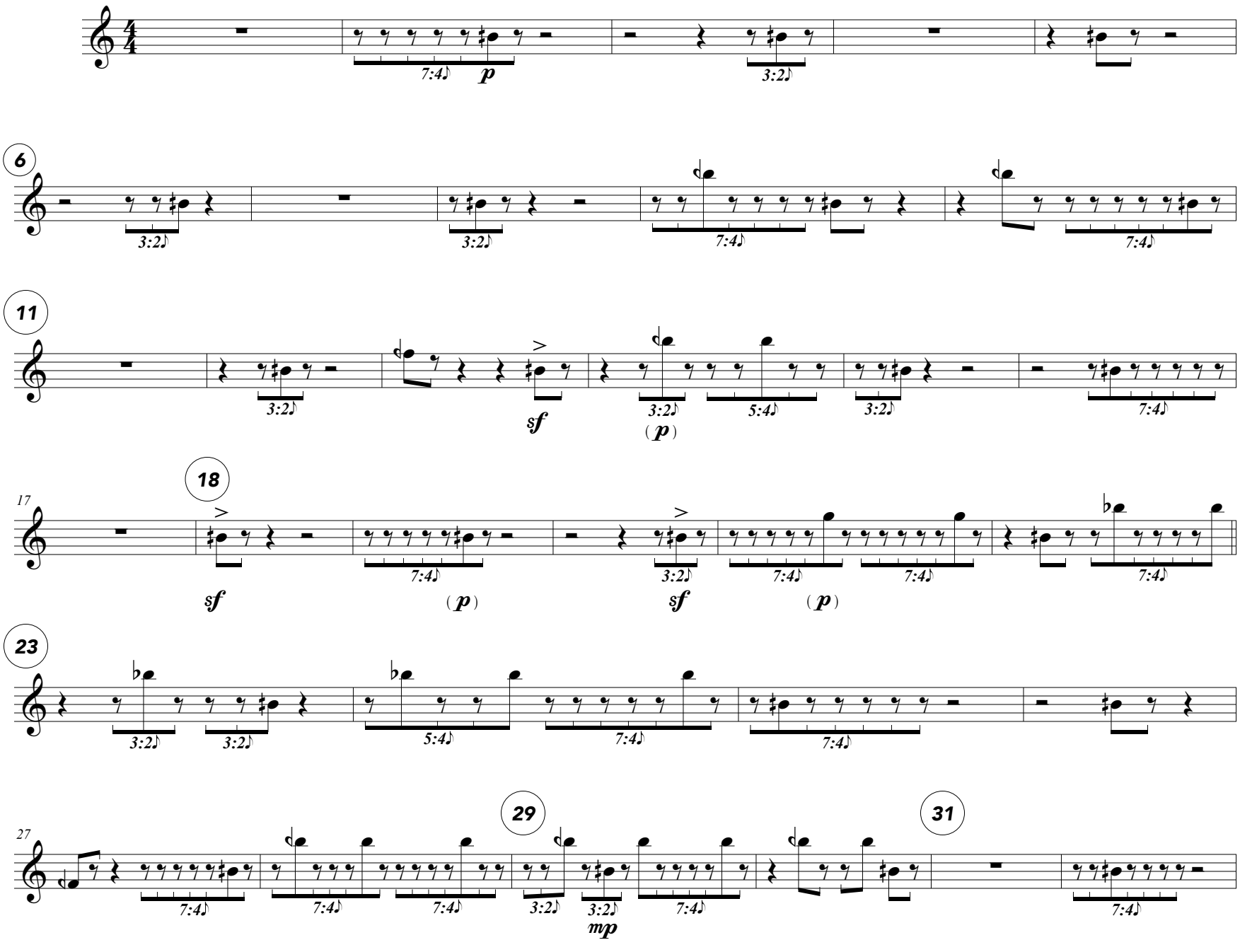
I I (Bass)

Panopticon

*for 12 periphonically spatialized clarinets**

Louis GOLDFORD (2013)

