

# 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 thou-sand stars—  
twink-ling lights—

*ten. 3*

*Colla voce*

*a tempo*

G Am7

let me take you to hea-ven's door—  
we shall love through e-ter-ni-ty—

Where the mu-sic of  
on this night in of a

D7 C

love's gui-tars—  
mil-lion nights—

plays for ev-er more  
fly a-way with me

Am7 D7 G C G Am7

2. In the glow of those I nev-er dreamed that a kiss could be as

*ten. 3*

*ten. 3*

*Colla voce*

G 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

3

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: —  
you have your way, — come to town: — But Those who are fools are 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

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

*D.C. al Coda*

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

Fma7



## 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

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Music by  
ANDREW LLOYD WEBBER

Lyrics by  
TIM RICE

Moderato (with 8 feel)

EVA

What's new?

Bue - nos

Ai - res

I'm — new

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

on me too! —

I get out here, —

Bue - nos Ai - res

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.

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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 3. Ri - o Bue - nos Ai - res de la Bue - nos Ai - res Get this — just look at me 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* 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

Bb F *f* Solo

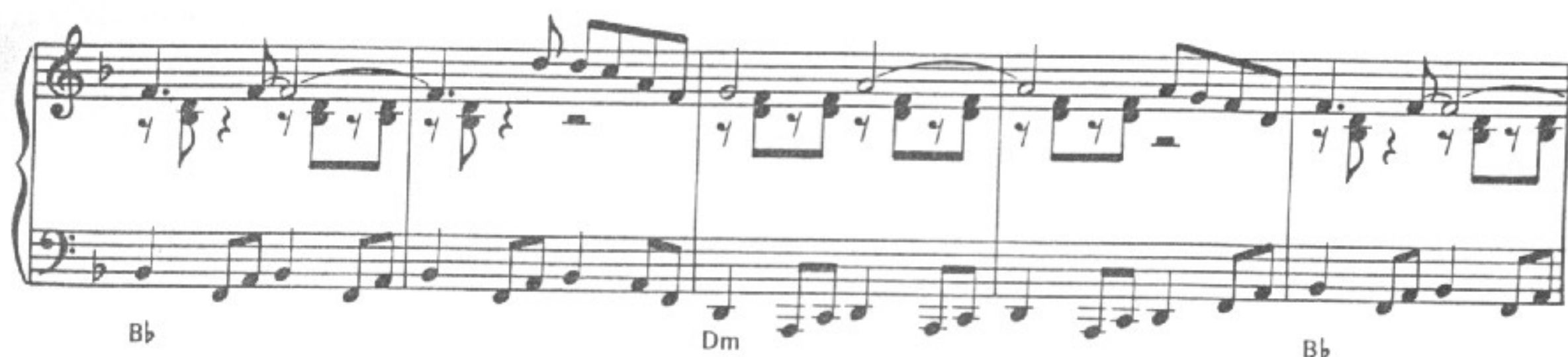




First system of musical notation, featuring a treble and bass staff. The bass staff includes the chord labels **Dm** and **F**.



Second system of musical notation, featuring a treble and bass staff. The bass staff includes the chord labels **D** and **F**.



Third system of musical notation, featuring a treble and bass staff. The bass staff includes the chord labels **Bb**, **Dm**, and **Bb**.



Fourth system of musical notation, featuring a treble and bass staff. The bass staff includes the chord labels **F** and **G#m(Abm)**. The system includes a fermata and a triplet.



Fifth system of musical notation, featuring a treble and bass staff. The bass staff includes the chord labels **F**, **G#m(Abm)**, **F**, and **G#m(Abm)**. The system includes a fermata and a triplet.

*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 -  
good to miss -

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

please un - der - stand, I'd be good for you.  
real - ly should know, I'd be good for you.

