No. 1

OPENING
ACT 1 - SCENE 1

In 2
Not Fast

Kb.1/Strs(mut’s-trm./Mmba.

sfz p
-definition

SPIDER WOMAN:

Come and find me. Hear my song. Let me hold you here where you be-

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Lips are waiting. Pain will cease. Calm your anguish I can bring you peace.
A Tempo

PRISONERS:

Ah

uh!

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WARDEN: Prisoner 16115. Name -- Valentin Arrequi Paz...

On Cue: Cut to Bar 73

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... I assure you he will be broken. We have ways. (Scream offstage)

SPIDER WOMAN:
Soon - er or la - ter you're cer - tain to meet in the
bed - room, the par - lor or e - ven the street.

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WARDEN: Prisoner 57884. Name -- Luis Alberto Molina (MUSIC - Dialogue continues)

Segue to Bar 1 On Cue ... Serving third year of eight year sentence.
MOLINA: Aurora, help me! ... Come to me, like you always have.

(+Tpt.2) Her name is Aurora and she is so beautiful no man who has

met her can ever forget her, they're madly in love, forever in

I see her so clearly
I know her so well.

She steps to her

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glass now, all almonds and roses.

She's powdered and pampered, the sight of her dark eyes igniting the screen,
AURORA'S MEN:

Look at her radiance. See how she glows.

Look at her silken cheeks, pink as a rose.
Tell us— your secret ma'am... Tell us, please do.

What is— this happiness— shining from you?
AURORA:
(+ Sx’s/Strs)

So, you want to know why I’m an

glow. O - oh!

Dms.-Lead in

(Aurora)

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night I went to see the gypsy

and

Vlns-"Gypsy Style"-port

oh, the things she had to say.

She
told me I would meet a stranger.

Kbd.2/Strs

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lean, handsome hero who'd sweep in and sweep me a-

way.

Tutti (Tpts-Tbns Tacet)

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-15-

sat there trembling at her table and

smelled the incense in the air. "Some-

day you'll hear a cry," she told me. "A

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sharp, piercing sound and when you look around the

love of your life will be

there."

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Chelsea Music Service, Inc.  51 West 43rd Street NYC 10036  212 541-8656
Tempo di Rhumba

MEN: Oo
(falsetto)

cannot tell you how you'll meet him.

when you'll meet your love or where.

soon you'll hear that cry," she told me. "And

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Aurora

MEN:

you'll look around
You'll look around

Accel & Cresc

AURORA:

round at that sharp piercing, sharp piercing, sharp piercing,

Chrs

(+Tpt.2) (+Hns/Tpt.1)

(Tbn)

(Offstage Scream)

sharp piercing, sharp piercing

(Kbds.1&2)
MOLINA: ... My name is Molina. You can trust me.
WARDEN: I do, Molina. I trust you completely.

1st PRISONER: There are big busted women over the wall,

ALL: ... over the wall. There are big busted women who bake on the beaches with

2nd PRISONER: oil on their bellies over the wall, over the wall. There is
rum from the cane field over the wall, over the wall. There is

rum from the cane field in round bulging barrels it stings when you swallow

(Kbd 2)

o - ver the wall, o - ver the wall. There is
sun on my taxi, and cakes in my oven, and fish in my netting, and geese in my barnyard, and

big busted women over the wall, over the wall, over the wall.

SILENCE

Freely

And I wonder if I'll ever see them again.
No. 3A SPIDER WOMAN FRAGMENT 1
ACT 1 - SCENE 2

And the moon grows dimmer — at the
tide’s low ebb And your breath comes

fast-er— And you’re ach-ing to move but you’re caught in the web...

SEGUE
No. 4

BLUEBLOODS

Allegretto (In 2)

Safety
Vocal Last X

MOLINA:

Do you know why they call Royalty Blue-bloods? Well,

I do. They call Royalty Blue-bloods because their
skin was so thin that their veins showed through.

Blue!

There!

That's something I've taught you.

No need to thank me.

VALENTIN: Go to hell.
more than you ever thanked me for nursing you through those first few days when they first threw you in here. Remember that?
Valentin, meet Molina the resident

queen.

pose some people are always the ungrateful kind, like you. To name a
You! Will you please shut up? Will you ever shut up? Can't you
leave me alone? There's a side of this cell that's your own. With its
own space, its own air. Stay there!
No. 5

DRESSING THEM UP/
I DRAW THE LINE

MOLINA: So you see this splendor is all for you. (Dialogue continues under music)
MOLINA: (continuing) ... I can't rest until each mannequin is perfect.

Dressing them up I love the dressing them up The subtle tilt of a hat touches like that make me the best of the lot at
dressing them up I was the cream of the crop.

The way I

buckled the belt, folded the felt, helped me to get where I got.

Before I got where I got I was the absolute top for example...
once I asked for a Balenciaga scarf to stuff in a mannequin's purse. They told me, "No one on earth will see" I answered "No one on earth but me".

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stood my ground as no otherdresser does. And, Darling, guess what?

Balenciaga it was!

Dressing them up I was the creme de la creme as I ad-

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just-ed each hem
I kept on daz-zling them.

At my par-

legant store
(Which was the best in the town)
You’d ne-ver

catch them— wear-ing a frown or catch them—

Chelsea Music Service, Inc. 311 West 43rd Street NYC 10036 212-541-8656
Raise that skirt, just an inch— or two: add some rouge, just a pinch— or two.
Start the fan. No, much gus-ti-er. Stuff that gauze, make her bus-ti-er.

Marimba-8va

(+WW's)

Ooh, that frock! Too much red— in it. I would not be caught dead— in it.

(+WW's) Brass

Well, they start— out like hell.

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But I make them sell by dressing up from earrings down to their boots. In evening dresses or suits, unlike some second rate fruits. At other
Dressing/I Draw

second rate stores which can't compare to my own
You'll never

catch them—wearing a frown or catch them—dressing me down for

my finnese at dressing them
up.

I had the touch. Thank you very much!

APPLAUSE SEGUE

VALENTIN: (mimicking Molina)

Will you please shut up? Will you ever shut up? Thank you very much!

(Poco Meno Mosso)

You're
making me sick with that prissy whine. Watch me now. I draw a line.

