

USE YOUR ILLUSION

ERIC SHANFIELD

PIANO QUINTET

Eric Shanfield | ENS.2016.4b

9.9.16-9.10.16 | 7.21.24-7.24.25 | 37'

Poems by Michael Robbins

Soprano or Tenor

String Quartet

Piano

>Glissandos begin immediately and last the length of the note.

>Quarter tones equally bisect half steps.

>Movements should neither be performed separately nor reordered.

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, Weezer to Taylor Swift, 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. However, although complex precompositional 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 act of composition using these elements was entirely free; only the material's order and disposition was predetermined.

Originally composed in 2016 as a companion piece to Arnold Schoenberg's *Pierrot Lunaire* and utilizing the same ensemble, *Use Your Illusion* was reconceived in 2024 for piano quintet, and lasts from 35-40 minutes.

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.
I feel ya, 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

$\text{♩} = 126$

Soprano or Tenor

Violin I

Violin II

Viola

Violoncello

Piano

①

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

②

Sop. *p* ————— *f* ————— *p*

This is — a poem for Pre - si - dent

Vln. I *f* ————— *p*

Vln. II *f* ————— *p*

Vla. *p* ————— *f* ————— *p*

Vc. *f* ————— *p*

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

Red. ————— *Red.* ————— *non Red.*

f ————— ③ ————— *p* ————— *f*

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

Vln. I *f* ————— *p*

Vln. II *f* ————— *p*

Vla. *f* ————— *p*

Vc. *f* ————— *p*

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

④

The musical score is arranged in a standard orchestral format with a vocal line. The instruments and their parts are as follows:

- Sop.:** Soprano vocal line, mostly silent in the first system, then singing the lyrics in the second system.
- Vln. I:** Violin I part, featuring dynamic markings of *f* and *p*.
- Vln. II:** Violin II part, featuring dynamic markings of *f* and *p*, with triplet markings.
- Vla.:** Viola part, featuring dynamic markings of *p* and *f*, with a five-measure rest.
- Vc.:** Violoncello part, featuring dynamic markings of *f* and *p*, with triplet markings.
- Pno.:** Piano accompaniment, featuring dynamic markings of *p* and *f*, with *Red.* (ritardando) markings.

The lyrics for the vocal line are: "Can I bor - rwo your phone? This is for".

⑤

Sop. *p* *f*
Pre - si - dent Mark Ha - mill.

Vln. I *p* *f*

Vln. II *f* *3* *p* *f* *3* *p* *f* *3* *p*

Vla. *p* *f* *p*

Vc. *f* *3* *p* *f* *3* *p*

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

⑥

Sop.

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

Vln. II *f* *3* *p* *f* *3* *p* *f* *3* *p*

Vla. *f* *p* *f* *5*

Vc. arco *p* *f* pizz. *ff* *3* *p* *3*

Pno. *ff* *p*
Red.

7

Musical score for measures 1-3 of the first system. The score includes parts for Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Sop.:** Rests in all three measures.
- Vln. I:** Measure 1: *f* (quarter notes), *p* (quarter notes). Measure 2: Rest. Measure 3: *p* (quarter notes), *port.* (quarter notes).
- Vln. II:** Measure 1: *f* (quarter notes), *p* (quarter notes). Measure 2: *p* (quarter notes), *f* (quarter notes). Measure 3: *f* (quarter notes), *p* (quarter notes).
- Vla.:** Measure 1: *p* (half note). Measure 2: *f* (quarter notes), *p* (quarter notes). Measure 3: *p* (half note).
- Vc.:** Measure 1: *f* (quarter notes), *p* (quarter notes). Measure 2: *p* (quarter notes), *f* (quarter notes). Measure 3: *f* (quarter notes), *p* (quarter notes).
- Pno.:** Measure 1: *f* (quarter notes), *p* (quarter notes). Measure 2: Rest. Measure 3: *p* (quarter notes), *f* (quarter notes).

Rehearsal marks: *Red.* under measures 1-2 and 3.

Musical score for measures 4-6 of the first system, including lyrics. The score includes parts for Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

Lyrics: New - - town sounds a red a - lert.

- Sop.:** Measure 4: *p* (quarter notes). Measure 5: *f* (quarter notes). Measure 6: *f* (quarter notes).
- Vln. I:** Measure 4: *f* (quarter notes), *p* (quarter notes). Measure 5: Rest. Measure 6: Rest.
- Vln. II:** Measure 4: *f* (quarter notes), *p* (quarter notes). Measure 5: *f* (quarter notes), *p* (quarter notes). Measure 6: *f* (quarter notes), *p* (quarter notes).
- Vla.:** Measure 4: *f* (half note). Measure 5: *p* (half note). Measure 6: *f* (half note).
- Vc.:** Measure 4: *p* (quarter notes), *f sub.* (quarter notes). Measure 5: *f sub.* (quarter notes), *p* (quarter notes). Measure 6: *p* (quarter notes), *f sub.* (quarter notes).
- Pno.:** Measure 4: *p* (quarter notes). Measure 5: *p* (quarter notes), *f* (quarter notes). Measure 6: *p* (quarter notes).

Rehearsal mark: *Red.* under measures 5-6.

⑧

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

Vln. I *p* ————— *f* ————— *p* *port.* *f* ————— *p*
f ————— *p* *f* ————— *p* *f* ————— *p*

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

Vla. *p* ————— *f* ————— *p*

Vc. *f sub.* ————— *p* *f sub.*

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

Red. ————— *Red.*

⑨

Sop.

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

Vln. II *p* *f* ————— *p*

Vla. *f* ————— *p* *f*

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

Pno. *p* *p* ————— *f*

Red.

10

Sop. *p* Ev - ery ca - - mel's a

Vln. I *p*

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

Vla. *p* *f* *p*

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

Pno. *p* *p*

Red.

11

Sop. *f* first per - son shoot - er.

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

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

Vla. *f espress.*

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

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

Red.

Musical score for measures 1-3. The Soprano part has lyrics: "The Prez-'s fez is haute cou - ture." Dynamics include *f*, *p*, and *f*. The Piano part features a melodic line with dynamics *p*, *f*, and *p*. A *Red.* (Reduction) bracket spans the bottom of the system.

