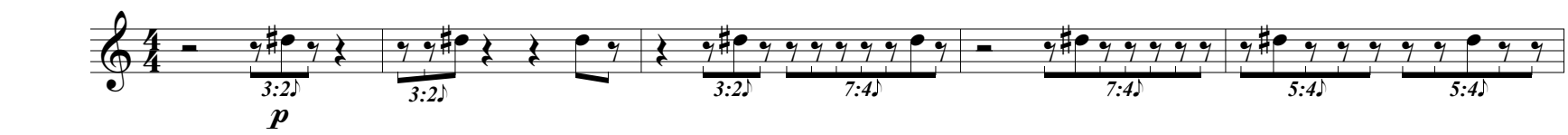
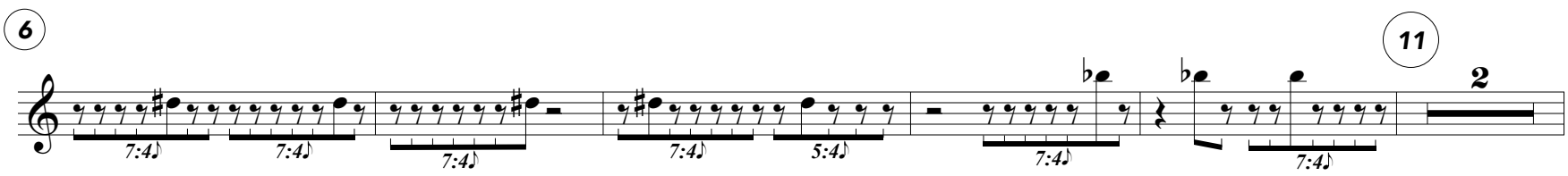
Panopticon

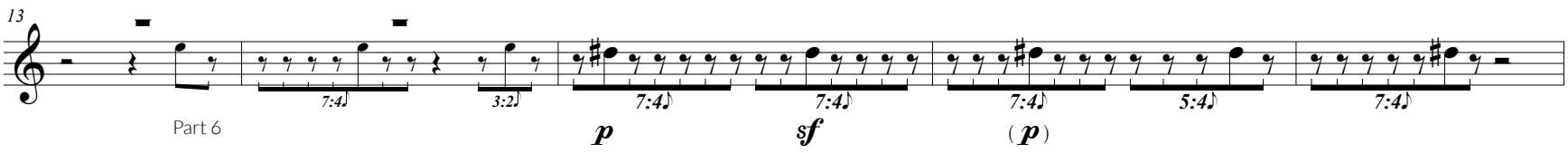
*for 12 periphonically spatialized clarinets**

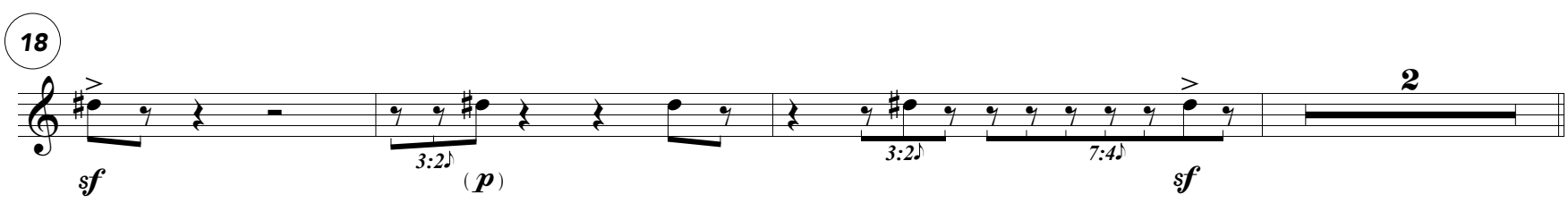
Louis GOLDFORD (2013)

