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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!"

"AND THEY SHALL DO MORE THAN SPEAK TO YOU— MY SENSES ARE FILLED WITH DESIRE." — "OH, CARLOS!"
"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."

AGITATO.

PRESS SECRETARY.

* IT IS THE SAD DUTY OF THE SECRETARY PRESE TO INFORM THE PEOPLE OF / THAT RYA BECAME KEEN'S LEADER:

NATION, ENTRUSTED:

(Film Grinds TO A HALT) ___________ AT 20.7

--
Requiem For Evita

CUE: Scream (on R.) "Madre De Dios" (on L.)

Funereal. (Very Slow)

IN 8

Synch.

Alto note

WW
REQUIEM EVITA EVITA EVITA EVITA EVITA

+ BASSES

REQUIEM EVITA EVITA EVITA EVITA EVITA

6
OH WHAT A CIRCUS

MODOERATO.

HORNS

CLAR+GUITAR

E  B  E   E  B  E   

C6

1. O WHAT A CIRCUS, O WHAT A SHOW....

ARGENTINA

SHE HAD HER MOMENTS, SHE HAD SOME STYLE....

THE

E   E   E  E   

Ti-NA HAS GONE TO TOWN.... OVER THE DEATH OF AN ACTRESS CALLED E-V-A PE-RON...

BEST SHOW IN TOWN WAS THE CROWD.... OUTSIDE THE CA-SA RO-SA-DA CRYING E-V-A PE-ROH....

A/E  B7/E  B7/E  E   

We're all gone crazy.... 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# ----

Over ourselves to get all.... all gonna see, and how.... of the misery right.

She do no thing for years!

F#7 ---- (cello) ---- B ---- F#7 ---- B ---- B7 ----
CHE:  It is a wonderful thing to end a performance with a curtain call. When the audience is ringing your curtain.
DEMAND TO BE BURIED LIKE EVA PERON.

IT'S QUITE A MIDDLE.

Nostra. Salve, Salve Regina...

Nostra. Salve, Salve Regina...

B7/E
Sun - set and good for the country in a roundabout way; we've made the front page.

Ma - mus... ex-u-les fil-i-i / Eva... ad te suspi - ra-mus.

Ma - mus... ex-u-les fil-i-i Eva... ad te suspi-ra-mus.
All..... 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

B/ D#7 F#7 B B7

VLNS OVER
WHO IS THIS SANTA E-VI-TA? WHY ALL THIS HOWLING Hysterical SORROW? WHAT END OF LET DOWN Your People E-VI-TA, YOU WERE SUPPOSED TO HAVE BEEN IN_HOSTAL; THAT'S ALL THEY

GOD-LESS HAS WILTED A-MONG US? HOW WILL WE EV-ER WANTED, NOT MUCH TO ASK FOR; BUT IN THE END YOU GET BY WITH-OUT HER? COULD NOT DE-LIVER

CUE CHE
SLOW Double Tempo.

"Keep eye on Che!"

I sing you fools but you got it wrong; en-joy your prayers because you haven't got long. Your show business kept us all alive since seventeen October nineteen forty-five; but the

Queen is dead, your king is through. She's not coming back to you... Star has gone, the glamour worn thin that's a pretty bad state for a state to be in. Six strings

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

In stead of government we had a stage; in-

Bb / Bb Ed Bb - Bb Ed Bb Ab Ed Ab Ab / Ab Bb Eb / Ab
STEAD OF IDEAS A PRIMA DONNA'S RAGE; IN-STEAD OF HELP, WE WERE GIVEN A CROWD; SHE

DON'T SAY MUCH, BUT SHE SAID IT LOUD... HARPO STRINGS

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

\[ \begin{array}{c}
\text{C#} \quad \text{B} \\
A^\sharp/\text{B} \\
F^\#/\text{A}\flat/\text{C#} \\
\text{C#} \quad \text{C#}
\end{array} \]
Unusual daughter to the rule opportunist, traitor, fool? or

G#5/B, A7/5 Bb Bb/5 E F# G#5/A, A7/5 Bb Bb/5 F#

Green and dry

Just a man who shooting saw from seventeen to twenty four, his

Am / G / C / G7 / F / F# / Bm7 / G7

Country bled crucified she's not the only one love died!

G / Bb / F# / C / D / E
Sing you fools but you go astray. Enjoy your prayers because...

Low and Gosling, your queen is dead. Your king is through. She's not coming.

Back to you. [Cue girls] Turn to think.

F - C [Cut-off]
DON'T CRY FOR ME AR-GEN-TI-NA, FOR I AM ORD'NAR-Y ON-IM-PORTANT; AND ON-DER-

\[ \text{Eva Tacer} \]

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

\[ \text{3 Girls.} \]

LOB ON MY TRAIN ON MY PEOPLE, AND WHEN IT'S YOUR TURN TO DIE, YOU'LL RE-NEMBER: THEY FIRED THOSE
Now hear Eva Peron had every disadvantage you.

Now ↑ Drink! Move!

Need if you're gonna succeed.

No money, no class, no

Keep moving!

Father, no bright lights

There was no where she'd been at the age of fifteen.

\[ D^7 (+57) \]
On This Night of a Thousand Stars.

1. On this night of a thousand stars, let me take you to
   the glow of those twinkling lights.

2. In the glow of those twinkling lights, we shall love them.

Heaven's door

Where the music of love's guitar

Plays far ev-er

Fly a-way with

I never dreamed that a kiss could be as
Sweet as this bit now I know that it can.
I used to wander a long without a

G7  C  C  D

Love of my own I was a desperate man.
But all my grief disappeared and all the

C  G  G  G7

Sorrow I'd feared wasn't there anymore — on that magical day when you

G7  C  Cdim  G/D
First came my way Mi-a-nor... on this night on this night

On this night of a thousand stars let me take you to heaven's door...

Where the music of love's guitars... plays for ever more.
To think that a man, as famous as you are, could
The audience seem extremely heavy going.

Love a poor little nothing like me.

But this is the sticks.

Calm face the fact, they don't like your act.
THIS WERE BUENOS AIRES, I'D HAVE THAT TOWN AT MY FEET, I NEVER EVER MEET

MEMBERS OF THE PUBLIC. THEY'D TEAR ME APART

I UNDERSTAND THEIR FEELINGS
(CHORUS.)

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

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

-t

Bb Am Gm F Dm Bb
F

ORIGINAL TEMPO:

DON'T LISTEN TO THAT. THEY'RE ON TO YOU YET AGAIN! I'D

CHE

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

GET OUT WHILE YOU CAN.

D7

(eng. 3rd)
Now eva don't get carried away.

Out with my man.

Mon-0-why past, sub-

To drums

Don't hear

— Urbi a departed. Who could ever be fond of the race of beyond.
Words that I didn't say.

Spoken (freely.)

All Girls

What's that? You'd desert the girl you love?

The girl I love? What are you talking about?

What's that? You'd desert the girl you love?

Basses (freely)

What's that? You'd desert the girl you love?
She really brightened up your out of town en

SHE gave you all she had she wasin in your

-G глази — SHE gave you all she had she wasin in your
I know we're stay together.

