

PIANO / VOCAL SCORE



EVITA

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

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Lyrics by Tim Rice
Music by Andrew Lloyd Webber
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Piano / Vocal Score

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PIANO-CONDUCTOR

A CINEMA IN BUENOS AIRES

(TAPE)

Handwritten musical notation for the piano introduction, consisting of three staves (treble, middle, and bass clef) with a treble clef on the top staff.

Musical notation for measures 1 through 4. Measure 1 is marked with a '1' and contains a whole rest. Measure 2 is marked with a '2'. Above the staff, '(TPT, VLNS) (8VA)' is written with a '3' and a slur over two notes. The Cello part (CL) has triplets in measures 1-4. The Horns (HN) and Trumpets (TRB) parts have rests with double slashes. The Piano part has chords in measures 1-4.

Musical notation for measures 5 through 8. Measure 5 is marked with a '5'. Above the staff, '(XYLO)' is written with a '3' and a slur over two notes. The Cello part (CL) has triplets in measures 5-8. The Piano part has chords in measures 5-8. The Horns (HN) and Trumpets (TRB) parts have rests with double slashes.

Musical notation for measures 9 through 13. Measure 9 is marked with a '9'. Above the staff, '(TPT, VLNS) (8VA)' is written. The Cello part (CL) has triplets in measures 9-13. The Piano part has chords in measures 9-13. The Horns (HN) and Trumpets (TRB) parts have rests with double slashes. The Timpani (Timp) part has notes in measures 12-13.

-2- A CINEMA IN BUENOS AIRES"

PC.
14

Musical staff 1 (Piano) with measures 14, 15, 16, and 17. Measure 17 has a 2/4 time signature change.

HNS
TRB

Musical staff 2 (Horns and Trumpets) with measures 14, 15, 16, and 17.

CELLO

BASS

18 (CLAR) SOLO

Musical staff 3 (Clarinet Solo) with measures 18, 19, and 20. Includes triplets and dynamic markings.

TUTTI
ORCH

Musical staff 4 (Tutti Orchestra) with measures 18, 19, and 20.

20 (VINS)

Musical staff 5 (Violins) with measures 20, 21, 22, and 23. Includes triplets.

HNS
TRB

CELLO
BS.

Musical staff 6 (Horns, Trumpets, Cello, and Bass) with measures 20, 21, 22, and 23.

Empty musical staves at the bottom of the page.

PIANO-CONDUCTOR

REQUIEM - OH WHAT A CIRCUS
(CHE-EVITA-ENSEMBLE)

"EVITA"

2

[CUE:..... 2400 HOURS TODAY - (GIRL SCREAMS)]

FUNERAL - VERY SLOW

Handwritten musical score for piano-conductor, featuring staves for strings, woodwinds, brass, and piano accompaniment. The score is in 4/4 time and includes various annotations such as dynamics, articulation, and performance instructions.

Annotations include:

- Strings:** *TRP'S*, *TRP'S/HRNIS/GUIT'S*
- Woodwinds:** *HORN'S*, *CLARINET I + GUIT'S*
- Brass:** *KB1*, *KB2*, *KB1 +8*, *KB2 +8*, *BD*
- Piano:** *GTRS*, *BASS DR'S*, *(PIANO)*, *(SUB)*
- Chords:** *Em - Am - Em - C - D - Am*, *Em - Am - G - Bb - 5 C - Eb - Em*
- Tempo/Character:** *FUNERAL - VERY SLOW*
- Measure Numbers:** 2, 5, 3, 4, 9, 5, 6, 7, 8, 10

(CHORUS) (HARMONY)

RE-QUI-EM AE-TER-NAM DO-NA E-VI- TA RE-QUI-EM AE TER-NAM DO-NA E-VI- TA

FL-CLS.-TPT. GUIT'S

Bb Em Bb Em

RE-QUI-EM E-VI-TA RE-QUI-EM E-VI-TA E-

Bb Em Bb

VI-TA E-VI-TA E- VI-TA E-VI-TA E-

Bb Bb

A

15 (SPOKEN) 16 17 18

VI-TR HARP-CL'S

TP'S - STRS - TMS HNS

HNS. TP II

Am F Am Am/G F G Dm Dm6

TAN HNS

19 20 21 22

Am F C Eb/C F/C Ab/C Am

VNS OB

V.S.

(CHAS: HARMONY)

23 10 8 RE-QUI-EM RE-TER NAM DO-NA E-VI-TA RE-QUI-EM RE-TER NAM DO-NA E-VI-TA

VNS
OB.
pp

FL
CL'S
CELLOS

BASS

25 5 8 RE-QUI-EM E-VI-TA RE-QUI-EM E-VI-TA E-

mf

ADD TRP'S/HRNS

mf CRESC.

27 5 8 VI-TA E-VI-TA E- VI-TA E-VI-TA

[MOD TO]

OH WHAT A CIRCUS

29 30 31 32

CL'S

GUIT'S/HORNS

BASS

(AND DR'S)

33 [CHE:] 34 35

O WHAT A CIR - CUS O WHAT A SHOW AR-GEN-

GUIT'S/KEYBDS

E E A/E

CELLOS

BASS

36 37 38 39

TI - NA HAS GONE TO TOWN OV - ER THE DEATH OF AN ACT - RESS CALLED E - VA PER - ON

A/E B7/E B7/E E

BASS

40 41 42 43

WE'VE ALL GONE CRA - ZY MOURNING ALL DAY AND MOURNING ALL NIGHT FALLING

E C#m C#m F#

BASS

44 45 46 47

OU-ER OUR-SELVES TO GET ALL _____ OF THE MIS-ER-Y RIGHT.

48 49 50 51

O WHAT AN EX-IT, THAT'S HOW TO GO _____ WHEN THEY'RE RINGING YOUR CURTAIN DOWN-

HP-VINS-GUITS (A22)

CELLI/MORNING

52 53 54 55

DE-MAND TO BE BUR-IED LIKE E-VA PER-ON _____ IT'S QUITE A

56 57 58 59

SUN - SET AND GOOD FOR THE COUNTRY IN A ROUND A-BOU WAY; WE'VE MADE THE FRONT PAGE OF

60 ALL THE WORLD'S PA-PERS TO - DAY. BUT

63 WHO IS THIS SAN-TA E - VI - TA? WHY ALL THIS HOWLING HY-STER-I- CAL

(VLNS. LARCO)

E ADD KEYBD. 1 E E

66 SOR - ROW? WHAT KIND OF GOD - DESS HAS LIVED A - MONG US? HOW WILL WE

69 EV - ER GET BY WITH - OUT HER?

70 71

E MAJ? A MAJ? A MAJ? A6 A

73 SHE HAD HER MO-MENTS, SHE HAD SOME STYLE THE

CELLOS

75 BEST SHOW IN TOWN WAS THE CROWD OUT-SIDE THE CA-SA RO-SA-DA CRY-ING E-VA PER-ON

79 BUT THAT'S ALL GONE NOW AS SOON AS THE SMOKE FROM THE FUN-ER-AL CLEARS, WE'RE

83 ALL GON-NA SEE, AND HOW SHE DID NOTH-ING FOR YEARS!

[ON CUE]

[CHORUS - HARMONY]

87 SAL - VE RE - GIN - A MA - TER MI - SER - I - CORD - I - AE VI - TA DUL - CE DO ET SPES

CL'S - HRNS - MARIM.

mf E E A/E F#m⁷/E

91 NOS - TRA SAL - VE, SAL - VE RE - GI - NA AD TE CLA -

B⁷/E B⁷/E E E

95 MA - MUS EX - U - LES FIL - I - I E - VA AD TE SUS PI - RA - NUS GE -

C#m C#m F# F#⁷/E

99 MEN - TES ET FLEN - TES O CLEM - ENS O PI - A. YOU

B⁷/D# F#⁷ B - B⁷ -

[CHÉ:]

102 *3* *3* 103 104

LET DOWN YOUR PEOP-LE E - VI - TA, YOU WERE SUP - POSED TO HAVE BEEN IM -

STRS - Hp (8VA)

E E E

105 106 107

MOR - TAL; THAT'S ALL THEY WANT - ED, NOT MUCH TO ASK FOR: BUT IN THE

E B C#m

108 109 110

ENO YOU COULD NOT DE - LIV - ER. ADD CL'S - HAYS - HP

mp *mf*

Ema7 AMAJ7 AMAJ7

mp

111 (CHE:)

1. SING YOU FOOLS BUT YOU GOT IT WRONG; EN - JOY YOUR PRAY'RS BECAUSE YOU
 2. SHOW BUS - I - NESS KEPT US ALL A - LIVE SINCE SEV - EN - TEEN OCT - TO - BER NINE - TEEN

(HARP)
(FUNKY KEYBD)

A G A A

114 4 NISHA

HAV - N'T GOT LONG. YOUR QUEEN IS DEAD, YOUR KING IS THROUGH. SHE'S NOT COM - ING
 FOR - TY FIVE; BUT THE STAR IS GONE, THE GLAMOUR'S WORN THIN THAT'S A PRETTY BAD

G A G D F C Eb

118 1 119 2 120

BACK TO YOU
 STATE FOR A STATE TO BE IN. (ADD STRS)

(HARP) IN -

Eb Bb Bb Eb/Bb Bb Bb Eb/Bb Bb

(CHE.)

121

- STEAD OF GOV-ERN-MENT WE HAD A STAGE; IN - STEAD OF I - DEAS A

122

123

Ab/Bb Eb/Bb Ab/Bb Eb/Bb Ab/Bb Eb/Bb

124

PRIM-A DONNA'S RAGE; IN - STEAD OF HELP, WE WERE GIV-EN A CROWD; SHE

125

126

Ab/Bb Eb/Bb F#/C# C# F#/C# C#

127

DID-N'T SAY MUCH, BUT SHE SAID IT — LOUD — AND

128

129

F# F# C# F# C#

HP *STES*

130

WHO AM I WHO DARES TO KEEP HIS HEAD HELD HIGH WHILE MIL-LIONS WEEP WHY

131

132

133

C#m? B A B Fmaj7 Abm Dbm Cm/F#

134 135 136 137

THE EX-CEP-TION TO THE RULE? OP-POR-TU-NIST? TRAI-TOR? FOOL? OR

STRS

Gm/Fb A7 b7/bb Ab/E F#m b7 Gm/Ed A7 b7/bb Ab/E F#m

CELLO

138 139 140

JUST A MAN WHO GREW AND SAW FROM SEV-EN-TEEN TO

Am/G G - C/G - G - mf F - Em -

CRESC.

141 142 143

TWEN-TY FOUR, HIS COUN-TRY BLED, CRU-CI-FIED? SHE'S

(ADD FL.)

Dm - Em G - A - b7/E - F# -

cello

144 145 146

NOT THE ON-LY ONE WHO'S DIED!

STRS

f C - D - E - E - E SUS E

HP

HP

147

SING YOU FOOLS BUT YOU GOT IT WRONG - ENJOY YOUR PRAYERS BECAUSE YOU

(HARD AD LIB ON CHORDS)

G - - - C/G G G

AD LIB AD LIB / RHYTHM

HAVE-NT GOT LONG. YOUR QUEEN IS DEAD. YOUR KING IS THROUGH.

C/G G F C F C

SHE'S NOT COM-ING BACK TO YOU

F F C

V.S.

(A TEMPO) [ON CUE]

[CHORUS: UNISON]

156 *mp* SAL-VE RE-GIN-A MA-TER MI-SE-RI CORD-1-AE VI-TA DUL-CE DO ET SPES

160 NOS-TRA AD TE CIA-
161 SAL-VE, SAL-VE RE-GIN-A PER-ON AD TE CIA-
162
163

164 -MA - MUS
165 EX-U-LES FIL-1-1 E-VA
166 AD TE SUS-PI-RA-MUS GE-
167

168 -MEN-TES
169 ET FLEN-TES O CLEM-ENS O PI-A.
170

[MAESTOSO]

ORCHESTRA Solo

Horns - Cl's 172 173

Vlms - Cellos

HP KEY 2

BASS / GONG

ADD FL - TPT'S

174

175 176 177 178

TPT'S

179 Tpt's - Hens 180 181 182

183 184 185 (RALL.)

(RALL.)

[ANDANTE]

186

EVA:

(+2ND GIRL)

3 3 187 188 189

DONT CRY FOR ME AR-GEN-TI-NA, FOR I AM ORD'NAR-Y UN-IM-PORT-ANT, AND UN-DE-

STRS/CL'S

f

Db (RHYTHM) Db Db Db

190 191 192 193

-SER-VING OF SUCH AT-TEN-TION UN-LESS WE ALL ARE, I THINK WE ALL ARE.

Ab Bbm Dbmaj7 Gbmaj7 Gb6 Gb

(3 GIRLS) 3 3 195 196 197

RIDE ON MY TRAIN ON MY PED-AL AND WHEN IT'S YOUR TURN TO DIE YOU'LL RE-MEM-BER: THEY FIRED THOSE

mf Db STRS - W. W. KEYBO'S Db Db Db

198 (2 GIRLS)
 CAN-NONS, SING LA-MEN-TA-TIONS; NOT JUST FOR E-VA, FOR AR-GEN-TIN-A NOT JUST FOR

199 200 201

+HNS.
 +TBN.

Ab Bbm Dbmaj7 Gbb Gb

202 [EVA] 203 204 205
 E-VA, FOR EV-'RY-BO-DY. SO SHARE MY GLO-RY, SO SHARE MY CEF-FIN, SO SHARE MY

mf DIM..... mp p

STRS - CL'S - RHYTHM

Dbmaj7 Gbmaj7 Gbb Gb Dbmaj7 Gbmaj7 Gbb Gb

206 (NIENTE) [CHE] 208 209
 GLO-RY SO SHARE MY CEF-FIN... IT'S OUR FUN-ERAL TOO

pp NIENTE STAS.

CL'S/HNS f

Dbmaj7 Gbmaj7 Gbb Gb

(ALLEGRO)

210

[CHE:]

211

Musical score for measures 210-211. The vocal line starts with a rest in measure 210 and begins in measure 211 with the lyrics "NOW E-VA PER-ON HAD". The piano accompaniment includes markings for "BR HEMS STRS RHYTHM" and "Dm".

Musical score for measures 212-214. The vocal line continues with the lyrics "EV-'RY DIS-AD-VAN-TAGE YOU NEED IF YOU'RE GOY-NA SUC-CEED. NO". The piano accompaniment includes markings for "STRS", "HORNS", and "TBN".

Musical score for measures 215-216. The vocal line continues with the lyrics "MON-EY, NO CLASS, NO FATH-ER, NO BRIGHT LIGHTS THERE WAS". The piano accompaniment includes markings for "TPT'S - TBN", "HORNS", "CELLOS", and "BASS".

Musical score for measures 217-218. The vocal line continues with the lyrics "NO - WHERE SHE'D BEEN AT THE AGE OF FIF-TEEN.". The piano accompaniment includes markings for "VLNS., HNS., CLS." and "TBN - BASS - KEY 2".

219

220 221

AS THIS TAN-GO SING-ER FOUND OUT

STES. (PIZZ)

VINS + CL'

CELLOS

222

A TAN-GO SING-ER!

(SPOKEN)

223

A-GUS-TIN MA-GAL-DI. WHO

[SLOWER]

[SLOWER]

224

225

HAS THE DIS-TING-TION OF BEING THE FIRST MAN TO BE OF USE TO E-VA DU-AR-TE.

W.W.
KEYBD
HP
(PT'S - HANS CUEO)

VINS
CLS
CELLOS

(DEAD SEGUE)

ON THIS NIGHT OF A THOUSAND STARS

Empty musical staves for piano and conductor.

[TANGO] 2 MAGALDI: 3

ON THIS NIGHT OF A RUBATO

Handwritten notes: *Handwritten notes and chords for piano accompaniment, including "HBD. 2, 6, 7, DRS." and "785."*

Musical notation for the first system, including vocal line and piano accompaniment.

3 4 5 6

THOU-SAND STARS — LET ME TAKE YOU TO HEAVEN'S DOOR — WHERE THE MU-SIC OF

A TEMPO

Handwritten notes: *Handwritten notes and chords for piano accompaniment, including "KBD 2 - AD LIB (CORNW NIGHT CLUB, SPANISH STYLE)", "Am", "D7", "Gma", and "G6".*

Musical notation for the second system, including vocal line and piano accompaniment.

MAGALDI:

7 8 9 10

LOVE'S GUI-TARS ——— PLAYS FOR EV-ER- MORE. IN THE GLOW OF THOSE

TPTS, MARIMBA

10BD, 2, GTR, DAS.

11 12 13 14

TWINK-LING LIGHTS WE SHALL LOVE THRU E-TER-NI-TY ——— ON THIS NIGHT IN A

[TEMPO]

RIT - TEN.

15 16 17 18

MIL-LION NIGHTS ——— FLY A-WAY WITH ME. I NE-VER

[TEMPO]

TPTS. MAR.

HAGALDI:

19

Musical staff for vocal line, measures 19-21. The melody consists of eighth and quarter notes.

DREAMED THAT A KISS COULD BE AS SWEET AS THIS, BUT NOW I KNOW THAT IT CAN.

HAHIMBA

Musical staff for piano accompaniment, measures 19-21. The right hand plays chords and eighth notes, while the left hand plays a bass line.

TRD. 2, 6TR, DRS.

Piano accompaniment for measures 19-21, including bass line. Chords are marked as Gma7 and C.

+BS.

22

Musical staff for vocal line, measures 22-24. The melody continues with eighth and quarter notes.

I USED TO WAN- DER A- LONE WITH- OUT A LOVE OF MY OWN, I WAS A

Musical staff for piano accompaniment, measures 22-24. The right hand plays chords and eighth notes, while the left hand plays a bass line.

Piano accompaniment for measures 22-24, including bass line. Chords are marked as C, D, and C.

25

Musical staff for vocal line, measures 25-26. The melody continues with eighth and quarter notes.

DES- PE - RATE MAN

BUT ALL MY

Musical staff for piano accompaniment, measures 25-26. The right hand plays chords and eighth notes, while the left hand plays a bass line.

Piano accompaniment for measures 25-26, including bass line. Chord is marked as G.

25

HAGALDI!

27 28 29 30

GRIEF DIS-AP-PEARED AND ALL THE SOR-RON I'D FEARED WAS-N'T THERE AN-Y- MORE. ON THAT

MARIMBA

HPD. 2, GTR, BAS.

G7 C Cm

31 32 33

HA-GIC-AL DAY WHEN YOU FIRST CAME MY WAY MI-A - MOR.

G/D C/D D7 G

34 35 36

[COLLA VOCE]

ON THIS NIGHT, ON THIS NIGHT ON THIS NIGHT OF A

G

[A TEMPO]
MAGALDI

37

THOU-SAND STARS ——— LET ME TAKE YOU TO HEA-VEN'S DOOR ———

MARIMBA

KBD. 2, GTR, DRF.

Am⁷

D⁷

Gma⁷

+BS.

40

WHERE THE MU-SIC OF LOVE'S GUI-TARS ——— PLAYS FOR-EV-ER

ten.

G⁶

Am⁷

D⁷

(MARCATO)

RALL.

43

-MORE,

TPTS, HNS.

RALL.

RALL.

+TRB.

27

45 (ALLEGRETTO)

EVA:
TO

CLAR.

FLUTE

TRBS, HNS, TRB., QTR.

TRC, BS.

49

50

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

FL.

STR.

TRBS. (LIGHT ROCK)

TRC, Dm
BS.
BONGAS

51

52

POOR LITTLE NOTHING LIKE ME. THE

MARGALDI:

MAGALDI

53 54 [CHÉ!

AU-DI-ENCE HERE ARE SIT-TING ON THEIR HANDS. LIS-TEN

HORN

KBDS.

V.C.

55 56 MAGALDI

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

HN, TRB.

WH.

STR.

+BS.

57 58

THIS IS JU-NIN ——— IF THIS WERE BUE-NOS AI-RÉS ——— I'D

KBDS, HNS, GTR, TRB.

59 MAGADI!

Musical score for measures 59-60. The vocal line (Soprano) has the lyrics: "HAVE THAT TOWN AT MY FEET. I NE-VER E-VER MEET". The piano accompaniment includes parts for Clarinet (CLAR.), Horns (HBD, STRS.), and Guitar/Bass (GTR. MAJ. BS.). Chords D7 and C9b are indicated. Dynamics include *mf*.

Musical score for measures 61-63. The vocal line (Soprano) has the lyrics: "MEM-BERS OF THE PUB-LIC - THEY'D TEAR ME A-PART. I CHEI". The piano accompaniment includes parts for Clarinet (CL.), Bassoon (BSN.), and Flute (FLUTE). Chords C9b and BS. are indicated. Dynamics include *mf*.

Musical score for measures 63-64. The vocal line (Soprano) has the lyrics: "UN- DER- STAND THEIR FEEL-INGS. I WAN-NA EYA!". The piano accompaniment includes parts for Clarinet (CL.), Bassoon (BSN.), and Flute (FLUTE). Chords C9b and BS. are indicated. Dynamics include *mf*.

(SLIGHTLY HELD BACK)

65 EYA: (+ VLNS)

EYA + FAMILY:

66 67 A A 68

BE A PART OF B. A. BUE-NOS AIR-ES, BIG AP-PLE. I WAN-NA SHE WANTS TO

MARACAS

HNS

GTR. HP, WIND, V.C., HBD. 2

Bb Am Gm F Dm Bb

+ BS. 69 (EYA, FAMILY)

70 71 A A 72 A TEMPO CHE:

BE A PART OF B. A. BUE-NOS AIR-ES BIG AP- PLE. JUST

STRS. THNS.

Bb Am Gm F Dm Bb GTR. Dm6 CLAR.

73 74 75 EYA: 76

LIS-TEN TO THAT, THEY'RE ON TO YOU, MA-GAL-DI, I'D GET OUT WHILE YOU CAN. IT'S HAPPENED AT LAST, I'M

CLAR. FL. VLN. (PZ) (ARCO) B.S.N. HBD. 2, GTR. CL. V.C. HBD. 1

Dm6 D7

P.C.

77 *EVA:* 78 *MAGALDI:*

START-ING TO GET START-ED, I'M MOV-ING OUT WITH MY MAN. NOW, E-VA, DON'T GET

VLN, OB.
V.C.

79 *EVA:* 80 *MAGALDI:* 81

CAR-RIED AW-AY, MON- O- TO-NY PAST, SUB- UR- BI- A DE-PART-ED, WHO COULD

CLS.

