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How To Disappear Completely

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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

2018

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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.

G. W.

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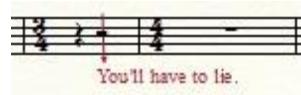
How to Disappear Completely

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.

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 $\text{♩} = 84$

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Baritone 1

Baritone 2

p 3
un-der-stand

p 3
un-der-stand 3
un-der-stand

p 3
un-der-stand 3
un-der-stand

8

1. THINKING IT THROUGH

7

S 1

S 2 p
the

A 1 un-derstand un-derstand the un-derstand the

A 2 un-derstand un-derstand the un-derstand the

T 1 8 un-derstand un-derstand the un-derstand the

T 2 8

B 1

B 2

1. THINKING IT THROUGH

13

S 1

S 2 *mp*
un-derstand

A 1 un-derstand un-derstandthe le-gal un-derstand

A 2 un-derstand un-derstandthe le-gal un-derstand

T 1 un-derstand un-derstandthe le-gal un-derstand

T 2 un-derstand un-derstandthe le-gal un-derstand

B 1

B 2 un-derstand

1. THINKING IT THROUGH

19

mp

S 1 un - der - stand - the

S 2 - stand - the - gal -

A 1 un-derstand un-derstand the un-derstand the

A 2 un-derstand un-derstand the un-derstand the

T 1 un-derstand un-derstand the un-derstand the

T 2 un-derstand un-derstand the un-derstand the

B 1 - - - - -

B 2 un-derstand un-derstand the un-derstand the

1. THINKING IT THROUGH

24

mf

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

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

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

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

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

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

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

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

1. THINKING IT THROUGH

28

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
8 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

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

1. THINKING IT THROUGH

35

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

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
₈

Tenor 2
₈

Baritone 1

Baritone 2

Piano
p
ped ad lib, sempre

Electric Guitar

Vibraphone

Bass Drum

1. THINKING IT THROUGH

8

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Pno.

E.Gtr.

Vib.

B. Dr.

mp

you must

must go a - lone know you must

1. THINKING IT THROUGH

16

S 1

S 2 spoken, freely: Your chances of being discovered increase
go a - lone

A 1 go must go a - lone

A 2

T 1 8

T 2 8

B 1

B 2

Pno.

E.Gtr. 8va ----- p

Vib. 16

B. Dr. 16

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

T 2 8 *mp*
 you — must go — a -
 mp

B 1 know you must go — must go —

B 2

Pno.

E.Gtr. (8^m)

Vib.

B. Dr.

1. THINKING IT THROUGH

32

S 1

S 2

A 1

A 2

T 1

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

T 2

8 Spoken, freely: especially a child

8 lone _____

B 1

a - lone _____

B 2

Pno.

32

E.Gtr.

Vib.

32

mp

B. Dr.

1. THINKING IT THROUGH

39 *mp*

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

S 2 Dis - ap - pear - ing with a

A 1

A 2

T 1 8

T 2 8

B 1

B 2

Pno.

E.Gtr.

Vib.

B. Dr.

spoken, freely: even if you have
good intentions

mf

mf

p

1. THINKING IT THROUGH

45

S 1 child.

S 2 child. *mf*

A 1 if you have good intentions

A 2 you have

T 1 8 you have good intentions.

T 2 8 you have

B 1

B 2

Pno. 45

E.Gtr. 45

Vib. 45

B. Dr. 45

1. THINKING IT THROUGH

mf

S 1 - *you have good intentions.*

S 2 - *you have good intentions*

A 1 - *you have*

A 2 - *good intentions you have*

T 1 - *8*

T 2 - *good intentions.*

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

B 2 - *Dis - ap - pear -*

Pno. - *51*

E.Gtr. - *51*

Vib. - *51*

B. Dr. - *51*

1. THINKING IT THROUGH

57

S 1

S 2

A 1
— good in - ten - tions.

A 2
— good in - ten - tions. *mf*

T 1
8 if

T 2
8

B 1
- - ring with a child _____

B 2
- - ring with a child _____

Pno.

E.Gtr.

Vib.

B. Dr.

1. THINKING IT THROUGH

63

S 1 know that ____ you _____ must
f

S 2 know you must
f

A 1 if you have
f

A 2 you have

T 1 you have ___ good in - ten - tions
mf

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 - - - - -

T 2 - - - - -

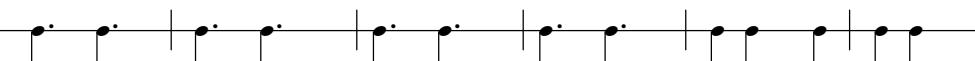
B 1 if you have good in - ten - tions

B 2 you have good in - ten - tions.