12

Musical score for measures 4-6. The Soprano part is silent. The Piano part features a complex melodic line with dynamics *f*, *f*, and *f*. A *Red.* (Reduction) bracket spans the bottom of the system.

13

Musical score for measures 13-14. The score includes parts for Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

Sop. It seems strange

Vln. I *fp* *f* *f*

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

Vla. *p* *f* *p*

Vc. *p* *fp* arco

Pno. *p* *f*

14

Musical score for measures 15-16. The score includes parts for Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

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

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

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

Vla. *f* *p* *f* (non trem.)

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

Pno. *f* *p* *f*

Red.

Sop. *f* The same or - ders are *fp*

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

Vln. II *f* *fp*

Vla. *p* *f* *f* *p* *p* *f*

Vc. *p* *f* *p*

Pno. *f* *p*
Red.

15

Sop. *f* gi - - ven by *fp* him. *f* Pag - ing *f*

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

Vln. II *f* *p sub.* *f*

Vla. *f* *p* *p* *f*

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

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

16

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

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

Vln. II *f* *p*

Vla. *p*

Vc. arco *fp* pizz. *f*

Pno. *f* *p*

17

Sop. Call - ing all the drone - dead chil - dren.

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

Vln. II *f*

Vla. *p* *f* *f*

Vc. (pizz.) *p* *f*

Pno. *f*

Musical score for measures 1-3. The score includes parts for Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Sop.:** Rests in all three measures.
- Vln. I:** Measure 1: Rest. Measure 2: *f* (first half), *p* (second half). Measure 3: Rest.
- Vln. II:** Measure 1: *p*. Measure 2: *f*. Measure 3: *p*.
- Vla.:** Measure 1: *p*. Measure 2: *f*. Measure 3: *p*.
- Vc.:** Measure 1: *p*, arco sul pont. Measure 2: *f*. Measure 3: *p*.
- Pno.:** Measure 1: *p*. Measure 2: *f*. Measure 3: *p*.

18

Musical score for measures 18-20. The score includes parts for Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Sop.:** Rests in all three measures.
- Vln. I:** Measure 18: *f*. Measure 19: *p*. Measure 20: *f*.
- Vln. II:** Measure 18: *f*. Measure 19: *f* (first half), *p* (second half). Measure 20: Rest.
- Vla.:** Measure 18: *fp*. Measure 19: *f* (with a 5), *fp*. Measure 20: *fp*.
- Vc.:** Measure 18: *f*. Measure 19: Rest. Measure 20: *f* (with a pizz. and a 3), *p*.
- Pno.:** Measure 18: *f*. Measure 19: *p*. Measure 20: *f*.

19

Sop. *f*
The ca - mel__

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

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

Vla. *f* *p cresc.*

Vc. *p cresc.*
arco (on the string)

Pno. *p* *f* *p*

20

Sop. can't come to the phone._

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

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

Vla. *f*

Vc. *f*

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

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

f *p* *f*

p *f*

5

v *φ* *||* *♩*

21

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

This is for the drone in chief.

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

sul pont.

5

v *φ* *||* *♩*

22

Sop. *f* Mum - bai

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

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

Vla. *fp* *f*

Vc. *off the string*

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

23

Sop. used to be Bom - bay.

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

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

Vla. *fp* *f*

Vc. *p*

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

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

24

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

The bomb bay o - - pens with a queef.

25

Musical score for page 25, measures 1-3. The score includes parts for Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Sop.:** Rests in all three measures.
- Vln. I:** Measure 1: Rest. Measure 2: *ff* (fortissimo), notes G4 and A4. Measure 3: *p* (piano), notes G4 and A4.
- Vln. II:** Rests in all three measures.
- Vla.:** Rests in all three measures.
- Vc.:** Measure 1: Rest. Measure 2: *ff*, arco (off the string), notes G2, A2, B2, C3. Measure 3: *ff*, arco, notes G2, A2, B2, C3.
- Pno.:** Measure 1: *ff*, notes G4, A4, B4, C5. Measure 2: *vc* (vibrato), notes G4, A4. Measure 3: notes G4, A4, B4, C5.

26

Musical score for page 26, measures 1-3. The score includes parts for Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Sop.:** Rests in all three measures.
- Vln. I:** Measure 1: *ff*, notes G4 and A4. Measure 2: *p*, notes G4 and A4. Measure 3: *ff*, notes G4 and A4.
- Vln. II:** Measure 1: Rest. Measure 2: Rest. Measure 3: *ff*, notes G4, A4, B4, C5.
- Vla.:** Measure 1: Rest. Measure 2: Rest. Measure 3: *ff espress.*, notes G4, A4, B4, C5.
- Vc.:** Measure 1: *ff*, arco, notes G2, A2, B2, C3. Measure 2: *ff*, arco, notes G2, A2, B2, C3. Measure 3: *ff*, arco, notes G2, A2, B2, C3.
- Pno.:** Measure 1: *vc*, notes G4, A4. Measure 2: notes G4, A4, B4, C5. Measure 3: *vc*, notes G4, A4.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

p *mf* *p*

p *fff* *p*

ffp *ff* *ffp* *ff*

p *sub.* *ff*

vd

27

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

ff *p*

ff *ff* *3*

p *ff*

pizz. *3* *p*

p sub. *ff*

ff

sea

Led.

USE YOUR ILLUSION

2. USE YOUR ILLUSION

Michael Robbins

Eric Shanfield

$\text{♩} = 120$

Soprano or Tenor

Violin I

Violin II

Viola

Violoncello

Piano

①

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

②

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

③ *p* _____ *f* _____ *p*

Sop. It's a gor - geous day, not a bat in the

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

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

Vla. *p espress.* *f* *p* *f*

Vc. *p* *f* *p*

Pno. *p* *f*

f _____ ④ _____ *p* _____ *f*

Sop. sky. The to - po - gra - phy's square

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

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

Vla. *p* *f* *p* *f*

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

Pno. *p* *f*

Sop. *p* _____ *f*
with _____ the re - - con. _____

Vln. I *f* _____ *p* _____

Vln. II *p* _____ *f* _____

Vla. *p* _____ *f* _____

Vc. *f* _____

Pno. *p* _____ *f* _____

⑤

Sop. _____

Vln. I *f* _____ *p* _____ *f* _____

Vln. II *p* _____ *f* _____ *p* _____

Vla. *p* _____ *fp* _____ *f* _____

Vc. *p* _____ *fp* _____ *f* _____

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

Red. _____

⑥

Sop. *p* _____ *f*
Con - tents may have shift - ed

Vln. I *p* _____ *f*

Vln. II *f* _____ *p* _____ *f*

Vla. *f* _____ *p* _____ *f*

Vc. *p* _____ *f*

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

Red. _____

⑦

Sop. *p* _____ *f*
du - ring rap - ture.