TGTA.
F#
F#

+BS.

82 *MAGALDI: (+CL)* 83 84

EV-ER GET KICKS IN THE BACK OF THE STICKS? DON'T HEAR WORDS THAT I DID-N'T SAY

HNS, TPT. *STRS.*

D7 *D7*

+BS.

85 (MAG.) CHORUS: 86 87 88 MAGALDI:

WHAT'S THAT? YOU'D DE-SERT THE GIRL YOU LOVE? THE

STAS. TRPT. HN. GTR. HDS. BS.

89 (FREELY) 90 91 92

GIRL I LOVE? (SPOKEN:) WHAT ARE YOU TALKING ABOUT? SHE REAL-LY BRIGHTENED UP YOUR OUT OF TOWN EN-

BROTHER:

DELIBERATELY

(BROTHER + TWO SISTERS:)

93 94 95

-GAGE-MENT. SHE GAVE YOU ALL SHE HAD, SHE WAS-N'T IN YOUR

CLAR. DR. BS.

107

CHÉ!

ME THERE'S NO POINT IN RE-SIST-ING, SHE'S MADE UP HER MIND, YOU'VE NO CHOICE. WHY

BONGOS (CONT.)

KBDS, BS.

111

DON'T YOU BE THE MAN WHO DIS-COVERED HER? YOU'LL NEVER BE RE-MEM-BERED FOR YOUR VOICE. THE

MARACAS!

KBDS, GTR. Am⁷ D⁷ DRUM FILL

115

CI-TY CAN BE PA-RA-DISE FOR THOSE WHO HAVE THE CASH THE

BSN.

KBD 1, VLN, FL.

GTR. Am⁷ F⁷

MAGALDI:

119 120 121 122

CLASS AND THE CON-NEC-TIONS — WHAT YOU NEED TO MAKE A SPLASH — THE

BSN. VLN.

+TIMP

VBDS, GTR.

G7 D7 Gb7(b9) Am DRUM FILL

+BS.

123 124 125 126

LINES OF YOU GET SWEPT UP IN THE MORN-ING WITH THE TRASH — IF

VBDS, GTR.

Am7 F7

127 128

YOU WERE RICH OR MID-DLE CLASS —

G7 D7

(AD LIB) ALLEGRETTO

129 EVA:

130

SCREW THE MID-DLE CLASS-ES, I WILL NEV-ER AC-CEPT THEM, AND THEY WILL

W.W. *f*

TPTS. *f*

VLN. *f*

TRP.V.C. *f*

(KBD. 2 -)

131

132

NEV-ER DE-NY ME ANY-THING A-GAIN MY FA-THER'S OTH-ER FA-MI-LY WERE MID-DLE CLASS, AND WE WERE

VLN.

KBD. 1, W.W.

TRP.

V.C.

133

134

KEPT OUT OF SIGHT, HID-DEN FROM VIEW AT HIS FU-NERAL. IF

HNS.

TAB.

V.C.

37

47.

P.C.

MAGALDI:

1000 STARS

19

CLASS. ANK. W. ILL.

BSN.

136

I

WEL-COME THE CHANCE TO SHINE IN THEIR CI-TY.

HBD. 1, CLS, VLN.

+V.C., BS.

137

ACCEL.

138

CHÉ: (CUBD IN CL.)

DO

139

140

ALL YOUR ONE NIGHT STANDS ——— GIVE YOU THIS TROU-BLE?

DELIBERATE

MAFFALDI:
+VLN.

(41)

142 143 144

E-VA, BE-WARE OF THE CI-TY — IT'S HUN-GRY AND COLD — CAN'T BE CONTROLLED, IT IS

CLS.

KBD, HP, STR.

A Bm⁷ A D A D A

+V.C., BS.

145 146 147

MAD ———— THOSE WHO ARE FOOLS ARE SWAL-LOWED UP WHOLE, AND

HN. F

E7 A E A7 D CRESC.

148 149 150

THOSE WHO ARE NOT BE-COME WHAT THEY SHOULD NOT BE-COME, CHANGED, IN SHORT THEY GO BAD.

A E7 A7 D A E7

151 EVA:

152 153

BAD IS GOOD FOR ME, I'M BORED SO CLEAN AND SO I G- NORED, I'VE ON- LY BEEN PRE-

CLARS, MARIAMBA

GTA, KBDS.

Am Am⁷ Dm⁷

trbs.

154 155 156

- DICT- A- BLE, RE- SPEC- A- BLE. BIRDS FLY OUT OF HERE, SO WHY OH WHY OH WHY THE HELL CAN'T I -

Am⁷

157 158

I ON- LY WANT VA- RI- E- TY, NO- TO- RI- E- TY, I WAN- NA

TRPS.
CLAR.

Dm⁷ Am⁷

159 EVA:
 BE A PART OF B. A. BUE-NOS

MARACAS

HBD, WH, HP, STR.

F Em/f Dm/f C/f

TBS.

161 AIR- ES BIG AP- PLE. I WAN-NA

CHORUS: SHE WANTS TO

STRS.

F Am/f

163 EVA & CHORUS:
 BE A PART OF B. A. BUE-NOS AIR- ES, BIG AP- PLE

STRS.

HNS

F Em/f Dm/f C/f F Am/f

166 MAGALDI: (+VLN)

167 168 169

FIVE YEARS FROM NOW I SHALL COME BACK AND FI-NAL-LY SAY — YOU HAVE YOUR WAY, COME TO

CLAR.

KBD, HR, GTR.

A Bm⁷ A D A D A

+V.C., 85.

170 171 172

TOWN — BUT YOU'LL LOOK AT ME WITH A FOR-EIGN-ER'S EYE — THE

HN.

DRUM FILL

E7 A E A7 D

173 174 175

MA-GI-CAL CI-TY, A YOUNG-ER GIRL'S CI-TY, A FAN-TA-SY LONG SINCE PUT DOWN

CLARS.

A E7 A7 D A E7

176 EVA!

177 178

ALL YOU'VE DONE TO ME, WAS THAT A YOUNG GIRL'S FAN-TA-SY? I PLAYED YOUR CI-TY

MARINBA, CLARS.

CRASC.

TRDZ, GTR.

Am Am⁷ Dm⁷

+BS.

179

180

GAMES ALL RIGHT DID-N'T I? I AL- READ-Y KNOW WHAT COOKS, HOW THE

CRASC.

Am⁷

181

182

DIA-TY CI-TY FEELS AND LOOKS, I TAST-ED IT LAST NIGHT,

CLARS.

CRASC.

Am⁷ Dm⁷

183 EVA!

183 184 185

DID-N'T I? I'M GON-NA BE A PART OF B. A. BUEN-OS

TPTS. VLNS. 5

CLS. HB, VCL. 2, WB, GTR.

Am⁷ F Em/F Dm/F C/F

+BS.

EVA + CHORUS!

186 187 188

AIR- ES BIG AP- PLE. I'M GON-NA BE A PART OF

Am/F +HN. F Em/F

189 190

B. A. BUEN-OS. AIR - ES BIG AP- PLE

Dm/F C/F Am/F (+HN.)

AA

191 MAREALDI (+ FL., VLN)
+ HBD. 1

192 193 194 195

Musical staff for measures 192-195, featuring a vocal line with lyrics and piano accompaniment.

E-VE, BEWARE YOUR AM-BI-TION - IT'S HUN-GRY AND COLD, CAN'T BE CONTROLLED, WILL RUN WILD. —

HAR., CLS (NO TREMOLO)

Musical staff for measures 192-195, featuring a vocal line with lyrics and piano accompaniment.

HBD 2, HP, GTR.

Musical staff for measures 192-195, featuring a vocal line with lyrics and piano accompaniment.

196 197 198 199

Musical staff for measures 196-199, featuring a vocal line with lyrics and piano accompaniment.

THIS IN A MAN IS A DANGERE-NOUGH, BUT YOU ARE A WOMAN, NOT E-VEN A WO-MAN, NOT

Musical staff for measures 196-199, featuring a vocal line with lyrics and piano accompaniment.

Musical staff for measures 196-199, featuring a vocal line with lyrics and piano accompaniment.

200 201 202 203

Musical staff for measures 200-203, featuring a vocal line with lyrics and piano accompaniment.

VE-RY MUCH MORE THAN A CHILD AND WHAT-EV-ER YOU SAY, I'LL NOT STEAL YOU A-WAY —

Musical staff for measures 200-203, featuring a vocal line with lyrics and piano accompaniment.

SLIGHT ACCEL...

Musical staff for measures 200-203, featuring a vocal line with lyrics and piano accompaniment.

P.C.

(FASTER)

TUTTI

(TPT)

204

205

206

f

TIMP.

(TUTTI)

f

C

Dm/C

C

F

C

TRB, BS.

207

208

209

CL.

G7

C

G7

C

p

TRB, BS.

210

211

3

3

211

C

p

C/G

G7

TRB, BS.

SEGUE AS ONE

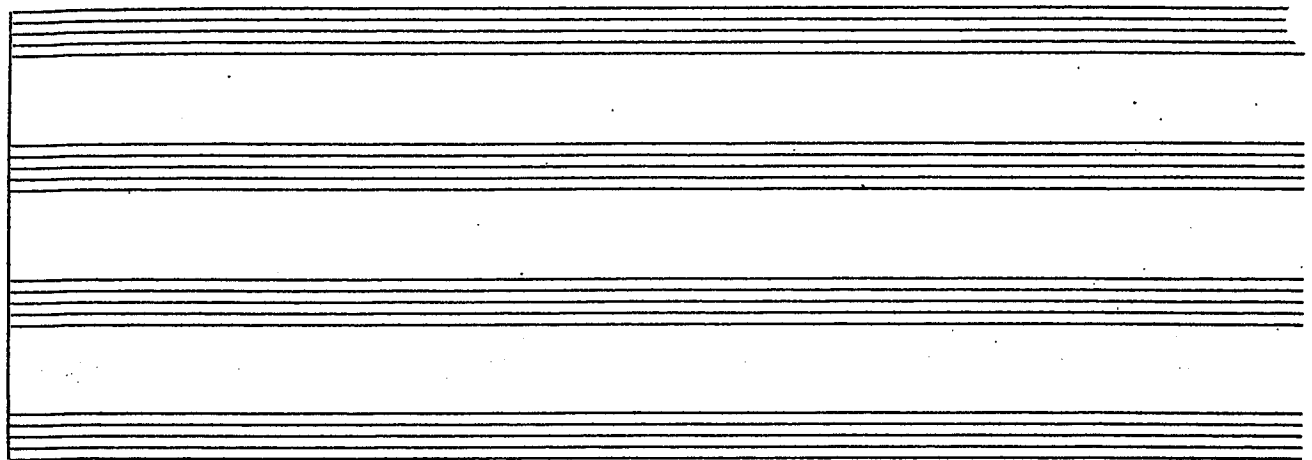
A6

PIANO-CONDUCTOR

BUENOS AIRES

"EVITA"

4



SAMBA FEEL

PULL BACK VERY SLIGHTLY

1 (EVITA) 2 3

WHAT'S NEW? BUE-NOS AI -- RES. I'M NEW I WAN-NA SAY I'M

W.W.
BR.
HAR.

(+STRS.)

KYBDS.

(MARA)

(CELLI)

4 5

JUST A LIT-TLE STUCK ON YOU, YOU'LL BE ON ME TOO.

(+STRS.)

47

-2- "BUENOS AIRES"

P.C.

6

I GET OUT HERE BUE-NOS AI-RES!

7 8

(TRPS) (HRS)

(STRS)

(KYPDZ)

(STRS)

(CELLI)

9

STAND BACK! YOU OUGHT-A KNOW WHAT-CHAGON-NA GET IN ME, JUST A

10

(STRS)

(KYPDZ) (STR. + HRP.)

11

LIT-TLE TOUCH OF STAR QUAL-I-TY.

12

FILL ME

P.C.

13

UP WITH YOUR HEAT WITH YOUR NOISE WITH YOUR DIRT OV-ER DO ME. LET ME DANCE TO YOUR BEAT (MAKE IT) DUD, LET IT HURT, RUN IT

VLS

(DRS)

KYBDS 1+2

+ CELLS

DRUM BREAK

cb/Ab

F/Ab

cb/Ab

16 THROUGH ME. 17 DON'T HOLD BACK YOU ARE CER-TAIN TO IM-PRESS. 18

(CLAR. SOLO)

DRUM BREAK

F

(F#m7) Abm7

E7

19 TELL THE DRIV-ER THIS IS WHERE I'M STAY-ING. 20

F#

C#

G7

Abm

49

"BUENOS AIRES"

P.C.

21

Musical notation for measures 21-23. Lyrics: HEL-LO BUE-NOS AIR-ES. GET THIS! JUST LOOK AT ME.

BR.
HRS

TRBD
1+2

Musical notation for piano accompaniment in measures 21-23. Chords: C, C6, C, C6, C, C6, C, C6, C, C6, C, C6.

(CELLI) 7.

24

Musical notation for measures 24-25. Lyrics: DRESSED UP SOME-WHERE TO GO. WE'LL PUT ON A SHOW.

Musical notation for piano accompaniment in measures 24-25. Chords: F, F#6.

26

Musical notation for measures 26-28. Lyrics: TAKE ME IN AT YOUR FLOOD, GIVE ME SPEED, GIVE ME LIGHTS, SET ME HUMMING. SHOOT ME

Musical notation for piano accompaniment in measures 26-28. Chords: C, C6, C, C6, C6/Ab5, F#4. Includes instruction: DR. BREAK.

(+TRB.)

P.C.

29 30

UP WITH YOUR BLOOD, WINE ME UP WITH YOUR NIGHTS, WATCH ME COM-ING.

VLA'S
CELLI

DRS

DRUM BREAK

31 32

ALL I WANT IS A WHOLE LOT OF EX-CISS.

CLAR. SOLO

Adm7 E7

33 34

TELL THE SINGER THIS IS WHERE I'M PLAY-ING.

F# C# G7 Adm

-6- "BUENDOS AIRES"

P.C.

35

STAND BACK BUENDOS-AIR - ES!

STRS

BR HNS

KYBD 1+2

C C6 C C6 C C6 C C6

(CELLI)

37 38

BE-CAUSE YOU OUGHT-A KNOW WHACCHA GONNA GET IN ME, JUST A

STRS

DRS

(KYBD. HP.+GT.)

C C6 C C6 F F# G

39 AD

LIT-TLE BIT A STAR QUAL-I - TY.

(DRS)

"BUENOS AIRES"

-7-

41
 AND IF EV-ER I GO TOO FAR IT'S BE-CAUSE OF THE

STRS
 (TRM)
 KYBDS
 1+2

F Gm7/F

45 THINGS YOU ARE. 46 BEAU-TI-FUL TOWN, 47 I LOVE YOU. 48

FMA7 Gm7 FMA7 Gm7

49 AND IF I NEED A MO-MENTS REST 50 51 GIVE YOUR LOV-ER THE 52

STRS
 CLS
 HNS

F Gm7

53 VE-RY BEST. 54 REAL EID-ER DOWN. 55 AND SI-LENCE. 56

STRS
 CLS
 HNS

FMA7 Gm7 FMA7

TPTS
 FST JTD Y

"BUENOS AIRES"

P.C.

57 (MEXICAN STYLE)

57A 58 58A GLISS

TRP.

(TAMB.)

PNO.

CELLI

VLS

ff

Dm

F

59 59A 60 60A GLISS

(TAMB.)

PNO.

f

Dm

F

61 61A 62 62A

(TAMB.)

PNO.

Dm

Dm

F

F

VLS

63 63A 64 64A

(DRUM FILL)

Bb ff

Bb

(GTRS KBZ)

F

F

VLS

P.C.

65 (LOUD TILL CHE'S SPEECH)

-9-

"BUENOS AIRES"

66 67 68 69 70

DRS (LIGHT) DR-BREAK pp DR-BREAK

PNO. ff Abm F7 Abm sim F7 p

(+ BASS)

71 72 73 74 75 76

DR-BREAK

pp Abm F7

77 78 79 80 81

CLS

VLNS

CELI (PIZZ)

HN VLNS

82 83 84 85 86

VLNS, HN

HN

mf

(+ CL. I)

-10- "BUENOS AIRES"

P.C.
87

88

89

90

GTR.

BASS

TR.

HNS

Empty musical staff with treble clef and 4/4 time signature.

Guitar and Bass staves with rhythmic notation and notes. Includes 'DR.' markings.

Trumpet and Horns staves with melodic lines and triplets. Measure numbers 91, 92, 93, 94.

Piano accompaniment staves with chords and melodic lines. Includes '(+KYBD 1)' and 'DR.' markings.

Trumpet and Horns staves with melodic lines and triplets. Measure numbers 95, 96, 97, 98.

Piano accompaniment staves with chords and melodic lines. Includes 'mf CRESC.' and 'BS.' markings.

KYBD. 2
TR. 5
X20

Keyboard staves with dense rhythmic patterns. Measure numbers 100, 101, 102. Includes 'f CRESC.' and 'DRUM FILL' markings.

KYBD. 1

Keyboard staves with melodic lines and chords. Includes 'f CRESC.' and 'BS.' markings.

P.C. PULL BACK SLIGHTLY

-11-

"BUENOS AIRES"

103

W.W.
+ TRPZ

+ HNS
+ VLN
KYPB
II

CELLO
+ TAB.

107

110A

W.W.
HNS
TRPZ

(110B)

(110C)

(110D)

(110E)

(110F)

(110G)

(110H)

"BUENOS AIRES"

P.C.

2
111

(112)

KYBD
TPT.

VNS
TRB.
CELLA

(113)

(114)

(115) AL TEMPO

(116)

(EVA)

YOU'RE A

W.W.
TPTS
KYBD

"BUENOS AIRES"

P.C. (EVA)

117 118 119

Musical notation for measures 117-119, vocal line. The melody consists of eighth and quarter notes in a descending sequence.

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 BREATH IN MY

117 118 119

Musical notation for measures 117-119, piano accompaniment. Includes staves for Violins (VLS), Keyboard (KBD), and Bass (BASS). Chords include Abm, F7, and Abm. Performance instructions include 'WHIP' and 'VLS/CELLI'.

120 121 122

Musical notation for measures 120-122, vocal line. The melody continues with eighth and quarter notes.

BOD-Y. PUT ME DOWN FOR A LIFE - TIME OF SUCCESS.

120 121 122

Musical notation for measures 120-122, piano accompaniment. Includes staves for Violins (VLS), Keyboard (KBD), and Bass (BASS). Chords include F7, Abm, and E7. Performance instructions include 'WHIP' and 'CLAR. SOLO'.

123 124

Musical notation for measures 123-124, vocal line. The melody continues with eighth and quarter notes.

GIVE ME CRED-IT, I'LL FIND WAYS OF PAY-ING.

123 124

Musical notation for measures 123-124, piano accompaniment. Includes staves for Violins (VLS), Keyboard (KBD), and Bass (BASS). Chords include F#7, C#, G7, and Abm.

- 14 - "BUENOS AIRES"

P.C.

125

126 127 128

RI-O DE LA PLA-TA. FLU-RI-DA COR-RI-EN-TES! NU-EV-E DE JUL-I-O... AU I

BR. HT. mf

(+STRS.)

C C⁶ C C⁶ C C⁶ C C⁶ C C⁶ F F#G

CELI

129 130 131 132

WANT TO KNOW. STAND BACK! BUENOS AIR-ES!

(DR.S.) WHIP

(+STRS.)

C C⁶ C C⁶ C C⁶ C C⁶

CELLO

133 134

BE-CAUSE YOU OUGHT-A KNOW WHAT-CHA GONNA GET IN ME, JUST A

(STRS.)

C C⁶ F F# G

60

P.C.

"BUENOS AIRES"

135

VENS

LIT-TLE TOUCH OF, JUST A

136

LIT - - - TLE TOUCH OF, JUST A

LIT -

ADD CORD

KYBD. I & II

137

-TLE TOUCH OF STAR QUAL-I- TY.

138

KYBD. I & II

VENS

4A SCENE CHANGE

[REPEAT TILL CUT-OFF]

VENS

KYBD. I

KYBD. II

(CELLI)

"GOODNIGHT"

P.C. (EVA:)

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

ELS.

17

18 PART-ING, THE CLOS-ING OF DOORS. BUT WE MUST BE HONEST, STOP

19 (+HRP)

20

21 FOOL-ING OUR-SELVES.

22 (CHE:) WHICH MEANS UP YOURS.

23

W.W. b b b b b b b b 7 7

DR. HNS mf

HRP.

E₇ E_m A₇ T b₇ D₇ G₇ T 7 X 7

04



"GOOD-NIGHT"

P.C.
2f

(+CL.2, HN.2)

25

THERE IS NO ONE NO ONE AT ALL NEV-ER

(+HN.1)

Picc.

KYBD. I

KYBD. 2

HRP

(+HRP, TRPS, STRS)

(+TRIA, TRPS, STRS)

26

27

28

HAS BEEN AND NEV-ER WILL BE A LOV-ER MADE OR

Handwritten musical score for "GOOD-NIGHT". The score is divided into two systems, each with five staves. The first system covers measures 29-33, and the second system covers measures 34-38. The lyrics are written below the vocal line.

System 1 (Measures 29-33):

- Staff 1 (Vocal):** MEASURES 29, 30, 31, 32, 33. Lyrics: FE-MALE WHO HAS-N'T AN EYE ON IN FACT THEY RELY ON TRICKS THEY CAN TRY ON THEIR PARTNER. THEY'RE
- Staff 2 (Piano):** Accompanying piano part.
- Staff 3 (FL CLARINET):** Flute and Clarinet part.
- Staff 4 (KYBD, TRPS):** Keyboard and Trumpet part.
- Staff 5 (KYBD, STRS, TRB):** Keyboard, Strings, and Trombone part.

System 2 (Measures 34-38):

- Staff 1 (Vocal):** MEASURES 34, 35, 36, 37, 38. Lyrics: HOP-ING THEIR LOV-ER WILL HELP THEM OR KEEP THEM, SUP-PORT THEM, PRO-MOTE THEM, DON'T BLAME THEM. YOU'RE THE SAME.
- Staff 2 (Piano):** Accompanying piano part.
- Staff 3 (FL CLARINET):** Flute and Clarinet part.
- Staff 4 (KYBD, TRPS, CL. 2):** Keyboard, Trumpet, and Clarinet 2 part.
- Staff 5 (KYBD, STRS, TRB):** Keyboard, Strings, and Trombone part.

