

# Teu Desprezo

Harmonização de dois temas populares do Pará pesquisados por Vicente Salles.

**Zoltan Paulinyi**

Estréia em 4/11/2001  
pelo Quarteto Azes.  
(Cruzeiro - DF)  
Rev: 1/5/2003

*Eu te consagro, ó mulher, os meus afetos:  
Meu viver só consiste em te adorar.  
Para que zombas de quem te adora tanto?  
Para que zombas, ó mulher, de quem te amou?*

*Teu desprezo me arrasta lentamente,  
para a campá solitária vou partir...  
A morte será minha vingança,  
para que serve, ó mulher, eu existir?*

*In case of performance, please send a copy of the program notes to:  
Em caso de performance, por favor enviar cópia do programa para:*

**Zoltan Paulinyi**  
Caixa Postal 9747, Brasília - DF  
CEP 70.040-976, BRASIL  
paulinyi@yahoo.com zoltan.paulini@gmail.com  
www.paulinyi.com www.musicaerudita.com

**Recitativo**

Oboé

Violino

Viola

Cello

**Recitativo**

**Recitativo**

**Recitativo**

**Recitativo**

**Moderato**

**Moderato**

**Moderato**

**Moderato**

17

*dolce*

*p*

*cresc.*

*p*

*dolce*

*p*

*dolce*

*p*

25

*dim.*

*f*

*f*

*f*

*f*

33

*cantabile*

41

*mf*

*p*

*f*

*p*

ao inverso

*cantabile*

48

System 1 (measures 48-53): This system features a treble clef with a key signature of two sharps (F# and C#). The melody in the treble clef consists of eighth and sixteenth notes, often beamed together. The bass clef accompaniment provides a steady rhythmic foundation with eighth notes and rests. A dynamic marking of *f* (forte) is placed at the end of the system.

54

System 2 (measures 54-60): This system continues the musical piece. It includes a treble clef with a key signature of one flat (Bb) and a bass clef. The melody features a triplet of eighth notes in measure 58. The bass clef accompaniment includes a triplet of eighth notes in measure 58. A dynamic marking of *f* is present at the end of the system.

61

System 3 (measures 61-68): This system begins with a treble clef and a key signature of one flat (Bb). The melody starts with an *8va* marking. The first measure is marked *f* and *1 cantabile*. The melody includes a triplet of eighth notes in measure 62, a four-measure rest in measure 63, and a *cresc.* marking in measure 64. The bass clef accompaniment is marked *mp* (mezzo-piano) and features a *mp* marking in measure 61. The system concludes with a *mp* marking.

69

System 4 (measures 69-75): This system starts with a treble clef and a key signature of one flat (Bb). The melody begins with a *p* (piano) dynamic. It includes an *8va* marking and a *f* (forte) dynamic in measure 70. The melody features a triplet of eighth notes in measure 74. The bass clef accompaniment includes a *cresc.* (crescendo) marking in measure 74. The system ends with a *cresc.* marking and a final chord.

77 *expressivo*  
*mp* *mp*  
 (8<sup>va</sup>)  
*f* *cantabile*  
*f*

85  
*mp* *simile*  
*f*

93  
*mf* *mf* *dim.*  
*simile* *dim.*

101 *Andante (Lundu-chorado)*  
*dim.*  
*Andante (Lundu-chorado)*  
*f*  
*Andante (Lundu-chorado)*  
*Andante (Lundu-chorado)*  
*pizz.*  
*f*

108

*simile*  
*f*  
*p*  
*f*  
*p*

*f*  
*p*  
*f*  
*p*

116

*f*  
*p*  
*simile*  
*p*

*pizz.*  
*p*  
*f*  
*p*

*f*  
*p*

124

*f*  
*p*  
*f*

*f*  
*p*  
*f*

*f*  
*p*  
*f*

*f*  
*p*  
*f*

132

*p*  
*f*  
*simile*

*p*  
*f*  
*simile*

*p*  
*f*

139 *simile* *marcato*

*p* *mf* *f* *marcato*

147 *simile*

*p* *mf* *f*

154 *simile*

*p* *f* *f*

161 *marcato*

*p* *f* *ff* *marcato* *simile*

168

*f*

175

*fp* *f* *fp* *f* *fp* *f* *fp* *f*

*simile*

*ff* *ff* *ff*

183

Poco piu mosso

*f* *ff* *ff* *ff* *ff* *ff* *ff*

*f* *ff* *ff* *ff* *ff* *ff* *ff*

*f* *ff* *ff* *ff* *ff* *ff* *ff*

*f* *ff* *ff* *ff* *ff* *ff* *ff*

*tr*

190

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 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>



Oboé

# Teu Desprezo

Harmonização de dois temas populares do Pará pesquisados por Vicente Salles.

