Piano Conductor
and
Vocal Score
(Full Score Not Available)

CiMmtt
oomald Eastman
et mil/tellO camiel berry rate mennone
BLANCA CAMACHO MICHAEL CARMINE SHEILA OABNEV RODOLFO
AZ TOM KIRK CARMEN ROSARIO
M A R I A I R E N E F O R N E S

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## MUSICAL NUMBERS

### ACT I

<table>
<thead>
<tr>
<th>No.</th>
<th>Number</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Overture</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>He Was Thinking of You (Yeye)</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>I'm Pudding (Sarita)</td>
<td>9</td>
</tr>
<tr>
<td>3</td>
<td>Holy Spirit (Sarita, Yeye)</td>
<td>11</td>
</tr>
<tr>
<td>4</td>
<td>Scene Change Into I'm Pregnant</td>
<td>17</td>
</tr>
<tr>
<td>5</td>
<td>Scene Change Into Conference</td>
<td>18</td>
</tr>
<tr>
<td>6</td>
<td>I'm Lonely (Fernando, Sarita, Fela)</td>
<td>20</td>
</tr>
<tr>
<td>7</td>
<td>A Woman Like Me (Fela)</td>
<td>27</td>
</tr>
<tr>
<td>8</td>
<td>Scene Change</td>
<td>31</td>
</tr>
<tr>
<td>9</td>
<td>Scene Change</td>
<td>32</td>
</tr>
<tr>
<td>10</td>
<td>Scene 7 - On Lap</td>
<td>32</td>
</tr>
<tr>
<td>11</td>
<td>Kiss Blackout</td>
<td>32</td>
</tr>
<tr>
<td>12</td>
<td>End - Scene 7</td>
<td>32</td>
</tr>
<tr>
<td>13</td>
<td>After 2nd Letter</td>
<td>32</td>
</tr>
<tr>
<td>14</td>
<td>After 3rd Letter</td>
<td>33</td>
</tr>
<tr>
<td>15</td>
<td>You Are Tahiti (Mark)</td>
<td>34</td>
</tr>
</tbody>
</table>

### ACT II

<table>
<thead>
<tr>
<th>No.</th>
<th>Number</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>Entr'acte</td>
<td>38</td>
</tr>
<tr>
<td>17</td>
<td>A Little Boo Boo (Sarita, Fela)</td>
<td>41</td>
</tr>
<tr>
<td>18</td>
<td>Foxtrot</td>
<td>46</td>
</tr>
<tr>
<td>19</td>
<td>His Wonderful Eye (Mark)</td>
<td>49</td>
</tr>
<tr>
<td>20</td>
<td>Here Comes The Night (Sarita, Julio)</td>
<td>55</td>
</tr>
<tr>
<td>21</td>
<td>Scene Change</td>
<td>59</td>
</tr>
<tr>
<td>22</td>
<td>The Letter (Mark, Yeye, Sarita)</td>
<td>61</td>
</tr>
<tr>
<td>23</td>
<td>After The Letter</td>
<td>67</td>
</tr>
<tr>
<td>24</td>
<td>After Summer Resort</td>
<td>68</td>
</tr>
<tr>
<td>25</td>
<td>After Prayer</td>
<td>69</td>
</tr>
<tr>
<td>26</td>
<td>After I Don't Love You</td>
<td>70</td>
</tr>
<tr>
<td>27</td>
<td>After By The Window</td>
<td>71</td>
</tr>
<tr>
<td>28</td>
<td>After The Key</td>
<td>72</td>
</tr>
<tr>
<td>29</td>
<td>After Drinking</td>
<td>73</td>
</tr>
<tr>
<td>30</td>
<td>Papi, No (Sarita)</td>
<td>75</td>
</tr>
<tr>
<td>31</td>
<td>End of Play</td>
<td>81</td>
</tr>
<tr>
<td>32</td>
<td>Curtain Call/Exit Music</td>
<td>82</td>
</tr>
</tbody>
</table>
OVERTURE

LENTO (very slow) - IN 2

Tempo - Bolero (Latin ballad)  \( \dot{\tau} = 98 \) (approx)

PNO. SOLO
He was thinking of you
(yeye)

I'm pudding
(sarita)

(d. = 114)

warn: (yeye):... pick them up or you'll rot in hell!
(sarita):... I'll kill him!

Cue: (yeye) he was just talking to her.

 Warn: (sarita): and how come his thing was sticking up?

Cue: (yeye): he was thinking of you.

