



EVITA

Lyrics by

TIM RICE

Music by

ANDREW LLOYD WEBBER

Produced on Broadway by Robert Stigwood
in association with David Land

Directed by Harold Prince

PIANO-CONDUCTOR

"EVITA"

1

A CINEMA IN BUENOS AIRES

(TAPES)

Piano introduction musical notation consisting of two staves (treble and bass clef) with a grand staff bracket on the left. The music is in 4/4 time and begins with a series of chords and melodic fragments.

Musical notation for measures 1 through 4. The top staff contains a melodic line with a triplet of eighth notes in measure 3. The bottom staff is divided into three parts: CELS. (Cello), HNS. (Horn), and TRB. (Trumpet), each with its own rhythmic and melodic parts.

(TRP, VNG, STR)

3 - 3

Musical notation for measures 5 through 8. The top staff continues the melodic line with a triplet of eighth notes in measure 7. The bottom staff continues the accompaniment for CELS., HNS., and TRB.

(TRP)

3

Musical notation for measures 9 through 13. The top staff features a complex melodic line with triplets and slurs. The bottom staff includes parts for CELS., HNS., TRB., and Timp. (Timpani). Measure numbers 9, 12, and 13 are clearly marked.

TRP, VNG, FL

STR

CELS, HNS, TRB

CELLO, BASS, TIMP.

(TRB.)

Timp, BS.

-2- A CINEMA IN BUENOS AIRES"

PC.

14

15

16

17

VNS
TRB

CELLO

BAS

18 (CLAR) SOLO

19

TOTT
ORCH

20 (VNS)

21

22

23

VNS
TRB

CELLO
BAS

PIANO-CONDUCTOR

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

"EVITA"

2

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

FUNERAL - VERY SLOW

The musical score is written for piano-conductor and includes the following elements:

- Tempo and Dynamics:** The tempo is marked "FUNERAL - VERY SLOW" and the dynamics are "p = p".
- Instrumentation:** The score includes parts for Voice (V), Piano (P), and various keyboard instruments (KB1, KB2).
- Chord Progressions:** The piano accompaniment features chords such as Em, Am, C, D, G, Bb, and Eb.
- Annotations:** The score contains several handwritten notes and markings, including "Toms", "Horns", "Trio/Trans/Guit", "C.S. I + Guit", and "KB1, PNO.". There are also numerical markings like "25", "3", "4", "5", "6", "7", "8", "9", "10" and "8" indicating measures or sections.
- Performance Indicators:** The score includes various performance indicators such as "BATS DES", "KB1", "KB2", and "8" (likely indicating a repeat or a specific measure).

(CHORUS) (HARMONY)

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

FI-OS-TPT. GUIT

Bb Em Bb Em

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

Bb Em Bb

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

Bb Bb

15 (SPOKEN) 16 17 18

VI-TA HARP-CL'S

775-5785-7445 HANS

f Am F Am Am/G F G Dm Dm6

19 20 21 22 10 8

10 8

10 8

10 8

10 8

VHS 08

V.S.

(CHOR: HARMONY)

23 10 24

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

FL
OB.
TRP

FL
CLARINETTES
CELLOS

BASS

25 5 26 6

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

mf

ADD TRB/VIOLAS

mf CRESC.

27 5 28 5

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

ff

[Mod 16]

OH WHAT A CIRCUS

29 30 31 32

Guit's/NOBNS

CL's

BASS (AND AOS)

33 [CHE:]

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

GUIT'S/KEYBDS

E E B/E

CELLOS

BASS

37 38 39 40

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

B/E B/E B/E E

41 42 43

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

E C#m C#m F#

44 45 46 47

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

Detailed description: This block contains the first system of music, measures 44-47. It includes a vocal line with lyrics and a piano accompaniment. The piano part features chord markings: F#7/E, B/D#, F#7, and B/B7. The vocal line has lyrics: "OU- ER OUR-SELVES TO GET ALL OF THE MIS-ER-Y RIGHT." Measure numbers 44, 45, 46, and 47 are indicated above the staff.

48 49 50 51

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

(Pass.)
HP- VINS- QUITE

Detailed description: This block contains the second system of music, measures 48-51. It includes a vocal line with lyrics and a piano accompaniment. The piano part features chord markings: E, B7/E, B, and E. The vocal line has lyrics: "O WHAT AN EX-IT, THAT'S HOW TO GO WHEN THEY'RE RINGING YOUR CURTAIN DOWN-". Measure numbers 48, 49, 50, and 51 are indicated above the staff. There is a "(Pass.)" marking above measure 49 and "HP- VINS- QUITE" above measure 51.

52 53 54 55

DE- MAND TO BE BUR-IED LIKE E-VA PER-ON It's QUITE A

Detailed description: This block contains the third system of music, measures 52-55. It includes a vocal line with lyrics and a piano accompaniment. The piano part features chord markings: B7/E, B7/E, E, and E. The vocal line has lyrics: "DE- MAND TO BE BUR-IED LIKE E-VA PER-ON It's QUITE A". Measure numbers 52, 53, 54, and 55 are indicated above the staff.

56 57

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

Detailed description: This block contains the fourth system of music, measures 56-57. It includes a vocal line with lyrics and a piano accompaniment. The piano part features chord markings: Cmaj, Cmaj, FF, and F#7/E. The vocal line has lyrics: "SUN- SET AND GOOD FOR THE COUNTRY IN A ROUND A-BOU WAY; WE'VE MADE THE FRONT PAGE OF". Measure numbers 56 and 57 are indicated above the staff.

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

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

(VLS. LARGO)

E AM KEYBD. 1 E E

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

E B C#m

69 EV-ER GET BY WITH - OUT HER?

70 71

E#m? Amaj? Amaj? F#6 A

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

73 74

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

76 77 78

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

80 81 82

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

84 85 86

[ON CUE]

[CHOIRS - HARMONY]

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

88

89

90

CL'S - HRS - MACH.

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

92

93

94

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

96

97

98

99 MEN-RES ET FLEM-RES O CLEM-ENS O A-A. YOU

100

101

[CHÉ]

102

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

STRS - Hp (8va)

E E E

105

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

E B Chor

108

END YOU COULD NOT DE - LIV - ER. ADD CL'S - NENS - HP

mp mf

Emaj7 Amaj7 Amaj7?

mp

111 (CHE:)

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

(HP)
(FUNKY KEYB)

A G A A

114

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

G A G D F C Eb

118

BACK TO YOU
 STATE FOR A STATE TO BE IN. (AND SING)

(HP)
 SP

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

(CHORUS)
 121 *♩* *♩* *♩* *♩* *♩* *♩* 122 *♩* *♩* *♩* *♩* 123 *♩* *♩* *♩* *♩* *♩* *♩*
 - STEAD OF GOVERNMENT WE HAD A STAGE; IN-STEAD OF I- DEAS A
Ab/Bb *Eb/Bb* *Ab/Bb* *Eb/Bb* *Ab/Bb* *Eb/Bb*

124 *♩* *♩* *♩* *♩* *♩* 125 *♩* *♩* *♩* *♩* 126 *♩* *♩* *♩* *♩* *♩* *♩*
 PRIM-A DONNA'S RAGE; IN-STEAD OF HELP, WE WERE GIV-EN A CROWD; SHE
Ab/Bb *Eb/Bb* *F#C#* *C#* *F#C#* *C#*

127 *♩* *♩* *♩* *♩* *♩* 128 *♩* *♩* *♩* *♩* 129 *♩* *♩* *♩* *♩* *♩* *♩*
 DID-N'T SAY MUCH, BUT SHE SAID IT — LOUD — AND
F# *F#* *C#* *C#* *F#* *C#* *F#* *C#* *F#* *C#* *F#* *C#*

130 *♩* *♩* *♩* *♩* *♩* 131 *♩* *♩* *♩* *♩* 132 *♩* *♩* *♩* *♩* 133 *♩* *♩* *♩* *♩* *♩* *♩*
 WHO AM I WHO DARES TO KEEP HIS HEAD HELD HIGH WHILE MIL-LIONS WEEP WHY
F#C#? *B* *A* *B* *F#C#?* *Abm* *bbm* *C#F#*

134 135 136 137

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

134 135 136 137

134 135 136 137

CELLO

138 139 140

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

138 139 140

138 139 140

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

CAESAR

141 142 143

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

141 142 143

141 142 143

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

(ADD FL.)

144 145 146

NOT THE ON-LY ONE WHO'S DIED!

144 145 146

144 145 146

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

40 MEANS

147

SING YOU FOOLS BUT YOU GOT IT WRONG - EY-JOY YOUR PRAYERS BE-CAUSE YOU
 (HARD AS LIS ON CHORDS)

G - - - C/G G G

NO KEYBOARD/RHYTHM

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

C/G G F C F C

SHE'S NOT COM-ING BACK TO YOU

F F C

V.S.

Empty musical staves for a solo section.

(A TEMPO) [ON CUE]

[CHORUS: UNISON]

151 *mp* 152 153 154 155 156 157 158 159

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

mp

160 161 162 163

NOS-TRA SAL-VE, SAL-VE RE-GIN-A FER-ON AD TE CIA-

p

OBOE

164 165 166 167

-MA - MUS EX-U-LES FIL-I-I E-VA AD TE SW-PI-RA-MUS GE-

168 169 170

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

[MAESTOSO]

P. C.

- 16 -

#2 REPINEM - Circus

ORCHESTRA Solo

Horns - C's

172

173

TRUMPETS
174

Musical score for measures 171-174. The top staff is for Horns in C, starting at measure 172. The middle staff is for Violins and Cellos. The bottom staff is for Harp and Keyboard, with a Gong indicated. Dynamics include *ff* and *sfz*. There are triplets in the violin/cello part.

Musical score for measures 175-178. The top staff continues the Horns part. The middle staff continues the Violins and Cellos part. The bottom staff continues the Harp and Keyboard part. Dynamics include *sfz*. There are triplets in the violin/cello part.

Musical score for measures 179-182. The top staff is for Trumpets in Horns. The middle staff continues the Violins and Cellos part. The bottom staff continues the Harp and Keyboard part. Dynamics include *sfz*. There are triplets in the violin/cello part.

Musical score for measures 183-185. The top staff continues the Trumpets in Horns part. The middle staff continues the Violins and Cellos part. The bottom staff continues the Harp and Keyboard part. Measure 185 is marked *(RALL.)*. Dynamics include *sfz*.

[ANDANTE]

186 EVA:

(+ 2ND GIRL)

DON'T CRY FOR ME AR-GEN-TI-NA, FOR I AM ORD'NAR-Y UN-IM-PORT-ANT, AND UN-DE-

STRS/CLS

Db (RHYTHM)

Db

Db

Db

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

Ab

Bbm

Dbmaj7

Gbmaj7

Gbb Gb

(3 GIRLS)

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

mf Db

STRS - W. W. KEYBO'S

Db

Db

Db

198 (2 GIRLS)
 199 200 201
 LAY-MANS, SANG LA-MEN-TA-TIONS; NOT JUST FOR E-VA, FOR AR-GEN-TIN-A NOT JUST FOR
 +HMS.
 +TEN.
 Ab Bm Dbmaj7? Gbmaj7 Gb6 Eb

202 [EVA] 203 204 205
 E-VA, FOR EV-'RY-B-DY: SO SHARE MY GLO-RY, SO SHARE MY COE-FIN, SO SHARE MY
 mf STRS - CL'S - RHYTHM DIM..... mp p
 Dbmaj7? Gbmaj7 Gb6 Eb Dbmaj7? Gbmaj7 Gb6 Eb

206 (NIENTE) [CHE] 207 208 209
 GLO-RY SO SHARE MY COE-FIN... IT'S OUR FUN'RAL TOO
 pp NIENTE CL'S/HANS f STRS.
 Dbmaj7? Gbmaj7 Gb6 Eb

(ALLEGRO)

210

[CHE:]

211

Now E-VA PER-ON HAD

BR
HNS
STRS
RHYTHM

Drum

212

213

214

Ev-'ry DIS-AD-VAN-TAGE YOU NEED IF YOU'RE GOV-NA SUC-CEED. No

STRS
HNS
TBN

215

216

MON-ey, NO CLASS, NO FATH-ER, NO BRIGHT LIGHTS THERE WAS

TPT'S - TBN
HNS

CELLOS

BASS

217

218

NO - WHERE SHE'D BEEN AT THE AGE OF FIF-TEEN.

VINS. HNS. CLS.

TBN - BASS - KEY 2

219

220 | 221

AS THIS TAN-GO SING-ER FOUND OUT

STR. (Piano)

VHS + CL'

CELLOS

222 | 223

A TAN-GO SING-ER! A-GUS-TIN MA-GAL-DI. WHO

(SPOKEN)

[SLOWER]

224 | 225

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

[SLOWER]

W.W. KONTRO HP (PIS-HONS CUEO)

VHS CLS CELLOS

TRPT Cello

(DEAD SEGUE)

ON THIS NIGHT OF A THOUSAND STARS

Empty musical staves for piano and conductor.

[TANGO] MAGALDI: 3

ON THIS NIGHT OF A RUBATO

Handwritten notes: *Med. 2/4, DRS*

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

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

A TANGO

Handwritten notes: *Med. 2/4 - AD LIB (CROWN NIGHT CLUB, SPANISH STYLE)*

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

7 *MAGALDI:* [SLOWER] TEN. $\overline{\text{3}}$

LOVE'S GUITARS — PLAYS FOR EV-ER MORE IN THE GLOW OF THOSE

8 9 10

TPTS, MARIMBA TEN. $\overline{\text{3}}$

NO. 2, GTR, DRS.

11 *[TEMPO]* TEN. $\overline{\text{3}}$

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

12 13 14

TEN. $\overline{\text{3}}$

Am7 D7 Gme3 G AIT - - -

15 *[TEMPO]* TEN. $\overline{\text{3}}$

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

16 17 18

TPTS. MAR. H.M.C.

Am7 D7 G C G

P.C. (A LITTLE FASTER)

HAGGARDI:

19

20 21

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

HARMONIA

TRD. 2, STR, BAS.

Gma?

C

+BS.

22

23 24

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

C D C

25

26

DES- PE- RATE MAN

BUT ALL MY

G

35

MAGALDI!

27 28 29 30

GRIEF DIS-APPEARED AND ALL THE SORROW I'D FEARED WAS-N'T THERE AN-Y-MORE. ON THAT

MAAMBA

TRD. 2, GTR, PLS.

G7 C Cm

31 32 33

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

G/D C/D D7 G

[COLLA VOCE]

34 35 36

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

G

[A TEMPO] **MARCA**

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

MARINBA

VED. 2, STR. 205.

Am7 D7 Gm7

TAL.

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

G6 Am7 D7

43 *-MORE.*

(MARCATO) *RALL.*

TRP. 2, BKS.

RALL.

RALL.

TRE.

27

45 (ALLEGRETTO)

CLAR.

FLUTE

TRP. 1 & 2, TRP. 3 & 4

VCL. & CB.

EVA: TO

49

50

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

FL.

STRS.

STRS. (LIGHT ROCK)

TRP. 1 & 2

TRP. 3 & 4

51

52

POOR LITTLE NOTHING LIKE ME. THE

TRP. 1 & 2

TRP. 3 & 4

PIECCE!

MAGALDY:

53 54 [CHÉ:

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

HORN

TRBS.

5/8 C7b

V.C.

55 56 MAGALDY:

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

HN, TRB.

UN. SW.

TRBS.

57 58

THIS IS JU-NIN ——— IF THIS WERE BU-ROS AU-RES ——— I'D

TRBS, HN, GTR, TRB.

59 MAGARDI:

Musical score for measures 59-60. The vocal line (top staff) contains the lyrics: "HAVE THAT TUNN AT MY FEET. I NE-VER E-VER MEET". The piano accompaniment includes a guitar part (GTR.) with chords D7 and C7b, and a bass part (BASS). A clarinet part (CLAR.) is also present. Measure 60 is marked with a '60' above the staff.

Musical score for measures 61-62. The vocal line (top staff) contains the lyrics: "MEM-BERS OF THE PUB-LIC - THEY'D TEAR ME A-PART, I". The piano accompaniment includes a bass part (BASS) and a flute part (FLUTE). Measure 62 is marked with a '62' above the staff and a 'CUE!' above the vocal line.

Musical score for measures 63-64. The vocal line (top staff) contains the lyrics: "UN- DER- STAND THEIR FEEL-INGS. I WON-NA". The piano accompaniment includes a bass part (BASS) and a clarinet part (CLAR. HN.). Measure 64 is marked with a '64' above the staff and an 'END!' above the vocal line.

(SLIGHTLY HELD BACK)

65 EYA: (+ VLN) 66 67 A A 68 EYA + FAMILY:

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

MARACAS

STR. 1

V.C. VLN 2

Am Gm F Dm Bb

+ 65. 69 (EYA, FAMILY) 70 71 A A 72 A TEMPO CHE:

BE A PART OF B. A. BUE-NAS AIR-ES BIG AP-LE. JUST

STR. 2

V.C. VLN 2

Am Gm F Dm Bb

GTR. Dm6

73 74 75 ETR 76

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

CLAR. FL. VLN (TRD) (GRD)

B.S.N. V.C.

DRUMS, GTR.

Dm6 D7

77 *EVA:* 78 *MARGALDI:*

START-ING TO GET STARK-ED, I'M MOV-ING OUT WITH MY MAN NON, EVA, DON'T GET

VLA, OB.
V.C.

79 *EVA:* 80 *MARGALDI:* 81

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

CLL.

+B.S. *+GTR.* *F#* *F#*

82 *MARGALDI: (+CL)* 83 84

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

WLS, TPE *STRS.*

D7 *D7* *+B.S.*

85 (MRS.) CHORUS: 86 87 88 HAGALDI!

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

SRS. TRS. UN. GTR. 2b

MRS. AS.

89 (FREELY) 90 91 92

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

BROTHER:

DELIBERATELY

AS.

