

"Há dois caminhos para se passar pelas fronteiras entre Fantasia e o mundo dos homens, um certo e outro errado." - Michael Ende, *A História Sem Fim*.

BIDUO D'OURO

Total length: less than 3 min.

for 2 violins: pupil and teacher.

Zoltan Paulinyi

Brasília, August 26, 2006
Premiered with Karla Oliveto
at Liv. Cultura BSB, 3/9/06.

I - Moderato (lírico)

Violino 1
cantabile
mf

Violino 2

4

9

12

15

mf

f

f

p

f

f

dim.

dim.

p

p

II - Allegro

Musical score for II - Allegro, measures 20-40. The score is written for two staves (treble and bass clef) in 2/4 time. It features various dynamics (f, mf, p, cresc., dim.), articulation (accents, slurs), and rhythmic patterns (triplets, eighth notes, sixteenth notes). The key signature has one flat (B-flat). The score is divided into systems of two staves each, with measure numbers 20, 23, 27, 31, 36, and 40 marking the beginning of each system. The piece concludes with a repeat sign at the end of measure 40.

These couple of pieces are to be inserted at the end of the *Doflein's* second book (his violin method), just before introducing change of positions. Doflein intended to teach all the styles of the 5-centured violin repertoire, so he has invited many great contemporary (up to 1930's) composers to complete his album. Unfortunately there is a lack of compositions in the 12-tone system, probably due to the masters who have not replied his invitations, or whose compositions were not suited for beginners.

These pieces are strictly made from the "gold row" (serie), which contains all interval combinations (chords of 3 sounds - except the perfect 5th):

6 0 4. 8 5 10 - 11 1 3. 2 7 9

Second violin plays its inversion.

The Allegro, second piece, is built upon a transposition of the same row where the first violin (pupil) plays the inversion (except the Coda). For this edition, I have included some arrangements for any instrumental combination, including winds and keyboard.

Further reading on 12-tone system:

- **George Perle**, "*Serial Composition and Atonality*", University of California Press, USA, 1991.
- **Ernst Krenek**, "*Studi di contrappunto, basati sul sistema dodecafonico*", Edizioni Curci, Milano.

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Zoltan Paulinyi
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 www.paulinyi.com

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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 (violas):
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>

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BIDUO D'OURO

for viola duo

Total length: less than 3 min.

Zoltan Paulinyi

Brasília, August 26, 2006

I - Moderato (lírico)

20 II - Allegro

Musical score for measures 20-22. The piece is in 3/4 time and B-flat major. Measure 20 features a piano introduction with a forte (*f*) dynamic. Measure 21 includes a triplet of eighth notes. Measure 22 continues with a forte (*f*) dynamic and a triplet of eighth notes.

Musical score for measures 23-26. Measure 23 starts with a piano introduction and a forte (*f*) dynamic. Measure 24 features a piano (*p*) dynamic. Measure 25 includes a piano (*p*) dynamic. Measure 26 ends with a piano (*p*) dynamic and a triplet of eighth notes.

Musical score for measures 27-30. Measure 27 features a mezzo-forte (*mf*) dynamic. Measure 28 includes a forte (*f*) dynamic. Measure 29 features a piano (*p*) dynamic. Measure 30 ends with a piano (*p*) dynamic.

Musical score for measures 31-35. Measure 31 starts with a piano (*p*) dynamic. Measure 32 includes a crescendo (*cresc.*) dynamic. Measure 33 features a mezzo-forte (*mf*) dynamic. Measure 34 includes a decrescendo (*dim.*) dynamic. Measure 35 ends with a decrescendo (*dim.*) dynamic.

Musical score for measures 36-39. Measure 36 starts with a piano (*p*) dynamic. Measure 37 includes a piano (*p*) dynamic. Measure 38 features a mezzo-forte (*mf*) dynamic. Measure 39 ends with a mezzo-forte (*mf*) dynamic.

Musical score for measures 40-43. Measure 40 starts with a decrescendo (*dim.*) dynamic. Measure 41 includes a forte (*f*) dynamic. Measure 42 features a decrescendo (*dim.*) dynamic. Measure 43 ends with a piano (*p*) dynamic.

