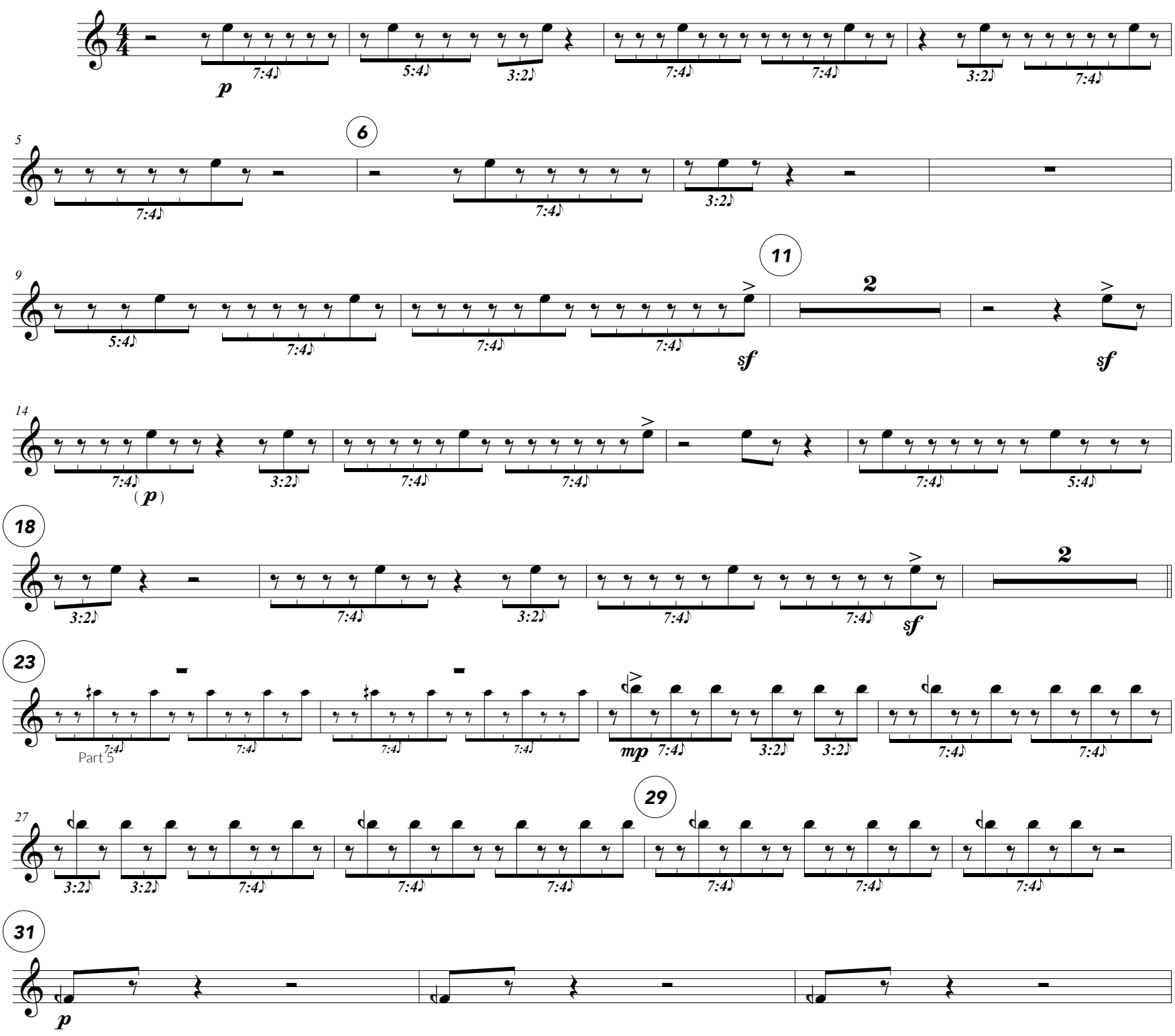
Panopticon

*for 12 periphonically spatialized clarinets**

Louis GOLDFORD (2013)

