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

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CATS

10 Piece Orchestration ~ Stock Version

Act One

1. Overture 1
2. Jellicle Songs 7
3. The Naming of Cats 32
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22. Finale 2/3 257
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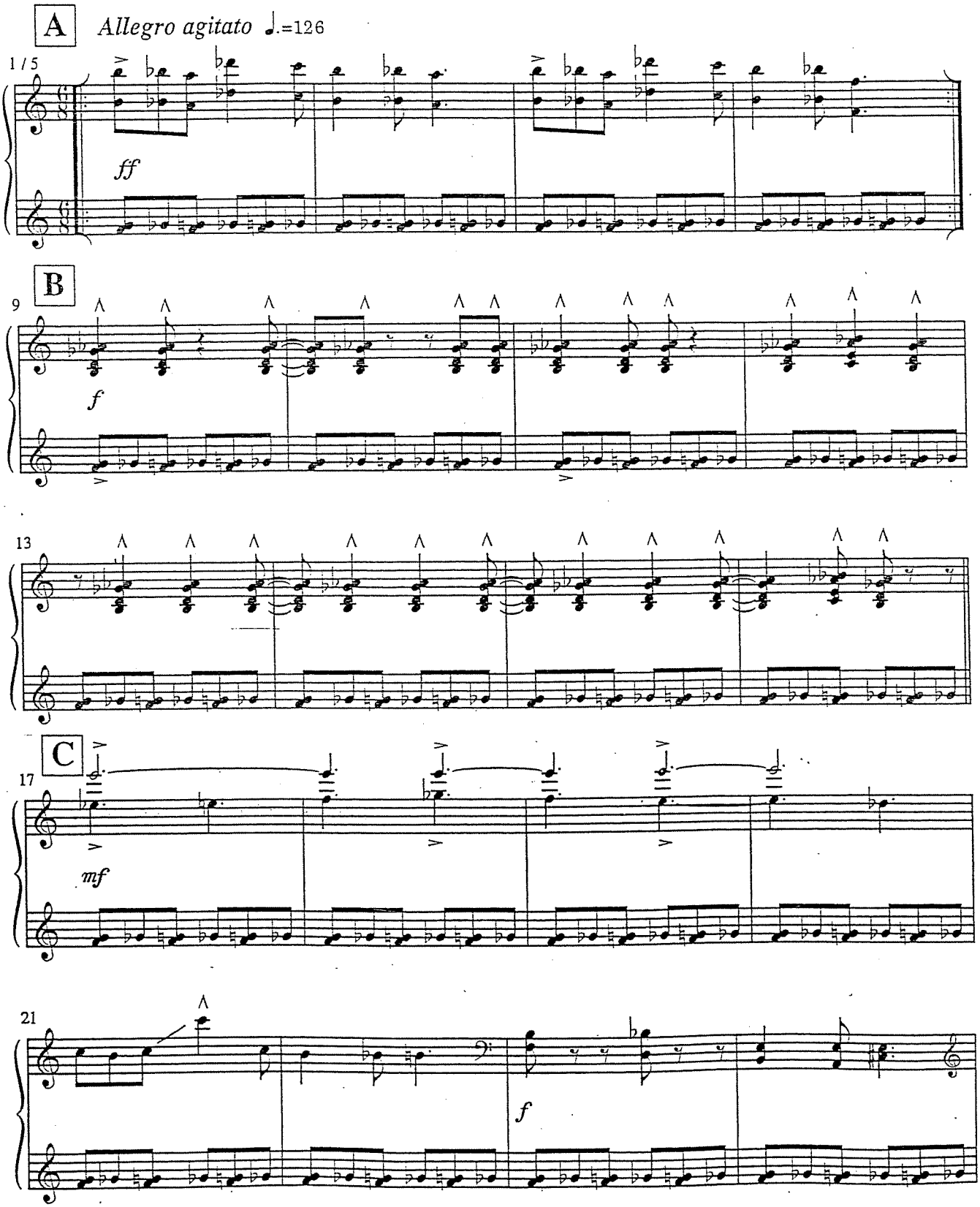
Appendix:

14a. Italian Aria 265

1. Overture



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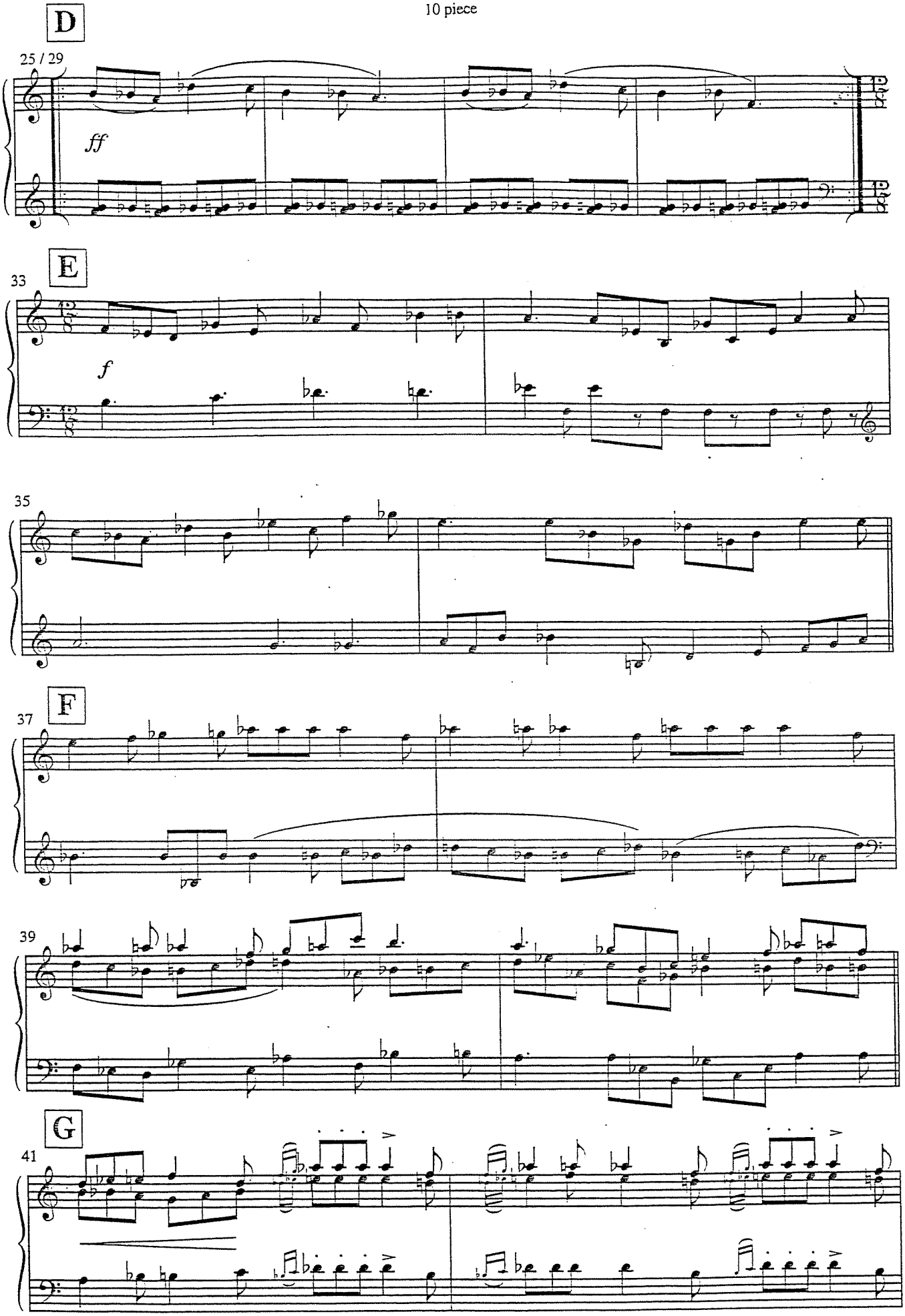
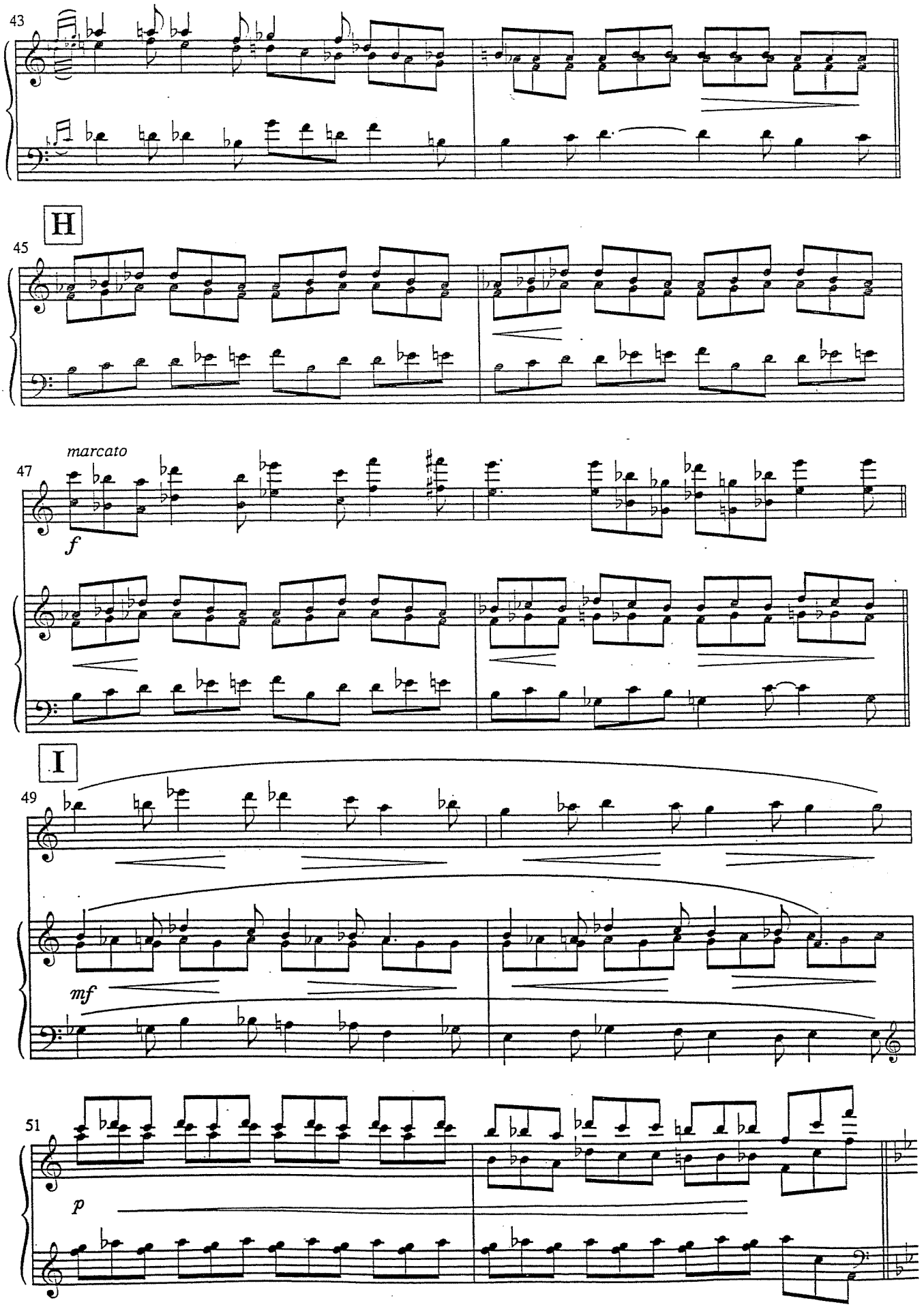
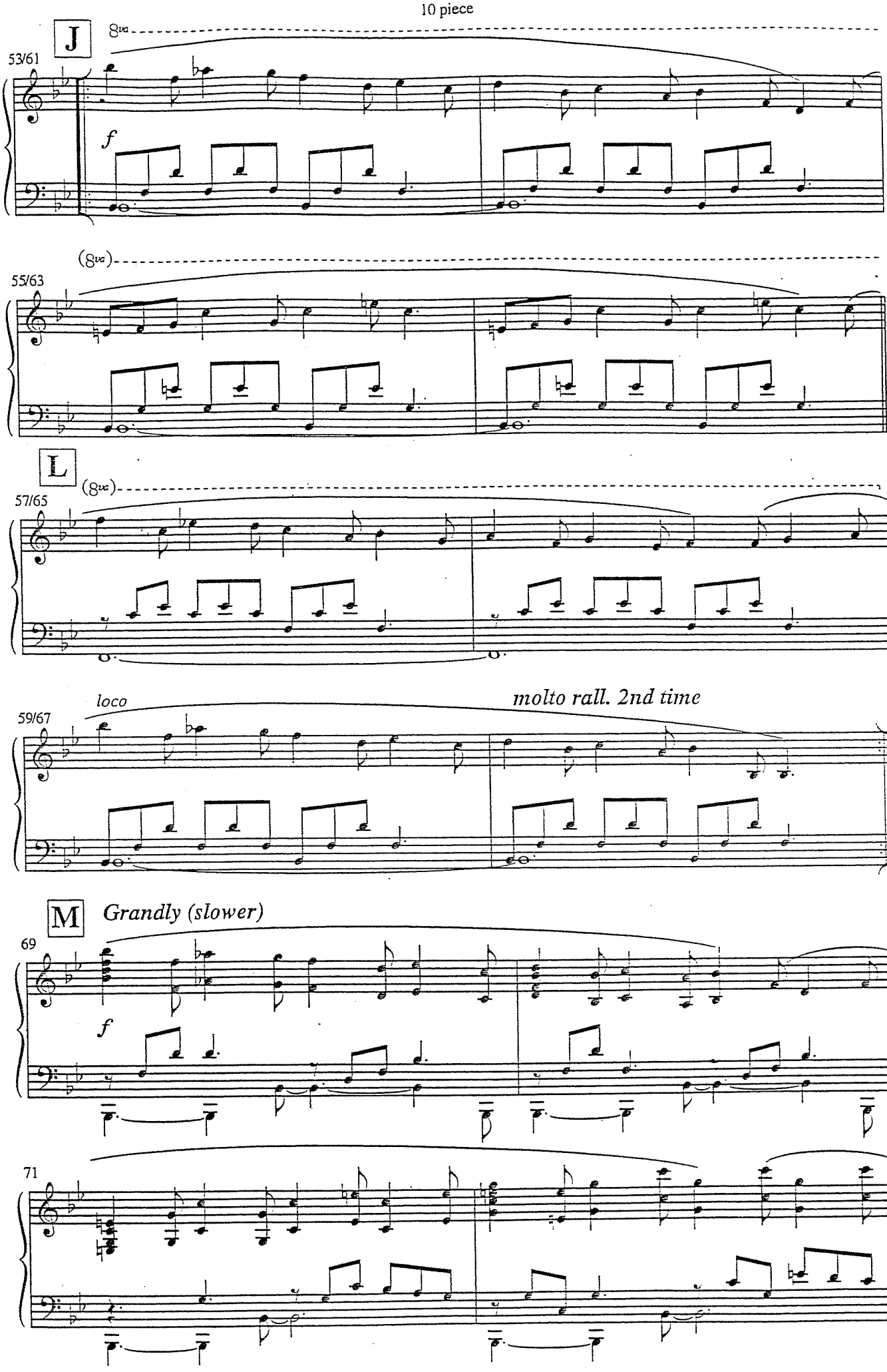
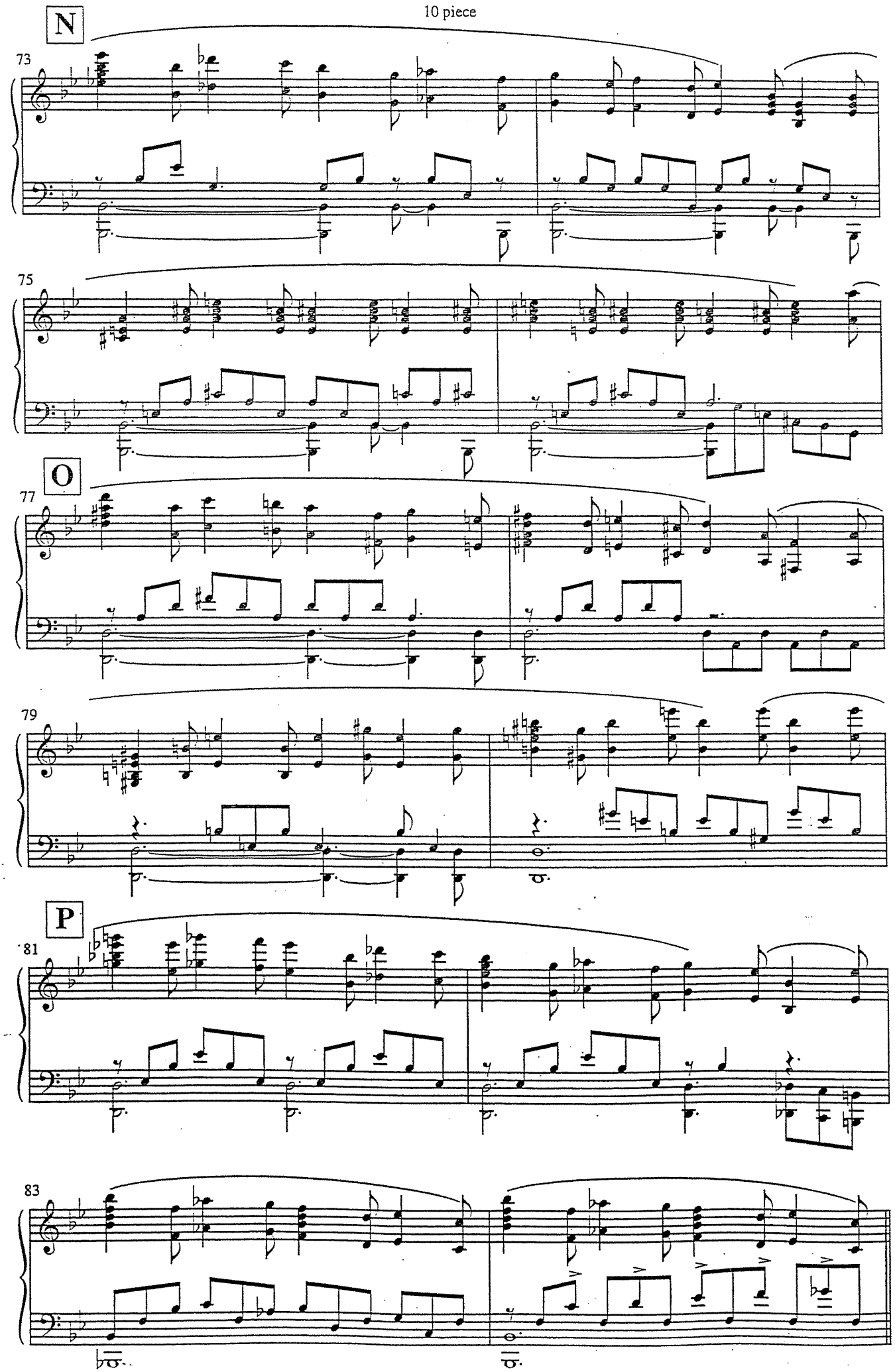
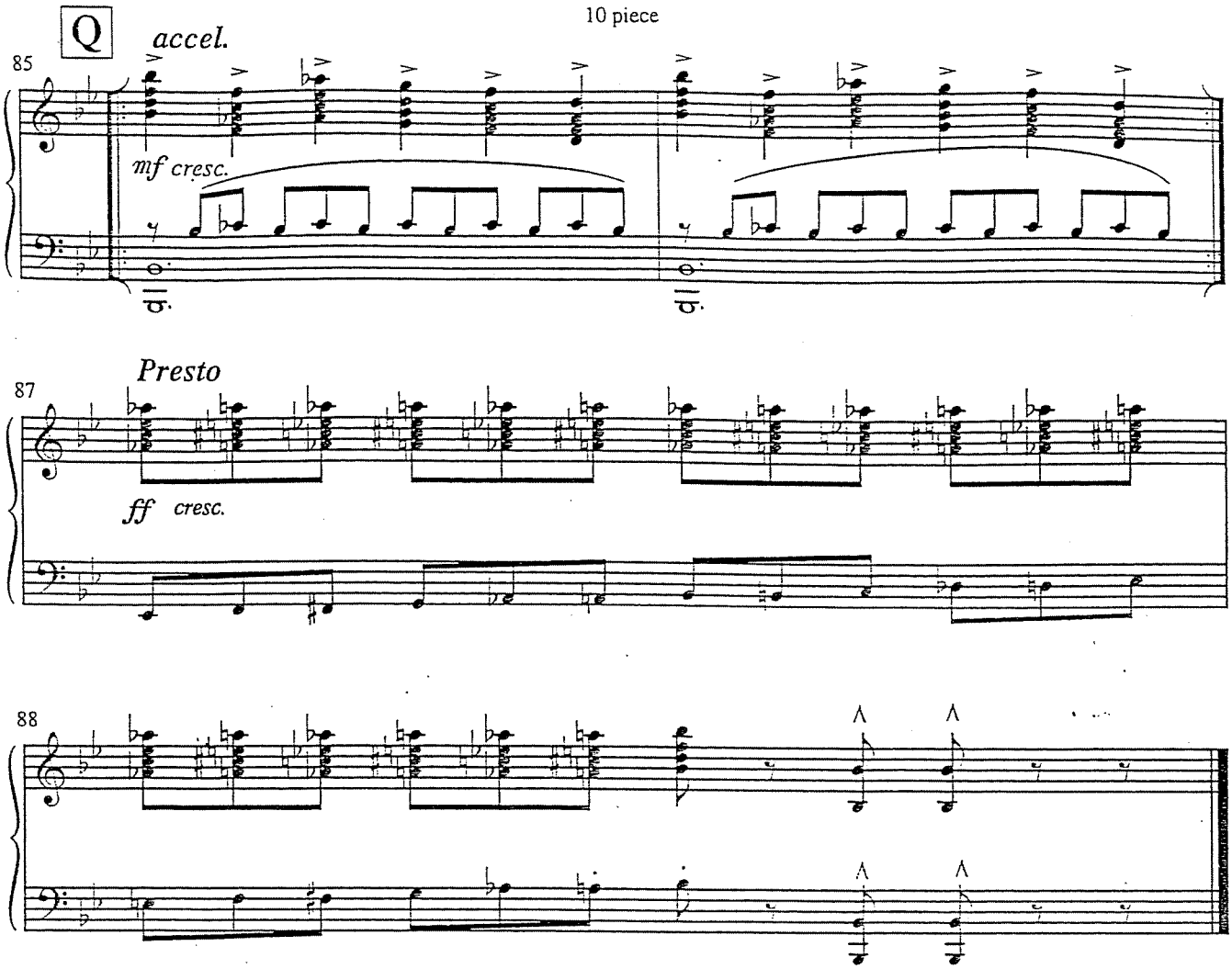

D
25 / 29
ff
E
33
f
35
F
37
39
G
41


43
H
45
marcato
47
f
I
49
mf
51
p


J
8va
53/61
f
(8va)
55/63
L
(8va)
57/65
loco
molto rall. 2nd time
59/67
M
Grandly (slower)
69
f
71

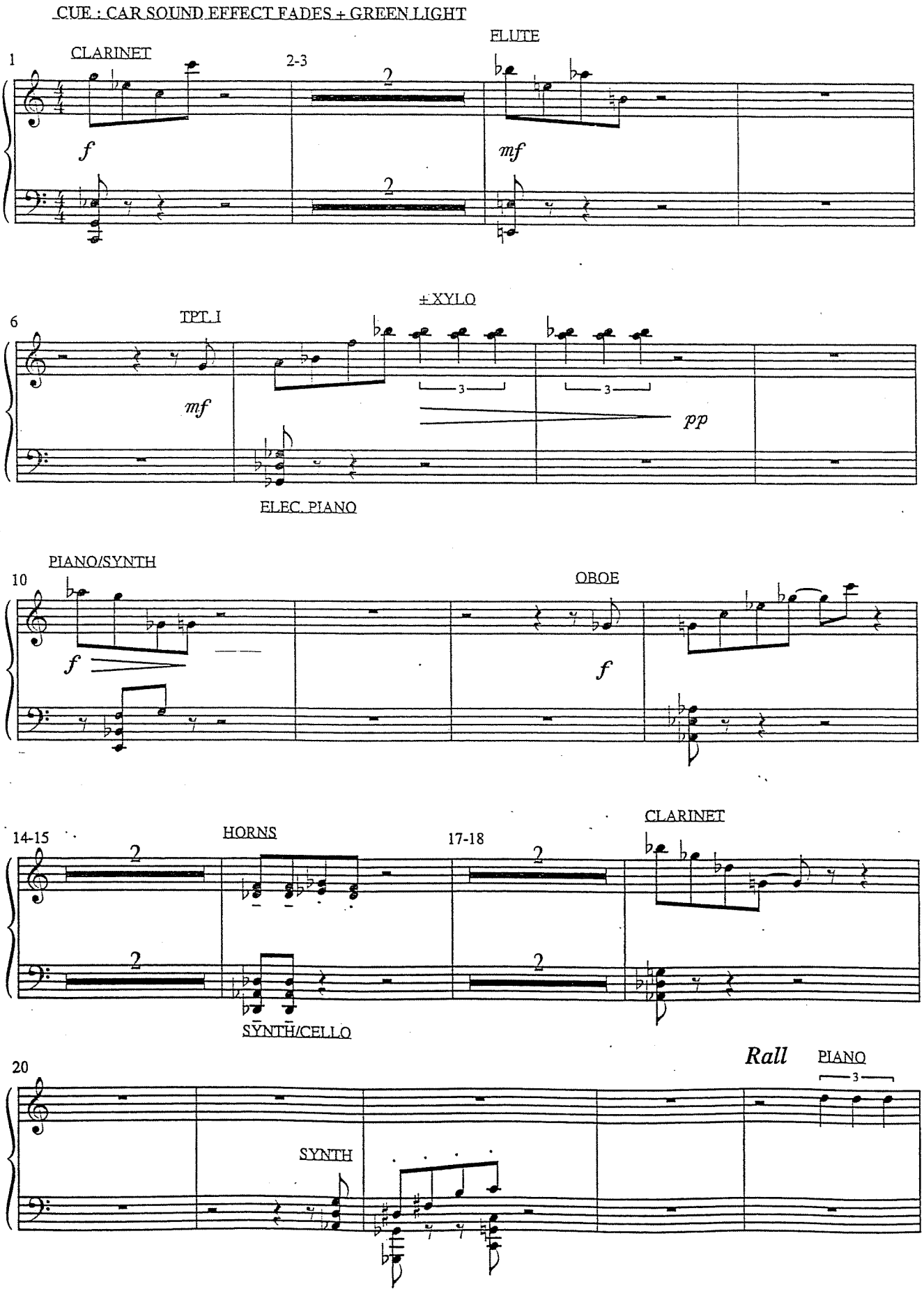

N
73
75
O
77
79
P
81
83


Q
accel.
85
mf cresc.
Presto
87
ff cresc.
88

CATS
10 piece

Music by Andrew Lloyd Webber
Text by Trevor Nunn and
Richard Stilgoe after T.S. Eliot

2. Jellicle Songs for Jellicle Cats



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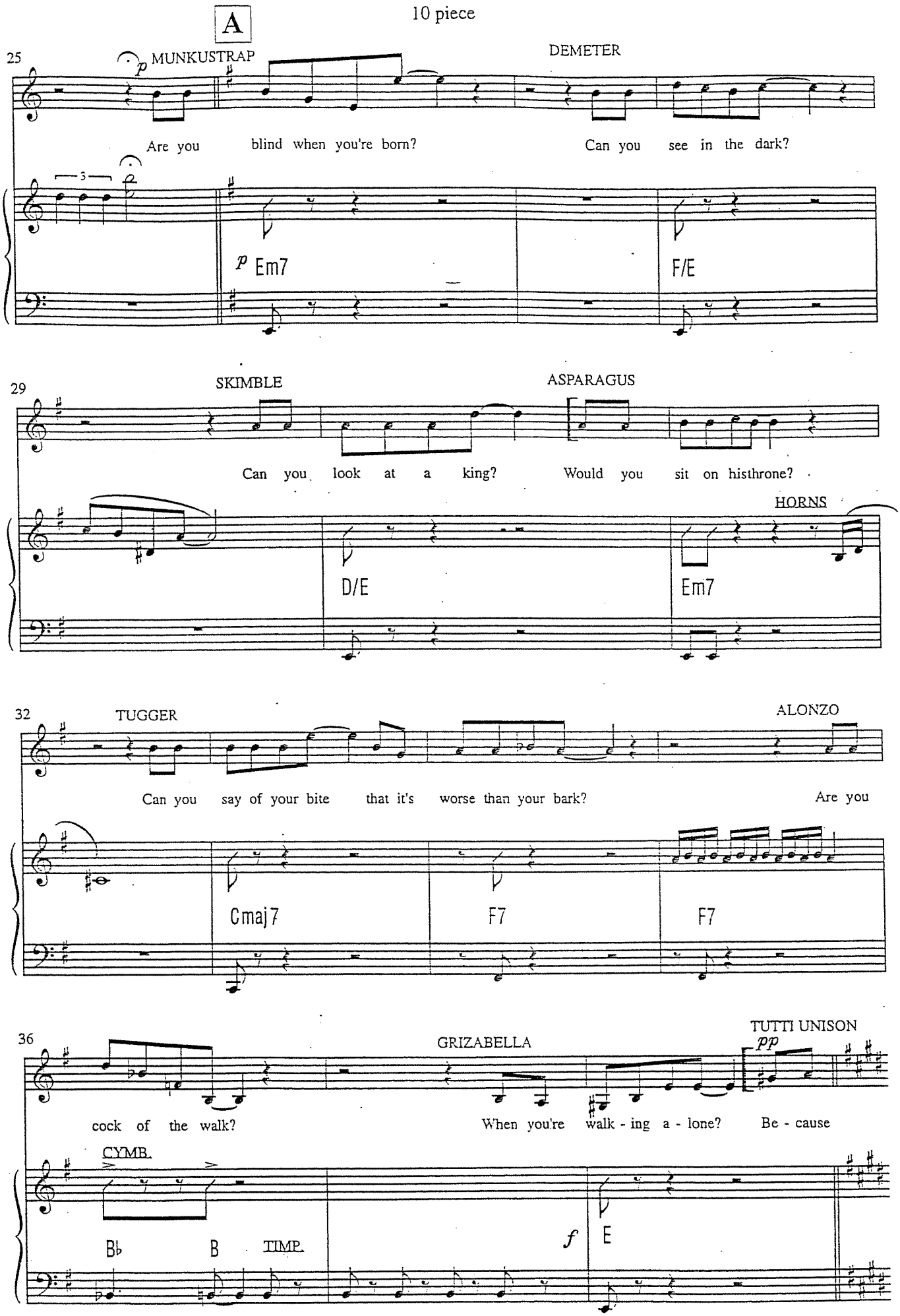

A
25
MUNKUSTRAP
DEMETER
Are you blind when you're born?
Can you see in the dark?
p Em7
F/E
29
SKIMBLE
ASPARAGUS
Can you look at a king?
Would you sit on histhrone?
HORNS
D/E
Em7
32
TUGGER
ALONZO
Can you say of your bite that it's worse than your bark?
Are you
Cmaj7
F7
F7
36
GRIZABELLA
TUTTI UNISON
pp
cock of the walk?
When you're walk - ing a - lone?
Be - cause
CYMB.
B♭
B
TIMP.
f
E

CATS

10 piece

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

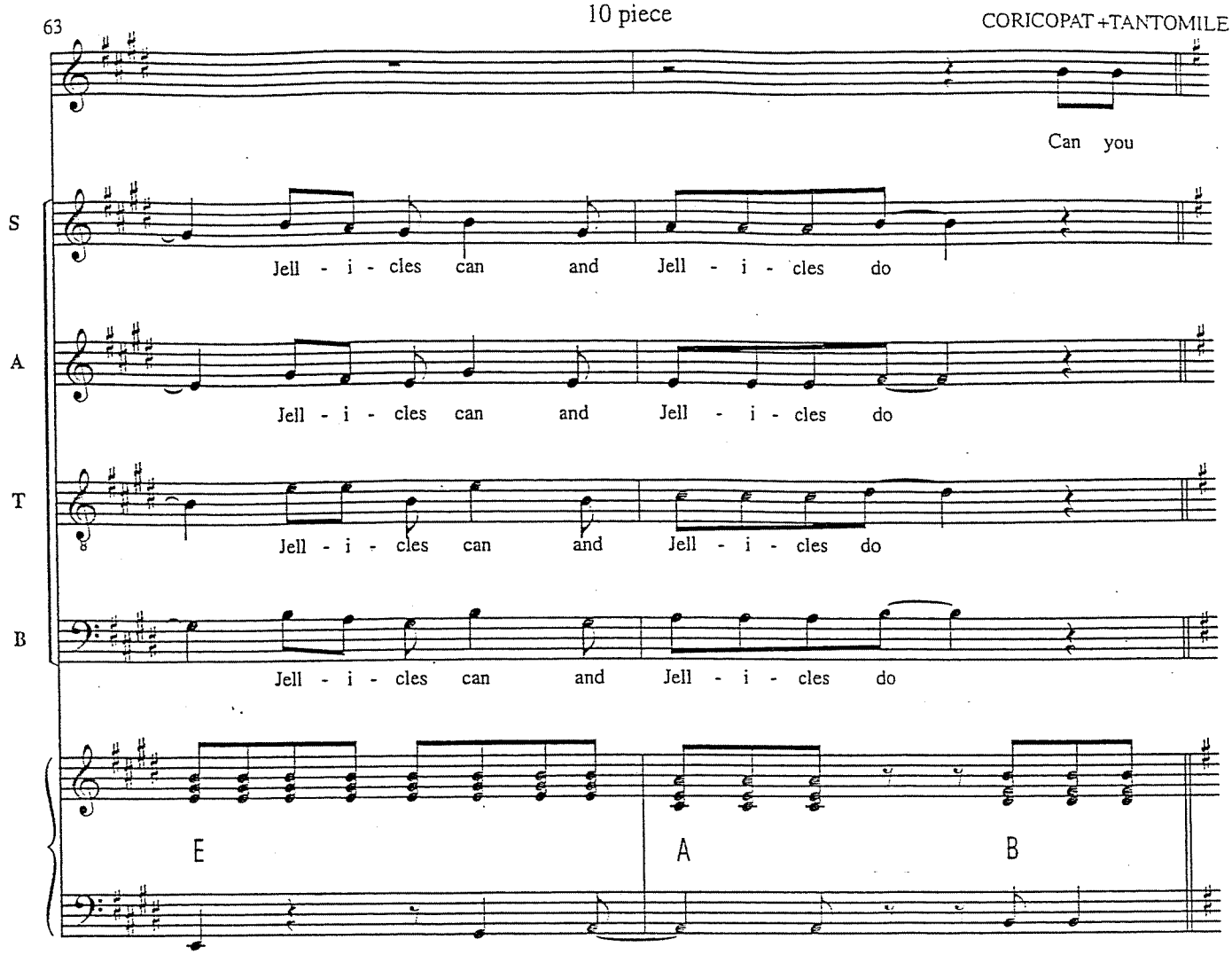
E E/G♯ A B Em *very sparing and funky*

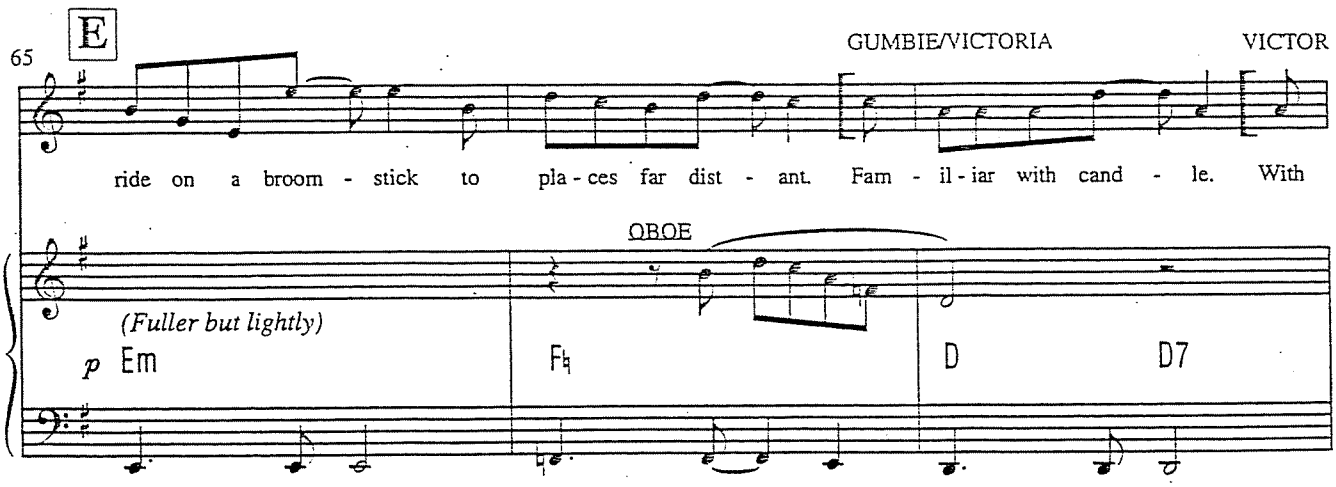
48

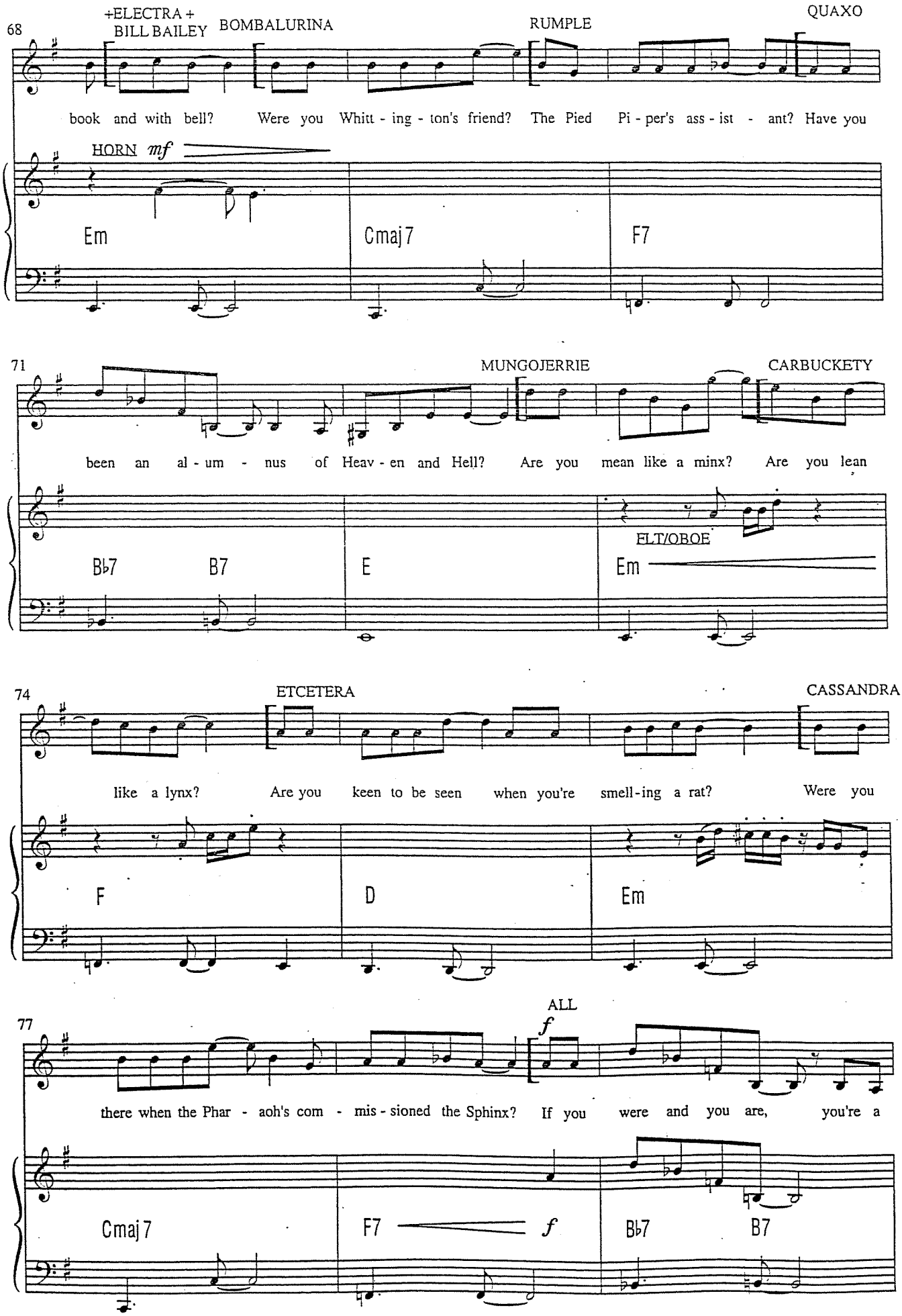
CORICOPAT +TANTOMILE

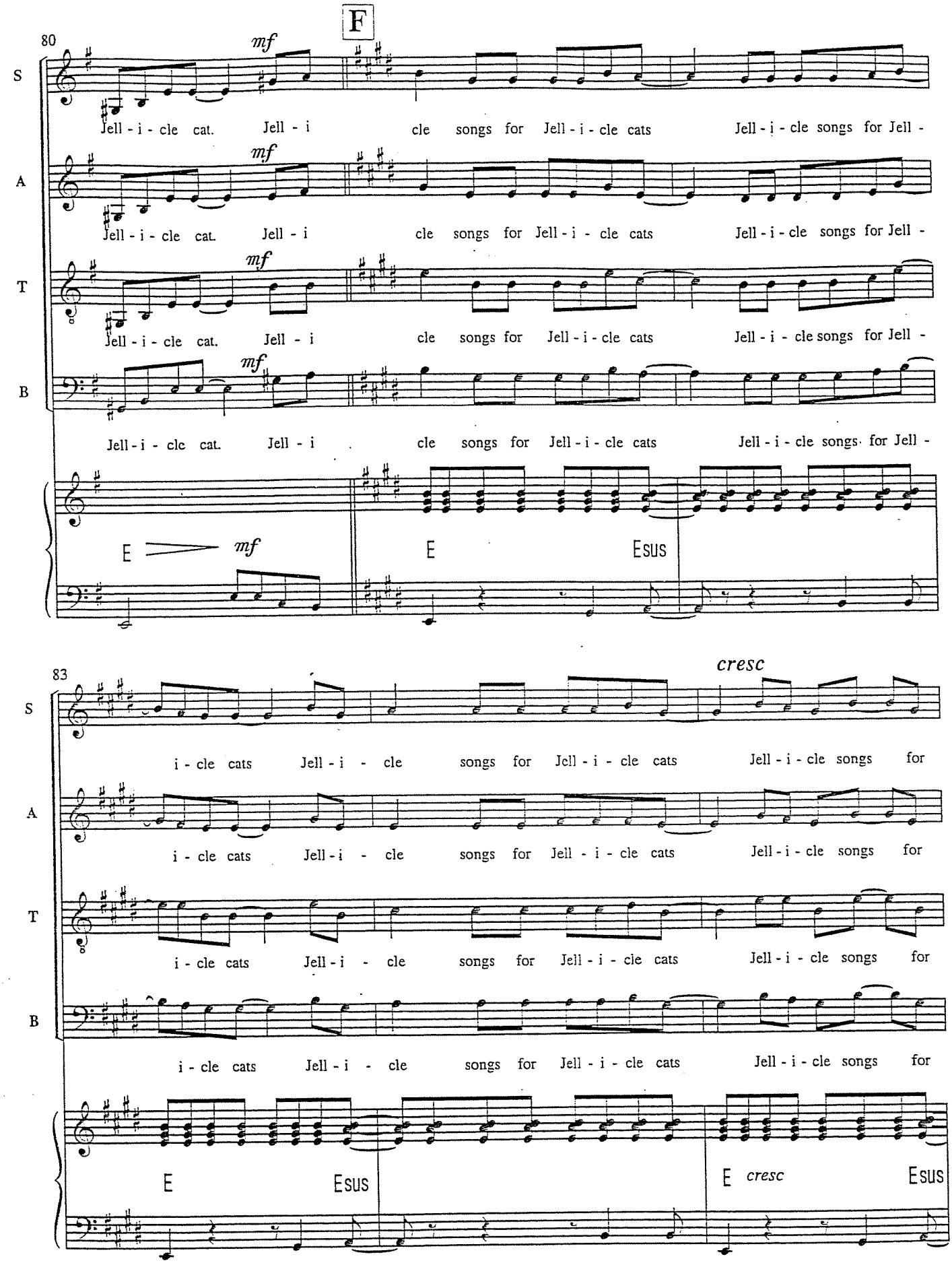
land on your feet? Are you tense when you sense there's a

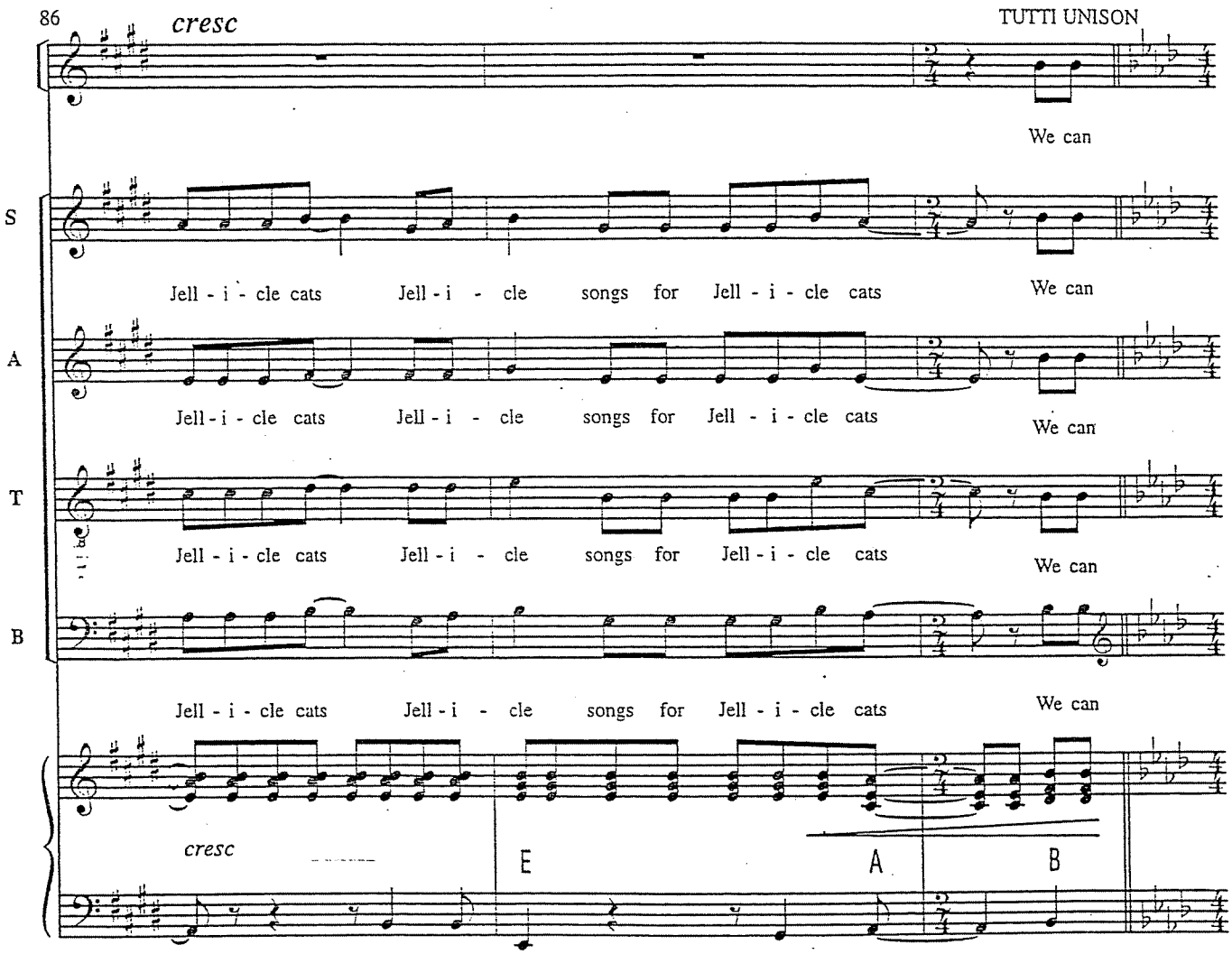
F F D

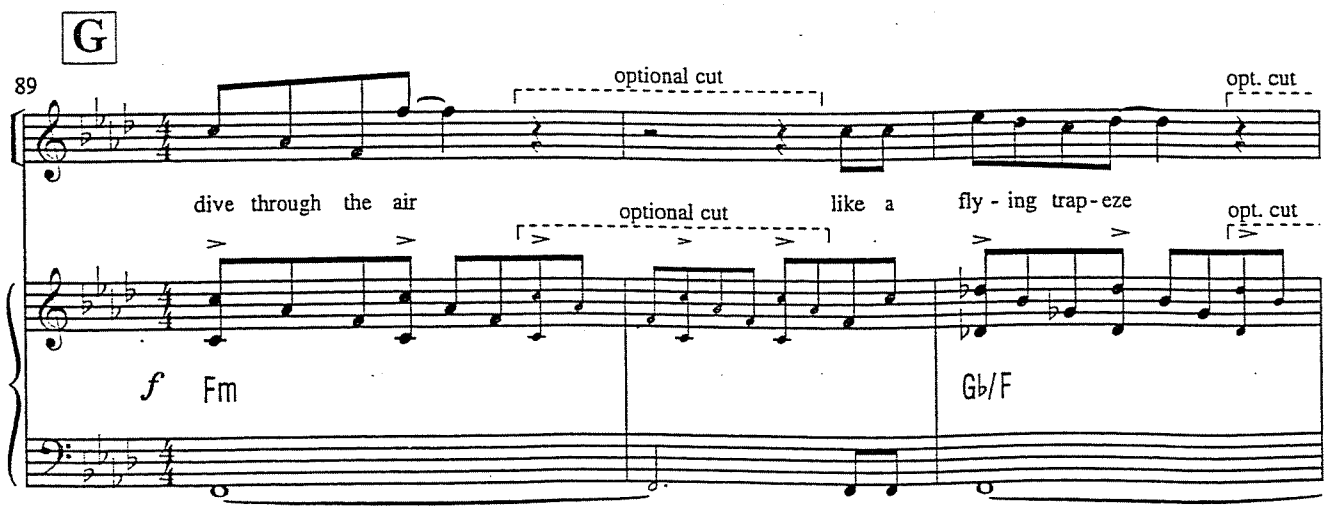

63
CORICOPAT+TANTOMILE
Can you
S
Jell - i - cles can and Jell - i - cles do
A
Jell - i - cles can and Jell - i - cles do
T
Jell - i - cles can and Jell - i - cles do
B
Jell - i - cles can and Jell - i - cles do
E
A
B

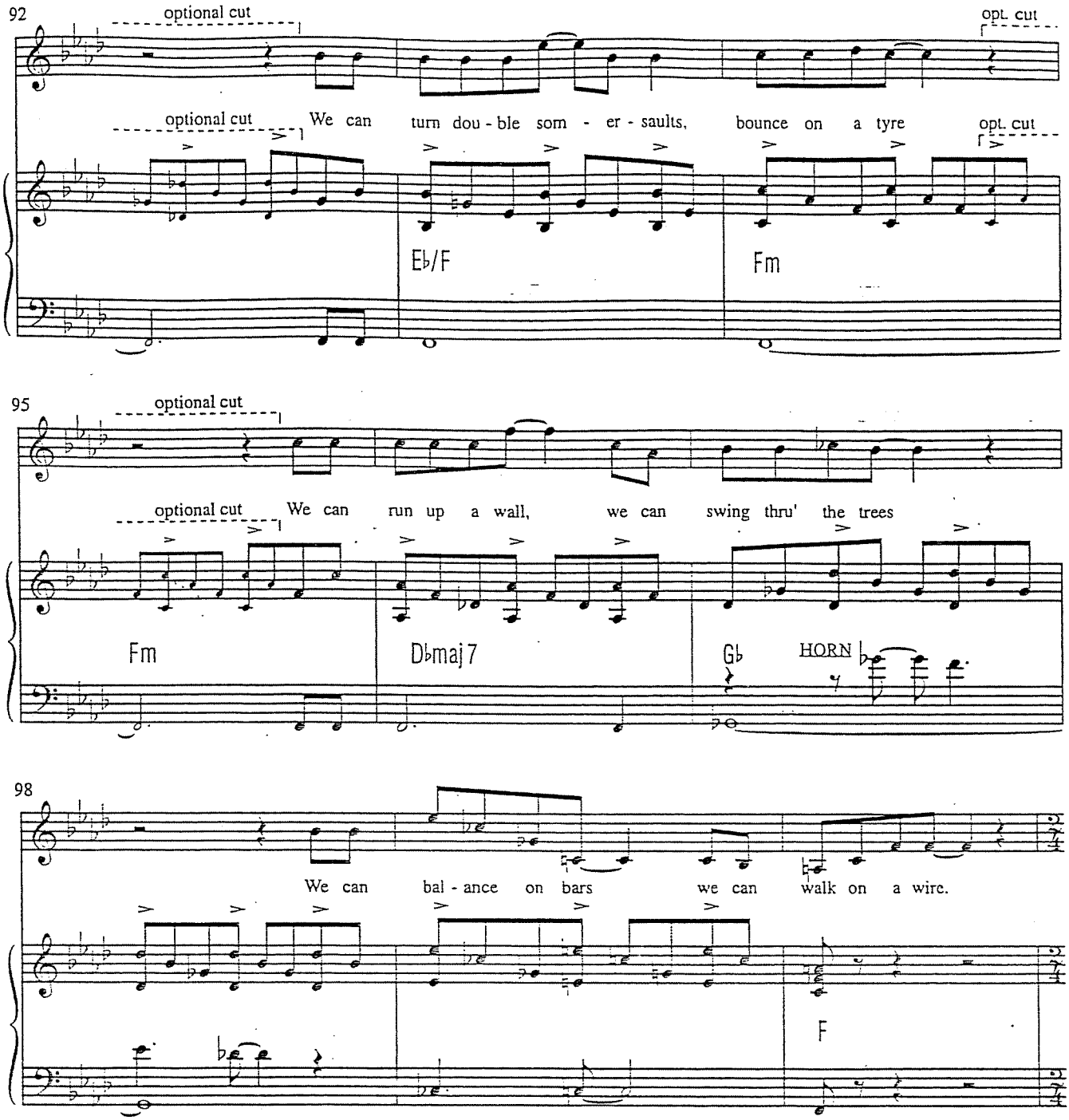

E
65
GUMBIE/VICTORIA
VICTOR
ride on a broom - stick to pla - ces far dist - ant. Fam - il - iar with cand - le. With
OBOE
(Fuller but lightly)
p Em
F♮
D
D7

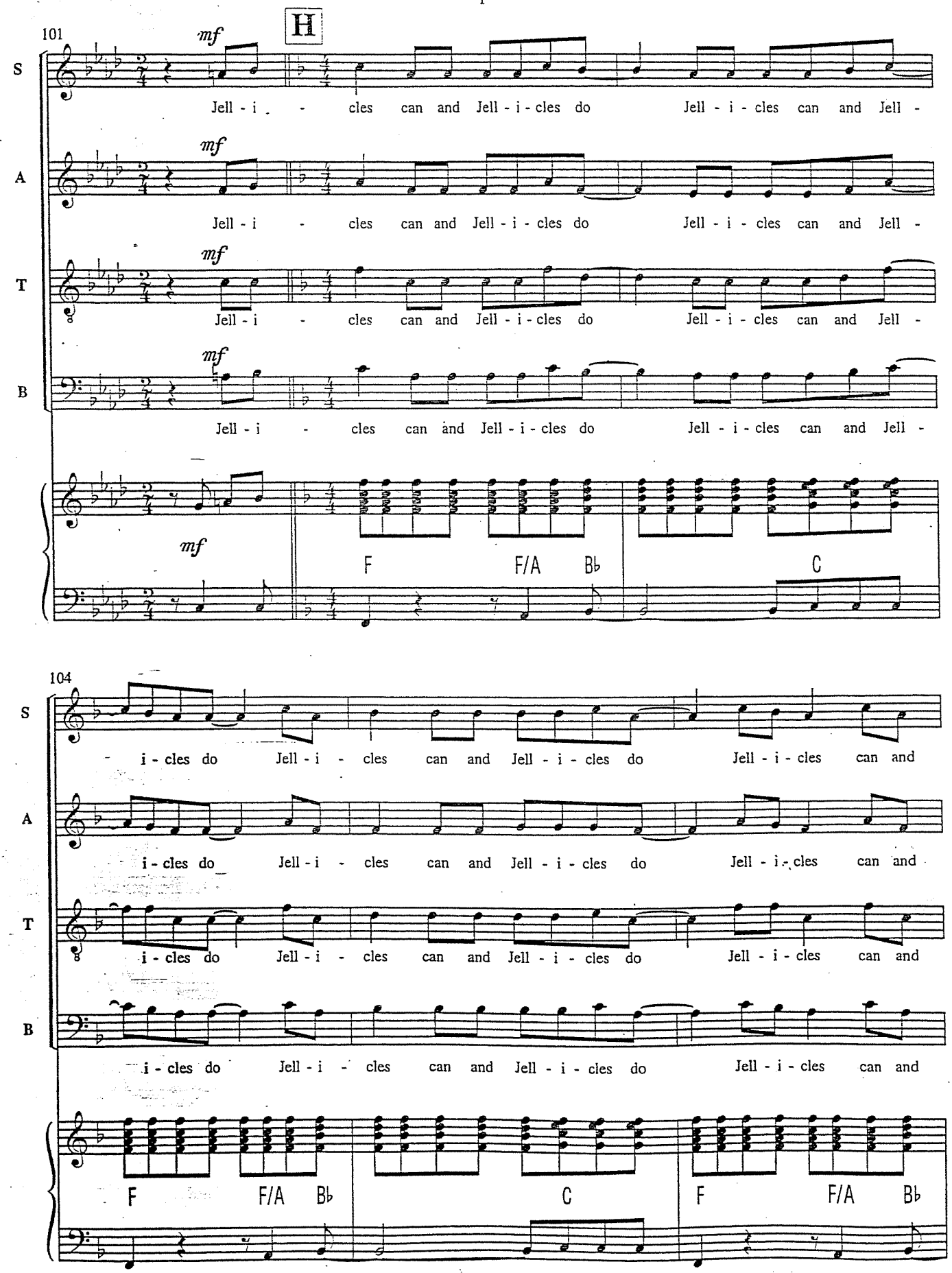

68
+ELECTRA +
BILL BAILEY
BOMBALURINA
RUMPLE
QUAXO
book and with bell? Were you Whitt - ing - ton's friend? The Pied Pi - per's ass - ist - ant? Have you
HORN mf
Em
Cmaj7
F7
71
MUNGOJERRIE
CARBUCKETY
been an al - um - nus of Heav - en and Hell? Are you mean like a minx? Are you lean
B♭7
B7
E
FLT/OBOE
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
f
there when the Phar - aoh's com - mis - sioned the Sphinx? If you were and you are, you're a
Cmaj7
F7
f
B♭7
B7

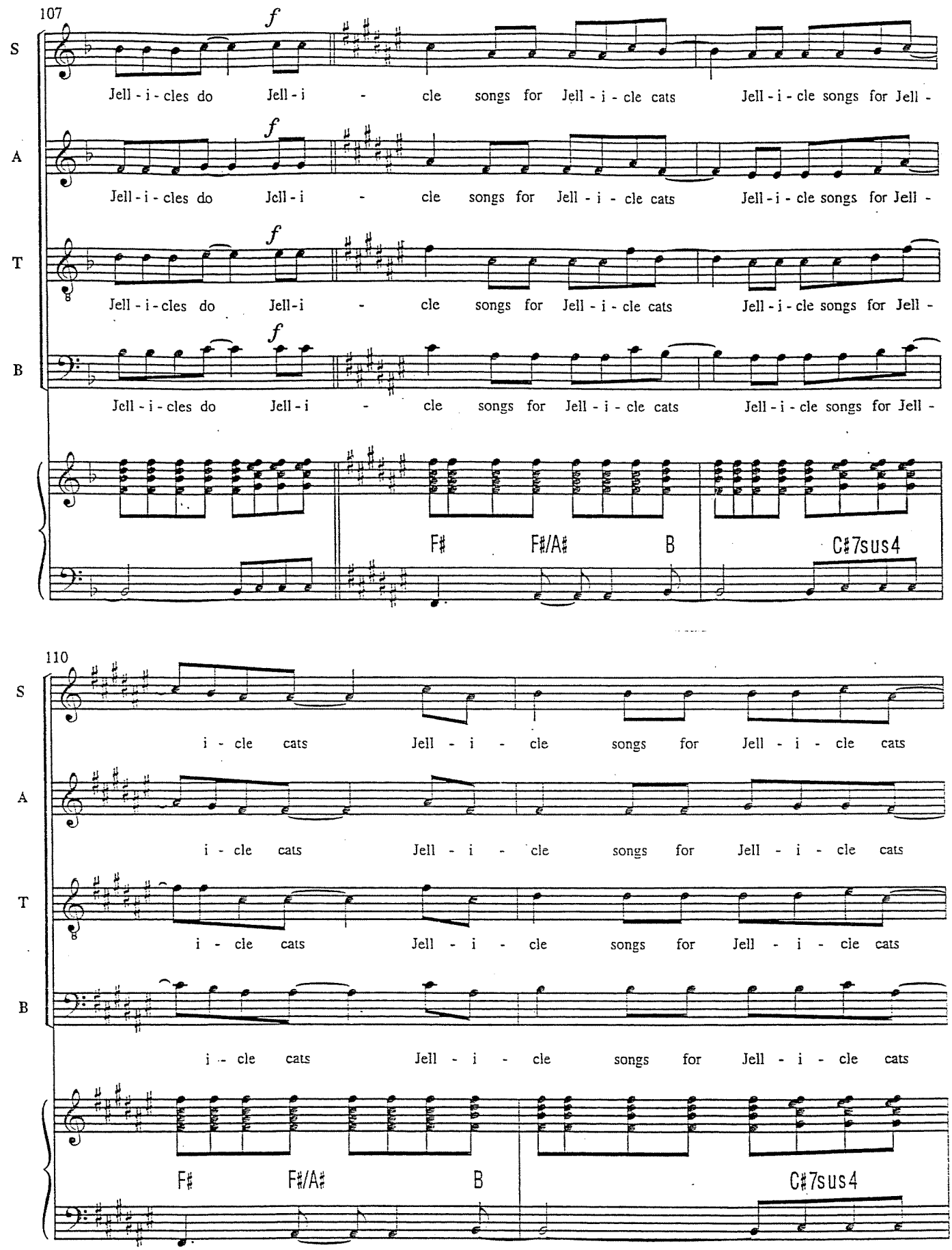

F
80
mf
S
Jell - i - cle cat. Jell - i cle songs for Jell - i - cle cats Jell - i - cle songs for Jell -
A
Jell - i - cle cat. Jell - i cle songs for Jell - i - cle cats Jell - i - cle songs for Jell -
T
Jell - i - cle cat. Jell - i cle songs for Jell - i - cle cats Jell - i - cle songs for Jell -
B
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

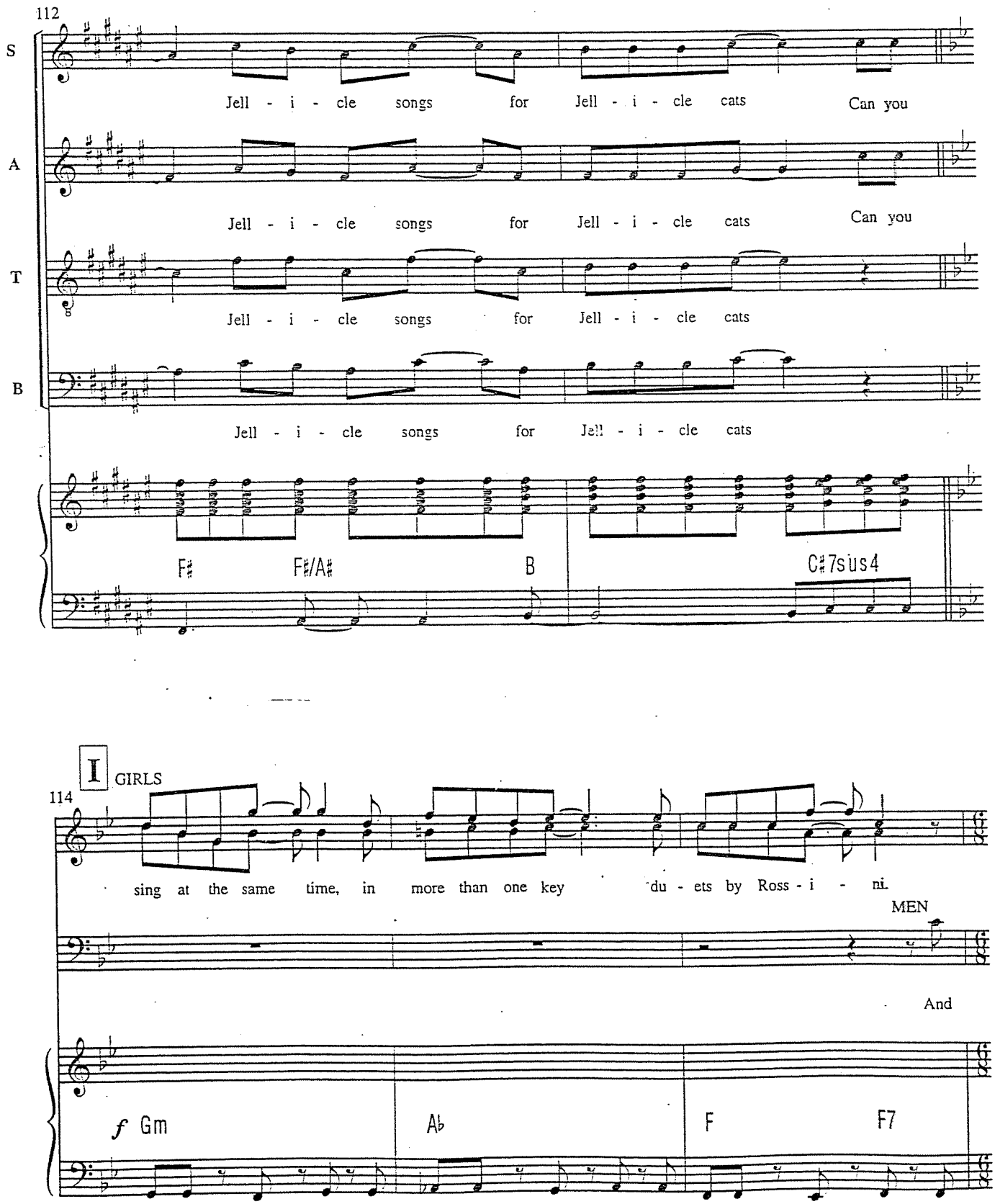

86
cresc
TUTTI UNISON
We can
S
Jell - i - cle cats Jell - i - cle songs for Jell - i - cle cats
We can
A
Jell - i - cle cats Jell - i - cle songs for Jell - i - cle cats
We can
T
Jell - i - cle cats Jell - i - cle songs for Jell - i - cle cats
We can
B
Jell - i - cle cats Jell - i - cle songs for Jell - i - cle cats
We can
cresc
E
A
B

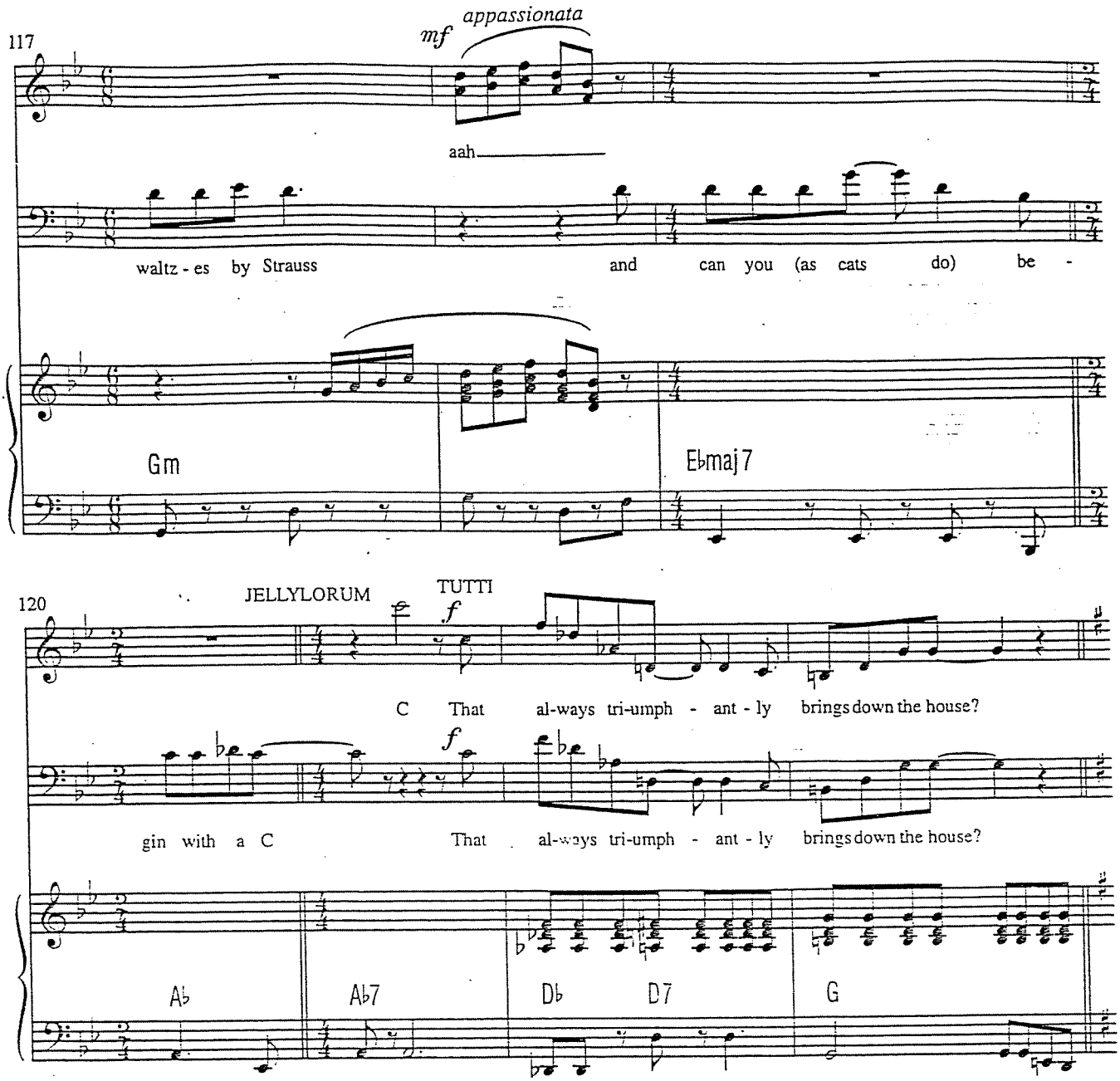

G
89
optional cut
opt. cut
dive through the air
optional cut
like a
fly - ing trap - eze
opt. cut
f
Fm
Gb/F


92
optional cut
opt. cut
optional cut
We can turn dou - ble som - er - saults, bounce on a tyre
opt. cut
Eb/F
Fm
95
optional cut
optional cut
We can run up a wall, we can swing thru' the trees
Fm
Dbmaj7
Gb
HORN
98
We can bal - ance on bars we can walk on a wire.
F


101
H
mf
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 -
F F/A B♭ C
104
i - cles do Jell - i - cles can and Jell - i - cles do Jell - i - cles can and
i - cles do Jell - i - cles can and Jell - i - cles do Jell - i - cles can and
i - cles do Jell - i - cles can and Jell - i - cles do Jell - i - cles can and
i - cles do Jell - i - cles can and Jell - i - cles do Jell - i - cles can and
F F/A B♭ C F F/A B♭

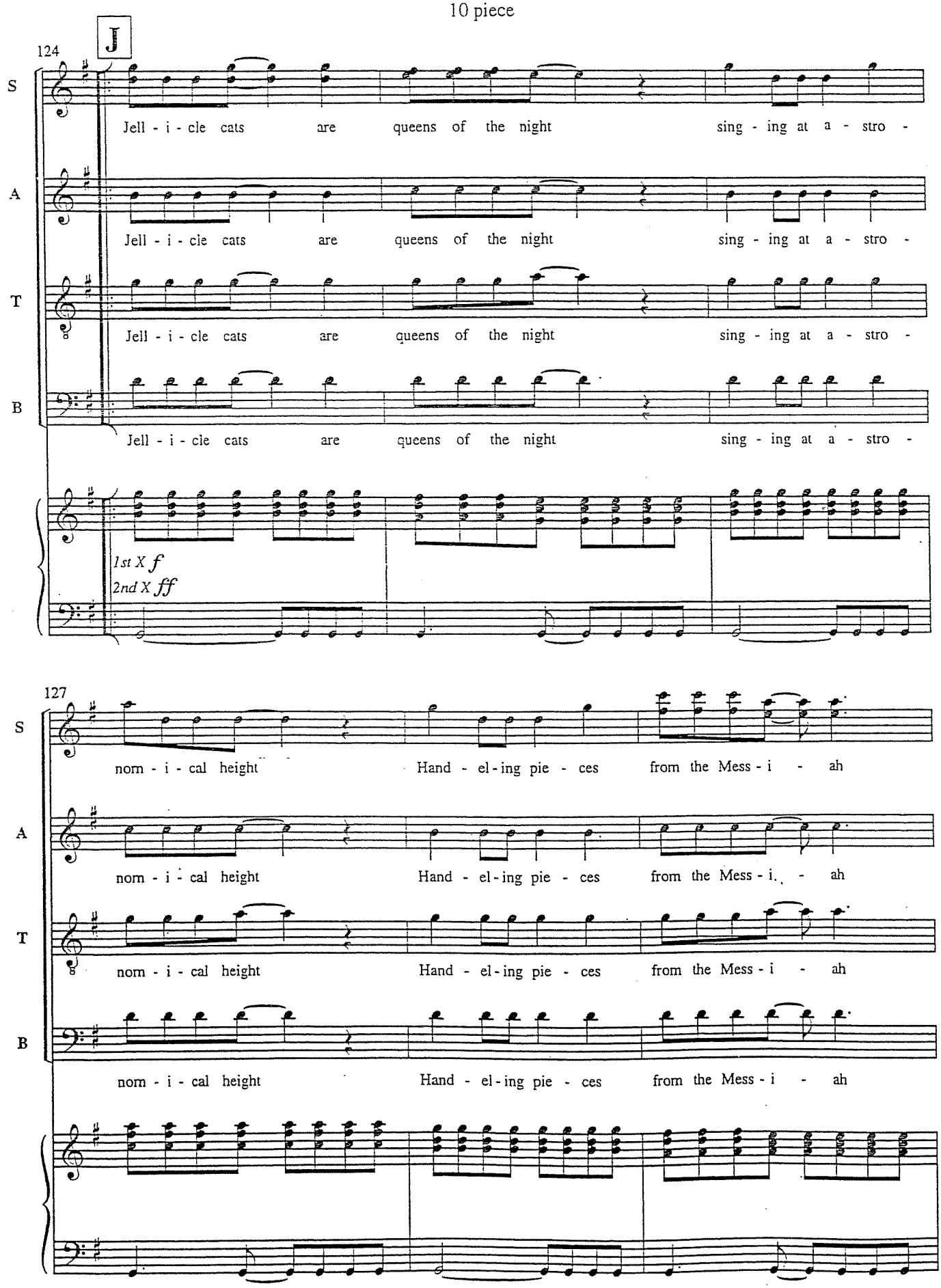

107
S
A
T
B
f
Jell - i - cles do Jell - i - cle songs for Jell - i - cle cats Jell - i - cle songs for Jell -
F♯ F♯/A♯ B C♯7sus4
110
i - cle cats Jell - i - cle songs for Jell - i - cle cats


112
S
A
T
B
Jell - i - cle songs for Jell - i - cle cats Can you
Jell - i - cle songs for Jell - i - cle cats Can you
Jell - i - cle songs for Jell - i - cle cats
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 A♭ F F7


