

# Descendo a Serra

Duração aprox.: 3 min.

Autor: Pixinguinha/Lacerda  
Arranjo de Zoltan Paulinyi  
Estreado em 5/9/2002 pelo Quarteto Azes,  
na Sala Funarte de Brasília.

Allegro  
Tocar somente na 2ª. vez.  
(Play only on 2nd time)

Oboe  
*p* *cresc.*

Violino  
*f* (2a. vez dim.)

Viola  
*mf*

Cello  
*mf* Pizz. na 1ª. vez.  
Pizz. at 1st time. *cresc.*

7 *solo* *mf*

15 1 2 *p* *f* *mf* arco *mf*

23 *pp* *mf* *dim.* *p* *cresc.* *f* *f* *f*

31

*mf* *f* *mp* *mf*

39

*p* *f* *mp* *p* *fp* *p*

46

*f* *f* *p* *p* *mp* *pizz.* *p* *cresc.*

53

*pp* *pp* *solo* *mf* *pp*

61 *solo*  
*f*  
*mf*  
*mf*  
*arco*  
*mf*

69  
*f*  
*mf*

77  
*p*  
*mf*  
*mf*  
*mf*

84  
*p*

92 *Poco piu mosso*  
*tr mp*  
*Poco piu mosso*  
*f*  
*tr*  
*mf*  
*mf*

99 *tr*  
*f*  
*tr mp*  
*cresc.*  
*f*  
*tr*  
*tr*  
*tr*  
*f*  
*tr*  
*tr*  
*tr*  
*tr*  
*cresc.*  
*cresc.*  
*f*  
*mf*

107 *f*  
*p*  
*f*  
*p*  
*f*  
*p*  
*f*  
*f*  
*p*  
*f*  
*p*  
*f*  
*p*  
*f*  
*f*  
*f*  
*f*  
*p*  
*f*

Zoltan Paulinyi (1977), é bacharel em Física pela UFMG (1999). Começou estudando música aos dois anos e meio de idade em Belo Horizonte. Realizou sua primeira apresentação como violinista na Casa da Ópera de Ouro Preto aos 8 anos na classe de Ricardo Giannetti, seu professor por mais de 15 anos. Estudou composição com o Prof. Oiliam Lanna (Belo Horizonte, 1995-99) e com Oscar Edelstein, da Argentina (2002 e 2003). Fez *masterclasses* com Harry Crawl (Juiz de Fora, 1995-96) e com violinistas R. Ricci, L. la Fosse.

Atuou como *spalla* das orquestras de festivais de música de Juiz de Fora e de Brasília; solista em orquestras internacionais. O reconhecimento de seu trabalho junto à crítica da imprensa veio através do Troféu Pró-Música "Prêmio de Revelação do Ano 1998" em Minas Gerais, além da vitória no Concurso Nacional de Goiânia em 2002.

Entre dezenas de gravações e filmagens premiadas, suas composições estão registradas pelo Duo Magyar (2002), no CD Imagens (2008) e Vibrações Variantes (2010) e transmitidas pela TV Senado (2008). Teve a estreia europeia de muitas composições no Festival de Música Brasileira da Romênia (Oradea 2002), em programa dedicado à comemoração de seus 25 anos. Selecionado para a Bienal de Música da Funarte (RJ) em 2005 e 2009. Estreou seu *Trio Brasileiro* em 4 cidades europeias em 2008 e 2009.

Violinista na Orquestra Sinfônica do Teatro Nacional desde março de 2000, onde foi solista das violas em 2009 e solista dos violinos em 2007. Casou-se com Iracema em 2006, por quem é apaixonado.

