

TRIXIE'S NIGHT ON THE TOWN

Jason A. Heald 10/04

Freely *mp*

1 *p* *mp*
I'm

5 3 3
glad you're fi-nal-ly home, Hon-ey have a seat. Has your day been long? Here, prop up your feet. Ted-dy's

9
teeth have been brushed; Tan-ya's tucked in tight. Our

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13

din - ner's still warm, and you should have a bite. Now I've ar-ranged some peace and qui-et for

17

you. But a nov-el or T. V. for me won't do. Do you think chang-ing dia-pers, or be-ing

21

chief nose wi-per is fun? Well your Trix-ie's leav-ing on an ex-ci-ting eve-ning for

Swing

25

one. Pour me a drink, I'll try it. A - noth - er round, I'll buy it. It's time

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It begins with a measure rest, followed by the lyrics. The piano accompaniment is written in two staves (treble and bass clefs) and provides harmonic support for the vocal line.

30

to take a break from my do - mest-tic hell. and free the sav - age beast that's trapped in - side this shell. Don't

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with the lyrics and ends with a measure rest. The piano accompaniment continues to provide harmonic support.

34

wait up or leave on the light, 'cause it's Trix - ie's night out on the town. I've

The third system of music concludes the vocal line and piano accompaniment. The vocal line starts with the lyrics and ends with a measure rest. The piano accompaniment continues to provide harmonic support.

39

hatched a plan not fit for dis - clo - sure. When the sun comes up the house might

42

be in fore - clo - sure. I might get ar - rest - ed for in - de - cent ex - po - sure, but I'll have a ball be - fore the

46

night is o - ver. Play me a tune, I'll sing

50

it. Show me a dance, I'll wing it. I won't look for trou-ble, trou-ble

54

knows where to look. Don't wor - ry 'bout a scan-dal, 'cause I'll write the book. Hit the wrong side of town, and

58

do it up right, 'cause it's Trix - ie's night out on the town.

63

The night is still young and I'm not get - ting young - er. What

67

once was a growl has grown in - to a hun - ger. My on - ly mis - sion now is to

70

pil - lage and plun - der. Paint the town so red, it will be the eighth won - der.

74

Show me a crowd, I want it. I've got a dress to flaunt it. I'll

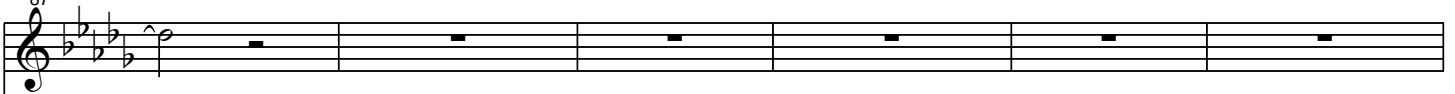
79

pick-up my purse and grab my coat and my keys. I'll find the near-est bar and do a quick strip-tease. I

83

may not call, but I prom-ise I'll write. "Cause it's Trix - ie's night out on the town!

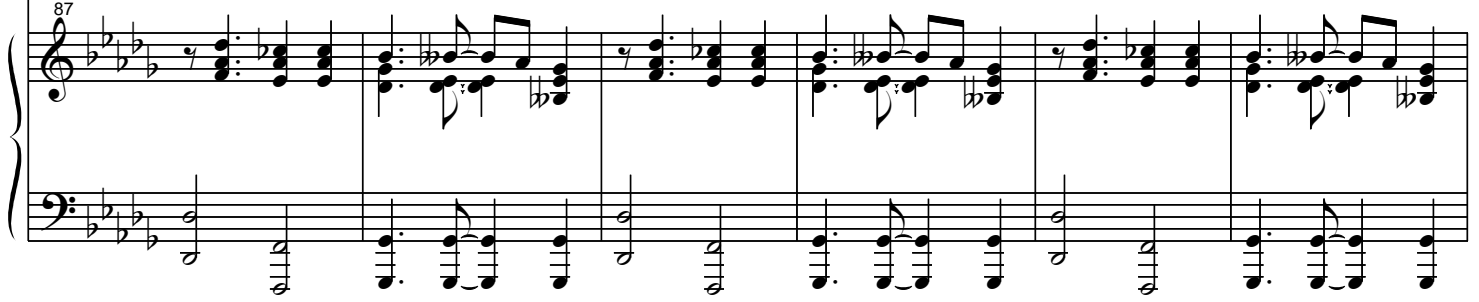
87



A vocal staff in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It contains six measures of music, all of which are whole rests.

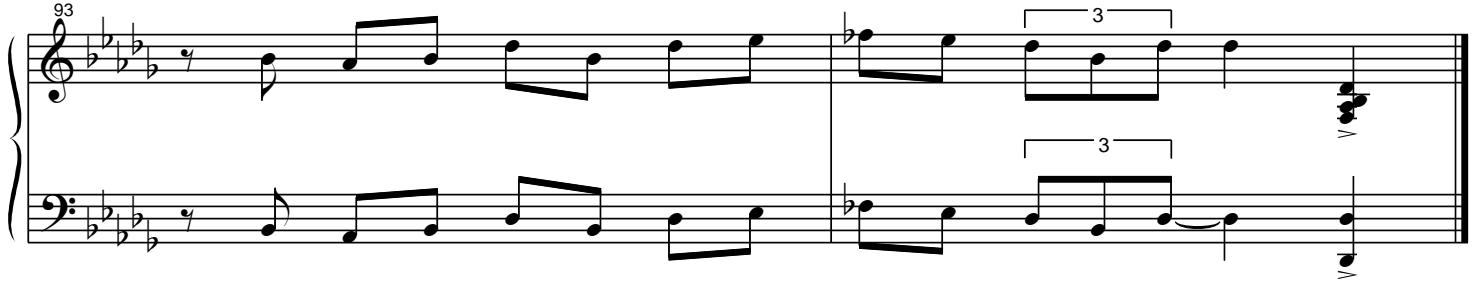
Now if I can just find my keys. I'd swear I left them right here. Honey, have you seen my keys?

87



Piano accompaniment for measures 87-92. The right hand (treble clef) features a complex chordal texture with many accidentals, including naturals and flats. The left hand (bass clef) plays a steady eighth-note accompaniment.

93



Piano accompaniment for measures 93-98. The right hand (treble clef) has a melodic line with a triplet of eighth notes in measure 95. The left hand (bass clef) has a similar melodic line with a triplet of eighth notes in measure 95. The piece concludes with a double bar line and repeat dots.