

*it's much too late for goodbyes...*  
for the Boston Sound Collective

≈ 5:00 ≈ 12:00

*ff* *ppp*

**Voice:** (1) Oscillate between the two pitches, fairly rapidly, but gently. Stay inside of the texture. (2) Imagine a tempo of 100 BPM or so. Gently thump this tempo with heel on the floor, muffled sound as if coming from the basement. Sing the pitches as written, as if coming from behind a closed door. Think of everything being filtered through a vent.

**Soprano Sax:** (1) Play an airy, dirty e-flat as indicated, constantly changing/shifting the timbre. (2) Play descending figure over and over, with space in-between, choosing your own shape, duration, and sound. Concentrate on blending in with the texture. Create a bubble in the texture.

**Cello + Electronics:** (1) With electronics, create a simple, thin sounding electronic hum/buzz, and let it sign out as a drone. (2) With cello, play the descending figure over and over, with space in-between, choosing your own shape, duration, and sound. Concentrate on blending in with the texture.

**Electric Guitar:** Play the fifth, constantly strumming rapidly, through heavy fuzz/distortion through amp. The quality should be extremely metallic and distorted, through a plate reverb on the amp if possible. The volume of the amp should be turned WAY DOWN, so that the sound is dirty, constant, but inside of the texture. Imagine that you are in a big metal room playing extremely loudly, but we are hearing you from outside the room down a long hallway.

**Tapes:** Create medium to long ramped noise textures and drones, with emphasis on various shades of white noise. Constantly shifting, swirling, and sometimes squealing.

**Bass:** Create a massive low fundamental b-flat drone on two strings. Tune lowest string to b-flat, even if it sounds flabby. Concentrate on constantly, but very gradually, changing timbre, bow position, etc, and try to create beating patterns.

2005, Scott Smallwood, Princeton, NJ