

SCORE NO: 4



EVITA

ACTS 1 & 2 (VOCAL)

This score is the property of The Robert Stigwood Organisation and will be collected from you by the Company Manager when the production has received its first public performance. Any notes or annotations must be made in pencil only and should be erased before the score is returned to the Company Manager.

The Robert Stigwood Organisation
c/o Paul Nicholas & David Ian Associates
The Dominion Theatre
5 Bainbridge Street
LONDON
WC1A 1HP

ACT 1

A CINEMA IN BUENOS AIRES.

DIALOGUE

"UNTIL THIS MOMENT MY LIPS HAVE NOT DARED

TO SPEAK OF MY LOVE FOR YOU"

"OH CARLOS!"

Handwritten musical score for the first dialogue section. The vocal line is written on a single staff with a treble clef and a key signature of one flat. It begins with a mezzo-forte (*mf*) dynamic and includes a *RUBATO* marking. The piano accompaniment is on a grand staff (treble and bass clefs) with a 4/4 time signature. It features chords and a bass line, with a fortissimo (*ff*) dynamic marking appearing later in the section. There are some handwritten annotations and markings on the piano part, including a circled '3' and a 'b'.

"AND THEY SHALL DO MORE THAN SPEAK TO YOU -

MY SENSES ARE FLOODED WITH DESIRE"

"OH CARLOS!"

Handwritten musical score for the second dialogue section. The vocal line is on a single staff with a treble clef and a key signature of one flat. It starts with a piano (*p*) dynamic and includes a *RALL* (rallentando) marking. The piano accompaniment is on a grand staff with a 4/4 time signature, featuring chords and a bass line. A fortissimo (*sf*) dynamic marking is present in the piano part. There are some handwritten annotations and markings, including a circled '3' and a 'b'.

"WAS THAT A BOOT ON YOUR FATHER'S GRAVE?"
 IF IT'S THAT BOUNDER RODOLPHE, MY SWORD WILL NOT REMAIN LONG UNSHEATHED."
 - "BE CAREFUL, CARLOS."

ALLEGATO

PRESS SECRETARY.

"IT IS THE SAD DUTY OF THE SECRETARY
 PRESS TO INFORM THE PEOPLE OF /
 THAT EVA BORN
 SPIRITUAL LEAD:
 NATION, ENTERED
 AT 20.1"

(FILM GRINDS TO A HALT)

REQUIEM FOR EVITA

CUF: SCREAM (on R.)
" MADRE DE DIOS" (on L)

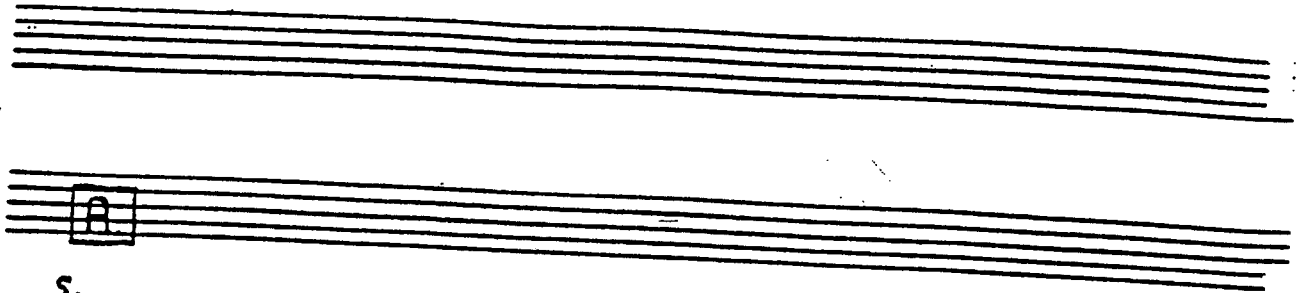
FUNERAL. (VERY SLOW)

IN 8

Handwritten musical notation for the first system. The treble staff contains a melodic line with notes and rests. The bass staff contains a bass line with notes and rests. Chords are indicated below the bass staff: $\textcircled{8}$ f E_{min} A_{min} / E , $\textcircled{10}$ 1 2 | 3 4 5 E_{min} , and $\textcircled{6}$ C: D. The time signature is 4/4.

Handwritten musical notation for the second system. The treble staff contains a melodic line with notes and rests. The bass staff contains a bass line with notes and rests. Chords are indicated below the bass staff: $\textcircled{9}$ 1 2 | 3 4 A_{min} , $\textcircled{8}$ E_{min} A_{min} / E , G / E , and Bb / E . The time signature is 4/4.

Handwritten musical notation for the third system. The treble staff contains a melodic line with notes and rests. The bass staff contains a bass line with notes and rests. Chords are indicated below the bass staff: $\textcircled{6}$ 1 2 | 3 4 5 C / E E_b / /, $\textcircled{8}$ $TBNE$ E_{min} , and $\textcircled{10}$ WW . The time signature is 4/4. There are additional markings: "ALTO note" and "10) 8)" near the end of the system.



S.

RE-QUI-EM RE-TERNAM DONAE-VI-TA RE-QUI-EM E-VI-TA

A.

A.

T.

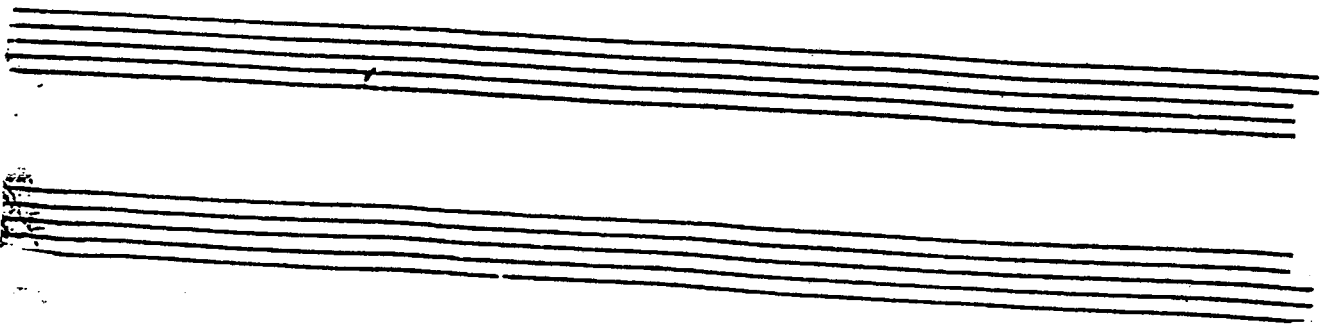
a.

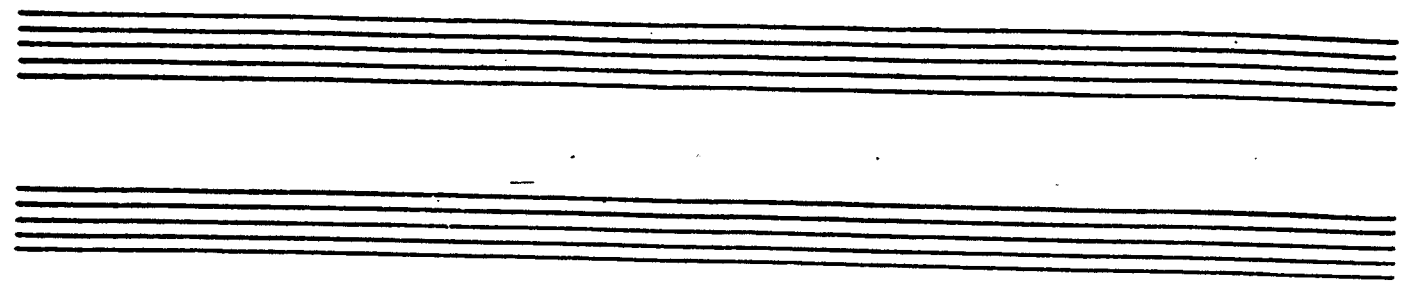
a.

(10)

(5)

Bb' / / / / Emi Bb / / / / Emi Bb + Bp





RE-QUI-EM E-VITA E- VI TA E-VITA E - VITA E-VITA E - VITA.

VITA.

VITA

RE-QUI-EM E-VITA E- VI TA E-VITA E- VITA E-VITA E- VITA (OFFON 4.5)

Bb Bb Bb

HRN

6

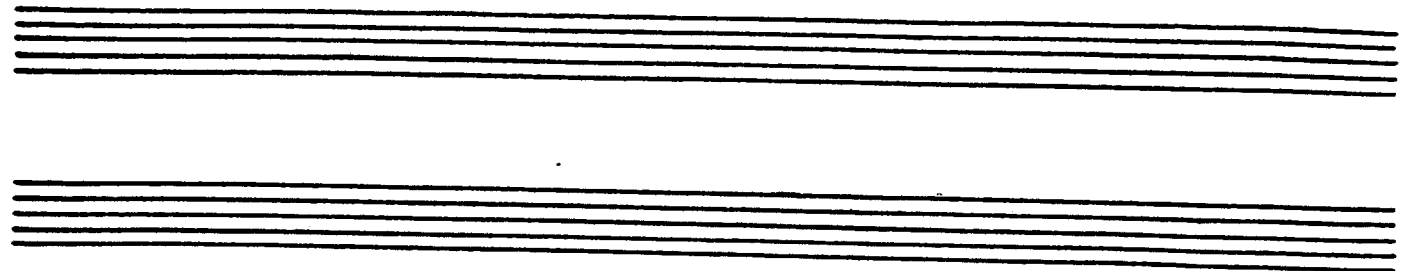
Ad 8va.

Musical score for the first system, featuring a vocal line and a piano accompaniment. The vocal line has notes with a 'b' (flat) and a 'p' (piano) dynamic marking. The piano accompaniment includes chords and a 'STR' (strings) marking in a box.

A single musical staff with a 'B' marking, possibly indicating a section or a specific instruction.

CHORUS.

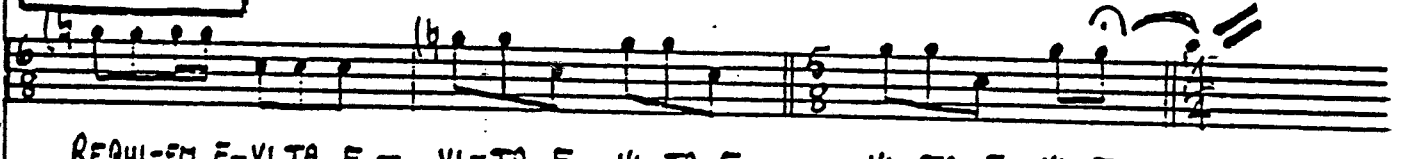
Musical score for the chorus section, including vocal lines with lyrics "RE-QUI-EM RE-TERNAI DONA EYI-TA" and "RE-QUI-EM E-VI-TA", and piano accompaniment with various markings like "A.", "T.", "B.", and "TRASS".



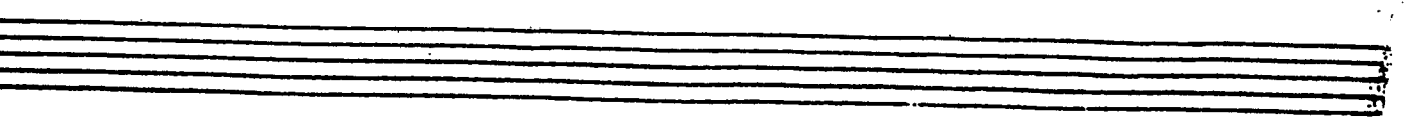
RE QUI-EM E-VITA E- VI-TA E-VI-TA E- VI-TA E-VI-TA



+ BASSES



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



OH WHAT A CIRCUS.

MODERATO. +

HORNS **CLAR + GUITAR**

E B E - - - E - - - B E - - -

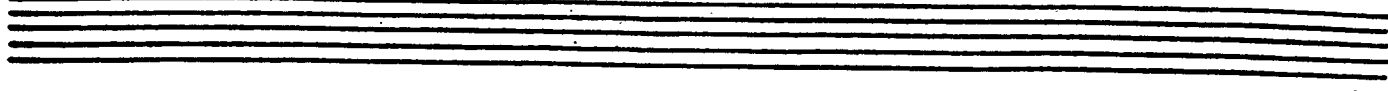
A **CHÉ**

1. O WHAT A CIR - CUS, O WHAT A SHOW.... AR - GEN -
 SHE HAD HER MO - MENTS, SHE HAD SOME STYLE.... THE

E - - - E - - - A/E - - -

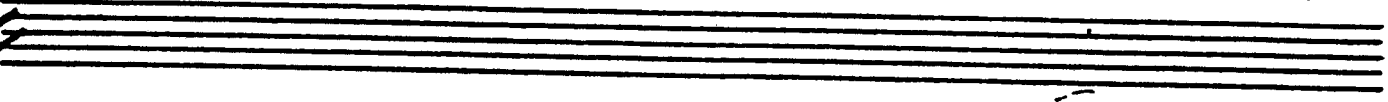
-TI - NA HAS GONE TO TOWN.... OV - ER THE DEATH OF AN ACTRESS CALLED E - VA PE - RON...
 BEST SHOW IN TOWN WAS THE CROWD.... OUTSIDE THE CA - SA RO - SA - DA CRYING EVA PE - RON..

A/E - - - B7/E - - - B7/E - - - E - - -



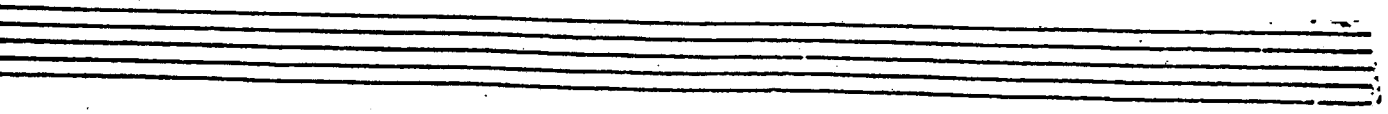
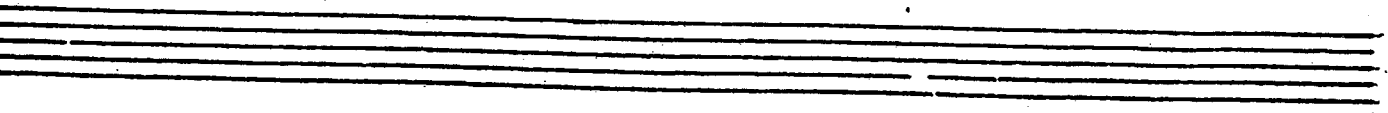
WE'VE ALL GONE CRA-ZY.... MOURNING ALL DAY AND MOURNING ALL NIGHT FALLING
 BUT THAT'S ALL GONE NOW.... AS SOON AS THE SMOKE FROM THE FUNERAL CLEARS, WE'RE

E - - - C# - - - / F# - - -



OV-ER OURSELVES TO GET ALL.... OF THE MIS-ER Y RIGHT.
 ALL GONNA SEE, AND HOW.... SHE DO (NO-THING) FOR YEARS!

F#7/E - - - Cello B/D# - - - F#7 - - - B - B7 -



B

CHORUS. 1x.

CHORUS. 1x.

Musical staff for Chorus 1x, starting with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes.

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

CHORUS. 2x.

CHORUS. 2x.

Musical staff for Chorus 2x, continuing the melody from the first chorus. It includes a triplet of eighth notes in the final measure.

SAL-VE RE-GIN-A MA-TER MI-SER-I - CORD-I-AE . . . VI-TA DULCE DO ET SE

A.

Musical staff for Alto part (A.), showing a harmonic accompaniment with chords and stems.

T.

Musical staff for Tenor part (T.), showing a harmonic accompaniment with chords and stems.

SAL-VE RE-GIN-A MA-TER MI-SER-I - CORD-I-AE . . . VI-TA DULCE DO ET :

B.

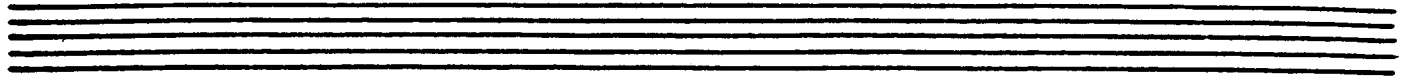
Musical staff for Bass part (B.), showing a harmonic accompaniment with chords and stems.

+ HORNS + CLAR 2x

+ HORNS + CLAR 2x

Musical staff for Horns and Clarinet, featuring a sequence of chords: E, E, A/E, and a final measure with a double bar line and repeat sign.

Two empty musical staves at the bottom of the page.



..... DE-MAND TO BE BURIED LIKE E-VA PERON.

IT'S QUITE A MIDDLE'S



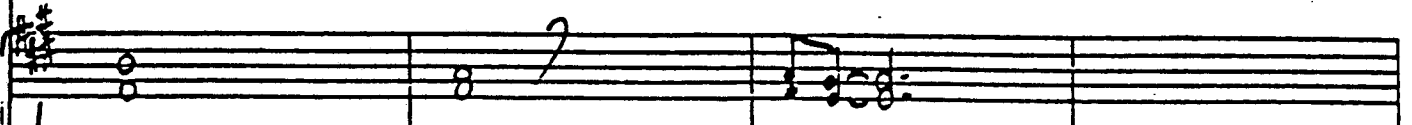
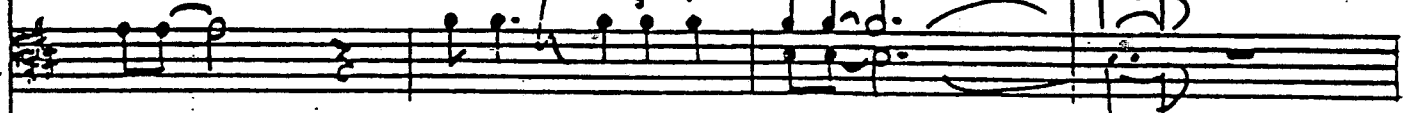
NOSTRA. SAL-VE, SALVE RE-GI-NA.....

AD TE CLA-



NOSTRA. SAL-VE, SALVE RE-GI-NA.....

mp AD TE CLA-

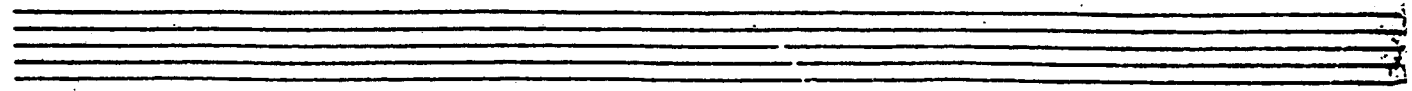
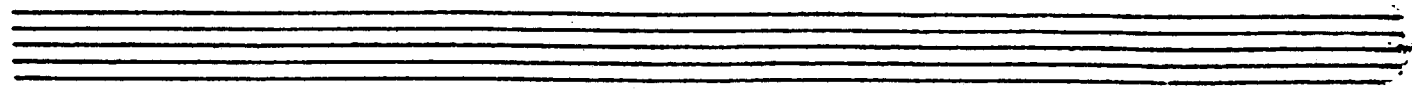


B7/E

2

E

E



CHÉ

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

- MA - MUS... EX-U-LES FIL-I-I / E-VA AD TE SUS PI - RA-TUS

- MA - MUS... EX-U-LES FIL-I-I EVA - AD TE SUS PI-RA-MUS

C#m *F#* *F#7/E*

14

Alh..... THE WORLD'S PAPERS TO - DAY. 1. BUT
 2. YOU

- MEN-TES... ET FLENTES O CLEMENS O PI--A

- MEN-TES... ET FLENTES O CLEMENS O PI--A

VLNS
OVER

C

WHO IS THIS SANTA E-VI-TA? WHY ALL THIS HOWLING HYSTERICAL SORROW? WHAT KIND OF
 LET DOWN YOUR PEOPLE E-VI-TA, YOU WERE SUPPOSED TO HAVE BEEN IM-MORTAL; THAT'S ALL THEY

+VLWS

GOD-BESS HAS LIVED A-MONG US? HOW WILL WE EV-ER GET BY WITH-OUT HER? ...
 WANTED, NOT WICH TO ASK FOR: BUT IN THE END YOU COULD NOT DE-LIVER.....

B C#m Em7 Am7

D 2

THWS

CVE SHE ~~XXXXXXXXXX~~

Am7 A6 A Am7 A6 A (2)

BACK TO PAGE 8

STUAN DOUBLE TEMPO.

KEEP EYE ON CHE!

1. SING YOU FOOLS BUT YOU GOT IT WRONG; EN - JOY YOUR PRAYERS

2. SHOW BUSINESS KEPT US ALL A-LIVE SINCE SEVENTEEN OCTOBER NINETEEN FOR - TY FIVE; BUT THE

BECAUSE YOU HAVENT GOT LONG, YOUR

(2) (FUNKY.)

A - - - G - A - A - - - G - A -

QUEEN IS DEAD, YOUR KING IS THROUGH. SHE'S NOT COM-ING BACK TO YOU....

STAR HAS GONE, THE GLAMOURS WORN THOU THAT'S A PRETTY BAD STATE FOR A STATE TO BE IN

(1x STRINGS)

G - D - F - C - Eb - - - Eb - Bb -

I⁰ E

IN - STEAD OF GOVERNMENT WE HAD A STAGE; IN -

I⁰ STRINGS

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

CHE

-STEAD OF I-DEAS A PRI-TA JONNA'S RAGE; IN-STEAD OF HELP, WE WERE GIVEN A CROWD; SHE

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

DON'T SAY MUCH, BUT SHE SAID IT LOUD... HARP STR AND

F# - - - F# - C# - C# - - - subito p

WHO AM I WHO DARES TO KEEP HIS HEAD HELD HIGH WHILE MILLIONS WEEP WHY

mp C#m7/B - A2/B - B - Fmaj7/A#m - C#m C#m/F

ME

WHY THE EX-CEPTION TO THE RULE OPPOR-TU-NIST, TRAI-TOR, FOOL? OR

Gmi / Eb / A7 / Bb B/E F# Gmi / A7 / Bb/E / F# /

JUST A MAN WHO GROWING SAW FROM SEVENTEEN TO TWENTY FOUR, HIS

Ami - G - C - G - F - Emi - Dm7 G -

+PNO

COUNTRY BLEED CRUCIFIED SHE'S NOT THE ONLY ONE WHO'S DIED!

G - A - Bb/E / F# - F - D - E - / / /

+FLY +HNS.

MOLDS CROSS. HORN →

SING YOU KIDS BUT YOU GOT IT WRONG // ENJOY YOUR PRAYERS BECAUSE

E - - - G - - - C/G - G - G - - -

WOULDN'T GOY LONG. YOUR QUEEN IS DEAD. YOUR KING IS THROUGH. SHE'S NOT COMING

C/G - G - F - C - F - C - F - - -

BACK TO YOU

CUE GIRLS

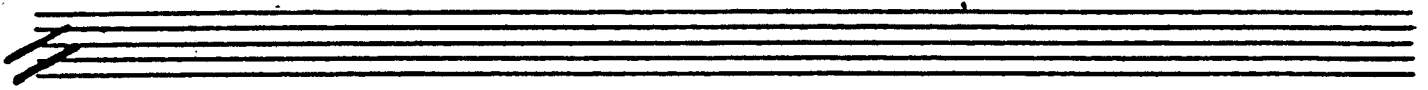
CUT-OFF =

Time to Think

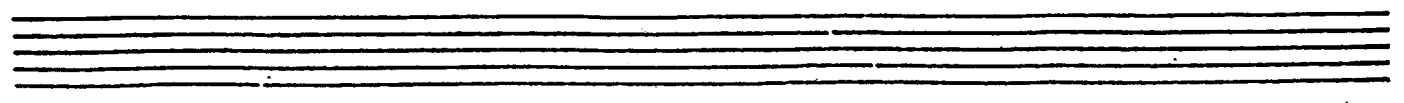
F - C -

Schweizer.
s.

Musical score for the first system. It consists of three staves: a vocal line, a piano accompaniment, and a string part. The vocal line is in G major and 4/4 time, with lyrics: "SALVE REGINA MATER MI-SER-I CORDI-AE VI-TA DULCEDO ET SPES". The piano accompaniment features a steady bass line and chords in the right hand. The string part is marked "STR" and includes a circled "4 2" indicating a 4/2 time signature.



Musical score for the second system. It consists of three staves: a vocal line, a piano accompaniment, and a string part. The vocal line continues with lyrics: "NOSTRA... SALVE, SAL-VE RE-GIN-A PE-RON AD TE CLA- AD TE CLA-". The piano accompaniment continues with similar harmonic support. The string part includes a circled "2" above the staff.



MA - MUS
MA - MUS

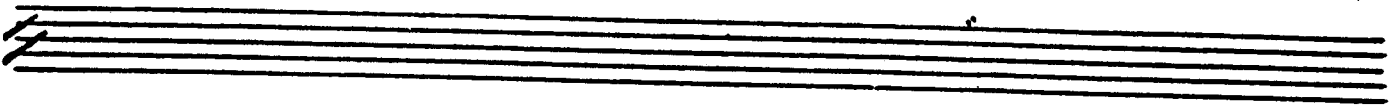
EX - U - LES FIL - I - I

E - VA AD

TE SUS - PI - RA - MUS GE -

+CELL

Detailed description: This system contains the first four measures of a musical score. The top staff is a vocal line with lyrics: 'MA - MUS', 'EX - U - LES FIL - I - I', 'E - VA AD', and 'TE SUS - PI - RA - MUS GE -'. The second staff is a piano accompaniment line with notes and rests. The third staff shows chordal accompaniment with notes and stems. The fourth staff is a grand staff with notes and rests. There are triplets indicated by brackets with the number '3' above the notes in measures 2 and 4. A handwritten note '+CELL' is present in the bottom right of the system.

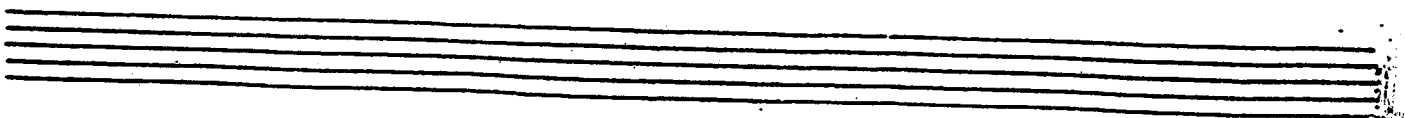


- MEN - TES ET FLENTES O CLEMENS O PI - A

STRAIGHTON
TUTTI

OFF 4

Detailed description: This system contains the next four measures of the musical score. The top staff continues the vocal line with lyrics: '- MEN - TES ET FLENTES O CLEMENS O PI - A'. The second staff continues the piano accompaniment. The third staff continues the chordal accompaniment. The fourth staff continues the grand staff. There are triplets indicated by brackets with the number '3' above the notes in measures 2 and 4. A handwritten note 'STRAIGHTON TUTTI' is enclosed in a box in the bottom right. Another handwritten note 'OFF 4' with a double slash is also present.



H

BRASS

The first system of music features a brass staff at the top with a melodic line. Below it is a piano accompaniment staff. The piano part begins with a circled asterisk and a fermata, followed by a series of notes. A dynamic marking of *sfz* is placed below the first measure. The system concludes with a circled asterisk and a fermata, another *sfz* marking, and a final measure with a slash through the staff.

The second system continues the musical piece. The piano accompaniment staff shows a circled asterisk and a fermata, followed by notes and a *sfz* marking. The system ends with a circled asterisk, a fermata, and a *sfz* marking.

The third system shows the piano accompaniment staff with a circled asterisk and a fermata, followed by notes and a *sfz* marking. The system concludes with a circled asterisk, a fermata, and a *sfz* marking.

The fourth system features a circled asterisk and a fermata in the piano accompaniment, followed by notes and a *sfz* marking. A *RALL.* (Ritardando) marking is present above the piano part. The system ends with a circled asterisk, a fermata, and a *sfz* marking. A box labeled "CUE EVA" is positioned above the final measure of the piano part.

EVA. JOHN + GIRL.

DON'T CRY FOR ME AR-GEN-TI-NA, FOR I AM ORD'NAR-Y ON-IM-PORTANT; AND ON-DE-

Db - - - Db - - - Db - - - Db - - -

EVA Tacet

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

Ab - - - Bbm - - - Dbm7 - - - Gbm7 - Gb⁶ Gb

2] 3 Girls.

ROE ON MY TRAIN OR MY PEOPLE, AND WHEN IT'S YOUR TURN TO DIE YOU'LL RE-MEMBER: THEY FIRED THOSE

Db - - - Db - - - Db - - - Db - - -

wis

2 Girls

CAN-ONS, SANG LAMEN-TA-TIONS; NOT JUST FOR E-VA, FOR ARGEN-TI-NA; NOT JUST FOR

Ab - - - Bbm - - - Dbm⁷ - - - Gbm⁷ Gb^b Gb



Eva only.

E-VA, FOR EV'RY -; SO-DY: SO SHARE MY GLO-RY, SO SHARE MY COFFIN; SO SHARE MY

Em.

GLO-RY, SO SHARE MY COFFIN.... CHE.

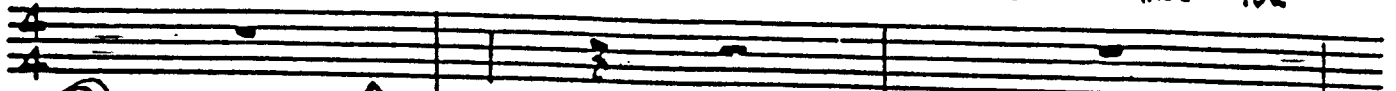
IT'S OUR FUNERAL TOO.....

RALL
NIENTE

ff *Gbm⁷* **OFF**

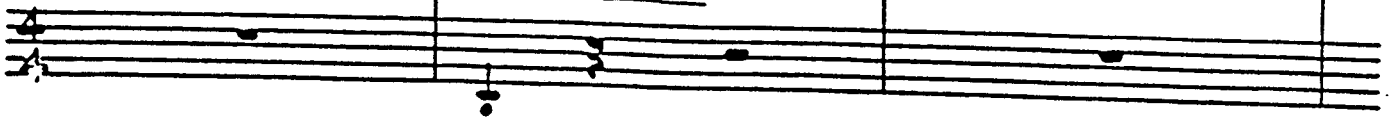


now ~~now~~ EYA PERON HAD EVERY DIS AD-VANTAGE YOU

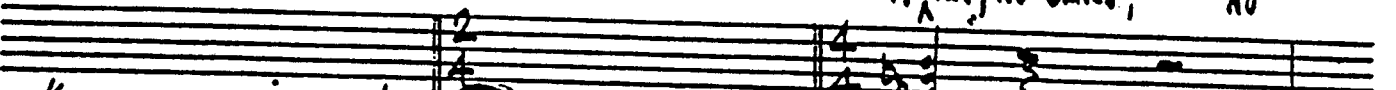


4

now ↑ Dmi MOVE!



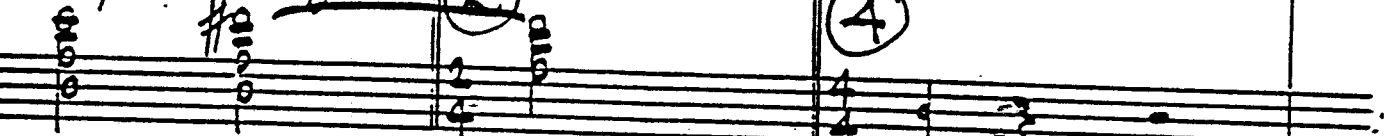
NEED IF YOU'RE GONNA SUCCEED. NO MONEY, NO CLASS, NO



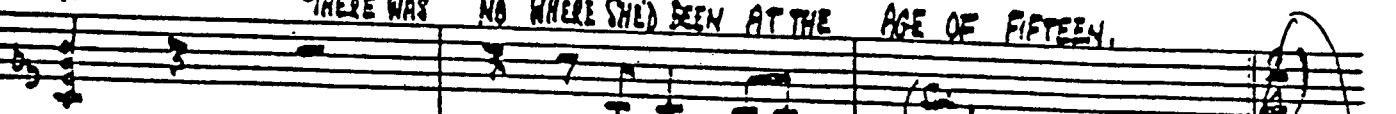
Keep moving!

2

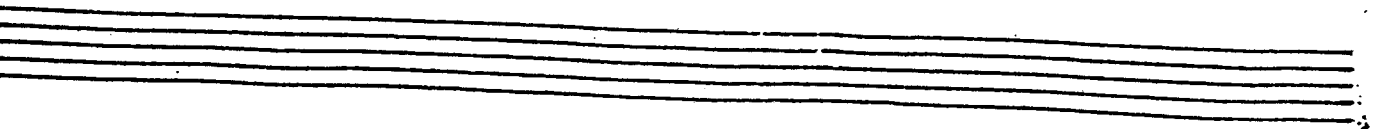
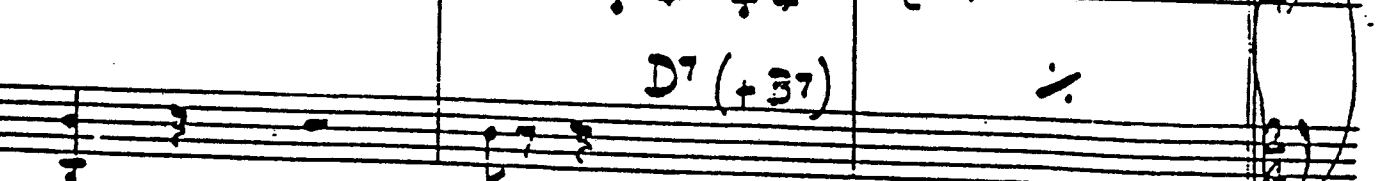
4



FATHER, NO BRIGHT NIGHTS THERE WAS NO WHERE SHE'D BEEN AT THE AGE OF FIFTEEN.



D7 (+37)



CUE

AS THIS TANGO SINGER FOUND OUT. A TANGO SINGER!

② ④ D_{min} D_{min}

(SPOKEN.)

SLOWER.

A GUSTIN MAGALDI. WHO HAS THE DISTINCTION OF BEING THE FIRST MAN TO BE OF USE TO EYA DUARTE.

CUE

(uc)

ON THIS NIGHT OF A THOUSAND STARS.

MAGALDI. TEN. TEMPO.

1. ON THIS NIGHT OF A THOU-SAND STARS
 2. IN THE GLOW OF THOSE THINKING LIGHTS

LET ME TAKE YOU TO
 WE SHALL LOVE THEM E-

④ G

G slower 4 (Tops/Mazurka 2x) Ami7 D7

TEN..... TEMPO.

HEAVEN'S DOOR
 -TER-NI-TY

WHERE THE MUSIC OF
 ON THIS NIGHT OF A
 TEN.....

LOVE'S GUITARS
 MILLION NIGHTS

PLAYS FOR EV-ER
 FLY A-WAY WITH

Gmaj7 G6 Ami7 D7

A

NORE ME I NEVER DREAMED THAT A KISS COULD BE AS

G - C G - C G - Gmaj7

SWEET AS THIS BUT NOW I KNOW THAT IT CAN. I USED TO WANDER A LONG WITHOUT A
LOVE OF MY OWN I WAS A DESPERATE MAN. BUT ALL MY GRIEF DISAPPEARED AND ALL THE
SORROW I'D FEARED WASN'T THERE ANYMORE ON THAT MAGI-CAL DAY WHEN YOU

Chords: Gmaj7, C, C, D, C, G, G, G7, G7, C, Cmaj, G/D

The image shows a handwritten musical score for guitar. It consists of three systems of music. Each system includes a vocal line with lyrics and a guitar accompaniment with chords and bass lines. The lyrics are: 'SWEET AS THIS BUT NOW I KNOW THAT IT CAN. I USED TO WANDER A LONG WITHOUT A LOVE OF MY OWN I WAS A DESPERATE MAN. BUT ALL MY GRIEF DISAPPEARED AND ALL THE SORROW I'D FEARED WASN'T THERE ANYMORE ON THAT MAGI-CAL DAY WHEN YOU'. The chords are: Gmaj7, C, C, D, C, G, G, G7, G7, C, Cmaj, G/D. The score is written on a five-line staff with a treble clef and a key signature of one sharp (F#).

