

KEVIN WILT

# FINDING BREATH

*for flute, clarinet, violin, and violoncello*

WHISTLING VINE MUSIC



# FINDING BREATH

*for flute, clarinet, violin, and violoncello*

FINDING BREATH is about the process of meditation. It begins with tense layers of sound, each vying for our attention, much like the million thoughts running through our minds every day. After reaching a breaking point, the music starts to relax into a slowing, regular breathing pattern, illustrated by the ensemble's crescendo (inhale) and diminuendo (exhale) pattern. This breathing unveils a simple, clear melodic idea as a result of the meditative, focused breathing.

Performance note:

Overall, this is a very quiet piece, meaning subtle changes go a long way. For instance, use of vibrato should be conservative, is marked where needed, and to what extent. There are a few extended techniques explained within the score. Generally, their purpose is to introduce overtones to rather simple notes and rhythms. These extra overtones are desired, and should be applied in the most ethereal way possible.

K E V I N   W I L T

This work was commissioned by Musical Chairs Chamber Ensemble, Inc.

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Approximate Duration is 8:30



# FINDING BREATH

KEVIN WILT

Quiet Intensity ♩ = 112 5"-7" 4" ♩ = 112

Flute *p fp* flutter sputter, like fast morse code ord. flt. *f p* G.P.

Clarinet in B $\flat$  *fp* varied "volume" vibrato, ad. lib. ord. *f p*

Violin *p fp* accel. to fast, "electric" vibrato rit. vib. to ord. *f p*

Violoncello *p fp* sul pont. sputter trem., like fast morse code ord. s.p. trem. *f p*

5 ord. as before 8"-10" 4" ♩ = 112

Fl. *mf fp* as before ord. flt. *f p* G.P.

Cl. *fp* as before ord. *f p*

Vln. *mf fp* as before rit. vib. to ord. *f p*

Vc. *mf fp* ord. sul pont. as before vary pitch for a moment ord. s.p. trem. *f p*

Fl. ord. as before

Cl. as before sim.

Vln. as before ord. finger pressure → solo \*split-tone getting really distorted

Vc. ord. sul pont. trem. into ad. lib. fast & chromatic rit. rhythm into sixteenths cont. in time sim.

*f* *fp* *cresc.*

*f* *fp* *cresc. overall*

*f* *fp* *cresc.*

*f* *fp* *cresc.*

*ff*

\*split-tone: play with finger pressure half-way between normal and a harmonic. The result should be raspy, distorted multiphonics.

Fl. increase space in sputter jet whistle

Cl. *ff* *ffp* *fff* *ffp* *fff*

Vln. solo *ff* angry split-tone

Vc. gradually → ord. (still sul pont.) *p* *cresc.*

12

♩ = 72

Fl. *ffp* *fff* *p* *ffp*

Cl. *ffp* *fff* *p* *ffp*

Vln. *ffp*

Vc. *ff* ord.

16

accel. to fast, "electric" vibrato

Fl. *dim.* *mp*

Cl. *fade w/ flute* *ppp* *molto* *mp* *ppp*

Vln. *cresc.* *sul pont. →* *\*\** *f dim.*

Vc. *n* *p dim.*

21

losing pitch

ord. finger pressure →

split-tone →

\*\*gradually slow tremolo into light, long flautando strokes, moving the bow towards the fingerboard.

**poco rit.**  
air sound

Fl. *ppp* *pp* *ppp* *pp* *ppp*

Cl. *mp* *ppp* *mp* *ppp*

Vln. *sim.*  
rit. vib. *senza vib.*

Vc. *ppp* *pp* *ppp*

bow freely \*\*\*air sound

\*\*\*Strings gently dampened with extreme flautando bowing. Result should be airy, with little to no pitch.

