EVITA

Lyrics by Tim Rice
Music by Andrew Lloyd Webber
Directed by Harold Prince

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-2- A CINEMA IN BUENOS AIRES
CUE:..... 2400 HOURS TODAY- (GIRL SCREAMS)

Funereal - Very Slow

\[\text{Music notation}\]
OVER OURSELVES TO GET ALL OF THE MISER Y RIGHT.

O WHAT AN EXIT, THAT'S HOW TO GO When THEY'RE RINGING YOUR CURTAIN DOWN.

DEMAND TO BE BURIED LIKE EVE PERSON

SUNSET AND GOOD FOR THE COUNTRY IN A ROUND ABOUT WAY, WE'VE MADE THE FRONT PAGE OF
She had her moments, she had some style

Best show in town was the crowd outside the Casa Rosa, of a crying Eva Peron

But that's all gone now, as soon as the smoke from the funeral clears, we'll

All gonna see, and how—she did nothing for years!
Let down your people E-vi-ta, you were supposed to have been immortal; that's all they wanted, not much to ask for; but in the end you could not deliver.
Sing you fools but you got it wrong; Enjoy your prayers because you showed business kept us all alive since seventeen Oct-to-Ber nine-teen.

Have not got long. Your Queen is dead, your King is through. She's not coming forty-five; But the star is gone, the glamour's worn thin. That's a pretty bad back to you State for a State to be in. (And stars)
STEAD OF GOVERNMENT WE HAD A STAGE; INSTEAD OF IDEAS A

PRIMA DONNA'S RAGE; INSTEAD OF HELP, WE WERE GIVEN A CROWD; SHE

DIDN'T SAY MUCH, BUT SHE SAID IT LOUD AND

WHO AM I WHO DARES TO KEEP HIS HEAD HELD HIGH WHILE MILLIONS WEEP WHY
The Exception To The Rule? Opportunist? Traitor? Fool? Or

Just A Man Who Grew And Saw From Seventeen To

Twenty Four, His Country Bled, Crucified? She's

Not The Only One Who's Died!
SING YOU FOOLS BUT YOU GOT IT WRONG—ENJOY YOUR PRAY'RS BECAUSE YOU

HAVEN'T GOT LONG. YOUR QUEEN IS DEAD. YOUR KING IS THROUGH.

SHE'S NOT COMING BACK TO YOU——

V.S.
ANDANTE

Don't cry for me Argentina,
For I am ordinary unimportant, and undeserving of such attention unless we all are, I think we all are.

Ride on my train on my people and when it's your turn to die you'll remember, they field those

Db (Rhythm)  Db  Db  Db

Ab  Bbm  Dbmaj7  Gbmaj7  Gb6  Gb

(3 Girls)

Db  Db  Db  Db
Every disadvantage you need if you're gonna succeed.

Money, no class, no father, no bright lights there was

No-where she'd been at the age of fifteen.
As This Tango Singer Found Out

A Tango Singer!

A-Gus-tin Ma-gal-di. Who

Has the Distinction of Being the First Man to Be Of Use to E-va Du-râ-te.

(Dead Segue)
ON THIS NIGHT OF A THOUSAND STARS

Tango

ON THIS NIGHT OF A

THOUSAND STARS — LET ME TAKE YOU TO HEAVEN'S DOOR — WHERE THE MUSIC OF

ARENA (COBAY NIGHTCLUB, SPANISH STYLE)
DREAMED THAT A KISS COULD BE AS SWEET AS THIS BUT NOW I KNOW THAT IT CAN.

I USED TO WANDER A-LONE WITH-OUT A LOVE OF MY OWN, I WAS A DESPERATE MAN

BUT ALL MY
Grief dis-appeared and all the sor-row so feared was n't there any-more.

On that

Mag-ic-al day when you first came my way, mi-a-mor.

On this night,
(ALLEGRO)

THINK THAT A MAN AS FAMOUS AS YOU ARE COULD LOVE A

PENNY

POOR LITTLE NOTHING LIKE ME.
AUDIENCE HERE ARE SITTING ON THEIR HANDS. LISTEN

CHUM, FACE THE FACT THEY DON'T LIKE YOUR ACT. BUT

THIS IS BUENOS AIRES — I'D
I WANT TO HAVE THAT TOUGH AT MY FEET. I NEVER EVER MEET

MEMBERS OF THE PUBLIC — THEY'D TEAR ME APART.

I WANT TO UNDERSTAND THEIR FEELINGS.
STARTING TO GET STARTED, I'M MOVING OUT WITH MY MAN. NON-E-VIP, DON'T GET
CAR-RIED A-WAY. MON-O-TON-IC PAST, SUB-UR-BI-A DE-PAR-TED, WHO COULD
EVER GET KICKS IN THE BACK OF THE STICKS? DON'T HEAR WORDS THAT I DID-N'T SAY——
(MAG.)

CHORUS:

WHAT'S THAT? YOU'D DESERT THE GIRL YOU LOVE?

THE

STARS.

TRIO KH.

GTR.

BASS.

(FREELY)

BROTHER:

GIRL I LOVE? (SPOKEN) WHAT ARE YOU TALKING ABOUT? SHE REALLY RAINED UP YOUR OUT-OF-TOWN EN-

DELIBERATELY

(BROTHER + TWO SISTERS)

- GROG-Men: SHE GAVE YOU ALL SHE HAD, SHE WASN'T IN YOUR

CLAR.

BRUNING 40-21 14426
(CHORUS)

CONTRACT.

YOU MUST BE QUITE RELIEVED THAT NO-ONE'S TOLD THE

CLAR.


[END TEMPO]

PA-PERS SO FAR.

I WANNA BE A PART OF B. N. BUENOS AIRE-S BIG AP-PE.

GUIT.


(A TEMPO)

WOUlD I HAVE DONE WHAT I DID IF I HAD-N'T THOUGHT I HAD-N'T KNOW HE WOULDN'T REACH-ER?

CHELSEA MUSIC SERVICE - 308 W. 39TH ST. N.Y.C.
CHE: HE THER'NO POINT IN RE-SISTING SHE'S MADE UP HER MIND YOU'VE NO CHOICE. WHY

SING'S

DON'T YOU BE THE MAN WHO DIS-COV-ERED HER? YOU'LL NEVER BE RE-HEARD FOR YOUR VOICE. THE

City CAN BE PAR-A-DISE FOR THOSE WHO HAVE THE CASH — THE
CLASS AND THE CONNECTIONS — WHAT YOU NEED TO HAVE A SPLASH —

LIVES OF YOU GET SWEPT UP IN THE MORNING WITH THE TRASH —

YOU WERE RICH OR MIDDLE CLASS —

CHELSEA MUSIC SERVICE - 203 W. 30TH ST., N.Y.C.
(AD LIB) ALLEGRO

129)

SNEAK THE MIDDLE CLASSES, I WOT NEVER ACCEPT THEM, AND THEY WILL

3.5

130)

131)

NEVER DENY ME ANYTHING AGAIN MY FATHER'S OTHER FAMILY WERE MIDDLE CLASS AND WE WERE

132)

133)

134)

HEEFT OUT OF SIGHT, HIDDEN FROM VIEW AT HIS FUNERAL.
DELIRERATE

E-V-A, BE-WA-KEN OF THE CI-TY — IT'S NON-SAY AND COLD — CAN'T BE CON-TROLLED, IT IS

145

MAD

THOSE WHO ARE FOOLS ARE SWAL-LOWNED UP WHILE, AND

146

THOSE WHO ARE NOT BE-COME WHAT THEY SHOULD NOT BE-COME, CHANGED IN SHALT THEY GO BAD.
BAD IS GOOD FOR ME, I'M BORED SO CLEAN AND SO I'HONED, I'VE ONLY BEEN PRE-


DICT-A-BLE, RESPECT-A-BLE. BIRDS FLY OUT OF HERE, SO WHY ON WHY ON WHY THE HEL CAN'T I-


I ON-LY WANT VA-


CHELSEA MUSIC SERVICE - 350 W. 35TH ST., N.Y.C.
FIVE YEARS FROM NOW I SHALL COME BACK AND FINALLY SAY — YOU HAVE YOUR WAY, COME TO

TOWN — BUT YOU'LL LOOK AT ME WITH A FOREIGNER'S EYE — THE

MAGICAL CITY, A YOUNGER GIRL'S CITY, A FANTASY LONG SITTING IN A DREAM.
ALL YOU'VE DONE TO ME, WAS THAT A YOUNG GIRL'S FANTASY? I PLAYED YOUR CITY MARINER, CLAIRS.

