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

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PIANO-CONDUCTOR

A CINEMA IN BUENOS AIRES

(TAPE)

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PC.
14
15
16
17
HNS TRB
CELLO
BASS
18
(CLAR) SOLO
19
TUTTI ORCH
20 (VINS)
21
22
23
HNS TRB
CELLO BS.

Astec® 12 PVC

PIANO-CONDUCTOR

REQUIEM - OH WHAT A CIRCUS

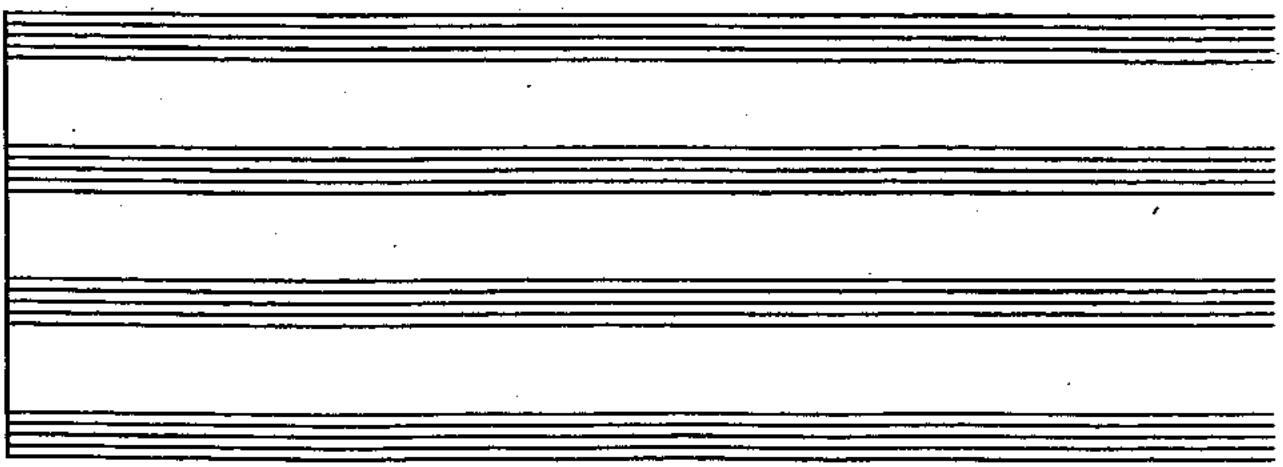
(CHE - EVITA - ENSEMBLE)

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

FUNEREAL - VERY SLOW

(CHORUS) (HARMONY)
RE-QUI-EM AE-TER-NAM DO-NA E-VI- TA
RE-QUI-EM AE TER-NAM DO-NA E-VI- TA
FL-CL-S. 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
A

V.S.



Aztec® 12-4CR

(Chas: Harmony)
23
24
Re-qui-em Ae-ter Nam Do-na E-vi-ta Re-qui-em Ae-ter Nam Do-na E-vi-ta
Flute
Ob.
Fl
Cellos
p
Bass
25
26
Re-qui-em E-vi-ta Re-qui-em E-vi-ta E-
mf
Add Arts/Horns
mf
cresc.
27
28
vi-ta E-vi-ta E- vi-ta E-vi-ta
ff

[Mod to]

OH WHAT A CIRCUS

Autec® 12 PVC

OV-ER OUR-SELVES TO GET ALL
OF THE MIS-ER-Y RIGHT.
O WHAT AN EL-IT, THAT'S HOW TO GO
WHEN THEY'RE RINGING YOUR CURTAIN DOWN-
(Pizz.)
HA-HA'S-QUIT'S
DE-MAND TO BE BUR-IED LIKE E-VA PER-ON
IT'S QUITE A
SUN-SET
AND GOOD FOR THE COUNTRY IN A ROUND A-BOUT WAY; WE'VE MADE THE FRONT PAGE OF

Aztec® 12 PVC

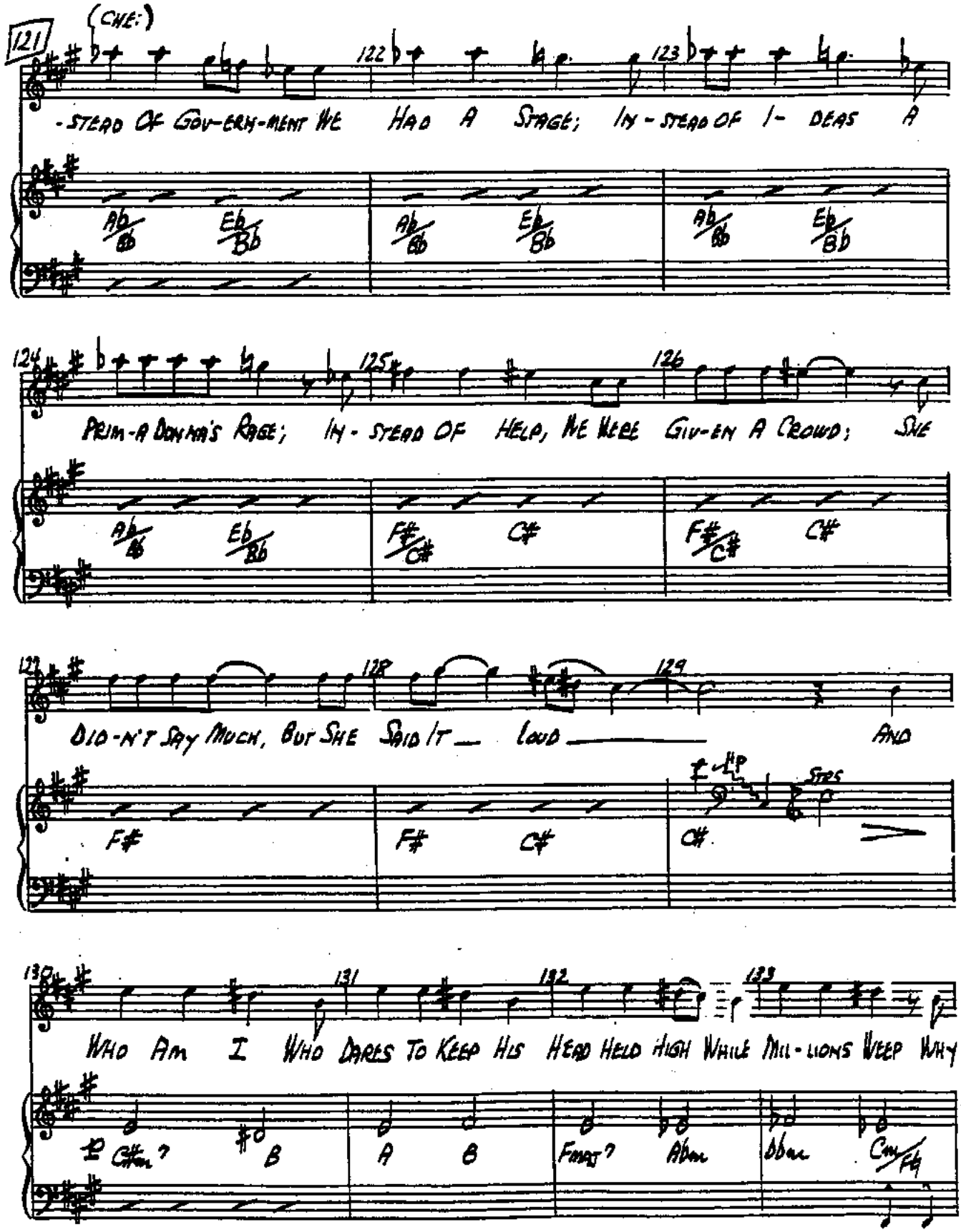
60
61
62
ALL THE WORLD'S PA-PERS TO - DAY. BUT
B/D#
F#7
B
B7
63
64
65
WHO IS THIS SAN-TA E - VI - TA? WHY ALL THIS HOWLING HY-STER-I- CAL
(VLNS. ARCO)
E ADD KEYBD. 1
E
E
66
67
68
SOR-ROW? WHAT KIND OF GOD-DESS HAS LAID A-MONG US? HOW WILL WE
E
B
C#m.
69
70
71
EV-ER GET BY WITH - OUT HER?
EMAJ7
AMAJ7
AMAJ7
A6
A

72
73
74
SHE HAD HER MO - MENTS, SHE HAD SOME STYLE THE
CELLOS
E
A/E
75
76
77
78
BEST SHOW IN TOWN WAS THE CROWD OUT-SIDE THE CA-SA RO-SA-DA CRY-ING E-VA PER-ON
A/E
B7/E
B7/E
E
79
80
81
82
BUT THAT'S ALL GONE NOW AS SOON AS THE SMOKE FROM THE FUN-ER-AL CLEARS, WE'LL
E
C#m
C#m
F#
83
84
85
86
ALL GON-NA SEE, AND HOW ___ SHE DID NOTH-ING FOR YEARS!
F#7/E
B/D#
F#7
B
B7

[ON CUE]
(CHORUS - HARMONY)
87
88
89
90
SAL-VE RE-GIN-A MA-TER MI-SER-I-COR-I-AE VI-TA DUL-CE DO ET SPES
CL'S - HRNS - MRIMBA
mf E E A/E F#m7/E
91
92
93
94
NOS-TRA SAL-VE, SAL-VE RE-GI-NA ____ AD TE CLA-
B7/E B7/E E E
95
96
97
98
MA - MUS EX-U-LES FIL-I-I E-VA AD TE SUS PI-RA-MUS GE-
C#m C#m F# F#7/E
99
100
101
[CUE:
MEN-TES ET FLEN-TES O CLEM-ENS O A-A. YOU
B/D# F#7 B - B7 -

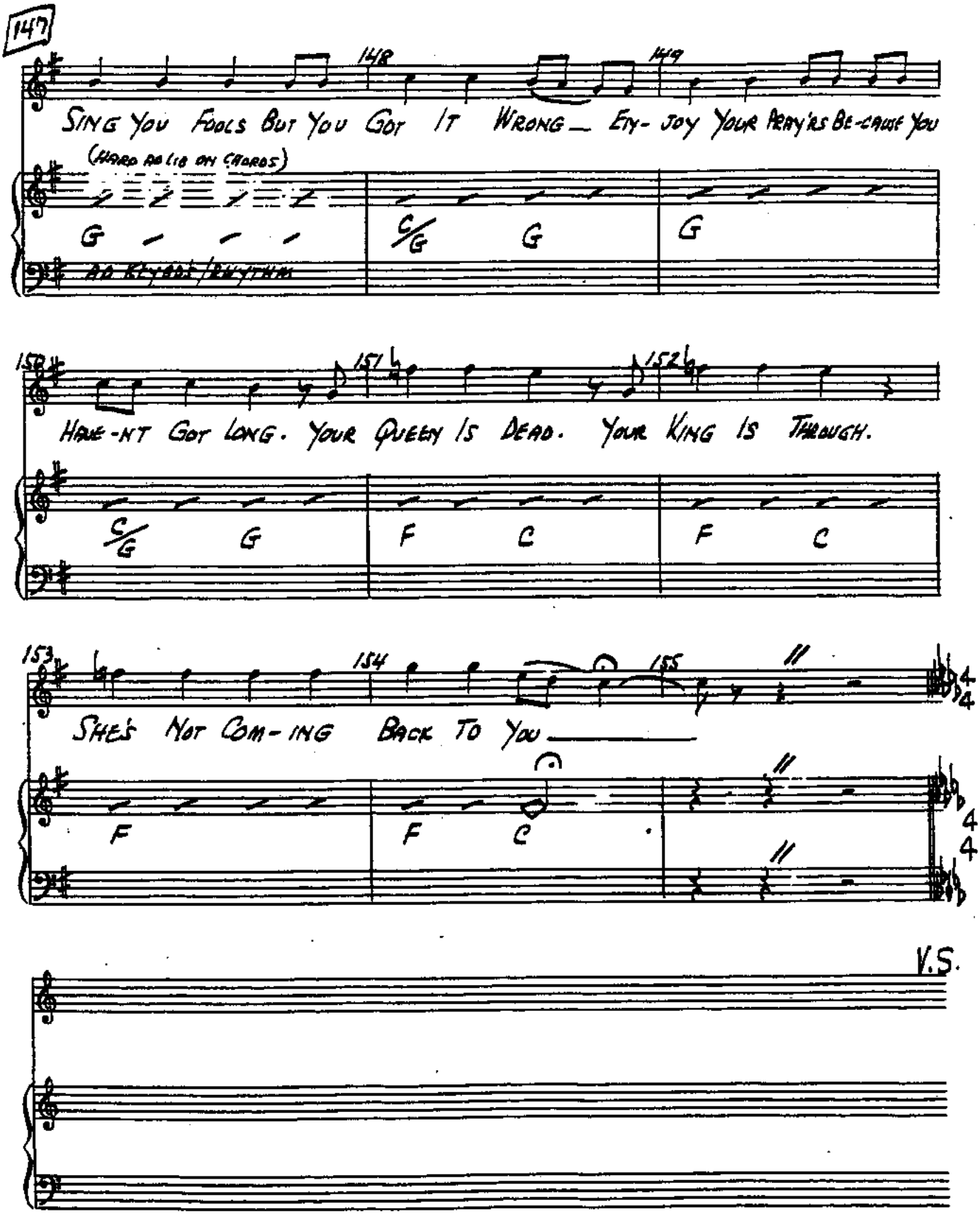
102
103
104
LET DOWN YOUR PEO-PLE E - VI - TA, YOU WERE SUP-POSED TO HAVE BEEN IM-
STRS - Hp (8va)
E
E
E
105
106
107
MOR - TAL; THAT'S ALL THEY WANT-ED, NOT MUCH TO ASK FOR: BUT IN THE
E
B
108
109
110
END YOU COULD NOT DE - LIV - ER.
ADD CL's - HRNS - Hp
mp
mf
E Maj7
A Maj7
A Maj7
mp

ARTISTIC® 12-4CR

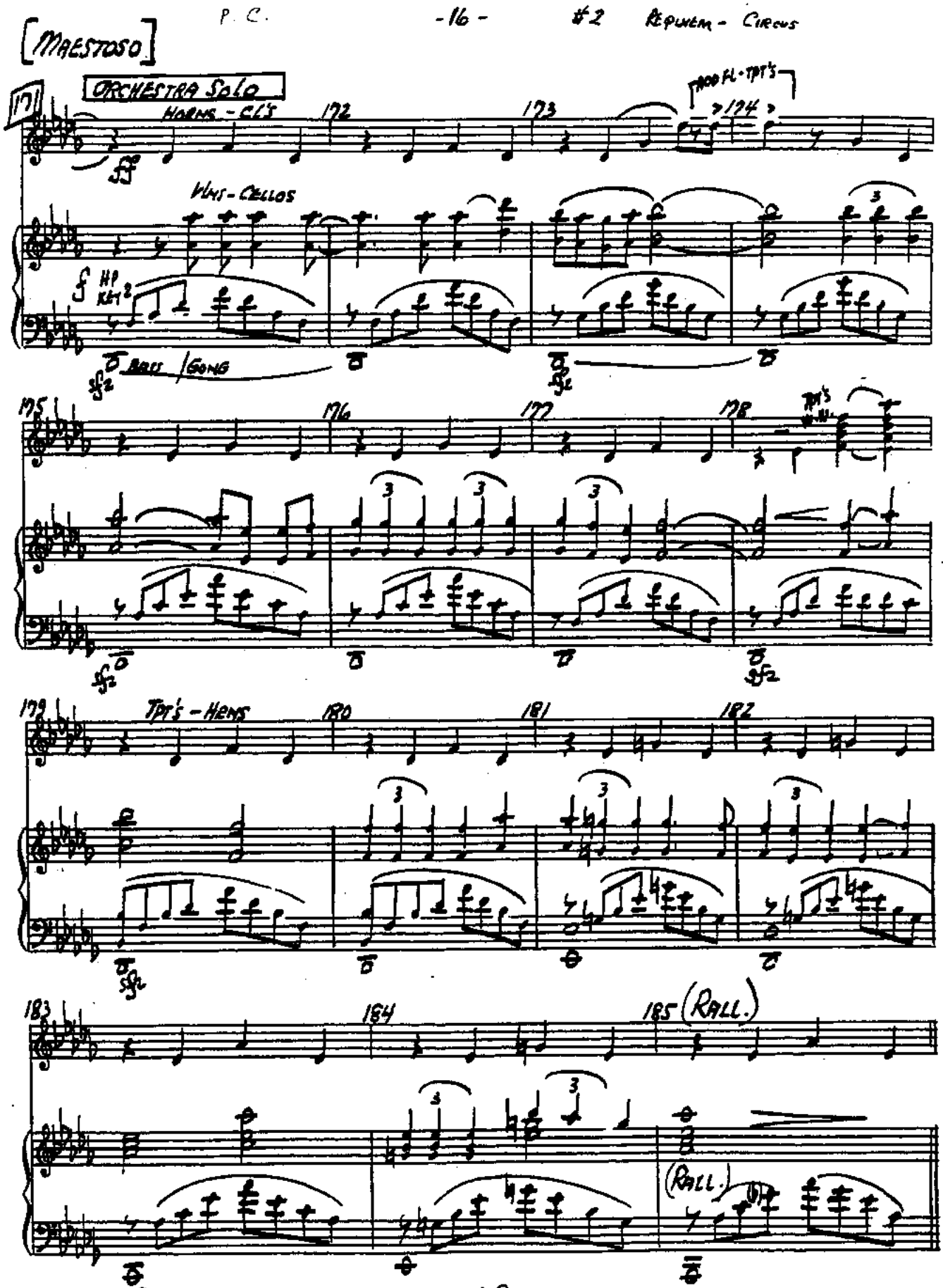

(CHE:)
121
122
123
-STEAD OF GOV-ERN-MENT WE HAD A STAGE; IN-STEAD OF I- DEAS A
Ab/Gb Eb/Bb Ab/Gb Eb/Bb Ab/Gb Eb/Bb
124
125
126
PRIM-A DON-NA'S RAGE; IN-STEAD OF HELP, WE WERE GIV-EN A CROWD; SHE
Ab/Gb Eb/Bb F#/C# C# F#/C# C#
127
128
129
DID-N'T SAY MUCH, BUT SHE SAID IT LOUD AND
F# F# C# C#
HP
STRS
130
131
132
133
WHO AM I WHO DARES TO KEEP HIS HEAD HELD HIGH WHILE MIL-LIONS WEEP WHY
B A B Abm Abm Cm/Eb

134
135
136
137
THE EX - CEP - TION TO THE RULE? OP - POR - TU - NIST? TRAI - TOR? FOOL? OR
CELLO
138
139
140
JUST A MAN WHO GREW AND SAW FROM SEV - EN - TEEN TO
CRESC.
141
142
143
THIR - TY FOUR, HIS COUN - TRY BLED, CRU - CI - FIED? SHE'S
(ADD FL.)
144
145
146
NOT THE ON - LY ONE WHO'S DIED!
MUTE

Aztec® 12 PVC


147
148
149
SING YOU FOOLS BUT YOU GOT IT WRONG_ EN- JOY YOUR PRAY'RS BE-CAUSE YOU
(HARD ROCK OH CHORDS)
G - - -
C/G G
G
AD ROCK/RHYTHM
150
151
152
HAVE-NT GOT LONG. YOUR QUEEN IS DEAD. YOUR KING IS THROUGH.
C/G G
F C
F C
153
154
155
SHE'S NOT COM-ING BACK TO YOU
F
F C
V.S.

Artist® 12 PVC


[MAESTOSO]
ORCHESTRA SOLO
171
HORNS - CL'S
172
173
ADD FL - TPT'S
>174<
ff
VLNS - CELLOS
f
HP
KEY 2
sfz
BELL / GONG
175
176
177
178
TPT'S W/ HI
TPT's - HORNS
179
180
181
182
183
184
185 (RALL.)
(RALL.)

