

# DON'T CRY FOR ME ARGENTINA

from EVITA

Words by TIM RICE  
Music by ANDREW LLOYD WEBBER



Slowly  
♩ = 85

**Chord Diagrams:**

- D<sup>♭</sup>
- G<sup>♭</sup>/D<sup>♭</sup>
- A<sup>♭</sup>7/D<sup>♭</sup> (tr)
- D<sup>♭</sup>SUS (tr)
- D<sup>♭</sup>
- Fm/C
- B<sup>♭</sup>m
- B<sup>♭</sup>m/D<sup>♭</sup>
- E<sup>♭</sup>SUS (tr)
- E<sup>♭</sup> (tr)
- E<sup>♭</sup>/D<sup>♭</sup>
- A<sup>♭</sup>/C (tr)

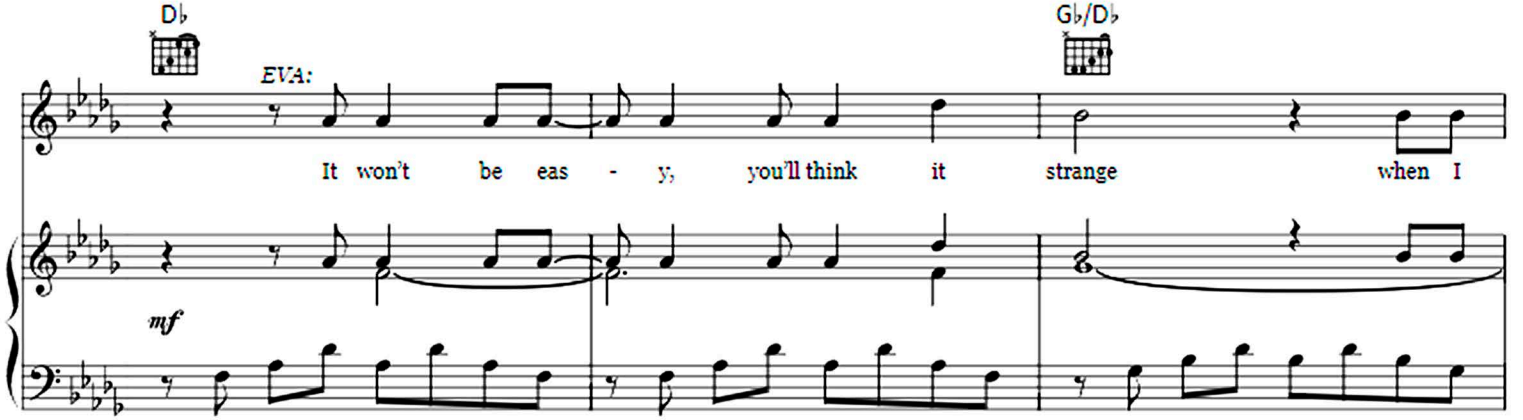
**Dynamic Markings:** *mf*, *f*, *p*


**Other Markings:** N.C.

**D $\flat$**   **EVA:** **G $\flat$ /D $\flat$**  

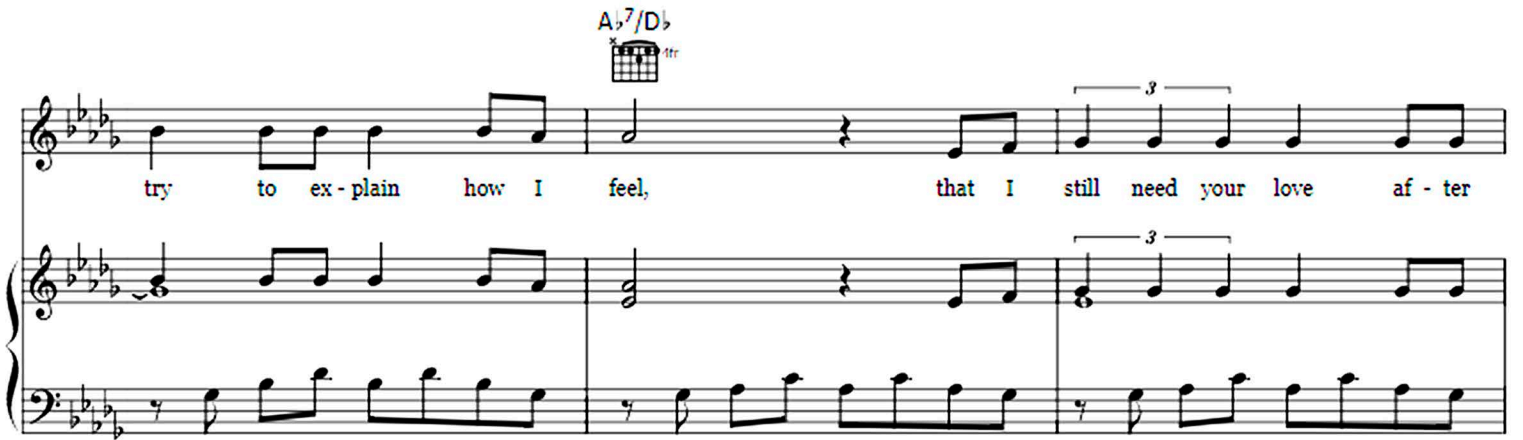
It won't be eas - y; you'll think it strange when I

