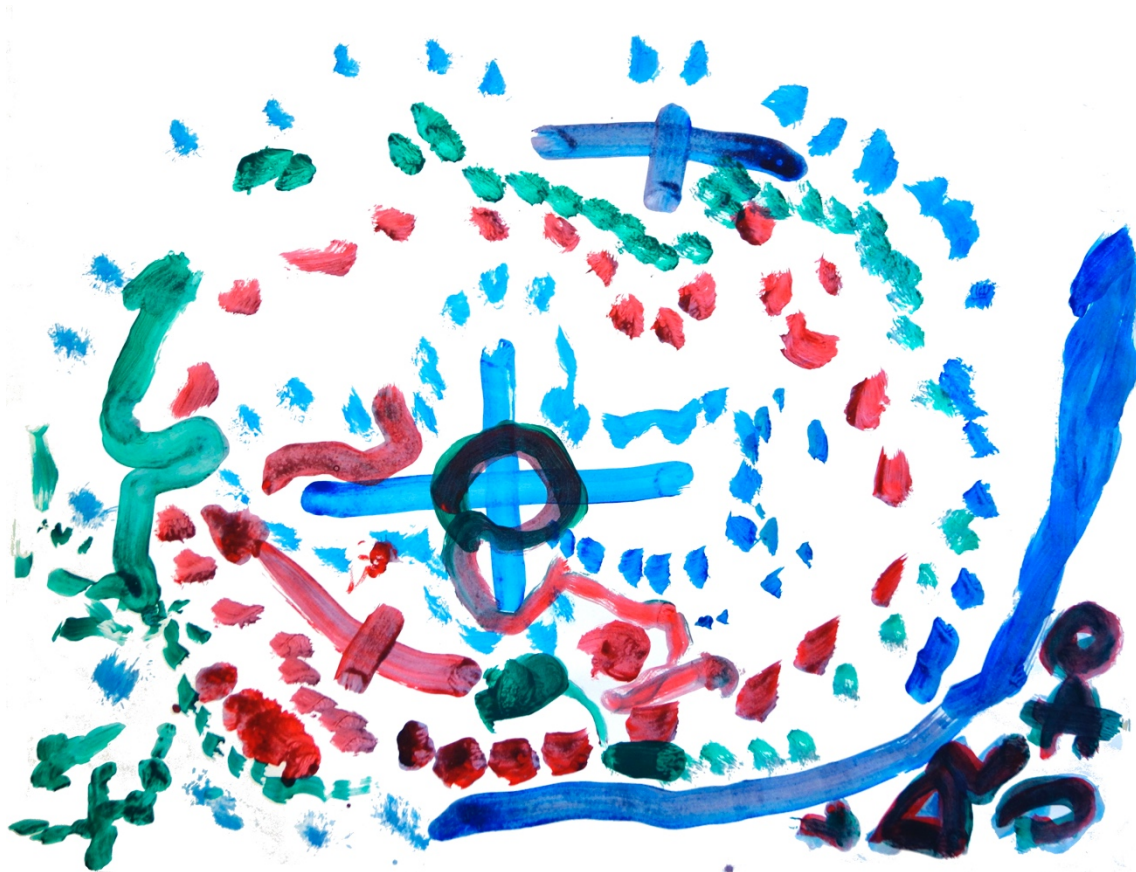


— Zoltan Paulinyi —

(2017)

## VIA SACRA

*for viola pomposa and bassoon*  
*(narrator ad libitum)*



*Duration: ca. 15 min.*

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Zoltan Paulinyi, doutor em música (composição) pela Universidade de Évora, Portugal 2013, sob supervisão de Dr Christopher Bochmann, onde foi bolsista pelo programa "Bento de Jesus Caraça" 2011-2013; mestre em musicologia pela Universidade de Brasília 2010; bacharel em Física pela Universidade Federal de Minas Gerais 1999 onde foi bolsista PET-CAPES (1995-1998). Aprendeu arte do violino com Prof. Ricardo Giannetti (escola Flesch-Odnoposoff), além de ter frequentado aulas de Ruggiero Ricci e de outros notáveis. Violinista na Orquestra Sinfônica do Teatro Nacional Claudio Santoro desde 2000; professor desde 1995, fundador e diretor do Schola Cantorum Brasília desde 2012, além de ter fundado outros grupos de câmara e orquestra. Paulinyi recebeu dezenas de prêmios no Brasil e no exterior, além de ter criado premiações artísticas para estimular jovens talentos internacionais.

