

"Há dois caminhos para se passar pelas fronteiras entre Fantasia e o mundo dos homens, um certo e outro errado." - Michael Ende, *A História Sem Fim*.

BIDUO D'OURO

for basson duo

Total length: less than 3 min.

Zoltan Paulinyi

Brasília, August 26, 2006

I - Moderato (lírico)

The musical score is written for two bassoons (1 and 2) in a 3/4 time signature. It begins with a *cantabile* marking and a *mf* dynamic. The score is divided into systems, with measures 1-3, 4-8, 9-11, 12-14, and 15-18. The piece features various rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *p* (piano) to *f* (forte). The score concludes with a double bar line and a *p* dynamic.

20 II - Allegro

3

Musical notation for measures 20-22. The top staff is in 3/4 time and the bottom staff is in 4/4 time. Both start with a forte (*f*) dynamic. Measure 20 features a triplet of eighth notes in the top staff. Measure 21 has a crescendo hairpin. Measure 22 features a triplet of eighth notes in the top staff and a forte (*f*) dynamic in the bottom staff.

23

Musical notation for measures 23-26. The top staff is in 3/4 time and the bottom staff is in 4/4 time. Measure 23 features a triplet of eighth notes in the top staff and a forte (*f*) dynamic in the bottom staff. Measure 24 has a crescendo hairpin. Measure 25 has a piano (*p*) dynamic in the top staff. Measure 26 has a piano (*p*) dynamic in the bottom staff.

27

Musical notation for measures 27-30. The top staff is in 2/4 time and the bottom staff is in 4/4 time. Measure 27 has a mezzo-forte (*mf*) dynamic in the top staff and a mezzo-forte (*mf*) dynamic in the bottom staff. Measure 28 has a forte (*f*) dynamic in the top staff and a forte (*f*) dynamic in the bottom staff. Measure 29 has a crescendo hairpin. Measure 30 has a piano (*p*) dynamic in the top staff and a piano (*p*) dynamic in the bottom staff.

31

Musical notation for measures 31-35. The top staff is in 3/4 time and the bottom staff is in 4/4 time. Measure 31 has a piano (*p*) dynamic in the top staff and a piano (*p*) dynamic in the bottom staff. Measure 32 has a crescendo (*cresc.*) dynamic in the top staff and a crescendo (*cresc.*) dynamic in the bottom staff. Measure 33 has a mezzo-forte (*mf*) dynamic in the top staff and a mezzo-forte (*mf*) dynamic in the bottom staff. Measure 34 has a diminuendo (*dim.*) dynamic in the top staff and a diminuendo (*dim.*) dynamic in the bottom staff. Measure 35 has a 3/8 time signature change and a piano (*p*) dynamic in the top staff and a piano (*p*) dynamic in the bottom staff.

36

Musical notation for measures 36-39. The top staff is in 9/8 time and the bottom staff is in 4/4 time. Measure 36 has a piano (*p*) dynamic in the top staff and a piano (*p*) dynamic in the bottom staff. Measure 37 has a mezzo-forte (*mf*) dynamic in the top staff and a mezzo-forte (*mf*) dynamic in the bottom staff. Measure 38 has a mezzo-forte (*mf*) dynamic in the top staff and a mezzo-forte (*mf*) dynamic in the bottom staff. Measure 39 has a mezzo-forte (*mf*) dynamic in the top staff and a mezzo-forte (*mf*) dynamic in the bottom staff.

40

Musical notation for measures 40-43. The top staff is in 3/4 time and the bottom staff is in 4/4 time. Measure 40 has a forte (*f*) dynamic in the top staff and a forte (*f*) dynamic in the bottom staff. Measure 41 has a diminuendo (*dim.*) dynamic in the top staff and a diminuendo (*dim.*) dynamic in the bottom staff. Measure 42 has a triplet of eighth notes in the top staff and a triplet of eighth notes in the bottom staff. Measure 43 has a piano (*p*) dynamic in the top staff and a piano (*p*) dynamic in the bottom staff.

43 Coda

46

These couple of pieces are for begginers who wish to perform atonal music strictly composed with the 12-tone system.

These pieces are made from the "gold row" (serie), which contains all interval combinations (chords of 3 sounds - except the perfect 5th):

6 0 4. 8 5 10 - 11 1 3. 2 7 9

Second part plays its inversion.

The second piece is built upon a transposition of the same row where the first part plays the inversion (except the Coda). For this edition, I have included some arrangements for any instrumental combination, including winds and keyboard.

Further reading about the 12-tone system:

- **Geroge Perle**, "*Serial Composition and Atonality*", University of California Press, USA, 1991.
- **Ernst Krenek**, "*Studi di contrapputo, basati sul sistema dodecafonico*", Edizioni Curci, Milano.

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Zoltan Paulinyi nasceu em 1977. Mineiro urbano, natural de Belo Horizonte, é bacharel em Física pela Universidade Federal de Minas Gerais (1999). Começou estudando música aos dois anos e meio de idade, realizando sua primeira apresentação como violinista na Casa da Ópera de Ouro Preto aos 8 anos, na classe do Prof. Ricardo Giannetti, com quem estudou por mais de 15 anos.

Atuou como *spalla* das orquestras de festivais de música de Juiz de Fora e de Brasília. Tem atuado como solista em diversas orquestras do Brasil, Inglaterra e Itália. O reconhecimento de seu trabalho junto à crítica da imprensa veio através do Troféu Pró-Música 1998, Prêmio de Revelação do Ano em Minas Gerais, e também com a vitória no Concurso Nacional de Goiânia em 2002.

