EVITA
16th September 2010

Music by Andrew Lloyd Webber
Lyrics by Tim Rice

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The Really Useful Group Ltd, 22 Tower Street, London WC2H 9TW.
Composer's Note

On the original 1976 release of the *Evita* white album, it was the authors' intention that the interval took place immediately after the Balcony Scene, indicated in this score at @. If you decide to have the interval at this point, then the following changes are to be made to the score:

- The final 10 bars of A New Argentina, from the points marked (1) to (2), are to be cut.
- The Entr'acte is not to be performed.
- The end of Act 1 occurs at the end of the Balcony Scene, marked (3).
- The opening of Act Two is Bar 1 of High Flying Adored, marked (4).

*Andrew Lloyd Webber, October 2009*

Other notes about this edition

Please note that the dance routines in *Buenos Aires* and *I'd Be Surprisingly Good For You* are those that were added to the 2006 London production.

In the case of any discrepancies in the vocal line between the full score and the vocal score, the vocal score is to be considered correct.

*Benjamin Frost, 9th December 2009*
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NB The authors’ original intention was for the interval to occur at the end of On The Balcony of the Casa Rosada, rather than its current position after A New Argentina. If the interval is moved to this later point, then the Entr'acte is not to be played. Please see the Composer's Note on page i for further details.
**FILM DIALOGUE (translation from the Spanish)**

CARLOS: Until this moment my lips have not dared to speak of my love for you.

JULIETA: Oh Carlos!

CARLOS: ...And they shall do more than speak to you - my senses are flooded with desire.

JULIETA: Oh Carlos!

CARLOS: Was that a boot on your Father's gravel? If it's that bounder Rodolphe, my sword will not remain long unsheathed!

JULIETA: Be careful, Carlos!
SPANISH DIALOGUE:

CARLOS: Hasta este momento, mis labios no han osado murmurar la palabra amor.
JULIETA: Carlos.
CARLOS: Y mucho más que eso, mi ser todo vibra de deseo.
JULIETA: Carlos!
CARLOS: ¿Qué fue eso?
Algo se movió en el balcón de tu padre. Si fuera ese truhan de Rodolfo, juro que mi espada no permanecerá en su vaina.
JULIETA: ¡Carlos, ten cuidado! Te quiero, Carlos, te quiero.
PRESS SECRETARY: It is the sad duty of the Secretary of the Press to inform the people of Argentina that Eva Peron, spiritual leader of the nation, entered immortality at 20:25 hours today.

2. Requiem

Adagio Grave
2. Requiem
Requiem Aeternam do - na Evita Requiem Evita
Requiem Aeternam do - na Evita Requiem Evita
Requiem Aeternam Do - na Evita Requiem Evita
Requiem Evita, Evita, Evita, Evita, Evita,
Requiem Evita, Evita, Evita, Evita, Evita,
Requiem Evita, Evita, Evita, Evita, Evita,
Requiem Evita, Evita, Evita, Evita, Evita,
Requiem Evita, Evita, Evita, Evita, Evita,
3. Oh What a Circus

Oh what a circus. Oh what a show. Argentina has gone to town.

Over the death of an actress called Eva Perón. We've all gone crazy.

Mourning all day and mourning all night falling over ourselves to get all.
Evita

of the misery right.

Good for the country in a roundabout way.

Oh what an ex-

it, that's how to go. When they're ringing your curtain down.

Demand

to be buried like Eva Peron.

It's quite a sunset and

good for the country in a roundabout way.

We've made the front page of all
the world's papers today. But who is this Santa Evita? Why all this

How long hysterical sorrow? What kind of goddess has lived among us? How will we ever get by without her? She had her moments, she had some style. The best show in town was the crowd outside The
as the smoke from the funeral clears, we're all gonna see, and how

she did nothing for years!
Evita

You let down your people Evita You were sup-

Te Suspiramus Gementes Et Flentes O Clemens O

Evita

You let down your people Evita You were sup-

Te Suspiramus Gementes Et Flentes O Clemens O
posed to have been immortal. That's all they wanted. Not much to ask for. But in the end you could not deliver.

Sing you fools but you got it wrong. Enjoy your prayer because you haven't got long. Your Queen is dead. Your King is through. She's not coming back to you.
Show business kept us all alive Since seventeen October Nineteen Forty Five; But the

star is gone, the glamour worn thin That's a pretty bad state for a state to be in.

Instead of government we had a stage; Instead of ideas a

prim-a-don-na's rage; Instead of help, we were given a crowd; She didn't say much, but she
"And who am I who dares to keep his head held high, while millions weep Why the exception to the rule?"

"Opportunist? Traitor? Fool? or just a man who grew and saw from seventeen to twenty four, his country bled, crucified? She's not the only one who's died!"
Sing you fools but you got it wrong. Enjoy your prayers because you haven't got long. Your Queen is dead. Your King is through. She's not coming back to you.

Salve Regina Mater Misericordiae
Vi-ta Dul-ce Do Et Spes-nostra  Sal-ve, Sal-ve Re-gin-a Per-on Ad Te Cla-ma-mus

Vi-ta Dul-ce Do Et Spes-nostra  Sal-ve, Sal-ve Re-gin-a Per-on Ad Te Cla-ma-mus

Ex-u-les Fil-i-i E-va Ad Te Sus-pi-ra-mus Ge-men tes Et Flen-tes O Clem-ens O Pi-a

Ex-u-les Fil-i-i E-va Ad Te Sus-pi-ra-mus Ge-men tes Et Flen-tes O Clem-ens O Pi-a

172

178
Don’t cry for me Argentina, for I am ord’r’ly unim-
portant, and undeserving of such attention unless we all are, I think we

* Number of girls is dependent on staging
all are.
Ride on my train oh my people
and when it's your turn to die you'll re-

member
They fired those cannons,
sang lamen-
tations;
Not just for

Eva, for Ar-gen-tin-a
not just for Eva
for ev-ry-
bo-dy,
so share my
glo-
ry,
so share my
cof-fin,
so share my
glo-
ry,
so share my
cof-fin

It's
had every disadvantage you need if you're gonna succeed——No money, no class——no

father, no bright lights there was nowhere she'd been at the age of fifteen——

As this tango singer found out A tango singer!
A-gus-tin Ma-gal-di who has the dis-tinc-tion of be-ing the first man to be of use to E-va Du-ar-te.
4. On This Night Of A Thousand Stars

Tango tempo

Colla voce

Tango tempo

On this night of a thousand stars...

