

Duração: 5 minutos.

PONTEIOS

para orquestra de cordas

Camargo Guarnieri - Paulinyi
orquestração dos Ponteios n. 17, 16 e 19
originalmente para piano.

"Ponteio 17"
Alegre
♩ = 126

Violino I
Violino II
Viola
Cello
C. Baixo

p
p
p
p
p

pizz
simile

poco rall
a tempo
poco rall
a tempo
poco rall
a tempo
poco rall
a tempo

System 1: Five staves of music. The top two staves are in treble clef, and the bottom three are in bass clef. The time signature is 3/4. The music features a melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. There are various articulations like accents and slurs throughout.

System 2: Five staves of music. The time signature is 3/4. It begins with a *poco rall* marking, followed by *a tempo* and *mf*. The music continues with similar melodic and rhythmic patterns as the first system, including slurs and accents.

System 3: Five staves of music. The time signature is 3/4. It starts with a **Poco Meno** marking. The dynamics include *p*, *mp*, and *simile*. The lower staves feature *pizz* (pizzicato) and *Arco* (arco) markings. The music includes *arpejos anticipados* (anticipatory arpeggios) and *0 (em harmônicos)* (natural harmonics) in the bass line.

Tempo I

8^{va} (em harmônicos)

mp rall...

rall...

p Arco

p pizz

p Arco

p

"Ponteio 16"
Tranquilamente
♩ = 60

(8^{va})

mp

dimin.

rall...

con spirito a tempo

con spirito a tempo

a tempo

a tempo

a tempo

pp com surdina

molto legato

com surdina

div.

pp

expressivo com surdina

p com surdina

pizz. (sem arpejar)

p

38 *expressivo*

pp *expressivo* *surdina* *p* *(arco)*

42

mp

47

pp *pp*

52

arco

This system contains measures 52 through 56. The top staff (treble clef) features a continuous eighth-note melody. The middle staff (alto clef) is mostly silent, with some chords in measures 52 and 53. The bottom staff (bass clef) provides a rhythmic accompaniment with eighth notes and rests. The word "arco" is written above the bottom staff in measure 54.

57

mp

mp

pp

molto legato

sem surdina

p

p

This system contains measures 57 through 60. The top staff continues the eighth-note melody. The middle staff has a melodic line starting in measure 58. The bottom staff has a rhythmic accompaniment. Dynamics include *mp* (measures 57, 58), *pp* (measure 59), and *p* (measures 59, 60). The instruction "molto legato" is written above the middle staff in measure 59. "sem surdina" is written above the top staff in measures 59 and 60.

61

surdina

rall

surdina

rall

pp

pp

com surdina

p

rall

rall

arco

This system contains measures 61 through 64. The top staff has a melodic line with a fermata in measure 64. The middle staff has a melodic line with a fermata in measure 64. The bottom staff has a rhythmic accompaniment with triplets in measures 62 and 63. Dynamics include *pp* (measures 61, 62), *p* (measure 63), and *rall* (measures 61, 62, 63, 64). The instruction "com surdina" is written above the bottom staff in measure 63. "surdina" is written above the top staff in measures 61 and 62. "arco" is written above the bottom staff in measure 64.

“Ponteio 19”
Calmo (senza surdina)

(♩ = 88)

Musical score for measures 66-69. The score is in 4/4 time and consists of five staves. The first staff (treble clef) begins at measure 66 with a piano (*p*) dynamic and a *cresc.* marking. The second staff (treble clef) begins at measure 67 with a piano (*p*) dynamic and a *cresc.* marking. The third staff (bass clef) begins at measure 67 with a piano (*p*) dynamic. The fourth and fifth staves (bass clef) begin at measure 67 with a piano (*p*) dynamic and a *pizz e arco (divisi)* marking. The music features a mix of eighth and sixteenth notes with various articulations and dynamics.

Musical score for measures 70-73. The score is in 4/4 time and consists of five staves. The first staff (treble clef) begins at measure 70 with a mezzo-piano (*mp*) dynamic. The second staff (treble clef) begins at measure 70 with a mezzo-piano (*mp*) dynamic. The third staff (bass clef) begins at measure 70 with a mezzo-piano (*mp*) dynamic. The fourth and fifth staves (bass clef) begin at measure 70 with a mezzo-piano (*mp*) dynamic. The music features a mix of eighth and sixteenth notes with various articulations and dynamics.