Vln. I *p* _____ *f*

Vln. II *p* _____ *f* _____ *f*

Vla. *f* _____ *p* _____ *p*

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

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

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

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

Vln. II *f* *p*

Vla. *f* *p* *f*

Vc. *f* *p* *f*

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

8

Sop.
in X - box.

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

Vln. II *f* *p*

Vla. *p* *f* *f* *p*

Vc. *f* *f*

Pno. *f* *p* *f*

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

9

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Red.

10

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

This ba - by is

Red.

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

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

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

Vla. *fp* *f* Fuck you, ba - by.

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

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

Red.

11

Sop.

Vln. I *f* (G# = Ab)

Vln. II *p* *f*

Vla. *f* *p*

Vc. *f* *p*

Pno. *f*

Sop. *f*
Get a job.

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *f* *p*

Vc. *f* *p*

Pno. *f*

12

Sop. *p*
Get a job. You have the

Vln. I *p*

Vln. II *p*

Vla. *f* *p*

Vc. *f* *p*

Pno.

Sop. *f* worst taste in art.

Vln. I *f*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Pno.

13 *p*

Sop. A real Win - steon

Vln. I *p*

Vln. II *f* *p*

Vla.

Vc. *p*

Pno.

Sop. *f* Chur - chill, *p* this one. Your *f* lot's loss?

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

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

Vla. *p* *f* *p* *f*

Vc. *f* *p* *f*

Pno.

14

Sop.

Vln. I *p*

Vln. II *p*

Vla. *p* *p cresc.*

Vc. *p* *cresc.*

Pno. *p cresc.*

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

15

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

So lose.

Sop. *f* Lost the at - ti - tude.

Vln. I *g* *p* *f*

Vln. II *p*

Vla. *p*

Vc.

Pno.

Sop. Lose the dress.

Vln. I *p*

Vln. II *f* *loco*

Vla. *p*

Vc.

Pno. *loco*

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

16

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

17

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

18

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

I was _____

Sop. say - ing some - thing a - bout a

Vln. I non stacc. *f* 6 6 6 6 *p*

Vln. II non stacc. *f* 6 6 6 6 *p* 5 5

Vla. *f* 6 6 6 6 *p*

Vc. *f* 6 6 6 6 *p*

Pno. *f* 3 3 3 3 *p*
Ped. 5

19

Sop. ba - - by.

Vln. I *f* 6 6 6 6 *p* *f* sub. *p* *f* *p*

Vln. II sim. *f* 6 6 6 6 *p* 5 5

Vla. *f* 6 6 6 6 *p* 7

Vc. *f* 6 6 6 6 *p*

Pno. *f* 3 3 3 3 *p*
Ped. 5

Sop. *p*
It had e - le - ven di -

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

Vln. II *f* *p*

Vla. *p* *p*

Vc. *f* *p*

Pno. *f* *p*

Red. 5

Sop. *f* *p* **20** *f*
men - - sions, kind of a dim - bulb. The

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

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p* *f*

Pno. *f* *p*

Red. 3 3 5

Sop. *f* Just a sha - dow on a milk car - ton now. *3*

Vln. I

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

Vla.

Vc. *p* *f* *p*

Pno. *f* *p* *5* *f* *3* *f* *p* *5*

22

Sop.

Vln. I *f* *6* *6* *6* *6* *p*

Vln. II *p* *f* *p* *f* *5* *5* *5* *p*

Vla. *p* *f*

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

Pno. *f* *3* *f* *5* *f* *3* *p*

23

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

24

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

25

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

I saw my - - self in half

Sop. *p* then make _____ *f* my - - self _____ dis - - ap -

Vln. I *p* *f*

Vln. II *f* *p*

Vla. *p* *f*

Vc. *p* *f*

Pno. *p* *f*

26

Sop. pear.

Vln. I *f* *p*

Vln. II *p*

Vla. *p* *f* *p* *f*

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

Pno. *f*

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

Vln. I *f* *p*

Vln. II *f*

Vla. *p* *f* *p*

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

Pno. *p* *f* *p*

(27)

Sop. *f* Let's hear__ it for my

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

Vln. II *p* *f*

Vla. *f* *p*

Vc. *f* *p*

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

Red.

Sop. love - ly as - sis - - - tant.

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

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

Vla. *f* *p* *f*

Vc. *f* *f* *f*

Pno. *p* *f*

Sop.

Vln. I

Vln. II *p* *f*

Vla. *p* *f*

Vc. *f* *f* *f*

Pno.

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

Vln. I *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *f*

Pno.

29

Sop.

Vln. I *f* *p*

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

Vla. *p* *f* *p*

Vc. *f* *p*

Pno.

Sop. *p* I

Vln. I *f* *p*

Vln. II *p* *f* *p* *spicc.* *p*

Vla. *p* *f* *p*

Vc. *f* *p*

Pno.

30

Sop. *p sotto voce*
o - pen the ca - bi - net and poof she's gone.

Vln. I *pizz.*

Vln. II flaut. non vib.

Vla. flaut. non vib. *p*

Vc. *pizz.*

Pno. *p*
una corda

USE YOUR ILLUSION

3. THE SECOND SEX

Michael Robbins

Eric Shanfield

$\text{♩} = 116$

Soprano or Tenor

Violin I

Violin II

Viola

Violoncello

Piano

f

p *f*

fp

ff in rilievo

fp

f

like a record spinning up & down non vib.

①

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

f

p *f*

fp

ff

fp

f

② *f*

Sop. Af - ter the first sex,

Vln. I *f* *p*

Vln. II *fp*

Vla. *p* *f*

Vc. *fp*

Pno. *f*

③

Sop. there is no o - ther.---

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

Vln. II *f*

Vla. *p* *f* *p*

Vc. *f*

Pno. *f*

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

Vln. I *f* *6* *6* *6* *6* *p* *6* *6* *6* *6* *f*

Vln. II *fp* *f*

Vla. *f*

Vc. *fp* *f*

Pno. *f*

④ Sop. *f*
and click send. Voi - - la!