43 Coda

46

These couple of pieces are for begginers who wish to perform atonal music strictly composed with the 12-tone system.

These pieces are made from the "gold row" (serie), which contains all interval combinations (chords of 3 sounds - except the perfect 5th):

6 0 4. 8 5 10 - 11 1 3. 2 7 9

Second part plays its inversion.

The Allegro, second piece, is built upon a transposition of the same row where the first part plays the inversion (except the Coda). For this edition, I have included some arrangements for any instrumental combination, including winds and keyboard.

Further reading about the 12-tone system:

- **Geroge Perle**, "*Serial Composition and Atonality*", University of California Press, USA, 1991.
- **Ernst Krenek**, "*Studi di contrapputo, basati sul sistema dodecafonico*", Edizioni Curci, Milano.

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BIDUO D'OURO

for cello or double bass duo

Total length: less than 3 min.

Zoltan Paulinyi

Brasília, August 26, 2006

I - Moderato (lírico)

1 *cantabile*
mf

2 3

4 *mf* 3

9 *f* 3 *f* 3

12 *p* 3 *f* 3

15 *f* *dim.* *p* *dim.* *p*

II - Allegro

20 *f* 3 *f*

23 3 *p* *p*

27 *mf* *f* *p*

31 *p* *cresc.* *mf* *dim.* *p*

36 *p* *mf*

40 *f* *dim.* 3 *p*

f *dim.* 3 *p*

Detailed description: This is a musical score for a piece titled "II - Allegro". It consists of six systems of two staves each, numbered 20 through 40. The music is written in bass clef. The first system (measures 20-22) is in 3/4 time, featuring a triplet of eighth notes in the upper staff and a triplet of eighth notes in the lower staff, both marked with a forte (*f*) dynamic. The second system (measures 23-26) shows a change in time signature to 2/4, with a triplet of eighth notes in the upper staff and a triplet of eighth notes in the lower staff, both marked with a piano (*p*) dynamic. The third system (measures 27-30) returns to 2/4 time, with a mezzo-forte (*mf*) dynamic in the upper staff and a forte (*f*) dynamic in the lower staff. The fourth system (measures 31-35) features a variety of dynamics: piano (*p*) in the upper staff, crescendo (*cresc.*) in the lower staff, mezzo-forte (*mf*) in the upper staff, and decrescendo (*dim.*) in the lower staff. The fifth system (measures 36-39) is in 9/8 time, with a piano (*p*) dynamic in the upper staff and a mezzo-forte (*mf*) dynamic in the lower staff. The sixth system (measures 40-43) shows a change in time signature to 3/4, with a forte (*f*) dynamic in the upper staff and a decrescendo (*dim.*) dynamic in the lower staff. The piece concludes with a triplet of eighth notes in the upper staff and a piano (*p*) dynamic in the lower staff.

43 Coda *f*

3

pizzicato

46 *dim.* *p*

pizzicato

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6 0 4. 8 5 10 - 11 1 3. 2 7 9

Second part plays its inversion.

The second piece is built upon a transposition of the same row where the first part plays the inversion (except the Coda). For this edition, I have included some arrangements for any instrumental combination, including winds and keyboard.

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BIDUO D'OURO

for violin and basson (or cello)

Total length: less than 3 min.

Zoltan Paulinyi

Brasília, August 26, 2006

I - Moderato (lírico)

cantabile
mf

mf

f

p

dim.

p

II - Allegro

20 *f* 3 *f* 3

23 3 *p* *p*

27 *mf* *f* *p*

31 *p* *cresc.* *mf* *dim.*

36 *p* *mf*

40 *f* *dim.* *p*

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6 0 4. 8 5 10 - 11 1 3. 2 7 9

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Total length: less than 3 min.

Zoltan Paulinyi

Brasília, August 26, 2006

I - Moderato (lírico)

cantabile
mf

mf

f

p

dim.

dim.

p

II - Allegro

Musical score for II - Allegro, measures 20-43. The score is written for piano and features various dynamics, articulations, and time signature changes.