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



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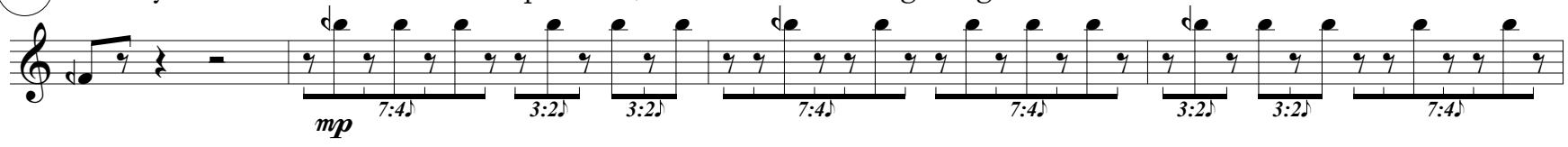
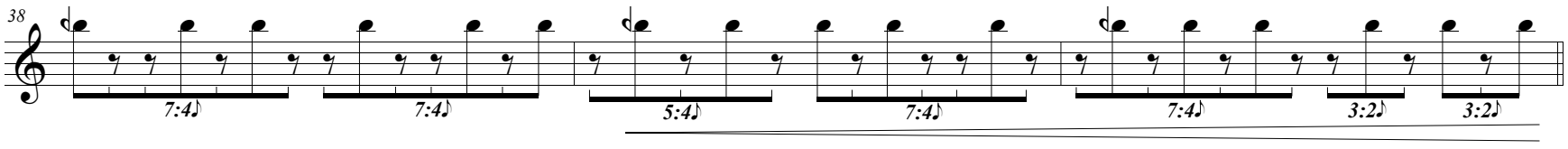
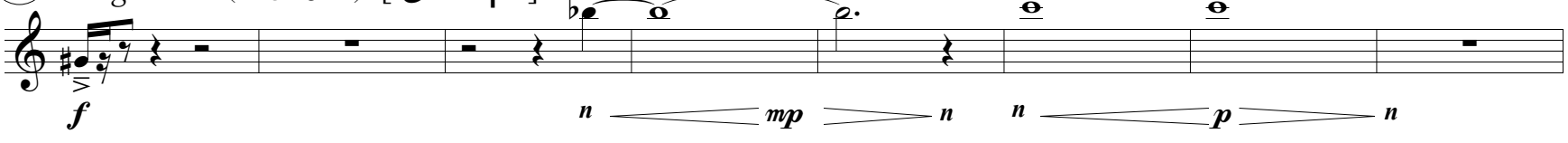
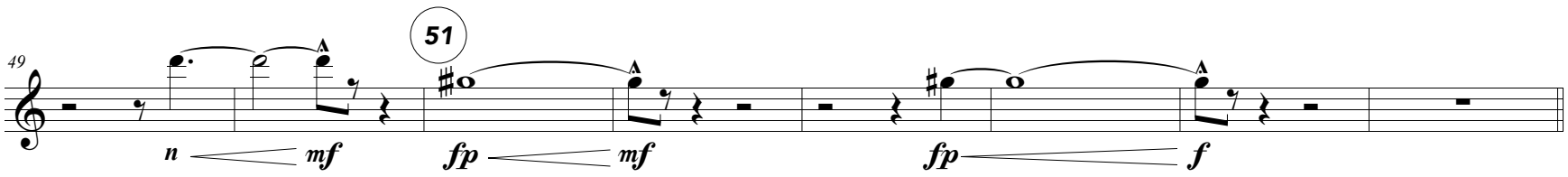
34 Steadily towards full note values & presence, as if the sound was getting closer...