Tempo: Funkily.

She seems to me there's no point in resisting. She's made up her mind, you've no choice. Why don't you be the man that discovered her? You'll never be remembered for your love.
THE CITY CAN BE PARADISE, FOR THOSE WHO HAVE THE CASH.

D7/A

G7

D7/F#

GB7

THE CLASS AND THE CONNECTIONS, WHAT YOU NEED TO MAKE A SPLASH.

THE LIVES OF YOU GET SWEPT UP IN THE MORNING WITH THE TRASH.
IF YOU WERE RICH OR MIDDLE CLASS.

G7   D7

EVA.

Screw the middle classes. I will never accept them, and they will never deny me anything again. My

MOVE!

THESE OTHER FAMILIES WERE MIDDLE CLASS, AND ONE WERE KEPT OUT OF SIGHT. HIDDEN FROM VIEW AT HIS

FATHER'S FUNERAL. IF

MOVE MORE!!
These are the people of Buenos Aires, I welcome the chance to sing in their city.

\[ \text{IN TEMPO.} \]

Do all your one night stands give you this trouble? [Laugh?]

[Watch Magaldi's hands]

 Cue Magaldi [over]
1. Evan Beware Of The City — It's Hungry And Cold Can't Be Controlled It Is
2. Five Years From Now I Shall Come Back — And Finally Say You Have Your Way, Come To

NAD. Those Who Are Fools Are Swallowed Up Whole, And Those Who Are Not Become
Town, But You'll Look At Me With A Foreigner's Eye, The MAGICAL CITY A

E7 — A — E — A7 — D — A — E7 —

WHAT THEY SHOULD NOT BECOME, CHANGED, IN SPITE THEY GO BAD —
YOUnger GIRLS CITY A — FANTASY LONG SINCE PUT DOWN —

KAT. 1. END IS GOOD FOR ME I'M BOXED SO CLEAN & SO IG-
2. ALL YOU'VE DONE TO ME, WAS THAT A YOUNG GIRL'S FANT-

A7 — D — A — E7 — (AmI — AmI —)}
BE A PART OF B. A. BUENOS AIRES, BIG APPLE

TO MAGALDI

EVA'S HUNGRY AND COLD, COMPOUNDED OFF.

A - B - A - D - A - D - A -
WILD

This is a man is a dangerous one, you are a woman.

Even a woman, not very much more can chill above love, you say I'm not steal you.

SEGUE BUENOS AIRES (EVA.)
TUTTI

BRIDGE

C7
Dm7
C7
F7
G7
C7
G7
F7
G7

BUENOS AIRES:

WHAT'S NEW?

BUENOS AIRES.

(Fast Latin Feel)

I'M NEW.

I WANNA SAY I'M JUST A LITTLE STUCK ON YOU, YOU'LL BE

F
F F# G
— ON ME TOO. —

I GET OUT HERE. BUENOS AI-

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

LITTLE FACE OF STRAIGHT. —

FILL ME
Tell the dancer this is where I'm staying.
Tell the singer this is where I'm playing.

Tell me. Don't hold back you are certain to impress.

All I want is a whole lot of excess.

Tell me. You'll eat up with your blood.

Tell me. Let me dance to your beat.

Tell me. Let it hurt, Ait it.

Tell me. Let me up with your blood.

Tell me. What's watch me up with your.

Tell me. What's watch me up with your.

Tell me. What's watch me up with your.

Tell me. What's watch me up with your.

Tell me. What's watch me up with your.

Tell me. What's watch me up with your.

Tell me. What's watch me up with your.

Tell me. What's watch me up with your.

Tell me. What's watch me up with your.
ES!
ES!
GET THIS!
BECAUSE
YOU OUGHTA KNOW
WHATCHA GONNA GET IN ME, JUST A

C

ON A SHOW.

TAKE ME

LITTLE BIT A STAR QUALITY.

C

AND IF I NEED A MOMENTS REST
IF I'VE ER I GO TOO FAR
ITS BECAUSE OF THE GIVE YOU LOVER THE

THANKS YOU ARE, VERY BEST.

BEAUTIFUL TOWN REAL EIDER DOWN
AND LOVE YOU.

SILENCE, 

F --- DI ---
The Touch of Star Quality

Continue on applause

Orch Piano

Stop when truck 1/2 way down then segue.

Light up music
GOODNIGHT AND THANK YOU.

(IN TEMPO.)

CLAIR & VULAS

GOOD NIGHT AND THANK YOU, GANDJI, YOU'VE COMPLETED YOUR TASK, WHAT MORE COULD WE ASK OF YOU.

Now, please sign the book on your way out the door, and that will be all if we...
NEED YOU WE'LL CALL, BUT I DON'T THINK THAT'S LIKELY SOMEHOW.

G7 C G7 D7 G - D

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

G - D - G7 - B B7/A

FOOLING OURSELVES, WHICH MEANS, GET STUFFED!

E m/G E m A7/D7 G -
There is no one, no one at all—never has been and never will be a

lover male or female who has an eye on, in fact they rely on the

C

E C

+DRUMS

C
TRICKS THEY CANT'T ON THEIR PARTNER THEY'RE HOPE\(\text{THER LOVE WILL HELP THEM OR KEEP THEM S.}\)

-CANT'T ON THEIR PARTNER THEY'RE HOPE\(\text{THER LOVE WILL HELP THEM OR KEEP THEM S.}\)

\[\text{C} \quad \text{C F} \quad \text{F} \]

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

-PORT THEM PROMOTE THEM DON'T BLAME THEM, YOU'RE THE SAME-
1. Goodnight and thank you who ever, she's in all the magazines, she wouldn't have been on her own.

2. Goodnight and thank you who ever, we are grateful you found her a spot on the radio.

We don't like to rush but your case has been packed, if we've missed any thing you could do.

We'll think of you every time she's on the air. We'd love you to stay but you'd.

Give us a ring, but we don't always answer the phone.

Be in the way, so put on your trousers and go.
I know you'll look back on the love affair we had, but when we were hot we were not. I know you'll look back on our passion has just to in-

G        D7        G7        B      B7/A

To ▽ on repeat.

Good times we've shared, but every time we tried to survive, for God's sake, get out!

Emi  G  Emi  Ab7  D7  G

There is no one, no one at all—never has been and never will be a

C        C        F/C        F/C

There is no one, no one at all—never has been and never will be a
LOVER MALE OR FEMALE, WHO HASN'T AN EYE ON, IN FACT THEY ARE ON, THE

F/C C C

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

C F
PORT THEM PROMOTE THEM, DON'T BLAME THEM, YOU'LL BE THE SAME.

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

D.S.

Oh but this lines an embarassing sight, someone has made us look fools.
ARGENTINE MEN CALL THE SEXUAL SHOTS. SOMEONE HAS ALTERED THE RULES.

FAME ON THE WIRELESS, AS FAR AS IT GOES, IS ALL VERY WELL BUT EVERY GIRL KNOWS,
She needs a man she can no-hop-o-lice, with fingers in dozens of different pies.

