

Duração: aprox. 8 minutos.

Pelas intenções de Nossa Sra. Rainha da Paz!

ORAÇÃO

para órgão ibérico em afinação mesotônica

I - Súplica

BULA:

MD = manual direito

ME = manual esquerdo

Zoltan Paulinyi

Brasília, 29 de Maio de 2005.

Moderato, quasi andante

tr

Órgão

MD = ME = Fludado 8'

sempre rubato

4

8

12

16

MD + dozena
ME + octava

20

MD = + octava
ME = + violon

24

28

ME = + dozena

31

33

35

MD+ME =
 - fludado off
 - violon off
 + quinzena
 + tapadillo

37

39

41

Arpeggio (simile)

MD+ME = - dozena off
 (repetir ad lib. até ajustar o manual)

43 Ritmo regular (não são quáteras)

45

47

49

ME = só fludado + violon
+ octava
MD = + cimbalá (*talvez*)

51

MD = só 2 pés + cimbalá
(desligar o resto)

54

ME = - octava off
MD = ME
(*talvez MD = + tapadillo*)

57

60

63

66

(trinado)

MD = - tapadillo off

Esta partitura pode ser copiada e executada 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
Caixa Postal 9747, Brasília - DF
CEP 70.040-976
BRASIL

paulinyi@yahoo.com
zoltan.paulini@gmail.com

Please always check on-line for corrections in my compositions:
<http://www.paulinyi.com>
<http://www.musicaerudita.com>

This work is free for non-commercial copying/performing (source shall be mentioned). In case of performance, please send a copy of the concert program to the author.

ORAÇÃO

II - Louvor

Zoltan Paulinyi

Em homenagem ao aniversário
de Marco Aurelio!
Brasília, Agosto de 2005.

Instruções ao intérprete

Esta é uma fuga em forma sonata-rondó cíclica, com material do prelúdio. Devido à densidade do contraponto, é necessário buscar sempre uma registoção o mais diferente possível para cada manual (inclusive no lleno, se possível). Assim, as vozes devem ser separadas não somente com o timbre, mas também com articulações contrastantes entre mão direita e esquerda.

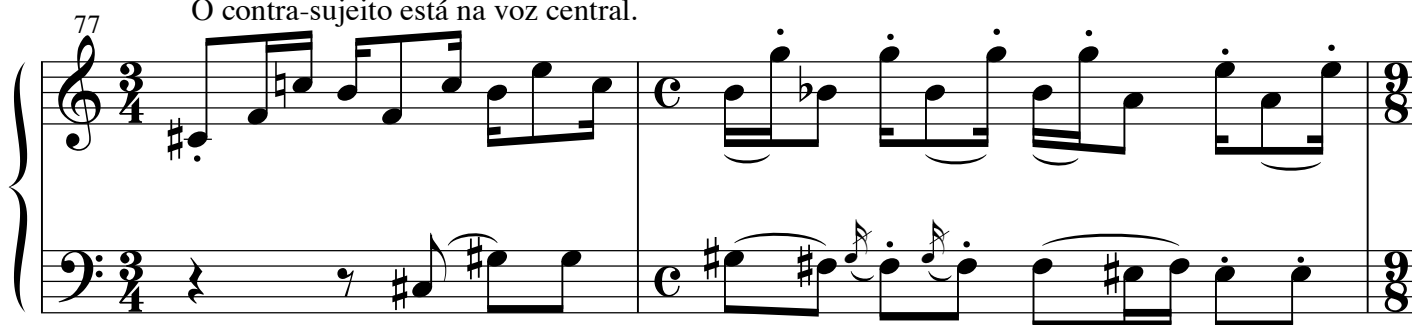
MD = fludado 4' + 2'

ME = MD + tapadillo (4')

Allegro, como os pífanos



O soprano é meramente rítmico: fazê-lo muito curto!
O contra-sujeito está na voz central.



81

Measures 81-82. Treble clef, key signature of one sharp (F#), common time. Bass clef, key signature of one sharp (F#), common time. Measure 82 changes to 2/4 time signature.

83

Measures 83-84. Treble clef, common time. Bass clef, common time.

85

Measures 85-86. Treble clef, key signature of one sharp (F#), common time. Bass clef, key signature of one sharp (F#), common time. Measure 86 changes to 2/4 time signature.

87

Measures 87-88. Treble clef, 2/4 time signature. Bass clef, 2/4 time signature. Measure 88 changes to common time. Includes a repeat sign and a first ending bracket.

ME = trombeta + fludado 2'
(ou 4' ao invés)

89

Measures 89-90. Treble clef, common time. Bass clef, common time. Measure 90 changes to 3/8 time signature.

91

Musical score for measures 91-92. Treble clef, common time. Bass clef, common time. Both end with a 2/4 time signature.

93

Musical score for measures 93-94. Treble clef, 2/4 time. Bass clef, 2/4 time. Both end with a common time signature.

95

Musical score for measures 95-96. Treble clef, common time. Bass clef, common time.

97

Musical score for measures 97-98. Treble clef, 3/4 time. Bass clef, 3/4 time. Both end with a common time signature.

99

Musical score for measures 99-100. Treble clef, common time. Bass clef, common time.

