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HOW TO DISAPPEAR COMPLETELY

GREGORY WATSON

96 Pages

How to Disappear Completely is written for chamber choir (eight solo voices) and a mixed ensemble of piano, electric guitar, vibraphone, and bass drum. The text is taken from the wikiHow article titled *How to Disappear Completely*. This article discusses the steps required to abandon one's current life and start over somewhere else, doing so without anyone else knowing. The article has ten steps which are divided into three large sections. This piece of music is divided up in the same way.

The first part, *THINKING IT THROUGH*, discusses the preliminary steps required for such a disappearance. The first movement of part one, *Understand the Legal Ramifications*, urges the listener to understand the various consequences of disappearing for different reasons. Though the article goes into detail of what these consequences could be, I chose to set only the words "understand the legal ramifications."

The second movement, *Know that You Must Go Alone*, discusses the reasons one would need to disappear without the aid of another person or without another person knowing. This not only prevents being discovered, but it lessens serious legal consequences of disappearing with another person. The third movement, *Understand What You're Running From*, urges the listener to have a deep understanding of the specific reasons they are planning to disappear. The way a person would need to approach their disappearance could vary greatly depending on if they are disappearing for personal or legal reasons.

The second part is called *COVERING YOUR TRACKS*. This section discusses the preliminary measures that need to be taken for a successful disappearance. The fourth movement, *Get Rid of Certain Possessions*, urges the listener not to keep any mementos or items that will create nostalgia for them. This not only ties them to their previous life, but certain articles of clothing can also make it easier to recognize a person. The fifth movement, *Disconnect Yourself*, discusses the need to remove yourself from social media and social situations slowly. The abundance of technology makes it difficult to disappear successfully. Movement six, *Get Rid of the Plastic*, generally urges the listener to only use cash from this point forward, because electronic payments make it easier to track a person. The seventh movement, *lie*, discusses the harsh truth that one needs to be deceptive and dishonest if they wish to disappear. This includes lying to friends and family.

The third part, *YOUR NEW IDENTITY*, discusses the actual act of disappearing. Movement eight, *Gather Your Resources*, is the active act of preparing what you will need to have with you for your disappearance. The ninth movement, *Leave Town*, is the actual act of disappearing. This discusses how to find a new place to go, and how to go about travelling there. *Leave Town* also urges the listener to carefully think through their disappearance one last time, as this is the biggest commitment. The tenth and final movement, *Cultivate New Habits*, discusses how to rid oneself of their old personality. Old personality traits can make it easier to be found, so developing and committing to new ones will make one more difficult to track. This is the longest movement, repeating the words “cultivate new habits” and “forever.”

Minimalism influences *How to Disappear Completely*. This is most apparent in the first and final movements, which have very slow and little harmonic change. Each large part has its own dramatic curve. Part one peaks in movement two, part two peaks in movement seven, and part three peaks in movement nine.

How to Disappear Completely uses scales as diatonic sets. These sets create diatonic clusters in several movements. Most movements use aeolian and dorian modes. Pitch class D is the pitch center for many of these scales and modes. Pitch class D is significant because it is well established in the first two movements but does not return until the climax in movement seven. The key of E has significance in two movements. The first half of movement four is centered around E, though E is never used as an arrival point. This is significant because movement four discusses the first act of disappearing. A tonal center revolving around E does not return until the final movement, when the disappearance has completed.

KEYWORDS: how to disappear completely; disappear; chamber choir

HOW TO DISAPPEAR COMPLETELY

GREGORY WATSON

A Thesis Submitted in Partial
Fulfillment of the Requirements
for the Degree of

MASTER OF MUSIC

School of Music

ILLINOIS STATE UNIVERSITY

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HOW TO DISAPPEAR COMPLETELY

GREGORY WATSON

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I would be remiss if I did not thank my friends and family for their continued support throughout my musical career. I would like to thank my parents, Tommy and Sherry Watson for their support not only emotionally but financially. I would like to thank my sister, Michelle Watson, for continually being an outlet for me. Finally, I would like to thank Brittany Smith for her continued love and support throughout this project. None of this would have been possible without any of you.

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How to Disappear Completely

Gregory Watson

PERFORMANCE INSTRUCTIONS

C score, except for standard octave transpositions (guitar)

Spoken text should be spoken at a calm, natural pace, free of tempo.

Spoken text is to begin on the downbeat of the measure under which it occurs. If it is to occur on a different beat, this will be shown with a rest and a line.

In the guitar, the plus sign (+) indicates to mute the higher three strings and allow the lower three strings to ring sympathetically.

In the penultimate movement, a box around text followed by an arrow indicates to rapidly repeat that text for the duration of the measure. This is meant to be out of tempo and singers should not sync up with each other.

All rolls in piano should be rolled up, not down.

TEXT

1. THINKING IT THROUGH

i. Understand the Legal Ramifications

“Understand the legal ramifications of your disappearance.”

ii. Know that You Must Go Alone

“Know you must go alone. Your odds of being discovered increase dramatically if you intend to disappear with another person, especially a child. Disappearing with a child could get you charged with kidnapping or child endangerment, even if you have good intentions.”

iii. Understand What You’re Running From

“Understand what you're running from. After all, you're not staging a vanishing act for no reason. When they say "keep your friends close, but keep your enemies closer," this is a situation they were referring to. Know what you're up against to decrease your chance of being found. If you're running from a spouse or family member, think about their resources. How far would they go to find you? How much money do they have to spend? If you're running from the police, the IRS, or immigration officers, you have your work cut out for you.”

2. COVERING YOUR TRACKS

iv. Get Rid of Certain Possessions

“Get rid of certain possessions. It’s best to tie up your loose ends. Destroy as many pictures of you as possible. Abandon your car. Leave the pink slip in the glove box, the door unlocked, the window down, and park it in a bad area. A thief’s lucky day. Don't be tempted to take mementos with you. This will connect you to your old life, making you want to go back home, and be a resource for your opposition later on.”

v. Disconnect Yourself

“ In today's world, this step is one of the most imperative. Slowly decrease your activity until none is the norm. This step takes preparation. Start disposing of your old personality bit by bit.”

vi. Get Rid of the Plastic

“From now on, you will be using cash. Get rid of all your cards. Cut them up into small pieces and throw them away. Don’t keep them for an emergency. This is not a crutch.”

vii. Lie

“You’ll have to lie to those around you. Lie to your friends and your family. Tell no one, if possible. Even your closest friend in the entire world cannot know. Create a ruse, make a long term plan. Superfluous email accounts, prepaid phones. There are ways to do this if you think it through. Create a backstory that will confuse anyone who tries to follow your trail. I cannot live

with myself.”

3. YOUR NEW IDENTITY

viii. Gather Your Resources

“Before you disappear, make sure you have what you need to survive. You need to gather all your resources. Be sure to pay all in cash. Do this before you disappear.”

ix. Leave Town

“Now that you’re set, where will you go? You should take time when you decide. If you’re staying in your own country, know that you might be found. You need to commit to this. Many cheaper countries make it easier to live for long periods of time. You’ll need residency cards. Commit. Just take your time to plan. You must go alone. This disappearance will take its toll on you physically, mentally, and emotionally.”

x. Cultivate New Habits

“Cultivate new habits. You must not fall into your old habits. You must not fall into them. Go. Forever.”

Text taken and adapted from the wikiHow article “How to Disappear Completely.”
Used with permission.

INSTRUMENTATION

Soprano 1
Soprano 2
Alto 1
Alto 2
Tenor 1
Tenor 2
Baritone 1
Baritone 2
Piano
Electric Guitar
Vibraphone
Bass Drum

Score

1. THINKING IT THROUGH

i. Understand the Legal Ramifications

calm, ominous ♩ = 84

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Baritone 1

Baritone 2

p un-der-stand

p un-der-stand un-der-stand un-der-stand

p un-der-stand un-der-stand un-der-stand

1. THINKING IT THROUGH

[illegible]

1. THINKING IT THROUGH

[illegible]

1. THINKING IT THROUGH

19 *mp*

S 1 *mp*
un - - - der - stand the

S 2
- stand the le - - gal

A 1 *mp*
un-derstand un-derstand the un-derstand the

A 2 *mp*
un-derstand un-derstand the un-derstand the

T 1 *mp*
un-derstand un-derstand the un-derstand the

T 2 *mp*
un-derstand un-derstand the un-derstand the

B 1

B 2 *mp*
un-derstand un-derstand the un-derstand the

The musical score is for a choral piece titled "1. THINKING IT THROUGH". It features eight vocal parts: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The score begins at measure 19, marked with a mezzo-piano (*mp*) dynamic. The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are: "un-derstand the le-gal". The Soprano parts have longer melodic lines with some rests, while the other parts enter later. Tenors 1 and 2, and Bass 2, have a rhythmic triplet pattern in the final measure. Bass 1 has a whole rest in the final measure.

1. THINKING IT THROUGH

24 *mf*

S 1 *mf* un - der-stand un - der-stand the le - gal

S 2 *mf* un - der - stand un - der-stand the le - gal

A 1 *mf* un - der-stand un - der-stand the le - gal

A 2 *mf* un - der-stand un - der-stand the le - gal

T 1 *mf* un - der-stand the un - der-stand the le - gal

T 2 *mf* un - der-stand the un - der-stand the le - gal

B 1 the un - der-stand the le - gal

B 2 *mf* un - der-stand un - der-stand the le - gal

1. THINKING IT THROUGH

28 *f*

S 1 *f* un - der - stand the le - gal

S 2 *f* un - der - stand the le - gal

A 1 ra - mi - fi - ca - tions

A 2 *f* the ra - mi - fi - ca - tions

T 1 *f* un - der - stand the le - gal

T 2 *f* ra - mi - fi - ca - tions

B 1 *mf* *f* le - gal un - der - stand

B 2 the le - - - - gal

The musical score is for a piece titled "1. THINKING IT THROUGH". It consists of eight vocal parts: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The music is written in 2/4 and 4/4 time signatures. The lyrics are: "un - der - stand the le - gal", "ra - mi - fi - ca - tions", "le - gal", and "the le - - - - gal". Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The score includes various musical notations such as treble and bass clefs, time signatures, and lyrics.