(Chorus of jilted lovers)

...but it's sad... when a love... affair dies.

D7 G D7 G

Wait till lights on office in chair.
2nd verse. Officers. Sit, look, Cues.

CUE OFFICERS TO ROCK(!)

ONE HAS NO

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

ONE PICKS IS THE EASY FIGHT. ONE RAISES FOOLS ONE SMOOTHERS.

Dan

TO

TWICE. LIGHT.

ONE SHIFTS

NO SERVICE.

D. Dim
---

AS HE APPROACHES
CHAIR, STOP!
PRAC-TI-CING THE ART OF THE POSS-IBLE.

A LITTLE FASTER ONE AL-WAYS PICS.

START ON LEG CROSS ALL

LEET TO RIGHT. IT'S PART OF THE ART OF THE
I'm only a radio star with just one weekly show. But

Speaking as one of the people I want you to know, we are tired of the de-
CLINE OF ARGENTINA, WITH NO SIGN OF A GOVERNMENT ABLE TO

FALSE LEG CRD.

GO WHEN ALL FEET ON FLOOR

OFFICERS/PERSON

ONE ALWAYS CLAIMS MISTAKES WERE
Planned

When rise is slight, one takes one's

Stand, with much sleight of hand, in

Politics heart—of the possible.
Stopas Peron comes round chair

Count off. Richard adds new line in cue.

Peron sits chair.

Go on crossed legs (both)

Repeat ad lib till stopped

Segue page 70.
OFFICERS.

START AFTER LEGS HAVE CLASSES.

ONE HAS NO RULES, IS NOT PRECISE. ONE RARELY

FASTER

ACTS THE SAME WAY TWICE. ONE SPARKS
NO DEVICE, POLITICS, THE ART OF THE

D. Dm. 4 Bb  Bm.

(AS REQUIRED)

POSSIBLE.

STOP WHEN PERON COMES IN FRONT OF CHAIR

REPEAT TILL STOPPED.

SLOW

GO WHEN PERON CROSSES LEGS

Slower

Unorendo

SEGUE:
Eva's Broadcast.
ON THIS NIGHT, ON THIS NIGHT.

OFF AFTER "NIGHT"

THOUSAND STARS LET ME TAKE YOU TO HEAVEN'S DOOR.

WHEN THE MUSIC OF

LOVE'S GUITARS PLAYS FOR E-VER - MORE.

MAGALDI GIVES UPSET!
FALDINI (spoken).
EVA DUARTE.
EVA.
NEITHER HAS YOURS!
YOUR ACT HASN'T CHANGED MUCH.

(TO BE PRE-RECORDED) (AS REQUIRED.)
PE-ron PE-ron PE-ron
PE-ron PE-ron PE-ron
PE-ron PE-ron PE-ron
Tonight I'm proud to be the People's Spokesman, you've given help to those who've lost their homes, but more than that, conclusively shown, that the People should run their affairs on their own, make sure your leaders understand the People.
(PRE-RECORDED)

SOPH.
PE-RON  PE-RON  PE-RON  (ADJ.)

ALTO.

TENORS.
PE-RON  PE-RON  PE-RON  (ADJ.)

BASSES.

(FADES SLOWLY AWAY....)

EVA DUARTE: I'VE HEARD SO MUCH ABOUT YOU.

I'M AMAZED FOR I'M ONLY AN ACTRESS, NOTHING TO SAY ABOUT ONLY A ROLE ON THE BOARDS.

I'M AMAZED FOR I'M ONLY A SOLDIER, ONE OF THE THOUSANDS DEFEND THE COUNTRY HE LOVES.
But when you act, the times you do affect us all.

But when you act, you take us away from the equal of the real world.
ARE YOU HERE ON YOUR OWN?

WHAT A FORTUNATE COINCIDENCE MAYBE YOU'RE MY REWARD FOR MY EFFORTS FOR TONIGHT.

(SPOKEN.)

E.

P.

(2)

(4)

E7(b5)

Am7

F7

6th
IT SEEMS CRAZY, BUT YOU MUST BELIEVE. THERE'S NOTHING CALCULATED, NOTHING PLANNED.
I DON'T ALWAYS RISE IN LIKE THIS. TWENTY SECONDS AFTER SAYING HELLO.

PLEASE FORGIVE ME IF I SEEM NAIVE. TELLING STRANGERS IT'S TOO GOOD TO MESS.
I WOULDN'T WANT TO PACE YOUR HAND, BUT IF I'M WRONG I HOPE YOU'LL TELL ME SO. BUT YOU

PLEASE UNDERSTAND, IT'D BE GOOD FOR YOU. REALLY SHOULD KNOW, IT'D BE GOOD FOR YOU.
I'D BE SURPRISINGLY GOOD FOR YOU. E N D OF SOLO OUT.
(Tacet 2x.)

Don't comment if I'm boring you, but do you understand my point of view, do you?

Please go on, you en-thral me. I can understand you perfectly, and I...

Like what you hear, what you see and how you be...... Good for me too .........

Like what I hear, what I see and knowing me. I would be good for you too.

Am7 ----> B7 / 'l73 - Em7
I'm not talking of a hurried night. Frantic turtles then I say goodbye.

By rail

Creeping home before it get too light. That's not the reason that I caught your eye, which

has to imply, I'd be good for you. I'd be surprisingly good for you.

Am7 - B7 - C - Bb - F - E -
There is no one no one at all. Never has been and never will be a

E: £ £ £

G:

NEW SLOWER TEMPO

There is no one no one at all. Never has been and never will be a

C C 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.

[Music notation]

Cymbal Roll (Wild)

Dead Segue
INTRO TO ANOTHER SUITCASE

HARP

SYNTH

MOTO RALL

CUE FLUTE

F.S. EVA GOES THROUGH
DOOR

TAKE LITTLE FASTER (in 6)

\( \text{Sped up to 2.4 times} \)
EVA.

HEL-

TO AND GOODBYE. I'VE JUST OUENPLAID YOU. YOU CAN GO BACK TO SCHOOL. YOU

Am - A - Am - A7 -

HAD A GOOD RUN. I'M SURE HE ENJOYED YOU. DON'T ACT SAD OR SURPRISED, LET'S BE

G - 4 I - -
FRIENDS, CIVILISED.

COME ON LITTLE ONE.

DON'T

STAY THERE LIKE A DUMMY.

THE DAY YOU KNEW
WOULD ARRIVE IS HERE, YOU'LL SURVIVE.

SO

MORE, FUNNY FACE.

PAUSE
-WARN:
EVA TAKES COAT

(She looks)

EVA.

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

Semi Quarter Fills - Church Organ Style.

Ami F7 G D F#
DON'T EXPECT MY LOVE AFFAIRS TO LAST FOREVER. NEVER FOOL MYSELF THAT MY DREAMS WILL COME TRUE.

