

PIANO-CONDUCTOR

REQUIEM - OH WHAT A CIRCUS
(CHE - EVITA - ENSEMBLE)

"EVITA"

2

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

FUNERAL - VERY SLOW

The musical score is written for piano-conductor and includes the following elements:

- Tempo/Character:** FUNERAL - VERY SLOW
- Staff 1 (Violins I):** Starts with a dynamic marking of $p = p$. Includes a measure rest for 2 measures.
- Staff 2 (Violins II):** Includes a dynamic marking of *Andis*. Starts with a measure rest for 5 measures.
- Staff 3 (Violas):** Includes a dynamic marking of *Tris-*. Starts with a measure rest for 5 measures.
- Staff 4 (Piano):** Includes guitar parts with chords: *Gtr Em - Am - Em - C - D - Am*. Bass part includes: *BASS +8 (KB1) BASS BRS KB2 KB2 B +8 KB1*.
- Staff 5 (Violins I):** Starts with a measure rest for 5 measures.
- Staff 6 (Violins II):** Starts with a measure rest for 5 measures.
- Staff 7 (Violas):** Includes a dynamic marking of *Tris/Tras/Gtr's*. Starts with a measure rest for 5 measures.
- Staff 8 (Piano):** Includes guitar parts with chords: *Em - Am - G - Bb - 5 C - Eb - Em*. Bass part includes: *+8 (KB1), PNO. KB1 KB2 +8 KB1 +8 KB2 +8 BD +8*.
- Staff 9 (Violins I):** Ends with a measure rest for 10 measures.
- Staff 10 (Violins II):** Ends with a measure rest for 10 measures.
- Staff 11 (Violas):** Includes a dynamic marking of *CLSFPT I + Guit's*. Ends with a measure rest for 10 measures.
- Staff 12 (Piano):** Includes guitar parts with chords: *Em - Am - G - Bb - 5 C - Eb - Em*. Bass part includes: *+8 (KB1), PNO. KB1 KB2 +8 KB1 +8 KB2 +8 BD +8*.

9 (CHARLES HARMONY)

RE-QUI-EM AE-TER-NAM DO-NA E-VI- TA RE-QUI-EM AE TER-NAM DO-NA E-VI- TA

FL-CL-S-TPT. GUITAR

Bb Em Bb Em

RE-QUI-EM E-VI-TA RE-QUI-EM E-VI-TA E.

Bb Em Bb

VI-TA E-VI-TA E- VI-TA E-VI-TA E-

Bb Bb

15 (SPOKEN) 16 17 18

VI-TA HANP-CL'S

HNS. PT II

775-SYS-TANS HNS

Am F Am Am/G F G Am Dm6

TRX HNS

19 20 21 22

Am F C Eb/C F/C Ab/C Am

VNS 68

V.S.

(CHOR: HARMONY)

23 10 8 RE-QUI-EM RE-TER NAM DO-NA E-VI-TA 24 RE-QUI-EM RE-TER NAM DO-NA E-VI-TA

VNS
OB.
TP

FL
CL'S
CELLOS

BASS

25 5 8 RE-QUI-EM E-VI-TA 26 RE-QUI-EM E-VI-TA E-

mf
ADD TRS/HONS

mf CRESC.

27 5 8 VI-TA E-VI-TA E- 28 5 8 VI-TA E-VI-TA

ff

[MOD TO]

OH WHAT A CIRCUS

29 30 31 32

CL'S

GUIT'S/HOENS

BOSS

(NO AOS)

33 [CHE:]

O WHAT A CIR - CUS O WHAT A SHOW AR - GEN -

GUIT'S/KEYBO'S

CELLOS

BOSS

36 37 38 39

TI - NA HAS GONE TO TOWN OV - ER THE DEATH OF AN PET - RES CALLED E - VA PER - ON

CELLOS

BOSS

40 41 42 43

WE'VE ALL GONE CRA - ZY MOURNING ALL DAY AND MOURNING ALL NIGHT FALLING

CELLOS

BOSS

44 *3* 45 46 47
 OU-ER OUR-SELVES TO GET ALL _____ OF THE MIS-ER-Y RIGHT.

