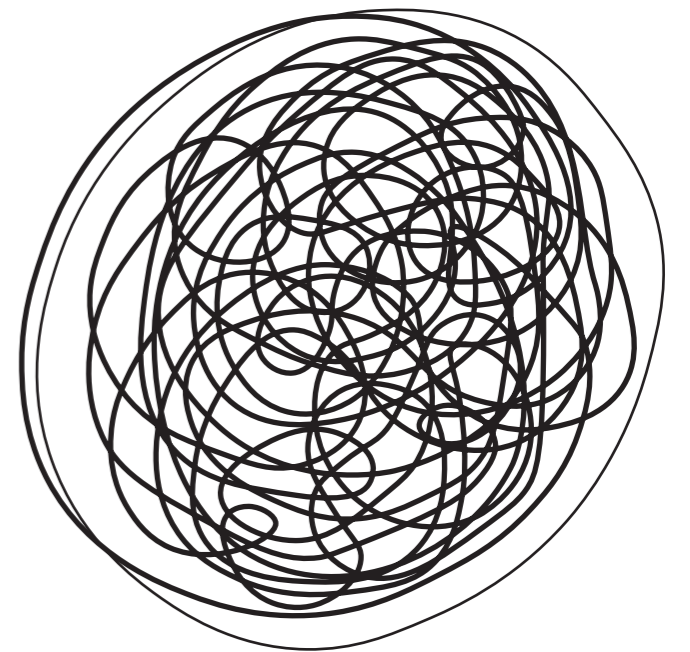


**enfoldings**  
(i, ii)

Joel Kirk (2019-20)

solo flugelhorn



*for Aaron Cassidy,*

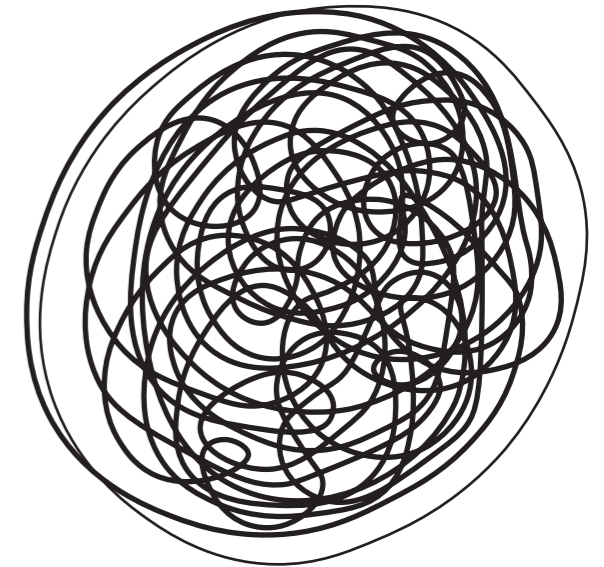
*with the utmost thanks, appreciation, and admiration*

## Programme Notes:

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O virtus Sapientiae, quae circuiens circuisti comprehendendo omnia in una via, quae habet vitam, tres alas habens, quarum una in altum volat, et altera de terra sudat, et tertia undique volat. Laus tibi sit, sicut te decet, O Sapientia.	O strength of Wisdom, who, circling, circled, enclosing all in one lifegiving path, three wings you have: one soars to the heights, one distils its essence upon the earth, and the third is everywhere. Praise to you, as is fitting, O Wisdom.
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### - Hildegard von Bingen (1098-1179)



*cocoon (noun): a silky case spun by the larvae of many insects for protection in the pupal stage*  
*cocoon (verb): to envelop or surround in a protective or comforting way*

*crust (noun): the tougher outer part of something*  
*encrust: (verb): to cover something with a hard surface layer*

*layer (noun): a sheet, quantity, or thickness of material, typically one of several, covering a surface or body*  
*layer: (verb): to arrange in a layer or layers*

*fold (verb): to bend (something flexible and relatively flat) over on itself so that one part of it covers another*  
*fold: (verb): to cover or wrap something in (a soft or flexible material)*

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This piece marks the first in which I ask one single performer to play multiple layers of stratified tempi simultaneously. In previous polytempic pieces of mine (such as **Miasma**, **in-side**, [**internal resistance to flow is named viscosity**], and **Percussion Trio**), each performer is distributed one layer of tempo, with the resultant soundscape arising out of the interaction of these layers sliding past one-another across the ensemble. In this piece, **enfoldings** (2019-20) for solo flugelhorn, the performer is asked to play up to five layers of tempi simultaneously. It struck me that in order to create and maintain a sense of control and coherence in approaching a project such as this for the first time, a core text (or cantus firmus of sorts) might be a useful starting point. This piece is, in many ways, a setting of Hildegard von Bingen's "O virtus Sapientiae" (see above). This text seemed fitting to the piece as it addresses the themes of circulation and distillation of knowledge; the creation of an emergent coherence across multiple levels of disruptive activity. In the first section of the piece, the phrases of the chant are wrapped around one-another into a "cocoon" comprised of five "emergent phrases". The second section is a 'pulverised', percussive reimagining of the first movement; it is rendered a translucent spectre of its former self.

## guide for reading general notation

- The equally-spaced black dots indicate time-space notation for the piece. The performer should choose a time-value for 'n' that holds for the entire piece.