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*Please, send programme notes to the author:*

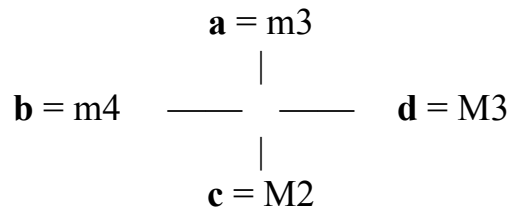
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**Cover:** João Marcos Simon Paulini's "Cruz" (2017).

*VIA SACRA: a study for LUME*

**Tricordes utilizados neste estudo:**

*Trichords used in this study:*



Há  $4! = 24$  sequências de encadeamentos possíveis de 4 tricordes, dos quais 12 (metade) são retrogradações ("Retro"). Cada sequência caracteriza-se por manter uma única altura em comum para ambos os acordes. A justaposição de sequências é feita sem qualquer altura comum, para caracterizar sonoramente a nova sequência.

*There are  $4! = 24$  sequences of 4 trichords chained, where 12, the half, are retrogrades. Each sequence has the trichords chained with one common pitch. The juxtaposition of sequences has no common pitches to characterize the new sequence.*

Antes de cada cena (exceto as I e XV), há um *intermezzo* que anuncia o novo encadeamento de acordes.

*Before each scene (except in I and XV), there is an intermezzo which announces the new sequence of trichords.*

**Tabela de sequências de encadeamentos usados em cada cena.**

<b>Cena</b>	<b>Encadeamentos</b>	<b>Técnica</b>
I	acdb + Retro	Homofônica militar
II	badc + Retro	Melodia (fagote/grave) acompanhada
Primeira queda: III	abcd	Bordão
IV	cadb + Retro	Contraponto (alternando melodia e arpejos)
V	cbda + Retro	Melodia (fagote no médio/agudo) acompanhada
VI	dabc + Retro	Diminuições no fagote
Segunda queda: VII	dcba	Bordão
VIII	adcb + Retro	Diminuições na viola
Terceira queda: IX	= III + VII	Bordão
X	bacd + Retro	Melodia (viola no médio/grave) acompanhada
XI	bcad + Retro	Padrões rápidos e progressões intervalares
XII	dbac + Retro	Uníssono
XIII	acbd + Retro	Melodia (viola/agudo) acompanhada
XIV	abdc + Retro	Minimalista
XV	= I	Só acordes



Para **João Marcos e Pedro**: que N.Sra. das Dores os torne santos, saudáveis e sábios;  
e para que o Espírito Santo frutifique este estudo, nas intenções seculares e eternas.

# VIA SACRA

para viola pomposa e fagote  
(narrador *ad lib.*)  
— Estudo para LUME —

Duração (length): ca. 15 min.

**Zoltan Paulinyi**

Brasília, 1 V 2017,  
dia de São Justino.

## I: Jesus é condenado à morte.

♩ = 66

Viola

Fagote

*f* *mf* *fz*

*ff* *pp* *ff* *p* *fz*

# Presto

♩ = 88

7

*f*

9

*f*

11

*p* *f*

13

*f*

## II: Jesus carrega cruz às costas.

♩ = 56

15 *f* *fz* *f*

17 *p* *mp*

19 *f* *fz*

21

The musical score is written for a piano in 3/4 time. It consists of four systems of staves, each with a treble and bass clef. The key signature has one flat (B-flat). The tempo is marked as ♩ = 56. The score includes various musical notations such as triplets, slurs, and dynamic markings. The first system (measures 15-16) features a forte (f) dynamic and a fortissimo (fz) dynamic. The second system (measures 17-18) includes a piano (p) dynamic and a mezzo-piano (mp) dynamic. The third system (measures 19-20) features a forte (f) dynamic and a fortissimo (fz) dynamic. The fourth system (measures 21-22) includes a fortissimo (fz) dynamic and a fortissimo (fz) dynamic. The score ends with a double bar line and a repeat sign.