Pno. 

E.Gtr. 

Vib. 

B. Dr. 

iii. Understand What You're Running From

ominous $\text{♩} = 68$

mf

Soprano 1: un - der - stand what you're run - ning *mf*

Soprano 2: you're run - ning from

Tenor 1: spoken, freely:

Tenor 2:

Baritone 1:

Baritone 2:

Piano:

Electric Guitar: *p*

Vibraphone:

Bass Drum:

1. THINKING IT THROUGH

6

S 1

S 2

A 1

A 2

spoken, freely: When they say "keep your friends close
and enemies closer", this is what they were referring to.
know what you're up up ag - ainst__

T 1

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

T 2

B 1

you're up ag - ainst

B 2

Pno.

E.Gtr.

Vib.

B. Dr.

p

f

1. THINKING IT THROUGH

12

S 1

S 2 of be-ing disco-vered

A 1

A 2

T 1 *mf*
8 to decrease your chance _____

T 2 8 spoken, freely: If you're runing from a family member,
how far would they go to find you?

B 1 *mf*

B 2 you
If you

Pno. *p* *f* *p*

E.Gtr. *8va* - - - - -
12

Vib. *8* - - - - -
12 *f*

B. Dr. 12 *p* <*f*> *p* 3

1. THINKING IT THROUGH

18

S 1

S 2 or im - mi - gra-tion of - fi - cers

A 1

A 2 If you're run-ning from

T 1 8 the po - lice the I R S

T 2

B 1

B 2 you've

Pno.

E.Gtr.

Vib.

B. Dr.

1. THINKING IT THROUGH

21

S 1

S 2

A 1
you've got your work cut out for you

A 2

T 1
8

T 2
8
you've got your work cut out for you _____

B 1

B 2
got your work cut out for you _____

Pno.

E.Gtr.

Vib.

B. Dr.
mf

ff

2. COVERING YOUR TRACKS

iv. Get Rid of Certain Posessions

reminiscing $\text{♩} = 108$

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1
8

Tenor 2
8

Baritone 1

Baritone 2

Piano

Electric Guitar
p

Vibraphone

Bass Drum
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.

cer - tain pos-

p
getrid of cer - tain pos-

f

p

f

p

f

2. COVERING YOUR TRACKS

14

S 1

S 2 *p*
getrid of

A 1 *p*
cer - tain pos - sessions

A 2 *p*
getrid of cer - tain pos - sessions

T 1 *p*
cer - tain pos - ses-sions

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

B 1 sessions

B 2 sessions

Pno.

E.Gtr.

Vib.

B. Dr. *p*

2. COVERING YOUR TRACKS

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 consists of ten staves. The vocal parts (S1, S2, A1, A2, T1, T2, B1, B2) are in treble clef, while the piano (Pno.), electric guitar (E.Gtr.), vibraphone (Vib.), and bass drum (B. Dr.) are in bass clef. The time signature varies between measures, including 3/4 and 2/4. The piano part features a prominent eighth-note pattern. The electric guitar part has a rhythmic pattern with grace notes. The vibraphone part consists of sustained notes. The bass drum part provides a steady rhythmic foundation.

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 8 looseends

B 1

B 2

Pno.

E.Gtr.

Vib.

B. Dr. 24 *p*

2. COVERING YOUR TRACKS

30

S 1

S 2

A 1

A 2

want to go back home.

Getrid of

T 1

T 2

It will be a resouce for your opposition later on

f

B 1

B 2

cer - tain_pos - ses - sions

Getrid of cer - tain_pos - ses - sions

f

Pno.

30

E.Gtr.

Vib.

B. Dr.

f

f

mf

2. COVERING YOUR TRACKS

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.

2. COVERING YOUR TRACKS

44

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.

The musical score consists of ten staves. The first five staves (S1, S2, A1, A2, T1, T2, B1, B2) are in treble clef and common time. The Pno. staff is in bass clef and common time. The E.Gtr., Vib., and B. Dr. staves are also in bass clef and common time. Measure 1 shows mostly rests. Measures 2-5 show rhythmic patterns. In measure 6, A2 and T2 play eighth-note patterns with dynamic markings *ff*. In measure 7, A2 and T2 play eighth-note patterns with dynamic markings *ff*. In measure 8, the Pno. staff shows a complex harmonic progression with a 12-bar blues-like pattern. In measure 9, E.Gtr. and Vib. play eighth-note patterns with dynamic markings *p*. In measure 10, B. Dr. plays eighth-note patterns with dynamic markings *ff*.

