

Trouble

[REV 2/24/20]

09

Nicolette Blount
MUSIC, LYRICS, VOCAL ARRANGEMENT

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ARRANGEMENT, VOCAL ARRANGEMENT, ADD'L LYRICS

Groovy Funk ♩ = 110

VIVIENNE:

You've got the smi-le, You've got the eyes. You've got those lips___ that like to

2 Bass 3 4

tell ___ those lies. _____

HOWARD:

You've got the bo-dy. I've got de-si - re. You've got the moves, you're gon-na

5 6 7 8

VIVIENNE:

Ooh _____ T. R. O. ___ U. B. L. E. ___ You're trou - ble. _____

start a fire. _____

9 10 11 12

Musicals Save The Day

10

nev - er heard a sing - le word, but boy you know the shows — And no - bod - y knows be - cause of the Great White

Gm Gm/F Eb7 D7 C7

13

Way — Mu - si - cals saved the day —

D7 Gm Gm/F Eb7 D7

lite comp.

Harry: Ah, you shoulda seen us in our hey day. The best of the industry worked for us.

Rookie: So every Broadway musical was produced by the bureau?

SAFETY Harry: Oh, no, no, kid. Just the best.

16

Gm Gm/F Eb7 D7

Harry: Ever heard about Dwight Eisenhower's golf game with Mao Tse-Tung? No! That's because everyone was too busy being freakin' enchanted by The Music Man! Good thing, too, cause Ike lost.

19

Mu - si - cals, mu - si - cals, mu - si - cals save the day —

Gm Gm/F Eb7 D7 Gm Gm/F

mf *mp* *lite comp.*

22 Eb7 D7 Gm Gm/F Eb7 D7

25 SAFETY

He bo - gied on four but we kept the score close to our chest Sha - poo - pi — did the

D7 Cm7 D7

HARRY: We had Mary Martin, Cole Porter, and Ethel Merman: she knew more about Franklin Roosevelt than his doctors! And Angela Lansbury -
 HARRY(cont'): ...why, she was the best damned agent I ever saw. Why do you think she was so good in the Manchurian Candidate

28

rest

Gm Gm/F Eb7 D7 Gm Gm/F

lite comp.

31 Eb7 D7 Gm Gm/F Eb7 D7

lite comp.

34 Gm Gm/F Eb7 D7 SAFETY

Ave Maria

Latin Text

Franz Schubert

Lento

pp

The piano introduction consists of two staves. The right hand features a complex texture of sixteenth-note chords and triplets, with some notes marked with accents (>). The left hand plays a simple, steady eighth-note accompaniment.

3

A - ve Ma - ri - a! Gra - ti - a - ple -

The vocal line begins with a half note 'A', followed by a quarter note 've', a dotted quarter note 'Ma', a quarter note 'ri', and a half note 'a!'. The piano accompaniment continues with the same sixteenth-note chordal texture as the introduction.

5

na. Ma - ri - a, gra - ti - a ple - na, Ma - ri - a, gra - ti - a ple -

The vocal line continues with a quarter note 'na.', followed by a quarter note 'Ma', a quarter note 'ri', a quarter note 'a,', a quarter note 'gra', a quarter note 'ti', a quarter note 'a', a quarter note 'ple', a quarter note 'na,', a quarter note 'Ma', a quarter note 'ri', a quarter note 'a,', a quarter note 'gra', a quarter note 'ti', a quarter note 'a', and a quarter note 'ple'. The piano accompaniment continues with the same sixteenth-note chordal texture.

7

na, A - ve, A - ve, Do - mi - nus, Do - mi - nus te - cum. Ben - e -

The vocal line continues with a quarter note 'na,', a quarter note 'A', a quarter note 've,', a quarter note 'A', a quarter note 've,', a quarter note 'Do', a quarter note 'mi', a quarter note 'nus,', a quarter note 'Do', a quarter note 'mi', a quarter note 'nus', a quarter note 'te', a quarter note 'cum.', a quarter note 'Ben', a quarter note 'e', and a quarter note '-'. The piano accompaniment continues with the same sixteenth-note chordal texture.

Ave Maria

9

di - cta tu in mu - li - e - ri - bus, et be - ne - di - ctus, et

11

be - ne - di - ctus fru - ctus ven - tris, ven - tris tu - i, Je - sus.

fp *pp*

13

A - ve Ma - ri - - a!

15

dim.

Già il sole dal Gange

Felice Parnasso
English version by
James P. Dunn

The sun from the Orient

Alessandro Scarlatti (1660-1725)

Edited by John Glenn Paton

Allegro, $\text{♩} = 138 - 160$

mf

Giail so - - - le, giail so - le dal Gan - ge, Giail
Col rag - - - gio, col rag - gio do - ra - to, Col

7

so - - - le, giail so - le dal Gan - ge Piu chia - ro, piu chia - ro sfa -
rag - - - gio, col rag - gio do - ra - to In - gEm - ma, in - gEm - maO - gni -

13

vil - la, Piu chia - - - ro sfa - vil -
stE - lo, In - gEm - - - mao - gni stE -

19

la E tEr - geo - gni stil - la Dell' al - - -
lo E glias - tri del ciE - lo Di - pin - - -

Need Cash Now!

From J.G. Wentworth Commercial

Transcribed:
Kevin Lynch

f
Call

mf

I have a struc - tured set - tle - ment and I need cash now!

mp

7

mf

J. G. Went-worth eight se - ven se - ven cash now! If you have an an - nu - i - ty but you

ff *p*

13

f

need cash now! Call J. G. Went - worth eight se - ven se - ven cash now!

ff

Need Cash Now!

19

eight se - ven se - ven cash now!

They've hel - ped thou - sands they'll help you too, —

p *mf*

25

one lump sum of cash, they will pay to you.

If

f

31

you get long - term pay - ments but you need cash now!

Call J. G. Went - worth

f *ff*

Salut! demeure chaste et pure

from Faust

GOUNOD

Andante. ♩ = 54

Faust

Piano

pp

cresc.

dim.

p

5

Quel trouble in - con - nu me pe - ne - tre? Je - sens l'a -

pp

ped. *

8

mour s'em - pa - rer de mon e - tre!

accel. poco a poco e cresc. molto

11

O Mar-gue-ri-te, a tes pieds me voi-ci!

f

dim. *rit.* *p* *cresc.*

Larghetto.