Handwritten annotations include "VLS" and "TRP. GLASS" in the first system, and "F" and "(DRS)" in the second system.

66

? C.

39

(CHE)

40 41 42

GOOD-NIGHT AND THANK YOU WHO-EV-ER. SHE'S IN EV-RY MAGA-ZINE, BEEN PHO-TO-GRAPHED, SEEN SHE IS

KYBRS

CLS.

G D G F C G C G

43

44 45 46

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

D G D G C G D7

47

48 49 (EVA)

GIVE US A RING, BUT WE DON'T AL-WAYS ANS-WER THE PHONE.

G7 C G D7 G

"GOOD-NIGHT"

-7-

P.C.
(EVA)

50 O, BUT IT'S SAD WHEN A LOVE AF - FAIR DIES, BUT

CLS. CAST.

KYBDS (STRS.)

D#9 G

52 WHEN WE WERE HOT WE WERE HOT. I KNOW YOU'LL LOOK BACK ON THE GOOD TIMES WE'VE SHARED. BUT

53 54 55 CHE:

D G7 B B7/A E3/F# Em

56 E - - - - - VA, WILL NOT!

57

W.W. BR. TRS.

Ab7 D7 G

P.C.

MAG., F. 58 59 60 61 62

LOVER, C.

THERE IS NO ONE, NO ONE AT ALL, NEY-ER HAS BEEN, AND NEY-ER WILL BE A LOV-ER MALE OR

Picc.

(HNS.)

KB.1

KYBDZ (+STRS)

E. 63 64 65 66

C.

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

KB.1

F STRS + HNS

P.C.

67 68 69

E. PART - NER. THEY'RE HOP-ING THEIR LOY-ER WILL HELP THEM OR KEEP THEM, SUP-

C. $\text{F} \text{ C} \text{ F} \text{ C} \text{ F} \text{ C} \text{ F} \text{ C} \text{ F} \text{ C} \text{ F}$

FL/CL $\text{F} \text{ C} \text{ F} \text{ C} \text{ F} \text{ C} \text{ F} \text{ C} \text{ F}$

CL. 2 + TRS $\text{F} \text{ C} \text{ F} \text{ C} \text{ F} \text{ C} \text{ F} \text{ C} \text{ F} \text{ C} \text{ F}$

VLNS $\text{F} \text{ C} \text{ F} \text{ C} \text{ F} \text{ C} \text{ F} \text{ C} \text{ F} \text{ C} \text{ F}$

KYBD + HNG $\text{C} \text{ F} \text{ C} \text{ F} \text{ C} \text{ F} \text{ C} \text{ F}$

70 71 72

E. -PORT THEM, PRO-MOTE THEM, DON'T BLAME THEM. YOU'RE THE SAME.

C. $\text{F} \text{ C} \text{ F} \text{ C} \text{ F} \text{ C} \text{ F} \text{ C} \text{ F} \text{ C} \text{ F}$

FL/CL $\text{F} \text{ C} \text{ F} \text{ C} \text{ F} \text{ C} \text{ F} \text{ C} \text{ F}$

CL. 2 + TRS $\text{F} \text{ C} \text{ F} \text{ C} \text{ F} \text{ C} \text{ F} \text{ C} \text{ F} \text{ C} \text{ F}$

VLNS $\text{F} \text{ C} \text{ F} \text{ C} \text{ F} \text{ C} \text{ F} \text{ C} \text{ F} \text{ C} \text{ F}$

KYBD + HNG $\text{C} \text{ F} \text{ C} \text{ F} \text{ C} \text{ F} \text{ C} \text{ F}$

no

P.C.

73

(CHE.)

GOOD-NIGHT AND THANK YOU WHO-EV-ER. WE ARE GRATE-FUL YOU FOUND HER A SPOT ON THE SOUND RA-DI-

STR. CLS. F. F. F. ANS F. F. F. F.

G D (KTBDS (+TRM)) G C G C G

77

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

D G D G D

81

BE IN THE WAY, SO DO UP YOUR TROU-SERS AND GO.

G7 C G/D D7 G

P.C.

84 85 86 87

E.

CLB

VLS

p *f*

D9 D-9 G D G7

O BUT IT'S SAD WHEN A LOVE AF-FAIR DIES THE DE-CLINE IN-TO SI-LENCE AND DOUBT. OUR

88 89 (c:)

CELLO

p

B B7/A Em

PAS - SIDN WAS JUST TOO IN - TENSE TO SUR-VIVE. FOR

90 91

FL, CLS

HNS BR

HRP

f *mf*

Ab7 D7 G

GOD'S SAKE, GET OUT.

P.C.

92

LOVERS:

OH BUT THIS LINE'S AN EM-BAR-RAS-SING SIGHT SOMEONE HAS MADE US LOOK FOOLS.

(VLS. COL VOCE)

(ETC.)
VCL. COL VOCE BVA BASSA

93

94

95

W.W.
+
TPRS

D(#9)

D9 D-9

G

D

G7

96

97

98

99

AR-GEN-TINE MEN CALL THE SEX-U-AL SHOTS. SOMEONE HAS AL-TERED THE RULES.

W.W.

VLS

TPRS

B

B7/A

E7/G

Em

Ab7

D7

G

73

P.C.

100
 (CHE:) FAME ON THE WIRE-LESS, AS FAR AS IT GOES, IT'S ALL VE-RY WELL BUT

Musical notation for vocal line, measures 100-102. Treble clef, 4/4 time. Notes: 100: F4, G4, A4, B4, C5, B4, A4, G4. 101: F4, G4, A4, B4, C5, B4, A4, G4. 102: F4, G4, A4, B4, C5, B4, A4, G4.

CLARS
 f

Musical notation for clarinet part, measures 100-102. Treble clef, 4/4 time. Notes: 100: F4, G4, A4, B4, C5, B4, A4, G4. 101: F4, G4, A4, B4, C5, B4, A4, G4. 102: F4, G4, A4, B4, C5, B4, A4, G4.

103
 EV-'RY GIRL KNOWS SHE NEEDS A MAN SHE CAN MON-OP-O-LIZE, WITH

Musical notation for vocal line, measures 103-105. Treble clef, 4/4 time. Notes: 103: E4, F4, G4, A4, B4, C5, B4, A4. 104: G4, F4, E4, D4, C4, B3, A3, G3. 105: F3, E3, D3, C3, B2, A2, G2, F2.

pp pp

Musical notation for piano accompaniment, measures 103-105. Treble clef, 4/4 time. Notes: 103: F4, G4, A4, B4, C5, B4, A4, G4. 104: F4, G4, A4, B4, C5, B4, A4, G4. 105: F4, G4, A4, B4, C5, B4, A4, G4.

106
 FIN-GERS IN DOZ-ENS OF 107 DIF-FER-ENT PIES.

Musical notation for vocal line, measures 106-107. Treble clef, 4/4 time. Notes: 106: F4, G4, A4, B4, C5, B4, A4, G4. 107: F4, G4, A4, B4, C5, B4, A4, G4.

CLS, HRP, VLNS.
 CELLO + BASS

Musical notation for string accompaniment, measures 106-107. Treble clef, 4/4 time. Notes: 106: F4, G4, A4, B4, C5, B4, A4, G4. 107: F4, G4, A4, B4, C5, B4, A4, G4.

P.C.

Boys: 1

108 OH, BUT IT'S SAD WHEN A LOVE AF-FAIR

109 110

W.W. HNS.

HRP

KYBD

D7

111 DIES.

112 113

TPS

B B7/A Em

114 115 116 117

VLS W.W.

(K.YBD)

TPS HNS.

RHP

Ab HRP

#4 D7 G HRP.

PIANO-CONDUCTOR

"EVITA"

16

THE ART OF THE POSSIBLE

(EVITA - OFFICERS)

IN 6

SLOW - LARGO -

1 2 3 (OFFICERS)

ONE HAS NO

(CL, OB)

(VLS) Pizz

ELECT. PNO. + KBD. 2

FBS. CL, PP

(+ BASS) CELL TEN.

5 6 7

RULES IS NOT PRE-CISE ONE RARE-LY ACTS THE SAME WAY TWICE.

(CL, OB)

(+ HNS. PPS)

(VLS - Pizz)

PP P P P

76

P 2580-802-79

P.C.

-2-

"ART OF THE POSSIBLE"

8 (OFFICERS)

Musical score for measures 8-11. Includes staves for Voice (OFFICERS), Clarinet (CL.), Bassoon (B.), Trumpet (TR.), Trombone (TBN.), and Bass. Lyrics: ONE SPURNS NO DE-VICE PRA-CI-CING THE ART OF THE

12

Musical score for measures 12-14. Includes staves for Voice (OFFICERS), Clarinet (CL.), Bassoon (B.), Trumpet (TR.), Trombone (TBN.), and Bass. Lyrics: POS-SI-BLE.

15

16

17

Musical score for measures 15-17. Includes staves for Voice (OFFICERS), Clarinet (CL.), Bassoon (B.), Trumpet (TR.), Trombone (TBN.), and Bass. Includes instruction: REPEAT TILL CUT OFF.

P.C. **ABT. FASTER**
(OFFICERS)

18 19 20

ONE AL-WAYS PICKS THE EAS-Y FIGHT. ONE PRAIS-ES

CLAR. (P) (P) (P)

V. (P) (P) (P)

EL. PNO. (P) (P) (P)

TBN. (P) (P) (P)

BASS (P) (P) (P)

B.S. CL. (P) (P) (P)

21 22 23 24

FOOLS ONE SMOTH-ERS LIGHT. ONE SHIFTS LEFT TO RIGHT IT'S

(STRS) (P)

(BASS) (P)

25 26 27 28 [EVA:]

PART OF THE ART OF THE POS-SI-BLE. MOVE TEMPO IM

(K) (P) (P) (P)

(STRS) (P) (P) (P)

(TRPS, H.A.) (P) (P) (P)

(CL, BS.) (P) (P) (P)

BASS (P) (P) (P)

P.C.

-4-

"ART OF THE POSSIBLE"

29 (EVA:)

30

CL.

GTR.

EL. KYBD.

BASS

ON-LY A RA-DI-O STAR WITH JUST ONE WEEK-LY SHOW. BUT

31

32

SPEAK-ING AS ONE OF THE PEOP-LE I WANT YOU TO KNOW WE ARE

V.S.

P.C.
(EVA:)

33 34 35 36

T I R E D O F T H E D E - C L I N E O F A R - G E N - T I N - A , W I T H N O S I G N O F A .

FL. CL. I
(G.V.)

O (ETC.)

FL. PIANO
T. KBD. 2

Dm F G Bb

bP

BASS

37 38

G O V - E R N - M E N T A B - L E T O G I V E U S T H E T H I N G S W E D E - S E R V E .

39 40

F A S T E R [OFFICERS]

O N E A L - W A Y S

W.W. BR. KBD. 2

(ON CUE) (FL, CL)

(ON CUE:)

TRB. BASS B1, CL. 1

P.C.

41 (OFFICERS)

42 43 44

CLAIMS MIS-TAKES WE PLANNED. WHEN RISK IS

TRPS, HH
TRB
STRS

(BASS)

45 46 47 48

SLIGHT. ONE TAKES ONE'S STAND

49 50 51 52

WITH MUCH SLEIGHT OF HAND IN POL-I-TICS. THE ART OF THE

STR. TREM.
HN.

GTR
STRS

Bb Bbm

BS: 81 BS bP 4P

P.C.

-7-

"ART OF THE POSSIBLE"

53

54

55

POS-SI-BLE.

CL. OB.

(OB. CLAR.: NOT REPEATED)

TRG.
EL.
PNO.

BS.

(REPEAT TILL CUTOFF)

ON CUE

56

57

58

59

60

FASTER!
(ON CUE)

ONE HAS NO RULES IS NOT PRE-CISE. ONE RARELY ACTS THE SAME WAY TWICE.

CL.

(STAS)
(PINA)

(ON CUE)

BR.
TRG.

TBN.

BASS (BS. CLAR.)

61

62

63

64

6

ONE SPURNS NO DE-VICE. POL-I-TICS THE ART OF THE

CL.
VLS

BR.
TRG.

BASS

GTR

STRS

Bb

Bbm

BR

BS

P.C.

-8-

"ART OF THE POSSIBLE"

65

66

67

68

STOP ON CUE

POS-SI-BLE.

CLAR. I

DRS.

CLAR. II

BASS

70

AT CUE
TEMPO I

71

BS. CL.
BS.
KBD. 2.
VC.

BS. KBD. 2. VC.

72 [VOICES ON TAPE]

"PERON, PERON, PERON, PERON, PERON"

ON CUE!

TUTTI

SEQUE

PIANO-CONDUCTOR

CHARITY CONCERT

"EVITA"

17

MAGALDI: CHE DIAL. (2) CHE DIAL. (3) ten. 3

ON THIS NIGHT ON THIS NIGHT (...AR-GEN-TINA) ON THIS NIGHT OF A

STRS. f p. w.w. PNO GLISS.

LARGAMENTO (5) (6) (7)

THOU-SAND STARS LET ME TAKE YOU TO HEAVEN'S DOOR WHERE THE MUSIC OF

STRS.

(TANGO) w.w.

Am7 D7 GMA7 G6

KYBD. + RHY.

(8) (9)

LOVE'S GUI-TARS. PLAYS FOR-EV - ER - -

STRS.

Am7

STRS.

84 P2580-802-80

-2- "CHARITY CONCERT"

P.C. (10) (ritando) (11) "EVA DUARTE" "EVA!"
 MORE. YOUR

DR. HNS
 KYBD. 2 (+ STRS, RHY.)
 rall...

EVA: 12 (12A) (MAGI) (12B) (ON TAPE)

ACT HAS-N'T CHANGED MUCH. NEITH-ER HAS YOURS.

S
 A
 T.
 B.

PE - -
 PE - -

12C (ON TAPE) (12D)

[AD LIB]

S
 A
 T.
 B.

- RON PE - RON. PE - - - RON PE - RON. PE - -
 - RON PE - RON. PE - - - RON PE - RON. PE - -
 - RON PE - RON. PE - - - RON PE - RON. PE - -

"CHARITY CONCERT"

(MAJESTIC)

P.C.

(PERON)

Musical notation for measures 13-17. Includes vocal line for TPT SOLO and piano accompaniment. Lyrics: TO-NIGHT I'M PROUD TO BE THE PEOPLE'S SPOKES-MAN. YOU'VE GIV-EN HELP TO THOSE WHO'VE

HNS, TRBS, CELL, BASS

(ON CUE)

+ TIMP

Musical notation for measures 18-21. Includes vocal line and piano accompaniment. Lyrics: LOST THEIR HOMES, BUT MORE THAN THAT CON-CLU-SIVELY SHOWN THAT THE PEOPLE SHOULD RUN THEIR AF-

(LONG DIALOGUE)

"PERON'S" PRE-RECORDED

Musical notation for measures 22-25. Includes vocal line for TPTS and HNS, and piano accompaniment. Lyrics: FAIRS ON THEIR OWN, MAKE SURE YOUR LEAD-ERS UN-DER-STAND THE PEOPLE.

Musical notation for measures 26-27. Includes vocal line for EVA and PERON, and piano accompaniment. Lyrics: COLONEL PER-ON? I'VE HEARD SO MUCH A-BOU, YOU. EV-A DU-AR-TE. I'VE HEARD SO MUCH A-BOU, YOU.

"CHARITY CONCERT"

P.C. (SEXANO) (26) (27)

EVA: I'M A-MAZED FOR I'M ON - LY AN AC-TRESS.

PERON: I'M A-MAZED FOR I'M ON - LY A SOLD-IER.

STRS

GTR
HRP

BASS
CELLO

E. (28) (29)

P. (28) (29)

NO TH-ING TO SHOUT A-BOU-T ON-LY A GIRL ON THE BOARDS.

ONE OF THE THOU-SANDS DEFEND-ING THE COUNTRY HE LOVES.

HRP
W.W.
HNS
(GTRS)

F rall... C/ri

PC
30

Moderato

(31)

(EVA!)

(32)

(33)

BUT WHEN YOU ACT THE THINGS YOU DO AF-FECT US ALL.

(CLAR. SOLO)

STRS

(+HRP)

(+KB1)

(34) (PERON!)

(35)

(36)

(37)

BUT WHEN YOU ACT YOU TAKE US A-WAY FROM THE SQUALOR OF THE REAL WORLD.

FL. SOLO

En

KBD

STRS

(38)

(39) (EVA!)

ARE YOU HERE ON YOUR OWN? YES. OH,

(KNS)

HRP

W.W.

(HNS)

rall...

Am

B7

C

"CHARITY CONCERT"

PL. (40) (EVA!) (PERON!) (41) (42)

YES. SO AM I WHAT A FOR-TU-NATE CO-IN-CI-DENCE. MAY-BE

FL.

A TEMPO

KYBD + STRS

EL. GTR BS

(43) (44) (45) (EVA!)

YOU'RE MY RE-WARD FOR MYEF-FORS HERE TO-NIGHT. IT SEEMS CRAZY BUT YOU

(46) (47) (48)

MUST BE-LIEVE THERE'S NOTH-ING CAL-CU-LAT-ED, NOTH-ING PLANNED.

TENOR SOLO

KYBD. 2 (KYBD. 1)

GTR.

Emi E7 C D7 G

-7- "CHARITY CONCERT"

P.C.

49 50 51 52

PLEASE FORGIVE ME IF I SEEM NA-IVE. I WOULD NEY-ER WANT TO FORCE YOUR HAND. BUT

TENOR SOLO

KYBD. 1
KYBD. 2

B7 #9
Emi
C
D7
GMAJ7

53 54 55 56

PLEASE UN-DER- STAND I'D BE GOOD FOR YOU. I DON'T AL-WAYS RUSH IN LIKE THIS.

(TENOR SOLO)

KYBD.

CELLO

(SIMILE)
Ami
B7
C
B7
Emi
(SOLO)
(KYBD. 1)

57 58 59 60

TWEN-TY SEC-ONDS AF-TER SAY-ING HEL-LO TELL-ING STRANGERS I'M TOO GOOD TO MISS.

(SIMILE)
C
D7
G
B7
Emi

"CHARITY CONCERT"

P.C.
(61) (EVA!)

(62) (63) (64) (65)

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

TENOR

VLNS
KYBD.

KYBD.
(2)

(65) (66) (67) (68)

I'D BE SUR-PRIS-ING-LY GOOD FOR YOU. I WON'T GO ON IF I'M BOR-ING YOU. BUT DO YOU

STRS

BASS

(69) (70) (71) POCO RALL! (72)

UNDERSTAND MY POINT OF VIEW? DO YOU LIKE WHAT YOU HEAR, WHAT YOU SEE AND WOULD YOU BE... GOOD FOR ME TOO!

CLS
HNS
+ Em7
BS,
GTR.

"CHARITY CONCERT"

P.C. (EVA:) 73

74) I'M NOT TALKING OF A HUR-RIED NIGHT A PRANK-TUM-BIE THEN A SHY GOOD-BYE.

75)

76)

ATEMPO

STRS
+ KYBD
+ GTR

(STR PIZZ)

Emi
Sim.
C - D7

6/8

77) CREEPING HOME BEFORE IT GETS TOO LIGHT. THAT'S NOT THE REASON THAT I CAUGHT YOUR EYE. WHICH

78)

79)

80)

KYBD

B7 #9

Emi

C - D7

6/8

6/8 MAS?

81) HAS TO IM-PLY I'D BE GOOD FOR YOU. I'D BE SUR-PRIS-ING-LY GOOD FOR YOU.

82)

83)

84)

STRS

KYBD

Ami7 - B7

C

Bb - F

E - Ami

"CHARITY CONCERT"

P.C. (TENOR SAX SOLO)

85 (86) (87) (88)

STRS KYBD

(Pizz)

B7

(RHY)

E mi

C

D7

G

89 (90) (91) (92)

B7

(SIMILE)

E mi

C

D7

G MAJ7

93 (94) (95) (96)

PERONI!

PLEASE

A mi7

B7

C

Bb

F

E

P.C.

(97) *FL, CL.*
 GO ON, YOU EN - THRALL ME, I CAN
P

YRBD + STRS
STR. BASS
 (99)

(100)
 UN-DER-STAND YOU PER-FECTLY AND I LIKE WHAT I HEAR, WHAT I SEE, AND KNOWING

(101)

(102) **RALL.** (EVA:) →
 ME, I WOULD BE GOOD FOR YOU TOO...

w.w, hns.
Em⁷ mf

P.C. (EVA) (103) (104) (105) (106)

I'M NOT TALKING OF A HUR-RIED NIGHT A FRANTIC TUM-BLE THEN A SHY GOOD-BYE.

(TENOR SAY)

(STR. PIZZ) A TEMPO (VLNS. & CELLS COL VOCE)

RHYTHM KYBD

(107) (VLNS COL VOCE) (108) (109) (110)

CREEP-ING HOME BE-FORE IT GETS TOO LIGHT. THAT'S NOT THE REA-SON THAT I CAUGHT YOUR EYE. WHICH

(111) (112) (113) (114)

HAS TO IM-PLY I'D BE GOOD FOR YOU. I'D BE SUR-PRIS-INGLY GOOD FOR YOU. RIT...

(CLS, HNS, KB.2) RIT...

P.C.

$\text{♩} = 80$

(CLS. COL VOCE)

115

EVA: (116) (117)

THERE IS NO ONE NO ONE AT ALL — NEV-ER HAS BEEN AND NEV-ER

PERON:

Picc

HRP

STRS

KYBD. 2

(TRIA)

(+TIMP)

(118) (CLS. COL VOCE) (119) (120)

E. WILL BE A LOV-ER MALE OR FE - MALE. WHO

P.

(HRP, STRS)

(STRS)

PND-COND.

-14- "CHARITY CONCERT"

Handwritten musical score for measures 121-125. The score includes parts for EVA, PERON, KYBD. + CLS, and a piano accompaniment. The lyrics are: "HAS'N'T AN EYE ON IN FACT THEY RELY ON THE TRICKS THEY CAN TRY ON THEIR PART-NER. THEY'RE HOPING THEIR LOVER WILL".

Measures: (121), (122), (123), (124), (125)

Instrumentation: EVA (Vocal), PERON (Vocal), KYBD. + CLS (Keyboard and Clavichord), PIANO (Piano).