ZIATECH® 12-4CR

198
199
200
201
(2 GIRLS)
CAN-NONS, SANG LA-MEN-TA-TIONS; NOT JUST FOR E-VA, FOR AR-GEN-TIN-A NOT JUST FOR
+HNS.
+TBN.
Ab
Abmaj7
Gbmaj7 Gb Gb
202
203
[EVA]
204
205
E-VA, FOR EV-'RY-BO-DY. SO SHALL MY GLO-RY, SO SHALL MY COF-FIN, SO SHALL MY
mf
STRS - CL'S - RHYTHM
DIM.....
mp
p
Dbmaj7
Gbmaj7 Gb Gb
Dbmaj7
Gbmaj7 Gb Gb
206
(NIENTE)
207
[CHE]
208
209
GLO-RY SO SHALL MY COF-FIN.... IT'S OUR FUN-ERAL TOO
pp
CL'S/HORNS
NIENTE
STRS.
Dbmaj7
Gbmaj7 Gb Gb

ASTEC® 12-4CR

(ALLEGRO)
210
[CHE:]
211
NOW E-VA PER-ON HAD
BR HORNS STRS RHYTHM
Dm
212
213
214
EV-'RY DIS-AD-VAN-TAGE YOU NEED IF YOU'RE GON-NA SUC-CEED. NO
STRS HORNS TBN
215
216
MON-EY, NO CLASS, NO FATH-ER, NO BRIGHT LIGHTS THERE WAS
TPT'S-TBN HORNS
CELLOS
BASS
217
218
NO-WHERE SHE'D BEEN AT THE AGE OF FIF-TEEN.
VLNS., HNS., CLS.
TBN-BASS-KEY 2

Autec® 12 PVC

219
220
221
AS THIS TAN-GO SING-ER FOUND OUT
STRS.
WHS + CL'
CELLOS
222
223
(SPOKEN)
[SLOWER]
A TAN-GO SING-ER! A-GUS-TIN MA-GAL-DI. WHO
[SLOWER]
224
225
HAS THE DIS-TINC-TION OF BEING THE FIRST MAN TO BE OF USE TO E-VA DU-AR-TE.
W.W.
HP
(THIS-WHOS CUED)
FIRST CELLO
WHS
CL'S
CELLOS
(DEAD SEGUE)

Autec® 12 PVC

ON THIS NIGHT OF A THOUSAND STARS

CHELSEA MUSIC SERVICE - [illegible] W. 50th ST., N. Y. C. PC-12-3

CHELSEA MUSIC SERVICE • 250 W. 26th ST., N. Y. C.

P.C. (A LITTLE FASTER)

HAGALDI:

HAGALD!
27
28
29
30
GRIEF DIS-AP-PEARED AND ALL THE SOR-ROW I'D FEARED WAS-N'T THERE ON-Y- MORE
ON THAT
MARIMBA
VIBS. 2, GTR, BAS.
G7
C
Cm
+DS.
31
32
33
MA-GIC-AL DAY
WHEN YOU
FIRST CAME MY WAY
MI A —
MOR.
G/D
C/D
D7
G
34
[COLLA VOCE]
35
36
3
ON THIS NIGHT,
ON THIS NIGHT
ON THIS NIGHT OF A
G

[A TEMPO]
MAGALDI:
37
38
39
THOU- SAND STARS
LET ME TAKE YOU TO HEA-VEN'S DOOR
MARIMBA
VIBS. 2, GTR, BAS.
Am7
D7
Gmaj7
TBN.
40
41
42
rem.
WHERE THE MU-SIC OF LOVE'S GUI-TARS
PLAYS FOR- EV- ER
G6
Am7
D7
(MARCATO)
RALL.
43
44
-MORE.
TPTS, SAXS.
RALL.
RALL.
TTBN.
27

CHELSEA MUSIC SERVICE • 000 W. 00th ST., N. Y. C. PC-12-5

CHELSEA MUSIC SERVICE - 853 W. 39th ST., N.Y.C. PC-12-B

59
MAGALDI:
HAVE THAT TOWN AT MY FEET. I NE-VER E-VER MEET
CLAR.
KBD. STRS.
GTR.
D7
C%b
BASS, B.S.
61
62
CHÉ:
MEM-BERS OF THE PUB-LIC — THEY'D TEAR ME A-PART, I
CL.
B.SW.
Cb.
FLUTE
C%b
BS.
63
64
ENS:
UN- DER- STAND THEIR FEEL-INGS. I WAN-NA
CLS, HN.
C%b

(SLIGHTLY HELD BACK)

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CHELSEA MUSIC SERVICE - 330 W. 30th ST., N. Y. C.

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(CHORUS)
(ENTIRE FAMILY:)
96
97
98
CON- TRACT.
(EVE)
YOU MUST BE QUITE RE-LIEVED THAT NO- ONE'S TOLD THE
CLAR.
DRS.
BS.
[A TEMPO]
EVE:
99
100
101
102
103
PA- PERS SO FAR.
I WAN-NA BE A PART OF B. A. BUE-NOS AIR- ES BIG AP-PLE.
HNS., STRS.
rit.
2 VLNS, VLA, CLR.
Bb
Am
Gm
F
Bb
Bbmaj7
(A TEMPO)
CHE:
104
105
106
WOULD I HAVE DONE WHAT I DID IF I HAD-N'T TEMPTAT, IF I HAD-N'T KNOWN HE WOULD SOR-RO-GER? SEEMS TO
WW.
2 CYM.
HRP. 2, MP, VLN.
Bb
Am
Gm
F
Bbmaj7
Dbm5
VC, BS.
34
CHELSEA MUSIC SERVICE - 245 W. 28th ST., N. Y. C.
PC-13-3

CHELSEA MUSIC SERVICE • 166 W. 54th ST., N. Y. C. PC-12-3

CHELSEA MUSIC SERVICE • [illegible] W. [illegible] ST., N. Y. C. PC-12-3

(AD LIB) ALLEGRETTO

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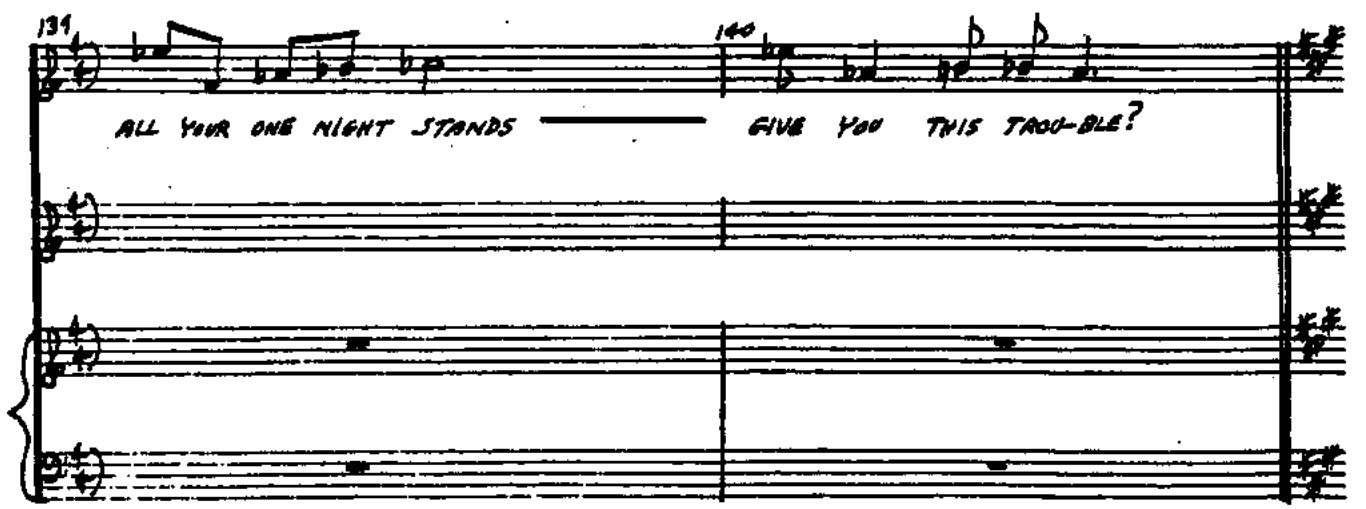
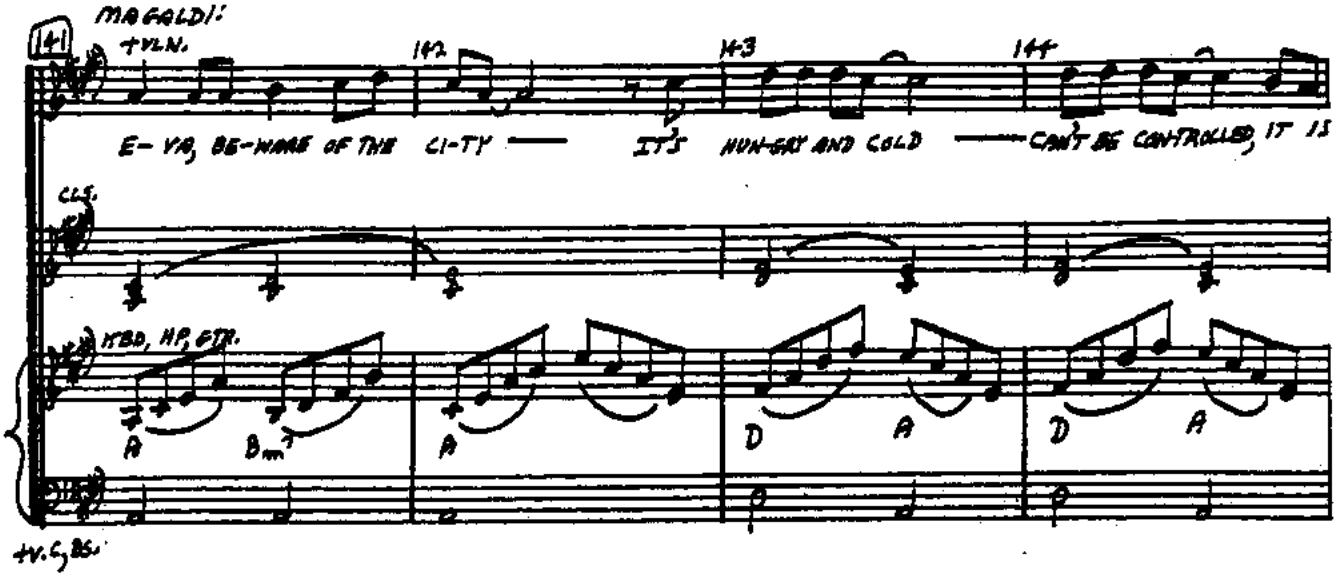
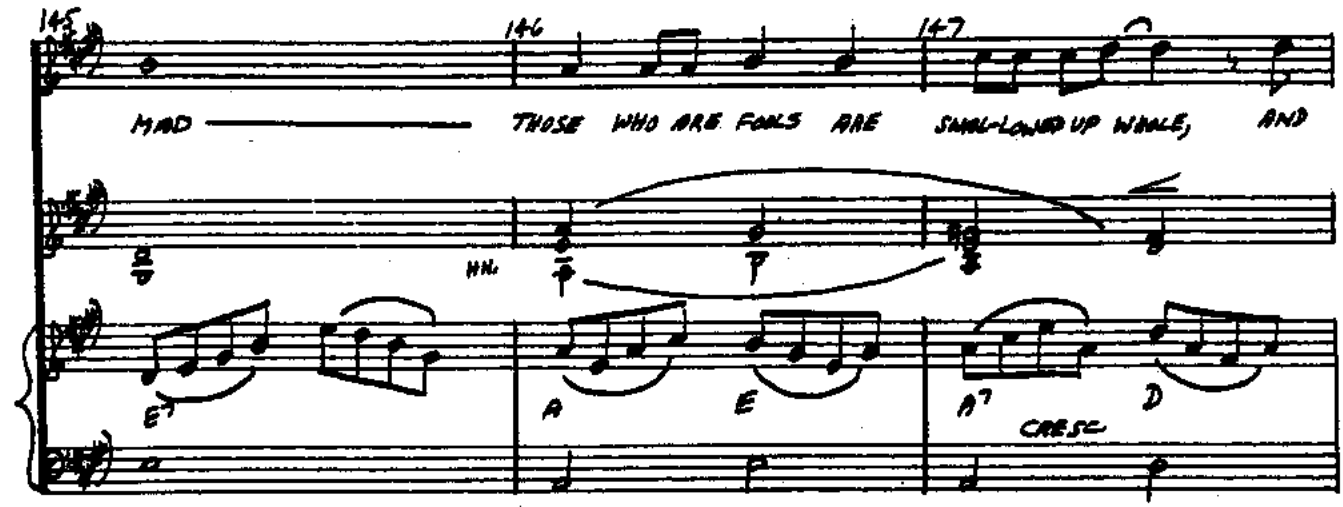


CHELSEA MUSIC SERVICE - 853 W. 59th ST., N. Y. C.

DELIBERATE

MAGALDI:





CHELSEA MUSIC SERVICE - 330 W. 39th ST., N. Y. C.

151
EVA:
152
153
BUD IS GOOD FOR ME, I'M BORED SO COSMIC AND SO IG-NORED, I'VE ON-LY BEEN PRE-
CLARK, MARIMBA
GTR, KBDS.
Am
Am7
Dm7
KBS.
154
155
156
-DICT-A-BLE, RE-SPECT-A-BLE. BIRDS FLY OUT OF HERE, SO WHY OH WHY OH WHY THE HELL CAN'T I—
Am7
157
158
I ON-LY WANT VA- RI-E-TY, NO-TO-RI-E-TY, I WAN-NA
TPTS.
CLAR.
Dm7
Am7

CHELSEA MUSIC SERVICE - 540 W. 50th ST., N. Y. C. PC-12-3

166
MAGALDI: (+VLN)
167
168
169
FIVE YEARS FROM NOW I SHALL COME BACK AND FI-NAL-LY SAY —— YOU HAVE YOUR WAY, COME TO
CLAR.
KBD, HARP TR.
A
Bm
A
D
A
D
A
+V.C, BS.
170
171
172
TOWN —— BUT YOU'LL LOOK AT ME WITH A FOR-EIGN-ER'S EYE —— THE
HN.
E7
DRUM FILL
A
E
A7
D
173
174
175
MA- GI-CAL CI-TY, A YOUNG-ER GIRL'S CI-TY, A FAN-TA-SY LONG SINCE PUT DOWN
CLARS.
HN.
A
E7
A7
D
A
E7

CHELSEA MUSIC SERVICE - [illegible] W. [illegible] ST., N. Y. C.

183
EVA!
184
185
DID-N'T I?
I'M GON-NA BE A PART OF B. A. BUEN-OS
TPTS.
VLNS.
CLS.
HRD. GTR.
HB, KBD.2, WH, GTR.
Am7
F
Em/F
Dm/F
C/F
+BS.
EVA + CHORUS!
186
187
SING GON-NA
188
AIR- ES BIG AP- PLE.
I'M GON-NA BE A PART OF
Am/F
+HN.
F
Em/F
189
190
B. A. BUEN-OS AIR- ES BIG AP- PLE
Dm/F
C/F
Am/F
(+HN.)

A4

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PIANO-CONDUCTOR

BUENOS AIRES

SAMBA FEEL

PULL BACK VERY SLIGHTLY

ARTISTIC® 12-4CR P2580-802-79

P.C.
7
8
I GET OUT HERE
BUE-NOS AI - RES!
TPTS
(4 STRS)
KYBD
(2 STRS)
(CELLI)
9
10
STAND BACK!
YOU OUGHT-A KNOW WHAT-CHA GONNA GET IN ME
JUST
A
STRS
(KYBD 1+2 ORG + HARP.)
11
12
LIT-TLE TOUCH OF STAR QUAL-I-TY.
FILL ME

AZTEC® 12-4CR

P.G.

ASTEE® 1244CR

21
22
23
HEL-LO
BUE-NOS AIR-ES.
GET THIS!
JUST LOOK AT ME.
BR. HNS
(+STRS)
MBD Ldr
C C♭ C C♭
C C♭ C C♭
C C♭ C C♭
(CEMI)
24
25
DRESSED UP SOME-WHERE TO GO. WE'LL
PUT
ON
A
SHOW.
(DRS)
F
F♯ G
D
26
27
28
TAKE ME IN AT YOUR FLOOR, GIVE ME SPEED, GIVE ME LUCKS, SEE ME HUM-MING.
SHOOT ME
VOCALS
C C♭ C C♭
C♭ A♭
F A♭
DR. BREAK
(+TRB.)

Amsco® 12-4CR

P.C.
29
30
UP WITH YOUR BLOOD, WHAM ME UP WITH YOUR NIGHTS, WATCH ME COM-ING.
VCNS
CELLI
DRUM BREAK
DRS
31
32
ALL I WANT IS A WHOLE LOT OF EX-CESS.
CLAR SOLO
Ab m7
E7
33
34
TELL THE SINGER THIS IS WHERE I'M PLAY-ING.
F#
C#
E7
Ab m

P.C.
35
36
STAND BACK
BUENOS-AIR — ES!
STRS
BR HNS
KYBD 1+2
C C♭ C C♭ C C♭ C C♭
(CELLI)
37
38
BE-CAUSE
YOU OUGHTA KNOW WHACCHA GONNA GET IN ME, JUST
A
STRS
DRS
(KYBDS. HP+GT.)
C C♭ C C♭ F F♯ G
39
40
LIT-TLE BIT A STAR QUAL-I — TY.
(DRS)

41
42
43
44
AND ____ IF EV-ER I GO TOO FAR
IT'S BE-CAUSE OF THE
STRS
(HRM)
KYBDS
LH2
F
II
Gm7
F
45
46
47
48
THINGS YOU ARE.
BEAU-TI-FUL TOWN;
I
LOVE YOU.
FMA7
Gm7
FMA7
Gm7
49
50
51
52
AND ____ IF I NEED A MO-MENTS REST ____
GIVE YOUR LOV-ER THE
STRS
CLS
HNS
F
Gm7
53
54
55
56
VE-RY BEST.
REAL EID-ER DOWN.
AND
SI-LENCE.
STRS
CLS
HNS
TPTS
FMA7
Gm7
FMA7

"BUENOS AIRES"

Autec® 12 PVC

ASTERIC® 12 PVC

P.C.
87
88
89
90
GTR.
BASS
DR.
91
92
93
94
PNO.
ANS
(+KYBD 1)
BS.
95
96
97
98
mf CRESC.
99
100
101
102
KYBD. 2
PNO
XYLO
f CRESC.
DRUM FILL
KYBD. 1

Astrec® 12 PVC

KYBD 2
TPT.
111
(112)
KYBD 1
TPT.
VLNS
TRB.
CELLO
(113)
(114)
(115)
A TEMPO
(116)
(EVA:)
YOU'RE A
W.W.
TPTS
KYBD 1

P.C.
(EVA:)
117
118
119
TRAMP, YOU'RE A TREAT, YOU WILL SHINE TO THE DEATH, YOU ARE SHOD-DY
BUT YOUR FLESH, YOU ARE MEAT, YOU SHALL HAVE EV-RY BREATH IN MY
Horns
Vlns
+ cello
WHIP
Vlns/Cellí
Keyb. 1+2
+ Rhy.
Ab m
F7
Ab m
120
121
122
BOD-Y.
PUT ME DOWN FOR A LIFE - TIME OF SUC-CESS.
(CLAR. SOLO)
WHIP
F7
Ab m
E7
123
124
GIVE ME CRED-IT, I'LL FIND WAYS OF PAY-ING.
F#7
C#
G7
Ab m
59
Arrive 1240R

125
126
127
128
RI-O DE LA PLA-TA. FLO-RI-DA COR-RI-EN-TES! NU-EV-E DE JUL-I-O. AL I—
BR. (1st)
mf
(+STRS)
C C♭ C C♭
C C♭ C C♭
C C♭ C C♭
F F♯G
CELLI
129
130
131
132
— WANT TO KNOW.
(TPTS)
(+HNS)
STAND BACK!
(FLR, W.W, BR)
BUENOS AIR-ES!
f
(STRS)
(WHIP)
(+STRS)
CELLO
133
134
BE-CAUSE YOU OUGHT-A KNOW WHAT-CHA GONNA GET IN ME, JUST A
(HNS, TPTS)
(+HNS, FLR, TPTS, W.W)
(STRS)
C C♭
F
F F♯ G

135
136
LIT-TLE TOUCH OF, JUST A
LIT — — — TLE TOUCH OF, JUST A
LIT —
VLNS
KYBD. 1&2
137
138
— — TLE TOUCH OF STAR QUAL- I — TY.
4A SCENE CHANGE
[REPEAT TILL CUT-OFF]
VLNS
KYBD II
KYBD I
(CELLI)

Aztec® 124CR

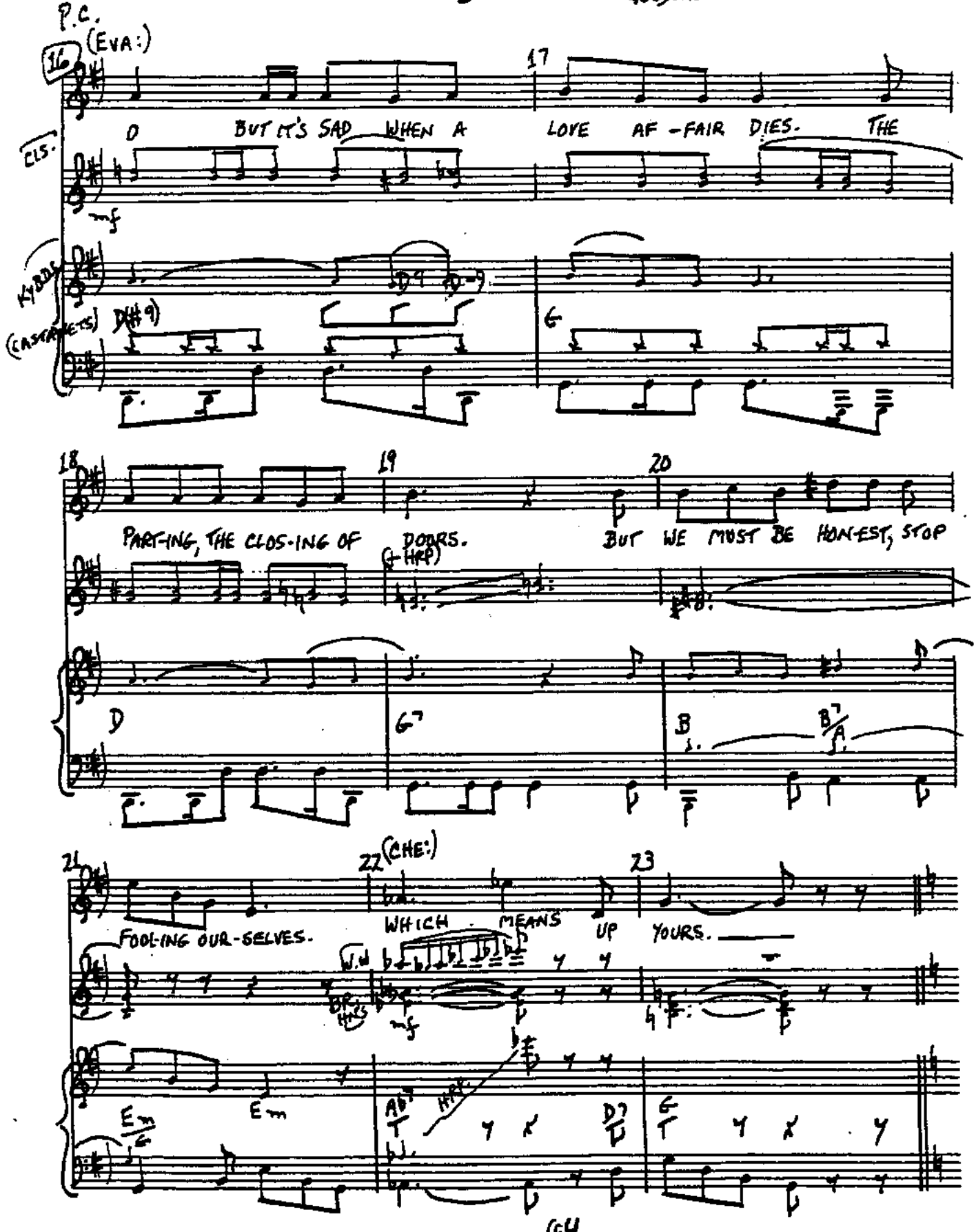
GOOD-NIGHT AND THANK YOU

[MODERATO]

Astec® 124CR
P 2580-802-80

P.C.

