

136 137 138 139

#1: "Say, I had a pretty good night." B: "Did I hear you say that you like caviar?"

(Tpts)

140 141 142 143

#2: "Really! The men's room is right next door!" B: "I know. Haven't I seen you there?"

(BsC)

144 145 146 147 148 149

Shall we say five o'clock this evening in the yellow pavilion? F: "Good Lord, you've got a way with you! Good Lord!"

(Tbns)

Vamp 'til cue

150 151 152 153

B: "They've got a nifty new dance band..."
 B: "And what sort of girl is that?"
 F: "I do dumb things sometimes."
 Cue to Continue: B: "Me too. Quite often."

Yellow Pavilion. Five o'clock.

(w.w./tpts)

E⁷ (Play 1x only) Am (Drs) Am F^{o7} F^{#o7} E/G[#]

154

Rubato-in 2

155

156

157

What did he see in me? What's my at - trac - tion? could

(Stgs/W.W/Tbns)

D⁹ E7+ A

158

159

160

161

that face make a mil - lion men a - dore me? And

(stgs/w.w.)

D⁷ B⁷ E7+ A

162

163

164

165

make a hun - dred came - ra men ex - plore me? Is

166

167

168

169

that the girl I see there right be - fore me?

(Bari) mp

V. S. "Girl in Mirror"

Girl In The Mirror

Orchestration: Peter Matz

"Twenties Feel"

A B C D

(Vibes) (Tpts/Tbns)

mf A E+ Em/A E+ A E+ Em/A E+

(+Bari)

1 2 3 4

I wan-na be that Girl In The Mir-ror there I wan-na be that girl with gol - den hair

A E+ Em/A E+ A E+ Em/A E+

6 7 8

Up-on a sil-ver screen — most ev - 'ry - where in the world. —

(Sxs) (Tpts) (stgs)

A E+ Em/A E+ (Tbns) F#7(b9) E2/G# F#7/A Esus2/G# F#7/A

(+Bari)

10 12

I want to go to Hol-ly - wood. (Talk-ies I mean the pic-tures)

(Sxs) (+Xylo)

B7sus E7sus E7 Asus2 B7(#5) E9(b5)

13 14 15 16

I wan-na have a hot — time ev - 'ry night Get out and raise a lit - tle fah - ren - heit

(Brs) (Sop/Tnr)

A (stgs) E+ Em/A E+ A E+ Em/A E+

7 18 19 20

Knock ev - 'ry Duke and Count and Bar - on right off his feet.

(Brs) (Tnr) (Sop/Alto)

A (stgs) E+ Em/A E+ F#7(b9) E2/G# F#7/A F# E2/G# F#/A

22 23 24

I'll be that girl that's un - der - stood. Oh,

(Brs) (Sxs) (Brs) (Xylo)

B7sus E7sus E7 C#7(#5) (+Bari) F#7sus(9) F#7

25 26 27 (to 33) 33

I want to go to Hol - ly - wood. I wan-na sing the blues

(Sxs) (stgs) (Brs) (Stgs)

B7sus E7sus E7

35 36 37

I wan-nawear nice shoes And drink il-le - gal

(Tpt 1)

mf D⁹ A⁹ (Tbns)

38 39 40 41

booze in ev-ry late nite spot— is "LeJazz Hot."—

(Sop/Alto) (stgs) (Tnr) (+Tbns) (+Xylo)

B⁹ *sub p* G⁷ E7(#5)

42 43 44 45

I wan nabreakfast, lunch, and din - ner there If I'm a big box of-ficwin - ner there

(Tpts+Fls) (Tbns) E+ A E+ Em/A

6 47 48 49

I'll be the most well known Ber-lin - er there ev - er was.

(stgs)

(Fls)

(+Bells)

A E+ Em/A E+ C#m7-5/F# F#7

50 51 52 53

I want to go to Hol-ly - wood so

(+Hn)

(stgs)

(+Hn)

B7 E7sus E7/G# Asus

55 56 In 2 57

I can get far a - way from

(Vlns)

(no vib)

(Hn/Tpts/Vla)

Heavier

B7 Esus E7 mf Em7-5/A poco a poco accel

(Vlc/Bs/Bori/B.D.)

