



































































# VI. não é um número. Mas então?

Julio Herrlein  
Junho 2013

**A** ♩ = 50

somente mão esquerda  
baquetas macias

*mp*

somente mão direita  
*p legato e robótico*

somente mão esquerda

4


duas mãos  
baquetas macias

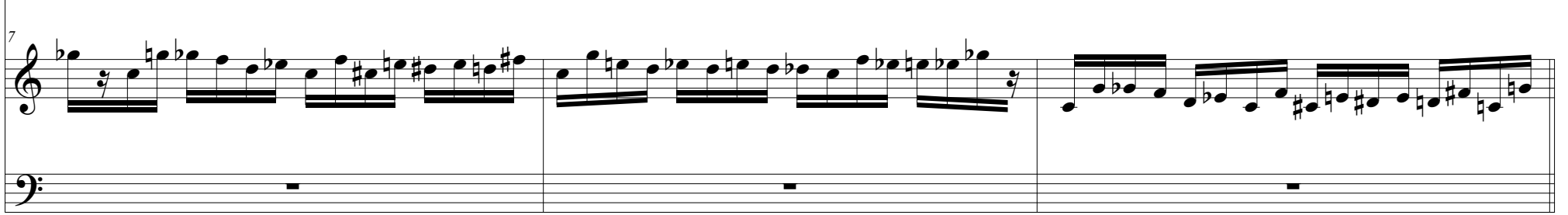
*mf*

4

somente mão direita

Peça originalmente composta para duo, antes de pertencer ao ciclo se chamava "Quebrou minha rotina"

Vib. 

Pno. 

**B**  baqueta dura  
somente mão direita

Vib. 

*f* sempre

Pno. 

somente mão esquerda

*ff* Led. *p* *f* *p* *mf* *mp* *f* *mf* *p*

*8va-1* *8va-1* *8va-1* *8va-1*



16

Vib.

Pno.

*f* *p* *sf* *mf* *mp* *sf* *p* *ff*

*8va* *8va* *8va* *8va* *8va* *8va* *8va* *8va*

20

Vib.

Pno.

*ff* *f*

*p* *ff* *p* *ff* *f* *p*

*8va* *8va* *8va* *8va* *8va* *8va* *8va* *8va*



Vib.

Pno.

*mf* robótico

*ff* Led.

*p* *f* *p*

8va

8va

Vib.

Pno.

baqueta dura (m.d.)  
baqueta macia (m.e.) ostinato

*mf* sempre *mf* na voz inferior

*ff* sempre *ff* na voz superior (acentos)

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

8va

8va

8va

8va

32

Vib.

Pno.

*p* *sf* *mf* *mp* *sf* *p* *ff*

8va, 8va1, 8va

35

Vib.

Pno.

*p* *ff* *p*

8va

Vib. *ff*  
37 *p* *f* *ff* permanecer imóvel como um robô

Pno. *mf* *ff* *p* *ff* *p* permanecer imóvel como um robô *8va*

Vib. 39 *f* *Red. mp* permanecer imóvel como um robô

Pno. *f* *ff* *Red. mp* permanecer imóvel como um robô *8va*

T após vibrafone solo

# (VII) Ainda é tempo?

Julio HERRLEIN

♩ = 63

Após Vib Solo 2

Musical score for the first system, measures 110-119. The score is for B♭ Clarinet (Cl.), Vibraphone (Vib.), and Piano (Pno.). The B♭ Clarinet part starts with a *p cantabile* dynamic and features a melodic line with various dynamics including *pp*, *f*, *p*, *mf*, and *f*. The Vibraphone and Piano parts enter at measure 112 with a *p* dynamic, playing sustained chords. The time signature changes from 3/4 to 4/4 at measure 114.

Musical score for the second system, measures 120-129. The B♭ Clarinet part continues with dynamics *mf*, *p*, *f*, *p*, *pp*, *mf*, and *pp*, featuring triplet markings. The Vibraphone and Piano parts continue with sustained chords, with the Piano part marked *p* and *8va*. The time signature changes from 4/4 to 3/4 at measure 125 and back to 4/4 at measure 128. The system concludes with a *mf* dynamic and the instruction "deixar soando" (let ring) for both the Vibraphone and Piano parts.

VII.