So you stick to your side and I'll stick to mine never ever cross this
MOLINA:

Fine! But the

What about the pot?

So

It's on your side...
So when I have to use the pot, I intend to use the pot.

That's an exception.

Oh, gracious one—thanks a lot.
A Tempo

don't e-ver try— to be, don't e-ver dream— you'll be, don't dare to think— that you'll e-ver— be some

(Saxo)

fair— friend— of mine 'cause

Accel.

no, no, no, no, no

That's where I draw the

Ha's
Dressing/I Draw

Rall.

I draw the line.

A Tempo

Fine!
MOLINA: Do you have a girl? Try thinking of her. It helps. I've got a girl.

VALENTIN: Freely

MOLINA: (spoken) Does that surprise you? I think of her all the time.

MOLINA: (continuing) My mother. How do you thank a person who's given you her life? Not like this. I only pray she's forgotten all about me.

WARDEN: Not a chance, maricon, not a chance.
MOTHER:

Dear one—no, I don't think about you.

 Dear one— I do nicely without you.

Dear one—say that over and over.

Keep repeating it as the days go.

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Dear One,

MARTA:

Dear one, nothing warm is denied me.

Vibes

+Stras sust.

Dear one, I don't miss you inside me.
Dear One, say that over and over. Keep repeating it as the days go by.

by and some day you'll believe the

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Dear one

I am through with crusading.

Dear one

all my anger is fading.

MOTHER:
Dear One — say that over and over.

Keep repeating it as the hours
I do nicely without you.

fly.

MOLINA:

Dear one, I don't see you crocheting.
Dear one, 

nothing warm is denied me. I don't miss you inside me.

Dear one, I can't hear what you're saying.
Dear One

say that over and over. Keep repeating it. Keep repeating it

Dear one, say that over and over. Keep repeating it

say that over and over. Keep repeating it. Keep repeating it

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Rall.

as the hours as the days go

as the hours fly.

as the hours fly.

and

as the hours as the days go
A Tempo

by some - day

may - be

some - day

MOLINA:

by may - be

Eng.Hn.

(+ Strs)

Kbd 1
you'll believe

you'll believe

you'll believe

you'll believe

Dear One
No. 7  OVER THE WALL 2

Tutti (w/Xylo)  (Strs Tacet)

Where is the woman I call my wife?  Waiting for me to re-

Prisoners:

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sume my life? Guarding her ass with a kitchen knife or screwing the janitor over the wall.
Where is the friend in the photograph,

tender amigo who made me laugh?

Splitting the shit with me half and half... Is he
taking good care of it or stealing my share of it over the wall.

Tutti (Tpts Tacet)

Tutti (w/Xylo) (Stgs Tacet)

(+ Elec. Br.)
So I sit on my cot and my mem'ry whirls as I think of the boys dressing up like girls, wearing too much mas-ca-ra and pho-ny pearls o-ver the wall.

MARCOS: Hey, Molina, the Warden wants to see you.
PRISONERS:

Where are the children who bear my name? Making a circle to play a game? Do they...
say to the neighbors I'm not to blame, or spit at the thought of me over the wall.

A Tempo

Perc (Conga)

(Tpts/Tbn. Tacet)

(Tutti (w/Xylo))

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CUE: WARDEN: ... See him? See that animal? We've let him believe he can escape, that's all. We are ... after all ... compassionate men.

CUE: WARDEN: ... See him? See that animal? We've let him believe he can escape, that's all. We are ... after all ... compassionate men.
So I wait in my cell feeling half alive, sharing food with a rat, maybe

four or five, while the rats with the power can all survive over the
-69-

wall, o-ver the wall, o-ver the

Kbd 1
+ Kbd.2/Srs
(+ Jung. Dms/Timp)

Slower

wall,

sim.

fff

128 New Tempo

tr-

Tutti sim.
No. 7A **PRISON UNDERSCORE I**

-Chelsea Music Service, Inc.  511 West 43rd Street NYC 10036  212 541-8656-
Molina: ... it wasn't a men's room. It was a coffee bar.
(Scream)

CUE 1

Rubato

Molina: They're bringing in a prisoner and they're going to make us both look at him to frighten us.

CUE 2

Molina: ... it wasn't a men's room. They're bringing in a prisoner and they're going to make us both look at him to frighten us.

Mr. Revolutionary:

Aurora: When you feel you've gone to hell in a hand basket and the world in which you dwell's no paradise. I've some counsel I can give, you need but ask it. I'm so very glad to share this good advice.

Mr. Revolutionary:

I'll look but I won't see. Deaf, dumb and blind. Take my advice, Mr. Revolutionary:
Where You Are

You've got to learn how not to be where you are. The more you face reality, the more you scar. So close your eyes, it's not happening to you.

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Where You Are

eyes and you'll become a movie star. Why

must you stay where you are?

Hot Samba \( d = 96 \)

You've got to
learn how not to see what you've seen. The slice of
hell you call your life is harsh and mean. So why not
lie beside me on a movie screen. Why
must you see what you've seen? And if you

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find that you land in jail, a little fantasy will not fail. It's just as simple as "A B C."

Come up here.

Play with me.
Where You Are

AURORA:

You've got to

learn how not to do what you've done.

The pistol shot can't kill if you unload the gun.

So build a

Tutti-marc. (Fl/Sx's tacet)
palace where you're the Shah — And we'll embrace in that shan-gri-la. — If you

run away some matinee from

where you are.

Poco Più Mosso  \( \text{d} = 96 \)

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Whisper Chorus

learn how not to be where you are.

MEN (Group 2)

You've got to learn how not to be where you are

Marim. sim w/Voc.Grp.2

face re-a-li-ty the more you scar.

The more you face re-a-li-ty the more you scar

sim.
Where You Are

eyes and you’ll be - come a mo - vie star. Why

So close your eyes and a mo - vie star.

must you stay— Must you stay— where you— are?

Must you stay— where you— are?
lie beside me on a movie screen.