9
(CHE:)
NOW?
10
PLEASE SIGN THE BOOK ON YOUR
(HNS)
KYBDS
STGS
D
D7
G
D
11
WAY OUT THE DOOR,
12
AND THAT WILL BE ALL IF WE
G
C
G
D
13
NEED YOU WE'LL CALL, BUT I
14
DON'T THINK THAT'S LIKE-LY SOME-HOW.
15
Em7
C
G/B
D7
G


P.C.
(EVA:)
16
17
CLS.
O BUT IT'S SAD WHEN A LOVE AF-FAIR DIES. THE
mf
KYBDS
(CASTANETS)
D#9
G
18
19
20
PART-ING, THE CLOS-ING OF DOORS.
(+HRP)
BUT WE MUST BE HON-EST, STOP
D
G7
B♭
B7/A
21
22
23
(CHE:)
FOOL-ING OUR-SELVES.
WHICH MEANS UP YOURS.
W.W
BF HRS
mf
Em/G
Em
AB7
HRP
D7
G
64

AZTEC® C-12 8 MAZ-TEC INC

29
(+CL.2)
30
31
32
33
E.
P.
FE - MALE WHO HAS-N'T AN EYE ON IN FACT THEY RELY ON TRICKS THEY CAN TRY ON HER PART-NER. THEY'RE
FL. CL. 1
KYBD. 1 + TPTS
KYBD. 2 + STRS (+TRB)
VLNS
3 3 3
34
35
36
37
38
HOP-ING THEIR LOV-ER WILL HELP THEM OR KEEP THEM, SUP-PORT THEM, PRO-TECT THEM, DON'T BLAME THEM. YOU'RE THE SAME.
FL. CL. 1
KYBD. 1 TPTS CL. 2 + VLNS
F
(DRS.)

P.C.
39
40
41
42
(CHE:)
GOOD-NIGHT AND THANK YOU WHO-EV-ER. SHE'S IN EV-'RY MAGA-ZINE, BEEN PHO-TO-GRAPHED, SEEN SHE IS
Str.
Kybd.
Cl.
G
D
C
43
44
45
46
KNOWN. WE DON'T LIKE TO RUSH BUT YOUR CASE HAS BEEN PACKED, IF WE'VE MISSED AN-Y-THING, YOU COULD
D7
47
48
49
(EVA:)
GIVE US A RING, BUT WE DON'T AL-WAYS ANS-WER THE PHONE.
G7
Eb
Xerox 12-4CR

"GOOD-NIGHT"

P.C.

"GOOD-NIGHT"

Aztec® C-12 E

Aztec® C-122 9142-RC 000

P.C.
73
74
75
76
(CHE:)
GOOD-NIGHT AND THANK YOU WHO-EV-ER. WE ARE GRATE-FUL YOU FOUND HER A SPOT ON THE SOUND RA-DI-
STR.
CLS.
HNS
G D
KYBDS
(+REF)
G C G C G
77
78
79
80
O. WE'LL THINK OF YOU EV-RY TIME SHE'S ON THE AIR. WE'D LOVE YOU TO STAY BUT YOU'D
D G D G C G D
81
82
83
BE IN THE WAY, SO DO UP YOUR TROU-SERS AND GO.
G7 C D7 G

P.C.
84
85
86
87
E.
O BUT IT'S SAD WHEN A LOVE AF-FAIR DIES THE DE-CLINE IN-TO SI-LENCE AND DOUBT. OUR
CLS
VLNS
D9 D-9
G
D
G7
88
89
(c:)
PAS - SION WAS JUST TOO IN - TENSE TO SUR-VIVE. FOR
CELLO
B
B7/A
Em/G
Em
90
91
GOD'S SAKE, GET OUT.
FL, OB
HNS BR
HRP
Ab7
D7
G

PC.
92
93
94
95
LOVERS:
OH BUT THIS LINE'S AN EM- BAR-RAS-SING SIGHT
SOME-ONE HAS MADE US LOOK FOOLS.
(VLNS. COL VOCE)
(ETC.)
VCL. COL VOCE 8va BASSA
W.W. + TPTS
D(#9) D9 D-9 G D G7
96
97
98
99
AR-GEN-TINE MEN CALL THE SEX-U-AL SHOTS.
SOME-ONE HAS AL-TERED THE ROLES.
W.W
VLNS
TPTS
B B7/A Em/G Em Ab7 D7 G

100
101
102
(CHE:)
FAME ON THE WIRE-LESS, AS FAR AS IT GOES, IT'S ALL VE-RY WELL BUT
CLARS
ff
103
104
105
EV-'RY GIRL KNOWS SHE NEEDS A MAN SHE CAN MON-OP-O-LIZE, WITH
pp
106
107
FIN-GERS IN DOZ-ENS OF DIF-FER-ENT PIES.
CLS, HRP, FLS.
CELLO

P.C.
Boys:
108
109
110
OH, BUT IT'S SAD WHEN A LOVE AF-FAIR
W.W.
HNS.
HRP.
KYBDS
D7
G
D7
111
112
113
DIES.
TPTS
E7
B
B7/A
Em
114
115
116
117
(+KYBD)
VLNS/W.W.
TPTS/HNS
RHY.
Ab
D7
G
HRP.

Aztec® 12-4CR

PIANO-CONDUCTOR

THE ART OF THE POSSIBLE
(EVITA - OFFICERS)

P 2580-802-79

AZTEC® 12-4CR

Zaxxus® 12-HCR

P.C.
A BIT FASTER
(OFFICERS)
18
19
20
ONE AL- WAYS PICKS THE EAS-Y FIGHT. ONE PRAIS-ES
CLAR.
VLNS (PIZZ)
EL. PNO.
TBN. BASS BS. CL.
21
22
23
24
FOOLS ONE SMOTH-ERS LIGHT. ONE SHIFTS LEFT TO RIGHT IT'S
(STRS)
(BASS)
25
26
27
28
[EVR:]
PART OF THE ART OF THE POS-SI-BLE.
IM
MOVE TEMPO
KEY
STRS, HRN.
FL, TPTS
(CL, BS.)
BASS

29
(EVR:)
30
ON-LY A RA-DI-O STAR WITH JUST ONE WEEK-LY SHOW. BUT
CL.
GTR.
Dm
EL. KYBD
mf
B♭ CL
CELLO
BASS
31
32
SPEAK-ING AS ONE OF THE PEO-PLE I WANT YOU TO KNOW WE ARE
Dm
V.S.

(EVA:)
33
34
35
36
TIRED OF THE DE-CLINE OF AR-GEN-TIN-A, WITH NO SIGN OF A
FL, CL I
(8VB)
EL. PNO
Dm
F
G
Bb
BASS
37
38
GOV-ERN-MENT ABLE TO GIVE US THE THINGS WE DE-SERVE
C
39
FASTER
[OFFICERS]
ONE AL-WAYS
(ON CUE)
(FL, CL)
(ON CUE:)
TPT
TRB
B. CL

Aztec® 1240CR

53
54
55
POS-SI-BLE.
(OB., CLAR.: NOT REPEATED)
EL. GB.
RH.
EL. PNO
(REPEAT TILL CUTOFF)
BS.
ON CUE!
56
FASTER
(ON CUE)
57
58
59
60
ONE HAS NO RULES IS NOT PRE-CISE. ONE RARELY ACTS THE SAME WAY TWICE.
EL
(STRS)
(ON CUE)
BR. HN.
TBN.
BASS (BS. CLAR.)
61
62
63
64
ONE SPURNS NO DE-VICE. POL-I-TICS THE ART OF THE
CL. VLNS
BR. + HN.
GTR
Bb
Bbm
STRS
BASS
BS

Artec® 12-4CR

65
66
67
68
STOP ON CUE
POS-SI-BLE.
CLAR. I
El Bio.
+ Hndy TPTS
DRS.
CLAR. II
BASS
70
AT CUE TEMPO I°
72
BS. CL. BSN. HRN 2 VC.
BS. HRN 2, VC.
72. [VOICES ON TAPE]
"PERON, PERON, PERON, PERON, PERON"
1 2 3 4 5
ON CUE:
TUTTI
SEGUE

AZTEC® 12-4CR

CHARITY CONCERT

Astec® 12-4CR
P2580-802-80

P.C.
(10)
(rit.and.o)
(11)
"EVA DUARTE" EVA:
MORE.
YOUR
DR. HM.
KYBD. 2
(+ STRS, RHY.)
TALL...
EVA:
12
(12A) (MAG:)
(12B)
(ON TAPE)
ACT HAS-N'T CHANGED MUCH.
NEITH-ER HAS YOURS.
S
A
T.
B
PE- -
PE- -
12C
(ON TAPE)
(12D)
(AD LIB)
S
A
T
B.
- RON
PE- RON.
PE - - -
RON
PE - RON.
PE - -
-RON
PE - RON.
PE - -
RON
PE- RON.
PE - -

"CHARITY CONCERT"

AMPEX® C-12 R

P.C.
(SEKANOO)
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.
NOTH-ING TO SHOUT A-BOUT ON-LY A GIRL ON THE BOARDS.
P.
ONE OF THE THOU-SANDS DE-FEND-ING THE COUN-TRY HE LOVES.
HRP.
W.W
HNS
(GTRS)
F
rall..
C#mi

Pf.
30
Moderato
31
(EVA:)
32
33
BUT WHEN YOU ACT THE THINGS YOU DO AF-FECT US ALL.
(CLAR. SOLO)
(+HRP)
(+ KB1)
STRS
34
(PERON:)
35
36
37
BUT WHEN YOU ACT
YOU TAKE US A-WAY FROM THE SQUALOR OF THE REAL WORLD.
FL. SOLO
KBD + STRS
B7
Em
C
D
GMAJ7
38
39
(EVA:)
ARE YOU HERE ON YOUR OWN?
YES.
OH,
STRS
HRP W.U HNS
Am
tale...
B7
C

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 1
+ STRS
EL GTR
B3
(43)
(44)
(45)
(EVA:)
YOU'RE MY RE-WARD FOR MY EF-FORTS HERE TO-NIGHT.
IT SEEMS CRAZY BUT YOU
B7
B7
(46)
(47)
(48)
MUST BE-LIEVE
THERE'S NOTH-ING CAL-CU-LAT-ED, NOTH-ING PLANNED.
TENOR SOLO
(KYBD. 1)
KYBD. 2
GTRS.
Emi
E♭
C
D7
G

Aztec® 12-4CR

P.C.
49
50
51
52
PLEASE FORGIVE ME IF I SEEM NA-IVE.
I WOULD NEV-ER WANT TO FORCE YOUR HAND.
BUT
TENOR SOLO
KYBD. 1
KYBD. 2
B7
Emi
C
D7
GMAJ7
53
54
55
56
PLEASE UN-DER-STAND I'D BE GOOD FOR YOU.
I DON'T AL-WAYS RUSH IN LIKE THIS.
TENOR SOLO
KYBD. 1
(SIMILE)
Ami7
B7
C
B7
Emi
CELLO
57
58
59
60
TWEN-TY SEC-ONDS AF-TER SOM-EONE TEL-LS
TELL-ING STRANGERS I'M TOO GOOD TO MISS.
(SIMILE)
C
D7
G
B7
Emi

Adobe® 12-4CR

P.C.
(61) (EVA:)
(62)
(63)
(64)
IF I'M WRONG, I HOPE YOU'LL TELL ME SO. BUT YOU REALLY SHOULD KNOW I'D BE GOOD FOR YOU.
TENOR
VIBES
KYBD. 2
C
D7
GMAJ7
Ami7
B7
C
(65)
(66)
(67)
(68)
I'D BE SUR-PRIS-ING-LY GOOD FOR YOU. I WON'T GO ON IF I'M BOR-ING YOU. BUT DO YOU
STRS
KYBD 1
(+STRS)
BASS
(69)
(70)
(71)
POCO RALL.
(72)
UNDERSTANDING POINT OF VIEW? DO YOU LIKE WHAT YOU HEAR, WHAT YOU SEE AND WHO YOU BE... GOOD FOR ME TOO!
FL
CLS
VIBES
Em7
BS GTR.

AZTEC® 12-4CR

"CHARITY CONCERT"

P.C.
85
(TENOR SAX SOLO)
(86)
(87)
(88)
STRS
KYBD
(PIZZ)
B7
(RH)
Emi
C
D7
G
89
(90)
(91)
(92)
B7
(SIMILE)
Emi
C
D7
GMAJ7
(93)
(94)
(95)
(96)
PERDON:
PLEASE
Ami7
B7
C
Bb
F
E

ZTEC® 12-4CR

P.C.
97
98
— GO ON, YOU EN-THRALL ME, I CAN
Fl, cl.
KYBD 1 + STRS
ETR: BASS
99
100
UN-DER-STAND YOU PER-FECT-LY AND I LIKE WHAT I HEAR, WHAT I SEE, AND KNOW-ING
101
102
RALL.
(EVA:)
ME, I WOULD BE GOOD FOR YOU TOO...
W.W, HNS.
Em7
mf

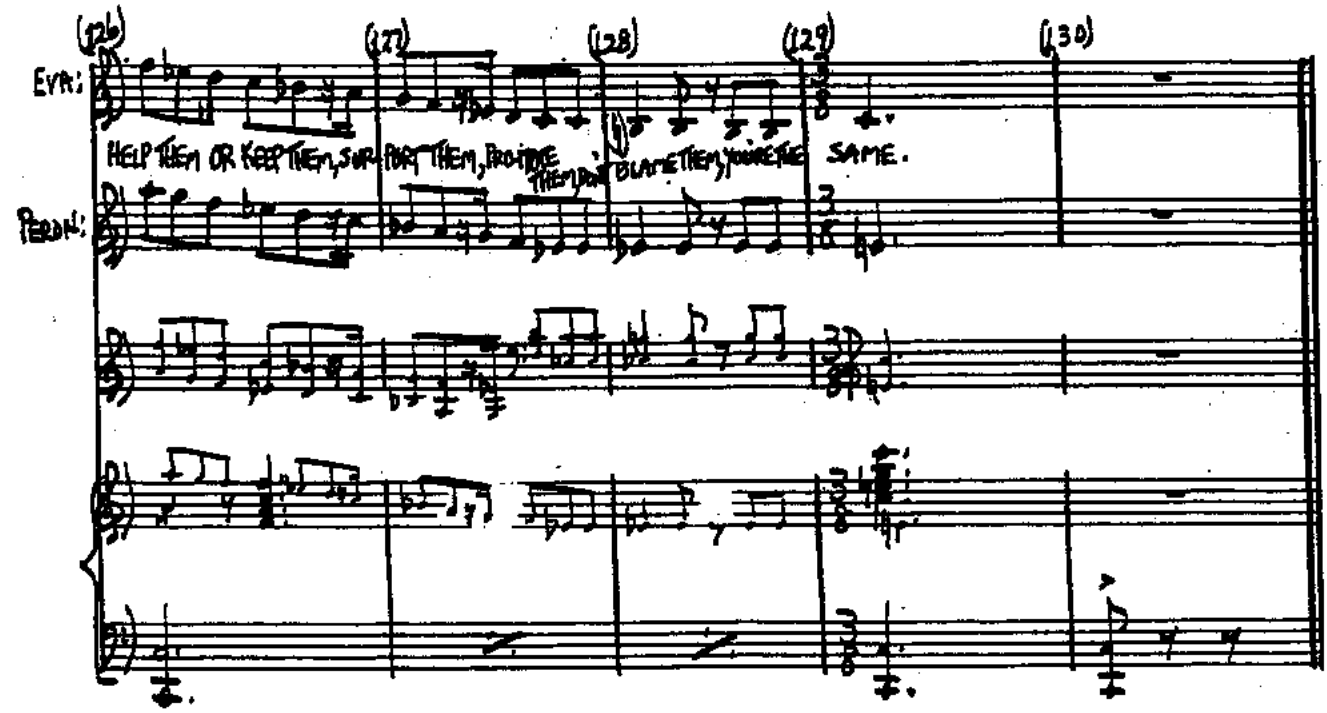
ASTEC® 12-4CR

Zieher® 124CR

"CHARITY CONCERT"

PND.-COND.

121
122
123
124
125
EVA:
HAS-N'T AN EYE ON HI
FACT THEY RELY ON THE
PART-NER. THEY'RE
HOP-ING THEIR LOV-ER WILL
PERON:
KYBD. I
+ CLS
Perc
Vlns
Harp.


126
127
128
129
130
EVA:
HELP THEM OR KEEP THEM, SUR-
FOR THEM, PRO-VIDE
BLAME THEM, YOU'RE THE
SAME.
PERON:

INTRO TO "ANOTHER SUITCASE"

Aztec® 12-4CR

ANOTHER SUITCASE

Autec® 12 PVC
P 2580-802-80

P.C.
8 (EVA)
9
SAD OR SUR-PRISED, LET'S BE FRIENDS, CIV-IL-IZED.
A
A
10
11
COME ON, LIT-TLE ONE.
DON'T
KBS
VLNS. COLLA VOCE
HNS
Am9
Cm7b5
CELLO
+KB2
12
13
STAND THERE LIKE A DUM-MY.
THE DAY YOU KNEW WOULD AR-RIVE IS
STRS
HNS
A7
14
15
STGS.
HERE, YOU'LL SUR-VIVE.
SO MOVE, FUN-NY FACE.
I
G°/A
(PNO.)
A

ARTEC® 12 PVC

P.C.
16
(EVA:)
17
18
19
LIKE YOUR CON-VER-SA-TION, YOU'VE A CAP-TIVE TURN OF PHRASE. (2 CLARS)
(CL. I)
KYBD 1 (ORGAN)
KB 2 GTR.
Ami
F (SMILE)
G
D/F#
Ab
Am
20
21
22 MOLTO RIT. . . . .
(2 CLS)
Ami
F
MOLTO RIT. . . . . .
23
SLIGHTLY SLOWER
24
(KYBD 1, HP, MARIMBA, GTR.)
KYBD 2 BS.
25
26
MISTRESS
I
HP.

