No. 1

OPENING
ACT 1 - SCENE 1

In 2, Not Fast

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.

Poco Rall.

Dictated

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

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.
(Sings)

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

Mark Tree

+Vlas.(trs)

mp

Kbd 2

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

I see her so clearly
I know her so well.

love.

Hp. glasses

She steps to her

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glass now,
(+Fis/Hn.1)

all almonds and roses.

+Kbd.1/Strs sust.

She's powdered and pampered, the sight of her dark eyes igniting the

screen,

scorching the screen.

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Tempo di Rhumba $\dot{j} = 92$

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?

Kbd.2/Strs sust as before
you want to know why I'm a -

glow.  
oh!

AURORA:  

(To 49)

AURORA:

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night I went to see the Gypsy
and

oh, the things she had to say.

She told me I would meet a stranger.
sat there trembling at her table and

smelled the incense in the air. "Some-

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

sub.p cresc.
Kbd 1

(Kbd.2/Brs sust/Strs trem.)

+-Timp

AURORA:
round at that sharp piercing, sharp piercing, sharp piercing,

Cts/Strs

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

+ Tbn

(Offstage Scream)

sharp piercing, sharp piercing

(Kbd.1&2)

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OVER THE WALL 1
ACT 1 - SCENE 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,

1st PRISONER: 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
ALL:

rum from the cane field over the wall, over the wall. There is

2nd PRISONER:

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

(Kbd 2)

ALL:

3rd PRISONER:

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

cresc. poco a poco

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

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 dim-mer at the
tide's low ebb And your breath comes

And you're ach-ing to move but you're caught in the web...
No. 4

BLUEBLOODS

Allegretto (In 2)

Safety
Vocal Last X

MOLINA:

Do you

know why they call Roy - al - ty Blue - bloods?

Well,

I do. They call Roy - al - ty Blue - bloods be - cause their

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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.

Well, I suppose some people are always the ungrateful kind, like you. To name a
few.

You! You! You! You!

VALENTIN:

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.

MOLINA:

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

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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...

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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".
stood my ground as no other dresser does. And, Darling, guess what?

Balenciaga it was!

Dressing them up I was the creme de la creme as I ad -
dressing me down for my finesse at dressing them up.

Raise that skirt, just an inch or two; add some rouge, just a pinch or two.
Start the fan. No, much gustier. Stuff that gauze, make her busi-er.

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

Well, they start out like hell.
But I make them sell by

Dressing them up from ear-rings down to their boots. In evening

Light Gliss.

dresses or suits, unlike some second rate fruits. At other

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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 finnness 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
Dressing/I Draw

140  

making me sick—  with that prissy whine.  

Watch me now.  I draw a

144

line.  

(+) WW's

148

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

150

Tutti

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MOLINA:

Fine! But the

What about the pot?

So

How about the pot?

It's on your side.
what?

So when I have to use the pot, I intend to use the pot.

Poco Rall.

That's an exception.

Oh, gracious one, thank a lot.

a tempo
glis
A Tempo

Don't ever try to be, don't ever dream you'll be, don't dare to think that you'll ever be some

Fairly friend of mine 'cause

No, no, no, no, no

That's where I draw the

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Dressing/I Draw

Rall.

I draw the line.

Fine!

A Tempo

line!

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.

Mar-ta, where are you? Mar-ta, I need you. Mar-ta, don't leave me now. Don't let me go cra-zy.

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.
MARTA:

Dear one, nothing warm is denied me.

Dear one, I don't miss you inside me.
Dear One

say that o-ver and o-ver.

Keep re-pea-ing it as the days go by

and some-day you'll be-lieve the
Dear One

VALENTIN:

Dear one, I am through with crusading.

MOTHER:

Dear one, all my anger is fading.

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MARTA:

Dear one, say that over and over.

Dear one, say that over and over.

Keep repeating it as the hours

Keep repeating it as the hours
Dear One,

I don't think about you. I do nicely without you.

Molina:

Dear one, I don't see you crocheting.

Eng. Hn.-beg. out)
Dear One

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

Dear one, Dear one

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

say that over and over. Keep repeating it

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

say that over and over. Keep repeating it
as the hours as the days go
as the hours fly
as the hours fly and
as the hours as the days go

(Eng.Hn./Kbd.2/Vln)
No. 7  OVER THE WALL 2

PRISONERS:

Where is the woman I call my wife?