Why must you see— What you've seen

And if you

AURORA & MEN (Group 1):

MEN (Group 2):

gliss

And if you

Tutti - Strs tacet

+ Strs/Brs tacet
find that you land in jail, — a little fantasy will not fail. — It's just as

find that you land in jail, — a little fantasy will not fail. — It's just as

simple as "A B C." —

simple as "A B C." —

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AURORA:

Come up here.

Play with me.

Sax's + Brs

Tutti - Wws tacet + Fl.

Group 2:

You've got to

Group 1:

Susp. Cym.
Where You Are

learn how not to do what you've done.
The pistol

shot can't kill if you unload the gun.
So build a

palace where you're the Shah and we'll embrace in that shangri-la.

Chelsea Music Service, Inc.  311 West 43rd Street NYC 10036  212-541-8656
Where You Are

run away

some matinee

Fl/Tpts-mutes + Hns.

Poco Accel.

where you are.

Kbd.2/Picc/Fl.

+ Shaker

+ Sax's/Brs

\( d = 100 \)

Sax sust.

Tpts/T.Ts+Sax's

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find that you land in jail, a little fantasy will not fail.

It's just as simple as "A B C."

Come up here—

Play with me.
-90-
Where You Are

Rall.

AURORA:
Turn off the

Hns tacet + Kbd.2/Strs

and I can ргот-іѕе you you will find——— you will

MEN:
Ooh

Kbd.1 - Colla voce

Ad Lib

lights and turn on your mind—— And I can prom-ise you you will find——— you will

A Tempo

like my plan—— My sweet - est fan—— My
Dictated

In 4

leading man.

Anywhere you
A Tempo In 2

Kbd.2/Picc./Fl.

Str. aux.

+ Shaker

+ Sax's/Brs

Tutti

APPLAUSE SEGUE

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REHEARSAL PIANO / CONDUCTOR

No. 8A PRISON UNDERSCORE 2

END ABRUPTLY ON LIGHTS

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PRISONER #7: Talk, goddamnit, Valentin, talk.
MOLINA: He doesn't know anything.

VALENTIN:

There's a cobblestone street with a little red door and three flights up is Marta.
Over the wall. Over the wall.

Waiting there is Marta. And I

still can see us lying together, talking, smoking.

lying together. And the thought of being together

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helps me through.

So I close my eyes and I hear her step and I know she's come to hold me,

so my senses stir.
Legato

Over the wall.

But it's never, ever

Ww's tacet

It's just a dream of

Hn.1 delicato

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Dictated

In 2

Over the wall.

So I
close my eyes and I hear her step and I know she's come to hold me,

Over the wall. Over the wall.

so my senses stir. But it's
ne- ver, e- ver her. It's just a dream of

And I won- der if I'll ev- er see them a- gain.
No. 10

INTERROGATION

Hns/Tbn/Pc/Strs

On Cue

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SPIDER WOMAN:

Come. I am the answer. Come. I can stop the pain.

Come. I am the rainbow that follows the rain.

Come and give me your carress. Hear my call and answer
Interrogation

yes.

Kbd.1-Pan Fl.

Kbd.2/Ba.

sim.

Safety

On Cue

Tutti

ffft Strs-bow. beyond brds.

(Ba. tacet)

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SPIDER WOMAN:

Come. I'm the solution. Come.

ever-lasting rest.

WW's

+ Hrs/Tbn sust.
+ Timp roll

Come. Place your head on my welcoming breast!

New Tempo

(Silent Beats) Kbd.1-Pan Fl.

+ Timp roll

Chelsea Music Service, Inc. 311 West 43rd Street NYC 10036 212 541-8656
SPIDER WOMAN:

Come. I am the answer. Come. I can stop the pain.

Come. I am the rainbow that follows the rain.
Come and find me hear my song. Let me hold you here where you belong. Come. Come.
MOLINA: ... I'm sure you still didn't give them the names they want. Why don't you? (MUSIC)

(Spoken under tremolo chord)
AURORA: How is he? I want to see him.
MOLINA: Aurora, I don't know how much more he can endure. What makes a man like that so brave.

AURORA: (sings)

Moderato

Though the lash of the whip has caused your flesh to tear— I will place my lips— on you ev'rywhere— and
Blood on your slender hips. Blood underneath your eyes.

Blood on your firm young thighs. Let me kiss it a -
way
so that I can hear you say— that

I do miracles.

Though your breath racks your ribs and you throb with pain,— there's a juice on my lips for each purple stain.— And my

Tutti - Brs tacet

Hns/Tbn tacet

+ Hns/Tbn ten. ten.
I Do Miracles

hair sweeps your chest like a cool, black rain you

I do

can't explain. But you will see. I do

miracles. There are miracles in me.
MARTA:

-115-

I do miracles.

AURORA:

+ Strs-pont.-trem.

I do miracles.

MARTA:

As I cradle you close and ca-

+Brs tacet

ress each bruise, what I've come here to give, you must not re-fuse. There is

+ Hn(s) sust

+BOTH:

Kbd.1 Gl. on upbeat

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I Do Miracles

love in my touch that is yours to use and,

if you choose, just breathe my name and

there I'll be doing

Tutti

+ Cym. swells

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A Tempo—in 4

mi - ra - cles. I do mi - ra - cles.

Glock/Hn(8vb)

Rall. poco a poco

There are mi - ra - cles in

me...

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No. 11A WARDEN UNDERSCORE

Chelsea Music Service, Inc. 311 West 43rd Street NYC 10036 212 541-8656
No. 12

GABRIEL'S LETTER/
MY FIRST WOMAN

MOLINA: It's not that I don't want to. It's him. He's married, a child.
MUSIC
He likes me though, as a friend. That's enough.
He writes me some times.

GABRIEL: Dear Molina ...

MOLINA: Thank you. Do you always take such good care of your customers?

 such a good man. You must be innocent. And I'm
sor-ry if I've ne-ver told you how grate-ful I am for the mo-vies, the
talks, and the books, the gifts to my wife and new-born child.

Poco Rall.  A Tempo

MOLINA: You work so hard. Don't you have a night off?

I am tru-ly sor-ry.
Gabriel's Letter
Poco Rit.

finally, I'm sorry for any pain I may have caused you. I

Colla Voce
A Tempo

MOLINA: I have an extra ticket for the ballet.

know what you wanted of me but I'm just not that way.

strange thing— to be sorry for! But that's the way it

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MOLINA: Perhaps you'd like to come with me? A Tempo

is, isn't it?

