SCORE NO: 4

EVITA

ACTS 1 & 2 (VOCAL)

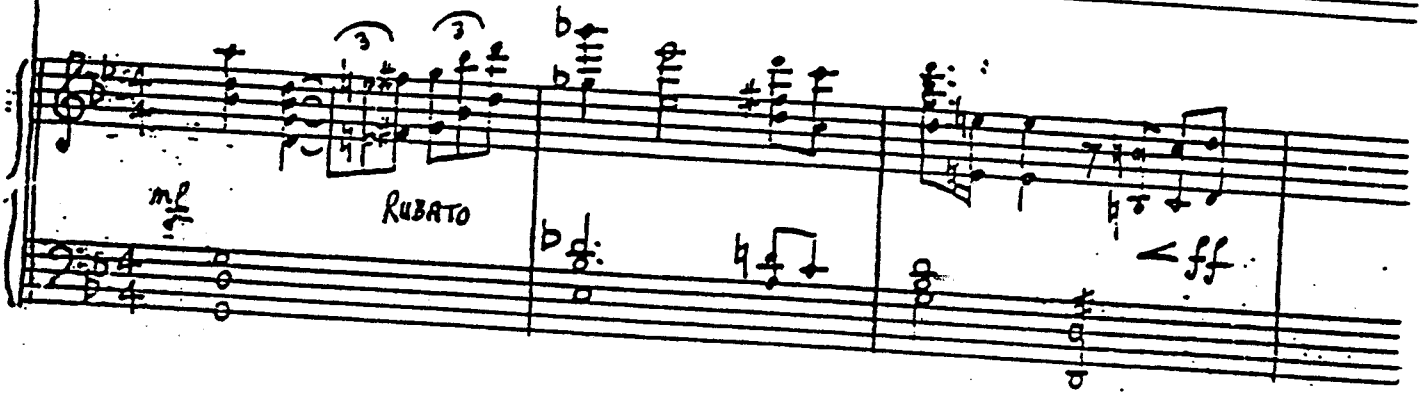
This score is the property of The Robert Stigwood Organisation and will be collected from you by the Company Manager when the production has received its first public performance. Any notes or annotations must be made in pencil only and should be erased before the score is returned to the Company Manager.

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

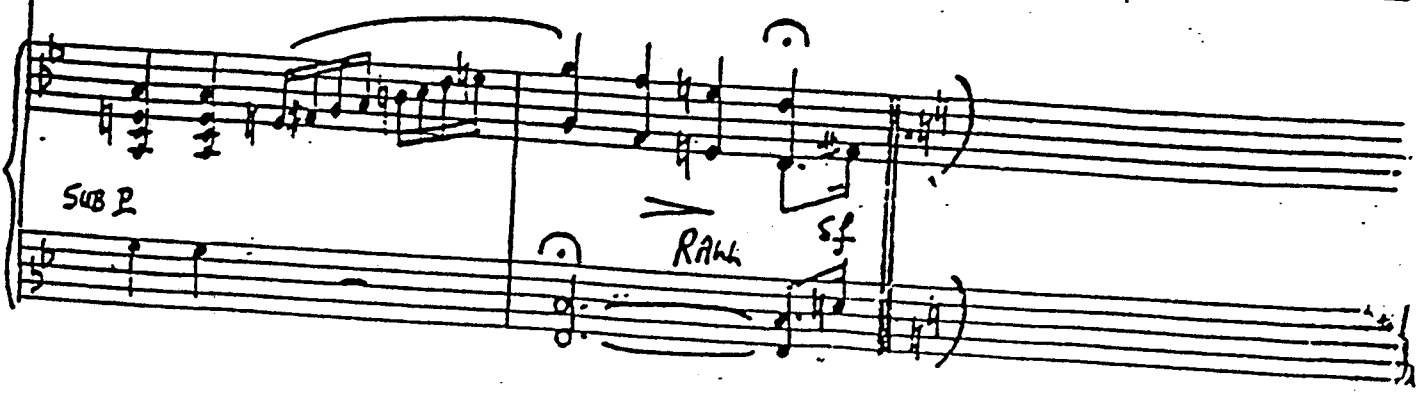
ACT 1

A Cinema in Buenos Aires

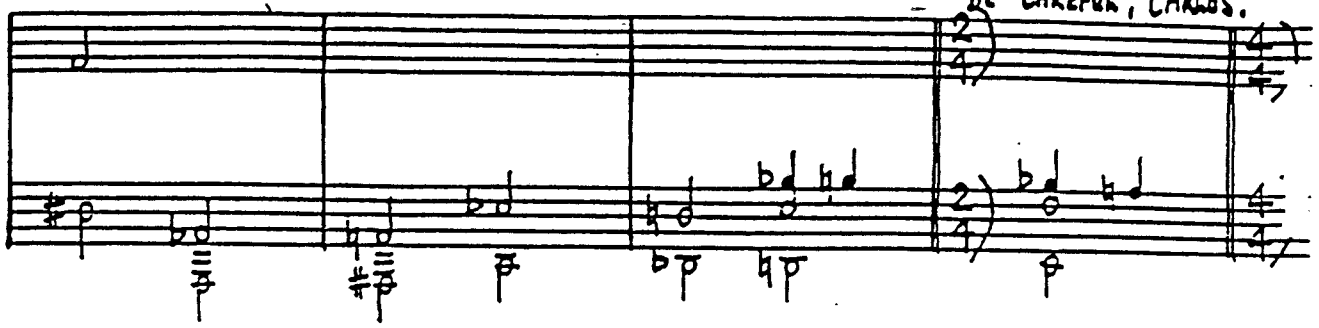
DIALOGUE. "UNTIL THIS MOMENT MY LIPS HAVE NOT DARED
TO SPEAK OF MY LOVE FOR YOU." — "OH CARLOS!"



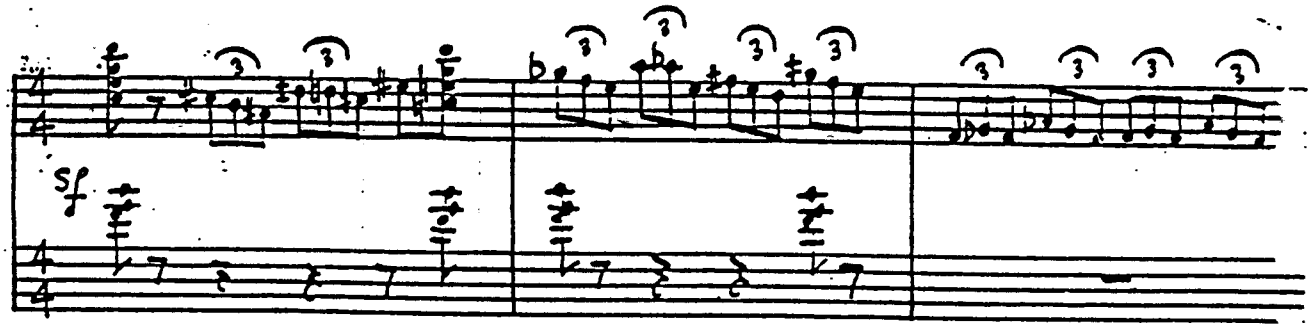
"AND THEY SHALL DO MORE THAN SPEAK TO YOU —
MY SENSES ARE FLOODED WITH DESIRE." — "OH CARLOS!"



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

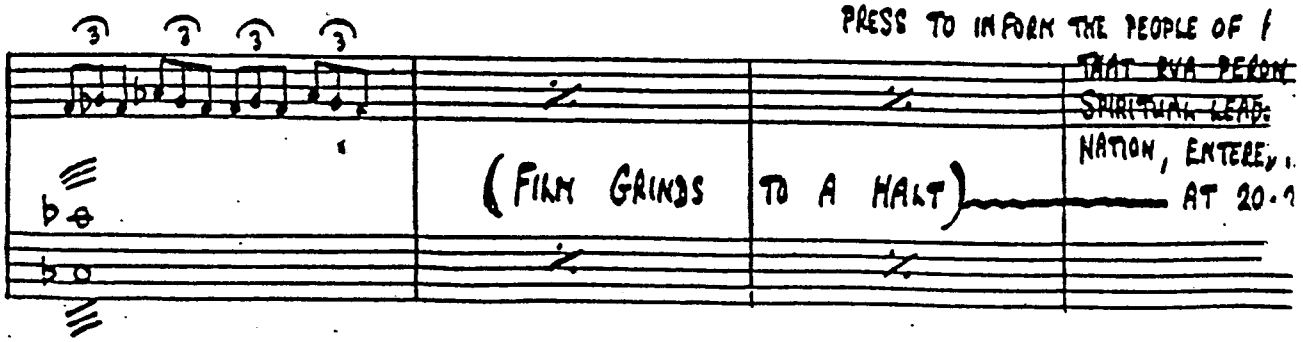


AGITATO.



PRESS SECRETARY.

"IT IS THE SAD DUTY OF THE SECRE[TARY]
PRESS TO INFORM THE PEOPLE OF
THAT EVA PERON
~~SPIRITUAL LEAD~~
NATION, ENTERED
AT 20.

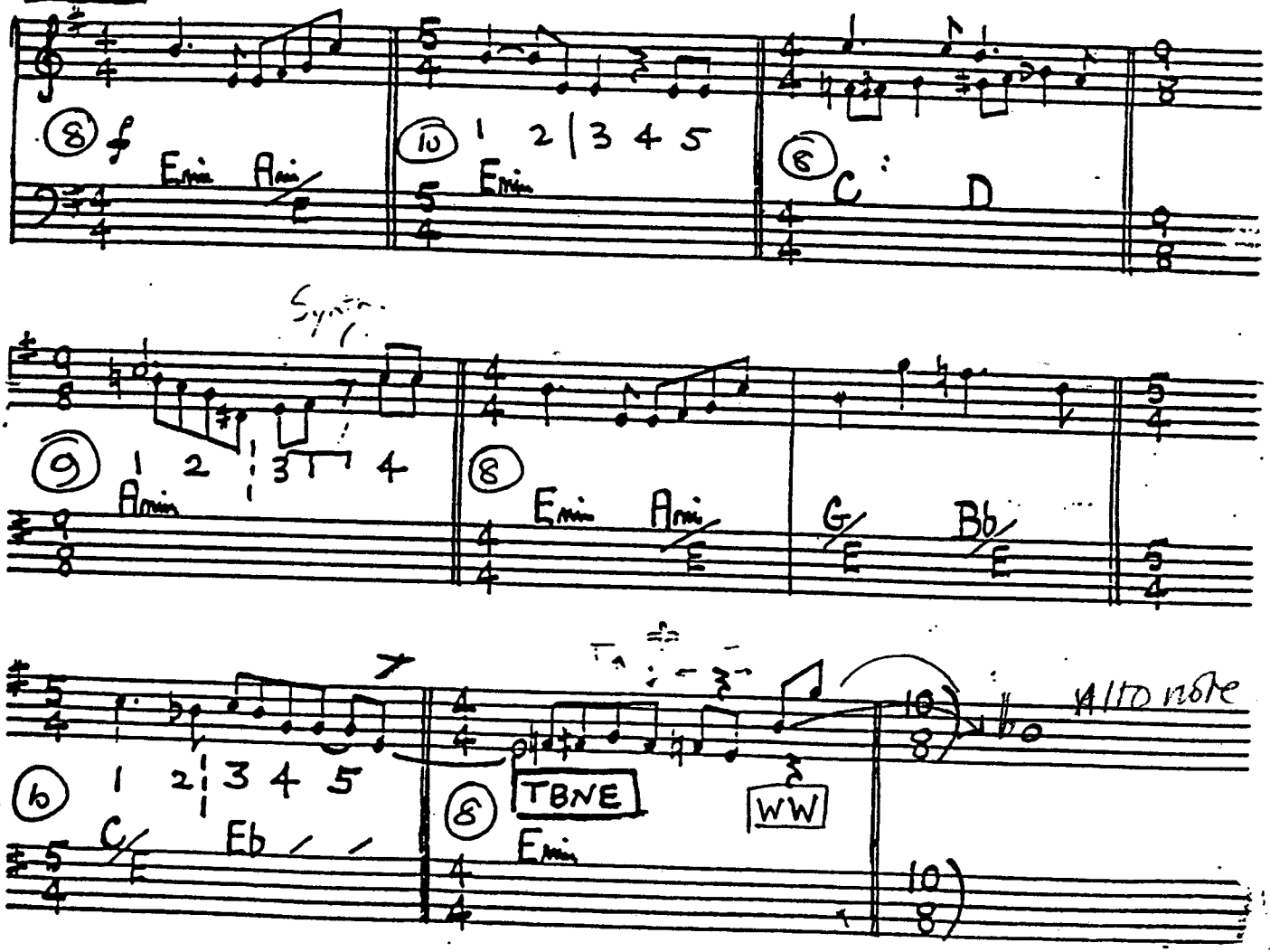


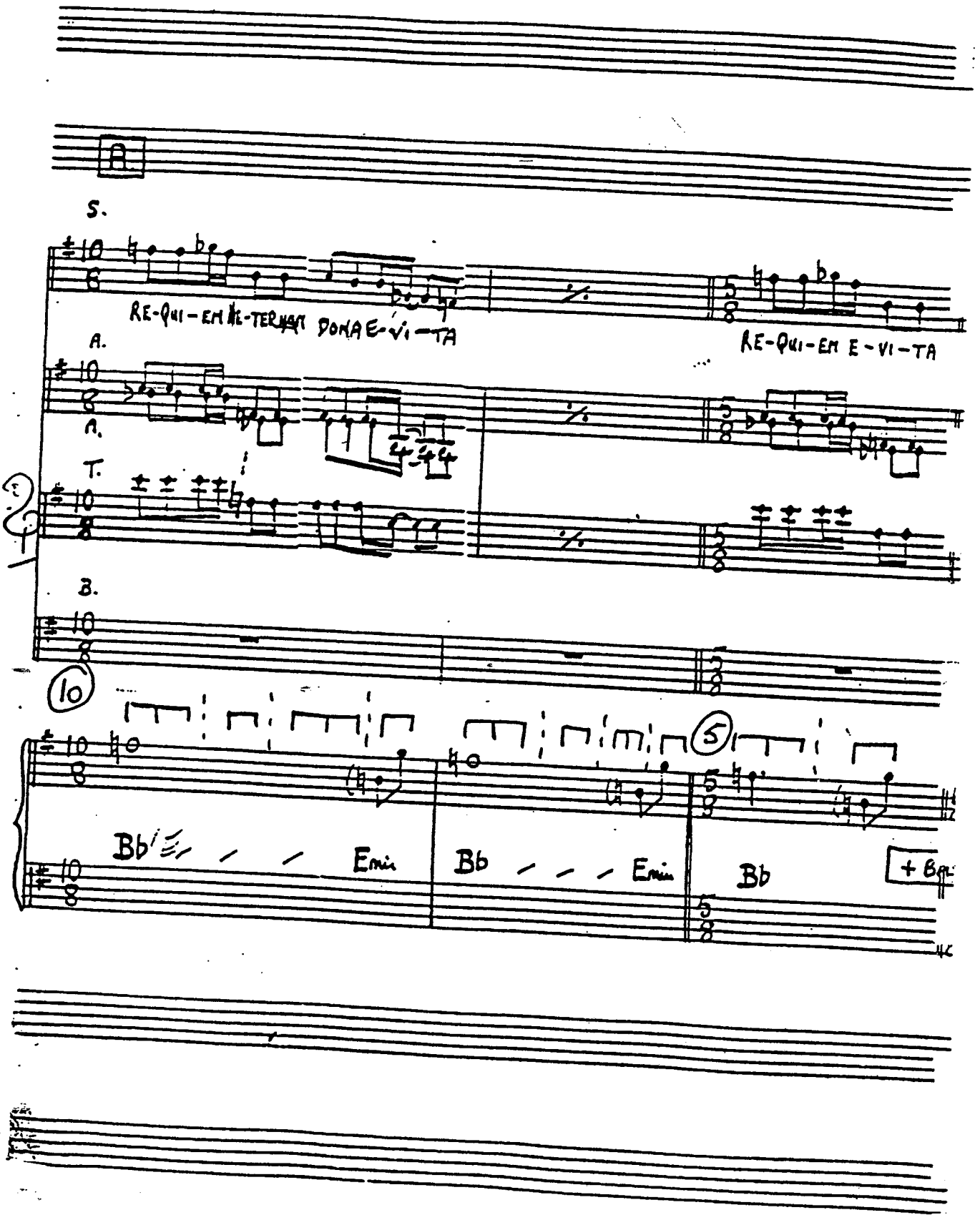
REQUIEM FOR EVITA

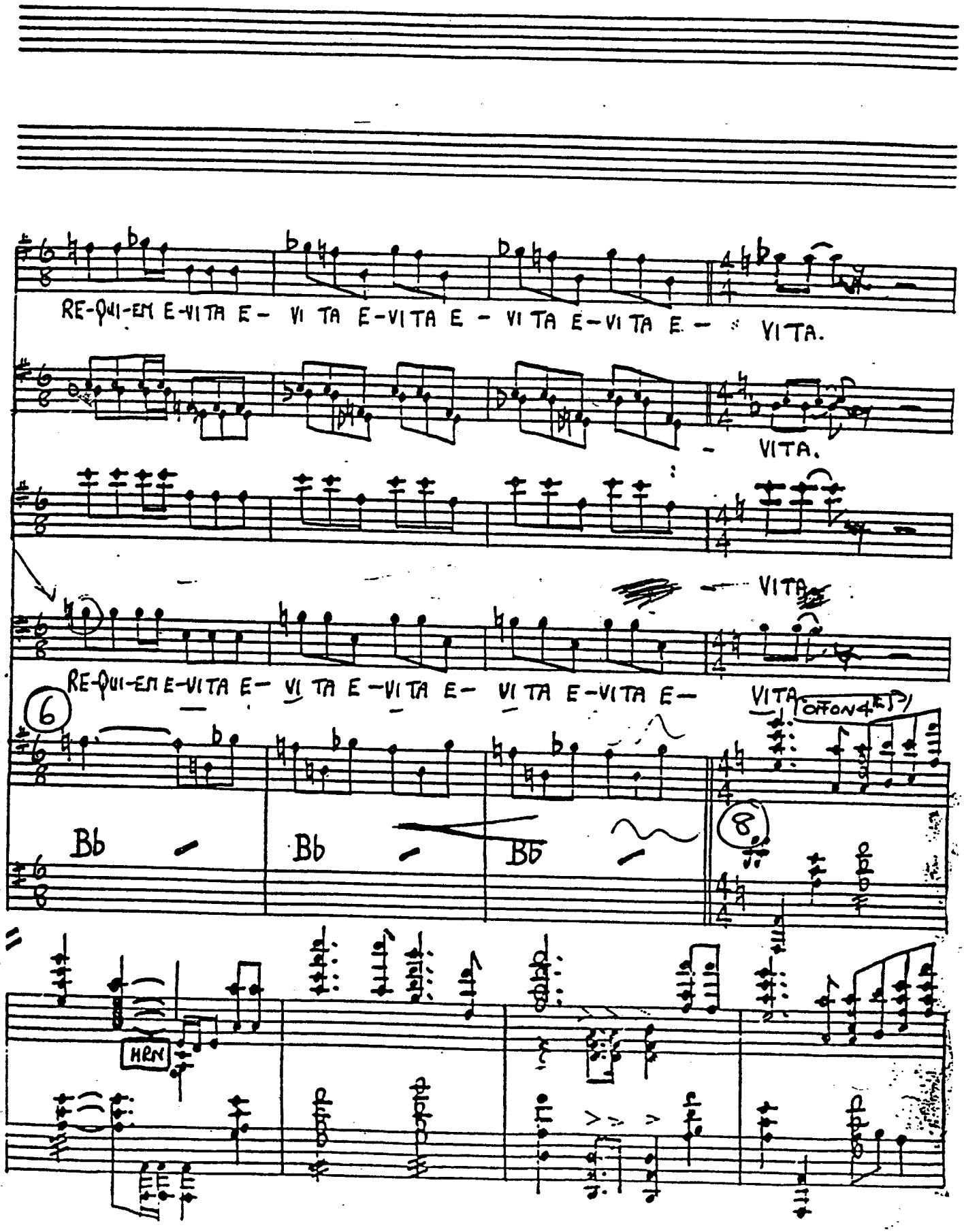
CUE: SCREAM (on R.)
"MADRE DE DIOS" (on L)

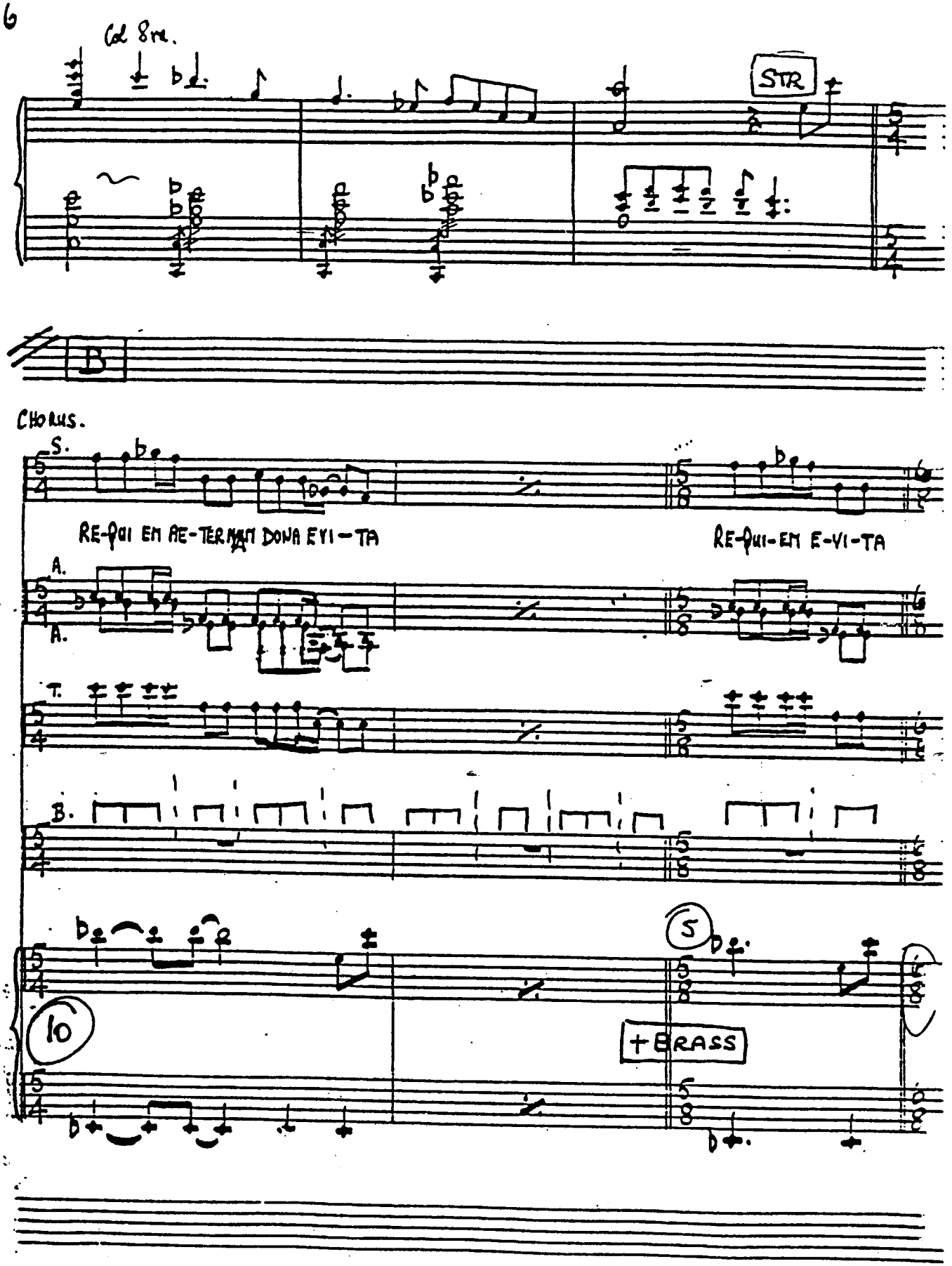
FUNEREAL. (VERY SLOW)

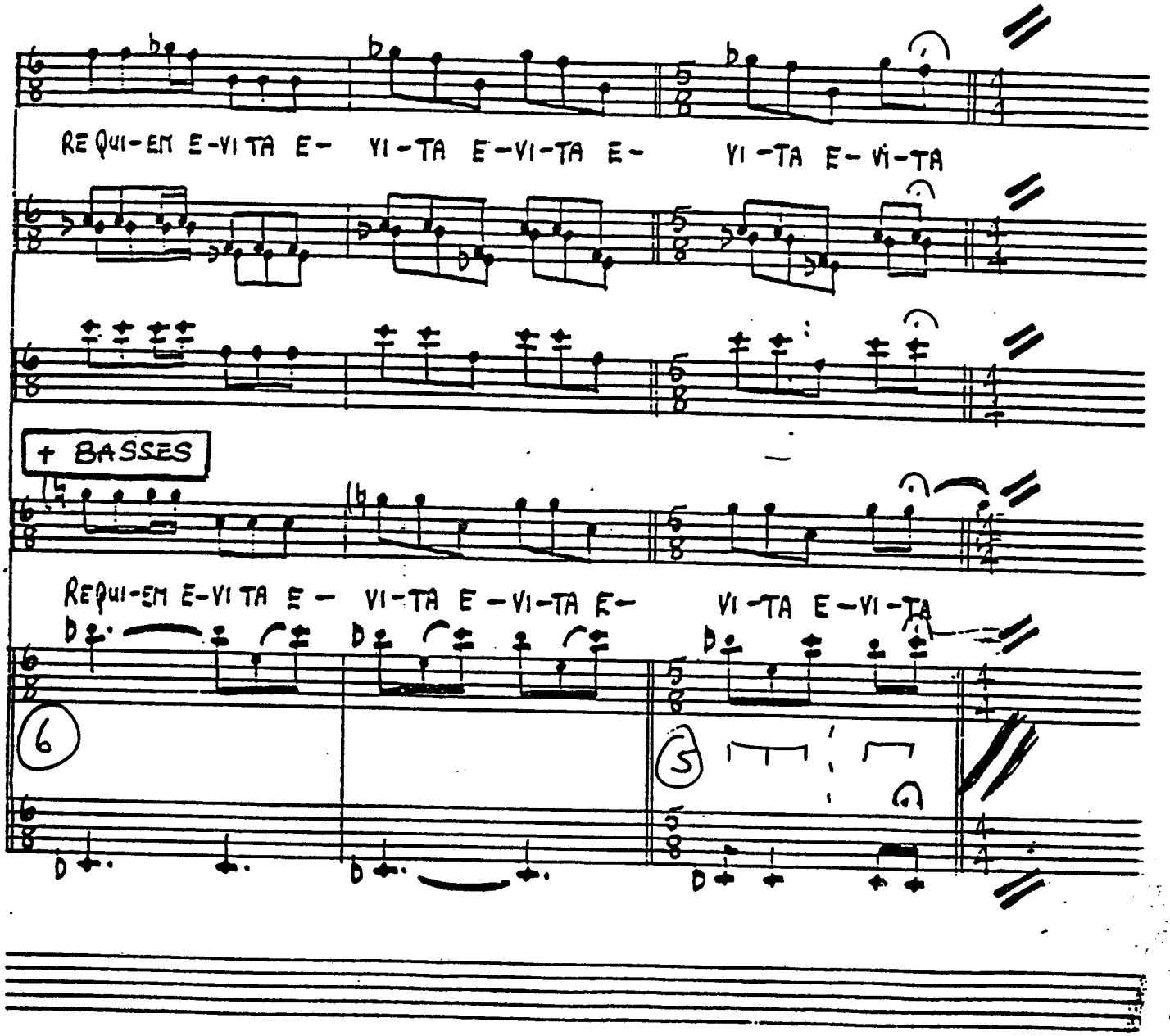
IN 8




A
S.
RE-QUI-EM AE-TERNAM DONA E-VI-TA
RE-QUI-EM E-VI-TA
A.
A.
T.
B.
10
5
Bb
Emin
Bb
Emin
Bb
+ Bb


RE-QUI-EM E-VITA E- VI TA E-VITA E - VI TA E-VI TA E - VITA.
VITA.
VITA
RE-QUI-EM E-VITA E- VI TA E-VITA E- VI TA E-VITA E- VITA
(OTTONET)
6
8
Bb
Bb
Bb
HRN


Cl 8va.
STR
B
Chorus.
S.
RE-QUI EM AE-TERNAM DONA EYI-TA
RE-QUI-EM E-VI-TA
A.
A.
T.
B.
10
5
+BRASS


RE QUI-EM E-VI TA E- VI-TA E-VI-TA E- VI-TA E-VI-TA
+ BASSES
REQUI-EM E-VI TA E- VI-TA E-VI-TA E- VI-TA E-VI-TA
6
3

OH WHAT A CIRCUS.

MODERATO. ♩ = 120

HORNS

CLAR + GUITAR

E B E E B E

A

CHÉ

1. O WHAT A CIR — CUS, O WHAT A SHOW.... AR-GEN-

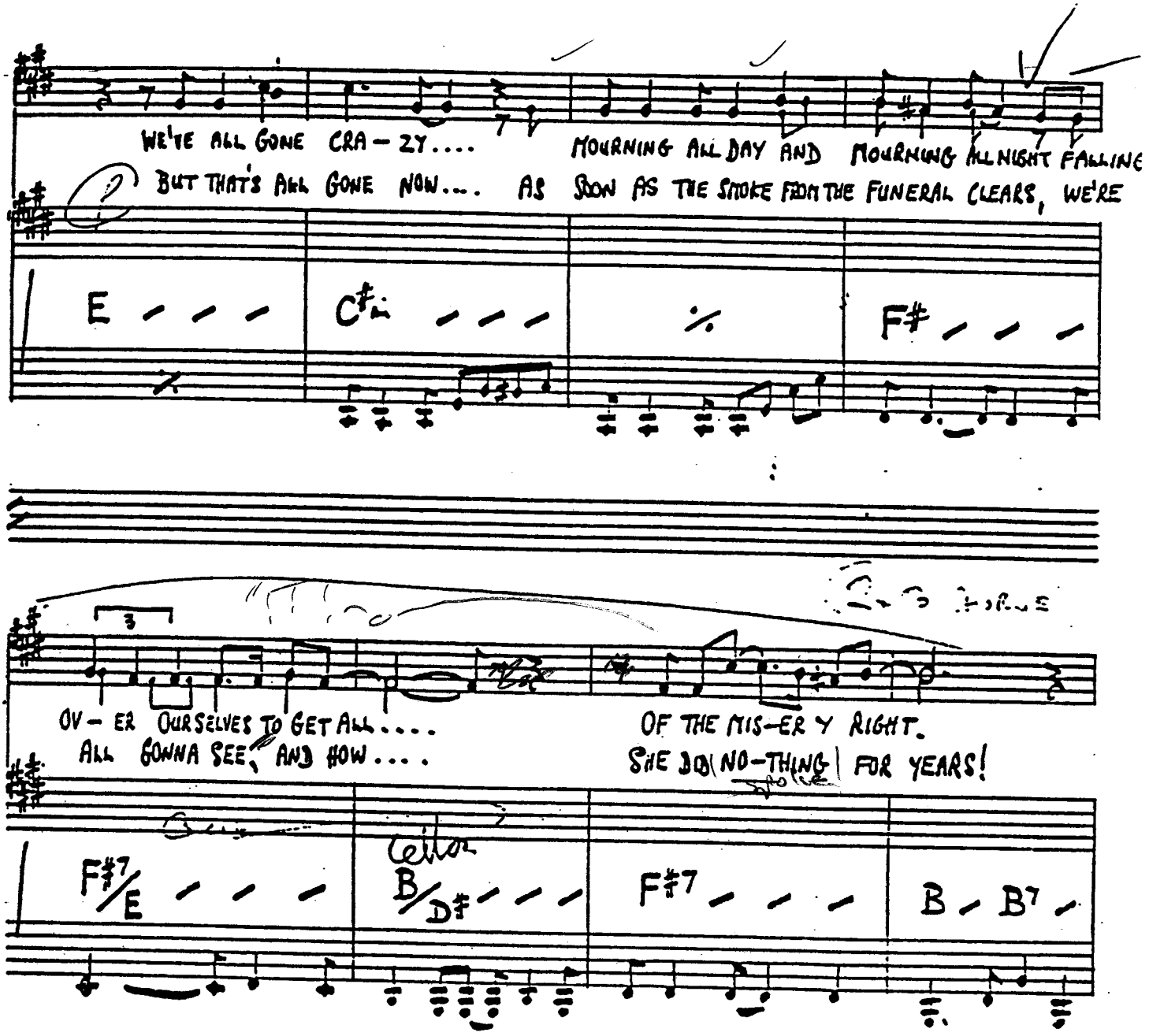
2. SHE HAD HER MO — MENTS, SHE HAD SOME STYLE.... THE

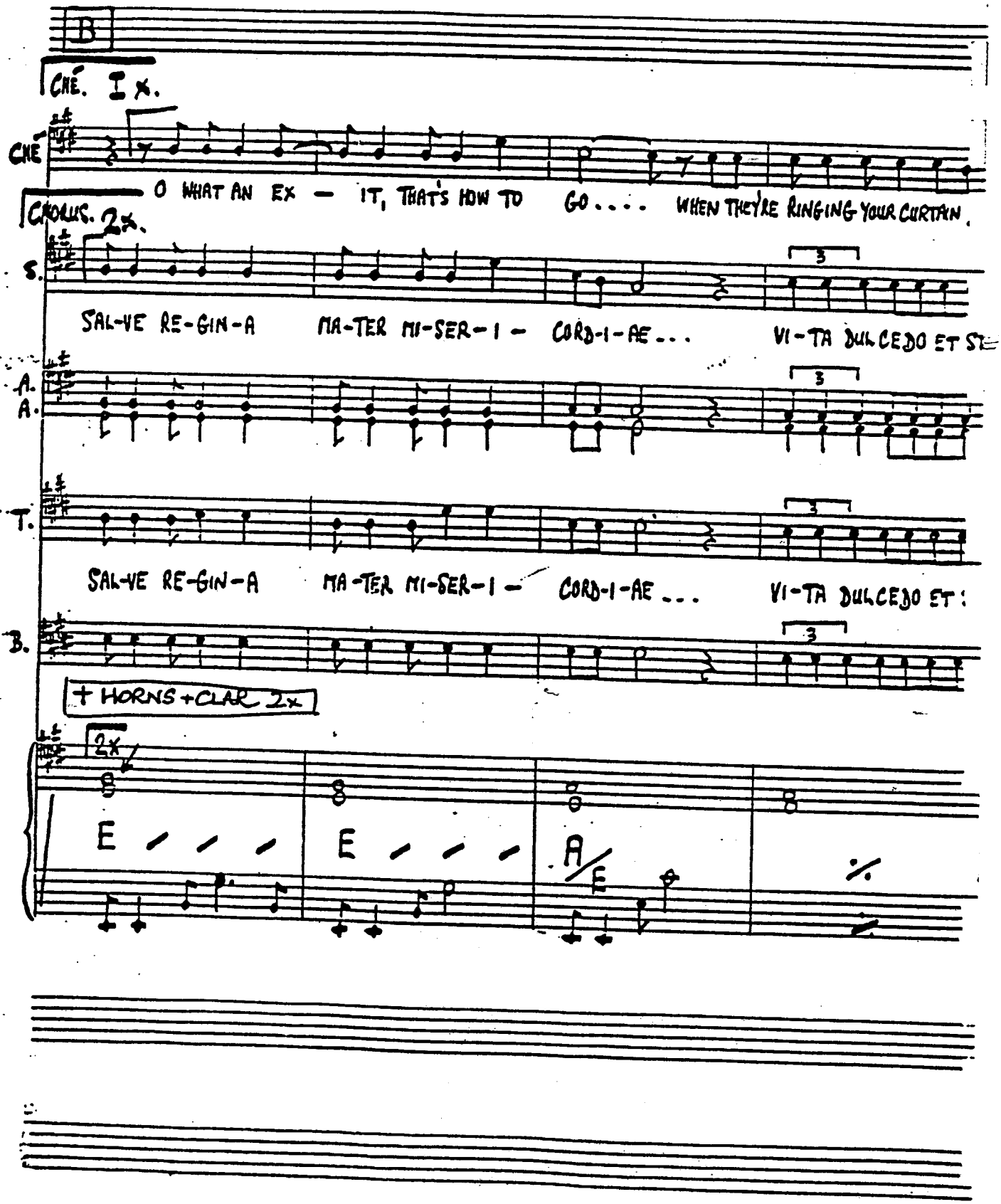
E E A/E

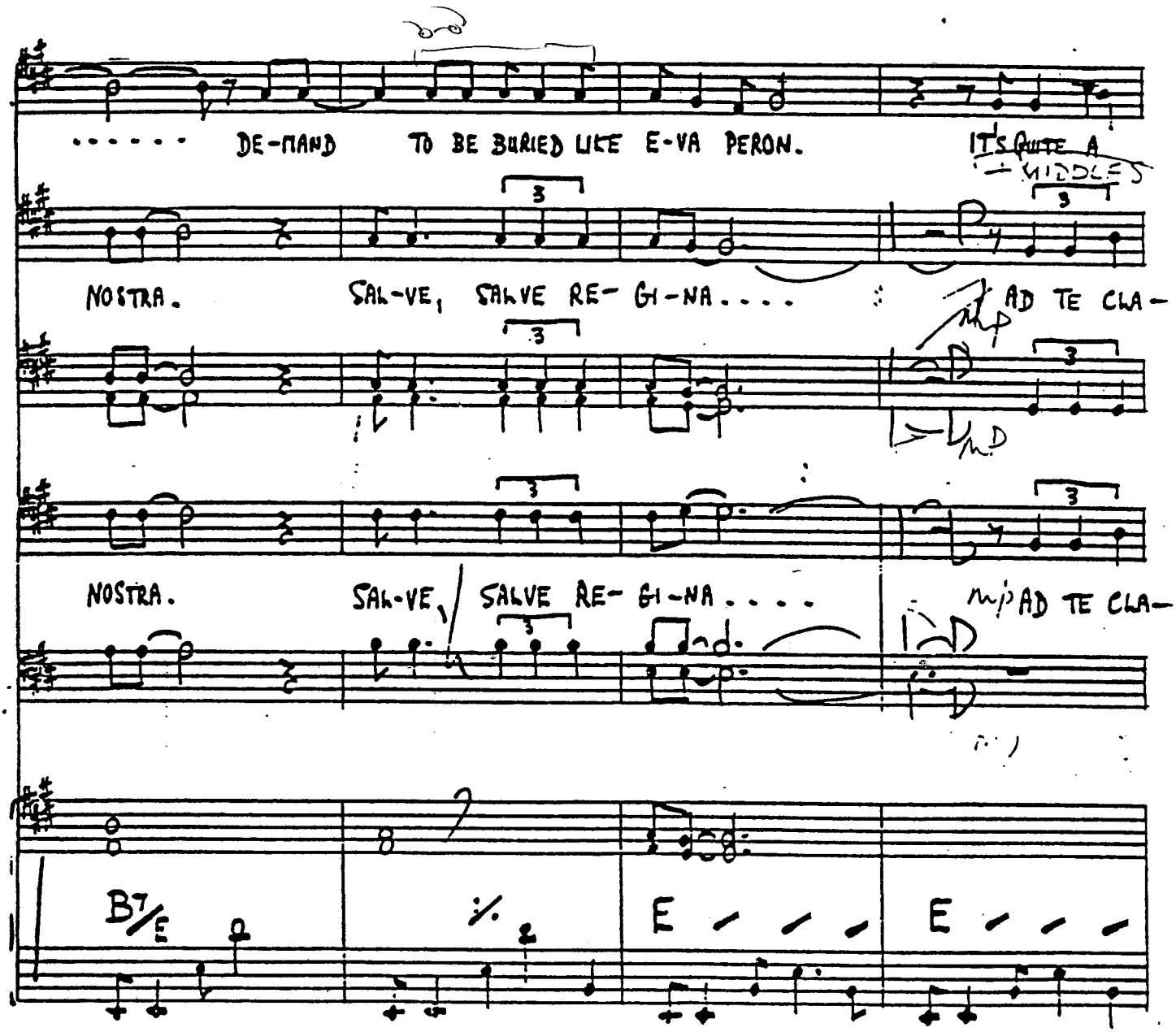
-TI-NA HAS GONE TO TOWN.... OV-ER THE DEATH OF AN ACTRESS CALLED E-VA PE-RON...

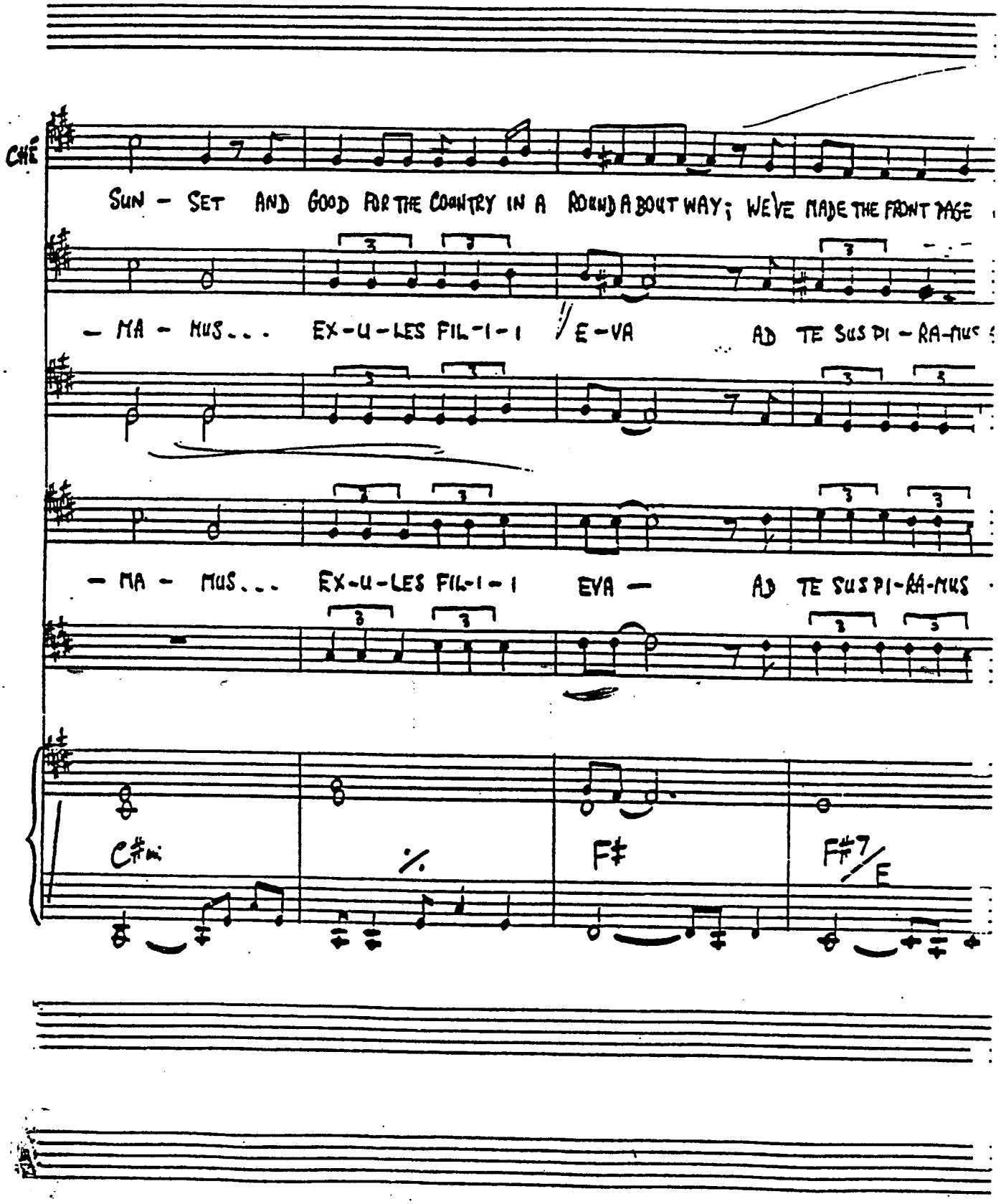
BEST SHOW IN TOWN WAS THE CROWD.... OUTSIDE THE CA-SA RO-SA-DA CRYING EVA PE-RON..

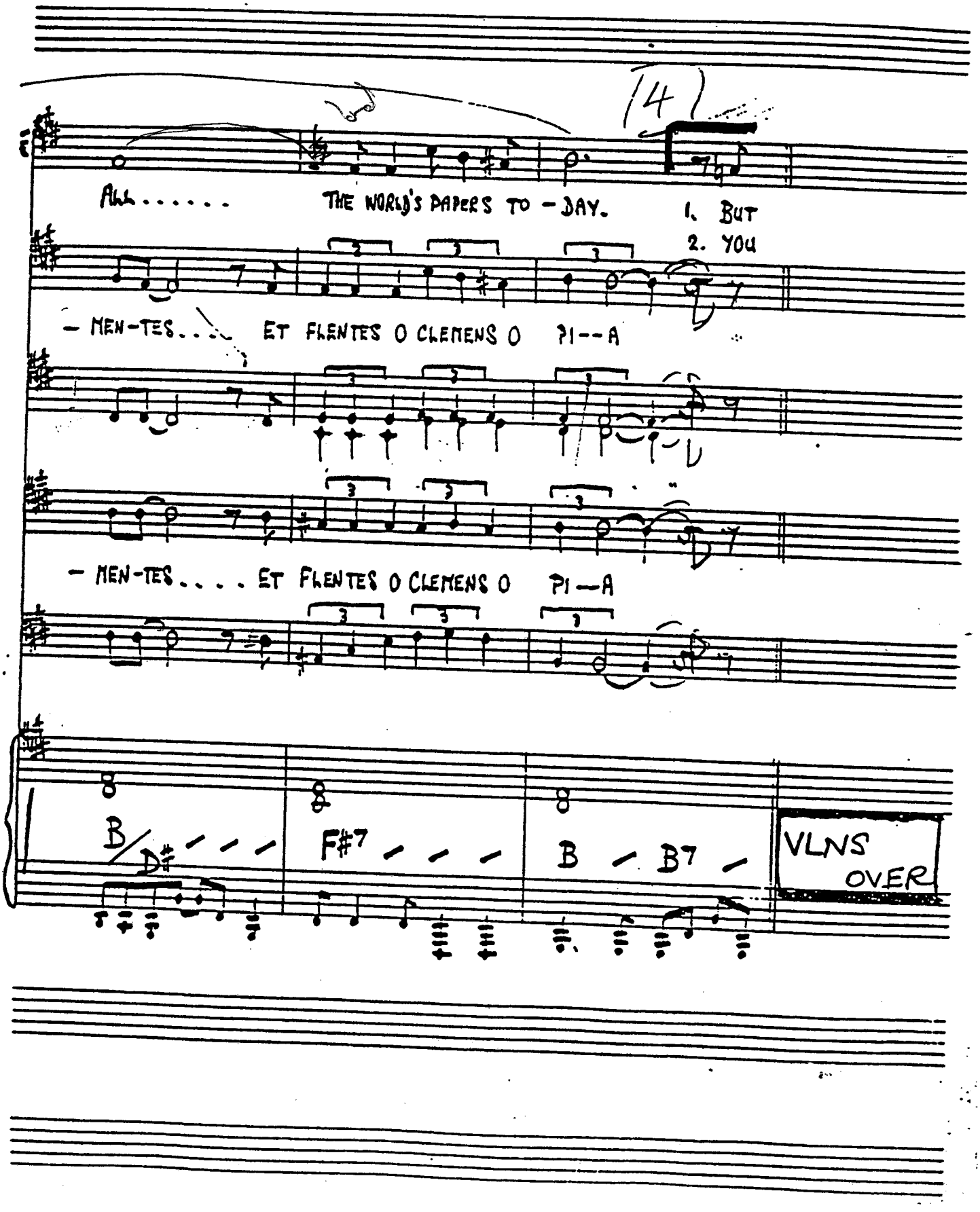
A/E B7/E B7/E E

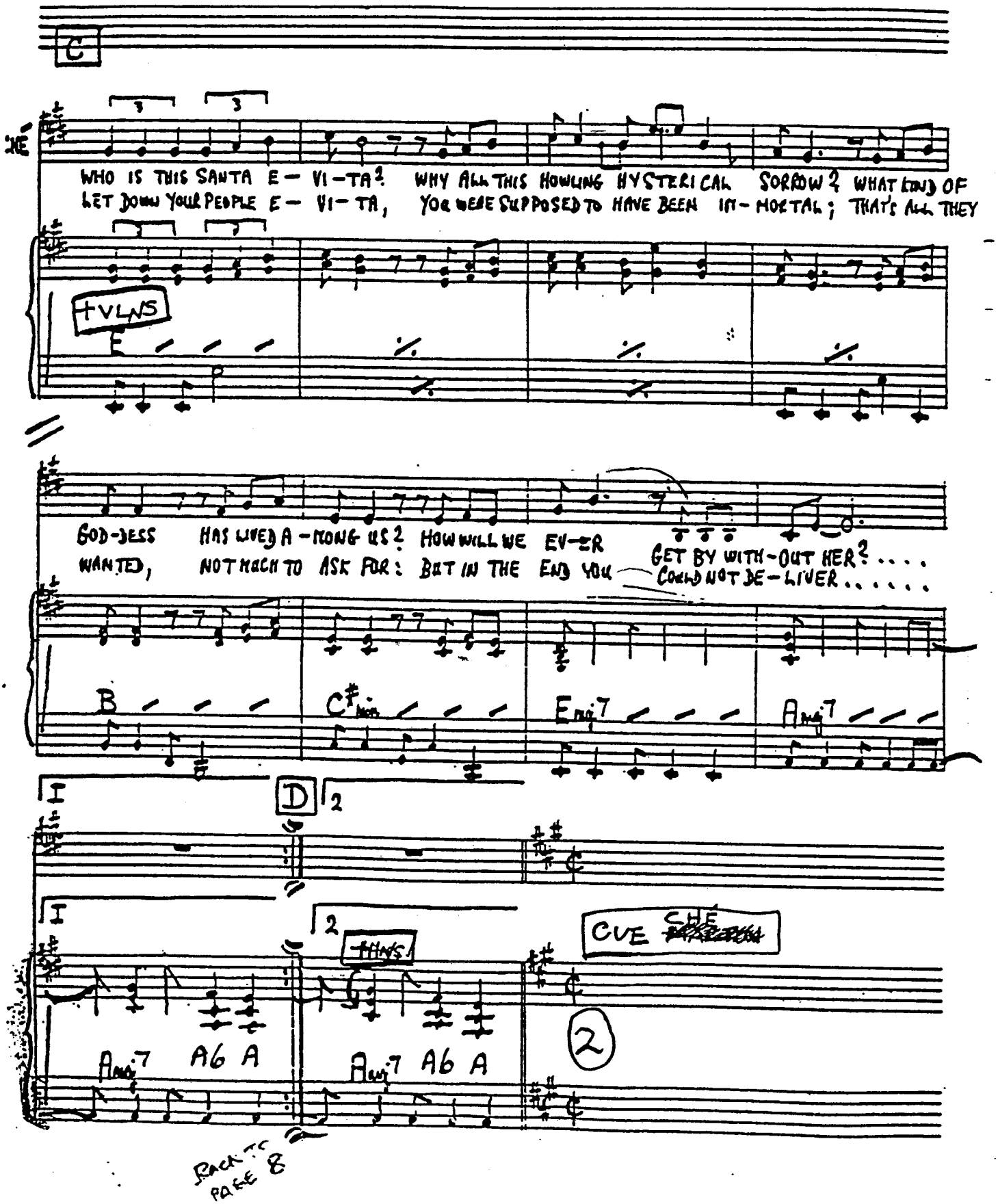

WE'RE ALL GONE CRA-ZY....
MOURNING ALL DAY AND MOURNING ALL NIGHT FALLING
BUT THAT'S ALL GONE NOW.... AS SOON AS THE SMOKE FROM THE FUNERAL CLEARS, WE'RE
E
C♯m
F♯
OV-ER OURSELVES TO GET ALL....
ALL GONNA SEE, AND HOW....
OF THE MIS-ER Y RIGHT.
SHE DO NO-THING FOR YEARS!
F♯7/E
B/D♯
F♯7
B
B7


B
CHE. 1x.
CHE
O WHAT AN EX — IT, THAT'S HOW TO GO.... WHEN THEY'RE RINGING YOUR CURTAIN.
CHOLUS. 2x.
S.
SAL-VE RE-GIN-A MA-TER MI-SER-I — CORD-I-AE... VI-TA DULCEDO ET SP
A.
A.
T.
SAL-VE RE-GIN-A MA-TER MI-SER-I — CORD-I-AE... VI-TA DULCEDO ET
B.
+ HORNS + CLAR 2x
2x
E
E
A/E


..... DE-MAND TO BE BURIED LIKE E-VA PERON. IT'S QUITE A MIDDLES
NOSTRA. SAL-VE, SALVE RE- GI-NA.... AD TE CLA-
NOSTRA. SAL-VE, SALVE RE- GI-NA.... AD TE CLA-
B7/E
E
E


CHÉ
SUN - SET AND GOOD FOR THE COUNTRY IN A ROUND A BOUT WAY; WE'VE MADE THE FRONT PAGE
- MA - MUS... EX-U-LES FIL-I-I // E-VA AD TE SUS PI - RA-MUS
- MA - MUS... EX-U-LES FIL-I-I EVA - AD TE SUS PI-RA-MUS
C#m
F♯
F♯7/E


14
AH..... 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#
F#7
B
B7
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
+VLNS
GOD - DESS HAS LIVED A - MONG US? HOW WILL WE EV - ER GET BY WITH - OUT HER? . . . .
WANTED, NOT MUCH TO ASK FOR: BUT IN THE END YOU COULD NOT DE - LIVER . . . . .
B C♯min E maj7 A maj7
I D 2
I 2 +VLNS CUE SHE
A maj7 A6 A A maj7 A6 A
2
BACK TO PAGE 8

STHAN DOUBLE TEMPO.

KEEP EYE ON CHÉ.

1. SING YOU FOOLS BUT YOU GOT IT WRONG; EN - JOY YOUR PRAYERS BECAUSE YOU HAVENT GOT LONG. YOUR
2. SHOW BUSINESS KEPT US ALL A - LIVE SINCE SEVENTEEN OCTOBER NINETEEN FOR - TY FIVE; BUT THE

(FUNKY.)

2 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 GLAMOUR'S WORN THIN THATS A PRETTY BAD STATE FOR A ~~STATE TO BE IN~~

1x STRINGS

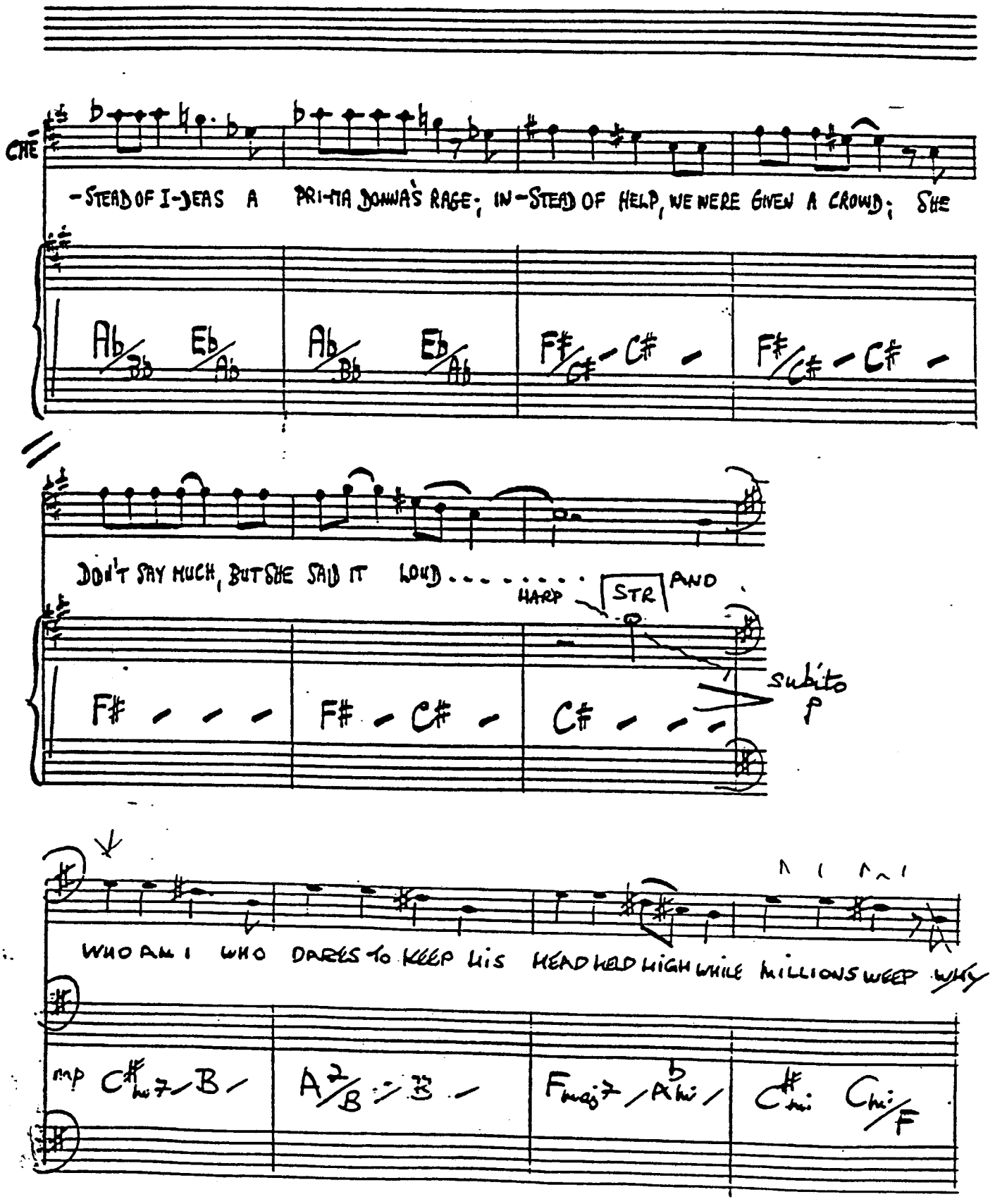
G - D - F - C - Eb - - - Eb - Bb -

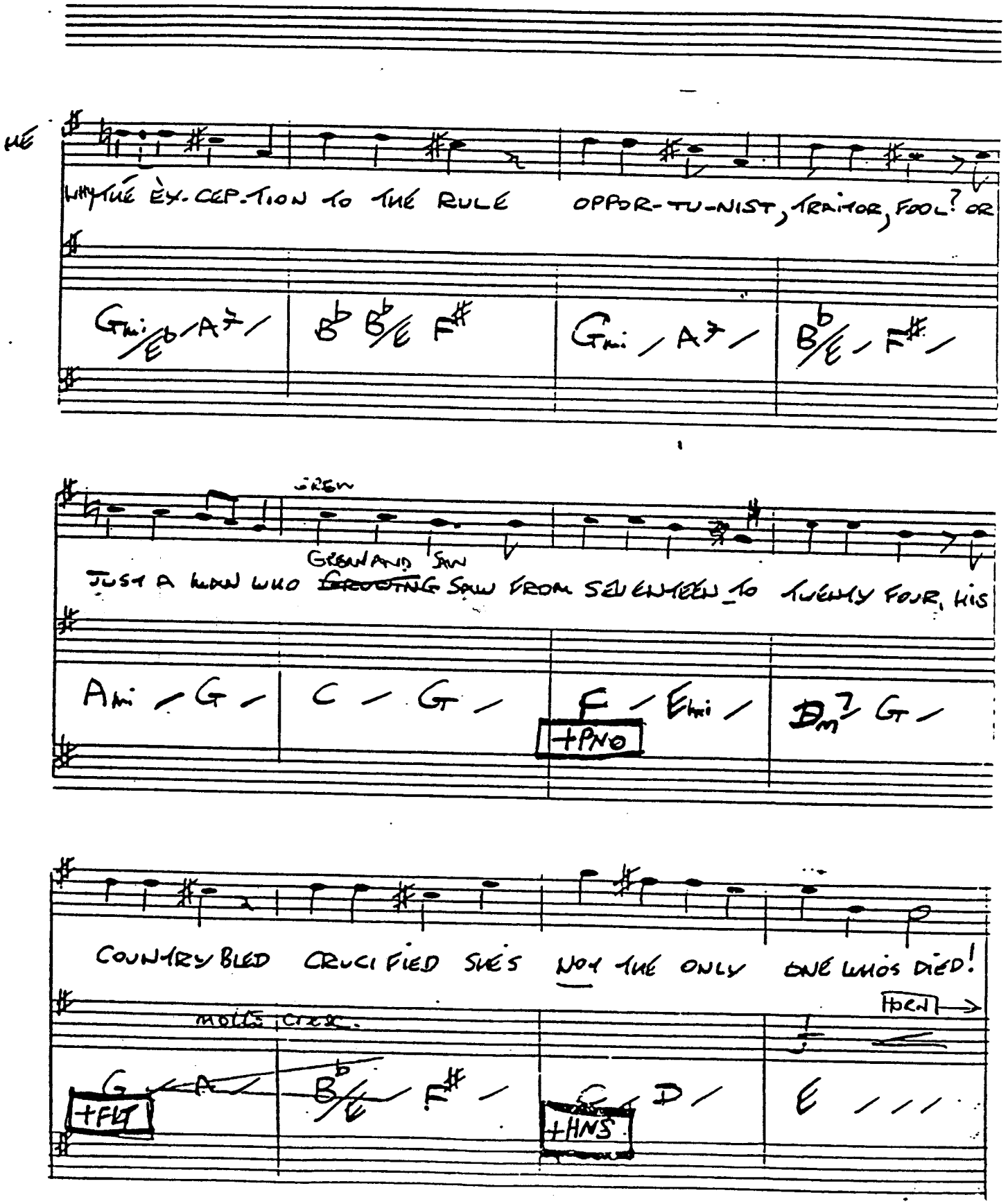
1o 2o E

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

1o STRINGS 2o

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

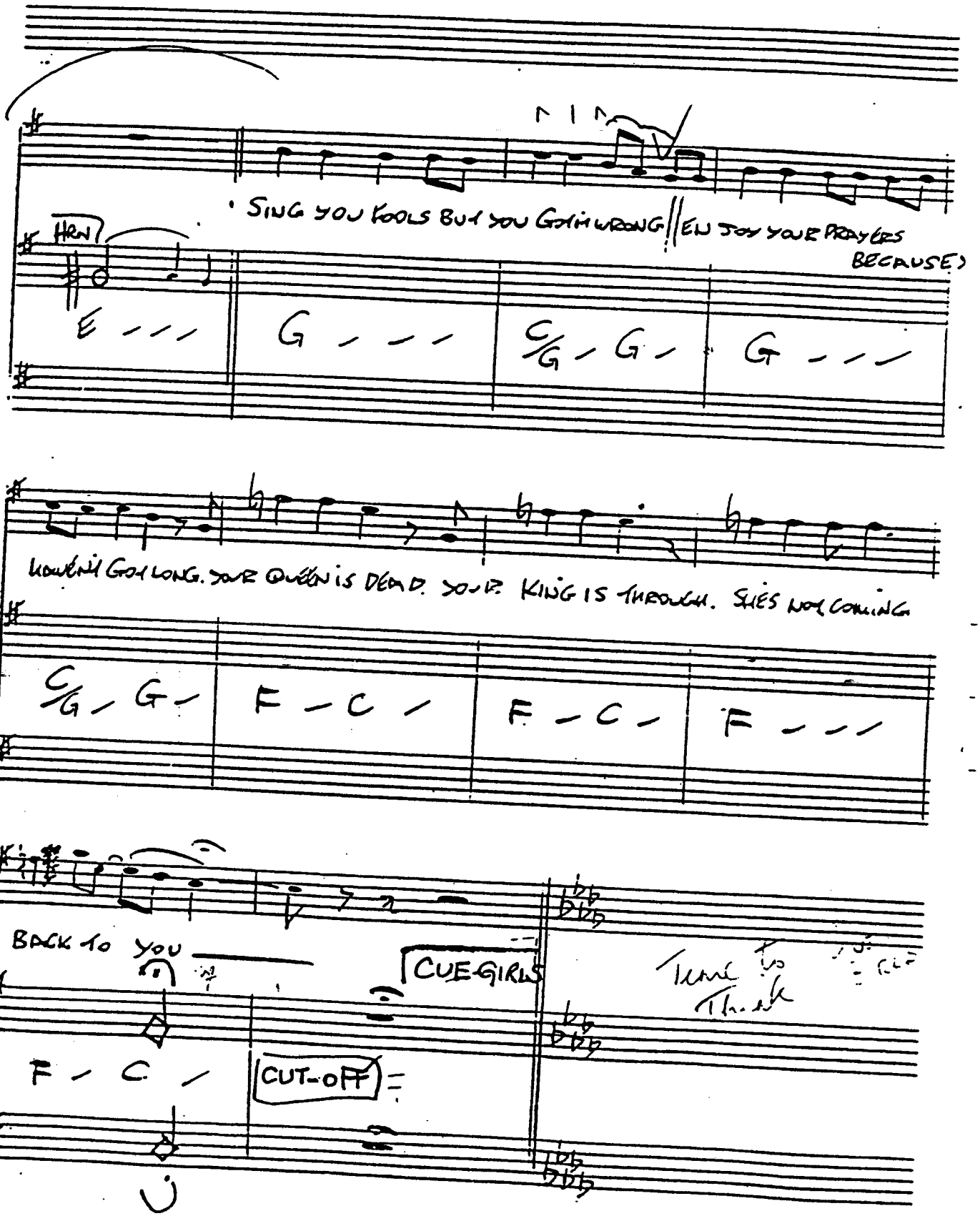

CHE
-STEAD OF I-DEAS A PRI-MA DONNA'S RAGE; IN-STEAD OF HELP, WE WERE GIVEN A CROWD; SHE
Ab/Bb Eb/Ab Ab/Bb Eb/Ab F#/C# - C# - F#/C# - C# -
DON'T SAY MUCH, BUT SHE SAID IT LOUD.....
HARP
STR
AND
subito
p
F# - - - F# - C# - C# - - -
WHO AM I WHO DARES TO KEEP HIS HEAD HELD HIGH WHILE MILLIONS WEEP
mp C#m7/B - A2/B - F#maj7/A#m/ C#m C#m/F


HE
WHY THE EX-CEP-TION TO THE RULE OPPOR-TU-NIST, TRAITOR, FOOL? OR

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

+PNO
COUNTRY BLED CRUCIFIED SHE'S NOT THE ONLY ONE WHO'S DIED!
molto cresc.
HORN

+FLT
+HNS


SING YOU FOOLS BUT YOU GOIN WRONG
EN JOY YOUR PRAYERS
BECAUSE)
HRN
E - - -
G - - -
C/G - G -
G - - -
HOWLIN GOT LONG. YOUR QUEEN IS DEAD. YOUR KING IS THROUGH. SHES NOT COMING
C/G - G -
F - C -
F - C -
F - - -
BACK TO YOU
CUE-GIRLS
F - C -
CUT-OFF

G

Shower.

S.

SALVE REGINA MATER MI-SER-I CORDI-AE VI-TA DULCEDO ET SPES

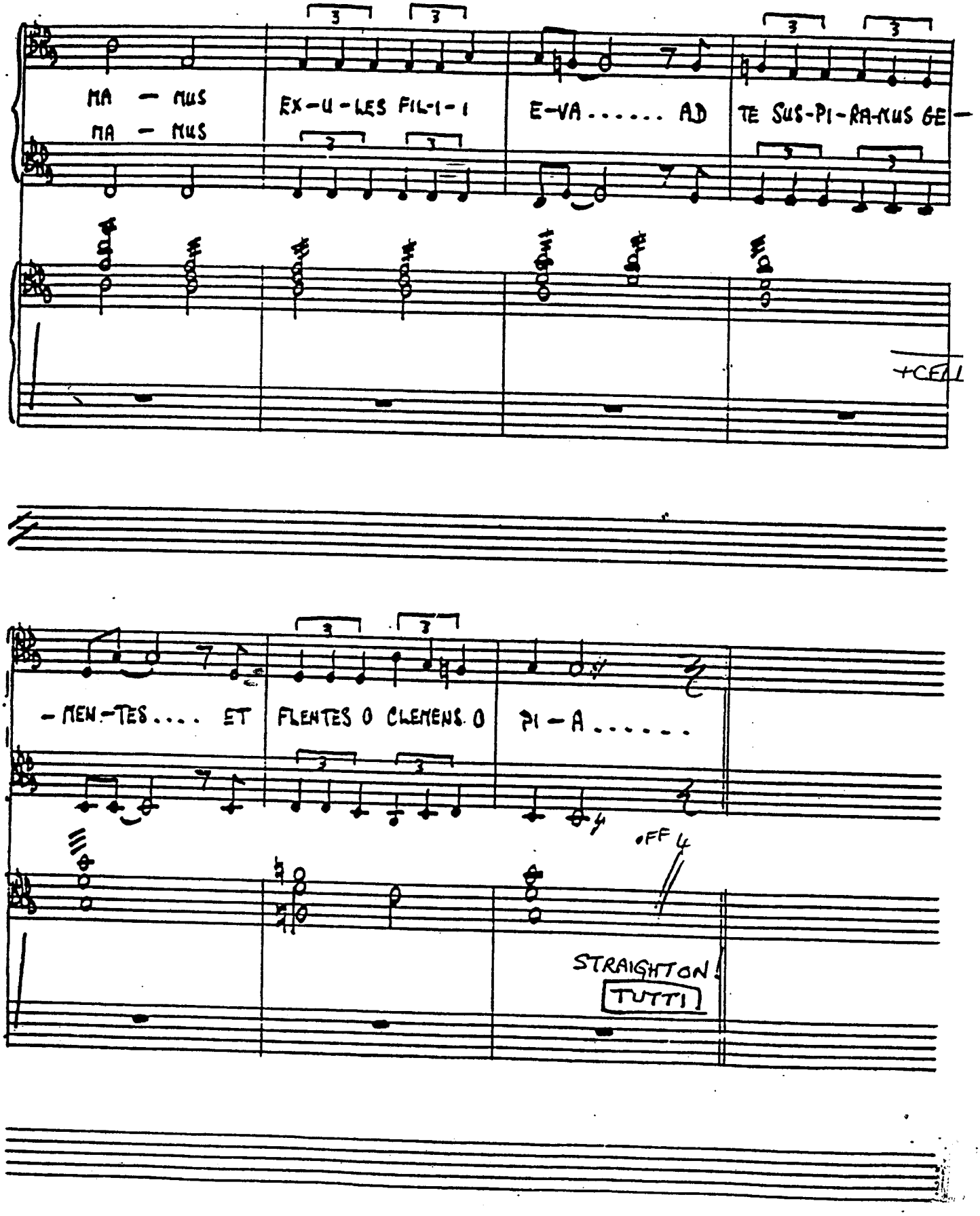
A.

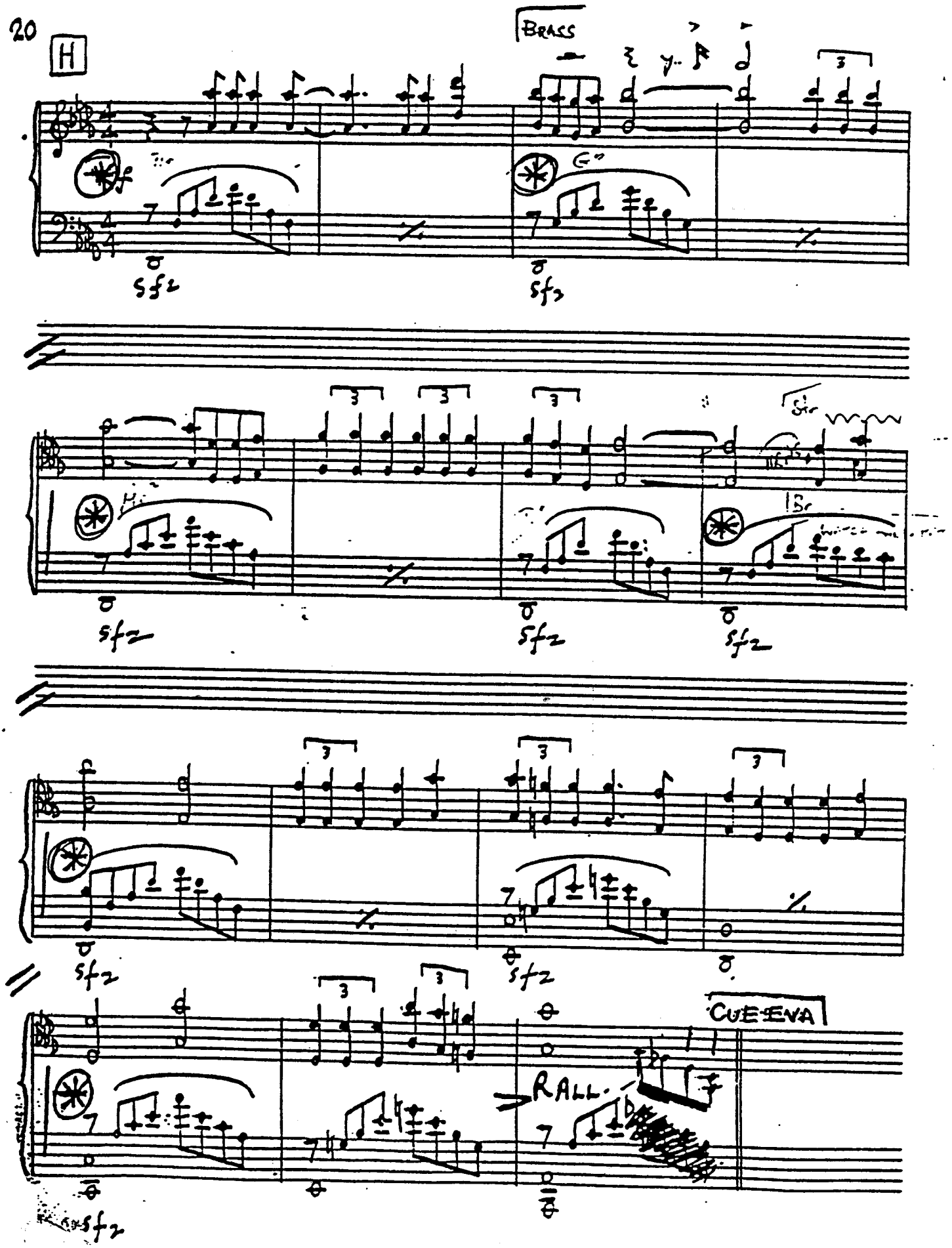
STR WW

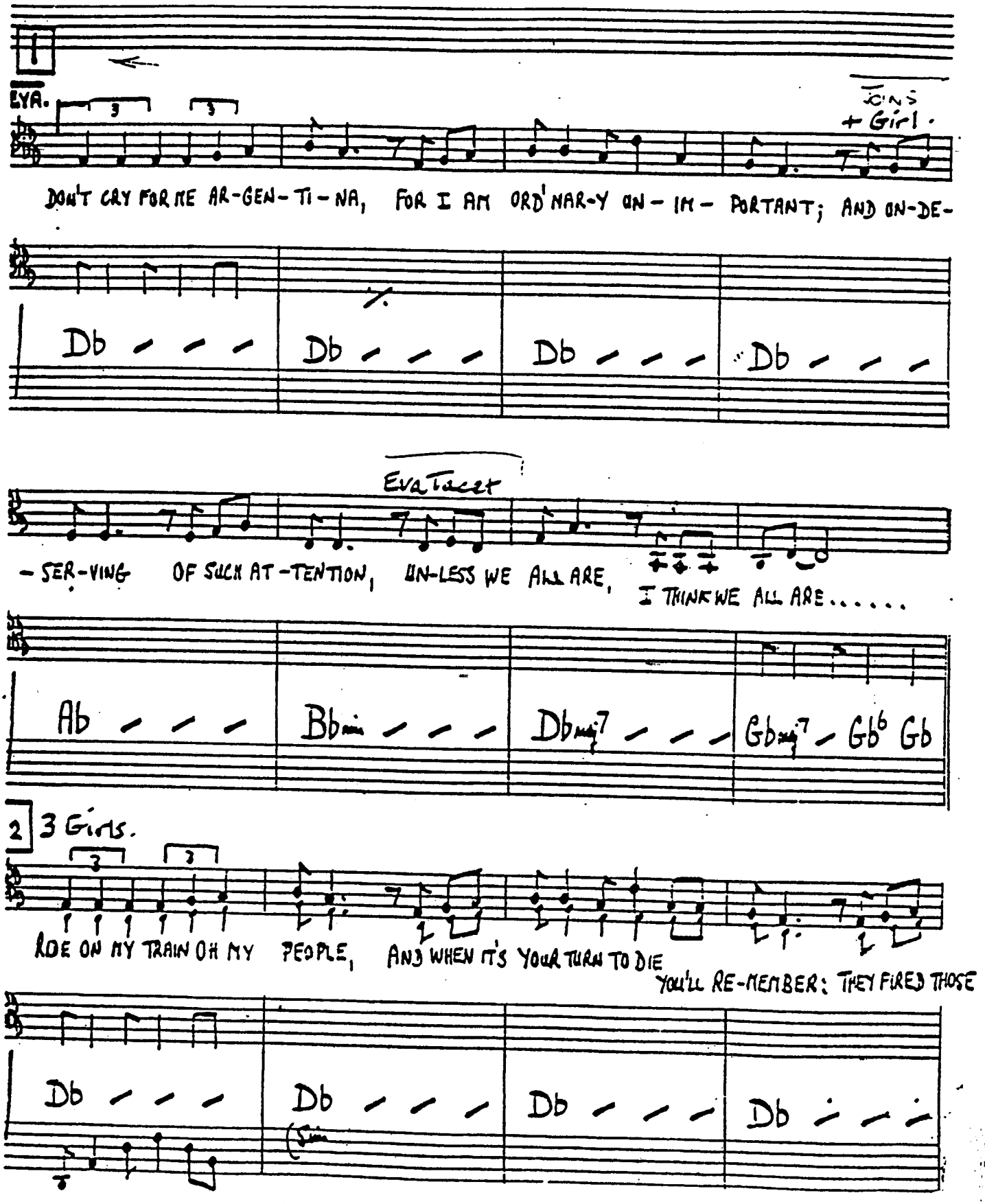
4 I

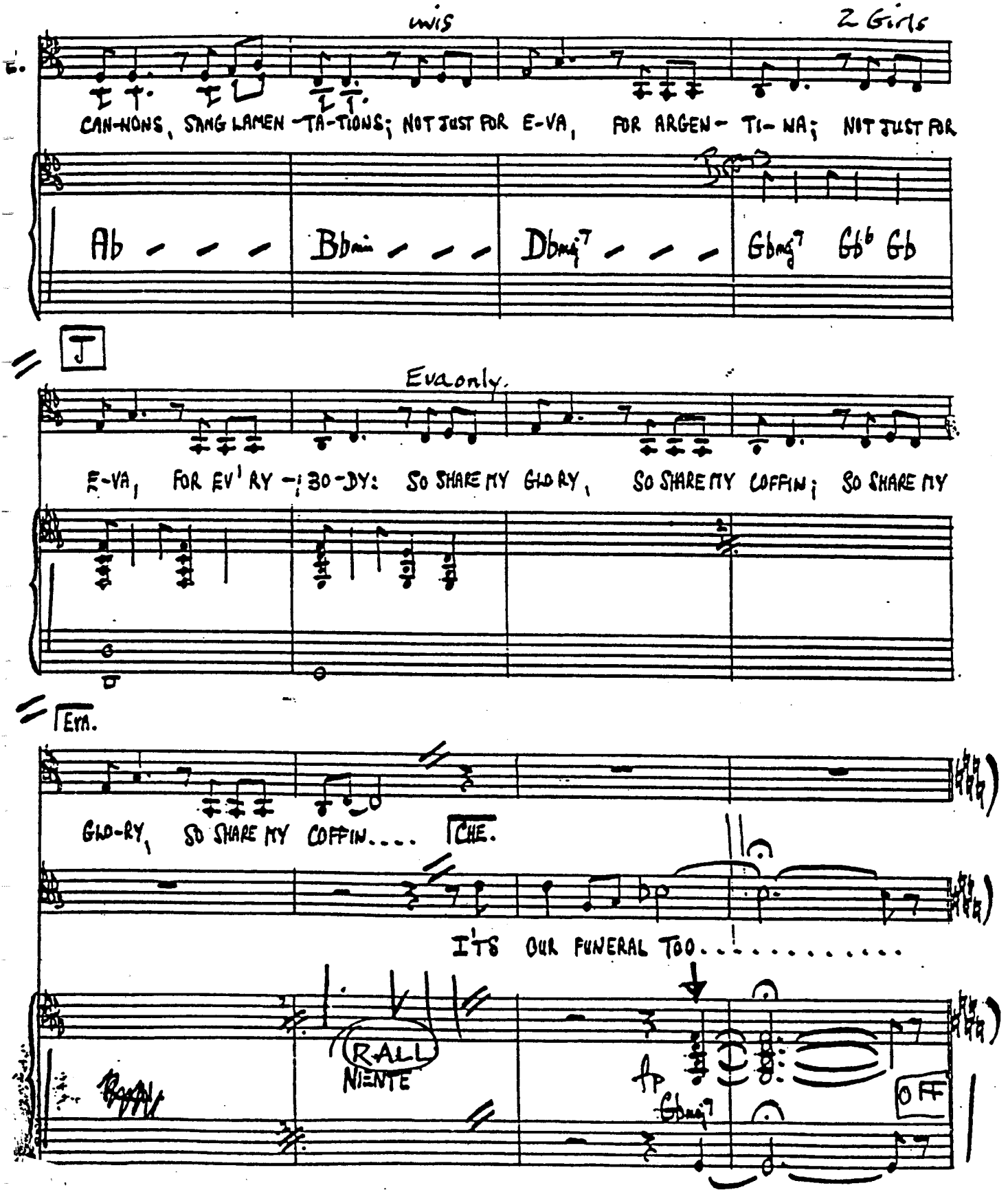
NOSTRA.... SALVE, SAL-VE RE-GIN-A PE-RON AD TE CLA-

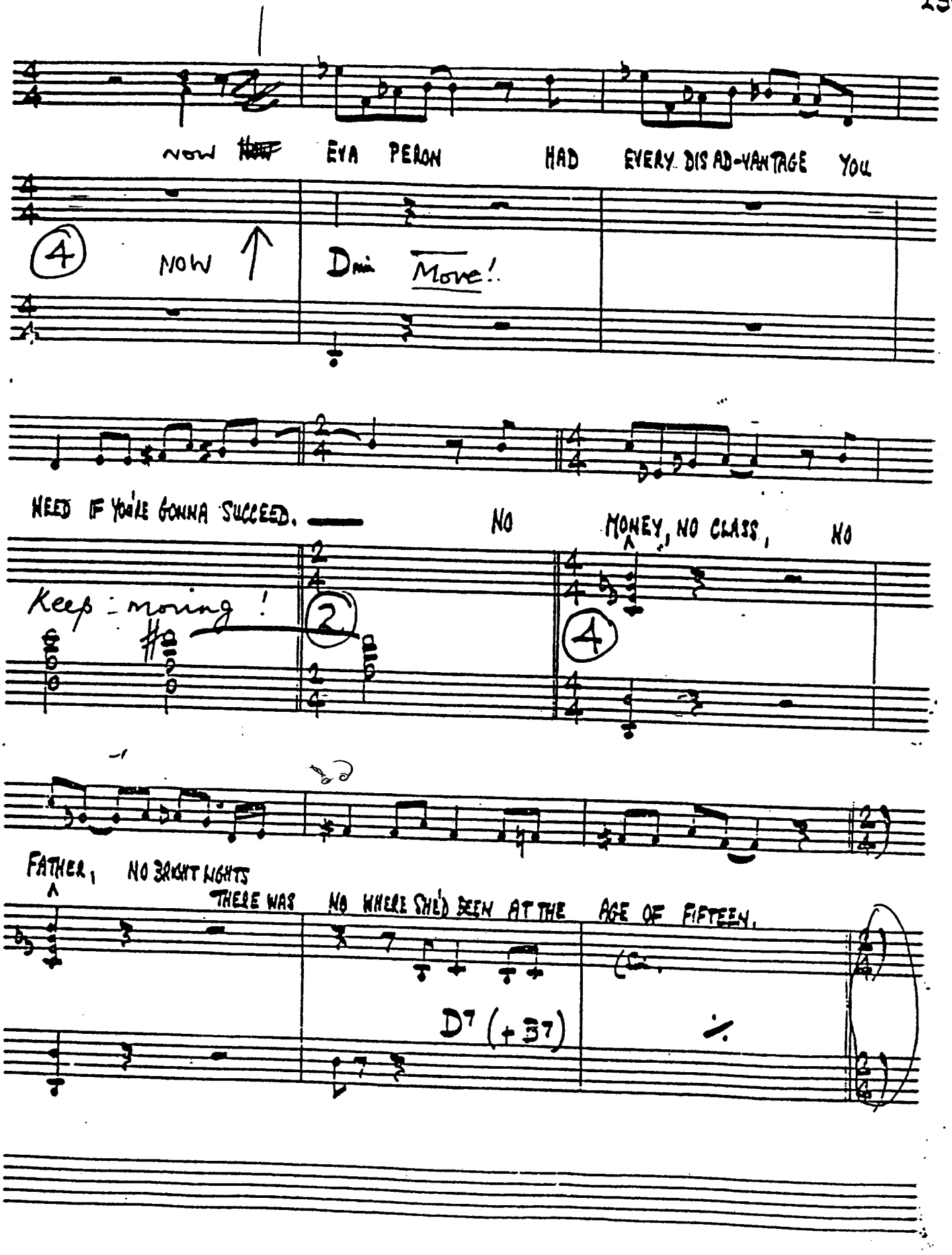
AD TE CLA-

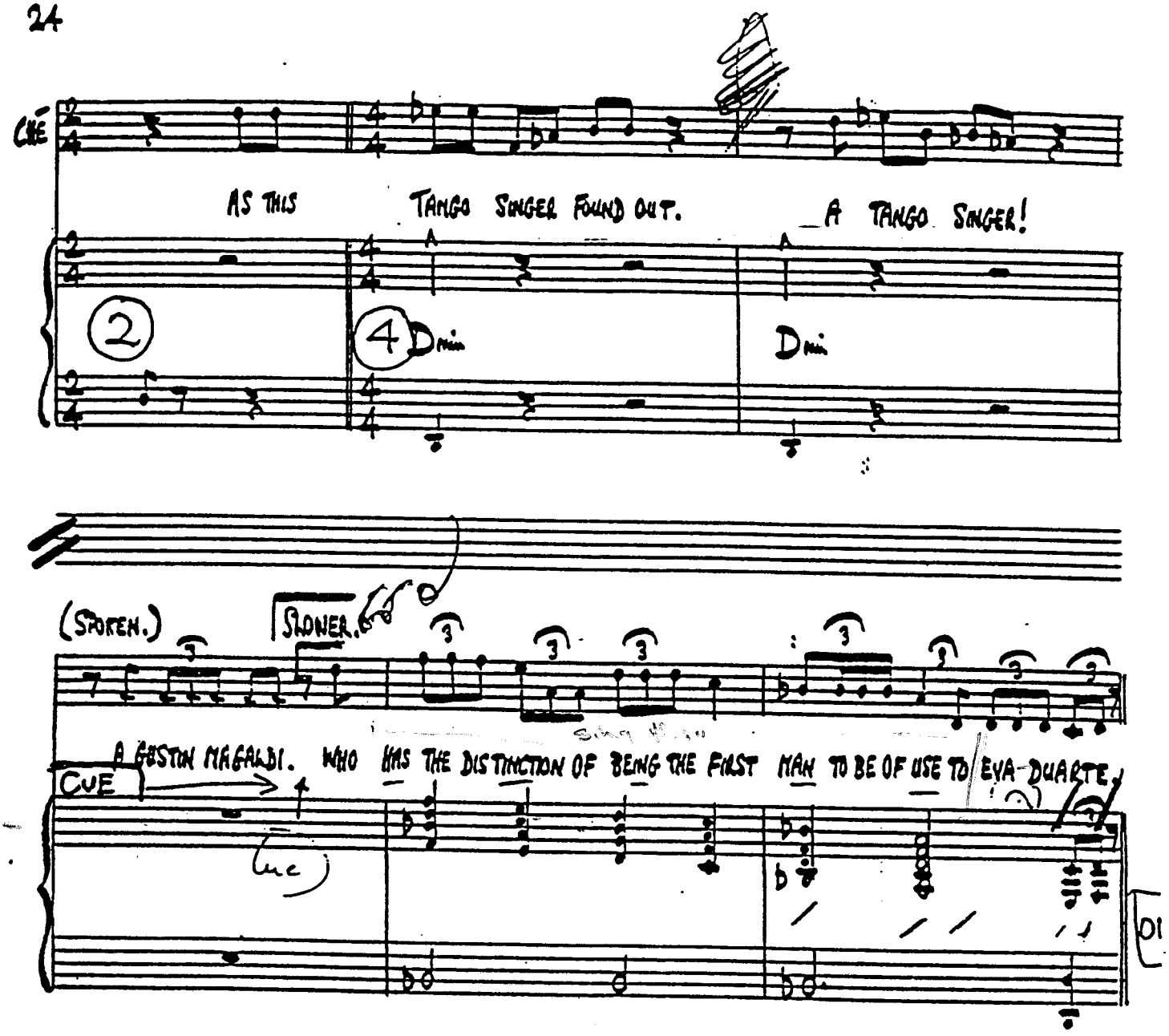

MA - MUS
MA - MUS
EX-U-LES FIL-I-I
E-VA..... AD
TE SUS-PI-RA-MUS GE-
+CELL
-MEN-TES.... ET
FLENTES O CLEMENS O
PI-A.....
FF
STRAIGHT ON!
TUTTI


20
H
BRASS
sfz
sfz
sfz
sfz
sfz
sfz
sfz
sfz
sfz
CUE ENA
RALL.

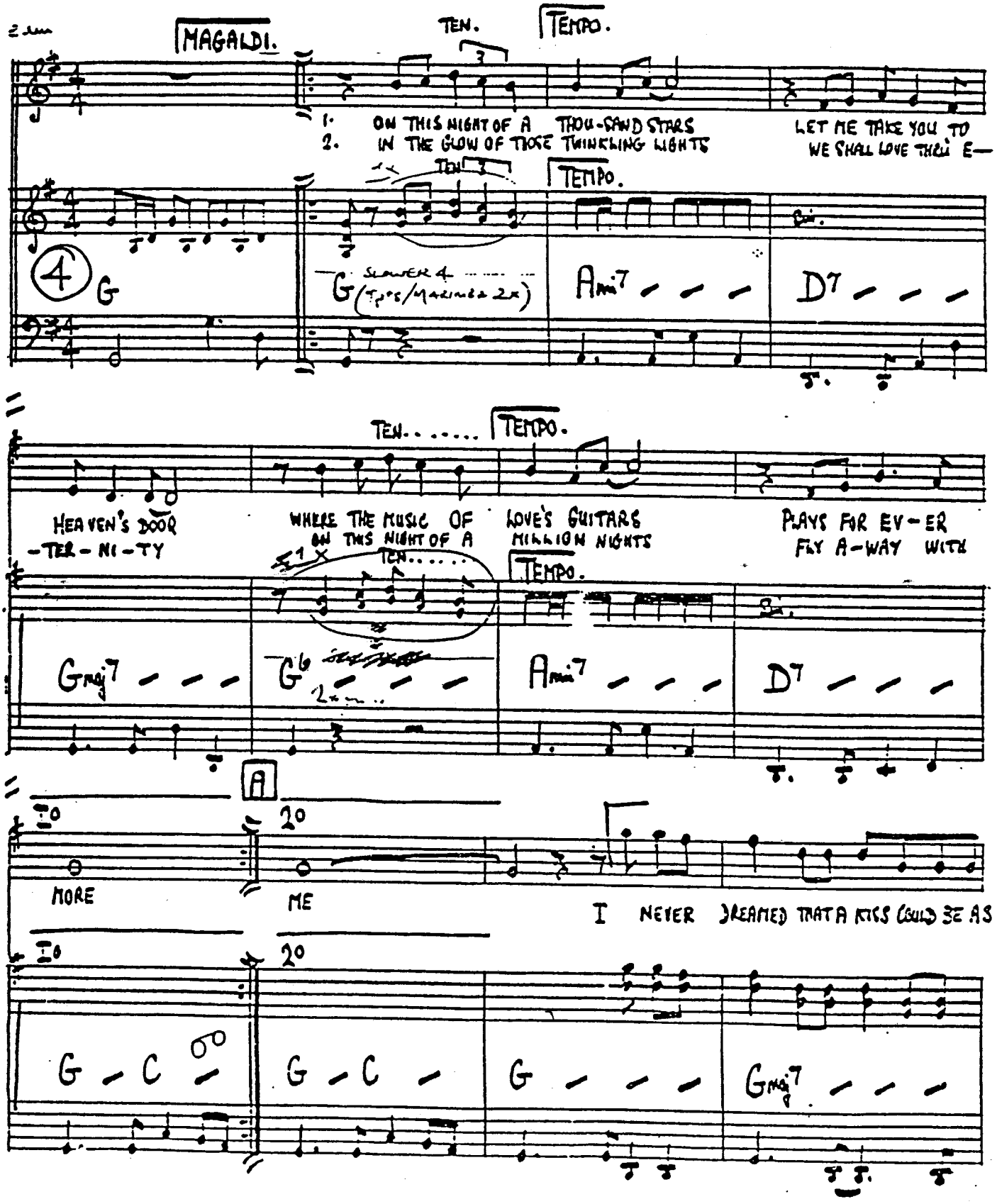

EVA.
JOINS + Girl.
DON'T CRY FOR ME AR-GEN-TI-NA, FOR I AM ORD'NAR-Y ON-IM-PORTANT; AND ON-DE-
Db Db Db Db
Eva Tacet
-SER-VING OF SUCH AT-TENTION, UN-LESS WE ALL ARE, I THINK WE ALL ARE.....
Ab Bbmin Dbmaj7 Gbmaj7 Gb6 Gb
2 3 Girls.
RIDE ON MY TRAIN OH MY PEOPLE, AND WHEN IT'S YOUR TURN TO DIE YOU'LL RE-MEMBER: THEY FIRED THOSE
Db Db Db Db

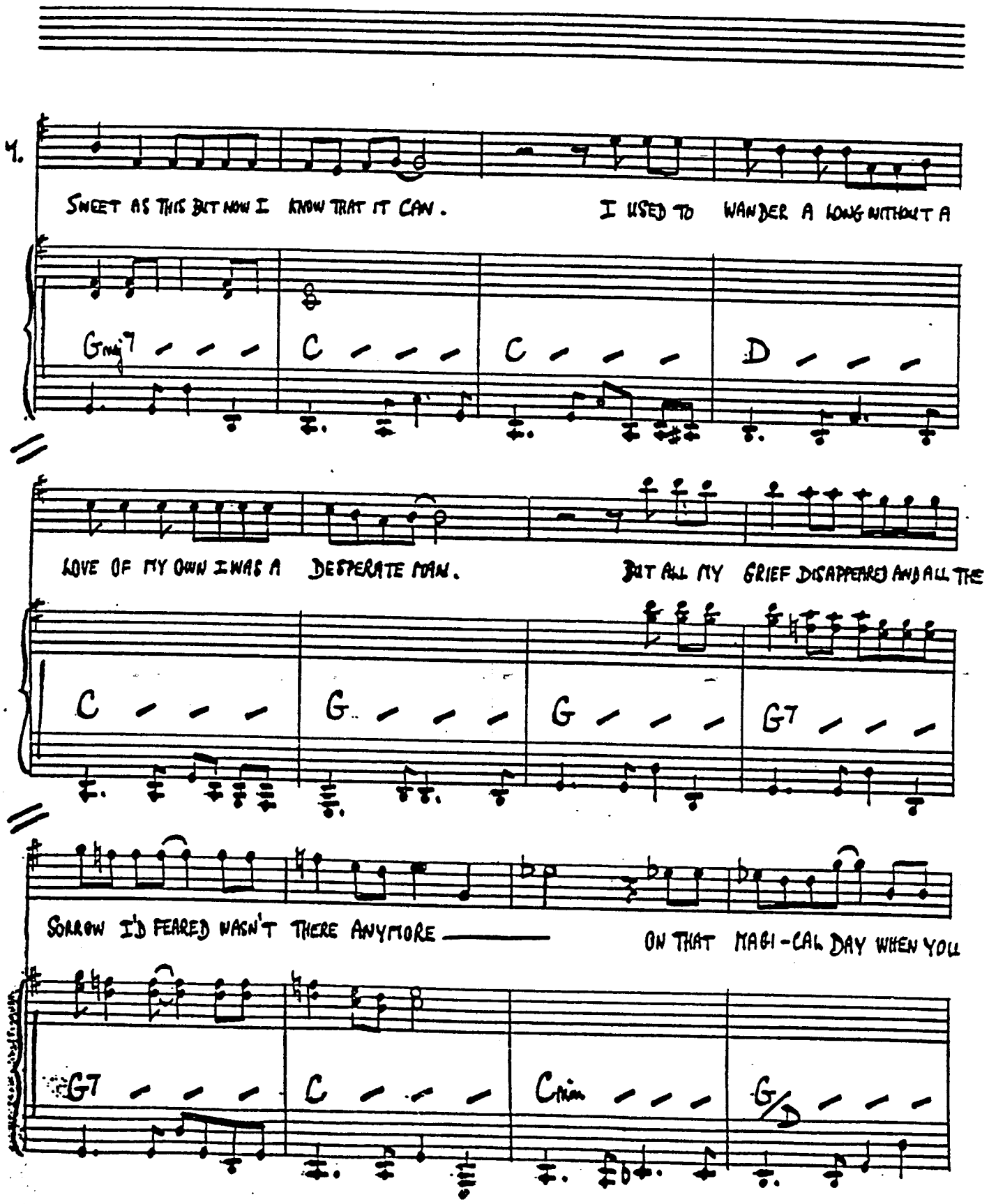

Luis
2 Girls
E.
CAN-NONS, SANG LAMEN-TA-TIONS; NOT JUST FOR E-VA, FOR ARGEN-TI-NA; NOT JUST FOR
Ab
Bbmin
Dbmaj7
Gbmaj7
Gb6
Gb
J
Eva only.
E-VA, FOR EV'RY-BO-DY: SO SHARE MY GLO RY, SO SHARE MY COFFIN; SO SHARE MY
Eva.
GLO-RY, SO SHARE MY COFFIN.... CHE.
IT'S OUR FUNERAL TOO.....
RALL
NIENTE
fp
Gbmaj7
OF

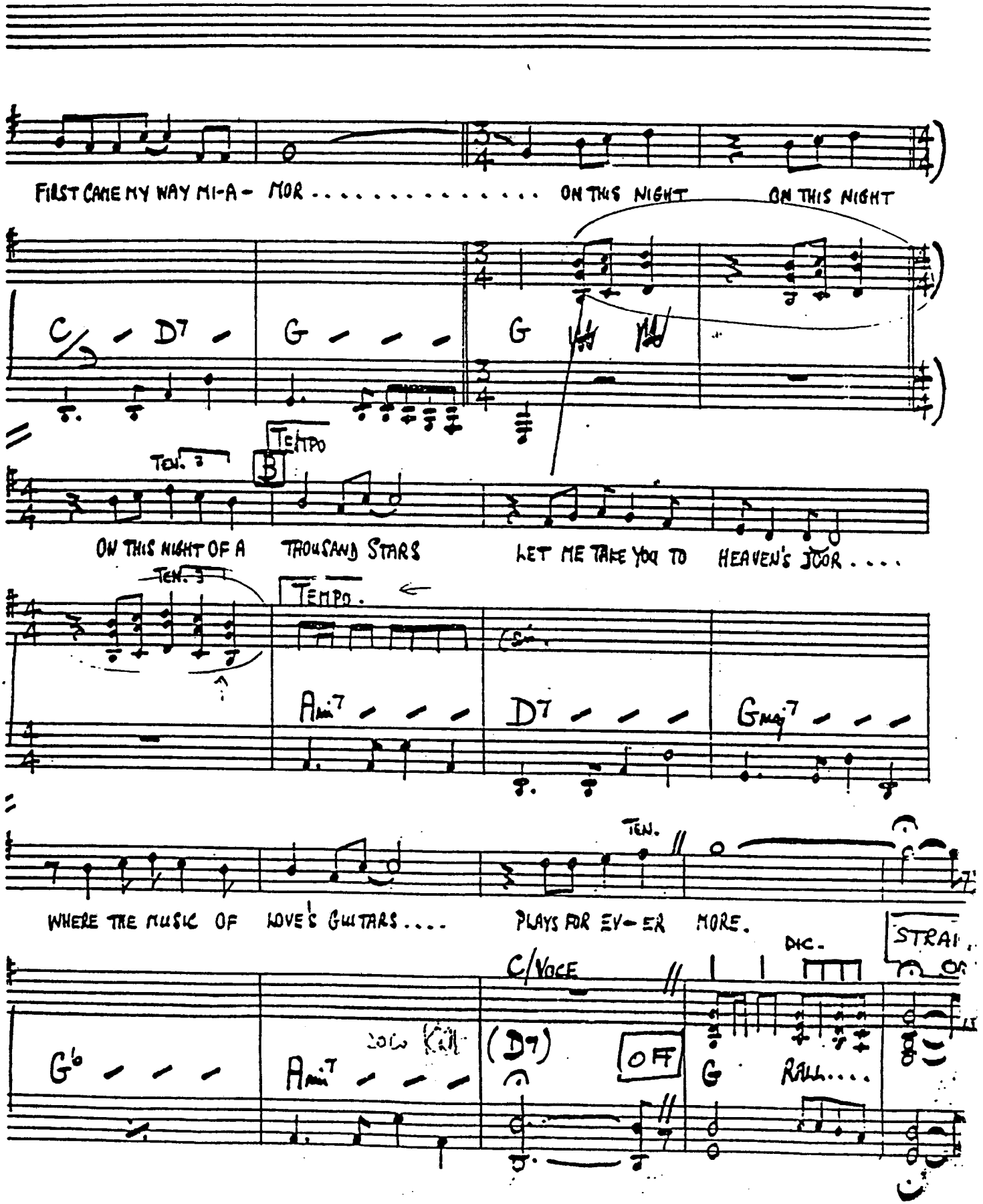

NOW ~~HOW~~ EVA PERON HAD EVERY DIS AD-VANTAGE YOU
4
NOW
Dmi Move!
NEED IF YOU'LL GONNA SUCCEED.
NO MONEY, NO CLASS, NO
Keep moving!
2
4
FATHER, NO BRIGHT LIGHTS
THERE WAS NO WHERE SHE'D BEEN AT THE AGE OF FIFTEEN.
D7 (+37)

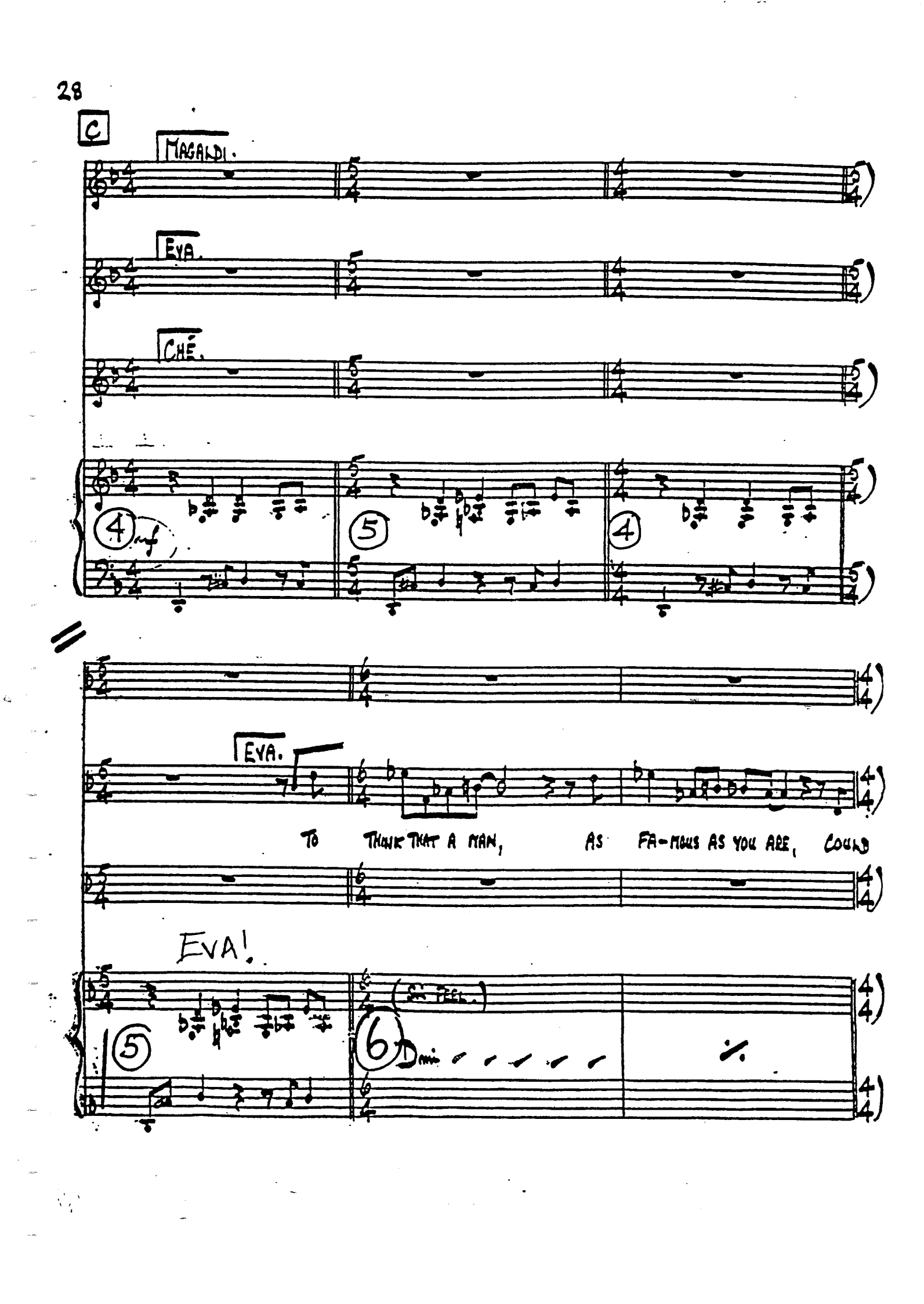

CUE
AS THIS TANGO SINGER FOUND OUT. A TANGO SINGER!
2
4 D min
D min
(SPOKEN.)
SLOWER.
A GASTON MAGALDI. WHO HAS THE DISTINCTION OF BEING THE FIRST MAN TO BE OF USE TO EVA DUARTE.
CUE
(cue)

On This Night of a Thousand Stars

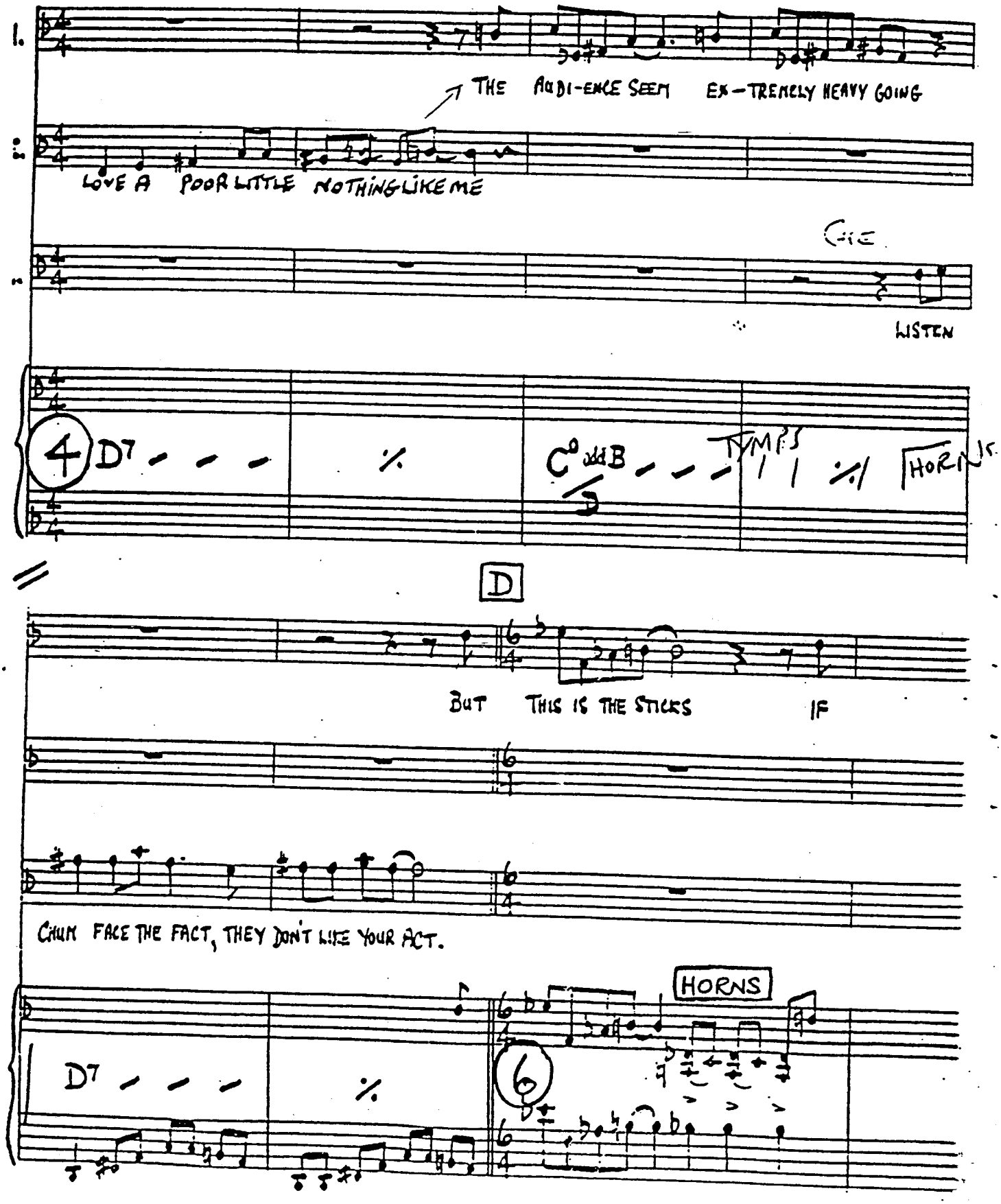


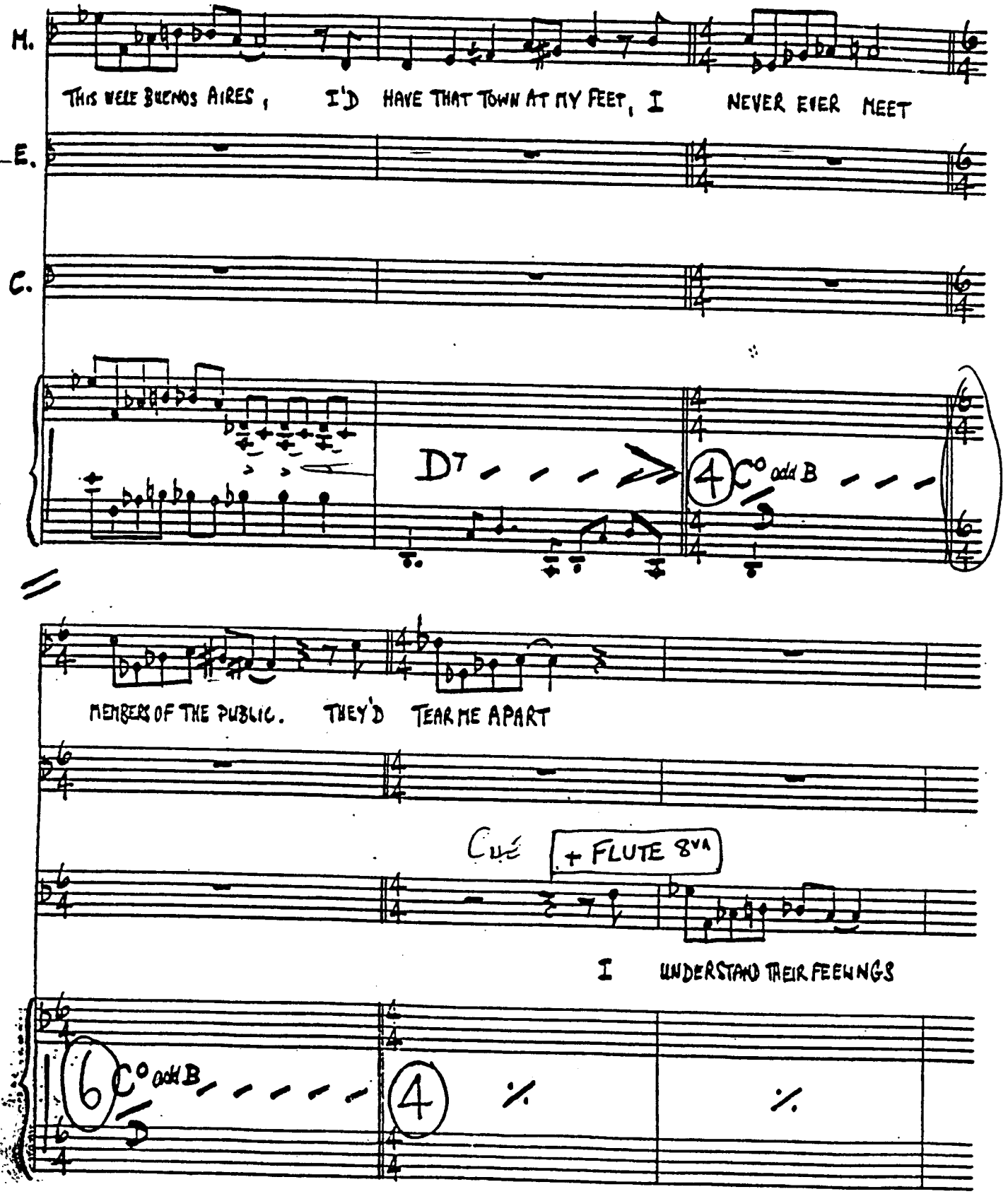

4.
SWEET AS THIS BUT NOW I KNOW THAT IT CAN. I USED TO WANDER A LONG WITHOUT A
Gmaj7 C C D
LOVE OF MY OWN I WAS A DESPERATE MAN. BUT ALL MY GRIEF DISAPPEARED AND ALL THE
C G G G7
SORROW I'D FEARED WASN'T THERE ANYMORE ON THAT MAGI-CAL DAY WHEN YOU
G7 C Cmin G/D

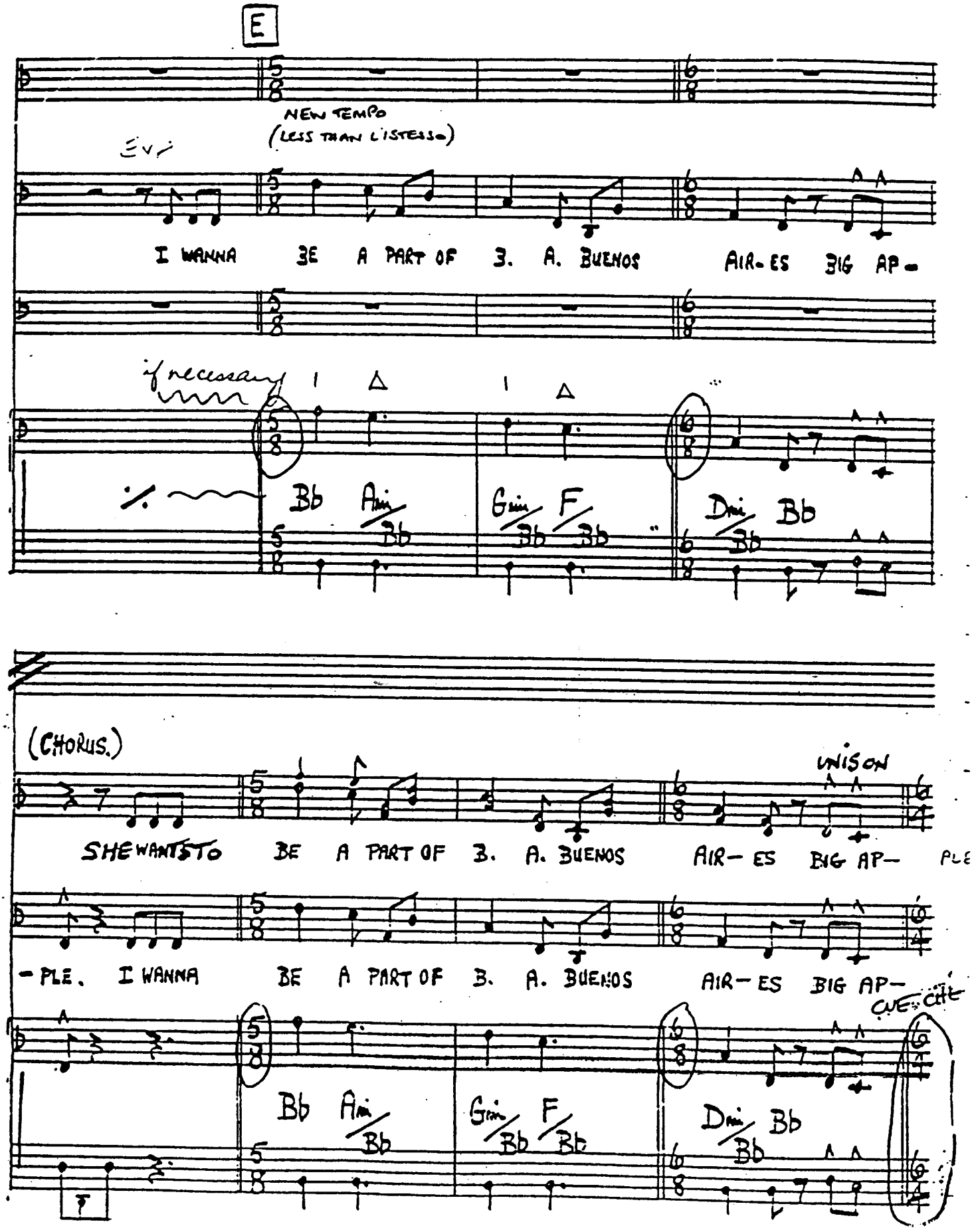

FIRST CAME MY WAY MI-A- MOR . . . . . ON THIS NIGHT ON THIS NIGHT
C/5 D7 G G
TEN. 3
TEMPO
B
ON THIS NIGHT OF A THOUSAND STARS LET ME TAKE YOU TO HEAVEN'S DOOR . . . .
TEN. 3
TEMPO.
Ami7 D7 GMaj7
TEN.
WHERE THE MUSIC OF LOVE'S GUITARS . . . . PLAYS FOR EV-ER MORE.
D.C.
STRAI
C/VOCE
Solo Kit
(D7)
OFF
G6 Ami7
G RALL. . . .

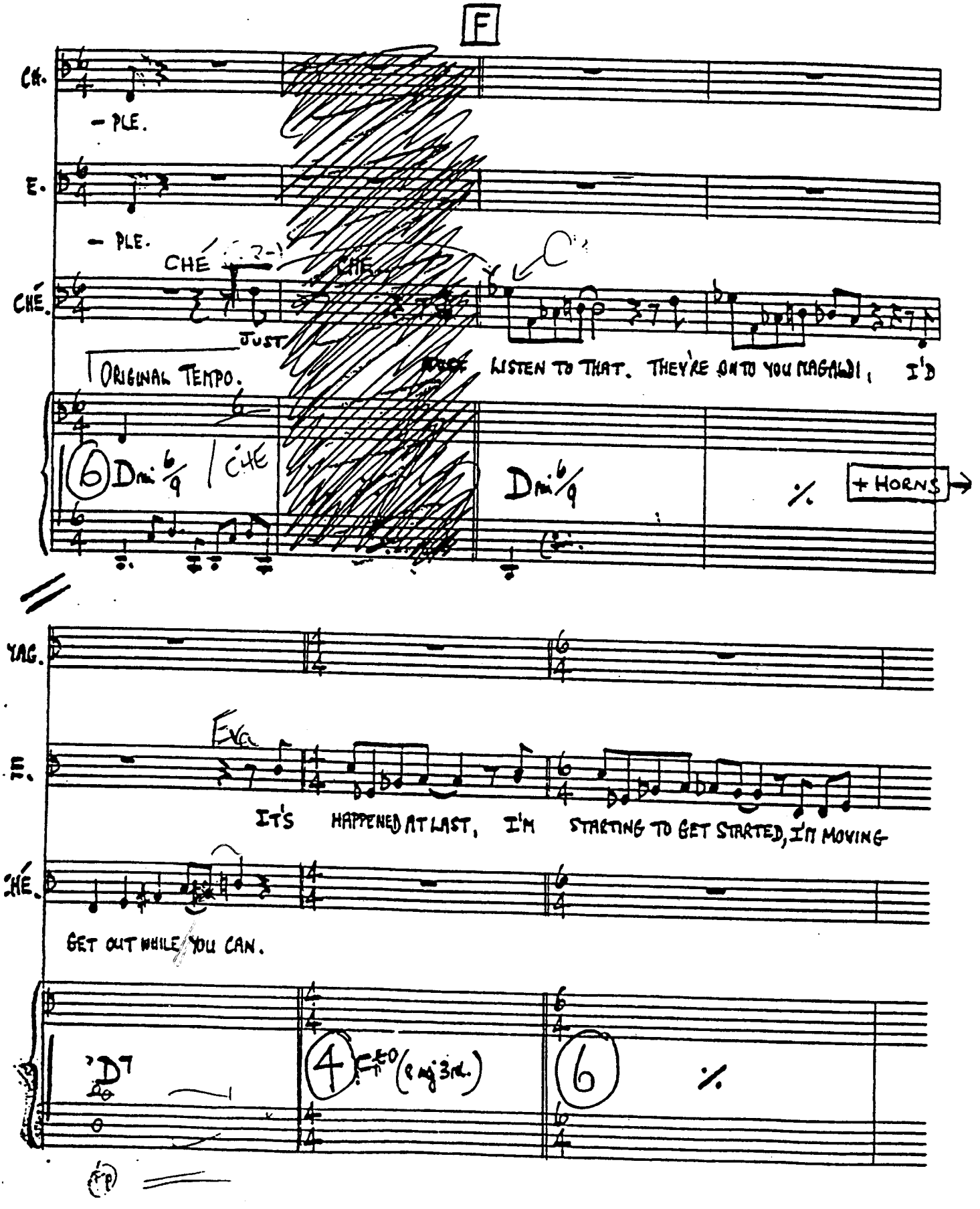

C
MAGALDI.
EVA.
CHÉ.
EVA.
TO THINK THAT A MAN, AS FA-MOUS AS YOU ARE, COULD
EVA!
(SIN PEEL.)
Dmi

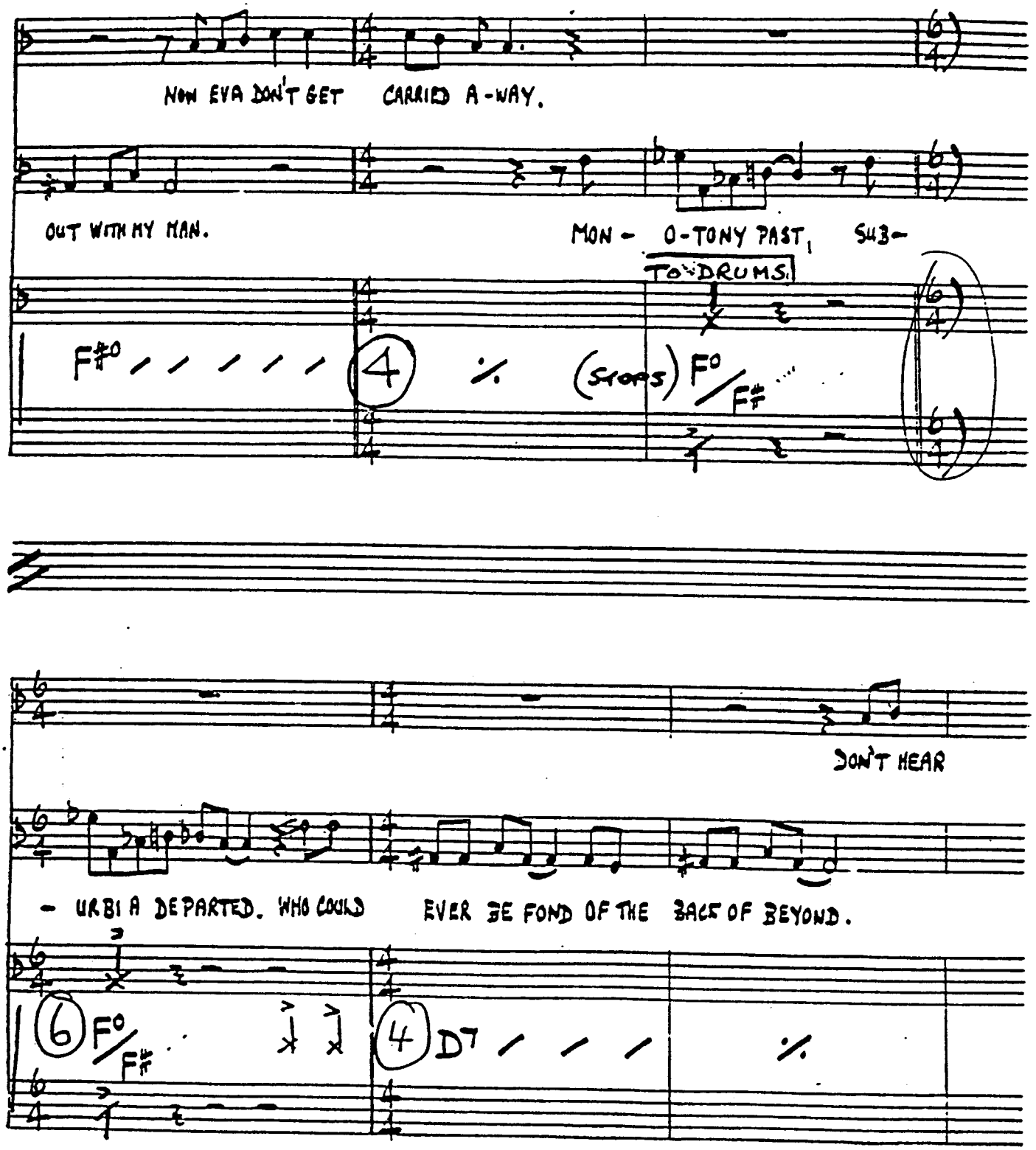
1-1.

