

On This Night Of A Thousand Stars

Music by
ANDREW LLOYD WEBBER

Lyrics by
TIM RICE

Latin (tango) feel

MAGALDI

1. On this night of a thousand stars—
twinkling lights—

let me take you to heaven's door—
we shall love through eternity—

love's guitars—
million nights—

2. In the glow of those

I never dreamed that a kiss could be as

Where the music of
on this night in a

plays for ever more
fly away with me

Colla voce

a tempo

G Am7 D7 C G C G Am7 G Gma7

sweet as this, but now I know that it can I used to

C

wan - der a - lone — with - out a love of my own — I was a des - per - ate man

D G7 C G

But all my grief dis - ap - peared and all the sor - row I'd feared — was - n't

G7

there an - y - more — On that ma - gi - cal day — when you

C Cm Am7(b5) G/D Am7/E F7(b5)

first came my way — mi - a - mor. — On this night,

Colla voce

D7 G C G Am7 G

On this night, On this night of a thou - sand stars —

ten. 3 *a tempo*

Am7

Let me take you to hea - ven's door — Where the mu - sic of

D7 G G

love's gui - tars — plays for ev - er more —

Opt. *cresc. e rall.* *Colla voce* *rall.*

Am7 D G C G Am7 G

(Applause. MAGALDI joins EVA and her friends at their table. CHE is lurking nearby at the bar)

EVA

It must be a dream
Augustin Magaldi
The most famous man to visit Junin...

MAGALDI

The audience seem
Extremely heavy going—

CHE

Listen chum face the fact
They don't like your act

MAGALDI

But this is the sticks!
If this were Buenos Aires
I have that town at my feet
I never ever meet
Members of the public!
They'd tear me apart

CHE

I understand their feelings

EVA

I wanna be a part of BA
Buenos Aires—Big Apple!
(+ FRIENDS)
I wanna be a part of BA
Buenos Aires—Big Apple!

CHE

Just listen to that!
They're onto you Magaldi
I'd get out while you can

EVA

It's happened at last
I'm starting to get started
I'm moving out with my man

MAGALDI

Now Eva don't get carried away

EVA

Monotony past
Suburbia departed
Who could ever be fond of the back of beyond?

MAGALDI

Don't hear words that I didn't say

FRIENDS

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

MAGALDI

The girl I love? Who?

FRIENDS

She really brightened up your out of town engagement
She gave you all she had—she wasn't in your contract

EVA

I wanna be a part of BA
Buenos Aires—Big Apple!
Would I have done what I did
If I hadn't thought—if I hadn't known
We would stay together?

CHE

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

MAGALDI

The city can be paradise for those who have the cash.
The class and the connections—what you need to make
a splash
The likes of you get swept up in the morning with
the trash
If you were rich or middle class—

EVA

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!
If these are the people of Buenos Aires
I welcome the chance to shine in their city
And to trample their rotten values into the ground

CHE

Do all your one night stands give you this trouble?



Eva, Beware Of The City

Music by
ANDREW LLOYD WEBBER

Lyrics by
TIM RICE

Moderato
MAGALDI

1. E - va, be - ware of the ci - ty ——— It's hun - gry and cold, ———
2. Five years from now I shall come back ——— And fin - al - ly say, ———
3. See additional lyrics

A D / A A D A

can't be con - trolled, ——— it is mad: ——— But Those who are fools are
you have your way, ——— come to town: ——— you'll look at me with a

D A E7 A E7

swal - lowed up whole, and those who are not, be - come what they should not be - come,
for - eign - er's eyes The mag - i - cal ci - ty a young - er girl's ci - ty, a

A7 D A E7 A/C D D6

To Coda

changed — in short they go bad. Bad is good for me I'm bored so clean and so ig - nored —
fan - ta - sy long since put down. All you've done to me — was that a young girl's fan - ta -

A E7 Am

L'istesso tempo

I've on - ly been pre - dic - ta - ble, re - spec - ta - ble! Birds fly out of here so
 sy? I played your ci - ty games al - right — did - n't I? I al - read - y know what cooks, how the

Dm Am

why oh why oh why the hell can't I? — I on - ly want va - ri - et - y — of so - ci - et - y I wan - na
 dir - ty ci - ty feels and looks — I tast - ed it last night — did - n't I? — I'm gon - na

Dm Am

be a part of B A Bue - nos Air - es - Big Ap - ple! I wan - na
 (+ choir) I'm gon - na

Fma7 Am

be a part of B A Bue - nos Air - es - Big Ap - ple!

Fma7

D.C. al Coda

CODA

ve - ry much more than a child and what - ev - er you say I'll not steal you a - way!

A E7 A D A E7 A

Piano Solo

C F6/C F C F C F C

G7 C G7 C F C G7

C F C G7 C

3. Eva beware your ambition: it's hungry and cold —
 Can't be controlled, will run wild;
 This in a man is a danger enough,
 But you are a woman, not even a woman,
 Not very much more than a child —
 And whatever you say, I'll not steal you away!

Buenos Aires

Music by
ANDREW LLOYD WEBBER

Lyrics by
TIM RICE

Moderato (with 8 feel)

EVA

What's new?

Bue - nos

The first system of the musical score for 'Buenos Aires' features a vocal line for Eva and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'What's new? Bue - nos'. The piano accompaniment consists of a right-hand part with a rhythmic pattern of eighth notes and a left-hand part with a bass line. Dynamics include *p* (piano) and *f* (forte). The system concludes with a 2/4 time signature change.

Ai - res

I'm — new

I wan - na say I'm just a lit - tle stuck on you:— You'll be

The second system continues the vocal and piano parts. The vocal line has lyrics 'on me too! — I get out here, — Bue - nos Ai - res'. The piano accompaniment features a 3/4 time signature and includes a *p e sim.* (piano e similes) marking. The system ends with a 2/4 time signature change.

on me too! —

I get out here, —

Bue - nos Ai - res

The third system continues the vocal and piano parts. The vocal line has lyrics 'Stand back, you ought-a know what-cha gon-na get in me — Just a lit - tle touch of star qual - i - ty!'. The piano accompaniment features a 2/4 time signature and includes a *mf* (mezzo-forte) marking. The system ends with a 2/4 time signature change.

Stand back,

you ought-a know what-cha gon-na get in me — Just a lit - tle touch of star qual - i - ty!

F F F# G unis.