I'm sorry, Simply

MOLINA: Funny. I don't feel well. My stomach.
I think I'll lie down for a moment.

sor-ry.

My first wo-man! I re-mem-ber my first wo-man.
Back of a building, me and my friends, a couple of pesos.

There on the gravel, down on her knees. What did she look like? Probably plain.

Who can remember? But to me she was the keeper of all mystery.
Gabriel’s Letter

Finally, I'm sorry for any pain I may have caused you.

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Poco Con Moto

VALENTIN:

My first woman. I remember my first woman.

GABRIEL:

know what you wanted of me but I'm just not that

Chelsea Music Service, Inc. 311 West 43rd Street NYC 10036 212-541-8656
Back of a building, me and my friends, a couple of pesos.

I'm sorry. What a way.

There on the gravel, down on her knees. What did she look like? Probably plain. But to

strange thing—to be sorry for. But that's the way it is, isn't it?
me she was the keeper of all mystery.

I'm sorry, simply sorry.

As 1 Bar

friend Gabriel.

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No. 14  MORPHINE TANGO 1

BLACKOUT

VALENTIN: ... Guards!

Kbd1&2/WWs/Vibes

Congas(Dms)

Bs.Cl/Strs-pz.

mf

Ooh!

+ Cls/Hns/Vibes

sim.

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First you take your arm and stick it out. Then you take a tube you twist about.

Pull it tight until you find a nice blue vein... and ooh, ooh, ooh, ooh, ooh, ooh, ooh!
Then you take two fingers, pat the skin, try the needle out then stick it in.

Any second now you'll feel no pain—just

ooh, ooh, ooh, ooh, ooh, ooh, ooh!

Rit.

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Loved ones visit

Poco Rall.

as you lie there.
MOLINA: Are there no girls, Mama? I've brought you such shame.

MOTHER: No, Luis. Only if you did something cruel, uncaring.
No. 14A YOU COULD NEVER SHAME ME

MOLINA'S MOTHER:

You could never shame me. There, I've told you so.

Many things confuse me but this I know.

Let the neighbors gossip at the mention of your name.
You Could Never Shame Me

Poco Rit.

you have ne- ver brought me shame. I know some

Wws/Vibes/Strs

Foxtrot In 2

mamas have rough-necks who ne- ver bring them joy. Thank

+ Wws/Hns

Vibes cont.

+ Dms/Bs-pz.

Poco Rit.

God, you’re not that kind of boy.

Tutti (Tpts/Tbn/Dms tacet)

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You Could Never Shame Me

I know that you're different. I don't really care.

sim.

I would never change a hair.

MOTHER: You like this Valentin, don't you? MOLINA: To him I'm a silly window dresser.

That's all I am to everyone but you. MOTHER: Hoo! What nonsense. (Sings) Poco Rit.

Some other

Tutti (Tpts/Tbn./Dms tacet)

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Foxtrot In 2

Mamas have children whose secrets hurt them so. But

you have no secrets. I already know.

And

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In 2

you could never shame me. Let me say out loud

Tutti (Tpts/Tbn tacet)

In 4

I've a son, a loving son who makes me

Kbd.1 tacet

2x

proud.

Kbdis arps.

+ Sus.Cym

Conga 1st x only

+ B's.

SEQUE

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No. 14B

A VISIT

(No measures 1-8)

SPIDER WOMAN:

(9)

(spider)

Good evening. How have you been?

MOLINA:

Go away. You know how I've been.

I only want to talk. Why are you afraid?

I've always been afraid of

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I don't know.

But why?

You. I don't know.

It will change. Some day you'll recognize me as your friend.


Tutti (w/Vibes)
But I am beautiful.
And I am
Yes, you are.

warm and kind and gentle. Why don't you

I don't know.

A Tempo

I don't know.

Tutti (w/Vibes)

(Vlas tacet)
Some day you will understand. I am your friend.

Some day you will kiss me.


Some day you'll give in. Of course you
A Visit

will. All men do. Yes all men kiss me— and you will too. You'll part my

Rall.

lips— and rest yours there. You'll run your fingers— through my hair. Your cries of
pleasure will heat the cool night air when you kiss me,
and you will

kiss me.

But not

now. Not yet. Not now.
No. 14C  MORPHINE TANGO 2

1st X loco
MEN: 2nd X loco e 8vb

Now that you have found this perfect place — permanent delight lights

up your face. — Never mind the rhumba beat of sweet co

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Allegro

caine.

Tutti (Sigs tacet)

(Cabasa 8th notes)

change this mor-bid scene. Take some more mor-phine and

do - oo - oo - oo - ooh the mor-phine tan-go.

Glock Glass

+Tamb. Tutti

She's Suss.

Kbd 2 Tacet
Morphine Tango 2

Cue: CELL DOOR SLAMS

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No. 15

SHE'S A WOMAN

ACT 1 SCENE 2

VALENTIN: You're a character.
MOLINA: And you're not?
VALENTIN: You're a kind man, Molina. Marta!

MOLINA:
She wears

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She's a Woman

Freely

She's a Woman

She's a Woman

She wears

She wears

She wears

She wears

She wears

Dia-monds— bright as stars she has lov-ers o-pen doors to fan-cy cars She's

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Lucky so lucky she's a woman

Per-fume by Lan-vin to d-a-b a-cross her wrist a se-c-ret ri-b-bon-ed di-a-ry of all the men she's kissed

So many men she's kissed

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She's a Woman

wa- ters — bathe her skin at the op-ya ush-ers gasp when she sweeps in gifts of

Con Moto

choc- late__ ros-es too hand de-liv-ered notes con-fess-ing "I love you" Milk- y

Rall.

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lo-tions  scented creams  she's the cli-max of your tech-ni-col-or dreams  How

luck-y  can you be?  So luck-y  you'll a-gree  And I

wish that she were me  that wom-an

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No. 15A

SPIDER WOMAN UNDERSCORE

ACT 1 SCENE 11

Molto Rubato

Kbd.1 Solo

Timp.(roll)
MOLINA: I know where I am now, BIRD OF PARADISE! (Noises)
The night-club scene. She is so tremendous in this sequence.
You remembered, Valentin! (Drums start. Dialogue continues)

... She will not betray the man she loves.

