

USE YOUR ILLUSION



ERIC SHANFIELD

## USE YOUR ILLUSION

Eric Shanfield | ENS.2016.4

7.31.16-12.24.16 | 32'

Poems by Michael Robbins

Soprano

Flute

Clarinet in Bb

Violin

Cello

Piano

Score in C

Glissandos begin immediately and last the length indicated. Flute glissandos always traverse one half-step increments and are performed by rolling the instrument, while clarinet glissandos should be faked however best; they may be strident and ugly.

Quarter tones equally bisect half steps and should be played with alternate fingerings by the winds, never by bending the pitch.

Flutter tonguing in the woodwinds is notated as three slashes through the note stem regardless of duration; unmeasured tremolos in the strings as four slashes.

Trills marked W = trill to whole step above;  $\frac{1}{2}$  = trill to  $\frac{1}{2}$  step above.

Movements should neither be performed separately nor reordered.

Amplification may be utilized.

## USE YOUR ILLUSION

My third setting of poems by Michael Robbins, *Use Your Illusion* attempts to find a musical analogue for Robbins's brilliantly funny, savage, often religiously-informed, pop-culture-saturated imagery. As in 2014's *Plastic Robbins Band*, I use enriched textures such as glissandos, quarter tones, and a variety of extended techniques to destabilize fundamentally tonal, even poppy musical material. References to other composers and songwriters from Arnold Schoenberg to Michael Nyman mirror Robbins's use of mangled quotations, and the music is often fragmented, as if falling to pieces as it's being performed.

Just as Robbins's work often cloaks itself in strict poetic forms, so too does my piece follow systematic formal constraints. Harmonically, *Use Your Illusion* consists of every possible two-part combination of major and minor triads arranged into an overarching progression. These harmonies are activated by five contrasting textures, each comprising five tiny rhythmic cells.

Although complex pre-compositional processes were used to determine the order and disposition of all harmonic, rhythmic, and textural elements, these calculations were no more than tools toward the realization of a fundamentally musical concept. The actual composition using these elements was entirely free; only the material's order and disposition was determined.

In this way *Use Your Illusion* could be thought of as a series of boxes: these boxes must appear in a particular order, and each box must contain elements x, y, and z, but their appearance, design, and configuration was entirely decided during the actual writing of the music. Although all eight movements are made of the same basic twenty-five musical ideas, each song describes its own narrative, its own sound world.

*Use Your Illusion* was composed between July and December 2016 and lasts a little over half-an-hour.

## USE YOUR ILLUSION

Poems by Michael Robbins from *Alien vs. Predator* and *The Second Sex*

### 1. TO THE DRONE VAGUELY REALIZING EASTWARD

This is a poem for President Drone.  
It was written by a camel.  
Can I borrow your phone?  
This is for President Mark Hamill.

Newtown sounds a red alert.  
Mark Hamill asks if Ernie's burnt.  
Every camel's a first-person shooter.  
The Prez's fez is haute couture.

It seems strange that he should be offended.  
The same orders are given by him.  
Paging Pakistan and Yemen.  
Calling all the drone-dead children.

The camel can't come to the phone.  
This is for the drone-in-chief.  
Mumbai used to be Bombay.  
The bomb bay opens with a queef.

### 2. USE YOUR ILLUSION

It's a gorgeous day, not a bat in the sky.  
The topography's square with the recon.  
Contents may have shifted during rapture.  
Let's put the Christ back in Xbox.

This baby is disgusting. Fuck you, baby.  
Get a job. You have the worst taste in art.  
A real Winston Churchill, this one. Your lot's loss?  
So lose. Lost the attitude. Lose the dress.

I was saying something about a baby.  
It had eleven dimensions, kind of  
a dim bulb. The last of a tiny race.  
Just a shadow on a milk carton now.

I saw myself in half then make myself  
disappear. Maybe the other way round.  
Let's hear it for my lovely assistant.  
She's the lower half of my body, sawn.  
I open the cabinet and *poof* she's gone.

### 3. THE SECOND SEX

After the first sex, there is no other.  
I stick my gender in a blender  
and click send. Voila!  
Your new ex-girlfriend.

You cuckold me with your husband.  
I move a box with Ludacris.  
The captain turns on, we begin our descent.  
Be gentle with me, I'm new to this.

I say the wrong thing. I have OCD.  
My obsessive compulsions are disorderly.  
I say the wrong thing, did I already say?  
I drive my dominatrix away.

The coyote drives her in a false-bottomed van.  
He drops her in the desert. The bluffs are tan.  
She'll get a job at Chili's picking up butts.  
*Ifeelya, Ophelia*, I say to my nuts.  
*And there is pansies. That's for thoughts.*

#### 4. OVERNIGHT

The FedEx logo, feral,  
felling deer with its arrow,  
likes shooting monkeys  
in a barrel. It gets Lyme disease.

The ironies! Arrows and  
the telltale Target logo rash  
I sing. The love of evil.  
The root of cash.

My bluish and my human foot  
around the child soldier's neck  
absolutely has to be there.  
We demur to dissect.

I shall be telling this far hence  
in a speeding Mystery Van  
traveling furiously toward you.  
Get out as early as you can.

#### 5. WITHIN A BUDDING GROVE

The rabies virus is half my age.  
Its engine's any bartender.  
It's part meerkats at the zoo at prayer,  
part Nobodaddy Tabernacle Choir.

All boners are my brothers.  
Alps on Alps arise.  
The waitress serves the fatal virus.  
She's never seen *The Rockford Files*.

O huntress, suitably attired,  
you're going to need a tetanus shot.  
You've got a suitable vagina.  
I do not want what you haven't got.

I come from a land of ice and snow.  
I'll reboot your Southern charms  
with the brute brute boot of a brute like me.  
All boners are my brothers in arms.

#### 6. IN THE AIR TONIGHT

All my love come tumbling down  
and I get wild pregnant with Jesus.  
I feel a wild harbor in my pants  
and the boats with all their lights.

I have some oats in a thing of leather.  
My toast always lands Christ-side up.  
Kid! It's coming out my *ears*.  
Don't you want to be there when we all get born?

Let's carry rope together in a glade.  
Boom Boom Mancini survived on ferns  
and roots for a month on Fire Island.  
I led the search party. It's what I do.

I too dislike you. I rock down to  
Electric Avenue. Let's reinvent then die  
behind the wheel. I've been waiting  
for this moment for all my life.  
Oh Lord.

#### 7. BIG COUNTRY

Fiddle no further, Fuhrer. Rome is built.  
It took all day. Now let us so  
love the world. I'm just thinking out loud.  
My stigmata bring out my eyes.

The smallpox uses every part of the blanket,  
and the forest is a lady's purse.  
The Indian is a pink Chihuahua peeking  
his head from the designer zipper.

Out here it's mostly light from the fifteenth  
century slamming into the planet.  
I can't see the forest for the burn unit.  
All the planet does is bitch bitch bitch.

I know it's last minute but could you put  
out my eyes? At the subatomic level,  
helmeted gods help themselves to gold.  
Up here? The body's an isolation ward.