**Zoltan Paulinyi**

Estréia em 4/11/2001  
pelo Quarteto Azes.  
(Cruzeiro - DF)  
Rev: 1/5/2003

*Eu te consagro, ó mulher, os meus afetos:  
Meu viver só consiste em te adorar.  
Para que zombas de quem te adora tanto?  
Para que zombas, ó mulher, de quem te amou?*

*Teu desprezo me arrasta lentamente,  
para a campa solitária vou partir...  
A morte será minha vingança,  
para que serve, ó mulher, eu existir?*

**Recitativo**                      **Moderato**

12                      16                      21                      26                      31                      36                      41                      46-61

*mf*                      *cantabile*

*cresc.*

*dim.*                      *f*

*cantabile*

*p*

# Oboé

73

78-79 *2* *expressivo*  
*mp*

84 *mp* *mp*

89

94 *mf* *mf*

99 *tr*

*Andante (Lundu-chorado)*  
104 *tr* *dim.*

108-124 *17* *f*

129 *p* *f* *p*

134 *f*

139 *simile* *p* 2

# Oboé

144 *marcato*  
*mf* *p* *simile*

149 *mf*

154 *simile*  
*p* *f*

159 *p*

164 *marcato*  
*f*

169 *f*

174 *fp* *f*

179 *fp* *f* *fp* *f*

*Poco piu mosso*  
185 *ff*

190

In case of performance, please send a copy of the program notes to:  
Em caso de performance, por favor enviar cópia do programa para:

Zoltan Paulinyi

Caixa Postal 9747, Brasília - DF

CEP 70.040-976, BRASIL

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

www.paulinyi.com www.musicaerudita.com

# Violino

# Teu Desprezo

Harmonização de dois temas populares do Pará pesquisados por Vicente Salles.

**Zoltan Paulinyi**

Estréia em 4/11/2001  
pelo Quarteto Azes.  
(Cruzeiro - DF)  
Rev: 1/5/2003

*Eu te consagro, ó mulher, os meus afetos:  
Meu viver só consiste em te adorar.  
Para que zombas de quem te adora tanto?  
Para que zombas, ó mulher, de quem te amou?*

*Teu desprezo me arrasta lentamente,  
para a campa solitária vou partir...  
A morte será minha vingança,  
para que serve, ó mulher, eu existir?*

## Recitativo

Musical score for the Recitativo section, measures 1-11. The music is in G minor (one flat) and common time (C). It begins with a forte (*f*) dynamic. The first staff contains measures 1-4, with fingerings 2, 1, 1 and accents. The second staff contains measures 5-8, with fingerings 3, 4, 3 and a trill (*tr*) in measure 8. The third staff contains measures 9-11, which are sustained chords.

## Moderato

Musical score for the Moderato section, measures 12-45. The music is in G minor and 2/4 time. It begins with a piano (*p*) dynamic. The first staff contains measures 12-15, with a 3-measure rest and a *dolce* marking. The second staff contains measures 16-19, with a piano (*p*) dynamic. The third staff contains measures 20-24, with a piano (*p*) dynamic. The fourth staff contains measures 25-29, with a forte (*f*) dynamic. The fifth staff contains measures 30-34, with a forte (*f*) dynamic. The sixth staff contains measures 35-39, with a forte (*f*) dynamic. The seventh staff contains measures 40-44, with a forte (*f*) dynamic. The eighth staff contains measures 45-48, with a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic marking.