Waiting for me to re-

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sume my life? Guarding her ass with a kitchen

knife or screwing the janitor over the wall.

mf

fff

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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)

fff

Tutti (w/Xylo)
(Stgs Tacet)

fff

(+ Elec. Bn.)
So I sit on my cot and my mem'ry whirls as I think of the boys dressing up like girls, wearing (+ Marimba/Strs)

A Tempo

too much mas-ca-ra and phony pearls o-ver the wall.

MARCOS: Hey, Molina, the Warden wants to see you.
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 o- ver the wall.

A Tempo

(Tpts/Tbn. Tact)

sub. mp

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

VALENTIN:

So I wait in my cell feeling half alive, sharing food with a rat, maybe

(+ Str.-pont./Hns./Mrba.)

four or five, while the rats with the power can all survive over the
A Tempo (Not Too Fast)

VALENTIN & PRISONERS:

wall, over the wall, over the wall, over the wall, over the wall

(+ Ww’s/Bra) ff

(+ Bs. sust.) (Timp) (Timp. sim.)

wall, over the wall, over the wall, over the wall, over the wall

Siren & Machine Gun On Cue:

wall, over the wall, over the wall,

(Sns) Kimshots o-ver the

Tutti

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

Kbd 1
+ Kbd.2/Synrs
(+ Jung. Dms/Temp)

Slower

wall,

sim.

fff

128 New Tempo

Tutti sim.

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MOLINA: ... it wasn’t a men’s room.
It was a coffee bar.
(Scream)

CUE 1

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

CUE 2

I’ll look but I won’t see.
Deaf, dumb and blind.
Take my advice,
Mr. Revolutionary:

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.

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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

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eyes and you'll become a movie star. Why

must you stay where you are?

Hot Samba \( \text{\textcopyright} \) 96

You've got to

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Where You Are

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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Where You Are

find that you land in jail. a little fantasy will not fail. It's just as
Shaker tacet  + Fl./Sax's/Brs

+ Sax's

+ Hns.

+ Shaker

+ Tpts/Tbn.

+ Fl./Sax's

+ Tpts/Tbn.

+ Sax's

+ Tpts/Tbn.

sim-ple as "A B C." Come up here.

Play with me.

Play with me.
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

Rusti-marc (Fl/Sx's tacet)
Where You Are

pal-acce where you're the Shah. And we'll em-brace in that shan-gri-la. If you

Kbd.2/Sus. dolce

+ Fl./Hn.1/Glock

now a-way some ma-ti-nee  from

+ Shaker

+ Fl./Sax's/Brs

+ Fl./Sax's/Brs

Poco Più Mosso \( \dot{=} 96 \)

where you are.

Tutti - Tpts/Tbn. tacet

+ Tpts/Tbn.
Where You Are

AURORA & MEN (Group 1):
Whisper

You've got to
Whisper Chorus

learn how not to be where you are. The more you

MEN (Group 2)

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

Marim. Marim. sim w/Voc.Grp.2

face re-al-li-ty the more you scar. So close your

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

sim.
lie beside me on a movie screen... Why

AURORA & MEN (Group 1):

must you see What you've seen And if you

MEN (Group 2):

gliss And if you
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."
AURORA:

Come up here.

Play with me.

MEN:

Play with me.

Tutti - Ww's tacet

Group 2:

Group 1:

You've got to
Where You Are

run away
some matinee
from

Poco Accel.

where you are.

Kbd.2/Picc./Fl.
+ Shaker
+ Sx’s/Brs

\( d = 100 \)

Sxr suflt.

\( \text{sim.} \)

Tpts/T.T’s+Sax’s
find that you land in jail, a little fantasy will not fail.

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

Just Under Double Time—in 2

AURORA:

Come up here

Play with me

MEN:

Come up here

Play with me

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Rall.

AURORA:

Turn off the

Ad Lib

lights and turn on your mind— And I can promise you will find—you will

MEN:

Ooh

Kbd.1 - Colla voce

A Tempo

like my plan,— My sweetest fan,— My
Dictated
In 4

leading
Anywhere
where

Mark Tk.

Tutti

V. S.
No. 8A PRISON UNDERSCORE 2

END ABRUPTLY ON LIGHTS
No. 9

OVER THE WALL 3
(MARTA)

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

There's a cobblestone street with a little red door and three flights up is Marta.
PRISONERS:

Over the wall. Over the wall.