Adobe® 12 PVC

P.C.
(MISTRESS:)
27
28
29
DON'T EX-PECT MY LOVE AF-FAIRS TO LAST FOR LONG. NEV-ER FOOL MY-SELF. THAT MY
(CLS.)
HRP.
GTR.
KYBD. 2
BASS
C F G C F C Dm G
30
31
32
DREAMS WILL COME TRUE. BE-ING USED TO TROU-BLE, I AN-TI - CI-PATE IT, BUT
C G C F G Am
33
34
ALL THE SAME I HATE IT. WOULD-N'T YOU? SO WHAT HAPPENS
C F C

Artec® C-12 E DIAZ-TEC 300

(MISTRESS)
41
42
TIME AND TIME A-GAIN I'VE SAID THAT I DON'T CARE THAT I'm IM-
CLS + CELLO
HRP.
KYBD 2 + BS.
C F G7 C
43
44
45
-MUNE TO GLOOM THAT I'm HARD THRU AND THRU, BUT EV-'RY TIME IT MATTERS ALL MY
F C Dm G C G7 C F
46
47
48
WORDS DE-SERT ME. SO AN-Y-ONE CAN HURT ME, AND THEY DO. SO WHAT HAPPENS
G Am C F C

P.C.
49
50
MISSES
NOW?
SO WHAT HAP-PENS NOW?
WHERE AM I GO-
BOYS
AN-OTH-ER SUIT-CASE IN AN-OTH-ER HALL.
TAKE YOUR PIC-TURE OFF ANOTH-ER WALL.
CLS
GTR
KYBD
F
C
51
52
-ING TO?
WHERE AM I GO-ING TO?
YOU'LL GET BY, YOU AL-WAYS HAVE BE-FORE.
Am
F
C/E
Dm
53
54
CLS
MARI'S GTR
BASS
3

Anne® 12-4CR

P.C.
55
(VLNS. COL VOCE)
56
CALL IN THREE MONTH'S TIME AND I'LL BE FINE. I KNOW WE'LL
CLS
HRP.
KYBD.
C F G7 C
57
58
59
MAY BE NOT THAT FINE, BUT I'LL SUR-VIVE ANY HOW I WON'T RE-CALL THE NAMES AND PLA-CES
F C Dm G C G7 C F
60
61
62
(STRS. OUT)
OF THIS SAD OC-CA-SION. BUT THAT'S NO CON-SO-LA-TION, HERE AND NOW. SO WHAT HAP-PENS
G Am C F C

P.C.

63
64
MISSES
NOW?
SO WHAT HAP-PENS NOW?
WHERE AM I GO-
BOYS
AN-OTH-ER SUIT-CASE IN AN-OTH-ER HALL.
TAKE YOUR PICTURE OFF ANOTHER WALL.
CLS.
F
C7
F
C7
65
RALL. . . . .
66
—ING TO?
WHERE AM I GO-ING TO?
YOU'LL GET BY YOU AL-WAYS HAVE BE-FORE.
DON'T ASK A-NY
RALL. . .
F
Am
FMAJ7
67
(RALL.)
68
(RALL.)
MORE
(VIBES, HEP, GTRS, MARIMBA)

PERON'S LATEST FLAME

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P.C. 4

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21
22
23
24
ARIST.
WAN- DERED — IN- TO OUR EN- CLO- SURE — HOW UN-FOR-TU-NATE THIS
(MP)
PERC, HN, TPT.
Dm
Fmaj7
+B.S. CL, V.C, B.S.
25
26
27
28
PER- SON — HAS FORCED US TO BE BLUNT
NO ME WOULD-N'T
Dm
Fmaj7
29
30
31
32
MIND — SEE-ING HER IN HAR-ROD'S — BUT BE-
Dm
Am7
33
34
35
36
-HIND THE JEWEL-RY COUNT-ER, NOT IN FRONT.
TVLNS. (f)
Bb
Fmaj7
B.S. CL, TRB.
f

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96
97
98
ARMY
HEAD
SHE SHOULD NOT GET OUT OF BED.
TPT, VLN.
HN, TMB.
KBD., GTR.
G [DRUM BREAK]
F [DRUM BREAK]
+V.C, BS.
99
100
SHE SHOULD KNOW THAT SHE'S NOT PAID
C
G [DRUM BREAK]
101
102
103
TO BE LOUD, BUT TO BE LAID.
SLUT!
WW.
KB 1
G
F [DRUM BREAK]

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BRUNING 40-21 14425

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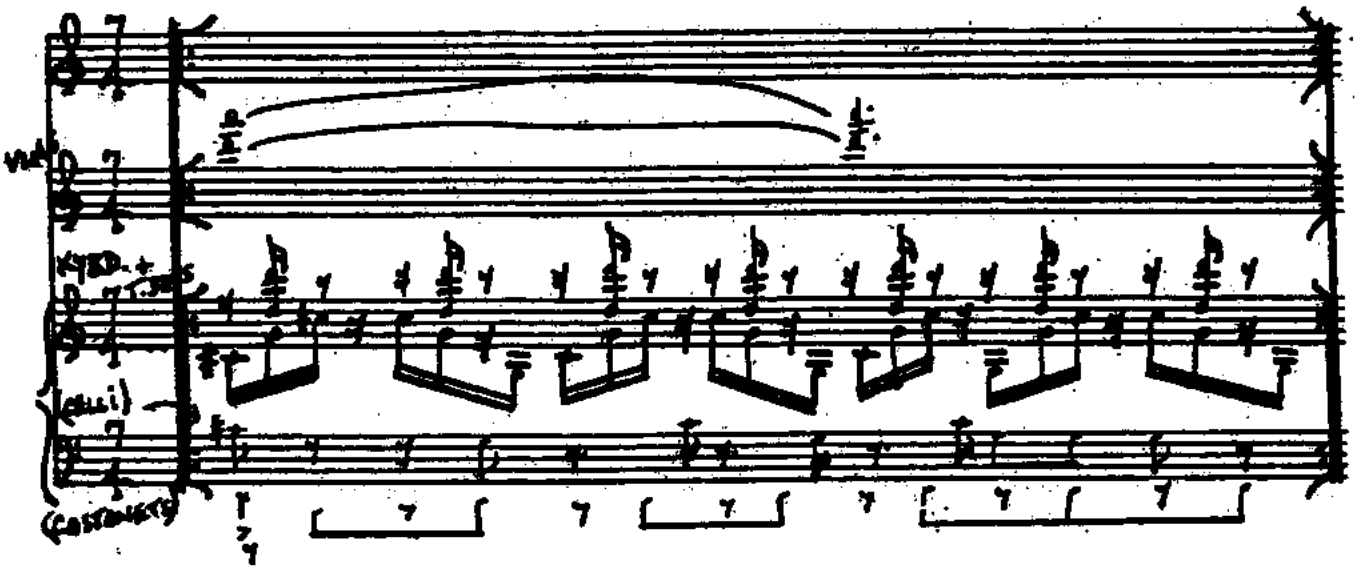
GIRLS
(TENOR)
THINGS HAVE REACHED A PRET-TY PASS WHEN SOME-ONE PRET-TY LOW-ER CLASS
(BARI)
BOYS
(BASS)
THINGS HAVE REACHED A PRET-TY PASS WHEN SOME-ONE PRET-TY LOW-ER CLASS
+ CHE
GRACE-LESS AND VUL-GAR, UN- IN-SPIRED, CAN BE AC-CEPT-ED AND AD-MIRED.
GRACE-LESS AND VUL-GAR, UN- IN-SPIRED, CAN BE AC-CEPT-ED AND AD-MIRED.

SCENE CHANGE

(REPEAT TILL CUT-OFF)



A NEW ARGENTINA

P2580-802-79

P.C.

Adobe® 12-4CR

17 (EVA:)
18
19 POCO RALL
LOOK-ING TO YOU
+FL. OB.
ALL YOU HAVE TO DO IS
HRP
GTR 2
Am7
B7
C
B7
20 A TEMPO
21
SIT AND WAIT
KEEP-ING DOT OF EV- 'RY-
Em
C
D7
22
23
-BO - DY'S WAY
WE'LL
6
3

P.C.
RUBATO
25
TEMPO I"
YOU'LL BE HAND-ED POW-ER 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
Fl. ob.
YOU CAN RE-LUC-TANT-LY A-GREE TO BE CALLED.
C
Bb
F
E

PF. (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
KYBDS + RHY.
F
D7 (NOT FOR CONT.)
F
F
F7
37 38 39 40
DIS-TANCE LENDS EN-CHANT-MENT AND THAT IS WHY ALL
VLNS
CLS, CELLI
C
C7
D7
41 42 43 44
EX-ILES ARE DIS-TING-UISHED MORE IM-PORT-ANT, THEY'RE NOT DEAD. I COULD
D7
F
F7
45 46 47
EVA:
FIND JOB SAT-IS-FAC- TION IN PAR-A-GUAY.
VLNS
C7
D7

ASTEE® 12 PVC

EVITA: ALLEGRO FASTER
48
49
THIS IS CRA - - ZY DE-FEAT-IST TALK —— WHY COM-MIT PO-LIT-I- CAL
KYBD + RHY
Bm7
Bm7
50
51
SU - I - CIDE? THERE'S NO RISK THERE'S NO CALL FOR ANY AC-TION AT ALL
E7
E7
52
53
(ON TAPE:) "PERON! PERON! "4X
WHEN YOU HAVE UN-IONS ON YOUR SIDE.
F#7

P.C. [STRIP-MARCH]
55 (EHE:)
56
A. NEW AR-GEN-TI-NA, THE
Violins
+ Tutti
KYBDS
57
58
59
CHAINS OF THE MASS-ES UN-TIED!
A NEW AR-GEN-TI-NA! THE
60
61
62
(EVA:)
VOICE OF THE PEO-PLE CAN-NOT BE DE-NIED!
THERE IS

P.C. (EVA:)
63
64
65
ON-LY ONE MAN WHO CAN LEAD ANY WORK-ERS RE-GIME.
HE LIVES FOR YOUR IDEALS AND YOUR
HNS, VLNS
+W.W.
KYBDS
+HNS.
66
67
68
DREAM.
HE SUP-PORTS YOU FOR HE LOVES YOU, UN-DER-STANDS YOU, IS ONE OF YOU,
(+RHY.)
VLNS
+HNS.
E7
G7
A
E7
69
70
+CHE (TENS, SOPRS.)
IF
NOT
HOW COULD HE LOVE ME?
W.W
(W.W, STRGS)
TPTS, HNS
(+VLNS (8VA)
C
G7
G
(+CELLI)

Finale® 12-4CR

P.C.
(EVA:)
80
81
BEEN UN-EM-PLOYED AND I'VE STARVED AND I'VE HAT-ED IT TOO. BUT I
W.J.
TPTS.
VLNS. HNS.
HNS.
KYBD.
E7
(+ TRBS.)
82
83
FOUND MY SAL-VA-TION IN PER-ON. MAY THE NA-TION
VLNS.
mf
E7
G7
A
G7
84
85
(CHE:)
LET HIM SAVE THEM AS HE SAVED ME. A
(BR, HNS.)
(+ VLNS. \ HNS.)
C
G7
G

(CHS)
86
87
88
(+ SECRET POLICE)
NEW AR-GEN-TIN--A. A NEW AGE A-BOUT TO BE-GIN. A
W.W
KYBDS
mp
A
G
+HNS
89
90
NEW AR-GEN-TI-NA. WE FACE THE WORLD TO-GETH-ER AND
A
D
91
92
(WORKERS (1 SOLO)
NO DIS-SENT WITH--IN. NA-TION-AL-
W.W
(W.W)
STRS
G
A13
A7
HORN 2
D
Pos.
CELLO

Astec® 12-4CR

93
1. SOLO
94
(2° SOLO) 95
-ZA-TION OF THE IN-DUST-RIES THAT THE FOR-EIGN-ERS CON-TROL, PAR-TI-CI-PA-TION IN THE PRO-FITS THAT
W.W.
+KBD.2
D7
F7
C7
CELLO (SUSTAINED)
96
(3RD. SOLO) 97
(4 SOLO)
(5 SOLO) 98
(6 SOLO)
(7 SOLO)
WE MAKE
SHORT-ER HO-URS, HIGH-ER WA-GES, VOTES FOR WOM-EN, LARG-ER DOLES MORE PUB-LIC
VLNS
(Hn. I)
D
D6
99
8 SOLO
100
(PERON)
SPEND-ING. A BIG-GER SLICE OF EV-'RY CAKE.
IT'S AN-
W.W
VLNS

101 (PERON) (VLNS. COL VOCE)
102
103
-NOY-ING THAT WE HAVE TO FIGHT E - LEC-TIONS FOR OUR CAUSE, THE IN-CON-VE-NIENCE, HAV-ING TO SEEK A MA-
D7
F7
C7
(CELLO SOST.)
104
105
106
JOR-I-TY.
IF NOR-MAL MEAN-ODS OF PER-SUA-SION FAIL TO WIN US AP-PLAUSE, THERE ARE
(VLNS)
D7
(SIMILE) D7
F7
107
108
(MOB-STATE POLICE)
OTH-ER WAYS OF ES-TA-BLISH-ING AU-THOR-I-TY. WE HAVE
VIBR.
C7
SIM.
D7
109
110
111
(EVA)
WAYS OF MAKING YOU BE FOR US, OR AT LEAST OF MAKING YOU ABSTAIN.
PE-
VLNS
(+RHY. +TRIM)
(+CELLO)

112
(EVA:)
113
114
-RON HAS RESIGNED FROM THE ARMY AND THIS WE A - VOW.
THE DES-CAM-IS-A-DOS ARE
THOSE HE IS MARCH-ING WITH
VLNS HARM
HNS
VLNS HARM
KYBD
(+WW, TPTS)
(+CELLI TRB)
115
116
NOW!
HE SUP - PORTS YOU, FOR HE LOVES YOU, UN-DER-
HNS
STRS
E7
G7
117
118
119
ALL: CHOR.
-STANDS YOU, IS ONE OF YOU.
IF NOT HOW COULD HE LOVE ME.
A
WW
+KYBD HARM
TPTS
A7
G7
C

(ALL:)
120
121
122
NEW AR-GEN-TI-NA! THE CHAINS OF THE MAS-SES UN-TIED.
A
Trps
Vlns w.s.
Trb
A
ARR. GLISS
123
124
125
NEW AR-GEN-TI-NA! THE VOICE OF THE PEO-PLE CAN-NOT BE AND
Strs w.s.
A
D
G
F#m
E min.
126
127
128
(Pepsi:)
WILL NOT BE AND MUST NOT BE DE- - NIED!
THERE-A-
G
F#m
Em
D
P.
P

V.S. (To 130)

Finale® 12 PVC

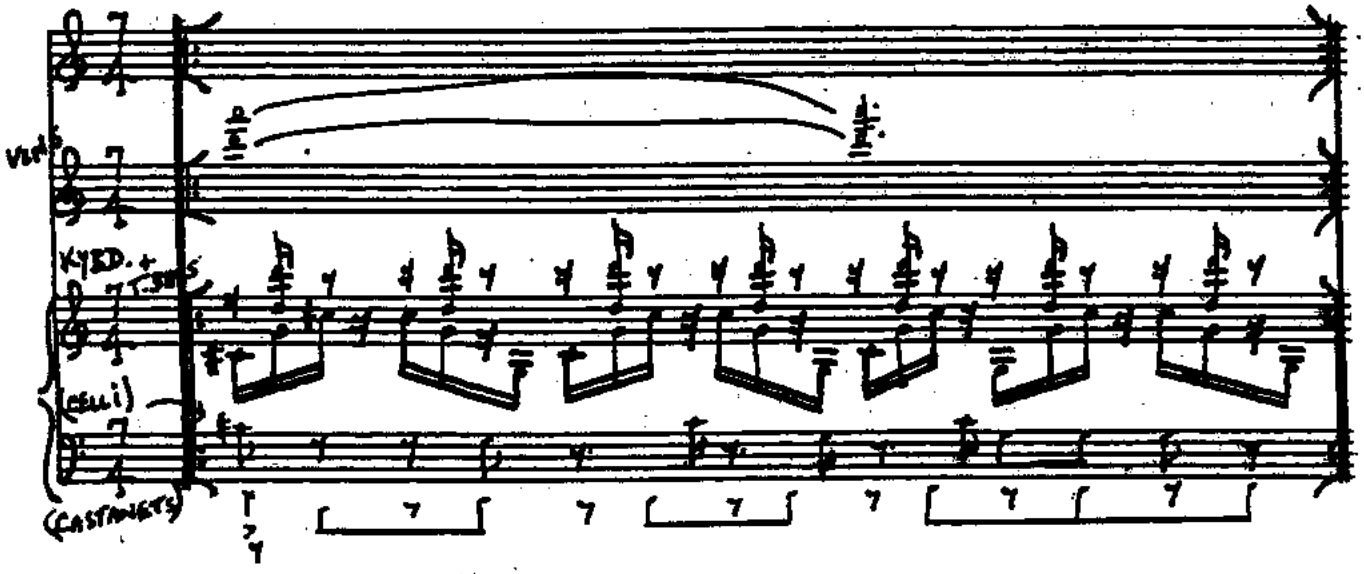
Aztec® 1244CR

153
(EVA:
VLNS. col voce)
154
155
156
CLOSE DOORS, KEEP AN ES-CAPE CLAUSE, BE-CAUSE WE MIGHT LOSE THE BIG AP-PLE. BUT
Bb Am Gmi F Bb Bb-maj7 Gmi
CELLO
RALL.
157
158
WOULD I HAVE DONE WHAT I DO IF I HAD-N'T THOUGHT, IF I HAD-N'T
(+ W.Ws, Harp.)
Bb Am Gm F
(CELLO)
159
160
ALL:
KNOWN, WE WOULD TAKE THE COUN-TRY!
(W.Ws 3 STRS)
TPTS
3
(CELLO)

160 (ALL:)
(161)
(162)
NEW AR-GEN-TI-NA! THE CHAINS OF THE MAS-SES UN-TIED
(163)
(164)
(165)
NEW AR-GEN-TI-NA! THE VOICE OF THE PEO-PLE CAN-NOT BE AND
RALL.
(166)
(167)
(168)
WILL NOT BE AND MUST NOT BE DE- - -NIED!
FINE
D (drum Fill)

SCENE CHANGE

(REPEAT TILL CUT-OFF)



PIANO-CONDUCTOR

ENTR'ACTE

P2580-802-80

AZTEC® 12 PVC

BALCONY - CASA ROSADA

(PERON-EVA-CHE-CHORUS)

M2054-802-'80

VAMP 'TILL READY
[Tpt's Calla Vce]
(PERON)
Solo
AR- GEN - TIN - OS
AR- GEN - TIN - OS
WE ARE
CHOS.
-RON PE - RON AE -
(SIMILE)
ALL SHIRT-LESS NOW
FIGHTING A-GAINST OUR
-RON PE - RON AE - RON PE-RON PE-
-RON AE - RON AE -
COM-MON EN-E-MIES,
POV-ER-TY
SO-CIAL IN-JUS-TICE
-RON AE - RON AE -

Xerox® 12-4CR

[Tpt's/Xylo Colla Voce]
[Horns Colla Voce]
16
17
18
19
Solo
For-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-
20
[Clar's Colla Voce]
21
22
23
Solo
-pen-dence
Our Dig-ni-ty
Our Pride
Chos.
-ron Pe-ron Pe-
(Add Vlns)
Ob.-Tpt. Colla Voce
Xylo/Colla Voce
Clar. Colla Voce
24
25
Solo
Let The World Know That Our Great Nation Is A-wak-'ning And That It's
Chos.
-ron Pe- ron Pe-
(Add Tpt's)

Autec® 12-4CR

ALTEC® 1244CR

CHEV
36
37
38
SOLO
AS A MERE OB-SER-VER OF THIS TRAVELLED PHENOMENON ONE
CHOS.
-RON PE-RON PE-
(FLT/FL+OB.)
mp
39
40
HAS TO AD-MIRE THE STAGE MAN-AGE-MENT THERE A-GAIN PER-
-RON PE-RON PE-
41
42
-HAPS I'M MORE THAN A MERE OB-SER-VER: LIS-TEN TO MY EN-THU-SI-A-STIC GENTLEMEN
-RON PE-RON PE-RON PE-RON PE-
GUI

Autec® 12-4CR

[CHOS. II]
43
(SPOKEN: [CHE:]
"LOOK, IF I TAKE OFF MY SHIRT."
44
45
46
Solo
E - VI - TA É - VI - TA E -
CHOS
- RON PE - RON PE -
- RON PE - RON PE -
CL'S - HORNS
CELLI - TBN
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 -
TPT.
TPTS/FL.
51
52
53
CHOS I
- VI - TA E -
- VI - TA
II
- VI - TA E - VI - TA E - VI - TA

Xerox® 12-4CR

[ORCH. SOLI]
54
TPTS-HNS-OB. (IN OCTAVES)
CELLI
mf
55
56
57
HORNS/TBN/CLS.
Db
PERC-BASS
GUITS
Gb
58
59
60
61
Ab7
Db
62
63
64
65
Bm
66
HORN SOLO
67
68
CELLO
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.
CELLI
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
81
82
83
84
NINES AT SIX-ES AND SE-VENS WITH YOU
POCO RIT.
A TEMPO
I HAD TO LET IT
POCO RIT...
A TEMPO
HORNS TACET
CELLOS
BAS

ZIPATONE® 12 PVC

101
102
103
104
TRUTH IS I NE-VER LEFT YOU ALL THRO' MY WILD DAYS MY MAD EX-IS-TENCE I KEPT MY
105
106
107
108
PROM-ISE DON'T KEEP YOUR DIS-TANCE
AND AS FOR FOR-
GUIT. 2
109
110
111
112
-TUNE AND AS FOR FAME I NE-VER IN-VI-TED THEM IN THOUGH IT
113
114
115
116
SEEMED TO THE WORLD THEY WERE ALL I DE-SIRED THEY ARE IL-LU-SIONS THEY'RE

