To: Eleanor
From: Heath Dara

An explanation of the circumstances and inspiration for this composition would be appropriate.

What is the genesis of the title? Is it an allusion to or another comparable work? Is a mentor involved, etc.

I should certainly like to attend the performance. The quality of the
(fan)
manuscript?? suggest
professional association.
or? commercial venture!

Is it an original
work for Capote's project?
Was it have to be?
"The Bass" is scored for four woodwind players, each doubling on percussion; one percussionist, and one double bassist. The instrumentation is as follows:

We Player 1: flute, soprano and tenor saxophones, large and medium sized tam-tams
We Player 2: flute, alto and tenor saxophones, tambourine (or ocarina, axi, or other instrument to produce a constant shaking sound), set of several tam-tams or other metal objects hung together (to produce a damped clanking sound, but no high pitched or ringing)
We Player 3: tenor and baritone saxophones, metal wind chimes (shared with percussionist)
We Player 4: baritone saxophone, bass clarinet, set of tam-tams or other clinking metal objects (shared with 2nd player 2)

Double bassist: optional according to G-E-A-E to facilitate playing of A-E pedal point passages; also, simplification may be required.

Percussionist: drum set (minimum two tam-tams, hug, and snare drums, hi-hat and two or three suspended cymbals), two gongs (pitched D and F), Chinese pitch bending gong (bending downward), metal and chimes (shared with 2nd player 1)

The score is in proportional notation, with approximate timings in seconds indicated at the top of each system. All players must read from a copy of the score and follow such other parts to determine when to play their own. Attacks or releases which occur simultaneously should be played together. Long tones and rolls arenotated with extended, thin lines, their durations determined by beam length. Groups of notes played together are to be phrased and slurred together; notes beamed separately should be attacked separately and not slurred.

large and medium tam-tams respectively, played with standard beaters
- tambourine (or other shaking instruments); shaking notated as
- suspended cymbals, played with soft mallets or drumsticks

MET
- tam-tams or other clinking metal; clinking notated as
- gongs, played with standard beaters or soft mallets
- Chinese pitch bending gong, played with a stick
- drum set, played with sticks
- wind chimes, played with the hands

FL SOP ALTO TEN BARI BCL. flute, saxophones, bass clarinet
- any multiphonics, preferably thehardest, most dissonant available

- graphic notation for saxophone and clarinet; a harsh, overblown, wild screaming sound in the upper register, slurred
- an extremely high pitch; the heavy line indicates modulation of pitch
- as many notes as possible, as fast as possible
- improvise on the material in the box; continue until end of heavy black line is reached
- improvise on approximate pitches and durations in the box
- sound of air through saxophone; inhale/whistle for a breathy, hissing effect