Let me take you to heaven's door...
Where the music of

love's guitars...
plays for evermore
In the glow of the
twinkling lights. We shall love through eternity.

On this night in a million nights Fly away with me

I never dreamed that a kiss could be as sweet as this, but now I

know that it can. I used to wander alone without a
love of my own, I was a desperate man.

But all my grief disappeared and all the sorrow I'd feared wasn't there anymore.

On that magical day when you first came my way... Mi amor.

On this night On this night On this night of a thousand stars.
Let me take you to Heaven's door,

Where the music of 

love's guitars plays forever more.

To think that a man as

famous as you are could love a poor little nothing like me.

The
Evita

53

au - di - ene here are ex - tremely bea - vy go - ing lis - ten chum, face the fact they

56

don't like your act. But this is Ju - nín if this were Buenos Aires I'd

90

have this town at my feet I ne - ver e - ver meet

61

mem - bers of the pub - lic They'd tear me a - part I

4. On This Night Of A Thousand Stars
I wanna be a part of B. A. Buenos Aires, big apple.

listen to that, they're on to you, Magaldi. I'd get out while you can. It's happened at last. I'm starting to get started. I'm moving.

4. On This Night Of A Thousand Stars

Cat Ref 562
out with my man Now, E - va, don't get carried away. Mon -

otto ny past, suburbi a depart ed. Who could

ever get kicks in the back of the sticks? Don't hear words that I didn't say.

What's that? You'd de-sert the girl you love? The girl I love? Spoken. What are you talking about?
A Tempo poco meno

Evita

Two Sisters

She really brightened up your out of town engagement

(percussion)

You gave you all she had, she wasn’t in your contract

(percussion)

Must be quite relieved that no-one’s told the papers so far

I wanna

Molto

meno mosso

(ex)
did if I hadn't thought, if I hadn't known we would stay together? Seems to me there's no point in resisting. She's made up her mind, you've no choice. Why don't you be the man who discovered her? You'll never be remembered for your voice. The city can be
Evita

117

paradise for those who have the cash. The class and the con-nec

121

tions What you need to make a splash. The likes of you get

125

swept up in the morn-ing with the trash. If you were rich or

4. On This Night Of A Thousand Stars
middle class. Screw the middle classes. I will never accept them, and they will never deny me anything again, my father's other family were middle class, and we were kept out of sight, hidden from view at his funeral.

these are the people of Buenos Aires. I welcome the chance to shine in their city.
Do all your one night stands give you this much trouble? 

Eva, be-ware of the city. It's hun-gry and cold. Can't be con-trolled, it is mad.

Those who are fools are swal-lowed up whole, and those who are not be-come what they should not be-come, changed, in short they go bad. Bad is good for me, I'm
bored so clean and so ignored, I've only been predictable, respectable

Birds fly out of here, so why oh why oh why the hell can't I only want valuable

riety, notoriety, I wanna be a part of B. A. Buenos Aires big apple

She wants to
Five years from now I shall come back and finally say.

You have your way, come to town. But you'll look at me with a foreigner's eye. The magical city, a younger girl's city, a fantasy long since put down.

All you've done to me, was that a young girl's fantasy? I played your city.

4. On This Night Of A Thousand Stars
Evita

games alright didn’t I al-ready know what cooks, how the dir-ty ci-ty feels and looks, I
tasted it last night, didn’t I? I’m gon-na be a part of B. A. Buenos Aires big apple
She’s gon-na be a part of B. A. Buenos Aires big apple

Eva, be-ware your am-bi-tion— It’s hun-gry and cold,
Evita

194

can't be controlled, will run wild
This in a man is a danger enough, but

198

you are a woman, not even a woman, not very much more than a

201

child, and whatever you say, I'll not steal you away

204

ff

4. On This Night Of A Thousand Stars
4. On This Night Of A Thousand Stars
What's new?

Buenos Aires.

I'm new...

I wanna say I'm just a little stuck on you... you'll be... on me too.

I get out here

Buenos Aires!

Stand back!

you oughta know
what cha gon na get in me, just a little touch of star quality,

Fill me up with your heat with your noise with your dirt over

Let me dance to your beat, make it loud, let it hurt, run it

through me. Don't hold back you are
Evita

18

certain to impress. Tell the driver this is where I'm

20

staying. Hello. Buenos Aires

22

res. Get this! Just look at me

21

dressed up somewhere to go, we'll put on a show. Take me

5. Buenos Aires
in at your flood, give me speed, give me lights, set me humming.

up with your blood, wine me up with your nights, watch me coming.

All I want is a whole lot of excess.

Tell the singer this is where I’m playing.
Stand back _ Bue-nos Air - es

Because you ought-a know what-cha gon-na get in me, just a

little bit of star quali - ty.

(drum fill)

And _ if ev - er I go too far It's be-cause of the
things you are. Beautiful town, I love you.

moments rest Give your lover the very best.

Real eider down. And silence.
First Speech

CHE: What makes the city hum? Who gives it life? The descamisados, the shirtless ones, the labourers, the butchers, the dockers, the shuffling workers in the stockyard, in the factory and on the treadmill. Do these people have ambitions, views, opinions? They will soon.

Second Speech

CHE: Don't you just love the smack of firm government?

We all appreciate the invaluable support, order and purpose provided by the military to our constitution. It will soon be time for the military to be allowed to say some, notably the military.
Third Speech

Evita

The gathering at the polo ground glitters. The Rollses, the Daimlers, the hampers from Harrods, the clothes, the diamonds, the procession of nannies from England and France. Who on earth, or in Argentina, would want to pull the rug out from under the polished feet of the cream of Buenos Aires society?
You're a tramp you're a treat, you will shine to the death, you are

But your flesh, you are meat, you shall have ev'ry breath in my

Put me down for a life-
time of success
Give me credit, I'll find ways of

paying.
Rio de la Plata.

