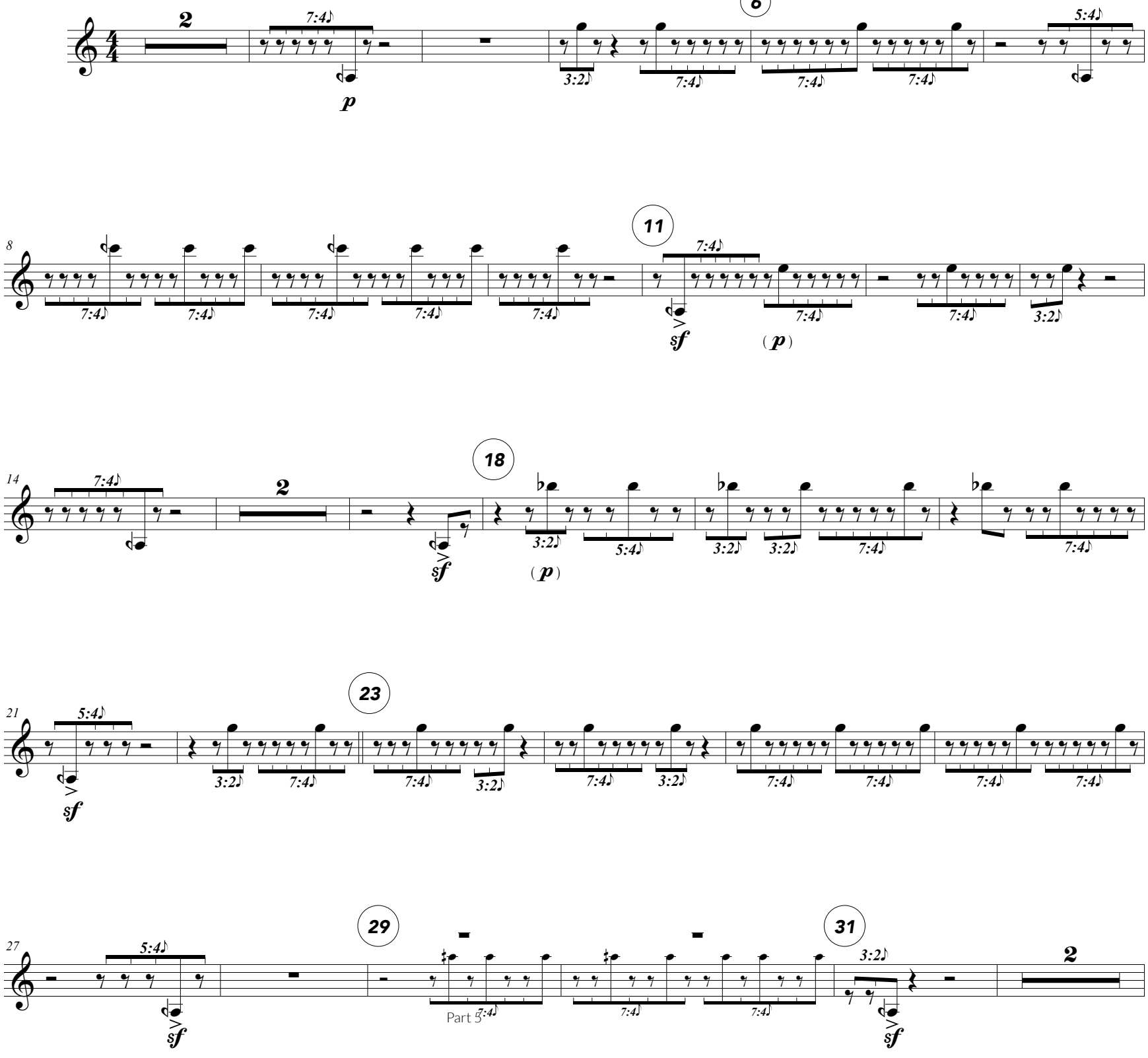
4 (Bass)

Panopticon

*for 12 periphonically spatialized clarinets**

Louis GOLDFORD (2013)