[Music notation]

Segue directly to C
NAÑIGO  \[J. = 114\]

\[\begin{array}{c}
\text{THINKING OF YOU}
\end{array}\]

\[\begin{array}{c}
\text{THAT'S WHAT IT MEANS}
\end{array}\]

\[\begin{array}{c}
\text{HE WAS THINKING OF YOU}
\end{array}\]

\[\begin{array}{c}
\text{HE WAS THINKING OF YOU}
\end{array}\]

\[\begin{array}{c}
\text{NOT OF HER}
\end{array}\]

\[\begin{array}{c}
\text{HE CALLS YOU}
\end{array}\]

\[\begin{array}{c}
\text{YOU WEREN'T HOME}
\end{array}\]

\[\begin{array}{c}
\text{HE WALKED UP AND DOWN THE}
\end{array}\]
"THINKING"

"HE CALLED AGAIN YOU WEREN'T THERE HE TURNED THE CORNER HE FACED UP AND DOWN"

"AND STOPPED A WHILE SHE CAME A-LONG"

"THEY STARTED TALKING HE WAS THINKING OF YOU THAT'S WHAT IT MEANS HE WAS"
THINKING OF YOU
NOT OF HER
HE DIDN'T NOTICE
HE GO

33 Ebm

ROUSED

HE WAS EMBARRASSED

AND

COVERED HIM-SELF
WITH HIS HAND

I'M PUDDING

(SARITA) HE DIDN'T
NOTICE, DON'T
TELL ME HE
DIDN'T NOTICE,
(SARITA) IM AT
BOLERO

SCHOOL

I THINK OF HIM AND THEN

I GET EXCITED

I DO

I THINK OF HIM

AND I'M PUDDING

SLOWLY (FADEING AWAY)
HOLY SPIRIT
(Yeye, Sarita)

CUE: (Yeye): Put your hands together.

GUAGUANCO
Freely

(Yeye) HOL-y SPIR-IT
BRING YOUR DAUGHTER
SAR-A FER-
NAN-DE Z
WHAT SHE WANT AND PRAYS FOR
HOL-y

SPIR-IT
DON’T FOR-SAKE HER
GIVE YOUR

GTR.

GTR.

GTR.

GTR.

DAUGHTER
ALL SHE PRAYS AND ASKS FOR
HOL-y

-11-
(d=90) Gradually getting faster, but not too fast

SPIRIT GOOD MORNING, GOOD MORNING

SPIRIT GOOD NIGHT, GOOD NIGHT

SPIRIT GOOD DAY, GOOD DAY

SPIRIT GOOD WEEK, GOOD WEEK

PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION
C9

S P I R I T—G O O D N I G H T—G O O D N I G H T—

F

H O L Y

S P I R I T—G O O D N I G H T—

S R I T—G O O D N I G H T—

S R I T—G O O D D A Y—G O O D D A Y—

H O L Y

S P I R I T—G O O D D A Y—G O O D D A Y—

S R I T—G O O D D A Y—

H O L Y

S P I R I T—G O O D W E E K—G O O D W E E K—

H O L Y

S P I R I T—G O O D W E E K—

H O L Y

H O L Y

15
 Holly Spirit

(REPEAT 3x) A7

Spir-it Good Month Holy Spir-it Good Year Holy

Spir-it Good Month Holy Spir-it Good Year Holy

HOLY SPIRIT!

HOLY SPIRIT!
SCENE CHANGE

INFO I'M PREGNANT

WARN: (YEYE DROPS CARD)

CUE: YEYE I NOTHING

[Rubato]

TPT. SOLO (START SLOW AND GRADUALLY GET A BIT FASTER)

FADE ON DIALOGUE
5 SC. CHANGE INTO CONFERENCE

WARN: (Fela): I didn't teach you right.

CUE: (Samita): ...but I'm a savage. I have to learn how to lead my life.
I'M LONELY
(FERNANDO, FELA, SARITA)

WARN: (FERNANDO): I AM NOT GOING TO MARRY HER IF SHE TALKS LIKE THAT.

CUE: (FERNANDO): DON'T THINK ONLY YOUNG PEOPLE NEED AFFECTION.

TANGO 1:10 Bb7 Ebm

(FELA): YOU'RE NOT SO LONELY, AND YOU DON'T STAY IN YOUR ROOM ALL THE TIME. YOU SIT HERE WITH US. YOU EAT WITH US LIKE YOU ARE A PART OF THE FAMILY AND YOU SIT IN THE LIVING ROOM AND YOU LISTEN TO THE RADIO. AND YOU TALK TO US ALL THE TIME. SO DON'T TELL ME YOU ARE LONELY BECAUSE YOU ARE NOT.

