"Specifically, a writer of music." The composite of notes proceeded with assumed qualities in a definite proportion.
But, as dreamed, they controlled the nature of plants, bodies, etc., and the elements of the notes became not easy to separate.
And, on the large muscle of the back, which passes from the spine to the head, they were settling longitudinally,
like the wings of certain insects, where in the large opening of the roof in the ancient house stood the air.

--Louis Zukofsky

for Ashley

# *dusk ripples across the Salton Sea*

Daniel Rothman

cello solo
(2011)

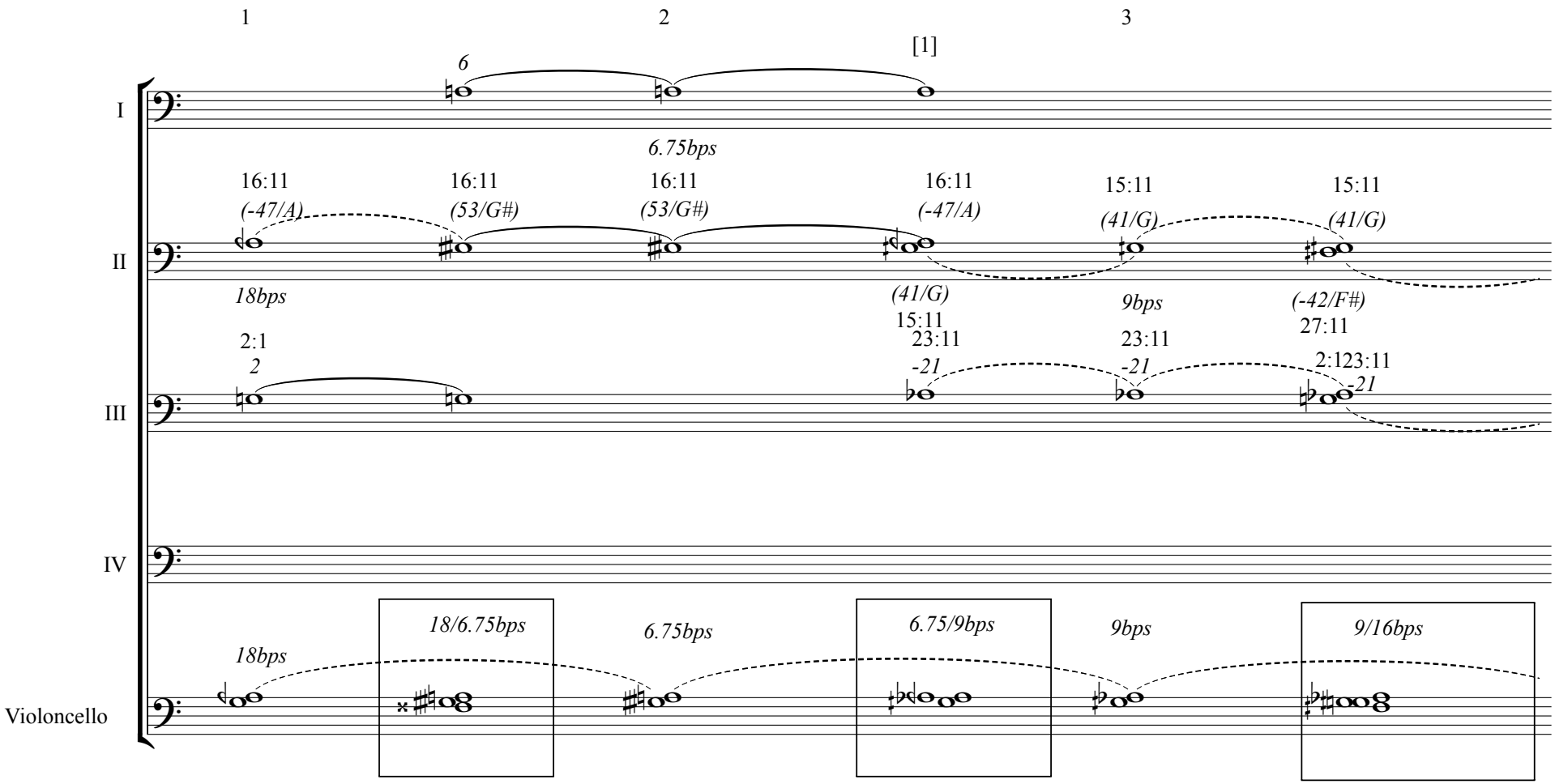
The piece takes its title from both a story and an idea about the music's technical nature. First the story: standing at the shoreline of the Salton Sea, watching the Chocolate Mountains disappear with the acronical light, beaming across the water's surface, a group of teenagers fishing there explained that the shimmering effect was produced by light reflected off fish scales. These would be the pupfish.

The Chocolate Mountains stretch around the north side of the Salton Sea like a sleeping labrador retriever.

And finally, dusk does ripple, which can be heard by the beating (at different speeds) produced by two tones as they approach or move away from unisons and other stable intervals. Were our vision faster than the speed of light we'd see it.

*dusk ripples across the Salton Sea*

Daniel Rothman




*notes:*
1. I - IV indicate string staves, below which is their composite;
2. ratios are given to indicate either:
   a) pitches determined by natural harmonics above the string as per its tuning, or
   b) pitches determined by a scalar relationship based on 11:11 and higher (i.e. 12:11, 13:11, & 22:22, etc);
3. Therefore double-stops at certain intervals produce beating at various *beats per second* (i.e. *7bps*, *11bps*, *15bps*);
4. The transition between double-stops combine the originary pair with the destination to produce a polyrhythm executed by fingering, simulating as best as possible what was and will be again acoustic beating;
5. Cents that are given parenthetically (*50*) generally accompany an approximate quarter-tone, indicated by the accidental; consider it a redundancy.

tuning:

| | | |
|---|---|---|
| I | A +5.86 | 27:8 |
| II | D +3.91 | 9:4 |
| III | G +1.95 | 3:2 |
| IV | C 0 cents | 1:1 |