Measures 20-22: Treble clef, 3/4 time. Dynamics: *f*. Includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

Measures 23-26: Treble clef, 3/4 time. Dynamics: *f* to *p*. Includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Time signature changes to 2/4 and back to 3/4.

Measures 27-30: Treble clef, 3/4 time. Dynamics: *mf*, *f*, *p*. Includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Time signature changes to 2/4 and back to 3/4.

Measures 31-35: Treble clef, 3/4 time. Dynamics: *p*, *cresc.*, *mf*, *dim.*. Includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Time signature changes to 3/8 and back to 3/4.

Measures 36-39: Treble clef, 3/8 time. Dynamics: *p*, *mf*. Includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Time signature changes to 2/4 and back to 3/4.

Measures 40-43: Treble clef, 3/4 time. Dynamics: *f*, *dim.*, *p*. Includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Time signature changes to 3/4 and back to common time.

43 Coda *f*

3

46 *dim.* *pizzicato* *p*

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BIDUO D'OURO

for keyboard

Total length: less than 3 min.

Zoltan Paulinyi

Brasília, August 26, 2006

I - Moderato (lírico)

cantabile
mf

mf

f

f

p

f

f

dim.

dim.

p

20 **II - Allegro** 3

f *f*

23

p *p*

27

mf *f* *p* *p*

31

p *cresc.* *mf* *dim.* *p*

36

p *mf* *mf* *mf*

40

f *dim.* *p* *p*

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BIDUO D'OURO

Total length: less than 3 min.

for 2 flutes

Zoltan Paulinyi

Brasília, August 26, 2006

I - Moderato (lírico)

1 *cantabile*
mf

2

3

4 *mf*

3

9 *f*
*mf*³

3

12 *p*
p
f

15 *f*
dim.
dim.
p

II - Allegro

20 *f* *f* 3 *f* 3

23 3 *p* *p*

27 *mf* *f* *p* *p*

31 *p* *cresc.* *mf* *dim.* *p* *cresc.* *dim.*

36 *p* *mf* *p* *mf*

40 *f* *dim.* *p* *f* *dim.* *p*

These couple of pieces are to be inserted at the end of the *Doflein's* second book (his violin method), just before introducing change of positions. Doflein intended to teach all the styles of the 5-centured violin repertoire, so he has invited many great contemporary (up to 1930's) composers to complete his album. Unfortunately there is a lack of compositions in the 12-tone system, probably due to the masters who have not replied his invitations, or whose compositions were not suited for beginners.

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Second violin plays its inversion.

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BIDUO D'OURO

Total length: less than 3 min.

for clarinets (or trumpets) duo

Zoltan Paulinyi

Brasília, August 26, 2006

I - Moderato (lírico)

1 *cantabile*
mf

2

3

4 *mf*

3

9 *f*

3

3

12 *p*

3

3

3

15 *f*

dim.

dim.

p

3

p

II - Allegro

3

Musical notation for measures 20-22. Measure 20 starts with a treble clef, a 2/4 time signature, and a key signature of one flat. The first staff has a dynamic marking of *f*. Measure 21 features a triplet of eighth notes in the first staff and a dynamic marking of *f*. Measure 22 continues with a dynamic marking of *f* and a triplet of eighth notes in the first staff.

Musical notation for measures 23-26. Measure 23 starts with a treble clef, a 2/4 time signature, and a key signature of one flat. The first staff has a dynamic marking of *f* and a triplet of eighth notes. Measure 24 features a dynamic marking of *p*. Measure 25 has a dynamic marking of *p*. Measure 26 ends with a dynamic marking of *p* and a 2/4 time signature.

Musical notation for measures 27-30. Measure 27 starts with a treble clef, a 2/4 time signature, and a key signature of one flat. The first staff has a dynamic marking of *mf*. Measure 28 features a dynamic marking of *f*. Measure 29 has a dynamic marking of *p*. Measure 30 ends with a dynamic marking of *p* and a 2/4 time signature.

Musical notation for measures 31-35. Measure 31 starts with a treble clef, a 2/4 time signature, and a key signature of one flat. The first staff has a dynamic marking of *p*. Measure 32 features a dynamic marking of *cresc.*. Measure 33 has a dynamic marking of *mf*. Measure 34 features a dynamic marking of *dim.*. Measure 35 ends with a dynamic marking of *dim.* and a 3/8 time signature.

