

"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

Total length: less than 3 min.

for 2 violins: pupil and teacher.

Zoltan Paulinyi

Brasília, August 26, 2006
Premiered with Karla Oliveto
at Liv. Cultura BSB, 3/9/06.

I - Moderato (lírico)

The musical score is written for two violins, Violino 1 and Violino 2. It begins in common time (C) and features a variety of time signatures including 2/4, 3/4, and 4/4. The tempo is marked 'Moderato' and the mood is 'lírico'. The score includes dynamic markings such as *cantabile*, *mf*, *f*, *p*, and *dim.*. It also contains articulation marks like 'V' (accents) and 'dim.' (diminuendo). The piece is characterized by frequent triplets and slurs, suggesting a lyrical and flowing character. The score is divided into measures, with measure numbers 4, 9, 12, and 15 indicated at the start of their respective systems.

II - Allegro

Musical score for "II - Allegro". The score is written for two staves (treble and bass clef) and consists of six systems of music. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

System 1 (Measures 20-22): Starts with a treble clef and a key signature of one flat. Measure 20 has a treble clef and a key signature of one flat. Measure 21 has a treble clef and a key signature of one flat. Measure 22 has a treble clef and a key signature of one flat. Dynamics: *f* (forte) in measure 20, *f* in measure 22. A triplet of eighth notes is marked with a "3" above it in measure 21.

System 2 (Measures 23-26): Starts with a treble clef and a key signature of one flat. Measure 23 has a treble clef and a key signature of one flat. Measure 24 has a treble clef and a key signature of one flat. Measure 25 has a treble clef and a key signature of one flat. Measure 26 has a treble clef and a key signature of one flat. Dynamics: *f* in measure 23, *f* in measure 24, *p* (piano) in measure 25, *p* in measure 26. A triplet of eighth notes is marked with a "3" above it in measure 23.

System 3 (Measures 27-30): Starts with a treble clef and a key signature of one flat. Measure 27 has a treble clef and a key signature of one flat. Measure 28 has a treble clef and a key signature of one flat. Measure 29 has a treble clef and a key signature of one flat. Measure 30 has a treble clef and a key signature of one flat. Dynamics: *mf* (mezzo-forte) in measure 27, *f* in measure 28, *p* in measure 29, *p* in measure 30. A triplet of eighth notes is marked with a "3" above it in measure 27.

System 4 (Measures 31-35): Starts with a treble clef and a key signature of one flat. Measure 31 has a treble clef and a key signature of one flat. Measure 32 has a treble clef and a key signature of one flat. Measure 33 has a treble clef and a key signature of one flat. Measure 34 has a treble clef and a key signature of one flat. Measure 35 has a treble clef and a key signature of one flat. Dynamics: *p* in measure 31, *cresc.* (crescendo) in measure 32, *mf* in measure 33, *dim.* (diminuendo) in measure 34, *dim.* in measure 35. A triplet of eighth notes is marked with a "3" above it in measure 31.

System 5 (Measures 36-39): Starts with a treble clef and a key signature of one flat. Measure 36 has a treble clef and a key signature of one flat. Measure 37 has a treble clef and a key signature of one flat. Measure 38 has a treble clef and a key signature of one flat. Measure 39 has a treble clef and a key signature of one flat. Dynamics: *p* in measure 36, *mf* in measure 37, *mf* in measure 38, *mf* in measure 39. A triplet of eighth notes is marked with a "3" above it in measure 36.

System 6 (Measures 40-43): Starts with a treble clef and a key signature of one flat. Measure 40 has a treble clef and a key signature of one flat. Measure 41 has a treble clef and a key signature of one flat. Measure 42 has a treble clef and a key signature of one flat. Measure 43 has a treble clef and a key signature of one flat. Dynamics: *f* in measure 40, *dim.* in measure 41, *p* in measure 42, *p* in measure 43. A triplet of eighth notes is marked with a "3" above it in measure 40.

These couple of pieces are to be inserted at the end of the *Doflein's* second book (his violin method), just before introducing change of positions. Doflein intended to teach all the styles of the 5-centured violin repertoire, so he has invited many great contemporary (up to 1930's) composers to complete his album. Unfortunately there is a lack of compositions in the 12-tone system, probably due to the masters who have not replied his invitations, or whose compositions were not suited for beginners.

These pieces are strictly 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 violin plays its inversion.