Waiting there is Market.

And I

still can see us lying together, talking, smoking.

Ww's

+ strs/vibes sus.

+ Ba.

lying together. And the thought of being together

sim.

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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.

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Over the wall.

But it's never, ever

It's just a dream of
close my eyes and I hear her step and I know she's come to hold me.

Over the wall.

so my senses stir.

But it's
In 2

never, ever her. It's just a dream of

In 1

PRISONERS:

And I wonder if I'll ever see them again.

her.

Segue

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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.

In 4

Come and give me your carress. Hear my call and answer.
SPIDER WOMAN:

Come.
I'm the solution. Come.

everlasting rest.

Come.
Place your head on my welcoming breast!

New Tempo

(Silent Beats)

Kbd.1-Pan Fl.

V

V

V

V

V

V

V

V

V

V

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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 find me hear my song.
Let me hold you here where you belong.
Come.
Come.
REHEARSAL PIANO / CONDUCTOR

No. 11

I DO MIRACLES

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 everywhere and

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I'll do miracles.

Blood on your slender hips. Blood beneath your eyes.

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

Tutti Piu Legato

Though your

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

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hair sweeps your chest like a cool, black rain you
can't explain... But you will see... I do

miracles... There are miracles in me.

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MARTA:

I do miracles.

AURORA:

+ Strs-pont.-trem.

+ Marim.

MARTA:

As I cradle you close and caress each bruise, what I've come here to give, you must not refuse. There is

BOTH:

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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 - r a  - c l e s. I do mi - r a  - c l e s.

Glock/Hna(bvb)

Rall. poco a poco

There are mi - r a - c l e s. in

me.

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No. 11A WARDEN UNDERSCORE

Kbd 1 - Pan Flute Solo

Kbd 2

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No. 12

MOLINA: It's not that I don't want to. It's him. He's married, a child.

GABRIEL: Dear Molina...

MUSIC

He likes me though, as a friend. That's enough.

He writes me some times.

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

GABRIEL: Such a good man. You must be innocent.

MOLINA: 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.

And

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Gabriel's Letter
Poco Rit.

Colla Voce

MOLINA: I have an extra ticket for the ballet.

What a strange thing... to be sorry for!... But that's the way it is.
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.

Vocal Ad Lib
VALENTIN:
My first woman! I remember my first woman.
Tempo Di Habanera

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

And

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

My first woman, I remember my first woman.

Gabriel:

I know what you wanted of me but I'm just not that
Back of a building, me and my friends, a couple of pesos._

I'm sorry._

What a

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.
No. 14  MORPHINE TANGO 1

BLACKOUT

VALENTIN: ... Guards!

Kbds1&2/WWs/Vibes

Congas(Drums)

Bs.Cl/Strs-pz.

mf

Ooh!  Ooh!

+ Cts/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!"
Loved ones visit

(Res/Thn/Sos sim.)

as you lie there.

Poco Rall.

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MOLINA: Am I dying, Mama? (Dialogue continues)

Vibes (octaves)

Kbd 2

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

Oboe

Kbd 1

MOLINA: There are no girls, Mama. I’ve brought you such shame.

MOTHER: No, Luis. Only if you did something cruel, uncaring

SEQUE AS ONE
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.

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You Could Never Shame Me

Poco Rit.

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

Foxtrot In 2

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

Poco Rit.

God, you're not that kind of boy.

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

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)

Some other

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Foxtrot In 2

mamas have children whose secrets hurt them so. But

In 4

you have no secrets. I already know. And

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You Could Never Shame Me

In 2

you could ne-ver shame me. Let me say out loud

Tutti (Tpts/Tbn tacet)

In 4

I've a son, a lo-ving son who makes me

Kbd.1 tacet

2x

proud.

Kds arps.

+ Sus.Cym

Conga 1st x only

SEGUE

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No. 14B

A VISIT

(No measures 1-8)

SPIDER WOMAN:

(‘go’)

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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But why?

you. I don't know.

It will change. Some-day—you'll re-cog-nize me as your friend.


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But I am beautiful. And I am
Yes, you are.

Rall.

warm and kind and gentle. Why don't you

A Tempo

like me?

I don't know.

Tutti (w/Vibes)

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

Some day you will kiss me.


Someday you'll give in. Of course you
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
No. 14C  MORPHINE TANGO 2

1st X loco
2nd X loco e 8vb

Ooh...