Vln. I *f* *6* *6* *6* *6* *p* *6* *6* *6* *6*

Vln. II *fp*

Vla. *p* *f* *6* *6* *6* *6* *p*

Vc. *fp*

Pno. *f*

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Your new ex - - girl - friend.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

⑥

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

⑦

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

f

non decres.

f

f sub.

non decres.

f

⑧

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

You — cuck - old

f

You — cuck - old

non decres.

sul pont.

p

p

f

non decres.

p

f

Sop. me with your hus - band.

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

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

Vla. *f* *p*

Vc. *f* *p*

Pno. (Chromatic clusters in the approximate notated range) *p* *f* *f*

⑨

Sop. I move a box with Lu - da - cris.

Vln. I *norm.* *f*

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

Vla. *f* *p* *f* *sul pont.*

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

Pno. *p* *f*

10

Sop.

Vln. I *on the string*
p

Vln. II *on the string*
p

Vla.

Vc.

Pno. *p sub.*

11

Sop. *p*
The cap - tain turns on, —

Vln. I *off the string*
p

Vln. II *off the string*
p

Vla. *f* *p*

Vc. *f* *p*

Pno. *p*

12

Sop. *mf* we be - - gin our de - scent... *f* Be gen - tle with me,

Vln. I on the string off the string crunch! 0 sul pont. *f sub.* *p*

Vln. II on the string off the string crunch! 0 *f sub.* *p* *f*

Vla. *p* *mf* *p* *p*

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

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

Sop. I'm new to this.____

Vln. I *f* *p*

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

Vla. *f*

Vc. *f*

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

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

norm.

crunch!

sul pont.

8vb.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

8vb.

14

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

f *p* *f* *mf sub.* *f* *mf sub.* *f* *mf sub.* *f* *mf sub.*

p *f* *f* *mf*

on the string

light *ced.*

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

p *mf*

15 *mf*

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

Vln. I *p espress.* *f* *p*

Vln. II

Vla.

Vc.

Pno.

16

Sop. D. My ob - ses - sive com - pul - sions

Vln. I *f*

Vln. II

Vla.

Vc. *off the string*

Pno.

17

Sop. are dis - or - der - ly. _____

Vln. I *mf norm.*

Vln. II

Vla.

Vc.

Pno. *mf*

18

Sop.

Vln. I

Vln. II *mf*

Vla. *mf*

Vc.

Pno.

19

mf

Sop. *mf*
I say the wrong

Vln. I *mf norm.* pizz.
Vln. II *p*
Vla. *p* non vib.
Vc. *p* non vib.

Pno. *p*

Sop. *mf*
thing, did I al - rea - dy say?

Vln. I *mf*
Vln. II *p*
Vla. *mf*
Vc. *mf*

Pno. *mf* *p* *mf*

20

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

Vln. I arco *mf* — *p* *mf* — *p* *mf* — *p*

Vln. II *p* *mf* — *p* *mf* — *p* *mf* — *p*

Vla. *p*

Vc. *p*

Pno. *p* — *f* *p* — *f* *p* — *f*

21

Sop.

Vln. I *mf* — *p*

Vln. II *mf* — *p*

Vla. con sord. (non vib.) *p* *mf*

Vc. con sord. (non vib.) *p* *mf*

Pno. *p* — *f* *mf* *p*

una corda

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

con sord.
mf

p *mf* *p*

mf *p* *mf*

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

con sord. pizz.
mf

mf arco

mf *p* *mf/p* *f*

mf *p* *mf/p* *f*

p *mf*

23

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

24

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

The co - yo - - te drives

Sva

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

Vln. I *p* *mp* *p*

Vln. II *p*

Vla.

Vc.

Pno.

25

Sop. He drops her in the de - sert. —

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Pno. *mp*

Sop. The bluffs are tan.

Vln. I

Vln. II

Vla.

Vc.

Pno.

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

Vln. I *mp*

Vln. II *p* under voice

Vla. *p* under voice

Vc. *mp*

Pno. *mp*

27 *mp*

Sop. I feel ya, O - phe - lia, — I say to my nuts.

Vln. I non vib.

Vln. II non vib.

Vla. (non vib.)

Vc. (non vib.)

Pno. *mp*

28 ♩ = 104 *meno mosso*

mf

Sop. And — there is pan - sies. — That's for thoughts.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Pno.

USE YOUR ILLUSION

4. OVERNIGHT

Michael Robbins

Eric Shanfield

$\text{♩} = 96$ ①

Soprano or Tenor *mf*

The Fed - Ex

Violin I *con sord.*

mf

Violin II

Viola

Violoncello *con sord.*

mf

Piano *mf*

Sop.

lo - go, fe - ral,

Vln. I

Vln. II

Vla.

Vc.

Pno.

② *mf*

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

Vln. I

Vln. II *con sord.* *mf*

Vla.

Vc.

Pno.

③ *mf*

Sop. likes shoot - ing mon - keys in a bar - rel.

Vln. I

Vln. II

Vla. *con sord.* *p* 3 *mf*

Vc.

Pno.

④

Sop. *f*
It gets Lyme dis - ease.

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *p* *f* *p* *mf*

Vc. *f* *mf*

Pno. *f* *mf*

⑤

Sop.

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *p* *mp* *p*

Vc. *mp* *p*

Pno. *mp* *p*

⑥

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

⑦

Sop. *mp*
The i - ro - nies! _____

Vln. I *mp* senza sord. *p*

Vln. II *mp* senza sord.

Vla. *mp*

Vc. *mp* senza sord. *p*

Pno. *mp*

⑧

Sop. *mf*
Ar - rows and the tell - tale

Vln. I *mf* *p*

Vln. II *mf*

Vla.

Vc. *mf* *p*

Pno. *mf*

9

Sop. *mp*
Tar - get lo - go rash I sing.

Vln. I *mf* *p*

Vln. II *p* *mf*

Vla. *senza sord.* *p* *mf* *p*

Vc. *mf* *p*

Pno.

Sop. *mf*
The love of e - vil.