Musical score for measures 74-77. The score is in 4/4 time and consists of five staves. The first staff (treble clef) begins at measure 74 with a *rall...* marking. The second staff (treble clef) begins at measure 74 with a *rall...* marking. The third staff (bass clef) begins at measure 74 with a *rall...* marking. The fourth and fifth staves (bass clef) begin at measure 74 with a *rall...* marking. The music features a mix of eighth and sixteenth notes with various articulations and dynamics.

77 *a tempo*

pp

mf

mf

80

f

cantando

f

f

dimin. rall...

dimin. rall...

dimin. rall...

dimin. rall...

84 *a tempo*

pp

a tempo

p

a tempo

tutti arco

p

a tempo

a tempo

pizz

p

cresc.

87

cresc. *f*

cresc. *f*

f *pizz.*

cresc. *f*

cresc. *f*

91

dimin.

dimin. *arco*

dimin.

dimin.

dimin.

rall...

rall...

rall...

rall...

rall...

94

a tempo

a tempo

a tempo

a tempo

a tempo

p *mf*

mp

p

pizz

p

98

crescendo ed accel.

crescendo ed accel.

crescendo ed accel.

crescendo ed accel.

arco

crescendo ed accel.

102

rall...

ff

p

pp

Alegre

p

ff

rall...

p

dimin.

pp

pp

ff

rall...

p

pp

pp

ff

rall...

p

(tutti arco)

pizz

pp

pp

ff

rall...

p

pizz

p

107

a tempo

poco rall

a tempo

a tempo

poco rall

a tempo

simile

poco rall

a tempo

simile

poco rall

a tempo

poco rall

112

117

121

Poco Meno

p
mp
pizz
pizz
arco

arpejos antecipados
arpejos antecipados

0
(em harmônicos)
0

Tempo I

8^{va} (em harmônicos)

125

simile

mp rall...

rall...

p arco

p pizz

p arco

p

130

8^{va}

mp

rall...

con spirito a tempo

mp

rall...

con spirito a tempo

rall...

con spirito a tempo

mp Arco

rall...

con spirito a tempo

mp

rall...

con spirito a tempo

mp

rall...

con spirito a tempo

div.

div.

div.

div.

div.

Zoltan Paulini 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 Guarneri (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>

Violino I

Duração: 5 minutos.

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“Ponteio 17”
Alegre
♩ = 126

p

poco rall *a tempo*

poco rall *a tempo*

Poco Meno

mf *p*

8va (em harmônicos)

Tempo I

simile *mp rall...*

8va

rall... *con spirito a tempo*

“Ponteio 16” ♩ = 60
Tranquilamente

pp *com surdina* *molto legato*

expressivo *p*

Violino I

44 *pp*

51

56

60 *sem surdina* *p*

64 *surdina* *rall* *pp* **“Ponteio 19”**
Calmo (senza surdina) (♩ = 88) *p* *cresc.*

69 *p* *mp*

73 *rall...*

77 *a tempo* *pp* *f*

81 *dimin.* *rall...* *pp* *a tempo*

86 *cresc.* *f*

Violino I

91 *dimin.* *rall...* *a tempo* 2

96 *p* *mf* *crescendo ed accel.*

100 *ff* *p* *pp* *rall...* 3/4 4/4

105 *Alegre* *p*

110 *a tempo* *poco rall*

115 *poco rall* *a tempo*

120 *mf* *p* **Poco Meno**

124 *simile* *mp* *rall...* **Tempo I** *8va* *(em harmônicos)*

129 *mp*

134 *rall...* *con spirito* *a tempo* *div.*

Violino II

Duração: 5 minutos.

PONTEIOS

para orquestra de cordas

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originalmente para piano.

“Ponteio 17”

Alegre

$\text{♩} = 126$

Measures 1-25 of Ponteio 17. The score is in treble clef with a key signature of one sharp (F#). It begins in 2/4 time, changes to 3/4 at measure 5, and returns to 2/4 at measure 10. Dynamics include *p*, *mf*, and *mp*. Performance markings include *poco rall*, *a tempo*, *Poco Meno*, *rall...*, and *con spirito a tempo*. There are also *dimin.* markings and a *surdina* instruction at the end of the section.

“Ponteio 16” $\text{♩} = 60$

Tranquilamente

Measures 32-49 of Ponteio 16. The score is in treble clef with a key signature of one flat (Bb). It begins in 3/4 time, changes to 2/4 at measure 36, and returns to 3/4 at measure 41. Dynamics include *pp*. Performance markings include *surdina* and a *5* fingering instruction.