117
mf
appassionata
aah
waltz - es by Strauss
and can you (as cats do) be -
Gm
Ebmaj7
120
JELLYLORUM
TUTTI
f
C That al-ways tri-umph - ant - ly brings down the house?
gin with a C That al-ways tri-umph - ant - ly brings down the house?
Ab
Ab7
Db
D7
G

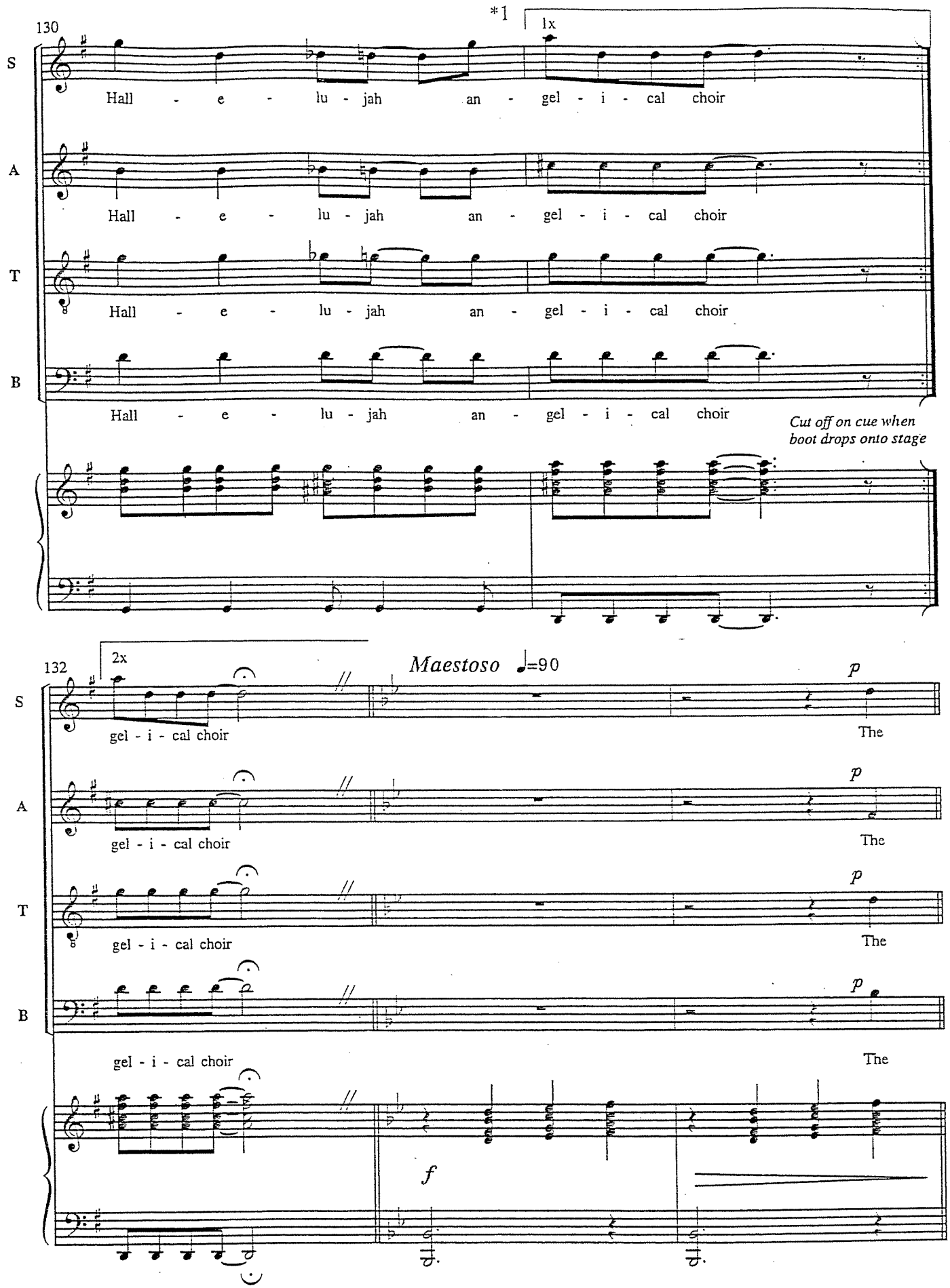
CATS

10 piece

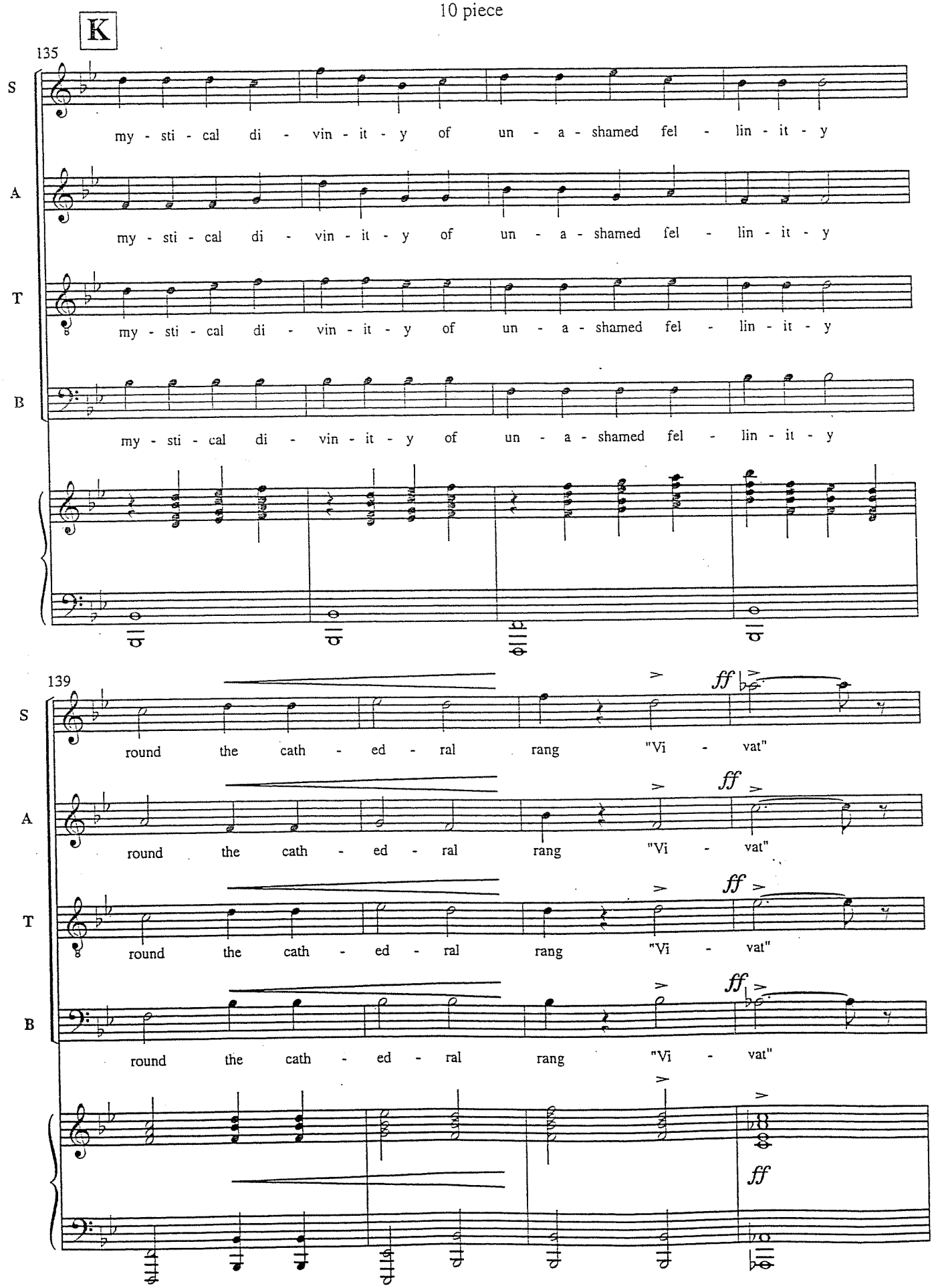


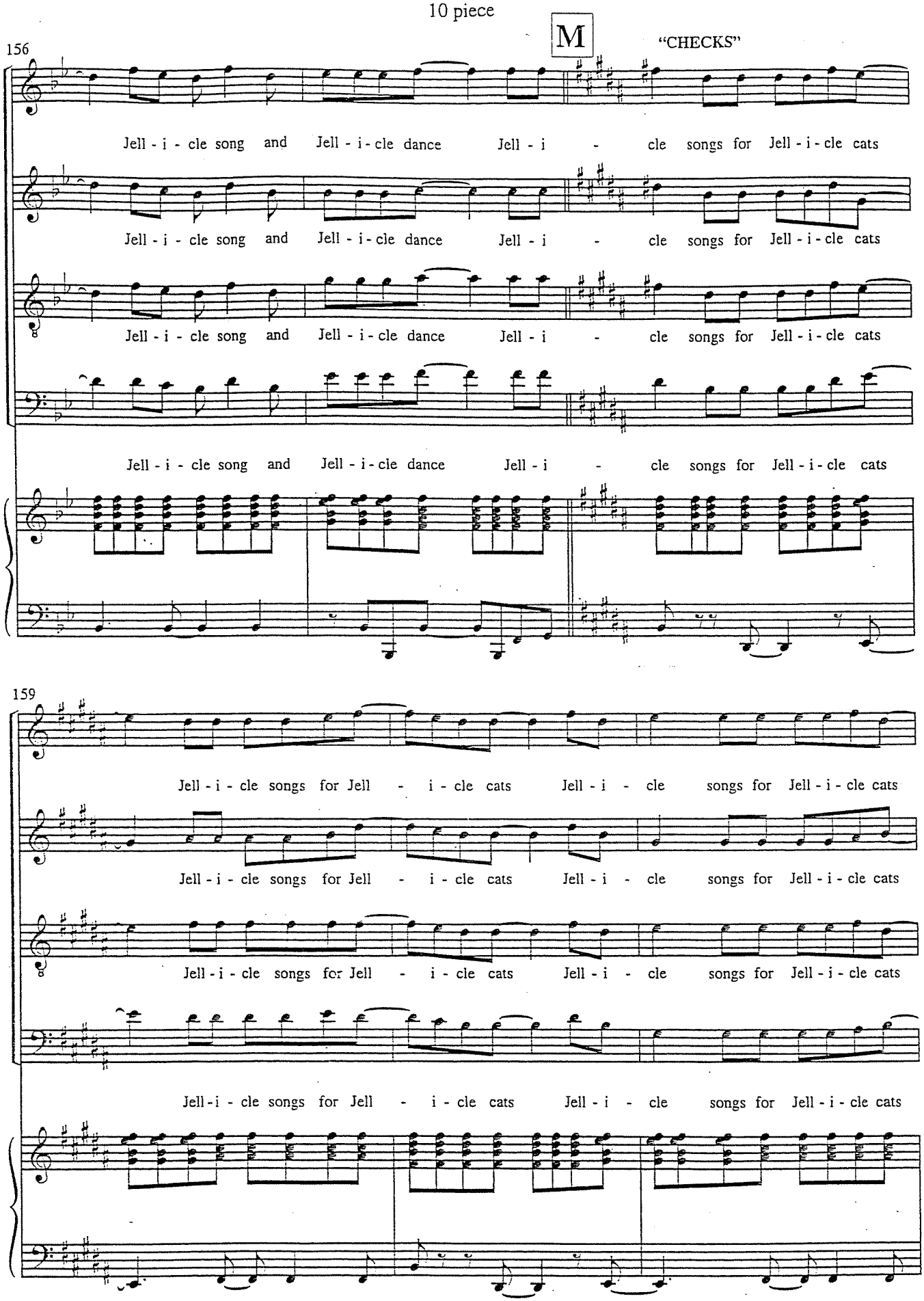
CATS

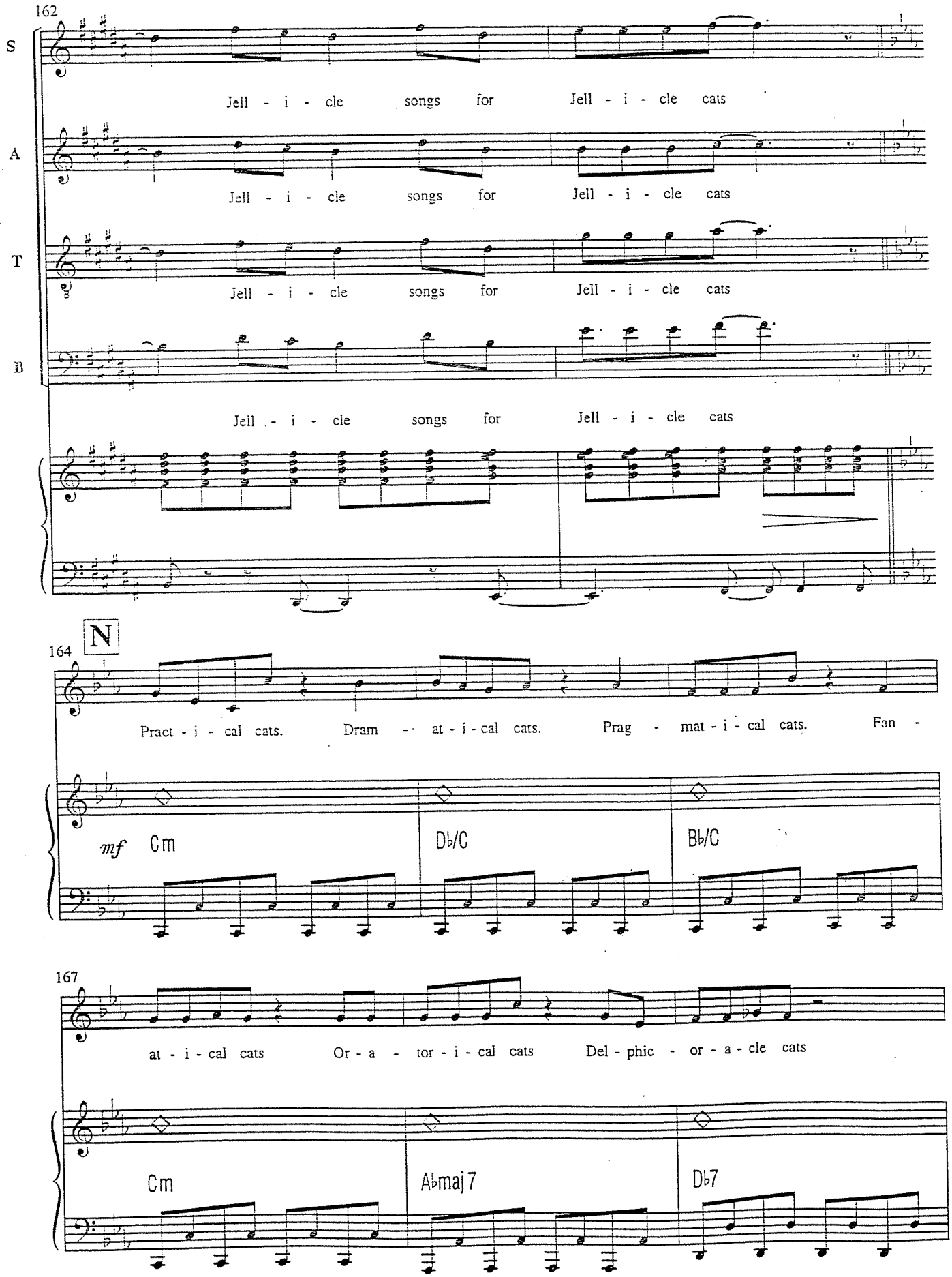
10 piece

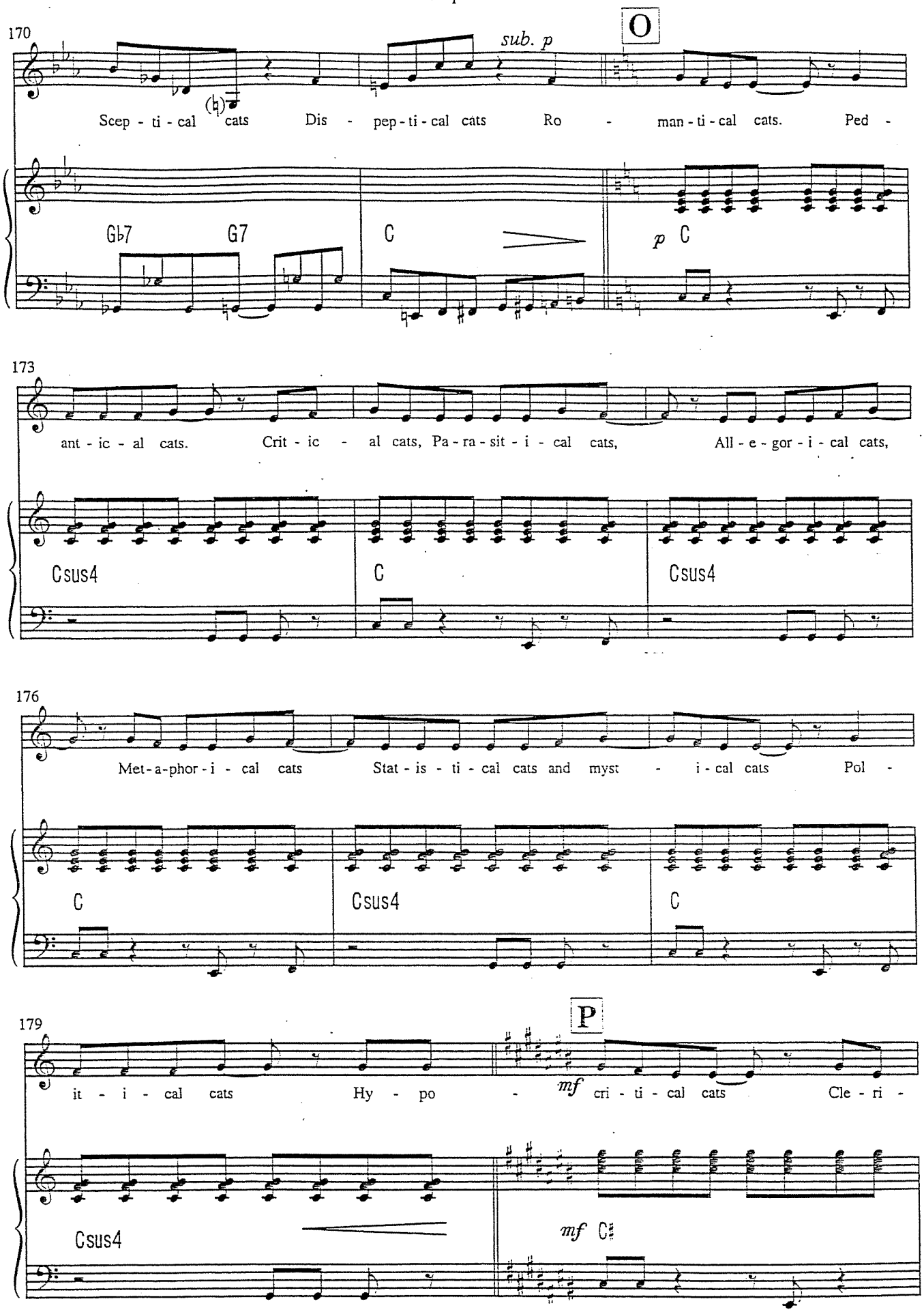


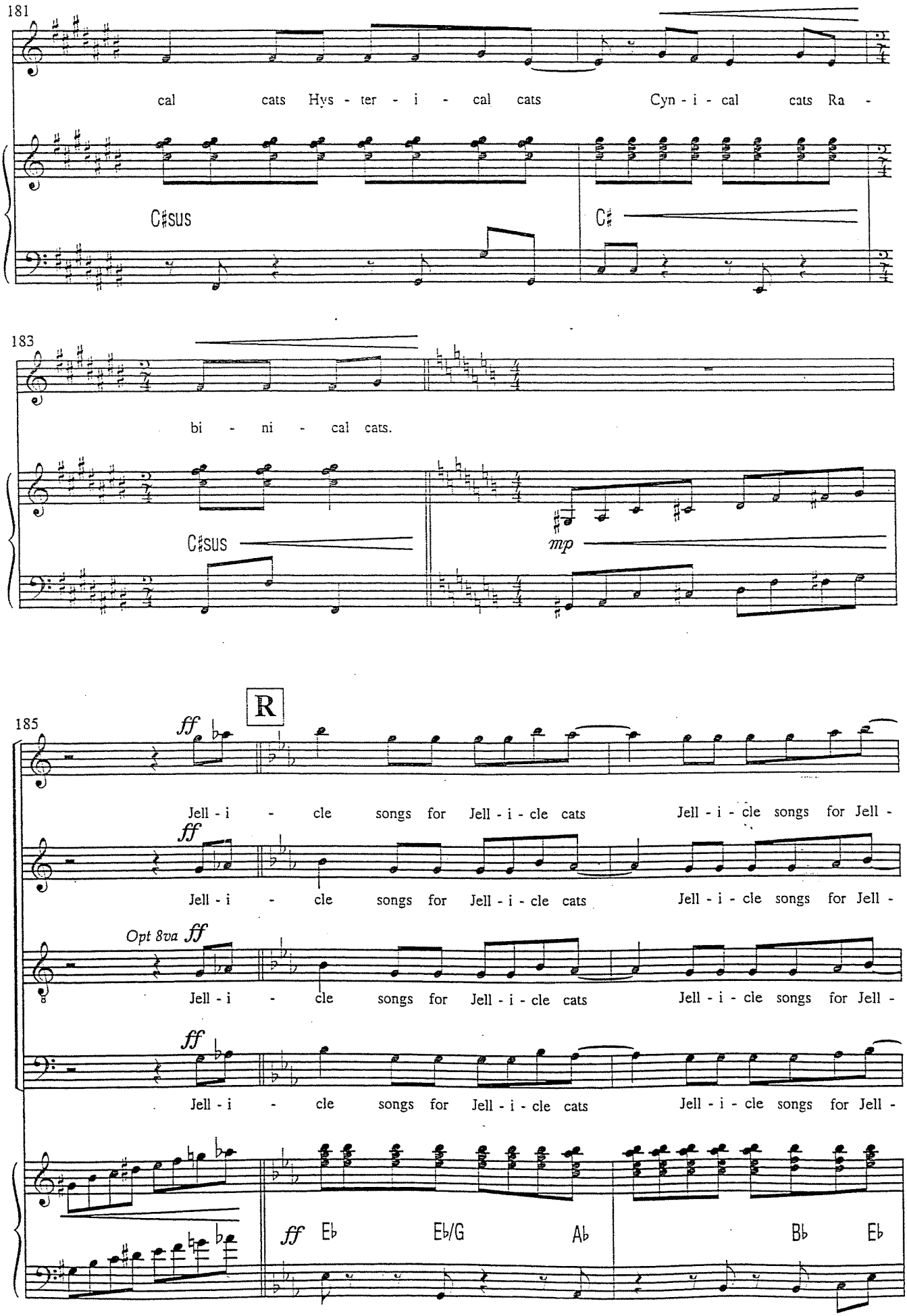
*1: Repeat may be cut if no boot

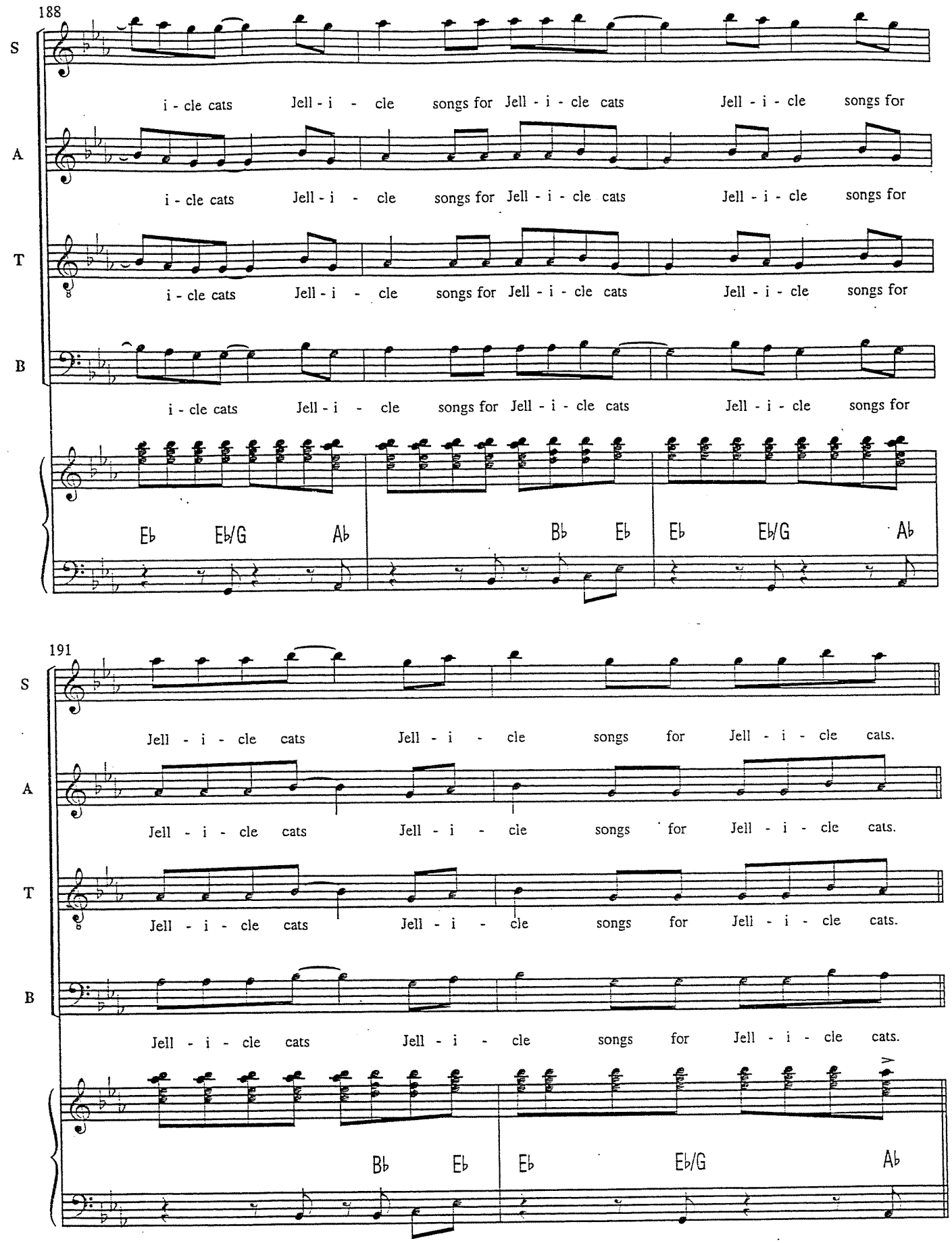

K
135
S
my - sti - cal di - vin - it - y of un - a - shamed fel - lin - it - y
A
my - sti - cal di - vin - it - y of un - a - shamed fel - lin - it - y
T
my - sti - cal di - vin - it - y of un - a - shamed fel - lin - it - y
B
my - sti - cal di - vin - it - y of un - a - shamed fel - lin - it - y
139
S
round the cath - ed - ral rang "Vi - vat"
A
round the cath - ed - ral rang "Vi - vat"
T
round the cath - ed - ral rang "Vi - vat"
B
round the cath - ed - ral rang "Vi - vat"
ff

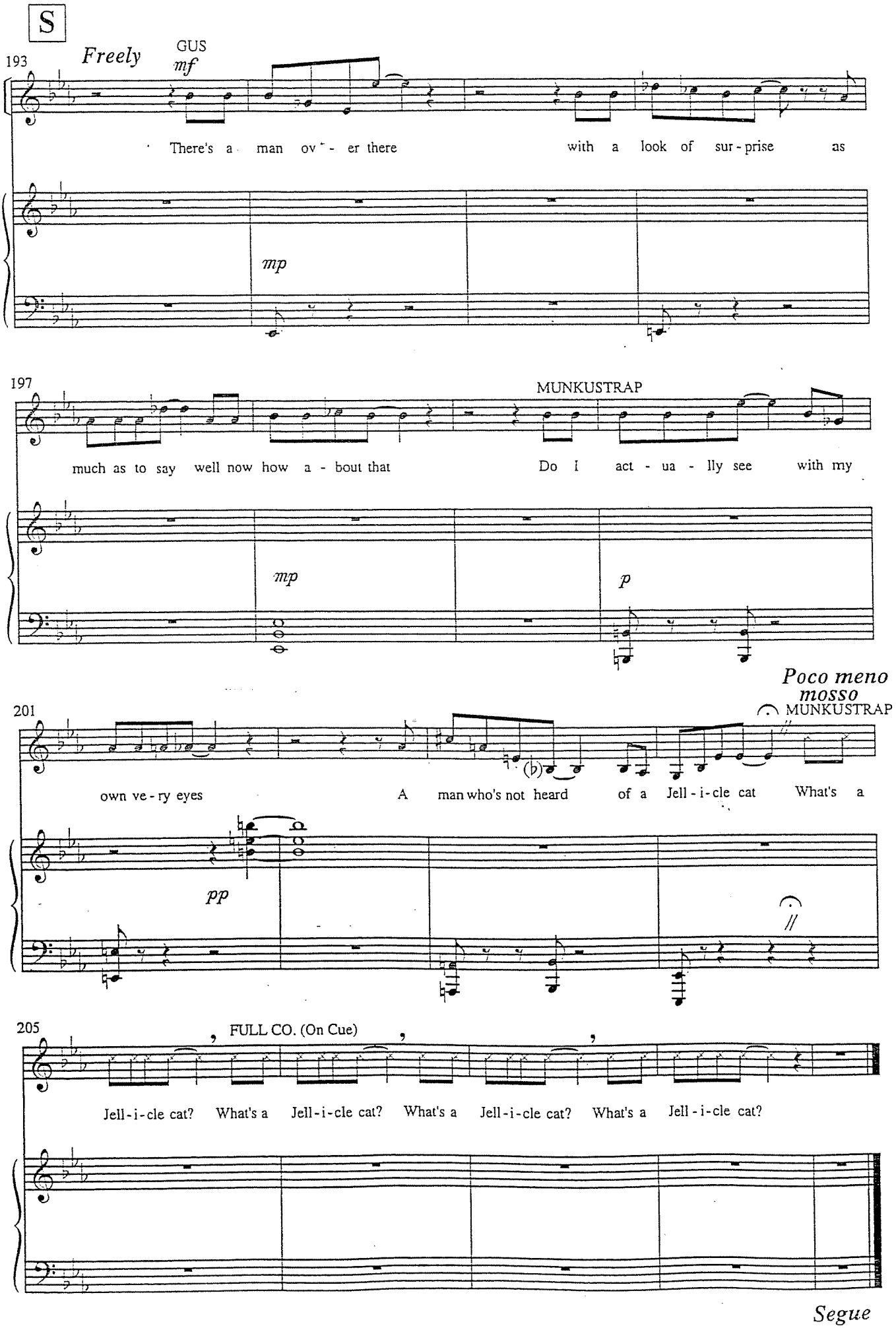

M
"CHECKS"
156
S
A
T
B
Jell - i - cle song and Jell - i - cle dance Jell - i - cle songs for Jell - i - cle cats
159
Jell - i - cle songs for Jell - i - cle cats Jell - i - cle songs for Jell - i - cle cats


162
S
A
T
B
Jell - i - cle songs for Jell - i - cle cats
Jell - i - cle songs for Jell - i - cle cats
Jell - i - cle songs for Jell - i - cle cats
Jell - i - cle songs for Jell - i - cle cats
N
164
Pract - i - cal cats. Dram - at - i - cal cats. Prag - mat - i - cal cats. Fan -
mf Cm Db/C Bb/C
167
at - i - cal cats Or - a - tor - i - cal cats Del - phic - or - a - cle cats
Cm Abmaj7 Db7


170
sub. p
O
Scep - ti - cal 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#

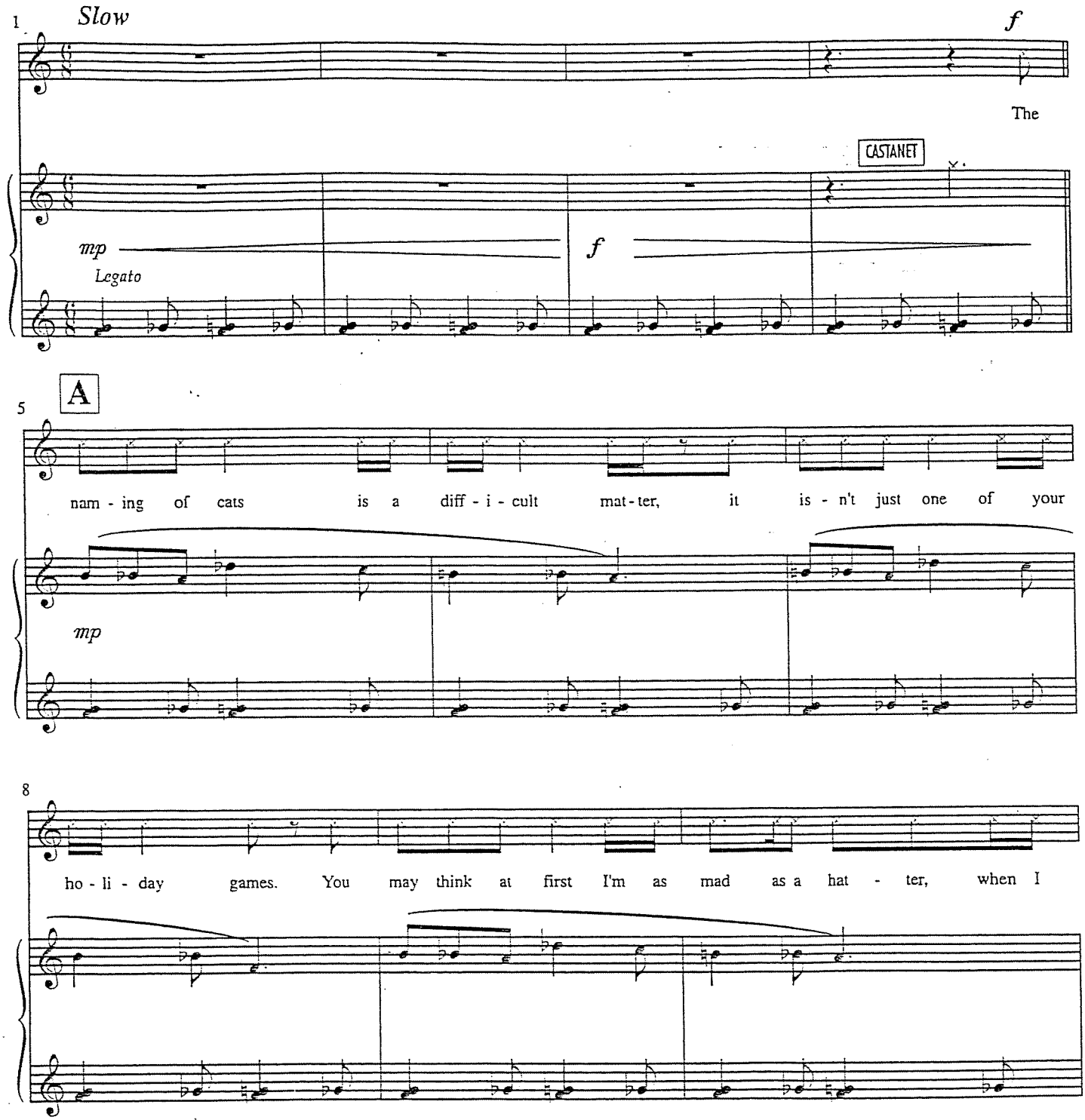

181
cal cats Hys - ter - i - cal cats Cyn - i - cal cats Ra -
C♯sus
C♯
183
bi - ni - cal cats.
C♯sus
mp
185
R
S
A
T
B
ff
Jell - i - cle songs for Jell - i - cle cats Jell - i - cle songs for Jell -
Opt 8va
ff Eb Eb/G Ab Bb Eb


188
S
A
T
B
i - cle cats Jell - i - cle songs for Jell - i - cle cats Jell - i - cle songs for
Eb Eb/G Ab Bb Eb Eb Eb/G Ab
191
Jell - i - cle cats Jell - i - cle songs for Jell - i - cle cats.
Bb Eb Eb Eb/G Ab


S
193
Freely
GUS
mf
There's a man ov - er there with a look of sur - prise as
mp
197
MUNKUSTRAP
much as to say well now how a - bout that Do I act - ua - lly see with my
mp
p
Poco meno mosso
201
MUNKUSTRAP
own ve - ry eyes A man who's not heard of a Jell - i - cle cat What's a
pp
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



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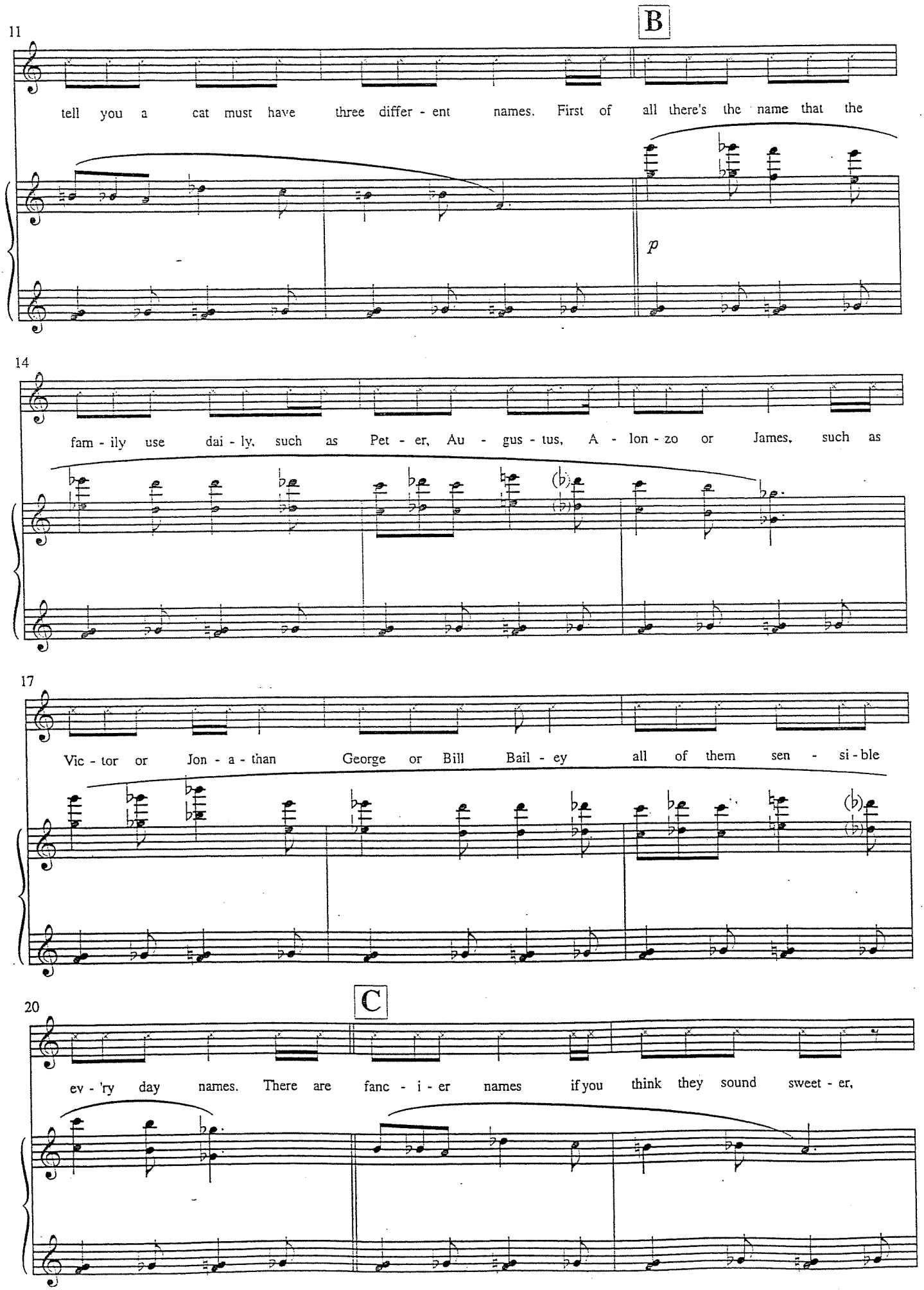
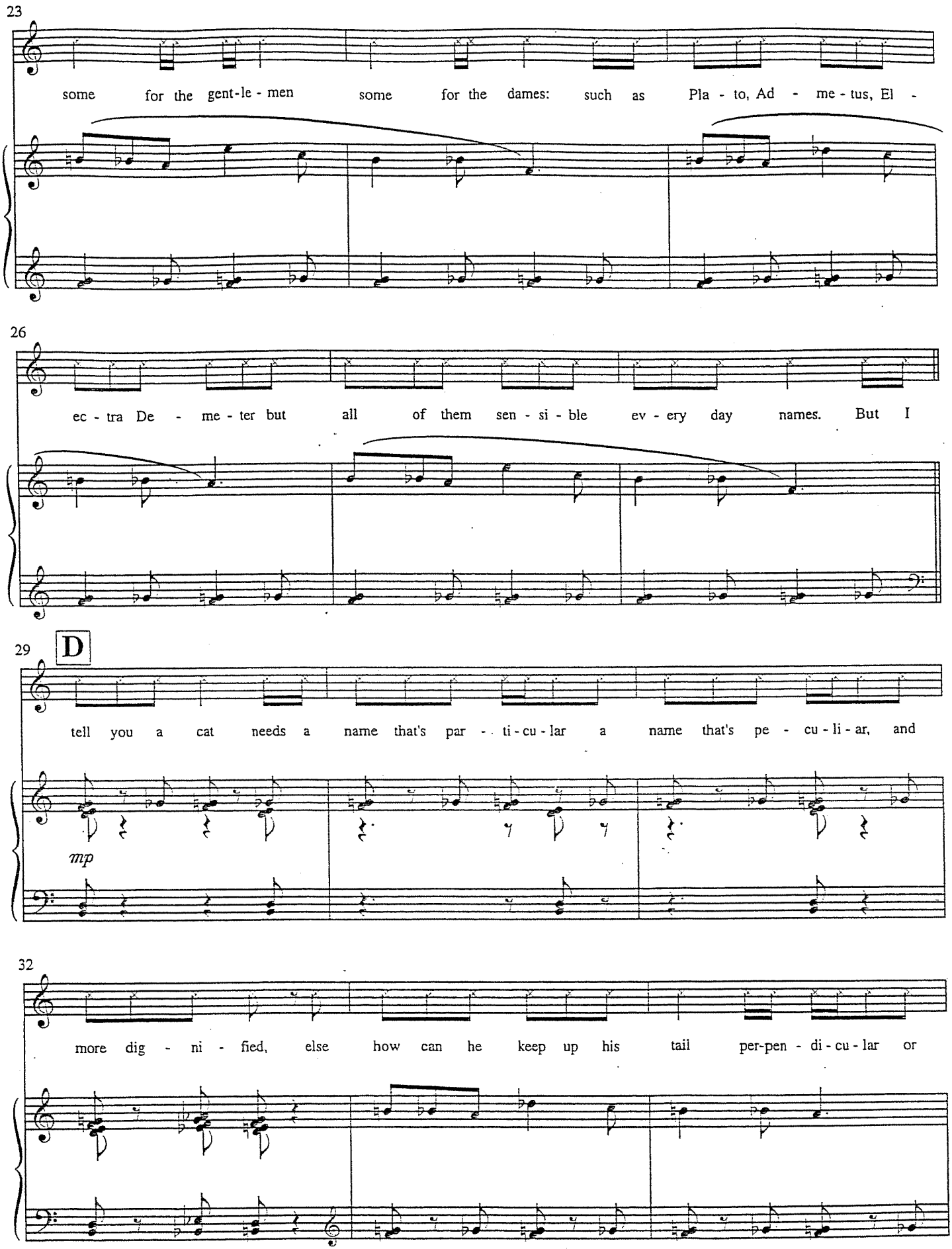
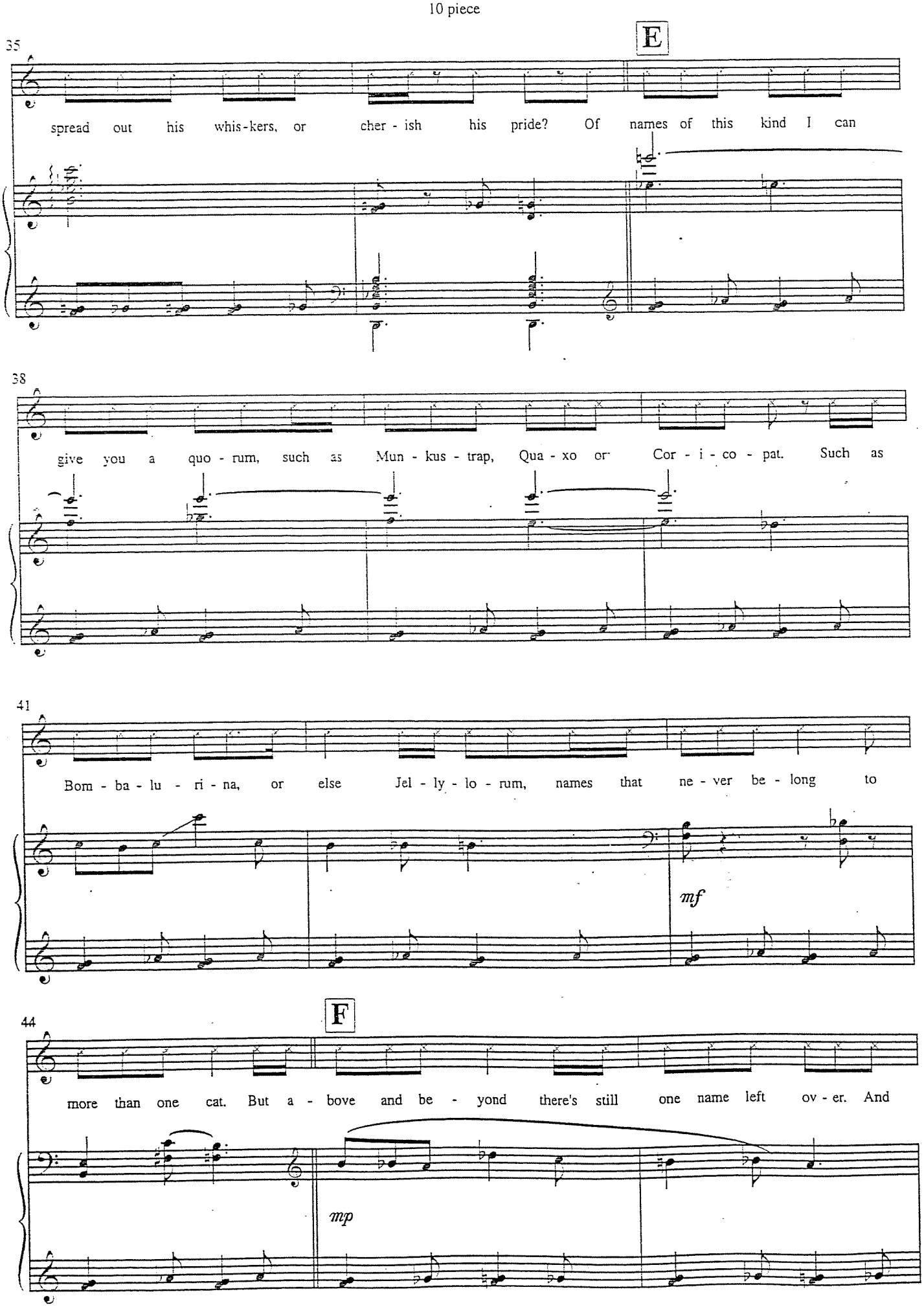
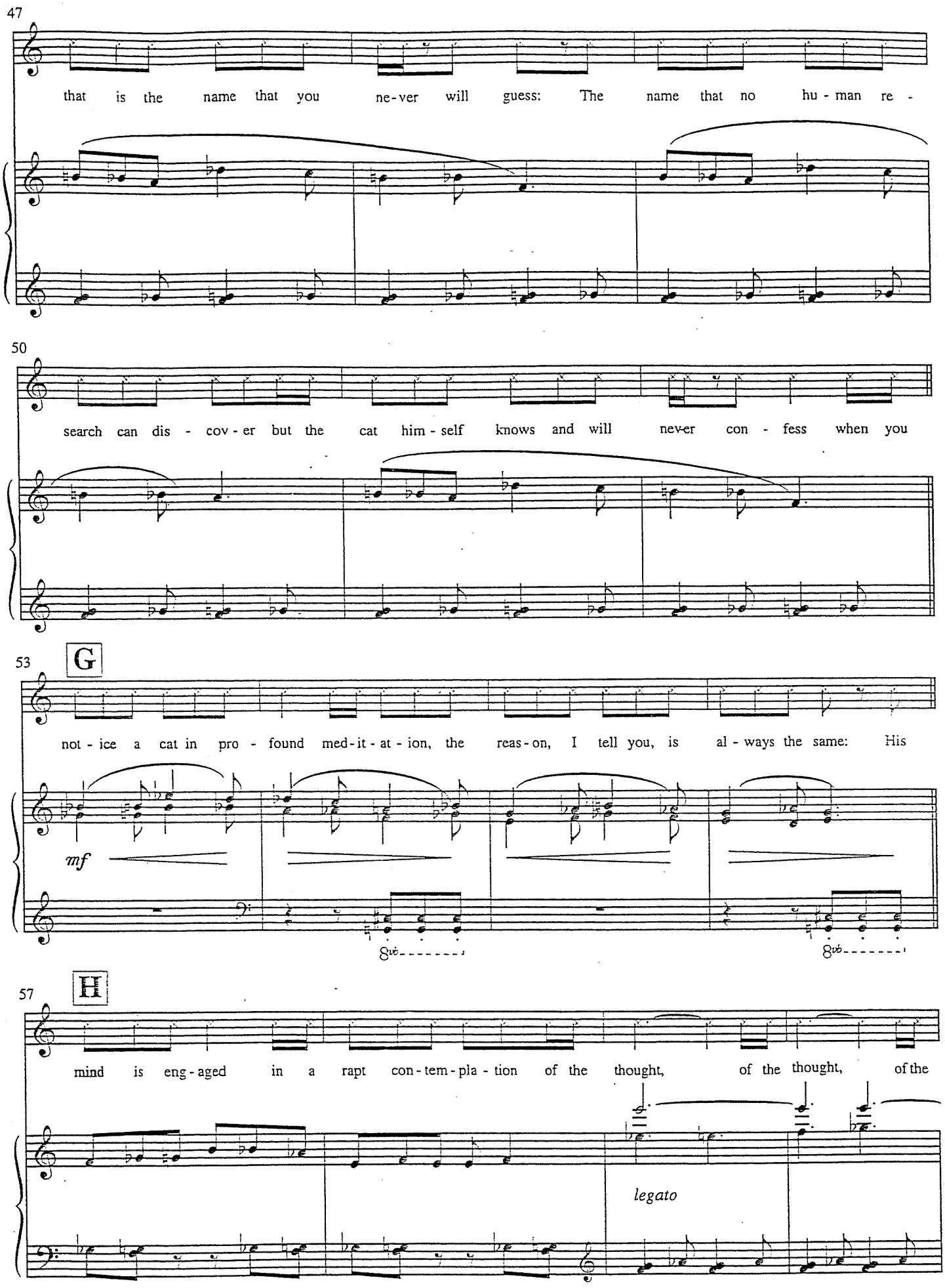
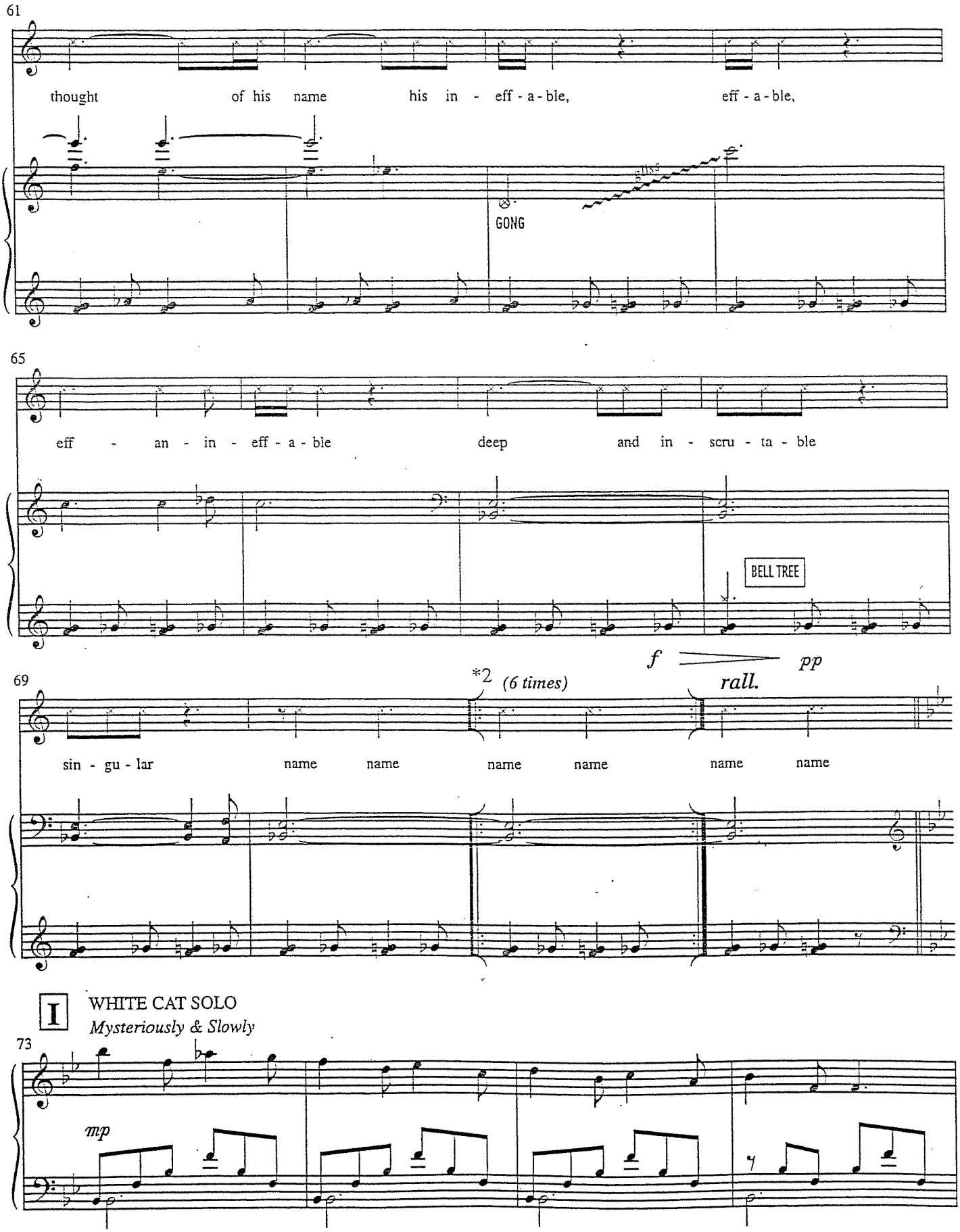

11
B
tell you a cat must have three differ - ent names. First of all there's the name that the
p
14
fam - ily use dai - ly, such as Pet - er, Au - gus - tus, A - lon - zo or James, such as
17
Vic - tor or Jon - a - than George or Bill Bail - ey all of them sen - si - ble
20
C
ev - 'ry day names. There are fanc - i - er names if you think they sound sweet - er,

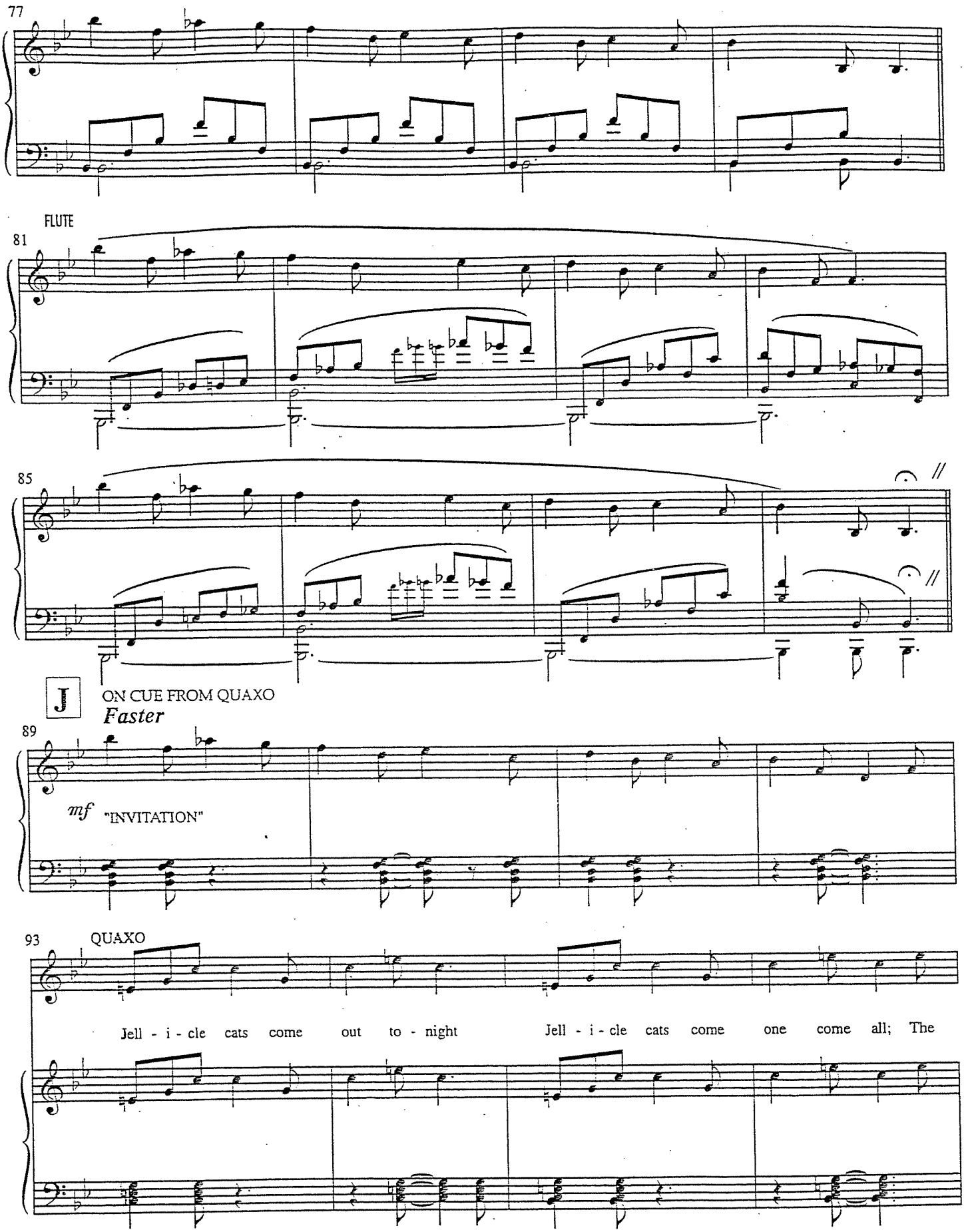

23
some for the gent-le-men some for the dames: such as Pla-to, Ad-me-tus, El-
26
ec-tra De-me-ter but all of them sen-si-ble ev-ery day names. But I
29
D
tell you a cat needs a name that's par-ti-cu-lar a name that's pe-cu-li-ar, and
mp
32
more dig-ni-fied, else how can he keep up his tail per-pen-di-cu-lar or


35
E
spread out his whis-kers, or cher-ish his pride? Of names of this kind I can
38
give you a quo-rum, such as Mun-kus-trap, Qua-xo or Cor-i-co-pat. Such as
41
Bom-ba-lu-ri-na, or else Jel-ly-lo-rum, names that ne-ver be-long to
mf
44
F
more than one cat. But a-bove and be-yond there's still one name left ov-er. And
mp


47
that is the name that you ne-ver will guess: The name that no hu-man re-
50
search can dis-cov-er but the cat him-self knows and will nev-er con-fess when you
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
8va
8va
57
H
mind is eng-aged in a rapt con-tem-pla-tion of the thought, of the thought, of the
legato



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


77
FLUTE
81
85
J
ON CUE FROM QUAXO
Faster
89
mf "INVITATION"
93
QUAXO
Jell - i - cle cats come out to - night
Jell - i - cle cats come one come all; The

K

97

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

101

(Opt.) 8va

rall.

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

L

Grandly - slower

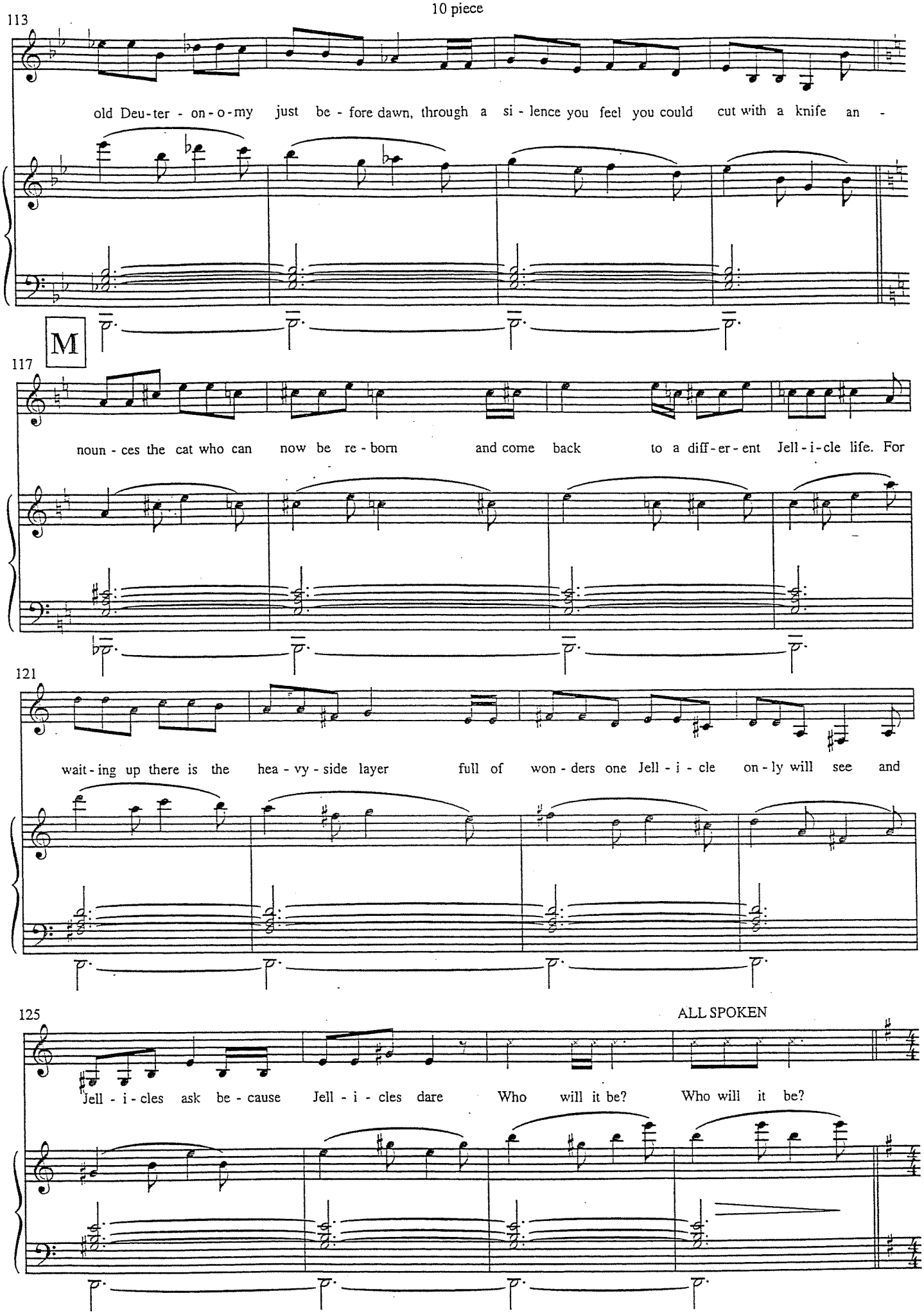
MUNKUSTRAP "12 LINES"

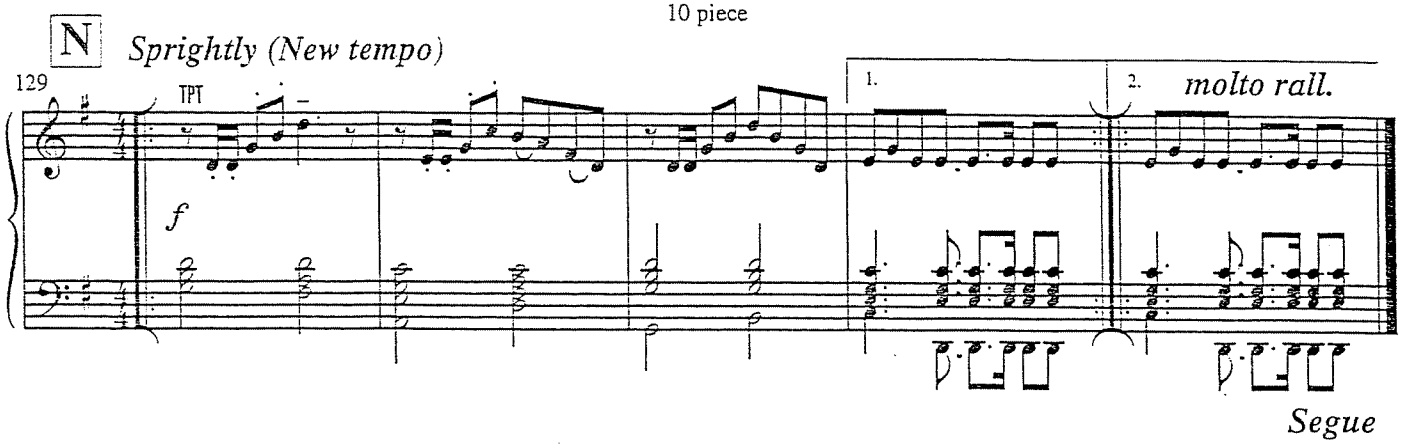
105

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

109

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


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?