Vln. I *mf* *p*

Vln. II *p* *mf*

Vla. *mf* *p*

Vc. *mf* *p*

Pno.

10

f

Sop. *f* The _____ root of

Vln. I *mf* *p* *f* *p*

Vln. II *p* *f*

Vla. *mf* *p* *f*

Vc. *mf*

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

Sop. cash. _____

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

Vln. II

Vla. *p* *f*

Vc.

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

12

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

vd

13

14

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

My — blu - ish and my hu-man foot — a - round the chi - ld sol-dier's neck

p *f* *p* *f*

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

18

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

f *p* *f* *p* *p* *ff* *ff* *p* *ff* *p*

5 5 5 5 5 5

Red. Red. Red.

19

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

p *ff* *sim.* *sim.* *sim.* *p* *ff*

5 5 5 5 5 5

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

20

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

21

Sop. *p* I shall be *f* tell - ing this ³ far hence

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

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

Vla. *f* *p* *f*

Vc. *f* *p* *f*

Pno. *f* *p* *f*

Sop.

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

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

Vla. sul pont. *p* norm. *f* sul pont. *p*

Vc. *p* *f* *p*

Pno. *p* *f* *p*

22

Sop. *f* in a speed-ing Mys - te - ry Van

Vln. I *p* *f*

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

Vla. *f* *p* *f* norm. 5

Vc. *f* *p* *f*

Pno. *f* *p* *f*

23

Sop. *p* *f* tra - vel - ing fu - ri - ous - ly toward you.

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

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

Vla. *p* *f* *p* *f*

Vc. *p* *f* *p*

Pno. *p* *f* *p*

24

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

25

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Get out as ear - ly as you can.

Sop. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Pno. *mp*
(non arp.)

26

Sop.

Vln. I *p*

Vln. II *p* con sord. via sord.

Vla. *p* con sord. via sord.

Vc. *p*

Pno. *p* *Sva*

Sop. *f* is half my age. *p* ② *f* Its en - gine's a - ny

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

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

Vla. *f* *p* *f*

Vc. *f* *p* *f*

Pno. *f* *p* *f*

Sop. *p* bar-tend - er.

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

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

Vla. *p* *f sub.* *p* warm

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

Pno. *p* *f* *p*

③ *f* *p* *f*

Sop. It's part meer - kats at the zoo at pray - er,

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

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

Vla. *f* *p* *f*

Vc. pizz. (strum) *f* *p* *f* *p*

Pno. *f* *p* *f*

④

Sop.

Vln. I arco *f* *p* *f*

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

Vla. sul pont. *f* *p*

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

Pno. *p* *f* *p*

⑤

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

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

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

Vla. *norm.* *sul pont.* *norm.*

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

Pno. *f* *p*

⑥

Sop.

Vln. I *f* *p*

Vln. II *p* *f*

Vla. *f*

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

Pno. *p* *f*

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

⑦ *f*

All bo - ners are my

⑧

Sop. *p* bro - thers. *f* Alps on *p* Alps a - rise.

Vln. I *p* *f*

Vln. II *p* *f* *p* *mf* *p*

Vla. *p* *f* *p* *mf* *p*

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

Pno. *p* *f* *p*

Sop.

Vln. I *p* *f*

Vln. II *f sub.* *p* *p*

Vla. *f sub.* *p* *p*

Vc. *p* *f* *p*

Pno. *f* *p*

9 *f*

Sop. *f*
The wait - res serves the

Vln. I *p* *f*

Vln. II *f* *p*

Vla. *fp* sul pont. non trem.

Vc. *p* *f* *p*

Pno. *f* *p*

Sop. *p* *f*
fa - - tal vi - - rus.

Vln. I *p* *f*

Vln. II *f* *p*

Vla. non trem.

Vc. *p* *f* *p*

Pno. *f* *p*

10

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

Vln. I *p* *f*

Vln. II *f* *p*

Vla. *p* *f* *p*

Vc. *p* *f* *p*

Pno. *f*

Sop. Rock - ford Fi - les.

Vln. I *p* *f*

Vln. II *f* *p*

Vla. *f* *espress.*

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

Pno. *p* *f*

11

Sop.

Vln. I *p* *f*

Vln. II *f sub.* *p*

Vla. *p*

Vc. *p* *come sopra* *p < f > p*

Pno. *p*

Sop.

Vln. I *p* *f*

Vln. II *f* *p*

Vla.

Vc. *p < f > p*

Pno.

12

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

p

p

cresc.

norm.

p cresc.

p cresc.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

ten. sim.

13

Sop.

Vln. I *non stacc.*
p cresc. 6 6 6 6 6 6 6 6 6 6 6 6

Vln. II

Vla.

Vc. *p cresc.*

Pno.

14 *f*

Sop.
O hunt - ress, — suit - a - bly — at - ti - red,

Vln. I 6 6 6 6 *f* *p* 6 6 6 6

Vln. II *f*

Vla. *f*

Vc. *f*

Pno. *f*

15 16

Sop. you're go - ing to need a teta - nus shot.

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

Vln. II *f*

Vla. *v*

Vc. *f*

Pno. *p* *f*
slightly separated but not *stacc.*

Sop.

Vln. I

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

Vla.

Vc. *p* *f* *p*

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

17

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

18 *f*

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

You've got a sui - ta -

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

Vln. I *p* *f*

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

Vla. *p* *f* *p* *f*

Vc. *p* *f*

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

19

Sop. got.

Vln. I *f*

Vln. II *f* IV III II I

Vla. *f*

Vc. *f*

Pno. *come sopra*

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

20

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Sop. *f*
snow.

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

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

Vla. *f* *p* *f* *p*

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

Pno. *f* *p* *f*

sim. (Pedal every measure to 25)

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

Vln. I *f* *p* arco *p*

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

Vla. *f* *p*

Vc. *f* *p*

Pno. *p* *f* *p*

23 *f* *p* *f*

Sop. with the brute— brute boot of a brute like me.

Vln. I *f*

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

Vla. *p* *f* *p*

Vc.

Pno. *f* *p* *f*

24 *f* *p*

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

Vln. I *f* *p*

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

Vla. *f* *p* *f*

Vc.

