

Clarence Barlow

...until...

for Melody Instruments
and Drone (1972)

Version 4
for Jazz Ensemble
(1974)

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Instructions for Performance

This version, which is intended for a number of jazz musicians, contains a series of 23 repeatable lines A – W, followed by a coda: the unrepeatable lines X1 to X21.

The players form three groups, their members constantly moving at will from one group to the other.

Group I plays *in unison* the lines in 22 sets of four lines each following the pattern AABA BBCB CCDC DDED ... to UUVU VVWV, followed by WW, then by X1, X2 etc. uninterruptedly to the end. Except near the end of the piece (see below), this group is by far the largest of the three.

Group II plays a *sustained note* [e], pitched in the middle of the bass staff. This [e] must be audible throughout the sets AABA to VVWV. During the following two-line set WW (which lasts 16 seconds), the [e] slowly glides upwards by a half-step to the note [f], which must also always remain audible, from X1 to the end of the piece.

Group III *improvises* on the pitches of the line concurrently played by Group I and listed on the next two pages as “Pitches for Improvisation”.

From line X2 to the end, more and more players leave Group I to join the other two groups, leading to a long sustained [f] played by the whole ensemble at the end.

...until.../Version 4

Pitches for Improvisation

A-C

D

E-K

L-M

N

O

P

Q

R

S

T-V

The image displays ten staves of musical notation, each labeled with a letter or letter range on the left. Each staff begins with a bass clef and a colon. The notes are half notes, and the sequence of pitches across the staves is as follows:

- A-C:** G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4
- D:** G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4
- E-K:** G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5
- L-M:** G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5
- N:** G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5
- O:** G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5
- P:** G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5
- Q:** G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5
- R:** G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5
- S:** G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5
- T-V:** G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5

W-X3

X4-5

X6-7

X8

X9-10

X11-14

X15

X16

X17

X18

X19-21

This musical score consists of 11 staves, each with a bass clef. The staves are labeled on the left as W-X3, X4-5, X6-7, X8, X9-10, X11-14, X15, X16, X17, X18, and X19-21. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (flats and naturals). The music is organized into measures, with a double bar line at the end of each staff. The overall structure suggests a multi-measure rest or a specific rhythmic pattern for each instrument.



85 V

89 W

93 X1

97 X2

101 X3

105 X4

109 X5

113 X6

117 X7

121 X8

125 X9