1. THINKING IT THROUGH

31

S 1

un - der-stand the le - gal un - der - stand

S 2

ra - mi - fi - ca-tions un - der-stand the le - gal un - der - stand

A 1

ra - mi - fi - ca-tions just un - der stand

A 2

un - der-stand the le gal un - der - stand

T 1

un - der-stand the le - gal un - der - stand

T 2

ra - mi - fi - ca-tions un - der-stand the le - gal un - der - stand

B 1

un - der-stand the le - gal un - der - stand

B 2

ra - mi - fi - ca-tions le - - - gal un - der - stand

f

f

f

f

f

f

f

1. THINKING IT THROUGH

35

ff

S 1 un - derstand the un - derstand the le - gal

ff

S 2 un - derstand the un - derstand the le - gal

ff

A 1 un - derstand the un - derstand the le - gal

ff

A 2 un - derstand the un - derstand the le - gal *p* ra - mi - fi - ca - tions.

ff

T 1 un - derstand the un - derstand the le - gal

ff

T 2 un - derstand the un - derstand the le - gal

ff

B 1 un - derstand the un - derstand the le - gal

ff

B 2 un - derstand the un - derstand the le - gal

ii. Know that You Must Go Alone

$\text{♩} = 128$ serious, but calm

Soprano 1

Soprano 2

Alto 1 *mp*
know you must go

Alto 2

Tenor 1

Tenor 2

Baritone 1

Baritone 2

Piano *p*
ped ad lib, sempre

Electric Guitar

Vibraphone

Bass Drum

This musical score is for a piece titled 'ii. Know that You Must Go Alone'. It is written in 3/4 time with a tempo of 128 beats per minute, marked 'serious, but calm'. The score features ten staves: Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone 1, Baritone 2, Piano, and Electric Guitar, Vibraphone, and Bass Drum. The vocal parts (Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone 1, Baritone 2) are mostly silent, with only Alto 1 having lyrics: 'know you must go'. The Piano part is marked 'p' and includes a 'ped ad lib, sempre' instruction. The Electric Guitar, Vibraphone, and Bass Drum parts are also silent.

1. THINKING IT THROUGH

8

S 1

S 2

mp
you _____ must

A 1
_____ must go _____ a - lone _____ know you must

A 2

T 1

T 2

B 1

B 2

Pno.

E.Gtr.

Vib.

B. Dr.

This musical score is for a song titled "1. THINKING IT THROUGH". It features ten staves: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), Bass 2 (B 2), Piano (Pno.), Electric Guitar (E.Gtr.), Vibraphone (Vib.), and Bass Drum (B. Dr.). The score begins with a rehearsal mark "8". Soprano 2 has a melodic line starting with a half note on G4, followed by a half note on A4, and then a quarter note on B4, with the lyrics "you" and "must" below. The piano part has a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The electric guitar, vibraphone, and bass drum parts are currently silent, indicated by whole rests.

1. THINKING IT THROUGH

16

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Pno.

E.Gtr.

Vib.

B. Dr.

spoken, freely: Your chances of being
discovered increase

go a - lone

go must go a - lone

8va

p

Detailed description: This is a musical score for a choir and instrumental ensemble. The score is written for 16 measures. The vocal parts (S 1, S 2, A 1, A 2, T 1, T 2, B 1, B 2) are in treble and bass clefs. The piano (Pno.) part is in grand staff. The electric guitar (E.Gtr.) part is in treble clef. The vibraphone (Vib.) part is in treble clef. The bass drum (B. Dr.) part is in a single line. The lyrics for S 2 are 'go a - lone' and for A 1 are 'go must go a - lone'. The lyrics for S 1 are 'spoken, freely: Your chances of being discovered increase'. The piano part has a melodic line in the right hand and a rhythmic line in the left hand. The electric guitar part has a melodic line in the right hand and a rhythmic line in the left hand. The vibraphone part has a melodic line in the right hand and a rhythmic line in the left hand. The bass drum part has a rhythmic line. The score is marked with a '16' at the beginning of each staff.

1. THINKING IT THROUGH

24

S 1

dramatically if you intend
to go with another person

S 2

A 1

A 2

T 1

8

mp

T 2

8

you _____ must go _____ a -

mp

B 1

know you must go _____ must go _____

B 2

Pno.

24

E.Gtr.

(8^{va})

24

Vib.

24

B. Dr.

The musical score is arranged in a system of staves. The vocal parts (S1, S2, A1, A2, T1, T2, B1, B2) are in the upper half, with lyrics written below the T2 and B1 staves. The piano (Pno.) part is in the lower half, featuring a steady eighth-note accompaniment. The electric guitar (E.Gtr.) part has a melodic line with a vibrato effect indicated by a dashed line and '8^{va}'. The vibraphone (Vib.) and drums (B. Dr.) parts are also present, with the drums showing a simple rhythmic pattern.

1. THINKING IT THROUGH

32

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Pno.

E.Gtr.

Vib.

B. Dr.

Spoken, freely: disappearing with a child could get you charged with kidnapping or child endangerment.

Spoken, freely: especially a child

lone

a - lone

mp

mp

mp

1. THINKING IT THROUGH

39 *mp*

S 1 Dis - - - ap - pear - ing with ____ a

S 2 *mp* Dis - ap - pear - ing with ____ a

A 1

A 2

T 1

T 2

B 1

B 2

spoken, freely: even if you have
good intentions

Pno. 39 *mf*

E.Gtr. 39 *mf*

Vib. 39 *mf*

B. Dr. 39 *p*

The musical score is for a piece titled "1. THINKING IT THROUGH". It features a vocal ensemble with parts for Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The vocal parts for S 1 and S 2 have lyrics: "Dis - - - ap - pear - ing with ____ a". The instrumental parts include Piano (Pno.), Electric Guitar (E.Gtr.), Vibraphone (Vib.), and Bass Drum (B. Dr.). The Piano part has a dynamic marking of *mf* and includes a section with a wavy line indicating a tremolo or sustained sound. The Electric Guitar, Vibraphone, and Bass Drum parts also have dynamic markings of *mf* and *p* respectively. The score is marked with measure numbers 39 and 40.

1. THINKING IT THROUGH

45

S 1
child

S 2
child

A 1
mf
if you have good in - ten - tions

A 2
you have

T 1
8
you have good in - ten - tions.

T 2
8
you have

B 1

B 2

Pno.
45

E.Gtr.
45

Vib.
45

B. Dr.
45

The musical score is for a piece titled "1. THINKING IT THROUGH". It begins at measure 45. The vocal parts include Soprano 1 (S 1) and Soprano 2 (S 2) with the lyric "child". Alto 1 (A 1) and Alto 2 (A 2) sing "if you have good in - ten - tions" and "you have" respectively. Tenor 1 (T 1) and Tenor 2 (T 2) sing "you have good in - ten - tions." and "you have" respectively. Bass 1 (B 1) and Bass 2 (B 2) have rests. The Piano (Pno.) part features a complex texture with arpeggiated chords and sustained notes. The Electric Guitar (E.Gtr.) plays a rhythmic pattern of eighth notes. The Vibraphone (Vib.) plays a series of chords with a descending melodic line. The Bass Drum (B. Dr.) provides a steady pulse with half-note beats.

1. THINKING IT THROUGH

51 *mf*

S 1 you have ___ good in - ten - tions.

S 2 you have ___ good in - ten - tions

A 1 you have

A 2 ___ good in - ten - tions you have

T 1

T 2 8 ___ good in - ten - tions.

B 1 *f* Dis - - - ap - pear -

B 2 *f* Dis - ap - pear -

Pno. 51

E.Gtr. 51

Vib. 51

B. Dr. 51

The musical score is for a piece titled "1. THINKING IT THROUGH". It features a variety of instruments and vocalists. The vocalists (S1, S2, A1, A2, T1, T2, B1, B2) are singing in different parts, with lyrics such as "you have ___ good in - ten - tions." and "Dis - - - ap - pear -". The Piano (Pno.) part includes a section marked with a double bar line and a repeat sign. The Electric Guitar (E.Gtr.) and Vibraphone (Vib.) parts are also marked with a double bar line and a repeat sign. The Bass Drum (B. Dr.) part is marked with a double bar line and a repeat sign. The score is written in standard musical notation with treble and bass clefs, and includes dynamic markings such as *mf* and *f*.

1. THINKING IT THROUGH

57

S 1

S 2

A 1

— good in - ten - tions.

A 2

— good in - ten - tions.

T 1

mf

if

T 2

B 1

- - ring with a child

B 2

- - ring with a child

Pno.

57

E.Gtr.

57

Vib.

57

B. Dr.

Detailed description: This is a musical score for a piece titled '1. THINKING IT THROUGH'. The score is written for a large ensemble. At the top, there are vocal staves for Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The vocal parts have lyrics: '— good in - ten - tions.' for the altos, 'if' for the tenors, and '- - ring with a child' for the basses. Below the vocal staves is the Piano (Pno.) part, followed by Electric Guitar (E.Gtr.), Vibraphone (Vib.), and Bass Drum (B. Dr.). The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like *mf*. The page number 57 is indicated at the beginning of several staves.