N
Sprightly (New tempo)
129
TPT
f
1.
2.
molto rall.
Segue

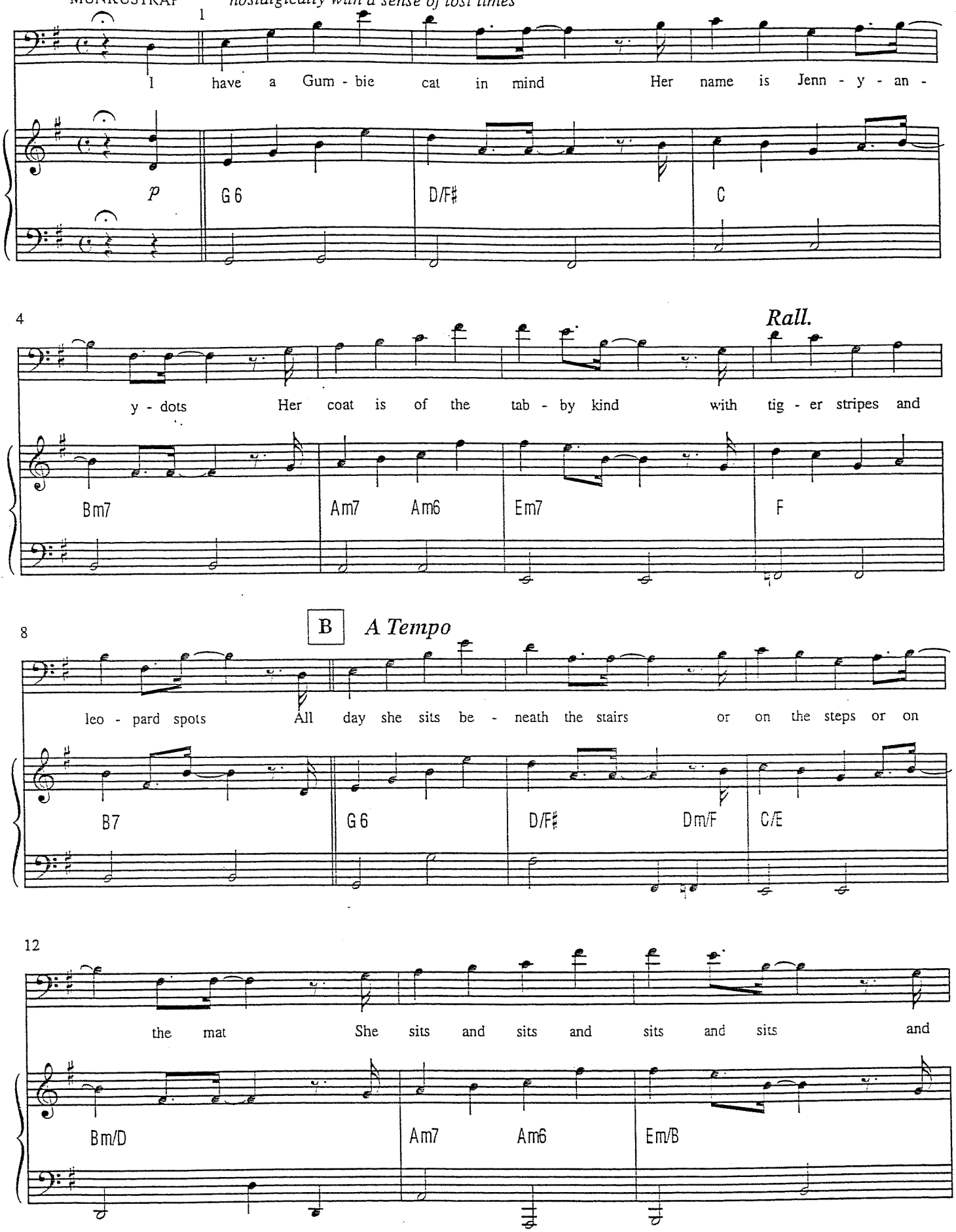
Music by Andrew Lloyd Webber
Text by T.S. Eliot

4. Old Gumbie Cat

MUNKUSTRAP

A *Moderato*

nostalgically with a sense of lost times



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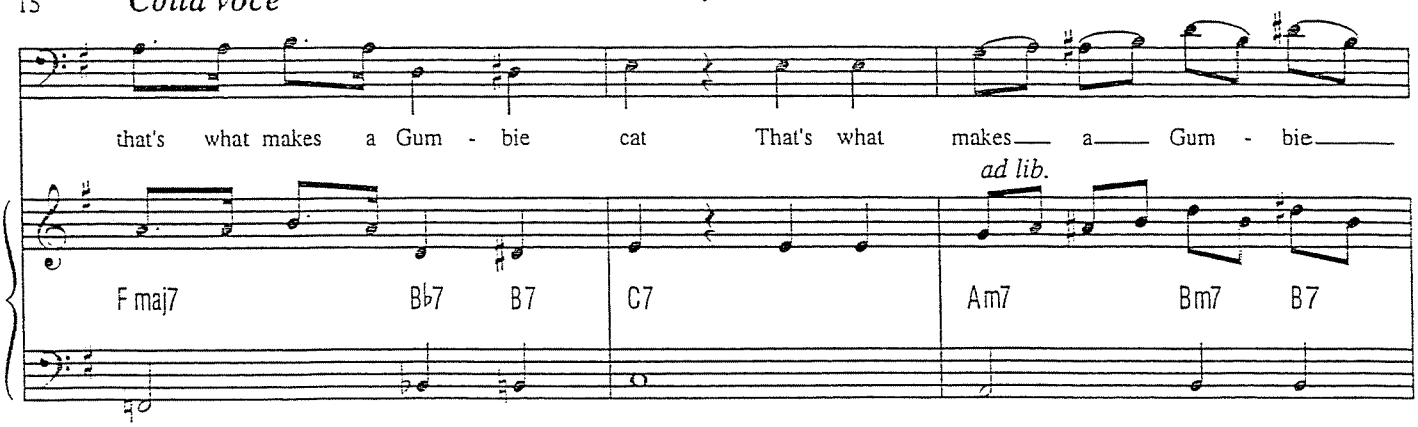
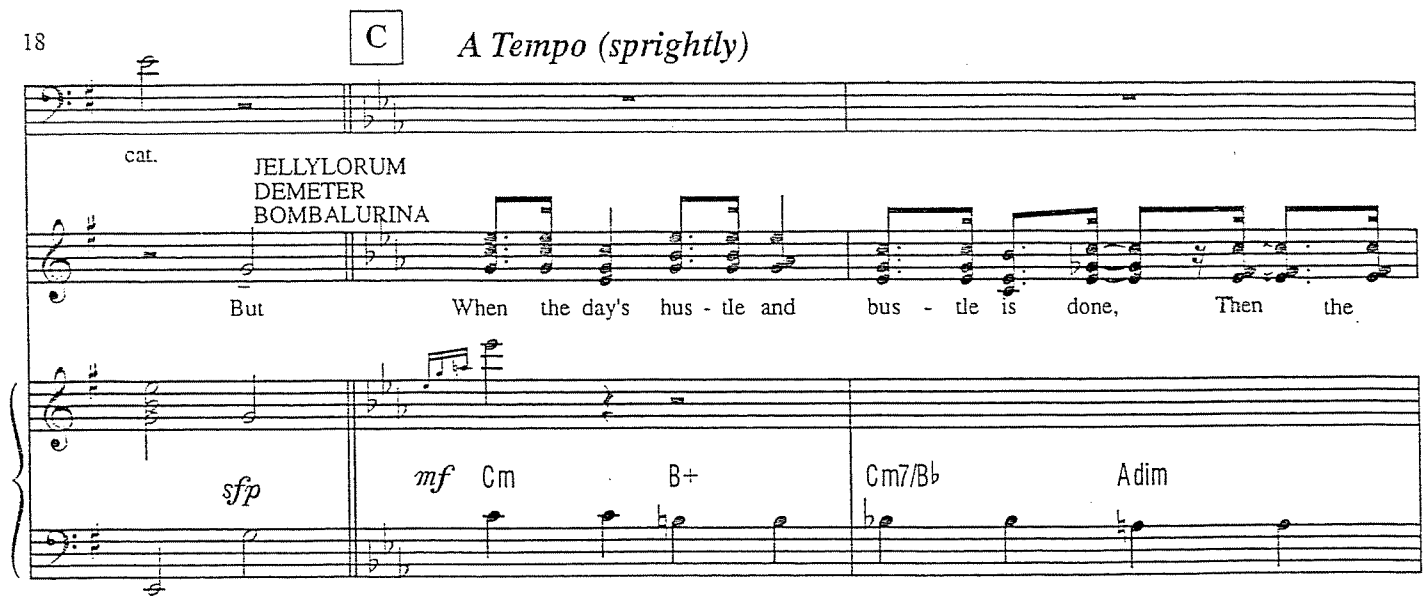
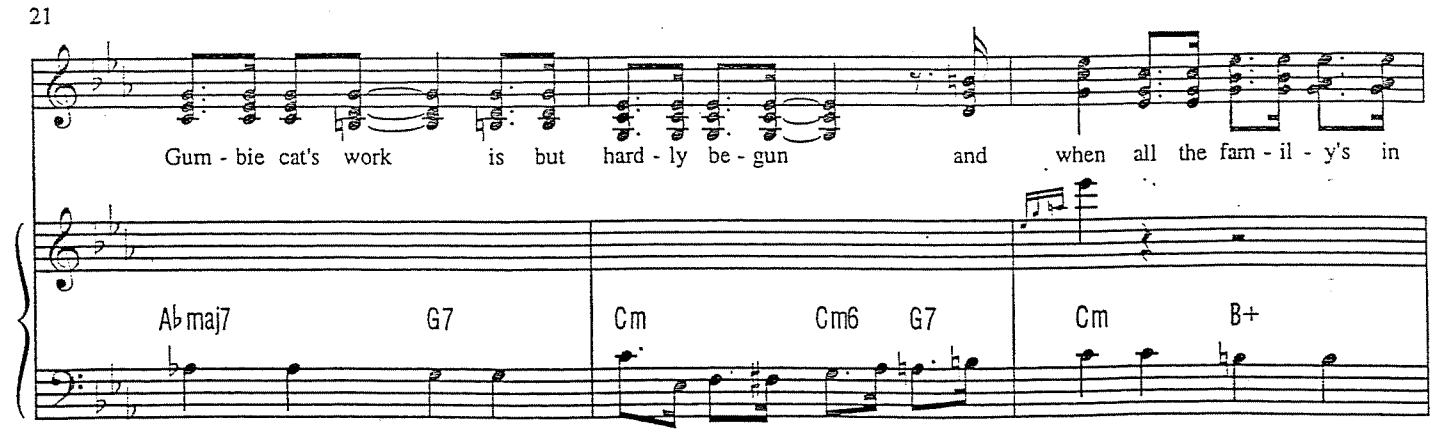
15 *Colla voce*



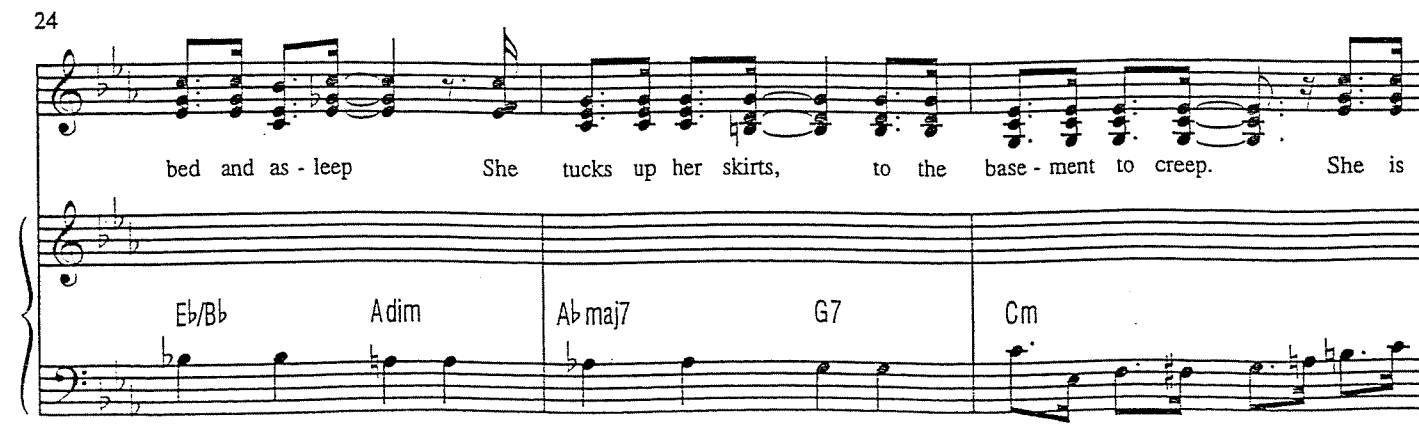
18 C *A Tempo (sprightly)*



21



24



27

GUMBIE

Their be - hav - iour's not good and their

deep - ly con - cerned with the ways of the mice

Ab Bb Bb7 Eb Eb maj7

30

man - ner's not nice;

so when she has got them lined up on the matt - ing She

Ab maj7 Db

33 34

MUNKUSTRAP

Mus - ic croch - et - ting and tat - ting I

teach - es them

G7 Cm

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

+ GIRLS MUNKUSTRAP

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

mp G 6 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

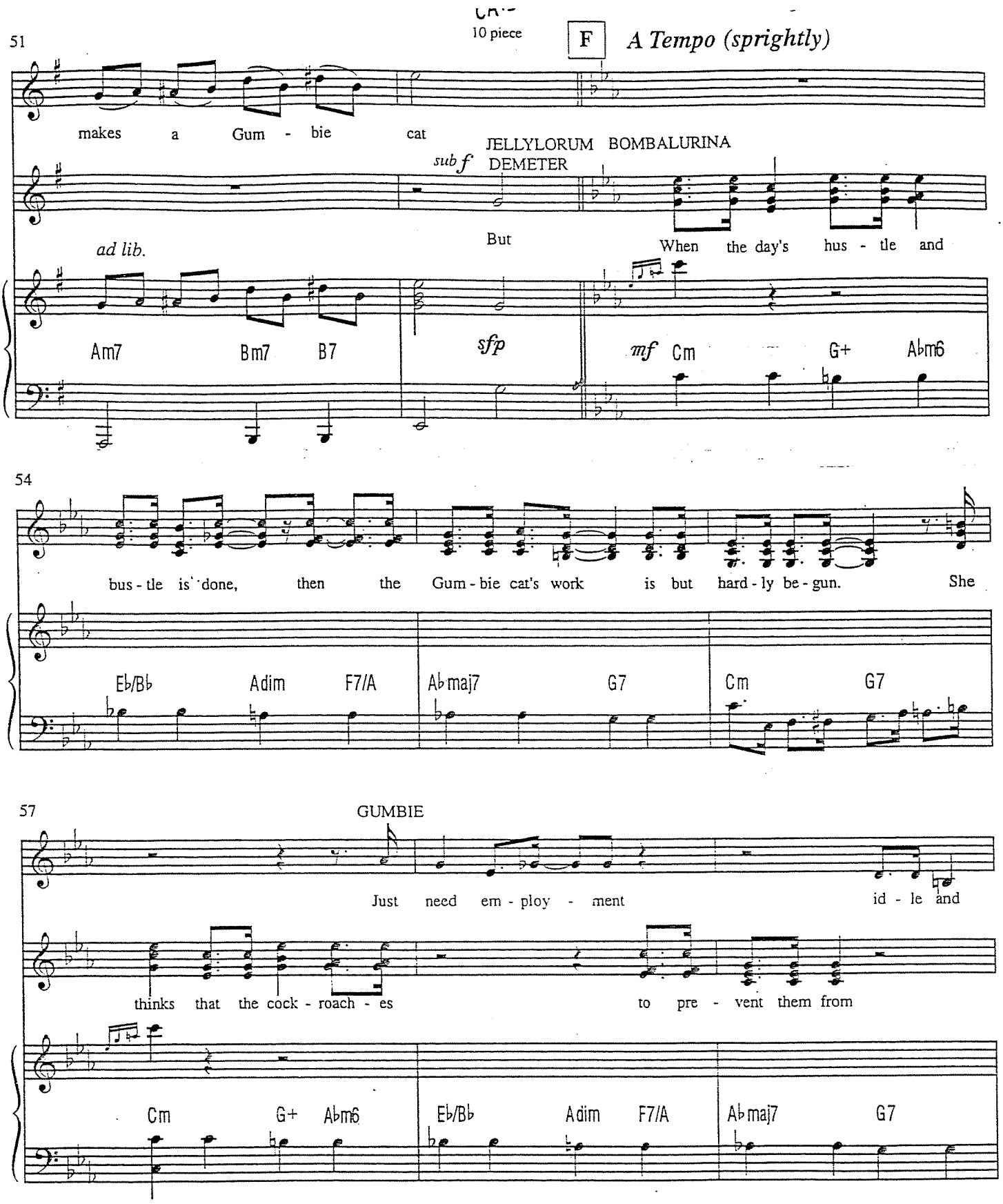
mp G 6 D/F♯ Dm/F C/E Bm7/D

47 *Rall.* MUNKUSTRAP *Colla voce*

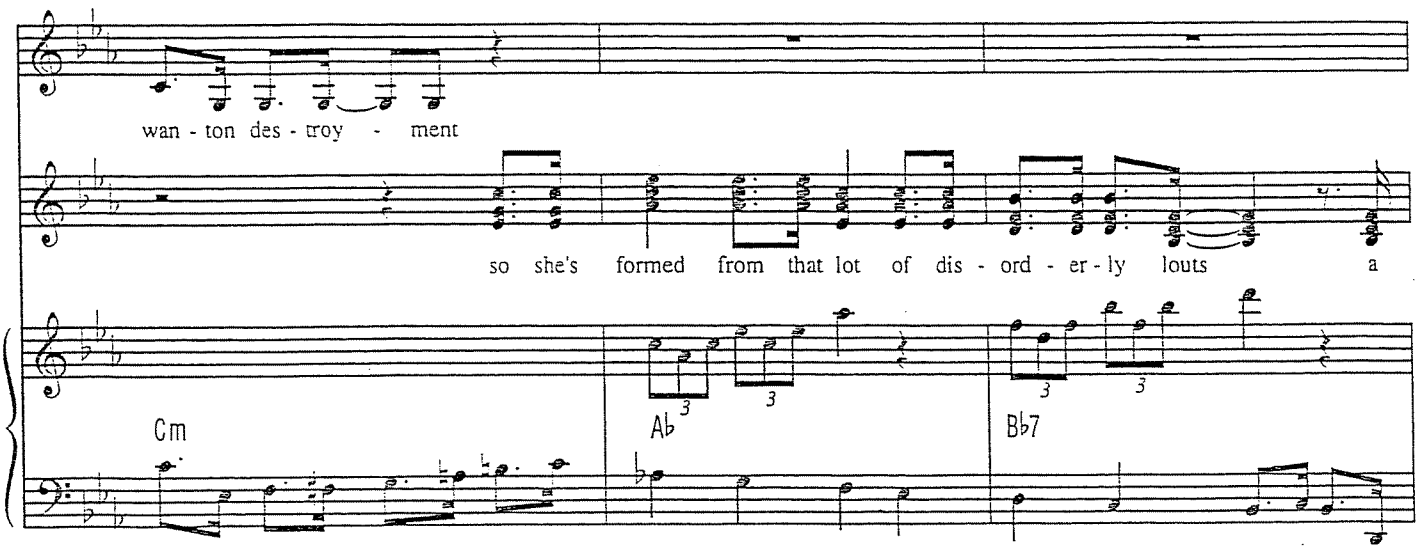
+ GIRLS

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

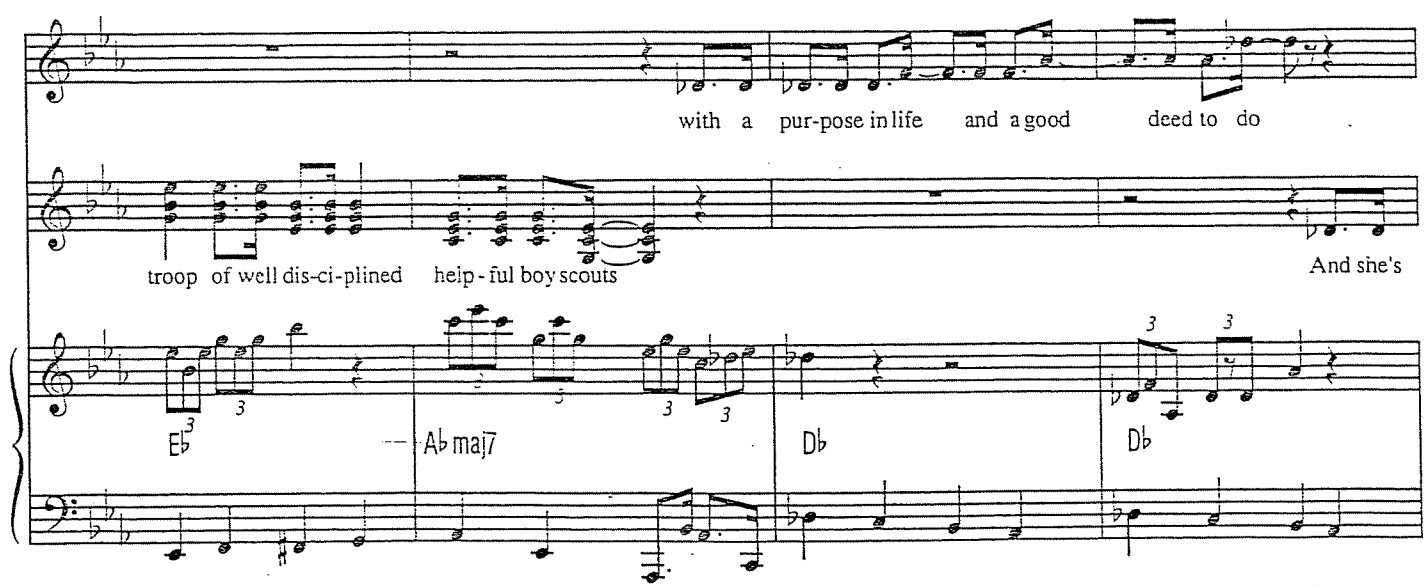
Am7 Em F maj7 B♭ maj7 B7 C7


51
10 piece
F
A Tempo (sprightly)
makes a Gum - bie cat
JELLYLORUM BOMBALURINA
sub f
DEMETER
But
When the day's hus - tle and
ad lib.
Am7 Bm7 B7
sfp
mf Cm G+ Ab6
54
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
57
GUMBIE
Just need em - ploy - ment id - le and
thinks that the cock - roach - es to pre - vent them from
Cm G+ Ab6 Eb/Bb Adim F7/A Abmaj7 G7

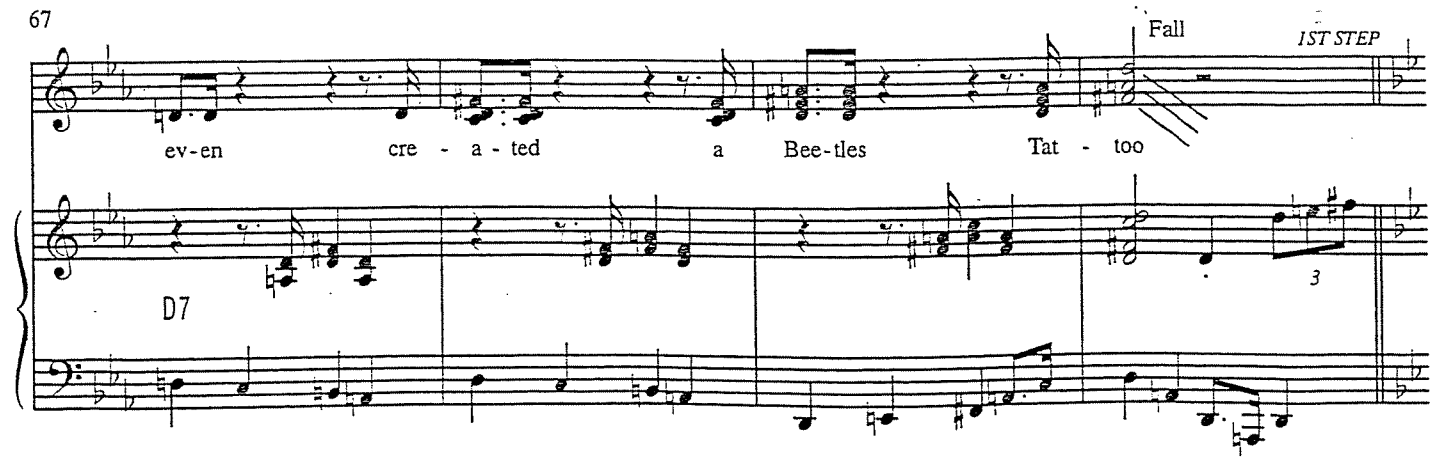
60

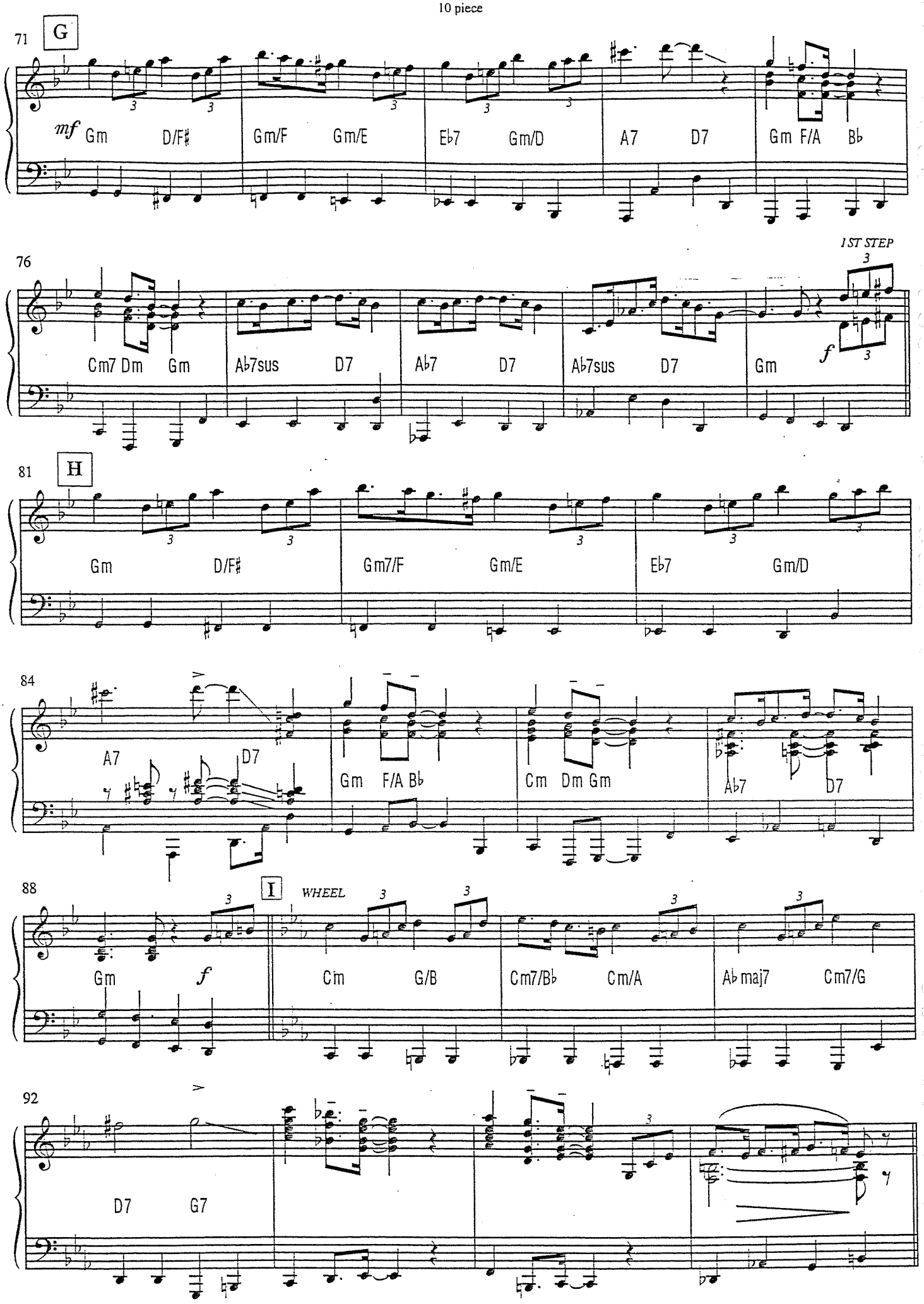

wan - ton des - troy - ment
so she's formed from that lot of dis - ord - er - ly louts a
Cm
Ab
Bb7

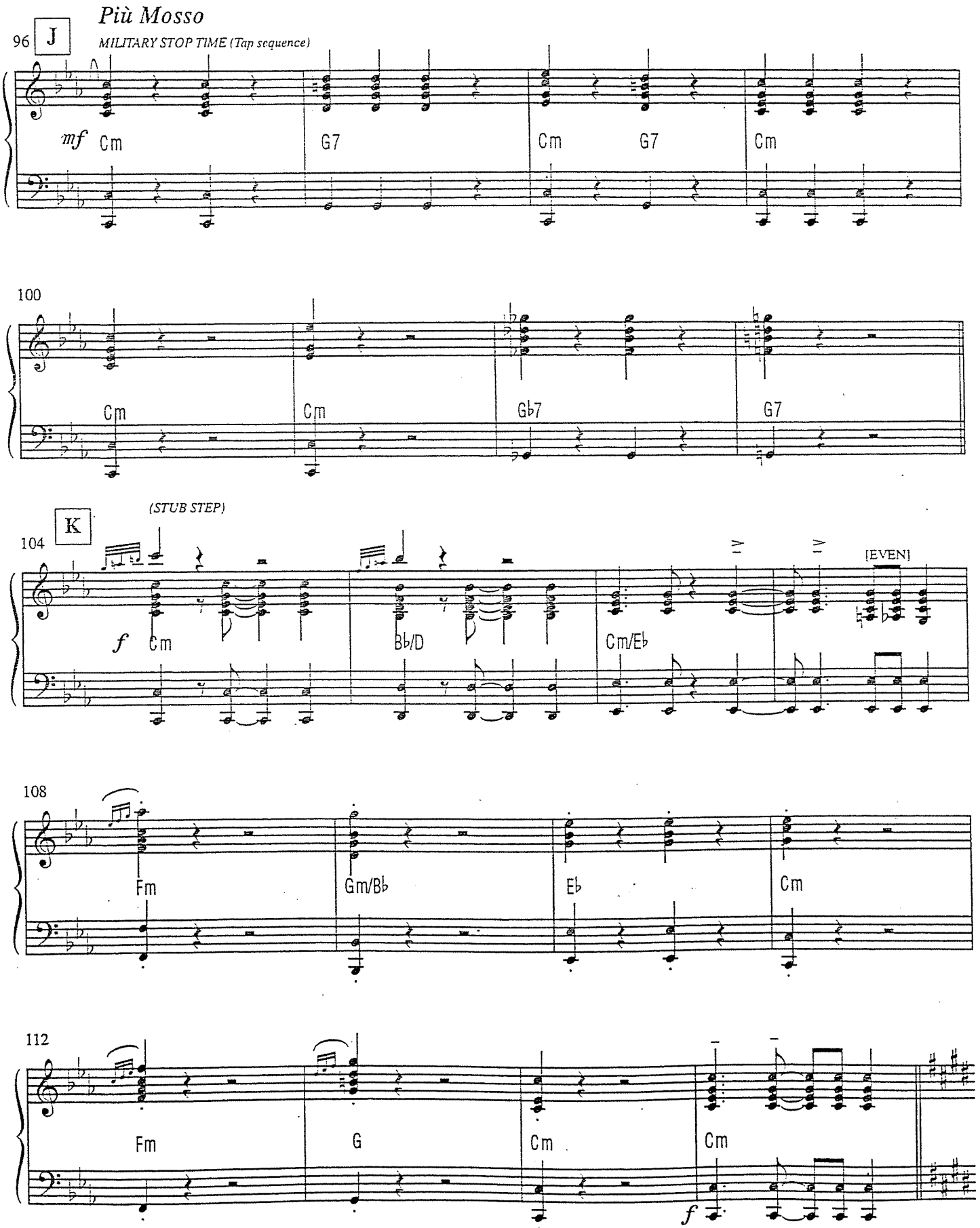
63

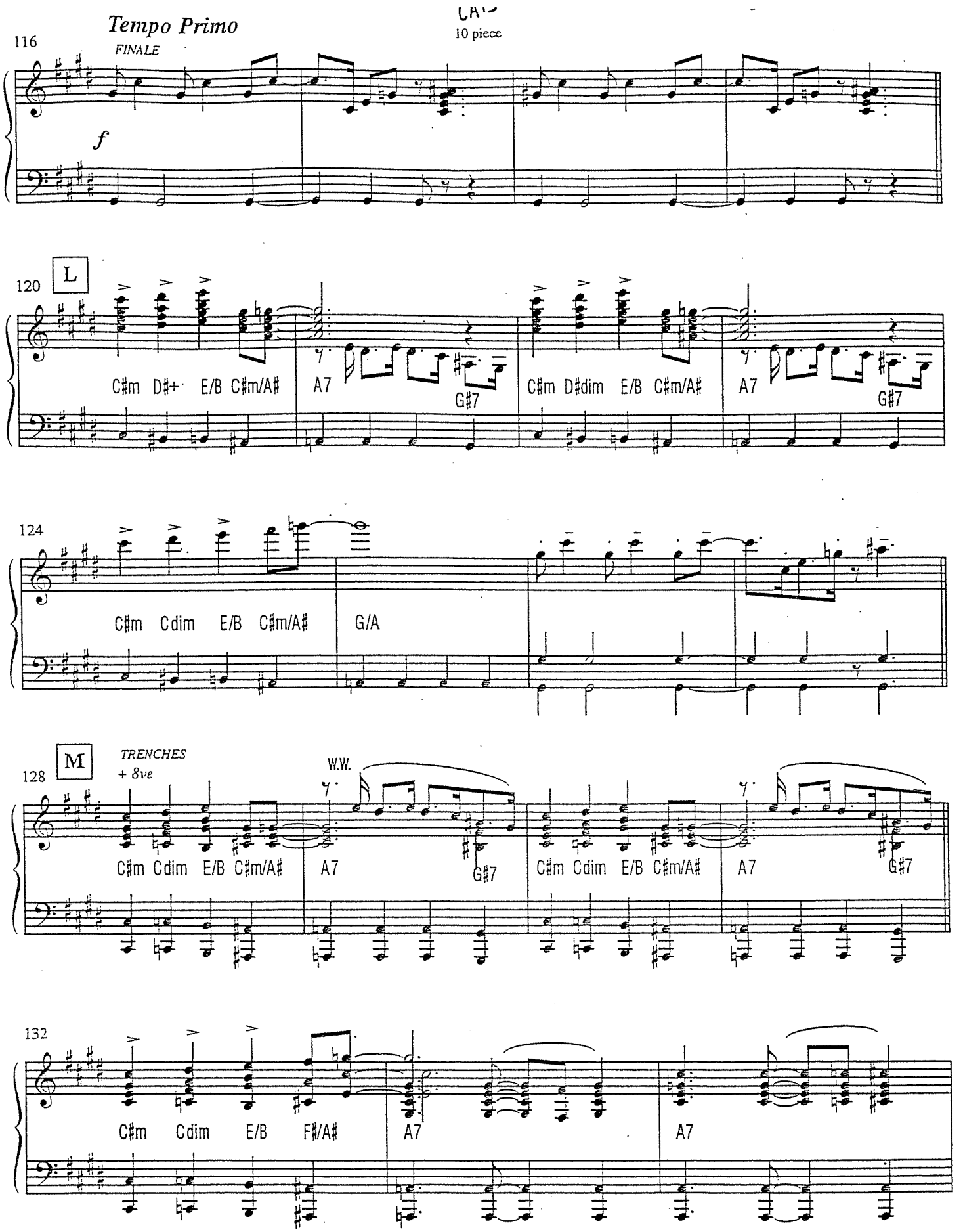

with a pur-pose in life and a good deed to do
troop of well dis-ci-plined help-ful boy scouts
And she's
Eb
Ab maj7
Db
Db

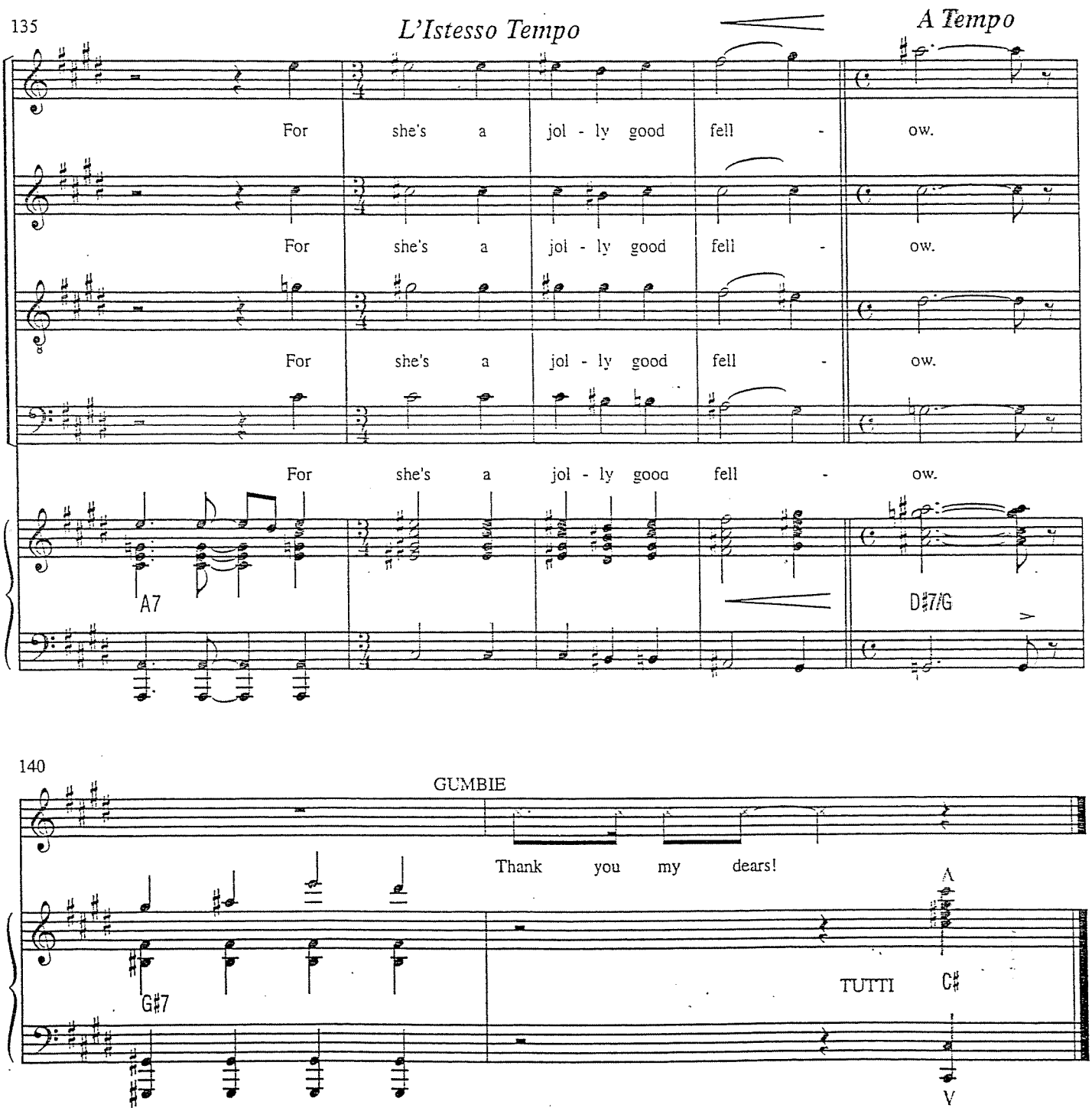
67


Fall
1ST STEP
ev-en cre - a - ted a Bee-tles Tat - too
D7


71
G
mf
Gm D/F♯ Gm/F Gm/E E♭7 Gm/D A7 D7 Gm F/A B♭
76
1ST STEP
Cm7 Dm Gm A♭7sus D7 A♭7 D7 A♭7sus D7 Gm
f
81
H
Gm D/F♯ Gm7/F Gm/E E♭7 Gm/D
84
A7 D7 Gm F/A B♭ Cm Dm Gm A♭7 D7
88
I
WHEEL
Gm
f
Cm G/B Cm7/B♭ Cm/A A♭maj7 Cm7/G
92
D7 G7


Più Mosso
96
J
MILITARY STOP TIME (Tap sequence)
mf
Cm
G7
Cm
G7
Cm
100
Cm
Cm
Gb7
G7
(STUB STEP)
K
104
f
Cm
Bb/D
Cm/Eb
[EVEN]
108
Fm
Gm/Bb
Eb
Cm
112
Fm
G
Cm
Cm
f


Tempo Primo
10 piece
116
FINALE
f
120
L
C♯m D♯+ E/B C♯m/A♯
A7
G♯7
C♯m D♯dim E/B C♯m/A♯
A7
G♯7
124
C♯m Cdim E/B C♯m/A♯
G/A
128
M
TRENCHES
+ 8ve
W.W.
C♯m Cdim E/B C♯m/A♯
A7
G♯7
C♯m Cdim E/B C♯m/A♯
A7
G♯7
132
C♯m Cdim E/B F♯/A♯
A7
A7


135
L'Istesso Tempo
A Tempo
S
A
T
B
For she's a jol - ly good fell - ow.
For she's a jol - ly good fell - ow.
For she's a jol - ly good fell - ow.
For she's a jol - ly good fell - ow.
A7
D♯7/G
140
GUMBIE
Thank you my dears!
A
TUTTI
C♯
G♯7
V

Music by Andrew Lloyd Webber
Text by T.S. Eliot

5. The Rum Tum Tugger

Slowly
Beautiful nostalgia

1 TUGGER (noise) *mp* RUMPLE: Tugger

Mi - aow?

sim.

mp Db Ab/C Abm/C Gb/Db *ff*

A

4 *Faster* ♩=120 ALL

- The

8 RUM TUM TUGGER

RumTum Tug - ger is a cur-i-ous cat. If you off-er me pheasant I would ra-therhave grouse.

A (#9)

11 1/2 Feel

If you put me in a house I would much pre - fer a flat, if you

E7 E7

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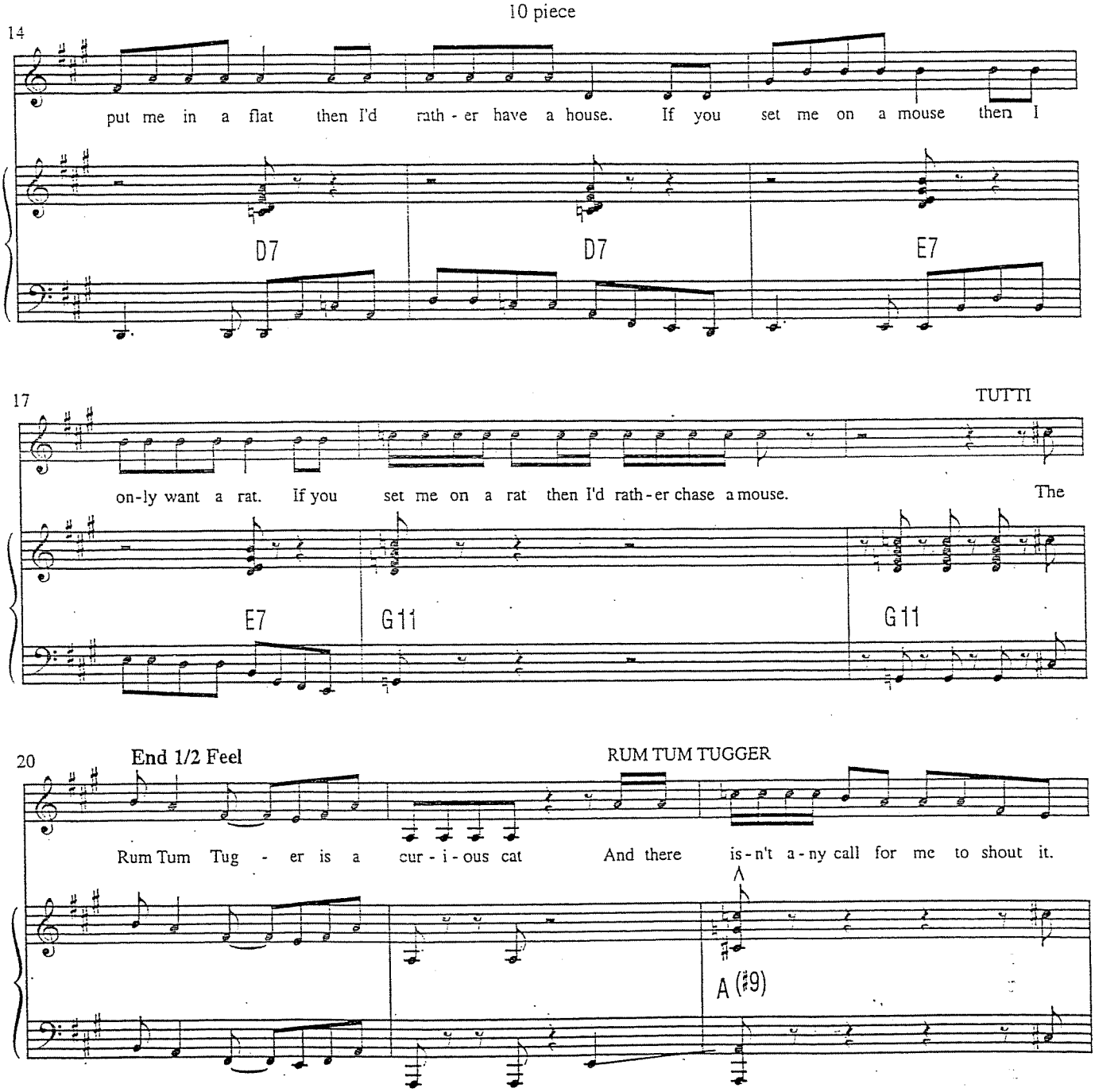
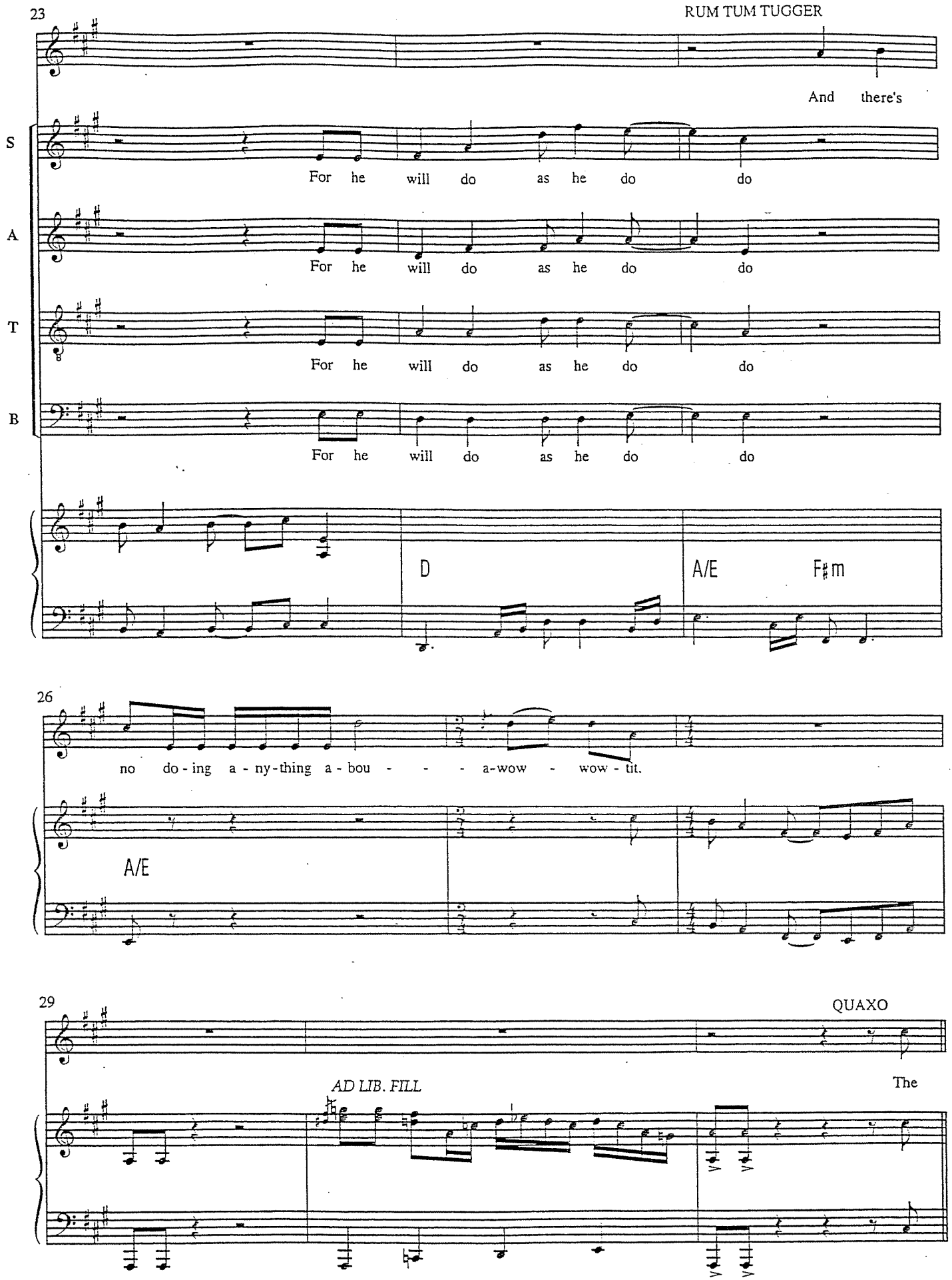
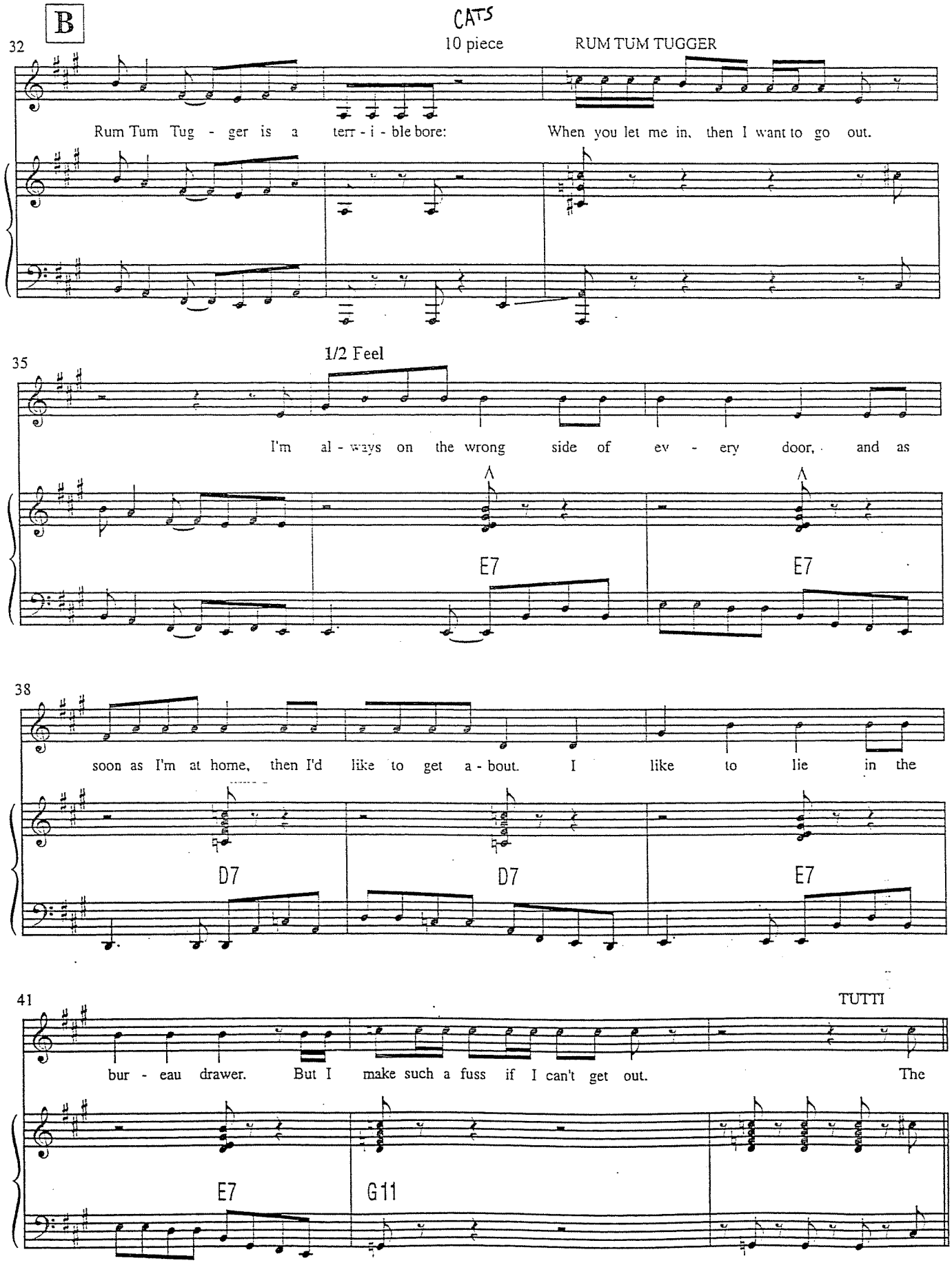
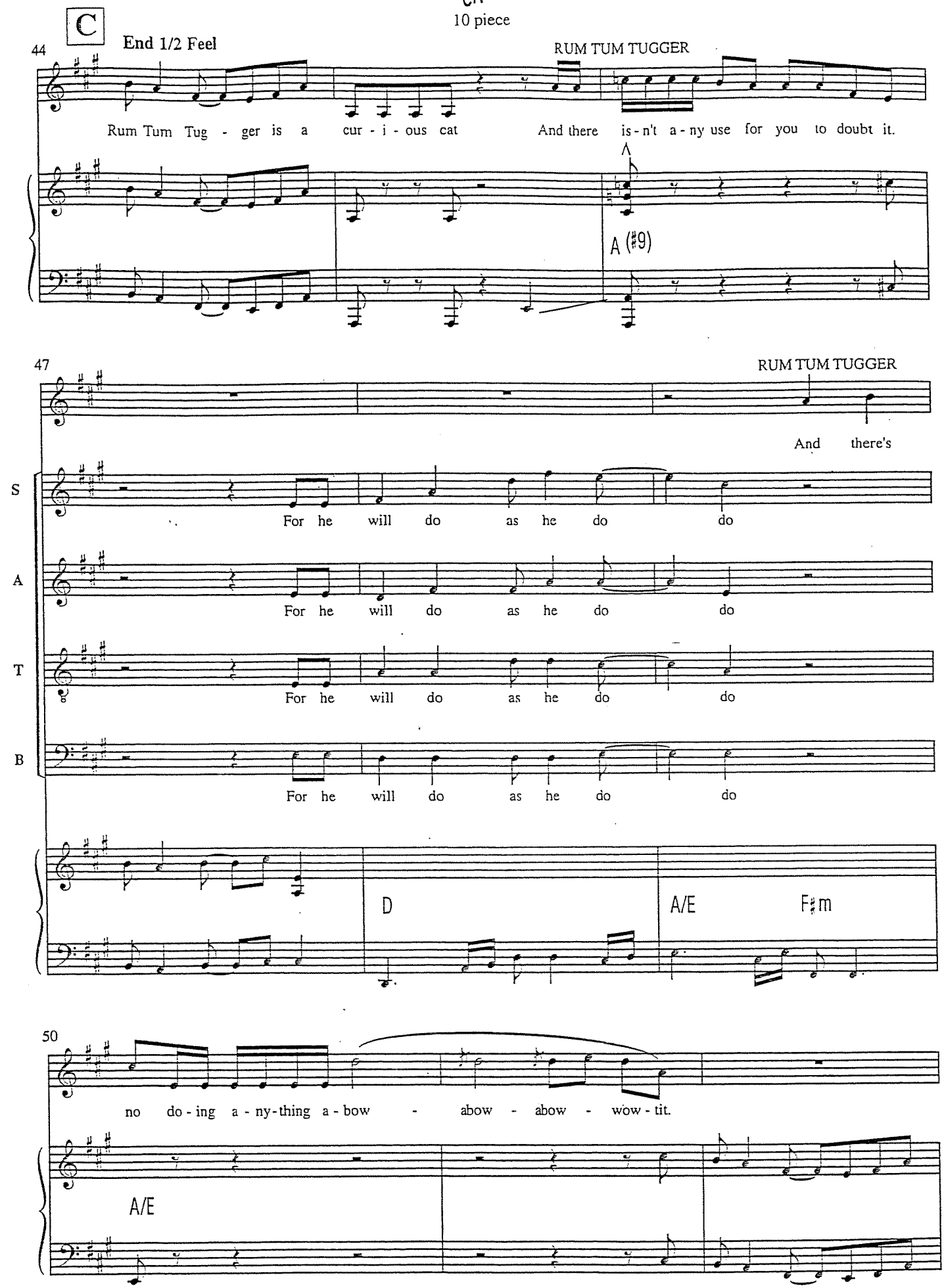
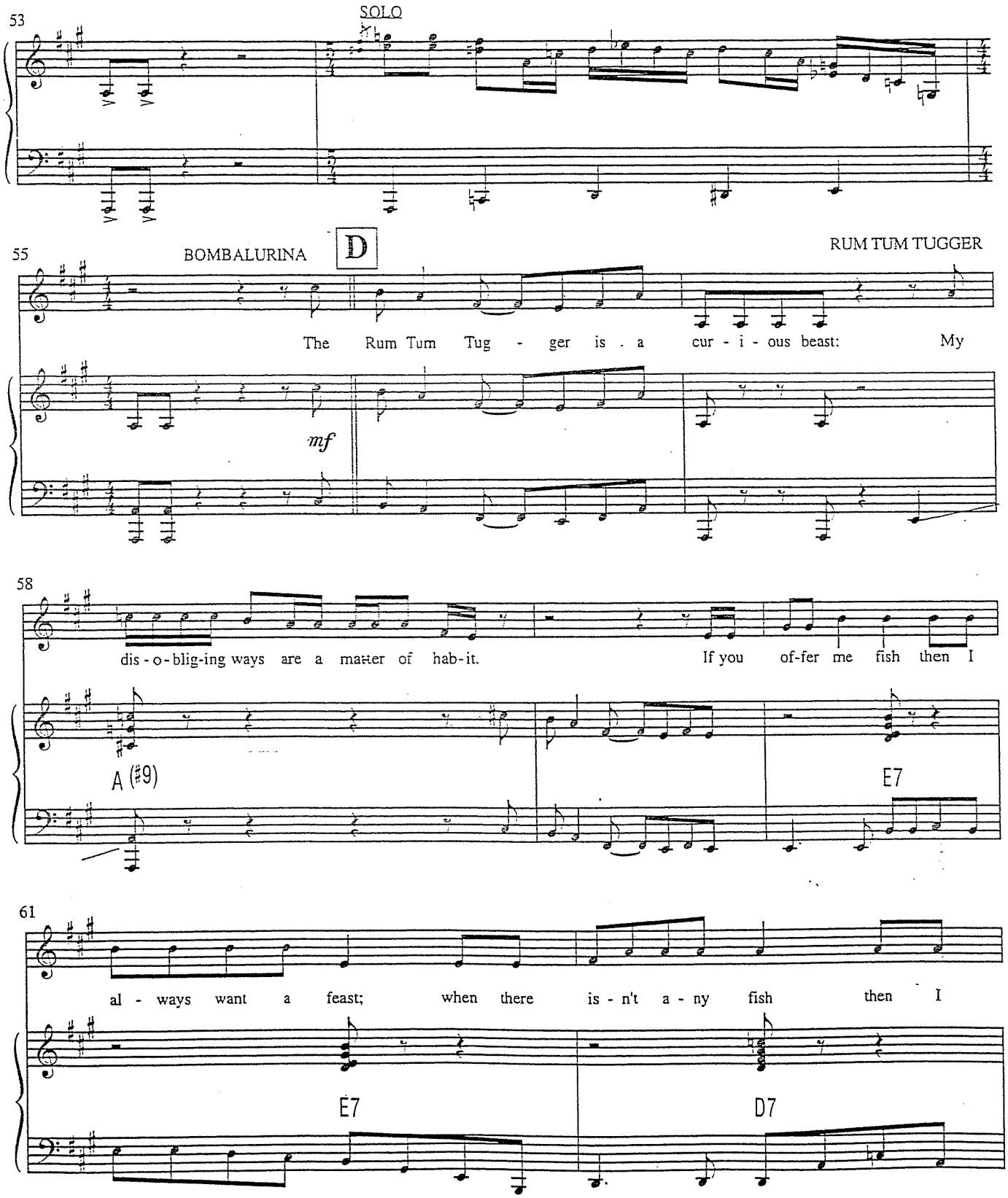
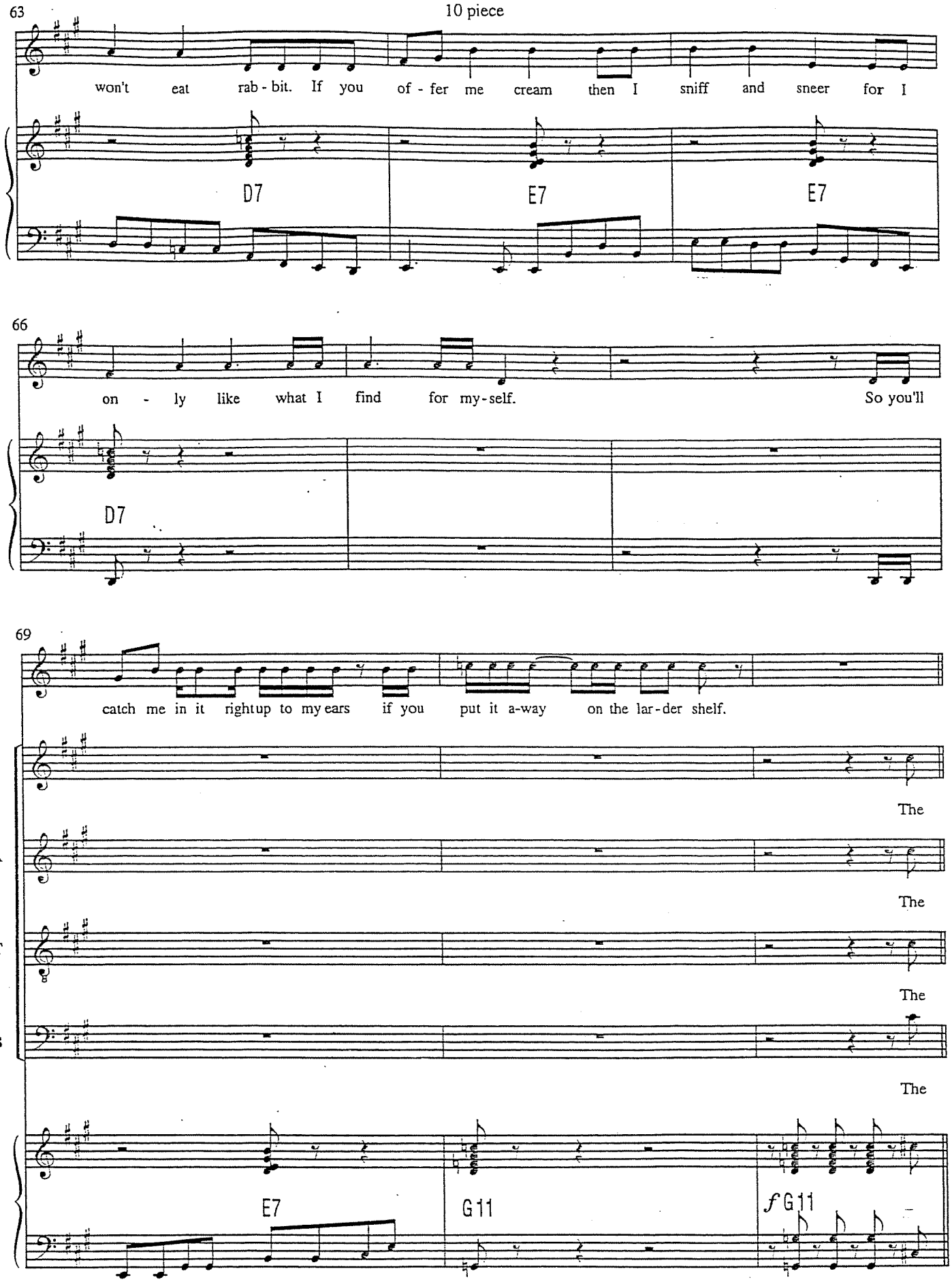

14
put me in a flat then I'd rath - er have a house. If you set me on a mouse then I
D7
D7
E7
17
TUTTI
on-ly want a rat. If you set me on a rat then I'd rath-er chase a mouse. The
E7
G11
G11
20
End 1/2 Feel
RUM TUM TUGGER
Rum Tum Tug - er is a cur - i - ous cat And there is-n't a-ny call for me to shout it.
A (♯9)

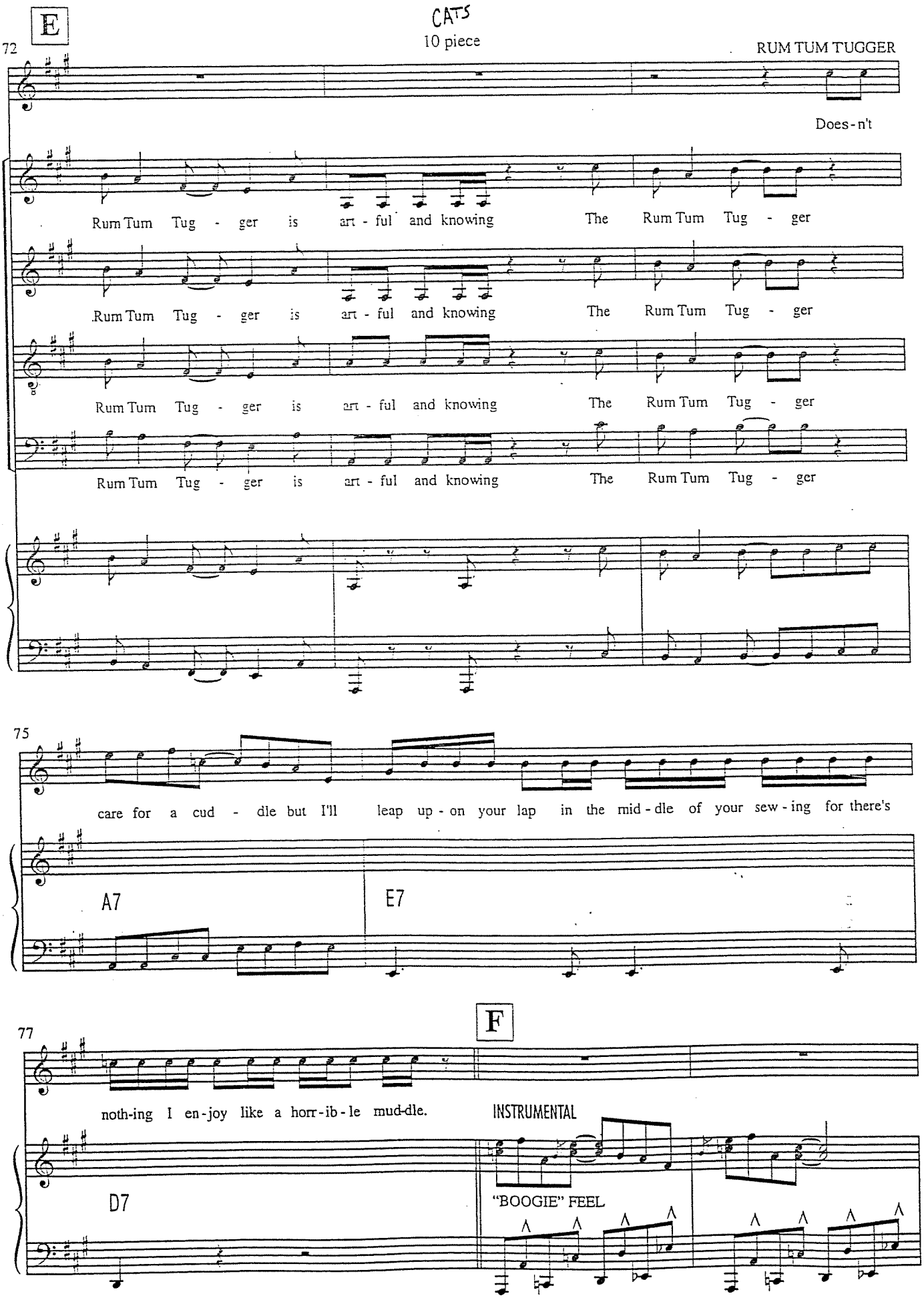

23
RUM TUM TUGGER
And there's
S
For he will do as he do do
A
For he will do as he do do
T
For he will do as he do do
B
For he will do as he do do
D
A/E
F♯m
26
no do - ing a - ny - thing a - bou - - - a-wow - wow - tit.
A/E
29
QUAXO
AD LIB. FILL
The

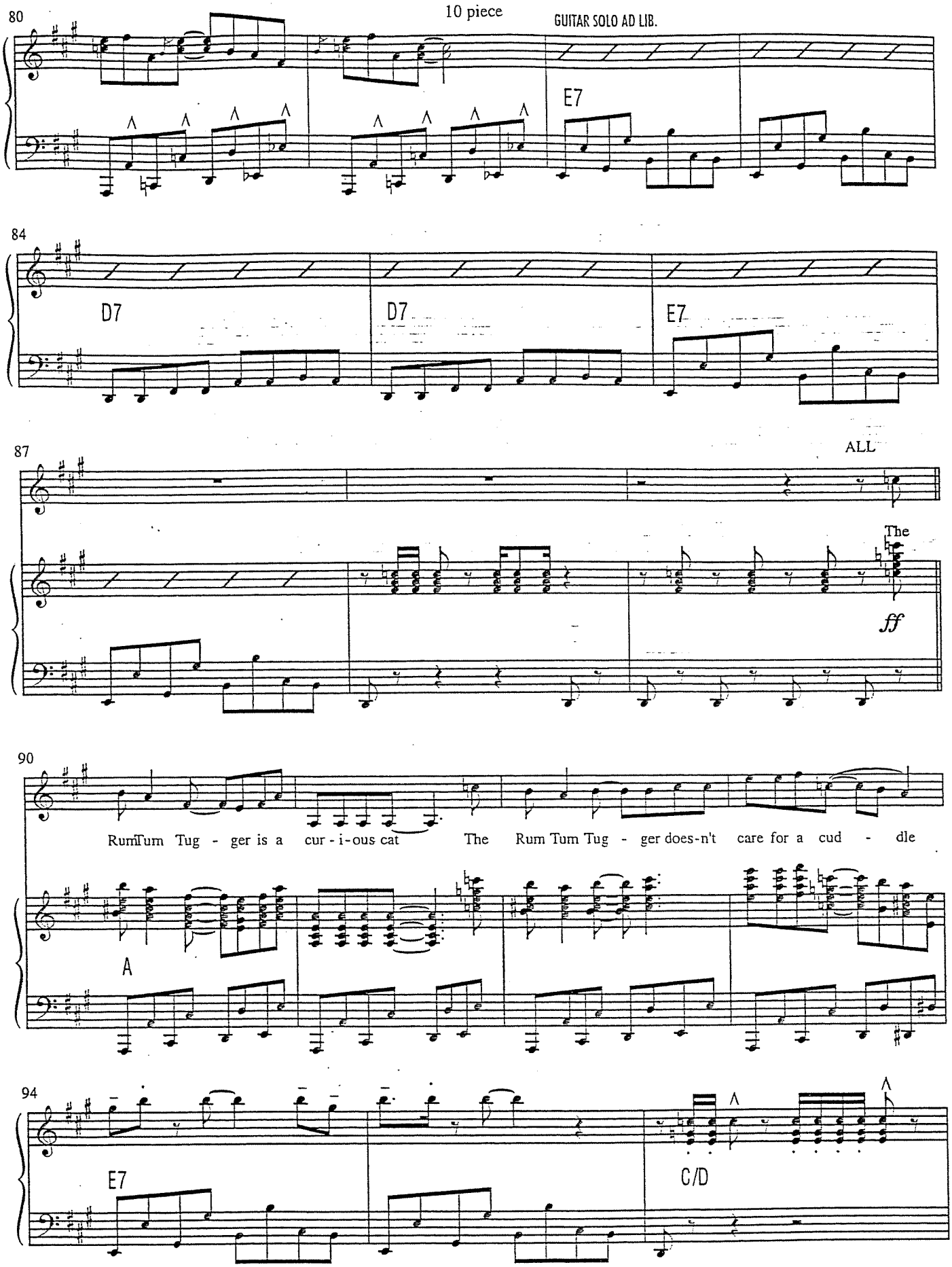

B
CATS
10 piece
RUM TUM TUGGER
32
Rum Tum Tug - ger is a terr - i - ble bore: When you let me in, then I want to go out.
1/2 Feel
35
I'm al - ways on the wrong side of ev - ery door, and as
E7
E7
38
soon as I'm at home, then I'd like to get a - bout. I like to lie in the
D7
D7
E7
41
TUTTI
bur - eau drawer. But I make such a fuss if I can't get out. The
E7
G11

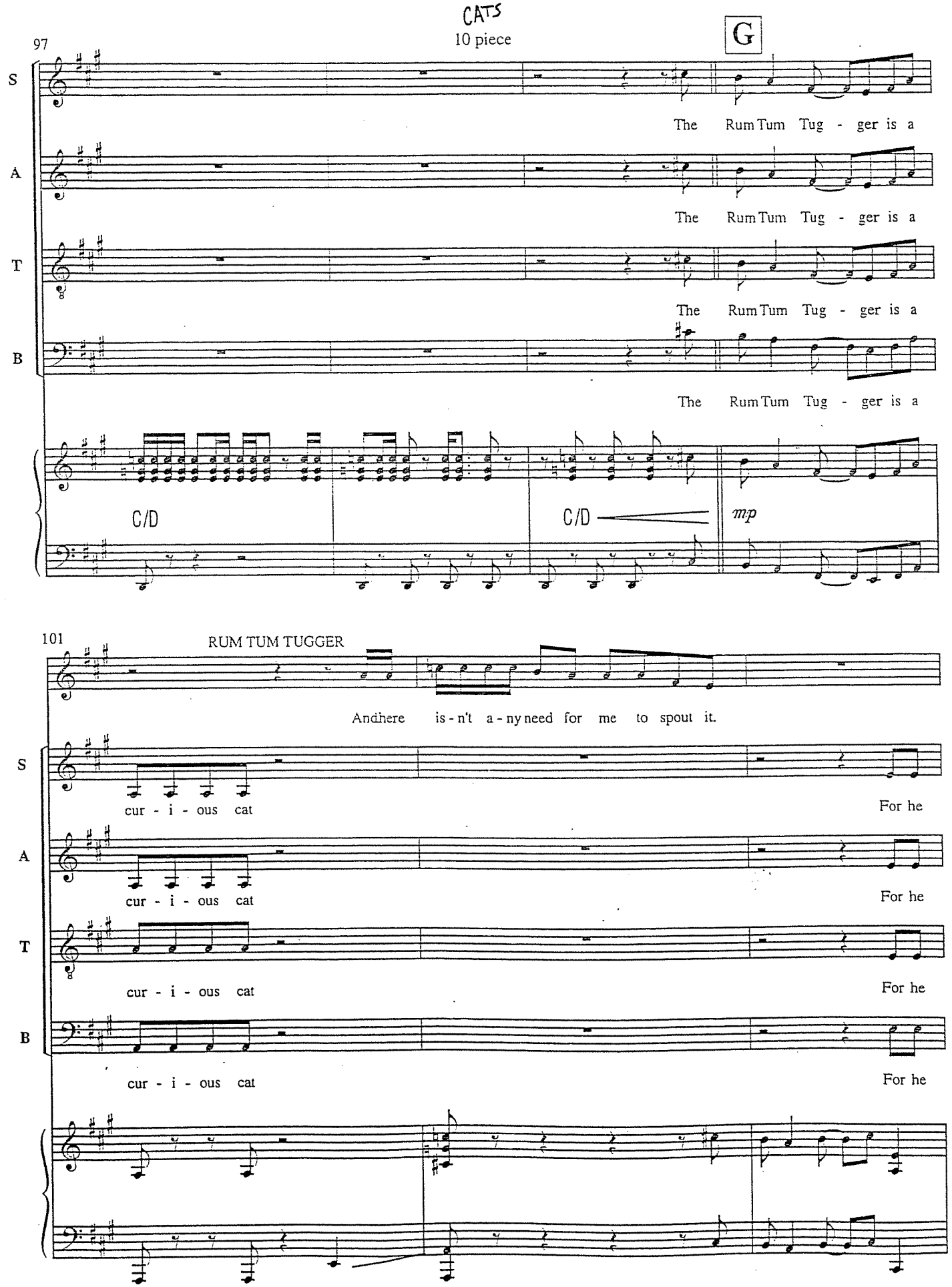

C
End 1/2 Feel
44
RUM TUM TUGGER
Rum Tum Tug - ger is a cur - i - ous cat
And there is-n't a-ny use for you to doubt it.
A (#9)
47
RUM TUM TUGGER
And there's
S
For he will do as he do do
A
For he will do as he do do
T
For he will do as he do do
B
For he will do as he do do
D
A/E
F♯m
50
no do - ing a - ny - thing a - bow - abow - abow - wow - tit.
A/E

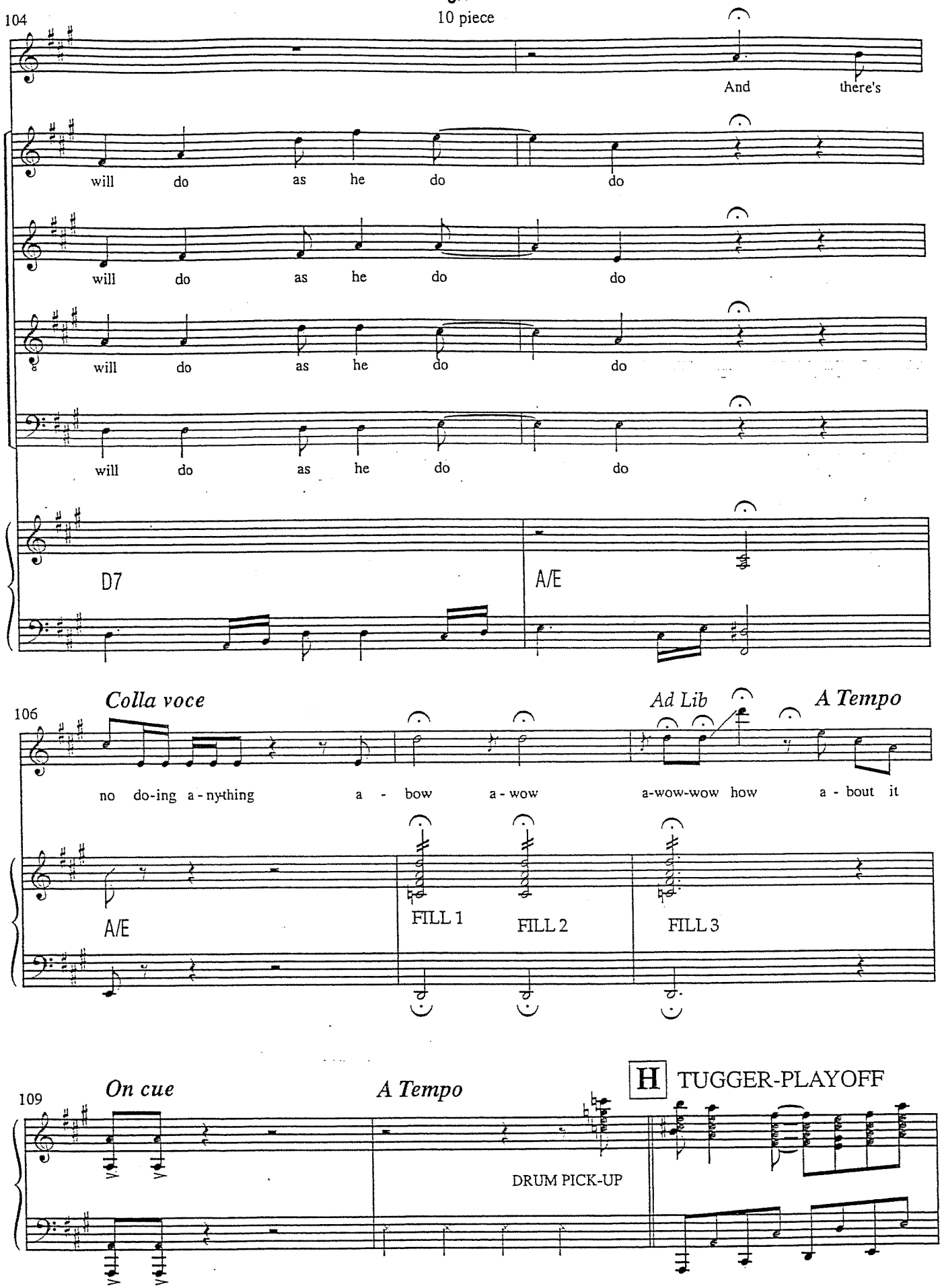

53
SOLO
55
BOMBALURINA
D
RUM TUM TUGGER
The Rum Tum Tug - ger is . a cur - i - ous beast: My
mf
58
dis - o - blig-ing ways are a mat-ter of hab-it. If you of-fer me fish then I
A (♯9)
E7
61
al - ways want a feast; when there is - n't a - ny fish then I
E7
D7

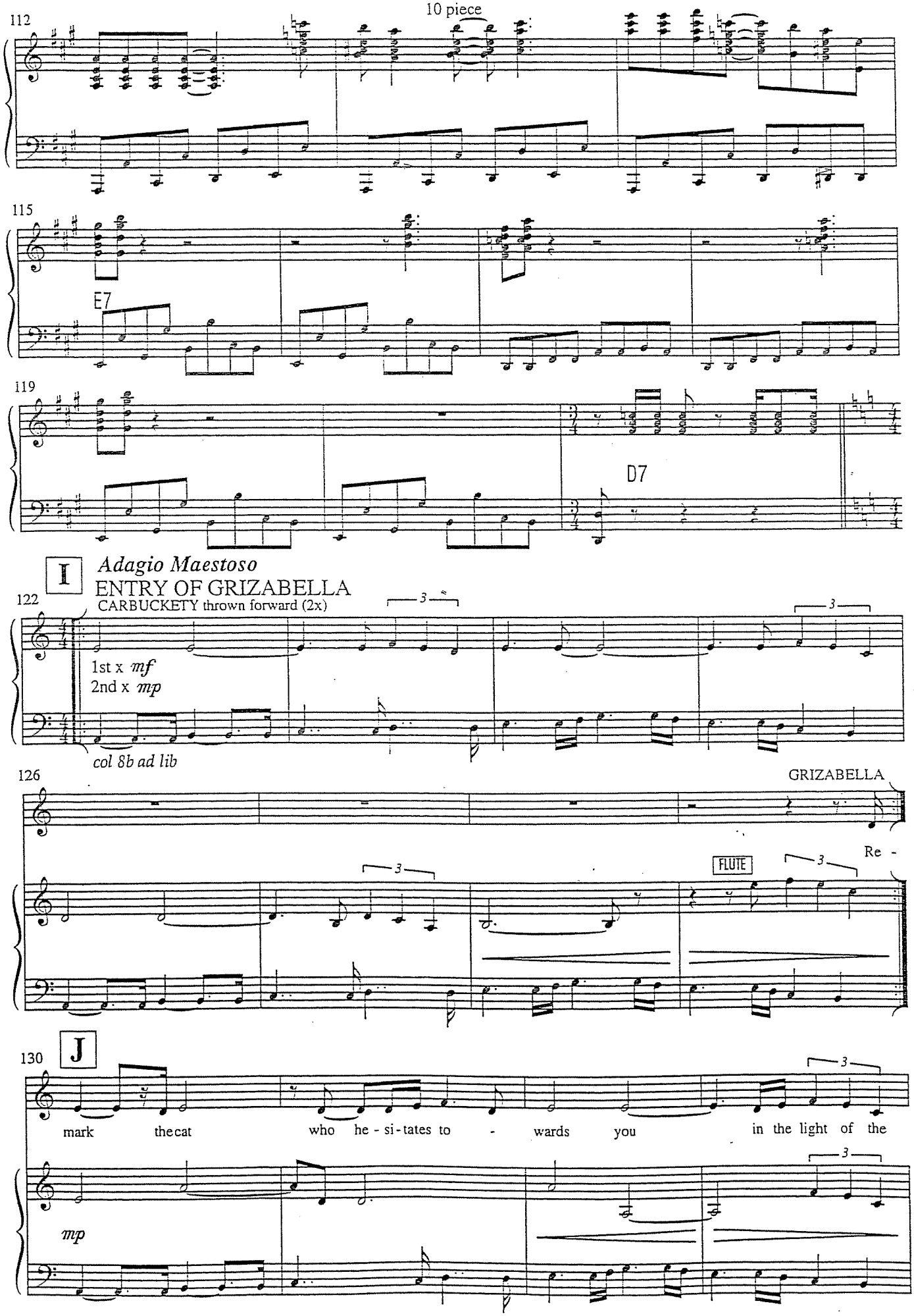

63
won't eat rab - bit. If you of - fer me cream then I sniff and sneer for I
D7
E7
E7
66
on - ly like what I find for my-self. So you'll
D7
69
catch me in it rightup to my ears if you put it a-way on the lar-der shelf.
S
A
T
B
The
The
The
The
E7
G11
f G11

