

9 (Bass)

Panopticon

*for 12 periphonically spatialized clarinets**

Louis GOLDFORD (2013)

Mechanical, clock-like pulses; all notes equally staccato [$\bullet = 96^{**}$]

Mechanical, clock-like pulses; all notes equally staccato [$\text{♩} = 96^{**}$]

6

11

14

17

18

19

23

*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.

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2

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25



29

31



34

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



40

41

Long waves (< d = d >) [d = 48]



49

51



57

63

Triple (3x) Time [d = 144]

Jurjina (< d = d >) [d = 144]



67

72



80

81

Kopanitsa (< d = d >) [d = 144]



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.

91 **97** **3** **ff** **n** **ff_{sub.}** [Pts. 3/5 sub. f]

101 Part 1 **105** **4** **(ff)**

110 Part 10 **113** **2** **ff_{sub.}**

118 **4** **mf_{sub.}** **ff_{sub.}** **p**

127 [P. 11 (run)] **p** **3** [P. 4 (run)] **p** [Pts. 2/3 (fade)]

134 **2** [Pts. 5/6/7 (fade)] **p** **138** **mp** [P. 11 (run)] [P. 1 (run)] [P. 4 (run)] **mf**

142 **ff** **(ff)** [P. 4 (run)] **mp** [P. 1 (new run)]

147 **2** [Pts. 8/10/12 (fade)] **ff** **2** **ff**

154 **5** Part 1 **160** Part 1

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4

167

Part 1

170

Part 1

Part 4

182

Part 8

190

195

201

Part 6

[P. 3 (copy)]

204

206

212

217

[P. 3 (copy)]

Part 8

Part 1

219

Part 8

225

227

[P. 5/6 (copy)]

[P. 2/3 (copy)]

232

237

n