Florida Corrientes!

Nuevo de Julio, all I want to know

5. Buenos Aires
Stand back! Buenos Aires!

Because you ought-a know what-cha gonna get in me... just a little touch of, just a little touch of

Colla voce A tempo

star quality

5. Buenos Aires
6. Goodnight And Thank You

Evita

Goodnight and thank you, Magalí. You've completed your task, what more could we ask of you now?

Please sign the book on your way out the door, and that will be all if we...
need you we'll call, but I don't think that's likely somehow... but it's sad when a

love affairs dies The parting, the closing of doors But we must be honest, stop

fooling ourselves Which means up yours...
There is no one, no-one at all. Never has been and never will be a lover male or female. Who hasn't an eye on in fact they rely on the tricks they can try on their partner. They're
hoping their lover will help them or keep them, support them, promote them, don't

hoping their lover will help them or keep them, support them, promote them, don't

blame them You're the same

blame them You're the same Good-night and thank you whoever She's in rhythm

every magazine, been photographed, seen She is known We don't like to rush but your
case has been packed, if we've missed anything, you could give us a ring, but we

G   C   G/D   D   G   C

don't always answer the phone

G/D   D   G

when we were hot we were hot

I know you'll look back on the

6 Goodnight And Thank You

Eva

good times we've shared but Eva, will not!
There is no-one, no-one at all, never has been, and never will be a

lovers male or female who hasn't an eye on, in fact they rely on the

tricks they can try on their partner. They're hoping their lover will help them or keep them, sup
Evita

port them, pro-mote them, don't blame them You're the same
good-night and thank you who-ev-er We are grate-ful you found her a spot on the sound ra-di-

mf

G D G C G C G

We'll think of you ev-ry time she's on the air We'd love you to stay but you'd
be in the way, so do up your trousers and go

O but it's sad when a love affair dies The decline into silence and doubt

Our passion was just too intense to survive For God's sake get
Evita

out Oh but this line's an embar-ras sing sight some-one has made us look fools.

Oh but this line's an embar-ras sing sight some-one has made us look fools.

Ar gen tine men call the sex-u-al shots Some-one has al-tered the rules. Fame on the wire-less, as

Ar gen tine men call the sex-u-al shots Some-one has al-tered the rules.

far as it goes, it's all very well but ev-ry girl knows She needs a man she can mon-op-o-lize, with

6. Goodnight And Thank You

Cat Ref 562
fingers in dozens of different pies
Oh, but it's sad when a

love affair dies

R+R (segue as one on cue)

6. Goodnight And Thank You
7. The Art of the Possible

Andante

One has no rules is not pre-

One rarely acts the same way

twice.

One spurns
no device
Practising the art of the
possible.

Più mosso
President
Peron + 3 officers.

One always picks
The easy
one weekly show but speaking as one of the people I

want you to know we are tired of the decline of Argen-

...with no sign of a government able to

give us the things we deserve

7. The Art Of The Possible
claims mistakes were planned. When risk is slight.
One takes one's stand

With much sleight of hand in politics the art of the possible.
ANCORA PIÙ MOSSO

One has no

rules is not precise. One rarely

acts the same way twice

7. The Art Of The Possible
7. The Art Of The Possible
Meno mosso (sinnoso)  A Tempo

Evita

CHORUS

Pe-ron Pe-ron Pe-ron Pe-ron

attacca 8. Charity Concert
Evita

8. Charity Concert

CHE: Luna Park stadium, Buenos Aires, January 22, 1944
CHE: A concert in aid of the victims of an earthquake that devastated the town of San Juan, Argentina

On this night

Largo

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

Where the music of love's guitars, plays forever more.
CHE: Ladies and gentlemen, Mr Agostin Magaldi!
Any minute now the man of the hour!

MAGALDI: Eva Duarte!

act hasn't changed much. Neither has yours.

This continues and fades
Tonight I'm proud to be the people's spokesman. You've given help to those who've lost their homes. But more than that conclusively shown that the people should run their affairs on their own, make sure your leaders understand the people.
Colo-nel Per-on? I've heard so much a-bout you.

Eva Du-ar-te. I've heard so much a-bout you.

I'm a-mazed for I'm on-ly an ac-tress.

I'm a-mazed for I'm on-ly a sold-i-er.
Nothing to shout about only a girl on the boards.

One of the thousands defending the country he loves.

attacca 9 I'd Be Surprisingly Good For You
9. I'd Be Surprisingly Good For You

But when you act the things you do affect us all.

But when you act you take us away from the squalor of the real world. Are you here on your own?

Yes. Oh, yes. So am I what a fortunate coincidence. Maybe you're my reward for my efforts here tonight.
It seems crazy but you must believe.

There's nothing calculated.

Nothing planned. Please forgive me if I seem naive. I would never want to

force your hand. But please understand. I'd be good for you.
I don't always rush in like this.

Twenty seconds after saying hello.

Telling strangers I'm too good to miss. If I'm wrong, I hope you'll tell me so. But you
I'd be good for you. I'd be surprisingly good for you.

I won't go on if I'm boring you. But do you understand my

point of view? Do you like what you hear, what you see and would you be
good for me.

too.

I'm not talking of a hurried night.
A frantic tumble then a shy good-bye.
Creeping home before it gets too light.
That's not the reason that I caught your eye.
Which has to imply I'd be good for you.
I'd be surprisingly good for you.
good for you.
Please go on, you entrall me. I can understand you

perfectly and I like what I hear, what I see, and knowing

me, I would be good for you too.

I'm not talking of a

hurried night. A frantic tumble then a shy good-bye.
Creeping home before it gets too light.
That's not the reason that I caught your eye.
Which has to imply... I'd be good for you.

Slower, teasingly

I'd be surprisingly good for you.