TIME AND TIME AGAIN I SAID THAT I DON'T CARE THAT THIS ONE TO GROW THAT I'M HARD TO HANG ON BUT
BEGUN WITH TROUBLE Sa: ti - ci - pa: it, BUT ALL THE SAME I HATE IT. WOULDN'T YOU SO WHAT HAPPENS EVERYTIME IT MATTERS ANY WORDS DESERVE ME, SO ANYONE CAN HURT ME, AND THEY DO SO WHAT HAPPENS

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

NOW? WHERE AM I GOING?

SO WHAT HAPPENS NOW?

ANOTHERSUITE CASE IN ANOTHER HALL
CHE ON BOTTOM LINE

TAKE YOUR PICTURE OFF A SUITE HALL

E - G - Cmaj7 -
WHERE AM I GOING TO?

YOU'LL GET BY YOU ALWAYS HAVE BEFORE

Funky - Anni - Funky - FC Dui
CALLING THEE IN THIS TIME AND I'LL BE FINE I KNOW WELL MAYBE NOT THAT FINE BUT I'LL SURVIVE ANYHOW I

F G7-C F C Dimi G C-G7

WON'T TELL THE NAMES AND PLACES OF THIS OCCASION BUT THAT'S NO CONSOLED HERE AND NOW SO WHAT HAPPENED.
Now?

So what happens now?

WHERE AM I GO-

ANOTHER SUITCASE ANOTHER HALL

TAKE YOUR PICTURE OF ANOTHER HALL.

\[\text{F}_G / \text{Cmaj7} \rightarrow \text{F}_G / \text{Cmaj7} \]

\[\text{RALL}\]

WHERE AM I GOING TO?

YOU'LL GET BY YOU ALWAYS HAVE BEFORE

\[\text{RALL}\]

DONTASK ANY
Peron's Latest Flame.

At the watering holes, of the well-to-do, I detect a resist-

ance to, our heroine's style. The aristocrats.

(Spoken.) Precisely! We're glad you noticed.
Shooting Sticks — of the upper class. Aren't supporting a
give her an inch.

 singly arise, that would rise for a girl.

She'll take a mile. Such a shame she
Wandered into our enclosure.

How unfortunate this person has made us to be blunt.

Mind—seeing her in Harrods. But be—
- Mind the Jewelry counter, not in front.

- Could there be — in our fighting corps — a lack of en-
SHOULD YOU WISH — TO CAUSE GREAT DISTRESS, IN THE TIDIEST

OFFICERS' MESS, JUST MENTION HER NAME.

THAT ISN'T FUNNY — THE
Man is a fool breaking every taboo. In - Stalling the girl in the Army H.Q. And she's an

Actress - the last straw. Her only good parts are between her thighs, she's dull.

Stare at the ceiling not reach for the stairs, or she could be - his last wife. The
E-VI-DENCE SUG-GESTS,

SHE HAS OTHER INTER-ESTS.

C - G (DRUM BEAT)

G - F

C - G

D.B. G - F

D.B.

IF IT'S HER WHO'S USING HUM,

HIS EXCEPTIONALLY DIM.

SITZCH

DANOS.

DANGEROUS TIDE.
ARISTOCRATS.

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

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

GAP WE-

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

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

HAVE (CUE)
My case for officers to do as they please, and long as they're discreet and keep clear of disease, we go.

Dm7
E7 Dm7

More we disregard, but once they allow a bit on the side, to

Dm7

Move to the centre whereas she's not qualified, we should all be on our guard. She should
Get into her head.

She should not get out of bed.

C - G d3.

G - F d3.

She should know that she's not paid.

To be loved but to be laid.

Solo.

C - G d3.

G - F

Dangerous trade
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?

What do you sleep-dine-with yesterday,

is that the extent of your return? Shows how futile acting can be.

Can we assume then that you'll get? Is this because of your association with
CHE:

Colonel Perrin:

OFFICERS:

HEAVIES:

She won't be kept happy by her nights on the tiles. She

Good night and thank you.

OFFS:

Says it's his body but she's after his files. So get back on to the street. She should

E - D - E - D - E - D - D - D - D - D -
GET IN TO KEEP HEAD, SHE SHOULD NOT GET OUT OF BED.

C - G D.R. G - F D.R.

SHE SHOULD KNOW THAT SHE'S NOT PAID, TO BE LOUD BUT TO BE LAYED.

C - G G - F

THE EVIDENCE SUGGESTS, SHE HAS OTHER INTERESTS.

C - G G - F
IF IT'S HER WHO USING HIM,
HE'S EXCEPTIONALLY
DIM.

C -- G
G --
F 5x5x5
(Drums)
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,

Graceless and vulgar, un-inspired, can be accepted and admired.

Graceless and vulgar, un-inspired, can be accepted and admired.
EVA...

TEMPO.

IT DOESN'T MATTER WHAT THESE IN-RANGS SAY, — OUR NATIONS LEADERS ARE A FEE-BLE CREW.

BY PRO ROLL... (LIGHT STEAM-OVER FIGURES)

TEMPO.

THERE'S ONLY TWENTY OF THEM ANY WAY. — WHAT IS TWENTY NEXT TO MILLIONS WHO ARE

TEMPO.

All you have to do is sit and wait.
Rubato

Keeping out of every — body's way.

We'll, you'll be handed power

C - D7 - G

A Tempo

On a plate.

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

Ebm - C - D7 - Gmaj7 - Am7 - B7

You can reluctantly a - gree to be called.

C - Bb - F - E

New Tempo

Lower
(A LITTLE FASTER)

Conducted in

THURGA - Gain we could be fool-ish not to quit while we're a-

HEAD, STR

For dis-trace lend'en - chant-ment, and that is why -

ALL EX-iles are dis-tig - uished, more im-port-ant, they're not
DEAD. I COLD FIND NO SATISFACTION IN PARAGUAY.
This is crazy defeatist talk. — Why can't political suicide, there's no

Risk, there's no call for any action at all. — When you have unions on your side. (Recorded)

Carry on!
NEW ARGENTINA! THE CHAINS OF THE MASSES UN-TIED.

NEW ARGENTINA! THE WORKERS' BATTLE SONG-Off!

NEW ARGENTINA! THE VOICE OF THE PEOPLE CANNOT BE DE-

NEW ARGENTINA! THE VOICE OF THE PEOPLE RINGS OUT LOUD AND
There is only one man who can lead any workers as I did. How I am a worker I've suffered the way that you do. I've

Ned!

I'm not long!

D E7

Lives for your promise saves you, left and kill a dream. He supports you, for he loves you under the sun employed and the shares and I've hated it too. But I found my salvation in

E7 G7

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.

A G7
To Richard

- Partition in the profits that we make. Shorter spending, a bigger slice of

C7 --- D D7 D D6

Peron.

It's annoying that we have to fight elections for our cause, the bican-

EVERY CASE.

D --- D7 --- F7

(R.)

We hence, having to get a majority. If normal methods of persuasion fail to

C - C7 - D7
Win us applause, there are other ways of establishing authority.

Reyes: Mob - S. Police. We have

F7        C7        D7

(Slightly Faster.)

(Ways of making you vote for us, or at least of making you abstain.)