FIRST CAME MY WAY MI-A - MOR ON THIS NIGHT ON THIS NIGHT

C - D7 - G - G

ON THIS NIGHT OF A THOUSAND STARS LET ME TAKE YOU TO HEAVEN'S DOOR

Am7 - D7 - Gmaj7

WHERE THE MUSIC OF LOVE'S GUITARS PLAYS FOR EV-ER MORE.

G^b - Am7 - (D7) - G

STRAI. OR

RALL....

C

MAGALDI.

EVA.

CHE.

Musical score for the first system. It consists of four staves. The top three staves are vocal lines for 'MAGALDI.', 'EVA.', and 'CHE.' respectively, each with a measure rest. The bottom staff is a piano accompaniment with two staves (treble and bass clef). The piano part includes circled fingerings: '4' in the first measure, '5' in the second measure, and '4' in the third measure. The piano part also includes dynamic markings like 'mf' and 'f'.

==


EVA.


TO THINK THAT A MAN, AS FAMOUS AS YOU ARE, COULD

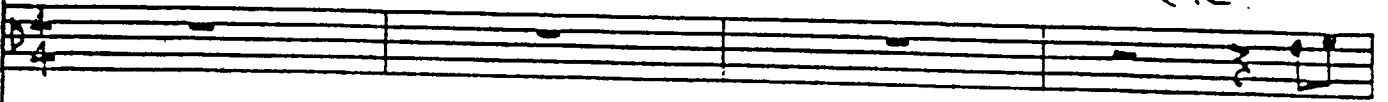
EVA!

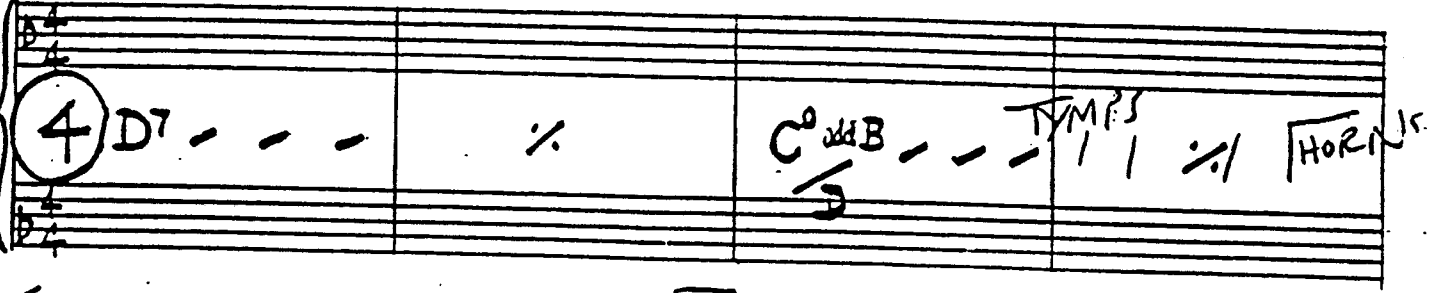
(S. PIZZ.)

Musical score for the second system. It consists of four staves. The top staff is a vocal line for 'EVA.' with a measure rest. The second staff contains the lyrics: 'TO THINK THAT A MAN, AS FAMOUS AS YOU ARE, COULD'. The third staff is a vocal line for 'EVA!' with a measure rest. The bottom staff is a piano accompaniment with two staves (treble and bass clef). The piano part includes circled fingerings: '5' in the first measure and '6' in the second measure. The piano part also includes dynamic markings like 'Dmi' and 'f'.


1.  THE AUDIENCE SEEM EX-TREMELY HEAVY GOING

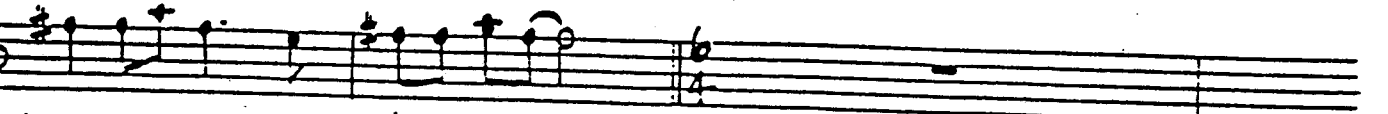
2.  LOVE A POOR LITTLE NOTHING LIKE ME

3.  LISTEN

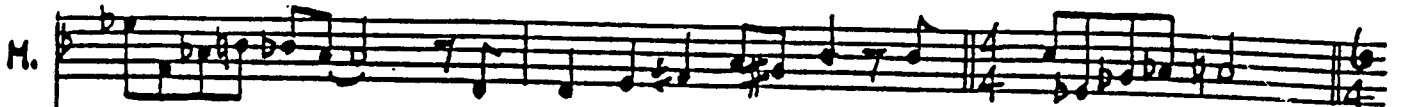
4  D7 - - - % C^{add B} - - - % TYMPS 1 1 % HORN 1r

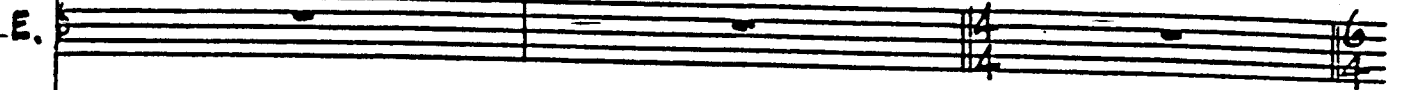
D

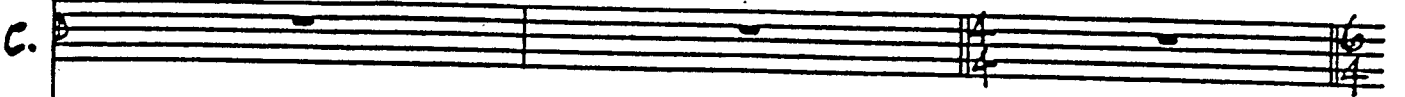
5  BUT THIS IS THE STICKS IF

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

7  D7 - - - % 6  HORN 1r

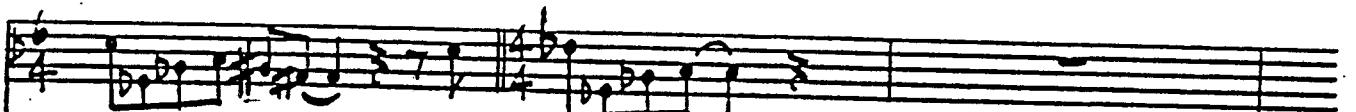
M. 
 THIS WERE BUENOS AIRES, I'D HAVE THAT TOWN AT MY FEET, I NEVER EVER MEET

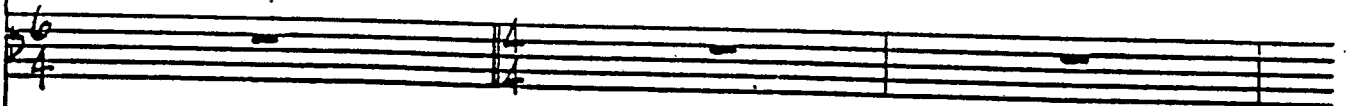
E. 

C. 



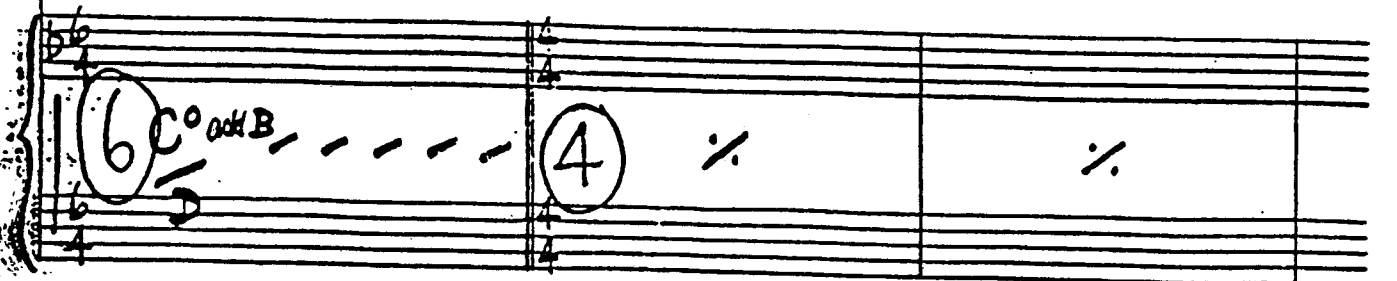
D7 - - - - - (4) C° odd B - - - - -


 MEMBERS OF THE PUBLIC. THEY'D TEAR ME APART




 CUE + FLUTE 8VA

I UNDERSTAND THEIR FEELINGS



(6) C° odd B - - - - - (4) % %

E

NEW TEMPO
(LESS THAN LISTEN)

Ev

I WANNA BE A PART OF B. A. BUENOS AIR-ES BIG AP-

if necessary

Bb Am/Bb Gm/F Bb Bb Dm/Bb Bb

(CHORUS.)

UNISON

SHE WANTS TO BE A PART OF B. A. BUENOS AIR-ES BIG AP- PLE
-PLE. I WANNA BE A PART OF B. A. BUENOS AIR-ES BIG AP-

Bb Am/Bb Gm/F Bb Bb Dm/Bb Bb

F

CK. - PLE.

E. - PLE.

CHÉ. CHE (2-1) CHE

ORIGINAL TEMPO. LISTEN TO THAT. THEY'RE ON TO YOU MAGALDI, I'D

⑥ Dm 6/8 / CHE Dm 6/8 % + HORNS →

MAG.

E. Exa

IT'S HAPPENED AT LAST, I'M STARTING TO GET STARTED, I'M MOVING

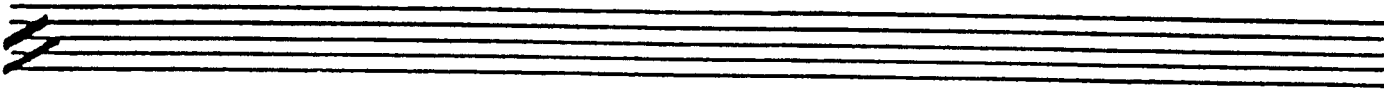
CHÉ. GET OUT WHILE YOU CAN.

D7 ④ C#D (orig. 3rd.) ⑥ %

pp

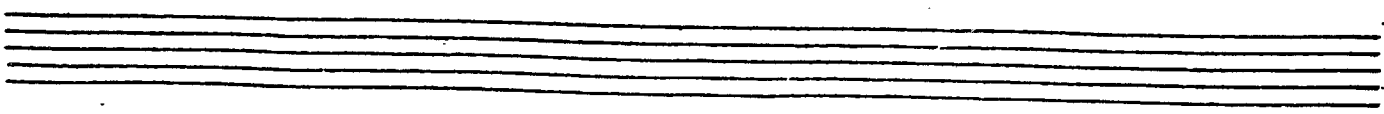
NOW EVA DON'T GET CARRIED A-WAY.
 OUT WITH MY MAN. MON - O-TONY PAST, SUB-
 TO DRUMS.

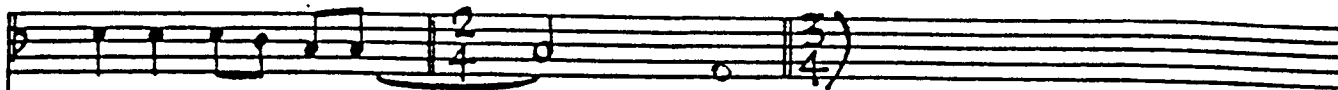
F#0 / / / / / (4) % (stops) F0 / F#

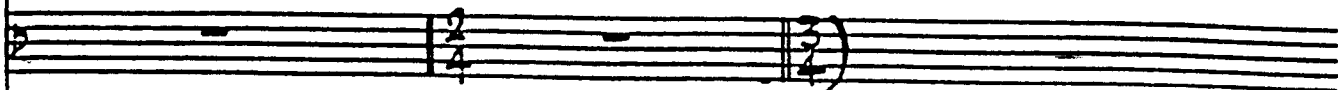



DON'T HEAR
 - URBI A DEPARTED. WHO COULD EVER BE FOND OF THE BACK OF BEYOND.

(6) F0 / F# > > (4) D7 / / / %



M.  **WORDS THAT I DIDN'T SAY.**

F. 

 **D7** **(2)** **3**

G **SPOKEN (FREELY.)**

M.  **ALL GIRLS** **THE GIRL I LOVE?**

S.  **WHAT'S THAT? YOU'D DESERT THE GIRL YOU LOVE?** **WHAT ARE YOU TALKING AT?**

A.  **WHAT'S THAT? YOU'D DESERT THE GIRL YOU LOVE?**

TENORS

BASSES (Basses)

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

 **(3) Bb** **RALL. (FREELY.)**

(H)

LETTER CROSSED
OUT OF MACHAL
WE WHEN HE
FOR (FRIENDS)

Handwritten musical notation for the first system. It consists of two staves. The top staff is a vocal line with lyrics: "LETTER CROSSED OUT OF MACHAL WE WHEN HE FOR (FRIENDS)". The bottom staff is a guitar accompaniment line with a circled "6" and a circled "4" indicating chord changes. The key signature has one flat (Bb) and the time signature is 4/4.

3-4. SUE REALLY BRIGHTENED UP YOUR OUT OF TOWN EN

Bass
Gtr.

ALLOS (MOTHER
- SISTER)
HONORS

Handwritten musical notation for the second system. It consists of two staves. The top staff is a vocal line with lyrics: "SUE GAVE YOU ALL SHE HAD SHE WASN'T IN YOUR". The bottom staff is a guitar accompaniment line with a circled "6" and a circled "4" indicating chord changes. The key signature has one flat (Bb) and the time signature is 4/4.

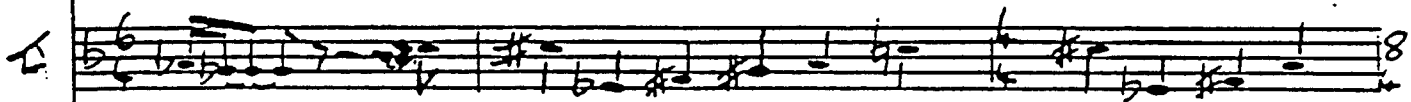
- GAGENEM - SUE GAVE YOU ALL SHE HAD SHE WASN'T IN YOUR
Foot

Handwritten musical notation for the third system. It consists of two staves. The top staff is a vocal line with lyrics: "SUE GAVE YOU ALL SHE HAD SHE WASN'T IN YOUR". The bottom staff is a guitar accompaniment line with a circled "6" and a circled "4" indicating chord changes. The key signature has one flat (Bb) and the time signature is 4/4.

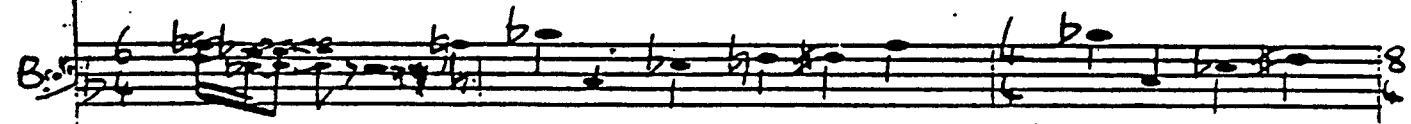
E. 

ALL GIRLS + Solo 

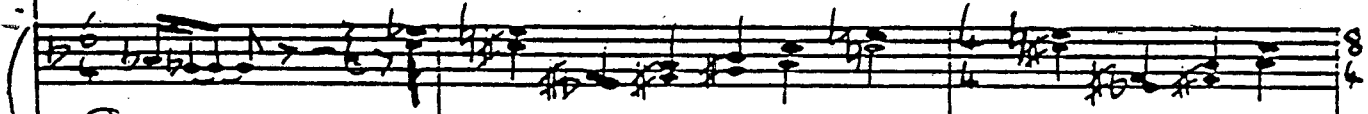
YOU MUST BE QUITE RELIEVED THAT NO-ONES TOLD THE

T. 

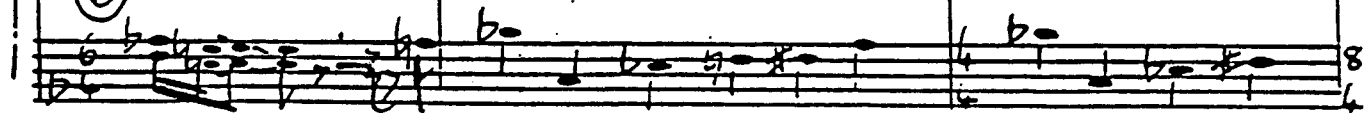
CONTRACT. YOU MUST BE QUITE RELIEVED THAT NO-ONES TOLD THE

B. 

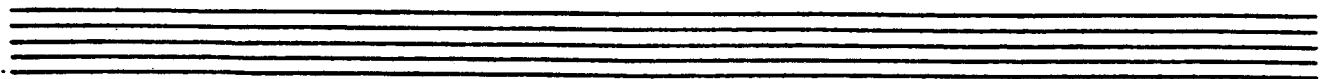
CONTRACT YOU MUST BE QUITE RELIEVED THAT NO-ONES TOLD THE

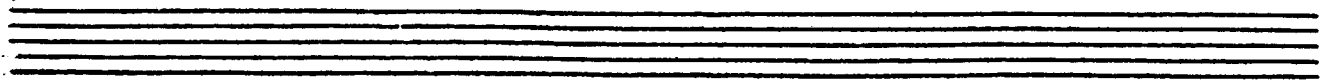


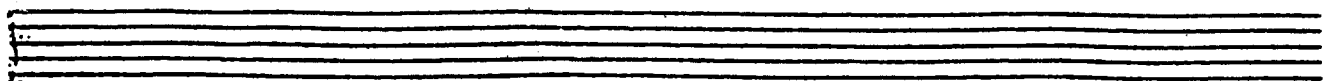
⑥



Contract







I A TEMPO.

I WANNA BE A PART OF B. A. BUENOS
 PAPERS SO FAR — — — — — | Δ — — — — — | Δ — — — — — |

PAPERS SO FAR — — — — — | Δ — — — — — | Δ — — — — — |

PAPERS SO FAR — — — — — | Δ — — — — — | Δ — — — — — |

PAPERS SO FAR — — — — — | Δ — — — — — | Δ — — — — — |

FA. A A A A A A

OFF

Bb Am/3b Gm/3b F/3b Dm/3b

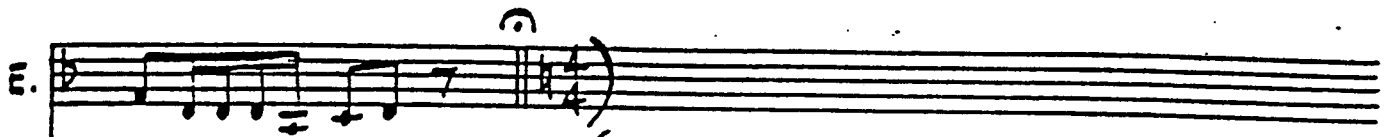
(FREELY.)

AIR-ES, BIG AP- PLE WOULD I HAVE DONE WHAT I DID IF I HADN'T IF I HADN'T
 TROUBLED

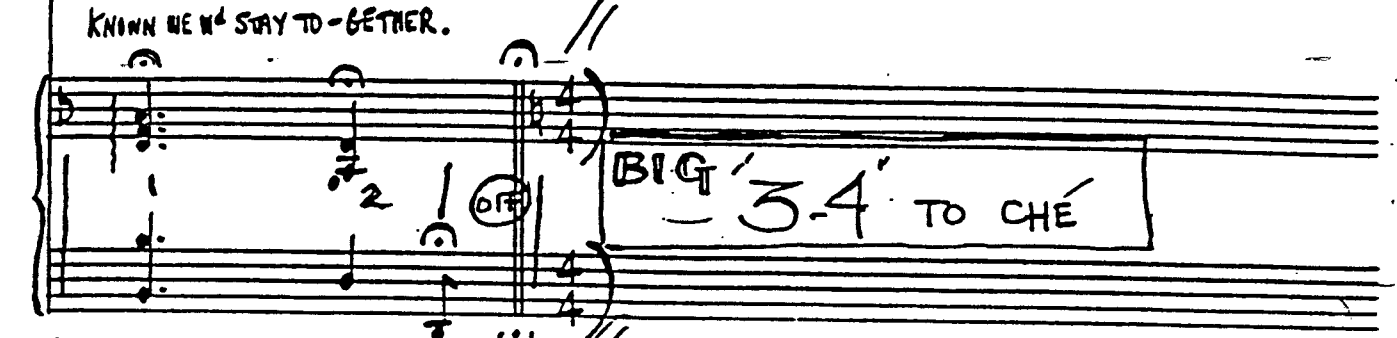
Bbm7

Rit


P →

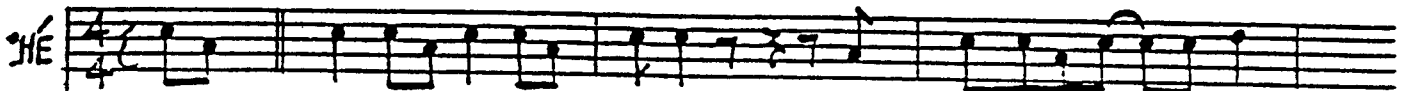
E. 

KNOWN WE W^d STAY TO-GETHER.




BIG '3-4' TO CHE


TEMPO.  FUNKILY.

CHE 

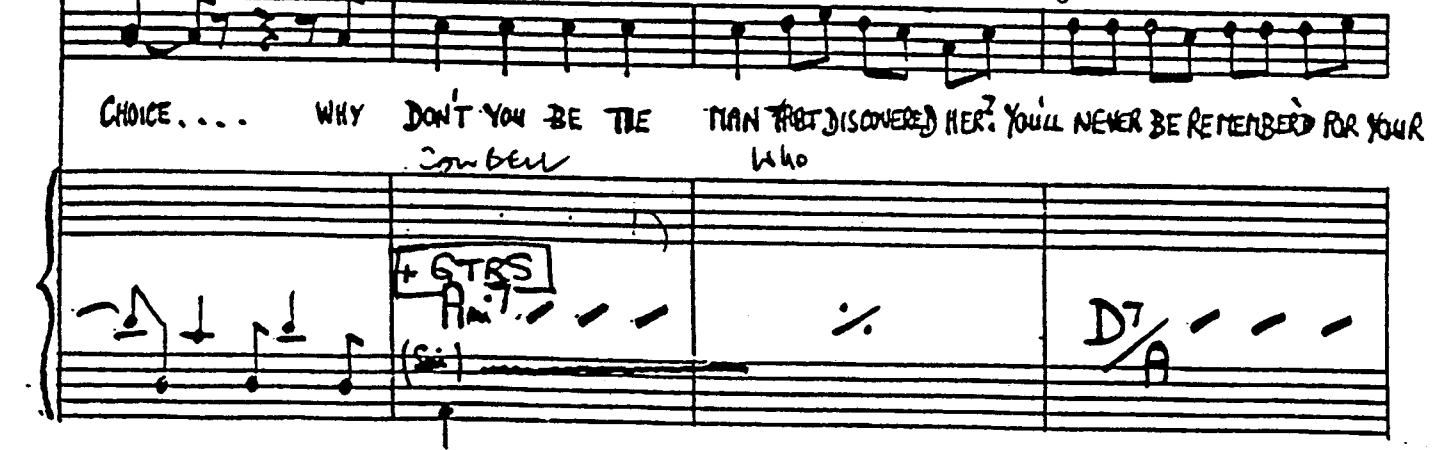
SEEMS TO ME THERE'S NO POINT IN RE-SISTING. SHE'S MADE UP HER MIND, YOU'VE NO



f Am7 D7



CHOICE.... WHY DON'T YOU BE THE ^{one} ~~MAN~~ ^{who} ~~WHO~~ DISCOVERED HER? YOU'LL NEVER BE REMEMBERED FOR YOUR



+ STRS
Am7 (sic) D7/A

K



VOICE.

1 1 2 2



(MAG) THE CI-TY CAN BE PA-RA-DISE, FOR THOSE WHO HAVE THE CASH



D7/A	Am7		F7
------	-----	--	----



THE CLASS AND THE CONNEC-TIONS, WHAT YOU NEED TO MAKE A SPLASH

	G7	D7/F#	Gb7
--	----	-------	-----



THE LIVES OF YOU GET SWEEP UP IN THE MORNING WITH THE TRASH

Vins



Am	Am7		F7
----	-----	--	----

IF YOU WERE RICH OR MIDDLE CLASS.

G7 - - - (3) D7 - - -

SCREW THE MIDDLE CLASSES. I WILL NEVER ACCEPT THEM, AND THEY WILL NEVER DENY ME ANYTHING A-GAIN. IT'S

MOVE!

FATHER'S OTHER FAMILY WERE MIDDLE CLASS, AND WERE KEPT OUT OF SIGHT; HIDDEN FROM VIEW AT HIS FUNERAL. IF

MOVE MORE!! (RALL.) OFF

THESE ARE THE PEOPLE OF BUENOS AIRES, I WELCOME THE CHANCE TO SHINE IN THEIR CITY

↓ accel. accel. →

Che (IN TEMPO.)

DO ALL YOUR ONE-NIGHT STANDS GIVE YOU THIS TROUBLE? LAUGH?

(Watch Magaldi's hands)

OFF

CUE MAGALDI OVER

M

MAGALDI

1. E-VA BEWARE OF THE CITY — IT'S HUNGRY AND COLD CAN'T BE CONTROLLED IT IS
 2. FIVE YEAR FROM NOW I SHALL COME BACK — AND FINALLY SAY YOU HAVE YOUR WAY, COME TO

(S. ARPEG.)

A - B⁷ - A - - - D - A - %

MAD. TOWN, THOSE WHO ARE FOOLS ARE SWALLOWED UP WHOLE, AND THOSE WHO ARE NOT BECOME
 BUT YOU'LL LOOK AT ME WITH A FOREIGNER'S EYE, THE MAGI-CAL CITY A

E⁷ - - - A - E - A⁷ - D - A/E - E⁷ -

MAG. WHAT THEY SHOULD NOT BECOME, CHANGED, IN SHORT THEY GO BAD. —
 YOUNGER GIRLS CITY A FANTASY LONG SINCE PUT DOWN. —

EVA. KATHY 1: BAD IS GOOD FOR ME I'M BORED SO CLEAN & SO IG —
 2. ALL YOU'VE DONE TO ME, WAS THAT A YOUNG GIRL'S FANTA —

A⁷ - D - A/E - E⁷ - (13) A^{mi} - - | A^{mi} - -

(G. NOT FREELY)

FF FF

Musical staff with notes and chords for the first system.

WARD I'E ONLY BEEN PRE-DICTABLE. RESPECTABLE BABS AY OUT OF HERE SO WHY ON WHYOH WHY THE HEL CAN'T I
 -SY? I PLAYED YOUR CI-TY GAMES ALRIGHT, DIDN'T I? I ALREA DY ON WHAT COOKS HOW THE DIRTY CITY FEELS & LOOKS I

Dmi7 / / Ami7 / / / Ami9 / /

N P.D

Musical staff with notes and chords for the second system.

ON-LY WANT VA RIETY OF SOCI-E-TY I WANNA BE A PART OF
 TASTED IT LAST NIGHT DIDN'T I? I WANNA

Dmi7 / / (4) Ami7 F Em

Musical staff with notes and chords for the third system.

B. A. BUENOS AIR-ES BIG AP- PLE I WANNA

FULL CHORUS

Musical staff with notes and chords for the fourth system.

SHE (SINGS) TO
 (90% N.P)

Musical staff with notes and chords for the fifth system.

Dmi / C / F Ami / F Ami

Musical staff with notes and chords for the sixth system.

(P=D)

BE A PART OF B. A. BUENOS AIRES, BIG APPLE

BE A PART OF B. A. BUENOS AIRES, BIG APPLE

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

TO MAGALDI

© MAGALDI

EVA PEREZ AND HER AMBITION — ITS HUNGER AND COLD CAN BE CONTROLLED WILL RUN.

A — Bm — A — — — D — A — D — A —

WILD THIS IS A MAN IS A DANGER ENOUGH BUT YOU ARE A WOMAN, STRONG

E/B - E7 - A - E7 - A7 - D - A - E7 -

EVEN A WOMAN NOT VERY MUCH MORE THAN CHILD AND WHATEVER YOU SAY ILL NOT STEAL YOU

A - D - A - E7 - A - D - A/E - E7 -

Detailed description: This block contains the first system of a handwritten musical score. It features a vocal line with lyrics, a guitar line with chords and triplets, and a bass line with chords. The lyrics are: "WILD THIS IS A MAN IS A DANGER ENOUGH BUT YOU ARE A WOMAN, STRONG". The guitar part includes chords E/B, E7, A, E7, A7, D, and A, with triplets indicated by a '3' over a bracket. The bass part includes chords A, D, A, E7, A, D, and A/E. The key signature is one sharp (F#).

WAY

SEQUE "BUENOS AIRES" (EVA.)

(2) A GLISS

Detailed description: This block contains the second system of the handwritten musical score. It features a vocal line with lyrics, a guitar line with chords and a glissando, and a bass line with chords. The lyrics are: "WAY SEQUE 'BUENOS AIRES' (EVA.)". The guitar part includes a circled '2' and the word 'GLISS' with a wavy line. The bass part includes chords A and E7. The key signature is one sharp (F#).

TUTTI BRIDGE

Handwritten musical notation for the first system of the bridge. It includes a treble clef, a circled '4' indicating a 4-measure phrase, and a 'Dm7' chord. The melody features eighth notes and triplets. Chords below the staff are C, F, and G.

Handwritten musical notation for the second system of the bridge. It continues the melody with eighth notes and triplets. Chords below the staff include C, G7, F, and C/G.

"BUENOS AIRES:"

Handwritten musical notation for the "BUENOS AIRES" section. It features a vocal line with lyrics "WHAT'S NEW? BUE.NOS AI RES." and a piano accompaniment with the instruction "(FAST LATIN FEEL)". The piano part has a bass line with chords and a treble line with a steady eighth-note accompaniment.

Handwritten musical notation for the final system, including lyrics "I'M NEW. I WANNA SAY I'M JUST A LITTLE STUCK ON YOU, YOU'LL BE" and chords G, F, F#, G. The notation includes a treble clef and a 2/4 time signature.

— ON ME TOO. — I GET OUT HERE BUENOS AI—

— RES! STAND BACK! YOU OUGHTA KNOW WHAT'CHA GONNA GET IN ME, JUST A

C — — — F F# G W

LITTLE BUNCH OF STAR QUARTI-TY. — FILL ME

A 2^o climax

1. UP WITH YOUR HEAT WITH ROSE WITH YOUR BAIT OVER DO ME.
 2. IN AT YOUR FEED, GIVE ME GIVE ME LIGHTS, SET ME HUMMING.

LET ME DANCE TO YOUR BEAT LET IT HURT, RUN IT
 SHOOT ME UP WITH YOUR BLOOD, MAKE IT LOUD, NIGHTS WATCH ME
 WAKE ME UP WITH YOUR

F7

(DRUM BASS)

THAT'S ME.
 COMING.

DON'T HOLD BACK YOU ARE CERTAIN TO IMPRESS.
 ALL I WANT IS A WHOLE LOT OF EXCESS.

F7

~~Abmi7~~

E7

TELL THE DRIVER THIS IS WHERE I'M STAYING.
 TELL THE SINGER THIS IS WHERE I'M PLAYING.

HELLO BUENOS AIR
 STAND BACK BUENOS AIR

F#

C# / E#

G7

~~Abmi~~

C



ES!
ES!

GET THIS!
BE-CAUSE

JUST LOOK AT ME
YOU OUGHTA KNOW

DRESSED UP SOMEWHERE TO GO, WE'LL PUT
WHITCHA BOMMA GET IN ME, JUST A

C / / / /

F G

1st x F G

2nd x F G

ON A SHOW. TAKE ME

LITTLE BIT A STAR QUAL-I-TY.

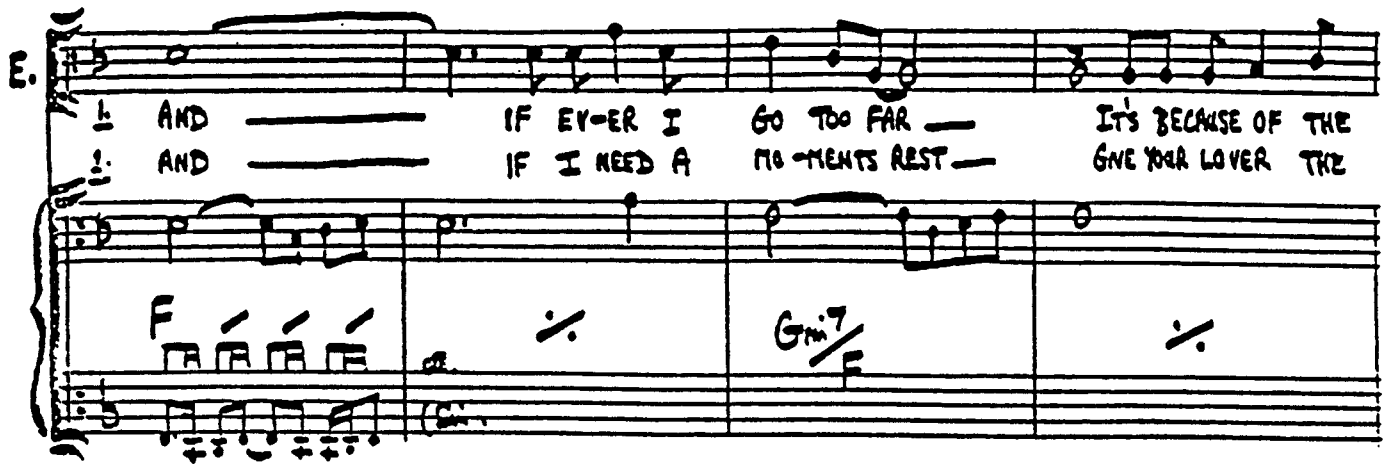
2

4

C / / / /

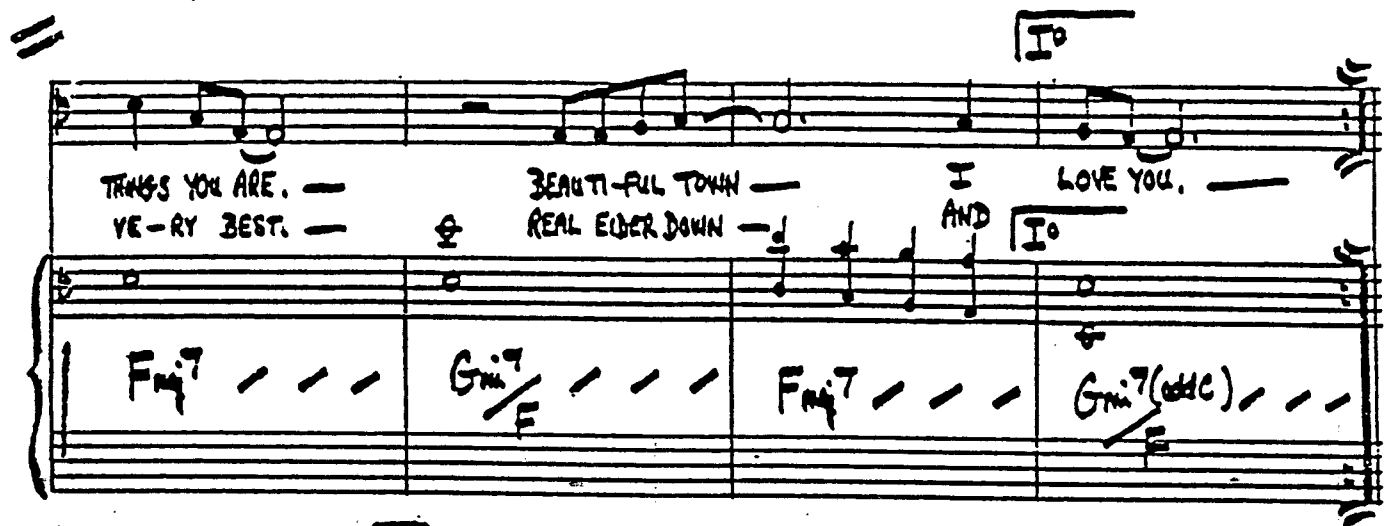
(CONTINUE)

3

E. 

