

*for Alex Russell, Rafael Liebich & People Inside Electronics*

# Finding Breath

*violin, piano & live electronics*

Alexander Elliott Miller

**Finding Breath (2018)**  
Alexander Elliott Miller

Duration: 8 minutes

**PROGRAM NOTE**

*Finding Breath* is a work for violin and piano with live effects processing, composed in 2017-18. The work was composed for Rafael Liebich, Alex Russell and the People Inside Electronics concert series in Los Angeles. While much of the work is fast paced, energetic and unstoppable, the title refers to passages that take place in the middle of the piece, where both instruments gradually settle down and find a gesture that deliberately imitates deep breaths in and out. I suppose this is my attempt to find some inner calm in a frenzied 2018; I hope perhaps you may find the same.

**ELECTRONICS**

Both instruments are miced and run through a Max/MSP patch adding light flanging and a reverb effected by modulated filters.

Additionally, the **R.M.** symbol is used on both instruments to indicate a lite Ring Modulation effect, controlled in the patch by a third party. A diagonal line after this R.M. symbol indicates approximate effect level.

for Alex Russell, Rafael Liebich & People Inside Electronics

# Finding Breath

for violin, piano & live electronics

Alexander Elliott Miller

$\text{♩} = 104$

Violin w/vervb

III  
IV  
R.M. (ca 10 sec')

*pp* *ff* *f* *marc.*

Piano w/vervb & flanger

*f* (mute w/RH inside)

8vb →  
led. →

3

Vln.

(gliss G to F#)

Pno.

(8vb) →

6

Vln.

III  
IV  
R.M.

*ff* *f*

Pno.

(8vb) →

9

Vln.

Pno.

(8vb) →

12

Vln.

Pno.

*p*

(8vb) →

13

Vln.

*ff* *p* *f* *ff* *p* *f*

Pno.

*f*

(8vb) →

15

Vln. *ff*

Pno.

(8vb) →

17

Vln.

Pno.

(8vb) →

20

Vln.

Pno.

(8vb) →

23 R.M. 4

Vln. *ff* *f*

Pno. *f*

(8vb) →

26 R.M. 3

Vln. *fp* < *ff* *f*

Pno.

(8vb) →

28 6 6 3 3

Vln. *ff* *p* < *f*

Pno. *p* *f*

(8vb) →

30

Vln.

*ff* *p* *f*

Pno.

(8vb) →

32

Vln.

*poco rit.* *a tempo*

Pno.

(8vb) →

34

Vln.

Pno.

(8vb) →

36

Vln. *ff*

Pno. *p*

(8vb) →

R.M. -----

37

Vln. *p* *ff* *aggressive 3* *3*

Pno. *f* *p* *f*

(8vb)

*loco*  
(continue free pedaling with harmonic changes)

39

Vln. *f* *3*

Pno.



41 R.M.-----7

Vln.

Pno.

43 R.M.-----

Vln.

Pno.

45

Vln.

Pno.

47

Vln.

Pno.

8

R.M.:

8vb →

R.M. - - - - -

49

Vln.

Pno.

3

3

3

3

3

*fff*

*sim.*

8vb →

50

Vln.

Pno.

3

3

3

3

3

8vb →

51

Vln.

Pno.

loco

52

Vln.

Pno.

53

Vln.

Pno.

*f* *ff* *p* *mf*

55

Vln.

*pp* *p* *pp* *p*

Pno.

*pp* *p* *ppp*

Slight R.M. on piano

59

Vln.

Pno.

3

3

62

Vln.

Pno.

3

No Meter

Still approximately ♩ = 104

65

Vln. *fp* *f*

Pno. *fp* *pp*

# 8vb

66

Vln. *fp* *f*

Pno. *fp* *pp* *pp*

# 8vb loco

68

Vln. *fp* *mf*

Pno. *fp* *pp* *pp*

# 8vb loco

70

Vln.

12

3

Pno.

*mf*

*accel.*

*rit.*

*pp*

72

Vln.

*p*

Pno.

*p*

8vb

loco

8vb

loco

76

Vln.

*p*

*mf*

Pno.

8vb

loco

79

Vln.

Pno.

82

Vln.

Pno.

*mf*

*fp*

8vb

85

Vln.

Pno.