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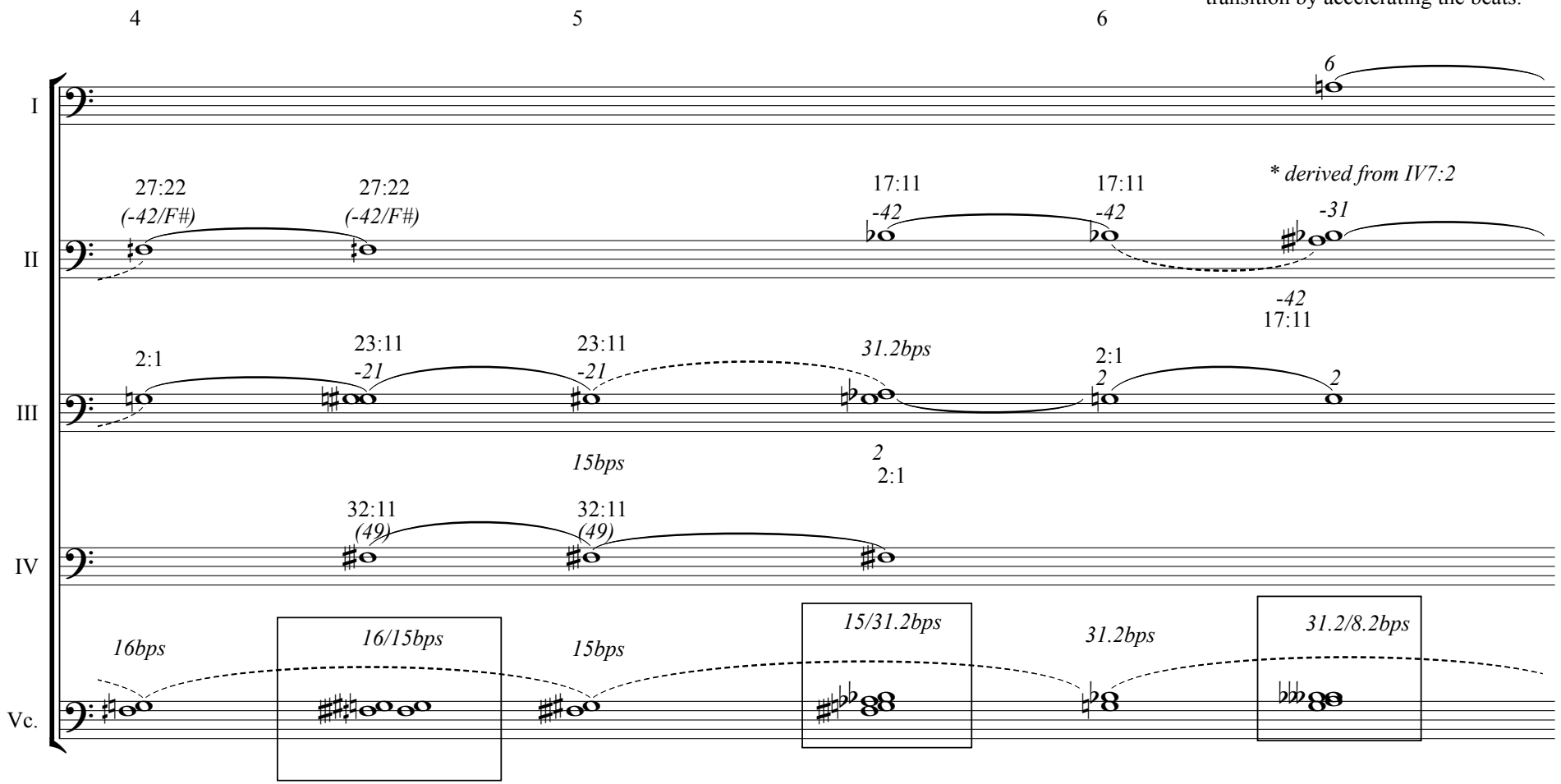
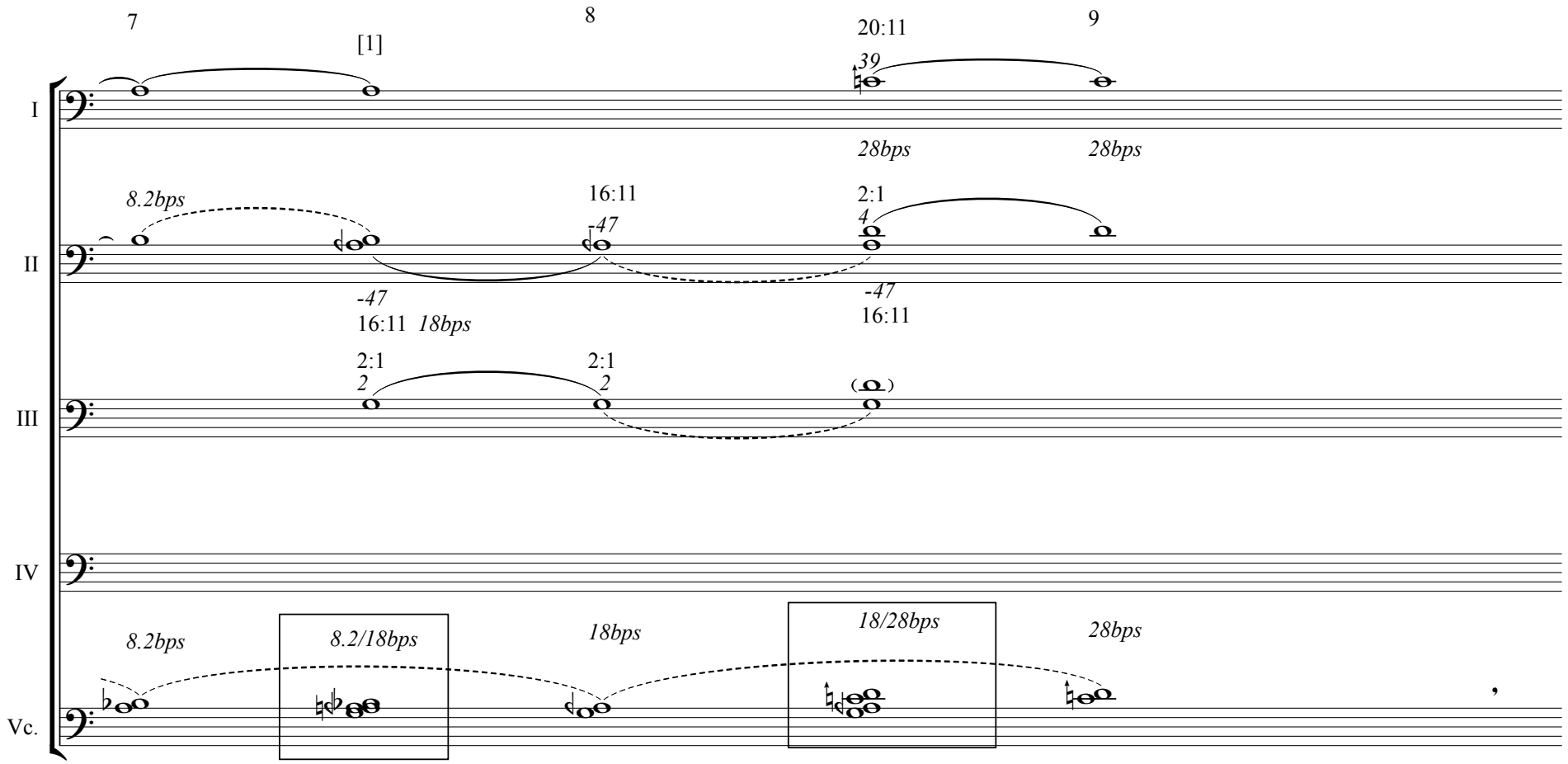