117
118
119
120
NOT THE SO-LU-TIONS THEY PROMISED TO BE THE ANSWER WAS HERE ALL THE TIME
I
[RUBATO]
121
122
[RALL]
123
124
[CHORUS]
LOVE YOU AND HOPE YOU LOVE ME.
DON'T CRY FOR ME AR-GEN-TI-NA (HUM.....
RALL
RUBATO
VLNS/HP
CL'S
HRNS
CELLOS
125
126
127
128
129
130
mp
HRNS
TBN
CELLO

131
[EVA:] (TEMPO PRIMO)
132
133
134
DON'T CRY FOR ME AR-GEN-TI-NA
THE TRUTH IS I NEV-ER LEFT YOU ALL THRO' MY
KEY-BD. WIND
HNS.
CELLOS
Db
Db
Db
135
136
137
138
ROLL
WILD DAYS MY MAD EX-IS-TENCE I KEPT MY PROM-ISE DON'T KEEP YOUR DIS-TANCE
Ab7
Bbm
Dbmaj7
Gbmaj7
139
140
141
142
HAVE I SAID TOO MUCH THERE'S NOTHING MORE I CAN THINK OF TO SAY TO YOU
BUT
FL.
CL.
143
144
145
ALL YOU HAVE TO DO IS LOOK AT ME TO KNOW THAT EV-'RY WORD IS TRUE.
(+TIMP)

146
[Orch. Soli]
147
Tpt's
148
(Tutti)
3
3
3
ff
Db
Horns
Db
Db
149
150
A Tempo
151
(Rod Tpt's)
Db
A Tempo
Ab
Bbm
152
Rall.... 153
[Eva]
Just
Rall....
Dbmaj7
mf
Gbmaj7
V.S

Aztec® 12 PVC

[AGITATO]
(EVA)
154
155
156
157
RALL....
LIS-TEN TO THAT THE VOICE OF AR-GEN-TI-NA WE ARE ADORED WE ARE LOVED
FL, CL.
RALL...
TIMP
SLOWER
[OFFICER:]
158
159
160
[QUICKLY / SLOW]
CHOS
SOPRANOS
STATESMANSHIP IS MORE THAN EN-TER-TAIN-ING PEA-SANTS
E-
SLOWER
EVA
WE SHALL SEE LIT-TLE MAN
CLAR.
TPT.
TPTS-HORNS (MUTED)
WAS-FL CL.
CELLOS
A LITTLE FASTER
161
162
163
164
CHOS
-VI-TA PE-RON
LA SANTA PE-RON-IS-TA
E-VI-TA PE-RON
LA SANTA PE-RON-IS-TA
E-
A LITTLE FASTER
ff

Altec® 12-4CR

165
166
167
168
CHOS.
-VI-TA PE-RON LA SANTA PE-RON-IS-TA E-VI-TA PE-RON LA SANTA PERONISTA E-
(Cym)
(Cym Sim.)
W. W.
E
Bb
169
170
171
172
CHOS.
-VI-TA PER-ON LA (SMILE)
Ab
F
TPTS
HNS
TIMP
173
174
175
176
EVA
(EVA)
A LITTLE FASTER
I AM ON-LY A SIM-PLE WO-MAN. WHO
CHOS.
+TENORS
E-VI-TA PE-RON LA SANTA PERONISTA E-
F
Db
A LITTLE FASTER

Autec® 12-4CR

177
178
179
180
EVA
LIVES TO SERVE PE-RON
IN HIS NOBLE CRU-SADE TO RESCUE HIS PEOPLE
CHOS
-VI-TA PE-RON
LA SANTA PERONISTA
E-VI-TA (etc.)
Cello Chos.
E
Bb
181
182
183
184
EVA
I WAS ONCE AS YOU ARE NOW
I HAVE TAKEN THESE
CHOS.
(Sub-Bk)
Ab
F
TIMP
185
186
187 FASTER YET
188
EVA
RICHES FROM THE OLIGARCHS
ON-LY FOR YOU.
FOR ALL OF YOU.
CHOS.
+ ALTOS
E-VI-TA PE-RON
LA SANTA PERONISTA
E-
Cello ends
F
Db FASTER YET

Xerox 12-4CR

189
190
191
192
EVA
ONE DAY
YOU WILL IN-HE-RIT
THESE TREAS-URES.
CHOS.
-VI-TA PE-RON
LA SANTA (etc.)
Cello Chos.
E
Bb
193
194
195
196
EVA
DES-CA-MI-SA-DOS
WHEN THEY FIRE THOSE CAN-NONS
CHOS.
Cello Chos.
Ab
F
(Sim-Bal.)
Cymb
197
198
199
200
EVEN FASTER
EVA
WHEN THE CROWDS SING OF
GLO-RY
IT IS NOT
(4 BASSES)
CHOS.
E-VI-TA PE-RON LA SANTA PERONISTA E.
Cello Chos.
F
Db EVEN FASTER

AZTEC® 12-4CR

201
202
203
204
EVA
JUST FOR PE-RON
BUT FOR ALL OF US
CHOS.
-VI-TA PE-RON
LA SANTA etc
Cello Chos.
E
Bb
205
206
207
208
EVA
ALL OF US
CHOS.
Cel Chos.
A
F
(Bass Dr.)
ff
TIMP
209
210
EVA
CHOS.
-VI-TA PE-RON
LA
SAN-TA PE-RON-IS-TA
Cel Chos
F

Antec® 12-4CR

ARTISTIC® 12-4CR

PIANO - CONDUCTOR

HIGH FLYING ADORED

(CHE - EVA)

ARTEX® 12 PVC
M2054-802-P0

(Fl. out)
16
17
18
19
FAN-TA-SY OF THE BED- ROOM, AND A SAINT. AND
Eb
Bb
C
F/C
C
C
20
21
22
23
YOU WERE JUST A BACK STREET GIRL. HUSTLING AND FIGHTING. SCRATCHING AND BIT-ING.
Gm
Bb
mp
24
25
26
27
HIGH FLY-ING A-BORED DID YOU BE-LIEVE IN YOUR WILD-EST MO-MENTS
F
Am
Bb
C7
28
29
30
31
32
ALL THIS WORLD BE YOURS THAT YOU'D BE-COME THE LA-DY OF THEM ALL. WERE THERE
F
Am
Bb
C7
F

33
34
35
36
STARS IN YOUR EYES WHEN YOU CRAWLED IN AT NIGHT. FROM THE
HP
Eb
C7
F
F
37
38
39
BARS FROM THE SIDE - WALKS FROM THE GUT-TER THEA-TR - I - CAL
Eb
C7
Am
Dm
40
41
42
KEYBS./HP.
DON'T LOOK DOWN IT'S A LONG LONG WAY TO
Am
Dm
Bb
F
Gm
C11
43
44
45
46
FALL.
HP/Guit's
Eb/F
Bb/F
F
Bb/F
F

47
(Flute Cello Voice)
48
49
50
HIGH FLY-ING A-BOVE. WHAT HAPPENS NOW? WHERE DO YOU GO FROM HERE? FOR
(RHYTHM/KEYBDS)
F
Am
Bb
C7
51
52
53
54
SOME ONE ON TOP OF THE WORLD. THE VIEW'S NOT EX-ACT-LY CLEAR A
F
Am
Bb
C7
55
56
57
58
SHAME YOU DID IT ALL AT TWEN-TY SIX.
Hekas
Cl's
Guit's
Eb
Bb
C
F/C
C
C
C
59
60
61
62
THERE ARE NO MY-ST'-RIES NOW. NOTHING CAN THRILL YOU, NO ONE FUL FILL YOU.
Cl's
Gm
Bb
mp C
Bb

63
64
65
66
HIGH FLY-ING A-DORED I HOPE YOU COME TO TERMS WITH DOOM
F (KEYBD'S/RHYTHM)
Am
B♭
C7
67
68
69
70
71
SO FA-MOUS SO EA-SI-LY, SO SOON IS NOT THE WIS-EST THING TO BE. YOU WON'T
F
Am
B♭
C7
F
72
23
24
25
CARE IF THEY LOVE YOU, IT'S BEEN DONE BE-FORE. YOU'LL DES-
W. W./HORNS/STR'S/HP
E♭
C7
F
F
27
28
PAIR IF THEY HATE YOU YOU'LL BE DEPRIVED OF ALL EN-ER-GY
E♭
C7
Am
Dm
171

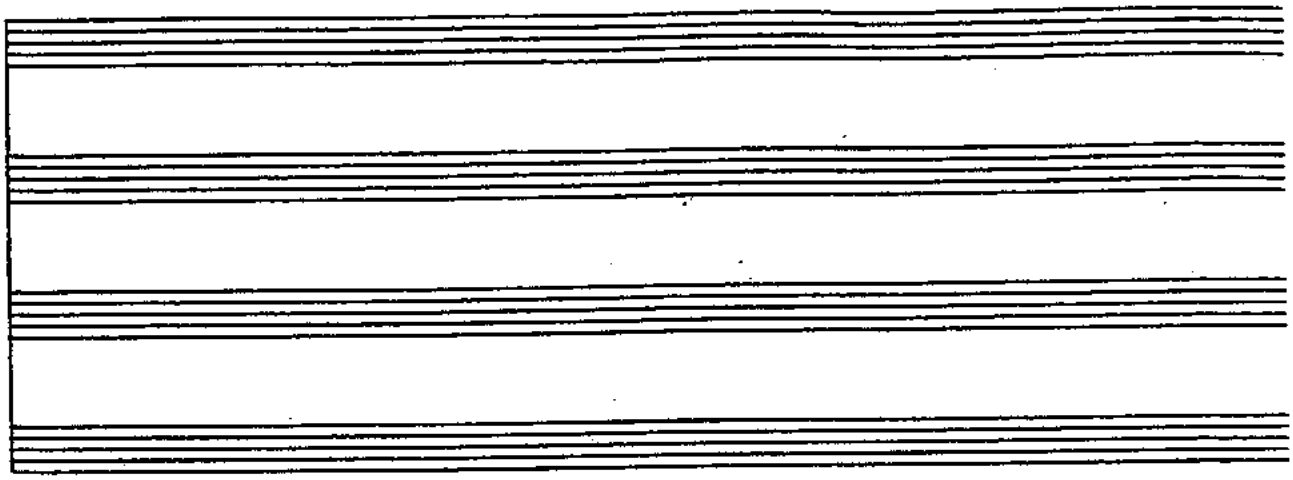
V.S.

Zaner® 12-4CR

86
[EVA:]
HIGH FLY-ING A-BORED. I'VE BEEN CALLED NAMES, BUT THEY'RE THE STRON-GEST
MAN.
D F#m G A7
90
MY STOR-Y'S QUITE US- U-AL, LO-CAL GIRL MAKES GOOD, NEEDS FA-MOUS
D F#m G A A7
94
MAN. I WAS STAP IN THE RIGHT PLACE AT THE PER-FECT TIME.
D C A7 F#m E m D

ALFRED® 12-4CR

RAINBOW HIGH
(EVA)(MEN)



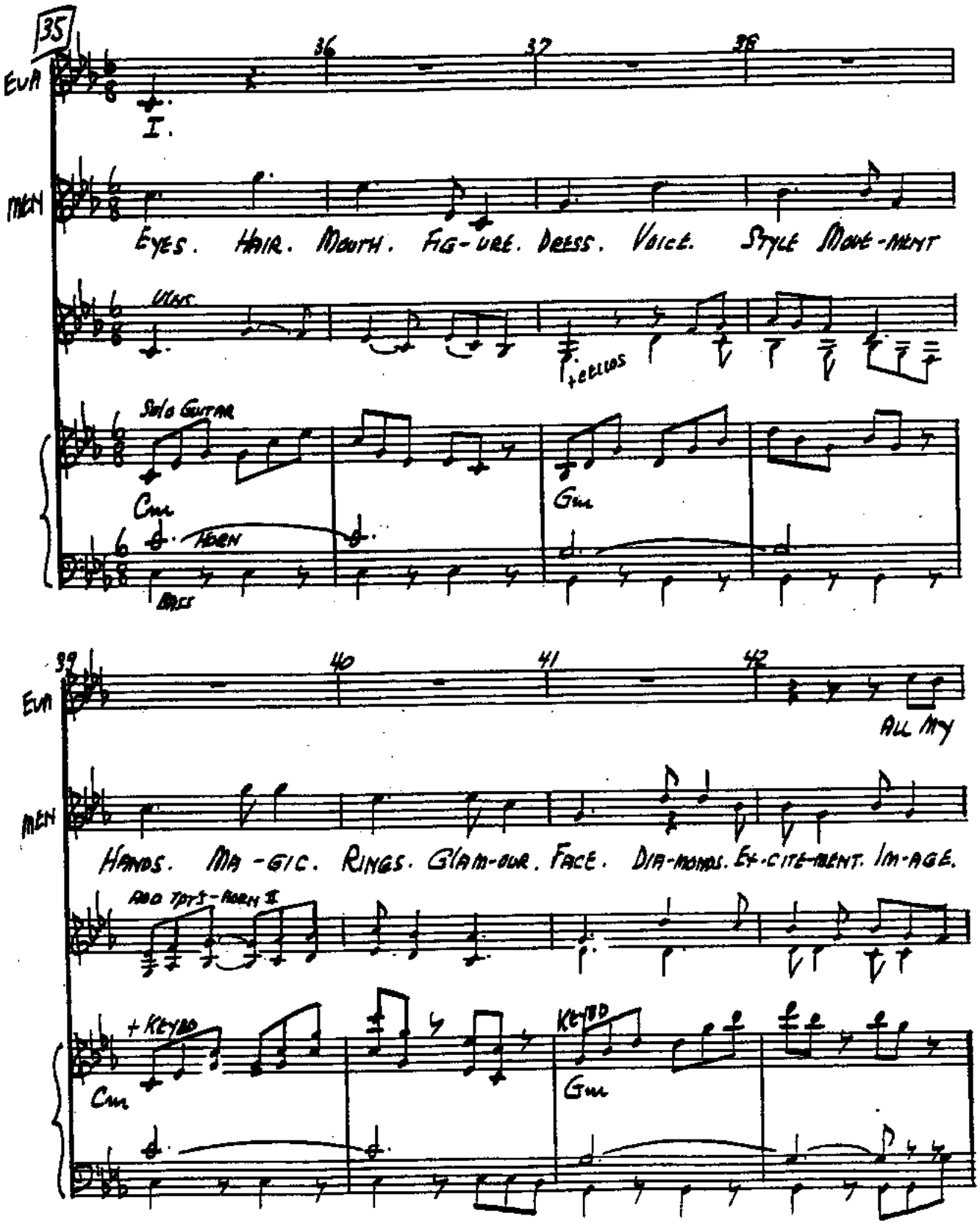
[A TEMPO]
7
8
9
10
EVA
MICH
EYES. HAIR. MOUTH. FIG-URE. DRESS. VOICE. STYLE. MOVEMENT
(HRNS)
CELLOS P.
KEY/CLAR
STACC.
HRN
BRS
(Smile)
BELLS
11
12
13
14
I CAME FROM THE
HANDS. MA-GIC. RINGS. GLA-MOUR. FACE. DIA-MONDS. EX-CITE-MENT. IM-AGE.
(TPT'S)
STRS
+FL.
KEY-CLAR
HRNS

15
16
17
PEO - PLE THEY NEED TO A - DORE ME. SO CHRISTIAN DI - OR ME. FROM MY HEAD TO MY
SOES
N.V. KEYBD
Cm
Eb
Bb
18
19
20
TOES. I NEED TO BE DAZZ - LING I WANT TO BE RAIN - BOW HIGH.
F
Ab
Bb
Eb
Gb
21
22
THEY MUST HAVE EX - CITE - MENT, AND SO MUST
Gb
Db
G7

Aztec® 12-4CR

23
24
25
26
EVA
I
I'M THEIR
MEN
EYES. HAIR. MOUTH. FIG-URE. DRESS. VOICE. STYLE. MOVE-MENT.
HORN
Cm
Gm
27
28
29
30
RO-DUCT. IT'S VITAL YOU SELL ME. SO MAGNA-VELL ME. MAKE ME ARGENTINE ROSE. I NEED TO BE
KEY/W.W.
Cm
Eb
Bb
F
31
32
33
34
THRILL-ING, I WANT TO BE RAIN-BOW HIGH. THEY NEED THESE ES-CAPE, AND SO DO
Ab
Bb
Eb
Gb
Db
G7

AZTEC® 12-4CR


35
36
37
38
EVA
I.
MEN
EYES. HAIR. MOUTH. FIG-URE. DRESS. VOICE. STYLE MOVE-MENT
Vlns
+CELLOS
Solo Guitar
Cm
Gm
ARCH
BASS
39
40
41
42
EVA
ALL MY
MEN
HANDS. MA-GIC. RINGS. GLAM-OUR. FACE. DIA-MONDS. EX-CITE-MENT. IM-AGE.
ADD TPTS-HORN II
+ Keybd
Keybd
Cm
Gm

43
(EVA)
44
DES-CAM-I-SA-DOS EX-PECT ME TO OUT-SHINE THE
mf
HEMS
(2 KEYBDS)
Fm
Eb
Db
Cm
TAN
45
46
EN-E-MY, THE AR-I-STOC-RA-CY. I
Bbm
(MR. GOLF'S HORNS)
Gb7
47
48
49
WON'T DIS-AP-POINT THEM.
CL'S/HEMS
STRS
I'M
THEIR
G7
Cm
Fm7
Cm
(BRS ONLY)

©1982 12-4CR

[STEADIER]

STEIC®12-4CR

58
59
NOT DEC-O-RA-TING A GIRL FOR A NIGHT ON THE TOWN.
AND
STRS.
TPT'S
GUITS
HORNS
BASS/KEY
60
61
I'm NOT A SEC-OND RATE QUEEN GET-TING KICKS WITH A CROWN.
VLNS.
TPT'S
GUITS
HORNS
V.S.