Musical notation for measures 36-39. Measure 36 starts with a treble clef, a 3/8 time signature, and a key signature of one flat. The first staff has a dynamic marking of *p*. Measure 37 features a dynamic marking of *mf*. Measure 38 has a dynamic marking of *mf*. Measure 39 ends with a dynamic marking of *mf* and a 2/4 time signature.

Musical notation for measures 40-43. Measure 40 starts with a treble clef, a 3/4 time signature, and a key signature of one flat. The first staff has a dynamic marking of *f*. Measure 41 features a dynamic marking of *dim.*. Measure 42 has a dynamic marking of *p*. Measure 43 ends with a dynamic marking of *p* and a 3/4 time signature.

These couple of pieces are for beginners who wish to perform atonal music strictly composed with the 12-tone system.

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Second part plays its inversion.

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BIDUO D'OURO

for trombone duo

Total length: less than 3 min.

Zoltan Paulinyi

Brasília, August 26, 2006

I - Moderato (lírico)

1 *cantabile* *mf* 3

4 *mf* 3

9 *f* 3 3

12 *p* 3 *f* 3

15 *f* *dim.* *p* *dim.* *p*

20 II - Allegro

Measures 20-22. Bass clef, 3/4 time signature. Measure 20: *f*. Measure 21: *f*, triplet of eighth notes. Measure 22: *f*, triplet of eighth notes.

Measures 23-26. Bass clef, 3/4 time signature. Measure 23: *f*, triplet of eighth notes. Measure 24: *p*. Measure 25: *p*. Measure 26: *p*.

Measures 27-30. Bass clef, 2/4 time signature. Measure 27: *mf*. Measure 28: *f*. Measure 29: *p*. Measure 30: *p*.

Measures 31-35. Bass clef, 3/4 time signature. Measure 31: *p*. Measure 32: *cresc.*. Measure 33: *mf*. Measure 34: *dim.*. Measure 35: *dim.*.

Measures 36-39. Bass clef, 3/4 time signature. Measure 36: *p*. Measure 37: *mf*. Measure 38: *mf*. Measure 39: *mf*.

Measures 40-43. Bass clef, 3/4 time signature. Measure 40: *f*. Measure 41: *dim.*. Measure 42: *p*. Measure 43: *p*.

43 Coda

f

46

dim.

pizzicato

p

pizzicato

These couple of pieces are for beginners who wish to perform atonal music strictly composed with the 12-tone system.

These pieces are made from the "gold row" (serie), which contains all interval combinations (chords of 3 sounds - except the perfect 5th):

6 0 4. 8 5 10 - 11 1 3. 2 7 9

Second part plays its inversion.

The second piece is built upon a transposition of the same row where the first part plays the inversion (except the Coda). For this edition, I have included some arrangements for any instrumental combination, including winds and keyboard.

Further reading about the 12-tone system:

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- **Ernst Krenek**, "*Studi di contrappunto, basati sul sistema dodecafonico*", Edizioni Curci, Milano.

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"Há dois caminhos para se passar pelas fronteiras entre Fantasia e o mundo dos homens, um certo e outro errado." - Michael Ende, *A História Sem Fim*.

BIDUO D'OURO

for basson duo

Total length: less than 3 min.

Zoltan Paulinyi

Brasília, August 26, 2006

I - Moderato (lírico)

1 *cantabile*
mf

2

3

4

mf

3

9

f

f

3

3

12

p

p

3

3

3

f

15

f

dim.

p

dim.

p

20 II - Allegro

3

Musical notation for measures 20-22. The system consists of two staves. The top staff begins with a treble clef and a 3/4 time signature. The bottom staff begins with a bass clef and a 3/4 time signature. Measure 20 features a triplet of eighth notes in the top staff and a quarter note in the bottom staff, both marked *f*. Measure 21 shows a crescendo hairpin in the top staff and a quarter note in the bottom staff, both marked *f*. Measure 22 features a triplet of eighth notes in the top staff and a quarter note in the bottom staff, both marked *f*.