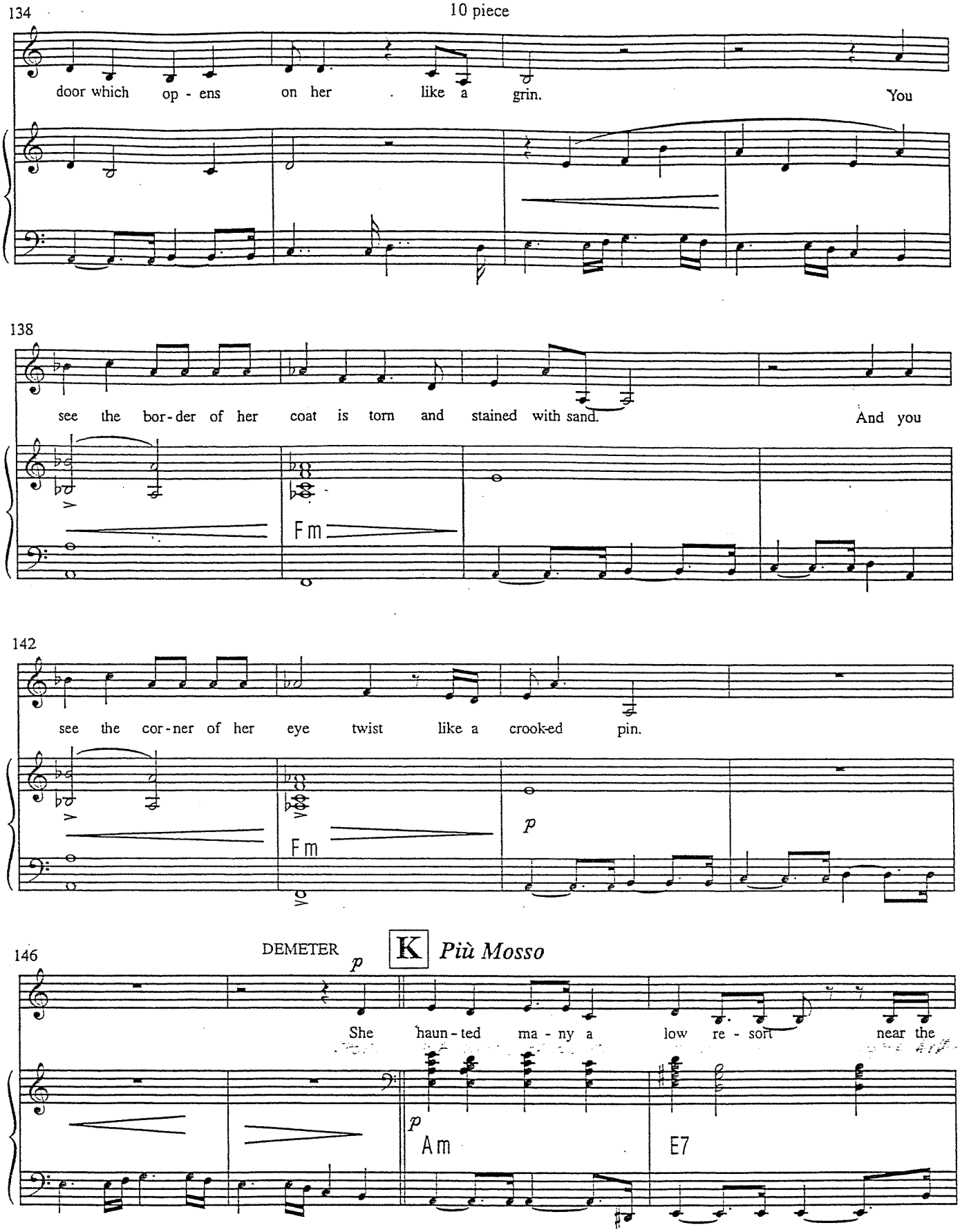

E
72
RUM TUM TUGGER
Does-n't
S
Rum Tum Tug - ger is art - ful and knowing The Rum Tum Tug - ger
A
Rum Tum Tug - ger is art - ful and knowing The Rum Tum Tug - ger
T
Rum Tum Tug - ger is art - ful and knowing The Rum Tum Tug - ger
B
Rum Tum Tug - ger is art - ful and knowing The Rum Tum Tug - ger
75
care 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
F
77
noth-ing I en-joy like a horr-ib-le mud-dle.
INSTRUMENTAL
D7
"BOOGIE" FEEL

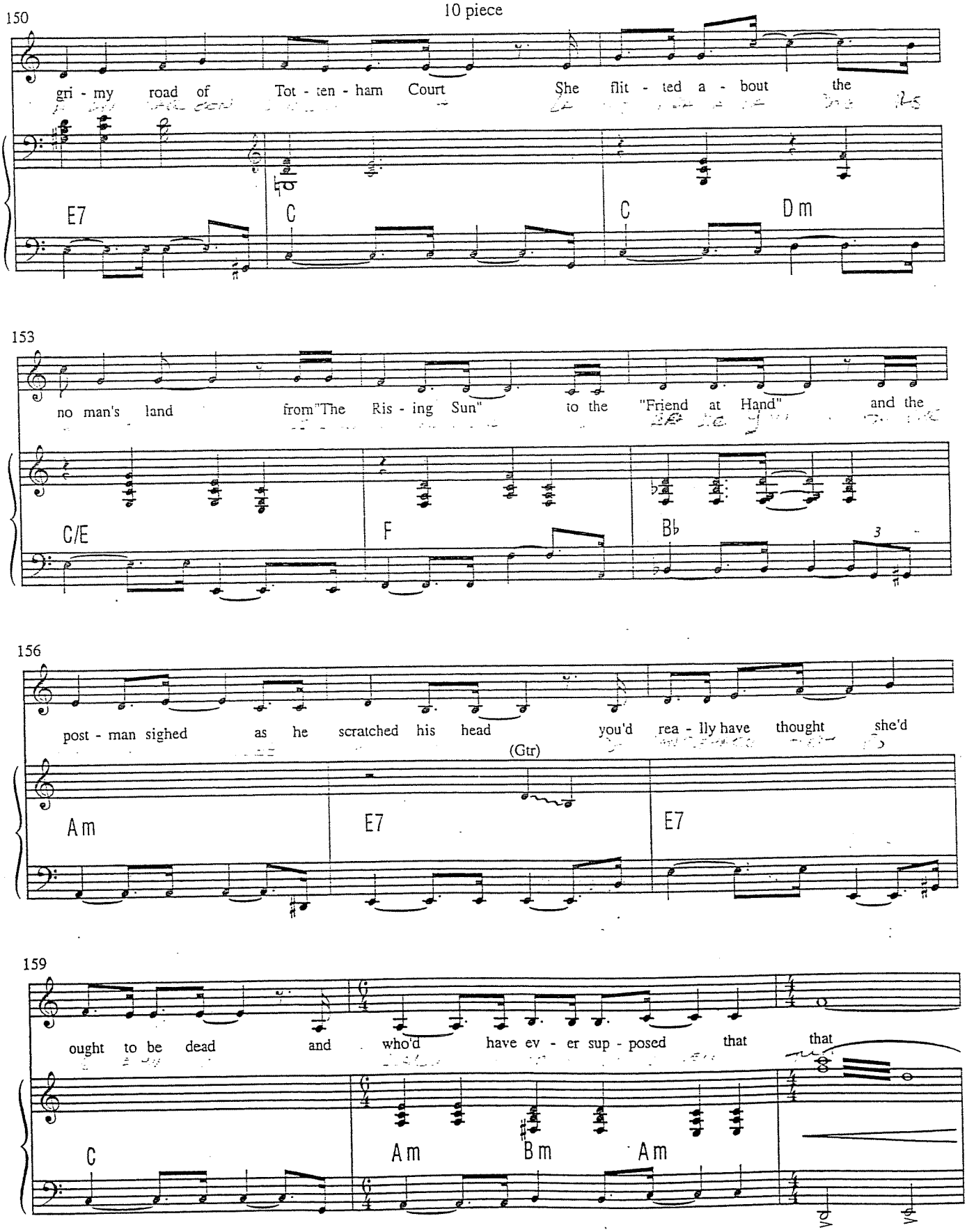

80
GUITAR SOLO AD LIB.
E7
84
D7
D7
E7
87
ALL
The
ff
90
Rum Tum Tug - ger is a cur - i - ous cat
The Rum Tum Tug - ger does-n't care for a cud - dle
A
94
E7
C/D

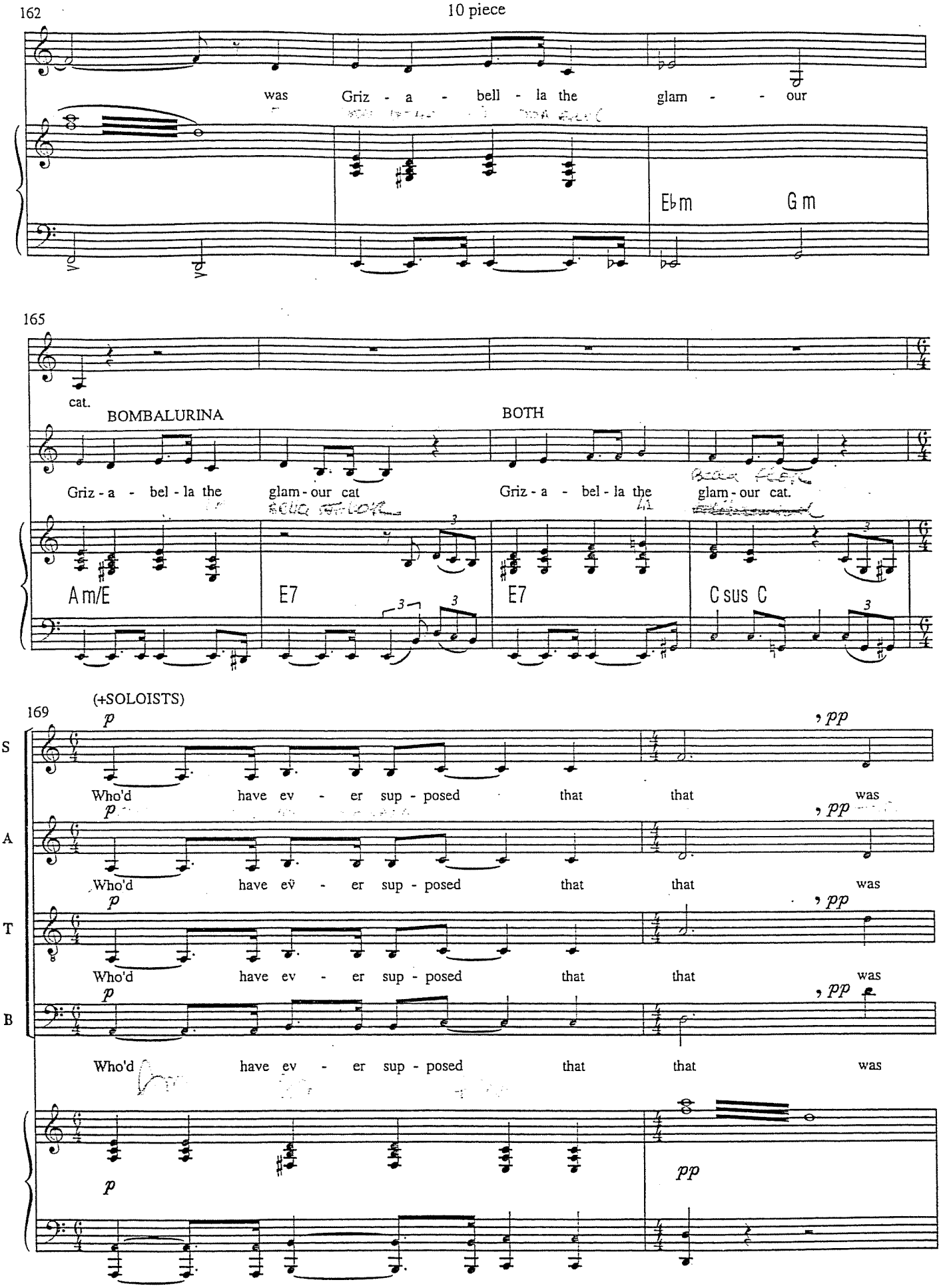

97
G
S
A
T
B
The Rum Tum Tug - ger is a
The Rum Tum Tug - ger is a
The Rum Tum Tug - ger is a
The Rum Tum Tug - ger is a
C/D
C/D
mp
101
RUM TUM TUGGER
Andhere is - n't a - ny need for me to spout it.
cur - i - ous cat
For he
cur - i - ous cat
For he
cur - i - ous cat
For he
cur - i - ous cat
For he


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


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
Re -
FLUTE
J
130
mark the cat who he - si - tates to - wards you in the light of the
mp

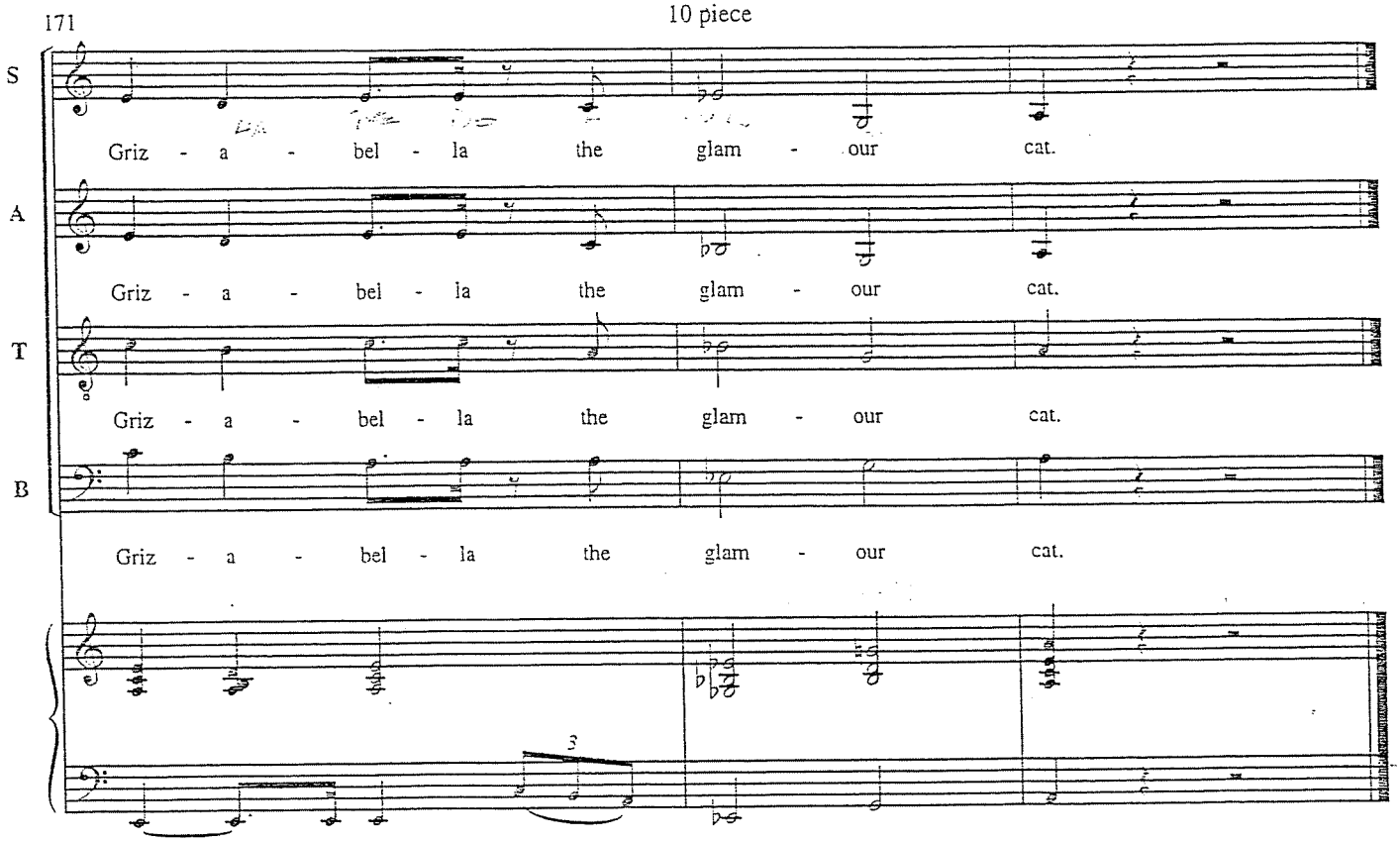

134
door which op - ens on her . like a grin. You
138
see the bor - der of her coat is torn and stained with sand. And you
Fm
142
see the cor - ner of her eye twist like a crook-ed pin.
Fm
p
146
DEMETER
p
K
Più Mosso
She haun - ted ma - ny a low re - sort near the
p
Am
E7


150
gri - my road of Tot - ten - ham Court She flit - ted a - bout the
E7 C C Dm
153
no man's land from "The Ris - ing Sun" to the "Friend at Hand" and the
C/E F B♭
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


162
was Griz - a - bell - la the glam - - our
Eb m
G m
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
A
T
B
Who'd have ev - er sup - posed that that was
Who'd have ev - er sup - posed that that was
Who'd have ev - er sup - posed that that was
Who'd have ev - er sup - posed that that was

CATS

10 piece



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

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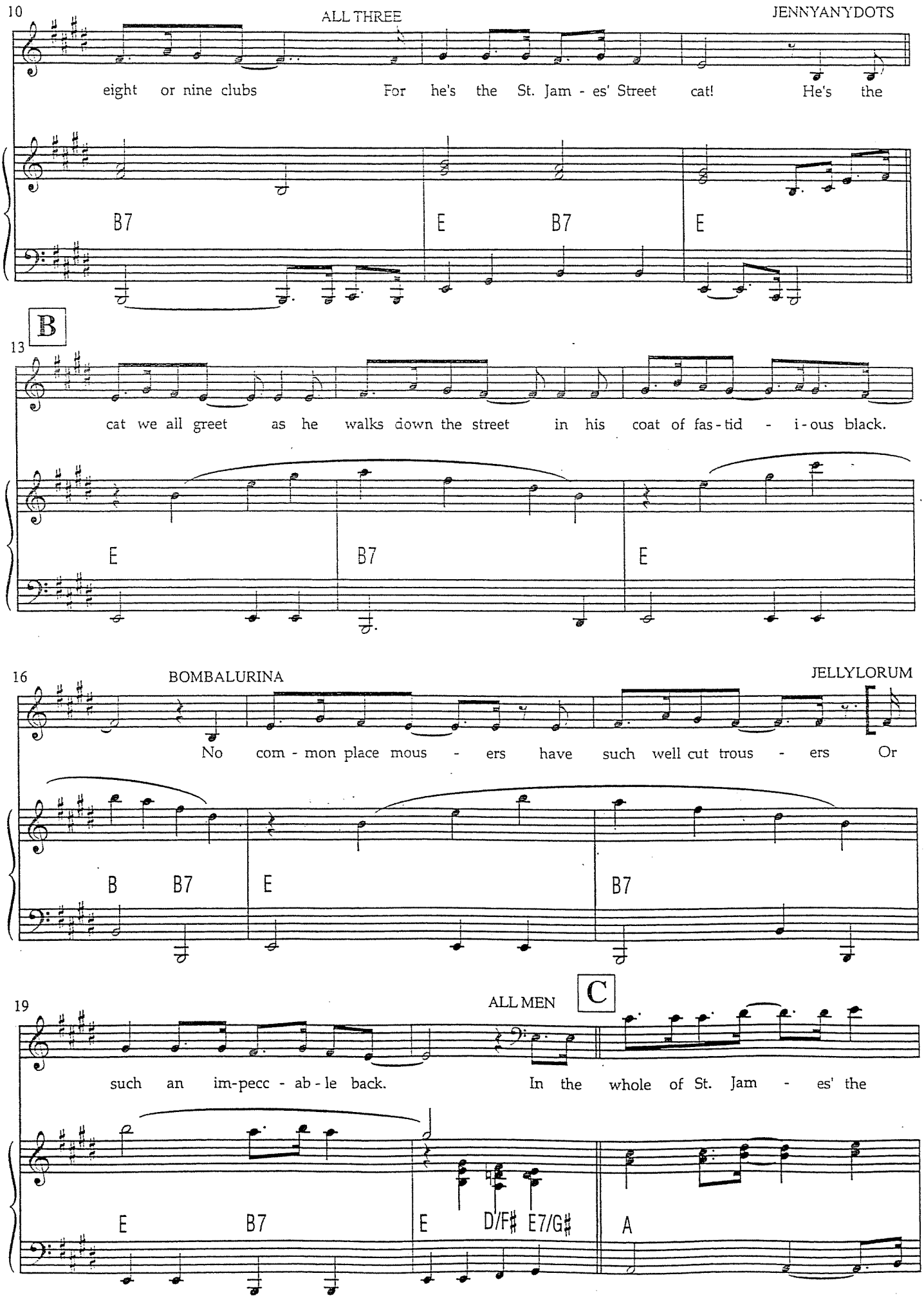
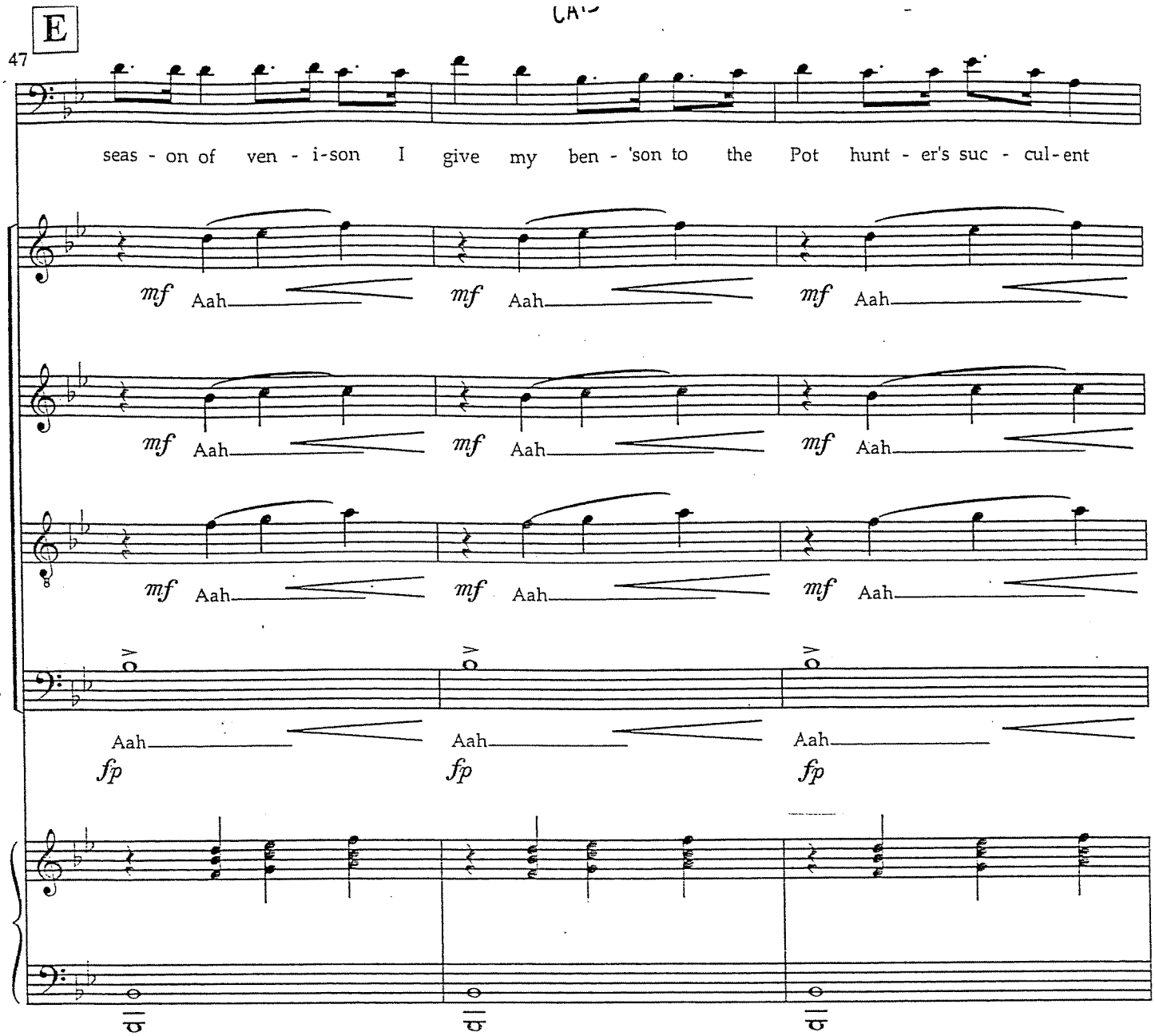
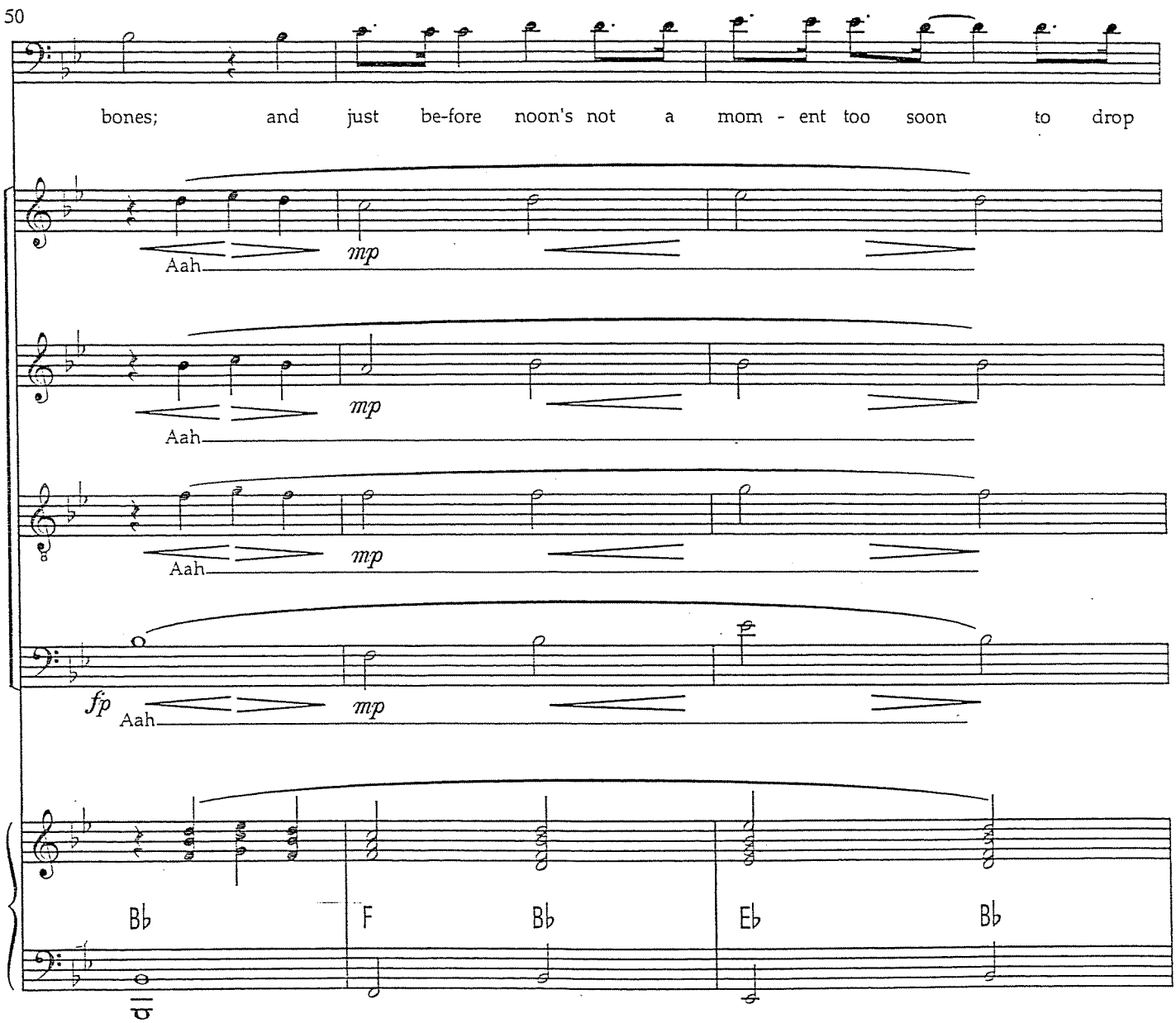
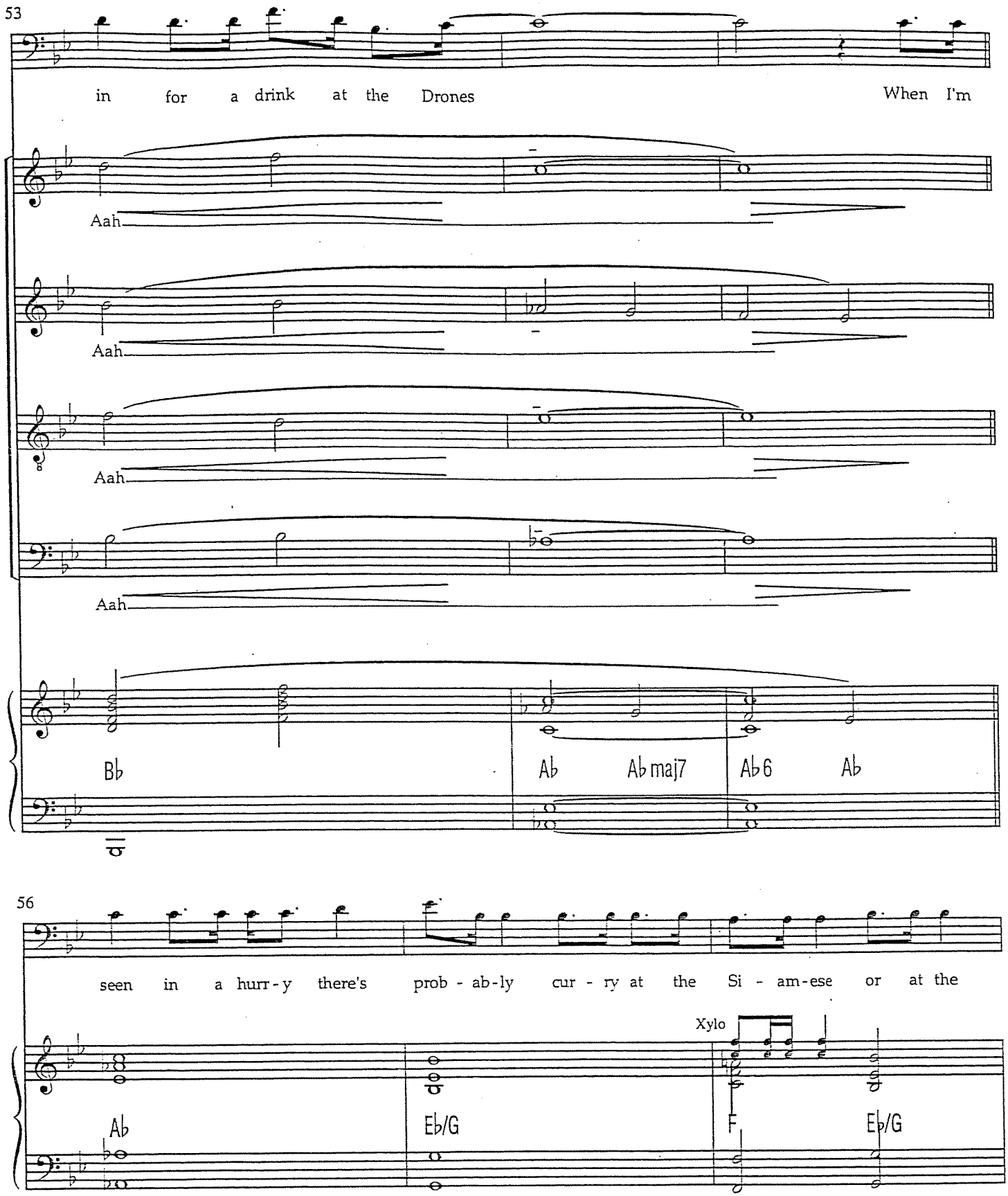
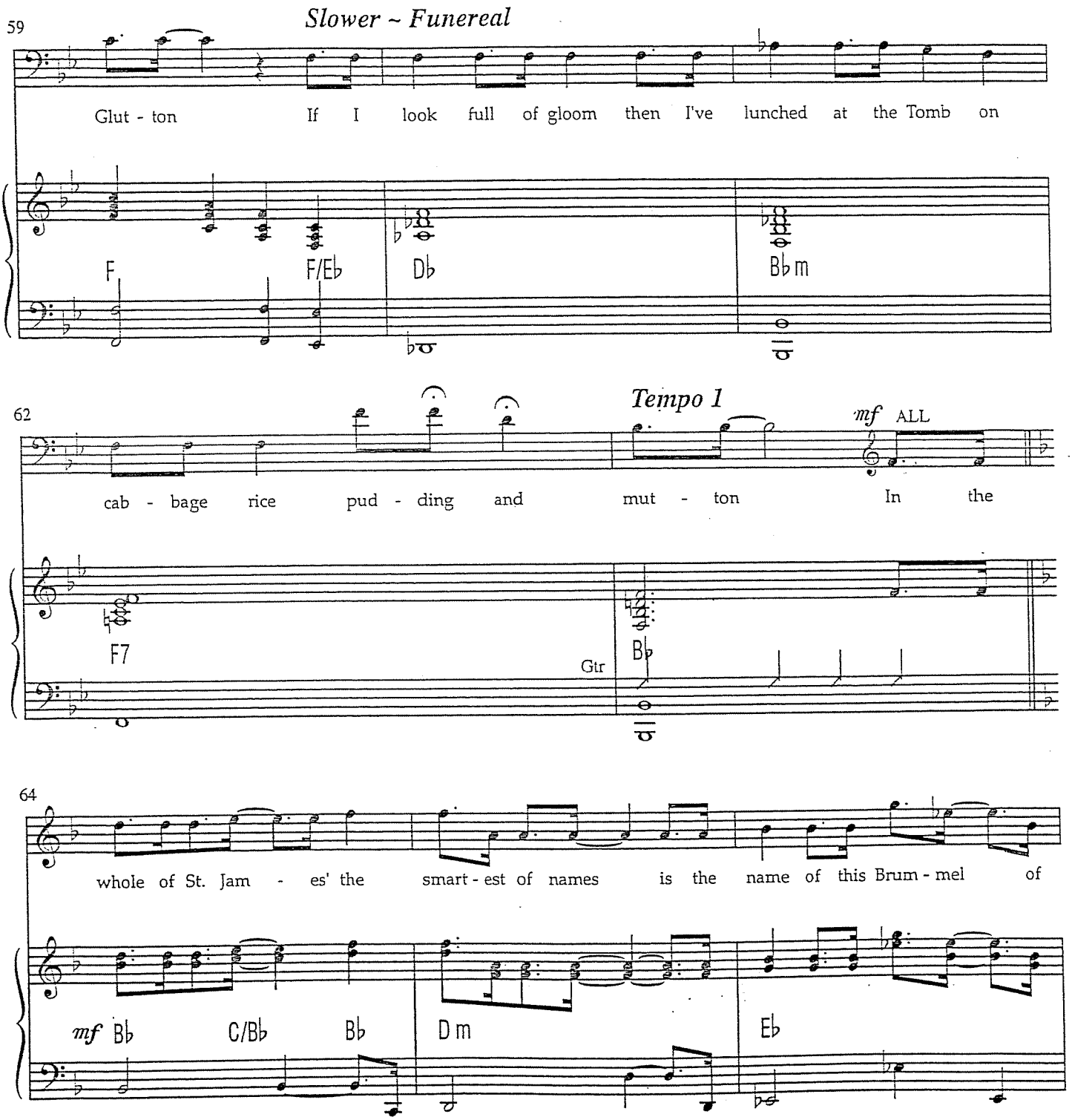
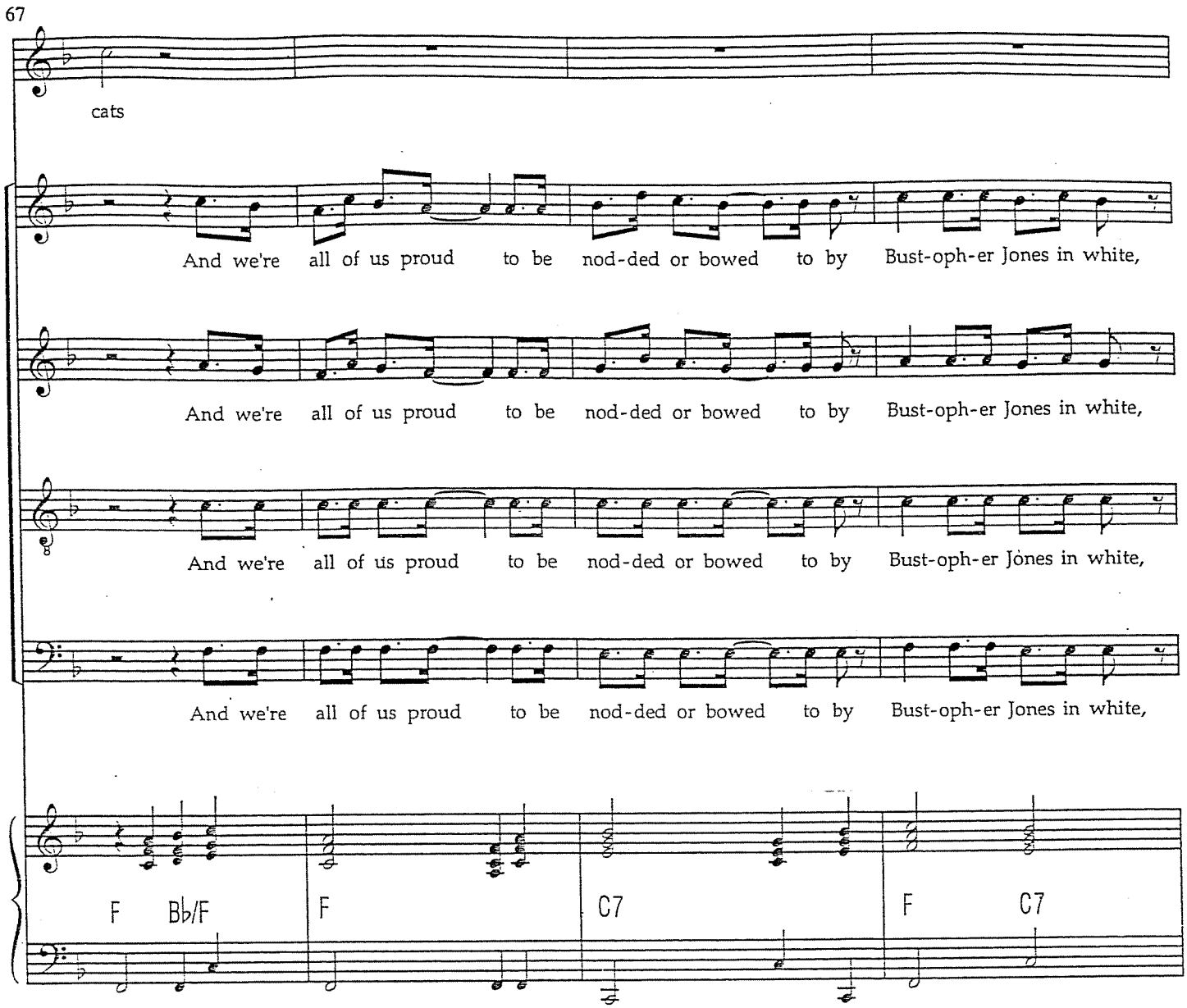

10
ALL THREE
JENNYANYDOTS
eight or nine clubs
For he's the St. Jam - es' Street cat!
He's the
B7
E
B7
E
B
13
cat we all greet as he walks down the street in his coat of fas - tid - i - ous black.
E
B7
E
16
BOMBALURINA
JELLYLORUM
No com - mon place mous - ers have such well cut trous - ers Or
B
B7
E
B7
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

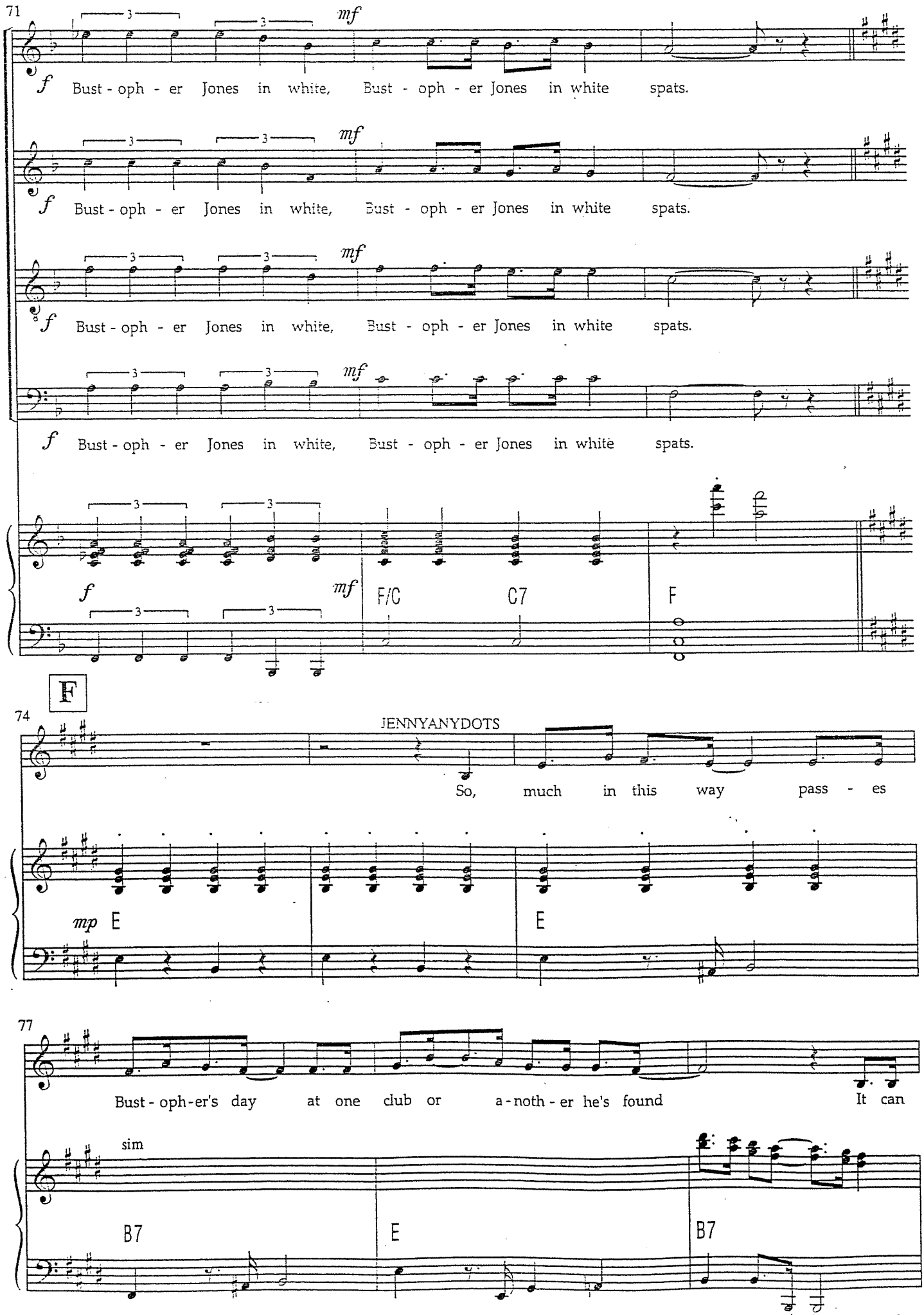

E
47
seas - on of ven - i-son I give my ben - 'son to the Pot hunt - er's suc - cul-ent
S
A
T
B
mf Aah
fp Aah

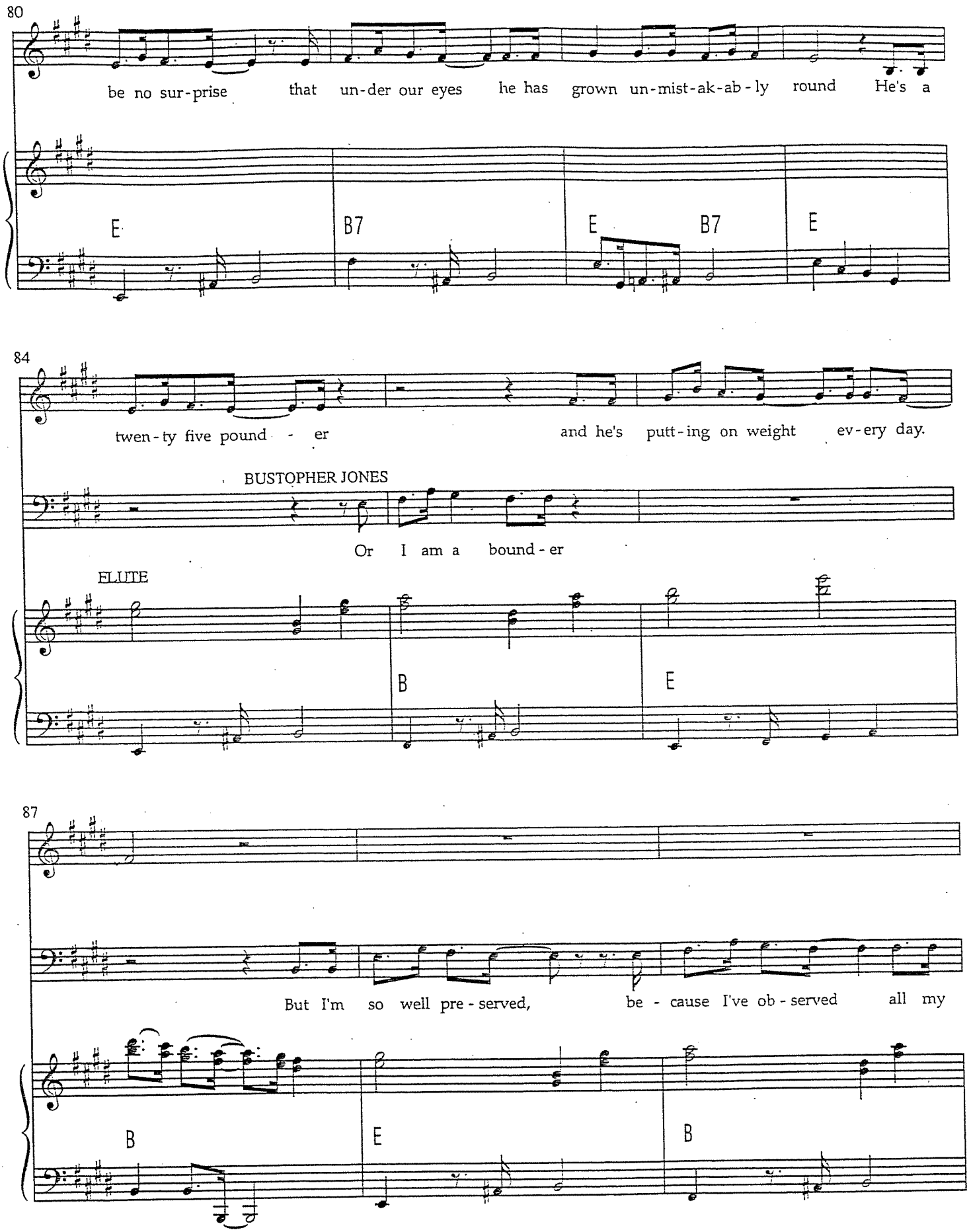

50
bones; and just be-fore noon's not a mom - ent too soon to drop
S
A
T
B
Aah
mp
fp
Bb
F
Bb
Eb
Bb

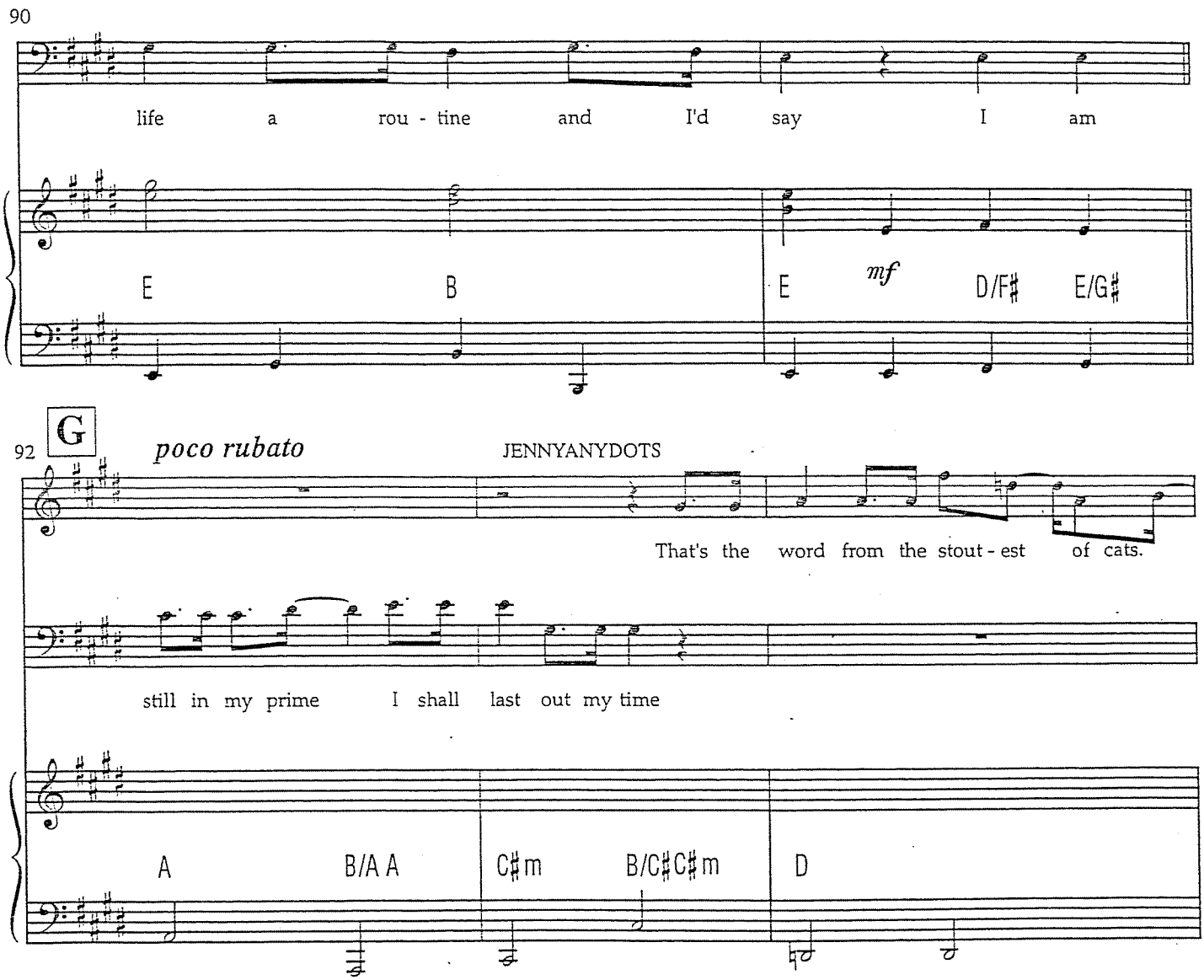

53
in for a drink at the Drones When I'm
S
Aah
A
Aah
T
Aah
B
Aah
Bb
Ab
Ab maj7
Ab 6
Ab
56
seen in a hurr-y there's prob-ab-ly cur-ry at the Si-am-ese or at the
Xylo
Ab
Eb/G
F
Eb/G

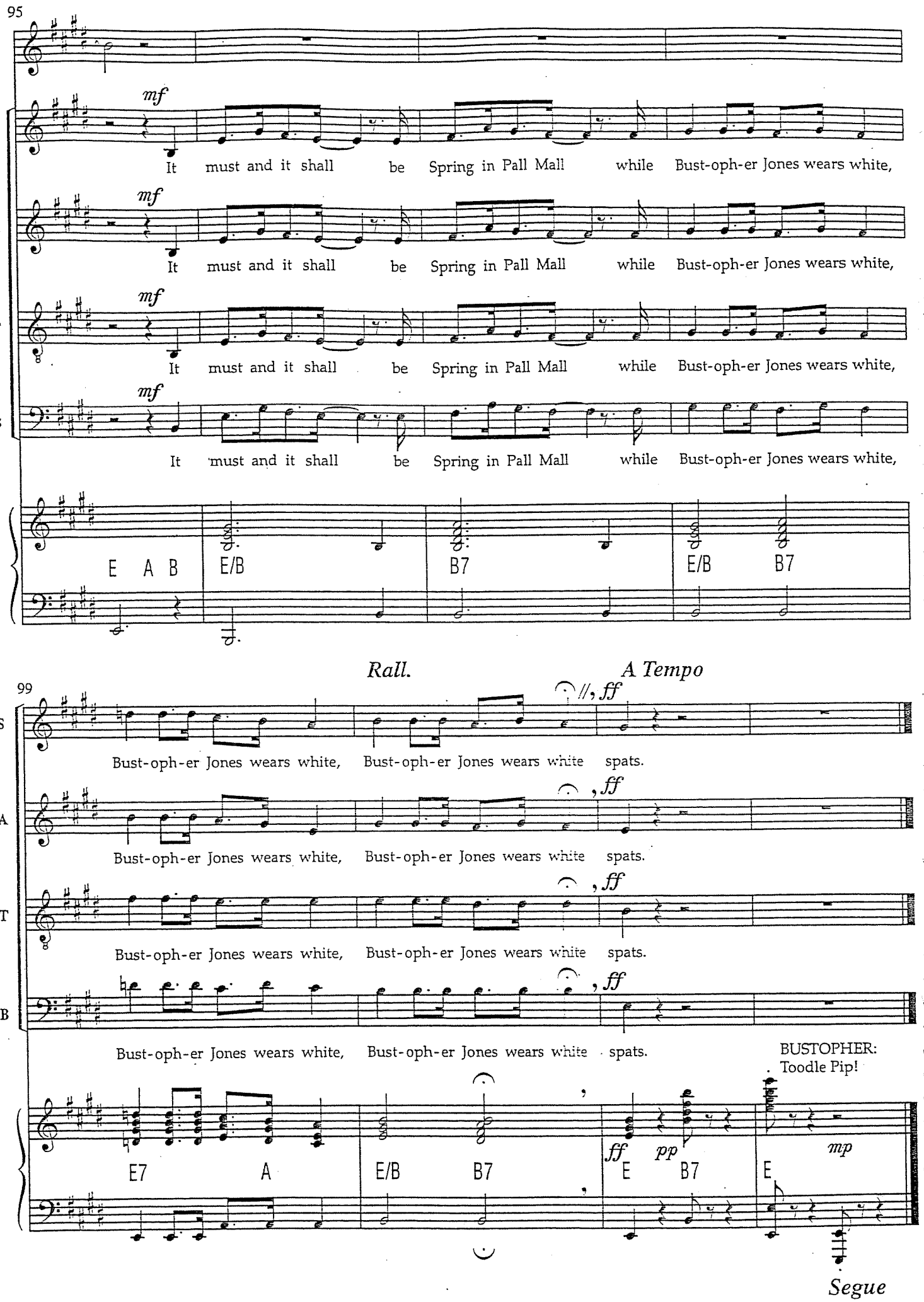

59
Slower ~ Funereal
Glut - ton If I look full of gloom then I've lunched at the Tomb on
F
F/Eb
Db
Bb m
62
Tempo 1
mf ALL
cab - bage rice pud - ding and mut - ton In the
F7
Gtr
Bb
64
whole of St. Jam - es' the smart - est of names is the name of this Brum - mel of
mf Bb
C/Bb
Bb
D m
Eb


67
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
B♭/F
F
C7
F
C7


71
S
A
T
B
mf
f
Bust - oph - er Jones in white, Bust - oph - er Jones in white spats.
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


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

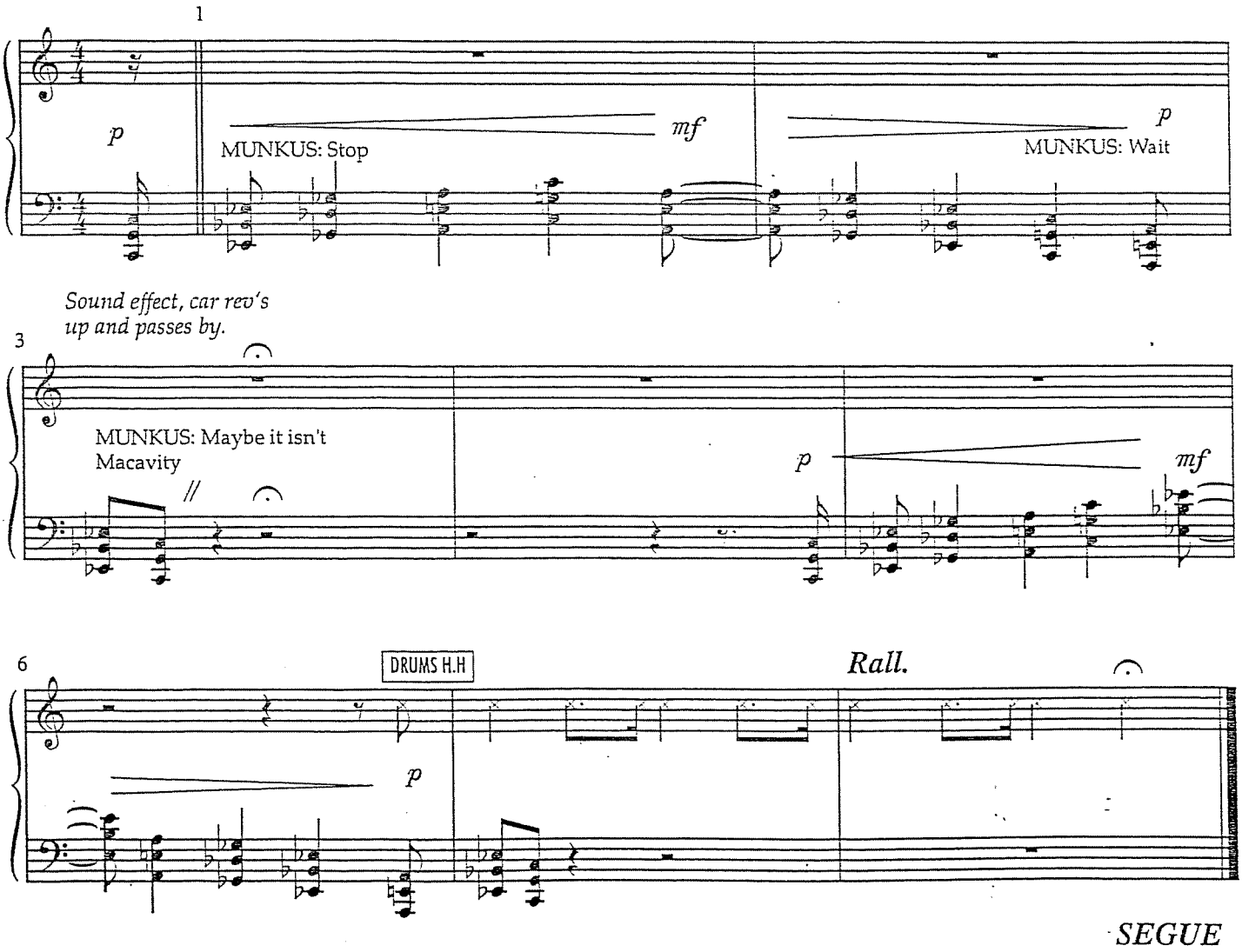

95
S
A
T
B
mf
It must and it shall be Spring in Pall Mall while Bust-oph-er Jones wears white,
E A B
E/B
B7
E/B
B7
Rall.
A Tempo
99
//, ff
Bust-oph-er Jones wears white, Bust-oph-er Jones wears white spats.
, ff
BUSTOPHER:
Toodle Pip!
E7
A
E/B
B7
ff
pp
E
B7
mp
E
Segue

Music by Andrew Lloyd Webber
Text by T.S. Eliot

6a. Intro to Mungojerrie and Rumpelteazer

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

Slow heavy swing



SEGUE

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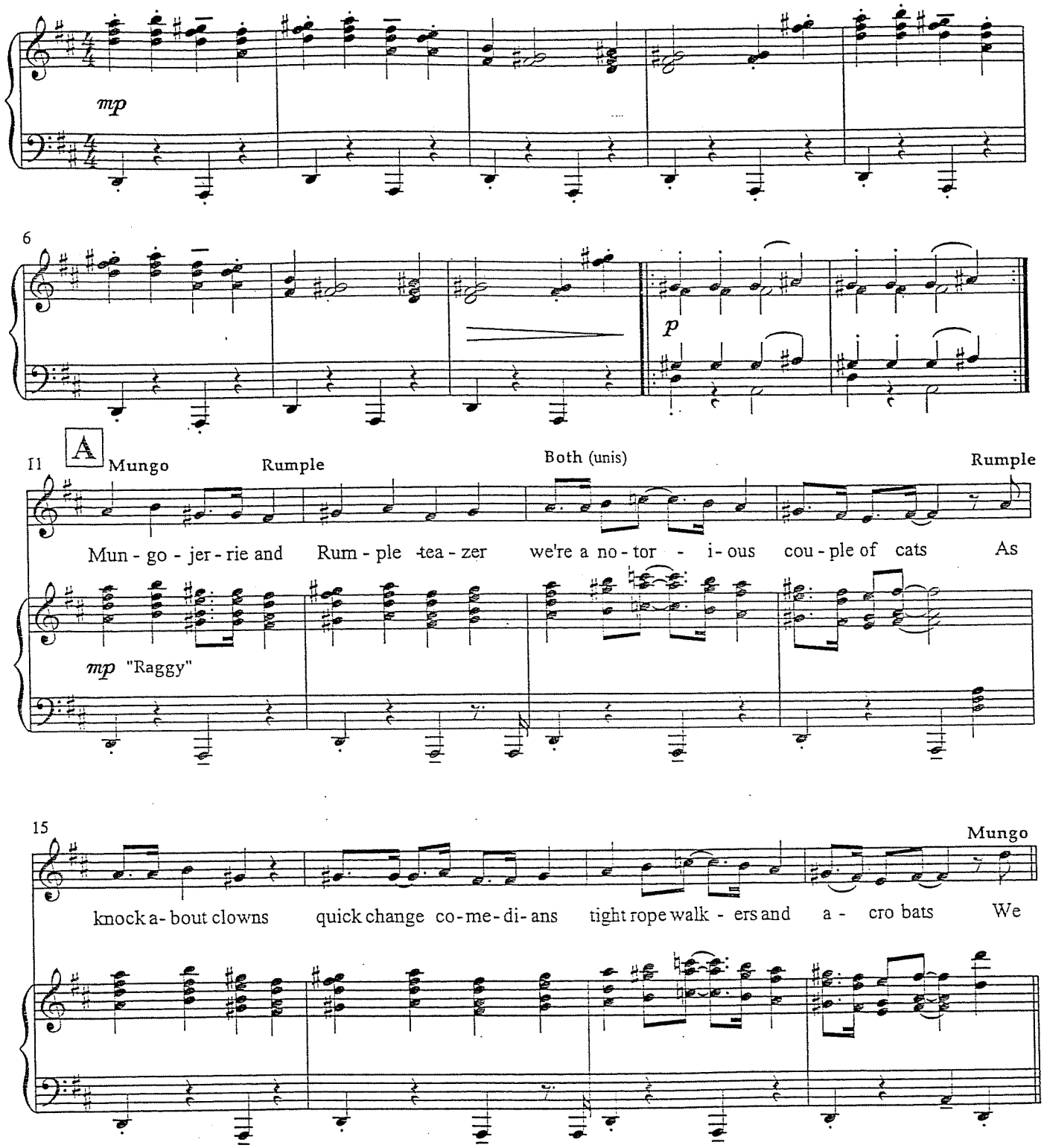
Music by Andrew Lloyd Webber
Text by T.S. Eliot

7. *Mungojerrie and Rumpleteazer*

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

Moderato~ Vaudeville style ♩=114



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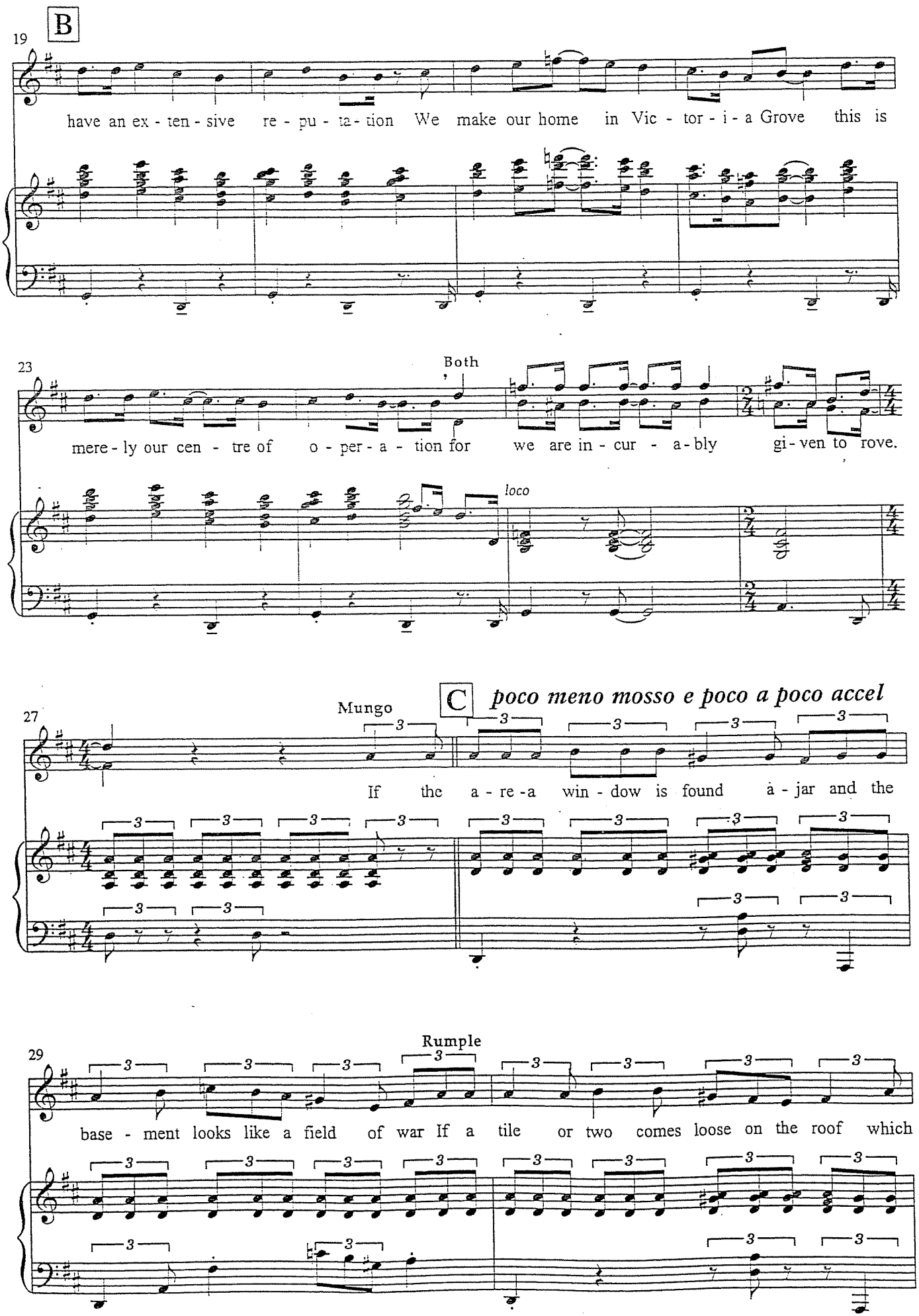
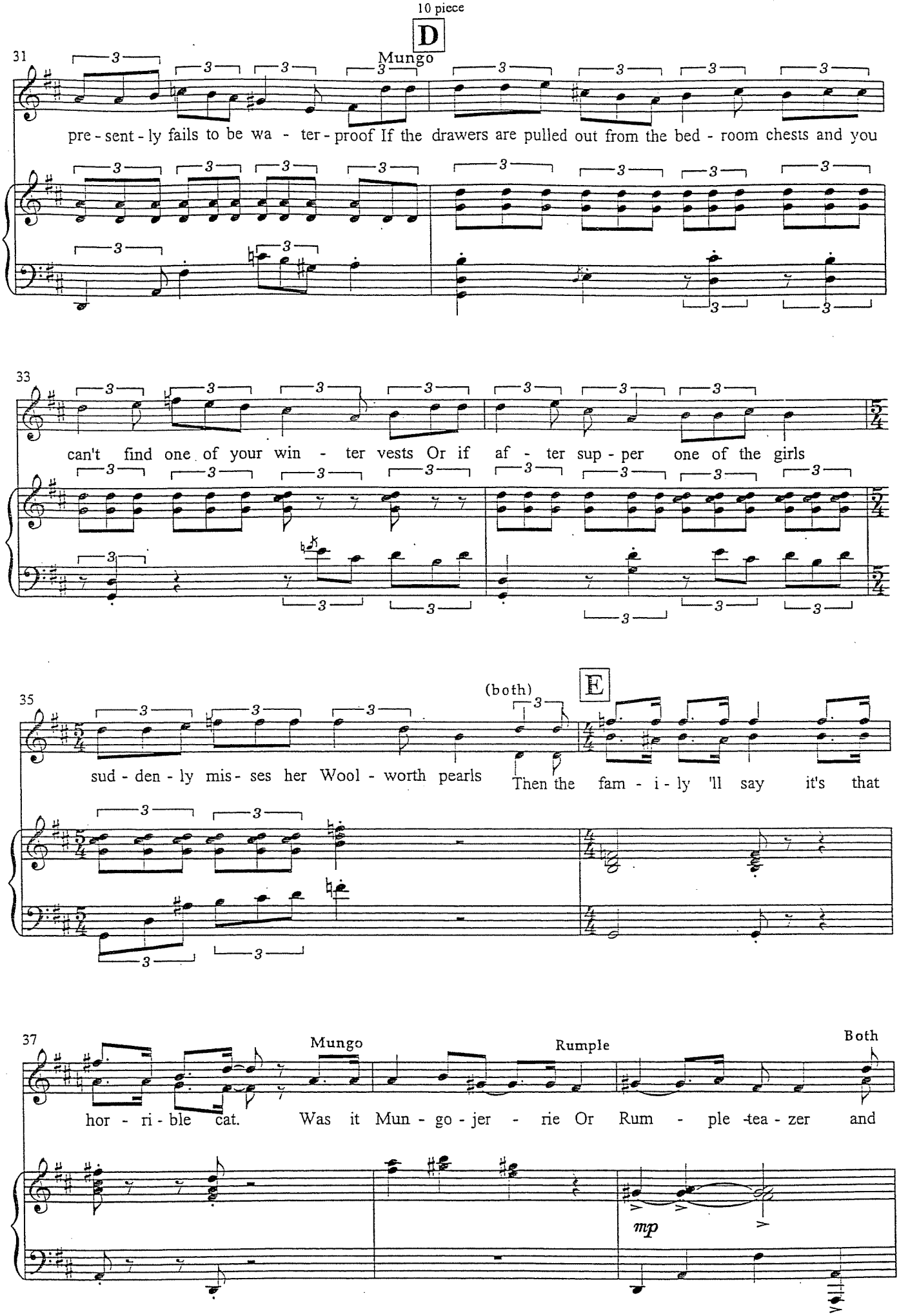
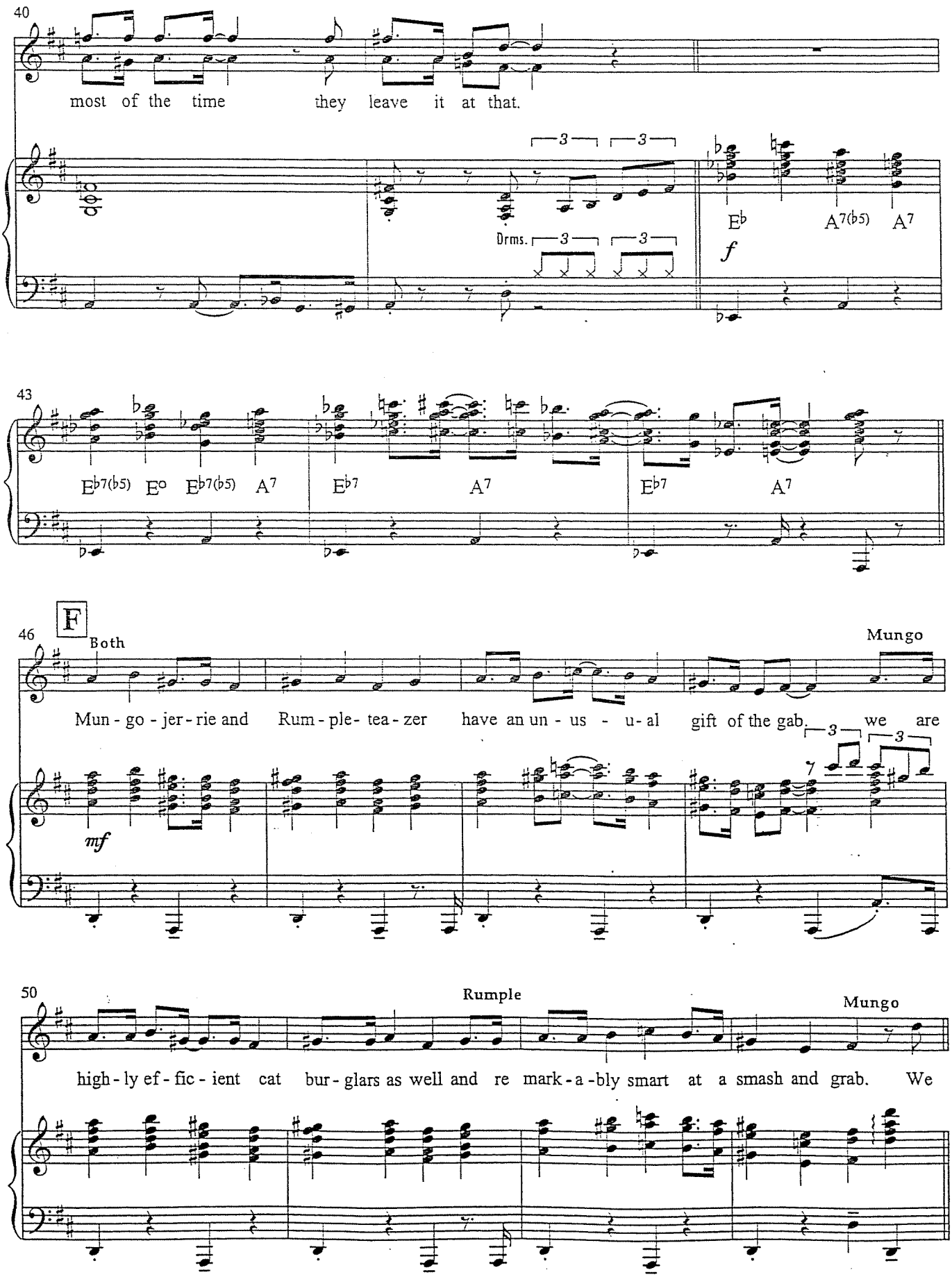
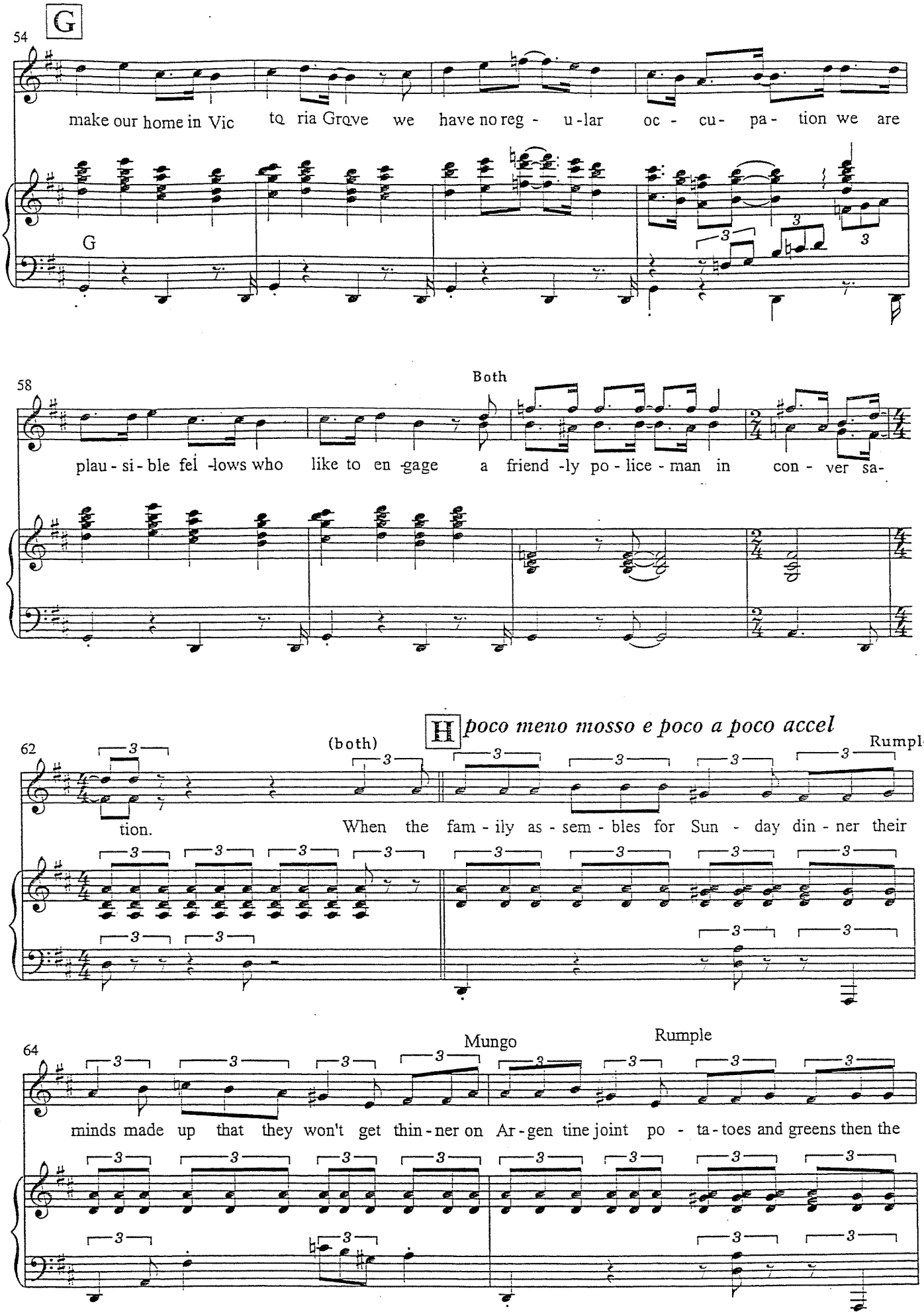
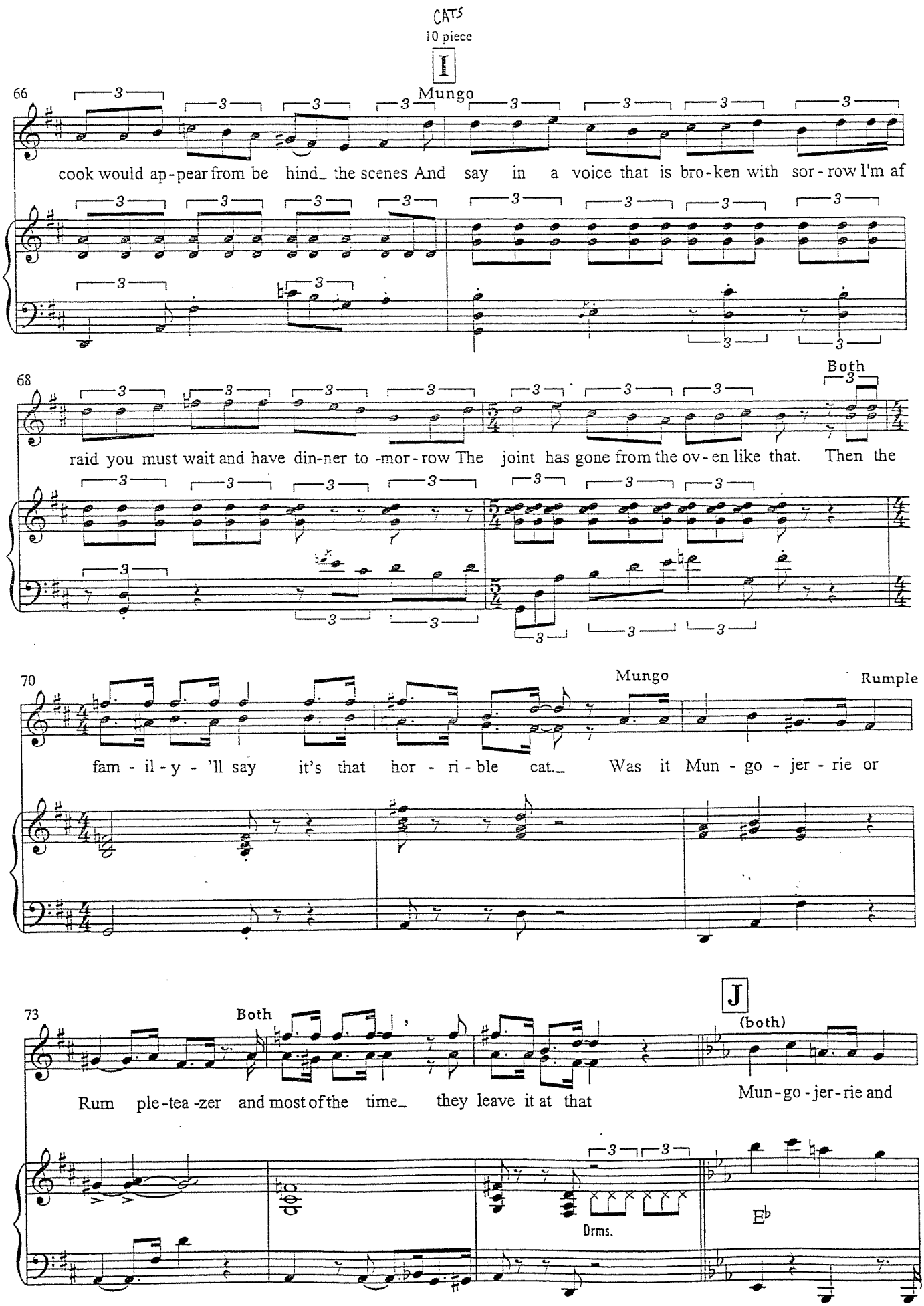
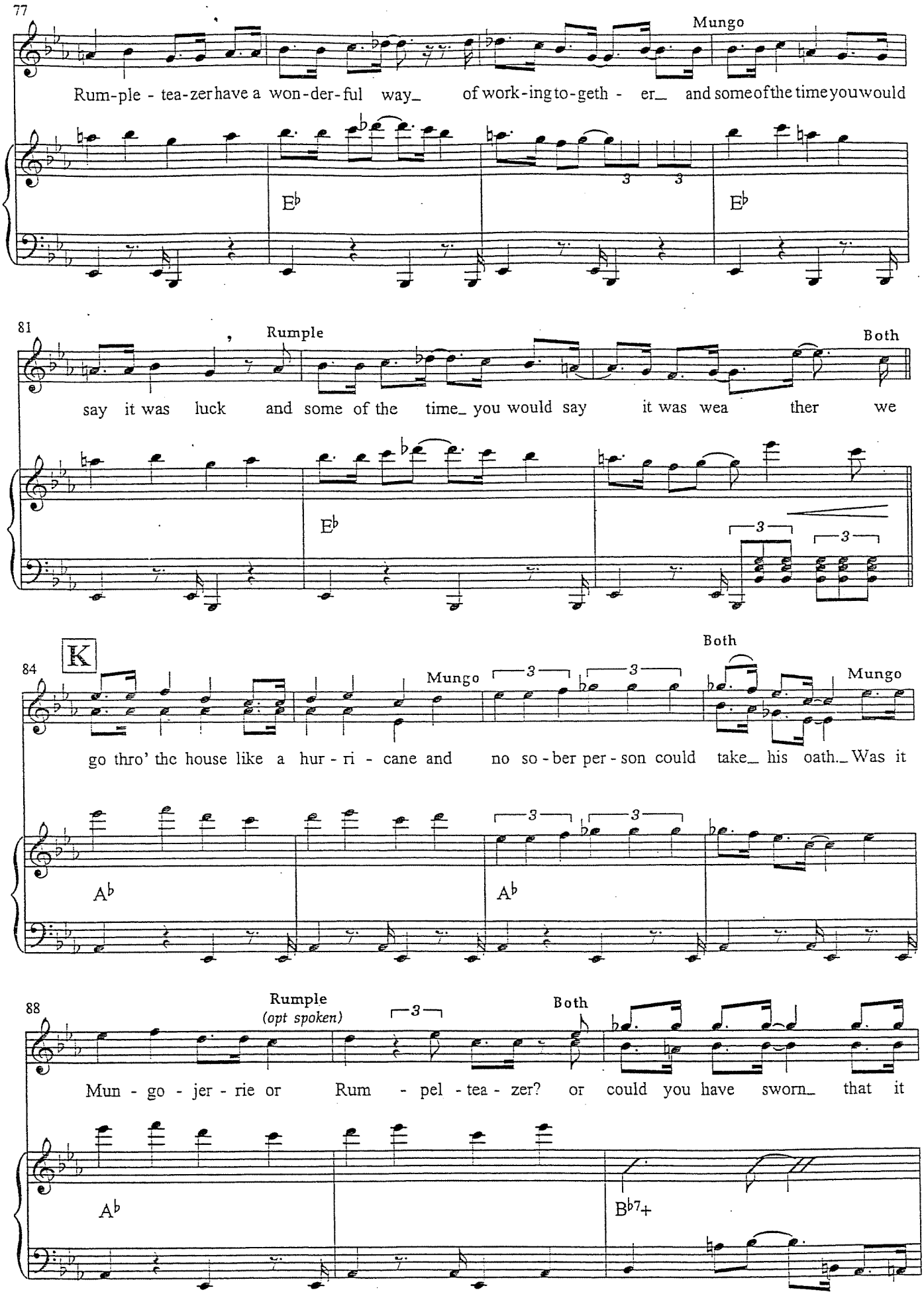