1. THINKING IT THROUGH

63

S 1 know that ____ you ____ must

S 2 know you must

A 1 if you have

A 2 you have

T 1 you have ____ good in - ten - tions

T 2 you have ____ good in - ten - tions.

B 1

B 2

Pno. *f*

E.Gtr.

Vib. *f*

B. Dr. *mf*

1. THINKING IT THROUGH

69

S 1
go _____ a - lone _____

S 2
go _____ must go _____ a - lone _____

A 1
_____ good in - ten - tions

A 2
_____ good in - ten - tions.

T 1
8

T 2
8

B 1
if you have _____ good in - ten - tions

B 2
you have _____ good in - ten - tions.

Pno.
69

E.Gtr.
69

Vib.
69

B. Dr.
69

The musical score is for a piece titled "1. THINKING IT THROUGH". It features a variety of instruments and vocalists. The vocalists (S1, S2, A1, A2, T1, T2, B1, B2) have lyrics that include "go", "a - lone", "must go", "good", "in - ten - tions", "if", "you", and "have". The Piano (Pno.) part includes a measure marked with a greater-than sign (>). The Electric Guitar (E.Gtr.) and Vibraphone (Vib.) parts feature a series of eighth notes. The Bass Drum (B. Dr.) part features a series of eighth notes. The score is written in a key with one flat (B-flat) and a common time signature (C). The measure number 69 is indicated at the beginning of each staff.

iii. Understand What You're Running From

ominous $\text{♩} = 68$

mf

un-der-stand what you're run-ning *mf*

you're run-ning from

spoken, freely:

p

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Baritone 1

Baritone 2

Piano

Electric Guitar

Vibraphone

Bass Drum

1.THINKING IT THROUGH

6

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Pno.

E.Gtr.

Vib.

B. Dr.

spoken, freely: When they say "keep your friends close and enemies closer", this is what they were referring to.

mf 3 know what you're up up ag - ainst

After all, you're not staging a vanishing act for no reason.

mf 3 you're up ag - ainst

p

f

Detailed description: This is a musical score for a piece titled '1. THINKING IT THROUGH'. The score is written for a large ensemble including vocalists (S1, S2, A1, A2, T1, T2, B1, B2), piano (Pno.), electric guitar (E.Gtr.), vibraphone (Vib.), and bass drum (B. Dr.). The key signature is B-flat major (two flats). The score is divided into measures, with a '6' indicating the start of a new section. The vocal parts have lyrics: 'know what you're up up ag - ainst' (A2), 'After all, you're not staging a vanishing act for no reason.' (T2), and 'you're up ag - ainst' (B1). The piano part has a dynamic marking of *mf*. The electric guitar part has a dynamic marking of *p*. The vibraphone part has a dynamic marking of *f*. The bass drum part has a dynamic marking of *f*. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

1.THINKING IT THROUGH

12

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Pno.

Gtr.

Vib.

Dr.

of be-ing disco-vered

mf

to decrease your chance

spoken, freely: If you're runing from a family member
how far would they go to find you?

mf

you

mf

If you

p

f

p

8va

8vb

f

p < f > p

3

1.THINKING IT THROUGH

18

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Pno.

E.Gtr.

Vib.

B. Dr.

or im - mi - gra - tion of - fi - cers____

If you're run - ning from

the po - lice the I R S____

you've

The musical score is written for a 12-piece ensemble. The vocal parts (S1, S2, A1, A2, T1, T2, B1, B2) are in treble and bass clefs with a key signature of two flats. The piano part (Pno.) is in treble and bass clefs. The electric guitar (E.Gtr.) is in treble clef. The vibraphone (Vib.) is in treble clef. The drums (B. Dr.) are in a standard drum notation. The lyrics are: 'or im - mi - gra - tion of - fi - cers____', 'If you're run - ning from', 'the po - lice the I R S____', and 'you've'. The score includes measure numbers 18, 19, and 20. The piano part has a triplet of eighth notes in measure 20. The electric guitar part has a triplet of eighth notes in measure 20. The vibraphone part has a triplet of eighth notes in measure 20. The drums part has a triplet of eighth notes in measure 20.

1.THINKING IT THROUGH

21

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Pno.

E.Gtr.

Vib.

B. Dr.

you've got your work cut out for you

you've got your work cut out for you

got your work cut out for you

mf *ff*

The musical score is for a piece titled "1. THINKING IT THROUGH". It features a large ensemble of vocalists (S1, S2, A1, A2, T1, T2, B1, B2), piano (Pno.), electric guitar (E.Gtr.), vibraphone (Vib.), and drums (B. Dr.). The score is written in a key with two flats (B-flat major or D-flat minor) and a common time signature. The vocal parts have lyrics: "you've got your work cut out for you". The piano part includes triplets and a dynamic marking of *mf*. The electric guitar part has a dynamic marking of *ff*. The drums part has a dynamic marking of *ff*. The score is marked with a rehearsal cue "21" at the beginning of the first staff.

2. COVERING YOUR TRACKS

iv. Get Rid of Certain Possessions

reminiscing $\text{♩} = 108$

The musical score is arranged for a vocal ensemble and a small band. The vocalists (Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone 1, Baritone 2) are in 3/4 time, with measures of 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, 4/4, and 3/4. The piano is in 3/4 time, with measures of 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, 4/4, and 3/4. The electric guitar is in 3/4 time, with measures of 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, 4/4, and 3/4. The vibraphone is in 3/4 time, with measures of 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, 4/4, and 3/4. The bass drum is in 3/4 time, with measures of 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, 4/4, and 3/4. The electric guitar part features a melody in the first measure of each 3/4 measure, followed by a chord in the second measure. The bass drum part features a melody in the first measure of each 3/4 measure, followed by a chord in the second measure. The piano part features a melody in the first measure of each 3/4 measure, followed by a chord in the second measure. The vocalists have a melody in the first measure of each 3/4 measure, followed by a chord in the second measure. The electric guitar part is marked *p* in the first measure of each 3/4 measure. The bass drum part is marked *f* in the first measure of each 3/4 measure. The piano part is marked *p* in the first measure of each 3/4 measure. The vocalists are marked *p* in the first measure of each 3/4 measure.

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Baritone 1

Baritone 2

Piano

Electric Guitar

Vibraphone

Bass Drum

p

f

p

2. COVERING YOUR TRACKS

8

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Pno.

E. Gtr.

Vib.

B. Dr.

f

p

cer - tain pos -

getrid of cer - tain pos -

f

p

f

2. COVERING YOUR TRACKS

[illegible]

2. COVERING YOUR TRACKS

19 *p*

S 1 cer - tain pos - ses-sions

S 2 cer - tain pos - ses-sions

A 1 It's best to tie up your loose ends.

A 2 tie up your

T 1

T 2 It's best to tie up your

B 1 tie up your loose ends

B 2

Pno.

E.Gtr.

Vib.

B. Dr.

The musical score is for a piece titled "2. COVERING YOUR TRACKS". It begins at measure 19, marked with a piano (*p*) dynamic. The score is arranged for a vocal ensemble and a band. The vocal parts include Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The instrumental parts include Piano (Pno.), Electric Guitar (E.Gtr.), Vibraphone (Vib.), and Bass Drum (B. Dr.). The vocal parts have lyrics: "cer - tain pos - ses-sions" for the sopranos, "It's best to tie up your loose ends." for the altos and tenors, and "tie up your loose ends" for the basses. The piano part features arpeggiated chords, the electric guitar has a melodic line, the vibraphone has a rhythmic pattern, and the bass drum provides a steady beat. The score is written in 4/4 time and includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

2. COVERING YOUR TRACKS

24

S 1
Destroy as many pictures of you as possible.

S 2
Abandon your car. Leave the door unlocked
and the window down. A thief's lucky day.

A 1
Don't be tempted to take
mementos with you.

A 2
looseends. This will connect you to
your old life, making you

T 1
8

T 2
looseends

B 1

B 2

Pno.
24

E.Gtr.
24

Vib.
24

B. Dr.
24
p

The musical score is for a piece titled "2. COVERING YOUR TRACKS". It features a variety of instruments and vocalists. The vocal parts (S 1, S 2, A 1, A 2, T 1, T 2, B 1, B 2) are in 4/4 time and include lyrics. The piano part (Pno.) is in 4/4 time and includes a melodic line. The electric guitar (E.Gtr.) and vibraphone (Vib.) parts are in 4/4 time and include melodic lines. The bongo drums (B. Dr.) part is in 4/4 time and includes a rhythmic pattern. The score is marked with a piano (*p*) dynamic.

2. COVERING YOUR TRACKS

Act II

Scene I

S 1
S 2
A 1
A 2
T 1
T 2
B 1
B 2
Pno.
E.Gtr.
Vib.
B. Dr.

30
want to go back home.
Getrid of
cer - tain pos - ses - sions
It will be a resouce for your opposition later on
f
mf
crescendo

2. COVERING YOUR TRACKS

35

f

S 1 cer - tain pos -

f

S 2 getrid of cer - tain pos -

f

A 1 cer - tain pos - ses - sions

A 2 cer - tain pos - ses - sions

f

T 1 cer - tain pos - ses - sions

f

T 2 getrid of cer - tain pos - ses - sions

B 1

B 2

Pno.

E. Gtr.

Vib.

B. Dr.

The musical score is for a piece titled "2. COVERING YOUR TRACKS". It features a variety of instruments and vocalists. The vocalists (S1, S2, A1, A2, T1, T2, B1, B2) have lyrics: "cer - tain pos - ses - sions" and "getrid of cer - tain pos - ses - sions". The Piano (Pno.) part includes chords and melodic lines. The Electric Guitar (E. Gtr.) part features a melodic line with a sharp sign. The Vibraphone (Vib.) part has a rhythmic pattern with triplets. The Bass Drum (B. Dr.) part has a steady beat. The score includes dynamic markings like "f" (forte) and "35" (measure number).