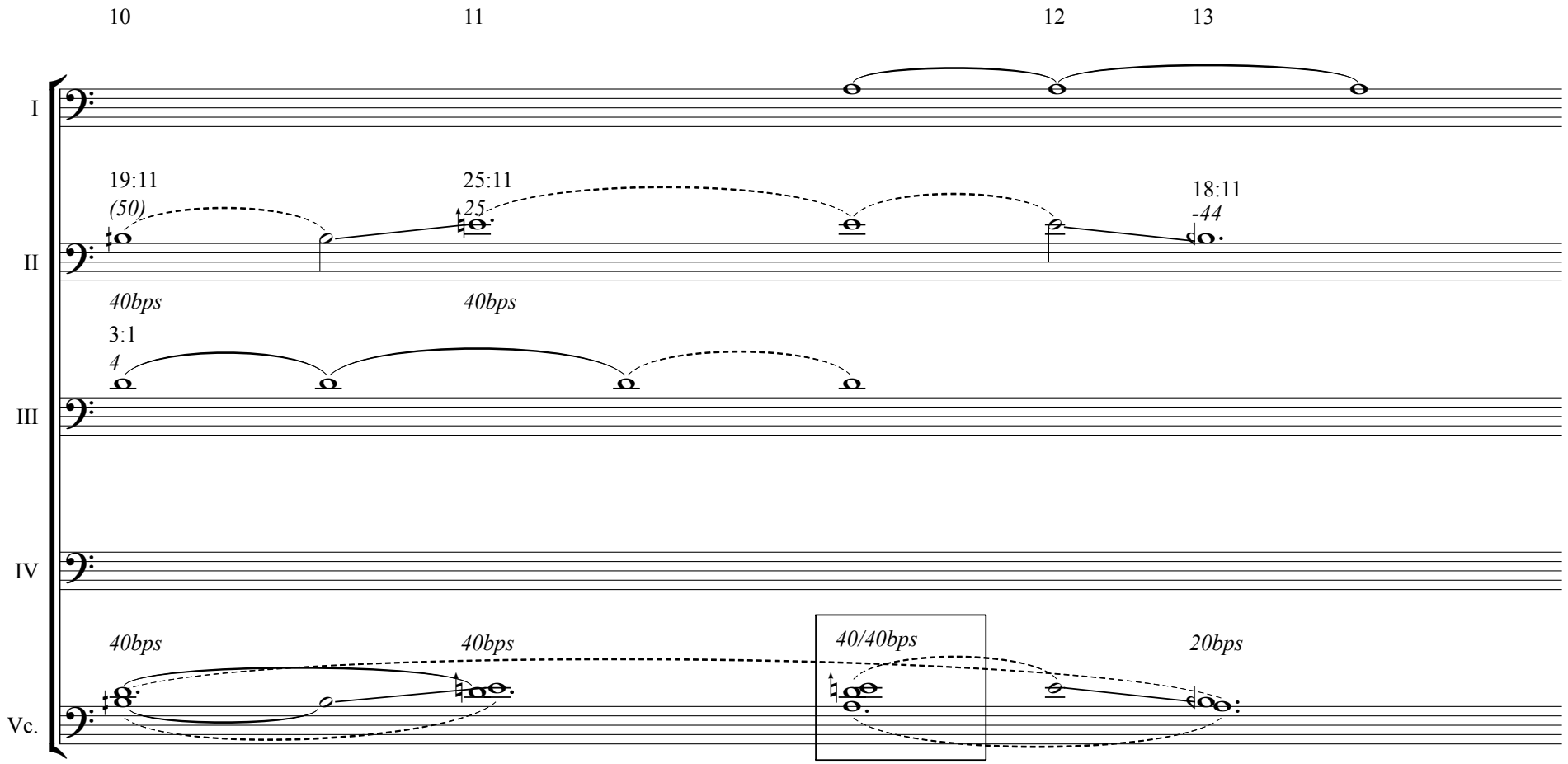
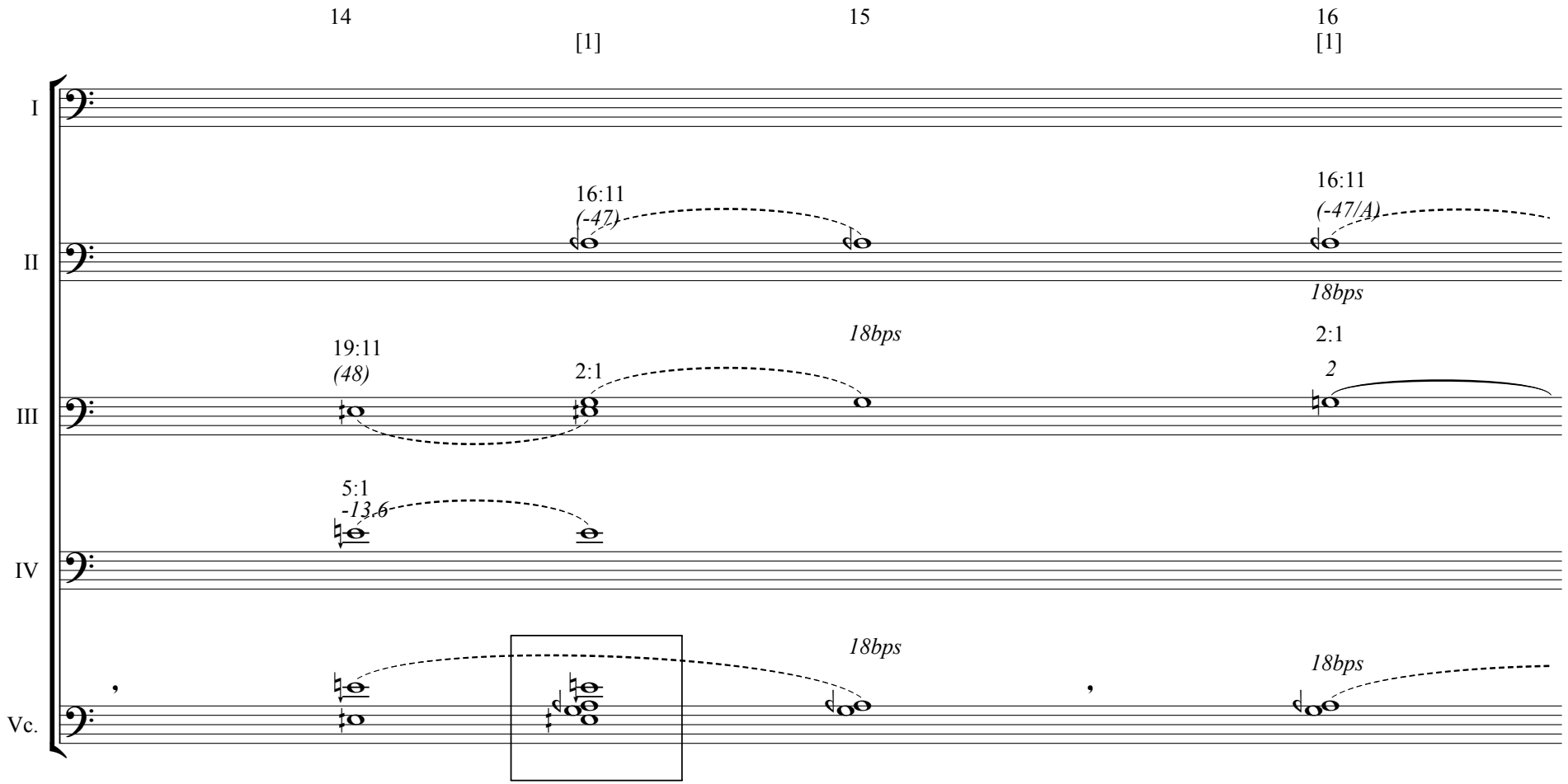
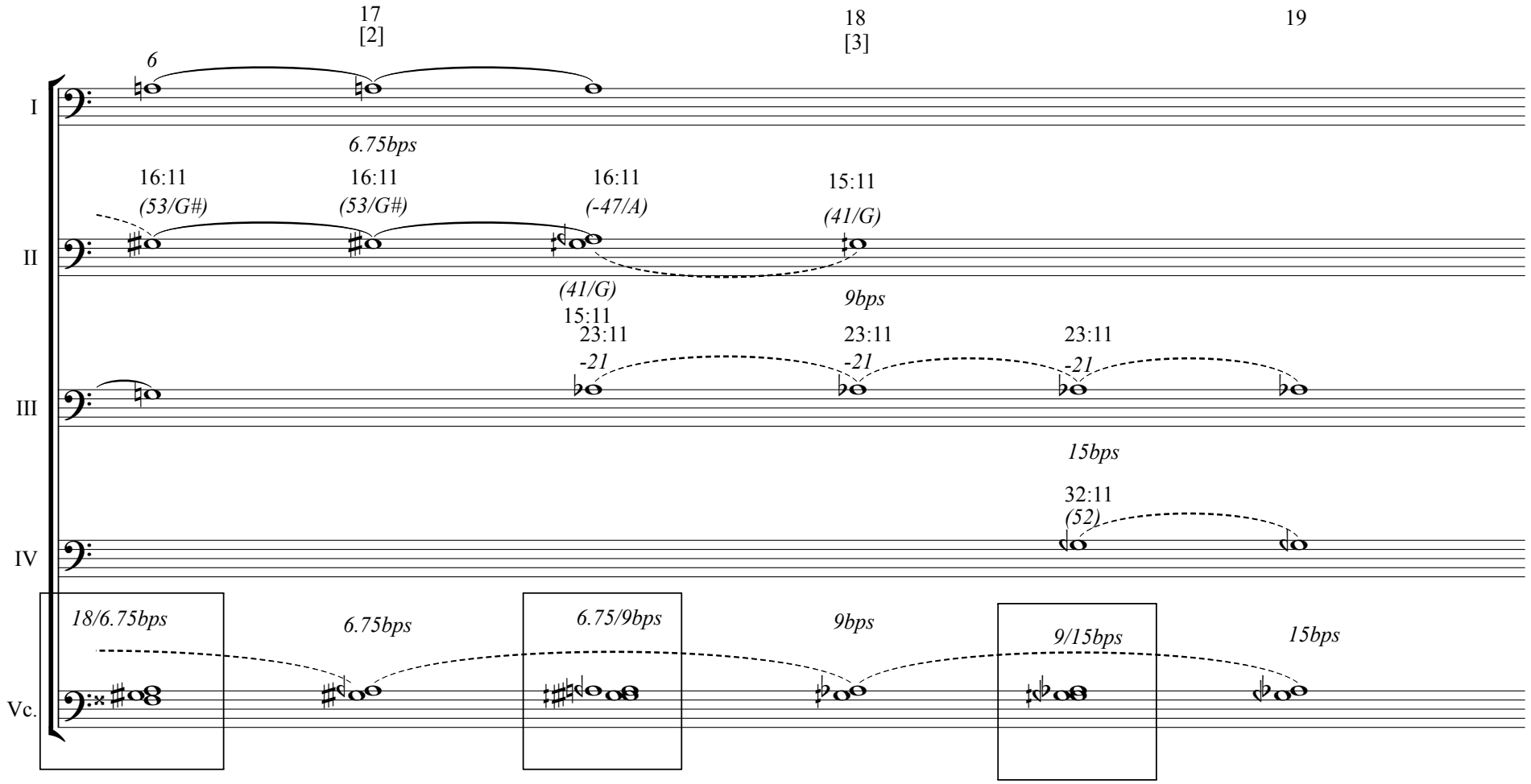
** I+6 with II Bb-42 before narrowing the interval to Bb-31 will produce a nice transition by accelerating the beats.