Pno. *p* *f* *p*

USE YOUR ILLUSION

6. IN THE AIR TONIGHT

Michael Robbins

Eric Shanfield

$\text{♩} = 144$

① *fp*

Soprano or Tenor

All

Violin I

Violin II

Viola

Violoncello

Piano

f *sempre*

f

Sop.

my love come tum - bl - ing down

Vln. I

Vln. II

Vla.

Vc.

Pno.

② *fp*
and

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

f
I get wild — preg - nant with Je - sus.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

③

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

④

f

Sop.

I feel a wild harbor

Vln. I

Vln. II

Vla.

Vc.

Pno.

5 *f*

Sop. in my pants— and the

Vln. I *p sub.* *f* *p* *f*

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

Vla. *p* *f* *f*

Vc. *f* *p* *f*

Pno.

Sop. boats with all their lights.

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

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

Vla. *p* *f*

Vc. *p* *f* *p*

Pno.

⑥

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

⑦

Musical score for measures 7-9. The score includes parts for Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The Soprano part is silent. The Violin I part features a melodic line with accents and a dynamic marking of *ff*. The Violin II part plays a sixteenth-note tremolo with a dynamic marking of *ff*. The Viola part features a melodic line with accents and a dynamic marking of *ff*. The Violoncello part plays a bass line with accents and a dynamic marking of *ff*. The Piano part features a complex texture with accents and a dynamic marking of *ff*. The piano part includes markings for *vd* (vibrato) and *d* (deciso).

⑧

Musical score for measures 10-12. The score includes parts for Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The Soprano part is silent. The Violin I part features a melodic line with accents and a dynamic marking of *ff*. The Violin II part plays a sixteenth-note tremolo with a dynamic marking of *ff*. The Viola part features a melodic line with accents and a dynamic marking of *ff*. The Violoncello part plays a bass line with accents and a dynamic marking of *ff*. The Piano part features a complex texture with accents and a dynamic marking of *ff*. The piano part includes markings for *vd* (vibrato) and *d* (deciso).

Musical score for the first system, measures 1-3. The score includes parts for Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Sop.:** Measure 3 contains the letter "I".
- Vln. I:** Rests in all three measures.
- Vln. II:** Rests in measures 1 and 2; plays a chord in measure 3.
- Vla.:** Rests in all three measures.
- Vc.:** Plays a rhythmic pattern of eighth notes with a dynamic marking of *mf* in measure 3.
- Pno.:** Plays a rhythmic accompaniment of eighth notes with a dynamic marking of *mf* in measure 3.

Musical score for the second system, measures 4-6. The score includes parts for Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

have some oats in a thing of leather.

- Sop.:** Singing the lyrics "have some oats in a thing of leather." across measures 4, 5, and 6.
- Vln. I:** Rests in all three measures.
- Vln. II:** Plays chords with dynamic markings of *mf* in measures 4 and 6, and *p* in measure 5.
- Vla.:** Plays a melodic line with a dynamic marking of *mf* in measure 4.
- Vc.:** Plays a rhythmic pattern of eighth notes with dynamic markings of *p* in measures 4 and 6, and *mf* in measure 5.
- Pno.:** Plays a rhythmic accompaniment of eighth notes with dynamic markings of *p* in measures 4 and 6, and *mf* in measure 5.

9 *mf*

Sop. My toast al - ways lands Christ-side - up.

Vln. I

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

Vla. *mf*

Vc. *mf* *p* *mf*

Pno.

10 *mf*

Sop. Kid! It's com-ing out my

Vln. I

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

Vla. *mf*

Vc. *p* *mf* *p*

Pno.

11

Sop. ears.

Vln. I *mf*

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

Vla. *mf* *p* *mf*

Vc. *mf* *p* *mf*

Pno.

12 *mf*

Sop. Don't you want to be there when we

Vln. I *p cresc.*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Pno.

Sop. *f*
all get born?

Vln. I *f*
p

Vln. II *f*
p

Vla. *f*
p

Vc. *f*

Pno. *f*

Sop.

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

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

Vla. *f* *p* *f*

Vc. *p* *f* *p*

Pno.

14

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

15

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

f

p

mf

pizz.

mf

mf

p

mf

p

16

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

mf

mf

p

mf

p

mf

p

Boom Boom Man - ci - ni sur - vived on

17

Sop. ferns and roots for a month on Fi - re

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

Vln. II *p* *mf*

Vla. *mf* *p* *mf*

Vc. *mf*

Pno.

18

Sop. Is - land.

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

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

Vla. *mf*

Vc. *mf*

Pno.

19

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

Vln. I *p*
mf

Vln. II *p* *mf* *p* *mf*
norm.
sul pont.

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Pno. *pp!*

20

Sop.

Vln. I

Vln. II *p*

Vla. *mf*

Vc. *arco* *p* *f*

Pno. *p* *f*

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

p *f* *f*

p *f*

p *f* *f*

p *f*

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

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

f *p* *f*

p *f* *p* *f*

p *f* *p* *f*

p *f*

22

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

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

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

Vla. *p* *f*
p *f* *p* *f*

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

Pno.

23

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

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

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

Vla. *p* *f*
p *f* *p* *f*

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

Pno.

Sop. *Let's re - in - vent then die*

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

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

Vla. *p* *f* *p* *f* *p* *f*

Vc. *f* *p* *f*

Pno.

Sop.

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

Vln. II *f* *p*

Vla. *p* *f* *p* *f* *p*

Vc. *p*

Pno. *p sub.*

25

Sop.

Vln. I *Play 2nd x only*
ff 3 5 *p* 6 5 3 *ff* 3 5

Vln. II *Play 2nd x only*
ff

Vla. *ff*

Vc. *ff* *sim.*

Pno. *ff*

26

Sop. *ff*
be - hind_ the wheel.

Vln. I *p* 6 5 3 *ff*

Vln. II

Vla.

Vc.

Pno.

(27) ♩ = 92 Suddenly in the air

Sop. be - hind the wheel. I've been wait - ing for —

Vln. I sul pont. mf

Vln. II harmonics gliss. sul D p

Vla. mf 5 5 5 5

Vc. sul tasto mf

Pno. mf sub. Red.

rit. morendo

Sop. — this mo-ment all my life. Oh Lord.

Vln. I p mf 5 5 5 5 p

Vln. II p mf

Vla. p mf sul tasto molto vib.

