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How to Disappear Completely

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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

COMMITTEE MEMBERS:

Martha Horst, Chair

Roy Magnuson

Karyl Carlson
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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.

G. W.
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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.
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
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
1. THINKING IT THROUGH

i. Understand the Legal Ramifications
1. THINKING IT THROUGH
1. THINKING IT THROUGH
1. THINKING IT THROUGH
1. THINKING IT THROUGH

S 1
understand the legal

S 2
understand the legal

A 1
ramifications

A 2
the ramifications

T 1
understand the legal

T 2
ramifications

B 1
legal understand

B 2
the legal
1. THINKING IT THROUGH
1. THINKING IT THROUGH

un-derstand the un-derstand the le-gal

un-derstand the un-derstand the le-gal

un-derstand the un-derstand the le-gal

un-derstand the un-derstand the le-gal ra-mi-fi-ca-tions.

un-derstand the un-derstand the le-gal

un-derstand the un-derstand the le-gal

un-derstand the un-derstand the le-gal

un-derstand the un-derstand the le-gal
ii. Know that You Must Go Alone

$\frac{4}{3}$ serious, but calm

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

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

must go alone know you must
1. THINKING IT THROUGH

spoken, freely: Your chances of being discovered increase
1. THINKING IT THROUGH

dramatically if you intend to go with another person

you must go a -

know you must go must go

you

must

go

must

go

you

must

go

you

must

go

you

must

go

you

must

go
1. THINKING IT THROUGH

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

Spoken, freely: especially a child

lone

a - lone

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

Spoken, freely: even if you have good intentions...
1. THINKING IT THROUGH

S1: child

S2: child

A1: if you have good intentions

A2: you have

T1: you have good intentions.

T2: you have

B1:

B2:

Pno.

E.Gtr.

Vib.

B. Dr.

20
1. THINKING IT THROUGH

you have good intentions.

you have good intentions.

you have good intentions.

you have good intentions.

you have good intentions.

Disappear.

Disappear.

you have
good intentions.

good intentions.

good intentions.

good intentions.
1. THINKING IT THROUGH

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Pno.

E.Gtr.

Vib.

B. Dr.

good intentions.

good intentions.

if

ring with a child

ring with a child

child

child

if
1. THINKING IT THROUGH

S1: know that you must

S2: know you must

A1: if you have

A2: you have

T1: you have good intentions

T2: you have good intentions.

B1: 

B2: 

Pno.: 

E.Gtr.: 

Vib.: 

B. Dr.: 

23
1. THINKING IT THROUGH

S1

go a-lone

S2

go must go a-lone

A1

good inten-tions

A2

good inten-tions.

T1

T2

B1

if you have good inten-tions

B2

you have good inten-tions.

Pno.

E.Gtr.

Vib.

B. Dr.
iii. Understand What You're Running From

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Baritone 1

Baritone 2

Piano

Electric Guitar

Vibraphone

Bass Drum

omnous \( \frac{4}{4} \) 68

\( \sum \)

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

After all, you're not staging a vanishing act for no reason.
spoken, freely: If you're running from a family member, how far would they go to find you?
1. THINKING IT THROUGH

If you're running from the IRS or immigration officers you've

the police the IRS

you've
1. THINKING IT THROUGH

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

you've got your work cut out for you
2. COVERING YOUR TRACKS

iv. Get Rid of Certain Possessions
2. COVERING YOUR TRACKS
2. COVERING YOUR TRACKS

certain sessions

certain sessions

certain sessions

certain sessions

certain sessions

get rid of
certain sessions

certain sessions

certain sessions

certain sessions

certain sessions

2. COVERING YOUR TRACKS
2. COVERING YOUR TRACKS

It's best to tie up your loose ends.

It's best to tie up your loose ends.
2. COVERING YOUR TRACKS

Destroy as many pictures of you as possible.

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

Don't be tempted to take mementos with you.

loose ends.

loose ends

This will connect you to your old life, making you...
2. COVERING YOUR TRACKS

want to go back home.

It will be a resource for your opposition later on.

Get rid of certain possessions.

Get rid of certain possessions.
2. COVERING YOUR TRACKS

S1: 

S2: 

A1: 

A2: 

T1: 

T2: 

B1: 

B2: 

Pno.: 

E.Gtr.: 

Vib.: 

B. Dr.: 

\[ \sum_{j=1}^{35} \text{get rid of certain possessions} \]
It's best to tie up your loose ends.
2. COVERING YOUR TRACKS

S 1

S 2

A 1

A 2

loose ends

T 1

T 2

loose ends

B 1

B 2

Pno.