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 consists of ten staves of music. The first five staves (S 1, S 2, A 1, A 2, T 1, T 2) are in treble clef and common time. The next two staves (B 1, B 2) are in bass clef and common time. The Pno. staff is split into treble and bass staves, both in common time. The E. Gtr. staff is in treble clef and common time, with a key signature of one sharp. The Vib. staff is in treble clef and common time, with a key signature of one sharp. The B. Dr. staff is in common time, with a key signature of one sharp. Measure numbers 1 through 5 are indicated above the staves.

V. Disconnect Yourself

intimate, spacious ♩ = 72

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Baritone 1

Baritone 2

Piano

Electric Guitar

Vibraphone

sul G, B, E
mf

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.

8

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 one of the
 mp

T 2

B 1

B 2

Pno.

E.Gtr.

Vib.

2. COVERING YOUR TRACKS

21

S 1

S 2

A 1

A 2

T 1 most

T 2 im - pe - ra - tive

B 1

B 2

Pno.

E.Gtr.

Vib.

slow-wly de -

mp

mp

slow-wly

2. COVERING YOUR TRACKS

26

S 1
crease

S 2
your ac - ti - vi - ty

A 1

A 2
mp
un - til

T 1
₈
un - til none__

T 2
₈
yourac - ti-vi-ty

B 1
de - crease

B 2

Pno.

E.Gtr.

Vib.

2. COVERING YOUR TRACKS

31

S 1

S 2

A 1

A 2 none is

T 1 is

T 2 8 the norm _____

B 1 the norm _____

B 2

Pno.

E.Gtr.

Vib.

The score consists of ten staves. Staves 1 through 7 (S1, S2, A1, A2, T1, T2, B1) have treble clefs and four-line staves. Staves 8 through 10 (B2, Pno., E.Gtr.) have bass clefs and five-line staves. The Pno. staff includes a dynamic marking *31*. The E.Gtr. and Vib. staves also have *31* markings. Measure 1 shows mostly rests. Measures 2 and 3 show some rhythmic patterns. Measures 4 and 5 show more complex patterns, including sustained notes and rests. Measures 6 and 7 show sustained notes and rests. Measures 8 through 10 show sustained notes and rests.

2. COVERING YOUR TRACKS

37

S 1

S 2

A 1

A 2 this step takes

T 1 this step takes

T 2

B 1 pre - par - a - tion

B 2 pre - par - a - tion

p

Pno.

E.Gtr.

Vib.

2. COVERING YOUR TRACKS

43

S 1 - b - c - d - e - . - - | 2 - | 4 -

start dis - pos - ing

S 2 - x - b - c - d - e - x - - | 2 - | 4 -

start dis - pos - ing -

A 1 - - - - - - - - - - | 2 - | 4 - - -

of your old -

A 2 - - - - - - - - - - | 2 - | 4 - - -

per -

T 1 - - - - - - - - - - | 2 - | 4 - - -

per - so -

T 2 - - - - - - - - - - | 2 - | 4 - - -

of your old

B 1 - - - - - - - - - - | 2 - | 4 - - -

B 2 - - - - - - - - - - | 2 - | 4 - - -

Pno. { - - - - - - - - - - | 2 - | 4 - - -

E.Gtr. { - - - - - - - - - - | 2 - | 4 - - -

Vib. { - - - - - - - - - - | 2 - | 4 - - -

2. COVERING YOUR TRACKS

48

S 1

S 2

A 1

A 2
- so - na - li - ty

T 1
- na - li - ty

T 2

B 1
bit by bit

B 2
bit by bit

Pno.

E.Gtr.

Vib.

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.

vi. Get Rid of the Plastic

$\text{♩} = 96$

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1
From now on

Tenor 2

Baritone 1

Baritone 2

Piano

Electric Guitar

Vibraphone

Bass Drum

f

p

f

mf

p

f

mf

mp

2. covering your tracks

6

S 1

S 2

A 1

A 2

T 1

8 you will be us - ing cash. your

f

T 2

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

B 1

B 2

Pno.

6 *Ova-----*

E.Gtr.

Vib.

B. Dr.

2. covering your tracks

10

S 1

S 2

A 1 *f*
Cut them up in-to small _____

A 2 Cut them up. pie - ces

T 1 8 cards. pie - ces

T 2 8 cards. pie - ces

B 1

B 2

Pno. *mf*

E.Gtr. *mf*

Vib.

