

Clarence Barlow

# Vertura

for flute, clarinet in B-flat,  
violin, violoncello, piano

(2015)

# ertur

(pronounced as in any preferred language) is a piece of music made to accompany a video film of the same name. The video, available on demand, contains two audio tracks, one with sine tones at the beginning and end as well as the repeated sound of a film-making slapstick; the other is a conductor's click track.

The piece consists of 37 sections so numbered, each starting with the slapstick indicated by the boxed section number and preceding the instrumental music by exactly one second. The piece ends with the slapstick and some sine tones. The sections are separated by pauses.

Each instrument plays no more than ten distinct pitches in the piece, detuned in the violoncello by  $-14$  or  $+29$  cents from 12-tone equal temperament as shown:



The tuning derives from dividing tempered perfect fourths into seven equal parts each; two of these resulting pitches, deviating by  $\pm 43$  cents from the tempered, are among the sine tones, leaving five in every fourth for the instruments. Recordings of the total of 40 detuned pitches are available to performers.

The score stems entirely from Leoš Janáček (1854-1928), the video (almost) entirely from Alphonse Mucha (1860-1939). Italian tempo indications are Janáček's; "+/-" imply a *più/meno mosso* following the tempo. MM markings are his and/or mine.

The title, alluding to the ever-widening ranges of pitch and (in the video) of area and color, derives from a partial visual concealment of the pan-European Latin-borrowed words *apertura*, *apertura*, *abertura*, *obertura*, *copertura*, *cobertura*, etc., all implying an opening or a covering. In Icelandic, *ertur* (pronounced *ɛrtør*) happens to mean "peas".