Strings off
RON HAS RESIGNED FEATUING MARY AND THIS WE A - YOw.
THE DESCANZOS ARE THERE HE IS MARCHING WITH

NOW!
HE SUPPORTS YOU, FOR HE LOVES YOU, UNDERSTANDS YOU, IS ONE OF YOU.

E7 - G7 - A7 - G7 -

CHORES A NEW ARGENTINA! THE

BOYS.

IF NOT HOW COULD HE LOVE ME.

C - E7 - A -
Chains of the masses untied. A new Argentina! The

Voice of the people cannot be and will not be and

Rally 2nd time (atison)
MUST NOT BE DENIED.

PERON.

SECOND TIME PAUSE

SLOWER

NEW TEMPO

CALC.

GAIN I COULD BE FOOLISH NOT TO QUIT WHILE I'M AHEAD.

LEGATO.

SEE ME MANY MILES AWAY, INACTIVE.
Cocktails on a terrace, taking breakfast in bed, sleeping.

Easy, doing crossword, it's attractive.

Don't think I don't think like you, I often get those nightmares too. They always take some swallowing.
Sometimes it's very difficult to keep momentum if it's you that you are following. Don't

Close doors, keep an escape clause because we might lose the big apple but

Would I have done what I did if I hadn't thought, if I hadn't known we would take the country.

End of Act I
ACT 2
PEOPLE OF ARGENTINA, YOUR NEWLY ELECTED PRESIDENT

SLOW

ACH LIB TILL PERON READY

PERON

ARGENTINO

PERON PERON PERON PERON

AD LIB TILL PERON READY

GO AFTER ARMS UP CUE FOR ORCH.
"TIMES, we are all shirtless now. Fighting against our common enemies,"

"RON PE-RON PE-RON PE RON PE-

Pov-er-ty, so-cial in-just-i-c e.
Foreign dom-ination of our in-dus-tries.

\[MARIMBA\]
Reaching our common goals, our independence, our dignity, our

Pride.

Let the world know, that our great nation is awakening, and

B

peron

2

Marimba 2nd Tpt
HEART BEATING THE HUMBLE BODIES OF JULIO PEÒRON, AND HIS WIFE, THE FIRST LADY OF ARGENTINA.

VLNS OFF

EVÀ DUARTE DE PEÒRON.

VLNS PAVON C RESCENDO POLO A POLO....
As a mere observer of this tasteless phenomenon, one has to admire the stage management. There again, perhaps I have been a mere observer.
Spoken. "Look, if I take off my shirt!"

LISTEN TO MY ENTRAILS, GENTLEMEN.

RON PE-RON CHORUS PE-RON PE-RON PE-RON PE-RON PE-RON PE-RON PE-RON

TO LEFT

11 CHOIR TWO 12 13
EVA.

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

FEEL, THAT I STILL NEED YOUR LOVE AFTER ALL THAT I'VE DONE. YOU WOULDN'T BELIEVE ME, ALL YOU WILL SEE IS A GIRL YOU ONCE KNOWN, ALTHOUGH SHE'S CHANGED UP TO THE
Out of the sun down, staying out of the sun.
(RUNNING A-ROUN) TRYING EVERYTHING NEW, BUT NOTHING IMPRESSED ME AT ALL.

NEVER EXPECTED IT TO. DON'T CRY FOR ARGENTINA. THE

TRUTH IS NEVER LEFT YOU. ALL THAT MY WILD DAYS, MY MAD EXISTENCE, I KEPT MY
Promise, don't keep your distance.

And as for fame, I never invited them in. Though it seemed to the world they were all desired.

They are illusions. They're
Not the solutions they promised to be, the answer was here all the time.

Db6 --- Eb --- Eb7 --- Ab ---

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

Eb --- Eb7 --- Ab

(Chorus)

Emphatic

Rall.

Pp off on "Me"
Don't cry for me Argentina.

The tempo,


Tears is nev'a left you. All thro' my wild days, my mad existence, I kept my

Promise, don't keep your distance. Have I said too much? There's nothing more I can think of to

Dbmaj7  Gb  Rall
SAY TO YOU.

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

NOB IS TRUE.
LISTEN TO THAT, THE VOICE OF ARGENTINA. WE ARE A-DANCED, WE ARE LOVED.

SLOWLY.

OFFICER. WE SHALL SEE, LITTLE MAN. CHORUS. LOUD.

YESTERNOON WAS MORE THAN ENTERTAINING PEASANTS.

FASTER. SLOWER.

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

VITA PERON. LA SANTA PERONISTA E-

SAFE TO RECLAIMED PEOPLE. I WAS ONCE AS YOU ARE NOW.
I have taken these riches from the oligarchs only for you. For all of you. One day — you will in —

— Via Peron, La Santa Peronista.
HE'RT THESE TREASURES.

DESCA-ni - SA-dos,

WHEN THEY FIRE THOSE CARGOS.

WHEN THE CROWD'S SING OF GLO-

BRASS
It is not just for person.

But for all of us.

Into 2.
SEGUE CHE SOLO
Solo

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

EVA.

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

WATCH!

GO AS EVA LEAVES.
IGNITE STAGE

SLOWLY.

SLIGHTLY

FASTER.

TEMPO CLAR

HIGH FLYING ADORES.

CHE.

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

-----

Ami ---- B♭ ---- C♮ ----
Rich beautiful thing of all the talents, a cross between a

Someone on top of the world — the views not exactly clear.

Fantasy of the bedroom, and a saint.

Shame you did it all at twenty-six.

You were just a back street girl. Hustling and fighting, scratching and biting.

There are no my stries now. Nothing can thrill you, no one will fill you.
High Flying A-Dored — Did you believe in your wildest moments
High Flying A-Dored — I hope you come to terms with boredom

All this would be yours, that you'd become the lady of them
So famous so ea — silly, so soon — is not the wisest thing to

All these stars in your eyes when you crawled in — at night.
Be: You won't care if they love you, it's been done — be real.
FROM THE PARIS FROM THE SIDE-WALKS FROM THE GUTTER THEATER CAL.

YOU'LL DESPAIR IF THEY HATE YOU YOU'LL BE DRAINED OF ALL ENERGY.

D

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

2x G = EVA

3x W
HIGH FLYING ADORED.

I'VE BEEN CALLED NAMES, BUT THEY'RE THE STRANGEST

MY STORY'S QUITE unusual. local girl makes good, weds famous

MAN, I WAS SURE IN THE RIGHT PLACE AT THE PERFECT TIME.

D --- F#m --- G --- A7 ---

D --- F#m --- G --- A --- A7 ---

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    Fin. Bm

No one else can fill it like I can.

Horns

G    D    G1 1

Long OFF

GET READY FOR ONE EVE.
Rainbow High.

I don't really think I need the reasons why I won't succeed, I have some. Let's

[A Tempo]

Get this show on the road, let's make it obvious person is off and rolling.

[ rall ]

Eyes. Mouth. Figure.
Eva.

I came from the

voice.

movement.

magic.

glamour.

diagonals.

image.

dress.

style.

hands.

rings.

face.

excitement.

