

CATS

Music by Andrew Lloyd Webber

Based on Old Possum's Book
of Practical Cats by T.S. Eliot.

Vocal Score

10 Piece Orchestration ~ Stock Version

John Galt

CATS

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I. Overture

A *Allegro agitato* ♩ = 126

1/5

ff

B

9

f

13

C

17

mf

21

f

D

25 / 29

Musical score for section D, measures 25-29. The score is written for piano in two staves. The upper staff contains a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment. A dynamic marking of *ff* (fortissimo) is present in the first measure.

E

33

Musical score for section E, measures 33-36. The score is written for piano in two staves. The upper staff features a melodic line with slurs, and the lower staff has a bass line with some notes marked with a flat. A dynamic marking of *f* (forte) is present in the first measure.

35

Musical score for section E, measures 35-36. The score is written for piano in two staves, continuing the melodic and harmonic development from the previous measures.

F

37

Musical score for section F, measures 37-40. The score is written for piano in two staves. The upper staff has a melodic line with slurs, and the lower staff has a bass line with slurs. A dynamic marking of *f* (forte) is present in the first measure.

39

Musical score for section F, measures 39-40. The score is written for piano in two staves, continuing the melodic and harmonic development.

G

41

Musical score for section G, measures 41-44. The score is written for piano in two staves. The upper staff features a melodic line with slurs and accents, and the lower staff has a bass line with slurs and accents.

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43

Musical score for measures 43-44. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The lower staff is in bass clef and contains a bass line with eighth notes and some beamed eighth notes. The key signature has two flats (B-flat and E-flat).

H
45

Musical score for measures 45-46. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes and some beamed eighth notes. The lower staff is in bass clef and contains a bass line with eighth notes and some beamed eighth notes. The key signature has two flats (B-flat and E-flat).

marcato
47 *f*

Musical score for measures 47-48. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes and some beamed eighth notes. The lower staff is in bass clef and contains a bass line with eighth notes and some beamed eighth notes. The key signature has two flats (B-flat and E-flat). The dynamic marking *f* is present at the start of the system.

I
49 *mf*

Musical score for measures 49-50. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes and some beamed eighth notes. The lower staff is in bass clef and contains a bass line with eighth notes and some beamed eighth notes. The key signature has two flats (B-flat and E-flat). The dynamic marking *mf* is present at the start of the system.

51 *p*

Musical score for measures 51-52. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes and some beamed eighth notes. The lower staff is in bass clef and contains a bass line with eighth notes and some beamed eighth notes. The key signature has two flats (B-flat and E-flat). The dynamic marking *p* is present at the start of the system.

53/61 **J** *8va*

55/63 *(8va)*

57/65 **L** *(8va)*

59/67 *loco* *molto rall. 2nd time*

69 **M** *Grandly (slower)*

71

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N

73

Musical notation for measures 73-74. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the treble clef and a bass line in the bass clef. A fermata is placed over the final measure of this system.

75

Musical notation for measures 75-76. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The music continues with a melodic line in the treble clef and a bass line in the bass clef.

O

77

Musical notation for measures 77-78. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The music continues with a melodic line in the treble clef and a bass line in the bass clef.

79

Musical notation for measures 79-80. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The music continues with a melodic line in the treble clef and a bass line in the bass clef.

P

81

Musical notation for measures 81-82. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The music continues with a melodic line in the treble clef and a bass line in the bass clef.

83

Musical notation for measures 83-84. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The music continues with a melodic line in the treble clef and a bass line in the bass clef. A fermata is placed over the final measure of this system.

85 **Q** *accel.*
mf cresc.

87 *Presto*
ff cresc.

88

2. Jellicle Songs for Jellicle Cats

CUE : CAR SOUND EFFECT FADES + GREEN LIGHT

1 CLARINET 2-3 FLUTE

f *mf*

6 TPLI ±XYLO ELEC. PIANO

mf *pp*

10 PIANO/SYNTH OBOE

f *f*

14-15 HORNS 17-18 CLARINET

f *f*

20 SYNTH *Rall* PIANO

p

A

25

MUNKUSTRAP

DEMETER

Are you blind when you're born? Can you see in the dark?

p Em7 F/E

29

SKIMBLE

ASPARAGUS

Can you look at a king? Would you sit on histhron?

HORNS

D/E Em7

32

TUGGER

ALONZO

Can you say of your bite that it's worse than your bark? Are you

Cmaj7 F7 F7

36

GRIZABELLA

TUTTI UNISON

cock of the walk? When you're walk - ing a - lone? Be - cause

CYMB. Bb B TIMP. *f* E

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B

39

Jell - i - cles are and Jell - i - cles do Jell - i - cles do and Jell - i - cles would

mp E *stacc.* E/G# A B E E/G# A

42

Jell - i - cles would and Jell - i - cles can Jell - i - cles can and Jell - i - cles do

B E E/G# A B

C

45

JELLYLORUM

When you fall on your head do you

E E/G# A B Em *very sparing and funky*

48

CORICOPAT +TANTOMILE

land on your feet? Are you tense when you sense there's a

F F D

Can you

S
Jell - i - cles can and Jell - i - cles do

A
Jell - i - cles can and Jell - i - cles do

T
Jell - i - cles can and Jell - i - cles do

B
Jell - i - cles can and Jell - i - cles do

E A B

E

ride on a broom - stick to pla - ces far dist - ant. Fam - il - iar with cand - le. With

OBOE

(Fuller but lightly)
p Em F# D D7

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68 +ELECTRA + BILL BAILEY BOMBALURINA RUMPLE QUAXO

book and with bell? Were you Whitt - ing - ton's friend? The Pied Pi - per's ass - ist - ant? Have you

HORN *mf*

Em Cmaj7 F7

71 MUNGOJERRIE CARBUCKETY

been an al - um - nus of Heav - en and Hell? Are you mean like a minx? Are you lean

FLT/OBOE

Bb7 B7 E Em

74 ETCETERA CASSANDRA

like a lynx? Are you keen to be seen when you're smell - ing a rat? Were you

F D Em

77 ALL

there when the Phar - aoh's com - mis - sioned the Sphinx? If you were and you are, you're a

Cmaj7 F7 *f* Bb7 B7

80

F

mf

S
Jell - i - cle cat. Jell - i cle songs for Jell - i - cle cats Jell - i - cle songs for Jell -

A
Jell - i - cle cat. Jell - i cle songs for Jell - i - cle cats Jell - i - cle songs for Jell -

T
Jell - i - cle cat. Jell - i cle songs for Jell - i - cle cats Jell - i - cle songs for Jell -

B
Jell - i - cle cat. Jell - i cle songs for Jell - i - cle cats Jell - i - cle songs for Jell -

E *mf* E ESUS

83

cresc

S
i - cle cats Jell - i - cle songs for Jell - i - cle cats Jell - i - cle songs for

A
i - cle cats Jell - i - cle songs for Jell - i - cle cats Jell - i - cle songs for

T
i - cle cats Jell - i - cle songs for Jell - i - cle cats Jell - i - cle songs for

B
i - cle cats Jell - i - cle songs for Jell - i - cle cats Jell - i - cle songs for

E ESUS E *cresc* ESUS

CATS
10 piece

86

cresc

TUTTI UNISON

S
Jell - i - cle cats Jell - i - cle songs for Jell - i - cle cats We can

A
Jell - i - cle cats Jell - i - cle songs for Jell - i - cle cats We can

T
Jell - i - cle cats Jell - i - cle songs for Jell - i - cle cats We can

B
Jell - i - cle cats Jell - i - cle songs for Jell - i - cle cats We can

cresc E A B

G

89

dive through the air optional cut like a fly - ing trap - eze opt. cut

f Fm Gb/F

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92 optional cut

We can turn dou-ble som - er - saults, bounce on a tyre

optional cut

optional cut

opt. cut

Eb/F Fm

95 optional cut

We can run up a wall, we can swing thru' the trees

optional cut

optional cut

Fm Dbmaj7 Gb HORN

98

We can bal - ance on bars we can walk on a wire.

optional cut

F

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101 *mf* **H**

S
Jell - i - cles can and Jell - i - cles do Jell - i - cles can and Jell -

A
Jell - i - cles can and Jell - i - cles do Jell - i - cles can and Jell -

T
Jell - i - cles can and Jell - i - cles do Jell - i - cles can and Jell -

B
Jell - i - cles can and Jell - i - cles do Jell - i - cles can and Jell -

mf
F F/A B \flat C

104

S
i - cles do Jell - i - cles can and Jell - i - cles do Jell - i - cles can and

A
i - cles do Jell - i - cles can and Jell - i - cles do Jell - i - cles can and

T
i - cles do Jell - i - cles can and Jell - i - cles do Jell - i - cles can and

B
i - cles do Jell - i - cles can and Jell - i - cles do Jell - i - cles can and

F F/A B \flat C F F/A B \flat

107

f

S
Jell - i - cles do Jell - i - cle songs for Jell - i - cle cats Jell - i - cle songs for Jell -

A
Jell - i - cles do Jell - i - cle songs for Jell - i - cle cats Jell - i - cle songs for Jell -

T
Jell - i - cles do Jell - i - cle songs for Jell - i - cle cats Jell - i - cle songs for Jell -

B
Jell - i - cles do Jell - i - cle songs for Jell - i - cle cats Jell - i - cle songs for Jell -

F# F#/A# B C#7sus4

110

S
i - cle cats Jell - i - cle songs for Jell - i - cle cats

A
i - cle cats Jell - i - cle songs for Jell - i - cle cats

T
i - cle cats Jell - i - cle songs for Jell - i - cle cats

B
i - cle cats Jell - i - cle songs for Jell - i - cle cats

F# F#/A# B C#7sus4

CATS
10 piece

112

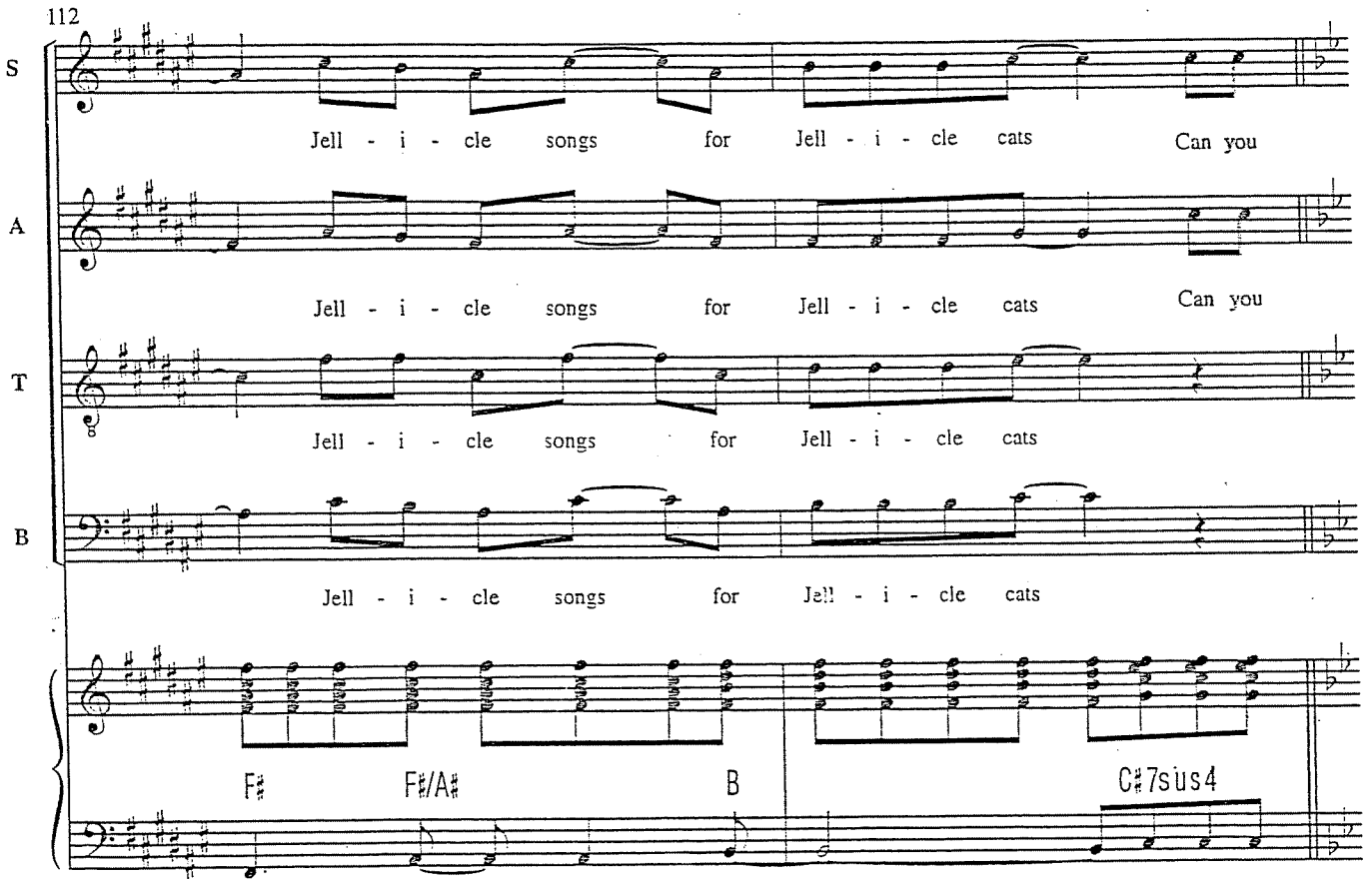
S
Jell - i - cle songs for Jell - i - cle cats Can you

A
Jell - i - cle songs for Jell - i - cle cats Can you

T
Jell - i - cle songs for Jell - i - cle cats

B
Jell - i - cle songs for Jell - i - cle cats

F# F#A# B C#7sus4



I GIRLS

114

sing at the same time, in more than one key du - ets by Ross - i - ni MEN

And

f Gm Ab F F7



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10 piece

117 *mf* *appassionata*

waltz - es by Strauss and can you (as cats do) be -

Gm Ebmaj7

120 JELLYLORUM TUTTI *f*

gin with a C That al-ways tri-umph - ant - ly brings down the house?

Ab Ab7 Db D7 G

CATS
10 piece

124 **J**

S
Jell - i - cle cats are queens of the night sing - ing at a - stro -

A
Jell - i - cle cats are queens of the night sing - ing at a - stro -

T
Jell - i - cle cats are queens of the night sing - ing at a - stro -

B
Jell - i - cle cats are queens of the night sing - ing at a - stro -

1st X f
2nd X ff

127

S
nom - i - cal height Hand - el - ing pie - ces from the Mess - i - ah

A
nom - i - cal height Hand - el - ing pie - ces from the Mess - i - ah

T
nom - i - cal height Hand - el - ing pie - ces from the Mess - i - ah

B
nom - i - cal height Hand - el - ing pie - ces from the Mess - i - ah

CA 10
10 piece

*1

1x

130

S Hall - e - lu - jah an - gel - i - cal choir

A Hall - e - lu - jah an - gel - i - cal choir

T Hall - e - lu - jah an - gel - i - cal choir

B Hall - e - lu - jah an - gel - i - cal choir

Cut off on cue when boot drops onto stage

132

2x

Maestoso ♩=90

S gel - i - cal choir The *p*

A gel - i - cal choir The *p*

T gel - i - cal choir The *p*

B gel - i - cal choir The *p*

*1: Repeat may be cut if no boot

CATS
10 piece

K

135

S
my - sti - cal di - vin - it - y of un - a - shamed fel - lin - it - y

A
my - sti - cal di - vin - it - y of un - a - shamed fel - lin - it - y

T
my - sti - cal di - vin - it - y of un - a - shamed fel - lin - it - y

B
my - sti - cal di - vin - it - y of un - a - shamed fel - lin - it - y



139

S
round the cath - ed - ral rang "Vi - vat" *ff*

A
round the cath - ed - ral rang "Vi - vat" *ff*

T
round the cath - ed - ral rang "Vi - vat" *ff*

B
round the cath - ed - ral rang "Vi - vat" *ff*



M

"CHECKS"

156

S
Jell - i - cle song and Jell - i - cle dance Jell - i - cle songs for Jell - i - cle cats

A
Jell - i - cle song and Jell - i - cle dance Jell - i - cle songs for Jell - i - cle cats

T
Jell - i - cle song and Jell - i - cle dance Jell - i - cle songs for Jell - i - cle cats

B
Jell - i - cle song and Jell - i - cle dance Jell - i - cle songs for Jell - i - cle cats

159

S
Jell - i - cle songs for Jell - i - cle cats Jell - i - cle songs for Jell - i - cle cats

A
Jell - i - cle songs for Jell - i - cle cats Jell - i - cle songs for Jell - i - cle cats

T
Jell - i - cle songs for Jell - i - cle cats Jell - i - cle songs for Jell - i - cle cats

B
Jell - i - cle songs for Jell - i - cle cats Jell - i - cle songs for Jell - i - cle cats

CATS
10 piece

162

S
Jell - i - cle songs for Jell - i - cle cats

A
Jell - i - cle songs for Jell - i - cle cats

T
Jell - i - cle songs for Jell - i - cle cats

B
Jell - i - cle songs for Jell - i - cle cats

164 **N**

Pract - i - cal cats. Dram - at - i - cal cats. Prag - mat - i - cal cats. Fan -

mf Cm D \flat /C B \flat /C

167

at - i - cal cats Or - a - tor - i - cal cats Del - phic - or - a - cle cats

Cm A \flat maj7 D \flat 7

170

sub. p O

Scep - ti - cal ^(b) cats Dis - pep - ti - cal cats Ro - man - ti - cal cats. Ped -

Gb7 G7 C *p* C

173

ant - ic - al cats. Crit - ic - al cats, Pa - ra - sit - i - cal cats, All - e - gor - i - cal cats,

Csus4 C Csus4

176

Met - a - phor - i - cal cats Stat - is - ti - cal cats and myst - i - cal cats Pol -

C Csus4 C

179

P

it - i - cal cats Hy - po - *mf* cri - ti - cal cats Cle - ri -

Csus4 *mf* C#

CATS
10 piece

181

cal cats Hys - ter - i - cal cats Cyn - i - cal cats Ra -

C#sus C

Detailed description: This system contains measures 181 and 182. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "cal cats Hys - ter - i - cal cats Cyn - i - cal cats Ra -". The piano accompaniment includes a treble clef with a C#sus chord and a bass clef with a C chord. The key signature has two sharps (F# and C#).

183

bi - ni - cal cats.

C#sus mp

Detailed description: This system contains measures 183 and 184. The vocal line has lyrics: "bi - ni - cal cats.". The piano accompaniment includes a treble clef with a C#sus chord and a bass clef with a melodic line. The dynamic marking is *mp*. The key signature has two sharps.

185

S
A
T
B

R

Jell - i - cle songs for Jell - i - cle cats Jell - i - cle songs for Jell -

Jell - i - cle songs for Jell - i - cle cats Jell - i - cle songs for Jell -

Opt 8va *ff*

Jell - i - cle songs for Jell - i - cle cats Jell - i - cle songs for Jell -

ff

Jell - i - cle songs for Jell - i - cle cats Jell - i - cle songs for Jell -

ff Eb Eb/G Ab Bb Eb

Detailed description: This system contains measures 185 and 186. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). A conductor's cue 'R' is shown above the Soprano part. The lyrics for all parts are: "Jell - i - cle songs for Jell - i - cle cats Jell - i - cle songs for Jell -". The piano accompaniment includes a treble clef with a melodic line and a bass clef with a bass line. The dynamic marking is *ff*. Chords Eb, Eb/G, Ab, Bb, and Eb are indicated below the piano part. The key signature has two sharps.

188

S
i - cle cats Jell - i - cle songs for Jell - i - cle cats Jell - i - cle songs for

A
i - cle cats Jell - i - cle songs for Jell - i - cle cats Jell - i - cle songs for

T
i - cle cats Jell - i - cle songs for Jell - i - cle cats Jell - i - cle songs for

B
i - cle cats Jell - i - cle songs for Jell - i - cle cats Jell - i - cle songs for

E_b E_b/G A_b B_b E_b E_b E_b/G A_b

191

S
Jell - i - cle cats Jell - i - cle songs for Jell - i - cle cats.

A
Jell - i - cle cats Jell - i - cle songs for Jell - i - cle cats.

T
Jell - i - cle cats Jell - i - cle songs for Jell - i - cle cats.

B
Jell - i - cle cats Jell - i - cle songs for Jell - i - cle cats.

B_b E_b E_b E_b/G A_b

CATS
10 piece

S

193 *Freely* GUS *mf*

There's a man ov - er there with a look of sur - prise as

197 MUNKUSTRAP

much as to say well now how a - bout that Do I act - ua - lly see with my

201 *Poco meno mosso* MUNKUSTRAP

own ve - ry eyes A man who's not heard of a Jell - i - cle cat What's a

205 FULL CO. (On Cue)

Jell - i - cle cat? What's a Jell - i - cle cat? What's a Jell - i - cle cat? What's a Jell - i - cle cat?

Segue

3. The Naming of Cats

NB The rhythm of the poem is only to be used as a guide and not to be followed literally

1 *Slow* *f*

The

mp
Legato

f

CASTANET

5 **A**

nam - ing of cats is a diff - i - cult mat - ter, it is - n't just one of your

mp

8

ho - li - day games. You may think at first I'm as mad as a hat - ter, when I

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B

11

tell you a cat must have three differ - ent names. First of all there's the name that the

p

14

fam - ily use dai - ly. such as Pet - er, Au - gus - tus, A - lon - zo or James, such as

p

17

Vic - tor or Jon - a - than George or Bill Bail - ey all of them sen - si - ble

p

C

20

ev - 'ry day names. There are fanc - i - er names if you think they sound sweet - er.

23

some for the gent-le - men some for the dames: such as Pla - to, Ad - me - tus, El -

Musical score for measures 23-25. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with a grand staff bracket. The music is in a major key with a 4/4 time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

26

ec - tra De - me - ter but all of them sen - si - ble ev - ery day names. But I

Musical score for measures 26-28. The vocal line continues with lyrics. The piano accompaniment continues with the same rhythmic pattern as in the previous system.

29

D

tell you a cat needs a name that's par - ti - cu - lar a name that's pe - cu - li - ar, and

mp

Musical score for measures 29-31. The vocal line continues with lyrics. The piano accompaniment features a dynamic marking of *mp* (mezzo-piano). The piano part has a more complex texture with chords and moving lines in both hands.

32

more dig - ni - fied, else how can he keep up his tail per-pen - di - cu - lar or

Musical score for measures 32-34. The vocal line continues with lyrics. The piano accompaniment continues with the same complex texture as in the previous system.

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10 piece

E

35

spread out his whiskers, or cherish his pride? Of names of this kind I can

Musical notation for measures 35-37, including vocal line and piano accompaniment.

38

give you a quorum, such as Munkustrap, Quaxo or Coricopat. Such as

Musical notation for measures 38-40, including vocal line and piano accompaniment.

41

Bombalurina, or else Jellylorum, names that never belong to

mf

Musical notation for measures 41-43, including vocal line and piano accompaniment.

F

44

more than one cat. But above and beyond there's still one name left over. And

mp

Musical notation for measures 44-46, including vocal line and piano accompaniment.

47

that is the name that you ne-ver will guess: The name that no hu-man re -

Musical score for measures 47-49. The vocal line is in treble clef with lyrics. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The music is in a minor key with a 3/4 time signature. A long slur covers the piano accompaniment across all three measures.

50

search can dis - cov - er but the cat him - self knows and will never con - fess when you

Musical score for measures 50-52. The vocal line is in treble clef with lyrics. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The music is in a minor key with a 3/4 time signature. A long slur covers the piano accompaniment across all three measures.

53

G

not - ice a cat in pro - found med-it - at - ion, the reas-on, I tell you, is al - ways the same: His

mf

Sub-----

8vb-----

Musical score for measures 53-56. The vocal line is in treble clef with lyrics. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The music is in a minor key with a 3/4 time signature. The right hand part features chords with slurs. The left hand part has a steady bass line. A dynamic marking of *mf* is present. There are markings for 'Sub' and '8vb' in the bass line.

57

H

mind is eng - aged in a rapt con - tem - pla - tion of the thought, of the thought, of the

legato

Musical score for measures 57-60. The vocal line is in treble clef with lyrics. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The music is in a minor key with a 3/4 time signature. The right hand part features chords with slurs. The left hand part has a steady bass line. A dynamic marking of *legato* is present.

