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Title

Testing the Second Breath

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Rebekah Driscoll

Testing the Second Breath

for flute, bassoon, and fixed media

About This Piece

Testing the Second Breath refers to the maxim that half the Earth’s oxygen is generated by marine life. “Take two breaths,” conservationists say. “The second comes from the ocean.” Of course, we could attribute the first breath to the ocean’s phytoplankton and the second to trees and other land plants; the sentence structure illustrates our tendency to prioritize the things we can most easily see, and the environment where we spend the most time.

The voices on the recording describe various ways human beings have affected the ocean: overfishing, acidification, plastics pollution, contamination from construction, oil and nuclear spills. These activities have created a “quiet crisis” which endangers many lifeforms, on land as well as in the sea, and yet is not obviously felt by most people in developed countries. Solutions will require sustained attention to the consequences of our lifestyles—especially in areas that are difficult to see.

Performance Notes

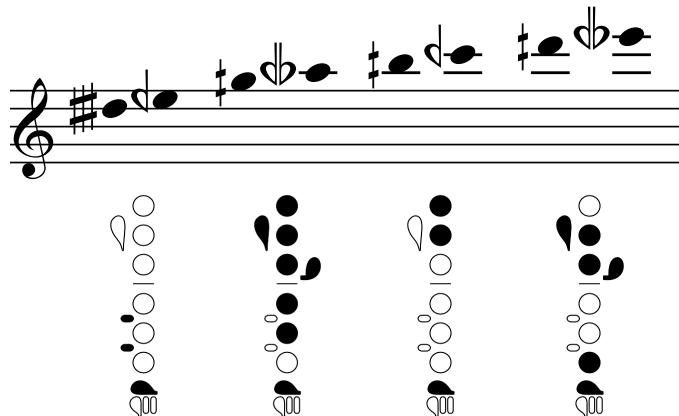


Trill to the note in parentheses.



Timbre trill (bsn only): alternate between different fingerings of the same pitch to add and remove harmonics. It is usually effective to start with the basic fingering and trill the F key (adding A ring for intonation as needed); best fingerings will vary by instrument.

Recommended flute quartertone fingerings:



Accidentals, including quartertones, carry through the bar.

Duration: 9 minutes.

Recording Credits

Flute: Izumi Nikaido, Martha Cargo; *Bassoon:* Leung Tak-wing.
Voices: Erik Ramirez, Sophia Yan, Dina Shabalina, Izumi Nikaido, Caleb Woo, Barnaby Kendall.
Additional thanks to Julia Tang and Anna Smirny for translating and proofreading.

Testing the Second Breath

Rebekah Driscoll

Begin playback. $\text{♩} = 60$ 0:29

29''

Flute

Bassoon

4

8

13

18

pp *p* *mf*

pp *p* *mf*

pp *pp*

pp *pp*

mf *pp* *pp* *mf* *pp*

mf *pp* *pp* *mf* *pp*

p *mf* *pp* *p* *f*

p *mf* *pp* *p* *f*

23

pp p mf p p mf

pp p mf p

27

p p mf p f p

mf p p f p

31

p f p f p sfz

p f p f p sfz

34

f sfz f

f sfz f

37

ff f mp f ff

ff f mp f ff

11'' 3:16

11''

mf 3 7 3 *p*

43

mf 3 *tr* 7 *mf* 3

46

p < *f* > *mf* > *pp* *p* 3 *f* 3 *mf* < *f* > *p*

49

mp 6 3 *f* 5 5 *mf* *ff*

51

f 3 *mf* > *p* 3 5 5 *mf*

12''

4:20

p *f*

58

f *p* *p* *mf*

61

f *p*

63 (tr)

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

65

p *mf* *sfp* *f*

67

67

f *p* *f* *p*

p *mf* *sfp*

3 3 3 3 7 6

(tr).....

Detailed description: This system contains measures 67 and 68. The treble clef staff features a melodic line with triplets and slurs, marked with dynamics *f* and *p*. The bass clef staff has a more rhythmic accompaniment with sixteenth notes and slurs, marked with *p*, *mf*, and *sfp*. Measure 68 includes a trill in the bass staff.

69

69

f *p* *f* *ff*

f *p* *f* *p* *f*

3 6 3 5 6 3

f *p* *f* *p* *f*

Detailed description: This system contains measures 69 and 70. The treble clef staff continues the melodic line with triplets and slurs, marked with *f*, *p*, *f*, and *ff*. The bass clef staff has a complex accompaniment with slurs and triplets, marked with *f*, *p*, *f*, *p*, and *f*. Measure 70 includes a trill in the bass staff.

71

71

p *ff* *p* *f*

sfp *f*

3 3 3 3

Detailed description: This system contains measures 71 and 72. The treble clef staff features a melodic line with slurs and triplets, marked with *p*, *ff*, *p*, and *f*. The bass clef staff has a rhythmic accompaniment with triplets, marked with *sfp* and *f*.

73

73

ff *f*

ff *f*

3 3

Detailed description: This system contains measures 73 and 74. The treble clef staff features a melodic line with slurs and triplets, marked with *ff* and *f*. The bass clef staff has a rhythmic accompaniment with triplets, marked with *ff* and *f*.

75

75

ff *fff*

ff *fff*

3

Detailed description: This system contains measures 75 and 76. The treble clef staff features a melodic line with slurs and triplets, marked with *ff* and *fff*. The bass clef staff has a rhythmic accompaniment with triplets, marked with *ff* and *fff*.

17'' 6:10 [6:20] tentatively

Follow the recorded swells, blending as smoothly as possible, with an air of concentration and humility. Repeat until m91, taking short breaks to breathe and listen.

83

87

90 [6:56]

93 (tr)

98 [7:28]

102

pp p 9 mf

pp mf pp p

105

pp p 3 mf 7 pp p

3 mf pp p

108

f 7 p f 3 3

f 3 3 pp

110

p mp

7 mf p 3 mf 3 p p

113

f 7 mp p pp

f p pp

Cut off at 8:46.