CRES.

GAMES ALL RIGHT DIDN'T I? I ALREADY KNOW WHAT COUNTS, HOW THE

CRES.

DIRTY CITY FEELS AND LOOKS I TASTED IT LAST NIGHT
PIANO-CONDUCTOR

BUENOS AIRES

"EVITA"

SAMBA FEEL
PULL BACK VERY SLIGHTLY

(EVITA)

WHAT'S NEW? BUENOS AIRES. I'M NEW I WANNA SAY I'M

JUST A LITTLE STOCK ON YOU, YOU'LL BE ON ME TOO.

 Allegro 12-48

P2580-802-79
"BUENOS AIRES"

I GET OUT THERE BUENOS AIRES!

STAND BACK! YOU OUGHTA KNOW WHAT CHA GONNA GET IN ME JUST A

LITTLE TOUCH OF STAR QUALITY.

Fill me
"BUENOS AIRES"

UP WITH YOUR HEAT, WITH YOUR MOOD WITH YOUR DIRT OVER, DO ME,

LET ME DANCE TO YOUR BEAT, MORE IT AND LET IT HURT, RUN IT

THROUGH ME.

DON'T HOLD BACK YOU ARE CERTAIN TO IMPRESS.

TELL THE DRIVER THIS IS WHERE I'M STAYING.
"Buenos Aires"

Dressed up somewhere to go, we'll put on a show.

Take me in at your flood give me steps give me lights, set me humming. Shoot me
UP WITH YOUR BLOOD, WINE ME UP WITH YOUR NIGHTS, WATCH ME COMING.

ALL I WANT IS A WHOLE LOT OF EXCESS.

TELL THE SINGER THIS IS WHERE I'M PLAYING.
"Buenos Aires"

And if I go too far

It's because of the things you are.

Beautiful town, I love you.

And if I need a moments rest

Give your lover the very best.

Realieder down, and silence.

Axt 11 PVC 53
-12-  "BUENOS AIRES"

(W.W.)

Drums

 cuerda

 (115) [A-TEMPO]

 (116) (eva)

YOU'RE A

58
"BUENOS AIRES"

P.C. (EVA):"TRAMP, YOU'RE A TREAT YOU WILL SHINE TO THE DEATH, YOU ARE SHOD-DY BUT YOUR FLESH YOU ARE MEAT YOU SHALL HAVE EV'RY BREATHE IN MY BODY.

CLAR. SOLO: "PUT ME DOWN FOR A LIFE - TIME OF SUCCESS.

GIVE ME CRED-IT, I'LL FIND WAYS OF PAY-ING."
LITTLE TOUCH OF JUST A

LITTLE TOUCH OF JUST A

LITTLE TOUCH OF STAR QUALITY

SCENE CHANGE

[REPEAT TILL CUT-OFF]
3. "GOODNIGHT"

P.C. (Eva)

BUT IT'S SAD WHEN A LOVE AFFAIR DIES. THE

PARTING, THE CLOSING OF (HARP), BUT WE MUST BE HONEST, STOP

FOOLING OURSELVES, WHICH MEANS UP YOURS.
"GOOD-NIGHT"

"There is no one no one at all never"

"Has been and never will be a lover more or"

--4--
"Good Night"

Female who hasn't an eye on in fact they rely on tricks they can try on their partner. They're

Hoping their lover will help them or keep them support they produce them don't blame them you're the same.
GOOD-NIGHT. AND THANK YOU, WHO-EV-ER. SHE'S IN EV'-RY MAGA-ZINE, BEEN PHO-TO-GRA-PHED, SEEN SHE IS.

KNOW-N. WE DON'T LIKE TO RUSH BUT YOUR CASE HAS BEEN PACKED. IF WE'VE MISSED AN-Y-THING, YOU COULD

GIVE US A RING, BUT WE DON'T AL-WAYS AN-SWER THE PHONE.
"GOOD-NIGHT"

O, but it's sad when a love affair dies, but

When we were hot we were hot.

I know you'll look back on the good times we've shared, but

WILL NOT!
-8-  "GOOD-NIGHT"

MAG. E.

THERE IS NO ONE, NO ONE AT ALL, NEVER HAS BEEN AND NEVER WILL BE A LOVER MALE OR

LOVER C.

(Cust.)

(Pic.)

HE.

FEMALE, WHO HAS-N'T AN EYE ON, IN FACT THEY RE-LY ON, TRICKS THEY CAN TRY ON THEIR

K.B. 1

(STER)

C.

E.

K.B. 1

STRS

P.C.
PARTNER. THEY'RE HOPING THEIR LOVER WILL HELP THEM OR KEEP THEM SUP-
GOOD-NIGHT 

GOOD-NIGHT AND THANK YOU WHO-EVER. WE ARE GRATEFUL FOR HER A SPOT ON THE SOUND RA-DI-

O. WE'LL THINK OF YOU EV'RY TIME SHE'S ON THE AIR. WE'D LOVE YOU TO STAY BUT YOU'D 

BE IN THE WAY, SO DO UP YOUR TROUSERS AND GO.
E.

O but it's sad when a love affair dies the decline into silence and doubt.

V.INS

Pasion was just too intense to survive. For

G

B

Em

Em7

F.INS

God's sake, get out.
"Good Night"

Lover's

Oh but this line's an em-bar-ras-sing sight (Vlns. col. voce)

etc.

Vcl. col. voce div. bassa

Argentine men call the sex-u-al shots

Someone has altered the rules

B\[B-7\] A\[A^7\] D7 A7
P.C.

108

CHESS

-13- "GOOD-NIGHT"

FAME ON THE WIRELESS, AS FAR AS IT GOES, IT'S ALL VERY WELL BUT

110

CLAAS

103

EVERY GIRL KNOWS SHE NEEDS A MAN SHE CAN MONOPOLIZE, WITH

113

115

117

FIN- GERS IN DOZ- ENS OF DIF- FER- ENT PIES.

120
PIANO-CONDUCTOR

"EVITA"

THE ART OF THE POSSIBLE
(EVITA - OFFICERS)

"IN 6"

SLOW - LARGO -

1

2

3

(OFFICERS)

ONE HAS NO

(ELEC.PI.

(VLS-P10)

(BASS.

(P10)

(CLO.B)

(RULES IS NOT PRECISE ONE RARELY ACTS THE SAME WAY TWICE.

(ELEC.PI.