Violino II

50 *mp* *sem surdina* *p*

61 *rall* *pp* *surdina*

66 "Ponteio 19" Calmo (senza surdina) (♩ = 88) *p* *cresc.*

71 *mp*

75 *rall...* *a tempo* *pp*

79 *mf*

83 *dimin.* *rall...* *a tempo* *p*

87 *cresc.* *f*

90 *dimin.*

93 *rall...* *a tempo* *p* *mf*

Violino II

97 *crescendo ed accel.*

101 *rall...*
ff *p* *dimin.* *pp*

105 **Alegre**
p

110 *a tempo.*
poco rall

115 *poco rall* *a tempo*

120 *mf*

123 **Poco Meno**
mp *rall...* *p* **Tempo I**

129 *mp*

134 *rall...* *con spirito a tempo* *div.*

Viola

Duração: 5 minutos.

PONTEIOS

para orquestra de cordas

Camargo Guarnieri - Paulinyi
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originalmente para piano.

“Ponteio 17” $\text{♩} = 126$

Alegre

p *simile*

poco rall *a tempo*

poco rall *a tempo*

mf *mp* **Poco Meno**
pizz *arpejos antecipados*

Tempo I
Arco
p *rall...*

rall... *a tempo*

“Ponteio 16”

Tranquilamente

32 $\text{♩} = 60$

com surdina

div.

pp *pp*

expressivo
surdina
p

p

Viola

47 *pp*

57 *mp* *pp* *molto legato*

61 *rall*

“Ponteio 19” Calmo (senza surdina)

66 *p* (♩ = 88)

70 *mp*

74 *rall...* *a tempo*

78 *f* *cantando*

82 *dimin.* *rall...* *a tempo* *p*

86 *cresc.* *pizz.* *f*

90 *arco* *dimin.* *rall...*

94 *a tempo* *mp*

Viola

101 *ff* *p* *rall...* *pp*

105 **Alegre** *p* *simile*

110 *a tempo* *poco rall*

115 *poco rall* *a tempo*

120 *mf* **Poco Meno** *pizz* *arpejos anticipados*

125 *rall...* **Tempo I** *arco* *p*

130 *mp* *rall...*

135 *con spirito* *a tempo* *div.*

C.Baixo

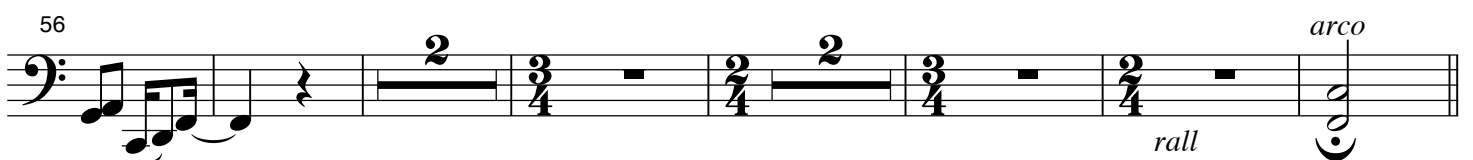
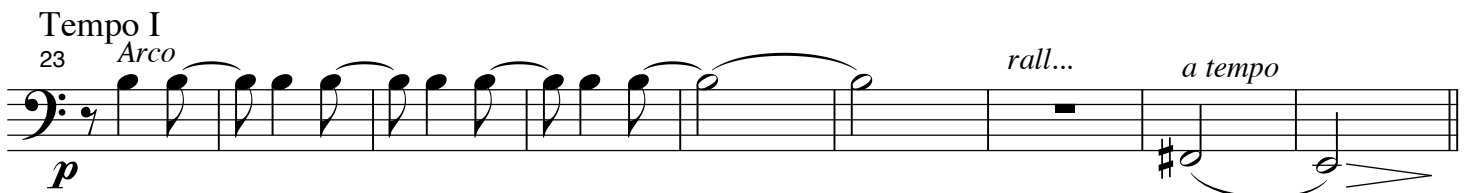
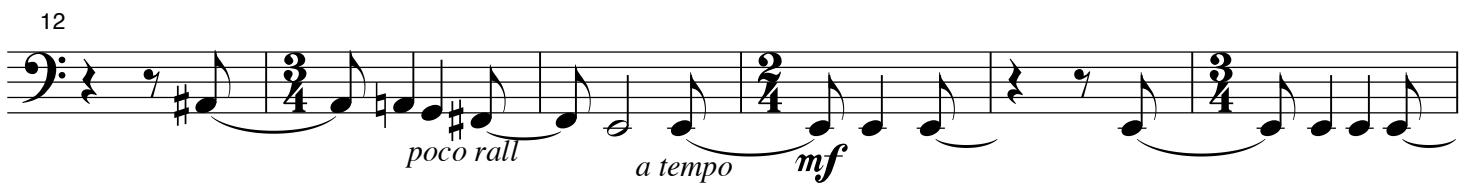
Duração: 5 minutos.

