


for 12 periphonically spatialized clarinets*

Louis GOLDFORD (2013)

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



34

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



41

Long waves ( = ) [ = 48]



*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.

2

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45 **2** *n* *mp* *n* *n* *mp* *fp* *mf* *fp* *mf* *fp* **51**

55 **57** Triple (3x) Time [$\bullet = 144$] *mf* *fp* *mf* *n* *mp* *n* *n*

63 $\frac{4}{\bullet}$ Jurjina ($\leftarrow \bullet = \bullet \rightarrow$) [$\bullet = 144$] *p*

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

68 **72** *n* *n* *mp*

76 **81** $\frac{3}{\bullet}$ Kopanitsa ($\leftarrow \bullet = \bullet \rightarrow$) [$\bullet = 144$] **90** **8** **3** [Pts. 9/11 m7 sub. f]

93 **97** **101** **4** *f sub.* *ff* *p* Part 6 *ff sub.*

103 **105** **2** *mf sub.*

108 **2** *f sub.* *ff*

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.

Panopticon | Goldford

Panopticon | Goldford

113

3

pp sub.

118

3

pp sub.

121

p

n

p

127

[P. 11 (run)]

[P. 9 (run)]

[P. 2 (run)]

n

p

2

[P. 7 (run)]

n

134

2

138

2

[P. 10 (run)]

[P. 1 (run)]

mf

[P. 2 (run)]

mp

n

142

ff

ff

2

[P. 8 (run)]

2

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

147

149

n

[Basses (run) mf]

mf

[Basses (run) mf]

n

154

mp

155

4

n

mp

n

162

3

f

pp

Part 1

167

170

mp

n

n

mp

175