(VLS-P10)

(CLO.B)

(CLO.B)

76
"ART OF THE POSSIBLE"

P.C.
8 (OFFICERS) 9 -2-
ONE SPURNS NO DEVICE
PRACTICING THE ART OF THE
(CLAR)

(BASS)

13

14

PRT.TILL CUTF.0F

15

16

17

18
"ART OF THE POSSIBLE"

ONE ALWAYS PICKS THE EASY FIGHT. ONE PRAISES

FOOLS ONE SMOTHERS LIGHT. ONE SHIFTS LEFT TO RIGHT IT'S

PART OF THE ART OF THE POSSIBLE. MORE TEMPO

IM
"ART OF THE POSSIBLE"

ONLY A RADIO STAR WITH JUST ONE WEEKLY SHOW.

SPEAKING AS ONE OF THE PEOPLE I WANT YOU TO KNOW WE ARE
- 6 -  "ART OF THE POSSIBLE"

(Officer)

CLAIMS MISTAKES WE PLANNED. WHEN RISK IS

SLIGHT.

ONE TAKES ONE'S STAND

WITH MUCH SLEIGHT OF HAND IN POLITICS. THE ART OF THE
"ART OF THE POSSIBLE"

ONE HAS NO RULES IS NOT PRECISE. ONE RARELY ACTS THE SAME WAY TWICE.

ONE SPURNS NO DEVICE. POLITICS THE ART OF THE
To-night I'm proud to be the People's spokesman. You've given help to those who've lost their homes, but more than that conclusively shown that the People should run their affairs in their own, make sure your leaders understand the People.

Colonel Person: I've heard so much about you.

Eva Duarte: I've heard so much about you.
"CHARITY CONCERT"

I'm amazed for I'm only an actress.
I'm amazed for I'm only a soldier.

Nothing to shout about only a girl on the boards.
One of the thousands defending the country he loves.

Farewell...
"CHARITY CONCERT"

-5-

But when you act the things you do affect us all.

But when you act you take us away from the squalor of the real world.

Are you here on your own? Yes.

Oh...
-6- "CHARITY CONCERT"

Yes, so am I — what a for-tu-nate co-in-ci-dence. May-be

A Tempo

You’re my re-ward for my ef-forts here to-night. It seems crazy but you

MUST be-lieve — there’s noth-ing cal-cu-lated, noth-ing planned.
-7- "CHARITY CONCERT"

Please forgive me if I seem naïve. I would never want to force your hand, but

Please understand I'd be good for you. I don't always rush in like this.

Twenty seconds after seeing you
Tell the strangers I'm too good to miss.

△ 12-4CR
-8- "CHARITY CONCERT"

IF I'M WONG I HOPE YOU'LL TELL ME SO, BUT YOU REALLY SHOULD KNOW I'D BE GOOD FOR YOU.

I'D BE SURPRISINGLY GOOD FOR YOU. I WON'T GO ON IF I'M BORING YOU, BUT DO YOU...

UNDERSTAND, DO YOU LIKE WHAT YOU HEAR, WHAT YOU SEE, AND WOULD YOU BE... GOOD FOR ME TOO!
I'm not talking of a HURRIED NIGHT
A FRONT-hal tUM-DeE then A Shy Good-EYE.

ATempo

CREEP-ING Home Before It GETS too LIGHT.
THat's not the REasOn THAT I Caught your Eye. WhICh

HAS To IMP-ly I'd Be GOOD for you.
I'd Be SUR-Pris-ING-ly GOOD for you.

Ami7 - B7 - C
Bb - F - E
"CHARITY CONCERT"

P.C. (TENOR SAX SOLO)
-11- "CHARITY CONCERT"

Go on, you en-thrall me. I can under-stand you per-fect-ly and I like what I hear, what I see, and know-ing me, I would be good for you too...
I'm not talking of a hurried night
A frantic tumble then a shy good-bye.

Creeping here before it gets too light.
That's not the reason that I caught your eye.

Has to imply I'd be good for you.
I'd be surprisingly good for you. Pit...
There is no one at all — never has been and never will be a lover male or female. Who
EVA:

Hasn't an eye on in fact they rely on the trick they carry their part-ner. They're hoping their lover will

PERON:

help them or keep them, support them, protect them, don't blame them, you're the same.
PIANO-CONDUCTOR

ANOTHER SUITCASE

"EVITA"

MOMERATO ESSPRESSIVO

(Flute Gtr.)

=-0 AND GOOD-BYE. I'VE JUST UN-EMPLOYED YOU.

YOU CAN GO BACK TO SCHOOL. YOU

HAD A GOOD RUN.

I'M SURE HE ENJOYED YOU.

(Don't act)

(Rhythm continues on chords)

-99-

P 2580-802-80
ANOTHER SUITCASE

SAD OR SURPRISED, LET'S BE FRIENDS, CIVILIZED.

COME ON, LITTLE ONE, DON'T

STAND THERE LIKE A DUMMY.

THE DAY YOU KNEW WOULD ARRIVE IS

HERE, YOU'LL SURVIVE.

SO MOVE, FUNNY FACE.
"ANOTHER SUITCASE"

Like your conversation, you've a catchy turn of phrase (clar.)

Molto Rit.

Slightly slower

Mistress
"ANOTHER SUITCASE"

Don't expect my love affairs to last for long. Never fool myself. That my dreams will come true.

Being used to trouble, I anticipate it, but all the same I hate it. Wouldn't you? So what happens?
"Another Suitcase"

MISTRESS

NOW?
SO WHAT HAPPENS NOW?
WHERE AM I GOING TO?
WHERE AM I

BOYS

ANOTHER SUITCASE IN ANOTHER HALL.
TAKE YOUR PICTURE OFF ANOTHER WALL.
YOU'LL SEE BY YOU ALWAYS HAVE BEFORE.

(CLS)

F C
F C
F Am

GOING TO?

(KYBD. 1, MARIMBA)

F C6 Dm

103
"ANOTHER SUITCASE"

Time and time again I've said that I don't care that I'm im-

Mune to gloom that I'm hard thru and thru, but ev'ry time it matters all my

Words desert me, so any-one can hurt me, and they do. So what happens
ANOTHER SUITCASE

NOW?

SO WHAT HAPPENS NOW?

WHERE AM I GO

ANOTHER SUITCASE IN ANOTHER HALL.

TAKE YOUR PICTURE OFF ANOTHER WALL.

-ING TO?

WHERE AM I GO-ING TO?

YOU'LL GET BY YOU ALWAYS HAVE BEFORE.
"ANOTHER SUITCASE"

NOW! SO WHAT HAPPENS NOW? WHERE AM I GOING?

ANOTHER SUITCASE IN ANOTHER HALL.
THERE'S NO MORE SPARE ROOM HERE.

WHERE AM I GOING TO?
YOU'LL GET BY YOU ALWAYS HAVE BEFORE.

DON'T ASK ANYMORE.

(RALL.)

MORE
(KYED, HARP, GUITAR, MARIMBA)
PERON'S LATEST FLAME

CUE ... (AS ACTORS PICK UP UNIT)

(=180)
[STEADY 4]
Wandered into our enclosure
How unfortunate this

Person has forced us to be blunt
No we wouldn't

Mind seeing her in Harrod's
But be-

Mind the jewelry counter, not in front.
PEACE'S FLAME

CHE:  
COULD THERE BE  
IN OUR FIGHTING CORPS

ARMY

CHE:  
A LACK OF ENTHUSIASM FOR PE-ROL'S LATEST FAN

ARMY

(DR.) YEAH

CHE

ARMY

YOU SAID IT BROTHER

(DR.) YEAH
P.C.