2. I don't al - ways rush

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

p Am7

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

B7 Em B7

3/4

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 - Please go on you en -

C Bb F E Em

*fine* PERON

- 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. - I'm not talk-ing of a

B7 Em B7

EVA *D.S. al fine*

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)

The musical score is written for voice and piano. It begins with a piano introduction in 4/4 time, marked 'Slowly (8 beat feel)'. The introduction features a piano accompaniment with chords C, C7, and C. The vocal melody enters with the lyrics 'MISTRESS'.

The first vocal line includes the lyrics: 'I don't ex - pect my love af - fairs\_\_ to'. Below the lyrics, there are two versions of the melody: '1' and '2.3. See additional lyrics'. The piano accompaniment for this section includes chords Bb/C, C Bb/C, C, C, and F.

The second vocal line includes the lyrics: 'last for long; Nev - er fool my - self that my dreams\_\_ will come true:'. The piano accompaniment for this section includes chords G, C, F, C/E, Dm, G7, C, and G.

The third vocal line includes the lyrics: 'Be - ing used to trou - ble I an - ti - ci - pate it,\_\_ but all the same I hate it,'. The piano accompaniment for this section includes chords C, F, G, Am, G, and F.

would - n't you?      So what hap - pens      now      So what hap - pens

*Choir*

An - o - ther suit-case in an - o - ther hall \_\_\_\_\_

C      C      G11      C

now \_\_\_\_\_ where am I go - ing to? \_\_\_\_\_ Where am I

Take your pic-ture off an-o-ther wall \_\_\_\_\_ You'll get by, you al - ways have be - fore

C      G11      C      F      Am

1.2.  
go - ing to? \_\_\_\_\_

Fma7      F      C      Fm      C      C7



3

go - ing to?

ten.

Don't ask an - y -

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

*mf dolce*

*sim.*

*p*

*mp*

*p*

*pp*

*poco ritard.*

Chord symbols:  $\text{Fm}$ ,  $\text{Bbm}$ ,  $\text{Eb7/Db}$ ,  $\text{Ab/C}$ ,  $\text{Ab}$

Tempo I<sup>o</sup>  
VERSE EVA

1. It won't be ea-sy, you'll think it strange When I

A brò ùg i-zé non èr-rem èm, bennem

*(quasi harp)*

Chord symbols:  $\text{Db}$ ,  $\text{Gb/Db}$



try to ex-plain how I feel, That I still need your love af-ter all that I've done;  
 még tisztán el magyarázom még minden dalom után még mindig a múlt-nál be-sze-el

Ab7/D $\flat$  D $\flat$

You won't be-lieve me All you will see is a girl, you once knew Al-  
 be-télt egy ér-zés nincs magamra borsos val-lalnom kell el-

B $\flat$ m/D $\flat$  E $\flat$

though she's dressed up to the nines at six-es and se-vens with you.  
 tur-ni kívánt és szenvedést s mer-ni ha i-dőm be-telt

E $\flat$ /D $\flat$  Ab/C E $\flat$ 7 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 bejussa és visszatérjék a ház ar-a  
 Horns

D $\flat$  G $\flat$ /D $\flat$  Ab7/D $\flat$

out of the win-dow, stay-ing out of the sun. So I chose free-dom  
 kény a-hol eltem hol a fény so-sém rárát 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 is a szabadság vagy le győzött ételet es kőzött ráig

Chords: Eb7, Eb/Db, Ab/C

Slow Tango feel  
 REFRAIN

nev-er ex-pect-ed it to. Don't cry for me Ar-gen-ti-na the  
 szívern a néphez ta-lált Mert kell hogy sírj Argen-ti-na a

Chords: Eb7, Ab, Db, Gb/DbDb

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

Chords: Gb/Db, Db, Ab, Bbm



## VERSE

prom-ise, Don't keep your dis-tance.— 3. And as for  
 végzet szenvedni érted A persze sa

Db ma 7 Gbma7 Gbma7 Gb6 Gb Db

for-tune and as, for fame- I nev-er in-vi-ted them in: Though it  
 szerencse nem várt márt a írtam be ab-ránd vi-taiz csak egy