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61

thought of his name his in - eff - a - ble, eff - a - ble,

GONG

Detailed description: This system contains measures 61-64. The vocal line has lyrics: "thought of his name his in - eff - a - ble, eff - a - ble,". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A "GONG" sound effect is indicated in measure 63. The key signature has one flat (B-flat).

65

eff - an - in - eff - a - ble deep and in - scri - ta - ble

BELL TREE

Detailed description: This system contains measures 65-68. The vocal line has lyrics: "eff - an - in - eff - a - ble deep and in - scri - ta - ble". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A "BELL TREE" sound effect is indicated in measure 68. The key signature has one flat (B-flat).

69

sin - gu - lar name name name name name name

f *rall.* *pp*

*2 (6 times)

Detailed description: This system contains measures 69-72. The vocal line has lyrics: "sin - gu - lar name name name name name name". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present in measure 70, followed by a *rall.* (rallentando) marking in measure 71, and a *pp* (pianissimo) marking in measure 72. A repeat sign with a double asterisk and "(6 times)" is placed above the vocal line in measure 71. The key signature has one flat (B-flat).

I WHITE CAT SOLO
Mysteriously & Slowly

73

mp

Detailed description: This system contains measures 73-76. It is a piano solo for the White Cat. The music is in the key of B-flat major and has a tempo of *mp* (mezzo-piano). The right hand plays a melodic line with eighth notes, and the left hand plays a bass line with eighth notes. The key signature has one flat (B-flat).

*2: Number of repeats may change to suit staging.

77

FLUTE

81

85

J

ON CUE FROM QUAXO
Faster

89

93

QUAXO

Jell - i - cle cats come out to - night Jell - i - cle cats come one come all; The

CATS
10 piece

K

97

Jell - i - cle moon is shin - ing bright Jell - i - cles come to the Jell - i - cle ball

Musical score for measures 97-100, featuring a vocal line and piano accompaniment.

101

(Opt.) *rall.*

Jell - i - cle cats come out to - night Jell - i - cles come to the Jell - i - cle ball

Musical score for measures 101-104, featuring a vocal line and piano accompaniment. A 'rall.' marking is present above the staff.

L

Grandly - slower

MUNKUSTRAP "12 LINES"

105

Jell - i - cle cats meet once a year at the Jell - i - cle ball where we all re - joice and the

Musical score for measures 105-108, featuring a vocal line and piano accompaniment. The piano part consists of sustained chords.

109

Jell - i - cle lead - er will soon ap - pear and make what is known as the Jell - i - cle choice, when

Musical score for measures 109-112, featuring a vocal line and piano accompaniment. The piano part consists of sustained chords.

113

old Deu-ter - on - o - my just be - fore dawn, through a si - lence you feel you could cut with a knife an -

M

117

noun - ces the cat who can now be re - born and come back to a diff - er - ent Jell - i - cle life. For

121

wait - ing up there is the hea - vy - side layer full of won - ders one Jell - i - cle on - ly will see and

125

ALL SPOKEN

Jell - i - cles ask be - cause Jell - i - cles dare Who will it be? Who will it be?

CATS
10 piece

N Sprightly (New tempo)

129

TPT

f

1.

2. *molto rall.*

Segue

4. Old Gumbie Cat

MUNKUSTRAP **A** *Moderato*
nostalgically with a sense of lost times

1

I have a Gum - bie cat in mind Her name is Jenn - y - an -

p G6 D/F# C

Detailed description: This block contains the first three measures of the song. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#) and the time signature is 4/4. The piano part includes a piano dynamic marking (*p*) and chord symbols G6, D/F#, and C.

4

y - dots Her coat is of the tab - by kind with tig - er stripes and

Bm7 Am7 Am6 Em7 F

Rall.

Detailed description: This block contains measures 4 through 7. The tempo marking changes to *Rall.* (Ritardando). The piano accompaniment includes chord symbols Bm7, Am7, Am6, Em7, and F.

8

B *A Tempo*

leo - pard spots All day she sits be - neath the stairs or on the steps or on

B7 G6 D/F# Dm/F C/E

Detailed description: This block contains measures 8 through 11. A new section, labeled **B**, begins with the tempo marking *A Tempo*. The piano accompaniment includes chord symbols B7, G6, D/F#, Dm/F, and C/E.

12

the mat She sits and sits and sits and sits and

Bm/D Am7 Am6 Em/B

Detailed description: This block contains measures 12 through 14. The piano accompaniment includes chord symbols Bm/D, Am7, Am6, and Em/B.

CATS

10 piece

15

Colla voce

that's what makes a Gum - bie cat That's what makes a Gum - bie

ad lib.

F maj7 Bb7 B7 C7 Am7 Bm7 B7

18

C

A Tempo (sprightly)

cat. JELLYLORUM
DEMETER
BOMBALURINA

But When the day's hus - tle and bus - tle is done, Then the

sfp *mf* Cm B+ Cm7/Bb Adim

21

Gum - bie cat's work is but hard - ly be - gun and when all the fam - il - y's in

Ab maj7 G7 Cm Cm6 G7 Cm B+

24

bed and as - leep She tucks up her skirts, to the base - ment to creep. She is

Eb/Bb Adim Ab maj7 G7 Cm

GUMBIE

Their be - hav - iour's not good and their
 deep - ly con - cerned with the ways of the mice

Chords: Ab, Bb, Bb7, Eb, Eb maj7

man - ner's not nice;
 so when she has got them lined up on the matt - ing She

Chords: Ab maj7, Db

MUNKUSTRAP

Mus - ic croch - et - ting and tat - ting I
 teach - es them

Chords: G7, Cm

35 **D** *A Tempo (moderato)*
nostalgically

CATS
10 piece

MUNKUSTRAP

+ GIRLS

have a Gum-bie cat in mind her name is Jen-ny-a-ny-dots The

mp G6 D/F# C Bm7

39

+ GIRLS

cur-tain cord she likes to wind and tie it in-to sai-lor knots She

Am7 Em F B7

43

E

sits up-on the win-dow-sill or an-y-thing that's smooth and flat She

mp G6 D/F# Dm/F C/E Bm7/D

47

Rall. MUNKUSTRAP *Colla voce*

+ GIRLS

sits and sits and sits and sits And that's what makes a Gum-bie cat That's what

Am7 Em F maj7 Bb maj7 B7 C7



makes a Gum - bie cat

JELLYLORUM BOMBALURINA
DEMETER

sub f

ad lib. But When the day's hus - tle and

Am7 Bm7 B7 *sfp* *mf* Cm G+ Abm6

bus - tle is done, then the Gum - bie cat's work is but hard - ly be - gun. She

Eb/Bb Adim F7/A Abmaj7 G7 Cm G7

GUMBIE

Just need em - ploy - ment id - le and

thinks that the cock - roach - es to pre - vent them from

Cm G+ Abm6 Eb/Bb Adim F7/A Abmaj7 G7

CATS

10 piece

60

wan - ton des - troy - ment

so she's formed from that lot of dis - ord - er - ly louts a

Cm Ab Bb7

Detailed description: This system contains measures 60, 61, and 62. The vocal line starts with the lyrics 'wan - ton des - troy - ment' in measure 60. Measure 61 continues with 'so she's formed from that lot of dis - ord - er - ly louts a'. The piano accompaniment features a bass line with triplets and chords Cm, Ab, and Bb7. The key signature has two flats.

63

with a pur - pose in life and a good deed to do

troop of well dis - ci - plined help - ful boyscouts And she's

Eb Ab maj7 Db Db

Detailed description: This system contains measures 63 through 66. The vocal line begins in measure 63 with 'with a pur - pose in life and a good deed to do'. Measure 64 has 'troop of well dis - ci - plined help - ful boyscouts' and 'And she's' in measure 66. The piano accompaniment includes chords Eb, Ab maj7, Db, and Db, with triplets in the right hand. The key signature has two flats.

67

ev - en cre - a - ted a Bee - tles Tat - too

Fall 1ST STEP

D7

Detailed description: This system contains measures 67, 68, and 69. The vocal line starts in measure 67 with 'ev - en cre - a - ted a Bee - tles Tat - too'. Measure 69 includes the instruction 'Fall 1ST STEP' above the staff. The piano accompaniment features a D7 chord and a triplet in the right hand. The key signature has two flats.

71 **G**

Musical score for system 71, marked **G**. The system consists of two staves (treble and bass clef). The treble staff contains a melodic line with triplet markings (3) and various accidentals. The bass staff contains a harmonic accompaniment. Chord symbols are placed below the bass staff: *mf* Gm, D/F#, Gm/F, Gm/E, Eb7, Gm/D, A7, D7, Gm F/A, Bb.

Musical score for system 76. The system consists of two staves. The treble staff has a melodic line with triplet markings (3) and a dynamic marking *f*. The bass staff has a harmonic accompaniment. Chord symbols are: Cm7 Dm, Gm, Ab7sus, D7, Ab7, D7, Ab7sus, D7, Gm. A marking "1ST STEP" with a triplet (3) is above the final measure.

81 **H**

Musical score for system 81, marked **H**. The system consists of two staves. The treble staff has a melodic line with triplet markings (3). The bass staff has a harmonic accompaniment. Chord symbols are: Gm, D/F#, Gm7/F, Gm/E, Eb7, Gm/D.

Musical score for system 84. The system consists of two staves. The treble staff has a melodic line with triplet markings (3) and various accidentals. The bass staff has a harmonic accompaniment. Chord symbols are: A7, D7, Gm, F/A Bb, Cm, Dm, Gm, Ab7, D7.

Musical score for system 88, marked **I** WHEEL. The system consists of two staves. The treble staff has a melodic line with triplet markings (3) and a dynamic marking *f*. The bass staff has a harmonic accompaniment. Chord symbols are: Gm, Cm, G/B, Cm7/Bb, Cm/A, Ab maj7, Cm7/G.

Musical score for system 92. The system consists of two staves. The treble staff has a melodic line with triplet markings (3) and various accidentals. The bass staff has a harmonic accompaniment. Chord symbols are: D7, G7.

CATS

10 piece

Più Mosso

96 **J** MILITARY STOP TIME (Tap sequence)

Musical notation for measures 96-99. The piece is in 3/4 time with a key signature of two flats (Bb and Eb). The tempo is *Più Mosso*. The dynamic is *mf*. The notation consists of a grand staff with treble and bass clefs. The chords are Cm, G7, Cm, G7, Cm.

Musical notation for measures 100-103. The notation consists of a grand staff with treble and bass clefs. The chords are Cm, Cm, Gb7, G7.

104 **K** (STUB STEP)
Musical notation for measures 104-107. The dynamic is *f*. The notation consists of a grand staff with treble and bass clefs. The chords are Cm, Bb/D, Cm/Eb. There are Roman numerals IV and V above the staff in measures 106 and 107, and the word [EVEN] above the staff in measure 107.

Musical notation for measures 108-111. The notation consists of a grand staff with treble and bass clefs. The chords are Fm, Gm/Bb, Eb, Cm.

112
Musical notation for measures 112-115. The notation consists of a grand staff with treble and bass clefs. The chords are Fm, G, Cm, Cm. The dynamic *f* is indicated at the end of measure 115.

Tempo Primo

10 piece

116

FINALE

120

L

124

128

M

TRENCHES
+ 8ve

W.W.

132

CATS
10 piece

135

L'Istesso Tempo

A Tempo

For she's a jol - ly good fell - ow.
For she's a joi - ly good feli - ow.
For she's a jol - ly good fell - ow.
For she's a jol - ly gooda fell - ow.

A7 D7/G

140

GUMBIE

Thank you my dears!

G#7 TUTTI C#

5. The Rum Tum Tugger

Slowly
Beautiful nostalgia

TUGGER (noise)
mp

RUMPLE: Tugger

Musical score for the first system. It features a vocal line for Tugger (noise) and a piano accompaniment. The vocal line starts with a rest, followed by the sound effect 'Mi - aow?'. The piano accompaniment begins with a *mp* dynamic and includes a *sim.* (sostenuto) marking. Chords are indicated as Db, Ab/C, Abm/C, Gb/Db, and ff. A first ending bracket labeled '1' spans the final two measures.

Musical score for the second system, starting at measure 4. It is marked 'Faster' with a tempo of ♩=120. The vocal line begins with 'ALL' and the lyrics '- The'. The piano accompaniment features a driving eighth-note rhythm. A first ending bracket labeled 'A' spans the final two measures.

Musical score for the third system, starting at measure 8. The vocal line has the lyrics 'RumTum Tug - ger is a cur-i-ous cat. If you off-er me pheasant I would ra-therhave grouse.' The piano accompaniment includes a first ending bracket labeled 'A (#9)'.

Musical score for the fourth system, starting at measure 11. It is marked '1/2 Feel'. The vocal line has the lyrics 'If you put me in a house I would much pre - fer a flat, if you'. The piano accompaniment includes a first ending bracket labeled 'E7'.

CATS
10 piece

14

put me in a flat then I'd rath - er have a house. If you set me on a mouse then I

D7 D7 E7

Detailed description: This block contains the musical notation for measures 14, 15, and 16. It features a vocal line with lyrics and a piano accompaniment. The piano part includes chord markings D7, D7, and E7. The key signature has two sharps (F# and C#).

17

on-ly want a rat. If you set me on a rat then I'd rath - er chase a mouse. The

E7 G11 G11

TUTTI

Detailed description: This block contains the musical notation for measures 17, 18, and 19. It features a vocal line with lyrics and a piano accompaniment. The piano part includes chord markings E7, G11, and G11. The word 'TUTTI' is written above the piano part in measure 19. The key signature has two sharps.

20

End 1/2 Feel RUM TUM TUGGER

Rum Tum Tug - er is a cur - i - ous cat And there is - n't a - ny call for me to shout it.

A (#9)

Detailed description: This block contains the musical notation for measures 20, 21, and 22. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a chord marking A (#9) in measure 22. The tempo/style marking 'End 1/2 Feel' is above measure 20, and 'RUM TUM TUGGER' is above measure 21. The key signature has two sharps.

CATS
10 piece

23

RUM TUM TUGGER

And there's

S For he will do as he do do

A For he will do as he do do

T For he will do as he do do

B For he will do as he he do do

D A/E F#m

26

no do - ing a - ny - thing a - bou - - - a - wow - wow - tit.

A/E

29

QUAXO

AD LIB. FILL

The

B

CATS
10 piece

RUMTUM TUGGER

32

Rum Tum Tug - ger is a terr - i - ble bore: When you let me in, then I want to go out.

35

1/2 Feel

I'm al - ways on the wrong side of ev - ery door, and as soon as I'm at home, then I'd like to get a - bout.

38

I like to lie in the bur - eau drawer. But I make such a fuss if I can't get out.

41

TUTTI

The



End 1/2 Feel

44

RUM TUM TUGGER

Rum Tum Tug - ger is a cur - i - ous cat And there is - n't a - ny use for you to doubt it.

A (#9)

47

RUM TUM TUGGER

S And there's
For he will do as he do do

A For he will do as he do do

T For he will do as he do do

B For he will do as he do do

D A/E F#m

50

no do - ing a - ny - thing a - bow - abow - abow - wow - tit.

A/E

CATS
10 piece

53

SOLO

Musical score for measures 53-54. The score is for a piano solo. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is D major (two sharps). The time signature is 4/4. The music features a series of chords and melodic lines. There are some markings like 'V' and 'V' in the first measure of the treble staff.

55

BOMBALURINA

D

RUM TUM TUGGER

Musical score for measures 55-57. It includes a vocal line and a piano accompaniment. The key signature is D major. The time signature is 4/4. The vocal line has lyrics: "The Rum Tum Tug - ger is . a cur - i - ous beast: My". The piano accompaniment starts with a dynamic marking of *mf*. There are some markings like 'V' and 'V' in the first measure of the treble staff.

58

Musical score for measures 58-60. It includes a vocal line and a piano accompaniment. The key signature is D major. The time signature is 4/4. The vocal line has lyrics: "dis - o - blig - ing ways are a mat - ter of hab - it. If you of - fer me fish then I". The piano accompaniment features chords labeled A (#9) and E7.

61

Musical score for measures 61-63. It includes a vocal line and a piano accompaniment. The key signature is D major. The time signature is 4/4. The vocal line has lyrics: "al - ways want a feast; when there is - n't a - ny fish then I". The piano accompaniment features chords labeled E7 and D7.

CATS
10 piece

63

won't eat rab-bit. If you of-fer me cream then I sniff and sneer for I

D7 E7 E7

Musical score for measures 63-65. The vocal line is in treble clef with a key signature of two sharps (D major). The piano accompaniment is in bass clef. Chords are indicated as D7, E7, and E7.

66

on-ly like what I find for my-self. So you'll

D7

Musical score for measures 66-68. The vocal line is in treble clef. The piano accompaniment is in bass clef. A chord of D7 is indicated.

69

catch me in it right up to my ears if you put it a-way on the lar-der shelf.

S
A
T
B

The
The
The
The

E7 G11 fG11

Musical score for measures 69-71. The vocal line is in treble clef. The piano accompaniment is in bass clef. Chords are indicated as E7, G11, and fG11. The vocal parts are labeled S, A, T, and B.

E

CATS
10 piece

RUM TUM TUGGER

72

Does - n't

S

Rum Tum Tug - ger is art - ful and knowing The Rum Tum Tug - ger

A

Rum Tum Tug - ger is art - ful and knowing The Rum Tum Tug - ger

T

Rum Tum Tug - ger is art - ful and knowing The Rum Tum Tug - ger

B

Rum Tum Tug - ger is art - ful and knowing The Rum Tum Tug - ger

75

care for a cud - dle but I'll leap up - on your lap in the mid - dle of your sew - ing for there's

A7

E7

77

F

noth - ing I en - joy like a horr - ib - le mud - dle.

INSTRUMENTAL

D7

"BOOGIE" FEEL

CATS
10 piece

GUITAR SOLO AD LIB.

80

E7

84

D7 D7 E7

87

ALL

The
ff

90

Rum Tum Tug - ger is a cur - i - ous cat The Rum Tum Tug - ger does - n't care for a cud - dle

A

94

E7 C/D

CATS
10 piece

G

97

S
A
T
B

The Rum Tum Tug - ger is a

The Rum Tum Tug - ger is a

The Rum Tum Tug - ger is a

The Rum Tum Tug - ger is a

C/D C/D *mp*

101

RUM TUM TUGGER

And here is - n't a - ny need for me to spout it.

S
A
T
B

cur - i - ous cat For he

cur - i - ous cat For he

cur - i - ous cat For he

cur - i - ous cat For he

CATS
10 piece

104

And there's

S will do as he do do

A will do as he do do

T will do as he do do

B will do as he do do

D7 A/E

106

Colla voce

Ad Lib

A Tempo

no do-ing a-nything a - bow a - wow a-wow-wow how a - bout it

A/E FILL 1 FILL 2 FILL 3

109

On cue

A Tempo

H TUGGER-PLAYOFF

DRUM PICK-UP

CATS
10 piece

112

115

E7

119

D7

I *Adagio Maestoso*
ENTRY OF GRIZABELLA
CARBUCKETY thrown forward (2x)

122

1st x *mf*
2nd x *mp*

col 8b ad lib

126

GRIZABELLA

FLUTE

Re -

130

J

mark the cat who he - si - tates to - wards you in the light of the

mp

CATS
10 piece

134

door which op - ens on her like a grin. You

138

see the bor - der of her coat is torn and stained with sand. And you

142

see the cor - ner of her eye twist like a crooked pin.

146

DEMETER *p* **K** *Più Mosso*

She haun - ted ma - ny a low re - sort near the

CATS
10 piece

150

gri - my road of Tot - ten - ham Court She flit - ted a - bout the

E7 C C Dm

Handwritten notes: *with con*, *25*

153

no man's land from "The Ris - ing Sun" to the "Friend at Hand" and the

C/E F Bb

Handwritten notes: *25*, *25*

156

post - man sighed as he scratched his head you'd rea - lly have thought she'd

(Gtr)

Am E7 E7

159

ought to be dead and who'd have ev - er sup - posed that that

C Am Bm Am

Handwritten notes: *25*, *25*

CATS
10 piece

162

was Griz - a - bell - la the glam - our

E♭m Gm

165

cat. BOMBALURINA BOTH

Griz - a - bel - la the glam - our cat Griz - a - bel - la the glam - our cat.

A m/E E7 E7 C sus C

(+SOLOISTS)

169

S *p* Who'd have ev - er sup - posed that that *pp* was

A *p* Who'd have ev - er sup - posed that that *pp* was

T *p* Who'd have ev - er sup - posed that that *pp* was

B *p* Who'd have ev - er sup - posed that that *pp* was

p *pp*

CATS

10 piece

171

S
Griz - a - bel - la the glam - our cat.

A
Griz - a - bel - la the glam - our cat.

T
Griz - a - bel - la the glam - our cat.

B
Griz - a - bel - la the glam - our cat.

The musical score consists of five staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each vocal staff contains a melodic line with lyrics underneath. The lyrics are: "Griz - a - bel - la the glam - our cat." The piano accompaniment is on the bottom staff, featuring a treble and bass clef. It includes a triplet of eighth notes in the bass line and chords in the treble line.

6. Bustopher Jones

[The Cat about Town]

♩=104

Moderato

*A little tentative, as if
 orchestra is changing subject*

1

mf E A/E E A/E D E A Bm

4

A JENNYANYDOTS BOMBALURINA

Bust - o - pher Jones is not skin and bones In
 growing in confidence

E E Gtr B7 sim

7

JELLYLORUM JENNYANYDOTS

fact he's re - mark - a - bly fat. He does - n't haunt pubs He has

E B B7 E

CATS

10

ALL THREE

JENNYANYDOTS

eight or nine clubs For he's the St. Jam - es' Street cat! He's the

B7 E B7 E

B

13

cat we all greet as he walks down the street in his coat of fas - tid - i - ous black.

E B7 E

16

BOMBALURINA

JELLYLORUM

No com - mon place mous - ers have such well cut trous - ers Or

B B7 E B7

19

ALL MEN

C

such an im-pecc - ab - le back. In the whole of St. Jam - es' the

E B7 E D/F# E7/G# A

First staff of the piano accompaniment, showing a melodic line in the right hand.

seas - on of ven - i-son I give my ben - 'son to the Pot hunt - er's suc - cul-ent

S

Soprano vocal staff with notes and lyrics. Dynamics include *mf*.

A

Alto vocal staff with notes and lyrics. Dynamics include *mf*.

T

Tenor vocal staff with notes and lyrics. Dynamics include *mf*.

B

Bass vocal staff with notes and lyrics. Dynamics include *fp*.

Second and third staves of the piano accompaniment, showing chords in the right hand and bass notes in the left hand.

CATS

50

bones; and just be-fore noon's not a mom - ent too soon to drop

S
Aah *mp*

A
Aah *mp*

T
Aah *mp*

B
fp Aah *mp*

Bb F Bb Eb Bb

p

Detailed description: This is a page of a musical score for the musical 'CATS'. It is page 50, as indicated by the number in the top left. The title 'CATS' is centered at the top. The score is for a vocal quartet (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: 'bones; and just be-fore noon's not a mom - ent too soon to drop'. The vocal parts (S, A, T, B) each have a line of music with a long, sweeping melisma line above them. The Soprano part starts with 'Aah' and a mezzo-piano (*mp*) dynamic. The Alto part also starts with 'Aah' and *mp*. The Tenor part starts with 'Aah' and *mp*. The Bass part starts with 'Aah' and a fortissimo-piano (*fp*) dynamic, then moves to *mp*. The piano accompaniment is shown in two staves (treble and bass clef). The right hand has chords: Bb, F, Bb, Eb, Bb. The left hand has a single note: p. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

53

in for a drink at the Drones When I'm

S
Aah

A
Aah

T
Aah

B
Aah

Bb Ab Ab maj7 Ab6 Ab

56

seen in a hurr-y there's prob - ab-ly cur - ry at the Si - am-ese or at the

Xylo

Ab Eb/G F Eb/G

Slower ~ Funereal

59

Glut - ton If I look full of gloom then I've lunched at the Tomb on

F F/Eb Db Bbm

62

Tempo 1

mf ALL

cab - bage rice pud - ding and mut - ton In the

F7 Gtr Bb

64

whole of St. Jam - es' the smart - est of names is the name of this Brum - mel of

mf Bb C/Bb Bb Dm Eb

cats

S
And we're all of us proud to be nod-ded or bowed to by Bust-oph-er Jones in white,

A
And we're all of us proud to be nod-ded or bowed to by Bust-oph-er Jones in white,

T
And we're all of us proud to be nod-ded or bowed to by Bust-oph-er Jones in white,

B
And we're all of us proud to be nod-ded or bowed to by Bust-oph-er Jones in white,

F Bb/F F C7 F C7

CATS

71

S
f Bust - oph - er Jones in white, Bust - oph - er Jones in white spats.
mf

A
f Bust - oph - er Jones in white, Bust - oph - er Jones in white spats.
mf

T
f Bust - oph - er Jones in white, Bust - oph - er Jones in white spats.
mf

B
f Bust - oph - er Jones in white, Bust - oph - er Jones in white spats.
mf

f *mf* F/C C7 F

F

74

JENNYANYDOTS

So, much in this way pass - es

mp E E

77

Bust - oph - er's day at one club or a - noth - er he's found It can

sim B7 E B7

80

be no sur-prise that un-der our eyes he has grown un-mist-ak-ab-ly round He's a

E B7 E B7 E

84

twen-ty five pound - er and he's putt-ing on weight ev-ery day.

