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Piano Transcriptions by Frank C. Harlow

Eva Peron Photographs by John Topham

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On This Night Of A Thousand Stars

Music by
ANDREW LLOYD WEBBER

Lyrics by
TIM RICE

Latin (tango) feel

MAGALDI *ten.* 3

1. On this night of a thousand stars—
twink-ling lights—

Colla voce *a tempo*

G Am7

let me take you to hea-ven's door— Where the mu-sic of
we shall love through e-ter-ni-ty— on this night in a

D7 C

love's gui-tars— plays for ev-er-more
mil-lion nights— 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 *Colla voce*

G G G Gma7

The musical score is written for voice and piano. It features a 4/4 time signature and a key signature of one sharp (F#). The score is divided into two systems. The first system includes the first line of the vocal melody and the piano accompaniment. The second system includes the second line of the vocal melody and the piano accompaniment. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings. The lyrics are written below the vocal line. The score is marked with 'Latin (tango) feel' and 'MAGALDI'. The first system is marked with 'ten.' and '3' above the vocal line, and 'Colla voce' and 'a tempo' below the piano line. The second system is marked with 'ten.' and '3' above the vocal line, and 'Colla voce' below the piano line. The score includes various chords and a key signature of one sharp (F#). The score is marked with 'G' and 'Am7' below the piano line. The score is marked with 'D7' and 'C' below the piano line. The score is marked with 'Am7', 'D7', 'G', 'C', 'G', and 'Am7' below the piano line. The score is marked with '1' and '2' above the vocal line. The score is marked with 'ten.' and '3' above the vocal line. The score is marked with 'Colla voce' below the piano line. The score is marked with 'G', 'G', 'G', and 'Gma7' below the piano line.

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. *crese. e rall.* *Colla voce* *rall.*

Am7 D G C G Am7 G

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: ——— Those who are fools are with a
you have your way, ——— come to town: ——— But you'll look at me

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

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

Music by
ANDREW LLOYD WEBBER

Lyrics by
TIM RICE

Moderato (with 8 feel)

EVA

What's new? Bue - nos

p *p* *p sim.*

f *f* *f*

f *c*

Detailed description: This system contains the first two staves of the score. The vocal line (top) begins with a rest, followed by the lyrics 'What's new? Bue - nos'. The piano accompaniment (bottom) features a rhythmic pattern of eighth and sixteenth notes. Dynamics include piano (*p*) and piano *simulando* (*p sim.*) in the vocal line, and forte (*f*) in the piano line. A *f* *c* marking is present in the bass line.

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

mf

F F F# G unis.

Detailed description: This system contains the third and fourth staves. The vocal line continues with the lyrics 'Ai - res I'm — new I wan - na say I'm just a lit - tle stuck on you:— You'll be'. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include mezzo-forte (*mf*). Chord markings 'F F F# G unis.' are shown at the bottom.

on me too! — I get out here, — Bue - nos Ai - res

p e sim.

f *c*

Detailed description: This system contains the fifth and sixth staves. The vocal line continues with the lyrics 'on me too! — I get out here, — Bue - nos Ai - res'. The piano accompaniment continues. Dynamics include piano *e simulando* (*p e sim.*) in the vocal line and forte (*f*) in the piano line. A *f* *c* marking is present in the bass line.

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

mf

F F F# G unis.

Detailed description: This system contains the seventh and eighth staves. The vocal line continues with the 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 continues. Dynamics include mezzo-forte (*mf*). Chord markings 'F F F# G unis.' are shown at the bottom.

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* 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

The first system of music consists of two staves. 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 and chords. Chord labels 'Dm' and 'F' are positioned below the bass staff.

The second system continues the piece with similar notation. The treble staff has melodic phrases, and the bass staff has a steady accompaniment. Chord labels 'D' and 'F' are placed below the bass staff.

The third system shows a change in the bass line. The treble staff continues with melodic development. Chord labels 'Bb', 'Dm', and 'Bb' are located below the bass staff.

The fourth system introduces triplets in both staves. The treble staff has a triplet of eighth notes, and the bass staff has a triplet of eighth notes. Chord labels 'F' and 'G#m(Abm)' are below the bass staff.

The fifth system concludes the piece with triplets in both staves. Chord labels 'F' and 'G#m(Abm)' are positioned below the bass staff.

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 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.

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 — Please for - give me if I
Twen - ty sec - onds af - ter say - ing hel - lo — | 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-sonthat 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 -

fine PERON

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. - I'm not talk-ing of a

D.S. al fine EVA

B7 Em B7

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 series of chords in the right hand and a simple bass line in the left hand. The chords are C, C7, and C.

MISTRESS

1 I don't ex - pect my love af - fairs to
2.3. See additional lyrics

Vocal line and piano accompaniment for the first line of lyrics. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Chords are Bb/C, C Bb/C, C, C, and F.

last for long; Nev - er fool my - self that my dreams will come true:

Vocal line and piano accompaniment for the second line of lyrics. The piano accompaniment continues with the same rhythmic pattern. Chords are G, C, F, C/E, Dm, G7, C, and G.

Be - ing used to trou - ble I an - ti - ci - pate it, but all thesame I hate it,

Vocal line and piano accompaniment for the third line of lyrics. The piano accompaniment continues with the same rhythmic pattern. Chords are 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 G 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

G G11 C F Am

1.2.
go - ing to? _____

Fma7 F C Fm C C7

go - ing to?

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.