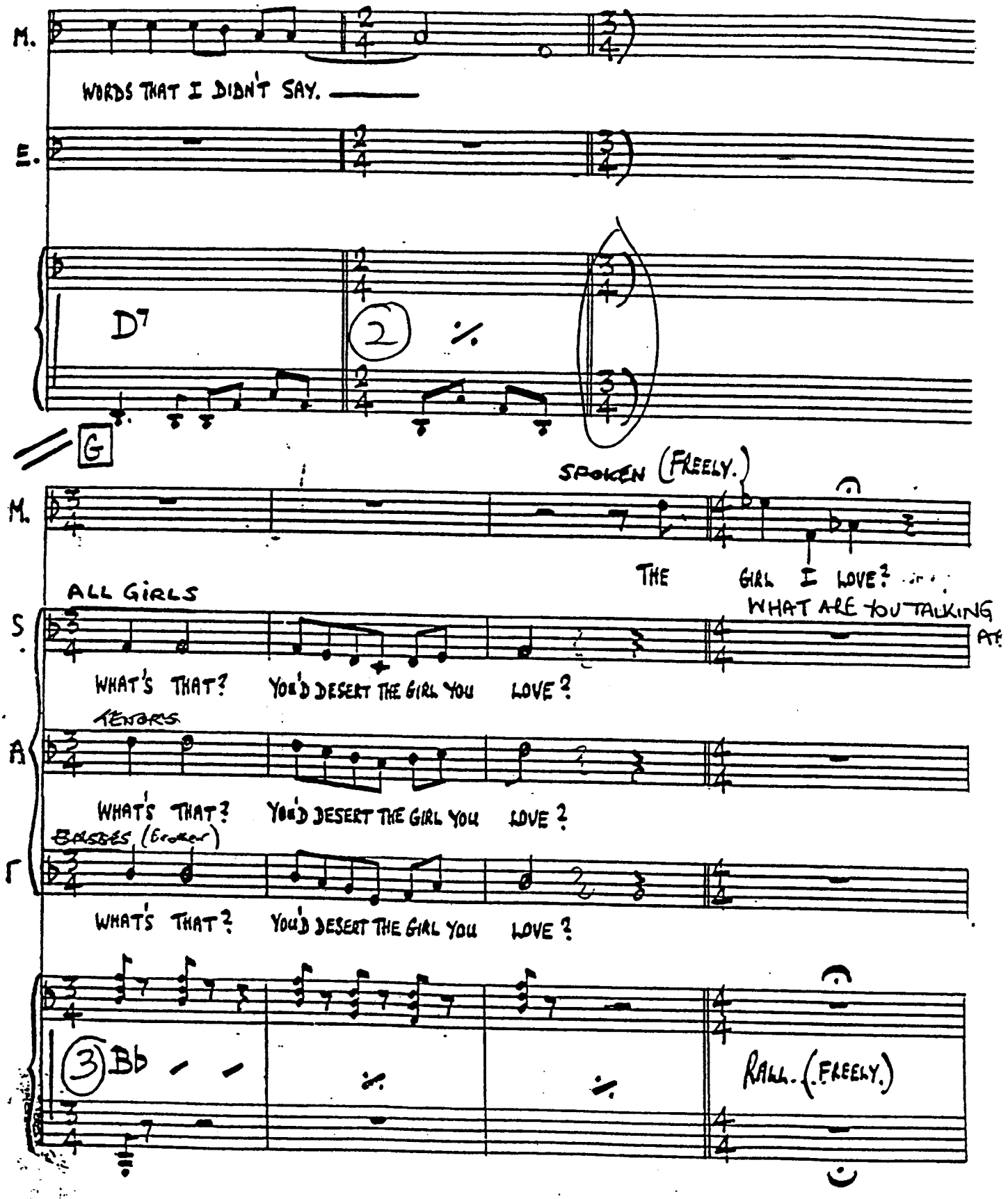

1.
THE AUDI-ENCE SEEM EX-TREMELY HEAVY GOING
LOVE A POOR LITTLE NOTHINGLIKE ME
CUE
LISTEN
4
D7
C°dd B
TYMPS
HORNS
D
BUT THIS IS THE STICKS IF
CHUM FACE THE FACT, THEY DON'T LIKE YOUR ACT.
HORNS
D7
6

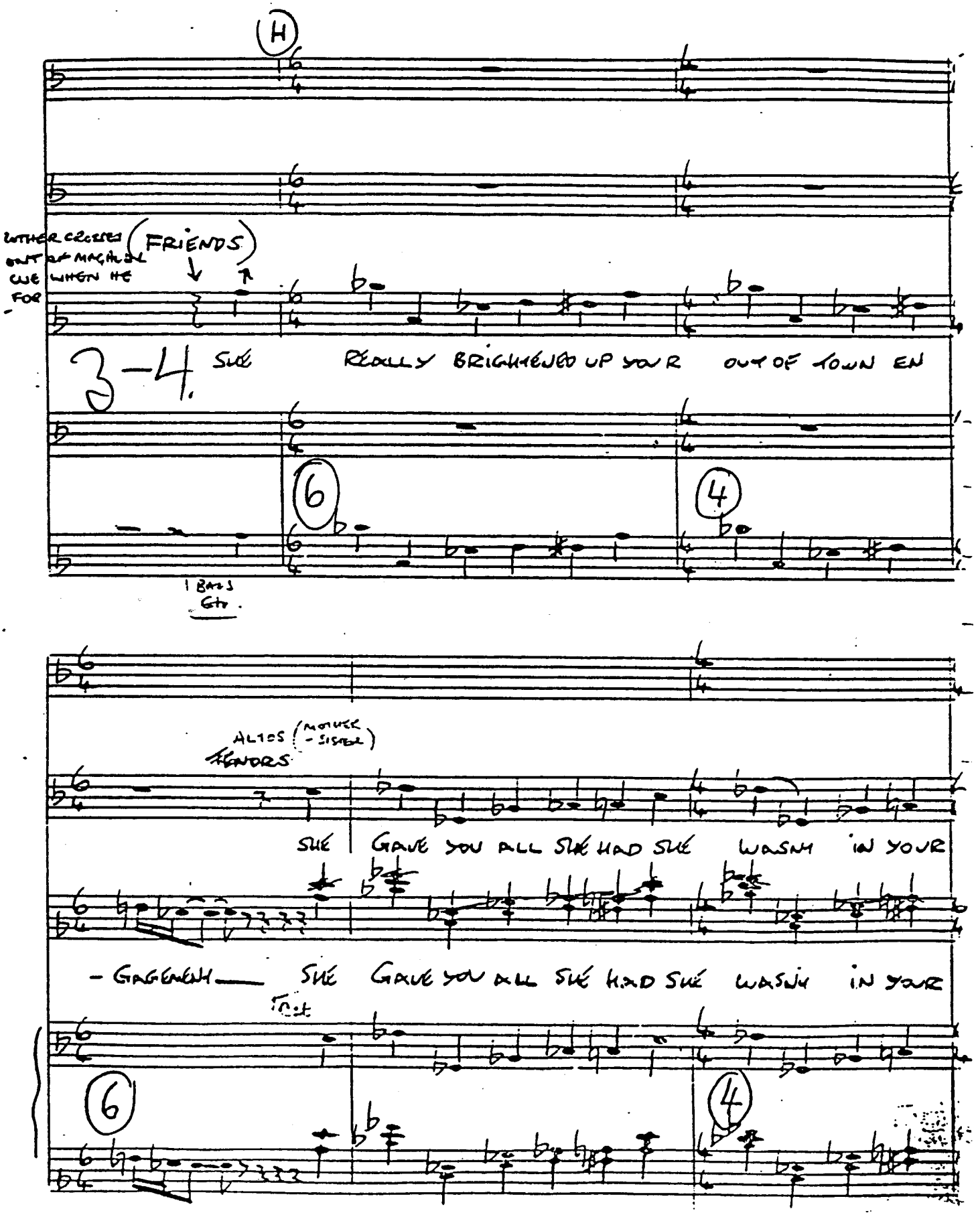

M.
THIS WERE BUENOS AIRES, I'D HAVE THAT TOWN AT MY FEET, I NEVER EVER MEET
E.
C.
D7
4
C° add B
MEMBERS OF THE PUBLIC. THEY'D TEAR ME APART
Cue
+ FLUTE 8va
I UNDERSTAND THEIR FEELINGS
6
C° add B
4

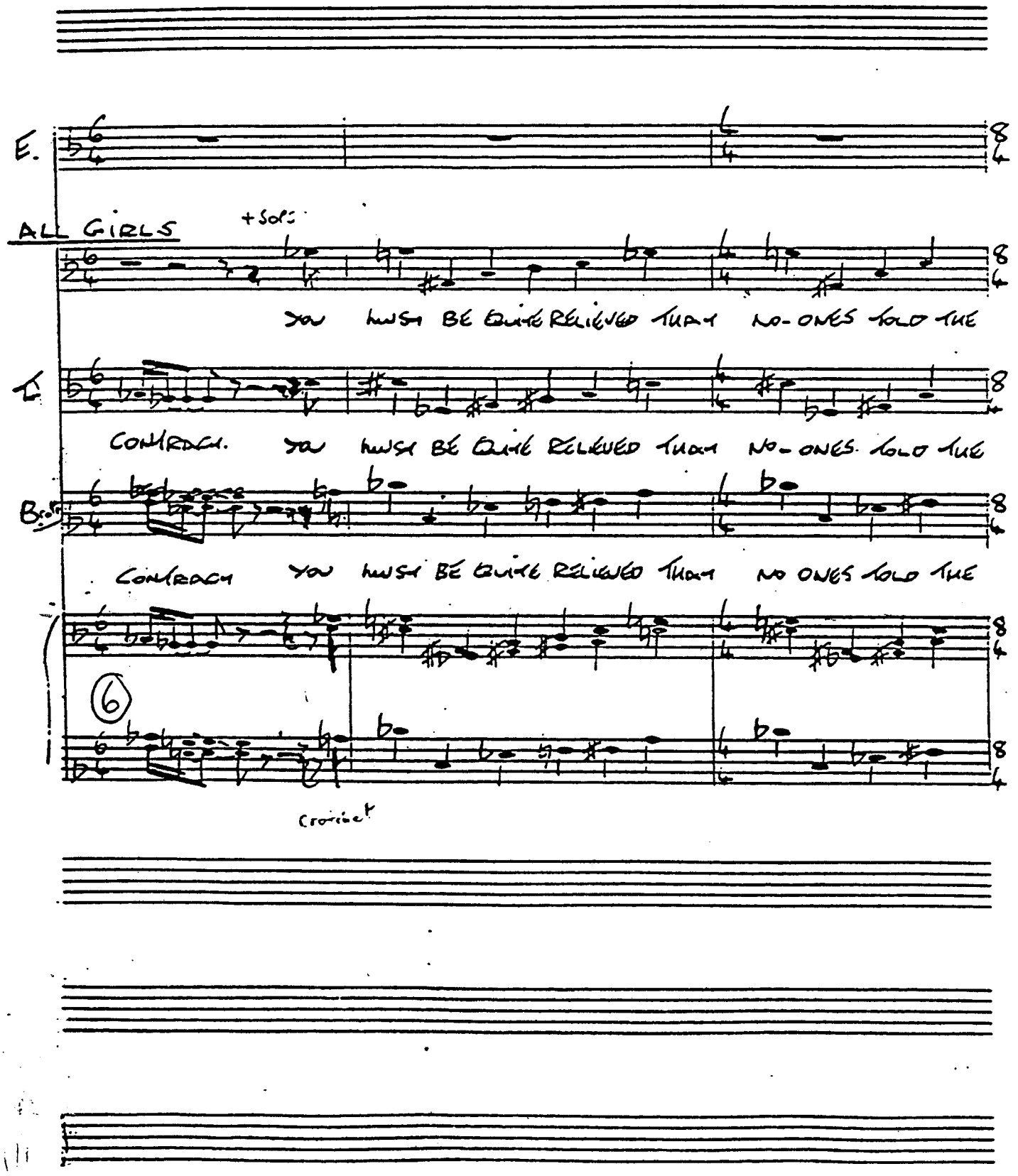

E
NEW TEMPO
(LESS THAN L'ISTESSO)
EVI
I WANNA BE A PART OF B. A. BUENOS AIR- ES BIG AP-
if necessary
Bb Ami/Bb Gmi/Bb F/Bb Dmi/Bb Bb
(CHORUS.)
UNISON
SHE WANTS TO BE A PART OF B. A. BUENOS AIR- ES BIG AP- PLE
- PLE. I WANNA BE A PART OF B. A. BUENOS AIR- ES BIG AP-
CRESC.
Bb Ami/Bb Gmi/Bb F/Bb Dmi/Bb Bb
F

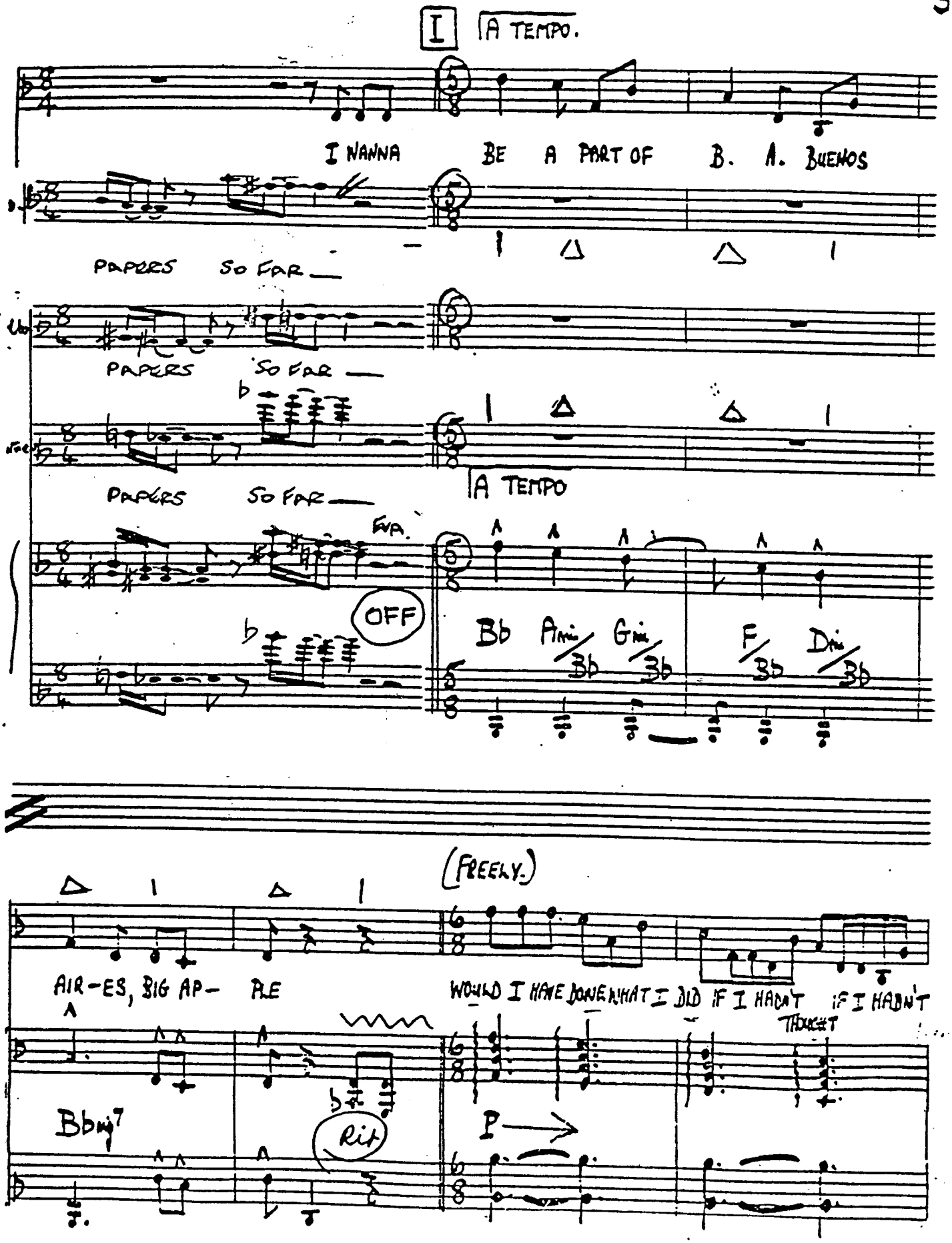

F
CH.
- PLE.
E.
- PLE.
CHÉ
CHÉ
JUST
ORIGINAL TEMPO.
LISTEN TO THAT. THEY'RE ONTO YOU MAGALDI, I'D
6 Dmi 6/9
CHÉ
Dmi 6/9
%
+ HORNS
MAG.
E.
Eva
IT'S HAPPENED AT LAST, I'M STARTING TO GET STARTED, I'M MOVING
CHÉ.
GET OUT WHILE YOU CAN.
D7
4
6
%

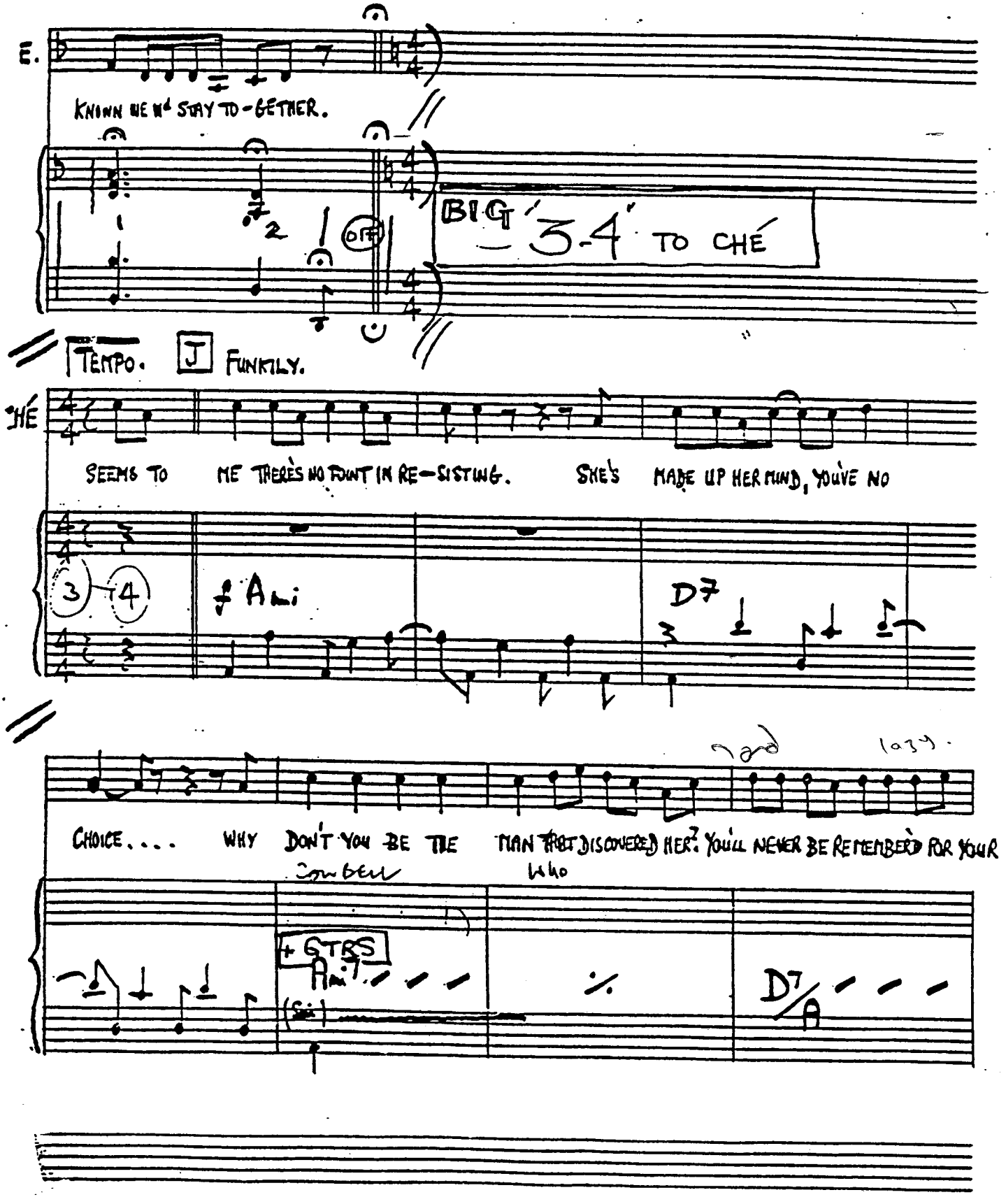

NOW EVA DON'T GET CARRIED A-WAY.
OUT WITH MY MAN.
MON - O-TONY PAST, SUB-
TO DRUMS.
F#°
4
(STOPS) F°/F#
DON'T HEAR
- URBI A DEPARTED. WHO COULD EVER BE FOND OF THE BACK OF BEYOND.
6 F°/F#
4 D7


M.
WORDS THAT I DIDN'T SAY.
E.
D7
2
G
SPOKEN (FREELY.)
M.
THE GIRL I LOVE?
ALL GIRLS
WHAT ARE YOU TALKING AT
S.
WHAT'S THAT? YOU'D DESERT THE GIRL YOU LOVE?
TENORS
A.
WHAT'S THAT? YOU'D DESERT THE GIRL YOU LOVE?
BASSES (Broken)
T.
WHAT'S THAT? YOU'D DESERT THE GIRL YOU LOVE?
3 Bb
RALL. (FREELY.)


H
(FRIENDS)
3-4.
SHE REALLY BRIGHTENED UP YOUR OUT OF TOWN EN
6
4
1 Bass Gtr.
ALTOS (MOTHER - SISTER)
TENORS
SHE | GAVE YOU ALL SHE HAD SHE WASN'T IN YOUR
- GAGEMENT SHE GAVE YOU ALL SHE HAD SHE WASN'T IN YOUR
6
4


E.
ALL GIRLS
+Sols
YOU MUST BE QUITE RELIEVED THAT NO-ONES TOLD THE
C.
COMRADE. YOU MUST BE QUITE RELIEVED THAT NO-ONES TOLD THE
B.
COMRADE YOU MUST BE QUITE RELIEVED THAT NO ONES TOLD THE
6
Crowd


I
A TEMPO.
I WANNA BE A PART OF B. A. BUENOS
PAPERS SO FAR
PAPERS SO FAR
PAPERS SO FAR
A TEMPO
FVA.
OFF
Bb Amin/Bb Gmin/Bb F/Bb Dmin/Bb
(FREELY.)
AIR-ES, BIG AP- PLE
WOULD I HAVE DONE WHAT I DID IF I HADN'T IF I HADN'T THOUGHT
Bbmaj7
Rit
P


E.
KNOWN WE'D STAY TO-GETHER.
BIG '3-4' TO CHÉ
TEMPO. ♩ FUNKILY.
HE
SEEMS TO ME THERE'S NO POINT IN RE-SISTING. SHE'S MADE UP HER MIND, YOU'VE NO
Ami
D7
CHOICE.... WHY DON'T YOU BE THE MAN THAT DISCOVERED HER? YOU'LL NEVER BE REMEMBERD FOR YOUR
+ GTRS
Am7
D7/A

K

VOICE.

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

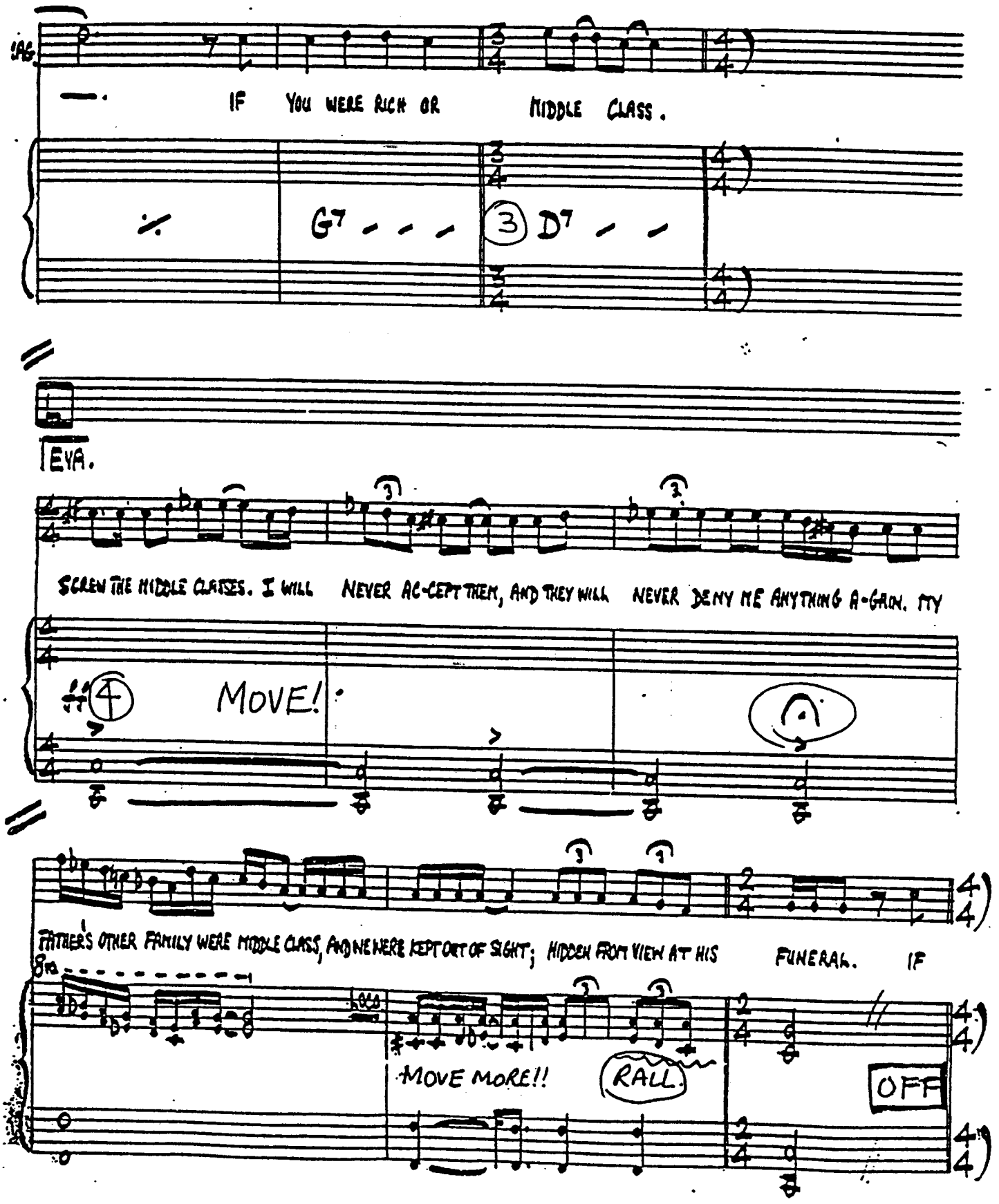
D7/A | Ami7 | % | F7

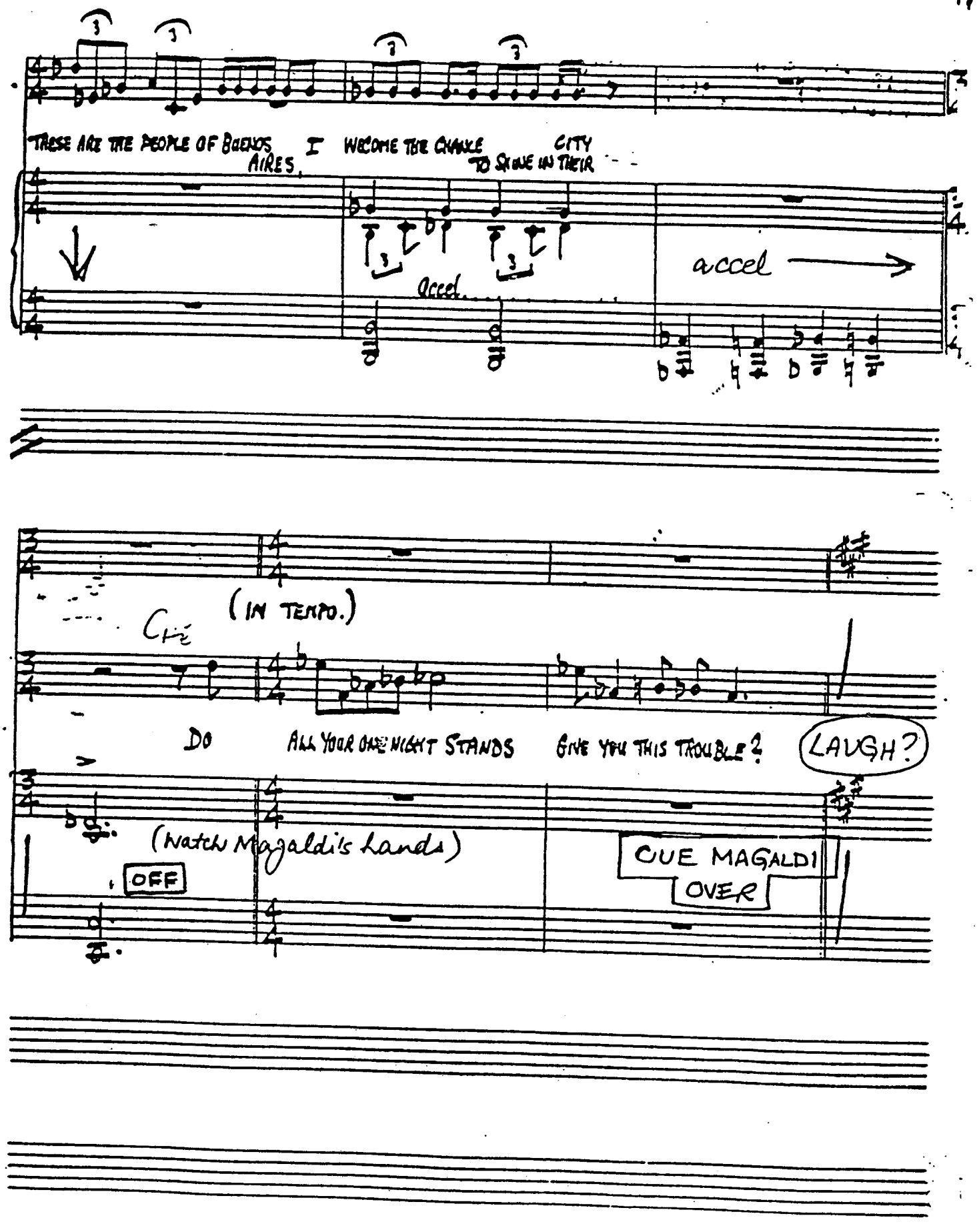
—. THE CLASS AND THE CONNEC-TIONS, WHAT YOU NEED TO MAKE A SPLASH—

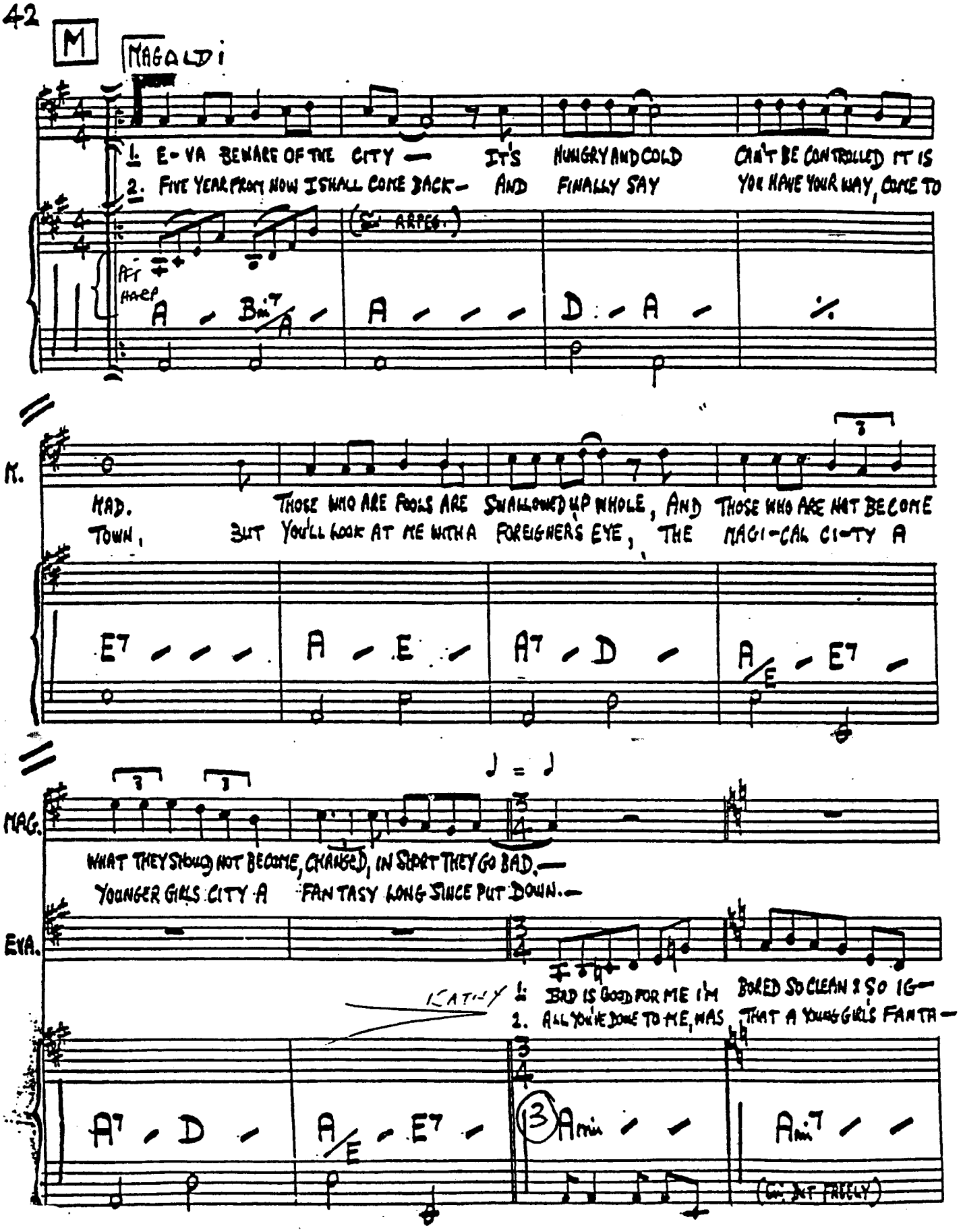
% | G7 | D7/F# | Gb7

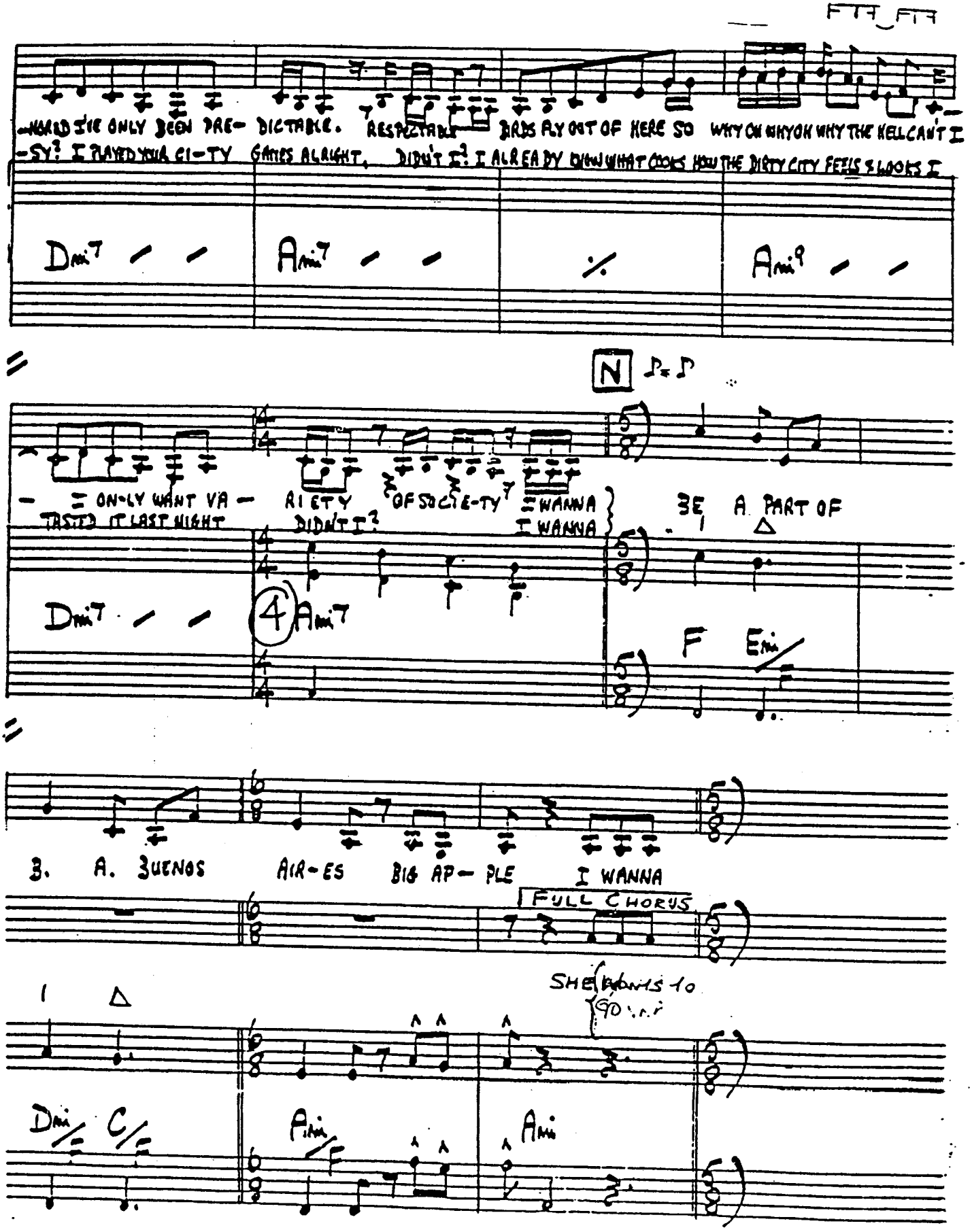
—. THE LIVES OF YOU GET SWEPT UP IN THE MORNING WITH THE TRASH

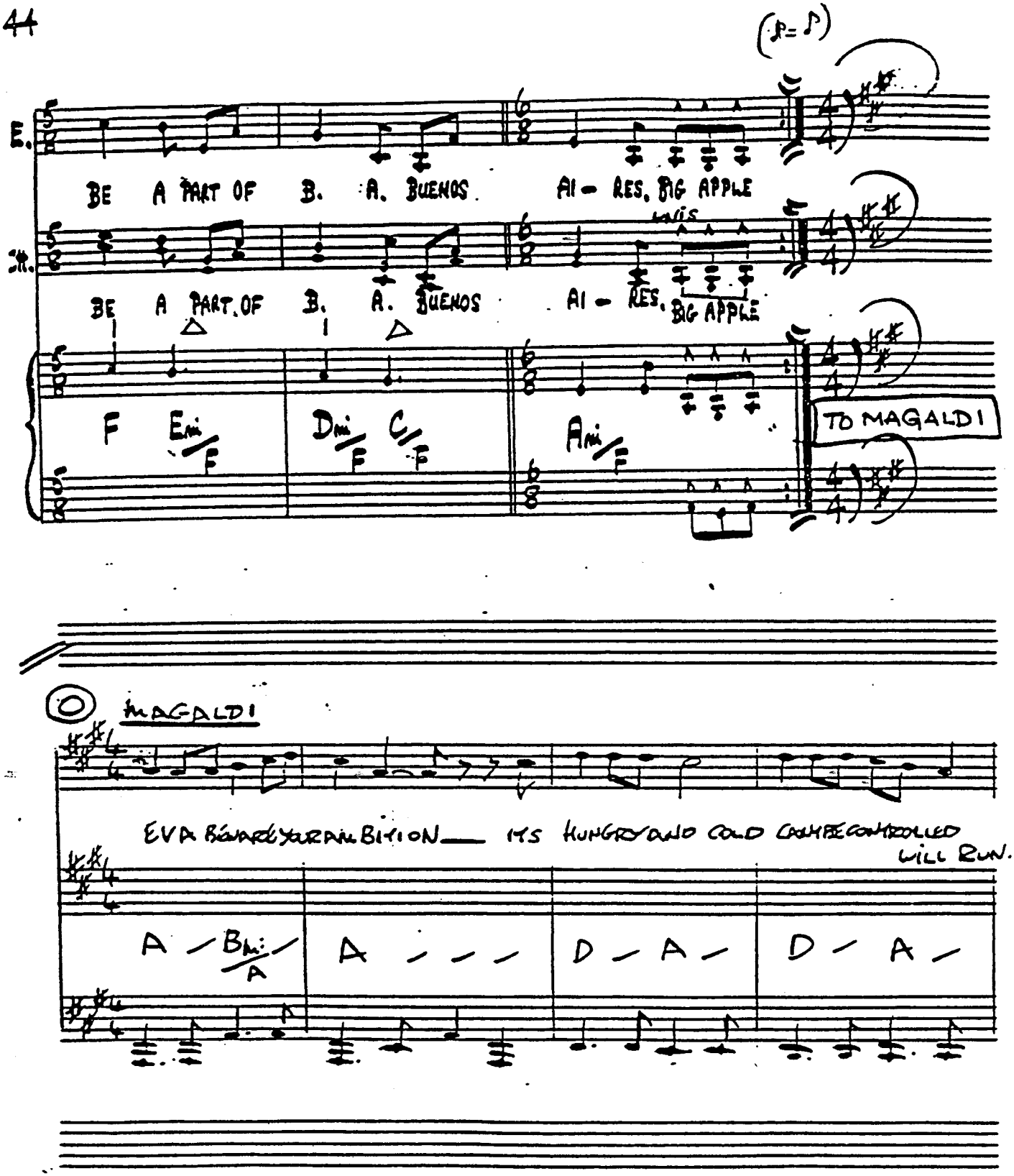
Ami | Ami7 | % | F7

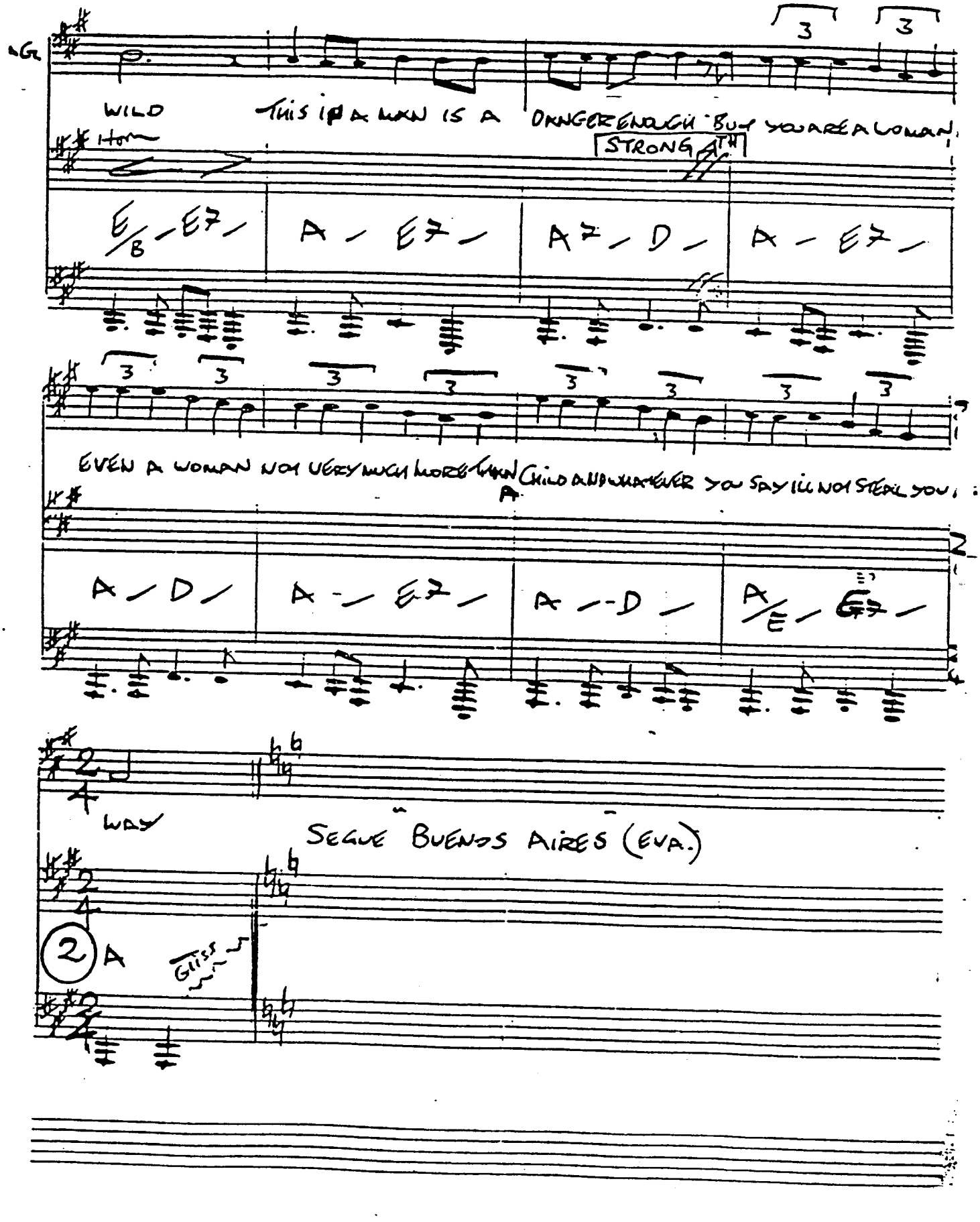

IF YOU WERE RICH OR MIDDLE CLASS.
G7 - - - 3 D7 - -
EVA.
SCREW THE MIDDLE CLASSES. I WILL NEVER AC-CEPT THEM, AND THEY WILL NEVER DENY ME ANYTHING A-GAIN. MY
4 MOVE!
FATHER'S OTHER FAMILY WERE MIDDLE CLASS, AND WE WERE KEPT OUT OF SIGHT; HIDDEN FROM VIEW AT HIS FUNERAL. IF
MOVE MORE!!
RALL.
OFF


THESE ARE THE PEOPLE OF BUENOS AIRES. I WELCOME THE CHANCE TO SHINE IN THEIR CITY
accel
accel
(IN TEMPO.)
Cue
DO ALL YOUR ONE NIGHT STANDS GIVE YOU THIS TROUBLE? LAUGH?
(Watch Magaldi's hands)
OFF
CUE MAGALDI OVER

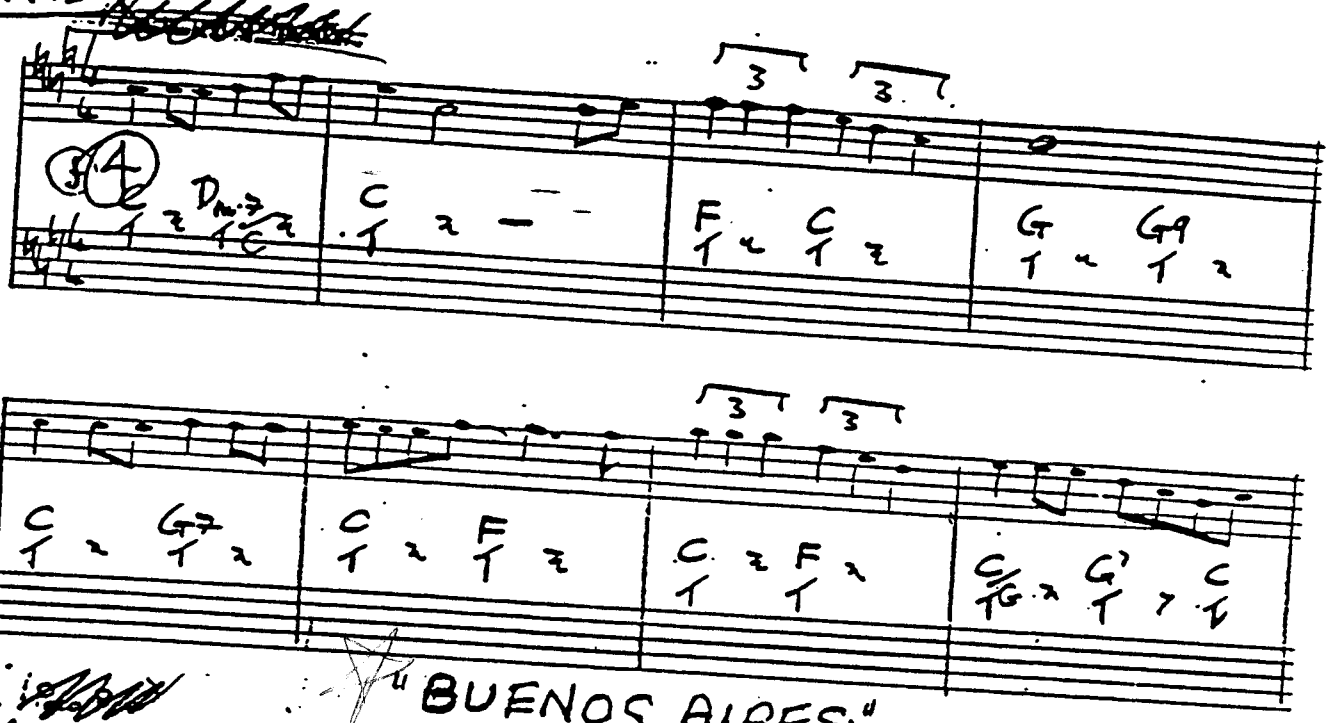

M
MAGALDI
1. E-VA BEWARE OF THE CITY — IT'S HUNGRY AND COLD CAN'T BE CONTROLLED IT IS
2. FIVE YEAR FROM NOW I SHALL COME BACK — AND FINALLY SAY YOU HAVE YOUR WAY, COME TO
(Sim. ARPEG.)
AFT HARP
A Bm7/A A D A
M.
MAD. THOSE WHO ARE FOOLS ARE SWALLOWED UP WHOLE, AND THOSE WHO ARE NOT BECOME
TOWN, BUT YOU'LL LOOK AT ME WITH A FOREIGNER'S EYE, THE MAGI-CAL CI-TY 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 (3) Amin Ami7
(Sim. BUT FREELY)


WORLD I'VE ONLY BEEN PRE- DICTABLE. RESPECTABLE BIRDS FLY OUT OF HERE SO WHY OH WHY OH WHY OH WHY THE HELL CAN'T I
-SY? I PLAYED YOUR CI-TY GAMES ALRIGHT, DIDN'T I? I ALREADY KNOW WHAT COOKS HOW THE DIRTY CITY FEELS LOOKS I
Dmi7 Ami7 Ami9
N
- = ON-LY WANT VA - RI ETY OF SOCIE-TY = WANNA BE A PART OF
TASTED IT LAST NIGHT DIDN'T I? I WANNA
Dmi7 4 Ami7 F Emi
3. A. BUENOS AIR-ES BIG AP- PLE I WANNA
FULL CHORUS
SHE
1
Dmi C
Ami
Ami


(♪= ♪)
E.
BE A PART OF B. A. BUENOS AI - RES, BIG APPLE
CH.
UNIS
BE A PART OF B. A. BUENOS AI - RES, BIG APPLE
F Emi/F Dmi/F C/F Ami/F
TO MAGALDI
MAGALDI
EVA BÉWARE YOUR AMBITION — ITS HUNGRY AND COLD CAN BE CONTROLLED WILL RUN.
A / Bmi/A A / / / D / A / D / A /


WILD
THIS IF A MAN IS A DANGEROUS ENOUGH BUT YOU ARE A WOMAN
STRONG ENOUGH
E/B - E7 - | A - E7 - | A7 - D - | A - E7 -
EVEN A WOMAN NOT VERY MUCH MORE THAN A CHILD AND WHATEVER YOU SAY I'LL NOT STEAL YOU
A
A - D - | A - E7 - | A - D - | A/E - E7 -
WAY
SEGUE BUENOS AIRES (EVA.)
2 A
Gliss

TUTTI BRIDGE



"BUENOS AIRES:"

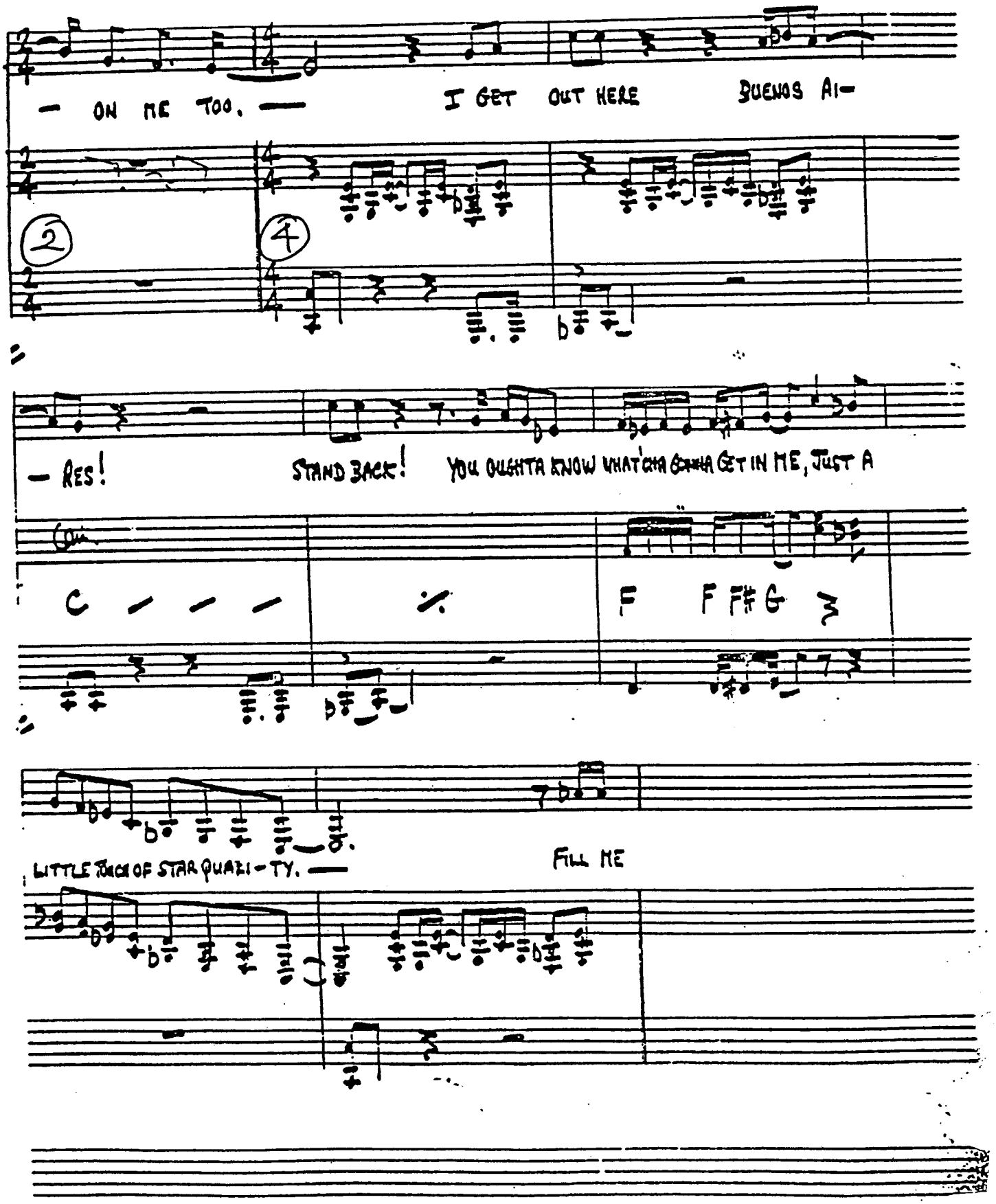
E.

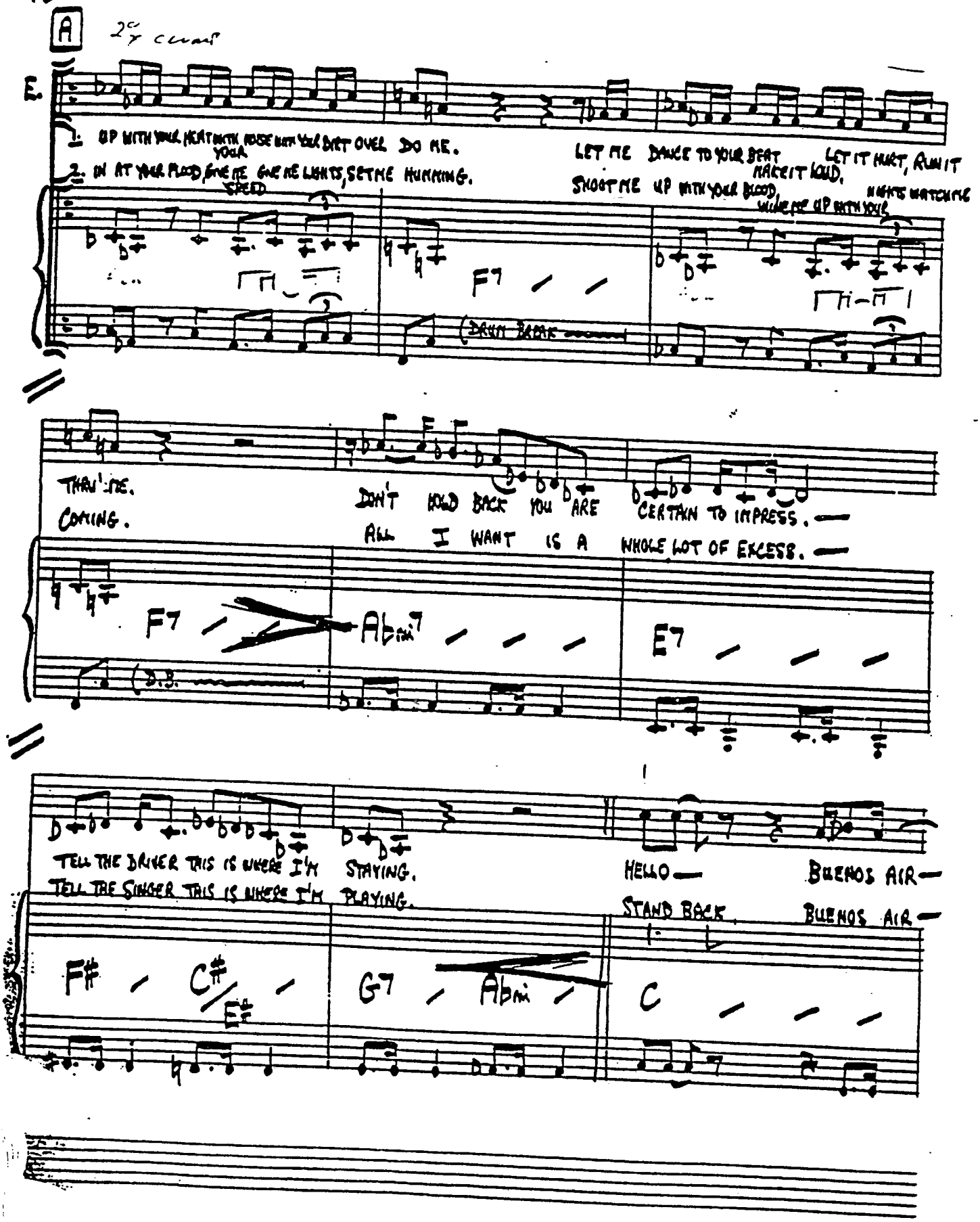
WHAT'S NEW? BUE-NOS AI-RES.

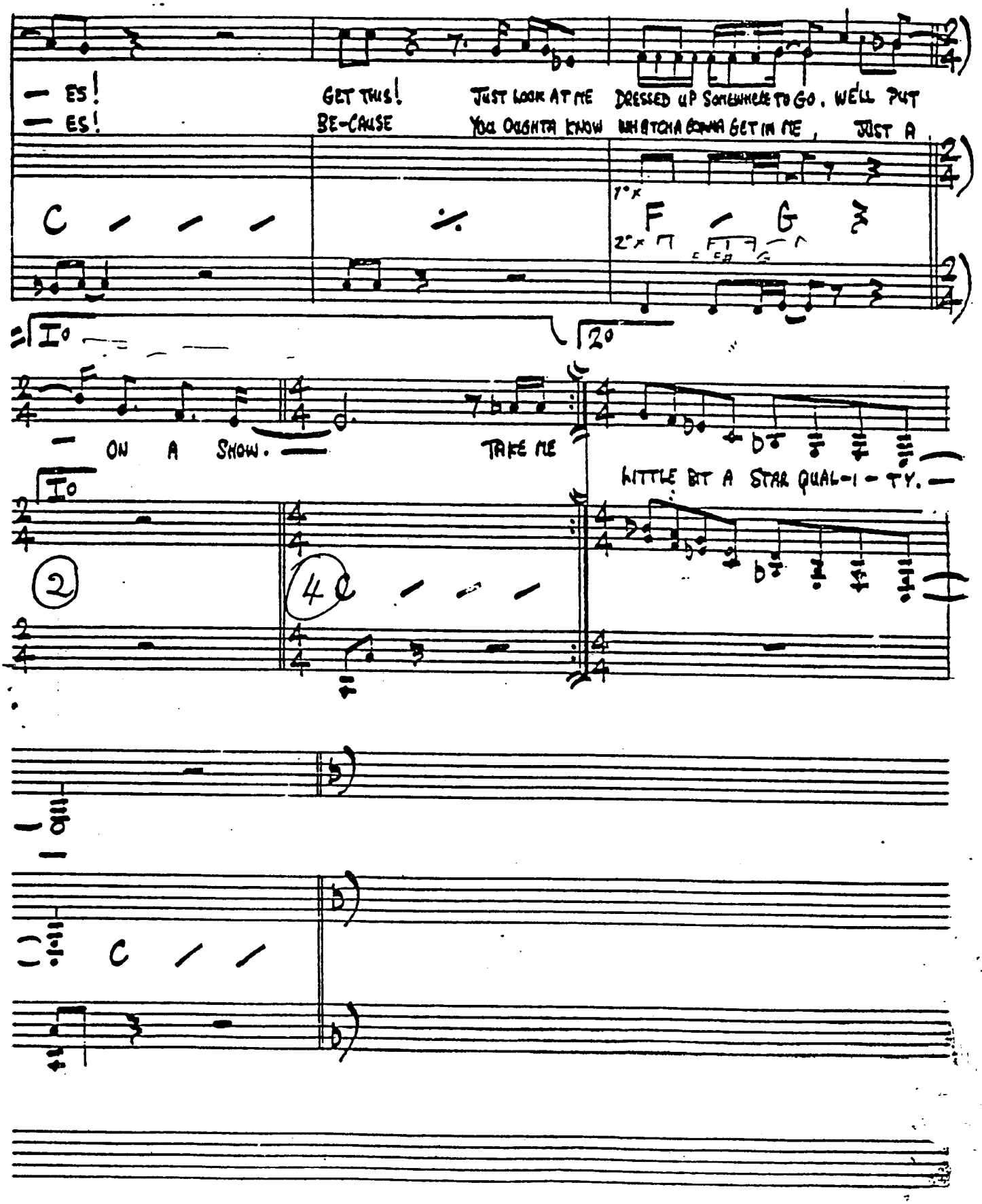
(FAST LATIN FEEL)

I'M NEW. I WANNA SAY I'M JUST A LIT-TLE STUCK ON YOU, YOU'LL BE

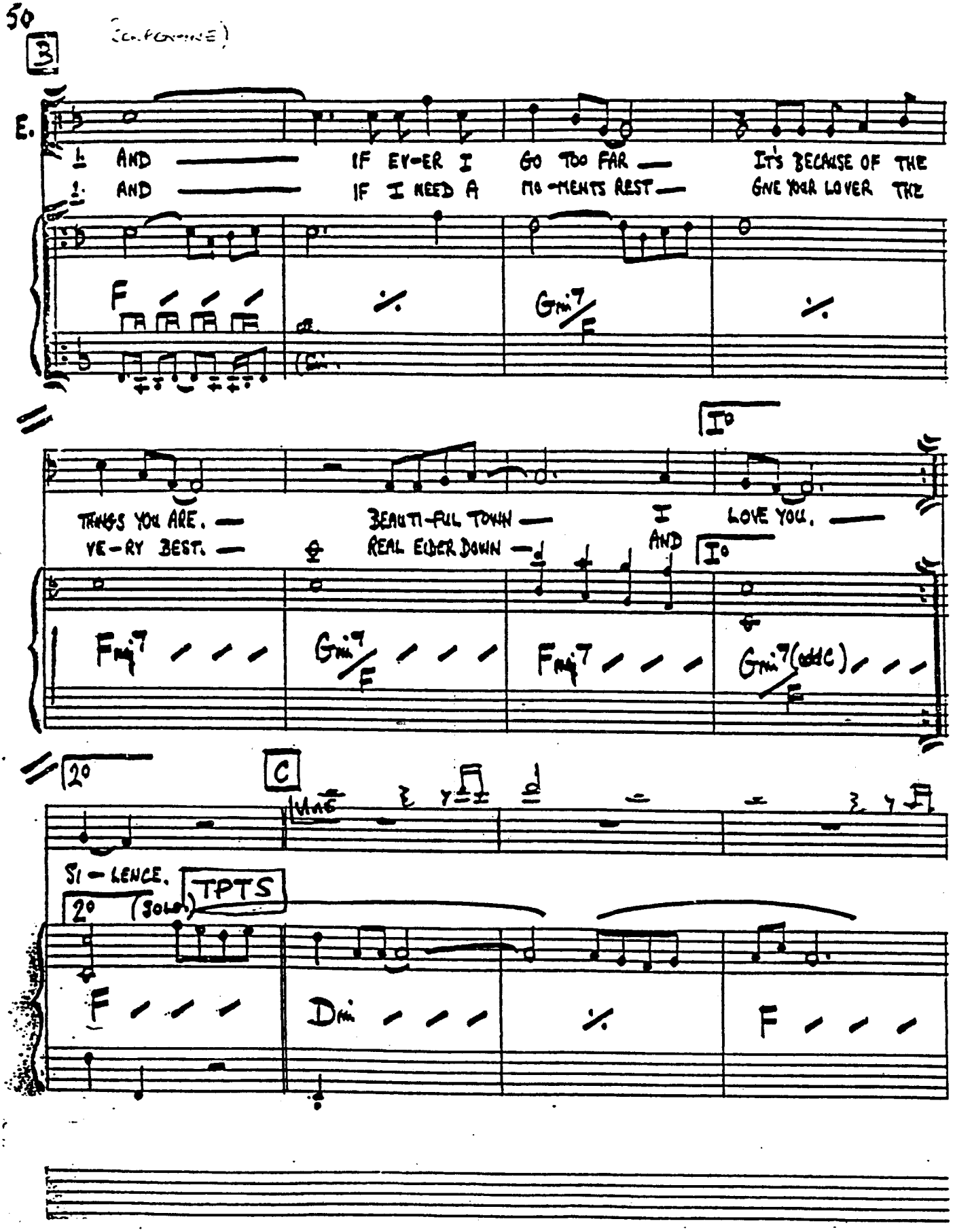
F F F# G


— ON ME TOO. —
I GET OUT HERE
BUENOS AI-
— RES!
STAND BACK!
YOU OUGHTA KNOW WHAT'CHA GONNA GET IN ME, JUST A
C
F
F F# G
LITTLE TOUCH OF STAR QUALI-TY. —
FILL ME


A
E.
1. UP WITH YOUR HEAT WITH NOISE WITH YOUR DIRT OVER DO ME.
2. IN AT YOUR FLOOD, GIVE ME GIVE ME LIGHTS, SET ME HUMMING.
LET ME DANCE TO YOUR BEAT
SHOOT ME UP WITH YOUR BLOOD,
LET IT HURT, RUN IT
MAKE IT LOUD,
NIGHTS WATCH ME
WINE ME UP WITH YOUR
F7
(DRUM BREAK
THRU' ME.
COMING.
DON'T HOLD BACK YOU ARE CERTAIN TO IMPRESS.
ALL I WANT IS A WHOLE LOT OF EXCESS.
F7
Abm7
E7
(D.B.
TELL THE DRIVER THIS IS WHERE I'M STAYING.
TELL THE SINGER THIS IS WHERE I'M PLAYING.
HELLO
STAND BACK.
BUENOS AIR
BUENOS AIR
F#
C#
E#
G7
Abm
C


— ES! GET THIS! JUST LOOK AT ME DRESSED UP SOMEWHERE TO GO. WE'LL PUT
— ES! BE-CAUSE YOU OUGHTA KNOW WHATCHA GONNA GET IN ME, JUST A

— ON A SHOW. — TAKE ME
LITTLE BIT A STAR QUAL-I-TY. —



(CAPGAINE)

3

E.

1. AND ——— IF EV-ER I GO TOO FAR — IT'S BECAUSE OF THE
1. AND ——— IF I NEED A MO-MENTS REST — GIVE YOUR LOVER THE

F / / / ⁄ Gmi7/F ⁄

I°

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

I°

Fmaj7 / / / Gmi7/F / / / Fmaj7 / / / Gmi7(add C)/F / / /

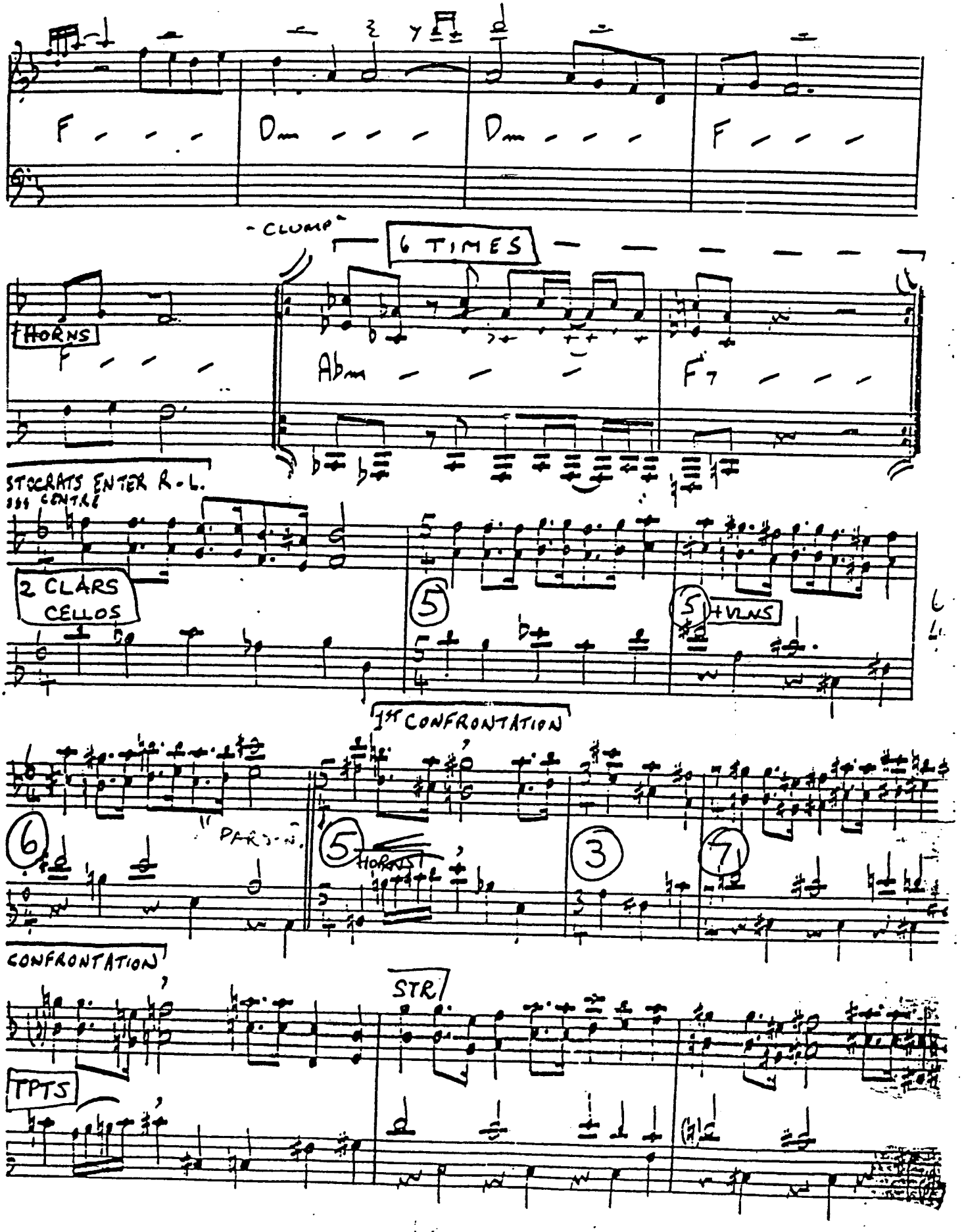
2°

C

SI-LENCE.

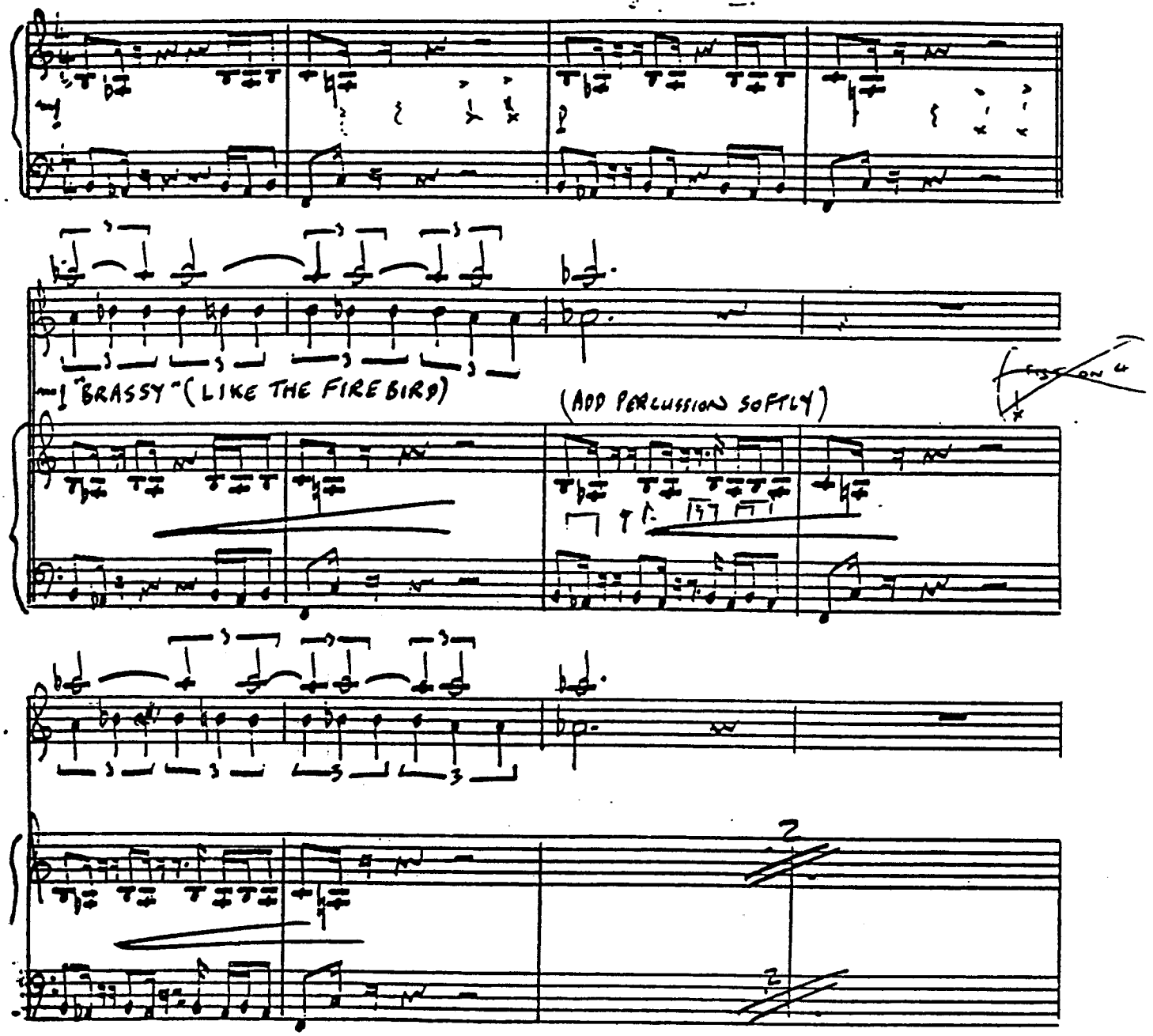
2° (SOLO) TPTS

F / / / Dmi / / / ⁄ F / / /

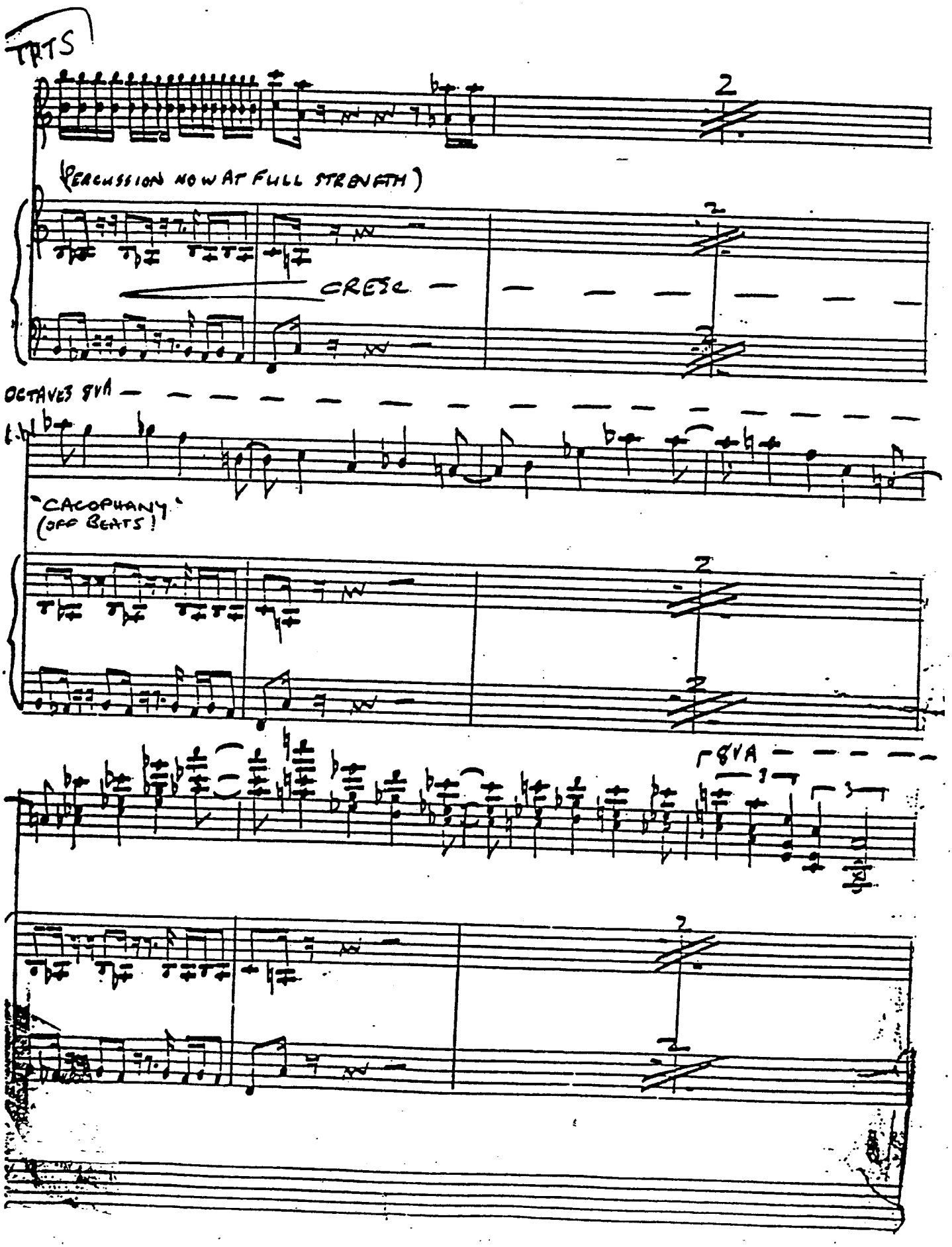

F - - -
Dm - - -
Dm - - -
F - - -
- CLUMP -
6 TIMES
HORNS
F - - -
Abm - - -
F7 - - -
STOCRATS ENTER R-L.
2 CLARS
CELLOS
5
5
+VLNS
1ST CONFRONTATION
6
PARS.
5
HORNS
3
7
CONFRONTATION
STR
TPTS

51A

(BUENOS AIRES DANCE)

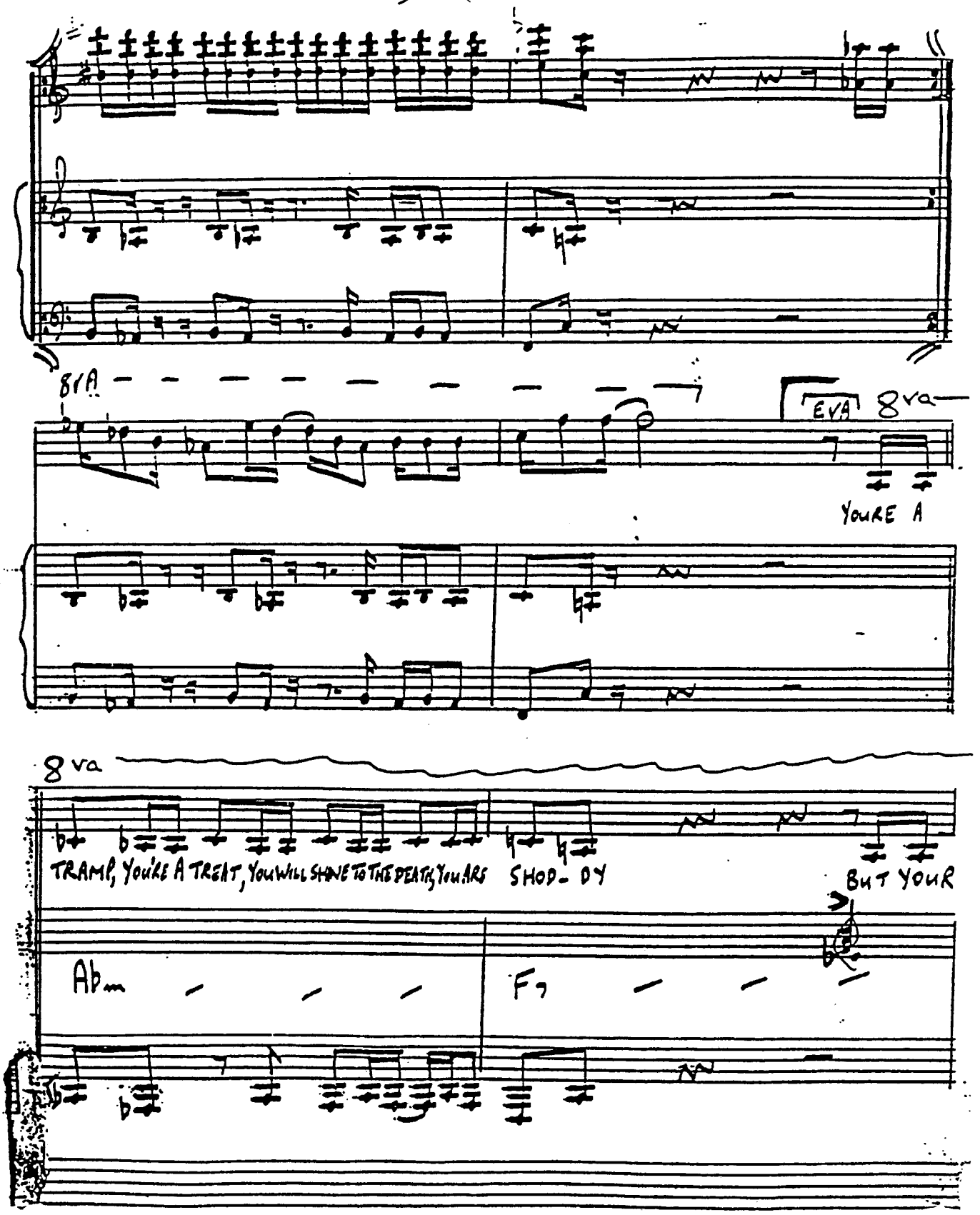


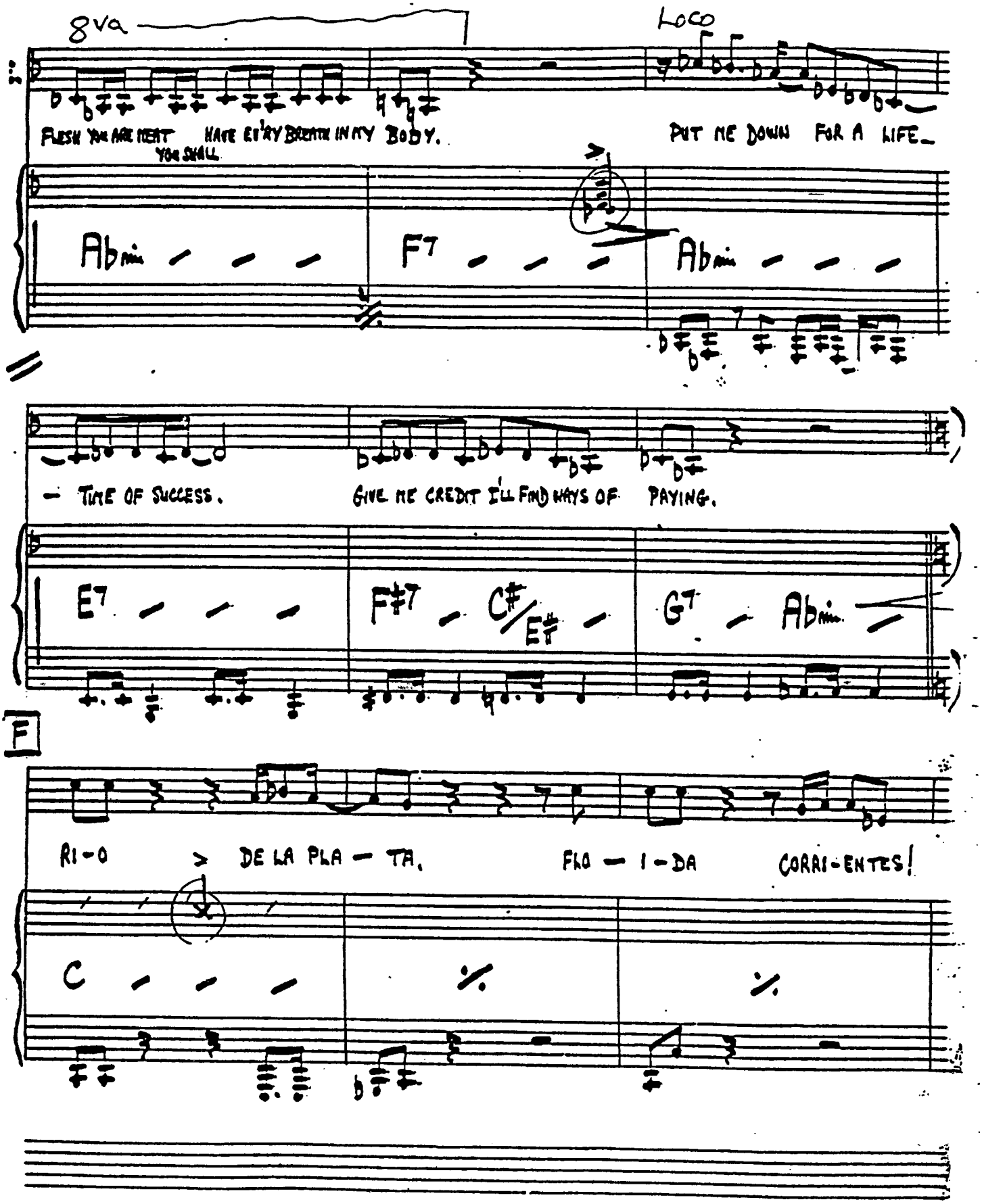
PAGE 513

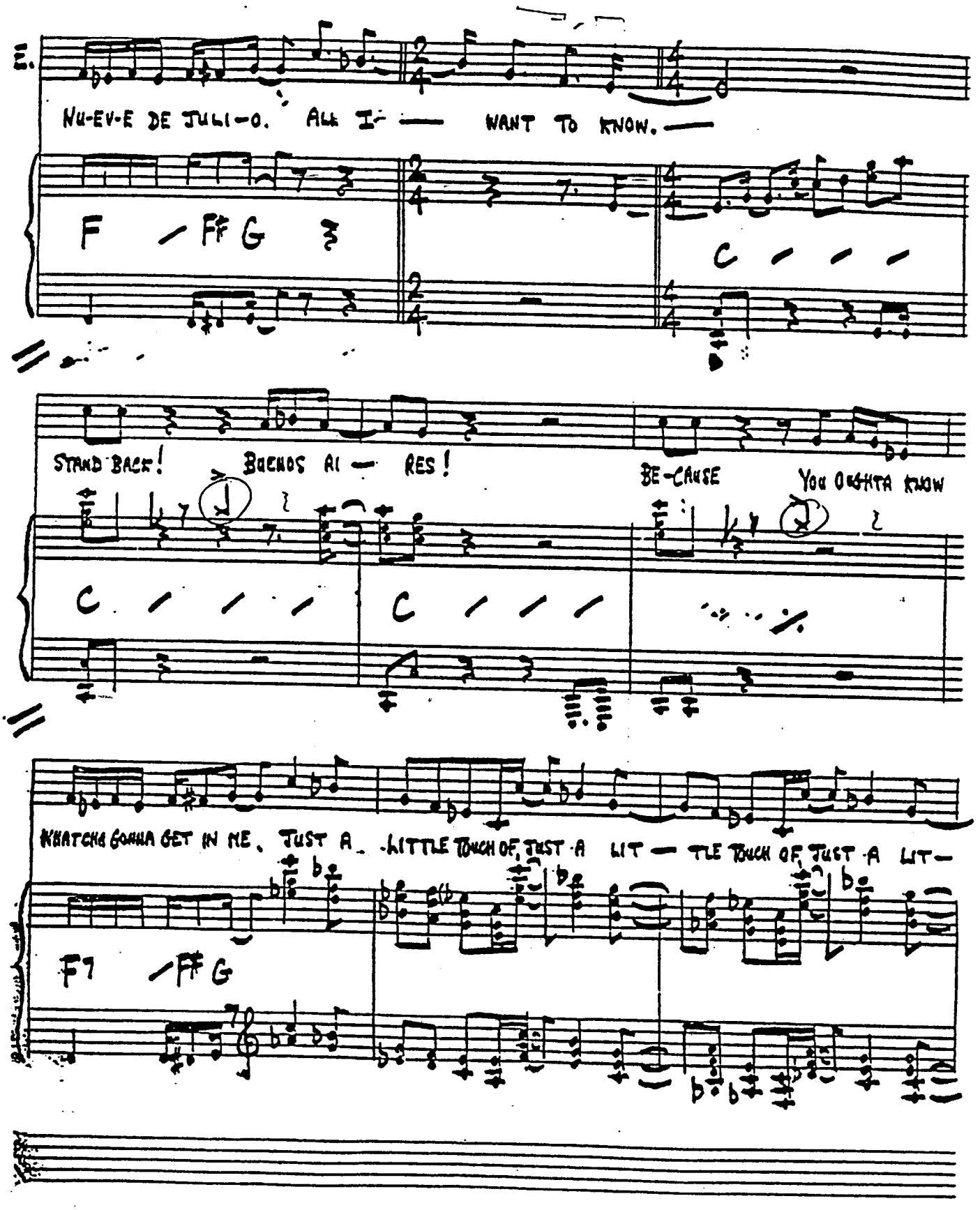

TPTS
2
(PERCUSSION NOW AT FULL STRENGTH)
CRESC
OCTAVES 8VA
"CACOPHANY"
(OFF BEATS!)
8VA

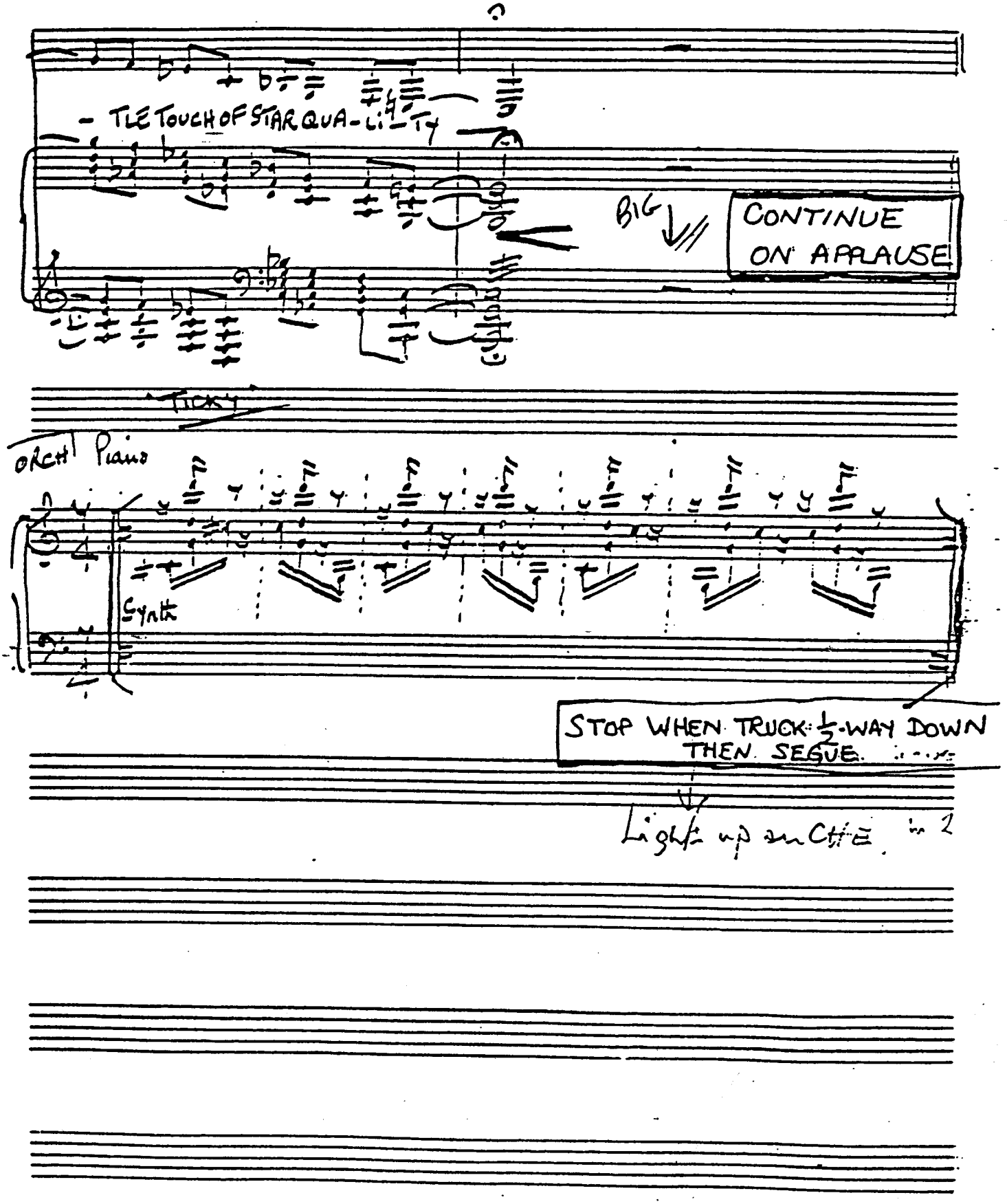
51 C

2x

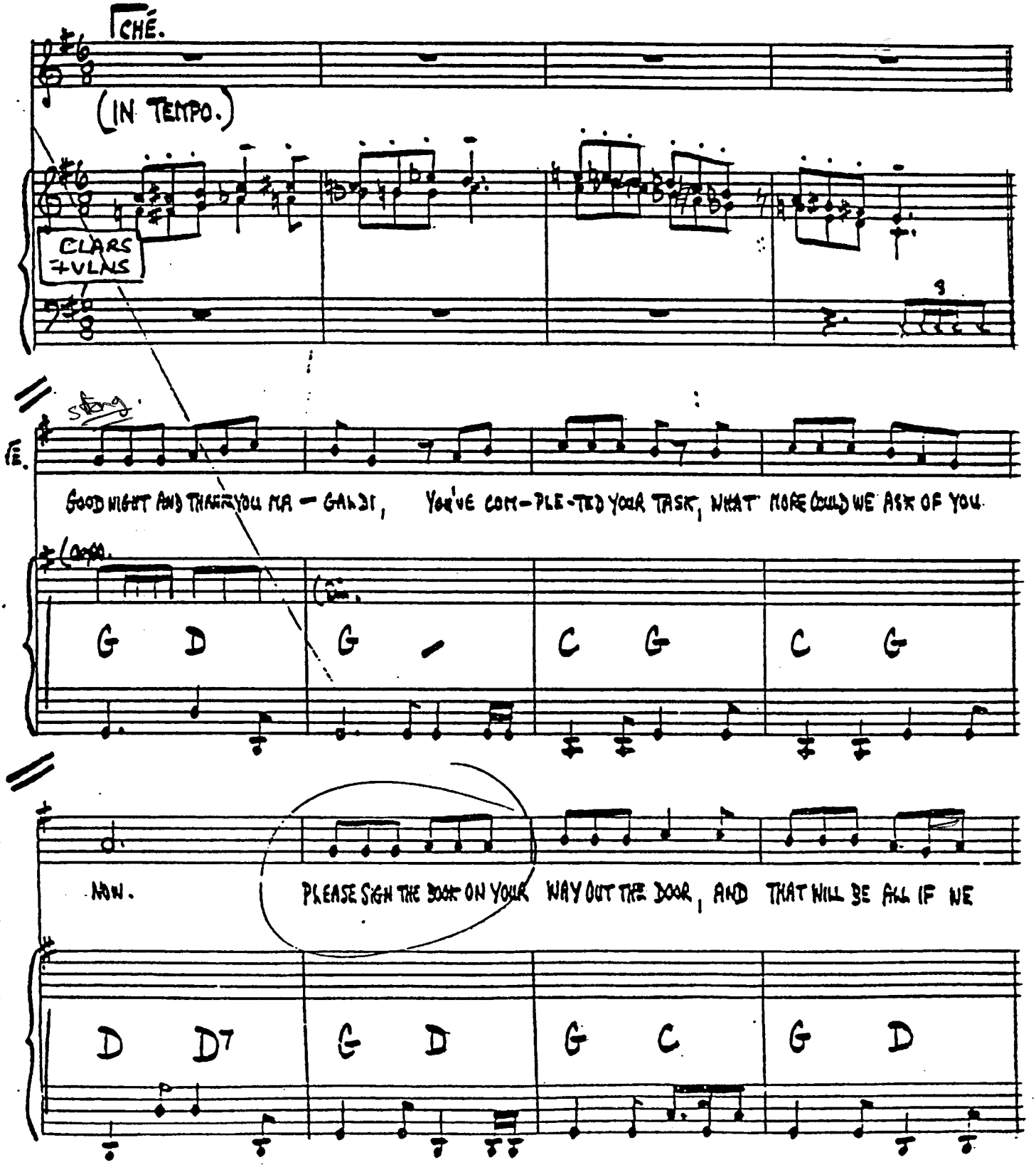

8va
EVA
8va
YOURE A
8va
TRAMP, YOU'RE A TREAT, YOU WILL SHINE TO THE DEATH, YOU ARE SHOD- DY
BUT YOUR
Abm
F7

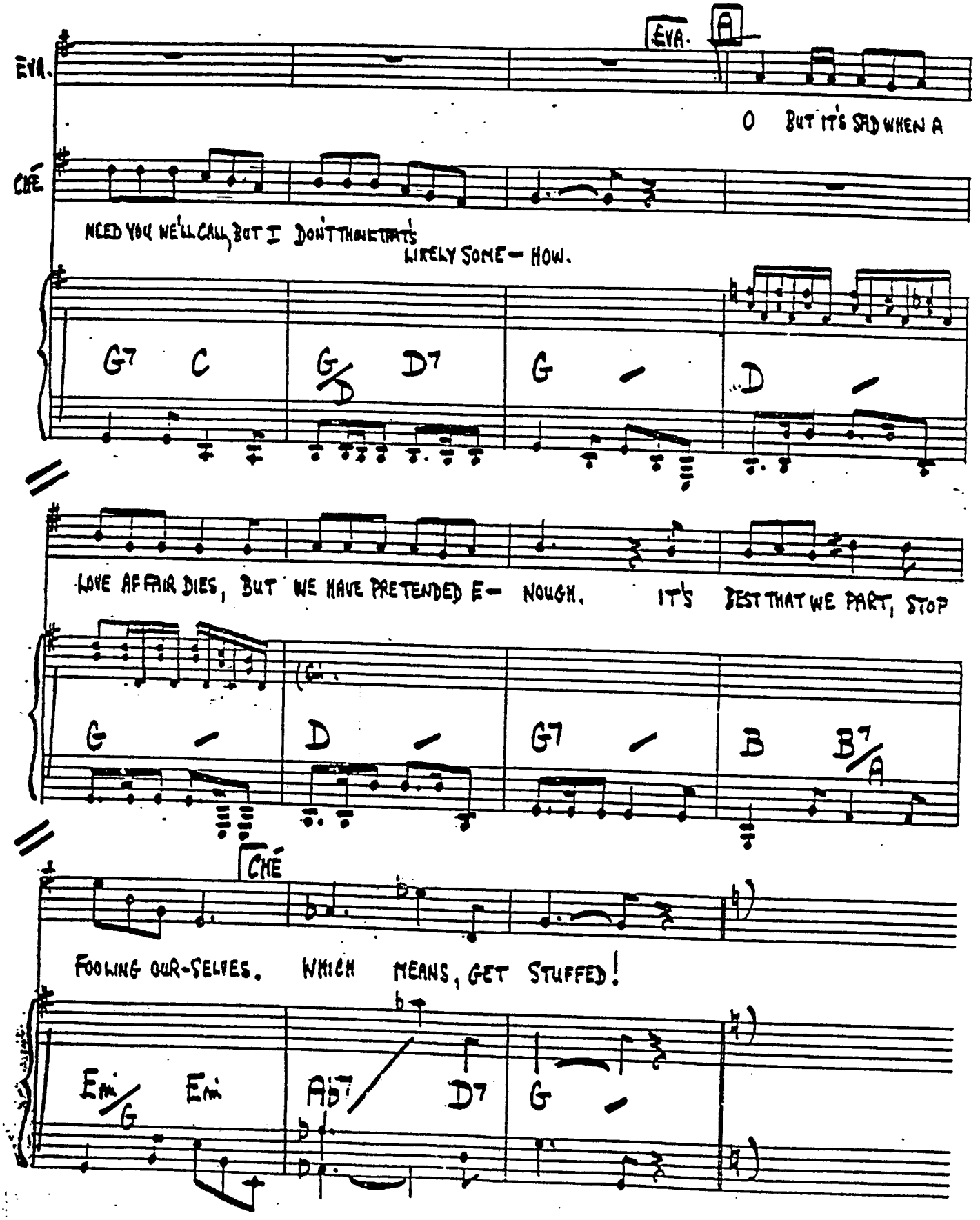

8va
Loco
FLESH YOU ARE MEAT YOU SHALL HAVE EV'RY BREATH IN MY BODY.
PUT ME DOWN FOR A LIFE_
Abmin
F7
Abmin
— TIME OF SUCCESS.
GIVE ME CREDIT I'LL FIND WAYS OF PAYING.
E7
F#7
C#/E#
G7
Abmin
F
RI-O
DE LA PLA — TA.
FLO — I-DA
CORRI-ENTES!
C

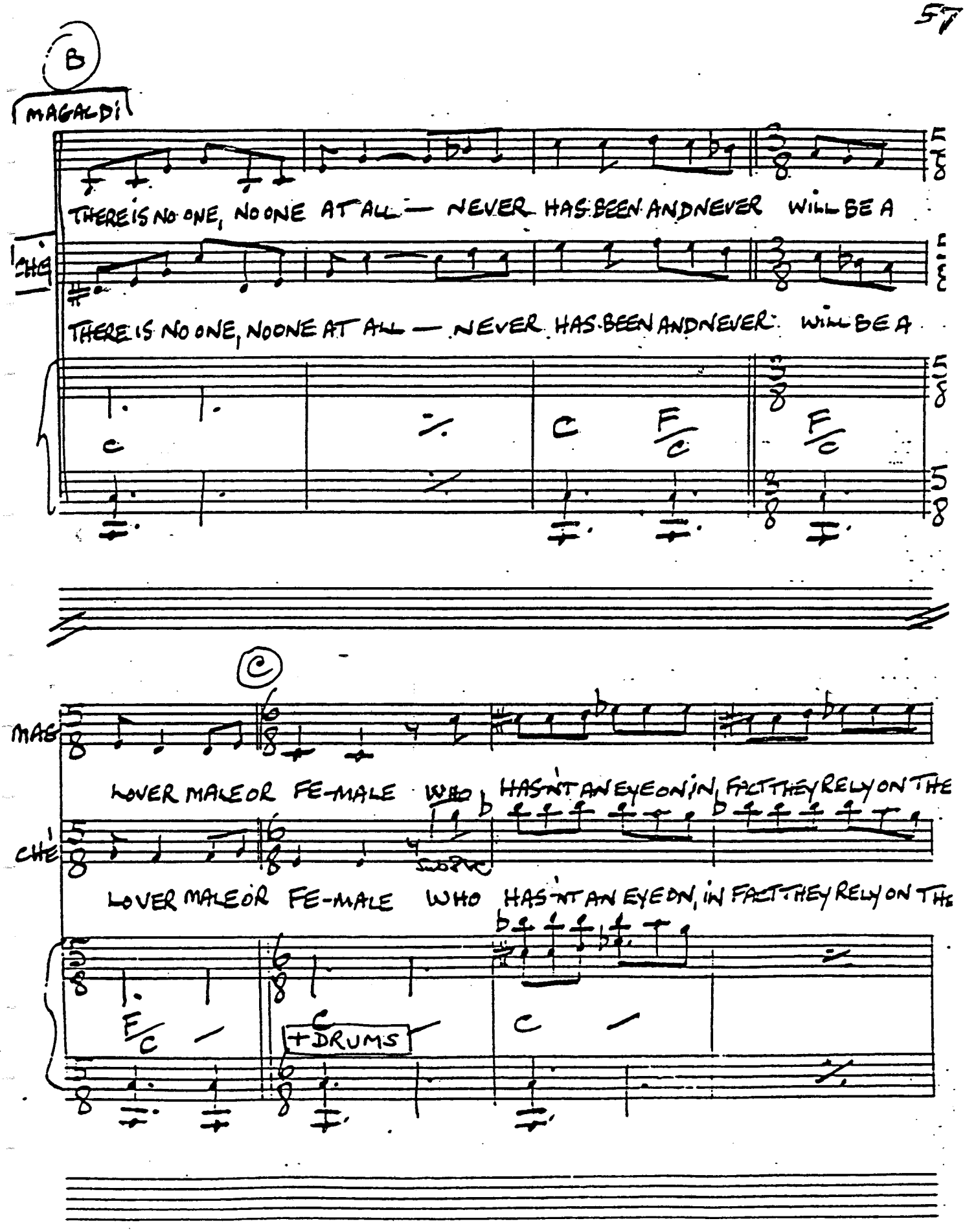

NU-EV-E DE JULI-O. ALL I — WANT TO KNOW. —
F — F♯ G
C — — —
STAND BACK! BUENOS AI — RES!
BE-CAUSE YOU OUGHTA KNOW
C — — — C — — —
WHATCHA GONNA GET IN ME. JUST A LITTLE TOUCH OF, JUST A LIT — TLE TOUCH OF, JUST A LIT —
F7 — F♯ G

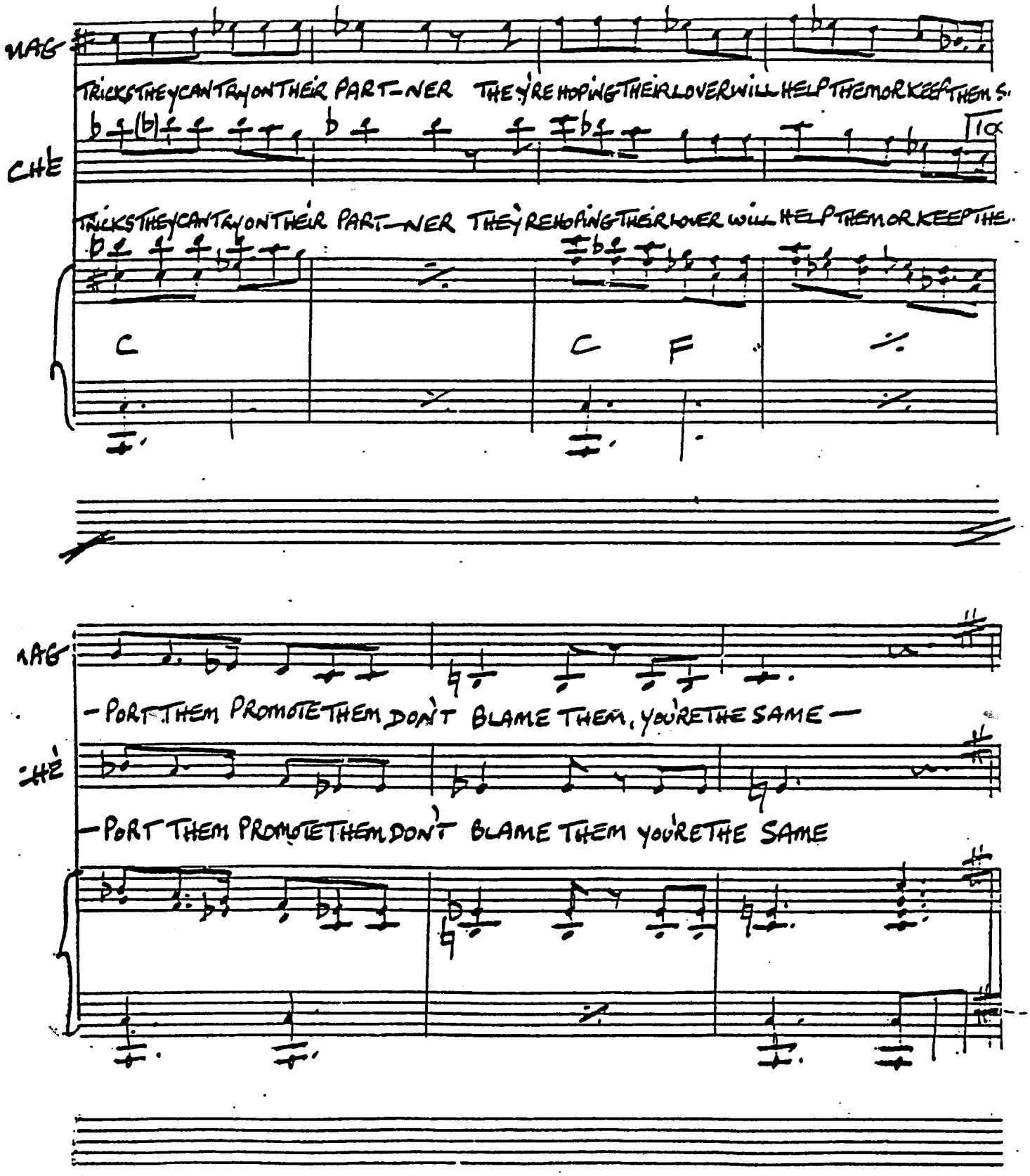

- TLE TOUCH OF STAR QUA-LI-TY
BIG
CONTINUE ON APPLAUSE
TICKY
ORCH Piano
Synth
STOP WHEN TRUCK ½-WAY DOWN THEN SEGUE
Lights up on Chris in 2

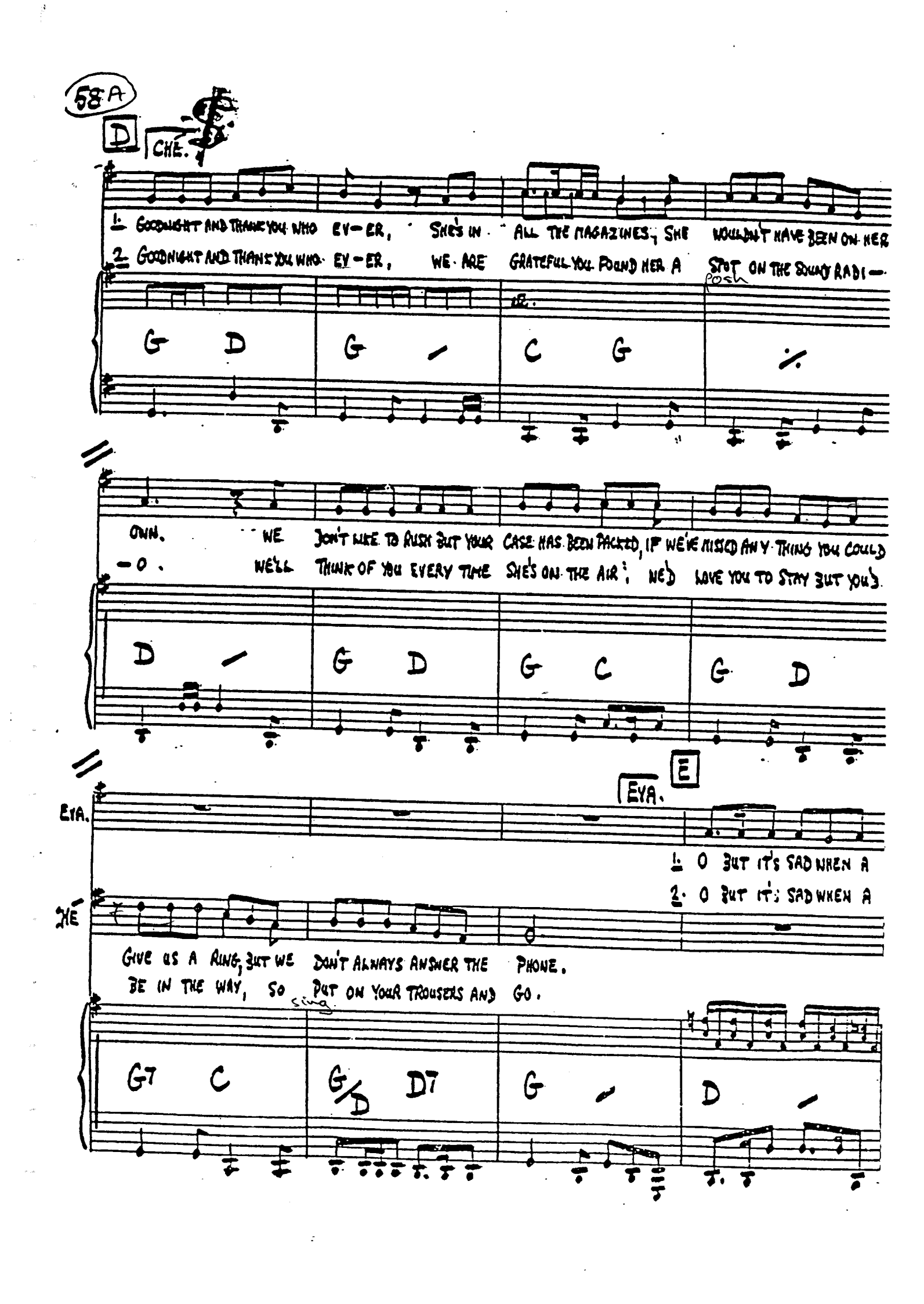
GOODNIGHT AND THANK YOU.