F#7 *B/D#* *F#7* *B* *B7*

48 49 50 51
 O WHAT AN EX-IT, THAT'S HOW TO GO _____ WHEN THEY'RE RINGING YOUR CURTAIN DOWN-

HP-VINT-QUIT'S (P22.)
E *A/E*

52 53 54 55
 DE-MAND TO BE BUR-IED LIKE E-VA PER-ON _____ IT'S QUITE A

B7/E *B7/E* *E* *E*

56 57 58 59
 SUN - SET AND GOOD FOR THE COUNTRY IN A ROUND A-BOUR WAY; WE'VE MADE THE FRONT PAGE OF

Chm *Chm* *F#* *F#7/E*

60 ALL THE WORLD'S PA-PERS TO - DAY. BUT

63 WHO IS THIS SAN-TA E - VI-TA? WHY ALL THIS HOWLING HY-STER-I-CAL
(VLS. LARGO)

66 SOR-ROW? WHAT KIND OF GOD-DESS HAS LIVED A-MONG US? HOW WILL WE

69 EV-ER GET BY WITH - OUT HER?

173 *♯*

73 74

SHE HAD HER MO-MENTS, SHE HAD SOME STYLE THE

cellos

E *B* *B* *A/E*

75 *♯*

76 77 78

BEST SHOW IN TOWN WAS THE CROWD OUT-SIDE THE CA-SA RO-SA-DA CRY-ING E-VA PER-ON

cellos

A/E *B7/E* *B7/E* E

79 *♯*

80 81 82

BUT THAT'S ALL GONE NOW AS SOON AS THE SMOKE FROM THE FUN-ER-AL CLEARS, WE'RE

E *C#m* *C#m* *F#*

83 *♯*

84 85 86

ALL GON-NA SEE, AND HOW SHE DID NOTH-ING FOR YEARS!

F#7/E *B/D#* *F#7* B *B7*

[ON CUE]

(CHOIR - HARMONY)

87 SAL-VE RE-GIN-A MA-TER MI-SER-I-COR-DE-I-AE VI-TA DUL-CE DO ET SPES

88 89 90

CL'S - HRNS - MADM.

91 NOS-TRA SAL-VE, SAL-VE RE-GI-NA AD TE CLA-

92 93 94

95 MA - MUS EX-U-LES FIL-I-I E-VA AD TE SUI PI-RA-MUS GE-

96 97 98

99 MEN-RES ET FLEN-RES O CLEM-ENS O PI-A. YOU

100 101

[CUE]

102

LET DOWN YOUR PEOP-LE E - VI - TA, YOU WERE SUP - POSED TO HAVE BEEN IM -

STRS - Hp (8va)

E E E

105

MOR - TAL; THAT'S ALL THEY WANT - ED, NOT MUCH TO ASK FOR: BUT IN THE

E B C#m

108

END YOU COULD NOT DE - LIV - ER. ADD CL'S - HEMS - MP

Ema7 VAmaj7 Amaj7

mp mf

(CHE:)

1. SING YOU FOOLS BUT YOU GOT IT WRONG; EN - JOY YOUR PRAPRS BECAUSE YOU
 2. SHOW BUS - 1 - NESS KEPT US ALL A - LIVE SINCE SEV - EN - TEEN OCT - TO - BER NINE - TEEN

(HARP)
 (FUNKY KEYBOARD)

A G A A

HAV - N'T GOT LONG. YOUR QUEEN IS DEAD, YOUR KING IS THROUGH. SHE'S NOT COM - ING
 FOR - TY FIVE; BUT THE STAR IS GONE, THE GLAMOUR'S WORN THIN THAT'S A PRETTY BAD

G A G D F C Eb

BACK TO YOU STATE FOR A STATE TO BE IN. (ADD STRS)

(HP)
 G P

IN -

Eb Ab Ab Eb/Ab Ab Bb Eb/Ab Ab

(CHE:)

121 122 123

- STEAD OF GOV-ERN-MENT WE HAD A STAGE; IN-STEAD OF I- DEAS A

124 125 126

PRIM-A DONNA'S RAGE; IN-STEAD OF HELP, WE WERE GIV-EN A CROWD; SHE

127 128 129

DID-N'T SAY MUCH, BUT SHE SAID IT — LOUD — — — — — AND

130 131 132 133

WHO AM I WHO DARES TO KEEP HIS HEAD HELD HIGH WHILE MIL-LIONS WEEP WHY

134 135 136 137

THE EX-CEP-TION TO THE RULE? OP-POR-TU-NIST? TRAI-TOR? FOOL? OR

stacc

cello

138 139 140

JUST A MAN WHO GREW AND SAW FROM SEV-EN-TEEN TO

mf *cresc.*

141 142 143

TWEN-TY FOUR, HIS COUN-TRY BLED, CRU-CI-FIED? SHE'S

(add fl.)

144 145 146

NOT THE ON-LY ONE WHO'S DIED!

stacc *HP*

mf *ff*

cello

147

SING YOU FOOLS BUT YOU GOT IT WRONG - EY-JOY YOUR PRAY'RS BE-CAUSE YOU

(HARD AS LIO ON CHORDS)

G - - - C/G G G

AD KEYBOARD/RHYTHM

HAVE-NT GOT LONG. YOUR QUEEN IS DEAD. YOUR KING IS THROUGH.

C/G G F C F C

SHE'S NOT COM-ING BACK TO YOU

F F C

4 4

V.S.

Empty musical staves for vocal solo.

(A TEMPO) [ON CUE]

156 *mp* [CHORUS: UNISON] 157 158 159 ³

SAL-VE RE-GIN-A MA-TER MI-SE-RI CORD-I-AE VI-TA DUL-CE DO ET SPES

m.p.

(w.w./Virus stream)

160 161 162 163 ³ AD TE CIA-

NOS-TRA SAL-VE, SAL-VE RE-GIN-A TER-ON AD TE CIA-

OBUE

164 165 ³ ³ 166 167 ³ ³

-MA - MUS EX-U-LES FIL-I-I E-VA AD TE SUS-PI-RA-MUS GE-

168 169 ³ ³ 170

-MEN-TES ET FLEN-TES O CLEM-ENS O PI-A.