1. Fill me up with your heat, with your noise, with your dirt, o - ver -
 2. (Take me) in at your flood, give me speed, give me lights, set me
 3. See end of song

C G#m(Abm)

-do me humming Let me dance to your beat, make it loud, let it hurt, run it through me
 Shoot me up with your blood, wine me up with your nights, watch me com-ing

F G#m(Abm) F

Don't hold back, — you are cer - tain to im - press — Tell the dri - ver this is where I'm
 All I want — is a whole lot of ex - cess — Tell the sing - er this is where I'm

Abm E B/F# G7/F

To Coda ⊕

stay - ing play - ing Hel - lo Stand back Bue - nos Ai - res Get this — just look at me
 3. Ri - o de la Be - cause — you ought-a know

G E fC *p sim.*

1

dressed up some-where to go:— We'll put on a show! ————— 2. Take me

F F F# G unis. *f* *p* *c*

2

what - cha gon - na get in me — Just a lit - tle touch of star qual - i - ty! —

And —————
And —————

F F F# G unis. *c* F

if ev - er I go too far ————— it's be - cause of the things ————— you are —
if I need a mo - ment's rest ————— give your lov - er the ve - ry best —

Bb F

1 2

real beau - ti - ful town ————— I love — you
ei - der - down ————— and si - lence

Solo *f*

Bb F

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a rhythmic accompaniment with eighth notes. Chords are indicated as Dm and F.

Second system of musical notation. Similar to the first system, it features a treble staff with a melodic line and a bass staff with accompaniment. Chords are indicated as D and F.

Third system of musical notation. The treble staff continues the melodic development. The bass staff accompaniment includes some rests. Chords are indicated as Bb, Dm, and Bb.

Fourth system of musical notation. This system introduces triplets in both the treble and bass staves. A forte (*f*) dynamic marking is present. Chords are indicated as F and G#m(Abm).

Fifth system of musical notation. This system continues the triplet patterns in both staves. A forte (*f*) dynamic marking is present. Chords are indicated as F and G#m(Abm).

D. S. al Coda

CODA

3. You're a
Pla - ta! Flo - ri -

F G#m (Abm) F

- da! Cor - ri - en - tes! Neu - ve de Ju - li - o! All I want to know

F F# G C

Stand back - Bue - nos Ai - res Be - cause you ought - a know what 'cha gonna get in me: Just a

unis. F F# G C Bb

lit - tle touch of, Just - a lit - tle touch of, Just - a lit - tle touch of star qual - i - ty!

G F Eb C Bb G F Eb C Bb G F Eb C Bb G F C

Lyrics for Dal Segno (repeat)

3. You're a tramp, you're a treat, you will shine to the death, you are shoddy;
 But you're flesh, you are meat, you shall have every breath in my body:
 Put me down for a lifetime of success
 Give me credit - I'll find ways of paying:
 Rio de la Plata etc., as Coda.

5: Goodnight and Thank You

CHE *(to MAGALDI who has been a mere spectator during the Buenos Aires song)*
 Goodnight and thank you Magaldi
 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

EVA
 Oh but it's sad when a love affair dies
 But we have pretended enough
 It's best that we part, stop fooling ourselves

CHE
 Which means get stuffed

PHOTOGRAPHERS
 Having arrived it matters to be
 Photographed, noticed continually
(EVA is besieged by the PHOTOGRAPHERS under the guidance of a PR MAN who is obviously personally involved with EVA)

CHE *(to PR MAN)*
 Goodnight and thank you whoever
 She's in all the magazines, she wouldn't have been on her own
 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 don't always answer the phone

EVA
 Oh but it's sad when a love affair dies
 But when we were hot we were hot
 I know you'll look back on the good times we've shared

CHE
 But Eva will not

CHE and EVA
 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
 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

BROADCASTERS
 Now you are recognized, visually known
 You need to move to the microphone
(EVA is besieged by the BROADCASTERS under the guidance of one RADIO MAN who is obviously personally involved with EVA)

CHE *(to RADIO MAN)*
 Goodnight and thank you whoever
 We're grateful you found her a spot on the sound radio
 We'll think of you every time she's on the air
 We'd love you to stay
 But you'd be in the way
 So put on your trousers and go

EVA
 Oh but it's sad when a love affair dies
 The decline into silence and doubt
 Our passion was just too intense to survive

CHE
 For God's sake get out!

PHOTOGRAPHERS & BROADCASTERS
 Fame on the wireless as far as it goes
 Is all very well but every girl knows
 She needs a man she can monopolize
 With fingers in dozens of different pies...

(Colonel PERON appears He is with his extremely young MISTRESS)

REJECTED LOVERS
 Oh but it's sad when a love affair dies

(EVA makes a move towards PERON, but he and his girl are gone before she can attract his attention.)



6: The Lady's Got Potential

CHE

The lady's got potential, she ought to go far
She always knows exactly who her best friends are
The greatest social climber since Cinderella
But Eva's not the only one who's getting the breaks
I'm a research chemist who's got what it takes
And my insecticide's gonna be a best-seller

(CHE brandishes a large bicycle pump type insecticide sprayer, and is joined by a shrill and enthusiastic trio of girls for his fly-killing choruses)

Just one blast and insects fall like flies!
Kapow! Die!

They don't have a chance
In the fly-killing world
It's a major advance
In my world
It'll mean finance
I'm shaping up successful capitalist-wise

But getting back to Eva she just saw those guys
As steps on the ladder to the ultimate prize
And he goes by the name of Colonel Peron
He began his career in the army overseas
Teaching all the other soldiers all he knew about skis
When others took a tumble he would always stay on
Sure Peron could ski but who needs a snowman?
He said:

PERON

Great men
Don't grow on trees
I'm one
I ain't gonna freeze
Dictators
Don't grow on skis

CHE

Peron would be no number two to no man
He'd married in the meantime but the poor girl died
Imagine if she hadn't we'd have been denied
The heart-warming tear-jerking rise to fame of Eva
Now my insecticide contains no dangerous drugs
It can't harm humans but it's curtains for bugs
If you've got six legs I ain't doing you no favour

Just one blast and insects fall like flies!
Kapow! Die!

They don't have a chance
In the fly-killing world
It's a major advance
In my world
It'll mean finance
I'm shaping up successful capitalist-wise

Kapow! Die!
They don't have a chance
In the fly-killing world
It's a major advance
In my world
It'll mean finance
I'm shaping up successful capitalist-wise
Oh yes—Peron he joined a faction called the G.O.U.

