

"O homem é um nômade à procura do Absoluto" — Saint-Éxupéry
Ao Emílio de César

Duração: cerca de 1:45 min.

ALELUIA

Adaptado do Salmo 150

Zoltan Paulinyi

Brasília, Fev/2003

Versão original para Tenor e trio.

Allegro

Musical score for Soprano, Contralto, Tenor, and Bass. The score is in 2/4 time and begins with a series of rests for all parts. The Tenor part has a dynamic marking of *f* and the instruction *palmas* above the final two notes.

Allegro

Musical score for Piano. The score is in 2/4 time and begins with a dynamic marking of *f*. The piano accompaniment consists of a rhythmic pattern of chords in the left hand and a melodic line in the right hand.

Musical score for Soprano, Contralto, Tenor, Bass, and Piano. The score is in 2/4 time. The vocal parts have the following lyrics: Soprano: *dun mp dun dun...*; Contralto: *ê - lê - rê - rê ê - le - re - rá mf*; Tenor: *p*; Bass: *dun mp dun dun...*. The piano accompaniment has a dynamic marking of *mf*.

11

S

C

T

B

8

p

ê - le - rê - rê a - lê - rê la - ra - ia la - ra - ia lê - re - le - re

15

S

C

T

B

8

mp

dim. *p*

f

mf

f

a - lê a - le - lui - a!

a - le - lu - ia - le - lu - ia.

Lou - vai a Deus no

a - lê a - le - lui - a!

19

S
dun dun dun...

C

T
8 Tem - plo e tam bém no fir - ma - men - to! Lou - vai as ma - ra -

B
dun dun dun...

19

mf

23

S
Sorrir !
mp

C
f
Lou - vai a Deus a -

T
8 vi - lhas, Sua gran - de - za to - do - tem - po *mf* Lou - vai a Deus a -

B
mf

23

Sorrir !
mf

27

S
go - ra, lou - vai - o sor - ri - den - te! Lou - vai-o/a to - da

C
go - ra, lou - vai - o sor - ri - den - te! Lou - vai-o/a to - da

T
8 go - ra, lou - vai - o sor - ri - den - te! Lou - vai-o/a to - da

B
go - ra, lou - vai - o sor - ri - den - te! Lou - vai-o/a to - da

mf

27

f

31

S
A - - - le -

C
ho - ra mui - toa - le - gre e con - ten - te!

T
8 ho - ra mui - toa - le - gre e con - ten - te! Ah! - o lou-vor a Ja -

B
ho - ra mui - toa - le - gre e con - ten - te! Ah! - o lou-vor a Ja -

mf

f

cresc.

f

mf

f

ossia: mordente

35

S
lu - - ia! A - - - le - lu - - - ia!

C

T
vé pa - ra sem-pre o lou - vor a Ja - vé o lou - vor pa - ra sem-pre o lou -

B
vé pa - ra sem-pre o lou - vor a Ja - vé o lou - vor pa - ra sem-pre o lou -

38

S
A - - - le - lu - - - ia! A - - - -

C

T
vor a Ja - vé o lou - vor pa - ra sem-pre o lou - vor - a Ja - vé o lou -

B
vor a Ja - vé o lou - vor pa - ra sem-pre o lou - vor - a Ja - vé o lou -

41

S
mém! *f* A - - - le - lu - - ia!

C
mf A - lê - re lu - ru - ia - la -

T
f vor pa - ra sem-pre A - - - le - lu - - ia!

B
f vor pa - ra sem-pre o lou - vor a Ja - vé o lou - vor - pa - ra sem-pre lou -

44

S
f A - - - le - lu - - ia! A - - - le -

C
f ra - lê re lu - ru - ia - la - ra - lê re -

T
f A - - - le - lu - - ia! A - - - le -

B
vor a Ja - vé o lou - vor pa - ra sem-pre lou - vor a Ja - vé o lou -

47

S
lu - ia! A - - - mém! *f* Hei! *f* *palmas* *p*

C
lu - ia! *dim.* a - lê a - le - lui - a! *f* Hei! Lou - *p*

T
lu - ia! A - - - mém! *f* Hei!

B
vor pa-ra sem-pre lou - vor a Ja - vé o a - mém! *mp* Lou - vai - o com a

52

S
vai - o com a har - pa Lou - vai - o co'a trom - be - ta Lou - vai - o com a

C
vai - o com a har - pa Lou - vai - o co'a trom - be - ta Lou - vai - o com a

T
8

B
har - pa Lou - vai - o co'a trom - be - ta *mp* Lou - vai - o com a dan - ça, co'a vi -

52

57

S *mf* Lou - vai - o co'a ra - be - ca lou - vai - o com cla -

C dan-ça, co'a vi - o - la e a *p* flau-ta! *p* dun dun dun...

T *mp* Lou - vai - o co'a ra - be - ca lou - vai - o com cla -

B *mf* o - la e a flau - ta! *mp* dun dun dun...

62

S *f* rim, Can - tai to - dos bem al - to a Ja - vé lou - vor sem fim!

C *p*

T *f* rim, Can - tai to - dos bem al - to a Ja - vé lou - vor sem fim! a - le - lui

B *mp*

67

S *f*
A - - - - le - lu - - - ia! A - - - - le -

C *mf*
Ah! - o lou-vor a Ja - vé pa - ra sem-pre o lou - vor a Ja - vé o lou -

T
A - - - - le - lu - - - ia! A - - - - le -

B *mf*
Ah! - o lou-vor a Ja - vé pa - ra sem-pre o lou - vor a Ja - vé o lou -

mf

70

S
lu - - - ia! A - - - - le - lu - - - ia!