**U** ♩ = 72 Elástico

Fl. *fp* *f* *p* *ff* *f* *sp* *pizz.*

B. Cl. *mf* *sf* *p* *mf*

136

Fl. *f* *mp* *pp* *mf* *fp* *f* *pp* *pp* *fp* *f*

B. Cl. *f* *sfz* *p* *f* *mf* *pp* *fp* *f* *mf* *p*

inflexão microtonal

como um eco da flauta

Diferentes digitações ① ② ① ② ①

**V**

Fl. *fp* *sfz* *p* *sfz* *p* *sfz* *mf* *sfz* *mf* *sfz*

B. Cl.

Vib. *p*

Pno. *p*

VII.

W ♩ = 80

The score is divided into two systems. The first system (measures 145-150) features B♭ Clarinet, Vibraphone, and Piano. The B♭ Clarinet part consists of eighth-note triplets with dynamic markings *mf*, *fp*, *fp*, *f*, *p*, *mf*, and *p*. The Vibraphone part has chords with dynamics *mf*, *f*, and *mf*. The Piano part has chords with dynamics *mf* and *f*. The second system (measures 150-155) features Flute, B♭ Clarinet, Vibraphone, and Piano. The Flute part has eighth-note triplets with dynamics *mf*, *f*, *mf*, *f*, *mf*, and *f*. The B♭ Clarinet part has eighth-note triplets with dynamics *mf*, *fp*, *mf*, *fp*, *mf*, and *fp*. The Vibraphone part has chords with dynamics *f*, *mf*, and *f*. The Piano part has chords with dynamics *p*, *f*, *p*, *f*, *f*, *mp*, and *mf*. There are *8va* markings above the piano part in the second system.

B♭ Cl. *mf* *fp* *fp* *f* *p* *mf* *p* *f* *p*

Vib. *mf* *f* *mf*

Pno. *mf*

Fl. *mf* *f* *mf* *f* *mf* *f*

B♭ Cl. *mf* *fp* *mf* *fp* *mf* *fp*

Vib. *f* *mf* *f*

Pno. *p* *f* *p* *f* *f* *mp* *mf*

*8va*

VII.

X

153

Fl. *fp* *f* *f* *ff* *mf* *f*

B♭ Cl. *fp* *f sfz* *sfz fp* *f* *p* *mf* *f* *mf*

Vib. *mf* *p* *f* *f* *p* *f*

Pno. *mf* *p* *mf* *f* *p* *mf* *f* *f*

*pizz.*

158

Fl. *mf* *f* *mf* *mf* *f* *sfz* *sfz* *mf* *p* *mf*

B♭ Cl. *mf* *f* *p* *f* *f* *f* *sfz* *subito p*

Vib. *mf* *f* *f* *f* *subito p*

Pno. *f* *f* *f* *f* *subito p*

*8va*



VII.

162

Fl. *sfz fp sfz f p f p*

B♭ Cl. *sfz mf p f mf*

Vib. *p f*

Pno. *f p f*

8<sup>va</sup>

165

Fl. *f f f p mf f*

B♭ Cl. *fp fp f f*

Vib. *p f*

Pno. *f p*

Lo

\*

VII.

Y

168

Fl. *f* *p* *a tempo* *mf* *subito f*

B♭ Cl. *sfz* *p* *sfz* *p* *fp* *sfz* *subito f*

Vib. *p* *a tempo* *p* *subito p*

Pno. *f* *p* *a tempo* *p* *subito f*

Z

172

Fl. *f* *sfz* *f* *a tempo* *f* *p* *mf* *pp*

B♭ Cl. *sfz* *subito p* *f* *a tempo* *f* *p* *p* *pp*

Vib. *subito p* *a tempo* *subito p* *mf*

Pno. *subito p* *a tempo* *f* *subito p* *mf*

Rec.



VII.

BB ♩ = 80 tempo giusto

Fl. *f sfz* *p* *f sfz* *subito p* *p*

B♭ Cl. *f* *p* *f* *subito p* *p*

Vib. *p* *f* *subito p* *p*

Pno. *f* *p* *f* *subito p* *p*

*mf*

Fl. *f sfz* *p* *f sfz* *f* *ff* *subito p* *f* *ff* *sffz*

B♭ Cl. *f sfz* *p* *f sfz* *f* *ff* *subito p* *f* *ff* *sffz*

Vib. *f* *p* *f* *f* *ff* *subito p* *f* *f* *deixar soando*

Pno. *f* *p* *f* *f* *ff* *subito p* *f* *f* *deixar soando*

*f* *ff* *8va* *ff* *deixar soando*