1. AND _____ IF EV-ER I GO TOO FAR _____ IT'S BECAUSE OF THE
 2. AND _____ IF I NEED A MOMENTS REST _____ GIVE YOUR LOVER THE

F *Gm7/F*



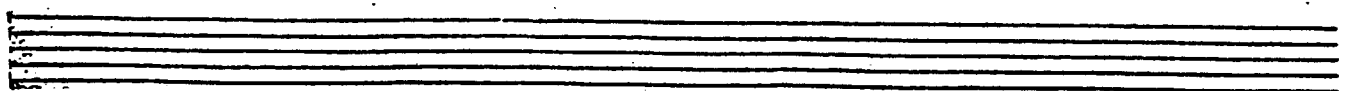
THINGS YOU ARE. — BEAUTI-FUL TOWN — I LOVE YOU. —
 VE-RY BEST. — REAL EDER DOWN — AND

Fm7 *Gm7/F* *Fm7* *Gm7(odd)*

20 

SI - LENCE. **TPTS**

F *Dm* *F*



Musical staff with notes and chords: F - - - Dm - - - Dm - - - F - - -

- CLUMP

6 TIMES

HORNS

F - - - Abm - - - F7 - - -

STOGRATS ENTER R-L.
1st CONTRA

2 CLARS
CELLOS

5 5 + VLS

1st CONFRONTATION

6 5 3 7

PARSONS

HORNIST

CONFRONTATION

STR

TPTS

(BUENOS AIRES DANCE)

BRASSY (LIKE THE FIRE BIRD) (ADD PERCUSSIONS SOFTLY)

PAGE 513 / ~~MISSING~~
LARGE COPY

TPTS

Handwritten musical notation for the first system, featuring a single staff with a dense sequence of notes and a fermata at the end.

(PERCUSSION NOW AT FULL STRENGTH)

Handwritten musical notation for the second system, consisting of two staves with notes and a "CRESC" marking with a wedge-shaped dynamic symbol.

OCTAVES 8VA

Handwritten musical notation for the third system, a single staff with notes and accidentals.

"CACOPHANY"
(OFF BEATS!)

Handwritten musical notation for the fourth system, consisting of two staves with notes and a fermata at the end.

8VA

Handwritten musical notation for the fifth system, a single staff with dense, complex chordal structures.

Handwritten musical notation for the sixth system, consisting of two staves with notes and a fermata at the end.

2x

Handwritten musical notation for the first system. It features a treble clef staff with a dense sequence of notes, possibly representing a vocal line or a specific instrument part. Below it is a grand staff with piano accompaniment, showing chords and melodic lines in both hands.

Handwritten musical notation for the second system. It includes a treble clef staff with notes and a vocal line with lyrics. The lyrics "YOU'RE A" are written below the notes. There are markings "8va" and "EVA 8va" above the staff.

Handwritten musical notation for the third system, consisting of a grand staff with piano accompaniment, showing chords and melodic lines in both hands.

Handwritten musical notation for the fourth system. It features a vocal line with lyrics: "TRAMP, YOU'RE A TREAT, YOU WILL SHINE TO THE DEATH, YOU ARE SHOD-DY BUT YOUR". Below the lyrics are two staves: the first contains chord symbols "Abm" and "F7", and the second is a grand staff with piano accompaniment. There is a marking "8va" above the first staff.

8va _____ Loco

FLESH YOU ARE MEAT HAVE EVERY BREATH IN MY BODY. PUT ME DOWN FOR A LIFE.

YOU SHALL

Abmi - - - F7 - - - Abmi - - -

- TIME OF SUCCESS. GIVE ME CREDIT I'LL FIND WAYS OF PAYING.

E7 - - - F#7 - C# / E# - G7 - Abmi

RI-O > DE LA PLA - TA, FLO - I - DA CORRI-ENTES!

C - - - % - - - %

NU-EV-E DE JULI-O. ALL I WANT TO KNOW.

F / F# G

C

Detailed description: This system contains the first line of music. It features a vocal line on a single staff and piano accompaniment on two staves. The lyrics are "NU-EV-E DE JULI-O. ALL I WANT TO KNOW." The piano part includes chords F, F#, and G in the first measure, and a C chord in the second measure. The time signature is 4/4.

STAND BACK! BUENOS AIRES! BE-CAUSE YOU OUGHTA KNOW

C

Detailed description: This system contains the second line of music. It features a vocal line on a single staff and piano accompaniment on two staves. The lyrics are "STAND BACK! BUENOS AIRES! BE-CAUSE YOU OUGHTA KNOW". The piano part includes C chords in the first two measures. The time signature is 4/4.

WHATTA GONNA GET IN ME. JUST A LITTLE TOUCH OF, JUST A LIT-TLE TOUCH OF JUST A LIT-

F7 / F# G

Detailed description: This system contains the third line of music. It features a vocal line on a single staff and piano accompaniment on two staves. The lyrics are "WHATTA GONNA GET IN ME. JUST A LITTLE TOUCH OF, JUST A LIT-TLE TOUCH OF JUST A LIT-". The piano part includes chords F7 and F# G in the first measure. The time signature is 4/4.

- THE TOUCH OF STAR QUALITY

off

BIG

CONTINUE ON APPLAUSE

orch Piano

Synth

TICKY

STOP WHEN TRUCK 1/2-WAY DOWN THEN SEQUE.

Light up an CHE in 2

GOODNIGHT AND THANK YOU.

CHÉ.

(IN TEMPO.)

CLARS
+ VLNS

String.

GOODNIGHT AND THANK YOU MA - GANDI, YOU'VE COM-PLE-TED YOUR TASK, WHAT MORE COULD WE ASK OF YOU.

Chords:

G D G - C G C G

Now.

PLEASE SIGN THE BOOK ON YOUR WAY OUT THE DOOR, AND THAT WILL BE ALL IF WE

Chords:

D D7 G D G C G D

EVA. EVA. A

O BUT IT'S SAD WHEN A

CHÉ

NEED YOU WE'LL CALL, BUT I DON'T THINK THAT'S LIKELY SOME - HOW.

G7 C G/D D7 G - D -

LOVE AFFAIR DIES, BUT WE HAVE PRETENDED E - NOUGH. IT'S BEST THAT WE PART, STOP

G - D - G7 - B B7/A

CHÉ

FOOLING OUR-SELVES. WHICH MEANS, GET STUFFED!

F#m/G Em A/B7 D7 G -

(B)

MAGALDI

THERE IS NO ONE, NO ONE AT ALL - NEVER HAS BEEN AND NEVER WILL BE A

THERE IS NO ONE, NO ONE AT ALL - NEVER HAS BEEN AND NEVER WILL BE A

(C)

LOVER MALE OR FE-MALE WHO HAS'NT AN EYE ON, IN FACT THEY RELY ON THE

LOVER MALE OR FE-MALE WHO HAS'NT AN EYE ON, IN FACT THEY RELY ON THE

WAG #

TRICKS THEY CAN TRY ON THEIR PARTNER THEY'RE HOPING THEIR LOVER WILL HELP THEM OR KEEP THEM S.

CHÉ

TRICKS THEY CAN TRY ON THEIR PARTNER THEY'RE HOPING THEIR LOVER WILL HELP THEM OR KEEP THE.

C C F

WAG

-PORT THEM PROMOTE THEM DON'T BLAME THEM, YOU'RE THE SAME-

CHÉ

-PORT THEM PROMOTE THEM DON'T BLAME THEM YOU'RE THE SAME

58A

D

CHE.

1. GOODNIGHT AND THANK YOU WHO EV-ER, SHE'S IN ALL THE MAGAZINES, SHE WOULDN'T HAVE BEEN ON HER
 2. GOODNIGHT AND THANK YOU WHO EV-ER, WE ARE GRATEFUL YOU FOUND HER A SPOT ON THE SQUAW RADI-

G D G C G

OWN. WE DON'T LIKE TO RUSH BUT YOUR CASE HAS BEEN PACKED, IF WE'VE MISSED ANY THING YOU COULD
 - O . WE'LL THINK OF YOU EVERY TIME SHE'S ON THE AIR; WE'D LOVE YOU TO STAY BUT YOU'D

D G D G C G D

EVA. E

1. O BUT IT'S SAD WHEN A
 2. O BUT IT'S SAD WHEN A

GIVE US A RING, BUT WE DON'T ALWAYS ANSWER THE PHONE.
 BE IN THE WAY, SO PUT ON YOUR TROUSERS AND GO.

G7 C G/D D7 G D

EVA

LOVE AFFAIR DIES, BUT WHEN WE WERE HOT WE WERE HOT. I KNOW YOU'LL LOOK BACK ON THE
 LOVE AFFAIR DIES THE DE-CLINE INTO SILENCE AND DOUBT. 1x OUR PASSION WAS JUST TO IN-

G / D7 / G7 / B B7/A

CHE *2x sing 8va?* TO ♪ ON REPEAT.

GOOD TIMES WE'VE SHARED, BUT E - VA, WE'LL NOT!
 -TENSE TO SURVIVE. FOR GOD'S SAKE, GET OUT!

CUE BOYS ON ♪

Em/G Em / Ab7 / D7 / G

EVA
 WAG
 NO G

THERE IS NO ONE, NO ONE AT ALL. - NEVER HAS BEEN AND NEVER WILL BE A

CHE

THERE IS NO ONE, NO ONE AT ALL. - NEVER HAS BEEN AND NEVER WILL BE A

3

C / / C F/C | F/C

EM
LOV-ER MALE OR FE-MALE. WHO HAS'NT AN EYE ON, IN FACT THEY RELY ON, THE

CM
LOV-ER MALE OR FE-MALE. WHO HAS'NT AN EYE ON, IN FACT THEY RELY ON, THE

5 6

F/C / C / C /

EM
TRICKS THEY CAN TRY ON THEIR PART-NER. THEY'RE HOPING THEIR LOVER WILL HELP THEM OR KEEP THEM SUP

CM
TRICKS THEY CAN TRY ON THEIR PART-NER. THEY'RE HOPING THEIR LOVER WILL HELP THEM OR KEEP THEM SUP.

/ / C F /

PORT THEM PROMOTE THEM, DON'T BLAME THEM, YOU'RE THE SAME.

D.S. (PAGE 58)

AL

The first system of the score consists of three staves. The top staff is a vocal line with the lyrics "PORT THEM PROMOTE THEM, DON'T BLAME THEM, YOU'RE THE SAME." The middle staff is another vocal line with the same lyrics. The bottom staff is a piano accompaniment. The system concludes with a double bar line, a sharp sign indicating a key signature change, and the instruction "D.S." (Da Capo) and "(PAGE 58)". A circled "AL" is written to the right of the piano staff.

A single staff of handwritten musical notation, likely a continuation of the piano accompaniment from the previous system.

CODA

LOVERS,

ON BUT THIS LINES AN EX - BAR-RASING SIGHT, SOMEONE HAS MADE US LOOK FOOLS.

D G D7 G7

The Coda section consists of two staves. The top staff is a vocal line with the lyrics "ON BUT THIS LINES AN EX - BAR-RASING SIGHT, SOMEONE HAS MADE US LOOK FOOLS." The bottom staff is a piano accompaniment with chord symbols: D, G, D7, and G7. The system ends with a double bar line.

A single staff of empty musical notation, likely a placeholder for further music.

1 2nd

ARGENTINE MEN CALL THE SEXU-AL SHOTS. SOMEONE HAS ALTERED THE RULES —

B B⁷/A E_m/G E_m A^{b7} D⁷ G

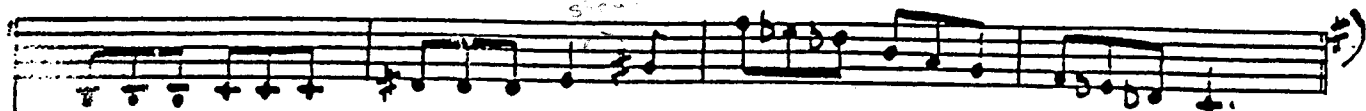
Detailed description: This system contains a vocal melody on a single staff and a piano accompaniment on a grand staff. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are written below the notes. The piano accompaniment includes a bass line and a right-hand line with chords. The chords listed are B, B7/A, Em/G, Em, Ab7, D7, and G. There are first and second endings indicated by '1' and '2nd' above the staff.

(CHE SOLO)
(clc)

FAME ON THE WIRELESS, AS FAR AS IT GOES, IS ALL VE-RY WELL BUT EVERY GIRL KNOWS,

CLTS

Detailed description: This system continues the musical score. It begins with a double bar line and the instruction '(CHE SOLO) (clc)'. The vocal line continues with the lyrics 'FAME ON THE WIRELESS, AS FAR AS IT GOES, IS ALL VE-RY WELL BUT EVERY GIRL KNOWS,'. Below the vocal line is a piano accompaniment with a treble clef and a grand staff. The piano part is marked 'CLTS' and contains a complex melodic line with many beamed notes. Below this system are two empty grand staves.



SHE NEEDS A MAN SHE CAN HO-HOP-O-LISE, WITH FINGERS IN DOZENS OF DIFFERENT PIES.

4 Vlns-Pcs



H (CHORUS OF REJECTED LOVERS.)



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

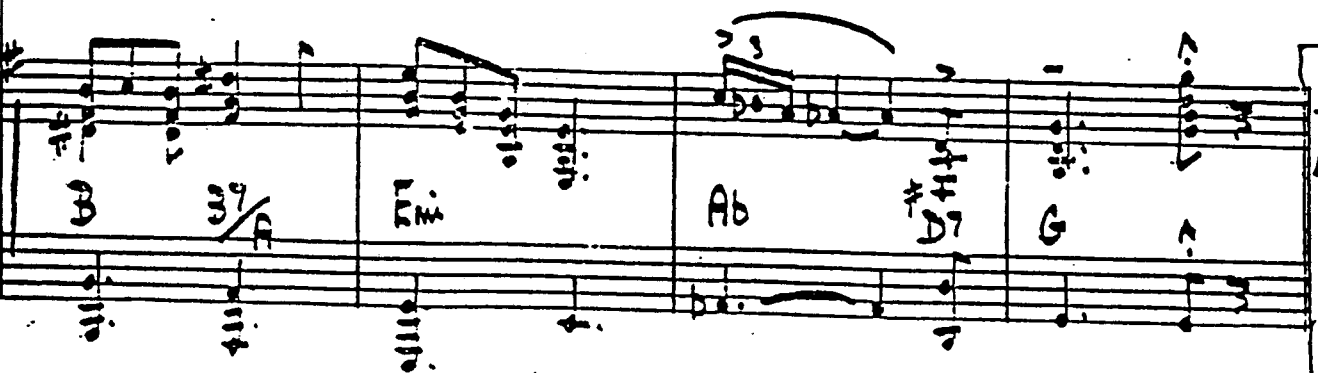
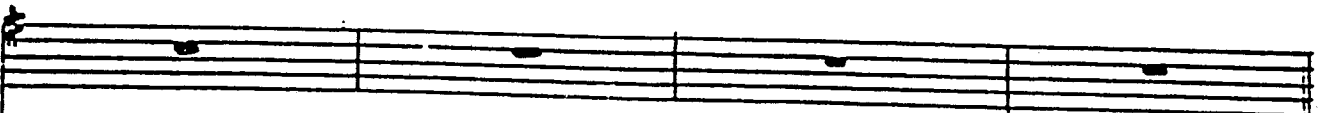


D7

G

D7

G



WAIT
TLL
LIGHTS
ON
OFFICE
IN
CHAIR

THE ART OF THE POSSIBLE.

2nd ^{violin} _{eye} OFFICERS. Sit in foot, Cries

disput

CUE OFFICERS TO ROCK(!)

ONE HAS NO

(Sx 8m.)

1. RULES	IS	NOT	PRE -	CISE.	ONE	RARELY	ACTS	THE	SAME	WAY
2. PICKS	THE	EA -	SY	FIGHT.	ONE	PRaises	FOOLS	ONE	SMOTHERS.	

Dm

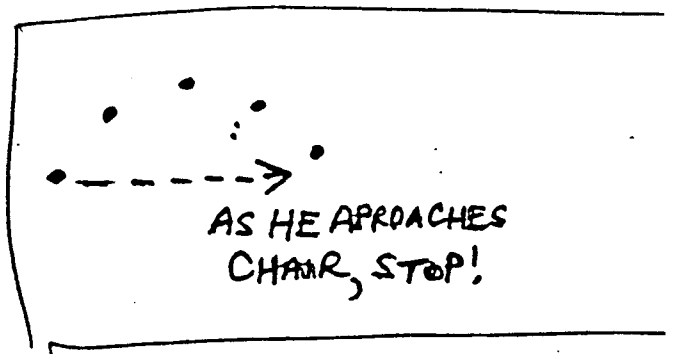
Twice.
RIGHT.

ONE
ONE

SPRANS
SHIFTS

NO
SE - VICE.

D - Dm - - -



PRAC-TI-CING THE ART OF THE POSSI-BLE.

Polkas

④ Bb - - - - - B min - - - - -

(REPEAT TILL STOPPED.)

A LITTLE FASTER ONE AL-WAYS

START ON LEG CROSS; ALL

2

Rich Pieces!

20

B

LEFT TO RIGHT. IT'S PART OF THE ART OF THE

D - D min - - - - - ④ Bb - - - - - B min - - - - -

POSS: BLE

EVA. C

I'M ONLY A RADI-O STAR WITH JUST ONE WEEKLY SHOW. BUT

Dmin - - - - -

SPEAKING AS ONE OF THE PEOPLE I WANT YOU TO KNOW, WE ARE TIRED OF THE SE-

(ROCKIER FEEL.)
Dmin - - -

-CLINE OF ARGEN - TI - NA, WITH NO SIGN OF A GOVERNMENT ABLE TO

F - - - G - - - Bb - - - C

==

GIVE US THE THINGS WE DESERVE.

PERONE RENTED
CORN

AS IS

FALSE LEG CRO

GO WHEN ALL FEET ON FLOOR

OFFICERS / PERON

1 2 3 4

ONE AL - WAYS CLAIMS MIS - TAKES WERE

Piu Mosso

ORCH.

35 CLAR
- TONE
BASS

PLANNED WHEN RISK IS SLIGHT, ONE TAKES ONE'S

STAND, WITH MUCH SLEIGHT OF HAND. IN

②

6 Dmi - - - - D - Dmi - - -

POLITICS HEART - OF THE POSSIBLE.

④ Bb - - - - Dmi - - -

COLIN
02 ← RICHARD
5 PERON
P added notes in hand int...
7 into circle.

STOP AS PERON
COMES ROUND CHAIR

GO ON CROSSED
LEGS (BOTH)

REPEAT AD LIB TILL STOPPED

Segue page 70.

START AFTER LEGS HAVE CROSSED.

OFFICERS.

F

Musical notation for the first system. The vocal line (top staff) contains the lyrics: "ONE HAS NO RULES, IS NOT PRE-CISE. ONE RARELY". The piano accompaniment (bottom two staves) includes a circled "6" and the word "FASTER".



Musical notation for the second system. The vocal line (top staff) contains the lyrics: "ACTS THE SAME WAY TWICE. ONE SPURNS". The piano accompaniment (bottom two staves) is mostly empty with some slash marks.

EVA'S BROADCAST

The page contains ten sets of blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically down the page, with the title 'EVA'S BROADCAST' centered on the second staff from the top. The remaining nine staves are empty and intended for musical notation.

CUE
"...SAN JUAN,
ARGENTINA"

MAGALDI.

ON THIS NIGHT. ON THIS NIGHT. ON THIS NIGHT OF A

OFF AFTER "NIGHT"

ND
TREM

W.W.

TEMPO. SLOWER THAN BEFORE

THOUSAND STARS LET ME TAKE YOU TO HEAVEN'S DOOR. WHEN THE MUSIC OF

A₇ D₇ G₇ G₆

LOVE'S GUITARS PLAYS FOR E-VER - MORE. MAGALDI GIVES UPBEAT!

A₇ RT OFF G RALL..... G

MAGALDI. (SPOKEN).
EVA DUARTE.
EVA. NEITHER HAS YOURS!
YOUR ACT HASN'T CHANGED MUCH.

This musical score features two vocal lines and a piano accompaniment. The vocal parts are in 4/4 time. The first vocal line, labeled 'MAGALDI. (SPOKEN).', has the lyrics 'EVA DUARTE.' and 'NEITHER HAS YOURS!'. The second vocal line, labeled 'EVA.', has the lyrics 'YOUR ACT HASN'T CHANGED MUCH.'. The piano accompaniment is written in a grand staff with treble and bass clefs.

(TO BE PRE-RECORDED) (AS REQUIRED.)
PE - RON PE-RON PE -
PE - RON PE-RON PE -
PE - RON PE-RON PE -

This section is marked '(TO BE PRE-RECORDED) (AS REQUIRED.)' and consists of four staves. The top three staves are vocal parts in 6/8 time, each with the lyrics 'PE - RON PE-RON PE -'. The bottom staff is a piano accompaniment in 6/8 time, providing harmonic support for the vocal lines.

CUE TPT: AS SHOUTS DECREASE

PEROM

A

(APP-AUSE) (Elong - voice down)

To - NIGHT I'M PROUD TO BE THE PEOPLE'S SPOKESMAN, YOU'VE GIVEN HELP TO THOSE WHO'VE

Trot on cue

Chords: C, Db

LOST THEIR HOMES, BUT MORE THAN THAT, CON-CLUSIVELY SHOWN, THAT THE PEOPLE SHOULD RUN THEIR AF-

Chords: Gb/Db, Cb/Db, A/Db, F

-FARS ON THEIR OWN, MAKE SURE YOUR LEADERS UNDERSTAND THE PEOPLE.

Chords: A/E, D/E, G/E, C7

Annotations: LONG with him, OFF

76. (PRE-RECORDED)

SOPS.

B

PE - RON PER-ON PE - RON (E.C.)

ALTOS.

TENDRS.

PE - RON PE - RON PE - RON (E.C.)

BASSES.

Musical score for Soprano, Alto, Tenor, and Bass vocal parts with piano accompaniment. The score is in 6/8 time and consists of two systems. The first system shows the vocal parts with lyrics and piano accompaniment. The second system shows the piano accompaniment with slurs and fermatas.

(FADES SLOWLY AWAY.....)

Musical score for piano accompaniment, consisting of two systems. The first system shows the piano accompaniment with slurs and fermatas. The second system shows the piano accompaniment with slurs and fermatas.

E. *CO LAMEL PERON?* I'VE HEARD SO MUCH, ABOUT YOU.

P. *E-VA DUARTE?* I'VE HEARD SO MUCH, ABOUT YOU.

Slightly slower. *pullia case* *NEW TEMPO*

I'M A-MAZED FOR I'M ON-LY AN ACTRESS. NOTHING TO SHOUT ABOUT ONLY A GIRL ON THE BOARDS.

Rall

I'M A-MAZED FOR I'M ON-LY A SOLDIER ONE OF THE THOUSAND DEFENDING THE COUNTRY HE LOVES.

Rall *NEW TEMPO*

CUE

78

C

E 7 A

SPOKEN.

YES. OH YES.

ARE YOU HERE ON YOUR OWN?
Horns

RALL (A) TEMPO. SO AM I -

E

P.

(2)

(4)

- WHAT A FORTUNATE CO - IN - CI - DENCE MAYBE YOU'RE MY REWARD FOR MY EFFORTS TO - NIGHT.

E7(b9)

Ami7

(6) Ami7

B7



EVA.

RUBATO

Stacy
A tempo

1. IT SEEMS CRAZY, BUT YOU MUST BELIEVE. THERE'S NOTHING CALCULATED, NOTHING PLANNED.
 2. I DON'T ALWAYS RUSH IN LIKE THIS. TWENTY SECONDS AFTER SAYING HELLO.

B7 ON $\$$ PLAY MELODY, NO REPEAT. Emi - - - C - D7 - G - - -

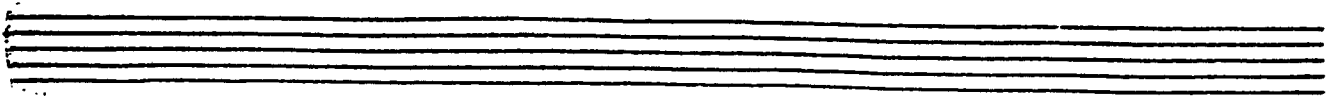
PLEASE FORGIVE ME IF I SEEM NAIVE,
 TELLING STRANGERS IT'S TOO GOOD TO MISS,
 I WOULD NEVER WANT TO FORCE YOUR HAND, BUT
 IF I'M WRONG I HOPE YOU'LL TELL ME SO, BUT YOU

B7 - - - Emi - - - C - D7 - Gmi7 - - -

(NO REPEAT SIGN) **E**

PLEASE UN-der-stand, I'D BE GOOD FOR YOU.
 REALLY SHOULD KNOW, I'D BE GOOD FOR YOU.
 I'D BE SURPRISINGLY GOOD FOR YOU. FLUTE

Am7 - B7 - C - - - Bb - F - E END OF SOLO ON $\$$



(TACET 2x.)

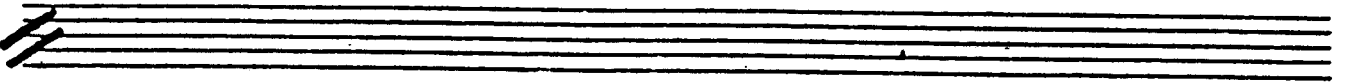
EVA.

WANT GO ON IF I'M BORING YOU. BUT DO YOU UN-DERSTAND MY POINT OF VIEW, DO YOU

(TACET 1x) *dot lines*

PLEASE GO ON, YOU EN-THRALL ME. I CAN UNDERSTAND YOU PERFECTLY, AND I

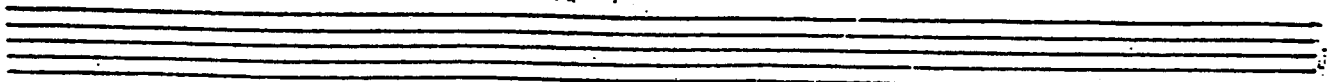
Em7 b9 / / / / / 5 / Em7 - Am7 / / / / / 6



LIKE WHAT YOU HEAR, WHAT YOU SEE AND WOULD YOU BE..... GOOD FOR ME TOO.....

LIKE WHAT I HEAR, WHAT I SEE AND KNOWING ME. I WOULD BE GOOD FOR YOU TOO.... *Rall* *poss 1x*

Am7 / / / / / B7 / F7 3 - Em7 *7b9* *2x ONLY RIT now*



F

EVA. (BOTH X'S.)

I'M NOT TALKING OF A HURRIED NIGHT. FRANTIC TUMBLES THEN A SHY GOODBYE.

B7 / Rail Emi / Tempo. C - D7 - G - - -

CREEPING HOME BEFORE IT GET TOO LIGHT. THAT'S NOT THE REASON THAT I CAUGHT YOUR EYE, WHICH

B7 - - - Emi - - - C - D7 - Gmaj7 - - -

HAS TO IM-PLY, I'D BE GOOD FOR YOU. I'D BE SURPRISINGLY GOOD FOR YOU

Fmi7 - B7 - C - - - Bb - F - F - - -

To \$.

LETTER **D**
(Play melody.)

20

E. *Glad For You.....*

6 E^b7^{b9} ... 2 slow

G

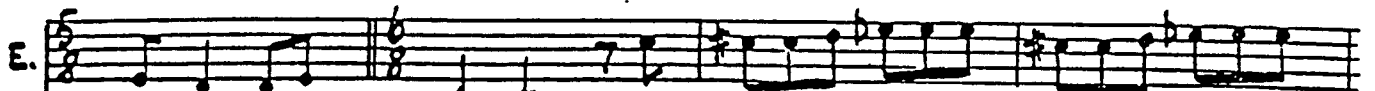
NEW SLOWER TEMPO

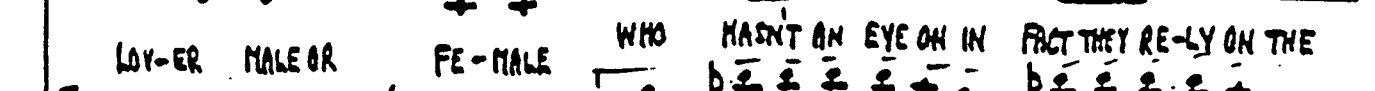
EVA.

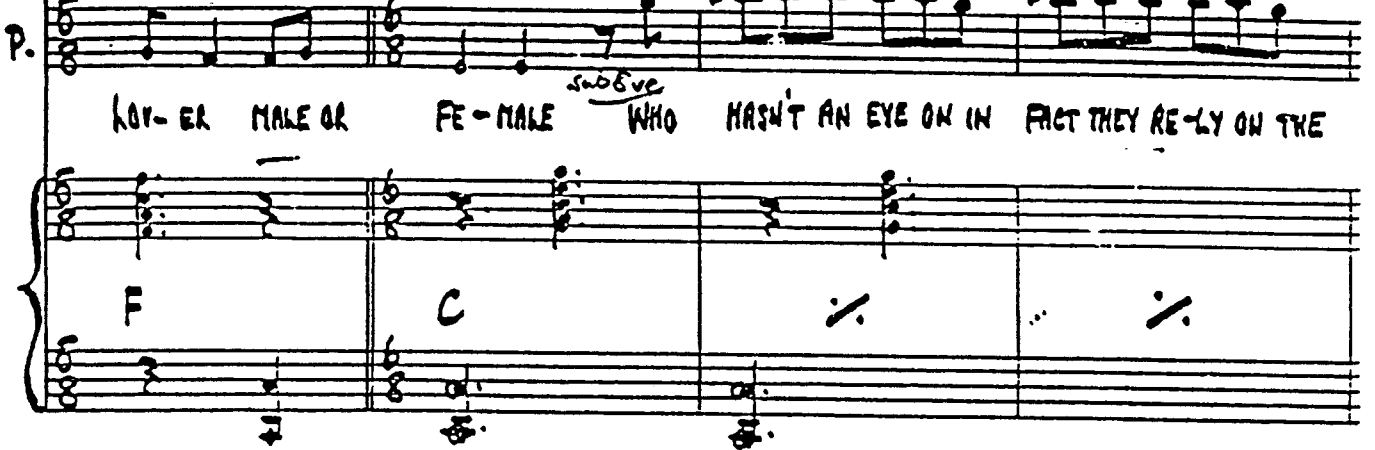
PERSON. THERE IS NO ONE NO ONE AT ALL. NEVER HAS BEEN AND NEVER WILL BE A

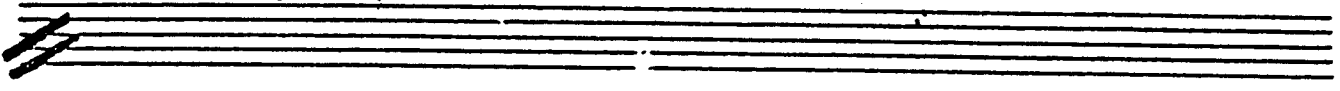
THERE IS NO ONE NO ONE AT ALL. NEVER HAS BEEN AND NEVER WILL BE A

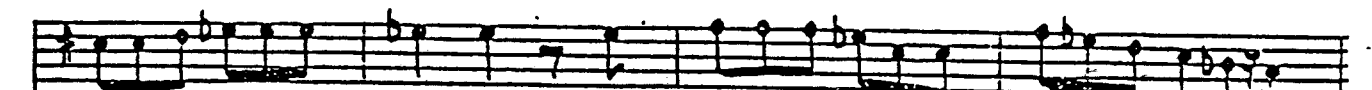
C / C F

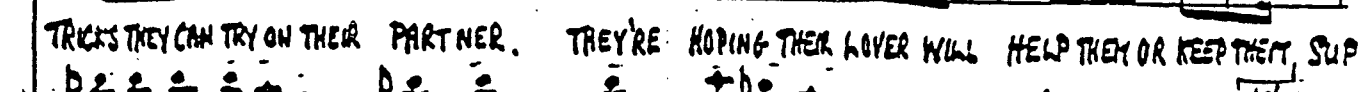
E.  **LOY-ER MALE OR FE-MALE WHO HASN'T AN EYE ON IN FACT THEY RE-LY ON THE**

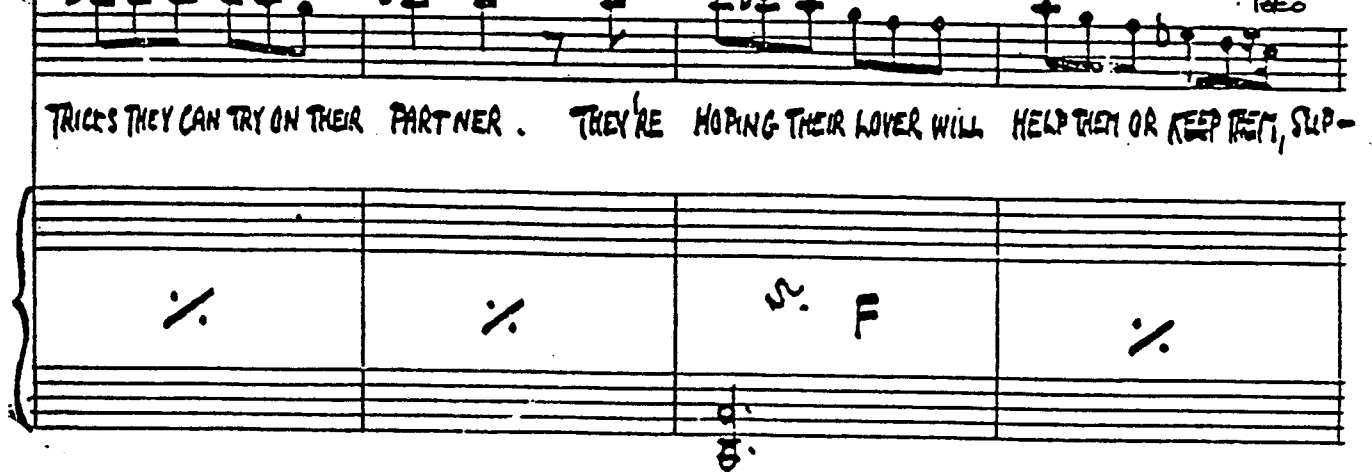
P.  **LOY-ER MALE OR FE-MALE ^{sub}WHO HASN'T AN EYE ON IN FACT THEY RE-LY ON THE**

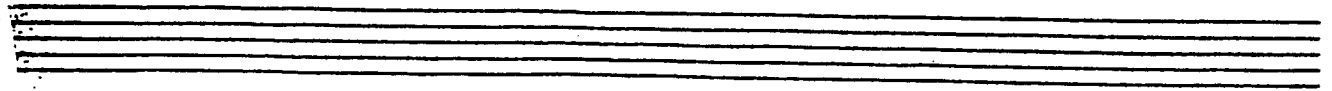
 **F C**



 **TRICKS THEY CAN TRY ON THEIR PARTNER. THEY'RE HOPING THEIR LOVER WILL HELP THEM OR KEEP THEM, SUP**

 **TRICKS THEY CAN TRY ON THEIR PARTNER. THEY'RE HOPING THEIR LOVER WILL HELP THEM OR KEEP THEM, SUP**

 **/: /: sf F /:**



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

P. - PORT THEM, PROMOTE THEM DON'T BLAME THEM, YOU'RE THE SAME.

⌘ ⌘ C

CYM.. ROLL (WILD)

DEAD SEQUE

86.

INTRO TO ANOTHER SUITCASE

Moderato

HARP

SYNTH

Musical notation for the first system. The top staff is for HARP and the bottom staff is for SYNTH. The tempo is Moderato. The key signature has one sharp (F#). The HARP part consists of a series of chords and melodic lines. The SYNTH part provides accompaniment with chords and moving lines.

MOLTO RALL

Rall.