# Vertura

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1

Moderato

♩ = 60   ♩ = 80

Adagio

♩ = 40

13 *f*

22 *ppp* *rit.*

2

Andantino

♩ = 60   ♩ = 75

*accel.*

Con moto

♩ = 132

37 *mf* *f* *p*

48 *leggiere*

61 *rit.* *f* *p*

3

Grave+

♩ = 60   ♩ = 72

74 *f* *pp*

84 *mf*

4

Andante

♩ = 60   ♩ = 76

93 *pp*

100 *dim.* *--ppp*

Violoncello

5 *Andante-*  
♩ = 55

108 ♩ = 60 *rit.*  
*f* *ff* *f* *p*

115 *f*

119 *p*

6 *Con moto*  
♩ = 60 ♩ = 72

122 *ppp* *pp*

129 *mf*

132 *f*

7 *Adagio*  
♩ = 60 ♩ = 56

136 *pp*

8 *Andante*  
♩ = 60 ♩ = 66

140 *ppp* *mf*

9 *Con moto*  
♩ = 60 ♩ = 184

146 *mf* *f*

155

Violoncello

10  
164  $\text{♩} = 60$   $\text{♩} = 80$  *Adagio*

*p* *mf*

11  
168  $\text{♩} = 60$   $\text{♩} = 72$  *Andante*

*pp* *cresc.*

175

*f*

181 *rit.* *Poco mosso* *accel.*

*mf cresc.*

189

*f*

12  
196  $\text{♩} = 60$   $\text{♩} = 80$  *Larghetto*

*p*

205

13  
212  $\text{♩} = 60$   $\text{♩} = 180$  *Con moto*

*p*

218 *accel.*

14  
223  $\text{♩} = 60$   $\text{♩} = 100$  *Con moto*

*p*

Violoncello

4  
229 

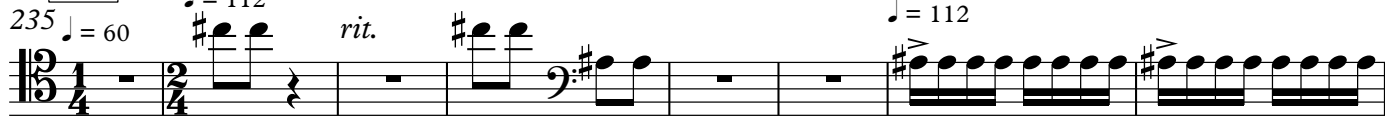
15

*Allegretto*

$\text{♩} = 112$

*Allegretto*

$\text{♩} = 112$

235  $\text{♩} = 60$  

243 

247 

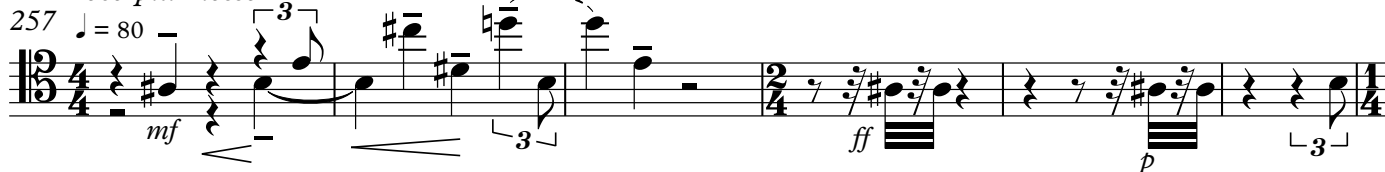
16

*Poco mosso*

$\text{♩} = 72$

251  $\text{♩} = 60$  

*Poco più mosso*

257  $\text{♩} = 80$  

17

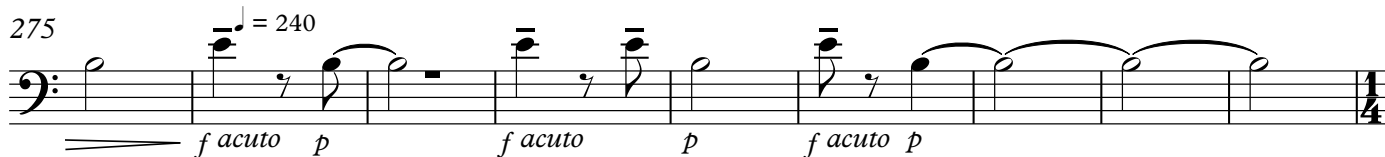
*Vivo-*

$\text{♩} = 66$

263  $\text{♩} = 60$  

*Adagio*

272  $\text{♩} = 60$  

275  $\text{♩} = 240$  

18

*(Energico ed appassionato)*

284  $\text{♩} = 60$   $\text{♩} = 160$  

Violoncello

290 *a tempo*  $\text{♩} = 50$

19 298 *Con moto*  $\text{♩} = 60$   $\text{♩} = 50$  *rit.* *mf* *p*

304 *sub. vivo*  $\text{♩} = 72$  *a tempo* *rit.* *a tempo* *f* *3*

20 310 *Adagio*  $\text{♩} = 60$   $\text{♩} = 76$  *accel. e cresc. [poco a poco]* *p* *2*

317 *Allegro* *mf*

21 323  $\text{♩} = 60$   $\text{♩} = 144$  *mf* *6* *16*

330 *mf* *3* *16* *4*

22 337 *Andante sostenuto+*  $\text{♩} = 60$   $\text{♩} = 168$  *p* *mf*

23 343 *Con moto-*  $\text{♩} = 60$   $\text{♩} = 100$  *mf* *p* *mf* *p* *3* *3*

350 *3* *3* *3* *3* *3* *3* *3* *3*

Violoncello

6

357 *un poco calando* ----- **24** *Con moto*  
♩ = 60 ♩ = 76  
dim. *p* *mf*

367 **25** *Andante+*  
♩ = 60 *accel.*  
*f*

377 **26** *Allegretto*  
♩ = 60 ♩ = 144  
*f*

387 *Allegro*  
♩ = 216  
*f*

393

398 **27** *Andante*  
♩ = 60 ♩ = 112  
*mf*

406 **28** *Con moto+*  
♩ = 60 ♩ = 132  
*f* *ff*

411 *Più mosso*  
♩ = 144  
*ff* *f*

417

425

Violoncello

29

*Allegretto*

433

Musical staff 433-442. Starts with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *f* is present. A tempo marking of *Allegretto* is shown with a metronome mark of ♩ = 60. A box containing the number 29 is located above the staff. A fermata is placed over the final measure of this staff.