LONELY I AM SAYING I AM LONELY, I'M SAYING THAT I AM A - LONE, DON'T TELL ME I AM NOT LONELY AND I KNOW I'M LONELY AND I AM A - LONE.
FELA: SO, WHAT ARE YOU TRYING TO SAY? (FERNANDO): I'M TRYING TO SAY THAT I AM LONELY, AND I WANT SOMEbody IN MY ROOM.

LONELY HE IS SAYING THAT HE'S LONELY
HE'S SAYING THAT HE IS A-LONE

TELL HIM THAT HE'S NOT HE'S LONELY AND HE KNOWS HE'S LONELY AND HE IS A-LONE

(DIALOGUE CONTINUES)
WARN: (FERNANDO): BECAUSE YOU'RE A BRAT.

CUE: (FERNANDO): THAT'S BECAUSE I NEED COMPANIONSHIP.

SWEETNESS IN MY LIFE DON'T TELL ME THAT I DON'T NEED TO HAVE SOMEBODY OF MY OWN. I NEED SOME-ONE WHO'LL TUCK ME IN. SOME-ONE WHO'LL GUARD MY SLEEP. SOME-ONE WHO'LL ASK ME HOW I FEEL.

SEGUE →
(FELA): I ask you how you feel ... don't tell us we don't ask you how you feel. (FELA): He's saying that he is lonely.

(SARITA FELA)

_lonely he is saying he is lonely._

(Eb/G)

_Lone_
"LONELY"

(44) A07

(FERNANDO) I'M LONELY I AM SAYING THAT I AM LONELY

(SARITA + FELA) HE'S LONELY HE'S SAYING THAT HE'S LONELY HE'S SAYING HE

I'M LONELY AND I KNOW I'M A - LONE

DON'T TELL HIM HE'S LONELY

HE KNOWS HE'S

-24-
"Lonely"

LONELY AND I AM A-LONE
DON'T TELL ME THAT I'M NOT

LONELY AND HE IS A-LONE
DON'T TELL HIM HE'S

PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION

- 25 -
A WOMAN LIKE ME
(FOLK)
CUE: (GARITA): AND YOU TOO. AND I'LL SUPPORT HIM.

BOLERO (LATIN BALLAD)

Rubato (in 2)\[ E_\flat^0 \] \[ A_b^7 \] \[ D_b^m \] \[ E_\flat^0 \] \[ A_b^7 \] \[ D_b^m \] \[ E_\flat^0 \]

\[ \text{in tempo (in 4)} \]

YOU SPEND YOUR LIFE WAITING FOR THE FIRST LOVE

YOU HOPE THAT FIRST LOVE WILL COME BACK BUT HE'S GONE A-

-27-
A woman like me falls in love with a man, and she hopes some
day he'll come back— she hopes that one day— a letter will
come, with the words ‘I'll return’ but that your
MAN RAN AWAY FROM HER. HE TRAVELED THE WORLD AS A

MERCHANT MARINE. He drank till he fell as he tried to forget all he

LEFT BEHIND. SHE REMEMBERS THE DAY THAT HE

SAID, "I LOVE YOU." THE DAY THAT HE SAID, "BE MY OWN."
DAY THAT HE KISSED HER TILL DAWN
THE DAY THAT SHE GAVE HIM HER

SOUL A WOMAN LIKE ME, LOVES A MAN, ONLY ONE, AND HE MUST RUN A

WAY THE MUST FOR-SAKE HER, THE MUST FOR-

GET HER HE MUST BE-TRAY HER, AND HE MUST

M - F B Piano & Voice
Scene Change

(After scene 5 & during sc.6, fade out as lights come up for scene 7.)

Cue: (Sarita): Mami, I'll take care of myself.

[Guaguanco Conga Solo]

[Lower notes - on edge
Upper notes - in center
R (right hand) - open
L (left hand) - muffled]

Scene 7 - On Lap

Warn: (Julio): Come here, sit on my lap.
(Sarita): What for?
Cue: (Julio): For nothing.

[Conga Roll]

Stop on (Julio): Come here! Come here, come on.

[Blackout]

Warn: (Julio): Come and kiss me goodbye.
Cue: (Sarita): Why are you so good to kiss?
(Julio): I don't know.