# Violino

50

55

60 *8va-*  
*f* 1 *cantabile* 3 4 *restez*

65 (*8va*)  
2 *cresc.* 3 4

70 (*8va*)  
1 *f* 74 4

75 (*8va*)  
4 4 3 *f* 1 3

80 2 *mp* 3 1

85 0 2 2 3 *simile*

90 *V* 3 3 3 3

95 3 3 3 3 3 3 *simile*

99 3 3 3 *dim.*

Detailed description of the musical score: The score is for a violin part in G major, 3/4 time. It consists of ten staves of music. The first staff (measures 50-54) features a melodic line with eighth and sixteenth notes. The second staff (measures 55-59) continues the melody with some triplet markings. The third staff (measures 60-64) starts with a rest, then enters with a forte (*f*) dynamic and a *cantabile* marking, featuring triplet and four-note patterns. The fourth staff (measures 65-69) includes a *cresc.* marking and continues with similar rhythmic patterns. The fifth staff (measures 70-74) begins with a *f* dynamic and a *V* (vibrato) marking. The sixth staff (measures 75-79) contains more complex rhythmic figures with triplet and four-note patterns. The seventh staff (measures 80-84) is marked *mp* and features a steady eighth-note pattern. The eighth staff (measures 85-89) is marked *simile* and continues the eighth-note pattern. The ninth staff (measures 90-94) also features a steady eighth-note pattern with triplet markings. The tenth staff (measures 95-99) concludes with a *dim.* (diminuendo) marking and ends with a final triplet.

# Violino

## Andante (Lundu-chorado)

105  $\text{♩} = 72$   
*f* *simile* *f*

111 *p* *f* *p*

116 *f*

121 *simile* *p*

125 *f* *p* *f*

132 *p* *f* *simile*

137 *p*

142 *mp*

147 *p* *mf*

152 *p* *simile*

157 *f* *p*

# Violino

Violino score for measures 162-191. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The music features various dynamics and articulations:

- Measures 162-166: *f* (forte), marcato, with accents (V) and fingerings (2, 3, 2).
- Measures 167-171: *f* (forte), with accents (V).
- Measures 172-176: *f* (forte), with accents (V).
- Measures 177-181: *fp* (fortissimo piano), *f* (forte), *fp* (fortissimo piano), *f* (forte), with accents (V).
- Measures 182-186: *fp* (fortissimo piano), *f* (forte), *ff* (fortissimo), with accents (V) and the tempo marking *Poco piu mosso*.
- Measures 187-190: *f* (forte), with accents (V).
- Measure 191: *f* (forte), with accents (V).

*In case of performance, please send a copy of the program notes to:  
Em caso de performance, por favor enviar cópia do programa para:*

**Zoltan Paulinyi**  
Caixa Postal 9747, Brasília - DF  
CEP 70.040-976, BRASIL

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

# Viola

# Teu Desprezo

Harmonização de dois temas populares do Pará pesquisados por Vicente Salles.

**Zoltan Paulinyi**

Estréia em 4/11/2001  
pelo Quarteto Azes.  
(Cruzeiro - DF)  
Rev: 1/5/2003

*Eu te consagro, ó mulher, os meus afetos:  
Meu viver só consiste em te adorar.  
Para que zombas de quem te adora tanto?  
Para que zombas, ó mulher, de quem te amou?*

*Teu desprezo me arrasta lentamente,  
para a campa solitária vou partir...  
A morte será minha vingança,  
para que serve, ó mulher, eu existir?*

## Recitativo

4  
*f* *sfz*

7  
*rit.* *accel.*

11 **Moderato** 3 *p* *dolce*

18-19 2 *p*

24

29 *f*

34

39

44 *p*



# Viola

49

54

59

64

69

74

79

84

89

94

99

# Viola Andante (Lundu-chorado)

105-115

11

pizz.

105-115

121

121

126

arco

126

131

131

136

136

141

141

146

146

151

151

156

156

161

simile

marcato

161

**Viola**  
166

*simile*

*f*

*fp* *f* *fp* *f*

*fp* *f* **Poco piu mosso**

*ff*

*ff*

*In case of performance, please send a copy of the program notes to:  
Em caso de performance, por favor enviar cópia do programa para:*

**Zoltan Paulinyi**  
Caixa Postal 9747, Brasília - DF  
CEP 70.040-976, BRASIL

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

# Cello

# Teu Desprezo

Harmonização de dois temas populares do Pará pesquisados por Vicente Salles.