2. COVERING YOUR TRACKS

40

S 1
ses - sions

S 2
ses - sions

A 1
It's best to tie up your loose ends.

A 2
tie up your

T 1

T 2
It's best to tie up your

B 1
tie up your loose ends

B 2

Pno.

E.Gtr.

Vib.

B. Dr.

The musical score is for a song titled "2. COVERING YOUR TRACKS". It features ten staves: two vocal staves (S 1, S 2), two alto staves (A 1, A 2), two tenor staves (T 1, T 2), two bass staves (B 1, B 2), a piano (Pno.) staff, an electric guitar (E.Gtr.) staff, a vibraphone (Vib.) staff, and a bass drum (B. Dr.) staff. The score begins at measure 40. The vocal parts have lyrics: "ses - sions" for S 1 and S 2; "It's best to tie up your loose ends." for A 1; "tie up your" for A 2; "It's best to tie up your" for T 2; and "tie up your loose ends" for B 1. The piano part features chords and melodic lines. The electric guitar part has chords and a melodic line. The vibraphone part has a melodic line with triplets. The bass drum part has a rhythmic pattern.

2. COVERING YOUR TRACKS

44

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Pno.

E.Gtr.

Vib.

B. Dr.

loose ends.

ff

ff

8vb

p

p

ff

The musical score is for a piece titled "2. COVERING YOUR TRACKS". It features a multi-staff arrangement with the following parts: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), Bass 2 (B 2), Piano (Pno.), Electric Guitar (E.Gtr.), Vibraphone (Vib.), and Bongos (B. Dr.). The score begins at measure 44. The vocal parts (S 1, S 2, A 1, A 2, T 1, T 2) have lyrics "loose ends." under a slur. The piano part features a complex texture with a low register (8vb) and a high register. The electric guitar and vibraphone parts are marked with a piano (*p*) dynamic. The bongo part is marked with a fortissimo (*ff*) dynamic. The time signature changes from 4/4 to 3/4 and back to 4/4 throughout the piece.

2. COVERING YOUR TRACKS

48

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Pno.

E. Gtr.

Vib.

B. Dr.

The musical score is for a piece titled "2. COVERING YOUR TRACKS". It features ten staves, each representing a different instrument or voice part. The staves are labeled on the left: S 1, S 2, A 1, A 2, T 1, T 2, B 1, B 2, Pno., E. Gtr., Vib., and B. Dr. The score begins at measure 48, indicated by a "48" above the first staff. The time signature changes throughout the piece: 4/4, 3/4, 4/4, 3/4, and 4/4. The key signature is one sharp (F#). The score is written for a large ensemble, including vocalists (S 1, S 2, A 1, A 2, T 1, T 2, B 1, B 2), piano (Pno.), electric guitar (E. Gtr.), vibraphone (Vib.), and bass drum (B. Dr.). The notation includes various musical symbols such as notes, rests, and bar lines. The score ends with a double bar line at the end of the fifth measure.

V. Disconnect Yourself

intimate, spacious ♩ = 72

The musical score is for a piece titled 'V. Disconnect Yourself'. It features ten staves: Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone 1, Baritone 2, Piano, and Electric Guitar. The first seven staves (Soprano 1 to Baritone 2) are vocal parts, all of which are currently empty, indicating that the vocalists have not yet entered. The Piano part (8th staff) begins with a piano (*p*) dynamic and plays a series of chords in the right hand, while the left hand remains silent. The Electric Guitar (9th staff) enters in the fifth measure with a mezzo-forte (*mf*) dynamic, playing a melodic line with a key signature of one sharp (F#) and a tempo of 72 beats per minute. The Vibraphone (10th staff) remains silent throughout the shown section. The time signature is 4/4, and the key signature has one sharp (F#).

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Baritone 1

Baritone 2

Piano

Electric Guitar

Vibraphone

sul G, B, E

p

mf

2. COVERING YOUR TRACKS

8

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Pno.

8

E.Gtr.

8

Vib.

mute G, B, e
+ allow E, A, D
to ring

2. COVERING YOUR TRACKS

15 *mp*

S 1 in to-day's ___ world this _____ *mp*

S 2 _____ step _____ *mp*

A 1 _____ is _____

A 2 _____

T 1 _____ *mp* one of the

T 2 _____

B 1 _____

B 2 _____

Pno. 15

E.Gtr. 15

Vib. 15 *p*

The musical score is for a piece titled "2. COVERING YOUR TRACKS". It features eight vocal parts (S1, S2, A1, A2, T1, T2, B1, B2), Piano (Pno.), Electric Guitar (E.Gtr.), and Vibraphone (Vib.). The score begins at measure 15. S1 and S2 have lyrics: "in to-day's ___ world" and "this _____". S2 has a lyric "step _____". A1 has a lyric "is _____". T1 has a lyric "one of the". The Piano part has a melodic line starting at measure 15. The Electric Guitar part has a melodic line starting at measure 15. The Vibraphone part has a melodic line starting at measure 15. Dynamics include *mp* (mezzo-piano) and *p* (piano).

2. COVERING YOUR TRACKS

21

S 1 *slo-wly de -*

S 2

A 1

A 2

T 1 *most*

T 2 *im - pe-ra - tive*

B 1 *slow-ly*

B 2

Pno.

E. Gtr.

Vib.

The musical score is for a piece titled "2. COVERING YOUR TRACKS". It features ten staves: four vocal staves (S 1, S 2, A 1, A 2), two tenor staves (T 1, T 2), two bass staves (B 1, B 2), a piano (Pno.) staff, an electric guitar (E. Gtr.) staff, and a vibraphone (Vib.) staff. The score begins at measure 21. The vocal parts have lyrics: S 1 "slo-wly de -", T 1 "most", T 2 "im - pe-ra - tive", and B 1 "slow-ly". The piano part features sustained chords. The electric guitar and vibraphone parts provide harmonic accompaniment with various chords and melodic lines. The tempo and dynamics are marked with "mp" (mezzo-piano) and "slow-ly". The time signature changes from 2/4 to 4/4 in the middle of the score.

2. COVERING YOUR TRACKS

26

S 1 - crease

S 2 your ac - ti - vi - ty

A 1

A 2 *mp* un - til

T 1 un - til none _

T 2 your ac - ti - vi - ty

B 1 de - crease

B 2

Pno.

E.Gtr.

Vib.

The musical score is written for a vocal ensemble and instrumental accompaniment. It begins at measure 26. The vocal parts (S1, S2, A1, A2, T1, T2, B1, B2) are arranged in a choir-like fashion. S1 and B1 have the lyrics '- crease'. S2, T2, and B2 have the lyrics 'your ac - ti - vi - ty'. A2 and T1 have the lyrics 'un - til'. A2 has a dynamic marking of *mp* (mezzo-piano). The instrumental parts include Piano (Pno.), Electric Guitar (E.Gtr.), and Vibraphone (Vib.). The Piano part features sustained chords. The Electric Guitar part has a melodic line with a '+' symbol above it. The Vibraphone part has a melodic line with a '+' symbol above it. The score is written in 2/4 and 4/4 time signatures.

2. COVERING YOUR TRACKS

31

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Pno.

E.Gtr.

Vib.

none is

the norm

the norm

+

The musical score is for a piece titled "2. COVERING YOUR TRACKS". It features ten staves. The vocal staves (S 1, S 2, A 1, A 2, T 1, T 2, B 1, B 2) are in treble and bass clefs. The piano (Pno.) staff is in grand staff. The electric guitar (E.Gtr.) and vibraphone (Vib.) staves are in treble clef. The score includes lyrics: "none is" for A 2 and T 1, and "the norm" for T 2, B 1, and B 2. There are also musical notations such as "31" above the first staff, a "+" sign above the E.Gtr. staff, and various musical symbols like notes, rests, and accidentals.

2. COVERING YOUR TRACKS

37

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Pno.

E.Gtr.

Vib.

this step takes

this step takes

pre - par - a - tion

p pre - par - a - tion

Detailed description: This is a musical score for a choir and instrumental ensemble. The score is written for 10 parts: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), Bass 2 (B 2), Piano (Pno.), Electric Guitar (E.Gtr.), and Vibraphone (Vib.). The music is in 4/4 time and consists of 37 measures. The vocal parts (S 1, S 2, A 1, A 2, T 1, T 2, B 1, B 2) have lyrics: 'this step takes' and 'pre - par - a - tion'. The instrumental parts (Pno., E.Gtr., Vib.) provide accompaniment. The score is marked with a rehearsal mark '37' at the beginning of the section. The piano part includes a dynamic marking 'p' (piano) for the second vocal entry.

2. COVERING YOUR TRACKS

43

S 1 start dis - pos - ing

S 2 start dis - pos - ing

A 1 of your old

A 2 per -

T 1 per - so -

T 2 of your old

B 1

B 2

Pno.

E.Gtr.

Vib.

The musical score is for a song titled "2. COVERING YOUR TRACKS". It features ten staves. The first six staves are for vocalists: S 1, S 2, A 1, A 2, T 1, and T 2. The last four staves are for instruments: Pno. (Piano), E.Gtr. (Electric Guitar), and Vib. (Vibraphone). The score begins at measure 43. The key signature has one flat (B-flat). The time signature changes from 4/4 to 2/4 at measure 45 and back to 4/4 at measure 47. The lyrics are: "start dis - pos - ing", "of your old", "per -", "per - so -", and "of your old". The instrumental parts provide harmonic support, with the piano playing chords and the guitar and vibraphone playing sustained chords.

2. COVERING YOUR TRACKS

48

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Pno.

E.Gtr.