A.S. EVA GOES THROUGH DOOR

CUE FLUTE →

Musical notation for the second system. The top staff continues the HARP and SYNTH parts. A section is marked 'Faster (in 6/8)' with a circled '6'. Below this, there are rhythmic notations: '2 2 2 2 2' and '2 2 2 2 2'. A 'CUE FLUTE' box with an arrow points to the right. The bottom staff shows a rhythmic pattern with slanted lines. The system ends with a large shaded area and the word 'Segr'.

Four empty musical staves, each consisting of five lines, arranged vertically.

18
ANOTHER SUITCASE IN ANOTHER HALL

EVA.

Musical notation for the first system. The vocal line (top staff) has a treble clef and a 6/8 time signature. The piano accompaniment (bottom two staves) has a bass clef and a 6/8 time signature. The piano part includes a circled number '6' and the annotation 'Am7 (FREELY)'. There are also some handwritten notes like 'FL' and 'HEL -'.

Musical notation for the second system. The vocal line (top staff) has a treble clef and a 6/8 time signature. The piano accompaniment (bottom two staves) has a bass clef and a 6/8 time signature. The piano part includes the annotations 'Am - A° - Am' and 'A7'. The lyrics are: 'LO AND GOODBYE. I'VE JUST UNEMPLOYED YOU. YOU CAN GO BACK TO SCHOOL. YOU'.

Musical notation for the third system. The vocal line (top staff) has a treble clef and a 6/8 time signature. The piano accompaniment (bottom two staves) has a bass clef and a 6/8 time signature. The piano part includes the annotations 'G°' and a circled number '4'. The lyrics are: 'HAD A GOOD RUN. I'M SURE HE ENJOYED YOU. DON'T ACT SAD OR SURPRISED, LET'S BE'.

FRENDS, CIVILISED. COME ON LITTLE ONE. DON'T

VLNS

A / / / / (6) Am⁹ / / / /

TRNS

Cellos

STAND THERE LIKE A DUMFY. THE DAY YOU KNEW WOULD ARRIVE IS HERE, YOU'LL SURVIVE. SO

A7 / / / / (4) G / A

MOVE, FUNNY FACE.

A - / / / / PAUSE

-WARN:
EVA TAKES COAT

(SHE LEADS) A

EVA. $f=1$

I LIKE YOUR CONVERSATION YOU'VE A CATCHY TUN OF PHRASE.

SETTl QUAYER FILLS - CHURCH ORGAN STYLE.

ORCH

Ami F G D/F#

Ab Ami Ami F G OFF

RALL ^{SLOW}

segue

SEGUE SUITCAS

(in B...)

GENTLY.

p (8)

MISTRESS

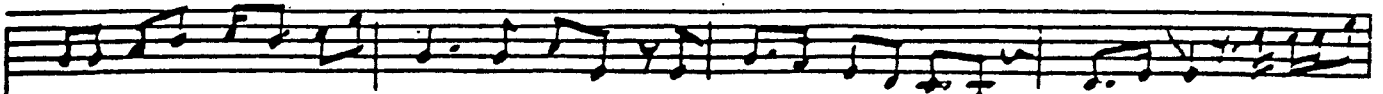
I

c

I DONT EXPECT MY LOVE AFFAIRS TO LAST FOR LONG NEVER FOOL MYSELF THAT MY DREAMS WILL COME TRUE
2. TIME AND TIME AGAIN I VES SAID THAT I DONT CARE THAT I'M IMMUNE TO GLOOM THAT I'M HARD THRU AND THRU BUT

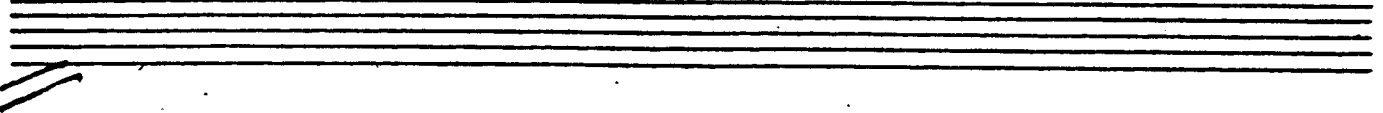
SEMI-QUAVERS

C - F - G7 - C - F C Dmi G C - G7 -
E



BENIGUSED TO TROUBLE I A: I - TI - CI - PATE IT, BUT ALL THE SAME I HATE IT. WOULDNT YOU SO WHAT HAPPENS
EVERY TIME IT MATTERS ALL MY WORDS DESERT ME, SO ANYONE CAN HURT ME, AND THEY DO SO WHAT HAPPENS

C - F - G - Am - C - F - C - - -



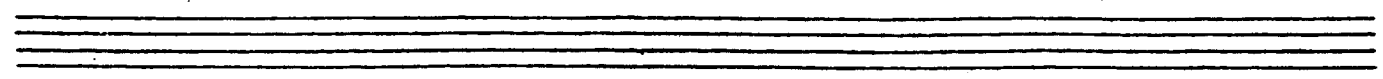
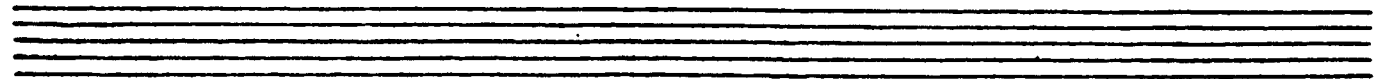
NOW? SO WHAT HAPPENS NOW? WHERE AM I GO -

M. ME TO TV MONITOR

ANOTHER SUITCASE IN ANOTHER HALL
(CITE ON BOTTOM LINE)

TAKE YOUR PICTURE OFF ANOTHER WALL

F/G - Cmaj7 -



Handwritten musical score on a page numbered 92. The score consists of three systems of staves. The first system has a vocal line with lyrics: "— ING TO? — WHERE AM I GO-ING TO?". The second system has a piano accompaniment line with lyrics: "YOU'LL GET BY YOU ALWAYS HAVE BEFORE". The third system contains chords: "Fmaj7 — Auni — Fmaj7 FC Dmi". The music is written in a simple, sketchy style with some corrections and erasures.

Handwritten musical score on a page numbered 92, continuing from the previous page. It features several systems of staves. The first system shows a treble clef and a 4/4 time signature. The second system shows a bass clef and a 4/4 time signature. The third system shows a complex piano accompaniment with many notes and rests. The fourth system shows a bass clef and a 4/4 time signature. The music is written in a simple, sketchy style with some corrections and erasures.

20

Handwritten musical score for the first system. It features a vocal line on a single staff and a guitar accompaniment on two staves. The guitar part includes a circled 'E' at the beginning and a box labeled '+ DRUMS' in the middle. The music is in 4/4 time and includes various chord symbols and melodic lines.

CAN IN THREE MONTHS TIME AND I'LL BE FINE I KNOW WELL MAYBE NOT THAT FINE BUT I'LL SURVIVE ANYHOW I

Handwritten musical score for the second system. It features a guitar accompaniment on two staves and lyrics below. A box labeled '+ VLNS' is present at the start of the guitar part. The lyrics are: "CAN IN THREE MONTHS TIME AND I'LL BE FINE I KNOW WELL MAYBE NOT THAT FINE BUT I'LL SURVIVE ANYHOW I".

WON'T RECALL THE NAMES AND PLACES OF THIS OCCASION BUT THAT'S NO CONSOLATION HERE AND NOW SO WHAT HAVE

Handwritten musical score for the third system. It features a guitar accompaniment on two staves and lyrics below. The lyrics are: "WON'T RECALL THE NAMES AND PLACES OF THIS OCCASION BUT THAT'S NO CONSOLATION HERE AND NOW SO WHAT HAVE".

94.

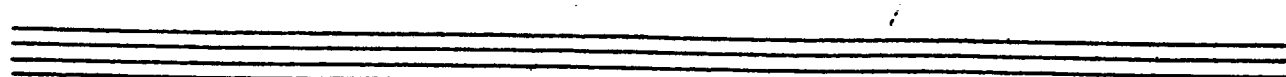
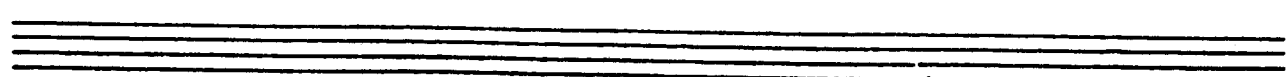
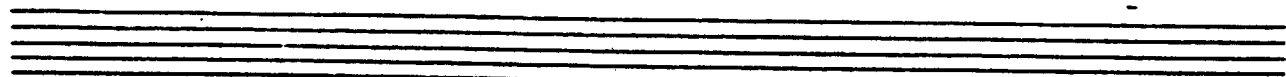
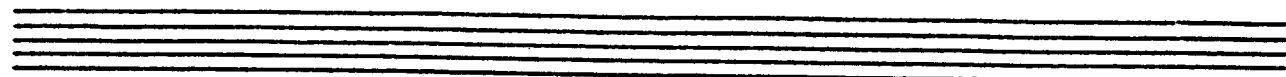
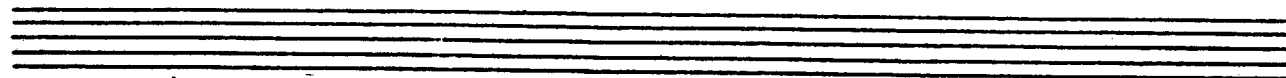
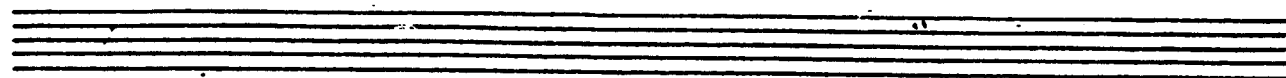
Handwritten musical notation for the first system. It consists of two staves. The top staff is a vocal line with lyrics: "NOW? SO WHAT HAPPENS NOW? WHERE AM I GO -". The bottom staff is a piano accompaniment line with lyrics: "ANOTHER SUITCASE IN ANOTHER HALL TAKE YOUR PICTURE OFF ANOTHER WALL." The piano part includes chord markings: $\frac{F}{G}$ and $Cmaj7$.

An empty musical staff with five lines.

Handwritten musical notation for the second system. It consists of two staves. The top staff is a vocal line with lyrics: "- ING TO? WHERE AM I GOING TO?". The bottom staff is a piano accompaniment line with lyrics: "YOU'LL GET BY YOU ALWAYS HAVE BEFORE DONT ASK ANY". The piano part includes chord markings: $Fmaj7$ and A_{mi} . There are two circled "RALL" markings above the piano part. The system ends with a double bar line and a 4/4 time signature.

An empty musical staff with five lines.

Handwritten musical score on a page numbered 95. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in 4/4 time. The first staff has a long note with a slur and the annotation "Curt's of stage". The second staff has a long note with a slur and the annotation "MIC". A box labeled "VOICES OUT" is positioned above the second staff, with an arrow pointing down to a note. The third staff contains a melodic line with the annotation "MORE" above it and "RALL" below it. A box labeled "CONTINUE ON APPLA" is positioned to the right of the third staff. The fourth staff contains a bass line with several notes. The score ends with a double bar line.



PERON'S LATEST FLAME.

watch stopping notes.

STEADY 4.

CHE.

(4) AT THE

f (MARCATO.)

A

no last stop

CHE

WATERING HOLES, OF THE WELL-TO-DO, I DETECT A RESIST-

(Sopr.)

Fmaj7 / *Gmi/F*

- ANCE TO, OUR HERO-INE'S STYLE. THE

ARISTOCRATS

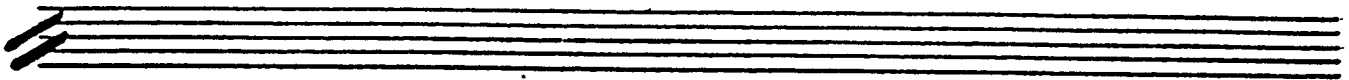
(SOPRAN.) PRE-CISELY! WERE GLAD YOU NOTICED.

Fmaj7 / *Gmi/F*

CHE

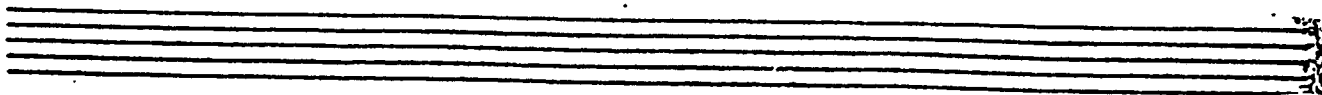
SHOOTING STICKS — OF THE UP-PER CLASS. AREN'T SUPPORTING A
GIVE HER AN INCH.

*F*_{major}7 — — — /: *G*_{minor} / *F* — — — /:



SINGLE ARSE, THAT WOULD RISE FOR A ^{the} GIRL.
SHE'LL TAKE A MILE. SUCH A SHAME SHE

*F*_{major}7 — — — *G*_{minor} / *F* — — — *F*_{major}7 — — — /: **+STR**



WAND - ERED ^D INTO OUR EN - CLOSURE. HOW UNFORTUNATE THIS

D_{min} / / / / *F_{maj7} / / / /*

PER - SON — HAS FORCED US TO BE BLUNT. NO WE WOULDN'T

D_{min} / / / / *F_{maj7} / / / /*

HAND — SEEING HER IN HARRODS. BUT BE —

D_{min} / / / / *F_{min7} / / / /*

F1 2

- HIND THE JEWELRY COUNTER, NOT IN FRONT.

Bb - - -

TBN f

CHE. B

F 1

COULD THERE BE — IN OUR FIGHTING CORPS — A LACK OF EN-
SOULFUL

mp Fmaj7 - - -

Gmi7 / F - - - 7.F1 :-

==

CHE. - THUSI-AS-M FOR PERON'S LATEST FLAME?

ARMY. **ARMY**

(SPOKEN.) EX - ACTLY! YOU SAID IT BROTHER!

Fmaj7 - 3 4

Gmi7 / F - - -

Fmaj7 1 2

Gmi7 / F 7.F1

CHE

SHOULD YOU WISH — TO CAUSE GREAT DISTRESS, IN THE TIDI — EST

Fmaj7 — — — / Gm7 / F — — — /

Detailed description: This system contains the first two lines of music. The top line is a vocal line for a character labeled 'CHE', with lyrics 'SHOULD YOU WISH — TO CAUSE GREAT DISTRESS, IN THE TIDI — EST'. The bottom line is a piano accompaniment with chords: Fmaj7, a bar line, Gm7 over F, and another bar line.

CHE

OFFICERS' MESS, JUST MENTION HER NAME.

ARMY.

THAT ISN'T FUNNY... THE

Fmaj7 — — — Gm7 / F — — — E Fmaj7 — — — /

Detailed description: This system contains the second two lines of music. The top line is a vocal line for 'CHE' with lyrics 'OFFICERS' MESS, JUST MENTION HER NAME.'. The middle line is a vocal line for 'ARMY.' with lyrics 'THAT ISN'T FUNNY... THE'. The bottom line is a piano accompaniment with chords: Fmaj7, Gm7 over F, E Fmaj7, and a bar line.

C

+8vc

MAN IS A FOOL BREAKING EVERY TABOO. IN - STALLING THE GIRL IN THE ARMY H. Q. AND SHE'S AN

(FUNKY - HALF FEEL.)

Dmi - - - - - E - D - E - Dmi -

ACTRESS - THE LAST STRAW. HER ON - LY GOOD PARTS ARE BE - TWEEN HER THIGHS, SHE SHOULD

HORNS

Dmi - - - - - Dmi - - - - -

+8vc

STARE AT THE CEILING NOT REACH FOR THE SKIES; OR SHE COULD BE - HIS LAST WHORE. THE

E - D - E - Dmi - Dmi - Dmi -

2/4
2/4
2/4

E-VI-DENCE SUG - GESTS, SHE HAS OTHER INTER - ESTS.

C - G (DRUM BREAK) G - - F D.B.

IF IT'S HER WHO'S USING HUP, HE'S EXCEPTIONALLY DIM. BITCH

C - - G D.B. G - - F D.B. Solo.

to come →

+ Ba... DANGEROUS TRADE.

D ARISTOCRATS.

Soprano: WE HAVE AL-LOWED OURSELVES TO SLIP. WE HAVE COMPLETELY LOST OUR GRIP.

Baritone: WE HAVE AL-LOWED OURSELVES TO SLIP. WE HAVE COMPLETELY LOST OUR GRIP.

Bass: WE HAVE AL-LOWED OURSELVES TO SLIP. WE HAVE COMPLETELY LOST OUR GRIP. WE -

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

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

— HAVE (see)

ARMY.

IT'S

+8ve

NO CRIME FOR OFFICERS TO DO AS THEY PLEASE, ^{mf} AND LONG AS THEY'RE DISCREET AND KEEP CLEAR OF DISEASE, WE IG-

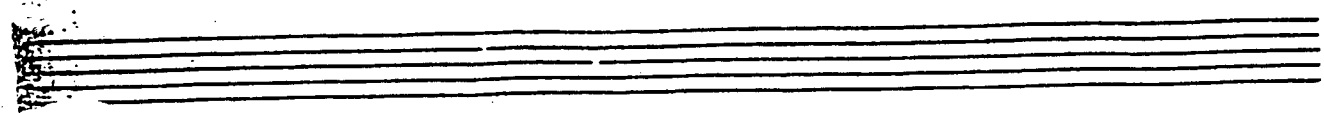
Dm7 E D Dm7

-MORE WE DISREGARD. BUT ONCE THEY ALLOW A BIT ON THE SIDE, ^D TO

Dm7 D Dm7

MOVE TO THE CENTRE WHERE SHE'S NOT QUALIFIED, WE SHOULD ALL BE ON OUR GUARD. SHE SHOULD

E D E Dm7 Dm7 Dm7



GET IN-TO HER HEAD. SHE SHOULD NOT GET OUT OF BED.

C - G D.3. G - - F D.3.

SHE SHOULD KNOW THAT SHE'S NOT PAID. TO BE LAID OUT TO BE LAID. SLUT

C - - G D.3. G - - F SOLO.

+5ve

DANGEROUS TADE CUE CHE

E

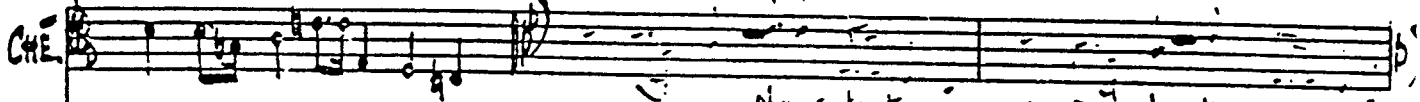
CHE



THIS HAS REALLY BEEN YOUR YEAR MISS DUARTE, TELL US WHERE YOU GO FROM HERE MISS DUARTE. WHICH ARE THE ROLES THAT YOU YEARN TO PLAY

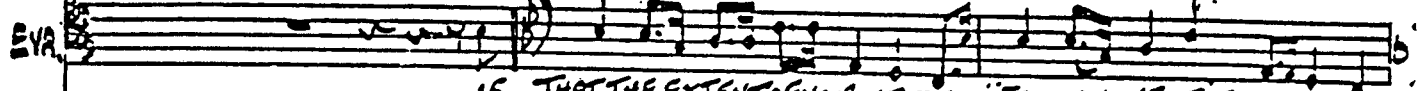
7 Bbm - F - Gb - Db Bbm - F7 - Bbm - - Ebm - F7 - Bbm - -

||



WHAT DO YOU SLEEP-DINE-WITH YESTERDAY,

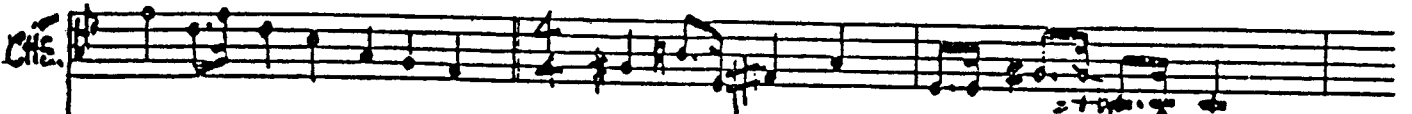
of your interest in me it shows to the new



IS THAT THE EXTENT OF YOUR INTEREST IN ME? IT SHOWS HOW FUTILE ACTING CAN BE

F7 - Bb - F7 - Bb F7 - Bb - F7 - Bb

||



CAN WE ASSUME THEN THAT YOU'LL QUIT? IS THIS BECAUSE OF YOUR ASSOCIATION WITH

Dm - - - - - (4) E7 - Dm - E7 - Dm -

CIE

COLONEL PERON. OFFICERS.

HEAVIES. SHE WON'T BE KEPT HAPPY BY HER NIGHTS ON THE TILES. SHE

GOOD NIGHT AND THANK YOU.

Dm - - - 4 Dm7 Dm7

OFF

SAYS IT'S HIS BODY BUT SHE'S AFTER HIS FILES. SO GET BACK ON TO THE STREET. — SHE SHOULD

E - D E - Dm Dm - - - Dm - - -

OFF 2/4

GET IN TO HER HEAD, SHE SHOULD NOT GET OUT OF BED.

C - G D.B. G - F D.B.

This system contains the first two lines of music. The top line is a vocal melody in 2/4 time, with lyrics written below it. The bottom line is a piano accompaniment, with the right hand playing chords (C, G, G, F) and the left hand playing a rhythmic pattern. The lyrics are: "GET IN TO HER HEAD, SHE SHOULD NOT GET OUT OF BED." The chords are labeled as C, G, G, and F, with "D.B." (Dotted Beat) markings under the second and fourth chords.

SHE SHOULD ROCK THAT SHE'S NOT PAID, TO BE LOUD BUT TO BE LAID.

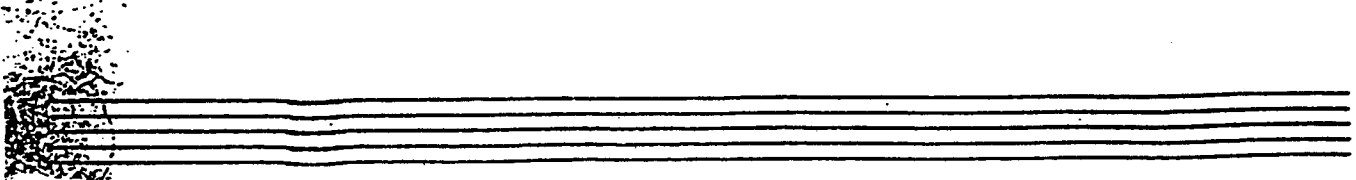
C - - G G - - F

This system contains the next two lines of music. The top line is a vocal melody with lyrics: "SHE SHOULD ROCK THAT SHE'S NOT PAID, TO BE LOUD BUT TO BE LAID." The bottom line is a piano accompaniment with chords labeled C, G, G, and F. The lyrics are: "SHE SHOULD ROCK THAT SHE'S NOT PAID, TO BE LOUD BUT TO BE LAID." The chords are labeled as C, G, G, and F.

THE EVIDENCE SUGGESTS, SHE HAS OTHER INTERESTS.

C - - G G - - F

This system contains the final two lines of music. The top line is a vocal melody with lyrics: "THE EVIDENCE SUGGESTS, SHE HAS OTHER INTERESTS." The bottom line is a piano accompaniment with chords labeled C, G, G, and F. The lyrics are: "THE EVIDENCE SUGGESTS, SHE HAS OTHER INTERESTS." The chords are labeled as C, G, G, and F.

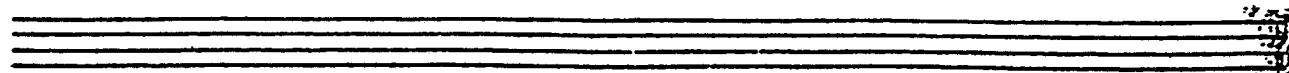
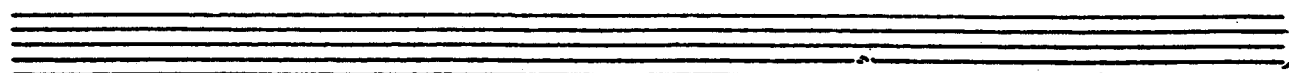
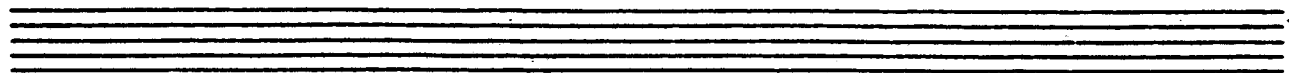
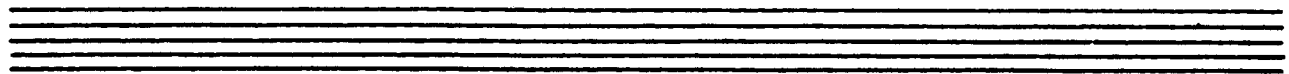
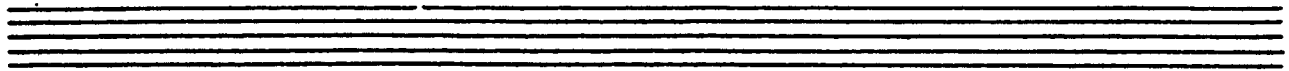
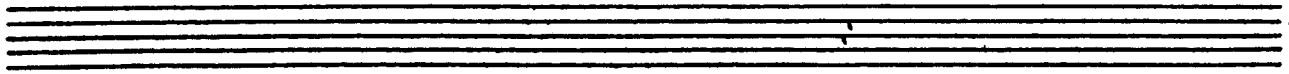
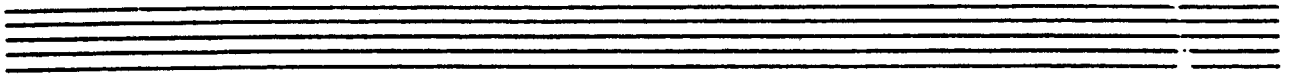


No Chorus

IF IT'S HER WHO'S USING HIM, HE'S EXCEPTIONALLY DIM.

C - - G G F (Drums.)

Sej
Pa.



G ARISTOCRATS.

THINGS HAVE REACHED A PRETTY PASS, WHEN SOME-ONE PRETTY LOWER CLASS,

THINGS HAVE REACHED A PRETTY PASS, WHEN SOME-ONE PRETTY LOWER CLASS,

LOWER CLASS

7

Detailed description: This block contains the first system of a handwritten musical score. It includes a treble clef staff with a key signature of one flat and a 4/4 time signature. The melody is written in a simple, rhythmic style. Below the treble staff are two bass clef staves, one labeled 'S' and the other 'BASS'. The lyrics are written in a casual, handwritten font. A circled number '7' is written in the piano part below the bass staves.

GRACELESS AND VUL-GAR, UN-IN-SPIRED, CAN BE ACCEP-TED AND AD-MIRED.

GRACELESS AND VUL-GAR, UN-IN-SPIRED, CAN BE ACCEP-TED AND AD-MIRED.

CHE' SOLO

CHE!

CAN BE AC-CURSED AND AD-MIRED

Detailed description: This block contains the second system of the handwritten musical score. It continues the melody and accompaniment from the first system. The lyrics are repeated. A circled section of the melody is labeled 'CHE' SOLO' with an arrow pointing to it. Below the piano part, the word 'CHE!' is written in a box. The piano part includes some markings like 'cui' and '>'.

Piano "TICKY" Bed in position STOP AS BOYS GO OFF THEN SEQUE

7 V.3. Celli
Synth #

STRINGS A NEW ARGENTINA EIPEDOWN POW

6

RON (5) (3)

PIECE ARE ROLLING THE KNIVES ARE OUT WOULD BE PRESIDENTS ARE ALL A ROUND I DONT SAY THEY MEAN HARM

Em7 (5) (3) Am7

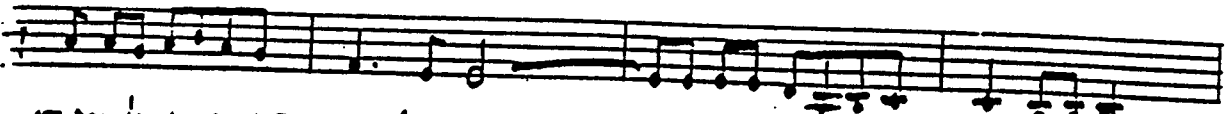
Rall

EACH GIVE AN ARM TO SEE ME SIX FEET UN-DER GROUND TO RALL

Am7 BY (2) BY (4) Em7 RALL

BYA...

TEMPO.



IT DOESN'T MATTER WHAT THOSE NO-RAWS SAY, — OUR NATIONS LEADERS ARE A FEE-BLE CREW.

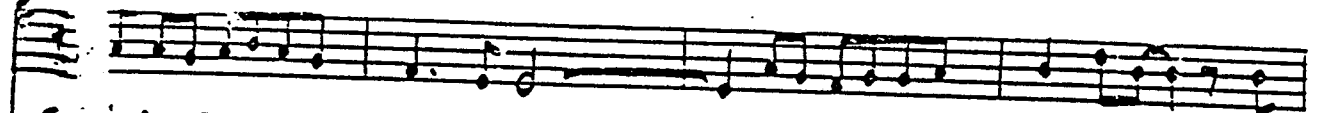
FR

(LIGHT SEMI-QUAVER FIGS)

BY PIANO ROLL....

Em / C / D / G

(Tempo)



THERE'S ONLY TWENTY OF THEM AN-Y WAY. — WHAT IS TWENTY NEXT TO MIL-LIONS WHO ARE

F#7 / Em / C / D7 / G#7



INTEREST TO YOU?

FL

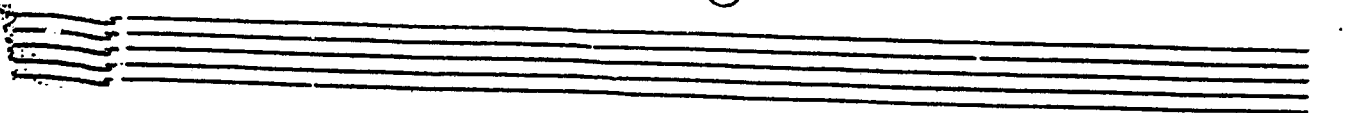
ALL YOU HAVE TO DO IS SIT AND WAIT, —

TEMPO.

F#7 / B7 / C / B7

NO BASS! / ROLL

Em / Tempo



RUBATO ↓

E. KEEPING OUT OF EVERY - BODY'S WAY. WE'LL, YOU'LL BE HANDED POWER

3 4

(Rubato)

mp *B7*

Bas
Gtr

A Tempo

ON A PLATE. WHEN THE ONE'S WHO MATTER HAVE THEIR SAY, AND WITH CHAOS IN-INSTALLED.

(A tempo)

FL

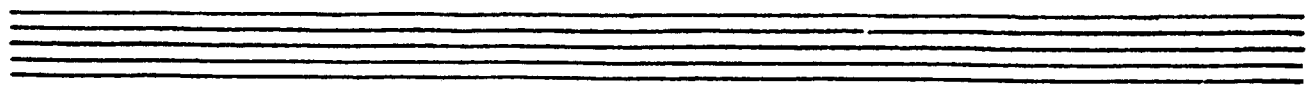
Em *C - D7* *Gm7* *Fm - B7*

PERSON.

YOU CAN RELUCTANTLY A - GREE TO BE CALLED.

NEW TEMPO
SLOWER

C *Bb - F* *E*



3 (A LITTLE FASTER)

PERON.

THEREA - GAIN WE COULD BE FOOL - ISH NOT TO QUIT WHILE WE'RE A -

Conducted in 2

F D7 / F /

- HEAD, FOR DIS - TANCE LENSEN - CHANT - MENT, AND THAT IS WHY -

STR

F < F7 > C / C7 / D7 /

ALL EX - ILES ARE DIS - TING - UISHED, MORE IM - PORT - ANT, THEY'RE NOT

/ / / F /

Vnc

THIS IS CRAZY DEFEA

P.

DEAD. I COULD FIND JOB. SA-TIS-FAC-TION, IN PA-RA-QUAY

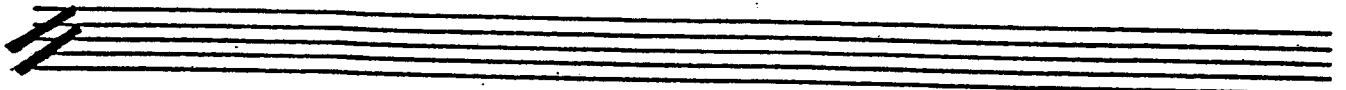
F7 / C7 / / D7 /

6
Se
Paq
11

C EVA.

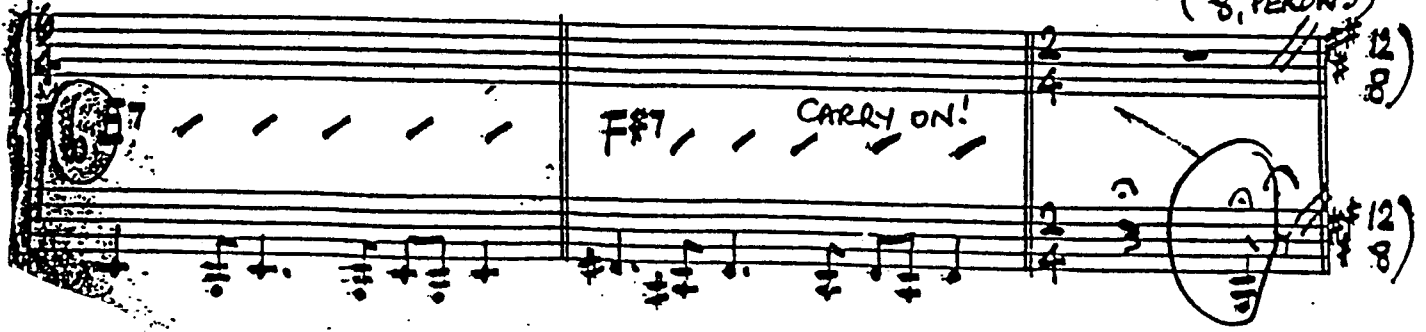


THIS IS CRAZY DEFEATIST TALK. — WHY COMMIT POLITICAL SU — CIDE, THERE'S NO



ASK, THERE'S NO CALL FOR ANY ACTION AT ALL. — WHEN YOU HAVE UNIONS ON YOUR SIDE. (RECORDED 8 PERONS)

WAIT FOR 4 PERONS



CHE

~~STEGIA~~

A

E7

D

NEW AR-GEN-TI-NA! THE CHAINS OF THE MASS-ES UN - TIED. A

(CHORUS + HE) NEW AR-GEN-TI-NA! THE WORK-ERS BATTLE SONG ^{off} _{ON #} A

A / / / G/A / / / E / / /

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

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

A / / / D/A / / / G/A / / /

EVA.

EVA

1: THERE IS ONLY ONE MAN WHO CAN LEAD ANY WORKERS AS - GINE. HE

2: NOW I AM A WORKER I'VE SUFFERED THE WAY THAT YOU DO. I'VE

C A

- NIED!
- LONG!

D / / /

E7

LIVES FOR YOU PROTECTS YOUR IDEAL AND YOUR DREAM.
BEEN UNEMPLOYED AND I'VE STARVED AND I'VE HATED IT TOO.

HE SUP - PORTS YOU, FOR HE LOVES YOU UNDER -
BUT I FOUND MY - SALVATION - IN

E7

E7 / G7 /

CHORUS.

STANDS YOU, IS ONE OF YOU, IF NOT HOW COULD HE LOVE ME.
PE - RON MAY THE NATION. LET HIM SAVE THEM AS HE SAVED ME.

(CHE!) A A

A / G7 /

2x° decresc

E

CHE'

(AND SECRET POLICE SURVEILLANCE)

NEW ARGENTI-NA! A NEW AGE A-BOU-T TO BE-GIN. A

mf A / G/A

+ Cho'

NEW ARGEN-TI-NA! WE FACE THE WORLD TOGETHER, AND NO DIS-SENT WITH-

A / D/A / G/A - A13 A7

GETTAI TAGGAR

Jimmy

IN HIGH RIPELETS NATIONALI - SA-TION OF THE INDUSTRIES, THAT THE FOREIGNERS CONTROL, PARTICI-
HOURS, HIGHER WAGES, VOTES FOR WOMEN, LARGER SHARES MORE PUBLIC.