B. Dr.

2. covering your tracks

14

S 1

S 2

A 1
a - way

A 2
and throw them a - way.

T 1
⁸
for an e - mergency.

T 2
⁸
Don't keep them for

B 1

B 2

Pno.
f \Rightarrow *mf*

E.Gtr.

Vib.

B. Dr.
f

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.

E.Gtr.

Vib.

B. Dr.

vii. Lie

morose, stern $\text{♩} = 82$

The musical score consists of ten staves. From top to bottom, the vocal parts are: Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone 1, Baritone 2, Piano, Electric Guitar, Vibraphone, and Bass Drum. The piano part is grouped by a brace. The electric guitar part includes dynamic markings **f** and **mf**. The bass drum part is in common time, while all other parts are in 3/4 time. The vocal parts sing a repetitive phrase: "to lie _____ -round you._____ your friends_____". The piano part plays a sustained harmonic pattern. The electric guitar and vibraphone parts are mostly silent.

Soprano 1: to lie _____ -round you._____ your friends_____

Soprano 2: You'l haveto lie _____ a-round you._____ Lie to your friends_____

Alto 1: You'l haveto lie _____ to those a-round you._____ Lie to your friends_____ and

Alto 2: You'l haveto lie _____ a-round you._____ Lie to your friends_____

Tenor 1:

Tenor 2:

Baritone 1:

Baritone 2:

Piano:

Electric Guitar: **f**

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. *f*

B. Dr. *f*

II. COVERING YOUR TRACKS

11

The musical score consists of ten staves. From top to bottom, the vocal parts are: 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.), and Electric Guitar (E.Gtr.). The piano part is grouped by a brace. The electric guitar part is also grouped by a brace. The bassoon part (B. Dr.) is at the bottom, also grouped by a brace. The vocal parts sing lyrics such as "round you.", "your friends", "Lie to your friends", and "those a - round - you.". The piano part provides harmonic support with sustained notes and chords. The electric guitar and bassoon provide rhythmic and harmonic foundation. The score is set in common time (indicated by a '4') and includes measures in both common and triple time.

S 1
-round you. your friends

S 2
á - 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 1

T 2
f
á - round you.

B 1

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

Pno.

E.Gtr.

Vib.

B. Dr.

II. COVERING YOUR TRACKS

14

S 1 — -mi - ly.

S 2 — fa - mi - ly.

A 1 — and your fa - mi - ly.

A 2 — your fa - mi - ly.

T 1 —

T 2 — fa - mi - ly.

B 1 —

B 2 — and your fa - mi - ly.

Pno. 14

E.Gtr. 14

Vib. 14

B. Dr. 14

II. COVERING YOUR TRACKS

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

Superfluous email accounts,
prepaid phones.

⁸ Tell no one, if possible.

⁸ Create a ruse. Make a
long term plan.

Even your closest friend in
the entire world cannot know.

p

p

p

p

p

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.

E.Gtr.

Vib.

B. Dr. *mf*

II. COVERING YOUR TRACKS

33

S 1 -to lie _____ -roundyou._____ your friends_

S 2 You'llhave to lie _____ a-round you._____ Lie to your friends_

A 1 You'llhave to lie _____ to those a-round you._____ Lie to your friends_

A 2 You'll haveto lie _____ a-round you._____ Lie to your friends_

T 1 - 8 - 8 - 8 - 8 - 8 - 8

T 2 - 8 - 8 - 8 - 8 - 8 - 8

B 1 - 8 - 8 - 8 - 8 - 8 - 8

B 2 - 8 - 8 - 8 - 8 - 8 - 8

Pno. 8 8 8 8 8 8
8 8 8 8 8 8
f

E.Gtr. - 8 8 8 8 8 8
8 8 8 8 8 8
f

Vib. - 8 8 8 8 8 8
8 8 8 8 8 8
f

B. Dr. - 8 8 8 8 8 8
8 8 8 8 8 8
f

II. COVERING YOUR TRACKS

38

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

42

S 1 -round you. I can not live

S 2 à-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 à-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.

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
8 — live with my self.

T 2
8 — with my - self.

B 1
— live with my self.

B 2
— live with my - self.