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

Further reading on 12-tone system:

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

Esta partitura pode ser copiada publicamente para fins não-comerciais desde que citada a fonte . Em caso de performance, peço a gentileza de me enviar cópia do programa:

Zoltan Paulinyi
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 paulinyi@yahoo.com
 www.paulinyi.com

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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 ponteiros de Guarnieri (arranjo para cordas - 1997)
Caleidoscópio n.2 e n.3 (2004)
- 2 violinos (violas):
Sonatina (2001), Hipnose (2002)
- 2 violinos, clarinete, narrador e imagens: Via Sacra, cenas 11 e 12 (2004), n. 7 e 10 (2005)

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BIDUO D'OURO

for viola duo

Total length: less than 3 min.

Zoltan Paulinyi

Brasília, August 26, 2006

I - Moderato (lírico)

1 *cantabile* *mf* 3

4 *mf* 3

9 *f* 3 *f* 3

12 *p* 3 *f* 3

15 *f* *dim.* *p* *dim.* *p*

20

3/09/06  BIDUO D'OURO

The Coda section consists of four measures. Measures 43 and 44 are in 3/4 time, while measures 45 and 46 are in 2/4 time. The music is written for piano with a grand staff. Measure 43 features a forte (*f*) dynamic. Measure 44 includes a triplet of eighth notes. Measure 45 is marked *dim.* (diminuendo). Measure 46 includes the instruction *pizzicato* and a piano (*p*) dynamic.

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

604.8510 - 1113.279

Second part plays its inversion.

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.

Further reading about the 12-tone system:

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

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BIDUO D'OURO

for cello or double bass duo

Total length: less than 3 min.

Zoltan Paulinyi

Brasília, August 26, 2006

I - Moderato (lírico)

1 *cantabile* *mf* 3

2 3 V

4 *mf* 3

9 3 *f* 3

12 *p* 3 *f*

15 *f* *dim.* *p* *dim.* *p*

20 **II - Allegro** 3

f *f* *f* 3

23 *p* *p* 3

27 *mf* *f* *p* *mf* *f* *p*

31 *p* *cresc.* *mf* *dim.* *p* *cresc.* *dim.*

36 *p* *mf* *p* *mf*

40 *f* *dim.* *p* *f* *dim.* *3* *p*

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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.

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BIDUO D'OURO

for violin and basson (or cello)

Total length: less than 3 min.

Zoltan Paulinyi

Brasília, August 26, 2006

I - Moderato (lírico)

cantabile
mf

mf

f

p

f

dim.

dim.

p

II - Allegro

20 *f* 3 *f* 3

23 3 *p* *p*

27 *mf* *f* *p*

31 *p* *cresc.* *mf* *dim.* *p* *cresc.* *dim.*

36 *p* *mf* *mf*

40 *f* *dim.* 3 *p* *f* *dim.* 3 *p*

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BIDUO D'OURO

for violin and basson (or cello)

Total length: less than 3 min.

Zoltan Paulinyi

Brasília, August 26, 2006

I - Moderato (lírico)

The musical score is written for violin and basson (or cello) in 3/4 time. It consists of five systems of staves. The first system is marked 'cantabile' and 'mf'. The second system is marked 'mf'. The third system is marked 'f'. The fourth system is marked 'p'. The fifth system is marked 'f' and 'dim.'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

Musical score for "Il - Allegro" in 3/4 time. The score is written for piano and bass staves. The key signature has one sharp (F#). The tempo is marked "Allegro". The score includes various dynamics (f, mf, p, cresc., dim.) and articulations (accents, slurs, trills). The piece is divided into measures, with measure numbers 20, 23, 27, 31, 36, and 40 indicated. The score ends with a repeat sign and a trill.



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

Second part plays its inversion.

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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BIDUO D'OURO

for keyboard

Total length: less than 3 min.

Zoltan Paulinyi

Brasília, August 26, 2006

I - Moderato (lírico)

cantabile
mf

mf

f

p

f

dim.

dim.

p

20

[illegible]

23

3

p

p

27

mf

f

p

36

p

mf

40

p

mf

The musical score for 'The Rose Tree' is presented in two systems. The first system begins at measure 36, marked with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody in the treble staff starts with a quarter note G4, followed by eighth notes A4 and B4, and a quarter rest. The bass staff provides a harmonic accompaniment with eighth notes. The second system begins at measure 40, marked with a bass clef and a 3/8 time signature. The melody in the bass staff starts with a quarter note G3, followed by eighth notes F#3 and E3, and a quarter rest. The treble staff provides a harmonic accompaniment with eighth notes. The score concludes with a final measure in 2/4 time, marked with a treble clef and a key signature of one sharp (F#).

40

mf

f *dim.* *p*

f *dim.* *p*

3

3

43 Coda

46

f

dim.

p

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

Second part plays its inversion.