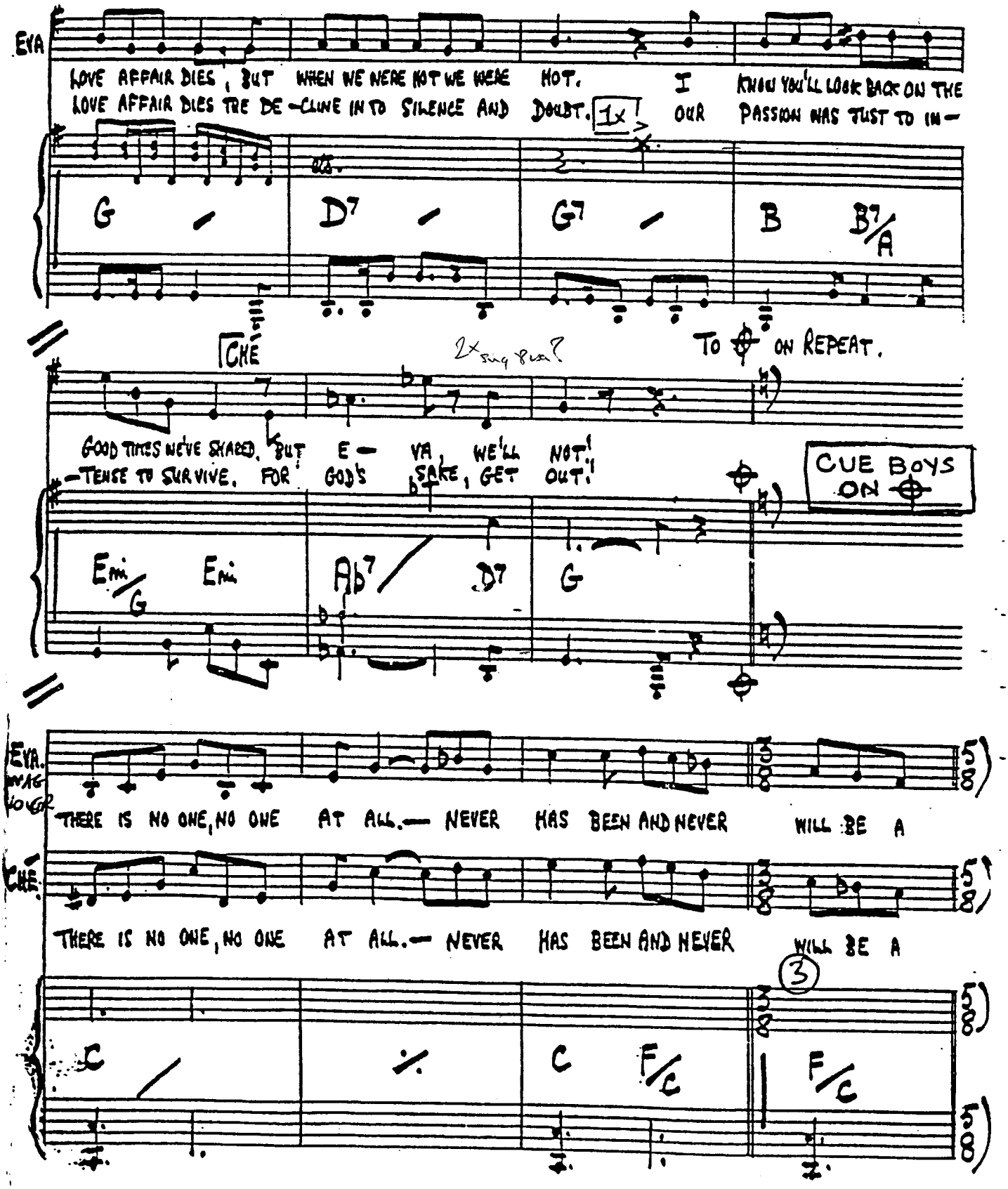



EVA.
A
EVA.
O BUT IT'S SAD WHEN A
CHÉ
NEED YOU WE'LL CALL, BUT I DON'T THINK THAT'S LIKELY SOME- HOW.
G7 C G/D D7 G D
LOVE AFFAIR DIES, BUT WE HAVE PRETENDED E- NOUGH. IT'S BEST THAT WE PART, STOP
G D G7 B B7/A
CHÉ
FOOLING OUR-SELVES. WHICH MEANS, GET STUFFED!
Em/G Em Ab7 D7 G


B
MAGALDI
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
C
F/C
F/C
C
MAG
LOVER MALE OR FE-MALE WHO HASN'T AN EYE ON, IN FACT THEY RELY ON THE
CHE
LOVER MALE OR FE-MALE WHO HASN'T AN EYE ON, IN FACT THEY RELY ON THE
F/C
C
+DRUMS
C

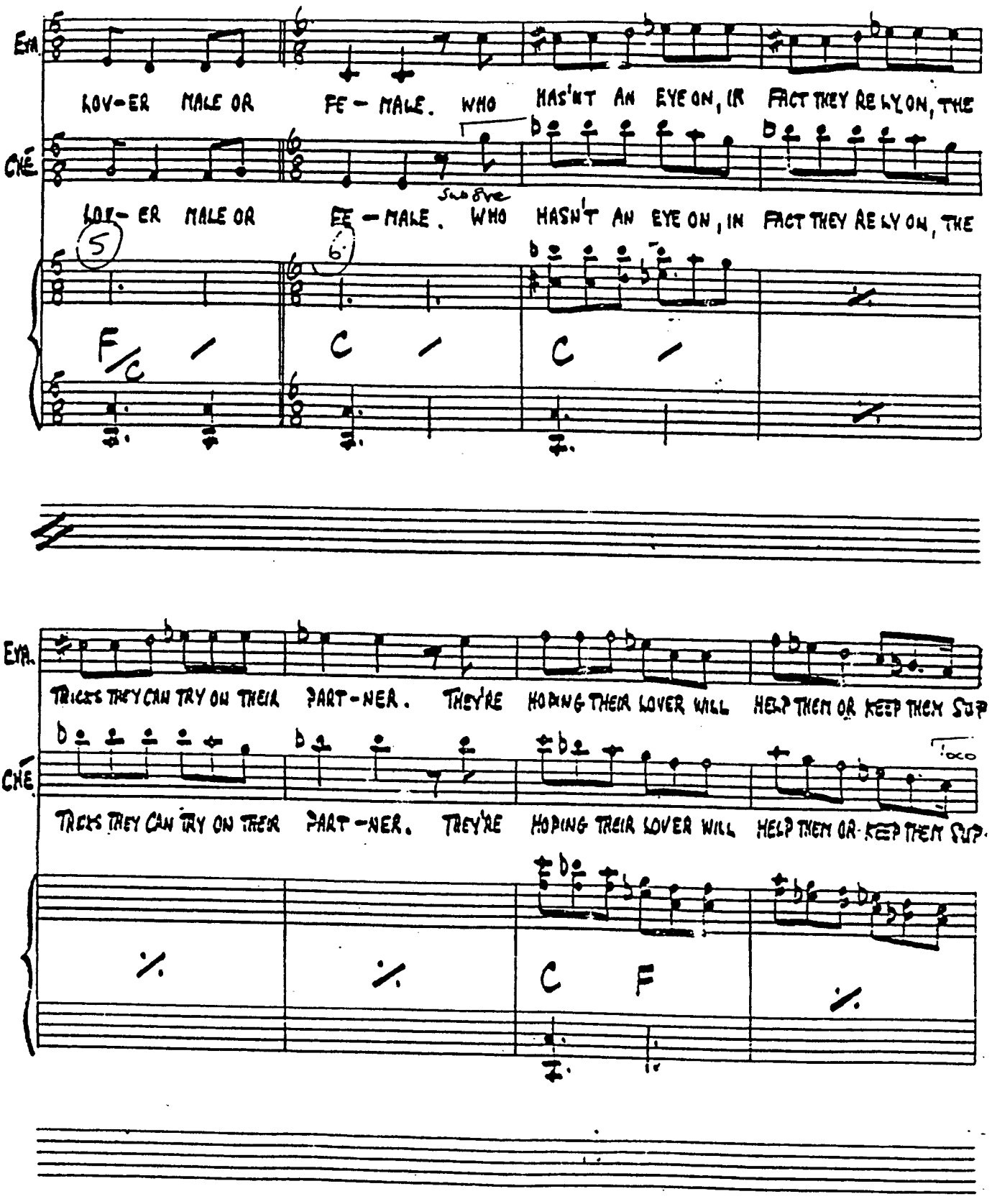

MAG
TRICKS THEY CAN TRY ON THEIR PART-NER THEY'RE HOPING THEIR LOVER WILL HELP THEM OR KEEP THEM S.
CHE
TRICKS THEY CAN TRY ON THEIR PART-NER THEY'RE HOPING THEIR LOVER WILL HELP THEM OR KEEP THE.
C
C F
MAG
-PORT THEM PROMOTE THEM DON'T BLAME THEM, YOU'RE THE SAME-
CHE
-PORT THEM PROMOTE THEM DON'T BLAME THEM YOU'RE THE SAME

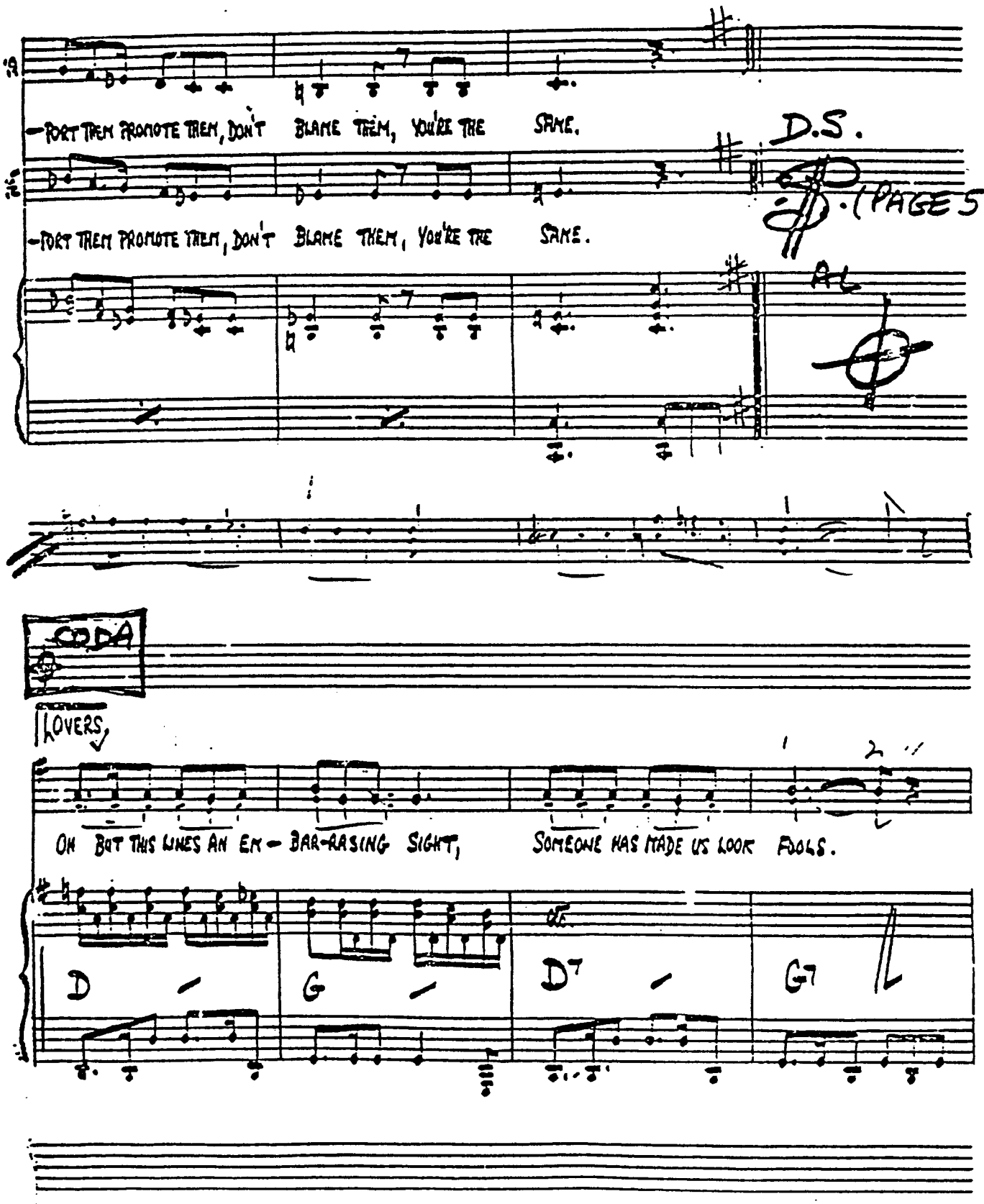

58A
D
CHE.
1. GOODNIGHT AND THANK YOU WHO EV-ER, SHE'S IN ALL THE MAGAZINES, SHE WOULDN'T HAVE BEEN ON HER
2. GOODNIGHT AND THANK YOU WHO EV-ER, WE ARE GRATEFUL YOU FOUND HER A SPOT ON THE SOUND RADI-
G D G C G
OWN. WE DON'T LIKE TO RUSH BUT YOUR CASE HAS BEEN PACKED, IF WE'VE MISSED ANY THING YOU COULD
-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
E
EVA.
1. O BUT IT'S SAD WHEN A
2. O BUT IT'S SAD WHEN A
CHE
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

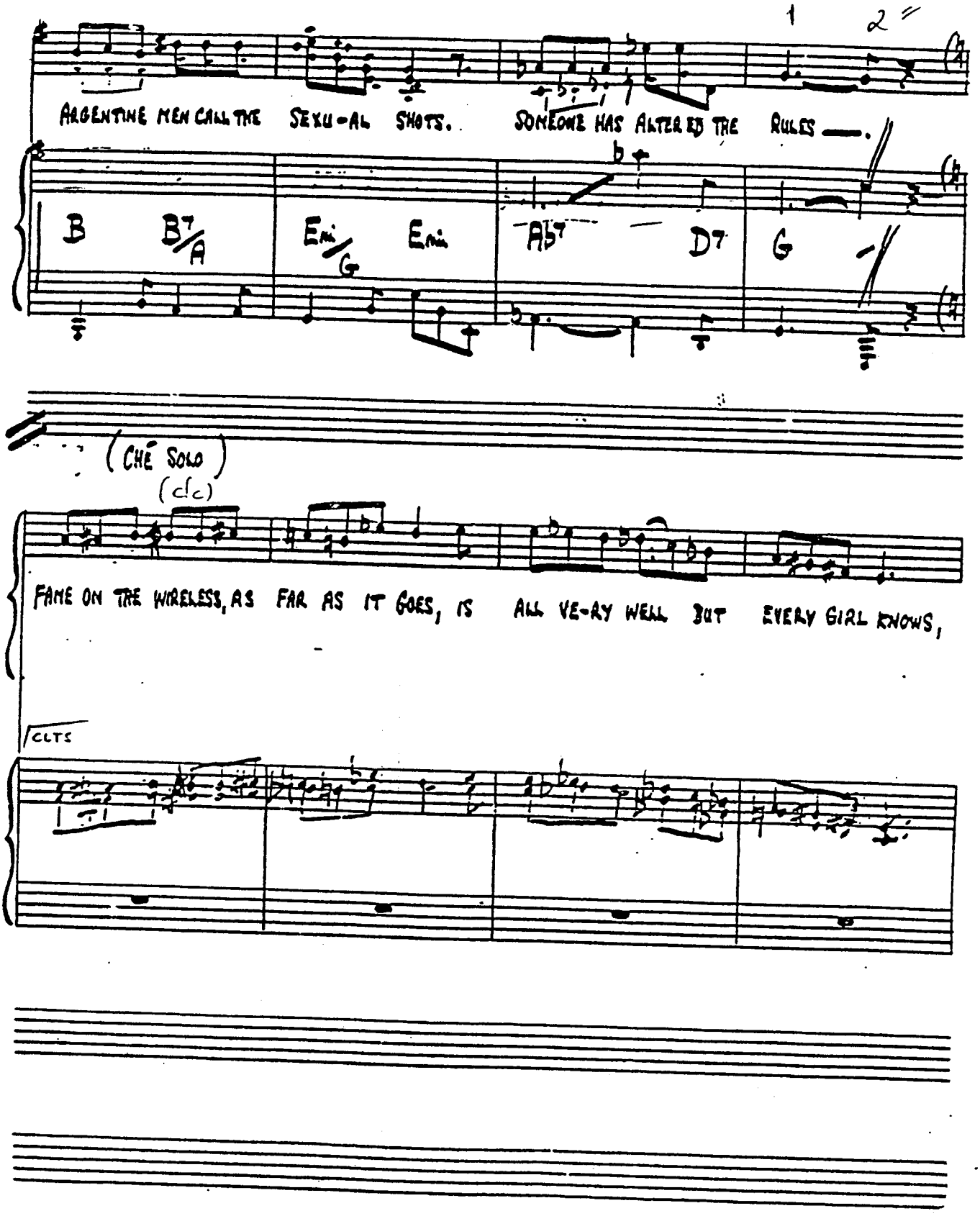

EVA
LOVE AFFAIR DIES, BUT WHEN WE WERE HOT WE WERE HOT. I KNOW YOU'LL LOOK BACK ON THE
LOVE AFFAIR DIES THE DE-CLINE INTO SILENCE AND DOUBT. 1x OUR PASSION WAS JUST TO IN-

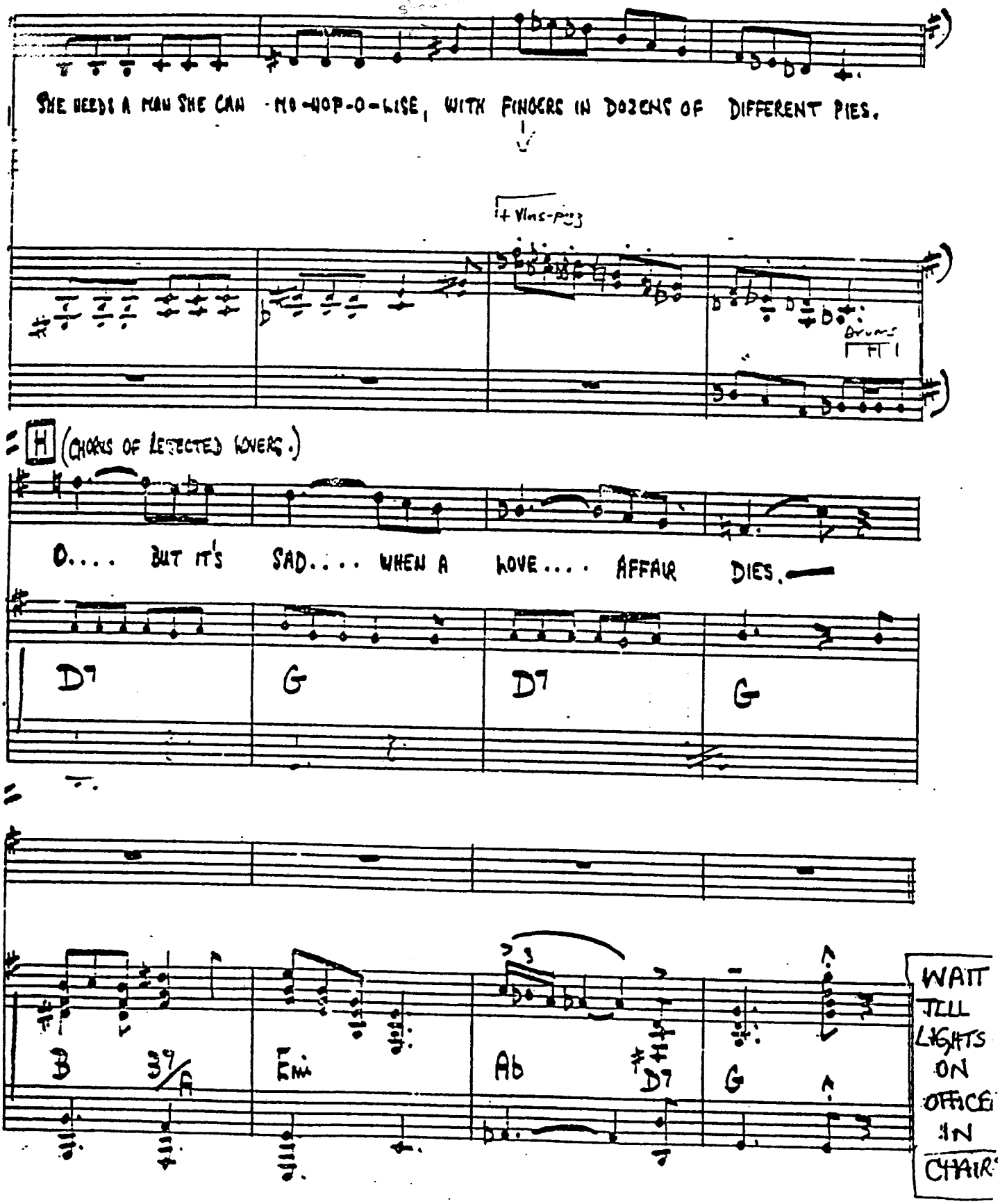
CHE
2x sing 8va?
TO ⊕ ON REPEAT.
GOOD TIMES WE'VE SHARED. BUT E- VA, WE'LL NOT!
-TENSE TO SURVIVE. FOR GOD'S SAKE, GET OUT!
CUE BOYS ON ⊕

EVA. WAG NO GR
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


EVA.
LOV-ER MALE OR FE-MALE. WHO HASN'T AN EYE ON, IN FACT THEY RELY ON, THE
CHÉ
LOV-ER MALE OR FE-MALE. WHO HASN'T AN EYE ON, IN FACT THEY RELY ON, THE
5
6
F/C
C
C
EVA.
TRICKS THEY CAN TRY ON THEIR PART-NER. THEY'RE HOPING THEIR LOVER WILL HELP THEM OR KEEP THEM SUP
CHÉ
TRICKS THEY CAN TRY ON THEIR PART-NER. THEY'RE HOPING THEIR LOVER WILL HELP THEM OR KEEP THEM SUP
8va
C
F


-PORT THEM PROMOTE THEM, DON'T BLAME THEM, YOU'RE THE SAME.
D.S.
(PAGE 58)
-PORT THEM PROMOTE THEM, DON'T BLAME THEM, YOU'RE THE SAME.
CODA
LOVERS,
OH BUT THIS LIMES AN EM - BAR-RASING SIGHT, SOMEONE HAS MADE US LOOK FOOLS.
D
G
D7
G7


1
2
ARGENTINE MEN CALL THE SEXU-AL SHOTS. SOMEONE HAS ALTERED THE RULES —.
B
B7/A
Emi/G
Emi
Ab7
D7
G
(CHÉ SOLO)
(cl c)
FAME ON THE WIRELESS, AS FAR AS IT GOES, IS ALL VE-RY WELL BUT EVERY GIRL KNOWS,
CLTS


SHE NEEDS A MAN SHE CAN · MO-MOP-O-LISE, WITH FINGERS IN DOZENS OF DIFFERENT PIES.
+ Vlns-Pizz
Drums
FT 1
H (CHORUS OF REJECTED LOVERS.)
O.... BUT IT'S SAD.... WHEN A LOVE.... AFFAIR DIES.
D7
G
D7
G
B
3/F
Emi
Ab
D7
G
WAIT TILL LIGHTS ON OFFICE IN CHAIR

THE ART OF THE POSSIBLE.

2nd cue OFFICERS. Sip in footing Chris

CUE OFFICERS TO ROCK(!)

ONE HAS NO

(6 Sub 8va.)

A

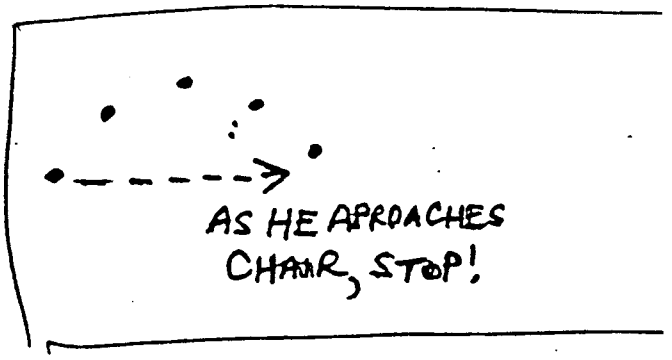
1. RULES IS NOT PRE - CISE. ONE RARELY ACTS THE SAME WAY
2. PICKS THE EA - SY FIGHT. ONE PRAISES FOOLS ONE SMOTHERS

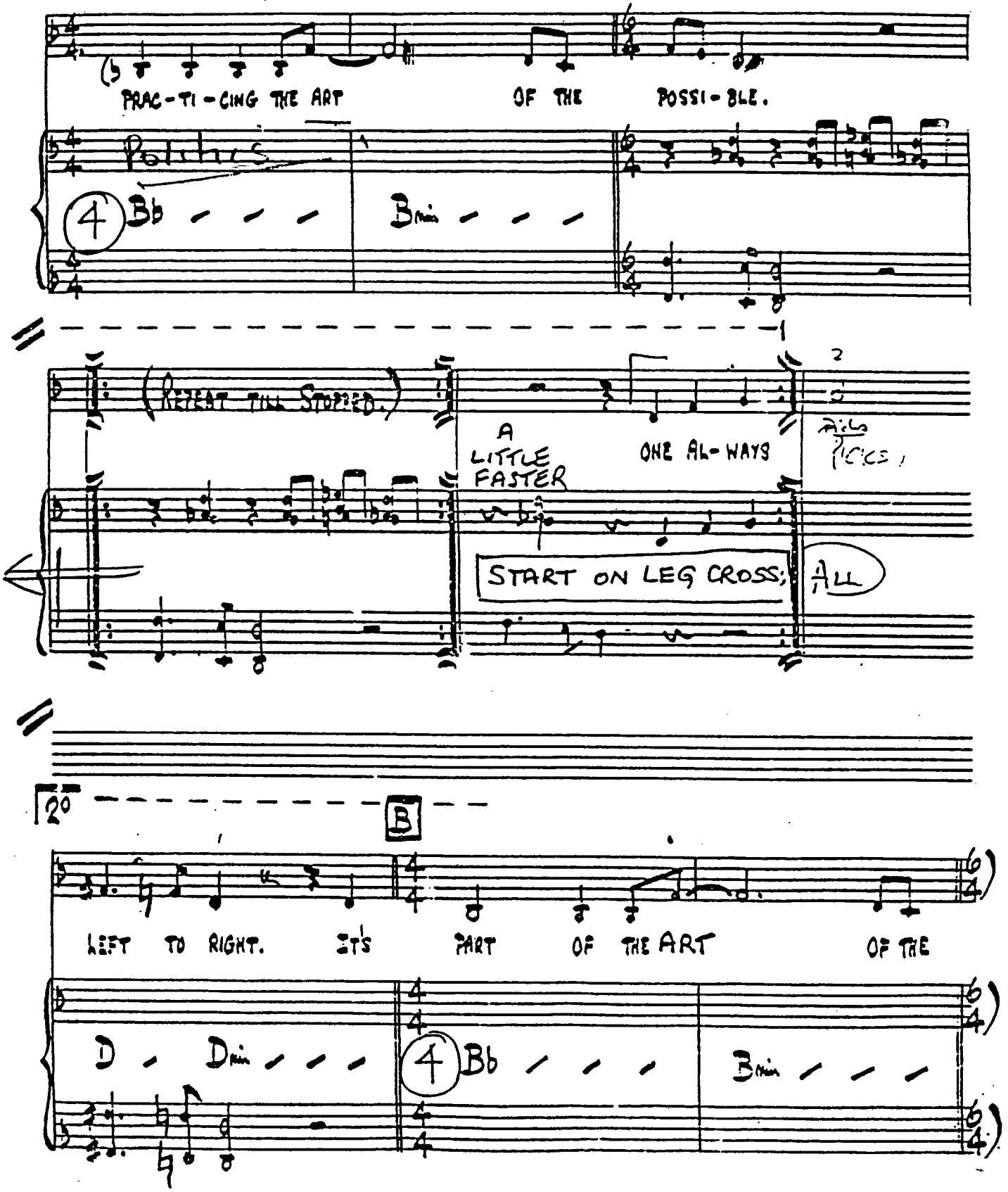
Dmin

TWICE. ONE SPURNS NO DE - VICE.
LIGHT. ONE SHIFTS

I°

D Dmin

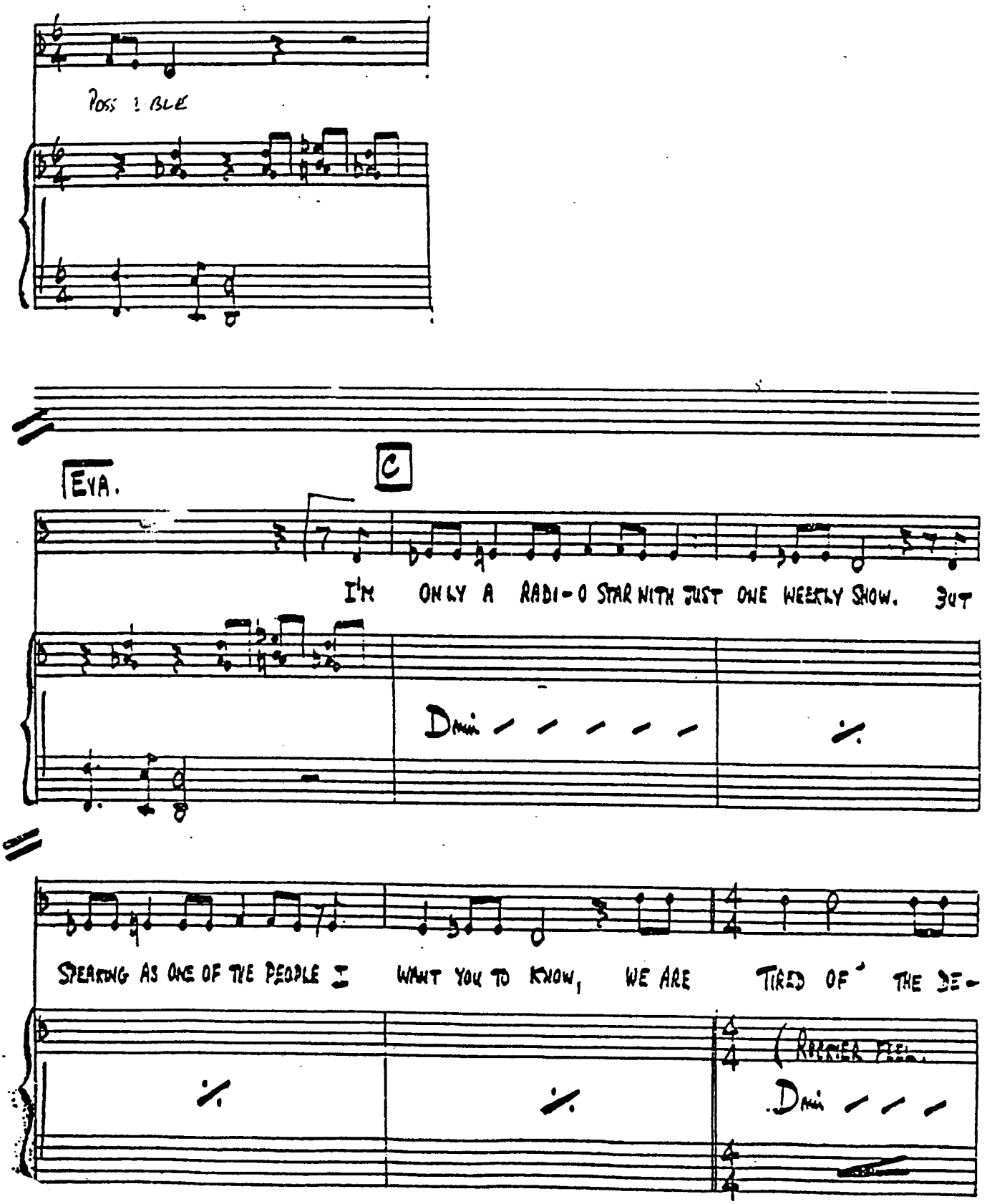

AS HE APROACHES
CHAIR, STOP!

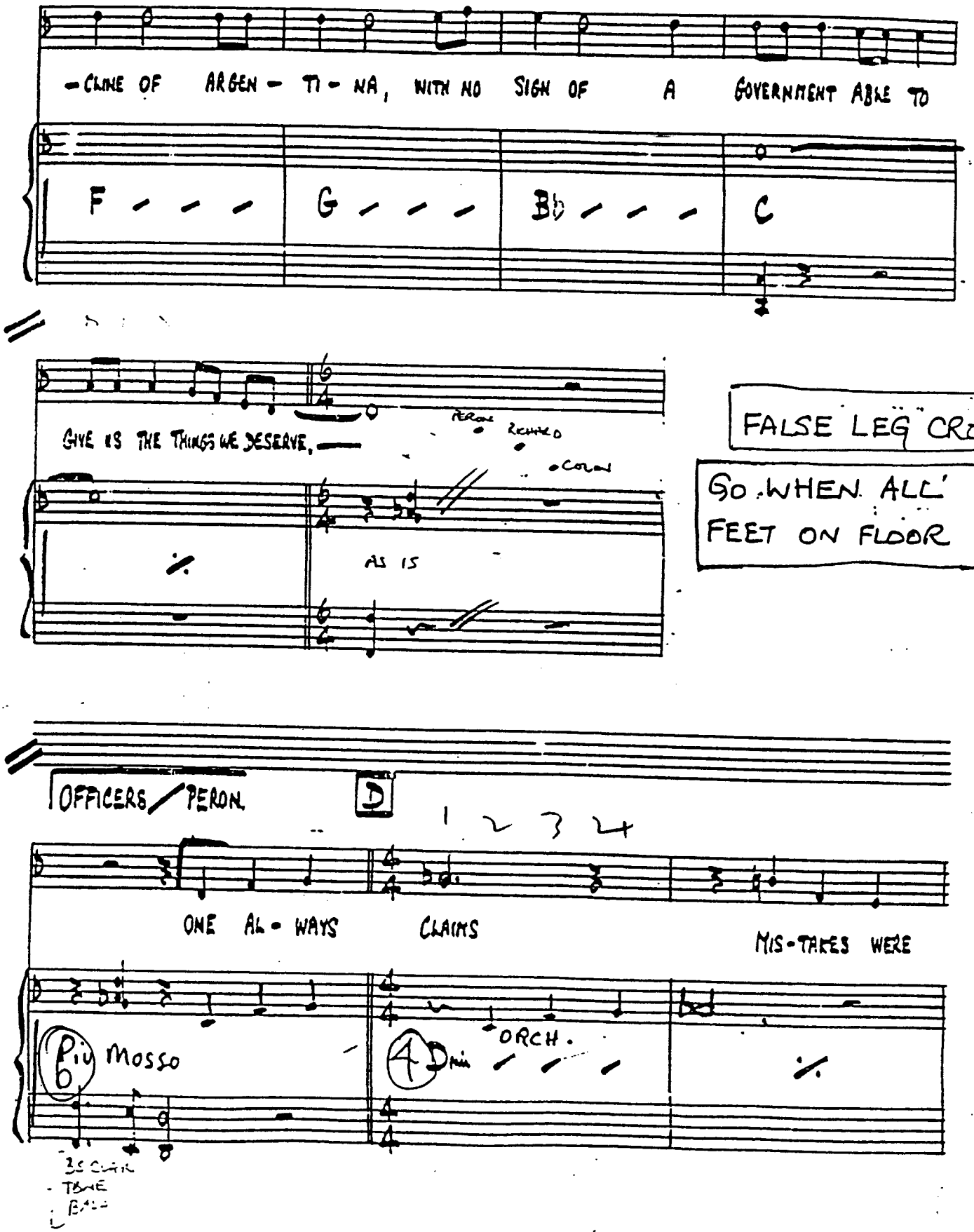

PRAC-TI-CING THE ART OF THE POSSI-BLE.
Politics

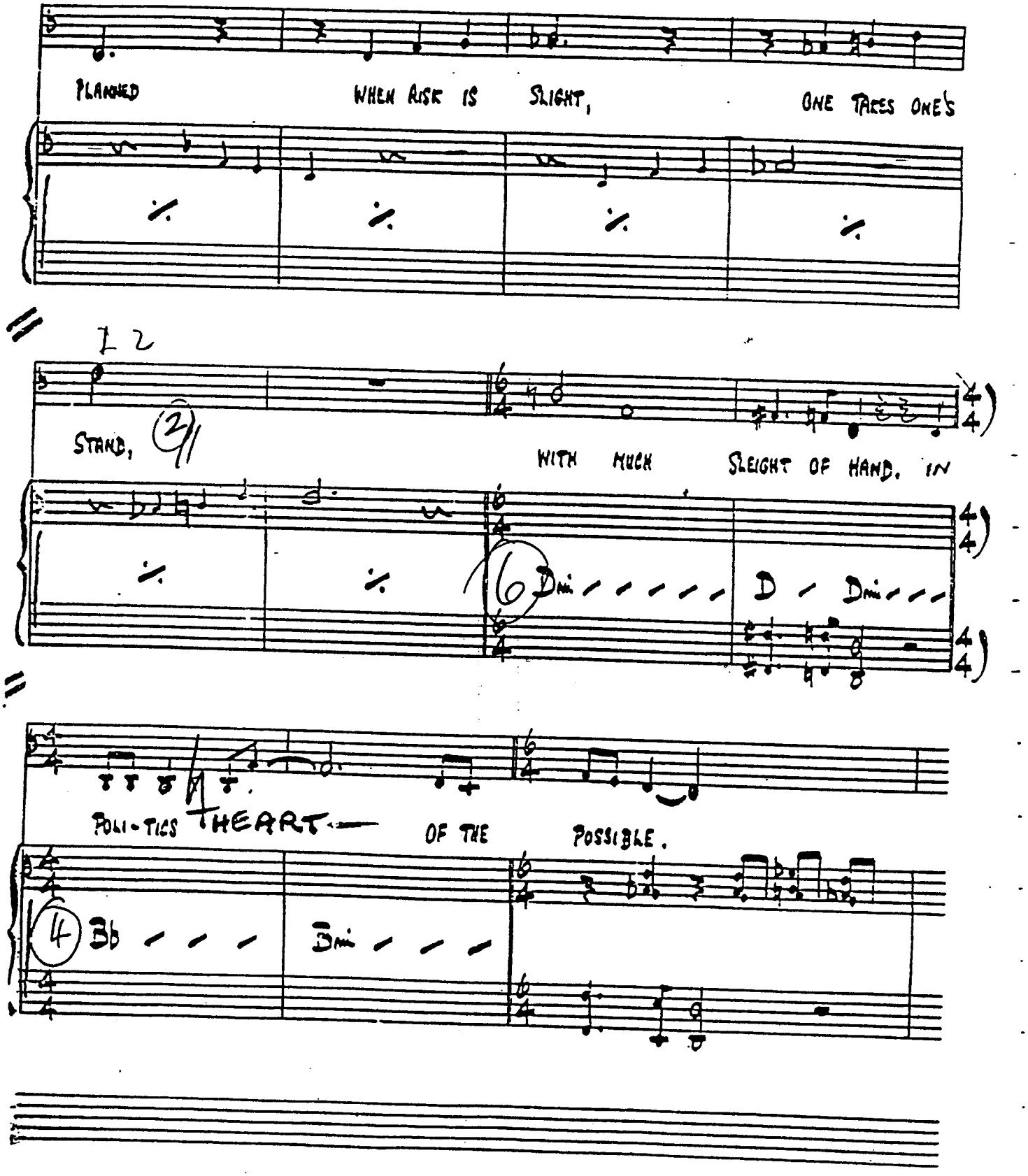
Bb
Bmin
(REPEAT TILL STOPPED.)
A LITTLE FASTER
ONE AL-WAYS
START ON LEG CROSS;
ALL

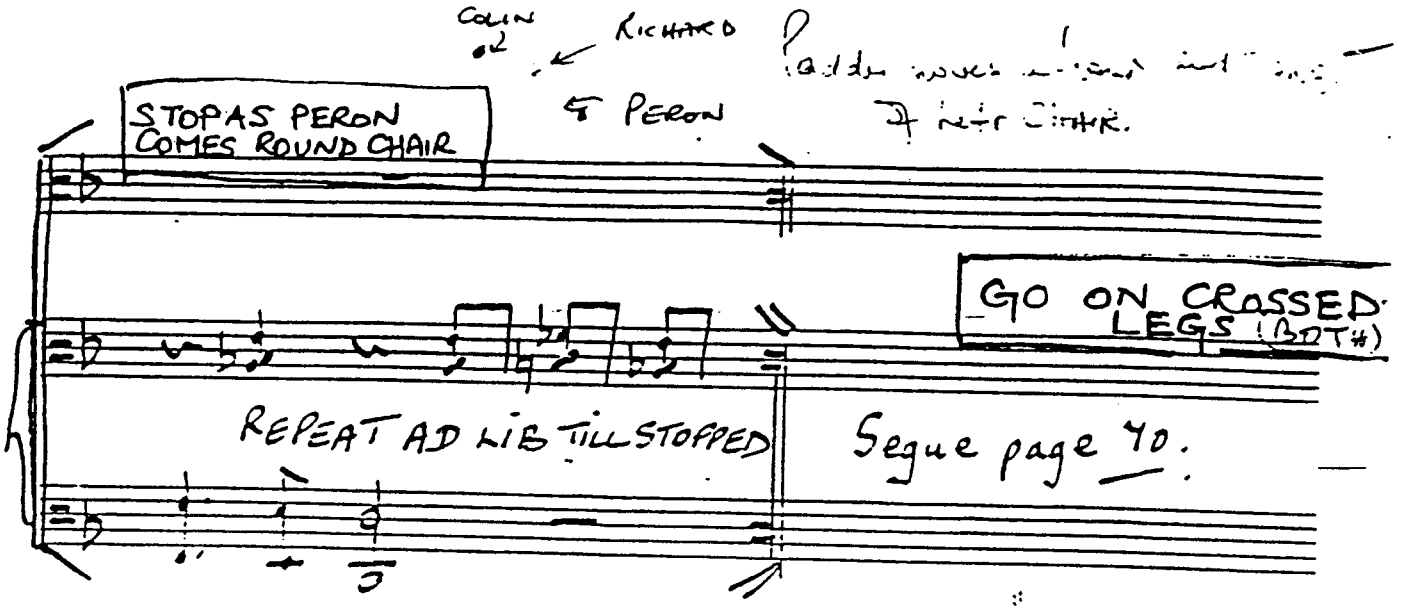
LEFT TO RIGHT. IT'S PART OF THE ART OF THE
D
Dmin

Bb
Bmin


POSS I BLE
EVA.
C
I'M ONLY A RADI-O STAR WITH JUST ONE WEEKLY SHOW. BUT
Dmi
SPEAKING AS ONE OF THE PEOPLE I WANT YOU TO KNOW, WE ARE TIRED OF THE DE-
Dmi

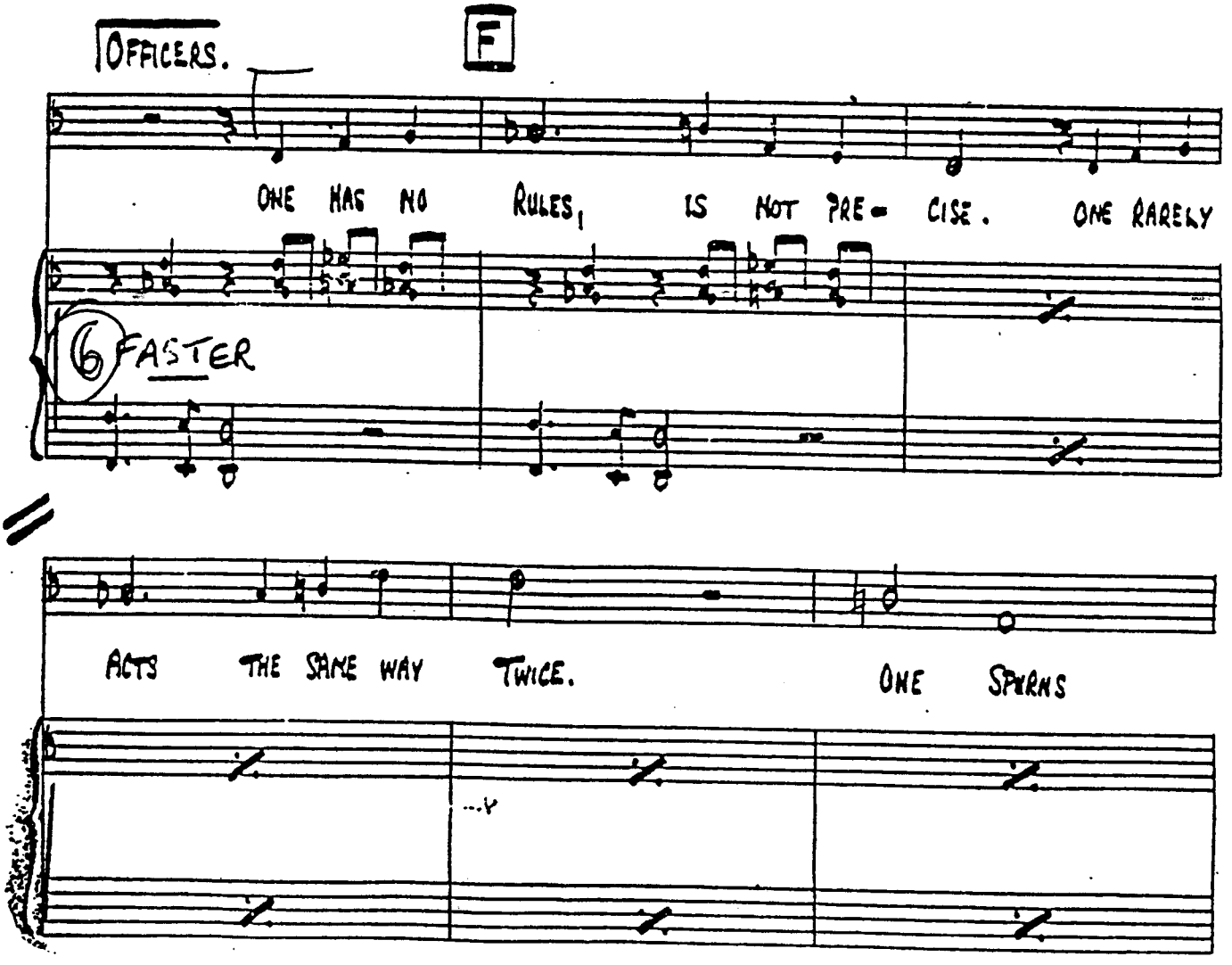

-CLINE OF ARGEN - TI - NA, WITH NO SIGN OF A GOVERNMENT ABLE TO
F
G
Bb
C
GIVE US THE THINGS WE DESERVE,
PERON
RICHARD
COLON
AS IS
FALSE LEG CRO
GO WHEN ALL FEET ON FLOOR
OFFICERS / PERON
D
1 2 3 4
ONE AL - WAYS CLAIMS MIS - TAKES WERE
Piu Mosso
ORCH.
Dmin

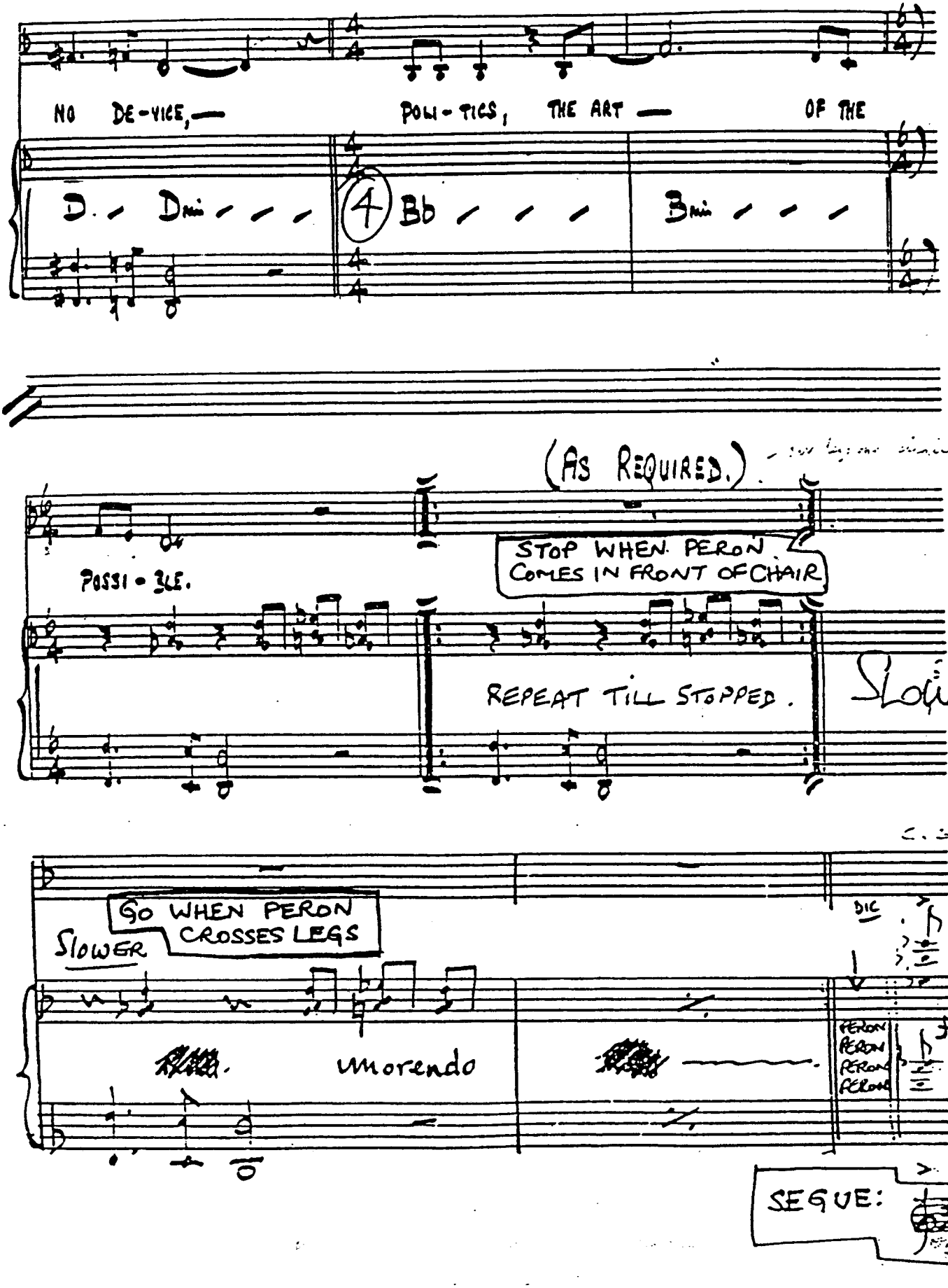

PLANNED
WHEN RISK IS SLIGHT,
ONE TAKES ONE'S
12
STAND,
2
WITH MUCH SLEIGHT OF HAND, IN
6
Dmi
D
Dmi
POLI-TICS
HEART
OF THE POSSIBLE.
4
Bb
Bmi


COLIN
RICHARD
& PERON
STOP AS PERON COMES ROUND CHAIR
GO ON CROSSED LEGS (BOTH)
REPEAT AD LIB TILL STOPPED
Segue page 70.

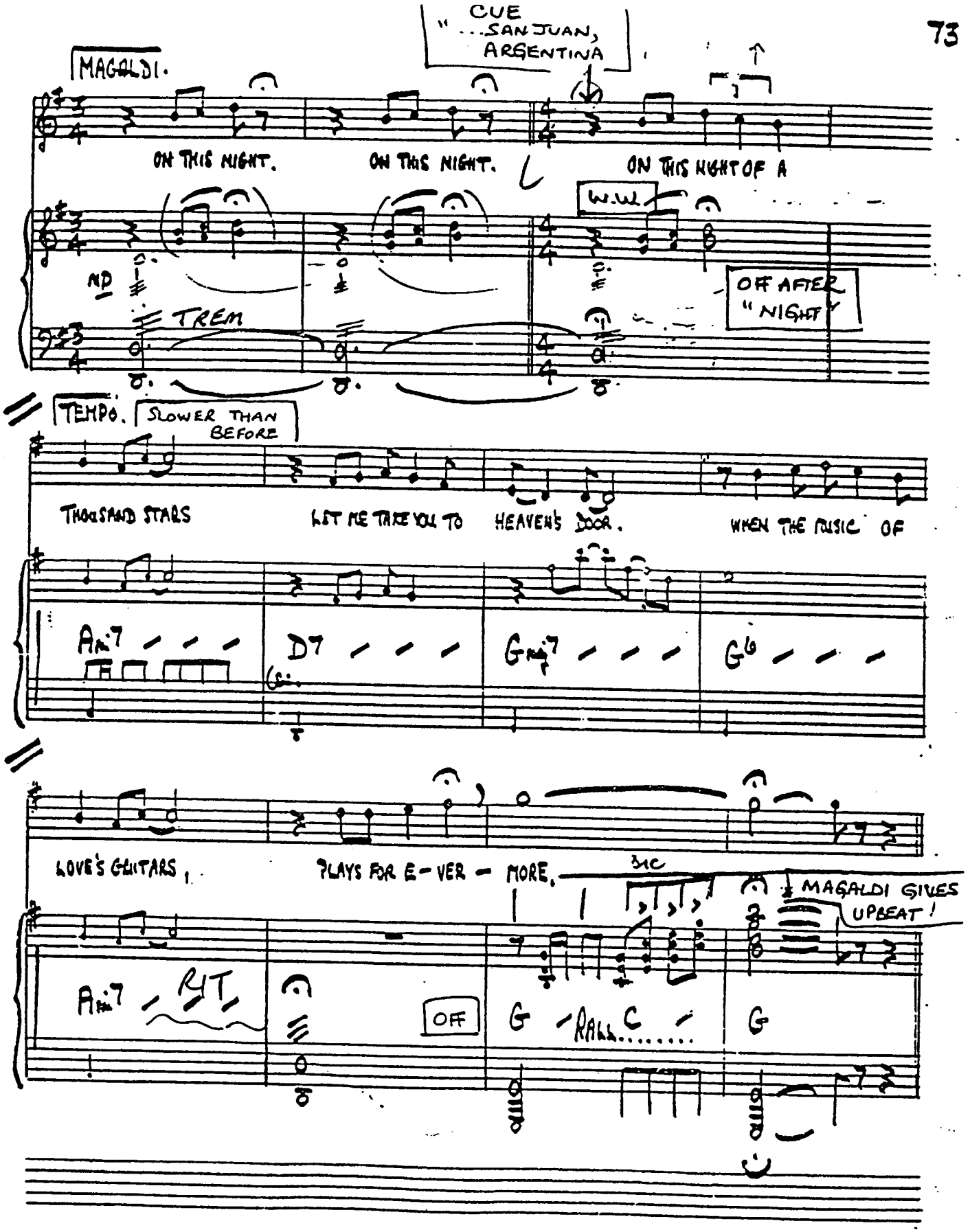
To

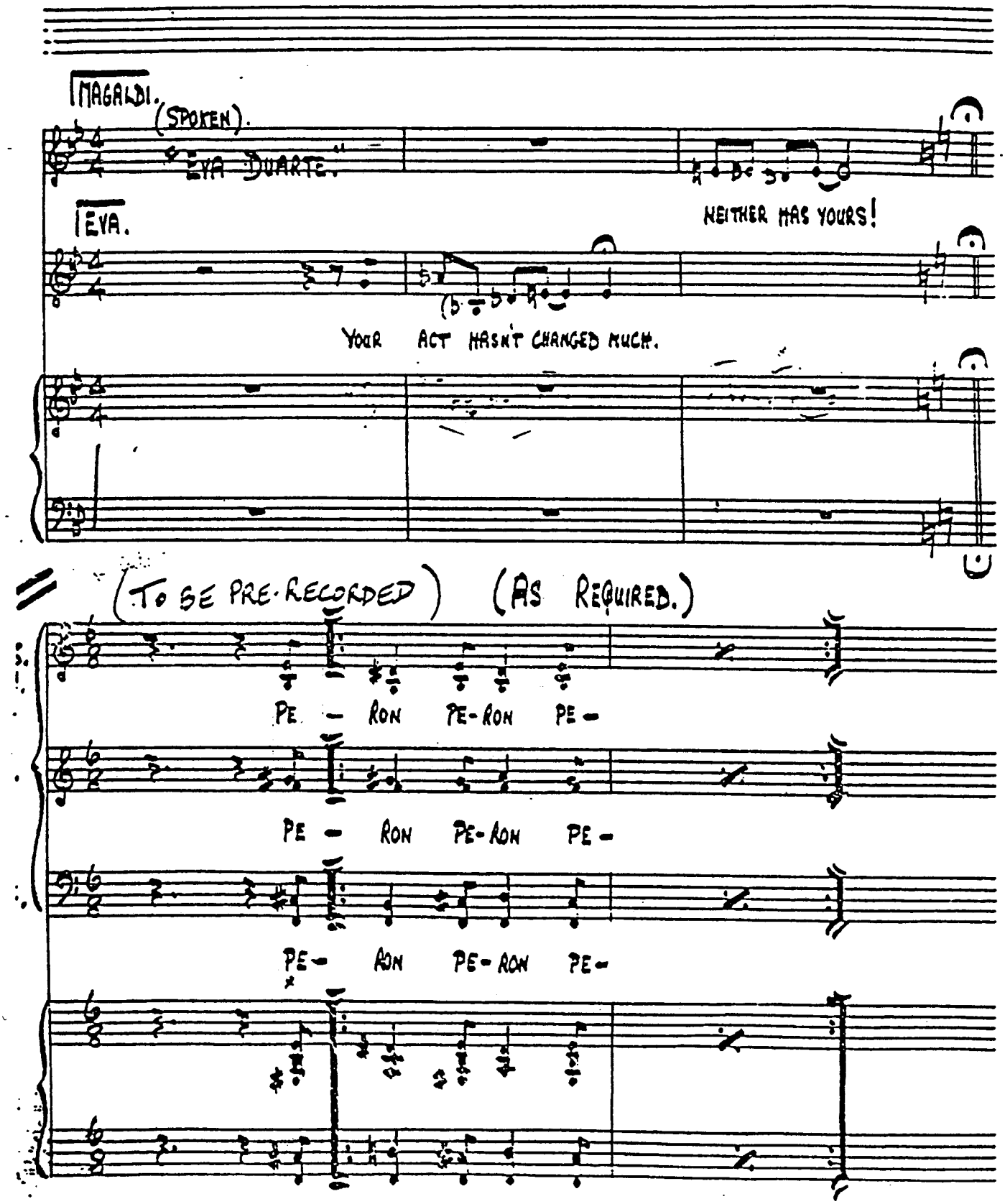
START AFTER LEGS HAVE CROSSED.




NO DE-VICE, — POLI-TICS, THE ART — OF THE
D. - Dmi - - - (4) Bb - - - Bmi - - -
(AS REQUIRED.)
POSSI-BLE.
STOP WHEN PERON COMES IN FRONT OF CHAIR
REPEAT TILL STOPPED.
SLOW!
GO WHEN PERON CROSSES LEGS
SLOWER
smorendo
DIC
PERON
PERON
PERON
PERON
SEGUE:

EVA'S BROADCAST


CUE
"...SAN JUAN, ARGENTINA
MAGALDI.
ON THIS NIGHT.
ON THIS NIGHT.
ON THIS NIGHT OF A
W.W.
ND
TREM
OFF AFTER "NIGHT"
TEMPO. SLOWER THAN BEFORE
THOUSAND STARS
LET ME TAKE YOU TO HEAVEN'S DOOR.
WHEN THE MUSIC OF
Am7
D7
Gmaj7
G6
LOVE'S GUITARS,
PLAYS FOR E-VER-MORE.
3rd
MAGALDI GIVES UPBEAT!
Am7
RIT.
OFF
G
RALL. C
G


MAGALDI. (SPOKEN).
EVA DUARTE.
EVA.
NEITHER HAS YOURS!
YOUR ACT HASN'T CHANGED MUCH.
(TO BE PRE-RECORDED) (AS REQUIRED.)
PE - RON PE-RON PE -
PE - RON PE-RON PE -
PE - RON PE-RON PE -

CUE TPT: AS SHOUTS DECREASE

(APPLAUSE)

A

PERON

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

Tpt on cue

C Db

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

Gb/Db Cb/Db A/Db E

- FAIRS ON THEIR OWN, MAKE SURE YOUR LEADERS UN - DER STAND THE PEOPLE.

A/E D/E G/E C7

LONG

with him

OFF

76. (PRE-RECORDED)

B

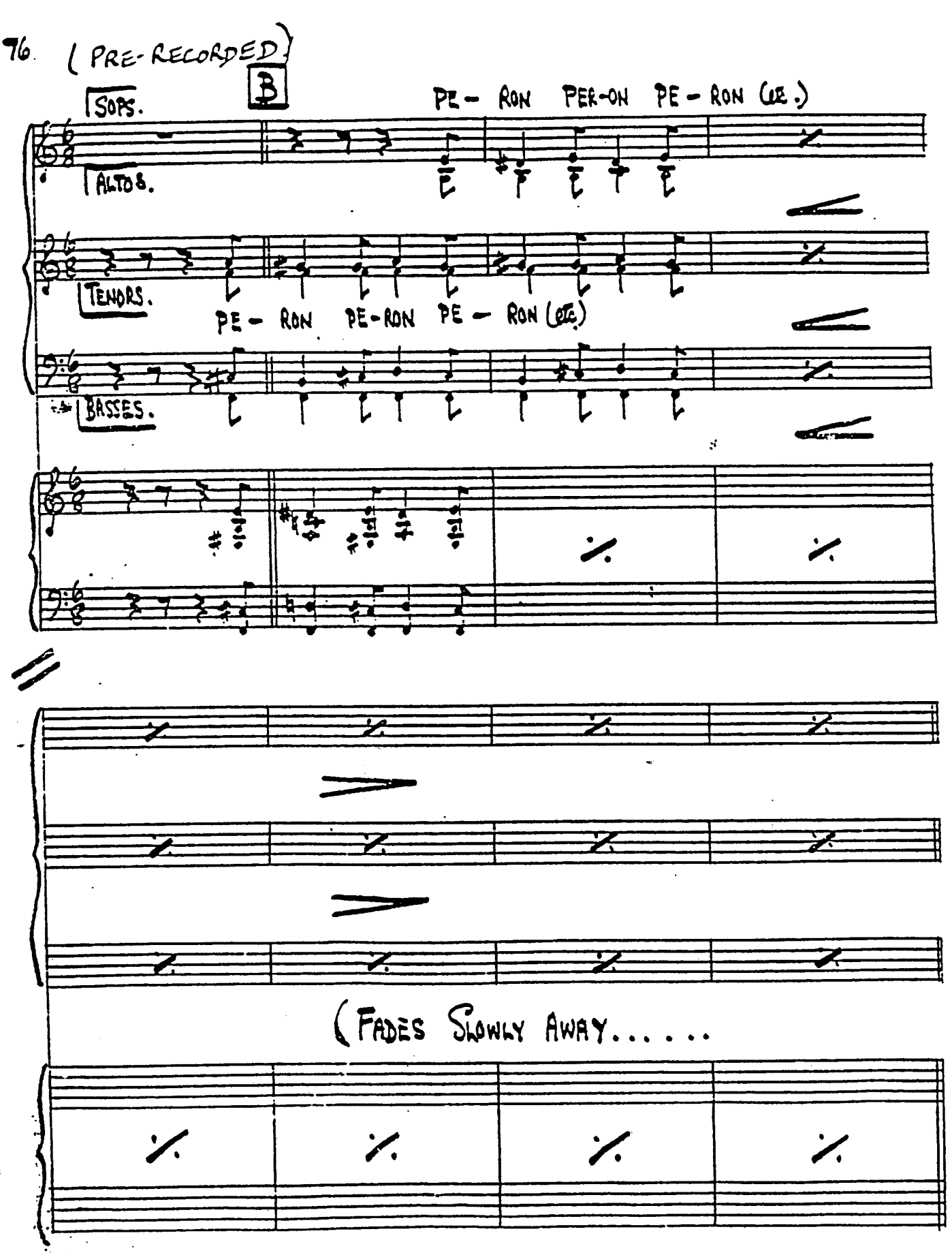
SOPS. PE- RON PER-ON PE- RON (ETC.)

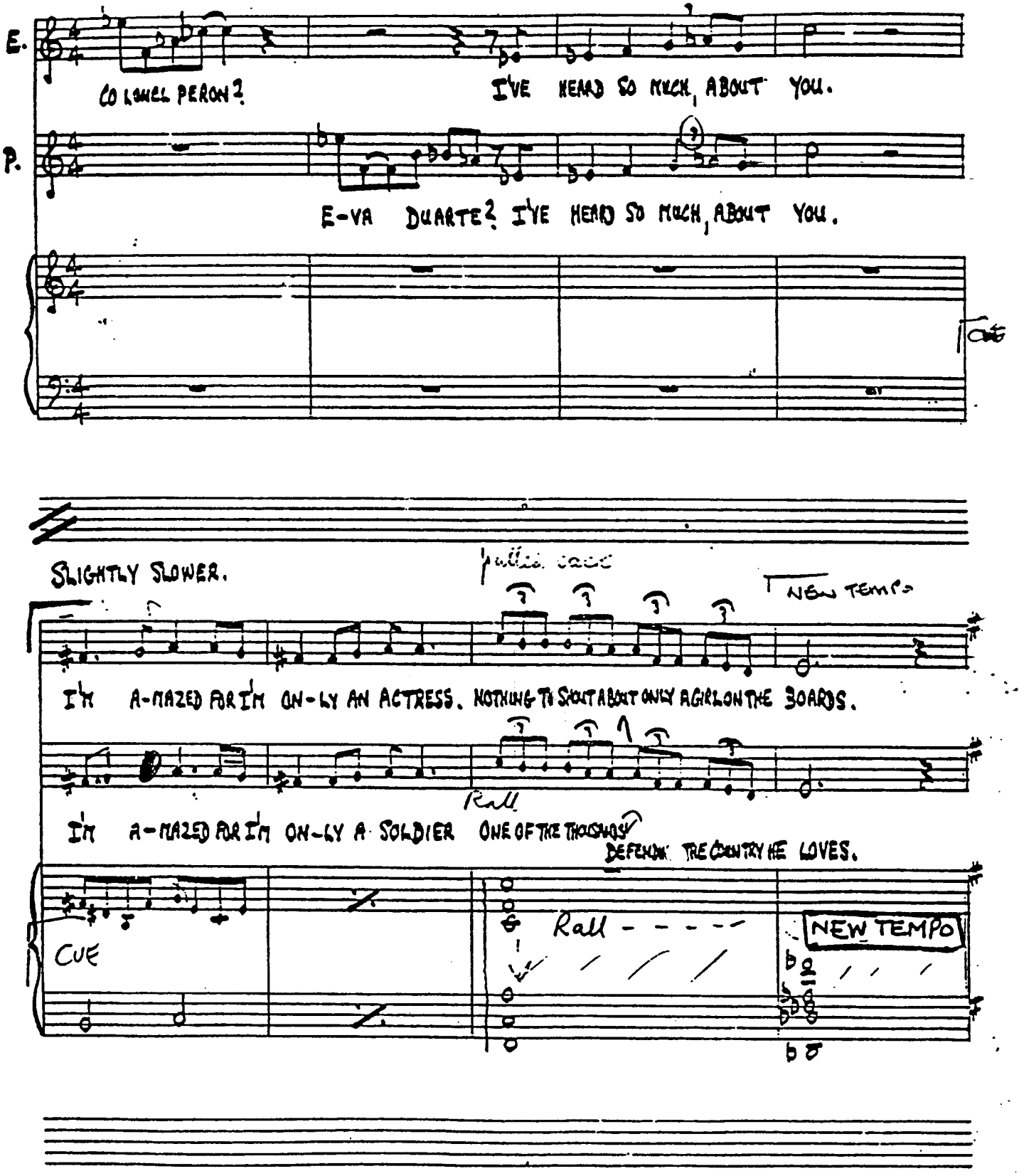
ALTOS.

TENORS. PE- RON PE-RON PE- RON (etc.)

BASSES.

(FADES SLOWLY AWAY.....




E.
COLONEL PERON?
I'VE HEARD SO MUCH, ABOUT YOU.
P.
E-VA DUARTE? I'VE HEARD SO MUCH, ABOUT YOU.
SLIGHTLY SLOWER.
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 THOUSANDS
DEFENDS THE COUNTRY HE LOVES.
CUE
Rall - - - - -
NEW TEMPO

C

(E)

E.

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

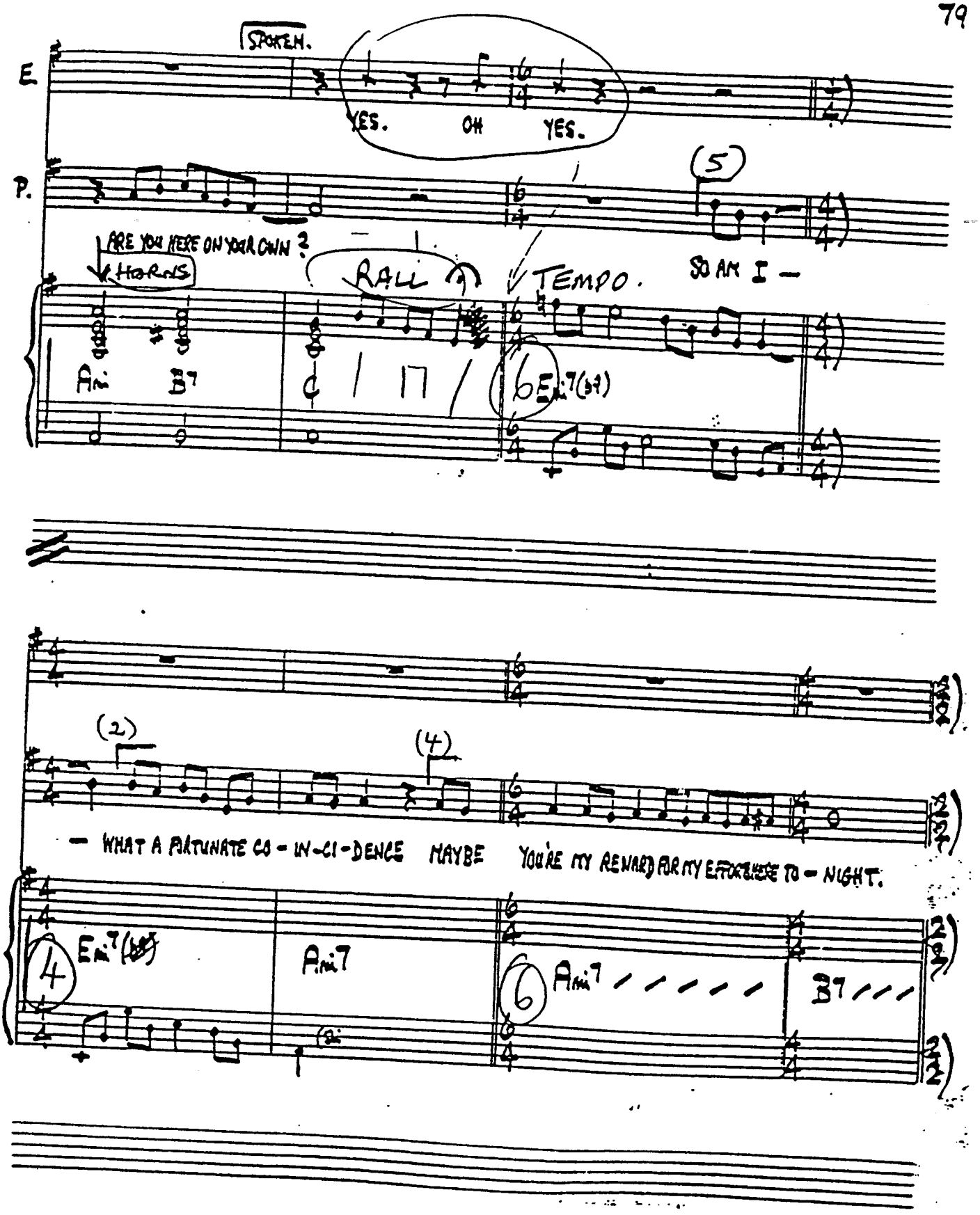
P.

C D7 G

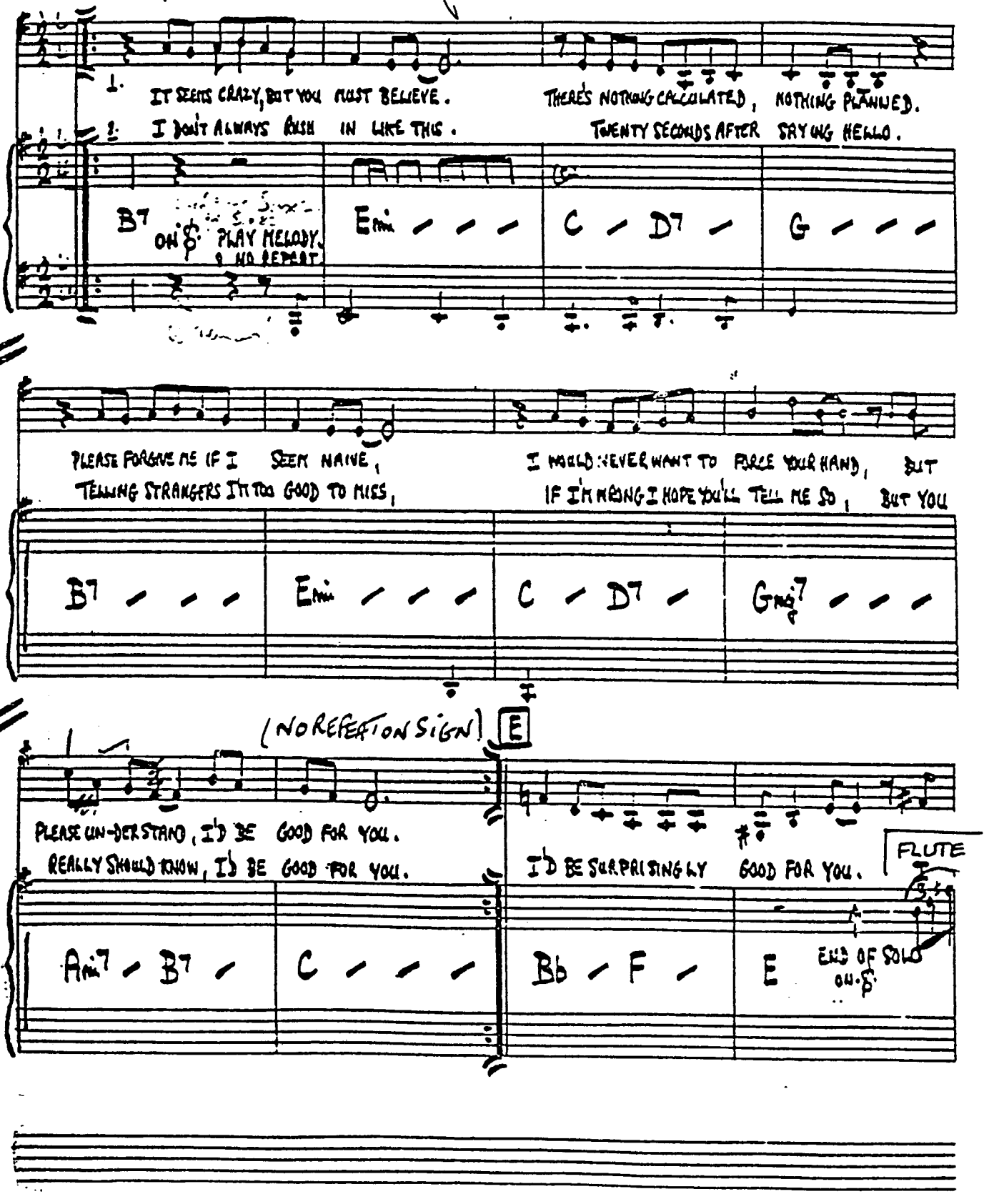
(P)

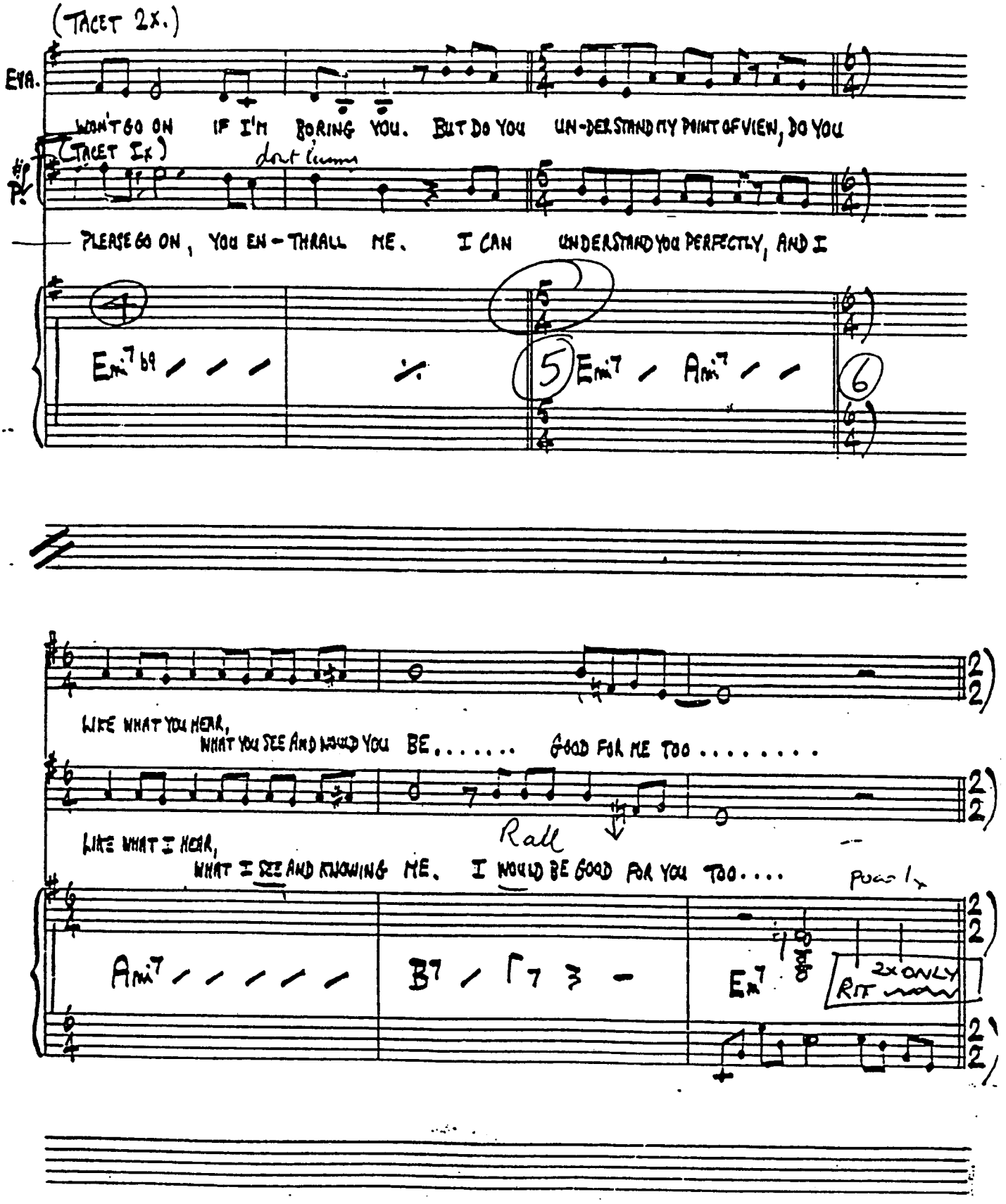
BUT WHEN YOU ACT, YOU TAKE US A-WAY FROM THE SQUALOR OF THE REAL WORLD.

B7 Emi / / Emi/B C D Gmaj7


SPOKEN.
E.
YES. OH YES.
P.
(5)
ARE YOU HERE ON YOUR OWN?
HORNS
RALL
TEMPO.
SO AM I —
Ami B7
E♭m7(♭5)
(2)
(4)
— WHAT A FORTUNATE CO - IN - CI - DENCE MAYBE YOU'RE MY REWARD FOR MY EFFORTS HERE TO - NIGHT.
(4)
Em7(♭5)
Ami7
(6)
Ami7
B7

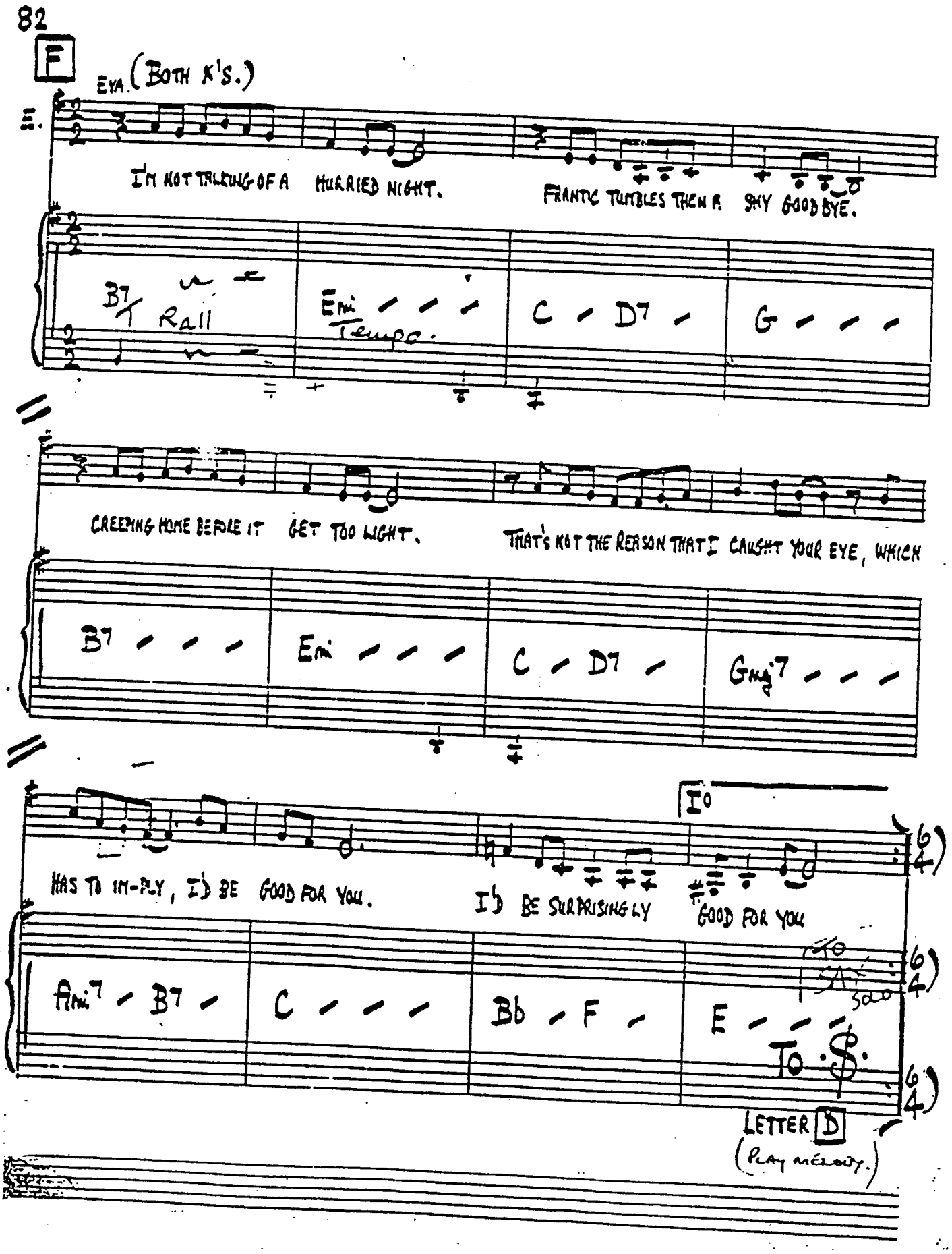
D EVA. $ RUBATO

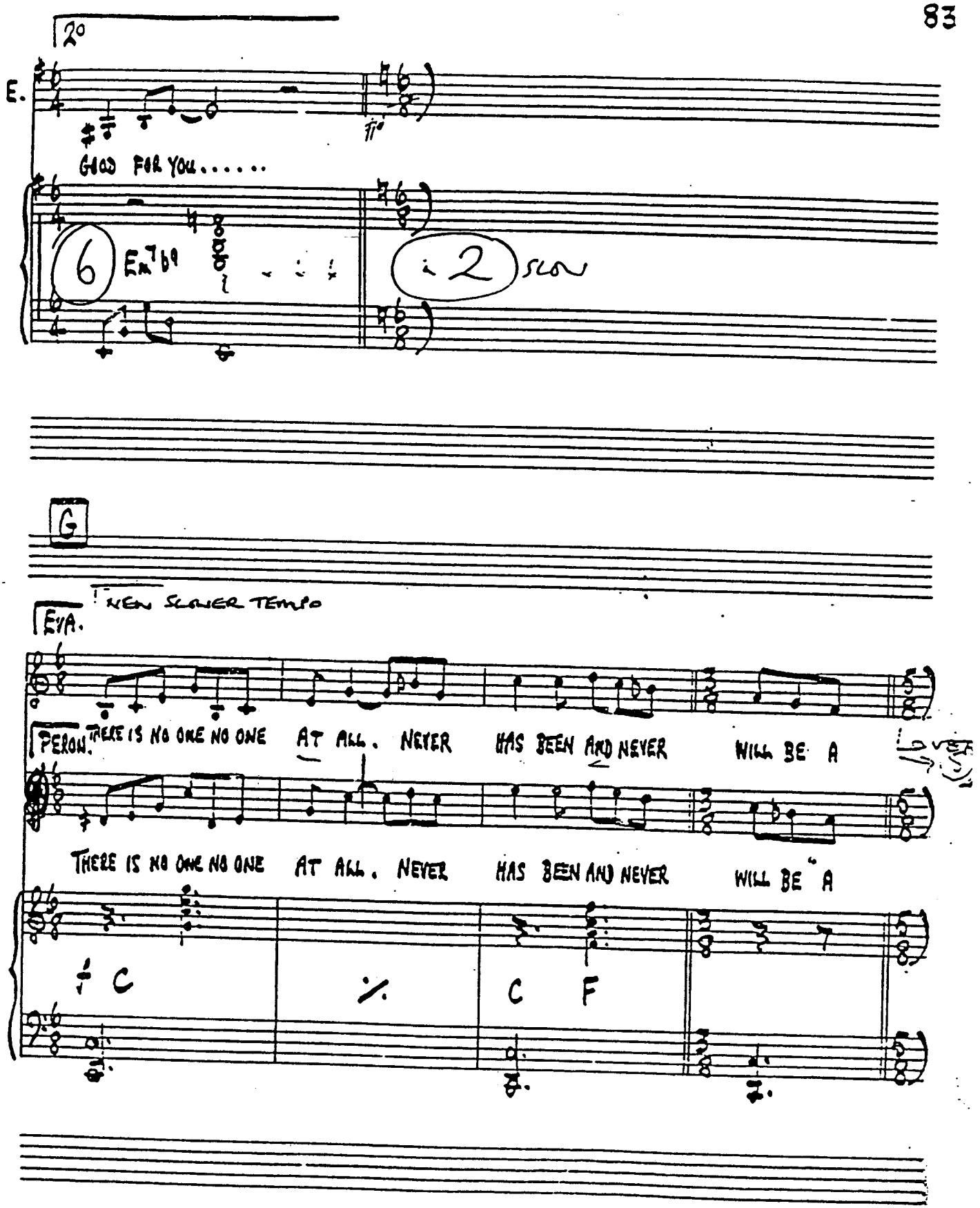

1. IT SEEMS CRAZY, BUT YOU MUST BELIEVE. THERE'S NOTHING CALCULATED, NOTHING PLANNED.
2. I DON'T ALWAYS RUSH IN LIKE THIS. TWENTY SECONDS AFTER SAYING HELLO.
B7 Emi C D7 G
ON $: PLAY MELODY, NO REPEAT
PLEASE FORGIVE ME IF I SEEM NAIVE, I WOULD NEVER WANT TO FORCE YOUR HAND, BUT
TELLING STRANGERS IT'S TOO GOOD TO MISS, IF I'M WRONG I HOPE YOU'LL TELL ME SO, BUT YOU
B7 Emi C D7 Gmaj7
(NO REPEAT ON SIGN) E
PLEASE UNDERSTAND, I'D BE GOOD FOR YOU.
REALLY SHOULD KNOW, I'D BE GOOD FOR YOU.
I'D BE SURPRISINGLY GOOD FOR YOU.
FLUTE
Ami7 B7 C Bb F E
END OF SOLO ON $:

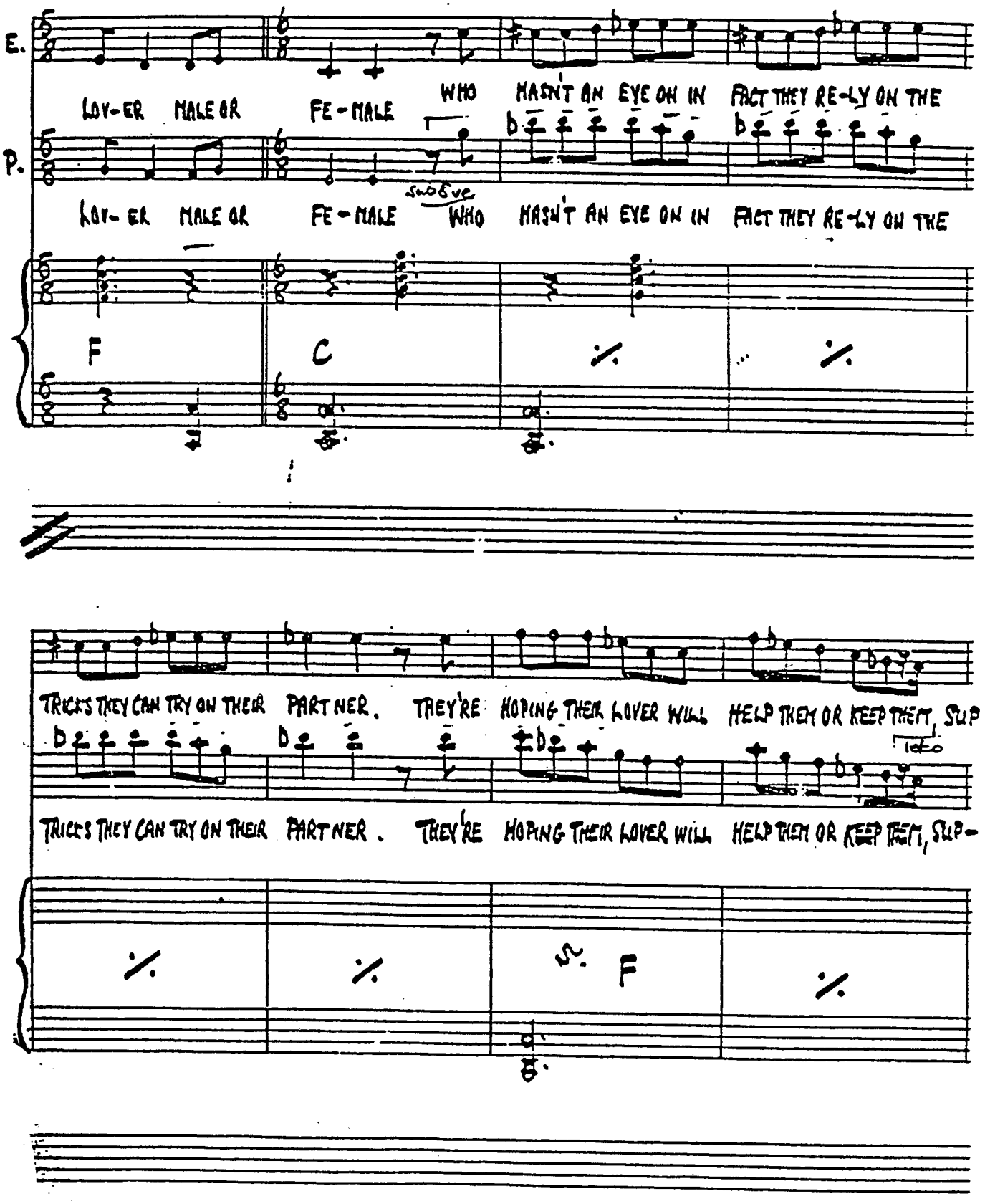

(TACET 2X.)
EVA.
WON'T GO ON IF I'M BORING YOU. BUT DO YOU UN-DERSTAND MY POINT OF VIEW, DO YOU
(TACET 1X)
dont l'uomo
PLEASE GO ON, YOU EN-THRALL ME. I CAN UNDERSTAND YOU PERFECTLY, AND I

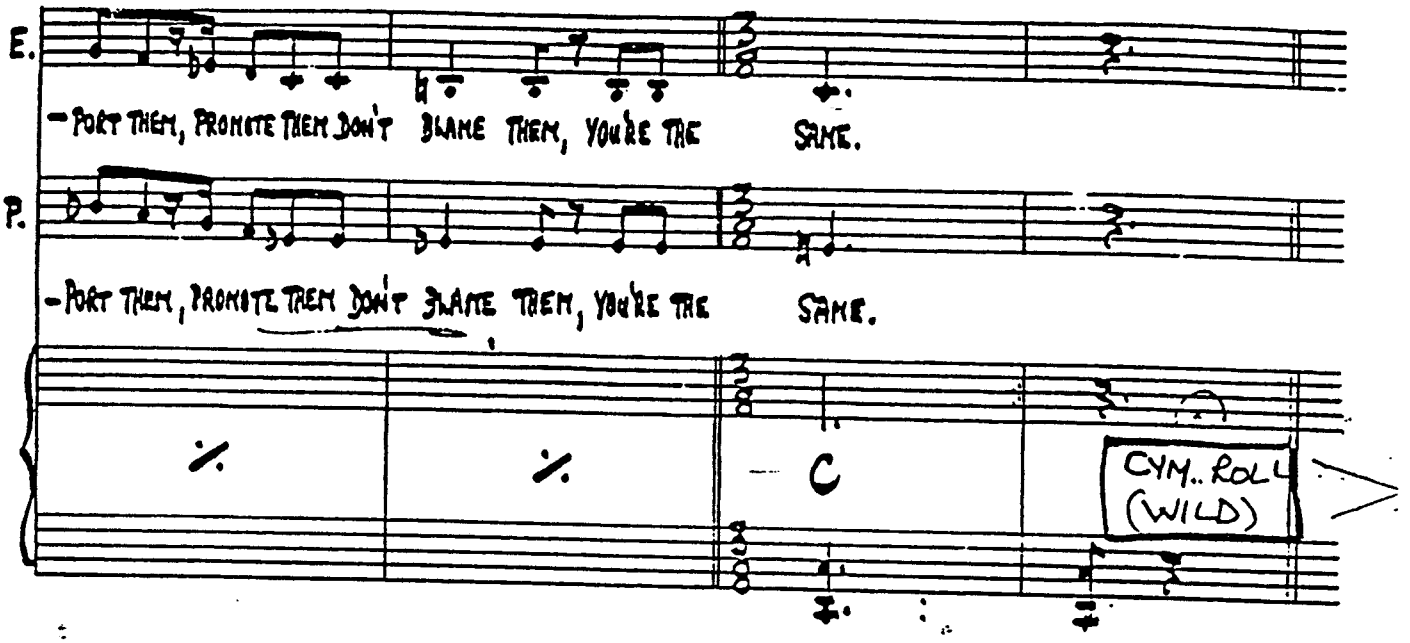
LIKE WHAT YOU HEAR,
WHAT YOU SEE AND WOULD YOU BE..... GOOD FOR ME TOO.....
LIKE WHAT I HEAR,
WHAT I SEE AND KNOWING ME. I WOULD BE GOOD FOR YOU TOO....
Rall
Poco 1x

2X ONLY
RIT


82
F
EVA. (BOTH K'S.)
I'M NOT TALKING OF A HURRIED NIGHT.
FRANTIC TUMBLES THEN A SHY GOOD BYE.
B7 Rall
Em Tempo.
C - D7 - G - - -
CREEPING HOME BEFORE IT GET TOO LIGHT.
THAT'S NOT THE REASON THAT I CAUGHT YOUR EYE, WHICH
B7 - - - Em - - - C - D7 - GMaj7 - - -
HAS TO IM-PLY, I'D BE GOOD FOR YOU.
I'D BE SURPRISINGLY GOOD FOR YOU
Am7 - B7 - C - - - Bb - F - E - - -
To Coda
LETTER D
(PLAY MELODY.)


20
E.
GOOD FOR YOU.....
6
Em7b9
2
SLOW
G
NEW SLOWER TEMPO
EVA.
PERON.
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

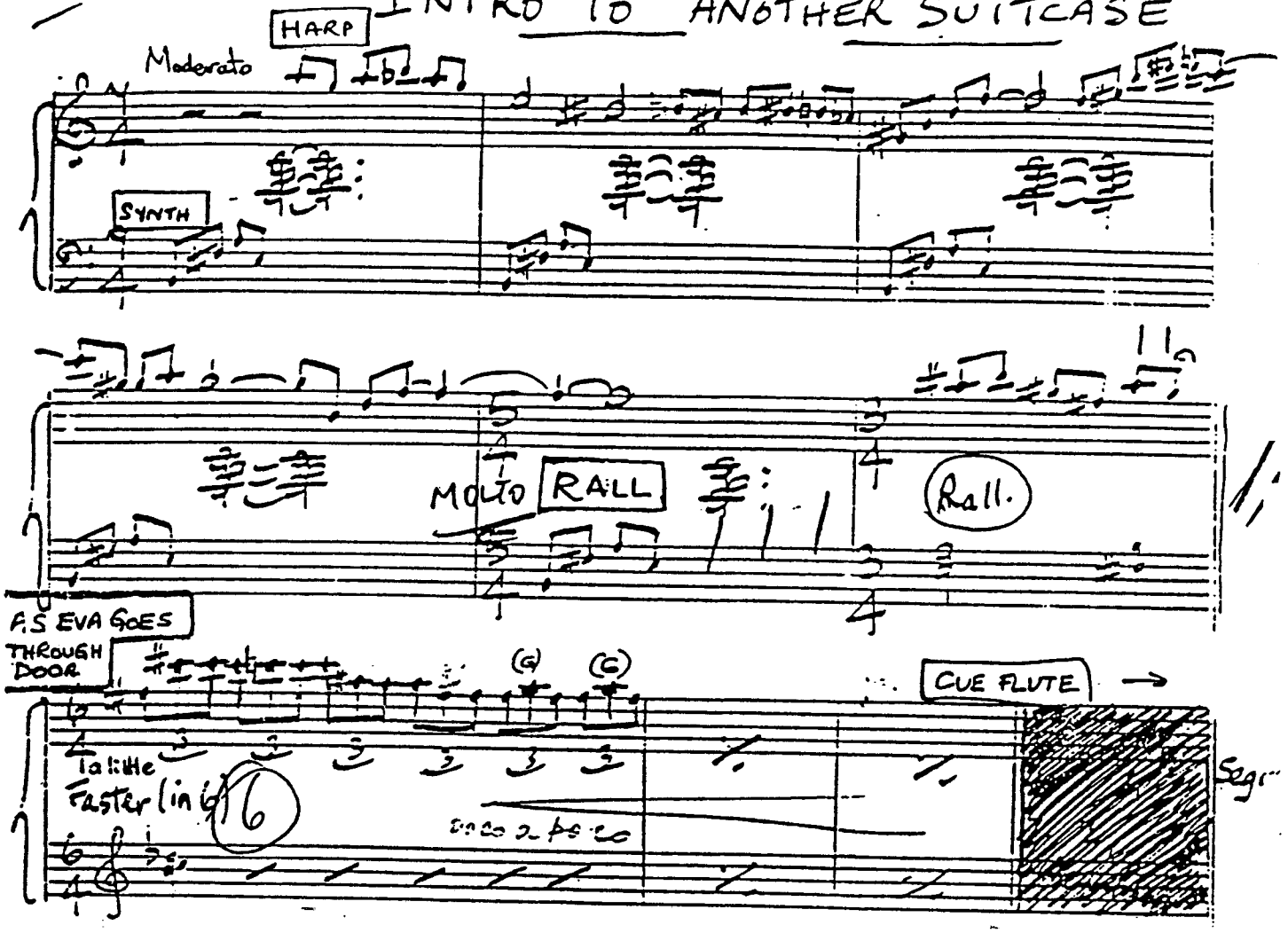

E.
LOV-ER MALE OR FE-MALE WHO HASN'T AN EYE ON IN FACT THEY RE-LY ON THE
P.
LOV-ER MALE OR FE-MALE WHO HASN'T AN EYE ON IN FACT THEY RE-LY ON THE
sub cue
F
C
TRICKS THEY CAN TRY ON THEIR PARTNER. THEY'RE HOPING THEIR LOVER WILL HELP THEM OR KEEP THEM, SUP
Tacet
TRICKS THEY CAN TRY ON THEIR PARTNER. THEY'RE 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)

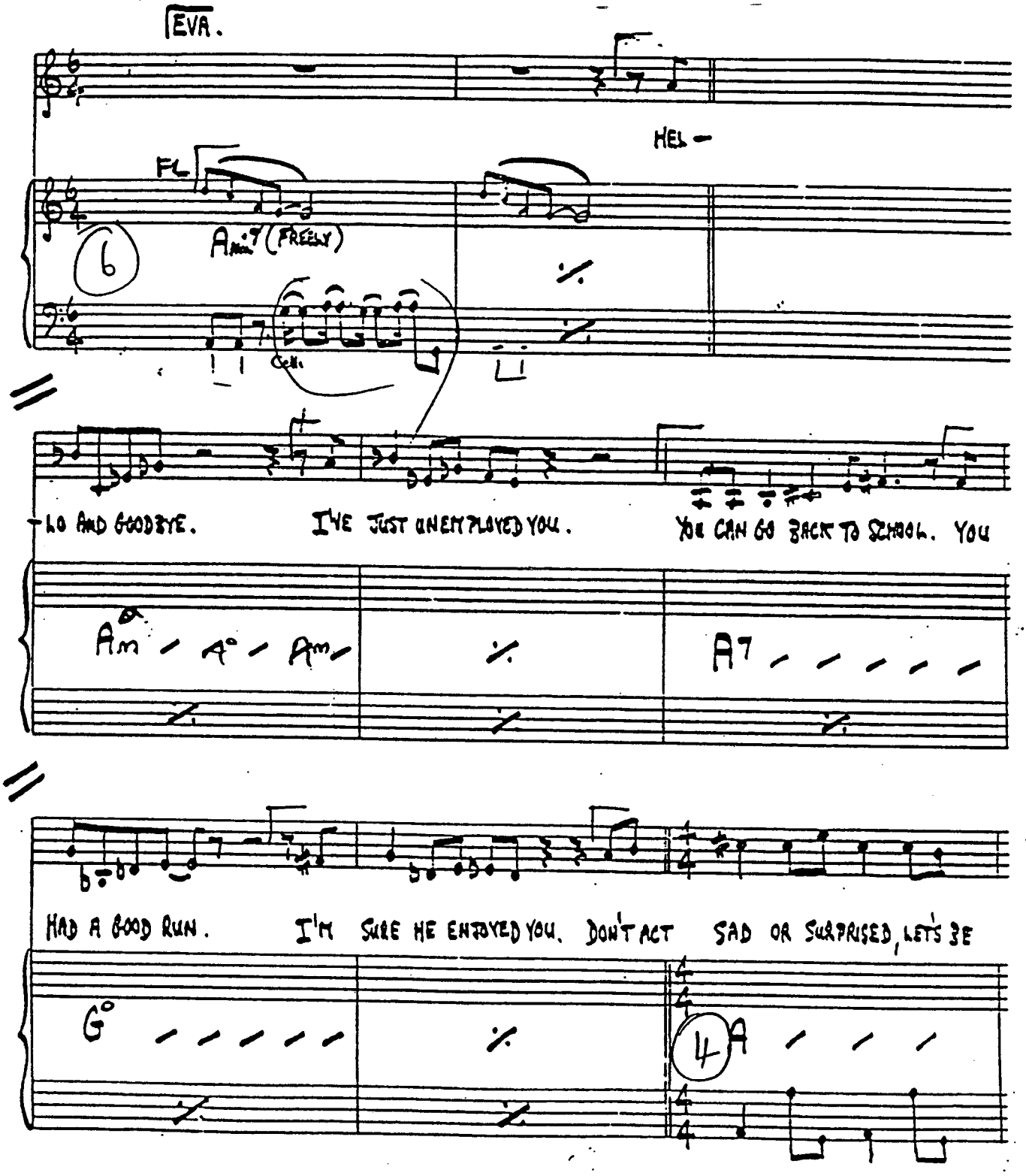
DEAD SEGUE

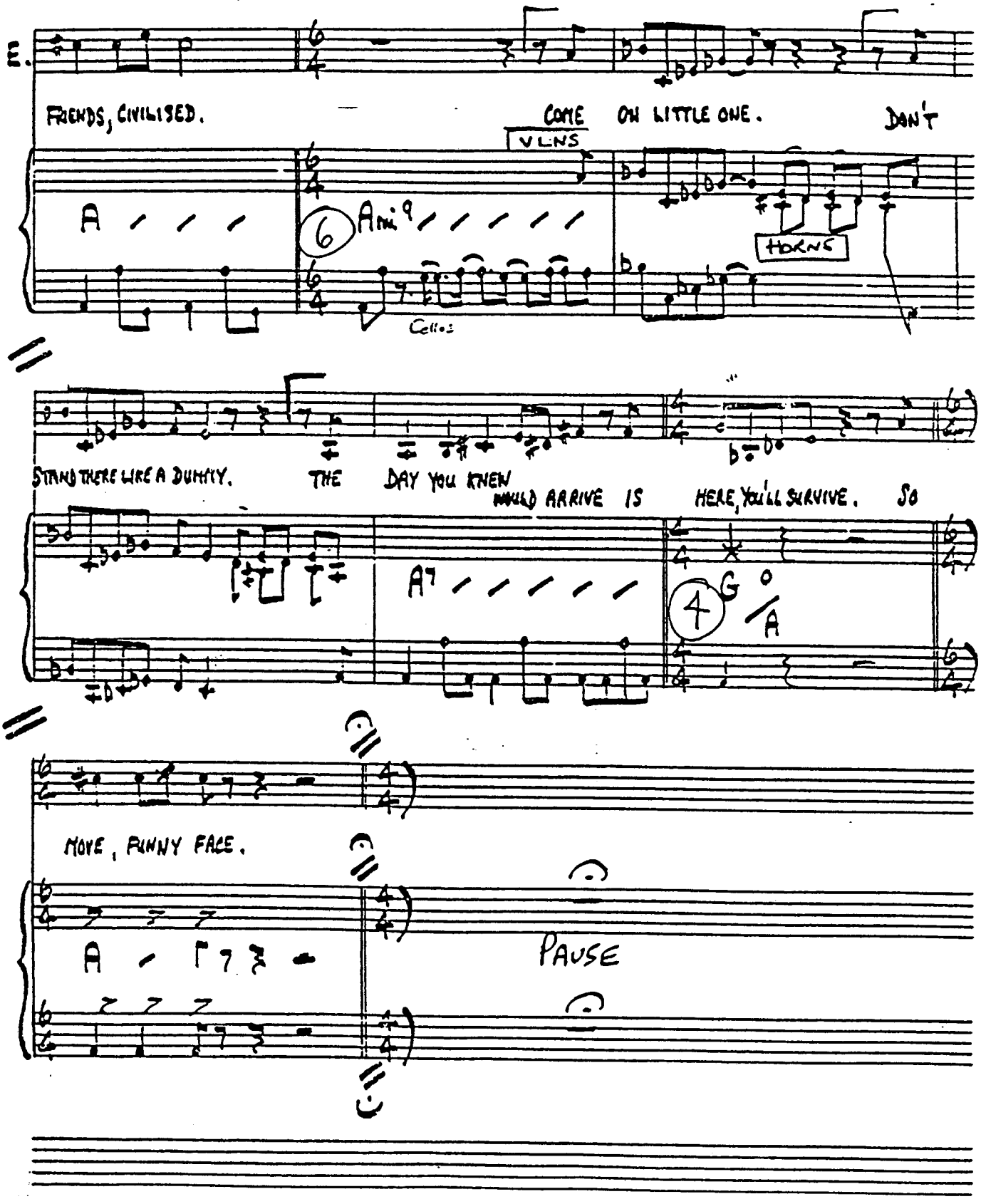
86.

INTRO TO ANOTHER SUITCASE

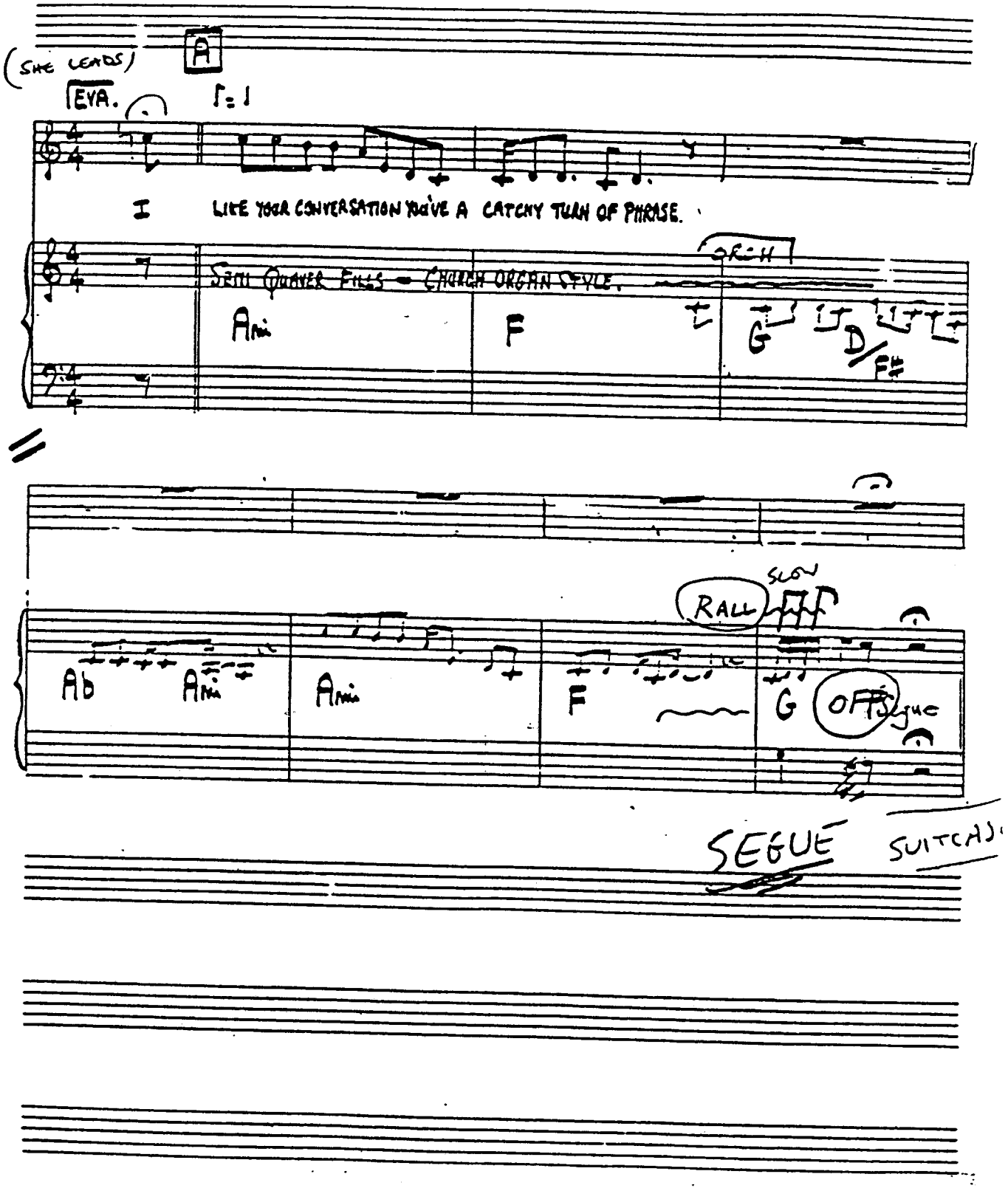


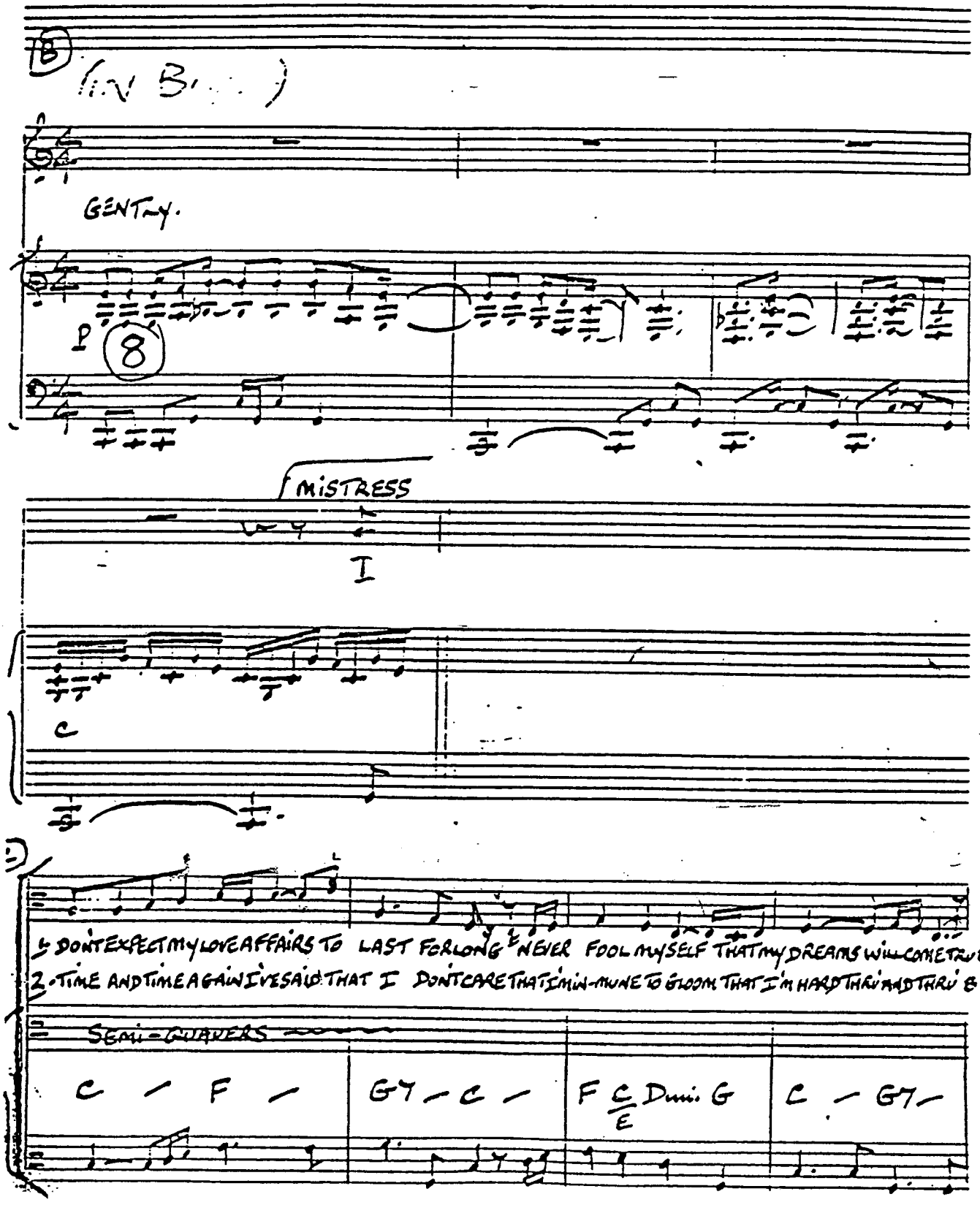
ANOTHER SUITCASE IN ANOTHER HALL.

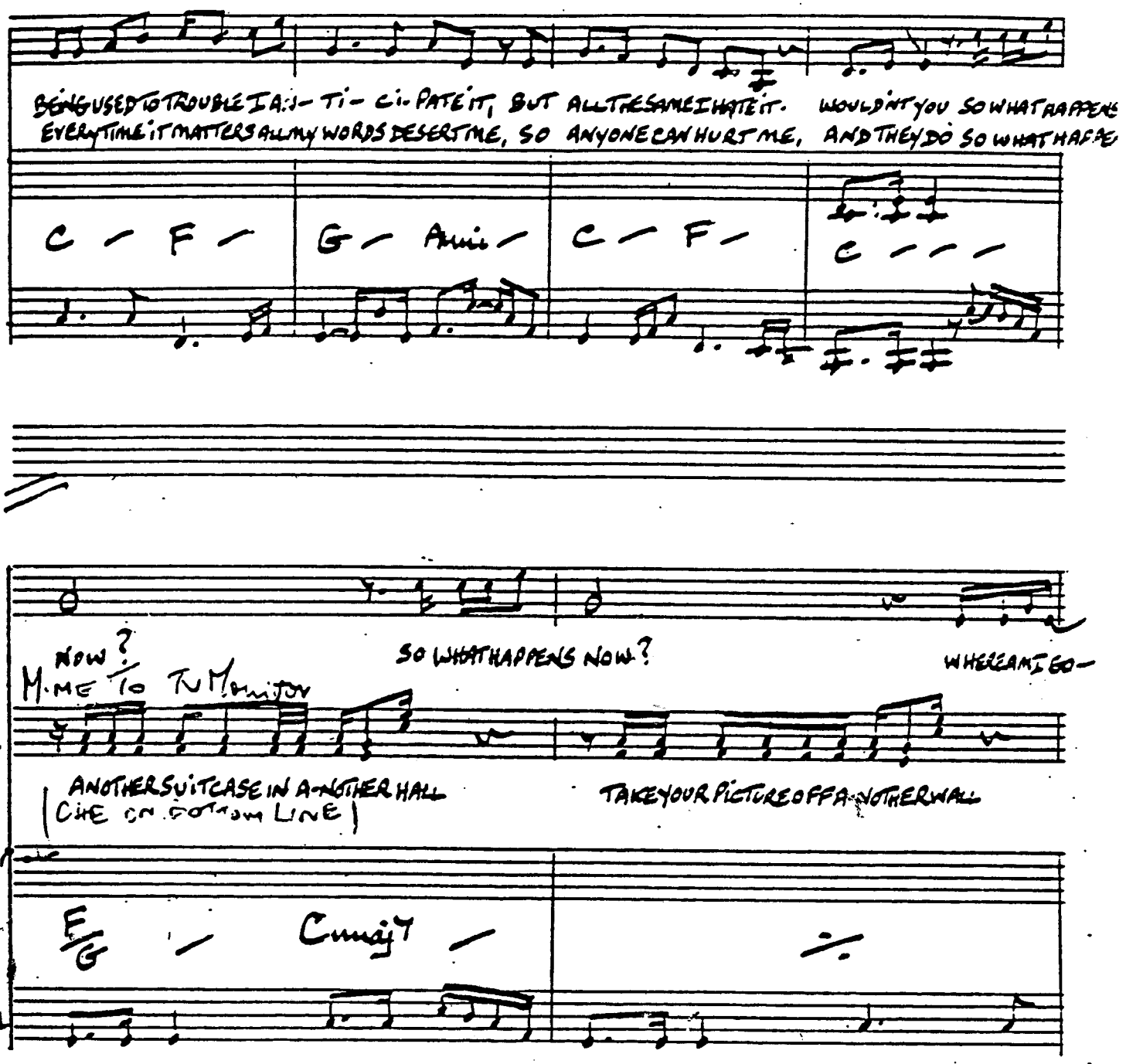


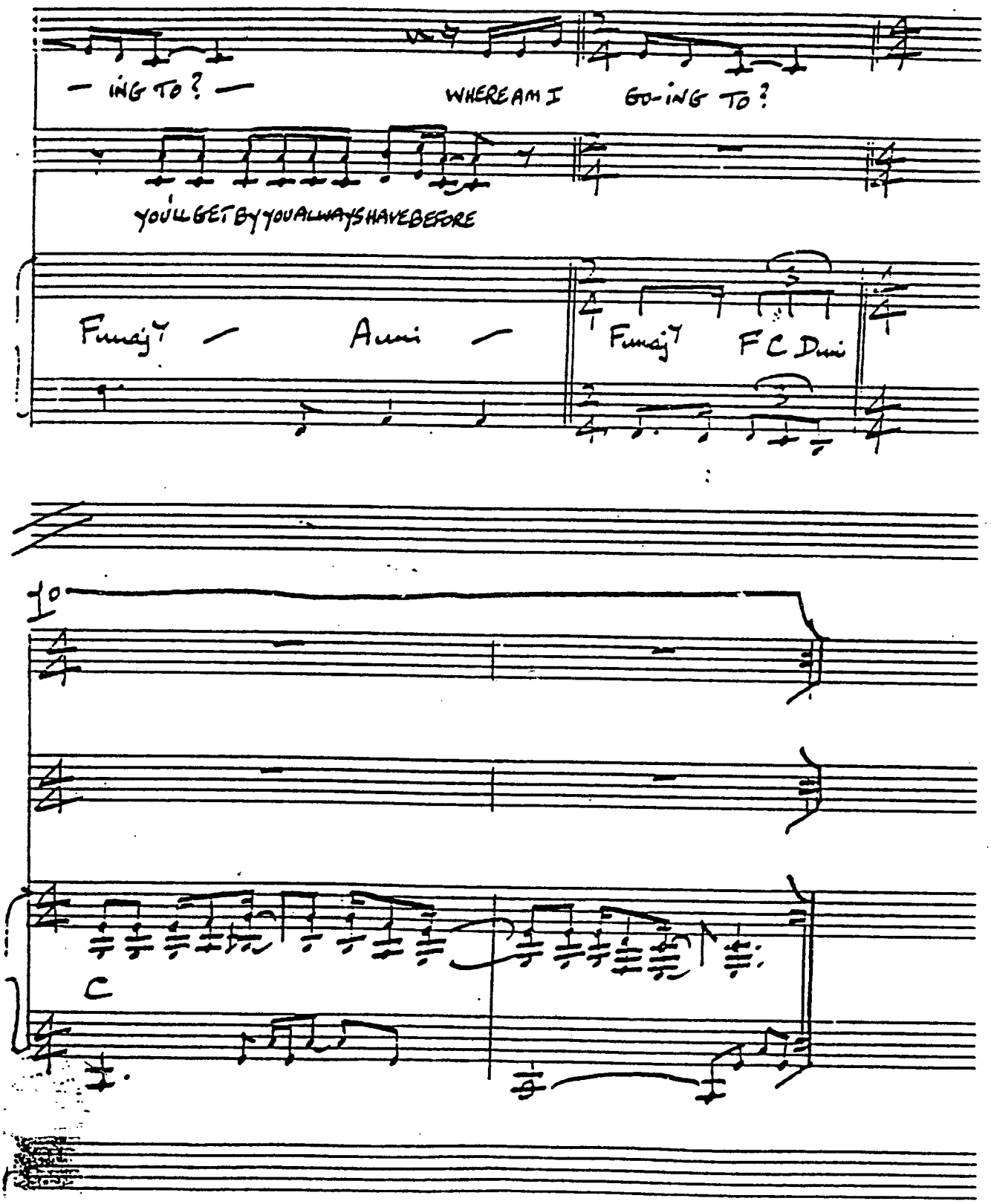

E.
FRIENDS, CIVILISED.
COME ON LITTLE ONE.
DON'T
VLNS
A
6
Ami9
HORNS
Cellos
STAND THERE LIKE A DUMMY.
THE DAY YOU KNEW
WOULD ARRIVE IS
HERE, YOU'LL SURVIVE.
SO
A7
4
G°/A
MOVE, FUNNY FACE.
A
PAUSE

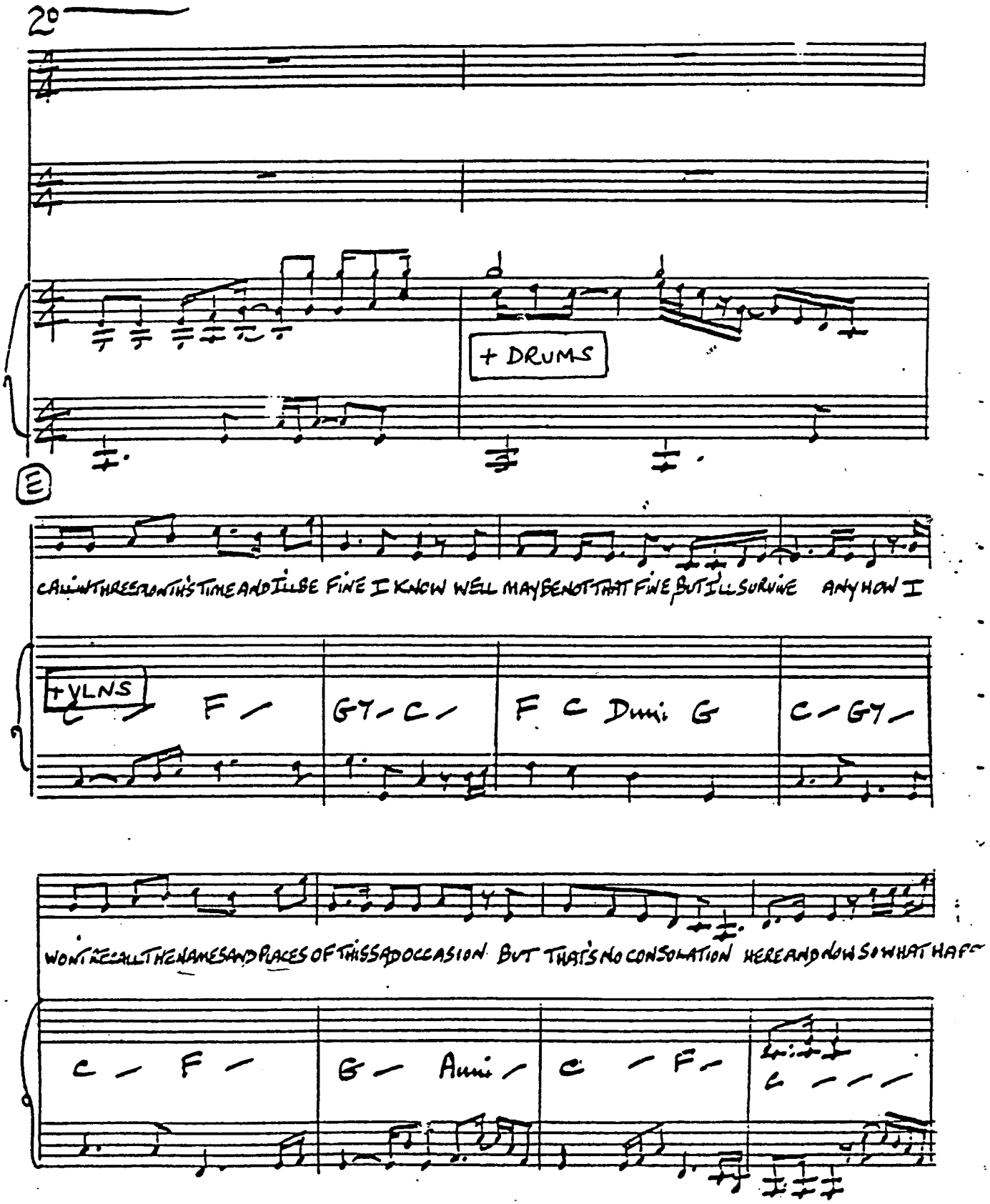
-WARN:
EVA TAKES COAT

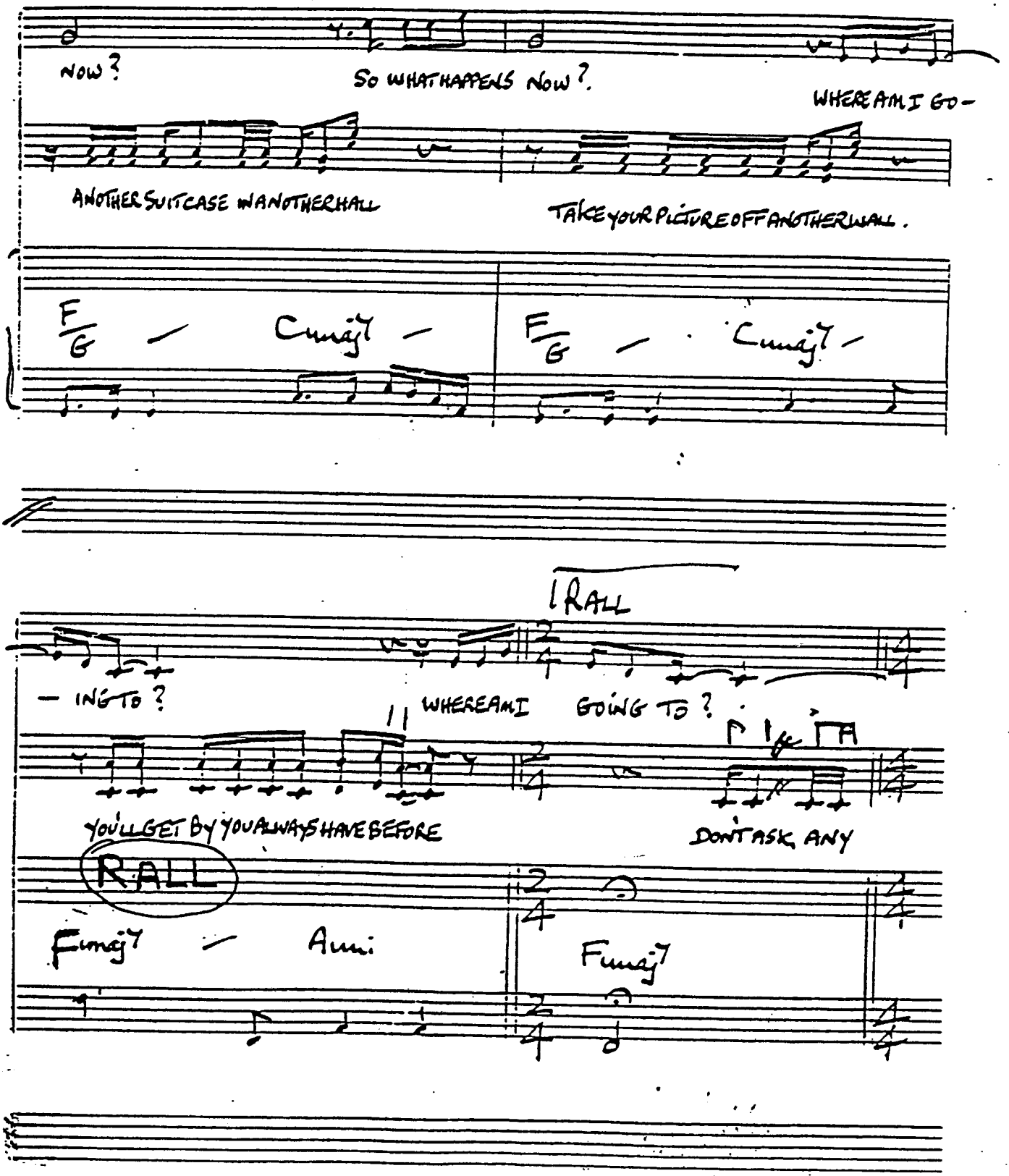


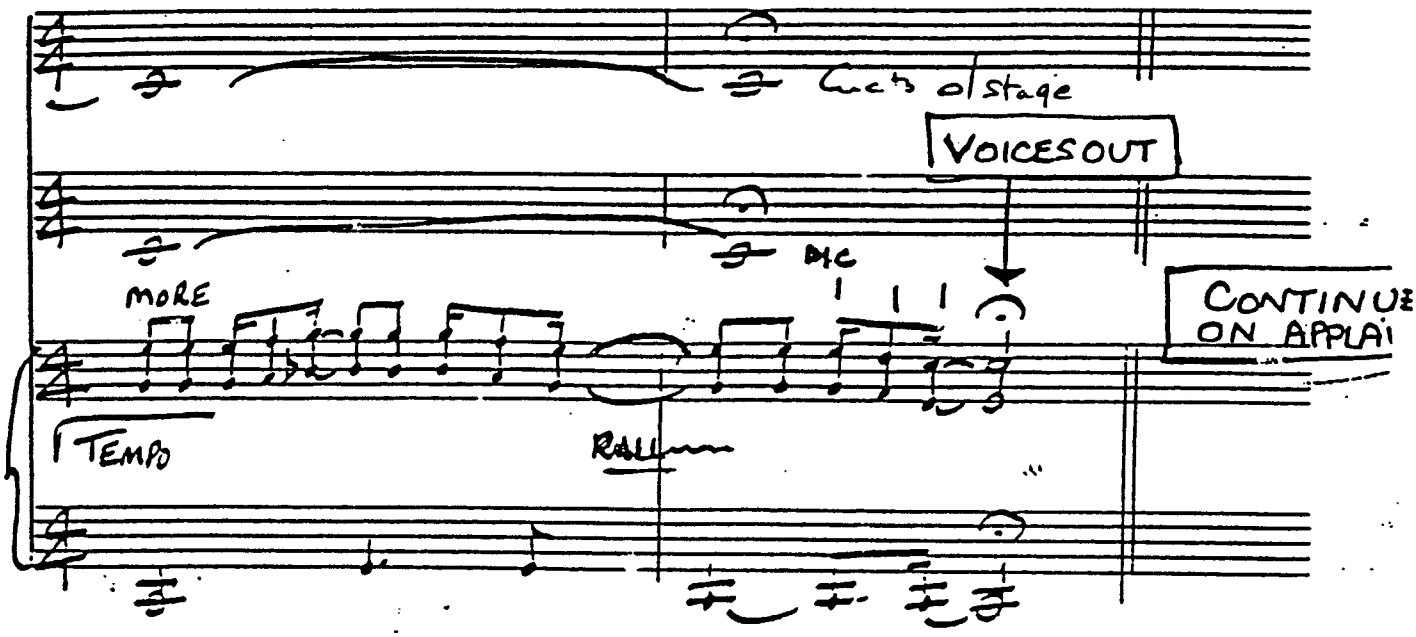

B
(IN B...)
GENTLY.
P
8
MISTRESS
I
C
1. DON'T EXPECT MY LOVE AFFAIRS TO LAST FOR LONG E NEVER FOOL MYSELF THAT MY DREAMS WILL COME TRUE
2. TIME AND TIME AGAIN I'VE SAID THAT I DON'T CARE THAT I'M IN-CLINE TO GLOOM THAT I'M HARD THRU' AND THRU' BUT
SEMI-QUAVERS
C - F - G7 - C - F C/E Dmi. G C - G7 -


BEING USED TO TROUBLE I AN-TI-CI-PATE IT, BUT ALL THE SAME I HATE IT. WOULDN'T YOU SO WHAT HAPPENS
EVERY TIME IT MATTERS ALL MY WORDS DESERT ME, SO ANYONE CAN HURT ME, AND THEY DO SO WHAT HAPPE
C - F - G - Amin - C - F - C - - -
NOW?
SO WHAT HAPPENS NOW?
WHERE AM I GO-
ANOTHER SUITCASE IN A-NOTHER HALL
TAKE YOUR PICTURE OFF A-NOTHER WALL
E/G - Cmaj7 -


— ING TO? —
WHERE AM I GO-ING TO?
YOU'LL GET BY YOU ALWAYS HAVE BEFORE
Fmaj7 — Ami —
Fmaj7 FC Dmi
10
C


20
+ DRUMS
E
CAUGHT THREE FROM THIS TIME AND I'LL BE FINE I KNOW WELL MAYBE NOT THAT FINE, BUT I'LL SURVIVE ANYHOW I
+VLNS
F - G7 - C - F C Dmi G C - G7 -
WON'T RECALL THE NAMES AND PLACES OF THIS SAD OCCASION BUT THAT'S NO CONSOLATION HERE AND NOW SO WHAT HAP
C - F - G - Ami - C - F -


NOW?
SO WHAT HAPPENS NOW?
WHERE AM I GO-
ANOTHER SUITCASE IN ANOTHER HALL
TAKE YOUR PICTURE OFF ANOTHER WALL.
F/G
Cmaj7
F/G
Cmaj7
1 RALL
-ING TO?
WHERE AM I GOING TO?
YOU'LL GET BY YOU ALWAYS HAVE BEFORE
DON'T ASK ANY
RALL
Fmaj7
Ami
Fmaj7

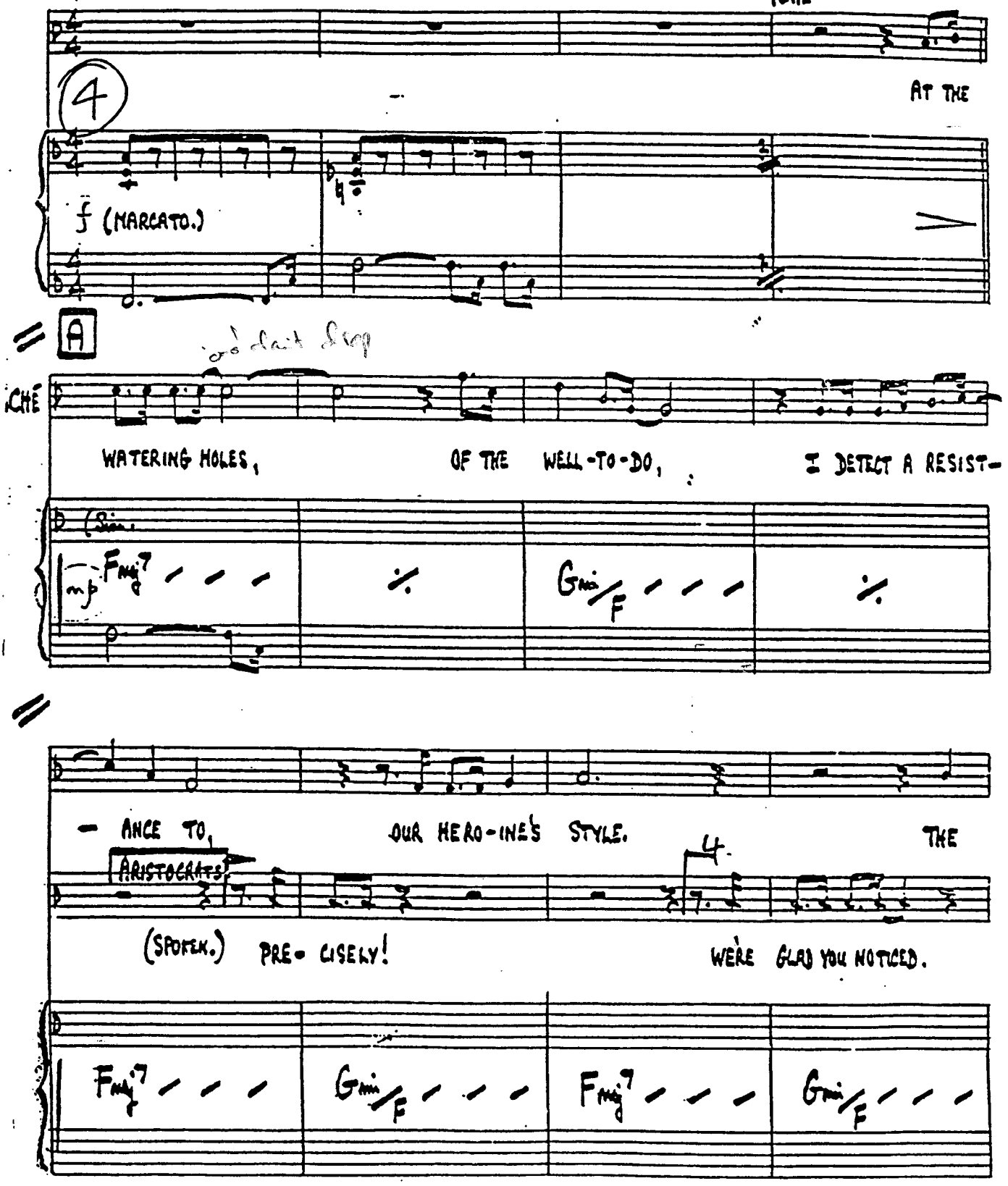

Cues offstage
VOICES OUT
DIC
MORE
CONTINUE
ON APPLA
TEMPO
RALL

watch stopping notes.