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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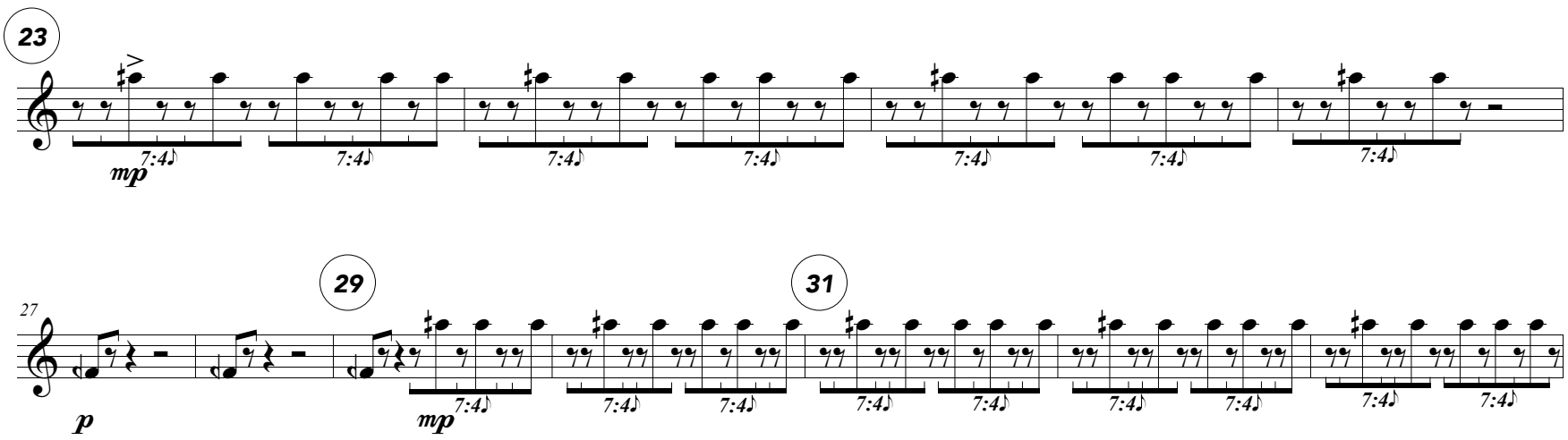
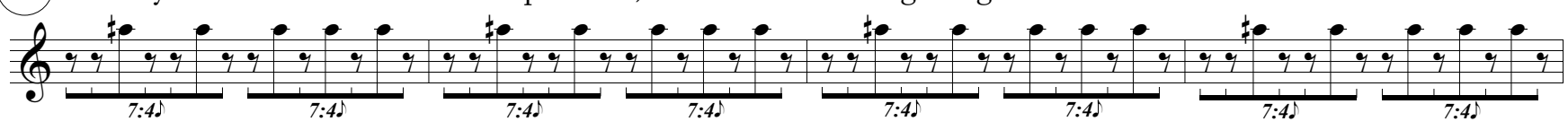
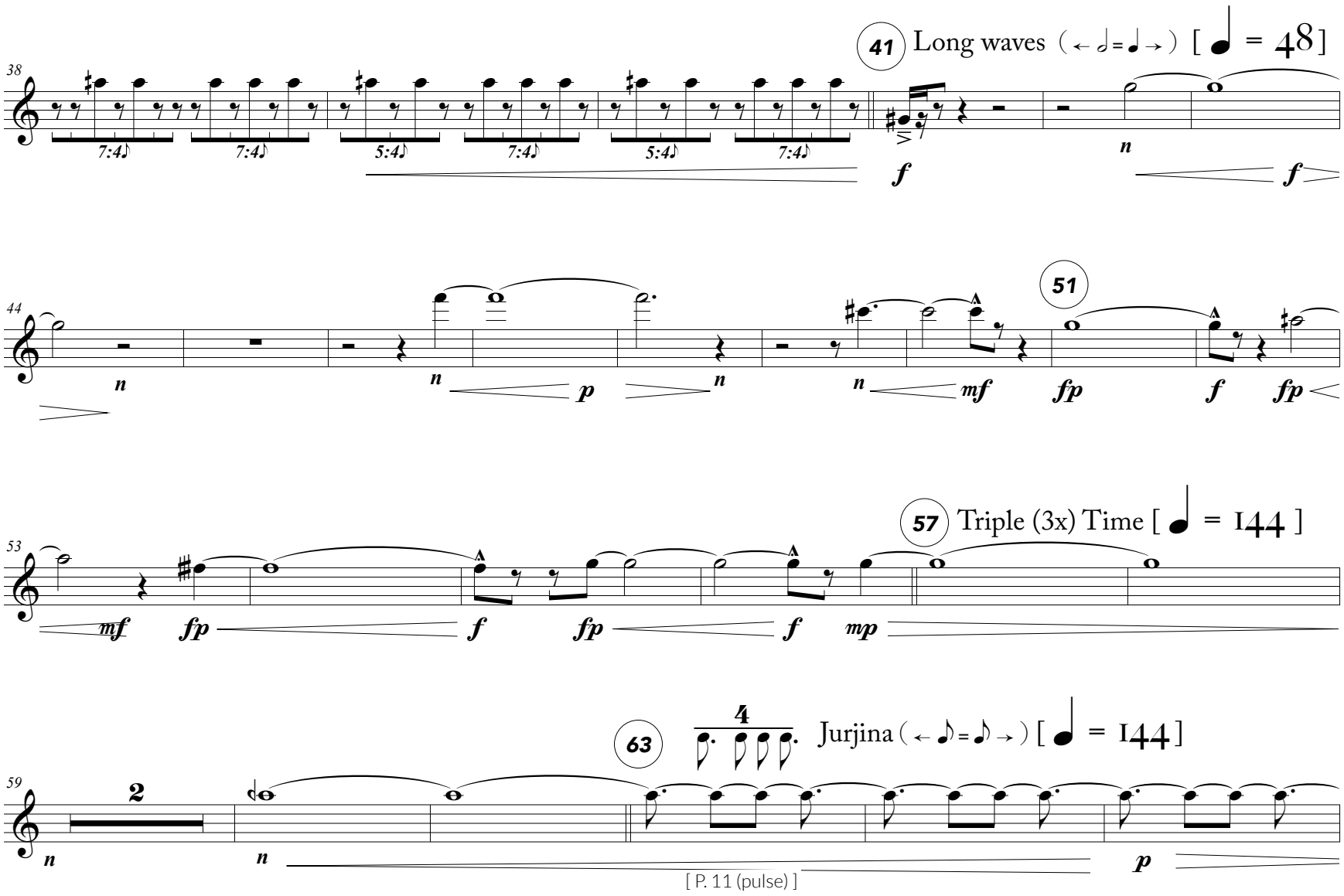