**Zoltan Paulinyi**

Estréia em 4/11/2001  
pelo Quarteto Azes.  
(Cruzeiro - DF)  
Rev: 1/5/2003

*Eu te consagro, ó mulher, os meus afetos:  
Meu viver só consiste em te adorar.  
Para que zombas de quem te adora tanto?  
Para que zombas, ó mulher, de quem te amou?*

*Teu desprezo me arrasta lentamente,  
para a campa solitária vou partir...  
A morte será minha vingança,  
para que serve, ó mulher, eu existir?*

## Recitativo

7 *f*

10 *Moderato* *p*

14-16 *dolce* *p*

22

27 *f*

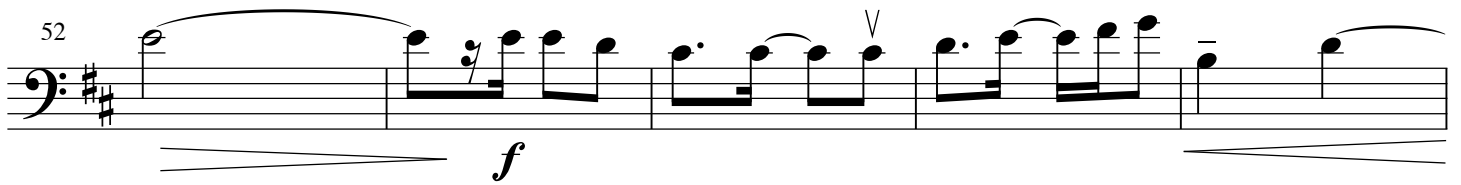
32

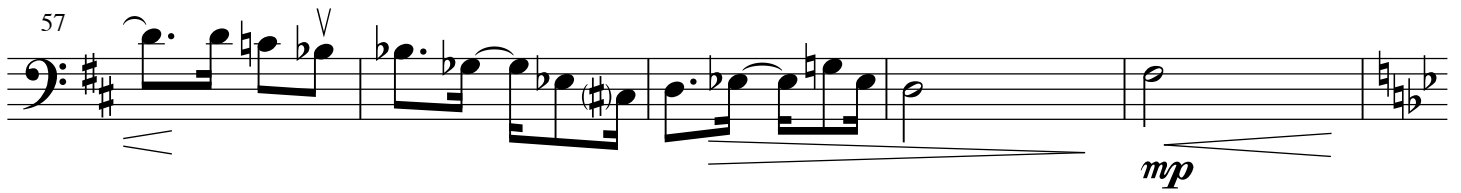
37

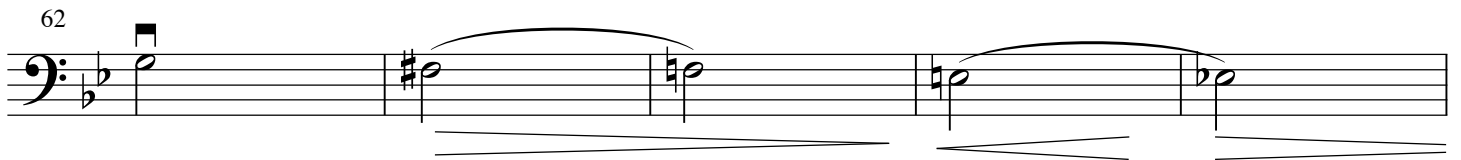
42 *f* *ao inverso* *cantabile*

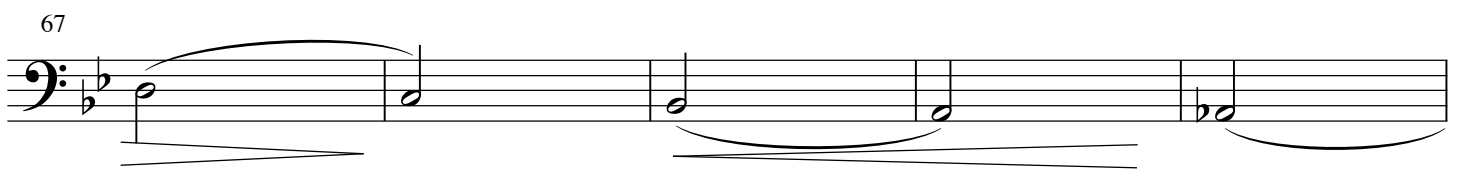
47 *V*

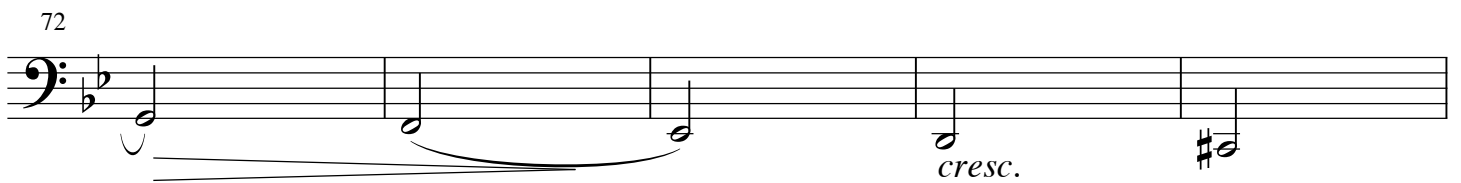
# Cello

52 

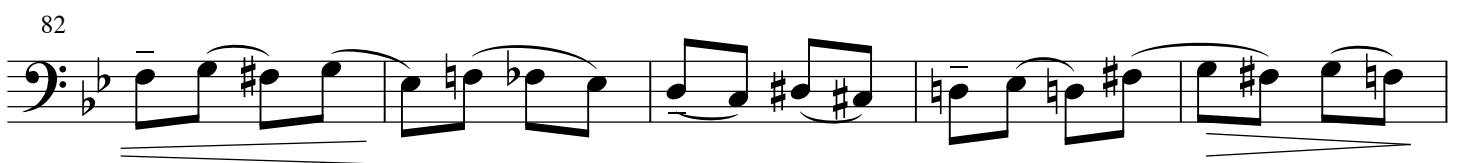
57 

62 

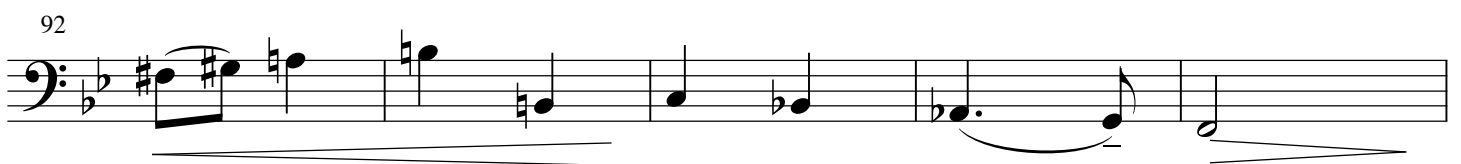
67 

72 

77 

82 

87 

92 

97 

# Cello

## Andante (Lundu-chorado)

105

pizz.

Musical staff 105-108: Bass clef, key signature of two flats (B-flat, E-flat). The staff contains a sequence of quarter notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3. A dynamic marking of *f* is placed below the first note.

109

Musical staff 109-113: Bass clef, key signature of two flats. The staff contains a sequence of quarter notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3. A dynamic marking of *f* is below the first note. A hairpin crescendo starts at the second measure and reaches a dynamic marking of *p* at the fourth measure. A dynamic marking of *f* is below the eighth note.

114