BUSTOPHER JONES

Or I am a bound-er

FLUTE

B E

87

But I'm so well pre-served, be-cause I've ob-served all my

B E B

CATS

90

life a rou - tine and I'd say I am

E B E *mf* D/F# E/G#

92

G

poco rubato

JENNYANYDOTS

That's the word from the stout - est of cats.

still in my prime I shall last out my time

A B/A A C#m B/C#C#m D

S
A
T
B

mf
It must and it shall be Spring in Pall Mall while Bust-oph-er Jones wears white,

mf
It must and it shall be Spring in Pall Mall while Bust-oph-er Jones wears white,

mf
It must and it shall be Spring in Pall Mall while Bust-oph-er Jones wears white,

mf
It must and it shall be Spring in Pall Mall while Bust-oph-er Jones wears white,

E A B E/B B7 E/B B7

Rall.

A Tempo

S
A
T
B

Bust-oph-er Jones wears white, Bust-oph-er Jones wears white spats. *ff*

Bust-oph-er Jones wears white, Bust-oph-er Jones wears white spats. *ff*

Bust-oph-er Jones wears white, Bust-oph-er Jones wears white spats. *ff*

Bust-oph-er Jones wears white, Bust-oph-er Jones wears white spats. *ff*

Bust-oph-er Jones wears white, Bust-oph-er Jones wears white spats. *ff*

E7 A E/B B7 E B7 E *mp*

BUSTOPHER:
Toodle Pip!

Segue

6a. Intro to Mungojerrie and Rumpelteazer

Sound effect of a police car
with siren passing by.
DEMETER: "Macavity"

Slow heavy swing

1

p *mf* *p*

MUNKUS: Stop MUNKUS: Wait

Musical score for measures 1-3. The score is in 4/4 time and features a piano accompaniment. Measure 1 starts with a piano (*p*) dynamic. Measure 2 has a mezzo-forte (*mf*) dynamic and includes the instruction 'MUNKUS: Stop'. Measure 3 has a piano (*p*) dynamic and includes the instruction 'MUNKUS: Wait'. The piano part consists of chords and single notes in the bass line.

Sound effect, car rev's
up and passes by.

3

MUNKUS: Maybe it isn't
Macavity

p *mf*

Musical score for measures 4-5. Measure 4 includes the instruction 'MUNKUS: Maybe it isn't Macavity' and a double bar line. Measure 5 has a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The piano part continues with chords and single notes.

6

DRUMS H.H. *Rall.*

p

Musical score for measures 6-8. Measure 6 has a piano (*p*) dynamic. Measure 7 includes the instruction 'DRUMS H.H.' in a box. Measure 8 includes the instruction '*Rall.*'. The piano part continues with chords and single notes.

SEGUE

7. Mungojerrie and Rumpleteazer

NB Where BOTH is indicated Rumple sings the top line and Mungo sings the bottom line.

Moderato - Vaudeville style ♩=114

11 A Mungo Rumple Both (unis) Rumple

Mun - go - jer - rie and Rum - ple tea - zer we're a no - tor - i - ous cou - ple of cats As

15 Mungo

knock a - bout clowns quick change co - me - di - ans tight rope walk - ers and a - cro bats We

19 **B**

have an ex - ten - sive re - pu - ta - tion We make our home in Vic - tor - i - a Grove this is

The musical score for measures 19-22 features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "have an ex - ten - sive re - pu - ta - tion We make our home in Vic - tor - i - a Grove this is".

23

mere - ly our cen - tre of o - per - a - tion for we are in - cur - a - bly gi - ven to rove.

Both

loco

The musical score for measures 23-26 features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "mere - ly our cen - tre of o - per - a - tion for we are in - cur - a - bly gi - ven to rove." Above the vocal line, the word "Both" is written. Above the piano accompaniment, the word "loco" is written. The piano part includes a 3/4 time signature change in measure 25.

27

If the a - re - a win - dow is found à - jar and the

Mungo

C poco meno mosso e poco a poco accel

The musical score for measures 27-28 features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "If the a - re - a win - dow is found à - jar and the". Above the vocal line, the name "Mungo" is written. A section marker **C** is placed above the piano accompaniment, with the tempo instruction "poco meno mosso e poco a poco accel" written to its right. The piano part includes several triplet markings (indicated by a '3' over a bracket) in both the treble and bass staves.

29

base - ment looks like a field of war If a tile or two comes loose on the roof which

Rumple

The musical score for measures 29-32 features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "base - ment looks like a field of war If a tile or two comes loose on the roof which". Above the vocal line, the name "Rumple" is written. The piano part includes several triplet markings (indicated by a '3' over a bracket) in both the treble and bass staves.

D

31 Mungo

pre - sent - ly fails to be wa - ter - proof If the drawers are pulled out from the bed - room chests and you

33

can't find one of your win - ter vests Or if af - ter sup - per one of the girls

35 (both) **E**

sud - den - ly mis - ses her Wool - worth pearls Then the fam - i - ly 'll say it's that

37 Mungo Rumpie Both

hor - ri - ble cat. Was it Mun - go - jer - rie Or Rum - ple - tea - zer and

CATS
10 piece

40



most of the time they leave it at that.

Drms. *f*

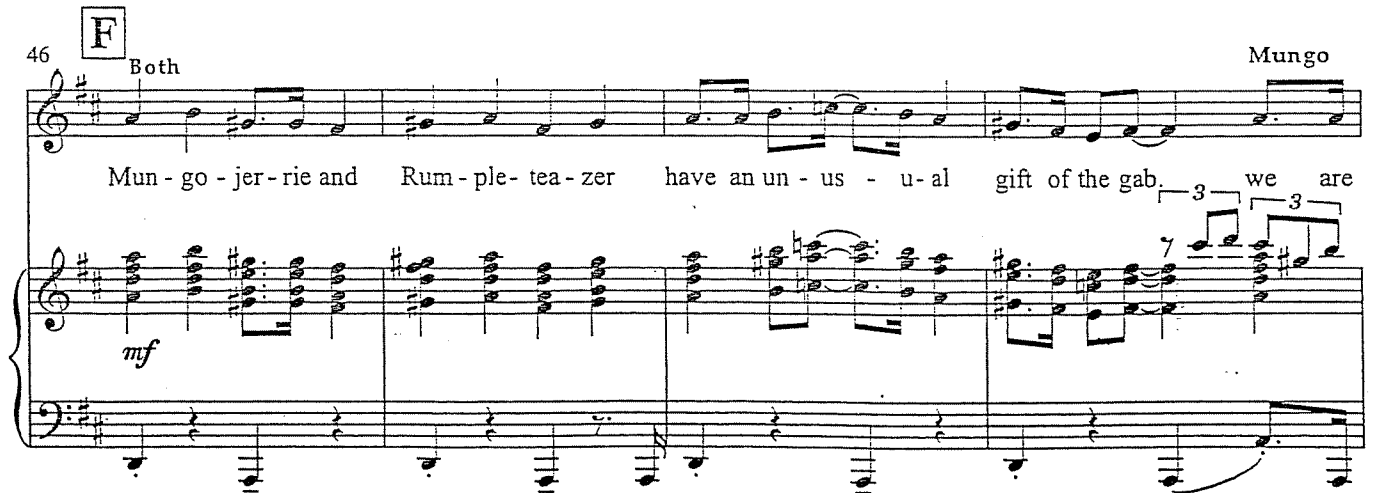
E^b $A7(b5)$ $A7$

43



$E^b7(b5)$ E^o $E^b7(b5)$ $A7$ E^b7 $A7$ E^b7 $A7$

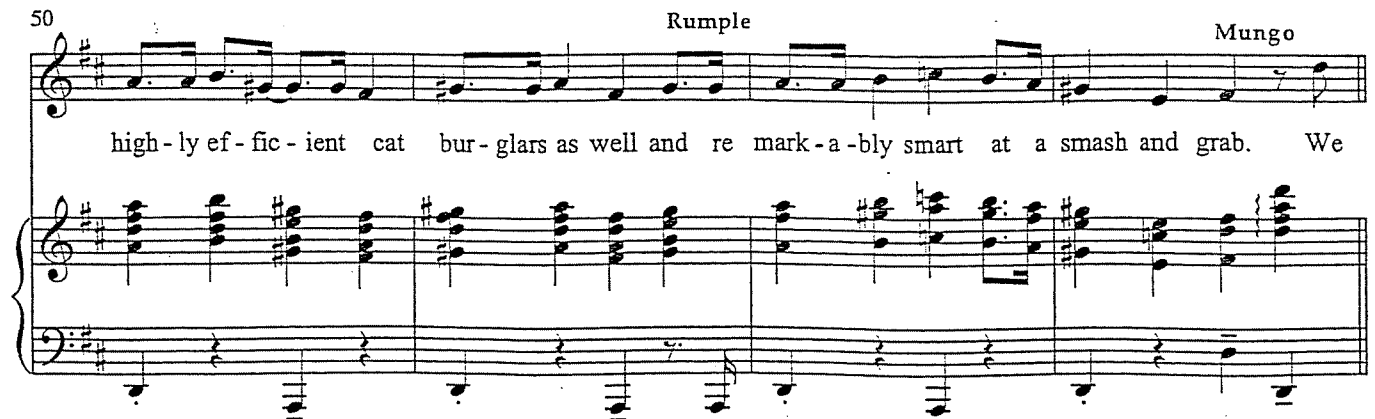
46 **F** Both Mungo



Mun-go-ger-rie and Rum-ple-tea-zer have an un-us-u-al gift of the gab, we are

mf

50 Rumples Mungo



high-ly ef-fic-ient cat bur-glars as well and re mark-a-bly smart at a smash and grab. We

54 **G**

make our home in Vic to ria Grove we have no reg - u - lar oc - cu - pa - tion we are

58

Both

plau - si - ble fel - lows who like to en - gage a friend - ly po - lice - man in con - ver sa -

62

(both)

H

poco meno mosso e poco a poco accel

Rumple

tion. When the fam - ily as - sem - bles for Sun - day din - ner their

64

Mungo

Rumple

minds made up that they won't get thin - ner on Ar - gen tine joint po - ta - toes and greens then the

CATS

10 piece

I

66 Mungo

cook would ap-pear from be hind_ the scenes And say in a voice that is bro-ken with sor-row I'm af

68 Both

raid you must wait and have din-ner to -mor-row The joint has gone from the ov-en like that. Then the

70 Mungo Rumble

fam - il - y - 'll say it's that hor - ri - ble cat... Was it Mun - go - jer - rie or

73 Both (both)

Rum ple-tea-zer and most of the time_ they leave it at that Mun-go-ger-rie and

Drms. Eb

77

Mungo

Rum-ple - tea-zer have a won-der-ful way_ of work-ing to- geth - er_ and some of the time you would

81

Rumple

Both

say it was luck and some of the time_ you would say it was wea ther we

84

K

Both

Mungo

Mungo

go thro' the house like a hur - ri - cane and no so - ber per - son could take_ his oath_ Was it

88

Rumple
(opt spoken)

Both

Mun - go - jer - rie or Rum - pel - tea - zer? or could you have sworn_ that it

CATS
10 piece

91 (both) **L**

might-'ve been both?_ And when you hear a din-ing room smash or up from the pan-try there

95 (both) **M**

comes a loud crash_ or down from the li-bra-ry came a loud ping from a

98 **N** *A Tempo*

vase which was com-mon-ly said to be Ming then the fam-i-ly-'ll say now

101 *Colla Voce* Mungo Rumples

which was which cat?_ It was Mun-go-ger-rie and

105

A Tempo

Rum ple-tea-zer (8) -----]

Preferable cut.
Use these three bars only if required
for choreography reasons.

mf *cresc* *cresc*

109

Both

And there's no-thing at all to be done a-bout that.

Perc.

8th

113

O

E^b

118

Men

Women

And there's no - thing at all to be done a - bout that.

8. Old Deuteronomy

A

Andante piacevole

Flute Solo 1

MISTOFOLEES:
Old Deuteronomy

5

S TANTOMILE + CORICOPAT *mp* (SOPS)

I be - lieve it is Old Deu - te - ro - no - my Well of

A *mp*

Well of

T *mp*

Well of

B *mp*

Well of

B

CA 13
10 piece

9

S
all things can it be real - ly Yes no ho hi oh my eye My

A
all things can it be real - ly Yes no ho hi oh my eye My

T
all things can it be real - ly Yes no ho hi oh my eye My

B
all things can it be real - ly Yes no ho hi oh my eye My

mp

13

S
mind maybewander-ing But, I confess I be - lieve it is Old Deu-te - ro-no-my

A
mind maybewander-ing But, I confess I be - lieve it is Old Deu-te - ro-no-my

T
mind maybewander-ing But, I confess I be - lieve it is Old Deu-te - ro-no-my

B
mind maybewander-ing But, I confess I be - lieve it is Old Deu-te - ro-no-my

CATS
10 piece

18 **C** MUNKUSTRAP

Old Deu-te-ro-no-my's lived a long time, he's a cat who has lived ma-ny lives in suc-ces-sion. He was

The musical score for 'MUNKUSTRAP' consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: 'Old Deu-te-ro-no-my's lived a long time, he's a cat who has lived ma-ny lives in suc-ces-sion. He was'. The piano part features chords in the right hand and bass notes in the left hand. A 'Dm' chord is explicitly labeled in the right hand of the piano part.

fa-mous in pro-verb and fa-mous in rhyme, a long while be-fore Queen Vic - to-ria's ac-ces-sion.

The musical score continues with the vocal line and piano accompaniment. The lyrics are: 'fa-mous in pro-verb and fa-mous in rhyme, a long while be-fore Queen Vic - to-ria's ac-ces-sion.'. The piano part includes several chords labeled in the right hand: Am 7, Bm 7, C, D, Bb, D, and G.

26 **D** TUGGER

Old Deu-te-ro-no-my's bu-ried nine wives and more I am temp-ted to say 'nine-ty nine, and his

The musical score for 'TUGGER' consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in grand staff. The lyrics are: 'Old Deu-te-ro-no-my's bu-ried nine wives and more I am temp-ted to say 'nine-ty nine, and his'. The piano part features a melodic line in the right hand and bass notes in the left hand. A 'mp' (mezzo-piano) dynamic marking is present. Chords labeled in the right hand include G and Fm.

30

num-er-ous pro-ge-ny pros-per and thrives and the vil-lage is proud of him in his decline. At the

Am Bm C D B^b D G

E

34

sight of that plà-cid and bland phy - si - og - no - my, when he sits in the sun on the vic - ar - age wall, the

S
mp
Ooh

A
mp
Ooh

T
mp
Ooh

B
mp
Ooh

p G G F G G G

CATS

10 piece

F

BOTH

38

old-est in-ha-bi-tant croaks "Well of all things can it be real-ly Yes! No! Ho! Hi! Oh my

Chords: Eb, Db, Bb, D7, G, G, Fm, G

43

eye! My mind may be wan-der-ing but I con-fess I be-lieve it is Old Deu-te-

Chords: Dm, Am, Bm, C, D, Bb, D

G

47

S ro-no-my Well of all things can it be real-ly Yes no ho hi oh my eye My

A Well of all things can it be real-ly Yes no ho hi oh my eye My

T Well of all things can it be real-ly Yes no ho hi oh my eye My

B Well of all things can it be real-ly Yes no ho hi oh my eye My

Chords: G, Fm

52

S
mind may be wan-der-ing But, I con-fess I be-lieve it is Old Deu-te-ro-no-my Well of

A
mind may be wan-der-ing But, I con-fess I be-lieve it is Old Deu-te-ro-no-my Well of

T
mind may be wan-der-ing But, I con-fess I be-lieve it is Old Deu-te-ro-no-my Well of

B
mind may be wan-der-ing But, I con-fess I be-lieve it is Old Deu-te-ro-no-my Well of

Am Bm C D Bb D7 G

H

56

S
all things can it be real-ly Yes No Ho Hi Oh my eye My

A
all things can it be real-ly Yes No Ho Hi Oh my eye My

T
all things can it be real-ly Yes No Ho Hi Oh my eye My

B
all things can it be real-ly Yes No Ho Hi Oh my eye My

f C Gm

CATS
10 piece

60

S
mind may be wan-der-ing but I con-fess I be - lieve it is old Deu - te - ro - no - my Well of

A
mind may be wan-der-ing but I con-fess I be - lieve it is old Deu - te - ro - no - my Well of

T
mind may be wan-der-ing but I con-fess I be - lieve it is old Deu - te - ro - no - my Well of

B
mind may be wan-der-ing but I con-fess I be - lieve it is old Deu - te - ro - no - my Well of

Dm Em F G Eb G C

I

Rit

DEUT.

64

My

S all things can it be real-ly Yes No Ho Hi Oh my eye!

A all things can it be real-ly Yes No Ho Hi Oh my eye!

T all things can it be real-ly Yes No Ho Hi Oh my eye!

B all things can it be real-ly Yes No Ho Hi Oh my eye!

C C Bbm C *ff Rit* Gm

Slower

68

legs may be tot-te-ry I must go slow And be care-ful of Old Deu - te - ro-no-my.

p Dm Em F G Eb G C

Segue

9. The Battle of the Pokes and the Pollicles

Lento

1 *mp* MUNKUSTRAP

Jell - i - cle cats meet once a year on the night we make the Jell - i - cle choice and

mp

Musical score for measures 1-2, featuring a vocal line and piano accompaniment. The piano part includes a bass line with a fermata over the final measure.

3

now that the Jell - i - cle lead - er is here Jell - i - cle cats can all re-joice.

Musical score for measures 3-4, continuing the vocal line and piano accompaniment.

5

mf A E/G# Bm E A D D/E

Musical score for measures 5-8, primarily piano accompaniment with chord symbols. The piano part includes a bass line with a fermata over the final measure.

9 MUNKUSTRAP

Of the awe - ful bat - tle of the pekes and the poll - ic - les to - geth - er with some ac -

f

Musical score for measures 9-12, featuring a vocal line and piano accompaniment. The piano part includes a bass line with a fermata over the final measure.

13

count of the part-ic-i - pa-tion of the pugs and the poms and the int - er - ven - tion of the

17 (8^{va})-----

Pesante (poco più mosso)

great rum - pus cat. Kick

A

21

Kick The pekes and the poll - ic - les,

or 8^{va}-----

24

ev - ery - one knows, are proud and im - pla - ca - ble pass - ion - ate foes; it is al - ways the same, where

CATS
10 piece

28

(8^{va})-----

ev - er one goes and the pugs and the poms. al-though most peo - ple say that they do not like fight - ing, yet

Fm Fm Fm

32

or 3^{va}-----

once in a way they will now and a - gain join in - to the fray and they

C7/F Fm C7/F C7/F Fm

B

35/41

1st time GIRLS
2nd time BOYS

BOYS
GIRLS

GIRLS
BOYS

BOYS
GIRLS

GIRLS
BOYS

BOYS
GIRLS

GIRLS
BOYS

BOYS
GIRLS

MUNKUS

Bark! Bark! Bark! Bark! Bark! Bark! Bark! Bark! Un-

p e cresc. (1st x)

39/45

1st time

2nd time

til you can hear them all ov - er the park and they ov - er the park. Now

E/B Fm/C C7 *mf* Fm C7 Fm

1st time 2nd time

C

47

on the occ - a s - ion of which I shall speak al - most noth - ing had happ - ened for

mp Fm Fm Fm

50

or 8^{va}-----

near - ly a week (and that's a long time for a pol or a peke). The

C7/F Fm C7/F C7/F C7/F Fm

53

or 8^{va}-----

big pol - ice dog was a - way from his beat I don't know the rea - son, but most peo - ple think he slipped

Fm Fm Fm C7/F Fm

D *Colla Voce*

57

in - to the Well - ing - ton Arms for a drink and no one at all was a - bout on the street when a

C7/F C7/F C7/F Fm Bbm Eb Ab Db

CATS

10 piece

Peke and Pollicle appear

E *Colla Voce*

61

peke and a pol - ic - le happ - ened to meet They did not ad - vance or ex -

G \flat C7 Fm *mf* B \flat m E \flat

64

Rall.

A Tempo

act - ly re - treat, but they glared at each oth - er and scraped their hind feet and start - ed to

A \flat D \flat G \flat C7

F

68

RUMPLE CARBUCKETY RUMPLE CARBUCKETY

RUMPLE CARBUCKETY RUMPLE MUNKUS

Bark! Bark! Bark! Bark! Bark! Bark! Bark Bark Un -

G *Meno Mosso*

72

MUNKUSTRAP

til you could hear them all ov - er the park. Now the peke, al - though peo - ple may

E/B Fm/C C7 Fm Fm *mp*

75

say what they please, is no Brit - ish dog but a heath - en Chin - ese and

Fm Fm C7/F Fm

78

so all the pekes, when they heard the up-roar, some came to the win-dow, some came to the door; there were

Fm Fm Fm C7/F Fm

or 8^{va}-----

82

(8^{va})----- **H**

sure-ly a doz-en more like-ly a score and to - geth-er they start-ed to grum-ble and wheeze in their

C7/F Fm Bbm Eb Ab Db

86

huff-er - y snuff-er - y heath-en Chin-ese. But a terr - i - ble din is what poll - i - cles like. For your

Gb C7 Fm Bbm Eb Ab Db

CATS
10 piece

Poco Più Mosso

90

poll - i - cle dog is a dour York - shire tyke.

MILITARY DRUMMING

G \flat C7 Fm f

Detailed description: This system contains measures 90, 91, and 92. The vocal line is in a soprano clef with a key signature of two flats and a common time signature. The lyrics are "poll - i - cle dog is a dour York - shire tyke." The piano accompaniment is in a grand staff with a key signature of two flats and a common time signature. Chords are G \flat , C7, Fm, and f. A box labeled "MILITARY DRUMMING" is placed above the piano part in measure 92.

93

MEN **I**

There are dogs out of ev - ery nat - ion The Ir - ish the Welsh and the

mf B \flat F7/B \flat B \flat F C7

Detailed description: This system contains measures 93, 94, 95, and 96. The vocal line is in a soprano clef with a key signature of two flats and a common time signature. The lyrics are "There are dogs out of ev - ery nat - ion The Ir - ish the Welsh and the". The piano accompaniment is in a grand staff with a key signature of two flats and a common time signature. Chords are B \flat , F7/B \flat , B \flat , F, and C7. The dynamic marking is mf.

97

Dane; The Russ - ian the Dutch, the Dal - ma - tion, and ev - en from Chi - na and

F A \flat E \flat B \flat B \flat /D

Detailed description: This system contains measures 97, 98, 99, and 100. The vocal line is in a soprano clef with a key signature of two flats and a common time signature. The lyrics are "Dane; The Russ - ian the Dutch, the Dal - ma - tion, and ev - en from Chi - na and". The piano accompaniment is in a grand staff with a key signature of two flats and a common time signature. Chords are F, A \flat , E \flat , B \flat , and B \flat /D.