62
(d.c.)
63
64
WELL STOP WILL BE EUR-OPE THE RAIN-BOW'S GON-NA TOUR
WWS
C7
W.W./HRNS/KEYBDS
TPT II - TBN
C7
C6
C
C7
[DOUBLE TIME]
65
66
DRESSED UP SOME-WHERE TO GO WE'LL PUT ON A SHOW
STRS
TUTTI BR/W.W.
F7
F#7
G7
(ADD MARIM.)
[FUNKY]
67
68
69
70
LOOK OUT MIGHT-Y EUR-OPE. BE-CAUSE YOU OUGHTA KNOW
C
C6
C
C6

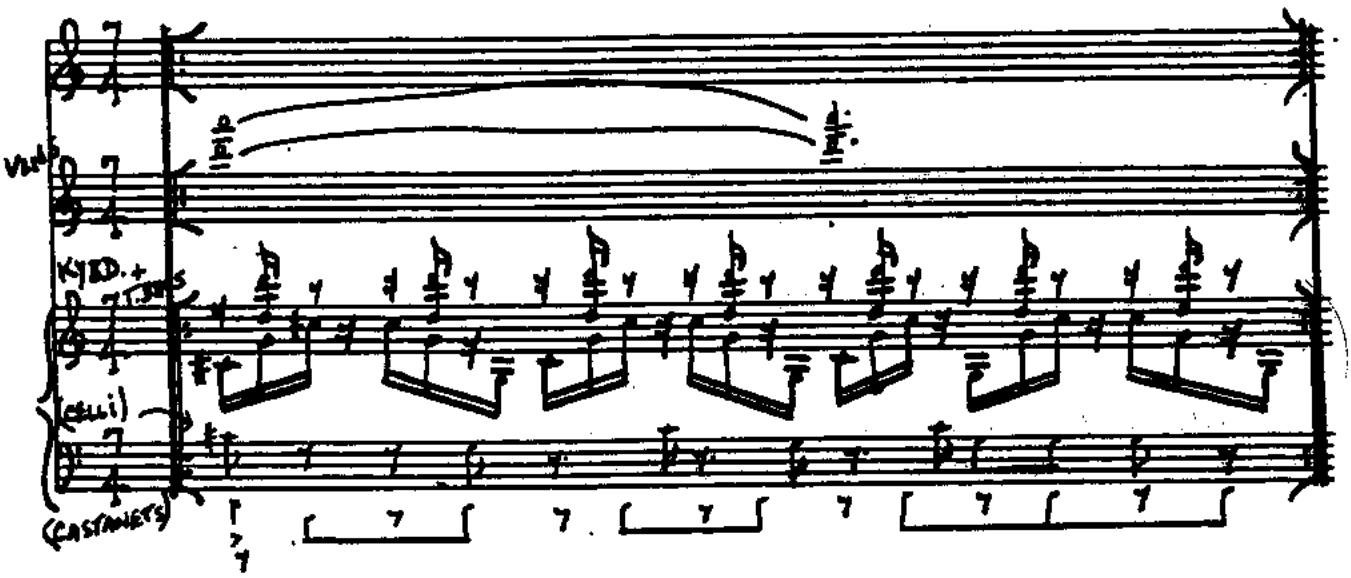
AXTEC 12-4CR

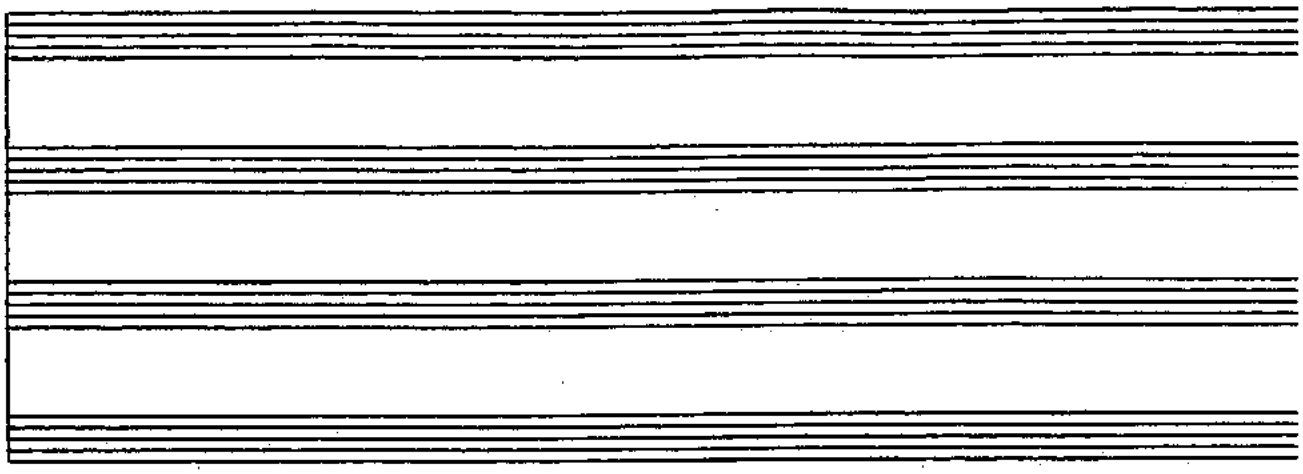
[SEGUE TO #13A]

AZTEC® 12-4CR

SCENE CHANGE

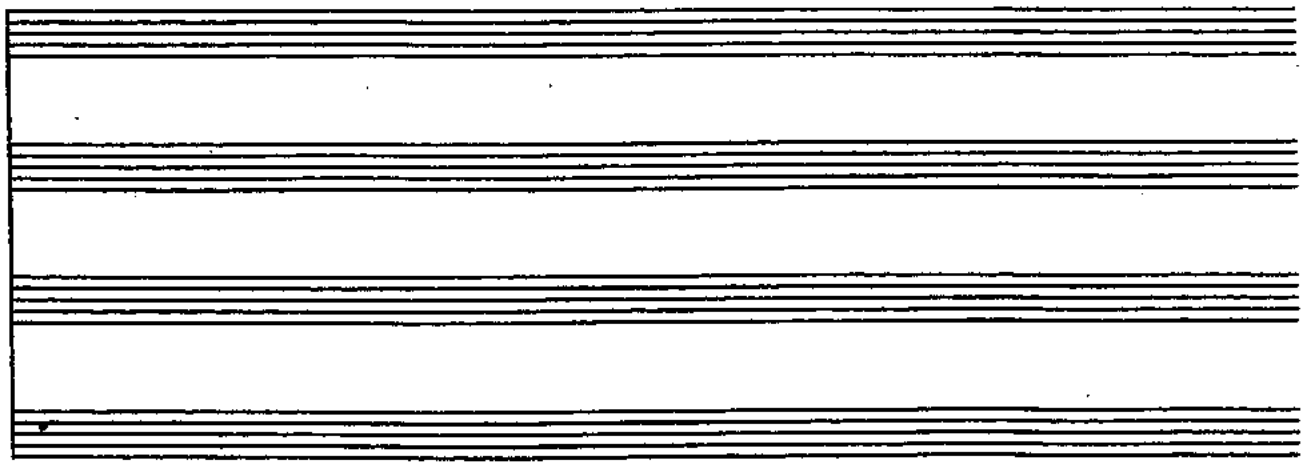
(REPEAT TILL CUT-OFF)



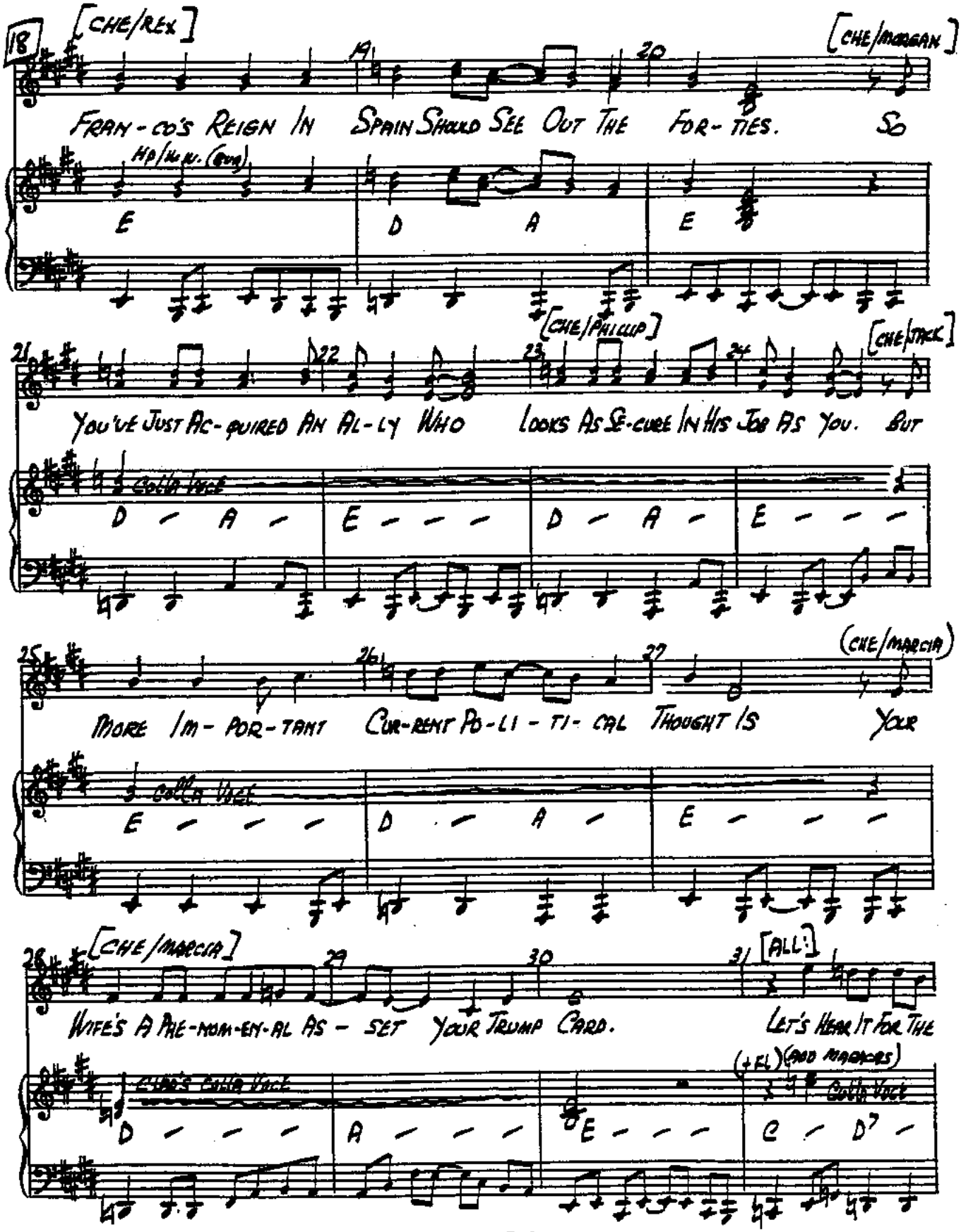


[PERON:]
PEO-PLE OF EU-ROPE!
I SEND YOU THE RAINBOW OF AR-GEN-TIN-A
TPT'S/HORNS
TBN/CELLO/GTR

V.S.



[CHE:]
SPAIN HAS FAL - LEN TO THE CHARMS OF E - VI - TA SHE CAN
(Hp/w.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 THE GOLD-EN TOUCH. SHE
(SMILE)
D A E D A E
FILLED A BULL-RING FOR-TY FIVE THOU — SAND SEAT-ER BUT IF YOU'LE
Hp/w.w.(RUN)
E D A E
PRET-TI-ER THAN GEN-'RAL FRAN - CO, THAT'S NOT HARD.
D A E A E


18
[CHE/REX]
19
20
[CHE/MORGAN]
FRAN-CO'S REIGN IN SPAIN SHOULD SEE OUT THE FOR-TIES. SO
HP/HUM. (CUT)
E D A E
21
22
[CHE/PHILLIP]
23
24
[CHE/JACK]
YOU'VE JUST AC-QUIRED AN AL-LY WHO LOOKS AS SE-CURE IN HIS JOB AS YOU. BUT
CELLO VOICE
D - A - E - - - D - A - E - - -
25
26
27
(CHE/MARCIA)
MORE IM-POR-TANT CUR-RENT PO-LI-TI-CAL THOUGHT IS YOUR
CELLO VOICE
E - - - D - A - E - - -
28
[CHE/MARCIA]
29
30
31
[ALL]
WIFE'S A PHE-NOM-EN-AL AS-SET YOUR TRUMP CARD. LET'S HEAR IT FOR THE
(+FL) (AND MARACAS)
CELLO'S CELLO VOICE
CELLO VOICE
D - - - A - - - E - - - C - D7 -

32
33
34
RAIN-BOW TOUR, ___ IT'S BEEN AN IN-CRED-I-BLE SUC-CESS. WE
W.W. (Ob.) or Cl. Voice
G
C
D7
G
35
36
37
[CHE]
WEREN'T QUITE SURE, WE HAD A FEW DOUBTS. WOULD E-VI-TA WIN
Cello Voice
P
C
D7
E
B7
38
[ALL]
39
THROUGH. BUT THE ANS-WER IS YES. ___
V.S.
E
B
(+ TIMP)

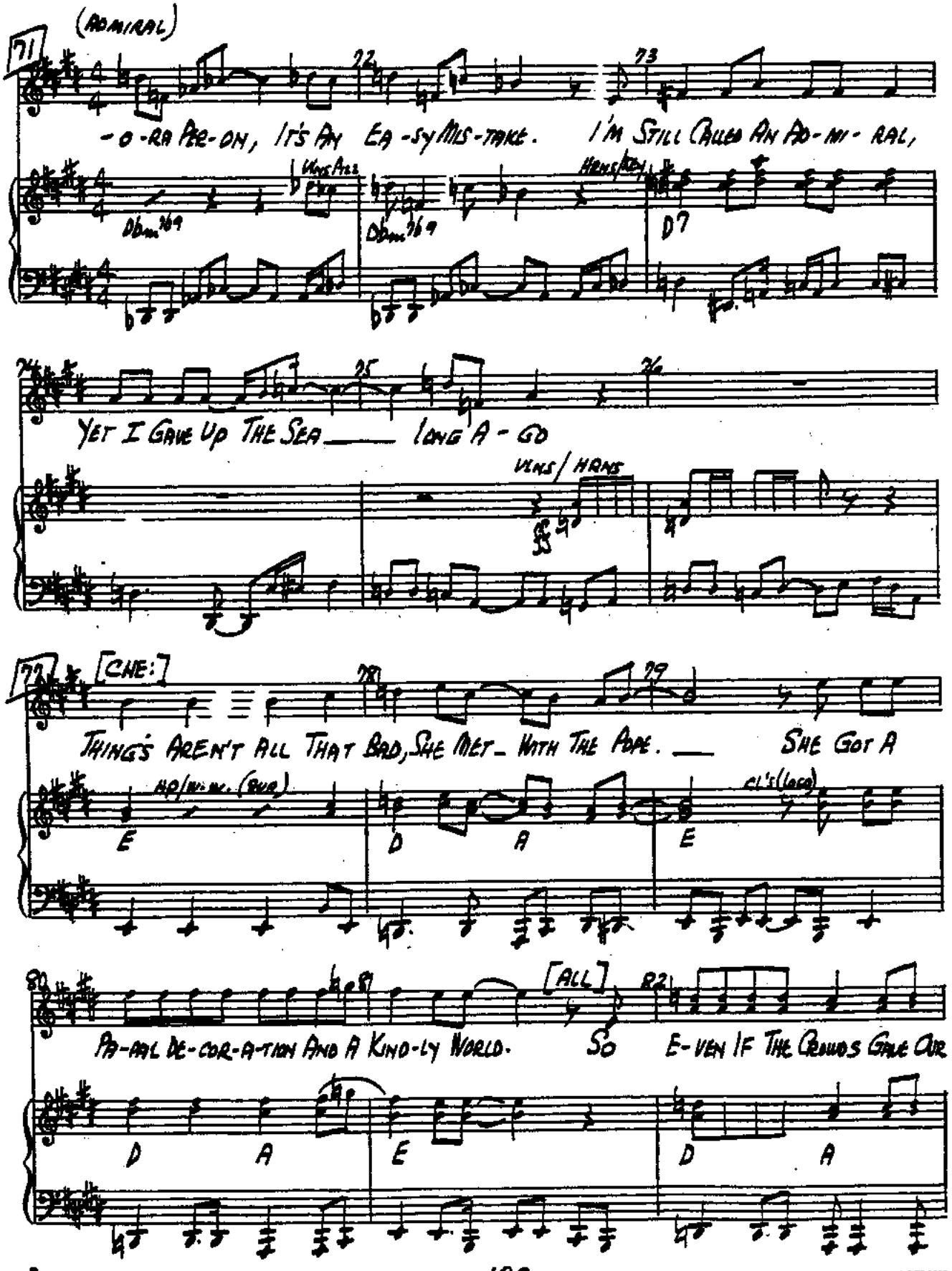
AZTEC® 12-4CR

40
[EVITA:]
41
42
43
THERE YOU ARE, I TOLD YOU SO. MAKES NO DIFF-ERENCE WHERE WE GO. THE
BASS/KEYBDS
44
45
46
47
WHOLE WORLD O-VER JUST THE SAME. YOU SHOULD HAVE HEARD THEM CALL OUR NAME. AND
ADD FL.
ADD CL'S
ADD CELLOS
48
49
50
51
[PERON:]
WHO WOULD UN-DER-ES-TI-MATE THE ACT - RESS NOW? I'M NOT UN-DER-
(EVA)
CUBLA VOCE
mf

52
53
54
-ES-TI-MA-TING YOU. JUST DO THE SAME THING IN I-TA-LY PLEASE. NOW
(VLNS.)
(+KEYBD)
B7
B7
C#m/B
55
56
57
58
I DON'T LIKE TO SPOIL A WON-DER-FUL STO-RY BUT THE NEWS FROM ROME IS
E
D A
E
D A
59
60
61
NOT SO GOOD. SHE HAS-N'T GONE DOWN LIKE WE THOUGHT SHE WOULD.
Cello Voice
E
D A
E

62
(+ I.)
(CHE:)
I - TA - LY'S UN - CON - VINCED BY AR - GEN - TINE
63
64
Solo
GLO - RY
THEY E -
Cello Voice
TPT'S/HP/KBDS
E
D
A
E
65
66
67
- QUATE PER - ON WITH MUS - SO - LI - NI,
CAN'T THINK WAY.
Cello Voice
D
A
E
[EVA]
68
69
70
+ CHE ADMIRAL
DID YOU HEAR THAT?
THEY CALLED ME A WHORE,
THEY AC - TU - 'LLY CALLED ME A WHORE BUT SEN -
WDPTS
CELLOS
Bbm
P

Aztec® 12-4CR


(ADMIRAL)
71
72
73
-O-RA PEE-OH, IT'S AN EA-SY MIS-TAKE. I'M STILL CALLED AN AD-MI-RAL,
VIBS/ACC
HORNS/KEY
Dbm7b9
Dbm7b9
D7
74
75
76
YET I GAVE UP THE SEA ____ LONG A-GO
VIBS/HORNS
77
[CHE:]
78
79
THING'S AREN'T ALL THAT BAD, SHE MET_ WITH THE POPE. ____ SHE GOT A
HP/VIB. (SUS)
CL's(loco)
E
D
A
E
80
[ALL]
82
PA-RAL DE-COR-A-TION AND A KIND-LY WORLD. SO E-VEN IF THE CROWDS GAVE OUR
D
A
E
D
A

MARCIA + CHE:
LA-DY THE BIRD, THE AR-GEN-TINE I-TA-LY AX - IS DOES HAVE SOME HOPE. SHE
(DES FILL)
STILL MADE A FAB-U-LOUS IM - PACT, CAUGHT THE EYE. LET'S HEAR IT FOR THE
[ALL:]
CLAR.
(TUTTI)
RAIN-BOW TOUR — IT'S BEEN AN IN-CRED-I-BLE SUC-CESS. WE WEREN'T QUITE SURE, WE
(STES/W.W. HORNS-TBN)
(TPTS)
(VLNS)
[CHE:]
[ALL:]
HAD A FEW DOUBTS. WOULD E-VI-TA MAN THROUGH. BUT ANDREW IS A QUAL-I-FIED, YES!
THE
W.W./HORNS/KEYBD
HORNS/KEYS
CELLOS/KEYBD
(TPTS)
(TBN)
(RHYTHM)

100
PULL SLIGHTLY
[CHE:]
101
102
103
E - VA START - ED WELL, NO QUES - TION, IN FRANCE.
(UHS)
KEY CL'S - HRNS
HARP
CELLOS
104
105
106
SHIN - ING LIKE THE SUN THROUGH THE POST - WAR HAZE. A BEAU - TI - FUL RE - MIND - ER OF THE
(HP CONT PED)
107
108
109
110
CARE - FREE DAYS, SHE NEAR - LY CAPTURED THE FRENCH, SHE SURE HAD THE CHANCE. BUT SHE
(HP SIMILE)

AZTEC 12-4CR

A TEMPO [ALL-SPOKEN]
111
112
113
114
SUD-DEN-LY SEEMED TO LOSE IN-TEREST, SHE LOOKED TIRED. "TIRED?, EVA TIRED?"
Hns.
(Hp. Synth)
(+BASS)
115
[CHE:]
116
117
FACE THE FACTS THE RAIN-BOW'S START-ED TO FADE
I
Hp/ W.W. (Eva)
Cello Voice
KEYBD'S
Eb
Db
Ab
(Synth)
Eb
118
119
[PERON:]
120
DON'T THINK SHE'LL MAKE IT TO ENG-LAND NOW. IT WAS-N'T ON THE SCHED-ULE
Cello Voice
Db
Ab
Eb
Db
Ab

121
[CHE:]
122
123
124
AN-Y-HOW YOU'D BET-TER GET OUT THE FLAGS AND FIX A PA-RADE
HE
TPT's + HORNS
Eb
Eb
Db
Ab
Eb
Ab
125
126
127
SOME KIND OF COM-ING HOME IN TRI-UMPH IS RE-QUIRED.
TPTS/HORNS
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-I-BLE SUC-CESS.
ME
(TPTS)
HORNS/TBN
Cb
Db7
Gb
Cb
Db7
Gb

ARTISTIC® 1214CR

[GRANDLY]
N.W.
142
143
144
CLSS.
WHO THE
BR.
HRNS
CELLOS
TIMPS
145
[EVA:]
146
147
HELL DOES THE KING OF ENGLAND THINK HE IS?
TEA AT SOME TIN POT CAS-TLE OF HIS, WHAT KIND OF IN-VI-
KEYBDS-CLS-HRNS
TPTS
PERC-CELLOS-TIMP
148
149
150
-TA-TION IS THAT?
AR-GEN-TI-NA'S FIRST LADY DE-SERVES BUCKINGHAM PALACE! IF EN-GLAND CAN DO WITHOUT
(TRPT. CL. CLNG)
151
[RALL - - -
152
ME, THEN AR-GEN-TI-NA CAN DO WITH-OUT ENG-LAND!
[DEAD SEGUE]
VNS/CLAR
[RALL - - - - -
CELLOS-BASS

PIANO-CONDUCTOR

THE ACTRESS HASN'T LEARNED

P2580-802-80

Astroc® 1240R

P.C. (EVA:)
17
18
19
CHOR-US GIRL HASN'T LEARNED THE LINES YOU LIKE TO HEAR.
SHE WON'T GO SCRAMB-LING OV-ER THE BACKS OF THE CHOR TO BE AC-
KYBD I + B CL. + CELLI + HN.
20
21
-CEPT-ED, BY MAK-ING DO-NA-TIONS JUST LARGE E-NOUGH, TO THE COR-RECT
22
23
CHAR-I-TY. SHE WON'T BE PRES-I-DENT OF YOUR WON-DER-FUL SO-CI-E-TIES OF PHIL-
24
25
-AN-THRO-PY. EV-EN IF YOU ASKED HER TO BE, AS YOU SHOULD HAVE ASKED HER TO BE. THE

P.C.
(26)
(VLNS. COL VOCE)
(27)
EVE
AC-TRESS HAS-N'T LEARNED THE LINES YOU'D LIKE TO HEAR. SHE WON'T
HARP. GTRS.
BASS
(28)
(29)
JOIN YOUR CLUBS, SHE WON'T DANCE IN YOUR HALLS.
(30)
(31)
SHE WON'T HELP THE HUN-GRY ONCE A MONTH AT YOUR TOM-BOL-AS, SHE'LL
(32)
(33) (VLNS. TREM.)
(CHE:)
SIM-PLY TAKE CON-TROL, AS YOU DIS-AP-PEAR. FOR-
B

"THE ACTRESS HASN'T LEARNED"

P.C.