[Conga Roll]

Stop on (stage lights up)

End - Scene 7

Cue: (Julio): O.K., so kiss me goodbye.

[Guaguanco Conga Solo]

Warn: (Sarita): Life stinks.

(Leave the keys on the table because I don't want you here again.
Cue: (Julio enters: Sarita puts arms around his waist.)

[Conga Roll]

(Fade as lights come up)

-32-
CUE: (CARITA): I HOPE MY BABY FORGIVES ME. AND I HOPE MY MAMA UNDERSTANDS. GOODBYE. (AS SHE EXITS...)

\( \text{Tempo: 84} \)

FADE AS LIGHTS COME UP
CUE: (SARITA): ... YOU ARE SO NICE I KNOW YOU'RE NICE.
YOU ARE THE FLOWER
I AM THE

YOU ARE TAHITI

I AM GAU-GUIN

I AM THE VESSEL THAT

WITH PASSION

FILLS WITH NECTAR

AT YOUR APPROACH
TAHITI

29  Fmaj7  Dm7  E  Am  C/G

"YOU ARE MY JOY!"

D9/F#  33  G7  C

JOY  MY LOVE  MY JOY!

(SARITA): DO KNOW THAT... THAT WITHOUT YOU I WOULD HAVE DIED?

ATTACCA  Asus  A7  F  G F  C

END OF ACT 2

M - 5 Piano & Voice

- 37 -
A LITTLE BOO BOO
(SARITA, FELA)

SWING BOOGIE-WOOGIE (40's style) \( \text{d} = 150 \) (approx)

AND HERE I HAVE A BOO-BOO PUT A LITTLE KISS HERE A-

NOTHING HERE TAKE A-WAY THIS BOO-BOO THIS BOO-BOO DU DU-DU
BOO-DU DU DU BOO DU
HERE
PUT A LITTLE KISS HERE A-

Morn-ei^ here —

TAKE
A'WAY THIS BOO BOO TO-DAY

PUT YOUR LIPS THERE PAP (FELA)
NI-N A
GARI-NA
MA-MI
BUT IT FEELS GOOD

WHEN HE KISSES ME
PUT A LITTLE KISS HERE GOODBYE LITTLE BOO-BOO
BOO-DOO-DOO-DOO-DOO BA-DOO DOO-DOO DOO-DOO BOO-DOO

MY LITTLE BOO-BOO

BA DOO BA DOO BA BA BA BA BA-DOO DOO Doo Doo Doo Doo

(or singer can scat on her own if desired)

Doo Doo Doo DA DOO DOO BA DOO BA DOO Doo

BA DOO DOO BA DOO BA DOO Doo BA DOO BA DOO

(Feel)

NINA — (Smiling)

MAMI BUT IT FEELS GOOD WHEN HE KISSES ME
"Boo-Boo"

DANCE

M - 5 Piano & Voice

- 4.4 -
FOXTROT

(AFTER "OFE ISA")

FOXTROT C  \( \frac{1}{\text{d}} = 100 \)

\[ \text{C} \quad \text{E} \quad \text{F} \quad \text{C/G} \]

\[ \text{F} \quad \text{C/E} \quad \text{Dm7} \quad \text{G7} \]

\[ \text{G7} \quad \text{C/E} \quad \text{F} \quad \text{F7} \]

\[ \text{Bb} \quad \text{E} \quad \text{Abm7} \]

- 46 -
WARN: (JULIO ENTERS)

CUE TO STOP: (MARK): WE BRING FLOWERS TO THE LADIES

(CARITA): ARE THOSE BOYS MARVELOUS?

(MARK): YES

(CARITA): H.H. THAT'S NICE.

(FADE MUSIC A FEW BARS AFTER THE LAST LINE.)
19  HIS WONDERFUL EYE
(MARK)

WARN: (FELA): CUT THAT OUT JULIP. YOU'LL HAVE TO LEAVE IF YOU ACT LIKE THAT.

CUE: (JULIP): ... A CLEAN SHIRT!