Vc. p mf

Pno. p mf

USE YOUR ILLUSION

7. BIG COUNTRY

Michael Robbins

Eric Shanfield

$\text{♩} = 112$

Soprano or Tenor

Violin I

Violin II

Viola

Violoncello

Piano

①

Sop.

Fid - dle no fur - ther, Fuhr - er. Rome is built.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Sop. *f*
It took all day.

Vln. I *f* *p*

Vln. II *p* *f*

Vla. *f* *p* (on the string) *f*

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

Pno. *f*

Sop. Now let us

Vln. I *f* *p*

Vln. II *p* *f*

Vla. *p* *f* (non stacc.) *f* *p*

Vc. *p* *f* arco *p* *pizz.* *p sub.*

Pno. *f*

③

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

Vln. I *f* *p*

Vln. II *p* *f*

Vla. *f* *p* *f* *p*

Vc. arco *f* pizz. *p sub.* arco *f* *p*

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

Red.

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

Vln. I *f* *p*

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

Vla. *f* *p* *f*

Vc. *f* molto vib. *p sub.* pizz. *f*

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

Red.

④

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

Vln. I *f p f p* (non stacc.) *f p f*

Vln. II *f* 6 6 6 6 *p* *f* 6 6 6 6

Vla. *p* *p* *f*

Vc. *f* arco *p*

Pno. *f p* *p f*

Red.

Sop.

Vln. I *p f*

Vln. II *p f* 6 6 6 6 *p*

Vla. *p f* *p f*

Vc. *f p* *f p*

Pno. *p f*

Red.

⑤

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

⑥

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

⑦ *f* *p*

Sop. The small - pox u - ses

Vln. I *f* *p*

Vln. II *p* *f*

Vla. *f* *p*

Vc. *p* *p*

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

f

Sop. ev - ery part of the blank - et,

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

Vln. II *f* *p*

Vla. *f* *p* *f* *p*

Vc. *f* *p* *f*

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

8 *p* *f*

Sop. and the fo - rest is a la - dy's

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

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

Vla. *p* *f* *f* *p*

Vc. *p* *f* *p*

Pno. *f*

Sop. purse.

Vln. I *p* *f*

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

Vla. *f* *p*

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

Pno. *f*

⑨ *f*

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

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Pno.

⑩

Sop.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Pno. *ff* (non arp.)

Red.

11

Sop.

Vln. I
f sempre
6

Vln. II
pizz.
f sempre

Vla.
f sempre
pizz.

Vc.
f sempre
pizz.

Pno.

12

Sop.

Vln. I
6

Vln. II

Vla.

Vc.

Pno.

13

Sop. *f* *3*
peek - ing his head from the de - sign - er zip - per.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Pno. *p* *f*

Sop.

Vln. I *f* *6* *6* *6* *6* *p* *3* *3* *3* *6*

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

Vla. *p* *f*

Vc. *mp* *f* *mp*

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

14

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

15 *f*

Sop. *f*
Out here it's most - ly light from the fif - teen cen - tu - ry.

Vln. I *f* *fp*

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

Vla. *f* *fp*

Vc. *p* *f* *p*

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

16

Sop.

Vln. I *f* *arco crunch* *ff*

Vln. II *f* *mp* *f* *overpressure* *ff*

Vla. *f* *f* *overpressure* *ff*

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

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

Red. _____

17 *p* *mp*

Sop. slam - ming in - to the pla - - - net.

Vln. I *norm.* *p* *mp*

Vln. II *norm.* *p* *mp*

Vla. *norm.* *p* *mp*

Vc. *norm.* *p* *mp*

Pno. *p sub.*

18 *f*

Sop. I can't see _____ the

Vln. I *f* *p*

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

Vla. *f* *p*

Vc. *f* *p*

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

Red.

Sop. fo - rest for the burn u - nit.

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

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

Vla. *f* *p* *f* *p*

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

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

Red.

19 *f*

Sop. All the pla - net does is

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

Vln. II *f* *f*

Vla. *f* *p* *p* *f*

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

Pno. *p* *mf* *p*

Red.

Sop. *p* *f*
bitch_ bitch_ bitch_

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *f*

Vc. *f* *p*

Pno. *p*

20

Sop.

Vln. I *f* *p*

Vln. II *f*

Vla. *f*

Vc. *f* *f*

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

20

21

Musical score for measures 21-24. The score includes parts for Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The time signature changes from 2/4 to 3/4 and back to 2/4. Dynamics include *f*, *p*, and *f sempre*. A small square symbol is located below the piano part at the end of measure 21.

Musical score for measures 25-28. The score includes parts for Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The lyrics for the Soprano part are: "I know it's last minute but could you put out my". The time signature changes from 2/4 to 3/4 and back to 2/4. Dynamics include *f*, *p*, and *f*.

22

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

Vln. I *f* 3 3 3 6 6 *p*

Vln. II *p* *f*

Vla. *p* *f* *p* *f*

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

Pno.

23

Sop. hel - met - ed gods_ help them -

Vln. I *f* 3 3 3 6 6 *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *f* *p*

Pno. *f* 3 3 *p*

Red.

24

Sop. *selves_ to gold.*

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

Vln. II *p* *f*

Vla. *f* *p*

Vc. *f* *p*

Pno. *f* *p* *f*

Red.

Sop. *fp* *f*
Up here? The bo - dy's

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

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

Vla. *p* *f* *p* *f*

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

Pno. *f*

Red.

25

Sop. an i - so - la - tion ward.

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

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

Vla. *p* *f* *f* *p* *f* *p*

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

Pno. *f*

Red.

Sop.

Vln. I *f* *p*

Vln. II *p* *f*

Vla. *f* *p* *f* *p*

Vc. arco (off the string) pizz. arco (off the string)

Pno. *f*

(26) (27)

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

USE YOUR ILLUSION

8. LOSE MYSELF

Michael Robbins

Eric Shanfield

♩ = 104 ①

Soprano or Tenor

Violin I

Violin II

Viola

Violoncello

Pizz. *f* *p* *f* *p*

Piano

p

②

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

f *p* *f*

③

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

④

Sop.