101

Spain the Pood - le the Pom the Als - a - tion and the Mas - tiff who walks on a

E \flat E \flat /F B \flat F7/B \flat B \flat F C7

Detailed description: This system contains measures 101, 102, 103, and 104. The vocal line is in a soprano clef with a key signature of two flats and a common time signature. The lyrics are "Spain the Pood - le the Pom the Als - a - tion and the Mas - tiff who walks on a". The piano accompaniment is in a grand staff with a key signature of two flats and a common time signature. Chords are E \flat , E \flat /F, B \flat , F7/B \flat , B \flat , F, and C7.

MUNGO-JERRIE

105

chain. And to those that are fris - ky and fro - li - cal let my mean - ing be per - fect - ly

F Eb Bb/D F7 Bb Bb

tr *tr*

109 CARBUCKETY [SPOKEN]

Plain MEN MUNKUSTRAP

plain; That my name it is lit - tle Tom Poll - i - cle, and you'd bet - ter not do it a - gain. And his

A \flat /B \flat B \flat F7/B \flat B \flat B \flat A \flat B \flat

114

K

braw Scot - tish cous - ins are snapp - ers and bit - ers, and ev - ery dog jack of them not - ab - le fight - ers; and

mf Fm

CATS
10 piece

118

so they stepped out, with their pip-ers in or-der. Play-ing when the blue bon-nets come ov-er the bor-der.

The score for measures 118-121 consists of a vocal line and a piano accompaniment. The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. Chords are indicated as V4, m7b9, and V4, m7b9.

optional cut (see note)

122

BAGPIPES **L**

f B \flat B \flat

The score for measures 122-126 is for Bagpipes. It includes a treble clef staff with a melodic line and a bass clef staff with a bass line. A dynamic marking of *f* is present. Chords B \flat and B \flat are indicated. A box containing the letter 'L' is placed above the staff. A dashed line above the staff indicates an optional cut.

127

MUNKUSTRAP

optional cut (see note) Then the

A \flat /B \flat B \flat B \flat A \flat

The score for measures 127-131 is for Munkustrap. It includes a treble clef staff with a melodic line and a bass clef staff with a bass line. Chords A \flat /B \flat , B \flat , B \flat , and A \flat are indicated. The text 'Then the' appears at the end of the line. A dashed line above the staff indicates an optional cut.

132

M

pugs and the poms held no long - er a - loof, but some from the bal - con - y

mf Fm Fm Fm

The score for measures 132-135 is for Munkustrap. It includes a treble clef staff with a melodic line and a bass clef staff with a bass line. A dynamic marking of *mf* is present. Chords Fm, Fm, and Fm are indicated. A box containing the letter 'M' is placed above the staff.

*3: cut 1 before letter L to 1 before letter M if Tigger does not play the bagpipes

CATS
10 piece

135

GIRLS BOYS GIRLS BOYS

some from the roof, joined in - to the din with a Bark! Bark! Bark! Bark!

C7/F Fm mp

Detailed description: This system contains measures 135 through 138. The vocal line features a melody with lyrics: 'some from the roof, joined in - to the din with a Bark! Bark! Bark! Bark!'. The piano accompaniment includes chords C7/F and Fm, and a dynamic marking of mp. There are also some triangular accents above the piano part in measures 136-137.

139

GIRLS BOYS GIRLS BOYS MUNKUS

Bark! Bark! Bark! Bark! Un - til you could hear them all ov - er the park.

f E/B Fm/C C7 Fm

Detailed description: This system contains measures 139 through 142. The vocal line continues with 'Bark! Bark! Bark! Bark! Un - til you could hear them all ov - er the park.' The piano accompaniment features a dynamic marking of f and chords E/B, Fm/C, C7, and Fm.

143

BOYS GIRLS BOYS GIRLS BOYS GIRLS

Bark! Bark! Bark! Bark! Bark! Bark!

Detailed description: This system contains measures 143 through 146. The vocal line consists of six 'Bark!' notes. The piano accompaniment provides a rhythmic accompaniment for these notes.

CATS
10 piece

COMPANY barking

146

MUNKUSTRAP

Un - til you could hear them all ov - er the park. Now

BOYS GIRLS
Bark! Bark!

E/B Fm/C C7 Fm

Detailed description: This musical score is for the song 'MUNKUSTRAP' from the musical 'CATS'. It features a vocal line and a piano accompaniment. The vocal line starts with the lyrics 'Un - til you could hear them all ov - er the park. Now'. Below the vocal line, there are two staves for 'BOYS' and 'GIRLS', both with the lyrics 'Bark!'. The piano accompaniment consists of a grand staff with chords E/B, Fm/C, C7, and Fm. There are double bar lines and repeat signs throughout the score.

Q

Colla Voce (Grandly)

149

when these bold her-oes to - geth-er ass-em-bled, the traf-fic all stopped and the und-er-ground trem-bled and

Fm Fm C7/F Fm

Detailed description: This musical score is for the section 'Colla Voce (Grandly)'. It features a vocal line and a piano accompaniment. The vocal line starts with the lyrics 'when these bold her-oes to - geth-er ass-em-bled, the traf-fic all stopped and the und-er-ground trem-bled and'. The piano accompaniment consists of a grand staff with chords Fm, Fm, C7/F, and Fm. There are double bar lines and repeat signs throughout the score.

153

some of the neigh-bours were so much a - fraid that they start-ed to ring up the fi-re brig-ade. When

Fm Fm C7/F Fm

Detailed description: This musical score is for the section '153'. It features a vocal line and a piano accompaniment. The vocal line starts with the lyrics 'some of the neigh-bours were so much a - fraid that they start-ed to ring up the fi-re brig-ade. When'. The piano accompaniment consists of a grand staff with chords Fm, Fm, C7/F, and Fm. There are double bar lines and repeat signs throughout the score.

GREAT RUMPUS CAT shoots up through trapdoor in stage.

157

R

Rall. Molto

sud-den-ly up from a small base-ment flat, why who should stalk out but the great rum-pus cat.

S

The great rum-pus cat

A

The great rum-pus cat

T

The great rum-pus cat.

B

The great rum-pus cat.

Bbm Eb Ab Db Gb C7 Eb Ab

162

S

Slowly, sinister

MUNKUS TRAP (*spoken*)

His eyes were like fireballs fearfully blazing He gave a great yawn and his jaws were amazing; and

mp

CATS
10 piece

166

when he looked out through the bars of the area you never saw anything fiercer or hairier And

Musical score for measures 166-169. The system includes a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand.

170

T *Tempo I*

what with the glare of his eyes and his yawn-ing the pekes and the poll-i-cles quick-ly took warn-ing, he

mp Fm Fm C/F F

Musical score for measures 170-173. The system includes a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand.

174

looked at the sky and he gave a great leap and they ev-ery last one of them scatt-ered like sheep.

Fm Fm *gliss after leap* Fm C/F Fm

Musical score for measures 174-177. The system includes a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand.

178

U

And

f Fm Fm C/F Fm

Musical score for measures 178-181. The system includes a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand.

182

when the pol - ice dog re - turned to his beat, there was - n't a sin - gle one left on the street.

Bbm Eb Ab Db E/B Fm/C C7 Fm

V *4

186/190

W optional cut (see note)

189 193 *5

*4: composer prefers no repeat
 *5: optional cut if Tugger does not play the bagpipes

CATS

10 piece

Maestoso energico

Rall.

196

f MUNKUSTRAP

All hail and all power to the great rum - pus cat.

All hail and all power to the great rum - pus cat.

All hail and all power to the great rum - pus cat.

All hail and all power to the great rum - pus cat.

All hail and all power to the great rum - pus cat.

optional cut (see note)

Maestoso energico

23456 OFF

f E/B E/B Fm/C

APPLAUSE

Colla Voce

DEUTERONOMY

200

Jell - i - cle cats and dogs all must poll - i - cle dogs and

mf Fm

Gb/F

Eb/F

203

cats all must like un - der - ta - kers come to dust. DEMETER: Macavity

tr //

SOUND EFFECT "CRASH" *mp*

Fm Db Gb7

207

Menacing, Slow, Heavy Swing

DRMS. H. HAT

CELLO PIZZ.

211

CROTALE

3

Segue

10. Song of the Jellicles and the Jellicle Ball

Slow - gradual accel.

(Play 4 Times)

1/5

Piano introduction for the song, marked *p* and *f*. The music is in 6/8 time and consists of a series of chords and eighth notes in the right hand, with a more active bass line in the left hand.

A

9 DEUTERONOMY

+ VICTORIA
MUNKUS. & JEMIMA

Vocal and piano accompaniment for the first line of the song. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "Jell - i - cle cats come out to - night, Jell - i - cle cats come one come all: the". The piano part is marked *p*.

13

Vocal and piano accompaniment for the second line of the song. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "Jell - i - cle moon is shin - ing bright Jell - i - cles come to the Jell - i - cle Ball." The piano part continues with a similar accompaniment.

B

CA13
10 piece

17

GEORGE/ALONZO

Jell - i - cle cats are black and white Jell - i - cle cats are rath - er small

21

ALONZO CARBUCKETY JEMIMA/VICTORIA

Jell - i - cle cats are mer - ry and bright and pleas - ant to hear when we cat - er - waul.

C

25

SKIMBLE.

BILL BAILEY

VICTOR &
QUAXO

Jell - i - cle cats have cheer - ful fac - es Jell - i - cle cats have bright black eyes; we

29

ALL

like to prac - tise our airs and grac - es and wait for the Jell - i - cle moon to rise.

D

CATS
10 piece

33 ADMETUS/MUNKUS/GEORGE

BILL BAILEY

Jell - i - cle cats dev - el - op slow - ly. Jell - i - cle cats are not too big.

This musical system features a vocal line and a piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves: the upper staff has a treble clef and contains a melodic line with various note values and rests; the lower staff has a bass clef and contains a harmonic line with chords and single notes. There are several accents (^) and dynamic markings (>) in the piano part.

37 GUS

SKIMBLE/QUAXO

DEMETER

Jell - i - cle cats are ro - ly po - ly we know how to dance a gav - otte and a jig. Un -

This musical system features a vocal line and a piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves: the upper staff has a treble clef and contains a melodic line with various note values and rests; the lower staff has a bass clef and contains a harmonic line with chords and single notes. There are several accents (^) in the piano part.

E

41 *Mysteriously*

BOMBALURINA

til the Jell - i - cle moon ap - pears we make our toil - ette and take our re - pose.

p legato

This musical system features a vocal line and a piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves: the upper staff has a treble clef and contains a melodic line with various note values and rests; the lower staff has a bass clef and contains a harmonic line with chords and single notes. There are several accents (^) and dynamic markings (>) in the piano part. The instruction *p legato* is written in the lower left of the piano part.

45 GUMBIE

JELLYLORUM

Jell - i - cles wash be - hind their ears. Jell - i - cles dry be - tween their toes.

mp < *f* >

This musical system features a vocal line and a piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves: the upper staff has a treble clef and contains a melodic line with various note values and rests; the lower staff has a bass clef and contains a harmonic line with chords and single notes. There are several accents (^) in the piano part. The dynamic markings *mp* and *f* are written in the lower left of the piano part.

F

CR
10 piece
MUNGO &
RUMPLE

49 CORICOPAT/TANTOMILE

Jell - i - cle cats are white and black Jell - i - cle cats are of mod - er - ate size

53 CORI./CARBUCK./QUAXO

CASSANDRA

ALL

Jell - i - cles jump like a jump - ing jack. Jell - i - cle cats have moon - lit eyes. We're

G

57

QUAXO
& MUNKUS.

qui - et en - ough in the morn - ing hours. We're qui - et en - ough in the aft - er - noon re -

mf *mf*

61

ALL

serv - ing our Ter - psi - chor - e - an pow - ers to dance by the light of the Jell - i - cle moon.

p

CATS
10 piece

H Build in intensity

MUNKUS.
ADMETUS
GEORGE

65 ALONZO

+RUMPLE/VICTORIA/ETC

BILL BAILEY/VICTOR/SKIMBLE

Jell - i - cle cats are black and white Jell - i - cle cats (as we said) are small, if it

mf

Musical score for measures 65-68, featuring vocal line and piano accompaniment. The piano part includes a dynamic marking of *mf*.

69

ALONZO
QUAXO
CARBUCK.

ALL

hap-pens to be a storm - y night we will prac-tise a cap-er or two in the hall. If it

p *f*

Musical score for measures 69-72, featuring vocal line and piano accompaniment. The piano part includes dynamic markings of *p* and *f*, and a wavy line indicating tremolo in the left hand.

I Increasing tension

73

TUGGER

ALL

hap-pens the sun is shin - ing bright you would say we had noth - ing to do at all. We are

mf

Musical score for measures 73-76, featuring vocal line and piano accompaniment. The piano part includes a dynamic marking of *mf*.

77

rest - ing and sav - ing our - selves to be right for the Jell - i - cle moon and the Jell - i - cle Ball.

Musical score for measures 77-80, featuring vocal line and piano accompaniment.

J

TUTTI *8va*
opt

81

Jell - i - cle cats come out to - night. Jell - i - cle cats come one come all the

f

85

Rall

Jell - i - cle moon is shin - ing bright. Jell - i - cles come to the Jell - i - cle Ball

dim

K

Slower
"SIGNATURE"

89

Jell - i - cle cats come out to - night Jell - i - cle cats come one come all the

pp

CATS
10 piece

93

Jell - i - cle moon is shin - ing bright. Jell - i - cles come to the Jell - i - cle Ball

This block contains the musical score for the first system, starting at measure 93. It features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are: "Jell - i - cle moon is shin - ing bright. Jell - i - cles come to the Jell - i - cle Ball". The piano accompaniment includes arpeggiated chords and melodic lines.

L

Tempo primo
"HIP WRENCH"

97

mf

This block contains the piano accompaniment for the second system, starting at measure 97. It is marked with a dynamic of *mf* (mezzo-forte). The score consists of two staves: a grand staff with treble and bass clefs. The music features a steady rhythmic accompaniment with some melodic movement in the right hand.

"ATTITUDE"

101

This block contains the piano accompaniment for the third system, starting at measure 101. It is marked with a dynamic of *mf*. The score consists of two staves: a grand staff with treble and bass clefs. The music features a steady rhythmic accompaniment with some melodic movement in the right hand.

M

Più Mosso
"FLING" (7 counts)

105

dim. poco a poco

This block contains the piano accompaniment for the fourth system, starting at measure 105. It is marked with a dynamic of *mf*. The score consists of two staves: a grand staff with treble and bass clefs. The music features a steady rhythmic accompaniment with some melodic movement in the right hand. The instruction *dim. poco a poco* is written in the right hand staff.

111

sfz

This block contains the piano accompaniment for the fifth system, starting at measure 111. It is marked with a dynamic of *sfz* (sforzando). The score consists of two staves: a grand staff with treble and bass clefs. The music features a steady rhythmic accompaniment with some melodic movement in the right hand.

115 **N** *Faster*

119 "POP UPS"

123 **O** "STEP LOOK LOOK"

127

131 **P** "BUMS" (2 walks)

CATS
10 piece

135

f

Musical score for measures 135-138. The piece is in treble and bass clefs. Measure 135 starts with a forte (*f*) dynamic. There are accents (^) over the first notes of measures 135, 136, 137, and 138. The music consists of eighth and sixteenth notes in both hands.

Q *Moto*
"MINUET"

139

mf

Musical score for measures 139-142. The piece is in treble and bass clefs. Measure 139 starts with a mezzo-forte (*mf*) dynamic. The music features a steady eighth-note accompaniment in the bass and a melody of eighth notes in the treble. Slurs are used over the eighth-note lines in both hands.

143

Musical score for measures 143-146. The piece is in treble and bass clefs. The music continues with eighth-note accompaniment in the bass and eighth-note melody in the treble. Slurs are used over the eighth-note lines in both hands.

R "PIROUETTES"

147

p *mf*

Musical score for measures 147-151. The piece is in treble and bass clefs. Measure 147 starts with a piano (*p*) dynamic. There are slurs over the eighth-note accompaniment in the bass and the eighth-note melody in the treble. Measure 151 starts with a mezzo-forte (*mf*) dynamic. Accents (^) are placed over the first notes of measures 150 and 151.

"BRITISH AIRWAYS"

152

Musical score for measures 152-155. The piece is in treble and bass clefs. Measure 152 starts with a piano (*p*) dynamic. There are slurs over the eighth-note accompaniment in the bass and the eighth-note melody in the treble. A dashed line labeled "Sua" is above the treble staff. Accents (^) are placed over the first notes of measures 152, 153, 154, and 155.

S

LA-
10 piece

157

mf

161

8va

T

Faster
"FUGUE"

165

f

167

(4)

U

"GIRLS"

"MUNGO'S ENTRANCE"

169

(4)

CATS

10 piece

"BOYS JUMP"

171

Musical score for 'BOYS JUMP' starting at measure 171. The score is written for piano in G major, 2/4 time. It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line is primarily quarter notes. There are dynamic markings of *mf* and *f* throughout the piece.

V

"TOURS"

173

Musical score for 'TOURS' starting at measure 173. The score is written for piano in G major, 2/4 time. It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line is primarily quarter notes. There are dynamic markings of *fp* throughout the piece.

175

Musical score for 'TOURS' starting at measure 175. The score is written for piano in G major, 2/4 time. It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line is primarily quarter notes. There are dynamic markings of *mf* and *f* throughout the piece.

177

Musical score for 'TOURS' starting at measure 177. The score is written for piano in G major, 2/4 time. It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line is primarily quarter notes. There are dynamic markings of *mf* and *f* throughout the piece.

W

179

Musical score for 'TOURS' starting at measure 179. The score is written for piano in G major, 2/4 time. It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line is primarily quarter notes. There are dynamic markings of *mf* and *f* throughout the piece.

181

p

Musical notation for measures 181-182, featuring piano dynamics and a melodic line with eighth notes and chords.

Honky Tonk suggestion

X

"BOMBALURINA SECTION"

8va-----

183

f Bb C7 C7/Bb

Musical notation for measures 183-186, featuring forte dynamics and a melodic line with eighth notes and chords. Chords Bb, C7, and C7/Bb are indicated.

Y

"GIRLS JOIN"
"KICK STEP"

187

F7 Bb

Musical notation for measures 187-190, featuring a melodic line with eighth notes and chords. Chords F7 and Bb are indicated.

Z

"BOYS JOIN IN" (coming forward)

8va-----

191

Bb C7 C7/Bb

Musical notation for measures 191-194, featuring a melodic line with eighth notes and chords. Chords Bb, C7, and C7/Bb are indicated.

AA

"SLITHERS"

195

F7 Bb

Musical notation for measures 195-198, featuring a melodic line with eighth notes and chords. Chords F7 and Bb are indicated.

CATS
10 piece

BB

Slower
"BOYS BALLET"

199

Musical score for measures 199-204. The piece is in 6/8 time and B-flat major. The score consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a bass line. Chords are indicated below the bass staff: Bb, Bb, Abm, Bb. The dynamic marking *mf* is present at the beginning.

"SPIKEY"

205

Musical score for measures 205-210. The piece is in 6/8 time and B-flat major. The score consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a bass line. Chords are indicated below the bass staff: Fm, Cm. The dynamic marking *mf* is present at the beginning.

210

Musical score for measures 211-213. The piece is in 6/8 time and B-flat major. The score consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a bass line. Chords are indicated below the bass staff: Dm, Eb, F. The dynamic marking *mf* is present at the beginning.

214

Musical score for measures 214-217. The piece is in 6/8 time and B-flat major. The score consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a bass line. Chords are indicated below the bass staff: F, Db, F7. The dynamic marking *mf* is present at the beginning. A slur labeled "SWAYS" covers measures 215-217.

218

Musical score for measures 218-223. The piece is in 6/8 time and B-flat major. The score consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a bass line. Chords are indicated below the bass staff: Bb, Bb, Bb7. The dynamic marking *f* is present at the beginning.



Più Mosso
"WHIRLYGIGS"

222

Musical notation for measures 222-225. The piece is in 8/8 time and E-flat major. Measure 222 features a piano introduction with a bass line of eighth notes and a treble line of quarter notes. Measure 223 has a treble line of quarter notes and a bass line of quarter notes. Measure 224 has a treble line of quarter notes and a bass line of quarter notes. Measure 225 has a treble line of quarter notes and a bass line of quarter notes. Chords are Eb, Eb, and Dbm. The instruction *sim arpeggio* is present in measure 223.

226

Musical notation for measures 226-229. The piece is in 8/8 time and E-flat major. Measure 226 has a treble line of quarter notes and a bass line of quarter notes. Measure 227 has a treble line of quarter notes and a bass line of quarter notes. Measure 228 has a treble line of quarter notes and a bass line of quarter notes. Measure 229 has a treble line of quarter notes and a bass line of quarter notes. Chords are Eb and Bbm.

230

Musical notation for measures 230-233. The piece is in 8/8 time and E-flat major. Measure 230 has a treble line of quarter notes and a bass line of quarter notes. Measure 231 has a treble line of quarter notes and a bass line of quarter notes. Measure 232 has a treble line of quarter notes and a bass line of quarter notes. Measure 233 has a treble line of quarter notes and a bass line of quarter notes. Chords are Fm, Gm, Ab, and Bb.

234

Musical notation for measures 234-237. The piece is in 8/8 time and E-flat major. Measure 234 has a treble line of quarter notes and a bass line of quarter notes. Measure 235 has a treble line of quarter notes and a bass line of quarter notes. Measure 236 has a treble line of quarter notes and a bass line of quarter notes. Measure 237 has a treble line of quarter notes and a bass line of quarter notes. Chords are Gb, Bb, and Eb.



"RICOCHET"
sim arpeggio

238

Musical notation for measures 238-241. The piece is in 8/8 time and E-flat major. Measure 238 has a treble line of quarter notes and a bass line of quarter notes. Measure 239 has a treble line of quarter notes and a bass line of quarter notes. Measure 240 has a treble line of quarter notes and a bass line of quarter notes. Measure 241 has a treble line of quarter notes and a bass line of quarter notes. Chords are mf Eb and Dbm.

CATS

10 piece

242

Musical score for measures 242-246. The score is written for piano in G minor. Measure 242 starts with a treble clef and a bass clef. The treble clef has a melodic line with eighth notes and a slur over measures 242-246. The bass clef has a bass line with eighth notes. Chords Eb, Bbm, and Fm are indicated below the staff. Dynamics include *ff* and a hairpin crescendo.

247

Musical score for measures 247-251. The score is written for piano in G minor. Measure 247 starts with a treble clef and a bass clef. The treble clef has a melodic line with eighth notes and a slur over measures 247-251. The bass clef has a bass line with eighth notes. Chords Gm, Ab, Bb, Gb, and Bb are indicated below the staff. Dynamics include *rit.* and a hairpin decrescendo. The piece ends with a double bar line and repeat sign.



Slowly
"SENSUALS"

252

Musical score for measures 252-255. The score is written for piano in G minor. Measure 252 starts with a treble clef and a bass clef. The treble clef has a melodic line with eighth notes and a slur over measures 252-255. The bass clef has a bass line with eighth notes. Chords G, Ab, Bb, G, and Ab are indicated below the staff. Dynamics include *mp* and a hairpin decrescendo.

"WHITE CAT LIFT"

256

Musical score for measures 256-261. The score is written for piano in G minor. Measure 256 starts with a treble clef and a bass clef. The treble clef has a melodic line with eighth notes and a slur over measures 256-261. The bass clef has a bass line with eighth notes. Chords G, Ab, Bb, G, and Ab are indicated below the staff. Dynamics include *pp* and a hairpin decrescendo.

262

Musical score for measures 262-265. The score is written for piano in G minor. Measure 262 starts with a treble clef and a bass clef. The treble clef has a melodic line with eighth notes and a slur over measures 262-265. The bass clef has a bass line with eighth notes. Chords G, Ab, Bb, G, and Ab are indicated below the staff. Dynamics include *p* and a hairpin decrescendo.

266

Musical score for measures 266-270. The system consists of two staves. The upper staff contains a melodic line with various notes and rests, including a half note with a flat. The lower staff contains a bass line with chords and single notes. The key signature has one flat, and the time signature is 4/4.

270

Faster (brighter)
"POP UPS"

mf

Musical score for measures 270-273. The system consists of two staves. The upper staff has a melodic line with notes and rests. The lower staff has a bass line with notes and rests. The dynamic marking *mf* is present. The key signature has one flat, and the time signature is 4/4.