Pno.
46

E.Gtr.
46

Vib.
46

B. Dr.
46

3. YOUR NEW IDENTITY

viii. Gather Your Resources

contemplative $\text{♩} = 72$

Soprano 1

Soprano 2

Alto 1

Alto 2

Be - fore _____ *p*

Tenor 1

Tenor 2

Baritone 1

Baritone 2

Piano

Electric Guitar

Vibraphone

Bass Drum

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.

3. YOUR NEW IDENTITY

13

S 1

S 2

A 1
Makesure have what you need to sur - vive_ Youneedto

A 2
you_ have whatyou need sur - vive ga -

T 1

T 2

B 1
to sur - vive_ Youneedto

B 2
sur - vive ga -

Pno.

E.Gtr.

Vib.

B. Dr.

p

8va

loco

8va.

loco

arco

f

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.

8va----- loco

E.Gtr.

Vib.
18 with mallets

B. Dr.
18

3. YOUR NEW IDENTITY

23

S 1

S 2

A 1
this be - fore

A 2
Do this be - fore

T 1
8 all in cash

T 2
8 all in cash

B 1
this be - fore

B 2
Do this be - fore
youdis-appear

Pno.

E.Gtr.

Vib.

B. Dr.
ff

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

28

ix. Leave Town

with growing tension $\text{♩} = 68$

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Baritone 1

Baritone 2

Piano

Electric Guitar

Vibraphone

Bass Drum

p

where

p

Now that you're set_____

p

f

p

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 if you're stay - ing

T 2 you need to com - mit

B 1

B 2

Pno.

E.Gtr.

Vib.

B. Dr.

3. YOUR NEW IDENTITY

10

S 1

S 2

A 1

A 2

T 1

8 inyouowncoun - try know thatyou might be found.

T 2

8 youneed to com - mit to this.

B 1

B 2

Pno.

E.Gtr.

Vib.

B. Dr.

accel

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.

14

14

14

3. YOUR NEW IDENTITY

B = 108

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Pno.

E.Gtr. *f*

Vib.

B. Dr. *ff* *mp*

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.

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.

3. YOUR NEW IDENTITY

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

27

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Pno.

E.Gtr.

Vib.

B. Dr.

Commit. → Take your time

Commit. → f

Commit. → Just take your time

Commit. → f

Commit. → Take your time

Commit. → f

Commit. → Just take your time

f

27

27

27

3. YOUR NEW IDENTITY

30

S 1
— to plan. You must

f

S 2
— Take your

A 1
— to plan. Just take

A 2
—

T 1
8 — to plan. Take your

f

T 2
8 — Take your

B 1
— to plan. Just take

B 2
—

Pno.
30

E.Gtr.
30

Vib.
30

B. Dr.

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
8 — time — to plan.

T 2
8 — time — to plan

B 1
your time — to plan.

B 2
—

Pno.
33
—

E.Gtr.
33
—

Vib.
33
—

B. Dr.
33
—

The score consists of ten staves. The top five staves feature vocal parts: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), and Tenor 1 (T 1). The bottom five staves feature instrumental parts: Bassoon (B 1), Bassoon (B 2), Piano (Pno.), Electric Guitar (E.Gtr.), Vibraphone (Vib.), and Bass Drum (B. Dr.). The piano part includes a dynamic marking '33'. The vocal parts sing lyrics such as 'go', 'a lone', 'time', 'to plan.', 'your time', and 'plan.' with specific vocal techniques like slurs and grace notes. The electric guitar and vibraphone provide rhythmic patterns, while the bass drum provides a steady beat.

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 ⁸Take your _____ time _____ to

T 2 ⁸Take your _____ time _____ to

B 1 Just take your time _____ to

B 2 - - -

Pno.

E.Gtr.

Vib.

B. Dr.

3. YOUR NEW IDENTITY

39

S 1 lone *ff*

S 2 plan. *ff*

A 1 plan. *ff*

A 2 plan. *ff*

T 1 plan. *ff*

T 2 plan. *ff*

B 1 plan. *ff*

B 2

Pno. 39 *ff*

E.Gtr. 39 *ff*

Vib. 39 *ff*

B. Dr. 39 *ff*

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

x. Cultivate New Habits

morose, isolated $\text{♩} = 64$

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Baritone 1

Baritone 2

p

cul - ti - vate _____
p new _____

-vate _____ -bits _____
p

ti - vate _____ ha - bits _____

cul - ti - vate _____ new _____

3. YOUR NEW IDENTITY

Musical score for 3. YOUR NEW IDENTITY, featuring eight staves (S1, S2, A1, A2, T1, T2, B1, B2) in G major (indicated by a treble clef and a sharp sign). The score consists of two systems of music.