B
19
have an ex - ten - sive re - pu - ta - tion We make our home in Vic - tor - i - a Grove this is
23
Both
mere - ly our cen - tre of o - per - a - tion for we are in - cur - a - bly gi - ven to rove.
loco
C
poco meno mosso e poco a poco accel
27
Mungo
If the a - re - a win - dow is found a - jar and the
Rumple
29
base - ment looks like a field of war If a tile or two comes loose on the roof which

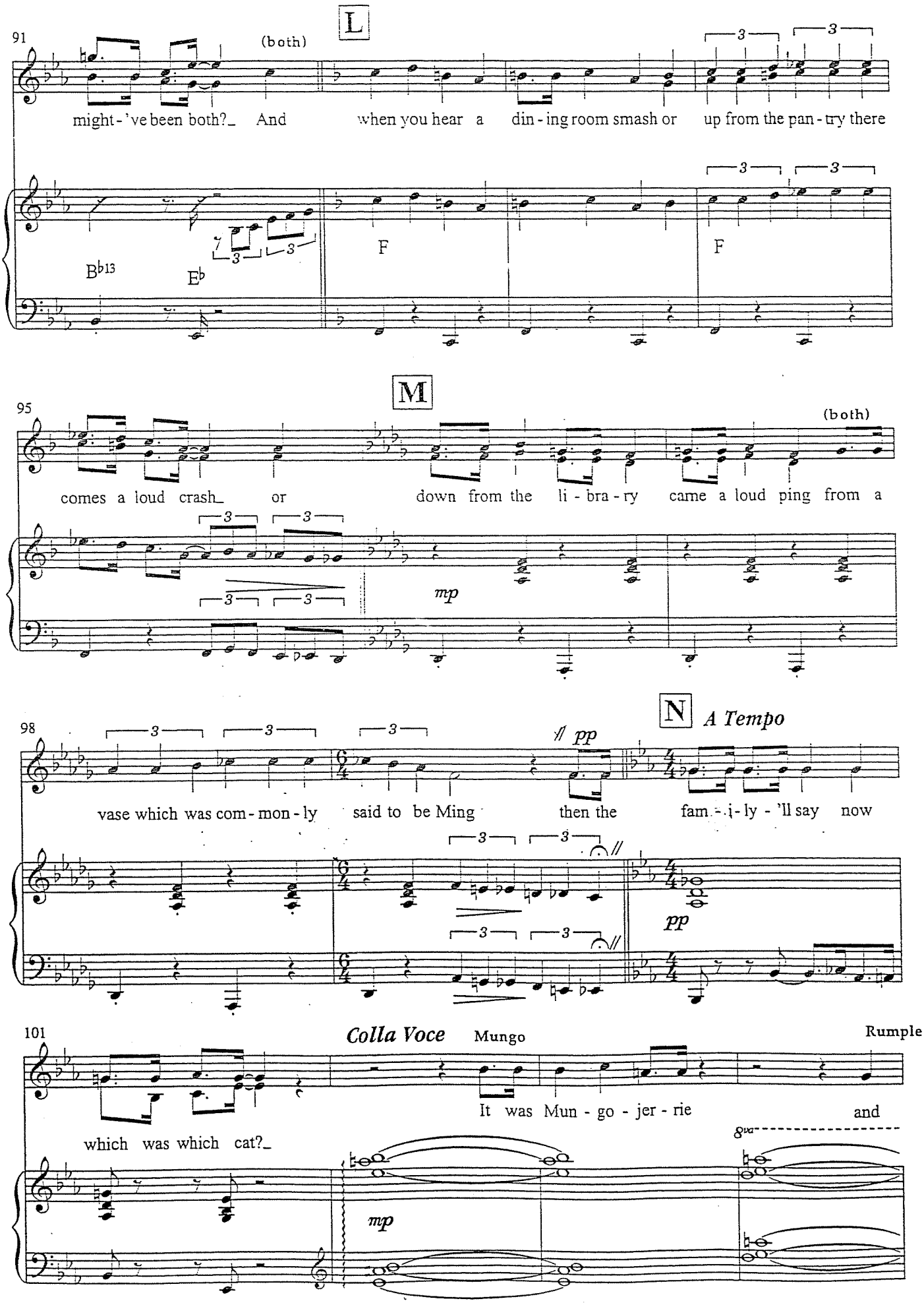

D
Mungo
31
pre - sent - ly fails to be wa - ter - proof If the drawers are pulled out from the bed - room chests and you
33
can't find one of your win - ter vests Or if af - ter sup - per one of the girls
E
(both)
35
sud - den - ly mis - ses her Wool - worth pearls
Then the fam - i - ly 'll say it's that
37
Mungo
Rumple
Both
hor - ri - ble cat.
Was it Mun - go - jer - rie Or Rum - ple -tea - zer and
mp

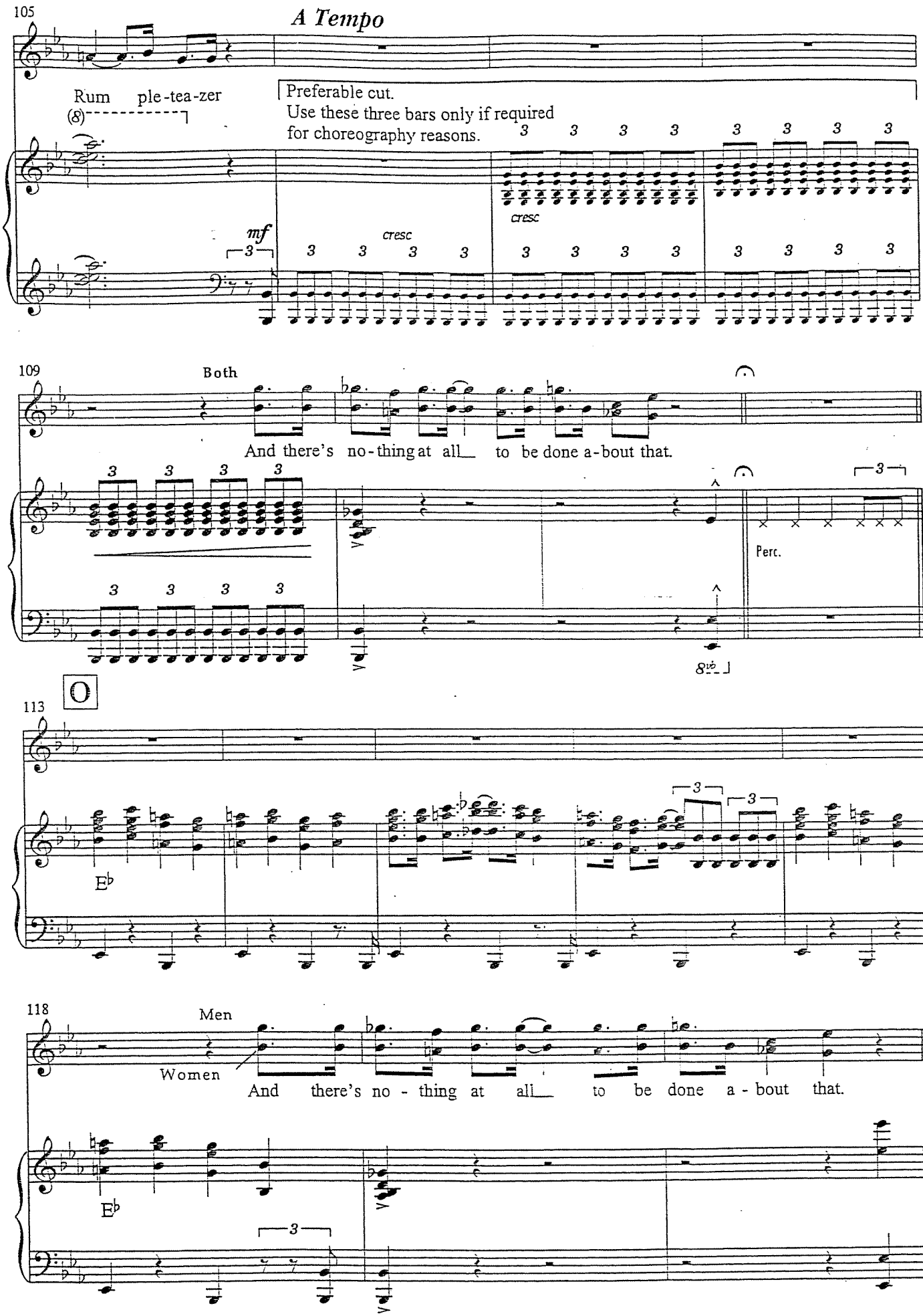

40
most of the time they leave it at that.
3 3
Drms. 3 3
E♭ A7(♭5) A7
f
43
E♭7(♭5) E° E♭7(♭5) A7 E♭7 A7 E♭7 A7
F
46
Both
Mungo
Mun - go - jer - rie and Rum - ple- tea - zer have an un - us - u- al gift of the gab. we are
3 3
7
mf
50
Rumple
Mungo
high - ly ef - fic - ient cat bur - glars as well and re mark - a - bly smart at a smash and grab. We


G
54
make our home in Vic to ria Grove we have no reg - u - lar oc - cu - pa - tion we are
G
58
Both
plau - si - ble fel - lows who like to en - gage a friend - ly po - lice - man in con - ver sa -
H poco meno mosso e poco a poco accel
62
(both)
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
Mungo
66
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
Rumple
fam - il - y - 'll say it's that hor - ri - ble cat_ Was it Mun - go - jer - rie or
J
73
Both
(both)
Rum ple-tea-zer and most of the time_ they leave it at that
Mun-go-jer-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
E♭
E♭
81
Rumple
Both
say it was luck and some of the time_ you would say it was wea ther we
E♭
3
3
K
84
Mungo
Both
Mungo
go thro' the house like a hur - ri - cane and no so - ber per - son could take_ his oath._ Was it
A♭
A♭
88
Rumple
(opt spoken)
Both
Mun - go - jer - rie or Rum - pel - tea - zer? or could you have sworn_ that it
A♭
B♭7+

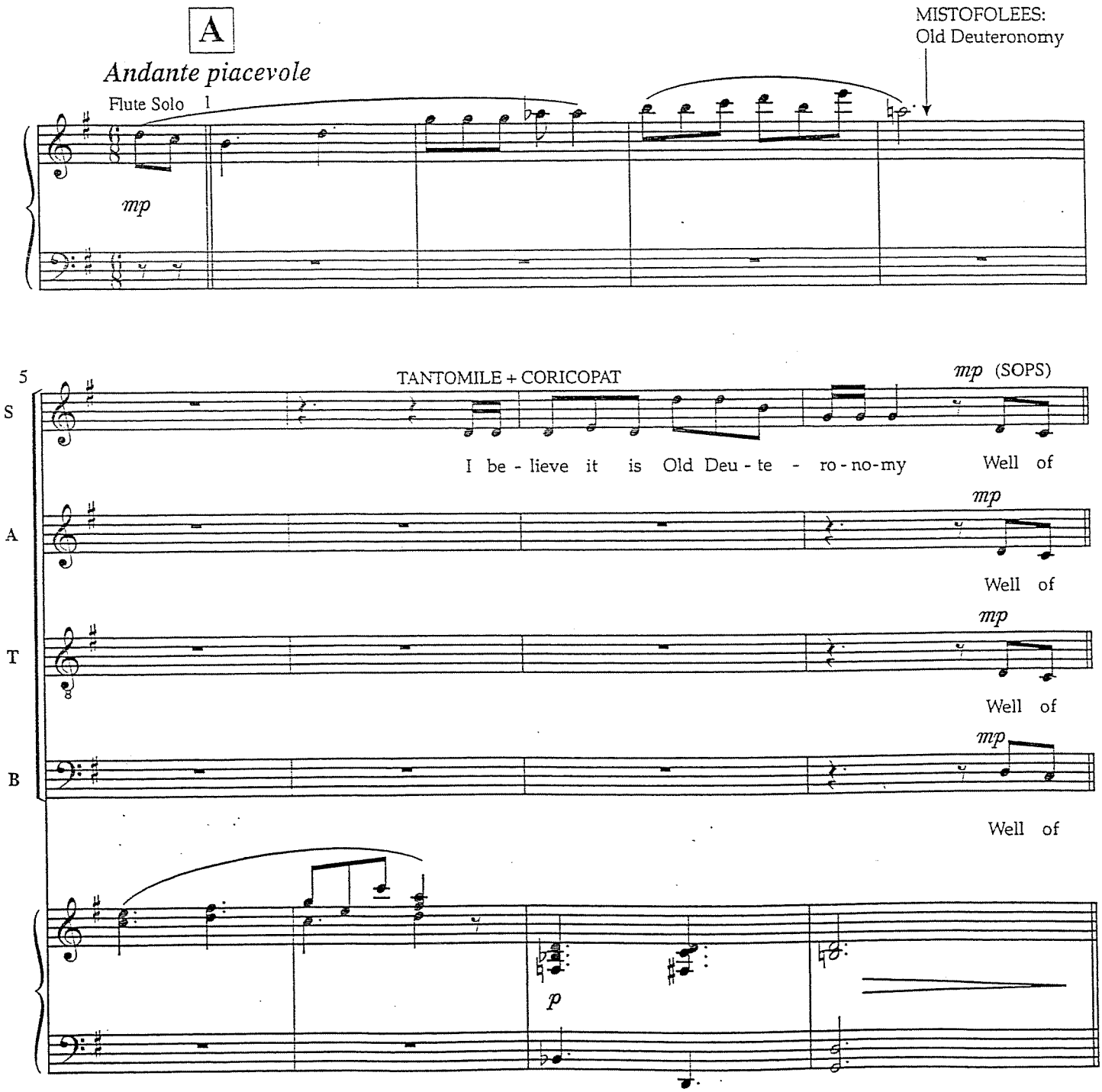

L
91
(both)
might-'ve been both?_ And when you hear a din-ing room smash or up from the pan-try there
B♭13
E♭
F
F
M
95
(both)
comes a loud crash_ or down from the li-bra-ry came a loud ping from a
mp
N
A Tempo
98
pp
vase which was com-mon-ly said to be Ming then the fam-i-ly-'ll say now
pp
101
Colla Voce
Mungo
Rumple
It was Mun-go-jer-rie and
which was which cat?_
mp
8va


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.
8vb
O
113
Eb
118
Men
Women
And there's no - thing at all to be done a - bout that.
Eb

CATS
10 piece

Music by Andrew Lloyd Webber
Text by T.S. Eliot

8. Old Deuteronomy



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B

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

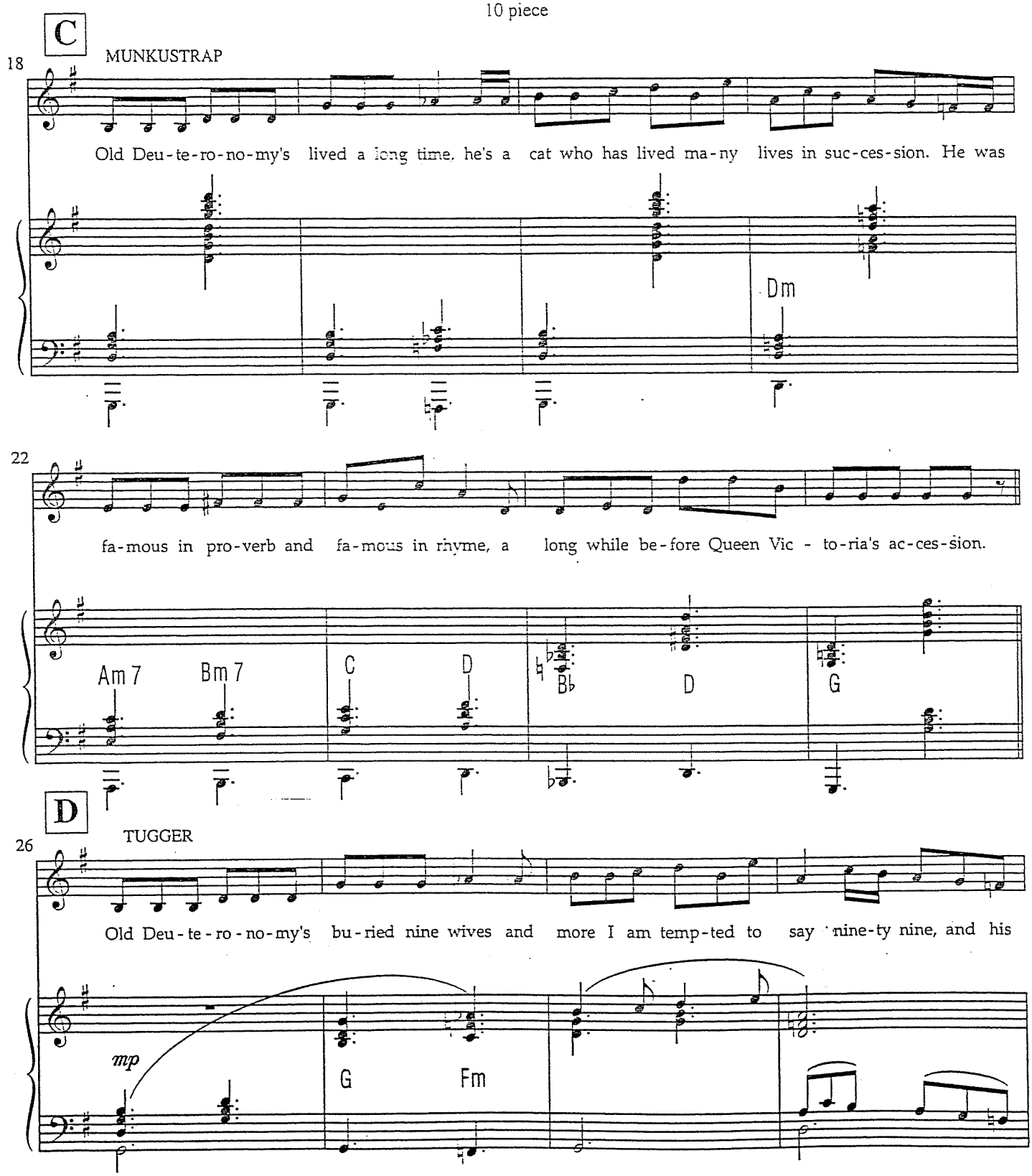
13

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

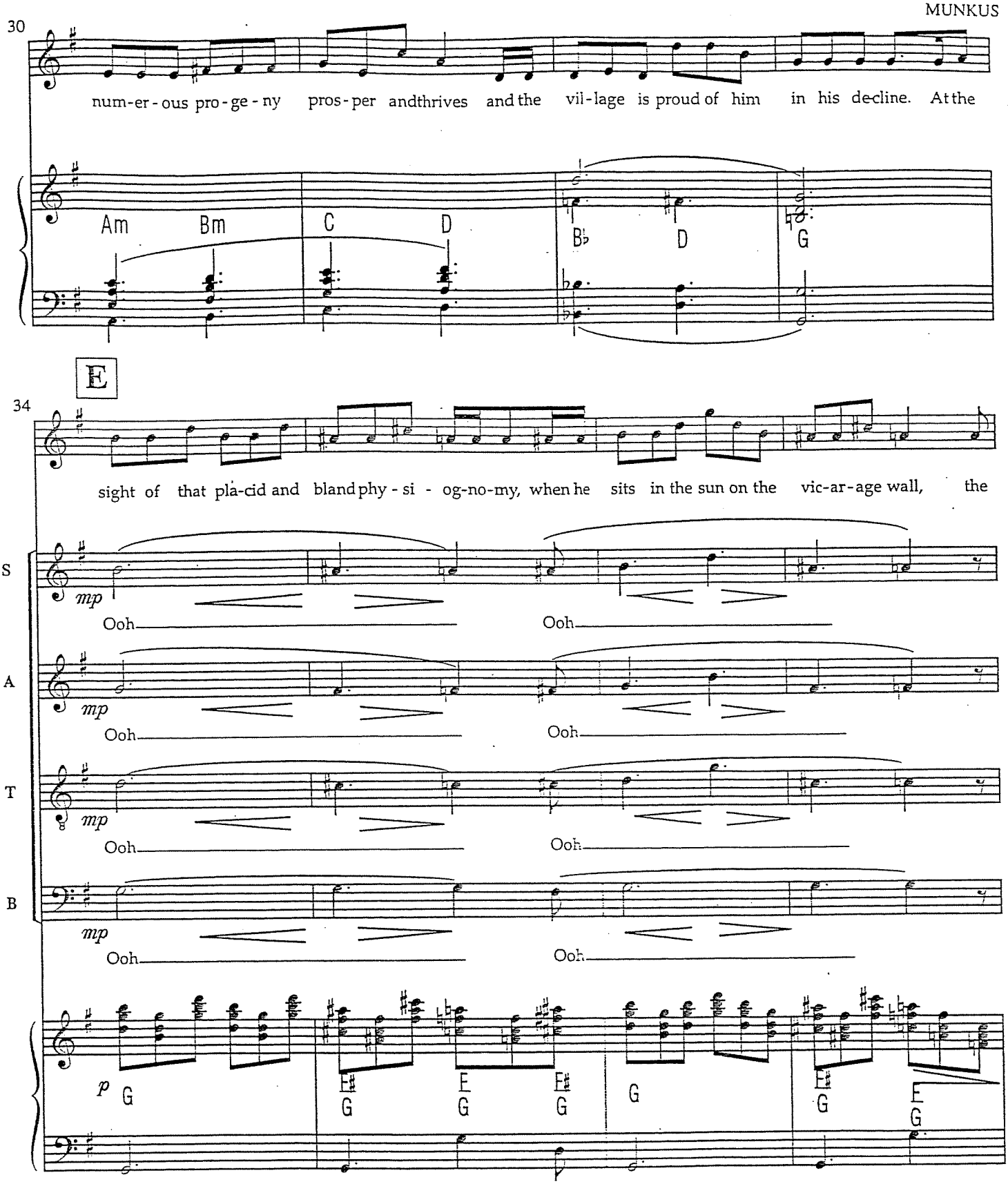
A mind maybewan-der-ing But, I con-fess I be - lieve it is Old Deu-te - ro-no-my

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

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

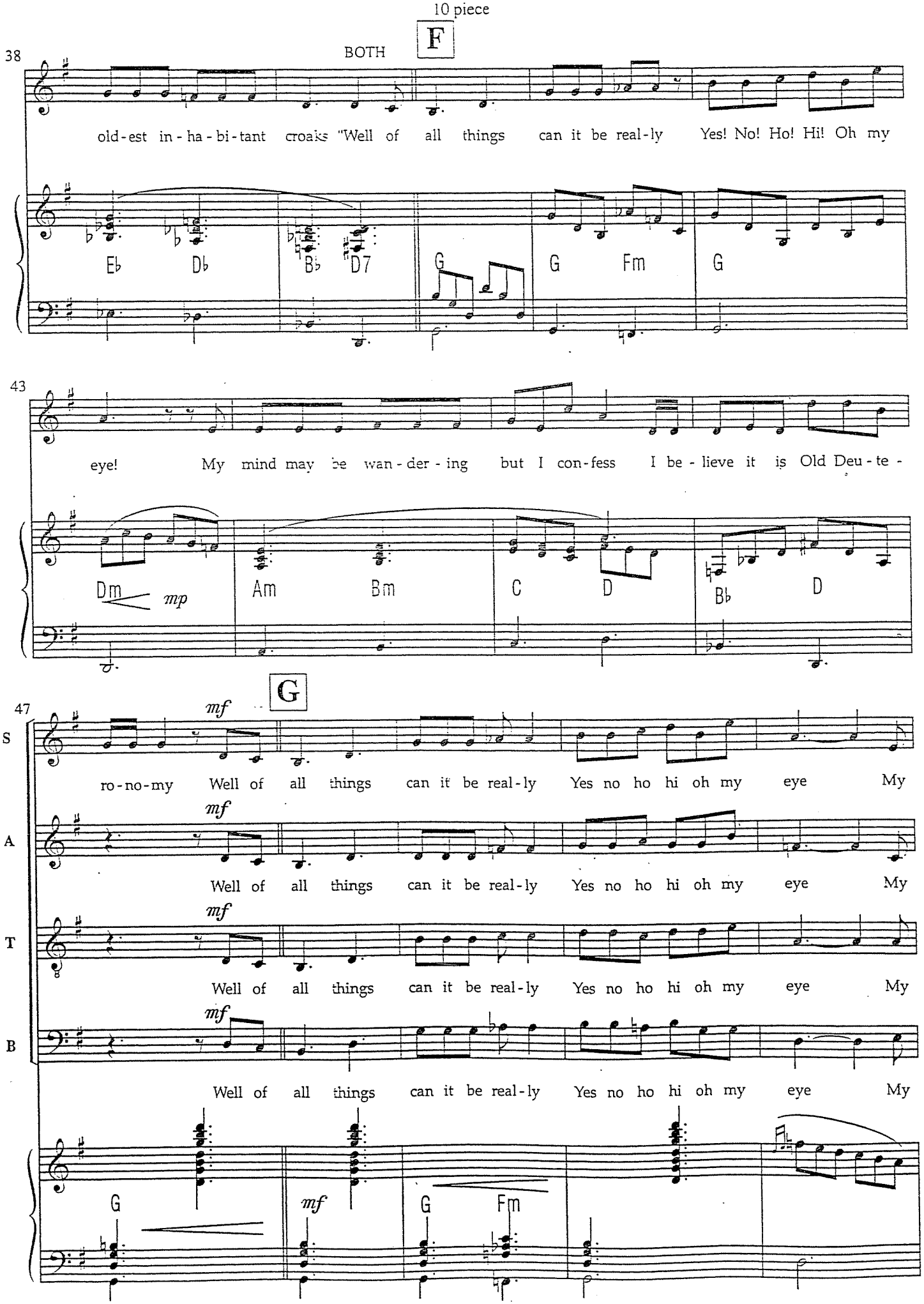

C
MUNKUSTRAP
18
Old Deu-te-ro-no-my's lived a long time, he's a cat who has lived ma-ny lives in suc-ces-sion. He was
Dm
22
fa-mous in pro-verb and fa-mous in rhyme, a long while be-fore Queen Vic - to-ria's ac-ces-sion.
Am 7
Bm 7
C
D
B♭
D
G
D
TUGGER
26
Old Deu-te-ro-no-my's bu-ried nine wives and more I am temp-ted to say nine-ty nine, and his
mp
G
Fm

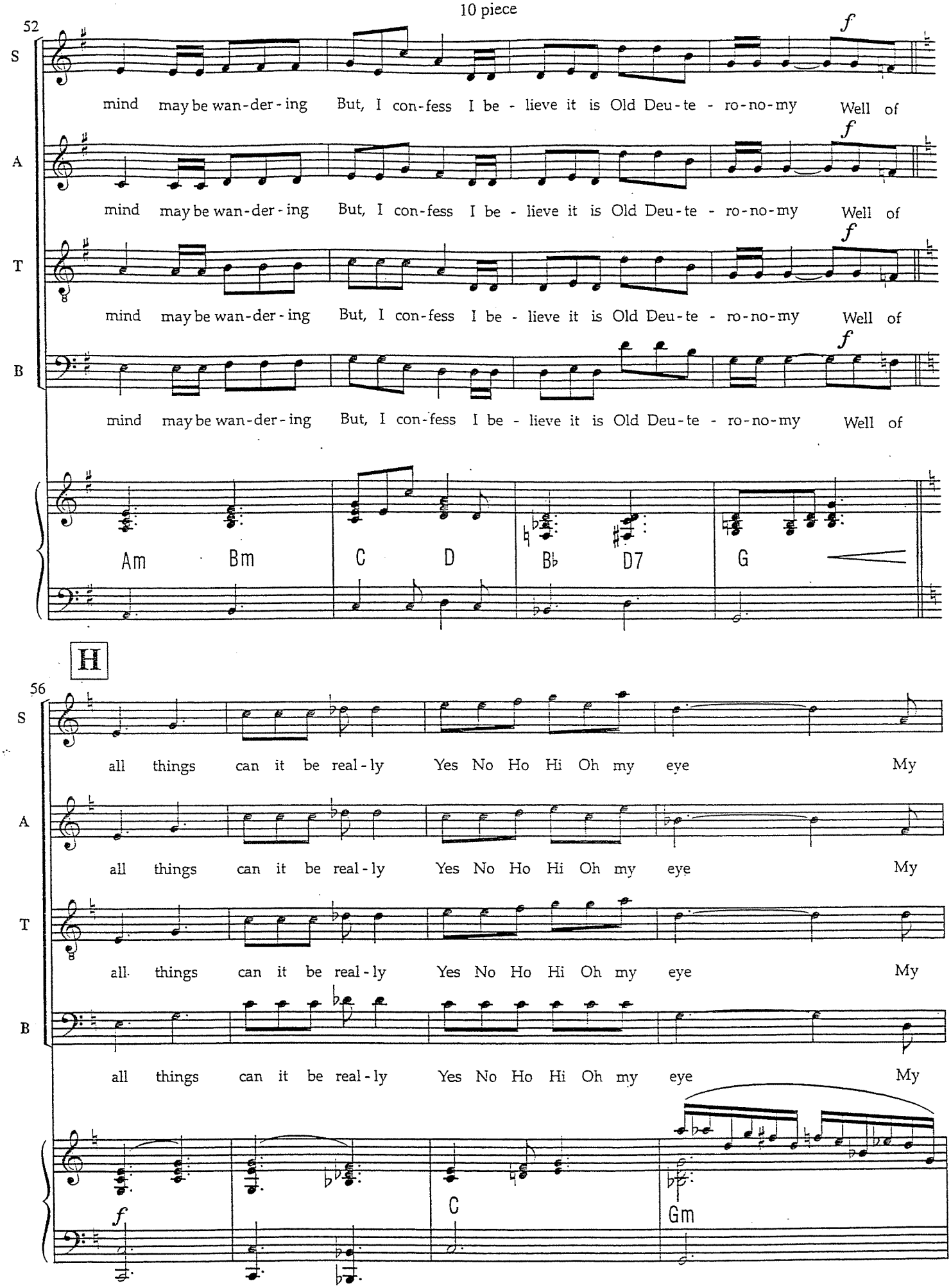
MUNKUS

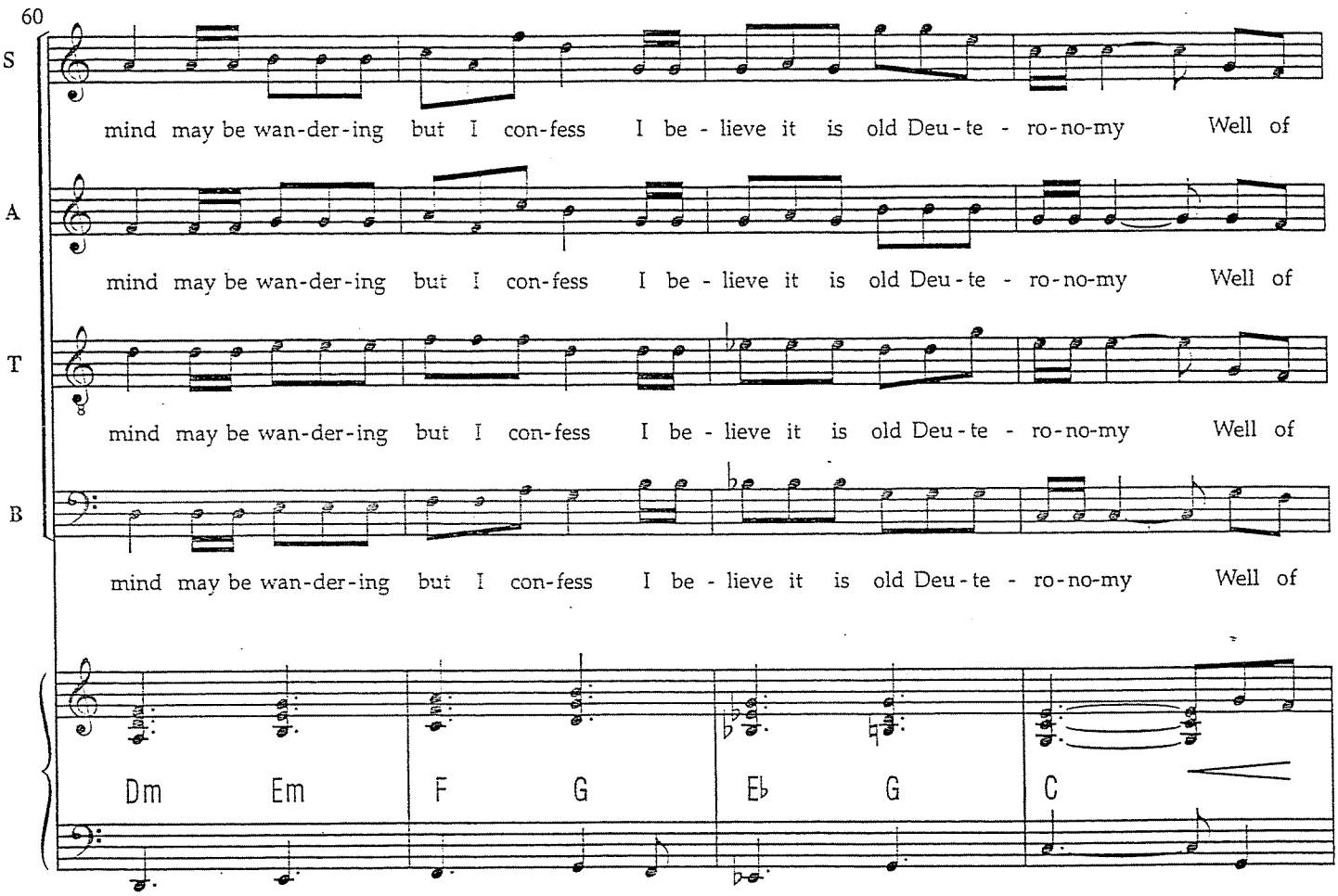

30
num-er-ous pro-ge-ny pros-per andthrives and the vil-lage is proud of him in his de-cline. At the
Am Bm C D B♭ D G
E
34
sight of that pla-cid and bland phy-si-og-no-my, when he sits in the sun on the vic-ar-age wall, the
S
A
T
B
mp
Ooh
p
G
E♯ G
E G

CATS

10 piece




52
S
A
T
B
mind may be wan-der-ing But, I con-fess I be - lieve it is Old Deu-te - ro-no-my Well of
f
Am Bm C D B♭ D7 G
H
56
all things can it be real-ly Yes No Ho Hi Oh my eye My
C Gm


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

64

Rit

DEUT.

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 B♭m C *ff* *Rit* Gm

68

Slower

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 E♭ G C

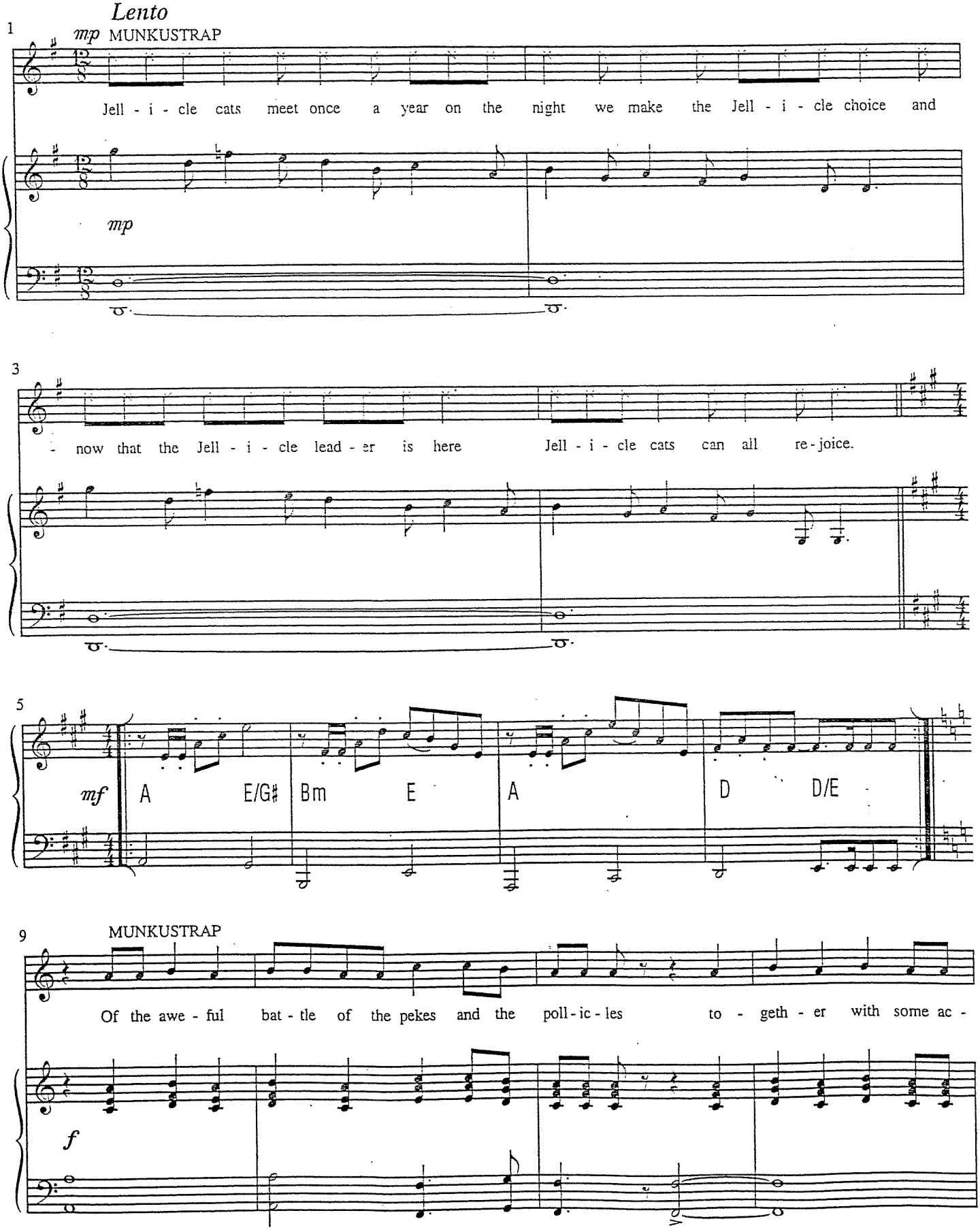
Segue

CATS
10 piece

Music by Andrew Lloyd Webber
Text by T.S. Eliot

9. The Battle of the Pekes and the Pollicles

Lento



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13

Meno Mosso (opt.) 8va

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

sf

17 (8va)

Pesante (poco più mosso)

great rum - pus cat.

Kick

Fm

f

A

21

Kick

The pekes and the poll - ic - les,

Fm

Fm

mf

24

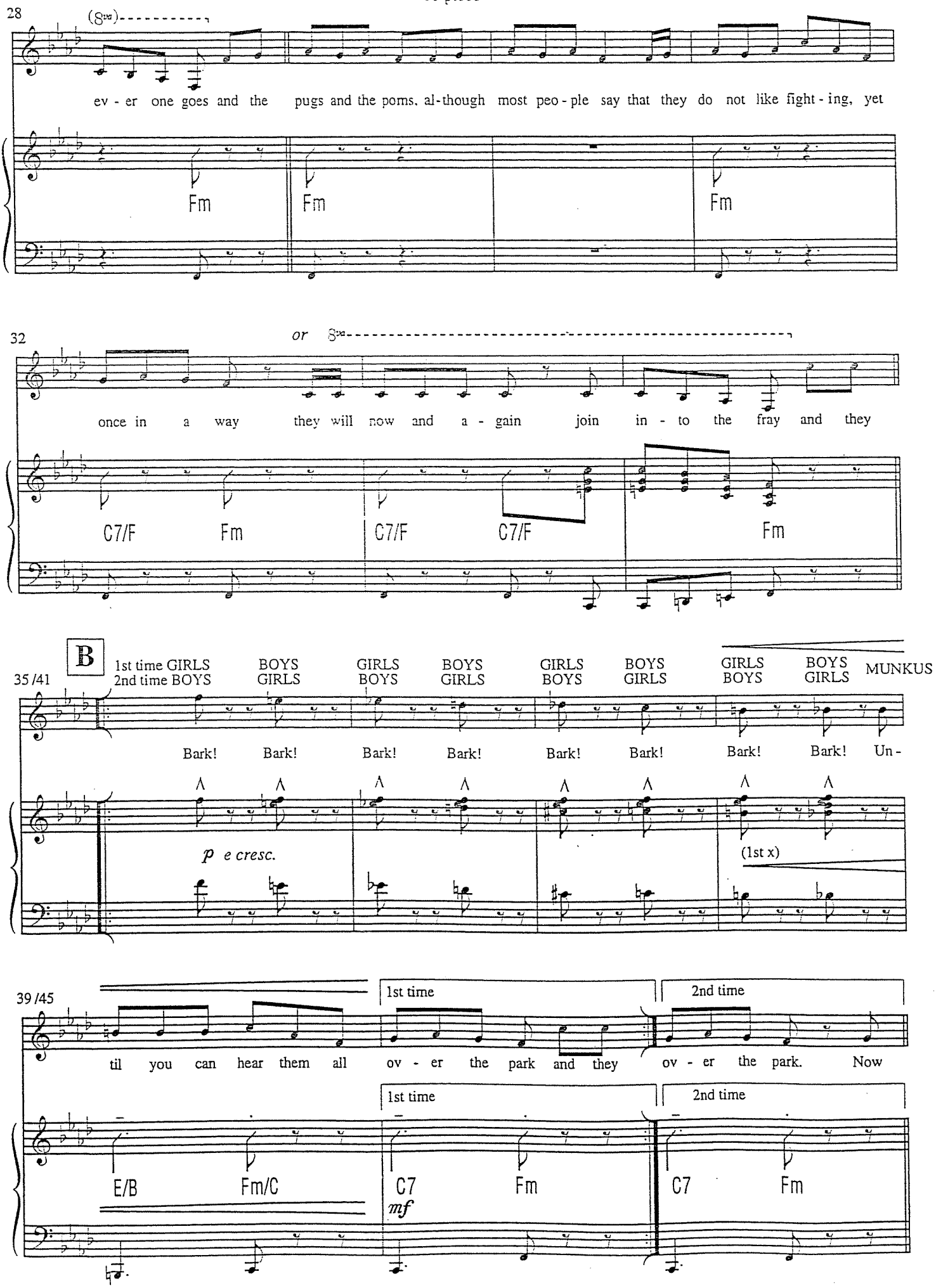
or 8va

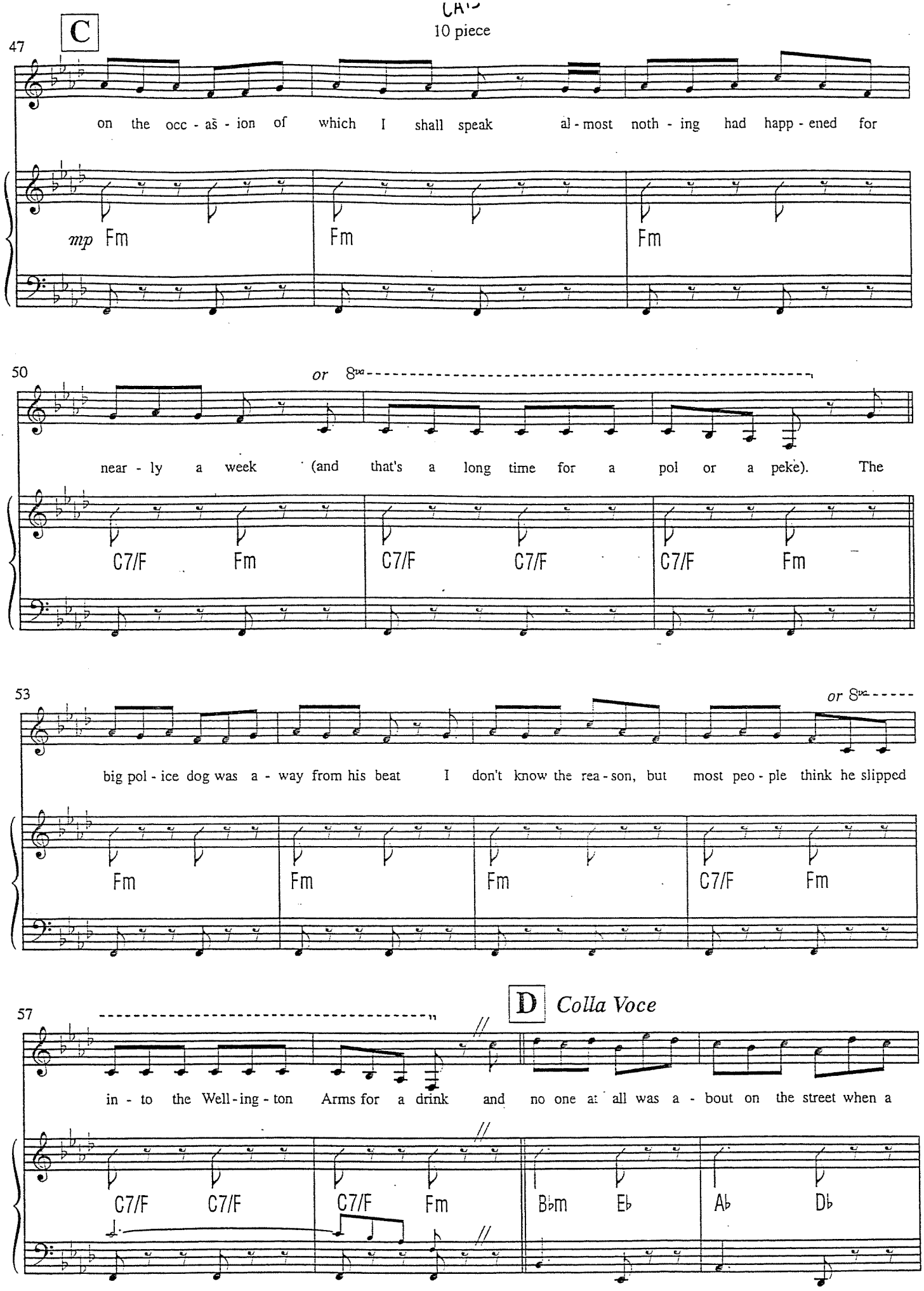
ev - ery - one knows, are proud and im - pla - ca - ble pass - ion - ate foes; it is al - ways the same, where

Fm

C7/F Fm

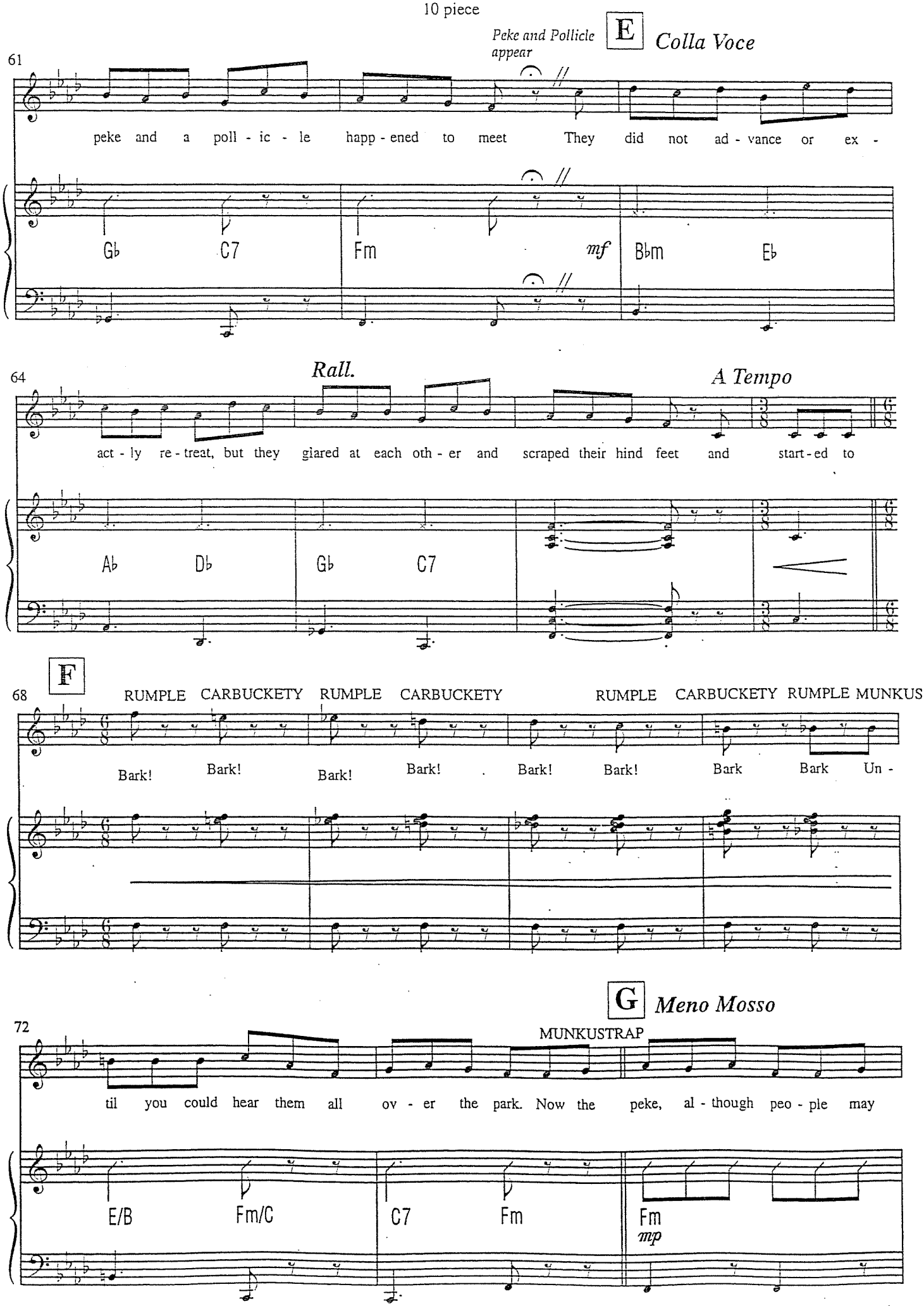
C7/F

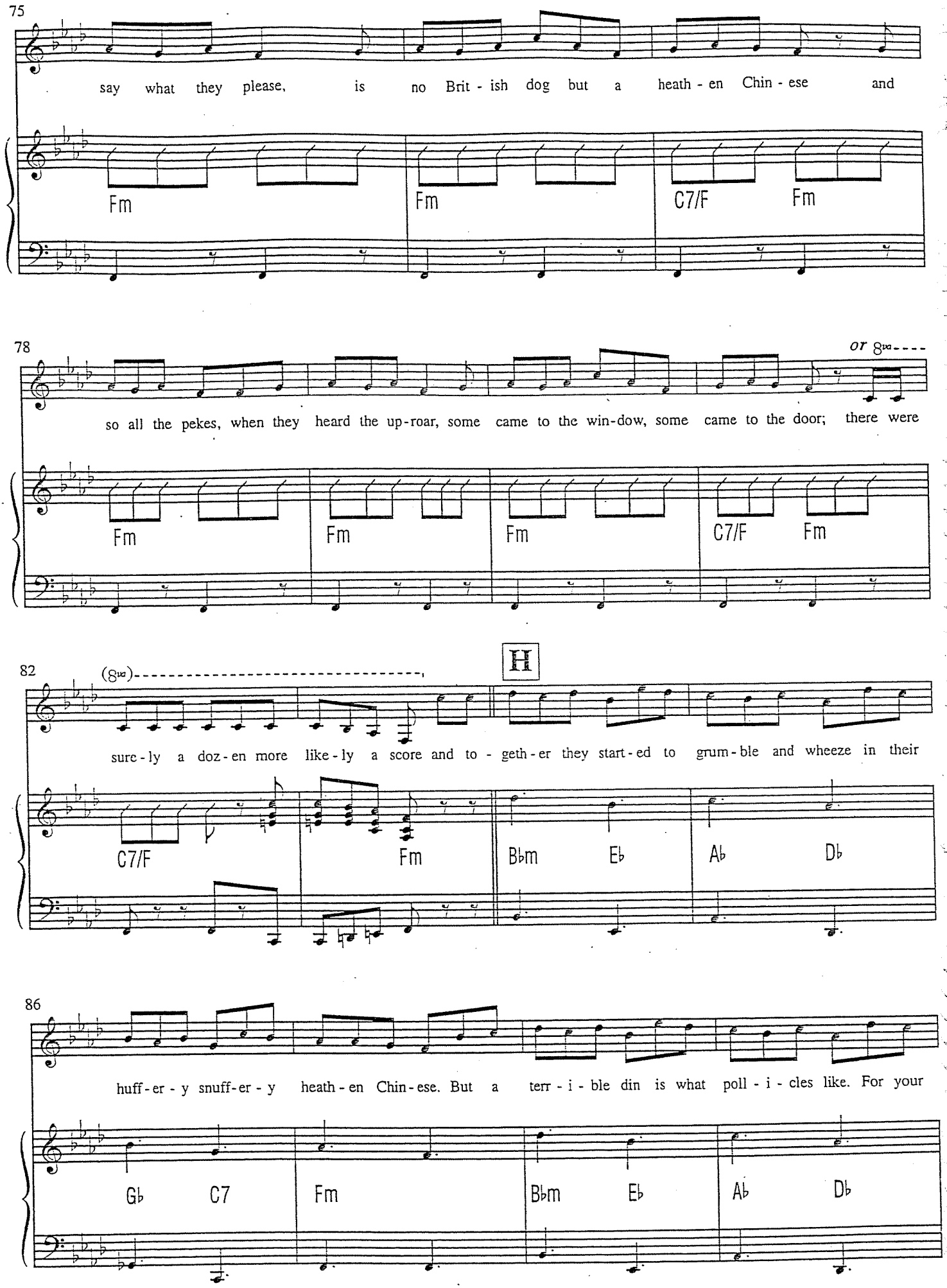

28
(8va)
ev - er one goes and the pugs and the poms, al-though most peo - ple say that they do not like fight - ing, yet
Fm
Fm
Fm
32
or 8va
once in a way they will now and a - gain join in - to the fray and they
C7/F
Fm
C7/F
C7/F
Fm
B
35/41
1st time GIRLS
2nd time BOYS
BOYS
GIRLS
GIRLS
BOYS
BOYS
GIRLS
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
1st time
2nd time
E/B
Fm/C
C7
Fm
C7
Fm
mf

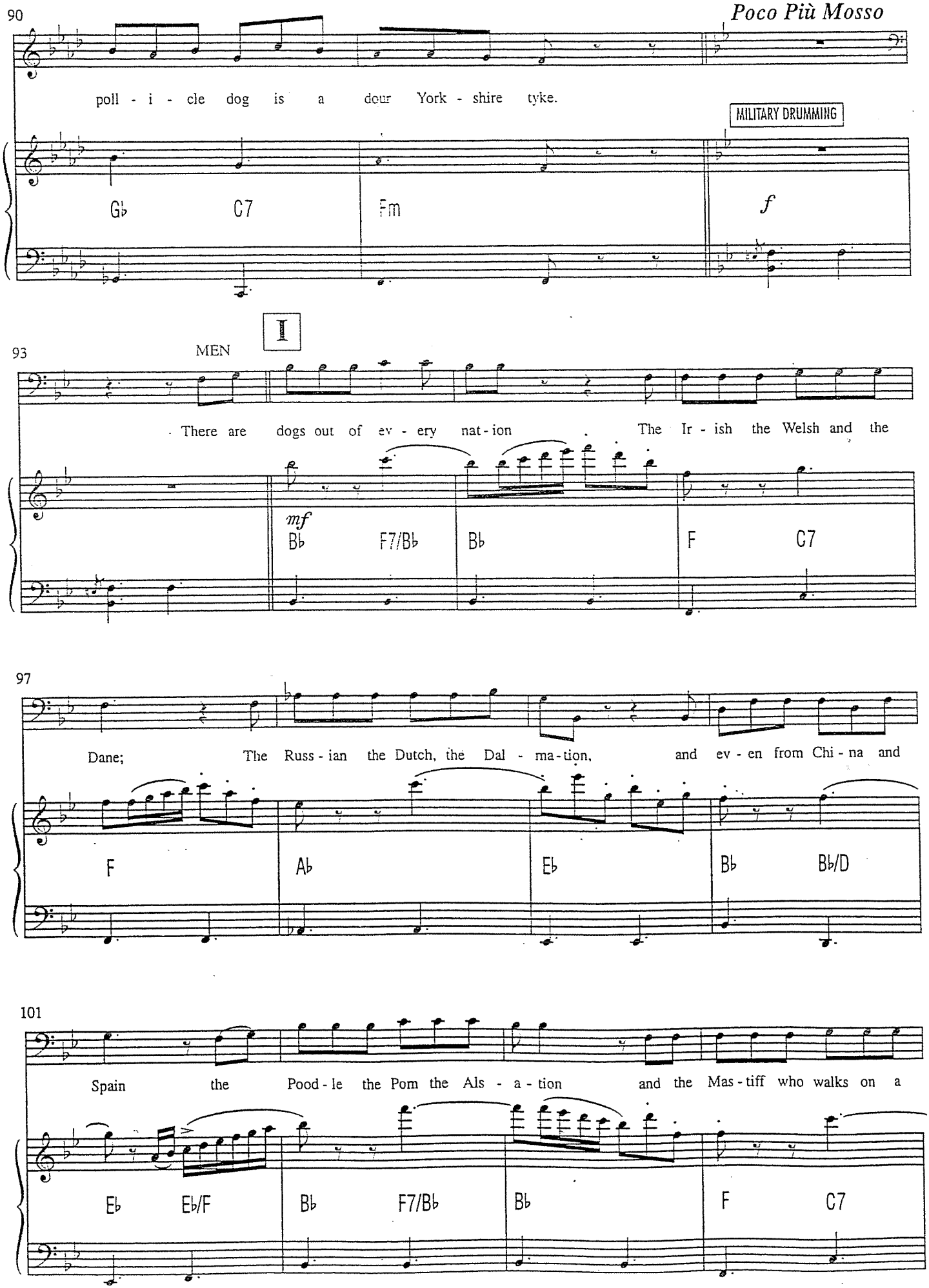

C
47
on the occ - as - ion of which I shall speak al - most noth - ing had happ - ened for
mp Fm
Fm
Fm
50
or 8va
near - ly a week (and that's a long time for a pol or a peke). The
C7/F
Fm
C7/F
C7/F
C7/F
Fm
53
or 8va
big pol - ice dog was a - way from his beat I don't know the rea - son, but most peo - ple think he slipped
Fm
Fm
Fm
C7/F
Fm
57
D Colla Voce
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
B♭m
E♭
A♭
D♭

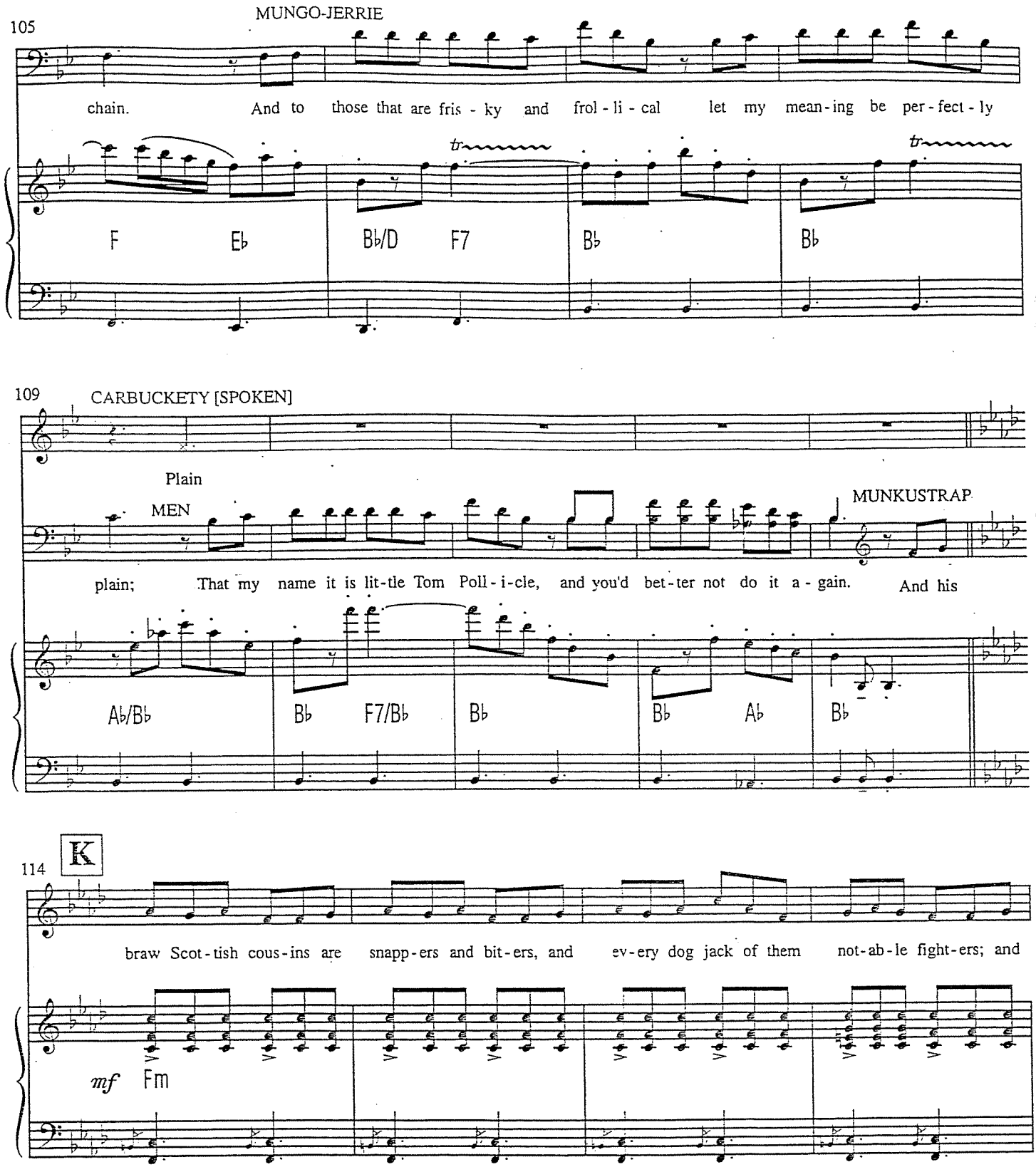
CATS

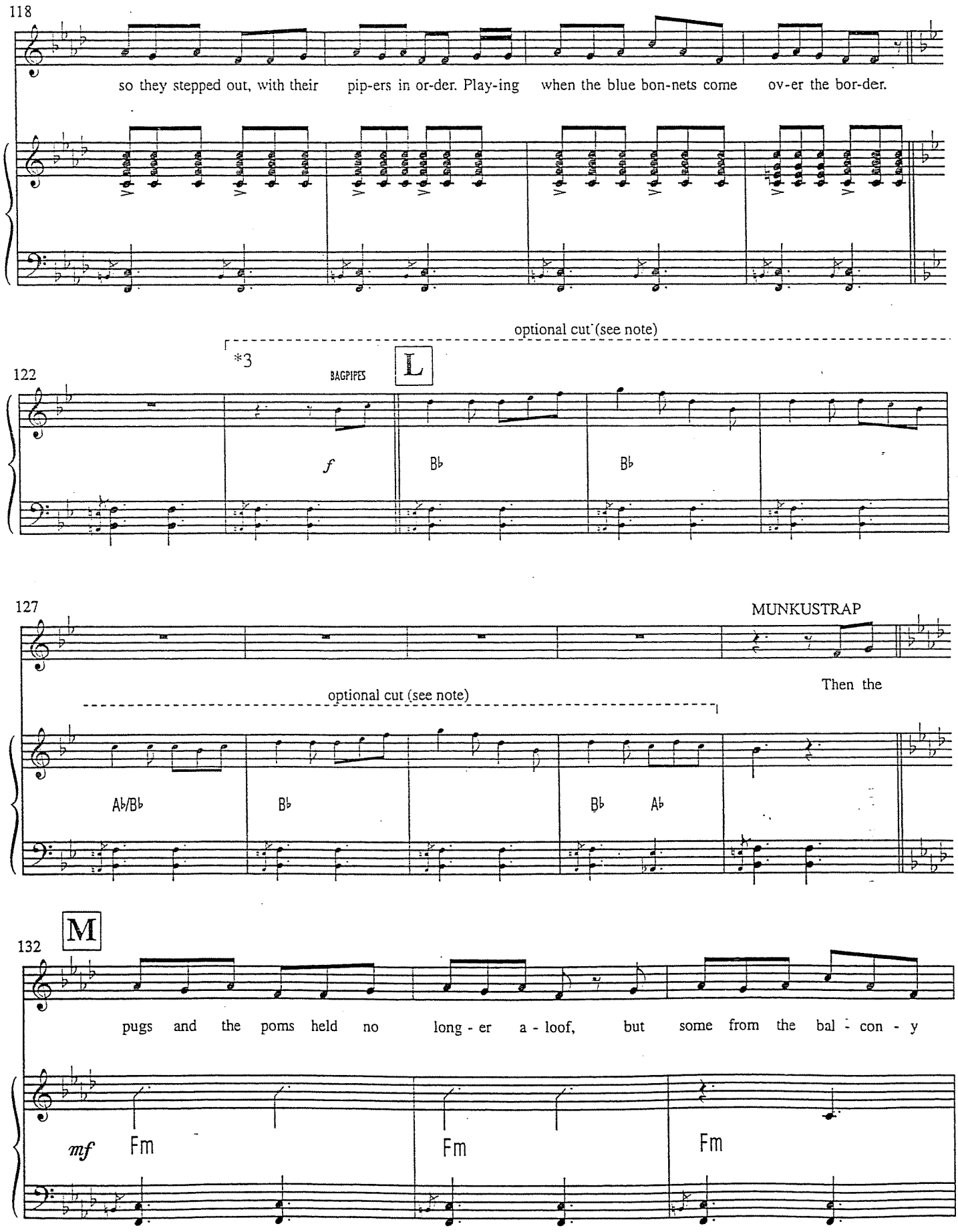
10 piece



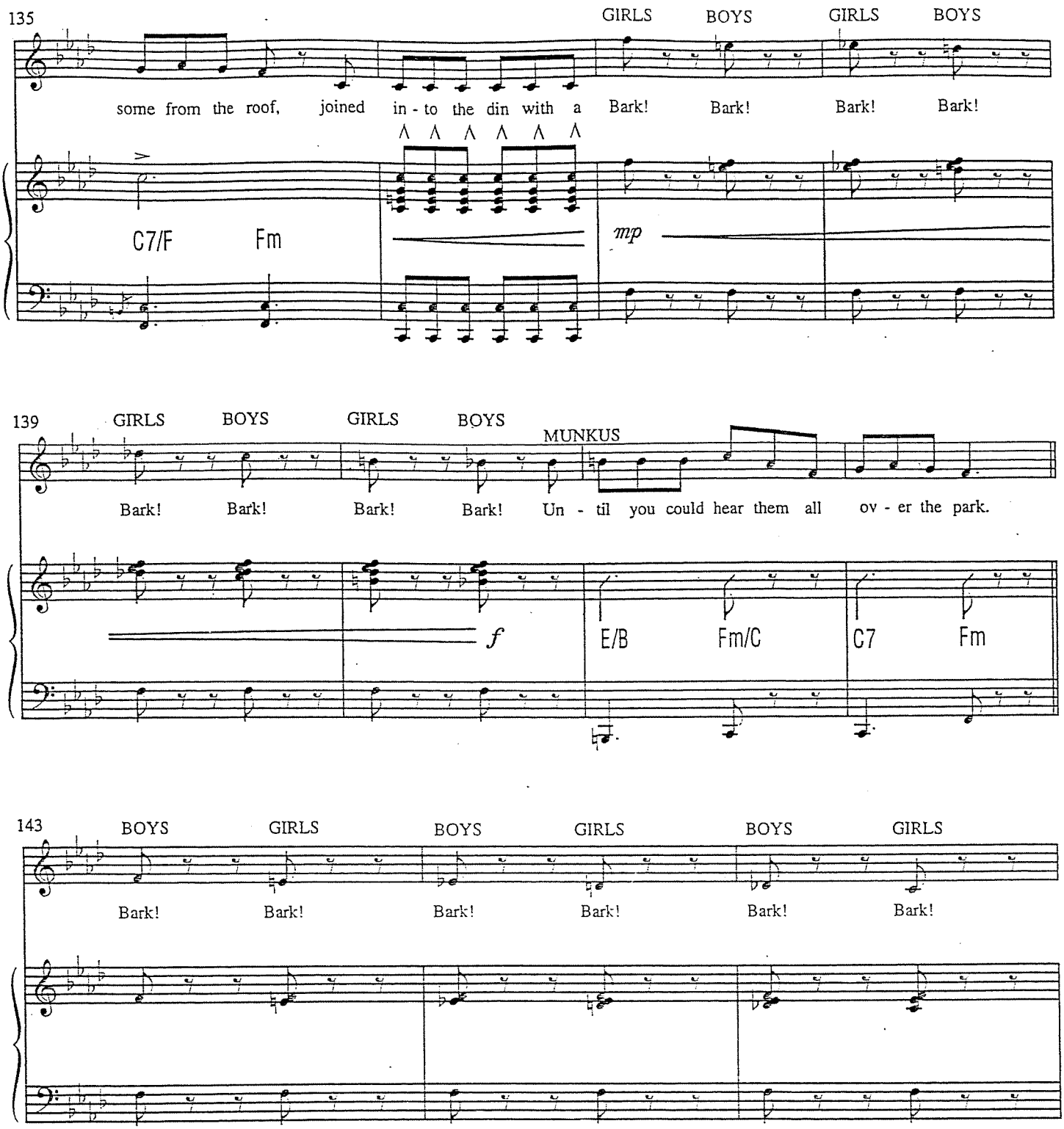

75
say what they please, is no Brit - ish dog but a heath - en Chin - ese and
Fm Fm C7/F Fm
78
or 8va
so all the pekes, when they heard the up-roar, some came to the win-dow, some came to the door; there were
Fm Fm Fm C7/F Fm
82
(8va)
H
sure - ly a doz - en more like - ly a score and to - geth - er they 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