45

CHE

SHOULD YOU WISH

TO CAUSE GREAT DISTRESS

ARMY

KBD, HN, TPT.

IN THE TII-DIEST

OFFICERS MESS

VC, BS, CL, BS

50

CHE

JUST MENTION HER NAME.

ARMY

THAT ISN'T FUNNY.
ARMY

RON IS A FOOL, BREAKING EVERY TABOOS, IN-

HBD, GTR.

Dm

+BS,

HNS.

TAB.

E D

E Dm

HNS.

Dm

ACTRESS

HER

THE LAST STRAW

P.C.
ARMY

ONLY GOOD PARTS ARE BETWEEN HER THIGHS. SHE SHOULD

STORE AT THE CEILING, NOT REACH FOR THE SKIES OR SHE

COULD BE HIS LAST WHERE. THE EVIDENCE SUG-
WE HAVE ALLOWED OURSELVES TO SLIP.
WE HAVE COMPLETELY LOST OUR GRIP.

WE HAVE ALLOWED OURSELVES TO SLIP.
WE HAVE COMPLETELY LOST OUR GRIP.

WE HAVE DECLINED TO AN ALL TIME LOW.
THINGS HAVE BECOME THE SET TO KNOW.

WE HAVE DECLINED TO AN ALL TIME LOW.
THINGS HAVE BECOME THE SET TO KNOW.
AAMY
83

NO CRIME FOR OFFICERS TO DO AS THEY PLEASE AS

VIB, 6TR.

83, 65.

LONG AS THEY'RE DISCREET AND KEEP CLEAR OF DISEASE, WE IG-

E    D

85

- NARS, WE DIS-RE-GARD.  BUT

87

Dm

117
ONCE THEY ALLOW A BIT ON THE SIDE — TO

MOVE TO THE CENTRE WHERE SHE'S NOT QUALIFIED — WE SHOULD

ALL BE ON OUR GUARD. SHE SHOULD GET INTO HER
PERON'S FLAME

ARMY

HEAD

SHE SHOULD NOT GET OUT OF BED.

G [DRUM BREAK] F [DRUM BREAK]

SHE SHOULD KNOW THAT SHE'S NOT PREGNANT

C G [DRUM BREAK]

TO BE LOUD BUT TO BE LAID. SLUT!

G F [DRUM BREAK]
THIS HAS REALLY BEEN YOUR YEAR MISS DU-RATE TELL US WHERE YOU GO FROM HERE MISS DU-RATE.
Which are the roles that you yearn to play, whom did you sleep-dine with yesterday?

That the extent of your interest in me it shows how futile acting must be.

Can we assume then that you'll quit?
CHÉ

Is this because of your as-so-ci-a-tion with colo-nel re-ron.

HEAVIES!

SHE

GOOD-NIGHT AND THANK YOU.

ARMY

WON'T BE KEPT HAPPY BY HER NIGHTS ON THE TILES. SHE SAYS IT'S HIS BOD-Y, BUT SHE'S

Dm

E  D

AF-TER HIS FILES, SO GET BACK ON-TO THE STREET — SHE SHOULD GET IN-TO HER

E  Dm  Dm
PERON'S FLAME

She should not get out of bed.

She should know that she's not paid to be loud but to be laid.

The evidence suggests
P.C. -17- PERCH'S FLAME

136 SHE HAS OTHER INTERESTS.

138 IF IT'S HER WHO'S USING HIM

140 HE'S EXCEPTIONALLY DIM.

Drum Break
Things have reached a pretty pass when some-one pretty lower class

Grace-less and vulgar, un-inspired, can be accepted and admired.
PIANO-CONDUCTOR

SCENE CHANCE

(REPEAT TILL CUT-OFF)
A New Argentina

PERON

Solo

Dice are rolling -- the knives are out, would be presidents are all a-

ROUND I don't say they mean harm but they'd each give an arm to see us.
SIX FEET UNDER GROUND.

IT DOESN'T MATTER WHAT THOSE

MORONS SAY.

OUR NATION'S LEADERS ARE A FREE-BIE CREW.

THERE'S ONLY TWENTY OF THEM.

WHAT IS TWENTY NEXT TO MILLIONS WHO ARE
"A NEW ARGENTINA"

Looking to you

All you have to do is

Sit and wait

Keeping out of every

Body's way

WELL
"A NEW ARGENTINA"

You'll be handed power on a plate.

When the ones who matter have their say and with chaos instilled.

You can reluctantly agree to be called.
"A NEW ARGENTINA"

Then again we could be foolish not to quit while we're ahead for

distance lends enchantment and that is why all

examples are distinguished more important, they're not dead, I could

find job satisfaction in Paraguay.
Faster, allegro

This is crazy defeatist talk. Why commit political suicide? There's no risk. There's no call for any action at all.

(On tape) "Peron! Peron!" When you have unions on your side.
"A NEW ARGENTINA"

"A NEW ARGENTINA, THE"

"CHAINS OF THE MASSES UNTIED!"

"A NEW ARGENTINA! THE"

"VOICE OF THE PEOPLE CANNOT BE DENIED!"

"THERE IS"
-8- "A NEW ARGENTINA"

Only one man who can lead any workers' regime.
He lives for your problems, your ideals, and your dream.
He supports you, for he loves you, understands you, is one of you.

If not, how could he love me?

IF W.W. STRG

134
-9- "A NEW ARGENTINA"

NEW ARGENTINA
THE WORKERS' BATTLE SONG.

NEW ARGENTINA. THE VOICE OF THE PEOPLE RINGS OUT LOUD AND LONG.

I AM A WORKER, I'VE SUFFERED THE WAY THAT YOU DO.
"A NEW ARGENTINA"

Been un-employed and I've starved and I've hated it too.

But I found my salvation in person, may the nation

Let him save them as he saved me.

Bow to
"A NEW ARGENTINA"

NEW ARGENTINA. A NEW AGE ABOUT TO BEGIN.

NEW ARGENTINA. WE FACE THE WORLD TOGETHER AND

NO DISSENT WITH IN NA-TION-AL-

WORKERS SOLO
"A NEW ARGENTINA"

-ZA-TION OF THE INDUSTRIES THAT THE FOR-EIGN-ERS CON-TROL, PAR-TI-CI-PA-TION IN THE PRO-ITS THAT

WE MAKE

SHORTER HO-URS, HIGHER WA-GES, VOTES FOR WOMEN, LARGER DO-LES MORE PUBLIC

SPEND-ING, A BIGGER SLICE OF EV-ERY CAKE.

IT'S AN-
"A NEW ARGENTINA"

- NOY-ING THAT WE HAVE TO FIGHT ELECTIONS FOR OUR CAUSE, THE INCONVENIENCE HAVING TO GET A MA-

IF NORMAL METHODS OF PERSUASION FAIL TO WIN US AP-PLAUSE, THERE ARE

OTHER WAYS OF ES-TA-BLISH-ING AUTHORITY.

WAYS OF MAKING YOU WIE FORUS, OR AT LEAST OF MAKING YOU ABSTAIN.
-14- "A NEW ARGENTINA"

Ron has resigned from the army and this we know.

The desp'is-m'a-dos are those he is marrying with.

Now!

He supports you; for he loves you, under-

stands you, is one of you. If not how could he love me.

All chords.
NEW ARGENTINA! THE CHAINS OF THE MASSES UNITED.