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

Tutti (Sigs tacet)

Cabasa 8th notes

change this morbid scene. Take some more morphine and

do-o-o-o-o-o-ooh the morphine tango.
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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Freely

She's a Woman

sat-in Spanish lace she feels wild chin-chilla brush across her face She's

luck-y She's a wo-man 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

A

(+=Vibes/Dms)

Più Mosso

per-fume by Lan-vin
to
dab a-cross her wrist
a sec-ret rib-boned di-a-ry of
all the men she's kissed

Kbd2 sim.

Gtr./Kbd1

So man-y men

she's kissed

Lyric

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She's a Woman

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

Con Moto

choc- late - roses too hand de - liv- ered notes con-fess-ing "I love you" Milky

Rall.
A Tempo

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

Poco Rit.

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

wish that she were me that wom-an
SPIDER WOMAN UNDERSCORE

No. 15A

Molto Rubato

Kbd.1 Soio

ACT 1 SCENE 11
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. Pro-Seq. Perc.-Throughout)

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

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

+ Dms (Elec. Conga)
Let's Make Love


If there's a

love, love, love!

Tpt. 1
(Vlas/Vlcstacet)

AURORA: (g³)

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Let's Make Love

war on, don't bring me the news. Ask me to

bul - fights and I must re- fuse. But,

if you want to get my at - tention, let's make

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Let's Make Love

MEN:

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

Vlas/Vlcs

(sub. p) sim.

Kbd2

(Kbd.1/Str's sust.)

+Tpts/Tbn

+Saxs

If there's an

earth-quake. I will not at-tend. If there's a

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

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plague don’t invite me my friend. But, Gimme kisses. Gimme love, love, love.

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

giving to the needy.
And I
Ooh ah ugh!

Come on,
Ooh ah agh! ugh!

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Chi - co. please be spee - dy and
Ooh     ah     ah!

bring me what I long for...

mp cresc. poco a poco

(Vlas/Visa tacet) sf2 cresc. f ff

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If there's a fire, don't bring me a hose.

Gimme kisses, gimme love,

Coward, that's true, I suppose.

But gimme kisses, gimme love, love, love!

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all I want is beauty.

Let's Make Love

hugs.
squeezes.
gim-me, gim-me, gim-me, gim-me
Gim-me, gim-me, gim-me, gim-me

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Let's Make Love

Gin-me, gin-me, gin-me, gin-me
Gin-me, gin-me, gin-me, gin-me

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

Cresc. poco a poco

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Dance

love.

MEN:

Gim-me love Gim-me Gim-me Love love love Gim-me gim-me gim-me love

PERC: Cymbal

Love Gim-me love love.

Seq. Samba Whistle

Tpt.1 Solo

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(Baritone/Drum/Trumpet/Flute)
No. 16A

ACT 1 CURTAIN
ACT 1 - SCENE 12

Gim - me love.  Gim - me love.  Gim - me kiss - es, gim - me love.  Gim - me

(Seq. Congas w/Vocal)

PPP cresc. poco a poco
Kid:162/Tpts/Htns

PPP cresc. poco a poco

(+Bs/Dms/Congas)

love.  Gim - me kiss - es.  Gim - me love, love, love!  Gim - me

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

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No. 17  ENTR'ACTE
only one pin that can puncture such bliss

Her kiss.

Segue
No. 18  GOOD TIMES

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: (gay)

(Wvs/Kbd2/Sogs-all sust.
Kbd 1 [Bal-Trem-w/8va]
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.

Good Times

-189-

Ah Ah Ah Ah Ah Ah

There's going to be

Lento In 4

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

GROUP 1: (ad lib) Lento In 4

And all of those bad times Those terrible bad times are going to be

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GROUP 2: (ad lib)  Good Times

packing up and leaving town today.

Very Deliberate 2

accel. poco a poco

smile

Start waving your hand

Whatever was

grim is going to be grand.

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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.
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.

AURORA: I must save him.

Summon my troika.

MUSIC STARTS

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): Tatyana, my love!
OTHERS: Tatiana! My diva! Tatiana!

Poco Meno Mosso

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

VOICE: My carriage is waiting my love.

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

WARDEN: Tatyana.
MUSIC CONTINUES

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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, she is in time. She will save him...

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... They will flee to Paris ...

... She begins to run but his figure seems to recede ...

Poco Rit.  A Tempo

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

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

Poco Allarg.