E.Gtr.

Vib.

B. Dr.
2. COVERING YOUR TRACKS
2. COVERING YOUR TRACKS

mute G, B, e
allow E, A, D
to ring
2. COVERING YOUR TRACKS

in to-day's _ world

this

step

is

one of the

Pno.

E.Gtr.

Vib.
2. COVERING YOUR TRACKS

S1

T1

most

T2

im-pera-tive

B1

slow-ly

B2

S2

A1

A2

Pno.

E.Gtr.

Vib.
2. COVERING YOUR TRACKS

S 1 - crease

S 2 your ac-ti-ty

A 1

A 2 mp

T 1 un-til

T 2 un-til none

T 2 your ac-ti-ty

B 1 de - crease

B 2

Pno.

E.Gtr.

Vib.
2. COVERING YOUR TRACKS

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

is
2. COVERING YOUR TRACKS

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

preparation

preparation

this step takes

this step takes

preparation

preparation

this step takes

this step takes

preparation

preparation
2. COVERING YOUR TRACKS

S 1

start disposing

S 2

start disposing

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.
2. COVERING YOUR TRACKS
2. COVERING YOUR TRACKS
vi. Get Rid of the Plastic

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Baritone 1

Baritone 2

Piano

Electric Guitar

Vibraphone

Bass Drum

\( \frac{3}{4} \) Get Rid of the Plastic

\( \frac{3}{4} \) Get Rid of the Plastic

\( \frac{3}{4} \) Get Rid of the Plastic

\( \frac{3}{4} \) Get Rid of the Plastic

\( \frac{3}{4} \) Get Rid of the Plastic

\( \frac{3}{4} \) Get Rid of the Plastic

\( \frac{3}{4} \) Get Rid of the Plastic

\( \frac{3}{4} \) Get Rid of the Plastic

\( \frac{3}{4} \) Get Rid of the Plastic

\( \frac{3}{4} \) Get Rid of the Plastic
2. covering your tracks

From now on you will be using cash. Get rid of all your cash.

Covering your tracks
2. covering your tracks

Cut them up
Cut them up. pieces

cards. pieces
cards. pieces

in-to small__

pie - ces

pie - ces

pie - ces

pie - ces

pie - ces

in to small

Cut them up.

covering your tracks
2. covering your tracks

and throw them away.

Don't keep them for an emergency.

way.
2. covering your tracks

This is not a crutch.
vii. Lie

*morose, stern* $\frac{J}{i} = 82$

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Baritone 1

Baritone 2

Piano

Electric Guitar

Vibraphone

Bass Drum

You'll have to lie 'round you.

You'll haveto lie 'round you.

You'll haveto lie to those 'round you.

Lie to your friends.

Lie to your friends.

Lie to your friends.

Lie to your friends.
II. COVERING YOUR TRACKS

S1

S2

A1

A2

T1

T2

B1

B2

Pno.

E.Gtr.

Vib.

B. Dr.

Your family. You'll have to lie to

Your family. You'll have to lie to

Your family. You'll have to lie to

Your family. You'll have to lie to

Your family. You'll have to lie to

You'll have to lie to

You'll have to lie to

You'll have to lie to

Your family. You'll have to lie to

You'll have to lie to
II. COVERING YOUR TRACKS

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Pno.

E.Gtr.

Vib.

B. Dr.

-round you.

Lie to your friends

those a-round you.

Lie to your friends

those a-round you.

Lie to your friends

Lie to your friends

those a-round you.
II. COVERING YOUR TRACKS

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Pno.

E.Gtr.

Vib.

B. Dr.
II. COVERING YOUR TRACKS

Tell no one, if possible.

Create a ruse. Make a long term plan.

There are ways to do this if you think it through.

Superfluous email accounts, prepaid phones.

Even your closest friend in the entire world cannot know.
II. COVERING YOUR TRACKS

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

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

A good disappearing act takes work. You'll have to lie.

You'll have to lie.

You'll have to lie.
II. COVERING YOUR TRACKS

You'll have to lie round you.

A round you.

You'll have to lie to those around you.

Lie to your friends.

Lie to your friends.

Lie to your friends.
II. COVERING YOUR TRACKS

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Pno.

E.Gtr.

Vib.

B. Dr.

You'll have to lie

You'll have to lie

You'll have to lie

You'll have to lie

You'll have to lie

You'll have to lie

You'll have to lie
II. COVERING YOUR TRACKS

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Pno.