274

Musical score for measures 274-277. The system consists of two staves. The upper staff features a melodic line with two triplet markings over groups of three notes. The lower staff has a bass line with notes and rests. The dynamic marking *f* is present. The key signature has one flat, and the time signature is 4/4.

278

Musical score for measures 278-280. The system consists of two staves. The upper staff has a melodic line with notes and rests. The lower staff has a bass line with notes and rests. The key signature has one flat, and the time signature is 4/4.

281

Faster

p

Musical score for measures 281-285. The system consists of two staves. The upper staff has a melodic line with notes and rests. The lower staff has a bass line with notes and rests. The dynamic marking *p* is present. The key signature has one flat, and the time signature is 4/4.

CATS
10 piece

FF "JUDDERS"
284

f
Eb A♭/Eb B♭/Eb Eb Fm/Eb B♭/Eb B♭

288

Eb A♭/Eb B♭/Eb Eb Fm/Eb B♭/Eb B♭

GG "1ST STEP"
"COPLAND"
292

mf
Esus/A E Esus

296

stacc.

HH *6
"2ND STEP"
"PROWL" (2nd time - Developpé)
300 /304

(2 times)
v

*6: composer prefers no repeat

II

308 "HEADROLLS" (Jump to 2nd)

"JETÉ"

JJ

"BOYS STEP"

CATS
10 piece

328

Musical score for measures 328-331. The score is written for piano in G major. The right hand features a complex, rhythmic melody with many beamed notes. The left hand provides a steady accompaniment. Chord symbols are placed below the bass line: F, Bb, C, F, Bb, C.

GIRLS UPSTAGE

332

Musical score for measures 332-335. The score is written for piano in G major. The right hand continues the complex melody. Chord symbols are placed below the bass line: F#, F#/A#, B, C#, F#, F#/A#, B, C#.

336

Musical score for measures 336-339. The score is written for piano in G major. The right hand continues the complex melody. Chord symbols are placed below the bass line: F#, F#/A#, B, C#, F#, F#/A#, B, C#.

KK

"GIRLS RELEVÉE"

340

Musical score for measures 340-343. The score is written for piano in G major. The right hand features a melody with a dynamic marking of *f* (forte). The left hand provides a steady accompaniment.

344

Musical score for measures 344-347. The score is written for piano in G major. The right hand features a melody with a dynamic marking of *f* (forte). The left hand provides a steady accompaniment.

348 "BUILD UP 1"

mp *cresc.*

LL

352

ff Cm Cm Db/C Db/C

356

Bb/C Cm Bb/C Cm

360 "TUGGER STEP"

feroce Ab/C Ab/C Db/C Db/C

364

Db/C Db/C Gb/C G/C C

CATS
10 piece

368 "HOVERS"

C sfz p Csus4 C sfz p Csus4

MM
372 "PRINCESS LOUISE"

f G#m A A/G# F# G#m

376 "PUNCHES"

EMaj7 A7 D D#7 G#

380 "PAWS"

mf Ab Db Eb Ab Db Eb

384 "ATTITUDE" "SLOW PAWS"

Ab Db Eb f D E A D

389

"ARABESQUE"

rit.

ff E B \flat B \flat E \flat /B \flat F/B \flat B \flat E \flat /B \flat F/B \flat

NN

Grandioso
"WARSAW" (Ecstasy)

394

f

OO

397

PP

"PASS BEHIND"

400

"DRAGS"

403

QQ

"ROLL BACKS"

CATS
10 piece

"HIP WRENCH"

composer's preferred cut

406

Musical score for measures 406-411. The score is in 4/4 time and features a piano accompaniment. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The dynamic marking is *fff*. The piece is titled "ROLL BACKS" and is from the musical "CATS". A bracket above the score indicates a "composer's preferred cut" for the "HIP WRENCH" section, which begins at measure 411.

409

Accel.

"SIXES"

mf cresc.

Musical score for measures 409-411. The score is in 4/4 time and features a piano accompaniment. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The dynamic marking is *mf cresc.*. The piece is titled "SIXES" and is from the musical "CATS".

412

Presto

f cresc.

fff

Musical score for measures 412-415. The score is in 4/4 time and features a piano accompaniment. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The dynamic marking is *f cresc.*. The piece is titled "Presto" and is from the musical "CATS".

11. Grizabella the Glamour Cat

CORICOPAT & TANTOMILE
approach GRIZABELLA

Andante

1

mp

Musical notation for measures 1-4, marked *mp*. The score is in 4/4 time and features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand.

5

Musical notation for measures 5-8, continuing the piano accompaniment.

9

poco rall. $\overbrace{\quad\quad\quad}^3$ //

Musical notation for measures 9-12, marked *poco rall.* and ending with a double bar line. A triplet of eighth notes is indicated above the staff.

GRIZABELLA DANCE

Tempo ad lib.

13

mp Cor Anglais *Rall.* *Tempo*

Musical notation for measures 13-16, marked *mp* and *Cor Anglais*. The tempo markings *Rall.* and *Tempo* are placed above the staff.

17

Rubato

Musical notation for measures 17-20, marked *Rubato*.

CATS
10 piece

21

Musical score for measures 21-25. The system consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line has a melodic line with some grace notes.

26

A *Andante*

Musical score for measures 26-27. The system includes a vocal line and a piano accompaniment. The tempo is marked *Andante*. The piano part has a sparse accompaniment. The vocal line has lyrics: "Sil - ence not a sound from the". Dynamics include *mp* and *pp*. Chords *A* and *pp* are indicated in the piano part.

28

Musical score for measures 28-29. The system includes a vocal line and a piano accompaniment. The piano part has a steady accompaniment. The vocal line has lyrics: "pave - ment Has the moon lost her mem - ory She is smil - ing a -". Chords *F#m* and *D* are indicated in the piano part.

30

Musical score for measures 30-31. The system includes a vocal line and a piano accompaniment. The piano part has a steady accompaniment. The vocal line has lyrics: "lone. In the lamp - light the with - ered leaves coll -". Chords *C#m* and *Bm* are indicated in the piano part.

32

ect at my feet and the wind be-gins to moan.

F#m E A

35

B Più Mosso

Ev - ery street lamp seems to beat a fat - al - is - tic

mf C#m C#m/D Bm/D C#m C#m/D Bm/D C#m A B
Sempre Arp.

38

warn - ing. Some - one mut - ters and a street - lamp gut - ters and

E C#m F#m7 B7 Emaj7

41

poco rall. **C** A Tempo

soon it will be morn - ing. Mem - ory all a-lone in the

C#m7 F#7 B A
mp

CATS
10 piece

44

moon - light I can smile at the old day I was beau - ti - ful; then. I re -

F#m D C#m

Detailed description: This system contains measures 44, 45, and 46. The vocal line is on a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are: "moon - light I can smile at the old day I was beau - ti - ful; then. I re -". The piano accompaniment is on a grand staff (treble and bass clefs). Chords are indicated as F#m, D, and C#m.

47

mem - ber the time I knew what hap - pi - ness was Let the mem - ory live a -

Bm F#m E D/E

Detailed description: This system contains measures 47, 48, and 49. The vocal line continues with the lyrics: "mem - ber the time I knew what hap - pi - ness was Let the mem - ory live a -". The piano accompaniment features chords Bm, F#m, E, and D/E.

50

gain.

pp

Detailed description: This system contains measures 50, 51, 52, and 53. The vocal line has the lyric "gain." with a fermata over the final note. The piano accompaniment is marked *pp* (pianissimo). Measure 50 includes a first ending bracket.

54

1 2. *Rall.*

Detailed description: This system contains measures 54, 55, and 56. The piano accompaniment features a first ending bracket labeled "1" and a second ending bracket labeled "2. Rall." (Ritardando).

12. Moments of Happiness (Introduction to Act Two)

Lento

1

pp

3

Musical notation for measures 1-3, featuring a piano introduction with a *pp* dynamic and a triplet of eighth notes in the right hand.

4

3 3 3 3

mp

Musical notation for measures 4-6, continuing the piano introduction with triplets and a *mp* dynamic.

8va

7

(Cello)

Bb+ Bbm B A Gb

mf

Musical notation for measures 7-10, including a cello part and piano accompaniment with chord markings Bb+, Bbm, B, A, Gb and a *mf* dynamic.

A

11

Musical notation for measures 11-14, starting a new section marked 'A'.

CATS

10 piece

15

Musical score for measures 15-18. The piece is in 4/4 time and B-flat major. The melody is in the right hand, and the accompaniment is in the left hand. The dynamic marking is *mp*.

B

19

DEUTERONOMY

Musical score for measures 19-22. The piece is in 4/4 time and B-flat major. The melody is in the right hand, and the accompaniment is in the left hand. The dynamic marking is *p*. The lyrics are: "The moments of happiness we had the experience but missed the meaning and ap-".

23

Musical score for measures 23-25. The piece is in 4/4 time and B-flat major. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: "proach to the meaning restores the experience in a different form Be-".

26

Musical score for measures 26-28. The piece is in 4/4 time and B-flat major. The melody is in the right hand, and the accompaniment is in the left hand. The dynamic marking is *f*. The lyrics are: "yond any meaning we can assign to happiness the".

29

past ex - per - ience re - vived in the mean - ing is not the ex - pe - ri - ence of

f *mp*

Bm Eb

Detailed description: This system contains measures 29, 30, and 31. The vocal line is in a treble clef with a key signature of two flats. The lyrics are "past ex - per - ience re - vived in the mean - ing is not the ex - pe - ri - ence of". The piano accompaniment is in a grand staff. Measure 29 starts with a forte (*f*) dynamic. Measure 30 has a mezzo-piano (*mp*) dynamic. Chords Bm and Eb are indicated above the piano staff. The piano part features a melodic line in the right hand and a bass line in the left hand.

32

one life on - ly but of ma - ny gen - er - at - ions

8va

Eb7

Detailed description: This system contains measures 32, 33, and 34. The vocal line continues with the lyrics "one life on - ly but of ma - ny gen - er - at - ions". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Chords Eb7 and Eb are indicated. An 8va marking is present above the piano staff in measure 34.

35

not for - get - ting some - thing that is pro - bab - ly quite in - eff - a - ble.

3

(8va)

Abm7 F° Ebm

Detailed description: This system contains measures 35, 36, and 37. The vocal line continues with the lyrics "not for - get - ting some - thing that is pro - bab - ly quite in - eff - a - ble.". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Chords Abm7, F°, and Ebm are indicated. A triplet of eighth notes is marked with a '3' above it in measure 37. An 8va marking is present above the piano staff in measure 35.

38

Lento - In 6

Detailed description: This system contains measures 38, 39, 40, and 41. The tempo and meter are marked as *Lento - In 6*. The piano accompaniment is in a grand staff, featuring a melodic line in the right hand and a bass line in the left hand. The music is in a key signature of two flats.

CATS
10 piece

C

41 JEMIMA (with childlike innocence)

Moon - light turn your face to the moon - light. Let your mem-or-y lead you Op-en up en-ter

mp D Bm G

in. If you find there the mean-ing of what hap-pi-ness is, then a

F#m Em7 Bm7

COMPANY

new life will be - gin. Moon - light turn your face to the moon - light. Let your mem-or-y

A G/A D Bm

+ JEMIMA

lead you Op-en up en-ter in. If you find there the mean-ing of what

G F#m Em7

53

hap - pi - ness is, then a new life will be - gin.

Bm7 A G/A D

D Più Mosso

56

INSTRUMENTAL
mf

F#m Em G F#m Em G F#m D E A Amaj7

60

CATS STAND *Rit*

F#m Bm7 E7 Amaj7 F#m B7 E

E Tempo Primo

64

D Bm G F#m

68

Em7 Bm7 A G/A

Dead Segue

13. Gus : The Theatre Cat

1 $\text{♩} = 108$

mf Dadd9

5 **A** *Colla Voce*
JELLYLORUM

Gus is the cat at the the - a - tre door. His

Flowing

mp Gmaj7 D/F# F#7 Bm

9

name, as I ought to have told you be - fore, is

G/E A7 Dsus2 D

13

real - ly Asp - ar - a - gus, but that's such a fuss to pro -

Gmaj7 D/F# F#7 Bm

Tempo

17

17
nounce, that we usu - al - ly call him just Gus. His

Em7 F#m7 Gmaj7 G/A G D

B

21

21
coat's ve - ry shab - by. He's thin as a rake, and he

Gmaj7 D/F# F#7 Bm

25

25
suf - fers from pal - sy that makes his paw shake. Yet he

Em A Dsus2 D

29

29
was in his youth, quite the smart - est of cats, but no

Gmaj7 D/F# F#7 Bm

CATS
10 piece

33

long - er a ter - ror to mice and to rats. For he

Em7 F#m7 Gmaj7 G/A D

Detailed description: This system contains measures 33 through 36. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "long - er a ter - ror to mice and to rats. For he". The piano accompaniment is in grand staff with a key signature of one sharp. Chords are indicated as Em7, F#m7, Gmaj7, G/A, and D. The piano part features a melodic line in the right hand and a bass line in the left hand.

37 **C**

is - n't the cat that he was in his prime; though his

mf G D/F# Em7 D/F#

Detailed description: This system contains measures 37 through 40. The vocal line continues with the lyrics "is - n't the cat that he was in his prime; though his". A dynamic marking of *mf* is present. The piano accompaniment includes chords G, D/F#, Em7, and D/F#. The piano part features a melodic line in the right hand and a bass line in the left hand.

41

name was quite fam - ous, he says, in his time. And when -

G D/F# F#7 Bm

Detailed description: This system contains measures 41 through 44. The vocal line continues with the lyrics "name was quite fam - ous, he says, in his time. And when -". The piano accompaniment includes chords G, D/F#, F#7, and Bm. The piano part features a melodic line in the right hand and a bass line in the left hand.

45 **D**

ev - er he joins his friends at their club (which takes

G D/F# Em D/F#

Detailed description: This system contains measures 45 through 48. The vocal line continues with the lyrics "ev - er he joins his friends at their club (which takes". The piano accompaniment includes chords G, D/F#, Em, and D/F#. The piano part features a melodic line in the right hand and a bass line in the left hand.

49

place at the back of the neigh - bour - ing pub) he

G D/F# F#7 Bm

Musical notation for measures 49-52, including vocal line and piano accompaniment with chords G, D/F#, F#7, and Bm.

E

53

loves to re - gale them, if some - one else pays, with

Em A Dsus2 D

Musical notation for measures 53-56, including vocal line and piano accompaniment with chords Em, A, Dsus2, and D.

57

an - ec - dotes drawn from his palm - i - est days. For he

Em A Dsus2 D

Musical notation for measures 57-60, including vocal line and piano accompaniment with chords Em, A, Dsus2, and D.

F

61

once was a star of the high - est de - gree. He has

G D/F# Em D/F#

Musical notation for measures 61-64, including vocal line and piano accompaniment with chords G, D/F#, Em, and D/F#.

CATS
10 piece

65

act - ed with Irv - ing, he's act - ed with Tree. And he

G D/F# F#7 Bm

69

G

likes to re - late his succ - ess on the halls. where the

G D/F# Em D/F#

73

gall - er - y once gave him sev - en cat calls. But his

G D/F# F#7 Bm

77

H

Rubato

grand - est cre - at - ion as he loves to tell was

Em7 F#m7 Gmaj7 G/A Bm

81

Fire - fro - fid - dle the Fiend of the Fell.

Em7 F#m7 Gmaj7 G/A Csus2 G

Detailed description: This system contains measures 81 through 84. The vocal line is on a single staff in treble clef with a key signature of one sharp (F#). The lyrics are "Fire - fro - fid - dle the Fiend of the Fell." The piano accompaniment is on a grand staff. Chords are indicated below the piano part: Em7, F#m7, Gmaj7, G/A, Csus2, and G. The piano part features a melodic line in the right hand and a bass line in the left hand.

85

"I have

f Dadd9

GUS

Detailed description: This system contains measures 85 through 88. The vocal line has a fermata over the word "I" in measure 85, with the name "GUS" written above it. The lyrics are "'I have". The piano accompaniment starts with a dynamic marking of *f* and a chord of Dadd9. The piano part features a melodic line in the right hand and a bass line in the left hand.

89

I *Slower*

played in my time ev - ery poss - i - ble part, and I

mp Gmaj7 D/F# F#7 Bm

Detailed description: This system contains measures 89 through 92. It begins with a first ending bracket labeled "I" and a tempo marking of *Slower*. The lyrics are "played in my time ev - ery poss - i - ble part, and I". The piano accompaniment starts with a dynamic marking of *mp* and a chord of Gmaj7. Chords indicated are Gmaj7, D/F#, F#7, and Bm. The piano part features a melodic line in the right hand and a bass line in the left hand.

93

used to know sev - en - ty spee - ches by heart. I'd ex -

Em A Dsus2 D

Detailed description: This system contains measures 93 through 96. The lyrics are "used to know sev - en - ty spee - ches by heart. I'd ex -". The piano accompaniment features chords of Em, A, Dsus2, and D. The piano part features a melodic line in the right hand and a bass line in the left hand.

CATS
10 piece

97

temp - or - ize back - chat. I knew how to gag, and I

Gmaj7 D/F# F#7 Bm

Musical score for measures 97-100. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in grand staff. Chords are indicated below the piano part.

101

knew how to let the cat out of the bag. I

Em7 F#m7 Gmaj7 G/A G6 D

Musical score for measures 101-104. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in grand staff. Chords are indicated below the piano part.

105

J
knew how to act with my back and my tail; with an

Gmaj7 D/F# F#7 Bm

Musical score for measures 105-108. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in grand staff. Chords are indicated below the piano part. A box containing the letter 'J' is placed above the first measure.

109

hour of re - hear - sal, I nev - er could fail. I'd a

Em A Dsus2 D

Musical score for measures 109-112. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in grand staff. Chords are indicated below the piano part.

113

voice that would soft - en the hard - est of hearts, wheth - er

Gmaj7 D/F# F#7 Bm

117

I took the lead, or in char - act - er parts. I have

Em7 F#m7 Gmaj7 G/A G D

K

121

sat by the bed - side of poor lit - tle Nell, when the

G D/F# Em D/F#

125

cur - few was rung then I swung on the bell. In the

G D/F# F#7 Bm

CATS
10 piece

129 **L** *Faster*

musical score for measures 129-132. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "pant - o - mime sea - son I nev - er fell flat, and I". The piano accompaniment is in grand staff with a key signature of one sharp. Chords are indicated as G, D/F#, Em, and D/F#.

133 *Rit.*

musical score for measures 133-136. The vocal line is in treble clef with a key signature of one sharp. The lyrics are: "once und - er - stud - ied Dick Whitt - ing - ton's cat. But my". The piano accompaniment is in grand staff with a key signature of one sharp. Chords are indicated as G, D/F#, F#7, and Bm.

137 **M** *A Tempo*

musical score for measures 137-140. The vocal line is in treble clef with a key signature of one sharp. The lyrics are: "grand - est cre - a - tion, as hist - ory will tell, was". The piano accompaniment is in grand staff with a key signature of one sharp. Chords are indicated as Em7, F#m7, Gmaj7, G/A, Bm, and Bm.

141 *Rall.*

musical score for measures 141-144. The vocal line is in treble clef with a key signature of one sharp. The lyrics are: "Fire - fro - fid - dle, the Fiend of the Fell." The piano accompaniment is in grand staff with a key signature of one sharp. Chords are indicated as Em7, F#m7, Gmaj7, G/A, Csus2, and G.

145

JELLYLORUM

Then, if

149

N

Più Mosso

some - one will give him a tooth - ful of gin, he will

153

tell how he once played a part in "East Lynne." At a

157

Shakes - peare per - form - ance he once walked on pat, when some

CATS
10 piece

Rall.

GUS

161

act - or sug - gest - ed the need for a cat. "And I

Bm A E7 A

Detailed description: This system contains measures 161-164. The vocal line starts with a half note 'act', followed by a quarter note 'or', a quarter note 'sug -', a quarter note 'gest -', a quarter note 'ed', a quarter note 'the', a quarter note 'need', a quarter note 'for', a quarter note 'a', a quarter note 'cat.', a quarter note '"And', and a quarter note 'I'. The piano accompaniment features chords Bm, A, E7, and A. The tempo is marked 'Rall.' and the character is 'GUS'.

O *Meno mosso*

165

say now these kit - tens, they do not get trained as we

p G D/F# Em D/F#

Detailed description: This system contains measures 165-168. The vocal line starts with a half note 'say', followed by a quarter note 'now', a quarter note 'these', a quarter note 'kit -', a quarter note 'tens,', a quarter note 'they', a quarter note 'do', a quarter note 'not', a quarter note 'get', a quarter note 'trained', and a quarter note 'as we'. The piano accompaniment features chords G, D/F#, Em, and D/F#. The tempo is marked 'Meno mosso' and the character is 'GUS'.

169

did in the days when Vic - tor - i - a reigned. They

G D/F# F#7 Bm

Detailed description: This system contains measures 169-172. The vocal line starts with a half note 'did', followed by a quarter note 'in', a quarter note 'the', a quarter note 'days', a quarter note 'when', a quarter note 'Vic -', a quarter note 'tor -', a quarter note 'i -', a quarter note 'a', a quarter note 'reigned.', and a quarter note 'They'. The piano accompaniment features chords G, D/F#, F#7, and Bm.

P

173

nev - er get drilled in a reg - u - lar troupe, and they

G D/F# Em D/F#

Detailed description: This system contains measures 173-176. The vocal line starts with a half note 'nev -', followed by a quarter note 'er', a quarter note 'get', a quarter note 'drilled', a quarter note 'in', a quarter note 'a', a quarter note 'reg -', a quarter note 'u -', a quarter note 'lar', a quarter note 'troupe,', and a quarter note 'and they'. The piano accompaniment features chords G, D/F#, Em, and D/F#.

177

think they are smart just to jump through a hoop." And he

Chord progression: G, D/F#, F#7, Bm

181

Q

says as he scratch - es him - self with his claws, "Well the

Chord progression: Em7, A, Dsus2, D

GUS

185

Poco Rall

the - atre is cert - ain - ly not what it was. These

Chord progression: Em7, A, Dsus2, D

189

R

mod - ern pro - duc - tions are all ve - ry well, but there's

Chord progression: mf G, D/F#, Em, D/F#

CATS
10 piece

193

noth - ing to e - qual. from what I hear tell, that

G D/F# F#7 Bm

197 **S** *Slower*

pp mom - ent of mys - te - ry when I made his - tor - y as

pp Em7 F#m9 Gmaj7 G/A Bm

201

Fire - fro - fid - dle the Fiend of the Fell."

G F#m7 Em7 G/A Csus2 G

205 *Poco Rall.*

mp

8va

Applause

209

Reprise

GUS

f

T

GUS

I

213

T

once crossed the stage on a tel - e - graph wire to

p Gmaj7 D/F# F# Bm7

217

res - cue a child when a house was on fire. And I

p Em7 A7 Dsus2 D

CATS
10 piece

221

think that I still can much bet - ter than most pro - duce

Gmaj7 F#7 Bm

225

blood curd - ling wails - es to bring on the ghost. And I

Em7 F#m Gmaj7 G.A D

// "Miaow"
//

U

229

once played Growl - tig - er, could do it a - gain. Could

G D/F# Em D/F#

233

do it a - gain. Could do it a - gain.

G D/F# Em D/F#

pp *ppp* *a niente*

Segue

14. Growltiger's Last Stand ~ Part 1

1 *Allegro Marcato* ♩=116

Musical score for measures 1-4, piano accompaniment. The music is in 4/4 time and features a driving, rhythmic pattern in both hands. The dynamic marking is *f* (forte).

5 LIGHTS UP

Musical score for measures 5-9, piano accompaniment. The music continues with a driving pattern. Dynamic markings include *f*, *fff* (fortississimo), and *mf* (mezzo-forte). There are also accents and hairpins.

10

CREW

Growl -

Musical score for measures 10-13, piano accompaniment. The music continues with a driving pattern. Dynamic markings include *fff* and *mp* (mezzo-piano). There are also accents and hairpins.

14

A

ti - ger was a bra - vo cat who travel - led on a barge: in fact he was the rough - est cat that

Musical score for measures 14-17, piano accompaniment. The music continues with a driving pattern. The dynamic marking is *p* (piano).

CATS

10 piece

17

ev - er roamed at large. From Graves-end up to Ox - ford he pur - sued his e - vil aims, re -

Musical score for measures 17-19, featuring a vocal line and piano accompaniment.