VALENTIN:

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

... courage, not fear is writ large across her face. This is not death. This is ecstasy.

Offstage Gunshot
AURORA: Anatol, my Anatol...
Slowly In 2

VALENTIN: What have you done for me, my Tatjana?
AURORA: Nothing, nothing, my Anatol.
MOLINA: Red blood stains...

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

Rubato
AURORA:
So put on a

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smile. Start waving your hand, whatever was

grim is going to be grand.

Grandly
And

There's going to be

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Good Times

good times — Nothing but good times —

Vi va la guerra!

Vi va La Revolución!

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VALENTIN:

Good times are comin' our

MOLINA: Fade to black ... ... the end ... ... There's not a dry eye in the house.

In 2
No. 20 THE DAY AFTER THAT

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,

(+Kbd.1-Opt. til Bar 53)
(+Vlas/Vlcs)

cardboard boxes, my castle, my

(+Cl./Bs.Cl./Hns)

Cl's Tacet

Sgs. Tacet

(+ Drms-Tight Hat)

The Day After That
slept on the floor, my sister and I, with gunny sacks for our
(pillow, coughing, hungry, cozy, my)
Più Mosso

home.

And every

Stgs. cantabile

Kbd 1

(+Wves) (+ Flugs)

(+Hnd/ Tbn/ Br-px)

57

Sun-day, on our knees, we would thank the Lord

Duo-Tubular Bells

(+Kbd. 2 Sust)

for his boun-ti-ful bless ings.

Brts.

Tutti

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And our

Kbd.2/Kbd.1-Opt.Tacet to 91)
(Hns/Tbn/Wvs-8va)

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

(Perc.Tacet)
(+Vlas/Vls)

beef steak maybe, someday

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And that

lady had eyes that were empty and cold. At the ripe old age of thirty

death came, welcome, to
The Day After That

Più Mosso

my home.

And still that

Sign-cantabile

(+Ww, + Flugs)

Kbd 1
(+Hn2/Tbn/Br-pz)

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

Dense Tubular Bells

sim.

(+Kbd.2 Sust)

— for his boun-
tiful bless-

ings.

And my

Brun.

Tutti

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The Day After That

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

Cl/Hns/Stgs
Kbd1-Opt.Tacet to Br. 112

Kbd 2

(+Bs./Br.Cl./Timp/B.D.)

Poco Meno Mosso

107

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

Tutti (Tpt/Tbn Tacet)

Rall.

110

heat there, in the smell there. And no more

Kbd.1 Play)
(+Tpt/Tbn)

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A Tempo In 2

113

Sun-days, on our knees, would we

114

Thank the Lord for his bountiful

115

blessings.

116

And we
Somewhat Faster

-212-

The Day After That

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

Kbd.1 -Opt. Tactot to Br.133
(+Cis/Has/Stgs)

mp

Kbd.2

(+Bspz/Timp)

heard it, Thunder rumbling

Hns/Tbn

one man speaking, thousands singing,

Wva/Bn/Stgs

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Some-day we'll be free. I prom- ise you we'll be free, if not to-
mor-row, then the day af- ter that. And the

can-dles in our hand will il-lu-min-ate this land, if not to-mor-row, then the
The Day After That

day after that.

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

And the

FIs/Tpts(8vb)
war we've fought to win, I promise you we will win, if not tomorrow, then the day after that or the day after that.
CHORUS:

Some-day we'll be free— I promise you we'll be free, if not to-mor-row.

mor-row, or the day af-ter that.

then the day af-ter that. And the

Wws/Be/Vises WWs/Sigs

Vibes

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If not to-candles in our hand will il-lu-mi-nate this land, if not to-mor-row-

mor-row-
or the day af-ter that.

then the day af-ter that... And the

Chelsea Music Service, Inc. 311 West 43rd Street NYC 10036 212 541-8656
world that gives us pain, that fills our lives with fear, on the day after that will

Tutti

sempre trem.

Will disappear will disappear. And the

disappear, will disappear. And the

Rall.

Tutti

sfp

(+Timp)
Poco Meno Mosso

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

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

Tutti

sempre trem.

Con Moto

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

Www

sim.

cresc. poco a poco
The Day After That

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

Hns/Tbn

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

Tutti

Poco a Poco Accel.

Molto Rall. (WW trills)

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No. 20A PRISON UNDERSCORE 3

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

MUSIC CONTINUES ON
MOTHER: Luis!