#### 8. LOSE MYSELF

Yeah, I got the bug. Got razzle dazzle,  
dazed and refused. I'm with stupid.  
Step up, chump. I'm OK, cupid.  
Main man on the data dump.

I'm erotic baggage and cholo spit.  
I'm the motherfucking *the*.  
I *invented* it. I'm a bucket  
of Colonel Sanders,  
Kentucky Fried Panzer man.

I'm a bare midriff in a sharkskin suit.  
I got twenty-seven dollars!  
I'm homing in on your boo.  
It's all over now, Bobbie Sue.

Yet tarry awhile. Set a spell,  
Big Bad Leroy Iffucan.  
It takes three miracles to make a saint,  
just one mistake to make a man.

# USE YOUR ILLUSION

## 1. TO THE DRONE VAGUELY REALIZING EASTWARD

Michael Robbins

Eric Shanfield

**5**

$\text{♩} = 138$

Soprano: This is a poem for

Flute: *f* *p* *f* *p*

Clarinet in B $\flat$ : *p* *f* *p* *f*

Violin: *f* *p*

Violoncello: *f* *p* *f* *p*

Piano: *p* *f* *p* *f*

**9**

Sop. Pre - si - dent Drone. It was writ - ten by a cam - el.

Fl. *f* *p* *f* *p*

Cl. *p* *f* *p* *f*

Vln. *f* *p* *f* *p*

Vc. *f* *p* *f* *p*

Pno. *p* *f* *p* *f*

*non Led.*

11 13

Sop. *p*  
Can I

Fl. *f* *p* *f* *p* *f* *p* *f* *p*

Cl. *p* *f* *p* *f*

Vln. *f* *p* *f* *p*

Vc. *f* *p* *f* *p*

Pno. *p* *f* *p* *f* *p* *f* *p* *f*

*ped.* *ped.* *ped.* *ped.*

15 17

Sop. *f* *p* *f*  
bor - row your phone? This is for Pre - si - dent Mark Ha - mill.

Fl. *f* *p* *f* *p* *f* *p* *f* *p*

Cl. *p* *f* *p* *f*

Vln. *f* *p* *p* *f*

Vc. *f* *p* *f* *p*

Pno. *p* *f* *p* *f* *p* *f* *p* *f*

*non ped.*



19 21

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

Red.

24 25

Sop.

New - town\_ sounds a red a - lert...

Fl.

Cl.

Vln.

Vc.

25

Pno.

Red.

29

Sop. *p* *f*  
 Mark Ha - mill asks if Er - nie's burnt.

Fl. *f* *p* *f* *p* *f*

Cl. *p* *f* *p* *f*

Vln. *p* *f* *f* *p* *f* *p*

Vc. *f* *p* *f* *p*

Pno. *p* *f* *p* *p* *f* *p*

*Ped.*



33

Sop. *p*  
 Ev - ery

Fl. *pp*

Cl. *p* *f* *p* *f* *pp*

Vln. *f* *p* *f* *p* *f* *p*

Vc. *f* *p* *f* *p*

Pno. *p* *f* *p*

*Ped.*

37 39

Sop. ca - mel's a first per - son shoot - er.

Fl. *p* *f* *fp* *f* *fit.*

Cl. *f*

Vln. *f* *p* *f* *p* *f* *p* *f* *p*

Vc. *f* *p* *f* *p*

Pno. *p* *f* *p* *p* *f* *p*

Red. \_\_\_\_\_

41 44

Sop. The Prez's fez is haute cou - ture.

Fl. *fp* *f* *fp* *f*

Cl. *f*

Vln. *f* *p* *f* *p* *f* *p* *f*

Vc. *f* *p* *f* *p* *f*

Pno. *p* *f* *p* *f*

Red. \_\_\_\_\_

45 48

Sop. *f* It

Fl. *fp* *f* *fp* *f* *f*

Cl. *f*

Vln.

Vc.

Pno. *p*



49 52

Sop. seems strange that he should be of - fend - ed.

Fl. *f* *p* *f* *f* *p* *f*

Cl. *f* *p* *f* *f* *p* *f*

Vln. *p* *f* *p* *f* *p*

Vc. arco *fp* pizz. *f* arco *fp* *f*

Pno. *f* *f* *p* *f* *f* *f* *p*

Ossia: *p* *p*

*f* 3 *p*

53

Sop. *f* The same or - ders are *fp* gi - - ven by *f* him. *fp*

Fl. *f* *ft.* *f* *p* *f* *f* *p* *f*

Cl. *f* *f* *p* *f* *f* *p* *f* *fp* *f* *fp*

Vln. *p* < *f* *f* *p* *p* < *f* *f* *p* *p* < *f*

Vc. *f* *f* *p* *f* *f* *p* *f*

Pno. *f* *p* *f* *p* *f* *p*

*Red.*

58 60

Sop. Pag - ing Pa - ki - stan and Ye - men.

Fl. *f* *p*

Cl. *f* *f* *p*

Vln. *f* *p* *f* *p*

Vc. *pizz.* *f* *arco* *fp* *f* *pizz.* *f*

Pno. *f* *p* *f* *p*

*Red.*

62

Sop. *p* Call - ing all the drone - dead chil - dren. *f*

Fl. *p* *f* *f*

Cl. *f* *p*

Vln. *p* *f* *p*

Vc. *p* (pizz.) *f* arco sul pont. *p*

Pno. *f* *p*

66

Sop.

Fl. *f* *f* *p*

Cl. *f* *p* *fp* *f*

Vln. *f* *p* *f* *p*

Vc. *f* *p* *f*

Pno. *f* *p* *f* *p*

68

68

70 72

Sop. *f*  
The ca - mel\_

Fl. *f* *p* *p* *f* *p* *f*

Cl. *fp* *f* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Vln. *f* *p* *f* *p* *f* *p*

Vc. *f* *p* *p* *f* *p*

Pno. *f* *p* *f* *p*

74 76

Sop. can't come to the phone\_

Fl. *p* *f* *p* *f* *fp* *f*

Cl. *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Vln. *f* *p* *f* *p* *p* *f*

Vc. *f*

Pno. *f* *p* *f*

78

Sop. *f*  
This is for\_ the drone - in - chief.

Fl. *fp* *f* *f* *fp*

Cl. *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Vln. *p* *f* *fp* *f* *fp* *f*

Vc. *fp* *f* *fp* *f*

Pno. *p* *f* *fp* *f*

*sul pont.*

84

Sop. *f*  
Mum - bai used to be Bom - bay.

Fl. *fp* *f* *fp* *f*

Cl. *f* *p* *f* *f* *p* *f*

Vln. *f* *p* *f* *p* *f* *p* *f* *p*

Vc. *f* *p* *f* *p* *f* *p* *f* *p*

Pno. *p* *f* *p* *f*

*norm.*



88

Sop. *p* The bomb bay o - - pens

Fl. *chiff* *p* *ff* *norm.* *p sub.*

Cl. *p* *ff*

Vln. *p* *ff* *p cresc.* 3 3

Vc. *p sub.* *ff* *p*

Pno. *p sub.* *ff* *p sub.* 8<sup>ub</sup>



92 *ff* 94

Sop. with a queef.