Freely
marcato

9. I'd Be Surprisingly Good For You
9. I'd Be Surprisingly Good For You

Cat Ref 562
There is no one at all, never has been and never will be a lover male or female who hasn't an eye on, in fact they rely on the tricks they can try on their partner. They're
hoping their lover will help them or keep them, support them, promote them, don't blame them, you're the same.
Evita

10. Another Suitcase in Another Hall

Allegretto rock

lo and good-bye
I've just un-employed you

You can go back to school
You had a good run

sur e he en-joyed you
Don't act sad or surprised, let's be friends, civilized

10. Another Suitcase In Another Hall
Evita

Come on, little one—

Don’t stand there like a dummy.

The day you knew would arrive is

here, you’ll survive.

So move, funny face!

I like your conversation, you’ve a
catchy turn of phrase.
I don’t expect my love affairs to last for long. Never

fool myself that my dreams will come true. Being used to trouble, I anticipate it, but all the same I hate it.
Wouldn't you? So what happens now? So what happens

Another suitcase in another hall

now? Where am I going to? Where am I

Take your picture off another wall You'll get by you always have before.
Evita

Time and time again I've said that I don't care That I'm immune to gloom That I'm hard thru and thru But every time it matters all my words desert me So anyone can hurt me, and they do So what happens now?

Another suitcase in another hall Take your picture off another wall

10. Another Suitcase In Another Hall
Where am I going to?

You'll get by, you always have before...

Call in three month's time and I'll be fine. I know. Well, maybe not that fine, but I'll survive. Anyhow, I won't recall the names and places of this sad occasion, but that's no consolation. Here and now. So what happens...
So what happens now? Where am I going to?

Another suitcase in another hall
Take your picture off another wall

Colla voce
You'll get by you always have before.
Don't ask any more.

A Tempo
poco rall

10. Another Suitcase In Another Hall
Quick March

At the watering holes of the well to do...

Detect a resistance to our heroine's

(Aristocrats)

(Spoken) Precisely

11. Evita

11. Peron's Latest Flame
The shooting sticks of the style

We're glad you noticed

upper class aren't supporting a single arse.

Give her an inch

that would rise for the girl.

She'll take a mile Such a shame she
wandered into our enclosure. How unfortunate this

person has forced us to be blunt. No we wouldn't

mind seeing her in Harrods but be-

hind the jewellery counter, not in front.
Could there be
in our fighting corps ______ a lack of en
thu-sias-m for
Pe-ron's lat-est flame_______
(Spoken) Ex-act-ly______
You said it
Should you wish______
cause great dis-tress
broth-er.

11. Peron's Latest Flame
in the tidiest officer's mess just mention her name

That isn't funny. Peron is a fool, breaking every taboo, installing the girl in the army H.Q. and she's an
actress. The last straw. Her only good parts are be-

tween her thighs, she should stare at the ceiling, not reach for the skies, or she
could be his last whore. The evidence suggests

she has other interests. If it's her who's using him
He's exceptionally dim. BITCH!

Dangerous Jade.

We have allowed ourselves to slip. We have completely lost our grip.
We have declined to an all time low. Tarts have become the set to know. It's

We have declined to an all time low. Tarts have become the set to know.

We have declined to an all time low. Tarts have become the set to know.

We have declined to an all time low. Tarts have become the set to know.

no crime for officers to do as they please, as long as they're discreet and keep

clear of disease, we ignore, we disregard. But once they allow a
bit on the side to move to the centre where she's not qualified we should

all be on our guard. She should get into her head.

She should not get out of bed. She should know that she's not paid

to be loud, but to be laid. SLUT!
This has really been your year, Miss. Duarte, tell us where you go from here, Miss. Duarte. Which are the roles that you yearn to play, whom did you sleep dine with yesterday? Is that the extent of your interest in me?
Can we assume then that you'll quit?

It shows how futile acting must be.

Is this because of your association with Colonel Peron?

Good-night and Thank You. She won't be kept happy by her nights on the tiles...
Evita

122 103

= ЕЕ ee 5＝

2 ECS = == В

T === e

‎رر

efi == E

79x745

gs‏ ж. v | *

126

She should not get out of bed.

get in- to her head,

She should not get out of bed.

130 [ARISTOCRATS]

She should know that she’s not paid to be loud, but to be laid.

134 [ARMY]

The evidence suggests she has other interests.
Evita

If it's her who's using him
he's exceptionally dim.

Things have reached a pretty pass when someone pretty lower class

graceless and vulgar, uninspired, can be accepted and admired.

II. Peron's Latest Flame
Evita
Scene Change Music

11 Peron's Latest Flame
A New Argentina

Moderato

Dice are rolling, the knives are out.

Would be presidents are all around. I don't say they mean harm but they'd each give an arm.

poco rit rubato

to see us six feet underground
It doesn't matter what the

A Tempo

morons say our nation's leaders are a feeble crew.
There's only twenty of them any way. What is twenty next to
millions who are looking to you? All you have to do is
sit and wait keeping out of everybody's way. We'll
You'll be handed power on a plate... when the ones who matter

12 A New Argentina
have their say, and with chaos installed
You can reluctantly a-
gree to be called.
Then again we could be foolish not to
quit while we're ahead for distance, lends enchantment and

that is why All exiles are distinguished more important, they're not
dead. I could find job... satisfaction in Paraguay.

This is crazy defeatist talk. Why commit political suicide? There's no risk. There's no call for any action at all when you have unions on your side.
new Argentina, the chains of the masses untied!

There is only one man who can lead any workers

He lives for your problems, he shares your ideals and your
dream.

He support you for he loves you, understands you, is one of you

If not how could he love me? A new Argentina, the

workers battle song. A new Argentina, the

voice of the people rings out loud and long. Now
I am a worker, I've suffered the way that you do. I've been unemployed and I've starved and I've hated it too. But I found my salvation, in Peron. May the nation let him save them as he saved me.