CUT OUT ON:
MOTHER: I know you like my chicken.
ABRUPT ENDING

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No. 21  MAMA, IT'S ME

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

MARUCOS: I don't understand, Warden.  WARDEN: You will.
Mama, it's me. Mama, I'm coming to get you. It won't be much longer.

Mama, you'll see. But don't try to
talk now. You've got to get stronger.

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

Wait 'til you see what tomorrow brings!
MOLINA:

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

Mama, it's me... It's

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

(sub. p cresc. poco a poco
(+Elec. Timp)
MOMA, IT'S ME

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: 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 'til you see what tomorrow brings!

---

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MOLINA:

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

Vic/Timp

an-thing for him he must know I'd do an-thing for him I want him

(Kbd 1-Opt.tacet to Bar 27)

sim.

so. I've no in-t'rest in his cause let that be. Please God,

Strs sust.-Non vibr.

mp

Bs.
Anything For Him

Rall.

VALENTIN:

He'd do

let him turn a-round and look at me.

A Tempo

an-thing for me I can tell. He'd do an-thing 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.

SPIDER WOMAN:

Soon, I feel it. Soon, some

(Tpts Tacet)

(Wws)
how I will have him

any minute now.

Poco Rit.

I'd do

Kbd.1(au's) Bring Out

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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

(1st. boces)

Strs

Kbd. 2 Strv/Br.Cl

(+Temp)

an-thing for me I know him well.

If we touch before he goes, he'll make that

so.

I'd do anything for him large or small.

I'd do

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Anything For Him

He'd do anything for me anything at all.

He'd do anything for him anything at all.

SPIDER WOMAN:

Soon I feel it. Soon some

VALENTIN:

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

MOLINA:

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

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how I will have him well.
If we touch before he goes, he'll make the call.
He'd do anything for him. I want him so.
I'd do anything for him.

anything minute now.
anything for me anything at all.
anything at all.
Anything For Him

An - y thing at all.

An - y thing at all.

Tutti - Bres. Tacet

Tutti w/Brs

Silence

Silence

Oboe

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VALENTIN: Molina.  MOLINA: Please don’t...

I don’t want your pity. It only makes it worse.

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

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Kiss Of The Spider Woman

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.

Rit.

And the

Tutti

(+Timp-roll)
Tempo di Valse

Kiss Of The Spider Woman

moon grows dimmer at the

Tutti

Kbd2

Kbd.1-tptess/arsps

53 tide's low ebb and her

57 black beads shimmer and you're

sim.

sim.

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Kiss Of The Spider Woman

Conducted

scream

+ Xylo

but you cannot es-

subito dolce

Wws

Allegro In 1

cape...

Kbd.2/Wws/Vla

Kbd1

+ Bs

Vla 1

(+ Kbd 2)

(+ Vla2/Vlc-pz.(Bc.Tacet))

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Kiss Of The Spider Woman

Sooner or later your love will arrive and he

(+Vla.1/Marim)

(+Kbd.2-triplets)

(+Vlc/Bs simple)

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

only one pin that can puncture such bliss...
Kiss Of The Spider Woman

Poco Accel.

Sooner or later you bathe in success and your

minions salute. They say nothing but "yes". But your
Kiss Of The Spider Woman

power is empty. It fades like the
mist.

once you've been kissed.

Molto Rit.

And the

Tutti

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ach-ing to move but you've caught in the web of the

Spi-der wo-man

vei-ver cape

You can
You can scream. You can

Ritenuto Maestoso

But you cannot escape.

In 1

cape.

(Tutti)

(Kbd.1 split's)
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.

PRISONERS: Lucky Molina see how he goes 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.

23

24

25

26

27 Vamp

On Cue:
WARDEN:

I know him—I know him

CL3/Tpt 1-Hme. Mte

mf

Kbd.2/Hrs/Vla.1

(+Cl3./Vla.2/Vlc)

sim.

(+Bs./Perc. sim)

31

32

33

PRISONERS:

back of my hand.——

Lucky Molina see how he goes.
WARDEN:

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

CL3/Tpt 1-Hmm. Ms

Kbd.2/Hns/Stgs

WARDEN:

PRISONERS:

hand. Where he'll be going everyone knows so

(CHNs)

mf
settle 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 o-ver the wa-all... o-ver the wall. He'll be

WARDEN:

back in the life he knows... the

PRISONERS:

min-ute he goes, the min-ute he goes.
MOLINA: Mama! Mama, I'm home!
MOTHER: Luis, you've come, thank God! I'm so ashamed for you to see me like this.