*mf*



**A $\flat$ <sup>7</sup>/D $\flat$**  


try to ex - plain how I feel, that I still need your love af - ter



**D $\flat$**   **B $\flat$ m/D $\flat$**  




all that I've done. You won't be - lieve me.



**E $\flat$**   **E $\flat$ /D $\flat$**  



All you will see is a girl you once knew, al - though she's dressed up to the





nines, at six - es and sev - ens with you.

*poco rall.*







I had to let it hap-pen, I had to change, could-n't spend all my life down at




*p a tempo*


heel, look-ing out of the win-dow, stay-ing out of the sun. So I chose









free - dom, run - ning a - round try - ing ev - 'ry-thing new, but noth - ing im-pressed me at all, ..

**A $\flat$ /C**  **E $\flat$**   **rall. A $\flat$**  


I nev - er ex - pec - ted it to.





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

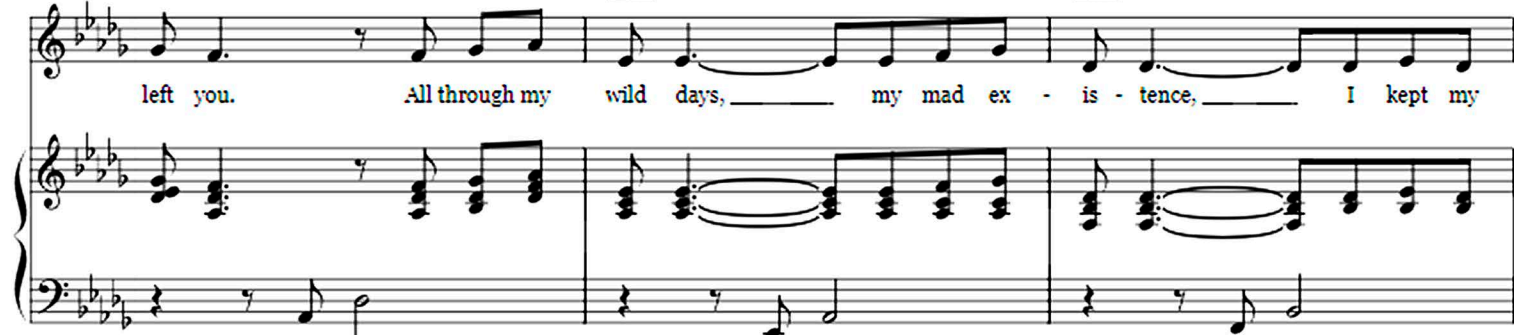
Don't cry for me Ar - gen - ti - na, the truth is I nev - er





*p a tempo*




**A $\flat$**   **B $\flat$ m** 

left you. All through my wild days, my mad ex - is - tence, I kept my



**D $\flat$ maj<sup>7</sup>**  **G $\flat$ maj<sup>7</sup>**  **G $\flat$ <sup>6</sup>**  **G $\flat$**  


prom - ise, don't keep your dis - tance.