A new Argentina. A new age about to be...
Can be solos until bar 100
hours, higher wages, votes for women, larger dole, more public

spending, a bigger slice of every cake. It's an

nervous that we have to fight elections for our cause, the in-

venience, having to get a majority
methods of persuasion fail to win us applause, there are

other ways of establishing authority. We have

ways of making you vote for us, or at least of making you abstain

ron has resigned from the army and this we vow

The
Evita

He supposed that he could love you, for he loves you, understands you, is one of you. If not how could he love you...

A new Argentina, the chains of the masses un-

A new Argentina, the chains of the masses un-
A new Argentina, the voice of the people
cannot be and will not be and must not be de-
ned!

Then again I could be foolish, not to quit while I'm ahead

A New Argentina
see me many miles away inactive. Sipping cocktails on a
terrace, taking breakfast in bed. sleeping easy doing cross-words. It's at-
ttractive.

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

Don't close doors, keep an escape clause, because we might lose the big apple.

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

* For information about alternative interval positions, please see the composer's note on page iv

12 A New Argentina
Heavy Rock Again

Evita

TUTTI SOP + ALTO

A new Argentine! The

TUTTI TEN + BASS

A new Argentine! The

chains of the masses united

new Argentine! The voice of the people
165

Evita

can - not be and will not be and

can - not be and will not be and

167.

Rall molto

must not be de - nied!

must not be de - nied!

END OF ACT ONE

12. A New Argentina
ACT TWO
13. Entr'acte

attacca 14. On The Balcony of the Casa Rosada
14. On The Balcony of the Casa Rosada

People of Argentina Your newly elected president

CHORUS SOP + ALTO
Peron Peron

CHORUS TEN + BASS
Peron Peron

FOUR TIMES

Juan Peron

Argentinos Argentinos We are

Peron Peron Peron Peron Peron Peron Peron Peron Peron Peron Peron Peron Peron Peron Peron Peron

14. Balcony Of The Casa Rosada

Cat Ref 562
all shirt-less now... Fighting against our

common enemies; poverty social injustice
for-eign dom-in-a-tion of our ind-us-tries
Reach-ing for our com-mon goals

Our pride
Our in-de-pen-dence.
Our dig-ni-ty.
Our pride.
Evita

Let the world know that our great nation is awaking and that its heart beats in the humble

bodies of Juan Peron and his wife the first lady of Argentina Eva

14. Balcony Of The Casa Rosada
As a mere observer of this tasteless phenomenon, one has to admire the stage.
man-age-ment
There a-gain per-haps I'm more than a mere ob-ser-ver
Pe-ron Pe-ron Pe-ron Pe-ron Pe-

Listen to my en-thu-si-as-m Gen-tle-men
CHE (spoken): Look, if I take off my shirt!

Evita Evita Evita Ev-

14. Balcony Of The Casa Rosada
It won’t be easy you’ll think it strange when I try to explain how I feel that I still need your love after all that I’ve done you won’t be
Evita

lieve me all you will see is a girl you once knew although she’s dressed up to the
nines at six-es and se-vers with you I had to let it

happen, I had to change couldn’t stay all my life down at heel looking

out of the window, staying out of the sun So I chose freedom running a-round try-ing
Evita

everything new but nothing impressed me at all. I never expected it.

to

Don't cry for me Argentina... the truth is I never

left you. All thru' my wild days... my mad existence... I kept my promise... don't keep your distance.

And as for fortune and as for

14. Balcony Of The Casa Rosada
Cat Ref 562
fame I ne-ver invi- ted them in though it seemed to the world they were

all I de-sired. They are il-lu-sions They're not the so-lu-tions they

prom-ised to be the an-swuer was here all the time I love you and hope you love

me.

Don't cry for me Ar-gen-ti-na. (Hum
Evita

Don't cry for me Argentina, the truth is I never left you. All thro' my wild days my mad existence I kept my promise don't keep your distance. Have I said too much? There's no thing.
more I can think of to say to you. But all you have to do is

look at me to know that every word is true.

Just listen to that. The voice of Argentina we are adored, we are loved.
We shall see little man

Statesmanship is more than entertaining peasants

Lento
Very gradual accel
14. Balcony Of The Casa Rosada
I am only a simple woman who lives to serve Peron in his noble crusade to rescue his people. I was once as you are now.

I have taken these riches from the obligarchs only for...
When the crowds sing of

vi-ta Pe-ron... La Santa Pe-ron-is-ta E-vi-ta Pe-ron...

Des-ca-mi-sa-dos

when they fire those can-nons

vi-ta Pe-ron... La Santa Pe-ron-is-ta E-vi-ta Pe-ron...
Evita

ry it is not just for Peron
vi-ta Peron La Santa Peronista Evita Peron La Santa Peronista Evita Peron La Santa Peronista Evita Peron La Santa Peronista Evita Peron La Santa Peronista Evita Peron

but for all of us

vi-ta Peron La Santa Peronista Evita Peron La Santa Peronista Evita Peron La Santa Peronista Evita Peron

All of us

vi-ta Peron La Santa Peronista Evita Peron La Santa Peronista Evita Peron

14 Balcony Of The Casa Rosada
Things have reached a pretty pass when someone pretty lower class can be respected and admired

But your despicable class is dead. Look who they are calling for now
15. High Flying Adored

Evita

Lento

Più mosso

Tempo appassionato

rit.

A Tempo moderato
(half tempo feel)

CHE

High flying adored. So young, the

instant Queen, A rich beautiful thing. Of all the talents, a
cross between a fantasy of the bedroom, and a saint.

And you were just a back street girl, hustling and fighting.

Scratching and biting. High flying adored. Did you believe in your

widest moment all this would be yours, that you'd become the
Evita

lady of them all. Were there stars in your eyes when you crawled in...

at night. From the bars, from the sidewalks, from the gutter theatrical. Don't look down it's a long long way to fall.

15 High Flying Adored
High flying adored. What happens now? Where do you go from here? For someone on top of the world. The view's not exactly clear.

Shame you did it all at twenty six.

There are no mysteries now. Nothing can thrill you, no one fulfill you.
High flying adored... I hope you come to terms with boredom.

So famous so easily, so soon is not the wisest thing to be.