90
Poco Più Mosso
poll - i - cle dog is a dour York - shire tyke.
MILITARY DRUMMING
Gb C7 Fm f
93
MEN
There are dogs out of ev - ery nat - ion The Ir - ish the Welsh and the
mf
Bb F7/Bb Bb F C7
97
Dane; The Russ - ian the Dutch, the Dal - ma - tion, and ev - en from Chi - na and
F Ab Eb Bb Bb/D
101
Spain the Pood - le the Pom the Als - a - tion and the Mas - tiff who walks on a
Eb Eb/F Bb F7/Bb Bb F C7


105
MUNGO-JERRIE
chain. And to those that are fris - ky and frol - li - cal let my mean - ing be per - fect - ly
F Eb Bb/D F7 Bb Bb
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
Ab/Bb Bb F7/Bb Bb Bb Ab Bb
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

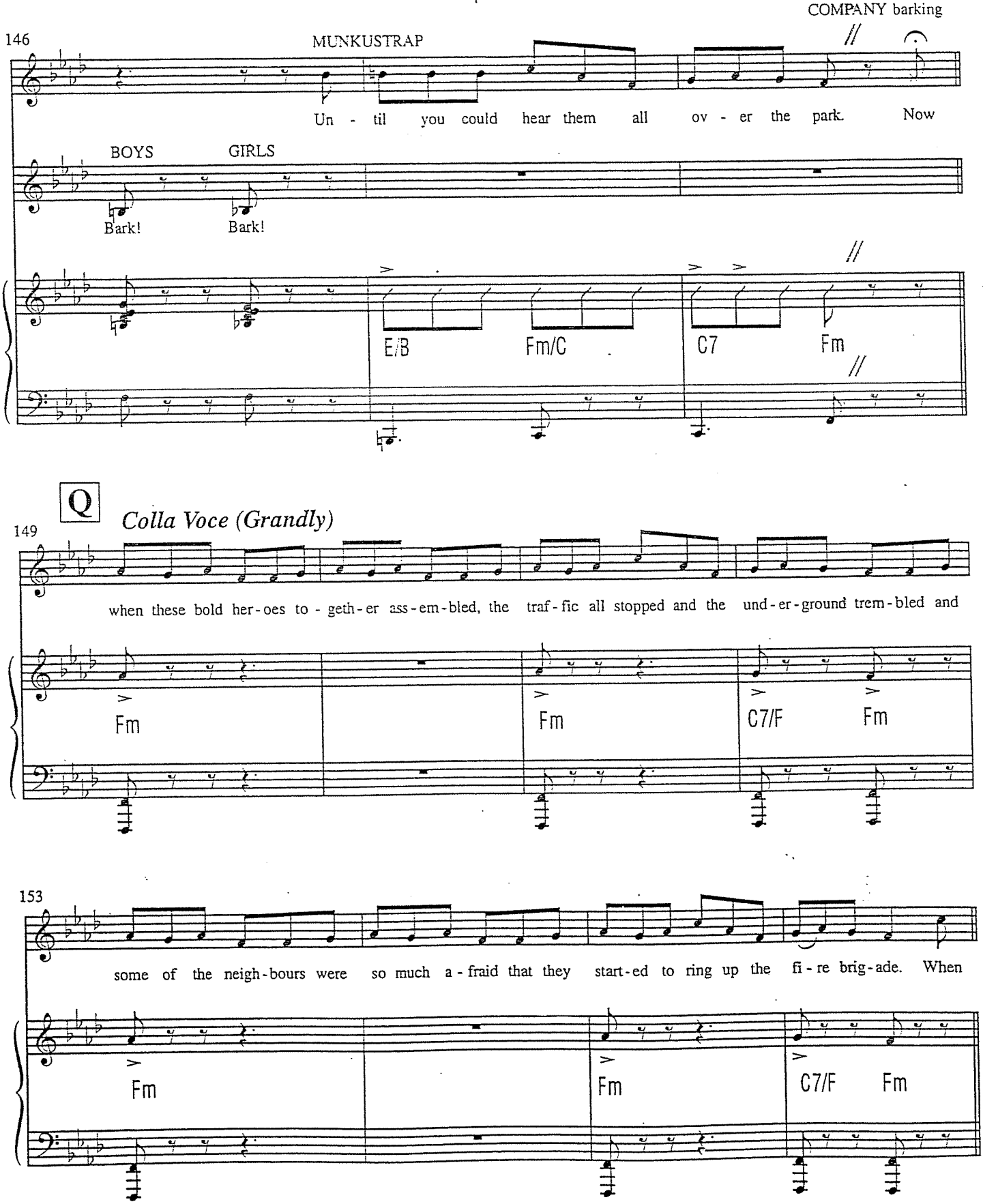


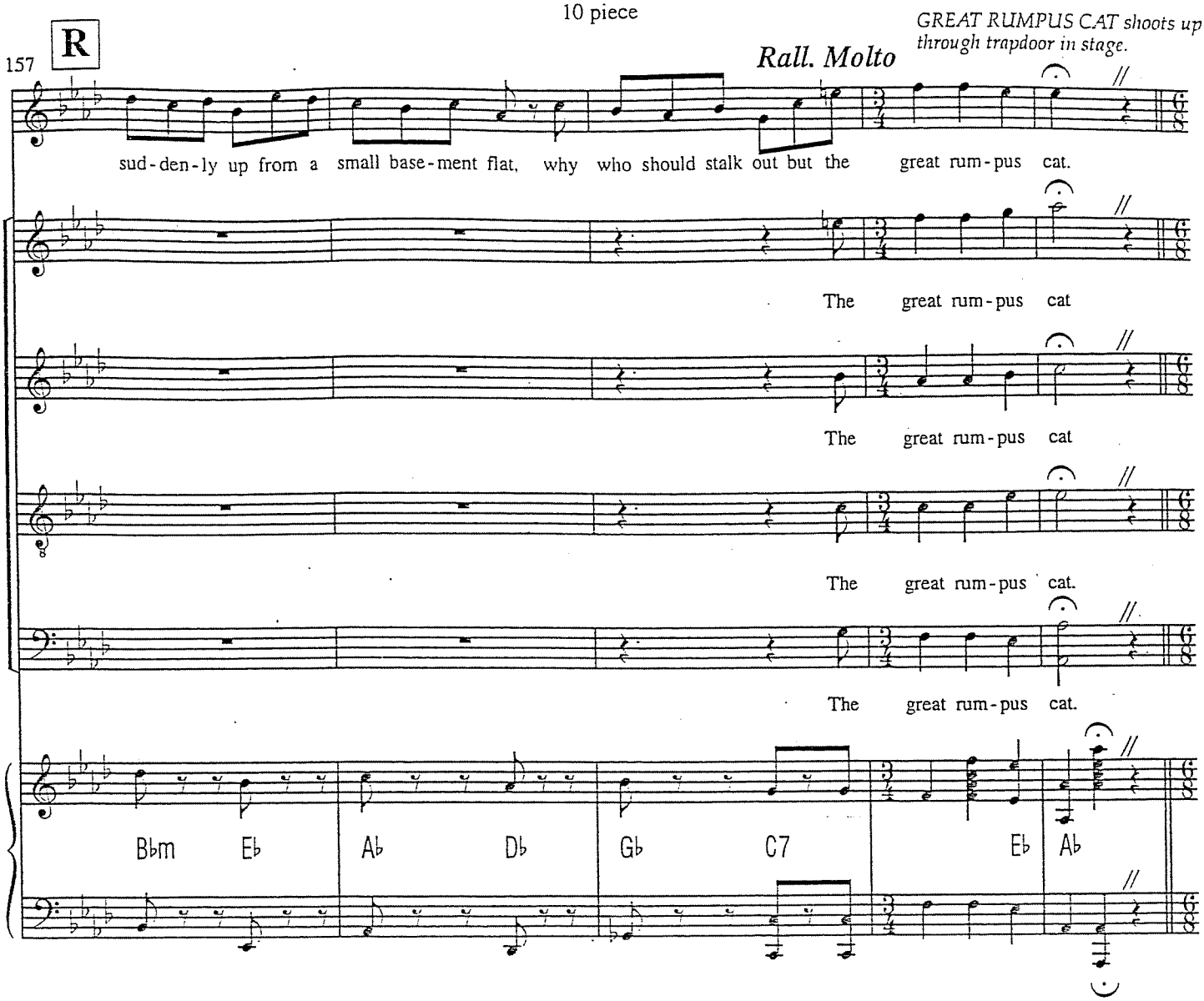
*3: cut 1 before letter L to 1 before letter M
if Tugger does not play the bagpipes

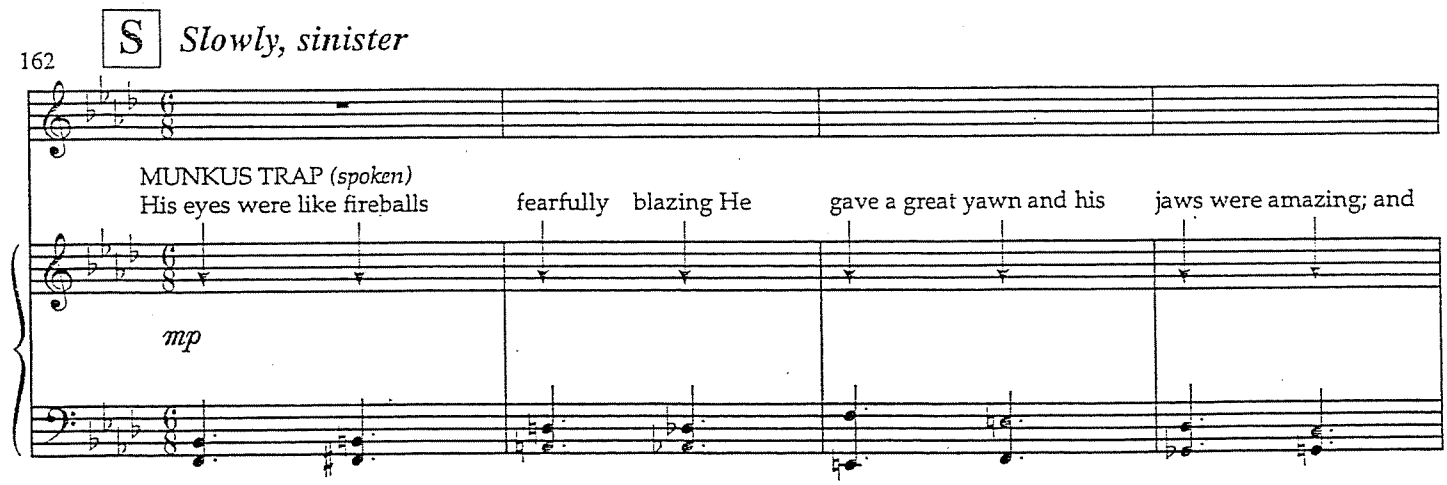

135
GIRLS BOYS GIRLS BOYS
some from the roof, joined in - to the din with a Bark! Bark! Bark! Bark!
C7/F Fm
mp
139
GIRLS BOYS GIRLS BOYS
MUNKUS
Bark! Bark! Bark! Bark! Un - til you could hear them all ov - er the park.
f
E/B Fm/C C7 Fm
143
BOYS GIRLS BOYS GIRLS BOYS GIRLS
Bark! Bark! Bark! Bark! Bark! Bark!

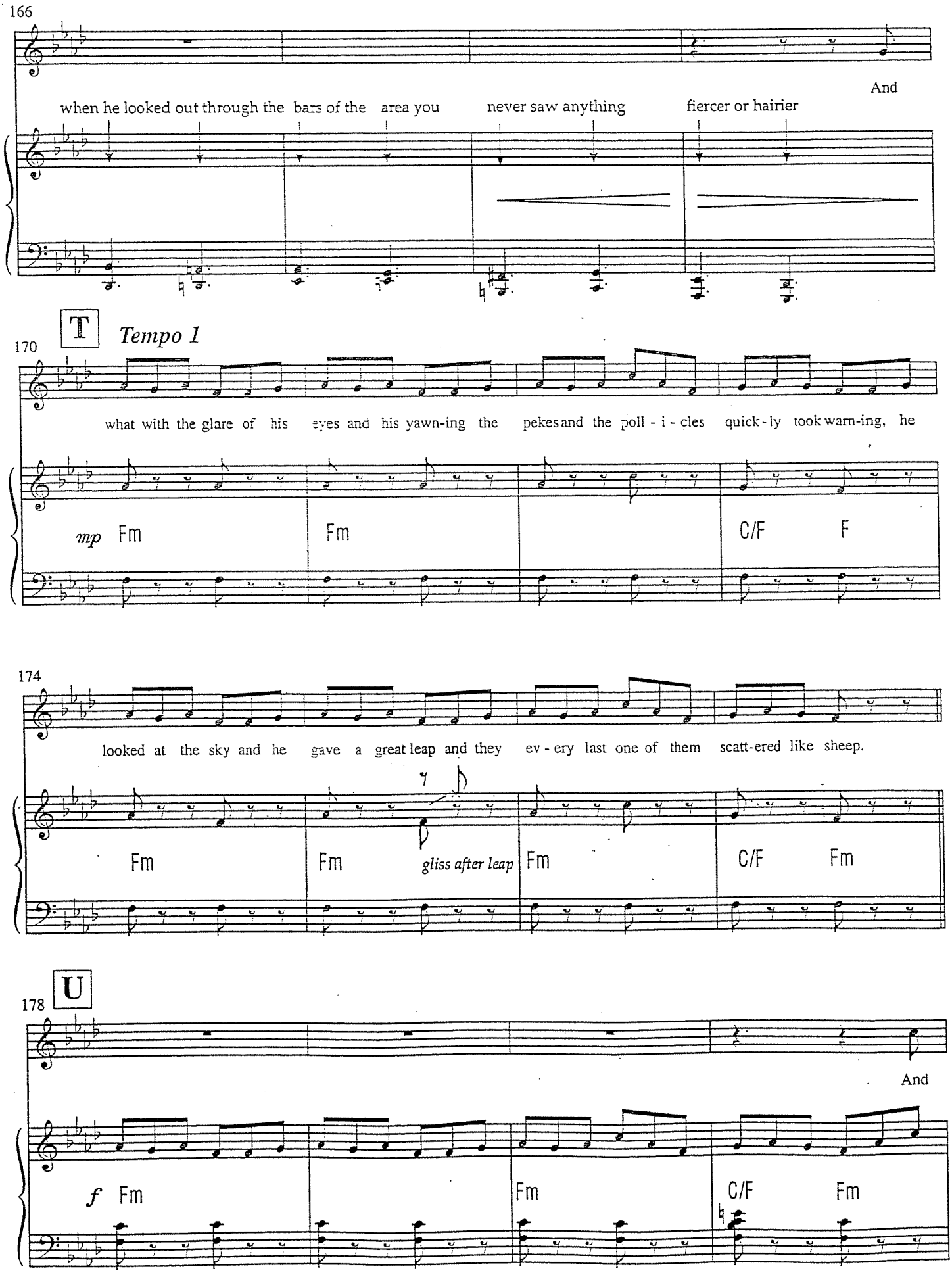
CATS

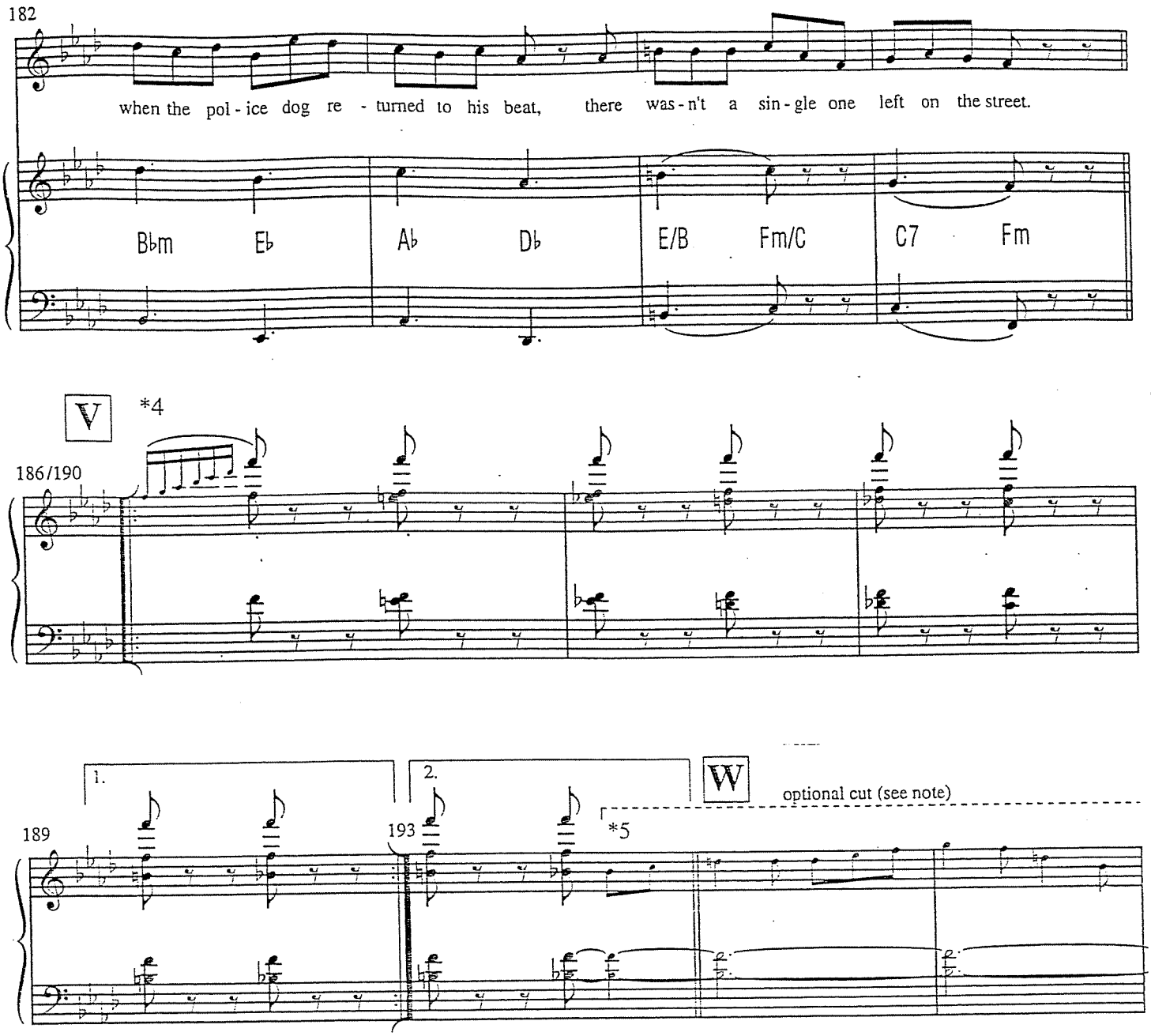
10 piece




157
R
Rall. Molto
GREAT RUMPUS CAT shoots up through trapdoor in stage.
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

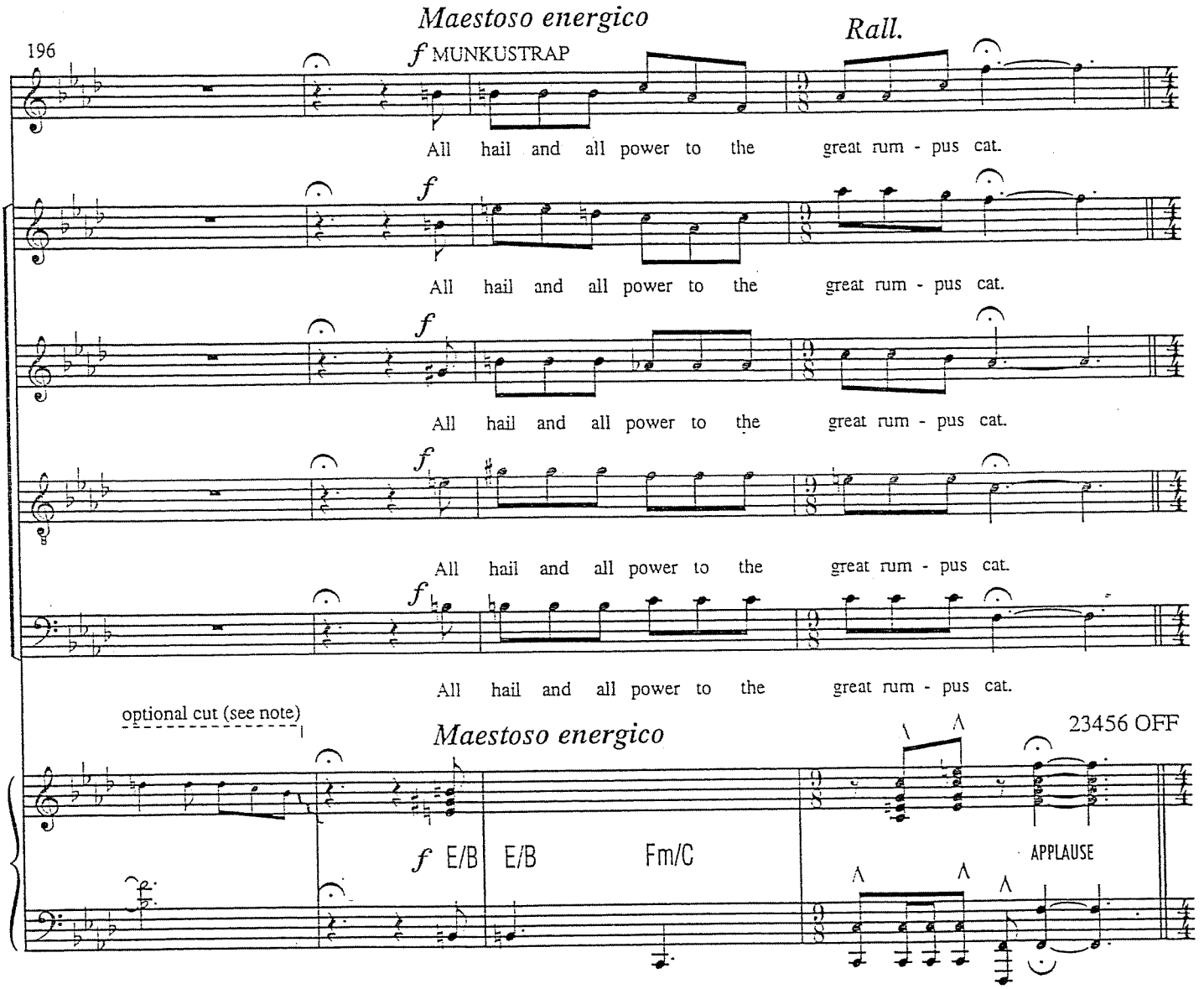

166
And
when he looked out through the bars of the area you never saw anything fiercer or hairier
T
Tempo 1
170
what with the glare of his eyes and his yawn-ing the pekesand the poll - i - cles quick-ly took warn-ing, he
mp Fm
Fm
C/F F
174
looked at the sky and he gave a great leap and they ev - ery last one of them scatt-ered like sheep.
Fm
Fm
gliss after leap
Fm
C/F Fm
U
178
And
f Fm
Fm
C/F Fm

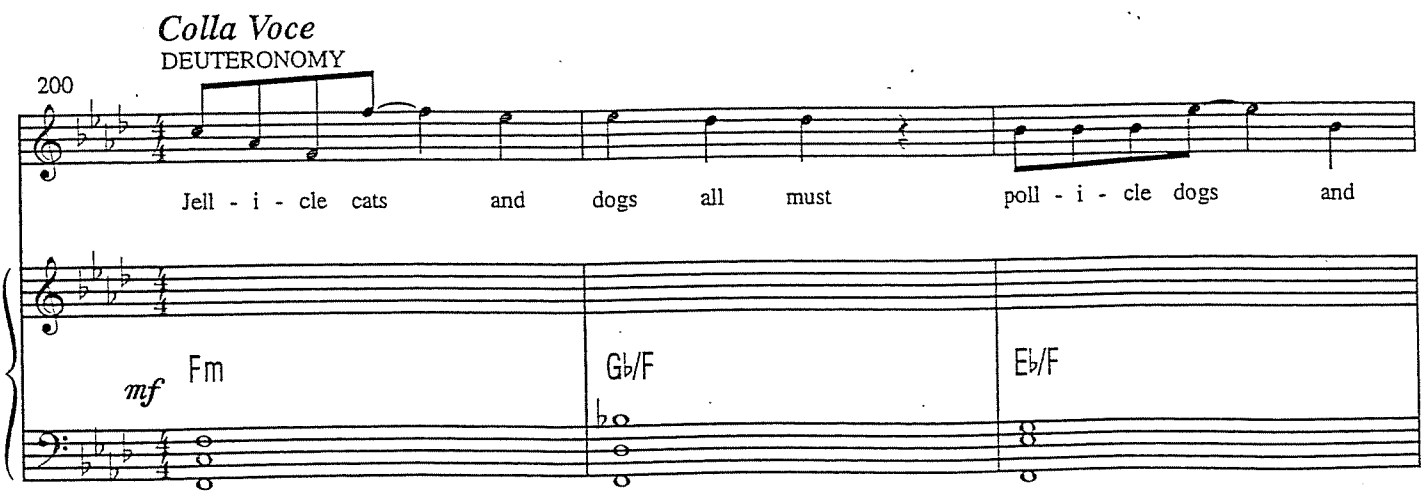


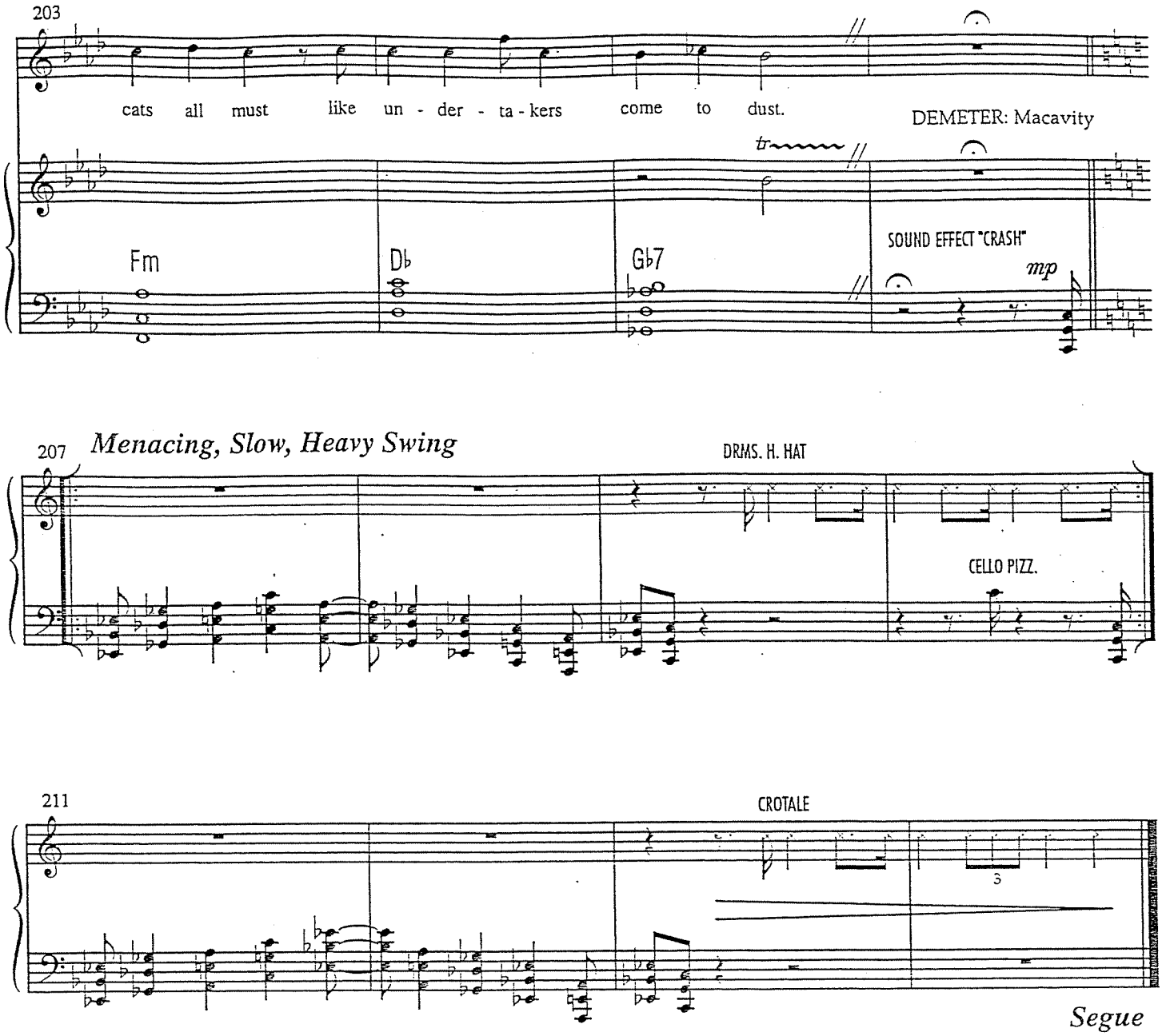
*4: composer prefers no repeat
*5: optional cut if Tugger does not play the bagpipes

CATS

10 piece





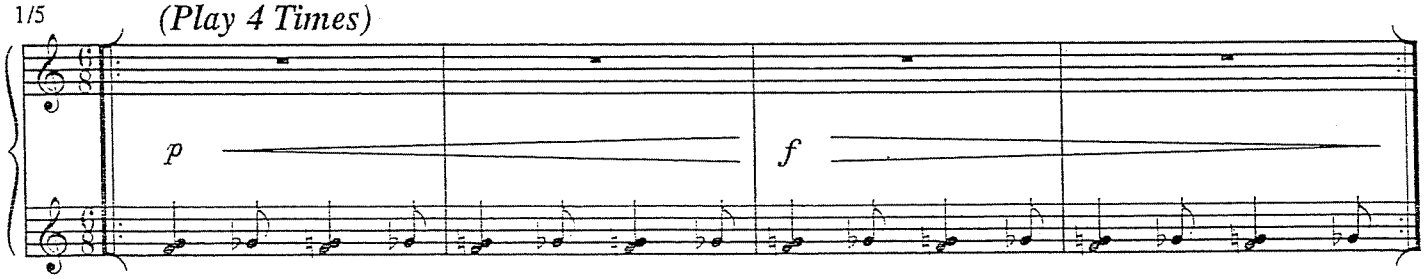

203
cats all must like un - der - ta - kers come to dust.
DEMETER: Macavity
Fm
Db
Gb7
SOUND EFFECT "CRASH"
mp
207
Menacing, Slow, Heavy Swing
DRMS. H. HAT
CELLO PIZZ.
211
CROTALE
3
Segue

Music by Andrew Lloyd Webber
Text by T.S. Eliot

10. Song of the Jellicles and the Jellicle Ball

Slow - gradual accel.

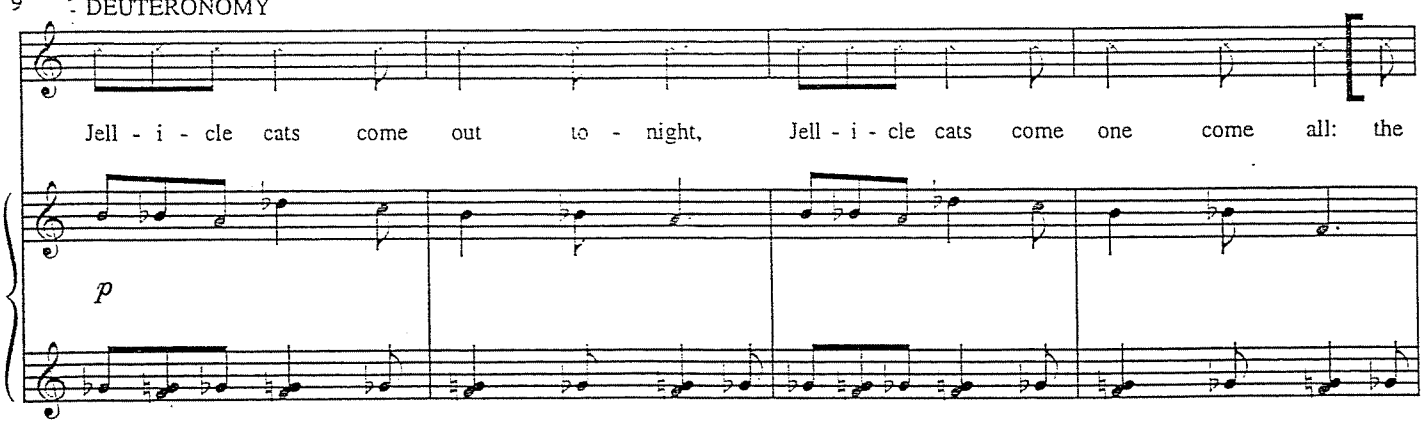
1/5 *(Play 4 Times)*



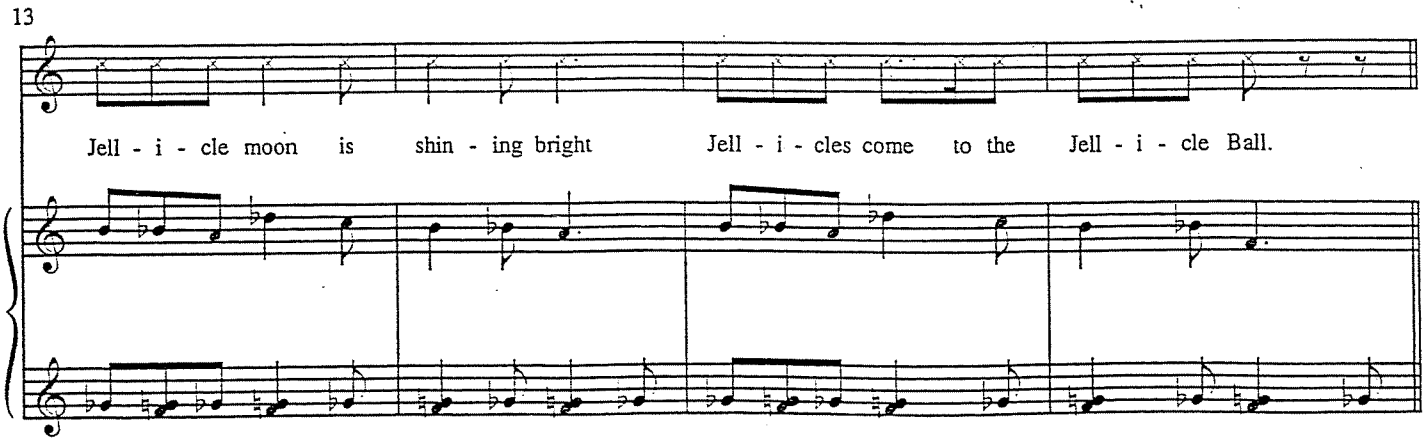
A

+ VICTORIA MUNKUS. & JEMIMA

9 : DEUTERONOMY



13



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B

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

33 ADMETUS/MUNKUS/GEORGE BILL BAILEY

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

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 -

E

41 *Mysteriously* BOMBALURINA

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

p legato

45 GUMBIE JELLYLORUM

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

mp < *f* >

F

49 CORICOPAT/TANTOMILE MUNGO & RUMPLE

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

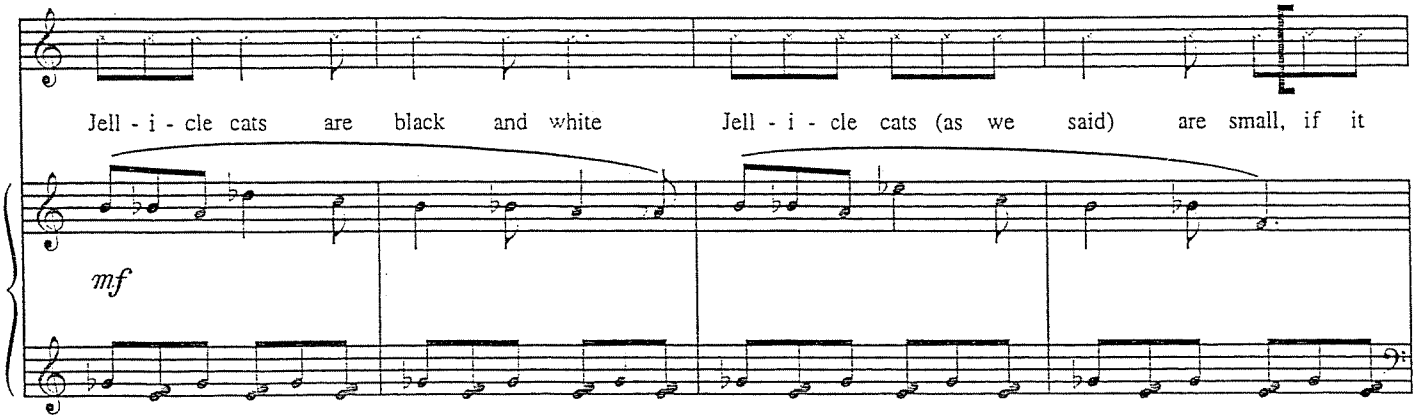
serv - ing our Ter - psi - chor - e - an pow - ers to dance by the light of the Jell - i - cle moon.

8va

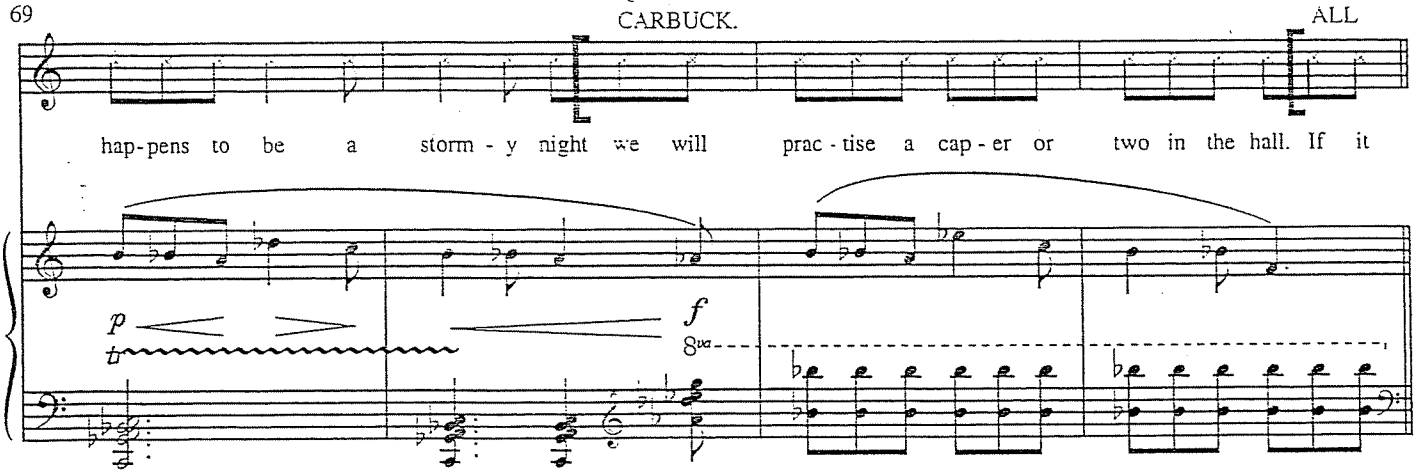
p

H *Build in intensity*

65 ALONZO +RUMPLE/VICTORIA ETC BILL BAILEY/VICTOR/SKIMBLE MUNKUS. ADMETUS GEORGE

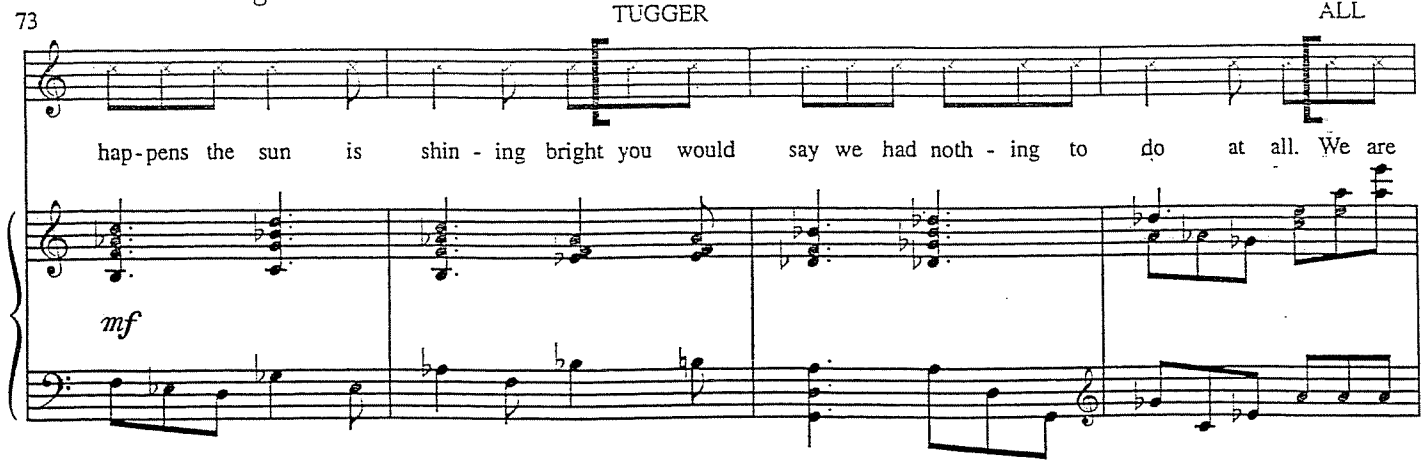


69 ALONZO QUAXO CARBUCK. ALL



I *Increasing tension*

73 TUGGER ALL



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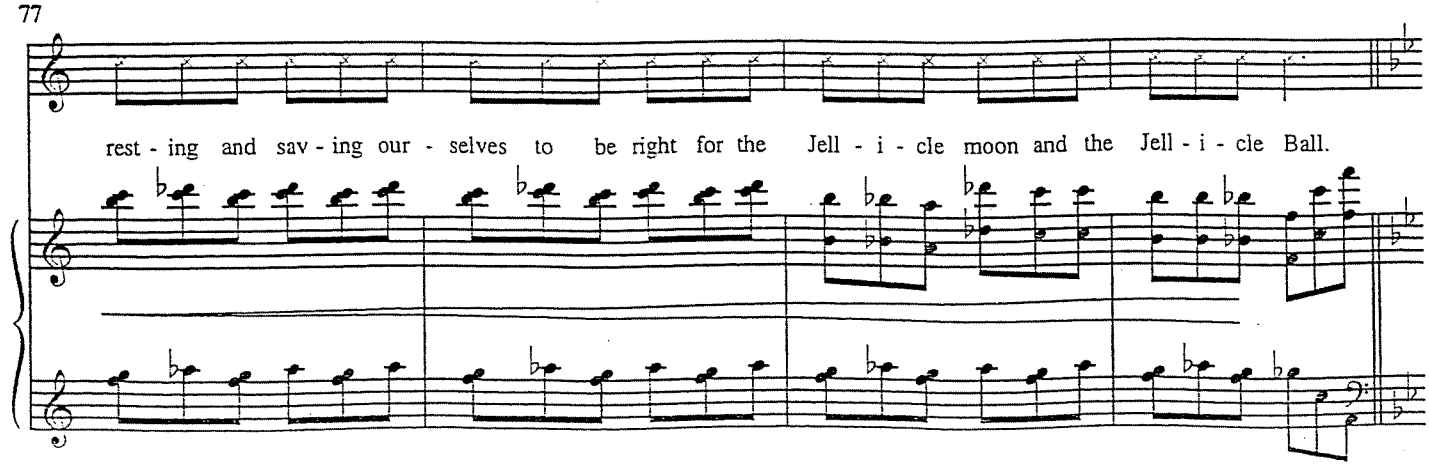
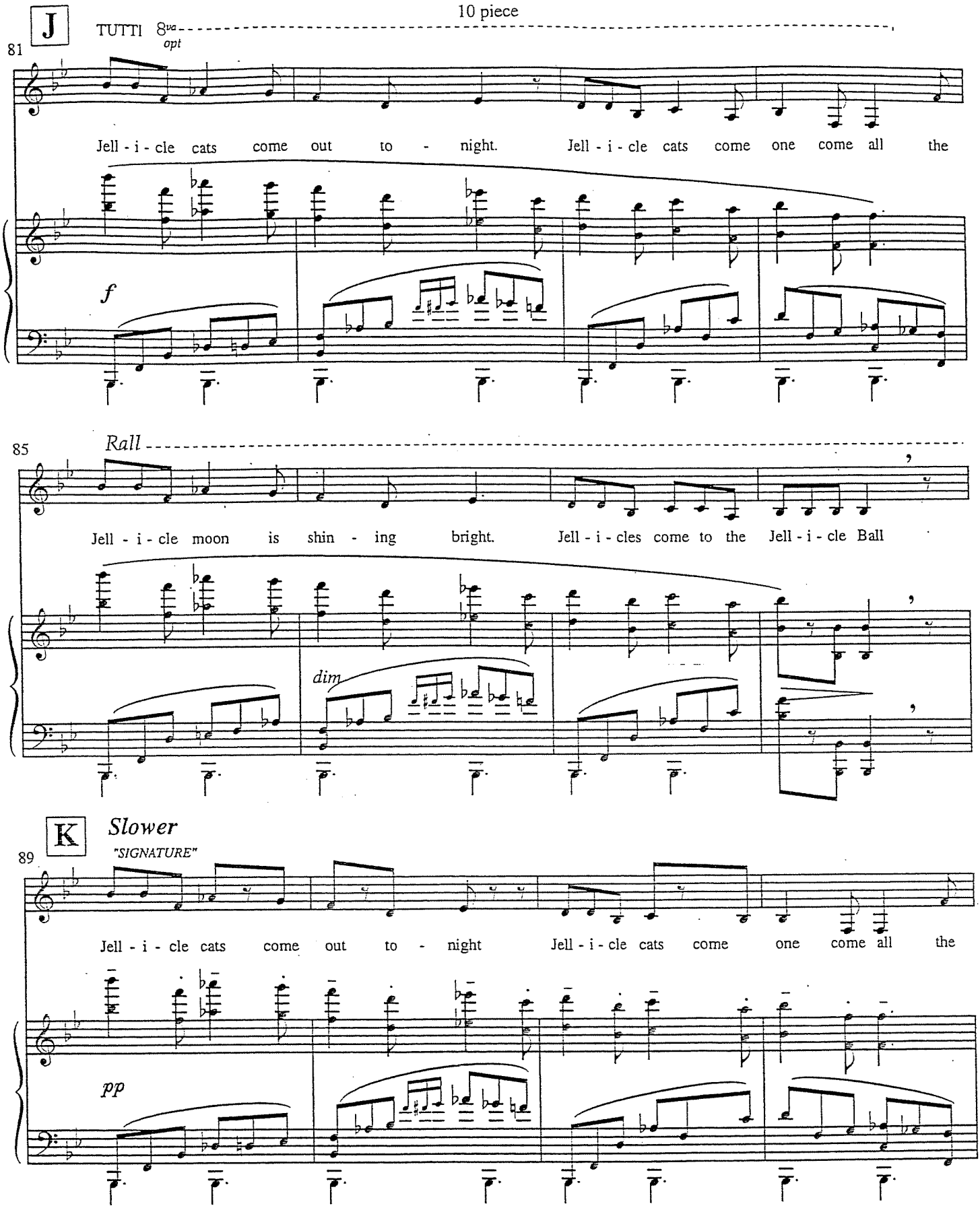
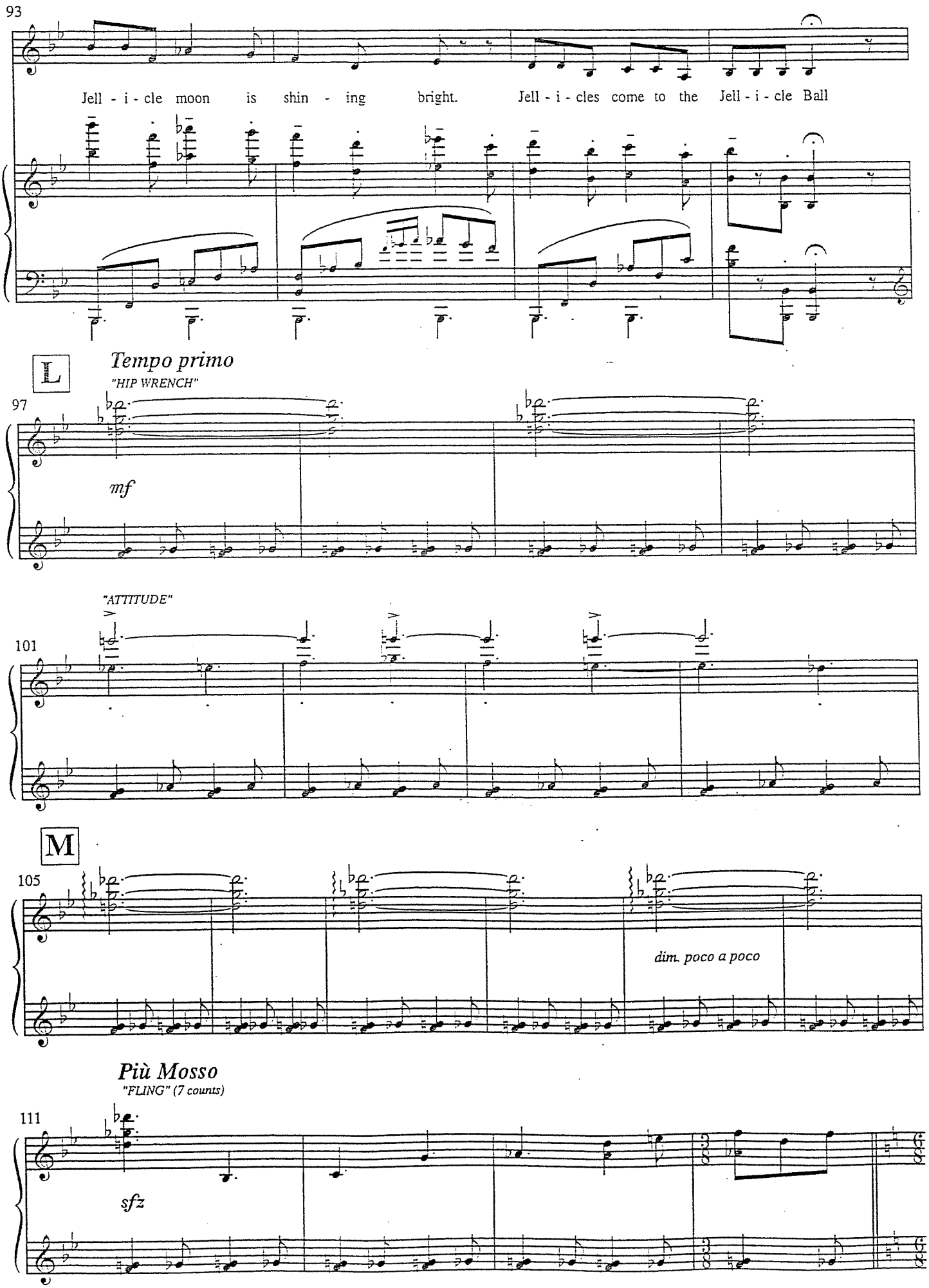
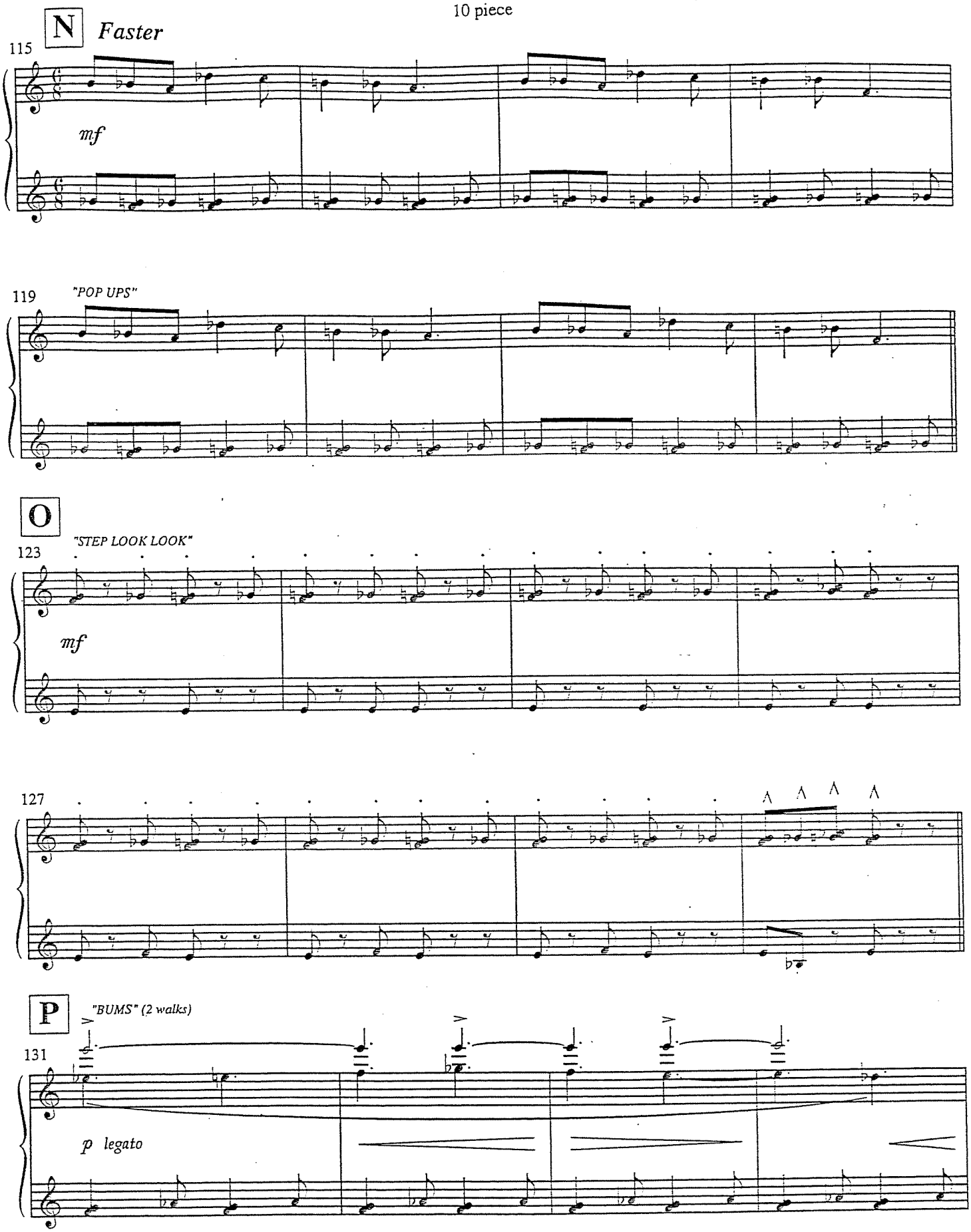
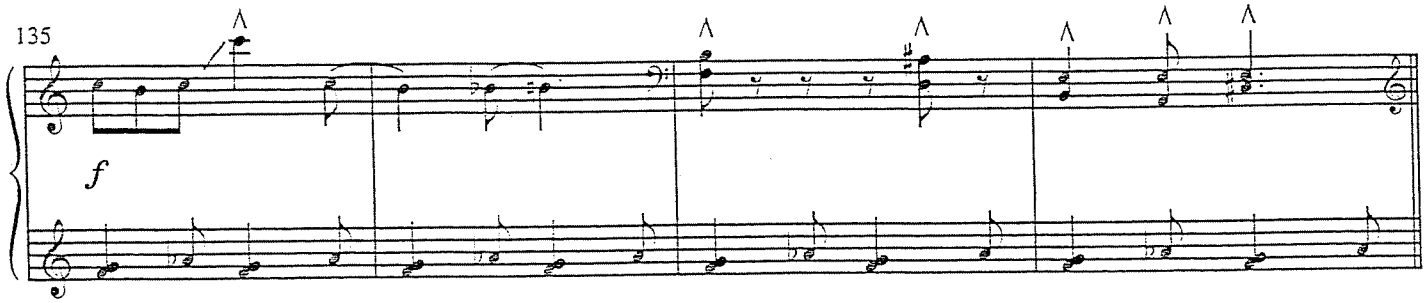



J
TUTTI
8va opt
81
Jell - i - cle cats come out to - night. Jell - i - cle cats come one come all the
f
85
Rall
Jell - i - cle moon is shin - ing bright. Jell - i - cles come to the Jell - i - cle Ball
dim
K
Slower
"SIGNATURE"
89
Jell - i - cle cats come out to - night Jell - i - cle cats come one come all the
pp

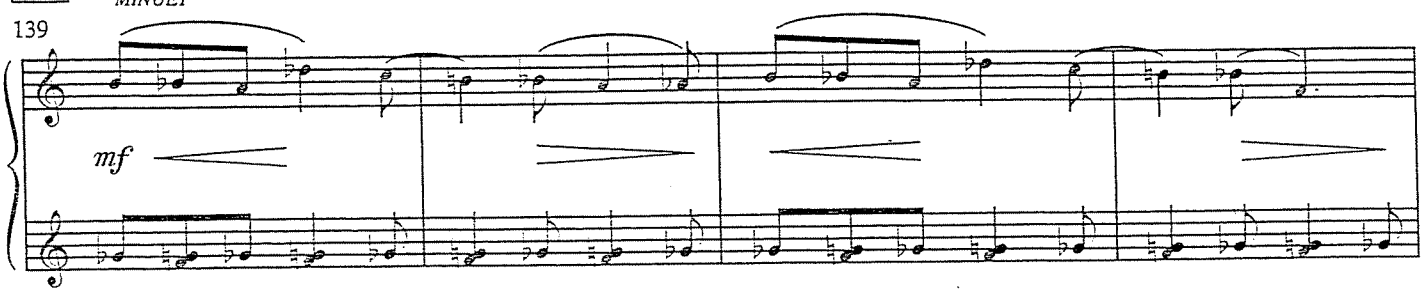

93
Jell - i - cle moon is shin - ing bright. Jell - i - cles come to the Jell - i - cle Ball
L
Tempo primo
"HIP WRENCH"
97
mf
"ATTITUDE"
101
M
105
dim. poco a poco
Più Mosso
"FLING" (7 counts)
111
sfz

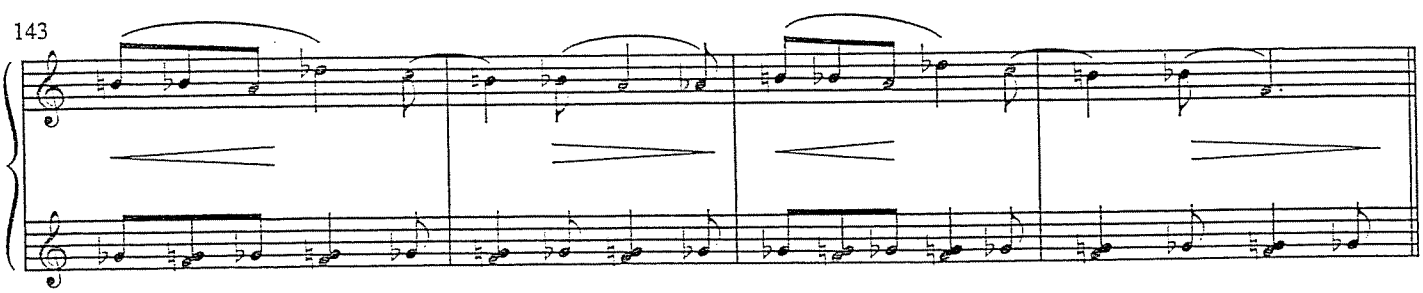

N
Faster
115
mf
119
"POP UPS"
O
"STEP LOOK LOOK"
123
mf
127
P
"BUMS" (2 walks)
131
p legato



Q *Moto*

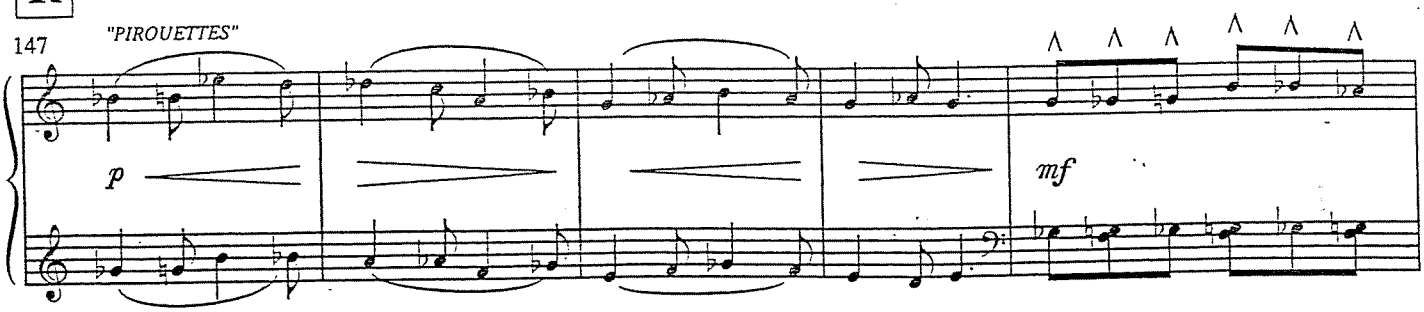
"MINUET"



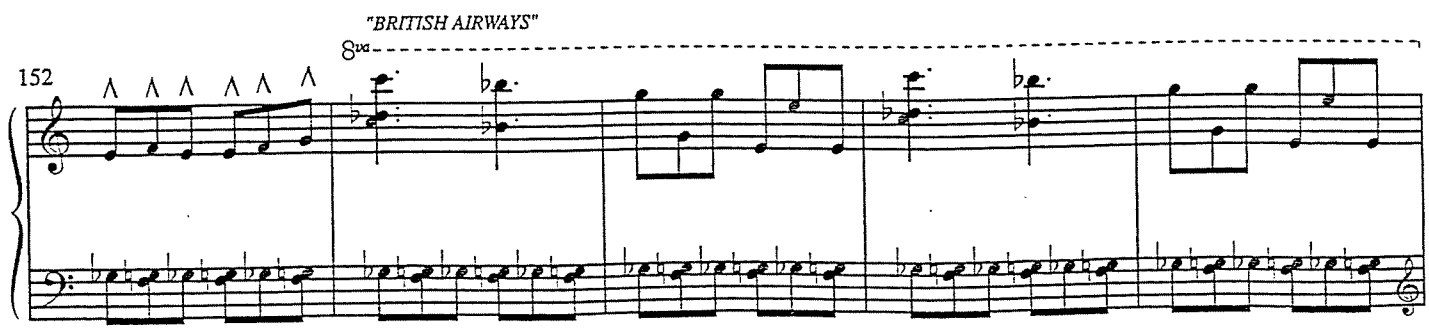


R

"PIROUETTES"



"BRITISH AIRWAYS"



S

157

mf

161

8va

T *Faster*

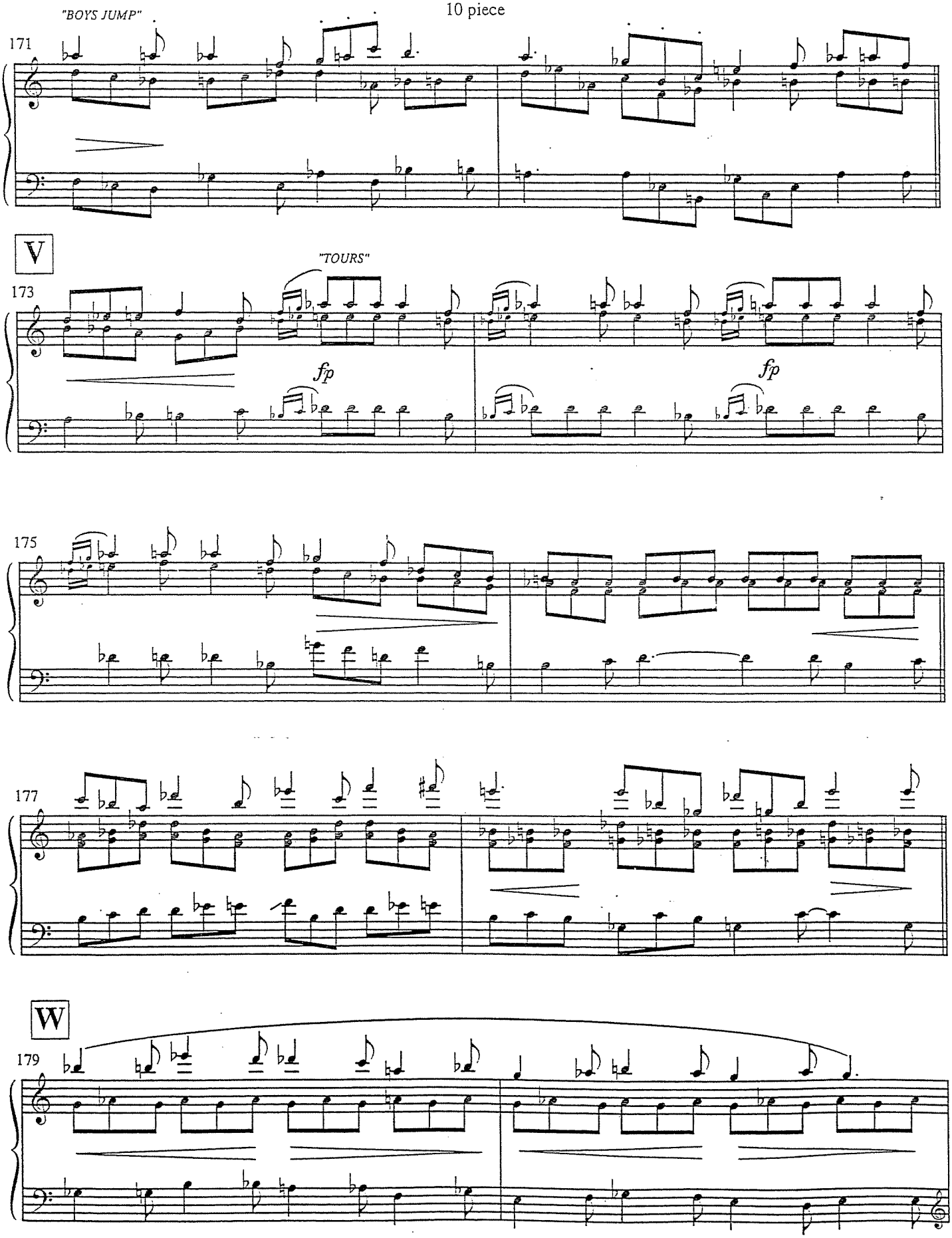
165 *"FUGUE"*

f

167

U *"GIRLS"* *"MUNGO'S ENTRANCE"*

169


"BOYS JUMP"
171
V
"TOURS"
173
fp
fp
175
177
W
179

181

p

Honky Tonk suggestion

X *"BOMBALURINA SECTION"*

8va

183

f B♭ C7 C7/B♭

Y *"GIRLS JOIN"* *"KICK STEP"*

187

F7 B♭

Z *"BOYS JOIN IN" (coming forward)*

8va

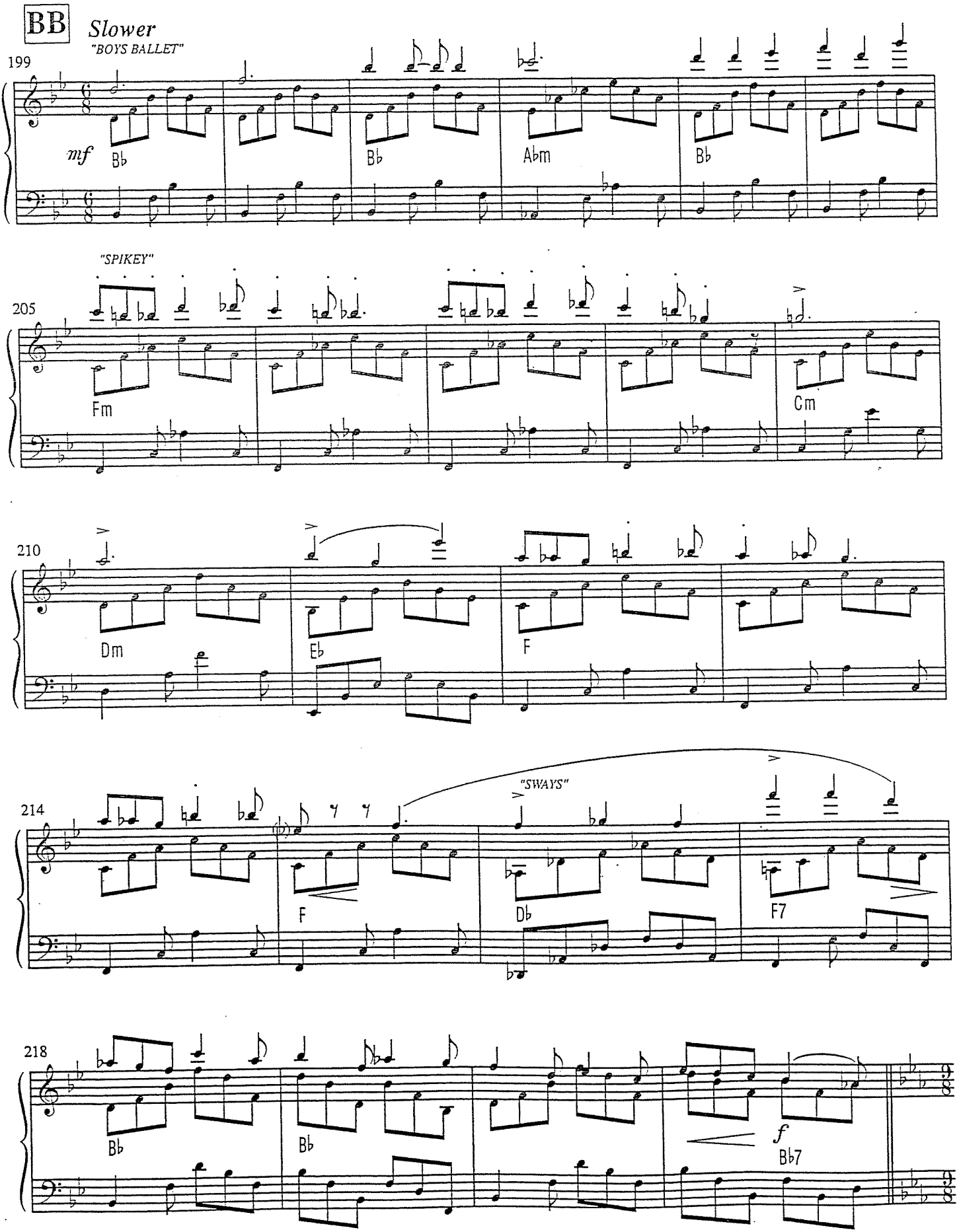
191

B♭ C7 C7/B♭

AA *"SLITHERS"*

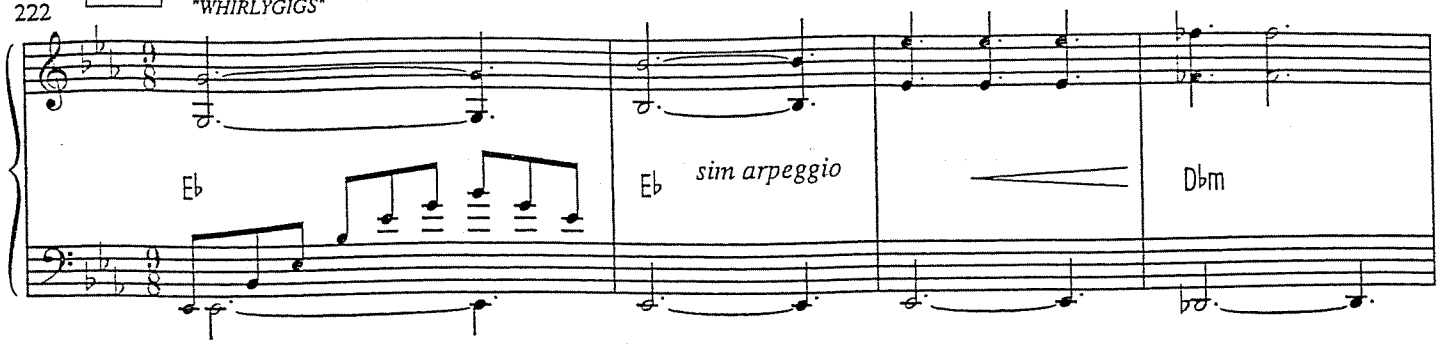
195

F7 B♭

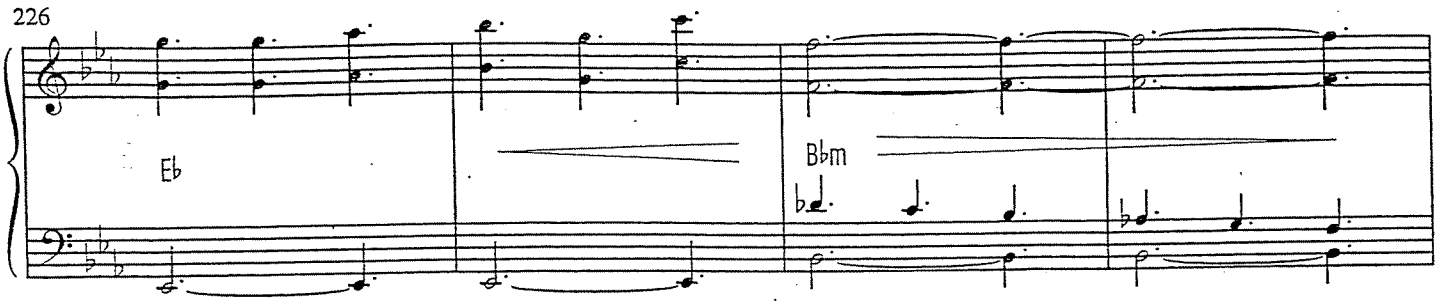

BB
Slower
"BOYS BALLET"
199
mf
Bb
Bb
Abm
Bb
"SPIKEY"
205
Fm
Cm
210
Dm
Eb
F
214
"SWAYS"
F
Db
F7
218
Bb
Bb
f
Bb7