Annotations: "Picc." (Piccato), "V.L.N.S." (Violent), "H.R.P." (Harmonics).

Handwritten musical score for measures 126-130. The score includes parts for EVA, PERON, and a piano accompaniment. The lyrics are: "HELP THEM OR KEEP THEM, SUPP. FOR THEM, PROTECT THEM DON'T BLAME THEM YOU'RE THE SAME.".

Measures: (126), (127), (128), (129), (130)

Instrumentation: EVA (Vocal), PERON (Vocal), PIANO (Piano).

PIANO-CONDUCTOR

INTRO TO "ANOTHER SUITCASE"

"EVITA"

17A

(1) (Espressivo) (2) (3)

HARP

(Cym.) scrape

KYBD. I (+ STRS)

(4) (5) RALL. (6)

(7)

(RALL)

(7) FASTER

HARP

STRS

KYBD. I

PIANO-CONDUCTOR

"EVITA"

8

ANOTHER SUITCASE

Empty musical staves for Piano-Conductor, consisting of a grand staff with treble and bass clefs.

MODERATO ESSESSIUO

Musical score for 'Another Suitcase' in 4/4 time, marked Moderato Essessiuo. The score includes vocal lines and piano accompaniment. The piano part features chords such as Am7, Am, A°, and A. The lyrics are: HEL - LO AND GOOD-BYE. I'VE JUST UN-EMPLOYED YOU. YOU CAN GO BACK TO SCHOOL. YOU HAD A GOOD RUN. I'M SURE HE EN-JOYED YOU. DON'T ACT. The score includes performance instructions like '(FLUTE, GTR.)', '(RHYTHM CONTINUES ON CHORDS)', and '(BS.)'. Measure numbers 1 through 7 are indicated.

"ANOTHER SUITCASE"

P.C.

81 (EVA)

9

SAD OR SUR-PRISED, LET'S BE FRIENDS, CIV-IL-IZED.

A A

10

11

COME ON, LIT-TLE ONE. DON'T

KBS
VLS. COLLA VOCE
HNS

Am9 Cm7b5 #b2 +Kb2

12

13

STAND THERE LIKE A DUM-MY. THE DAY YOU KNEW WOULD AR-RIVE IS

HNS

A7

14

15

HERE, YOU'LL SUR-VIVE. SO MOVE, FUN-NY FACE.

STGS.

F/A (PNO) A

P.C.

16 (EVA:) $\text{♩} = \text{♩}$

17 18 19

LIKE YOUR CON-VER-SA-TION. YOU'VE A CAT-CHY TURN OF PHRASE. (2 CLARS)

(CL. I)

KYBDY
(ORGAN)
KB 2
GTR.

20

21

22 MOLTO RIT.

(2 CLS)

23

SLIGHTLY SLOWER

24

(KYBDY, HRP, MARIMBA, GTR.)

(KYBDY
BS.)

25

26

MISTRESS

I

P.C.
27 (MISTRESS:)

28 29

DON'T EXPECT MY LOVE AFFAIRS TO LAST FOR LONG. NEVER FOOL MY-SELF. THAT MY

(CLS.)

HRP.

GTR.

KYBA
BASS

30 31 32

DREAMS WILL COME TRUE. BE-ING USED TO TROUBLE, I AN-TI - CI-PATE IT, BUT

33 34

ALL THE SAME I HATE IT. WOULD -N'T YOU? SO WHAT HAPPENS

P.C.

-5-

"ANOTHER SUITCASE"

35

MISTRESS

36 37

NOW? SO WHAT HAPPENS NOW? WHERE AM I GO-ING TO? WHERE AM I

BOYS

AN-OT-HER SUIT-CASE IN AN-OT-HER HALL. TAKE YOUR PICTURE OFF AN-OT-HER WALL. YOU'LL GET BY YOU AL-WAYS HAVE BE-FORE.

(CLS)

F/G C F/G C F Am

38 39 40

GO-ING TO?

(KYBD., MARIMBA)

F C Dm

"ANOTHER SUITCASE"

- 6 -

P.C.

41 (MISTRESS)

42

TIME AND TIME A-GAIN I'VE SAID THAT I DON'T CARE THAT I'M IM-

CLS
+ CELLO
HRP.

KYBD
+ BS.

43

44

45

-MUNE TO GLOOM THAT I'M HARD THRU AND THRU, BUT EV-RY TIME IT MATTERS ALL MY

46

47

48

WORDS DE-SERT ME. SO AN-Y-ONE CAN HURT ME, AND THEY DO. SO WHAT HAPPENS

"ANOTHER SUITCASE"

P.C. 49 MISRES

50

NOW? SO WHAT HAPPENS NOW? WHERE AM I GO

BOYS AN-OTHER SUIT-CASE IN AN-OTHER HALL. TAKE YOUR PICTURE OFF ANOTHER WALL.

GTR KYBD

CLS

51

52

-ING TO? WHERE AM I GO-ING TO?

YOU'LL GET BY YOU ALWAYS HAVE BE-FORE.

CLS

53

54

CLS

MARY GTR

BASS

105

"ANOTHER SUITCASE"

P.C. 55 (VLNS, COL VOCE) 56

CALL IN THREE MONTH'S TIME AND I'LL BE FINE. I KNOW WE'LL

CL.S

HRP.

KYBD.

57 58 59

MAY BE NOT THAT FINE, BUT I'LL SUR-VIVE AN-Y HOW I WON'T RE-CALL THE NAMES AND PLACES

60 61 62 (STRS. OUT)

OF THIS SAD OC-CA-SION, BUT THAT'S NO CON-SO-LA-TION, HERE AND NOW. SO WHAT HAP-PENS

P.C.

-9-

"ANOTHER SUITCASE"

63

MISTRESS: NOW! SO WHAT HAPPENS NOW? WHERE AM I GO-

BOYS: AN-OTH-ER SUIT-CASE IN AN-OTH-ER HALL. TAKE YOUR PICTURE OFF ANOTHER WALL.

CLS:

65 RALL. 66

-ING TO? WHERE AM I GO-ING TO?

YOU'LL GET BY YOU AL-WAYS HAVE BE-FORE. DON'T ASK A-NY

RALL. F Am FMA7

67 (RALL.) 68

(RALL.)

MORE: (KYBD, HRP, GTRS, MARIMBA)

PERON'S LATEST FLAME

[CUE (AS ACTORS PICK UP UNIT)]

(♩=130)
[STEADY 4]

STRAS. PIZZ (HARMONY)

[CHE:]

1 2 3 4 (CONT) AT THE

DRS. (CONT)

BASS CLAR, TRONB.

HNS, TPTS, HBD.

pp

+BS.

[CHE:]

5 6 7 8

WA-TER-ING HOLES

OF THE WELL TO DO

I DE-TECT A RE-SIST-

+V.C. (VLN. TRAPT)

+BS. CL.

9 CHE' — ANCE TO OUR HE-RO-INE'S STYLE THE

ARISTO-CRATS (SPOKEN) PRE-CISE-LY WE'RE GLAD YOU NO-TICED

W.B., HNS, TPTS.

Fma⁷ + BS, CL, TAB Gmf Fma⁷ Gmf

+ V.C., BS.

13 CHE' SHOOT-ING STICKS OF THE UP-PER CLASS ARE-NT SUPPOR-TING A

ARIST. GIVE HER AN INCH

Fma⁷ Gmf

17 CHE' SIN-GLE ASS THAT WOULD RISE FOR THE GIRL.

ARIST. SHE'LL TAKE A MILE SUCH A SHAME SHE

(+ OS., VLNS.)

Fma⁷ Gmf Fma⁷

PERON'S FLAME

P.C.

21 22 23 24

9A1ST. WAN- DERED IN- TO OUR EN- CLO- SURE HOW UN- FOR- TU- NATE THIS

(VAD)
F#D, HN, TPT.

Dm Fma⁷

+BS, CL,
V.C, BS.

25 26 27 28

PER- SON HAS FORCED US TO BE BLUNT NO WE WOULD-N'T

Dm Fma⁷

29 30 31 32

MIND SEE- ING HER IN HAR- ROD'S BUT BE-

Dm Am⁷

33 34 35 36

-HIND THE JEWEL-RY COUNT-ER, NOT IN FRONT, TURNS.

Bb Fma⁷
BS, CL, TAB.

37
 CHE *ff* *KB, HNSAPT.*
 COULD THERE BE _____ IN OUR FIGHT-ING CORPS _____

ARMY
ff *KB, HNSAPT.*
P *Fma⁷* *Gm⁷/F*
 +VC, BS.

40
 CHE
 _____ A LACK OF EN-THU-SI-AS-M FOR _____ PE-RON'S LAT-EST FLAM

ARMY
 (DR.) *ff* *KB, HNSAPT.*
 (SPKEN) EX-ACT-LY.
Fma⁷ *Gm⁷/F*

43
 CHE _____ 44

ARMY
 YOU SAID IT BROTHER
 (DR.) *ff* *KB, HNSAPT.*
Fma⁷ *Gm⁷/F*

45
 CHE' SHOULD YOU WISH TO CAUSE GREAT DIS-TRESS

ARMY (DR.)

KBD, HN, TPT.

VC, BS, CL, BS.

F_{mb}? *G_{mp}*

48
 CHE' IN THE TI-DI-EST OFF-I-CERS' MESS

ARMY

F_{mb}?

50
 CHE' JUST MENTION HER NAME.

ARMY THAT IS-N'T FUN-NY.

G_{mp} *F_{mb}*

53
ARMY
- RON IS A FOOL, BREAK-ING EYE-RY TA-BOO, IN-

TRB.
f

KBD, GTR.
Dm

+BS.

55
- STALL-ING THE GIRL IN THE AR- MY H. G. AND SHE'S AN

56

HNS.
f

TRB.
#P

E D E Dm

57
ACT-RESS THE LAST STRAW HER

58

(TRB AND)

HNS.

Dm

P.C.

ARMY 59

ON- LY GOOD PARTS ARE BE- TWEEN HER THIGHS, SHE SHOULD

TPTS.

HNS, TAB.

HBD, GTR.

Dm

+BS.

61

STARE AT THE CEIL- ING, NOT REACH FOR THE SKIES, OR SHE

HNS.

TAB.

E D E Dm

63

COULD BE HIS LAST WHORE. THE EV- I- DENCE SUG-

64

65

VLN, TPTS.

HNS, TAB.

Dm C

+V.C.

114

66

ARMY

- GESTS

SHE HAS OTH-ER IN-TER-ESTS.

67

68

TPT, VLN.

HN, TRB, QT

GTR.

KBD.

G [DRUM BREAK]

F [DRUM BREAK - -]

+V.C.

BS.

69

70

IF IT'S HER WHO'S US-ING HIM.

C

G [DRUM BREAK - - - -]

71

72

73

HE'S EX-CEPT-ION-AL-LY DIM. BITCH!

H.W.

HOB. I

---] G

F [DRUM BREAK - - - -]

PERON'S FLAME

P.C.

ARMY

74 75 76 77

DAN-GER-OUS JADE.

KRD. I, W.W.

KRD. II, V.C., TIMP

BS.

78 (S.A.) 79

(TEN) WE HAVE AL-LOWED OUR-SELVES TO SLIP. WE HAVE COM-PLETELY LOST OUR GRIP.

(BARI) WE HAVE AL-LOWED OUR-SELVES TO SLIP. WE HAVE COM-PLETELY LOST OUR GRIP.

(BASS)

ARISTO-CRATS

80 81 82

ARMY:

WE HAVE DE-CLINED TO AN ALL TIME LOW. TARTS HAVE BE-COME THE SET TO KNOW. IT'S

WE HAVE DE-CLINED TO AN ALL TIME LOW. TARTS HAVE BE-COME THE SET TO KNOW.

83

ARMY

NO CRIME FOR OFF-I- CERS TO DO AS THEY PLESE, AS

HNS

TRB.

KBD, GTR.

Dm⁷

+BS.

85

86

LONG AS THEY'RE DIS-CREET AND KEEP CLEAR OF DIS-EASE, WE IG-

E D E Dm

87

88

-NORE, WE DIS-RE-GARD. BUT

(TRB AND)

Dm

P.C.

89 ARMY

ONCE THEY AL-Low A BIT ON THE SIDE - TO

90

TPTS.

HNS.

KBD, GTR.

TRB.

+BS.

Dm

91

MOVE TO THE CEN-TRE WHERE SHE'S NOT QUAL-I-FIED, - WE SHOULD

92

HNS.

TRB.

E D E Dm

93

ALL BE ON OUR GUARD. SHE SHOULD GET IN-TO HER

94

95

(TRB. SUB)

VLN, TPT.

HNS, TRB.

Dm + TRB.

+V.C.

C

96
ARMY HEAD
97 SHE SHOULD NOT GET OUT OF BED.
98

TPT, VLN.
HN, TAB.
KBD, GTR.

G [DRUM BREAK] F [DRUM BREAK]

+ V.C., BS.

99
100
SHE SHOULD KNOW THAT SHE'S NOT PAID

C G [DRUM BREAK]

101
102
103
TO BE LOUD, BUT TO BE LAID. SLUT!

G F [DRUM BREAK] NW. KBI

104 105

ARMY

HBD I
W.W.

HBD II, TMP
V.C.

BS.

106 107 108

DAN-GER-OUS JADE.

HNS, VLN 8VA.

HP. GLISS

V.C.

109 110

CHE

THIS HAS REALLY BEEN YOUR YEAR, MISS DU-ARTE, TELL US WHERE YOU GO FROM HERE, MISS DU-ARTE.

HNS.

BRASS

TRB. 80m F Gb Db 80m FT. 80m

BS.

111 CHE

WHICH ARE THE ROLES THAT YOU YEARN TO PLAY, WHOM DID YOU SLEEP-DINE WITH YES-TER-DAY?

112

EVA: 15

HNS.

TPTS.

TRB.

BS.

Chords: Ebm, F7, Bbm, F7, Bb, F7, Bb

113 EVA

CLAR.

KBD, STR.

114

THAT THE EX-TENT OF YOUR INTE-REST IN ME, IT SHOWS HOW FU-TILE ACT-ING MUST BE

Chords: F7, Bb, F7, Bb, F7, Bb, F7, Bb

115 CHE

CAN WE AS-SUME THEN THAT YOU'LL QUIT?

KBD, HNS, TAB.

BS, V.C.

Chords: Dm

116

CHÉ

117 118 119

IS THIS BE-CAUSE OF YOUR AS-SO-CI-A-TION WITH COLO-NEL PE-RON.

HNS.

TAB.

KBD, GTR.

E7 D E7 Dm Dm

ARMY:

SHE

HEAVIES!

(+V.C.) GOOD-NIGHT AND THANK YOU.

BS.

120

ARMY

121 122

WON'T BE KEPT HAP-PIE BY HER NIGHTS ON THE TILES. SHE SAYS IT'S HIS BO-DY, BUT SHE'S

TAB.

HNS.

TAB.

Dm E D

+BS.

123

ARMY

124 125 126

AFTER HIS FILES, SO GET BACK ON- TO THE STREET SHE SHOULD GET IN- TO HER

+V.L.N, TPT. 126

+V.C.

E Dm Dm C

4/4

4/4

4/4

4/4

127 + VLN, TPT. ARMY HEAD, SHE SHOULD NOT GET OUT OF BED.

128 129

HMS. TAB. + V.C. KBD. GTR. [DRUM BREAK - - - -] F [DRUM BREAK - - - -]

+ BS

130 131 132 SHE SHOULD KNOW THAT SHE'S NOT PAID TO BE LOUD BUT TO BE

[DRUM BREAK - - - -] C G [DRUM BREAK - - - - -]

133 134 135 LAID. THE EV-I-DENCE SUG- GESTS

(HMS. TAB.)

F [DRUM BREAK - - - - -] C G [DRUM BREAK - - - - -]

136 + TPTS, VLN. 137

ARMY SHE HAS OTH-ER IN-TER-ESTS.

HN, TRB
(VNC.)

KRDS, GTR.
(DAS) - -] G F [DRUM BREAK - - - - -

BS.

138 139

IF IT'S HER WHO'S US-ING HIM

[DRUM BREAK - - - - -

G

140 141

HE'S EX-CEP-TION-AL-LY DIM.

DR.

124

[ARISTOCRATS]

GIRLS (TENOR) ¹⁴² ¹⁴³

THINGS HAVE REACHED A PRETTY PASS WHEN SOME-ONE PRETTY LOW-ER CLASS

(BAR)

BOYS THINGS HAVE REACHED A PRETTY PASS, WHEN SOME-ONE PRETTY LOW-ER CLASS

(BASS)

¹⁴⁴ + CHE ¹⁴⁵

GRACE-LESS AND VUL-GAR, UN-IN-SPIRED, CAN BE AC-CEPT-ED AND AD-MIR-ED.

GRACE-LESS AND VUL-GAR, UN-IN-SPIRED, CAN BE AC-CEPT-ED AND AD-MIR-ED.

PIANO-CONDUCTOR

"EVITA"

19A

Five empty musical staves for piano-conductor.

SCENE CHANGE

(REPEAT TILL CUT-OFF)

Musical score for strings and woodwinds. The score is written on four staves. The top staff is for woodwinds (Vlns), the second for woodwinds (Kyd.), the third for strings (Celli), and the fourth for strings (Castanets). The music is in 7/8 time. The woodwind part features a melodic line with a slur and a fermata. The string parts provide a rhythmic accompaniment with eighth notes and rests.

Five empty musical staves for piano-conductor.

1 (PERON) (VINS) 2

pp \rightarrow ff pp \rightarrow ff

Kybd. 2 (SOLO)

HRP. 3.

3

DICE ARE ROLL-ING THE KNIVES ARE OUT. WOULD BE PRES-I-DENTS ARE ALL A-

(BONGOS)

5 6 7

-ROUND I DON'T SAY THEY MEAN HARM BUT THEY'D EACH GIVE AN ARM TO SEE US

HRP. R.H.

(Kybd. 2) Am

"A NEW ARGENTINA"

P.C.

7

8 RALL. 9 (POCO RALL.)

SIX FEET UN-DER - GROUND. IT DOES-N'T MAT-TER WHAT THOSE

KYBD 2

Emi RALL. B7

(+ BASS)

MODERATO
A TEMPO

10 11 12 13

MOR-ONS SAY OUR NATION'S LEADERS ARE A FEE-BIE CREW. THERE'S ONLY TWENTY OF THEM

HP

Emi C D G B7

14 15 16

AN - Y-WAY WHAT IS TWENTY NEXT TO MIL - LIONS WHO ARE

Emi C D GMA7

PC.

"A NEW ARGENTINA"

(17) (EVA:)

LOOK-ING TO YOU? ¹⁸ ALL YOU HAVE TO DO IS

HRP

Am7 B7 C B7

19 POCO RALL

20 A TEMPO

SIT AND WAIT ²¹ KEEP-ING OUT OF EV-ERY-

Em C D7

-BO - DY'S WAY. ²³ WE'LL

"A NEW ARGENTINA"

P.C. RUBATO

25 TEMPO I

24

YOU'LL BE HAND-ED POWER ON A PLATE.

HARP

26

WHEN THE ONES WHO MAT-TER HAVE THEIR SAY AND WITH CHA-OS IN-STALLED

Fl. solo

29

YOU CAN RE-LUC-TANTLY A-GREE TO BE CALLED.

Fl. solo

P.F. (BLUES FEEL)

"A NEW ARGENTINA"

32

(PERON!)

33 34 35 36

THEN A-GAIN WE COULD BE FOOL-ISH NOT TO QUIT WHILE WERE A- HEAD FOR

KIBOS + RHY.

(KBR. FIG. CONT.)

37

38 39 40

DIS-TANCE LENDS EN-CHANT-MENT AND THAT IS WHY ALL

CLS. CELL.

VLS

41

42 43 44

EX-ILES ARE DIS-TING-UIshed MORE IM-PORT-ANT, THEIR NOT DEAD. I COULD

45

46 47

FIND JOB SAT-IS-FAC-TION IN PAR-A-GUAY. EVA:

VLS

P.C. D = J

- 6 - "A NEW ARGENTINA"

EVITA! ALLEGRO FASTER

48

49

THIS IS CRAZY DEFEATIST TALK. WHY COMMIT POLITICAL

KYBD 2

F

RHY

Bm7

Bm7

50

51

SUICIDE? THERE'S NO RISK THERE'S NO CALL FOR ANY ACTION AT ALL

E7

E7

52

53

WHEN YOU HAVE UNIONS ON YOUR SIDE.

F#7

12/8

12/8

(ON TAPE!) "PERON!" PERON! "4X"

P.C. [STRIP-MARCH]

-7-

"A NEW ARGENTINA"

55 (HE:)

56

A. NEW AR-GEN-TI-NA, THE

VNS

+ Tutti

KYBDS.

HNS. W.W.

(CELLI)

57

58

59

CHAINS OF THE MASS-ES UN-TIED!

A NEW AR-GEN-TI-NA! THE

HNS

S/A

E

A

60

61

62

(EVA:)

VOICE OF THE PEOP-LE CAN-NOT BE DE - NIED!

THERE IS

HNS

D

D

P.C. (EVA)
63

64

65

ON-LY ONE MAN WHO CAN LEAD ANY WORKERS RE-GIME.

HE LIVES FOR YOUR PROBLEMS HE SHAPES YOUR IDEALS AND YOUR

(HNS)
(VNS)

(VNS)
(HNS)

(+W.W.)
(KYBDS)

(+HNS.)

66

67

68

DREAM.

HE SUP-PORTS YOU FOR HE LOVES YOU, UN-DER-STANDS YOU, IS ONE OF YOU,

(+TRM)

(VNS)

(+HNS.)

E7 (H.CELL)

G7

A

(+CHE (TENS, SOARS.)

69

70

IF NOT

HOW COULD HE LOVE ME?

(W.W.) (STRG) A

(W.W.)

(TPS)
(HNS)

(+VNS (EVA)

C

G7

G

(+CELL)

-9- "A NEW ARGENTINA"

PC. (CHORUS)

71 NEW AR-GEN-TI-NA THE WORK-ERS BAT-TLE SONG. A

W.W. VINS
TPTS. HNS
KYSOS

74 NEW AR-GEN-TI-NA. THE VOICE OF THE PEOP-LE RINGS OUT LOUD AND

+ 8VA

77 LONG. (EVA:) 78 NOW I AM A WORKER, I'VE SUFFERED THE WAY THAT YOU DO. I'VE

W.W. TPTS. VINS HNS

(+ TRBS.)