Vamp MEN: (onstage vocal)

PERC: Congas

(Reh.Pno-Seq.Perc.-Throughout)
Let's Make Love

love, love, love!

If there's a

Vlas/Vics

Tpt. 1 (Vlas/Vics tacet)

mf

fff
Let's Make Love

war on, don't bring me the news.

but fights and I must refuse.

if you want to get my attention, let's make
If there's an earthquake, I will not attend.

Let's Make Love

MEN:


Sub. P.

Vla/Vlc

Sax/Sax

Kbd2

(Kbd1/Str’s sust.)

+Tpts/Tbn

+Saxes

+Bar.Sax.

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plague don't invite me my friend.

But, Gimme kises. Gimme love, love, love.

if you want to keep me look in your direction, let's make
Let's Make Love

Gim-me love. Gim-me kis-ses, gim-me love. Gim-me love. Gim-me kis-ses. Gim-me love, love, love! Gim-me

It's like

love. Gim-me love. Gim-me kis-ses, gim-me love. Gim-me love. Gim-me kis-ses. Gim-me love,
Let's Make Love

-161-

Giving to the needy.

And I

Ooh

ah

ugh!

Don't mind being greedy.

Come on,

Ooh

ah

ugh! ugh!

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Let's Make Love

Chico, please be speedy and

Ooh — ah — sh!

bring me what I long for...

mp
cresc. poco a poco

(Vi4es/Vi6e tacet) f2 cresc.

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If there's a fire—don't bring me a hose. Call me a cow—ard, that's true, I suppose. But Gimme kis-ses. Gimme love, love, love!
Let's Make Love

all I want is beauty.

hugs.
squee-zes.

gim-me, gim-me, gim-me

Gim-me, gim-me, gim-me, gim-me
Let's Make Love

lips.

Gim-me, gim-me, gim-me, gim-me
Gim-me, gim-me, gim-me, gim-me

let's not make more trouble. Let's make
Let's Make Love.

MEN:

Gim-me love  Gim-me  Love  love

PERC: Congas

Love  Gim-me love

Seq. Samba Whistle

Tpt.1 Solo
Let's Make Love

"CONGA SOLI"
Seq. Samba Whistle

"CLAVES ENTER"
(clave)

200 €— 201 202 203 mas

(Cond. Torre)

20 Seq. Samba Whistle

Tutti

SL +Kbd2/TnSx./Tp2/Ton7vb

"Tp A А А А А А А А +Vlas/Vics(8vb)

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Let's Make Love

love. Gim-me love. Gim-me kis-ses, gim-me love. Gim-me love! Gim-me kis-ses, gim-me

-174-
No. 16A

ACT 1 CURTAIN

ACT 1 - SCENE 12

1 MEN:

Gim-me love. Gim-me love. Gim-me kisses, gim-me love. Gim-me

(Seq. Congas w/Vocal) (Sax/Flg)

PPP cresc. poco a poco

Kbd.1&2/Tpts/Hns)

love. Gim-me kisses. Gim-me love, love, love! Gim-me

(+Bb/Dms/Congas)

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MOLINA: "She's gone."

love, love, love!

ORCHESTRA plays Wild Cacophony of sound until curtain is down. BUTTON ON END

Play over & over gradually becoming freer & freer
Dictated
Kbd.1 /Str's Tacet

-183-

Entr'acte

Allegro

In 2
(+Vibes)

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PRISONERS:

149 ff
Ah - uh!
(Wex/Tpns Tacet)
Tutti

150

151

152

153

ff Ah - uh!

154

155

156

Ah - uh!
Ah - uh!

157

158

159

160

204

Ah - uh!
Ah!

Eng Hn sneak in

Mark Tree

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In 1

SPIDER WOMAN:

Soon - er or lat - er your love will ar - rive, and she

Vic-Pz.

touch - es your heart you're a - lert and a - live. But there's

Kbd.2-Tub.Chimes
only one pin that can puncture such bliss

Her kiss.

mf

SEGUE
MOLINA: Flame of St. Petersburg, the final reel.

MUSIC STARTS

VALENTIN: Thank you.

MOLINA: Tatyana Alexandrova, vedette du cabaret, is singing her final number.

MUSIC CONTINUES

AURORA: (grd)
MOLINA: All St. Petersburg is there. The Tsar himself is in the audience. It is her farewell performance. Tomorrow she will be the Countess Ostrovsky.

There's going to be

Good times Nothing but good times They're going to be scattering those clouds of grey.

And all of those bad times Those terrible bad times are going to be
GROUP 2: (ad lib)

pack - ing up and leav - ing town to - day. So put on a

Very Deliberate 2

accel. poco a poco

smile  Start wav - ing your hand  What-ev - er was

grim is going to be grand

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Good times are coming your
MOLINA: The number ends. Pandemonium. They don't want to let her go. A student leaps from the balcony to show his devotion....
...Count Ostrovsky throws a diamond necklace at her feet...

Possible Rit.

A Tempo
Tutti - Eng. Hn. Tacet

...Cut to her dressing room and her faithful maid, Lisette.

AURORA: How they love me! Listen!
If only I loved the man I am pledged to wed.
MOLINA: Madame, this note arrived for you.

MUSIC STARTS
AURORA: Count Ostrovsky has deceived you. Your lover, the student revolutionary Bolshevik anarchist, Anatol, will be shot as he waits for you in vain on the Pushkin bridge this evening at the stroke of midnight.

MUSIC OUT Signed, a friend.

MOLINA: But, Madame, the danger!

AURORA: Not a word, Lisette. Pas un mot!

MOLINA: Well-bred Russians often spoke French among themselves.

VALENTIN: I knew that. MOLINA: No you didn’t. VALENTIN: All right, I didn’t.
AURORA: To be in love is the sweetest thing, Lisette.
But to risk everything for love is even sweeter!
VOICE (WARDEN): Tatiana, my love!
OTHERS: Tatiana! My diva! Tatiana!

