

Buenos Aires

from Evita

Andrew Lloyd Webber

String arr. C.C. Blaha

$\text{♩} = 124$

Violin I

Violin II

Viola

Cello

Contrabass

Vln. I

Vln. II

Vla.

Vc.

Cb.

25

Vln. I

Vln. II

Vla. *marcato*
f

Vc. *marcato*
f

Cb. *marcato*
f

29

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

Cb.

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33

Vln. I

Vln. II

Vla.

Vc.

Cb.

4

2/4

4

3

marcato

f

43

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

47

Vln. I

Vln. II

Vla.

Vc.

Cb.

6

6

6

6

6

55

Vln. I

Vln. II

Vla.

Vc.

Cb.

PREVIEW

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58

Vln. I

Vln. II

Vla.

Vc.

Cb.

62

Vln. I

Vln. II

Vla.

Vc.

Cb.

66

poco sotto voce 3 3 3

mf

poco sotto voce 3 3 3

mf

Vln. I

Vln. II

Vla.

Vc.

Cb.

70

f

f

Vln. I

Vln. II

Vla.

Vc.

Cb.

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73

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for measures 73-75. The score is for a string ensemble consisting of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is two sharps (F# and C#). The time signature is 3/4. Measures 73 and 74 show a sixteenth-note tremolo in the violins. In measure 75, the violins play a series of notes with accents, and the dynamic marking *f* is present. The Viola, Violoncello, and Contrabass parts play a rhythmic accompaniment of eighth and sixteenth notes.

76

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for measures 76-78. The score continues for the same string ensemble. Measures 76 and 77 show a melodic line in the violins with accents. In measure 78, the violins play a series of notes with accents, and the dynamic marking *f* is present. The Viola, Violoncello, and Contrabass parts continue their rhythmic accompaniment.

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79

Vln. I

Vln. II

Vla.

Vc.

Cb.

83

Vln. I

Vln. II

Vla.

Vc.

Cb.

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85

Vln. I

Vln. II

Vla.

Vc.

Cb.

87

Vln. I

Vln. II

Vla.

Vc.

Cb.

90

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

94

Vln. I

Vln. II

Vla.

Vc.

Cb.

4

4

4

4

4

2/4

2/4

2/4

2/4

2/4

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101

Vln. I

Vln. II

Vla.

Vc.

Cb.

108

Vln. I

Vln. II

Vla.

Vc.

Cb.