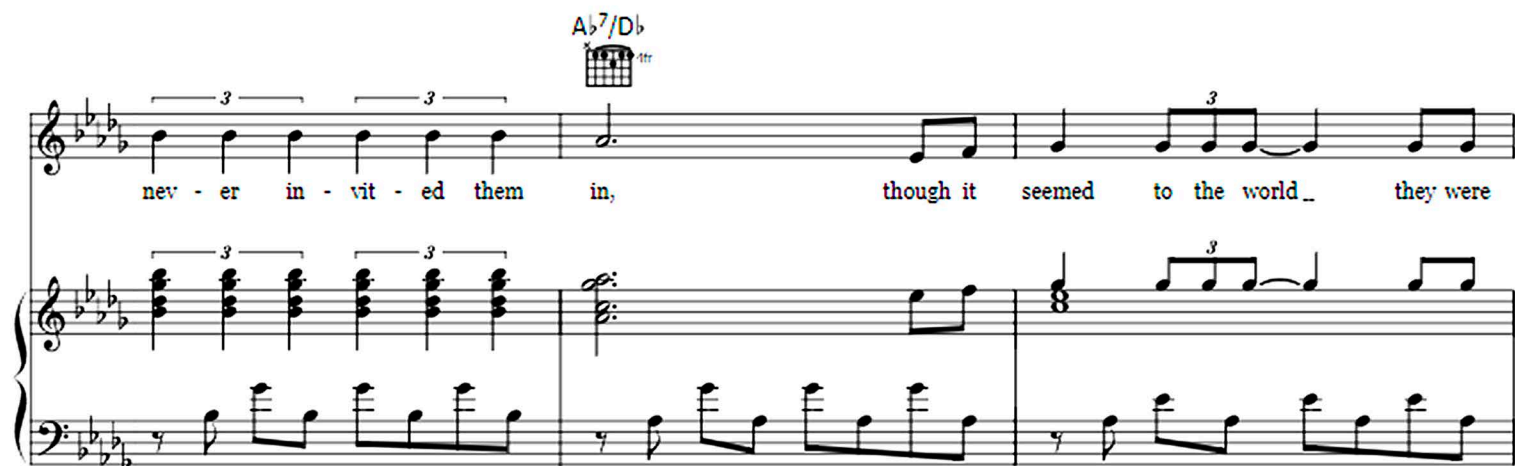
**D $\flat$**   **G $\flat$ /D $\flat$**  



And as for for - tune and as for fame, I



**A $\flat$ 7/D $\flat$**  



nev - er in - vit - ed them in, though it seemed to the world\_ they were



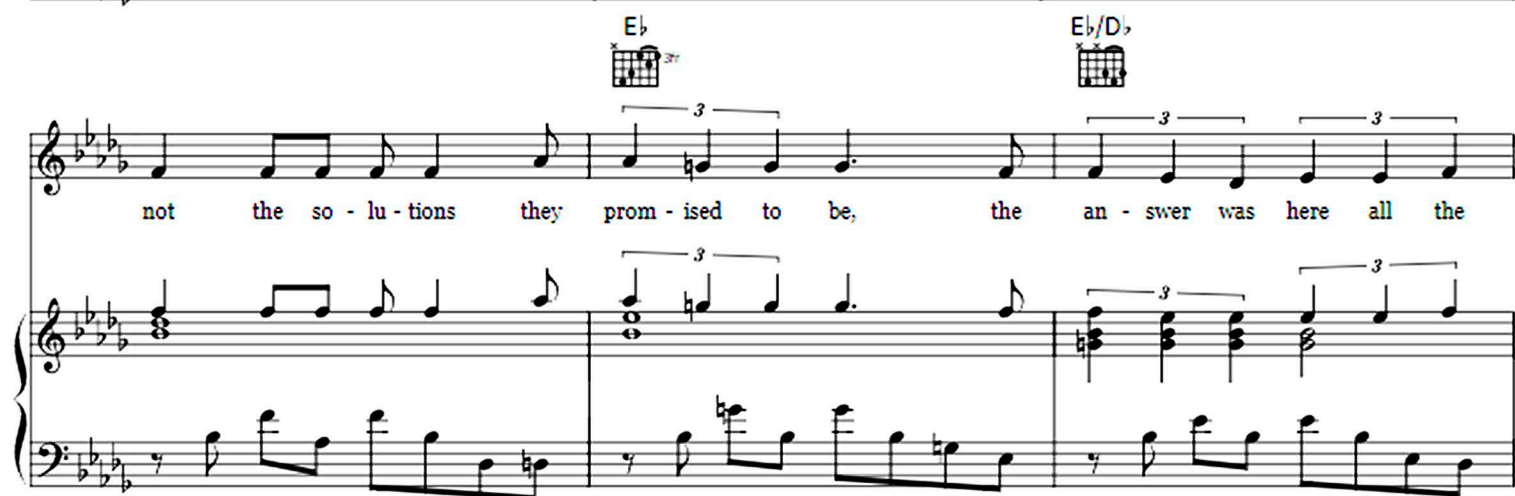
**D $\flat$**   **B $\flat$ m/D $\flat$**  

