

Panopticon

for 12 periphonically spatialized clarinets*
Louis GOLDFORD (2013)

Mechanical, clock-like pulses; all notes equally staccato [♩ = 96**]

7:4 *p* 7:4 7:4 7:4 5:4 5:4 3:2 3:2 7:4

5 6 *sf* 7:4 (*p*) 7:4 3:2 5:4 3:2 3:2

11 *sf* 7:4 (*p*) 3:2 5:4 *sf* 3:2 (*p*) 7:4 *sf* 7:4

16 18 23 *sf* 7:4 (*p*) 7:4 3:2 *sf* 7:4 (*p*) 3:2 Part 5 7:4 7:4

24 29 *mp* 7:4 7:4 (etc.) Part 7:4 7:4 3:2 3:2 7:4 7:4 7:4

30 31 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

34 Steadily towards full note values & presence, as if the sound was getting closer... 2

*See the performance setup diagram in the score preface for information on how each part is to be spaced.

**Although the basic pulse has been given as a quarter note, performers are encouraged to feel the music in a subdivided cut time, rather than 4/4.
This will aid in executing the complex tuplets across the half note.

37

3:2 3:2 3:2 3:2 7:4 7:4 7:4 7:4 7:4 7:4

41 Long waves (← ♩ = ♩ →) [♩ = 48]

f *n* *mp* *n* *n* *mp* *n* *n*

50

mf *fp* *mf* *fp* *mf* *fp*

56

ff *n* *n* *n*

63 Jurjina (← ♩ = ♩ →) [♩ = 144]

p *n* *n*

[P. 11 (pulse)] [P. 9 (pulse)]

74

n *mp*

80

n *n* *n*

[Pts. 9/11 m7 sub. f] *pp*

N.B. Parts 1, 2, 4, 6, 9 & 11 need not worry about starting this phrases precisely on such a fast entrance that deviates from the normal Jurinja beat division; a slight phase difference between these parts will reinforce the artificial reverberation effect already at work in these canonic entrances.

98

101

Part 6

ff *sub.*

104

105

mf *sub.*

109

ff *sub.*

113

118

pp *sub.*

ff *sub.*

119

127

pp *sub.*

mp

n

p

[P. 11 (run)]

128

134

[P. 9 (run)]

[P. 2 (run)]

n

[P. 3 (run)]

p

[Pts. 2/3 (fade)]

[Pts. 5/6/7 (fade)]

n

136

138

142

mp

n

[P. 6 (run)]

n

mp

n

n

mp

n

[Pts. 1/3/7/9 (run) ff]

145

147

154

p

[P. 7 (run)]

n

mf

[Basses (run) mf]

n

n

mp

[Basses (run) mf]

ff

160

155 3 *n* *mp* Part 10

167

162 *n* *mp* Part 1

170

175

168 5 *mp* *n*

182

178 Part 1 Part 4 *n* *f* *ff*

190

184 Part 1 2 *n*

195

191 *mp* *n* *mp* *ff* *n*

201

197 2 *mp* *n* *ff* *p* [P. 6 (copy)] *f* *ff* [P. 12 (copy)] 2

206

212

n *mp* *n* 2 *ff* *p* Part 4 [Pts. 7/11 (fade)]

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213

mp *n*

217

Part 1

220

Part 4

p *n*

226

227

ff

[P. 5/6 (copy)]

[P. 2/3 (copy)]

f

ff

[P. 10/ 12 (copy)]

2

f

232

233

237

ff *mf*

[illegible]