*Zoltan Paulinyi (b. 1977), started studying music at the age of two and half in Belo Horizonte, Brasil. His debut was in the Ouro Preto Opera House 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 (from Argentina, 2002-2003), Harry Crawl (in Juiz de Fora, 1995-96); and violinists Ruggiero Ricci, Leopold la Fosse, among others, in Brazil, England and Sweden.*

*Awarded in two National String Competitions, he was spalla of Juiz de Fora and Brasília festival orchestras, soloist of Brazilian and European orchestras, notably the Hackney Youth Orchestra in Dartington (August/97) and of "Gli Archi di Firenze" (BH, May 2000). Winner of the Goiânia National Competition in 2002, he was given the Pro-Música Award "Outstanding" by the Minas Gerais press critics in 1998.*

*Bacharel 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, where he was the viola principal in 2009 and violin soloist in 2007.*

*Most of his pieces were premiered in Oradea (Romania) when celebrating his 25 years of age. His works were selected for the Biennial Week of Music in Rio de Janeiro in 2005 and 2009. He premiered his Brazilian Piano Trio in Europe in 2008 and 2009. Some of his pieces are recorded on CDs by Duo Magyar (2002), CD Images (2008), Vibrações Variantes (2010), and broadcasted by TV Senado (2008).*

## **Obras editadas**

***(updates on <http://www.Paulinyi.com>)***

### **• Violino (viola):**

Entre Serras e Cerrado (1995); Flausiniana (1996), Abstrato (2003); Acalanto n. 1 (2003), Toada 5 cordas (2006); Oblação 5 cordas (2007); Teia (2010)

• **Flauta:** Anedota (2004)

• **Piano:** Poslúdio (2006) (*ou órgão*)

• **Órgão:** Oração (2005); Arioso e Fuga (1999)

• **Canto:** Canção da Esperança (1999); Acalanto 3, Salmos 22, 107, 78, 144 para violino e soprano (2003); Salmo 51 (2005); Bodas de Caná para 2 violinos, clarinete e tenor (2002)

• **Coral:** Salmo 150 (2002), A Casa (2004)

• **Violino (viola) e piano:**

Minimarcha (1996) – obra didática.

• **Violino e clarinete:** Acalanto n. 2 (2003)

• **Clarinete e Fagote:** Brincadeira de Roda (2005), Ofertório e Pluma.

• **Duos diversos (com fagote):** Pluma (2007), Biduo d'ouro (2006), Ofertório (2006), Requiem das águas (2008).

### **• 2 violinos (violas):**

Sonatina (2001), Hipnose (2002), Biduo d'ouro (2006)

• **2 violinos, clarinete, narrador e imagens:** Via Sacra (2004-)

• **Piano-trio:** Novo Trio Brasileiro n.1 e n.2 (2008)

• **Trio:** Statu Viae para 2 pianos e violino (2009)

• **Quarteto de oboé e cordas:**

Teu Desprezo (2001)

Pimenta nos Cuscuz (arranjo - 2001)

Descendo a Serra (arranjo - 2002)

Capoeira (2002)

• **Quarteto de cordas:** Gesto (2008)

• **Quinteto (flauta e cordas):**

Caleidoscópio n.1 (2004)

• **Orquestra:**

Ipê Sorrindo (2008)

Partita Nupcial (2006)

Caleidoscópio n.2, n.3, n. 4 (2004)

Gavotte de O.Lanna (arranjo – 2006)

Três ponteiros de Guarnieri (arranjo – 1997)

5 Canções de amor de Guarnieri (arr. 2007)

Oboe

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**Allegro**

Tocar somente na 2ª. vez.  
(Play only on 2nd time)

The musical score is written for Oboe in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score consists of 51 measures, divided into systems of four lines each. Measure numbers 4, 10, 16, 21, 26, 31, 36, 41, 46, and 51 are indicated at the start of their respective lines. The score includes various dynamic markings: *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), *pp* (pianissimo), *f* (forte), and *dim.* (diminuendo). There are also performance instructions such as 'Tocar somente na 2ª. vez. (Play only on 2nd time)' and 'solo'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final cadence in measure 51.

