


Panopticon

*for 12 periphonically spatialized clarinets**
Louis GOLDFORD (2013)

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



The musical score consists of five staves, each representing a different spatialized clarinet part. The notation is as follows:

- Staff 1 (Measures 1-5):** Starts with a whole rest. Measures 2-5 contain a half note followed by a quarter rest. Measure 2 is marked *p*.
- Staff 2 (Measures 6-10):** Measure 6 starts with a circled measure number '6'. Measures 7-10 contain complex tuplets: a 7:4 triplet of eighth notes, a 5:4 triplet of eighth notes, a 7:4 triplet of eighth notes, and another 7:4 triplet of eighth notes. The final note of measure 10 is marked *sf*.
- Staff 3 (Measures 11-15):** Measure 11 starts with a circled measure number '11'. Measures 12-15 contain eighth notes and rests, with accents and dynamic markings *sf* and *(p)*.
- Staff 4 (Measures 16-20):** Measure 16 starts with a circled measure number '18' and a measure number '16' above the staff. Measures 17-20 contain eighth notes and rests, with accents and dynamic markings *sf* and *(p)*.
- Staff 5 (Measures 21-25):** Measure 21 starts with a circled measure number '23' and a measure number '21' above the staff. Measures 22-25 contain eighth notes and rests, with accents and dynamic markings *sf* and *(p)*.

*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.

81 $\frac{3}{4}$ Kopanitsa ($\leftarrow \text{♩} = \text{♩} \rightarrow$) [$\text{♩} = 144$] 3

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n *f*

85 *n* [Pts. 9/11 m7 sub. f] *ff sub.*

90 **97** **101**

102 *mf sub.* *ff sub.* **105** *Part 1*

108 *mf sub.* *ff sub.*

113 *mf sub.*

118 *ff sub.* *mp* *p*

127

130 *n* [P. 11 (run)] *n* [P. 9 (run)] *p*

134 *n* *mp* *n* [P. 10 (run)]

137 *mp* *f* *ff*

138 **142** *f* [Pts. 1/3/7/9 (run) ff]

4

147

[Pts. 8/10/12 (fade)] [Basses (run) mf]

n *mf* *n*

154

160

152 2 4

[Basses (run) mf]

mp *n* *mp*

167

161 5

Part 1

n

170

mp *n* *n* *mp*

175

Part 1

182

180 3

f *pp*

Part 1

190

187 3

[Pts. 5/11 (fade)]

f *pp* *f*

195

194

pp *mp*

201

199 2

Part 6

f *ff* *f*

[P. 8 (copy)]

205

206

[Pts. 7/11 (fade)]

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

210

212

f *ff* *f* *pp*

215

217

n *f* *ff*

220

2

f *pp*

226

227

2

[P. 5/6 (copy)]

[P. 7/8 (copy)]

ff *f* *ff* *f*

232

4

237

8

ff