PERON and OFFICERS

G—Government
O—Order
U—Unity

CHE

And they were the gang behind a military coup
So Peron was a heartbeat away from control of the nation

They thought that Hitler had the war as good as won
They were slightly to the right of Attila the Hun
And Eva set her sights on Peron—and his situation
And Eva set her sights on Peron—and his situation

PERON and OFFICERS

The G.O.U. is a three-pronged operation
Government—unopposed and allied
With Order—ruthlessly applied
And Unity—those not on our side
Are subject to the process of elimination

7: Charity Concert/I'd Be Surprisingly Good for You

A concert held in Buenos Aires in 1944 in aid of the victims of an earthquake in the Argentine town of San Juan. EVA, by now a successful actress, and PERON, by now a successful politician, are both present. EVA's old friend MAGALDI is once again finishing his act.

MAGALDI

On this night
On this night
On this night of a thousand stars
Let me take you to heaven's door
Where the music of love's guitars
Plays for evermore!

(Good applause. PERON leaps onto the stage)

PERON

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!

(The crowd begin to chant "Peron, Peron." PERON leaves the stage with the sound of his own name ringing in his ears.)

EVA

Colonel Peron?

PERON

Eva Duarte?

EVA & PERON

I've heard so much about you!

EVA

I'm amazed! For I'm
only an actress
Nothing to shout about
Simply a girl on the boards
But when you act
The things you do
affect us all

PERON

I'm amazed! For I'm
only a soldier
One of the thousands
Defending the country
he loves

PERON

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

EVA

Yes. Oh yes

PERON

So am I
What a fortunate coincidence
Maybe you're my reward for my efforts here tonight

I'd Be Surprisingly Good For You

Music by
ANDREW LLOYD WEBBER

Lyrics by
TIM RICE

Moderato

EVA

1. It seems cra-zy but you must be - lieve -
in like this -

there's no - thing cal - cu - la - ted, no - thing planned -
Twen - ty sec - onds af - ter say - ing hel - lo -

Please for - give me if I
| Tell - ing strang - ers I'm too

seem na - ive - I would ne - ver want to force your hand: - But
good to miss - If I'm wrong I hope you'll tell me so: - But you

please un - der - stand, I'd be good for you. 2. I don't al - ways rush
real - ly should know, I'd be good for you.

Em B7 Em C D7 G B7 Em C D7 G Am7 B7 C B7

2

I'd be sur - pris - ing - ly good for you_ I won't go on if I'm bor - ing you: But do you

Bb F E Em

un - der - stand my point of view? Do you like what you hear, what you see, and would you

Am7

be good for me too? I'm not talk - ing of a

B7 Em B7

hur - ried night_ a fran - tic tum - ble then a shy good - bye_ Creep - ing home be - fore it

Em C D7 G B7

gets too light, - That's not the rea-son that I caught your eye, - which has to im-ply I'd be

Em C D7 G Am7 B7

good for you I'd be sur - pris - ing - ly good for you - *fine* PERON Please go on you en -

C Bb F E Em

- thrall me! - I can un - der - stand you per - fect - ly And I like what I hear, what I see, and know - ing

Em7 Am7

me I would be good for you too. - - - - - EVA *D.S. al fine* I'm not talk - ing of a

B7 Em B7

EVA and PERON (*but neither seems aware that the other is singing*)

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
 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
 (EVA and PERON leave together)

8: Another Suitcase in Another Hall

PERON's flat. EVA burst in to throw PERON's 16-year-old MISTRESS out.

EVA (*almost affectionately*)

Hello and goodbye!
 I've just unemployed you
 You can go back to school
 You had a good run
 I'm sure he enjoyed you
 Don't act sad or surprised
 Let's be friends, civilized
 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
 You're obviously going through some adolescent phase
 Maybe you've got something more than just a pretty face
 Maybe not—

(EVA has by now hustled the MISTRESS out)

Outside in the hall:



Another Suitcase In Another Hall

Music by
ANDREW LLOYD WEBBER

Lyrics by
TIM RICE

Slowly (8 beat feel)

Piano introduction in 4/4 time, marked 'Slowly (8 beat feel)'. The music consists of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment. Chords are indicated below the bass staff: C, C7, and C.

MISTRESS

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "I don't expect my love affairs to". There are two versions of the first two notes: "1" and "2.3. See additional lyrics". Chords are indicated below the piano staff: Bb/C, C Bb/C, C, C, and F.

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "last for long; Nev-er fool my-self that my dreams will come true:". Chords are indicated below the piano staff: G, C, F, C/E, Dm, G7, C, and G.

Vocal and piano accompaniment for the third line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "Be-ing used to trou-ble I an-ti-ci-pate it, but all the same I hate it,". Chords are indicated below the piano staff: C, F, G, Am, G, and F.

3
go - ing to?
Don't ask an - y-

ten.
rall. *ten.*
rall.

- more
a tempo poco a poco dim.
poco rall.

C C7 C

Additional Lyrics

2. Time and time again I've said that I don't care;
That I'm immune to gloom, that I'm hard through and through:
But every time it matters all my words desert me;
So anyone can hurt me - and they do.

So what happens now? etc., as above.

3. Call in three months' 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 now? etc., as above.

9: Dangerous Jade

Two factions of Argentine society that were never to accept EVA were the military and the aristocracy.

ARMY

The man 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 between 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!

ARISTOCRATS

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

ARMY

It's 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!
Dangerous Jade!

CHE *(in the guise of a reporter)*

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 dine with yesterday?

EVA *(the glamorous movie star, protected by two HEAVIES)*

Acting is limiting, the lines not mine
That's no help to the Argentine

CHE

Can we assume then that you'll quit?
Is this because of your involvement with Colonel Peron?

HEAVIES *(pushing CHE aside and EVA out)*

Goodnight and thank you

ARMY

She won't be kept happy by her nights on the tiles
She says it's his body but she's after his files
So get back onto the street!
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
The evidence suggests
She has other interests
If it's her who's using him
He's exceptionally dim

CHE *(producing his fly-spray again)*

To see an underdog succeed
Is the encouragement I need
Opportunity is back!
If she can make it by her efforts in the sack

Then a man who offers more—
Me! Will have the world beat a pathway to his door

ARISTOCRATS

Things have reached a pretty pass
When someone pretty lower class
Graceless and vulgar, uninspired
Can be accepted and admired

10: A New Argentina

1945. No secure leader has emerged from the group of officers who seized power in 1943. PERON has the support of the workers and because of this the strongest movement within the military hierarchy is an anti-PERON feeling rather than one pro-anybody else

PERON

Dice are rolling, the knives are out
I see every bad sign in the book
And as far as they can—overweight to a man!
They have that lean and hungry look

EVA

It doesn't matter what those morons say
Our nation's leaders are a feeble crew
There's only twenty of them anyway
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 have their say
And with chaos installed
You can reluctantly agree to be called

PERON

There 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

WORKERS' VOICES

Peron! Peron!