443

Musical staff 443-452. Continues the piece with similar rhythmic patterns and dynamics. A fermata is placed over the final measure of this staff.

453

Musical staff 453-462. Features a double bar line with a '2' above it, indicating a repeat. It includes sixteenth-note patterns and a dynamic marking of *mf*. A fermata is placed over the final measure of this staff.

462

Musical staff 462-465. Consists of a continuous sixteenth-note pattern. Each measure is marked with a '6' below it, indicating a sixteenth note.

466

Musical staff 466-472. Continues the sixteenth-note pattern from the previous staff. Each measure is marked with a '6' below it. The staff concludes with a few notes and a fermata.

473

Musical staff 473-482. Features a pattern of eighth notes and rests. Dynamic markings include *mf*, *p*, and *cresc.* A fermata is placed over the final measure of this staff.

483

Musical staff 483-490. Continues the eighth-note pattern. A dynamic marking of *mf* is present. A fermata is placed over the final measure of this staff.

491

Musical staff 491-500. Features a pattern of eighth notes and rests. Dynamic markings include *p*, *cresc.*, and *f*. The staff concludes with a change in time signature to 4/4 and a fermata.

30

*Allegro*

500

Musical staff 500-507. Starts with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. It features a pattern of eighth notes and rests. Dynamic markings include *mf* and *f*. A tempo marking of *Allegro* is shown with a metronome mark of ♩ = 92. A box containing the number 30 is located above the staff.

31

*Moderato*

508

Musical staff 508-517. Starts with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. It features a pattern of eighth notes and rests. Dynamic markings include *mf*. A tempo marking of *Moderato* is shown with a metronome mark of ♩ = 72. A box containing the number 31 is located above the staff. A double bar line with a '2' above it is present. A fermata is placed over the final measure of this staff.

Violoncello

8 515

*accel. e cresc.*

Musical notation for measures 515-518. The piece is in 12/8 time. It features a melodic line with eighth notes and rests, including two triplet markings (3) over the final eighth notes of the first and second phrases.

32

*Allegro*

519

♩ = 60

♩ = 152

Musical notation for measures 519-523. The piece is in 12/8 time. It features a melodic line with eighth notes and rests, including a *ff* dynamic marking.

524

*Un poco più mosso*

♩ = 170

Musical notation for measures 524-531. The piece is in 12/8 time. It features a melodic line with eighth notes and rests, including a 4-measure rest and a 4/4 time signature change.

33

*Moderato*

532

♩ = 60

♩ = 176

Musical notation for measures 532-536. The piece is in 12/8 time. It features a melodic line with eighth notes and rests, including a *f* dynamic marking and various time signature changes.

537

Musical notation for measures 537-539. The piece is in 12/8 time. It features a melodic line with eighth notes and rests, including various time signature changes.

540

Musical notation for measures 540-542. The piece is in 12/8 time. It features a melodic line with eighth notes and rests, including various time signature changes.

34

*Andante-*

543

♩ = 60

♩ = 60

Musical notation for measures 543-547. The piece is in 12/8 time. It features a melodic line with eighth notes and rests, including a *pp* dynamic marking and various time signature changes.

35

*Adagio*

548

♩ = 60

♩ = 80

*Più mosso*

♩ = 126

Musical notation for measures 548-555. The piece is in 12/8 time. It features a melodic line with eighth notes and rests, including a *f* dynamic marking and various time signature changes.

36

556

♩ = 60

♩ = 156

Musical notation for measures 556-563. The piece is in 12/8 time. It features a melodic line with eighth notes and rests, including a *mf* dynamic marking and various time signature changes.

Violoncello

562 **2** **9**  
ff

571

575 *rit.*

579 *Adagio* ♩ = 52 ♩ = 156  
*pp* *ppp*

584

588 **37** *Andante+* ♩ = 60 ♩ = 116 *Andante* ♩ = 84  
**2** *ff*

599 *mf* **5** **5**

606 **4** *rit.* ♩ = 100 *Con moto* ♩ = 176  
*ppp* *molto cresc.* **3** **5** *f*

617 **end**