Gb/Db Ab/Db

seemed to the world they were all I de-sired. They are il-lu-sions,— they're  
 úgynek alma volt smint a füst messze szállt a szép csodák töl az

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-ó-tól ne várt megoldást a válasz ittél szívémben b'ha

Eb7 Eb/Db Ab/C

poco rall. . . . Slower  
REFRAIN

love you and hope you love me.  
baccetse en nem hagyluk el

Don't cry for me Ar-gen-ti-na (bouche fermé)  
ten. Most kell hogy hívj Ar-gen-ti-na Mm m m

*colla voce*  
*p*

E $\flat$ 7 A $\flat$  D $\flat$

m m

*dim.*

G $\flat$  D $\flat$  A $\flat$  B $\flat$ m D $\flat$ ma7

Tempo 1<sup>o</sup>  
REFRAIN

Don't cry for me Ar-gen-ti-na the truth is I nev-er  
Most kell hogy hívj Ar-gen-ti-na a horson ragyog-tes

*pp* *ppp* *f*

D $\flat$  G $\flat$ /D $\flat$ D $\flat$  G $\flat$ /D $\flat$

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

D $\flat$  A $\flat$  B $\flat$ m D $\flat$ ma7



mindent elmondtam, sa szíve most újra hangzik a dalom

dys-tance —  
er-led

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

Gbm7 Gbm Fm7

basz rámre tudsz már, hisz

But all you have to do is

ppp Gbm7

érez nek belb ritard. L-gaz volt mindemre

Refrain grandioso

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

Orchestral tutti

quasi Timp. ff Db Gb Db

ten. ten. ten. Gb/Db Db Ab Bbm

poco rit. p Trem. f Hold, no trem. Dbma7 Gbm7

*(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

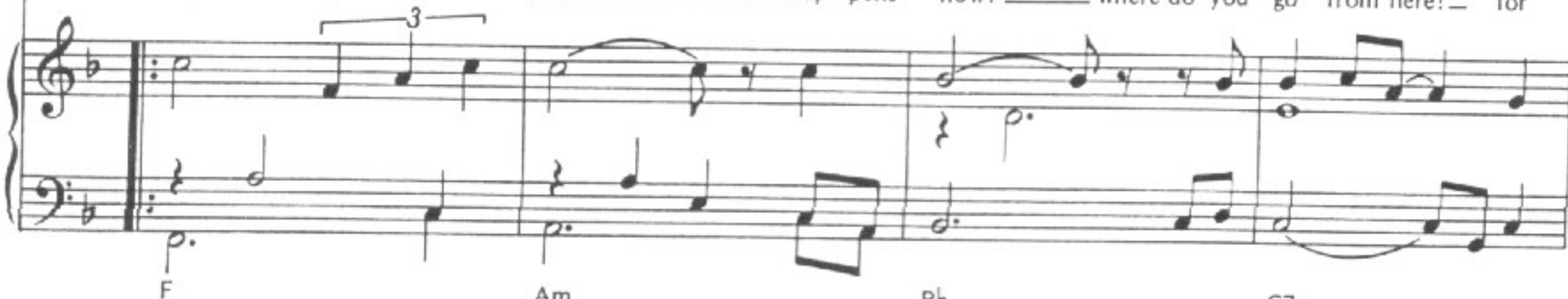


F

CHE

1. High  
2. High

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



F

Am

Bb

C7

rich some one on beau - ti - ful the thing of all the ta - lents a  
top of the world the view's not ex -