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



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

*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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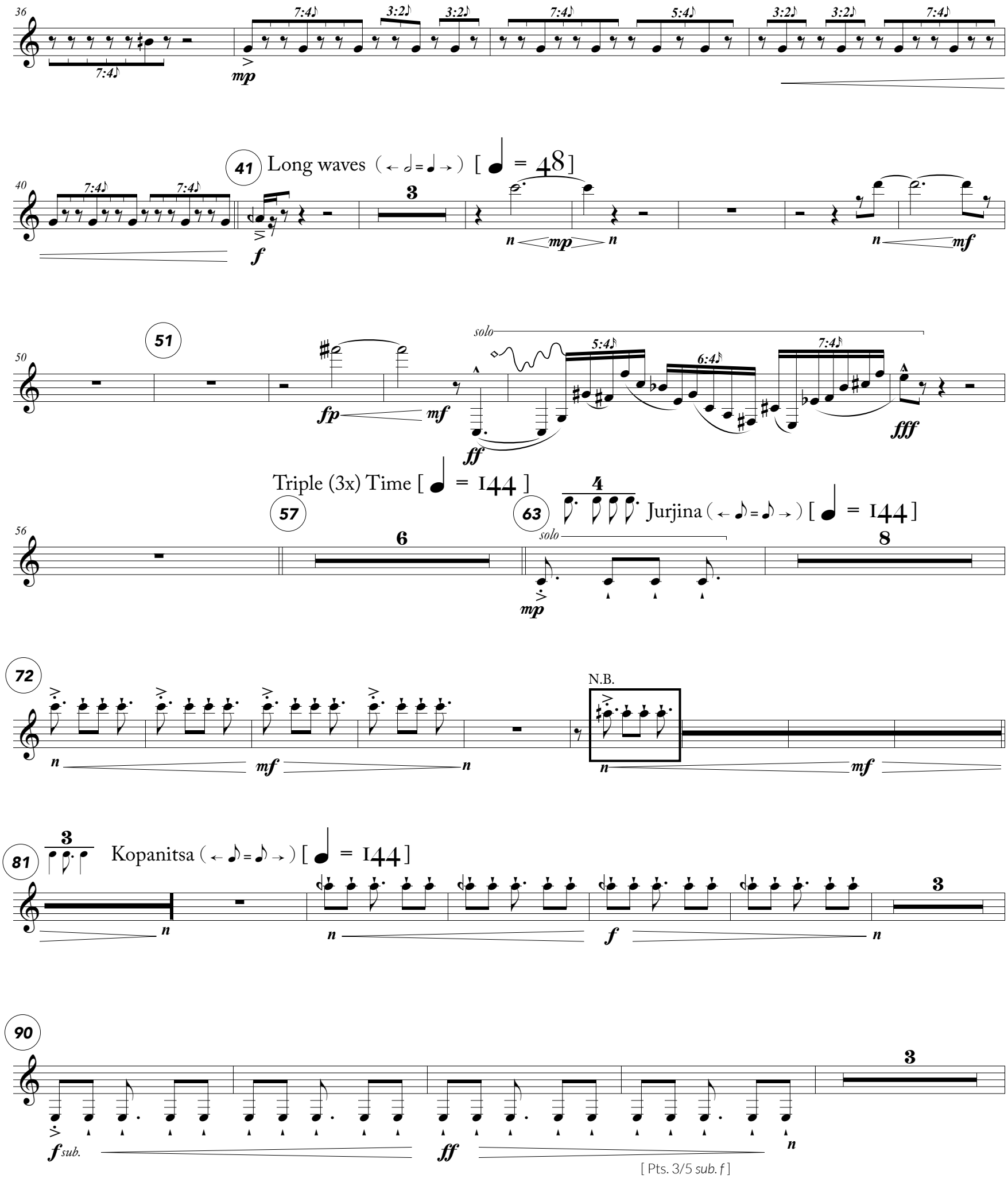

[Pts. 3/5 *sub. f*]

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.

97

101

3

ff sub.

Part 1

(*ff*)

105

4

Part 10

113

118

2

3

n

ff sub.

ff sub.

mp

127

134

3

2

3

p

[P. 9 (run)]

p

[P. 9 (run)]

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

137

138

142

147

3

5

p

[P. 1 (run)]

f

mf

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

ff

150

154

160

2

5

ff

Part 1

163

167

Part 1

Part 1

170

175

182

4

5

f

ff

Part 8

185

190

195

201

206

211

212

217

221

227

232

237

Part 6

[P. 3 (copy)]

[P. 3 (copy)]

Part 8

Part 1

Part 8

[P. 5/6 (copy)]

[P. 2/3 (copy)]

[P. 2/3 (copy)]