20

GROWLTIGER

RUM TUM TUGGER

joic - ing in his tit - le of The "Ter - ror of the Thames." (Evil laugh) His

Musical score for measures 20-23, featuring a vocal line and piano accompaniment. Includes the instruction "(Evil laugh)".

24

B

ALONZO

man - ner and app - ear - ance did not cal - cul - ate to please; his coat was torn and seed - y, he was

Musical score for measures 24-26, featuring a vocal line and piano accompaniment.

27

MUNKUS.

CREW

bag - gy at the knees; one ear was some - what miss - ing, no need to tell you why, and he

Musical score for measures 27-29, featuring a vocal line and piano accompaniment.

30

Rall.

scowled up - on a hos - tile world from one for - bid - ding eye. The

32

C *Slower*

cott - ag - ers of Roth - er - hithe knew some - thing of his fame; at Ham - mer - smith and Put - ney peo - ple

35

sub. p

shud - dered at his name. They would for - ti - fy the hen house, lock up the sil - ly goose, when the

38

GROWLTIGER

Tempo Primo

SKIMBLE.

rum - our ran a - long the shore: Growl - tig - er's on the loose! (Evil laugh) Woe

CATS
10 piece

42 **D** MISTOF.

to the weak can - ar - y, that flut - tered from its cage; woe to the pamp - ered Pek - in - ese, that

p

45 MUNKUS. TUGGER

faced Growl - tig - er's rage; woe to the bris - tly band - i - coot, that lurks on for - eign ships and

48 *Rall.* CREW **E** *Poco Meno*

woe to an - y cat with whom Growl - tig - er came to grips: But most to cats of for - eign race his

Cm9 p
col ped.

51

hat - red had been vowed: to cats of for - eign name and race no quar - ter was allow - ed. The

Ab9 *Cm9* *F7*

Per - sian and the Si - am - ese re - gard - ed him with fear be -

BOOTH

S Ahh

BOOTH

A Ahh

BOOTH

T Ahh

BOOTH

B Ahh

F7 Bb

Slower

Rall.

cause it was a Si - am - ese had mauled his miss - ing ear. CREW laughs: STOP

Gbm Cm/G

F *Meno mosso e tranquillo*

CREW

Now on a peace - ful sum - mer night all

mp Db Fm

62

nat - ure seemed at play. The ten - der moon was shin - ing bright the

Bbm Fm Ab Bbm

Detailed description: This system contains measures 62 and 63. The vocal line is in a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The lyrics are "nat - ure seemed at play. The ten - der moon was shin - ing bright the". The piano accompaniment is in a grand staff with a key signature of two flats. Chords are indicated as Bbm, Fm, Ab, and Bbm.

64

barge at Moles-ey lay all in the balm-y moon-light it lay rock-ing on the tide and Growl-

Ab Fm Ab Ebm Fm Gb Ab Bbm

Detailed description: This system contains measures 64 and 65. The vocal line continues with the lyrics "barge at Moles-ey lay all in the balm-y moon-light it lay rock-ing on the tide and Growl-". The piano accompaniment features chords: Ab, Fm, Ab, Ebm, Fm, Gb, Ab, and Bbm.

67

tig - er was dis - posed to show his sent - i-men - tal side In the

Ab Gb Ebm Gb Fm Ebm Fm

Detailed description: This system contains measures 66 and 67. The vocal line continues with the lyrics "tig - er was dis - posed to show his sent - i-men - tal side In the". The piano accompaniment features chords: Ab, Gb, Ebm, Gb, Fm, Ebm, and Fm.

J *Poco più mosso*

69

fore peak of the ves-sel Growl - tig - er stood a-lone Con-cen - trat - ing my att-en-tion on the

mf

GROWLTIGER

Detailed description: This system contains measures 68 and 69. The vocal line begins with the lyrics "fore peak of the ves-sel Growl - tig - er stood a-lone Con-cen - trat - ing my att-en-tion on the". The piano accompaniment starts with a dynamic marking of *mf* and includes the section title "GROWLTIGER".

72 1st SIAMESE ENTRY

La - dy Grid - dle - bone and my raff - ish crew were sleep - ing in their

74 SIAMESE GRIDDLEBONE

bar-rels and their bunks As the Si-am-ese came creep-ing in their sam-pans and their junks Growl

77 K GROWLTIGER

tig - er had no eye or ear for aught but Grid-dle-bone And the la - dy seemed en-rap-tured by my

E G#m C#m G#m B C#m

80 BOTH 2nd SIAMESE ENTRY SIAMESE

man - ly bar - i - tone Dis - posed to re - lax - a - tion and a - wait - ing no sur - prise. But the

B G#m B F#m G#m A B C#m

CATS

10 piece

L

83

sub p

moon-light shone re-lect-ed from a thous-and bright blue eyes, and clos-er still and clos-er the

pp ppp

Detailed description: This block contains the musical score for measures 83 to 85. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a 'sub p' dynamic and a boxed 'L' above it. The piano accompaniment includes dynamics of 'pp' and 'ppp'.

86

mf

sam-pans circ-led round and yet from all the en-e-my there was not heard a sound. The

mp

Detailed description: This block contains the musical score for measures 86 to 88. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The key signature has two sharps. The vocal line begins with a 'mf' dynamic. The piano accompaniment includes a 'mp' dynamic.

89

M

f

ff

foe was armed with toast-ing forks and cru-el carv-ing knives and the lov-er's sang their last du-et in

mf f

Detailed description: This block contains the musical score for measures 89 to 91. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The key signature has two sharps. The vocal line begins with a boxed 'M' above it. Dynamics include 'f' and 'ff' for the vocal line, and 'mf' and 'f' for the piano accompaniment.

92

dan-ger of their lives.

Detailed description: This block contains the musical score for measures 92 to 94. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The key signature has two sharps. The vocal line begins with an accent (>) above it. The piano accompaniment includes a crescendo hairpin.

14a. The Ballad of Billy M'Caw

A

1

Gus

GUS

Oh, how well I re - mem - ber the.

Piano

mf

mp

col Ped

6

Gus

Old Bull and Bush Where we used to go down on a Sat - ta - day night Where, when an - y - thing hap - pened, it

10

Gus

come with a rush, For the boss, Mis - ter Clark, he was ve - ry pol - ite A ve - ry nice house, from

14

Gus

base - ment to gar - ret A ve - ry nice house. Ah, but it was the par - ret The par - ret, the par - ret named

Slower

18 Gus

Bil - ly M' - Caw That brought all those folk to the bar. Ah, he was the life of the bar! Of a

21 Gus

Colla Voce *molto rall.*

Sat - ur - day night, we was all feel - ing bright. And Li - ly La Rose the bar - maid that was She'd sing

25 Gus

B *A Tempo*

"Bil - ly, Bil - ly M' - Caw Come give us, come give us a dance at the bar!" And

29 Gus

Bil - ly would dance on the bar And Bil - ly would dance on the bar And

33 *Colla Voce*

Gus

then we'd feel balm-y, in each eye a tear. And e - mo - tion would make us all or - der more beer. Li - ly,

37 **C** *A Tempo*

Gus

she was a girl what had brains in her head. She would - n't have no - thing, no, not that much said. If it

Gus

come to an arg - u - ment or a dis - pute. She'd set - tle it off - hand with the toe of her boot. Or as

Gus

like - ly as not put a fist through your eye But when we was hap - py, and just a bit dry Or

49 *Colla Voce*

Gus

when we was thir-sty, and just a bit sad She would rap on the bar with that cork - screw she had And sing

mp

A Tempo

D sentimentally

53 GRIDDLEBONE

Gbone

"Bil ly, Bil - ly M' - Caw! Come give us a tune on your pas - tor - al flute!" And

mp

57

Gbone

Bil - ly'd strike up on his pas - tor - al flute. And Bil - ly'd strike up on his pas - tor - al flute And

Gus

And Bil - ly'd strike up on his pas - tor - al flute. And

sim

61 *Colla Voce*

Gbone
then we'd feel balm - y, in each eye a tear And e - mo - tion would make us all or - der more beer.

Gus
then we'd feel balm - y, in each eye a tear And e - mo - tion would make us all or - der more beer.

The musical score for measures 61-64 features two vocal parts, Gbone and Gus, and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The lyrics are: "then we'd feel balm - y, in each eye a tear And e - mo - tion would make us all or - der more beer." The piano accompaniment consists of chords and single notes in both hands.

65 **E** *A Tempo*

Gbone
"Bil - ly, Bil - ly M' - Caw! _____ Come give us a tune on your mol - ey gui - tar!"
mf.

Gus
f And

S
mf
"Bil - ly, Bil - ly M' - Caw! _____ Come give us a tune on your mol - ey gui - tar!"

A
mf
"Bil - ly, Bil - ly M' - Caw! _____ Come give us a tune on your mol - ey gui - tar!"

T
mf
"Bil - ly, Bil - ly M' - Caw! _____ Come give us a tune on your mol - ey gui - tar!"

B
mf
"Bil - ly, Bil - ly M' - Caw! _____ Come give us a tune on your mol - ey gui - tar!"

The musical score for measures 65-70 features six vocal parts (Gbone, Gus, Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The lyrics are: "Bil - ly, Bil - ly M' - Caw! _____ Come give us a tune on your mol - ey gui - tar!". The piano accompaniment consists of chords and single notes in both hands. Dynamics include *mf.*, *f*, and *mf*.

69

Gbone

Gus

S.

A.

T.

B.

And

Bil - ly'd strike up on his mol - ey gui - tar And Bil - ly'd strike up on his mol - ey gui - tar And

Ah

Ah

Ah

Ah

p.

p.

p.

p.

p.

sim

73 *Colla Voce*

Gbone

Gus

Siamese

then we'd feel balm - y in each eye a tear. And e - mo - tion would make us all ord - er more beer

then we'd feel balm - y in each eye a tear. And e - mo - tion would make us all ord - er more beer

SIAMESE

Ah

77 **F** *f* *A Tempo*

Gbone
Bil - ly, Bil - ly M' - Caw! _____ Come give us a tune on your mol - ey gui - tar! Ah!

Gus
Bil - ly, Bil - ly M' - Caw! _____ Come give us a tune on your mol - ey gui - tar! Ah!

Siamese
Bil - ly, Bil - ly M' - Caw! _____ Come give us a tune on your mol - ey gui - tar!

S.
Bil - ly, Bil - ly M' - Caw! _____ Come give us a tune on your mol - ey gui - tar!

A.
Bil - ly, Bil - ly M' - Caw! _____ Come give us a tune on your mol - ey gui - tar!

T.
Bil - ly, Bil - ly M' - Caw! _____ Come give us a tune on your mol - ey gui - tar!

B.
Bil - ly, Bil - ly M' - Caw! _____ Come give us a tune on your mol - ey gui - tar!

Piano accompaniment

Piú mosso

Rall.

81

He was the life of the bar. the life of the bar.

He was the life of the bar. the life of the bar.

Yes He was the life of the bar.

Yes He was the life of the bar.

Yes He was the life of the bar.

Yes He was the life of the bar.

Yes He was the life of the bar.

Yes He was the life of the bar.

STPB

14b. Growltiger's Last Stand Part 2

CORICOPAT Then Ghengis gave the signal to his fierce Mongolian horde.

[Spoken]

With a frightful burst of fireworks, the Chinks they swarmed aboard.
(Alternative lyric: With a frightful burst of fireworks, the Siamese swarmed aboard.)

A *Allegro*

1

sfz TUTTI

mp

6

CORICOPAT

Abandoning their sampans, their pullaways and junks,
they battered down the hatches on the crew within their bunks. Then

B *Broadly*

10

Grid-dle-bone she gave a screech for she was bad-ly skeered, I'm sor-ry to ad-mit it but she

Cm9 *Ab9* *Cm9*

CATS

10 piece

GROWLTIGER

SIAMESE

13

quick-ly dis-ap-peared. She pro-hab-ly es-caped with ease, I'm sure she was not drowned, but a

F F Dm/F Bb Gm/Bb

16

17

ser - ried ring of flash - ing steel - Growl - ti - ger did sur-round.

F#m Cm

Moderato Pesante

TUTTI



18

The ruth - less foe pressed for - ward, in stub-born rank on

Cm Cm Cm Eb

22

GROWLTIGER

TUTTI

rank: Growl - tig - er to his vast sur-prise was forced to walk the plank. He,

Eb Ab Eb Fm G

27

who a hund-red vic - tims had driv - en to that drop, at the end of all his

C Fm Db D D

32

Rall.

crimes was forced to go ker - flop ker - flop Oh!

Gm Cm Gb

35

D *Slower*

S There was joy in Wap-ping when the news flew thru' the land; at

A There was joy in Wap-ping when the news flew thru' the land; at

T There was joy in Wap-ping when the news flew thru' the land; at

B There was joy in Wap-ping when the news flew thru' the land; at

Cm9 Ab7 *sim*

CATS
10 piece

37

S Maid - en - head and Hen - ley there was danc - ing on the Strand.

A Maid - en - head and Hen - ley there was danc - ing on the Strand.

T Maid - en - head and Hen - ley there was danc - ing on the Strand.

B Maid - en - head and Hen - ley there was danc - ing on the Strand.

Cm9 F

Maestoso

39

S Rats were roast - ed whole in Brent - ford and Vic - to - ria dock, and a day of cel - e - bra - tion was com -

A Rats were roast - ed whole in Brent - ford and Vic - to - ria dock, and a day of cel - e - bra - tion was com -

T Rats were roast - ed whole in Brent - ford and Vic - to - ria dock, and a day of cel - e - bra - tion was com -

B Rats were roast - ed whole in Brent - ford and Vic - to - ria dock, and a day of cel - e - bra - tion was com -

F Bb

42

S
man - ded in Bang - kok.

A
man - ded in Bang - kok.

T
man - ded in Bang - kok.

B
man - ded in Bang - kok.

+ Moscow Bells

14c. Gus The Theatre Cat Reprise

Andante

1
mf Gmaj7 D/F# F#7 Bm Em7

6
A D D Gmaj7 D/F#

CATS
10 piece

Rall.

Colla Voce

11

These

// GUS

17

mod-ern pro-duct-ions are all ve-ry well, but there's noth-ing to e-equal from

23

what I hear tell, the mom-ent of mys-ter-y when I made his-tor-y.

CELLO *p*

29

A Tempo *Rall.*

Dead Segue

15. Skimbleshanks : The Railway Cat

Allegretto vivace ♩=112

1

f E C#m/E F#m7/E B/E E C#m/E F#m7/E B/E

3 DEUT RUMPLE

Skim - ble - shanks The rail - way cat

S

A

T

B

The

The

The

The

CATS
10 piece

5

S
A
T
B

cat of the rail - way train. *sub. pp* There's a

cat of the rail - way train. *sub. pp* There's a

cat of the rail - way train. *sub. pp* There's a

cat of the rail - way train. *sub. pp* There's a

E B7/E F#m/E E C#m/E F#m7/E B/E

A

7

mf ALL

whis - per down the line at el - ev - en thir - ty nine when the night mail's read - y - to de -

mf E B/D# C#m E/B Sim. A D/A A

10

(SHOUTED)

part, - say - ing "Skim - ble, where is Skim - ble? Has he gone to hunt the thim - ble? We must

sub. f *p*

E F#m/E B7/E Eplus2/B E/B

SKIMBLE.

13

find him or the train can't start." All the guards and all the por - ters and the

G#m A A/B E *mp* E B/D#

16

sta - tion mas - ter's daugh - ters would be search - ing high and low; — say - ing

C#m E/B A D/A A A/E E

19

"Skim - ble, where is Skim - ble? For un - less he's ve - ry nim - ble then the night mail just can't go." At el -

F#m/E B7/E E 2/B E/B G#m A A/B E

23

B

ev - en for - ty two with the sig - nal ov - er - due and the pass - en - gers' all fran - tic to a man that's

f E G/E F#m/E E G/E F#m/E E

CATS

10 piece

27

when I would app-ear and I'd saun-ter to the rear: I'd been bu-sy in the lug-gage van!

mp A E/G# F#m11 E/G# A E/G# F#m11

31

ALL

C

Then he gave one flash of his glass green eyes and the sig-nal went "All

B7 E B/D# G#m E/B Sim. A D/A A

mf

35

SKIMBLE.

Clear" — They'd be off at last for the north-ern part of the north-ern hem - is -

A/E E F#m/E B7/E Eplus2/B E/B G#m A A/B

phere.

S Skim - ble - shanks the rail - way cat the

A Skim - ble - shanks the rail - way cat the

T Skim - ble - shanks the rail - way cat the

B Skim - ble - shanks the rail - way cat the

f E C#m/E F#m7/E B/E E C#m/E F#m7/E B/E

41 SKIMBLE.

S cat of the rail - way train. You could

A cat of the rail - way train.

T cat of the rail - way train.

B cat of the rail - way train.

E B/E A/E E C#m/E F#m7/E B/E

CATS
10 piece

E

43

say that by and large it was me who was in charge of the sleep - ing car ex -

mf E B/D# C#m E/B Sim. A D/A A

46

press. — From the driv - er and the guards to the bag - men play - ing cards I would

E F#m/E B7/E Eplus2/B E/B

BOYS & GIRLS

49

sup - er - vise them all more or less. Down the corr - i - dor he pac - es and ex -

G#m A A/B E E B/D#

52

am - ines all the fac - es of the travel - lers in the first and the third; — He est -

C#m E/B A D/A A A/E E

55

ab-lish-es con-trol by a reg-u-lar pat-rol and he'd know at once if an-y-thing occ-ured. He would

F#m/E B7/E Eplus2/B E/B G#m A A/B E

F

59

watch you with-out wink-ing and he saw what you were think-ing and it's cer-tain that he did - n't app-

f E G/E A7/E F#m/E E A7/E E

62

rove of hil - ar - i - ty and ri - ot so the folk were ve - ry qui - et when

sub. p *mf* F#m/E A7/E E *mf* A E/G# *sub. p* F#m E/G#

65

Skim-ble was a - bout and on the move. You could

crescendo A E/G# F#m11 B7

cresc poco a poco

CATS
10 piece

G

68

play no pranks with— Skim - ble - shanks he's a cat that can not be ig -

E B/D# C:m E/B A D/A A

p

71

nored.— So— noth-ing went wrong on the north - ern mail when— Skim-ble-shanks was a-

A/E E F#m/E B7/E Eplus2/B E/B G#m A A/B

75

board.

E6

H

77

SKIMBLE.

It was ve - ry pleas - ant when they'd found their lit - tle den with their

mp E Bm7 E Bm7

79

COMPANY

I

name writ-ten up on the door. Woo! Woo! And the berth was ve-ry neat with a

E Bm7 mp E Bm7

82

new - ly fold - ed sheet and not a speck of dust on the floor. There was

mf

J

85

ev - ery sort of light you could make it dark or bright and a but - ton you could turn to make a

E Bm7

88

COMPANY

K

breeze. Woo! Woo! And a fun - ny lit - tle bas - in you're sup - posed to wash your face in and a

E Bm7

91

crank to shut the win-dow. Should you sneeze, then the guard looked in pol-ite - ly and would

mf *p* A D

94

COMPANY (spoken) SKIMBLE.

ask you ve - ry bright-ly do you like your morn - ing tea Weak or strong. But

G E A E *mf*

97

I was just be-hind him and was read - y to re-mind him for Skim-ble won't let an - y - thing go

p A E/G# F#m7 E/G# A E/G#

100

ALL

When they wrong.

(SKIMBLE)

F#m7

crept in - to their co - sy berths and pulled up the coun - ter

E *p* B/D# C#m E/B Sim. A D/A A

pane

S Ooh

A Ooh

T They all could re - flect it was ve - ry nice to

B They all could re - flect it was ve - ry nice to

A/E E *mp* A/B *cresc. poco a poco* B7 Esus2/B E/B

CATS
10 piece

108

S
A
T
B

Ooh... Ooh...
Ooh... Ooh...
know that they would-n't be both-ered by mice They could leave all that to the
know that they would-n't be both-ered by mice They could leave all that to the

A/B B7 Esus2/B E/B A/B B7

111

S
A
T
B

The cat of the rail-way train
The cat of the rail-way train
rail-way cat The cat of the rail-way train
rail-way cat The cat of the rail-way train.

Esus2/B E G#m A A/B E gliss

114/118

N

LADIES

Skim ble shanks the

MEN Skim - ble - shanks the rail - way cat the

f F Dm Gm7 C F F Dm Gm7 C F

116/120

cat of the rail - way train

cat of the rail - way train

In the

2nd time only SKIMBLE.

F C7 Gm F Dm Gm7 C F

122

O

wat-ches of the night I was al-ways fresh and bright ev-ery now and then I'd have a cup of tea— with per-

mf F C/E Dm F/C *sim* Bb Eb/Bb Bb F

CATS
10 piece

haps a drop of Scotch while I was keep-ing on the watch on - ly stop-ping here and there to catch a flea They were

Gm/F C7/F Fplus2 F Am Bb Bb/C F

P

fast as-leep at Crewe and— so they ne-ver knew that I was walk-ing up and down the sta-tion they were

F C/E Dm F/C Bb Eb/Bb Bb F

sleeping all the while I was bu - sy at Carl-isle where I met the sta-tion mas-ter with el - at - ion they might

Gm/F C7/F Fsus2 F Am Bb Bb/C F

Q

see me at Dum-fries if I sum-moned the pol - ice if there was an - y - thing they ought to know a -

F Ab/F Gm7/F F Ab/F

141

COMPANY

Rall.

bout. When they got to Gal - low - gate there they did not have to wait for

Gm/F F Bb F/A Gm7 F/A

144

molto rall.

Skim - ble - shanks would help them to get out. And he

Bb F/A f Gm7/11 C7 Drum fill C13 C7

148

R *A Tempo Primo*

gives you a wave of his long brown tail which says "I'll see you a - ga - in, you'll

F C/E Dm F/C Sim. Bb F

152

meet with-out fail on the mid - night mail, the cat of the rail - way train."

Gm/F C7/F Fsus2 F Am7 Bb Bb/C F

CATS
10 piece

S

156

Piano accompaniment for measures 156-160. The score is in G major and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. Chord symbols are placed below the staff: F, C/E, Dm, F/C, Bb, and F.

160

Molto rall

JELLYLORUM

A Tempo

Vocal and piano accompaniment for measures 160-165. The vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B) all sing the lyrics "The cat of the rail-way train". The piano accompaniment includes chord symbols: Gm/F, C7/F, F, Am7, Bb, Bb/C, and F. A "Drums" section is indicated with a bracket over the final two measures. A "JELLYLORUM" annotation with a circled note is present above the vocal staves.

165

T

CAST DIV.

Skim - ble shanks the

Skim - ble - shanks the rail - way cat the

f F Dm/F Gm/F C/F F Dm/F Gm/F C/F

167

U

cat of the rail - way train

cat of the rail - way train

SKIMBLE.

In the wat - ches of the night he was

F C/F Bb/F F Dm/F Gm7/F C/F F C/E

170

COMPANY *join in gradually*

ai - ways fresh and bright, ev - ery now and then he'd have a cup of tea

crash

Dm F/C Bb mf Eb/Bb Bb F

16. Macavity : The Mystery Cat

Andante

♩=100

Crash

mf

mp

CYM

DEMETER: Macavity!

5

mp Evil Laugh

CYM

Più mosso (con fuoco)

9

ff Evil Laugh

ff

sub 8va basso

MACAVITY:
Take him

13

ff

15

17
MACAVITY:
I will be back for you

19
molto rall. *sub pp* *A Tempo* ♩=95

22
DEMETER *mp*
Mac -

PIANO

mp
CYM

26 **A**

av - i - ty's a mys - tery cat: he's called the hid - den paw for

Cm Cm/Eb F7 G7

CATS
10 piece

28

he's the mas - ter crim - in - ai who can de - fy the law. He's the

Cm Cm/Eb F7 G7

3

Detailed description: This system contains measures 28 and 29. The vocal line is on a single staff with lyrics. The piano accompaniment is on a grand staff. Measure 28 has a Cm chord. Measure 29 has Cm/Eb, F7, and G7 chords. A triplet of eighth notes is marked with a '3' above it in both systems.

30

baff - le - ment of Scot - land Yard. the Fly - ing Squad's des - pair: for.