P.C. (EVA:)

80

BEEN UN-EM-PLOYED AND I'VE STARVED AND I'VE HAT-ED IT TOO. BUT I

W.W. TRS
VLS
HNS
YBD.
(+ TRBS)

82

FOUND MY SAL-VA-TION IN PER-ON. MAY THE NA-TION

VLS
E7 G7 A G7

84

LET HIM SAVE THEM AS HE SAVED ME. A

(CHE:)
(BR, HNS)
(+ VLS, HNS)

C G7 G

BOW TO

120

P.C.

-11-

"A NEW ARGENTINA"

(+ SECRET POLICE)

86 (CH)

W.W. (V)

87 88

NEW AR-GEN-TIN--A. A NEW AGE A-BOUT TO BE-GIN. A

KYBDS

89

90

NEW AR-GEN-TI - NA. WE FACE THE WORLD TO-GETH - ER AND

91

92

(WORKERS) (SOLO)

NO DIS - SENT WITH - - IN. NA-TION-ALI-

P.O. CELLO

-12- "A NEW ARGENTINA"

P.C.
93 1. SOLO

94 (2° SOLO) 95

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

W.W.

CELESTIA (SUSTAINED)

+KBD. 2

D7 F7 G7

96 (3RD. SOLO) 97 (4 SOLO) (5 SOLO) 98 (6 SOLO) (7 SOLO)

WE MAKE SHORT-ER HO-URS, HIGH-ER WA-GES, VOTES FOR WOM-EN LARG-ER DOLES MORE PUB-LIC

V.C.S.

(HN. I)

Piano accompaniment for the second system.

99 100 (PERON)

SPEND-ING. A BIG -ER SLICE OF EV-'RY CAKE. IT'S AN-

W.W.

V.C.S.

Piano accompaniment for the third system.

P.C.

"A NEW ARGENTINA"

101 (PERON)
(VLNS. col voce)

102 103

-NDY-ING THAT WE HAVE TO FIGHT E-LEC-TIONS FOR OUR CAUSE, THE IN-CON-VE-NIENCE, HAV-ING TO GET A MA-

(CELLO SUST.)

104 105 106

JOR-I-TY. IF NOR-MAL METH-ODS OF PER-SUA-SION FAIL TO WIN US AP-PLAUSE, THERE ARE

107 108 (MOB-STATE POLICE)

OTH-ER WAYS OF ES-TA-BLISH-ING AU-THOR-I-TY. WE HAVE

109 110 111 (EVA)

WAYS OF MAKING YOU VOTE FOR US, OR AT LEAST OF MAKING YOU AB-STAIN. PE-

-14- "A NEW ARGENTINA"

P.C.

112

(EVA:)

113

114

-RON HAS RESIGNED FROM THE ARMY AND THIS WE A - VOW.

THE DES-CAM-PA-ÑAS ARE THOSE HE IS MARCH-ING WITH

VENS
HNS

HNS

VENS
HNS

(+W.W, TPRS)

OB

(+CELLI,
TRB)

115

116

NOW!

HE SUP - PORTS YOU, FOR HE LOVES YOU, UN-DER-

HNS

STR

E7

G7

117

118

119

-STANDS YOU, IS ONE OF YOU.

IF NOT HOW COULD HE LOVE ME.

ALL
CHOS.

A

W.W

+KYBD
+HRS

TPRS

A7

E7

C

120 (All:)

NEW AR-GEN-TI-NA! THE CHAINS OF THE MAS-SES UN-TIED.

TRPS

VENS W.W.

TRB

TRP GLISS

123

NEW AR-GEN-TI-NA! THE VOICE OF THE PEOP-LE CAN-NOT BE AND

STES W.W.

126

WILL NOT BE AND MUST NOT BE DE- - NIED! THERE-A-

(PERON)

P.C. (BLUES-SLOWER)

-16- "A NEW ARGENTINA"

(130) (PERON!)

STR. QUARTET

131 132 133

--GAIN I COULD BE FOOL-ISH NOT TO QUIT WHILE I'M A-HEAD. I CAN

134 135 136 137

SEE ME MAN-Y MILES A-WAY, IN-AC-TIVE... SIP-PING

138 139 140 141

COCK-TAILS ON A TER-RACE TAK-ING BREAK-FAST IN BED. SLEEP-ING

142 143 144 (EVA) →

EA-SY DO-ING CROSS-WORDS. IT'S AT--TRAC-TIVE,

"A NEW ARGENTINA"

P.C. (145) **AGITATO**
(EVAI)

146 147 148

DON'T THINK I DON'T THINK LIKE YOU, I OF-TEN GET THOSE NIGHT-MARES TOGETHER AL-WAYS TAKE SOME SWAL-LOW-ING.

STRS.

KYBD.

Dm7 Gmi7 Dm7

149 150

SOME-TIMES IT'S VER-Y DIF-FI-CULT TO KEEP MO-MENT-UM

Dm7 Dm7

151 152

IF IT'S YOU THAT YOU ARE FOL-LOW-ING. DON'T

Gm7 Dm7

143

pc.

153 (EVA) (VLNS. COL VOCE)

154 155 156

CLOSE DOORS, KEEP AN ES-CAPE CLAUSE, BE-CAUSE WE MIGHT LOSE THE BIG AP-PL. BUT

(TBS + HRP)

Bb Am Gmi F Bb Bb-maj7 Gmi CELLO RAL.

157 158

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

(+ W.W., HRP.)

Bb Am Gm F

(CELLO)

159 160

KNOWIN, WE WOULD TAKE THE COUN-TRY!

ALL!

(W.W. STRS)

TRPS ↑

PPP ET

CELLO →

160 (ALL:)

NEW AR-GEN-TI-NA! THE CHAINS OF THE MAS-SES UN-TIED.

TRPS

VANS W.W.

TRB

A

TRPS

(163)

NEW AR-GEN-TI-NA! THE VOICE OF THE PEO-PLE CAN-NOT BE AND

TRPS

VANS W.W.

TRB

A

RALL.

F#m

Em

(166)

WILL NOT BE AND MUST NOT BE DE-NTIED.

TRPS

VANS W.W.

TRB

G

F#m

Em

D (DRUM FILL)

P

F



PIANO-CONDUCTOR

"EVITA"

10A

SCENE CHANGE

(REPEAT TILL CUT-OFF)

Musical score for Piano-Conductor section. The score is written for Violins (VINS), Keyboard (KYBD.), Cello (CELLI), and Castanets (CASTANETS). The time signature is 7/4. The Violins part consists of two staves with a long melodic line. The Keyboard part features a rhythmic accompaniment with eighth notes. The Cello part has a similar rhythmic pattern. The Castanets part is marked with '7' and brackets, indicating a specific rhythmic pattern. The score is enclosed in a box with a double bar line at the end.

PIANO-CONDUCTOR

"EVITA"



ENTR'ACTE

1 2 3 4

(+BVA)

Tutti

W.W. KTRD. 5

KYBD. 2
HNS
TRB.
STRS

(PRS.)

(CONT)

KB1+8va
CLF.
OB., F.

9 10 11 12

3 3

-147-
P2580-802-80

SEQUE # 11

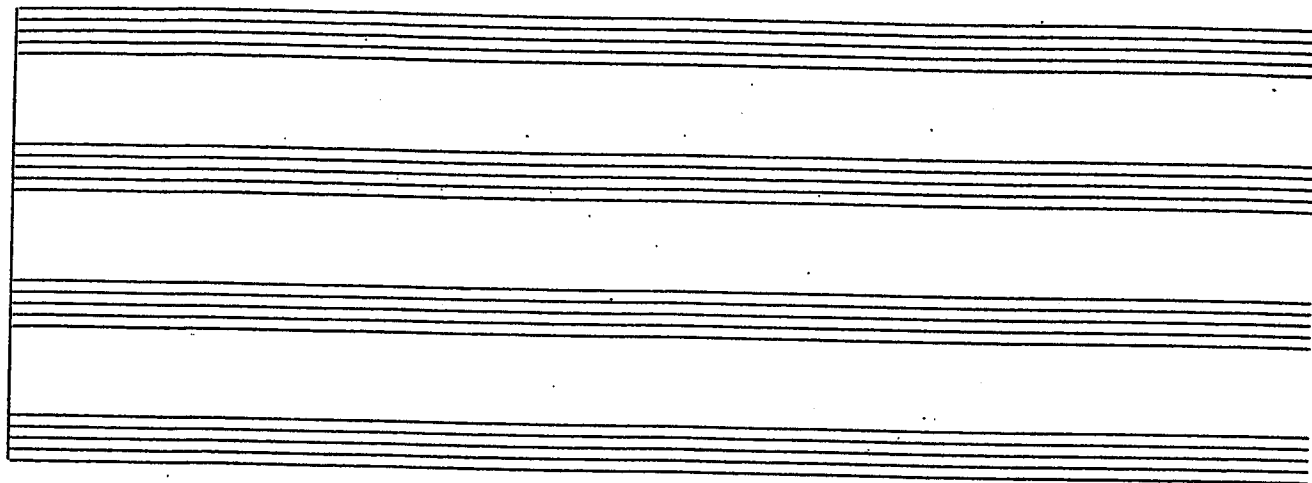
PIANO-CONDUCTOR

BALCONY - CASA ROSADA

EVITA

11

(PERON - EVA - CHE - CHORUS)



(1) [CHE]

PEO-PE OF AR-GEN-TI-NA YOUR NEW-LY E-LEC-TED PRES-

PER-

CELLOS/BASS

KEYBD W.W./HRNS

(3) - I - DENT

(4) JUAN PE - RON

(5)

ON PE - RON PE - RON PE - RON PE - RON PE -

(PIANO/HRNS)

(CELLO)

1481

6 VAMP'TILL READY
 (PERON) [TPT'S COLLA VOCE]

Solo
 AR-GEN - TIN - OS AR-GEN - TIN - OS WE ARE

CHOS.
 - RON PE - RON PE -
 (SMILE)

Solo
 ALL SHIRT-LESS NOW FIGHTING A-GAINST OUR

CHOS.
 - RON PE - RON PE - RON PE - RON PE -

Solo
 COM-MON EN-E-MIES, POV-ER-TY SO-CIAL IN-JUS-TICE

CHOS.
 - RON PE - RON PE -

[TPT'S/XYLO COLLA VOCE] 16
 Solo FER-EIGN DOM-IN-A-TION OF OUR IN-DUS-TRIES 17
 [HORNS COLLA VOCE] 18 REACHING FOR OUR COMMON GOALS 19 OUR IN-DE-
 CHOS. -RON PE - RON PE -
 - RON PE -

[CLAR'S COLLA VOCE] 20
 Solo -PEN-DENCE 21 OUR DIG-NI-TY 22 OUR PRIDE 23
 CHOS. -RON PE - RON PE -
 (ADD VINS)

24 OB., TPT. COLLA VOCE
 Solo LET THE WORLD KNOW THAT OUR GREAT NATION IS A-WAK-NING AND THAT IT'S
 25 XYLO & COLLA VOCE CLAR. COLLA VOCE - ETC.
 CHOS. -RON PE - RON PE -
 (ADD TPT'S)

26 *b* 27 *b* 28

Solo HEART BEATS IN THE HUM-BLE BO-DIES OF JUAN PE- RON AND HIS WIFE THE FIRST

CHOS. - RON PE- RON PE-

29 30 31 *b* 7

Solo LA- DY OF AR- GEN- TI- NA E- VA DUARTE DE PE- RON

CHOS. - RON PE- RON PE- RON PE- RON PE- RON PE- RON PE-

TPT. COLLA VOCE - - - - -

Fl. (Vento)

32 33 34 35

Solo *CRES. Poco A Poco.*

CHOS. - RON PE- RON PE-

CRES. Poco A Poco.

36

Lo

CHE:

37 38 3

AS A MERE OB-SER-VER OF THIS TRAVELER'S PHENOMENON ONE

405.

-RON PE-RON PE-

(PI/FL+OB.)

mp

39 40

HAS TO AD-MIRE THE STAGE MAN-AGE-MENT THERE A-GAIN PER-

-RON PE-RON PE-

41 42 3

-HAPS I'M MORE THAN A MERE OB-SER-VER. LIS-TEN TO MY EN-THU-SI-A-SM GENTLEMAN

-RON PE-RON PE-RON PE-RON PE-

SUA

152

43 (SPOKEN) [CHE:] 44 [CHOS. II] 45 46

Solo LOOK, IF I TAKE OFF MY SHIRT! E - VI - TA E - VI - TA E -

CHOS
- RON PE - RON PE - - RON PE - RON PE -

CL'S - HORNS

CELLI - TEN

47 48 49 50

CHOS I
- VI - TA E -

II
- RON PE - RON PE - RON PE - RON PE - RON PE - RON E - VI - TA E -

VNLS (TRM.)

TRP. F.

51 52 53

CHOS I
- VI - TA E - - VI - TA

II
- VI - TA E - VI - TA E - VI - TA

P.C.

- 7 - BALCONY - ROSADA

[ORCH. SOLI]

54

TPT'S - VINS - OB. (IN OCTAVES)

CELLI

mf

HORNS/TRP/CLS.

Db PERC - BASS

GUIT'S

58

59

3

3

60

3

61

Fb7

Db

Db

62

63

64

65

Bbm

4/8

Db

Db

66

HOEN Solo

67

68

CELLO
BASS

5/4

[VOCAL] P. C. [EVA:]

69

70 71 72

IT WON'T BE EA - SY YOU'LL THINK IT STRANGE WHEN I TRY TO EX - PLAIN HOW I

HP. P

CELLI

73 74 75 76

FEEEL THAT I STILL NEED YOUR LOVE AFTER ALL THAT I'VE DONE YOU WON'T BE -

77 78 79 80

LIEVE ME ALL YOU WILL SEE IS A GIRL YOU ONCE KNEW AL - THOUGH UP TO THE SHE'S DRESSED

81 82 83 84

NINES AT SIX - ES AND SE - VENS WITH YOU I HAD TO LET IT

Poco Rit. A Tempo

Poco Rit. A Tempo

CELLOS

BASS

85
 HAP-PEN, I HAD TO CHANGE COULD-N'T STAY ALL MY LIFE DOWN AT HEEL LOOK-ING

89
 OUT OF THE WIN-DOW STAYING OUT OF THE SUN SO I CHOSE FREE -DOM

93
 RUN-NING A-ROUND TRYING EV-'RY-THING NEW BUT NOTHING IMPRESSED ME AT ALL I

97
 NE-VER EX-PEC-TED IT TO POCO RIT. DON'T CRY FOR ME AR-GEN-TI-NA THE

98 POCO RIT. 99 A TEMPO 100

STRS CL'S
 KEYBD/GUIT.2
 BASS

101 102 103 104

TRUTH IS I NE-VER LEFT YOU ALL THRO' MY WILD DAYS MY MAD EX-IS-TENCE I KEPT MY

105 106 107 108

PROM-ISE DON'T KEEP YOUR DIS-TANCE AND AS FOR FOR-

GUIT. 2

109 110 111 112

-TUNE AND AS FOR FAME I NE-VER IN-VI-TED THEM IN THOUGH IT

W.W. HENS

113 114 115 116

SEEMED TO THE WORD THEY WERE ALL I DE-SIRED THEY ARE IL-LU-SIONS THEY'RE

Musical notation for measures 118, 119, and 120. Measure 118 has a '3' above it. Measure 119 has a '3' above it. Measure 120 has a '3' above it.

NOT THE SO-LU-TIONS THEY PROMISED TO BE THE ANSWER WAS HERE ALL THE TIME

Musical notation for piano accompaniment corresponding to measures 118-120. Includes dynamic markings like 'p' and 'f'.

Musical notation for measures 122, 123, and 124. Measure 122 has a '3' above it. Measure 123 has a '3' above it. Measure 124 has a '3' above it. Includes markings '[RUBATO]' and '[CHORUS:]'.

LOVE YOU AND HOPE YOU LOVE ME.

DON'T CRY FOR ME AR-GEN-TI-NA (HUM.....)

Musical notation for piano accompaniment corresponding to measures 122-124. Includes markings 'RALL' and 'RUBATO'. Instrument list on the right: VIENS/HP, CLS, HRNS, CELLOS.

Musical notation for measures 126, 127, and 128.

Musical notation for piano accompaniment corresponding to measures 126-128.

Musical notation for measures 129 and 130.

Musical notation for piano accompaniment corresponding to measures 129-130. Includes markings 'MP', 'HRNS', 'TRN', and 'CELLO'.

P.C.

- 12 -

BALCONY - ROSADA

131

[EVA:] (TEMPO PRIMO)

Don't cry for me Ar-gex-ti-na THE TRUTH IS I NEV-ER LEFT YOU ALL THRO' MY

A KEY - W.W. - VINS
HNS? CELLOS

WILD DAYS MY MAD EX-IS-TENCE I KEPT MY PROM-ISE DON'T KEEP YOUR DIS-TANCE

Ab⁷ Bbm Dbmaj⁷ Gbmaj⁷

138 [RALL]

HAVE I SAID TOO MUCH THERE'S NOTHING MORE I CAN THINK OF TO SAY TO YOU

STRS - HORN - KEYBO'S

(FL) tu tu tu tu BUT

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

146 [ORCH. SOLI]

147 TPT'S 148

(Tutti) 3 3

53³ Db HORNS

Db Db

149 150 A TEMPO 151

(RAD TPT'S)

A TEMPO

Db Ab Bbm

152 RAL... 153 [EVA] JUST

RAL... JUST

Dbmas? ms Gbmaj? V.S.

154 [AGITATO] (EVA)
 LIS-TEN TO THAT THE VOICE OF AR-GEN-TI-NA WE ARE ADORED WE ARE LOVED
 155 156 157 RALL....

TIMP
 FL. CL. RALL...
 B

158 [OFFICER:] [SLOWER] [QUICKLY / SLOW] (SOPRANOS)
 STATESMANSHIP IS MORE THAN EN-TER-TAIN-ING. PEASANTS E-
 [SLOWER] [EVA] WE SHALL SEE LIT-TLE MAN

CLAR. TPT. CELLOS VIOLINS
 TPT'S - HRNS (MUTED) VINS-FL CL.

161 CHOS. [A LITTLE FASTER]
 -VI-TA PE-RO-N LA SANTA PE-RO-N-IS-TA E-VI-TA PE-RO-N LA SANTA PE-RO-N-IS-TA E-
 162 163 164

[A LITTLE FASTER] dbff

161

[131] [EVA:] (TEMPO PRIMO)

131 132 133 134

DON'T CRY FOR ME AR-GEN-TI-NA THE TRUTH IS I NEV-ER LEFT YOU ALL THRO' MY

3 3

A KEY-W-W-LINS
HNS. CELLOS

Db Db Db

135 136 137 138 RALL

WILD DAYS MY MAD EX-IS-TENCE I KEPT MY PROM-ISE DON'T KEEP YOUR DIS-TANCE

Ab7 Bbm Dbmaj7 Gbmaj7

139 140 141 142

HAVE I SAID TOO MUCH THERE'S NOTHING MORE I CAN THINK OF TO SAY TO YOU

STRS - HORN - KEYBDS

FL. tr ty ty ty BUT
CL. tr ty ty ty

143 144 145

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

117 *MIB* 3 119 3 120

NOT THE SO-LU-TIONS THEY PROMISED TO BE THE ANSWER WAS HERE ALL THE TIME I

121 3 122 [RALL] 123 3 [RUBATO] 124 [CHORUS:]

LOVE YOU AND HOPE YOU LOVE ME. DON'T CRY FOR ME AR-GEN-TI-NA (Hum.....)

VINS/HP
CL'S
HRNS
CELLOS

RALL RUBATO

125 126 127 128

129 130

MP HRNS
TAN
CELLO

131

[EVA:] (TEMPO PRIMO)

131 DON'T CRY FOR ME AR-GEN-TI-NA THE TRUTH IS I NEV-ER LEFT YOU ALL THRO' MY

132 133 134

A KEY-W. W. VINS
HNS. CELLOS

Db Db Db Db

135 WILD DAYS MY MAD EX-IS-TENCE I KEPT MY PROM-ISE DON'T KEEP YOUR DIS-TANCE

136 137 138 RALL

Ab? Bbm Dbmaj7? Gbmaj7?

139 HAVE I SAID TOO MUCH THERE'S NOTHING MORE I CAN THINK OF TO SAY TO YOU

140 141 142

STRS - HORN - KEYBDS

FL. BUT
CL.

pp

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

144 145

146 [ORCH. SOLI]

147 TPT'S 148

(Tutti) 3 3 3

53 Horns

Db Db

149 150 A TEMPO 151

(ADD TPT'S)

A TEMPO

Db Ab Bbm

152 RAL... 153 [EVA] JUST

RAL... JUST

Dbmaj7 m3 Gbmaj7

V.S.

[AGITATO]
(EVA)

154

LIS-TEN TO THAT THE VOICE OF AR-GEN-TI-NA WE ARE ADORED WE ARE LOVED

TIMP

FL. CL.

RALL...

Slower

158 [OFFICER:]

STATESMANSHIP IS MORE THAN EN-TER-TAIN-ING PEASANTS

[QUICKLY / SLOW] (CHOS) (SOPRANOS)

E-

Slower

[EVA:]

WE SHALL SEE LIT-TLE MAN

CLAR.

TPT.

CELLOS

TPT'S - HRYS (MUTED)

VNS-FL CL.

161 CHOS

A LITTLE FASTER

-VI-TA PE-RO-N LA SANTA PE-RO-N-IS-TA E-VI-TA PE-RO-N LA SANTA PE-RO-N-IS-TA E-

A LITTLE FASTER

dbff

CHOS. 165

-VI-TA PE-RO-N LA SANTA PE-RO-N-IS-TA E-VI-TA PE-RO-N LA SANTA PERONISTA E-

(Cym) (Cym Sim.)

W.W.

E Bb

CHOS. 169

-VI-TA PER-ON LA (SIMILE)

Ab F

TPT'S
TRNS
TIMP

EVA 173

174

175 (EVA) 176

I AM ON-ly A SIM-ple WO-MAN. WHO

CHOS. E-VI-TA PE-RO-N LA SANTA PERONISTA E-

F Db [A LITTLE FASTER]

162

177
EVA LIVES TO SERVE PE-ROX IN HIS NOBLE CRU-SADE TO RESCUE HIS PEOPLE
178
179
180

CHOS -VI-TA PE-ROX LA SANTA PERONISTA E-VI-TA (etc.)

colla CHOS.