In 2

MOLINA: I'm going to take care of you now.
MOTHER: Don't ever leave me again. I couldn't bear it.
Things will be just like they were, you'll see.

(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)

Safety

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

On Cue (In 2)

Kbd.162 (rolled)

... Remember, sweetheart, I knew you when!
AURELIO: What did they do to you
in that prison?
A Tempo I

PRISONERS:

out there over the wall, over the

Tutt (Kbds./Perc. Tacet)

Kbd 1 (+Strs./Perc.)

ward. And that waiter he always whines about, he'll

WARDEN:

Wwws

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GABRIEL: I can't stay long. It's our busiest time.
MOLINA: We couldn't talk at the safe. You look well. How are you? How is your family?
GABRIEL: We're all fine.
MOLINA: Did you get my letter?

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.
Over The Wall

**PRISONERS:**

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

**WARDEN:**

wall. He'll be leav-ing his Ma-ma all a-lone and

**PRISONERS:**

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: Must you do this, Luis?
MOLINA: I promised him.

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.

MOTHER: Now go. Before I die another kind of death.

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?

---

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PRISONERS:

-271-

Lucky Molina breathing the free

Poco Rall. Vocal is Dictated

fresh air over the wall. Lucky Molina! Wish it were me

In 3

out there over the wall, over the

Tutti (Trps Taront)
Over The Wall 4

A Tempo

wall, over the wall,
WARDEN: Talk you fucking faggot
or I'll blow your fucking head off.

In 4
Tutti (w/Timp)

MOLINA:
I love you.

(Gunshot)

MUSIC STARTS as Molina hits the floor.

Dictated In 2

In 4 Not Too Slow

+Wts/Strs

+Tpts/Tbn/Perc.

+Wvs/Strs/Hns
(MOLINA faces them in suit)
Kbd.2 Solo

Stgs Sust.

(+ Bs.)

(+Bn-Mtes/Stgs)

Kbd.1/Glock

$= 144$

In 2

MOLINA:

Op-ti-mis-tic end-ings,

pas-sio-nate ro-man-ces.

Kbd 2

(+Ten. Sx-bring out)

sim.

+Bs/Dms

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

only in the movies, Decorous madonnas, totally compliant, Chorus:

challenging the villain bravely, both high busted and defiant, Ah

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Only In The Movies

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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found, as I grew older and life became much colder, were,

+ Cym.  sim.

(+Bc.Cl.)

>Poco Rall.<br>

to my sorrow, nowhere to be seen. And so I

(+C.h.)

Kbd.2/Vibes
sprayed a little perfume, dabbed a little powder,

Sprayed a little perfume.

and suddenly the muted strings began to

Dabbed a little powder. Ooh.

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play a little louder.

And, though I knew the difference,

Ah.

I kept on pretending I was in the movies.

Ritenuto

But

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Freely In 4

everything 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)
Dictated

Tutti-w/Xylo(Kbs Opt Tacet))

Whole Tone Clusters

sub. P

Kbd.1&2/Strs

Freely

CUE: 1 2 3 4

Flute

princess lay dying she raised her lovely head. And, as her

Sgks (Kbd.2-Opt)

Kbd 1

* sim.
lover knelt beside her, this is what she said, looking into those steel-y blue eyes of his she cried,

Viva la guerra! Viva la revolución!

In 4

Vi-va whatever it is!
MOTHER/4 MEN:

li - na__ His name was Mo - li - na__

Tutti (No Tpts)

(+Tpts/Stgs)

MARTA/4 MEN:

His name was Mo - li - na

(- Brs/Stgs)

(+Tpts/Stgs)

4 MEN:

His name was Mo -

Rall. hold till Cut

li - na__

---

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No. 26

BOWS

Tango Con Bravado

(+Brs/Stgs)

(+WWs)

(+Brs/Stgs/Tamb)

(+WWs)

WWs

(+Brs/Stgs/Tamb)

(+WWs)
Exit Music

Marim./Cln

Hns/Tbn

Wves/Brs

Tutti

(Srgs Tacet)

fff

Ad Lib

Tpt.1 Solo

Kbds/Stgs/ Marim.

A Tempo

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Exit Music

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