


# HERE

**ONE DAY**

EIGHT TRACKS

# ONE DAY.
# ALL OF IT.

**HERE follows a single day, from a reluctant morning to the quiet after everything else has happened.**

The day is funny, distracted, routine, impatient, and sometimes painfully quiet. There are people who pass without seeing one another, someone waiting at home, a room that feels too large when a child leaves, and the moment a stranger becomes more than an imagined possibility.

The sound changes with the hours: stomping glam guitar, restless shoegaze, bass-led grooves, brushed acoustics, and finally the exposed sound of a voice.



FROM DAY

TO GOODNIGHT

THE SEQUENCE

# EIGHT TRACKS.

| | | |
|---|---|---|
| 01 | **Day** | 3:53 |
| 02 | Everything's Fine | 3:51 |
| 03 | Charity | 4:30 |
| 04 | My Best Friend | 4:33 |
| 05 | When You're Gone | 3:28 |
| 06 | Falling | 5:04 |
| 07 | **Here** | 4:39 |
| 08 | Goodnight | 0:17 |

TOTAL RUNNING TIME 30:15

# THREE SONGS.

## 01 DAY

**3:53**

GLAM-ROCK STOMP / BRITPOP

A swaggering collision of crunchy guitars and deadpan humor. The narrator is still negotiating the consequences of last night when the morning starts without his permission.

## 02 EVERYTHING'S FINE

**3:51**

GLAM SHOEGAZE / KINETIC INDIE ROCK

Elastic bass and urgent drums chase the practiced greetings of a workday. Everyone says they are fine; the song catches the distance between the words and the people saying them.

## 07 HERE

**4:39**

SLOW-SWINGING INDIE ROCK / ATMOSPHERIC GUITAR

A patient, bass-led invitation to risk a simple hello. Tremolo guitar and a widening chorus leave open the possibility that five unpromised minutes might change something.

# GOODNIGHT.

**00:17 / SPOKEN CODA**

*“Goodnight, I love you.”*

## HUMAN LED. / GENERATIVE ASSISTED.

Morse Avenue begins with original, human-written ideas and lyrics. The songwriter directs the structures, arrangements, revisions, and final selections. Generative tools help realize musical performances and sonic material; the work is judged by the songs.

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