**31**

Fl. *pp* *ppp* *pp* *ppp*

Cl. *mp* *ppp* *mp* *ppp*

Vln. *n* *ppp* *pp* *ppp*

Vc. *pp* *ppp* *pp* *ppp*

3x

\*\*\*air sound  
IV



Calm ♩ = 48  
ord., but breathy

5x

Fl. *ppp* *pp* *ppp* *pp* *ppp*

Cl. *mp* *ppp* *ppp* *mp* *ppp*

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

Vc. *pp* *ppp* *pp* *ppp*

hide bow changes  
gradually depress finger to harmonic  
unruly overtones expected

hide bow changes  
sul pont. → ord. → s.p.

33

Fl. *pp* *ppp* *pp* *ppp*

Cl. *mp* *ppp* *mp* *ppp*

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

Vc. *pp* *ppp* *pp* *ppp*

sim.

37

42

increasingly focused

Fl. *pp* *ppp* *pp* *ppp*

Cl. *mp* *ppp* *mp* *ppp*

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

Vc. *pp* *ppp* *pp* *ppp*

49

senza vib. → molto vib. → s.v.

Fl. *pp* *ppp* *pp* *p* *pp*

Cl. *mp* *p espress.* *mp sub.* *pp*

Vln. *p* *ppp* *pp* *p* *pp*

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

II  
III

Fl. S.V. → m.v. → S.V. S.V. → m.v. → S.V.

Cl. mf pp mf pp

Vln. solo mf espress. pp p pp

Vc. pp p pp solo mp

51

gradually switch to overtone

58 Warmly

Fl. mp p pp p

Cl. f p p

Vln. mp p senza vib. pp p

Vc. mf p pp p

55

Fl. *pp* *p* *mp dolce* solo

Cl. *pp*

Vln. *pp* *p* *pp* *p* *pp*

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

60

Detailed description: This block contains the musical score for measures 60 through 65. It features four staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Violoncello (Vc.). The Flute part begins with a *pp* dynamic, moves to *p*, and then to *mp dolce* for a solo passage. The Clarinet part starts with *pp* and remains there. The Violin part starts with *pp*, moves to *p*, then *pp*, *p*, and finally *pp*. The Violoncello part starts with *pp*, moves to *p*, then *pp*, and finally *mp dolce*. The score includes various musical notations such as slurs, accents, and dynamic markings.

66

Fl. *f molto espress.*

Cl. *mp* *f molto espress.*

Vln. *p* *f molto espress.*

Vc. *f molto espress.* solo

65

Detailed description: This block contains the musical score for measures 65 and 66. It features the same four staves as the previous block. The Flute part starts with *f molto espress.*. The Clarinet part starts with *mp* and then moves to *f molto espress.*. The Violin part starts with *p* and then moves to *f molto espress.*. The Violoncello part starts with *f molto espress.* and then has a *solo* marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

senza vib.

72

Fl. *p mp p* solo

Cl. *p molto f mf*

Vln. *p mp p* senza vib.

Vc. *p port. mp p* senza vib.

III sul pont. → ord. → s.p.

Fl. *mp p* solo G.P.

Cl. *mp f p ppp molto mp ppp*

Vln. *mf p ppp pp ppp* solo sul pont. → sim. ord. → s.p.

Vc. *port. mp mf ppp pp ppp*

II III

79

Fl. *senza vib.* → *molto vib.* → *s.v.* **G.P.**

Cl. *ppp* *pp* *ppp*

Vln. **II** **III** *pp* *ppp*

Vc. *sul pont.* → *ord.* → *s.p.* *p* *ppp*

79

83

Fl. *increasingly breathy, losing tone* **G.P.**

Cl. *pp* *ppp*

Vln. *pp* *ppp*

Vc. *sim.* *p* *ppp*

83

87

Fading Away

G.P.

air sound, losing pitch

Fl. *pp* *ppp*

Cl. *p* *ppp*

Vln. *pp* *ppp*

Vc. *p* *ppp-*

air sounds  
bow freely  
IV

87

91

air sound only, senza vib.

Fl. *quiet as possible* *n*

Cl. *fade into an air sound* *quiet as possible* *n*

Vln. *no pitch* *quiet as possible* *n*

Vc. *air sound, no pitch* *bow freely* *quiet as possible* *n*

91