23

Musical notation for measures 23-26. The system consists of two staves. Measure 23 features a triplet of eighth notes in the top staff and a quarter note in the bottom staff, both marked *f*. Measure 24 shows a crescendo hairpin in the top staff and a quarter note in the bottom staff, both marked *p*. Measure 25 features a quarter note in the top staff and a quarter note in the bottom staff, both marked *p*. Measure 26 features a quarter note in the top staff and a quarter note in the bottom staff, both marked *p*.

27

Musical notation for measures 27-30. The system consists of two staves. Measure 27 features a quarter note in the top staff and a quarter note in the bottom staff, both marked *mf*. Measure 28 features a quarter note in the top staff and a quarter note in the bottom staff, both marked *f*. Measure 29 shows a crescendo hairpin in the top staff and a quarter note in the bottom staff, both marked *p*. Measure 30 features a quarter note in the top staff and a quarter note in the bottom staff, both marked *p*.

31

Musical notation for measures 31-35. The system consists of two staves. Measure 31 features a quarter note in the top staff and a quarter note in the bottom staff, both marked *p*. Measure 32 features a quarter note in the top staff and a quarter note in the bottom staff, both marked *cresc.*. Measure 33 features a quarter note in the top staff and a quarter note in the bottom staff, both marked *mf*. Measure 34 features a quarter note in the top staff and a quarter note in the bottom staff, both marked *dim.*. Measure 35 features a quarter note in the top staff and a quarter note in the bottom staff, both marked *dim.*.

36

Musical notation for measures 36-39. The system consists of two staves. Measure 36 features a quarter note in the top staff and a quarter note in the bottom staff, both marked *p*. Measure 37 features a quarter note in the top staff and a quarter note in the bottom staff, both marked *p*. Measure 38 features a quarter note in the top staff and a quarter note in the bottom staff, both marked *mf*. Measure 39 features a quarter note in the top staff and a quarter note in the bottom staff, both marked *mf*.

40

Musical notation for measures 40-43. The system consists of two staves. Measure 40 features a quarter note in the top staff and a quarter note in the bottom staff, both marked *f*. Measure 41 features a quarter note in the top staff and a quarter note in the bottom staff, both marked *dim.*. Measure 42 features a triplet of eighth notes in the top staff and a quarter note in the bottom staff, both marked *dim.*. Measure 43 features a quarter note in the top staff and a quarter note in the bottom staff, both marked *p*.

43 Coda

46

These couple of pieces are for begginers who wish to perform atonal music strictly composed with the 12-tone system.

These pieces are made from the "gold row" (serie), which contains all interval combinations (chords of 3 sounds - except the perfect 5th):

6 0 4. 8 5 10 - 11 1 3. 2 7 9

Second part plays its inversion.

The second piece is built upon a transposition of the same row where the first part plays the inversion (except the Coda). For this edition, I have included some arrangements for any instrumental combination, including winds and keyboard.

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BIDUO D'OURO

for bB clarinet and basson (or cello)

Total length: less than 3 min.

Zoltan Paulinyi

Brasília, August 26, 2006

I - Moderato (lírico)

bB

cantabile
mf

4

mf

9

f

12

p *f*

15

f *dim.* *p*

II - Allegro

20 *f* 3 *f* 3

23 3 *p* *p*

27 *mf* *f* *p*

31 *p* *cresc.* *mf* *dim.* *p* *cresc.* *dim.*

36 *p* *mf* *mf*

40 *f* *dim.* 3 *p* *f* *dim.* 3 *p*

These couple of pieces are for beginners who wish to perform atonal music strictly composed with the 12-tone system.

These pieces are made from the "gold row" (serie), which contains all interval combinations (chords of 3 sounds - except the perfect 5th):

6 0 4. 8 5 10 - 11 1 3. 2 7 9

Second part plays its inversion.

The Allegro, second piece, is built upon a transposition of the same row where the first part plays the inversion (except the Coda). For this edition, I have included some arrangements for any instrumental combination, including winds and keyboard.