(BROTHER + TWO SISTERS:)

93 (2ND) 94 95

- GOOE-MENT SHE GAVE YOU ALL SHE HAD, SHE WAS- NT IN YOUR

CLAR.

SRS.

AS.

(CHORUS) (ENTIRE FAMILY)

96 97 98

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

CLAR.

DRS.

RS.

[A TEMPO]

99 100 101 102 103

PA-PAS SO FAR. I MAY NOT BE A PART OF B. A. BUE-NOS AIR-ES BIG AP-PLA.

UNTS. STRS.

FL.

ALTO VLN. STR.

BB Am Gm F Bb Bbm?

104 105 106

WOULD I HAVE DONE WHAT I DID IF I HAD-N'T THOUGHT, IF I HAD-N'T KNOWN WE HAD TO GET-ER? SEEMS TO

TR.

2 C.M. S.

TR. 2, MP, VLN.

BB Am Gm F Bbm?

CHES.

RS.

107

CHÉ!

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

BONGOS (CONT.)

KBD, P.S.

111

DON'T YOU BE THE MAN WHO DIS-COVERED HER? YOU'LL NEVER BE RE-TY-ING FOR HER VOICE. THE

KBD, CB.

A_m⁷ D⁷ DRUM FILL

115

CI-TY CAN BE PA-RADISE FOR THOSE WHO HAVE THE CASH — THE

KBD I, VLN, FL.

A_m⁷ F⁷

MAGALDI

119 120 121 122

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

BSX. VLN.

TTIMP

KBS, GTR.

G⁷ D⁷ Gb⁷(b6) Am DRUM FILL

+BS.

123 124 125 126

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

BSX, VLN., KBS, GTR.

Am⁷ F⁷

127 128

YOU WERE RICH OR MID-DLE CLASS —

G⁷ D⁷

(AD LIB) ALLEGRETTO

129 EVA:

SCORN THE MID-DLE CLASS-ES, I WILL NEY-ER AC-CEPT THEM, AND THEY WILL

WIND

TRPS

VCL

TRB.C.

(HBR 2)

131

NEY-ER DE-NY ME AN-Y-THING A-GAIN, MY FA-THER'S OTY-ER FO-MI-LY WERE MID-DLE CLASS, AND WE WERE

VCL

TRB.C.

133

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

HNS.

TRB.

V.C.

37

135

THESE ARE THE PEOPLE OF BUS-NESS BI-BES, I WEL-COME THE CHANCE TO SHINE IN THEIR CI-TY.

TRD. 2, CLS, VLN.

4 V.C., BS.

137 ACCEL.

138

CHÉ: (COED IN CL.)

DO

139

140

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

DELIBERATE

MARGALDI:
TRVN.

141 142 143 144

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

tr.v. G, Bb.

145 146 147

MAD — — — — — THOSE WHO ARE FOOLS ARE SMALL-LOWED UP WHALE, AND

148 149 150

THOSE WHO ARE NOT BE-COME WHAT THEY SHOD NOT BE-COME, CHANGED, IN SHIRT THEY GO BAD.

151 EYB:

152 153

BAD IS GOOD FOR ME, I'M BORED SO CLEAN AND SO 16-NORED, I'VE ON-LY BEEN PRE-
CLARS, PARRER

GTA, K.B.S.

Am Am⁷ Dm⁷

155.

154 155 156

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

Am⁷

157 158

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

TPD.
CLAR.

Dm⁷ Am⁷

159 *EVA!* 160

BE A PART OF B. A. BUE-NOS

MARACAS

1000 STARS

F Em7 Dm7 C7

+B.S.

161 162

AIR-ES BIG AP- PLE. I WANT NA

CHORUS!

SHE WANTS TO

STARS.

F Am7

163 *EVA + CHORUS:* 164 165

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

STARS.

1000 STARS

F Em7 Dm7 C7 F Am7

166 MAGALDI: (+VLN)

167 168 169

FIVE YEARS FROM NOW I SHALL COME BACK AND FINALLY SAY — YOU HAVE YOUR WAY, COME TO

CLAR.

KBD, H>R.

tr. G, B5.

170 171 172

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

HN.

DRUM FILL

173 174 175 176

MAGICAL CITY, A YOUNGER GIRL'S CITY, A FANTASY LONG SINCE IT DOWN

CLAR.

HN.

176 **EVA:**

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

MARINER, CLAR.

CRSC.

KBD 2, STR.

Am Am⁷ Dm⁷

+BS.

179 180

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

CRSC.

Am⁷

181 182

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

CLAR.

CRSC.

Am⁷ Dm⁷

43

183 EVA:

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

TRPT. VLS. CLS. HBR. GTR. NR. VIB. W/2 GTR.

Am⁷ F Em/F D⁷/F C/F

EVA + CHORDS!

184 AIR- ES BIG AP- PLE. 187 SING GON-NA 188 I'M GON-NA BE A PART OF

Am⁷ F Em/F

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

D⁷/F C/F Am/F

AA

[HI] MAGALDI' (+ FL., VLN) + HBD. 1

192 193 194 195

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

HAR. CLS (ANTHROPS)

HAR 2, HP, GTR.

MM, VC, VLN

196 197 198 199

THIS IN A MAN IS A DANGERE-NOUGH, BUT YOU ARE A NO-MAN, NOT E-VEN A NO-MAN, NOT

HAR. 1

CLS

200 201 202 203

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

RIGHT ACCEL...

NO. GUN

P.C.

(FASTER)

TUTTI

(Tutti)

204

205

206

TUBA, BS.

207

208

209

210

211

CL. S.

CL. S.

210

211

SEQUE AS ONE

46



SAMBA FEEL
PULL BACK VERY SLIGHTLY

1 (EVITA?) 2 3

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

W.V. DR. TRB.

KYDS. (+STRS.)

(PIANO)

(CELLI)

4

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

(+STRS.)

"BUENOS AIRES"

P.C.

6

7 8

I GET OUT HERE BOE-NOS AI-RES!

(TRTS)
HRS

KYBD

(+STRS)

(PRS)

C C6 C C6 C C6 C C6

(CELLO)

9

10

STAND BACK! YOU OUGHT-A KNOW WHAT-CHA GONNA GET IN ME, JUST A

(STRS)

(KYBD 1+2)
HRP.

C C6 C C6 F F# G

11

12

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

C C6 C C6

P.C.

13

UP WITH YOUR HEAT WITH YOUR NOSE WITH YOUR DIRT ON-ER DO ME. LET ME DANCE TO YOUR BEAT (TWEET) AND, KATY HUES, RIM IT

VIOLAS
DRUMS
KYSOS 3/2

DRUM BREAK

C# / Ab F / Ab C# / Ab

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

(CLAR. SOLO)

DRUM BREAK

F (F#m7) Abm7 E7

19 20

TELL THE DRIVER THIS IS WHERE I'M STAY-ING.

F# C# E7 Abm

P.C.

-4-

"BUENOS AIRES"

21 HEL-LO BUE-NOS AIR-ES. 22 GET THIS! 23 JUST LOOK AT ME.

BR. HRS

(+STRS)

C C6 C C6 C C6 C C6

(GENI) 4. > >

24 DRESSED UP SOME-WHERE TO GO. WE'LL 25 PUT ON A SHOW-

(DRS)

F F#6

26 TAKE ME IN AT YOUR FOOT, GIVE ME SPEED, GIVE ME LIPS, GIVE ME HUMMING. 28 SHOOT ME

(VLS)

C C6 C C6 C6 DR. BREAK

(+TRB)

P.C.

29 30

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

VIOLS
CELLI

DRS

DRUM BREAK

31 32

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

CLARINET
SOLO

ADm7 E7

33 34

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

F# C# G7 ADm

P.C.

35

STAND BACK BUENDS-AIR - ES!

STRS

BR

HLAS

KYBD

4+2

C C6 C C6 C C6 C C6

(Celli)

37

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

STRS

DRS

(KEYBD. HA+GT.)

C C6 C C6 F F# G

39

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

(DRS)

-7- "BUENOS AIRES"

41

AND IF EV-ER I GO TOO FAR IT'S BECAUSE OF THE

STRS (FRM) KYBDS L+2

45

THINGS YOU ARE. BEAUTI-FUL TOWN, I LOVE YOU.

49

AND IF I NEED A MO-MENTS REST GIVE YOUR LOV-ER THE

STRS (CLS) (HRS)

53

VE-RY BEST. REAL EID-ER DOWN. AND SI-LENCE.

STRS (CLS) (HRS) TRPS

P.C.

- 8 -

"BUENOS AIRES"

57 (MEXICAN STYLE)

Musical notation for measures 57-58. Includes staves for TRP, TAMB, PNO, and CELLI. Chords: Dm ff, Dm, F, F. Measure numbers: 57A, 58, 58A. Includes a GLISS. marking.

Musical notation for measures 59-60. Includes staves for TAMB, PNO, and CELLI. Chords: Dm, Dm, F, F. Measure numbers: 59, 59A, 60, 60A. Includes a GLISS. marking.

Musical notation for measures 61-62. Includes staves for TAMB, PNO, and CELLI. Chords: Dm, Dm, F, F. Measure numbers: 61, 61A, 62, 62A.

Musical notation for measures 63-64. Includes staves for VLA, CELLI, and PNO. Chords: Bb ff, Bb, (GTR K22), F, F. Measure numbers: 63, 63A, 64, 64A. Includes a (DRUM FILL) marking.

P.C.

65 (LOUD TILL CHE'S SPEECH)

-9-

"BUENOS AIRES"

66 67 68 69 70

(DRS) (LIGHT) DR-BREAK DR-BREAK

PNO. *ff* *ppm* *F7* *Abm sim* *F7* *F* *F*

(+ BASS)

71 72 73 74 75 76

DR-BREAK

pp *Abm* *F7* *F* *F*

77 78 79 80 81

CL3

CELLO (PNO)

VINS.

82 83

VINS. (CELLO)

VINS. *mf*

VINS. *mf*

-10- "BUENOS AIRES"

87 88 89 90

P.C.

GTR.

BAS.

91 92 93 94

95 96 97 98

99 100 101 102

mf CRES.

f CRES.

f CRES.

DRUM FILL

85

Detailed description of the musical score: The score is for a piece titled "BUENOS AIRES" and is page 10 of a manuscript. It features five systems of music. The first system includes a guitar (GTR.) and bass (BAS.) part. The second system includes a piano (PF.) and bass (BAS.) part, with the piano part featuring triplets and a dynamic marking of *mf CRES.*. The third system includes a piano (PF.) and bass (BAS.) part, with the piano part featuring a *f CRES.* marking. The fourth system includes a keyboard (KBD.) part, with two staves labeled KBD. 1 and KBD. 2, both marked *f CRES.*, and a drum part with a "DRUM FILL" indicated by a wavy line. Measure numbers 87 through 102 are marked throughout the score. There are several handwritten annotations, including "P.C." at the top left, "85" at the bottom, and various performance markings like "mf CRES." and "f CRES.".

103

W.W. + TRP

FINE + W.W. + TRP

CELLO + TRP

107

110A

W.W. FINE + TRP

110E

P.C.
K. 100 2
P.C. IIII

(112)

K. 100 2
P.C.

VCL. S
TRB.
CELA

(113)

(114)

(115) A-TEMPO

(116)

(EVA)

YOU'RE A

W.W.
P.C.
K. 100 2

P.C. (EVA:)

117 118 119

TRAMP, YOU'RE A TRAMP, YOU WILL SHINE ^{TO} THE DEATH, YOU ARE SHOD-DY BUT YOUR FRESH, YOU ARE MEAT, YOU SHALL HAVE GI-VE BREAth IN MY

HNS

VINS

WHP

VINS/CELLI

Abm F7 Am

RAH +

120 121 122

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

(CLAR. SOLO)

WHP

Abm E7

123 124

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

F#7 C# G7 Abm

P.C.

-14- "BUENOS AIRES"

125

126 127 128

R-I-O DE LA PLA-TA. FLO-RI-DA COR-RI-EN-TES! NU-EV-E DE JUL-I-O. AL I

mf

(+STRS)

C C⁶ C C⁶ C C⁶ C C⁶ C C⁶ F F#G

CELLO

129 130 131 132

- WANT TO KNOW. BUEENOS AIR-ES!

TRCS

(+STRS) STAND BACK! TRCS, U, W, BR!

f

(DRS)

WIND

C C⁶ C C⁶ C C⁶ C C⁶

CELLO

133 134

BE-CAUSE YOU OUGHT-A KNOW WHAT-CHARACTERRAGE IN ME, JUST A

(STRS)

C C⁶ F F# G

60

P.C.

-15-

"BUENOS AIRES"

135 136

VINS
LIT-TLE TOUCH OF, JUST A LIT - - - TLE TOUCH OF, JUST A LIT -

KYBD. 142

137 138

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

1 A SCENE CHANGE
[REPEAT TILL CUT-OFF]

VINS

KYBD. I

KYBD. II (CELLI)

PIANO-CONDUCTOR

"EVITA"

15

GOOD-NIGHT AND THANK YOU

[MODERATO]

1 2 3 4

(VLS) (PINS) + (ELS.) (DRS) x y

mf

5 (CHE:)

6 7 8

GOOD-NIGHT AND THANK YOU, MA-GAL-DI. YOU'VE COM-PLET-ED YOUR TASK, WHAT MORE COULD WE ASK IF YOU

HNS

1983

F D G C G C G

P.C.

9 (CHE:)

NOW?

PLEASE SIGN THE BOOK ON YOUR

(HNS)

TRBDS

D

D7

G

D

11

12

WAY OUT THE DOOR,

AND THAT WILL BE ALL IF WE

G

C

G

D

13

14

15

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

C7

C

F#

D7

G

P.C. (EVA:)

16

CL5.

17

0 BUT IT'S SAD WHEN A LOVE AF-FAIR DIES. THE

18

19

20

PART-ING, THE CLOS-ING OF DOORS. BUT WE MUST BE HON-EST, STOP

21

22 (CHE:)

23

FOOL-ING OUR-SELVES. WHICH MEANS UP YOURS.

64

Detailed description: This is a handwritten musical score for the song "Goodnight". It consists of three systems of music. The first system (measures 16-17) features a vocal line with lyrics "0 BUT IT'S SAD WHEN A LOVE AF-FAIR DIES. THE", a piano accompaniment, and a guitar part. The second system (measures 18-20) continues the vocal line with lyrics "PART-ING, THE CLOS-ING OF DOORS. BUT WE MUST BE HON-EST, STOP" and includes a piano accompaniment with a forte (f) dynamic marking. The third system (measures 21-23) continues with lyrics "FOOL-ING OUR-SELVES. WHICH MEANS UP YOURS." and includes a piano accompaniment with a piano (p) dynamic marking. The score includes various musical notations such as notes, rests, and chords, along with handwritten annotations like "P.C. (EVA:)", "CL5.", "K2005", "(CASTANETS)", and "64".

P.C.
2F

(+CL.Z, HN.2) 25

THERE IS NO ONE NO ONE AT ALL NEV-ER

(+HN.1)

Picc.

KYBD. 1

KYBD. 2

HARP

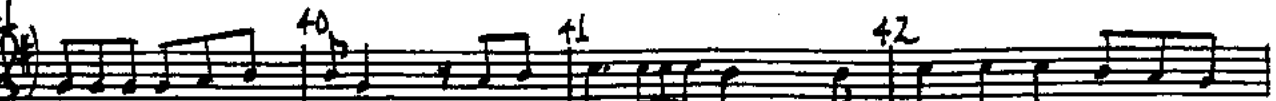
(+ HRP, TRP, STRS)

(+ TRP, TRP, STRS)

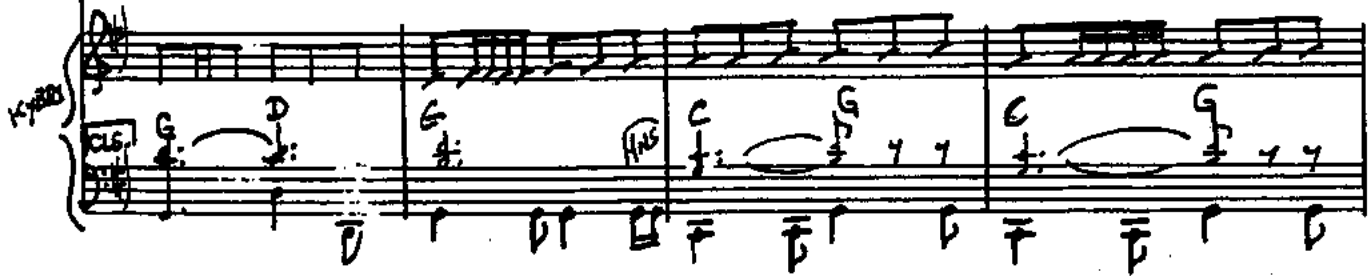
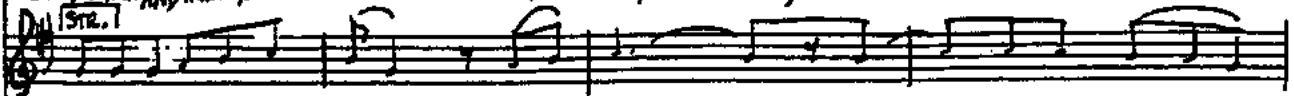
26 27 28

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

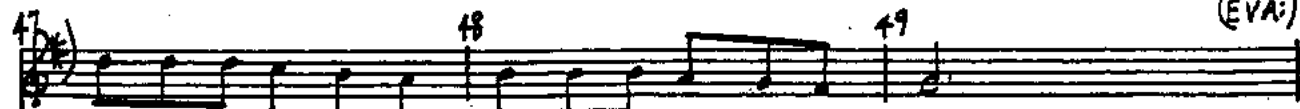
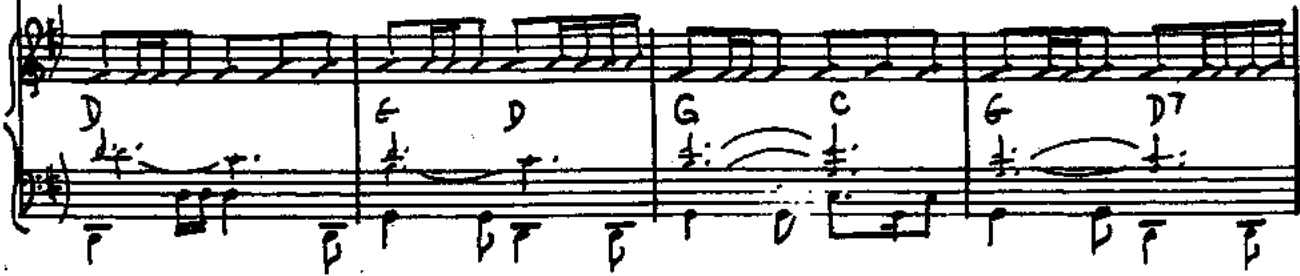
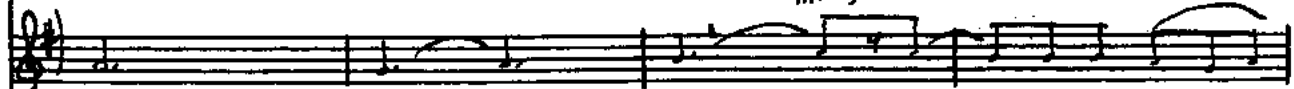
P.C.
39
(CHE)



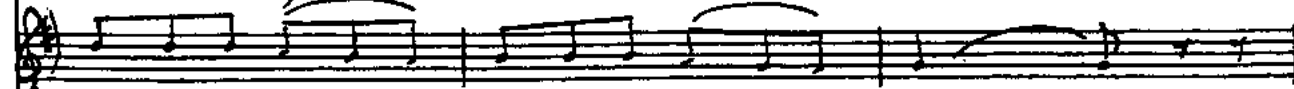
GOOD-NIGHT AND THANK YOU WHO-EV-ER. SHE'S IN EV-'RY MAGAZINE, BEEN PHO-TO-GRAPHED, SEEN SHE IS



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



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



"GOOD-NIGHT"

-7-

P.C.
(EVA.)