D / D7 / F7

TO RICHARD

- PA - TION IN THE PROFITS THAT WE MAKE. SHORTER
SPENDING, A BIGGER SLICE OF

C7 - - - D D6 D D6

PERON. G

IT'S AN - NOY - ING THAT WE HAVE TO FIGHT E - LEC - TIONS
FOR OUR CAUSE, THE INCON -

EVERY CAKE. (NO HIGH TRILLS)

D - - - D7 - - - F7 - - -

- VE - NIENCE, HAVING TO GET A MA - JORI - TY. IF NORMAL METHODS OF PERSUASION, FAIL TO

C - C7 - D7

lowen

P.

WIN AS AP-PLAUSE, THERE ARE OTHER WAYS OF ESTABLISHING AU-THORI-TY.

REYES - MOB - S. POLICE: WE HAVE

F7 / / / C7 / / / D7 / / /

A

(SLIGHTLY FASTER.)

(~~Tempo Primo.~~)

EVA.

PE -

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

Beac / / / / STRINGS OFF

III. *Andante*

- RON HAS RESIGNED FROM THE ARMY AND THIS HE A - VOW. THE DESCAMINADOS ARE THOSE HE IS MARCHING WITH

NOW! HE SUP - PORTS YOU, FOR HE LOVES YOU, UNDER - STANDS YOU, IS ONE OF YOU.

E7 - G7 - A7 - G7 -

GIRLS. I

CHORUS A NEW ARGEN - TI - NA! THE BOYS.

IF NOT HOW COULD HE LOVE ME.

(2^a pp molto cresc.)

E7 - A - - -

Unison

OFF ON 4

CHAINS OF THE MASSES UN - TIED. A NEW AR GEN - TI - NA! THE

The first system consists of two vocal staves and a piano accompaniment staff. The vocal lines are in unison. The piano accompaniment features chords G/A, E7, and A. The piano part includes a bass line with eighth notes and a treble line with chords.

VOICE OF THE PEO - PLE CAN - NOT BE AND WILL NOT BE AND

The second system continues the vocal and piano parts. The piano accompaniment includes a section marked '5. MEAS.' and 'T. 2nd. 3.' with specific chordal and melodic notations.

RALLY 2ND TIME (AT SIGN)

D/A G/A RALLY ON 8.

The third system shows the piano accompaniment with chords D/A and G/A, and a section marked 'RALLY ON 8.' enclosed in a box.

Scare

TICKY MUSIC
2x

(2ND TIME)

FINE.

MUST NOT BE DE - NIED.

PERON.

2ND TIME PAUSE FINE

SLOWER (NEW TEMPO) Solc

There A-

J =

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

(LEGATO.)

D D7 D F7

SEE ME MANY MILES A-WAY, IN - ACTIVE. SIPPING

C7 D7

P.

COCK-TRAILS ON A TER-RACE, TAKING BREAKFAST IN BED, SLEEPING

D7 F7

EA-SY, DOING CROSSWORDS, ITS AT-TRAC-TIVE. *ten*

Rall--- **CUE EVA!**

C $\frac{C}{D}$ $\frac{D}{D}$

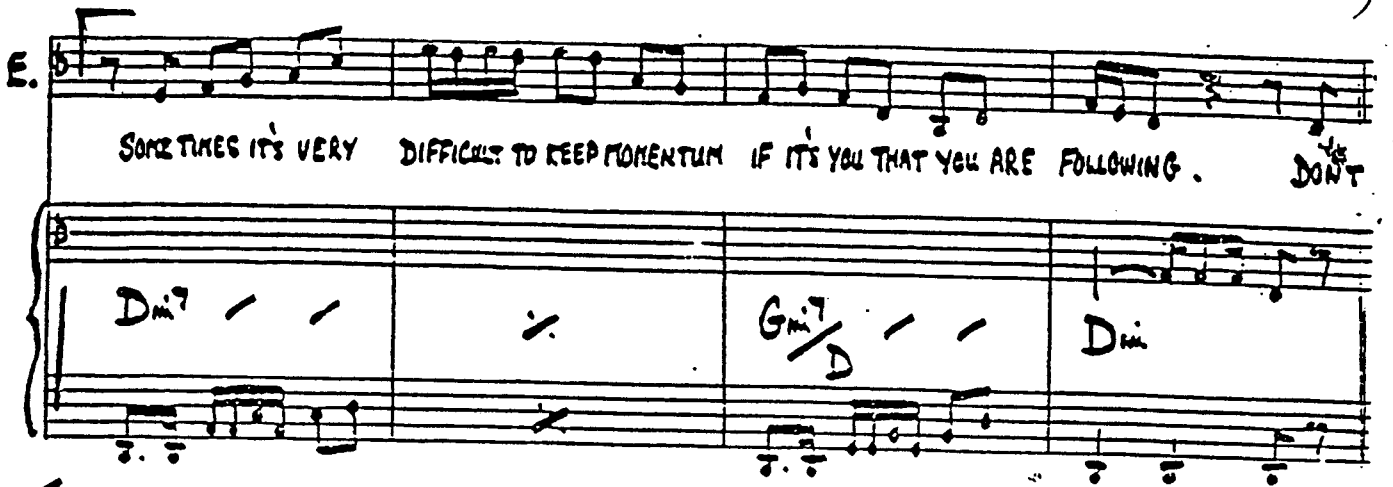
R.

EVA.

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

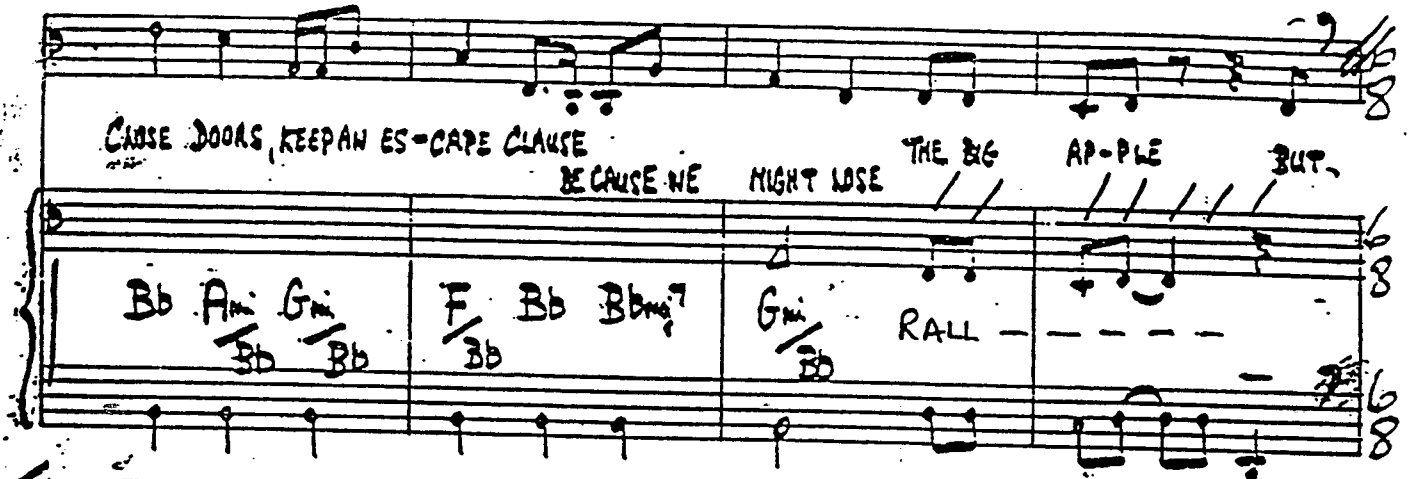
(3) Dmi7 Gmi7 Dmi

BOB SWASH / IRENE HANE
44 LONSDALE SQ
N.1 (607 8291)

E. 

SOMETIMES IT'S VERY DIFFICULT TO KEEP MOMENTUM IF IT'S YOU THAT YOU ARE FOLLOWING. DON'T

Chords: Dm7, Gm7/D, Dm

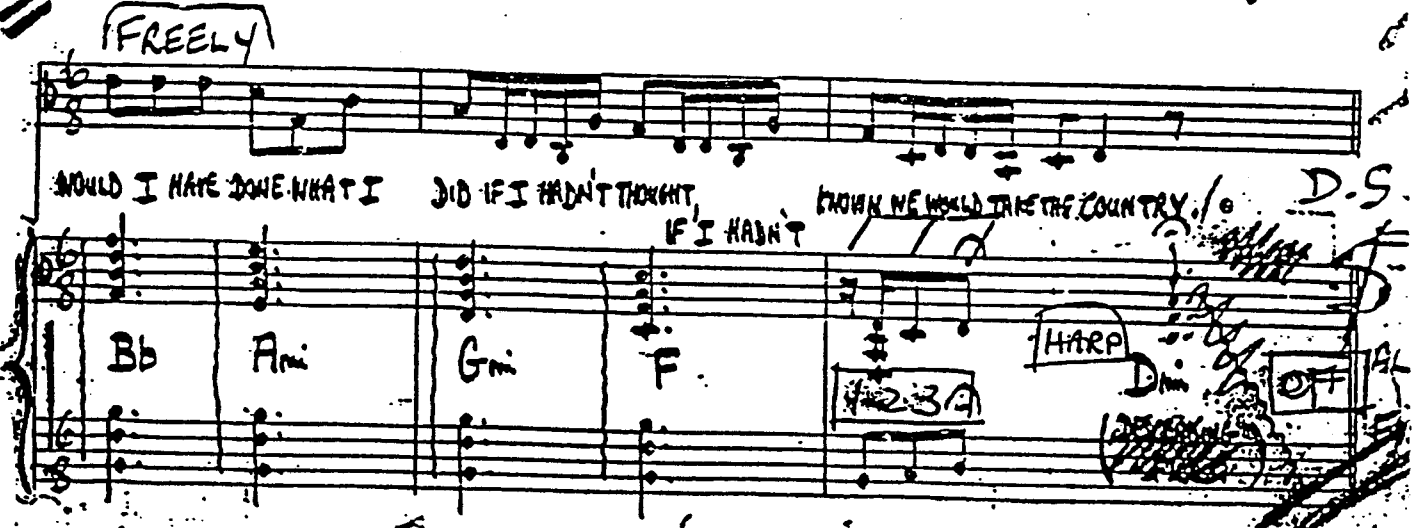


CLOSE DOORS, KEEP AN ES-CAPE CLAUSE
BECAUSE WE MIGHT LOSE THE BIG AP-PL E BUT.

Chords: Bb, Am/Bb, Gm/Bb, F/Bb, Bb, Bbm7, Gm/Bb

Annotations: RALL - - - - -

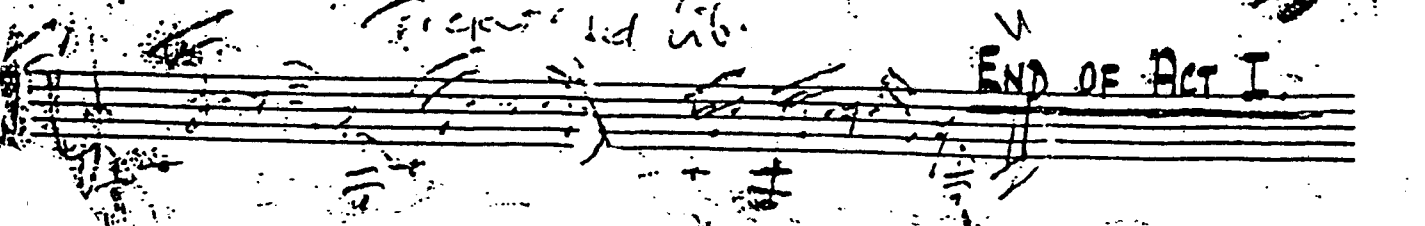
FREELY



WOULD I HAVE DONE WHAT I DID IF I HADN'T THOUGHT, IF I HADN'T KNOWN WE WOULD TAKE THE COUNTRY. D.S.

Chords: Bb, Am, Gm, F

Annotations: HARP, Dm, OF



END OF ACT I

ACT 2

SCHE'1

ACT II

127

PEOPLE OF ARGENTI-NA, YOUR NEWLY E-LECTED PRE- SI- DENT

PE- RON PE- RON

Shout

JUAN PE- RON. (Ad Lib Till Peron Ready) → AR- GEN- TINOS ARGEN-

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

AD LIB TILL PERON READY

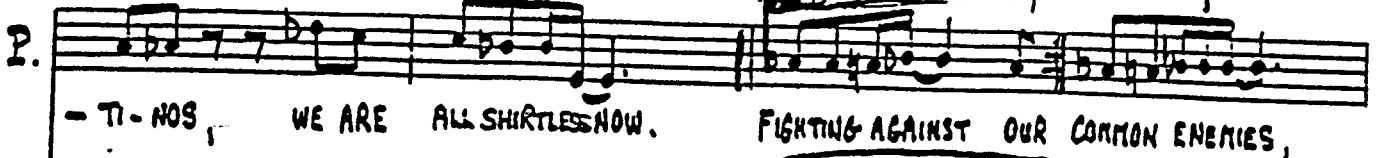
GO AFTER ARMS UP

CUE FOR ORCH.

PERON A

PERON A

3 TIMES
(SING BOX ONLY)


P. 

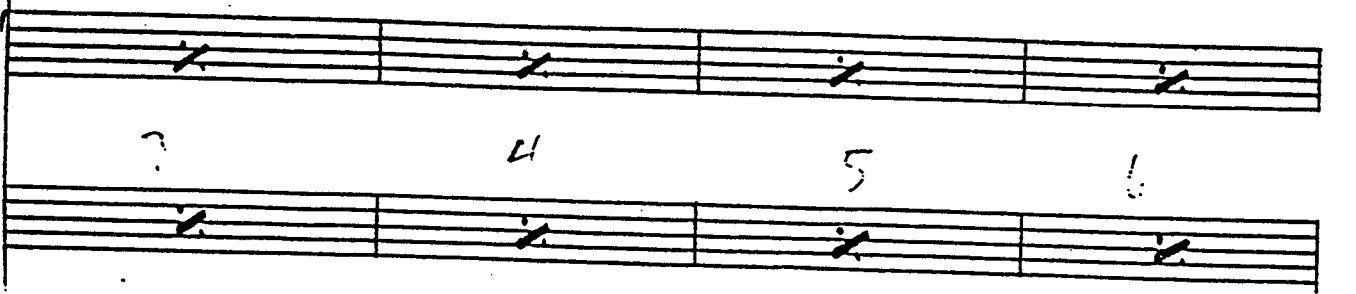


3 TIMES

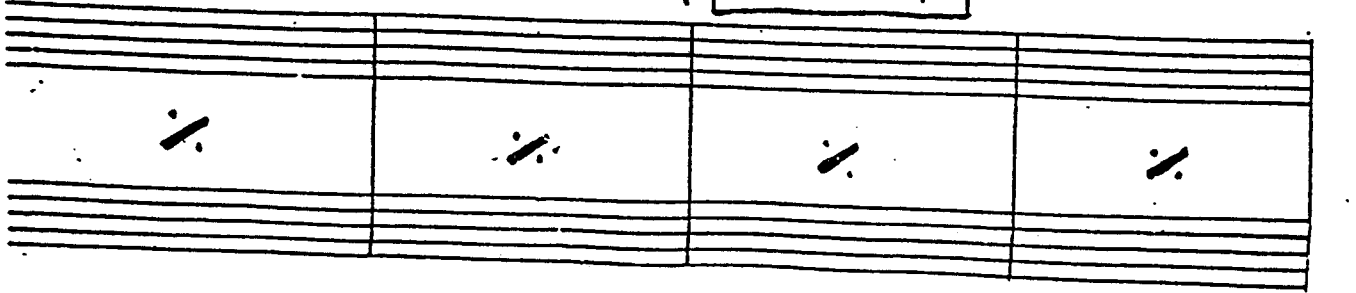


3 TIMES





↓ + MARIMBA



REACHING FOR OUR COMMON GOALS, OUR IN-DE- PEN-DENCE, OUR DIG NI-TY, OUR

- RON PE - RON PE RON PE -

7 8 9 + VLNS 10

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics: "REACHING FOR OUR COMMON GOALS, OUR IN-DE- PEN-DENCE, OUR DIG NI-TY, OUR". The bottom two staves are piano accompaniment. The piano part includes a circled "B" above the first measure and a box containing "+ VLNS" above the tenth measure. Measure numbers 7, 8, 9, and 10 are indicated below the piano staves.

B♭. PRIDE. LET THE WORLD KNOW, THAT OUR GREAT NATION IS AWAKENING, AND THAT ITS

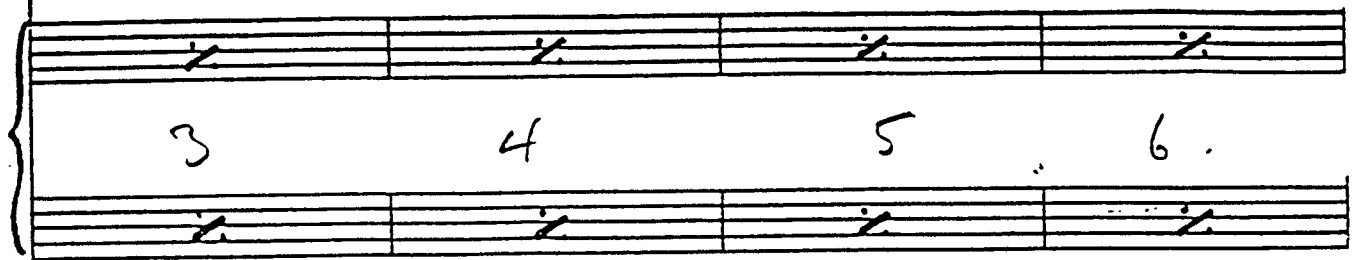
- RON PE RON PE -

11 12 B PERONI MARIMBA 2 2ND TPT

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics: "B♭. PRIDE. LET THE WORLD KNOW, THAT OUR GREAT NATION IS AWAKENING, AND THAT ITS". The bottom two staves are piano accompaniment. The piano part includes a circled "B" above the twelfth measure, a box containing "PERONI" above the thirteenth measure, a box containing "MARIMBA" above the fourteenth measure, and a box containing "2ND TPT" above the fifteenth measure. Measure numbers 11 and 12 are indicated below the piano staves.

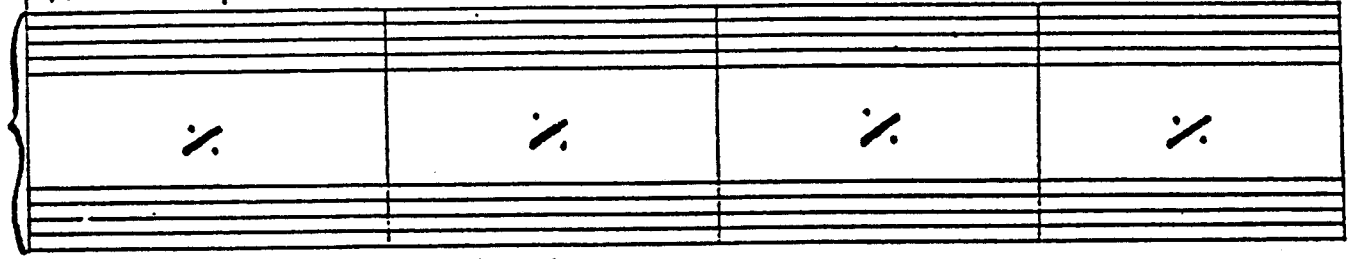
P: 

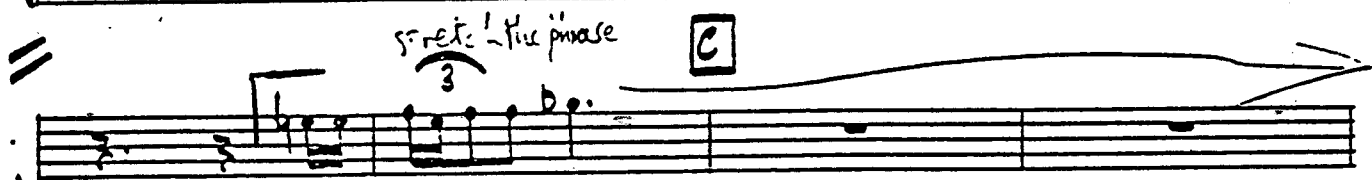
HEART BEAR IN THE HUMBLE BODIES OF JUAN PE - RON, AND HIS WIFE, THE FIRST LADY OF ARGENTINA,



3 4 5 6.

VLNS OFF



sf-ret: - the phrase  C

EVA DUARTE DE PE - RON.



VLNS *Peron*

CRESCENDO POCO A POCO....



① - - - ② - - -

CHE

AS A MERE OB-SERVER OF THIS TASTELESS

(CHE)

3

4

5

PHENOMENON, ONE HAS TO ADMIRE THE STAGE MANAGEMENT. THERE AGAIN PERHAPS TH MORE THAN A MERE OBSERVER.

8

10

SPOKEN. "LOOK, IF I TAKE OFF MY SHIRT!"

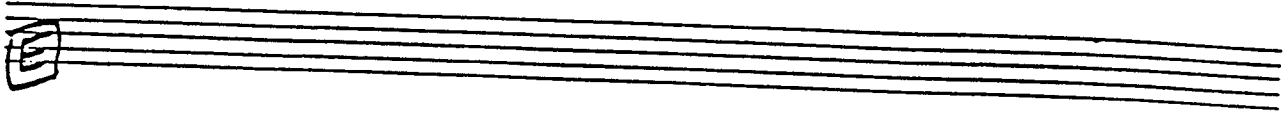
LISTEN TO MY ENTRISI-ASM GENTLEMEN.

RON PE-RON CHOIR PE-RON PERON PE-RON PE-RON PE-

ONE

TO LEFT

11 (Circled) 12 CHOIR TWO 13 E-



CHE



A
(ONE)

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

14 15 16 17 18

3
Two

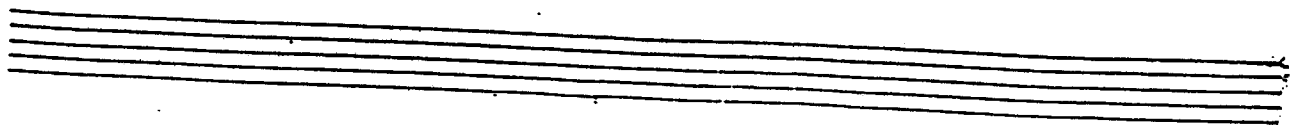
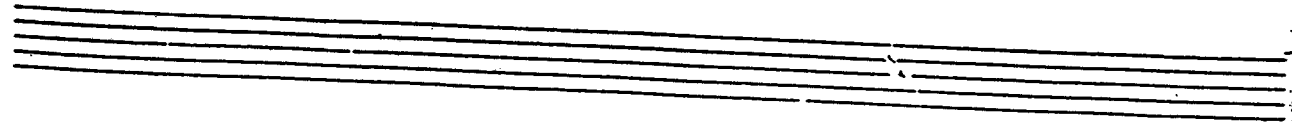
Vi - TA E Si - TA E

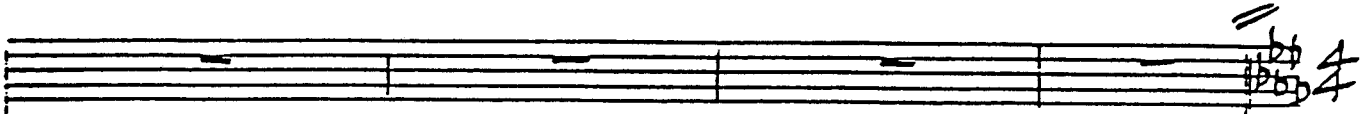
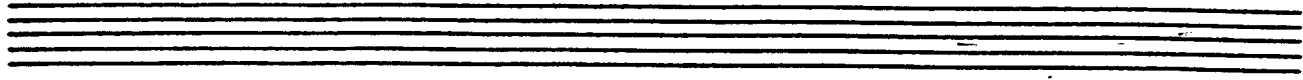
1ST TPT/VLNS

2ND TPT
HORNS

CAST

CUE DRUMS OVER





- vi - TA E - vi - TA E - vi - TA E - vi - TA

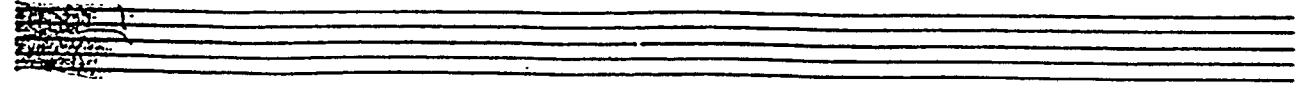
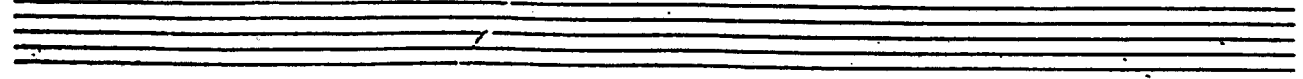
19 20 21 22

- VI - TA - E VI - TA

8va

4 3 2 1 OFF

(X MUTT)



EVA ENTERS.

Grave!

mf / Db NOT TO DIE

p

p

p

p

p

Horns

ppp RALL

p

MAKE SURE
EVA FEELS
FEAR

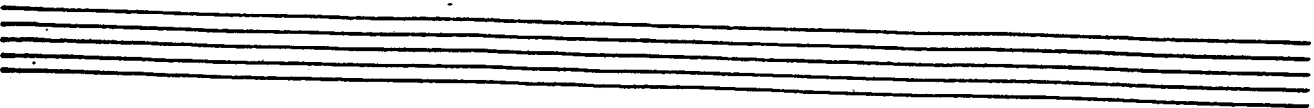
G

EVA.

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

FEEL, THAT I STILL NEED YOUR LOVE AFTER ALL THAT I'VE DONE. — YOU WON'T BE -

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



H

NINES, AT SIXES AND SEVENS WITH YOU. I HAD TO LET IT

A Tempo

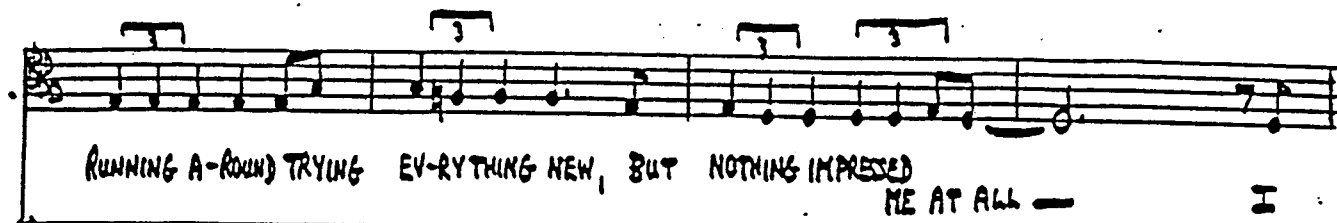
HORNS + TRUMPETS

Rit

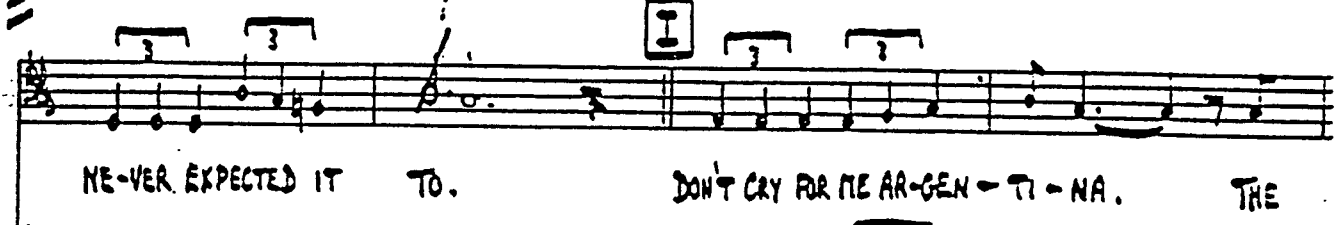
HAPPEN, I HAD TO CHANGE, COULDN'T STAY ALL MY LIFE DOWN AT HEEL, LOOKING

OUT OF THE WINDOW STAYING OUT OF THE SUN. SO I CLOSE FREE - SOM

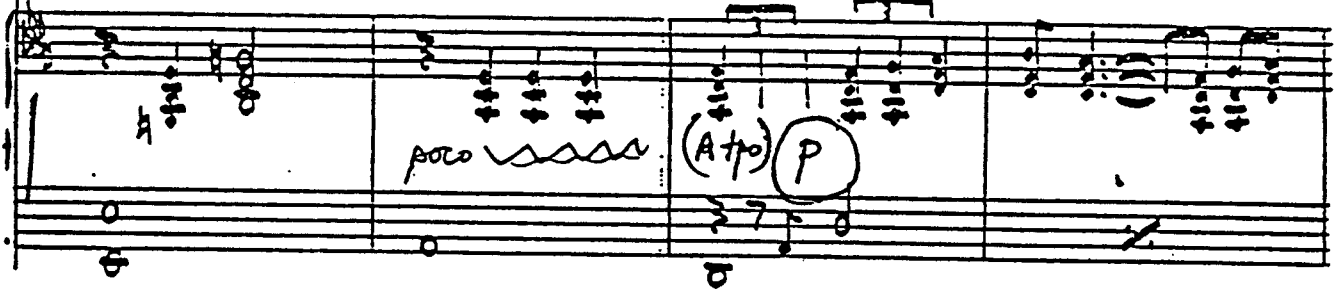
rit



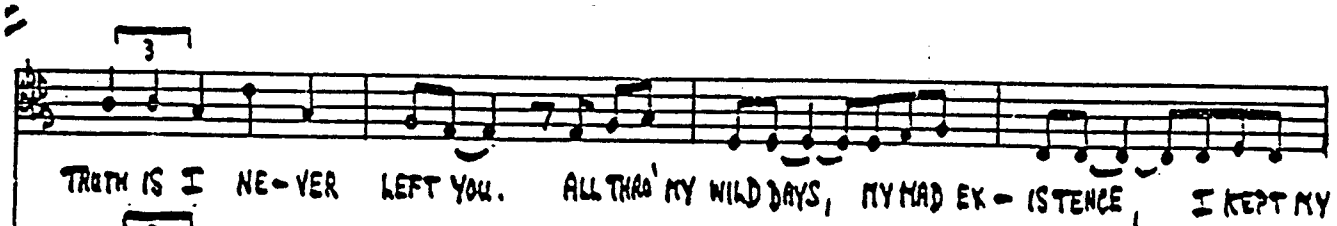
RUNNING A-ROUND TRYING EV-RYTHING NEW, BUT NOTHING IMPRESSED ME AT ALL

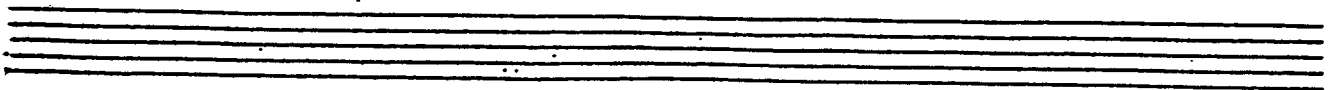
NE-VER EXPECTED IT TO. DON'T CRY FOR ME AR-GEN-TI-NA. THE



poco *pp* (A to) P



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

J

PROMISE, DON'T KEEP YOUR DISTANCE. →

AND AS FOR FOR -

+ DRUMS

ADRETIOS (GENTLY)

Db / / /

Nh

TUNE AND AS FOR FAME, I NEVER IN-VI-TE-D THEM IN. TROUGH IT

NW

Gb / / /

Ab7 / / /

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

Db / / /

Db - - D57

Db6 / / /

NOT THE SOLUTIONS THEY PROMISED TO BE, THE ANSWER WAS HERE ALL THE TIME FL

Db⁶ / / / Eb / / / Eb7 / / / Ab / / /

LOVE YOU AND HOPE YOU LOVE ME. DON'T CRY FOR ME ARGENTINA. CHORUS

EB / / / Eb7 / / / Ab Rabb. pp OFF ON "ME"

(HUMMED) Slower

K

Handwritten musical score for the first system. It includes a vocal line, a piano accompaniment, and lyrics. A large circle is drawn around the first few measures of the piano part, with an arrow pointing to the word "TEMPO" and another arrow pointing to the right. The lyrics are: "DON'T CRY FOR ME AR-GEN-TI-NA. THE".

Handwritten musical score for the second system. It includes a vocal line, a piano accompaniment, and lyrics. The lyrics are: "TRUTH IS NE-VER LEFT YOU. ALL THRO' MY WILD DAYS, MY MAD EX-ISTENCE, I KEPT MY". The piano part includes the chord markings "Ab" and "Bbm".

Handwritten musical score for the third system. It includes a vocal line, a piano accompaniment, and lyrics. The lyrics are: "PROMISE, DON'T KEEP YOUR DISTANCE. HAVE I SAID TOO MUCH MORE I CAN THINK OF TO THERE'S NOTHING". The piano part includes the chord markings "Dbm7", "Gb", and "RALL". There are also some handwritten notations like "??".

SAY TO YOU. BUT ALL YOU HAVE TO DO IS LOOK AT ME TO KNOW THAT EVERY

This system contains the first system of music. It features a vocal line on a single staff and a piano accompaniment on a grand staff. The vocal line begins with the lyrics "SAY TO YOU." and continues with "BUT ALL YOU HAVE TO DO IS LOOK AT ME TO KNOW THAT EVERY". There are two downward-pointing arrows above the vocal staff. The piano accompaniment consists of chords and arpeggiated figures.

WORD IS TRUE.

TIMP

This system contains the second system of music. The vocal line continues with the lyrics "WORD IS TRUE." and includes a box containing the letter "M". The piano accompaniment features a prominent triplet pattern in the right hand and a bass line in the left hand. A box labeled "TIMP" is placed above the piano staff.

Ab Bbm Dbm7

This system contains the third system of music, which is primarily piano accompaniment. It features a complex rhythmic pattern in the right hand and a bass line in the left hand. Chord symbols "Ab", "Bbm", and "Dbm7" are written above the piano staff.

Four empty musical staves are located at the bottom of the page.

JUST

Gbm7 →

N AGITATO.

LISTEN TO THAT, THE VOICE OF ARGENTINA. WE ARE A-DORED, WE ARE LOVED.

W.W.

④ MOVE → SMALL RALL

SLOWER.

QUICKLY.

OFFICER. ~~WE SHALL~~ WE SHALL SEE, LITTLE MAN. *Soprano*

8va BASSO

CHORUS. LOLO ONLY

STATSMANSHIP IS MORE THAN ENTERTAINING PEASANTS.

FASTER SLOWER E- SLOWER

TPT HORNS

144

0 PESANTE. ACCEL.

- VI-TA PERON LA SANTA PERONISTA. E-

sfz Db

ACCEL

Ab - (Tenors) E - 6 R

BRASS **ON RIGHT**

P EVA.

E. I AM ONLY A SIMPLE WOMAN. WHO LIVES TO SERVE PERON, IN HIS NOBLE CRU-

C# - VITA PERON. LA SANTA PERONISTA E-

The first system of music features three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The lyrics are "I AM ONLY A SIMPLE WOMAN. WHO LIVES TO SERVE PERON, IN HIS NOBLE CRU-". The second staff is a guitar line in C# clef, showing chord diagrams for F7 and Bb7. The third staff is a piano accompaniment in grand staff, with a key signature of one flat and a 3/4 time signature. The piano part includes a bass line with chords Db and F, and a treble line with a melodic line.

- SAGE TO RESCUENS PEOPLE. WAS ONCE AS YOU ARE NOW

The second system of music continues the piece. It features three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 3/4 time signature. The lyrics are "- SAGE TO RESCUENS PEOPLE. WAS ONCE AS YOU ARE NOW". The second staff is a guitar line in C# clef, showing chord diagrams for Bb7 and Ab7. The third staff is a piano accompaniment in grand staff, with a key signature of one flat and a 3/4 time signature. The piano part includes a bass line with chords Bb and Ab, and a treble line with a melodic line.