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BIDUO D'OURO

Total length: less than 3 min.

for 2 oboes

Zoltan Paulinyi

Brasília, August 26, 2006

I - Moderato (lírico)

1 *cantabile*
mf

2

3

3

4 *mf*

3

9 *f*

3

*mf*₃

3

12 *p*

3

p

3

3

f

15 *f*

dim.

dim.

p

p

II - Allegro

20 *f* *f* 3

23 *p* *p* 3

27 *mf* *f* *p* *mf* *f* *p*

31 *p* *cresc.* *mf* *dim.* *p* *cresc.* *dim.*

36 *p* *mf* *p* *mf*

40 *f* *dim.* *p* *f* *dim.* *p*

These couple of pieces are for begginers who wish to perform atonal music strictly composed with the 12-tone system.

These pieces are made from the "gold row" (serie), which contains all interval combinations (chords of 3 sounds - except the perfect 5th):

6 0 4. 8 5 10 - 11 1 3. 2 7 9

Second part plays its inversion.

The Allegro, second piece, is built upon a transposition of the same row where the first part plays the inversion (except the Coda). For this edition, I have included some arrangements for any instrumental combination, including winds and keyboard.

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BIDUO D'OURO

for trombone and tuba

Total length: less than 3 min.

Zoltan Paulinyi

Brasília, August 26, 2006

I - Moderato (lírico)

Trombone
cantabile
mf

Tuba

4

9

12

15

f

mf

f

p

f

f

dim.

dim.

p

p

20

II - Allegro

Musical score for measures 20-22. The piece is in 3/4 time and B-flat major. Measure 20 features a forte (*f*) bass line with a triplet of eighth notes. Measure 21 continues with a triplet of eighth notes in the bass and a triplet of eighth notes in the treble. Measure 22 features a forte (*f*) bass line with a triplet of eighth notes.

23

Musical score for measures 23-26. Measure 23 features a piano (*p*) bass line with a triplet of eighth notes. Measure 24 features a piano (*p*) bass line with a triplet of eighth notes. Measure 25 features a piano (*p*) bass line with a triplet of eighth notes. Measure 26 features a piano (*p*) bass line with a triplet of eighth notes.

27

Musical score for measures 27-30. Measure 27 features a mezzo-forte (*mf*) bass line with a triplet of eighth notes. Measure 28 features a forte (*f*) bass line with a triplet of eighth notes. Measure 29 features a forte (*f*) bass line with a triplet of eighth notes. Measure 30 features a piano (*p*) bass line with a triplet of eighth notes.

31

Musical score for measures 31-35. Measure 31 features a piano (*p*) bass line with a triplet of eighth notes. Measure 32 features a crescendo (*cresc.*) bass line with a triplet of eighth notes. Measure 33 features a mezzo-forte (*mf*) bass line with a triplet of eighth notes. Measure 34 features a decrescendo (*dim.*) bass line with a triplet of eighth notes. Measure 35 features a decrescendo (*dim.*) bass line with a triplet of eighth notes.

36

Musical score for measures 36-39. Measure 36 features a piano (*p*) bass line with a triplet of eighth notes. Measure 37 features a piano (*p*) bass line with a triplet of eighth notes. Measure 38 features a mezzo-forte (*mf*) bass line with a triplet of eighth notes. Measure 39 features a mezzo-forte (*mf*) bass line with a triplet of eighth notes.

40

Musical score for measures 40-43. Measure 40 features a forte (*f*) bass line with a triplet of eighth notes. Measure 41 features a decrescendo (*dim.*) bass line with a triplet of eighth notes. Measure 42 features a decrescendo (*dim.*) bass line with a triplet of eighth notes. Measure 43 features a piano (*p*) bass line with a triplet of eighth notes.

43 Coda

f

3

46

dim.

p

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BIDUO D'OURO

Total length: less than 3 min.

for two horns

Zoltan Paulinyi

Brasília, August 26, 2006

I - Moderato (lírico)

1 *cantabile*
mf

4 *mf*

9 *f*

12 *p* *mf*

15 *f* *dim.* *p*

20 **II - Allegro** 3

23 3

27 3

31 *p* *cresc.* *mf* *dim.*

36 *p* *mf*

40 3 *f* *dim.* *p*

43 3 *f* *dim.* *p*

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