EVA

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

DOLAN GETTA *(A union leader)*

A new Argentina!
The chains of the masses untied!
A new Argentina!
The voice of the people
Cannot be denied!

EVA

There is only one man who can lead any workers' regime
He lives for your problems, he shares your ideals and
your dream
He supports you for he loves you
Understands you, is one of you
If not—how could he love me?

GETTA + MOB

A new Argentina!
The old one has gone sadly wrong
A new Argentina!
The voice of the people
Rings out loud and long!

EVA

Now I am a worker I've suffered the way that you do
I've been unemployed and I've starved and I hated it too
But I found my salvation
In Peron—may the nation
Let him save them as he saved me

GETTA + MOB

A new Argentina!

CHE

They'll all go along for the ride
The same old clichés
But let them have their freedom—
The free buy insecticide!

GETTA'S SIDEKICK

Nationalization of the industries
That the foreigners control
Participation in the profits that we make
Shorter hours, higher wages
Votes for women, larger dole
More public spending, a bigger slice of every cake

PERON

It's annoying that we have to
Fight elections for our cause
The inconvenience—having to get a majority
If normal methods of persuasion
Fail to win us applause
There are other ways of establishing authority

SECRET POLICE

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

EVA

Peron has resigned from the army and this we avow
The descamisados are those he is marching with now!
He supports you for he loves you
Understands you—is one of you
If not—how could he love me?

GETTA + MOB + EVA + PERON + POLICE

A new Argentina!
The chains of the masses untied!
A new Argentina!
The voice of the people
Cannot be
And will not be
And must not be
Denied!

PERON

There again I could be foolish
Not to quit while I'm ahead...
I can see me many miles away
Inactive
Sipping cocktails on a terrace
Taking breakfast in bed
Sleeping easy, doing crosswords
It's attractive

EVA

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

Don't close doors
Keep an escape clause
Because we might lose
The Big Apple
But—
Would I have done what I did
If I hadn't thought
If I hadn't known
We would take the country?

11: On The Balcony of the Casa Rosada/ Don't Cry for Me Argentina

*PERON has just won a sweeping victory in the 1946
Presidential Election. This is the first public appearance
by PERON and EVA since PERON's triumph.
Action takes place both inside and outside the balcony of
the Casa Rosada (the Pink Palace).*

ANNOUNCER

People of Argentina! Your newly elected president—
Juan Peron!

CROWD

Peron! Peron!

PERON (appears on the balcony)

Argentinos! Argentinos!
We are all leaders now!
Fighting against our common enemies
Poverty
Social Injustice
Foreign domination of our industries
Reaching for our common goals
Our independence
Our dignity
Our pride

Let the world know that our great nation is awakening
And that its heart
Beats in the humble bodies
Of Juan Peron—and
His wife, the first lady of Argentina, Eva Duarte de Peron!

CROWD

Peron! Peron!

CHE (in crowd)

As a mere observer of this tasteless phenomenon
One has to admire the stage management
(HEAVIES move in on CHE)
There again perhaps I'm more than a mere observer
Listen to my enthusiasm gentlemen
Peron! Peron!
(The CROWD begin to call for EVA—"Evita, Evita")

Don't Cry For Me Argentina

Music by
ANDREW LLOYD WEBBER

Lyrics by
TIM RICE

Slowly
INTRODUCTION

The introduction consists of five systems of piano accompaniment. The first system is marked *mf dolce* and features a 4/4 time signature. The second system includes *sim.* and triplet markings. The third system includes *p* and *Fm* markings. The fourth system includes *poco ritard.*, *mp*, *p*, and *pp* markings. The fifth system includes *Tempo I^o* and *VERSE EVA* markings. Chord symbols are provided below the bass line, including *Red. Db*, ** Red. Gb/Db*, ** Red. Ab7/Db*, ** Red. Db*, *Fm*, ** Red. Bbm*, *Red. Eb7/Db*, ** Red. Ab/C*, *Red. Eb7*, *Red. Eb7*, and ** Red. Ab*.

The first verse begins with the vocal line and piano accompaniment. The piano part is marked *(quasi harp)*. The lyrics are: "1. It won't be ea-sy, you'll think it strange When I". Below the lyrics are the Spanish lyrics: "A bzo' ùg i-zé non er-zem em, bennem". Chord symbols *Db* and *Gb/Db* are shown below the piano part.

try to ex-plain how I feel, That I still need your love af-ter all that I've done;

még iszón el úgy mint rég minden dal sm. adn. lép m. ly a mult-ol be-szel,

Ab7/Db Db

You won't be-lieve me All you will see is a girl, you once knew Al-

be-tölt egy ér-zés nincs magadon barson val-talnom kell el-

Bbm/Db Eb

though she's dressed up to the nines at six-es and se-vens with you.

tur-ni gúnyt es szenedést s mer-ni ha i-dóm be-telt

Eb/Db Ab/C Eb7 Ab

VERSE

2. I had to let it hap-pen, I had to change; Could-n't stay all my life down at heel; Look-ing

Úgy vártam már hogy a válto-zás brenyes es varssitt lett a hátt ar a

Horns

Db Gb/Db Ab7/Db

out of the win-dow, stay-ing out of the sun. So I chose free-dom
 kiveg a-hol eltern hol a fény bo-szem kánt es né-quo szép (elt)

Chords: Db, Bbm/Db

Run-ning a-round try-ing ev-ry-thing new, but no-thing im-pressed me at all, I
 a fi-a-talság es a szabadság vagy le győzött féltelést es bízónak mag

Chords: Eb7, Eb/Db, Ab/C

nev-er ex-pect-ed it to. Don't cry for me Ar-gen-ti-na the
 szívern a néphoz ta-lalt. Hé! ne félj, hogy sírj, Argen-ti-na a

Slow Tango feel
REFRAIN

Chords: Eb7, Ab, Db, Gb/Db/Db

truth is I nev-er left you: All through my wild days, my mad ex-ist-ence, I kept my
 borszem hogy ér-ted el-jed el-dobniék mindent, csupán hogy érekd al-dott a

Chords: Gb/Db, Db, Ab, Bbm

VERSE

prom-ise, Don't keep your dis-tance.— 3. And as for
 végzít szervedni érte d A persze sa

Dbma7 Gbma7 Gbma7 Gb6 Gb Db

for-tune and as for fame- I nev-er in-vi-ted them in: Though it
 szer-nem nem usa-bit mar a jeltett be ab-rand vi-talaz csak egy

Gb/Db Ab/Db

seemed to the world they were all I de-sired. They are il-lu-sions, — they're
 agy-mel alma volt smint a füst mesze szallt a seep usodak tol ak

Ab7 Db Bbm/Db

not the so-lu-tions they prom-ised to be, the an-swer was here all the time
 il-li-xi-o-tal ne varj megoldast a valasz itel szivemben b'ra

Eb7 Eb/Db Ab/C

poco rall. . . . Slower
REFRAIN

love you and hope you love me. Don't cry for me Ar-gen-ti-na (bouche fermé)
 szeretlek én nem hágyok el ten. Nevt kell hogy hívj Ar-gen-ti-na Mm m m

colla voce
p

Eb7 Ab Db

m m

dim.