50 *SL*

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

CLG
CAST

(STRS.)

DR9 6

52 *DR* 53 54 55 *CHE:*

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

D 6⁷ B B⁷/_X E⁷/₂ Em

56 *VA* 57

WILL. NOT!

W.W.

DR. (C)

Ab⁷ D⁷ 6

68

P.C.

MAG., E. 59 60 61 62

LOVER, C.

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

(HNS.)

KB.1

KB.2 (+STR)

E. 64 65 66

C.

FE - MALE, WHO HAS-NY AN EYEW, IN FACT THEY RE-LY ON. TRICKS THEY CAN TRY ON THEIR

KB.1

F STRS (+HNS)

P.C.

(CHE.) 73

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

STR. 1

CLS. F. F. F. F. F. F.

G D G C G C G

77

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

78 79 80

D G D G D

81

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

82 83

G' C G D7 G

P.C.

84
E.

CLAR.

VIOL.

VIOLA

85 86 87

D9 D-9 G D G7

88
PAS - SION WAS JUST TOO IN - TENSE TO SUR - VIVE. FOR (c:)

89

CELLO

B B7/A E7/G# Em

90
GOD'S SAKE, GET OUT.

91

FLUTE

VIOLIN

VIOLA

84
HARP

Ab7 D7 G

P.C.

92

LOVERS:

93 94 95

OH BUT THIS LINES AN EM-BAR-RAS-SWIG SIGHT SOMEONE HAS MADE US LOOK FOOLS.

(VLS. COL VOCE)

(ETC.)
VCL. COL VOCE BVA BASSA

W.W.
+
TRCS

D(F#) D9 D-9 G D G7

97 98 99

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

W.W.

YWS

TRCS

B B7/A E7/G E7m Ab7 D7 G

73

P.C.

(CHE) 100

101 102

FAME ON THE WIRE-LESS, AS FAR AS IT GOES, IT'S ALL VE-RY WELL BUT

CLAR

P

103 104 105

EV-ry GIRL KNOWS SHE NEEDS A MAN SHE CAN MON-OP-O-LIZE, WITH

P pp

106 107

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

CLS, HRP, FLWS

CELLO + BASS

P.C.

108 BOYS: I

Handwritten musical score for measures 108-110. The system includes a vocal line for boys, a piano accompaniment, and a harp part. The lyrics are: "OH, BUT IT'S SAD WHEN A LOVE AFFAIR".

Measures 108, 109, and 110 are marked. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The harp part is indicated by "HARP" and "HNS" markings.

Handwritten musical score for measures 111-113. The system includes a vocal line, a piano accompaniment, and a harp part. The lyrics are: "DIES.".

Measures 111, 112, and 113 are marked. The vocal line continues in treble clef. The piano accompaniment and harp part continue in bass clef.

Handwritten musical score for measures 114-117. The system includes a vocal line, a piano accompaniment, and a harp part. The lyrics are: "DIES.".

Measures 114, 115, 116, and 117 are marked. The vocal line is in treble clef. The piano accompaniment and harp part are in bass clef. Measure 116 has a "(FKYBD)" marking above it.

PIANO-CONDUCTOR

"EVITA"

16

THE ART OF THE POSSIBLE

(EVITA - OFFICERS)

Empty musical staves for piano and conductor.

In 6

SLOW - LARGO -

Musical staff with vocal line and measure numbers 1, 2, 3. Includes the text "(OFFICERS)" above measure 3.

(OFFICERS)

Musical staff with piano accompaniment. Annotations include "(CL. TOB)" above the staff and "ONE HAS NO (VMS) PIANO" below the staff.

ONE HAS NO (VMS) PIANO

ELECT. PIANO + BASS

Musical staff with piano accompaniment. Annotations include "FBS. CL. PP" and "(+ BASS) CELL" on the left side.

Musical staff with vocal line and lyrics: "RULES IS NOT PRE-CISE ONE RARELY ACTS THE SAME WAY TWICE." Measure numbers 5, 6, 7 are indicated above the staff.

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

Musical staff with piano accompaniment. Annotations include "(CL. TOB)" above the staff and "(+ VMS) PIANO" below the staff.

Musical staff with piano accompaniment.

76

P.C. ABIT FASTER
(OFFICERS)

18

19 20

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

CLAR.
K. (P) (P)
EL. PNO.
TBN.
BASS
E.C.

21 22 23 24

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

(STRS)
(BASS) F T F X

25 26 27 28 [EVA:]

PART OF THE ART OF THE POSS-IBLE. MOVE TEMPO IM

(K) (P) (P)
(CL, BS)
BASS

P.C.

29 (EVR:)

30

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

CL.

TR.

EL. KYBD

BASS

mf BS. CL CELLO

31

32

STEAKING AS ONE OF THE PEOPLE I WANT YOU TO KNOW WE ARE

CL.

TR.

EL. KYBD

BASS

Dm

V.S.

P.C.

-5- "ART OF THE POSSIBLE"

(EVA:)

33

34 35 36

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

FL. CL. I (SOLO) (OFF.)

EL. PIANO (SOLO) (OFF.)

BASS

Dm F G Bb

37

38

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

39

F A S T E R [OFFICERS]

ONE A L - W A Y S

(ON CUE) (FL. CL.)

(ON CUE)

TRP. HORN

TRP. BASS

BICYCLE

80

P.C.

(OFFICERS)

42 43 44

CLAIMS MIS-TAKES WE PLANNED. WHEN RISK IS

Handwritten musical notation for measures 42-44. The top staff is a vocal line with lyrics: "CLAIMS MIS-TAKES WE PLANNED. WHEN RISK IS". The bottom two staves are piano accompaniment. Measure numbers 42, 43, and 44 are written above the vocal line.

KYBD

(BASS)

Handwritten piano accompaniment for measures 42-44. The left hand has bass notes with rhythmic markings like "P", "T", "DF", "x". The right hand has chords and melodic lines. There are handwritten annotations like "TRD", "STR", "STRS" and "TRD" with arrows pointing to specific notes.

45 46 47 48

SLIGHT. ONE TAKES ONE'S STAND

Handwritten musical notation for measures 45-48. The top staff is a vocal line with lyrics: "SLIGHT. ONE TAKES ONE'S STAND". The bottom two staves are piano accompaniment. Measure numbers 45, 46, 47, and 48 are written above the vocal line.

Handwritten piano accompaniment for measures 45-48. The left hand has bass notes with rhythmic markings like "P", "T", "DF", "x". The right hand has chords and melodic lines.

49 50 51 52

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

Handwritten musical notation for measures 49-52. The top staff is a vocal line with lyrics: "WITH MUCH SLEIGHT OF HAND IN POL-I-TICS. THE ART OF THE". The bottom two staves are piano accompaniment. Measure numbers 49, 50, 51, and 52 are written above the vocal line.

GTR STRS

Bb Bbm

BS: P DF x P DF x P DF x P DF x

Handwritten piano accompaniment for measures 49-52. The left hand has bass notes with rhythmic markings like "P", "DF", "x". The right hand has chords and melodic lines. There are handwritten annotations like "GTR STRS", "Bb", and "Bbm".

P.C.

-7-

"ART OF THE POSSIBLE"

53

POS-SI-BLE.

EL. B.

OB. CLAR.: NOT REPEATED

RR. EL. PNO.

BS.

(REPEAT TILL CUTOFF)

56

FASTER (ON CUE)

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

EL. B.

(ON CUE)

DR. TR.

BASS (BASS)

61

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

CL. TR.

DR. TR.

BASS

STR

Bb

Bbm

BR BS

PC.

-8-

"ART OF THE POSSIBLE"

STOP ON CUE

65

66 67 68

POSS-IBLE.

CLAR. I

CLAR. II

BASS

Fl. Pic.

F.H. TRPS

70

AT CUE
TEMPO I

72

REC. CL. 1

REC. CL. 2

REC. VE.

B. NRZ. VE.

72 [VOICES ON TAPE]

"PERON, PERON, PERON, PERON, PERON"

ON CUE:

Tutti

SEGUE

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

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

W.W. PIANO GLISS.

Detailed description: This system contains the vocal and piano accompaniment for the first part of the song. The vocal line is in 3/4 time and features three measures of music. The piano accompaniment is in 3/4 time and includes a piano glissando in the final measure. Handwritten annotations include 'MAGALDI:', 'CHE DIAL (2)', 'CHE DIAL (3)', 'tra. 3', 'W.W.', and 'PIANO GLISS.'.

LARGAMENTO

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

Detailed description: This system contains the vocal and piano accompaniment for the 'Largamento' section. The vocal line is in 3/4 time and features three measures of music. The piano accompaniment is in 3/4 time and includes a piano glissando in the final measure. Handwritten annotations include 'LARGAMENTO', '(5)', '(6)', and '(7)'.

PIANO (TANGO)

Am7 D7 Gm7 G6

Detailed description: This system contains the piano accompaniment for the 'Largamento' section. It features a piano glissando in the first measure and a series of chords: Am7, D7, Gm7, and G6. Handwritten annotations include 'PIANO (TANGO)', 'W.W.', and 'Am7'.

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

Detailed description: This system contains the vocal line for the 'Largamento' section. It features two measures of music. Handwritten annotations include '(8)' and '(9)'.

Am7 STRS.

Detailed description: This system contains the piano accompaniment for the 'Largamento' section. It features a piano glissando in the first measure and a series of chords: Am7 and STRS. Handwritten annotations include 'Am7' and 'STRS.'.

-2- "CHARITY CONCERT"

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

MDRE. YOUR

(+ STRS, RHY.)

TRILL...

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

ACT HAS-NY CHANGED MUCH. NEITH-ER HAS YOURS.

S A

T. PE - -

B. PE - -

12C (ON TAPE) (12D)

(AD LIB)

S A

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

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

"CHARITY CONCERT"

P.C.

(MAJESTIC)

(PERONI)

(13) (14) (15) (16) (17)

TPT. SOLO TO - NIGHT I'M PROUD TO BE THE PEOP-LE'S SPOKESMAN. YOU'VE GIV-EN HELP TO THOSE WHO

(ON CUE)

(TPTS)

+ T.M.P.

(18) (19) (20) (21)

LOST THEIR HOMES, BUT MORE THAN THAT CON-CLU-SIVE-LY SHOWN THAT THE PEOP-LE SHOULD RUN THEIR AF-

(LONG DIALOGUE)

"PERONI'S" PRE-RECORDED

(22) (23) (24) (25)

FALLS ON THE GROUND, MAKE SURE YOUR LEAD-ERS UN-DER-STAND THE PEOP-LE.

TPTS, TRNS

TRBS

(Cont.)

EVA COLONÉL PER-ON? I'VE HEARD SO MUCH A-BOU-T YOU.

PERONI EV-A DU-AR-TE. I'VE HEARD SO MUCH A-BOU-T YOU.

-4. "CHARITY CONCERT"

PC. (SEXANDU) (26) (27)

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

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

STRS

GTR
HRP

BASS
CELLO

(28) (29)

E. NOTHING TO SHOUT A-BOU-UT ON-LY A GIRL ON THE BOARDS.

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

HRP.
W.W.
HNS
(GRS)

F rall..

Chmi

30 Moderato (31) (EVA!) (32) (33)

(CLAR. SOLO) BUT WHEN YOU ACT THE THINGS WHO AFFECT US ALL.

(STRS) (HARP) (+ KB1)

(34) (PERON!) (35) (36) (37)

FL. SOLO BUT WHEN YOU ACT YOU TAKE US A-WAY FROM THE SOUND OF THE REAL WORLD.

(STRS) (HARP) (KB1)

(38) (39) (EVA!)

ARE YOU HERE ON YOUR OWN? YES. OH,

(HARP) (HNS) (KB1)

Am tall... B7 C

"CHARITY CONCERT"

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

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

FL.

A TEMPO

KYBD + STRS.

FL OR BS

(43) (44) (45) (EVA:)

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

FR B7

TR B7

(46) (47) (48)

MUST BE-LIEVE ——— THERE'S NOTH-ING CAL-CU-LATED, NOTH-ING PLANNED.

TENOR SOLO

KYBD (2) (KYBD. 1)

GRS.

Emi E7/B9 C D7 G

-7- "CHARITY CONCERT"

P.C.

49 50 51 52

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

TENOR SOLO

KYBD. 1
KYBD. 2

B7, Emi, C, D7, GMA7

53 54 55 56

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

KYBD.

CELLO

(SIMILE) Ami, B7, C, B7, Emi

57 58 59 60

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

(SIMILE) C, D7, G, B7, Emi

P.C. (61) (EVA:)

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

TENOR

FL

C D7 GMA7 F# Ami7 B7 C

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

I'D BE SUR-PRIS-ING- LY GOOD FOR YOU. I WONT GO ON IF I'M BORING YOU. BUT DO YOU

STRS

BASS

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

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

FL

CLAS. HRS. + Em7

91

B5 GTR.

9. "CHARITY CONCERT"

P.C.
73 (EVA:)

Musical notation for measures 73-76. Includes vocal line, piano accompaniment, and guitar accompaniment. Lyrics: "I'M NOT TALKING OF A HURRIED NIGHT A PRANK-TUM-BLE THEN A SHY GOOD-BYE."

73 74 75 76

I'M NOT TALKING OF A HURRIED NIGHT A PRANK-TUM-BLE THEN A SHY GOOD-BYE.

(TENDER SAYS)

ATEMPD

STRS
+ GTRS
+ KYBD

Emi Sim. C D7

(one Pizz)

Musical notation for measures 77-80. Includes vocal line, piano accompaniment, and guitar accompaniment. Lyrics: "CREEPING HANG BEFORE IT GETS TOO LIGHT. THAT'S NOT THE REASON THAT I CUGHT YOUR EYE. WHICH"

77 78 79 80

CREEPING HANG BEFORE IT GETS TOO LIGHT. THAT'S NOT THE REASON THAT I CUGHT YOUR EYE. WHICH

KYBD

Emi C D7 B7

Musical notation for measures 81-84. Includes vocal line, piano accompaniment, and guitar accompaniment. Lyrics: "HAS TO IMPLY I'D BE GOOD FOR YOU. I'D BE SUR-PRIS-ING-LY GOOD FOR YOU."

81 82 83 84

HAS TO IMPLY I'D BE GOOD FOR YOU. I'D BE SUR-PRIS-ING-LY GOOD FOR YOU.

STRS

KYBD

Ami7 - B7 C Bb - F E - D7 Ami

P.C.
(TENSOR SAX SOLO)

STRS
(STR)

Musical notation for measures 85-88. Measure 85 is marked with a circled '85'. Measure 86 is marked with a circled '86'. Measure 87 is marked with a circled '87'. Measure 88 is marked with a circled '88'. The notation includes a saxophone line with a solo, a string line with a 'Pizz.' marking, and a piano accompaniment with chords B7, E mi, C, and G.

Musical notation for measures 89-92. Measure 89 is marked with a circled '89'. Measure 90 is marked with a circled '90'. Measure 91 is marked with a circled '91'. Measure 92 is marked with a circled '92'. The notation includes a saxophone line, a string line with a 'SIMILE' marking, and a piano accompaniment with chords B7, E mi, C, D7, and E mi7.

Musical notation for measures 93-96. Measure 93 is marked with a circled '93'. Measure 94 is marked with a circled '94'. Measure 95 is marked with a circled '95'. Measure 96 is marked with a circled '96'. The notation includes a saxophone line, a string line, and a piano accompaniment with chords A mi7, B7, C, Bb, F, and E. The lyrics 'PERON:' and 'PLEASE' are written at the end of the system.

P.C.