- the performer should move fluidly and organically through the material, adhering roughly to the time-spacing of the notation.

**Tempo licenza (con un poco misura; quasi ritmico)**

## guide for reading segment three

(\*)

quaternary line indicates dynamic markings (black beam indicates to maintain consistent dynamic regardless of louder percussive ruptions)

tertiary line indicates shapes of mouth cavity (determining 'pitch' of aeolian sounds)

secondary line indicates continuous stream of aeolian sounds (i.e. inhale, exhale)

uppermost line indicates intermittent unpitched percussive sounds (i.e. valve clicks and tongue-rams)

# specific notations:

## General:

- ALL trills are half-valve trills
- ALL glissandi should be treated as half-valve glissandi
- ARROWS always indicate gradual transitions

## Pitched:

	full sound (no airy quality)
	regular trill. Fingerings for these given at occurrence
	timbral trill. Fingerings for these given at occurrence
	regular mordent (note, note above, note)
	throat-growl (NOT fluttertongue)
	(cancels throat-growl)

## Unpitched:

	valve-clicks (indeterminate valves)
	exhale air through instrument (indeterminate pitch determined by mouth cavity shape)
	exhale air through instrument with high embouchure pressure (results in high, squealing sound)
	inhale air through instrument (indeterminate pitch determined by mouth cavity shape)
	tongue-ram against mouthpiece (indeterminate pitch)
	sub-tone; very weak sound (mostly air), but containing some essence of the pitch notated (tongue-articulation is usually indicated for sub-tones to allow presence of pitch to be accentuated better)

## mouth cavity shapes:

- 'ee' - 'ee' as in 'sheep'
- 'ah' - 'a' as in 'father'
- 'oh' - 'o' as in 'only'

# enfoldings (i)

## INTENSE; ENERGETIC

SENZA SORD.

Tempo licenza (con un poco misura; quasi ritmico)

\* 0-2/3 sempre non vibrato

\* gradually morphing from one fingering to another

1/2-1 tr. 0-1/2 t.t. 0-1/3 \* 0-1/2 t.t. 1/2-1 tr. 1-1/3 t.t. (s)

0-2/3 t.t. 0-1/2 tr. 2/3-3 t.t. 0-1/2 tr. 0-2/3 t.t. 1/2-1 (s) tr.

pp f mp f mp mf p f sfz mp f p mf p

\* all trills are half-valve

\* all glissandi should be treated as half-valve glissandi

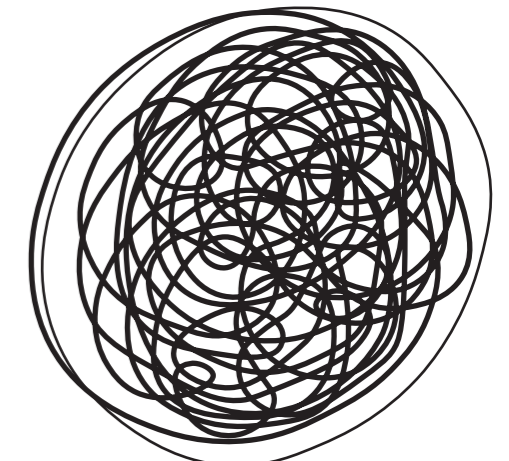
0-2/3 t.t. 1/2-1 tr. 1/3-3 tr. 1/2-1 tr. 0-1/2 t.t. (s) 0-1/3 t.t. 0-1 tr. 1-0 tr. 0-1/2 t.t. 0-1/2 tr. 0-1 tr. (s)

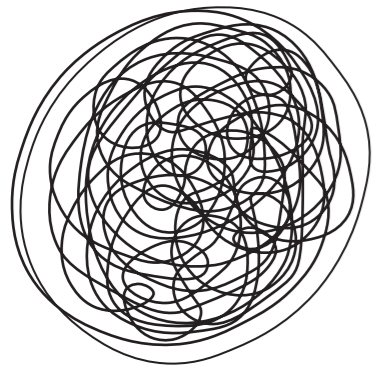
p sfz p sfz mp f p sfz mp f p f mp sfz p sfz p mf

1/2-2 tr. 1/2-0 tr. 1/3-3 tr. 1/2-2 tr. 1/2-1 tr. 2-1 tr. 2-0 tr. 2-1 tr. allow breath to completely expire (.)

f mp f p mf p sfz p sfz p lip-gliss. around pitch-range of trill

*J. Kirk*  
 Buffalo, USA  
 10/2019-05/2020





Joel Kirk (2019-20)

solo flugelhorn  
enfoldings (ii)

**DELICATE; WITH POISE**

SENZA SORD. (slight low-level amplification may be preferred for this section)

A

(mouth cavity): ah oh ee ee ah ee

mp sfz mp mp mp f pp sfz mp p sfz pp pp sfz p sfz pp smf sfz mf pp sfz mp sfz pp

\* all trills may use any valves (at discretion of performer)



B

ee ah oh ee oh ah oh ee ohee ee ah oh ah ee oh ah ee

(pp) sfz pp sfz p sfz sfz p sfz mf sfz sfz sfz pp

allow breath to completely expire (∩)