

A Vicente Salles, pela sua valiosa pesquisa.

# PIMENTA NOS CUSCUIZ

samba carnavalesco amazônico

Pesquisa de Vicente Salles, que encontrou e editou o manuscrito, descobrindo tratar-se do primeiro registro de samba carnavalesco.

Ettore Bosio (1862-1936)  
Pará, 3/5/1914.

Arranjo de Zoltan Paulinyi.  
Estréia desta versão: Cruzeiro (DF), 4/11/2001  
pelo Quarteto Azes.  
Instrumentação original:  
flauta, violino, cello, contrabaixo e piano.

**Allegro giocoso**

Oboe

Violino

Viola

Cello

*dim.*

*Allegro giocoso*

*Allegro giocoso*

*Allegro giocoso*

*Allegro giocoso*

*dim.*

*dim.*

*dim.*

5

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*p*

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Arr. by Zoltan Paulinyi, research by Vicente Salles.

11

11

tr

3 3

*p*

*p*

*p*

*p*

17

17

*cresc.*

*cresc.*

3 3

*ff*

*p*

*cresc.*

*ff*

*p*

*cresc.*

*ff*

*p*

*cresc.*

*ff*

*p*

23

23

*cresc.*

3 3

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Musical score for measures 29-34. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music includes various rhythmic patterns, dynamic markings such as *p* and *cresc.*, and a trill in the second staff.

Musical score for measures 35-40. The score consists of four staves. It includes first and second endings, with the first ending marked *Fine*. The music features triplets, trills, and dynamic markings such as *mf* and *V*.

Musical score for measures 41-45. The score consists of four staves. It includes first and second endings, with the first ending marked *1*. The music features trills and dynamic markings such as *mf* and *V*.

46

Trio

2 6 6

Trio V V

2

Trio

2

2 1

51

3

57

1

63

2

*D.C. al Fine*

2

*D.C. al Fine*

2

*D.C. al Fine*

2

*D.C. al Fine*

68

6

6

6

6

stz

stz

stz

73

*Al trio*

*Al trio*

*Al trio*

*Al trio*

*p*

*p*

*p*

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>

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Pará, 3/5/1914.

Arranjo de Zoltan Paulinyi.

Estréia desta versão: Cruzeiro (DF), 4/11/2001  
pelo Quarteto Azes.

**Allegro giocoso**

5 *dim.* *cresc.*

10 *p* *cresc.*

15 *cresc.* *p* *cresc.*

20 *p* *cresc.*

25 *cresc.*

30 *p* *cresc.*

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# Violino

35 *V* *Fine* *mf*

40 *tr* *V* *tr* *V* *V* *tr* *V*

45 *tr* *6* *6* *Trio* *V* *V*

49 *2* *1* *3*

54

59 *1* *V*

64 *2* *V* *D.C. al Fine*

67 *6* *6* *stz*

72 *Al trio* *p*

Detailed description: This is a violin score for the piece 'Pimenta nos cuscuz-29/11/05'. The score is written in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It consists of nine staves of music. The first staff (measures 35-40) begins with a long note at measure 35, followed by a first ending (marked '1') and a second ending (marked '2'). The first ending concludes with a 'Fine' instruction. The second staff (measures 40-45) features trills and various articulations. The third staff (measures 45-49) includes a trill, sixteenth-note runs, and a 'Trio' section. The fourth staff (measures 49-54) contains sixteenth-note patterns and triplet markings. The fifth staff (measures 54-59) continues with sixteenth-note runs and a first ending. The sixth staff (measures 59-64) shows a second ending and a 'D.C. al Fine' instruction. The seventh staff (measures 64-67) features sixteenth-note runs and a 'stz' (staccato) marking. The eighth staff (measures 67-72) contains sixteenth-note runs and a 'p' (piano) dynamic marking. The final staff (measures 72-77) concludes with a 'Al trio' instruction and a piano dynamic marking.



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Estréia desta versão: Cruzeiro (DF), 4/11/2001  
pelo Quarteto Azes.**Allegro giocoso**

5

10

15

20

25

30

*dim.*

*p*

*cresc.*

*p*

*cresc.*

*ff +*

*p*

*cresc.*

*p*

*cresc.*

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# Viola

35

1 2

*Fine*

40

V

44

1 2

*Trio*

50

55

V

60

1

64

2

V

*D.C. al Fine*

69

6

6

74

*Al trio*

Detailed description: This is a musical score for the Viola part of a piece. It consists of ten staves of music, numbered 35 to 74. The music is written in a single system with a key signature of one flat (B-flat) and a 3/4 time signature. The score includes various musical notations such as slurs, ties, and dynamic markings. Key features include: a first ending bracket at measures 35-36; a 'Fine' marking at measure 37; a 'Trio' section starting at measure 44; a 'D.C. al Fine' instruction at measure 64; and an 'Al trio' instruction at measure 74. There are also several sixteenth-note runs and sixteenth-note chords throughout the piece.

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pelo Quarteto Azes.**Allegro giocoso**

5

10

15

20

25

30

*dim.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

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[www.musicaerudita.com](http://www.musicaerudita.com)[paulinyi@yahoo.com](mailto:paulinyi@yahoo.com)

# Cello

35

1 *Fine* 2

40

45 1 2 *Trio*

50

55

60 1 2

65 *D.C. al Fine*

70

75 *Al trio*

Detailed description: This is a musical score for the Cello part of a piece. It consists of nine staves of music, numbered 35 to 75. The key signature has one flat (B-flat). The score includes first and second endings, dynamic markings such as *f*, *mf*, and *p*, and performance instructions like *Fine*, *Trio*, *D.C. al Fine*, and *Al trio*. There are also various musical notations including slurs, accents, and fermatas.

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pelo Quarteto Azes.

### Allegro giocoso

5 *dim.*

10 *p* *cresc.*

15 *tr.* *cresc.*

20 *ff* *p*

25 *cresc.* 3 3

30 *p* *cresc.*

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Oboe

35

1

2

2

3

3

*Fine*

*mp*

41

*tr*

*tr*

1

46

2

6

6

**Trio**

50

55

60

1

*tr*

6

64

2

*D.C. al Fine*

69

74

*Al trio*

Detailed description: This is a musical score for the Oboe part of a piece. It consists of nine staves of music, numbered 35 to 74. The key signature has one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as triplets, trills, slurs, and dynamic markings. The first staff (measures 35-40) features a triplet of eighth notes, followed by a first ending (marked '1') and a second ending (marked '2'). The second staff (measures 41-45) contains trills and a first ending. The third staff (measures 46-49) is the beginning of the 'Trio' section, marked with a double bar line and a key signature change to two flats (B-flat and E-flat). It features sixteenth-note runs and slurs. The fourth staff (measures 50-54) continues with sixteenth-note patterns and accents. The fifth staff (measures 55-59) has a similar sixteenth-note texture. The sixth staff (measures 60-63) includes a trill and a first ending. The seventh staff (measures 64-68) is marked 'D.C. al Fine' and features a second ending. The eighth staff (measures 69-73) consists of eighth-note patterns. The ninth staff (measures 74) is marked 'Al trio' and ends with a double bar line and repeat sign.