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

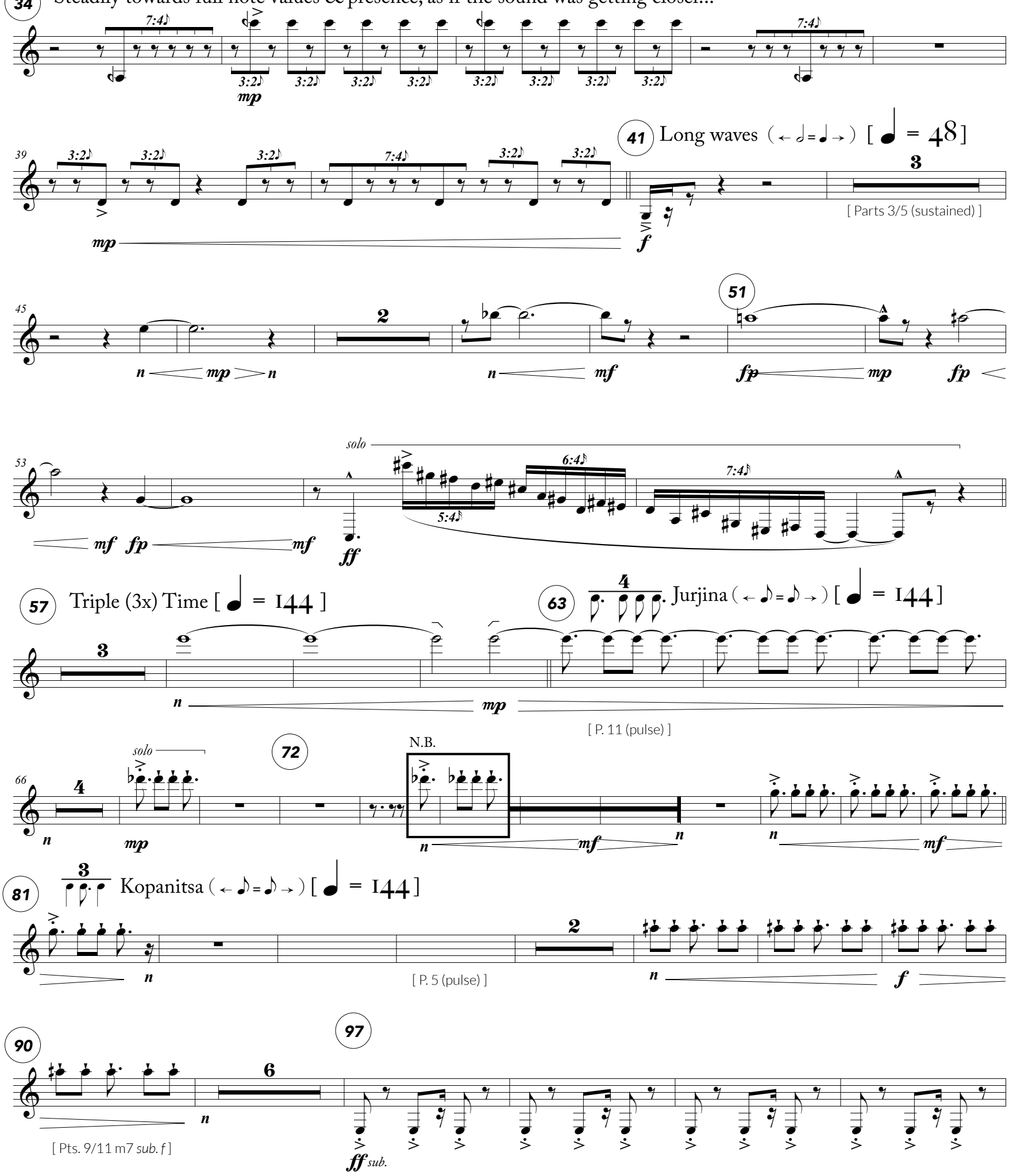


Part 5

*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.

©2013 Louis Goldford. All rights reserved.



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

mf sub.

106

Part 5

Part 5

113

111

f sub.

ff

118

116

mf sub.

127 ff

mf sub.

mp

134

125

p

[P. 11 (run)]

[P. 9 (run)]

p

[P. 1 (run)]

p

[Pts. 2/3 (fade)]

[Pts. 5/6/7 (fade)]

138

135

p

[P. 9 (run)]

mp

mp

142

147

140

[P. 3 (run)]

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

p

[P. 1 (new run)]

mf

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

148

ff

ff

154

160

Part 1

Part 5

167

164

f

ff

Part 1

170

n f ff

Part 1

175

f ff

182

4

f ff

[Pts. 5/11 (fade)]

190

2

195

6

f ff

201

[P. 3 (copy)]

f ff

Part 6

[P. 12 (copy)]

f

206

5

ff

212

f ff

215

217

2 3

f fff

222

2

f ff

227

2

[P. 5/6 (copy)]

f ff

[P.10/ 12 (copy)]

f

232

4

Vln

ff

237

8