Yeah, I got the bug.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Sop. *p* ————— *f*
Got raz - zle daz - - zle,

Vln. I *f* ————— *p* *f* ————— *p*

Vln. II *f* ————— *p*

Vla. *p* *f* 5

Vc. *f* 3 *p*

Pno. *p* *f*

⑤

Sop.

Vln. I *f* ————— *p* *f* ————— *p*

Vln. II *f* ————— *p*

Vla. *p* *f* 5

Vc. *f* 3 *p*

Pno. *p* *f*

Red.

Sop. *f* dazed and re fused.

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

Vln. II *f* *p*

Vla. *p* *f* 5

Vc. *f* 3 *p*

Pno. *p* *f* Red.

Sop. *p* I'm with *f* 8va opt. stu pid.

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

Vln. II *f* *p*

Vla. *p* *f* 5

Vc. *f* 3 *p*

Pno. *p* *f* Red.

⑥

Musical score for the first system, featuring Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The score includes dynamic markings such as *f* and *p*, and a circled number 6 at the beginning.

Musical score for the second system, featuring Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The score includes dynamic markings such as *f* and *p*.

⑦

Sop. *p* Step up, *f* chump.

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

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

Vla. *p* *f* 5

Vc. *f* 3 *p*

Pno. *p* *f*

Sop. *p* I'm O - K, *f* cu - pid.

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

Vln. II *f* *p*

Vla. *p* *f* 5

Vc. *f* 3 *p*

Pno. *p* *f*

⑧

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

arco

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

⑨ *f*

Sop.

Main man on the

Vln. I

Vln. II

Vla.

Vc.

Pno.

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

sfz

Sop. da - - ta dump. _____

Vln. I *p* *8va*

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

Vla.

Vc.

Pno.

10

Sop.

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

Vln. II *f* *p*

Vla. *p* *f*

Vc. *f* *p*

Pno.

11

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

stop abruptly

12

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

13

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

14 *p*

Sop. *p*
I'm e - ro - tic bag - gage

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

Vln. II *f* *p*

Vla. *p*

Vc. *p*

Pno.

Sop. *f*
and cho - lo spit.

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

Vln. II *f* *p*

Vla. *f*

Vc. *f* *p*

Pno.

15

Sop. *p* ————— *f*
I'm the mother - fuck - - - ing

Vln. I *f* *p*

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

Vla. *f* *f* *f* *f*

Vc. *f*

Pno.

16

Sop. *>*
the.

Vln. I *f* *p*

Vln. II *p* *f*

Vla. *f* *p* *f*

Vc. *p*

Pno. *p*

And.

17

Sop. *f*
I in -

Vln. I *f* *p*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *f* *p*

Pno.

Sop. *p sub.* *f* *f*
vent - - ed it. I'm a

Vln. I *f* *p*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *f* *p*

Pno.

18

Sop. *p sub.* bu - - - cket of *f* Col - onel San - ders,

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

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

Vla. *p* *f* *p* *f*

Vc. *f* *p* *f*

Pno.

19

Sop. Ken - tu - cky *p*

Vln. I *p*

Vln. II

Vla. *p*

Vc.

Pno.

Sop. *f*
Fried Pan - zer man.

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

Vln. II

Vla. *f* *p* *f*

Vc.

Pno.

20

Sop.

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

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

Vla. *fp* *f* *fp*

Vc. *f* *p* *f*

Pno. *p* *f* *p*

Sop. *f* mid - riff *p* in a *f* shark - skin suit.

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

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

Vla. *f* *p* *f*

Vc. *f* *p* *f*

Pno. *f* *p* *f*

23

Sop.

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f* *p* *f* *p* *f*

Vc. *p* *f*

Pno. *p* *f*

24 25 *f*
Sop. I've
Vln. I *p* *f* *f*
Vln. II *p* *f* *p* *f* *f*
Vla. *p* *f* *p* *f* *p*
Vc. *p* *f* *p* *f*
Pno. *p* *f* *f*

Sop. got twen - ty se - ven dol - lars!
Vln. I
Vln. II
Vla. *f* *p* *f*
Vc. *p* *f* *p* *f*
Pno.

26

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

I'm hom - ing

27

Sop. in on your boo.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

28 *f* *p* *f*

Sop. It's all o - ver now,

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

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

Vla. *f* *p* *p*

Vc. *p* *f* *p*

Pno.

Sop. Bob - bie Sue.

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

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

Vla. *f* *f* *f*

Vc. *f* *p* *f*

Pno.

29 30

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Yet tar - ry a - while. Set a

31

Sop. spell, Big Bad

Vln. I *ff*

Vln. II *port.* *norm.* *ff* *p* *6* *6* *6* *6*

Vla. *ff*

Vc. *ff*

Pno. *p sub.* *ff*

Sop. Le - roy If - fu - can.

Vln. I *p* *on the string* *ff*

Vln. II *ff* *ff* *p* *6* *6* *6* *6* *ff*

Vla. *ff*

Vc. *ff*

Pno.

32

ff
8vb opt. to 33→

Sop. *ff*
It takes three

Vln. I *p* *ff* sul pont.

Vln. II *ff* *p* sul pont.

Vla. *ff* sul pont.

Vc. *p* *ff* sul pont.

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

Sop. *ff*
mi - ra - cles to make a saint,

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

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

Vla. *ff* *p* *ff*

Vc. *ff* *p* *ff*

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

33

ff
8vb opt. to 34→

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

Vln. I *ff* *p* *ff* *norm.*

Vln. II *p* *ff* *p* *ff* *norm.*

Vla. *pizz.* *ff* *p*

Vc. *p* *ff* *p*

Pno.

34

35

Sop.

Vln. I

Vln. II

Vla. *p*

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

Pno.

36

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Pno.

37

Sop. *p* It takes three *f* mi - ra - cles

Vln. I *f*

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

Vla. *p* *f* *5*

Vc. *f* *3* *p*

Pno. *p* *f*

Sop. *p* to make a *f* saint,

Vln. I *f*

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

Vla. *p* *f* *5*

Vc. *f* *3* *p*

Pno. *p* *f*

38

Sop. *p* just *f* one mis - take *p* to make a man.

Vln. I *f*

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

Vla. *p* *f* *s* *p*

Vc. *f* *s* *p*

Pno. *p* *f*

Ad.

39

Sop.

Vln. I

Vln. II

Vla.

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

Pno. *p*