You won’t care if they love you, it’s been done before.

You’ll despair if they hate you, you’ll be drained of all energy.
All the young who've made it would agree.

High flying adored...

called names... but they're the strangest
My story's quite usual, local

girl makes good, weds famous man. I was slap in the right
place at the perfect time. Filled a gap, I was lucky. But one thing I'll say for me. No one else can fill it like I can.
I don't really think I need the reasons why I won't succeed. Let's get this show on the road, let's make it obvious. Person is off and rolling.

I came from the

people they need to adore me. So Christian Dior from my head to my

need to be dazzling. I want to be Rainbow High.
They must have excitement, and so must I.

I'm their product. It's vital you

Mouth. Figure. Dress. Voice. Style. Movement.

sell me... So Machiavell me... make an Argentine rose. I need to be
Evita

thrilling, I want to be Rainbow High. They need their es-

cape, and so do I

carry, and Moshe
do me

eYE. Hair. Mouth. Figure. Dress. Voice.

All my descamisados expect me to outshine the enemy, the aristocracy. I won't disappoint them. I'm their saviour, that's what they call me, so Lauren Ba-call me, anything...
goes. To make me fan-tas-tic, I have to be Rain-bow High

in ma-gi-cal co-lours. You’re not de-c-o-ra-ting a girl for a night on the
town.

And I’m not a se-con-d rate Queen get-ting kicks with a

crown.

Next stop... will be
Evita

Europe.

The Rainbow's gonna tour

Poco più mosso

Samba
dressed up somewhere to go we'll put on a show.

Look out mighty Europe.

Because you ought-a know

16. Rainbow High
Evita

what cha gon na get in me. just a lit - tle touch of, just a lit -

tle touch of Ar gen - ti - na's brand of

Colla voce A Tempo

star qual - ity
Colla voce

[PERON]

People of Europe! I send you the rainbow of Argentina.

Moderato rock

Spain has fallen to the charms of Evita. She can do what she likes, it doesn't matter much. She's a new world madonna with the golden touch. She filled a bullring forty-five thousand seater but if you're prettier than General Franco, that's not hard.
Franco's reign in Spain should see out the forties. So you've just acquired an ally who looks as secure in his job as you... but more important current political thought is your wife's a phenomenal asset set your trump card.
Let's hear it for the Rainbow Tour, it's been an incredible success. We weren't quite sure, we had a few doubts. Would Evita win through. But the answer is yes.

There you are, I told you so. Makes no difference where we go.

The whole world over just the same. You should have heard them call our name. And
who would underestimate the actress now? I'm not under estimating you. Just do the same thing in Italy please. Now I don't like to spoil a wonderful story but the news from Rome isn't quite so good. She hasn't gone down like we thought she would. Italy's unconvinced by Argentine.
They equate Per on with Mus-so-li ni, can't think why.

Did you hear that?

They called me a whore, they

Actually called me a whore. But Sen-o- ra Per-on, it's an

easy mistake. I'm still called an Ad-mi-ral, yet I gave up the sea.
long ago.

Things aren't all that bad, she met with the Pope. She got a papal decoration and a kindly word. So even if the crowds gave our lady the bird, the Argentine Italy axis does have some hope. She still made a fabulous impact, caught the eye.
Let's hear it for the Rainbow tour – It's been an incredible success. We weren't quite sure, we had a few doubts. Would Evita win through. But the answer is A qualified, Yes! Evita started well, no question, in France. Shining like the sun through the...
post-war haze. A beautiful reminder of the carefree days. She nearly captured the French, she sure had the chance. But she suddenly seemed to lose interest.

A Tempo

Tired? Eva tired?

Face the facts. The Rainbow's started to fade. I don't think she'll make it to England now.
wasn't on the schedule anyway. You'd better get out the flags and fix a parade.

Some kind of coming home in triumph is required.

Let's hear it for the Rainbow tour. It's been an incredible success. We

weren't quite sure, we had a few doubts. Would Evita win through.
and no and no and no
Let's hear it for the Rainbow Tour. It's
yes and yes and yes and no

been an incredible success.
Who the

hell does the King of England think he is? Tea at some tin pot castle of his, what kind of invi-

- tion is that? Argentina's First Lady deserves Buckingham

17. Rainbow Tour
Pal-ace! If Eng-land can do with-out me, then Ar-gen-ti-na can do with-out Eng-land!

at tackle 18. The Chorus Girl Hasn’t Learned
18. The Chorus Girl Hasn’t Learned

Thus all fair-ystor-ies end. On-ly an ac-tress would pre-

Tend af-fairs of state are her lat-est play. Eight shows a week, two mat-in-ees.

Cat Ref 562
My how the worm begins to turn. When will the chorus girl ever learn — My how the worm begins to turn.

When will the chorus girl ever learn — The chorus girl hasn't learned the lines you like to hear. She won't go scrambling over the backs of the poor to be ac —
Evita

accepted, by making donations just large enough, to the correct charity. She won't be president of your wonderful society of philanthropy. Even if you asked her to be, as you should have asked her to be. The actress hasn't learned the lines you'd like to hear. She won't join your clubs, she won't dance in your halls. She won't help the hungry once a
month at your tombolas, she'll simply take control, as you disappear.

Forgive my intrusion but fine as those sentiments sound.

Little has changed for us peasants down here on the ground.

I hate to seem churlish, ungrateful. I don't like to moan. But
do you now represent anyone's cause but your own?

Ev'rything done will be justified by my foundation.
And the money kept rolling in, from every side. Eva's pretty hands reached out and they reached wide.

Now you may feel it should have been a voluntary cause. But that's not the point my friends. When the money keeps rolling in you don't ask how. Think of all the people.
gon-na see some goodimes now. Eva's called the hun-gry to her.

Open up the doors... Never been a fund like the foun-da-tion Eva Pe-

Ron...

[CHORUS]


19. And The Money Kept Rolling In
Evita

Colla voce

19. And The Money Kept Rolling In
like to try a college education? Own your landlord’s house, take the family on va-

A Tempo

cation. Eva and her blessed fund can make your dreams come true.