Handwritten musical score for "CHARITY CONCERT". The score is written on five systems of staves. The first system includes a vocal line with lyrics "GO ON, YOU EN-THRALL ME, I CAN" and a piano accompaniment. The second system includes a vocal line with lyrics "UN-DER-STAND YOU PER-FECTLY AND I LIKE WHAT I HEAR, WHAT I SEE, AND KNOWING" and a piano accompaniment. The third system includes a vocal line with lyrics "ME, I WOULD BE GOOD FOR YOU TOO..." and a piano accompaniment. The score includes various musical notations such as notes, rests, and dynamics. There are also handwritten annotations like "FL. CL.", "P", "RALL.", and "W.W.HNS.". Measure numbers (97, 98, 99, 100, 101, 102) are written above the vocal lines. The score ends with a double bar line and a repeat sign.

-12- "CHARITY CONCERT"

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

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

(TENOR SAT)

(STR. PIZZ) (VCLNS & CELLS COL VOCE)

A TEMPO

RHYTHM KTBOL

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

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

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

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

(CLS) (CLS, VNC, RB.2) PIT...

P.C. $\text{♩} = 80$
(CLS. COL VOCE)

115

EVA: (116) (117)

PERON:

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

Picc

(HRP) f f f

(STRS) f f f

(KNO) 2 f f f

(TRIA) f f f

(+TIMP)

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

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

P.

(HRP STRS) f f f

(STRS) f f f

PNO-COND.

-14- "CHARITY CONCERT"

(121) (122) (123) (124) (125)

EVA: HASN'T AN EYE ON IN FACT THEY RELY ON THE TRICKS THEY CAN PLAY PART-NER THEY'RE HOPING THEIR LOVER WILL

PERON:

KYBD. I + CUS

Acc

3

3 3 3

WIND

HARP.

(126) (127) (128) (129) (130)

EVA: HELP THEM OR KEEP THEM, SUPPORT THEM, PRODUCE THEM OR BLAME THEM, YOU'RE THE SAME.

PERON:

PIANO-CONDUCTOR

INTRO TO "ANOTHER SUITCASE"

"EVITA"

17f

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

HARP

(CYM) scrape

KEYB I (+STRS)

(4) (5) RALL. (6)

(RALL)

(7) FASTER

HARP

KEYB I

PIANO-CONDUCTOR

"EVITA"

18

ANOTHER SUITCASE

MODERATO ESSESSIVO

2- "ANOTHER SUITCASE"

P.C.
8 (EVA)

9

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

10

COME ON, LIT-TLE ONE. DON'T

KAS VLS. COLLA VOCE HNS

CELO

12 13

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

STRS HNS

14 15

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

(PNO) A

-3- "ANOTHER SUITCASE"

P.C.

(16) (EVA:) $\text{♩} = \text{♩}$

17 18 19

Musical staff for measures 17-19. Measure 17 contains a melodic line with eighth notes. Measure 18 has a whole rest. Measure 19 has a whole rest.

LIKE YOUR CON-VER-SA-TION YOUVE A CAS-CY TURN OF PHRASE. (2 CLARS)

(CL. I)

KYBDY (ORGAN)
KB2
GTR.

Musical staff for measures 17-19. Measure 17 has a melodic line with a slur. Measure 18 has a melodic line with a slur. Measure 19 has a melodic line with a slur. Chords are indicated below the staff: Ami, F (5 MILE), G, D/F#, Ab, Am.

20

21

22- MORE TO RIT.

(2 CLS)

Musical staff for measures 20-22. Measure 20 has a melodic line with a slur. Measure 21 has a melodic line with a slur. Measure 22 has a melodic line with a slur. Chords are indicated below the staff: Ami, F, F MORE TO RIT.

(23)

SIGHTLY SLOWER

24

(KYBDY, HRP, MARIMBA, GTR.)

KYBDY
BS.

Musical staff for measures 23-24. Measure 23 has a melodic line with a slur. Measure 24 has a melodic line with a slur. Chords are indicated below the staff.

25

26

'MISTRESS'

Musical staff for measures 25-26. Measure 25 has a melodic line with a slur. Measure 26 has a melodic line with a slur. Chords are indicated below the staff. The word 'MISTRESS' is written above measure 26.

"ANOTHER SUITCASE"

P.C.
27 (MISTRESS:)

28 29

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

(CLS)

HARP.

GTR.

KYB. 2
BASS

30 31 32

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

33 34

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

P.C.

-5-

"ANOTHER SUITCASE"

35

MISTRESS

36

37

2

4

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

BOYS

2

4

ANOTHER SUITCASE IN ANOTHER HALL. TAKE YOUR PICTURE OFF ANOTHER WALL. YOU'LL GET BY YOU ALWAYS HAVE BE-FORE.

(CLS)

2

4

2

4

2

4

2

4

F C / F C F Am

38

39

40

2

4

2

4

2

4

GO-ING TO?

(KYBD. I, MARIMBA)

F C Dm

"ANOTHER SUITCASE"

-b-

P.C.

41 (MISTRESS)

42

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

CLS

+ CELLO

MRP.

KYBD

+ 2

PS.

43

44

45

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

46

47

48

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

"ANOTHER SUITCASE"

P.C.
 (49) MISC
 50
 NOW? SO WHAT HAPPENS NOW? WHERE AM I GO -
 AN-OT-HER SUIT-CASE IN AN-OT-HER HALL. TAKE YOUR PICTURE OFF ANOTHER WALL.
 (CLS)
 STR (700)

51 52
 -ING TO? WHERE AM I GO-ING TO?
 YOU'LL GET BY YOU ALWAYS HAVE BE-FORE.
 (CLS)
 F Am F C E Dm

53 54
 (CLS)
 (CLS)
 (CLS)
 105

"ANOTHER SUITCASE"

P.C.

55 (VLNS. COL VOCC)

56

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

CLS

HRP.

KYBD.

57

58

59

MAY BE NOT THAT FINE, BUT I'LL SURVIVE ANY HOW I WON'T RECALL THE NAMES AND PLACES

60

61

62

(STRS. OUT)

OF THIS SAD OC-CASION. BUT THAT'S NO CON-SO-LA-TION, HERE AND NOW. SO WHAT HAPPENS

P.C.

63

MIDRES

64

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

BMS

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

CLS.

65

RALL.

66

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

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

RALL. . .

F Am FMA7

67 (RALL.)

68

(RALL.)

MORE (WYB, HRP, STRS, MARIMBA)

PERON'S LATEST FLAME

[CUE (AS ACTORS PICK UP UNIT)]

(♩ = 130)
[STEADY 4]

STRS. PIZZ (HARMONY)

Musical staff with notes and measures 1-4. Includes markings: 1, 2, 3, 4 (CONT), [CHE?], AT THE

DRS. (CONT.)

BASS, LAR, TRAMB.

Musical staff with notes and measures 1-4. Includes marking: ff

WHS, TPTS, RBD.

Piano accompaniment staff with notes and measures 1-4. Includes marking: f

+ BS.

Musical staff with notes and measures 5-9. Includes marking: [CHE?]

WA-TER-ING HOLES OF THE WELL TO DO I DE-FECT A RE-SIST-

Musical staff with notes and measures 5-9. Includes marking: 2

Piano accompaniment staff with notes and measures 5-9. Includes marking: F_{ma}

+ V.C. (VCL. FACET) + BS. CL.

9

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

ARISTO-CRATS *(SPAREN) PRE-CLUB-LY WE'RE GLAD YOU NOTICED*

VBA, VMS, TPTIS.

F_{ma}³ F_{ma}³ Gm₇/F Gm₇/F

+ V.C., B.S.

13

CHE' *SHORT-ING STICKS OF THE UP-PER CLASS ARE-N'T SUPPOR-TING A*

ARIST. *GIVE HER AN INCH*

F_{ma}³ Gm₇/F

17

CHE' *SIN-GLE ASS THAT WOULD RISE FOR THE GIAL.*

ARIST. *SHE'LL TAKE A MILE SUCH A SHAME SHE* (+ CB, FLAS.)

F_{ma}³ Gm₇/F F_{ma}³

21 22 23 24

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

(1st)
P.B., HN, TPT.

Dm Fm⁷

+B.S. CL,
V.C., B.S.

25 26 27 28

PEAR- SON HAS FORCED US TO BE BLUNT NO ONE WOULD-N'T

Dm Fm⁷

29 30 31 32

HIND SEE-ING HER IN MAR-ROD'S BUT BE-

Dm Am⁷

33 34 35 36

-HIND THE JEWEL-RY COUNT-ER, NOT IN FRONT. TRANS. ²²

Bb Fm⁷
B.S. CL, TPT.

37

CHE

ARMY

COULD THERE BE _____ IN OUR FIGHTING CORPS _____

ff
VIB, HASTYPT.

F *Gm7*

+K, B.

40

CHE

ARMY

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

(Dr.) *f* *f*

Gm7 *Gm7*

EX-ACT-LY.

43

CHE

ARMY

_____ YOU SAID IT BROTHER _____

F *Gm7*

(Dr.) *f*

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

ARMY
 KBD, NY, TPT. (20.)

47

V.C., BS. Cl., BS.

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

ARMY

49

50
 CHE' *JUST MENTION HER NAME.*

ARMY *THAT IS-N'T FUN-NY.*

51

52

53

DRUM

- RON IS A FOOL, BREAKING EYE-RY TA-BOO, IN-

TRB.

KBD, GTR.

Dm

+BS.

55

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

HNS.

TRB.

E D E Dm

57

58

ACT-RESS THE LAST STRAN HER

(TRA VER)

HNS.

Dm

59
ARMY

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

TRP.

HNS, TRB.

KAD, GTR.

Dm

+BS.

61

62

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

HNS.

TRB.

E D E Dm

63

64

65

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

VLN, TRP.

HNS, TRB.

Dm C

+V.C.

66

ARMY

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

67 68

TPT, VLN.

TRP, TRB, STR.

KBD.

G [DRUM BREAK] F [DRUM BREAK - -

+VCL
BS.

69 70

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

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

71 72 73

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

N.W.

NO. 2

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

74

ARMY

75 76 77

DAY-GAR-DIS JOUR.

HRD. I, W.M.

HRD. II, V.L., TIMP

SS.

78 (S.A.)

(TEN)

WE HAVE AL-LOWED OUR-SELVES TO SLIP. WE HAVE CON-RETELY LOST OUR GRIP.

(BAR.)

(BASS)

WE HAVE AL-LOWED OUR-SELVES TO SLIP. WE HAVE CON-RETELY LOST OUR GRIP.

79

80

81 82

ARMY:

WE HAVE DECLINED TO AN ALL TIME LOW. THATS HOW BE-COME THE SET TO KNOW. IT'S

WE HAVE DECLINED TO AN ALL TIME LOW. THATS HOW BE-COME THE SET TO KNOW.

83

RAMY

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

84

VHS

VIB.

VIB. GTR.

Dm⁷

Dm⁷

+BS.

85

LONG AS THEYRE DIS-CREET AND KEEP CLEAR OF DIS-EASE, WE IG-

86

E

D

E

Dm

87

-NARE, WE DIS-RE- GARD. BUT

(TRD 87B)

Dm

88

89 ARMY

ONCE THEY AL-LOW A BIT ON THE SIDE — TO

TPTS.

HNS.

TRB., GTR.

Dm

TRB.

+BS.

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

HNS.

TRB.

E D E Dm

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

(TRB., GTR.)

U.L.A., TPT.

HNS., TRB.

Dm + TRB. C

+V.C.

96

ARMY

HEAD SHE SHOULD NOT GET OUT OF BED.

TRUMPET

NO. 1, TRB.

NO. 2, GTR.

G [DRUM BREAK] F [DRUM BREAK]

TRC, BS

99

100

SHE SHOULD KNOW THAT SHE'S NOT SOLD

C G [DRUM BREAK]

101

102

103

TO BE LOOD, BUT TO BE LAID. SLUT!

TRUMPET

NO. 1

NO. 2

G F [DRUM BREAK]

104

ARMY

MS

HPD I
W.H.

HPD II, TAP
V.Z.

BS.

106

107

108

HP. GLISS

DAN-GER-OUS JAKE.

HNS., VLN SYO.

V.L.I.

7

109

110

CHÉ

THIS WAS REALLY BEEN YOUR YEAR, MISS DU-ARTE, TELL US WHERE YOU'VE FROM HERE, MISS DU-ARTE.

HNS.

BRASS

HPD I

HPD II

BS.

F Gb Db Ebm F7 Bbm

EVA: 15

111 112

CHE WHICH ARE THE RULES THAT YOU YEARN TO PLAY, WHOM DID YOU SLEEP-DREAM WITH YESTER-DAY?

MNS.

TPTS.

TRB.

BS.

113 114

EVA THAT THE EX-TEXT OF YOUR INTEREST IN ME, IT SHOWS HOW FUTURE ACTING MUST BE

CLAR.

TRB, STR.

BS, V.C.

115

CHE CAN WE ASSUME THEN THAT YOU'LL QUIT?

TRB, MNS, TRB.

BS, V.C.

121

116

CHÉ

117 118 119

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

HNS.

TRB.

HARB, GTR.

ARMY!

HEAVENS!

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

25.

120

ARMY

121 122

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

TRB.

HNS.

TRB.

Dm

E D

+BS.

123

ARMY

124 125 126

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

+V.C.

+VCLN, TPT.

E Dm Dm C

127 + VL. & TPT. 128 129

ARMY HEAD, SHE SHOULD NOT GET OUT OF BED.

HALF.

TAB. + V.C.

KBD. GTR.

G [DRUM BREAK - - - -]

F [DRUM BREAK - - - -]

+ BS

130 131 132

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

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

133 134 135

L.A.I.D. THE EY-E-DENCE SUG-GESTS

(M.H. THE)

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

136 + TRPT, VLN. 137

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

HN, TRB

(INC.)

KRDS, GTR.

(DRS) - -] G F [DRUM BREAK - - - - -

138 139

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

[DRUM BREAK - - - - -

140 141

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

DR.

124

P.C. [ARISTOCRATS]

142

GIRLS (TENOR) THINGS HAVE REKID A PRETTY PASS WHEN SOME-ONE PRETTY LOW-ER CLASS

(BAR) THINGS HAVE REKID A PRETTY PASS WHEN SOME-ONE PRETTY LOW-ER CLASS

BOYS

(BASS) THINGS HAVE REKID A PRETTY PASS WHEN SOME-ONE PRETTY LOW-ER CLASS

144 + ONE

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

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

145

SCENE CHANGE

(REPEAT TILL CUT-OFF)

WIND

WOODWINDS

(Cello)

(CONDUCTOR)

PIANO-CONDUCTOR

A NEW ARGENTINA

"EVITA"

10

1 (PERON) (CRNS) 2

(SOLO)

3

4

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

(BONGOS)

5 6

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

(KYPD) 2 Am

HAP

P.C.

-2- "A NEW ARGENTINA"

7

SIX FEET UN-DER - GROUND. IT DOESN'T MATTER WHAT THOSE

Em RALL. B7 (POCO RALL.)

(+ BASS)

10

MODERATO
A TEMPO

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

Em C D G B7

14

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

Em C D G B7

Pc.

"A NEW ARGENTINA"

17 (EVA:)

18

19 POCO RALL

LOOK-ING TO YOU?

f *mf*

ALL YOU HAVE TO DO IS

HPF

TR 202

Am7

B7

C

B7

20 A TEMPO

21

SIT

AND WAIT

KEEP-ING DOT OF EV-ERY-

Em

C

D7

22

23

-BO - DY'S WAY

WE'LL

G

B

- 4 - "A NEW ARGENTINA"

P.C. RUBATO

25 TEMPO I

24

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

HARP

B7

Em

26

27

28

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

C

D

Gmaj7

Am

B7

29

30

31

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

C

Bb

F

E

PA. (BLUES FEEL)

32 (PERON!) 33 34 35 36

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

KRBS + RHY.

37 38 39 40

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

CLS. CELL.

CHORDS: C, F, C7, D7

Vibrato markings (>>>>)

41 42 43 44

EX-ILES ARE DIS-TING-UISHED MORE IM-PORT-ANT, THEY'RE NOT DEAD. I COULD

45 46 47

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

Vibrato markings (>>>>)

P.C.

- 6 - "A NEW ARGENTINA"

48

EVITA! ALLEGRO FASTER

48 THIS IS CRA - - ZY DE-FEAT-IST TALK - - - WHY COM-MIT PO-LIT-I-CAL

49

KEYB
+
RHY

Bm7 Bm7

50

50 SU - I - CIDE? THERE'S NO 51 RISK THERE'S NO CALL FOR ANY ACTION AT ALL

50

E7 E7

52

52 WHEN YOU HAVE UN-IONS ON YOUR 53 SIDE.

52

F#7

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

13A

"A NEW ARGENTINA"

P.C. [STRIP-MARCH]

55 (HE:)

56

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

Violins

+ Flute

KYBOS

HIS. ALW.

A. CELL

57

58

59

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

VIOLAS

5/4

E

A

60

61

62

VOICE OF THE PEOP-LE CAN-NDT BE DE - NIED! THERE IS

(EVA:)

B:

D

E:

D

P.C. (EVA!)
 (3)
 64 65
 ON-LY ONE MAN WHO CAN LEAD MY WORKERS RE-GIME. HE LIVES FOR YOUR BROTHERS HELPS YOUR IDEALS AND YOUR
 HNS, VNS
 +W.W.
 KYBLS
 +HNS-1

67 68
 DREAM. HE SUP-PORTS YOU FOR HE LOVES YOU, UN-DER-STANDS YOU, IS ONE OF YOU,
 (TRIM)
 VNS
 +HNS-1
 E7 (TRIM) E7 A E7

69 70 +CUE (TENS, SOARS.)
 IF NOT HOW COULD HE LOVE ME?
 W.W. (W.W. STRG)
 +VNS (SUA)
 TRS, HNS
 C G7 G #3

- 9 - "A NEW ARGENTINA"

PC. (CHORUS)
71

72 73

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

W.W. VLS. (71)
TRPT (71)
K.V. (71)

74 75 76

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

+ S.V. (74)

77 (EVA:) 78 79

LONG. NOW I AM A WORKER, I'VE SUFFERED THE WAY THAT YOU DO. I'VE

W.W. TRPT (77)
K.V. VLS. (77)

(+ TRBS)

P.C. (EVA:)

80

BEEN UN-EMPLOYED AND I'VE STARVED AND I'VE HATED IT TOO. BUT I

W.W. TRS
V.LNS
HNS

KYBD.