E Bb

181
EVA I WAS ONCE AS YOU ARE NOW I HAVE TAKEN THESE
182 3 3 183
184

CHOS.

colla CHOS.

A6 F

(SUA-OR.)
SFC
TAMP

185
EVA RICHES FROM THE OLIGARCHS ON-ly FOR YOU. FASTER YET FOR ALL OF YOU.
186
187
188

CHOS. E-VI-TA PE-ROX LA SANTA PERONISTA E-

colla CHOS.

F Db FASTER YET

189
 SA ONE DAY YOU WILL IN-HE-RIT THESE TREAS-URES.
 190 191 192

CHOS.
 -VI-TA PE-RON LA SANTA (etc)

colla Chos.
 E Bb

193
 EVA DES-CA-MI-SA-DOS WHEN THEY FIRE THOSE CAN-NONS
 194 195 196

CHOS.

colla Chos.
 Ab F

(SUA-AR.)
 Cymb 4x

197
 EVA WHEN THE CROWS SING OF GLO-RY IT IS NOT
 198 199 200

CHOS.
 E-VI-TA PE-RON LA SANTA PERONISTA E-

colla Chos.
 F Db EVEN FASTER

164

201 202 203 204

EVA
JUST FOR PE-RON BUT FOR ALL OF US

CHOS.
-VI-TA PE-RON LA SANTA etc

Colla Chos.

E Bb

205 206 207 208

EVA
ALL OF US

CHOS.

Colla Chos.

A F

(RUA-GR.)

TIMP

209 210

EVA

CHOS.
-VI-TA PE-RON LA SAN-TA PE-RON-IS-TA

Colla Chos.

F

211

[CHE:]

THINGS HAVE REACHED A PRETTY PASS WHEN SOME-ONE PRETTY LOWER CLASS CAN BE RESPECTED AND ADMIRER.

214

[EVA:]

BUT YOUR DESPICABLE CLASS IS DEAD. LOOK WHO THEY ARE CALLING FOR NOW.

WHS - HRN I - KEYBOS
W.W.
HRN II
CELLOS
BAS

PIANO - CONDUCTOR

HIGH FLYING ADORED

"EVITA"

[SLOWLY]

(CHE - EVA)

[FASTER]

1 2 3 3 4

STRS Muted/KYBD

mp

HP/KYBD 1

VINS

8VA--

ff

4 5 2 6 [Tempo]

APPASSIONATO CON FUOCO

8VA

3 3

(STRS)

CLAR/KYBD 2

mp

+BASS PIZZ

8 [CHE:]

HIGH FLY-ING A-DORED. SO YOUNG, THE IN-STANT QUEEN, A

KEYB'D/HP

F Am Bb C7

12 13 14 15

RICH BEAU-TI-FUL THING OF ALL THE TAL-ENTS A CROSS BETWEEN A

F Am Bb C7

(Fl. out)

16 17 18 19

FAN-TA-SY OF THE BED-ROOM, AND A SAINT. AND

KYBD'S HP
GUITAR

Ed Bb C F/C C C

20 21 22 23

YOU WERE JUST A BACK STREET GIRL. HUSTLING AND FIGHTING. SCRATCHING AND BIT-ING.

- HANS, KB 2, HP.

Gm Bb mp C Bb

24 25 26 27

HIGH FLY-ING A-DORED DID YOU BE-LIEVE IN YOUR WILD-EST MO-MENTS

KYBD/HP

F Am Bb C7

28 29 30 31 32

ALL THIS WOULD BE YOURS THAT YOU'D BE-COME THE LA-DY OF THEM ALL. WERE THERE

F Am Bb C7 F

33

STARS IN YOUR EYES WHEN YOU RAINED IN AT NIGHT. FROM THE

HP

E_b C⁷ F F

37

BARS FROM THE SIDE - WALKS FROM THE GUT-TER THEA-TR - I - CAL

E_b C⁷ Am Dm

40

KEYBS./HP. DON'T LOOK DOWN. IT'S A LONG LONG WAY TO

Am Dm B_b F Gm C¹¹

43

FALL.

HP/GUIT^r

E_b/F B_b/F F B_b/F F

47 (Flute Colla Voce)

48 HIGH FLY-ING A-DORED. 49 WHAT HAPPENS NOW? 50 WHERE DO YOU GO FROM HERE? FOR

(RHYTHM/KEYBOARDS)

F Am Bb C7

51 SOME ONE ON TOP OF THE WORLD. 52 THE VIEW'S NOT EX-ACT-LY CLEAR A

F Am Bb C7

55 SHAME YOU DID IT ALL AT TWEN-TY SIX.

56 57 58

HO/KO'S
CL'S
GUIT'S

Eb Bb C F/C C C C

59 THERE ARE NO MY-ST-RIES NOW. 60 NOTHING CAN THRILL YOU, 61 NO ONE FULFILL YOU. 62

CL'S

Gm Bb MP/C BR

63 HIGH FLY-ING A-DORED I HOPE YOU COME TO TERMS WITH BORE-DOM

64 65 66

F (KEYBO'S/RHYTHM) Am Bb C7

67 SO FA-MOUS SO EA-SI-LY, SO SOON IS NOT THE WIS-EST THING TO BE. YOU WON'T

68 69 70 71

F Am Bb C7 F

72 CARE IF THEY LOVE YOU, IT'S BEEN DONE BE-FORE. YOU'LL DES-

73 74 75

W.W./HANS/TAY'S/HP Eb C7 F F

76 PAIR IF THEY HATE YOU YOU'LL BE DRAINED OF ALL EN-ER-GY

77 78

W.W./HANS/TAY'S/HP Eb C7 Am Dm

79 80 81

ALL THE YOUNG WHO'VE MADE IT WILL A-

W.W./KEYBD'S

Am Dm Bb F Gm

82 83 84 85

- GREE.

(HP/GUIT'S)

(KEYBD'S)

V.S.

86

[EVA:]

87 HIGH FLY-ING A-DORED. I'VE BEEN CALLED NAMES, BUT THEY'RE THE STRAN-GEST.

88

89

HARP

CLARIS

VIOLINS

D F#m G A?

(UP SCALE)

90

91 My STOR-y'S QUITE US - U - AL, LO-CAL GIRL

92

93 MAKES GOOD, WEDS FA - MOUS

D F#m G A - A?

94

95 MAN. I WAS SLAP IN THE RIGHT PLACE AT THE PER - FECT TIME.

96

97

D C A? F#m Em D

99 100 101

FILLED A GAP, I WAS LUCK-Y. BUT ONE THING I'LL SAY FOR ME,

KB2

102 103 104 105

NO ONE ELSE CAN FILL IT LIKE I CAN.

ORs/MARACAS

(OR) W.W./HRNS/MARACAS

(+HRNS) + HP/GUIT'S

only F#m Bm

G D Em7 G# D7

(ADD CELLOS)

106 107 RALL... 108

RALL... (APPLAUSE)

174 CELLO/BASS/KYBB

SEGUE to #13

PIANO-CONDUCTOR

RAINBOW HIGH
(EVA)(MEN)

"EVITA"

13

[EVA:]

I DON'T REALLY THINK I NEED THE REASONS WHY I WON'T SUC-CEED I HAVEN'T STARTED LET'S

VINS.

ELEC PA/RHYTHM

CL'S CELLOS: Cm⁴ Fm⁷ Cm⁴

5 6

GET THIS SHOW ON THE ROAD, LET'S MAKE IT OB-VI-ous PER-ON IS OFF AND ROLL-ING.

TRP'S / M.W.

P Ab Gm/Ab Fm/Ab Cm/Ab

175

M2054-802-'80

[A TEMPO]

7

EVA

8 9 10

MEN

EYES. HAIR. MOUTH. FIG-URE. DRESS. VOICE. STYLE. MOVEMENT

(VINS)

CELLOP.

KEY/CLAR

STRAC.

HRN

DRS

(SIMILE)

BASS

11 12 13 14 9

EVA

I CAME FROM THE

MEN

HANDS. MA-GIC. RINGS. GLA-MOUR. FACE. DIA-MONDS. EX-CITE-MENT. IM-AGE.

(TR'S)

STRS

KEY-CLAR

HRNS

+ FL.

176

15

PEO - PLE THEY NEED TO A - DORE ME. SO CHRISTIAN DI - OR ME. FROM MY HEAD TO MY

STRES

N.W. KEYBD Cm Eb Bb

18 19 20

TOES. I NEED TO BE DAZZ - LING I WANT TO BE RAIN - BOW HIGH.

F Ab Bb Eb Gb

21 22

THEY MOST HAVE EX - CITE - MENT, AND SO MUST

Gb Db G7

177 47

23 24 25 26

V.A. I I'M THEIR

WEN EYES. HAIR. MOUTH. FIG-URE. DRESS. VOICE. STYLE. MOVE-MENT.

VIN I HORN Cm (GUIT) Gm

27 28 29 30

PRO-DUCT. IT'S VITAL YOU SELL ME. SO MARCHIA - VELL ME. MAKE AN ARGENTINE ROSE. I NEED TO BE

STRS. KEY/W.W. Cm Eb Bb F

31 32 33 34

THRILL-ING, I WANT TO BE RAIN-BOW HIGH. THEY NEED THEIR ES-CAPE, AND SO DO

Ab Bb Eb Gb Db - G7

35

EVA 36 37 38

I.

MEN

EYES. HAIR. MOUTH. FIG-URE. DRESS. VOICE. STYLE MOVE-MENT

VIOLIN

+ CELLOS

Solo GUITAR

Cm

HORN

BASS

Gm

39

EVA 40 41 42

ALL MY

MEN

HANDS. MA-GIC. RINGS. GLAM-OUR. FACE. DIA-MONDS. EX-CITE-MENT. IM-AGE.

ADD TRP'S - HORN II

+ KEYBD

Cm

HORN

BASS

KEYBD

Gm

43 (EVA) 44

DES-CAM-1 - SA - DOS Ex - PECT ME TO OUT - SHINE THE

CL'S HENS

(2 KEYBOARDS)

Fm Eb Db Cm

TBN

45 46

EN - E - MY, THE AR - 1 - STOC - RA - CY. I

Bdm (ADD GUIT'S/BASS)

Gb7

47 48 49

WON'T DIS - AP - POINT THEM. CL'S/HENS I'M THEIR

STRS

G7 Cm Fm7 Cm (DRS ONLY)

190

[STEADIER]

50

SA-VI-OUR, THAT'S WHAT THEY CALL ME, SO LAU-REN BA-CALL ME, AN-Y-THING

VINS(SUA)/TRPT'S

HANS B.

8VA

CL's/SUA'S Ctrm KEYBO CELLS

E B

53

GOES. TO MAKE ME FAN-TAS-TIC, I HAVE TO BE RAIN-BOW HIGH

F# A B7 E G

56

IN MA-GI-CAL Col-ORS. YOU'RE

4p.

G D

58 59

NOT DEC-O-RATING A GIRL FOR A NIGHT ON THE TOWN. AND

STRS

TRP'S
GUIT'S

BASS/KEY

HORNS

60 61

I'M NOT A SEC-OND RATE QUEEN GET-TING KICKS WITH A CROWN.

VLS.

TRP'S
GUIT'S

BASS/KEY

HORNS

V.S.

62 (d=d.)

4 NEXT STOP WILL BE EUR-OPE THE RAIN-BOW'S GON-NA TOUR

WINDS

W.W./HRNS/KEYBDS
TPT II - TBN

C7 C7 C6 C C7

[DOUBLE TIME]

65 DRESSED UP SOME-WHERE TO GO WE'LL PUT ON A SHOW

STRS

Tutti BR/W.W.

F7 F#7 G7 (ADD MARIM.)

[FUNKY]

67 LOOK OUT MIGHT-Y EUR-OPE. BE-CAUSE YOU OUGHTA KNOW

W.W.

C C6 C C6

72

WHAT-CHA GON-NA GET IN ME. JUST A LIT-TLE TOUCH OF JUST A LIT-

(VIBAS)

(W.N. BR.)

(MARIM.)

KBD1

F F# G?

74

- TLE TOUCH OF AR-GEN-TI-NAS BRAND OF STAR QUAL-I-TY.

25

(ADD BASS)

TRIO VIBAS

[Segue to #13A]



Empty musical staves for piano-conductor.

SCENE CHANGE

(REPEAT TILL CUT-OFF)

Musical score for strings and percussion. Includes parts for VINS, KYRD. + TRSRS, (CELLI), and (CASTANETS). The score shows a melodic line for strings and a rhythmic pattern for castanets.

Empty musical staves for piano-conductor.

PIANO-CONDUCTOR

RAINBOW TOUR

"EVITA"

14

[PERON:]

PEO-PL E OF EU-ROPE! I SEND YOU THE RAINBOW OF AR-GEN-TIN - A

TRP'S/HRNS

TRN/CELLO (TRM)

C-mo C-mo

V.S.

186

4 [CHE:]

SPAIN HAS FAL - LEN TO THE CHARMS OF E - VI - TA SHE CAN

(HP/W.W.)

(KEYBO) (RHYTHM) E D A E

DO WHAT SHE LIKES, IT DOESN'T MAT - TER MUCH, SHE'S A NEW WORLD MA - DONNA WITH GOLD - EN TOUCH. SHE

(SIMIL) D A E D A E

FILLED A BULL - RING FOR - TY FIVE THOU - SAND SEAT - ER BUT IF YOU'RE

HP/W.W. (SUA)

E D A E

PRET - TI - ER THAN GEN - RAL FRAN - CO, THAT'S NOT HARD.

D A E A E

18 [CHE/REX] 19 20 [CHE/MORGAN]

FRAN-CO'S REIGN IN SPAIN SHOULD SEE OUT THE FOR-TIES. So

HP/M.W. (SUA)

E D A E

21 22 [CHE/PHILIP] 23 [CHE/TACK] 24

YOU'VE JUST AC-QUIRED AN AL-LY WHO LOOKS AS SE-URE IN HIS JOB AS YOU. BUT

colla voce

D - A - E - - - D - A - E - - -

25 26 27 (CHE/MARCIA)

MORE IM-POR-TANT CUR-RENT PO-LI-TI-CAL THOUGHT IS YOUR

colla voce

E - - - D - A - E - - -

28 [CHE/MARCIA] 29 30 31 [ALL:]

WIFE'S A PHENOM-EN-AL AS - SET YOUR TRUMP CARD. LET'S HEAR IT FOR THE

(+FL) (ADD MARACAS)

colla voce

D - - - A - - - E - - - C - D? -

32 *RAIN-BOW TOUR, — IT'S BEEN AN IN-CRED-I-BLE Suc-CESS.* WE

33 34

W.W. (Vox) colla Voce

G C D7 G

35 *WEREN'T QUITE SURE, WE HAD A FEW DOUBTS.* *WOULD E-VI-TA WIN*

36 37 [CHE]

colla Voce

C D7 E B7

P

38 [ALL] *THROUGH. BUT THE ANS-WER IS YES.*

39 2

E B

V.S.

(+TIMP)

40 [EVITA:]

41 42 43

THERE YOU ARE, I TOLD YOU SO. MAKES NO DIFFERENCE WHERE WE GO. THE

TRAY'S HENS

BASS/KEYBO

44 45 46 47

WHOLE WORLD O-VER JUST THE SAME. YOU SHOULD HAVE HEARD THEM CALL OUR NAME. AND

ADD FL.

ADD CELLO'S

48 49 50 51 [PERON:]

WHO WOULD UN-DER-ES-TI-MATE THE ACT - RES'S NOW? I'M NOT UN-DER-

(SVA) COLLA VOCE

52 *[CHE.]*

- ES - TI - MA - TING YOU. JUST DO THE SAME THING IN I - TA - LY PERSE. NOW

(VINS.) (+ KEYBD)

B7 B7 Cm/B

55

I DON'T LIKE TO SPOIL A WON - DER - FUL STO - RY BUT THE NEWS FROM ROME IS

(P.F.) (STR. MT) (C)

E D A E D A

59

NOT SO GOOD. SHE HAS - N'T GONE DOWN LIKE WE THOUGHT SHE WOULD.

Colla Voce

E D A E

62 (+ I.)

(CHE!) 1- TA - LY'S UN - CON - VINCED BY AR - GEN - TINE GLO - RY THEY E -

colle voce

TPT'S/HP/HRS

Solo

(CLAR)

E D A E

65 - QUATE PER - ON WITH MUS - SO - LI - NI, CAN'T THINK WHY.

colle voce

D A E

[EVA] 68 DID YOU HEAR THAT? THEY CALLED ME A WHORE, THEY AC - TU - LLY CALLED ME A WHORE BUT SEN -

[+ CHE ADMIRAL!]

HRS/ CELLS

Bb m

p

(ADMIRAL)

71

72 73

-O-RA PER-ON, IT'S AN EA-SY MIS-TAKE. I'M STILL CALLED AN AD-MI-RAL,

DBm 7b9 DBm 7b9 D7

VINS/PIA HANS/KEY

74

75 76

YET I GAVE UP THE SEA LONG A-GO

VINS/HANS

77 [CHE:]

78 79

THINGS AREN'T ALL THAT BAD, SHE MET WITH THE POPE. SHE GOT A

HP/W.W. (SUA) CL'S (LACO)

E D A E

80

81 82 [ALL]

PA-RAL DE-COR-A-TION AND A KIND-LY WORLD. SO E-VEN IF THE CROWDS GAVE OUR

D A E D A

100

PULL SLIGHTLY

[CHE!]

E - VA START - ED WELL, NO QUES - TION, IN FRANCE.

(VMS)

KEY - CL'S - HORNS

HARP

CELLOS

104

SHIN - ING LIKE THE SUN THROUGH THE POST - WAR HAZE, A BEAU - TI - FUL RE - MIND - ER OF THE

(HP CAN'T ARP)

107

CARE - FREE DAYS, SHE NEAR - LY CAPTURED THE FRENCH, SHE SURE HAD THE CHANCE. BUT SHE

(HP SIMILE)

111 112 113 114

ATEMPO [ALL-SPOKEN]

SUD-DEN-LY SEEMED TO LOSE IN-Y-TREST, SHE LOOKED TIRED. "TIRED?, EVA TIRED?"

Hns.

(HP. SMILE)

(+BASS)

115 [CHE:] 116 117

FACE THE FACTS THE RAIN-BOW'S START-ED TO FADE I

HP/ W.W. (SUA)

COLLA VOCE

KEYBO'S

Eb Db Ab Eb

(SMILE)

118 119 120

[PERONI:]

DON'T THINK SHE'LL MAKE IT TO ENG - LAND NOW. IT WAS-N'T ON THE SCHED-ULE

COLLA VOCE

Db Ab Eb Db Ab

121 [CHE:] 122 123 124

AN-Y-HOW YOU'D BET-TER GET OUT THE FLAGS AND FIX A PA-RADE —

HP

PT'S + HANS

Eb Eb Db Ab Eb - Ab

125 126 127

SOME KIND OF COM-ING HOME IN TRI-UMPH IS RE-QUIRED.

W.W.

PT'S/HANS

Db/Eb Db Ab Eb

128 [ALL] 129 130b 131

LET'S HEAR IT FOR THE RAIN-BOW TOUR — IT'S BEEN AN IN-CRED-I-BLE suc-cess. WE

HANSTON

cb Db7 Gb cb Db7 Gb

132
WEREN'T QUITE SURE, WE HAD A FEW DOUBTS. 133
WOULD E-VI-TA WIN THROUGH, AND THE ANSWER IS 134 [THEM] 135 [CHE]

CL'S
TPTS/HENS/

BR/HANS
Cb Db Eb Bb7 Eb

136 [ALL] [CHE] [ALL] 137 [CHE] [ALL] 138 [ADD CHE]

YES AND NO AND YES AND NO AND YES AND NO

139 [CHE] 140 141

LET'S HEAR IT FOR THE RAIN-BOW TOUR — IT'S BEEN AN IN-CRED-I-BLE Suc-

GTRs (KEY BD1)
Cb Db Gb Cb Db

[GRANDLY]

P.C.

- 14 -

RAINBOW TOUR

142

W.W.

143 144

WHO THE

CELS.

BR.

WINDS
HNS

CELLOS
TAMPS

145

[EVA:]

146 147

HELL DOES THE KING OF ENGLAND THINK HE IS? TEA AT SOME TIN POT CAS-TLE OF HIS, WHAT KIND OF IN-VI-

KEYBDS - CLS - HNS
TPT'S

TAM - CELLOS - TAMP

148

149 150

-TA-TION IS THAT? AR-GEN-TI-MA'S FIRST LADY DE-SERVES BUCKINGHAM PALACE! IF EN-GLAND CAN DO WITH-OUT (TROT, RL WINE)

151

[RALL - - - -]

152

ME, THEN AR-GEN-TI-MA CAN DO WITH-OUT ENG-LAND!

WINDS/CLAR

[RALL - - - -]

CELLOS - BASS

[DEAD SEQUE]

PIANO-CONDUCTOR

THE ACTRESS HASN'T LEARNED

Empty musical staves for Piano-Conductor, consisting of five systems of two staves each.

(BRASS IX)
(ARISTOCRATS) 2^oX (A CAPELLA)

TRUS ALL FAIR-Y STOR - IES END.

(2)

(CELL) (1X-ONLY)

Musical score for the first system, including vocal lines for Aristocrats and a cell line. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: TRUS ALL FAIR-Y STOR - IES END.

ON-LY AN ACTRESS WOULD PRE-TEND AF - FAIRS OF STATE ARE HER LAT-EST PLAY.

(TRACET TO 17)

(CELL CUE)

Musical score for the second system, including vocal lines and a cell line. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: ON-LY AN ACTRESS WOULD PRE-TEND AF - FAIRS OF STATE ARE HER LAT-EST PLAY.

-2- "THE ACTRESS HASN'T LEARNED"

P.C.

(7) (8) (9)

#EIGHT SHOWS A WEEK, TWO #MAT - IN - EES. #MY HOW THE WORM BE - -

CELLS
CUE

(10) (11) (12)

-GINS TO TURN. WHEN WILL THE CHOR-US GIRL EV-ER LEARN.

(13) (14) (15) (16) (EVA!)