Cm Cm/Bb F7/A Ab7

3

Detailed description: This system contains measures 30 and 31. The vocal line is on a single staff with lyrics. The piano accompaniment is on a grand staff. Measure 30 has Cm and Cm/Bb chords. Measure 31 has F7/A and Ab7 chords. A triplet of eighth notes is marked with a '3' above it in both systems.

32

when they reach the scene of crime Mac - av - it - y's not there.

3

Detailed description: This system contains measures 32, 33, and 34. The vocal line is on a single staff with lyrics. The piano accompaniment is on a grand staff. Measure 32 has a Cm chord. Measure 33 has a Cm chord. Measure 34 has a Cm chord. A triplet of eighth notes is marked with a '3' above it in measure 32.

35

CYM

Detailed description: This system contains measures 35, 36, and 37. The piano accompaniment is on a grand staff. Measure 35 has a Cm chord. Measure 36 has a Cm chord. Measure 37 has a Cm chord. A fermata is placed over the final chord in measure 37.

39

Musical score for measures 39-41. The system includes a vocal line and a piano accompaniment. The piano part features a 'CYM' (Cymbal) effect in measure 40. The vocal line has a 'Mac-' label above it. The piano accompaniment includes triplets in measures 40 and 41.

42

B

Musical score for measures 42-43. The system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "av - i - ty, Mac - av - i - ty, there's no one like Mac - av - i - ty, he's". The piano part includes dynamic markings *f* and *mp*, and chord symbols Cm, Cm/Eb, F7, and D7/F#.

44

Musical score for measures 44-45. The system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "brok - en ev - ery hum - an law. He breaks the law of gra - vi - ty. His". The piano part includes chord symbols Cm, Cm/Eb, F7, and D7/F#.

46

Musical score for measures 46-47. The system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "powers of lev - i - ta - tion would make a fa - kir stare, and". The piano part includes chord symbols Cm, Cm/Eb, F7, and F#m. There are triplet markings above the piano part in measures 46 and 47.

CATS
10 piece

48

when you reach the scene of crime Mac-av-i-ty's not there! You may

Cm6/G

Red.

3

Detailed description: This system contains measures 48 and 49. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are "when you reach the scene of crime Mac-av-i-ty's not there! You may". The piano accompaniment is in a grand staff with a treble clef. A chord of Cm6/G is indicated. A fermata is placed over the piano accompaniment in measure 49. A "Red." marking is at the end of the system. A triplet of eighth notes is marked with a "3" above it in measure 49.

50

seek him in the base-ment, you may look up in the air. But I

Red.

Detailed description: This system contains measures 50, 51, 52, and 53. The vocal line continues with "seek him in the base-ment, you may look up in the air. But I". The piano accompaniment features a long, sweeping melodic line in the right hand and a more rhythmic bass line. A "Red." marking is at the end of the system. A dynamic marking of *p* is shown in measure 53.

BOMBALURINA

54

tell you once and once a-gain, Mac-av-i-ty's not there. Mac-

f G7

Detailed description: This system contains measures 54 and 55. The vocal line says "tell you once and once a-gain, Mac-av-i-ty's not there. Mac-". The piano accompaniment has a dynamic marking of *f* and a chord of G7. A triplet of eighth notes is marked with a "3" above it in measure 55. A *p* dynamic marking is at the end of the system.

56

C

av-i-ty's a gin-ger cat he's ve-ry tall and thin. You would

p Cm Cm/Eb F G7

Detailed description: This system contains measures 56 and 57. The vocal line says "av-i-ty's a gin-ger cat he's ve-ry tall and thin. You would". The piano accompaniment starts with a dynamic marking of *p* and a key signature change to C major, indicated by a "C" in a box. Chords Cm, Cm/Eb, F, and G7 are indicated. A triplet of eighth notes is marked with a "3" above it in measure 57.

58

know him if you saw him for his eye's are sunk - en in. His

Cm Cm/Eb F G7

Detailed description: This system contains measures 58 and 59. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. Measure 58 has a Cm chord, and measure 59 has Cm/Eb, F, and G7 chords. There is a triplet of eighth notes in the vocal line at the end of measure 59.

60

brow is deep - ly lined with thought. His head is high - ly domed: his

Cm Eb *G7 -p*

Detailed description: This system contains measures 60 and 61. The vocal line has lyrics. The piano accompaniment has handwritten annotations: Cm Eb in measure 60 and G7 -p in measure 61. There are some scribbles in the piano part.

62

coat is dust - y from ne - glect, his whis - kers are un - combed. He

3 3

Detailed description: This system contains measures 62 and 63. The vocal line has lyrics. The piano accompaniment features triplet markings (3) over groups of eighth notes in both the treble and bass staves.

64

sways his head from side to side, with move - ments like a snake; and

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Detailed description: This system contains measures 64 and 65. The vocal line has lyrics. The piano accompaniment features multiple triplet markings (3) over eighth notes in both the treble and bass staves.

DEMETER

74

when a crime's dis - cov - ered, then Mac - av - i - ty's not there! He's

pp

pp

Detailed description: This block contains the musical notation for measure 74. It features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are "when a crime's dis - cov - ered, then Mac - av - i - ty's not there! He's". There is a triplet of eighth notes in the vocal line. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The dynamic marking *pp* (pianissimo) is present at the beginning and end of the measure.

76

E

BOMBALURINA

out - ward - ly res - spect - ab - le (I know he cheats at

CYM

Detailed description: This block contains the musical notation for measure 76. It features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are "out - ward - ly res - spect - ab - le (I know he cheats at". There is a fermata over the final note of the vocal line. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The dynamic marking *CYM* (Cymbal) is present in the piano part.

79

DEMETER

cards) And his foot - prints are not found in a - ny—

Timp

Detailed description: This block contains the musical notation for measure 79. It features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are "cards) And his foot - prints are not found in a - ny—". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The dynamic marking *Timp* (Tympani) is present in the piano part.

82

BOMBALURINA

DEMETER

files— of Scot - land Yard's. And when the lard - er's loot - ed or the

CYM

Timp

Detailed description: This block contains the musical notation for measure 82. It features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are "files— of Scot - land Yard's. And when the lard - er's loot - ed or the". There is a fermata over the final note of the vocal line. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The dynamic markings *CYM* (Cymbal) and *Timp* (Tympani) are present in the piano part.

CATS
10 piece

66

when you think he's half a - sleep, he's al - ways wide a - wake. Mac -

sub f

68

D

av - i - ty, Mac - av - i - ty, there's no one like Mac - av - i - ty, for

ff

Cm *mf* Cm/Eb F7 D7/F#

70

he's a fiend in fel - ine shape, a mon - ster of de - prav - i - ty. You may

Cm Cm/Eb F7 D7/F#

72

meet him in a bye - street, you may see him in the square but

Cm Cm/Eb F7 F#°

CATS
10 piece

85 BOMBALURINA DEMETER BOMBALURINA

juw - elcase is rif - led, or when the milk is miss - ing, or an - oth - er peke's been stif - led, or the

TPTS. 3

mp

88 DEMETER

green - house glass is brok - en and the trell - is past re - pair

Cm Cm/Bb *p* F7/A Ab7

90 BOTH

there's the won - der of the thing! Mac - av - i - ty's not there! Mac -

p *p* G7

93 **G**

av - i - ty, Mac - av - i - ty, there's no one like Mac - av - i - ty. There

ff Cm Cm/Eb F7 D7/F#

95

nev - er was a cat of such dec - eit - ful - ness and sua - vi - ty. He

Cm Cm/Eb F7 D7/F# G

Detailed description: This system contains measures 95 and 96. The vocal line is on a treble clef staff with lyrics. The piano accompaniment is on a grand staff (treble and bass clefs). Chords are indicated below the piano part: Cm, Cm/Eb, F7, D7/F#, and G.

97

al - ways has an al - i - bi, and one or two to spare. What

Cm Cm/Eb F7 F#°

3 3

Detailed description: This system contains measures 97 and 98. The vocal line is on a treble clef staff with lyrics. The piano accompaniment is on a grand staff. Chords are indicated below the piano part: Cm, Cm/Eb, F7, and F#°. There are triplets (marked '3') in both the vocal and piano parts.

99

ev - er time the deed took place Mac - av - i - ty was - n't there! And they

3

Detailed description: This system contains measures 99 and 100. The vocal line is on a treble clef staff with lyrics. The piano accompaniment is on a grand staff. A triplet (marked '3') is shown in the vocal part over the words 'Mac - av - i - ty'.

101

H

DEMETER

say that all the cats whose wick - ed deeds are wide - ly known (I might

Detailed description: This system contains measures 101 and 102. The vocal line is on a treble clef staff with lyrics. The piano accompaniment is on a grand staff. A large slur covers the piano part across both measures.

CATS
10 piece

103

BOMBALURINA

BOTH

men - tion Mun - go - jer - rie, I might men - tion Grid - dle - bone) are

p

7 3 3

Detailed description: This block contains the musical score for measures 103 and 104 of the song 'Bombalurina'. It features a vocal line and a piano accompaniment. The vocal line has lyrics: 'men - tion Mun - go - jer - rie, I might men - tion Grid - dle - bone) are'. There are triplet markings over the final notes of the vocal line. The piano accompaniment starts with a piano (*p*) dynamic. The key signature has one flat (B-flat).

105

noth - ing more than a - gents for the cat who all the time just con -

pp leggiero

F7/A Ab7

3 3

Detailed description: This block contains the musical score for measures 105 and 106. The vocal line has lyrics: 'noth - ing more than a - gents for the cat who all the time just con -'. There are triplet markings over the final notes of the vocal line. The piano accompaniment starts with a pianissimo (*pp*) and *leggiero* marking. Chord changes to F7/A and Ab7 are indicated. The key signature has one flat (B-flat).

107

Più Mosso

trols the op - er - a - tions: the Nap - ol - e - on of crime.

Detailed description: This block contains the musical score for measures 107 and 108. The vocal line has lyrics: 'trols the op - er - a - tions: the Nap - ol - e - on of crime.'. The tempo marking is *Più Mosso*. The piano accompaniment is mostly empty in these measures. The key signature has one flat (B-flat).

109

+ GIRLS

Mac -

G7 Cm6 G° G7 Cm6 G° G7

3 3 3 3 3 3 3 3

Detailed description: This block contains the musical score for measures 109 and 110. The vocal line has lyrics: 'Mac -'. The piano accompaniment features a complex rhythmic pattern with triplets. Chord changes to G7, Cm6, G°, and G7 are indicated. The key signature has one flat (B-flat).

111 I

av - i - ty, Mac - av - i - ty, there's no one like Mac - av - i - ty,

ff Cm Cm/Eb F7 D7/F#

he's a fiend in fel-ine shape, a mon - ster of de - prav - i - ty. You may

Cm Cm/Eb F7 D7/F#

meet him in a bye - street, you may see him in₃ the square but

Cm Cm/Bb F7/A Ab7

when a crime's dis - cov - ered then Mac - av - i - ty Mac -

G7 *sub f* G7 Am7 G° G7

CATS
10 piece

119 (SHOUTED) (SUNG)

av - i - ty Mac - av - i - ty Mac -

A♭7 B♭m7 A♭ D♭7

121

av - i - ty

G7 ff

123 BOMB+DEMETER

When a crime's dis-cov-ered then Mac - av - i - ty's not there.

mp ff

16A. Macavity Fight

Adagio (Tempo di Polce) ♩=69

1

BRASS
ff

5

Rall. Più mosso

f mp

9

G:m A#m B

A

13

Subito più mosso

mp mf

18

f mf

CATS
10 piece

22

Subito più mosso

Musical score for measures 22-25. The piece is in B-flat major and 4/4 time. Measure 22 starts with a treble clef and a bass clef. The treble clef has a melody starting on G4, moving up to A4, B4, and C5. The bass clef has a bass line starting on B3, moving up to C4, D4, and E4. Dynamics include *f* and *mf*. A fermata is placed over the final note of measure 25.

26

B COMPANY: Macavity

Musical score for measures 26-29. The piece is in B-flat major and 4/4 time. Measure 26 starts with a treble clef and a bass clef. The treble clef has a melody starting on G4, moving up to A4, B4, and C5. The bass clef has a bass line starting on B3, moving up to C4, D4, and E4. Dynamics include *ff*. Chord symbols include Cm and D \flat /C.

30

Musical score for measures 30-33. The piece is in B-flat major and 4/4 time. Measure 30 starts with a treble clef and a bass clef. The treble clef has a melody starting on G4, moving up to A4, B4, and C5. The bass clef has a bass line starting on B3, moving up to C4, D4, and E4. Dynamics include *ff*. Chord symbols include B \flat /C and Cm.

34

Musical score for measures 34-37. The piece is in B-flat major and 4/4 time. Measure 34 starts with a treble clef and a bass clef. The treble clef has a melody starting on G4, moving up to A4, B4, and C5. The bass clef has a bass line starting on B3, moving up to C4, D4, and E4. Dynamics include *ff*. Chord symbols include A \flat /C and D \flat /C.

38

Musical score for measures 38-41. The piece is in B-flat major and 4/4 time. Measure 38 starts with a treble clef and a bass clef. The treble clef has a melody starting on G4, moving up to A4, B4, and C5. The bass clef has a bass line starting on B3, moving up to C4, D4, and E4. Dynamics include *ff*. Chord symbols include G \flat /C, G/C, and C. A 'TIMP. ROLL' instruction is present in measure 41.

43 / 44 **C** *Molto Meno Mosso* 45

Musical score for measures 43-45. The system consists of a grand staff with treble and bass clefs. Measure 43 starts with a *ff* dynamic and a *v* (accents) marking. Measure 45 has a *v* marking. The bass line features a rhythmic pattern of eighth notes with stems pointing up and down. The treble line has a melodic line with eighth notes and some rests.

sim throughout

Musical score for measures 47-50. The system consists of a grand staff with treble and bass clefs. The bass line continues with the rhythmic pattern of eighth notes. The treble line has a melodic line with eighth notes and some rests.

Musical score for measures 51-53. The system consists of a grand staff with treble and bass clefs. Measure 53 has a *ff* dynamic marking. The bass line continues with the rhythmic pattern of eighth notes. The treble line has a melodic line with eighth notes and some rests.

Musical score for measures 54-56. The system consists of a grand staff with treble and bass clefs. The bass line continues with the rhythmic pattern of eighth notes. The treble line has a melodic line with eighth notes and some rests.

Musical score for measures 57-60. The system consists of a grand staff with treble and bass clefs. The bass line continues with the rhythmic pattern of eighth notes. The treble line has a melodic line with eighth notes and some rests.

CATS
10 piece

59

Musical score for measures 59-60. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time and features a steady eighth-note accompaniment in the bass and a melody of eighth-note chords in the treble.

D
61

Musical score for measures 61-62. Measure 61 begins with a dynamic marking of **D** (fortissimo). The music continues with eighth-note accompaniment and chordal melody.

63

Musical score for measures 63-65. The music features eighth-note accompaniment and chordal melody, with some phrasing slurs over the upper staff.

66

CAST:
Macavity's not there

APPLAUSE FLUTE

ff *mp*

BASS DRUM

Musical score for measures 66-67. Measure 66 has a dynamic marking of *ff*. The system includes a cast list for Macavity's not there, an instruction for applause and flute, and a dynamic marking of *mp* for the bass drum part. The bass drum part has a long note with a wedge-shaped dynamic marking.

CONTACT. HOLD TILL THE
CUT OFF AS LIGHTS FINISH

Andante

68

cantabile

G G Fm G Dm

Musical score for measures 68-71. The tempo is marked *Andante* and the style is *cantabile*. The music is a simple chordal progression: G, G, Fm, G, Dm. The bass line is mostly whole notes.

Rall.

72

p COMPANY (on stage)

We have to find Old Deut - er - on - om - y

Am Bm C D *p* Bb D G

17. Magical Mister Mistoffelees

DIALOGUE

TUGGER : You ought to ask magical Mister Mistoffelees! The original conjuring cat - (there can be no doubt of that). Please listen to me and don't scoff. All his inventions are off his own bat. *CUE DRUM ROLL*

1 *pp* TUGGER

There's no such cat in the Metropolis: He has all the patent monopolies for performing surprising illusions and creating eccentric confusions. The

DRUM ROLL

mf p

2 **A** *Colla Voce*

great - est mag - i - cians have some - thing to learn, from Mis - ter Mis - tof - fel - ees con - jur - ing turn.

mp

4 // *Andante rock* **B**

And we all say Oh! Well! I ne - ver was there

f *mf* F C/E

6

ev - er a cat so cle - ver as mag - i - cal Mis - ter Mis - tof -

Gm7 C7 F F/A

8 *p* **C**

fel - ees. He is quiet He is small He is black from his

p Bb Bb/C *p* F spare and funky Ab

CATS
10 piece

10

ears to the tip of his tail:— he can creep through the ti - ni - est crack He can
COMPANY (at pitch)
Ah - oop

sim.
B \flat F F A \flat

Detailed description: This block contains the musical notation for measures 10 and 11. It features a vocal line with lyrics, a piano accompaniment line, and a grand staff with chord markings. The lyrics are: "ears to the tip of his tail:— he can creep through the ti - ni - est crack He can COMPANY (at pitch) Ah - oop". The piano accompaniment includes a *sim.* (sostenuto) marking and chord changes from B \flat to F, then F to A \flat .

12

walk on the nar - row - est rail He can pick an - y card from a pack. He is
Ah - oop

B \flat A \flat B \flat A \flat

Detailed description: This block contains the musical notation for measures 12 and 13. It features a vocal line with lyrics, a piano accompaniment line, and a grand staff with chord markings. The lyrics are: "walk on the nar - row - est rail He can pick an - y card from a pack. He is Ah - oop". The piano accompaniment includes chord changes from B \flat to A \flat , then B \flat to A \flat .

14

e - qual - ly cun - ning with dice He is al - ways dec - ei - ving you in - to bel - ie - ving that he's

D \flat F B \flat F

Detailed description: This block contains the musical notation for measures 14 and 15. It features a vocal line with lyrics, a piano accompaniment line, and a grand staff with chord markings. The lyrics are: "e - qual - ly cun - ning with dice He is al - ways dec - ei - ving you in - to bel - ie - ving that he's". The piano accompaniment includes chord changes from D \flat to F, then B \flat to F.

D

16

on - ly hunt - ing for mice He can play an - y trick with a cork or a

Ah _____

E_b *C7* *C7*

18

spoon and a bit of fish paste. If you look for a knife or a fork and you

Ah _____

E *Colla Voce*

20

think it is mer - uly mis - placed you have seen it one mom - ent and then it is gawn! But you

mp

CATS
10 piece

CUE:
MISTOFFOLEES : Presto!

A Tempo
TUGGER

22

find it next week ly - ing out on the lawn. And we all say

Drum roll

F

Repeat 4 times

24 / 28

COMPANY

Oh! Well! I nev - er was there ev - er a cat so cle - ver as

F C/E Gm7 C7

26 / 30

mag - i - cal Mis - ter Mis - tof - fel - ees.

F F/A Bb Bb/C

G Poco meno mosso
DANCE SECTION

32 *mf stacc.* Fm Fm7 Ab6

35 Bb Fm Bb Ab Db F(b10)

38 Bb Fm7 Eb C7 C7#9

41 Cm7 C7#9

44 Cm7 Cm7 Cm7

H 47 *f* F Ab Bb F(b10)

CATS
10 piece

50

Chord progression: F, Ab6, Bb, F(b10), Bb, Fm

Musical notation for measures 50-52, including treble and bass clefs and chord symbols.

53

Chord progression: Db, Bb7, Fm7, Eb7, C7

Musical notation for measures 53-55, including treble and bass clefs and chord symbols.

56

Subito più mosso

I

ff

Musical notation for measures 56-58, including treble and bass clefs, a first ending bracket, and dynamic marking.

59

DRUMS + PERC.

TIMP.

Musical notation for measures 59-61, including treble and bass clefs and drum notation.

62

Musical notation for measures 62-64, including treble and bass clefs and rhythmic notation.

65

submf F(b10), Ab, Eb, F7#9, F, Db7

Musical notation for measures 65-67, including treble and bass clefs and chord symbols.

Piú mosso

68

Musical score for measures 68-70. The key signature has one flat (Bb). The tempo is *Piú mosso*. The score consists of a vocal line and a piano accompaniment. The piano accompaniment includes the following chords: Eb, F, F7, Ab6, Bb7, and Ab6.

71

Musical score for measures 71-73. The piano accompaniment includes the following chords: F7, Ab6, Db, Fm/C, E, and C. A fermata is placed over the final note of measure 73.

Tempo primo



Funky

74

TUGGER

Musical score for measures 74-75. The tempo is *Tempo primo* and the style is *Funky*. The score includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "Well his man - ner is vague and al - oof you would". A cue is provided: "CUE: Mistoffelees turns". The piano accompaniment includes the chords F and Ab.

76

Musical score for measures 76-78. The piano accompaniment includes the chords Bb, F, F (marked *sim.*), and Ab. The lyrics are: "think there was no - bo - dy shy - er. But his voice has been heard on the roof when he was". A vocal line for the "COMPANY" is shown with the lyrics "Ah - oop".

CATS
10 piece

78

curled up by the fire and he's some - times been heard by the fire when

Ah - oop

B \flat A \flat B \flat A \flat

Detailed description: This block contains the musical notation for measures 78 and 79. It features a vocal line with lyrics, a piano accompaniment line, and a grand staff with chord symbols. The lyrics are "curled up by the fire and he's some - times been heard by the fire when" and "Ah - oop". The piano part includes chords B \flat , A \flat , B \flat , and A \flat .

80

he was a - bout on the roof. At least we all heard that some - bo - dy purred which is

D \flat F B \flat F

Detailed description: This block contains the musical notation for measures 80 and 81. It features a vocal line with lyrics, a piano accompaniment line, and a grand staff with chord symbols. The lyrics are "he was a - bout on the roof. At least we all heard that some - bo - dy purred which is". The piano part includes chords D \flat , F, B \flat , and F.

K

82

in - con - test - a - ble proof of his sin - gu - lar mag - i - cal powers and I've

Ah

E \flat C7 C7

Detailed description: This block contains the musical notation for measures 82 and 83. It features a vocal line with lyrics, a piano accompaniment line, and a grand staff with chord symbols. The lyrics are "in - con - test - a - ble proof of his sin - gu - lar mag - i - cal powers and I've" and "Ah". The piano part includes chords E \flat and C7. There are also some handwritten markings like 'v' and '^' under the piano part.

84

known the fam-i-ly to call him in from the gar-den for hours while

Ah

C7

86

L

he was as-leep in the hall and not long a-go this phen-o-men-al cat pro-

p

88

Colla Voce
TUGGER

duced sev-en kit-tens right out of a hat. And we all say

ff C7 DRUM ROLL

CATS
10 piece

91 **M** *Lento*

Oh! Well! I nev - er was there ev - er a cat so cle - ver as

93 *Tempo primo*

mag - i - cal Mis - ter Mis - tof - fel - ees.

p

95 COMPANY

Oh! Well! I nev - er was there ev - er a cat so cle - ver as

F C/E Gm7 C7

97 *Repeat 3 Times*

mag - i - cal Mis - ter Mis - tof - fel - ees.

F F/A Bb Bb/C

Repeat 4 times

99/103 TUGGER AD LIBS

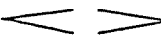
The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting, with each staff containing the lyrics: "Oh! Well! I nev - er was there ev - er a cat so cle - ver as". The piano accompaniment is written in a grand staff (treble and bass clefs) and includes dynamic markings such as *f* and chord symbols: F, C/E, Gm7, and C7. The score is marked with a repeat sign at the beginning of the first vocal staff.

CATS
10 piece

101/105 | 1, 2, 3

The musical score consists of five vocal staves and a piano accompaniment. Each vocal staff has the lyrics "mag - i - cal Mis - ter Mis - tof - fel - ees." written below it. The piano accompaniment is written for a grand piano and includes a first ending marked "1, 2, 3" and chord markings: F, F/A, Bb, and Bb/C.