(+ TRBS)

82

FOUND MY SALVA-TION IN PER-SON. MAY THE NA-TION

V.LNS

KYBD.

84

LET HIM SAVE THEM AS HE SAVED ME. A

(CHOR.)

(BR, HNS)

(+ V.LNS, HNS)

P.C.

-11-

"A NEW ARGENTINA"

(+ SECRET POLICE)

86 (CH) (W.W. Vln) (KbDs)

NEW AR-GEN-TIN--A. A NEW AGE A-BOU TO RE-GIN. A

89 90

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

91 92 (WORKERS) (SOLD)

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

"A NEW ARGENTINA"

P.C.
93 1. SOLO

94

(2° SOLO) 95

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

W.V. Musical notation for vocal line (93-95) and piano accompaniment.

Piano accompaniment for measures 93-95, including chord symbols (D7, F7, G7) and bass line.

CELA (SUSTAINED) P. P. P. P. P. P. P. P. P. P. P. P. P. P.

96

(3RD. SOLO) 97

(4 SOLO)

(5 SOLO) 98

(6 SOLO)

(7 SOLO)

WE MAKE SHORTER HO-URS, HIGHER WA-GES, VOTES FOR WOMEN, LARG-ER DOLES FINE PUB-LIC

W.V. Musical notation for vocal line (96-98) and piano accompaniment.

Piano accompaniment for measures 96-98, including chord symbols (D, D6, D7, F7) and bass line.

P. P. P. P. P. P. P. P. P. P. P. P. P. P.

99

8 SOLO

100

(PERON)

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

W.V. Musical notation for vocal line (99-100) and piano accompaniment.

Piano accompaniment for measures 99-100, including chord symbols (E7, D) and bass line.

P. P. P. P. P. P. P. P. P. P. P. P.

P.C.

"A NEW ARGENTINA"

101 (PERON)
(VLS. COL VOICE)

Musical staff 101: Melody line with notes and rests.

- NOY-ING THAT WE HAVE TO FIGHT E - LEC-TIONS FOR OUR CAUSE, THE IN-COM-PE-NIENCE, HAT-ING TO GET A MA-

Piano accompaniment for measures 101-103, including chords D7, F7, and C.

(EQUIL. SOFT.)

Musical staff 104: Melody line with notes and rests.

JOR-I-TY. IF NORMAL METH-ODS OF PER-SUASION FAIL TO WIN US AP-PLAUSE, THERE ARE

Piano accompaniment for measures 104-106, including chords D7 and F7.

Musical staff 107: Melody line with notes and rests.

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

Piano accompaniment for measures 107-108, including chords C7 and D7.

Musical staff 109: Melody line with notes and rests.

WAYS OF MAKING YOU WISE FOR US, OR AT LEAST OF MAKING YOU ABSTAIN. PE -

VLS

Piano accompaniment for measures 109-112, including chords D7 and F7.

(+CELLO)

P.C.

-14- "A NEW ARGENTINA"

(EVA:)

112

113

114

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

THE DESERT IS HIS HOME THERE HE IS MARCHING WITH

V. HAS HAS

HAS

V. HAS HAS

(+W, TRCS)

V. HAS

(+CELL, TRB)

115

116

NOW!

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

HAS

FHS

E7

G7

117

118

119

ALL: CHOS.

-STRANDS YOU, IS ONE OF YOU.

IF NOT HOW COULD HE LOVE ME.

A

W. W.

H. E.

H. E.

F.

A7

E7

C

(ALL:)

121 122

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

TRP

VANS W.W.

123 124 125

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

STR W.W.

126 127 128 (Piano)

WILL NOT BE AND MUST NOT BE DE-NEED. THERE-A-

P.C. (BLUES-SLOWER)

-16- "A NEW ARGENTINA"

(130) (PERONI)

131 132 133

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

STR. QUARTET

134 135 136 137

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

138 139 140 141

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

142 143 144 (EVN) →

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

P.C. (1+3) AGITATO (EVA)

146 147 148

DON'T THINK I DON'T THINK LIKE YOU, I OF-TEN GET THOSE NIGHTMARES TOGETHER ALWAYS TAKE SOME SWIMMING.

149 150

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

151 152

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

pc.

153 (EVA):
VLINS. COL. VOCE

154 155 156

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

BB Am Gmi F Bb BB-MAT? Gmi CELLO RALL.

157 158

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

(+ w. w. HRP.)

BB Am Gmi F

(CELLO)

159 160

KNOWN, WE WOULD TAKE THE COUN-TRY!

(w. w. STRS)

TPTS ↑

ALLI

CELLO

(160) (ALL:)

(161)

(162)

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

Trp

Vcl

(163)

(164)

(165)

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

Str

RALL

(166)

(167)

(168)

WILL NOT BE AND MUST NOT BE DE-NIED!

A set of five empty musical staves, typical for a piano-conductor score, arranged vertically.

SCENE CHANGE

(REPEAT TILL CUT-OFF)

A musical score for strings and keyboard. It consists of four staves:

- Violins (Vlns):** The top staff, with a long slur over the first two measures.
- Keyboard (KBD.):** The second staff, containing a rhythmic accompaniment of eighth notes.
- Cello (Celi):** The third staff, with a rhythmic accompaniment of eighth notes.
- Castanets:** The bottom staff, with a rhythmic accompaniment of eighth notes.

The score is in 2/4 time and includes various musical notations such as stems, beams, and slurs.

A set of five empty musical staves, identical to the first set, for a piano-conductor score.

PIANO-CONDUCTOR

"EVITA"

ENTR'ACTE



Empty piano accompaniment staves for the beginning of the piece, consisting of three staves (treble, middle, and bass clef).

1 2 3 4

(+BVA)

Tutti

Musical notation for measures 1-4. The vocal line is marked with a 'Tutti' dynamic. The piano accompaniment includes a bass line and chords. Measure 1 includes the instruction '(+BVA)'.

5

W. STR.

KYDR 2

HAS

TRB. (TR)

STR.

Musical notation for measures 5-8. This section includes parts for Woodwinds (W. STR.), Keyboard (KYDR 2), Horns (HAS), Trumpets (TRB. (TR)), and Strings (STR.). The notation includes various rhythmic patterns and rests.

9

KB1+9

CLF.

OB.F.

Musical notation for measures 9-12. This section includes parts for Keyboard (KB1+9), Clarinet (CLF.), and Oboe (OB.F.). The notation includes various rhythmic patterns and rests.

PIANO-CONDUCTOR

BALCONY - CASA ROSADA

(PERON-EVA-CHE-CHORUS)



(1) [CHE]

Solo: *PEO-PE OF AR-GEN-TI-NA YOUR MEN-ly E-LEC-TED PRES-*

CHOS.:

PER-

KEYBO W.V./HANS

CELLOS/BASS

(3) Solo: *- I - DENT*

(4) Solo: *JUAN PE - RON*

(5)

CHOS.:

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

(C's/HANS TAN/KEY)

(CELLO)

148

[6] VAMP 'TILL READY
 (PERON) [TPT'S Colla Voce]

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

CHAS.
 - RON PE - RON PE -
 (SMILE)

Solo
 ALL SHIRT-LESS NOW FIGHTING A-GAINST OUR

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

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

CHAS.
 - RON PE - RON PE -

[TPT'S/XYLO COLLA VOCE] [HORNS COLLA VOCE]

Solo 16 17 18 19

FEAR-EIGN DOM-IN-A-TION OF OUR IN-DUS-TRIES REACHING FOR OUR COMMON GOALS OUR IN-DE-

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

[CLAR'S COLLA VOCE]

Solo 20 21 22 23

-PEN-DENCE OUR DIS-MI-TY OUR PRIDE

CHOS. -RON PE - RON PE -

(ADD VINS)

OB., TPT. COLLA VOCE XYLO/CLAR COLLA VOCE

Solo 24 25 26 27

LET THE WORLD KNOW THAT OUR GREAT NATION IS A-WAK-NING AND THAT IT'S

CHOS. -RON PE - RON PE -

(ADD TPT'S)

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

27 *CHOS.* - RON PE- RON PE-

28

29 *Solo* LA- DY OF AR- GEN- TI- NA

30 *TPT. COLLA VOCE* E- VA DUARTE DE PE- RON

31 *CHOS.* - RON PE- RON PE- RON PE- RON PE- RON PE- RON PE-

32 *Solo* *CRES. Poco A Poco.*

33 *CHOS.* - RON PE- RON PE-

34

35 *CRES. Poco A Poco.*

36 CHE! 37 38 3

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

CHOS. -RON PE - RON PE- (Ft/Fl+Ob.)

mp

39 40

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

- RON PE - RON PE-

41 42 3

- HAPS I'M MORE THAN A MERE OB-SER-VER. LISTEN TO MY EN-THU-SI-A-SM GENTLEMEN

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

sva

152

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

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

CHOS
- RON PE - RON PE - - RON PE - RON PE -
CLI - HORNS

CELLI - TON

47 48 49 50

CHOS I
- VI - TA E -

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

51 52 53

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

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

P.C.

- 7 - Balcony - Rosina

[ORCH. SOLI]

54

TRP'S - VLN'S - OB. (IN OCTAVES)

CELI

mf

HOEN/TRN/CUS.

Db

PERC - BASS

GLITS

58

59

60

61

Db

PERC - BASS

62

63

64

65

Bm

PERC - BASS

66

67

68

HOEN DUB

PERC - BASS

69 [VOCAL] [EVA:]

70 71 72

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

HP. CELL

73 74 75 76

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

77 78 79 80

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

82 83 84

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

Poco Rit. A Tempo

Poco Rit. A Tempo

TRANSITION

CELLS BAL

85 87 88

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

89 90 91 92

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

93 94 95 96

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

97 98 99 100

NE-VER Ex-PEC-TED IT TO DON'T CRY FOR ME AR-GEN-TI-NA THE

Poco Rit. *A TEMPO*

KEYBD/GUIT.2
BASS

150

101 ³ 102 103 104

TRUTH IS I NE-VER LEFT YOU ALL THRO' MY WILD DAYS MY MIND EX-IS-TENCE I KEEP TRY

105 106 107 108

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

GUIT. 2

109 110 111 112

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

113 114 115 116

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

117 *N18* 3 119 3 120

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

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

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

RALL *RUBATO* *VINS/HP*
CL'S
HRNS
CELLOS

125 126 127 128

129 130

MP *HRNS*
TAN
CELLO

131

[EVA:] (TEMPO PRIMO)

131 132 133 134

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

KEY-WINDS CELLOS

135 136 137 138 RALL

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

Ab7 Bbm Dbmaj7 Gbmaj7

139 140 141 142

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

STR - HORN - KEYBO'S

(FL) But

143 144 145

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

[146] [ORCH. Solo]

147 Tpt's 148

(Tutti) 3

3

Horns

Db

Db

149 150 A TEMPO 151

(And. Tr's)

A TEMPO

Db

Ab

Gbm

152 RALL... 153 [EVA] JUST V.S.

RALL...

Gbm?

mf

Gbm?

154 [AGITATO] (EVA) RAL... .

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

TIMP

FLY CL.

158 [OFFICER:] [SLOWER] [QUICKLY / SLOW] (CHOS) (SOPRANOS)

STATESMANSHIP IS MORE THAN EN-TER-TAIN-ING PEASANTS WE SHALL SEE LIT-TLE MAN

CLAR.

TR.

E. CELLOS

M. BASS

161 [A LITTLE FASTER]

-VI-TA PE-RON LA SANTA PE-RON-IS-TA E-VI-TA PE-RON LA SANTA PE-RON-IS-TA E-

CHOS

A LITTLE FASTER

161

CHDS. 165 *(Cym)* -VI-TA PE-RON LA SANTA PE-RON-IS-TA E-VI-TA PE-RON LA SANTA PERONISTA E-
 (Cym Sim.)

W.W.

E Bb

CHDS. 169 -VI-TA PER-ON LA (SIMILE)

A B F

THIS PART IS FOR THE TIMP.

EVA 173 174 175 (EVA) 176

I AM ON-LY A SIM-ILE NO-MAN. WHO

CHDS. +TENORS! E-VI-TA PE-RON LA SANTA PERONISTA E-

F Db [A LITTLE FASTER]

177
EVA LIVES TO SERVE PE-ROX IN HIS NOBLE CRU-SADE TO RESCUE HIS PEOPLE
CHOS. -VI-TA PE-ROX LA SANTA PERONISTA E-VI-TA (etc)

178 179 180

colla chos.

E Bb

181
EVA I WAS ONCE AS YOU ARE NOW I HAVE TAKEN THESE
CHOS.

182 183 184

colla chos.

A6 F

(SUA. BR.)

185
EVA RICHES FROM THE OLIGARCHS ON-ly FOR YOU. FOR ALL OF YOU.
CHOS. E-VI-TA PE-ROX LA SANTA PERONISTA E.

186 187 FASTER YET 188

colla chos.

F Db FASTER YET

189 190 191 192

EVA ONE DAY YOU WILL IN-HERIT THESE TREAS-URES.

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

collo chos.

E Bb

193 194 195 196

EVA DES-CA-MI-SA-DOS WHEN THEY FIRE THOSE CAN-NONS

CHOS

collo chos.

A^b F

(Rit. All.)

SYMB 4. K.

197 198 199 200

EVA WHEN THE CROWDS SING OF GLO-RY IT IS NOT

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

collo chos.

F B^b EVEN FASTER

EVEN FASTER

201 202 203 204

EVA JUST FOR PE-RON BUT FOR ALL OF US

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

Colla Chos.

E Bb

205 206 207 208

EVA ALL OF US

CHOS.

Colla Chos. (Pia. Ma.)

F F **ff** TIMP

209 210

EVA

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

Colla Chos.

F

211

[CHE:]

TIMES HAVE REACHED A PRETTY PASS WHEN SOME ONE PRETTY LONGER CLASS CAN BE RESPECTED AND ADMIRER.

214

[EVA:]

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

HMS - HEN I - KEYBOS W.W.
HEN II
ORGANS
BASS

PIANO - CONDUCTOR

HIGH FLYING ADORED

"EVITA"

[SLOWLY]

(CHE - EVA)

[FASTER]

1 2 3

STRS HORNS/KYBD

HP/KYBD 1

VLS

gva--

4 5 6 7

APPASSIONATO CON FUOCO

CLAR/KYBD 2

FASS. ALL

[TEMPO]

8 [CHE:]

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

KEYBD'S/HP

F Am Bb C?

12 13 14 15

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

F Am Bb C?

(Fl. out)

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

17 18 19

Handwritten notes: KYOB'S HP, AND

20 YOU WERE JUST A BACK STREET GIRL. HUSTLING AND FIGHTING. SCORCHING AND BIT-TING.

21 22 23

Handwritten notes: - KANS. KR 2. HP

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

25 26 27

Handwritten notes: KYOB/HP

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

29 30 31 32

33

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

HP

B C⁷ F F

36

BARS FROM THE SIDE - WALKS FROM THE GUT-TER THEA-TR-ICAL

Ed C⁷ Am Dm

40

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

P Am Dm Bb F Gm C[#]

43

FALL.

HP/GUITAR

E^b/F B^b/F F B^b/F F

47 (Flute or voice)

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

(RHYTHM/KEYBO)

F Am Bb C7

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

F Am Bb C7

55 SHAME YOU DID IT ALL AT TWENTY SIX.

HORN'S
CL'S
GUIT'S

Eb Bb C F/C C C C

59 THERE ARE NO MY-ST-RIES NOW. NOTHING CAN TRILL YOU, NO ONE FULFILL YOU.

Gm Bb C Bb

63

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

F (KEYBO'S/RHYTHM) Am Bb C7

68 69 70 71

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

F Am Bb C7 F

72

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

W.W./HANS/PAK/HP Eb C7 F F

77 78

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

CL'S HANS Am Dm

79

80 81

ALL THE YOUNG WHO'VE MADE IT WILL A-

N.N./KEYBO'S

Am Dm Bb F Gm

82 83 84 85

- GREE.

(Ho/Quis)

(KEYBO'S)

V.S.

86 [EVA:]

87 88 89

HIGH FLY-ING A-DORED. I'VE BEEN CALLED NAMES, BUT THEY'RE THE STOR-EST

mus (w/ smile)

90 91 92 93

MY STOR-Y'S QUITE US - U - AL, LO-CAL GIRL MAKES GOOD, NEPS FA - MOUS

94 95 96 97

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

99 100 101

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

D C A7 F#m

KB2

102 103 104 105

NO ONE ELSE CAN FILL IT LIKE I CAN.

(+M) w. H. / HRS / MARACAS

(+M) (+HRS) + NO / GATS

my F#m Bm G D Em7 G#m D7

(+NO CELLOS)

106 107 RALL... 108

RALL... (APPLAUSE)

G D F#m D

174 cellos/kys

3 [EVA] 2 3 4

I DON'T REALLY THINK I NEED THE REASONS WHY I WANT TO SUCCEED I HAVEN'T STARTED LET'S

VLNS.

ELEC P/RHYTHM

CL'S CELLOS

Cm4 Fm7 Cm4

3 6

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

TRP'S / W.W.

P Ab Gm/F Fm/A Cm/A

[A TEMPO]

7

EVA

MEY

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

(VINS)

CELOSP.

KEY/CLAR

STRCS.