MY HOW THE WORM BE-GINS TO TURN. WHEN WILL THE CHOR-US GIRL EV-ER LEARN. THE

[PLAY]

"ACTRESS HASN'T LEARNED"

P.C. (EVA)

17 (18) (19)

CHOR-US GIRL HASN'T LEARNED THE LINES YOU LIKE TO HEAR. SHE WON'T GO SCRAMBLING OV-ER THE BACKS OF THE DOOR TO BE AC-

YBBI
B +
+ Cl.
VELLI
+ HN.

20 (21) (22)

-CEPT-ED, BY MAK-ING DO-NA-TIONS JUST LARGE E-NOUGH, TO THE COR-RECT

23 (24) (25)

CHAR-1-TY. SHE WON'T BE PRES-1-DENT OF YOUR WON-DE-RFUL SO-CI-E-TIES OF PHIL-

24 (25)

-AN-THRO-PY. EV-EN IF YOU ASKED HER TO BE, AS YOU SHOULD HAVE ASKED HER TO BE. THE

"THE ACTRESS HASN'T LEARNED"

P.C.

(26) (VLNS. COL VOCA)

AC-TRESS HAS-N'T LEARNED THE LINES YOU'D LIKE TO HEAR. SHE WON'T

EVN

HAR. GTRS.

BASS

(28) (29)

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

(30) (31)

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

(32) (33) (VLNS. TREM.) (CHE!)

SIM-PLY TAKE CON-TROL, AS YOU DIS-AP-PEAR. FOR-

B

"THE ACTRESS HASN'T LEARNED"

-5-

P.C. [34] [CHE!] (LEVED IN FL)

3 3 3 3 (35) 3 3 3 3

GIVE MY IN-TRU-SION BUT FINE AS THOSE SEN-TI-MENTS SOUND. LIT-TLE HAS CHANGED FOR US REASONS DOWN HERE ON THE GROUND.

BD 1 + STRS. HRP. TRM.

(36) (37) 3 3 3 3

HATE TO SEEM CHUR-LISH. UN-GRATE-FUL I DON'T LIKE TO OWN BUT

KYBD'S

HRP. (TREM.)

KB 1 (BASS.)

CELLO

(38) (39)

DO YOU NOW RE-PRE-SENT AN-Y-ONE'S CAUSE BUT YOUR OWN?

KB 1

(40) (41) (42)

EV-RY-THING DONE WILL BE JUST-I-FIED BY MY FOUN-DA-TION.

4BD.

CELLO BASS

Gm F Eb Dmi C

SEGUE #16

AND THE MONEY KEPT ROLLING IN

Empty musical staves for piano and conductor.

(A) CHE: 1

AND THE MON-ey KEPT ROLL-ING IN, FROM EV-'RY SIDE.

(STRS.)

Musical notation for the first system, including vocal line and piano accompaniment.

4 FAST

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

KYBDs + STRS + RHY.

Dm A7 Dmi A7

Musical notation for the second system, including vocal line and piano accompaniment.

9 10 11 12 13

VOL-UN-TA-RY CAUSE. BUT THAT'S NOT THE POINT MY FRIENDS WHEN THE

Dm C7 F Gm Dm.

Musical notation for the third system, including vocal line and piano accompaniment.

"MONEY KEPT ROLLING IN"

P.C.

14 CHE!

KBDS
V.L.S.
CELL.
RHY.

14 MONEY KEYS ROLLING IN YOU DON'T ASK HOW.

15

16

F C7 F

17 THINK OF ALL THE PEO-PL E GON-NA SEE SOME GOOD TIMES NOW.

18

19

Dm A7 Dm

20 E-VA'S CALLED THE HUN-GRY TO HER O-PEN UP THE

21

22

Dm (L.H. SIMILE) A7 Dmi C7

23 DOORS.

24

25

F C

NEV-ER BEEN A FUND LIKE THE FOUN-DATION E-VA PE--

P.C.

- 3 -

"MONEY ROLLING IN"

26 CHE: 27 28

RON.

CHORUS

ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN'

(+ MARRACAS)

mf f Gmi Ab Gmi F Eb

TRB

29 CHE: 30 31

CHORUS

ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN'

(+ W.W. SVA)

F (BR. OUT) Gmi Ab Gmi

32 33

CHORUS

ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN'

F Eb F

207

-4- "MONEY ROLLING IN"

P.C.

34
CHE!

35

CHORUS

ROL-LIN' ON IN. ROL - - - LIN' ON IN. ROL - -

(+HNS)

36

CHE!

37

CHOS.

- - - IN' ON IN. ROL - - - LIN' ON IN. ON IN.

38

39

40

(CHE!)

Would You

208

v.s.

"MONEY ROLLING IN"

P.C.

41

FREELY
(CHE.)

Musical staff with lyrics: LIKE TO TRY A COL-LEGE ED - U - CA-TION? OWN YOUR

HRP.
RHY.

Musical staff with rhythmic notation

Chord progression: F, Emi⁷, F

44

Musical staff with lyrics: LAND-LORD'S HOUSE, TAKE THE FAM-I-LY ON VA-CA-TION.

Musical staff with rhythmic notation

Chord progression: Dmi, #A⁷/D

(BASS)

47

A TEMPO

Musical staff with lyrics: E - VA AND HER BLESSED FUND CAN MAKE YOUR DREAMS COME TRUE. HERE'S

TPRS.
HN!

Musical staff with rhythmic notation

+ GOURD SCRAPER

+ GTR

KYBOS

Chord progression: Dmi, A, Dmi, C, F

P.C.

51 (CHE)

52 53 54 55

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

TPCS HW.

KYBDS

Gmi Dmi F Gmi

56 57 58 59 60

TICK-ET. THROW IT HIGH IN THE AIR AND SHOULD OUR LA-DY PICK IT. SHE WILL CHANGE YOUR

F Dmi A7 Dmi

61 62 63 64 65

WAY OF LIFE FOR A WEEK OR EV-EN TWO. — NAME ME ANY-ONE WHO CARES AS MUCH AS E-VA PE-

A7 Dm C7 F C7

P.C.

7-

"MONEY"

66
CHE: - RON.

67 68 69

CHOS.

ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN'

(W.W) STRS
KBDOS

F (+TPCS, STRS) Ab (+TPCS, STRS) F (+TPCS, STRS) (+TPCS, STRS)

70 71 72 73

CHOS.

ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN'

F (+TPCS, VINS) (SIMILE) Ab F

74 (HAP, STR) 75 76 77 78

CHOS.

ROL-LIN' ON OUT, ROLL-IN' ON OUT ROL-LIN' ON OUT ON OUT.

AND THE TRP.

KTRD + BR + W.W

Ed F Ed F Ed F

PC

"MONEY"

79

CHE: 80 81 82

MON-ey KEPT ROL-LIN' OUT IN ALL DIR-EC-TIONS TO THE POOR, TO THE WEAK, TO THE

TRP

HRP
PIANO

KYBD. I

STRS
STR

KYBD
II

F Gm⁷ F Dm

83 84 85 86

DES-TI-TUTE OF ALL COM-PLEX-IDNS. NOW CY-NICS CLAIM A LIT-TLE OF THE

FLCL
(P)

STRS
STR

A⁷ Dm A

"MONEY"

P.C.

87 CHE: CASH HAS GONE AS-TRAY- BUT THAT'S NOT THE POINT MY FRIENDS. WHEN THE

88

89

90

91

FL/CL

HRRP. MARIMBA

STRS GTR KYBD I

KYBD II

Dm C F Gm Dm

92 MON-ey KEEPS ROLLIN' OUT YOU DON'T KEEP BOOKS YOU CAN

93

94

STRS GTR KYBD I

KYBD II

F Gm7 F

P.C.

95

CHE: 96 97 98 99
 TELL YOU'VE DONE WELL BY THE HAP-[#]PY GRATE[#]FUL LOOKS. AC-COUNT-ANTS ON-[#]LY SLOW THINGS DOWN.

FL

HRP (MARIMBA)

STRS GTR KYBD. I

KYBD. II Dm A7 Dm Dm A7

100 101 102 103
 FIG-URES GET IN THE WAY. NEVER BEEN A LA-DY LOVED AS MUCH AS E-VA PE--

Dm C F C7

P.C.

-11-

"MONEY"

104

CHE: RON.

CHORUS

FL, CL

HRP, MARIMBA

GTR

KYBD 1+2

ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN'

[F, TPTS]

F Gm Ab Gm F Eb

107

108

109

110

CHE:

CHORUS

GTR.

[W.W, STRS, HN, TPTS.]

ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN'

[F, TPTS]

F Eb F Gm Ab Gm F Eb

112-

"MONEY"

P.C.

112 113

CHE:

CHOS.

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

GTR.

KYBD

F W.W, HN, TPTS, STAS.

F Eb F Eb F Eb

114 115 116

CHE:

CHOS.

--- IN' ON OUT ON OUT.

HN, BR.

TPTS, W.W, KYBD, I (MARIMBA STOP)

F (GTR) F

P.C. DANCE

- 13 - "MONEY"

TPCS
W.W.
K.Y.B.D.

HRP

MARIM

STR
STR
P.L.S.

Musical notation for measures 117-121. Includes staves for TPCS, HRP, MARIM, and STR. Chords: G, (Sim.) Am., G, Emi, B7.

Musical notation for measures 122-126. Includes staves for TPCS, HRP, MARIM, and STR. Chords: Emi, B7, Emi, D7, G.

Musical notation for measures 127-129A. Includes staves for TPCS, HRP, MARIM, and STR. Chords: Am, Em, DR., G, D7, G. Includes lyrics: "IF THE BUS".

P.C.

-14-

"MONEY"

(CHE.) 130 (+ CLARS COL VOCE) 131 132

MON-ey KEEPS ROLL-IN' IN WHAT'S A GIRL TO DO? CREAM A

HRP

STRS KYBD1

KYBD2

(SUB. P.)

Ami G

133 134 135

LIT-TLE OFF THE TOP FOR EX-PEN-SES WOULD-N'T YOU? BUT

Em B7 Emi

136 137 138 139

WHERE ON EARTH CAN PEO-PL E HIDE THEIR LIT-TLE PIECE OF HEA-VEN?

Em B7 Em D7 G

P.C.

-15-

"MONEY"

(140)

(CLS. COL VOCE)

CHE.

141

142

THANK GOD FOR

SWFT X ZERO LAND

WHERE A

HARP
STRS
K-BO.

KYBD
H

Am

Em

143

144

145

GIRL AND A GUY WITH A

LIT-TIE PET-TY CASH BE-TWEEN THEM

CAN BE

G

Am

G

146

147

148

SURE WHEN THEY

DE-PO-SIT NO-ONE'S SEEN THEM.

Em

B7

Em

PC.

-16- "MONEY"

149 STRS (CLS. COL VOCE)

CHE. OH WHAT BLISS TO SIGN YOUR CHEQUES AS 3 - 0 - 1 - 2

150 151

HRP KYBD. I

(POCO A POCO CRESC)

KYBD. II

Em Am⁶ D⁷ G Am

152 153 154

SEV-EN NEV-ER BEEN AC-COUNTS IN THE NAME OF E-VA. PE-

G G Am⁷ D⁷

155 156 156A

RON.

~~7 8 7 8 7 8~~

~~7 8 7 8 7 8~~

~~7 8 7 8 7 8~~

~~7 8 7 8 7 8~~

V.S.

Pc.

-17-

"MONEY"

CHOS.

157 ROL-LIN' ROL-LIN' ROL-LIN'

158 ROL-LIN' ROL-LIN' ROL-LIN'

159 ROL-LIN' ROL-LIN' ROL-LIN'

KYBDS.

(+W.W, STRS, HN, TP(S))

G Am Bb Am G F

160 ROL-LIN' ROL-LIN' ROL-LIN'

161 ROL-LIN' ROL-LIN' ROL-LIN'

162 ROL-LIN' ROL-LIN' ROL-LIN'

G F G (+TIMPS) A Bb Am

163 ROL-LIN' ROL-LIN' ROL-LIN'

164 ROL-LIN' ROL-LIN' ROL-LIN'

G F G F

P.C.

"MONEY"

165

ROL-LIN' ON IN ROL - - LIN' ON IN ROL - - LIN' ON IN ROL -

(TUTTI)

F G F G F G F

168

-- LIN' ON IN ROL - - LIN' ON IN ROL - - LIN' ON IN ON IN!

G F G F G F G

171 172 173 174 175

KB 2.

PIANO-CONDUCTOR

SANTA EVITA

"EVITA"

17

[CHILDREN]

(VLNS. COL VOCE)

1 PLEASE, GEN-TLE E-VA, 2 WILL YOU BLESS 3 A LIT-TLE CHILD? FOR I

ORGA
HYDR.

CELLO

LOVE YOU. 3 6 3 TELL HEAV-EN I'M DO-ING MY BEST, I'M PRAY-ING FOR

7 YOU, EV - EN THOUGH YOU'RE AL-READ-Y

8 RALL. . . . BLEST.

PC.
9

-2-

"SANTA EVITA"

A TEMPO
(VLNS. EDL VOCE)

PLEASE, MOTH-ER E-VA, WILL YOU

ORGAN

CELLO

F Bb

11 LOOK UP-ON ME AS YOUR OWN, MAKE ME SPEC - IAL. BE MY

12

C7 F

13 AN - GEL, BE MY EV-RY-THING WON-DER-FUL, PER-FECT AND TRUE, AND I'LL TRY TO

14

Dm G G7

15 BE EX - ACT - LY LIKE

16 RALL... YOU.

C G7 C C7

P.C.

3. "SANTA EVITA"

(17) A TEMPO
(VINS. COL VOCE)

17

PLEASE HO-LY E-VA, WILL YOU

ORGAN

CELLO

F Bb

19

FEED A HUN-GRY CHILD? FOR I

20

C7 F

(CH.) 21

(CHILDREN) GET THEM WHILE THEY'RE YOUNG, E-VI-TA GET THEM WHILE THEY'RE YOUNG.

LOVE YOU. TELL HEAV-EN I'M DO-ING MY BEST, I'M PRAY-ING FOR

22

Dm G G7

(CHILDREN) 23

YOU, EV-EN THOUGH YOU'RE AL-READ-Y. 24 RALL....

BLEST.

C G7 C C7

-4- "SANTA EVITA"

P.C.
25 (CHILDREN + WORKERS) 26 27 3 3

SAN-TA, SAN-TA E - VI-TA. MA-DRE DE TO-DOS LAS

STRS
HUG

KYBDS
8VA (+ELS)
(TANGO)

BASS

28 29 30

NIN-OS, DE LOS TI-RAN-I - ZA-DOS, DE LOS DES-CAM-I - SA-DOS, DE LOS TRA-BA-JA-

Loco

F C Dm

31 32

DOR-ES, DE LA AR-GEN - TI - NA.

Fmas⁷ Bbmas⁷

-5- "SANTA EVITA"

PC. (WORKERS) (BRIGHTER)

33 34 35 36

SAN-TA, SAN-TA E - VI-TA. MA-DRE DE TO-DOS LOS NI-NOS, DE LOS TIRANI-

TPTS, HRLS.
SN. (P.R.)

37 38 39 40

-ZA-DOS, DE LOS DESCAMI - SA-DOS, DE LOS TRA-BA-JA-DORES, DE LA ARGEN-TI-NA.

41 42 43 (FADE AWAY) 44 (CHE RECIT. STARTS HERE APPROX.)

SAN-TA, SAN-TA, E - VI-TA. MADRE DE TODOS LOS NI-NOS -

Dim. //

45 (CHE:) 46

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

(AFTER CANDLES BLOW OUT, SEQUE #18)

PIANO-CONDUCTOR

WALTZ FOR EVA AND CHE
(EVA/CHE)

EVITA

18

Musical score for Piano-Conductor, measures 1-2. The score includes staves for Clarinet Bb and Bass (Pizz). The key signature is one flat (Bb) and the time signature is 6/8. Measure 1 contains a whole note chord, and measure 2 contains a whole note chord with a fermata.

3 [CHE:] (OBOE COLLA VOCE THRU BAR 10)

TELL ME BE-FORE I WALTZ OUT OF YOUR LIFE, BEFORE TURNING MY BACK ON THE PAST. FOR-

Musical score for vocal line (Che), measures 3-6. The lyrics are: "TELL ME BE-FORE I WALTZ OUT OF YOUR LIFE, BEFORE TURNING MY BACK ON THE PAST. FOR-". The notation includes a fermata over measure 4 and a dynamic marking of *FL.* in measure 6.

Musical score for Piano-Conductor, measures 3-6. The score includes staves for Clarinet (CL's), Trombone (TRB), and Cello (CELLI). The notation shows rhythmic accompaniment for these instruments.

GIVE MY IM-PER-TIN-ENT BE-HAV-IOUR, BUT HOW LONG DO YOU THINK THIS PANTO-MINE CAN LAST.

Musical score for vocal line (Eva), measures 7-10. The lyrics are: "GIVE MY IM-PER-TIN-ENT BE-HAV-IOUR, BUT HOW LONG DO YOU THINK THIS PANTO-MINE CAN LAST." The notation includes a fermata over measure 8 and a dynamic marking of *FL.* in measure 10.

Musical score for Piano-Conductor, measures 7-10. The score includes staves for Clarinet (CL's), Trombone (TRB), and Cello (CELLI). The notation shows rhythmic accompaniment for these instruments.

(FL. COLLA VOCE)

11

12 13 14

TELL ME BE-FORE, I RIDE OFF IN THE SUNSET, THERE'S ONE THING I NEVER GOT CLEAR.

(CL'S)

15

16 17

HOW CAN YOU CLAIM YOU'RE OUR SAV - IOUR, WHEN THOSE WHO OP-POSE YOU ARE

18

19

STEPPED ON OR CUT UP OR SIM-PLY DIS-AP-PEAR.

CL'S (TR.)

HORNS

V.S.

ADD BASS

mf

20 [EVA:]

TELL ME BE-FORE YOU GET ON TO YOUR BUS, BEFORE JOINING THE FORGOTTEN BRI- GADE

WINDS
HRN

CELLOS (ADD MARACAS)

BASS

24 HOW CAN ONE PER-SON LIKE ME, SAY, AC-TER THE TIME HONORED WAY THE GAME IS PLAYED.

28 TELL ME BE-FORE YOU GET ON-TO YOUR HIGH HORSE JUST YOU EX-PECT ME TO DO. I DON'T

WINDS - FL - HP - KEYBO
Colla Voce

TRP'S / HRN

CELLOS

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

33 34 35

colla voce

HP

MP

B: CL'S

W.B.

CL.

HRNS

BASS

36 DES-CAM-1-SA-DOS A MAG-1-CAL MOM-ENT OR TWO. THERE IS EV-IL.

37 38 39

[+ CHE]

colla voce

HP

HRNS - N.W.

HRNS.

TEN

40 EV-ER A-ROUND FUN-DA-MEN-TAL SYSTEM OF GOU-ER-MENT QUITE IN-CI-DE-N-TAL.

41 42 43

[EVA:]

HRNS - CELO - FL Col. VOICE

CL'S

BUA

C

C7

F

F

C7

44 45 46

WHAT ARE MY CHAN- CES OF HON- EST AD- VAN- CES I'D SAY LOW

VINS
TPTS

HRMS
TON.

47 48 49

BET- TER TO WIN BY PER- MIT- TING MY SIN THAN TO LOSE WITH A

W. W. / VINS - KEYBO

TPTS

F Eb

50

HA - LO.

V.S.

F

51 [CHE:]

52 53 54

TELL ME BE-FORE I SEEK WORTH-I-ER PASTURES AND THERE-BY RE-STORE SELF-ES-TEEM.

TPT'S - HRMS

CELLOS

BS.

55 56 57 58

HOW CAN YOU BE SO SHORT-SIGHT-ED, TO LOOK NEVER FURTHER THAN THIS WEEK OR NEXT TO WEEK.

STRS
coll. Voc

CLAR/HP + Fl.

BASS

59 60 [EVA:]

HAVE NO IM-POS-SI-BLE DREAM. AL-

coll. Voc

V.S.

TIMP.

+ TBN.

WALTZ

61 (EVA)

-LOW ME BE-FORE YOU SLINK OFF TO THE SIDE-LINES I'LL PAY YOUR FARE GIVE THREE CHEERS; BUT

W.W.

Colla Voce

STRS

HRNS

BASS

65 FIRST TELL ME WHO'D BE DE-LIGHT-ED TO WIT-NESS ME TACKLE THE WORLD'S GREATEST PROBLEMS FROM

Colla Voce

69 WAR TO POL-LU-TION, NO HOPE OF SO-LU-TION E-VEN IF I LIVE FOR ONE HUN-DRED

Colla Voce

[73] [BOTH] 24 25 26

YEARS? THERE IS EV-IL EV-ER A-ROUND, FUN-DA-MEN-TAL SYSTEM OF

VINS-TRP'S
PICC. 4

HP

KEYBD/RHYTHM

TIMP

C

C7b

[EVA] 27 28 29 30 31

GOV-RN-MENT QUITE IN-CI-DEN-TAL; SO GO IF YOU'RE ABLE TO SOMEWHERE UNSTABLE AND STAY THERE.

HP

STRS-GR.-W.W. BVA

TRPT'S-VINS-PICC

STRS-W.W.

[82] 83 84 85

WHIP UP YOUR HATE IN SOME TOT-TER-ING STATE; BUT NOT HERE DEAR IS THAT CLEAR, DEAR?

+HP-STRS-W.W.

KEYBD

F7

F7sus

C

86 [ORCHESTRA SOLI]

87 88

Tutti

KEYBD
HARP

F F Gm

89 90 91 [EVA]

OH.

+HP

C F

V.S.

MODERATE

92

(EVA)

93 94 95

(CLAR.) WHAT I'D GIVE FOR A HUN-DRED YEARS! BUT THE PHY-SI-CAL

KEYBD - HP - GUITARS

BAJS/CELLO

96

IN-TER-FERES,

EV-'RY-DAY MORE, OH MY CRE-A-TOR!

97 98 99

100

WHAT

IS THE GOOD OF THE STRONG-EST HEART IN A BO-DY THAT'S

101 102 103

+ VINS.

104 105 106 107

FAL-LING A-PART? A SER-I-OUS FLAW, I HOPE YOU KNOW THAT. (Solo GTR.)

CLAR
HORN

108 109 110 111

RALL...

res

RALL...

