

Hiroya Miura

# Open Passage

In memoriam Andrew Svoboda

for alto flute, violin, cello, and piano

C Score

# Open Passage

-In Memoriam Andrew Svoboda-

Hiroya Miura

**Alto Flute**  $\bullet = 110$

**Violin**

**Cello**

**Piano**

**Alt. Fl.**

**Vln.**

**Vc.**

**Pno.**

9 *ritard.* -----

Alt. Fl. *mf* *p*

Vln. *mf* *p*

Vc. *mf* *p*

Pno. *f* *mp* *p*

12 *tempo*

Alt. Fl. *subito ff* *f* *mp* *p*

Vln. *subito ff* *f* *mp* *p*

Vc. *f* *f* *p*

Pno. *subito ff* *f* *mp* *f* *mp* *f* *mp* *ff* *p*

Alt. Fl. *fp* *mp* *f*

Vln. *fp* *mp* *f*

Vc. *fp* *f* *p*

Pno. *f* *mp* *f*

Alt. Fl. *p* *mf* *mp* *fp*

Vln. *p* *f p* *p* *IV/II*

Vc. *p sempre*

Pno. *pp* *p sempre*

The musical score is written for four instruments: Alto Flute, Violin, Viola, and Piano. It begins at measure 15. The Alto Flute part features dynamic markings of *fp*, *mp*, and *f*, with fingerings 5 and 3. The Violin part has dynamics *fp*, *mp*, and *f*, with fingerings 3 and 5. The Viola part starts with *fp*, then *f*, and ends with *p*. The Piano part has dynamics *f*, *mp*, and *f*, with fingerings 5 and 3. The second system starts at measure 19. The Alto Flute part has dynamics *p*, *mf*, *mp*, and *fp*, with fingerings 3 and 5. The Violin part has dynamics *p*, *f p*, and *p*, with a *IV/II* fingering. The Viola part is marked *p sempre*. The Piano part has dynamics *pp* and *p sempre*. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

24

Alt. Fl. *mp* *mf* *mp* *p*

Vln. *mf* *mp* *p*

Vc. *p* *mp* *p* *mf* *p*

Pno. *mf* *p* *laissez vibrer* *mp* *mf* *laissez vibrer* *mf* *p* *laissez vibrer*