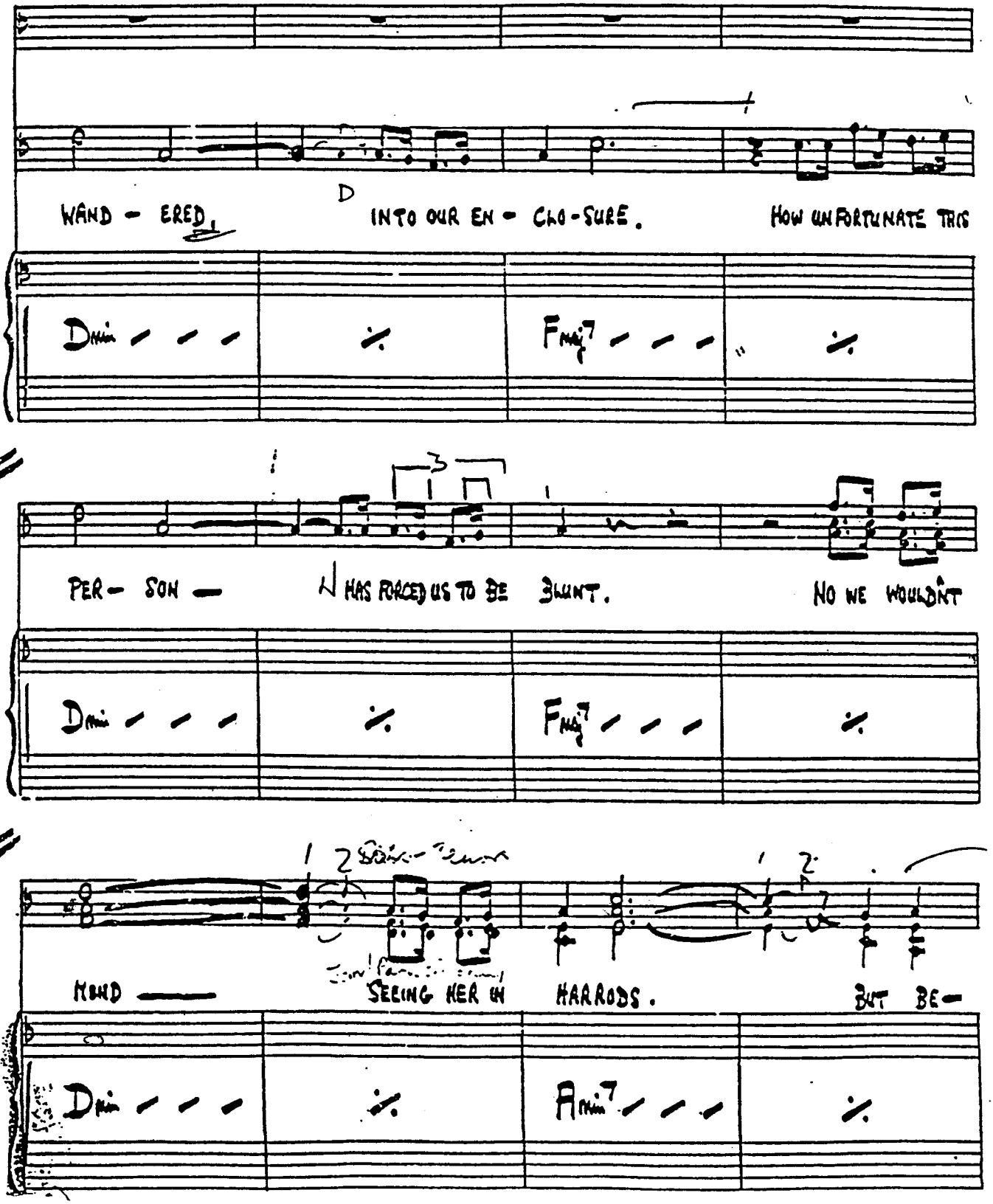
PERON'S LATEST FLAME.

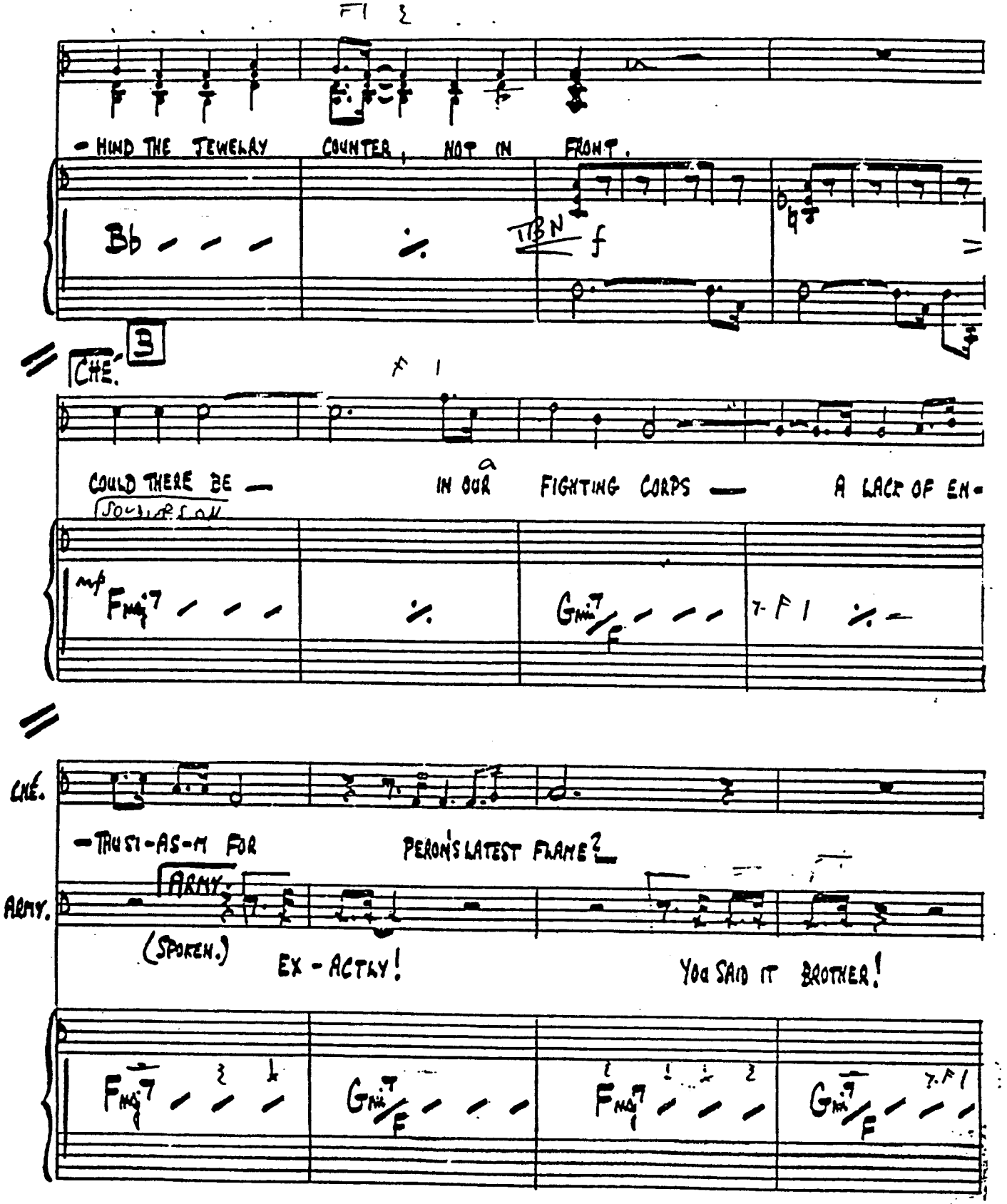
STEADY 4.

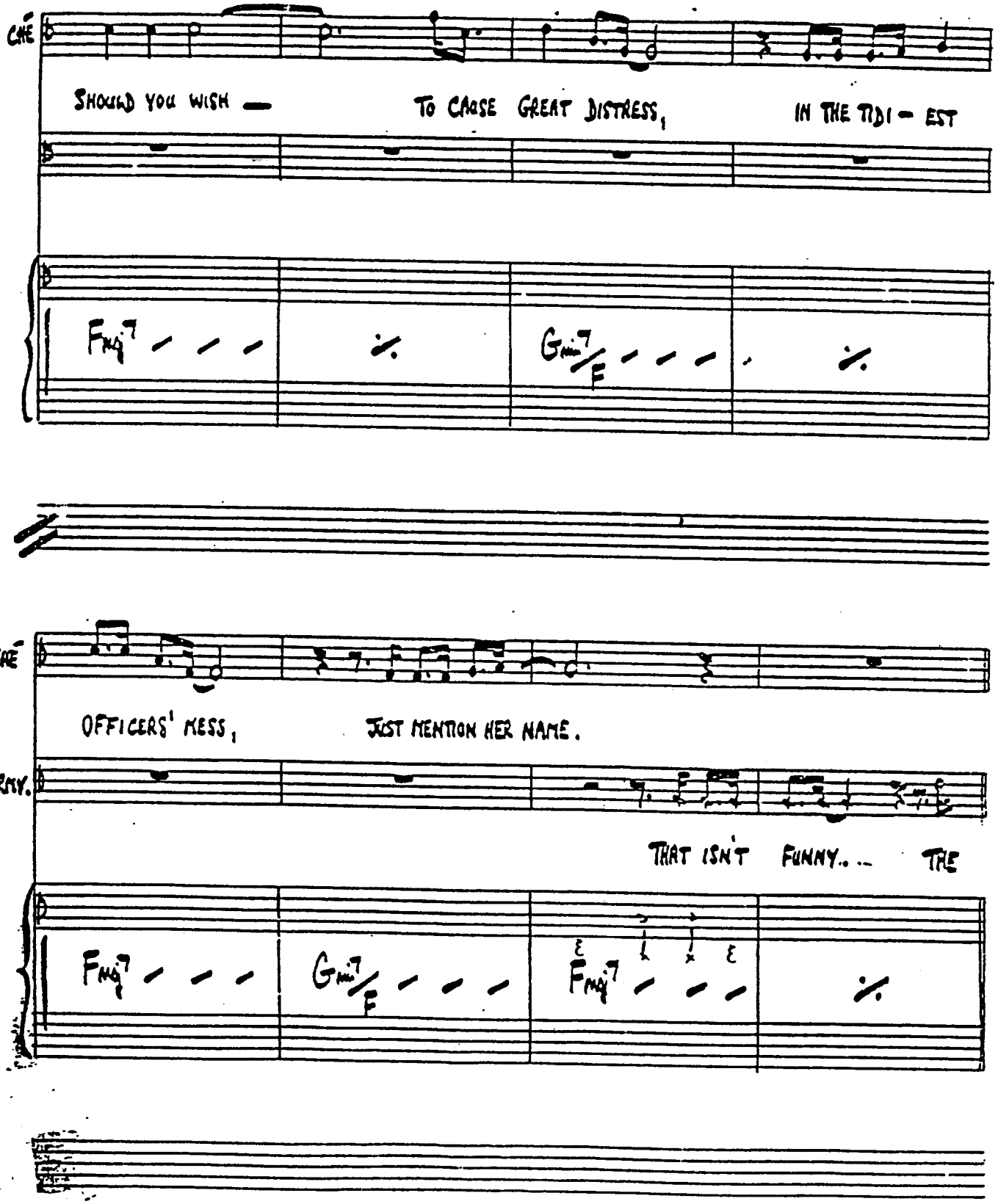
CHÉ.



CHÉ
SHOOTING STICKS — OF THE UP-PER CLASS. AREN'T SUPPORTING A
GIVE HER AN INCH.
Fmaj7
Gmin/F
SINGLE ARSE, THAT WOULD RISE FOR A GIRL.
SHE'LL TAKE A MILE. SUCH A SHAME SHE
+STR
Fmaj7
Gmin/F
Fmaj7


WAND - ERED, D INTO OUR EN - CLO-SURE. HOW UNFORTUNATE THIS
Dmin Fmaj7
PER - SON — W HAS FORCED US TO BE BLUNT. NO WE WOULDN'T
Dmin Fmaj7
MIND — SEEING HER IN HARRODS. BUT BE —
Dmin Amin7


FI 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-
mp
CHE.
-THUSI-AS-M FOR PERON'S LATEST FLAME?
ARMY.
ARMY.
(SPOKEN.)
EX-ACTLY!
YOU SAID IT BROTHER!


CAFÉ
SHOULD YOU WISH — TO CAUSE GREAT DISTRESS, IN THE TIDI — EST
FMaj7 GMin7/F
CAFÉ
OFFICERS' MESS, JUST MENTION HER NAME.
ARMY.
THAT ISN'T FUNNY... THE
FMaj7 GMin7/F FMaj7

C

+8va

MAN IS A FOOL BREAKING EVERY TABOO. IN - STALKING 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 SHOU

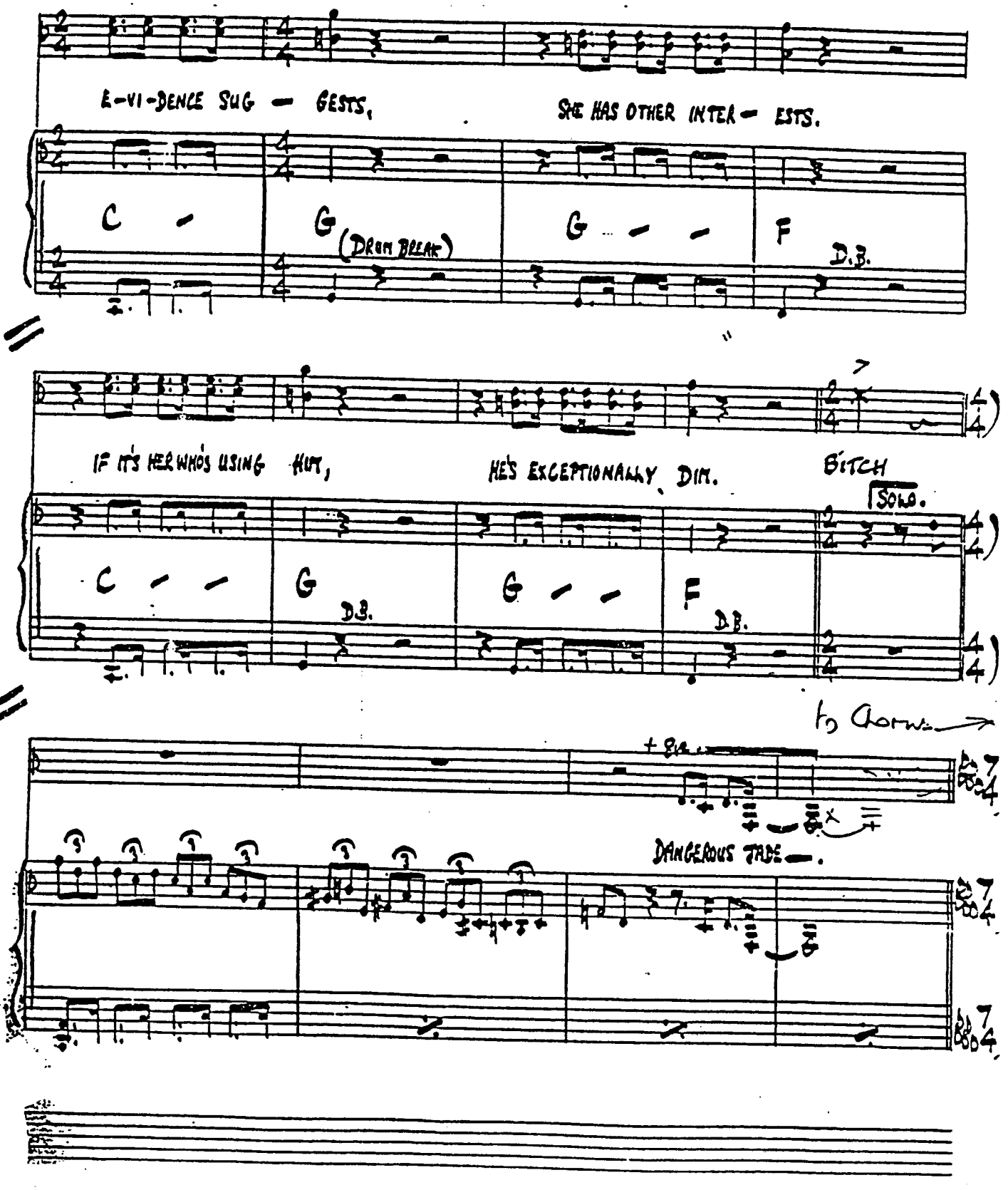
HORNS

Dmi Dmi

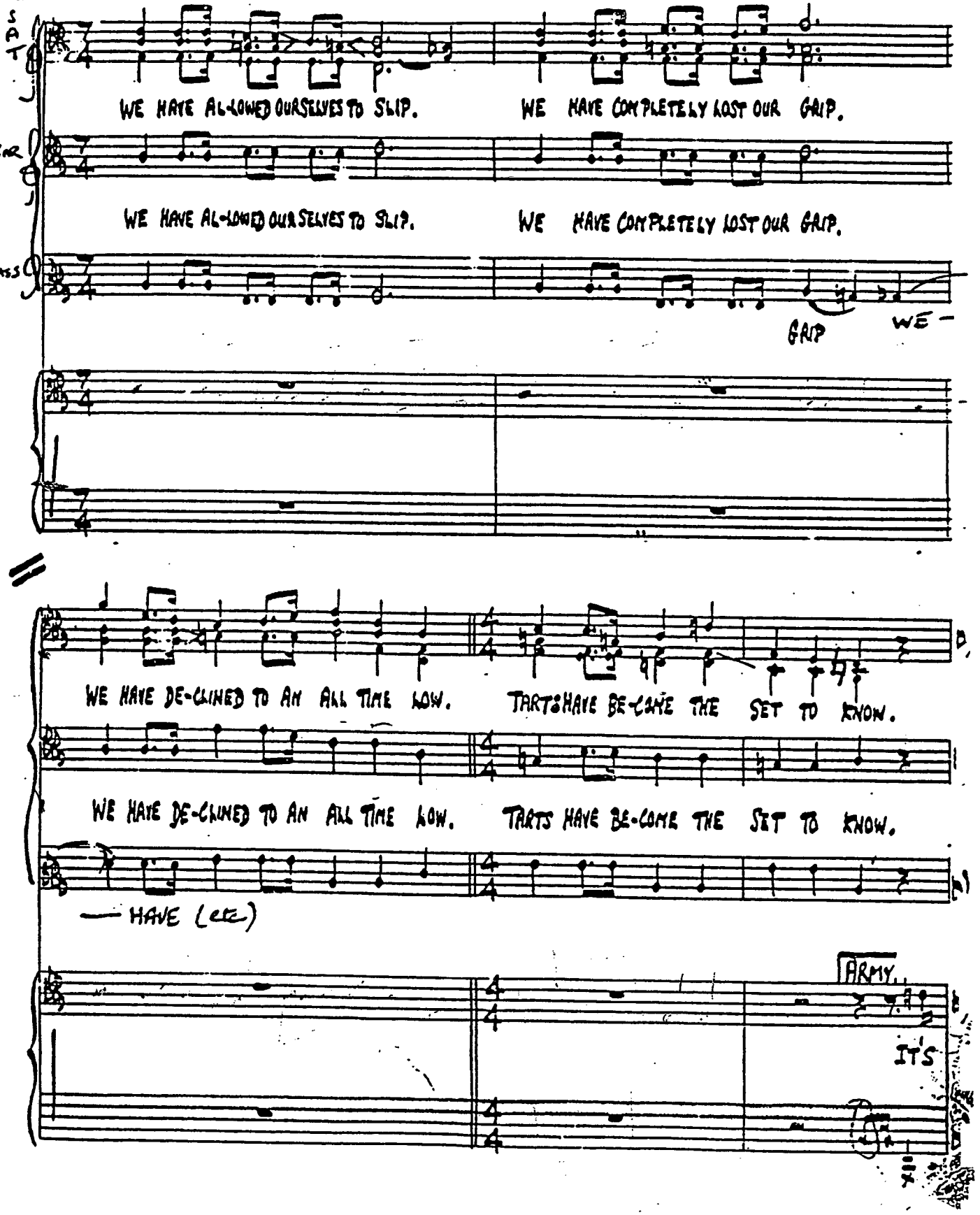
+8va

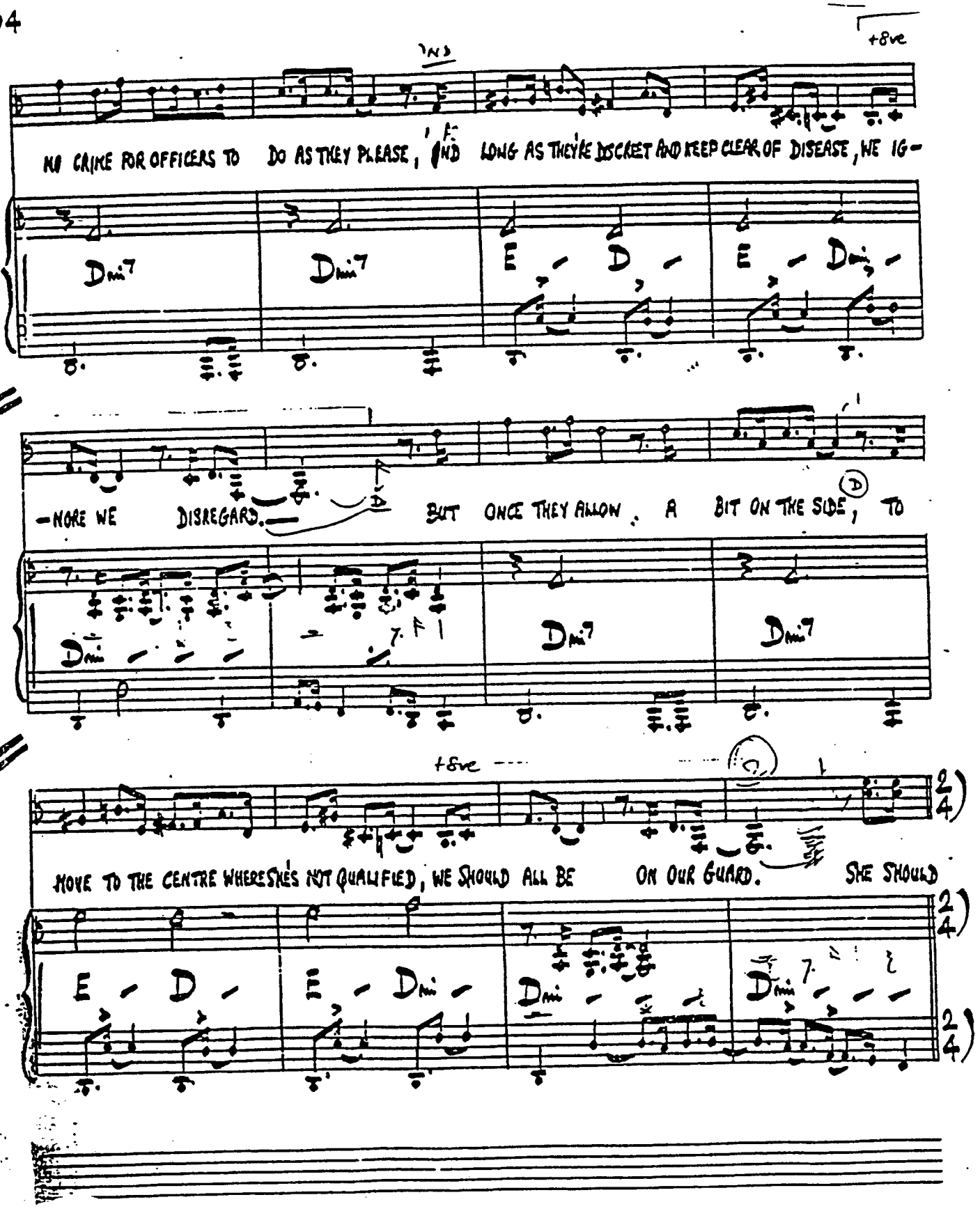
STARE AT THE CEILING NOT REACH FOR THE STARS; OR SHE COULD BE — HIS LAST WHORE. THE

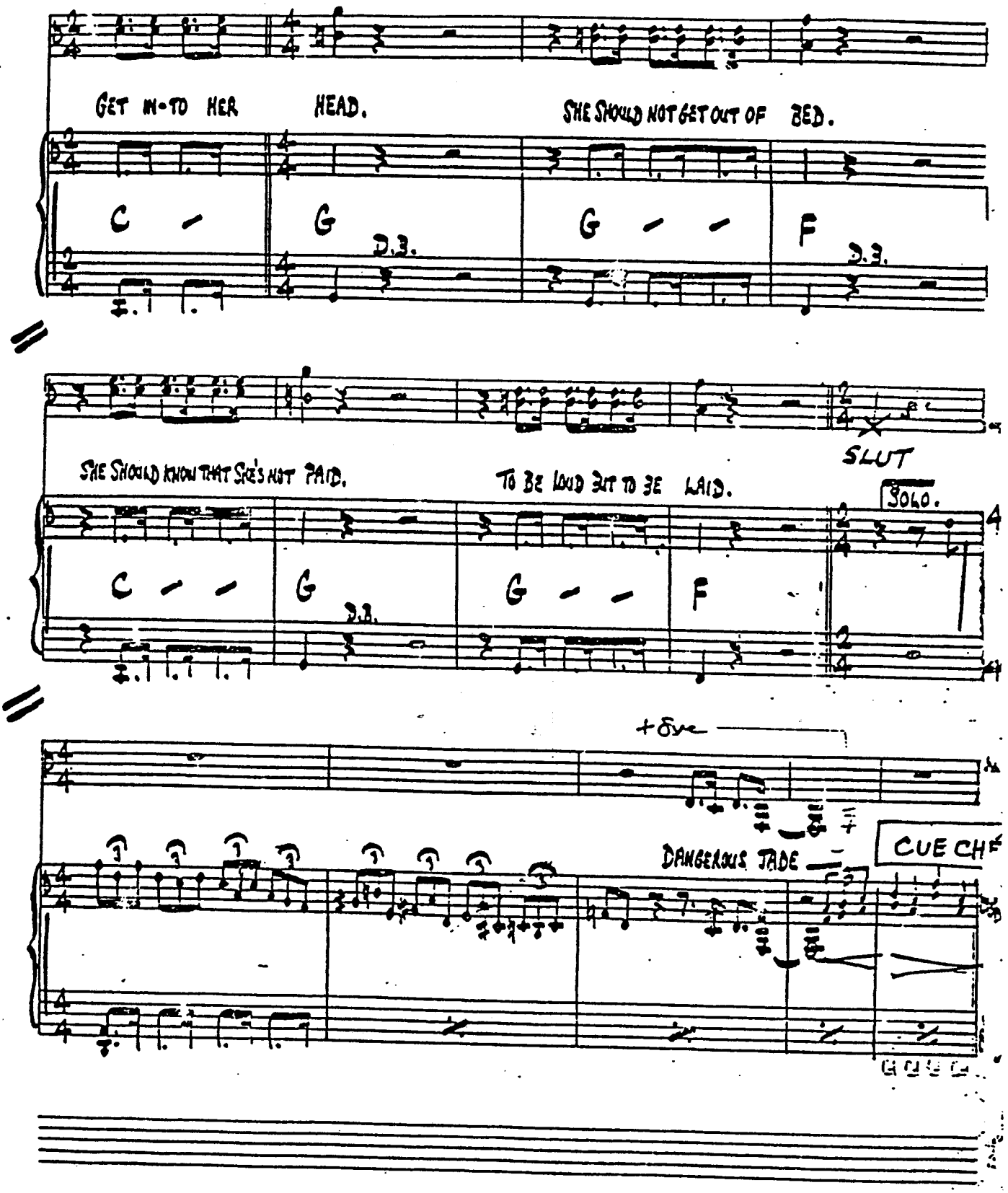
E D E Dmi Dmi Dmi


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 HIM,
HE'S EXCEPTIONALLY DIM.
BITCH
SOLO.
C - - G D.B. G - - F D.B.
to Chorus
+ 8va
DANGEROUS TIDE -.

D ARISTOCRATS.




+8ve
NO CRIME FOR OFFICERS TO DO AS THEY PLEASE, AND LONG AS THEY'RE DISCREET AND KEEP CLEAR OF DISEASE, WE IG-
Dmi7
Dmi7
E
D
E
Dmi
-NORE WE DISREGARD.
BUT ONCE THEY ALLOW A BIT ON THE SIDE, TO
Dmi
Dmi7
Dmi7
+8ve
MOVE TO THE CENTRE WHERE SHE'S NOT QUALIFIED, WE SHOULD ALL BE ON OUR GUARD. SHE SHOULD
E
D
E
Dmi
Dmi
Dmi
2/4
2/4
2/4


GET IN-TO HER HEAD.
SHE SHOULD NOT GET OUT OF BED.
C - G G - - F
D.S.
D.S.
SHE SHOULD KNOW THAT SHE'S NOT PAID.
TO BE LOUD BUT TO BE LAID.
SLUT
SOLO.
C - - G G - - F
D.S.
+8va
DANGEROUS TADE
CUE CH

106

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 - -

CHE

of your interest in me it stems to-tite now

WHOM DO YOU SLEEP-DINE-WITH YESTERDAY.

EVA

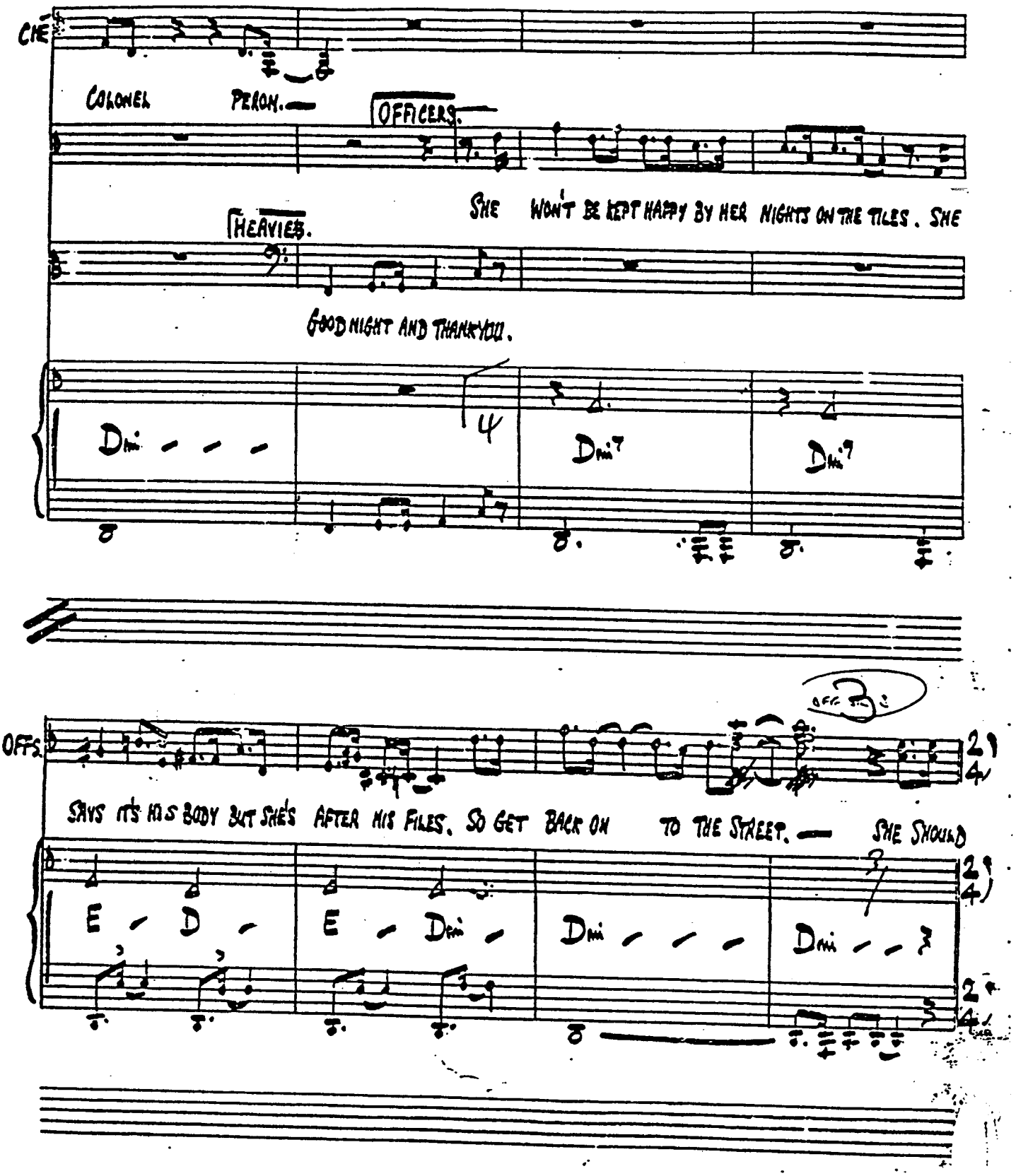
IS THAT THE EXTENT OF YOUR INTEREST IN ME? SHOWS HOW FUTILE ACTING CAN BE

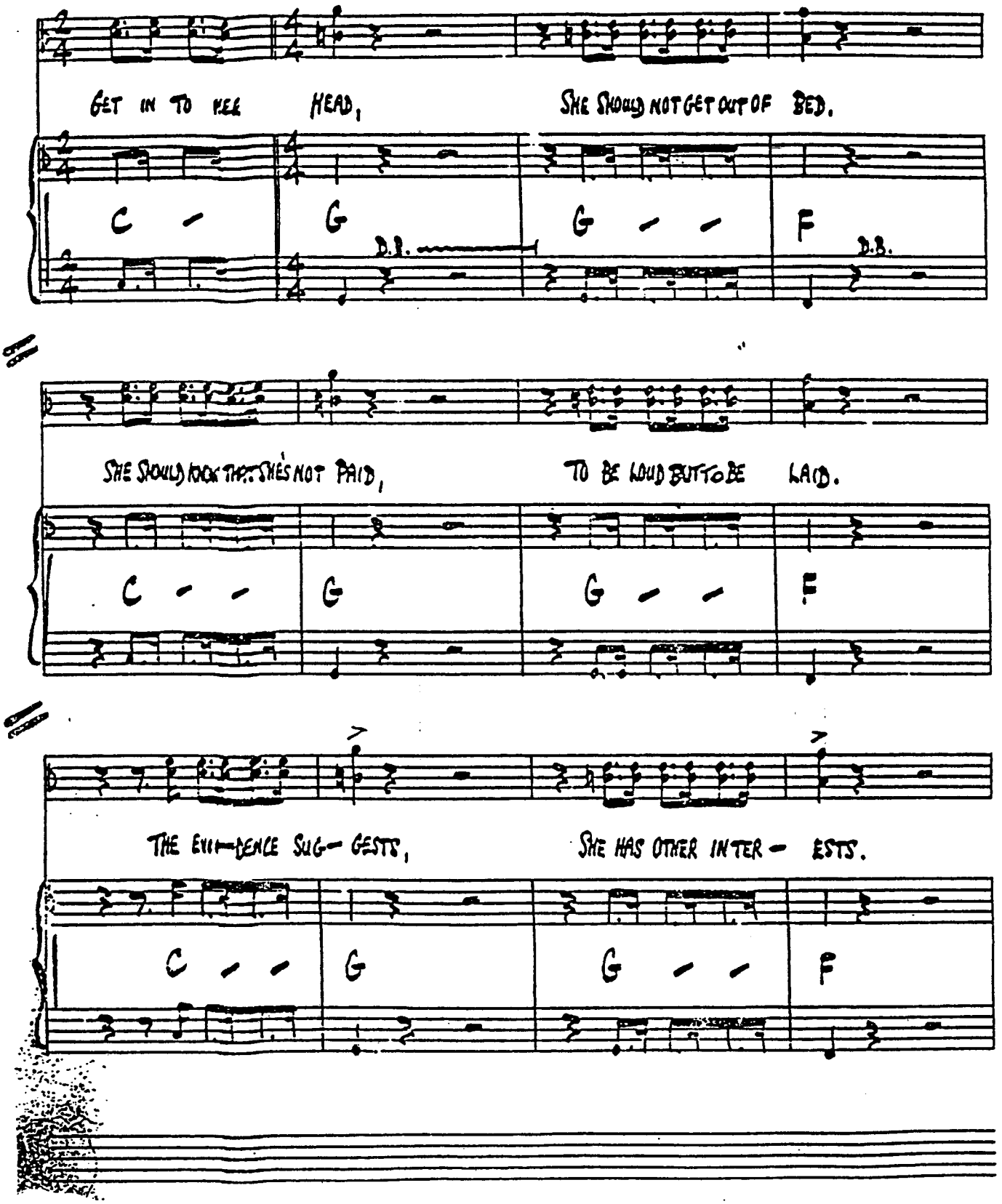
F7 - Bb - F7 - Bb | F7 - Bb - F7 - Bb

CHE

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

Dm - - - - - - 4 E7 - D - | E7 - Dm -


CHE
COLONEL PERON.
OFFICERS.
HEAVIES.
SHE WON'T BE KEPT HAPPY BY HER NIGHTS ON THE TILES. SHE
GOOD NIGHT AND THANKYOU.
Dmi - - -
Dmi7
Dmi7
OFFS.
SAYS IT'S HIS BODY BUT SHE'S AFTER HIS FILES. SO GET BACK ON TO THE STREET. — SHE SHOULD
E - D -
E - Dmi -
Dmi - - -
Dmi - -

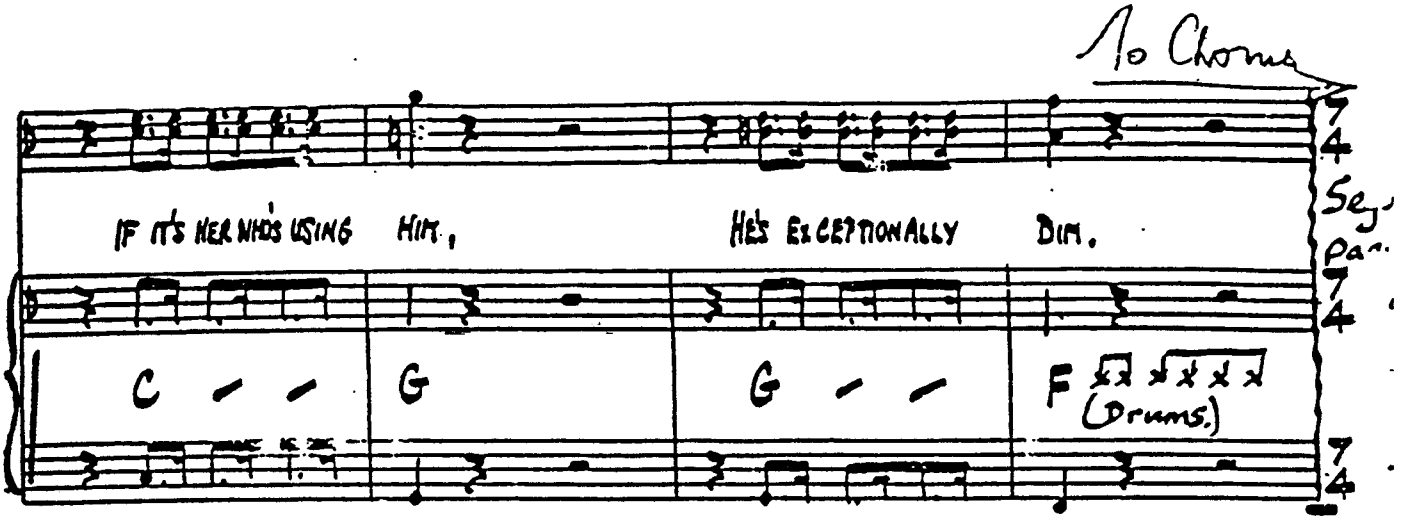

GET IN TO HER HEAD,
SHE SHOULD NOT GET OUT OF BED.
C - G G - - F
D.B. D.B.
SHE SHOULD KNOW THAT SHE'S NOT PAID,
TO BE LOUD BUT TO BE LAID.
C - - G G - - F
THE EVI-DENCE SUG-GESTS,
SHE HAS OTHER INTER-ESTS.
C - - G G - - F

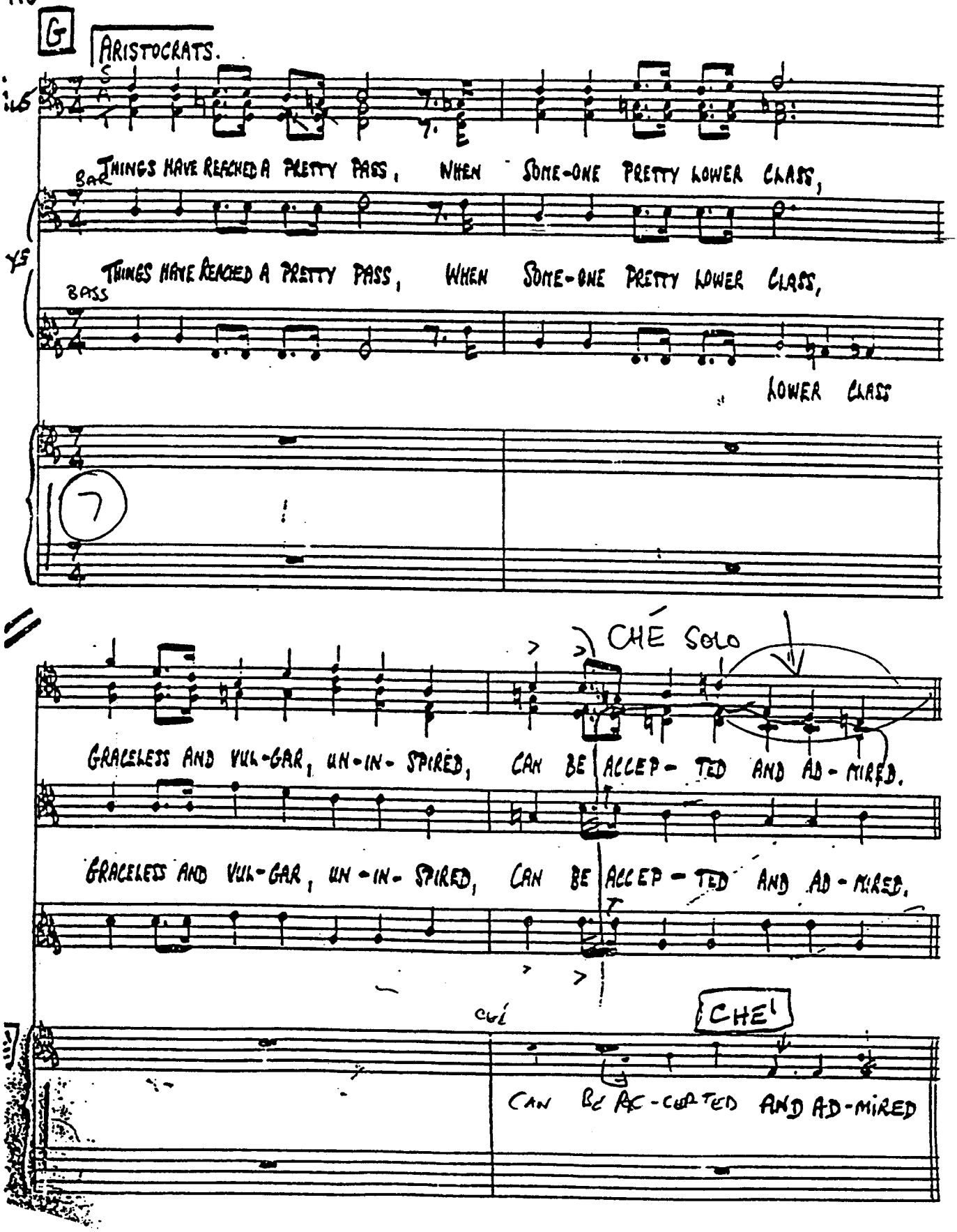
To Chorus

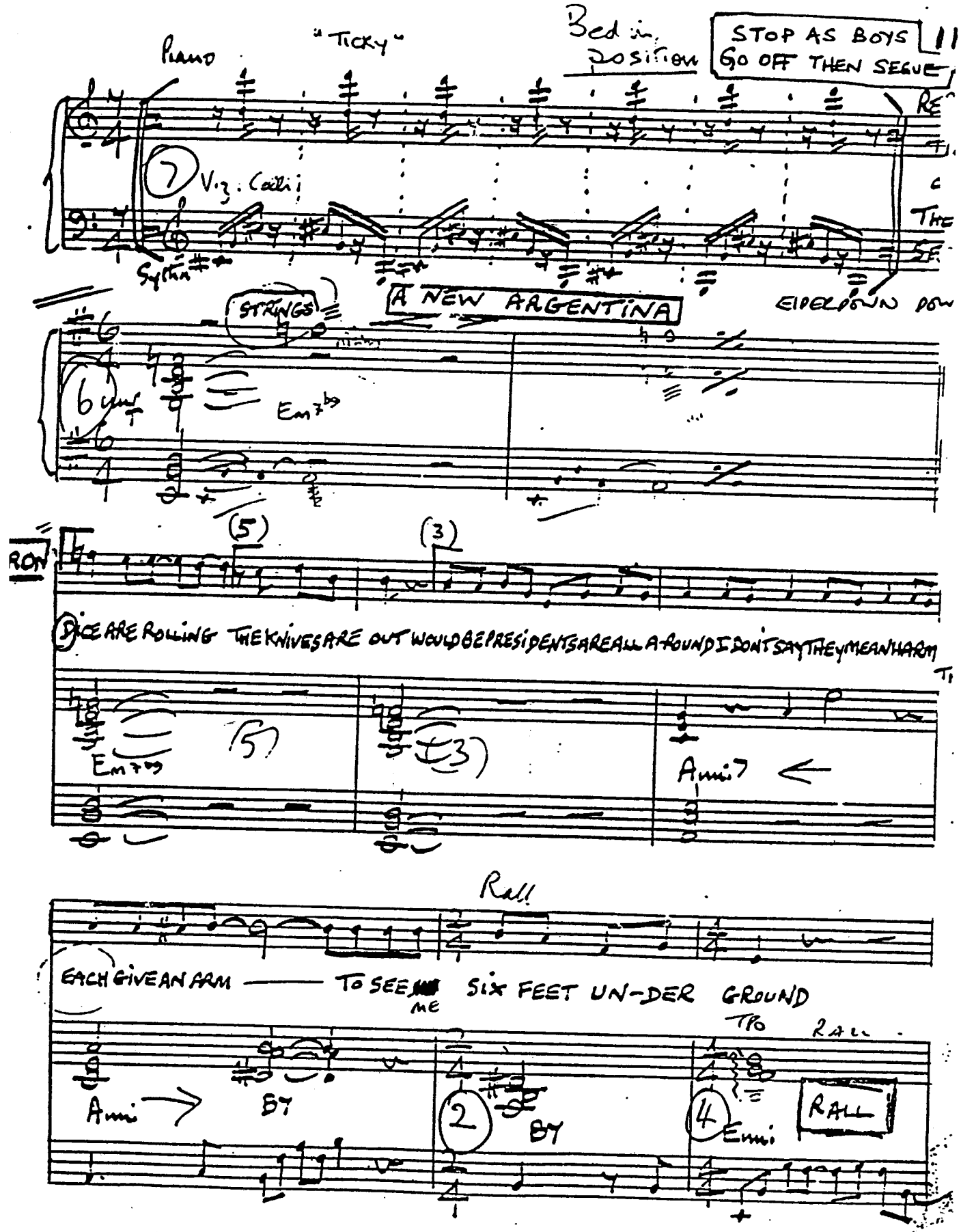
IF IT'S HER WHO'S USING HIM, HE'S EXCEPTIONALLY DIM.

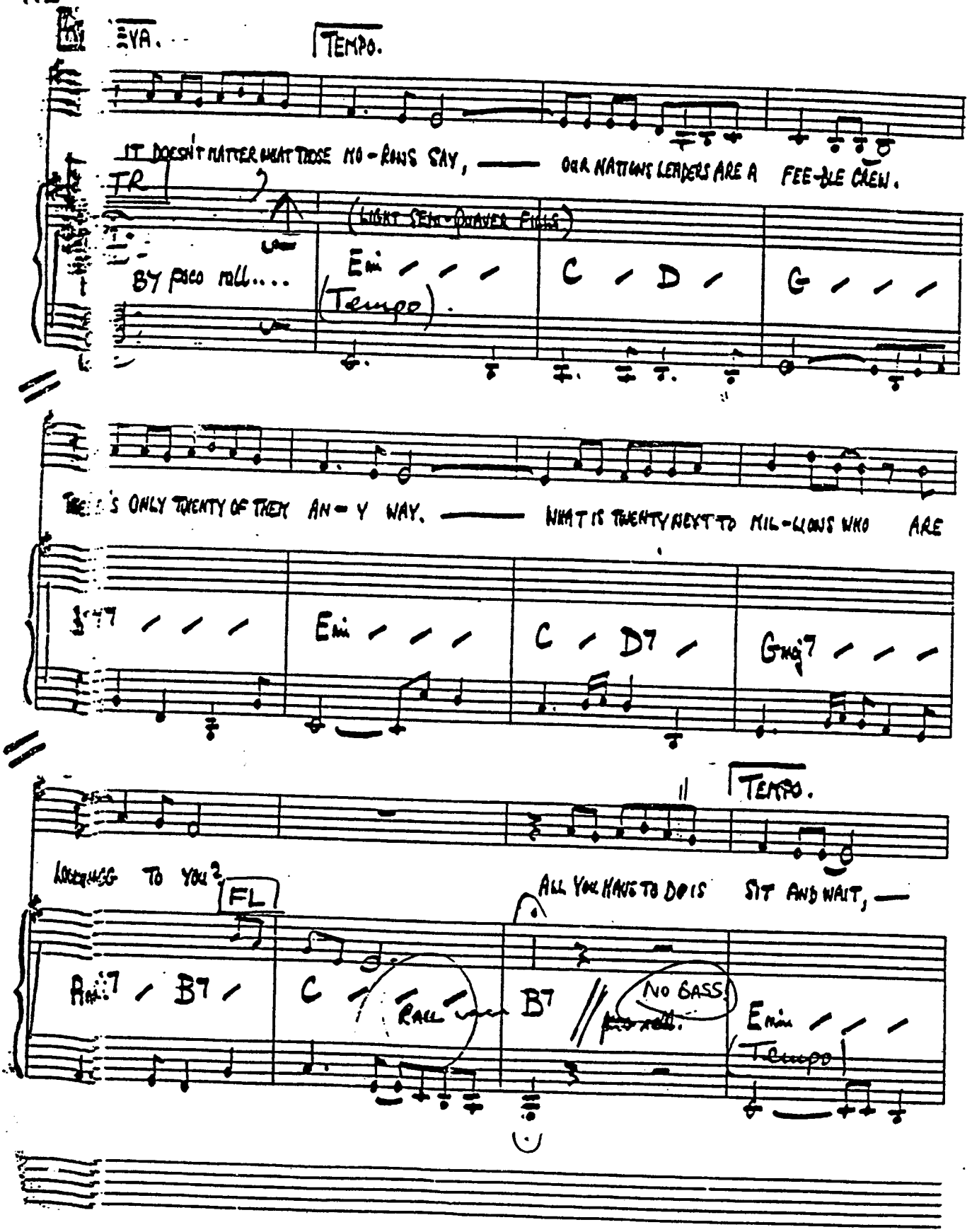
C G G F (Drums.)

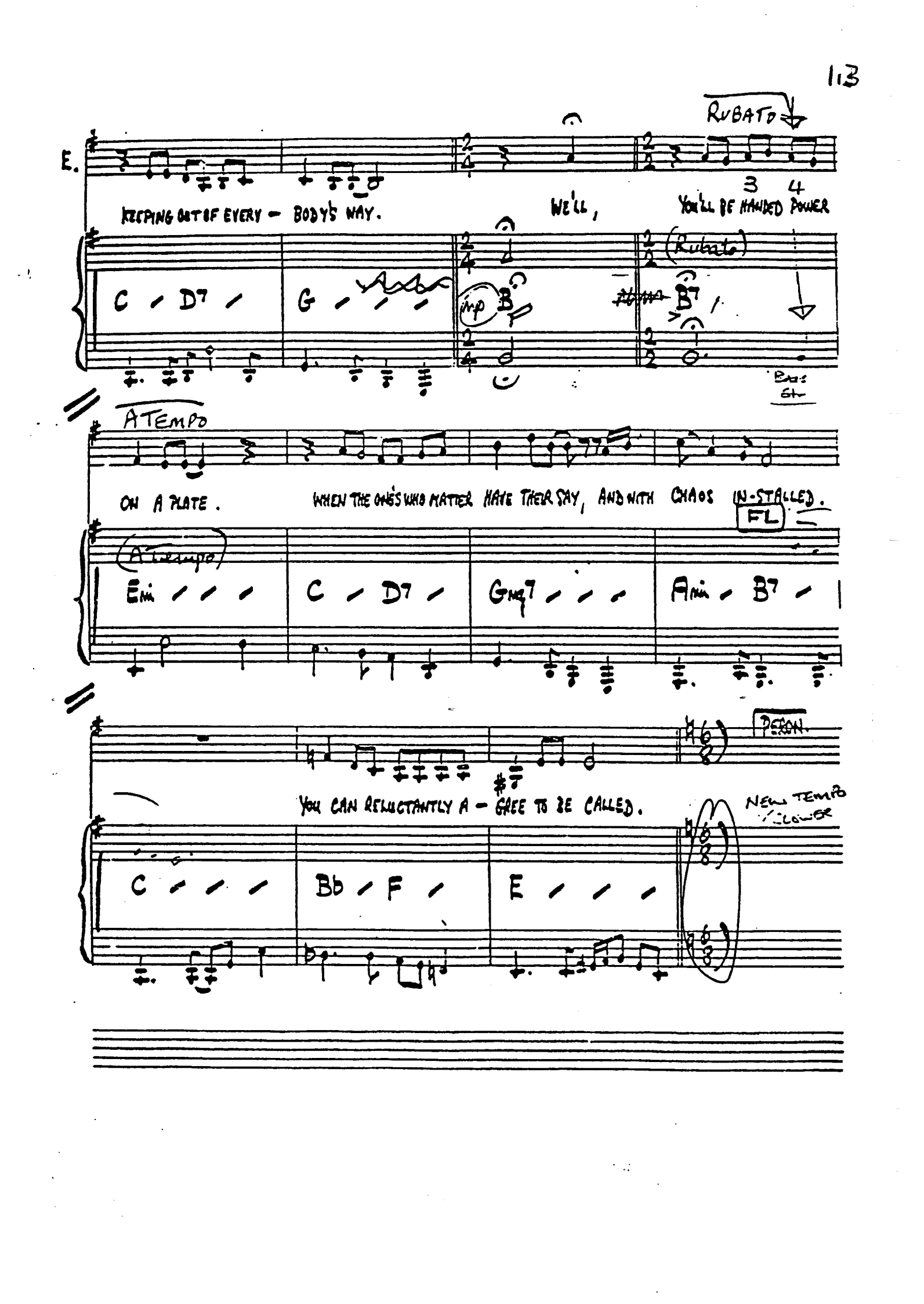
Seg. Par.

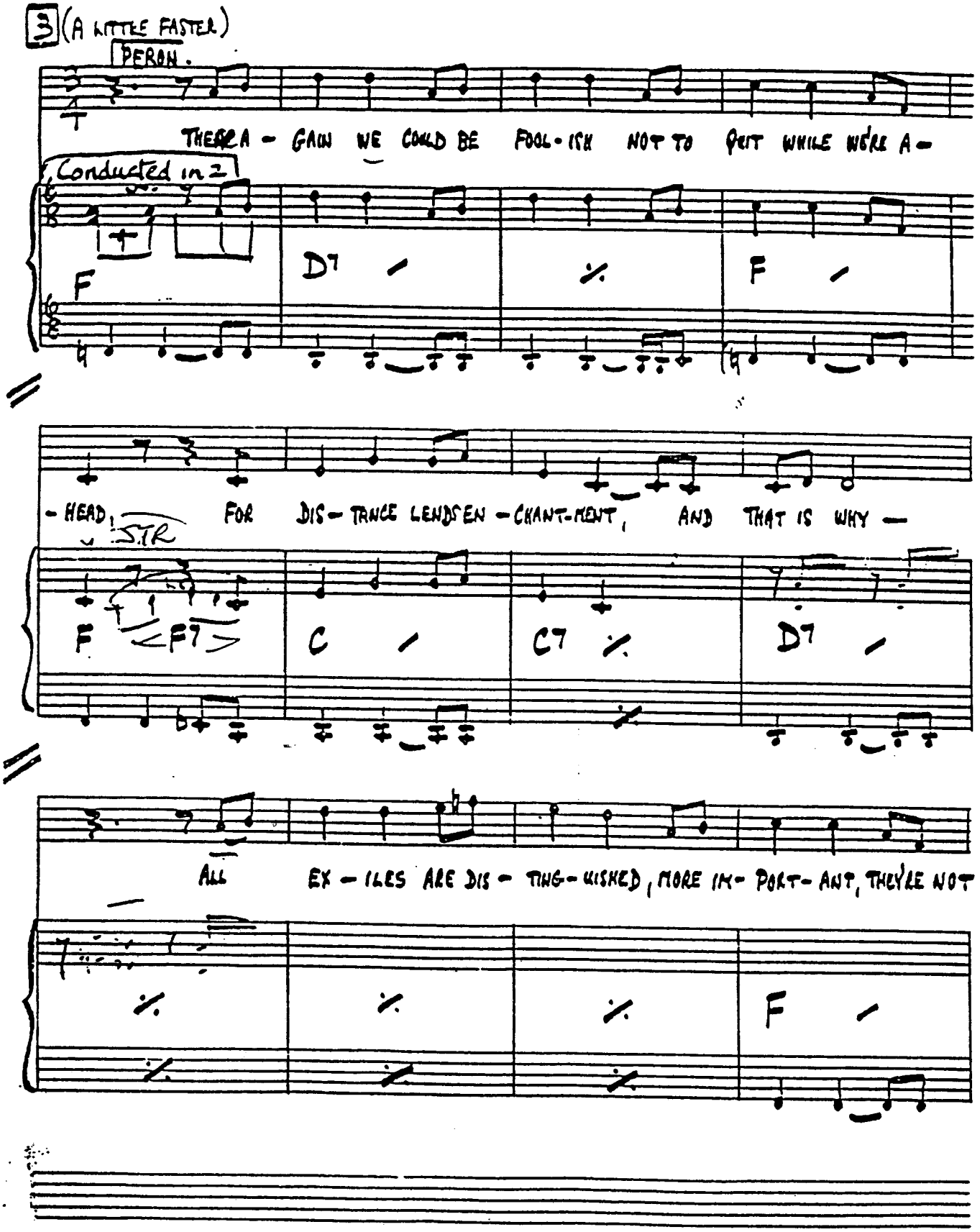


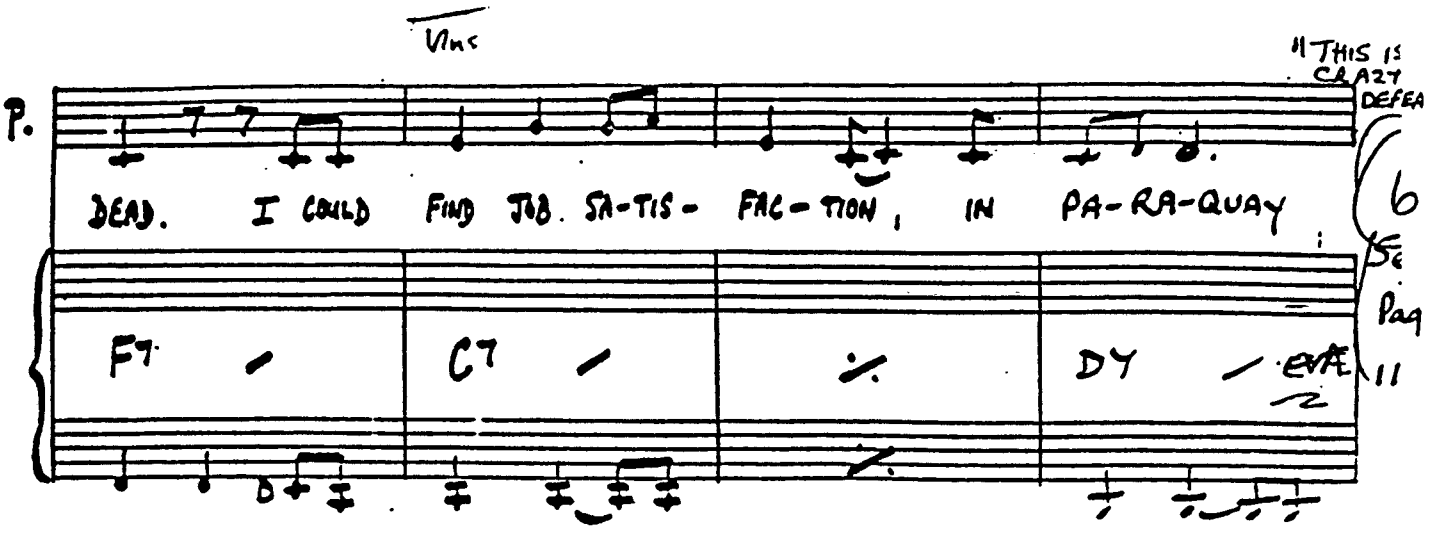

G
ARISTOCRATS.
BAR
THINGS HAVE REACHED A PRETTY PASS, WHEN SOME-ONE PRETTY LOWER CLASS,
BASS
THINGS HAVE REACHED A PRETTY PASS, WHEN SOME-ONE PRETTY LOWER CLASS,
LOWER CLASS
7
CHÉ SOLO
GRACELESS AND VUL-GAR, UN-IN-SPIRED, CAN BE ACCEP-TED AND AD-MIRED.
GRACELESS AND VUL-GAR, UN-IN-SPIRED, CAN BE ACCEP-TED AND AD-MIRED.
CHE'
CAN BE AC-CEPTED AND AD-MIRED


Piano
"Ticky"
Bed in position
STOP AS BOYS GO OFF THEN SEGUE
7
Viz. Cello
Synth
STRINGS
A NEW ARGENTINA
6
Em7b5
5
3
DICE ARE ROLLING THE KNIVES ARE OUT WOULD BE PRESIDENTS ARE ALL AROUND I DON'T SAY THEY MEAN HARM
Em7b5
5
3
Ami7
Rall
EACH GIVE AN ARM —— TO SEE ME SIX FEET UN-DER GROUND
Ami
B7
2
B7
4
Emi
RALL


EVA.
TEMPO.
IT DOESN'T MATTER WHAT THOSE MO-RONS SAY, — OUR NATIONS LEADERS ARE A FEE-BLE CREW.
TR
(LIGHT SEMI-QUAVER FILLS)
B7 poco rall....
Emi
(Tempo)
C
D
G
S ONLY TWENTY OF THEM AN-Y WAY. — WHAT IS TWENTY NEXT TO MIL-LIONS WHO ARE
B7
Emi
C
D7
Gmaj7
TEMPO.
LOOKING TO YOU?
FL
ALL YOU HAVE TO DO IS SIT AND WAIT, —
Emi7
B7
C
Rall
B7
No BASS
poco rall.
Emin
Tempo


RUBATO
E.
KEEPING OUT OF EVERY - BODY'S WAY.
WE'LL,
YOU'LL BE HANDED POWER
C D7
G
mp B
(Rubato)
B7
A TEMPO
ON A PLATE.
WHEN THE ONE'S WHO MATTER HAVE THEIR SAY, AND WITH CHAOS IN-STALLED.
FL
(A tempo)
Emi
C D7
Gmq7
Ami B7
PERON.
YOU CAN RELUCTANTLY A - GREE TO BE CALLED.
NEW TEMPO / SLOWER
C
Bb F
E

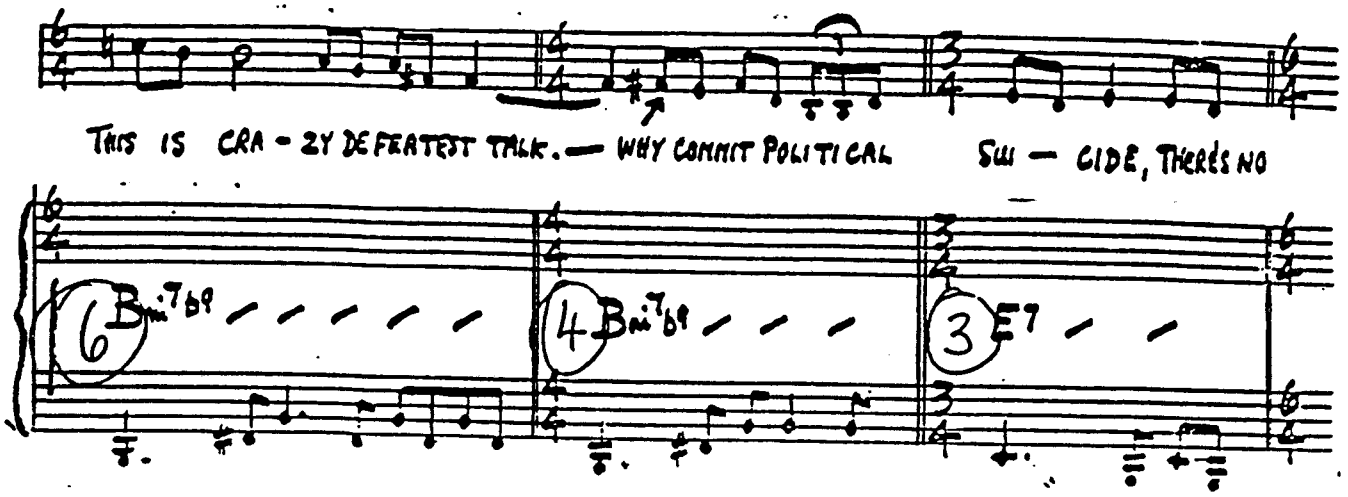

3 (A LITTLE FASTER)
PERON.
THERE A - GAIN WE COULD BE FOOL - ISH NOT TO QUIT WHILE WE'RE A -
Conducted in 2
F
D7
F
- HEAD, FOR DIS - TANCE LENDS EN - CHANT - MENT, AND THAT IS WHY -
STR
F
<F7>
C
C7
D7
ALL EX - ILES ARE DIS - TING - UISHED, MORE IM - PORT - ANT, THEY'RE NOT
F

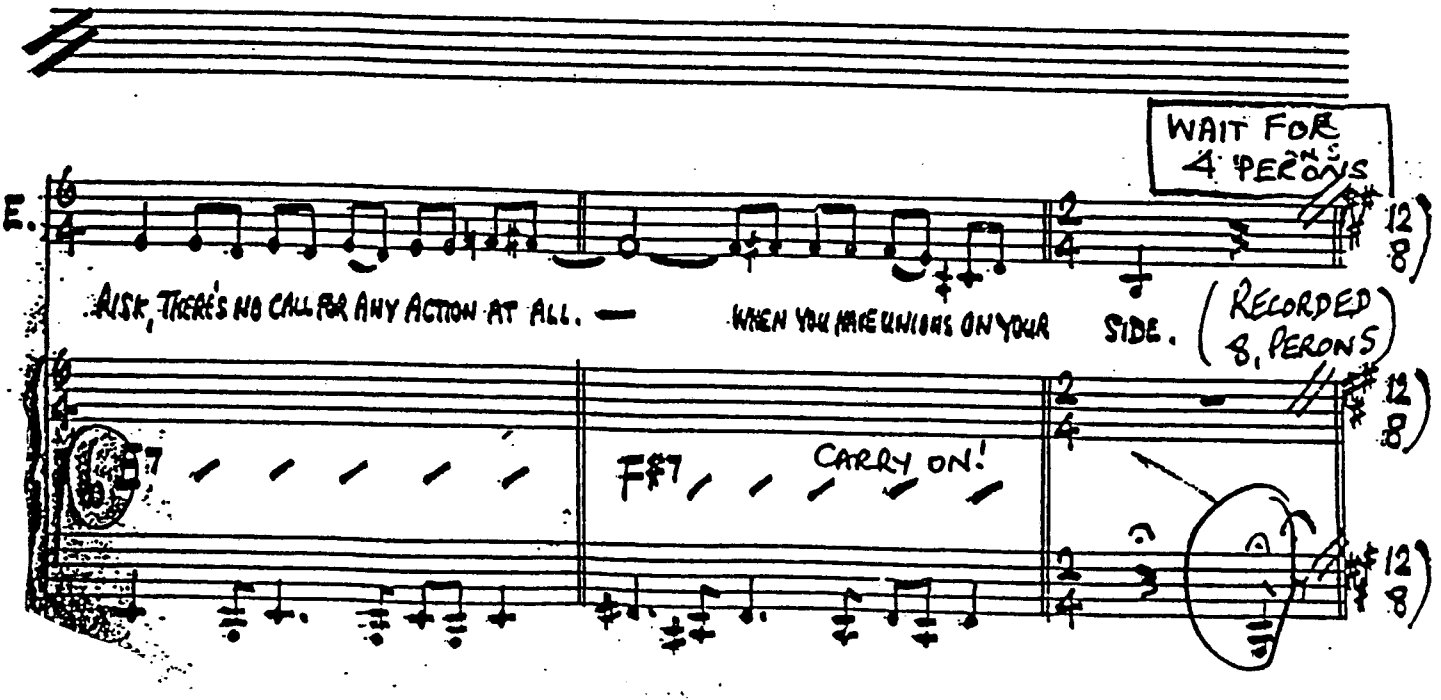

Vnc
"THIS IS CRAZY DEFEA
P.
DEAD. I COULD FIND JOB. SA-TIS- FAC-TION, IN PA-RA-QUAY
F7
C7
D7
EVA
6
Se
Pag
11

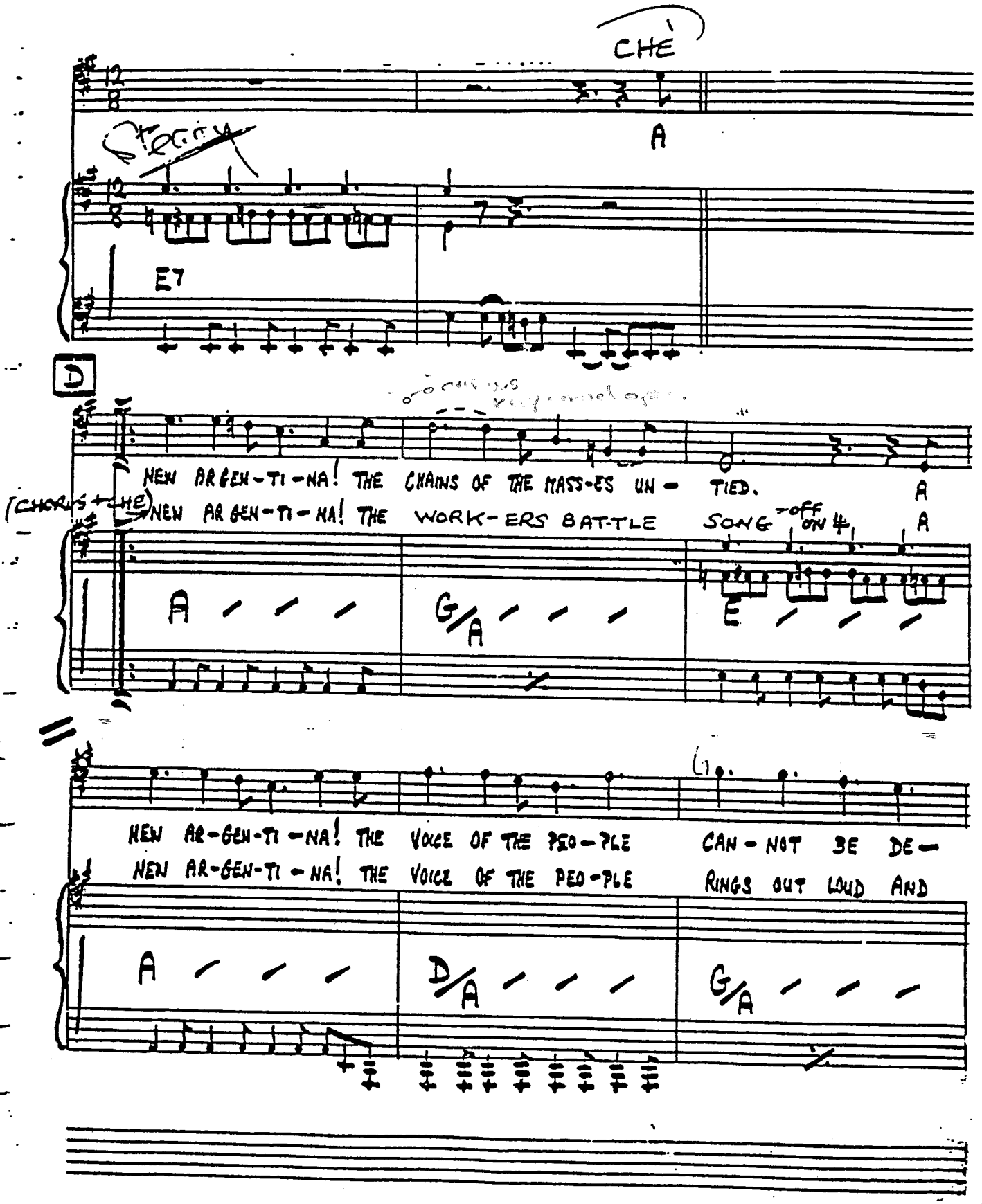
116

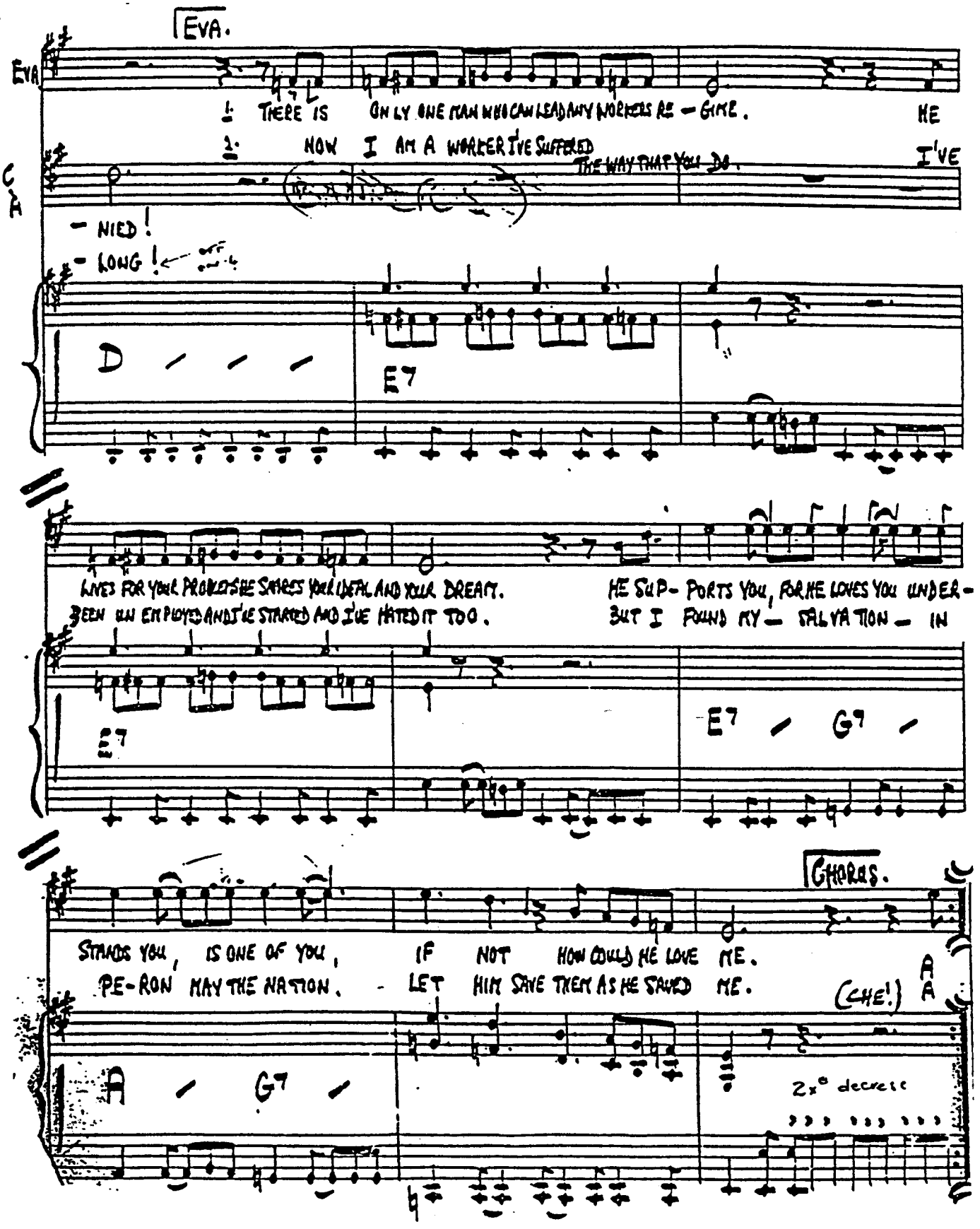
C

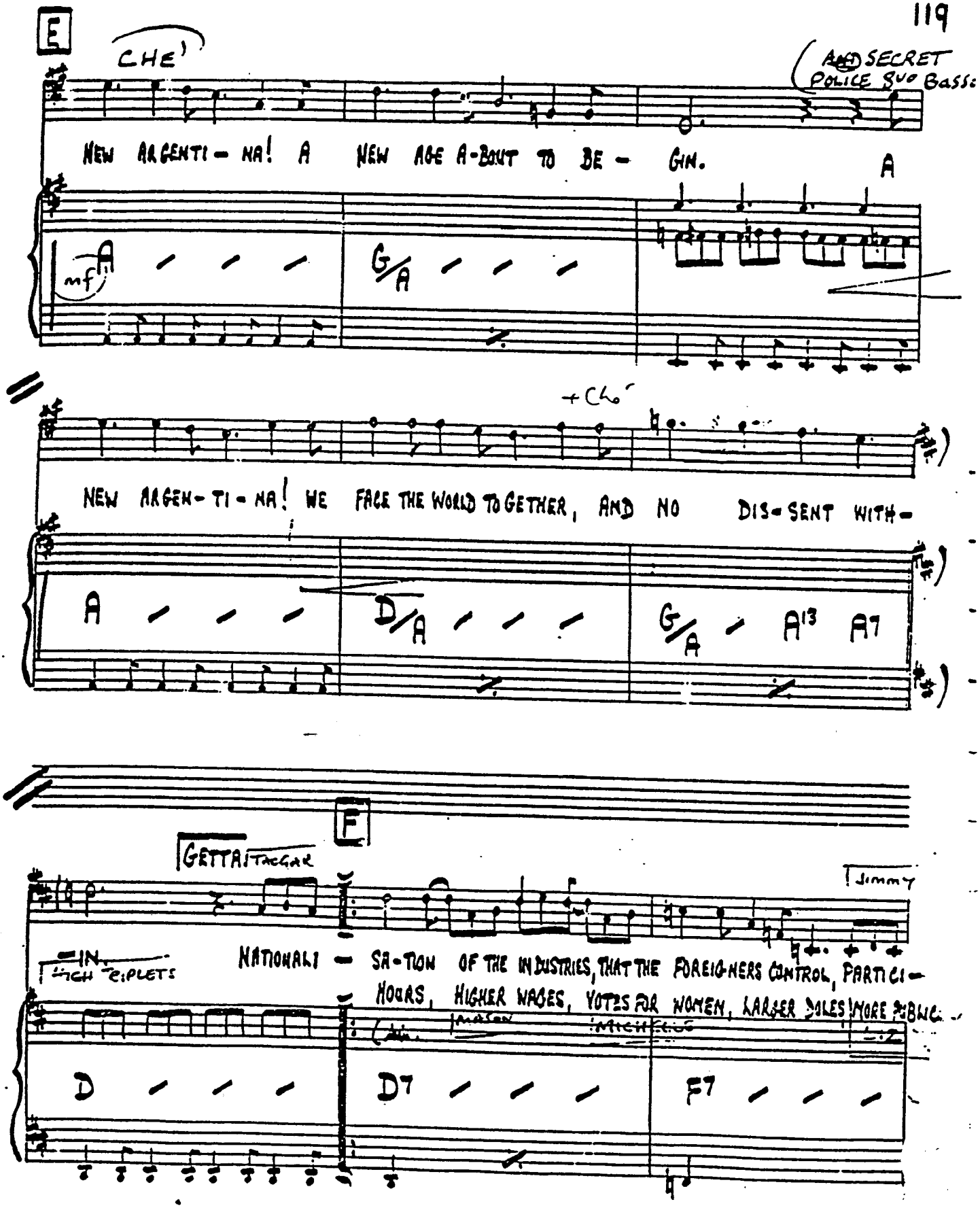
EVA.

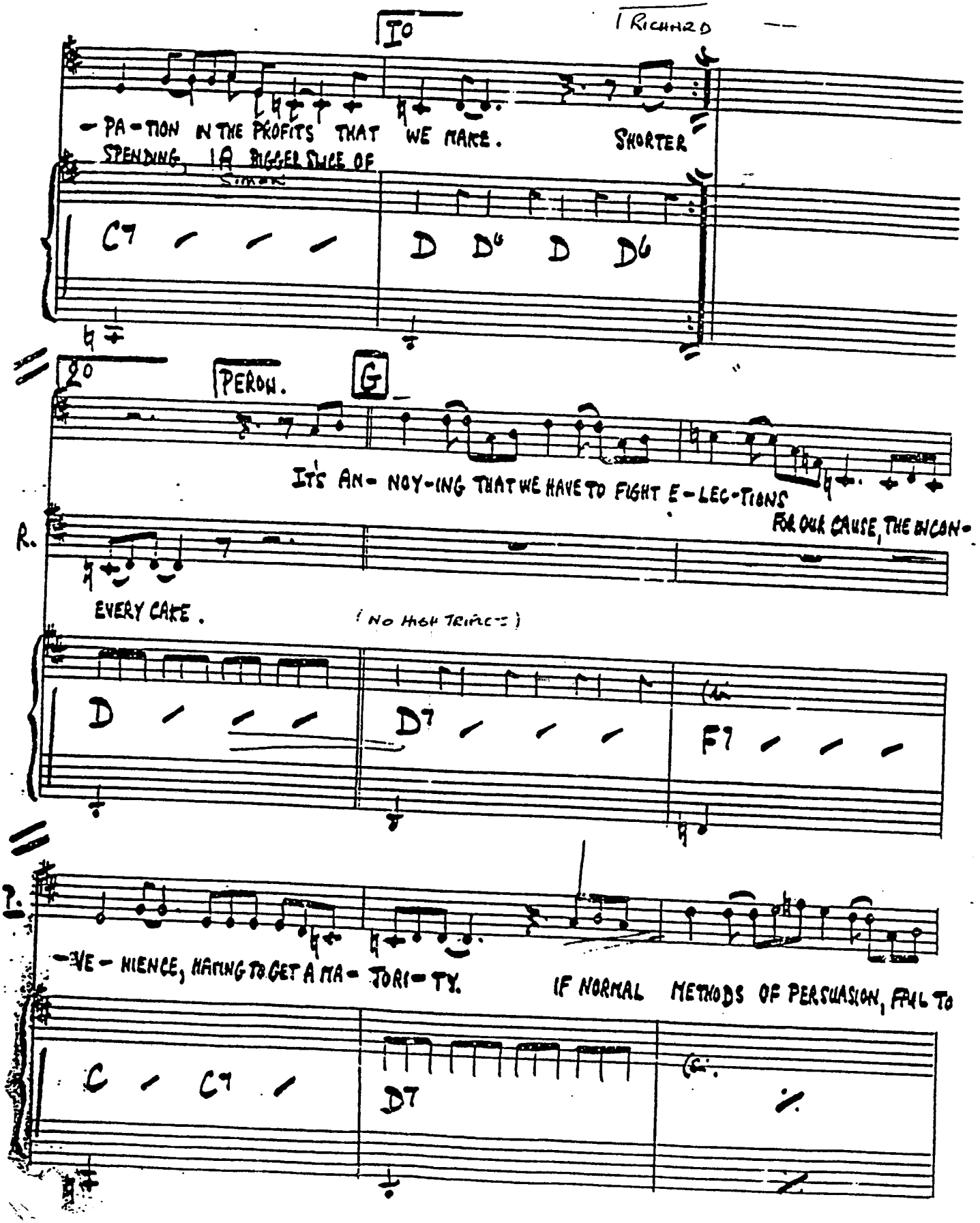

THIS IS CRA - ZY DE FEATEST TALK. — WHY COMMIT POLITICAL SUI — CIDE, THERE'S NO
6 Bmi7b9
4 Bmi7b9
3 E7

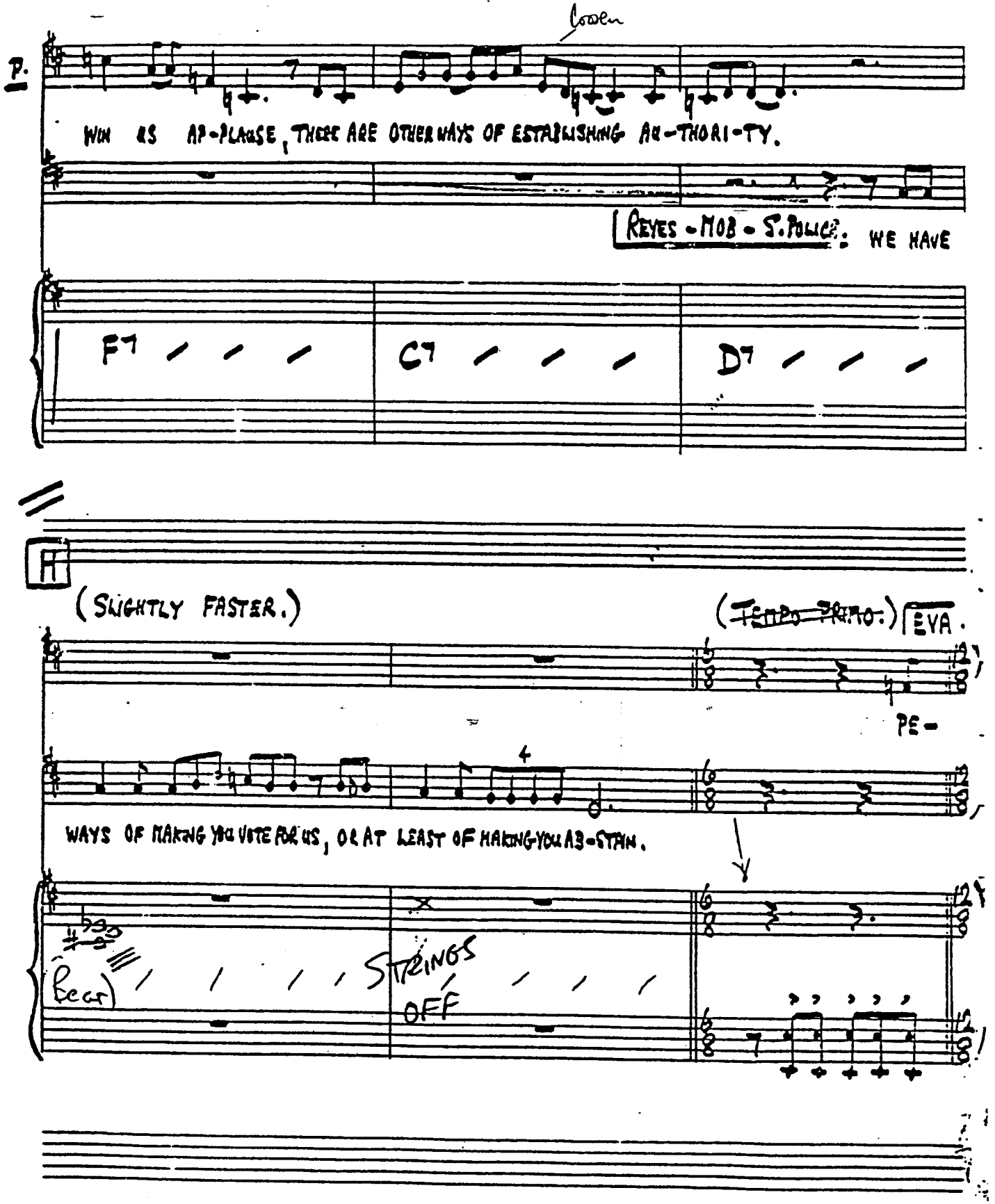

WAIT FOR 4 PERONS
E.
RISK, THERE'S NO CALL FOR ANY ACTION AT ALL. —
WHEN YOU MAKE UNIONS ON YOUR SIDE.
(RECORDED 8 PERONS)
12/8
E7
F#7
CARRY ON!

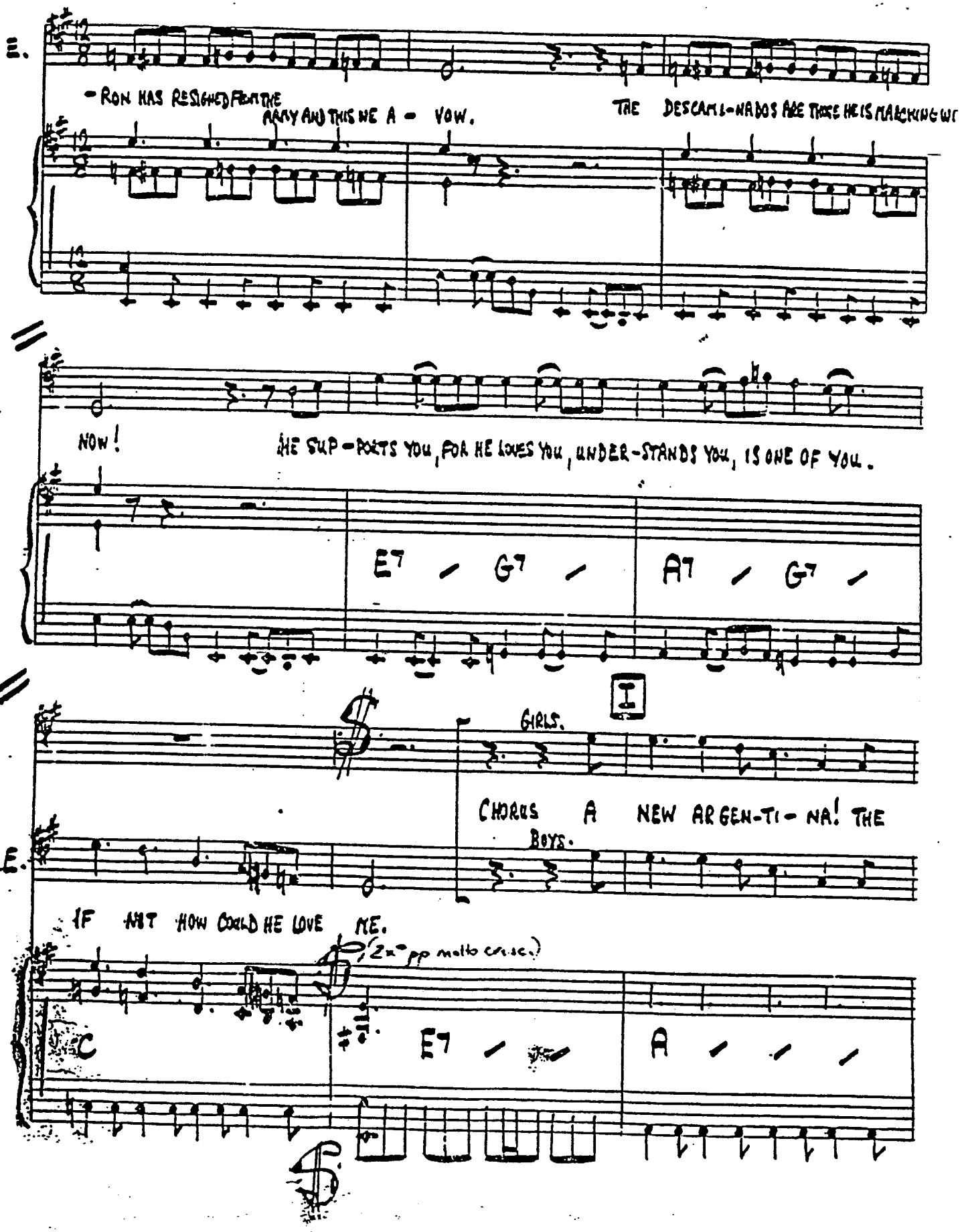

CHE
A
E7
D
NEW AR GEN-TI-NA! THE CHAINS OF THE MASS-ES UN- TIED.
(CHORUS + CHE) NEW AR GEN-TI-NA! THE WORK-ERS BAT-TLE SONG
A
A
A
G/A
E
NEW AR-GEN-TI-NA! THE VOICE OF THE PEO-PLE CAN-NOT BE DE-
NEW AR-GEN-TI-NA! THE VOICE OF THE PEO-PLE RINGS OUT LOUD AND
A
D/A
G/A


EVA.
EVA
1. THERE IS ONLY ONE MAN WHO CAN LEAD ANY WORKERS RE - GIME.
2. NOW I AM A WORKER I'VE SUFFERED THE WAY THAT YOU DO.
HE
I'VE
C
A
- NIED!
- LONG!
D
E7
LIVES FOR YOUR PROBLEMS HE SHARES YOUR IDEAL AND YOUR DREAM.
BEEN UN EMPLOYED 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,
PE-RON MAY THE NATION.
IF NOT HOW COULD HE LOVE ME.
LET HIM SAVE THEM AS HE SAVED ME.
A
A
(CHE!)
A / G7 /
2x° decrec


E
CHE'
(ADD SECRET POLICE SYO Bass:
NEW ARGENTI - NA! A NEW AGE A-BOUT 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
F
GETTA FIGGA
Jimmy
IN EIGHTH TRIPLETS
NATIONALI - SA-TION OF THE INDUSTRIES, THAT THE FOREIGNERS CONTROL, PARTICI-
HOURS, HIGHER WAGES, VOTES FOR WOMEN, LARGER SALES MORE PUBLIC
D
D7
F7


I°
RICHARD
-PA-TION IN THE PROFITS THAT WE MAKE. SHORTER
SPENDING IA BIGGER SLICE OF
C7 D D6 D D6
2°
PERON.
G
IT'S AN-NOY-ING THAT WE HAVE TO FIGHT E-LEC-TIONS
FOR OUR CAUSE, THE INCON-
R.
EVERY CAKE.
(NO HIGH TRINCS)
D D7 F7
?.
-VE-NIENCE, HAVING TO GET A MA-JORI-TY. IF NORMAL METHODS OF PERSUASION, FAIL TO
C C7 D7


Loren
P.
WIN US AP-PLAUSE, THERE ARE OTHER WAYS OF ESTABLISHING AU-THORI-TY.
REYES - MOB - S. POLICE: WE HAVE
F7
C7
D7
(SLIGHTLY FASTER.)
(Tempo Primo:)
EVA.
PE-
WAYS OF MAKING YOU VOTE FOR US, OR AT LEAST OF MAKING YOU AB-STAIN.
(Rear)
STRINGS
OFF


E.
- RON HAS RESIGNED FROM THE ARMY AND THIS WE A - VOW.
THE DESCAMI-NADOS ARE THOSE HE IS MARCHING WI
NOW!
HE SUP-PORTS YOU, FOR HE LOVES YOU, UNDER-STANDS YOU, IS ONE OF YOU.
E7 / G7 / A7 / G7 /
I
GIRLS.
CHORUS A NEW ARGEN-TI-NA! THE BOYS.
E.
IF NOT HOW COULD HE LOVE ME.
(2x pp molto cresc.)
C
E7 / A / / /

Unison

OFF ON 4

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

G/A E7 A

S. MEZ.

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

T. 2nd 3.

RALL 2ND TIME (AT SIGN)

D/A G/A

RALL ON

TICKY MUSIC 2x

(2nd TIME) FINE.

MUST NOT BE DE - NIED.

PERON.

(2nd TIME PAUSE) FINE

SLOWER THERE A -

(NEW TEMPO) Solo

FILL. 4 OFF

D D

J

P.

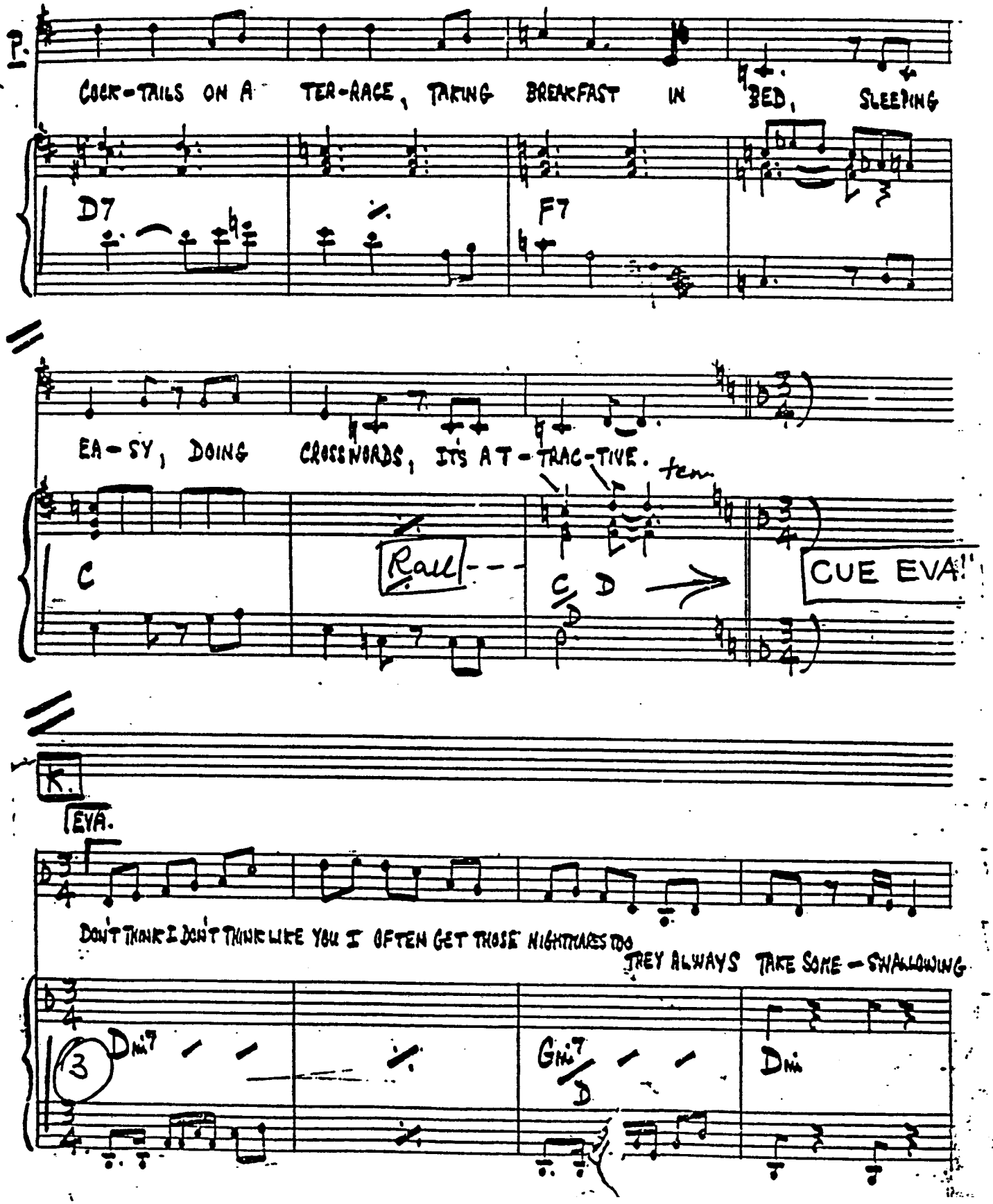
- GAIN I COULD BE FOOL - ISH NOT TO QUIT WHILE I'M A - HEAD. I CAN

(LEGATO.)

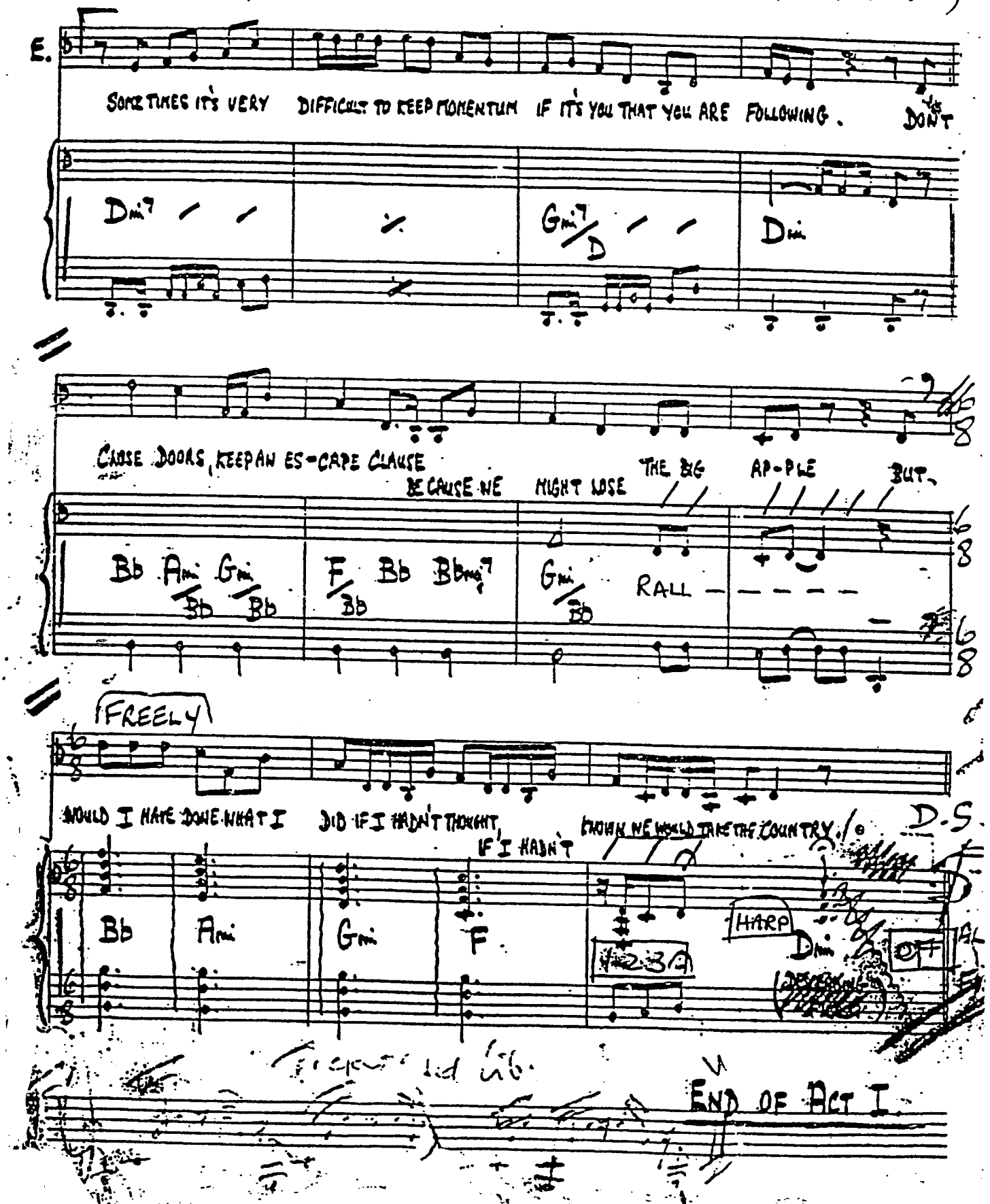
D D7 F7

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

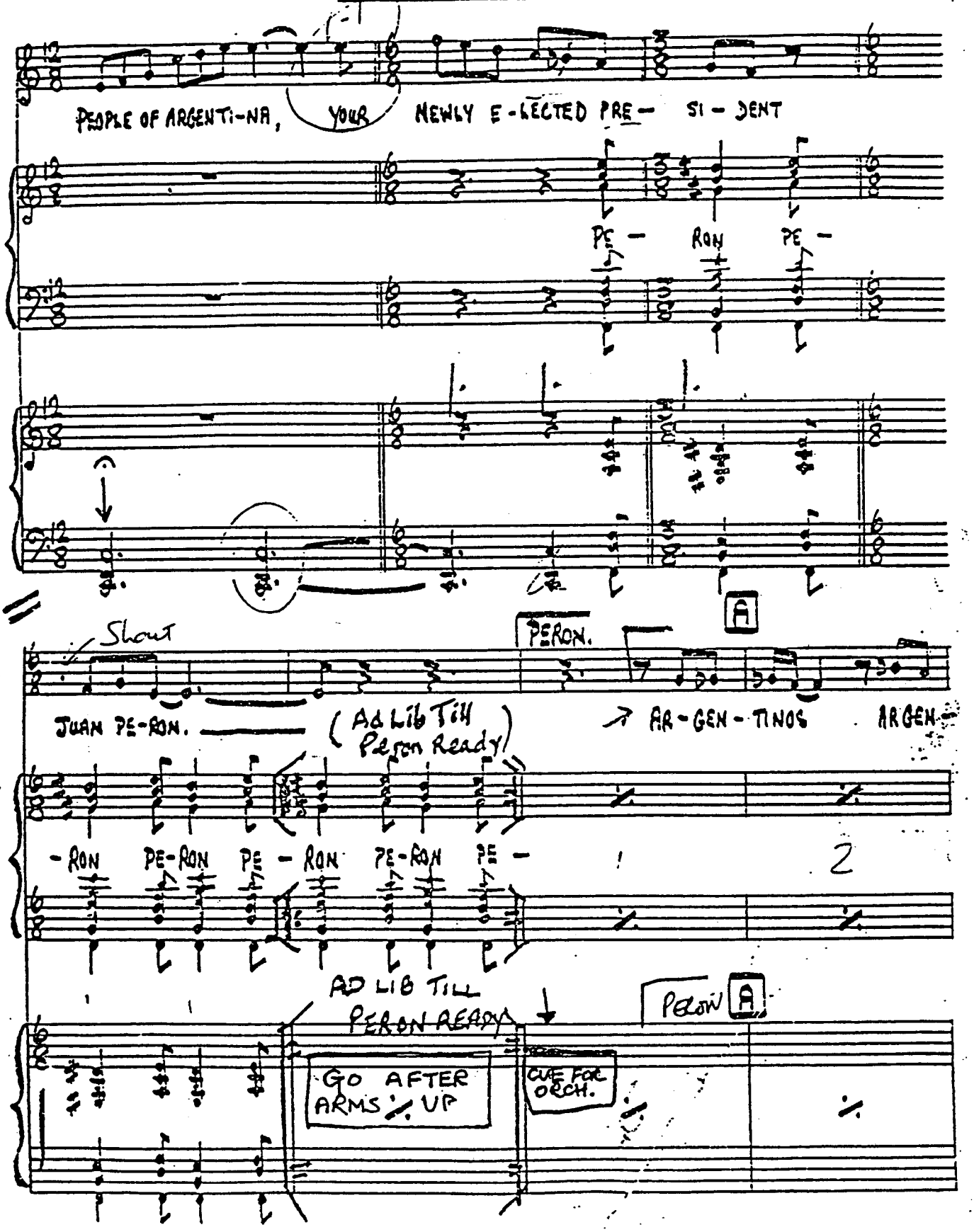
C7 D7

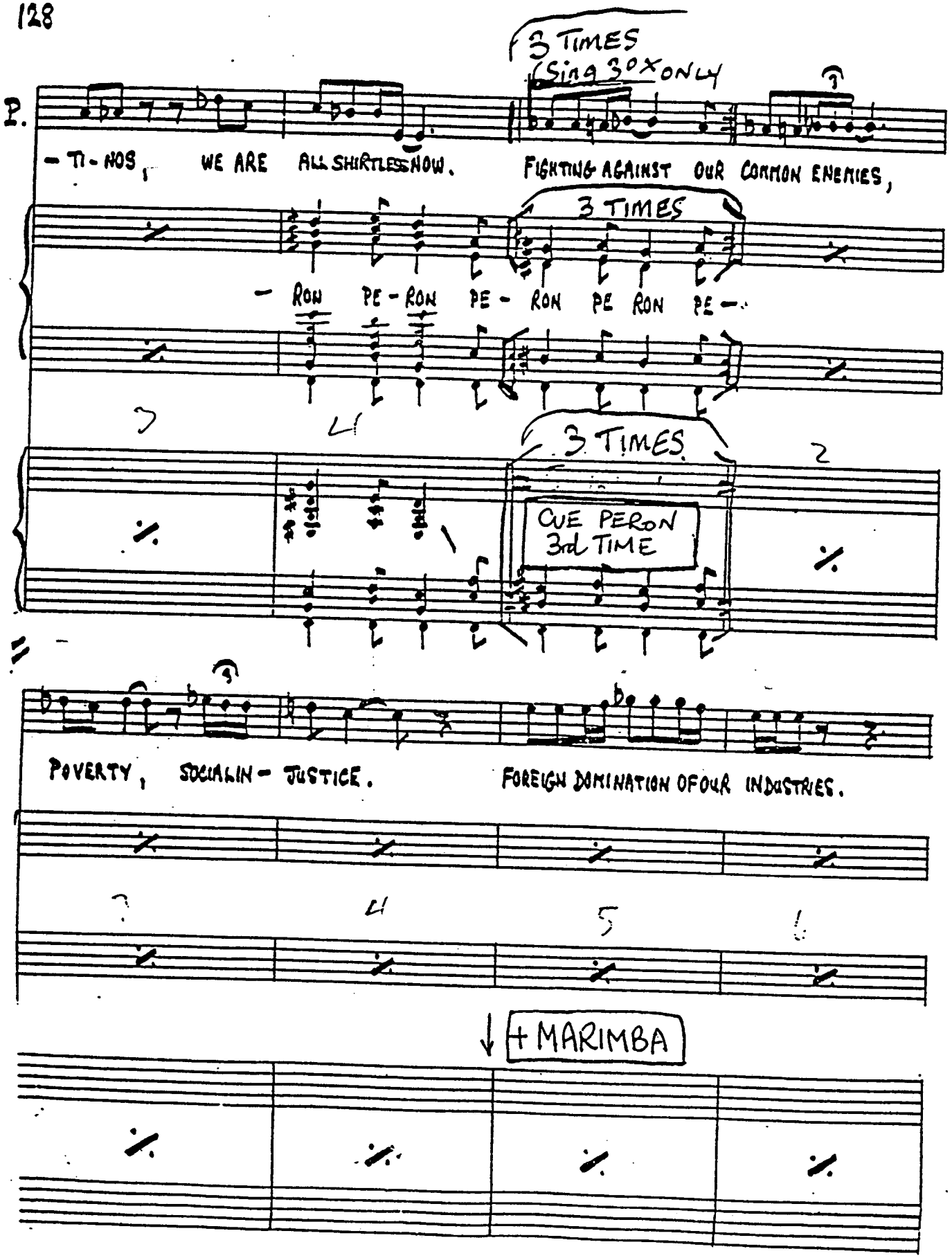

P.
COCK-TAILS ON A TER-RACE, TAKING BREAKFAST IN BED, SLEEPING
D7
F7
EA-SY, DOING CROSSWORDS, IT'S AT-TRAC-TIVE.
ten
C
Rall---
C/D
CUE EVA!
K.
EVA.
DON'T THINK I DON'T THINK LIKE YOU I OFTEN GET THOSE NIGHTMARES TOO
THEY ALWAYS TAKE SOME-SWALLOWING
3
Dmi7
Gmi7/D
Dmi

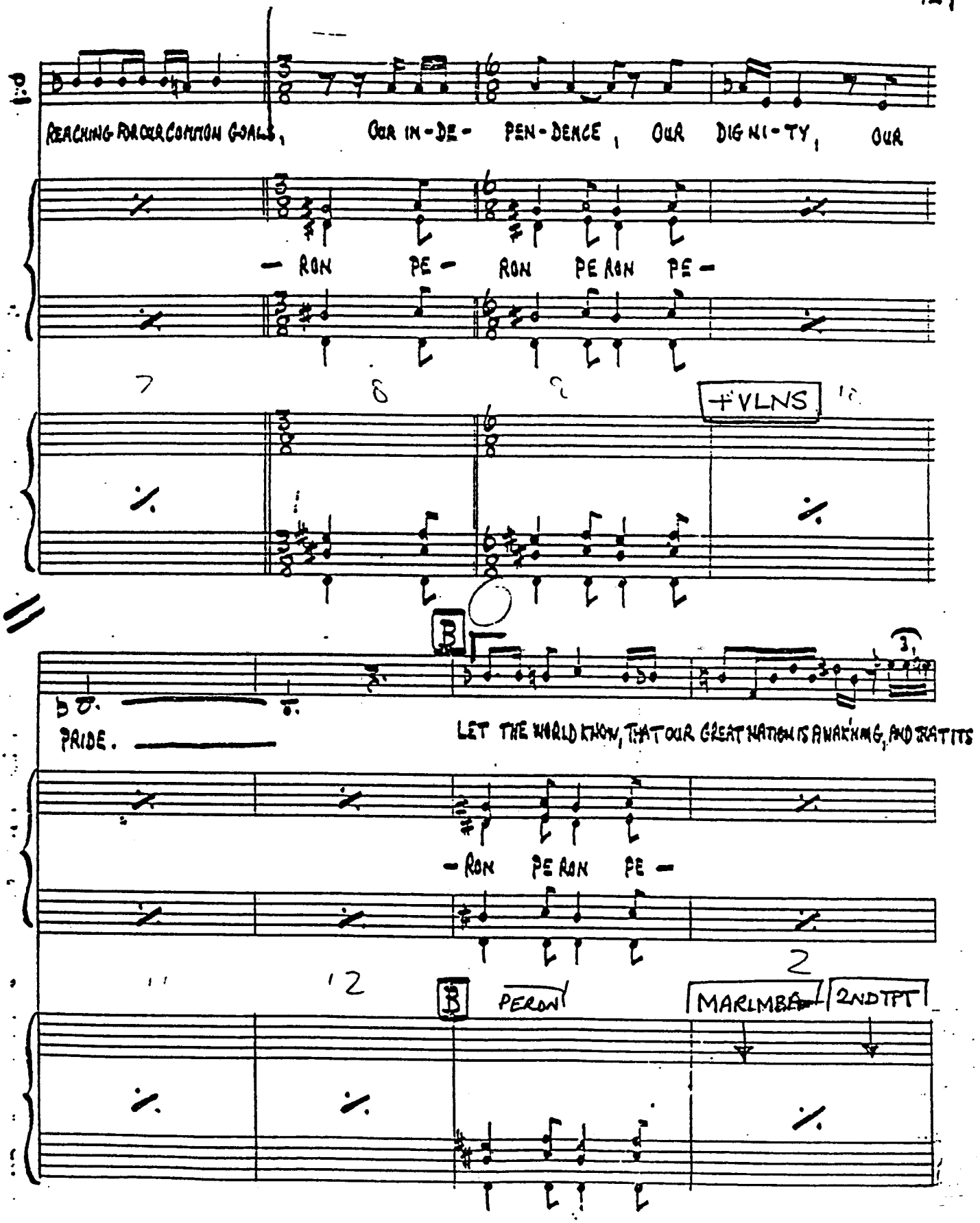
BOB SWASH / IRENE HAINES
44 LONSDALE SQ
N.1 (607 8291)

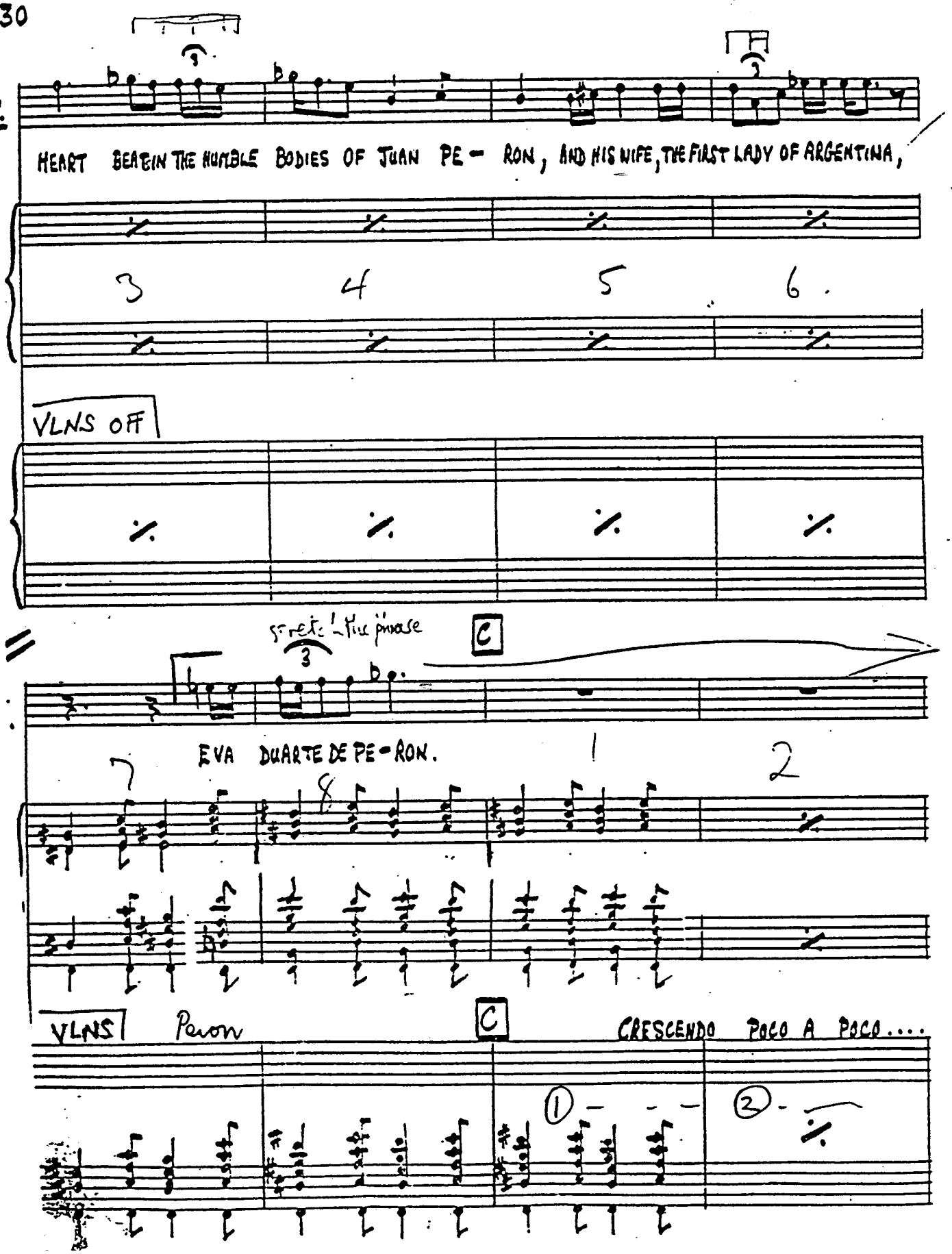


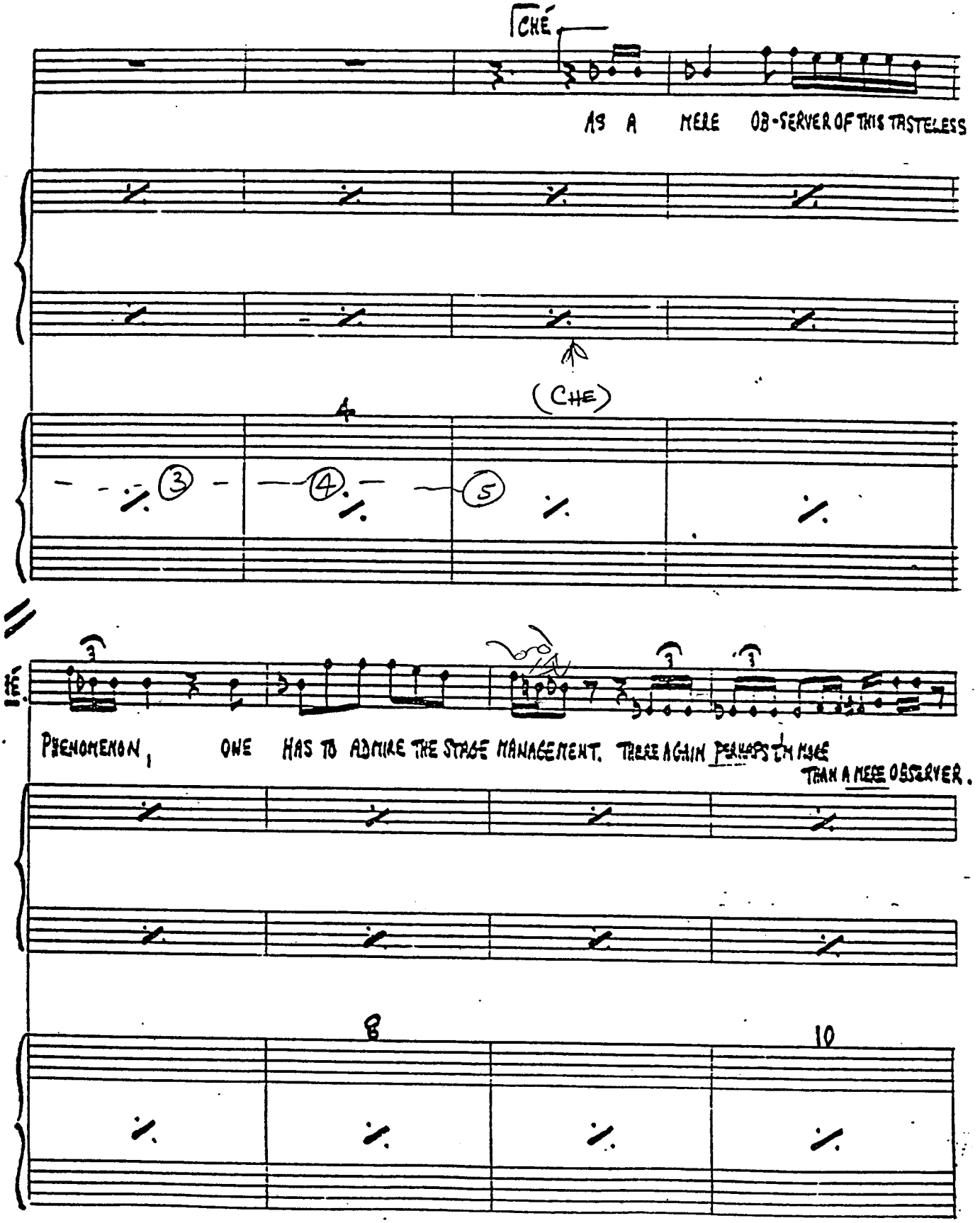
ACT 2

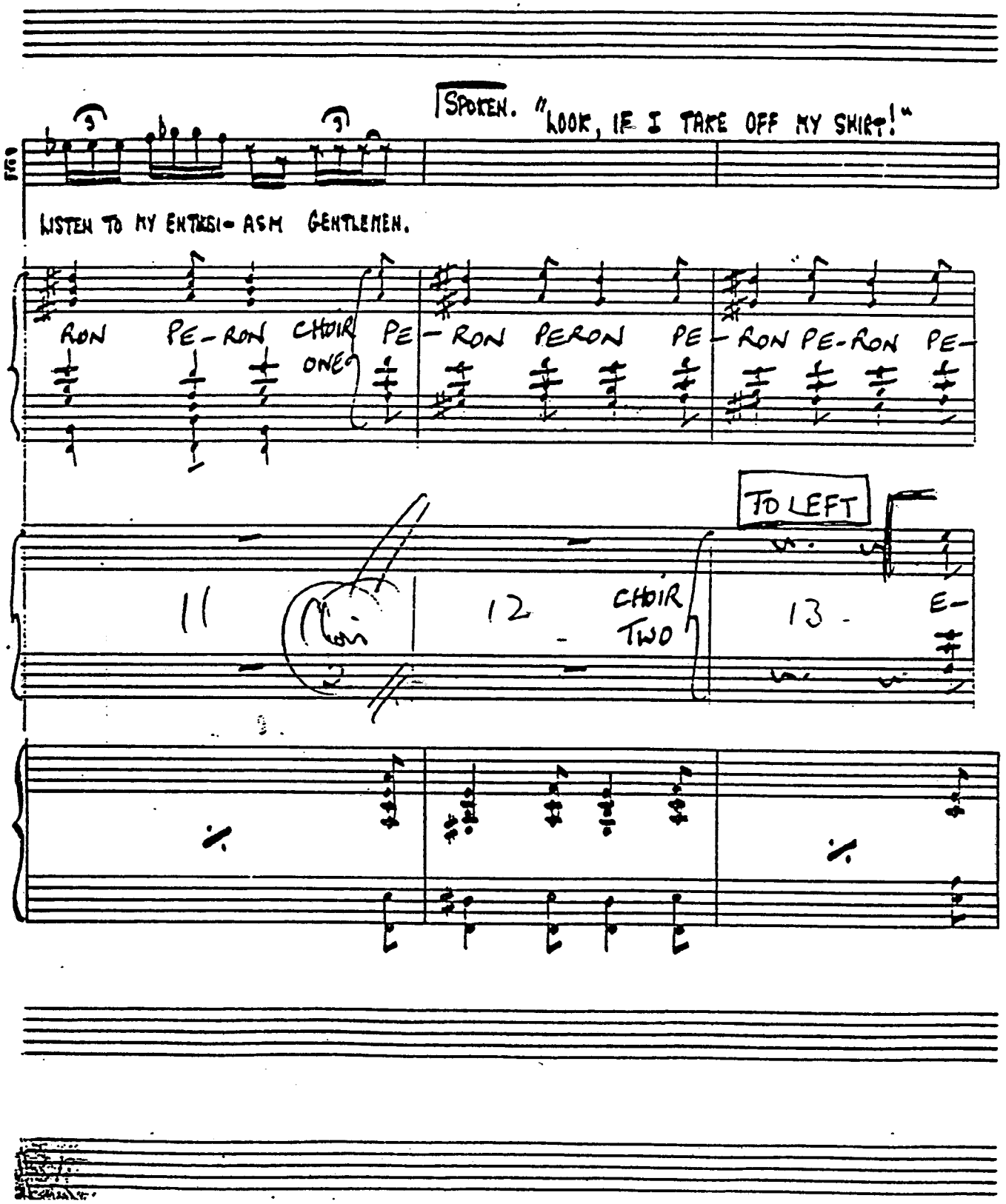

PEOPLE OF ARGENTI-NA, YOUR NEWLY E-LECTED PRE- SI-DENT
PE- RON PE-
Shout
PERON.
A
JUAN PE-RON.
(Ad Lib Till Peron Ready)
AR-GEN-TINOS
ARGEN-
-RON PE-RON PE-RON PE-RON PE-RON PE-
2
AD LIB TILL PERON READY
PERON
A
GO AFTER ARMS UP
CUE FOR ORCH.