HRN

(SMILE)

DRUM

11

EVA

MEY

I CAME FROM THE

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

(DR'S)

STRCS

KEY-CLAR

HRNS

+FL.

15

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

feet

N.W. KEYBD *Con*

E_b B_b

19 20

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

F A_b B_b E_b G_b

21 22

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

G_b B_b G₇

177

23

EVA

24 25 26

I

I'M THEIR

MEN

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

PIANO

CHORDS: Cm, F, Gm

27

28 29 30

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

STES.

KEY/W.W.

CHORDS: Cm, Eb, Bb, F

31 32 33 34

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

CHORDS: Ab, Bb, Eb, Gb, Db, G7

35

EVA

36 37 38

I.

MEN

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

VIOLAS

+ CELLOS

Solo GUITAR

Cm

Gm

6

TEEN

DRUMS

39

EVA

40 41 42

ALL MY

MEN

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

ADD TRP'S - HORN 3

+ KEYBO

KEYBO

Cm

Gm

43

(EVA)

44

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

CL'S
HENS

(2 KEYS)

Fm

Eb

Db

Cm

TAN

45

46

EN - E - MY,

THE AR - 1 - STOC - RA - CY.

I

Gm

(MAGGIE'S/ARCS)

Gb7

47

48

49

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

I'M

THEIR

STRS

G7

Cm

Fm7

Cm

(ORS ONLY)

[STEADIER]

50

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

VINS (Soprano)/TRPT'S

CL'S (Soprano) KEYBO

8m

E B

53

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

F#

A B7 E G

56

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

pp.

G D

58

12 59

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

12 STRS

12 8 TPT'S
8 Guit's

HORNS

12 8 Bass/Key

60 61

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

12 8 WALS.

12 8 TPT'S
8 Guit's

HORNS

V.S.

62 (d.d.)

62 (d.d.)

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

W.M./HNS/KEYBO'S
TR 3 - TAN

[DOUBLE TIME]

65 DRESSED UP SOME-WHERE TO GO WELL PUT ON A SHOW

66

TUTT BR/W.W.

F7 F7 G7 (ADD MARM.)

[FUNKY]

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

70

C C6 C C6

71

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

(V.M.S.)

(N.W.)
AR.

(+ MOD. M.)
KOR. 1

F F# G7

73

- TLE TOUCH OF AR - GEN - TI - NA'S BRAND OF STAR QUAL-I TY.

(V.M.S.)

(ADD OR. 15)

[SHOULD TO # 139]

A set of five empty musical staves, typical for a piano-conductor's score.

SCENE CHANGE

(REPEAT TILL CUT-OFF)

Musical score for strings and keyboard. The score includes:

- Violins (Vns):** Two staves with a long melodic line spanning the first two staves.
- Violas (Vla):** One staff with a long melodic line.
- Celli (Celi):** One staff with a rhythmic accompaniment.
- Castanets:** One staff with a rhythmic accompaniment.
- Keyboard (KBD.):** One staff with a rhythmic accompaniment.

The score is marked with a 7/8 time signature and features various musical notations including notes, rests, and dynamic markings.

A set of five empty musical staves, identical to the first set.

PIANO-CONDUCTOR

RAINBOW TOUR

"EVITA"

A set of five empty musical staves, likely for piano accompaniment, arranged vertically.

[PERON:]

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

TPT'S/HORN

TBN/CELLO/TRBN

V.S.

Detailed description: This block contains a musical score for a vocal line and piano accompaniment. The vocal line is written on a single staff in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The lyrics are "PEO-PL E OF EU-ROPE! I SEND YOU THE RAINBOW OF AR-GEN-TIN - A". The piano accompaniment consists of two staves: the upper staff is for Trumpets/Horns (TPT'S/HORN) and the lower staff is for Trombone/Cello/Trombone (TBN/CELLO/TRBN). Both piano parts are in 4/4 time and use a bass clef. The piano part begins with a 3-measure rest. The score concludes with a double bar line and repeat signs.

A set of five empty musical staves, likely for piano accompaniment, arranged vertically.

4 [CHE:]

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

(HP/W.)

(KEYS)

(RHYTHM) E D A E

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

(SMILE) D A E D A E

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

HP/W. (BVA)

E D A E

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

D A E A E

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

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

HP/NO. (GUM)

E D A E

21 22 [CHE/PALLUP] 23 [CHE/STAX] 24

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

COLLA VOCE

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

25 26 27 (CHE/MARCIA)

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

COLLA VOCE

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

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

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

(+FL) (+AD) (+MORGAN)

COLLA VOCE

D - - - A - - - E - - - C - D' -

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

33

34

G C D7 G

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

36 [CHE]

37

p

C D7 E B7

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

39

V.S.

(+TIMP)

E B

40 [EVITA:]

41 42 43

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

TRUMPETS
TRUMPETS
TRUMPETS

BASS/KEYBOARDS

44 45 46 47

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

ADD CELLOS
ADD CELLOS
ADD CELLOS

ADD FL.

48 49 50 51 [PERSON:]

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

(SING)
CUTS VOICE

52 *[CHE:]*

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

(VOC.) (+ KEY) B7 Cm

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting at measure 52, with lyrics '- ES - TI - MA - TING YOU. JUST DO THE SAME THING IN I - TA - LY PEACE. NOW'. A bracket labeled '[CHE:]' spans the end of the line. The bottom staff is a piano accompaniment. Above the piano staff, there are markings '(VOC.)' and '(+ KEY)'. Below the piano staff, there are chord markings 'B7' and 'Cm'.

55

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

E D A E D A

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line starting at measure 55, with lyrics 'I DON'T LIKE TO SPOIL A WON - DER - FUL STO - RY BUT THE NEWS FROM ROME IS'. The bottom staff is a piano accompaniment. Above the piano staff, there are chord markings 'E', 'D', 'A', 'E', 'D', 'A' corresponding to the measures. There are also some handwritten notes like '70% (60-90)' and 'CH' above the piano staff.

59

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

E D A E

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line starting at measure 59, with lyrics 'NOT SO GOOD. SHE HAS - N'T COME DOWN LIKE WE THOUGHT SHE WOULD.'. The bottom staff is a piano accompaniment. Above the piano staff, there are chord markings 'E', 'D', 'A', 'E' corresponding to the measures. There is a handwritten note 'colla Voc.' above the piano staff.

62 (+ I.)

(CHE!) 1- TA - LY'S UN - CON - VINCED BY AR - GEN - TIME Glo - ry They E -

cello *Voce*

TPT'S/HP/KRMS

E D A E

66 67

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

cello *Voce*

D A E

69 70

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

[+ CHE ADMIRAL!]

TRNS
CELLAS

Bm P

(ADMIRAL)

71

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

Obm 719

Obm 719

D7

74

YET I GAVE UP THE SEA — LONG A-GO

VINS/HANS

77 [CHORUS]

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

AD/IN. (BUR)

cl's (loco)

E D A E

80

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

[ALL] R21

D A E D A

83 *MARCIA*
 LA-DY THE BIRD, THE AR-GEN-TINE I-TA-LY AX - IS DOES HAVE SOME HOME. SEE
 [+ CHE:]

88 STILL MADE A FAB-U-lous IM - PACT, LAUGHT THE EYE. LET'S HEAR IT FOR THE
 90 [ALL.]

CLAR. (Tutti)

91 RAIN-BOW TOUR — IT'S BEEN AN IN-CRED-I-BLE Suc-cess. WE WEREN'T QUITE SURE, WE
 92 93 94

G (STR./U.W. HENS-TON) C D7 (VINS) G C D7

95 HAD A FEW DOUBTS. HEAD E-VI-TA THIN THROUGH BUT ANNA IS A FAN-I-FIED, YES!
 96 [CHE:] 97 [ALL.] 98 [CHE:] 99 [ALL.]

U.W./HENS/KEYBO (TRP'S) (TRP'S)
 CELLOS/KEYBO (TRP'S) (RHYTHM)

100 PULL SLIGHTLY [CHE:]

101 102 103

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

(VMS)

Key = C's - HAYS

CELLI HARD

104 105 106

SUN - ING LIKE THE SUN THROUGH THE POST - WAR HAZE. A BEAU - TI - FUL RE - MINDER OF THE

(HP CAN'T HEAR?)

107 108 109 110

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

(HP. SIMILE)

111 A TEMPO [ALL-SPOKEN]

112 113 114

SUB-DEN-LY SEEMED TO LOSE IN - TEST, SHE LOOKED TIRED. "TIRED?, ERA TIRED?"

Hrs.

(Ap. Smile)

(+BASS) ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓

115 [GHE:]

116 117

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

HA/ W.W. (GUA) COLLA VOCE

KEYBO'S

Eb Db Ab Eb (Smile)

118 119 [PERON:] 120

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

COLLA VOCE

Db Ab Eb Db Ab

121 [CHORUS] 122 123 124

AN-Y-HOW YOU'D BET-TER GET OUT THE FIRES AND FIX A PA-RANE

HP

PT'S + HANS

Eb Eb Db Ab Eb Ab

125 126 127

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

PT'S/HANS

W.W.

Db/Eb Db Ab Eb

128 [ALL] 129 130 131

LET'S HEAR IT FOR THE RAIN-BOW TOUR - IT'S BEEN AN IN-CRED-IBLE Suc-cess. HE

HENSTON

Cb Db? Gb Cb Db? Gb

132 *[THEM]* 133 *[CHE]* 134 *[THEM]* 135 *[CHE]*

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

BR/HAYS

Cb Db Eb Bb7 Eb

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

YES AND NO AND YES AND NO AND YES AND NO

Bb7

139 *[CHE]* 140 141

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

Gres. (KEY Bb1)

Cb Bb7 Gb Cb Bb7

[GRANDLY]

P.C.

RAINBOW TOUR

142

N.W.

143 144

WHS TAE

BR.

UHS

UHS

CELOS

TIMPS

145

[EVA:]

146 147

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

KEYBO'S - CLS - HONS

TPT'S

PAN - CELLOS - TIMPS

148

149 150

-TA-TION IS THAT? AR-GEN-TI-NA'S FIRST LADY DE-SERVES BUCKINGHAM PALACE! IF EN-GLAND CAN DO WITHOUT

(TROT, CL. WINK)

151

[RALL - - - -]

152

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

[RALL - - - -]

[DEAD SEQUE]

PIANO-CONDUCTOR

THE ACTRESS HASN'T LEARNED

Five empty musical staves for piano-conductor, consisting of two grand staves (treble and bass clef) and three single staves.

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

Musical notation for Brass IX and Aristocrats. The first staff contains the melody with lyrics: TRUS ALL FAIR-Y STOR - IES END. The second staff contains accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. There are first and second endings marked (1) and (2).

(CELLI) (1X-ONLY)

Musical notation for Cello (1X-ONLY). The staff contains a single melodic line. The key signature has one sharp (F#) and the time signature is 3/4.

(BRASS I & II) (TRUMPETS & TROMBONES)

Musical notation for Brass I & II. The staff contains a single melodic line. The key signature has one sharp (F#) and the time signature is 3/4.

(CELLI) (2^oX)

Musical notation for Cello (2^oX). The staff contains a single melodic line. The key signature has one sharp (F#) and the time signature is 3/4.

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

- 2 - "THE ACTRESS HASN'T LEARNED"

P.C.

(7) (8) (9)

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

CELLO
CUE

(10) (11) (12)

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

(13) (14) (15) (16) (EVA:)

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

[PLAY]

"ACTRESS HASN'T LEARNED"

P.C. (EVA)

17

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

KYBDI + B.C. + CELLO + M.V.

20

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

22

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

24

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

- 4 - "THE ACTRESS HASN'T LEARNED"

P.C.

(26) (VLS. COL. VOCA)

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

EVN

HAR. STR.

BASS

(28) (29)

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

(30) (31)

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

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

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

B

"THE ACTRESS HASN'T LEARNED"

-5-

P.C. [34] CHE: (CUE IN FL) 3- 3

Musical staff with treble clef, 7/4 time signature, and triplet markings. Includes handwritten notes (35) and (36).

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

WBD + STR. + HARP. TRM.

Two staves for WBD + STR. + HARP. TRM. with notes and rests.

Musical staff with treble clef, 7/4 time signature, and triplet markings. Includes handwritten notes (36) and (37).

HAVE TO SEEM CHUR-LISH, UN-GRATE-FUL I DON'T LIKE TO MIM BUT HARP. (TRM.)

Two staves for KIB'DS. and KB 1 (TRM.) with complex chordal and melodic lines.

CELLO

Musical staff with treble clef, 7/4 time signature, and handwritten notes (38) and (39).

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

Two staves for BC, KB 1 with complex chordal and melodic lines.

Musical staff with treble clef, 7/4 time signature, and handwritten notes (40), (41), and (42).

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

SEGUE #36

Two staves for WBD. and CELLO BASS with chordal accompaniment. Chords listed: Gm, F, Eb, Dmi, C.

AND THE MONEY KEPT ROLLING IN

1 **RHE.**

AND THE MONEY KEPT ROLLING IN, FROM EV-'RY SIDE.

2 **FAST**

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

KYBD, STRS, RW.

Dm A7 Dmi A7

9 10 11 12 13

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

Dm C7 F Gm Dm.

P.C.

-2-

"MONEY KEPT ROLLING IN"

14 CHE!

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

15 16

KYBD + VCL + CELL + RHY.

F C7 F

17 THINK OF ALL THE PEOPLE GON-NA SEE SOME GOOD TIMES NOW.

18 19

Dm A7 Dm

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

21 22

Dm (L.R. SIMILE) A7 Dmi C7

23 DOORS. NEVER BEEN A FUND LIKE THE FOUNDATION E-VA PE--

24 25

F C

P.C.

3-

"MONEY ROLLING IN"

26

CHE.

RON.

27

28

CHORUS

KRBS
&
MAS)
TRG

mf F

TRB

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

(+ MARACAS)

Gmi

Ab

Gmi

F

eb

29

CHE.

30

31

CHORUS

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

(+ W.W. SWR)

F

(BR. CRT)

Gmi

Ab

Gmi

32

33

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

F

Eb

F

4 - "MONEY ROLLING IN"

P.C.

34

35

CHE:

CHORUS

ROL-LIN' ON IN

ROL --- LIN' ON IN.

ROL --

(+HRS)

36

37

CHE:

CHORUS

IN' ON IN.

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

38

39

40

(CHE:)

Would You

-5- "MONEY ROLLING IN"

P.C.

41 FREELY (CHE)

HRP, RWY

42 43

LIKE TO TRY A COL-LEGE ED - U - CA-TION? OWN YOUR

F 6mi⁷ F

(STR)

44 45 46

LAND - LORD'S HOUSE, TAKE THE FAM-I-LY ON VA - CA-TION.

Dmi #2 4/5

(BASS)

47 A TEMPO

48 49 50

E - YA AND HER BLESSED FUND CAN MAKE YOUR DREAMSCAPE TRUE. HERE'S

+ GORED SEARER

+STR

Dmi A Dmi C F

P.C.

51 (CHE:)

52 53 54 55

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

TRP
HAR.

TRP
HAR.

6mi Dmi F 6mi

56 57 58 59 60

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

F Dmi A7 Dmi

61 62 63 64 65

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

A7 Dm C7 F C7

P.C.

7-

"MONEY"

66 67 68 69

CHC: *-RON.*

CHOS: *ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN'*

(W.W) (SRS) (TTS) (SRS)

F (+TTS, SRS) Ab (+TTS, SRS) F (+TTS, SRS) (+TTS, SRS)

70 71 72 73

CHOS: *ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN'*

F (+TTS, SRS) (SIMPLE) Ab F

74 (W.P, CR) 75 76 77 78

CHOS: *ROL-LIN ON OUT, ROL-LIN ON OUT ROL-LIN ON OUT ON OUT.*

(W.W) (+SRS) (+W)

E F E F E F F

AND THE TR.

79

CHE: 80 81 82

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

TR/S

HRP

KYBD 1

STR/S

KYBD 2

F Gm7 F Dm

83 84 85 86

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

FLCL

(P)

STR/S

STR

A7 Dm A

PC. 87

CHE: 88 89 90 91

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

FL CL

HRR. MARACAS

KYBD I STRS STR

KYBD II

Dn C F Gm Dm

92 93 94

MON-ey KEEPS ROL-LIN' OUT YOU DON'T KEEP BOOKS YOU CAN

STRS STR

KYBD I

KYBD II

F Gm7 F

P.C.

95

CH:

96 97 98 99

TELL YOU'VE DONE WELL BY THE HAPPY GRAM-FUL LOOKS. AC-COUNT-ANTS ON-ly SLOW THINGS DOWN.

FL

HARP (MARINER)

STRS GTR KYBD I

KYBD II

Dm A7 Dm Dm A7

100

101 102 103

FL-DRES GET IN THE WAY. NEVER BEEN A LA-DY LOVED AS MUCH AS E-VA PE--

FL

HARP

STRS GTR KYBD I

KYBD II

Dm C F C7

P.C.

-11-

"MONEY"

104

CHE: *ROM.*

CHORUS

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

FL, CL

HRP, MARIMBA

GTR

KYBD 1+2

F F Gm Ab Gm F Eb

107

CHE:

CHORUS

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

GTR.

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

F Eb F Gm Ab Gm F Eb

p12-

"MONEY"

PC. 111

CHE: 112 113

CHOS. ROL-LIN' ROLUN' ROL-LIN' ROL-LIN' ON OUT ROL - LIN' ON OUT ROLL-

GTR.

KYBD 1+2 + W.W, HH, TPTS, STRS. F Eb F Eb F Eb

114 CHE: 115 116

CHOS. -- IN' ON OUT ON OUT

HH, BR. TPTS, W.W, KYBD. ± (MARIMBA STOP)

F (GTR) F [T T T T T] [T T T T T]

P.C. DANCE

TPC W/ W/ K/ B/ I/

HRT

MARIN

STR STRS

117 118 119 120 121

(Sim.) Am. G Emi D7

122 123 124 125 126

Emi B7 Emi D7 G

127 128 129 129A 128A 129A (CHE)

IF THE

Am Em D7 G D7 G

P.C.