Fl. *ff*

Cl. *p* *ff*

Vln. *ff* 3 *ff* *p*

Vc. *ff* *pizz.* *arco* *ff*

Pno. *ff* 94 *vc* 5 5

96

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

ff

p

ff

ffp

ff

p

ff

p

5

5



100

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

ff

p

f

f

p

ff

ffp

ff

p

f

p

ff

p

f

p

trem.

pizz.

5

5

8va

Ed.

# USE YOUR ILLUSION

## 2. USE YOUR ILLUSION

Michael Robbins

Eric Shanfield

**♩ = 144**

Soprano  
Flute  
Clarinet in Bb  
Violin  
Violoncello  
Piano

**5**

**7**

Sop. It's a gor - geous day,

Fl. flt.

Cl. *p* *f* *p* *f*

Vln. *f* *p* *f* *p*

Vc. *p* *f* *p* *f*

**7**

Pno. *p* *f*

9 *p* *f* **11** *p* *f*

Sop. not a bat in the sky. The to po - gra - phy's square

Fl. *p* *f* *p* *f* *p* *f*

Cl. *p* *f* *p* *f* *p* *f*

Vln. *f* *p* *f* *p*

Vc. *p* *f* *p* *f* *p* *f*

Pno. *p* *f* *p* *f*

13 *p* *f* **15** *p* *f* *p* *f* *p* *f*

Sop. with the re - con -

Fl. *f* *p* *fp* *f* *p* *f*

Cl. *p* *f* *p* *f* *p* *f*

Vln. *f* *p* *f* *p* *f* *p* *f*

Vc. *p* *f* *p* *f* *p* *f* *p* *f*

Pno. *p* *f* *p* *f* *p* *f* *p* *f*

Red. Red. Red.

18

Sop. *p* ————— *f* ————— *p* ————— *f*  
Con - tents may have shift - ed du - ring rap - ture.

Fl. *p* ————— *f* ————— *p* ————— *f*  
ossia: 8vb

Cl. *p* ————— *f* ————— *p* ————— *f*

Vln. *p* ————— *f* ————— *p* ————— *f*

Vc. *f* ————— *p* ————— *f* ————— *p*

Pno. *p* ————— *f* ————— *p* ————— *f* ————— *p*

22

Sop. *f*  
Let's put the Christ back

Fl. *p* ————— *f* ————— *p* ————— *f*  
ft.

Cl. *p* ————— *f* ————— *p* sub.

Vln. *p* ————— *f* ————— *p* sub.

Vc. *f* ————— *p* ————— *f* ————— *p*

23

Pno. *f* ————— *p* ————— *f* ————— *p* ————— *f* ————— *p*

27 29

Sop. in X - box.

Fl. *p* — *f* *p* — *f*

Cl. *f* *p* — *f* — *p*

Vln. *f* *f* *p*

Vc. *p* *f* *f* *p*

Pno. *f* — *p* *f* — *p* *f* — *p*



31

Sop.

Fl. *p* — *f* *f*

Cl. *p* — *f* — *p*

Vln. *f* *p* *f* *p*

Vc.

Pno. *f* — *p* *f* *f*

35

Sop. *p* This ba - by *f* is *p* dis - gust - ing, *f* Fuck you, ba - by.

Fl. *p* *f* *p* *f* *fp*

Cl. *fp* *f* *fp* *fp* *fp* *fp*

Vln. *f* *f* *p* *f* Fuck you, ba - by.

Vc. *f* *pizz.* *f* *arco* *f* *pizz.* *p* Fuck you, ba - by.

Pno. *p* *f* *p* *f* Fuck you, ba - by.

*Red.*

39

Sop. Get a job.

Fl. *f* *p* *f*

Cl. *f* *p* *f*

Vln. *p* *f* *p* *f*

Vc. *f* *p* *f* *p*

Pno. *f* *f*

43 *p* *f*

Sop. Get a job. You have the worst taste in art.

Fl. *p* *f*

Cl. *f* *p* *f* *p*

Vln. *p* *f* *p* *f*

Vc. *f* *p* *f* *p*

Pno.



47 *p* *mf* *p* *mf*

Sop. A real Win - steon Chur - chill, this one. Your lot's loss?

Fl. *p* *mf* *p* *mf*

Cl. *p* *mf* *p* *mf*

Vln. *p* *mf* *p* *mf*

Vc. *p* *mf* *p* *mf*

Pno.



51 52

Musical score for measures 51-52. The score includes parts for Soprano (Sop.), Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 51 shows the beginning of the instrumental accompaniment with dynamics *p* and *f*. Measure 52 features a piano solo in the right hand, marked with an 8va and *p*. The Soprano part is silent in both measures.

54

Musical score for measures 54-56. The score includes parts for Soprano (Sop.), Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 54 shows the Soprano part with lyrics "So... lose...". The instrumental parts continue with various dynamics including *f*, *p*, and *mf*. Measure 55 features a piano solo in the right hand, marked with an 8va and *f*. Measure 56 shows the continuation of the instrumental accompaniment.

57

Sop. *Lost the at - ti - tude. Lose the dress.*

Fl. *6 6 6 6 p f 6 6 6 6 p*

Cl. *6 6 6 6 p*

Vln. *p f 3*

Vc. *p f*

Pno. *(8) loco*



60

62

Sop.

Fl. *f 6 6 6 6 p p f p f*

Cl. *p f p f*

Vln. *f f 6 6 6 6 p*

Vc. *f*

Pno. *62*

64

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.



68

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

I was \_\_\_\_\_ say - ing some - thing \_\_\_\_\_

72 74

Sop. a - bout a ba - by. —

Fl. *f* *p* *f* *p* *f* *p*

Cl. *f* *p*

Vln. *f* *p* *f* *p*

Vc. *f* *p*

Pno. *f* *p*

Red. 5



76 78 78

Sop. It had e - le - ven di - men - sions, kind of a dim - bulb. The

Fl. *f* *p* *f* *p* *f* *p* *f* *p*

Cl. *p* *f* *p*

Vln. *p* *f*

Vc. *f* *p* *f*

Pno. *f* *p* *f* *p*

Red. 5



88

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

91

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

94

Musical score for measures 94-96. The score includes parts for Soprano (Sop.), Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Soprano part is silent. The Flute part features sixteenth-note runs with dynamics *ff* and *p*. The Clarinet part has eighth-note patterns with dynamics *p* and *ff*. The Violin part has sixteenth-note runs with dynamics *ff* and *p*. The Viola part has eighth-note patterns with dynamics *ff* and *p*. The Piano part features chords with dynamics *ff* and *p*, including a triplet in the right hand.



97

Musical score for measures 97-99. The score includes parts for Soprano (Sop.), Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Soprano part is silent. The Flute part features sixteenth-note runs with dynamics *ff* and *p*. The Clarinet part has eighth-note patterns with dynamics *p* and *ff*. The Violin part has sixteenth-note runs with dynamics *ff* and *p*. The Viola part has eighth-note patterns with dynamics *ff* and *p*. The Piano part features chords with dynamics *p* and *ff*, including a triplet in the right hand.