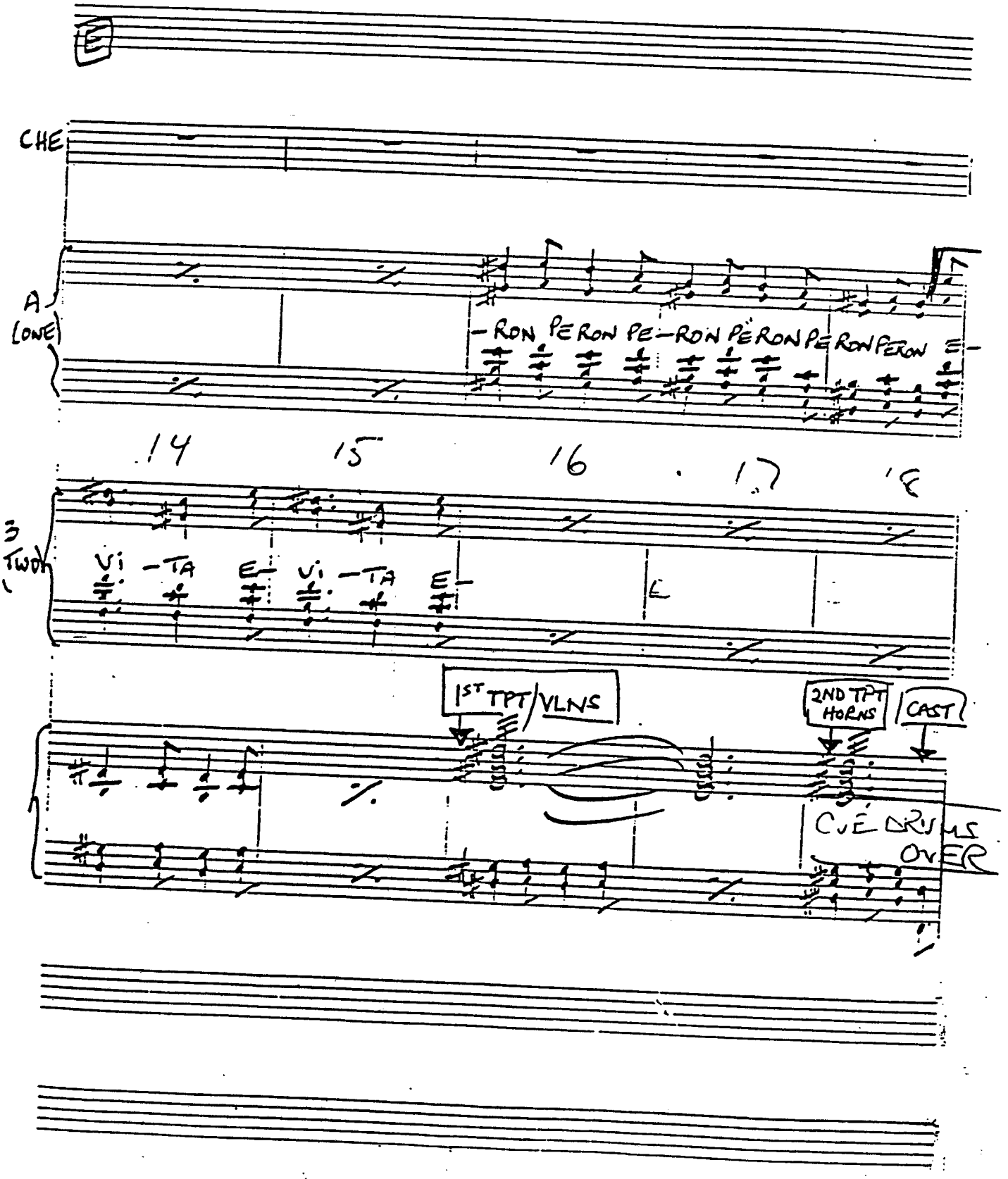

3 TIMES
(Sing 3ox ONLY
P.
- TI - NOS, WE ARE ALL SHIRTLESS NOW. FIGHTING AGAINST OUR COMMON ENEMIES,
3 TIMES
- RON PE - RON PE - RON PE RON PE -
3 TIMES
CUE PERON
3rd TIME
POVERTY, SOCIALIN - JUSTICE. FOREIGN DOMINATION OF OUR INDUSTRIES.
+ MARIMBA

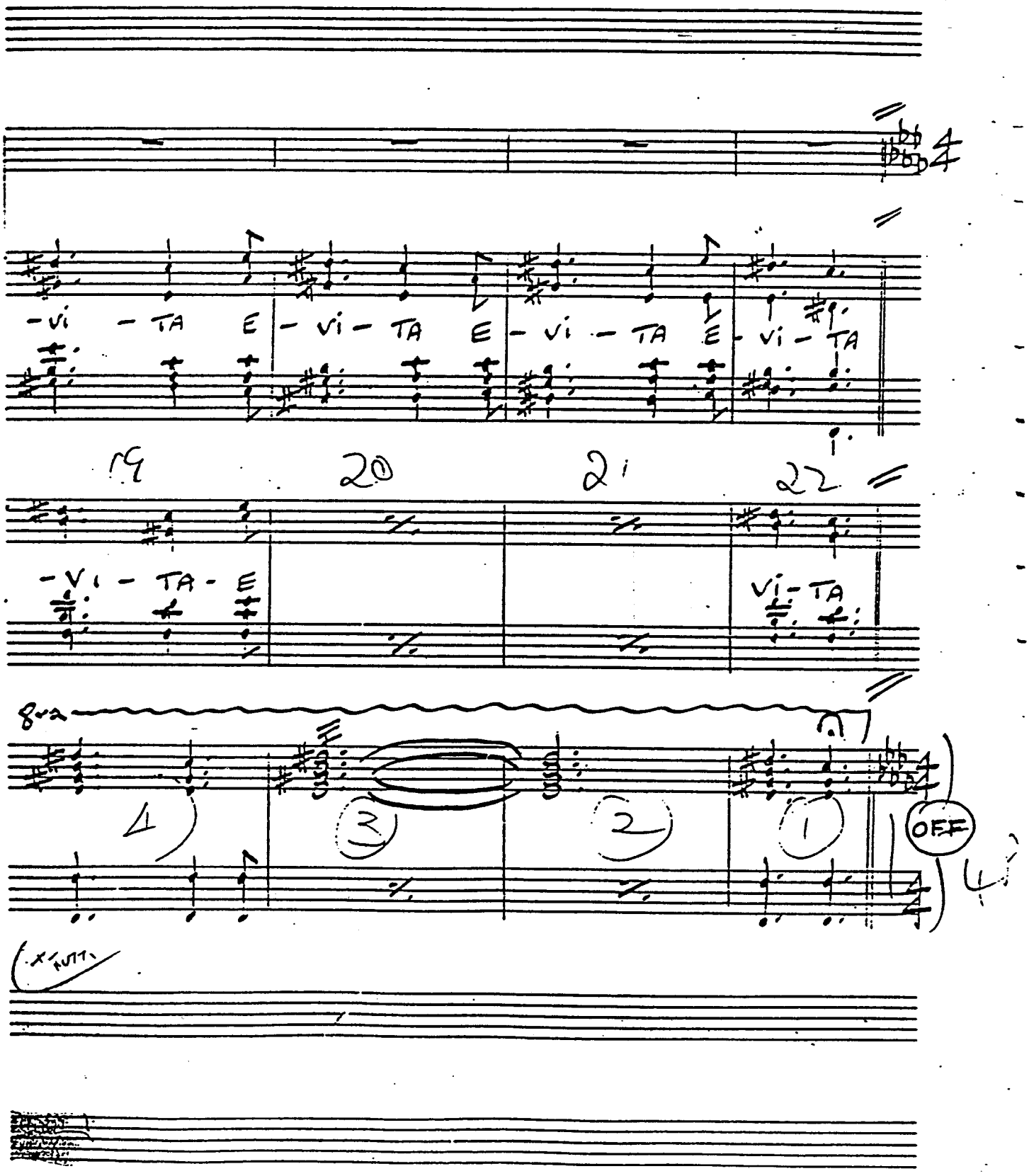

REACHING FOR OUR COMMON GOALS, OUR IN-DE- PEN-DENCE, OUR DIG NI-TY, OUR
- RON PE- RON PE RON PE-
+VLNS
PRIDE.
LET THE WORLD KNOW, THAT OUR GREAT NATION IS AWAKENING, AND RATITS
-RON PE RON PE-
PERON
MARIMBA
2ND TPT

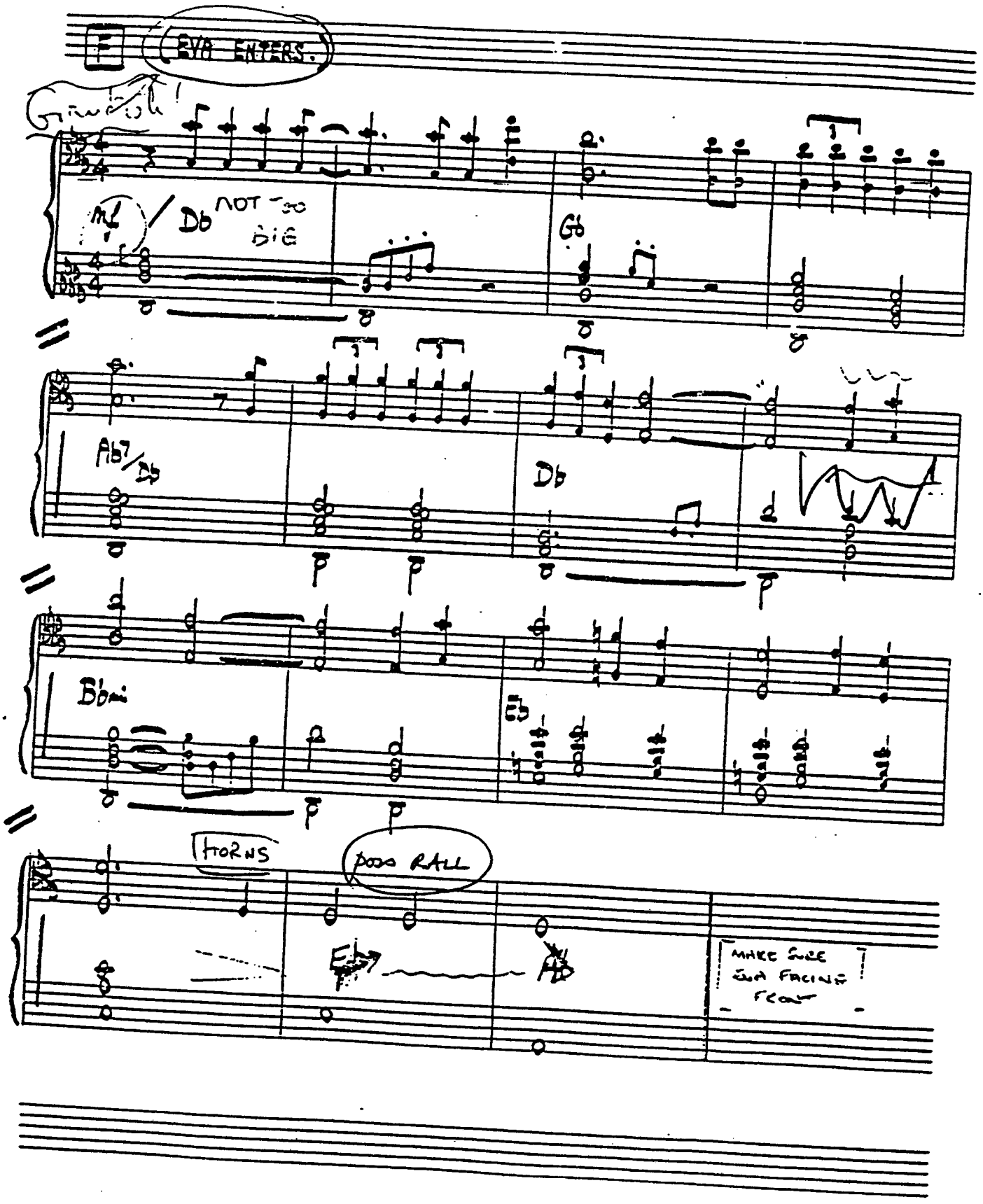

P.
HEART BEATEIN THE HUMBLE BODIES OF JUAN PE- RON, AND HIS WIFE, THE FIRST LADY OF ARGENTINA,
3
4
5
6.
VLNS OFF
Start the phrase
C
EVA DUARTE DE PE-RON.
1
2
7
8
VLNS
Peron
C
CRESCENDO POCO A POCO....
1
2


CHÉ
AS A MERE OB-SERVER OF THIS TASTELESS
(CHE)
4
3
4
5
PHENOMENON, ONE HAS TO ADMIRE THE STAGE MANAGEMENT. THERE AGAIN PERHAPS I'M MORE
THAN A MERE OBSERVER.
8
10


SPOKEN. "LOOK, IF I TAKE OFF MY SHIRT!"
LISTEN TO MY ENTHUSI- ASM GENTLEMEN.
RON PE-RON CHOIR ONE PE- RON PERON PE- RON PE-RON PE-
TO LEFT
11
12
CHOIR TWO
13
E-

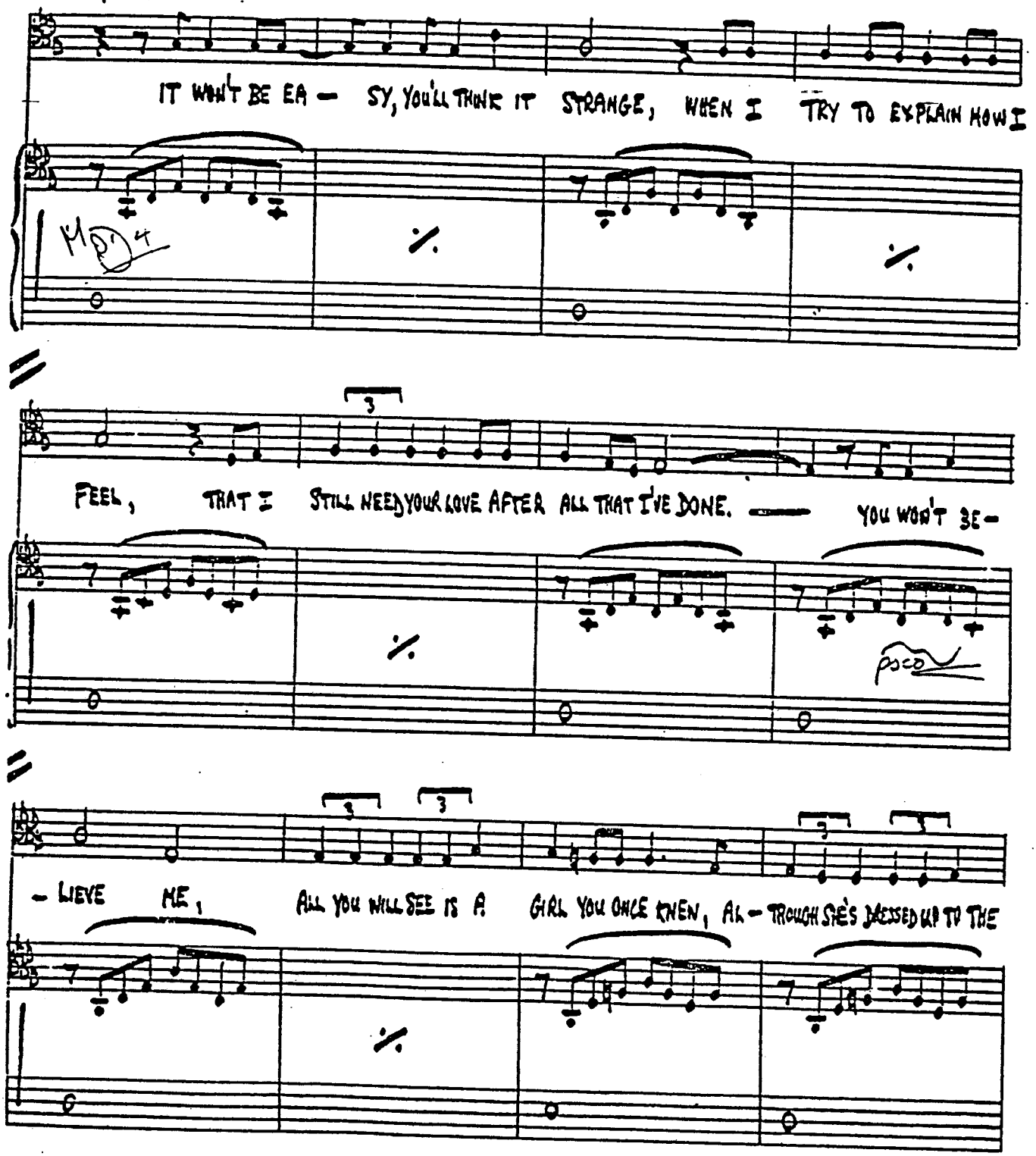

CHE
A
(ONE)
-RON PE RON PE-RON PE RON PE RON PE RON E-
14
15
16
17
18
3
(TWO)
VI -TA E- VI -TA E-
1ST TPT/VLNS
2ND TPT HORNS
CAST
CUE LINES OVER

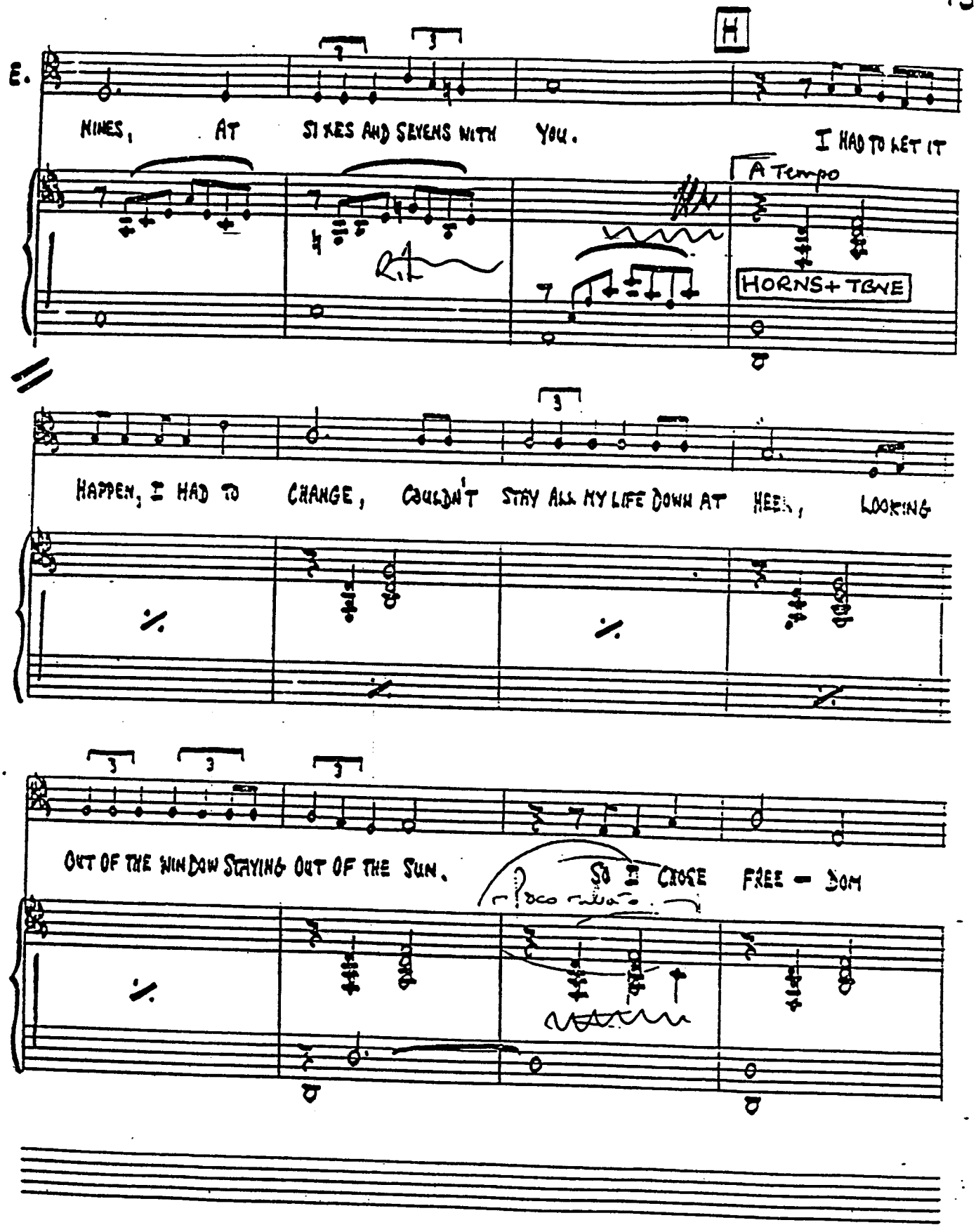

-VI - TA E - VI - TA E - VI - TA E - VI - TA
19
20
21
22
-VI - TA - E
VI - TA
8va
4
3
2
1
OFF
4

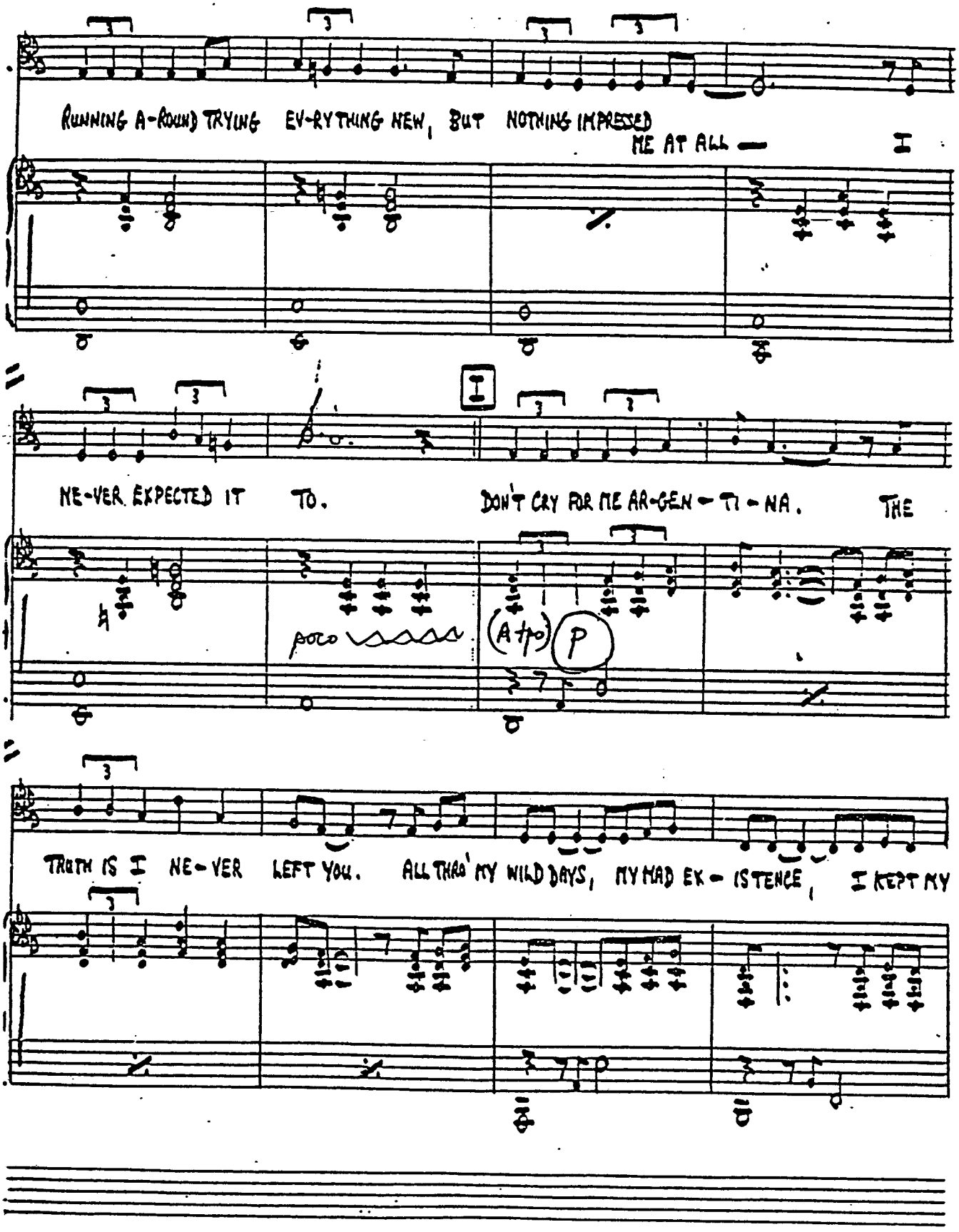

EVA ENTERS.
Db
NOT SO BIG
Gb
Ab7/Db
Db
Bbm
Eb
HORNS
poco RALL
Eb7
Ab
MAKE SURE EVA FACING FRONT

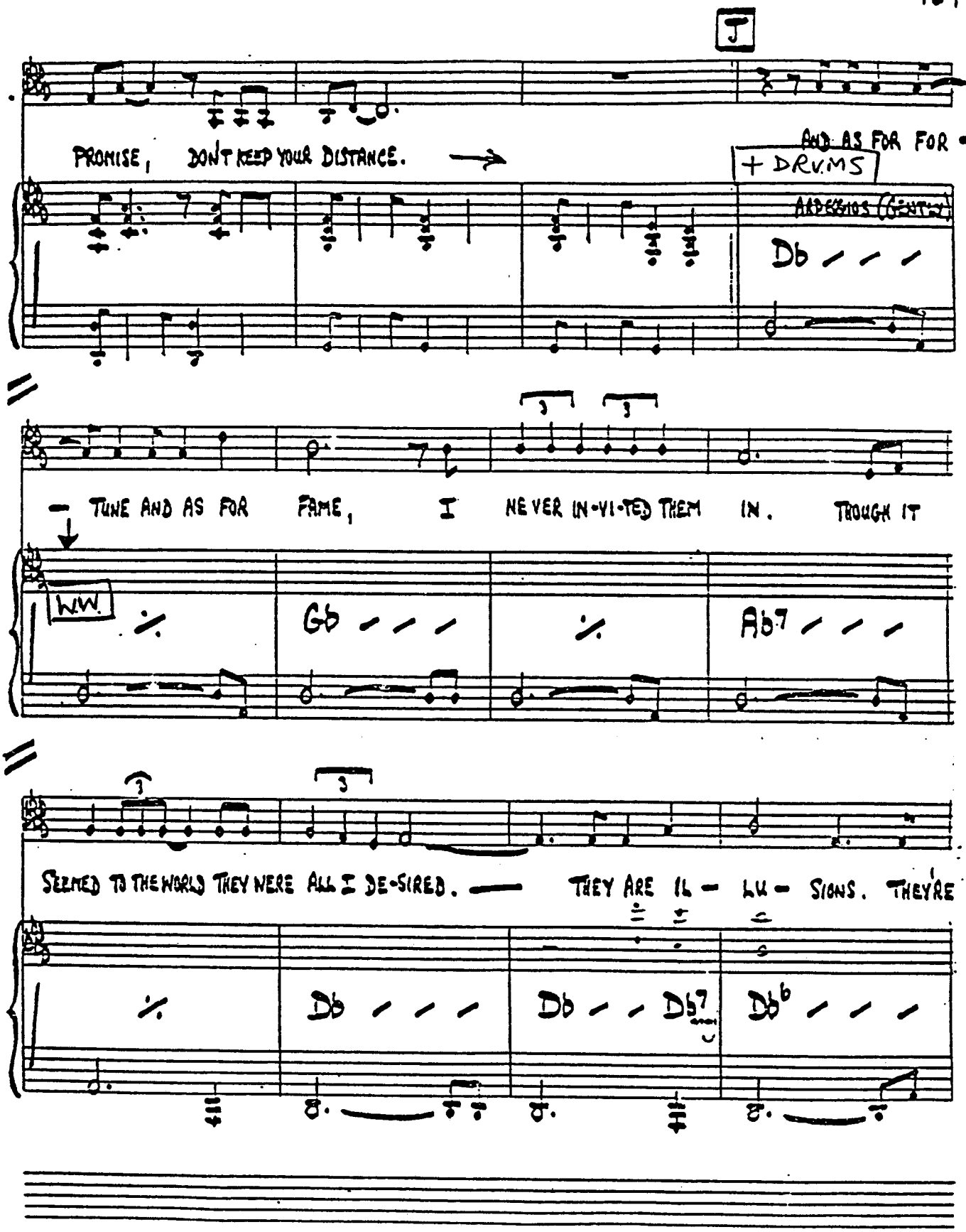
136

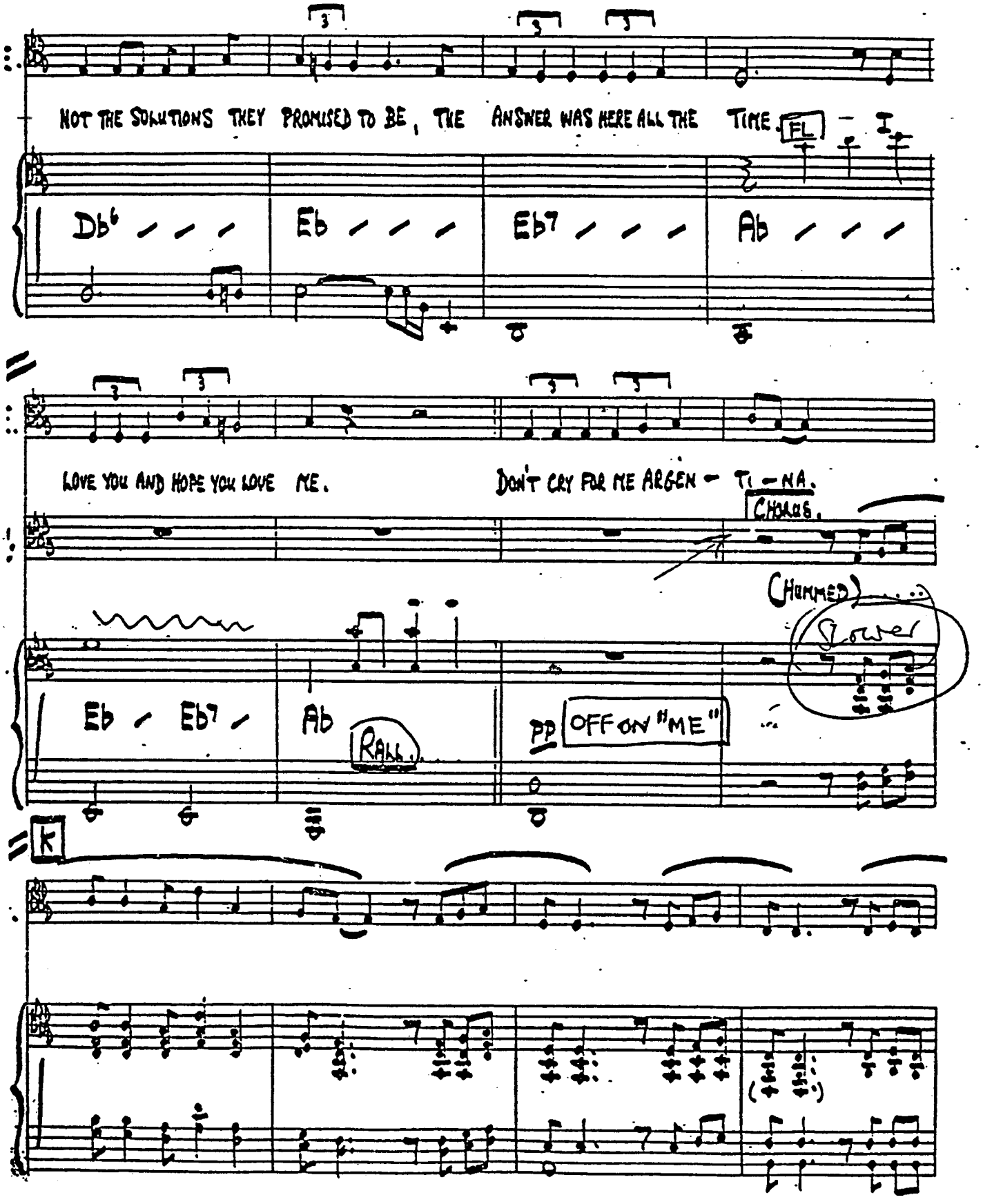
G EVA.

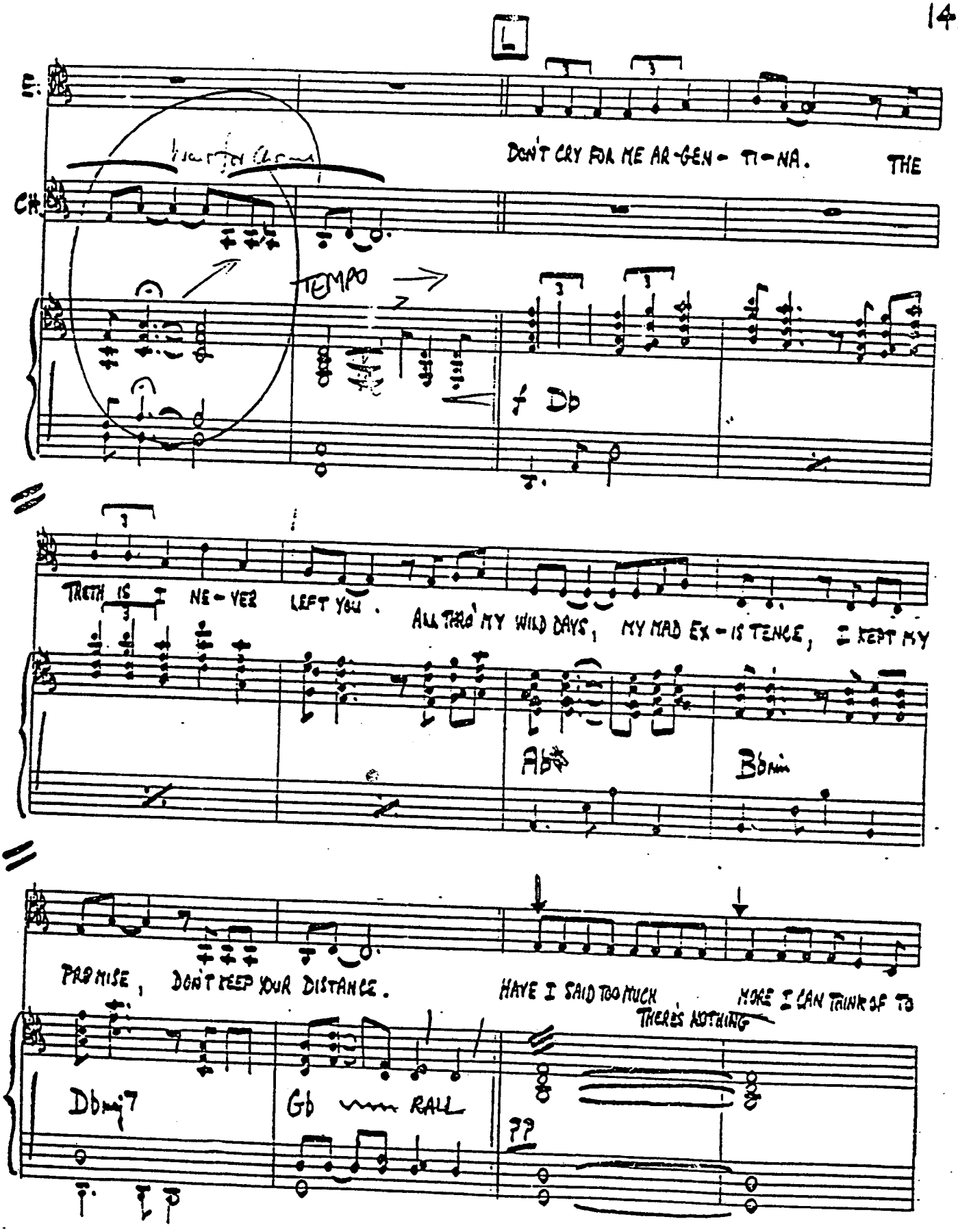

IT WON'T BE EA — SY, YOU'LL THINK IT STRANGE, WHEN I TRY TO EXPLAIN HOW I
MD 4
FEEL, THAT I STILL NEED YOUR LOVE AFTER ALL THAT I'VE DONE. — YOU WON'T BE —
poco
— LIEVE ME, ALL YOU WILL SEE IS A GIRL YOU ONCE KNEW, AL — THOUGH SHE'S DRESSED UP TO THE

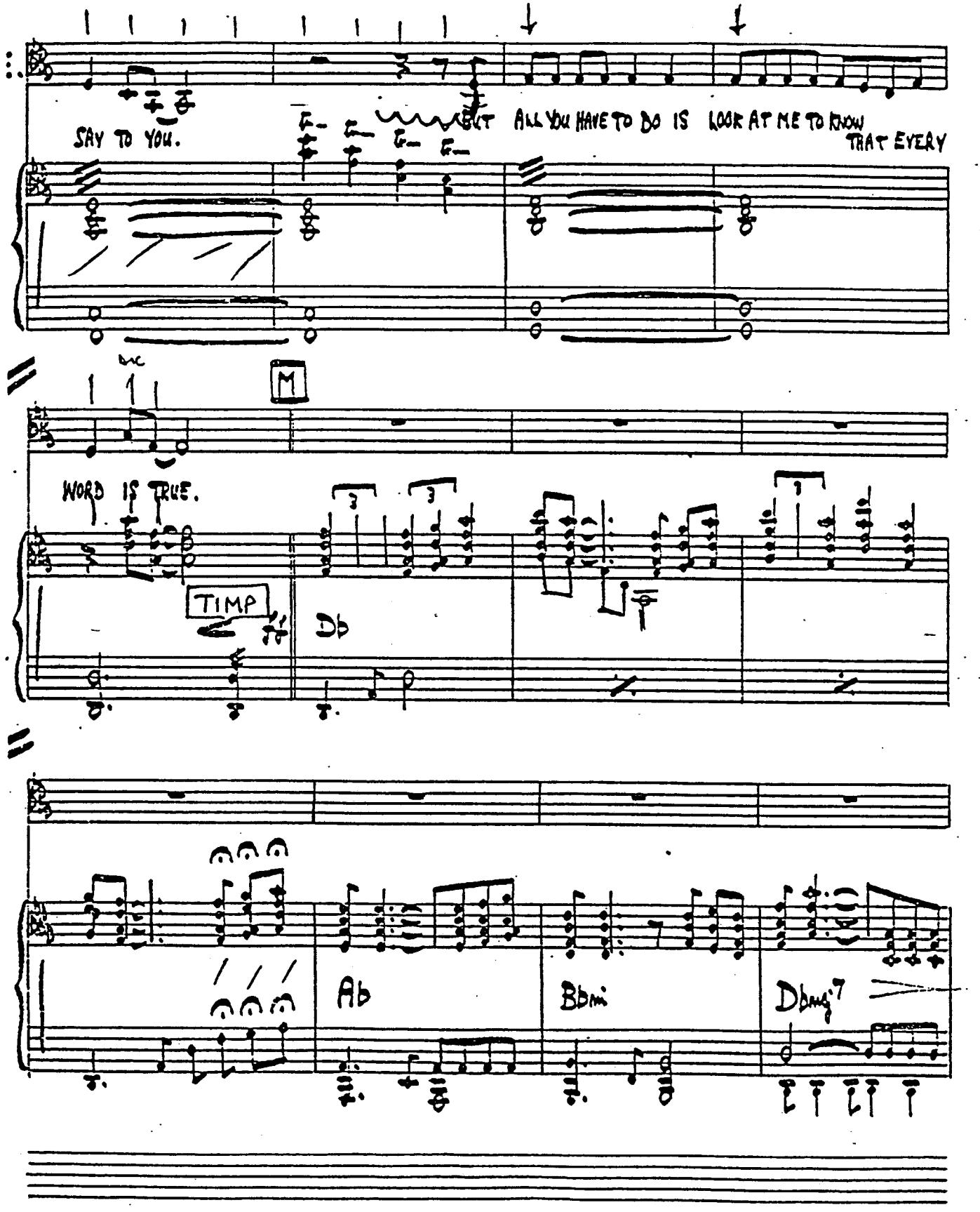

H
E.
NINES, AT SIXES AND SEVENS WITH YOU.
I HAD TO LET IT
A Tempo
HORNS + TBNE
HAPPEN, I HAD TO CHANGE, COULDN'T STAY ALL MY LIFE DOWN AT HEEL, LOOKING
OUT OF THE WINDOW STAYING OUT OF THE SUN.
SO I CHOSE FREE - DOM
poco rit.

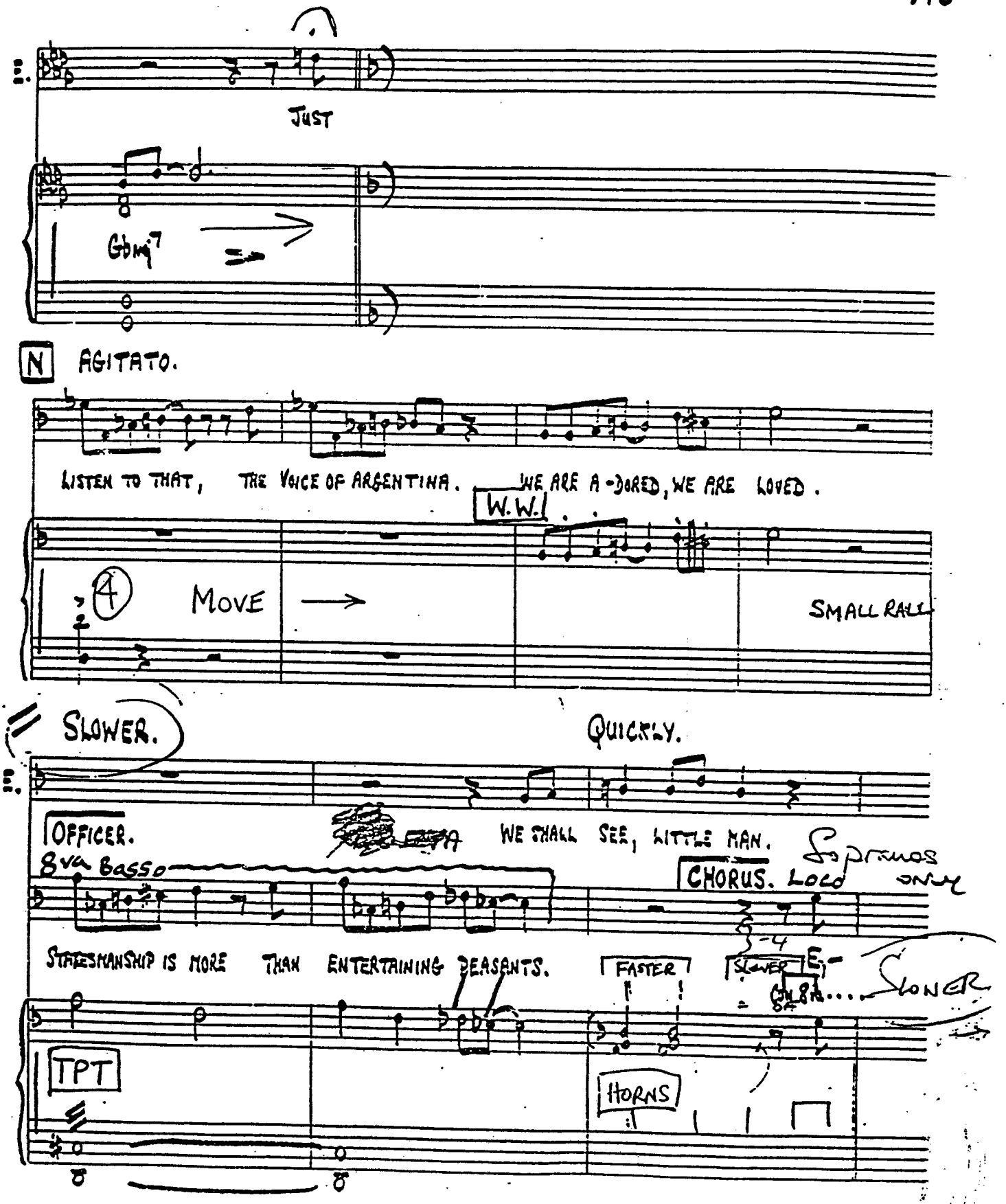

RUNNING A-ROUND TRYING EV-RY THING NEW, BUT NOTHING IMPRESSED ME AT ALL —
I
NE-VER EXPECTED IT TO.
I
DON'T CRY FOR ME AR-GEN-TI-NA. THE
poco
(A tpo)
P
TRUTH IS I NE-VER LEFT YOU. ALL THRO' MY WILD DAYS, MY MAD EX-ISTENCE, I KEPT MY


J
PROMISE, DON'T KEEP YOUR DISTANCE.
AND AS FOR FOR -
+ DRUMS
ARPEGGIOS (GUITAR)
Db / / /
- TUNE AND AS FOR FAME, I NEVER IN-VI-TED THEM IN. THOUGH IT
H.W.
Gb / / /
Ab7 / / /
SEEMED TO THE WORLD THEY WERE ALL I DE-SIRED. — THEY ARE IL - LU - SIONS. THEY'RE
Db / / /
Db / / Db7
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 ARGEN - TI - NA.
CHORUS
(HUMMED)
Eb
Eb7
Ab
RALL.
PP
OFF ON "ME"
K


L
DON'T CRY FOR ME AR-GEN-TI-NA. THE
TEMPO
f Db
TRUTH IS I NE-VER LEFT YOU. ALL THRO' MY WILD DAYS, MY MAD EX-IS TENCE, I KEPT MY
Ab
Bbmin
PRO MISE, DON'T KEEP YOUR DISTANCE. HAVE I SAID TOO MUCH
MORE I CAN THINK OF TO
THERE'S NOTHING
Dbmaj7
Gb
RALL
??


SAY TO YOU.
BUT ALL YOU HAVE TO DO IS LOOK AT ME TO KNOW
THAT EVERY
M
WORD IS TRUE.
TIMP
Db
Ab
Bbmi
Dbmaj7


JUST
Gbmaj7
N AGITATO.
LISTEN TO THAT, THE VOICE OF ARGENTINA. WE ARE A-BORED, WE ARE LOVED.
W.W.
4
MOVE
SMALL RALL
SLOWER.
QUICKLY.
OFFICER.
WE SHALL SEE, LITTLE MAN.
8va Basso
CHORUS. LOCO
Sopranos only
STATESMANSHIP IS MORE THAN ENTERTAINING PEASANTS.
FASTER
SLOWER
SLOWER
TPT
HORNS

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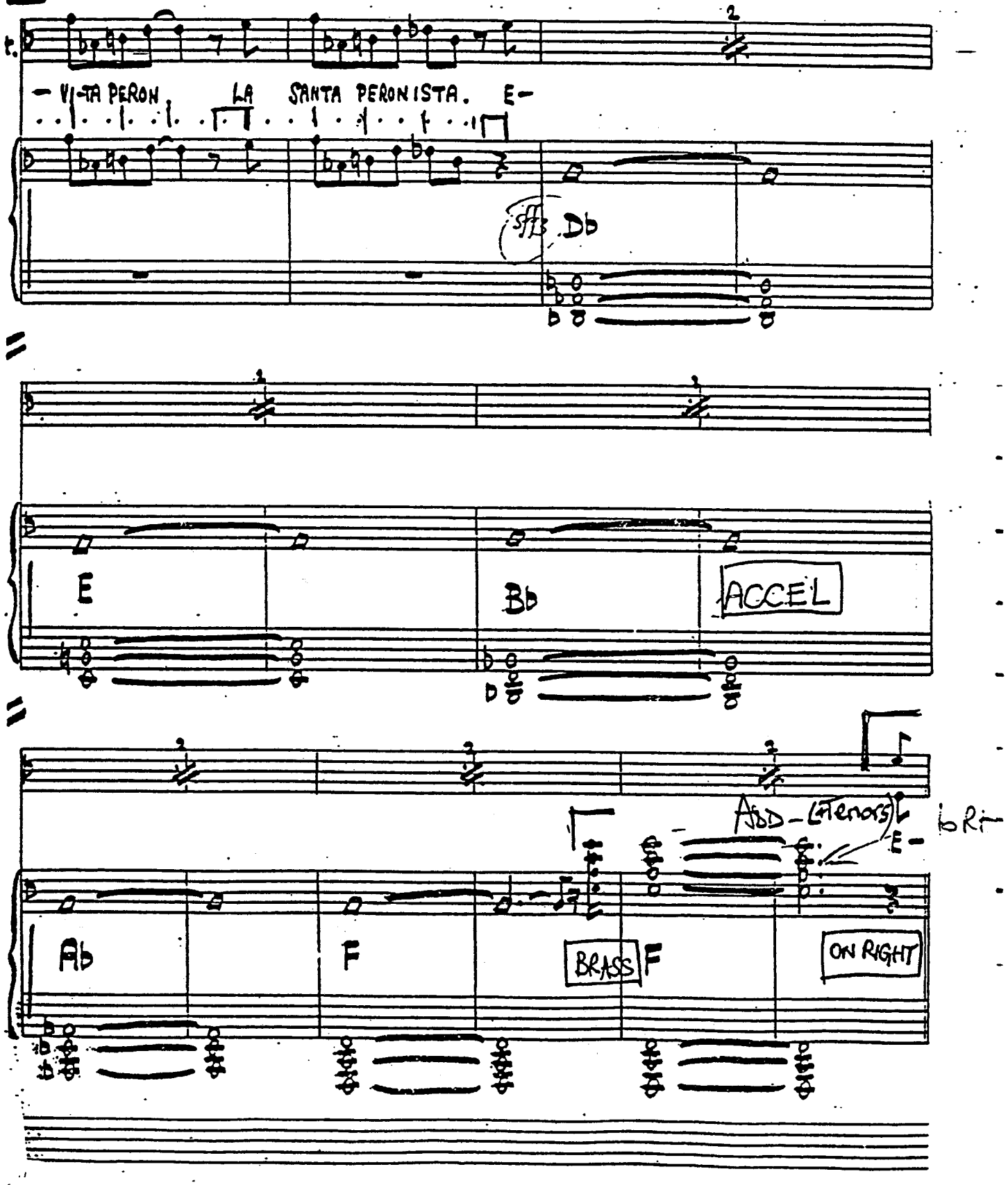
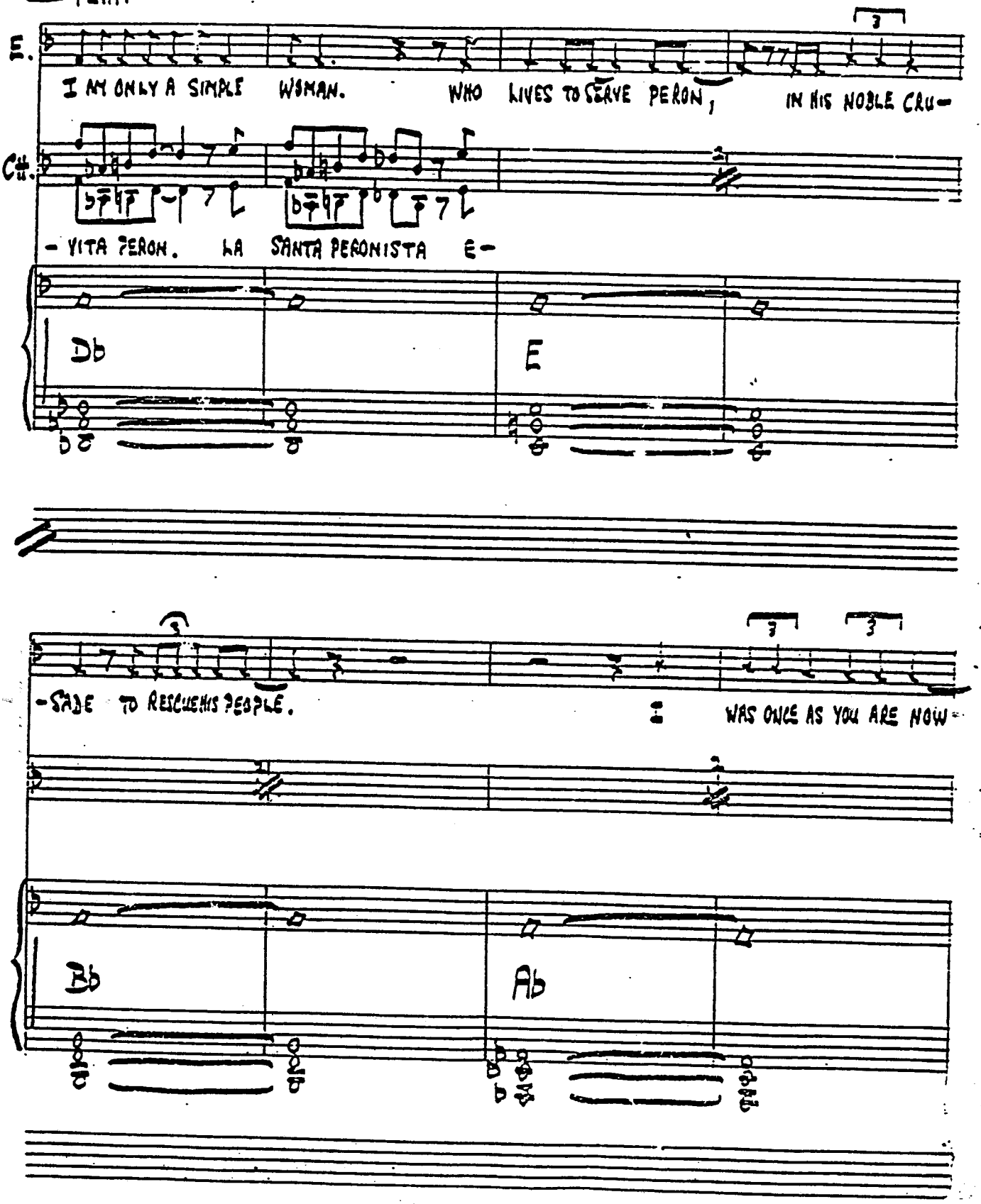
O PESANTE. ACCEL.

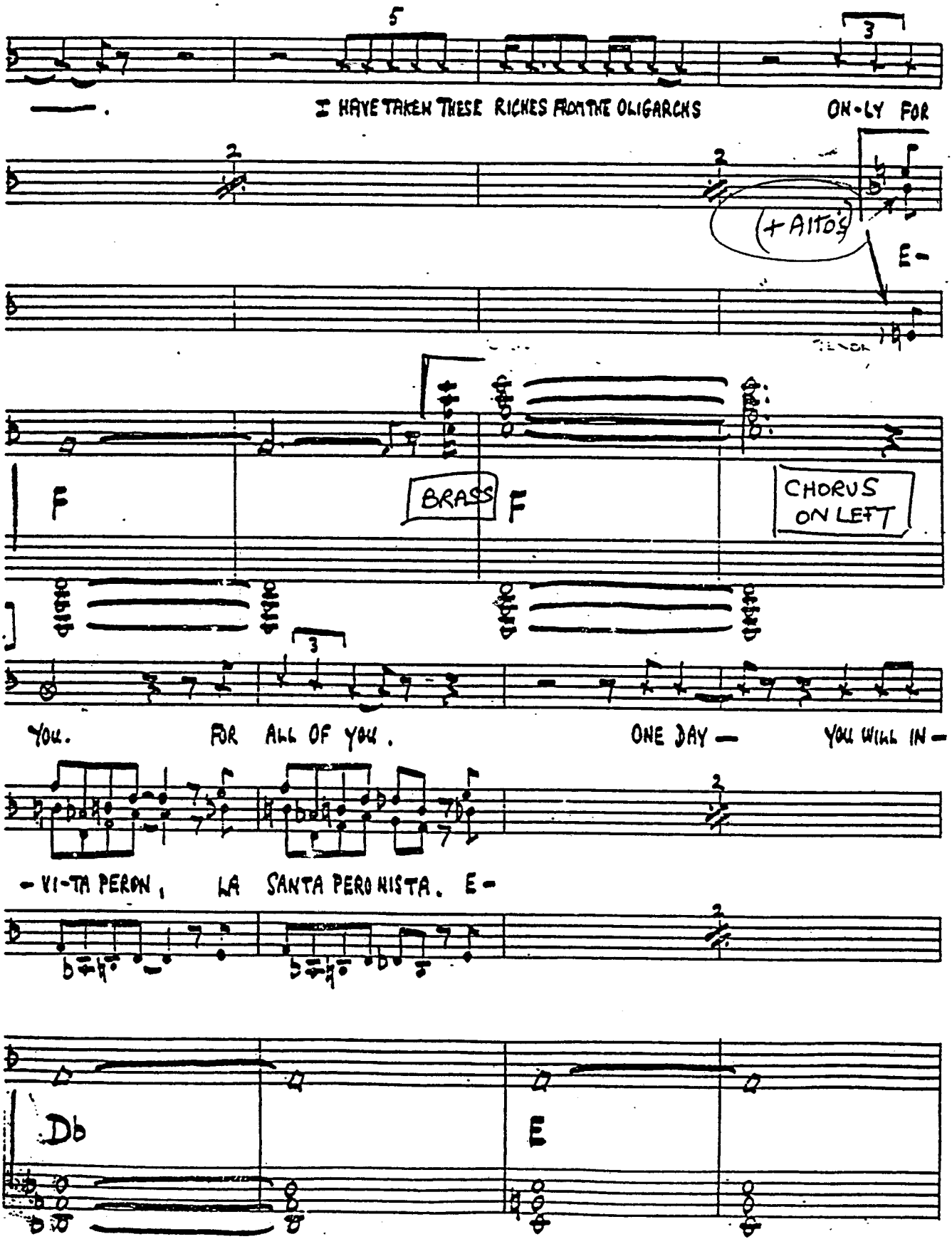


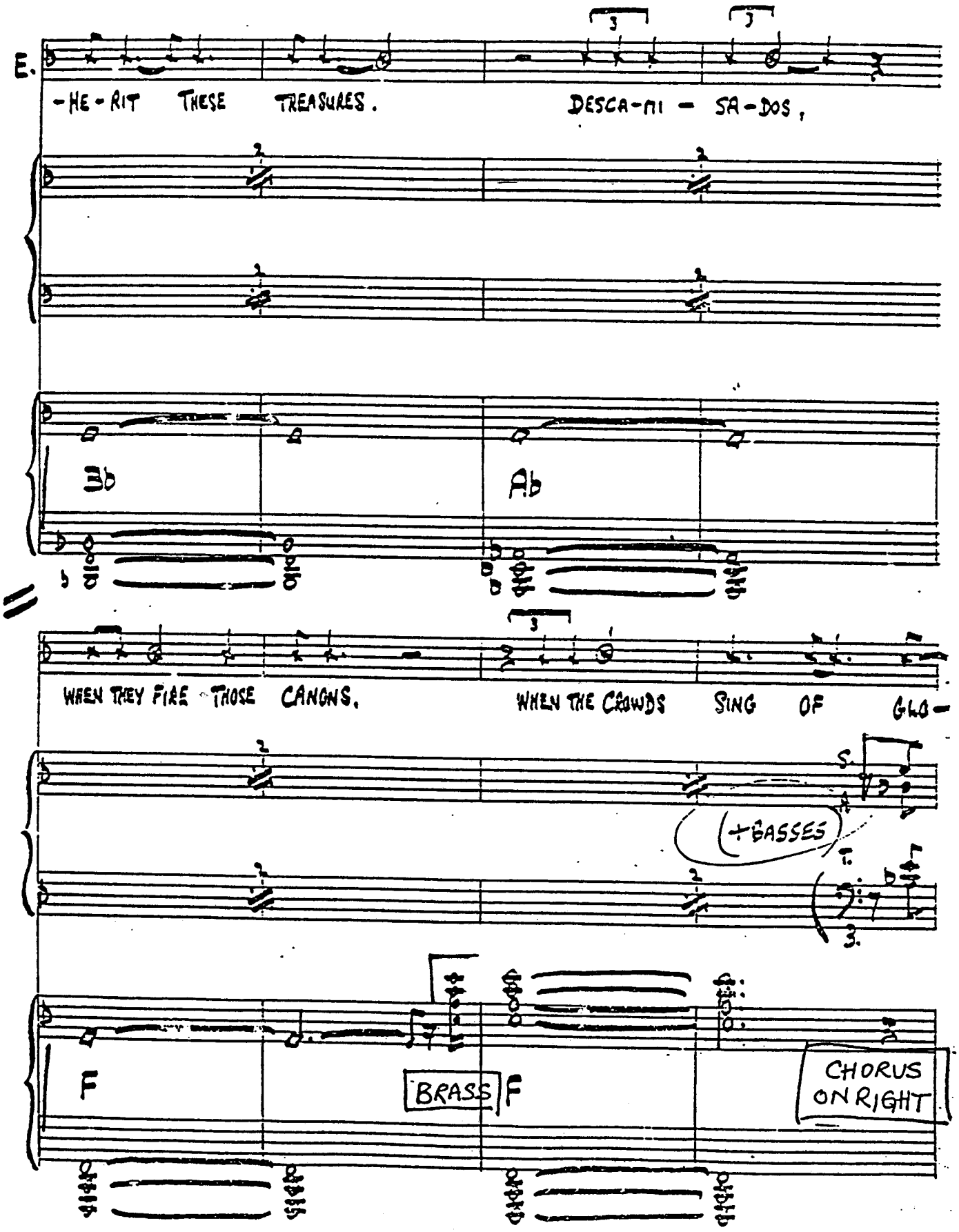
P EVA.

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

C#. - SADE TO RESCUE HIS PEOPLE. I WAS ONCE AS YOU ARE NOW -




I HAVE TAKEN THESE RICHES FROM THE OLIGARCHS
ON-LY FOR
(+ AITOR)
E-
TENOR
F
BRASS
F
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-NI - SA-DOS,
3b
Ab
WHEN THEY FIRE THOSE CANONS.
WHEN THE CROWDS SING OF GLO-
(+BASSES)
F
BRASS
F
CHORUS ON RIGHT

148.

2

— RY IT IS NOT JUST FOR PE- RON,

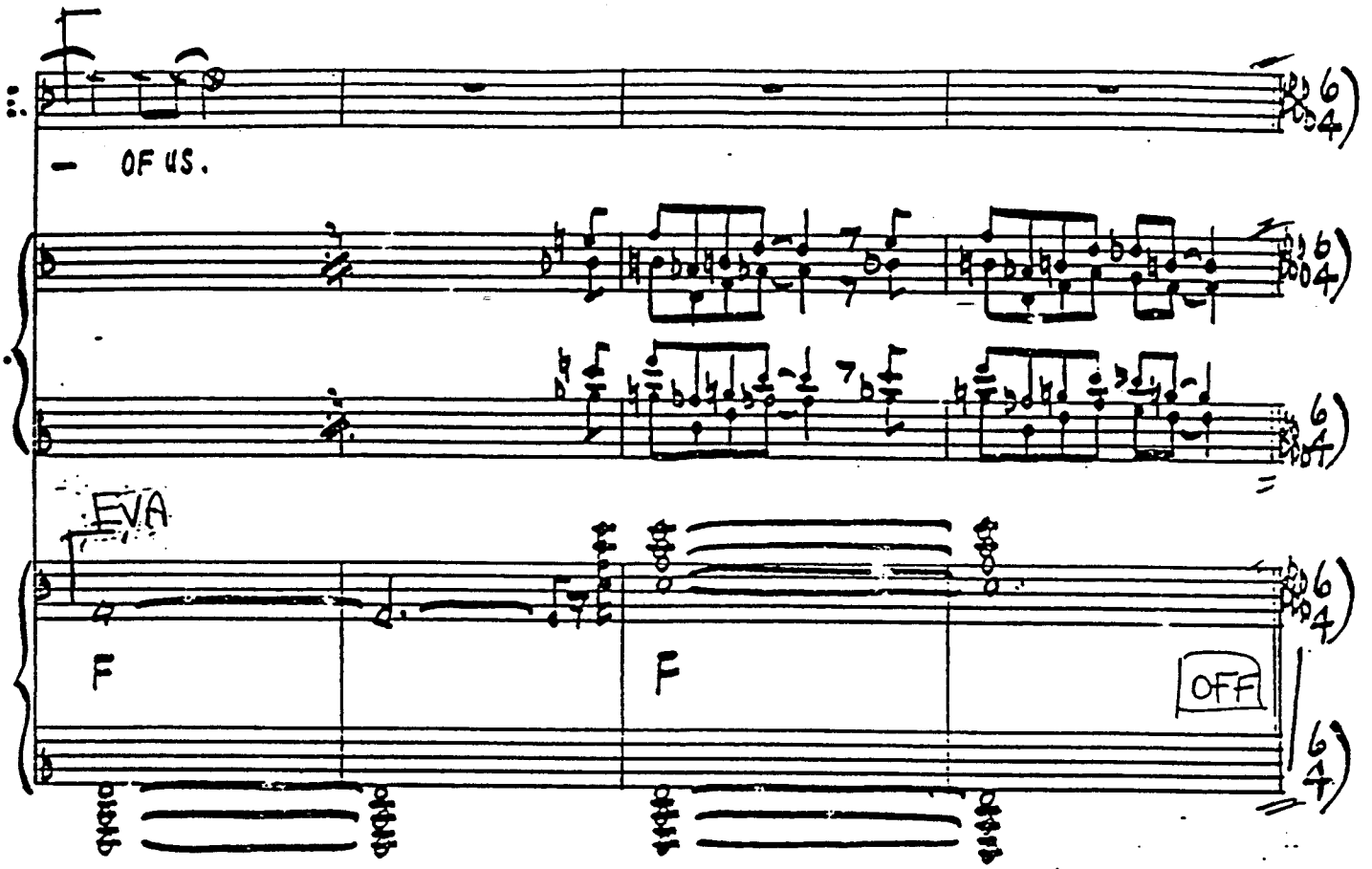
Db E

BUT FOR ALL OF US. ALL

INTO 2

Cue: Eva

Bb A7



SEGUE CHE SOLO

150

Solo

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

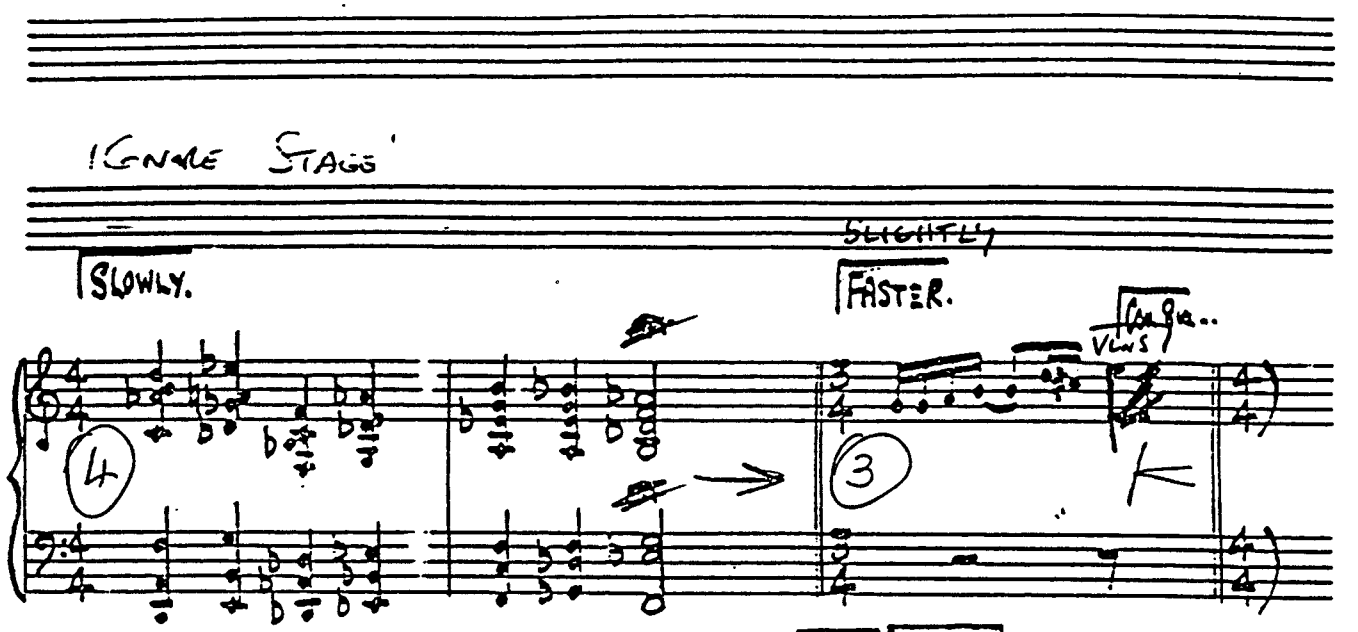
EVA.

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

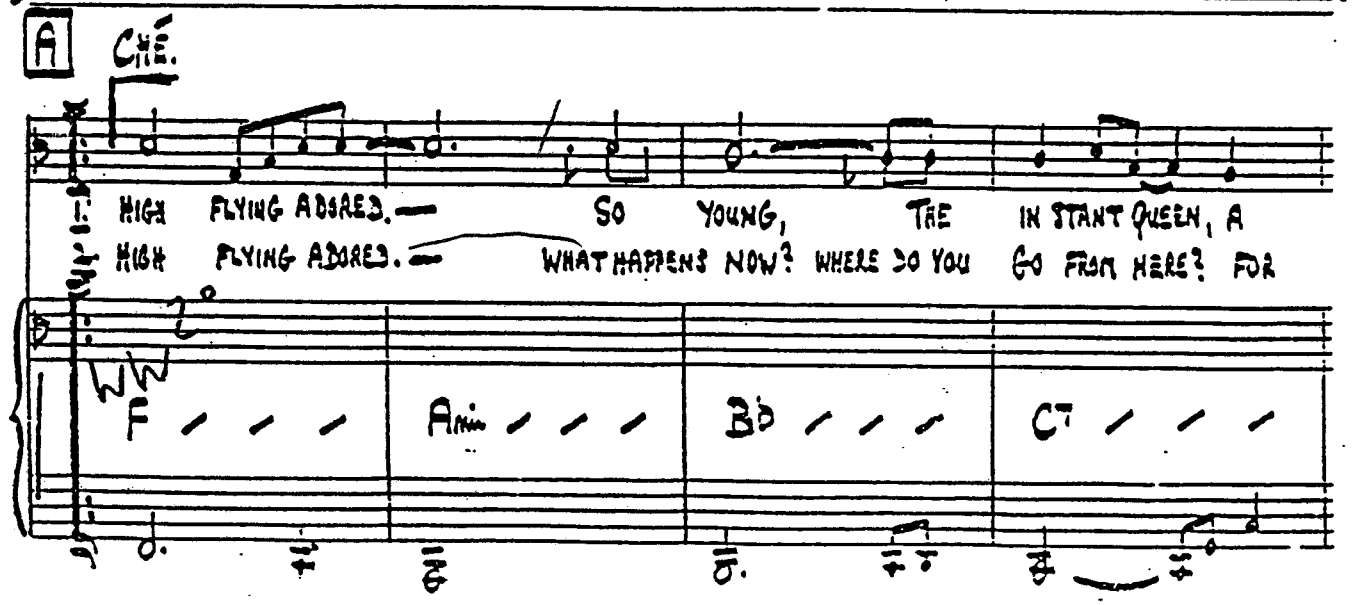
WATCH

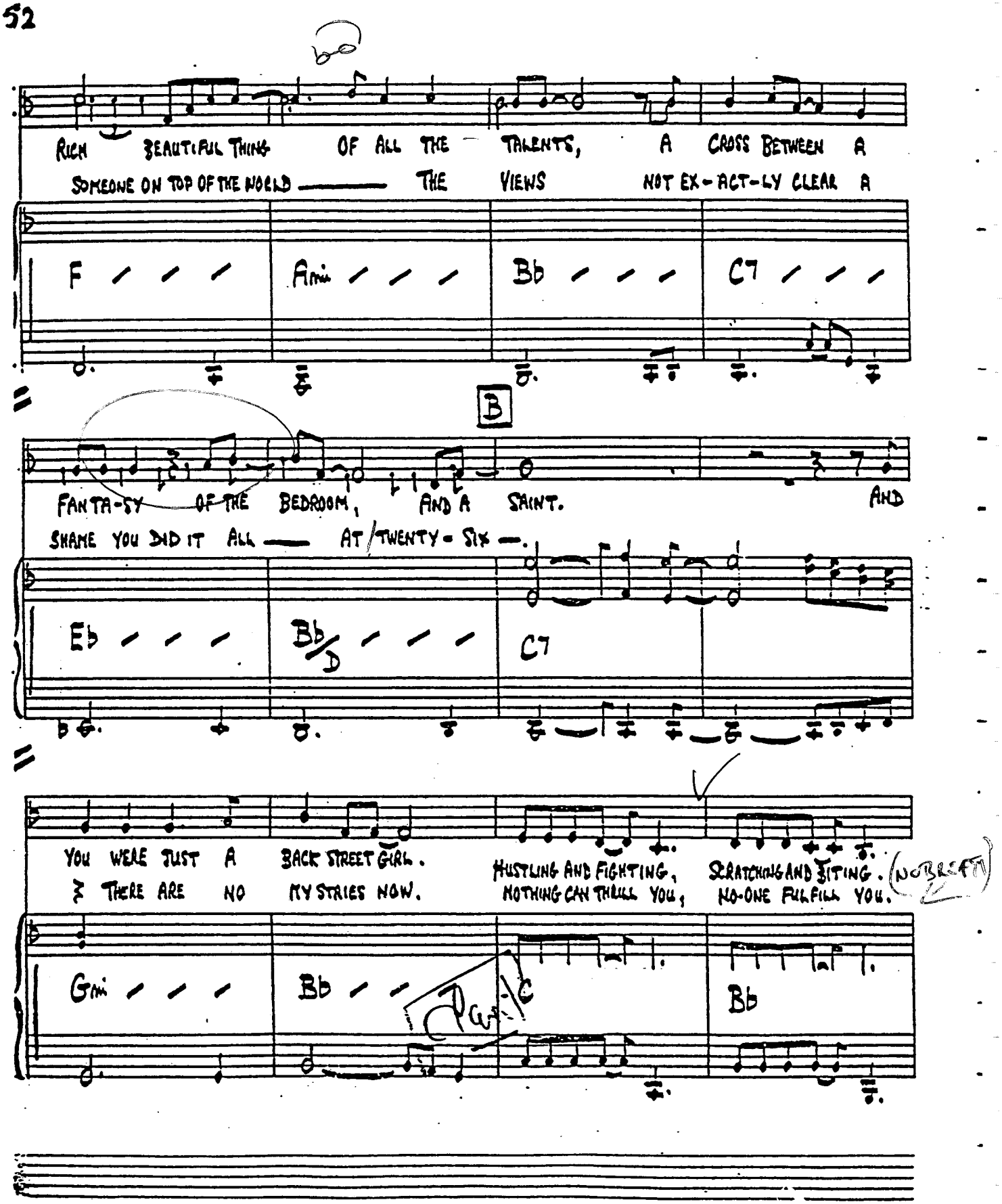
GO AS EVA LEAVES

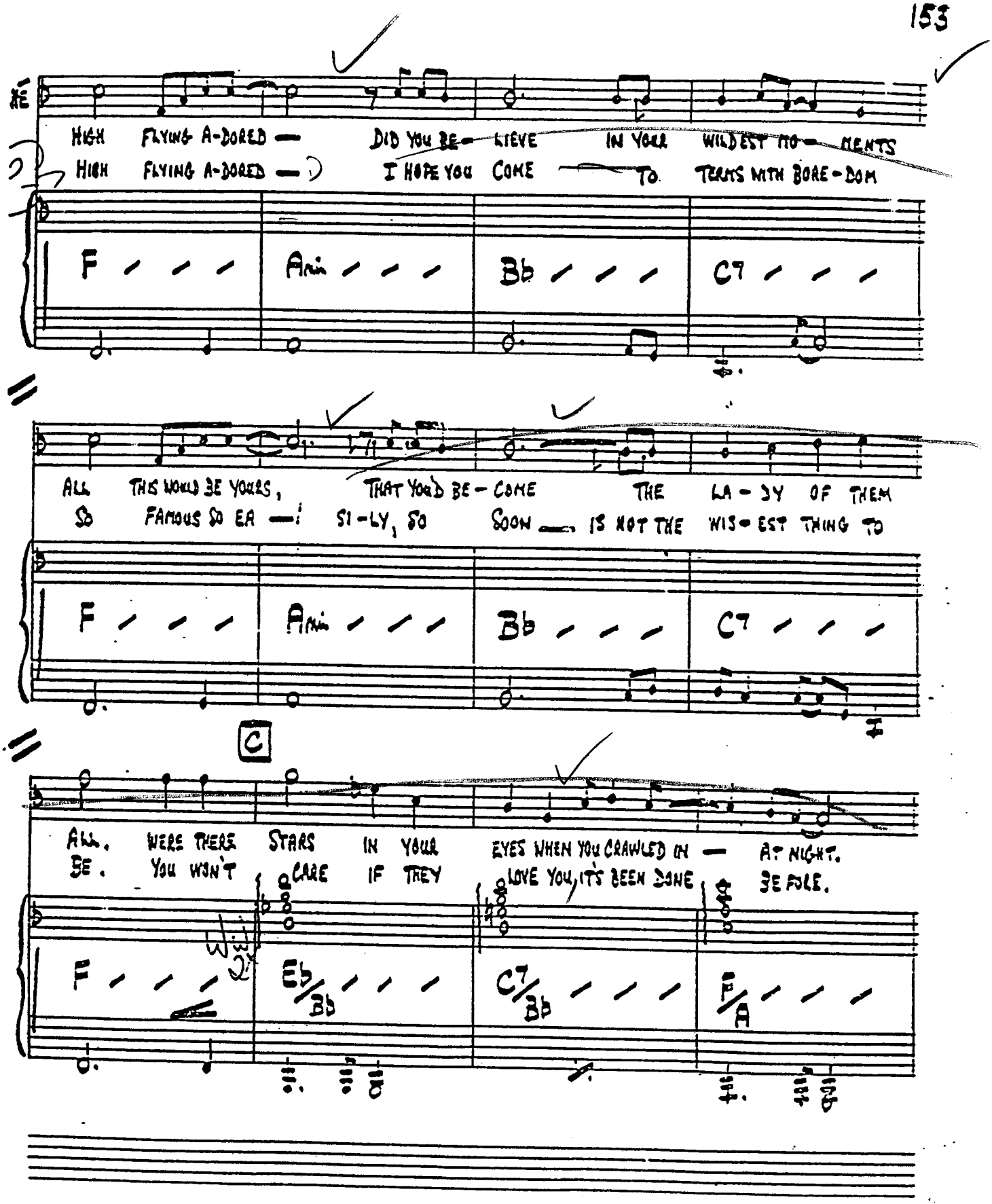
OFF

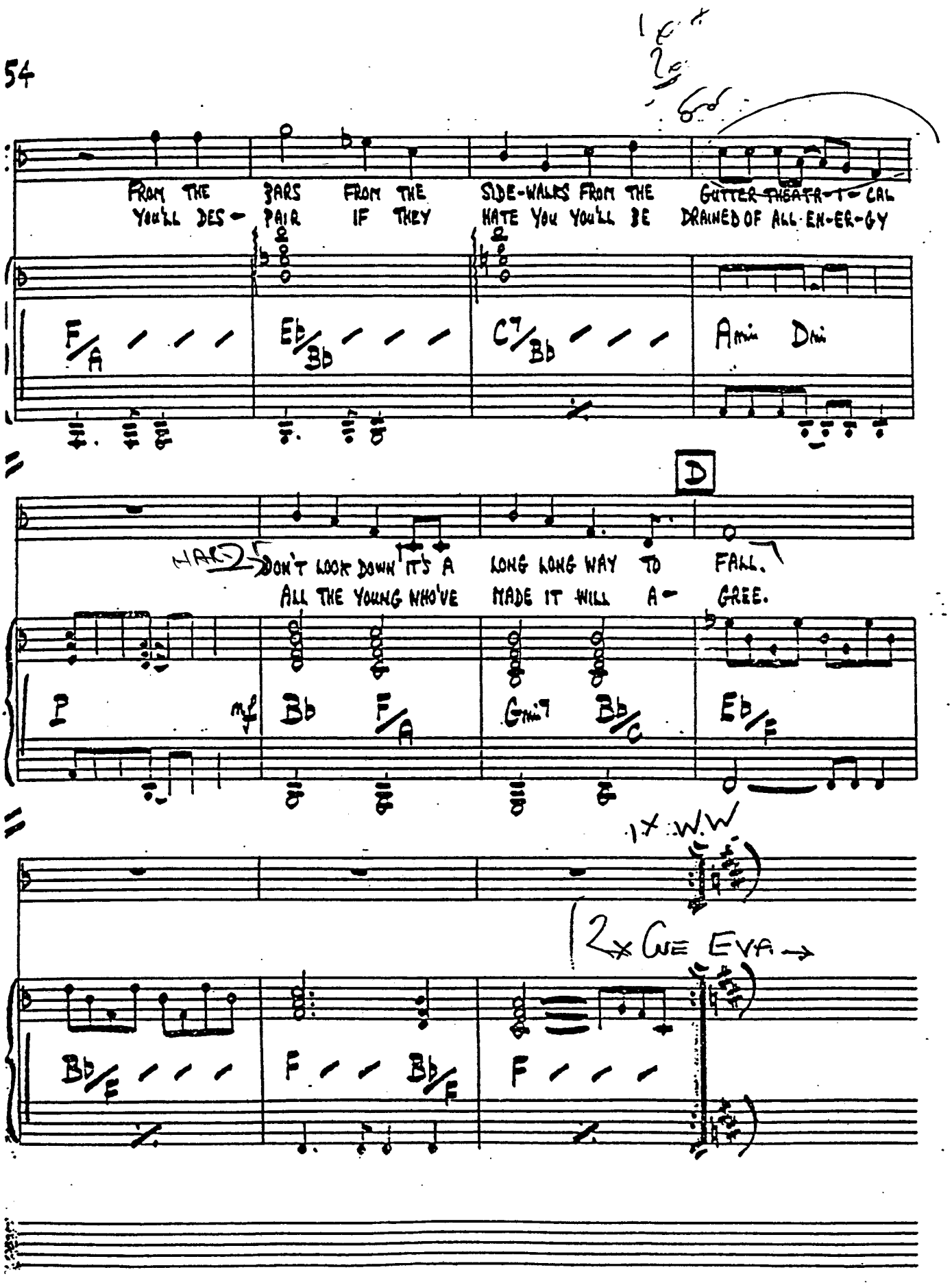


HIGH FLYING ADORED.

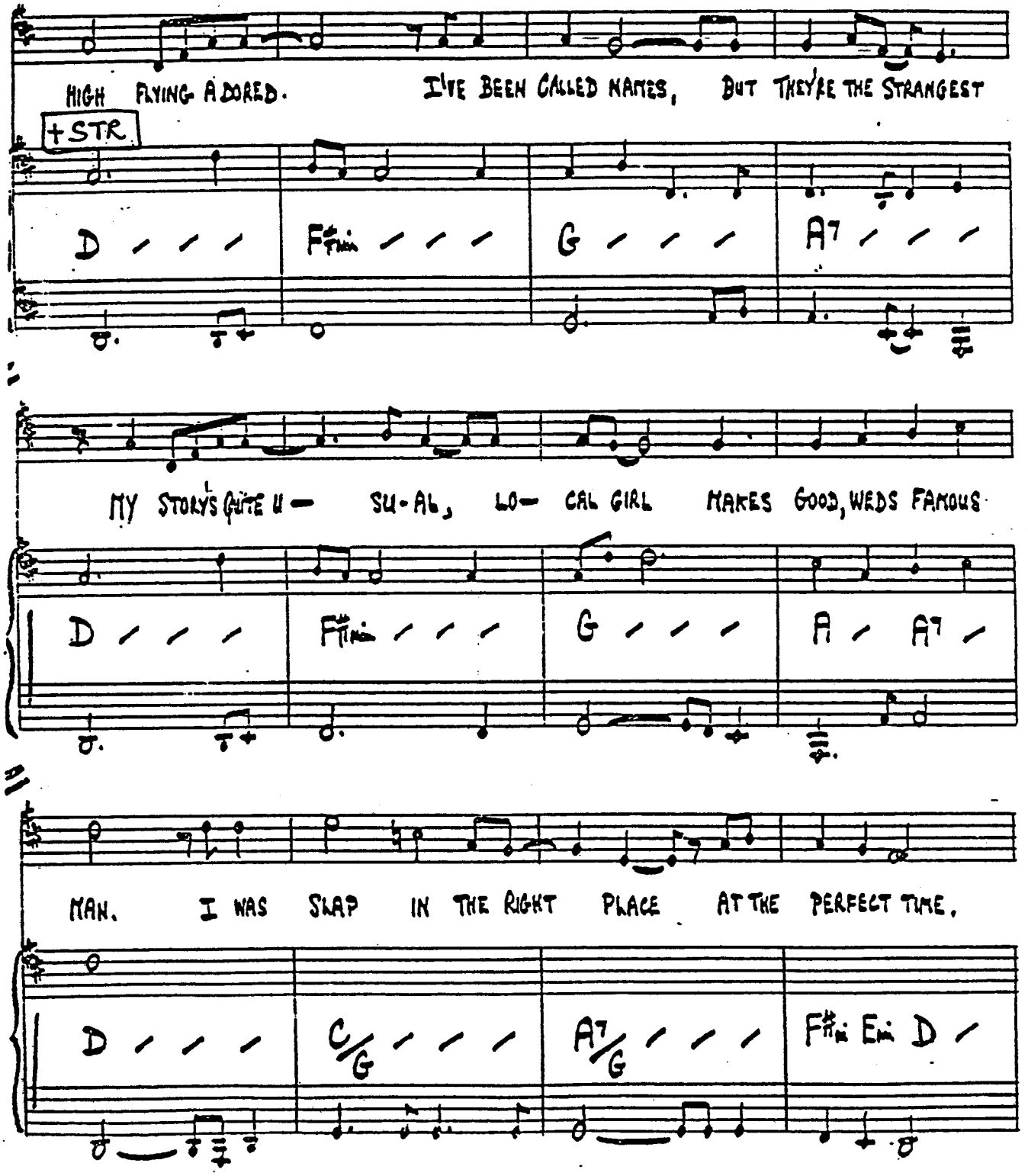


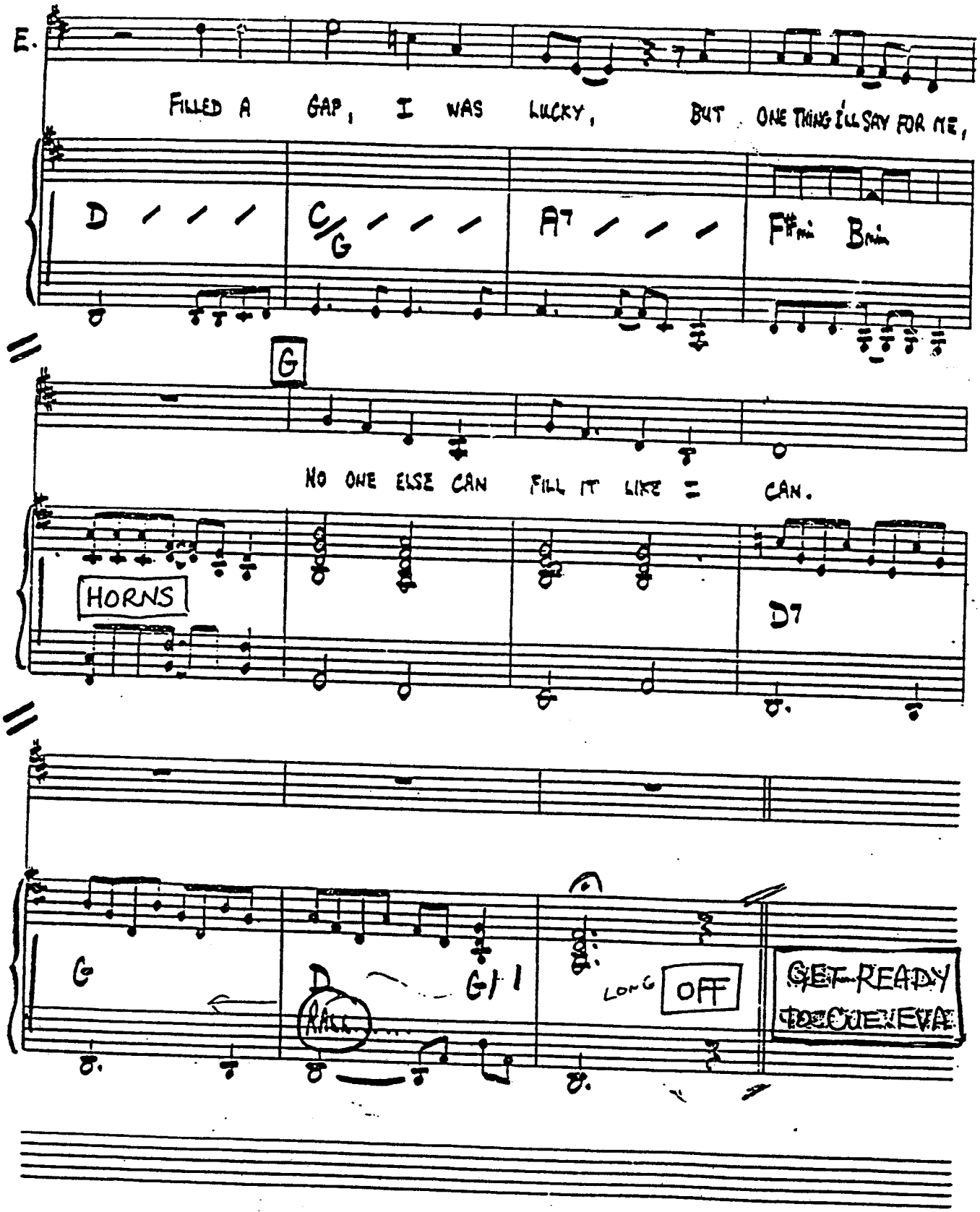

RICH BEAUTIFUL THING OF ALL THE TALENTS, A CROSS BETWEEN A
SOMEONE ON TOP OF THE WORLD — THE VIEWS NOT EX-ACT-LY CLEAR A
F Ami Bb C7
B
FANTA-SY OF THE BEDROOM, AND A SAINT. AND
SHAME YOU DID IT ALL — AT TWENTY-SIX —.
Eb Bb/D C7
YOU WERE JUST A BACK STREET GIRL.
& THERE ARE NO MYSTRIES NOW.
HUSTLING AND FIGHTING, SCRATCHING AND BITING. (NO BREATH)
NOTHING CAN THRILL YOU, NO-ONE FULFILL YOU.
Gmi Bb Bb


HIGH FLYING A-DORED — DID YOU BE- LIEVE IN YOUR WILDEST MO- MENTS
HIGH FLYING A-DORED — I HOPE YOU COME — TO TERMS WITH BORE-DOM
F Amin Bb C7
ALL THIS WOULD BE YOURS, THAT YOU'D BE- COME THE LA- DY OF THEM
SO FAMOUS SO EA — SI-LY, SO SOON — IS NOT THE WIS- EST THING TO
F Amin Bb C7
C
AH. WERE THERE STARS IN YOUR EYES WHEN YOU CRAWLED IN — AT NIGHT.
BE. YOU WON'T CARE IF THEY LOVE YOU, IT'S BEEN DONE BEFORE.
F Eb/Bb C7/Bb F/A


FROM THE BARS FROM THE SIDE-WALKS FROM THE GUTTER THEATR-I-CAL
YOU'LL DES- PAIR IF THEY HATE YOU YOU'LL BE DRAINED OF ALL EN-ER-GY
F/A Eb/Bb C7/Bb Amin Dmin
D
HARD
DON'T LOOK DOWN IT'S A LONG LONG WAY TO FALL.
ALL THE YOUNG WHO'VE MADE IT WILL A- GREE.
P mf Bb F/A Gmin7 Bb/C Eb/F
1X W.W
2X GUE EVA
Bb/F F Bb/F F

F EVA.


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


E.
FILLED A GAP, I WAS LUCKY, BUT ONE THING I'LL SAY FOR ME,
D / / / C/G / / / A7 / / / F#m Bm
G
NO ONE ELSE CAN FILL IT LIKE = CAN.
HORNS
D7
G
D
G7
RALL.
LONG
OFF
GET READY TO CUE EVA

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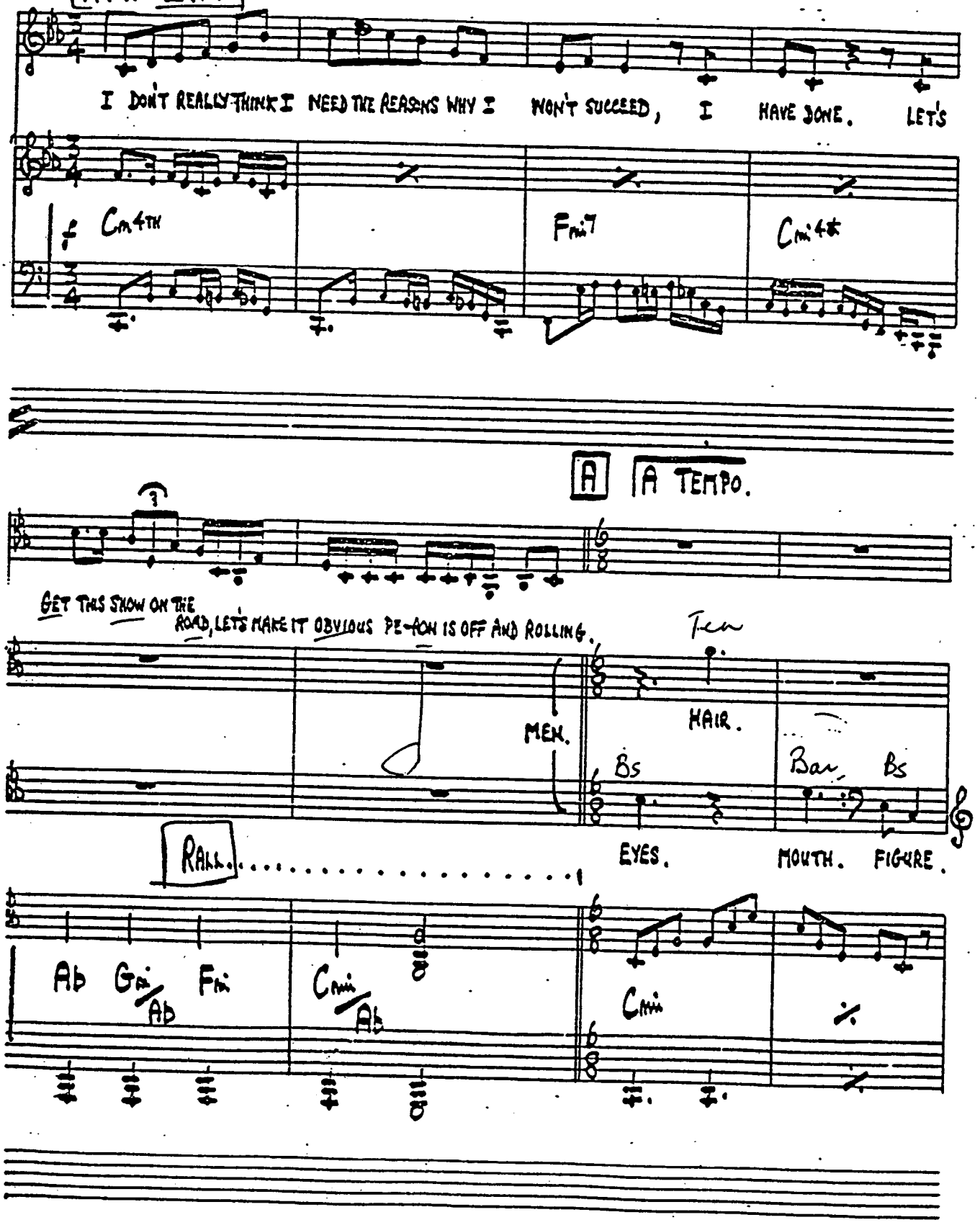
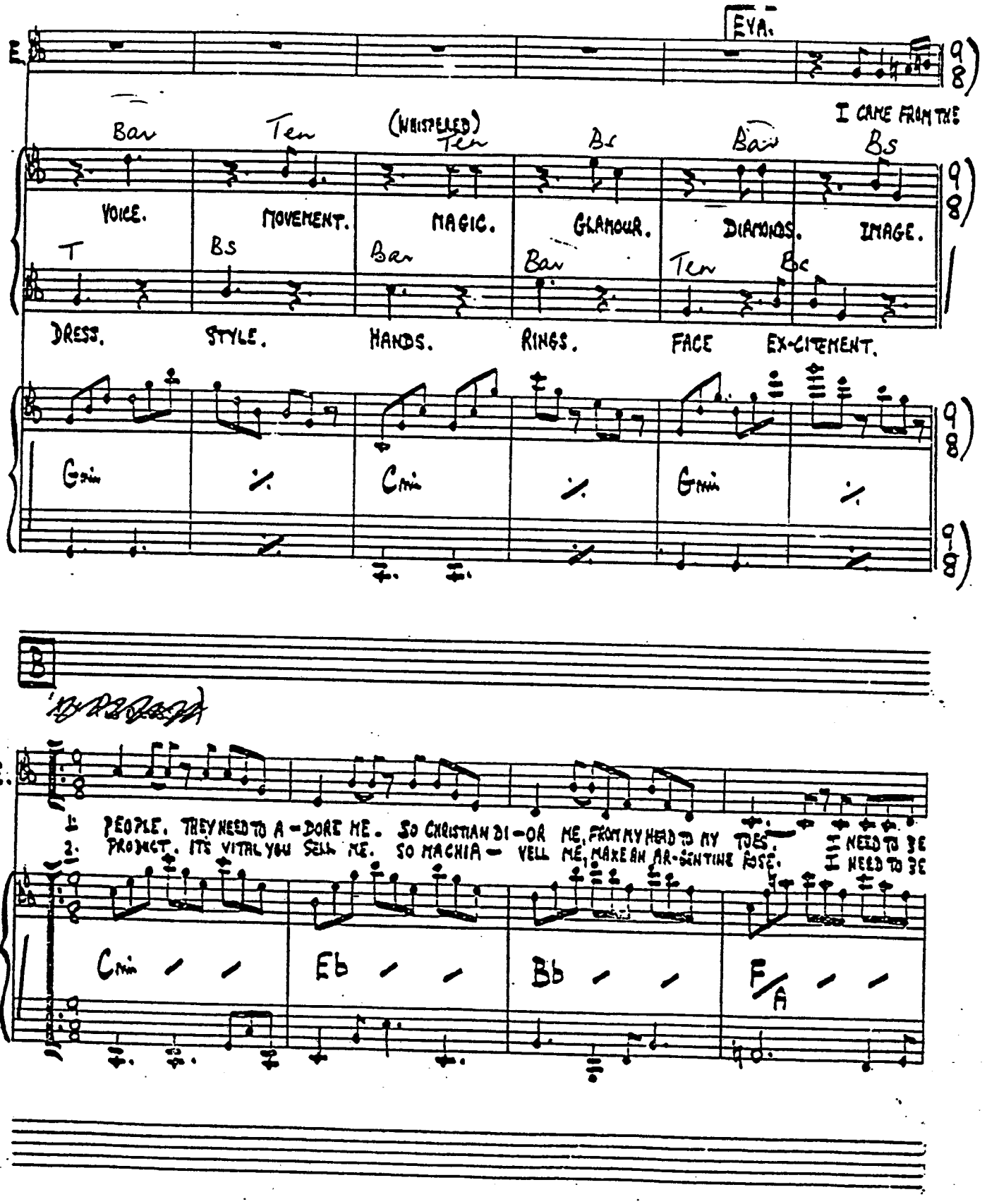
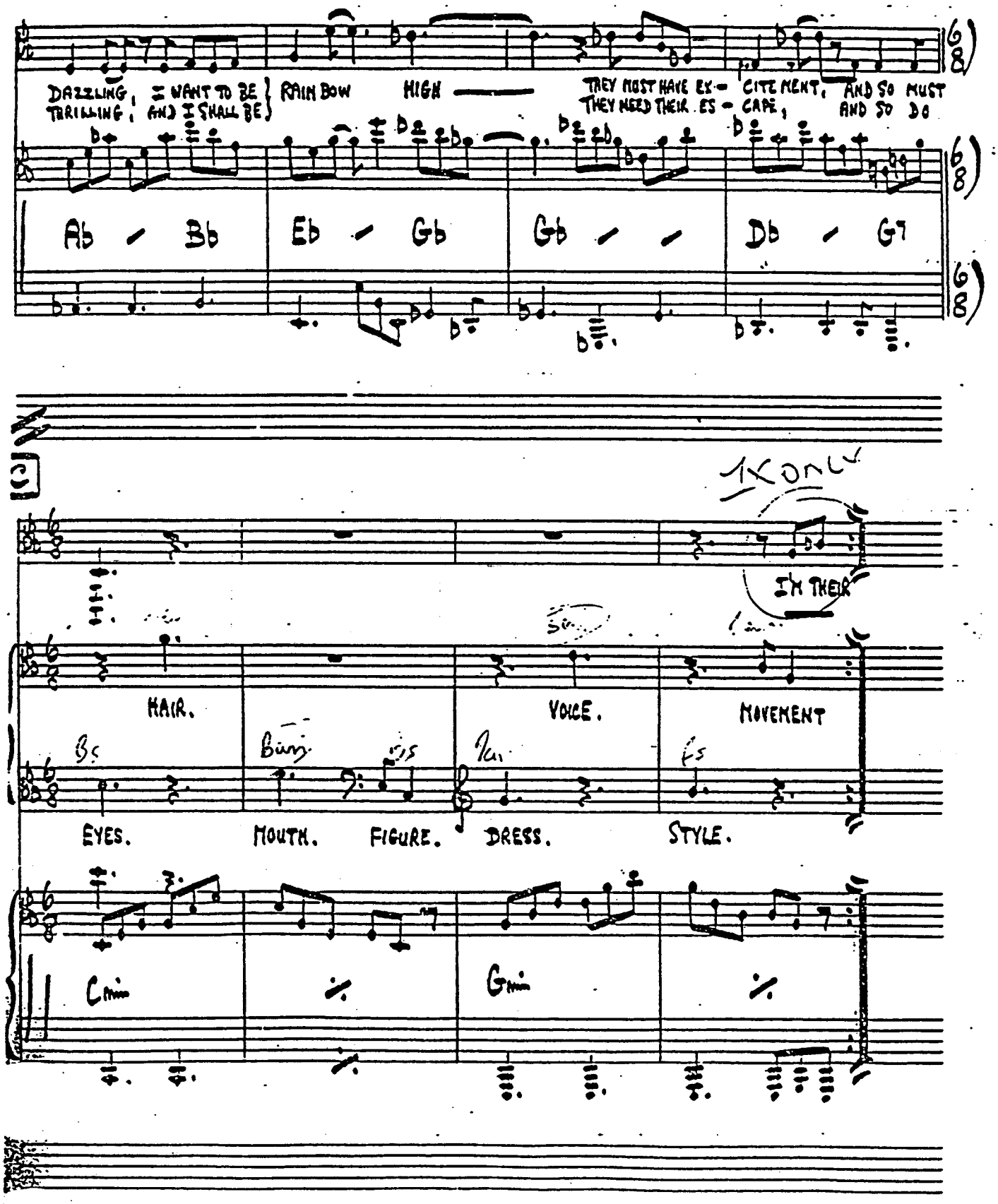
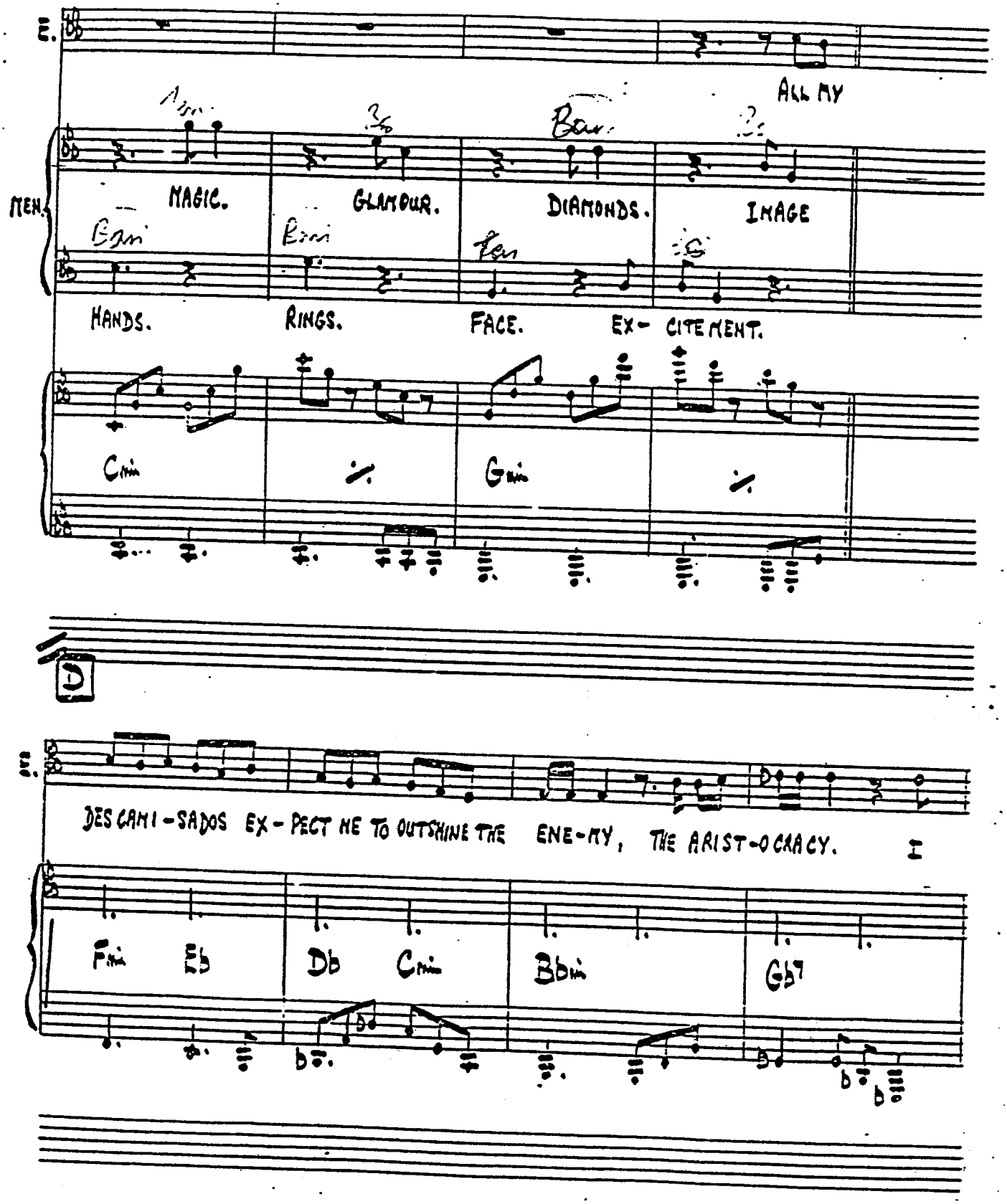
GO AS LIME HITS EVA

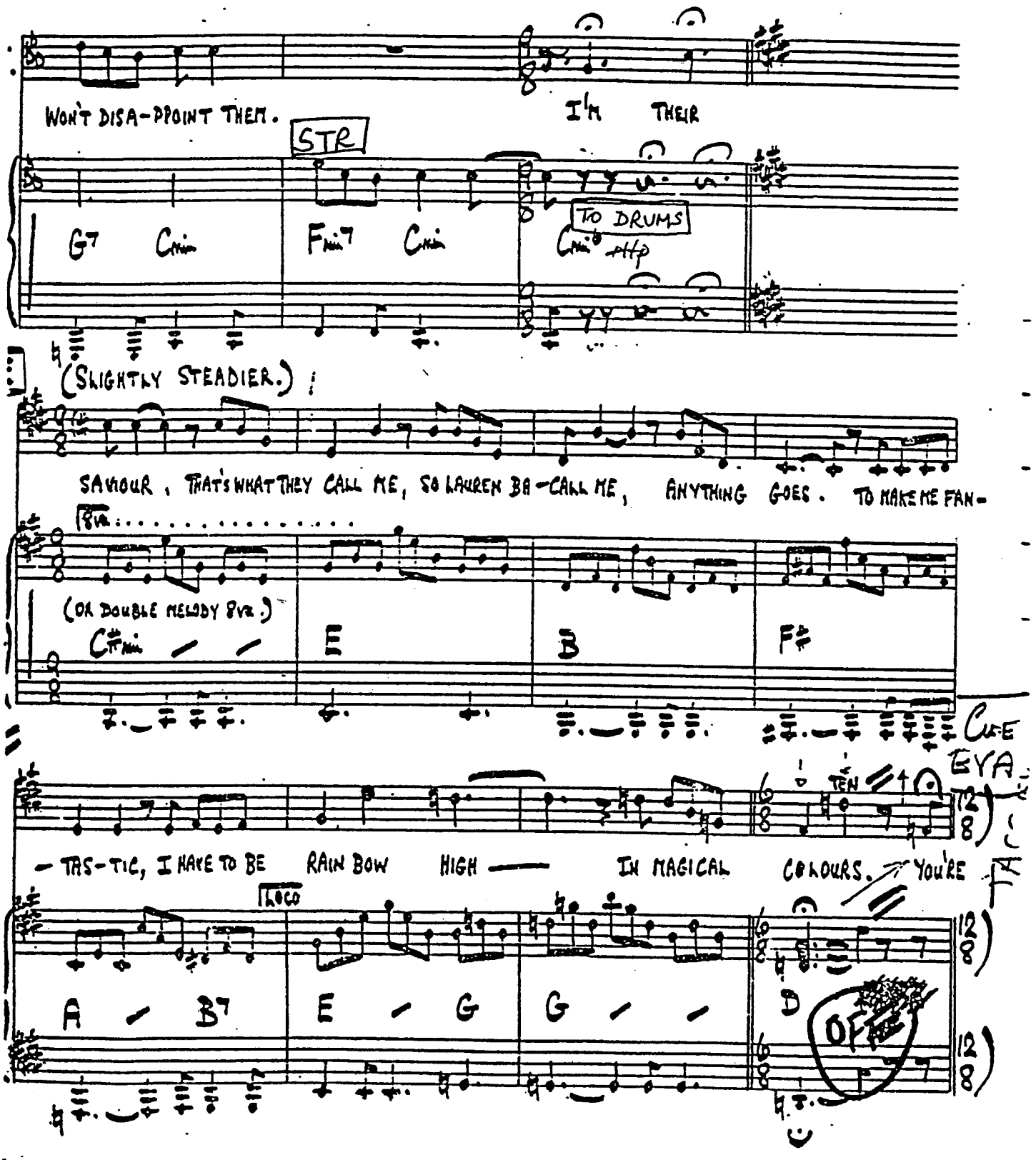
RAINBOW HIGH.