Musical staff 114-118: Bass clef, key signature of two flats. The staff contains a sequence of quarter notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3. A dynamic marking of *p* is below the second note. A dynamic marking of *f* is below the sixth note.

119

Musical staff 119-123: Bass clef, key signature of two flats. The staff contains a sequence of quarter notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3. A dynamic marking of *p* is below the fifth note.

124

Musical staff 124-128: Bass clef, key signature of two flats. The staff contains a sequence of quarter notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3. A dynamic marking of *f* is below the second note. The word "arco" is written above the staff at the beginning of the second measure.

129

Musical staff 129-133: Bass clef, key signature of two flats. The staff contains a sequence of quarter notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3. Dynamic markings of *p*, *f*, and *p* are placed below the first, fourth, and seventh notes respectively.

134

Musical staff 134-138: Bass clef, key signature of two flats. The staff contains a sequence of quarter notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3. A dynamic marking of *f* is below the second note.

139

Musical staff 139-143: Bass clef, key signature of two flats. The staff contains a sequence of quarter notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3. A dynamic marking of *p* is below the fifth note.

144

Musical staff 144-148: Bass clef, key signature of two flats. The staff contains a sequence of quarter notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3. A dynamic marking of *f* is below the second note, followed by the word "marcato". A dynamic marking of *p* is below the sixth note.