SOLO : Ladies and gentlemen,
I give you the magical,
marvellous,
Mr. Mistoffelees,

After "Magical" &
"Marvellous" 

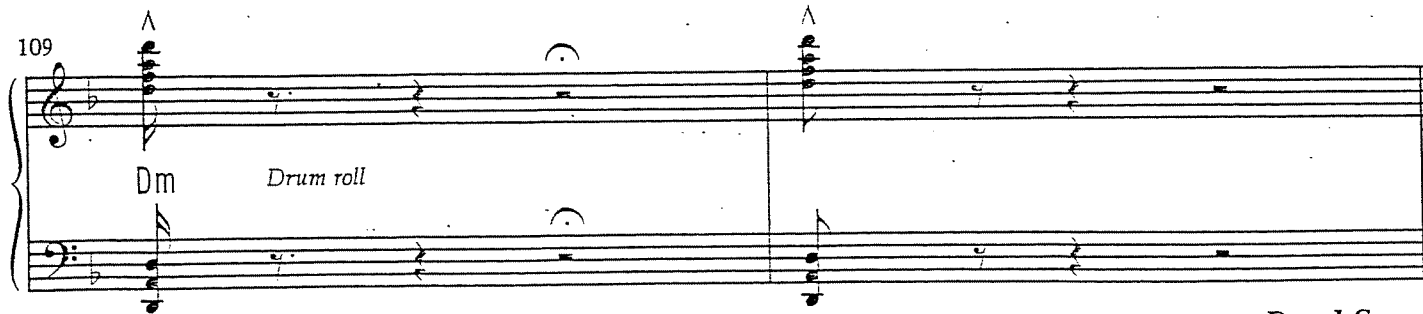
107

4.



mag - i - cal Mis - - - ter Mis - tof - fel - ees.
mag - i - cal Mis - - - ter Mis - tof - fel - ees.
mag - i - cal Mis - - - ter Mis - tof - fel - ees.
mag - i - cal Mis - - - ter Mis - tof - fel - ees.
mag - i - cal Mis - - - ter Mis - tof - fel - ees.
4.
F F/A Dm DRUM ROLL

109



Drum roll Dm

Dead Segue

18. Memory

Adagio

1 Bells

p
pp

9 *Andante* JEMIMA

Day - light see the dew on a sun - flower and a rose that is

mp
Arps (sim)
D Bm

12

fad - ing, ros - es with - er a - way. Like the sun - flower I yearn to turn my

G F#m Em
mf

15

rall.

face to the dawn. I am wait - ing for the day

Bm A G/A

MUNKUSTRAP:

Now Old Deuteronomy just before dawn through a silence you feel
you could cut with a knife announces the cat who can now
be reborn and come back to a different Jellicle life

18

21

24

mp

CATS

10 piece

A GRIZABELLA

28

Mem - ory turn your face to the moon - light Let your me - mo - ry

mp Bb Gm

31

lead you op - en up en - ter in. If you find there the mean - ing of what

Eb Dm Cm

34

happ - i - ness is, then a new life will be - gin.

Gm F Eb/F Bb

B

37

Mem - ory all al - one in the moon - light I can smile at the

mf Bb Arps (sim) Gm

39

old days I was beau-ti-ful then. I re - mem - ber the time I knew what

42

happ - i - ness was Let the mem - ory live a - gain.

45

C

Poco più mosso

Burnt out ends of smok-ey days the stale cold smell of morn-ing. The

49

street lamp dies a - noth - er night is ov - er a - noth - er day is

CATS
10 piece

D *A Tempo*

52

Musical score for measures 52-54. The vocal line (treble clef) contains the lyrics: "dawn - ing. Day - light I must wait for the sun - rise I must think of a". The piano accompaniment (grand staff) includes chords C, Bb, and Gm. A handwritten note "piano" is written in the piano part.

55

Musical score for measures 55-57. The vocal line (treble clef) contains the lyrics: "new life and I must-n't give in. When the dawn comes to-night will be a". The piano accompaniment (grand staff) includes chords Eb, Dm, and Cm7. Measure numbers 10 and 8 are indicated above the piano part.

58

Musical score for measures 58-60. The vocal line (treble clef) contains the lyrics: "mem - or - y too and a new day will be - gin.". The piano accompaniment (grand staff) includes chords Gm, F, Eb/F, and Bb. Measure numbers 10 and 8 are indicated above the piano part.

E

61

Musical score for measures 61-63. The piano accompaniment (grand staff) includes chords f, Gb, Ebm, and Cb. A handwritten note "piano" is written in the piano part.

F

JEMIMA

CATS
10 piece

64

Sun - light through the trees in sum - mer

Bbm Bbm/Cb Abm/Cb Bbm Bbm/Cb Abm/Cb

+ 2ND GIRL 8VA

67

end - less mas - que - rad - ing. GRIZABELLA Like a flow - er as the

Bbm Gb Ab7 Db Bbm7 Ebm7

70

dawn is break - ing, the mem - or - y is fad - ing.

rall. molto rall.

Ab7 Dbmaj7 Bbm Eb7

Rit

G

Broadly

Rit.

73

Touch me it's so ea - sy to leave me all al - one with the mem - ory of my days in the

ff Db Bbm Gb

CATS
10 piece

76

A Tempo

rubato

Colla voce

Musical score for measures 76-78. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "sun. If you touch me you'll un-der-stand what happ-i-ness is. Look, a". The piano accompaniment includes chords: Fm, Ebm sus, Ebm, and Bbm, with a dynamic marking of *mp*. The key signature has three flats and the time signature is 8/8.

79

rall.

alt.

Musical score for measures 79-80. The vocal line has lyrics: "new day has be - gun. APPLAUSE". The piano accompaniment includes chords: Ab, Gb/Ab, and Db. The key signature has three flats and the time signature is 8/8.

Slower

CUE as GRIZABELLA moves

rall.

Musical score for measures 81-83. It features a piano accompaniment with chords: p Db and Db. The key signature has three flats and the time signature is 8/8.

19. Journey to the Heaviside Layer

Andantino ~ distant and ethereal

1

p E B/D# F#m7 B7 E A A/B

Musical notation for measures 1-4, piano accompaniment. Treble clef, key signature of two sharps (F# and C#). The melody consists of eighth notes and quarter notes. Chords are indicated below the staff.

5

E B/D# F#m7 B7 E A A/B

Musical notation for measures 5-8, piano accompaniment. Treble clef, key signature of two sharps (F# and C#). The melody consists of eighth notes and quarter notes. Chords are indicated below the staff.

A *Poco più mosso*

9

S *mp* Up up up past the Rus-sell Ho-tel. Up up up up to the hea-vy-side layer.

A *mp* Up up up past the Rus-sell Ho-tel. Up up up up to the hea-vy-side layer.

T *mp* Up up up past the Rus-sell Ho-tel. Up up up up to the hea-vy-side layer.

B *mp* Up up up past the Rus-sell Ho-tel. Up up up up to the hea-vy-side layer.

p G D/G Am/G D7/G G G/B C C/D

Musical notation for vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment from measure 9 to 16. The vocal parts are in treble clef with a key signature of two sharps. The piano accompaniment is in treble and bass clefs. Chords are indicated below the piano part.

CATS
10 piece

SOP. 1
13 SOP. 2

B

S *p-mf* Up up up past the Rus-sell Ho-tel. Up up up up. to the hea-vy-side layer.

A *p-mf* Up up up past the Rus-sell Ho-tel. Up up up up to the hea-vy-side layer.

T *p-mf* Up up up past the Rus-sell Ho-tel. Up up up up to the hea-vy-side layer.

B *p-mf* Up up up past the Rus-sell Ho-tel. Up up up up to the hea-vy-side layer.

p-mf B \flat F/B \flat Cm/B \flat F7/B \flat B \flat B \flat /D E \flat E \flat /F

C

17

S *f* Up up up past the Jel-li-cle moon. Up up up up to the hea-vy-side layer.

A *f* Up up up past the Jel-li-cle moon. Up up up up to the hea-vy-side layer.

T *f* Up up up past the Jel-li-cle moon. Up up up up to the hea-vy-side layer.

B *f* Up up up past the Jel-li-cle moon. Up up up up to the hea-vy-side layer.

D \flat A \flat /D \flat E \flat m/D \flat A \flat 7/D \flat D \flat D \flat /F G \flat G \flat /A \flat

Rall.

21

S
f Up up up past the Jel-li-cle moon. Up up up up to the hea-vy-side layer.

A
f Up up up past the Jel-li-cle moon. Up up up up to the hea-vy-side layer.

T
f Up up up past the Jel-li-cle moon. Up up up up to the hea-vy-side layer.

B
f Up up up past the Jel-li-cle moon. Up up up up to the hea-vy-side layer.

Db Ab/Db Ebm/Db Ab7/Db Db Db/F Gb Gb/Ab

Andante

D

25

ff

E

28

CATS
10 piece

F

31

34

36

poco rit. **ff** **G** *Maestoso*

S The mys - ti - cal di - vi - ni - ty of

A The mys - ti - cal di - vi - ni - ty of

T The mys - ti - cal di - vi - ni - ty of

B The mys - ti - cal di - vi - ni - ty of

39

S
un - a - shamed fe - li - ni - ty round the cath -

A
un - a - shamed fe - li - ni - ty round the cath -

T
un - a - shamed fe - li - ni - ty round the cath -

B
un - a - shamed fe - li - ni - ty round the cath -

42

S
e - dral rang "Vi - vat, Life to the

A
e - dral rang "Vi - vat, Life to the

T
e - dral rang "Vi - vat, Life to the

B
e - dral rang "Vi - vat, Life to the

CATS
10 piece

46

S
ev - er - last - ing cat."

A
ev - er - last - ing cat."

T
ev - er - last - ing cat."

B
ev - er - last - ing cat."

TIMP.

20. The Ad-dressing of Cats

1 *Moderato* ♩=108 DEUTERONOMY **A**

You've heard of several kinds of cat, and

mf Bb *mp* Bb F/A

5

my opinion now is that you should need no interpreter to

Gm Eb *sim* Bb/F Gm

9

understand our character. You've learned enough to take the view that

Ab Fsus4 Bb F/A

CATS
10 piece

13

cats are ve - ry much like you. You've seen us both at work and games and

Gm Bb/F Eb Bb/F Gm

17

learnt a - bout our pro - per names, our hab - its and our hab - it - at; but

Bb/F Em Bb/F Gm

21

how would you ad - dress a cat. So

mf Bb/F Eb/F *f* Bb Eb/Bb

25

first, your me - mo - ry I'll jog and say: A cat is

mf Bb Eb/Bb Bb Gm Bb/F Eb Bb/D Cm Bb

not a dog.

S So first, your me - mo - ry I'll jog, and

A So first, your me - mo - ry I'll jog, and

T So first, your me - mo - ry I'll jog, and

B So first, your me - mo - ry I'll jog, and

F Eb Bb Eb Bb Eb/Bb Bb Gm Bb/F

Più mosso

DEUTERONOMY

With

S say a cat is not a dog.

A say a cat is not a dog.

T say a cat is not a dog.

B say a cat is not a dog.

Eb Bb/D Cm Bb F Eb Bb

CATS
10 piece

38

B

cats, some say, one rule is true. Don't

41

(DEUT.)

Rall.

speak 'till you are spok - en to. My -

45

A Tempo

self, I do not hold with that. I say, you should add - ress a cat but

49

Rall.

al - ways keep in mind that he re - sents fam - il - i - ar - it - y. You

C

A Tempo in 4

53

bow and tak - ing off your hat, ad - dress him

mp legato

B E/B B C#

57

molto rall.

in this form "O cat!" Be -

p

F# C# F#

D

Tempo primo meno mosso

poco accel.

60

fore a cat will con - de - scend to treat you as a trust - ed friend some

mp

B F#/A# G#m B/F# E

sim

64

lit - tle to - ken— of es - teem is nee - ded, like a dish of cream; and

mf

B/F# F#sus4 G#m A B/A F# E/F# F#

CATS
10 piece

68

you might now and then sup-ply some cav - i - ar or Strass - burg pie, some

B *mf* C#m/B B F#m/A# G#m B/F# E E6

This system contains measures 68 through 71. The vocal line is on a treble clef staff with a key signature of two sharps (F# and C#). The lyrics are: "you might now and then sup-ply some cav - i - ar or Strass - burg pie, some". The piano accompaniment is on a grand staff (treble and bass clefs). Chords are indicated below the piano staff: B (mf), C#m/B, B, F#m/A#, G#m, B/F#, E, and E6.

72

pot - ted grouse— or — sal - mon paste. He's sure to have— his— per-son-al taste. And

B/F# G#m *p* B/F# *mf* G#m *p*

This system contains measures 72 through 75. The vocal line continues with the lyrics: "pot - ted grouse— or — sal - mon paste. He's sure to have— his— per-son-al taste. And". The piano accompaniment features chords: B/F#, G#m (p), B/F# (mf), and G#m (p).

76

so in time— you— reach your aim and call him by his

mf B/F# G#m B/F# E6/F#

This system contains measures 76 through 79. The vocal line continues with the lyrics: "so in time— you— reach your aim and call him by his". The piano accompaniment features chords: B/F# (mf), G#m, B/F#, and E6/F#.

80

name.

f

A cat's ent - it - led to ex - pect these ev - i -

f

A cat's ent - it - led to ex - pect these ev - i -

f

A cat's ent - it - led to ex - pect these ev - i -

f

A cat's ent - it - led to ex - pect these ev - i -

f B E/B B E/B B

84

S den - cies of res - pect. So this is this, and that is

A den - cies of res - pect. So this is this, and that is

T den - cies of res - pect. So this is this, and that is

B den - cies of res - pect. So this is this, and that is

E B/D# C#m B F# E B E/B B

CATS
10 piece

Slower

88

S that: And there's how you ad - dress a cat. A

A that: And there's how you ad - dress a cat. A

T that: And there's how you ad - dress a cat. A

B that: And there's how you ad - dress a cat. A

G#m B/F# E B/D# C#m B F# E B f E/B

E

92

S cat's en - tit - led to ex - pect these ev - i - den - ces of res - pect. So

A cat's en - tit - led to ex - pect these ev - i - den - ces of res - pect. So

T cat's en - tit - led to ex - pect these ev - i - den - ces of res - pect. So

B cat's en - tit - led to ex - pect these ev - i - den - ces of res - pect. So

B E/B B E B/D# C#m B F# E

96

S
A
T
B

this is this and that is that: And there's how you add -

B E/B B B/G# B/F# E B/D# C#m B

100

S
A
T
B

ress a cat.

ten.

ten.

ten.

ten.

ten.

ff

21. Finale 1

A *Tutti*

1 *f* Abm A A/Ab Gb Abm

5 E maj7 A7 D Eb Ab

9 Ab Ab/C Db Eb Ab Ab/C

12 Db Eb Ab Ab/C Db Eb

15 A A/C# D E A A/C# D E

19

Musical score for measures 19-22. The piece is in B-flat major (one flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. Chord symbols are indicated below the staff: Bb, Eb/Bb, F/Bb, Bb, Eb/Bb, and F/Bb.

Più mosso e accel.

23

Musical score for measures 23-24. The tempo is marked *Più mosso e accel.*. The right hand plays a series of chords with accents, while the left hand continues with a rhythmic bass line.

Presto

25

Musical score for measures 25-26. The tempo is marked *Presto*. The right hand features a complex, rapid chordal texture, and the left hand plays a bass line with some chromatic movement.

26

Musical score for measures 26-27. The right hand continues with the complex chordal texture, and the left hand plays a bass line with accents.

Segue Finale 2

22. Finale No. 2/3

Allegretto vivace ♩ = 112

A *Tutti* TPTS.

f Drums

Chords: F Dm Gm7 C, F Dm Gm7 C, F C7 Gm, F Dm Gm C

B 5

Chords: F C/E, Dm F/C, Bb Eb/Bb Bb, F

9 SYNTH.

Chords: Gm/F C7/F, Fsus F, Am Bb Bb/C, F

C 13

Chords: F C/E, Dm F/C, Bb Eb/Bb Bb, F

CATS
10 piece

17

BRASS

Musical score for measures 17-20. The score is in 4/4 time and features a piano accompaniment with chords and a melodic line in the right hand. The chords are: Gm/F, C7/F, Fsus2, F, Am, Bb, Bb/C, F.

21

D

Musical score for measures 21-24. The score is in 4/4 time and features a piano accompaniment with chords and a melodic line in the right hand. The chords are: F, Ab/F, Gm/F, F, Ab/F, Gm/F, F.

25

TPTS.

Musical score for measures 25-28. The score is in 4/4 time and features a piano accompaniment with chords and a melodic line in the right hand. The chords are: Bb, F/A, Gm11, F/A, Bb, F/A, Gm11, C7. There are accents (>) over the notes in measures 27 and 28. The dynamic marking *ff* is present in measure 28.

29

E

Tutti

SYNTH.

Musical score for measures 29-32. The score is in 4/4 time and features a piano accompaniment with chords and a melodic line in the right hand. The chords are: F, Dm, Gm7, C, F, Dm, Gm7, C, F, F, C7, Gm, F, F, Dm, Gm, C, F, F, F, F. The dynamic marking *f* is present in measure 29.

33

F

Musical score for measures 33-36. The score is in 4/4 time and features a piano accompaniment with chords and a melodic line in the right hand. The chords are: F, C/E, Dm, F/C, Bb, Eb/Bb, Bb, F.

CATS
10 piece

37

TPTS.

Musical score for measures 37-40. The score is in G major and 4/4 time. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Chords are indicated below the staff: Gm/F, C7/F, F^{sus}, F, Am, B \flat , B \flat /C, F.

41

G

Musical score for measures 41-44. The score is in G major and 4/4 time. The piano accompaniment continues with the eighth-note pattern. Chords are indicated below the staff: F, C/E, Dm, F/C, B \flat , E \flat /B \flat , B \flat , F.

Molto Rall

45

Musical score for measures 45-47. The tempo is marked *Molto Rall*. The piano accompaniment features a slower eighth-note pattern. Chords are indicated below the staff: Gm/F, C7/F, F, Am7, B \flat , B \flat /C.

A Tempo

ff

48

Musical score for measures 48-50. The tempo is marked *A Tempo* and the dynamic is *ff*. The score includes vocal lines and piano accompaniment. The piano part features a sustained F chord in the left hand and a melodic line in the right hand. The vocal lines are: "And we all say" (twice). The word "APPLAUSE" is written in the piano part between measures 48 and 49.

51

H

Oh! Well I ne-ver Was there ev-er a cat so cle-ver as mag-i-cal Mis-ter Mis-tof-

Oh! Well I ne-ver Was there ev-er a cat so cle-ver as mag-i-cal Mis-ter Mis-tof-

F C/E Gm7 C7 F/A

54

I

fel-ees. Oh! Well I ne-ver Was there ev-er a cat so cle-ver as

fel-ees. Oh! Well I ne-ver Was there ev-er a cat so cle-ver as

Bb Bb/C F C/E Gm7 C7

57

1. mag-i-cal Mis-ter Mis-tof - fel-ees. 2. mag-i-cal Mis-ter Mis-tof - fel-ees.

1. mag-i-cal Mis-ter Mis-tof - fel-ees. 2. mag-i-cal Mis-ter Mis-tof - fel-ees.

F F/A Bb Bb/C F F/Adm Dm Dm

Segue

23. Finale 4

A

Moderato rock

1 **BRASS**

4

7 **ff** E7 C/D

10

13 **B** **HORNS.** **TPTS.** **W.W.** **f** A(#9)

16

Musical score for measures 16-18. The key signature is two sharps (F# and C#). Measure 16 has a **BRASS** instruction. Chords are D, A/E, and F#m.

19

Musical score for measures 19-21. Chords are A/E, A, and F#m.

22

C *Andante con moto*
HORNS/W.W.

Musical score for measures 22-24. The key signature is two flats (Bb and Eb). Measure 22 has a **f** dynamic. Chords are Gb, Ebm, and Cb.

25

Musical score for measures 25-27. Chords are Bbm, Abm, and Ebm.

28

D

Musical score for measures 28-30. Chords are Db, Dbb/Db, Gb, mf Bbm, Bbm/Cb, and Abm/Cb.

CATS
10 piece

31

B♭m B♭m/C♭ A♭m/C♭ B♭m G♭ A♭7 D♭

Musical score for measures 31-33. The treble clef contains chords and melodic lines, while the bass clef contains a simple accompaniment. Chords are indicated below the staff.

34

B♭m 7 E♭m 7 A♭7 D♭m a 7 B♭m E♭7

Musical score for measures 34-36. Similar to the previous system, with chords and melodic lines in the treble and accompaniment in the bass.

Molto Rall. E *A Tempo*

37

ff D♭ B♭m

Musical score for measures 37-39. Measure 37 features a *Molto Rall.* tempo change. Measure 38 features a *ff* dynamic marking and a tempo change to *A Tempo*, indicated by a boxed 'E' above the staff.

Molto Rall. *A Tempo*

40

G♭ Fm E♭msus E♭m

Musical score for measures 40-42. Measure 40 features a *Molto Rall.* tempo change. Measure 41 features a tempo change to *A Tempo*.

F *Più mosso*

43

B♭m A♭ G♭/A♭ D♭

Musical score for measures 43-45. Measure 43 features a tempo change to *Più mosso*, indicated by a boxed 'F' above the staff.

CA 13
10 piece

47

Musical notation for measures 47-50. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth notes and a long slur spanning across measures 47 and 50. The bass staff contains a bass line with dotted half notes and a slur under the first two notes of each measure.

51

Musical notation for measures 51-52. The system consists of two staves. The treble staff contains a complex texture of chords and moving lines. The bass staff contains a bass line with eighth notes and a slur.

Sua-----

53

Musical notation for measures 53-54. The system consists of two staves. The treble staff contains a complex texture of chords and moving lines. The bass staff contains a bass line with eighth notes and a slur.

(Sua)-----

14a. Italian Aria

The original London stage production and "Cats" album featured the song "Billy M' Caw" in "Growltiger's Last Stand" but was changed, somewhat against my wishes, in New York for the pastiche Italian aria which was felt to be more of a crowd-pleaser than "Billy M' Caw".

"Billy M' Caw" is an unpublished poem by T S Eliot and the Italian was the translation made many years ago of "Growltiger's Last Stand" from the original Italian edition of "Old Possum's Book of Practical Cats". I much prefer "Billy M' Caw".

Andrew Lloyd Webber

1 *Moderato rubato* *Rall.* **A**
GROWLTIGER 3 3
In u-na te-pi-da not-te d'es-ta te al

5
lor-che la na-tu-ra e-na nel pi-e-e-no ful-go re, e la fres-ca ru-gia-da splen-

8 *Rit.*
de-val il-chiar-di lu-na sop-ra la-ver zu-ra, si po-te-va ve-de-re il-ga-

11

quasi a tempo

le - one an - co - ra - to Os - cil -

B

14

la - re in si - len - zio nel ven - to pro - fum - a - to dal - la - mar - e - a del na - vi - glio se -

17

re - na men - te cull - a - to in quel - la tè - pi - da not - te che cé dun - que di ma - le se - in

20

molto meno mosso

tan - ta po - e - si - a il pi - ra - ta de - ven - to sen - ti - men - ta - le

CATS
10 piece

C

22 *A Tempo*

BOTH

Os - cil - a - re in sil - en - zio, nel

f E G#m C#m G#m B C#m

Detailed description: This system contains measures 22, 23, and 24. The vocal line starts with a rest in measure 22, then begins in measure 23 with a melodic line. The piano accompaniment features a series of chords: E, G#m, C#m, G#m, B, and C#m. A dynamic marking of *f* is present at the start of the piano part.

25

rall.

ven - to pro - fum - a - to dal - la - ma re - a del nav - i - glio se - re - na men - te cull - a - to, in

B G#m B F#m G#m A B C#m

Detailed description: This system contains measures 25, 26, and 27. The tempo is marked *rall.*. The vocal line has a triplet of eighth notes in measure 25. The piano accompaniment includes chords B, G#m, B, F#m, G#m, A, B, and C#m.

28

meno mosso

D

A Tempo

quel - la - te pi da not - te in quel - la te - pi - da not - te

E F#m G#m B E G#m

Detailed description: This system contains measures 28, 29, and 30. The tempo is marked *meno mosso* and *A Tempo*. The vocal line features a triplet of eighth notes in measure 28. The piano accompaniment includes chords E, F#m, G#m, B, E, and G#m.

31

rall.

in quel - la te - pi - da not - te.

f C#m

Detailed description: This system contains measures 31, 32, and 33. The tempo is marked *rall.*. The vocal line concludes with a long note in measure 31. The piano accompaniment includes a chord of C#m and a dynamic marking of *f*.