all I de - sired. They are il - lu - sions, they're





**E $\flat$**   **E $\flat$ /D $\flat$**  


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



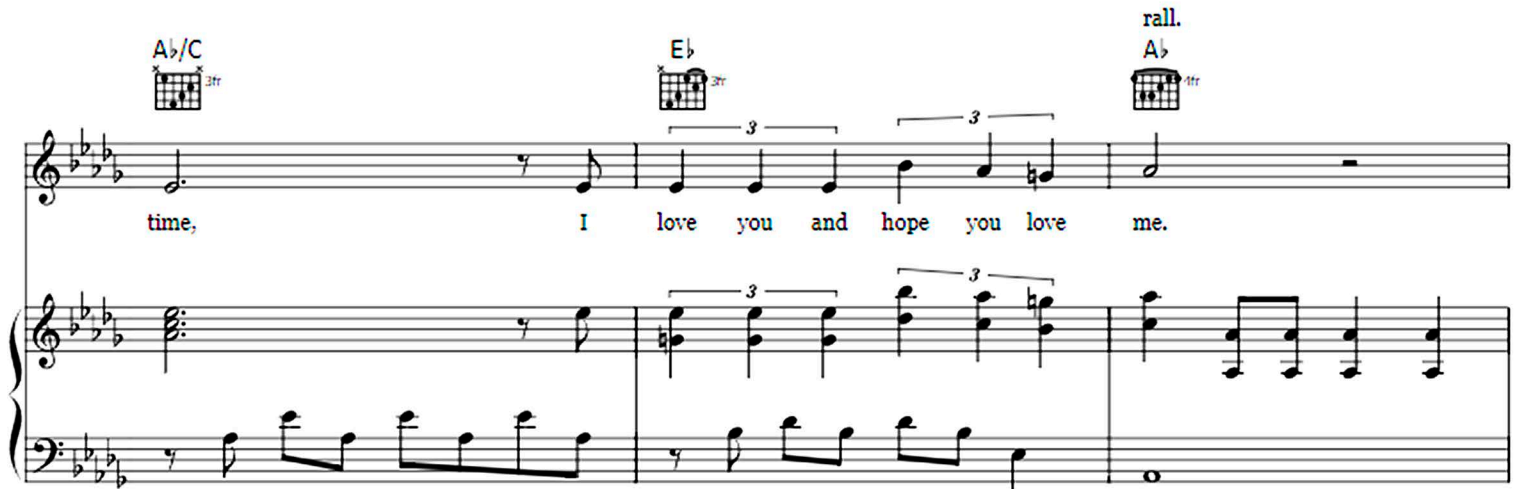


A $\flat$ /C  3tr

E $\flat$   3tr

rall. A $\flat$   3tr

time, I love you and hope you love me.



N.C.  3tr

CHOIR:  G $\flat$ maj7  D $\flat$

Don't cry for me Ar - gen - ti - na. Mm

*p a tempo*




E $\flat$ m7  6tr D $\flat$  

A $\flat$   3tr B $\flat$ m 



D $\flat$ maj7 

G $\flat$  

D $\flat$  

EVA: Don't cry for me Ar - gen -





-ti - na, \_\_\_\_\_ the truth is I nev - er left you. All through my



wild days, \_\_\_\_\_ my mad ex - is - tence, I kept my prom - ise, don't keep your

rall.



dis - tance. \_\_\_\_\_ Have I said too much, there's noth - ing more I can think of to



say to you. \_\_\_\_\_ But all you have to do is

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

*ff*

*p*

Chord diagrams: D<sub>b</sub>, G<sub>b</sub>/D<sub>b</sub>, A<sub>b</sub>, B<sub>b</sub>m, D<sub>b</sub> maj<sup>7</sup>, G<sub>b</sub> maj<sup>7</sup>, G<sub>b</sub><sup>6</sup>, G<sub>b</sub> maj<sup>7</sup>, D<sub>b</sub>

The musical score is written for piano and voice. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a right-hand melody with triplets and a left-hand bass line. Chord diagrams for guitar are provided for various chords: D<sub>b</sub>, G<sub>b</sub>/D<sub>b</sub>, A<sub>b</sub>, B<sub>b</sub>m, D<sub>b</sub> maj<sup>7</sup>, G<sub>b</sub> maj<sup>7</sup>, G<sub>b</sub><sup>6</sup>, and G<sub>b</sub> maj<sup>7</sup>. The score includes dynamic markings such as *ff* and *p*, and articulation like slurs and accents. The piece concludes with a double bar line.