Here’s all you have to do, my friends. Write your

name and your dream on a card or a pad or a ticket. Throw it high in the air and
Evita

58 should our lady pick it She will change your way of life for a

62 week or even two Name me anyone who cares as much as Eva Pe-

66 ron
SOP

ALT


TEN

BASS


19. And The Money Kept Rolling In
19. And The Money Kept Rolling In

Evita
And the money kept rollin' out in all directions. To the

poor, to the weak, to the destitute of all com-

plexions. Now cynics claim a little of the cash has gone as -
But that's not the point my friends. When the money keeps rollin' out you don't keep books. You can tell you've done well by the happy grateful looks. Accountants only slow things down.

Figures get in the way. Never been a lady loved as much as Eva Pe-
19. And The Money Kept Rolling In
Evita

19. And The Money Kept Rolling In

Cat Ref 562
If the money keeps rolling in

In what's a girl to do?

Cream a little off the top for ex-

But where on earth can people hide their
lit-tle piece of heaven?
Thank God for Swit-zer-land
Where a

girl and a guy with a lit-tle pet-ty cash be-tween them can be sure when they de-

po-sit no-one's seen them.
Oh what bliss to sign your cheques as

3-0-1-2-sev-en.
Ne-ver been ac-counts in the name of E-va Pe-

19. And The Money Kept Rolling In
And The Money Kept Rolling In
19. And The Money Kept Rolling In
19. And The Money Kept Rolling In
20. Santa Evita

Andante

CHILDREN

Please, gentle Eva, will you

bless a little child? For I love you, tell heaven I'm

doing my best, I'm praying for you, even though you're already blessed.

Please, Mother Eva, will you
Evita

12

look up - on me as your own, make me spec - ial. Be my

14

an - gel, be my ev - ry - thing won - der - ful, per - fect and true, and I'll try to

16

be ex - act - ly like you. Please ho - ly

19

E - va, will you feed a hun - gry child? For I
love you, tell heaven I'm doing my best, I'm praying for

Get them while they're young, Evita, get them while they're young.

you, even though you're already blessed. Santa, Santa Evita.

Madre de todos los niños, de los tiranizados, de los descamisados, de los trabajadores.
dor-es, de l'Argen-ti-na.,

Ma-dre de to-dos los ni-nos, de los ti-ra-niza-dos, de los des-cam-i-sa-dos, de los tra-ba-

(dor-es, de l'Argen-ti-na.,

Ma-dre de to-dos los ni-nos, de los ti-ra-niza-dos, de los des-cam-i-sa-dos, de los tra-ba-

(fade away)

H. ad lib ni-nos, Why try to gov-ern a coun-try when you can be-come a saint?
Tell me before I waltz.

out of your life, before turning my back on the past. Forgive my impertinent behavior, but how long do you think this pantomime can last? Tell me before I ride off in the sunset, there's one thing I never got clear.

How can you claim your our
saviour, when those who oppose you are stepped on or cut up or simply disappear.

Tell me — before you get on to your bus, before joining the forgotten brigade.

How can one person like me, say, alter the time honored way the game is played.

Tell me — before you get onto your high horse just what you expect me to do I don't
Evita

32

care what the bourgeoisie say
I'm not in business for them but to give all my

36

des-cam-isados a mag-i-cal mo-ment or two.
There is e - vil...

40

*So

44

why go ban-ana-s... chas-ing Nir-va-nas and fail-ing?
Better to do what you

what are my chan ces of hon-est ad-van-ces I'd
say low. Better to win by ad-

* Alternative lyric written for 1979 Broadway production.
21. Waltz For Eva And Che
can for a few than to lie, much plain-er sail-ing.
mit-ting my sin than to lose with a halo.

Tell me be-fore I seek worth-i-er pas-tures and there by re-store self es-

How can you be so short sight-ed. To

look ne-ver fur-ther than this week or next week, to have no im-pos-si-ble dream.

---

21. Waltz For Eva And Cbe
low me be-fore you slink off to the side-lines, to mark your a-dieu with three cheers. But

first tell me who'd be del-ight-ed to know that I'd tack-le the worlds great-est prob-lems from

war to pol-lu-tion, No hope of sol-u-tion e-ven if I live for one hund-red years! There is

e-vil... e-ver a round-dun-da-men-tal sys-tem of gov-ern-ment quite in-ci-

21. Waltz For Eva And Che
dental. So go if you're able to somewhere unstable and stay there

whip up your hate in some tottering state; but not here dear, is that
clear dear?
Evita

what I'd give for that hundred years! But the physical

In - ter - feres, Ev'ry day more, Oh my cre - a - tor!

What is the good of the strongest heart In a body that's

falling apart? a serious flaw, I hope you know that.

21 Waltz For Eva And Che
21 Waltz For Eva And Che
Where do we go from here? This isn’t where we intended to be.

We had it all. You believed in me, I believed in you.

Ciertas-ties disappear. What do we do for our dream to survive?

22. You Must Love Me
How do we keep all our passions alive as we used to do?

Deep in my heart I'm concealing things that I'm longing to say.

Scared to confess what I'm feeling. Frightened you'll slip away. You must love me.
Why are you at my side? How can I be any use to you now?

Give me a chance and I'll let you see how nothing has changed.

Deep in my heart I'm concealing things that I'm longing to say.

Scared to confess what I'm feeling. Frightened you'll slip away. You must love
You must love me.
Slow, gradual accel and cresc

It's all very well to a certain extent, for the lady at the side of the

President, to show an interest in affairs. But

let's not be blind to the drift of events. She's eclipsing the strength of the

government. She should return to below stairs. She will
never win our hearts
She's a woman for a start.
She holds

Drum break
(rather military)

Andante

no elected post
She's an ornament at most.
But on the other hand, she's

Drum break

all they have.
She's a diamond in their

dull grey lives and that's the hardest kind of stone, it usual
ly survives. And if you think about it

She's not a bauble you can brush aside.