29

Alt. Fl. *mp* *p* *pp* *p* *mp*

Vln. *mp* *p* *mf* *p*

Vc. *mp* *mf* *pp*

Pno. *p* *mf* *p* *mf* *p*

33

Alt. Fl. *p* *mp* *f* 5

Vln. *p* *mp* *f* *sfz* 3 5

Vc. *p* *mp* *mf*

Pno. *mf* *p* *mp* *p* 5 5 6 6 6 6 3

36

Alt. Fl. *p* *mp* *mf* *sfz* 3 *p* *mf* *p* 5 *ff*

Vln. *mp* 1/II change bowing as needed until m.41 *f*

Vc. *mp* *ff*

Pno. *mf* *mp* *mf* *f* 3 3 3 3 3

40

Alt. Fl. *mp* *f* *mf* *mp* *p* *ppp*

Vln. *f* *mf* *mp* *p* *ppp*

Vc. *f* *mf* *mp* *p* *pp* *pizz*

Pno. *mp* *f* *mp* *p*

45

♩ = 52

Alt. Fl. *pp* *p*

Vln. *pp* *p*

Vc. *pp* *p* *pp* *p* *pp*

Pno. *pp* *p* *pp* *ppp*

sul D/A

arco

49

Alt. Fl. *pp* *ppp* *mp*

Vln. *pp* *ppp* *pp* *mp*

Vc. *mp* *pp* *p* *mp*

Pno. *p* *p* *pp*

52

Alt. Fl. *pp* *ppp*

Vln. *pp* *ppp*

Vc. *pp*

Pno. *mp* *p* *mp* *p*



54

Alt. Fl. *pp* *p* *mp* *p*

Vln. *pp* *mp* *pp*

Vc. *p* *mf* *pp* *mp* *pp* *ppp*

Pno. *pp* *p* *laissez vibrer* *pp* *ppp*

57

Alt. Fl. *p* *pp* *mp* *pp* *p*

Vln. *N* *pp* *ord* *p* *pp*

Vc. *mp* *p*

Pno. *pp* *p* *mp* *p* *mp* *p* *p* *pp* *p*

60

Alt. Fl. *mp* *p* *mf* *sfz* *sfz* *p* *p* *mp* *mp* *10*

Vln. *p* *mf* *mp* *p* *pp* *p* *mp* *p* *mp*

Vc. *mf* *pp* *mp* *mp*

Pno. *p* *mf* *p* *mp* *p* *p* *mf* *p* *mp* *mf*

slow down into the rhythm

63

Alt. Fl. *p* *mf* *p* *mf* *11* *p* *f* *f*

Vln. *sfz* *sfz* *sfz* *fp* *mp* *f* *mf*

Vc. *mf* *mp* *mp* *p* *mf* *f* *f*

Pno. *p* *mp* *mp* *mf* *f* *mf* *f* *mp*



ritard.-----  $\bullet = 48$

79

htk tk tk tk tk tk tk tk

(tongued) 7 5 3

ff f mp p ff

ord sul pont

mp p

ord p ff

pp mp p fp pp p ff

15<sup>ma</sup>

slow down into the rhythm

mp p

$\bullet = 46$   
*poco meno mosso*

82

5

f mp p

mp f p pp mf

ord

sul tasto 5 ord

mp p mp p mf p

sul pont ord sul tasto ord sul pont

f 5mf mp p pp mp fp pp p pp mf p

4:6

82

mp p fp

87

Alt. Fl. *fp* *mf* *pp* *mp* *pp* *ppp* *mp* *p*

Vln. *legno battuto* *arco* *mp* *pp* *pp* *pizz* *arco* *mf* *pp* *mp* *pp*

Vc. *mp* *pp* *ppp* *p* *mf* *p* *pp* *fp* *pp* *mp*

Pno.

94

Alt. Fl.

Vln. *sul tasto* *pp* *ppp* *pp* *p* *mp* *p* *mf* *p* *mp* *p*

Vc. *sul tasto* *p* *pp* *ppp* *p* *mp* *p* *mp* *p*

Pno. *p* *mp* *pizz* *p*

♩ = 56 *più mosso*

♩ = 52 *meno mosso*

101 *marcato*

Alt. Fl. *f* 5 *mf* 5 *pp* *N* *p*

Vln. *f* *mf* *pp* *sul tasto*

Vc. *pp* *N* *pp* *sul tasto* *ord*

Pno. *mf* *p* 6 *mf* *p* *pizz* *mute A strings slowly* *mp* *mute close to the damper to produce a muffled tone*

♩

110

Alt. Fl. *p > pp* *pp* *ppp*

Vln. *ord* *p > pp* *pp* *pizz* *p*

Vc. *solo* *II* *3:2* *5:4* *IV/III* *5* *p* *mp* *pp* *pizz* *p*

Pno. *p* *pp* *p* *pp*

♩



128

Alt. Fl. *mf* *p*

Vln. *p* *mf*

Vc. *p* *mf*

Pno. *mf* *p* *mf* *p* *mf* *mp* *f* *mp*

131

Alt. Fl. *f* *ff* *mp*

Vln. *f* *mf* *f* *mp*

Vc. *f* *mf* *f* *mp*

Pno. *f* *ff* *ff* *mp* *f*

secco



quasi soloistically till m.158

134

Alt. Fl. *f ff f p f ff f*

Vln. *f p mf mp*

Vc. *f p mf mp*

Pno. *mf f p mp f*

137

Alt. Fl. *p f p fp mf mp*

Vln. *f p pp mp p*

Vc. *fp mp mp p*

Pno. *p mp p mp f sfz*

Alt. Fl. *mf* *f* *sfz* *mf*

Vln. *mf* *f* *sfz* *mf*

Vc. *mf* *f* *mf* *mp*

Pno. *mp* *ff* *mf* *p*

Alt. Fl. *p* *mf* *mp* *mf* *p* *mp* *p* *mp* *mf*

Vln. *mp* *pp* *sempre*

Vc. *p* *pp* *sempre*

Pno. *p* *mp*

147

Alt. Fl. *mf* *p* *mp* *mf* *p*

Vln. *p*

Vc. *p* *mp*

Pno. *p sempre*

150

Alt. Fl. *mf* *p* *mf* *mp* *f* *ff* *mf*

Vln. *piu p* *mp* *p* *mp* *p* *mf* *p* *mf*

Vc. *p* *mp* *p* *mp* *p* *mf* *p* *mf*

Pno. *mf* *p* *mf*

153

Alt. Fl. *f* *mp* *subito f* *p* *mp* *f* *mp*

Vln. *mf p* *mf p* *mf p*

Vc. *mf p* *mf p* *mf p*

Pno. *p* *mf* *p* *mf* *p* *mf*

156

Alt. Fl. *mf* *f* *ff* *ffz*

Vln. *mf p* *f* *ff*

Vc. *mf p* *f* *ff*

Pno. *mf* *f* *ff*



162

Alt. Fl. *ff* *f* *mf* *p*

Vln. *ff* *f* *mf*

Vc. *ff* *f* *mf*

Pno. *ff* *f* *mf* *mp* *p*

167  $\bullet = 46$

Alt. Fl. *pp* *mf* *p* 3 sec.

Vln. *pp* *p* *pp* *mf* *p* 3 sec.

Vc. *pp* *mf* *p* 3 sec.

Pno. *p* *pp* *mf* 3 sec.

173

Alt. Fl. *mf* *p* *p* *pp*

Vln. *mf* *p* *p* *mp* *p* *pp*

Vc. *mf* *p* *pp* *mp* *p* *pp*

Pno. *mf* *loco* *p* *mp* *p*

15<sup>ma</sup> 8<sup>va</sup> 5:4

178

Alt. Fl. *pp* *ppp*

Vln. *p* *mp* *mf* *p* *mp* *p* *pp* *ppp*

Vc. *mp* *p*

Pno. *p*

5 3