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BIDUO D'OURO

Total length: less than 3 min.

for 2 flutes

Zoltan Paulinyi

Brasília, August 26, 2006

I - Moderato (lírico)

♭♭

6/09/06  BIDUO D'OURO



These couple of pieces are to be inserted at the end of the *Doflein's* second book (his violin method), just before introducing change of positions. Doflein intended to teach all the styles of the 5-centured violin repertoire, so he has invited many great contemporary (up to 1930's) composers to complete his album. Unfortunately there is a lack of compositions in the 12-tone system, probably due to the masters who have not replied his invitations, or whose compositions were not suited for beginners.

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Second violin plays its inversion.

The Allegro, second piece, is built upon a transposition of the same row where the first violin (pupil) 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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BIDUO D'OURO

Total length: less than 3 min.

for clarinets (or trumpets) duo

Zoltan Paulinyi

Brasília, August 26, 2006

I - Moderato (lírico)

1 *cantabile* *mf* 3

4 *mf* 3

9 *f* 3 3

12 *p* 3 3 *f* 3

15 *f* *dim.* *p* *dim.* *p*

20

• — 2 —

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

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BIDUO D'OURO

for trombone duo

Total length: less than 3 min.

Zoltan Paulinyi

Brasília, August 26, 2006

I - Moderato (lírico)

1 *cantabile* *mf* 3

4 *mf* 3

9 *f* 3 3

12 *p* 3 *f* 3

15 *f* *dim.* *p* *dim.* *p*

20 II - Allegro

20

f

3

f

3

23

3

p

p

27

mf

f

p

mf

f

p

31

p

cresc.

mf

dim.

p

cresc.

dim.

36

p

mf

mf

40

f

dim.

3

p

f

dim.3

p

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"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)

1 *cantabile* *mf* 3

4 *mf* 3

9 *f* 3 3

12 *p* 3 *f* 3

15 *f* *dim.* *p* *dim.* *p* 3

20 II - Allegro

3

f

f

f

3

23

3

p

p

27

mf

f

p

mf

f

p

31

p

cresc.

mf

dim.

p

cresc.

dim.

36

p

mf

p

mf

40

f

dim.

3

p

f

dim.

3

p

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 contrappunto, basati sul sistema dodecafonico*", Edizioni Curci, Milano.

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BIDUO D'OURO

for bB clarinet and basson (or cello)

Total length: less than 3 min.

Zoltan Paulinyi

Brasília, August 26, 2006

I - Moderato (lírico)

musical score for bB clarinet and basson (or cello). The score is in 3/4 time, key of Bb. It consists of five systems of music, each with a treble and bass staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (mf, f, p, dim.). Measure numbers 4, 9, 12, and 15 are indicated at the start of their respective systems. The piece ends with a double bar line at the end of the fifth system.

II - Allegro

II - Allegro

20

bB

f

3

23

bB

p

27

bB

mf

f

p

31

bB

p

cresc.

mf

dim.

36

bB

p

mf

40

bB

dim.

f

dim.

3

p

f

dim.

3

p

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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 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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BIDUO D'OURO

Total length: less than 3 min.

for 2 oboes

Zoltan Paulinyi

Brasília, August 26, 2006

I - Moderato (lírico)

1 *cantabile* *mf* 3

2 3

4 *mf* 3

9 3 3 3 *f* *mf* 3 3

12 *p* 3 *f* 3 3

15 *f* *dim.* *p* *dim.* *p*

II - Allegro

20 *f* 3 *f* 3

23 3 *p* *p*

27 *mf* *f* *p*

31 *p* *cresc.* *mf* *dim.*

36 *p* *mf*

40 *dim.* 3 *p*

f *dim.* 3 *p*

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

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BIDUO D'OURO

for trombone and tuba

Total length: less than 3 min.

Zoltan Paulinyi

Brasília, August 26, 2006

I - Moderato (lírico)

Trombone
cantabile
mf

Tuba

4

9

12

15

f

mf

f

p

dim.

p

f

mf

f

p

dim.

p

20

II - Allegro

[illegible]

27

mf

f

p

mf

f

p

31

p *cresc.* *mf* *dim.*

p *cresc.* *dim.*

36

p *mf* *f*

40

mf

f *dim.* *p*

f *dim.* *p*

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

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Second part plays its inversion.

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BIDUO D'OURO

Total length: less than 3 min.

for two horns

Zoltan Paulinyi

Brasília, August 26, 2006

I - Moderato (lírico)

1 *cantabile* *mf* 3

4 *mf* 3

9 *f* 3 3

12 *p* 3 *mf* 3

15 *f* *dim.* 3 *p* *dim.* *p*

20 **II - Allegro**

3

f

f

3

23

f

f

p

p

27

mf

f

p

mf

f

p

31

p

cresc.

mf

dim.

p

cresc.

dim.

36

p

mf

p

mf

40

f

dim.

p

f

dim.

p

3

p

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