34 [CHE:] (CUED IN FL)

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

KYBD 1 + STRS. + HRP. TRBN.

(36) (37)

HERE TO SEEM CHAR-LISH. UN-GRATE-FUL. I DON'T LIKE TO MAN BUT

KYBDS. HRP. (TRBN.) KB 1 (BASS)

CELLO

(38) (39)

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

BS. KB 1

40 (41) (42)

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

SEGUE #16

KYBD.

Gm F Eb Dmi C

CELLO BASS

ARTEC® 12 PVC

AND THE MONEY KEPT ROLLING IN

ASTEE® 12 PVC P 2580-802-79

14 CHE:
15
16
MON-EY KEEPS ROLL-ING IN YOU DON'T ASK HOW.
KYBDS + VLNS CELLI RHY
F
C7
F
17
18
19
THINK OF ALL THE PEO-PLE GON-NA SEE SOME GOOD TIMES NOW.
Dm
A7
Dm
20
21
22
E - VA'S CALLED THE HUN-GRY TO HER. O - PEN UP THE
(L.H. SIMILE)
Dm
A7
Dmi
C7
23
24
25
DOORS.
NEV-ER BEEN A FUND LIKE THE FOUN-DA-TION E-VA PE--
F
C

AZTEC® 12 PVC

26
27
28
CHR.
RON.
CHORUS
ROL-LIN' ROL-LIN' ROL-LIN'
(+ MARACAS)
ROL-LIN' ROL-LIN' ROL-LIN'
ROL-LIN' ROL-LIN' ROL-LIN'
(PIANO & MARIMBA)
mf F
Gmi
Ab
Gmi
F
Eb
TRB
29
30
31
CHR.
CHORUS
ROL-LIN' ROL-LIN' ROL-LIN'
ROL-LIN' ROL-LIN' ROL-LIN'
(+ W.W. 8VA)
ROL-LIN' ROL-LIN' ROL-LIN'
F
(BR. ART)
Gmi
Ab
Gmi
32
33
ROL-LIN' ROL-LIN' ROL-LIN'
ROL-LIN' ROL-LIN' ROL-LIN'
F
Eb
F

Altec® 12-4CR

P.C.
34
35
CHE:
CHORUS
ROL-LIN' ON IN ROL --- LIN' ON IN. ROL--
(+HNS)
36
37
CHE:
CHOS.
--- IN' ON IN. ROL -- LIN' ON IN. ON IN.
38
39
40
(CHE:)
WOULD YOU

K.S.

"MONEY ROLLING IN"

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
(PIANO)
Gmi
Dmi
F
Gmi
56
57
58
59
60
TICK-ET. THROW IT HIGH IN THE AIR AND SHOULD OUR LA-DY PICK IT. SHE WILL CHANGE YOUR
F
Dmi
A7
Dmi
61
62
63
64
65
WAY OF LIFE FOR A WEEK OR EV-EN TWO. — NAME ME AN-Y-ONE WHO CARES AS MUCH AS E-VA PE-
A7
Dm
C7
F
C7

ALTEC® 12-4CR

66
67
68
69
CHR.
-RON.
CHOS.
ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN'
(W.W STRS, TPTS)
KYBDS
F
(+TPTS, STRS)
Ab
(+TPTS, STRS)
F
(+TPTS, STRS)
(+TPTS, STRS)
70
71
72
73
CHOS.
ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN' ROL-LIN'
F
(+TPTS, HNS)
(SIMILE)
Ab
F
74
(HRP, GTR.)
75
76
77
78
AND THE
TPT.
CHOS.
ROL-LIN' ON OUT, ROLL-IN' ON OUT ROL-LIN' ON OUT ON OUT.
KYBD + BRS + W.W
Eb F Eb F Eb F Eb F

79
80
81
82
CHS.
MON-EY KEPT ROL-LIN' OUT IN ALL DIR-EC-TIONS TO THE POOR, TO THE WEAK, TO THE
TPTS
HARP
MARIMBA
KYBD. I
STRS GTR
KYBD II
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
FLUTE
(P)
STRS GTR
A7
Dm
A

P.C.
87
88
89
90
91
CHR:
CASH HAS GONE AS - TRAY
BUT THAT'S NOT THE POINT MY FRIENDS.
WHEN THE
FL/CL
HRP.
MARIMBA
STRS/CHR
KYBD I
KYBD II
Dm
C
F
Gm
Dm
92
93
94
MON-EY KEEPS ROL-LIN' OUT YOU DON'T KEEP BOOK'S YOU CAN
STRS/CHR
KYBD I
KYBD II
F
Gm7
F

95
96
97
98
99
CHR:
TELL YOU'VE DONE WELL BY THE HAP-PY GRATE-FUL LOOKS.
AC-COUNT-ANTS ON-LY SLOW THINGS DOWN.
FL) CL
HRP (MARIMBA)
STRS GTR)
KYBD I
KYBD II
Dm
A7
Dm
Dm
A7
100
101
102
103
FIG-URES GET IN THE WAY.
NEVER BEEN A LA-DY LOVED AS MUCH AS E-VA PE--
1.
Dm
C
F
C7

C-12 R DIAZ-TEC 500

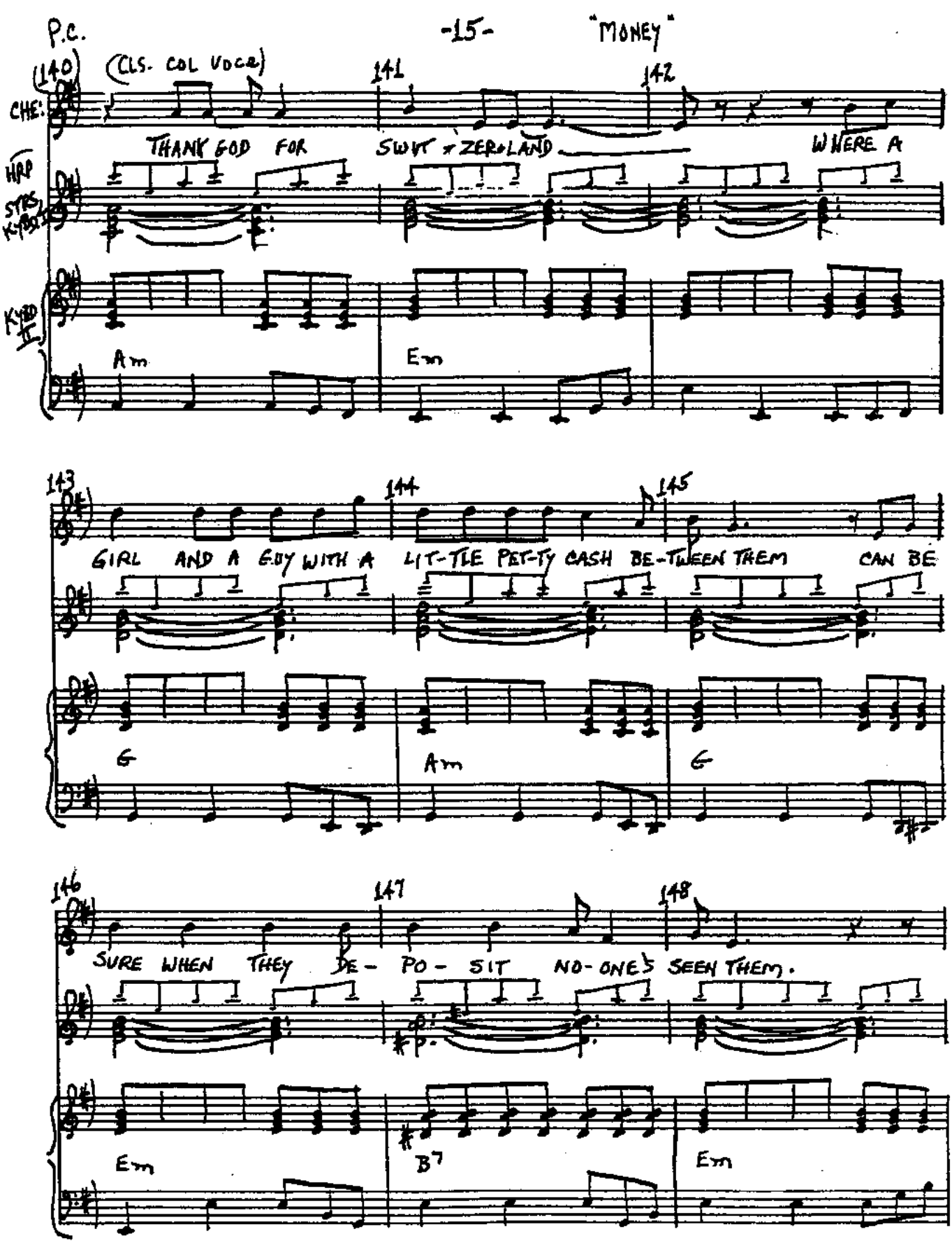
"MONEY"

P.C.
111
112
113
CHE:
CHOS.
ROL-LIN' ROLLIN' ROL-LIN'
ROL-LIN' ON OUT
ROL - LIN' ON OUT
ROLL-
GTR.
F W.W, HN, TPTS, STRS.
KYBD 1+2
F
Eb
F
Eb
F
Eb
114
115
116
CHE:
CHOS.
- - - IN' ON OUT
ON OUT
HN, BR.
TPTS, W.W,
KYBD. 1
(MARIMBA STOP)
F
(GTR)
F

P.C.
DANCE
117
118
119
120
121
TPTS
WIND
KYBD
HRP
MARIM
GTR
STRGS
G
(Sim)
Am
G
Emi
B7
122
123
124
125
126
Emi
B7
Emi
D7
G
1
2
127
128
129
127A
128A
129A
(CHE:)
IF THE
Am
Em
DR.
G
D7
G

130
(+ CLARS COL VOCE)
131
132
(CHE:)
MON-EY KEEPS ROLL-IN' IN WHAT'S A GIRL TO DO? CREAM A
HRP
STRS
KYBD 2
KYBD 1
G
(SUS. 2)
Ami
G
133
134
135
LIT-TLE OFF THE TOP FOR EX-PEN-SES WOULD-N'T YOU? BUT
Em
B7
Emi
136
137
138
139
WHERE ON EARTH CAN PEO-PLE HIDE THEIR LIT-TLE PIECE OF HEA-VEN!
Em
B7
Em
D7
G

Zenec® 12-4CR


(CLS. COL VOCAL)
CHE:
THANK GOD FOR SWIT x ZER•LAND
WHERE A
HRP
STRS
K-BDS
KYBD II
Am
Em
GIRL AND A GUY WITH A LIT-TLE PET-TY CASH BE-TWEEN THEM
CAN BE
G
Am
G
SURE WHEN THEY DE- PO- SIT NO-ONE'S SEEN THEM.
Em
B7
Em

Zenith® 12-4CR

157
158
159
CHOS.
ROL-LIN' ROL-LIN' ROL-LIN'
ROL-LIN' ROL-LIN' ROL-LIN'
ROL-LIN' ROL-LIN' ROL-LIN'
KYBDS.
(+W.W, STRS, HN, TPTS)
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'
G
F
G
F

AZTEC® 12-4CR

PC.

Astec® 12-4CR

SANTA EVITA

Aztec® 12 PVC

P2580-802-80

PC.
9
A TEMPO
(VLNS. COL VOCE)
10
PLEASE, MOTH-ER E-VA, WILL YOU
ORGAN
CELLO
F
B♭
11
12
LOOK UP-ON ME AS YOUR OWN, MAKE ME SPEC-IAL. BE MY
C7
F
13
14
AN-GEL, BE MY EV-RY-THING WON-DER-FUL, PER-FECT AND TRUE, AND I'LL TRY TO
Dm
G
G7
15
16
RALL...
BE EX-ACT-LY LIKE YOU.
C
G7
C
C7

P.C.
17
A TEMPO
(VLNS. COL VOCE)
18
PLEASE
HO-LY
E-VA,
WILL YOU
ORGAN
F
Bb
CELLO
19
20
FEED
A HUN-GRY
CHILD?
FOR I
C7
F
(CHE:)
21
GET
THEM WHILE THEY'RE YOUNG, E-
22
VI- TA GET THEM WHILE THEY'RE YOUNG.
(CHILDREN)
LOVE YOU.
TELL HEAV-EN I'M DO-ING MY BEST,
I'M PRAY-ING FOR
Dm
G
G7
p
(CHILDREN)
23
24
RALL. . .
YOU,
EV-EN THOUGH YOU'RE AL-READ-Y
BLEST.
C
E7
C
C7

12 PVC

P.C
25
(CHILDREN + WORKERS)
26
27
SAN-TA, SAN-TA E - VI-TA.
MA-DRE DE TO-DOS LOS
STRS
KYBDS
8VA (+CLS)
(TANGO)
BASS
28
29
30
NIN-OS, DE LOS TI-RAN-I - ZA-DOS, DE LOS DES-CAM-I - SA-DOS, DE LAS TRA-BA-JA-
Loco
F
C
Dm
31
32
DOR-ES,
DE LA AR-GEN - TI- NA.
FMAJ7
BbMAJ7

ASTEC® 12-4CR

PC.
33
(WORKERS)
(BRIGHTER)
34
35
36
SAN-TA, SAN-TA E - VI-TA.
MA-DRE DE TO-DOS LOS NINOS, DE LAS TI RANI -
TPTS, HNS
(SN. DR.)
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 TODOS LOS NINOS -
Dim.
45
(CHE:)
46
(AFTER CANDLES BLOW OUT,
WHY TRY TO CON-QUER A COUN-TRY WHEN YOU CAN BE-COME A SAINT?
SEGUE # 18

PIANO-CONDUCTOR

WALTZ FOR EVA AND CHE

(EVA / CHE)

AZTEC 12-4CR M2054-802-'80

(FL. COLLA VOCE)
11
12
13
14
TELL ME BE-FORE I RIDE OFF IN THE SUNSET, THERE'S ONE THING I NEVER GOT CLEAR.
(CL'S)
15
16
17
HOW CAN YOU CLAIM YOU'RE OUR SA V - IOUR, WHEN THOSE WHO OP-POSE YOU ARE
18
19
STEPPED ON OR CUT UP OR SIM-PLY DIS-AP-PEAR.
V.S.
HORNS
mf

20
[EVA:]
21
22
23
TELL ME BE-FORE YOU GET ON TO YOUR BUS, BEFORE JOINING THE FORGOTTEN BRI-GADE
HRN
CELLOS
(ADD MARACAS)
BASS
24
25
26
27
HOW CAN ONE PER-SON LIKE ME, SAY, AL-TER THE TIME HONORED 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
WHAT-EL-HO-KEY DO
CELLO VOCE
TPT'S/HRN
CELLOS

32
33
34
35
CARE WHAT THE BOUR-GEOI-SIE SAY I'M NOT IN BUS-INESS FOR THEM BUT TO GIVE ALL MY
Cello Voice
mp
W.B.
Cl's
HORNS
HORNS
BASS
36
37
38
39
[+ CHE]
DES-CAM-I-SA-DOS A MAG-I-CAL MOM-ENT OR TWO. THERE IS EV-IL.
Clar. Cello Voice
HP
Hns-W.W.
Hns.
TBN
+ Hns.
40
41
42
43
[EVIL]
EV-ER A-ROUND FUN-DA-MEN-TAL SYSTEM OF GOV-ER-MENT QUITE IN-CI-DEN-TAL. SO
Hns-Cello-El Cel Voice
Cl's
C
C7
F
F
C7

AZTEC® 12-4CR

44
45
46
WHAT ARE MY CHAN-CES OF HON-EST AD-VAN-CES I'D SAY LOW
VIBS
TPTS
HRNS
TBN.
47
48
49
BET-TER TO WIN BY PER-MIT-TING MY SIN THAN TO LOSE WITH A
W. W. / VIBS / KEYS
TPTS
F
F
Eb
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 SELF-ES-TEEM.
TPT's-HRNS
CELLOS
BS.
55
56
57
58
HOW CAN YOU BE SO SHORT-SIGHT-ED, TO LOOK NEVER FURTHER THAN THIS WEEK OR NEXT WEEK, TO
STRS
Cor Vect
CLAR/HP
+H.
BASS
59
60
[EVA:]
HAVE NO IM-POS-SI-BLE DREAM. AL-
V.S.
Cello Vect
TIMP.
+TBN.

STYPE® 12-4CR

AUSTEC 12-4CR

[BOTH]
YEARS? THERE IS EV-IL EV-ER A-ROUND, FUN-DA-MEN-TAL SYSTEM OF
VINS - TRP'S
Picc. 4
COL VOCE
HP
KEYBD/RHYTHM
TIMP
[EVA]
GOV-ERN-MENT QUITE IN-CI-DEN-TAL; SO GO IF YOU'RE ABLE TO SOMEWHERE AND STAY THERE.
UNSTABLE
STRS - OB. - W. W. 8VA
TRPT'S - VINS - PICC
STRS - W. W.
WHIP UP YOUR HATE IN SOME TOT-TER-ING STATE; BUT NOT HERE DEAR IS THAT CLEAR, DEAR?
+HP - STRS - W. W.
KEYBD

AZTEC® 12-4CR

ZIETHEN® 12-4CR

MODERATE

Aztec® 12-4CR

104
105
106
107
FAL-LING A-PART?
A SER-I-OUS FLAW, I HOPE YOU KNOW THAT. (SOLO GTR.)
CLAR
HORN
f
108
109
110
111
RALL...
RALL...
112
113
114
115
RALL
RALL...
SEGUE TO 19

Xerox® 12-4CR

SHE IS A DIAMOND

Autec® 12 PVC

HALF TEMPO
5
6
IN-TREST IN AF-FAIRS.
BUT LET'S NOT BE BLIND TO THE DRIFT OF E-VENTS, SHE'S E-
ANS + KYBD
Dm7
(CELLO)
Dm7
7
8
CLIP-SING THE STRENGTH OF THE GOV-ERN-MENT, SHE SHOULD RE-TURN TO BE-LOW STAIRS. SHE WILL
E
D
E
Dm.
Dm7
(CELLO)
C
9
10
NEV-ER WIN OUR HEARTS.
SHE'S A WOM-AN FOR A START.
SHE HOLDS
WIN
C
(DRUM BREAK)
F
(ORGAN)
11
12
NO E-LECT-ED POST,
SHE'S AN ORN-A-MENT AT MOST.
C
(DRUM BREAK)
F

P.C.
13
DOUBLE TIME
14
15
16
CLS
GTR. 2
(MUTED)
Abm
F
Abm
F
17
18
19
20
CL. SOLO
Abm
F
Abm
F
STOP ON CUE, RESUME AT BAR 25
21
22
23
24
Abm
F
Abm
F

P.C. PERON!
25
(FL. COL VOCE)
26
27
BUT ON THE OTH-ER HAND, SHE'S ALL THEY HAVE.
SHE'S A DIA-MOND IN THEIR
KYBRD HRP GTRS
Gm7
A7
Dm
Dm7
Gm
C
28
(FL. COL VOCE)
29
30
DULL GRAY LIVES AND THAT'S THE HARD-EST KIND OF STONE, IT US-UAL-LY SUR-VIVES.
CL.
BR
F
Dm
Gm
C
Dm
31
32
AND IF YOU THINK A-BOUT IT
CAN YOU RE-CALL
THE
FL.
B♭
C7
FMA7
Dm7

P.C.
33
34
35
LAST TIME THEY LOVED
AN-Y-ONE AT ALL.
SHE'S NOT A BAU-BLE YOU CAN
FL
CLAR.
KYBD
HRP
GTR.
Eb
Bb
D
Gm7
A7
36
37
38
BRUSH A-SIDE.
SHE'S BEEN OUT DO-ING WHAT WE'VE
JUST TALKED A-BOUT, EX-AM-PLE,
(CLS)
Dm
Dm7
Gmi
C
F
Dm
39
40
GAVE US BACK OUR BUS'-NESS-ES, GOT THE ENG-LISH OFF.
(CL.1)
Gm
C
Dm
Dm7