NEW ARGENTINA! THE VOICE OF THE PEOPLE CANNOT BE AND

WILL NOT BE AND MUST NOT BE DENIED! THERE A-
I could be foolish not to quit while I'm ahead. I can see me many miles away, inactive.

Cocktails on a terrace taking breakfast in bed. Sleeping easy doing cross-words. It's attractive.
-17- "A NEW ARGENTINA"

DON'T THINK I DON'T THINK LIKE YOU, I OFTEN GET THOSE NIGHTMARES THEY ALWAYS TAKE SOME SWALLOWING.

SOMETIMES IT'S VERY DIFFICULT TO KEEP MOMENTUM.

IF IT'S YOU THAT YOU ARE FOLLOWING, DON'T
"A NEW ARGENTINA"

CLOSE DOORS, KEEP AN ESCAPE CLAUSE, BECAUSE WE MIGHT LOSE THE BIG AP-PEAL. BUT

WOULD I HAVE DONE WHAT I DID IF I HAD-N'T THOUGHT, IF I HAD-N'T

KNOWN, WE WOULD TAKE THE COUNTRY!
"A NEW ARGENTINA"

NEW ARGENTINA! THE CHAINS OF THE MASSES UNITED.

NEW ARGENTINA! THE VOICE OF THE PEOPLE CANNOT BE HIDDEN.

WILL NOT BE AND MUST NOT BE DEFEATED!
Scene Change

(REPEAT TILL CUT-OFF)
Piano-Conductor

Balcony-Casa Rosada
(Peron-Eva-Ché-Chorus)

People of Argentina Your Newly Elected Pres-

(1) [CHE]

(2)

(3)

(4)

(5)

- I - dent

Juan Peron

(On Peron Peron Peron Peron Peron)

Orches/Drums

Maccy Paz 80
[Trumpet/Cymbal Colla Voce]

Solo

[Clarinet Colla Voce]

Chorus

- RON PE - RON PE -

[Clarinet/Cymbal Colla Voce]

Solo

- PEN - DENCE

Chorus

- RON PE - RON PE -

[Clarinet Colla Voce]

Solo

LET THE WORLD KNOW THAT OUR GREAT NATION IS A - WAKING AND THAT IT'S
Heart beats in the humble bodies of Juan Perón and his wife the first.

Lady of Argentina, Evar Duarte de Perón.
As a mere observer of this tete-a-tete phenomenon, one

has to admire the stage management. There again,Peroni, Peroni, Peroni,

harp in more, than a mere observer. Listen to my enthusiasm, gentlemen, Peroni, Peroni, Peroni, Peroni,
IT WONT BE EASY YOU'LL THINK IT STRANGE WHEN I TRY TO EXPLAIN HOW I FEEL THAT I STILL NEED YOUR LOVE AFTER ALL THAT I'VE DONE YOU WON'T BE LIE TO ME ALL YOU WILL SEE IS A GIRL YOU ONCE KNEW ALTHOUGH SHE'S CHANGED I HAD TO LET IT
Happen, I had to change couldn't stay all my life down at heel looking

Out of the window staying out of the sun so I chose freedom

Running around trying everything new but nothing appealed me at all

Never expected it to poco rit. A tempo

Don't cry for me Argentina The

150 Keybd | Guitar 2 | Bass
TRUTH IS I NEVER LEFT YOU ALL THRO' MY WILD DAYS MY LOVE EXISTENCE I KEPT MY
PROMISE DON'T KEEP YOUR DISTANCE AND AS FOR FOR-
-TUNE AND AS FOR FAME I NEVER INVITED THEM IN THOUGH IT
SEEMED TO THE WORLD THEY WERE ALL DESIRED THEY ARE ILLUSIONS THEY'RE
Not the solutions they promised to be. The answer was here all the time.

Love you and hope you love me.

Don't cry for me Argentina (Hum...)
Don't Cry For Me AR-GEN-TI-NA
The Truth Is I Nev-er Left You All Those Yr

Wild Days My MAD Ex-Is-Tence I Kept My Prom-ise Don't Keep Your DiStance

Have I Said Too Much There's Nothing More I Can Think Of To Say To Yd

All You Have To Do Is Look At Me To Know That Ev'-ry Word Is True.
Don't cry for me Ar-ge-ni-ti-na
The truth is I ne-ver left you all these

Wi-lde days my mad ex-is-tence I kept my promise don't keep your dis-tance

Have I said too much there's nothing more I can think of to say to you

All you have to do is look at me to know that ev-ery word is true.
NOT THE SOLUTIONS THEY PROMISED TO BE THE ANSWER WAS HERE ALL THE TIME

Love you and hope you love me. Don't cry for me Argentina (Hum....)

[Chorus]
Don't Cry For Me Argentina
The Truth Is I Never Left You All These Years

Wild Days My Mad Existence I Kept My Promise Don't Keep Your Distance

Have I Said Too Much There's Nothing More I Can Think Of To Say To You

All You Have To Do Is Look At Me To Know That Every Word Is True.
Listen to that, the voice of Argentina. We are adored, we are loved.

Statesmanship is more than entertaining peasants.

We shall see little man.
Eva: Lives To Serve Pe-ron
In His Noble Crusade To Rescue His People

Chi-cho: Vita Pe-ron, La Santa Peronista E-Vi-ta (etc.)

Eva: I was once as you are now.
I have taken these

Chi-cho: Vers-BB

Eva: Riches from the Oligarchs
On-ly for You.
For all of you.
One Day

You will in-he-rit these treas-ures.

Vi-va Pe-ron
La Santa (etc.)

cello choirs.

E

B♭

Descamisa-dos

When they fire those can-nons

cello choirs.

Ab

F

E-en-fas-ter

Even faster

When the crowns sing of glo-ry

It is not

E-ni-va Pe-ron
La Santa Peronista

F

Db Even faster

Db
Things have reached a pretty pass when someone of pretty lower class can be respected and admired.

But your despicable class is dead. Look who they are calling for now.
FANTASY OF THE BEDROOM, AND A SAINT.

YOU WERE JUST A BACK STREET GIRL, HUSTLING AND FIGHTING, SCRATCHING AND BITING.

HIGH FLYING ADORED DID YOU BELIEVE IN YOUR WILDEST MOMENTS

ALL THIS WOULD BE YOURS THAT YOU'D BECOME THE LADY OF THEM ALL. WERE THERE
HIGH FLYING ADORED. What happens now? Where do you go from here? For

Some one on top of the world. The views not exactly clear.

Shame you did it all at twenty six.

There are no mysteries now. Nothing can thrill you. No one fulfill you.
Flying

High Flying A-dored I hope you come To terms with bore-dom

F (keyboard/rhythm) Am Bb C7

So Famous So easily, so soon Is not the wisest thing to be. You won't care if they love you, it's been done before. You'll despair if they hate you you'll be drained of all energy

Eb C7 F
HIGH FLYING DORE. I’VE BEEN CALLED NAMES, BUT THEY'RE THE STAND-FAST.

My Story’s Pure USUAL, LOCAL GIRL MAKES GOD, HE'S FAMOUS.

Man, I Was Slip In The Right Place At The Perfect Time.
Faced a gap, I was lucky, but one thing I'll say for me,

No one else can fill it like I can.

Segue to #13
"Evita"

I DON'T REALLY THINK I NEED THE REASON WHY I WON'T SUCCEED I HAVEN'T STARTED LET'S

GET THIS SHOW ON THE ROAD, LET'S MAKE IT OBVIOUS PERSON IS OFF AND ROLLING.
People They need to adore me. So Christian or me. From my head to my feet.