Don't Cry For Me Argentina

Music by
ANDREW LLOYD WEBBER

Lyrics by
TIM RICE

Slowly
INTRODUCTION

The piano introduction consists of four systems of music. The first system is marked *mf dolce* and features a melody in the right hand and a bass line in the left hand. The second system is marked *sim.* and includes triplets in both hands. The third system continues the melodic and harmonic development. The fourth system is marked *poco ritard.* and includes dynamic markings *mp*, *p*, and *pp*. Chord symbols are provided below the bass line throughout the introduction.

Chord symbols: *Red. Db*, ** Red. Gb/Db*, ** Red. Ab7/Db*, ** Red. Db*, *Fm*, ** Red. Bbm*, ** Red. Eb7*, *Eb7*, ** Red. Eb7/Db*, ** Red. Ab/C*, ** Red. Ab*.

Tempo I^o
VERSE EVA

The first line of the verse features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "1. It won't be ea - sy, you'll think it strange When I". The piano accompaniment is marked *(quasi harp)*. Chord symbols *Db* and *Gb/Db* are shown below the bass line.

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

Ab7/Db Db

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

Bbm/Db Eb

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

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

Horns

Db Gb/Db Ab7/Db

out of the win-dow, stay-ing out of the sun. So I chose free - dom

Chords: Db, Bbm/Db

Run-ning a-round try-ing ev-ry-thing new, but no-thing im-pressed me at all, I

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

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

Chords: Gb/Db, Db, Ab, Bbm

VERSE

prom-ise, Don't keep your dis-tance. — 3. And as for

Db ma 7 Gb ma 7 Gb ma 7 Gb 6 Gb Db

for-tune and as for fame— I nev-er in-vi-ted them in: Though it

Gb/Db Ab/Db

seemed to the world they were all I de-sired. They are il-lu-sions, — they're

Ab 7 Db Bbm/Db

not the so-lu-tions they prom-ised to be, the an-swer was here all the time — I

Eb 7 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) Mm m m

ten.
colla voce
p

E \flat 7 Ab D \flat

m m

dim.

G \flat D \flat Ab B \flat m D \flat ma7

Tempo I $^{\circ}$
REFRAIN

Don't cry for me Ar-gen-ti-na the truth is I nev-er

pp *ppp*

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

left you: All through my wild days, my mad ex-ist-ence, I kept my prom-ise, Don't keep your

D \flat Ab B \flat m D \flat maj

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

Chords: Gb ma7, Gbm, Fm7

But all you have to do is

Chord: Gb ma7

ritard. Refrain grandioso

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

Orchestral tutti

quasi Timp. *ff*

Chords: Db, Gb Db

ten. ten. ten.

ten. ten. ten.

Chords: Gb/Db, Db, Ab, Bbm

poco rit. *p Trem.* *f* Hold, no trem.

Chords: Db ma7, Gb ma7, Db

High Flying, Adored

Music by
ANDREW LLOYD WEBBER

Lyrics by
TIM RICE

Moderato

Piano introduction in 4/4 time, marked Moderato. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a simple bass line.

F

CHE

Vocal line for the first system, starting with a triplet of eighth notes. The melody is in a minor key.

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

Piano accompaniment for the first system, including a triplet in the right hand and a bass line in the left hand.

F

Am

Bb

C7

Vocal line for the second system, continuing the melody with a triplet.

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

Piano accompaniment for the second system, including a triplet in the right hand.

F

Am

Bb

Vocal line for the third system, concluding the phrase.

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 _____

Piano accompaniment for the third system, including a triplet in the right hand.

C7

Eb

Bb/D

C7

Gm7

And you were just a back street girl,
There are no mys - t'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 -

C Bb F

- dored, did you be - lieve in your wild - est mo - ments
- dored, I hope you come to terms with bore - dom

Am Bb C7

All this would be yours that you'd be - come the
So fa - motus, so eas - i - ly, so soon, is not the

F Am Bb

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

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

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!
Solo I came from the

peo - ple
pro - duct

they need to a - dore me
it's vi - tal you sell me

So Chris - tian Di -
So Mach - i - a

Cm Eb

- or me
- vell me

from my head to my toes:
make an Ar - gen - tine Rose!

I need to be daz - ling,
I need to be thrill - ing,

I want to be
and I shall be

Bb F Ab Bb

Rain - bow High!
Rain - bow High!

They must have ex - cite - ment,
They need their es - cape,

and so must
and so do

Eb Gb Db G7

EVA

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

Cm Gm

2 EVA

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

Solo All my

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. **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#/A#

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

a-tempo
quasi Tom tor

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 _____

L'istesso tempo

Dressed up, some - where to go; we'll put on a show! —

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

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'

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

roll - in' roll - in'

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

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'

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

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'

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

roll - in' roll - in'

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

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

Waltz For Eva And Che

Music by
ANDREW LLOYD WEBBER

Lyrics by
TIM RICE

Tempo di Valse

The piano introduction consists of four measures in 3/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a simple harmonic accompaniment with quarter notes. The key signature has one flat (B-flat).

Db7

Fm

Db7

Fm

CHE

The vocal line for Che begins with the lyrics: "Tell me be - fore I waltz out of your life, be - fore turn - ing my". The melody is in 3/4 time, featuring a mix of quarter and eighth notes. The piano accompaniment consists of block chords in the left hand and a simple 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 melody continues with quarter and eighth notes. The piano accompaniment remains consistent with block chords and a simple 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 melody ends with a quarter note. The piano accompaniment concludes with a final chord.

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

EVA

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

Chords: Ebm7, Cbm, Bb, Gb, F, C

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

Chords: Dm, F6

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

Chords: G, G7, C, Bb

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

Chords: 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? —

F⁷ 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

Solo

f *Lh. 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.