-14-

"MONEY"

130 (+ CLARS COL VOICE) 131 132

(CHE.) MON-ey KEEPS ROLL-IN' IN WHAT'S A GIRL TO DO? CREAM A

HRP

STRS. (4/4)

KYBD 2

G (SUB-2) Ami G

133 134 135

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

Em B7 Em

136 137 138 139

WHERE ON EARTH CAN PEO-PLE HIDE THEIR LIT-TLE PIECE OF HEA-VEN!

Em B7 Em D7 G

P.C.

-15-

"MONEY"

(140) (CL. COL VOCE) 141 142

CHE:

HAR STRS

THANK GOD FOR SWYR + ZERLAND WHERE A

KE

Am Em

143 144 145

GIRL AND A BOY WITH A LIT-TLE PETTY CASH BE-TWEEN THEM CAN BE

G Am G

146 147 148

SURE WHEN THEY DE-PO-SIT NO-ONE'S SEEN THEM.

Em B7 Em

pc.

-16- "MONEY"

149 STRS (CL. COL VOCE) 150 151

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

KRPD
KYPB I

(POCO A POCO CRESC)

Em Am⁶ D⁷ G Am

152 153 154

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

G G Am⁷ D⁷

155 156 156A

RON.

G

V.?

Pe.

-17-

"MONEY"

CHDS. 157 158 159

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

KYBDS. (TW. W. STRS, HN, TPCS)

G AM Bb Am G F

160 161 162

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

G F G (+Timps) A Bb Am

163 164

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

G F G F

P.C.

165

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

(TUTTI)

F G F G F G F

168

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

G F G F G F G

171

172 173 174 175

KB 2.

Empty musical staves for Piano-Conductor, consisting of three systems of five-line staves.

[CHILDREN]

(VLS. COL VOCA)

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

ORGAN
KBD

Musical notation for Organ and Cello. The Organ part features a rhythmic accompaniment of eighth notes. The Cello part provides a bass line with chords: F, Bb, C7, F.

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

Musical notation for Organ and Cello. The Organ part continues with eighth-note accompaniment. The Cello part features chords: Dm, G, G7.

7 YOU, 8 RALL. . . . EV - EN THOUGH YOU'RE AL-READ-Y BLES-T.

Musical notation for Organ and Cello. The Organ part features eighth-note accompaniment. The Cello part features chords: C, G7, C, C7. The piece concludes with a RALL. (Ritardando) marking.

PC.

-2-

"SANTA EVITA"

A TEMPO
(VLNS. COL VOCE)

ORGAN

CELLO

9

PLEASE, MOTH-ER E-VA, WILL YOU

F Bb

11

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

C7 F

13

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

Dm C E7

15

BE EX - ACT - LY LIKE YOU.

RALL...

C G7 C C7

3. "SANTA EVITA"

P.C.
17 A TEMPO
(VINS. COL VOCE)

18

PLEASE HO-LY E-VA, WILL YOU

ORGAN

CELLI

F Bb

19 20

FEED A HUN-GRY CHILD? FOR I

ORGAN

CELLI

C7 F

(CHOR.) 21 (CHILDREN) 22

GET THEM WHILE THEY'RE YOUNG, E-VI-TO GET THEM WHILE THEY'RE YOUNG.

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

ORGAN

CELLI

Dm G E7

(CHILDREN) 23 24 RALL....

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

ORGAN

CELLI

C E7 C C7

-4- "SANTA EVITA"

P.C.
25

(CHILDREN + WORKERS) - 26

27

SAN-TA, SAN-TA E - VI-TA.

MA-DRE DE TÓ-DOS LOS

STRAS
HORN

KYBOS

8VA (+ELS)

(TANGU)

BASS

28

29

30

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

Loco

31

32

DOR-ES,

DE LA AR-GEN - TI - NA.

Fmas⁷

3^omas⁷

-5- "SANTA EVITA"

PC. (WORKERS) (BRIGHTER)

(TPT. HALL) (S.M. DR.)

33 34 35 36

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

37 38 39 40

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

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

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

Dim. ::

45 (CHE!) 46 (AFTER CANDLES BLOW OUT, SEQUE # 18)

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

PIANO-CONDUCTOR

WALTZ FOR EVA AND CHE
(EVA/CHE)

EVITA

18

1 2

CLAR Solo

BASS (ARPE)

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

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

(CL'S)

(TRM)

(CELL)

8 9 10

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

(FL. COLLA VOCE)

11 12 13 14

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

15 16 17

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

18 19

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

FL. (C.A.)

HORNS

V.S.

20 [EVA:]

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

21 22 23

VNAs
HRN

CELLOS (ABA MARASCHI)

BASS

24 25 26 27

HOW CAN ONE PER-SON LIKE ME, SAY, AC-TUE THE TIME HOWED WAY THE GAME IS PLAYED.

28 29 30 31

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

VNAs - FL - HRN - CL - TUB

CELLO VOCE

TPT'S / HRN

CELLOS

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

CL5
W.B.
HANS
HANS
BASS

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

[+ CHE]
CL5
HANS - N. W.

40 EV-ER A-ROUND FUN-DA-MEN-TAL SYSTEM OF GOV-ER-NENT QUITE IN-CI-DEY-TAL. SO

[LIRA:]
CL5
C
C7
F
F
C7

44 45 46

WHAT ARE MY CHAN-ces OF HON-EST AD-VAN-ces I'D Say Low

VINS
VINS b.d.
TRPS

HRNS

TBN.

47 48 49

BET-ter TO WIN BY PER-mit-ting MY SIN THAN TO LOSE WITH A

W. W. / VINS / KEYBO

TRPS

F

50

HA - LO.

V.S.

F

51 [CHE:]

52 53 54

TELL ME BE-FORE I SEEK NORTH-I-ER PASTURES AND THERE-BY RE-STORE SEE-FES-TEEM.

TPT'S - HAMS

CELLOS

BS.

55 56 57 58

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

STAFF
coll. VOICE

PIANO/HP + FL.

BASS

59 60 [EVR:]

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

coll. VOICE

TIMP.

+ TBN.

61 (EVA)

62 63 64

Musical notation for measures 62-64, vocal line. The notes are: 62: G4, A4, B4, C5, B4, A4, G4; 63: F4, E4, D4, C4, B3, A3, G3; 64: F3, E3, D3, C3, B2, A2, G2.

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

W.N. *Colla Voce*

Musical notation for measures 62-64, piano accompaniment. It features a waltz rhythm with chords and a bass line.

STRS

HRNS

BASS

Musical notation for measures 62-64, string and horn accompaniment. It shows parts for strings, horns, and bass.

65 66 67 68

Musical notation for measures 65-68, vocal line. The notes are: 65: G4, A4, B4, C5, B4, A4, G4; 66: F4, E4, D4, C4, B3, A3, G3; 67: F3, E3, D3, C3, B2, A2, G2; 68: F3, E3, D3, C3, B2, A2, G2.

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

Colla Voce

Musical notation for measures 65-68, piano accompaniment. It features a waltz rhythm with chords and a bass line.

Musical notation for measures 65-68, string and horn accompaniment. It shows parts for strings and horns.

69 70 71 72

Musical notation for measures 69-72, vocal line. The notes are: 69: G4, A4, B4, C5, B4, A4, G4; 70: F4, E4, D4, C4, B3, A3, G3; 71: F3, E3, D3, C3, B2, A2, G2; 72: F3, E3, D3, C3, B2, A2, G2.

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

Colla Voce

Musical notation for measures 69-72, piano accompaniment. It features a waltz rhythm with chords and a bass line.

Musical notation for measures 69-72, string and horn accompaniment. It shows parts for strings and horns.

[BOTH]

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

VIOL-TA'S
PCC. 4

HP

KEYBD/RHYTHM

TIMP

74 75 76

[EVA]

77 GOV-ERN-MENT QUITE IN-CI-DE-N-TAL; SO GO IF YOU'RE PALE TO SOMEWHERE AND STAY THERE.

HP

STRS - DR. - W. W. BVA

TRPT'S - VINS - PCC

STRS - W. W.

78 79 80 81

[82]

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

HP

KEYBD

F7

F7

F7

C

84 85

[ORCHESTRA SOLI]

87 88

Tutti

KEYBO

88

F F Gm?

90 91 [EVA]

OH.

+HP

C F

V.S.

MODERATE

92 (EVA)

93 94 95

WHAT'D GIVE FOR A HUN-DRED YEARS! BUT THE PHY-SI-CAL

(CLAR.)

MP

KEYBO - HP - GUITARS

MP

BASS/CELLO

96 97 98 99

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

100 101 102 103

WHAT IS THE GOD OF THE STRONGEST HEART IN A BO-UY THAT'S

+ VNS.

104 105 106 107

FAL-LING A-PART? A SER-I-OUS FLAW, I HOPE YOU KNOW THAT. (Solo Extr.)

CLAR
B♭ MORN

108 109 110 111

RALL...

RALL...

112 113 114 115

RALL

RALL

SUBMIT TO 19

238

SHE IS A DIAMOND

Two sets of empty musical staves. The top set consists of a single treble clef staff. The bottom set consists of a grand staff with treble and bass clefs.

OFFICERS

1

2

IT'S ALL VER - Y WELL TO A CER - - TAIN EX - TENT, FOR THE

(K4800) 15

(K4800) 15

f (TRM)

BASS

The first system of the score. It features a vocal line with two measures, each starting with a measure number (1 and 2). The lyrics are "IT'S ALL VER - Y WELL TO A CER - - TAIN EX - TENT, FOR THE". Below the vocal line is a piano accompaniment with treble and bass staves. The piano part includes dynamic markings like "(K4800) 15" and "f (TRM)".

3

4

LA - DY AT THE SIDE OF THE PRES - I - DENT, TO SHOW AN

BASS

V.S.

The second system of the score. It features a vocal line with two measures, each starting with a measure number (3 and 4). The lyrics are "LA - DY AT THE SIDE OF THE PRES - I - DENT, TO SHOW AN". Below the vocal line is a piano accompaniment with treble and bass staves. The piano part includes dynamic markings like "BASS" and "V.S.".

Two sets of empty musical staves, identical to the first system, consisting of a single treble clef staff and a grand staff.

P.C.

2-

"DIAMOND"

5 HALF TEMPO

IN-TREST IN AF-FAIRS. BUT LET'S NOT BE BLIND TO THE DRIFT OF E-VENTS, SHE'S E-

HNS + KYB

CLIP-SING THE STRENGTH OF THE GOVERNMENT, SHE SHOULD RE-TURN TO BE-LOW STAIRS. SHE WILL

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

W.W

NO E-LECT-ED POST, SHE'S AN ORN-A-MENT AT MOST.

NO E-LECT-ED POST, SHE'S AN ORN-A-MENT AT MOST.

NO E-LECT-ED POST, SHE'S AN ORN-A-MENT AT MOST.

NO E-LECT-ED POST, SHE'S AN ORN-A-MENT AT MOST.

NO E-LECT-ED POST, SHE'S AN ORN-A-MENT AT MOST.

PC.
 (13) (DOUBLE TRIP)
 14 15 16

Handwritten musical score for measures 13-16. Measure 13 is marked "DOUBLE TRIP". The score includes a vocal line with triplets and a piano accompaniment with chords like Abm and F.

17 18 19 20

Handwritten musical score for measures 17-20. The score includes a vocal line and a piano accompaniment with chords like Abm and F.

21 22 23 24

STOP ON CUE, RESUME AT BAR 25

Handwritten musical score for measures 21-24. Measure 24 has a cue instruction: "STOP ON CUE, RESUME AT BAR 25". The score includes a piano accompaniment with chords like Abm and F.

"SHE IS A DIAMOND"

P.C. PERON!

(25) (FL. COL VOCE) 26 27

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

KYBD (STR)

Gm7 A7 Dm Dm7 Gm C

(28) (FL. COL VOCE) 29 30

DULL GADY LIVES AND THAT'S THE HARDEST KIND OF STONE, IT US-UAL-LY SUR-VIVES.

CL.

F Dm Gm C Dm

(31) 32

FL. AND IF YOU THINK A-BOUT IT CAN YOU RE-CALL THE BR....

Bb C7 Fmaj7 Dm7

"DIAMOND"

P.C.
33

LAST TIME THEY LOVED AN-Y-ONE AT ALL. SHE'S NOT A BAU-BIE YOU CAN

FL

CLAR.

KYBD
HRS
STR.

E_b B_b D G^{m7} A⁷

BRUSH A-SIDE. SHE'S BEEN OUT DO-ING WHAT WE'VE (CL.) JUST TAKEN A-BOU, EX-AM-PL, E,

D_m D_m⁷ G_m C F D_m

GAVE US BACK OUR BUS-NESS-ES, GOT THE ENG-LISH OUT.

(CL.)

G_m C D_m D_m²

- 6 - "DIAMOND"

P.C. (CLAR. CDL VOICE)
41 (PERONI)

41 42 43

AND WHEN YOU THINK A-BOOT IT, WELL WHY NOT DO ONE OR TWO OF THE THINGS WE

KEYS
41-43
CUM

Bb C7 Fmaj7 Dm7 Eb Bb

44 45 (HOB, VAS) 46

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

D Gm7 A7 Dm

47 48

SHE'S LOST A LIT-TLE OF THAT MAG-IC DRIVE, BUT I WOULD

Gmi C F Dm

-7- "DIAMOND"

49 Pe.
50 51
NOT AD-VISE THOSE CRIT-ICS PRES-ENT TO DE-RIVE. ANY SATIS-FAC-TION FROM HER

VING

CELEST

Gmi A7 Dmi7 Gmi C7

52 53 54
FAD-ING STAR. SHE'S THE ONE WHO'S KEPT US WHERE WE ARE.

STR

RALL!

(E.)

Fmaj7 Dmi7 Eb7 Bb

(E.H. COL. VACC)
55 IN 8 (SLOWER) (OFFICERS)
56
SHE'S THE ONE WHO'S KEPT YOU WHERE YOU ARE!

SEEVE
19A

Eb Bb E

245

PIANO-CONDUCTOR

"EVITA"

19A

A set of five empty musical staves, consisting of two grand staves (treble and bass clef) and three smaller staves below them.

SCENE CHANGE

(REPEAT TILL CUT-OFF)

A musical score for piano-conductor. It features five staves. The top staff is for the vocal line, with a long slur over it. The second staff is for the keyboard, with notes and chords. The third staff is for the cello, with notes and chords. The fourth staff is for the castanets, with rhythmic notation. The score is in 7/8 time and includes various musical notations such as notes, rests, and slurs.

A set of five empty musical staves, consisting of two grand staves (treble and bass clef) and three smaller staves below them.

PIANO-CONDUCTOR

"EVITA"

20

DICE ARE ROLLING
(PERON, EVA) 2

1

(DRS.)

+w.w.

3

PERON: (VINS. COL. VOICE)

DICE ARE ROLLING THE KNIVES ARE OUT, I SEE EVERY BAD SIGN IN THE BOOK AND AS

(VINS. ARIO)

(BONGOS)

6

FAR AS THEY CAN OVER-WEIGHT TO A MAN THEY HAVE THAT LEAN AND HUNGRY LOOK. BUT WE

(EVA)

9

STILL HAVE THE MAGIC WE'VE ALWAYS HAD. THE

10

EM7 Cmaj9+11 Bm7 Cmaj7+11

QUIT + CELLOS

"DICE"

P.C.

(11) (EVA) 3 3 3 12

DES-CAM-15-A-DOS STILL WOR-SHIP ME. WE AR-RIVED THANKS TO THEM AND

+HRP

F F

13 14 15 ~ 3 (PERDN:)

ND ONE ELSE. NO THANKS TO UR GEN-ER-ALS - A CLUTCH OF STUFFED CUCK-OO'S. IT'S

TRPT, HRP

mf

HRP (F.W.M, H.M.S)

CELLI

SCENIC BASS #p

(16) 17 18

NOT A QUEST- - ION. OF A BIG PAR-ADE.

TRP-1

(DRS)

"DICE" (RECITATIVE STYLE)

(PERSON)

P.C.

19 (PERSON)

20

(EVA)

21

22

PROY-ING WE'RE BIG WITH THE MOBS ON THE STREET. YOU'RE WRONG. THE PEO-PLIE, MY PEO-PLIE. THE

Musical score for measures 19-22. Instruments: TPT., HNS, HRP, TRB, CELL.

HRP (strings) and TRB parts include markings for *VNS* and *(ELS, HN)*.

23

PEO - PLE BE-LONG TO NO-ONE. THEY ARE FICK-LE. CAN BE MAN -

Musical score for measures 23-25. Instruments: KB, BS, CELL.

KB part includes marking *6dm*. BS part includes marking *CELL*.

26 A TEMPO

27

- IP - U - LAT - ED. THEY DON'T MAT-TER HOW -

Musical score for measures 26-27. Instruments: KB, BS.

KB part includes marking *(P)*.

4. "DICE"

PC.
28

29 30 31

- EV - ER MUCH THEY LOVE YOU NOW, IT MAT-TERS MORE THAT AS FAR AS MY STUFFED CUCKOOS ARE CON - CERNEED.

W.W.
CELLA

+ KB 2

32 33 (EVA.)

YOU DON'T PO - LIT - IC - LUY EX - IST. SO

KYBD. 2 (FLS)

34 **FASTER** 35 36 37

I DON'T EX - IST. SO I COUNT FOR NOTHING. TRY SAY - ING THAT ON THE STREET, WHEN ALL

Tutti

VLNS

P.C.

38

39

Handwritten musical score for measures 38-39. The vocal line (VCL) contains the lyrics: "OVER THE WORLD I AM ARGENTINA." The piano accompaniment includes staves for Horns (HNS), Clarinet (CL), and Strings (STRU).