I need to be dazzling. I want to be rainbow high.

They must have excitement and so must.
I'm Their Eyes, Hair, Mouth, Figure, Dress, Voice, Style, Movement.

I need to be Product. It's vital you tell me. So Machiavell me. Make an Argentine Rose. I need to be

Thrilling, I want to be Rainbow High. They need their escape, and so do

Ab Bb Eb Gb
Rainbow High

Eyes, Hair, Mouth, Figure, Dress, Voice, Style, Movement

Solo Guitar

Hands, Magic, Rings, Glamour, Face, Diamonds, Excitement, Image

All My
(EVA)

DE - SCAN - 1 - SZA - DOS EX - PECT ME TO OUT - SHINE THE

EN - E - MY,

WON'T DIS - AP - Point THEM.

I'M THEIR

G7

Cm

Fm7

Cm

(add our's here)

G67
Savior, That's what they call me, So brunen ba - call me, Any - thing.

Goes. To make me fantastic, I have to be rain - bow high.

In mag - ical col - ors. You're
Rainbow High

62

Next stop: The Rainbow's Gerry's Tour

[Double Time]

Dressed up somewhere to go well put on a show

 Truth be told:

[Funky]

Look out mighty Europe. Because you don't know

C C6 C C6

183
Piano-Conductor

"Evita"

Scene Change

(Repeat till cut-off)

[Music notation]
People of Europe! I send you the Rainbow of Argentina.
Spain Has Fallen To The Charms Of Evita She Can
Do What She Likes, It Doesn't Matter Much, She's A New World Madonna With The Golden Touch. She
Filled A Ball-Ring Forty-Five Thousand Seater But If You're Pretti-er Than General Fran-co, That's Not Hard.
Franco's reign in Spain should see out the forties. So

You've just acquired an ally who looks as secure in his job as you. But

More important current political thought is your

Wife's a pre-nominal asset—set your trump card. Let's hear it for the

188
Rainbow Tour, it's been an incredible success. We weren't quite sure, we had a few doubts. Would Evita win?

Through, but the answer is yes.
[Evita]

There you are, I told you so. Makes no difference where we go. The

Whole world over just the same. You should have heard them call our name. And

Who would underestimate the actress now? I'm not under-

"I DON'T LIKE TO SPOIL A WONDERFUL STORY BUT THE NEWS FROM ROME IS NOT SO GOOD. SHE HASN'T GONE DOWN LIKE WE THOUGHT SHE WOULD."
1. I'm un-con-vinc-ed by Ar- gentine Glo- ry, They E-

2. -quat Per-on With Mus-so-li-ni, Can't Think Way.

3. [Eva] Did you hear that? They Called Me A Whore, They Ac-tu-ally Called Me A Nice But Sin-

D:
E:

A:

E:

D:

E:

[End of transcription]
-8- Rainbow Tour

O-RA PE-ON, IT'S AN EASY MIS-TAKE. I'M STILL CALLED AN AD-MIR-AL, HOW-HEH?

YET I GAVE UP THE SEA—LONG A-GO

THINGS AIN'T ALL THAT BAD, SHE MET WITH THE POPE—SHE GOT A

PA-PAL DECOR-A-TION AND A KIND-LY WORLD. SO E-VEN IF THE CLOUDS GAVE OUR
Lady the Bird, the Fortuny Italy Axe - is does have some hair. She

Still made a Fabulous Impact caught the eye.

Rainbow tour — it's been an incredible success.

We weren't quite sure, we

Had a few doubts. Would Eva von Thurn? But answer is, it's qualified, yes!

194
P. C. - 10 - Rainbow Tour

101 Pull slightly E - va started well, no question, in France.

104 Shining like the sun through the post-war haze, a beautiful reminder of the

108 Care-free days, she nearly captured the French, she sure had the chance.

But she

105

(Hop, Simile) 195
Suddenly seemed to lose interest. She looked tired. "Tired? Eva tired?"

Face the facts. The Rainbow started to fade.

Don't think she'll make it to England now. It wasn't on the schedule.
AN-Y-HOW
YOU'D BET-TER GET OUT THE FLAGS AND FIX A PARADE

SOME KIND OF COMING HOME IN TRI-UMPH IS REQUIRED.

LET'S HEO IT FOR THE RAIN-BOU TOUR - IT'S BEEN AN IN-CRED-I-BLE SUCCESS.

HON-I-STLY

[197]
WEREN'T QUITE SURE, WE HAD A FEW DOUBTS. WOULD E-V-I-N-TA WIN THROUGH. AND THE AURAL IS

YES AND NO AND YES AND NO AND YES AND NO

LET'S HEAR IT FOR THE RAINBOW TOUR — IT'S BEEN AN INCREDIBLE SUCCESS.
GRANNY

[GRANDLY]

P. C.

- 14 -

Rainbow Tour

HELLO DOES THE KING OF ENGLAND THINK HE IS? TEA AT SOME TIN' POT CASTLE OF HIS! WHAT KIND OF IN-UN-

KEYDAS CL'S HUNS P'T'S

- TO-TION IS THAT? AR-GEN-TI-NA'S FIRST LADY DESERVES BUCKINGHAM PALACE! IF ENGLAND CAN DO WITHOUT

(TOP, OL' WINC)

ME, THEN AR-GEN-TI-NA CAN DO WITHOUT ENGLAND!

[DEAD SQUEE]

RALL ----
PIANO-CONDUCTOR

"EVITA"

THE ACTRESS HASN'T LEARNED

(BRASS IX)

ARISTOCRATS - 2X (A CAPELLA)

TRUS ALL FAIR-Y STOR-IES END.

(CELLO)

(II-X-ONLY)

ONLY AN ACTRESS WOULD PRE-TEND

AF-FAIRS OF STATE ARE HER LAT-EST PLAY.

(CANTE TO 17)

(CELLO CUE)
"The Actress Hasn't Learned"

Eight shows a week, two matinées.

My how the worm begins to turn.

When will the chorus girl ever learn?
"ACTRESS HASN'T LEARNED"

Chorus Girl hasn't learned
The lines you like to hear.
She won't go scrambling over the backs of the doors to be accepted.

Except, by making donations just large enough to the correct

Charity.
She won't be President of your wonderful societies of philanthropy.

Even if you asked her to be, as you should have asked her to be.

The
"THE ACTRESS HASN'T LEARNED"

ACTRESS HASN'T LEARNED THE LINES YOU'D LIKE TO HEAR—SHE WON'T

JOIN YOUR CLUBS, SHE WON'T DANCE IN YOUR HALLS.

SHE WON'T HELP THE HUNGRY ONCE A MONTH AT YOUR TOM-BOL-AS, SHE'LL

SIMPLY TAKE CONTROL, AS YOU DISAPPEAR.
"THE ACTRESS HAVEN'T LEARNED"

"GIVE MY INTRUSION BUT FINE AS THOSE SENTIMENTS SOUND. LITTLE HAS CHANGED FOR US PEASANS DOWN HERE ON THE GROUND."

"HATE SEEMS CHURLISH UNGRATEFUL I DON'T LIKE TO SWIM BUT"

"DO YOU KNOW REPRESENT ANYONE'S CAUSE BUT YOUR OWN?"

"EVERYTHING DONE WILL BE JUSTIFIED BY MY FOUNDATION."