Poco Meno Mosso

AURORA: C'est lui, Ostrovsky!
MOLINA: "How You hate him!"
AURORA: Oh, God!

VOICE: To be in love is the sweetest thing, Lisette.

VOICE (WARDEN): Tatiana, my love!

OTHERS: Tatiana! My diva! Tatiana!

VOICE: To be in love is the sweetest thing, Lisette.

AURORA: Quick. There's no time.
I'll slip out the back way. Hold him at bay just as long as you can. MUSIC OUT
WARDEN: Tatiana.

VOICE: My carriage is waiting my love.

MUSIC CONTINUES

MOLINA: Cut to dark shadowy streets. Snow is falling...

MUSIC CONTINUES
MOLINA: The wind whistles. A night of terror. The clock strikes midnight.
(6 chimes out of tempo)
MOLINA: Tatyana dismisses her troika driver.
MUSIC CONTINUES
Safety

MOLINA: As she hurries down the empty, terrifying night-shadowed streets...

... her whole life swirls before her.
MOLINA: At last she sees the little bridge over the canal...
...and in the light of its solitary streetlamp, her lover. She is in time. She will save him...
... They will flee to Paris ...  
... She begins to run but his figure seems to recede ...

Under Dialogue (+WW Trills)

... It's like a terrible dream ...

Poco Rit.  A Tempo

... He turns. His eyes light up. He calls to her ...

Poco Allarg.

VALENTIN:

... Bang. Close-up. Joy, not pain illuminates her features ...

Lento (+Cello)

Offstage Gunshot

... courage, not fear is writ large across her face. This is not death. This is ecstasy.
AURORA: Anatol, my Anatol...

Slowly In 2

-199-

... I wanted to warn you.

VALENTIN: What have you done for me, my Tatyana?

AURORA: Nothing, nothing, my Anatol.

MOLINA: Red blood stains...

... the snowy street. She is fading fast. She is in her lovers' arms at last, again, and somehow forever.

Rubato

AURORA:

So put on a
130 131 132

smile... Start waving your hand... Whatever was

133 134 135 136

grim is going... to be grand...

Grandly

137 138

And... There's going to be

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Good Times

Nothing but good times

Vi - va la guer - ra!

Vi - va La Re - vo - lu - cion!

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Good Times

MOLINA: Fade to black ...

Viva...

Fl.1(Solo)

There's not a dry eye in the house.

VALENTIN:

Good times are comin' our way.

In 2

MOLINA: Fade to black ...

... the end ...

... There's not a dry eye in the house.

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MOLINA: I have tried. I failed.
I am not a stupid man, Valentin.
VALENTIN: I guess I have a movie, too.

MOLINA: I hope you do, my friend!
VALENTIN: Only there's no part in mine for your
Aurora. No singing; no dancing;
no pretty costumes. Just the truth.

VALENTIN: (sings)
made out of mud and pieces of tin and boxes nailed together.

cardboard boxes, my castle, my

home.

and we

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slept on the floor, my sister and I, with gunny sacks for our

pillows, coughing, hungry,

cozy, my
home. And every

Sunday, on our knees, we would thank the Lord for his bountiful blessings.
And our Cabasa Vibraslap

mother poured soup into little cracked bowls as she spoke of something better.

beefsteak maybe, someday my
home.

A lady had eyes that were empty and cold. At the ripe old age of thirty
dead came, welcome, to
Piu Mosso

-209-

The Day After That

my home. ____________________________

And still that

(+Wws) (+ Flugs)

Kbd 1

(+Hn2/Tbn/Bs-px)

Sun day. on our knees, how we thanked the Lord

Dms-Tubular Bells

sim.

(+Kbd.2 Sust)

for his boun - ti - ful bless - ings.

And my

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sister and I swore the day that we left there'd be

no more children like us in the filth there, in the

heat there, in the smell there... And no more
The Day After That

A Tempo In 2

-211-

Sun - days, on our knees, would we

thank the Lord for his boun - ti - ful

bless - ings.

And we

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Somewhat Faster

—212—

The Day After That

came to the city and begged for our food. Then one April day we

"A" Rh TPT 7 ВОН LA 4: | 1... rr cc re ССВ Чи

They begged for our food. Then one April day we

in the city and begged for our food. Then one April day we

one man speaking, thousands singing,

one man speaking, thousands singing.

Thunder rumbling,

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Some-day we'll be free. I promise you we'll be free, if not tomorrow, then the day after that. And the candles in our hand will illuminate this land, if not tomorrow, then the
The Day After That

And the world that gives us pain, that fills our lives with fear, on the day after that will disappear.

And the
war we've fought to win, I promise you, we will win, if not to-morrow then the

day after that or the day after that.
Some-day we'll be free— I prom- ise you we'll be free, if not to-mor-row.
The Day After That

If not to-
cand-les in our hand will il-
umi-nate— this land, if not to-
om-row-

or the day af-

then the day af-

And the

Wws/Vibs/Stgs
Hns
Wws/Bs/Vibs

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world that gives us pain, that fills our lives with fear, on the day after that will

Tutti

Will disappear will disappear. And the
disappear, will disappear. And the

Rall.

Tutti

(+Timpani)
The Day After That

Poco Meno Mosso

war we've fought to win, I promise you we will win, if not tomorrow then the

Con Moto

day after that, or the day after that, or the day after that, or the

cresc. poco a poco
The Day After That

day after that, or the day after that, or the day after that!

Poco a Poco Accel.

Molto Rall. (WW trills)

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VALENTIN: ... You'd better go back to your side.

MOTHER: Luis!

CUT OUT ON:
MOTHER: I know you like my chicken. ABRUPT ENDING
No. 21

**MAMA, IT'S ME**

**WARDEN:** ... Get his supplies. The best shops.
**MOLINA:** Thank you.

**MARCOS:** I don't understand, Warden.
**WARDEN:** You will.
Allegretto In 4

MOLINA:

Ma - ma, it's me. Ma - ma, I'm com - ing to

Kbd 1 (+Vibes)

(+ Ba.)

get you. It won't be much long - er.

sim.

(+Kbd.2)

Ma - ma, you'll see. But don't try to

(+Kbd.1)

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talk now. You've got to get stronger.