CC *Più Mosso*
"WHIRLYGIGS"

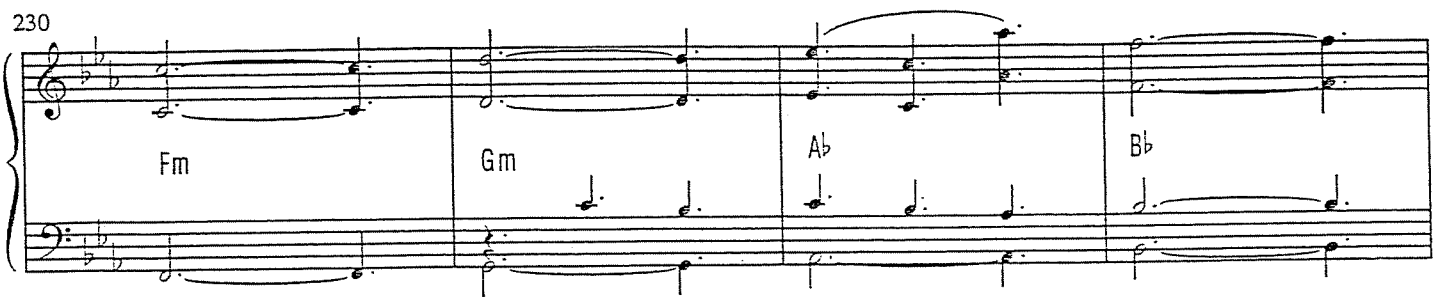
222



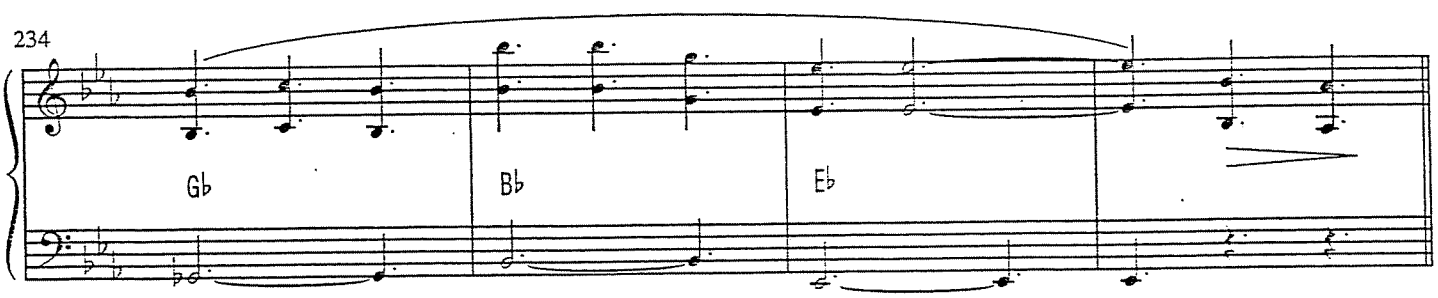
226



230

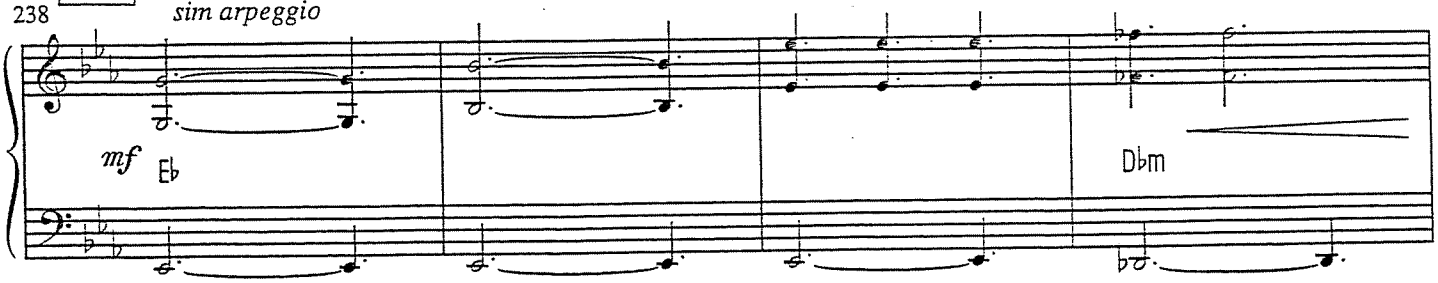


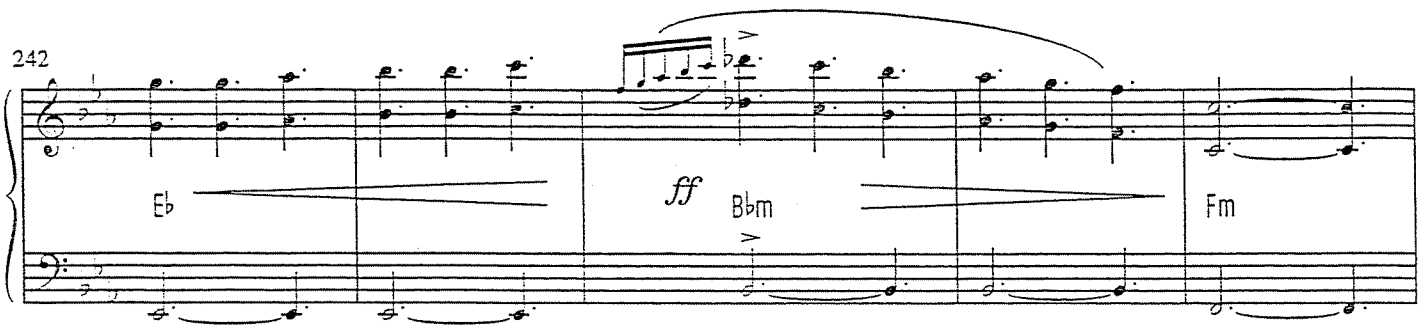
234

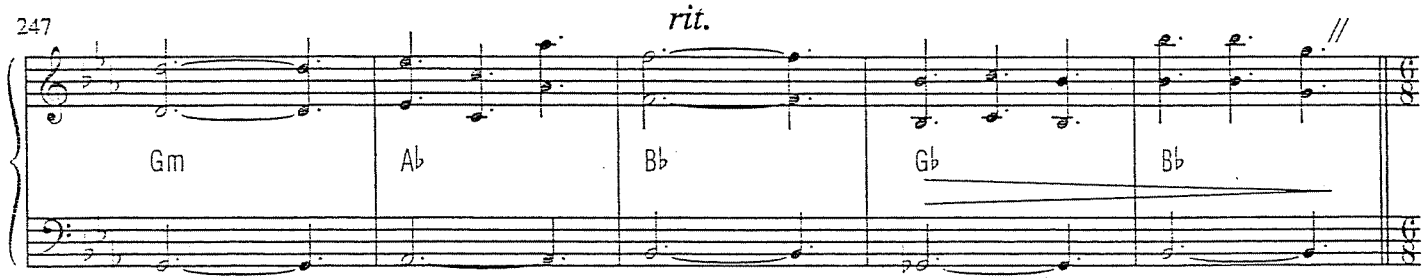


DD *"RICOCHET"*

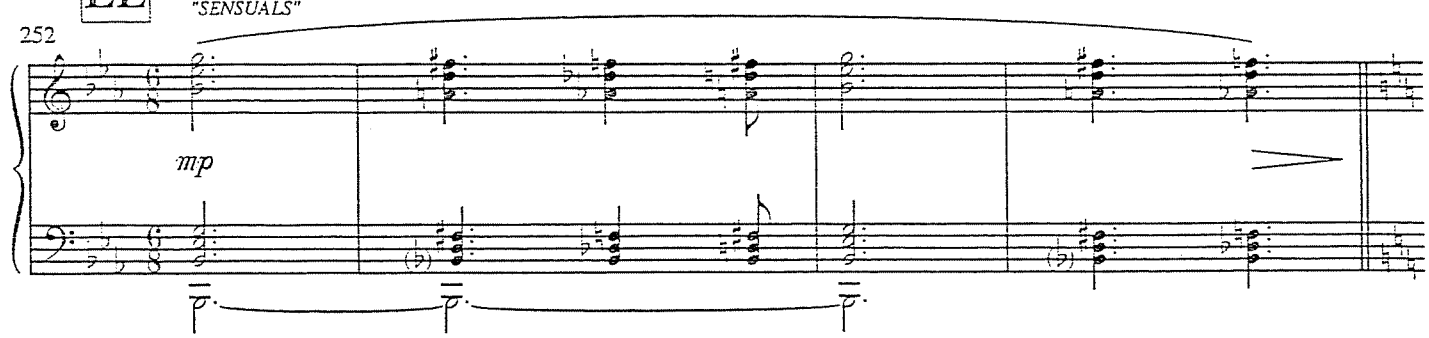
238 *sim arpeggio*



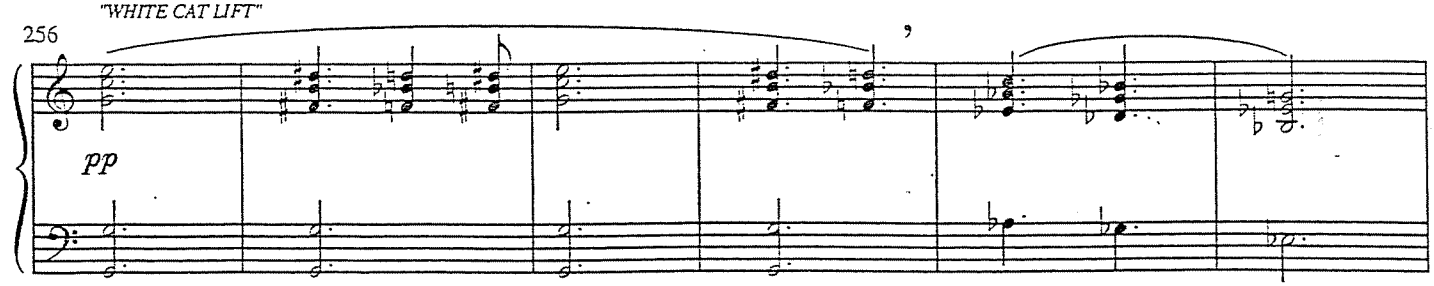


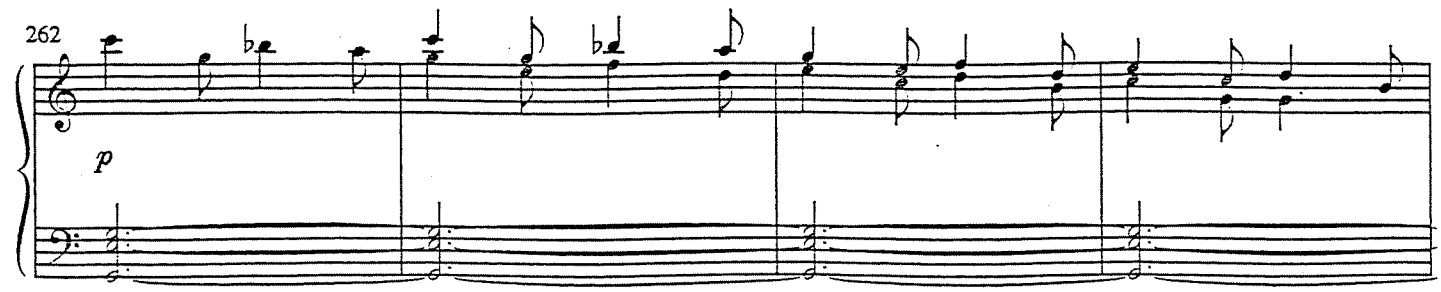


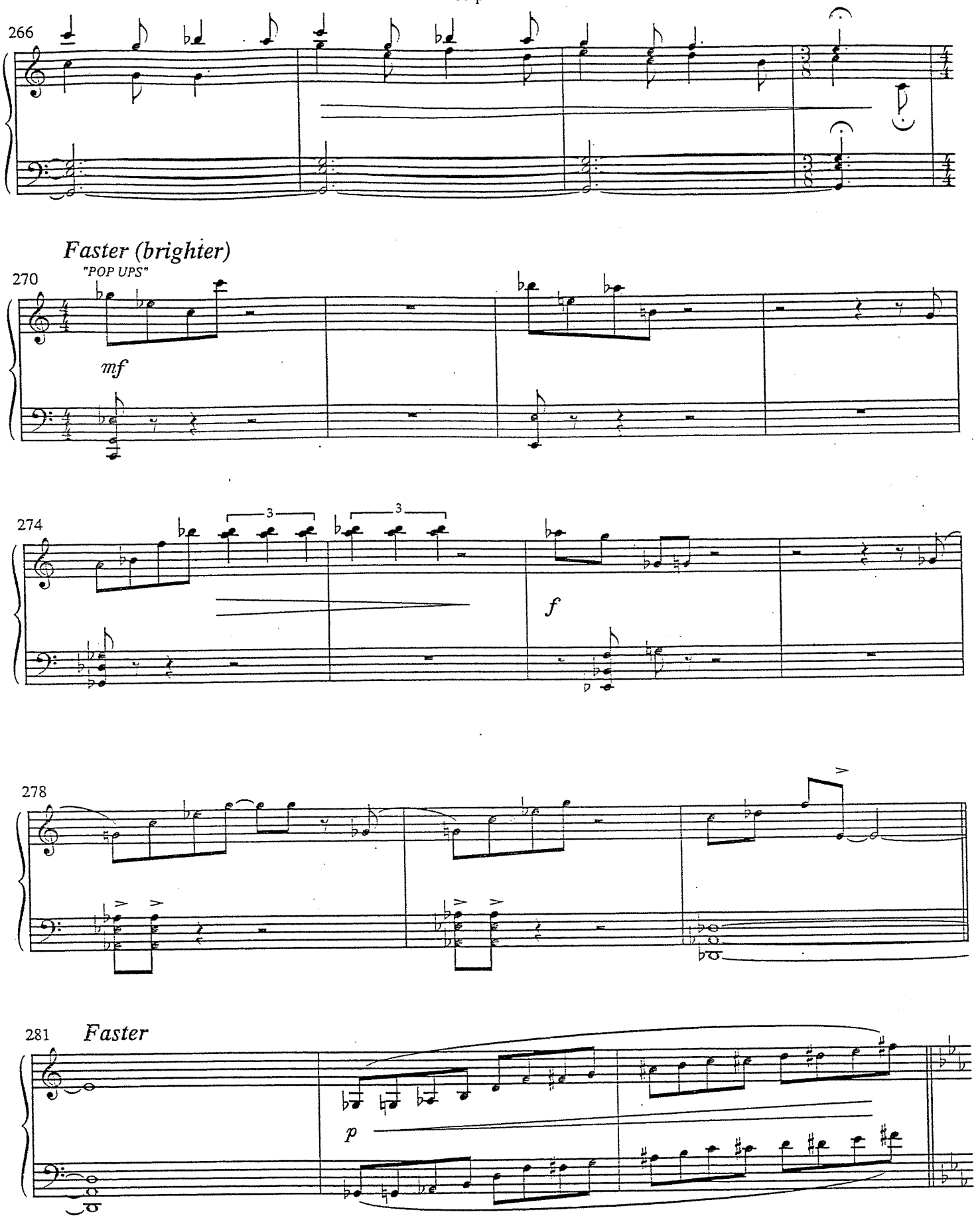
EE *Slowly*
"SENSUALS"



"WHITE CAT LIFT"

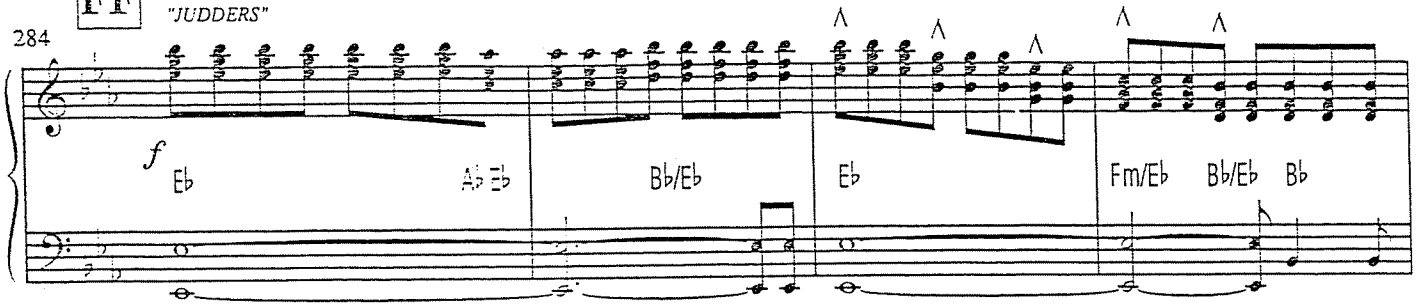




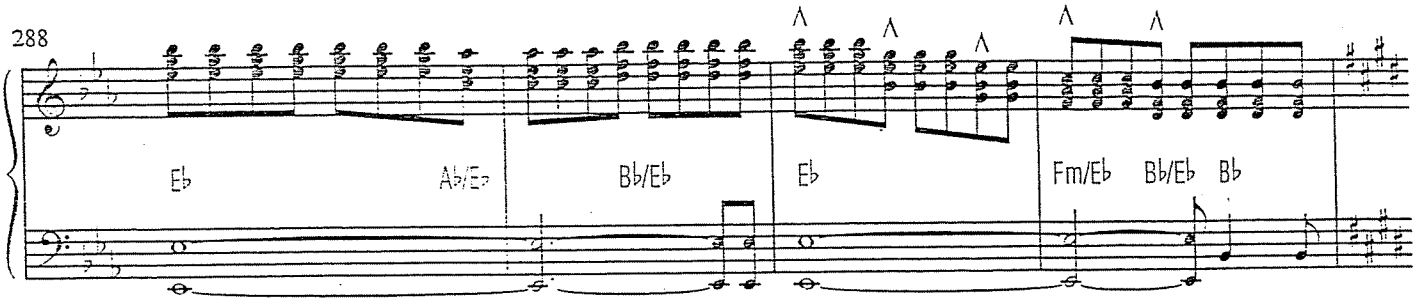

266
Faster (brighter)
"POP UPS"
270
mf
274
3
3
f
278
281
Faster
p

FF *"JUDDERS"*

284

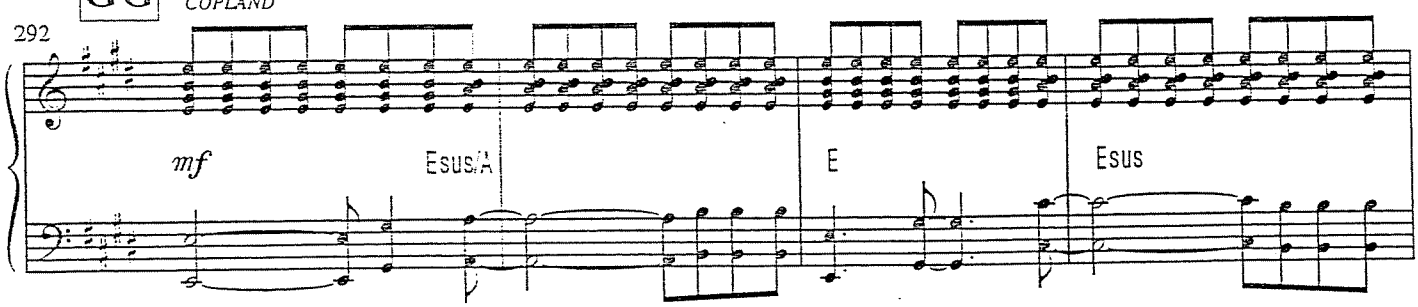


288



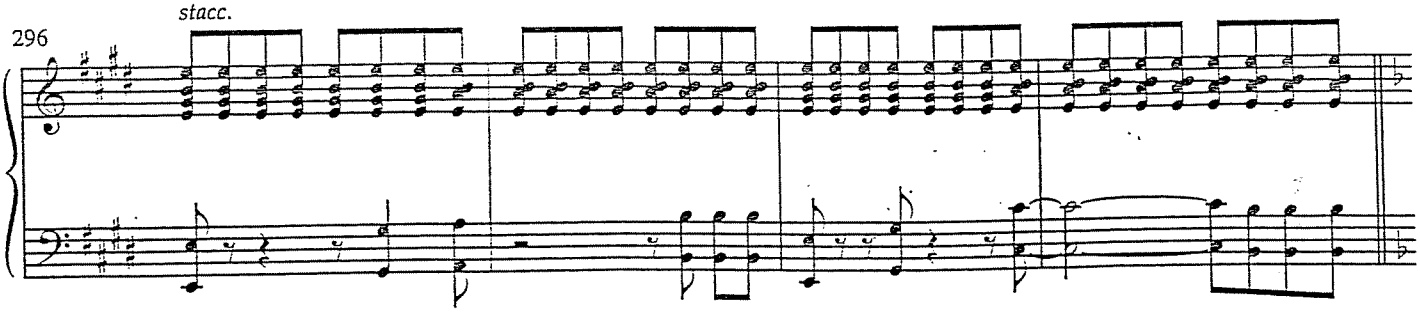
GG *"1ST STEP"*
"COPLAND"

292



stacc.

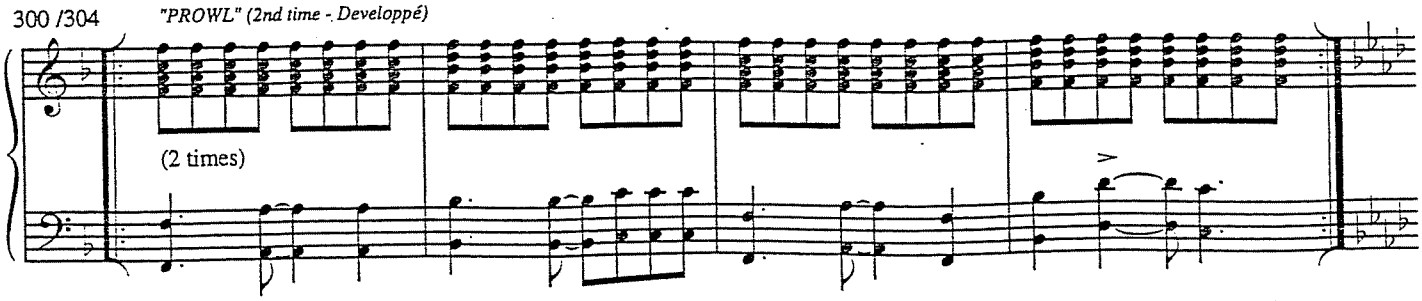
296



HH *6

"2ND STEP"
"PROWL" (2nd time - Developpé)

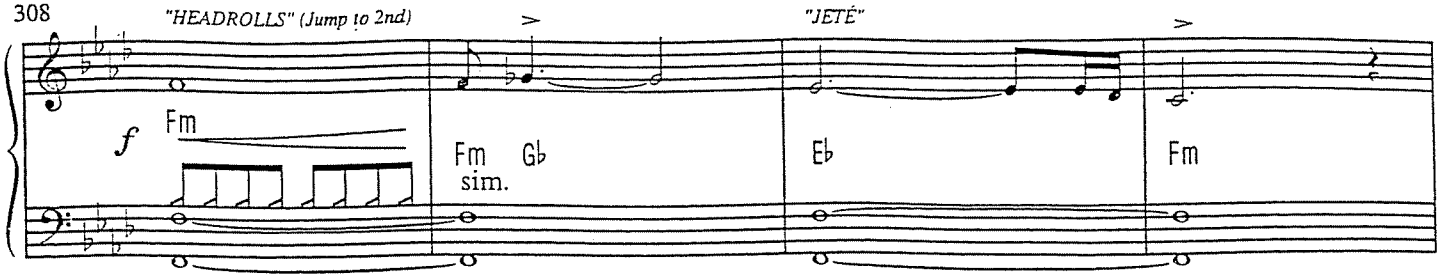
300 /304



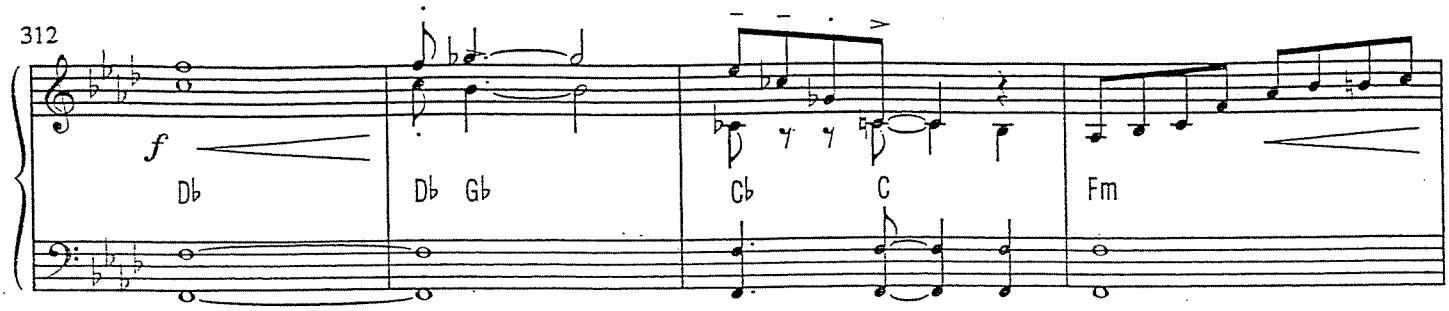
*6: composer prefers no repeat

II

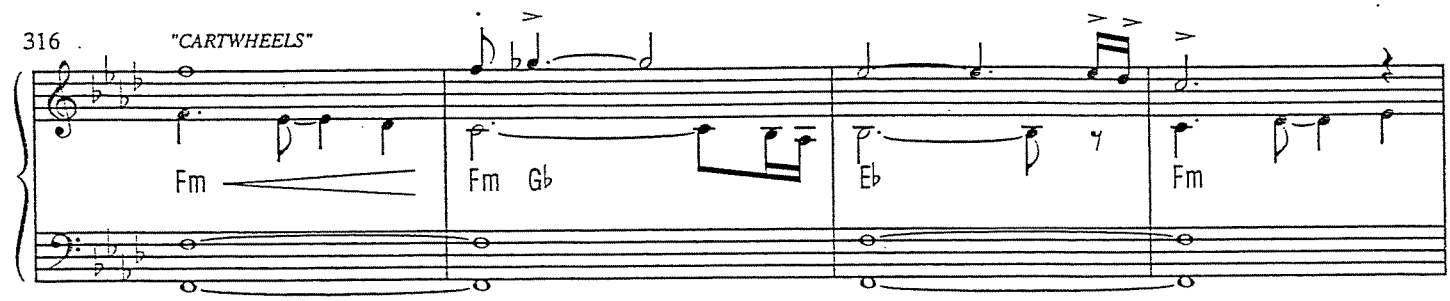
308 "HEADROLLS" (Jump to 2nd) "JETÉ"



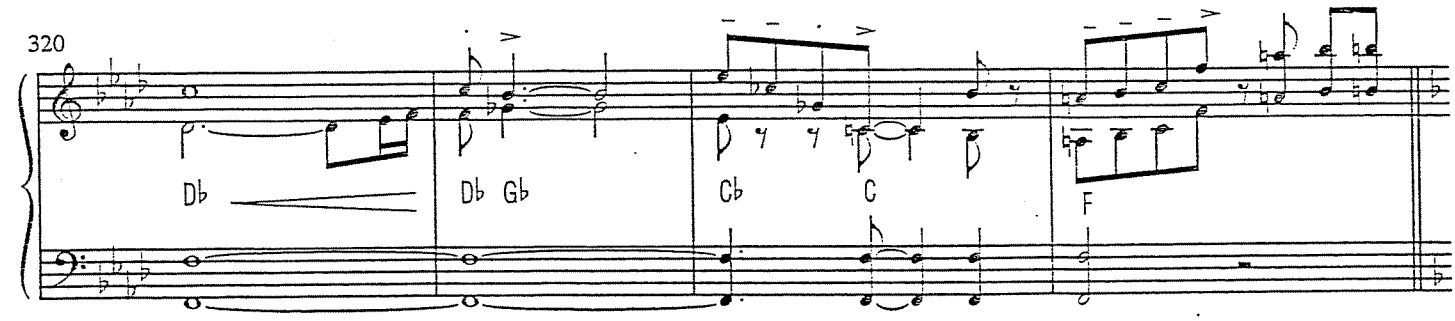
312



316 "CARTWHEELS"

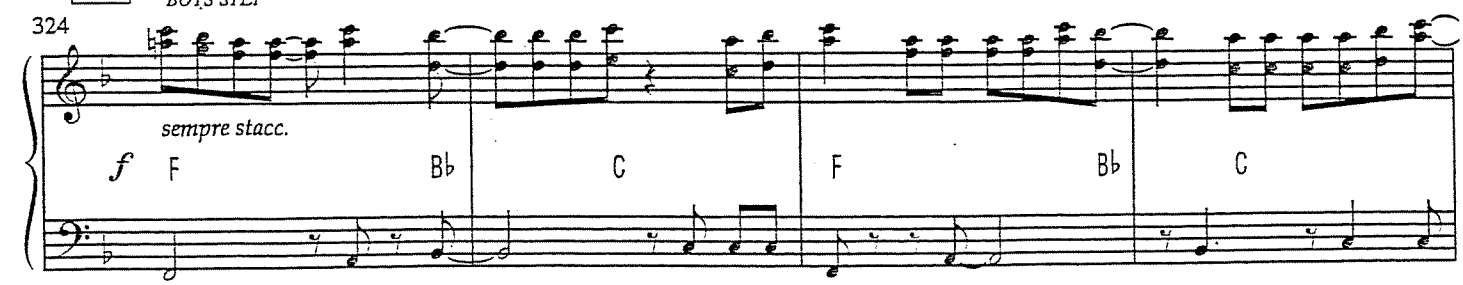


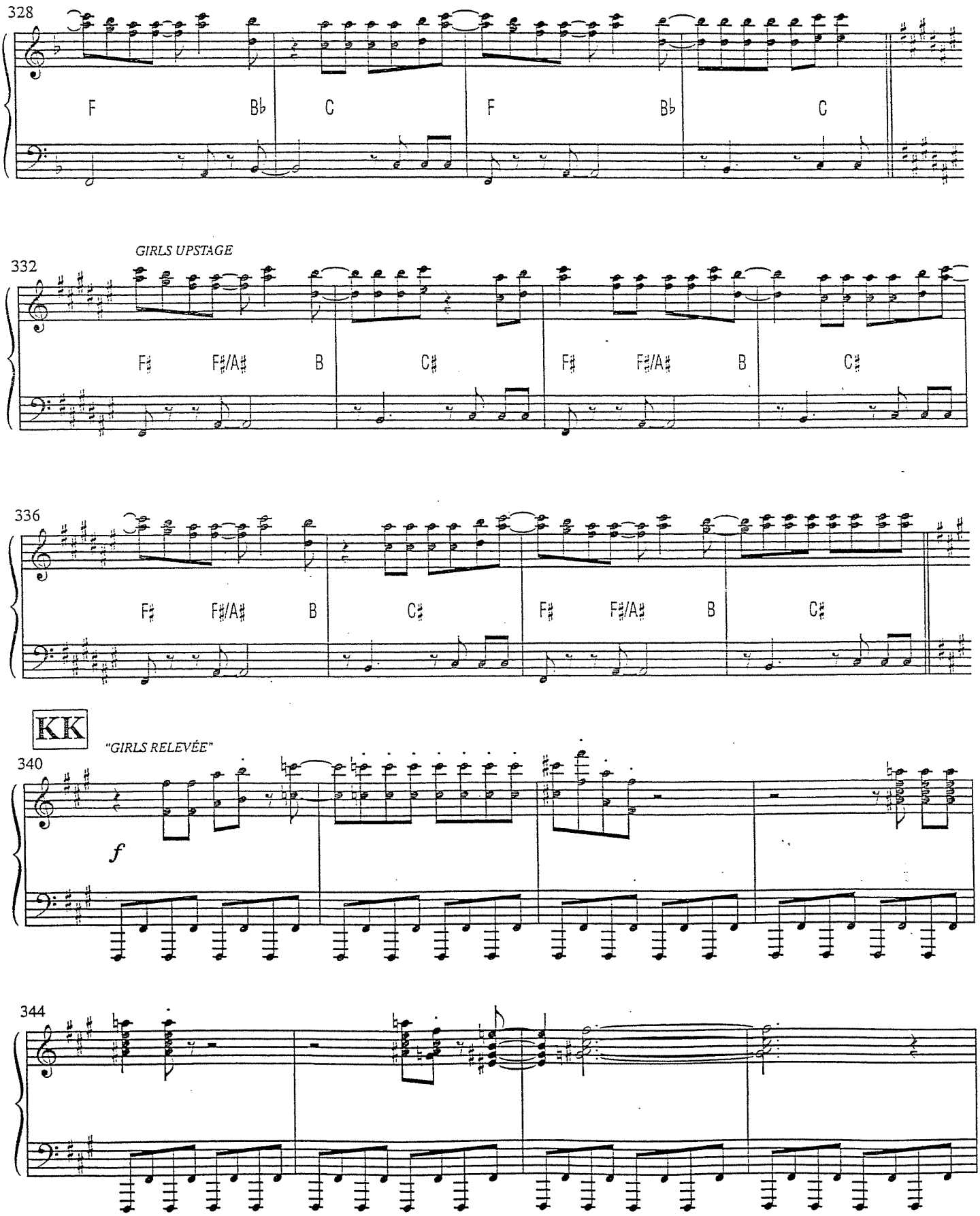
320

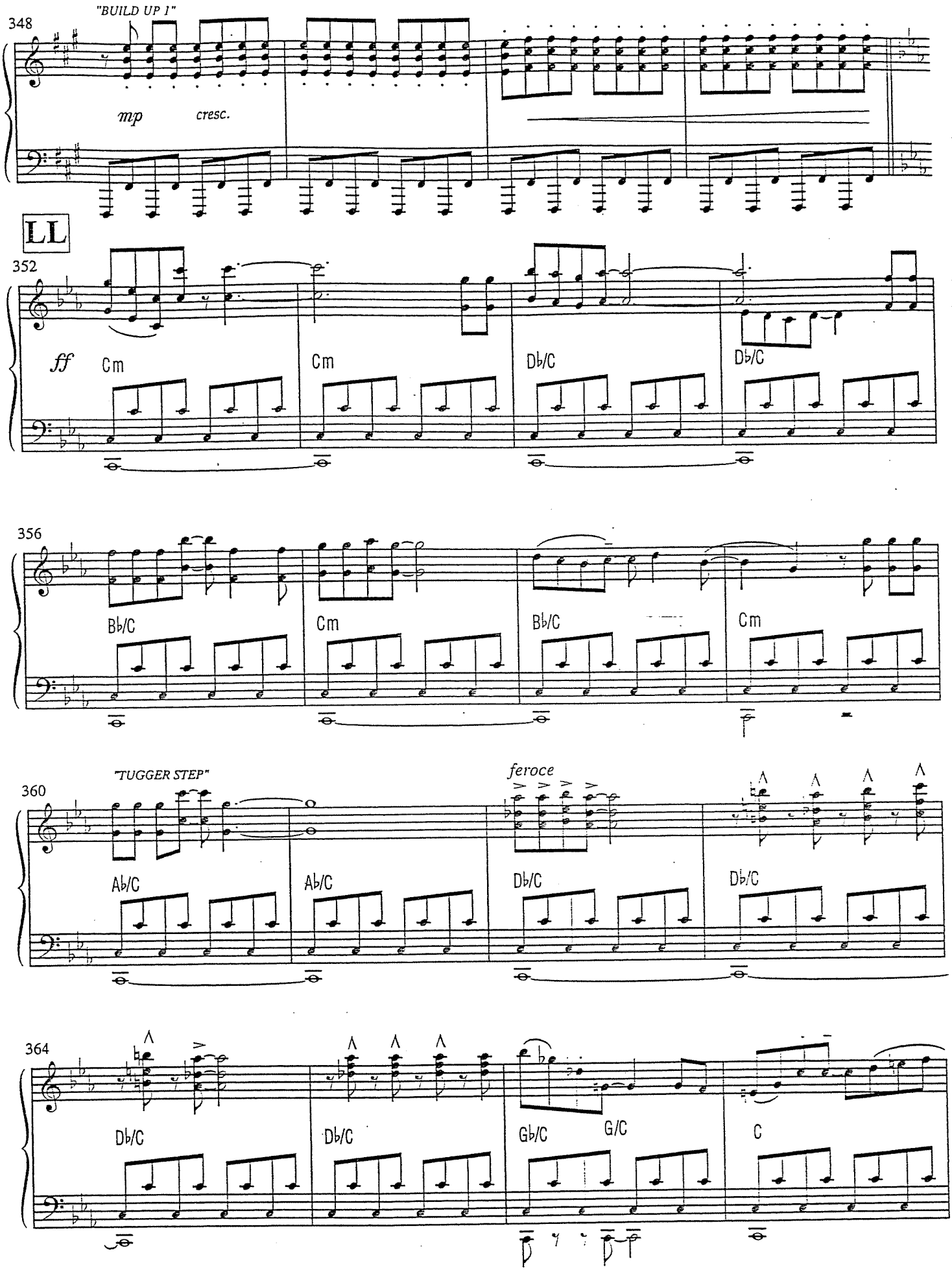


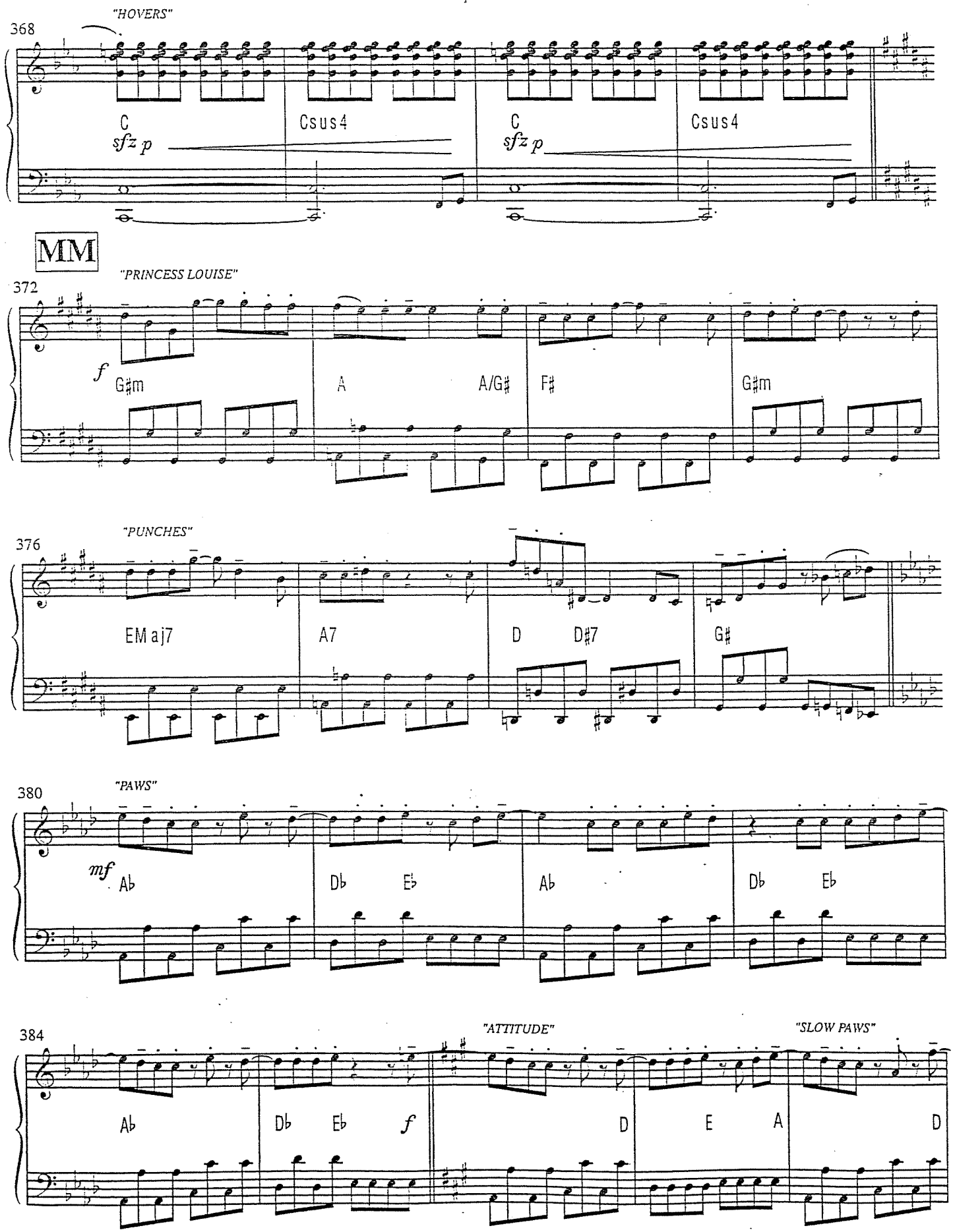
"BOYS STEP"

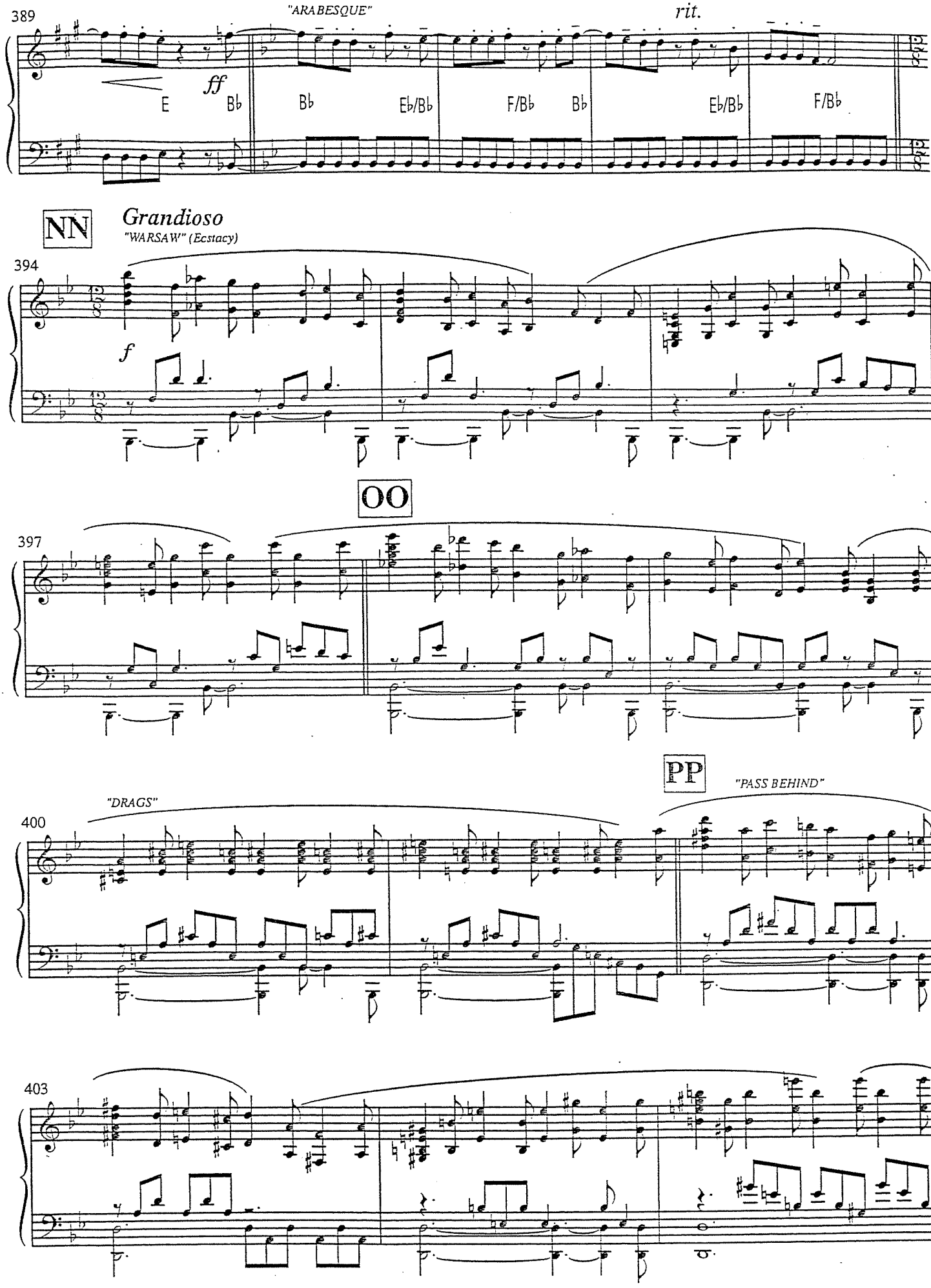
324




328
F
B♭
C
F
B♭
C
GIRLS UPSTAGE
332
F♯
F♯/A♯
B
C♯
F♯
F♯/A♯
B
C♯
336
F♯
F♯/A♯
B
C♯
F♯
F♯/A♯
B
C♯
KK
"GIRLS RELEVÉE"
340
f
344


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


"HOVERS"
368
C
Csus4
C
Csus4
sfz p
sfz p
MM
"PRINCESS LOUISE"
372
f
G♯m
A
A/G♯
F♯
G♯m
"PUNCHES"
376
EMaj7
A7
D
D♯7
G♯
"PAWS"
380
mf
A♭
D♭
E♭
A♭
D♭
E♭
384
"ATTITUDE"
"SLOW PAWS"
A♭
D♭
E♭
f
D
E
A
D


389
"ARABESQUE"
rit.
ff
E
B♭
B♭
E♭/B♭
F/B♭
B♭
E♭/B♭
F/B♭
NN
Grandioso
"WARSAW" (Ecstacy)
394
f
OO
397
PP
"PASS BEHIND"
"DRAGS"
400
403

QQ

"ROLL BACKS"

"HIP WRENCH"
composer's preferred cut

406

fff

Accel.

"SIXES"

409

mf cresc.

Presto

412

f cresc.

fff

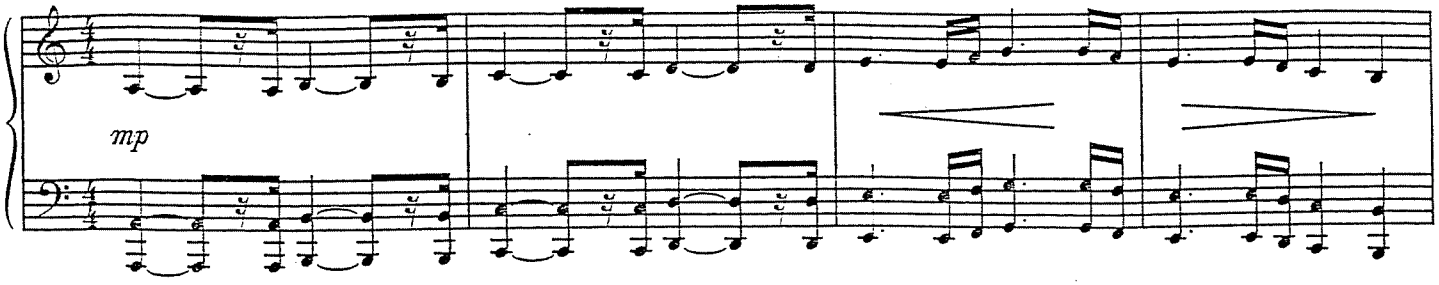
Music by Andrew Lloyd Webber
Text by T.S. Eliot

11. Grizabella the Glamour Cat

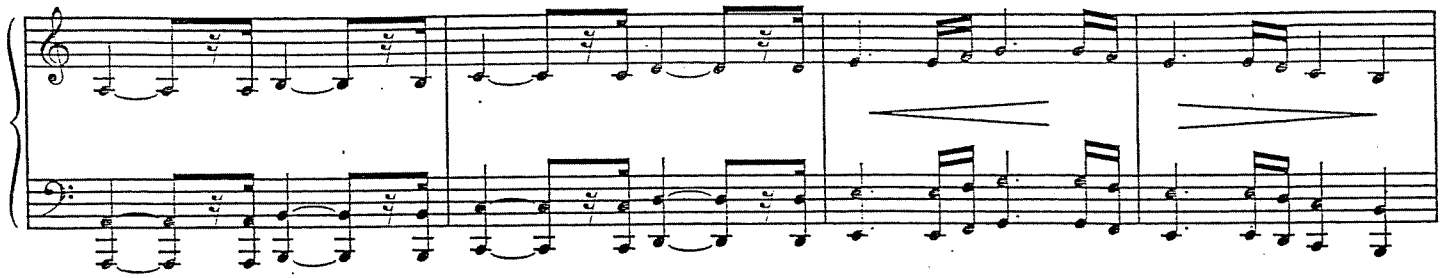
CORICOPAT & TANTOMILE
approach GRIZABELLA

1 *Andante*

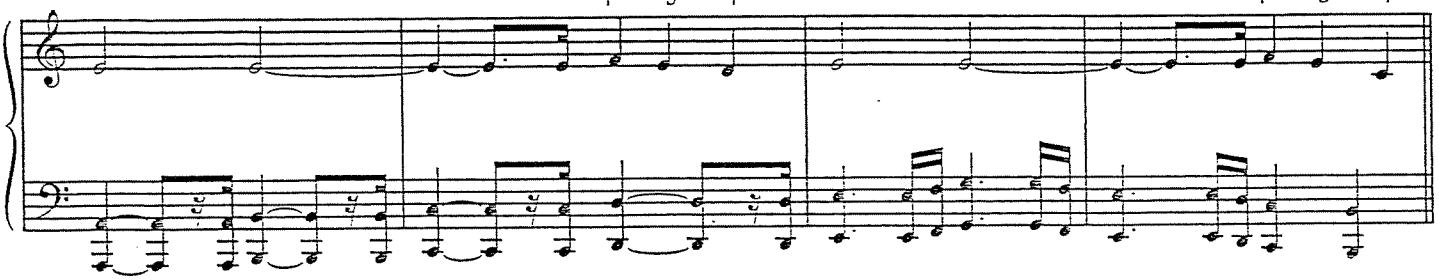
mp



5



9 *poco rall.* //

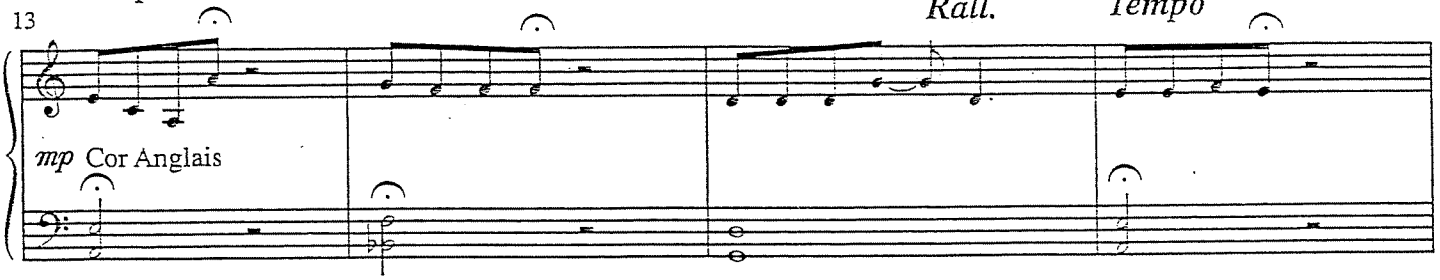


GRIZABELLA DANCE

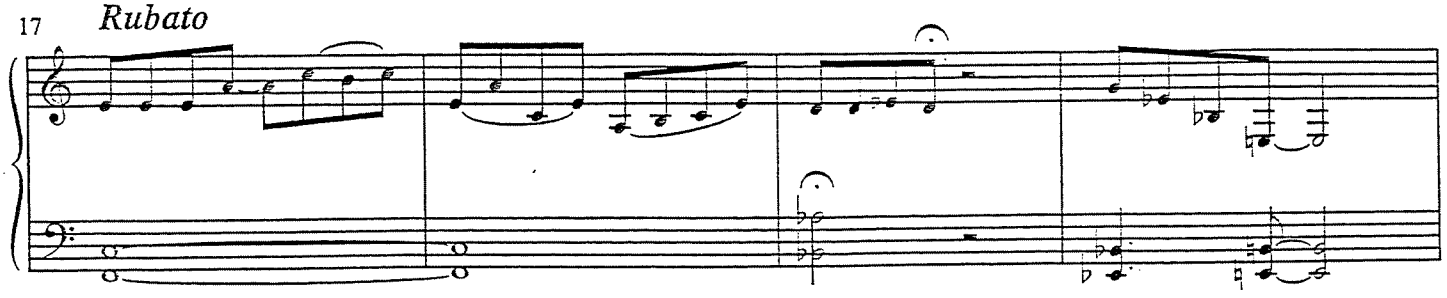
Tempo ad lib.

13 *Rall.* *Tempo*

mp Cor Anglais



17 *Rubato*



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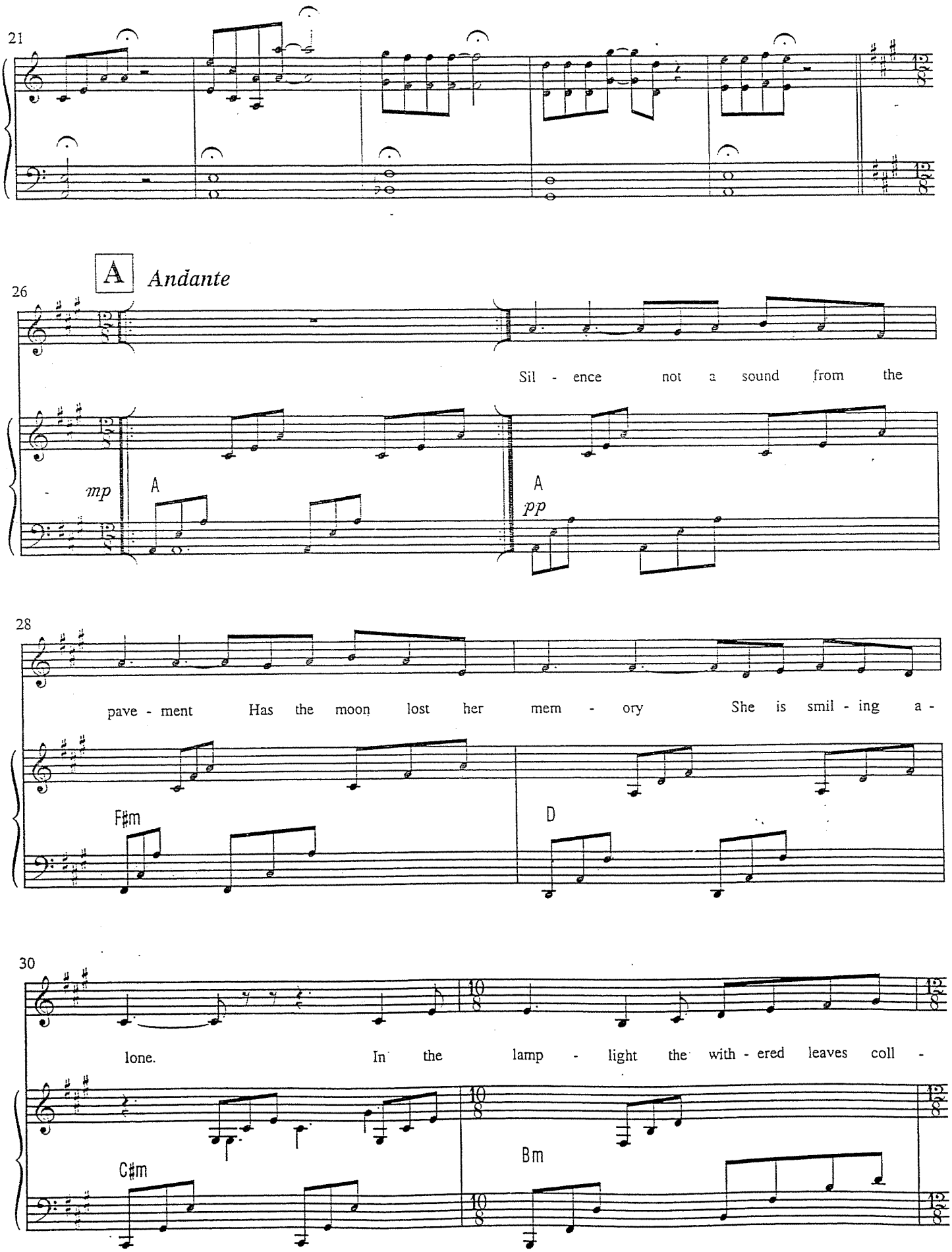
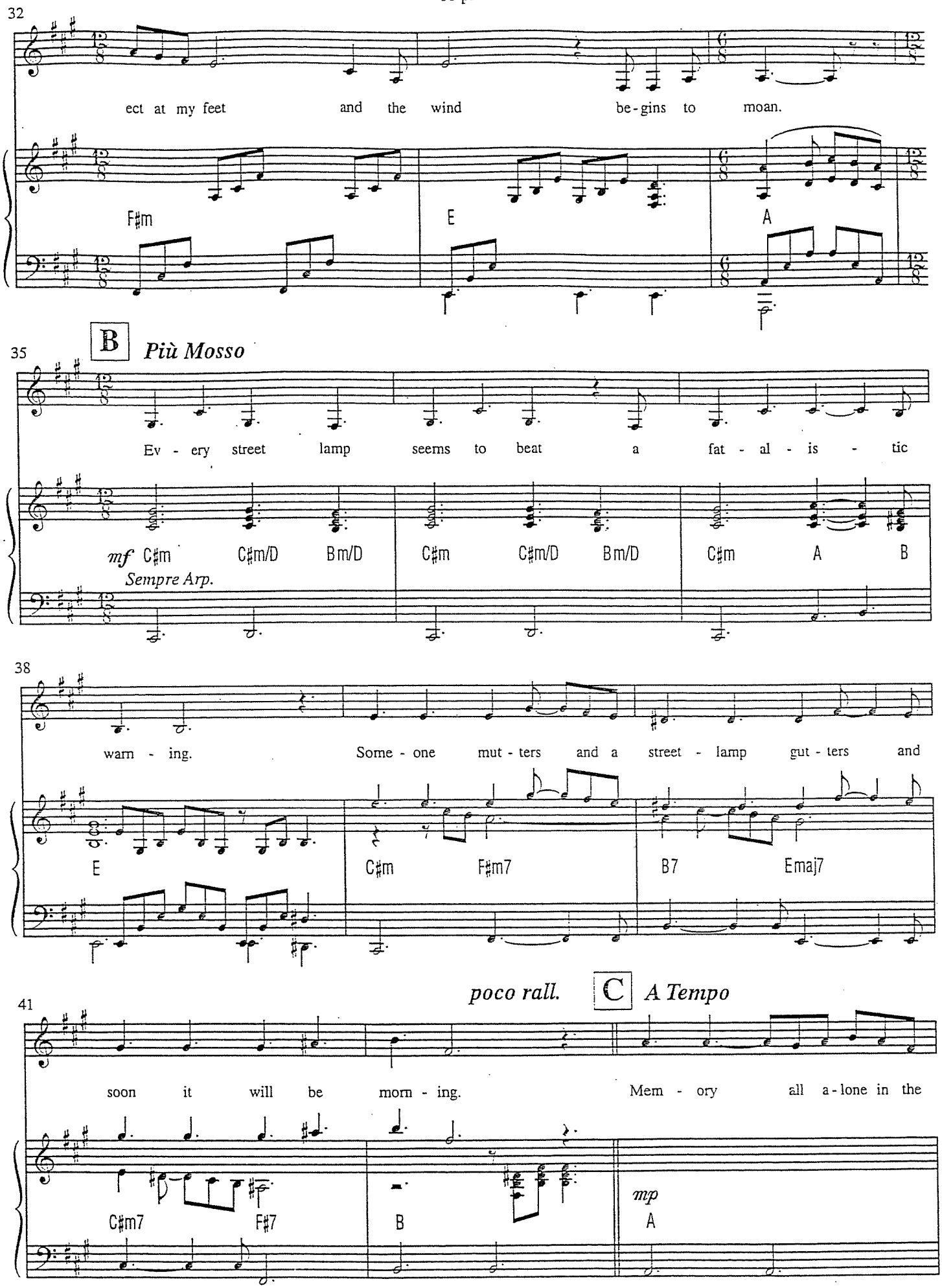
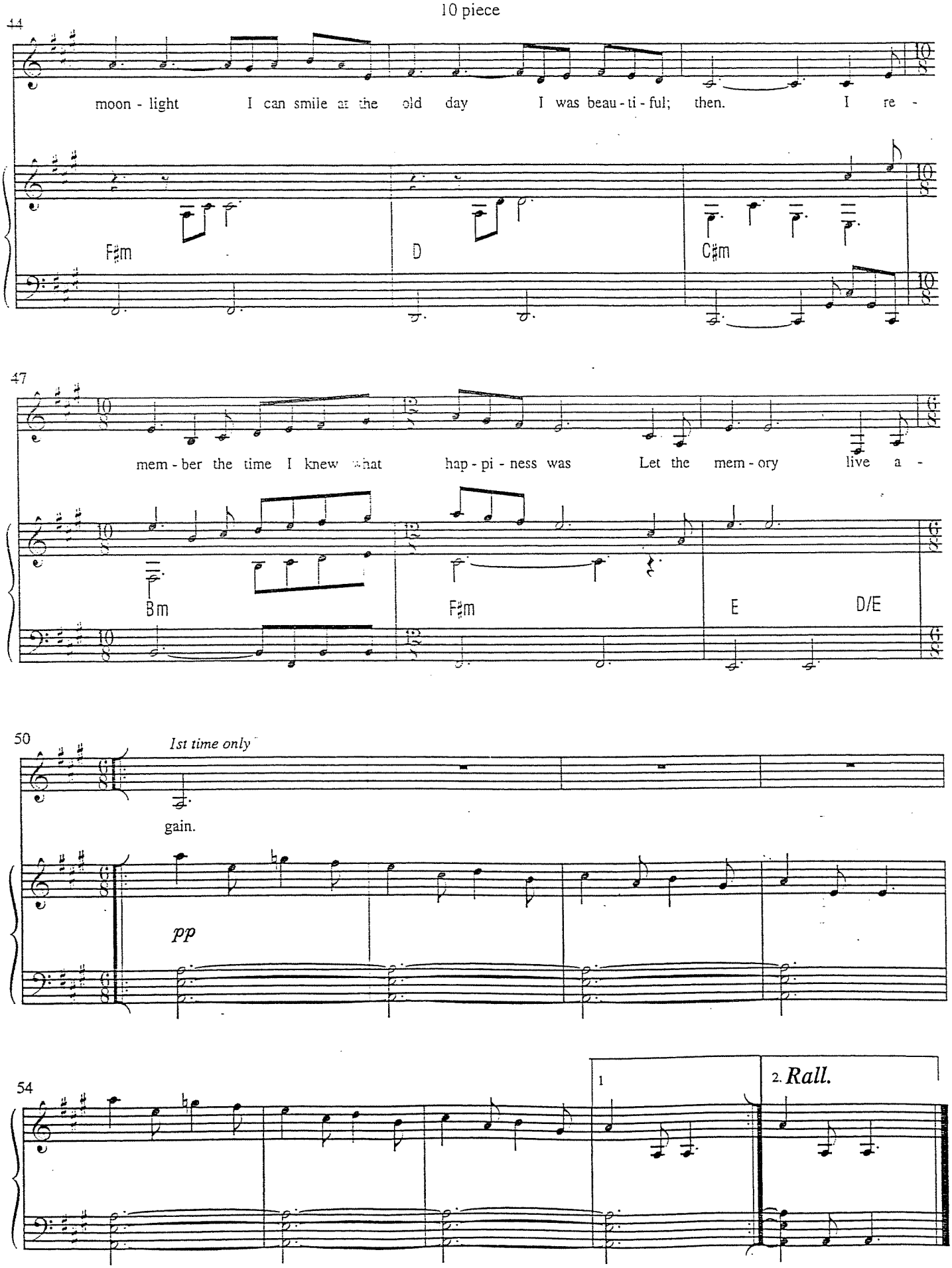
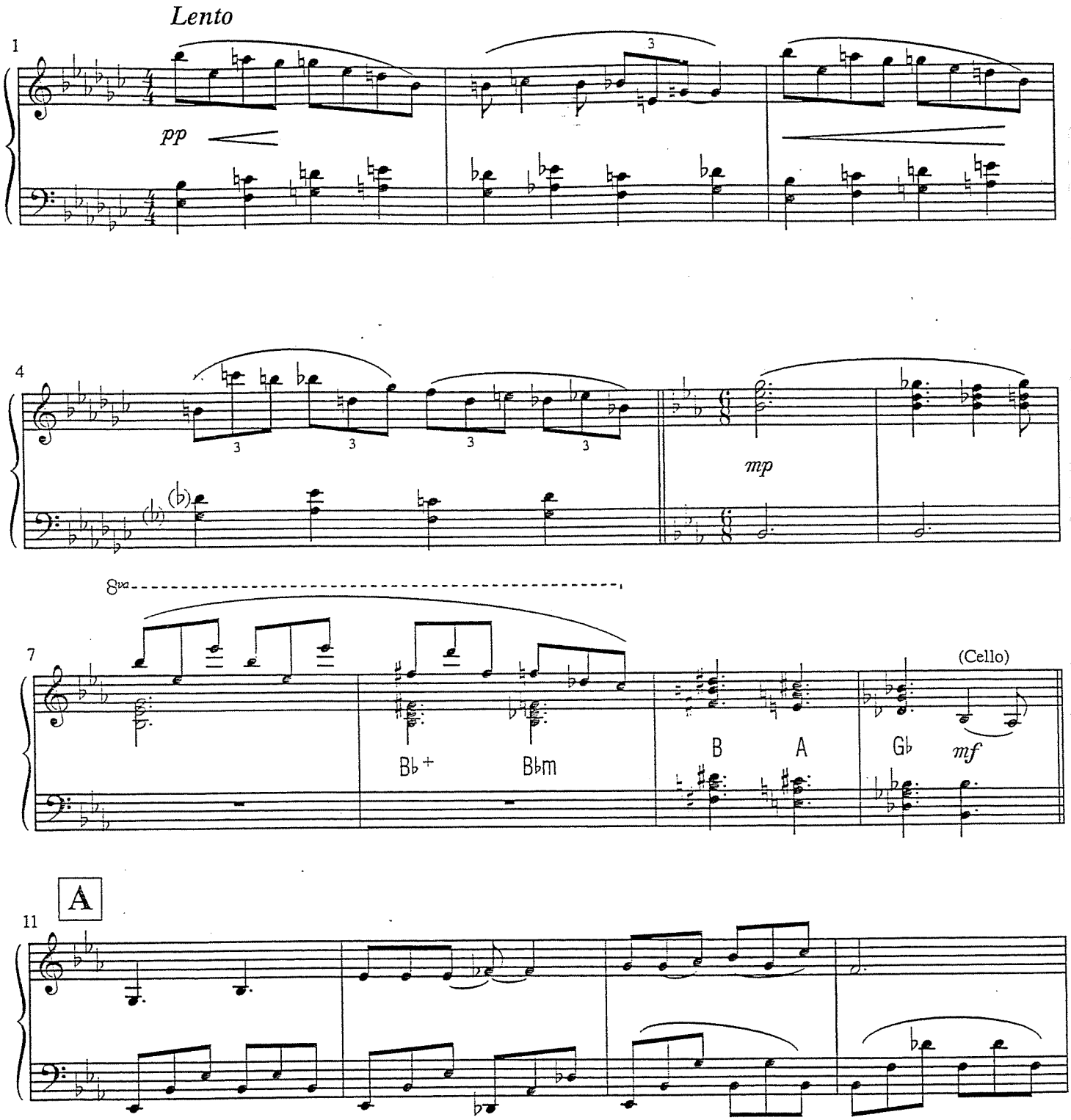

21
A
Andante
26
Sil - ence not a sound from the
mp
A
A
pp
28
pave - ment Has the moon lost her mem - ory She is smil - ing a -
F♯m
D
30
lone. In the lamp - light the with - ered leaves coll -
C♯m
Bm


32
ect at my feet and the wind be-gins to moan.
F♯m
E
A
B
Più Mosso
35
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
poco rall.
C
A Tempo
41
soon it will be morn - ing. Mem - ory all a-lone in the
C♯m7
F♯7
B
mp
A


44
moon - light I can smile at the old day I was beau - ti - ful; then. I re -
F♯m
D
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
50
1st time only
gain.
pp
54
1
2. Rall.

12. Moments of Happiness
(Introduction to Act Two)



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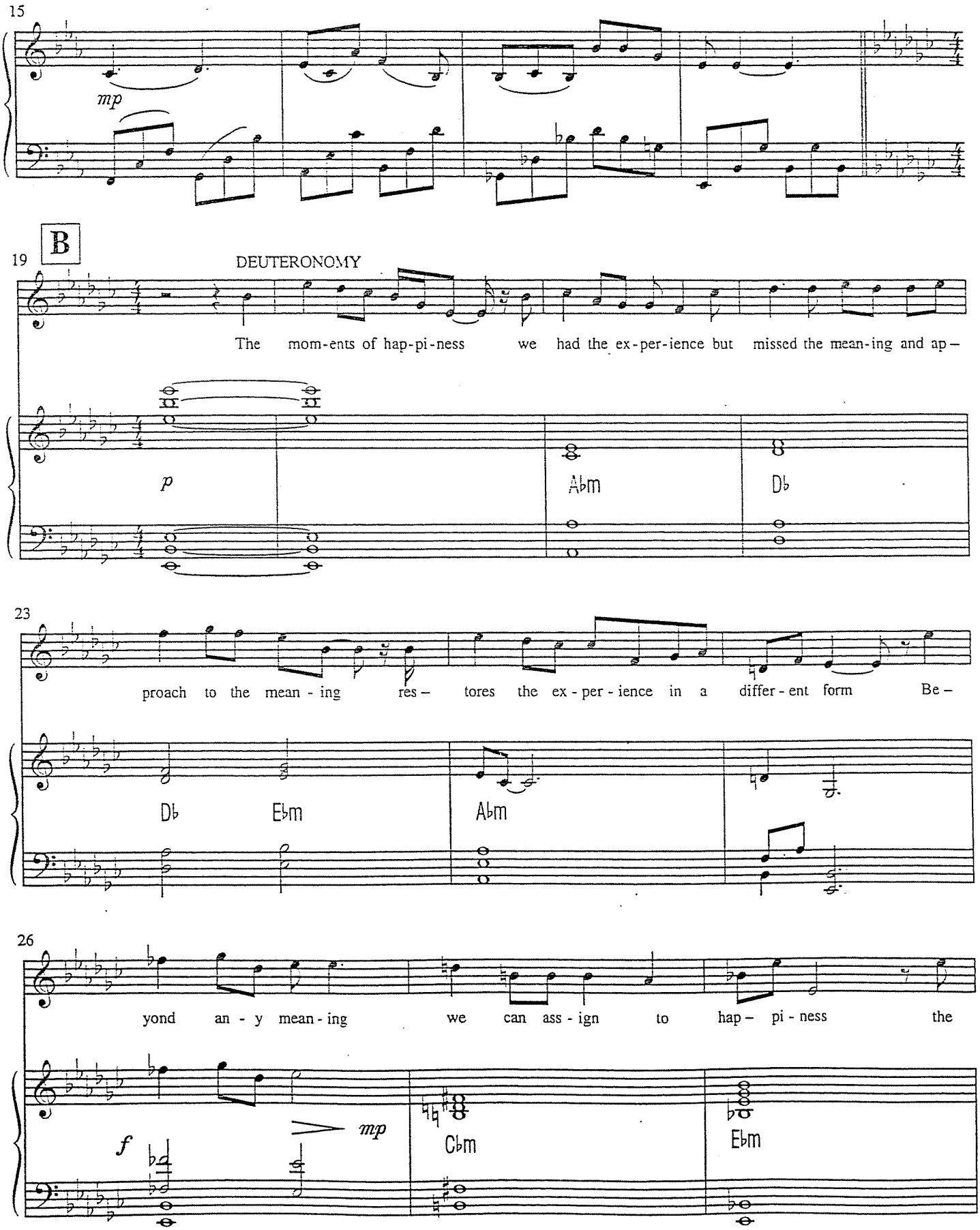
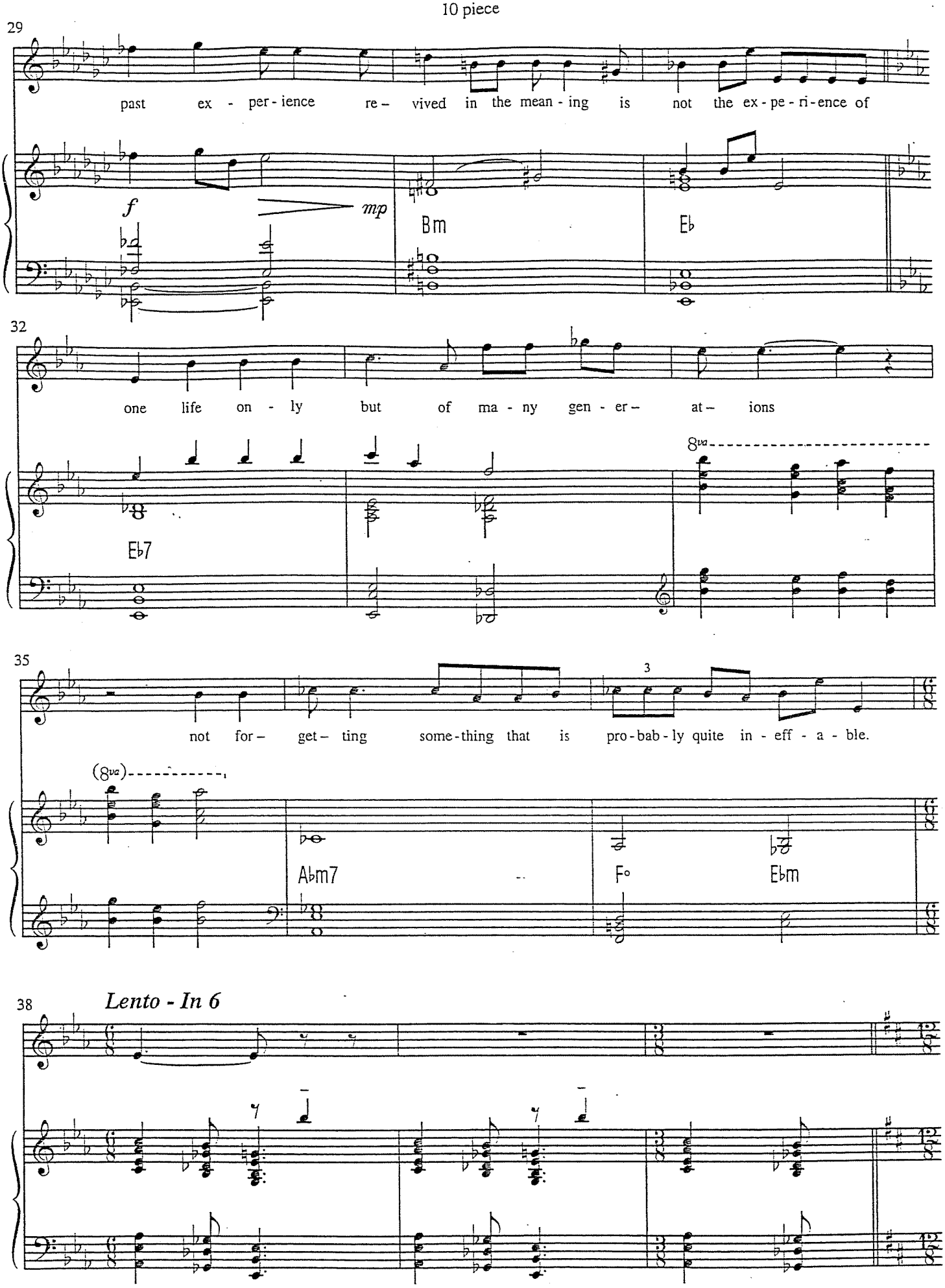

15
mp
B
19
DEUTERONOMY
The mom-ents of hap-pi-ness we had the ex-per-ience but missed the mean-ing and ap–
p
Abm
Db
23
proach to the mean - ing res– tores the ex - per - ience in a differ - ent form Be–
Db
Ebm
Abm
26
yond an - y mean - ing we can ass - ign to hap– pi - ness the
f
mp
Cbm
Ebm


29
past ex - per - ience re - vived in the mean - ing is not the ex - pe - ri - ence of
f
mp
Bm
Eb
32
one life on - ly but of ma - ny gen - er - at - ions
8va
Eb7
35
not for - get - ting some - thing that is pro - bab - ly quite in - eff - a - ble.
3
(8va)
Abm7
F°
Ebm
38
Lento - In 6

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

44

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

F♯m Em7 Bm7

COMPANY

47

Moon - light turn your face to the moon - light. Let your mem-or-y

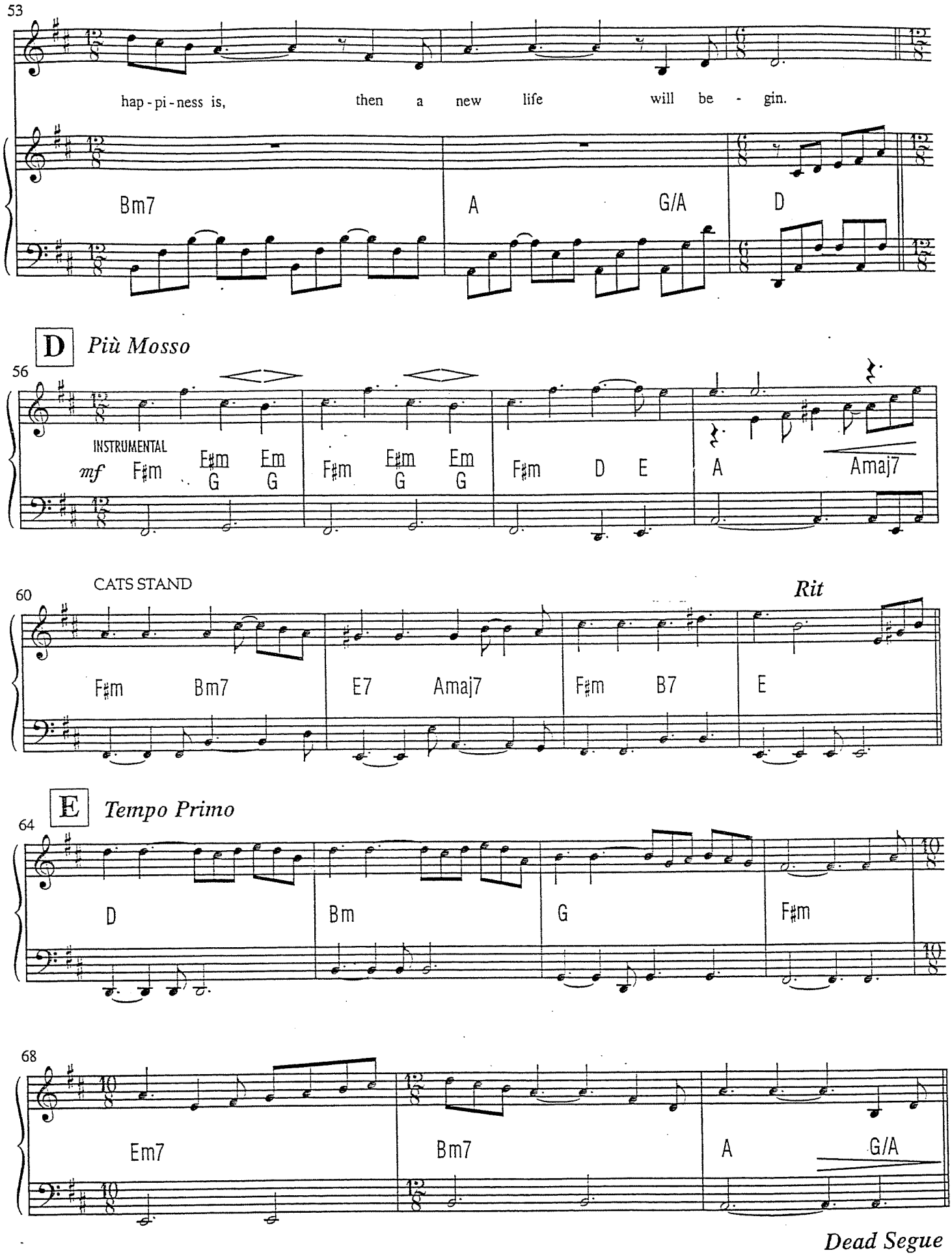
new life will be - gin.