**100**

Sop. I saw my self in half

Fl. *p* *f* *p* *f*

Cl. *f* *p sub.* *p* *f*

Vln. *f* *p* *f* *p*

Vc. *p* *f* *p* *f*

Pno. *ff* *p* *p* *f*

play 8vb 2nd x

**106**

Sop. 104 then make my self dis appear.

Fl. *p* *f* *p* *f*

Cl. *p* *f* *p* *f*

Vln. *f* *p* *f* *p*

Vc. *p* *f* *p* *f*

Pno. *p* *f* *p* *f*



108 **110**

Sop. *p* *f*  
May - be the o - ther way round.

Fl. *f* *p* *f*

Cl. *p* *f* *p* *f*

Vln. *f* *p* *f*

Vc. *p* *f* *p* *f*

Pno. *p* *f* *p* *f* *p*

*Red.*

112 **114**

Sop. *f*  
Let's hear it for my love - ly as - sis - tant.

Fl. *f* *p* *f* *p* *f* *p* *f* *p* *f*

Cl. *f*

Vln. *p* *f* *p* *f*

Vc. *p* *f* *p* *f*

Pno. *f* *p* *p* *f*

*Red.*

116

Sop. *f* She's the low-er half of my bo - dy, sawn.

Fl. *ft.* *p* ————— *f* *p* ————— *f*

Cl. *f*

Vln. *p* ————— *f* *p* ————— *f*

Vc. *f* *p*

Pno.



120

Sop. Sing 2nd x *p* *p sotto voce*  
I o - pen the ca - bi - net and poof she's gone.

Fl. *ft.* *p* *f* *p*

Cl. *ft.* *p* *f* *p*

Vln. *f* *p* *pizz.*

Vc. *f* *p* *pizz.*

Pno. *p* *una corda*

# USE YOUR ILLUSION

## 3. THE SECOND SEX

Michael Robbins

Eric Shanfield

$\text{♩} = 126$

Soprano

Flute

Clarinet in B $\flat$

Violin

Violoncello

Piano

*like a record spinning up and down*  
non vib. *f*

non trem. *sim.*

$\text{♩} = 126$

7

12

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

*f*

*f* *fp* *f* *p*

*f* *f*

Af - ter the first

12

13

Sop. sex, there is no o - ther.

Fl.

Cl.

Vln.

Vc.

Pno.



18

Sop. I stick my gen - der in a blen - der.

Fl.

Cl.

Vln.

Vc.

Pno.

18

23

Sop. *f* and click send. Voi - - la!

Fl. *f* *p* *f*

Cl. *p* *f* *p* *f*

Vln. *f*

Vc. *f*

Pno. *f*

8<sup>th</sup>

27

29

Sop. *f* Your new ex - girl - friend.

Fl. *non decresc.* *f*

Cl. *non decresc.* *f*

Vln. *f*

Vc. *f*

Pno. *f*

(8)

32

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.



37

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

40

Sop. *f* 45 You — cuck - old

Fl. *non decresc.* *f* *non decresc.* *p*

Cl. *p* — *f* *p* — *f* *p* — *f* *p* — *f*

Vln. *norm. vib.* *p*

Vc. *norm. vib.* *p*

Pno. *p* — *f* *p* — *f* *p* — *f* *p* — *f*

46

Sop. 49 me with your hus - band... I move a — box with

Fl. *f* *p* *f* *p* *f*

Cl. *p* — *f* *p* — *f* *p* — *f* *p* — *f*

Vln. *f* *p* < *f*

Vc. *f* *p* < *f*

Pno. *p* — *f* 49

50 52

Sop. Lu - da - cris.

Fl.

Cl.

Vln. *p* *f* sul pont. norm. *p sub.*

Vc. *p* *f* sul pont. norm. *p sub.*

Pno. *p* *f* *p sub.*



54

Sop. *p* The cap - tain turns on, —

Fl. *p*

Cl. *p*

Vln. *p*

Vc. *p*

Pno. *p*



58 60

Sop. we be - gin our de - scent... Be gen - tle with me, I'm

Fl. *p* *f* *ft.* *p* *f*

Cl. *p* *f* *p* *f*

Vln. *f* *p* *crunch!* *p*

Vc. *f* *p* *crunch!* *p*

Pno. *f* *p* *f* *p* *f*

62 65

Sop. new to this...

Fl. *p* *f* *p* *f* *ft.* *p*

Cl. *p* *f* *p* *f* *p*

Vln. *f* *p* *f* *f* *p*

Vc. *f* *p* *f* *f* *p* *sul pont.*

Pno. *p* *f* *p* *f* *p* *f* 65

66

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

ft.

sim.

f p f p f

6 6 6 6

70

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

mf sub.

norm.

mf sub.

mf

8va

non Leo.

74 *mf*

Sop. I say the wrong thing. I have O C D.

Fl. *mf* *f* *mf* *f*

Cl.

Vln.

Vc.

Pno.

78

Sop. My ob - ses - sive com - pul - sions are dis - or - der - ly.

Fl. *mf*

Cl.

Vln.

Vc.

Pno.

82

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

*mf*

play 1st x only

86

*mf*

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

*p* *mf* *p* *mf*

*mf* *mf* *mf* *mf*

*p* *mf* *p* *mf*

sul pont.

I say the wrong thing, did I al - rea - dy say?

90

Sop. I drive my do - - mi - - na - trix a - way. —

Fl.

Cl.

Vln.

Vc.

Pno.



94

Sop.

Fl.

Cl.

Vln.

Vc. con sord. norm.

Pno.

98 102

Sop. 

Fl. 

Cl. 

Vln. 

Vc. 

Pno. 

102

104

Sop. 

Fl. 

Cl. 

Vln. 

Vc. 

Pno. 

110

Sop. drives her in a false - bot - tomed van.

Fl. *mp* *p* *mp* *p*

Cl. *p*

Vln.

Vc.

Pno. (8)

115

Sop. He drops her in the de - sert... The bluffs are tan.

Fl.

Cl.

Vln. *mp*

Vc. *mp*

Pno. 115 *mp* 3 3 3 3 3 3 3

122

Sop. *mp*  
She'll get a job at Chi - li's\_\_\_ pick - ing up butts.

Fl.

Cl.

Vln. *mp*

Vc. *mp*

Pno. *mp*

128

Sop. *mp*  
I feel ya, O - phe - lia,\_\_\_ I say to my nuts. And there is pan - sies... That's for thoughts.

Fl.

Cl.

Vln. *mp*

Vc. *mp*

Pno. *mp*

132 *meno mosso*



# USE YOUR ILLUSION

## 4. OVERNIGHT

Michael Robbins

Eric Shanfield

**♩=108**

**3**

*mf*

Soprano  
The Fed-Ex lo - go, fe - ral,

Flute

Clarinet in B $\flat$

Violin  
*con sord.*  
*mf*

Violoncello  
*con sord.*  
*mf*

**♩=108**

**3**

*mf*

Piano

**6**

**7**

*mf*

Sop.  
fell - ing deer with its ar - row,

Fl.