Gb Db Ab Bbm Dbma7

Tempo I^o
REFRAIN

Don't cry for me Ar-gen-ti-na the truth is I nev-er
 Nevt kell hogy hívj Ar-gen-ti-na a hatorom hogy ér-ted

pp *ppp* *f*

Db Gb/Db Gb/Db

left you: All through my wild days, my mad ex-istence, I kept my promise, Don't keep your
 el-ve el dol-nek mindent csupán hogy érzed al-dott a vég-zet becvédni

Db Ab Bbm Dbmaj

mindent elmondtam sa szivem most újra kezem - álmodok

dys-tance
er-led

Have I said too much? There's no-thing more I can think of to say to you

colla voce

Chords: Gbma7, Gbm, Fm7

Dynamic: *pp*

basz rámne tudza már, hisz

But all you have to do is

Chord: Gbma7

Dynamic: *ppp*

érez ne hely - ritard. - garicolt mindemre

Refrain grandioso

look at me to know that ev - ry word is true.

Orchestral tutti

Chords: Db, Gb Db

Dynamic: *quasi Timp.*, *ff*, *molto*

Chords: Gb/Db, Db

Dynamic: *ten. ten. ten.*

Chords: Ab, Bbm

Dynamic: *ten. ten. ten.*

Chords: Dbma7, Gbma7

Dynamic: *poco rit.*, *p Trem.*, *Hold, no trem.*

(Inside the balcony)

Just listen to that!
The voice of Argentina!
We are adored! We are loved!

OFFICER

Statesmanship is more than entertaining peasants

EVA

We shall see, little man

CROWD

Evita Peron! La Santa Peronista!

(EVA goes back onto the balcony)

EVA

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 oligarchs only
for you – for all of you!

One day you will inherit these treasures!

Descamisados! When they fire those cannons, when the
crowds sing of glory, it is not just for Peron, but
for all of us! All of us!

(EVA goes back inside)

ARISTOCRATS

Things have reached a pretty pass
When someone pretty lower class
Can be respected and admired –

EVA

But your despicable class is dead!
Look who they are calling for now!

END OF PART ONE



High Flying, Adored

Music by
ANDREW LLOYD WEBBER

Lyrics by
TIM RICE

Moderato

Piano introduction in 4/4 time, key of F major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple bass line with quarter notes.

F

CHE

1. High fly - ing, a - dored so young the in - stant queen, a
2. High fly - ing, a - dored what hap - pens now? where do you go from here? for

First vocal line with piano accompaniment. The piano part includes chords F, Am, Bb, and C7. The vocal line has a triplet of eighth notes in the first measure.

F

Am

Bb

C7

rich some one on beaut - ti - ful top of the thing world of all the ta - lents not a ex -

Second vocal line with piano accompaniment. The piano part includes chords F, Am, and Bb. The vocal line continues with a triplet of eighth notes.

F

Am

Bb

cross be - tween a fan - ta - sy of the bed - room and a saint.
- act - ly clear, a shame you did it all at twen - ty six

Third vocal line with piano accompaniment. The piano part includes chords C7, Eb, Bb/D, C7, and Gm7. The vocal line features a melodic line with eighth and sixteenth notes.

C7

Eb

Bb/D

C7

Gm7

And you were just — a back street girl, —
 There are no mys - it'ries now; —

C7 Gm Bb

hust - ling and fight - ing scratch - ing and bit - ing. High fly - ing, a -
 no thing can thrill — you no one ful - fill — you. High fly - ing, a -

ve _____ in your wild - est mo - ments
 ne _____ to terms with bore - dom

C7

- dored, did you be - lieve
 - dored, I hope you cor

Am Bb

- l - ly, that you'd be - come soon, is not the

All So this would be yours
 So fa - mous, so eas

la - dy of them all? Were there stars in your eyes when you crawled
 wis - est thing to be. You won't care if they love you, It's been

C7 F Eb/Bb C7/Bb

in at night — done be - fore — From the bars — You'll des - pair — from the side - walks from the
 if they hate — you you'll be

F/A Eb/Bb C7/Bb

gut - ter the - at - ri - cal? drained of all en - er - gy Don't look down, it's a long long way to fall —
 All the young who've made it would a - gree —

Solo

p subito

Am Dm Am Dm Bb F/A Gm7 Bb/C

Eb/A Bb/F F Bb F

Instrumental (Solo)

D F#m G A7 D

F#m G A7 C D7/C G/B A A11 A

Em G A G

EVA

High fly - ing, a - dored, I've been called names but they're the stran - gest

D F#m A7

My sto - ry's quite u - su - al — lo - cal girl — makes good, weds fa - mous man.

D F#m G A7

I was slap in the right place at the

D C/G A7/G

per - fect time Filled a gap, I was luck - y But

F#m Em D C/G A7

one thing I'll say for me No one else can fill it like I

Solo

p

F#m Bm F#m Bm G D/F# Em7 A11

can.

rall - en - tan - do

D11 G/D D G/D D

Rainbow High

Music by
ANDREW LLOYD WEBBER

Lyrics by
TIM RICE

EVA

I don't real - ly think I need the rea - sons why I

Cm(4)

won't suc - ceed, I have done! Let's get this show on the road, let's make it

Fm7

Cm(4)

Ab

Gm/Ab

Fm/Ab

BEAUTICIANS

ob - vi - ous Pe - ron is off and roll - ing Eyes! Hair! Mouth! Fi - gure! Dress! Voice!