SEQUE

204
PIANO-CONDUCTOR

AND THE MONEY KEPT ROLLING IN

CHE:

AND THE MONEY KEPT ROLLING IN, FROM EVERY SIDE.

FAST

EVAA'S PRETTY HANDS REACHED OUT AND THEY REACHED WIDE. NOW YOU MAY FEEL IT SHOULD HAVE BEEN A

VOLUNTARY CAUSE. BUT THAT'S NOT THE POINT MY FRIENDS WHEN THE

Δ time 12 PVC

P 2580-802-79
"Money Kept Rolling In"

1. Money keeps rolling in, you don't ask how.

2. Think of all the people, gonna see some good times now.

3. Eva's called the hungry to her, open up the doors.

4. Never been a fund like the foundation Eva presented.
-5- "Money Rolling In"

LIKE TO TRY A COLLEGE EDUCATION? OWN YOUR

LANDLORD'S HOUSE, TAKE THE FAMILY ON VACATION.

A Tempo

EVA AND HER BLESSED FUND CAN MAKE YOUR DREAMS COME TRUE. HERE'S
-6-  "MONEY IS ROLLING"

ALL YOU HAVE TO DO, MY FRIENDS. WRITE YOUR NAME AND YOUR DREAM ON A CARD OR A PAD OR A

TICKET. THROW IT HIGH IN THE AIR AND SHOULD OUR LADY PICK IT: SHE WILL CHANGE YOUR

WAY OF LIFE FOR A WEEK OR EVEN TWO. NAME ME ANY-ONE WHO CARES AS MUCH AS E-VA PE-
MONEY KEEPS ROLLIN' OUT IN ALL DIRECTIONS TO THE POOR, TO THE WEAK, TO THE

DESTITUTE OF ALL COMPLEXIONS. NOW CY-NICS CLAIM A LITTLE OF THE
-9- "money"

cash has gone as tray

but that's not the point my friends

when the

mon-ey keeps rollin' out you don't keep books you can
-10-  "Money"

Tell you've done well by the happy grateful looks, accountants only slow things down.

Figures get in the way, never been a lady loved as much as Eva Per-
"MONEY"

ROL-LIN' ROLLIN' ROLLIN'  ROL-LIN' ON OUT ROL-LIN' ON OUT ROLL-

F  Eb  F  Eb  F  Eb

IN ON OUT ON OUT

F  GTR

TPTs, W.U.,
KJD, 2
(MARIMBA STOP)
Thank god for Switzerland where a girl and a guy with a little petty cash between them can be sure when they deposit no one's seen them.
[CHILDREN (uns. col. voce)]

1

[Please, gentle Eva, will you bless a little child? For I]

2

[love you. Tell heaven I'm doing my best, I'm praying for]

3

[you, even though you've already blest.]

4

5

6

7

8

ROLL...
"SANTA EVITA"

PLEASE, MOTHER EVAR, WILL YOU

LOOK UP ON ME AS YOUR OWN, MAKE ME SPECIAL, BE MY

ANGEL, BE MY EVERYTHING WONDERFUL, PERFECT AND TRUE, AND I'LL TRY TO

BE EXACTLY LIKE YOU.

\( \text{\textcopyright 1999} \)
"SANTA EVITA"

25. (CHILDREN + WORKERS)

SANTA
SANTA EVITA.
MADRE DE TÓDO
LOS

BARCEL (EL)

BAS

NIN-DOS, DE LOS TI-
ZA-
SADO,

DOR-

DE LA ARGENTINA.

F MAS7
-5- "SANTA EVITA"

33 (WORKERS) (BRIGHTER) 34

SANTA, SANTA, E-VITA,
MADRE DE TODOS LOS NIÑOS, DE LOS TIRAN-

37

ZA-DOS, DE LOS DESCAM- SA-DOS, DE LOS TRABA-JA-DORES, DE LA ARGENTI-

41 (CHE) 42 (FADE AWAY) (CHE RECIT. STARTS HERE APPROX.)

SANTA, SANTA, E-VITA,
MADRE DE TODOS LOS NIÑOS-

45 (CHE):

WHY TRY TO CON-QUER A COUNTRY WHEN YOU CAN BE-COME A SAINT?

46 (AFTER CANDLES BLOW OUT) SEGUE #18
WALTZ FOR Eva and Che

Tell me before I Waltz out of your life, before turning my back on the past.

Give my imperious behaviour, but how long do you think this pantomime can last.
Tell me before I ride off in the sunset, there's one thing I never got clear.

How can you claim you're our savior, when those who oppose you are stepped on or cut up or simply disappear.

(F.L. Cella Voce)
Tell me before you get on to your bus, before joining the forgotten brigade.

How can one person like me, say, alter the time-honored way the game is played.

Tell me before you get on to your high horse just what you expect me to do. I don't
P.C.

WAITE

CARE WHAT THE BOUR-GEOSIE SAY
I'M NOT IN BUSINESS FOR THEM BUT TO GIVE ALL MY

Des-cam-1-sa-dos A MAG-I-cal MoM-ent Or Two. There Is Ev-Il.

P. C.

-5-

Waltz

What are my chances of honest advances I'd stay low

Better to win by permitting my sin than to lose with a

Ha - lo.

V. S.

F

232
Tell me before I seek worthier pastures and there by restore self-esteem.

How can you be so short-sighted, to look never further than this week or next, to

Have no impossible dream. Al -
Low me before you slink off to the sidelines I'll pay your fare give true cheers but

First tell me who'd be delighted to witness me tackle the world's greatest problems from

War to pollution, no hope of solution even if I live for one hundred
There is ever a-round, funda-men-tal system of

Government quite in-ci-den-tal; so go if you're able to some-where un-sta-ble and stay there.

Whip up your hate in some tot-ter-ing state, but not here dear is that clear, dear?
"Falling Apart?"  A serious flaw, I hope you know that (Solo Gtr.)
Piano-Conductor

"Evita"

She Is A Diamond

OFFICERS

It's all very well to a certain extent, for the

LADY AT THE SIDE OF THE PRESIDENT, to show an

V.S.
HALF TEMPO

IN- TREST IN AF- FAIRS,
BUT LET'S NOT BE BLIND TO THE DRIFT OF EV- EN T'S, SHE'S E-

CLIP SING THE STRENGTH OF THE GOV- ERN- MENT, SHE SHOULD RE- TUR- N TO BE- LOW STAIRS.
SHE WILL

NEVER WIN OUR HEARTS,
SHE'S A WOMAN FOR A START.
SHE NEEDS

NO E- LECTED POST,
SHE'S AN ORN- A- MENT AT MOST.
-3- "SHE IS A DIAMOND"

(DOUBLE TR.)

STOP ON CUE, RESUME AT BAR 23.
"SHE IS A DIAMOND"

But on the other hand, she's all they have. She's a diamond in their dull grey lives and that's the hardest kind of stone, it usually survives.

And if you think about it, can you recall the...
"Diamond"

Last time they loved anybody at all, she's not a bauble you can

Brush aside, she's been outdoing what we've
go to just think about, example,

Gave us back our business, got the English out.
AND WHEN YOU THINK ABOUT IT, WELL WHY NOT DO ONE OR TWO OF THE THINGS WE PROMISED TO. BUT ON THE OTHER HAND SHE'S SLOWING DOWN.