Cl.

Vln.

Vc.

**7**

Pno.

11 13 *f* 3

Sop. likes shoot - ing mon - keys in a bar - rel. It gets Lyme\_\_ dis - ease.

Fl. *p* *mf* *p* *mf* *p* *f* *p* *f*

Cl. *p* *mf* *p* *mf* *p* *f* *p* *f*

Vln. *f*

Vc. *f*

Pno. 11 13 *f*



16 19

Sop. - - - - -

Fl. *mf* *mp* *p*

Cl. *p* *mf* *p* *mp* *p*

Vln. *mf* *mp* *p*

Vc. *mf* *mp* *p*

Pno. 19 *mf* *mp* *p*

21

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

*pp* *p* *p*

flut. flut.

5 5

via sord. (2nd x) via sord. (2nd x)

8<sup>va</sup>

25

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

*mp* *p* *mp* *p* *mp* *p*

6 6

senza sord. senza sord.

25

The i - ro - nies! Ar - rows and

28 *mf* the tell - tale Tar - get lo - go *mp* rash I sing.

Fl. *mf* *6* *6* *p* *6* *mf* *6* *6* *p* *6* *mf* *6* *6* *p* *6*

Cl. *p* *mf* *p* *mf* *p*

Vln. *mf* *p* *mf*

Vc. *mf* *p* *mf* *p*

Pno. *mf* 28 30

31 *mf* The love of e - vil.

Fl. *mf* *6* *6* *p* *6* *mf* *6* *6* *p* *6* *mf* *6* *6* *p* *6*

Cl. *mf* *p* *mf* *p* *mf* *p*

Vln. *p* *mf* *p* *mf* *p*

Vc. *mf* *p* *mf* *p* *mf* *p*

Pno. *mf* sul pont. norm. sul pont.

34

Sop. *f*  
The root of cash.

Fl. *f* *p* *f* *p*  
flt.

Cl. *f* *p* *f* *p*

Vln. *f*

Vc. *f* → norm.

Pno. *f* *p* *f* *p* *f* *p* *f* *p*  
*benf*

38

Sop.

Fl. *f*  
play 1st x only  
play both xs

Cl. *f*

Vln. *f*

Vc. *f*

Pno. *f*

42

Sop. *p* My\_\_ blu - ish and my

Fl. *sighing*  
*f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Cl. *p*

Vln. *sighing*  
*f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vc. *sighing*  
*f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Pno. 42

vc | 6 | 10 | 14 | 18 | 22 | 26 |



48 *f* *p* *f*

Sop. hu - man foot\_\_ a - round the chi - ld sol - dier's neck

Fl. *f* *p* *f* *p* *f* *p* *f* *p* *Ossia:*

Cl. *f* *p* *f* *p*

Vln. *f* *p* *f* *p* *f* *p* *f* *p*

Vc. *f* *p* *f* *p* *f* *p* *f* *p*

Pno. 49 *p* *f* *p*

5 5 5 5 5 5 5 5

Ped.

52 53

Sop.

Fl. *f* *p* *f* *p* *f* *p*

Cl. *f* *p* flt. *f* *p*

Vln. *f* *p* *f* *p* *f* *p*

Vc. *f* *p* *f* *p* *f* *p*

Pno. *f* *p* *f*

55 *p* *f*

Sop. ab - so - lute - ly has to be \_\_\_\_\_ there.

Fl. *f* *p* *f* *p* *f* *p* *f* *p*

Cl. *f* *p*

Vln. *f* *p* *f* *p* *f* *p* *f* *p*

Vc. *f* *p* *f* *p* *f* *p* *f* *p*

Pno. *p* *f* *p* *f*

59

Sop. *f*  
We de - mur to dis - - sect.

Fl. *fl.*  
*f* *p* *f* *p* *f* *p* *f* *p*

Cl. *non fl.*  
*p* *f*

Vln. *f* *p* *f* *p* *f* *p* *f* *p*

Vc. *f* *p* *f* *p* *f* *p* *f* *p*

Pno. *f* *p* *f* *p*

*Red.* 5 *Red.* 5



63

65

Sop.

Fl. *f* *p* *f* *p* *ff* *p* *ff* *p*

Cl. *p*

Vln. *f* *p* *f* *p* *ff* *p* *ff* *p*

Vc. *f* *p* *f* *p* *ff* *p* *ff* *p*

Pno. *f* *p* *f* *p* *p* *ff*

*Red.* 5 *Red.* 5 *Red.* 5



67

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

71

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

double-tongue (non flt.)

I shall be tell - ing this far hence

77 81

Sop. *f* in a speed-ing

Fl. *p* *f* *p* *f* *p*

Cl. *growl* *p* *f* *p* *f* *p*

Vln. *p* *f* *p* *f*

Vc. *p* *f* *p* *f*

Pno. *p* *f* *p* *f* *p*

81

82 83

Sop. *p* *f*  
 Mys - te - ry Van tra - vel - ing fu - ri - ous - ly toward you.

Fl. *f* *p* *f* *p* *f*

Cl. *p* *f* *p* *f* *p*

Vln. *f* *f* *f* *f*

Vc. *f* *f* *f* *f*

Pno. *f* *p* *f* *p* *f*

83

87

Sop. *mf* Get out as ear - ly as you can.

Fl. *mf*

Cl. *mf*

Vln. *mf*

Vc. *mf*

Pno. *mf*

93

95

Sop.

Fl.

Cl.

Vln. *p*

Vc. *p*

Pno. *p*

8va

# USE YOUR ILLUSION

## 5. WITHIN A BUDDING GROVE

Michael Robbins

Eric Shanfield

**3**

*f* *p*

The ra - bies vi - rus

*f* *p*

*f* *p*

*f* *p*

*warm*  
*p sempre*

*f* *p*

*f* *p*

*ped.*

**7**

*f* *p*

is half my age.

*f* *p*

Its en - gine's a - ny bar - tend - er.

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

9 11

Sop. *f* It's part meer - kats *p* at the zoo

Fl. *f* *p* *f* *p*

Cl. *f* *p* *f* *p*

Vln. *p sempre* warm

Vc. *f* *p* *f* *p*

Pno. *f* *p* *f* *p*

13 15

Sop. *f* at pray - er, 15

Fl. *f* *p* *f* *p*

Cl. *f* *p* *f* *p*

Vln. *f* *p* *f* *p*

Vc. *f* *p* *f* *p* arco

Pno. *f* *p* *f* *p* 15

16

Sop. *f*  
part No - bo - dad - dy Ta - ber - na - cle Choi - r.

Fl. *p* *f* *p*

Cl. *p* *f* *p*

Vln. *sul pont.* *norm.* *sul pont.*

Vc. *f* *p* *f* *p*

Pno. *p* *f* *p*



19 21

Sop.

Fl. *p* *f* *p*

Cl. *f* *p* *f*

Vln. *norm.* *f*

Vc. *f* *p* *p sempre*

Pno. 19 21 *p* *f*

22

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

25

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

27

27

All bo - ners are my bro - thers. Alps on

28

Sop. Alps a - rise.