Cm/Ab

Gbass

Cm

Gm

Style! Move-ment! Hands! Ma - gic! Rings! Gla - mour! Face! Dia - monds! Ex -

Cm

Gm

EVA

- cite - ment! im age! peo - ple they need to a - dore me So Chris - tian Di -
Solo I came from the pro - duct it's vi - tal you sell me So Mach - i - a

Cm Eb

- or me from my head to my toes: I need to be daz - ling, I want to be
 - vell me make an Ar - gen - tine Rose! I need to be thrill - ing, and I shall be

Bb F Ab Bb

Rain - bow High! They must have ex - cite - ment, and so must
 Rain - bow High! They need their es - cape, and so do

Eb Gb Db G7

EVA
 Eyes! Hair! Mouth! Fi - gure! Dress! Voice! Style! Im - age!
Solo I'm their

Cm Gm

tas - tic I have to be Rain - bow High! In ma - gi - cal co - lours: You're

a tempo
quasi Tom tom

A B7 E G D

not de - co - ra - ting a girl for a night on the town! And

I'm not a se - cond rate Queen get - ting kicks with a crown!

Next stop will be Eu - rope! the Rain - bow's gon - na tour

C7

L'istesso tempo

Dressed up, some - where to go; we'll put on a snow

F7 G C Bb G F Eb

Più mosso - Allegro moderato

Look out might - y Eu - rope!

C

Be - cause you ough-ta know what cha gon-na get in me: - Just a lit - tle touch of, Just - a lit -

F F F# G C Bb G F Eb C Bb G

- tle touch of Ar - gen - ti - na's brand of star qual - i - ty!

F Eb C Bb G F Eb C Bb G F C

14: Rainbow Tour

PERON

People of Europe! I send you the Rainbow of Argentina!

OFFICER No. 1

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

OFFICERS Nos. 1 & 2

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

OFFICER No. 1

More important, current political thought is
Your wife's a phenomenal asset
Your trump card

ALL (Including PERON & CHE)

Let's hear it for the Rainbow tour
It's been an incredible success
We weren't quite sure, we had a few doubts

OFFICER No. 2

Would Evita win through?

ALL

But the answer is—yes!

EVA

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?

PERON

I'm not underestimating you—just do the same thing
in Italy please

OFFICER No. 2

I don't like to spoil a wonderful story
But the news from Rome isn't quite as good
She hasn't gone down like we thought she would

OFFICERS Nos. 1 & 2

Italy's unconvinced by Argentine glory

OFFICER No. 2

They equate Peron with Mussolini
Can't think why

EVA

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

EVA'S ITALIAN ESCORT, an EX-ADMIRAL

But Signora Peron
It's an easy mistake—Eve had that trouble too
I'm still called an admiral
Yet I gave up the sea long ago

OFFICER No. 1

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

OFFICERS Nos. 1 & 2

So even if the crowds gave our lady the bird
The Argentine-Italy axis does have some hope

OFFICER No. 3

She still made a fabulous impact
Caught the eye

ALL (Including PERON and CHE)

Let's hear it for the Rainbow Tour
It's been an incredible success
We weren't quite sure, we had a few doubts

OFFICER No. 1

Would Evita win through?

ALL

But the answer is—

CHE

A qualified—

ALL

Yes!

OFFICER No. 4

Eva 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
She looked tired

(There is a buzz of interest at this information—“tired?”)

CHE

Face the facts, the Rainbow's started to fade
I don't think she'll make it to England now

PERON

It wasn't on the schedule anyhow

CHE

You'd better get out the flags and fix a parade
Some kind of coming home in triumph is required

ALL (Including PERON but not CHE) (Sung bravely
but with less conviction than before)

Let's hear it for the Rainbow tour
It's been an incredible success
We weren't quite sure, we had a few doubts

OFFICER No. 5

Would Evita win through?

ALL

And the answer is—
Yes and no and yes and no and yes and no...

ALL

Let's hear it for the Rainbow tour
It's been...

(but this time the chorus never gets going properly, and
eventually fades out)

15: The Actress Hasn't Learned (The Lines
You'd Like to Hear)

ARISTOCRACY

Thus all fairy stories end
Only an actress would pretend
Affairs of state are her latest play
Eight shows a week — two matinees
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 begin to learn?

EVA

The chorus girl hasn't learned the lines you'd like to hear
She won't go scrambling over the backs of the poor to
be accepted
By making donations — just large enough — to the
correct charity
She won't be president of your wonderful societies of
philanthropy
Even if you asked her to be
As you should have asked her to be
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

CHE

Forgive my intrusion but here in this neat little can
I have a product to change your conception of man
A brand new insecticide, a remarkable chemical feat
Instantly rendering other insecticides obsolete

EVA

Licensing slaughter of insects is hardly my mission

EVA's STAFF

Goodnight and thank you whoever
We've no time for you, but one thing we do
Emphasize
It's an ill wind that blows nobody good
The news may be bad
For one Argentine lad
But it's good news for Argentine flies

(CHE is ignominiously bundled out by EVA's Staff)



16: And the Money Kept Rolling In (and Out)

THE MANAGER OF THE FOUNDATION
EVA PERON (+ Workers on choruses)

And The Money Kept Rolling In (And Out)

Music by
ANDREW LLOYD WEBBER

Lyrics by
TIM RICE

Andante
VERSE

1. And the mon - ey kept roll - ing in from ev - 'ry side.

colla voce

Ev - a's pret - ty hands reached out and they reached wide. Now you may feel it

mp

Dm A7 Dm

should have been a vol - un - ta - ry cause — Ah but that's not the

A7 Dm C7 F Gm

point my friends. When the mon - ey keeps roll - ing in you don't ask

Dm F

how. Think of all the people gon - na see some good times now

F Dm A7 Dm

Ev - a's called the hun - gry to her — op - en up the doors!