PONTEIOS

para orquestra de cordas

Camargo Guarnieri - Paulinyi
orquestração dos Ponteios n. 17, 16 e 19
originalmente para piano.

"Ponteio 17" = 126
Alegre



C.Baixo

“Ponteio 19” (♩ = 88)

66 Calmo (senza surdina)

Musical staff 66-69. Bass clef, 4/4 time signature. Measure 66 starts with a piano (*p*) dynamic. The music features a series of eighth and sixteenth notes with various accidentals.

Musical staff 70-73. Bass clef, 4/4 time signature. Measure 70 starts with a mezzo-piano (*mp*) dynamic. The music continues with eighth and sixteenth notes.

Musical staff 74-77. Bass clef, 4/4 time signature. Measure 74 starts with a mezzo-forte (*mf*) dynamic. The music includes a *rall...* marking and a change to 3/4 time signature.

Musical staff 78-82. Bass clef, 4/4 time signature. Measure 78 starts with a mezzo-forte (*mf*) dynamic, which increases to forte (*f*) by measure 82.

Musical staff 83-87. Bass clef, 4/4 time signature. Measure 83 starts with a piano (*p*) dynamic. The music includes *dimin.*, *rall...*, *pizz*, and *cresc.* markings.

Musical staff 88-92. Bass clef, 4/4 time signature. Measure 88 starts with a forte (*f*) dynamic. The music includes an *arco* marking and a *dimin.* marking.

Musical staff 93-96. Bass clef, 4/4 time signature. Measure 93 starts with a piano (*p*) dynamic. The music includes *rall...* and *pizz* markings.

Musical staff 97-100. Bass clef, 4/4 time signature. Measure 97 starts with a piano (*p*) dynamic. The music includes a *crescendo ed accel.* marking and an *arco* marking.

Musical staff 101-104. Bass clef, 4/4 time signature. Measure 101 starts with a fortissimo (*ff*) dynamic. The music includes *rall...*, *pizz*, and *pp* markings.

Musical staff 105-109. Bass clef, 4/4 time signature. Measure 105 starts with a piano (*p*) dynamic. The music includes an *Alegre* marking and a *pizz* marking.

Musical staff 110-113. Bass clef, 4/4 time signature. Measure 110 starts with a piano (*p*) dynamic. The music includes a *poco rall* marking and a change to 3/4 time signature.

C.Baixo

115

a tempo
poco rall

120

Poco Meno
arco
mf
(em harmônicos)

125

Tempo I
arco
p

130

mp
rall...
con spirito a tempo
div.

Cello

Duração: 5 minutos.

PONTEIOS

para orquestra de cordas

Camargo Guarnieri - Paulinyi
orquestração dos Ponteios n. 17, 16 e 19
originalmente para piano.

“Ponteio 17” Alegre $\text{♩} = 126$

p *simile*

5 *a tempo*
poco rall

10 *poco rall* *a tempo*

15 *Poco Meno*
pizz *arpejos antecipados*
mf *mp*

20 *Tempo I*
pizz
p

25 *Arco* *rall...* *a tempo*

“Ponteio 16” Tranquilamente

32 $\text{♩} = 60$

pp *p* *expressivo com surdina*

37 *(arco)*

42 *mp*

Cello

48

54

60

com surdina

p *rall*

“Ponteio 19” Calmo (senza surdina)

(♩ = 88)

66

p pizz e arco (divisi)

70

mp

74

rall...

77

a tempo

81

f *tutti arco* *p*

dimin. *rall...*

85

a tempo *cresc.*

89

f *dimin.*

93

a tempo *p*

rall...

Cello

97 *crescendo ed accel.*

101 *ff* *rall...* *p* *pp* *(tutti arco)*

105 **Alegre** *p* *simile*

110 *poco rall* *a tempo*

115 *poco rall* *a tempo*

120 *mf* **Poco Meno** *pizz* *arpejos anticipados*

125 **Tempo I** *pizz* *p*

131 *mp* *Arco* *rall...* *con spirito a tempo* *div.*