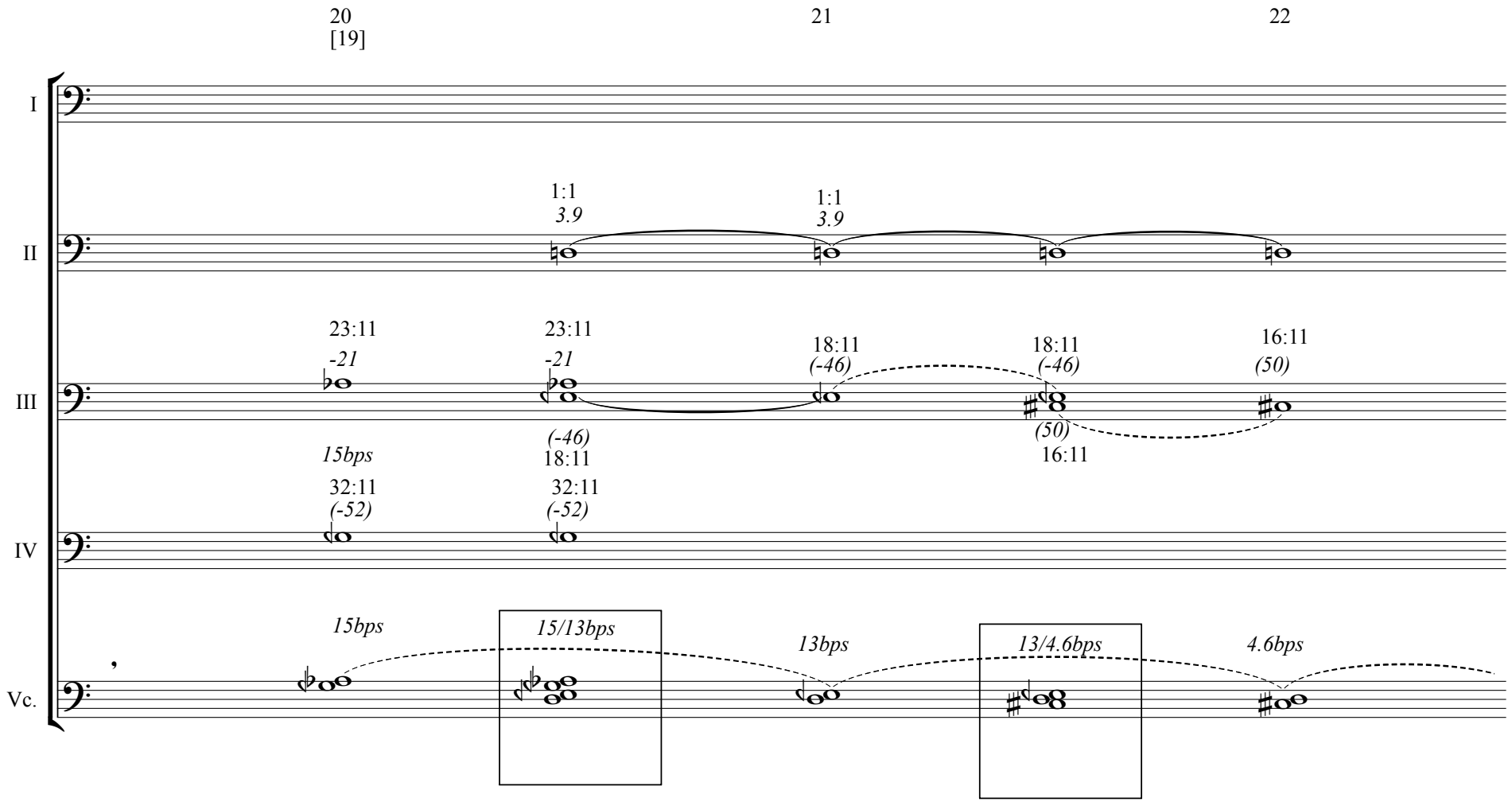


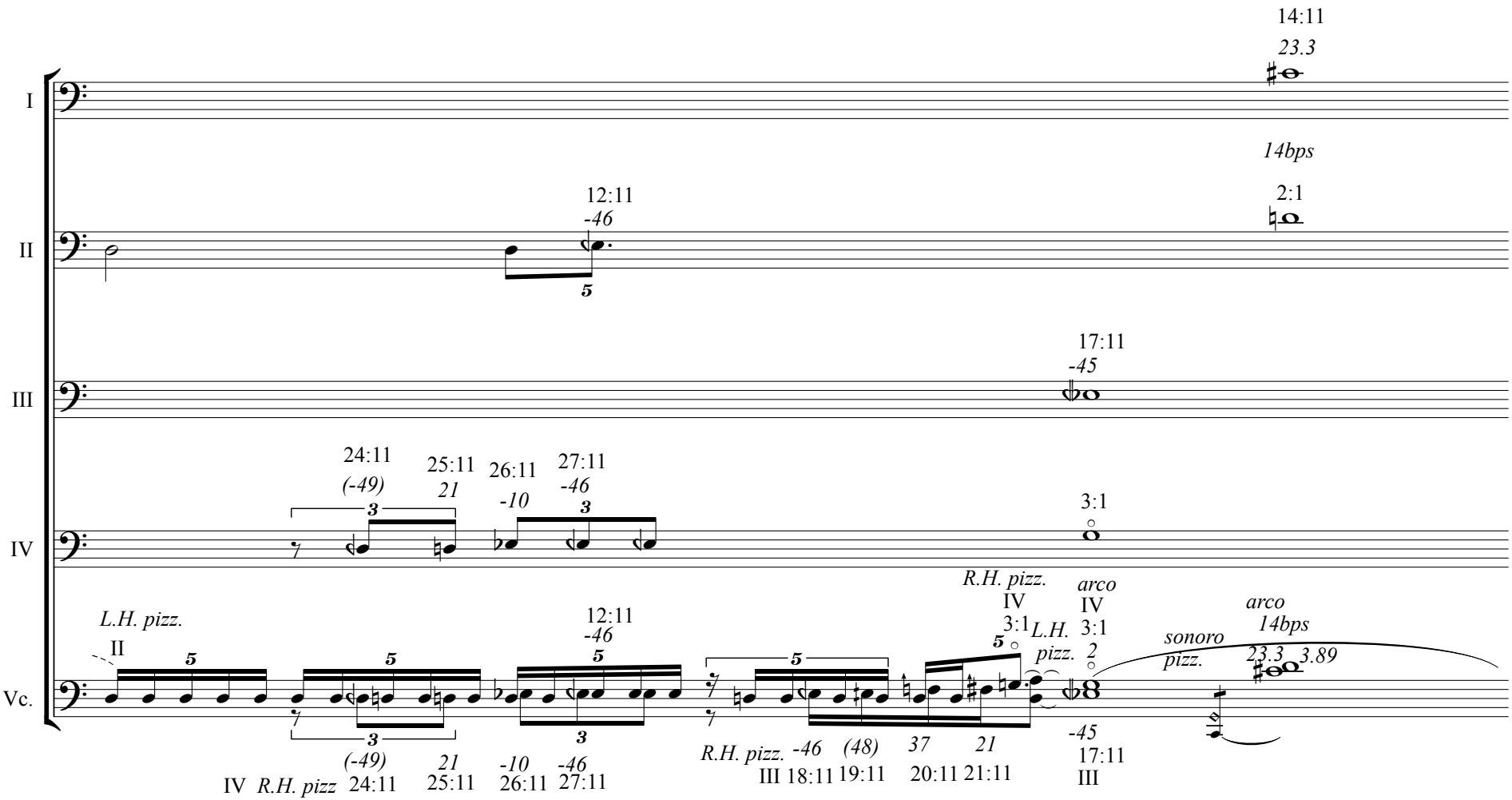

7
[1]
8
20:11
39
9
I
28bps
28bps
8.2bps
16:11
-47
2:1
4
II
-47
16:11
18bps
-47
16:11
2:1
2
2:1
2
III
IV
8.2bps
8.2/18bps
18bps
18/28bps
28bps
Vc.

