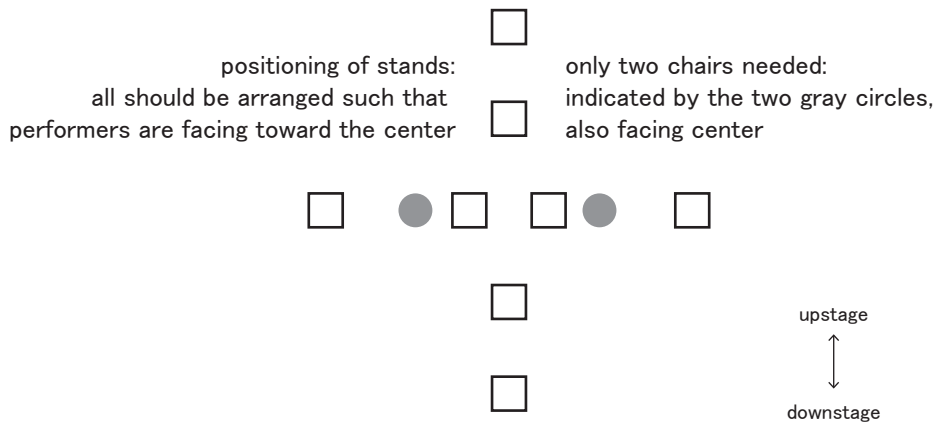


azure day
for horn in f
and F3 almglocken
eugene a. kim

staging diagram:



performance notes:

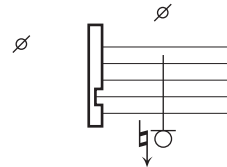
do not be too concerned with exact durations or synchronicity. rhythmic figures and durations should be read and felt more as guiding elements.

horn in f:
all pitches are transposed

hand mute +

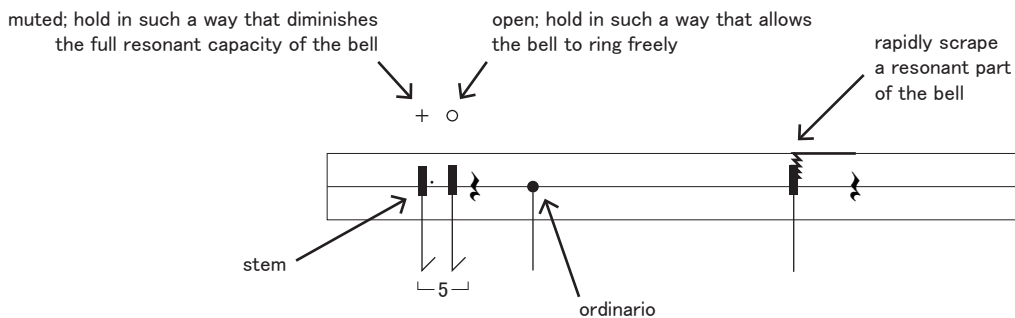
open ○

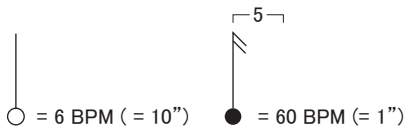
this symbol is used only with the given pitch; play a B^b, but place the hand into the bell to flatten the pitch just slightly



for notes with particularly long durations, hold as long as possible

almglocken:
only one bell is required.
it should be a sounding F3 (F below middle C);
use a soft yarn mallet to strike the bell.





I
h
□
□ ● □ □ ● □
□
a

h

loudly

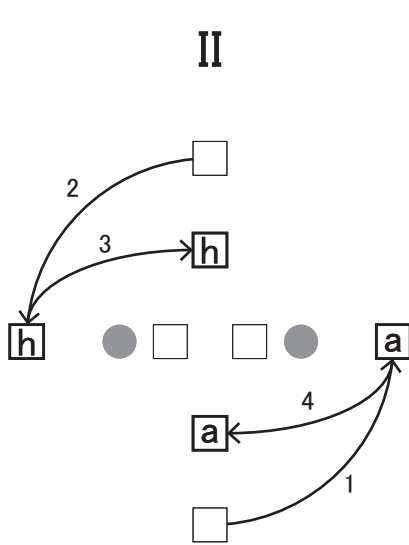
a

softly

o → +

○ = 12 BPM (= 5") ● = 60 BPM (= 1")

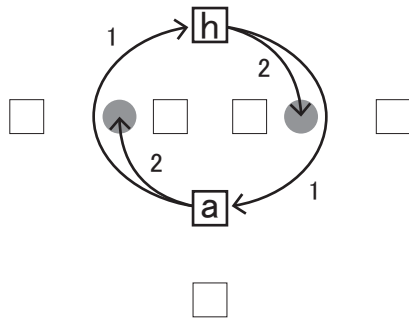
note: when moving from one stand to the next, maintain a pace of one step per second



○ = 20 BPM (= 3") ● = 60 BPM (= 1")

note: when moving from one stand to the next, maintain a pace of one step per second

III



h

softly

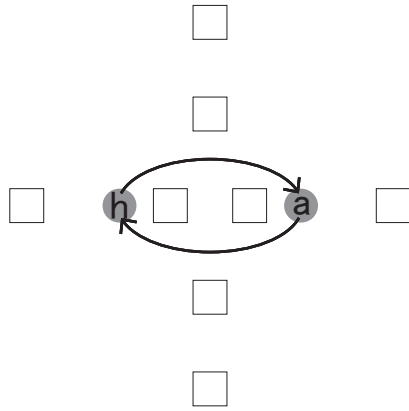
a

softly

1 together, fifteen steps in total

○ = 30 BPM (= 2") ● = 60 BPM (= 1")

IV



h

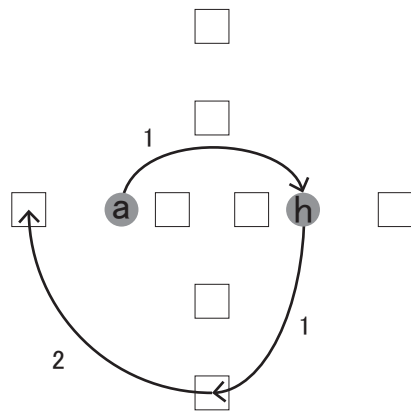
a

step freely in simultaneity, but slowly

+

h

V



fifth movement
is to be newly
written by the
composer, given
to the performers
in person.