149

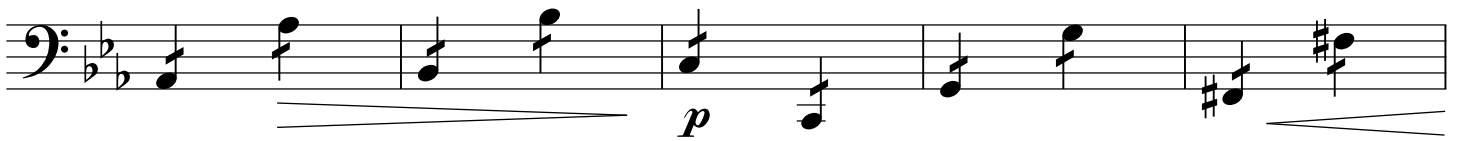
Musical staff 149-153: Bass clef, key signature of two flats. The staff contains a sequence of quarter notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3. A dynamic marking of *f* is below the fourth note.

154

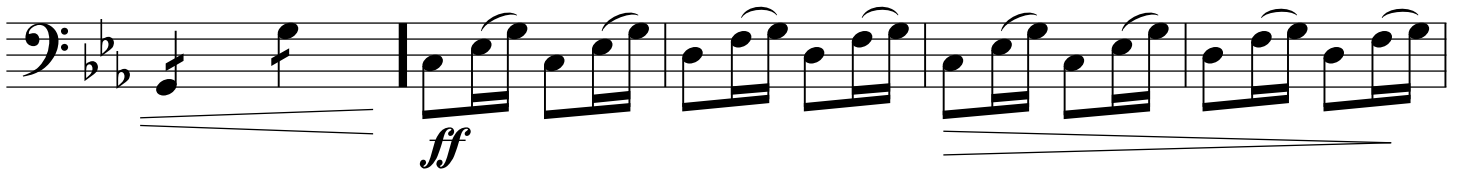
Musical staff 154-158: Bass clef, key signature of two flats. The staff contains a sequence of quarter notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3. Dynamic markings of *p* and *f* are placed below the second and sixth notes respectively.

# Cello

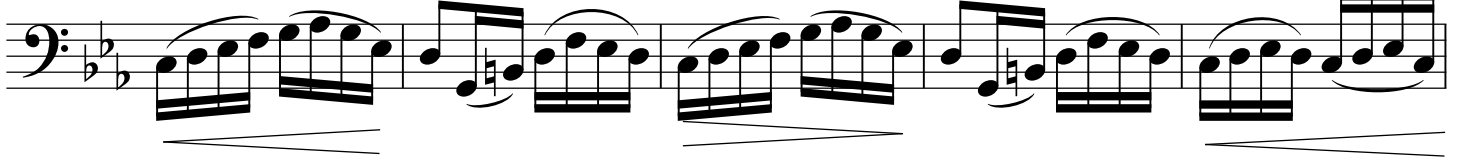
159



164



169



174

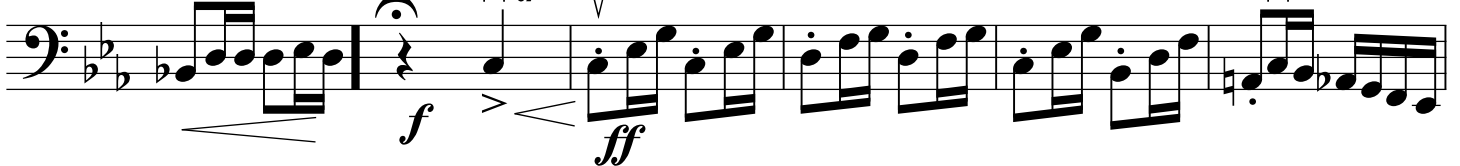


179

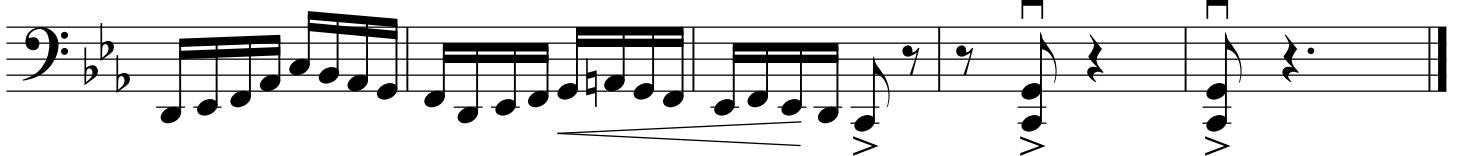


**Poco piu mosso**

184



190



*In case of performance, please send a copy of the program notes to:  
Em caso de performance, por favor enviar cópia do programa para:*

**Zoltan Paulinyi**  
Caixa Postal 9747, Brasília - DF  
CEP 70.040-976, BRASIL

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