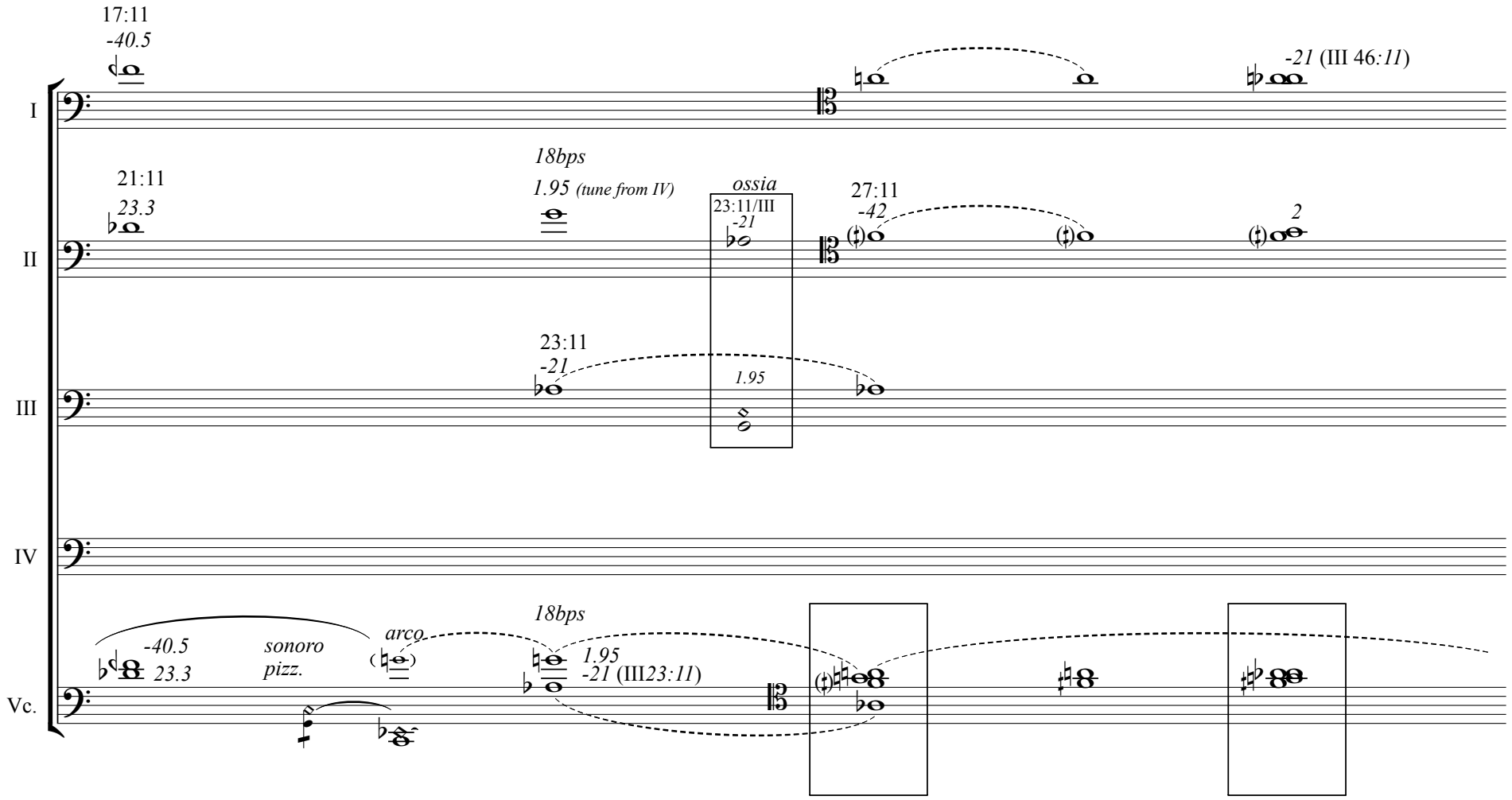

10
11
12
13
I
19:11
(50)
25:11
25
18:11
-44
II
40bps
40bps
3:1
4
III
IV
40bps
40bps
40/40bps
20bps
Vc.


14
15
16
[1]
[1]
I
II
III
IV
Vc.
16:11
(-47)
16:11
(-47/A)
18bps
18bps
19:11
(48)
2:1
2:1
2
5:1
-13.6
18bps
18bps