C
vor pa - ra sem-pre o lou - vor a Ja - vé o lou - vor pa - ra sem-pre o lou -

T
lu - - - ia! A - - - - le - lu - - - ia!

B
vor pa - ra sem-pre o lou - vor a Ja - vé o lou - vor pa - ra sem-pre o lou -

70

73

S A - - - - - mém! A - - - - - le -

C vor - a Ja - vé o lou - vor pa - ra sem-pre Va - mos a

T A - - - - - mém! A - - - - - le -

B vor - a Ja - vé o lou - vor pa - ra sem-pre o lou - vor a Ja - vé o lou -

73

76

S lu - - - - - ia! A - - - - - le -

C Deus Lou - var, nós Va - - - - - mos a

T lu - - - - - ia! A - - - - - le -

B vor - pa - ra sem - pre lou - vor a Ja - vé o lou -

76

78

S
lu - ia! A - - le - lu - ia! A - - - mém! Hei!

C
Deus Lou - var, nós Va - mos a Deus Lou - var, a - lê - a - le - lui - a! Hei!

T
lu - ia! A - - le - lu - ia! A - - - mém! Hei!

B
cresc.
vor pa-rasem-pre lou - vor a Ja - vé o lou - vor pa-rasem-pre lou - vor a Ja-vé o a - mém! Hei!

78

fff

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Piano

"O homem é um nômade à procura do Absoluto" — Saint-Exupéry
Ao Emílio de César

Duração - cerca de 1:45 min.

ALELUIA

Adaptado do Salmo 150

Zoltan Paulinyi

Brasília, Fev/2003

Versão original para Tenor e trio.

Allegro

The musical score is written for piano in 2/4 time. It consists of five systems of music, each with a treble and bass clef staff. The first system starts with a dynamic marking of *f*. The second system has a measure starting with a sharp sign and a dynamic marking of *mf*. The third system has a measure starting with a sharp sign. The fourth system has a measure starting with a sharp sign. The fifth system has a measure starting with a sharp sign and a dynamic marking of *f*, followed by a measure with a dynamic marking of *mf*. The score includes various musical notations such as notes, rests, beams, and slurs.

Piano

21

Musical notation for measures 21-24. Treble clef has eighth-note runs with accents. Bass clef has chords with accents.

25

Musical notation for measures 25-28. Treble clef has eighth-note runs with accents. Bass clef has chords with accents and a *mf* dynamic marking.

29

Musical notation for measures 29-32. Treble clef has eighth-note runs with accents. Bass clef has chords with accents and dynamics *f* and *mf*.

33

ossia: mordente

Musical notation for measures 33-36. Treble clef has eighth-note runs with accents and a mordente. Bass clef has chords with accents.

37

Musical notation for measures 37-40. Treble clef has eighth-note runs with accents. Bass clef has chords with accents.

41

Musical notation for measures 41-44. Treble clef has eighth-note runs with accents. Bass clef has chords with accents and a *mf* dynamic marking.

Piano

45

Musical score for measures 45-48. The right hand features a continuous sixteenth-note arpeggiated pattern. The left hand plays a steady eighth-note accompaniment. A long slur covers the entire system.

49

Musical score for measures 49-53. Measure 49 begins with a dynamic marking of *f*. The right hand continues with arpeggiated patterns, while the left hand features a melodic line with accents and slurs. Dynamics include *f* and *p*.

54

Musical score for measures 54-58. The right hand continues with arpeggiated patterns, and the left hand has a melodic line with accents. A dynamic marking of *p* is present.

59

Musical score for measures 59-63. The right hand has a melodic line with slurs and accents. The left hand continues with arpeggiated patterns. A dynamic marking of *mp* is present.

64

Musical score for measures 64-67. The right hand features a melodic line with slurs and accents. The left hand has arpeggiated patterns. A dynamic marking of *mf* is present.

68

Musical score for measures 68-71. The right hand has a melodic line with slurs and accents. The left hand has arpeggiated patterns.

Piano

71

Musical score for measures 71-74. The piece is in G major. Measure 71 features a treble clef with a half note G4 and a bass clef with a half note G2. Measure 72 has a treble clef with a half note A4 and a bass clef with a half note G2. Measure 73 has a treble clef with a half note B4 and a bass clef with a half note G2. Measure 74 has a treble clef with a half note C5 and a bass clef with a half note G2. A long slur covers the treble staff from measure 71 to 74. A fermata is placed over the final note of measure 74.

75

Musical score for measures 75-79. The piece is in G major. Measure 75 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 76 has a treble clef with a half note A4 and a bass clef with a half note G2. Measure 77 has a treble clef with a half note B4 and a bass clef with a half note G2. Measure 78 has a treble clef with a half note C5 and a bass clef with a half note G2. Measure 79 has a treble clef with a half note D5 and a bass clef with a half note G2. A long slur covers the treble staff from measure 75 to 79. A fermata is placed over the final note of measure 79. The dynamic marking *ff* is present in the bass clef of measure 75.

80

Musical score for measures 80-83. The piece is in G major. Measure 80 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 81 has a treble clef with a half note A4 and a bass clef with a half note G2. Measure 82 has a treble clef with a half note B4 and a bass clef with a half note G2. Measure 83 has a treble clef with a half note C5 and a bass clef with a half note G2. A long slur covers the treble staff from measure 80 to 83. A fermata is placed over the final note of measure 83. The dynamic marking *fff* is present in the bass clef of measure 83.

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)

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