EVA.
I CAME FROM THE
(WHISPERED)
VOICE. MOVEMENT. MAGIC. GLAMOUR. DIAMONDS. IMAGE.
DRESS. STYLE. HANDS. RINGS. FACE EX-CITEMENT.
Gmin Cmin Gmin
1. PEOPLE. THEY NEED TO A-DORE ME. SO CHRISTIAN DI-OR ME, FROM MY HEAD TO MY TOES. I NEED TO BE
2. PROJECT. IT'S VITAL YOU SELL ME. SO MACHIA-VELL ME, MAKE AN AR-GENTINE ROSE. I NEED TO BE
Cmin Eb Bb F/A


DAZZLING, I WANT TO BE
THRILLING, AND I SHALL BE
RAIN BOW HIGH
THEY MUST HAVE EX- CITE MENT, AND SO MUST
THEY NEED THEIR ES- CAPE, AND SO DO
Ab Bb Eb Gb Gb Db G7
I'M THEIR
HAIR.
VOICE.
MOVEMENT
EYES.
MOUTH.
FIGURE.
DRESS.
STYLE.
Cmin
Gmin


E.
ALL MY
MEN.
MAGIC.
GLAMOUR.
DIAMONDS.
IMAGE
HANDS.
RINGS.
FACE.
EX- CITEMENT.
Cmin
Gmin
D
E.
DES CAMI-SADOS EX-PECT ME TO OUTSHINE THE ENE-MY, THE ARIST-O CRACY.
I
Fmin
Eb
Db
Cmin
Bbmin
Gb7


WON'T DISA-PPOINT THEM.
I'M THEIR
STR
TO DRUMS
G7 Cmin Fmin7 Cmin Cmin6 Hfp
(SLIGHTLY STEADIER.)
SAVIOUR. THAT'S WHAT THEY CALL ME, SO LAUREN BA-CALL ME, ANYTHING GOES. TO MAKE ME FAN-
8va
(OR DOUBLE MELODY 8va.)
C#min E B F#
CUE
EVA
TEN
-TAS-TIC, I HAVE TO BE RAIN BOW HIGH — IN MAGICAL COLOURS. YOU'RE
LOCO
A B7 E G G D
OFF

F

SLIGHTLY BRIGHTER

E.

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

CROWN.

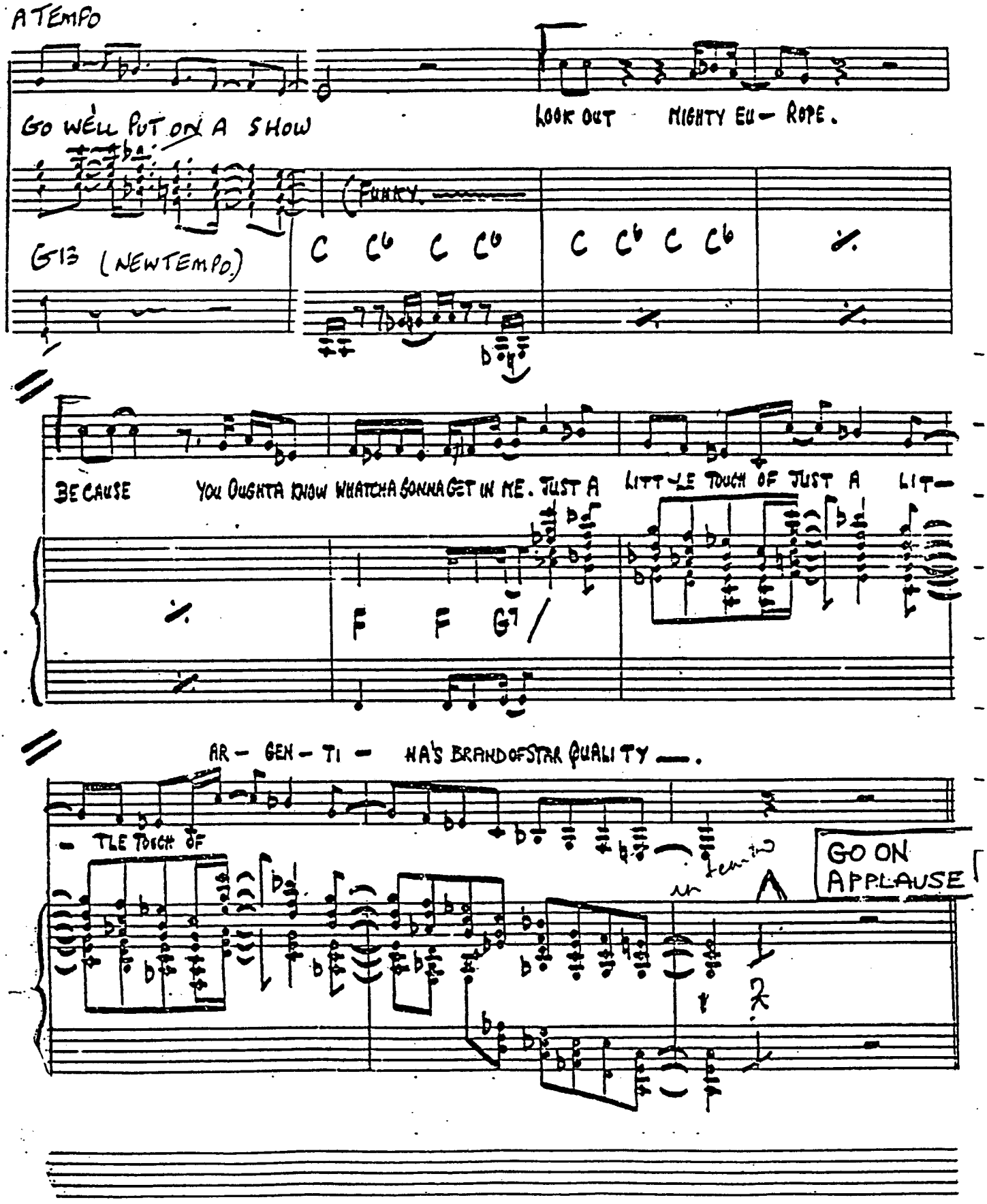
GLISS

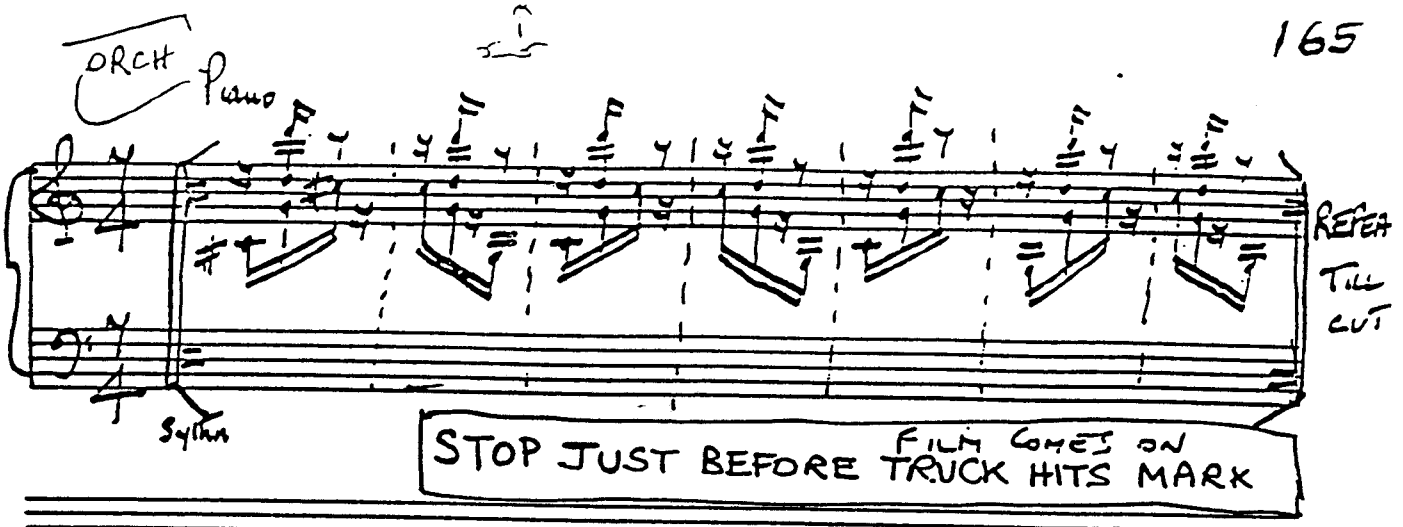
H

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

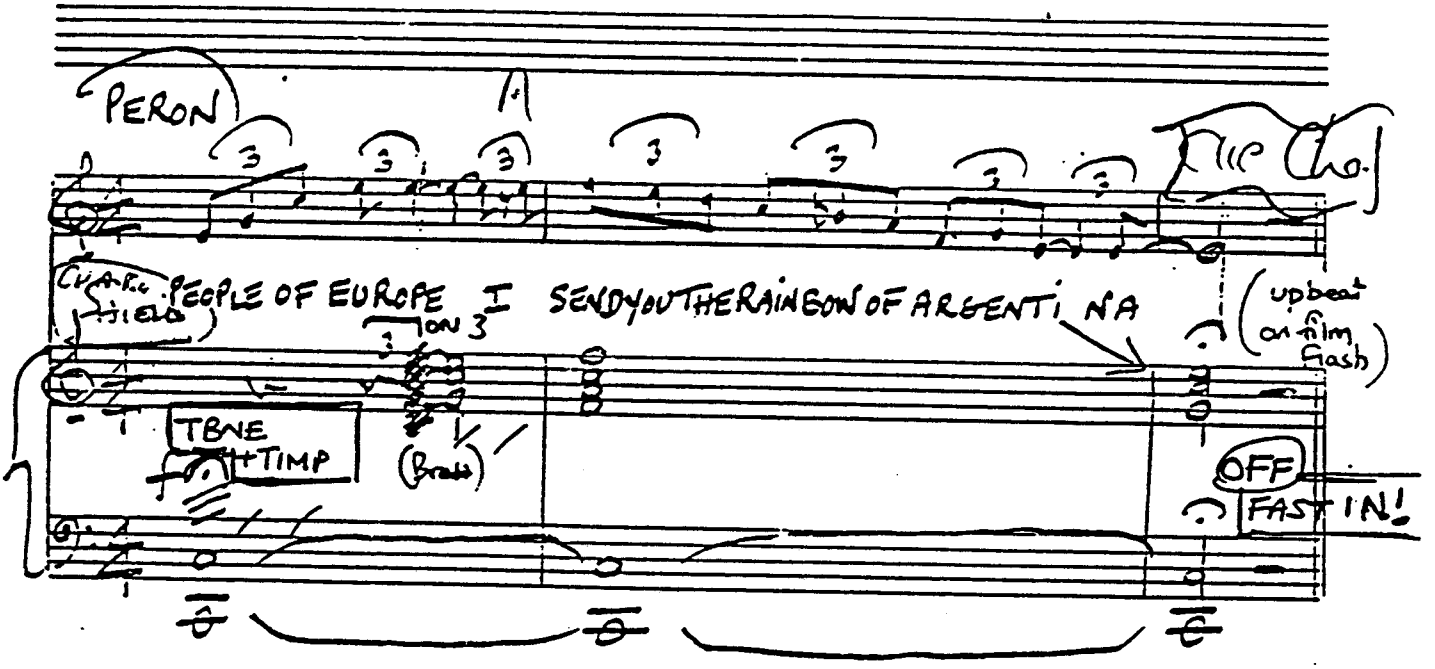
C7 F7 F#7

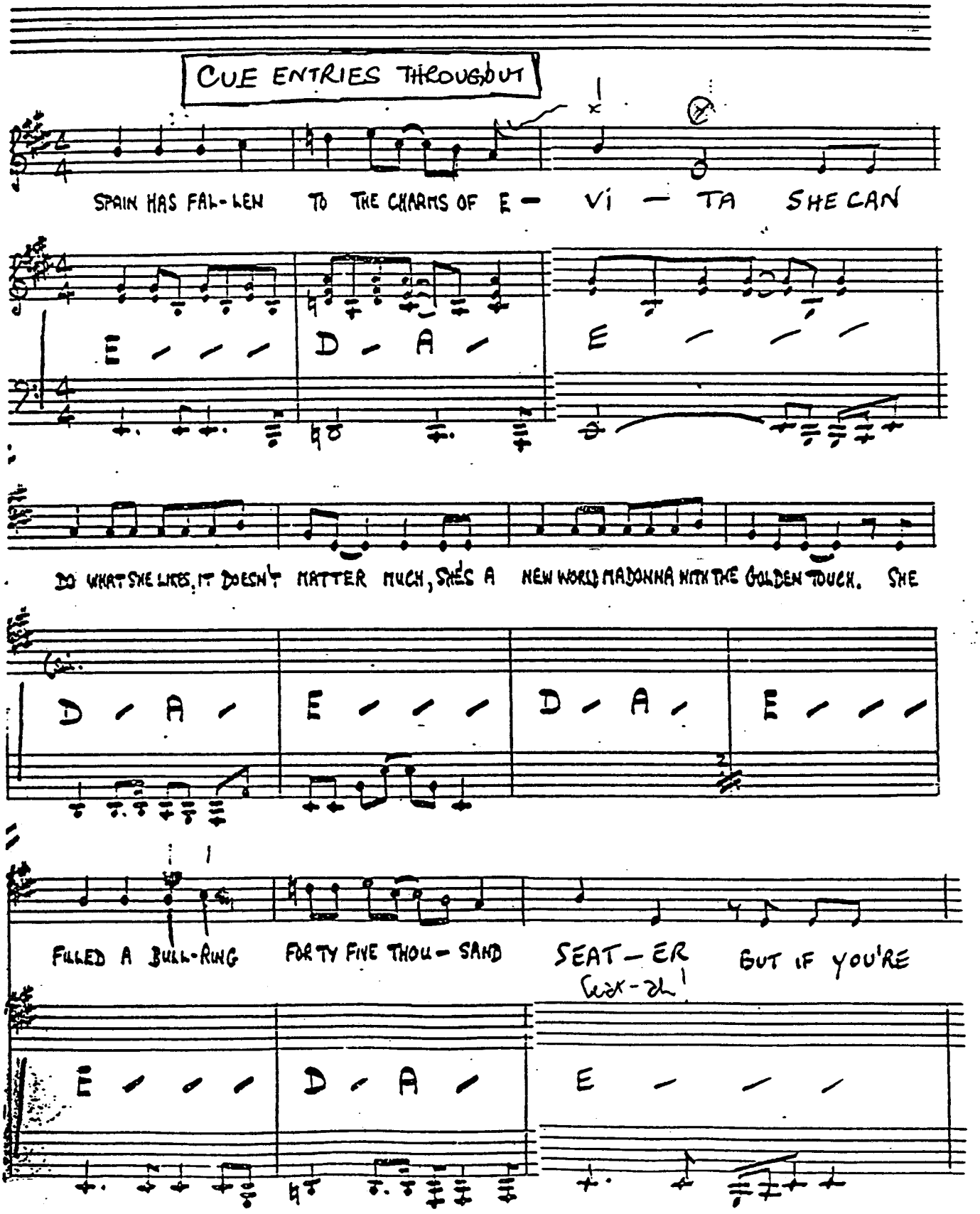
NEW TEMPO OVER

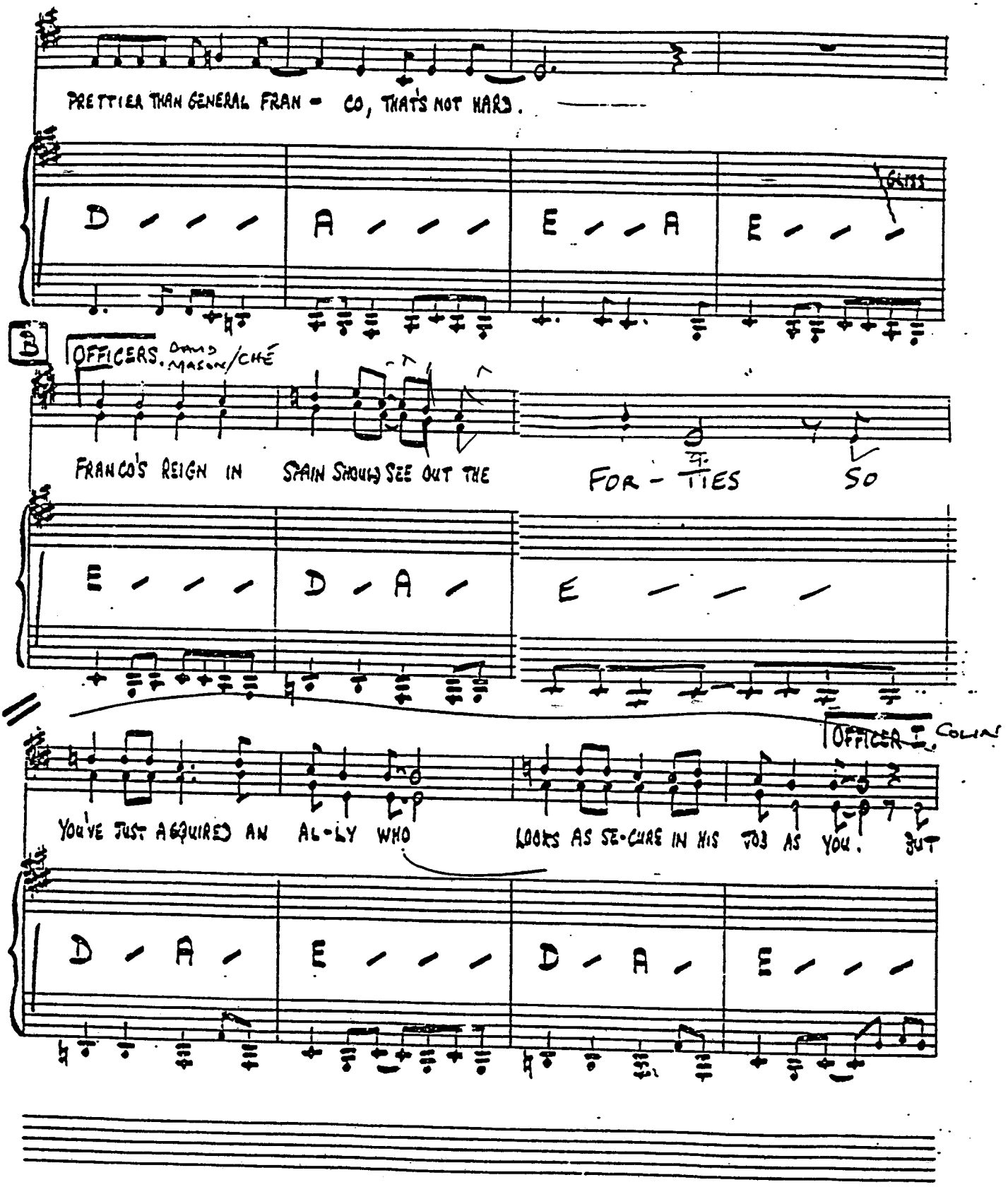

A TEMPO
GO WE'LL PUT ON A SHOW
LOOK OUT MIGHTY EU- ROPE.
G13 (NEW TEMPO)
Funky
C C♭ C C♭ C C♭ C C♭
BE CAUSE YOU OUGHTA KNOW WHATCHA GONNA GET IN ME. JUST A LITT-LE TOUCH OF JUST A LIT-
F F G7
AR- GEN- TI- NA'S BRAND OF STAR QUALI TY —.
- TLE TOUCH OF
GO ON APPLAUSE

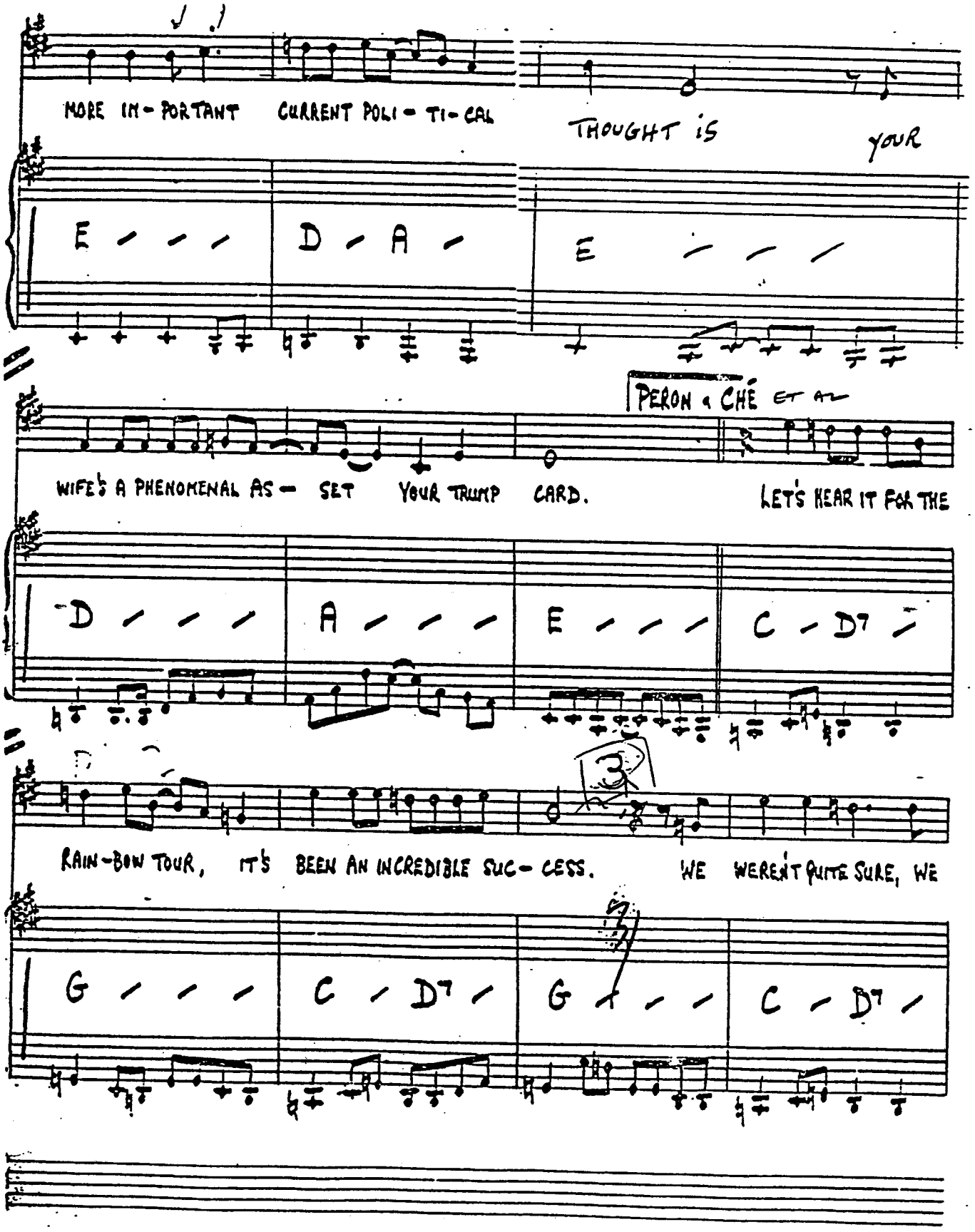


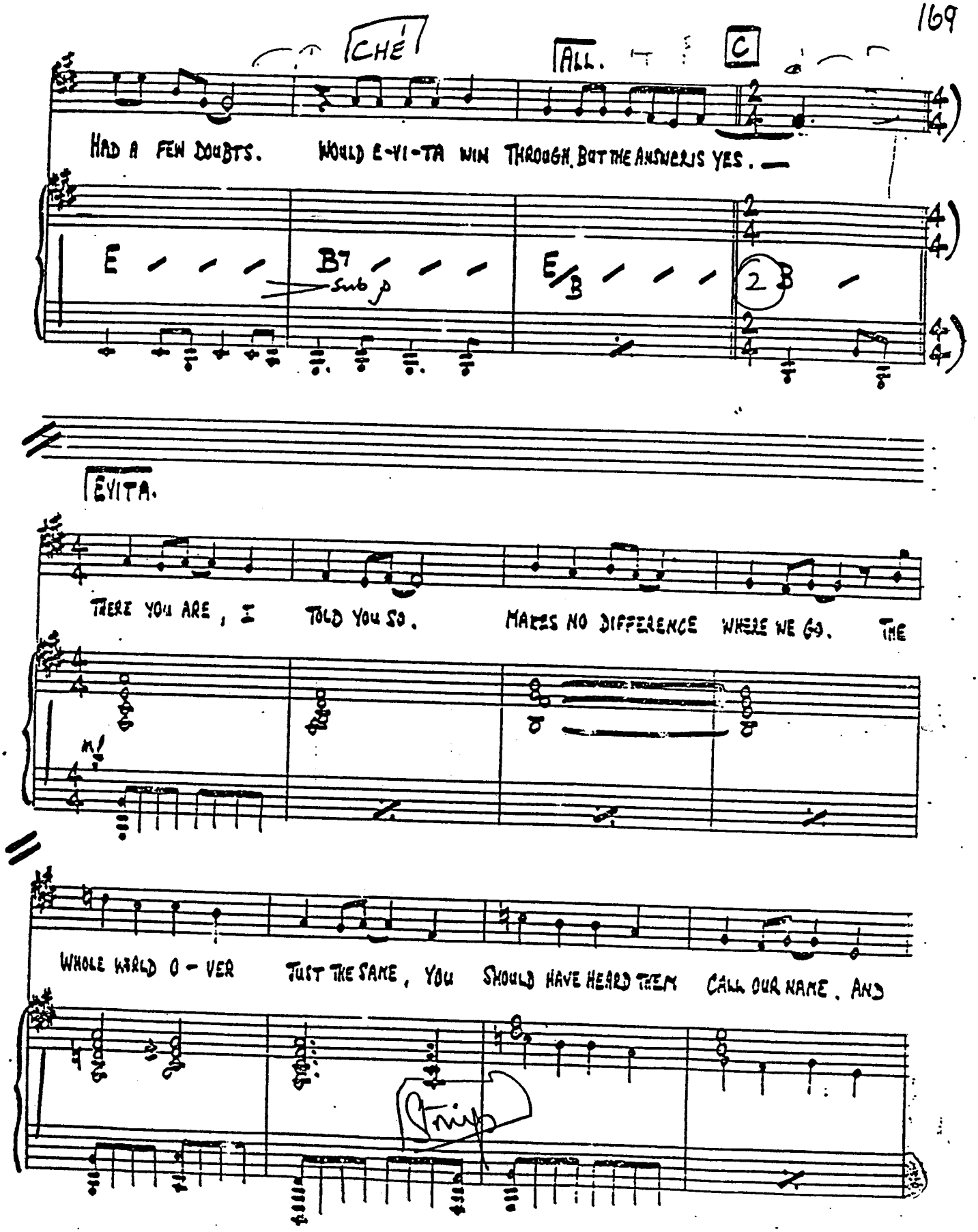
RAINBOW TOUR

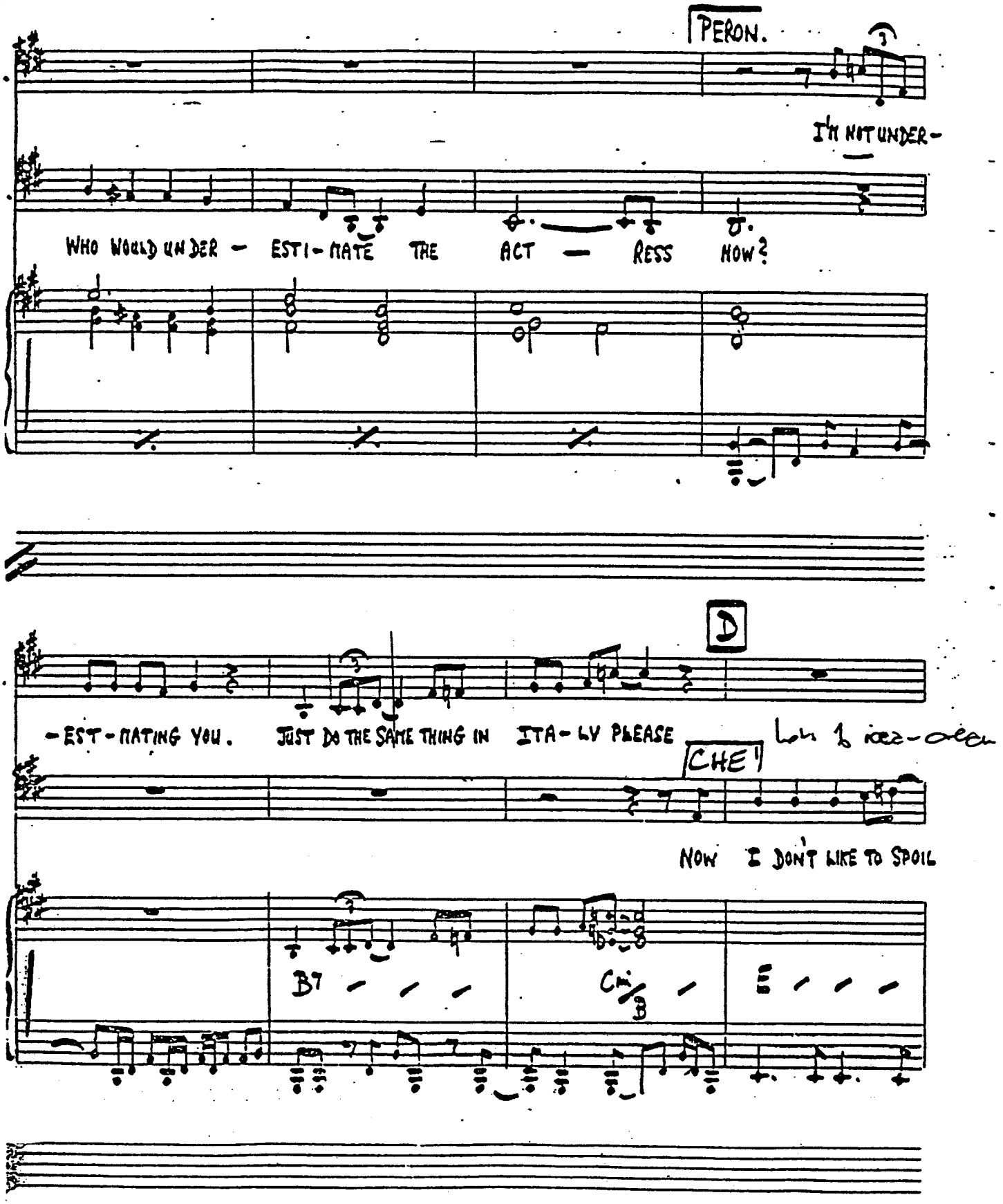


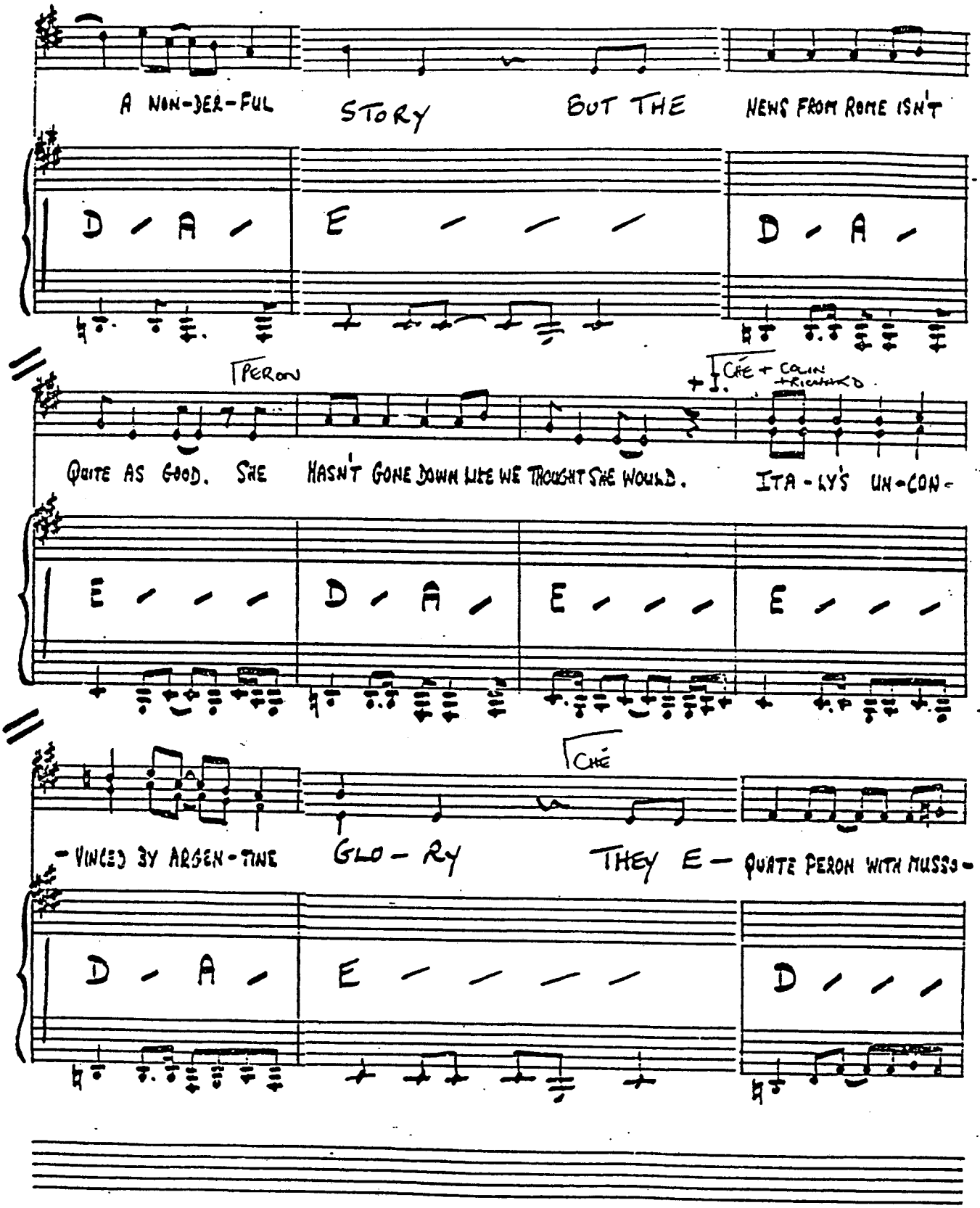

CUE ENTRIES THROUGHOUT
SPAIN HAS FAL-LEN TO THE CHARMS OF E - VI - TA SHE CAN
E - - - D - A - E - - -
DO WHAT SHE LIKES, IT DOESN'T MATTER MUCH, SHE'S A NEW WORLD MADONNA WITH THE GOLDEN TOUCH. SHE
D - A - E - - - D - A - E - - -
FILLED A BULL-RING FOR TY FIVE THOU - SAND SEAT - ER BUT IF YOU'RE
(six-er)
E - - - D - A - E - - -

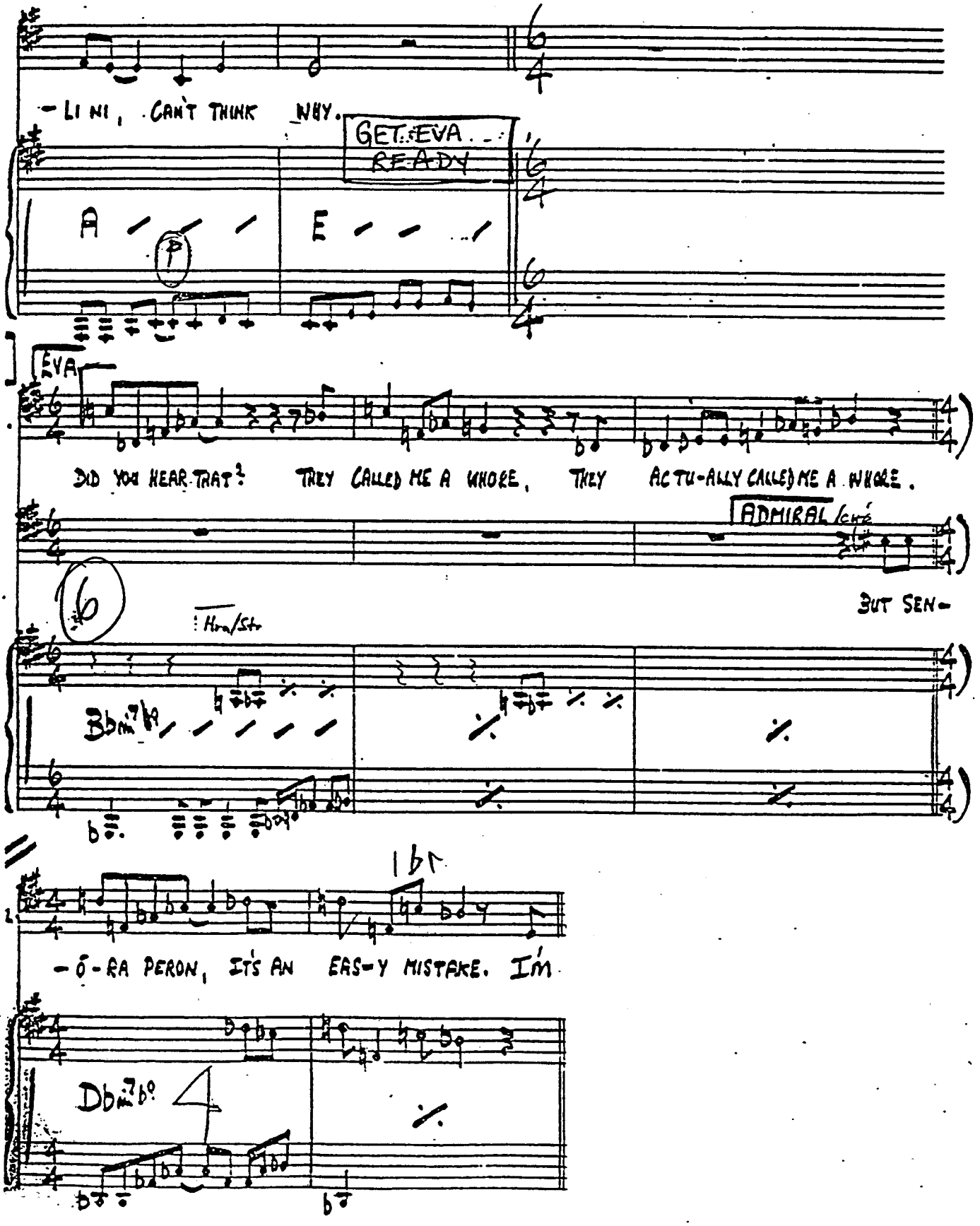

PRETTIER THAN GENERAL FRAN - CO, THAT'S NOT HARD.
D A E A E
Gtrs
OFFICERS. DAVID MASON/CHÉ
FRANCO'S REIGN IN SPAIN SHOULD SEE OUT THE FOR - TIES SO
E D A E
OFFICER T. COLIN
YOU'VE JUST ACQUIRED AN AL-LY WHO LOOKS AS SE-CURE IN HIS JOB AS YOU. BUT
D A E D A E

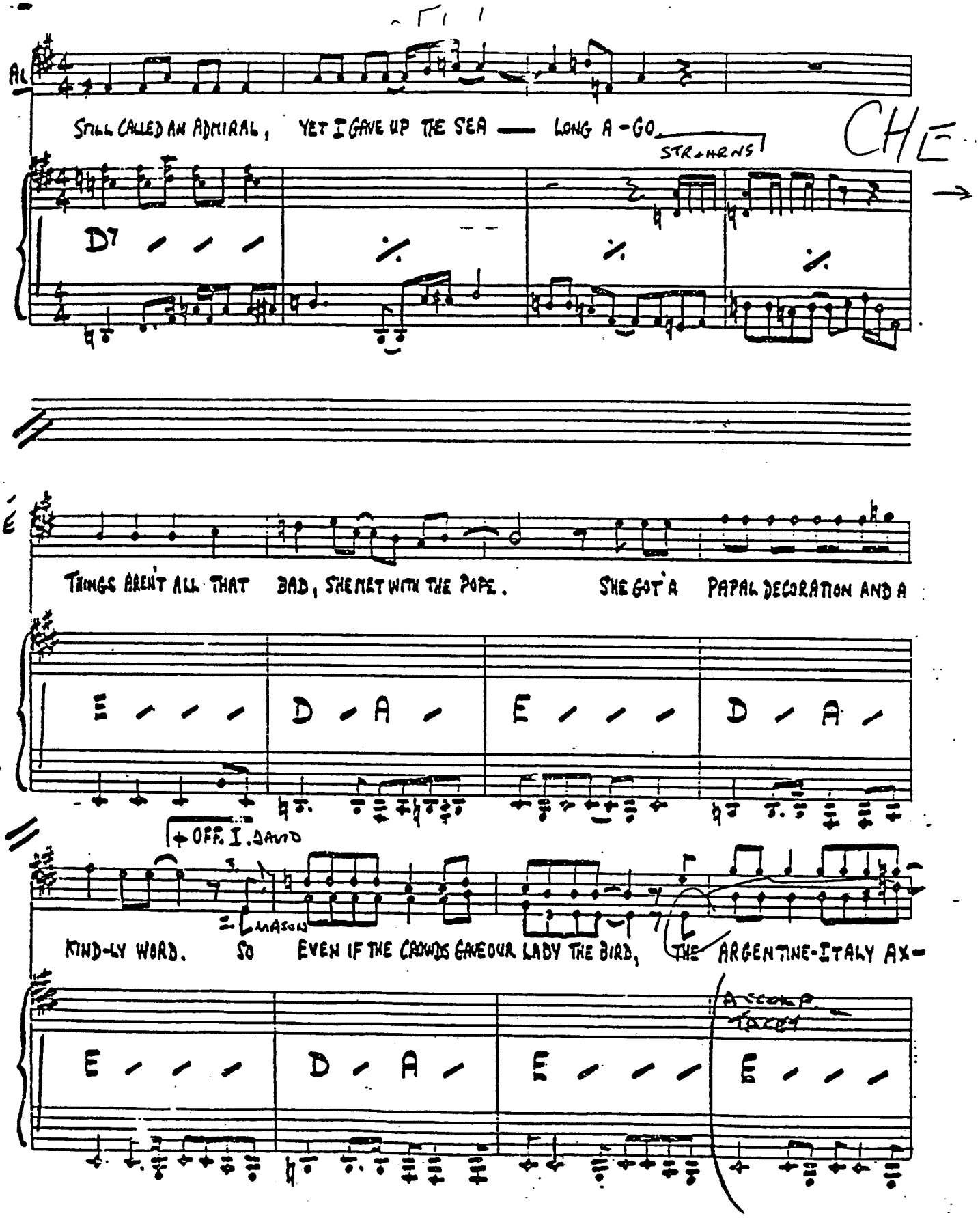

MORE IN- PORTANT CURRENT POLI- TI- CAL THOUGHT IS YOUR
E - - - D - A - E - - -
PERON & CHÉ ET AL
WIFE'S A PHENOMENAL AS- SET YOUR TRUMP CARD. LET'S HEAR IT FOR THE
D - - - A - - - E - - - C - D7 -
3
RAIN-BOW TOUR, IT'S BEEN AN INCREDIBLE SUC- CESS. WE WEREN'T QUITE SURE, WE
G - - - C - D7 - G - - - C - D7 -

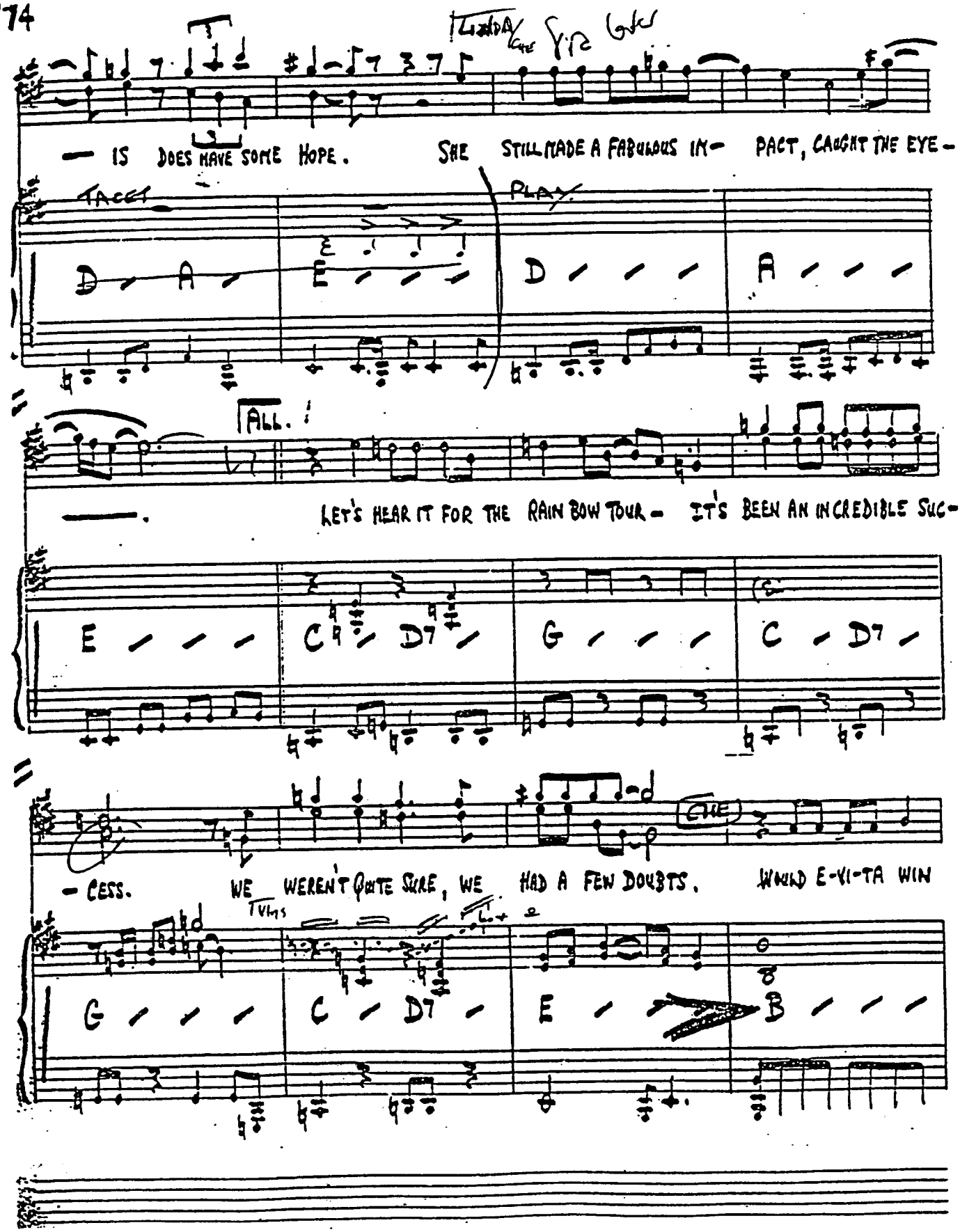

CHE!
ALL.
C
HAD A FEW DOUBTS. WOULD E-VI-TA WIN THROUGH. BUT THE ANSWER IS YES.
E
B7
sub p
E/B
2
EVITA.
THERE YOU ARE, I TOLD YOU SO. MAKES NO DIFFERENCE WHERE WE GO. THE
WHOLE WORLD O-VER JUST THE SAME, YOU SHOULD HAVE HEARD THEM CALL OUR NAME. AND
Trio

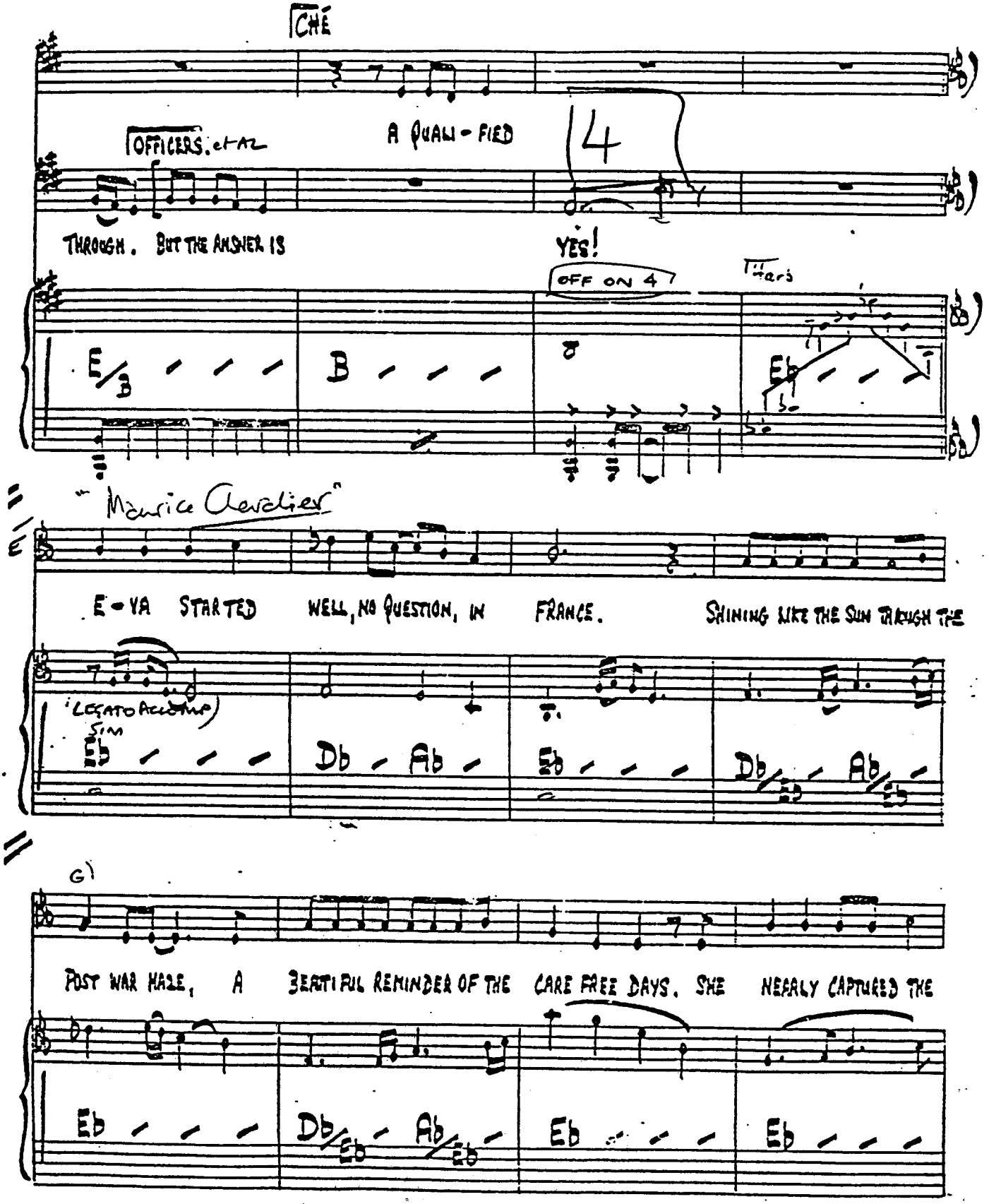

PERON.
I'M NOT UNDER-
WHO WOULD UN DER - ESTI - MATE THE ACT - RESS NOW?
D
- EST - MATING YOU. JUST DO THE SAME THING IN ITA - LY PLEASE
CHE!
NOW I DON'T LIKE TO SPOIL
B7
C#m/B
E

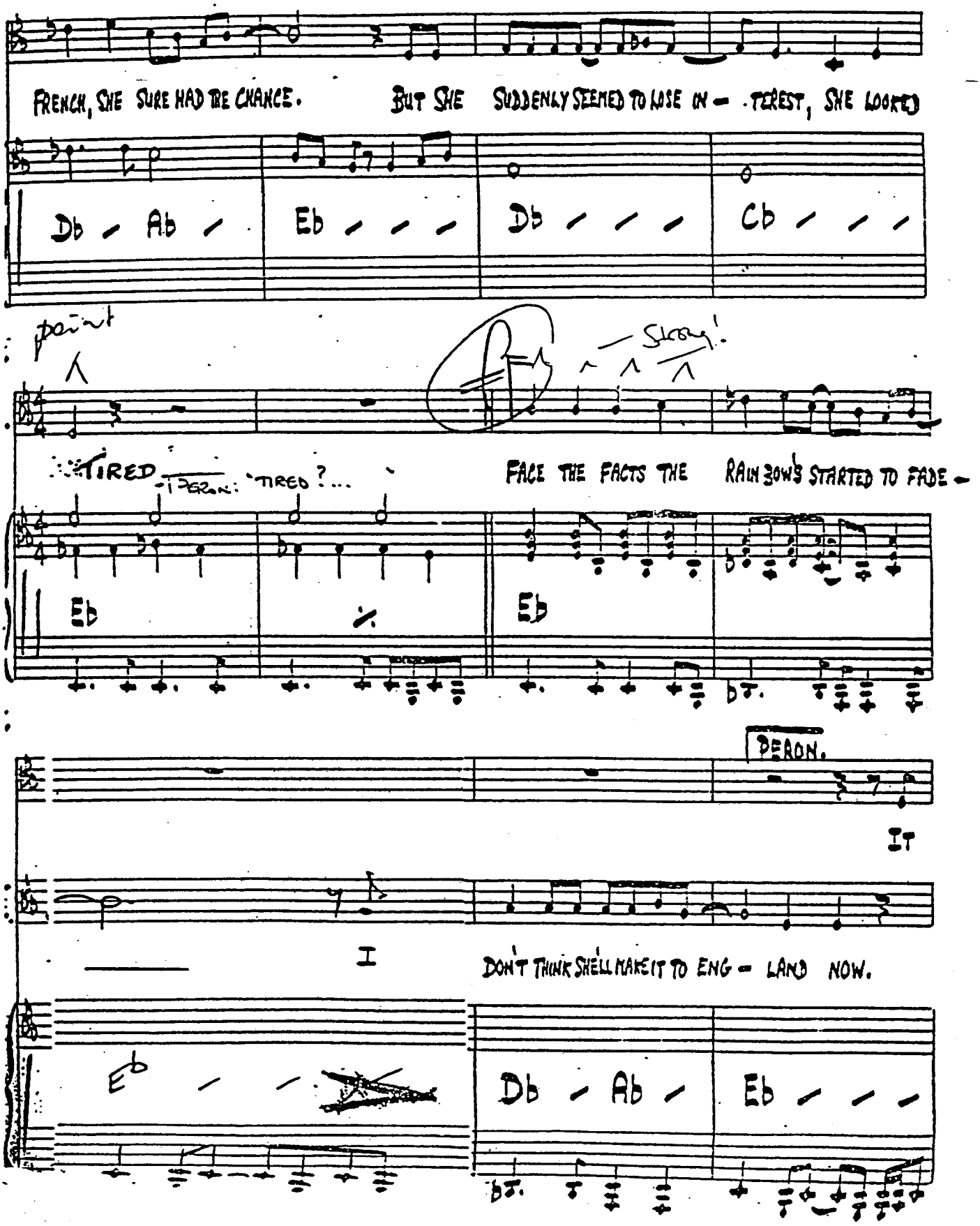

A WON-DER-FUL STORY BUT THE NEWS FROM ROME ISN'T
D A E D A
PERON
CHE + COLIN RICHARD
QUITE AS GOOD. SHE HASN'T GONE DOWN LIKE WE THOUGHT SHE WOULD. ITA-LY'S UN-CON-
E D A E E
CHE
-VINCED BY ARGEN-TINE GLO-RY THEY E-QUATE PERON WITH MUSSO-
D A E D

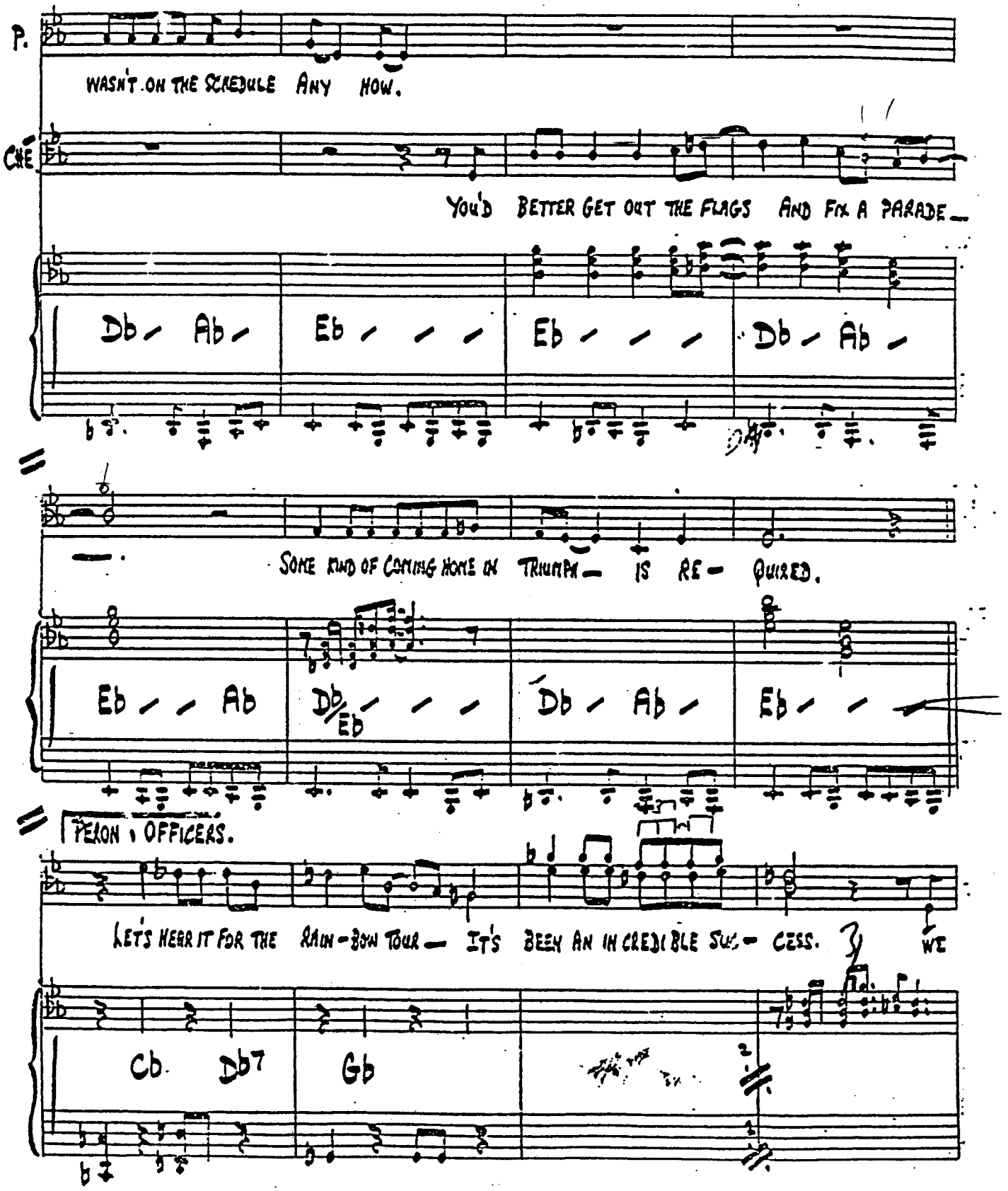

- LI NI, CAN'T THINK WHY.
GET EVA READY
A
E
p
EVA
DID YOU HEAR THAT? THEY CALLED ME A WHORE, THEY ACTU-ALLY CALLED ME A WHORE.
ADMIRAL (cont'd)
BUT SEN-
Hrn/Str
Bbm7b9
- Ó - RA PERON, IT'S AN EAS-Y MISTAKE. I'm
Dbm7b9

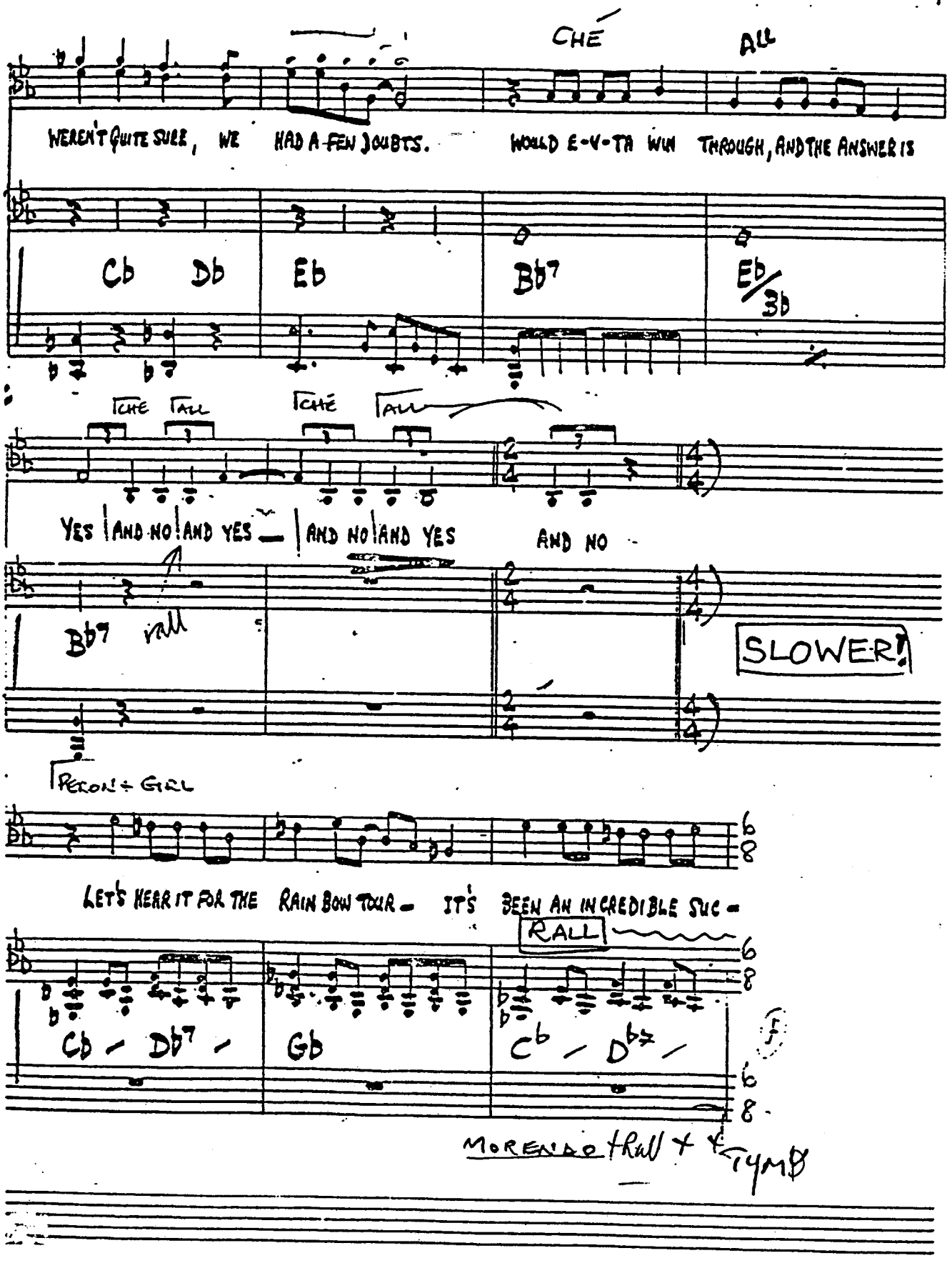

STILL CALLED AN ADMIRAL, YET I GAVE UP THE SEA — LONG A-GO
STRINGS
CHE
D7
THINGS AREN'T ALL THAT BAD, SHE MET WITH THE POPE. SHE GOT A PAPAL DECORATION AND A
E D A E D A
OFF. I. DAVID
MASON
KIND-LY WORD. SO EVEN IF THE CROWDS GAVE OUR LADY THE BIRD, THE ARGENTINE-ITALY AX-
E D A E E
SCOOP
TACET


— IS DOES HAVE SOME HOPE. SHE STILL MADE A FABULOUS IM- PACT, CAUGHT THE EYE-
TACET
PLAY
D A E D A
FALL.
—. LET'S HEAR IT FOR THE RAIN BOW TOUR - IT'S BEEN AN INCREDIBLE SUC-
E C D7 G C D7
CUE
- CESS. WE WEREN'T QUITE SURE, WE HAD A FEW DOUBTS. WOULD E-VI-TA WIN
TVMS
G C D7 E B


CHÉ
OFFICERS. et AL
A QUALI-FIED
4
THROUGH. BUT THE ANSWER IS
YES!
OFF ON 4
Tiers
E/B
B
Eb
"Maurice Chevalier"
EVA STARTED WELL, NO QUESTION, IN FRANCE. SHINING LIKE THE SUN THROUGH THE
(LEGATO ACCOMP)
SIM
Eb
Db - Ab
Eb
Db/Eb - Ab/Eb
G)
POST WAR HALE, A BEAUTIFUL REMINDER OF THE CARE FREE DAYS. SHE NEARLY CAPTURED THE
Eb
Db/Eb - Ab/Eb
Eb
Eb

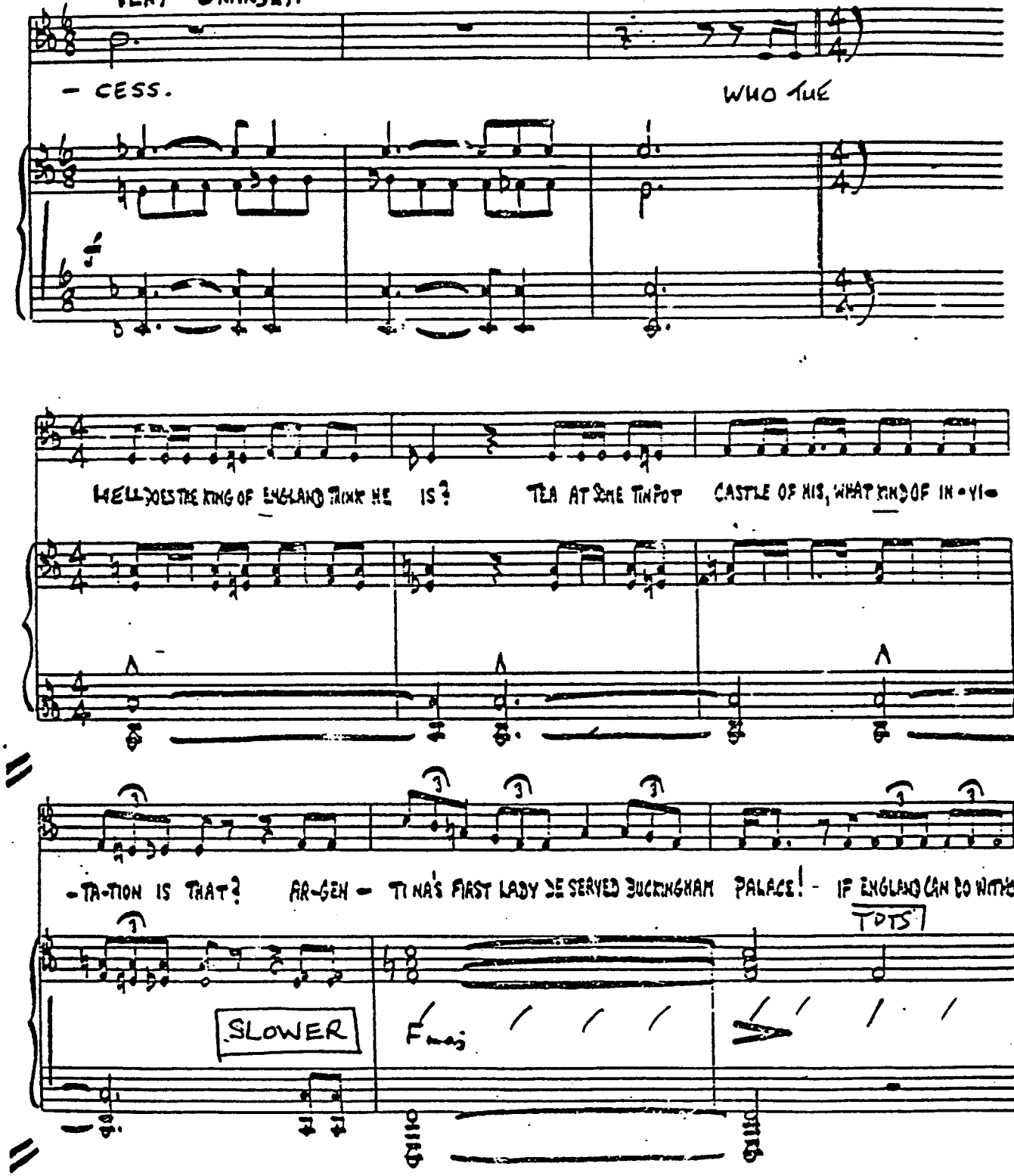

FRENCH, SHE SURE HAD THE CHANCE. BUT SHE SUDDENLY SEEMED TO LOSE IN - TEREST, SHE LOOKED
Db - Ab / Eb - - - Db - - - Cb - - -
point
Strong!
TIRED PERON: TIRED ?... FACE THE FACTS THE RAINBOW'S STARTED TO FADE -
Eb / Eb
PERON.
IT
I
DON'T THINK SHE'LL MAKE IT TO ENG - LAND NOW.
Eb - - Db - Ab / Eb - - -

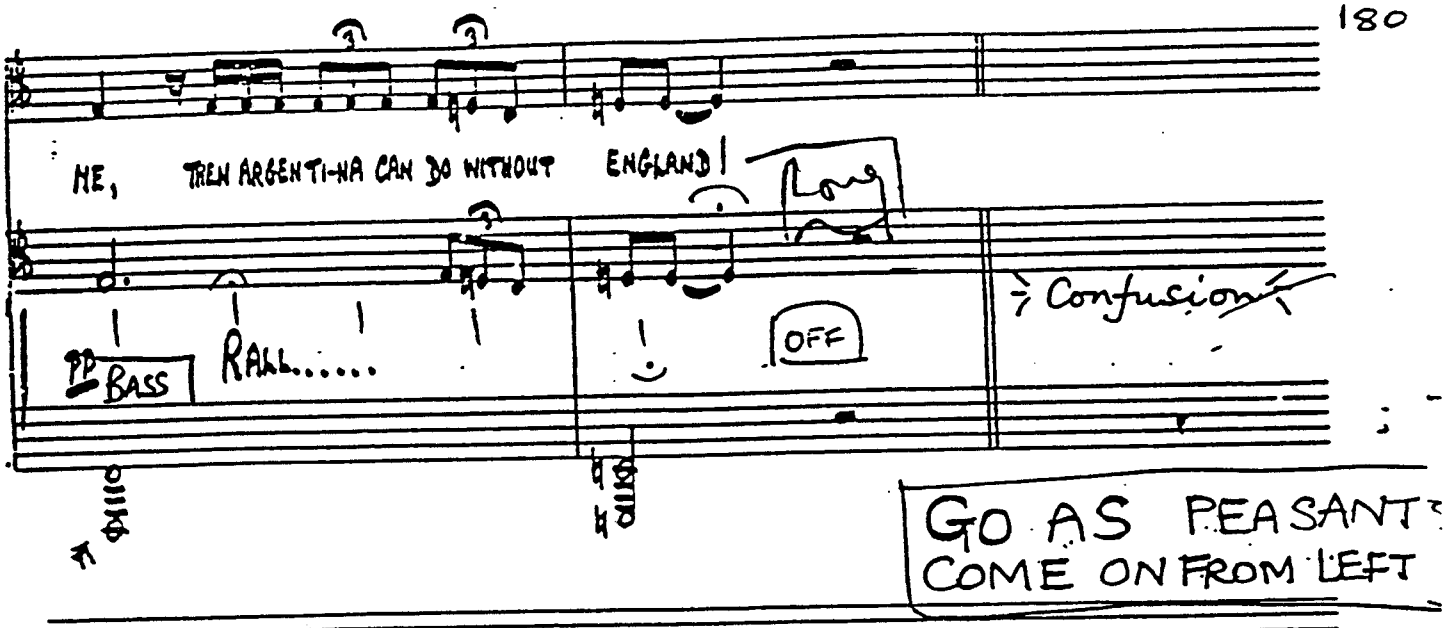

P.
WASN'T ON THE SCHEDULE ANY HOW.
CHE
You'd BETTER GET OUT THE FLAGS AND FIX A PARADE
Db Ab Eb Eb Db Ab
SOME KIND OF COMING HOME IN TRIUMPH IS RE- QUIRED.
Eb Ab Db/Eb Db Ab Eb
PERON + OFFICERS.
LET'S HEAR IT FOR THE RAIN-BOW TOUR IT'S BEEN AN IN CREDI BLE SUC- CESS. WE
Cb Db7 Gb


CHÉ
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/3b
TCHE TALL TCHÉ TALL
YES AND NO AND YES AND NO AND YES AND NO
Bb7 rall
SLOWER!
PECAN + GIRL
LET'S HEAR IT FOR THE RAIN BOW TOUR - IT'S BEEN AN INCREDIBLE SUC -
RALL
Cb - Db7 - Gb Cb - Db7 -
f
MORENO trill + TYMP

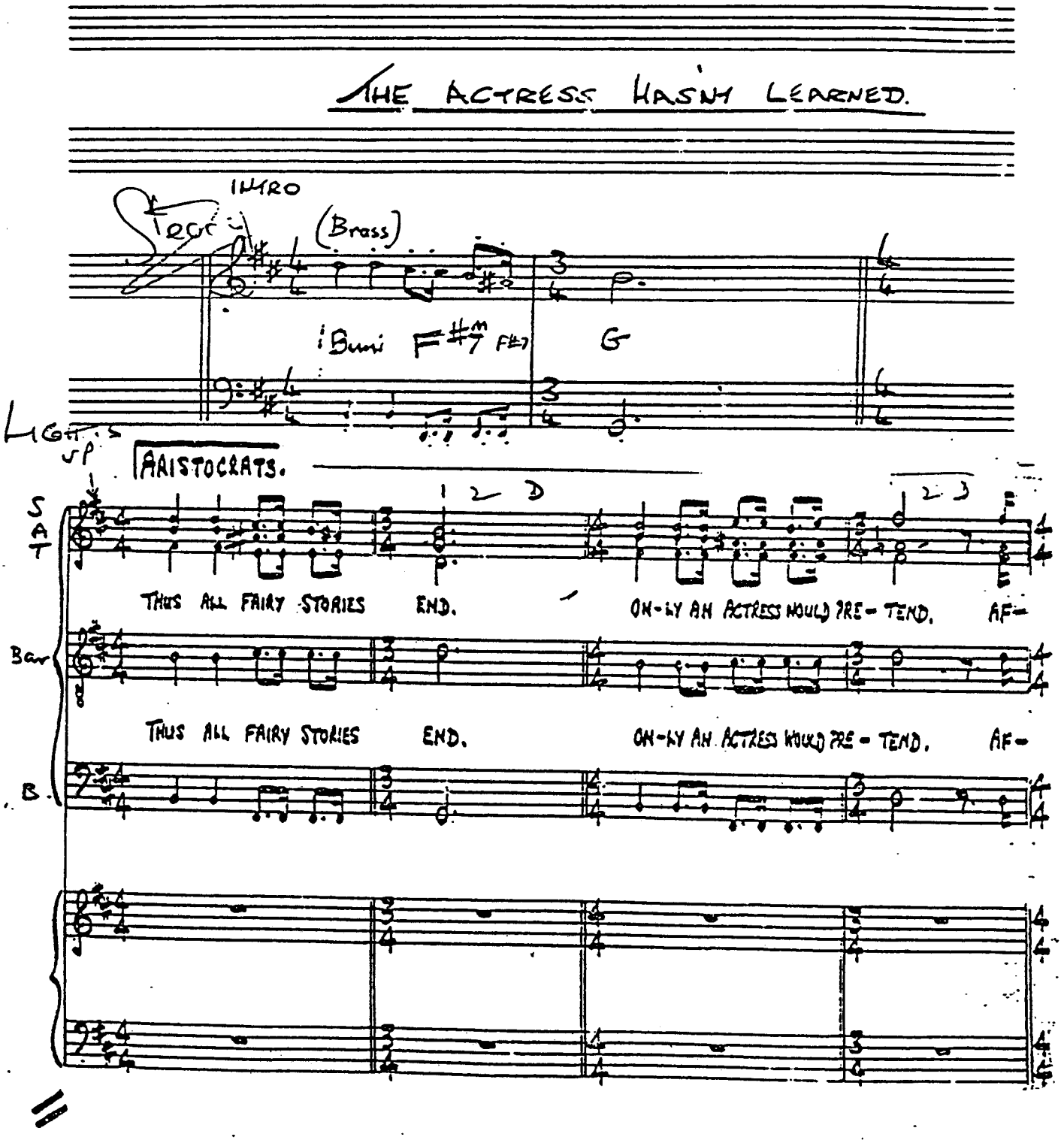
IN 2 VERY GRANDLY. ♩. = 58

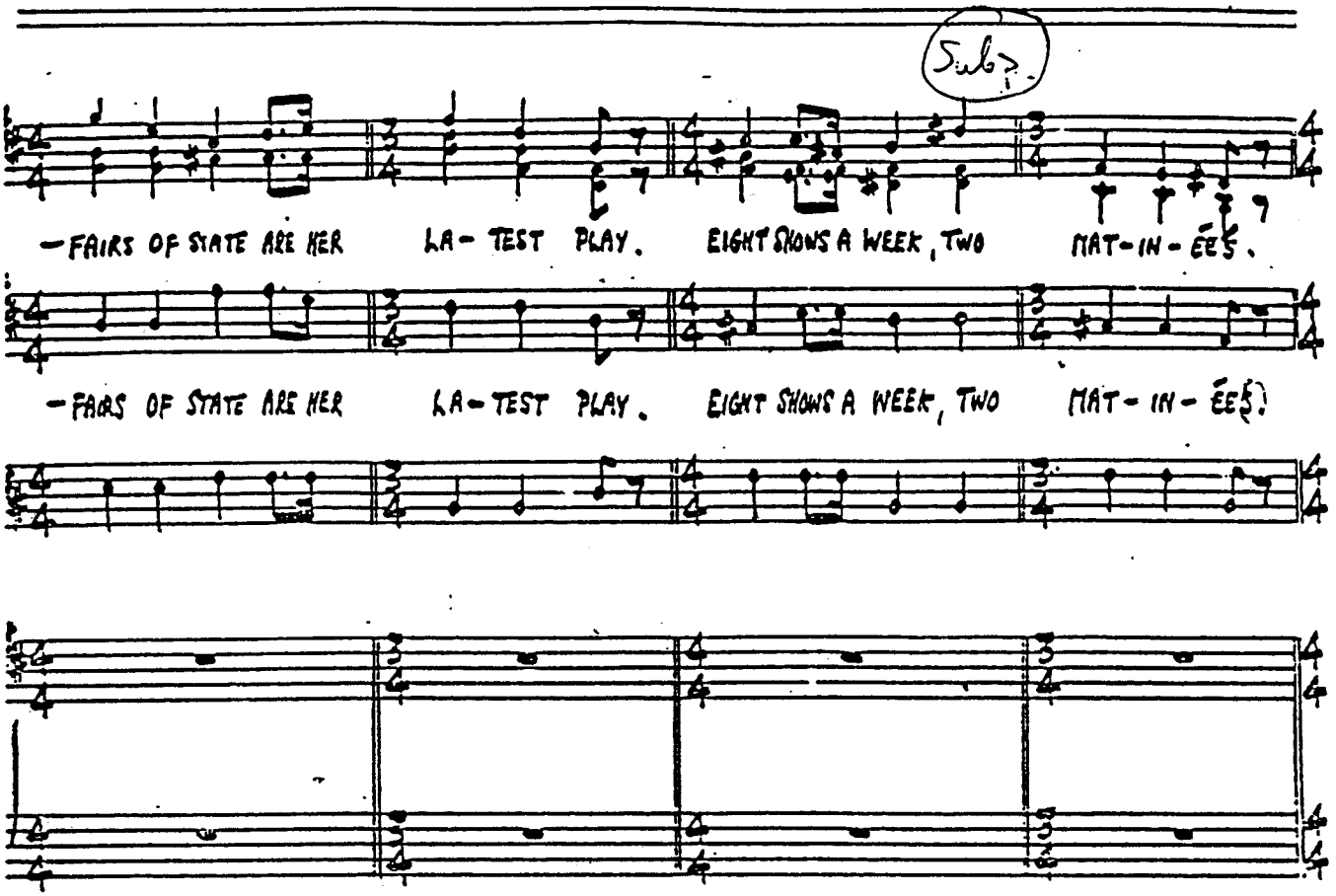
FAIRY QUEEN



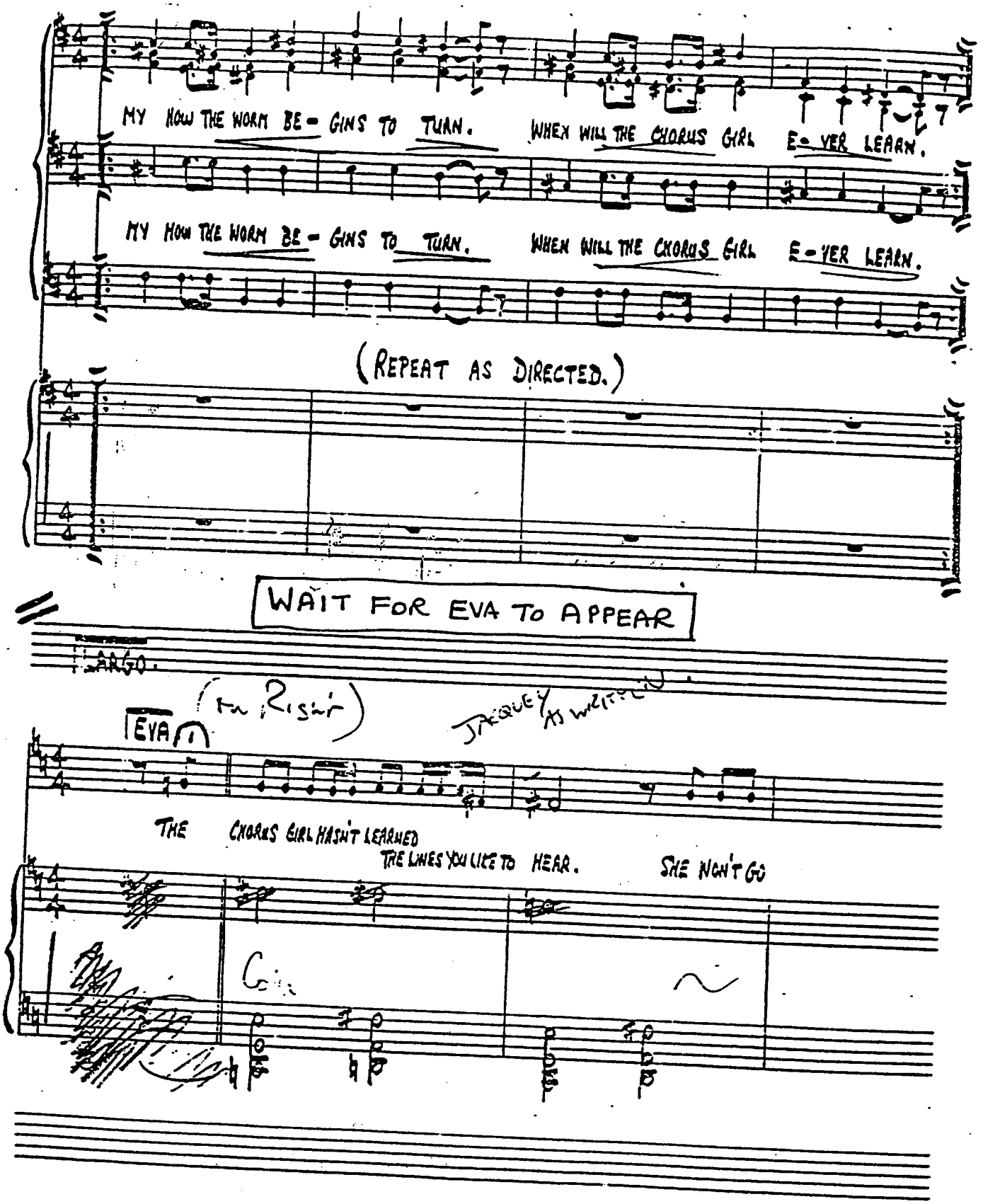


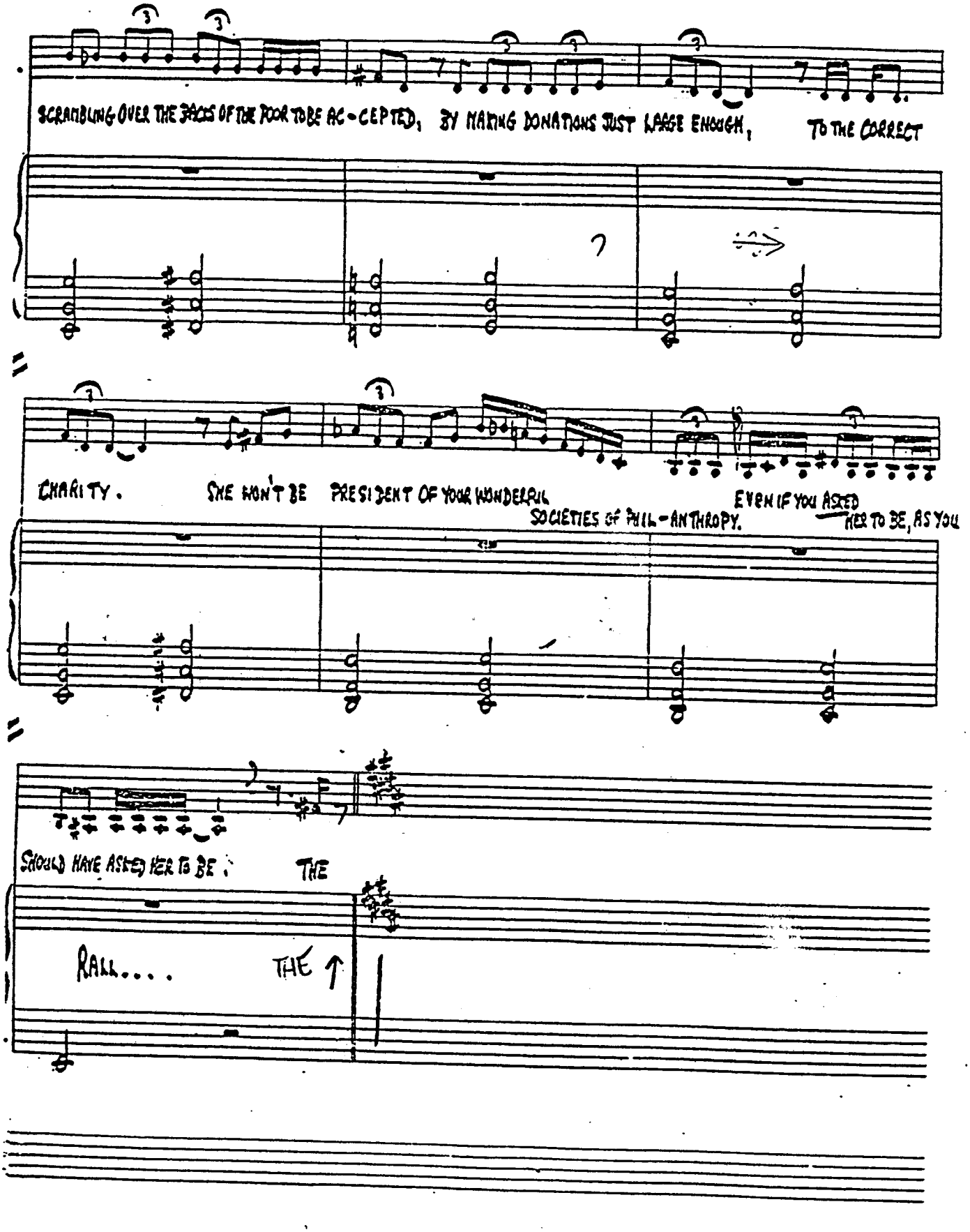
GO AS PEASANT
COME ON FROM LEFT

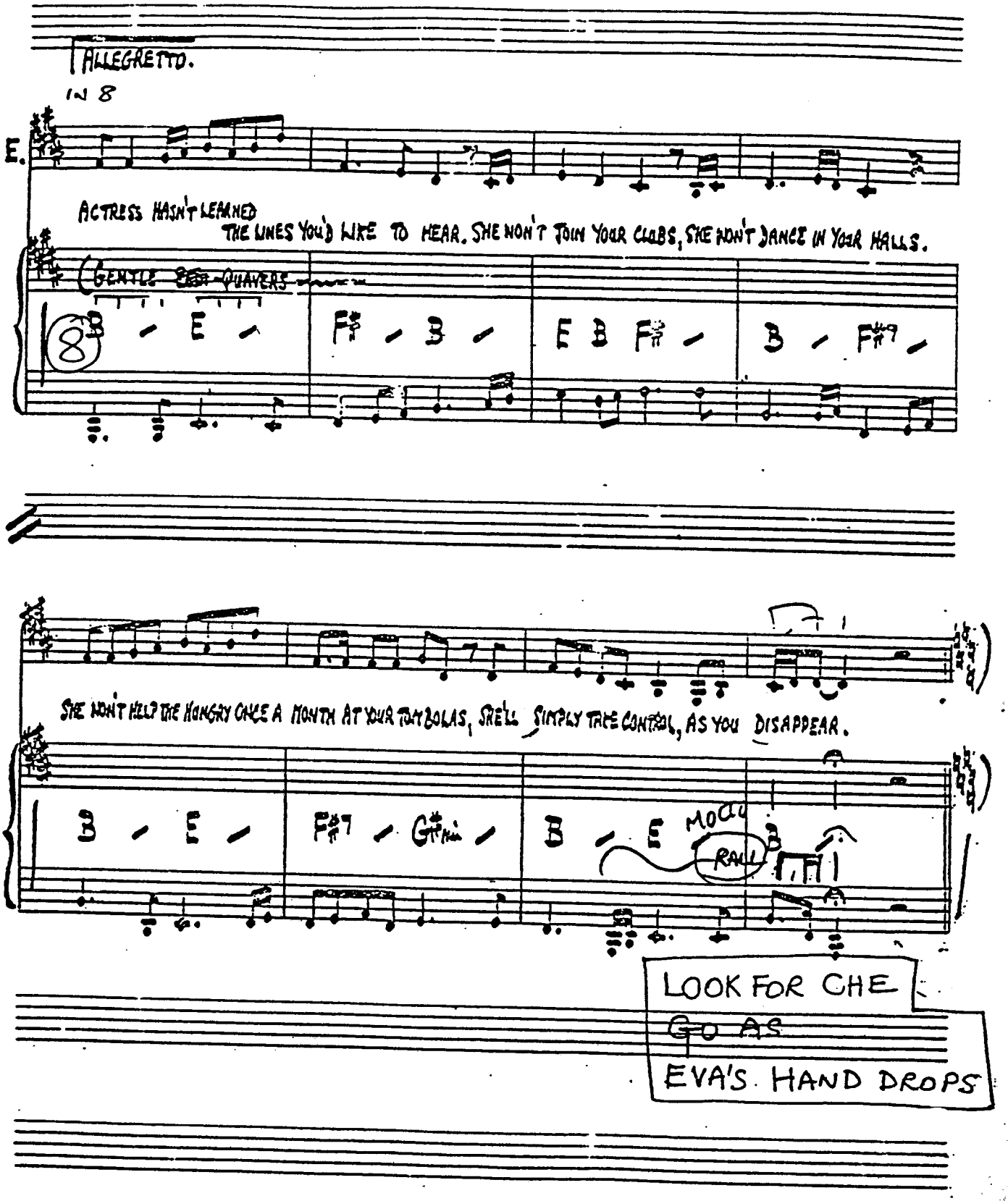

THE ACTRESS HASN'T LEARNED.
INTRO
Tacet
(Brass)
Bmi F#m7 F#7 G
LIGHTS UP
ARISTOCRATS.
1 2 3
2 3
S
A
T
THUS ALL FAIRY STORIES END.
ON-LY AN ACTRESS WOULD PRE-TEND. AF-
Bar
THUS ALL FAIRY STORIES END.
ON-LY AN ACTRESS WOULD PRE-TEND. AF-
B.


Subs?
– FAIRS OF STATE ARE HER LA – TEST PLAY. EIGHT SHOWS A WEEK, TWO MAT – IN – ÉE'S.
– FAIRS OF STATE ARE HER LA – TEST PLAY. EIGHT SHOWS A WEEK, TWO MAT – IN – ÉE'S!

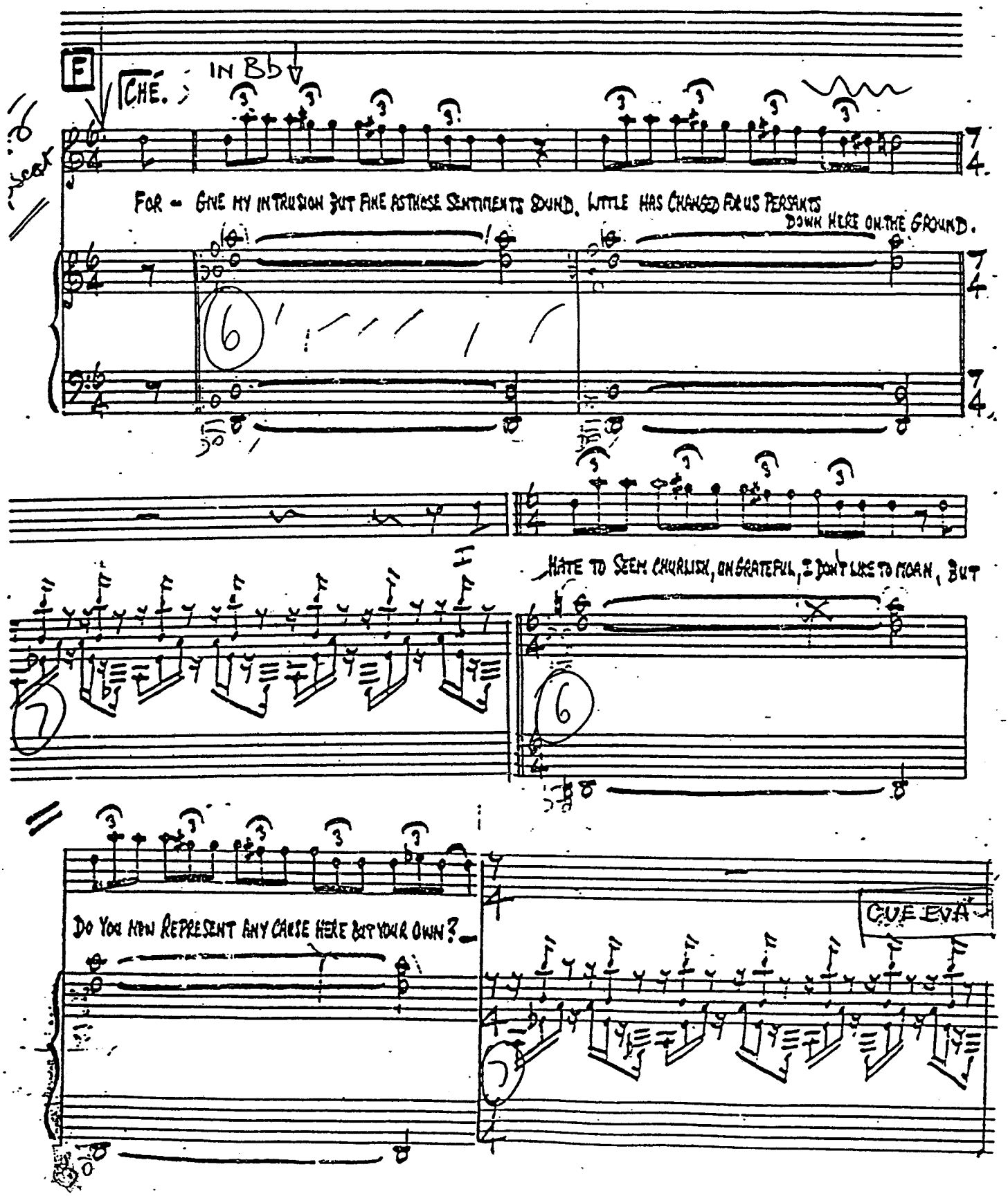
legato (stacc. 2x only)

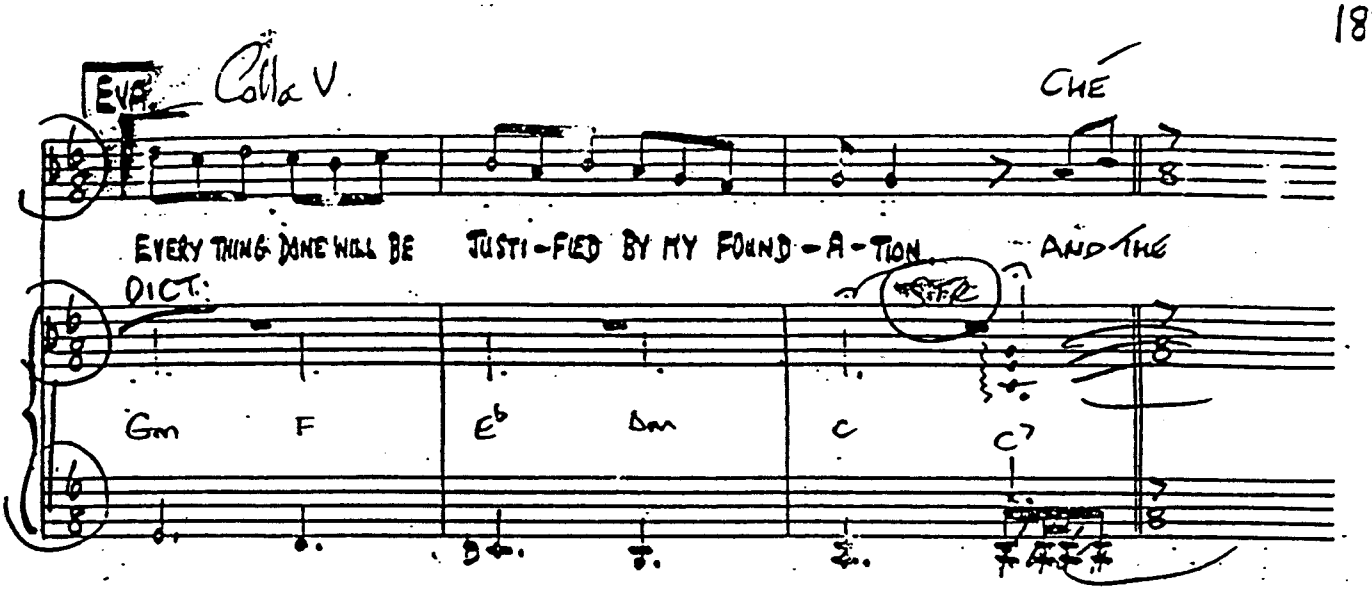



SCRAMBLING OVER THE BACKS OF THE POOR TO BE AC-CEPTED, BY MAKING DONATIONS JUST LARGE ENOUGH, TO THE CORRECT
CHARITY. SHE WON'T BE PRESIDENT OF YOUR WONDERFUL SOCIETIES OF PHIL-ANTHROPY. EVEN IF YOU ASKED HER TO BE, AS YOU
SHOULD HAVE ASKED HER TO BE; THE
RALL.... THE

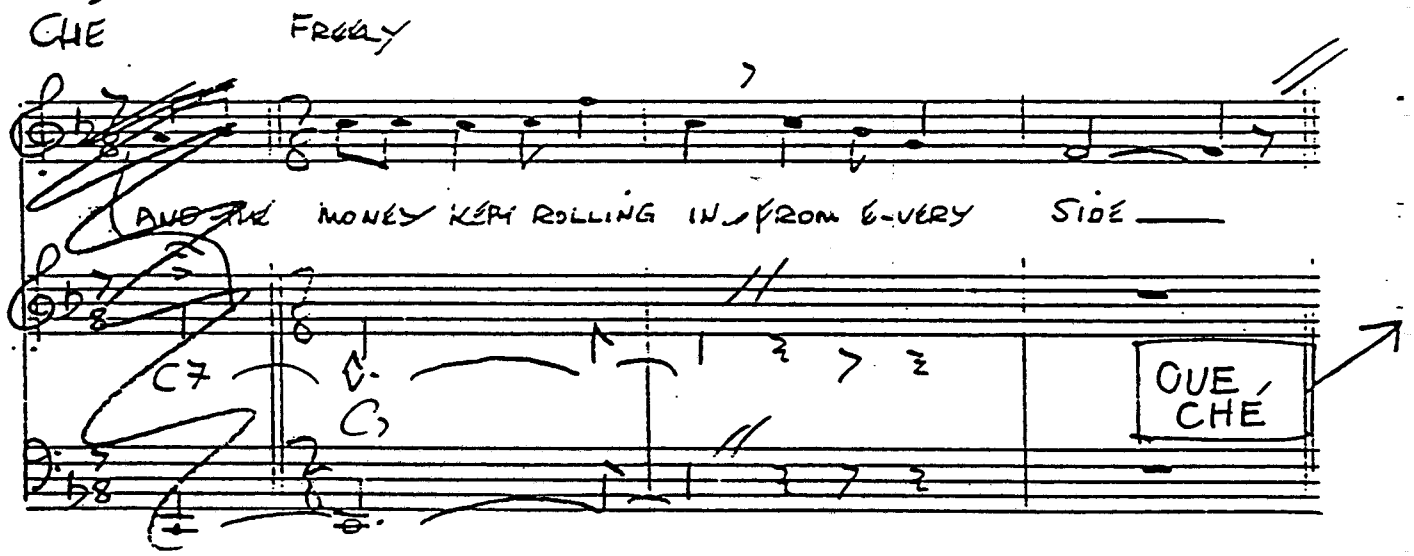

ALLEGRETTO.
IN 8
E.
ACTRESS HASN'T LEARNED
THE LINES YOU'D LIKE TO HEAR. SHE WON'T JOIN YOUR CLUBS, SHE WON'T DANCE IN YOUR HALLS.
GENTLE QUAVERS
B - E - F♯ - B - E B F♯ - B - F♯7 -
SHE WON'T HELP THE HUNGRY ONCE A MONTH AT YOUR TOMBOLAS, SHE'LL SIMPLY TAKE CONTROL, AS YOU DISAPPEAR.
B - E - F♯7 - G♯m - B - E
MOCH
RALL
B
LOOK FOR CHE
GO AS
EVA'S HAND DROPS

186 As she brings her hand down

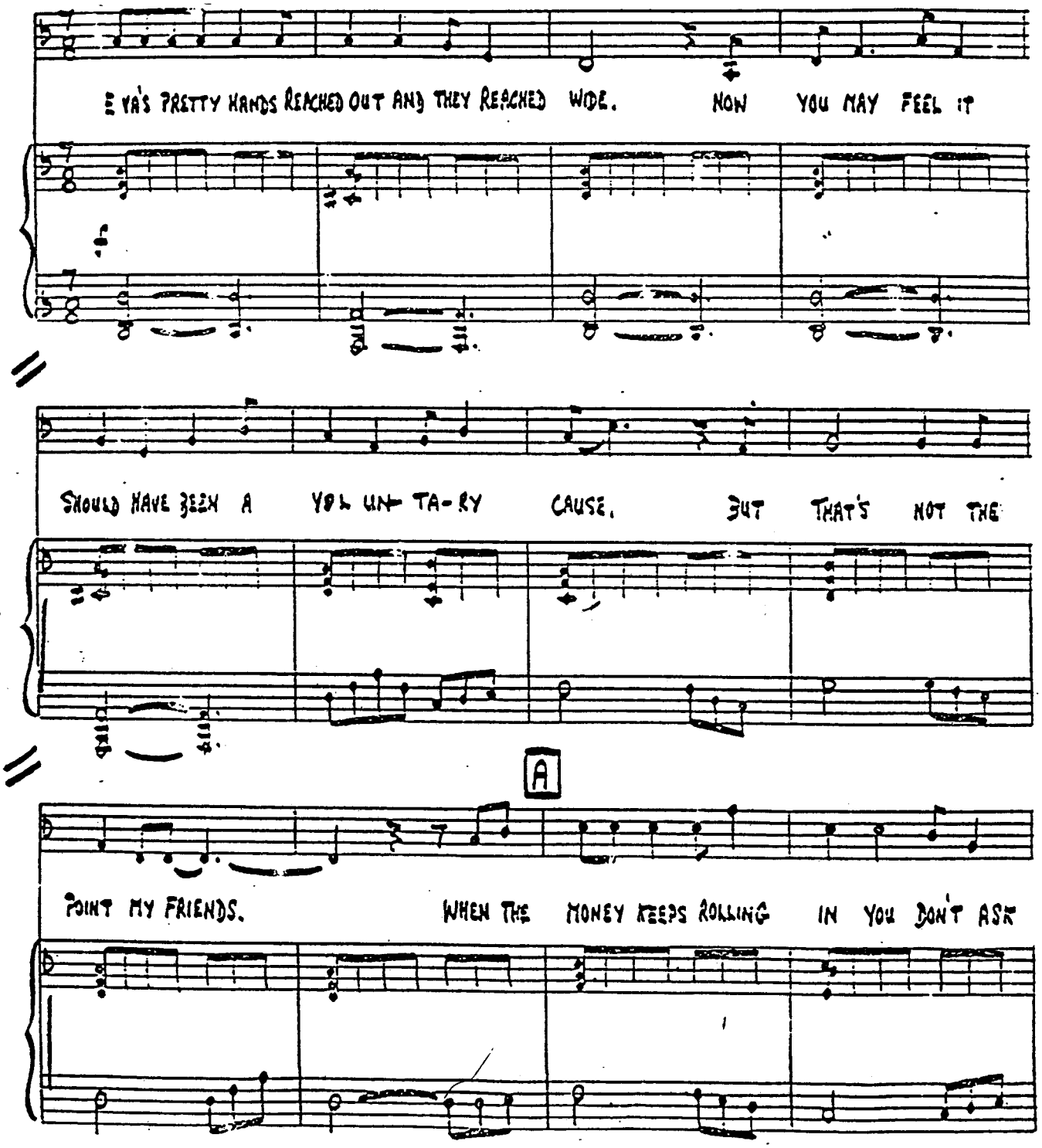


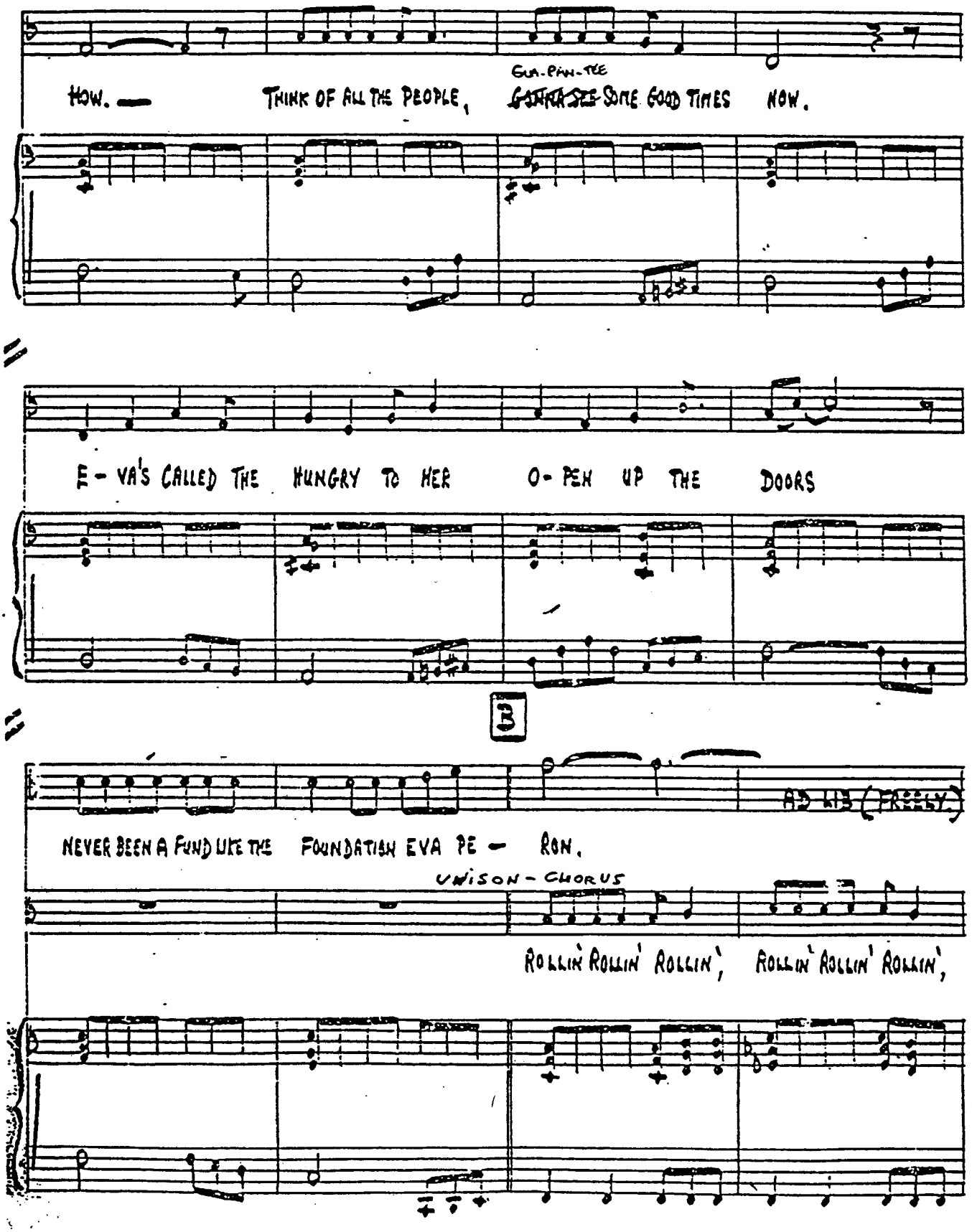

EVA
Coll'8 V.
CHE
EVERY THING DONE WILL BE JUSTI-FIED BY MY FOUND-A-TION AND THE
DICT.
Gm F Eb Dm C C7

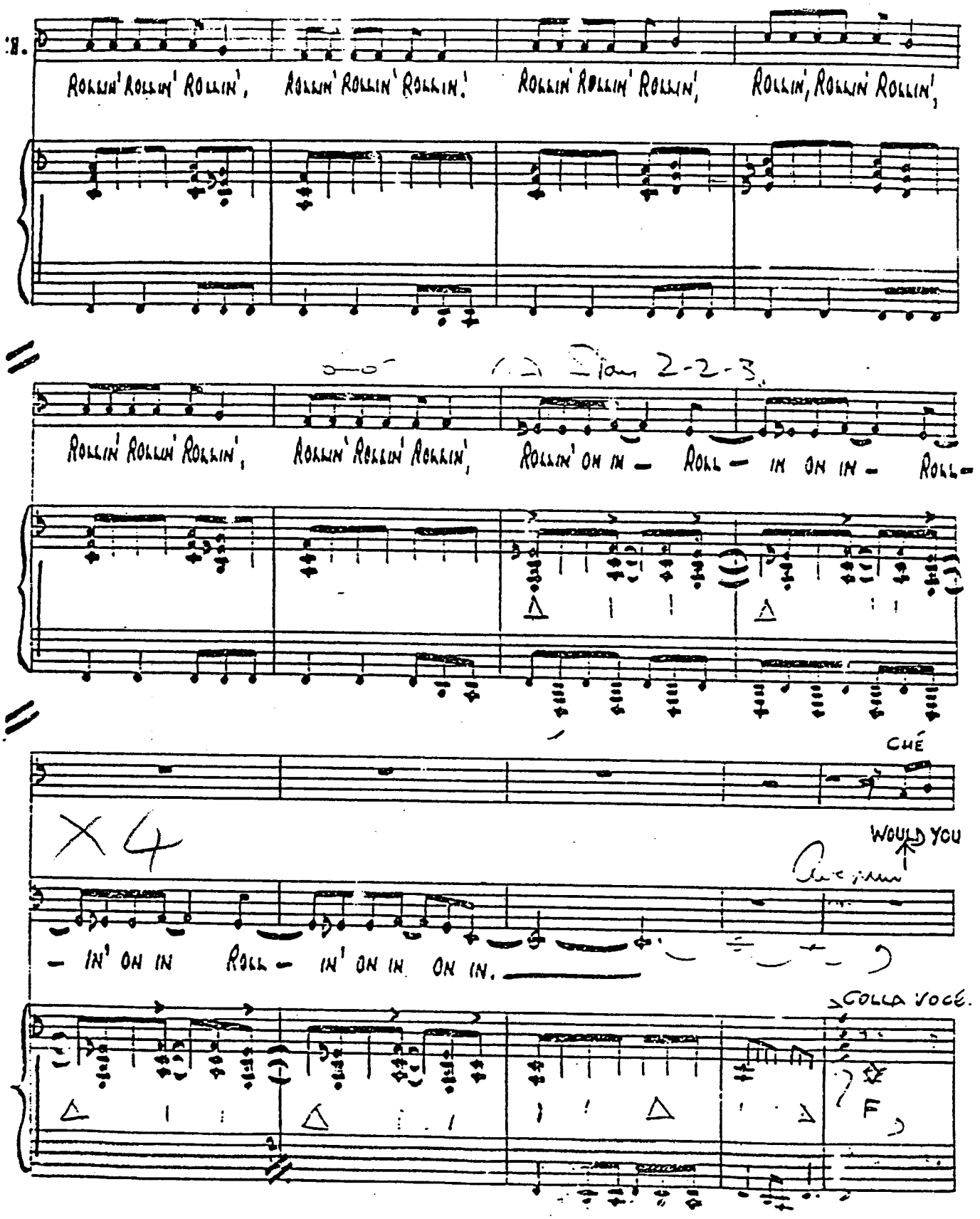
AND THE MONEY KEPT ROLLIN IN

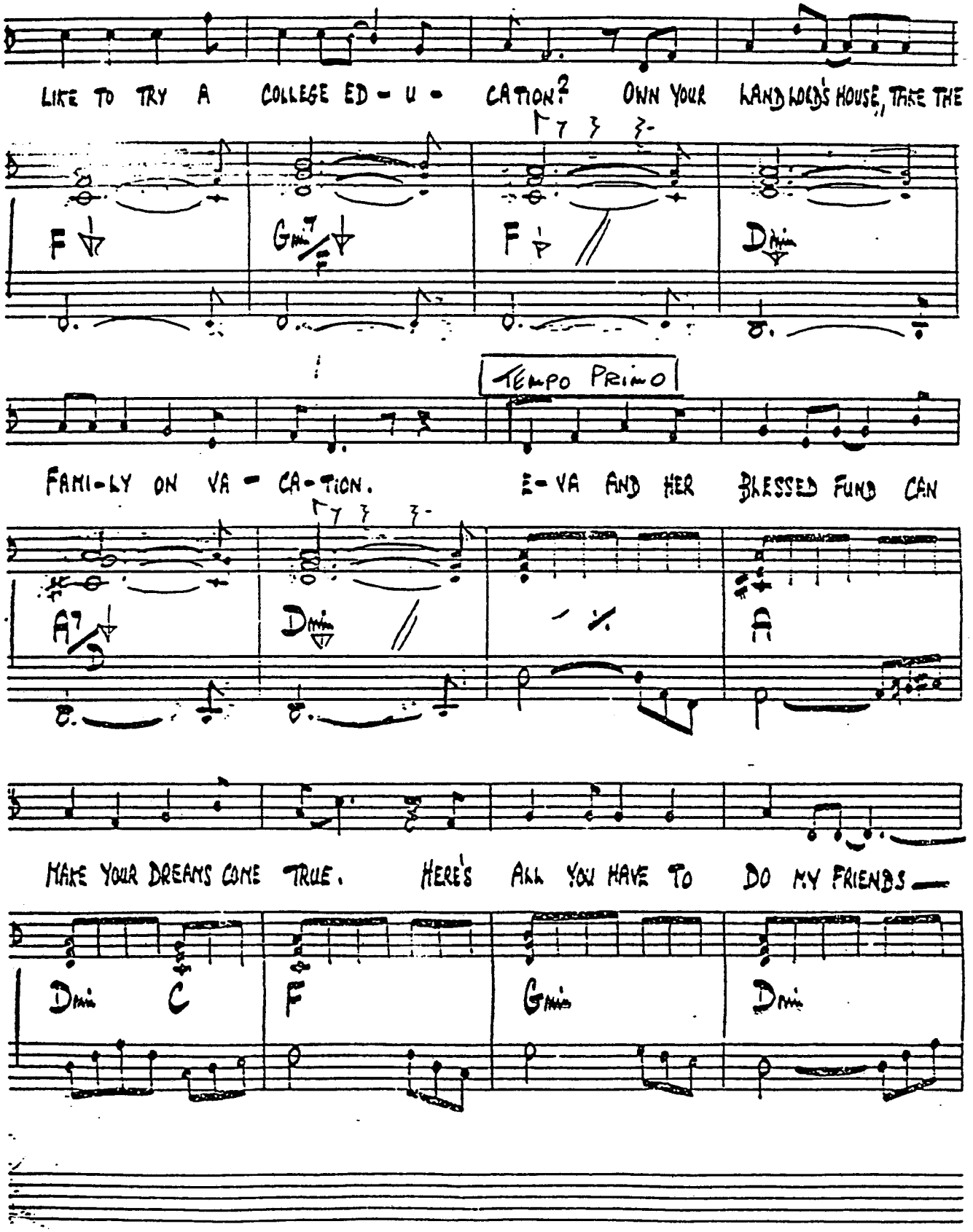


FAST.