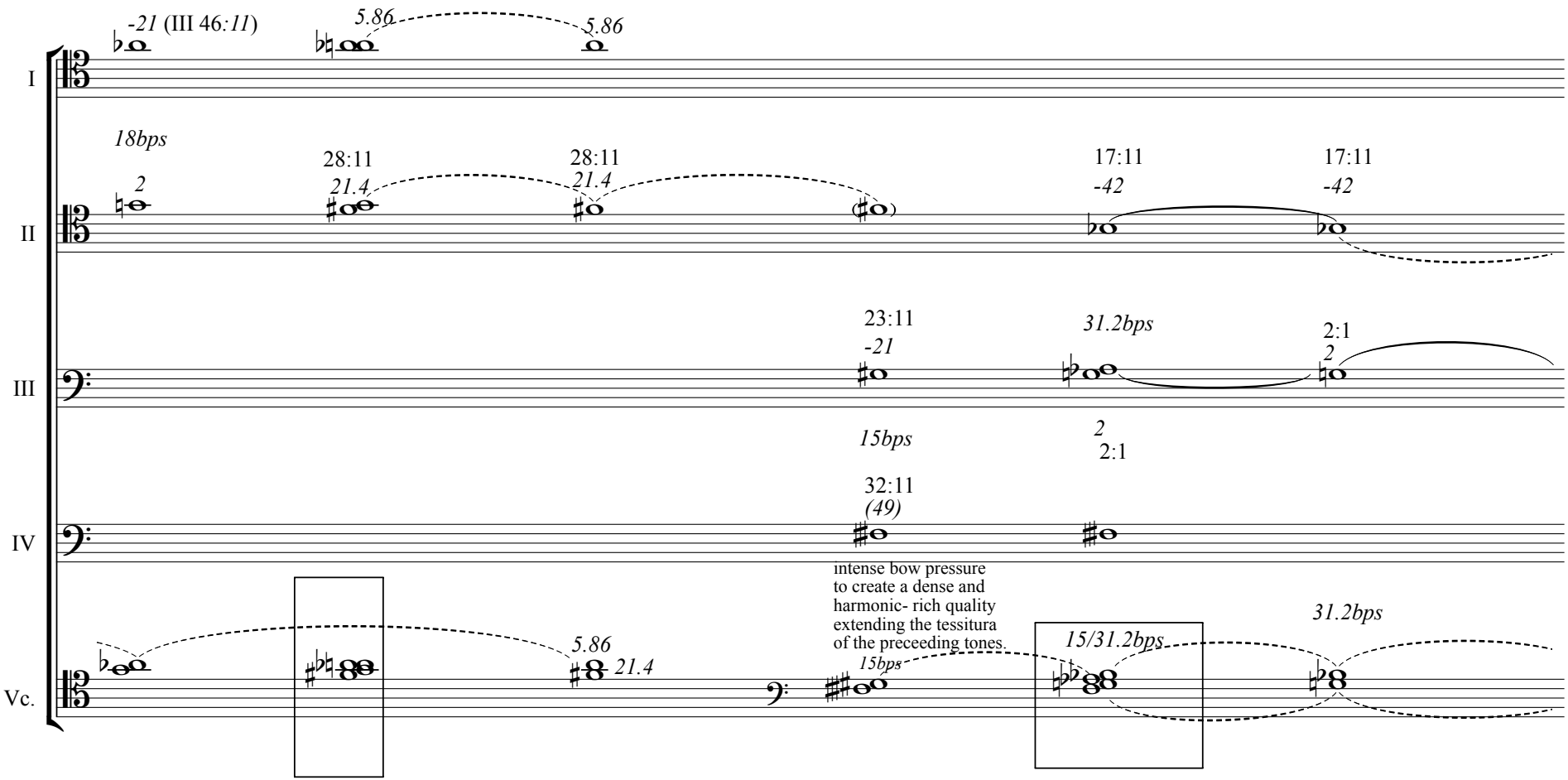
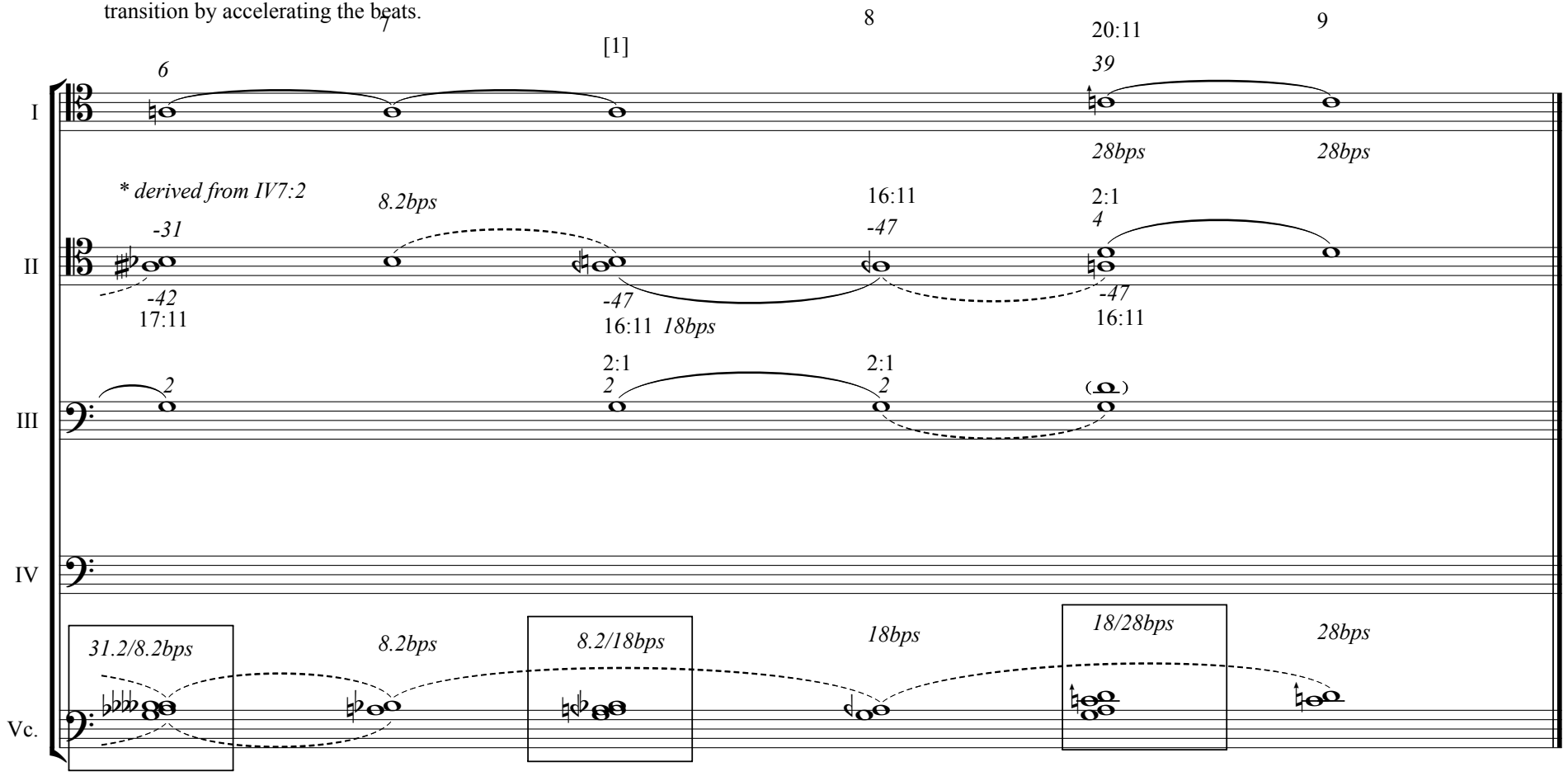

17
[2]
18
[3]
19
I
II
III
IV
Vc.
6
6.75bps
16:11
(53/G#)
16:11
(53/G#)
16:11
(-47/A)
15:11
(41/G)
(41/G)
15:11
9bps
23:11
-21
23:11
-21
23:11
-21
15bps
32:11
(52)
18/6.75bps
6.75bps
6.75/9bps
9bps
9/15bps
15bps


20
[19]
21
22
I
II
III
IV
Vc.
1:1
3.9
1:1
3.9
23:11
-21
23:11
-21
18:11
(-46)
18:11
(-46)
16:11
(50)
(-46)
(50)
15bps
18:11
16:11
32:11
(-52)
32:11
(-52)
15bps
15/13bps
13bps
13/4.6bps
4.6bps


I
II
III
IV
Vc.
14:11
23.3
14bps
2:1
12:11
-46
17:11
-45
24:11
(-49)
25:11
21
26:11
-10
27:11
-46
3:1
L.H. pizz.
II
12:11
-46
R.H. pizz.
IV
3:1
arco
IV
3:1
L.H. pizz.
2
sonoro pizz.
arco
14bps
23.3
3.89
-45
17:11
III
IV R.H. pizz
24:11
25:11
26:11
27:11
III
18:11
19:11
20:11
21:11


17:11
-40.5
-21 (III 46:11)
I
18bps
1.95 (tune from IV)
ossia
23:11/III
-21
21:11
23.3
27:11
-42
2
II
23:11
-21
1.95
III
IV
18bps
-40.5
23.3
sonoro
pizz.
arco
1.95
-21 (III23:11)
Vc.

6


-21 (III 46:11)
5.86
5.86
I
18bps
2
28:11
21.4
28:11
21.4
17:11
-42
17:11
-42
II
23:11
-21
31.2bps
2:1
2
III
15bps
2
2:1
32:11
(49)
IV
intense bow pressure
to create a dense and
harmonic- rich quality
extending the tessitura
of the preceeding tones.
5.86
21.4
15bps
15/31.2bps
31.2bps
Vc.

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