*rit.*

*a tempo*

*p*

*p*

*mf*

*p*

8vb

loco

87  $\begin{matrix} \text{III} \\ \text{IV} \end{matrix}$   $\begin{matrix} \text{I} \\ \text{II} \end{matrix}$  14

Vln.

Pno.

*p* *mf* *p*

89  $\begin{matrix} \text{III} \\ \text{IV} \end{matrix}$  *rit.*

Vln.

Pno.

*pp* *ppp*

91  $\begin{matrix} \text{III} \\ \text{IV} \end{matrix}$  (*imitating deep breaths in and out*)

Vln.

Pno.

*p* *f*

*ppp* *mf* *ppp*

*gently*

8vb



92

Vln.

*mp sub.* \_\_\_\_\_ *pp*

Pno.

*tr* \_\_\_\_\_

*ppp* \_\_\_\_\_ *mf* \_\_\_\_\_ *ppp*

*loco*

93

Vln.

*p* \_\_\_\_\_ *f*

Pno.

*tr* \_\_\_\_\_

*ppp* \_\_\_\_\_ *mf* \_\_\_\_\_ *ppp*

*8vb*

94

Vln.

*mp sub.* \_\_\_\_\_ *pp*

Pno.

*tr* \_\_\_\_\_

*ppp* \_\_\_\_\_ *mf* \_\_\_\_\_ *ppp*

*loco*

95

I  
II

Vln.

*p* ————— *f*

*tr*

Pno.

*ppp* ————— *mf* ————— *ppp*

96

III  
IV

Vln.

*mp sub.* ————— *pp*

*tr*

Pno.

*ppp* ————— *mf* ————— *ppp*

97

Vln.

*p* ————— *f*

*tr*

Pno.

*ppp* ————— *mf* ————— *ppp*

*gently*

8vb

98

Vln.

*mp sub.* \_\_\_\_\_ *pp*

Pno.

*ppp* \_\_\_\_\_ *mf* \_\_\_\_\_ *ppp*

*loco*

99

Vln.

R.M.

Pno.

*p*

100

Vln.

R.M.  
III  
IV

*p* \_\_\_\_\_ *sfz* \_\_\_\_\_ *poco accel.*

Pno.

*mf*

102

Vln.

*a tempo*

Pno.

*p*

#

103

Vln.

II  
III

*p*

*sfz*

*poco accel.*

Pno.

*mf*

#

105

Vln.

Pno.

*p*

#

106

Vln.

Pno.

*pp*

pont.

108

Vln.

Pno.

(ca 10 sec.)

*build to heavy bow pressure*

*free, fast figures*

*ff*

110

Vln.

Pno.

*Like Before* ♩ = 104

*ord.*

*ff*

R.M. off

*f*

*loco*

112

Vln.

Pno.

ff

114

Vln.

Pno.

f

116

Vln.

Pno.

ff

118

Vln.

Pno.

Violin part: Treble clef, eighth-note patterns with slurs and accents. Piano part: Treble and bass clefs, chords and a bass line with a slur.

120

Vln.

Pno.

*f* *marc.*

8vb →

Violin part: Treble clef, 4/4 time signature, eighth-note patterns with slurs, forte (f) dynamic, and marcato (marc.) instruction. Piano part: Treble and bass clefs, chords and a bass line with a slur. 8vb instruction with an arrow pointing right.

122

Vln.

Pno.

(8vb)

Violin part: Treble clef, eighth-note patterns with slurs and accents. Piano part: Treble and bass clefs, chords and a bass line with a slur. (8vb) instruction at the bottom.

124

Vln.

Pno.

5 5 6 3 *marc.*

8vb →  
Led. →

126

Vln.

Pno.

(8vb) →

128

Vln.

Pno.

R.M. ---

(8vb) →



130

Vln.

Pno.

(8vb) →

132

Vln.

Pno.

(8vb) →

134

Vln.

Pno.

(8vb) →

(Ped. to end)

136

R.M. -----

Vln.

Pno.

(8vb) →

138

R.M. -----

Vln.

Pno.

(8vb) →

(8vb) →

140

R.M. -----

Vln.

Pno.

(8vb) →

*fp* ————— *f*

*ff*      *f*

142

Vln.

*mp* *pp* *p* *f* *mp* *pp*

Pno.

*p*

(8vb) →

145

Vln.

*p* *f* *mp* *pp* *p* *f*

Pno.

*ppp*

(8vb) → (release pedal)

148

Vln.

*mp* *pp* *fz*

Pno.