Aztec® 12-4CR

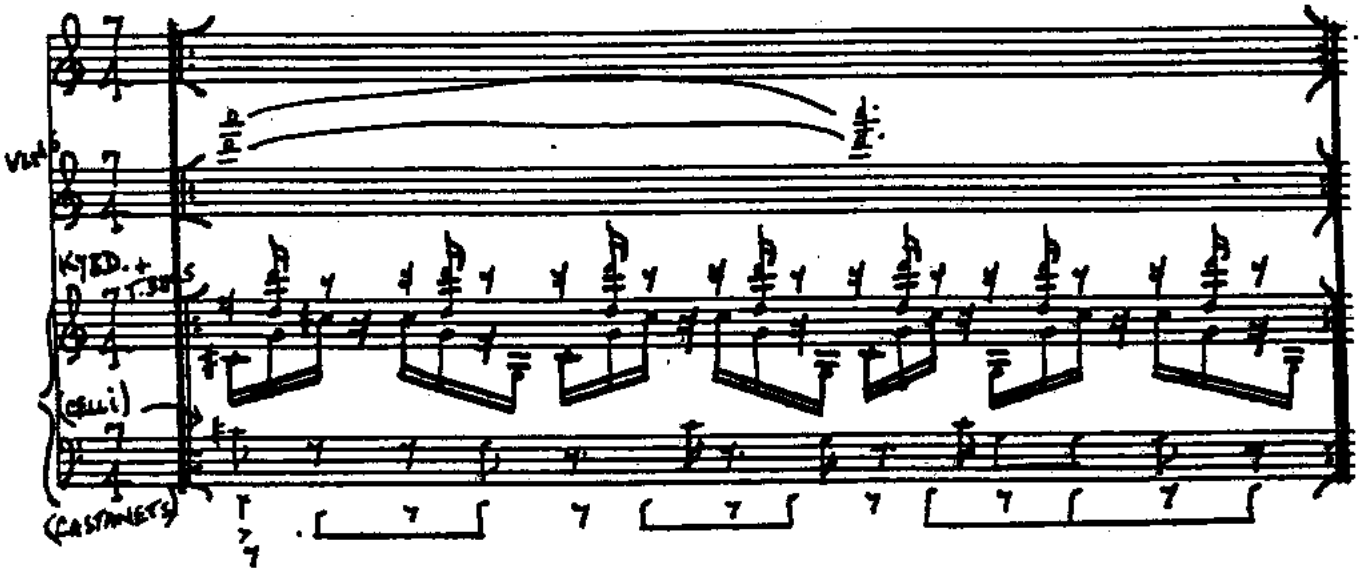
P.C.
41
(CLAR: COL VOCE)
(PERON:)
42
43
AND WHEN YOU THINK A-BOUT IT, WELL WHY NOT DO ONE OR TWO OF THE THINGS WE
KYBDS HARP + GUIT
Bb C F MAJ7 Dm7 Eb Bb
44
45 [HOB, WHS]
46
PROMISED TO. BUT ON THE OTH-ER HAND SHE'S SLOW-ING DOWN.
D G MAJ7 A7 Dm
47
48
SHE'S LOST A LIT-TLE OF THAT MAG-IC DRIVE, BUT I WOULD
Gmi C F Dm

Pc.
49
50
51
NOT AD-VISE THOSE CRIT-ICS PRES-ENT TO DE-RIVE. ANY SATIS-FAC-TION FROM HER
Flts
Gmi A7 Dmi Dmi7 Gmi. C7
52
53
54
FAD-ING STAR. SHE'S THE ONE WHO'S KEPT US WHERE WE ARE.
Cl, Cello
Strs
RALL.
Fmaj7 Dmi7 Eb7 Bb D
(E. H. col voce)
IN 8 (OFFICERS)
LOWER
55
56
SHE'S THE ONE WHO'S KEPT YOU WHERE YOU ARE!
SEGUE
19A
Eb Bb E

Aztec® 124CR

SCENE CHANGE

(REPEAT TILL CUT-OFF)



DICE ARE ROLLING

(PERON, EVA)

Astec® 12 PVC P 2580-802-80

"DICE"

P.C.

11
(EVA:)
DES-CAM-IS-A-DOS STILL WOR-SHIP ME.
12
WE AR-RIVED THANKS TO THEM AND
HARP
F
F
13
NO ONE ELSE.
14
NO THANKS TO YOUR GEN-ER-ALS -
15
A CLUTCH OF STUFFED CUCK-OOS. IT'S
(PERON:)
TPT. I
TPTS, HN
mf
HARP
(FLS, HNS)
CELLI
{CELLO, BASS}
16
NOT A QUEST - - ION.
17
18
OF A BIG PAR-ADE.
TPT. I
(DRS)

"DICE"

ATTACC® 12-4CR

PC.
28
29
30
31
-ER MUCH THEY LOVE YOU NOW, IT MAT-TERS MORE THAT AS FAR AS MY STUPID CUCKOO ARE CON-CERNED.
W.W
CELLO
+ KB 2
32
33
(EVA:)
YOU DON'T PO - LIT- IC-'LLY EX-IST. SO
KYBD. 2
(+ LLS)
34
FASTER
35
36
37
I DONT EX-IST. SO I COUNT FOR NOTH-ING. TRY SAY-ING THAT ON THE STREET, WHEN ALL
TUTTI
VLNS
mf

12-4CR

38
39
OV- ER THE WORLD I AM AR-GEN-TI- NA.
KNDS
CL.
STRS
40
41
42
MOST OF YOUR GEN'RALS WOULD-N'T BE REC-OG-NIZED BY THEIR OWN MOTH-ERS. BUT
TPTS
HN
VLNS
CELLI
CELLO
43
44
45
46
47
THEY'LL AD - MIT I EX- IST WHEN I BE-COME VICE - PRES-I-DENT.
(CLAR)

ZATAC® 12-4CR

P.C.
48
PERON:
49
50
POCO RALL.
THAT WON'T WORK, WE'VE BEEN THROUGH ALL OF THIS BE-FORE, THEY'D FIGHT YOU TOOTH AND NAIL, YOU'D
VLNS
(FL)
HARP
KYBD.
(GTR.)
p
Gm
A7
Dm
B♭
DB.
Gm
Am
B♭
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?
HNS
HRP.
+
GTR.
Em
C
Dm7
p
V.S.

P.L. PERAN

SLOWER

Altus® 12-4CR

"DICE"

Aztec® 1240CR

PL.
PIU MOSSO
74
75
76
77
(PERON:)
78 (SPOKEN)
79
AND IF I AM ILL, THAT COULD EV-EN BE TO YOUR AD-VAN-TAGE. AD-VAN-TAGE? I'M TRY-ING TO POINT OUT THAT YOU ARE
CL.
VLNS
KYBD 2
(PPTS, HM)
(CELLO)
MOLTO MENO
80
81
82
(SPOKEN:)
A TEMPO
(EVR:)
DY-ING.
THIS TALK OF DEATH IS CHILL-ING.
"OF COURSE YOU'RE NOT GOING TO DIE."
THEN
FLS
STRS
83
84
I MUST NOW BE VICE — PRES-I-DENT. AND I SHALL
CLS.
STRS

ETUDE® 12-4CR

85
86
87
88
HAVE my PEO-PLE CAME TO CHOOSE. TWO PER-ONS TO WEAR THEIR COUN-TRY'S CROWNS IN
CLS HHS + STRS
HRP
KLYBD. 1
BASS
F
SIM. F 11
F
89
90
3
91
THOUS--ANDS IN my SQUARES AND AV - EN - UES.
3
mf
(APPASS.)
F6
92
93
94
95
96
EMP-TY-ING THEIR VIL-LA-GES AND TOWNS WHERE EV-'RY SOUL IN HOME OR SHACK OR
Gb
Cm
Gb
Cm
Gb
Cb

P.C.
97
98
Poco RALL.
99
100
STALL.
KNOWS ME AS AR-GEN-TI-NA, THAT IS
CB
Poco RALL..
Eb
Dm
Gm7
G7
BS.
101
A TEMPO
102
103
104
ALL.
OH, I SHALL BE A GREAT VICE-PRES-I-DENT.
CLS
(W.W, HNS, STRS)
STRS
BASS
V.S.

ZYTEC® 12-4CR

105
RALL...
A TEMPO
106
107
108
TPTS
(+CLS, HNS) E.H.
(CYM)
KYBD I
VLNS
KYBD II
(GTR)
BASS
109
110
111
112
B7
E
C7
D7
GMAJ7
113
RALL
114
PERON
115
116
SO WHAT HAP-PENS NOW?
Am7
B7
C

Finale® 12-4CR

TEMPO
(+ CLARS.)
123
124
125
TPT.
HNS
f
KYBD + STRS
(TPTS)
Timp.
TPTS
126
127
128
SEGUE

PIANO-CONDUCTOR

EVA'S FINAL BROADCAST

"EVA'S FINAL BROADCAST"

P.C.
16
(EVA:)
17
18
I WANT TO TELL THE PEO-PLE OF AR-GEN - TI-NA. I'VE DE-
VLNS (SORD.)
CLS + KYBD. + CELLO
(8VA)
19
20
CID-ED I SHOULD DE - - CLINE. ALL THE
21
22
23
HON-OURS AND TIT-LES YOU PRESSED ME TO TAKE FOR I'M CON-
GTR

Antec® 12-4CR

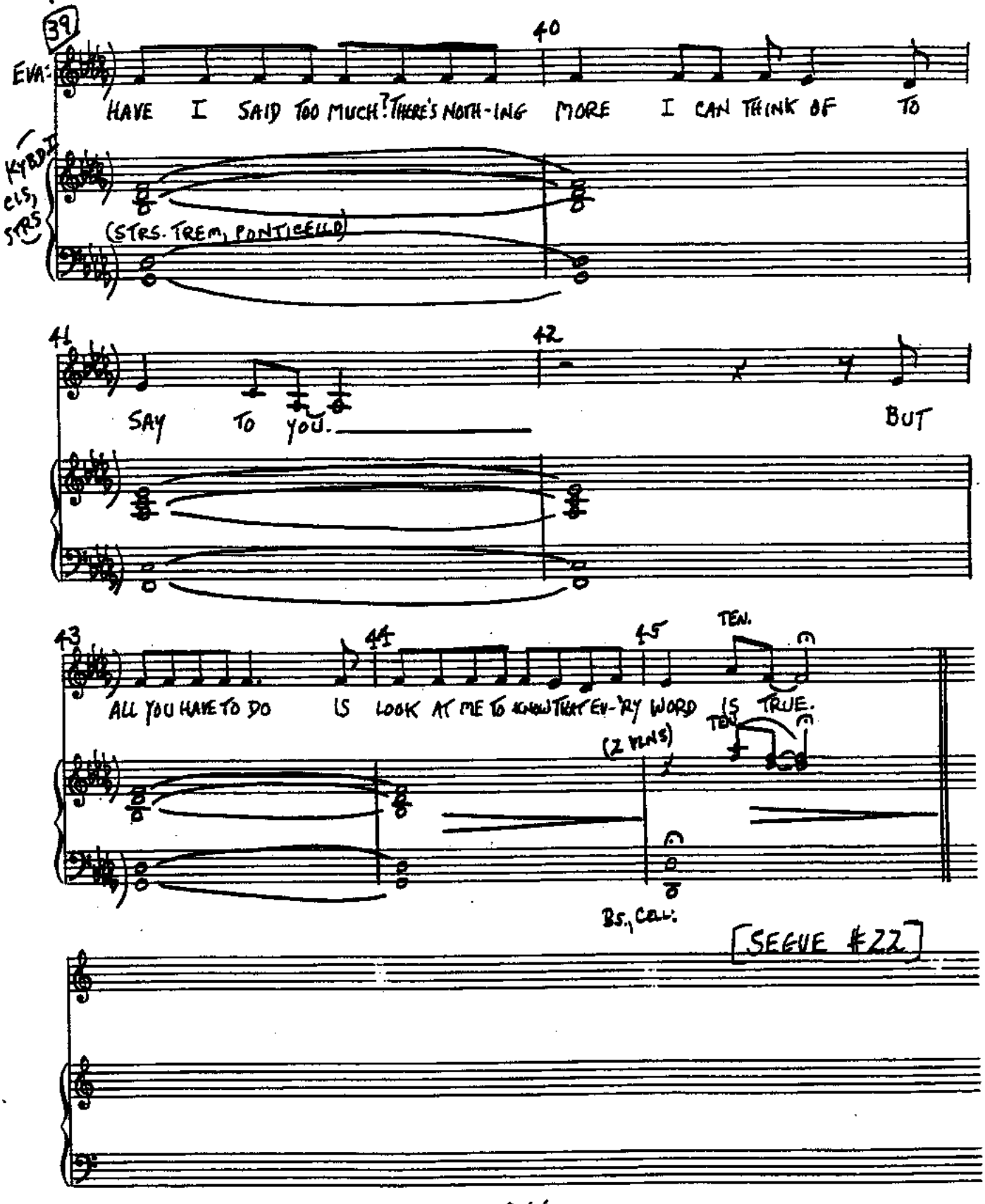
"EVA'S FINAL BROADCAST"

Aztec® 1240CR

"EVA'S FINAL BROADCAST"

"EVA'S FINAL BROADCAST"

P.C.



Aztec® 12 PVC

PIANO-CONDUCTOR

MONTAGE

(CHE - EVA - MAGALDI - CHORUS - PERON)

14
[EVA:]
15
SCREW THE MID-DLE CLASS-ES I WILL NEV-ER AC-CEPT THEM AND THEY WILL
TRPTS/HP
TRN - CELLOS - BASS - TIMP
KEYBD
16
17
NEV-ER DE-NY ME AN-Y-THING A-GAIN MY FATHERS OWER FA-MI-LY MORE MIDDLE CLASS AND THEY WERE
(VLNS)
18
(19)
KEPT OUT OF SIGHT HID-DEN FROM VIEW.
HORNS
KEYBD
TRB
20
[TEMPO DI TANGO]
21
22
23
[EVA:]
(MARACAS)
ADD PICC/TPTS
IT SEEMS CRAZY BUT YOU
STRS.
KB.2
HORNS
+ CLAR'S

24
(EVA)
MUST BE-LIEVE
THERE'S NOTHING CAL-CU-LA-TED NOTH-ING PLANNED
PLEASE FOR-GIVE ME IF I
SEEM NA-IVE
I WOULD NEVER WANT TO FORCE YOUR HAND BUT PLEASE UN-DER-STAND.
RALL. . . .
RALL. . .
A TEMPO
32
[CHORUS:]
A NEW AR-GEN-TI-NA THE CHAINS OF THE MAS-SES UN-TIED. A
A TEMPO
HRNS
TUTTI
HRNS, KB 1
TRPTS
NEW AR-GEN-TI-NA THE VOICE OF THE PEO-PLE CAN-NOT BE AND WILL NOT BE AND MUST NOT BE.

41
[VAMP TILL CUE]
[PERON:] (CLAIR COLLA VOCE)
42
43
44
(Solo Keyboard)
(+ RHYTHM)
HIGH FLY-ING A-DORED. SO YOUNG THE
STRS
D
F#m
G
45
46
47
48
IN-STANT QUEEN A RICH BEAU-TI-FUL THING OF ALL THE TAL-ENTS A
A7
49
50
51
52
CROSS BE-TWEEN A FAN-TA-SY OF THE BED-ROOM AND A SAINT.
C
V.S.

V.S.

Aztec ® 12-4CR

[FUNKY DOUBLE TEMPO] [ONE BAR OF $\frac{4}{4}$ = TWO OF ¢]

V. S.

ZIATEC 12-4CR

[FUNKY DOUBLE TEMPO]
66
CHE.
SING YOU FOOLS BUT YOU GOT IT WRONG EN-
CHOS.
TRPT CAL VOCE
SA - OOS DE LOS TRA - BA - JA -
(RHYTHM)
A G A
67
68
CHE
-JOY YOUR PRAY'RS BECAUSE HAVEN'T GOT LONG YOUR QUEEN IS DEAD YOUR KING IS THRU'
CHOS.
YOU
- DO - RES DE LA AR-GEN - TI - NA.
A G A G D F C
69
CHE
SHE'S NOT COM - ING BACK TO YOU.
CHOS.

ASTEE® 12-4CR

PIANO-CONDUCTOR

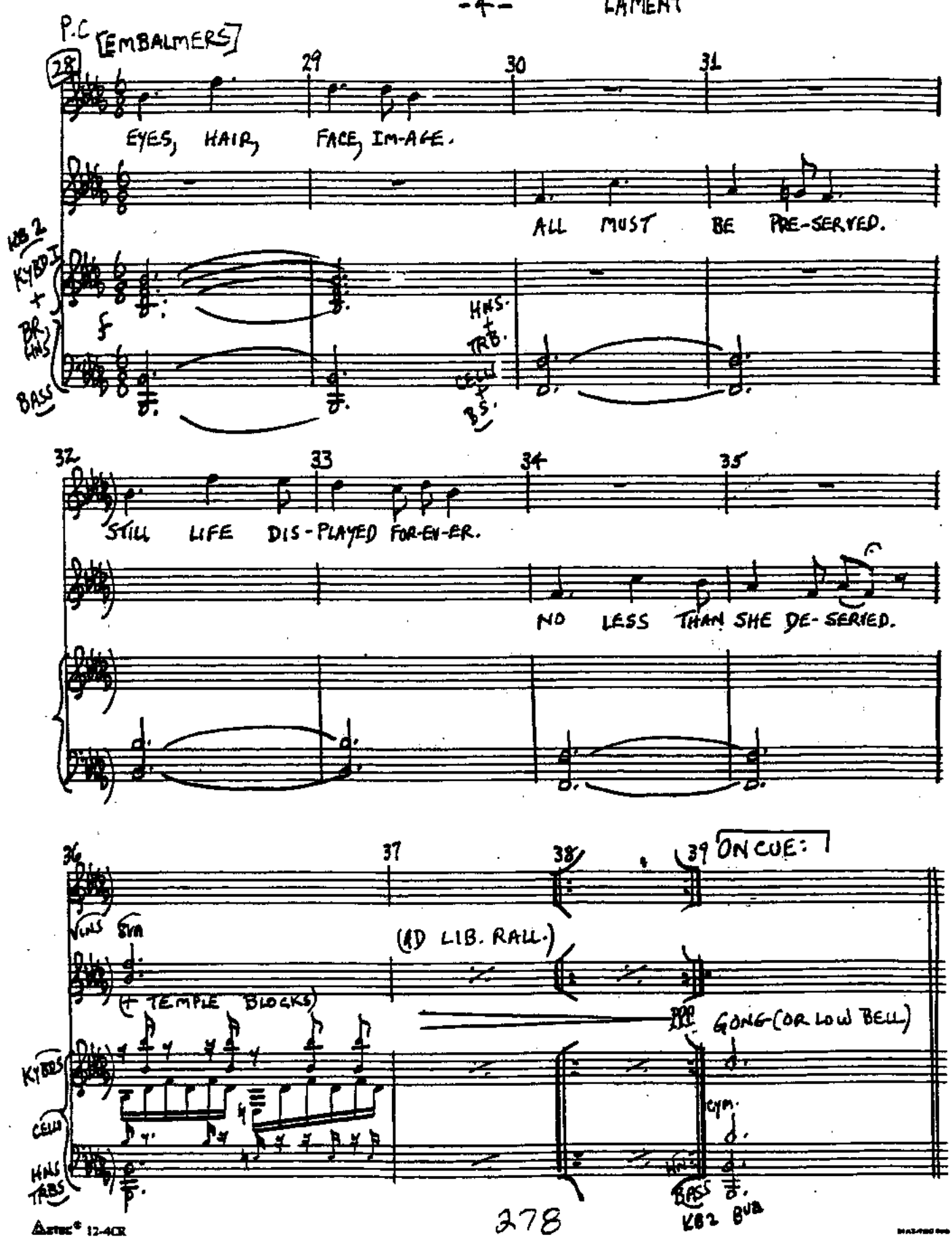
LAMENT

P 2580-802-80

10
11
-MEM - (BER I (WAS VER-Y YOUNG THEN, AND A
ELPNO, HRP, GTR.
HNS + CELL
Bbm
Eb7
Bbm
12
13
14
YEAR WAS FOR-EV-ER AND A DAY SO WHAT USE COULD FIF-TY, SIX-TY,
Gb
Ab
Ebm
Bbm
Gb
15
16
17
SEV-ENTY BE? I SAW THE LIGHTS AND I WAS ON MY WAY. AND HOW I
Db
E7
Gb7
A
Bbm
18
19
LIVED. HOW THEY SHONE, BUT HOW SOON THE LIGHTS WERE
E7
Bbm
E7
Gb

P.C.

ARTEC® 124CR


P.C [EMBALMERS]
28
29
30
31
EYES, HAIR, FACE, IM-AGE.
ALL MUST BE PRE-SERVED.
KB 2
KYBD I
+
BR. HNS
BASS
HNS. + TRB.
CELLI + B.S.
32
33
34
35
STILL LIFE DIS-PLAYED FOR-EV-ER.
NO LESS THAN SHE DE-SERVED.
36
37
38
39 ON CUE:
VLNS 8VA
(AD LIB. RALL.)
(+ TEMPLE BLOCKS)
PPP GONG (OR LOW BELL)
KYBDS
CELLI
HNS TRBS
CYM.
BASS
KB2 BVA

AZTEC® 12-4CR