People, they need to adore me. So Christian be-or me, from any kind of love or product. It is vital you sell me. So manipulate me, make an artificial face. I need to be

Chromatic.

E-flat.

B-flat.

F.

I need to be
E.

All My

MAGIC. GLAMOUR. DIAMONDS. IMAGE

HANDS. RINGS. FACE. EXCITEMENT.

Descamados expect me to outshine the enemy, the aristocracy.
Won't disappoint them.

I'm their

(Slighty steadier)

Savours, that's what they call me, so Lauren Be-call me, anything goes to make me fan-

(or double melody over)

-Tastic, I have to be rainbow high in magical colours, you're

A - B7 E - G G -
SLIGHTLY BRIGHTER

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

CROWN.

NEXT STOP WILL BE EUROPE. THE RAINBOW'S GONNA TOUR DRESSED UP SOMEWHERE TO

NEW TEMP OVER
A Tempo

Go well put on a show

Look out mighty Europe.

G13 (New Tempo)

C C6 C C6 C C6 C C6

Because you oughta know what a song get in me. Just a little touch of just a little.

Argentina's brand of star quality.

Go on applause.
STOP JUST BEFORE TRUCK HITS MARK

RAIN BOW TOU R

PEOPLE OF EUROPE SEND YOU THE RAIN BOW OF ARGENTI NA
CUE ENTRIES THROUGHOUT

Spain has fallen to the charms of Evita she can

Do what she likes it doesn't matter much, she's a new world Maria with the golden touch. She

Failed a bull-run forty five thousand Seat-er but if you're

E - D - A - E - D - A - E -
PRETTY THAN GENERAL FRANCO, THAT'S NOT HARD.

OFFICERS: DON'T CHE

FRANCO'S REIGN IN SPAIN SHOULD SEE OUT THE FORTIES SO

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

BUT
MORE IMPORTANT CURRENT POLITICAL THOUGHT IS YOUR

PERON, CHE ET AL.

WIFE'S A PHENOMENAL ASSET YOUR TRUMP CARD. LET'S HEAR IT FOR THE

RAINBOW TOUR, IT'S BEEN AN INCREDIBLE SUCCESS. WE WEREN'T QUITE SURE, WE

G - C - D7 - G - C - D7 -
Had a few doubts. Would Evita win through. But the answer is yes.

There you are, I told you so. Makes no difference where we go. The whole world o'er.
I'm not under-

Who would under - esti - nate the act - ress now?

- est - nating you. Just do the same thing in Ital - y please

Now I don't like to spoil
A non-sea-ful story but the news from Rome isn't quite as good. She hasn't gone down like we thought she would. Italy's un-con-vincing by Argentine glory. They equate Peron with Musso-
"Li ni, can't think why. Get, Eva, ready.

Did you hear that? They called me a whore. They actually called me a whore.

But sen-

- O-ra Peron, it's an easy mistake. I'm
Still called an Admiral, yet I gave up the sea—Long ago,

Things aren't all that bad, she met with the Pope.
She got a Papal decoration and a kindly word.

Even if the crowds gazed our lady the bird,

The Argentine-Italian axiom.
- IS DOES HAVE SOME HOPE. SHE STILL MADE A FABULOUS IMPACT, CAUGHT THE EYE-

LET'S HEAR IT FOR THE RAINBOW TOUR. IT'S BEEN AN INCREDIBLE Suc-

-Cess. WE WEREN'T QUITE SURE, WE HAD A FEW DOUBTS. WOULD E-VI- TA WIN
Officers et al.

A qualified

Through. But the answer is

Yes!

Off on 4

Monsieur Avelier

Eva started well, no question, in France. Shining like the sun through the

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 interest, she looked...  

\[\text{Db - Ab - Eb - Db - Cb -} \]

Point....

Tired?... 

Face the facts, the rainbow's started to fade...

\[\text{Ed} \]

[Signature: PERON; IT]

I don't think she'll make it to England now.

\[\text{Db - Ab - Eb -} \]
wasn't on the schedule any now.

You'd better get out the flags and fix a parade.

Some end of coming home in triumph is required.

Let's hear it for the Rainbow Tour — it's been an incredible success.
WEREN'T QUITE SURE, WE HAD A FEW DOUBTS. WOULD E-V-ER WIN THROUGH, AND THE ANSWER IS

CB DB EB BB7 ED3B

YES AND NO! AND YES — AND NO! AND YES AND NO

BB7 RALL

SLOWER!

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

CB DB7 Gb CB DB7

MORENO HALL + TyMB
IN 2  VERY GRANJLY.  J. = 58

FEVER

CESS.

WHO THE

HELLO, THE KING OF ENGLAND, THINK HE IS? TEA AT THE TIN POT, CASTLE OF HIS, WHAT KIND OF VI-

TA-TION IS THAT? AR-SEN-TIN'S FIRST LADY DESERVED BUCKINGHAM PALACE! IF ENGLAND CAN DO WITHOUT

SLOWER
HE, THEN ARGENTINA CAN DO WITHOUT ENGLAND. CONFUSION.
BASS RALL..... OFF

GO AS PEASANT COME ON FROM LEFT
THE ACTRESS HAS N LEARNE D.

I N T R O

(A R T I S T O C L A T S.

THUS ALL FAIRY STORIES END. ON-LY AN ACTRESS WOULD PRE- TEND. A F -
FAIRS OF STATE ARE HER LATEST PLAY. EIGHT SHOWS A WEEK, TWO MAT-INS.
(Repeat as directed.)

Wait for Eva to appear

Eva (Rises)

The chorus girl hasn't learned the lines you like to hear. She won't go
Scrambling over the facts of the case to be accepted, by making donations just large enough, to the correct charity.

She won't be president of your wonderful societies of philanthropy, even if you asked her to be, as you should have asked her to be.
ALLEGRO.

ACTRESS HASN'T LEARNED
THE LINES YOU'D LIKE TO HEAR. SHE WON'T TUNE YOUR CLAVE, SHE WON'T DANCE IN YOUR HALLS.

She won't fill the hungry once a month at your tamboras, she'll simply take control, as you disappear.

LOOK FOR CHE.
GO AS
EVA'S HAND DROPS
As she brings her hand down

For - Give my intrusion but fine those sentiments sound. Little has changed for us persons down here on the ground.

Hate to seem churlish, oh grateful. I don't like to moan, but

Do you now represent any cause here but your own?
EVERY THING DONE WILL BE JUSTI-IED BY MY FOUND-A-TION.
AND THE
AND THE MONEY KEPT ROLLIN' IN

CHE' FRECKY

QUE' CHE'
EVA'S PRETTY HANDS REACHED OUT AND THEY REACHED WOE. NOW YOU MAY FEEL IT

SHOULD HAVE BEEN A VOLUNTARY CAUSE. BUT THAT'S NOT THE

POINT MY FRIENDS. WHEN THE MONEY KEEPS ROLLING IN YOU DON'T ASK
E-VA'S CALLED THE HUNGRY TO HER O-PEN UP THE DOORS

NEVER BEEN A FUND LIKE THE FOUNDATION EVA PE-RON.