Vib.

so - na - li - ty

na - li - ty

bit by bit

bit by bit

2. COVERING YOUR TRACKS

54

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Pno.

E. Gtr.

Vib.

This musical score is for a piece titled "2. COVERING YOUR TRACKS". It features a vocal ensemble of eight parts (Soprano 1 & 2, Alto 1 & 2, Tenor 1 & 2, Bass 1 & 2) and instrumental accompaniment for Piano, Electric Guitar, and Vibraphone. The score begins at measure 54. The vocal parts are mostly silent, with a final measure containing a whole note. The piano part has a melodic line in the right hand and a complex, arpeggiated accompaniment in the left hand. The electric guitar and vibraphone parts provide a harmonic foundation with sustained chords and arpeggios. The time signature changes from 3/4 to 4/4 at the start of the second system.

vi. Get Rid of the Plastic

♩ = 96

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Baritone 1

Baritone 2

Piano

Electric Guitar

Vibraphone

Bass Drum

f

From now on

p

f

p

mf

f

mp

The musical score is for a piece titled "vi. Get Rid of the Plastic". It features a variety of instruments and vocalists. The tempo is marked as ♩ = 96. The score is divided into measures, with time signatures changing from 4/4 to 2/4 and back to 4/4. The vocalists (Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone 1, Baritone 2) have mostly rests, with Tenor 1 singing "From now on" in the 10th measure. The piano part has dynamics of *p* (piano) and *f* (forte). The electric guitar has dynamics of *p* and *mf* (mezzo-forte). The vibraphone has a dynamic of *f*. The bass drum has a dynamic of *mp* (mezzo-piano).

2. covering your tracks

6

S 1

S 2

A 1

A 2

T 1

you will be us - ing cash. your

f

T 2

From now on you will be us - ing cash. Get rid of all

B 1

B 2

Pno.

f

E. Gtr.

f

Vib.

B. Dr.

The musical score is for a piece titled "2. covering your tracks". It features a large ensemble of vocalists and instrumentalists. The vocalists are arranged in two rows: S1 and S2 (Soprano), A1 and A2 (Alto), T1 and T2 (Tenor), and B1 and B2 (Bass). The instrumentalists include a Piano (Pno.), Electric Guitar (E. Gtr.), Vibraphone (Vib.), and Bass Drum (B. Dr.). The score is written in 4/4 time. The vocal parts for T1 and T2 have lyrics: "you will be us - ing cash. your" and "From now on you will be us - ing cash. Get rid of all". The Piano part features a melodic line with a forte (*f*) dynamic. The Electric Guitar and Vibraphone parts also feature melodic lines with a forte (*f*) dynamic. The Bass Drum part provides a rhythmic foundation with a pattern of eighth and sixteenth notes.

2. covering your tracks

10

S 1

S 2

A 1 *f* Cutthem up in-to small

A 2 *f* Cutthem up. pie - ces

T 1 cards. pie - ces

T 2 cards. pie - ces

B 1

B 2

Pno. *mf* 8va

E.Gtr. *mf* *f*

Vib.

B. Dr. 10

Detailed description: This is a musical score for a song titled '2. covering your tracks'. The score is written for a large ensemble, including two vocal parts (S 1, S 2), two alto parts (A 1, A 2), two tenor parts (T 1, T 2), two bass parts (B 1, B 2), piano (Pno.), electric guitar (E.Gtr.), vibraphone (Vib.), and a drum set (B. Dr.). The score begins at measure 10. The vocal parts have lyrics: 'Cutthem up in-to small pie - ces'. The piano part features a melody with a forte (f) dynamic and a piano (mf) dynamic. The electric guitar part has a melody with a mezzo-forte (mf) dynamic and a forte (f) dynamic. The vibraphone part has a melody with a mezzo-forte (mf) dynamic. The drum set part has a steady rhythm. The score is written in standard musical notation with treble and bass clefs, and various musical symbols such as notes, rests, and dynamics.

2. covering your tracks

14

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Pno.

E.Gtr.

Vib.

B. Dr.

a - way

and throw them a - way.

p for an e - mergency.

p Don't keep them for _____

f *mf*

f

Detailed description: This is a musical score for a song. It features ten staves. The top eight staves are for vocalists: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The bottom three staves are for instruments: Piano (Pno.), Electric Guitar (E.Gtr.), and Vibraphone (Vib.). The bottom-most staff is for the Bass Drum (B. Dr.). The score begins at measure 14. The vocal parts have lyrics: 'a - way', 'and throw them a - way.', 'for an e - mergency.', and 'Don't keep them for _____'. The piano part has dynamic markings *f* and *mf*. The bass drum part has a dynamic marking *f* at the end. The electric guitar and vibraphone parts have various musical notations including slurs and accents.

2. covering your tracks

19

S 1

S 2

A 1

A 2 *p*
This is not a crutch.

T 1

T 2

B 1

B 2

Pno. *p* *f* *p*

E. Gtr. *p*

Vib. *mf*

B. Dr. 19

The musical score is arranged in two systems. The first system contains staves for voices (S 1, S 2, A 1, A 2, T 1, T 2, B 1, B 2) and piano (Pno.). The second system contains staves for electric guitar (E. Gtr.), vibraphone (Vib.), and bass drum (B. Dr.). The piano part features a complex texture with multiple layers of chords and arpeggios, marked with dynamics *p*, *f*, and *p*. The electric guitar and vibraphone parts also have specific dynamics *p* and *mf* respectively. The bass drum part is marked with a '19' and a '19' at the beginning of the staff.

vii. Lie

morose, stern $\text{♩} = 82$

Soprano 1
f
 to lie _____ -round you. _____ your friends _____

Soprano 2
f
 You'll have to lie _____ a-round you. _____ Lie to your friends _____

Alto 1
f
 You'll have to lie _____ to those a-round you. _____ Lie to your friends _____ and

Alto 2
f
 You'll have to lie _____ a-round you. _____ Lie to your friends _____

Tenor 1
 8

Tenor 2
 8

Baritone 1

Baritone 2

Piano
f

Electric Guitar
mf

Vibraphone

Bass Drum

II. COVERING YOUR TRACKS

7

S 1 *-mi - ly. to lie*

S 2 *fa - mi - ly. You'll have to lie*

A 1 *your fa - mi - ly. You'll have to lie to*

A 2 *your fa - mi - ly. You'll have to lie*

T 1

T 2

B 1

B 2 *f You'll have to lie to*

Pno.

E. Gtr.

Vib.

B. Dr. *f*

II. COVERING YOUR TRACKS

11

S 1 *3* -round you. *3* your friends

S 2 *3* a - round you. *3* Lie to your friends

A 1 *3* those a - round you. *3* Lie to your friends

A 2 *3* a - round you. *3* Lie to your friends

T 1

T 2 *f* *3* a - round you.

B 1

B 2 *3* those a - round - you. *3* Lie to your friends

Pno.

E.Gtr.

Vib.

B. Dr.

The musical score is for a piece titled "II. COVERING YOUR TRACKS". It features a variety of instruments and vocalists. The vocalists (S1, S2, A1, A2, T1, T2, B1, B2) have lyrics that are partially obscured by musical notation. The instruments include Piano (Pno.), Electric Guitar (E.Gtr.), Vibraphone (Vib.), and Bass Drum (B. Dr.). The score is written in 4/4 time and includes a key signature of one sharp (F#). The tempo is marked as "11". The score is divided into measures by vertical bar lines, and the time signature changes from 4/4 to 3/4 and back to 4/4. The lyrics are: "S 1: -round you. your friends; S 2: a - round you. Lie to your friends; A 1: those a - round you. Lie to your friends; A 2: a - round you. Lie to your friends; T 2: a - round you.; B 2: those a - round - you. Lie to your friends".

II. COVERING YOUR TRACKS

[illegible]

II. COVERING YOUR TRACKS

The musical score is for the film 'The Great Wall of China' by John Williams. It features a vocal soloist and a large orchestra. The score is divided into two systems. The first system includes vocal staves for Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The second system includes staves for Piano (Pno.), Electric Guitar (E.Gtr.), Vibraphone (Vib.), and Double Bass (B. Dr.). The vocal soloist's lyrics are: 'There are ways to do this if you think it through. Superfluous email accounts, prepaid phones. Tell no one, if possible. Create a ruse. Make a long term plan. Even your closest friend in the entire world cannot know.' The piano part features a melody with triplets and a bass line with sustained chords. The electric guitar, vibraphone, and double bass parts provide harmonic support.

17

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Pno.

E.Gtr.

Vib.

B. Dr.

There are ways to do this
if you think it through.
Superfluous email accounts,
prepaid phones.
Tell no one, if possible.
Create a ruse. Make a
long term plan.
Even your closest friend in
the entire world cannot know.

p

p

p

II. COVERING YOUR TRACKS

25

S 1 Create a backstory that will confuse anyone who tries to follow your trail. You'll have to lie.

S 2 Stick to one fake identity. You'll have to lie.

A 1 You'll have to lie.

A 2 You'll have to lie.

T 1 A good disappearing act takes work.

T 2 You'll have to lie.

B 1 You'll have to lie.

B 2 You'll have to lie.

Pno. 25

E.Gtr. 25

Vib. 25

B. Dr. 25 *mf*

The musical score is for a piece titled "II. COVERING YOUR TRACKS". It features a variety of instruments and vocalists. The vocalists (S1, S2, A1, A2, T1, T2, B1, B2) have lyrics that revolve around themes of deception and lying. The instrumental parts include a Piano (Pno.) with complex chordal textures, an Electric Guitar (E.Gtr.) with a driving rhythm, a Vibraphone (Vib.) with melodic lines, and a Bass Drum (B. Dr.) providing a steady beat. The score is marked with a mezzo-forte (*mf*) dynamic and includes a rehearsal mark at measure 25.