MD = fludado 4'
ME = MD (+ violon)

101

Musical score for measures 101-102. Treble clef, 6/4 time. Bass clef, common time.

103

Musical score for measures 103-104. The piece is in common time (C). The right hand features a melodic line with a dotted quarter note, a half note, and a quarter note. The left hand plays a rhythmic accompaniment of eighth notes.

105

Musical score for measures 105-106. The right hand consists of chords, and the left hand continues with eighth-note accompaniment. The word *simile* is written below the left hand.

107

Musical score for measures 107-109. Measure 107 has a key signature change to one sharp (F#). Measure 108 has a time signature change to 2/4. Measure 109 has a key signature change to one flat (Bb) and a time signature change to common time (C). The right hand has chords and rests, while the left hand has eighth-note accompaniment.

110

Musical score for measures 110-113. Measure 110 has a time signature change to 5/4. Measure 111 has a time signature change to 3/8. Measure 112 has a time signature change to 5/8. Measure 113 has a time signature change to 5/4. The right hand has chords and rests, while the left hand has eighth-note accompaniment.

114

Musical score for measures 114-115. Measure 114 has a time signature change to 5/4. Measure 115 has a time signature change to common time (C). The right hand has chords and rests, while the left hand has eighth-note accompaniment. The text *ME = + 8'* is written in the right hand.

116 **Meno mosso**

3

119 **Tempo I**

rall.

121

123

125

Repetir até ajustar ME

127

ME = - 8' off

Musical score for measures 127-128. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over measures 127 and 128. The lower staff is in bass clef and contains a rhythmic accompaniment with slurs and ties. The key signature has one sharp (F#).

129

Musical score for measures 129-130. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over measures 129 and 130. The lower staff is in bass clef and contains a rhythmic accompaniment with slurs and ties. The key signature has one sharp (F#).

131

3

Musical score for measures 131-132. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over measures 131 and 132, and a triplet of eighth notes in measure 132. The lower staff is in bass clef and contains a rhythmic accompaniment with slurs and ties. The key signature has one sharp (F#).

132

ME = + 8 pés.

Musical score for measures 132-133. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over measures 132 and 133. The lower staff is in bass clef and contains a rhythmic accompaniment with slurs and ties. The key signature has one sharp (F#).

134

Musical score for measures 134-135. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over measures 134 and 135. The lower staff is in bass clef and contains a rhythmic accompaniment with slurs and ties. The key signature has one sharp (F#).

136

rall.

This system contains measures 136, 137, and 138. Measure 136 is a whole rest in the treble clef. Measure 137 is in 3/4 time. Measure 138 is in common time (C) and includes the instruction *rall.*

139

a tempo
- 8 pés off

This system contains measures 139, 140, 141, and 142. Measure 139 is a whole rest in the treble clef. Measure 140 is in common time (C). Measure 141 is in 3/4 time. Measure 142 is in common time (C). The instruction *a tempo* and *- 8 pés off* are placed between measures 139 and 140.

143

This system contains measures 143 and 144. Measure 143 is in common time (C). Measure 144 is in 9/16 time.

145

This system contains measures 145 and 146. Measure 145 is in 9/16 time. Measure 146 is in 7/16 time.

147

This system contains measures 147 and 148. Measure 147 is in 12/16 time. Measure 148 is in common time (C).

149

151

rall.

Meno mosso

154

Tempo I

MD= ME = Lleno

157

160

163

Musical score for measures 163-165. The piece is in 3/4 time. Measure 163 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble clef consists of eighth and quarter notes. The bass clef accompaniment features a steady eighth-note pattern. Measure 164 continues the melodic and rhythmic patterns. Measure 165 is the final measure of this system, ending with a double bar line.

166 *tr*

Musical score for measures 166-167. Measure 166 begins with a treble clef and a key signature of one sharp (F#). It features a trill (tr) in the treble clef. The bass clef accompaniment continues with eighth notes. Measure 167 continues the piece, with the treble clef showing a melodic line and the bass clef providing accompaniment. The system concludes with a double bar line.

168

Musical score for measures 168-169. Measure 168 starts with a treble clef and a key signature of one sharp (F#). The treble clef contains a series of chords, while the bass clef has a rhythmic accompaniment. Measure 169 continues this pattern. The system ends with a double bar line.

170

Musical score for measures 170-171. Measure 170 begins with a treble clef and a key signature of one flat (Bb). The treble clef features a sequence of chords, and the bass clef has a rhythmic accompaniment. Measure 171 continues the piece. The system concludes with a double bar line.

172

Musical score for measures 172-173. Measure 172 starts with a treble clef and a key signature of one flat (Bb). The treble clef contains a sequence of chords, and the bass clef has a rhythmic accompaniment. Measure 173 continues the piece. The system concludes with a double bar line.

174

176

Lento

rall.

3

tr

Esta partitura pode ser copiada e executada 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
Caixa Postal 9747, Brasília - DF
CEP 70.040-976
BRASIL

paulinyi@yahoo.com
zoltan.paulini@gmail.com

Please always check on-line for corrections in my compositions:
<http://www.paulinyi.com>
<http://www.musicaerudita.com>

This work is free for non-commercial copying/performing (source shall be mentioned). In case of performance, please send a copy of the concert program to the author.

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>