146

I HAVE TAKEN THESE RICHES FROM THE OLIGARCHS

ON-ly FOR

(+ AITOS)

E-

BRASS

CHORUS ON LEFT

You.

FOR ALL OF YOU.

ONE DAY -

YOU WILL IN -

- VI-TA PERON, LA SANTA PERONISTA. E-

Db

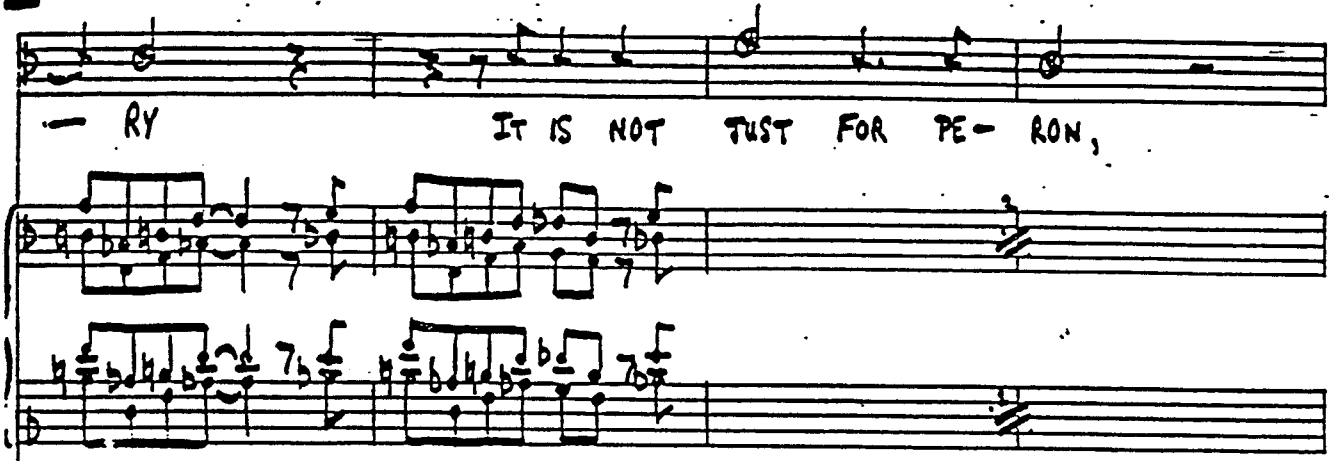
E

E. -HE-RIT THESE TREASURES. DESCA-PI - SA-DOS,

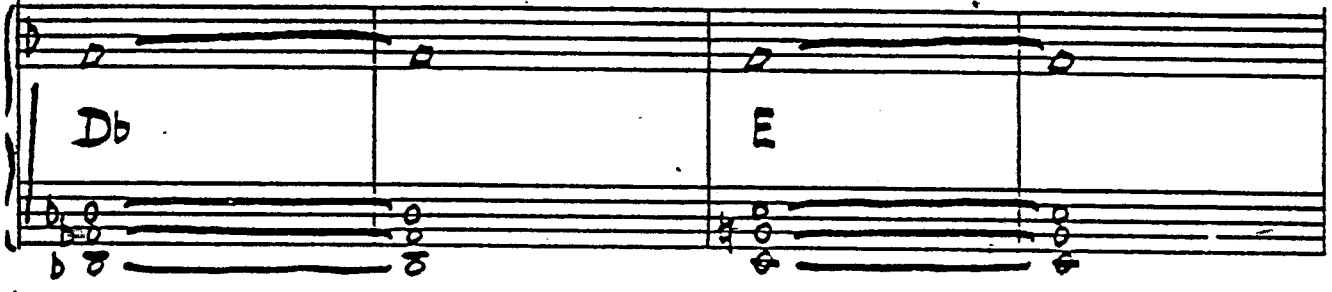
WHEN THEY FIRE THOSE CANNONS. WHEN THE CROWDS SING OF GLO-

148
2

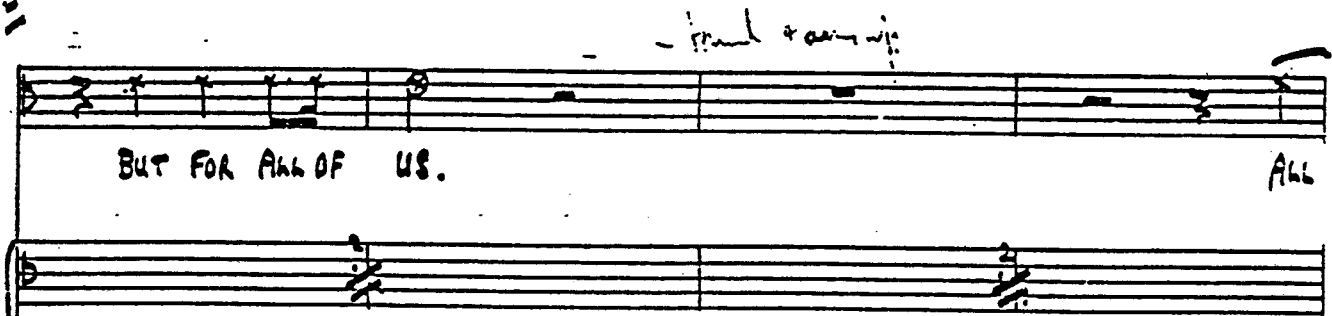
RY IT IS NOT JUST FOR PE- RON,



Db E



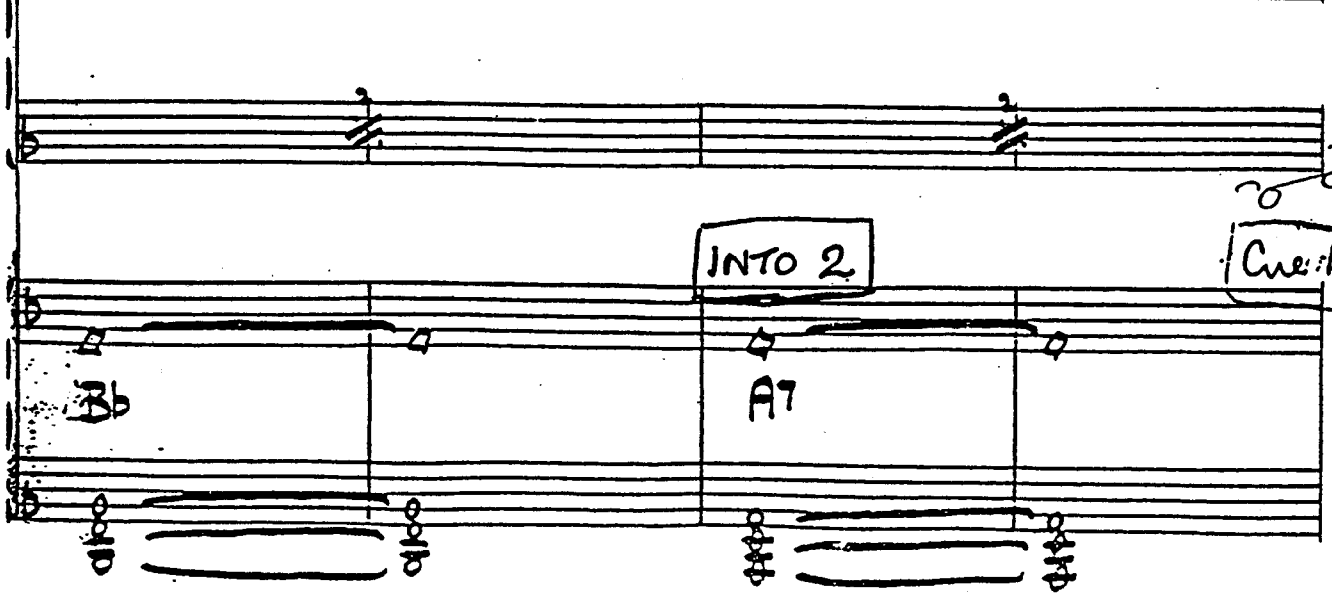
BUT FOR ALL OF US. All



INTO 2

Cre: Eva

Ab A7



OF US.

EVA

OFF

SEGUE CHE SOLO

Solo

THINGS HAVE REACHED A PRETTY PASS WHEN SOMEONE PRETTY LOWER CLASS CAN BE RESPECTED AND ADMIRER

EVA.

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

GO AS EVA LEAVES

OFF

IGNARE STAGS

SLOWLY. SLIGHTLY FASTER.

TEMPO CLAR

(Clé at table)

HIGH FLYING ADORED.

A CHOR.

HIGH FLYING ADORED. — SO YOUNG, THE IN STANT QUEEN, A
 HIGH FLYING ADORED. — WHAT HAPPENS NOW? WHERE DO YOU GO FROM HERE? FOR

Am Bb C7

bd

RICH BEAUTIFUL THING OF ALL THE TALENTS, A CROSS BETWEEN A
 SOMEONE ON TOP OF THE WORLD THE VIEWS NOT EX-ACT-LY CLEAR A

F / / / Fmi / / / Bb / / / C7 / / /

B

FANTA-SY OF THE BEDROOM, AND A SAINT. AND
 SHAME YOU DID IT ALL AT TWENTY-SIX -

Eb / / / Bb / / / C7

YOU WERE JUST A BACK STREET GIRL. HUSTLING AND FIGHTING, SCRATCHING AND BITING. (NO BREATH)
 THERE ARE NO MYSTRIES NOW. NOTHING CAN THREAT YOU, NO-ONE FULFILL YOU.

Gmi / / / Bb / / / Bb

Part C

Empty musical staff lines.

HIGH FLYING A-DORED — DID YOU BE-LIEVE IN YOUR WILDEST IM-A-GI-NATIONS
 HIGH FLYING A-DORED — I HOPE YOU COME TO TEARS WITH BORE-DOM

F / / / Am / / / Bb / / / C7 / / /

ALL THIS WOULD BE YOURS, THAT YOU'D BE-COME THE LA-ZY OF THEM
 SO FAMOUS SO EAR-LY, SO SOON IS NOT THE WIS-EST THING TO

F / / / Am / / / Bb / / / C7 / / /

ALL WERE THERE STARS IN YOUR EYES WHEN YOU CRAWLED IN — AT NIGHT.
 SE. YOU WON'T CARE IF THEY LOVE YOU, IT'S BEEN DONE SE FOLE.

F / / / Eb / Bb / / / C7 / Bb / / / Ab / D / / /

107
20
60

FROM THE PARTS FROM THE SIDE-WALKS FROM THE GUTTER-THEATRICAL
 YOU'LL DESPAIR IF THEY HATE YOU YOU'LL BE DRAINED OF ALL-ENERGY

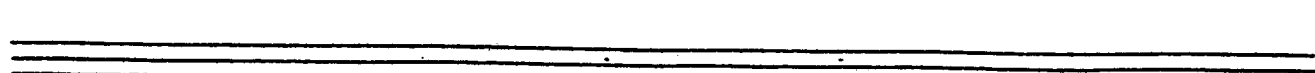
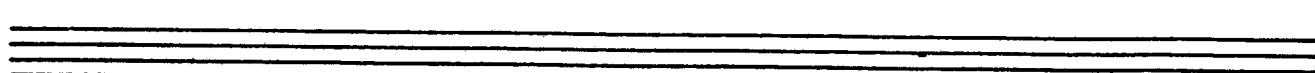
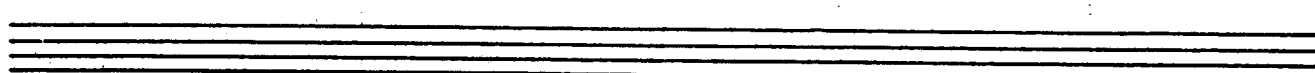
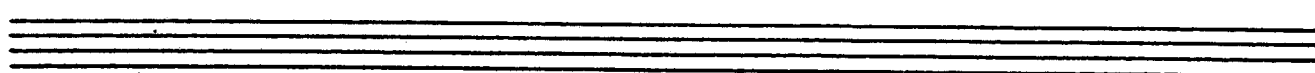
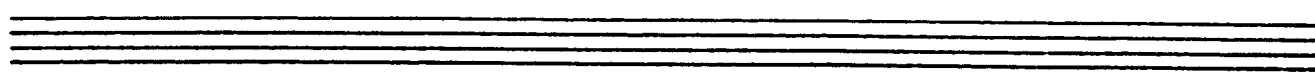
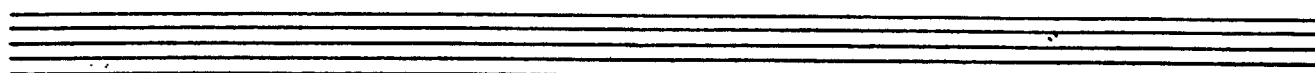
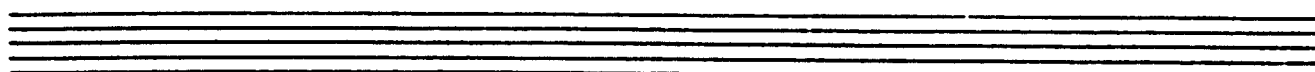
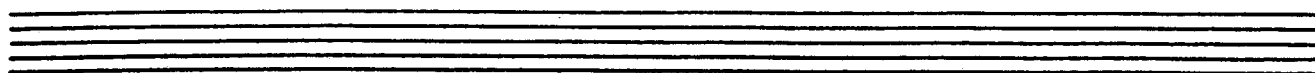
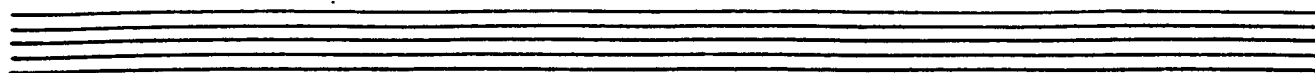
F / F Eb / Bb C7 / Bb Am Dm

MADE DON'T LOOK DOWN IT'S A LONG LONG WAY TO FALL.
 ALL THE YOUNG WHO'VE MADE IT WILL AGREE.

F Bb / Bb Gm7 Bb / C Eb / F

1x W.W
 2x WE EVA →

Bb / F F Bb / F F



F EYA.

HIGH FLYING ADORED. I'VE BEEN CALLED NAMES, BUT THEY'RE THE STRANGEST

+ STR.

D / / / F#m / / / G / / / A7 / / /

MY STORY'S QUITE U - SU - AL, LO - CAL GIRL MAKES GOOD, WEDS FAMOUS

D / / / F#m / / / G / / / A / A7 /

MAN. I WAS SLAP IN THE RIGHT PLACE AT THE PERFECT TIME.

D / / / C/G / / / A7/G / / / F#m Em D /

FILLED A GAP, I WAS LUCKY, BUT ONE THING I'LL SAY FOR ME,

D / / / C/G / / / A7 / / / F#m Bm

NO ONE ELSE CAN FILL IT LIKE I CAN.

G

HORNS

D7

G D G | LONG OFF GET READY TO QUEENVAE

GO AS LIME
HITS EVA

RAINBOW HIGH.

I DON'T REALLY THINK I NEED THE REASONS WHY I WON'T SUCCEED, I HAVE DONE. LET'S

f Cm4# Fm7 Cm4#

A A TEMPO.

GET THIS SNOW ON THE ROAD, LET'S MAKE IT OBVIOUS PE-ACH IS OFF AND ROLLING.

MEX. HAIR. Ten Bs Bar Bs

RALL......

EYES. MOUTH. FIGURE.

Ab Gm/Ab Fm Cmi/Ab Cmi

EVA.

Bar Ten (WHISPERED) Ten Bar Bs I CAME FROM THE

VOICE. MOVEMENT. MAGIC. GLAMOUR. DIAMONDS. IMAGE.

T Bs Bar Bar Ten Bs

DRESS. STYLE. HANDS. RINGS. FACE EX-CITEMENT.

Gmi / Cmi Gmi /

Handwritten scribbles

1. PEOPLE, THEY NEED TO A-DORE ME. SO CHRISTIAN DI-OR ME, FROM MY HEAD TO MY TOES.

2. PROMPT. ITS VITAL YOU SELL ME. SO MACHIA-VELL ME, MAKE AN AR-SENTINE ROSE. I NEED TO BE I NEED TO BE

Cmi / Eb / Bb / F/A /

DAZZLING, I WANT TO BE } RAIN BOW HIGH ——— THEY MUST HAVE EX-CITE MENT, AND SO MUST
 THRILLING, AND I SHALL BE } THEY NEED THEIR ES-CAPE, AND SO DO

Ab — Bb Eb — Gb Gb — — Db — G7

ONLY
 IN THEM

HAIR. VOICE. MOVEMENT

EYES. MOUTH. FIGURE. DRESS. STYLE.

Cmi Gmi

MAGIC. GLAMOUR. DIAMONDS. IMAGE.
HANDS. RINGS. FACE. EX-CITEMENT.

ALL MY

Em Bm Fm Cmi

3/4 2/4

DES CAMI-SADOS EX-PECT HE TO OUTSHINE THE ENE-MY, THE ARIST-O-CRACY. I

Fmi Eb Db Cmi Bbm Gb7

WON'T DISA-PPPOINT THEM. I'M THEIR

STR

G7 C#m F#m7 C#m

TO DRUMS
C#m HP

(SLIGHTLY STEADIER.)

SAVIOUR, THAT'S WHAT THEY CALL ME, SO LAUREN BA-CALL ME, ANYTHING GOES. TO MAKE ME FAN-

OR DOUBLE MELODY PVR.)

C#m E B F#

-TAS-TIC, I HAVE TO BE RAIN BOW HIGH IN MAGICAL COLOURS. YOU'RE

LOCO

A B7 E G G

10 12 12

8 8 8

OFF

F

SLIGHTLY BRIGHTER

NOT DECORATING A GIRL FOR A NIGHT ON THE TOWN. AND I'M NOT A SECOND RATE QUEEN GETTING KICKS WITH A

CROWN.

GLISS

KEYT STOP WILL BE EUROPE. THE RAINBOWS GONNA TOUR DRESSED UP SOMEWHERE TO

C7 F7 F#7

NEW
TEMPO
OVER

A TEMPO

GO WELL PUT ON A SHOW LOOK OUT MIGHTY EU-ROPE.

G13 (NEW TEMPO) C C^b C C^b C C^b C C^b /

(FUNKY)

BECAUSE YOU OUGHTA KNOW WHATCHA GONNA GET IN ME. JUST A LITTLE TOUCH OF JUST A LIT-

F F G7 /

AR - GEN - TI - NA'S BRAND OF STAR QUALITY .

- TLE TOUCH OF

GO ON APPLAUSE

ORCH Piano

Syllabus

STOP JUST BEFORE FILM COMES ON TRUCK HITS MARK

REPEAT TILL CUT

RAINBOW TOUR

PERON

PEOPLE OF EUROPE I SEND YOU THE RAINBOW OF ARGENTINA

TBNE TAMP (Brass)

OFF FAST IN!

(upbeat on film flash)

CUE ENTRIES THROUGHOUT

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

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

DO WHAT SHE LIKES, IT DOESN'T MATTER MUCH, SHE'S A NEW WORLD MADONNA WITH THE GOLDEN TOUCH. SHE

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

FILLED A BULL-RING FORTY FIVE THOU - SAND SEAT - ER BUT IF YOU'RE WAX - 24!

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

PRETTIER THAN GENERAL FRAN - CO, THAT'S NOT HARD.

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

OFFICERS. ^{DRUM} MASON/CHE

FRANCO'S REIGN IN SPAIN SHOULD SEE OUT THE FOR - TIES SO

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

OFFICER COLIN

YOU'VE JUST ACQUIRED AN AL - LY WHO LOOKS AS SE - CURE IN HIS JOB AS YOU. BUT

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

✓ !

MORE IM-PORTANT CURRENT POLI-TI-CAL THOUGHT IS YOUR

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

PERON & CHE ET AL

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

D - - - A - - - E - - - C - D7 -

3

RAIN-BOW TOUR, IT'S BEEN AN INCREDIBLE suc-CESS. WE WEREN'T QUITE SURE, WE

G - - - C - D7 - G - - - C - D7 -

[CHE] [ALL.] [C]

HAD A FEW DOUBTS. WOULD E-VI-TA WIN THROUGH, BUT THE ANSWER IS YES. —

E — — — B7 — — — E/B — — — (2) — — —

Sub p

[EVITA.]

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

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

Trips

PERON.

I'M NOT UNDER-

WHO WOULD UNDER - ESTI-MATE THE ACT - RESS NOW?

Musical score for the first system. It consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a bass line. The lyrics are: "WHO WOULD UNDER - ESTI-MATE THE ACT - RESS NOW?".

Empty musical staff.

D

- EST - MATING YOU. JUST DO THE SAME THING IN ITA - LY PLEASE *low 2 rec-also*

[CHE]

NOW I DON'T LIKE TO SPOIL

Musical score for the second system. It consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a bass line. The lyrics are: "- EST - MATING YOU. JUST DO THE SAME THING IN ITA - LY PLEASE". There are handwritten notes: "[CHE]" and "low 2 rec-also". Chord symbols "B7" and "C#7" are written in the piano accompaniment.

Empty musical staff.

A NON-DER-FUL STORY BUT THE NEWS FROM ROME ISN'T

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

PERON CHE + CALIN + RICARDO

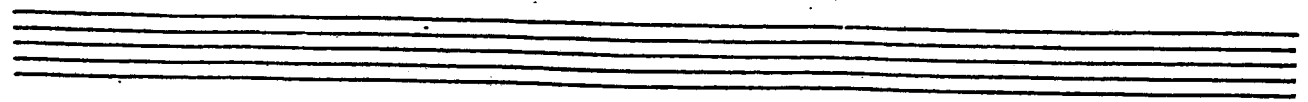
QUITE AS GOOD. SHE HASN'T GONE DOWN LIKE WE THOUGHT SHE WOULD. ITA-LY'S UN-CON-

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

CHE

- VINCED BY ARSEN-TINE GLO-RY THEY E- QUATE PERON WITH MUSSO-

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



- LI NI, CAN'T THINK WHY.

GET EVA...
READY

A / P / E /

EVA

DID YOU HEAR THAT? THEY CALLED ME A WHORE, THEY ACTU-ALLY CALLED ME A WHORE.

ADMIRAL (cres)

6 : Horn/Str

BUT SEN-

Bb7b9

1br

- O- RA PERON, IT'S AN EAS-Y MISTAKE. I'M

Db7b9

STILL CALLED AN ADMIRAL, YET I GAVE UP THE SEA — LONG A-GO.

STRONGS!

CHE →

D7 / / / / /

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

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

OFF. I. DAVID

KIND-LY WORD. SO EVEN IF THE CROWDS GAVE OUR LADY THE BIRD, THE ARGENTINE-ITALY AX-

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

A SCOP P. TACET

Tuesday Cue 5/12 6/12

— IS DOES HAVE SOME HOPE. SHE STILL MADE A FABULOUS IMPACT, CAUGHT THE EYE —

TACET

PLAY

ALL!

— LET'S HEAR IT FOR THE RAIN BOW TOUR — IT'S BEEN AN INCREDIBLE suc-

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

Tvms

CHE

OFFICERS. et al

A QUALIFIED

THROUGH. BUT THE ANSWER IS

YES!

OFF ON 4

Travis

"Maurice Cavellier"

E-VA STARTED WELL, NO QUESTION, IN FRANCE. SHINING LIKE THE SUN THROUGH THE

LEGATO ACCOMP
SIM

G)

POST WAR HAZE, A BEAUTIFUL REMINDER OF THE CARE FREE DAYS. SHE NEARLY CAPTURED THE

FRENCH, SHE SURE HAD THE CHANCE. BUT SHE SUDDENLY SEEMED TO LOSE IN-TEREST, SHE LOOKED

Db - Ab / Eb - - - / Db - - - / Cb - - -

point *f* *slow!*

T I R E D *DEAN: "TIRED?..."* FACE THE FACTS THE RAINBOWS STARTED TO FADE -

Eb / / Eb

DEAN.

IT

I DON'T THINK SHE'LL MAKE IT TO ENG - LAND NOW.

Eb - - - ~~XXXXXXXXXX~~ / Db - Ab - / Eb - - -

P.

WASNT ON THE SCHEDULE ANY HOW.

CHE

YOU'D BETTER GET OUT THE FLAGS AND FIX A PARADE

Db - Ab - Eb - - - Eb - - - Db - Ab -

SOME KIND OF COMING HOME IN TRIUMPH IS RE-QUIRED.

Eb - - Ab Db/Eb - - - Db - Ab - Eb - -

PEXON, OFFICERS.

LET'S HEAR IT FOR THE RAIN-BOW TOUR - IT'S BEEN AN INCREDIBLE SU-CESS. WE

Cb. Db7 Gb

CHE ALL

WEREN'T QUITE SURE, WE HAD A FEW DOUBTS. WOULD E-V-TA WIN THROUGH, AND THE ANSWER IS

Cb Db Eb Bb7 Eb/Sb

CHE TAIL CHE TAIL

YES AND NO AND YES AND NO AND YES AND NO

Bb7 rall SLOWER!

PERSON + GIRL

LET'S HEAR IT FOR THE RAINBOW TOUR - IT'S BEEN AN INCREDIBLE suc =

RALL

Cb - Db7 - Gb Cb - Db7

MORENO rall + tym

IN 2 VERY GRANDLY. J. = 58

Faster EVA

- CESS. WHO TUE

WELL DOES THE KING OF ENGLAND THINK HE IS? TEA AT SOME TINFOP CASTLE OF HIS, WHAT KIND OF IN-VI-

-TATION IS THAT? AR-GEN - TINA'S FIRST LADY DE SERVED BUCKINGHAM PALACE! - IF ENGLAND CAN DO WITHOUT TOTS!

SLOWER

CHILD

Handwritten musical notation on a staff, featuring several notes with stems and beams, and some rests. There are also some markings above the staff, possibly indicating dynamics or articulation.

HE, THEN ARGENTINA CAN DO WITHOUT ENGLAND!

Long

Handwritten musical notation on a staff, continuing from the previous staff. It includes notes, rests, and some markings above the staff.

Confusion

PP BASS RAL.....

OFF

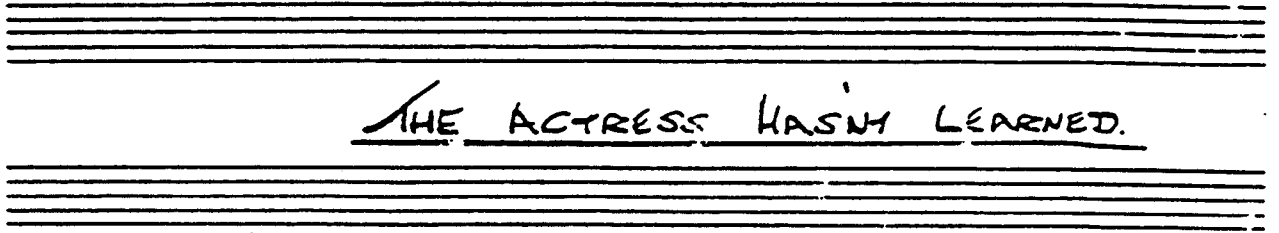
TRIO

TRIO

GO AS PEASANTS
COME ON FROM LEFT

A series of seven empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.

THE ACTRESS HASN'T LEARNED.



INTRO
 (Brass)

Bass line: Bm F#m F#m G

Lights
JP

ARISTOCRATS.

S
A
T

Bar

B.

==

Sub?

- FAIRS OF STATE ARE HER LA-TEST PLAY. EIGHT SHOWS A WEEK, TWO MAT-IN-EE'S.

- FAIRS OF STATE ARE HER LA-TEST PLAY. EIGHT SHOWS A WEEK, TWO MAT-IN-EE'S.

- FAIRS OF STATE ARE HER LA-TEST PLAY. EIGHT SHOWS A WEEK, TWO MAT-IN-EE'S.

- FAIRS OF STATE ARE HER LA-TEST PLAY. EIGHT SHOWS A WEEK, TWO MAT-IN-EE'S.

legato

(stacc. 2x only) ..

MY HOW THE WORM BE-GINS TO TUN. WHEN WILL THE CHORUS GIRL E-YER LEARN.

MY HOW THE WORM BE-GINS TO TUN. WHEN WILL THE CHORUS GIRL E-YER LEARN.

(REPEAT AS DIRECTED.)

WAIT FOR EVA TO APPEAR

LARGO.

EVA (tu Risir)

JACQUELYN WILLSON

THE CHORUS GIRL HASN'T LEARNED THE LINES YOU LIKE TO HEAR. SHE NCH'T GO

SCRAMBLING OVER THE FACES OF THE POOR TO BE AC-CEPTED, BY MAKING DONATIONS JUST LARGE ENOUGH, TO THE CORRECT

CHARITY. SHE WON'T BE PRESIDENT OF YOUR WONDERFUL SOCIETIES OF PHIL-ANTHROPY. EVEN IF YOU ASKED HER TO BE, AS YOU

SHOULD HAVE ASKED HER TO BE THE

RALL.... THE ↑

ALLEGRETTO.

128

ACTRESS HASN'T LEARNED THE LINES YOU'D LIKE TO HEAR. SHE NON'T JOIN YOUR CLUBS, SHE NON'T DANCE IN YOUR HALLS.

(GENTLE ~~8/8~~ QUAVERS)

SHE NON'T HELP THE HUNGRY ONCE A MONTH AT YOUR TOMBOLAS, SHE'LL SIMPLY TAKE CONTROL, AS YOU DISAPPEAR.

LOOK FOR CHE
 GO AS
 EVA'S HAND DROPS

186 As she brings her hand down

F CHE. IN B \flat

FOR - GIVE MY INTRUSION BUT FINE AS THOSE SENTINETS SOUND. LITTLE HAS CHANGED FOR US PERSANTS
DOWN HERE ON THE GROUND.

HATE TO SEEM CHURLISH, OR GRATEFUL, I DON'T LIKE TO MOAN, BUT

DO YOU NOW REPRESENT ANY CAUSE HERE BUT YOUR OWN?

CUE EVA

EVER *Colla V.*

CHE

EVERY THING DONE WILL BE JUSTI-FIED BY MY FOUND-A-TION AND THE

DICT:

Gm F Eb Dm C C7

AND THE MONEY KEEPS ROLLIN IN

CHE

FRIDAY

AND THE MONEY KEEPS ROLLING IN FROM EVERY SIDE

C7 C

QUE,
CHE

FAST.

EVA'S PRETTY HANDS REACHED OUT AND THEY REACHED WIDE. NOW YOU MAY FEEL IT

SHOULD HAVE BEEN A VOLUN-TA-RY CAUSE. BUT THAT'S NOT THE

A

POINT MY FRIENDS. WHEN THE MONEY KEEPS ROLLING IN YOU DON'T ASK

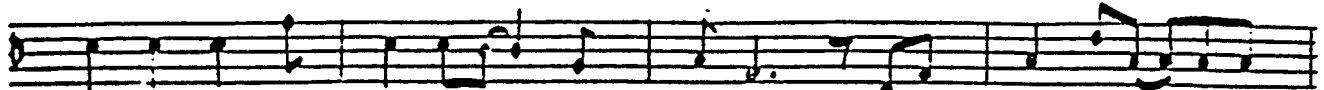
HOW. — THINK OF ALL THE PEOPLE, ^{GA-PAN-TEE} ~~GATHER~~ SEE SOME GOOD TIMES NOW.

E - VA'S CALLED THE HUNGRY TO HER O - PEN UP THE DOORS

NEVER BEEN A FUND LIKE THE FOUNDATISH EVA PE - RON. 3 AD LIB (FREELY)

UNISON - CHORUS

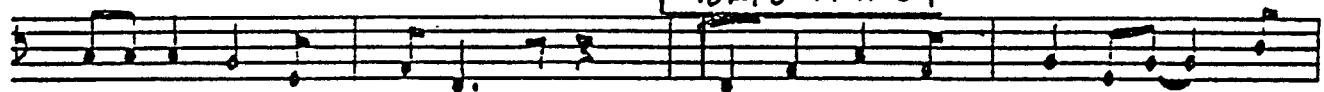
ROLLIN' ROLLIN' ROLLIN', ROLLIN' ROLLIN' ROLLIN',



LIFE TO TRY A COLLEGE ED - U - CATION? OWN YOUR LAND LORD'S HOUSE, TAKE THE

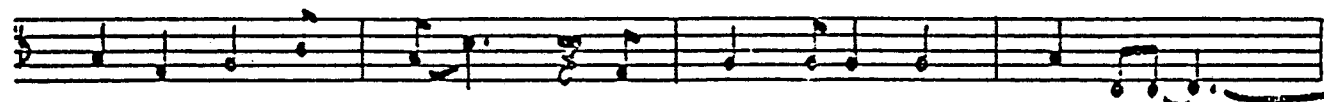
Handwritten musical notation for the first system, including a piano accompaniment staff with chords and a bass line. The chords are F, Gm7, F, and Dmi. There are some handwritten annotations above the notes, including '7 7 7'.

Tempo Primo



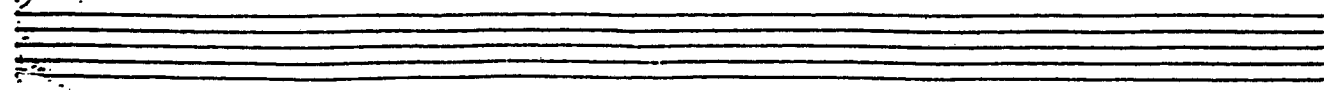
FAMI-LY ON VA - CA - TION. E - VA AND HER BLESSED FUND CAN

Handwritten musical notation for the second system, including a piano accompaniment staff with chords and a bass line. The chords are A7, Dmi, and C. There are some handwritten annotations above the notes, including '7 7 7'.



MAKE YOUR DREAMS COME TRUE. HERE'S ALL YOU HAVE TO DO MY FRIENDS —

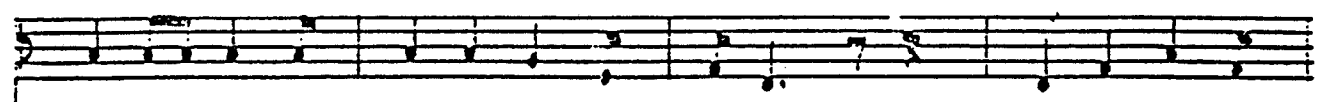
Handwritten musical notation for the third system, including a piano accompaniment staff with chords and a bass line. The chords are Dmi, C, F, Gmi, and Dmi.



D



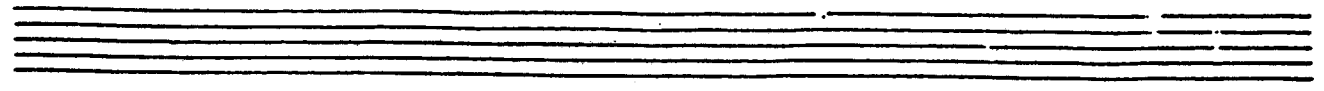
1. WRITE YOUR NAME AND YOUR DREAM ON A CARD OR A PAD OR A TICKET. THROW IT



HIGH IN THE AIR AND SHOULD OUR LA-DY PICK IT, SHE WILL CHANGE YOUR



WAY OF LIFE FOR TWO WHOLE WEEKS AT LEAST. NAME ME ANY ONE WHO





AD LIB (FREELY.)

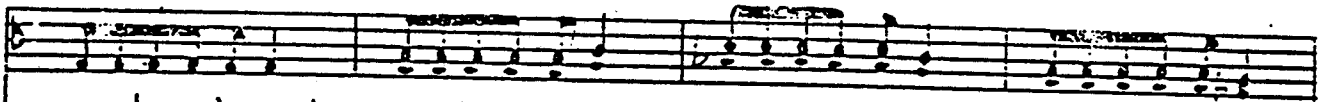


CAREAS MUCHAS EVA PE - RON
(2ND CHORUS?)