SHE'S LOST A LITTLE OF THAT MAGIC DRIVE, BUT I WOULD
NOT ADVISE THOSE CRITICS PRESENT TO DERIVE ANY SATISFACTION FROM HER

FADING STAR SHE'S THE ONE WHO'S KEPT US WHERE WE ARE

SHE'S THE ONE WHO'S KEPT YOU WHERE YOU ARE!
PIANO-CONDUCTOR

"Evita"

SCENE CHANGE

(REPEAT 'TIL CUT-OFF)

(CASTANETS)

246
"Dice"

DES-CAM-IS-A-DOS STILL WORSHIP ME.
WE ARRIVED THANKS TO THEM AND

NO ONE ELSE. NO THANKS TO YOUR GENERALS - A CLUTCH OF STUFFED CUCKOOS. IT'S

NOT A QUESTION. OF A BIG PARADE.
Dice are rolling, ev'ry sign in the book and as
The knives are out, I see ev'ry bad sign in the book and as
Far as they can, over-weight to a man, they have that lean and hungry look.

I'll have the magic we've always had.
P.C. (PERON)

PROYING WE'RE BIG WITH THE MOBS ON THE STREET. YOU'RE WRONG. THE PEOPLE, MY PEOPLE.

PEOPLE BELONG TO NO-ONE. THEY ARE FICKLE. CAN BE MAN-

A TEMPO

THEY DON'T MATTER HOW -
"4. "DICE"


S-O"


"250"
"DICE"

Over the world
I am Argentina.

Most of your generals
Wouldn't be recognized by their own mothers.

But

They'll admit I exist
When I become vice-president.
That won't work, we've been through all of this before. They'd fight you tooth and nail, you'd

A Tempo

Never overcome them with a hundred rallies, and even if you did, yes?
Slower

[Music notation]

Your little body's slowly breaking down.
You're losing speed, you're losing

Girls, K8.1

Strength, not style, that goes on flowering forever, but your eyes your smile

F Dm Gmi C Dm

Do not have the sparkle of your fantastic past, if you climb one more mountain, it could be your last.

Accel.

Bb C C7 Fmaj7 Dm Eb Bb
"Faster"

-8-

"DICE"

I'm not that ill.

Bad moments come but they go; some days are fine, some a little bit harder.

But that doesn't mean I should change my routine. Have you ever seen me do that?

Don't you forget what I've been through, and yet I'm still standing?
AND IF I AM ILL, THAT COULD EVEN BE TO YOUR ADVANTAGE. I'M TRYING TO POINT OUT THAT YOU ARE

MOLTO MENO

I MUST NOW BE VICE-PRESIDENT, AND I SHALL
Have my people come to choose. Two persons to wear their country's crowns in thousands in my squares and avenues. Emptying their villages and towns where every soul in home or shack or

Gb Cm Gb Cm Gb — —
"Dice"

Poco Rall.

STILL.  KNOWS ME AS  ARGENTINA.  THAT THIS

Poco Rall...

A TEMPO

ALL.

OH, I SHALL BE A GREAT VICE-PRESIDENT.

V.S.
SO WHAT HAPPENS NOW?

WHERE AM I GOING TO?

ASK ANYMORE.
Piano Conductor

EVA'S FINAL BROADCAST

"EVITA"

(CHE:) 3 3 3 3 3 3 2 3 3 3 3 3 3 3 2
Forgive my intrusion, EVITA, I just have to see. How you and you have lost a brand new experience. We

Faster!

GOT IT SET UP  WE FIXED YOU A BROADCAST AND

You're so good on the air. THE
Actress hasn't learned the lines you'd like to hear.

Sad for her country, sad to be defeated by her own weak body.

Finger snap.
I want to tell the people of Argentina. I've de-

cided I should decline. All the honors and titles you pressed me to take for I'm con-

-3- "Eva's Final Broadcast"
"Eva's Final Broadcast"

- Temp - ed

Simply go on as the woman who brings her

People to the heart of Pe--ron.
"Eva's Final Broadcast"

DON'T CRY FOR ME, ARGENTINA.

TRUTH IS I SHALL NOT LEAVE YOU, THOUGH IT MAY GET HARDER FOR YOU TO SEE ME I'M ARGENTINA AND ALWAYS WILL BE.
HAVE I SAID TOO MUCH? THERE'S NOTH-ING MORE I CAN THINK OF TO

SAY TO YOU.

ALL YOU HAVE TO DO IS LOOK AT ME TO KNOW THAT EV-ERY WORD IS TRUE.

BS, CELL: [SEGUE #22]
Piano-Conductor

Montage

(Che-Eva-Magaldi-Chorus-Peron)

She had her moments she had some style

Drums

Best show in town was the crowd outside the Casa Rosada crying

Eva Peron

But that's all gone now

Magaldi:

Eva beware your ambition
P.C. -3- Montage

24.
(Eva)

25.

26.

MUST BELIEVE
There's Nothing Calculable
Nothing Planned
Please Forgive Me If I

28.

29.

30.

31.

32.

33.

34.

35.

36.

37.

38.

NEW ARGENTINA
The Voice Of The People
Cannot Be And Will Not Be And Must Not Be.
(Solo Keyboard)  HIGH FLYING A-DORED.  So Young —

INSTANT QUEEN  A RICH BEAUTIFUL THING OF ALL THE TALENTS  A

CROSS BETWEEN  A FANTASY OF THE BEDROOM AND A SAINT.
SING YOU FOOLS BUT YOU GOT IT WRONG EN-JOY YOUR PRAYERS BECAUSE YA HAVEN'T GOT LONG YOUR GUM-PESS- VINE-HERNS!

SA-DAS DE LOS TRABA-JA-DORES DE LA ARGEN-

QUEEN IS DEAD YOUR KING IS THRU'
[Funky Double Tempo]

Che:
SING YOU FOOLS BUT YOU GOT IT WRONG EN-
TIRELY OUT.

Chos:
Sa - dos DE los TRA - BA - JA-

(Rhythm)
G A

Che:
-Joy your preys because you
HAVENT GOT LONG YOUR QUEEN IS DEAD YOUR KING IS THRU'

Chos:
Dor - es DE LA ARGEN - TI - NA.

Che:
SHE'S NOT COMING BACK TO YOU.
PIANO-CONDUCTOR

LAMENT

EVA!

THE CHOICE WAS MINE AND MINE COMPLETELY.

I COULD

HAVE ANY PRIZE THAT I DESIRED.

I COULD BURN WITH THE SPLENDOR OF THE

BRIGHTEST FIRE, OR ELSE, OR ELSE I COULD CHOOSE TIME.

RE-
MEMBER \( \frac{7}{8} \) (I WAS VER- \( \frac{7}{2} \) YOUNG THEN) AND A

YEAR WAS FOR- \( \frac{1}{8} \) EV- \( \frac{7}{8} \) ER AND A DAY SO WHAT USE COULD FIFTY, SIXTY

SEVENTY BE? I SAW THE LIGHTS AND I WAS ON MY WAY AND HOW I

LIVED HOW THEY SHONE, BUT HOW SOON THE LIGHTS WERE
-3- "LAMENT"

20

GONE.

H.N.S.

H.N.S.

TA.B.

Bbm\mi    Eb    Db    Fb7    Gb    A

(+BASS)

23

OH, MY DAUGHTER, OH, MY

24

(bass)

25

RALL...

SON! UNDERSTAND WHAT I HAVE DONE.

RALL...

(bass)
"LAMENT"

28

EYES, HAIR, FACE, IMAGE.

ALL MUST BE PRESERVED.

32

STILL LIFE DISPLAYED FOREVER.

NO LESS THAN SHE DESERVED.