System 1:

- S1, S2, A1, A2, T1, T2, B1, B2: All staves play eighth-note rests throughout the system.
- Measure 7 ends with a common time signature, followed by a measure in 3/4, and then another measure in 4/4.

System 2:

- T1: Starts with a dotted half note followed by a dotted quarter note. The lyrics "cul-ti - vate" are written below the staff.
- T2: Starts with a dotted half note followed by a dotted quarter note. The lyrics "-vate" are written below the staff.
- B1: Starts with a dotted half note followed by a dotted quarter note. The lyrics "-ti - vate" are written below the staff.
- B2: Starts with a dotted half note followed by a dotted quarter note. The lyrics "cul - ti - vate" are written below the staff.
- A1, A2, T1, T2, B1, B2: All staves play eighth-note rests throughout the system.
- Measure 8 ends with a common time signature, followed by a measure in 3/4, and then another measure in 4/4.

The lyrics "new _____" appear in measures 7 and 8 under the T1, T2, and B1 staves. The lyrics "ha - bits" appear in measure 8 under the B1 staff. The lyrics "cul - ti - vate" appear in measure 8 under the B2 staff.

3. YOUR NEW IDENTITY

3. YOUR NEW IDENTITY

19

S 1 -vate

S 2

A 1 *p* -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

S 2

A 1

A 2

T 1

T 2

B 1

B 2

p

-vate _____ -bits _____

-vate _____ -bits _____

-vate _____ -bits _____

-vate _____ -bits _____

cul - ti - vate _____ new _____

vate _____ bits _____

-ti - vate _____ ha - bits _____

cul - ti - vate _____ new _____

3. YOUR NEW IDENTITY

31

S 1 must _____ to _____ must _____

S 2 You _____ in _____ You _____

A 1 not _____ your _____ not _____

A 2 fall _____ old _____ fall _____

T 1 -bits -to

T 2 them

B 1 fall ha - bits in-

B 2

3. YOUR NEW IDENTITY

37

S 1 *mf* *f*

S 2 *mf* *f*

A 1 *f*

A 2 *mf* *f*

T 1 *f*

T 2 *mf* *f*

B 1 *mf* *f*

B 2 *mf* *f*

3. YOUR NEW IDENTITY

43

slightly slower ♩ = 60

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

S 2 Go, Go, Go, Go - vate

A 1 Go, Go, Go Go - ti - vate

A 2 - er go cul - ti - vate

T 1 8 Go For - ev - er ff

T 2 8 Go, Go for - ev - er ff

B 1 for - ev - er ff

B 2 Go, Go, Go Go ff

3. YOUR NEW IDENTITY

49

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 $\frac{8}{8}$

T 2 $\frac{8}{8}$

B 1

B 2

3. YOUR NEW IDENTITY

55

S 1

S 2

A 1

p

-er

A 2

p

-er -er for - ev - er

T 1

p

8 for - ev - er for - ev - er for - ev - er

T 2

p

8 -er -er -er

B 1

p

-ev - er -ev - er -ev - er

B 2

p

for - ev - er for - ev - er for - ev - er

3. YOUR NEW IDENTITY

62

S 1

p
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

⁸—
for - ev - er
for - ev - er
for - ev - er

T 2

⁸—
-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

S 2

A 1

A 2

T 1

T 2

B 1

B 2

for - ev - er

-er for-ev - er _____

-er for-ev - er _____ for - ev - er

for - ev - er for - ev - er for - ev - er

for - ev - er for - ev - er for - ev - er

for - ev - er for - ev - er for - ev - er

er -er -er for - ev -

er -ev - er -ev - er for - ev -

er -ev - er -ev - er for - ev -

3. YOUR NEW IDENTITY

74

S 1 for - ev - er _____

S 2 for - ev - er _____

A 1 for - ev - er _____

A 2 for - ev - er _____

T 1 for - ev - er _____

T 2 er for - ev - er _____

B 1 er for - ev - er _____

B 2 er for - ev - er _____

3. YOUR NEW IDENTITY

80

S 1

S 2

-er

A 1

-er -er for-ev-er _____

A 2

-er -er for-ev-er _____ for - ev-er _____

T 1

8 for-ev-er _____ for-ev-er _____ for - ev-er _____

T 2

8 -er _____ -er _____ -er _____

B 1

— -ev-er _____ -ev-er _____ -ev-er _____

B 2

— for-ev-er _____ for-ev-er _____ for - ev-er _____