Oboe

57 *pp*

63 *solo* *f*

68

73 *p* 7

84

89 *p*

94 *Poco piu mosso* *pp* *tr* *mp*

100 *tr* *f* *mp* *tr* *tr* *tr* *cresc.*

106 *solo* *f*

111 *p* *f*

Detailed description: This is a page of a musical score for the Oboe part. It consists of ten staves of music. The first staff (measures 57-62) begins with a piano (*pp*) dynamic. The second staff (measures 63-67) features a *solo* marking and a forte (*f*) dynamic. The third staff (measures 68-72) continues with a forte (*f*) dynamic. The fourth staff (measures 73-83) starts with a piano (*p*) dynamic and includes a fermata over a whole note. The fifth staff (measures 84-88) continues with a piano (*p*) dynamic. The sixth staff (measures 89-93) also maintains a piano (*p*) dynamic. The seventh staff (measures 94-99) is marked *Poco piu mosso* and begins with a pianissimo (*pp*) dynamic, followed by trills (*tr*) and a mezzo-piano (*mp*) dynamic. The eighth staff (measures 100-105) includes trills (*tr*), a forte (*f*) dynamic, a mezzo-piano (*mp*) dynamic, and a crescendo (*cresc.*) marking. The ninth staff (measures 106-110) is marked *solo* and starts with a forte (*f*) dynamic. The tenth staff (measures 111-115) begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic.

Violino

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**Allegro** *V*  
*f* (2a. vez dim.)

5

10

16 *f*

21 *p* *cresc.* *f*

26 *f*

32 *f*

37 *f*

42 *mp*

47 *f* *p*

52

57 *pp*



Violino

63 *mf* *tr* *tr*

68 *tr* *tr* *tr* *tr* *f*

74 *f*

79 *mf*

84

89 *f*

94 *f* **Poco piu mosso**

99

104 *mf*

110 *p* *f*

Detailed description: This is a page of a violin score for the piece 'Descendo a Serra'. The music is written in a single staff in treble clef with a key signature of one flat (B-flat). The score consists of ten staves of music, with measure numbers 63, 68, 74, 79, 84, 89, 94, 99, 104, and 110 marked at the beginning of their respective staves. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. It includes several trills (tr) and accents (V). Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *p* (piano). The tempo marking 'Poco piu mosso' appears above the 94th measure. Fingering numbers (1-4) are provided for several notes. The score concludes with a fermata over the final note.

Viola

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**Allegro**

4

10

15

21

26

31

36

41

46

51

*mf*

*f p*

*f*

*mp*

*p*

*f*

*mp*

*cresc.*

# Viola

57 *solo*  
*mf*

63 *cresc.* *mf*

68

73

78 *tr*  
*mf* *mf*

83

88

93 *tr*  
*mf*

98 **Poco piu mosso**  
*f* *cresc.*

104 *cresc.*

110 *f* *p* *f*

Cello

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**Allegro**      Pizz. na 1ª. vez.  
Pizz. at 1st time.

mf

4

cresc. #

10

1 arco

17

mf

21

fp

26

mf

31

mf

36

fp

41

p

46

f

pizz.

p

51

# Cello

57

Musical staff 57-62. Bass clef, key signature of one flat. Dynamics: *pp*. Includes a hairpin crescendo.

63

Musical staff 63-67. Bass clef, key signature of one flat. Dynamics: *mf*. Includes the instruction "arco" above the staff.

68

Musical staff 68-72. Bass clef, key signature of one flat. Dynamics: *mf*. Includes a hairpin crescendo.

73

Musical staff 73-77. Bass clef, key signature of one flat. Dynamics: *mf*. Includes a hairpin crescendo.

78

Musical staff 78-82. Bass clef, key signature of one flat. Dynamics: *mf*. Includes a hairpin crescendo.

83

Musical staff 83-87. Bass clef, key signature of one flat. Dynamics: *mf*. Includes a hairpin crescendo.

88

Musical staff 88-92. Bass clef, key signature of one flat. Dynamics: *mf*. Includes a hairpin crescendo.

93

Musical staff 93-97. Bass clef, key signature of one flat. Dynamics: *mf*. Includes a hairpin crescendo.

**Poco piu mosso**

98

Musical staff 98-103. Bass clef, key signature of one flat. Dynamics: *mf*. Includes a hairpin crescendo.

104

Musical staff 104-109. Bass clef, key signature of one flat. Dynamics: *f*. Includes a hairpin crescendo.

110

Musical staff 110-114. Bass clef, key signature of one flat. Dynamics: *p* and *f*. Includes a hairpin crescendo.