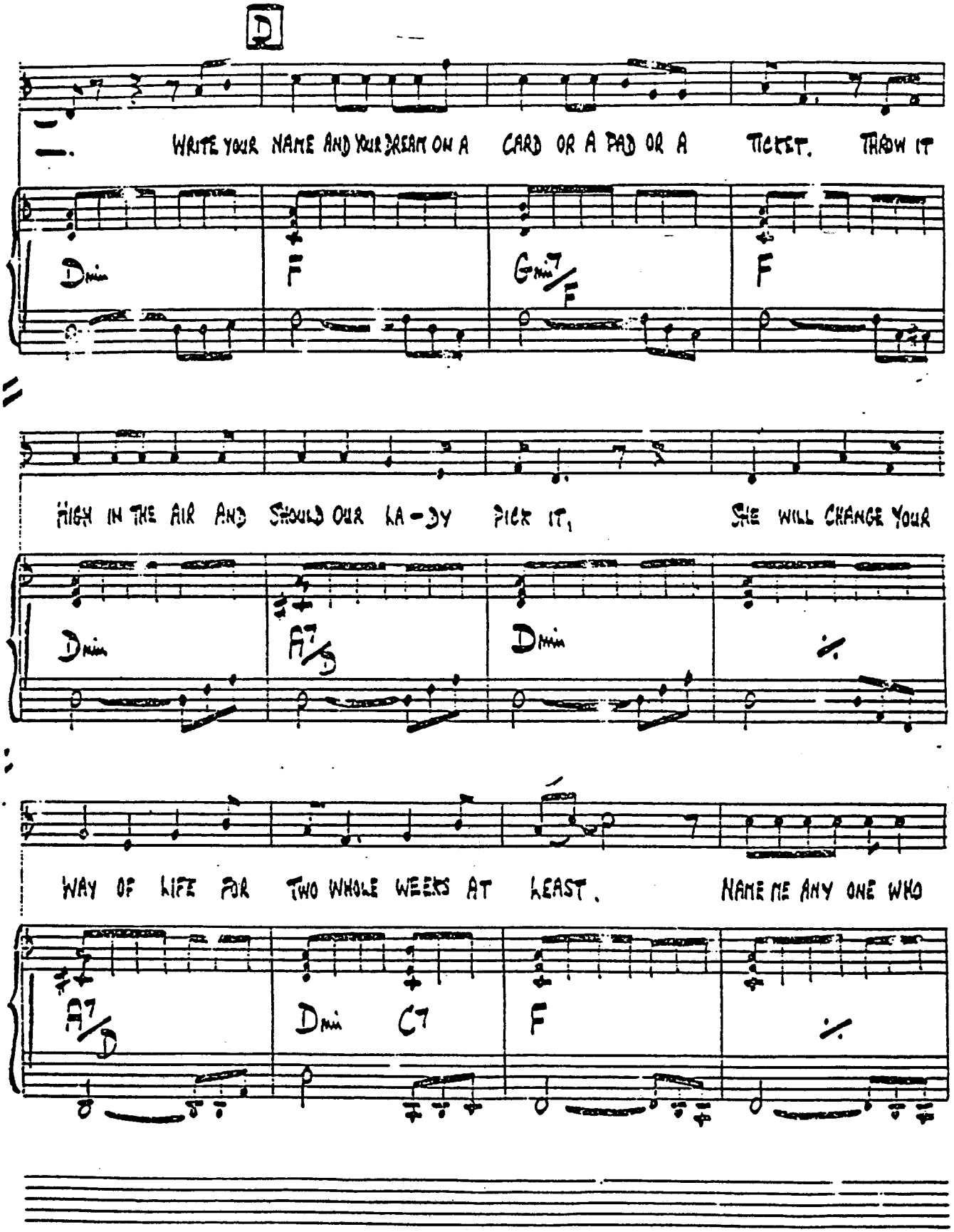

EVA'S PRETTY HANDS REACHED OUT AND THEY REACHED WIDE. NOW YOU MAY FEEL IT
SHOULD HAVE BEEN A VOL UN-TA-RY CAUSE. BUT THAT'S NOT THE
A
POINT MY FRIENDS. WHEN THE MONEY KEEPS ROLLING IN YOU DON'T ASK


GUA-RAN-TEE
HOW. — THINK OF ALL THE PEOPLE, GATHER SOME GOOD TIMES NOW.
E - VA'S CALLED THE HUNGRY TO HER O - PEN UP THE DOORS
B
NEVER BEEN A FUND LIKE THE FOUNDATION EVA PE - RON.
UNISON - CHORUS
ROLLIN' ROLLIN' ROLLIN', ROLLIN' ROLLIN' ROLLIN',

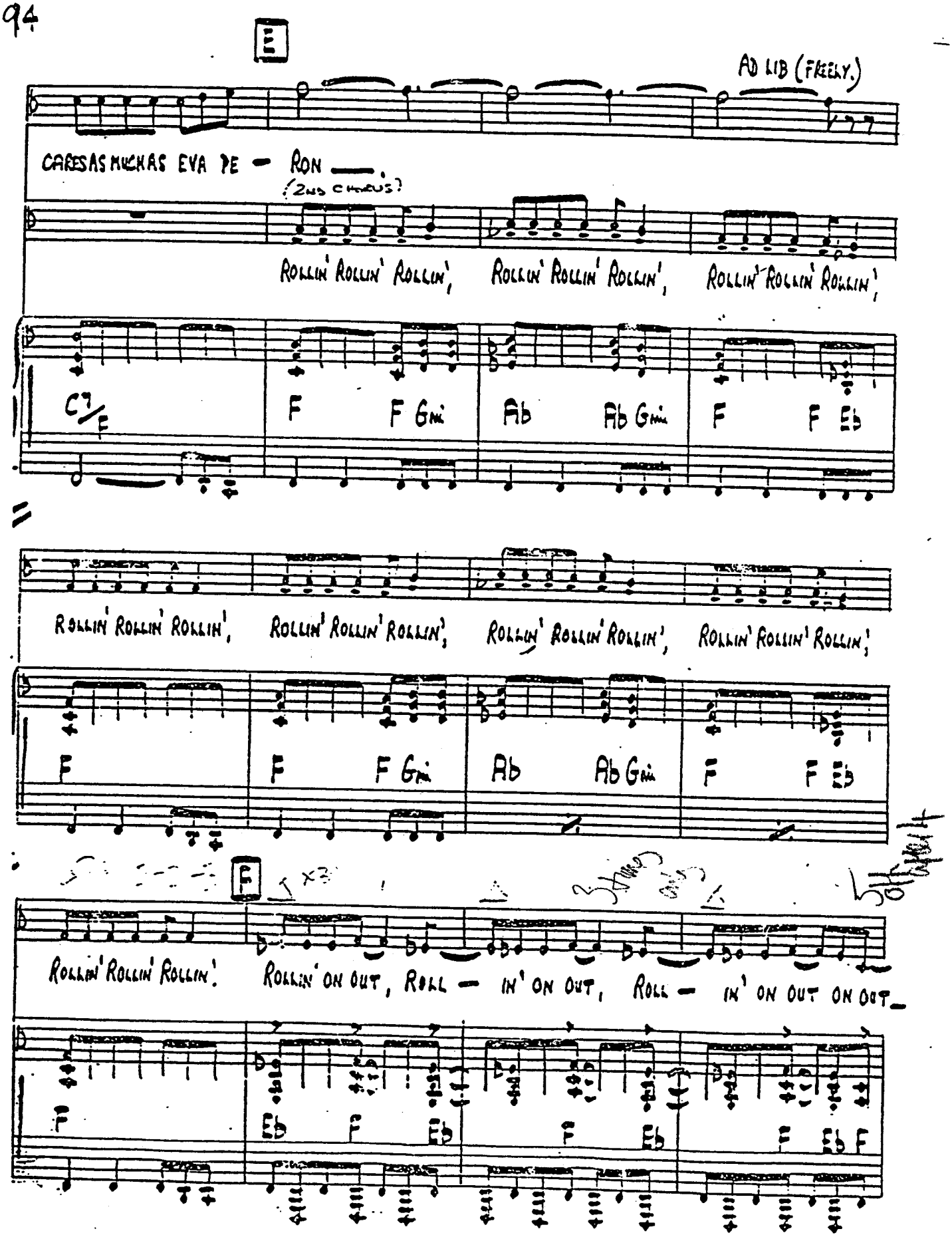

:S.
ROLLIN' ROLLIN' ROLLIN', ROLLIN' ROLLIN' ROLLIN', ROLLIN' ROLLIN' ROLLIN', ROLLIN', ROLLIN' ROLLIN',
(2) Play 2-2-3.
ROLLIN' ROLLIN' ROLLIN', ROLLIN' ROLLIN' ROLLIN', ROLLIN' ON IN — ROLL — IN ON IN — ROLL —
CHÉ
X 4
WOULD YOU
— IN' ON IN ROLL — IN' ON IN ON IN.
COLLA VOCE.
F

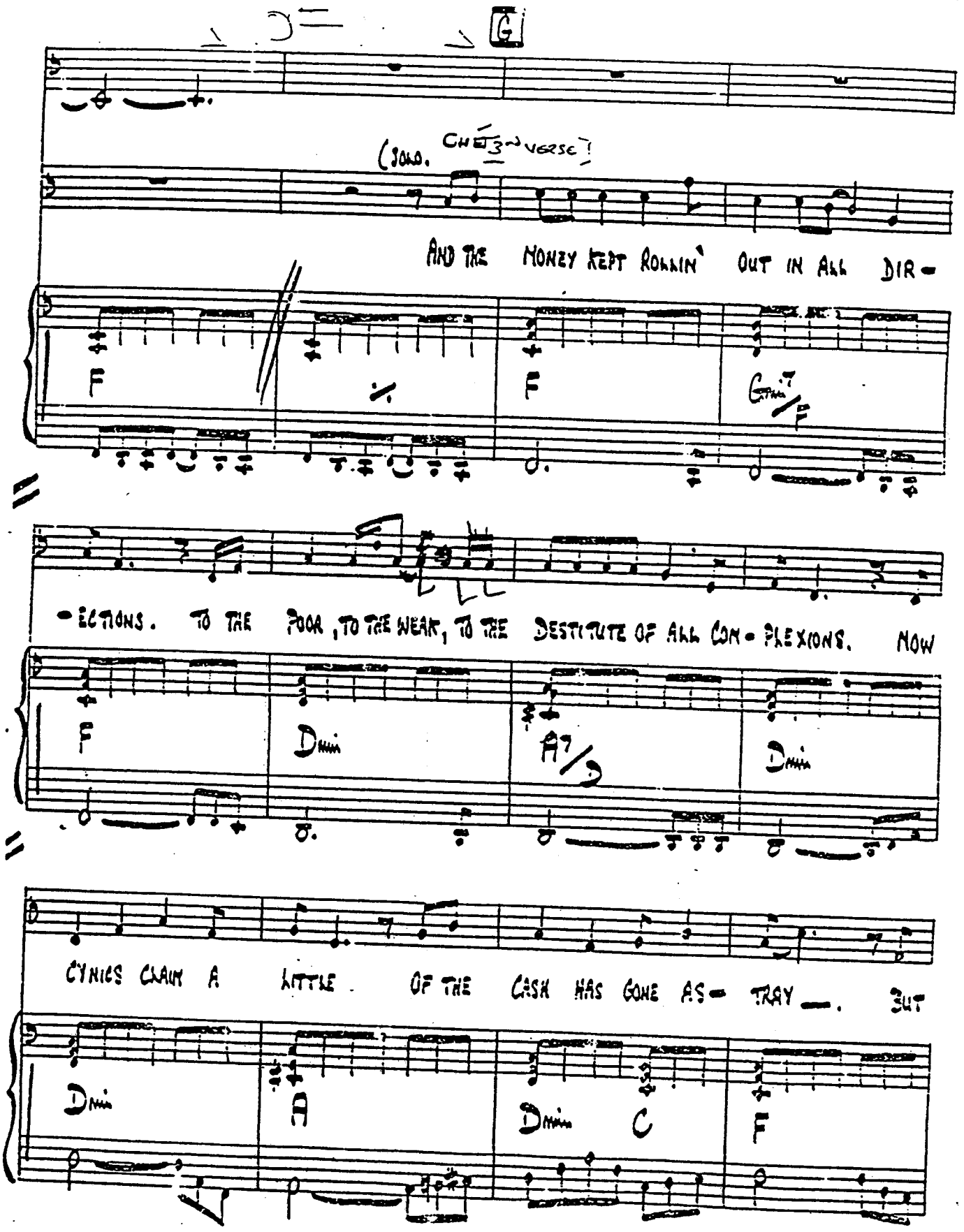

LIKE TO TRY A COLLEGE ED - U - CATION? OWN YOUR LANDLORD'S HOUSE, TAKE THE
F
Gmi7
F
Dmin
TEMPO PRIMO
FAMI-LY ON VA - CA-TION. E-VA AND HER BLESSED FUND CAN
A7
Dmin
A
MAKE YOUR DREAMS COME TRUE. HERE'S ALL YOU HAVE TO DO MY FRIENDS —
Dmin
C
F
Gmin
Dmin

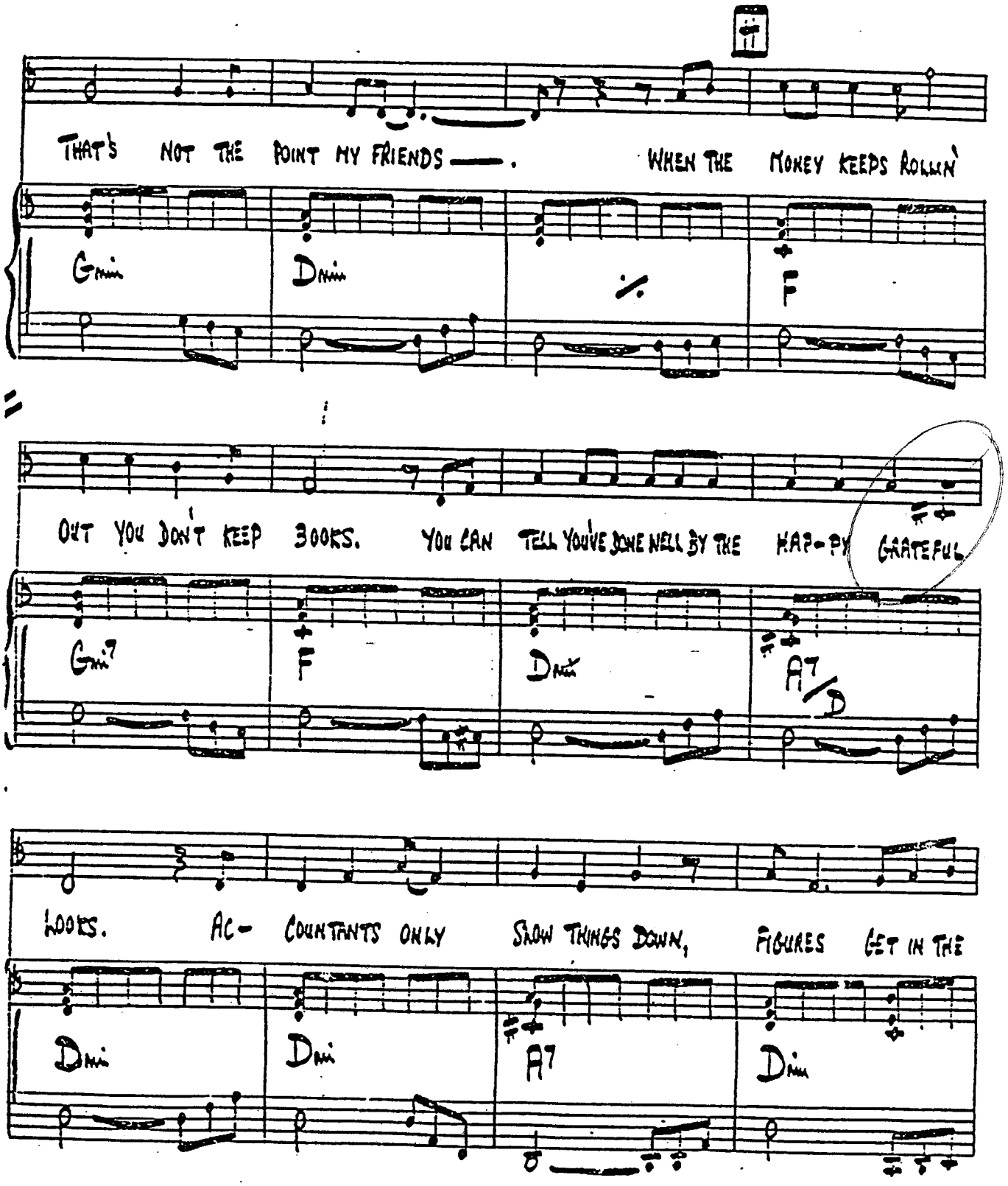
D

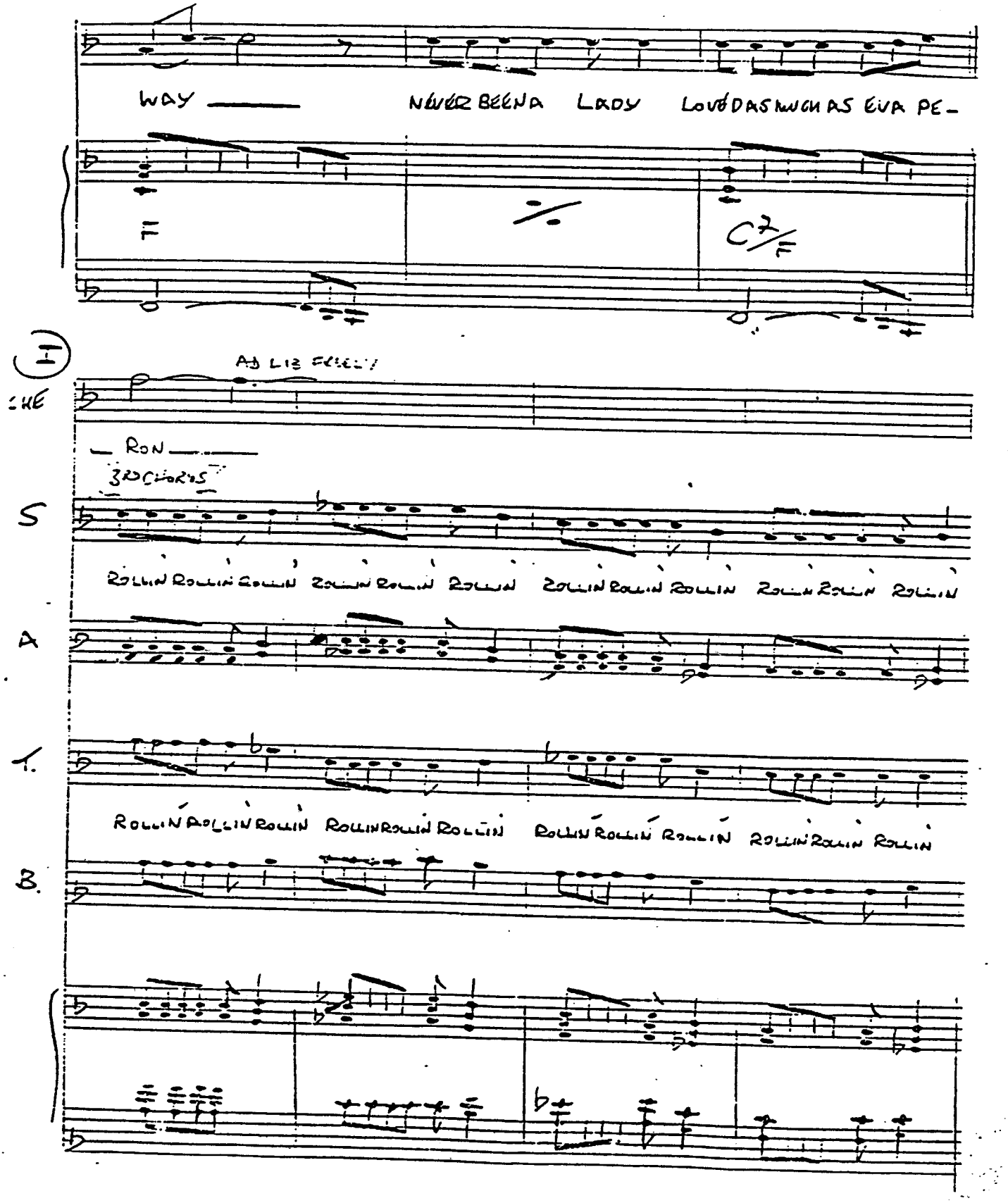

WRITE YOUR NAME AND YOUR DREAM ON A CARD OR A PAD OR A TICKET. THROW IT
Dmin
F
Gmin7/F
F
HIGH IN THE AIR AND SHOULD OUR LA-DY PICK IT, SHE WILL CHANGE YOUR
Dmin
A7/5
Dmin
WAY OF LIFE FOR TWO WHOLE WEEKS AT LEAST. NAME ME ANY ONE WHO
A7/D
Dmin
C7
F

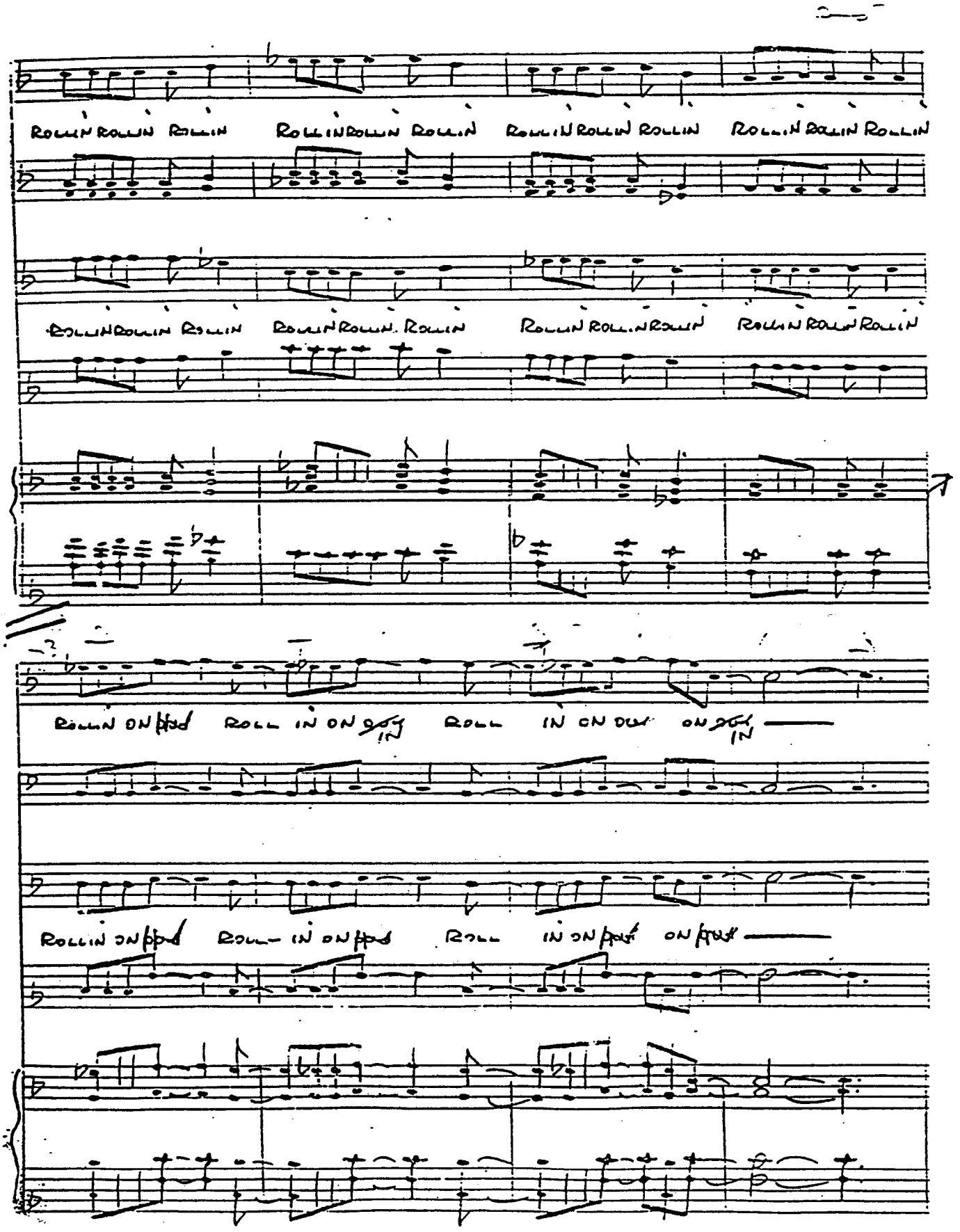
194

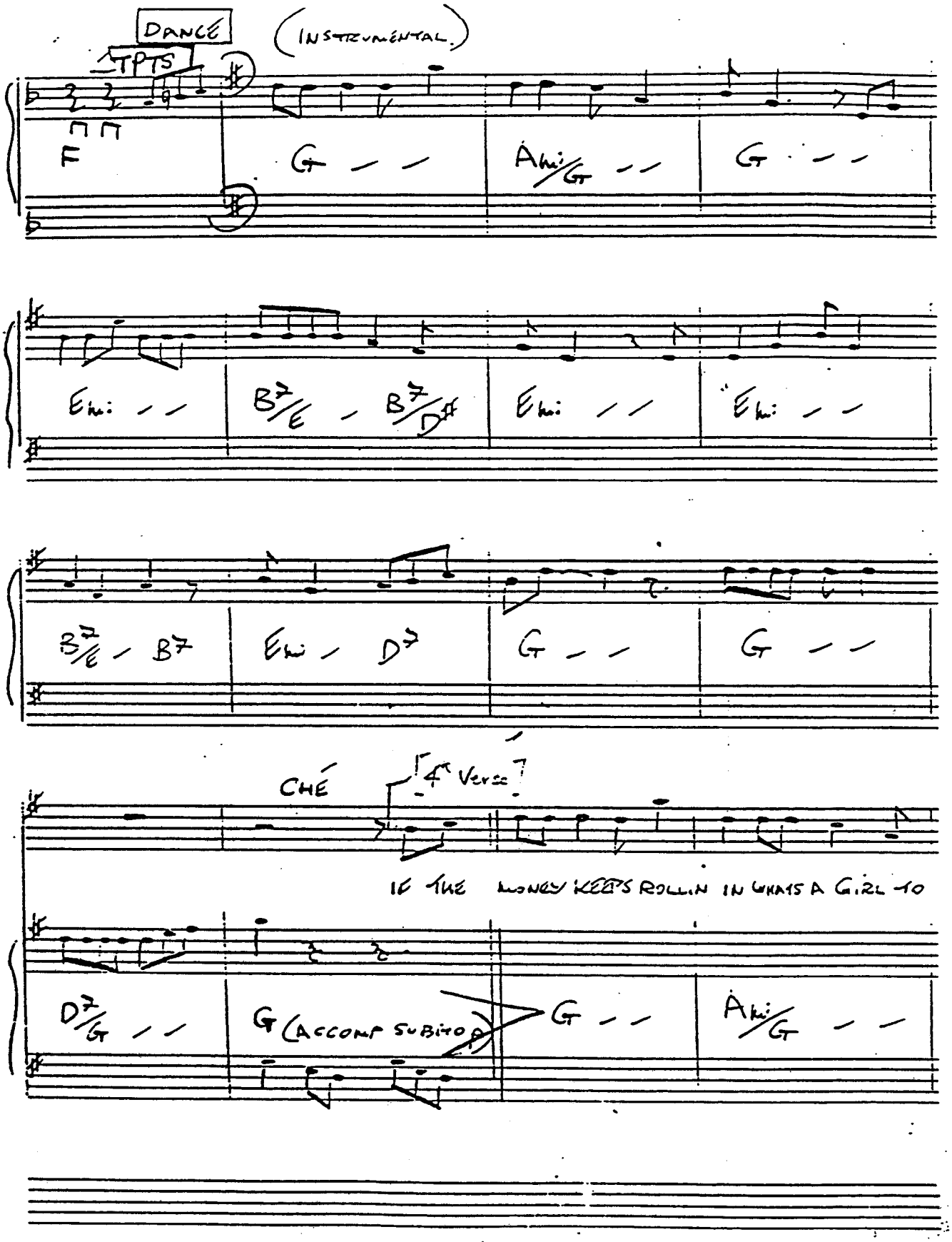

E
AD LIB (FREELY.)
CARESAS MUCHAS EVA PE - RON
(2ND CHORUS)
ROLLIN' ROLLIN' ROLLIN', ROLLIN' ROLLIN' ROLLIN', ROLLIN' ROLLIN' ROLLIN',
C7/E F F Gmi Ab Ab Gmi F F Eb
ROLLIN' ROLLIN' ROLLIN', ROLLIN' ROLLIN' ROLLIN', ROLLIN' ROLLIN' ROLLIN', ROLLIN' ROLLIN' ROLLIN',
F F F Gmi Ab Ab Gmi F F Eb
F
ROLLIN' ROLLIN' ROLLIN'. ROLLIN' ON OUT, ROLL - IN' ON OUT, ROLL - IN' ON OUT ON OUT
F Eb F Eb F Eb F Eb F


G
(SOLO. CHG 3rd VERSE)
AND THE MONEY KEPT ROLLIN' OUT IN ALL DIR-
F
F
G7
-ECTIONS. TO THE POOR, TO THE WEAK, TO THE DESTITUTE OF ALL COM-PLEXIONS. NOW
F
Dmin
A7/3
Dmin
CYNICS CLAIM A LITTLE OF THE CASH HAS GONE AS-TRAY. BUT
Dmin
A
Dmin
C
F

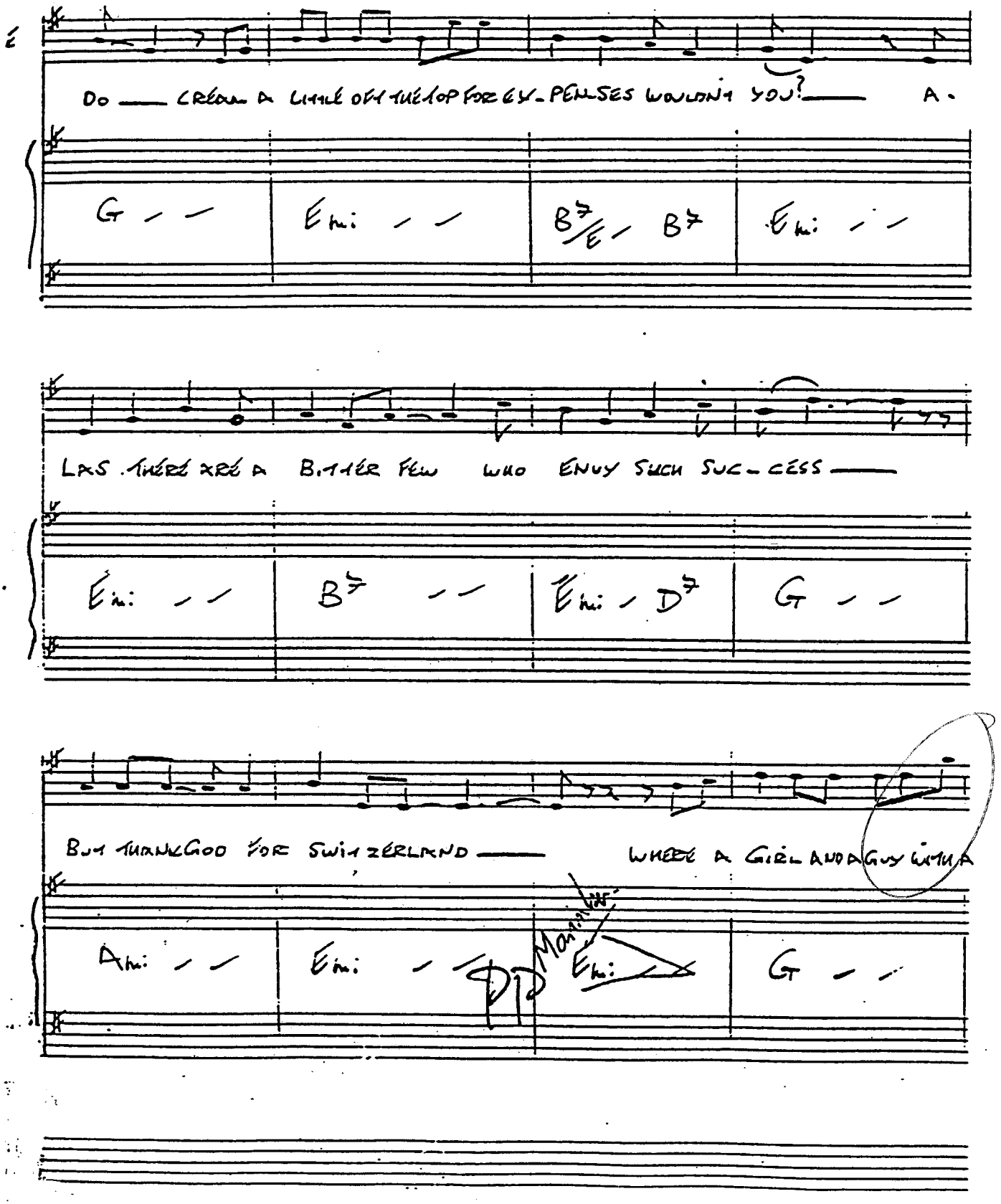

THAT'S NOT THE POINT MY FRIENDS —. WHEN THE MONEY KEEPS ROLLIN'
Gmin
Dmin
F
OUT YOU DON'T KEEP BOOKS. YOU CAN TELL YOU'VE DONE WELL BY THE HAP-PY GRATEFUL
Gmi7
F
Dmin
A7/D
LOOKS. AC- COUNTANTS ONLY SLOW THINGS DOWN, FIGURES GET IN THE
Dmin
Dmin
A7
Dmin

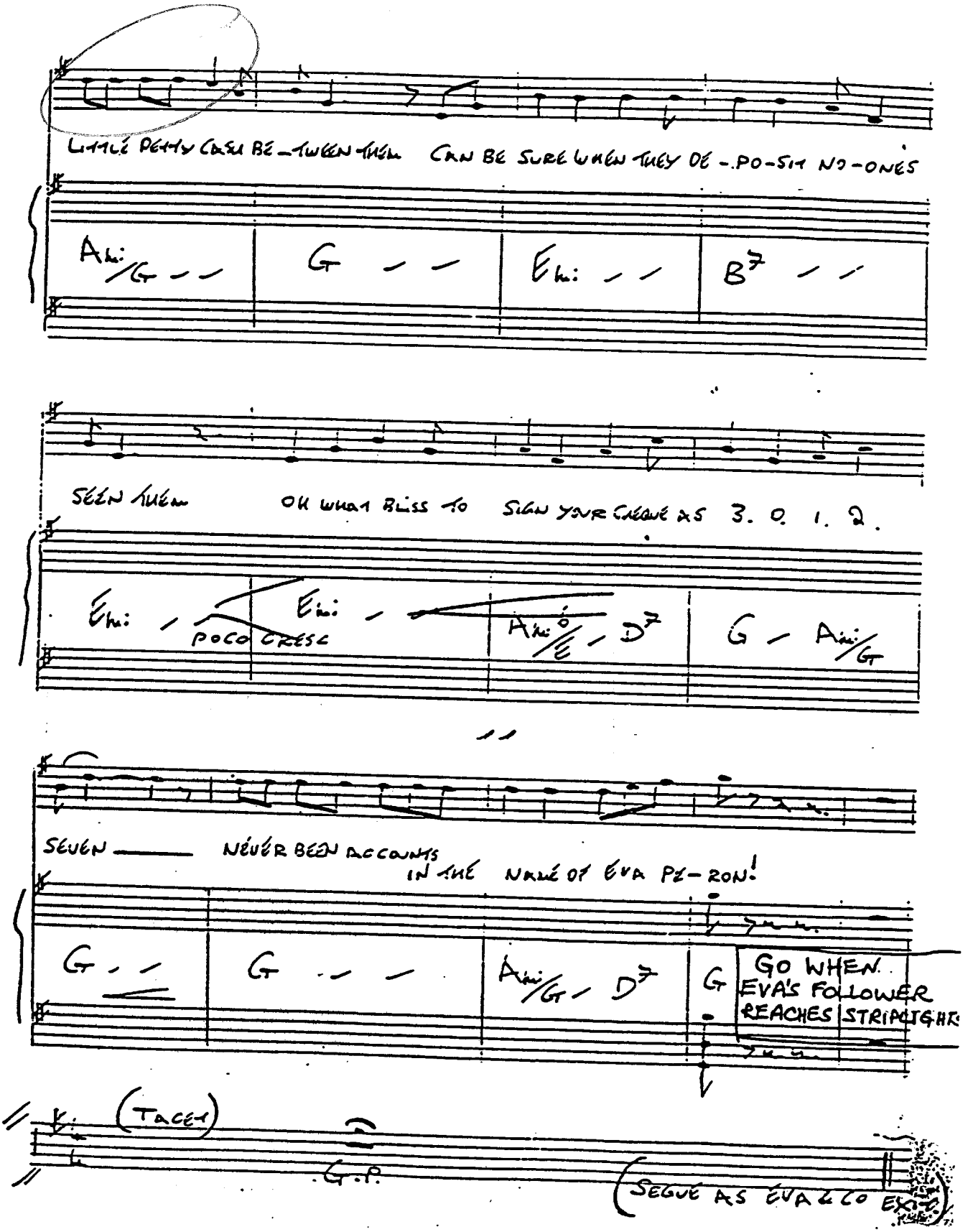

WAY
NEVER BEEN A LADY LOVE DAS MUCH AS EVA PE-
F
C7/F
I
AD LIB FREELY
CHE
RON
3RD CHORUS
S
ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN
A
T.
ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN
B.

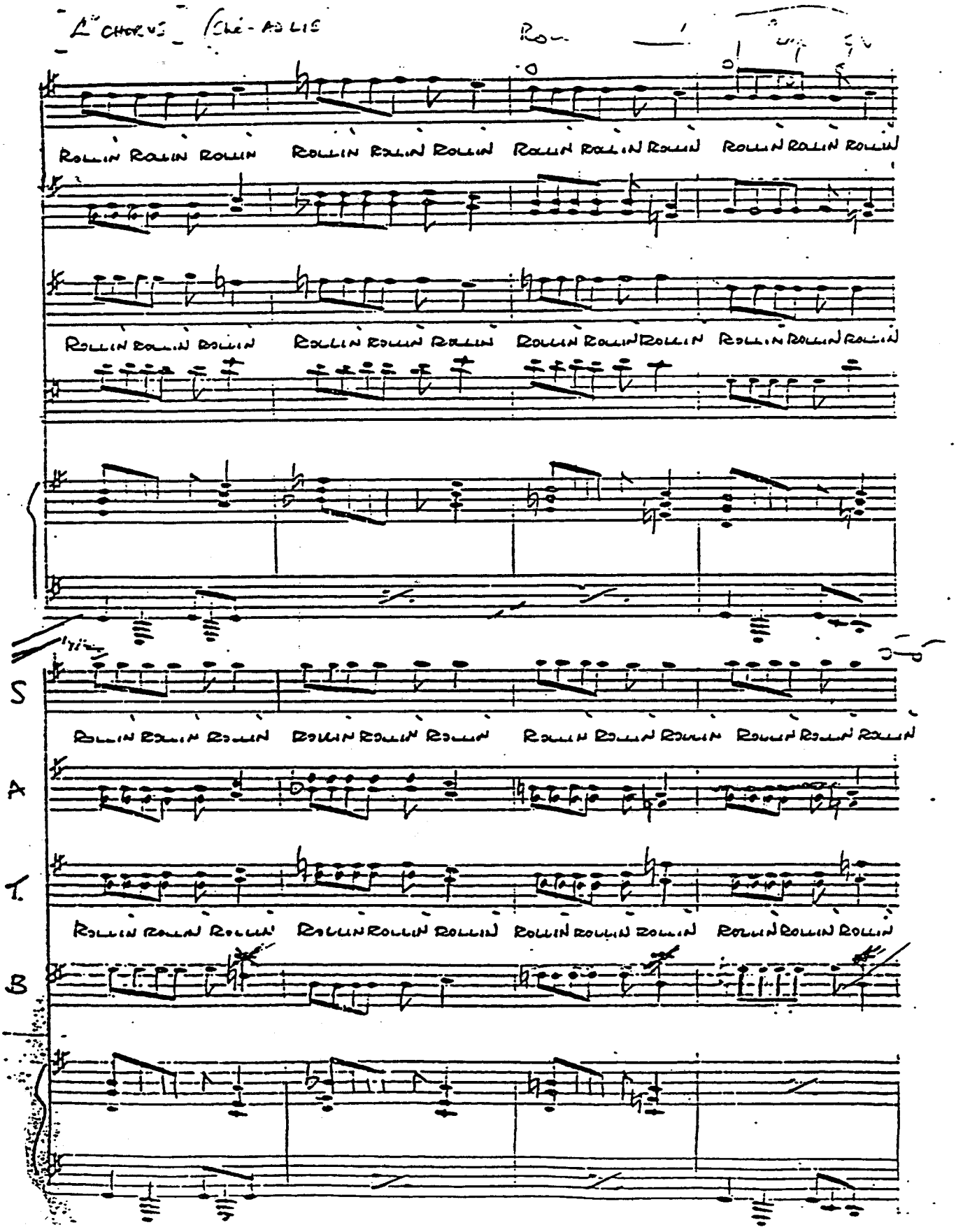

ROLLIN ROLLIN ROLLIN
ROLLIN ROLLIN ROLLIN
ROLLIN ROLLIN ROLLIN
ROLLIN ROLLIN ROLLIN
ROLLIN ROLLIN ROLLIN
ROLLIN ROLLIN ROLLIN
ROLLIN ROLLIN ROLLIN
ROLLIN ROLLIN ROLLIN
ROLLIN ON
ROLL IN ON
ROLL IN ON
ON
IN
ROLLIN ON
ROLL IN ON
ROLL IN ON
ON

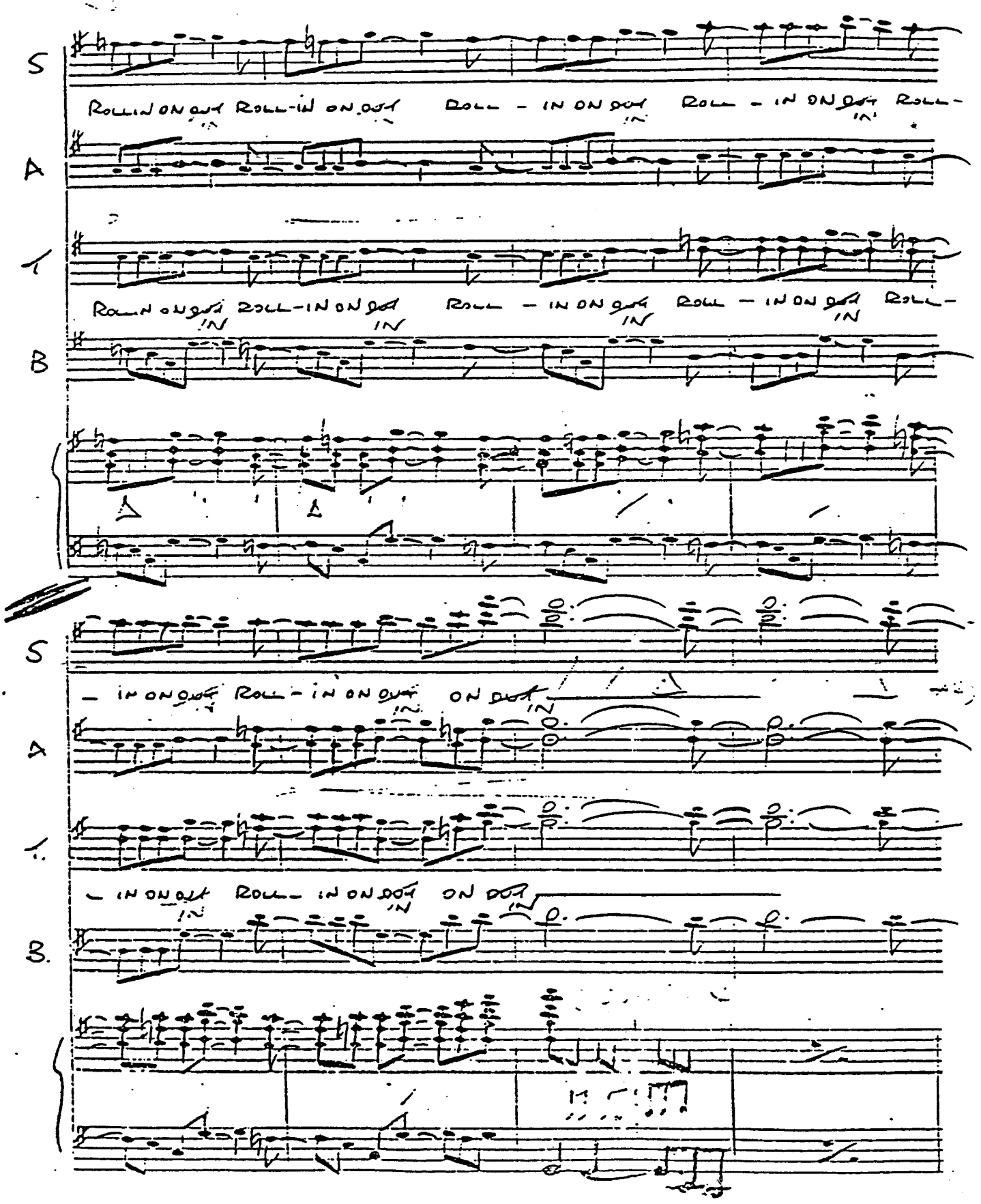

DANCE
(INSTRUMENTAL)
TPTS
F
G
Ami/G
G
Emi
B7/E
B7/D#
Emi
Emi
B7/E
B7
Emi
D7
G
G
CHE
[4th Verse]
IF THE MONEY KEEPS ROLLIN IN WHAT'S A GIRL TO
D7/G
G (ACCOMP SUBITO)
G
Ami/G

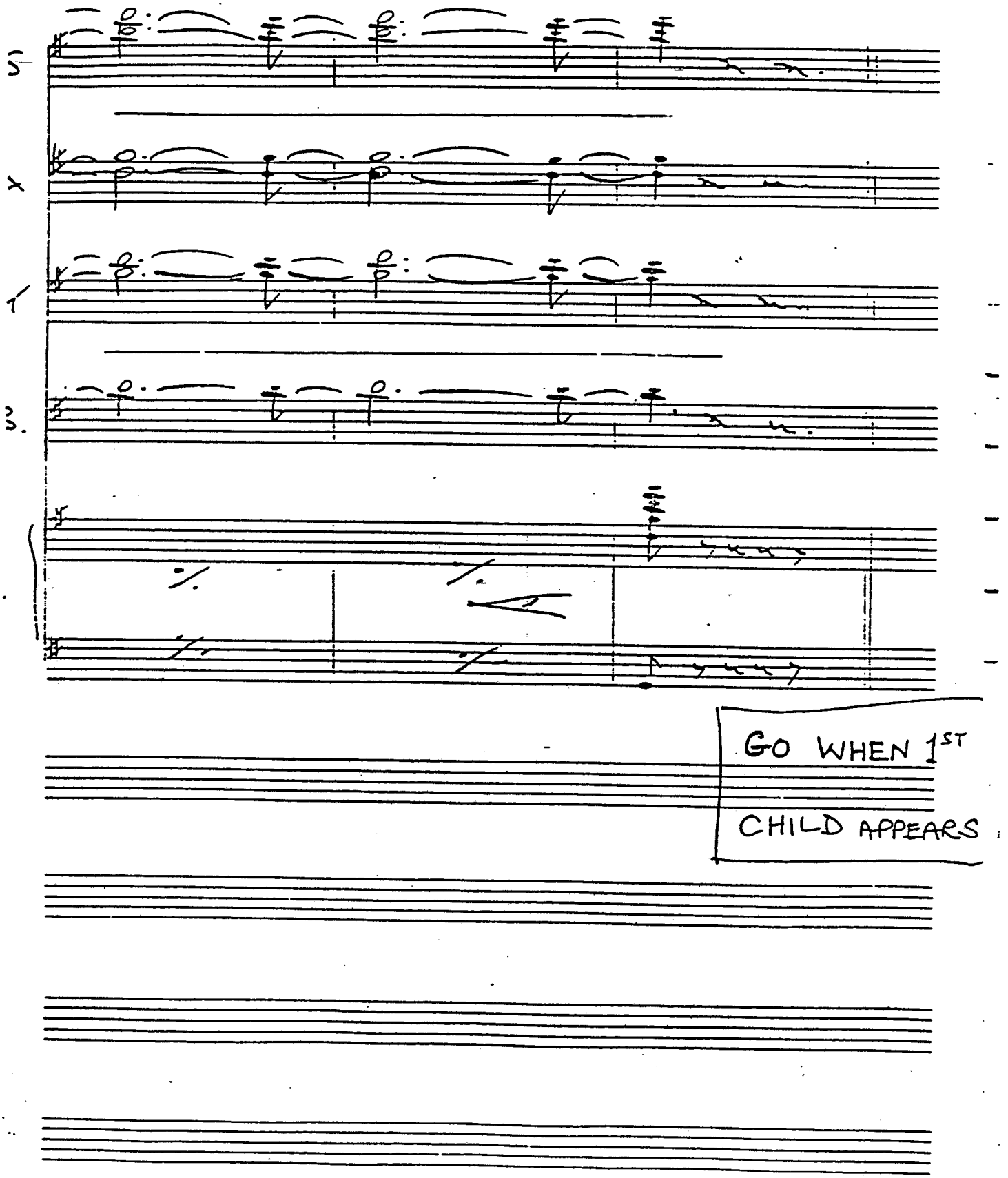
197C


DO CREAM A LITTLE OFF THE TOP FOR EX-PENSES WOULD'NT YOU?
A.
G
Emi
B7/E
B7
Emi
LAS. THERE ARE A BITTER FEW WHO ENVY SUCH SUC-CESS
Emi
B7
Emi
D7
G
BUT THANK GOD FOR SWITZERLAND
WHERE A GIRL AND A GUY WITH A
Ami
Emi
Emi
G


LITTLE PETTY CASH BE-TWEEN THEM CAN BE SURE WHEN THEY OP-POSIT NO-ONES
Ami/G G Emi Bb7
SEEN THEM OH WHAT BLISS TO SIGN YOUR CHEQUE AS 3. 0. 1. 2.
Emi Emi Ami/E D7 G Ami/G
POCO CRESC
SEVEN NEVER BEEN ACCOUNTS IN THE NAME OF EVA PE-RON!
G G Ami/G D7 G
GO WHEN EVA'S FOLLOWER REACHES STRAIGHT
(TACET)
G.P.
(SEGUE AS EVA & CO EXIT)

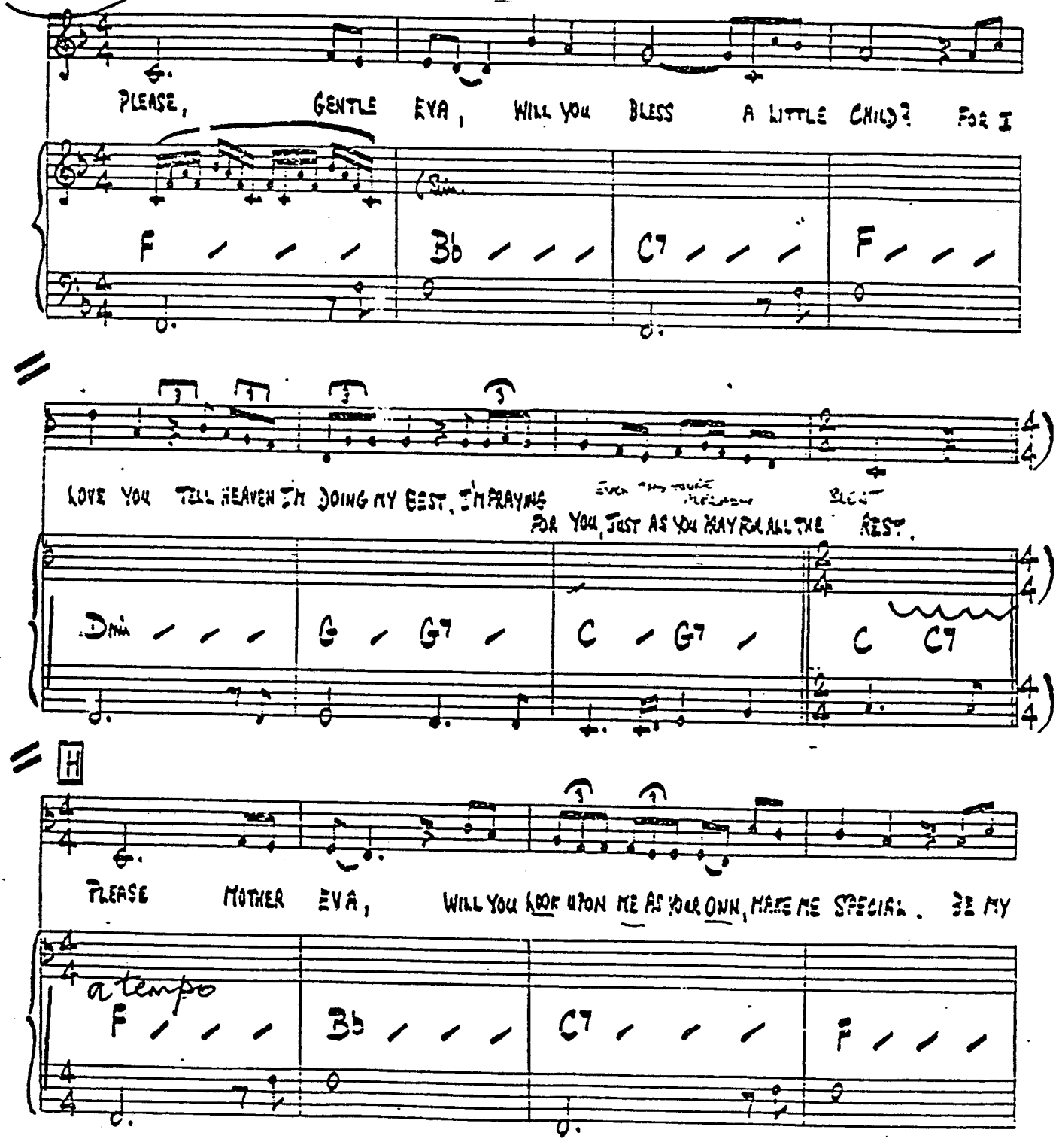

ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN
ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN
S
ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN
A
T.
ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN ROLLIN
B


S
ROLL IN ON OUT ROLL-IN ON OUT ROLL - IN ON OUT ROLL - IN ON OUT ROLL-
IN IN IN IN
A
1.
ROLL IN ON OUT ROLL-IN ON OUT ROLL - IN ON OUT ROLL - IN ON OUT ROLL-
IN IN IN IN
B
S
- IN ON OUT ROLL - IN ON OUT ON OUT
IN IN IN
A
1.
- IN ON OUT ROLL - IN ON OUT ON OUT
IN IN IN
B.

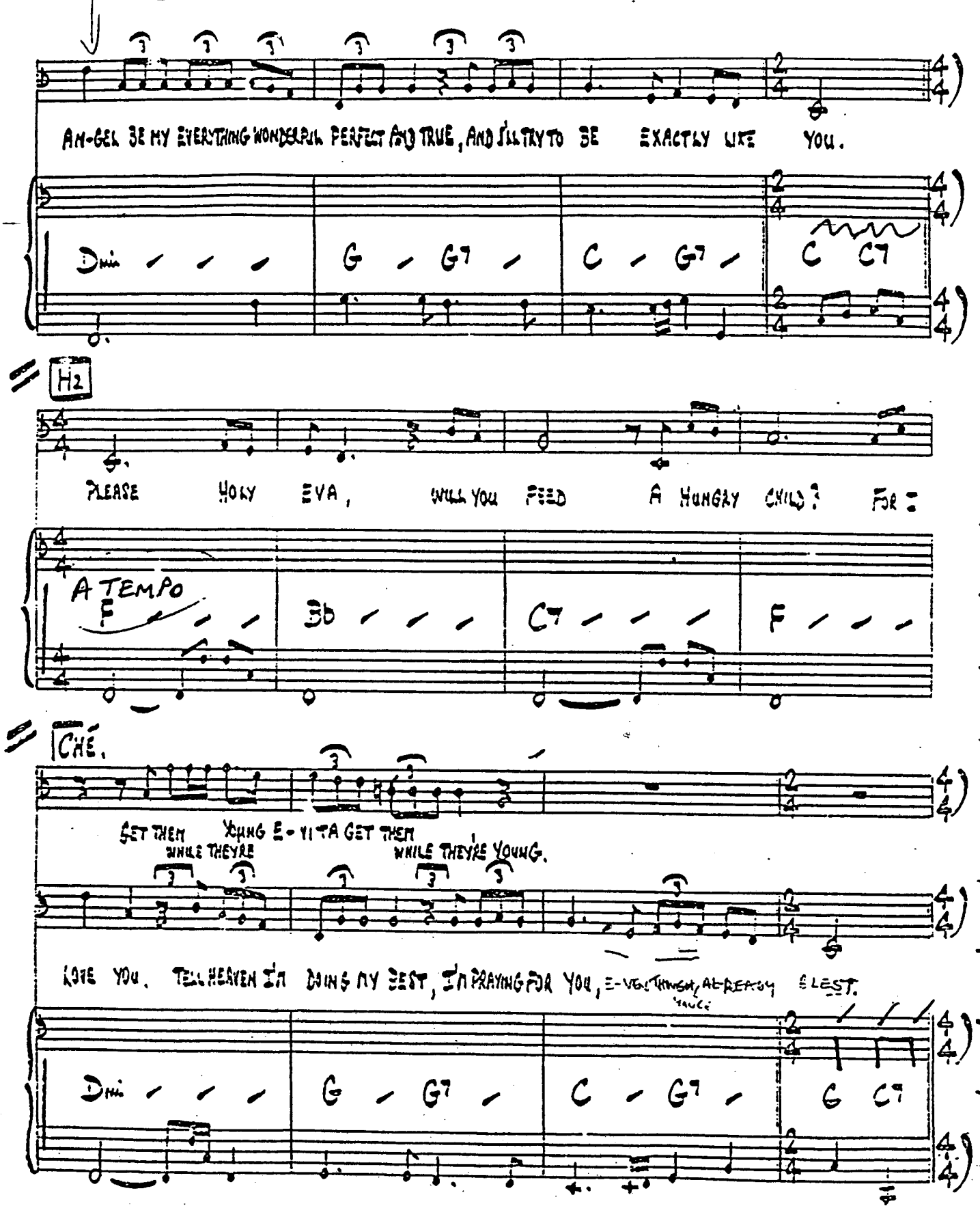

S
X
T
B.
GO WHEN 1ST
CHILD APPEARS

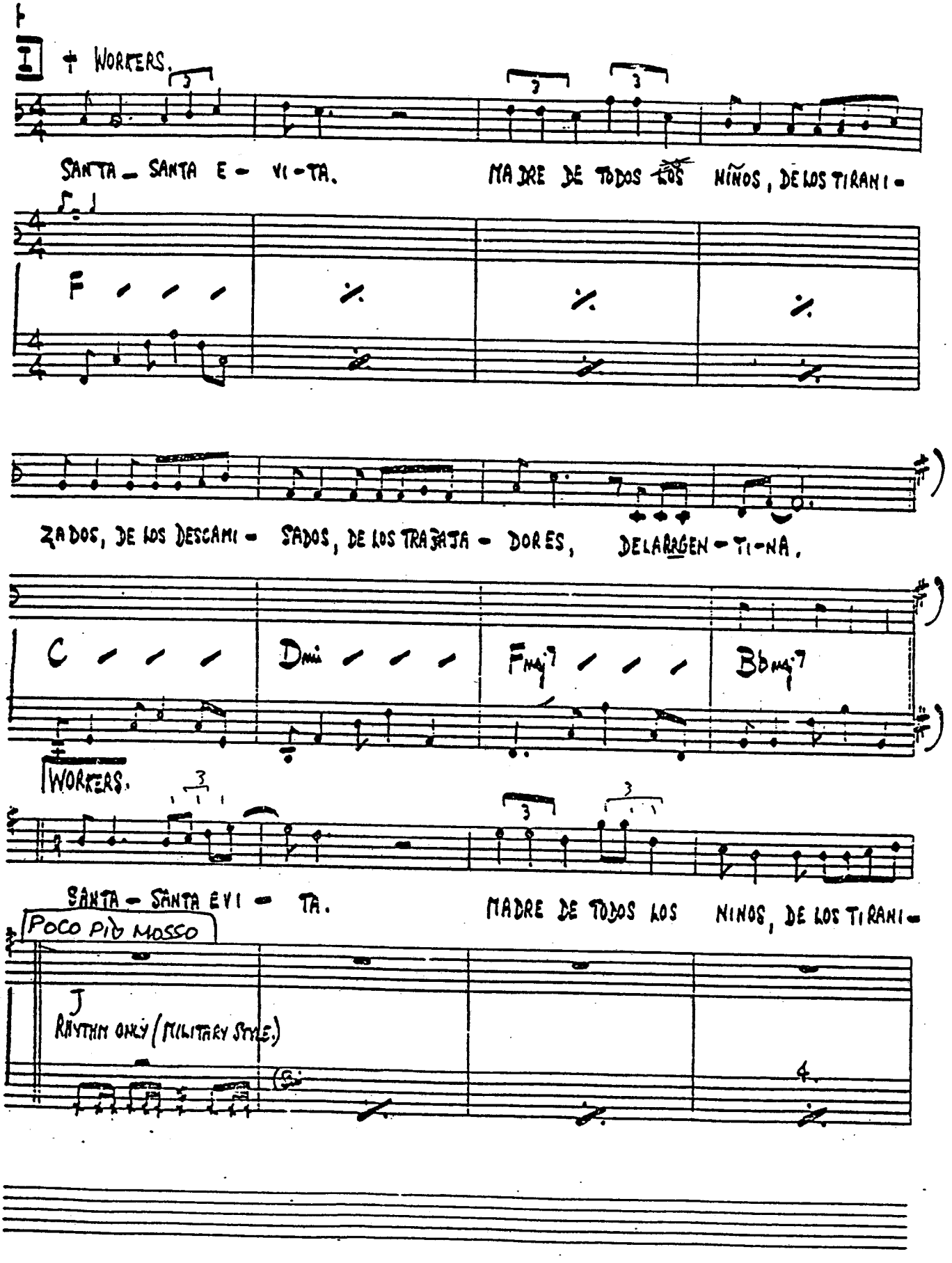
SANTA EVITA

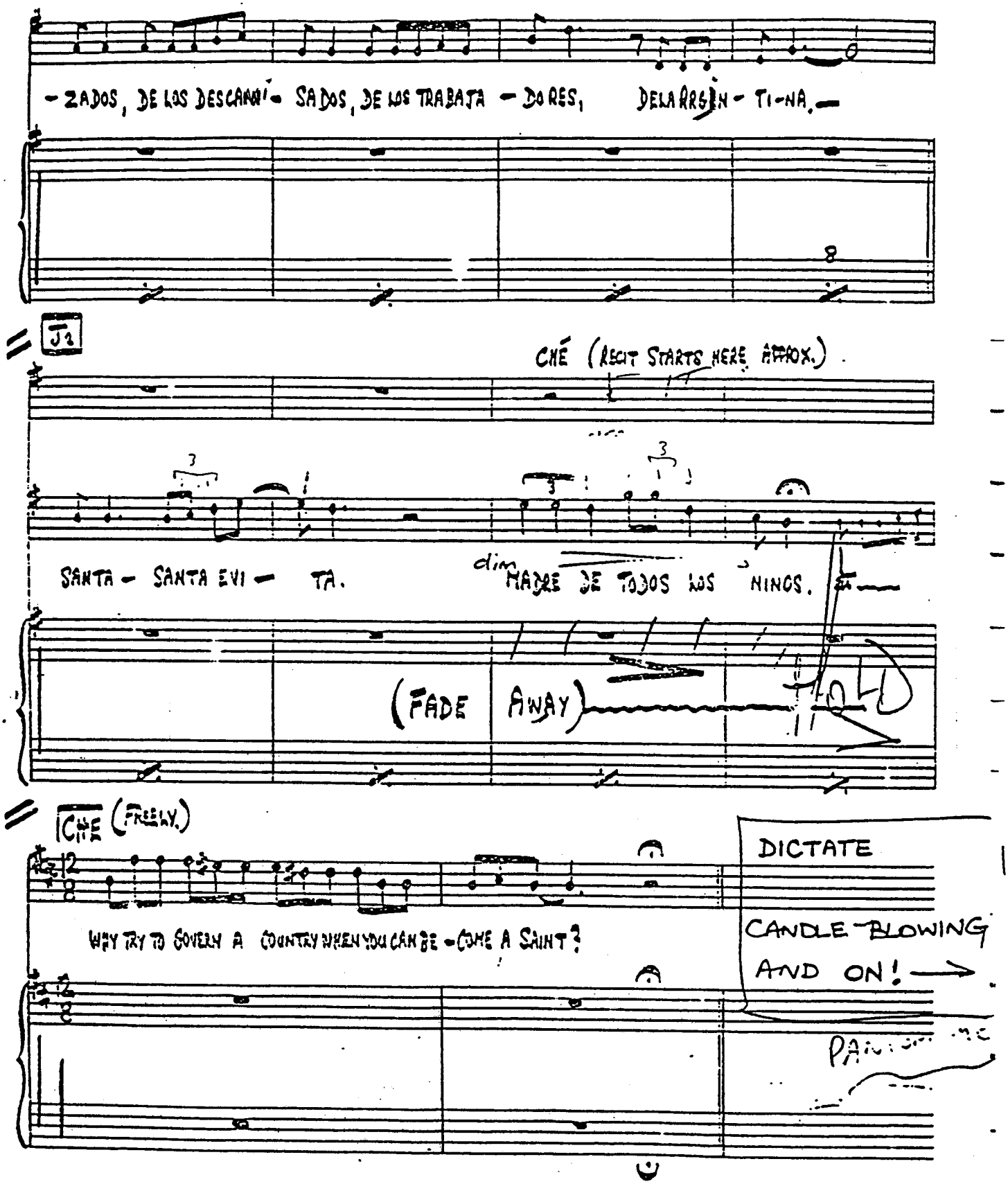
CHILDREN.



Enter OK


AN-GEL 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 HUNGRY CHILD? FOR:
A TEMPO
F Bb C7 F
CHE.
GET THEM YOUNG E-VITA GET THEM
WHILE THEYRE WHILE THEYRE YOUNG.
LOVE YOU. TELL HEAVEN I'M DOING MY BEST, I'M PRAYING FOR YOU, E-VERYTHING ALREADY BLESS.
Dmi G G7 C G7 G C7


+ WORKERS.
SANTA – SANTA E – VI – TA.
MADRE DE TODOS LOS NIÑOS, DE LOS TIRANI –
F
ZADOS, DE LOS DESCAMI – SADOS, DE LOS TRAICIO – DORES, DE LA RAGEN – TI – NA.
C
Dmi
Fmaj7
Bbmaj7
WORKERS.
SANTA – SANTA EVI – TA.
MADRE DE TODOS LOS NINOS, DE LOS TIRANI –
POCO PIÙ MOSSO
RHYTHM ONLY (MILITARY STYLE.)


-ZADOS, DE LOS DESCANSA- DOS, DE LOS TRABAJA - DORES, DELA ARGEN - TI-NA.
J2
CHÉ (RECIT STARTS HERE APPROX.)
SANTA - SANTA EVI - TA.
dim MADRE DE TODOS LOS NINOS.
(FADE AWAY)
CHE (FREELY.)
WHY TRY TO GOVERN A COUNTRY WHEN YOU CAN BE - COME A SAINT?
DICTATE
CANDLE-BLOWING
AND ON!

WALTZ FOR EVA AND CHÉ.

CHÉ.

TELL ME BEFORE I WALTZ OUT OF YOUR LIFE, BEFORE

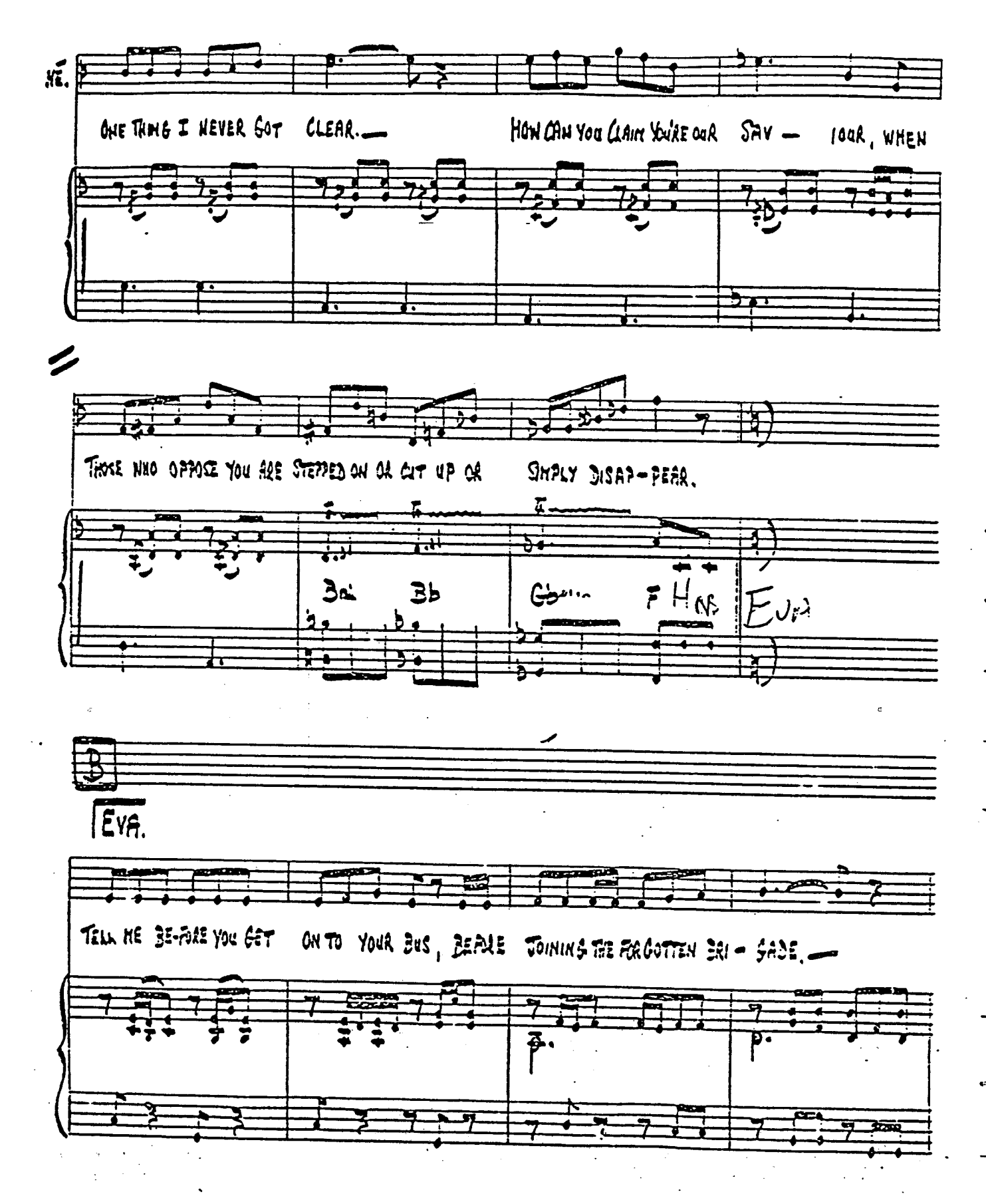
mp

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

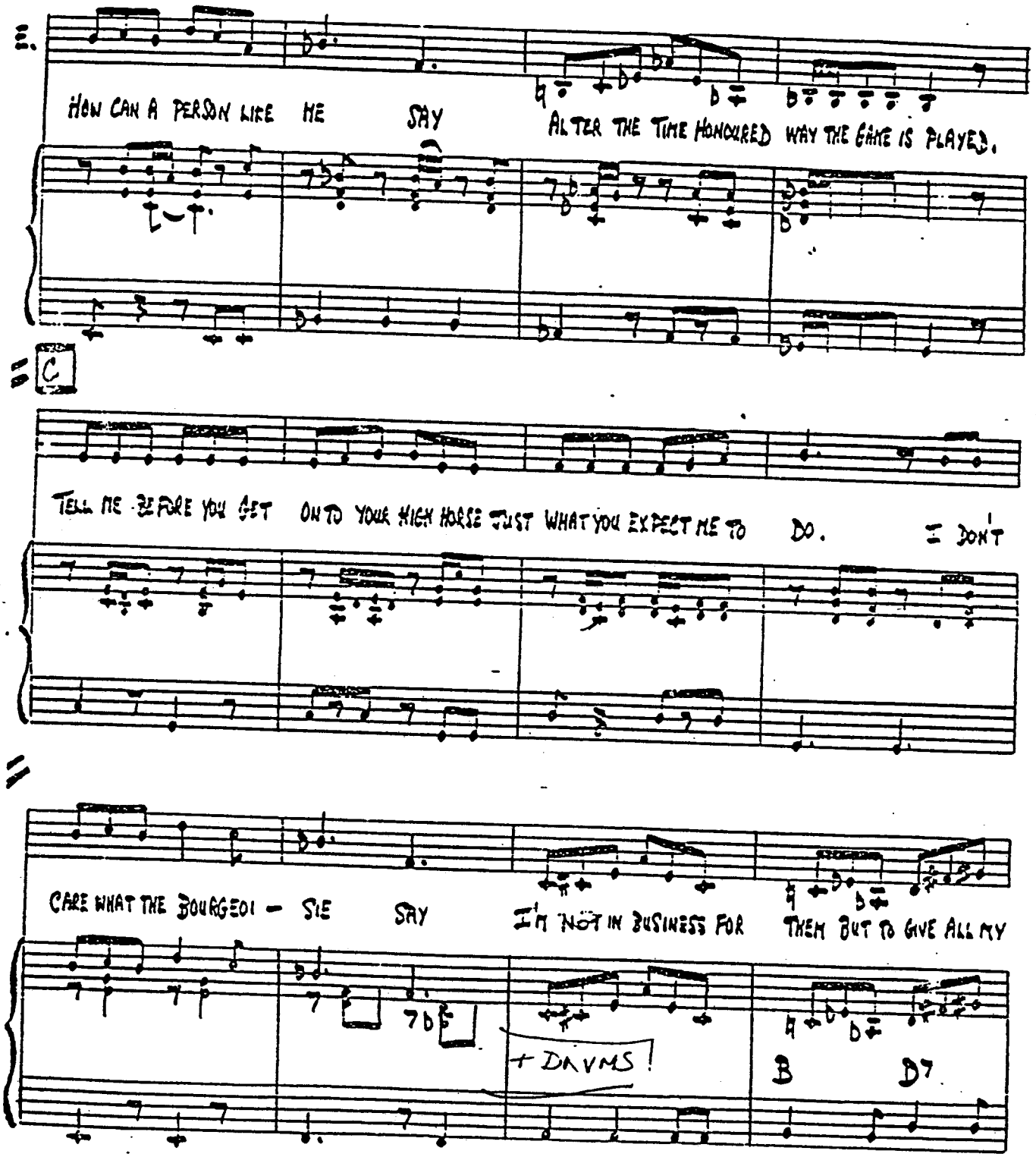
A

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

Flute


HÉ.
ONE THING I NEVER GOT CLEAR. — HOW CAN YOU CLAIM YOU'RE OUR SAV — IOUR, WHEN
THOSE WHO OPPOSE YOU ARE STEPPED ON OR CUT UP OR SIMPLY DISAP-PEAR.

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


E.
HOW CAN A PERSON LIKE ME SAY ALTER THE TIME HONOURED WAY THE GAME IS PLAYED.
C
TELL ME BEFORE YOU GET ON TO YOUR HIGH HORSE JUST WHAT YOU EXPECT ME TO DO. I DON'T
CARE WHAT THE BOURGEOI - SIE SAY I'M NOT IN BUSINESS FOR THEM BUT TO GIVE ALL MY
7b5
+ DRUMS!
B
D7

D

(+ CUE.)

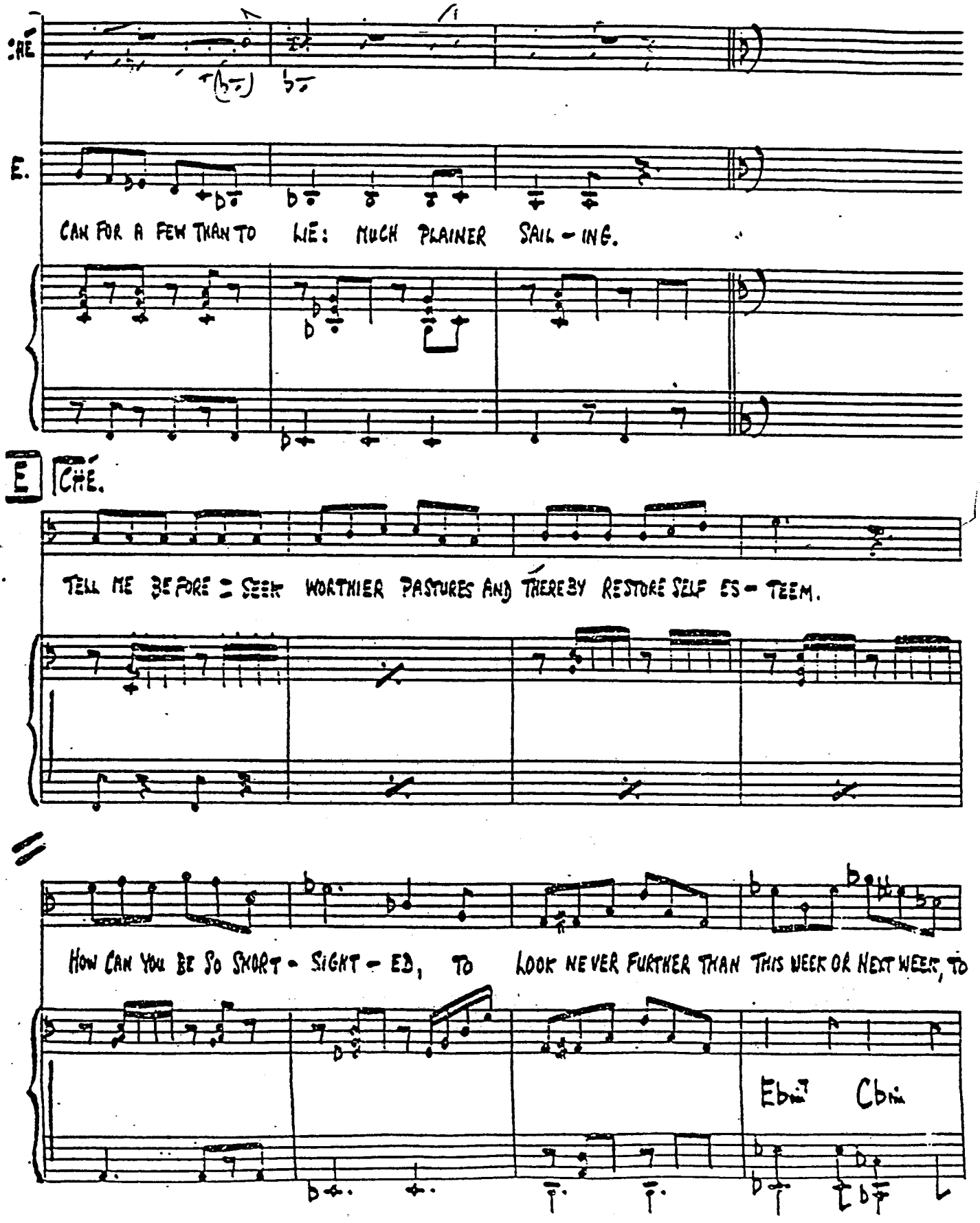
DESCAM-I-SADOS A MAGI-CAL MOMENT OR TWO. THERE IS EV-IL

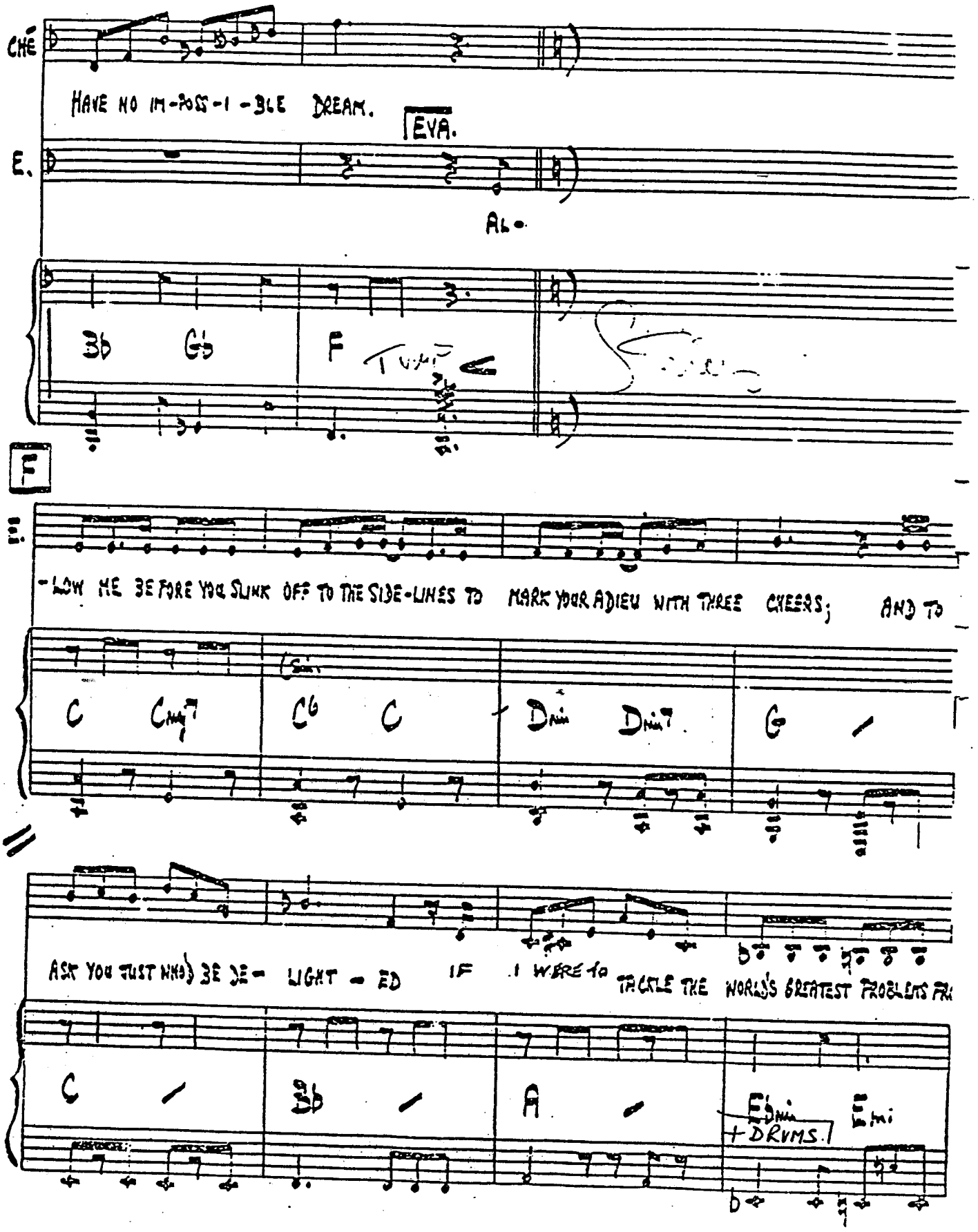
Bbm7 Gbm F Dbm C Hold G C

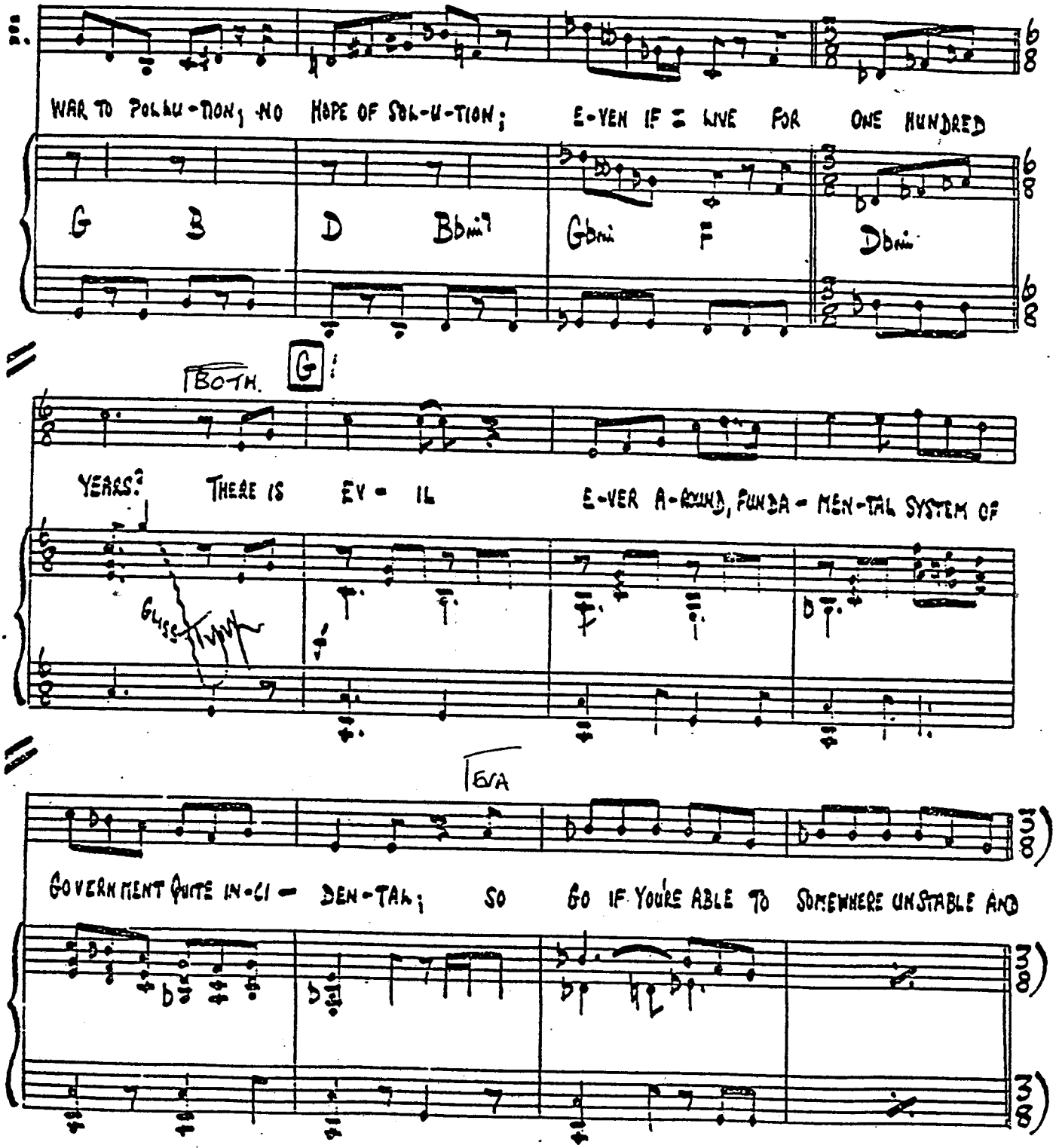
EVER A ROUND FUNDA-MEN-TAL SYSTEM OF GOVERNMENT QUITE IN CI-DEN-TAL. SO

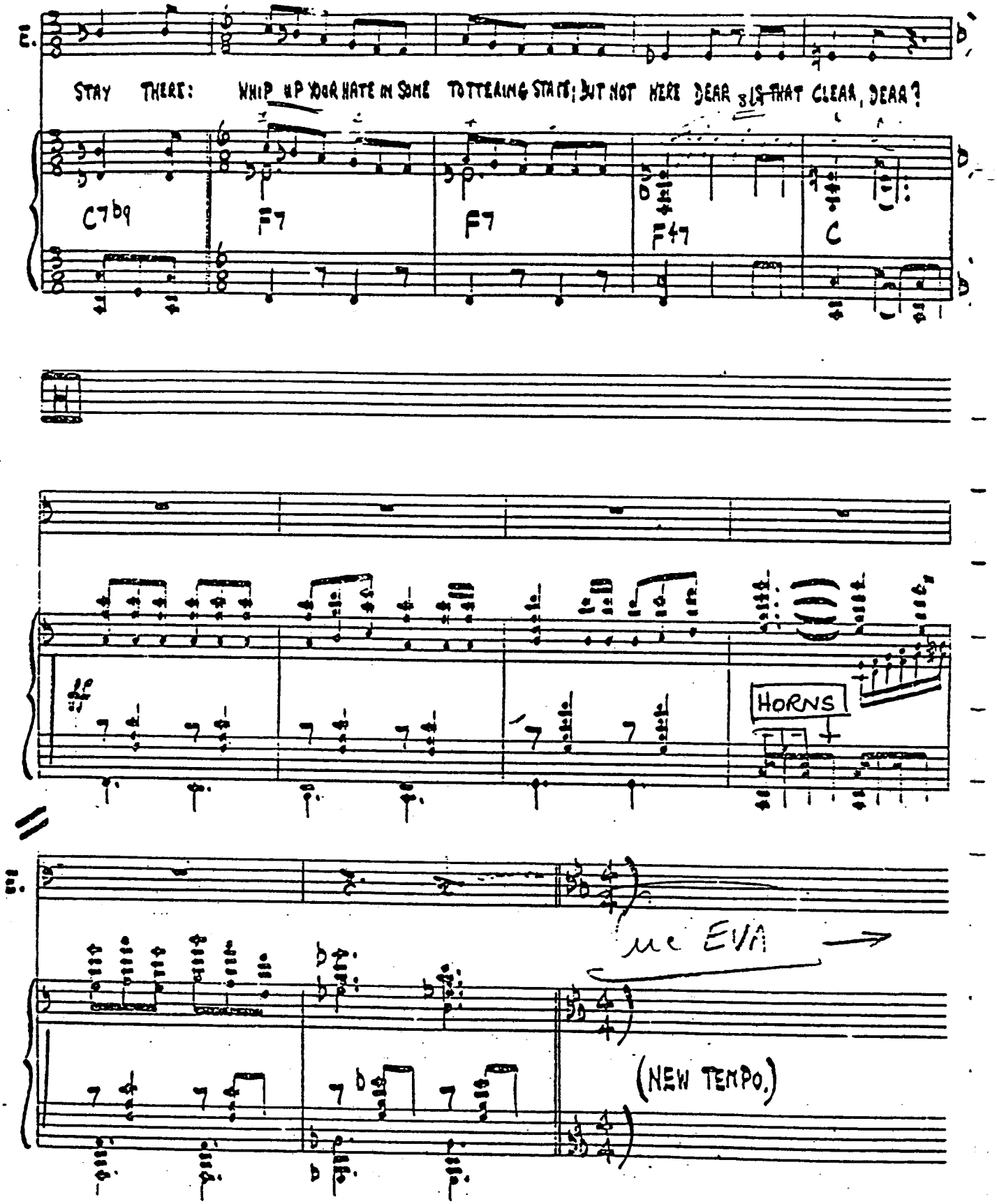
C7 F F C7

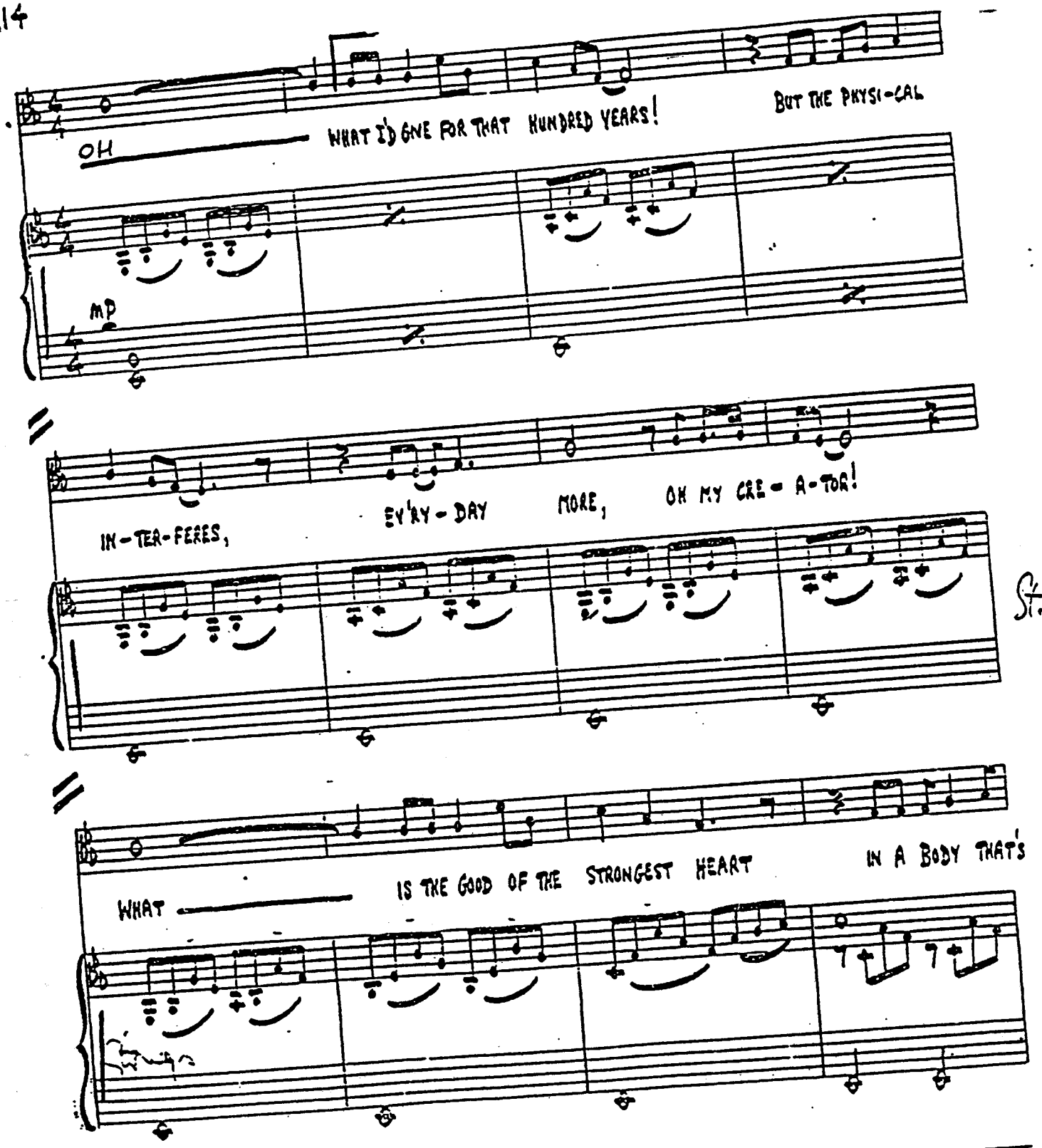
WHY GO BANANAS (THROUGH) CHASING NIVANAS (AND) FAIL-ING BETTER TO DO WHAT YOU

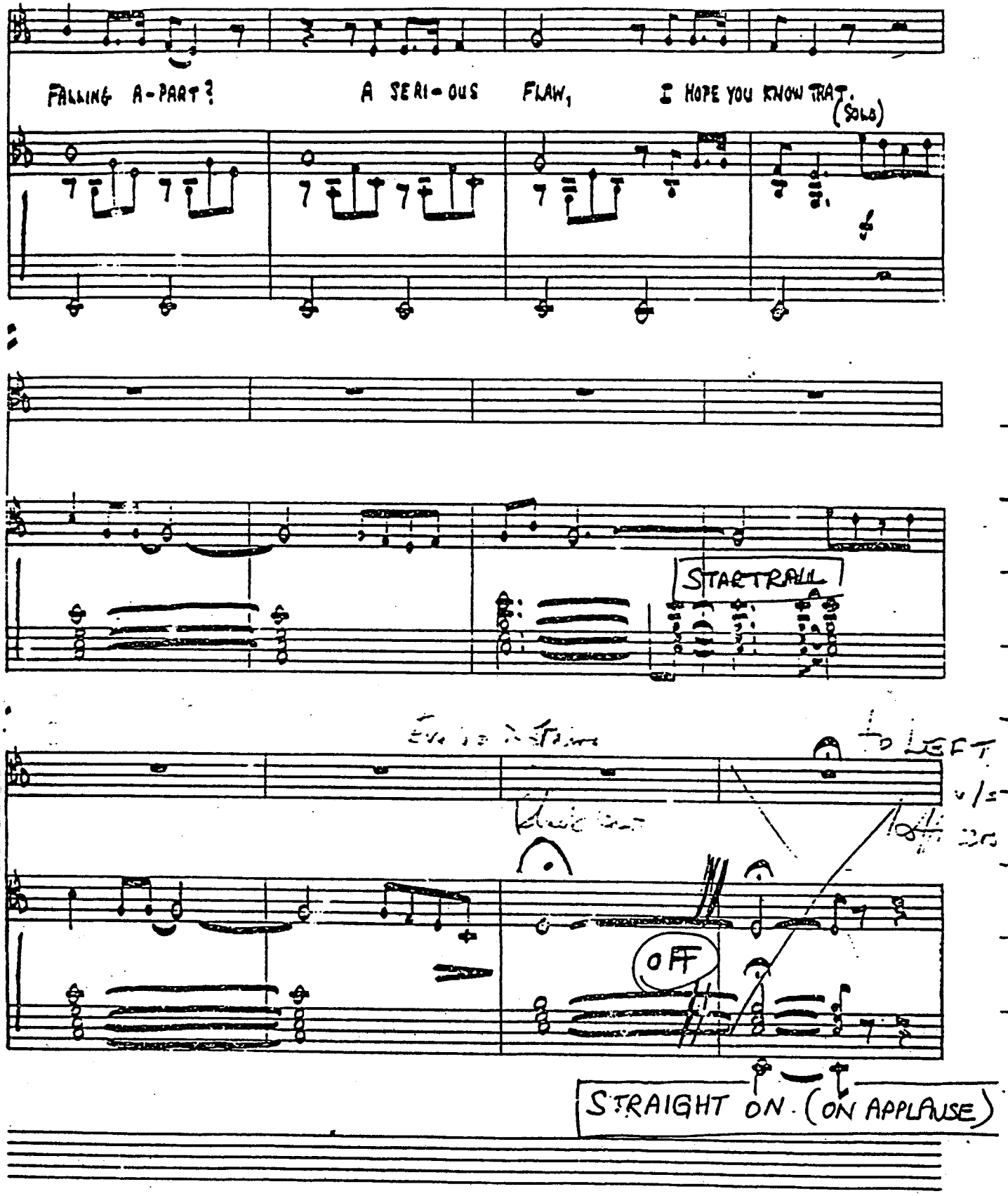

CHÉ.
E.
CAN FOR A FEW THAN TO LIE: MUCH PLAINER SAIL - ING.
E CHÉ.
TELL ME BE FORE I SEEK WORTHIER PASTURES AND THEREBY RESTORE SELF ES - TEEM.
HOW CAN YOU BE SO SHORT - SIGHT - ED, TO LOOK NE VER FURTHER THAN THIS WEEK OR NEXT WEEK, TO
Ebm7
Cbm


CHE
HAVE NO IM-POS-I-BLE DREAM.
EVA.
E.
AL-
Bb Gb F
F
E.
-LOW ME BEFORE YOU SLINK OFF TO THE SIDE-LINES TO MARK YOUR ADIEU WITH THREE CHEERS; AND TO
C CMaj7 C6 C Dmi Dmi7 G
ASK YOU JUST WHO'S BE DE- LIGHT - ED IF I WERE TO TACKLE THE WORLD'S GREATEST PROBLEMS FR
C Bb A Ebmi Emi
+DRUMS.


WAR TO POLLU-TION; NO HOPE OF SOL-U-TION; E-VEN IF I LIVE FOR ONE HUNDRED
G B D Bbmi7 Gbmi F Dbmi
BOTH.
G
YEARS: THERE IS EV-IL E-VER A-ROUND, FUNDA-MEN-TAL SYSTEM OF
GUISE TYPE
ERA
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 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 PHYSI-CAL
mp
IN-TER-FERES,
EV'RY-DAY
MORE,
OH MY CRE-A-TOR!
WHAT
IS THE GOOD OF THE STRONGEST HEART
IN A BODY THAT'S


FALLING A-PART?
A SERI-OUS FLAW,
I HOPE YOU KNOW THAT.
(SOLO)
STARTRAIL
TO LEFT
OFF
STRAIGHT ON. (ON APPLAUSE)

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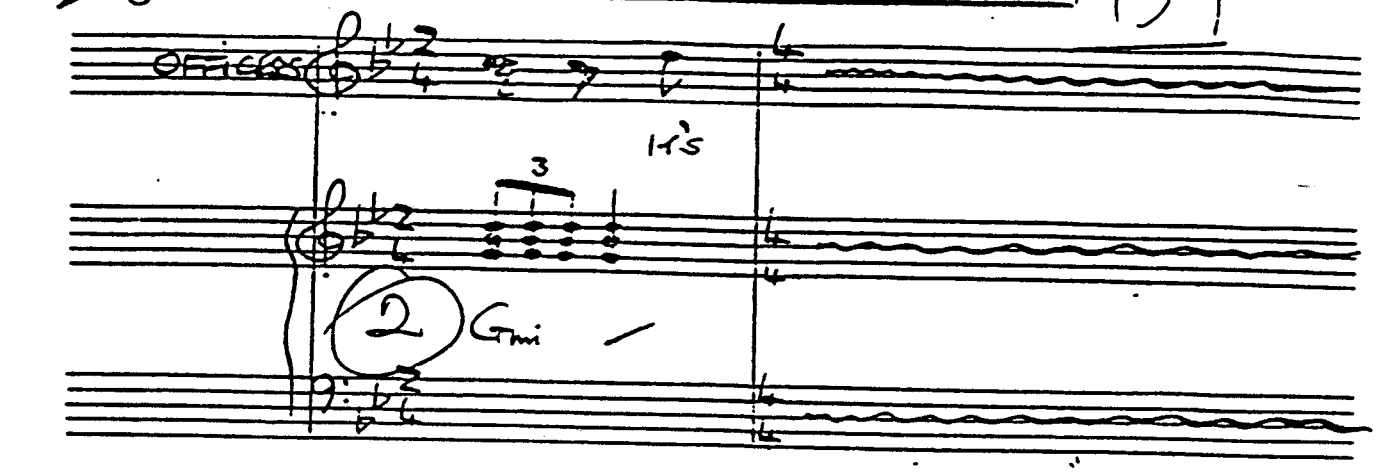
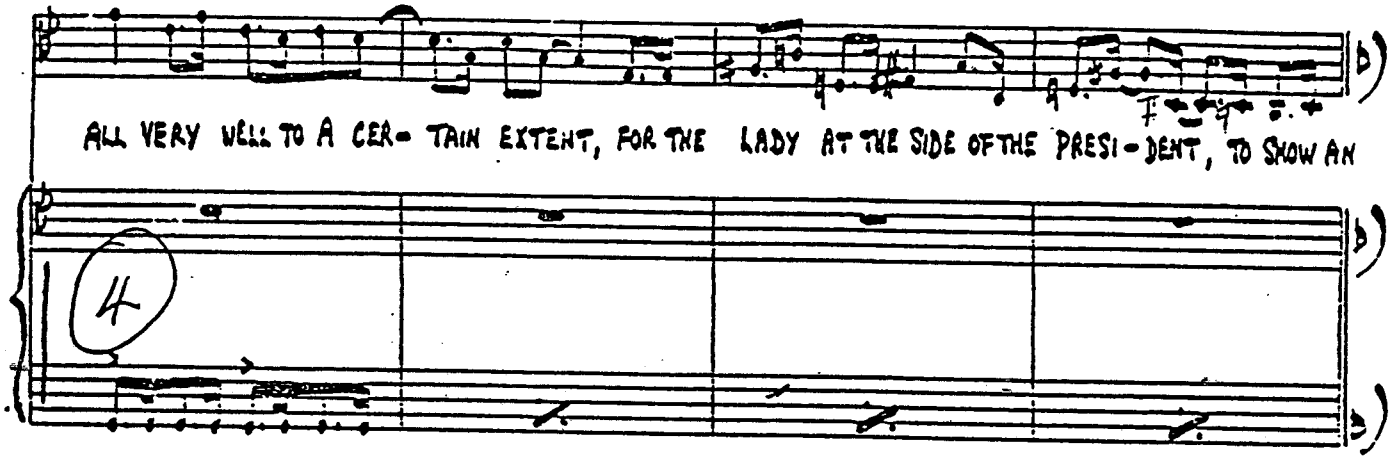
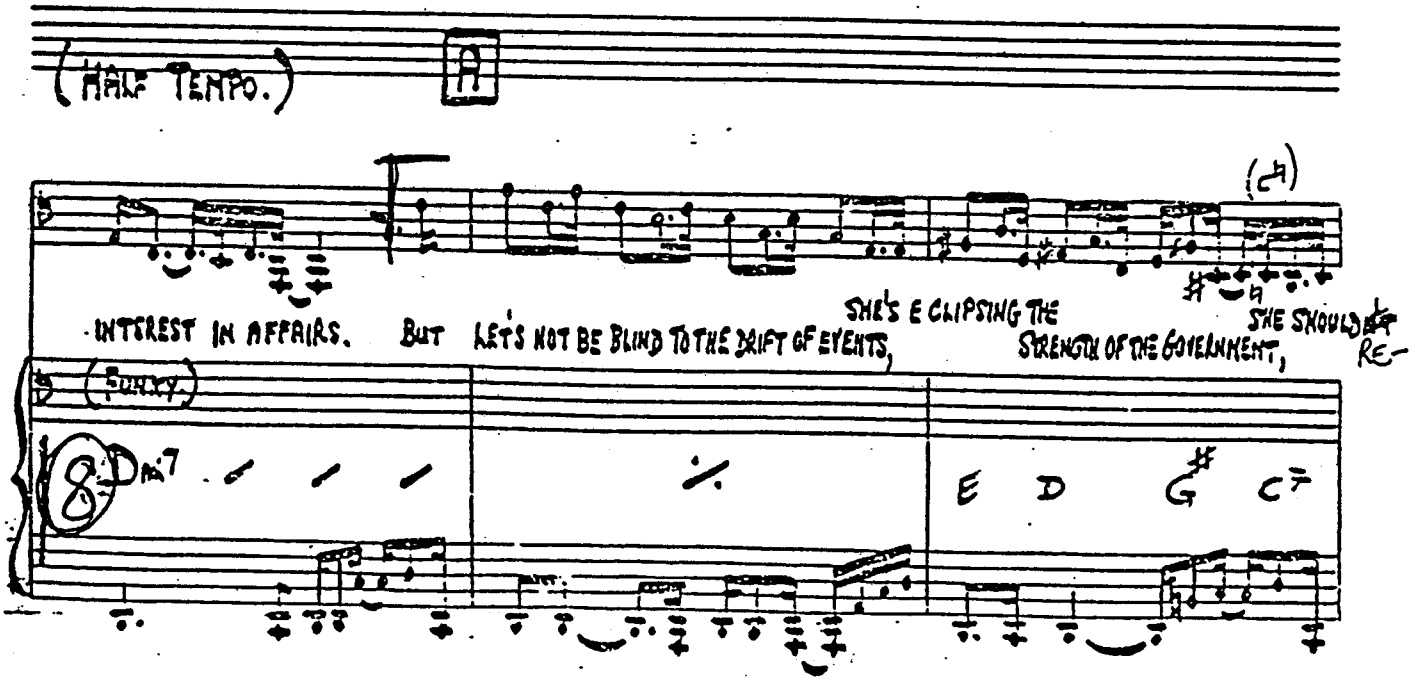
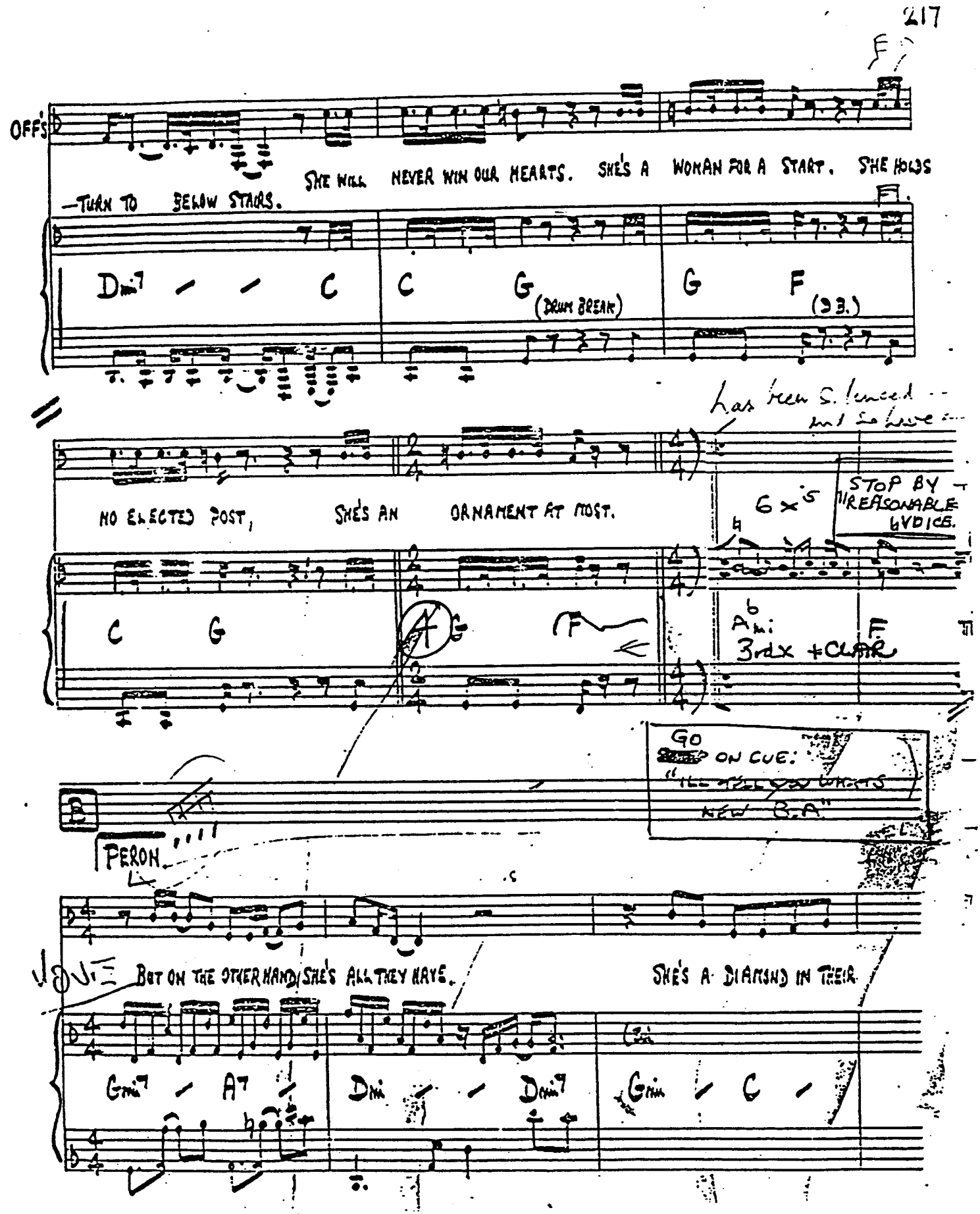
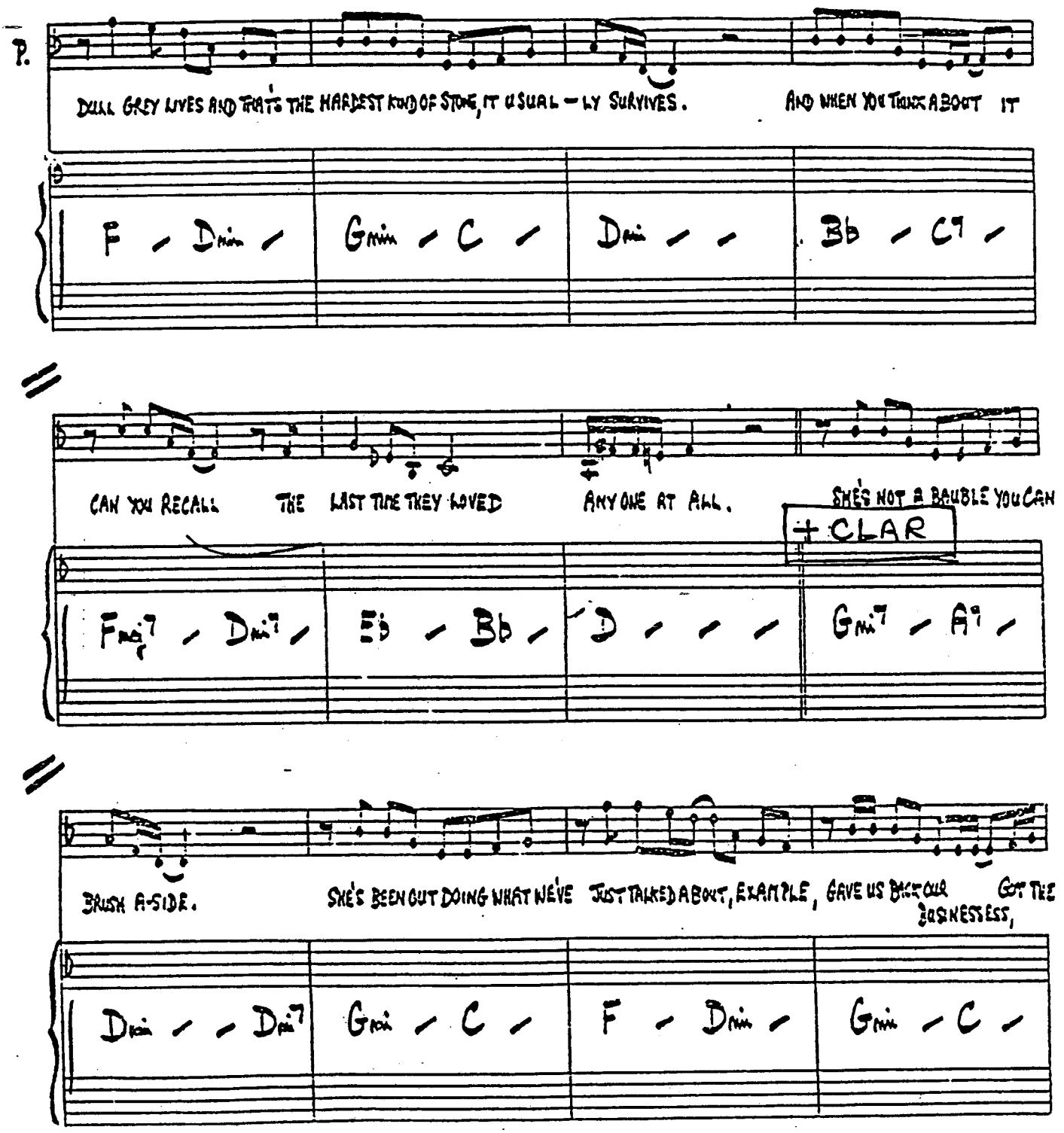
SHE IS A DIAMOND. 19

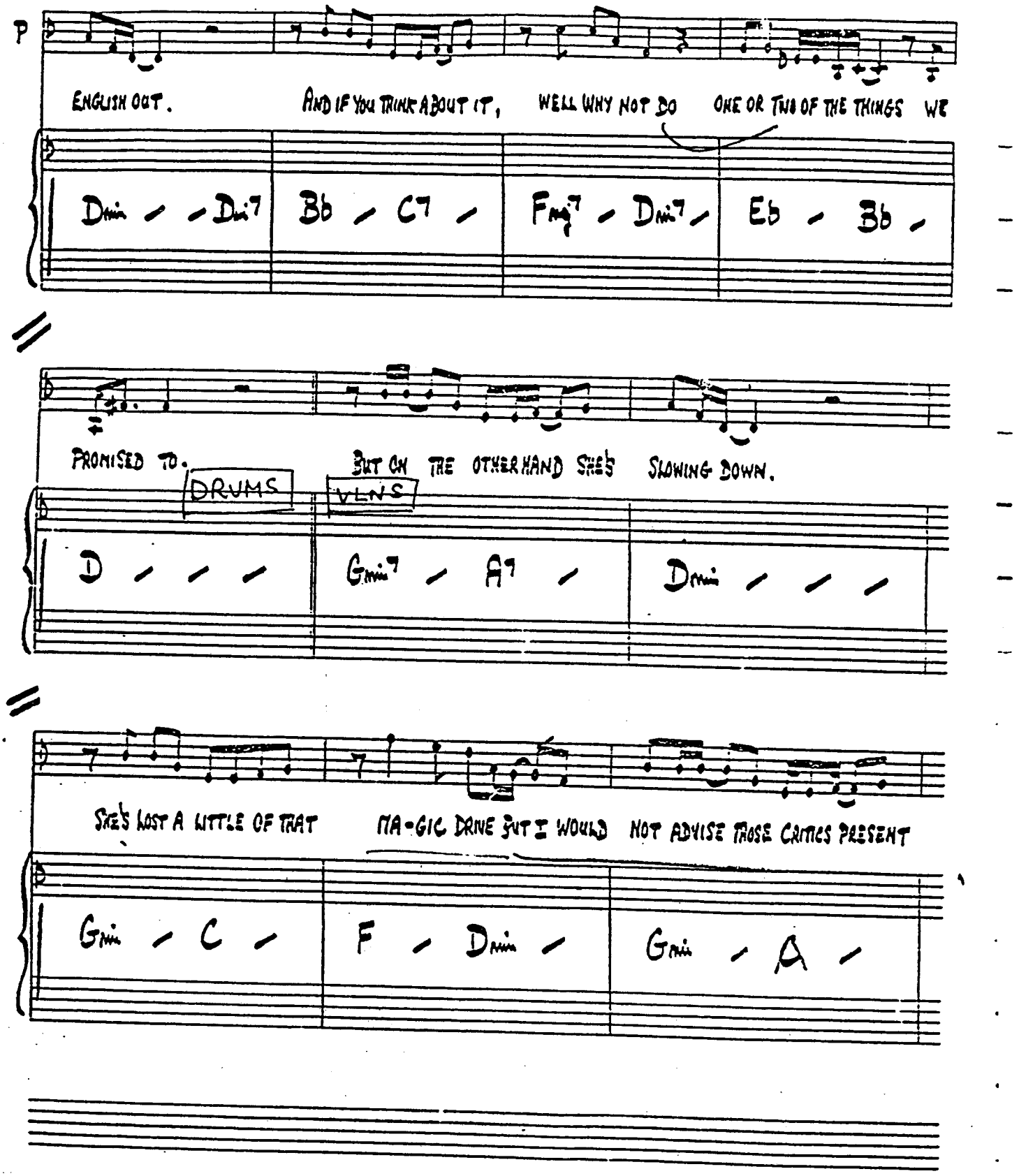


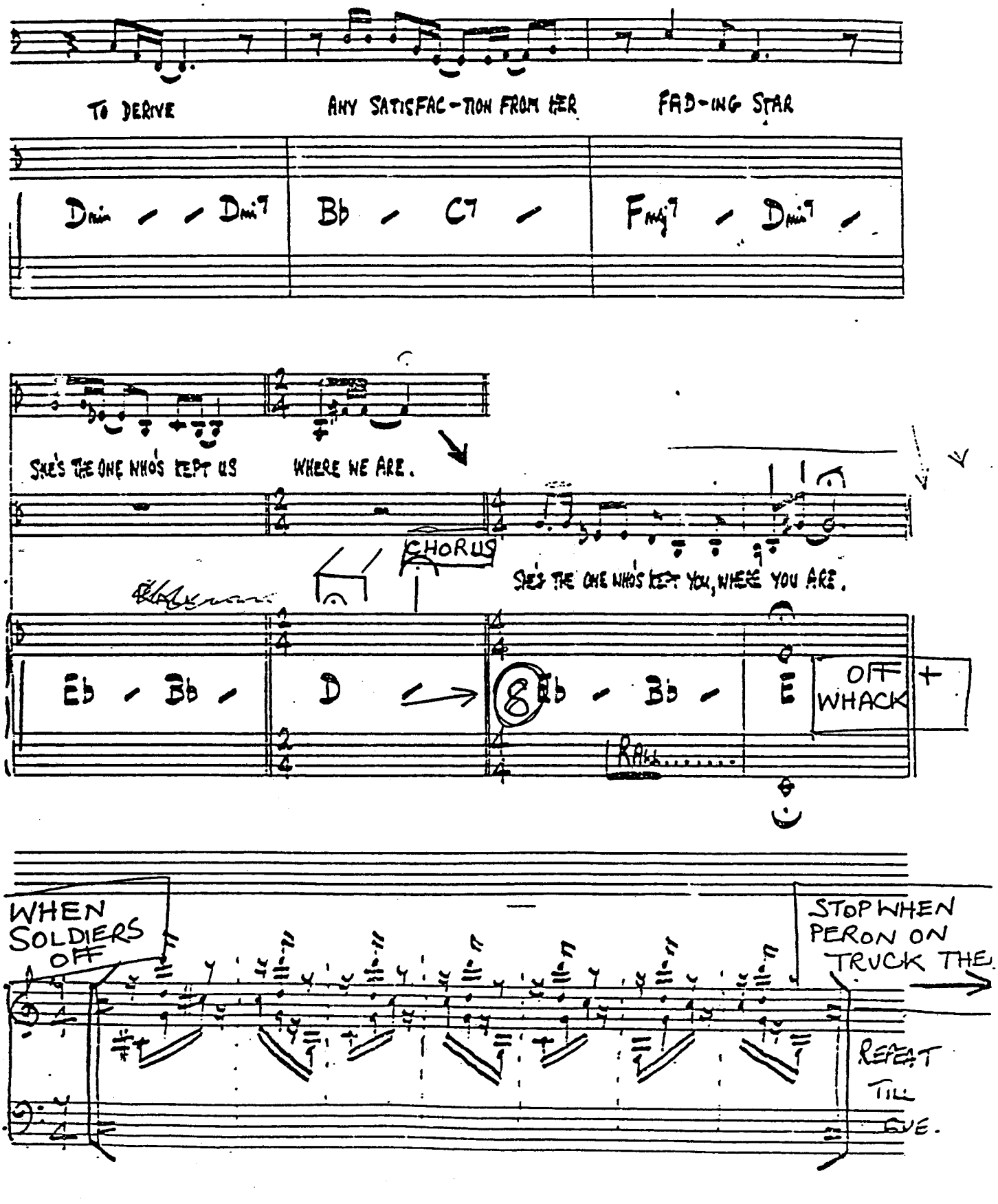




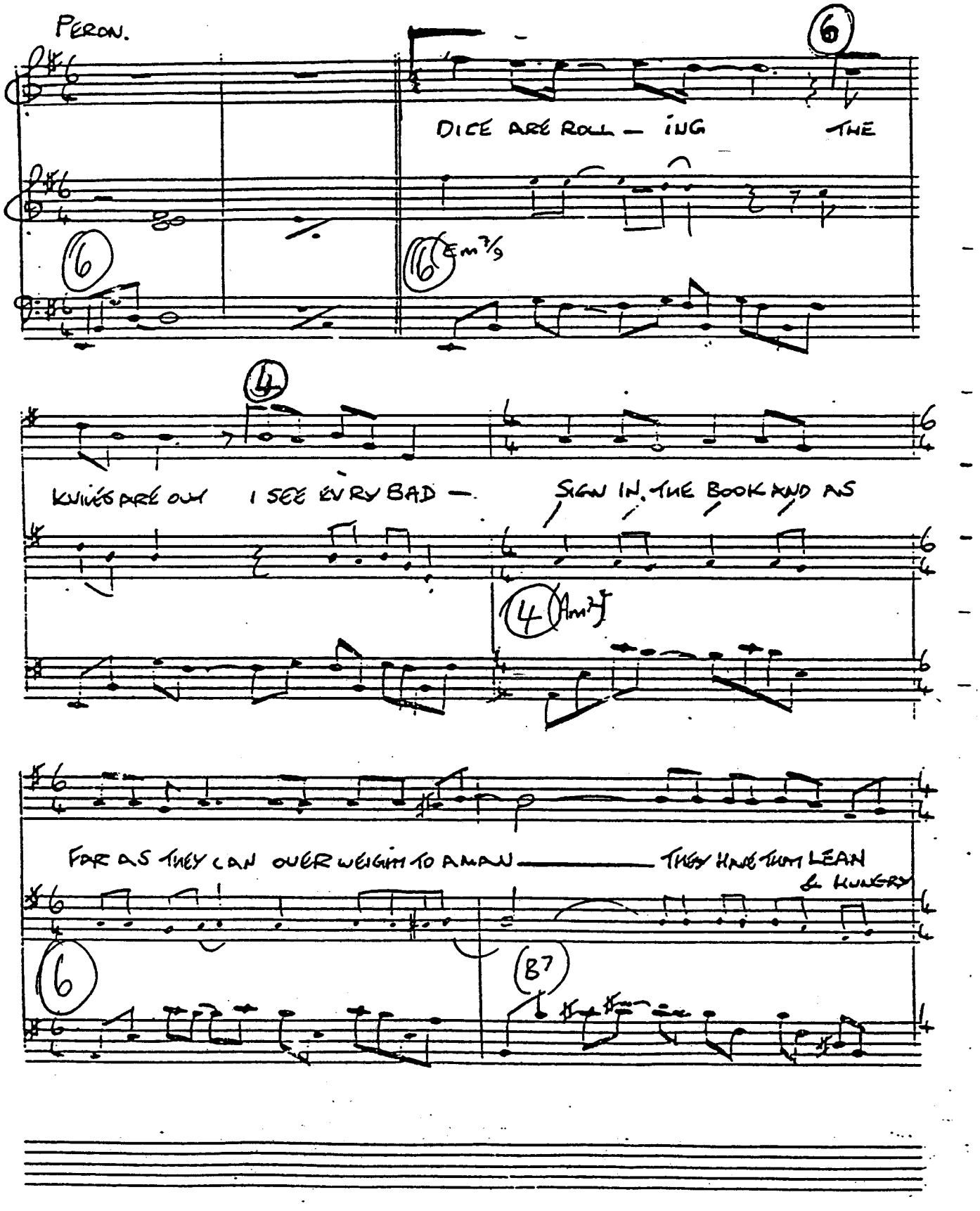

OFF'S
SHE WILL NEVER WIN OUR HEARTS. SHE'S A WOMAN FOR A START. SHE HOLDS
—TURN TO BELOW STAIRS.
Dmi7 C C G (DRUM BREAK) G F (3 B.)
NO ELECTED POST, SHE'S AN ORNAMENT AT MOST.
6 x's
STOP BY REASONABLE VOICE.
C G A G F
Ab mi F
3rd x + CLAIR
GO ON CUE:
"ILL TELL YOU WHAT'S NEW B.A."
B
PERON
BUT ON THE OTHER HAND, SHE'S ALL THEY HAVE. SHE'S A DIAMOND IN THEIR
Gmi7 A7 Dmi Dmi7 Gmi C


P.
DULL GREY LIVES AND THAT'S THE HARDEST KIND OF STONE, IT USUAL-LY SURVIVES.
AND WHEN YOU THINK ABOUT IT
F - Dmin - | Gmin - C - | Dmin - - | Bb - C7 -
CAN YOU RECALL THE LAST TIME THEY LOVED ANY ONE AT ALL.
SHE'S NOT A BAUBLE YOU CAN
+ CLAR
Fmaj7 - Dmi7 - | Eb - Bb - | D - - - | Gmi7 - A7 -
BRUSH A-SIDE.
SHE'S BEEN OUT DOING WHAT WE'VE JUST TALKED ABOUT, EXAMPLE, GAVE US BACK OUR
GOT THE
BUSINESS,
Dmin - - Dmi7 | Gmi - C - | F - Dmin - | Gmin - C -


P
ENGLISH OUT. AND IF YOU THINK ABOUT IT, WELL WHY NOT DO ONE OR TWO OF THE THINGS WE
Dmin - - Dmi7 | Bb - C7 - | Fmaj7 - Dmi7 - | Eb - Bb -
PROMISED TO. DRUMS BUT ON THE OTHER HAND SHE'S SLOWING DOWN.
VLNS
D - - - | Gmi7 - A7 - | Dmin - - -
SHE'S LOST A LITTLE OF THAT MA-GIC DRIVE BUT I WOULD NOT ADVISE THOSE CRITICS PRESENT
Gmin - C - | F - Dmin - | Gmin - A -


TO DERIVE
ANY SATISFAC-TION FROM HER
FAD-ING STAR
Dmin - - Dmi7
Bb - C7 -
Fmaj7 - Dmi7 -
SHE'S THE ONE WHO'S KEPT US
WHERE WE ARE.
CHORUS
SHE'S THE ONE WHO'S KEPT YOU, WHERE YOU ARE.
Eb - Bb -
D
Eb - Bb -
E
OFF WHACK
WHEN SOLDIERS OFF
STOP WHEN PERON ON TRUCK THE
REPEAT TILL END.

DICE ARE ROLLING / EVA'S SONNET.



2.21 A

EVA

LOOK BUT WE STILL HAVE THE MAG-IC WE'VE

(4) Emi7 Poco Rall. Emi9 Cmaj9#11

1A Slower

AL-WAYS HAD THE DESCAMISADOS STILL WORSHIP ME.

(5) Emi7 Cmaj9#11 (4) F Rit.