II. COVERING YOUR TRACKS

33

S 1 *-to lie* *-round you.* *your friends.*

S 2 *You'll have to lie* *around you.* *Lie to your friends.*

A 1 *You'll have to lie* *to those around you.* *Lie to your friends.*

A 2 *You'll have to lie* *around you.* *Lie to your friends.*

T 1

T 2

B 1

B 2

Pno. *f*

E. Gtr. *f*

Vib. *f*

B. Dr. *f*

The musical score is for a piece titled "II. COVERING YOUR TRACKS". It features eight vocal parts (S 1, S 2, A 1, A 2, T 1, T 2, B 1, B 2), piano (Pno.), electric guitar (E. Gtr.), vibraphone (Vib.), and bass drum (B. Dr.). The score is written in 4/4 time and includes lyrics for the vocal parts. The piano part features a strong, rhythmic accompaniment with a dynamic marking of *f*. The electric guitar and vibraphone also have a dynamic marking of *f*. The bass drum part is marked with a dynamic marking of *f*. The score includes triplets and other musical notations.

II. COVERING YOUR TRACKS

38

S 1 *-mi - ly. to lie*

S 2 *fa - mi - ly. You'll have to lie*

A 1 *and your fa - mi - ly. You'll have to lie*

A 2 *your fa - mi - ly. You'll have to lie*

T 1 *to lie*

T 2

B 1 *You'll have to lie*

B 2 *You'll have to lie*

Pno.

E. Gtr.

Vib.

B. Dr.

The musical score is for a piece titled "II. COVERING YOUR TRACKS". It begins at measure 38. The vocal parts (S1, S2, A1, A2, T1, T2, B1, B2) are written in treble and bass clefs. The instrumental parts (Pno., E. Gtr., Vib., B. Dr.) are also shown. The lyrics for the vocal parts are: S1: "-mi - ly. to lie"; S2: "fa - mi - ly. You'll have to lie"; A1: "and your fa - mi - ly. You'll have to lie"; A2: "your fa - mi - ly. You'll have to lie"; T1: "to lie"; T2: (no lyrics); B1: "You'll have to lie"; B2: "You'll have to lie". The piano part features chords and arpeggios. The electric guitar part has a melodic line. The vibraphone part has a melodic line with triplets. The bass drum part has a rhythmic pattern.

II. COVERING YOUR TRACKS

42

S 1 _____ -round you. _____ I can not live _____

S 2 _____ a - round you. _____ I can not live _____

A 1 _____ to those a - round you. _____ I can not live _____

A 2 _____ a - round you. _____ I can not live _____

T 1 _____ -round you. _____ I can not live _____

T 2 _____ a - round you. _____ I can not live _____

B 1 _____ to those a - round you. _____ I can not live _____

B 2 _____ to those a - round - you. _____ I can not live _____

Pno. _____

E.Gtr. _____

Vib. _____

B. Dr. _____

The musical score is for a piece titled "II. COVERING YOUR TRACKS". It features a variety of instruments and vocal parts. The vocal parts (S1, S2, A1, A2, T1, T2, B1, B2) have lyrics that include "a - round you", "I can not live", and "to those a - round you". The Piano part (Pno.) has a complex arrangement with many triplets and various time signatures. The Electric Guitar (E.Gtr.) part has a simple melody. The Vibraphone (Vib.) part has a complex arrangement with many triplets and various time signatures. The Bass Drum (B. Dr.) part has a simple rhythm.

II. COVERING YOUR TRACKS

46

S 1
live with my self.

S 2
with my - self.

A 1
live with my self.

A 2
live with my - self.

T 1
live with my self.

T 2
with my - self.

B 1
live with my self.

B 2
live with my - self.

Pno.

E.Gtr.

Vib.

B. Dr.

The musical score is for a piece titled "II. COVERING YOUR TRACKS". It features eight vocal parts (S1, S2, A1, A2, T1, T2, B1, B2), piano (Pno.), electric guitar (E.Gtr.), vibraphone (Vib.), and bass drum (B. Dr.). The score begins at measure 46. The vocal parts have lyrics: "live with my self." for S1, A1, T1, B1 and "with my - self." for S2, A2, T2, B2. The piano part features a complex arrangement of chords and arpeggios. The electric guitar part has a melodic line. The vibraphone part has a melodic line with a triplet. The bass drum part has a rhythmic pattern. The score includes various time signatures (3/4, 4/4, 3/8, 4/8) and rests.

3. YOUR NEW IDENTITY

viii. Gather Your Resources

contemplative ♩ = 72

The musical score is for a piece titled "3. YOUR NEW IDENTITY" with the subtitle "viii. Gather Your Resources". It is marked "contemplative" with a tempo of ♩ = 72. The score is written for a large ensemble, including vocalists and instrumentalists. The vocal parts (Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone 1, Baritone 2) are mostly silent, with only Alto 2 having a vocal line starting in the fifth measure. The instrumental parts include Piano, Electric Guitar, Vibraphone, and Bass Drum. The Piano part features a series of sustained chords in the left hand and a melodic line in the right hand. The Electric Guitar plays a rhythmic pattern of eighth notes. The Vibraphone plays a series of sustained notes. The Bass Drum is silent throughout the piece.

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Baritone 1

Baritone 2

Piano

Electric Guitar

Vibraphone

Bass Drum

p

Be - fore

pp

pp

arco

pp

3. YOUR NEW IDENTITY

7

S 1

S 2

A 1 *p*
fore _____ dis - ap - pear _____

A 2
Be - fore _____ Be-foreyou dis - ap - pear _____

T 1

T 2

B 1

B 2

Pno.

E.Gtr.

Vib.
with mallets, hard

B. Dr.

Detailed description: This is a musical score for a piece titled '3. YOUR NEW IDENTITY'. The score is written for a large ensemble. It includes eight vocal staves (S1, S2, A1, A2, T1, T2, B1, B2) and five instrumental staves (Piano, Electric Guitar, Vibraphone, and Bass Drum). The vocal parts are in treble and bass clefs. The piano part is in grand staff. The electric guitar is in treble clef. The vibraphone is in treble clef. The bass drum is in a single staff. The score is marked with a '7' at the beginning of each staff, indicating a measure number. The lyrics for the vocal parts are: 'fore', 'dis - ap - pear', 'Be - fore', 'Be-foreyou dis - ap - pear'. The piano part features chords and arpeggios. The electric guitar part features a rhythmic pattern. The vibraphone part features a melodic line with the instruction 'with mallets, hard'. The bass drum part features a simple rhythmic pattern.

3. YOUR NEW IDENTITY

13

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Pno.

E. Gtr.

Vib.

B. Dr.

Makesure have what you need to sur - vive_ Youneedto

you_ have what you need sur - vive ga -

to sur - vive_ Youneedto

sur - vive ga -

13

8^{va} loco 8^{va} loco

arco

13

13

f

The musical score is for a piece titled "3. YOUR NEW IDENTITY". It features a vocal ensemble with parts for Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Tenor 1 (T1), Tenor 2 (T2), Bass 1 (B1), and Bass 2 (B2). The instrumental accompaniment includes Piano (Pno.), Electric Guitar (E. Gtr.), Vibraphone (Vib.), and Drums (B. Dr.). The score begins at measure 13. The vocal parts have lyrics: "Makesure have what you need to sur - vive_ Youneedto" for A1 and A2, "you_ have what you need sur - vive ga -" for A2, "to sur - vive_ Youneedto" for B1, and "sur - vive ga -" for B2. The piano part features a melodic line with octaves (8^{va}) and a "loco" section. The electric guitar part has a melodic line with a "arco" section. The vibraphone part has a melodic line. The drums part has a simple pattern. The score ends at measure 17 with a forte (f) dynamic marking.

3. YOUR NEW IDENTITY

18

S 1

S 2

A 1
ga - ther all your re - sour-ces

A 2
- ther your re - sour-ces

T 1
8 Be sure to pay

T 2
8 Be sure to pay

B 1
ga - ther all your re - sour-ces

B 2
- ther your re - sour-ces

Pno.
18 *8va* *loco*

E.Gtr.
18

Vib.
18 with mallets

B. Dr.
18

The musical score is arranged for a vocal ensemble and a band. The vocal parts (Soprano 1 & 2, Alto 1 & 2, Tenor 1 & 2, Bass 1 & 2) have lyrics: "ga - ther all your re - sour-ces". The instrumental parts include Piano (Pno.), Electric Guitar (E.Gtr.), Vibraphone (Vib.), and Bass Drum (B. Dr.). The Piano part features a melodic line with an 8va marking and a loco section. The Vibraphone part is marked "with mallets". The Bass Drum part has a simple rhythmic pattern. The score is numbered 18 at the beginning of each system.

3. YOUR NEW IDENTITY

23

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Pno.

E.Gtr.

Vib.

B. Dr.

this be - fore

Do this be - fore

all in cash

all in cash

this be - fore

Do this be - fore

youdis-appear

f

f

f

ff

The musical score is for a piece titled "3. YOUR NEW IDENTITY". It features a vocal ensemble with parts for Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). There are also instrumental parts for Piano (Pno.), Electric Guitar (E.Gtr.), Vibraphone (Vib.), and Bass Drum (B. Dr.). The score is written in 4/4 time and includes lyrics for several parts. Dynamic markings such as *f* (forte) and *ff* (fortissimo) are used to indicate volume levels. The score is marked with a rehearsal cue "23" at the beginning of the vocal and instrumental staves.

3. YOUR NEW IDENTITY

28

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Pno.

E. Gtr.

Vib.

