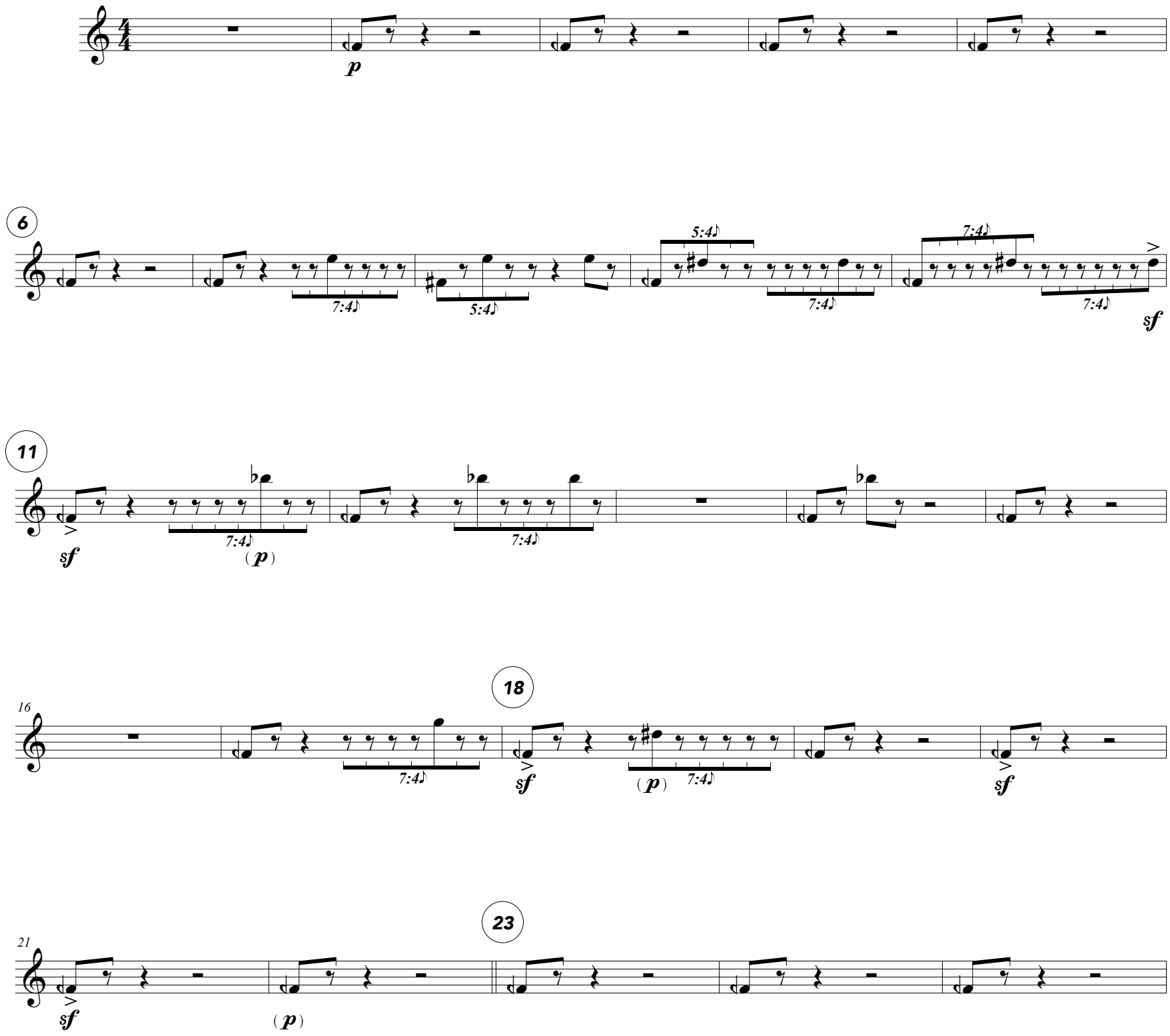
Panopticon

*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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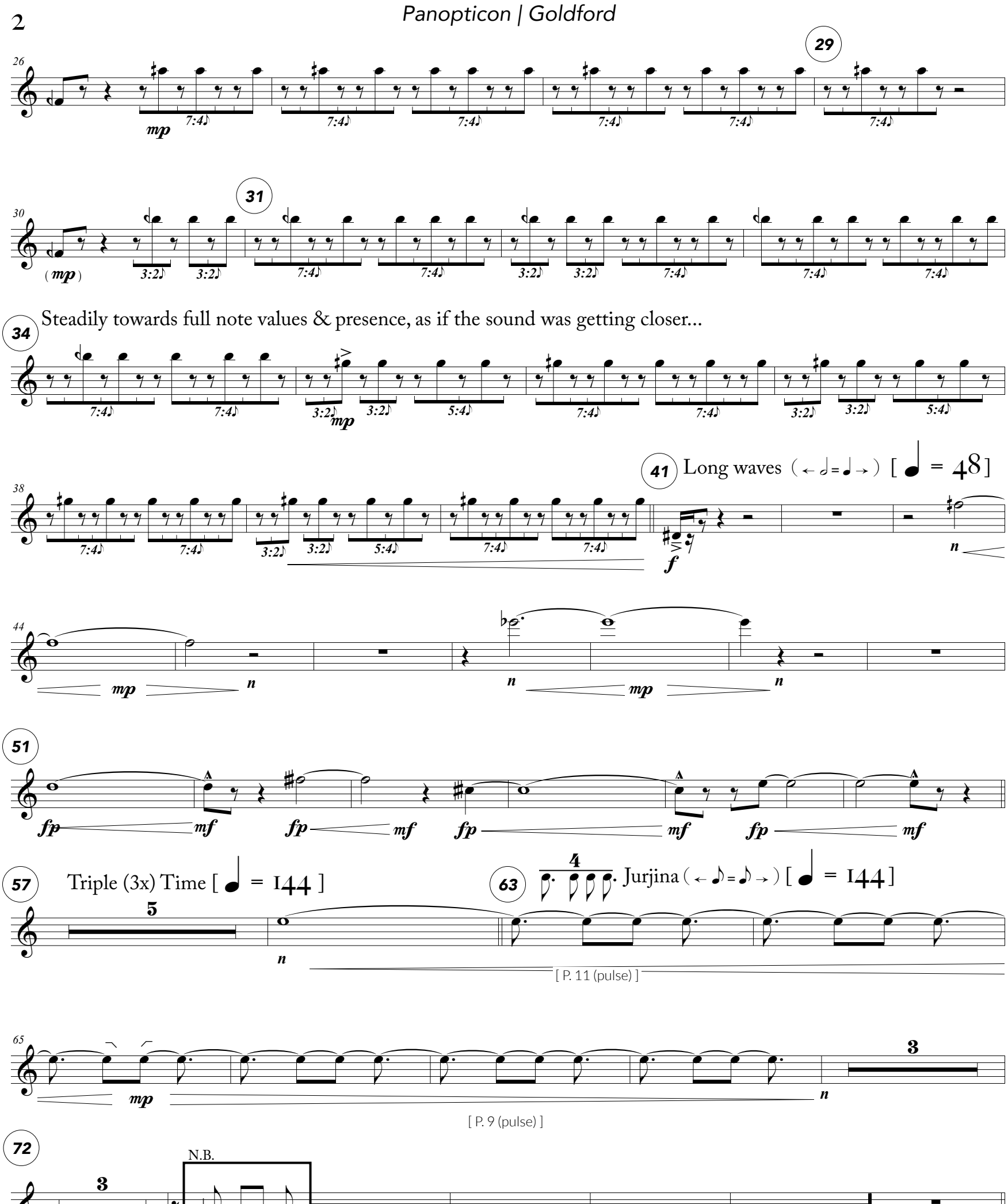

N.B. Parts 1, 2, 4, 6, 9 & 11 need not worry about starting this phrases precisely on such a fast entrance that deviates from the normal Jurinja beat division; a slight phase difference between these parts will reinforce the artificial reverberation effect already at work in these canonic entrances.

81 3 Kopanitsa (← ♪ = ♪ →) [♩ = 144]

n f

85 90 97 101

5 7 4

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

102 105

2

108

mf sub. Part 1 *ff sub.*

113

mf sub.

118

3

ff sub. *mp* *p*

125 127

[P. 11 (run)] *n* [P. 9 (run)] *p*

130 134

3

[P. 3 (run)] *n* *mp* *n* [P. 10 (run)]

137 138 142

mp

2

[P. 5 (run)] *f*

5

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

147

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

[Basses (run) *mf*]

n *mf* *n*

154

152

2

[Basses (run) *mf*]

mp *n*

160

4

mp

167

161

5

Part 1

n

170

mp *n* *n* *mp*

175

Part 1

182

180

3

f *pp*

Part 1

190

187

3

f *pp*

[Pts. 5/11 (fade)]

f

195

194

pp

n *n*

mp

201

199

Part 6

f *ff*

f

2

[P. 8 (copy)]

205

206

f *ff*

n *mp* *n*

[Pts. 7/11 (fade)]

210

212

f *ff*

f *pp*

215

217

n

f *ff*

220

2

f *pp*

n

226

227

ff [P. 5/6 (copy)]

f *ff*

2

[P.7/ 8 (copy)]

f

232

VI

ff

237

4

8