Soon we'll be going to movies.
I'll buy you beautiful things.

Wait till you see what tomorrow brings!
Happiness, Mama, you never know where it might be.

Mama, it's me.

It's Ww's
Hush, Mama, hush you've got no reason to cry.

sub. p  cresc. poco a poco

(+Elec. Timp)
MOLINA: I'll get the names. But not because I give a shit about you or your stupid games.
WARDEN: Not stupid, my friend, very real.

Allegretto - REPRISE

MOLINA: So is taking care of my mother.

WARDEN: Not stupid, my friend, very real.

MOLINA: So is taking care of my mother.

WARDEN: He will. Tell him you're getting out in the morning ...

... for good behavior. Ask him if there's anything you can do for him on the outside ...

... There's the door to freedom and your Mother. You have the key to open it.
Soon we’ll be going to movies. I’ll buy you beautiful things.

Wait till you see what tomorrow brings!

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Happiness, Mama, you never know where it might be.

Tutti

sub. p
cresc. poco a poco

Kbd.1+(8vs)

Mark Tree
Kbd.1-Brok.Ch/Kbd.2-Arps

(Roll Slowly)
No. 22

ANYTHING FOR HIM

VALENTIN: Listen, Molina. When you get outside, there are a few phone calls you could make for me ... I really need ...
MOLINA: Please! I don't want to hear.

MUSIC STARTS

VALENTIN: There's nothing to it. You won't be in any danger.
MOLINA: Please!

VALENTIN: It would mean so much to me!
MOLINA: Please, please.

SPIDER WOMAN:

Soon, I feel it. Soon, somehow
Anything For Him

Andante In 4

I will have him any minute now.

MOLINA:

I'd do anything for him he must know I'd do anything for him I want him

(Kbd 1-Opt.taet to Bar 27)

sim.

so. I've no interest in his cause let that be. Please God,
He'd do anything for me. I can tell. He'd do anything for me. I know him.
well. If we touch before he goes, he'll make that call. He'd do

anything for me anything at all.

Soon, I feel it. Soon, some

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how I will have him

a - ny mi - nute now.

Poco Rit.

MOLINA:

I'd do

Kbd.1 (oct's) Being Out
A Tempo

Valentin:

He'd do anything for me I can tell. He'd do anything for him he must know. I'd do anything for him I want him.

(Pre. tacet)

Strings

Kbd. 2/Strs/Bs. Cl

(+Timp)

an-y-thing for me I know him well. If we touch before he goes, he'll make that so. I'd do any-thing for him large or small. I'd do

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Anything For Him

He'd do any thing for me any thing at all.
He'd do any thing for him any thing at all.

Soon I feel it. Soon some -

He'd do any thing for me I know him

I'd do any thing for him he must know.

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how I will have him well. If we touch before he goes, he'll make that call. He'd do any thing for him I want him so. I'd do any thing for him any minute now. any thing for me any thing at all any thing at all.
VALENTIN: Molina.

MOLINA: Please don't...

VALENTIN: It's not pity. MOLINA: Why are you doing this? VALENTIN: I want to. MOLINA: Can I touch you too?

MOLINA: How I've longed to do that. I've always longed to do that. VALENTIN: Now you can. But you don't have to talk.

MOLINA: I want to tell you so many things. VALENTIN: Jesus, I never knew anybody who liked to talk so much.

MOLINA: Valentin, if you like, you can do whatever you want with me ... because I want you to.

The nicest thing about being happy is that you never think you'll be unhappy again.
No. 23 KISS OF THE SPIDER WOMAN

VALENTIN: This time maybe you won't be.
SPIDER WOMAN:

Soon - er or la - ter you're cer - tain to meet in the
bed - room, the par - lor or e - ven the street. There's
no place on earth you're like - ly to miss
Soon or later in sunlight or gloom when the red candles flicker she'll walk in the room and the
curtains will shake and the fire will hiss.

Here comes her kiss.

And the

Tutti

(+Timp-roll)
Kiss Of The Spider Woman

Tempo di Valse

-245-

moon grows dimmer at the

Ww(FL.Th) (+ Perc)

Tutti

Kbd2

Kbd.1-trills/arps

53
tide's low ebb and her

Sim.

Black beads shimmer and you're

Sim.

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aching to move but you're caught in the web of the

spider woman with her

velvet cape.

You can
Sooner or later your love will arrive and he

 touches your heart. You're alert and alive and there's

 only one pin that can puncture such bliss...


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Poco Accel.

Sooner or later you bathe in success and your minions salute. They say nothing but "yes". But your
-250-

Kiss Of The Spider Woman

power is empt. It fades like the

mist. once you've been kissed.

Molto Rit.

And the

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Kiss Of The Spider Woman
Molto Rit.
In 3

aching to move but you're caught in the web of the

Spider woman in her

velvet cape. You can
run.

You can scream.

You can hide.

But you cannot escape.
No. 23A  AFTER SPIDER WOMAN

CUE TO START: (Applause begins to fade)

Kbd.1 - R.H. Only
Kbd.2 - L.H. Only

decresc. poco a poco
No. 24  OVER THE WALL 4

VALENTIN: Come on Molina, I'm counting on you. Be a man.

Lucky Molina see how he goes out there o-ver the wa-all.
Where he'll be going everyone knows. Out there over the wall.

WARDEN: Well, Molina, any names for me before you go? MOLINA: Yes.

WARDEN: Well done. I knew I could count on you.

MOLINA: I'd like to go to my Mother now.

WARDEN: Stay out of trouble this time ... Molina, I'm glad I trusted you.
MARCOS: You have the names?
WARDEN: He made them up. The one I want he's taking with him. Follow him.
Don't let him out of your sight. You don't sleep. You don't eat until he makes his move.
MARCOS: What if he's too frightened?
WARDEN: He's in love. He will make his move now.

On Cue:

WARDEN:
I know him—— I know him—— like the

PRISONERS:
back of my hand———- Lucky Molina see how he goes———
WARDEN:

Never fear, I know that queer like the back of my

PRISONERS:

hand. Where he'll be going everyone knows so
set-tle back. Just sit still. He'll come through. I know he will.