B. Dr.

p

p

This musical score is for a piece titled "3. YOUR NEW IDENTITY". It is written for a large ensemble, including vocalists and instrumentalists. The score begins at measure 28. The vocal parts (S 1, S 2, A 1, A 2, T 1, T 2, B 1, B 2) are all in 4/4 time and feature a series of whole notes, with a final measure containing a half note and a whole note. The piano (Pno.) part is in 4/4 time and features a series of eighth notes, with a final measure containing a half note and a whole note. The electric guitar (E. Gtr.) part is in 4/4 time and features a series of eighth notes, with a final measure containing a half note and a whole note. The vibraphone (Vib.) part is in 4/4 time and features a series of whole notes, with a final measure containing a half note and a whole note. The bass drum (B. Dr.) part is in 4/4 time and features a series of whole notes, with a final measure containing a half note and a whole note. The score includes dynamic markings such as *p* (piano) and *f* (forte).

ix. Leave Town

with growing tension ♩ = 68

Soprano 1 *p* where

Soprano 2 *p* Now that you're set _____

Alto 1

Alto 2

Tenor 1

Tenor 2

Baritone 1

Baritone 2

Piano *p*

Electric Guitar *p*

Vibraphone

Bass Drum

This musical score is for a piece titled 'ix. Leave Town'. It is written in 4/4 time with a tempo of 68 beats per minute, marked 'with growing tension'. The score includes parts for Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone 1, Baritone 2, Piano, Electric Guitar, Vibraphone, and Bass Drum. The vocal parts for Soprano 1 and Soprano 2 have lyrics: 'where' and 'Now that you're set _____' respectively. The Piano part features a melody in the right hand and chords in the left hand. The Electric Guitar part has a melodic line with a 'p' (piano) dynamic marking. The other instruments (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone 1, Baritone 2, Vibraphone, and Bass Drum) are currently silent, indicated by whole rests.

3. YOUR NEW IDENTITY

6

S 1 will You should take time — when you de-cide

S 2 — you go the world is yours.

A 1

A 2

T 1 *p* if you're stay - ing

T 2 *p* you need to com - mit

B 1

B 2

Pno.

E. Gtr.

Vib. *p*

B. Dr.

6

Detailed description: This is a musical score for a song titled '3. YOUR NEW IDENTITY'. The score is written for a full band and vocal ensemble. It includes parts for Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), Bass 2 (B 2), Piano (Pno.), Electric Guitar (E. Gtr.), Vibraphone (Vib.), and Drums (B. Dr.). The vocal parts have lyrics: S 1: 'will You should take time — when you de-cide'; S 2: '— you go the world is yours.'; T 1: 'if you're stay - ing'; T 2: 'you need to com - mit'. The piano part features a melodic line in the right hand and chords in the left hand. The electric guitar part has a simple harmonic accompaniment. The vibraphone part plays chords, marked with a piano (*p*) dynamic. The drums part is indicated by a single bar line with a repeat sign, suggesting a consistent rhythmic pattern. The score is marked with a '6' at the beginning of several staves, likely indicating a measure number or a specific musical instruction.

3. YOUR NEW IDENTITY

10 *accel*

S 1

S 2

A 1

A 2

T 1
8 in your own coun - try know that you might be — found.

T 2
8 — you need to com - mit to this.

B 1

B 2

Pno.
10 *mf*

E. Gtr.
10 *mf*

Vib.
10 *mf*

B. Dr.
10 *f*

The musical score is for a piece titled "3. YOUR NEW IDENTITY". It features a vocal ensemble with parts for Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The vocal parts are written in treble and bass clefs. T1 and T2 have lyrics: "in your own coun - try know that you might be — found." and "you need to com - mit to this." respectively. The piano (Pno.) part is in G major, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand. The electric guitar (E. Gtr.) and vibraphone (Vib.) parts provide harmonic support. The drums (B. Dr.) part is in the bass clef, featuring a simple rhythmic pattern. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and an *accel* (accelerando) marking. The page number 73 is at the bottom.

3. YOUR NEW IDENTITY

14

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Pno.

E.Gtr.

Vib.

B. Dr.

f

3. YOUR NEW IDENTITY

$\text{♩} = 108$

17

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Pno.

E. Gtr.

Vib.

B. Dr.

ff

mp

This musical score is for a piece titled "3. YOUR NEW IDENTITY". It is set in 4/4 time with a tempo of 108 beats per minute, indicated by a quarter note equal to 108. The score begins at measure 17. The vocal parts consist of eight staves: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). All vocal staves are currently empty, showing only rests. The piano accompaniment is shown on a grand staff (Pno.) with both treble and bass clefs, also empty. The electric guitar (E. Gtr.) part is on a single staff, starting at measure 17 with a forte (*f*) dynamic. It features a complex, fast-paced melodic line with many sixteenth and thirty-second notes, some beamed together, and a few accidentals. The vibraphone (Vib.) part is on a single staff, empty. The bass drum (B. Dr.) part is on a single staff, starting at measure 17 with a fortissimo (*ff*) dynamic. It begins with a half note, followed by a quarter rest, and then continues with a pattern of eighth and sixteenth notes, ending with a mezzo-piano (*mp*) dynamic marking.

3. YOUR NEW IDENTITY

20

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Pno.

E.Gtr.

Vib.

B. Dr.

f

Detailed description: This musical score is for a piece titled '3. YOUR NEW IDENTITY'. It features a large ensemble of vocalists and instrumentalists. The vocalists are arranged in two rows: S 1, S 2, A 1, A 2, T 1, T 2, B 1, and B 2. Each vocalist has a staff with a treble or bass clef and a key signature of one flat. The piano (Pno.) part consists of two staves, both with treble and bass clefs. The electric guitar (E.Gtr.) part is on a single staff with a treble clef and a key signature of one flat. The vibraphone (Vib.) part is on a single staff with a treble clef and a key signature of one flat. The bass drum (B. Dr.) part is on a single staff with a double bar line and a key signature of one flat. The score is divided into four measures. The first measure is marked with a '20' above the staff. The second measure is marked with a '20' above the staff. The third measure is marked with a '20' above the staff. The fourth measure is marked with a '20' above the staff. The electric guitar part has a complex rhythmic pattern in the first measure, followed by a melodic line in the second measure. The vibraphone part has a melodic line in the first measure, followed by a melodic line in the second measure. The bass drum part has a rhythmic pattern in the first measure, followed by a rhythmic pattern in the second measure. The piano part has a melodic line in the first measure, followed by a melodic line in the second measure. The vocalists have a melodic line in the first measure, followed by a melodic line in the second measure. The score is written in a standard musical notation style with a key signature of one flat and a time signature of 4/4.

3. YOUR NEW IDENTITY

24

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Pno.

E.Gtr.

Vib.

B. Dr.

Many cheaper countries make it easier to live for long periods of time.

You'll need residency cards.

The musical score is arranged in a multi-staff format. The vocal parts (S 1, S 2, A 1, A 2, T 1, T 2, B 1, B 2) are written in treble and bass clefs. The piano (Pno.) part is in grand staff. The electric guitar (E.Gtr.) part is in treble clef with a key signature of one flat. The vibraphone (Vib.) part is in treble clef. The bass drum (B. Dr.) part is in bass clef. The lyrics are placed below the vocal staves. The score includes a rehearsal mark '24' at the beginning of each system.

3. YOUR NEW IDENTITY

spoken and repeated at own pace
for duration of measure. Do not sync up.

The musical score is arranged for a vocal ensemble and a full band. It begins at measure 27. The vocal parts (S1, S2, A1, A2, T1, T2, B1, B2) each have a 'Commit.' box with an arrow pointing to the start of their vocal line. The lyrics 'Take your time' are written under the vocal staves. The piano part features a strong, rhythmic accompaniment with a 'Commit.' box and an arrow. The electric guitar, vibraphone, and drums provide a consistent rhythmic foundation throughout the piece.

Vocalists: S 1, S 2, A 1, A 2, T 1, T 2, B 1, B 2

Instrumentalists: Pno., E.Gtr., Vib., B. Dr.

Lyrics: Commit. → Take your time

3. YOUR NEW IDENTITY

30

S 1 — to plan. You must —

S 2 — — — — — *f* Take your —

A 1 — to plan. Just take

A 2 — — — — —

T 1 — to plan. Take *f* your —

T 2 — — — — — Take your —

B 1 — to plan. Just take

B 2 — — — — —

Pno. 30

E.Gtr. 30

Vib. 30

B. Dr. 30

The musical score is arranged in a multi-staff format. The vocal parts (S1, S2, A1, A2, T1, T2, B1, B2) are written in treble and bass clefs. The piano part (Pno.) is in grand staff. The electric guitar (E.Gtr.), vibraphone (Vib.), and bass drum (B. Dr.) parts are in single staves. The lyrics are placed below the vocal staves. The score includes a rehearsal mark '30' at the beginning of each system. The piano part features a complex rhythmic pattern in the right hand and a simpler pattern in the left hand. The electric guitar part features a complex rhythmic pattern in the right hand and a simpler pattern in the left hand. The vibraphone part features a complex rhythmic pattern in the right hand and a simpler pattern in the left hand. The bass drum part features a complex rhythmic pattern in the right hand and a simpler pattern in the left hand.

3. YOUR NEW IDENTITY

33

S 1 go a lone

S 2 time to plan.

A 1 your time to plan.

A 2

T 1 time to plan.

T 2 time to plan.

B 1 your time to plan.

B 2

Pno.

E.Gtr.

Vib.