Fl. *f* *p* *f*

Cl. *p* *f* *p*

Vln. *p* *f* *p*

Vc. *p* < *f* *p* *p* < *f* *p*

Pno. *p* *f* *p*

31

Sop. *f* *p* *f*  
The wait - ress serves the fa - tal vi - rus.

Fl. *p* *f* *p*

Cl. *pp*

Vln. *f* *p* *f*

Vc. *p* < *f* *p*

Pno. *f* *p* *f*



34 35

Sop. *p* She's ne - ver *f* seen The

Fl. *f* *p* *f*

Cl.

Vln. *p* *f* *p*

Vc. *p* < *f* *p* *p* < *f* *p*

Pno. *p* 35 *f*

37 39

Sop. Rock - ford Fi - les.

Fl. *p* *f* *p*

Cl. *f*

Vln. *f* *p* *f*

Vc. *p* < *f* *p*

Pno. *p* 39 *f*

40

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.



43

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.



54 55

Sop. *suit - a - bly at - ti - red, you're go - ing to need a tet - nus shot.*

Fl.

Cl.

Vln.

Vc.

Pno. 55

57

Sop.

Fl.

Cl.

Vln.

Vc.

Pno. 57

61

Sop. *f* You've got a sui - ta -

Fl.

Cl.

Vln. *f*

Vc. *f*

Pno. *p* *f* *p* *f* *p* *f*

65

Sop. *p* ble va - gi - na. *f* I do not want what you have - n't

Fl.

Cl.

Vln. *p* *f*

Vc. *p* *f*

Pno. *p* *f* *p* *f* *p* *f*

66

66

68

Sop. *got.*

Fl.

Cl.

Vln. *IV III II I*

Vc. *6 6 6*

Pno.

71

72

Sop.

Fl.

Cl.

Vln. *non spicc.*

Vc. *6 6 6*

Pno. *72*

74 76

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

*ff* *p* *warm* *p sempre* *ff* *p*

78

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

*f* *p* *f* *f* *p* *f* *p* *f* *p*

I come from a land of ice and snow.

82

Sop. *f* I'll re - boot your *p* Sou-thern charms

Fl. *f* *p* *f* *p*

Cl. *f* *p* *f* *p*

Vln.

Vc.

Pno. *f* *p* *f* *p*

86

Sop. *f* with the brute... brute boot *p* of a brute like me. *f*

Fl.

Cl. *f* *p* *f* *p*

Vln.

Vc.

Pno. *f* *p* *f* *p*



90

Sop. *f* All bo - ners are my *p* bro - thers in arms...

Fl. *f* *p*

Cl. *f* *p* *f* *p*

Vln. *f* *p* *f* *p*

Vc. *f* *p* *f* *p*

Pno. *f* *p* *f* *p*



94

Sop. *f* *p*

Fl. *f* *p*

Cl. *f* *p* *f* *p*

Vln. *p* *f* *p* *f* *p*

Vc. *p* *pizz.* *p* *p*

Pno. *f* *p*

sul pont. molto sul pont.

# USE YOUR ILLUSION

## 6. IN THE AIR TONIGHT

Michael Robbins

Eric Shanfield

*♩* = 160

Soprano

All my love come...

Flute

Clarinet in B $\flat$

Violin

Violoncello

Piano

5

Sop.

tum - bl - ing down...

Fl.

Cl.

Vln.

Vc.

Pno.

9

Sop. *fp* and I get wild preg-nant with Je - sus.

Fl. *p* *f* *p* *f* *p* *f* *p* *f*

Cl. *p* *f* *p* *f* *p* *f* *p* *f*

Vln. *p* *f* *p* *f* *p* *f* *p* *f*

Vc. *p* *f* *p* *f* *p* *f* *p* *f*

Pno. 9

13

Sop. *f* Sing 2nd x only I feel a wi - ld har - bor in my pants...

Fl. *p* *f* *p* *f* *p* *f* *p* *f*

Cl. *p* *f* *p* *f* *p* *f* *p* *f*

Vln. *p* *f* *p* *f* *p* *f* *p* *f*

Vc. *p* *f* *p* *f* *p* *f* *p* *f*

Pno. 13

17

Sop. *f*  
and the boats with all their lights.

Fl. *p* *f* *p* *f* *p* *f* *p* *f*

Cl. *p* *f* *p* *f* *p* *f* *p* *f*

Vln. *f*

Vc. *f*

Pno. 17

21

Sop.

Fl. *p* *f* *p* *f* *f*

Cl. *p* *f* *p* *f* *f*

Vln. *f* 6 6 6 6 6 6 6 6 6 6 6 6

Vc. *f*

Pno. 23

25

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

28

29

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

*mf*

I

*mf*

*mf*

*2nd x*

*2nd x*

*2nd x*

*mf*

*mf*

*mf*

35

32

Sop. *mf*  
have some oats in a thing of leather. My toast always lands Christ-side-up.

Fl.

Cl. *mf*

Vln. *mf* *p* *mf* *p* *mf*

Vc.

Pno. 35



39

37

Sop. *mf*  
Kid! It's coming out my ears.

Fl.

Cl. *mf*

Vln. *p* *mf* *p* *mf* *p*

Vc.

Pno. 39

42 43

Sop.

Fl.

Cl.

Vln. *mf*

Vc.

Pno. 43



47 *mf*

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

Don't you want to be there when we all get born?

51

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

*play 1st x only*

*f*

*f*



55

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

*Sing 1st x only*

*fp*

*f*

Let's car - ry rope to - ge - ther in a glade.

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

ties for rhythmic clarity only; play continuous glisses



59 **61**

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

*fp* *fp* *fp* *fp* *p* *mf* *p*

*mf* *pizz.*

**61** *mf* *8<sup>va</sup>*

63 *mf*

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

Boom Boom Man -

*mf* *p* *mf* *p* *mf* *p*

*mf* *8<sup>va</sup>*

66

Sop. *ci - ni - sur - vived on ferns and*

Fl. *mf*

Cl. *mf p mf p mf p*

Vln.

Vc.

Pno. (8)



69

Sop. *Sing 1st x only*  
*roots for a month on Fi - re Is - land.*

Fl. *p mf p mf*

Cl. *mf*

Vln.

Vc.

Pno. 69 *Play 1st x only*  
(8)

73

Sop. *mf*  
 I led the search\_ par - ty. It's what I do.

Fl. *mf*

Cl. *p* *mf* *p* *mf* *p*

Vln. *mf*

Vc. *mf*

73

Pno. *p*



80

Sop.

Fl.

Cl.

Vln. *p* *f* *p* *f*

Vc. *p* *f* *p* *f*

80

Pno. *f* *p* *f*

84

Sop. *fp* *f*  
I too dis - like you

Fl. *p* *f* *p* *f* *p* *f* *p* *f*

Cl. *p* *f* *p* *f* *p* *f* *p* *f*

Vln. *p* *f* *p* *f* *p* *f* *p* *f*

Vc. *p* *f* *p* *f* *p* *f* *p* *f*

Pho. *p* *f* *p* *f* *p* *f* *p* *f*

88

Sop. *f* *f*  
I rock down to E - lec - - tric A - ve - nue.