40

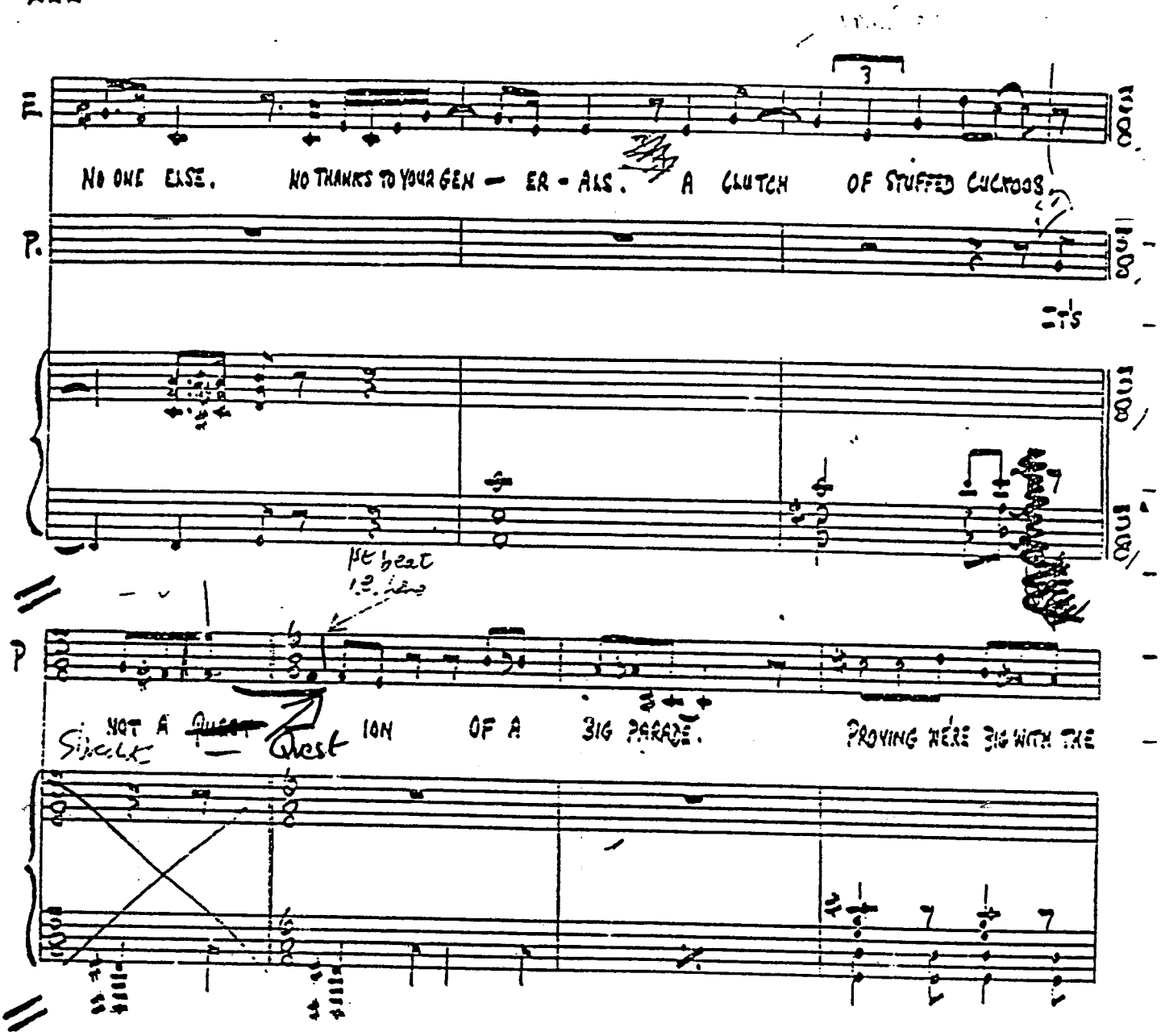
A (a Tempo)

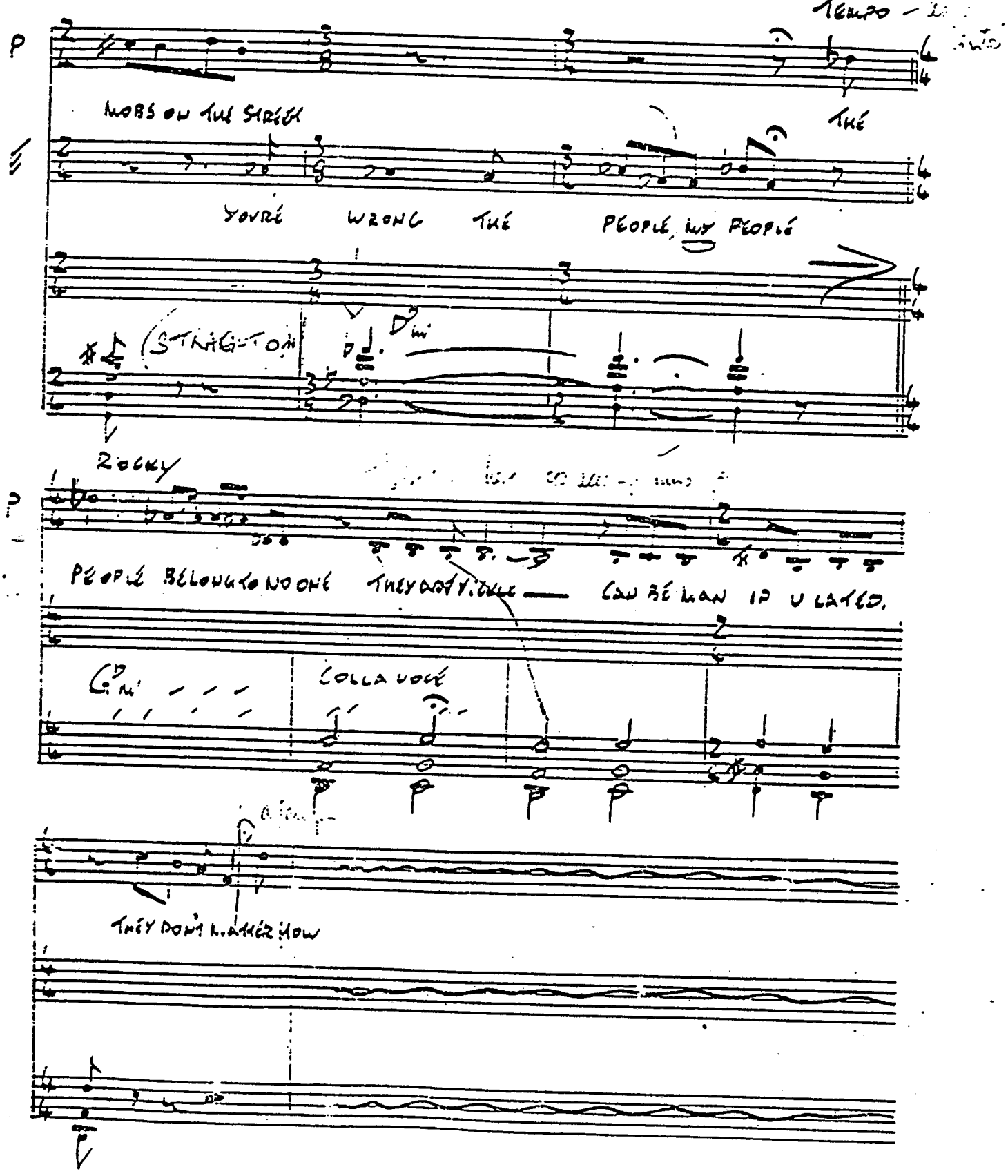
WE ARRIVED THANKS TO THEM AND

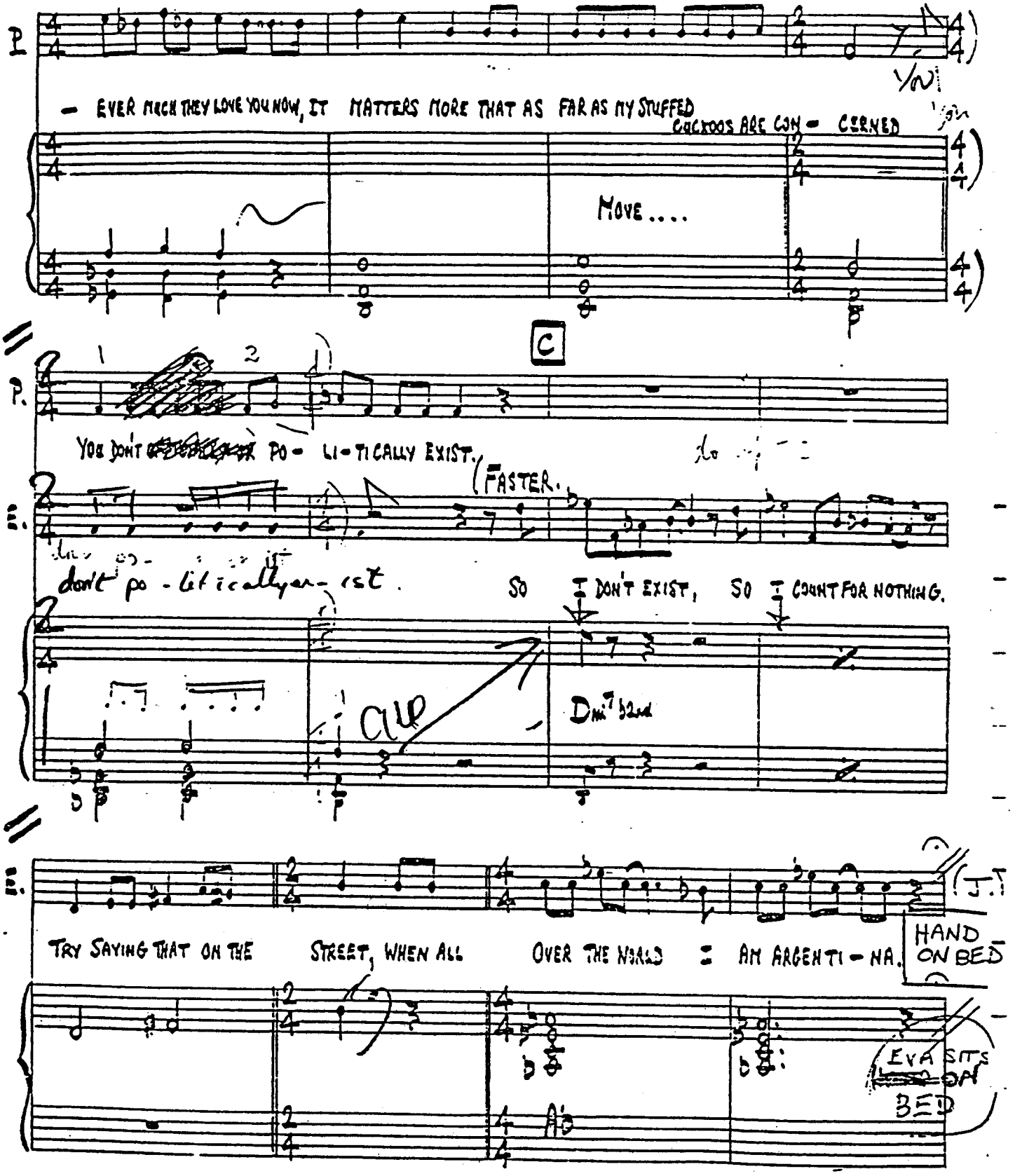
F1

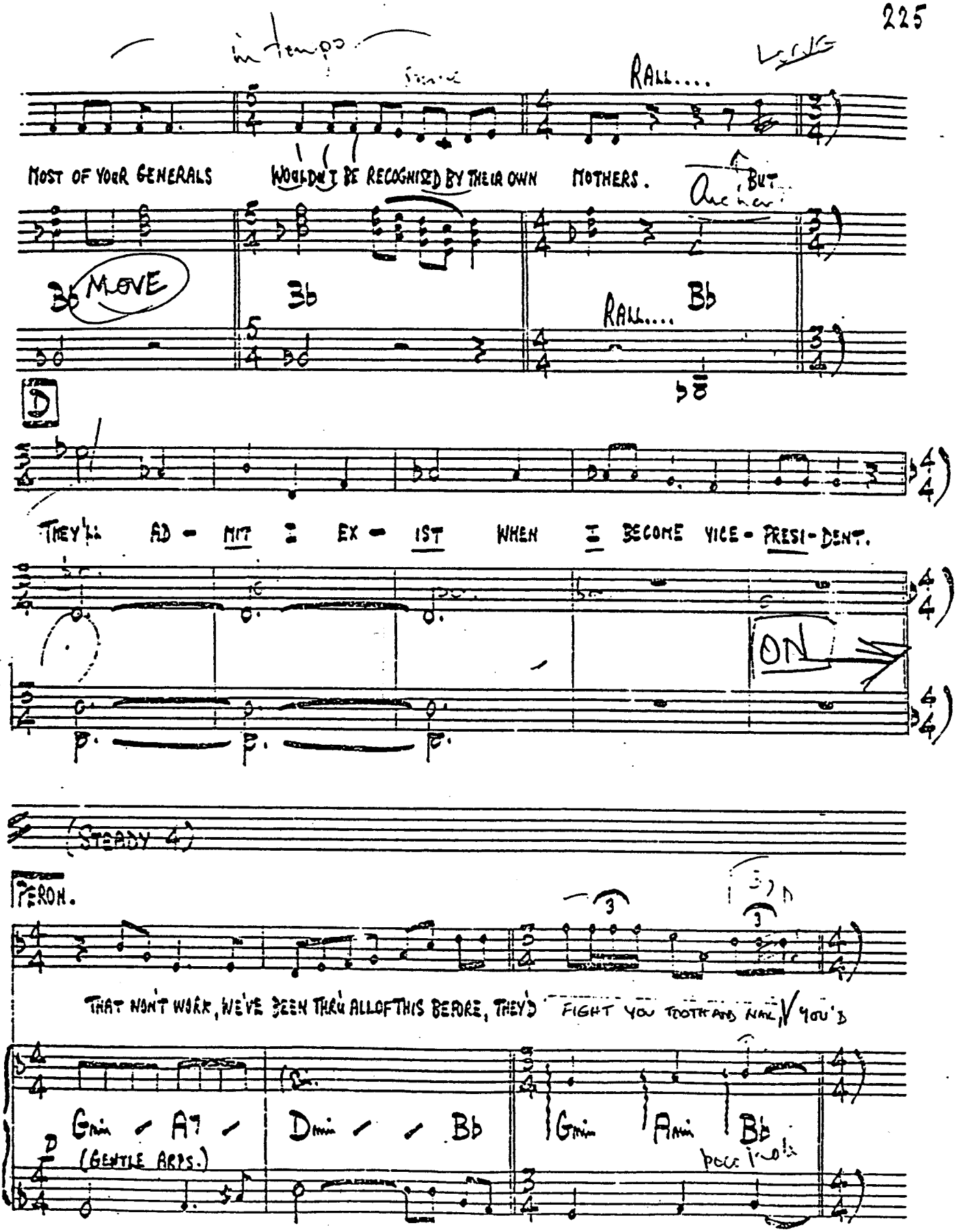
SEGUE PAGE 222

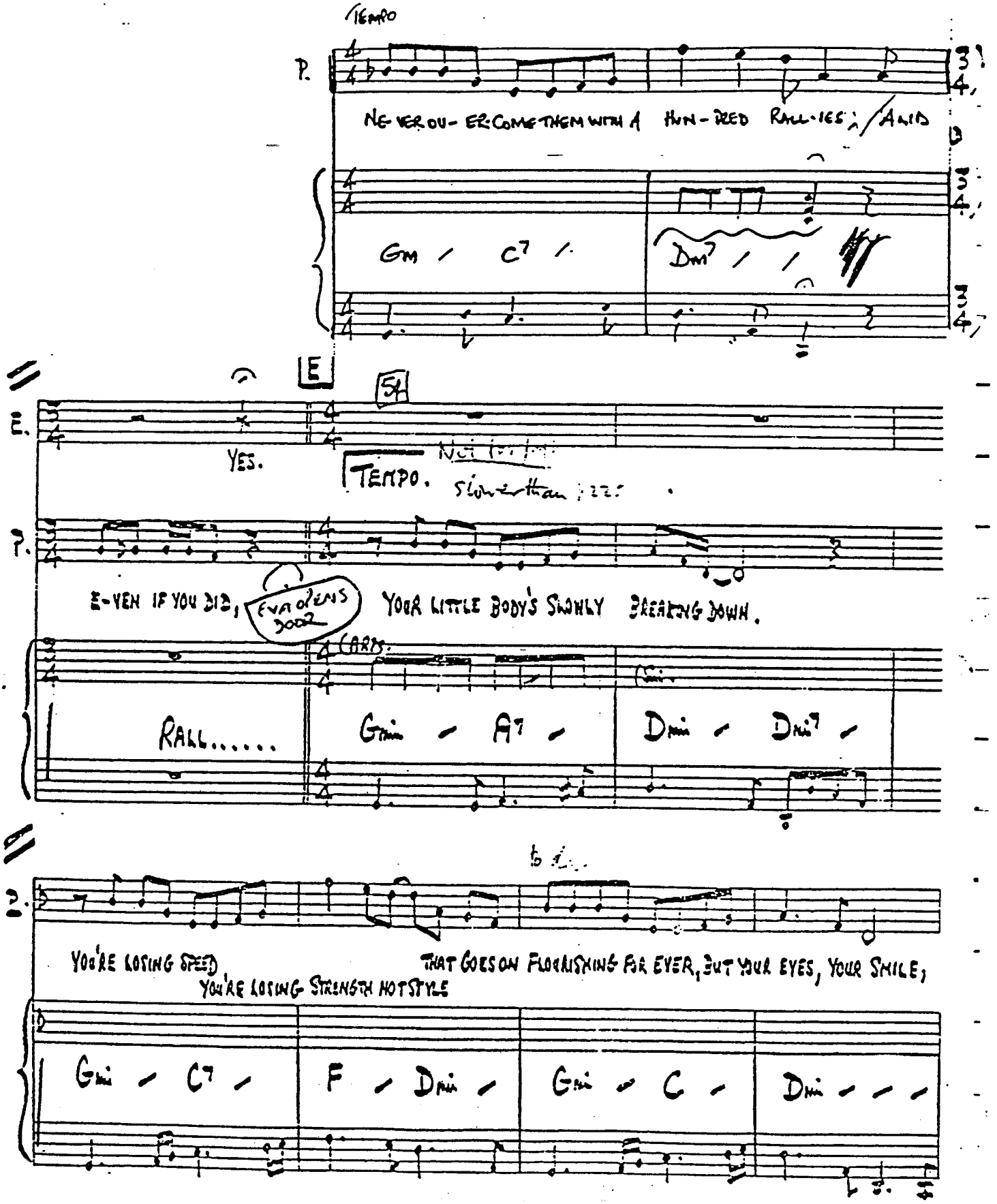
10

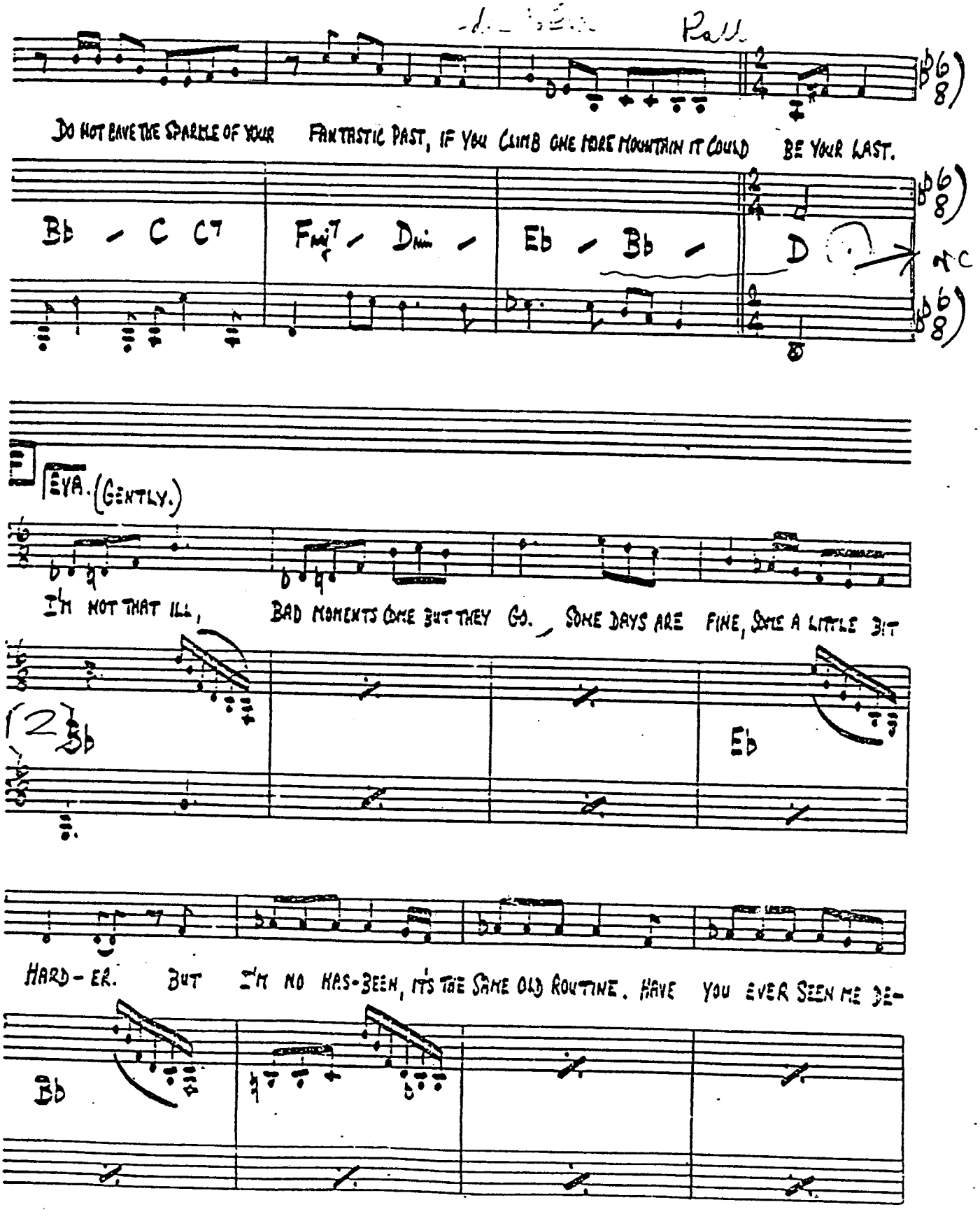

E.
NO ONE ELSE. NO THANKS TO YOUR GEN — ER - ALS. A CLUTCH OF STUFFED CUCKOOS.
P.
IT'S
P
NOT A ~~QUEST~~ Quest ION OF A BIG PARADE. PROVING WE'RE BIG WITH THE

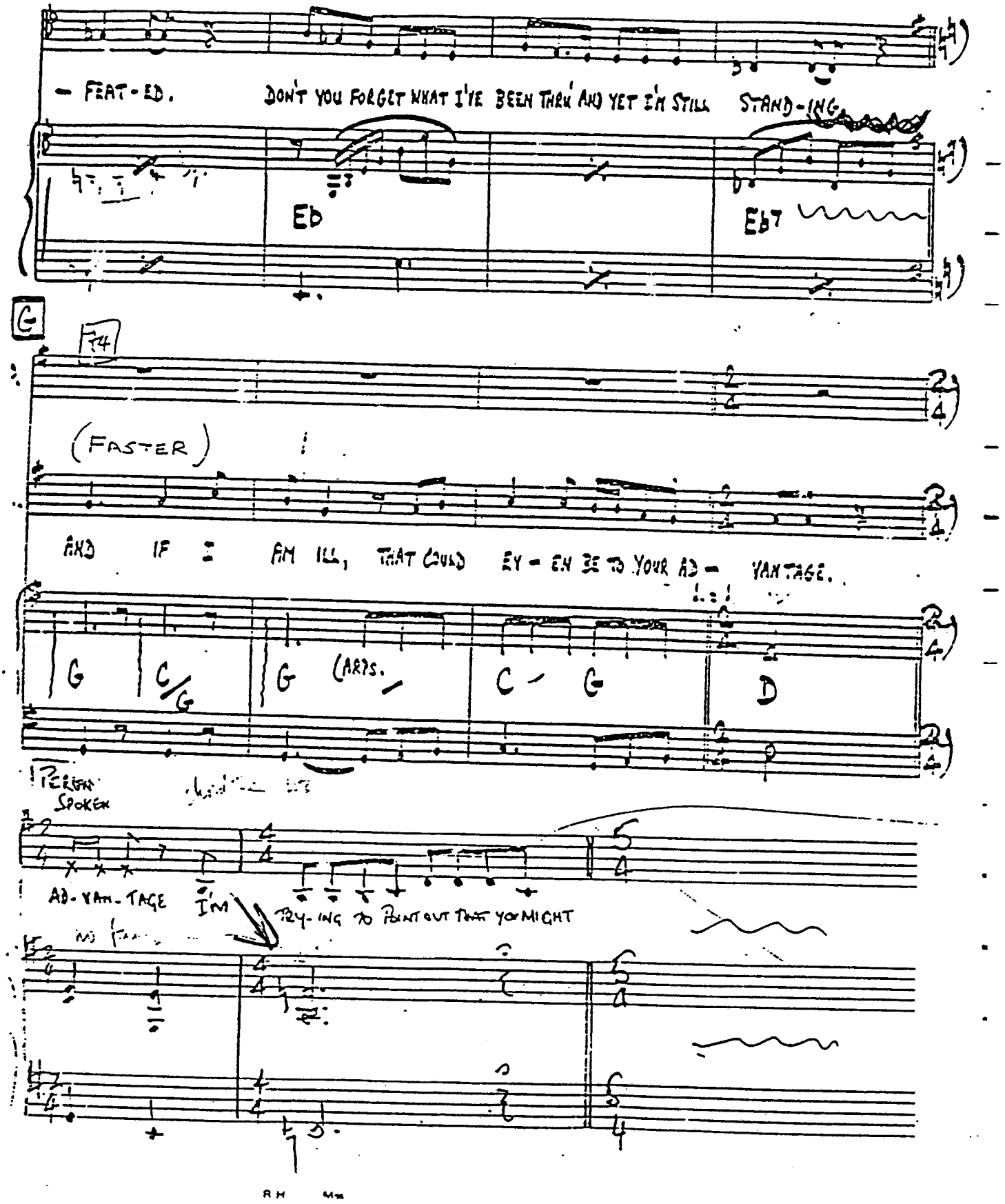

Tempo –
p
MOBS ON THE STREET
THE
YOU'RE WRONG THE PEOPLE, MY PEOPLE
(STRAIGHT ON)
D mi
ROCKY
p
PEOPLE BELONG TO NO ONE THEY DON'T BELONG — CAN BE MAN IP U LATER.
G mi
COLLA VOCE
THEY DON'T LAUGH NOW

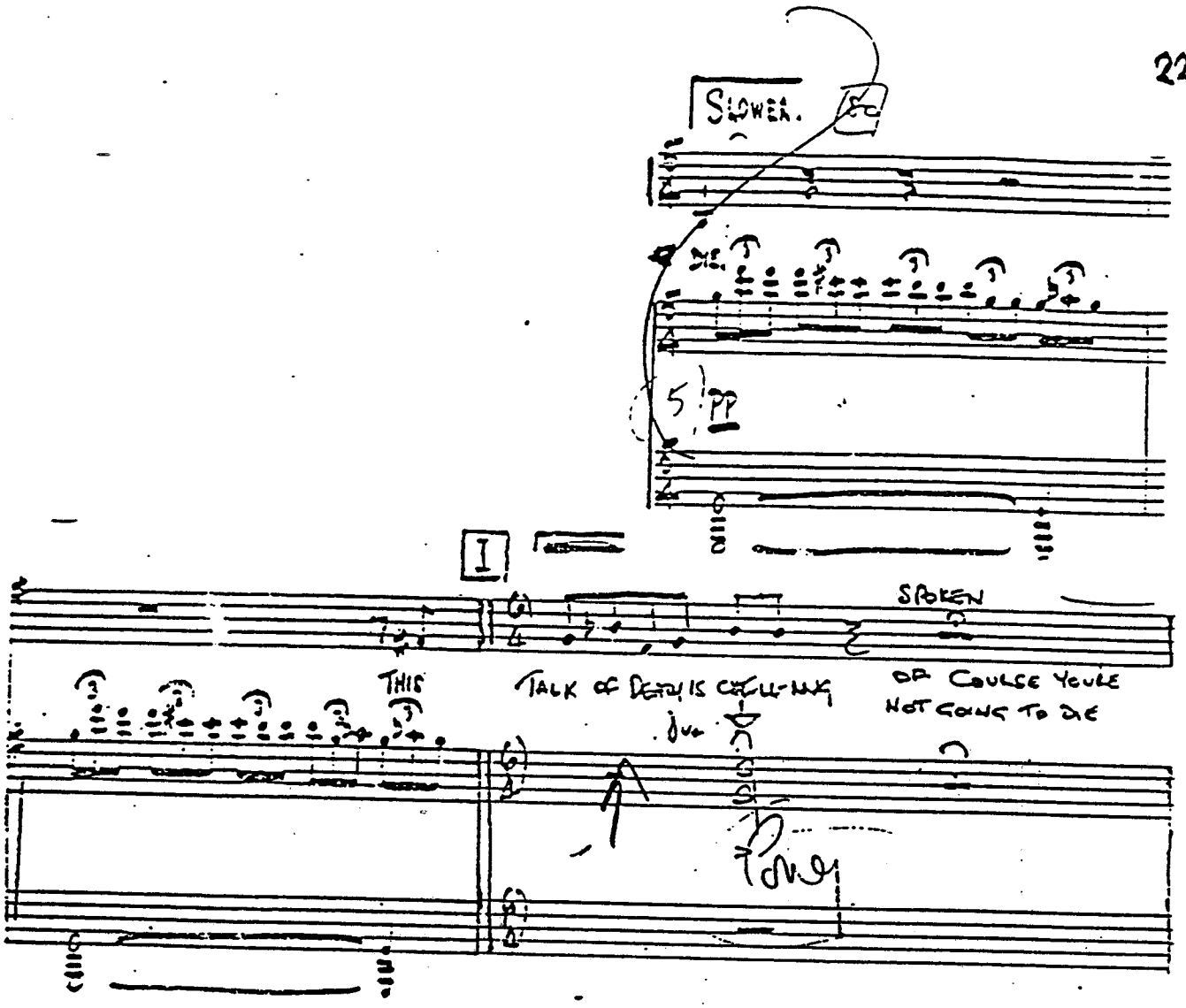

P.
– EVER MUCH THEY LOVE YOU NOW, IT MATTERS MORE THAT AS FAR AS MY STUFFED CUCKOOS ARE CON – CERNED
MOVE....
C
P.
YOU DON'T PO – LI – TI CALLY EXIST.
E.
(FASTER.
don't po - lit ically ex - ist.
SO I DON'T EXIST, SO I COUNT FOR NOTHING.
Dmi7 b5add
E.
TRY SAYING THAT ON THE STREET, WHEN ALL OVER THE WORLD I AM ARGENTI – NA.
HAND ON BED
EVA SITS ON BED

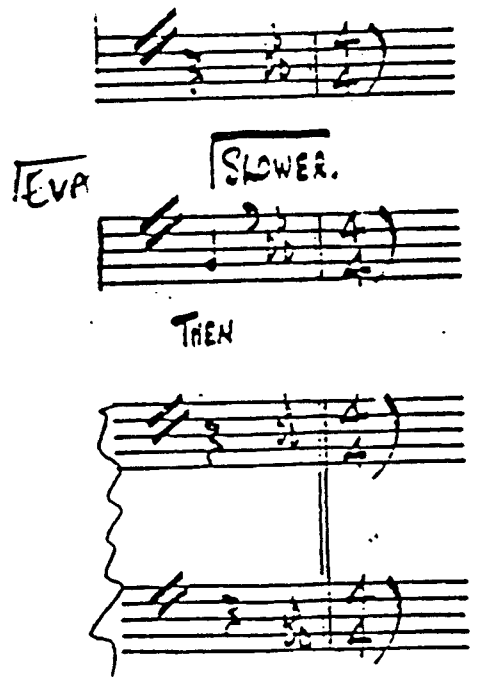

in tempo
RALL....
MOST OF YOUR GENERALS WOULDN'T BE RECOGNIZED BY THEIR OWN MOTHERS. BUT
MOVE
Bb
RALL.... Bb
D
THEY'LL AD - MIT I EX - IST WHEN I BECOME VICE - PRESI - DENT.
ON
(STEADY 4)
PERON.
THAT WON'T WORK, WE'VE BEEN THRU ALL OF THIS BEFORE, THEY'D FIGHT YOU TOOTH AND NAIL, YOU'D
Gmin - A7 - Dmin - - Bb Gmin Amin Bb
D
(GENTLE ARPS.)


TEMPO
P.
NE-VER OU-ER-COME THEM WITH A HUN-DRED RAL-LIES; AND
Gm / C7 / Dm7 / /
E
E.
YES.
TEMPO.
P.
E-VEN IF YOU DID, EVA DENIS DOOZ YOUR LITTLE BODY'S SLOWLY BREAKING DOWN.
RALL.....
Gmi / A7 / Dmi / Dmi7 /
2.
YOU'RE LOSING SPEED
YOU'RE LOSING STRENGTH HOTSTYLE
THAT GOES ON FLOURISHING FOR EVER, BUT YOUR EYES, YOUR SMILE,
Gmi / C7 / F / Dmi / Gmi / C / Dmi / / /


Rall.
DO NOT LOSE THE SPARKLE OF YOUR FANTASTIC PAST, IF YOU CLIMB ONE MORE MOUNTAIN IT COULD BE YOUR LAST.
Bb - C C7 | Fmi7 - Dmi - | Eb - Bb - | D
EVA. (GENTLY.)
I'M NOT THAT ILL, BAD MOMENTS COME BUT THEY GO. SOME DAYS ARE FINE, SOME A LITTLE BIT
Bb
Eb
HARD-ER. BUT I'M NO HAS-BEEN, IT'S THE SAME OLD ROUTINE. HAVE YOU EVER SEEN ME DE-
Bb


– FEAT-ED. DON'T YOU FORGET WHAT I'VE BEEN THRU AND YET I'M STILL STAND-ING
Eb
Eb7
G
Fm7
(FASTER)
AND IF I AM ILL, THAT COULD BE-EN TO YOUR AD- VAN-TAGE.
G
C/G
G
(ARPS.)
C
G
D
PERSON SPOKEN
AD-VAN-TAGE I'M TRY-ING TO POINT OUT THAT YOU MIGHT
RH


SLOWER.
DIE.
5
PP
I
SPOKEN
THIS
TALK OF DEATH IS CHILLING
OF COURSE YOU'RE NOT GOING TO DIE



[PAM AS WRITTEN]

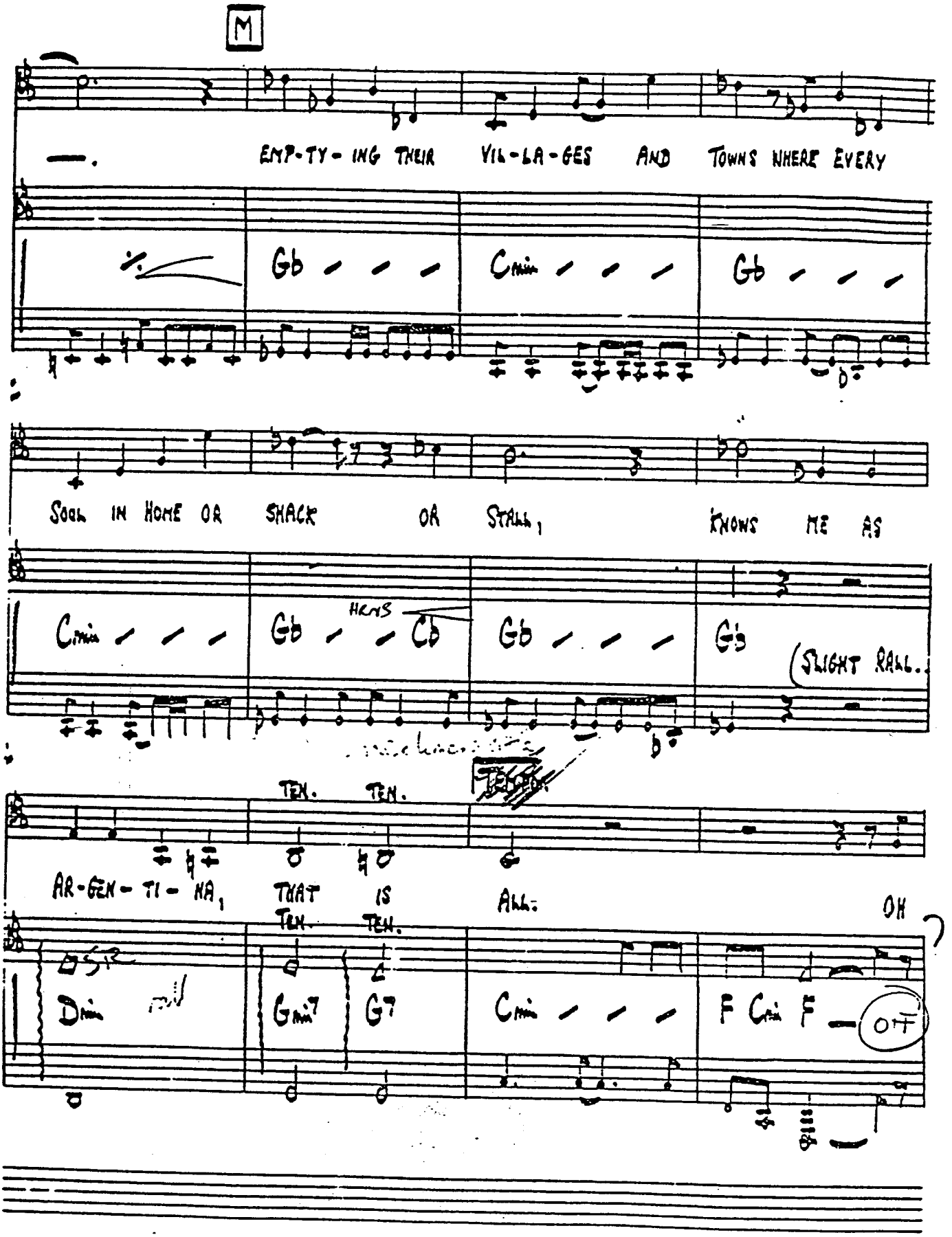
I MUST NOW BE VICE PRESIDENT AND I SHALL HAVE MY PEOPLE COME TO CHOOSE, TH

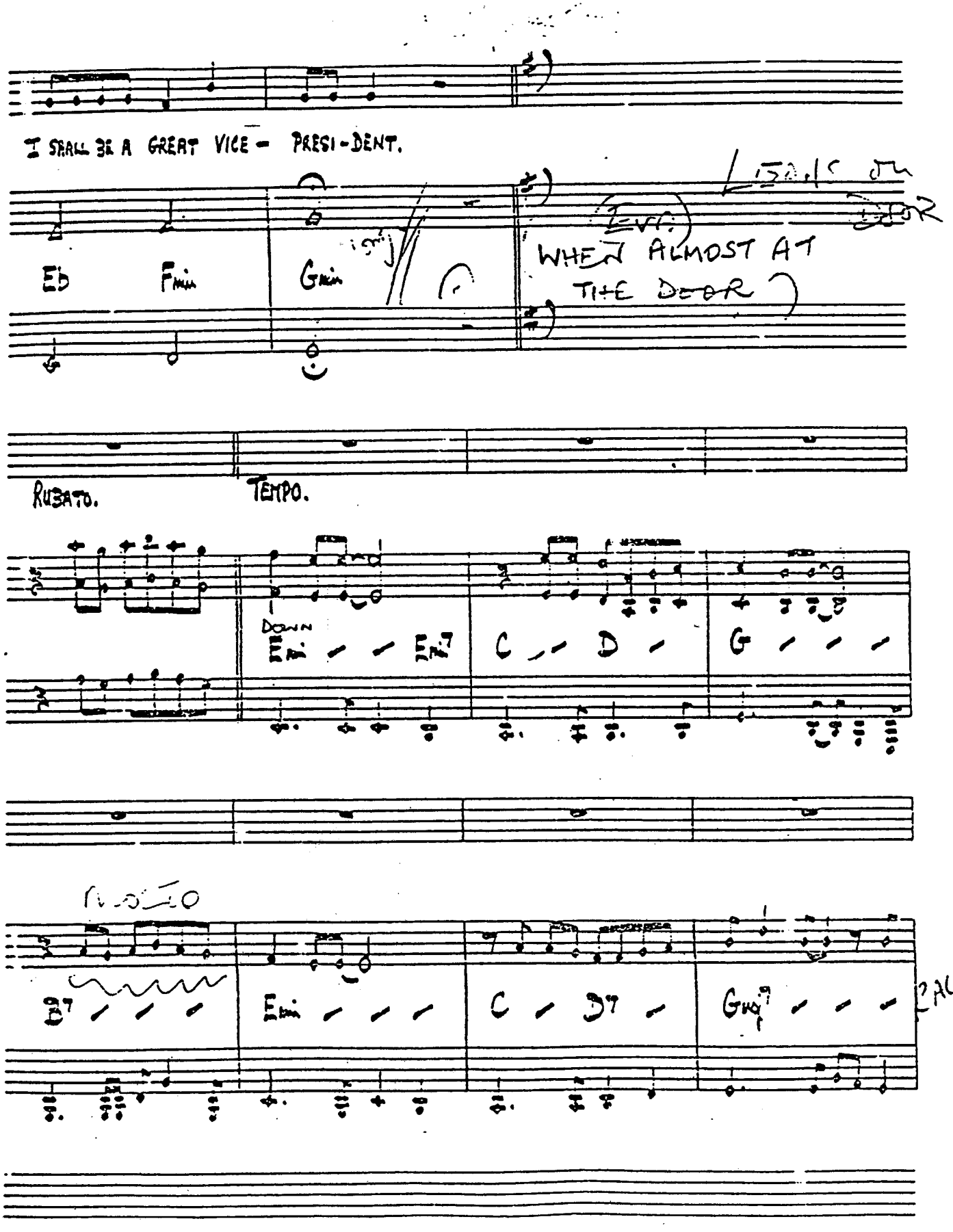
E♭ Fm: Gmi F/C

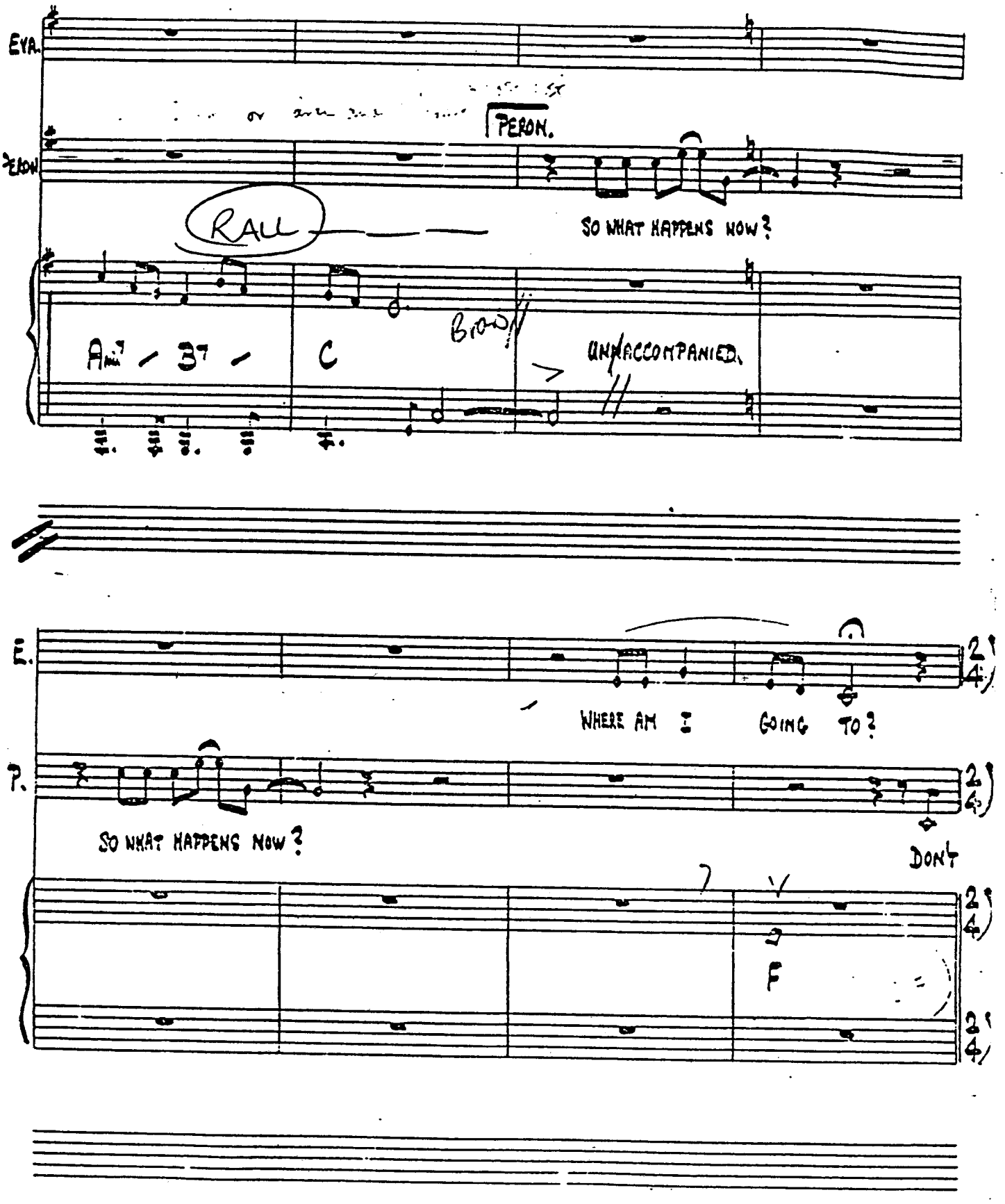
2 PERONS

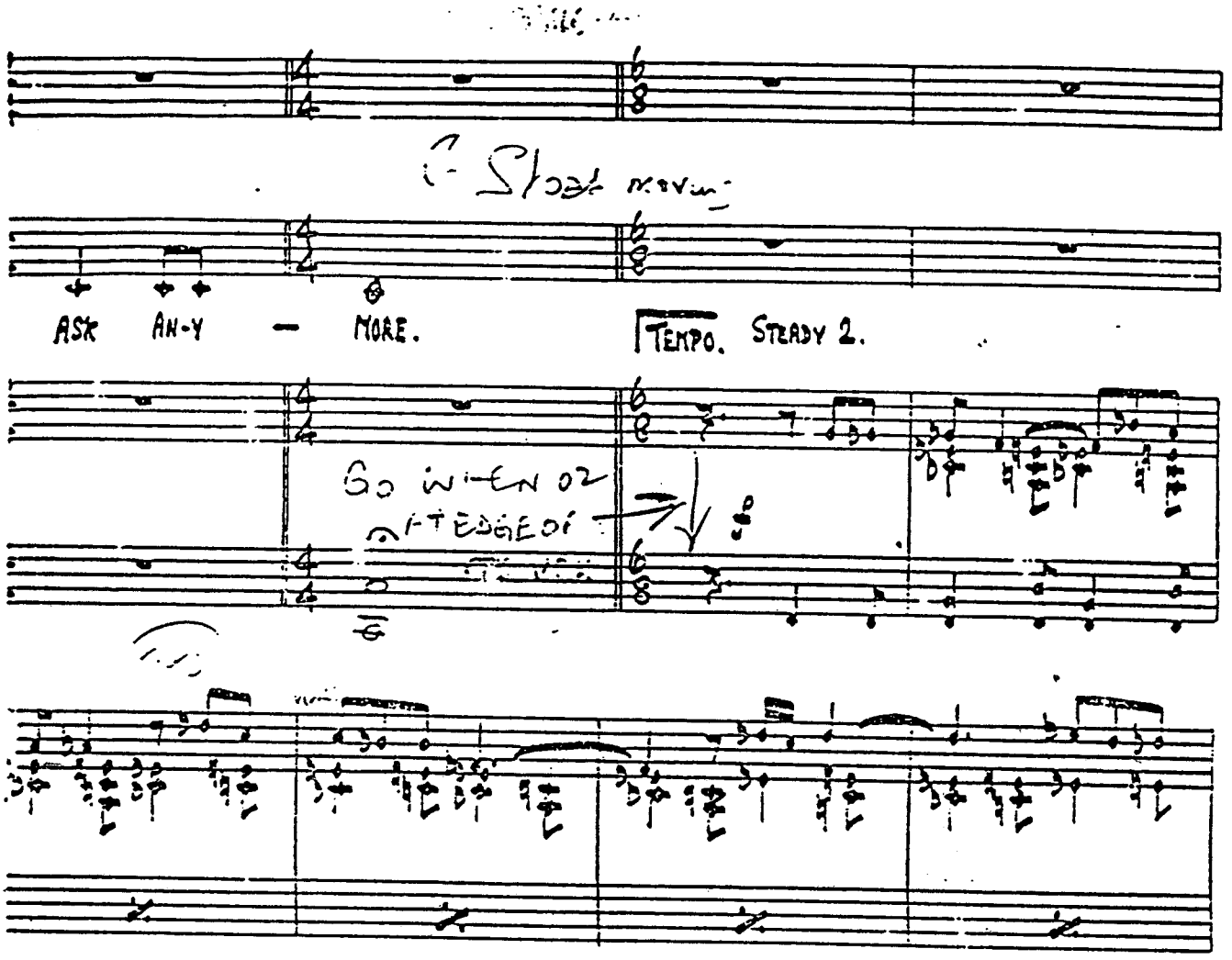
~~COUPLE~~ WHO SHALL WEAR THEIR COUNTRY'S CROWNS IN THOUSANDS IN MY SQUARES AND AVENUES.

F 2nd 4x F F/E♭ A/E

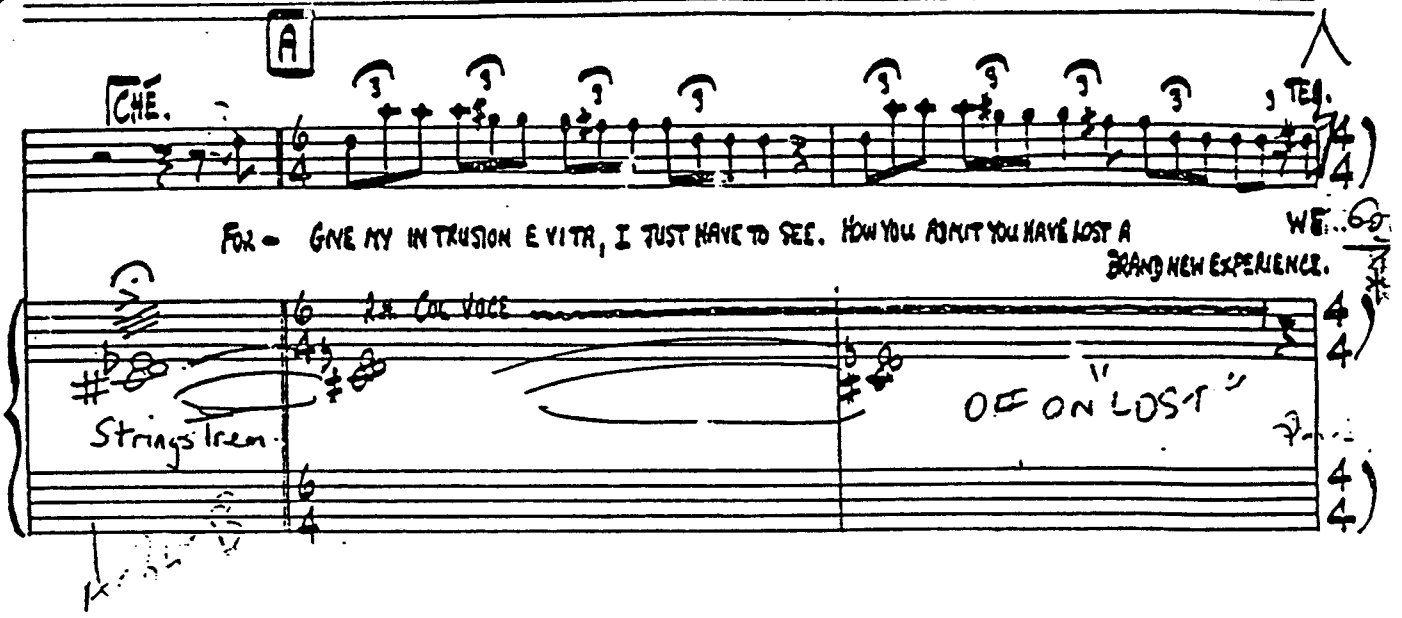

M
EMP-TY-ING THEIR VIL-LA-GES AND TOWNS WHERE EVERY
Gb
Cmin
Gb
SOUL IN HOME OR SHACK OR STALL, KNOWS ME AS
Cmin
Gb
HORNS
Cb
Gb
Gb
(SLIGHT RALL.
TEN. TEN.
AR-GEN-TI-NA, THAT IS ALL:
TEN. TEN.
OH
Dmin
Gmin7
G7
Cmin
F Cmin F
OFF

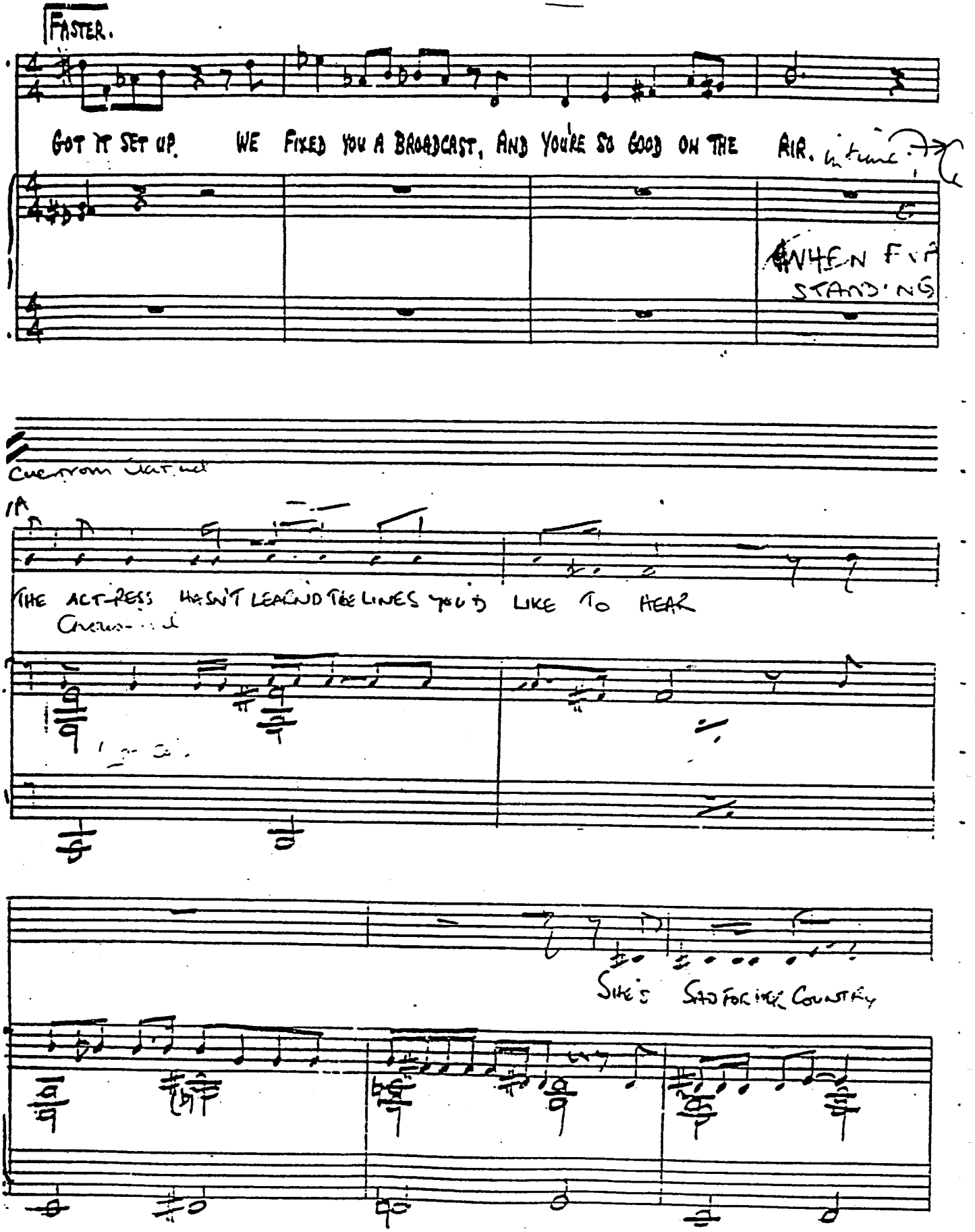

I SHALL BE A GREAT VICE - PRESI-DENT.
Eb
Fmin
Gmin
WHEN ALMOST AT THE DOOR
RUBATO.
TEMPO.
DOWN
Emin
Emin
C
D
G
MORE
D7
Emin
C
D7
Gmaj7
ALL

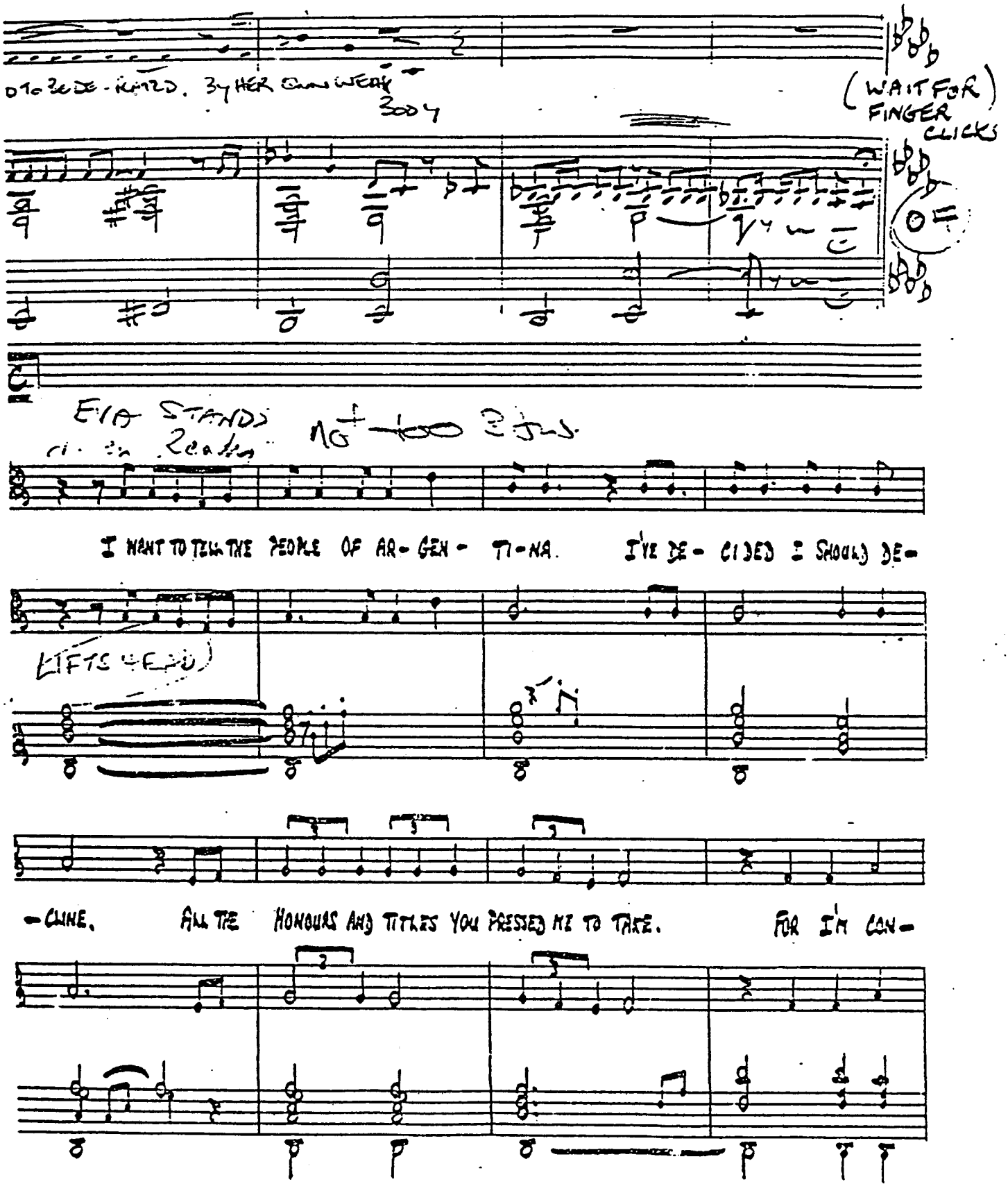

EVA.
PERON.
PERON
RALL
SO WHAT HAPPENS NOW?
Am7 - B7 - C
BROAD
UNACCOMPANIED.
E.
WHERE AM I GOING TO?
P.
SO WHAT HAPPENS NOW?
DON'T
F

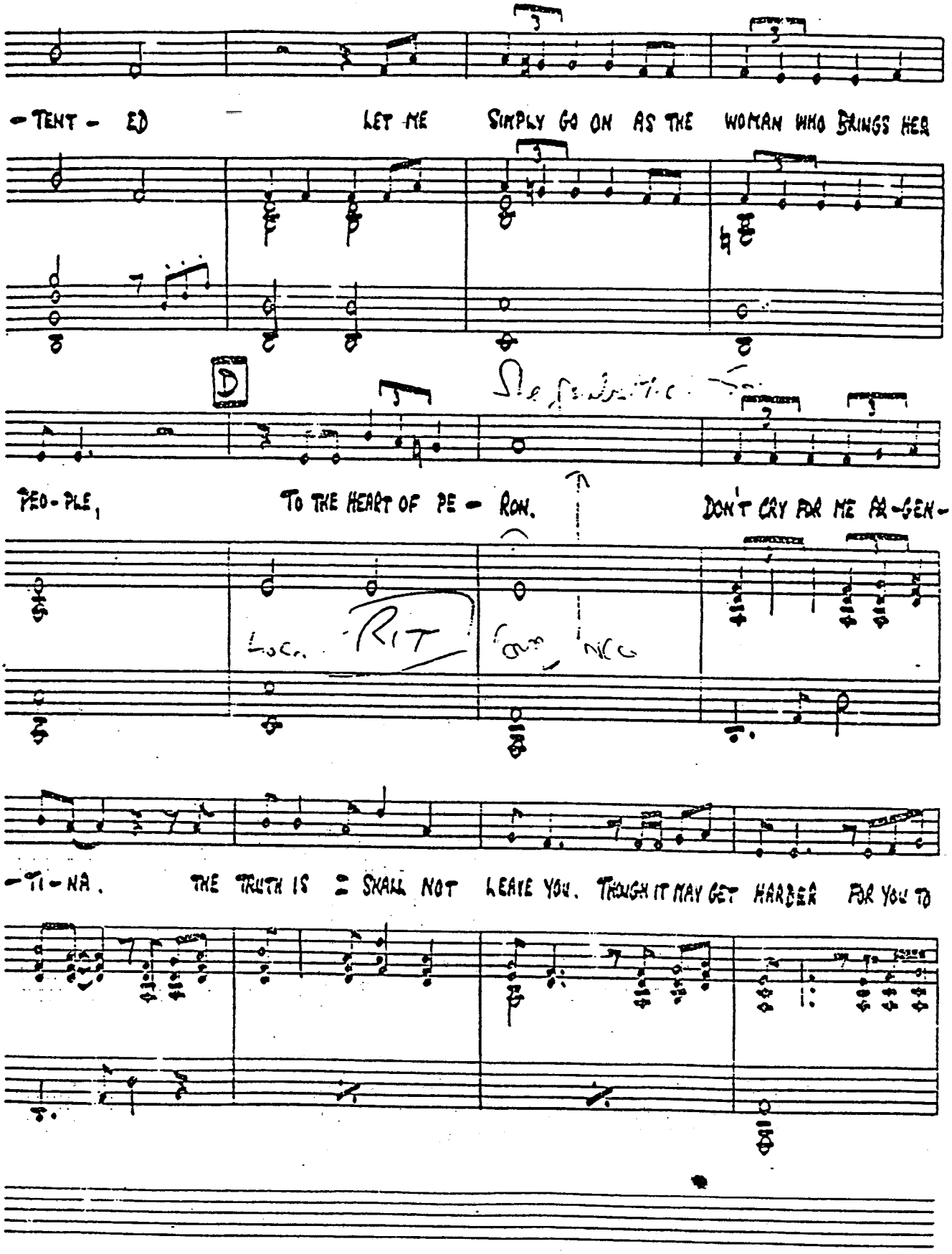

ASK AN-Y — MORE.
TEMPO. STEADY 2.

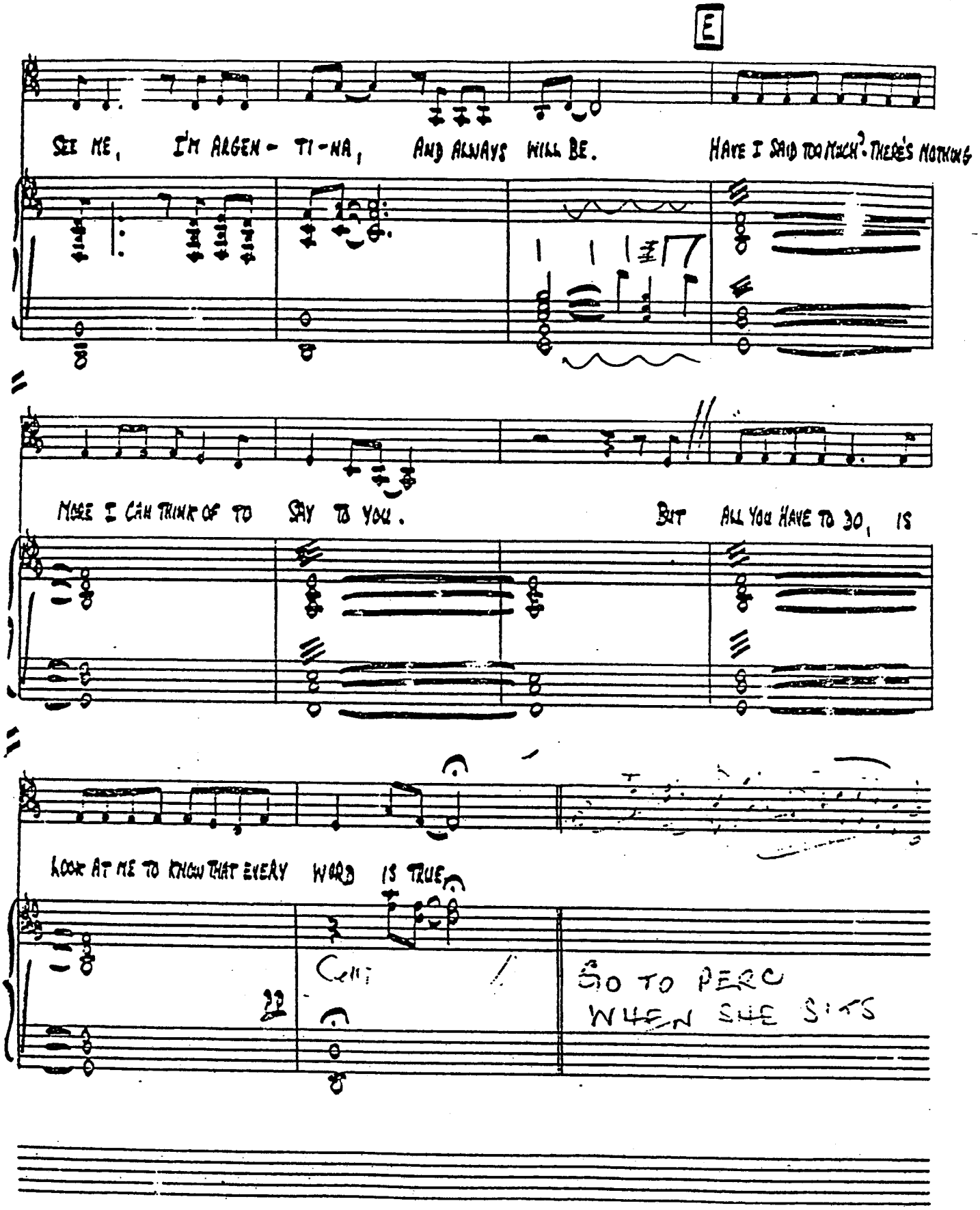
EVA'S FINAL BROADCAST.




FASTER.
GOT IT SET UP. WE FIXED YOU A BROADCAST, AND YOU'RE SO GOOD ON THE AIR.
WHEN I'M STANDING
THE ACTRESS HASN'T LEARND THE LINES YOU'D LIKE TO HEAR
SHE'S STAGE FRIGHT COUNTRY


(WAIT FOR FINGER CLICKS
EVA STANDS
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
D
PEO-PLE,
TO THE HEART OF PE- RON.
DON'T CRY FOR ME AR-GEN-
Loco. RIT
-TI-NA.
THE TRUTH IS I SHALL NOT LEAVE YOU. THOUGH IT MAY GET HARDER FOR YOU TO


E
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.
Cell
GO TO PERC
WHEN SHE SITS

MONTAGE

CHÉ.

SHE HAD HER MOMENTS, SHE HAD HER-ONE

DRUM ROLL

Ten. Dr.
(n= snares)

(etc ad lib.)
'out of time with CHE'

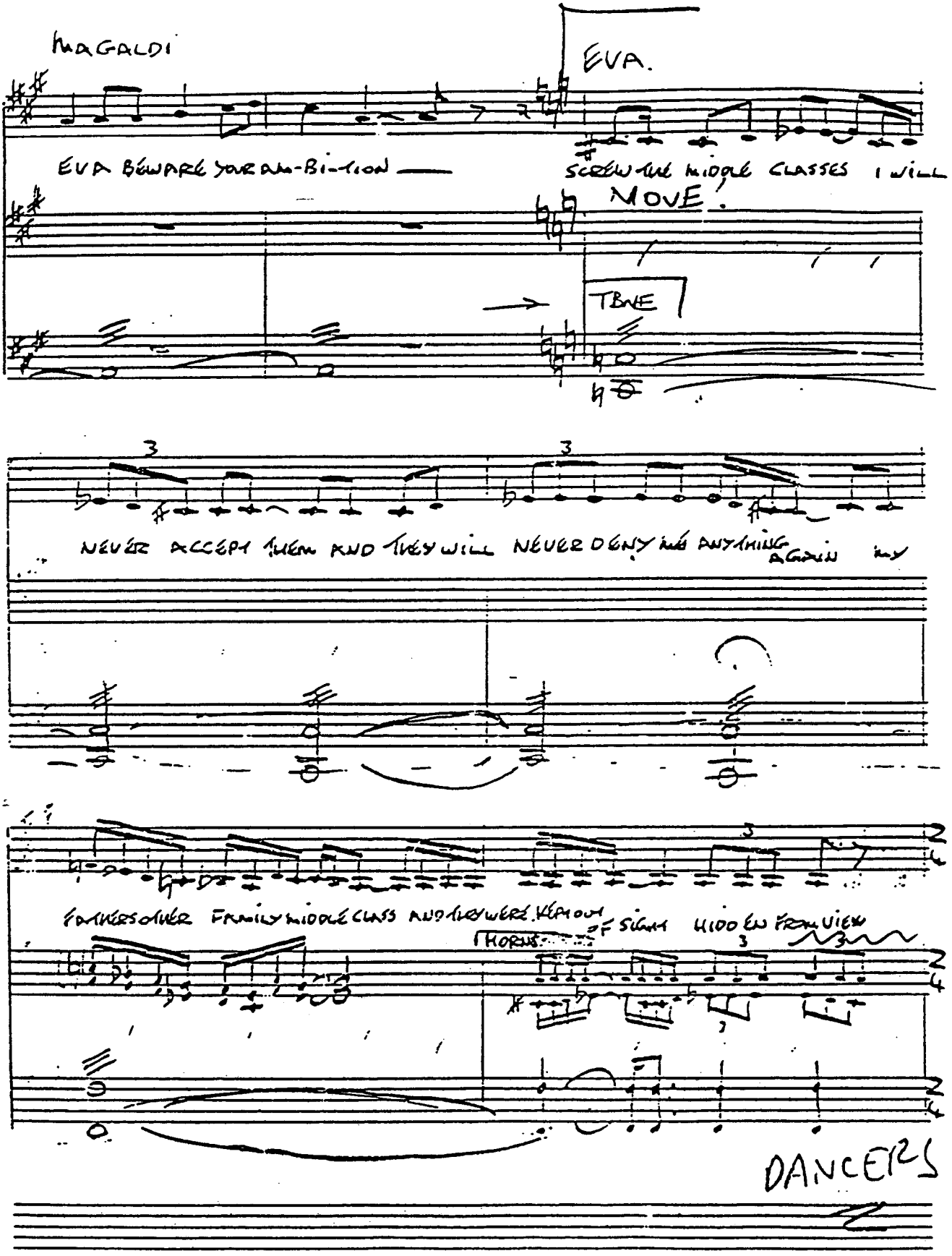
Con 8va.

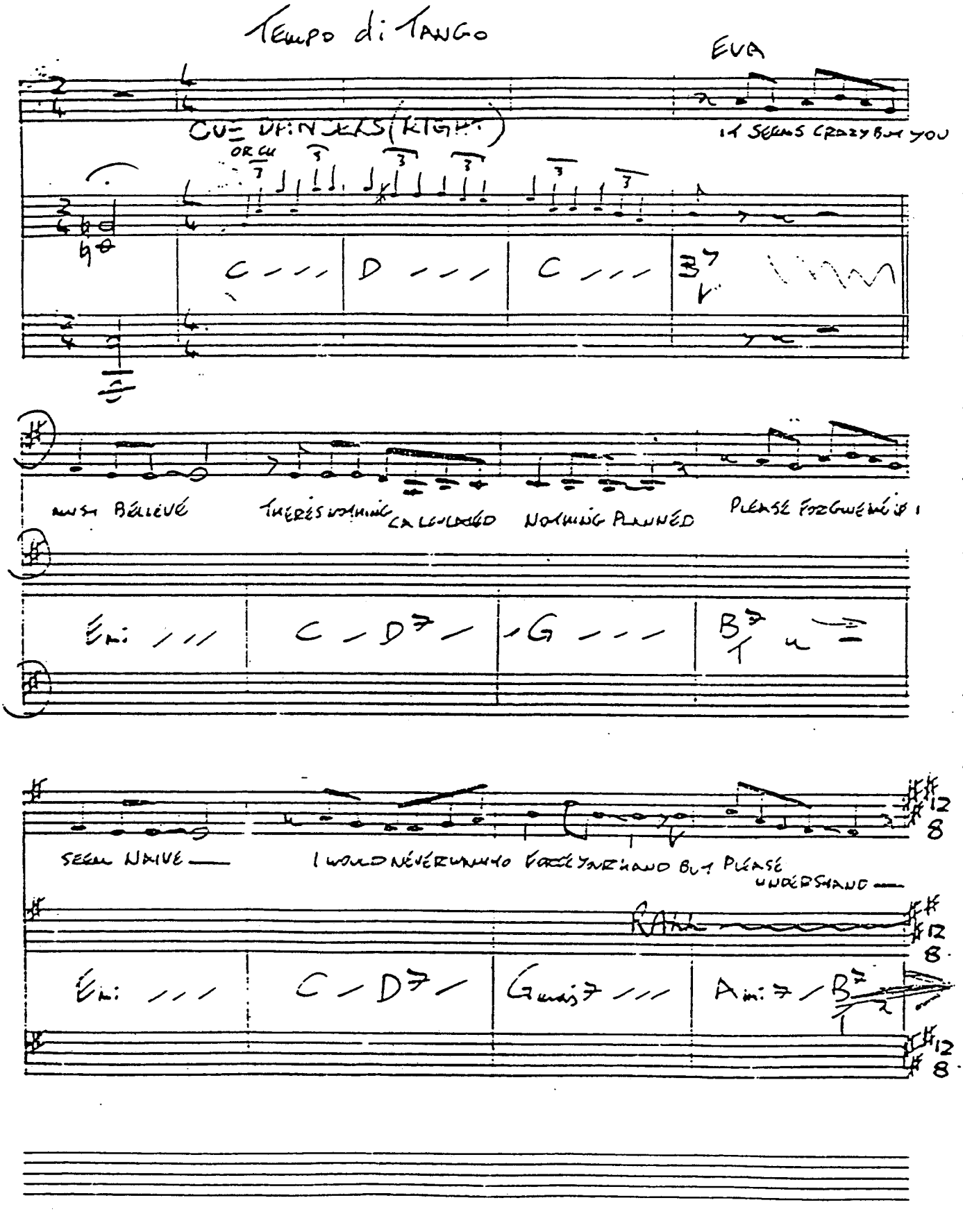
STYLE. THE BEST SHOW IN TOWN WAS THE CROWD, OUTSIDE THE CASA ROSADA CRYING

EVA PE-RON. BUT THAT'S ALL GONE NOW

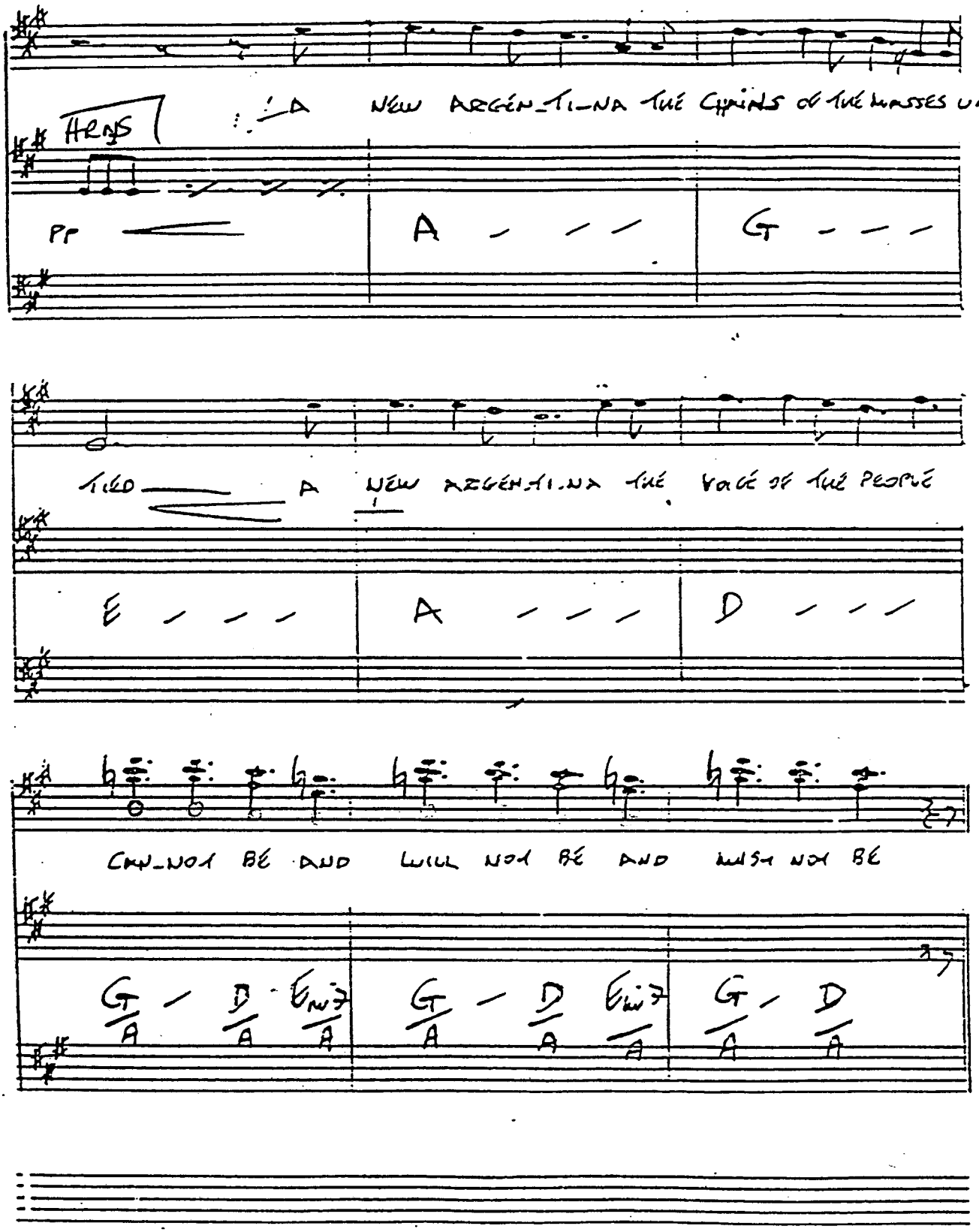
VOICE FADES OUT....

Cello


MAGALDI
EVA.
EVA BEWARE YOUR AM-BI-TION
SCREW THE MIDDLE CLASSES I WILL
MOVE.
TENE
NEVER ACCEPT THEM AND THEY WILL NEVER DENY ME ANYTHING AGAIN MY
FATHERS OTHER FAMILY MIDDLE CLASS AND THEY WERE KEPT OUT OF SIGHT HIDDEN FROM VIEW
CHORUS
DANCERS


Tempo di Tango
EVA
CU= VIOLINS (RIGHT)
ORCH
IT SEEMS CRAZY BUT YOU
C
D
C
E7
MUST BELIEVE
THERE'S NOTHING
LA LA LA LA
NOTHING PLANNED
PLEASE FORGIVE ME
Em
C
D7
G
B7
SEEM NAIVE
I WOULD NEVER WANT TO
BUT PLEASE
UNDERSTAND
Em
C
D7
Gmaj7
Amin7
B7

CHORUS


HRNS
A NEW ARGENTINA THE CRIES OF THE MASSES UN-
pp
A
G
TIED
A NEW ARGENTINA THE VOICE OF THE PEOPLE
E
A
D
CAN NOT BE AND WILL NOT BE AND WISH NOT BE
G/A
D/A
Em7/A
G/A
D/A
Em7/A
G/A
D/A

PERON.

HIGH FLYING ADORED ——— SO

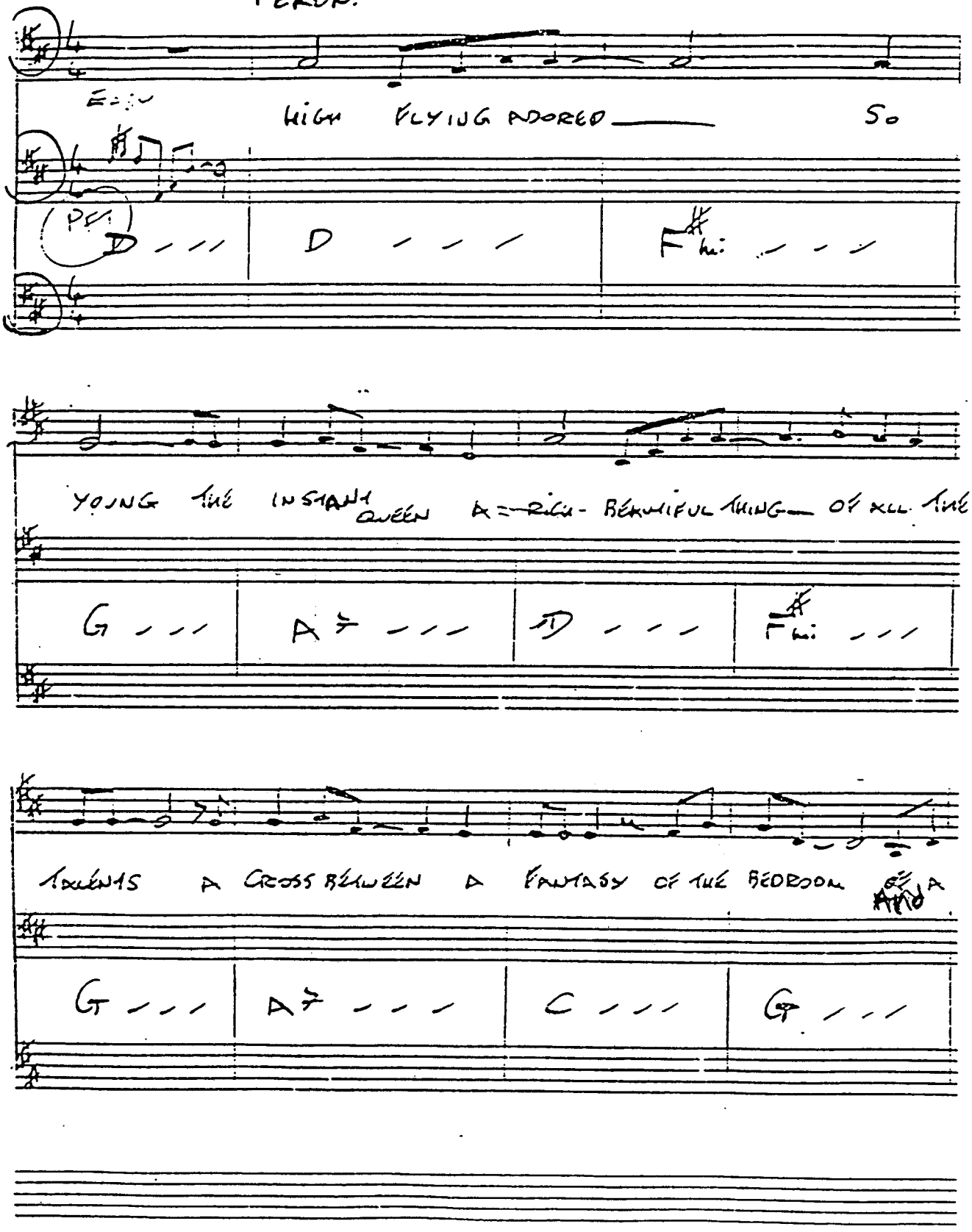
(PFT) D - - - | D - - - | F#hi - - -

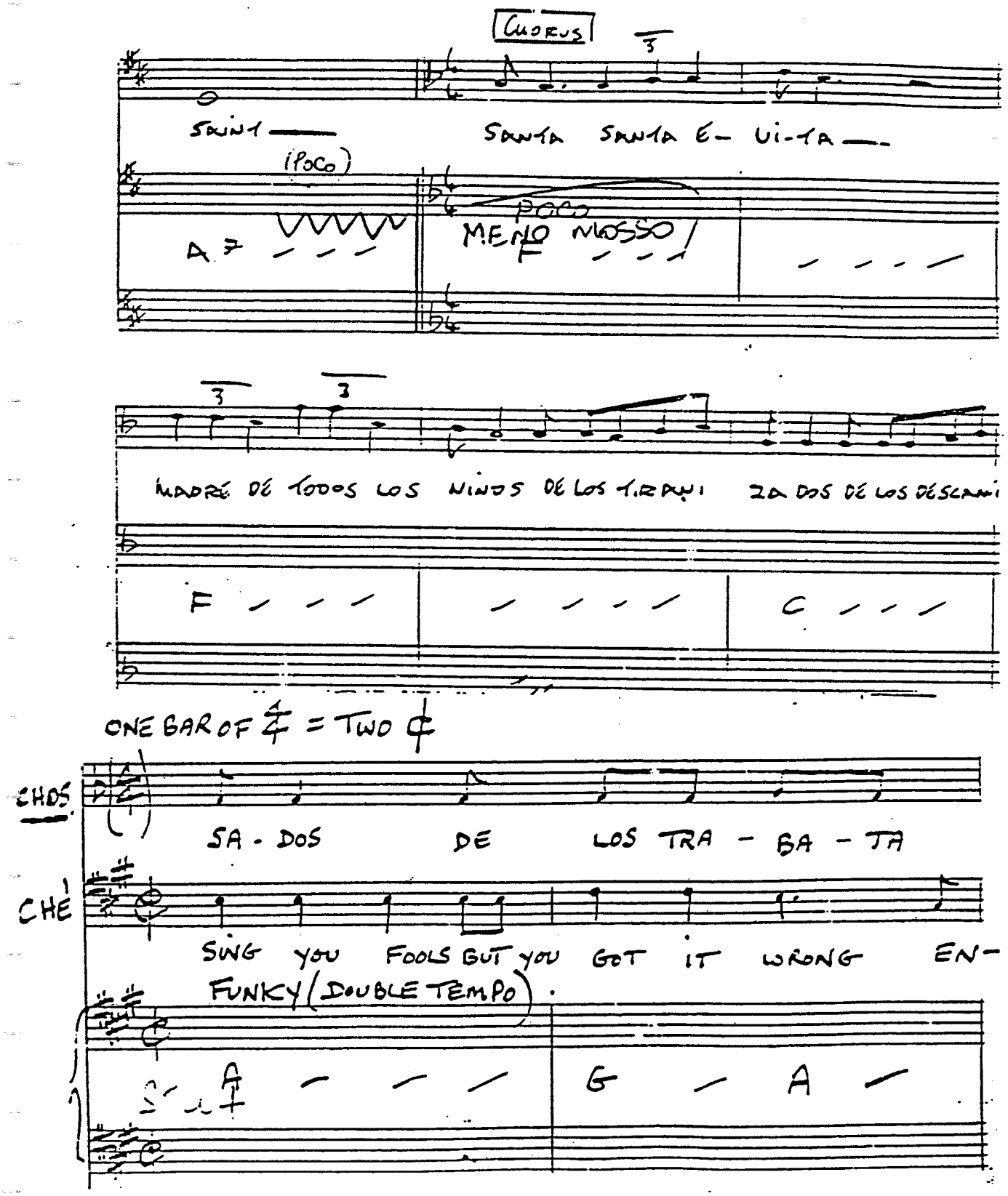
YOUNG THE INSTANT QUEEN A = RICH - BEAUTIFUL THING — OF ALL THE

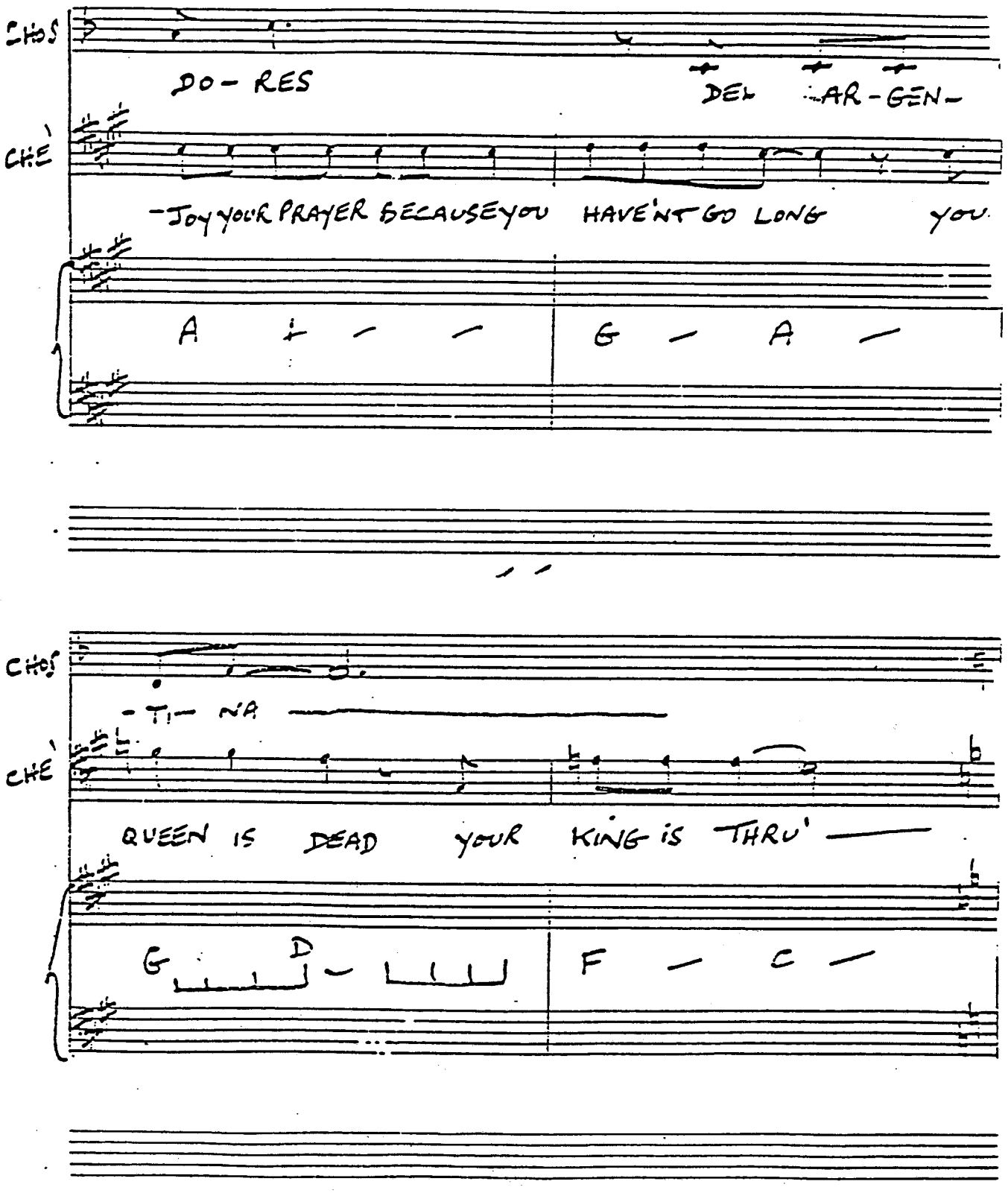
G - - - | A7 - - - | D - - - | F#hi - - -

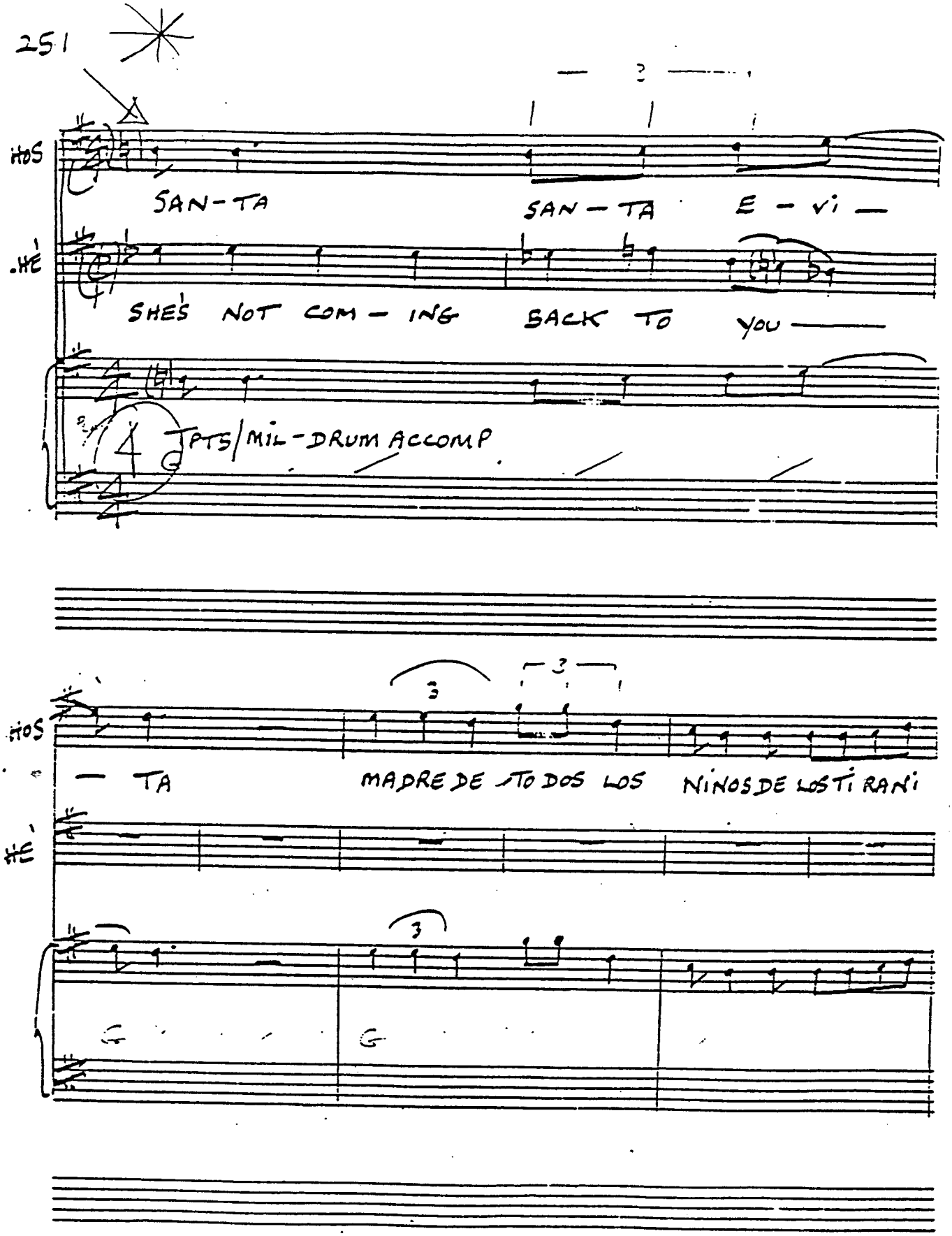
TALENTS A CROSS BETWEEN A FANTASY OF THE BEDROOM OF A AND

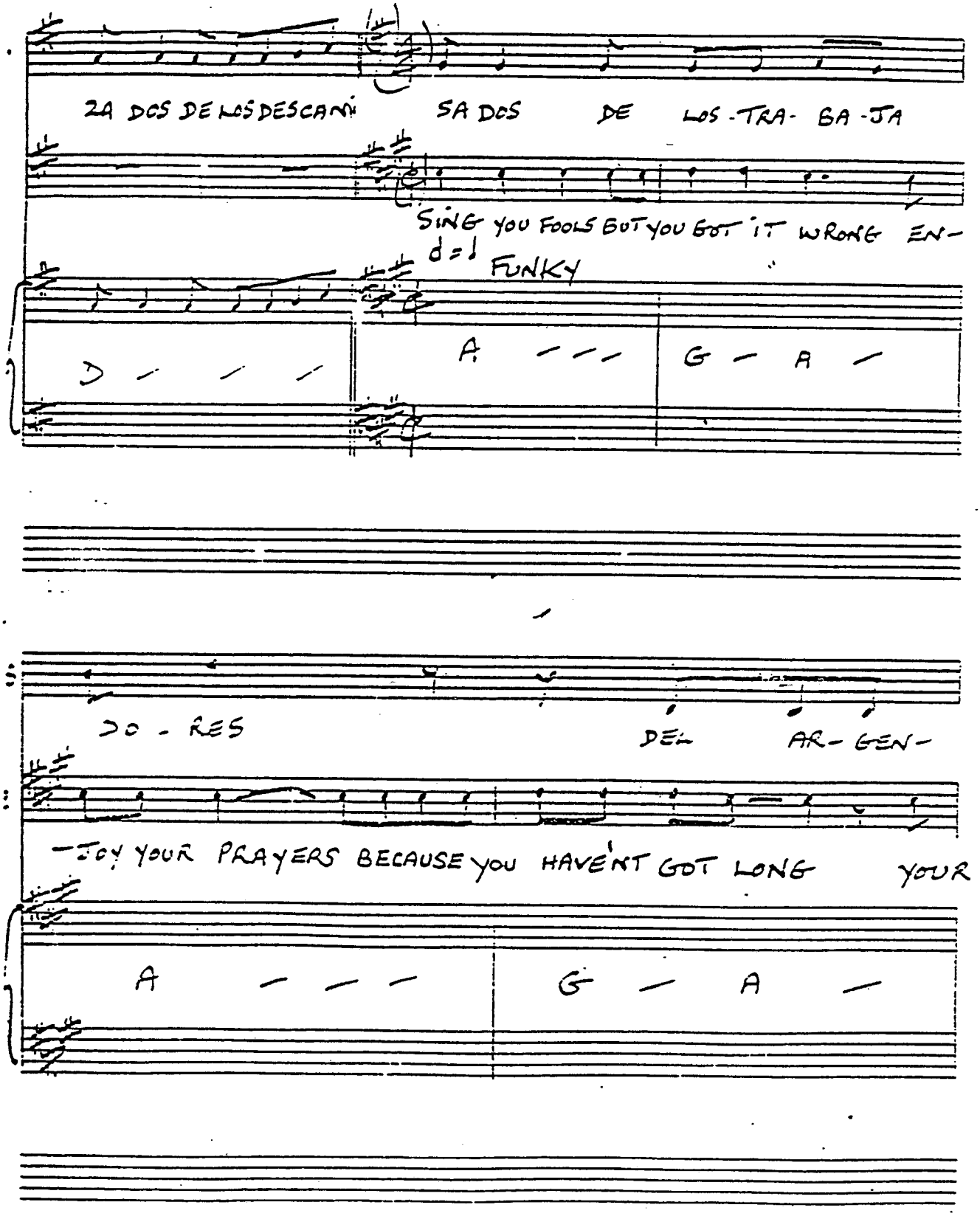
G - - - | A7 - - - | C - - - | G - - -



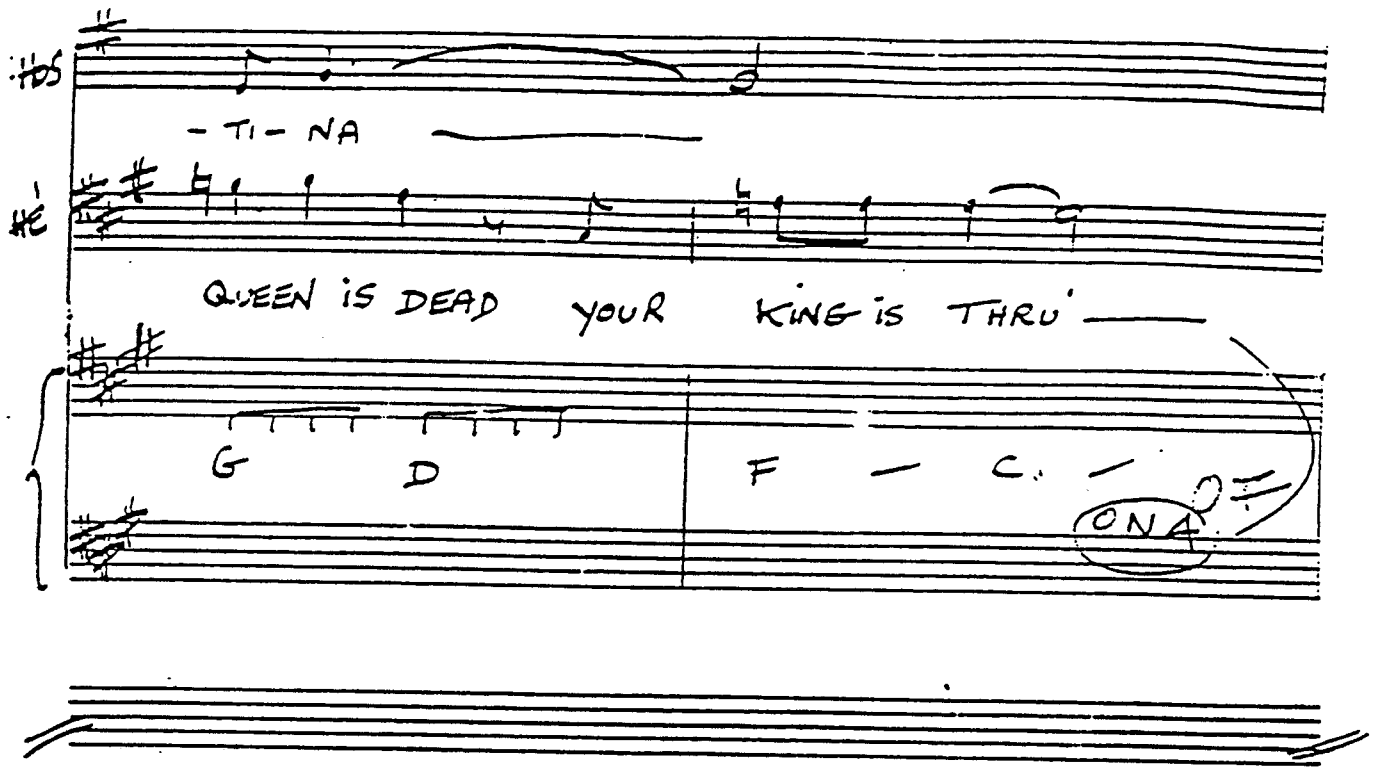

CHORUS
SAINT
SANTA SANTA E- VI-TA
(POCO)
POCO
MENO MOSSO
A7
F
MADRE DE TODOS LOS NIDOS DE LOS TIRANI ZA DOS DE LOS DESCAMI
F
C
ONE BAR OF 4/4 = TWO ¢
CHOS.
SA - DOS DE LOS TRA - BA - JA
CHE
SING YOU FOOLS BUT YOU GOT IT WRONG EN-
FUNKY (DOUBLE TEMPO)
A
G
A

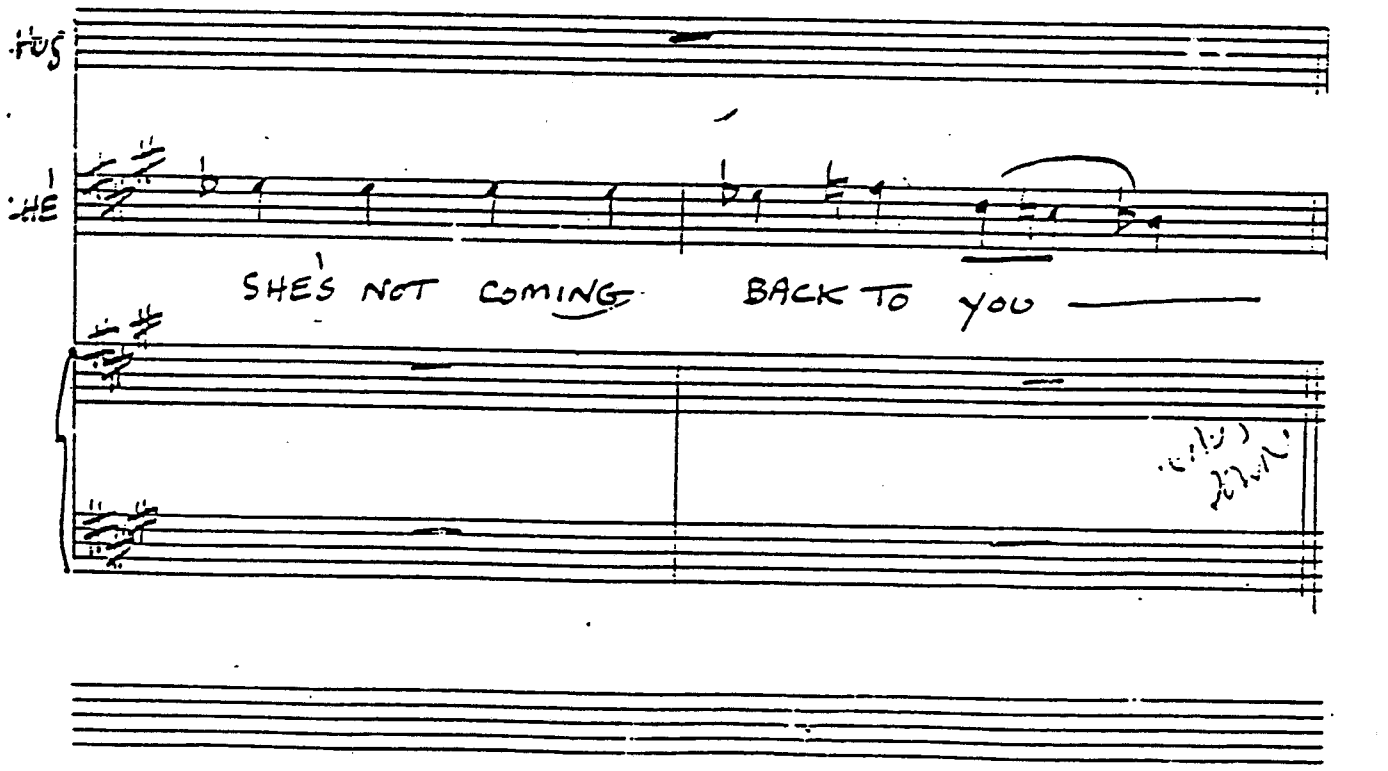

CHOS
DO - RES
DEL AR - GEN -
CHE
- JOY YOUR PRAYER BECAUSE YOU HAVE'NT GO LONG YOU
A - - - G - A -
CHOS
- TI - NA
CHE
QUEEN IS DEAD YOUR KING IS THRU'
G D - F - C -


251
HOS
SAN-TA
SAN-TA
E-vi-
HE
SHE'S NOT COM-ING
BACK TO
YOU
4 PTS/MIL-DRUM ACCOMP
HOS
-TA
MADRE DE TODOS LOS
NINOS DE LOS TIRANI
HE


ZA DOS DE LOS DESCANSA DOS DE LOS-TRA-BA-JA
SING YOU FOOLS BUT YOU GOT IT WRONG EN-
d=♩ FUNKY
D - - - A - - - G - A -
DO-RES DEL AR-GEN-
-TOY YOUR PRAYERS BECAUSE YOU HAVE'NT GOT LONG YOUR
A - - - G - A -

252 A.


HDS
- TI - NA
HE
QUEEN IS DEAD YOUR KING IS THRU'
G D F C
ONA

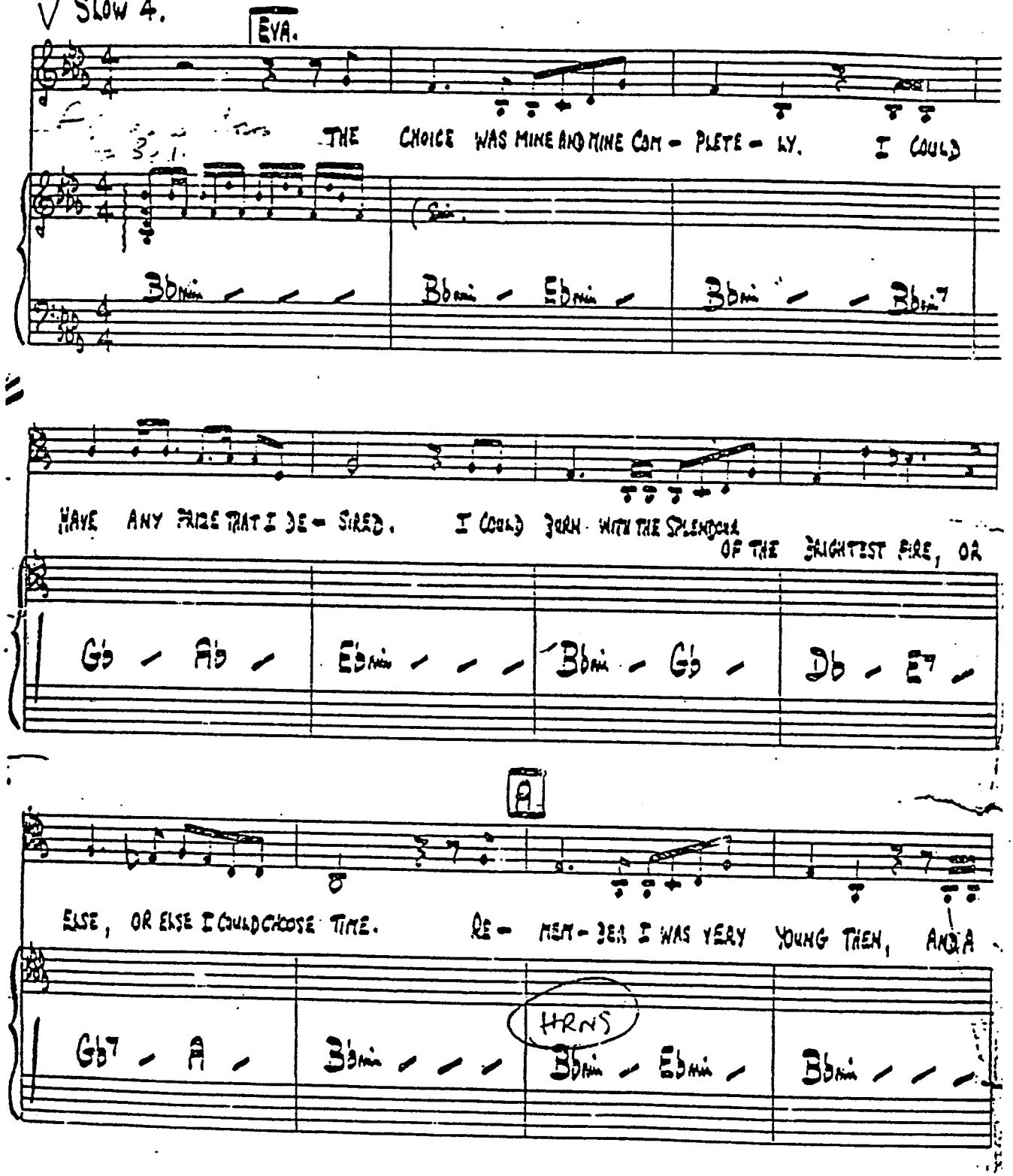

HDS
HE
SHE'S NOT COMING BACK TO YOU

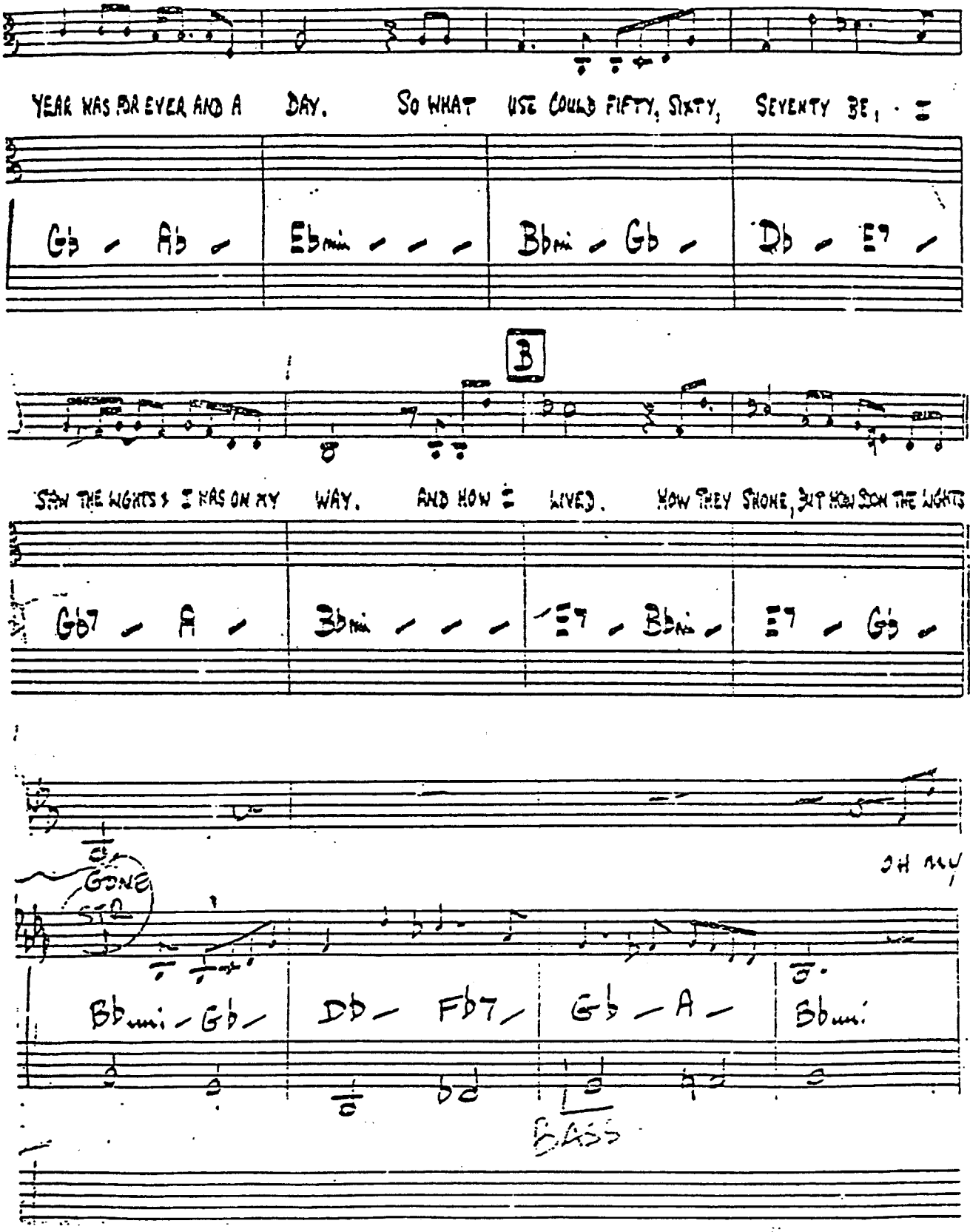
LAMENT.

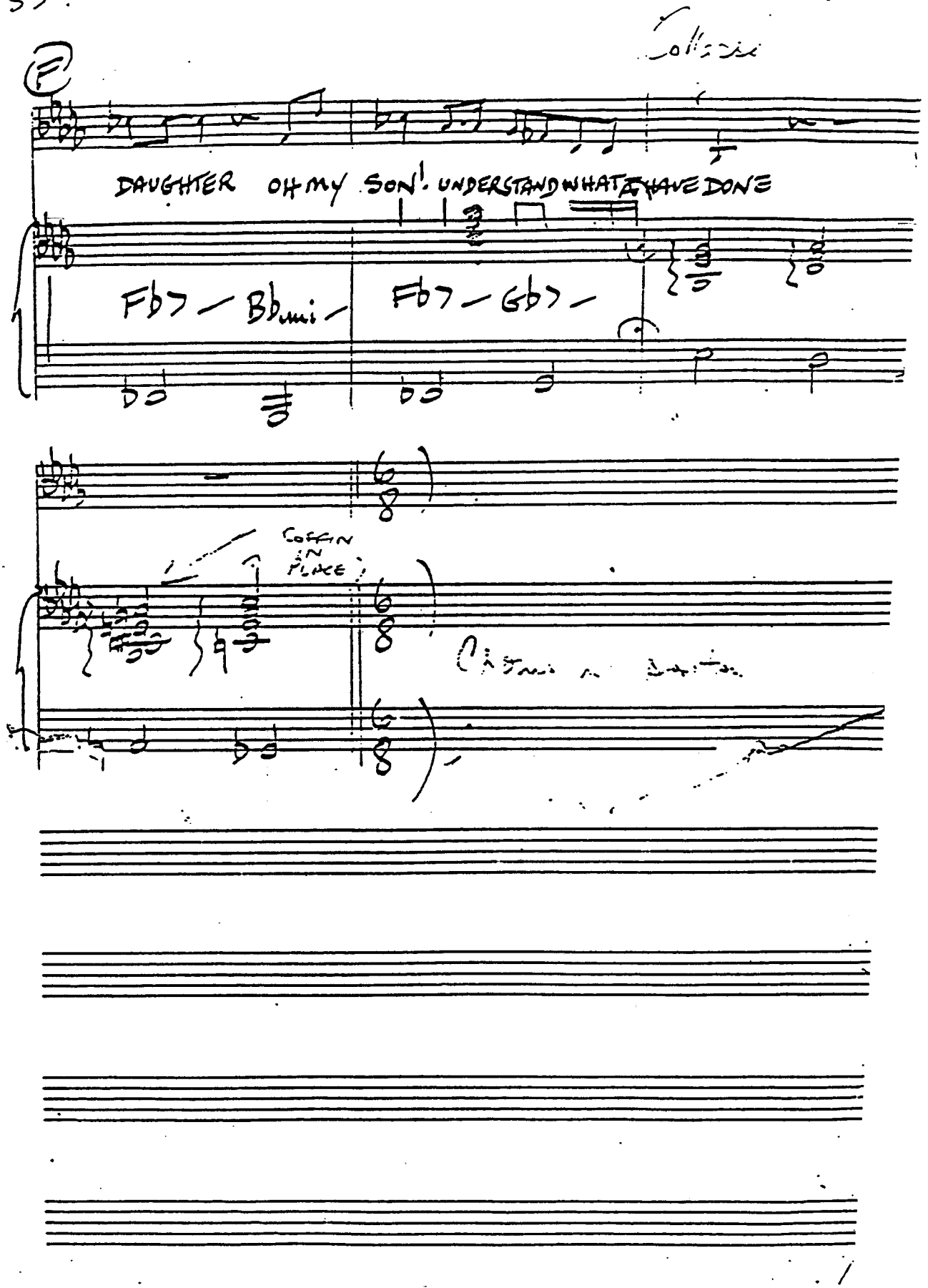
AFTER NURSE HAS FINISHED SUNG RING

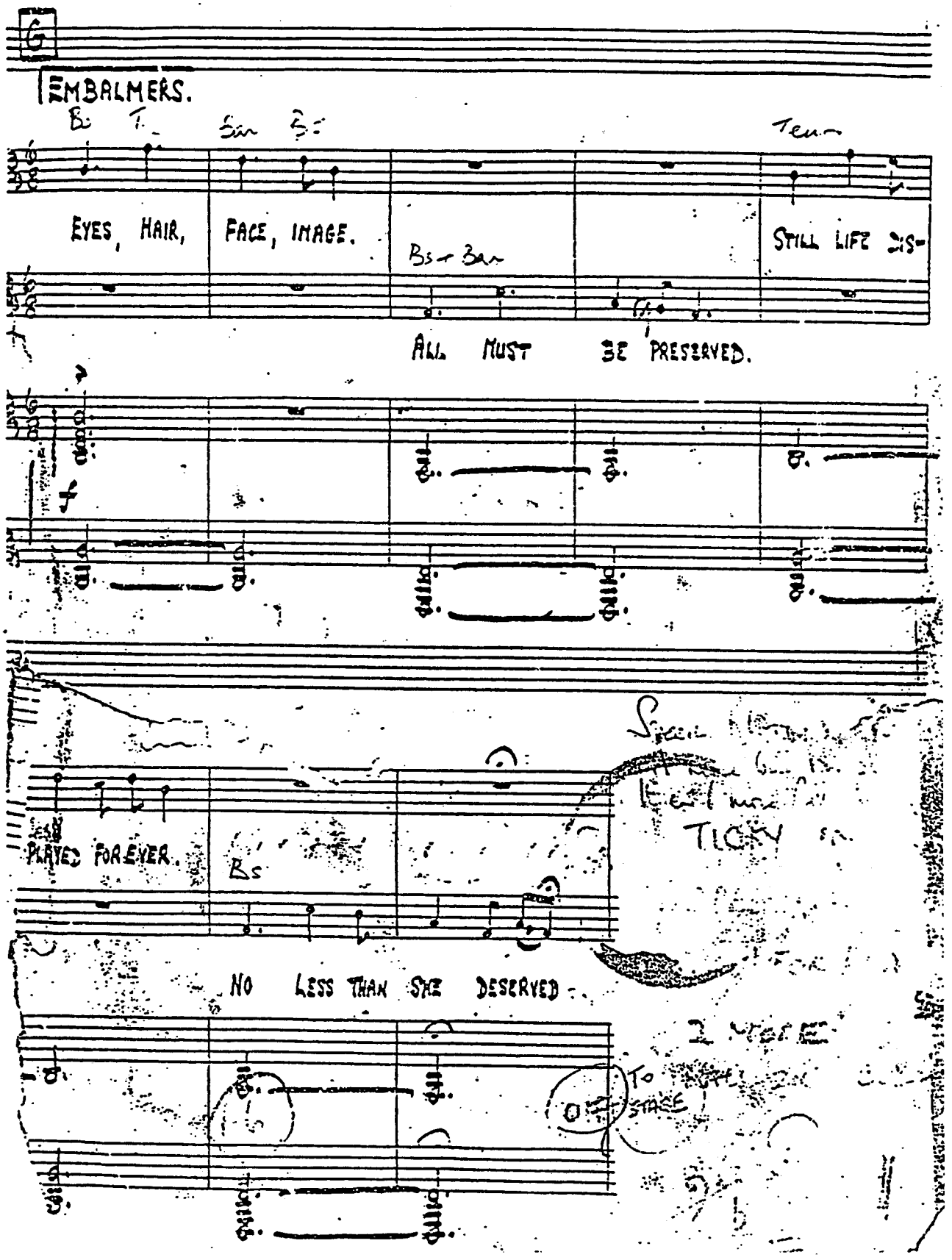
V SLOW 4.

EVA.




YEAR WAS FOR EVER AND A DAY. SO WHAT USE COULD FIFTY, SIXTY, SEVENTY BE,
Gb - Ab - Ebmin - - - Bbmi - Gb - Db - E7 -
B
SAW THE LIGHTS I WAS ON MY WAY. AND HOW I LIVED. HOW THEY SHONE, BUT HOW SOON THE LIGHTS WERE
Gb7 - A - Bbmin - - - E7 - Bbmi - E7 - Gb -
GONE
Bbmi - Gb - Db - Fb7 - Gb - A - Bbmi
BASS


DAUGHTER OH MY SON! UNDERSTAND WHAT I HAVE DONE
Fb7 – Bbmi – Fb7 – Gb7 –
COFFIN IN PLACE


EMBALMERS.
Bs T. Bar S:
Ten
EYES, HAIR, FACE, IMAGE.
Bs + Bar
STILL LIFE DIS-
ALL MUST BE PRESERVED.
f
PLAYED FOREVER.
Bs
NO LESS THAN SHE DESERVED.
TURN
TO
STAGE