GOSPEL (IN 2)  d = 88

Eb  F  F#  G7  Cm  Eb  Gm  Ab

...simile

FOR THE

-49-
"His Wonderful Eye"

A

**Gm**

**Cm**

**Gm**

**Bb**

**Gm**

**C**

**Gm**

**Bb**

**Eb**

**Gm/D**

**Cm**

**Eb**

**Ab**

**Bb**

**Eb**

**Gm/D**

**Cm**

**Eb**

**Ab**

**Bb**

LORD SPEAKS IN THE DARKNESS, SHINES IN THE SHADOW, WALKS IN THE SWAMP. FOR THE LORD CAME TO THE VALLEY, WALKED IN THE FOREST, BRIGHTENED THE SKY. AND I SEE HIS EYE AND HIS EYE SAYS COME TO ME AND I SEE HIS FACE AND HIS FACE SAYS FOLLOW ME AND I
SEE HIS WONDERFUL EYE    LOOKING, LOOKING AT ME

SEE HIS WONDERFUL EYE    LOOKING, LOOKING AT ME  FOR THE

AND I SEE HIS WONDERFUL EYE    LOOKING, LOOKING AT ME

SEE HIS WONDERFUL EYE    LOOKING, LOOKING AT ME

- 51 -
"His Wondrous Eye"

STOP ON:

(JULIO) I'M NOT SPENDING MY LIFE IN A FACTORY.
HERE COMES THE NIGHT (SARITA, JULIO)

CUB: JULIO: NOT FOR YOU, AND NOT FOR ANYONE.

COMES THE CHILL —
I FEEL IT MOVING DEEP INTO MY BONES —

AND AS I HOLD YOU IN MY ARMS I KNOW THAT I HAVE LOST YOU

NOW I KNOW THAT I AM DONE
"Night"

Solid frozen fingers hold the shadow. Bloodless lips want to smile. Icy eyes look at the shadow.

Of a love—that's but a ghost (Sarita) here.

Comes the still—The deadly night that brings the darkened time.
AND AS I LOOK INTO YOUR EYES, I KNOW MY HEART IS SILENT.

I HAVE LAID DOWN TO DIE.

FROZEN FINGERS HOLD THE SHADOW, BLOODLESS LIPS WANT TO SMILE.

ICY EYES LOOK AT THE SHADOW OF A LOVE THAT'S BUT A GHOST.
FROZEN FINGERS HOLD THE SHADOW

(FADE AS LIGHTS COME UP)
THE LETTER
(MARK, YEYV, SARITA)

Rubato (CONVERSATIONALLY)

That you've got in your pocket
Let me see what you've got in your pocket

OPT

(VEYV) It's nothing

Play

colla voce

See what you've got in your pocket
A letter from your boyfriend

It's nothing

It's personal

Guar... simile
NOTHING ITS NOTHING ITS PERSONAL

A LETTER FROM YOUR BOYFRIEND

MARK I DONT HAVE A BOYFRIEND (MARK)
OH NO MARK LET ME HAVE THAT LETTER (MARK)
SARA DOES

MARK DONT DO THAT DONT DO THAT PLEASE

TRUE LOVE YOU DONT KNOW THAT HER TRUE LOVE DONT WORRY YOU COULD PASS

DONT SAY THAT

DONT DO THAT PLEASE MARK DONT SAY THAT
LETTER
(MARK)

PLEASE MARK
PLEASE STOP

TRUST YOU IT ISN'T LIKE YOU TOLD ME THIS IS WHAT'S HAPPENING MARK.

GOT THIS IN THE MAIL YOU DIDN'T SAY THAT, YOU DIDN'T SAY THAT YOU DIDN'T SAY THAT SO

LET ME HAVE THE LETTER.
LETTER

(MARK) LET'S SEE WHAT IT SAYS! IS IT PERFUMED? OH, WHAT A RITY.
IT ISN'T. IT'S NOT THAT KIND OF ROMANCE.

(SARITA) WHAT HAVE I DONE

(SAFETY IF NEEDED)

(MARK) HERE IT'S A LETTER FROM YOUR LOVER

(SARITA) WHAT HAVE I DONE TO MAKE YOU SPEAK THIS WAY TO YOUR
"LETTER"

MARK

LOVER  SEE WHAT HE WANTS  WHAT DOES HE WANT  WHAT DOES THE DARLING WANT

SARITA

WHAT ARE YOU THINKING OF  WANT ARE YOU

(MARK) WHAT DOES HE WANT  WHAT DOES YOUR LOVER WANT  WHAT DOES HE WANT

WHAT DOES HE WANT  READ HIS LETTER  READ HIS LETTER
23  AFTER THE LETTER

C6LU)
BAS BASS SOLO - FREE AND DRAMATIC

REPEAT IF NECESSARY
AFTER SUMMER RESORT

 Cue: (Sarita) It's a wonder you're alive
 (Lights fade)

Tempo = 66 (approx.)

Cello/Bass

Repeat if necessary until
Lights come up

-68-
PERUSAL ENDS HERE