ROLLIN' ROLLIN' ROLLIN', ROLLIN' ROLLIN' ROLLIN', ROLLIN' ROLLIN' ROLLIN'

C7/F F F Gmi Ab Ab Gmi F F Eb



ROLLIN' ROLLIN' ROLLIN', ROLLIN' ROLLIN' ROLLIN', ROLLIN' ROLLIN' ROLLIN', ROLLIN' ROLLIN' ROLLIN'

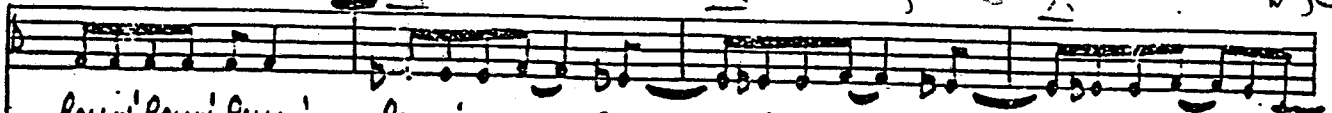
F F F Gmi Ab Ab Gmi F F Eb



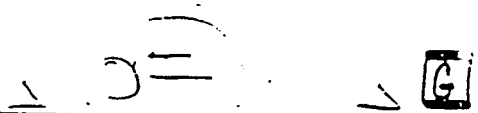
x3

3 times only

50



ROLLIN' ROLLIN' ROLLIN' ROLLIN' ON OUT, ROLL - IN' ON OUT, ROLL - IN' ON OUT ON OUT



(Solo. CHORUS VERSE)

AND THE MONEY KEPT ROBBIN' OUT IN ALL DIR-

Chords: F, F, F, G7/F

-ECTIONS. TO THE POOR, TO THE WEAK, TO THE DESTITUTE OF ALL COM-PLEXIONS. NOW

Chords: F, Dmin, A7/D, Dmin

CYNICS CLAIM A LITTLE OF THE CASH HAS GONE AS-TRAY. BUT

Chords: Dmin, A, Dmin C, F



THAT'S NOT THE POINT MY FRIENDS — . WHEN THE MONEY KEEPS ROLLIN'

Gmin Dmin / F

OUT YOU DON'T KEEP BOOKS. YOU CAN TELL YOU'VE DONE WELL BY THE HAPPY GRATEFUL

Gmi7 F Dmi F#m7/D

LOOKS. AC-COUNTANTS ONLY SHOW THINGS DOWN, FIGURES GET IN THE

Dmi Dmi F#m7 Dmi

WAY ————— NEVER BEEN A LADY LOVE DAS MUCH AS EVA PE-

Handwritten musical notation for the first system, including a vocal line and piano accompaniment. The piano part includes a fermata and a $C7/F$ chord.

(II)

AD LIB FERRET

Soprano: RON —————
3 ACCENTS

Soprano lyrics: ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN

Alto lyrics: ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN

Tenor lyrics: ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN

Bass lyrics: ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN

Handwritten musical notation for the second system, including vocal lines for Soprano, Alto, Tenor, and Bass, and piano accompaniment.

197A

25

Handwritten musical score for guitar, consisting of six systems of staves. Each system includes a single melodic line and a guitar-specific accompaniment line. The lyrics are written below the melodic lines.

System 1:
Melody: ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN
Guitar: Rhythm accompaniment with chords and single notes.

System 2:
Melody: ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN
Guitar: Rhythm accompaniment with chords and single notes.

System 3:
Melody: ROLLIN ON DAW ROLL IN ON DAW ROLL IN ON DAW ON DAW
Guitar: Rhythm accompaniment with chords and single notes.

System 4:
Melody: ROLLIN ON DAW ROLL IN ON DAW ROLL IN ON DAW ON DAW
Guitar: Rhythm accompaniment with chords and single notes.

System 5:
Melody: ROLLIN ON DAW ROLL IN ON DAW ROLL IN ON DAW ON DAW
Guitar: Rhythm accompaniment with chords and single notes.

System 6:
Melody: ROLLIN ON DAW ROLL IN ON DAW ROLL IN ON DAW ON DAW
Guitar: Rhythm accompaniment with chords and single notes.

DANCE

(INSTRUMENTAL)

TPTS

Handwritten musical notation for the first system. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff. Below the staff are four measures of guitar chords: G, Ahi/G, and G.

Handwritten musical notation for the second system. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff. Below the staff are four measures of guitar chords: Ehi, B7/E, B7/D#, and Ehi.

Handwritten musical notation for the third system. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff. Below the staff are four measures of guitar chords: B7/E, B7, Ehi, D#, G, and G.

CHÉ

4th Verse?

IF THE MONEY KEEPS ROLLIN IN WHIMS A GIRL TO

Handwritten musical notation for the fourth system. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff. Below the staff are four measures of guitar chords: D7/G, G (ACCOMP SUBITO), G, and Ahi/G.

Empty musical staves at the bottom of the page.

197C

DO ——— CREAM A LITTLE OFF THE TOP FOR EX-PENSES WOULDN'T YOU? ——— A.

G — — — E mi — — — B⁷/_E — B⁷ — E mi — — —

LA'S THERE ARE A BITTER FEW WHO ENVY SUCH SUCCESS ———

E mi — — — B⁷ — — — E mi — D⁷ — — — G — — —

BUT THANK GOD FOR SWITZERLAND ——— WHERE A GIRL AND GUY WITH A

A mi — — — E mi — — — ~~E mi~~ — — — G — — —

Moving

LITTLE PETTY CASE BE-TWEN THEM CAN BE SURE WHEN THEY DE-PO-SIT NO-ONES

Chords: Ahi/G, G, Ehi, B7

SEEN THEM OH WHAT BLISS TO SIGN YOUR CALAVE AS 3. 0. 1. 2.

Chords: Ehi, Ehi (poco cresc), Ahi/G, D7, G, Ahi/G

SEVEN NEVER BEEN ACCOUNTS IN THE NAME OF EVA PE-RON!

Chords: G, G, Ahi/G, D7, G

GO WHEN EVA'S FOLLOWER REACHES STRAIGHT

(Tacet)

G.P.

(SEGUE AS EVA & CO EXIT)

1^o CHORUS (Chorale)

Roll

ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN

ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN

ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN

S

ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN

A

ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN

T

ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN

B


ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN

S

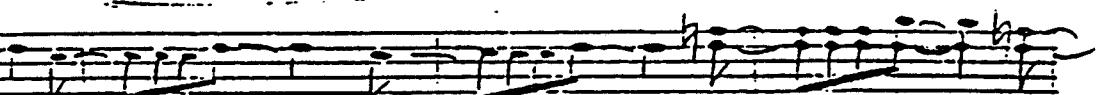


Roll - in on out Roll - in on out Roll - in on out Roll - in on out Roll -

A

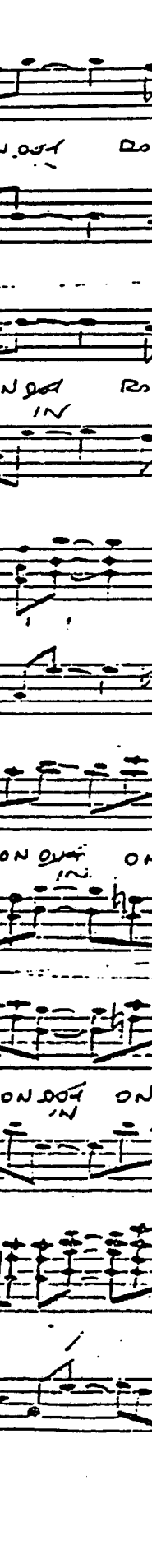
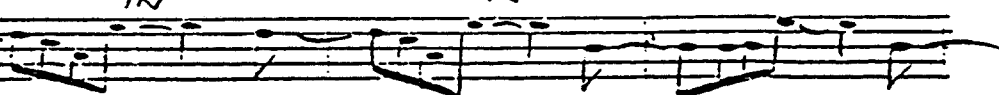


T

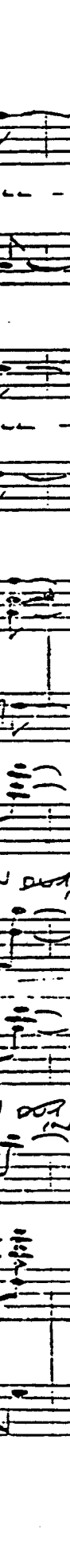


Roll - in on out Roll - in on out Roll - in on out Roll - in on out Roll -

B




S

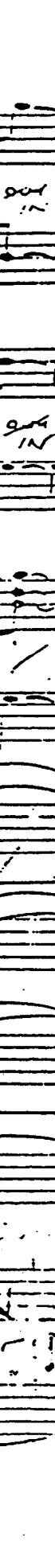


- in on out Roll - in on out on out

A

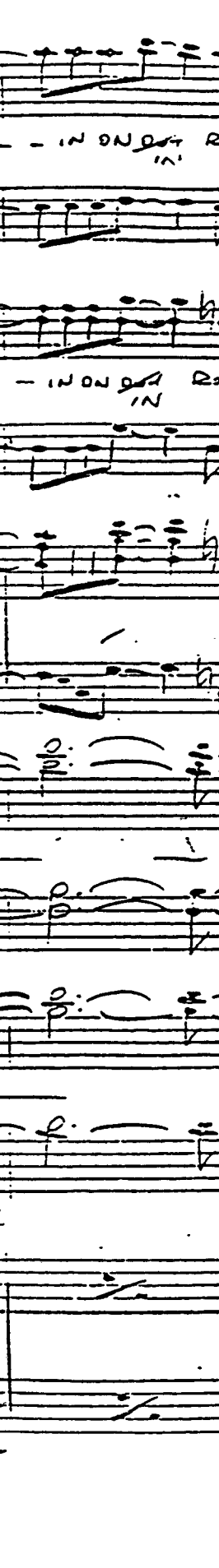
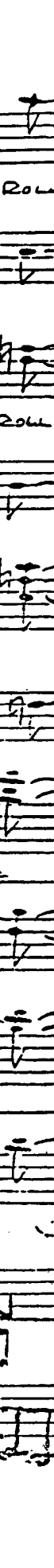


T



- in on out Roll - in on out on out

B



S1

X

Y

S2

Z

GO WHEN 1ST
CHILD APPEARS

SANTA EVA

CHILDREN.

PLEASE, GENTLE EVA, WILL YOU BLESS A LITTLE CHILD? FOR I

F / / / Bb / / / C7 / / / F / / /

LOVE YOU TELL HEAVEN I'M DOING MY BEST, I'M PRAYING FOR YOU, JUST AS YOU MAY FOR ALL THE REST.

Dmi / / / G - G7 / C - G7 / C C7

PLEASE MOTHER EVA, WILL YOU LOOK UPON ME AS YOUR OWN, MAKE ME SPECIAL. BE MY

a tempo
F / / / Bb / / / C7 / / / F / / /

Enter UK



AN-GE-EL BE MY EVERYTHING WONDERFUL PERFECT AND TRUE, AND I'LL TRY TO BE EXACTLY LIKE YOU.

Dmi / / / G - G7 / C - G7 / C C7

H2

PLEASE HOLY EVA, WILL YOU FEED A HUNGARY CHILD? FOR :

A TEMPO
F / / / Eb / / / C7 / / / F / / /

CHÉ.

GET THEM YOUNG E-YI TA GET THEM WHILE THEY'RE YOUNG.

LOVE YOU. TELL HEAVEN I'M DOING MY BEST, I'M PRAYING FOR YOU, E-VEY THING ALREADY E LEST.

Dmi / / / G - G7 / C - G7 / G C7

- ZADOS, DE LOS DESCAMIA - SADOS, DE LOS TRABAJA - DORES, DE LA ARGENTINA - TI - NA.

J

CHÉ (RECIT STARTS HERE APPROX.)

SANTA - SANTA EVI - TA. *dim* MADRE DE TODOS LOS NIÑOS.

(FADE AWAY) **FOLD**

CHÉ (FREELY)

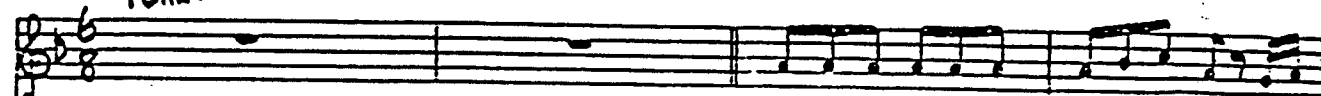
WHY TRY TO GOVERN A COUNTRY WHEN YOU CAN BE - COME A SAINT?

PAUSE

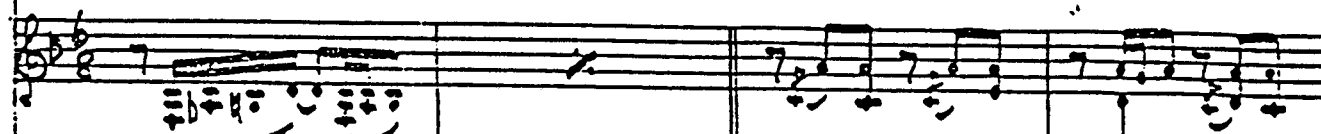
DICTATE
 CANDLE BLOWING
 AND ON! →

WALTZ FOR EVA AND CHE.

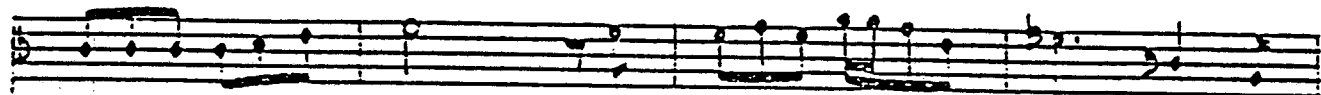
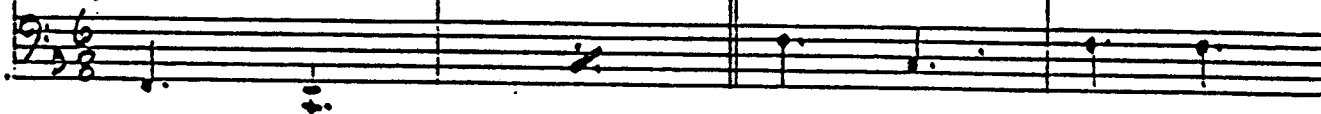
CHE.



TELL ME BEFORE I WALTZ OUT OF YOUR LIFE, BEFORE



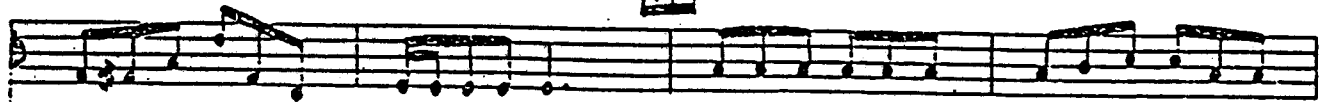
MP



TURNING MY BACK ON THE PAST. FOR - GIVE MY IMPERTINENT BE - HAV - IOUR, BUT



A



HOW LONG DO YOU THINK THIS PANTOMIME CAN LAST. TELL ME BEFORE I RIDE OFF IN THE SUNSET, THERE'S



Flto



ME.

ONE THING I NEVER GOT CLEAR. — HOW CAN YOU CLAIM YOU'RE OUR SAV — IOR, WHEN

THOSE WHO OPPOSE YOU ARE STEPPED ON OR CUT UP OR SIMPLY DISAPPEAR.

3a1 3b Gb... F Hns Eup

B

EVA.

TELL ME BE-FORE YOU GET ON TO YOUR BUS, PLEASE JOINING THE FORGOTTEN TRI - GARD. —

HOW CAN A PERSON LIKE ME SAY ALTER THE TIME HONORED WAY THE GAME IS PLAYED.

Handwritten musical score for the first system. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The lyrics are: "HOW CAN A PERSON LIKE ME SAY ALTER THE TIME HONORED WAY THE GAME IS PLAYED." The piano part includes various chords and rhythmic patterns.

C

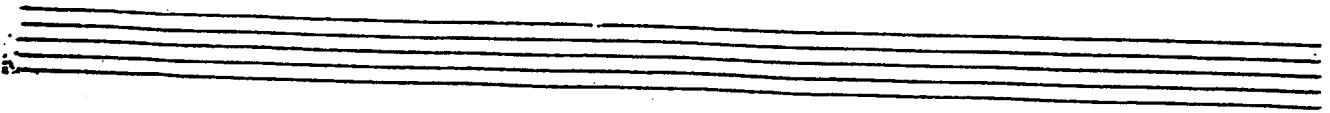
TELL ME BEFORE YOU GET ON TO YOUR HIGH HORSE JUST WHAT YOU EXPECT ME TO DO. I DON'T

Handwritten musical score for the second system. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The lyrics are: "TELL ME BEFORE YOU GET ON TO YOUR HIGH HORSE JUST WHAT YOU EXPECT ME TO DO. I DON'T". The piano part includes various chords and rhythmic patterns.

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

+ DRUMS!
B D7

Handwritten musical score for the third system. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The lyrics are: "CARE WHAT THE BOURGEOISIE SAY I'M NOT IN BUSINESS FOR THEM BUT TO GIVE ALL MY". The piano part includes various chords and rhythmic patterns. A box labeled "+ DRUMS!" is written over the piano part in the third measure. The chords B and D7 are written below the piano part in the fourth measure.



(+ CUE)

D

DESCAM-I-SADOS A MAGI-CAL MOMENT OR TWO. THERE IS EV-IL

Bb7 Gbm F Dbm C Harp G C

EVER A ROUND FUNDA-MEN-TAL SYSTEM OF GOVERNMENT QUITE IN CI-SEN-TAL. SO

C7 F F C7

WHY GO BANANAS (THROUGH) CHASING NIVANAS (AND) FAIL-ING BETTER TO DO WHAT YOU

CRE

E

CAN FOR A FEW THAN TO LIE: MUCH PLAINER SAIL-ING.

E CRE.

TELL ME BEFORE - SEEK WORTHIER PASTURES AND THEREBY RESTORE SELF ES-TEEM.

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

Eb17 Cbm

CHE
 HAVE NO IM-POSS-I-BLE DREAM. [EVA.]
 E.
 AL-

Chords: Eb, Gb, F

Annotations: *Tutti*, *Allegro*

Section marker: **F**

-LOW ME BEFORE YOU SLINK OFF TO THE SIDE-LINES TO MARK YOUR ADIEU WITH THREE CHEERS; AND TO

Chords: C, Cm7, Cb, C, Dmi, Dmi7, G

ASK YOU JUST WHO) BE DE-LIGHT-ED IF I WERE TO TACKLE THE WORLD'S GREATEST PROBLEMS FOR

Chords: C, Eb, A, Ebmi, Ebmi

Annotation: + DRUMS

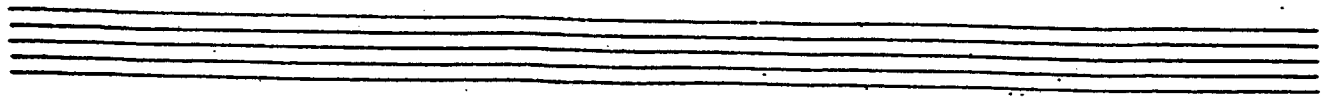
WAR TO POLLU-TION, NO HOPE OF SOL-U-TION; E-VEN IF I LIVE FOR ONE HUNDRED

BOTH. **G:**

YEARS? THERE IS EV-IL E-VER A-ROUND, FUNDA-MEN-TAL SYSTEM OF

EVA

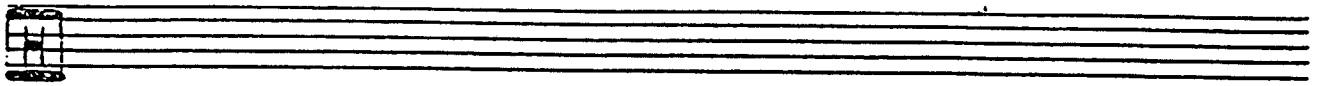
GOVERNMENT QUITE IN-CI- DEN-TAL; SO GO IF YOU'RE ABLE TO SOMEWHERE UNSTABLE AND



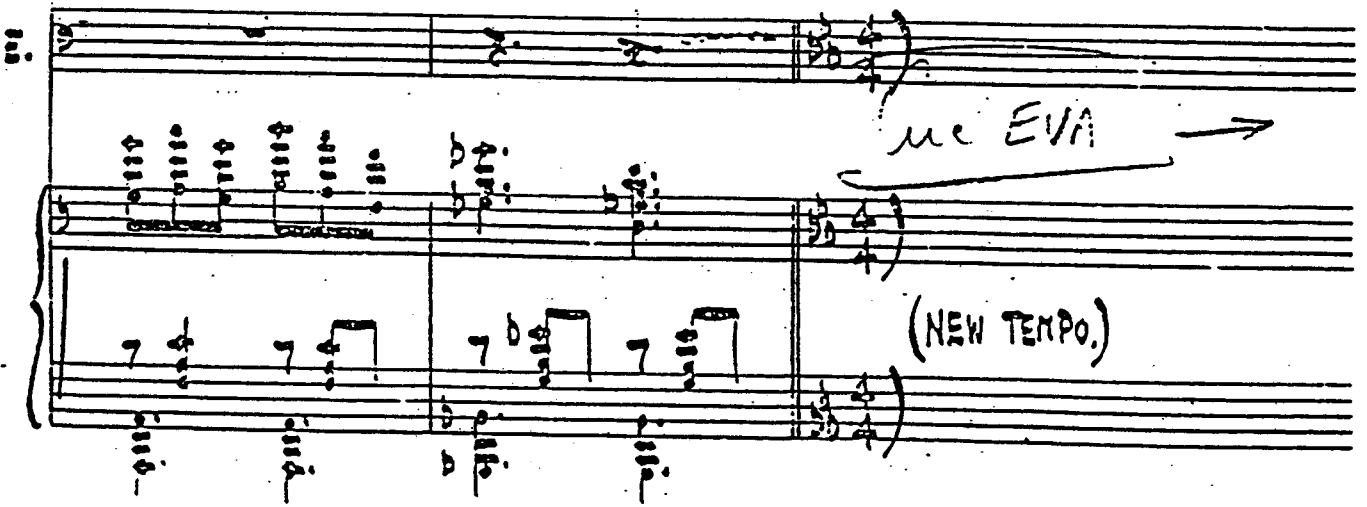
E. 

STAY THERE: WHIP UP YOUR HATE IN SOME TOTTERING STAGE; BUT NOT HERE DEAR SIS THAT CLEAR, DEAR?

C7b9 F7 F7 F#7 C



HORNS



me EVA →

(NEW TEMPO.)

OH WHAT I'D GIVE FOR THAT HUNDRED YEARS! BUT THE PHYSI-CAL

mp

This system contains the first two lines of music. The top line is a vocal melody in G major, 4/4 time, with lyrics: "OH WHAT I'D GIVE FOR THAT HUNDRED YEARS! BUT THE PHYSI-CAL". The bottom line is a piano accompaniment in G major, 4/4 time, with a dynamic marking of *mp*. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

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

Stair

This system contains the second two lines of music. The top line continues the vocal melody with lyrics: "IN-TER-FERES, EV'RY-DAY MORE, OH MY CRE-A-TOR!". The bottom line continues the piano accompaniment. A handwritten word "Stair" is written to the right of the piano part.

WHAT IS THE GOOD OF THE STRONGEST HEART IN A BODY THAT'S

This system contains the third two lines of music. The top line continues the vocal melody with lyrics: "WHAT IS THE GOOD OF THE STRONGEST HEART IN A BODY THAT'S". The bottom line continues the piano accompaniment.

Four empty musical staves are located at the bottom of the page, below the third system of music.

FALLING A-PART?

A SERI- OUS FLAW,

I HOPE YOU KNOW THAT. (Solo)

Handwritten musical notation for the first system. The top staff is a vocal line with lyrics. The bottom staff is a guitar accompaniment, featuring a 7-string guitar symbol (a '7' in a circle) and various chordal and melodic figures.

Handwritten musical notation for the second system. It consists of a guitar accompaniment staff with a box labeled "START ROLL" indicating a specific section of the music.

Handwritten musical notation for the third system. It includes a vocal line and a guitar accompaniment. Annotations include "Evil is in the air" written above the vocal line, "LEFT" with an arrow pointing to the right, and "OFF" circled in a bubble. There are also some handwritten numbers and symbols on the right side.

STRAIGHT ON. (ON APPLAUSE)

Two empty musical staves at the bottom of the page.

216:

SHE IS A DIAMOND.

19

OFFICERS

It's

3

2 Gmi

ALL VERY WELL TO A CER-TAIN EXTENT, FOR THE LADY AT THE SIDE OF THE PRESI-DENT, TO SHOW AN

4

(HALF TEMPO.)

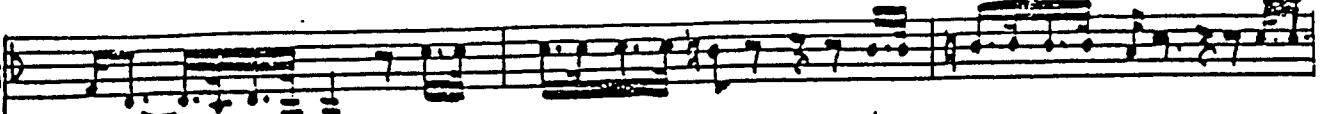
INTEREST IN AFFAIRS. BUT LET'S NOT BE BLIND TO THE DRIFT OF EVENTS, SHE'S E CLIPPING THE STRENGTH OF THE GOVERNMENT, SHE SHOULD RE-

(SULKY)

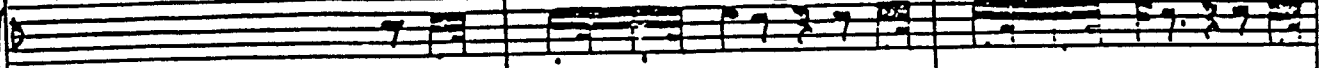
8 Dm7 E D G# C7

F

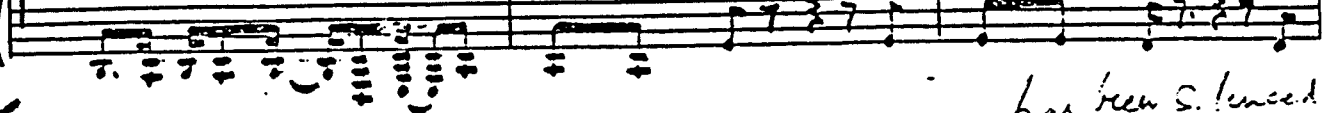
OFFS



-TURN TO BELOW STARS. SHE WILL NEVER WIN OUR HEARTS. SHE'S A WOMAN FOR A START. SHE HOLDS



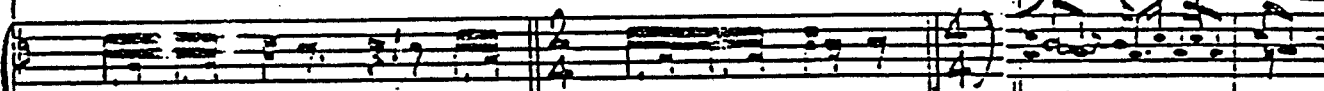
Dm7 - - C C G (DRUM BREAK) G F (23.)



has been silenced -- and so have...



NO ELECTED POST, SHE'S AN ORNAMENT AT MOST.

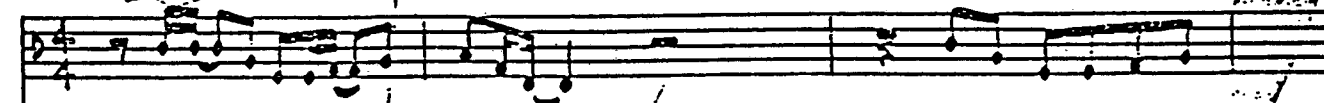


C G A G F A6 Am 3rd x + CLEAR

STOP BY REASONABLE JUDICE.

GO ON CUE: "THE... NEW B.A."

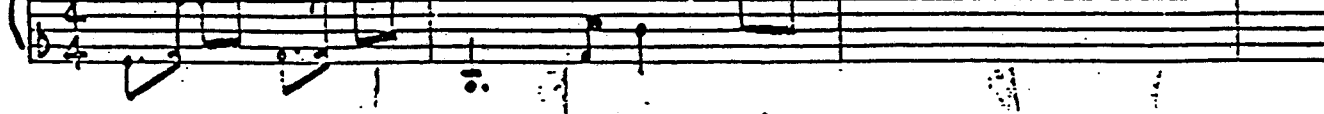
PERON



BUT ON THE OTHER HAND, SHE'S ALL THEY HAVE. SHE'S A DIAMOND IN THEIR



Gm7 - A7 Dm Dm7 Gm - C -



P.

DULL GREY LIVES AND THAT'S THE HARDEST KIND OF STONE, IT USUALLY SURVIVES. AND WHEN YOU THINK ABOUT IT

F - D^{mi} - G^{mi} - C - D^{mi} - - B^b - C⁷ -

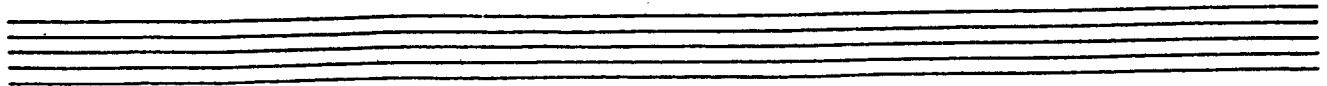
CAN YOU RECALL THE LAST TIME THEY LOVED ANYONE AT ALL. SHE'S NOT A BAUBLE YOU CAN

+ CLAR

F^{mi} - D^{mi} - E^b - B^b - D - - G^{mi} - A⁷ -

BAULK A-SIDE. SHE'S BEEN OUT DOING WHAT WE'VE JUST TALKED ABOUT, EXAMPLE, GAVE US BIG OLD BUSINESS, GOT THE

D^{mi} - - D^{mi} - G^{mi} - C - F - D^{mi} - G^{mi} - C -



P

ENGLISH OUT. AND IF YOU THINK ABOUT IT, WELL WHY NOT DO ONE OR TWO OF THE THINGS WE

D^{min} - D⁷ B^b - C⁷ F⁷ - D⁷ E^b - B^b

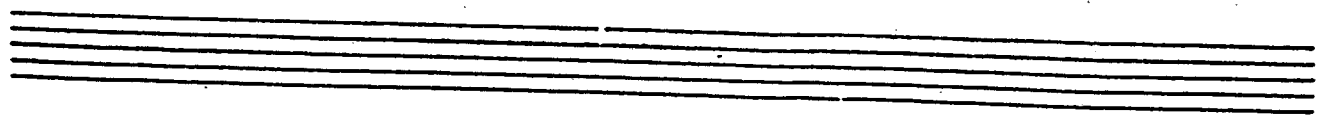
PROMISED TO. BUT ON THE OTHER HAND SHE'S SLOWING DOWN.

DRUMS VLNS

D - - - G^{min} - A⁷ D^{min} - - -

SHE'S LOST A LITTLE OF THAT MA-GIC DRIVE BUT I WOULD NOT ADVISE THOSE CRITICS PRESENT

G^{min} - C - F - D^{min} - G^{min} - A -

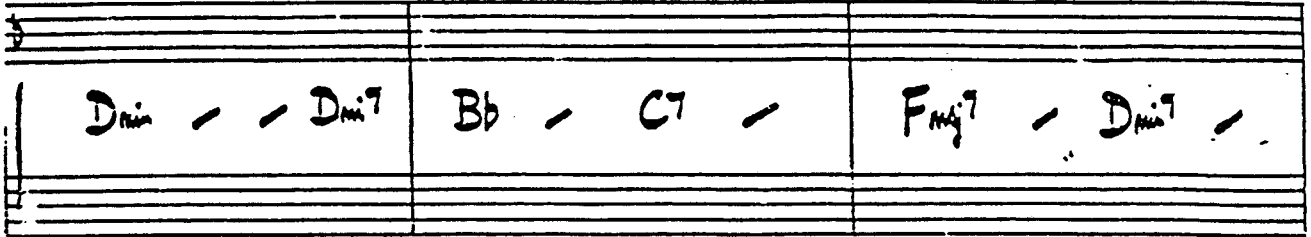




TO DERIVE

ANY SATISFAC-TION FROM HER

FAD-ING STAR



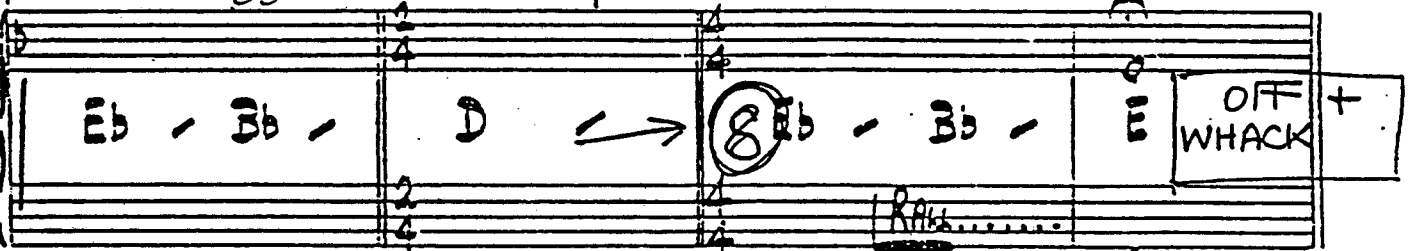
SHE'S THE ONE WHO'S KEPT US

WHERE WE ARE.



SHE'S THE ONE WHO'S KEPT YOU, WHERE YOU ARE.

CHORUS



WHEN SOLDIERS OFF

STOP WHEN PERON ON TRUCK THE.

REPEAT TILL GUE.

DICE ARE ROLLING / EVAS SONNET.

PERON.

(6)

DICE ARE ROLL - ING THE

(4)

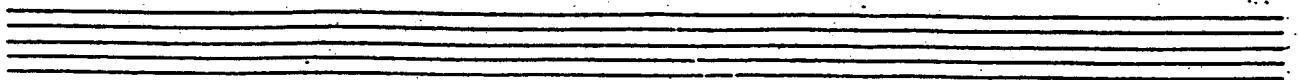
KNIVES ARE OUT I SEE EVERY BAD - SIGN IN THE BOOK AND AS

(4) (Am7)

FOR AS THEY CAN OVERWEIGHT TO A MAN - THEY HAVE TO LEAN & HUNGRY

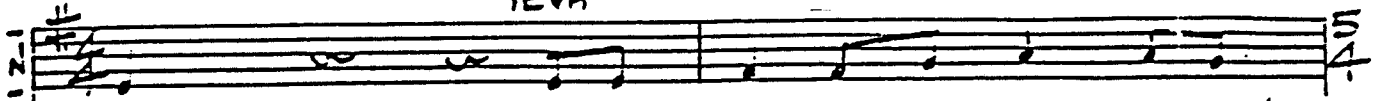
(6)

(B7)



2.21 A

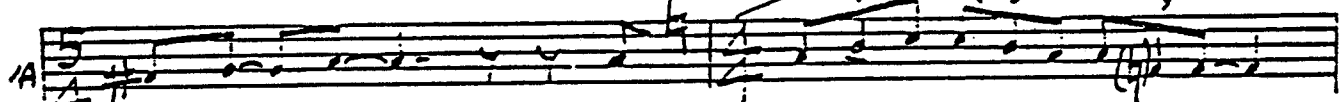
LEVA



LOOK

BUT WE STILL HAVE THE MAG-IC WE'VE

4 Emi7 Poco Rall. — Emi9 Cmaj9#11



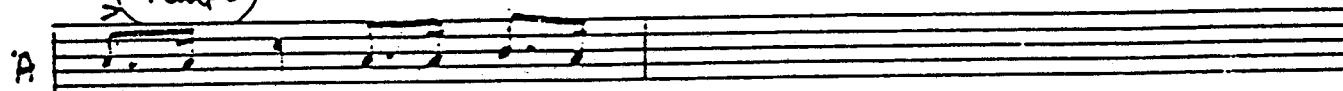
AL-WAYS HAD

THE

DESCAMISADOS STILL WORSHIP ME.

