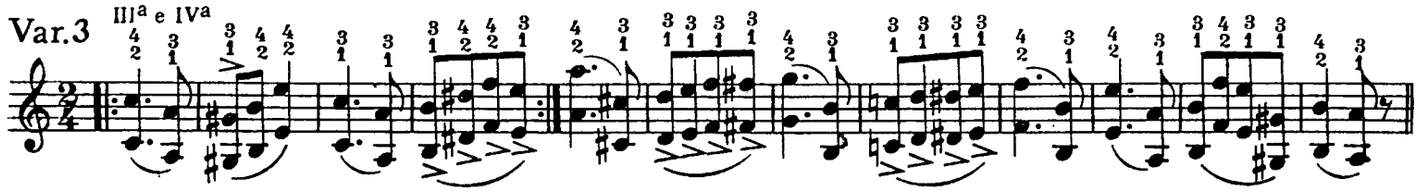
Var.1

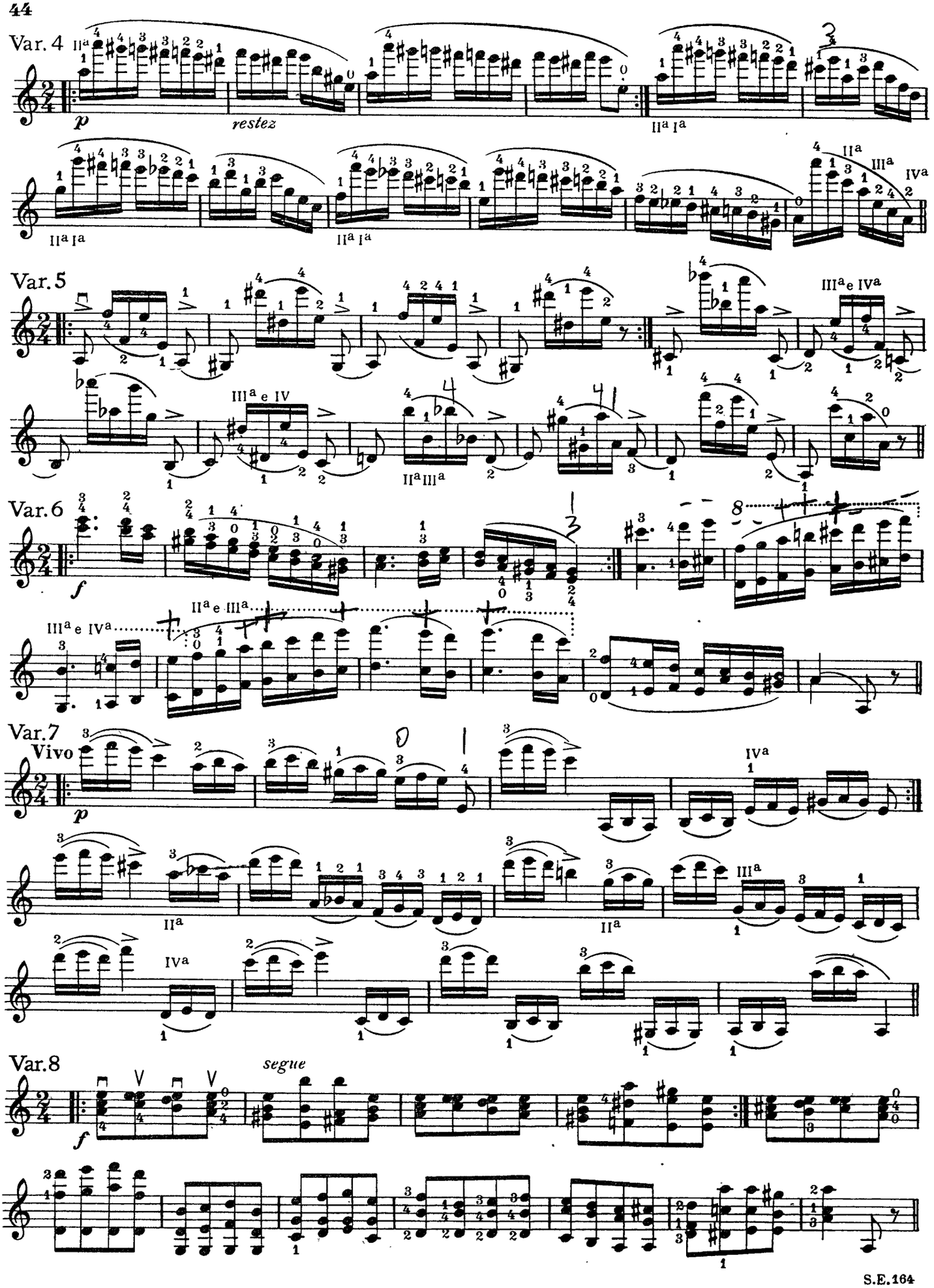


Var.2

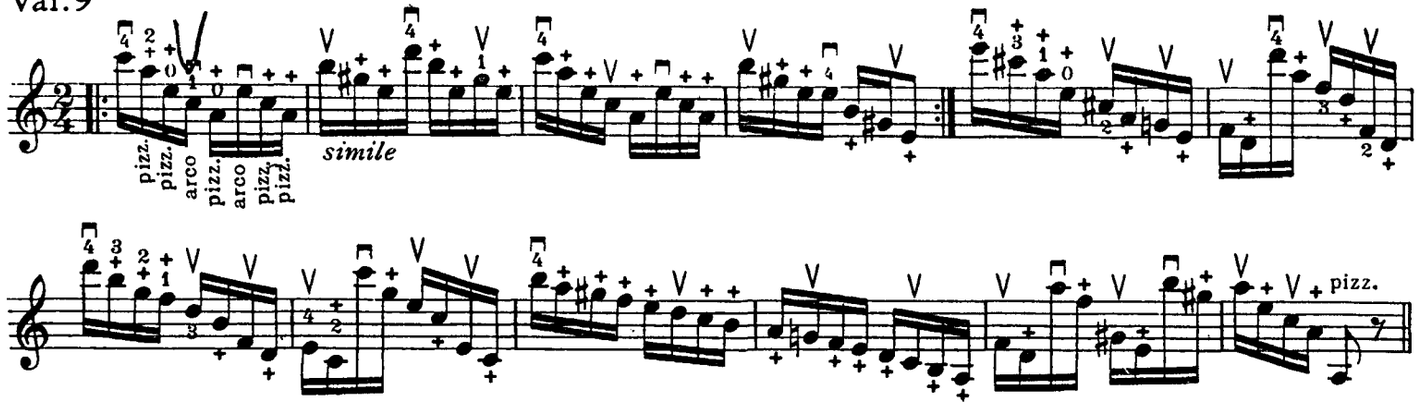


Var.3

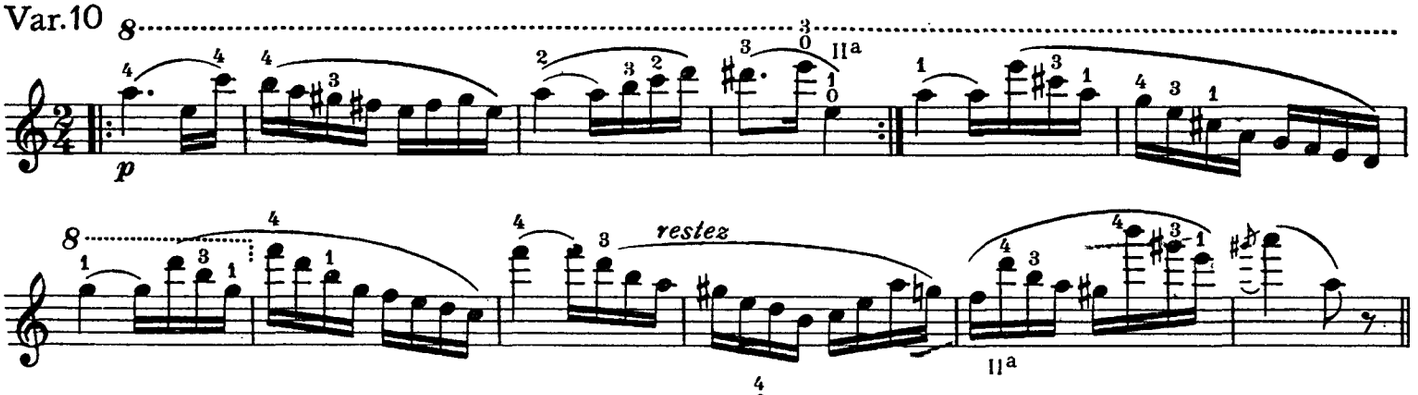



Var. 4
p
restez
Var. 5
Var. 6
f
Var. 7
Vivo
p
Var. 8
segue
f

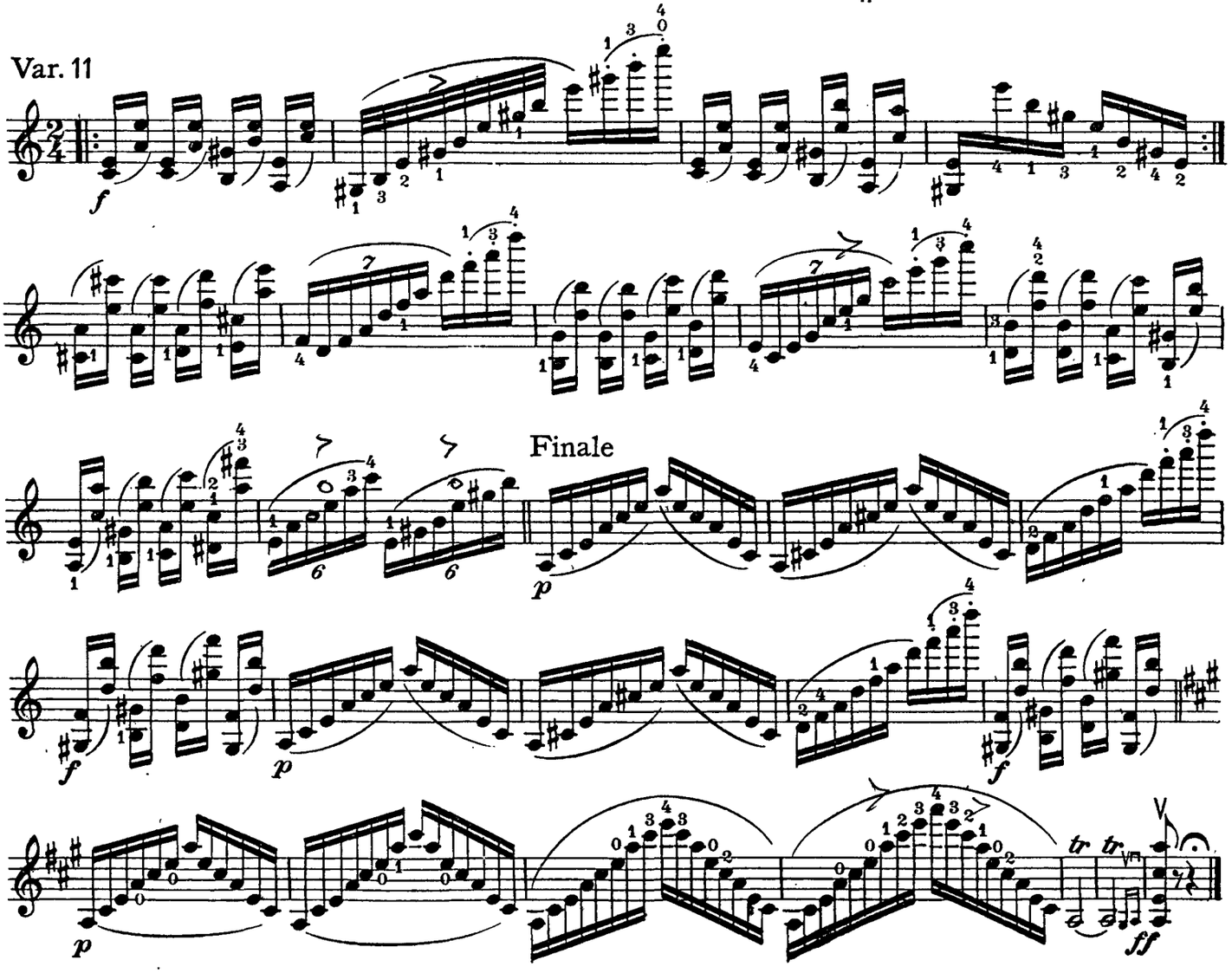
Var. 9



Var. 10



Var. 11



Lowe and Brydone (Printers) Limited, London

A NEW EDITION

J. S. BACH

SIX SOLO SONATAS

AND PARTITAS

FOR SOLO VIOLIN

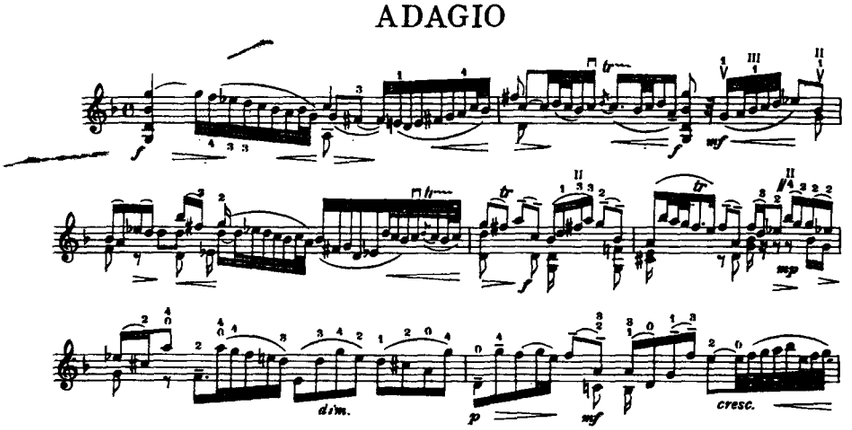
REVISED · EDITED AND FINGERED BY

D. C. DOUNIS

SONATA I

JOHANN SEBASTIAN BACH
Revised and Edited by D.C. DOUNIS

ADAGIO



THE STRAD
2 DUNCAN TERRACE · LONDON · N.1 · ENGLAND

L.B.2

THE

DOUNIS PRINCIPLES

OF

VIOLIN PLAYING

BY

VALBORG LELAND

HEAD OF VIOLIN DEPARTMENT
STEPHENS COLLEGE · COLUMBIA · MISSOURI · U.S.A.

THE PURPOSE of this book is to give the fundamental principles of violin playing that are essential for the elementary student as well as for the advanced violinist. They may be applied to any method, instruction book, and repertoire since the main object is to show the rational way of handling the bow arm and left hand.
To analyze the principles underlying violin playing at its best is a rare art. The research and contribution of the genius teacher, Dr. D. C. Dounis, in this field, cannot be measured.

64 pages ($9\frac{3}{4} \times 7\frac{1}{4}$) with 130 Music examples

THE STRAD

2 DUNCAN TERRACE · LONDON . N.1 · ENGLAND

L.B.3