Estudou composição com o Prof. Oiliam Lanna (Belo Horizonte, 1995-99) e com Oscar Edelstein, da Argentina, em 2002 e 2003. Fez Masterclasses com Harry Crawl em 1995 e 1996 (Juiz de Fora). Suas composições vem sendo escritas para várias formações camerísticas.

Em 2002, gravou um disco dedicado às composições brasileiras para o duo de violinos, incluindo duas obras suas. No mesmo ano, teve a estréia Européia de muitas composições Festival de Música Brasileira da Romênia (Oradea), em um programa dedicado à comemoração de seus 25 anos.

É violinista na Orquestra Sinfônica do Teatro Nacional desde Março de 2000, fundador de grupos de câmara atuantes em Brasília e Belo Horizonte, além de ministrar cursos particulares de composição e violino.

Zoltan Paulinyi (b. 1977), started studying music at the age of two and half in Belo Horizonte, Brasil. His first recital as a violinist was in the Opera House of Ouro Preto, when he was 8.

Pupil of violinist Ricardo Giannetti (from 1984-1999) and composer Oiliam Lanna (1995-1999), he also took classes with composers Oscar Edelstein, Harry Crawl; and violinists Ruggiero Ricci, Leopold la Fosse, among others.

Awarded in two National String Competitions, he has leadered the festival orchestras of Juiz de Fora and Brasília in 96, 98 and 2001. He has played in music festivals and masterclasses in England and Sweden, were he was soloist of the Hackney Youth Orchestra in Dartington (August/97). In May of 2000, he was the only soloist of "Gli Archi di Firenze" in their turné through the South America. Soloist in main brazilian orchestras in Minas Gerais, Brasília and Goiânia.

Paulinyi has taken part in many recordings of brazilian early and contemporary music. In recognition of his work he was given the Pro-Música Award by the press critics in 1998, in Minas Gerais State.

Undergraduated in Physics by the University of Minas Gerais State in 1999, Paulinyi moved to Brasilia in the following year for the post of first violinist of the National Theatre Orchestra, which marks the begining of his main compositional activities. In 2002, he has recorded its first CD with some works for 2 violins, and had most of his pieces premiered in Romania when celebrating his 25 years of age. Scheduled for 2006, there is a CD release published along with his scores.

Obras editadas (please, check for updates on website before performing)

- Violino (viola) solo:
Entre Serras e Cerrado (1995)
Flausiniana (1996), Abstrato (2003)
Acalanto n. 1 (2003)
- Flauta solo: Anedota (2004)
- Canto:
Canção da Esperança, violino e voz feminina (1999)
Salmos 22, 107, 78, 144 para violino e soprano (2003), Salmo 51 (2005)
Bodas de Caná, para 2 violinos, clarinete e tenor (2002)
Acalanto n. 3 (2003)
- Coral: Salmo 150 (2002), A Casa (2004)
- Violino (viola) e piano:
Minimarcha (1996) – obra didática.
- Violino e clarinete: Acalanto n. 2 (2003)

- Órgão:
Arioso e Fuga (à moda antiga) 1999
Oração (2005)
- Quarteto (oboé e cordas):
Teu Desprezo (2001)
Pimenta nos Cuscuz (arranjo - 2001)
Descendo a Serra (arranjo - 2002)
Capoeira (2002)
- Quinteto (flauta e cordas):
Caleidoscópio n.1 (2004)
- Orquestra:
3 ponteios de Guarnieri (arranjo para cordas - 1997)
Caleidoscópio n.2 e n.3 (2004)
- 2 violinos (violins):
Sonatina (2001), Hipnose (2002)
- 2 violinos, clarinete, narrador e imagens: Via Sacra, cenas 11 e 12 (2004), n. 7 e 10 (2005)

<http://www.paulinyi.com>

<http://www.musicaerudita.com>

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for violin and basson (or cello)

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Zoltan Paulinyi

Brasília, August 26, 2006

I - Moderato (lírico)

cantabile
mf

mf

f

p

dim.

dim.

p

II - Allegro

Musical score for II - Allegro, measures 20-43. The score is written for piano and features various dynamics, articulations, and time signature changes.

Measures 20-22: Treble clef, 3/4 time. Dynamics: *f*. Includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

Measures 23-26: Treble clef, 3/4 time. Dynamics: *f* to *p*. Includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Time signature changes to 2/4 at measure 24 and back to 3/4 at measure 26.

Measures 27-30: Treble clef, 3/4 time. Dynamics: *mf*, *f*, *p*. Includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Time signature changes to 2/4 at measure 28 and back to 3/4 at measure 30.

Measures 31-35: Treble clef, 3/4 time. Dynamics: *p*, *cresc.*, *mf*, *dim.*. Includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Time signature changes to 3/8 at measure 33 and back to 3/4 at measure 35.

Measures 36-39: Treble clef, 3/8 time. Dynamics: *p*, *mf*. Includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Time signature changes to 2/4 at measure 38 and back to 3/8 at measure 39.

Measures 40-43: Treble clef, 3/4 time. Dynamics: *f*, *dim.*, *p*. Includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Time signature changes to 3/4 at measure 41 and back to 3/4 at measure 43.

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The Allegro, second piece, is built upon a transposition of the same row where the first part plays the inversion (except the Coda). For this edition, I have included some arrangements for any instrumental combination, including winds and keyboard.

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