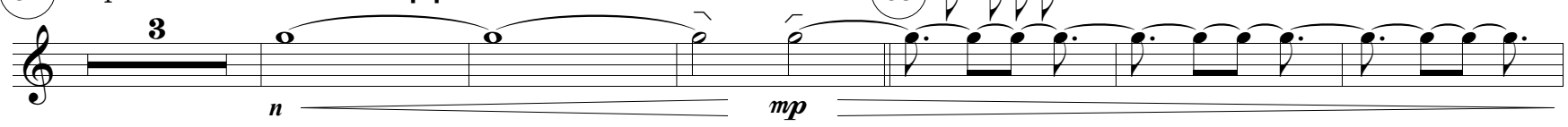
41 Long waves (← 𝅗𝅥 = ♩ →) [♩ = 48]





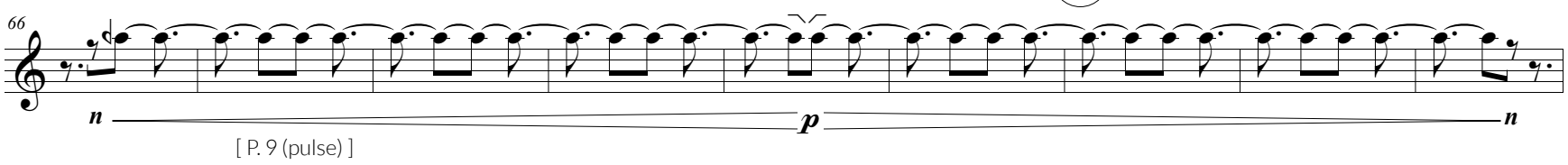
57 Triple (3x) Time [♩ = 144]

63 Jurjina (← ♪ = ♪ →) [♩ = 144]

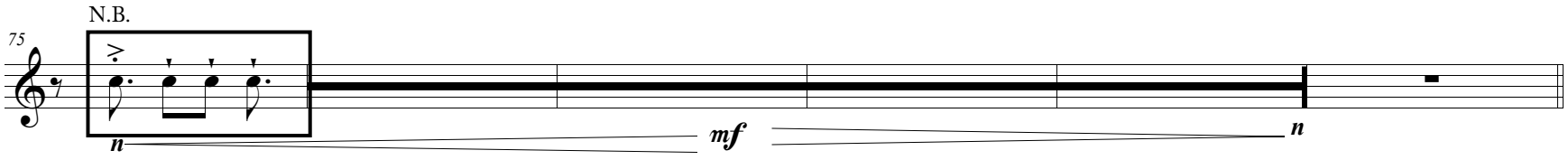


[P. 11 (pulse)]

72

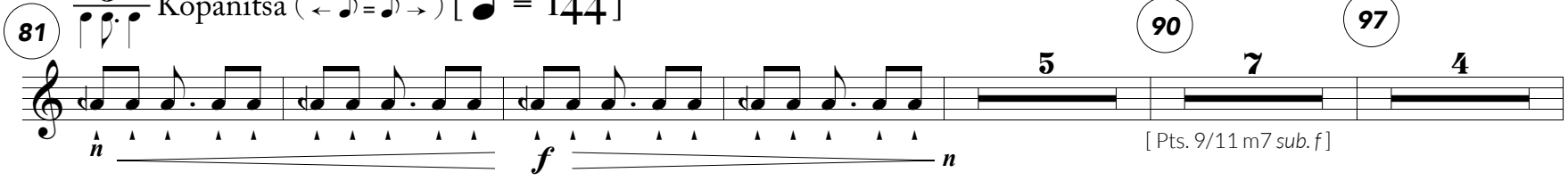


[P. 9 (pulse)]



81 3 Kopanitsa (← ♪ = ♪ →) [♩ = 144]

90 **97**



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

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.

101

105

ff sub.

mf sub.

106

2

113

118

111

2

ff sub.

mf sub.

ff sub.

127

119

mf sub.

mp

p

[P. 11 (run)]

134

128

4

[P. 9 (run)]

p

[Pts. 2/3 (fade)]

n *mp* *n*

138

142

3

p

n *mp* *n*

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

154

147

4

mf

[Pts. 8/10/12 (fade)]

n *mp* *ff*

[Basses (run) *mf*]

mp

160

157

n

Part 1

mp *n*

167

170

164

3

3

Part 1

mp *n*

173 175 179 182 186 190 195 201 202 206 212 213 217 222 227 228 232 236 237

Part 8

[P. 3 (copy)]

[Pts. 7/11 (fade)]

[P. 2/3 (copy)]