112 113 114 115

RALL

RALL

SUGGEST TO 19

PIANO-CONDUCTOR

"EVITA"

19

SHE IS A DIAMOND

OFFICERS

IT'S ALL VER - Y WELL TO A CER - - TAIN EX - TENT, FOR THE

LA - DY AT THE SIDE OF THE PRES - I - DENT, TO SHOW AN

V.S.

HALF TEMPO

2-

"DIAMOND"

IN-TREST IN AF-FAIRS.

BUT LET'S NOT BE BLIND TO THE DRIFT OF E-VENTS, SHE'S E-

CLIP-SING THE STRENGTH OF THE GOVERNMENT, SHE SHOULD RE-TURN TO BE-LOW STAIRS. SHE WILL

NEV-ER WIN OUR HEARTS.

SHE'S A WOM-AN FOR A START.

SHE HOLDS

NO E-LECT-ED POST,

SHE'S AN ORN -A-MENT AT MOST.

NS
+
BD

W.W

"SHE IS A DIAMOND"

13 (DOUBLE TPO)

14 15 16

CL5

GTR. 2

ABM

F

Abm

F

17 18 19 20

CL. SOLO

ABM

F

Abm

F

21 22 23 24 25

STOP ON CUE, RESUME AT BAR 25

ABM

F

Abm

F

"SHE IS A DIAMOND"

P.C. PERON!

(25) (FL. COL VOCE) 26 27

BUT ON THE OTH-ER HAND, SHE'S ALL THEY HAVE. SHE'S A DIA-MOND IN THEIR

KEYBOY HARP (STR)

Em7 A7 Dm Dm7 Gm C

28 (FL. COL VOCE) 29 30

DULL GREY LIVES AND THAT'S THE HARD-EST KIND OF STONE, IT US-UAL-LY SUR-VIVES.

CL.

F Dm Gm C Dm

31 32

FL. AND IF YOU THINK A-BOUT IT CAN YOU RE-CALL THE

Bw....

Bb C7 Fmaj7 Dm7

P.C.
33

-5-

"DIAMOND"

34 35

FL LAST TIME THEY LOVED AN-Y-ONE AT ALL. SHE'S NOT A BAU-BLE YOU CAN

CLAR.

KYBDs HRP GTR.

E_b B_b D G_m⁷ A⁷

36 37 38

BRUSH A-SIDE. SHE'S BEEN OUT DO-ING WHAT WE'VE (CL.S) JUST TALKED A-BOU-T, EX-AM-PL-E,

D_m D_m⁷ G_mi C F D_m

39 40

(CL.S) GAVE US BACK OUR BUS-NESS-ES, GOT THE ENGL-ISH OUT.

G_m C D_m D_m⁷

- 6 - "DIAMOND"

P.C. (CLAR: COL VOCE)
(41) (PERON:)

41 42 43

AND WHEN YOU THINK-A-BOUT IT, WELL WHY NOT DO ONE OR TWO OF THE THINGS WE

KEYBO
HAR
GUIT

Bb C7 Fmaj7 Dm7 Eb Bb

44 45 (TOB, VAS) 46

PROMISED TO. BUT ON THE OTH-ER HAND SHE'S SLOW-ING DOWN.

D Gmi (CELLO) A7 Dm

47 48

SHE'S LOST A LIT-TLE OF THAT MAG-IC DRIVE, BUT I WOULD

Gmi C F Dm

-7- "DIAMOND"

Pe.
49

NOT AD-VISE THOSE CRIT-ICS PRES-ENT TO DE-RIVE. ANY SATIS-FAC-TION FROM HER

Vlns

Gmi A7 #1 Dmi Dmi Gmi C7

Cello

52

FAD-ING STAR. SHE'S THE ONE WHO'S KEPT US STRS WHERE WE ARE.

CL, CELLO

Fmaj7 Dmi Eb Bb

RALL.

(E. H. COL VOCC)
55 IN 8 SLOWER (OFFICERS)

SHE'S THE ONE WHO'S KEPT YOU WHERE YOU ARE!

SEGUE 19A

Eb Bb E

PIANO-CONDUCTOR

"EVITA"

19A

SCENE CHANGE

(REPEAT TILL CUT-OFF)

Musical score for Piano-Conductor section. The score is written in 7/4 time and consists of five staves. The top two staves are for Violins (VINS), with a fermata over the first measure. The third staff is for Keyboard and Tambourines (KYBD. + T. 3/8 S). The fourth staff is for Celli (CELLI). The fifth staff is for Castanets (CASTANETS), with rhythmic notation consisting of groups of seven notes. The score ends with a double bar line and repeat signs.

P.C.

-2-

"DICE"

(11) (EVA!)
 DES-CAM-IS-A-DOS STILL WOR-SHIP ME. WE AR-RIVED THANKS TO THEM AND

+HRP.
 F

13
 NO ONE ELSE. NO THANKS TO YOUR GEN-ER-ALS - A CLUTCH OF STUFFED CUCK-OO-S. IT'S (PERON!)
 P.T. I

TRP.3, HNS
 mf
 HRP (+W.W, HNS)
 CELLE

(16)
 NOT A QUEST-ION. OF A BIG PAR-ADE.

(PRS)
 CELLO, BASS

PIANO-CONDUCTOR

DICE ARE ROLLING
(PERON, EVA) 2

"EVITA"

20

1

W.W.

PNO. (I) BS.

(DRS.)

3

PERON:
(VLS. COL VOCE)

DICE ARE ROLLING THE KNIVES ARE OUT, I SEE EV-RY BAD SIGN IN THE BOOK AND AS

(VLS. ARLO)

(BONGOS)

6 4

6

FAR AS THEY CAN OV-ER-WEIGHT TO A MAN THEY HAVE THAT LEAN AND HUNGRY LOOK. BUT WE

(EVA:)

9

STILL HAVE THE MAG - IC WE'VE ALWAYS HAD. THE

10

GUIT. + CELLOS

Em7 C MAJ 9+11 Bm7 C MAJ 7+11

P.C.

19 (PERON)

-3-

"DICE"

(RECITATIVE STYLE)

(PERON)

TPT.

HNS

HRP

TRB.

CELL

PROY-ING WERE BIG WITH THE MOBS ON THE STREET. YOU'RE WRONG. THE PED-PLÉ, MY PEOP-LE. THE

23

PEO - PLE BE-LONG TO NO-ONE. THEY ARE FICK-LE. CAN BE MAN -

26 A TEMPO

- IP - U - LAT - ED. THEY DON'T MAT-TER HOW -

P.C.

28

29

30

31

- EV - ER MUCH THEY LOVE YOU NOW, IT MAT - TERS MORE THAT AS FAR AS MY STUFFED CURC-U-BS ARE CON - CERNED.

W.W.

CELLI

+ KB 2

32

33

(EVA:)

YOU DON'T PO - LIT - IC - 'LUY EX - IST.

SO

KYBD.

FASTER

34

35

36

37

I DONT EX - IST. SO I COUNT FOR NOTH - ING. TRY SAY - ING THAT ON THE STREET, WHEN ALL

Tutti

VLNS

P.C.;

-5- "DICE"

38

39

HNS
CL

OV-ER THE WORLD

I AM AR-GEN-TI-NA.

STRS

40

41

42

MOST OF YOUR GEN-ERALS

WOULD-N'T BE REC-DGNIZED BY THEIR OWN MOTH-ERS.

BUT

TPTS
HN

(PRS.)

CELLO

VENS mf

CELLI mf

43

44

45

46

47

THEY'LL

AD-MIT I EX-IST WHEN I BE-COME VICE-PRES-I-DENT.

R)

P.C.

(48)

PERONS

- 6 -

"DICE"

49

50 *POLO RALLI*

THAT WON'T WORK, WE'VE BEEN THROUGH ALL OF THIS BE-FORE, THEY'D FIGHT YOU TOOTH AND NAIL, YOU'D

VLS
(CL)
HARP S
KYBD.
(GTR) I

6m A7 Dm Bb 6m Am Bb

(51) *A TEMPO*

52

53 (EVA:)

NEV-ER OV-ER-COME THEM WITH A HUN - DRED RAL-LIES, AND EV-EN IF YOU DID, YES?

VLS
HNS
HRO.
(GTR)

6m C Dm7

V.S.

P.L. PERON

SLOWER

-7- "DICE"

54 YOUR LIT-TLE BOD-Y'S SLOW-LY BREAK-ING DOWN. 55 56 YOU'RE LOS-ING SPEED, YOU'RE LOS-ING

GTR.S., KB.1

57 STRENGTH, NOT STYLE, THAT GOES ON FLOUR-ISH-ING FOR-EV-ER, BUT YOUR EYES YOUR SMILE 58 59

60 DO NOT HAVE THE SPARKLE OF YOUR FAN-TAS-TIC PAST. IF YOU CLIMB ONE MORE MOUNTAIN, IT COULD BE YOUR LAST. 61 62 63

ACCEL.

P.C. FASTER

- 8 -

"Dice"

64 (EVA:) (VLS. COL VOCE)

CL, KYBD 2 I'M NOT THAT ILL. BAD MOM-ENTS COME BUT THEY GO. SOME DAYS ARE FINE, SOME A LITTLE BIT

65 66 67

(KYBD)

BS. P CELM (HWS.)

Bb Eb

68 (68A) (68B)

HARD-ER. BUT THAT DOESN'T MEAN I SHOULD CHANGE MY ROU-TINE, HAVE YOU EV-ER SEEN ME DE -

69

(HWS.)

Bb Eb

70 71 72 73

-FEAT-ED? DON'T YOU FOR-GET WHAT I'VE BEEN THRU, AND YET I'M STILL STAND-ING.

(STRS)

Bb Eb Eb7

P.C. **PIU MOSSO**

-9- "DICE"

74 75 76 77 (PERON!) 78 (SPOKEN) 79

CL. AND IF I AM ILL, THAT COULD EV-EN BETS YOUR AD-VAN-TAGE. AD-VAN-TAGE? I'M TRYING TO POINT OUT THAT YOU ARE

VANS F F F F. f. f. f.

KYBD 2 P G Am/G G C D (TPTS, H.N.)

(CELLO)

MOLTO MENDO

80 81 82 (SPOKEN!) (A TEMPO) (EVRI)

FLI DY-ING. THIS TALK OF DEATH IS CHILL-ING. "OF COURSE YOU'RE NOT GOING TO DIE." THEN

STRS

83 84

CL. I MUST NOW BE VICE - PRES - I - DENT, AND I SHALL

RS

P.C.

- 11 - "DICE"

97

98 Poco RALL.

99

100

STALL.

KNOWS ME AS AR-GEN-TI-NA, THAT IS

Poco RALL.

CB

W. W. HNS STRS

SU. DR.

Dm

b7

Gm7

G7

BS

101 A TEMPO

102

103

104

ALL.

OH, I SHALL BE A GREAT VICE-PRES-I-DENT.

ELS, HNS

(W.W, HNS, STRS)

STRS

BASS

V.S.

A series of seven empty musical staves, likely provided for rehearsal or recording purposes.

P.C.

RALL...

106 A TEMPO

-12-

"DICE"

105

TPCS

RALL... A TEMPO

KYBD I (+CLS, HNS) f (cym) x

KYBD II E.H.

BASS

ff

(GTR)

109

110

111

112

(GTR)

B7

E7

C7

D7

GMAJ7

113 RALL

114

PERON!

115

116

SO WHAT HAP-PENS NOW?

A7

B7

P.C.

-13-

"DICE"

PERON: 117
 SO WHAT HAP-PENS NOW? 118

EVA:

P. 119
 WHERE AM I GO-ING TO? 120
 DON'T

E.

STRS

P. 121
 ASK AN - Y MORE. 122

E.

259

P.C.

123

TEMPO

(+ CLARS.)

-14-

"DICE"

Handwritten musical notation for the first system, featuring a treble clef staff with notes and rests, and a bass clef staff. Includes dynamic marking 'f' and rehearsal mark '124'.

Handwritten musical notation for the second system, including staves for 'KYSOS + STRS' and 'TPT. (TPT. S)'. Includes dynamic marking 'f' and rehearsal mark '125'.

Handwritten musical notation for the third system, including staves for 'TPTS' and 'Timp.'. Includes rehearsal marks '126', '127', and '128'.

Handwritten musical notation for the fourth system, including staves for 'KYSOS + STRS' and 'TPTS'.

SEGUE

Empty musical staves for the continuation of the piece.

PIANO-CONDUCTOR

"EVITA"

21

EVAS FINAL BROADCAST

Empty musical staves for piano and conductor.

(CHE!) 1 3 3 3 2 3 3 3 3

FORGIVE MY INTRUSION, E-VI-TA, I JUST HAVE TO SEE. HOW YOU AD-MIT YOU HAVE LOST A BRAND NEW EXPERIENCE. WE

ULMS.

Musical notation for the first system, including vocal line and piano accompaniment.

3 FASTER

GOT IT SET UP WE FIXED YOU A BROADCAST AND

(STRS)

Musical notation for the second system, including vocal line and piano accompaniment.

5 6 (EVA:) + E.H.

YOU'RE SO GOOD ON THE AIR. THE

Musical notation for the third system, including vocal line and piano accompaniment.

-2- "EVA'S FINAL BROADCAST"

P.C. 7 VERY SLOW (F.E.H.)

(EVA) AC-TRESS HAS-N'T LEARNED THE LINES YOU'D LIKE TO HEAR. (E.H. SOLO)

STRS. B.C.

9 10 (EVA)+E.H. SHE'S

11 12 13 (E.H. Solo)

SAD FOR HER COUN-TRY. SAD TO BE DE-FEAT-ED BY HER OWN WEAK BO-DY.

14 15 FINGER SNAP

"EVA'S FINAL BROADCAST"

P.C.

16

(EVA)

17

18

I WANT TO TELL THE PEO-PL E OF AR-GEN - TI-NA.

I'VE DE-

VLNS (SORO.)

CL.S.
+
KYBD.
+
CELLO
+
BS

(STR.)

19

20

CID-ED

I SHOULD DE - - CLINE.

ALL THE

21

22

23

HON-OURS AND TIT-LES YOU PRESSED ME TO TAKE

FOR I'M CON-

P.C.

-4-

"EVA'S FINAL BROADCAST"

24

TENT - - - ED

25

LET ME

VLNS

KYBD. 1

+ CLS

+ CMBD
BASS

GTR

26

SIM-PLY

GO ON

AS THE

WOM-AN

WHO BRINGS HER

27

26

27

28

PEO-PL

29

TO THE HEART OF PE--RON.

30

(HWS.)

P.C.

"EVA'S FINAL BROADCAST"

31

(EVA) DON'T CRY FOR ME, AR-GEN-TI-NA. THE

STRS (SORD.)

BASS

33

TRUTH IS I SHALL NOT LEAVE YOU. THOUGH IT MAY GET

35

HARD-ER FOR YOU TO SEE ME I'M AR-GEN-

37

TI-NA AND AL-WAYS WILL BE.

HNS. (CLS.)

(KYBD)

KYBDI

P.C.

-6-

"EVA'S FINAL BROADCAST"

39

40

EVA:

KYBD
CLS,
STRS

(STRS. TREM, PONTICELLO)

41

42

43

44

45

TEN.

(2 VLNS)

TEN.

BS, CELL:

[SEGUE #22]

PIANO-CONDUCTOR

MONTAGE

EVITA

(CHE - EVA - MAGALDI - CHORUS - PERON)

[CHE:]

1 2 3 4

TIMP. AD LIB

DRUMS

SHE HAD HER MOMENTS SHE HAD SOME STYLE THE

5 6 7 8

BEST SHOW IN TOWN WAS THE CROWD OUT-SIDE THE CA-SA RO-SA-DA CRY-ING

9 10

E - VA PE - RON BUT THAT'S ALL GONE NOW

12 13

[MAGALDI:]

E - VA BE - WARE YOUR AM - BI - TION

|| (ON CUE)

CELLOS

CON

14 [EVA:]

15 3

SCREW THE MID-DLE CLASS-ES — I WILL NEVER AC-CEPT THEM AND THEY WILL

TRPTS/HP #P

TBN - CELLOS - BASS - TIMP

KEYBD

16 3 17

NEV-ER DE-NY ME AN-Y-THING A-GAIN MY FATHERS OTHER FA-MI-LY WERE MIDDLE CLASS AND THEY WERE

(VLS)

18 3 (19)

KEPT OUT OF SIGHT HIO-DEN FROM VIEW.

HRNS

KEYBD

TRA

20 [TEMPO DI TANGO]

21 22 23 [EVA:]

(MARACAS) STRS. ADD PICC/TRPTS

HRNS

CLARS

IT SEEMS CRAZY BUT YOU

24

(EVA)

MUST BE-LIEVE THERE'S NOTHING CAL-CU-LA-TED NOTHING PLANNED PLEASE FOR-GIVE ME IF I

STRS.

Em - - - C - D7 - G - B7

SEEM NA-IVE — I WOULD NEVER WANT TO FORCE YOUR HAND BUT PLEASE UN-DER-STAND.

RALL. . . .

Em - - - C - D7 - G MAJ7 - Am? - B7

32

A Tempo

[CHORUS:]

A NEW AR-GEN-TI-NA THE CHAINS OF THE MAS-SES UN-TIED.

A Tempo

HRNS

Tutti

HNS. KB 1

EP

mp q/lis

A f

G A

E

NEW AR-GEN-TI-NA THE VOICE OF THE PEOP-LE CAN-NOT BE AND WILL NOT BE AND MUST NOT BE.

A

D

G F#m Em G F#m Em G F#m

[41] [VAMP TILL CUE]

[42] [PERON:] (CIAR COLLA VOCE)

(Solo Keyboard) HIGH FLY-ING A-DORED. SO YOUNG - THE

(+ RHYTHM)

STRS.

D F#m G

45 IN-STANT QUEEN A RICH BEAU-TIFUL THING OF ALL THE TAL-ENTS A

46 47 48

A7 D F#m G

49 CROSS BE-TWEEN A FAY-TA-SY OF THE BED-ROOM AND A SAINT.

50 51 52

A7 C G A7

V.S.

53 [CHORUS] + VLNS.

SAN-TA SAN-TA E-VI-TA MAD-RE DE TO-DOS LOS

HNRS TRPT'S

F F F

CELLO - BASS

56 VAS. BVA 57

NIÑ-OS DE LOS TIR-A-MI-ZA-DOS DE LOS DES CA-MI-

F C

V.S.

[FUNKY DOUBLE TEMPO] [ONE BAR OF 4/4 = TWO OF C]

58

HE. *SING YOU FOOLS BUT YOU GOT IT WRONG ENJOY YOUR PRAYERS BE-CAUSE YOU HAVEN'T GOT LONG YOUR*
CH. W. - TPT'S - VINS - HRYS?

59

HOS. *SA-OOS DE LOS TRA-BA-JA-DO-RES DE LA AR-GEN-*

RHYTHM
 A G A A G A

60

QUE. *QUEEN IS DEAD YOUR KING IS THRU'*

CHOS. *- TI - NA*

G D F C

V.S.

61

CHE SHE'S NOT COM-ING BACK TO YOU

CHOS. SAN-TA SAN-TA E-VI - TA

TAT'S

DRS. MILITARY STYCE

63

CHE

CHOS. MAD - RE DE TO - OOS LOS NIN - OS DE LOS TI RA - NI

DRS)

65

CHE

CHOS. - ZA - DOS DE LOS DES - CA - MI -

DRS)

[FUNKY DOUBLE TEMPO]

66

CHE: SING YOU FOOLS BUT YOU GOT IT WRONG EN-

CHOS. SA - OAS DE LOS TRA - BA - JA -

(RHYTHM)

A G A

67

CHE: -JOY YOUR PRAY'RS BECAUSE HAVEN'T GOT LONG YOUR QUEEN IS DEAD YOUR KING IS THRU'

CHOS. - DO - RES DE LA AR - GEN - TI - NA.

68

A G A G D F C

69

CHE: SHE'S NOT COM - ING BACK TO YOU.

CHOS.

PIANO-CONDUCTOR

EVITA

23.

LAMENT

EVA: 1

1 2 3

THE CHOICE WAS MINE AND MINE COMPLETELY. I COULD

EL. PNO,
HRP,
STR.

CLS
CELLO

Bbm Bbm Edm Bbm Bbm7

4 5 6

HAVE ANY PRIZE THAT I DESIRED. I COULD BURN WITH THE SPLENDOR OF THE

Gb Ab Edm Bbm Gb

7 8 9

BRIGHT-EST FIRE, OR ELSE, OR ELSE I COULD CHOOSE TIME. RE-

D9 Eb7 Gb A Bbm

275

P 2580-802-80

P.C.

-2-

"LAMENT"

10

EL. PNO,
HRP,
GTR.

HNS
+
CELLI

- MEM - (b) BER I (A) WAS VER-Y YOUNG THEN, AND A

Bbm Ebm Bbm

12 13 14

YEAR WAS FOR-EV-ER AND A DAY SO WHAT USE COULD FIF-TY, SIX-TY,

Gb Ab Ebm Bbm Gb

15 16 17

SEV-EN-TY BE? I SAW THE LIGHTS AND I WAS ON MY WAY. AND HOW I

D9 E7 Gb7 A Bbm

18 19

LIVED. HOW THEY SHONE, BUT HOW SOON THE LIGHTS WERE

E7 Bbm E7 Gb

P.C.

20

21

22

STRS

HNS
TRB.

GONE.

Bbmi

Eb

Db

Fb7

Gb

A

(+BASS)

23

24

OH, my DAUGH-TER,

OH, my

Bbmi

HNS

Fb7

Bbmi

(+BASS) bp

p

RALL...

25

26

27

SON! UN-DER-STAND WHAT I HAVE DONE.

RALL...

Fb7

Gb7

W.W

Ebm

Db

W.W

A

F/Gb

bp

p

CELLO

p

4p

bp

277

P.C. [EMBALMERS]

28 29 30 31

EYES, HAIR, FACE, IM-AGE.

ALL MUST BE PRE-SERVED.

KB 2
KYBD I
+
BR.
HNS.
BASS

HNS.
TRB.
CELLI
B.S.

32 33 34 35

STILL LIFE DIS-PLAYED FOR-EN-ER.

NO LESS THAN SHE DE-SERVED.

36 37 38 39 ON CUE: 7

VINS SVA
(AD LIB. RALL.)

(+ TEMPLE BLOCKS)
GONG (OR LOW BELL)

KBDS
CELLI
HNS
TRBS

BASS
KB2
BUA