34 Steadily towards full note values & presence, as if the sound was getting closer...





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.

66

72

2

n

n

[P. 9 (pulse)]

73

mp

81

3

Kopanitsa (← ♪ = ♪ →) [♩ = 144]

79

7

2

n

n

86

90

3

f

n

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

f sub.

94

97

4

ff

p

101

Part 6

ff sub.

103

105

2

mf sub.

110

113

ff sub.

118
116
2
ff sub.
mf sub.
mp

127
123
n
pp
[P. 11 (run)]
[P. 9 (run)]

134
129
3
[P. 2 (run)]
[P. 3 (run)]
n
[P. 7 (run)]
n
mp

138
137
n
[P. 6 (run)]
mp

142
n
mp
[Pts. 1/3/7/9 (run) ff]

147
143
n
2
[P. 8 (run)]
[Pts. 8/10/12 (fade)]
f
3
[Basses (run) mf]

154
152
n
mp
ff
[Basses (run) mf]
mp
n

160
158
Part 1
mp
n

167
164
3
Part 1

170
3
mp
n
mp

175
174
n
n
f
ff
3

182

Part 8

f *ff* *mp* *n*

188 190

n *f* *ff* *n*

194 195 201

mp *ff* *n* *p* 3 *f* *ff*

202 206

4

[P. 3 (copy)]

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

212 217

3 *n* *mp* *n*

218

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

224 227

2 *n* *f* *ff* 4

[P. 2/3 (copy)]

232 237

ff 7 *n*