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' on in, Roll in on in, Roll.

Cue

×4

Would you

- In' on in, Roll - in' on in, on in, on in. Colla voce.
LIKE TO TRY A COLLEGE EDUCATION? OWN YOUR LANDLORD'S HOUSE, TAKE THE

FAMILY ON VACATION. EVA AND HER BLESSED FUND CAN

MAKE YOUR DREAMS COME TRUE. HERE'S ALL YOU HAVE TO DO MY FRIENDS—
Write your name and your dream on a card or a pad or a ticket. Throw it.

High in the air and should our Lady pick it, she will change your way of life for two whole weeks at least. Name me any one who
AND THE MONEY KEPT ROLLIN' OUT IN ALL DIRECTIONS.

CYNICS CLAIM A LITTLE OF THE CASK HAS GONE ASTRAY. BUT
Out you don't keep books.
You can tell you done well by the
Harp Phrases Repeat.

That's not the point my friends.

When the money keeps rolling.

Heroes.^

Countants only.

Slow Things Down.
Figures lets in the.

That's Not the Point My Friends.

When the Money Keeps Rolling.

Heroes.
1978

DANCE

(INSTRUMENTAL)

F
G
A7/G
G

Em
B7/E
B5/D
Em
Em

B7/C
Em
D5
G
G

CHE
4th Verse?

If the money keeps rollin' in, man, a girl to

D7/G
G (Accomp Subtitle)
G
A7/G


Do creen a little oth the top fore ov' penses wouhdty you? A.

G: E:\ B♭/E B♭ E:\

Las there are a bitter few who envy such success.

E:\ B♭ E:\ D:\ G:

But thank god for Suizeland — where a girl and guy both
Little Daddy Cassie-tween you can be sure when they de-po-sit no-ones

A: G E: B7

Seen you, oh what bliss to sign your name as 3. 0. 1. 2.

E: poco cresc

Seven—Never been no counts, in the name of Eva Peron!

G: G A7/G D G

Go when Eva's follower reaches straighter

(Tace)

G A (Segue as Eva 2 Co 3)
GO WHEN 1ST CHILD APPEARS.
SANTA EVITA

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

F    C7    F

LOVE YOU TELL HEAVEN I'M DOING MY BEST, I'M PLAYING

FOR YOU, JUST AS YOU MAY FOR ALL THE REST.

Dm    G - G7    C - G7    C    C7

PLEASE MOTHER EVA, WILL YOU LOOK UPON ME AS YOUR OWN, MAKE ME SPECIAL. BE MY
AN-CEL BE MY EVERYTHING WONDERFUL, PERFECT AND TRUE, AND I'LL TRY TO BE EXACTLY LIKE YOU.

PLEASE, HOLY EVA, WILL YOU FEED A HUNGRY CHILD? FOR I

C'EST

GET THEM YOUNG E-VITA GET THEM WHILE THEY'RE YOUNG.

LOVE YOU. TELL HEAVEN I'M DOING MY BEST, I'M PRAYING FOR YOU. EVER Buffer, ALREADY E-DEST.
SANTA - SANTA E - VI - TA. 
MADRE DE TODOS LOS NIÑOS, DE LOS TIRAHI-

RÁDOS, DE LOS DESCAM - SADOS, DE LOS TRABAJA - DORES, DELARGEN - TÍ - NA.

SANTA - SANTA EVI - TA. 
MADRE DE TODOS LOS NIÑOS, DE LOS TIRAHI-

\[ \text{CHE (REIT STARTS HERE, APPX.)} \]

\[ \text{SANTA-SANTA EVITA, M ADRE DE TODOS LOS HIJOS.} \]

\[ \text{(FADE AWAY)} \]

\[ \text{CHE (FREELY)} \]

\[ \text{WHY TRY TO GOVERN A COUNTRY WHEN YOU CAN BECOME A SAINT?} \]

\[ \text{CANDLE-BLOWING AND ON!} \]
Waltz for Eva and Che

Tell me before I waltz out of your life, before

Turning my back on the past. Forgive my impertinent behavior, but

How long do you think this pantomime can last. Tell me before I ride off in the sunset, there's
ONE THING I NEVER GOT CLEAR—
HOW CAN YOU CLAIM YOU'RE OUR SAV—
OR, WHEN

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

TELL ME BEFORE YOU GET ON TO YOUR BUS, BEFORE JOINING THE FORGOTTEN BRI—SAFE.
How can a person like me say
After the time honoured way the game is played.

Tell me, before you get onto your high horse just what you expect me to do.
I don't care what the bourgeois say.
I'm not in business for them but to give all my
+ Davies!
DESCAN-SOS A MAGICAL MOMENT OR TWO. THERE IS EVIL

EVER A ROUND FUNDAMENTAL SYSTEM OF GOVERNMENT QUITE IN CENTRAL. SO

WHY GO BANANA (THROUGH) CHASING NIVANA (AND) FAILING BETTER TO DO WHAT YOU
Can for a few than to lie: much pleier sail-ing.

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
HAVING NO IMPOSSIBLE DREAM.

LOW ME, BEFORE YOU SLOW OFF TO THE SIDELINES TO MARK YOUR ADIEU WITH THREE CHEERS, AND TO

ASK YOU THAT WHOSE BE LIGHTED IF I WERE TO TACKLE THE WORLD'S GREATEST PROBLEMS?
WAR TO POLLUTION; NO HOPE OF SOLUTION; EVEN IF I LIVE FOR ONE HUNDRED

YEARS? THERE IS EVIL EVERYWHERE, FUNDAMENTAL SYSTEM OF

GOVERNMENT QUITE INCOMPLETE; SO IF YOU'RE ABLE TO SOMEWHERE UNSTABLE AND
STAY THERE! WHIP UP YOUR HATE IN SOME TOTERING STATE; BUT NOT HERE DEAR, IS THAT CLEAR, DEAR?

C7b9  F7  F7  F47  C

HORNS

NEW TEMPO.
OH WHAT I'D GIVE FOR THAT HUNDRED YEARS! BUT THE PHYSICAL

INTERFEES, EV'NY-DAY MORE, OH MY CRE-ATOR!

WHAT IS THE GOOD OF THE STRONGEST HEART IN A BODY THAT'S
FALLING A-PART?

A SERIOUS FLAW, I HOPE YOU KNOW THAT.

(Solo)

START ALL

EVENT x FILL

TO LEFT

OFF

STRAIGHT ON (ON APPLAUSE)
She is a diamond, she is.

All very well to a certain extent, for the lady at the side of the President, to show an interest in affairs. But let's not be blind to the drift of events. She's eclipsing the strength of the Government, she should be recalled.
She will never win our hearts. She's a woman for a start. She holds

De7 C C G (Drum Break) G F

No elected post, she's an ornament at most.

C G  F

But on the other hand, she's all they have.