I know him. I know him like the back of my hand.
PRISONERS:

out there over the wall. He'll be

WARDEN:

back in the life he knows the

PRISONERS:

minute he goes, the minute he goes.

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MOLINA: Mama! Mama, I'm home!

MOTHER: Luis, you've come, thank God! I'm so ashamed for you to see me like this.

MOLINA: I'm going to take care of you now.

MOTHER: Don't ever leave me again. I couldn't bear it.

(LIGHTS) MUSIC CONTINUES

On Cue: WARDEN:

store where the alley ends—— he'll be back with his fairy

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friends, putting pins into ladies clothes

PRISONERS:
out there over the wall. over the wall.

AURELIO: You're lucky they kept your job open, darling. The queen who took over for you was a real bitch.
There's a new salesman on the fifth floor who will make your heart beat.
Tomasso! Is that a real man's name or is that a real man's name? What's the matter with you? ...

You don't speak. You're not working. Where's my best friend?

MOLINA: I can't do this anymore, Aurelio.
AURELIO: What? Make our ladies beautiful?

MOLINA: Any of this.

VISUAL CUE: (AURELIO turns SPIDER WOMAN's head towards MOLINA)

Safely

AURELIO: Don't get uppity with me, Rio Rita ...

... Remember, sweetheart, I knew you when!

AURELIO: What did they do to you in that prison?
A Tempo 1

PRISONERS:

out there o-ver the wa-all... o-ver the

Tutti (Kbd./Perc. Tacet)  

Kbd.1 (+Strs/Perc.)

(+Bsn./Vlc)

WARDEN:

wall. And that wa-iter he al-ways whines a-bout, he'll
GABRIEL: I can't stay long. It's our busiest time.

MOLINA: We couldn't talk at the cafe. You look well. How are you? How is your family?

GABRIEL: We're all fine.

MOLINA: Did you get my letters?

GABRIEL: Yes.

MOLINA: I hope they weren't too -- de trop, the French would say. Too much.

GABRIEL: I stopped reading them. I'm not your idea of me. I'm an ordinary man. I don't understand these things.

MOLINA: Yes, you do Gabriel.

GABRIEL: Please don't come here again.

MOLINA: Why didn't you write me?

CUE: GABRIEL: I've got to go.
out there over the wall.

WARDEN:

He'll be leaving his Mama all alone and

Rall. PRISONERS: Dictated

run for a phone. He'll run for a phone.
MOTHER: If you're caught, they'll send you back to jail.
MOLINA: It's only a call from a public phone across the street. You can even watch me! There's no risk.

MOTHER: Then why are you giving me your savings?
MOLINA: Just in case. You know me. I'll be right back.

MOTHER: You're all I have.
MOLINA: I will not do this unless I have your blessing.

MOTHER: Do what you must.
MOLINA: I love you so much.

**VISUAL ON SPIDER WOMAN**

MOLINA: I have a message from the eagle. Christ has risen.
MARTA: I don't know what you're talking about. Who is this?
MOLINA: A friend. I can't talk. I'm being followed.
They're right across the street. He's alive. He's well. He loves you.
MARTA: I don't want to get involved.
MOLINA: "Neither did I."
CUE: MARTA: Who is this? Who are you? Hello? Hello?
PRISONERS:

Lucky Molina breathing the free

Poco Rall. Vocal is Dictated

fresh air over the wall

In 3

out there over the wall

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Over The Wall 4

A Tempo

wa-all, over the wa-all.
No. 25  ONLY IN THE MOVIES

WARDEN: Talk you fucking faggot
or I'll blow your fucking head off.

MOLINA: I love you.

MUSIC STARTS as Molina hits the floor.

Dictated In 2
(MOTHER ushers people in)

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(MOLINA faces them in suit)
Kbd.2 Solo

(MOLINA)

beau-ti-ful-ly beef-y he-roes tak-ing death de-fy-ing chan-ces,
Only In The Movies

55 56 57 58

only in the movies.

Decorous madonnas, totally compliant.

CHORUS:

Ah

Challenging the villain bravely, both high busted and defiant.

Ah

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Only In The Movies

In 2

marble floors to glide on and loop the loops to ride on and

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Beguine In 2

sultry girls beginning some be

Ah

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Only In The Movies
found, as I grew older and life became much colder, were,

to my sorrow, nowhere to be seen. And so I
Sprayed a little perfume.

and suddenly the muted strings began to

Dabbed a little powder.

Dabbed a little powder. Ooh.
play a little louder... And, though I knew the difference,

Ah.

I kept on pretending I was in the movies.

Ritenuto

But
Ev'rything changed when I met you. You changed my life somehow.

Ev'rything changed when I met you. I find I walk in technicolor.

WARDEN: Talk you fucking faggot or I'll blow your fucking head off.
OTHERS: Sssshh!

now!

(Gunshot)
lo- ver knelt be- side her, this is what she said, look- ing in- to those steel- y blue eyes of his she cried,

"Viva la guer- ra!

Viva la re- vo- lu- ci- on!

Viva what- ev- er it is!"

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Only In The Movies

Tutti (w/Trems)

sf mf

+Wws

+Strs ff

(CRASH)

ff

Tutti (w/Trems) loco

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Only In The Movies

In 4

Tutti

(Bs tacet)

\( \text{\textcopyright Chelsea Music Service, Inc. 311 West 43rd Street NYC 10036 212 541-8656} \)
Only In The Movies

Poco Rall.

Molto Rit.

Grandly

Tutti

(CURTAIN DOWN)
-289-

(CURTAIN UP)

Poco Piu Mosso

VALENTIN:

His name was Mo-
-290-

MOTHER/4 MEN:

li - na

His name was Mo - li - na

Tutti (No Tpts)

(+ Tpts/Stgs)

Rall. hold till Cut

MARTA/4 MEN:

Hiss name was Mo - li - na

4 MEN:

Hiss name was Mo - li - na

(+ Brs/Stgs)

(+ Tpts/Stgs)

Rall. hold till Cut

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BOWS

Tango Con Bravado

(+Brs/Stgs)

(+WWs)

(+Brs/Stgs/Tamb)

(+WWs)

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No. 27

EXIT MUSIC

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