A7 Dm C7 F

Voce ad lib. (freely)

Nev - er been a fund like the Found - a - tion Ev - a Pe - ron

CHORUS

Roll - in' roll - in' roll - in' roll - in' roll - in' roll - in'

F C F Gm/F Ab/F Gm/F

roll - in' roll - in' roll - in' roll - in' roll - in' roll - in'

F Eb/F F F Gm/F Ab/F Gm/F

roll - in' roll - in' roll - in' roll - in' roll - in' roll - in' Roll - in' on in, roll - in' on in, roll -

F Eb/F F Eb/F F Eb/F F

- in' on in, roll - in' on in, on in, 2. And the

Eb/F F Eb/F F Eb/F F F

mon - ey kept roll - ing out in all dir - ec - tions. To the poor, to the weak, to the

F Gm/F F Dm

des - ti - tute of all com - plex - ions: Now cyn - ics claim a lit - tle of the

A7/D Dm A

cash has gone as - tray: Ah but that's not the point my friends. _____ When: the

Dm C F Gm Dm

mon - ey keeps roll - ing out you don't keep books. _____ You can tell you've done well by the

F C7 F Dm

hap - py grate - ful looks: _____ Ac - count - ants on - ly slow things down,

A7/D A7 Dm Dm A7/D A7

To Coda ☉

fig - ures get in the way _____ Nev - er been a la - dy loved as much as Ev - a Pe -

D C7 F C7

ad lib. (freely)

ron! _____

CHORUS

Roll - in' roll - in' roll - in' roll - in' roll - in' roll - in' roll - in' roll - in'

F Gm/F Ab/F Gm/F F Eb/F F Gm

Roll - in' roll - in' roll - in' roll - in' roll - in' roll - in' roll - in'

F Gm/F Ab/F Gm/F F Eb/F F

Roll - in' on out, roll - in' on out, roll in' on out, roll - in' on out on out

Eb/F F Eb/F F Eb/F F Eb/F F

D.S. al Coda

⊕ CODA

When the

F

- ron!

Roll - in' roll - in' roll - in' roll - in' roll - in' roll - in' roll - in' roll - in'

F Gm/F Ab/F Gm/F F Eb/F F Gm

roll - in' roll - in' roll - in' Roll - in' roll - in' roll - in' roll - in' roll - in' roll - in'

F Gm/F Ab/F Gm/F F Eb/F F

roll - in' on in roll - in' on in roll - in' on in roll - in' on in roll -

Eb/F F Eb/F F Eb/F F Eb/F F Eb/F

- in' on in roll - in' on in on in.

F Eb/F F Eb/F F



17: Santa Evita

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
 (Just as you pray for all the rest) *Eva know you're already blessed*
 Please mother Eva
 Will you look upon me as your own?
 Make me special
 Be my angel
 Be my everything wonderful perfect and true
 And I'll try to be exactly like you
 Please holy Eva
 Will you feed a hungry child?
 For I love you
 Tell Heaven I'm doing my best...

CHE

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

CHILDREN

I'm praying for you
 Just as you pray for all the rest

WORKERS

Santa Santa Evita
 Madre de todos los niños
 De los tiranizados
 De los descamisados
 De los trabajadores
 De la Argentina *(This chorus is repeated and fades gradually away)*

CHE

Why try to govern a country when you can become a saint?

18: Waltz for Eva and Che

Waltz For Eva And Che

Music by
ANDREW LLOYD WEBBER

Lyrics by
TIM RICE

Tempo di Valse

The piano introduction is in 3/4 time, featuring a waltz-like melody in the right hand and a simple accompaniment in the left hand. The key signature has two flats (B-flat and E-flat).

Db7

Fm

Db7

Fm

CHE

The vocal line begins with the lyrics: "Tell me be - fore I waltz out of your life, be - fore turn - ing my". The piano accompaniment consists of chords in the left hand and a melodic line in the right hand.

F

Gm7

The vocal line continues with the lyrics: "back on the past; For - give my im - per - tin - ent be -". The piano accompaniment continues with chords and a melodic line.

C7

F

The vocal line concludes with the lyrics: "- hav - iour, but how long do you think this pan - to - mime can last?". The piano accompaniment continues with chords and a melodic line.

Eb

Dm D

C

Tell me be - fore I ride off in the sun - set, there's one thing I nev - er got

F Gm7

clear _____ How can you claim you're our sav - iour when

C7 F Eb

those who op - pose you are stepped on or cut up or sim - ply dis - ap - pear?

Dm D Bm Bb Gb F

EVA

Tell me be - fore you get on - to your bus, be - fore join - ing the for-

C Cma7 C6 C Dm

- got - ten bri - gade: — How can one per - son like me,

Dm7 G7 C Bb

say Al - ter the time hon - oured way the game is played? — Tell me be -

Ab Gb C

- fore you get on - to your high horse just what you ex - pect me to do? —

Cma7 C6 C Dm Dm7 G7

I don't care what the bourge - oi - sie say I'm not in

C Bb A

busi - ness for them, but to give all my des - cam - i - sa - dos a mag - i - cal

Ab/B D Bbm7 Gbm F

mo - ment or two! There is ev - il ——— Ev - er a -

Dbm C G C Cma7 G11 G

- round, fun - da - men - tal sys - tem of gov - ern - ment quite in - ci - den - tal:

C G11 G13 G9 C Gm7 C6 Gm G11 Gm C7

So why go ba - na - nas ——— chas - ing Nir - va - nas and fail - ing?

Cm7 C7 (b9) C11 Cm7 Eb(b5) Eb C7 (b9) C11 Cm7 Eb(b5) Eb C7 (b9) Cm7

Bet - ter to do what you can for a few than to lie: Much plain - er

F9 Bb Fma7 Bb6 F Fma7 Bb6 F F11 F6 F11 Bb Eb

CHE

sail - ing. Tell me be - fore I seek worth - i - er

sempre stacc.

Melody

F F

pas - tures and there - by re - store self es - teem

Gm7 C7

How can you be so short - sight - ed, to look nev - er fur - ther than

Fma7 Eb D

58

EV A

this week or next week, to have no im - poss - i - ble dream? AI -

Ebm7 Cbm Bb Gb F C

- low me be - fore you slink off to the side - lines to mark your a - dieu — with three

Dm F6

cheers; And to ask you just who'd be de - light - ed to

G G7 C Bb

know that I'll tack - le the world's great - est pro - blems from war to pol - lu - tion; no

Am A Ebm E G B

hope of sol - u - tion: Ev - en if I live for one hun - dred years? —

D7 Bbm7 Gbm F Dbm C

There is ev - il — Ev - er a - round, fun - da - men - tal

G C Cma7 G11 G C

sys - tem of gov - ern - ment quite in - ci - den - tal: So go if you're

G11 G13 G9 C Gm7 C6 Gm G11 Gm C7 Gm7 C7(b9) C11

a - ble to some - where un - sta - ble and stay there: Whip up your hate in some

Cm7 Eb(b5) Eb C7(b9) C11 Cm7 Eb(b5) Eb C7(b9) F7



tot - ter - ing state; but not here dear _____ is that clear, dear? _____

F⁴₇ C

Solo

f

F ma7 F6 F Gm7 C7

FINALE EVA

Oh _____

dim. mp flowingly

F Eb Eb

_____ what I'd give for that hun - dred years! But the phy - si - cal in - ter - feres _____

Fm/Eb Eb

Ev-'ry day more oh my Cre - a - tor! What

Fm/Eb Eb Fm/Eb Eb Bb7/Eb

is the good of the strong - est heart in a bo - dy that's fall - ing a - part?