Fl. *p* *f* *p* *f* *p* *f* *p* *f*

Cl. *p* *f* *p* *f* *p* *f* *p* *f*

Vln. *p* *f* *p* *f* *p* *f* *p* *f*

Vc. *p* *f* *p* *f* *p* *f* *p* *f*

Pho. *p* *f* *p* *f* *p* *f* *p* *f*

90

92

Sop. *Sing 1st x only*  
Let's re - in - vent then die

Fl. *p f p f p f p f*

Cl. *p f p f p f p f*

Vln. *5 5 5 5 2nd x*

Vc. *2nd x*

Pno. *2nd x*

Sop. *3x*

Fl. *Play 2nd & 3rd x only ff*

Cl. *Play 2nd & 3rd x only ff*

Vln. *ff 5 5 5 5*

Vc. *ff*

Pno. *ff 3x*

96 *ff*

Sop. be - hind\_ the wheel. be - hind\_ the wheel.

Fl.

Cl.

Vln.

Vc.

Pno.



100 ♩=96 Suddenly

Sop. *mf*  
I've been wait - ing for\_ this mo - ment all my life. Oh Lord.

Fl. *mf* *fl.* *pp*

Cl. *mf sub.* *pp* *p*

Vln. harmonics gliss. sul D *mf sub.* *8va*

Vc. *mf sub.*

100 ♩=96 Suddenly

Pno. *mf sub.* *ped.*

# USE YOUR ILLUSION

7. BIG COUNTRY

Michael Robbins

Eric Shanfield

$\text{♩} = 132$

Soprano: *f* Fid-dle no fur-ther, Fuhr-er.

Flute: *p* *f* *p* *f* *p* *f*

Clarinet in Bb: *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Violin: *f* *p* *f* *p* *f* *p* *f* *p*

Violoncello: *f* *f*

Piano: *f* *f*

**9**

6

Sop. Rome is built. It took all day. Now let us

Fl. *f* *p* *f* *f* *p*

Cl. *f* *p* *f* *p* *f* *p*

Vln. *f* *p* *f* *p*

Vc. *f* *f* *f*

Pno. *f* *f*

12 **13**

Sop. *f* *p* *f*  
so love the world.

Fl. *f* *p* *f*

Cl. *p* *f* *p* *f* *p* *f*

Vln. *f* *p* *f* *p* *f* *p*

Vc. *f* *p* *f*

Pno. *f* *p* *f*



16 **19**

Sop. *f* *p* *f*  
I'm just think - ing out loud.

Fl. *p* *f* *p* *f*

Cl. *f* *p* *f* *p* *f* *p*

Vln. *f* *p* *f* *p*

Vc. *p* *f*

Pno. *f* *p* *f*



20

Sop. *f*  
My stig - ma - ta brings out my eyes.---

Fl. *f* *p* *f* *p*

Cl. *p* *f* *p* *f*

Vln. *p* *f* *p* *f*

Vc. *f* *p* *f* *p*

Pno. *p* *f* *p* *f*

24

25

Sop.

Fl. *p* *f* *p* *f* *p*

Cl. *p* *f* *p* *f* *p*

Vln. *p* *f* *p* *f* *p*

Vc. *f* *p* *f* *p*

Pno. 25

29

Sop. *f* *p* *f* *p* *f*  
 The small - pox u - ses ev - ery part of the blank - et,

Fl. *f* *p* *f* *p* *f*

Cl. *f* *p* *f* *p* *f*

Vln. *p* *f* *f* *p*

Vc. *p* *f* *p* *f*

Pno. *p* *f* *p* *f* *p*



35

Sop. *p* *f*  
 and the fo - rest is a la - dy's purse.

Fl. *p* *ft.* *p* *f* *p*

Cl. *p* *f* *f* *p* *f* *p*

Vln. *p* *f* *p* *f* *p* *f*

Vc. *p* *f* *p* *f* *p*

Pno. *f*

38

40

Sop. *f* The In - di - an is a pink Chi -

Fl. *f*

Cl. *f* *p* *f* *p*

Vln. *p* *f* *f*

Vc. *f* *p* *f*

Pno. *f* 40

43

Sop. hua - hua peek-ing

Fl. *f* *f*

Cl. *f* *f*

Vln. *f*

Vc. *f*

Pno. *f* Red. Red.

48 *f* Sing 2nd x only

Sop. peek - ing his head from the de - sign - er zip - per.

Fl. *f* 6

Cl. *f*

Vln. *pizz.*

Vc. *pizz.*

8vb 2nd x

Pno. 48

52

Sop.

Ossia: *f* 6 *p* 3 3 3 3 *f* 3

Fl. *f* 6 *p* 3 3 3 6 *f* 6

Cl. *f* *p* *f*

Vln. *f* *mp* *f* *mp* *f*

Vc. *f* *mp* *f* *mp* *f*

Pno. 52 *p* *mf* *f* *p* *mf*

57

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

62

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

Out here it's most - ly light from the fif - teenth cen - tu - ry.

70 USE YOUR ILLUSION - 7. BIG COUNTRY

68

Sop. *p* 3 *mp*  
slam - ming in - to the pla - - net.

Fl. *f* *p* 5 5

Cl. *f* *p*

Vln. *f* arco crunch *ff* norm. *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Vc. *f* arco crunch *ff* norm. *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Pno. *f* *ff* *p* 70

Ped.



73

Sop. *mf*  
I can't see the fo - rest for the

Fl. *mf* *p* *mf* *p* 5 5

Cl. *mf* *p* *mf* *p* 5 5 3

Vln. *mf* *mf* *p* 6 6 *mf* 6 *p*

Vc. *mf* *p* *mf* *p*

Pno. *mf* *p* 6 *mf* 6 *p* 74 *p* 6 *mf* 6 *p* 3 3 3 3

78

76 Sop. burn u - - nit. All the pla - net does is

Fl. *mf* *p* *mf* *p*

Cl. *mf* *p* *mf* *p* *p* *f*

Vln. *mf* *p* *mf* *p*

Vc. *mf* *p* *mf* *p* *f* *p*

Pno. *p* *mf* *p* *p* *mf* *p*

78



82

79 Sop. bitch bitch bitch...

Fl. *p* *f* *fl.* *p* *f*

Cl. *p* *f* *p*

Vln. *f* *p* *f* *f*

Vc. *f* *p* *f*

Pno. *p* *p* *f*

82





93

Sop. At the sub - a - - to - mic le - vel,

Fl.

Cl.

Vln.

Vc.

Pno.

96

Sop. *f* hel - met - ed gods\_\_ help them - selves\_\_ to gold\_\_

Fl. *fp* *f* *fp* *f*

Cl. *p* *f* *p* *f*

Vln.

Vc. *f* *f*

Pno. *f* *p* *f* *p*

Ped.

