

12 *Panopticon*

*for 12 periphonically spatialized clarinets**
Louis GOLDFORD (2013)

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

3:2 *p*

7:4 3:2 7:4 3:2 7:4 3:2

5 7:4 3:2 *sf* 7:4 (*p*) 7:4 7:4 2 *sf*

11 2 7:4 *p* 7:4 7:4 7:4 7:4 *sf* 7:4

16 2 7:4 Part 9 (Bass) 7:4 7:4 7:4 7:4 *p* 7:4

22 7:4 5:4 7:4 5:4 7:4 5:4 7:4 5:4

26 7:4 (*p*) 5:4 7:4 5:4 7:4 5:4 7:4 29

*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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31

30

Part 10

7:4

7:4

7:4

7:4

mp

7:4

7:4

34

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

7:4

7:4

7:4

7:4

7:4

7:4

7:4

38

7:4

mp

7:4

7:4

7:4

f

41

Long waves (← ♩ = ♩ →) [♩ = 48]

3

n

mp

n

[Part 9 (sustained)]

2

n

mf

51

fp

53

57 Triple (3x) Time [♩ = 144]

mf

fp

mf

n

mp

n

63

4 Jurjina (← ♩ = ♩ →) [♩ = 144]

3

[P. 11 (pulse)]

n

[P. 9 (pulse)]

p

72

n

n

81

3 Kopanitsa (← ♩ = ♩ →) [♩ = 144]

78

mp

n

7

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.

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3

90 97 101

7

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

102

Part 6

ff sub.

105

mf sub.

107

3

ff sub.

113

pp sub.

118

ff sub.

pp sub.

120

mp

p

[P. 11 (run)] *n*

127

128

6

[P. 9 (run)]

134

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

p

2

[P. 10 (run)]

138

n

139

mp

n

142

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

p

3

147

n

mf

n

154

n

mp

ff

[Bases (run) mf]

[Bases (run) mf]

155 **3** *mp* *n* Part 10

162 *mp* *n* **167** Part 1

168 **170** **5** **175** *f* *pp*

178 *mp* *n* [Pts. 7/8 (fade)]

182 Part 8 Part 1 **2**

190 *mp* *n* *n* *mp*

195 *ff* *ff* *p* *n* *mp* *n*

201 **3** [P. 6 (copy)] *f* *ff* [P. 3 (copy)] **206** *ff* *p*

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