Eb Fm/Eb Eb

A ser - i - ous flaw I hope You know that

Fm/Eb Eb Cm

Solo
f
l.h. sotto
dim.

poco a poco

Eb Cm Eb

She Is A Diamond

Music by
ANDREW LLOYD WEBBER

Lyrics by
TIM RICE

Moderato

PERON. 1. But on the o - ther hand — she's all they have —
2 & 3. See additional lyrics

mf legato

Gm A Dm /C

She's a dia - mond in their dull — grey lives, — and that's the hard-

Bb C7 F Dm

est kind of stone — it us - ual - ly sur - vives

Gm C7 Dm /C

To Coda ♠

And when you think a - bout — it, can you re - call — The

Bb C7 Fma7 Dm

D.C. at Coda

last time they loved _____ an - y - one at all? _____

E_b B_b D

♠ CODA

star She's the one — who's kept us where we are —

Bm7(b5) E_b B_b D

OFFICERS

She's the one who's kept you where you are. _____

rall en - tan - do

E_b B_b E

Additional lyrics

2 She's not a bauble you can brush aside
 She's been out doing what we just talked about, example:
 Gave us back our businesses, got the English out
 And if you think about it — well why not do
 One or two of the things we promised to?

3 But on the other hand, she's slowing down
 She's lost a little of that magic drive — but I would
 Not advise those critics present to derive
 Any satisfaction from her fading star
 She's the one who's kept us where we are

(Officers)

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

20: Dice Are Rolling/Eva's Sonnet

PERON

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
To see us six feet underground

EVA

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!

PERON

It's not a question of a big parade
Proving we're big with the mobs on the street
Our problems are closer than that
They're along the corridor

EVA

You're wrong — the people — my people —

PERON

The people belong to no one!
They are fickle, can be manipulated
Controllable, changeable
In the end the people don't matter — however much they
love you now
It matters more that as far as my stuffed cuckoos are
concerned
You don't officially or politically exist!

EVA

So I don't exist!
So I count for nothing!
Try saying that on the street
When all over the world
I am Argentina!
Most of your generals wouldn't even be recognized by
their own mothers!
But they'll admit I exist when I become vice president

PERON

That won't work...
We've been through all of this before
They'd fight any attempt to make you vice-president
tooth and nail
You'd never overcome that sort of opposition with a
hundred rallies
And even if you did —

EVA

Yes?

PERON

Your little body's slowly breaking down
You're losing speed, you're losing strength — not style,
that goes on
Flourishing forever, but your eyes, your smile
Do not have the sparkle of your fantastic past
If you climb one more mountain it could be your last

EVA

I'm not that ill
Bad moments come but they go
Some days are fine some a little bit harder
But I'm no has been
It's the same old routine
Have you ever seen
Me defeated?
Don't you forget what I've been through and yet
I'm still standing —
And if I am ill — it could even be to your advantage!

PERON

This is not a case of a sympathetic word in the gossip
column
Because you've got a cold!
I'm trying to point out that you might die!

This talk of death is chilling, an assault —
Upon ourselves and it will be our fault
If we allow
These morbid septic thoughts
To rule us now
To bring our reason clattering to a halt
I do not need a final sacrifice
Just let me know of any sane device
To shift your strength, your undisputed powers
To places where your mighty deeds
Your golden words
Have not so far cut too much ice

EVA

Then I must now be vice president!
(Eva's Sonnet)
Those shallow mean pretenders to your throne
Will come to learn ours is the upper hand
For I do not accept this is not known
In rich established parcels of our land
To face the storms so long and not capsize
Is not the chance achievement of a fraud
Conservatives are kings of compromise
It hurts them more to jeer than to applaud
And I shall have my people come to choose
The couple who shall wear their country's crowns
In thousands in my squares and avenues
Emptying their villages and towns
Where every soul in home or shack or stall
Knows me as Argentina — that is all
O I shall be a great vice-president!
This is not a gambler's final throw
Forced upon me by those bastards who've
Only longed to see me up and go
It's not an unprepared or panicked move
Which just goes to prove
I'd be good for you
Eva vice-president is good for you

21: Eva's Final Broadcast

OFFICERS

That was the over the top unacceptable suggestion
We didn't approve but we couldn't prevent
The games of the wife of the president
But to give her pretensions encouragement!
She's out of her depth and it's out of the question

CHIE

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!

EVA

The actress hasn't learned the lines you'd like to hear
How could she feel defeated by such cringing
mediocrities?
She's sad for her country
Sad to be defeated by her own weak body
She's sad for her people
She hopes they will know she did not betray them
(A microphone is switched on. EVA is now on the air)
I want to tell the people of Argentina
I've decided I should decline
All the honours and titles you've 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!
Don't cry for me Argentina
For the truth is I shall not leave you
Though it 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

22: Montage

*In her last hours, images, people and events from her
life flow through EVA's mind, while the nation's grief
knows no bounds — to the mass of the people she has
become a saint, nothing less.*

EVA hears fragments from

CHE — "She had her moments..."

MAGALDI — "Eva beware your ambition..."

GETTA/WORKERS — "A new Argentina..."

AN OFFICER — "Statesmanship is more..."

FUND MANAGER — "Accountants only slow things
down..."

The WALTZ

While choirs sing her praises

PERON

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 backstreet girl
Hustling and fighting
Scratching and biting
High flying, adored, did you believe in your
wildest moments
All this would be yours, that you'd become the lady
of them all?
Were there stars...

23: Lament

EVA

The choice was mine and mine completely
I could have any prize that I desired
I could burn with the splendour of the brightest fire
Or else — or else I could choose time
Remember 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 lived! How they shone!
But how soon the lights were gone!
The choice was mine and no one else's
I could have the millions at my feet
Give my life to people I might never meet
Or else to children of my own
Remember I was very young then
Thought I needed the numbers on my side
Thought the more that loved me the more loved I'd be
But such things cannot be multiplied
Oh my daughter! Oh my son!
Understand what I have done!

*(The moment EVA dies, embalmers move in to preserve
her fragile body)*

EMBALMERS

Eyes, hair, face, image
All must be preserved
Still life displayed forever
No less than she deserved
Preserved

FINIS