E.Gtr.

Vib.

B. Dr.

42
II. COVERING YOUR TRACKS

live with my self.

with my self.

live with my self.

live with my self.

live with my self.

live with my self.

live with my self.
3. YOUR NEW IDENTITY

viii. Gather Your Resources
3. YOUR NEW IDENTITY

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Pno.

E.Gtr.

Vib.

B. Dr.
Make sure you have what you need to survive. You need to have what you need to survive. You need to have what you need to survive.
3. YOUR NEW IDENTITY

Gather all your resources

Be sure to pay

Gather all your resources

With mallets
3. YOUR NEW IDENTITY
ix. Leave Town

with growing tension $\downarrow = 68$

Now that you're set...

where
3. YOUR NEW IDENTITY

S1 will You should take time when you decide

S2 you go the world is yours.

A1

A2

T1  \( \text{p} \)

T2 \( \text{p} \)
you need to commit

B1

B2

Pno.

E.Gtr.

Vib.

B. Dr.
3. YOUR NEW IDENTITY

yourown coun - try know that you might be found.
you need to commit to this.
3. YOUR NEW Identity

\[ \frac{\text{\textit{\textbf{3. YOUR NEW IDENTITY}}}}{\text{\textit{\textbf{3. YOUR NEW IDENTITY}}}} \]
Many cheaper countries make it easier to live for long periods of time.

You'll need residency cards.
3. YOUR NEW IDENTITY

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

S 1
Commit. Take your time

S 2
Commit.

A 1
Commit. Just take your time

A 2
Commit. f

T 1
Commit. Take your time

T 2
Commit.
f

B 1
Commit. Just take your time

B 2
Commit.

Pno.

E.Gtr.

Vib.

B. Dr.
3. YOUR NEW IDENTITY

S 1
___ to plan. You must___

S 2

T 1
___ to plan. Take your___

T 2
Take your___

B 1
___ to plan. Just take

B 2

You must___

Take your___

Just take

30

You must___

Take your___

Just take

30

You must___

Take your___

Just take

30

You must___

Take your___

Just take

30
3. YOUR NEW IDENTITY

S 1

S 2

goa

timeto

your timeto

A 1

A 2

T 1

T 2

timeto

timeto

B 1

B 2

Pno.

E.Gtr.

Vib.

B. Dr.

\(\sum(33)\)
3. YOUR NEW IDENTITY

You must go a
Take your time to
Take your time to
Just take your time to
Take your time to
Take your time to
Just take your time to

36

Notes (E.Gtr., Vib., Br. Dr.)

Pno.
This disappearance will take its toll on you physically, mentally, and emotionally.
x. Cultivate New Habits

morose, isolated $\frac{1}{16} = 64$

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Baritone 1

Baritone 2

cul ti vate new

new -bits

ti vate ha bits

cul ti vate new
3. YOUR NEW IDENTITY
3. YOUR NEW IDENTITY

S1

S2

A1

A2

T1

cul-ti-vate

cul-ti-vate

T2

B1

B2

cul-ti-vate

cul-ti-vate
3. YOUR NEW IDENTITY

S1

S2

A1

A2

T1

T2

B1

B2

cul-ti-vate

-vate

-bits

-new

bul-ti-vate

ti-vate

ha-bits

cul-ti-vate

new
3. YOUR NEW IDENTITY

You must not fall in your old habits to must fall.

You cannot fall to them in bits.
3. YOUR NEW IDENTITY

S 1
Go... Go... for ev... er

S 2
Go... Go... for ev... er

A 1
Go, Go, Go...

A 2
Go, Go, Go...

T 1
Go Go... Go...

T 2
Go, Go, Go...

B 1
Go Go, Go, Go,

B 2
Go... Go... Go,
3. YOUR NEW IDENTITY

S 1

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

S 2

Go, Go, Go, Go, Go - vate

A 1

Go, Go, 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

slightly slower \( \frac{43}{60} \)
3. YOUR NEW IDENTITY
3. YOUR NEW IDENTITY
3. YOUR NEW IDENTITY
3. YOUR NEW IDENTITY
3. YOUR NEW IDENTITY

S1

for - ev - er

S2

for - ev - er

A1

for - ev - er

A2

for - ev - er

T1

for - ev - er

T2

for - ev - er

B1

for - ev - er

B2

for - ev - er
3. YOUR NEW IDENTITY

S1

S2

A1

A2

T1

T2

B1

B2

for ev er

for ev er

for ev er

for ev er

for ev er

for ev er

for ev er

for ev er