40

41

42

Handwritten musical score for measures 40-42. The vocal line (VCL) contains the lyrics: "MOST OF YOUR GENERALS WOULD-N'T BE RECOGNIZED BY THEIR OWN MOTHERS. BUT". The piano accompaniment includes staves for Trumpets (TRP), Horns (HNS), Percussion (PRS), and Cello (CELLO).

43

44

45

46

47

Handwritten musical score for measures 43-47. The vocal line (VCL) contains the lyrics: "THEY'LL ADMIT I EXIST WHEN I BECOME VICE-PRESIDENT." The piano accompaniment includes staves for Clarinet (CLAR) and Piano (PIANO).

P.C.

(48)

PERONS

49

50

POLO RALL.

THAT WON'T WORK, WE'VE BEEN THROUGH ALL OF THIS BE-FORE, THEY'D FIGHT YOU TOOTH AND NAIL, YOU'D

VLNS

(C)

HARP

KYBD.

(STR.)

(51) A TEMPO

52

53

(EVA.)

NEV-ER OV-ER-COME THEM WITH A HUN - DRED RAL-LIES, AND EV-EN IF YOU DID, YES!

VLNS

HARP

Em

C

Dm7

V.S.

A series of empty musical staves, likely for piano accompaniment, consisting of five systems of five-line staves.

7- "DICE"

P.I.C.

SLOWER

PERON

54

Musical notation for vocal line, measures 54-56. Lyrics: YOUR LIT-TLE BOD-Y'S SLOW-LY BREAKING DOWN. YOU'RE LOS-ING SPEED, YOU'RE LOSING

GTR., KB. 1

Guitar accompaniment for measures 54-56. Chords: Gm, A7, Dm, Dm7, Gm, C7.

Musical notation for vocal line, measures 57-59. Lyrics: STRENGTH, NOT STYL, THAT GOES ON FLOUR-ISH-ING FOR-EV-ER, BUT YOUR EYES YOUR SMILE

Guitar accompaniment for measures 57-59. Chords: F, Dm, Gmi, C, Dm.

Musical notation for vocal line, measures 60-63. Lyrics: DO NOT HAVE THE SPARKLE OF YOUR FANTAS-TIC PAST. IF YOU CLIMB ONE MORE MOUNTAIN, IT COULD BE YOUR LAST.

ACCEL.

Guitar accompaniment for measures 60-63. Chords: Bb, C, C7, Fmaj7, Dm, Eb, Bb, D.

P.C. **FASTER**

- 8 - "DICE"

(64) (EVA:1) (VLAS. COL VOCE) 65 66 67

CL (K1892) I'M NOT THAT ILL. BAD MOMENTS COME, BUT THEY GO. SOME DAYS ARE FINE, SOME A LITTLE BIT

(K1894) 85. p cell

68 (68A) (68B) 69

HARD-ER. BUT THAT DOESN'T MEAN I SHOULD CHANGE MY ROUTINE, HAVE YOU EV-ER SEEN ME DE-

70 71 72 73

-FEAT-ED? DON'T YOU FOR-GET WHAT I'VE BEEN THRU, AND YET I'M STILL STAND-ING.

(STRG)

PL. **PIU MOSSO**

(PERON:)
78 (SPOKEN) 79

74

75 76 77

AND IF I AM ILL, THAT COULDEVEN BE TO YOUR AD-VAN-TAGE. AD-VAN-TAGE? I'M TRYING TO POINT OUT THAT YOU ARE

(SPRS, HA)

(CELL)

MOLTO MENDO

(SPOKEN:) (A TEMPO)
(EVR:)

80

81 82

DI-ING. THIS TALK OF DEATH IS CHILL-ING. "OF COURSE YOU'RE NOT GOING TO DIE." THEN

(STR)

83

84

I MUST NOW BE VICE - PRES - I - DENT, AND I SHALL

(CL)

(STR)

P.C.

-11- "DICE"

97

98 Poco RALL. 99 100

Musical staff 1: Treble clef, 2/4 time signature. Lyrics: "STALL. KNOWS ME AS AR-GEN-TINA, THAT IS".
 Musical staff 2: Treble clef, accompaniment for the first system.

Handwritten notes: "T. & B. (Piano)", "B.S. x"

Poco RALL..

Musical staff 3: Treble clef, accompaniment for the second system. Chords: Eb, Dm, b7, b7, Gm7, G7.
 Musical staff 4: Bass clef, accompaniment for the second system.

101 A TEMPO

102

103

104

Musical staff 5: Treble clef, lyrics: "ALL. OH, I SHALL BE A GREAT VICE-PRES-I-DENT."
 Musical staff 6: Treble clef, accompaniment for the third system.

Handwritten note: "CL. & TR." with an arrow pointing to the piano part.

Handwritten note: "(W.W, HNS, STRS)" with an arrow pointing to the piano part.

Musical staff 7: Treble clef, accompaniment for the third system.
 Musical staff 8: Bass clef, accompaniment for the third system. Chords: F, b7.
 Musical staff 9: Treble clef, accompaniment for the third system.

V.S.

Five empty musical staves for further notation.

P.C. 105 RALL... 106 A TEMPO 107 108 "DICE"

Musical score for measures 105-108. Includes staves for P.C., RPS, Keyboard (KBD), and Bass. Tempo markings: RALL... and A TEMPO. Performance instructions: (+ CES, HWS) E.H. and (STR).

Musical score for measures 109-112. Includes staves for P.C., RPS, Keyboard, and Bass. Chord markings: B7, E9, C7, D7, GMA7.

Musical score for measures 113-116. Includes staves for P.C., RPS, Keyboard, and Bass. Tempo marking: RALL. Lyrics: PERON! SO WHAT HAP-PENS NOW? Chord markings: Am7, B7, C7.

P.C.

-13-

"DICE"

117 PERON: *(P)*
 SO WHAT HAP-PENS NOW? *(118)*

EVA: *(P)*

(P)

P. *(P)* 119 DON'T *(120)*

E. *(P)* WHERE AM I GO-ING TO?

(P) STRS *(P)*

P. *(P)* 121 ASK AN - Y *(122)* MORE.

E. *(P)*

(P)

259

P.C.

-14- "DICE"

123 **TEMPO** (+ CLAR.)

HNS

(+ TRPTS)

KYBD
STRS

126 127 128

TRPTS

PIANO
DBASS

SEGUE

PIANO-CONDUCTOR

"EVITA"

21

EVA'S FINAL BROADCAST

Empty piano accompaniment staves for the first system, consisting of three staves (treble, middle, and bass clef).

(CHE:) 3 3 3 2 3 3 3 3

FORGIVE MY INTRUSION, E-VI-TA, I JUST HAVE TO SEE. HOW YOU AD-PT-YO-
HAVE LOST A BRAND NEW EXPERIENCE WE

ULMS.

Musical notation for the first system, including vocal line with lyrics and piano accompaniment. The piano part features a long, sustained chord.

3 FASTER!

GOT IT SET UP WE FIXED YOU A BROADCAST AND

(STR)

Musical notation for the second system, including vocal line with lyrics and piano accompaniment. The tempo is marked 'FASTER!' and the piano part is labeled '(STR)'.

5 6 (EVA:) + E.H.

YOU'RE SO GOOD ON THE AIR. THE

Musical notation for the third system, including vocal line with lyrics and piano accompaniment. The piano part is mostly empty.

-2- "EVA'S FINAL BROADCAST"

PC
7 VERY SLOW (F.E.H.)
(EVA) 8 (E.H. SOLO)
AC-TRESS HAS-N'T LEARNED THE LINES YOU'D LIKE TO HEAR.

STRS.
B.C.

9 10 (EVA)+E.H.
SHE'S

11 12 13 (E.H. Solo)
SAD FOR HER COUN-TRY. SAD TO BE DE-FEATED BY HER OWN WEAK BO-DY.

14 15

-3- "EVA'S FINAL BROADCAST"

P.C.

16

(EVA)

17

18

I WANT TO TELL THE PEOP-LE OF AR-GEN - TI-NA. I'VE DE-

VLNS
(SOLO)

CLC
KBD
+
CELEST
+
PS

(STR)

19

20

CID-ED I SHOULD DE - - CLINE. ALL THE

21

HON-OURS AND TIT-LES YOU PRESSED ME TO TAKE FOR I'M CON-

GTR

"EVA'S FINAL BROADCAST"

4

P.C.

24

25

TENT - - - ED

LET ME

VLNS

KYBD.

+ CLS

+ CELEST. BASS

GTR

26

SIM-PLY GO ON AS THE WOM-AN WHO BRINGS HER

27

Piano accompaniment for measures 26 and 27. Measure 26 features a bass line with a half note G and a treble line with a half note G. Measure 27 features a bass line with a half note G and a treble line with a half note G. Chords are indicated by numbers 1 and 2.

28

PEO-PLE

29

TO THE HEART OF PE--RON.

30

Piano accompaniment for measures 28, 29, and 30. Measure 28 features a bass line with a half note G and a treble line with a half note G. Measure 29 features a bass line with a half note G and a treble line with a half note G. Measure 30 features a bass line with a half note G and a treble line with a half note G. Chords are indicated by numbers 1 and 2. A circled 'HW.' is written above the treble staff in measure 29.

264

P.C.
31
(EVA)

3 3 32

DON'T CRY FOR ME, AR-GEN - TI - NA. THE

STRS (SWAN.)
BASS

33 34

TRUTH IS I SHALL NOT LEAVE YOU. THOUGH IT MAY GET

35 36

HARD-ER FOR YOU TO SEE ME I'M AR-GEN -

37 38

TI - NA AND AL - WAYS WILL BE. _____

mf. (ELS) pp (K12P)

KYBDI
265

"EVA'S FINAL BROADCAST"

P.C.

39

40

EVA:

KYBD
CLS
STRS

(STRS. TREM, PONTICELLO)

41

42

SAY TO YOU.

BUT

43

44

45

TEN.

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

(2 PLNS)

TEN.

B5, CAL.

[SEGUE #22]

PIANO-CONDUCTOR

MONTAGE

EVITA

(CHE - EVA - MAGALDI - CHORUS - PERON)

1 [CHE:] 2 3 4

SHE HAD HER MOMENTS SHE HAD SOME STYLE THE

TIMP. AGLIB

DRUMS

5 6 7 8

BEST SHOW IN TOWN WAS THE CROWD OUT-SIDE THE CA-SA RO-SA-BA CRY-ING

9 10

E-VA PE- RON BUT THAT'S ALL GONE NOW

[MAGALDI:]

12 13

E-VA BE-WARE YOUR AM-BI-TION

|| (LONG CUE)

CELLOS

14 [EVA:]

15 3

SCREEN THE MID-DLE CLASS-ES I WILL NEVER AC-CEPT THEM AND THEY WILL

TRAPS/HP #P
TRN-CELLIOS-BASS-TIMP
KEYBO

16 3 17

NEVER DE-NY ME AN-Y-THING A-GAIN MY FATHERS OTHER FA-MI-LY NOE IN THE CLASS AND THEY WERE

(VLS)

18 (19)

KEPT OUT OF SIGHT HIO-BEN FROM VIEW.

HRNS
KEYBO
TRA

20 [TEMPO DI TANGO] 21 22 23 [EVA:]

(MARACAS) STRS. ADD Picc/TP'S
HRNS
C - - - D - - - C - - - B7
IT SEEMS CRAZY BUT YOU

24 (EVA)

MUST BE-LIEVE THERE'S NOTHING CAL-CU-LA-TED NOTHING PLANNED PLEASE FOR-GIVE ME IF I

25 26 27

Em C D7 G B7

28 29 30 31

SEEM NA-IVE I WOULD NEVER WANT TO FORCE YOUR HAND BUT PLEASE UN-der-STAND.

RALL... RALL...

Em C D7 G MAJ7 Am B7

32 A TEMPO

[CHORUS:] 33 34 35

A TEMPO

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

HRNS TRPT. HRS, MBL

Em A G A E

36 37 38 39 40

NEW AR-GEN-TI-NA THE VOICE OF THE PEOP-LE CAN-NOT BE AND WILL NOT BE AND MUST NOT BE.

A D G F#m Em G F#m Em G F#m

[41] [VAMP TILL CUE] (Solo Keyboard) (+ RHYTHM)

[42] [PERON:] (CLAR COLLA VOCE)

HIGH FLY-ING A-DORED. SO YOUNG - THE

[45] IN-STANT QUEEN A RICH BEAU-TIFUL THING OF ALL THE TAL-ENTS A

[49] CRASS BE-TWEEN A FAY-TA-SY OF THE BED-ROOM AND A SAINT.

V.S.

53 [CHORUS] + VLNS.

SAN-TA SAN-TA E-VI-TA MAD-RE DE TO-DOS LOS

HNRS TRPT'S

F F F

CELLO - BASS

56 57

NIN-OS DE LOS TIR-A-NI-ZA-DOS DE LOS DES CA-MI-

VAR. BVA

F C

V.S.

P.C.

- 6 -

MONTAGE

[FUNKY DOUBLE TEMPO] [ONE BAR OF 4/4 = TWO OF ♩]

58

CHE. SING YOU FOOLS BUT YOU GOT IT WRONG ENJOY YOUR PRAYERS BE-CAUSE YOU HAVEN'T GOT LONG YOUR
 CHAS. SA-OOS DE LOS TRA-BA-JA-DO-RES DE LA AR-GEN-
 RHYTHM A G A A G A

60

CHE. QUEEN IS DEAD YOUR KING IS THRU'
 CHAS. -TI-NA
 F D F C

V.S.

61

CHE SHE'S NOT COM-ING BACK TO YOU

CHDS. SAN-TA SAN-TA E-VI - TA

TAP'S

DRS. MILITARY STYLE

63

CHE

CHDS. MAD - RE DE TO - DAS LOS NIN - OS DE LOS TI RA - NI

65

CHE

CHDS. - ZA - DOS DE LOS DES - CA - MI -

[FUNKY DOUBLE TEMPO]

66

CHE: SING YOU FOOLS BUT YOU GOT IT WRONG EN-

CHOS. SA - OOS DE LOS TRA - BA - JA -

TRPT CAL VOCE

ff A (RHYTHM) G A

67

68

CHE: - JOY YOUR PRAY'RS BECAUSE HAVEN'T GOT LONG YOUR QUEEN IS DEAD YOUR KING IS THRU'

CHOS. - DO - RES DE LA RE - GEN - TI - NA.

A G A G D F C

69

CHE: SHE'S NOT COM - ING BACK TO YOU.

CHOS.

PIANO-CONDUCTOR

EVITA

23.

LAMENT

Empty musical staves for Piano and Conductor.

1 EVA: 1

2 3

THE CHOICE WAS MINE AND MINE COM-LETE-LY. I COULD

EL. PNO, VCL, STR

CLS

CELUO

Bbm Edm Bbm Bbm?

4 5 6

HAVE ANY THING I DE-SIRED. I COULD BURN WITH THE SPLENDOR OF THE

Gb Ab Edm Bbm Gb

7 8 9

BRIGHT-EST FIRE, OR ELSE, OR ELSE I COULD CHOOSE TIME. RE-

Db Eb A Bbm

P.C.

-2-

"LAMENT"

10

11

ELP, P.
HRP,
GTR.
HAS
&
CELLI

-MEM - (BER I) WAS VER-Y YOUNG THEN, AND A

12

13

14

YEAR WAS FOR-ER AND A DAY SO WHAT USE COULD FIF-TY, SIX-TY,

15

16

17

SEV-ENTY BE? I SAW THE LIGHTS AND I WAS ON MY WAY. AND HOW I

18

19

LIVED. HOW THEY SHONE, BUT HOW SOON THE LIGHTS WERE

P.C.

20

21 22

GONE.

STRS

mf f

HNS. TRB.

Bbmi Eb Db Fb7 Gb A

(+BASS)

23

24

OH, my DAUGH-TER, OH, my

Bbmi HNS Fb7 Bbmi

(+BASS) bp p

25

RALL...

26 27

SON! UN-DER-STAND WHAT I HAVE DONE.

RALL...

Fb7 Gb7 Ebmi Db A F#b

cello bp p

"LAMENT"

P.C. [EMBALMERS]

28

Musical staff for vocal line, measures 28-31. The notes are: 28: G4, A4, B4; 29: C5, B4, A4; 30: G4, F4, E4; 31: D4, C4, B3.

EYES, HAIR, FACE, IM-AGE.

ALL MUST BE PRE-SERVED.

KB2
KYBD
+
BR.
HNS.
BASS

Musical staff for piano accompaniment, measures 28-31. It features sustained chords and a melodic line in the right hand.

Musical staff for keyboard, measures 28-31. It shows sustained chords and a melodic line.

Musical staff for brass, measures 28-31. It shows sustained chords.

Musical staff for bass, measures 28-31. It shows sustained chords.

32

Musical staff for vocal line, measures 32-35. The notes are: 32: G4, A4, B4; 33: C5, B4, A4; 34: G4, F4, E4; 35: D4, C4, B3.

STILL LIFE DIS-PLAYED FOR-EN-ER.

NO LESS THAN SHE DE-SERIED.

Musical staff for piano accompaniment, measures 32-35. It features sustained chords and a melodic line in the right hand.

Musical staff for keyboard, measures 32-35. It shows sustained chords and a melodic line.

Musical staff for brass, measures 32-35. It shows sustained chords.

Musical staff for bass, measures 32-35. It shows sustained chords.

36

Musical staff for vocal line, measures 36-39. It shows a rest for the vocal line.

(AD LIB. RALL.)

39 ON CUE: |

Musical staff for piano accompaniment, measures 36-39. It shows a rest for the piano accompaniment.

Musical staff for keyboard, measures 36-39. It shows a rest for the keyboard.

Musical staff for brass, measures 36-39. It shows a rest for the brass.

Musical staff for bass, measures 36-39. It shows a rest for the bass.

KYBDS
CELLI
HNS
TRBS

BASS
KB2
BVA