5 Emi7 Cmaj9#11 4 F Rit.

(Tempo)



WE ARRIVED THANKS TO THE LAND

SEGUE
PAGE 222

E

NO ONE ELSE. NO THANKS TO YOUR GEN - ER - ALS. A CLUTCH OF STUFFED CUCUMBERS

P

1st beat
1.2. lines

Handwritten notes: "3" above the vocal line, "1st beat 1.2. lines" with an arrow pointing to the piano accompaniment.

P

NOT A QUESTION OF A BIG PARADE. PROVING HERE BIG WITH THE

Handwritten notes: "NOT A QUESTION" with an arrow pointing to the vocal line, "Sibelius" written below the vocal line, and "7" written above the piano accompaniment.

Tempo - *Andante*

P

WORDS ON THE STREET THE

YOU'RE WRONG THE PEOPLE, MY PEOPLE

(STRINGTON) *Andante*

Rocky

PEOPLE BELONG TO NO ONE THEY DON'T CARE — CAN BE MAN IS U LATED.

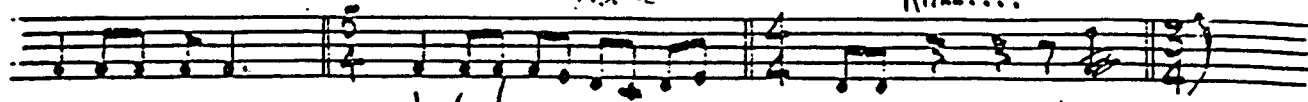
Colla voce

THEY DON'T CARE HOW

in tempo

RALL....

Legato



MOST OF YOUR GENERALS WOULDNT BE RECOGNISED BY THEIR OWN MOTHERS.

But

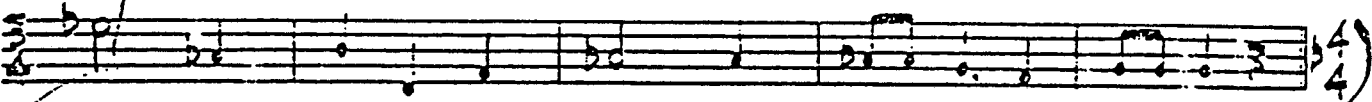
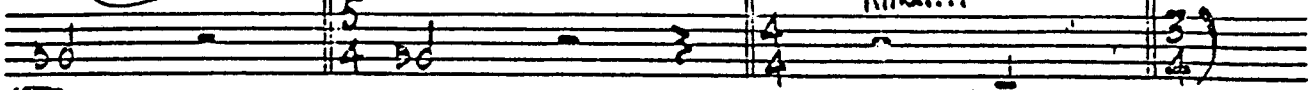


3b MOVE

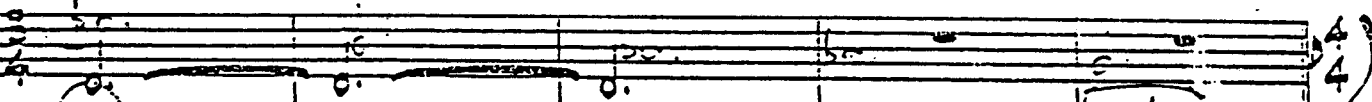
3b

RALL....

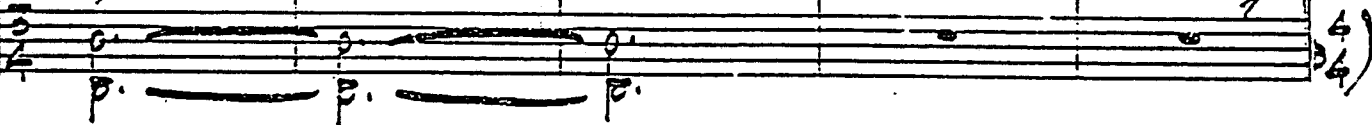
Bb



THEY AD - MIT = EX - IST WHEN I BECOME VICE - PRESI - DENT.

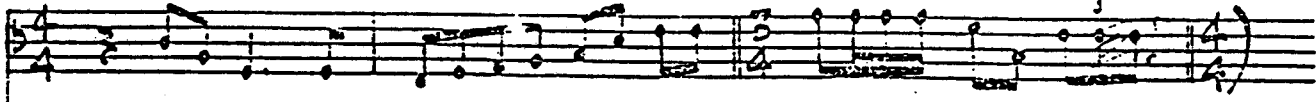


ON

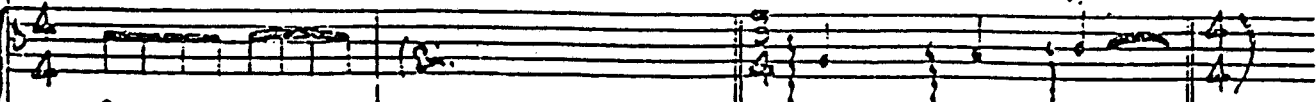


(Steady 4)

PERON.



THAT NONT WORK, WE'VE BEEN THRU ALLOF THIS BEFORE, THEY'S FIGHT YOU TOOTH AND NAIL / YOU'S



Gmin / A7 / (GENTLE ARPS.)

Dmin / Bb

Gmin / Amin / Bb



TEMPO

P.

NE-VER OU-ER COME THEM WITH A HUN-RED RALL-IES; AND

Gm / C7 / Dm7 /

YES.

TEMPO. slower than 125

EVEN IF YOU DID, YOUR LITTLE BODY'S SLOWLY BREAKING DOWN.

RALL.....

Gm - A7 - Dm - Dm7 -

YOU'RE LOSING SPEED THAT GOES ON FLOURISHING FOR EVER, BUT YOUR EYES, YOUR SMILE,
YOU'RE LOSING STRENGTH HOT STYLE

Gm - C7 - F - Dm - Gm - C - Dm - - -

Ball

Musical staff with notes and a key signature of Bb and 8/8 time signature.

DO NOT BAVE THE SPARKLE OF YOUR FANTASTIC PAST, IF YOU CLIMB ONE MORE MOUNTAIN IT COULD BE YOUR LAST.

Musical staff with chords: Bb - C C7 Fm7 - Dm - Eb - Bb - D

Musical staff with notes and the instruction "EVA. (GENTLY.)"

I'M NOT THAT ILL, BAD MOMENTS COME BUT THEY GO, SOME DAYS ARE FINE, SOME A LITTLE BIT

Musical staff with notes and chords: Eb

Musical staff with notes.

HARD-ER. BUT I'M NO HAS-BEEN, ITS THE SAME OLD ROUTINE. HAVE YOU EVER SEEN ME DE-

Musical staff with notes and chords: Eb

- FEAT-ED. DON'T YOU FORGET WHAT I'VE BEEN THRU' AND YET I'M STILL STAND-ING

Handwritten musical notation for the first system. It consists of a vocal line on a single staff and a piano accompaniment on a grand staff. The lyrics are "- FEAT-ED. DON'T YOU FORGET WHAT I'VE BEEN THRU' AND YET I'M STILL STAND-ING". The piano part includes chords labeled "Eb" and "Ebt".

(FASTER)

AND IF I AM ILL, THAT COULD EV-EN BE TO YOUR AD-VANTAGE.

G C/G G (ARPS.) C-G D

Handwritten musical notation for the second system. It features a vocal line and a piano accompaniment. The lyrics are "(FASTER) AND IF I AM ILL, THAT COULD EV-EN BE TO YOUR AD-VANTAGE.". The piano part includes chords labeled "G", "C/G", "G (ARPS.)", "C-G", and "D".

PERFORM SPOKEN

AD-VAN-TAGE I'M TRY-ING TO POINT OUT THAT YOU MIGHT

Handwritten musical notation for the third system. It includes a vocal line and a piano accompaniment. The lyrics are "AD-VAN-TAGE I'M TRY-ING TO POINT OUT THAT YOU MIGHT". There are handwritten notes "PERFORM SPOKEN" and "NO FINGER" with arrows pointing to specific notes. The piano part has some scribbles and wavy lines.

SLOWER.

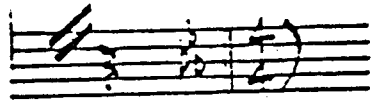
5 pp

I

SPOKEN


THIS TALK OF DEATH IS CHALLENGING OR COULDE YOU'RE NOT GOING TO DIE

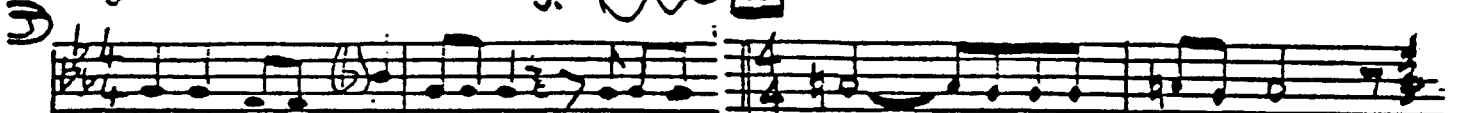
tone



THEN



[PAM] AS WRITTEN
J. 



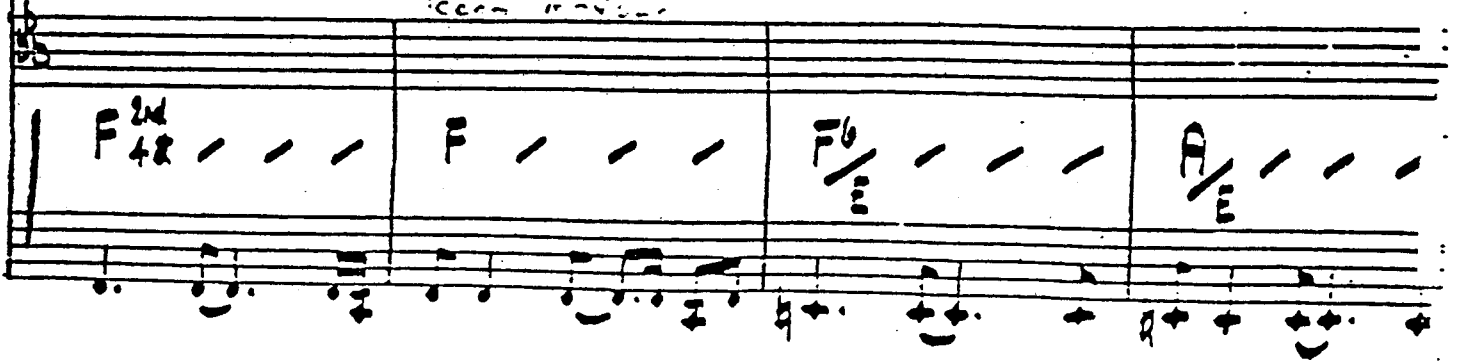
I MUST NOW BE VICE PRESIDENT AND I SHALL HAVE MY PEOPLE COME TO CHOOSE, TH



Handwritten musical notation on two staves. The top staff contains notes and rests. The bottom staff contains chord symbols: F^b, F₇, G_{mi}, a circled 'O', F/C, and a double bar line. There are also some handwritten annotations like 'imp' and '3'.



2 PERONS
WHO SHALL WEAR THEIR COUNTRY'S CROWNS IN THOUSANDS IN MY SQUARES AND AVENUES.



Handwritten musical notation on two staves. The top staff contains notes and rests. The bottom staff contains chord symbols: F^{2nd}/_{4R}, F, F^b/₇, and A/_E. There are also some handwritten annotations like '3' and 'imp'.

M

— . EMP-TY-ING THEIR VIL-LA-GES AND TOWNS WHERE EVERY

Gb - - - Cmin - - - Gb - - -

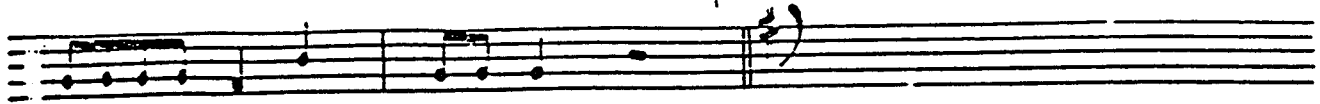
SOON IN HOME OR SHACK OR STALL, KNOWS ME AS

Cmin - - - Gb ^{HEARS} - Cb Gb - - - Gb (SLIGHT RALL.)

AR-GEN-TI-NA, THAT IS ALL. OH

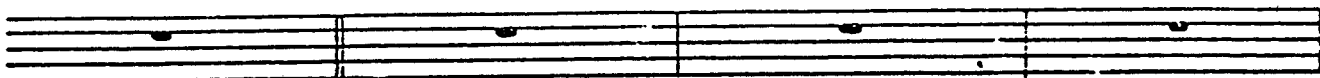
TEX. TEX. ~~TEX.~~

Dm ^{5 12} Gm7 G7 Cmin - - - F Cmin F - (OH)



I SHALL BE A GREAT VICE - PRESI-DENT.

Handwritten musical notation with lyrics and chord markings. The lyrics are "WHEN ALMOST AT THE DOOR". Above the staff, there are handwritten notes: "LEAVE ON DOOR" and "(EVA)". Below the staff, chord markings include "E^b", "F^{min}", and "G^{min}".



RUBATO.

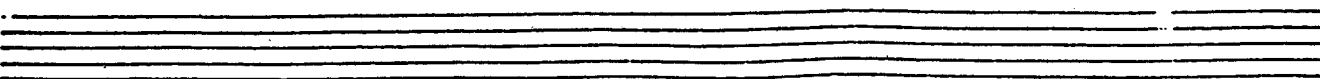
TEMPO.

Handwritten musical notation with lyrics and chord markings. The lyrics are "DOWN THE C - D - G". Above the staff, there is a handwritten note "DOWN". Below the staff, chord markings include "C", "D", and "G".



MOLTO

Handwritten musical notation with lyrics and chord markings. The lyrics are "CALL". Above the staff, there is a handwritten note "MOLTO". Below the staff, chord markings include "E^b", "F^{min}", "C", "D", and "G⁷".



EVA

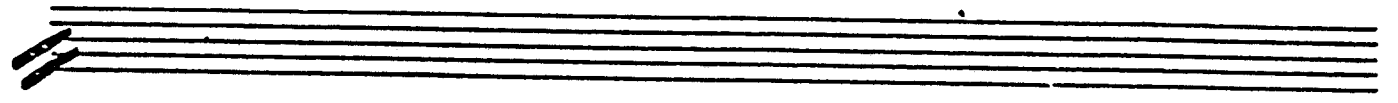
PERON.

RALL

SO WHAT HAPPENS NOW?

Broo//

UNACCOMPANIED.



E.

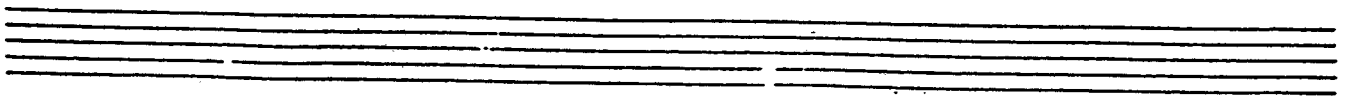
WHERE AM I GOING TO?

P.

SO WHAT HAPPENS NOW?

DON'T

F



Start moving

ASK AN-Y - MORE.

TEMPO. STEADY 2.

Go WITH OR
AFTER EDGE OF

236/237

EVA'S FINAL BROADCAST.

Rea

CHE.

A

A musical staff containing a sequence of notes with triplet markings (groups of three notes beamed together). The staff begins with a treble clef and a key signature of one sharp (F#). The notes are mostly eighth notes, with some quarter notes. The piece concludes with a double bar line and a 4/4 time signature.

FOR - GIVE MY INTRUSION E VITA, I JUST HAVE TO SEE. HOW YOU ADMIT YOU HAVE LOST A BRAND NEW EXPERIENCE.

WE...

A piano accompaniment staff for strings. It features a treble clef and a key signature of one sharp (F#). The staff contains several chords, some with dynamic markings like *mf* and *ff*. The piece ends with a double bar line and a 4/4 time signature.

Strings trem.

OFF ON "LOST"

Five sets of empty musical staves, each consisting of a grand staff (treble and bass clefs) with a key signature of one sharp (F#). These staves are provided for further musical notation.

FASTER.

GOT IT SET UP. WE FIXED YOU A BROADCAST, AND YOU'RE SO GOOD ON THE AIR. *in time.*

WHEN FIF STANDING

Cue from Act 1st

1A

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

Cue from Act 1st

SHE'S SAID FOR THE COUNTRY

01030 DE-KARD. 34 HER OWN WEAK 3004

(WAIT FOR) FINGER CLICKS

EVA STANDS IN REAR NO ~~100~~ 3 JWS

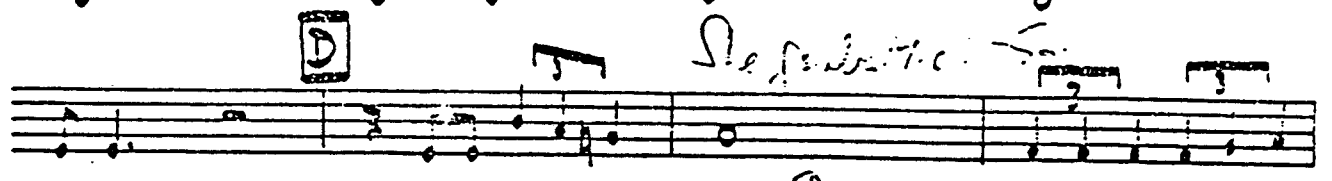
I WANT TO TELL THE PEOPLE OF AR-GEN-TI-NA. I'VE DE-CIDED I SHOULD DE-

LIFTS HEAD

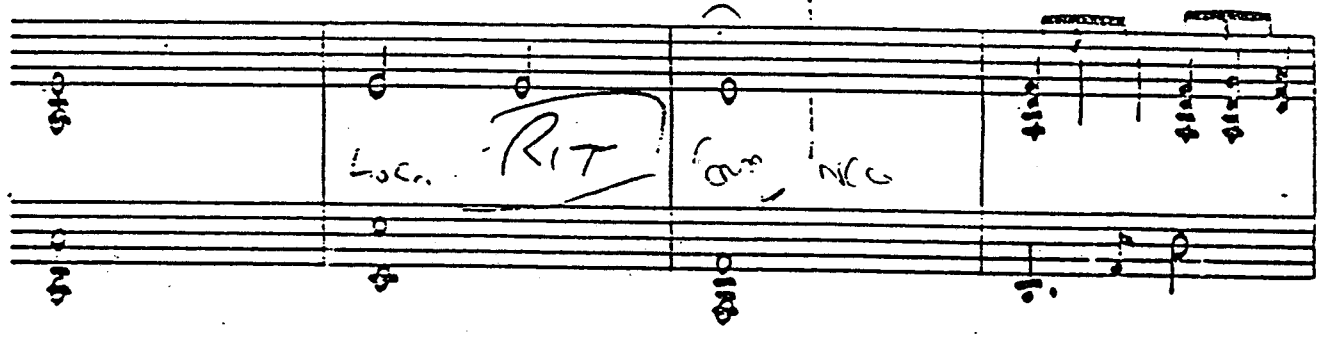
-CLINE. ALL THE HONOURS AND TITLES YOU PRESSED ME TO TAKE. FOR I'M CON-



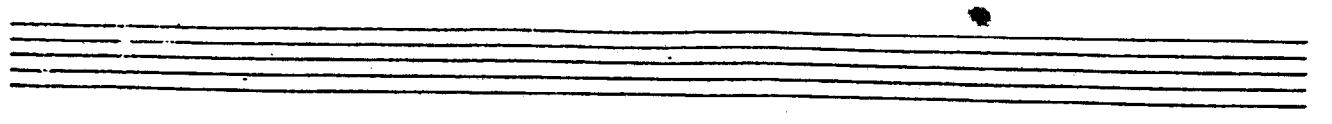
-TENT - ED LET ME SIMPLY GO ON AS THE WOMAN WHO BRINGS HER



PEO - PLE, TO THE HEART OF PE - RON. DON'T CRY FOR ME FA - GEN -

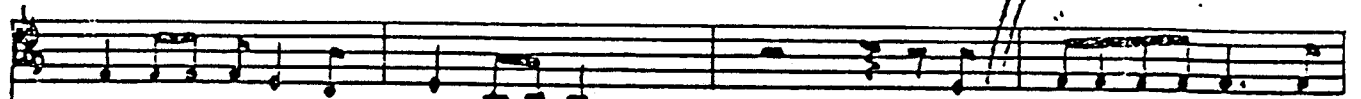
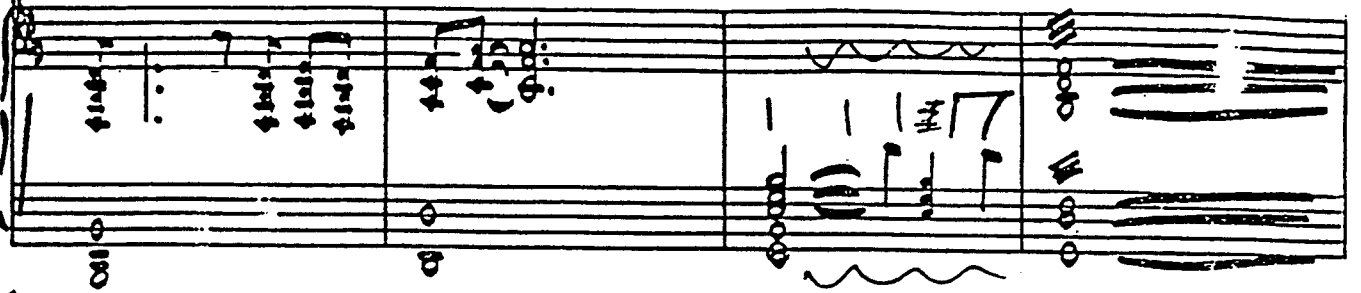


-TI - NA. THE TRUTH IS I SHALL NOT LEAVE YOU. THOUGH IT MAY GET HARDER FOR YOU TO

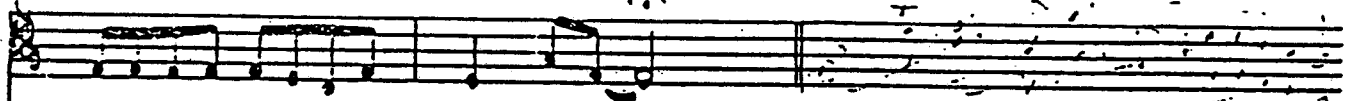




SEE ME, I'M ARGEN - TI - NA, AND ALWAYS WILL BE. HAVE I SAID TOO MUCH? THERE'S NOTHING



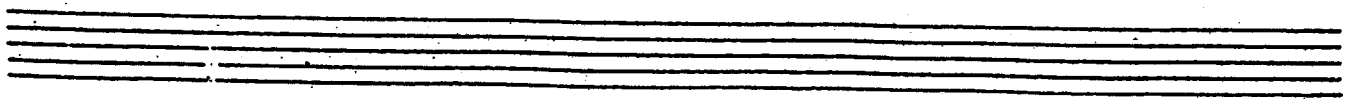
MORE I CAN THINK OF TO SAY TO YOU. BUT ALL YOU HAVE TO DO, IS



LOOK AT ME TO KNOW THAT EVERY WORD IS TRUE,



GO TO PERC
WHEN SHE SINGS



MONTAGE

Handwritten notes: N=

CHÉ.

DRUM ROLL

SHE HAD HER MOMENTS, SHE HAD HER

Ten. Dr. (h=snare)

etc ad lib. 'out of time with CHE'

Ca. Pa.

STYLE. THE BEST SHOW IN TOWN WAS THE CROWD, OUTSIDE THE CASA ROSADA CRYING

EVA PE-RON. BUT THAT'S ALL GONE NOW

VOICE FADES OUT....

Cello

MAGALDI

EVA.

EVA BEWARE YOUR AM-BITION — SCREW THE MIDDLE CLASSES I WILL MOVE!

TBNE

NEVER ACCEPT THEM AND THEY WILL NEVER DENY ME ANYTHING AGAIN my

FRANKSOMER FAMILY MIDDLE CLASS AND THEY WERE KEPT OUT OF SIGHT HIDDEN FROM VIEW

CHORUS

DANCERS

246

Tempo di TANGO

EVA

CU = DANCERS (RIGHT)

ORCU

IT SEEMS CRAZY BUT YOU

NEIN BELIEVE

THERE'S SOMETHING CALLED NO NOTHING PLANNED

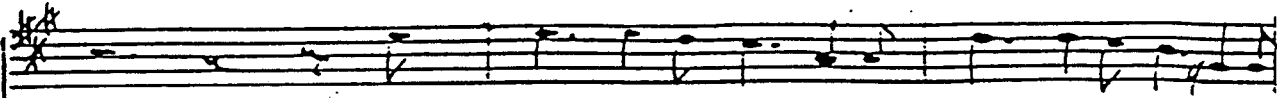
PLEASE FORGIVE ME

SEEM NAIVE

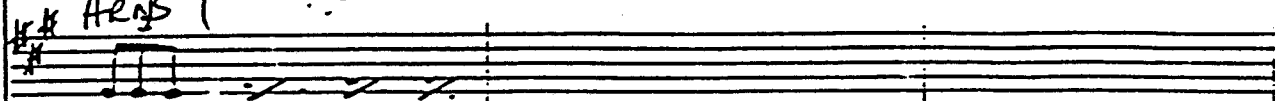
I WOULD NEVER KNOW YOUR MIND BUT PLEASE UNDERSTAND

RATE

CHORUS



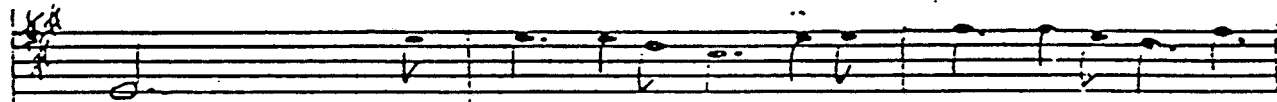
TRNS | : : A NEW ARGENTINA THE CHAINS OF THE MASSES UN-



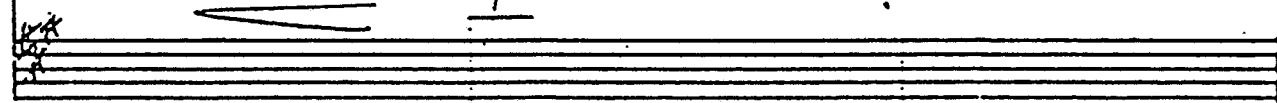
pp

A

G



THE A NEW ARGENTINA THE VOICE OF THE PEOPLE



E

A

D



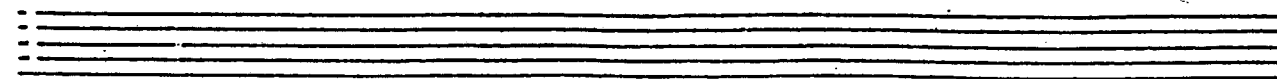
CAN NOT BE AND WILL NOT BE AND MUST NOT BE



G/A - D/A - E/A

G/A - D/A - E/A

G/A - D/A



PERON.

Handwritten musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. Below the staff, the lyrics "HIGH FLYING ADORED" are written, with "So" at the end. A circled "pp" is written above the first measure. The chord progression is shown in a box below the lyrics: D --- | D --- | F#m ---.

Handwritten musical notation for the second system, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. Below the staff, the lyrics "YOUNG THE INSTANT QUEEN A RICH BEAUTIFUL THING OF ALL THE" are written. The chord progression is shown in a box below the lyrics: G --- | A7 --- | D --- | F#m ---.

Handwritten musical notation for the third system, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. Below the staff, the lyrics "TALENTS A CROSS BETWEEN A FANTASY OF THE BEDROOM" are written, with "AND A" written below the end of the line. The chord progression is shown in a box below the lyrics: G --- | A7 --- | C --- | G ---.

CHORUS

SAINT (Poco) SANTA SANTA E-UI-TA

A7 F

MADRE DE TODOS LOS NIÑOS DE LOS TIERRA ZADOS DE LOS DESANI

F C

ONE BAR OF $\frac{3}{4}$ = TWO $\frac{2}{4}$

CHOS

SA-DOS DE LOS TRA-BA-TA

CHÉ

SING YOU FOOLS BUT YOU GOT IT WRONG EN-FUNKY (DOUBLE TEMPO)

A G A

CHOS

DO - RES DEL AR - GEN -

CHÉ

- JOY YOUR PRAYER BECAUSE YOU HAVEN'T GO LONG YOU.

A + - - G - A -

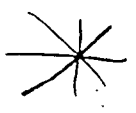
CHOS

- TI - NA

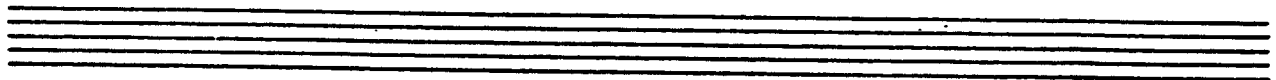
CHÉ

QUEEN IS DEAD YOUR KING IS THRU'

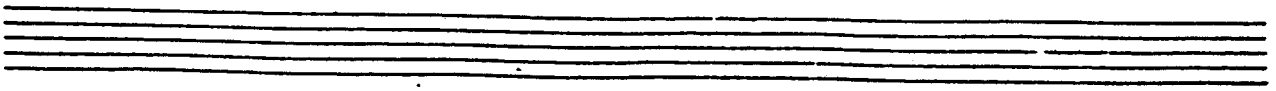
G D - - F - C -



Handwritten musical score for the first system. It consists of three staves. The top staff is labeled 'HOS' and contains the lyrics 'SAN-TA SAN-TA E-VI-'. The middle staff is labeled 'HE' and contains the lyrics 'SHE'S NOT COM-ING BACK TO YOU'. The bottom staff is labeled '4 PPTS/MIL-DRUM ACCOMP.' and contains a circled '4' and some musical notation. There are various annotations, including a starburst symbol at the top left and a circled '4' in the bottom staff.



Handwritten musical score for the second system. It consists of three staves. The top staff is labeled 'HOS' and contains the lyrics 'TA MADRE DE TODOS LOS NINOS DE LOS TI RANI'. The middle staff is labeled 'HE' and contains the lyrics 'TA MADRE DE TODOS LOS NINOS DE LOS TI RANI'. The bottom staff contains musical notation with a circled '3' and some notes. There are various annotations, including a circled '3' in the top staff and a circled '3' in the bottom staff.



Handwritten musical score for the first system. It consists of three staves. The top staff is a vocal line with lyrics: "ZA DOS DE LOS DESCANSA DOS DE LOS-TRA-BA-JA". The middle staff is a guitar line with the instruction "SING YOU FOOLS BUT YOU GOT IT WRONG EN- d=1 FUNKY". The bottom staff shows guitar chords: "D - - -", "A - - -", and "G - A -".

Handwritten musical score for the second system. It consists of three staves. The top staff is a vocal line with lyrics: "DO - RES DEL AR-GEN-". The middle staff is a guitar line with the instruction "JOY YOUR PRAYERS BECAUSE YOU HAVEN'T GOT LONG YOUR". The bottom staff shows guitar chords: "A - - -" and "G - A -".

252 A.

Handwritten musical score for the first system. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "- TI - NA" with a long horizontal line underneath. The middle staff is a guitar line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "QUEEN IS DEAD YOUR KING IS THRU" with a long horizontal line underneath. The bottom staff is a guitar line in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains chord diagrams for G and D in the first measure, and F and C in the second measure. The word "ONA" is circled in the second measure.

- TI - NA

QUEEN IS DEAD YOUR KING IS THRU

G D F C ONA

Handwritten musical score for the second system. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "SHE'S NOT COMING BACK TO YOU" with a long horizontal line underneath. The middle staff is a guitar line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "SHE'S NOT COMING BACK TO YOU" with a long horizontal line underneath. The bottom staff is a guitar line in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains some scribbles and the word "ONA" written in the second measure.

SHE'S NOT COMING BACK TO YOU

SHE'S NOT COMING BACK TO YOU

ONA

LAMENT.

PETER NUNCE HAS DENIED EVIL RINGS

V SLOW 4.

EVA.

THE CHOICE WAS MINE AND MINE COM - PLETE - LY. I COULD

Bbmi / Bbmi - Ebmi / Bbmi - Bbmi7

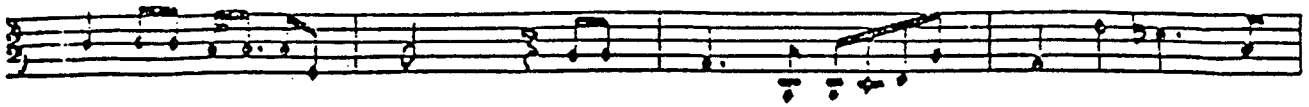
HAVE ANY PRIZE THAT I DE - SIRE. I COULD JOIN WITH THE SPLENDOR OF THE BRIGHTEST FIRE, OR

Gb - Ab - Ebmi - Bbmi - Gb - Db - E7

A

ELSE, OR ELSE I COULD CHOOSE TIME. RE - MEM - BER I WAS VERY YOUNG THEN, AND A

Gb7 - A - Bbmi - HRNS - Bbmi - Ebmi - Bbmi



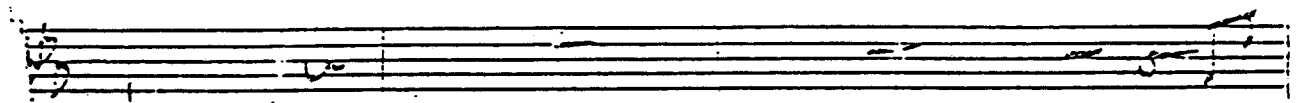
YEAR WAS FOR EVER AND A DAY. SO WHAT USE COULD FIFTY, SIXTY, SEVENTY BE, -

G ^b - A ^b -	E ^b mi - - -	B ^b mi - G ^b -	D ^b - E ⁷ -
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SAW THE LIGHTS I WAS ON MY WAY. AND HOW I LIVED. HOW THEY SHONE, BUT HOW SOON THE LIGHTS WERE

G ^b 7 - A -	B ^b mi - - -	E ⁷ - B ^b mi -	E ⁷ - G ^b -
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OH MY

GONE STR

B ^b mi - G ^b -	D ^b - F ^b 7 -	G ^b - A -	B ^b mi
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BASS

Collage

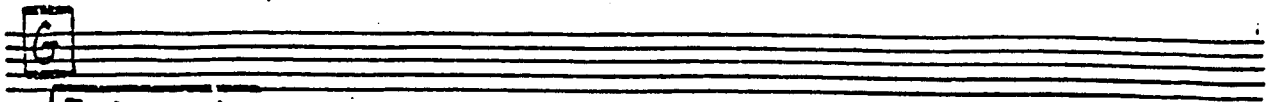
F

DAUGHTER OH MY SON! UNDERSTAND WHAT I HAVE DONE

Fb7 - Bbmi - Fb7 - Gb7 -

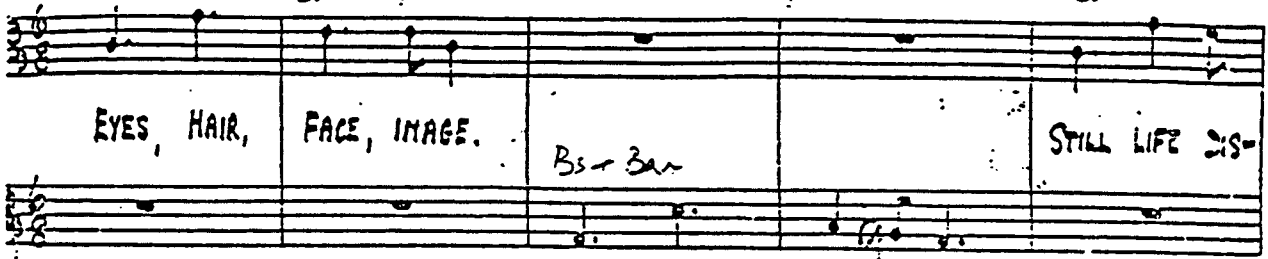
COFFIN IN PLACE

Chorus in 4/4



EMBALMERS.

B. T. San B. Ten



EYES, HAIR, FACE, IMAGE.

STILL LIFE DIS-

ALL MUST BE PRESERVED.



PLAYED FOREVER.

NO LESS THAN SHE DESERVED

Special
TICKET

2 WEEKS

OFF TO SPACE