She's been outdoing what we've just talked about, example,
Evita

*gave us back our bus-*n*ess-es, got the Eng-*lish* out.*

*And when you think a-bout it.*

![Musical notation]

*well why not do one or two of the things we prom-*ised to.*

![Musical notation]

*But on the oth-er hand she's slow-ing down.*

*She's lost a lit-tle of that*

![Musical notation]

*mag-ic drive, but I would not ad-*vise* those cri-*tics pre-*sent to de-*rive,***
any satisfaction from her fading star
She's the one who's kept us

Gm7 C7 Fma7 Dan7 Eb Bb

where we are. She's the one who's kept you where you are!

OFFICERS

Eb Eb E
CHE: What’s new, Buenos Aires? Your nation which, a few years ago, had the second largest gold reserves in the world is now bankrupt. A country which grew up and grew rich on beef is now rationing it. “La Prensa”, one of the few newspapers which dared to oppose Peronism, has been silenced and so have all the other reasonable voices. I’ll tell you what’s new, Buenos Aires...

24. Dice Are Rolling

Samba tempo

Moderato

Dice are rolling the knives are out, I see every bad sign in the book and as far as they can over weight to a man they have that lean and hungry
But we still have the magic we’ve always had. The

descamisados still worship me. We arrived thanks to them and no one

else. No thanks to your Generals. A clutch of stuffed cuckoos. It’s not a quest

- tion of a big parade proving we’re big with the mobs on the street. You’re
wrong. The people, my people. The people belong to no one. They are fickle.

A Tempo

can be manipulated. They don’t matter however much they love you now, it

matters more that as far as my “stuffed cuckoos” are concerned, you don’t politically exist. So

I don’t exist, so I count for nothing. Try saying that on the street, when all
Evita

Most of your Generals wouldn't be

recognized by their own mothers

I become Vice-President.

Poco rall. A Tempo

fight you tooth and nail, you'd never over come them with a hundred rallies, and
Even if you did, yes? Your little body's slowly breaking down.

You're losing speed, you're losing strength, not style, that goes on..."
climb one more mountain, it could be your last. I'm not that ill.

Bad moments come, but they go some days are fine, some a little bit harder.

that doesn't mean I should change my routine. Have you ever seen me defeated?

Don't you forget what I've been thru, and yet I'm still standing.

And if I
am ill, that could even be to your advantage. Advantage? I'm trying to point out that you are dying.

This talk of death is chilling. Then I must now be Vice-President. And I shall not going to die

have my people come to choose.

Two Persons to

24. Dice Are Rolling
wear their country’s crowns in thousands in my squares and avenues.

Empy-ing their villages and towns where ev’ry soul in home or shack or stall. Knows me as Argentina,

A Tempo

that is all. Oh, I shall be a great Vice-President.
218

Rall.

A Tempo

Colla voce

[PERON]

So what happens now?

Don't ask anymore.

EVA!

Where am I going to?

24 Dice Are Rolling
24. Dice Are Rolling
Forgive my intrusion, Evita, I just have to see

how you admit you have lost: a brand new experience. We got it set up. We fixed you a broadcast and

you're so good on the air. The actress hasn't learned the lines you'd like to hear. How could she feel defeated

She's sad for her country. Sad to be defeated by her
own weak body.

I want to tell the people of Argentina. I've decided I should decline. All the

honours and titles you pressed me to take for I'm contented. Let me

simply go on as the woman who brings her people to the heart of Peron.

25. Eva's Final Broadcast
Don't cry for me, Argentina. The truth is I shall not leave you. Thought may get harder for you to see me. I'm Argentina and always will be.

Have I said too much? There's nothing more I can think of to say to you...

But all you have to do is look at me to know that every word is true.
Lento

[SOP - TENOR]

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

[ALTO + BASS]

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et

Respi-ce quae-su-mus Dom-i-ne, Fam-u-lam tu-am E-vi-tainin-frin-ta-te Et
She had her moments she had some style
The best show in town was the crowd outside the Casa Rosada crying
Eva Peron
But that's all gone now
Eva be-ware your am-bi-tion...

Screw the middle classes... I will ne-ver ac-cept them, and they will ne-ver de-ny me a-ny-thing a-gain. My
father's other family were middle class and they were kept out of sight, hidden from view.

It seems crazy but you

must believe there is nothing calculated nothing planned. Please forgive me if I

seem naive. I would never want to force your hand but
please understand

new Argentine! The chains of the masses untied.

new Argentine! The voice of the people cannot be and

will not be and must not be
High flying a dared. So young. the instant Queen, A

rich beautiful thing. Of all the talents a

cross between a fantasy of the bedroom and a saint.

Santa Santa Evita Madre de todos los ninos de los tirani-

26. Montage
Evita

Sing you fools but you got it wrong, enjoy your prayers because you haven't got long.

Queens is dead, your king is through. She's not coming back to you.

Strong rock
joy your prayers because you haven't got long. Your queen is dead, your king is through.

dores del Argentina.

A G A G D F C

She's not coming back to you.
Adagio

The choice was mine and mine completely. I could have any prize that I desired. I could burn with the splendor of the brightest fire, or else, or else I could choose time.

Member I was very young then, and a year was forever and a day. So what
use could fifty, sixty, seventy be? I saw the lights and I was on my way and how I

Evita

---

lived how they shone, but how soon the lights were gone

---

choice was mine and no-one else's I could have the millions at my feet. Give my

---

* The optional second verse can be sung by CHE if desired, following the alternate lyrics in italics

27. Lament

Cat Ref 502
life to people might never meet or else to children of my own. Bead because she is no longer there, to shine, to dazzle, to betray. Or

member I was very young then Thought I needed the numbers on my side else, or else you could be grateful once the flash and the fantasy are cold. Thought the

That her
more that loved me the more loved I'd be but such things can not be multiplied. Oh, my stars did not allow her to grow old, that I, I will tell you what to say.

gone.

daughter, Oh, my son! Understand what I have done.
Money was raised and a tomb was built, a monument to Evita. Only the pedestal was completed and Evita’s body disappeared for seventeen years.