

**we share our arrows;
R.McMASTERS**

**for any number of multiple double basses
spaced around an audience**

will you glimmer on the sea?
will you fling your spear-head on the shore?
what note shall we pitch?
was have a song,
on the bank **we share our arrows;**
the loosed string tells our note:

O flight,
bring her swiftly to our song,
she is great,
we measure her by the pine trees.

H.D. - *Moonrise*

[

$[2^4, 2^6, 2^7, 2^9, 1^7],$
 $[2^4, 2^6, 2^7, 3^3, 1^7],$
 $[2^4, 2^3, 2^7, 3^3, 1^7],$
 $[2^2, 2^3, 2^7, 3^3, 1^7],$
 $[2^2, 3^2, 2^7, 3^3, 1^7],$
 $[2^2, 3^1, 2^7, 3^3, 1^7],$
 $[2^1, 3^1, 2^7, 3^3, 1^7],$
 $[4^1, 3^1, 2^7, 3^3, 1^7],$

$[4^1, 3^1, 2^7, 1^7],$
 $[4^1, 3^1, 1^7],$
 $[4^1, 3^1, 1^7, 1^9],$

$[4^1, 1^7, 1^9],$
 $[4^1, 1^7, 1^8, 1^9],$

$[1^7, 1^8, 1^9],$
 $[1^8, 1^9],$
 $[1^9]$

]

ABOUT THE PIECE

TUNING

each bass should be tuned DADG (low to high) or have a stopped D on a C extension.

SETUP

any number of multiple bass players should be spaced around the audience, facing towards center to create an immersive soundstage. if the space does not allow for this configuration, a standard performance setup across a stage would be sufficient.

PERFORMANCE

each bassist should have a stopwatch, cell phone with a timer, or clear line of sight to a clock with seconds. all performers should start their timers at approximately the same time, but strict adherence to time throughout the piece is not required for a successful performance.

all notes should be up-bow, start from niente, crescendo gradually, last a few seconds (2-5). ramp up quickly at the end (bell shaped) and be stopped suddenly (opposed to left to ring).

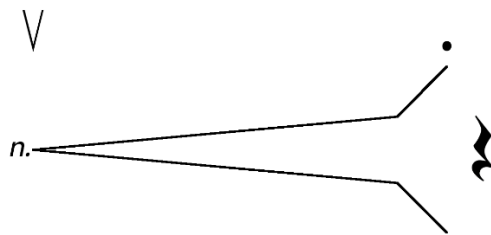


Figure 01: Notational representation of the bowing gesture for the entire piece

a small (2-4 second) pause should be left between notes and the durations and pauses should be varied throughout the piece.

all notes are natural harmonics on the notated strings (e.g. II.7° is the seventh partial on the D string [sounding C -31 cents]).

each performer should follow their own pace and not necessarily attempt to coordinate with other players.

as the time for a new cell arrives, the performer should continue to finish the measure currently being played, then start the next measure (opposed to immediately jumping to the new set of pitches).

all measures are 0:45 in duration except for the measures enclosed in pentagons (8, 11, 13, & 16), which are 1:00.

we share our arrows;

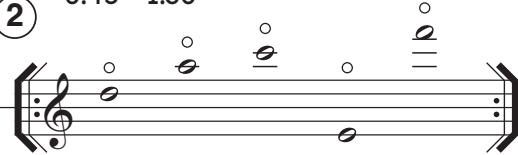
R.McMASTERS

① 0:00 - 0:45



II.4° II.6° II.7° II.9° I.7°

② 0:45 - 1:30



II.4° II.6° II.7° III.3° I.7°

③ 1:30 - 2:15



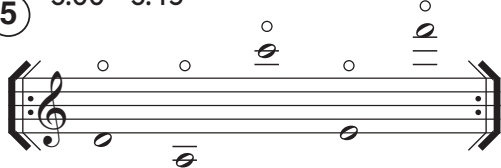
II.4° II.3° II.7° III.3° I.7°

④ 2:15 - 3:00



II.2° II.3° II.7° III.3° I.7°

⑤ 3:00 - 3:45



II.2° III.2° II.7° III.3° I.7°

⑥ 3:45 - 4:30



II.2° III.1° II.7° III.3° I.7°

⑦ 4:30 - 5:15



II.1° III.1° II.7° III.3° I.7°

⑧ 5:15 - 6:15



IV.1° III.1° II.7° III.3° I.7°

we share our arrows;

⑨ 6:15 - 7:00

IV.1° III.1° II.7° I.7°

⑩ 7:00 - 7:45

IV.1° III.1° I.7°

⑪ 7:45 - 8:45

IV.1° III.1° I.7° I.9°

⑫ 8:45 - 9:30

IV.1° I.7° I.9°

⑬ 9:30 - 10:30

IV.1° I.7° I.8° I.9°

⑭ 10:30 - 11:15

I.7° I.8° I.9°

⑮ 11:15 - 12:00

I.8° I.9°

⑯ 12:00 - 13:00

I.9°