58

59

60

61

Fried - rich Stras - se My cold wa - ter flat

(Clts)

Em⁷⁻⁵/A

(Tbns)

63

64

65

The so - fa that I sleep on be - hind the screen

G^b7^{sus}/A^b

66

67

68

The noi - sy lod - ger in the next room

Bm⁷⁻⁵

69 70 71 72

My bro - ken hand mir - ror My bro - ken cof - fee pot

73 74 75 76 77 78

If things get broken they stay broken in Fried - rich Stras-se.

79 80 81

The worn out bris - tles on your hair brush

Abm7-5

Bm7-5 *cresc* Em7-5/A

Abm7-5 *sub p*

82 83 84 85

The pen - nies need - ed for the heat ev - 'ry hour

Bm7-5 *cresc poco a poco*

86 87 88 89 90

And when you get sick you stay sick in Fried - rich Stras - se where you

(Vln/Hrn)

Abm7-5 *Em7-5/A*

92 93 94

live with lit - tle soap and with hard - ly an - y hope.

D2/E

94B 94C 94D

(Hn/Tbns) (Sxs) (Tpts) (Hn) (Sxs)

p A E+ Em/A E+ A E+ Em/A E+ *cresc poco a poco*

(Vla/Vlc)

95 96 97 98

I wan na be that Girl In The Mirror there I wan na be that girl with gol - den hair

(Vlns)

A E+ Em/A (Tbns) E+ A E+ Em/A E+

99 100 101

up - on the sil - ver screen most ev - 'ry - where in the world.

ff C#m7-5 F#7

103 104

I want to go to Hol - ly

(+Tpts)

(Sxs)

B⁹ *fz* B^{7sus} E^{7sus} E⁷

105 106 107 108

I want— to go I want to go I want— to go I want to go I want— to go

accel

B⁹ (Tbns) D/E A^{7sus2} G^{#o} G⁶ F^{#7}

109 110 111 112

I have to go I have— to go I have to go I have— to go I have to go.

(Stgs)

(Brs/Sxs)

B⁹ (+Sleigh Bells) D/E A G^{#7} G^{ma7} F^{#7} (B.D.)

poco a poco accel+cresc

113

(Sxs)

(Tpts)

(Tbns)

B F# F#m/B F# B F# F#m/B F#

117 118 119 120

I swear that

B F# F#m/B F# D#m7-5 G#7

121 122 123 124

Girl In The Mir-ror that Girl In The Mir-ror is

(+Clavinet)

ff C#9 G#m7-5

125 126 127 128

go-ing to go to Hol ly

(Sxs)
(Tpts)
(Tbns)

C#9 C#m9-5 G#7/C# F#m7-9 F#7 F#7+

129 130 131 132

wood Hol - ly - wood

(Tpts)

B F# +5 F#m F# +5 F#m F# +5 B F# +5 F#m F# +5 F#m F# +5

133 134 135 136

Hol - ly - wood Hol - ly - wood

(Sxs)
(Hn)
(Tbn "razz")

B F# +5 F#m F# +5 F#m F# +5 B F# +5 F#m9 F#9+5

(Ky 2 gliss)

128

137

138

139

(Brs)

(Sxs)

B₉⁶

G^{#7}

C^{#m7}

140

141

142

"Hollywood"

F^{#9}

B₉⁶

The musical score is written for a small orchestra. It features a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The score is divided into two systems. The first system covers measures 137-139. The second system covers measures 140-142. The top staff is for the string section, with measures 138 and 139 marked. The middle staff is for woodwinds, with parts for Brass (Brs) and Saxophone (Sxs). The bottom two staves are for the piano. Chord symbols are provided for the piano accompaniment: B₉⁶, G^{#7}, C^{#m7}, F^{#9}, and B₉⁶. The piece concludes with a double bar line and the text "[Applause Segue]".

[Applause Segue]