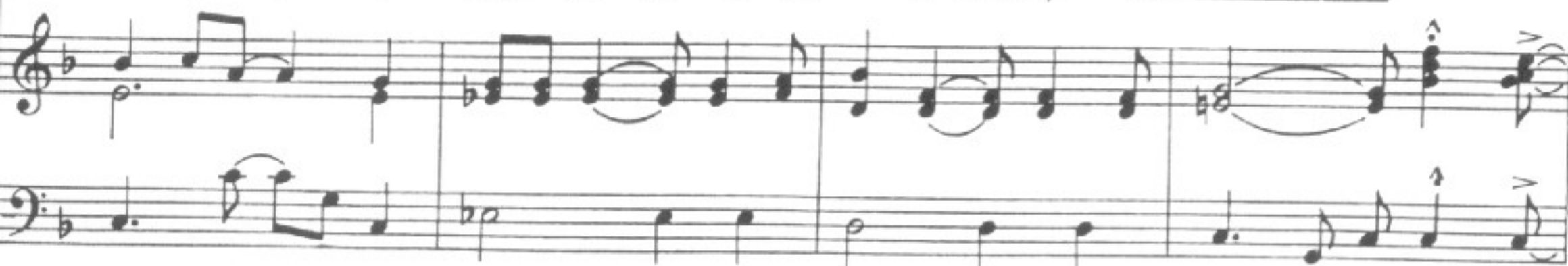


F

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



C7

Eb

Bb/D

C7

Gm7

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

C7 Gm Bb

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

in your wild - est with no bore - ments to terms with bore - dom

C7

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

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

Am Bb

All So this would be so yours 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 — From the bars — from the side — walks from the  
 done be - fore — You'll des - pair if they hate you you'll be

F/A Eb/Bb C7/Bb

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

perfect 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

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

3 *rall.*

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!

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

Cm(4) Fm7 Cm(4) Ab Gm/Ab Fm/Ab

*molto* *A tempo*

Cm/Ab Gbass Cm Gm

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

1

EVA

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

Cm Gm

2

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

*Solo* All my

EVA

Cm Gm

des - cam - i - sa - dos ex - pect me to out - shine the en - e - my — the ar - is - toc - ra - cy I

Fm Eb Db Cm Bbm Gb7

won't dis - ap - point them. I'm their sa - viour! That's what they

*ten. ten.* *ten. ten.* *Slower*

G7 Cm Fm7 Cm C#m

call me so Lau - ren Ba - call me An - y - thing goes: To make me fan -

E B F#m/A#



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 show

F7 G C B $\flat$  G F E $\flat$

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 $\sharp$  G C B $\flat$  G F E $\flat$  C B $\flat$  G

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

F E $\flat$  C B $\flat$  G F E $\flat$  C B $\flat$  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—I've 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 peo-ple 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' 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

- ron!

F

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

F Gm/F A $\flat$ /F Gm/F F E $\flat$ /F F Gm

roll - in' 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

Roll on, roll on





### 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 ninos  
 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

Piano introduction in 3/4 time, key of B-flat major. The melody is in the right hand, featuring a series of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Tempo di Valse'.

Chords: Db7, Fm, Db7, Fm

CHE

Vocal line for Che, starting with the lyrics: "Tell me be - fore I waltz out of your life, be - fore turn - ing my". The melody is in the right hand, and the piano accompaniment is in the left hand.

Chords: F, Gm7

Vocal line for Che, continuing with the lyrics: "back on the past; For - give my im - per - tin - ent be-". The melody is in the right hand, and the piano accompaniment is in the left hand.

Chords: C7, F

Vocal line for Che, concluding with the lyrics: "- hav - iour, but how long do you think this pan - to - mime can last?". The melody is in the right hand, and the piano accompaniment is in the left hand.

Chords: 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 B♭ Fma7 B♭6 F Fma7 B♭6 F F11 F6 F11 B♭ E♭

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 E♭ D



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

EVA

Al -

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? \_\_\_\_\_

*F*<sub>7</sub> *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/Lb

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

Solo  
f l.h. sotto dim.  
Fm/Eb Eb Cm

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. al Coda*

last time they loved \_\_\_\_\_ an - y - one at all? \_\_\_\_\_

E $\flat$  B $\flat$  D

♠ CODA

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

Bm7(b5) E $\flat$  B $\flat$  D

OFFICERS

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

rall - en - tan - do

E $\flat$  B $\flat$  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