B. Dr.

The musical score is for a piece titled "3. YOUR NEW IDENTITY". It features a vocal ensemble with parts for Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The lyrics for the vocal parts are: S 1: "go a lone", S 2: "time to plan.", A 1: "your time to plan.", T 1: "time to plan.", T 2: "time to plan.", B 1: "your time to plan.", and B 2: (no lyrics). The piano (Pno.) part features a complex, fast-moving melody in the right hand and a steady bass line in the left hand. The electric guitar (E.Gtr.) part plays a rhythmic, arpeggiated pattern. The vibraphone (Vib.) part plays a melodic line with a steady eighth-note rhythm. The drums (B. Dr.) part features a simple, steady eighth-note pattern.

3. YOUR NEW IDENTITY

36

S 1 You must go a

S 2 Take your time to

A 1 Take your time to

A 2 Just take your time to

T 1 Take your time to

T 2 Take your time to

B 1 Just take your time to

B 2

Pno.

E.Gtr.

Vib.

B. Dr.

The musical score is arranged in a multi-staff format. The vocal parts (S 1, S 2, A 1, A 2, T 1, T 2, B 1, B 2) are written in treble and bass clefs. The piano part (Pno.) is in grand staff. The electric guitar (E.Gtr.), vibraphone (Vib.), and bass drum (B. Dr.) parts are in single staves. The lyrics are written below the vocal staves. The score includes measures 36 through 40.

3. YOUR NEW IDENTITY

39 *ff*

S 1 lone.

S 2 *ff* plan.

A 1 *ff* plan.

A 2 *ff* plan.

T 1 *ff* plan.

T 2 *ff* plan.

B 1 *ff* plan.

B 2

This disappearance will take its toll on
you physically, mentally, and emotionally.

Pno. *ff*

E. Gtr. *ff*

Vib. *ff*

B. Dr. *ff*

The musical score is for a piece titled "3. YOUR NEW IDENTITY". It features a vocal ensemble with parts for Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The lyrics are: "lone.", "plan.", "plan.", "plan.", "plan.", "plan.", "plan.", "plan.", and "This disappearance will take its toll on you physically, mentally, and emotionally." The score includes musical notation for measures 39 and 40. The dynamics are marked *ff* (fortissimo) for the vocalists and piano. The instrumentation includes Piano (Pno.), Electric Guitar (E. Gtr.), Vibraphone (Vib.), and Bass Drum (B. Dr.).

x. Cultivate New Habits

morose, isolated ♩ = 64

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Baritone 1

Baritone 2

p

p

p

p

cul - ti - vate new

-vate -bits

ti - vate ha - bits

cul - ti - vate new

3. YOUR NEW IDENTITY

7

The musical score is for a piece titled "3. YOUR NEW IDENTITY". It features eight vocal parts: Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Tenor 1 (T1), Tenor 2 (T2), Bass 1 (B1), and Bass 2 (B2). The key signature is G major (one sharp). The score begins with a rehearsal mark 7. The first seven measures contain rests for S1, S2, A1, and A2, and vocal lines for T1, T2, B1, and B2. The lyrics for the vocal parts are as follows:

- T1:** cul-ti - vate __ new __ cul-ti - vate
- T2:** -vate __ bits __ -vate
- B1:** -ti - vate __ ha - bits __ -ti - vate
- B2:** cul - ti - vate __ new __ cul - ti - vate

The score includes time signature changes to 3/4 and 4/4 in the final two measures.

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14

The musical score is for a piece titled "3. YOUR NEW IDENTITY". It features eight vocal parts: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The score begins at measure 14. The key signature is one sharp (F#). The time signature changes throughout the piece: 3/4, 4/4, 2/4, and 4/4. The lyrics are as follows:

- S 1: (Silent)
- S 2: (Silent)
- A 1: (Silent)
- A 2: *p* -vate -bits
- T 1: new
- T 2: -bits
- B 1: ha - bits
- B 2: new

The musical notation includes various note values, rests, and dynamic markings. The lyrics are placed below the corresponding vocal lines.

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19

p

S 1

-vate

S 2

p

A 1

-vate -vate

A 2

-vate -vate

T 1

cul - ti - vate ____ cul - ti - vate ____

T 2

-vate ____ -vate ____

B 1

-ti - vate ____ -ti - vate ____

B 2

cul - ti - vate ____ cul - ti - vate ____

The musical score is for a piece titled "3. YOUR NEW IDENTITY". It begins at measure 19. The key signature has one sharp (F#). The time signature starts as 4/4 and changes to 2/4 at measure 3, then returns to 4/4 at measure 5, and continues in 4/4. There are eight vocal staves: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). Staves S 1 and S 2 have a dynamic marking of *p* at measure 5. Staves A 1 and A 2 have a dynamic marking of *p* at measure 2. The lyrics are: S 1: "-vate"; S 2: (no lyrics); A 1: "-vate -vate"; A 2: "-vate -vate"; T 1: "cul - ti - vate ____ cul - ti - vate ____"; T 2: "-vate ____ -vate ____"; B 1: "-ti - vate ____ -ti - vate ____"; B 2: "cul - ti - vate ____ cul - ti - vate ____".

3. YOUR NEW IDENTITY

25

S 1
-vate _____ -bits _____

S 2
p
-vate _____ -bits _____

A 1
-vate _____ -bits _____

A 2
-vate _____ -bits _____

T 1
8
cul - ti - vate _____ new _____

T 2
8
-vate _____ -bits _____

B 1
-ti - vate _____ ha - bits _____

B 2
cul - ti - vate _____ new _____

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31

S 1 must _____ to _____ must _____
 S 2 You _____ in _____ You _____ *mp*
 A 1 not _____ your _____ not _____ *mp*
 A 2 fall _____ old _____ fall _____ *mp*
 T 1 _____ -bits _____ -to _____ *mp*
 T 2 _____
 B 1 fall ha - bits in- them *mp*
 B 2

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37

mf *f*

S 1 Go _____ Go _____ for - ev - er

mf *f*

S 2 Go _____ for - ev - er

f

A 1 Go, Go, _____ Go _____

mf *f*

A 2 Go, _____ Go _____ For - ev -

f

T 1 Go Go _____ Go _____

mf *f*

T 2 Go, _____ Go, _____ Go

mf *f*

B 1 Go Go, _____ Go, Go,

mf *f*

B 2 Go _____ Go Go, _____ Go,

3. YOUR NEW IDENTITY

43

slightly slower ♩ = 60

ff *p*

S 1 Go. For - ev - er. cul - ti - vate

S 2 Go, Go, Go, Go -vate

A 1 Go, Go, Go -ti - vate

A 2 - er go cul - ti - vate

T 1 Go For - ev - er

T 2 Go, Go for - ev - er

B 1 for - ev - er

B 2 Go, Go, Go, Go

ff *p* *subito p* *ff* *ff* *ff* *ff*

3. YOUR NEW IDENTITY

49

The musical score is for a piece titled "3. YOUR NEW IDENTITY". It features eight vocal parts: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are distributed across the vocal parts, with some parts having blank lines for additional lyrics. The score includes a rehearsal mark "49" at the beginning of the first staff.

S 1
new _____ cul - ti - vate _____ new _____

S 2
-bits _____ -vate _____ -bits

A 1
ha - bits _____ -ti - vate _____ ha - bits

A 2
new _____ cul - ti - vate _____ new _____

T 1
8

T 2
8

B 1

B 2

3. YOUR NEW IDENTITY

55

The musical score is for a piece titled "3. YOUR NEW IDENTITY". It features eight vocal parts: Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Tenor 1 (T1), Tenor 2 (T2), Bass 1 (B1), and Bass 2 (B2). The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 55. The lyrics are "for - ev - er" repeated three times. Dynamic markings include *p* (piano) for Soprano 1, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, and Bass 2. The lyrics are: "for - ev - er" (S1, S2, A1, A2, T1, T2, B1, B2), "-er" (A1), "-er" (A2), "for - ev - er" (A2), "for - ev - er" (T1), "-er" (T2), "-er" (B1), "-ev - er" (B1), "for - ev - er" (B2), and "for - ev - er" (B2).

3. YOUR NEW IDENTITY

62 *p*

S 1 for - ev - er ____ for - ev - er

S 2 *p*
-er for-ev - er ____ for-ev - er ____

A 1 -er for-ev - er ____ for - ev - er ____ for - ev - er

A 2 ____ for - ev - er ____ for - ev - er ____ for - ev - er

T 1 ____ for - ev - er ____ for - ev - er ____ for - ev - er

T 2 ____ -er ____ for - ev - er for - ev -

B 1 ____ -ev - er ____ for - ev - er for - ev -

B 2 ____ for - ev - er ____ for - ev - er for - ev -

3. YOUR NEW IDENTITY

68

S 1
— for - ev - er

S 2
— -er for-ev - er —

A 1
— -er for-ev - er — for - ev - er

A 2
— for - ev - er — for - ev - er — for - ev - er

T 1
— for - ev - er — for - ev - er — for - ev - er

T 2
8 er — -er — -er — for - ev -

B 1
er — -ev - er — -ev - er — for - ev -

B 2
er for - ev - er — for - ev - er — for - ev -

3. YOUR NEW IDENTITY

74

The musical score is written for eight voices, arranged in four pairs (S1/S2, A1/A2, T1/T2, B1/B2). Each pair has a unique melodic line. The lyrics are 'for - ev - er' repeated across the staves. The time signature is 2/4, and the key signature is one sharp (F#). The score is divided into measures by vertical bar lines. The lyrics are placed below the corresponding staves.

S 1
— for - ev - er — for - ev - er —

S 2
— for - ev - er — for - ev - er —

A 1
— for - ev - er — for - ev - er —

A 2
— for - ev - er — for - ev - er —

T 1
8 — for - ev - er — for - ev - er for - ev - er

T 2
8 er for - ev - er — for - ev - er er

B 1
er for - ev - er for - ev - er ev - er

B 2
er for - ev - er for - ev - er for - ev - er

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[illegible]