100

Sop. *fp*  
Up

Fl. *p* *f* *f*

Cl. *p* *f*

Vln. *p* *f*

Vc. *f* *p*

Pno. *f*



103

Sop. *f* *p* *f*  
here? The bo - dy's an i - - so - - la - - tion ward.

Fl. *f* *p* *f*

Cl. *p* *f* *p* *f*

Vln. *p* *f* *p*

Vc. *f* *p* *f* *p*

Pno. *f*

106

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

106

111

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

111

# USE YOUR ILLUSION

## 8. LOSE MYSELF

Michael Robbins

Eric Shanfield

♩=116

Soprano

Flute

Clarinet in Bb

Violin

Violoncello

Piano



5

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

9

Sop. *p* Yeah, *f* I got the bug. *p* Got raz - zle daz - zle, *f*

Fl. *f* *p* *f* *p* *f* *p* *f* *p*

Cl. *p* *f* *p* *f*

Vln. *f* *p* *f* *p*

Vc. *f* *p* *f* *p*

Pno. *p* *f* *p* *f*

13

Sop. *f* dazed and re - fused.

Fl. *f* *p* *f* *p* *f* *p* *f* *p*

Cl. *p* *f* *p* *f*

Vln. *f* *p* *f* *p*

Vc. *f* *p* *f* *p*

Pno. *p* *f* *p* *f*

Red.

17 *p* *f* **19**

Sop. I'm with stu - pid.

Fl. *f* *p* *f* *p* *f* *p* *f* *p*

Cl. *p* *f* *p* *f*

Vln. *f* *p* *f* *p*

Vc. *f* *p* *f* *p*

Pno. *p* *f* *p* *f*

Ped.



21 *p* *f* *p* *f*

Sop. Step up, chump. I'm O - K, cu - pid.

Fl. *f* *p* *f* *p* *f* *p* *f* *p*

Cl. *p* *f* *p* *f*

Vln. *f* *p* *f* *p*

Vc. *f* *p* *f* *p*

Pno. *p* *f* *p* *f*

25

29

Sop. *Sing 2nd x only*  
Main man\_ on the da-ta dump\_

Fl. *Play 8va 2nd x flt.*  
*f p f p f*

Cl. *p f p f*

Vln. *f p*  
*Ossia:*

Vc. *arco f*  
*Ossia:*

Pno.

25

29

Sop.

Fl.

Cl. *6*

Vln. *(Ossia)*

Vc. *(Ossia)* *5*

Pno.

33 **35**

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

37

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

I'm e - ro - tic bag - gage and cho - lo spit.



41

Sop. *p* I'm the mo - ther - - fuck - - ing *f*

Fl. *f* *p* *f* *p*

Cl. *p* *f* *p* *f*

Vln. *f*

Vc. *f*

Pno.



44

45

Sop. the. fit.

Fl. *f* *f sub.* *p*

Cl. *p* *f* *p* *f*

Vln. *f* *p* *f*

Vc. *p* *f*

Pno. *p*

47 *f* *p sub.* *f* *f*

Sop. I in - vent - - ed it. I'm a

Fl. *f* *p* *f*

Cl. *p* *f* *p* *f*

Vln. *p* *f* *p*

Vc. *p* *f* *p*

Pno.



50 *p sub.* *f* **51**

Sop. bu - cket of Col - onel San - ders,

Fl. *p* *f*

Cl. *p* *f*

Vln. *f* *on the string*

Vc. *f*

Pno. **51**

54 55

Sop. *p* Ken - tu - cky *f* Fried Pan - zer

Fl. *p* *f* *p*

Cl. *f* *p*

Vln. *f* *p*

Vc. *f* *p*

Pno. 55

57 59

Sop. man. 59

Fl. *p* *f* *f* *p*

Cl. *f* *p* *f* *p*

Vln. *f* *p*

Vc. *f* *p*

Pno. 59 *Play R.H. 2nd x only*

61

Sop. I'm a bare mid - riff

Fl.

Cl.

Vln.

Vc.

Pno.

65

Sop. in a shark - skin suit.

Fl.

Cl.

Vln.

Vc.

Pno.

Play 2nd x only

69

Sop. *f*  
I've got twen - ty se - ven dol - lars!

Fl. *f*

Cl. *f*

Vln. *f*

Vc. *f*

Pno. *f*

73

Sop. *f*  
I'm hom - ing

Fl. *f*

Cl. *p* *f* *p* *f*

Vln. *f* *p* *f*

Vc.

Pno. *f*

77 79

Sop. in on\_ your boo.

Fl.

Cl. *p* *f*

Vln.

Vc.

Pno. 79

81 *f* *p* *f*

Sop. It's all o - ver now, Bob - bie

Fl.

Cl.

Vln. *fp* *fp* *fp* *fp*

Vc. *fp* *fp* *fp* *fp*

Pno.

85 87

Sop. Sue.

Fl. *Play 1st x only*

Cl.

Vln. *fp* *fp* *f*

Vc. *fp* *fp* *f*

Pno. 87

89

Sop. *f*  
Yet tar - ry a - while... Set a spell, \_\_\_\_\_

Fl. *f*

Cl. *p* *f* *f*

Vln.

Vc.

Pno. 89

94 95

Sop. *ff*  
Big Bad Le - roy If - fu - can.

Fl. *ff*

Cl. *p sub.* *ff* *ff*

Vln. *sul pont.* *p sub.* *norm.* *ff* *ff* *ff* *p* *ff* *p* *ff* *p*

Vc. *p sub.* *ff* *ff* *ff* *ff* *ff* *p* *ff* *p*

Pno. *p sub.* *ff* *ff* *ff* *ff* *ff* *p* *ff* *p*

98

Sop.

Fl. *ff*

Cl. *ff*

Vln. *ff* *ff* *ff* *p* *ff* *ff* *p* *ff* *p*

Vc. *ff* *ff* *ff* *ff* *ff* *ff* *p* *ff* *p*

Pno. *ff* *ff* *ff* *ff* *ff* *ff* *p* *ff* *p*



101 *ff*

Sop. It takes\_ three mi - ra - cles to make\_ a saint,

Fl. *fit.*

Cl.

Vln. *molto sul pont.*

Vc. *6*

Pno. *5* *3*

*Ped.*



105 *ff*

Sop. just one mis - take to make\_ a man.

Fl. *(non fit.)*

Cl. *growl*

Vln. *norm.*

Vc. *pizz.* *ff* *3* *p*

Pno. *105*

111 **113**

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.



117

Sop.

Fl.

Cl.

Vln.

Vc.

Pno.

*sighing*

*p* *f* *f* *p* *f* *p* *f* *p*

It takes\_ three mi - ra - cles

121 *p* *f* **123** *p* *f* *p*

Sop. to make\_ a saint, just one mis - take to make\_ a man.

Fl. *f* *p* *f* *p* *f* *p* *f* *p*

Cl. *p* *f* *p* *f* *p*

Vln. *f* *p* *f* *p*

Vc. *f* *p* *f* *p*

Pno. *p* *f* *p* *f*

Red.

125

Sop.

Fl.

Cl.

Vln.

Vc. *f* *p* *f* *p* *f* *p* *f* *p*

Pno. *p*