She's a diamond in their

Gm7 A7 Dim7 Dim7 Gm7 C
Dull gray lives and that's the hardest kind of stone, it usually survives. And when you think about it

F - Dm7 - Gm7 - C - Dm7 - Bb - C7 -

Can you recall the last time they loved anyone at all. She's not a rambler you can

Fmaj7 - Dm7 - Eb - Bb - D - Gm7 - A7 -

Brush a-side. She's been out doing what we've just talked about, example, gave us both our
got the business,

Dm - Dmaj7 - Gm7 - C - F - Dm7 - Gm7 - C -
ENGLISH OUT. And if you think about it, well why not do one or two of the things we promised to do. But on the other hand she's slowing down.

She's lost a little of that magic drive but I would not advise those critics present.
DICE ARE ROLLING

PERON.

DICE ARE ROLLING

THE

KNIVES ARE OUR I SEE EVERY BAD

SIGN IN THE BOOK AND AS

FAR AS THEY CAN OVERWEIGHT TO A MAN THEY HAD THEM LEAN

& HUNGRY
Look, but we still have the magic we've always had. The Desalamizados still worship me. We arrived thanks to them and...
No one else. No thanks to your generals. A clutch of stuffed cuckoos.
The House on the Street

You're wrong. The people. In People.

We're the people. They don't know. They don't know. The man is called.

Collaborate.

They don't know how.
EVERY MEAL THEY LOVE YOU NOW, IT MATTERS MORE THAN AS FAR AS MY STUFFED CUCKOOS ARE CONCERNED

Move....

You don't exist politically exist.

Don't politically exist. So I don't exist, so I count for nothing.

Try saying that on the street, when all over the world I am Argentinian.

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

They'll admit they exist
When I become Vice-President.

That won't work, we've been through all of this before, they'd fight you tooth and nail if you'd
NEVER COME THEM WITH A HUNDRED RALLIES!

Even if you did, your little body's slowly breaking down.

You're losing speed, that goes on flourishing far ever, but your eyes, your smile;

NEVER COME THEM WITH A HUNDRED RALLIES!

Even if you did, your little body's slowly breaking down.

You're losing speed, that goes on flourishing far ever, but your eyes, your smile;
Do not save the sparkle of your
fantastic past, if you climb one
dark mountain it could be your last.

Eva (gently)

I'm not that ill,
bad moments come but they go. Some days are fine, some a little bit

Harder. But I'm no has-been, it's the same old routine. Have you ever seen me de-
Don't you forget what I've been thru and yet I'm still standing.

(Faster)

And if I'm ill, that could even be to your advantage.

Advantage I'm trying to point out that you might
I must now be vice president and I shall have my people come to choose, th

2 persons

who shall wear their country's crowns in thousands in my squares and avenues.

2nd. F - - - - E - - - - F/E - - - - A/E - - - -
EMPTYING THEIR VILLAGES AND TOWNS WHERE EVERY

SOUL IN HOME OR SHACK OR STALL, KNOWS ME AS

ARGENTINA. THAT IS ALL.
So what happens now?

Am / B7 - C

Body

Unaccompanied.

Where am I going to?

So what happens now?

Don't
Eva's Final Broadcast

"...and I just have to see. How you must you have lost a

Begin New Experience..."
Faster.

Got it set up. We fixed you a broadcast, and you're so good on the air. (time)

When I'm standing

Cicero Carter,

The actress hasn't learned the lines you'd like to hear.

Cicero...

She's sad facing country.
EVA STANDS

I want to tell the people of Ar-gen-ti-na. I've de-cided I should be-

Lifts up (p. 00)

-cine. All the honours and titles you pressed me to take. For it con-
-TEN-ED

LET ME SIMPLY GO ON AS THE WOMAN WHO BRINGS HER

PEOPLE,

TO THE HEART OF PE-RON.

DON'T CRY FOR ME PA-GEN-

-TI-NA.

THE TRUTH IS I SHALL NOT LEAVE YOU. THOUGH IT MAY GET HARDER FOR YOU TO
SEEN ME, I'M ARGENTINA, 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.

CONI Go to Peru
WHEN SHE SITS
Montage

CHE

She had her moments, she had her one

Drum roll

Tom. Dr.

(Echoes)

etc ad lib.

'Out of time with CHE'

Style. The best show in town was the crowd, outside the Casa Rosada crying

Eva Peron. But that's all gone now

Voice fades out....
EVA. Beware your ambition —

Screen and middle classes I will move.

Never accept them, and they will never deny me anything again.
Tempo di Tango

Eva

Chords:
C - D7 - C - Bb

Text:
I should have told you

Teresa

Please forgive me

I would never have forsaken you but please understand

Raul

Am: F - Bb
CHORUS

NEW ARGENTINA THE CHAINS OF THE MASSES UN-

E A G

NEW ARGENTINA THE VOICE OF THE PEOPLE

E A D

CANNOT BE AND WILL NOT BE AND WILL NOT BE

G D G D G D
PERON.

HIGH FLYING DOREE So

YOUNG THE INSTANT QUEEN -- RICH -- BEAUTIFUL THING OF ALL THE

G \h \h A7 \h \h D \h \h F\h \h

TREWS A CROSS BETWEEN A FANTASY OF THE BEDROOM AND A

G \h \h A7 \h \h C \h \h G\h \h
DO - RES
DEL - AR - GEN -

-joy your prayer because you haven't gone long yet.

A - - G - A -

- -

TI - NA

QUEEN IS DEAD YOUR KING IS THRU'

G - D - L L L F - C -
2 A DOS DE LOS DESCAMí
SA DOS DE LOS TRABA JÁ

SING YOU FOOLS BUT YOU GOT IT WRONG EN-

FUNKY

D — — A — — G — A — —

D O - RES
DEL AR - GEN -

— TO YOUR PRAYERS BECAUSE YOU HAVEN'T GOT LONG — YOUR

A — — G — A — —

"TI-NA"

"QUEEN IS DEAD YOUR KING IS THRU"

"G D"

"SHE'S NOT COMING BACK TO YOU"
V SLOW 4

THE CHOICE WAS MINE AND MINE COMPLETELY. I COULD

HAVE ANY PLACE THAT I DESIRED. I COULD BURN WITH THE SPLENDOUR
OF THE BRIGHTEST FIRE, OR

ELSE, OR ELSE I COULD CHOOSE TINE. REMEMBER I WAS VERY YOUNG THEN, ANYA.
YEAR WAS FOR EVER AND A DAY. SO WHAT USE COULD FIFTY, SIXTY, SEVENTY BE?

GB - AB - Ebmi - - Bbm1 - Gb - Db - E7 -

Saw the lights I was on my way. And how I lived. How they shone, but how soon the lights were

G7 - A - Bbm1 - - E7 - Bbm1 - E7 - Gb -

Oh my

Bbm1 - Gb - Dd - Fb7 - Gb - A - Gbmi -

BASS
DAUGHTER O H MY SON! UNDERSTAND WHAT I HAVE DONE
EMBALMERS.

EYES, HAIR, FACE, IMAGE.

ALL MUST BE PRESERVED.

PLAYED FOR EVER.

NO LESS THAN SHE DESERVED.