**Largo**  
 24 ♩ = 60

*p*

**III: Jesus cai pela primeira vez.**  
**Pesante** ♩ = 66

28

*mf*

# Adagio

♩ = 46

31

*mf*

## IV: Jesus encontra sua Mãe.

♩ = 63

35

*f (I volta)*  
*p (II volta)*

38

*a tempo*  
*f*

40

*p*



$\text{♩} = 46$

47

Trill (B-flat) *fz* *tr* *dim.* *tr* *tr* *p* *tr*

Trill (B-flat) *fz* *tr* *dim.* *tr* *tr* *p* *tr*

♩ = 56

53

54

55 **pizz.**

*p*

*dolce*

57

*pp*

# **Andante**

♩ = 66

**arco**

59

*mf*

*f*

*fz* *poco rit.*

*f*

*mf*

*a tempo*

63

*f*

*mf*

*p*

*pp*

*poco rit.*

# VI: Verônica limpa a face de Jesus.

67  $\text{♩} = 76$

*f* *fz p*

2 3 2 0 3

1 2 1 3

70

72

74

*fp* (I volta)

*mf* (II volta)

The musical score is written for a piano in 12/8 time. It consists of four systems of staves. The first system (measures 67-69) features a treble staff with a melody and a bass staff with a more active accompaniment. The second system (measures 70-71) continues the melody and accompaniment. The third system (measures 72-73) shows a change in the bass line. The fourth system (measures 74-75) includes dynamic markings for the first and second endings. The score includes various musical notations such as slurs, ties, and fingerings.

**Largo***(II volta: rall.)*

79

♩ = 60

**VII: Jesus cai pela segunda vez.**

83

**Pesante** ♩ = 63

86

**Grave**

91

## VIII: Jesus fala às mulheres de Jerusalém.

96  $\text{♩} = 72$

The musical score is for a piece titled 'Veni, Iesux Rex ad as muros de Iherusalem.' It is in 3/4 time, with a tempo marking of quarter note = 72. The score is written for two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a repeat sign and contains a melody of eighth and quarter notes, some beamed together, with a crescendo hairpin. The lower staff is in bass clef and begins with a repeat sign and a mezzo-forte (*mf*) dynamic marking. It contains a bass line with eighth and quarter notes, some beamed together, and a decrescendo hairpin. The piece concludes with a final double bar line.

98

*cresc.*

5

99

5

*dim.*

6

6

100

*p*

*mf*

*f*

*mp*

*cresc.*

3

5

5

102

*f*

*(II volta: rall.)*



**Lento**

105

♩ = 69

Measures 105-108. Treble and bass staves. Treble staff has a fermata over measure 108. Bass staff has a fermata over measure 108. Dynamics: *mf*. A 'V' marking is above measure 108.

109

Measures 109-112. Treble and bass staves. Treble staff has a fermata over measure 112. Bass staff has a fermata over measure 112. Dynamics: *mf*. A '2' marking is above measure 110.

**IX: Jesus cai pela terceira vez.**

113

♩ = 69

Measures 113-115. Treble and bass staves. Treble staff has a fermata over measure 115. Bass staff has a fermata over measure 115. Dynamics: *mf*, *mp*, *mf*. A '3' marking is above measure 114.

116

Measures 116-118. Treble and bass staves. Treble staff has a fermata over measure 118. Bass staff has a fermata over measure 118. Dynamics: *mp*, *mf*, *f*, *mf*. A '3' marking is above measure 117.

119

Measures 119-122. Treble and bass staves. Treble staff has a fermata over measure 122. Bass staff has a fermata over measure 122. Dynamics: *f*, *mf*, *fz*, *f*. A '3' marking is above measure 121.

122 **Andante** ♩ = 72

*mf*

126

*mp* *mf*

**X: Jesus é despojado de suas vestes.**

130 **Largo** ♩ = 50

*f* (I volta)  
*p* (II volta)

132

135

*f* *rall.*



**Largo**  
♩ = 40

139

*mf* *f* *rall.*

**XI: Jesus é pregado na cruz.**  
♩ = 80

143

*mf* *f* *mf*

145

*p* *cresc.* *f*

148

*f* *p* *f*

150

*mf* *f*

1

153

*mf*

156

*tr* *tr*

158

*pizz.* *f*

**Moderadamente rápido**

♩ = 66

161

*p*

163

*mp*

*rall.*

*a tempo*

165

167

*V*

**XII: Jesus morre na cruz.**

**Andante** ( ♩ = 63 )

169

*f*

**Meno mosso**

172

*mf* *f* *fp*

# Moderato

177

*mf*

181

*f* *dim.*

## XIII: Jesus é descido da cruz.

♩ = 72

185

*mf* *tr*

188

*mf* *p* *mf* *mp*



190

3 3

*tr* *tr* *tr*

**Largo**  
♩ = 60

193

*mf* *rall.*

3 2 3 4 1

# XIV: Jesus é sepultado.

♩ = 76

197

*p*

201

204

*p*

207

*cresc.* *mf*

210

212

# XV: Ressurreição de Jesus.

Andante (  $\text{♩} = 66$  )

214

219