A G/A D Bm

50 + JEMIMA

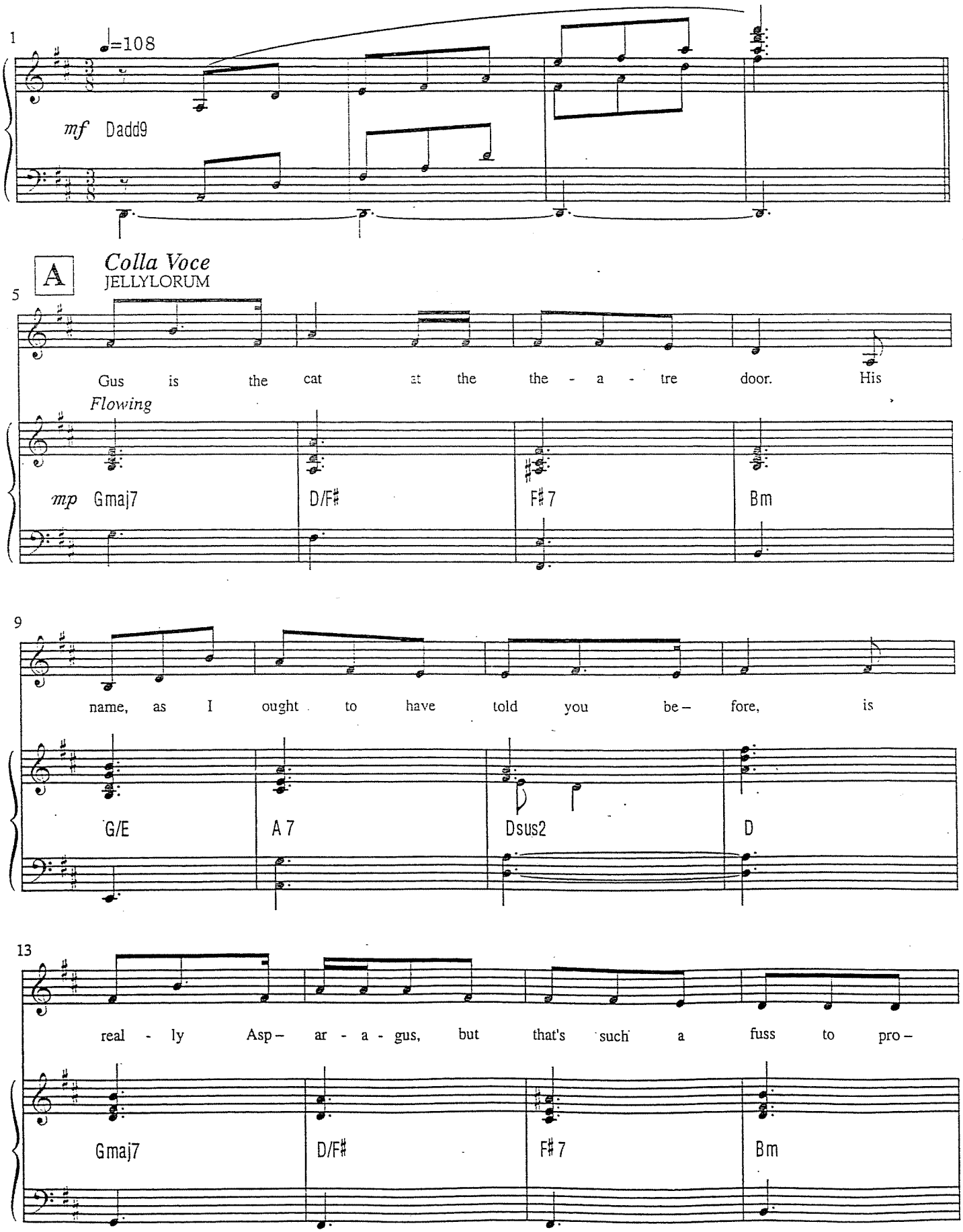
lead you Op-en up en-ter in. If you find there the mean-ing of what

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 E♯m G Em G F♯m E♯m G Em G F♯m D E A Amaj7
CATS STAND
60
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

Music by Andrew Lloyd Webber
Text by T. S. Eliot

13. Gus : The Theatre Cat



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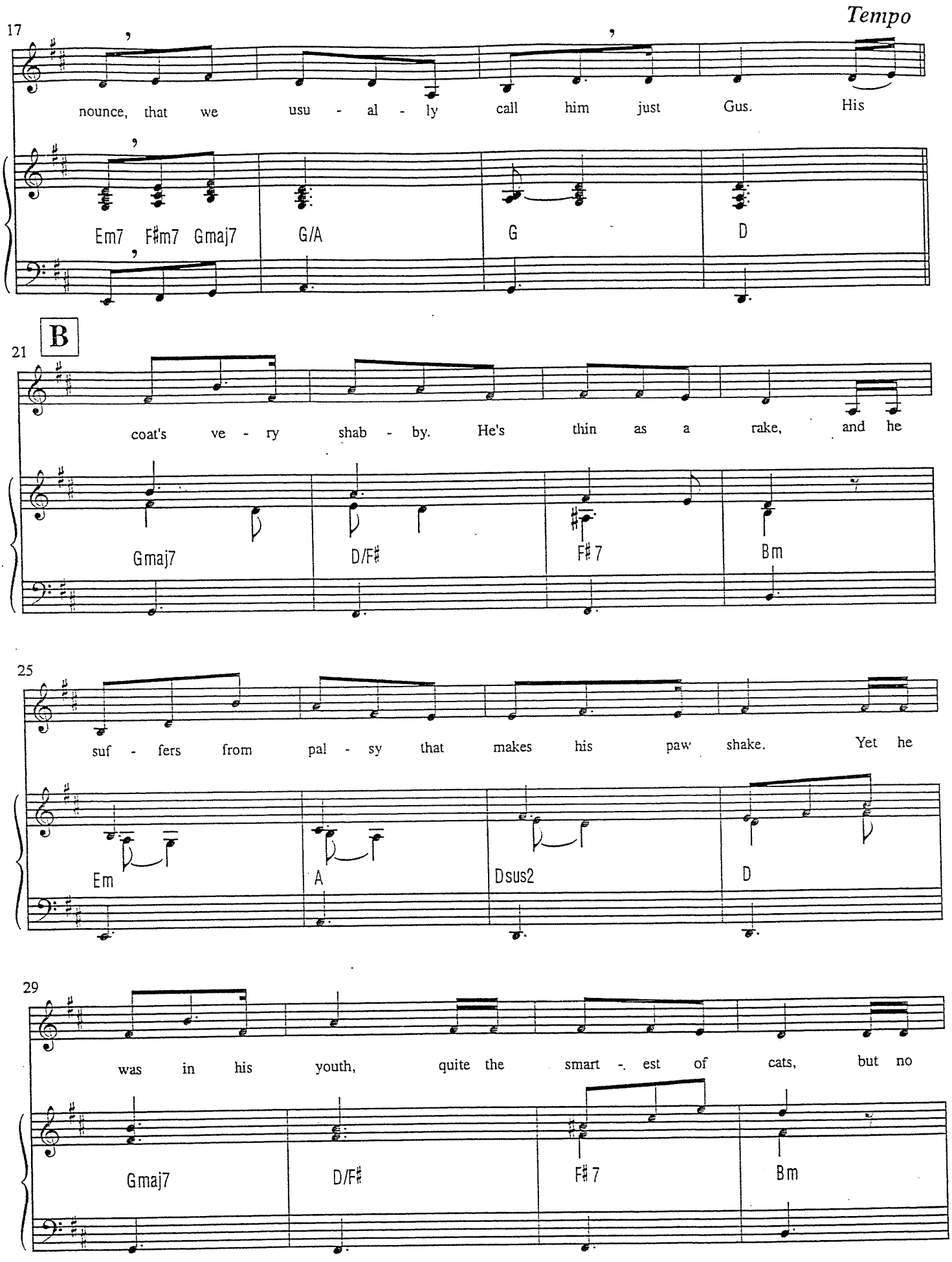
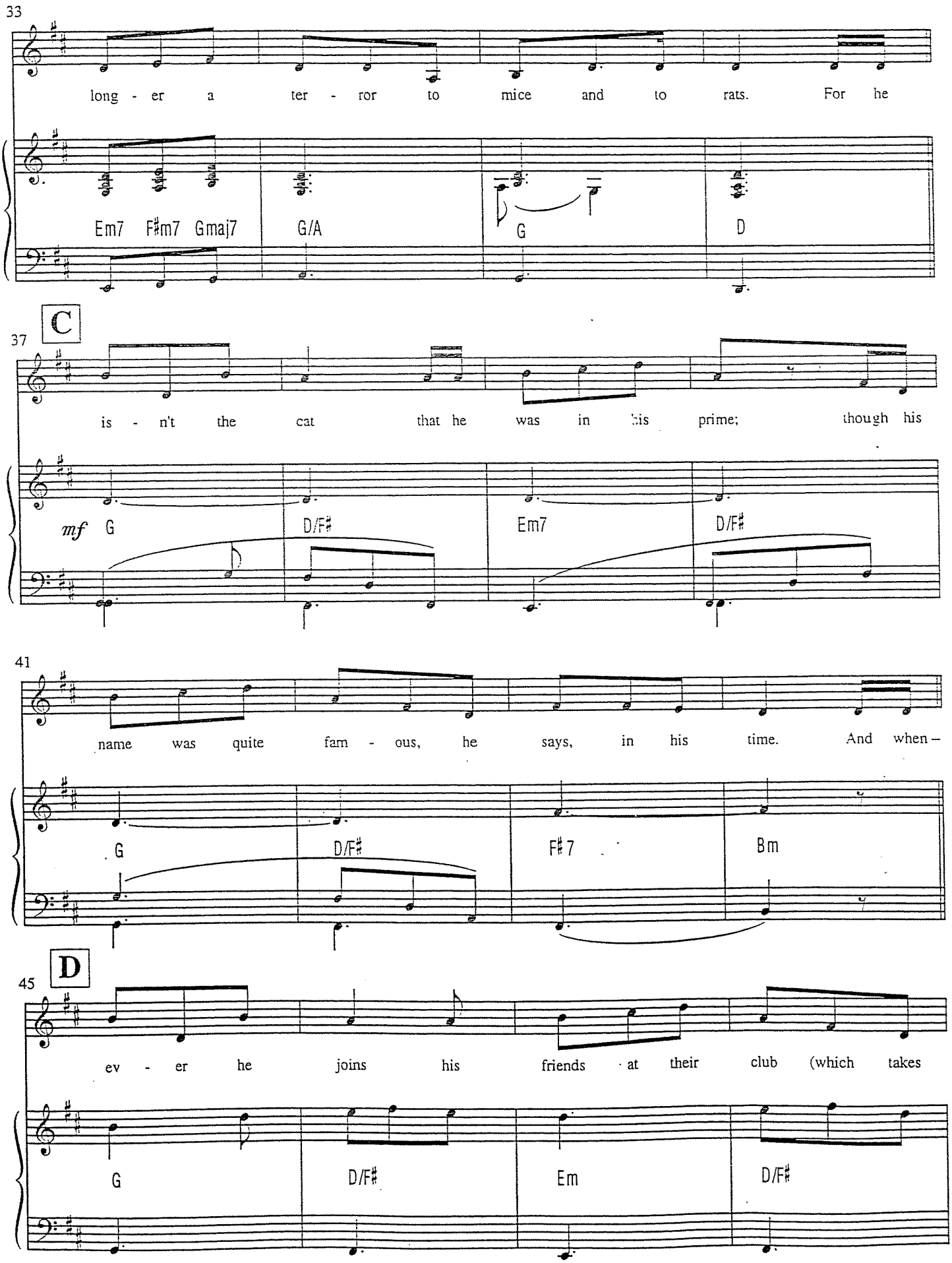
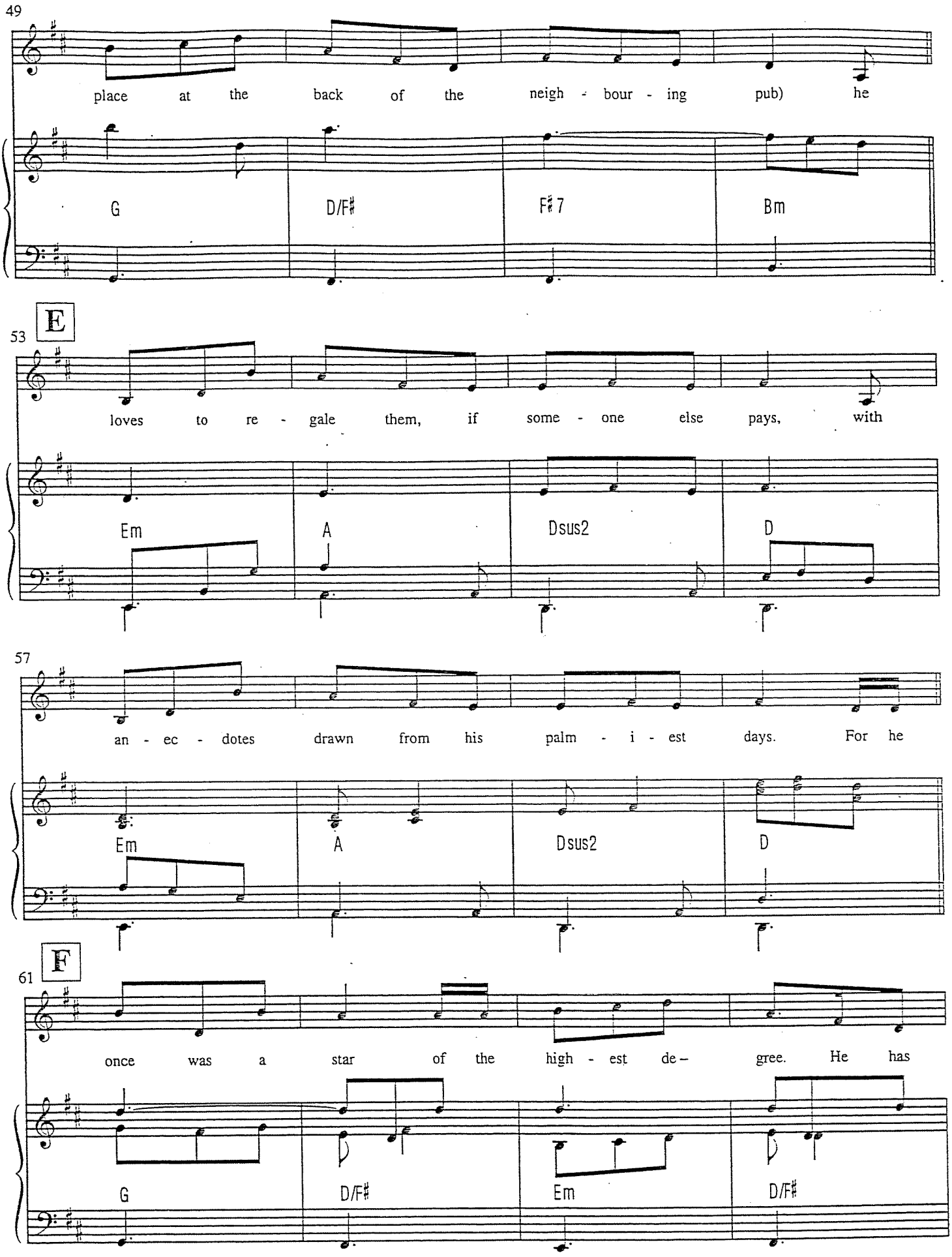
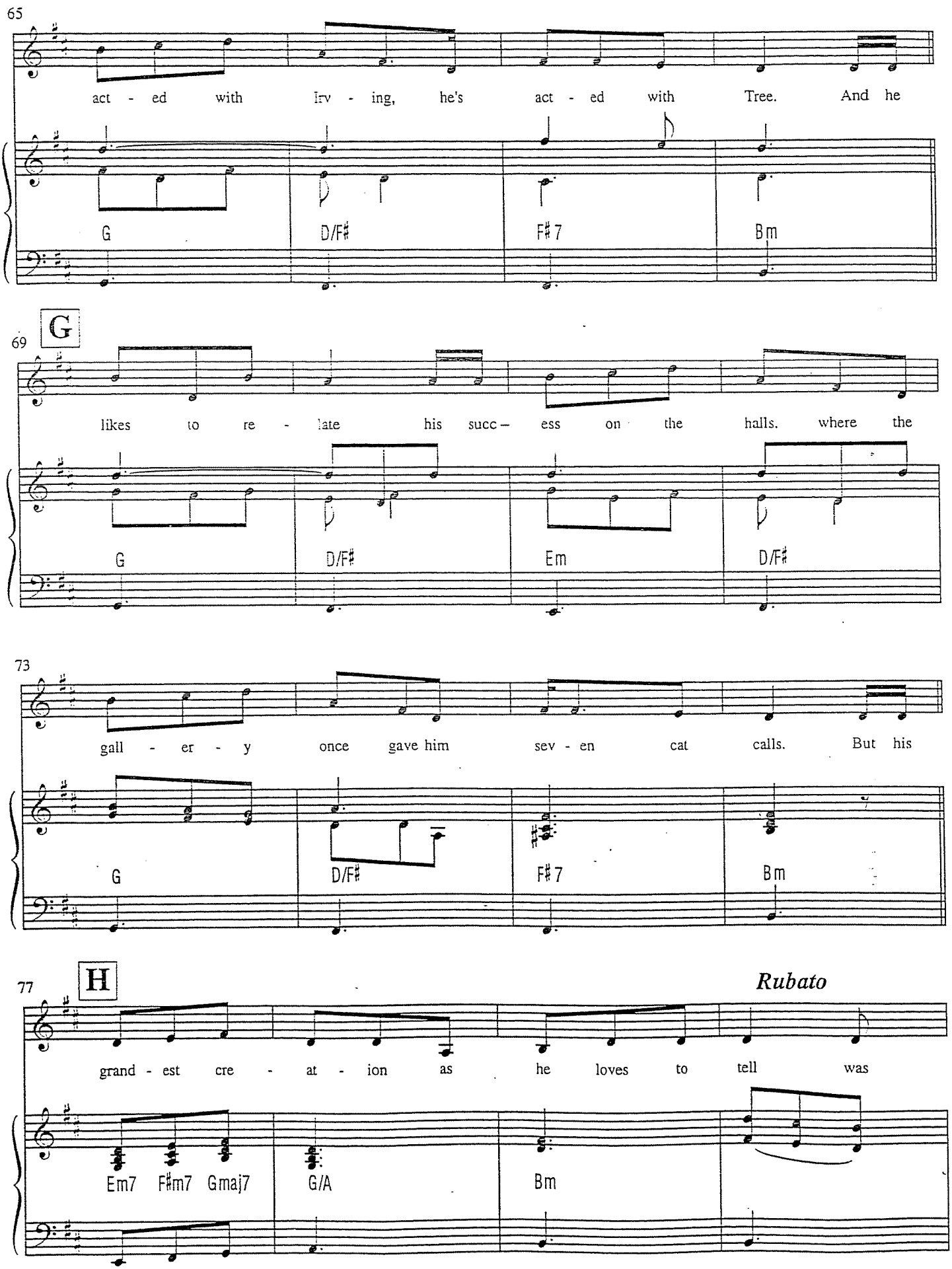
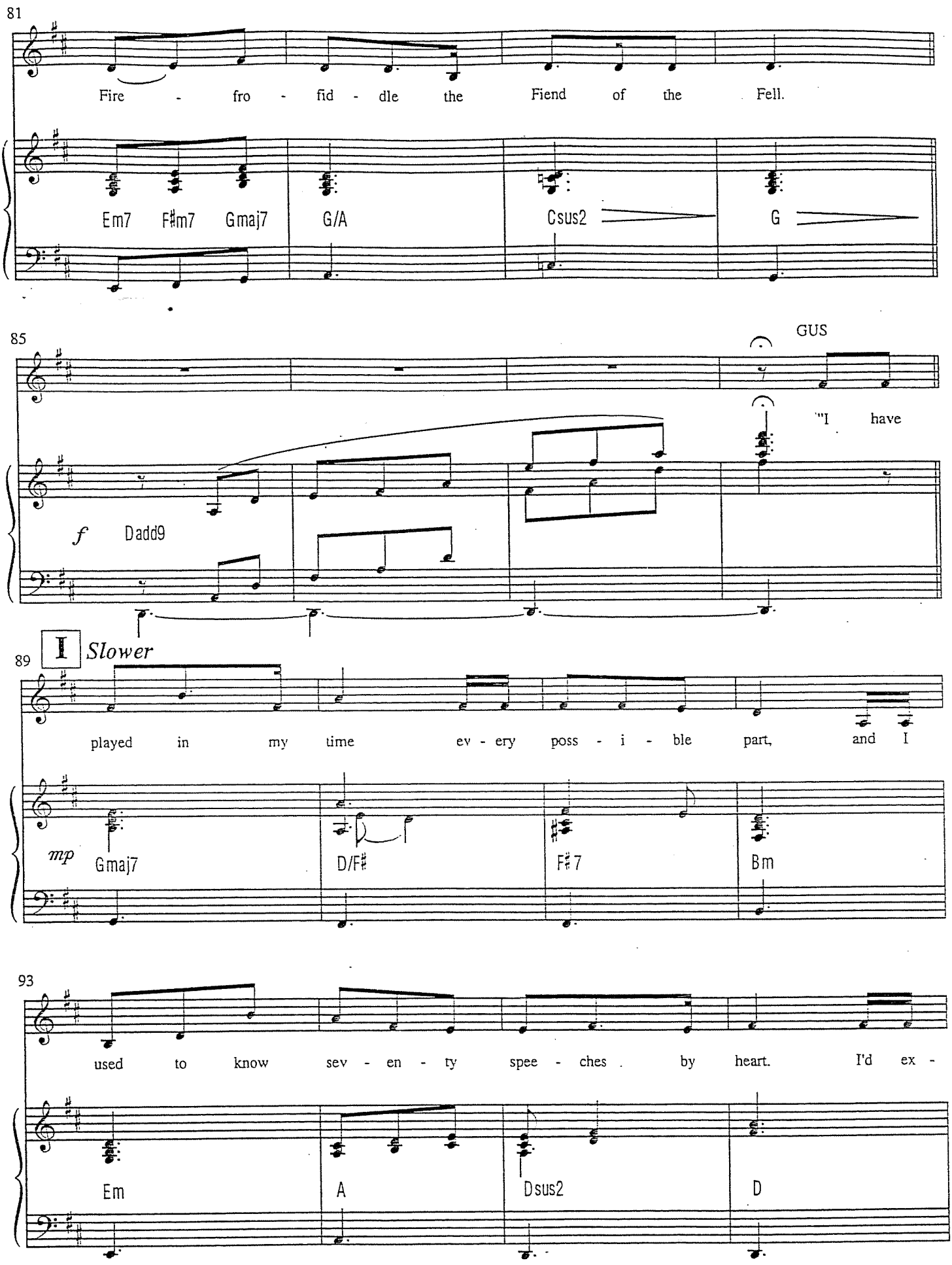
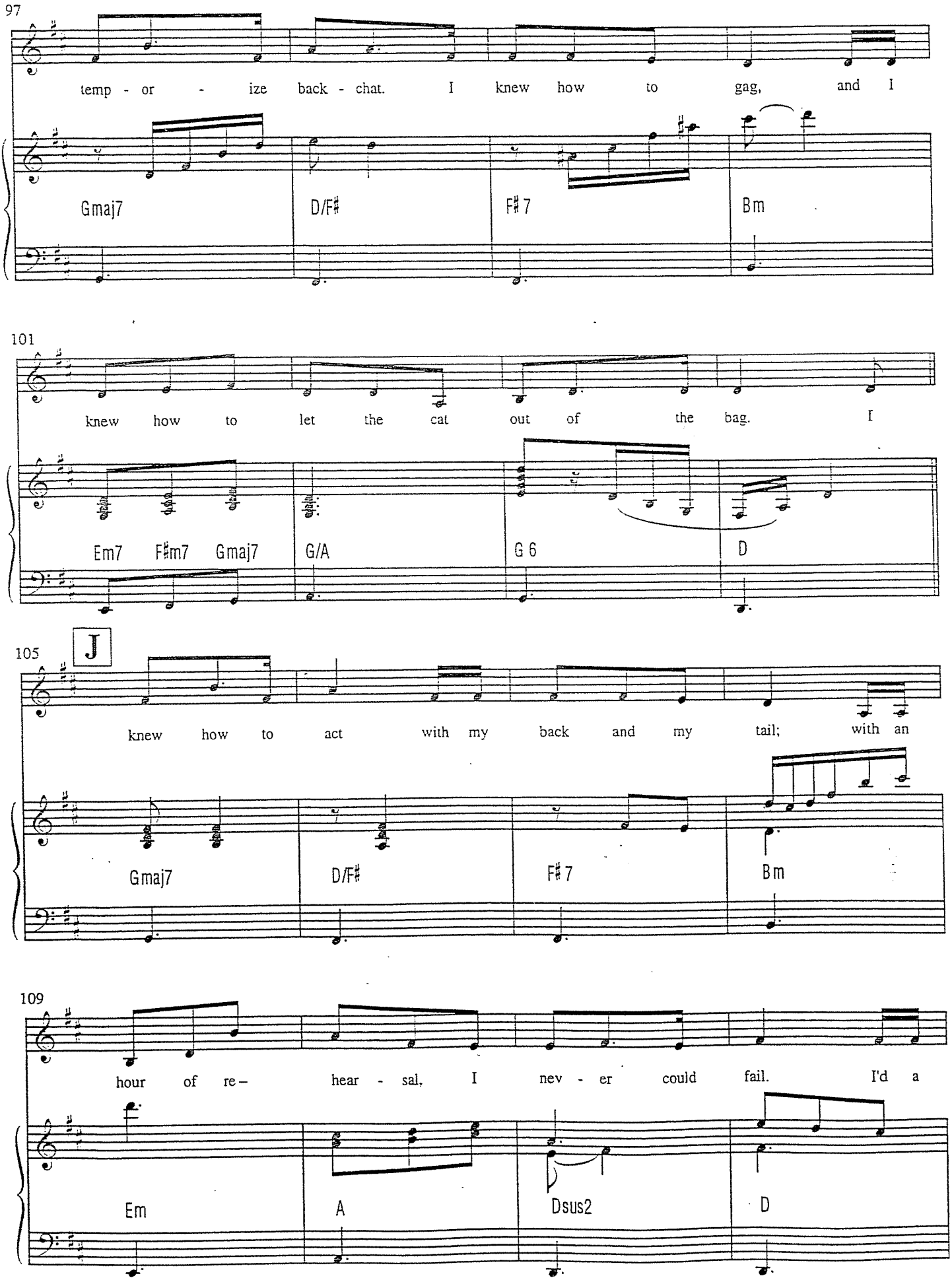

Tempo
17
nounce, that we usu - al - ly call him just Gus. His
Em7 F♯m7 Gmaj7
G/A
G
D
B
21
coat's ve - ry shab - by. He's thin as a rake, and he
Gmaj7
D/F♯
F♯7
Bm
25
suf - fers from pal - sy that makes his paw shake. Yet he
Em
A
Dsus2
D
29
was in his youth, quite the smart - est of cats, but no
Gmaj7
D/F♯
F♯7
Bm

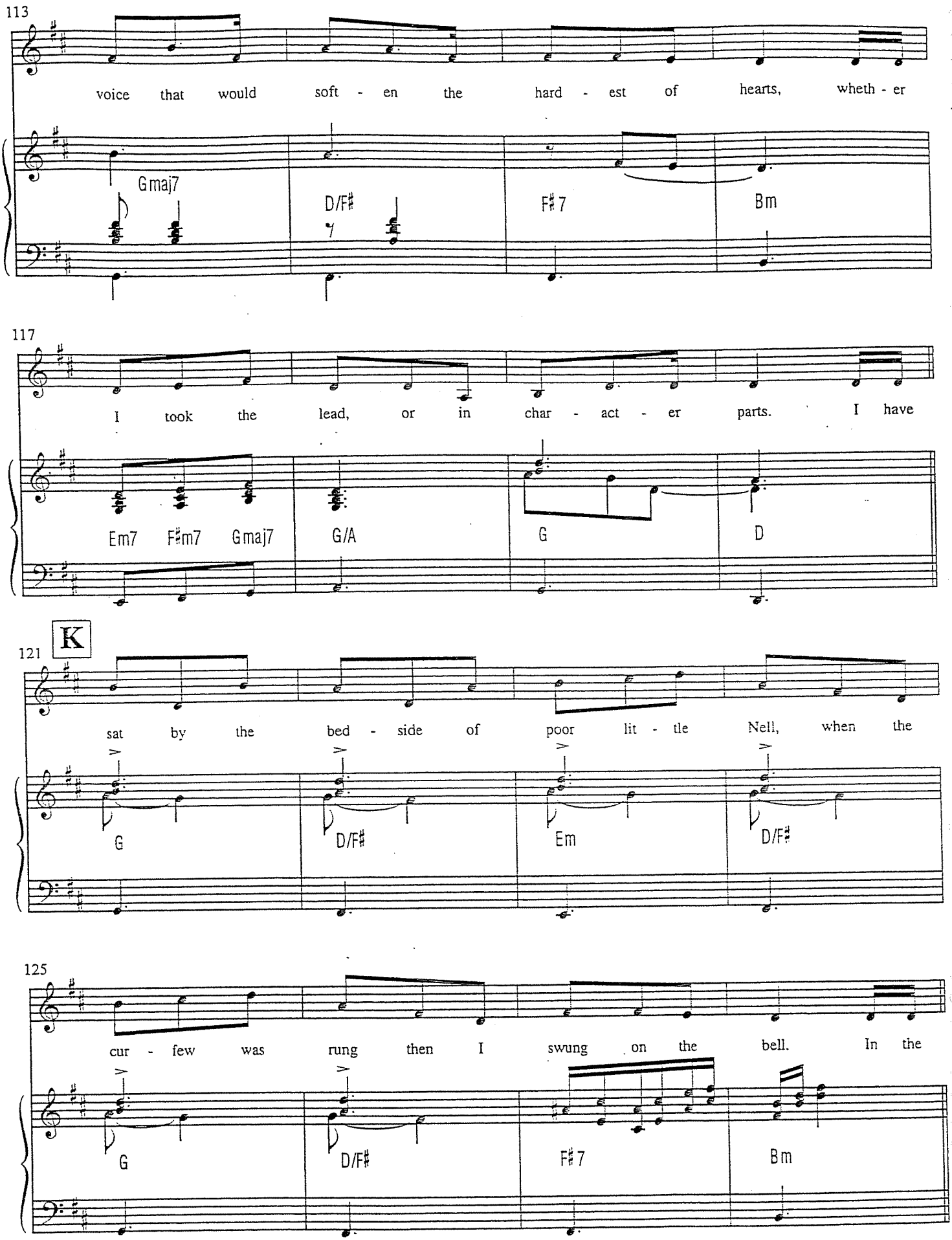

33
long - er a ter - ror to mice and to rats. For he
Em7 F♯m7 Gmaj7 G/A G D
C
37
is - n't the cat that he was in his prime; though his
mf G D/F♯ Em7 D/F♯
41
name was quite fam - ous, he says, in his time. And when –
G D/F♯ F♯7 Bm
D
45
ev - er he joins his friends at their club (which takes
G D/F♯ Em D/F♯

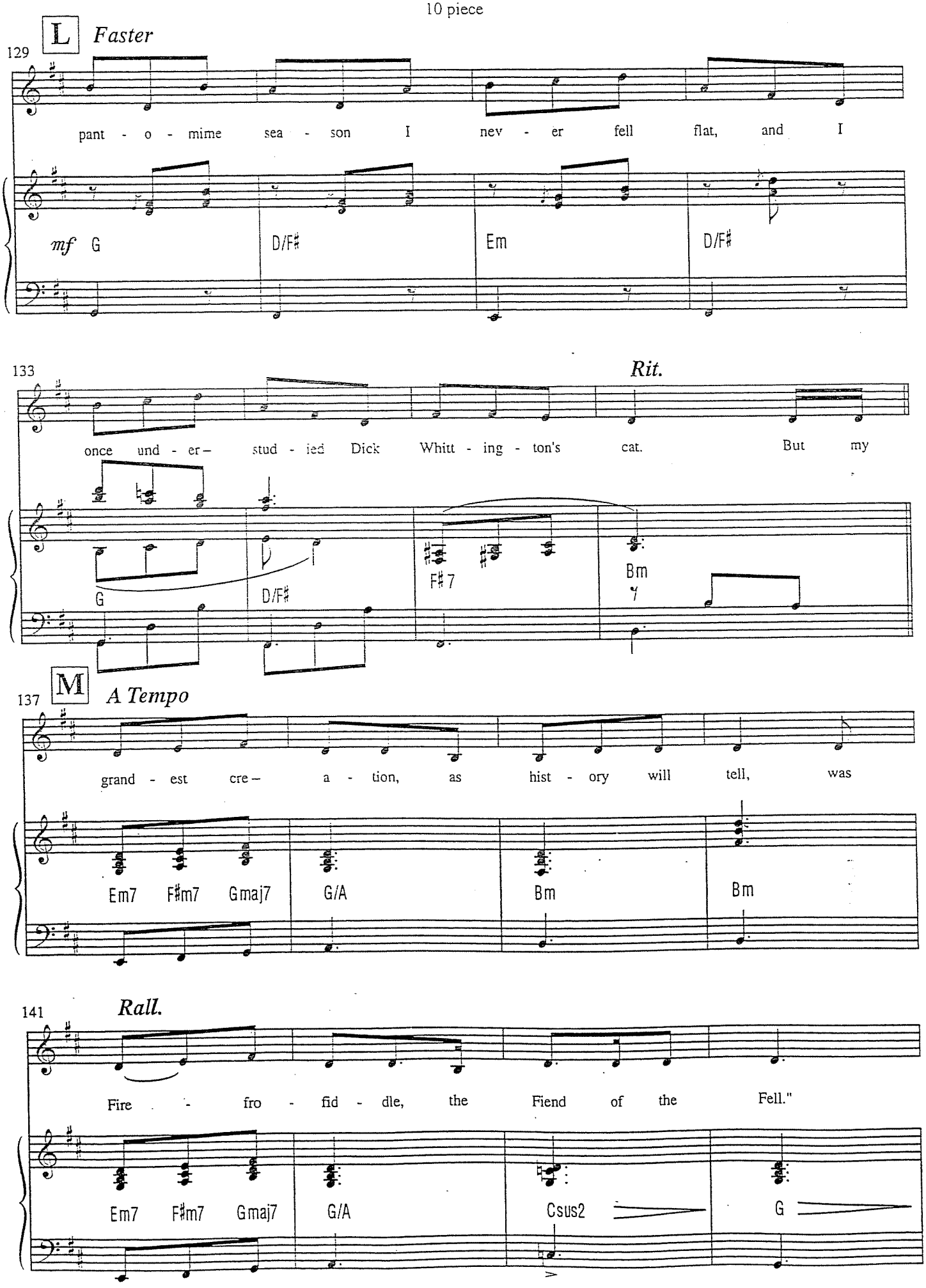

49
place at the back of the neigh - bour - ing pub) he
G
D/F♯
F♯7
Bm
53
E
loves to re - gale them, if some - one else pays, with
Em
A
Dsus2
D
57
an - ec - dotes drawn from his palm - i - est days. For he
Em
A
Dsus2
D
61
F
once was a star of the high - est de – gree. He has
G
D/F♯
Em
D/F♯

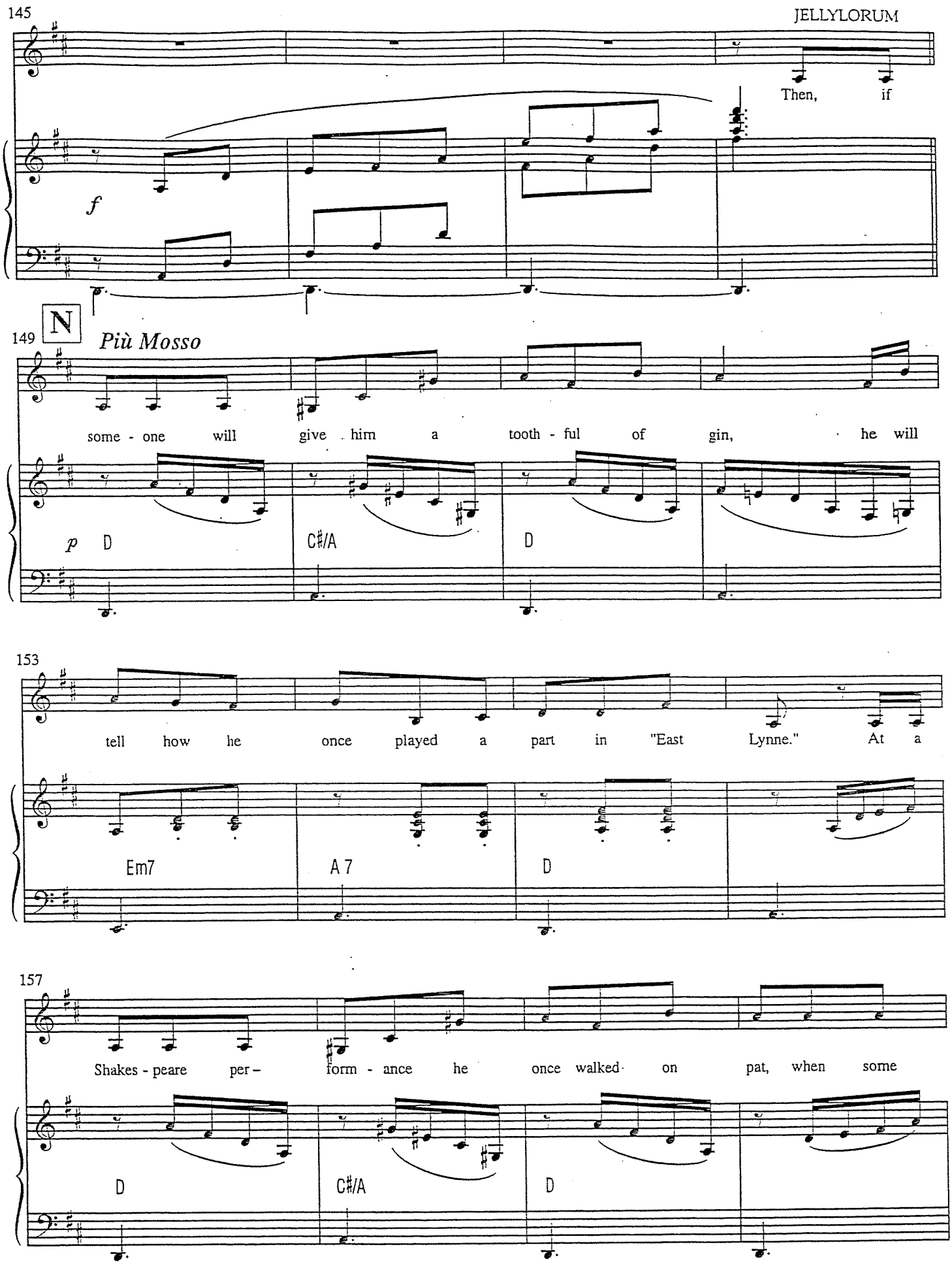

65
act - ed with Irv - ing, he's act - ed with Tree. And he
G D/F♯ F♯7 Bm
69
G
likes to re - late his succ – ess on the halls. where the
G D/F♯ Em D/F♯
73
gall - er - y once gave him sev - en cat calls. But his
G D/F♯ F♯7 Bm
77
H
Rubato
grand - est cre - at - ion as he loves to tell was
Em7 F♯m7 Gmaj7 G/A Bm

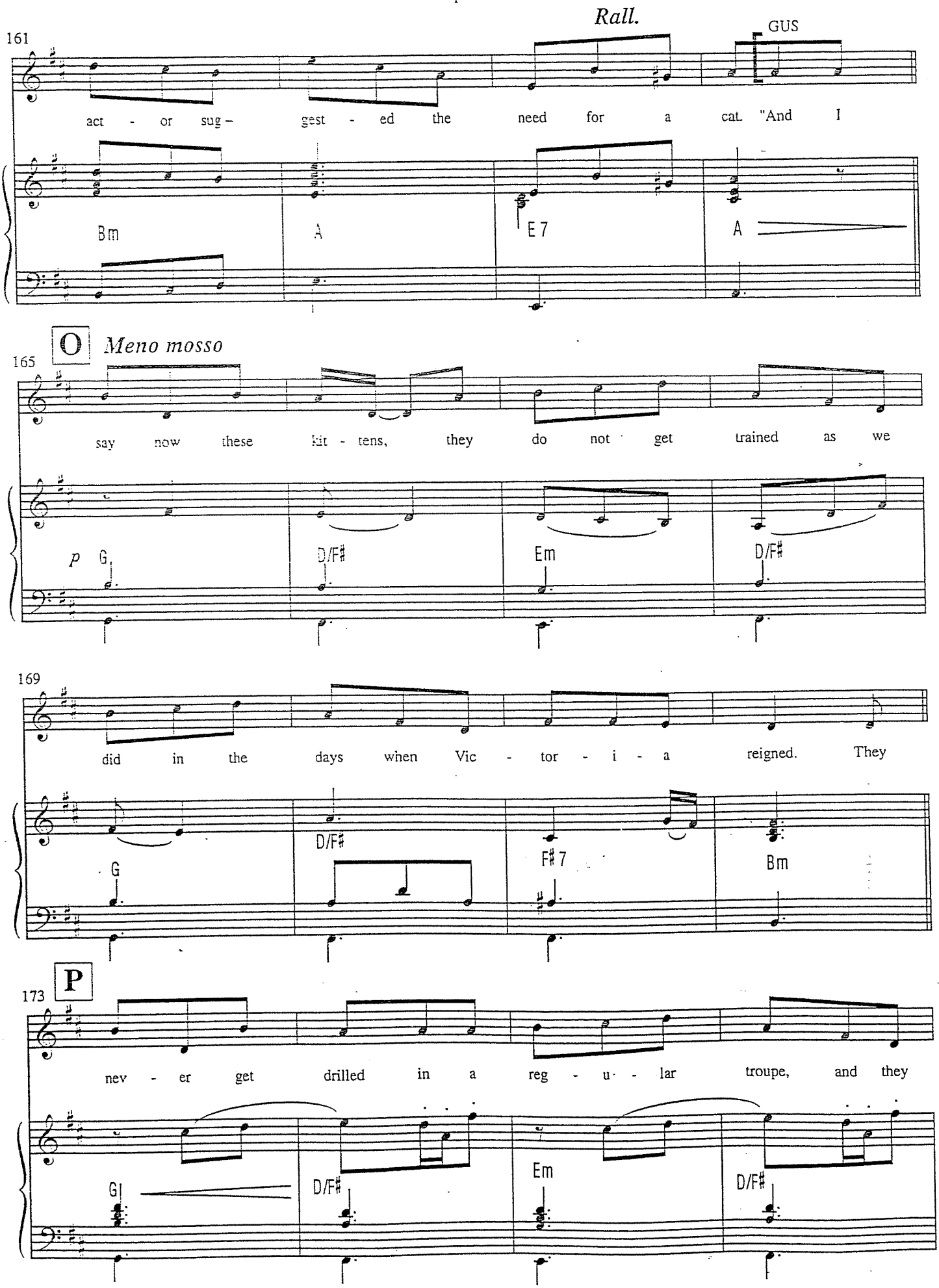

81
Fire - fro - fid - dle the Fiend of the Fell.
Em7 F♯m7 Gmaj7 G/A Csus2 G
85
GUS
"I have
f Dadd9
89
I Slower
played in my time ev - ery poss - i - ble part, and I
mp Gmaj7 D/F♯ F♯7 Bm
93
used to know sev - en - ty spee - ches by heart. I'd ex -
Em A Dsus2 D


97
temp - or - ize back - chat. I knew how to gag, and I
Gmaj7
D/F♯
F♯7
Bm
101
knew how to let the cat out of the bag. I
Em7
F♯m7
Gmaj7
G/A
G 6
D
105
J
knew how to act with my back and my tail; with an
Gmaj7
D/F♯
F♯7
Bm
109
hour of re– hear - sal, I nev - er could fail. I'd a
Em
A
Dsus2
D


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


L
Faster
129
pant - o - mime sea - son I nev - er fell flat, and I
mf G D/F♯ Em D/F♯
133
Rit.
once und - er - stud - ied Dick Whitt - ing - ton's cat. But my
G D/F♯ F♯7 Bm
M
A Tempo
137
grand - est cre - a - tion, as hist - ory will tell, was
Em7 F♯m7 Gmaj7 G/A Bm Bm
Rall.
141
Fire - fro - fid - dle, the Fiend of the Fell."
Em7 F♯m7 Gmaj7 G/A Csus2 G


145
JELLYLORUM
Then, if
f
N
149
Più Mosso
some - one will give him a tooth - ful of gin, he will
p
D
C♯/A
D
153
tell how he once played a part in "East Lynne." At a
Em7
A 7
D
157
Shakes - peare per - form - ance he once walked on pat, when some
D
C♯/A
D


Rall.
GUS
161
act - or sug - gest - ed the need for a cat. "And I
Bm
A
E7
A
O
Meno mosso
165
say now these kit - tens, they do not get trained as we
p
G
D/F♯
Em
D/F♯
169
did in the days when Vic - tor - i - a reigned. They
G
D/F♯
F♯7
Bm
P
173
nev - er get drilled in a reg - u - lar troupe, and they
G
D/F♯
Em
D/F♯

177 *Poco Rit.* JELLYLORUM

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

G D/F♯ F♯7 Bm

181 **Q** GUS

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

Em7 A Dsus2 D

185 *Poco Rall*

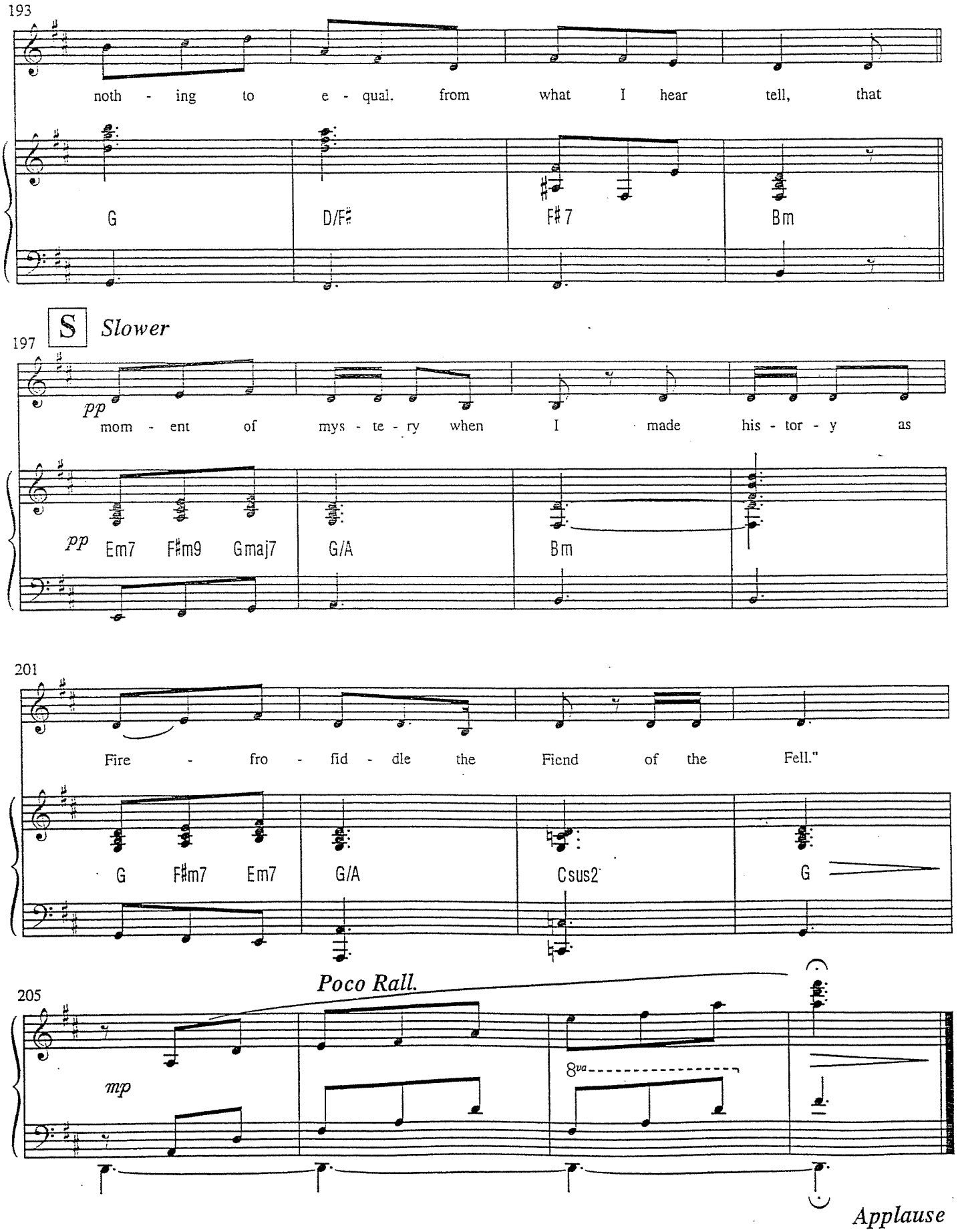
the - atre is cert - ain - ly not what it was. These

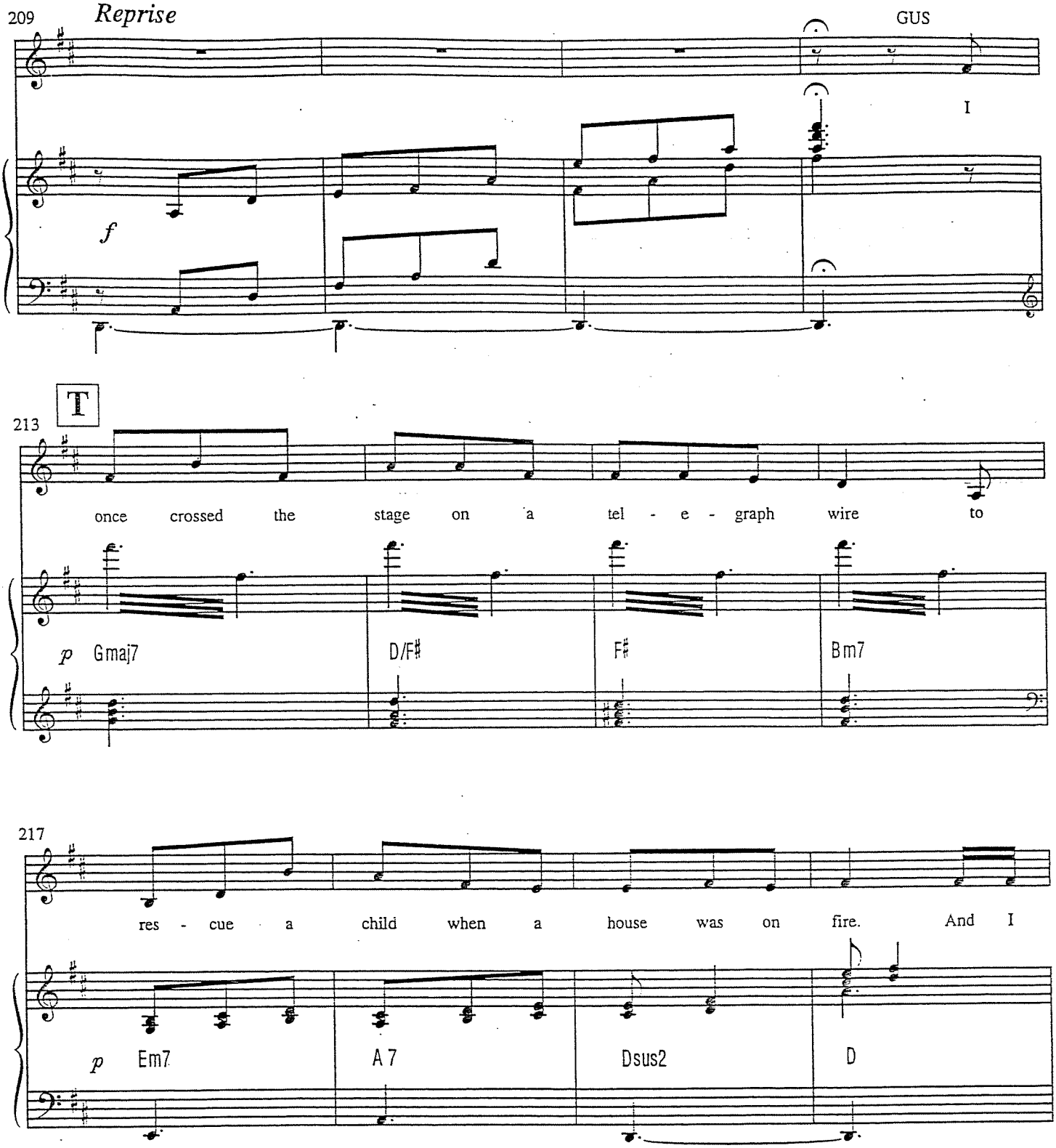
Em7 A Dsus2 D

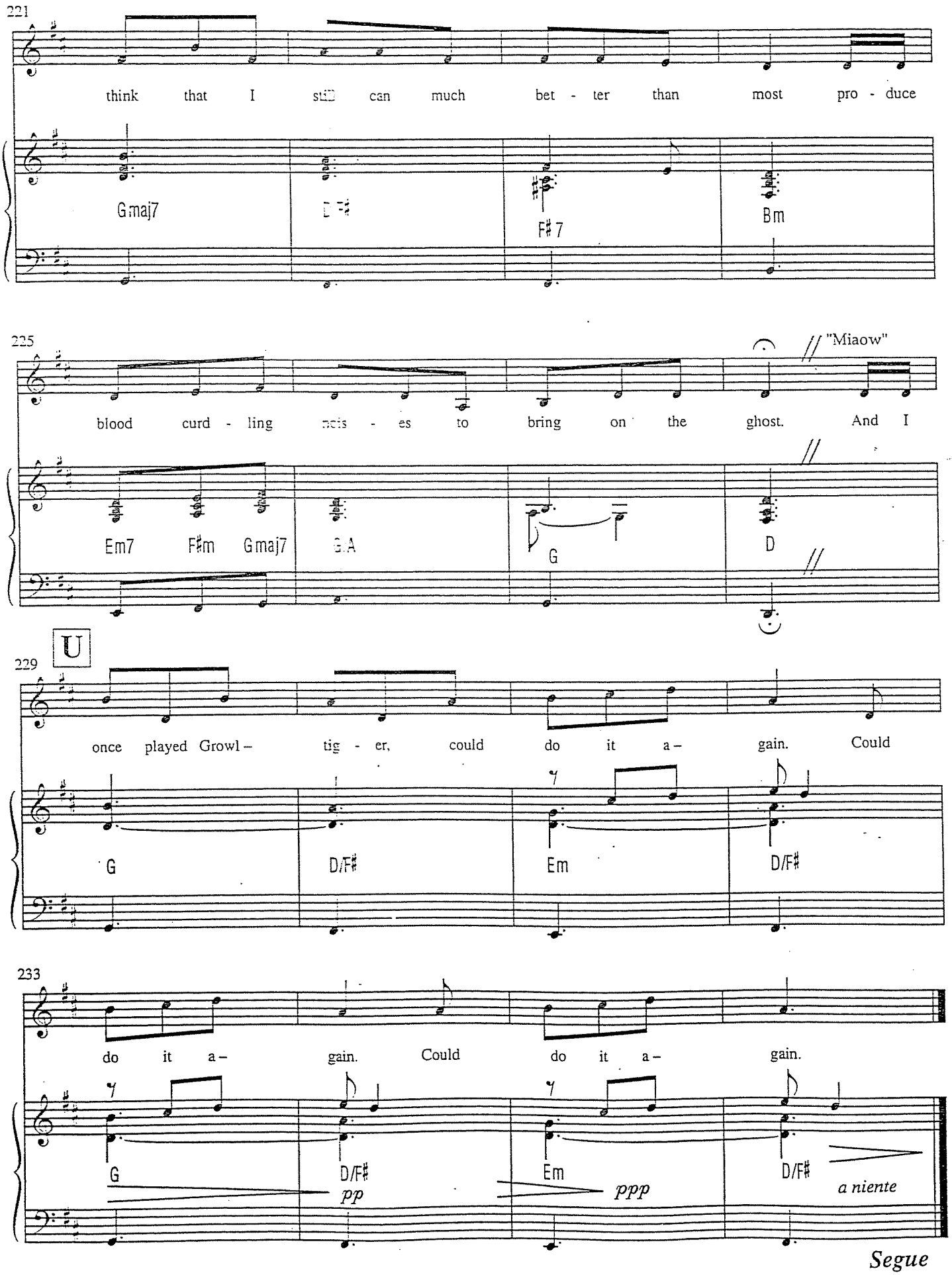
189 **R**

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

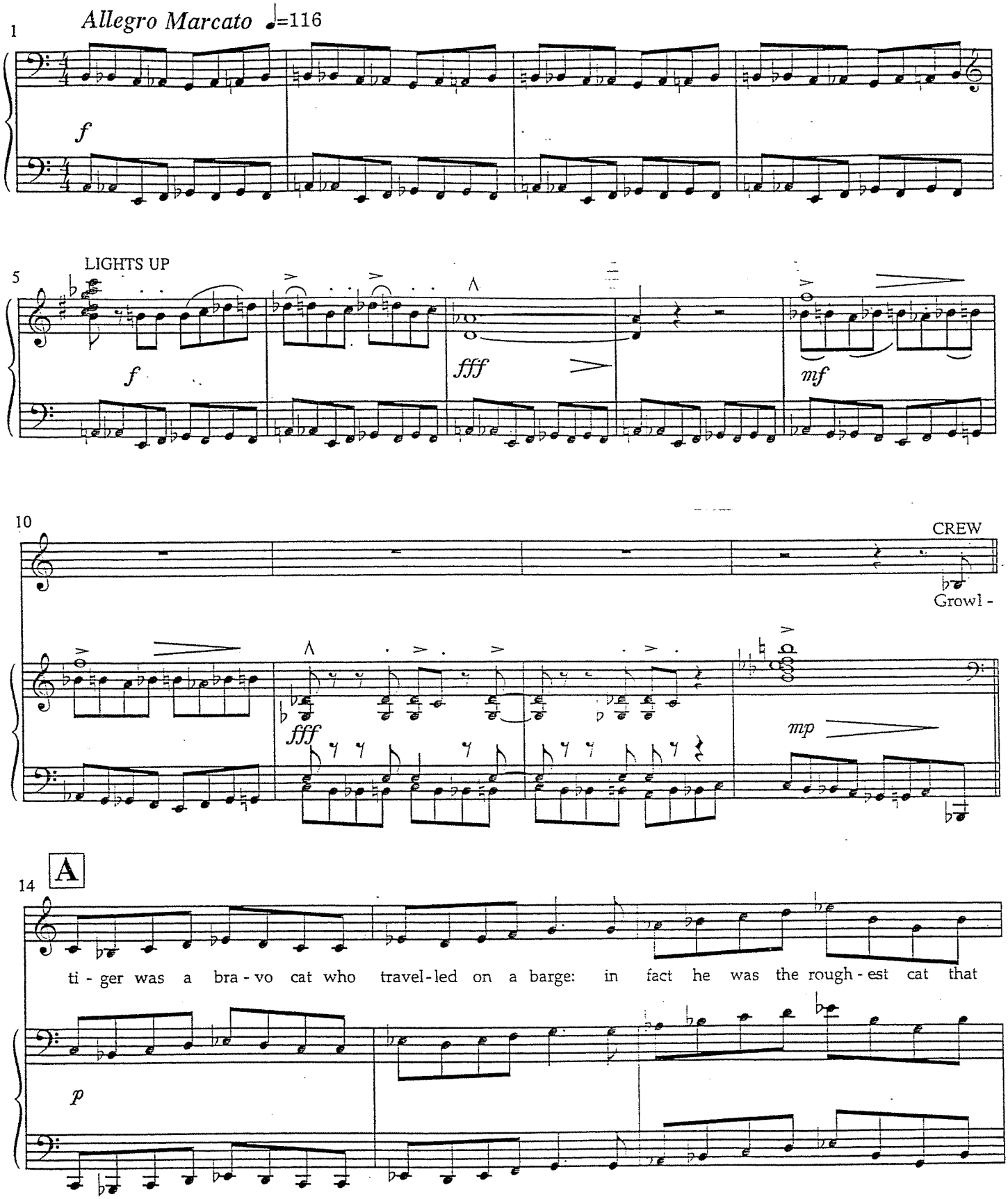
mf G D/F♯ Em D/F♯


193
noth - ing to e - qual. from what I hear tell, that
G
D/F♯
F♯7
Bm
S
Slower
197
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
Poco Rall.
205
mp
8va
Applause


209
Reprise
GUS
I
f
T
213
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
A 7
Dsus2
D


221
think that I still can much bet - ter than most pro - duce
Gmaj7
F♯7
Bm
225
"Miaow"
blood curd - ling noi - es to bring on the ghost. And I
Em7
F♯m
Gmaj7
G
D
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



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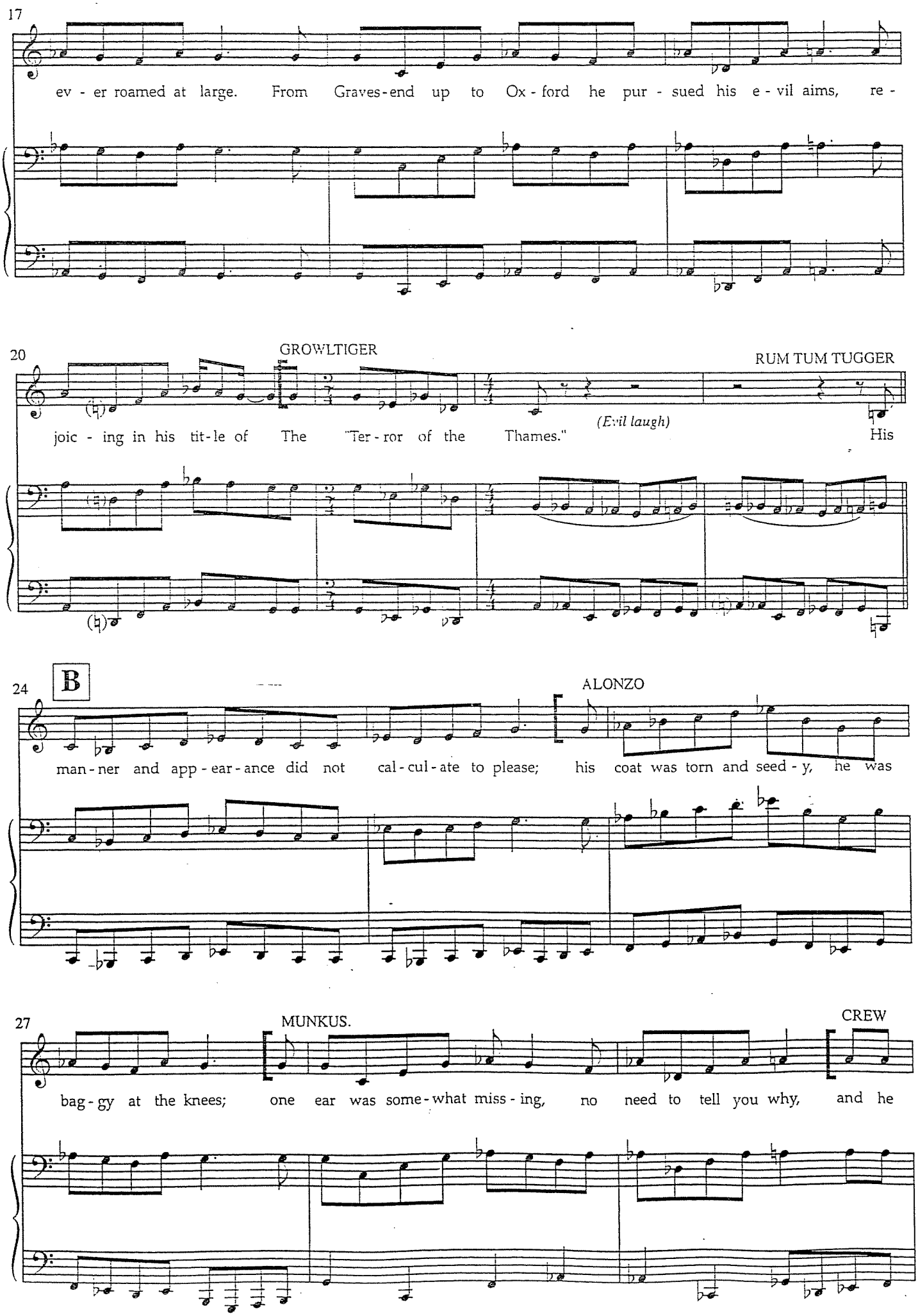
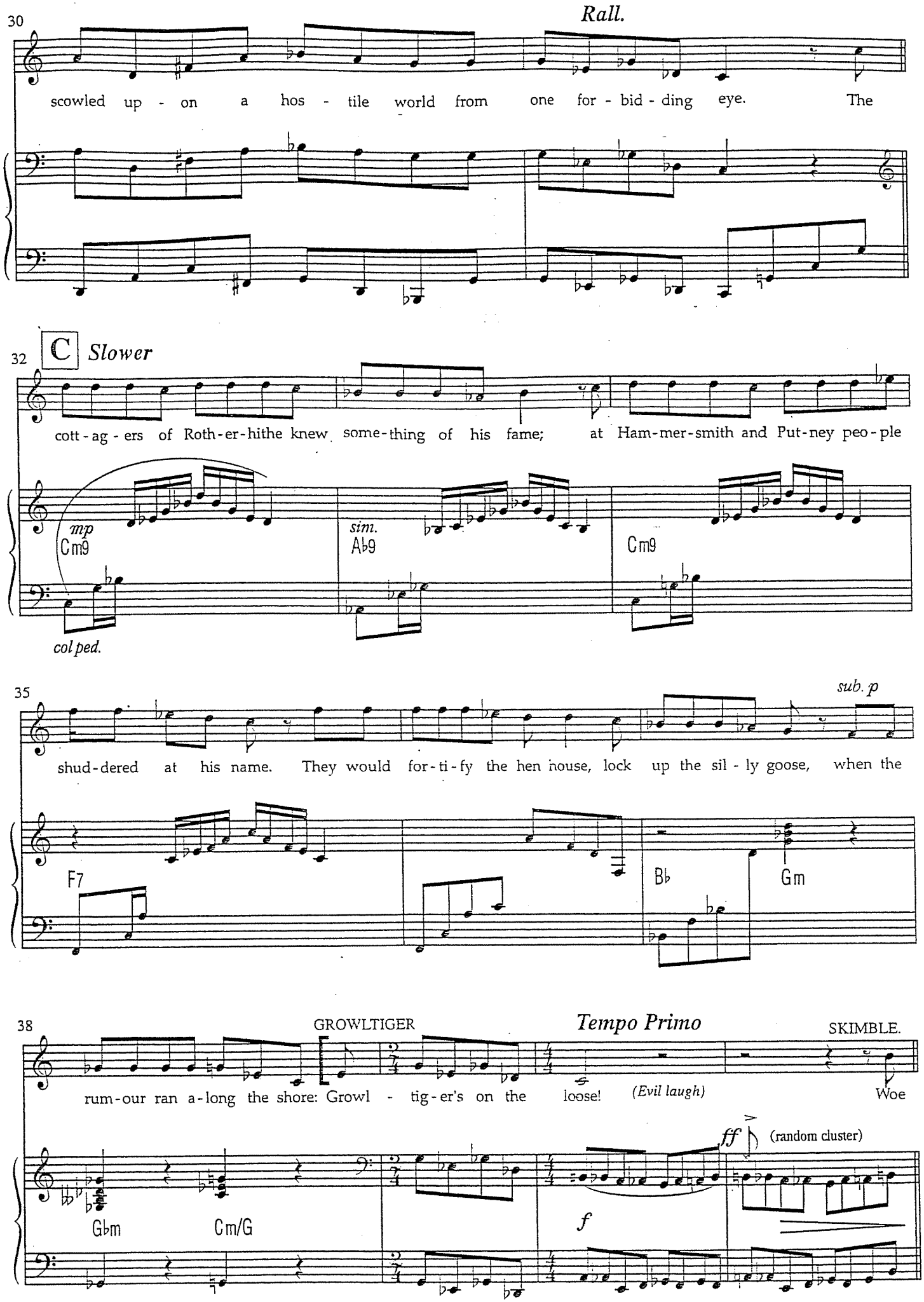
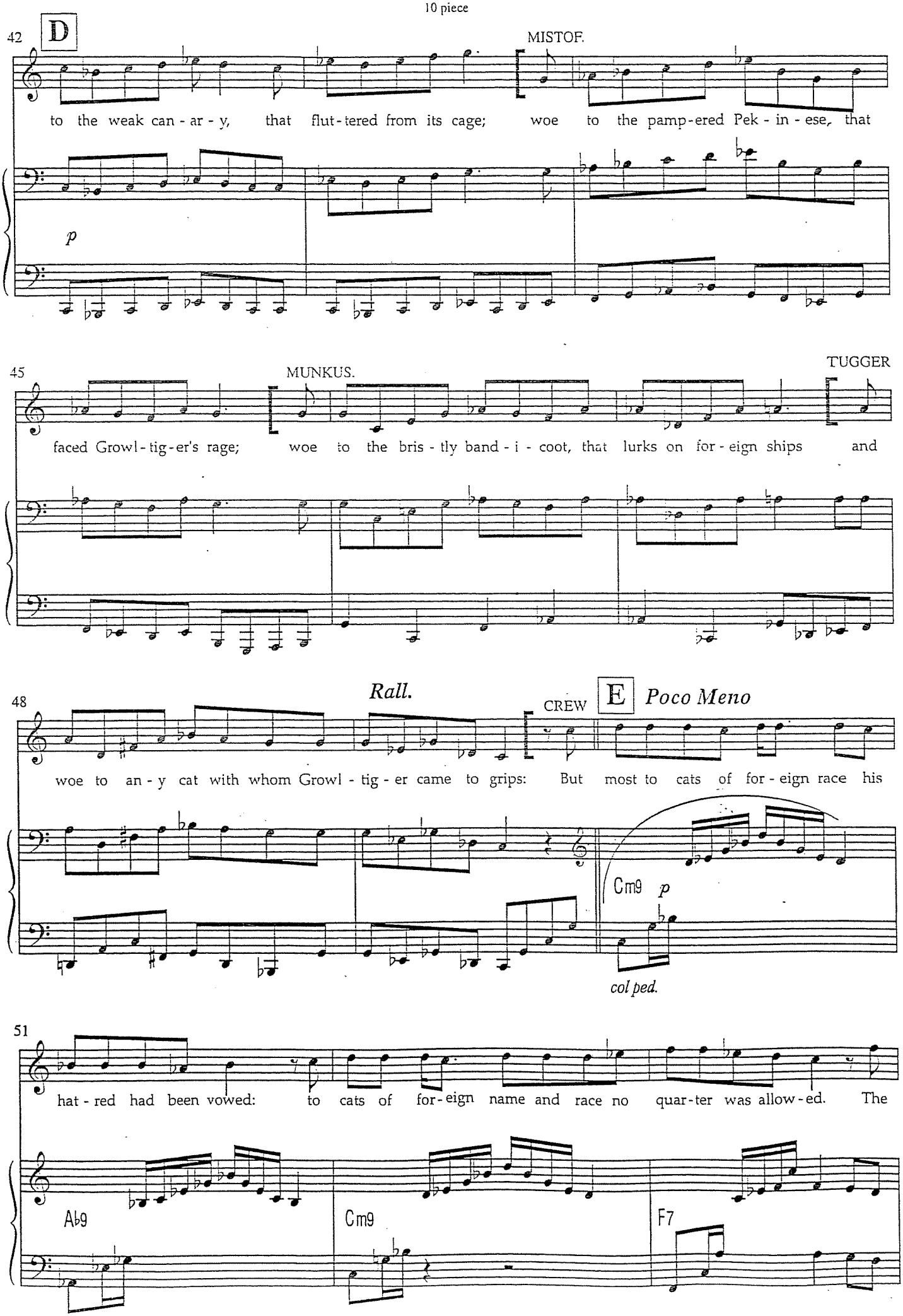
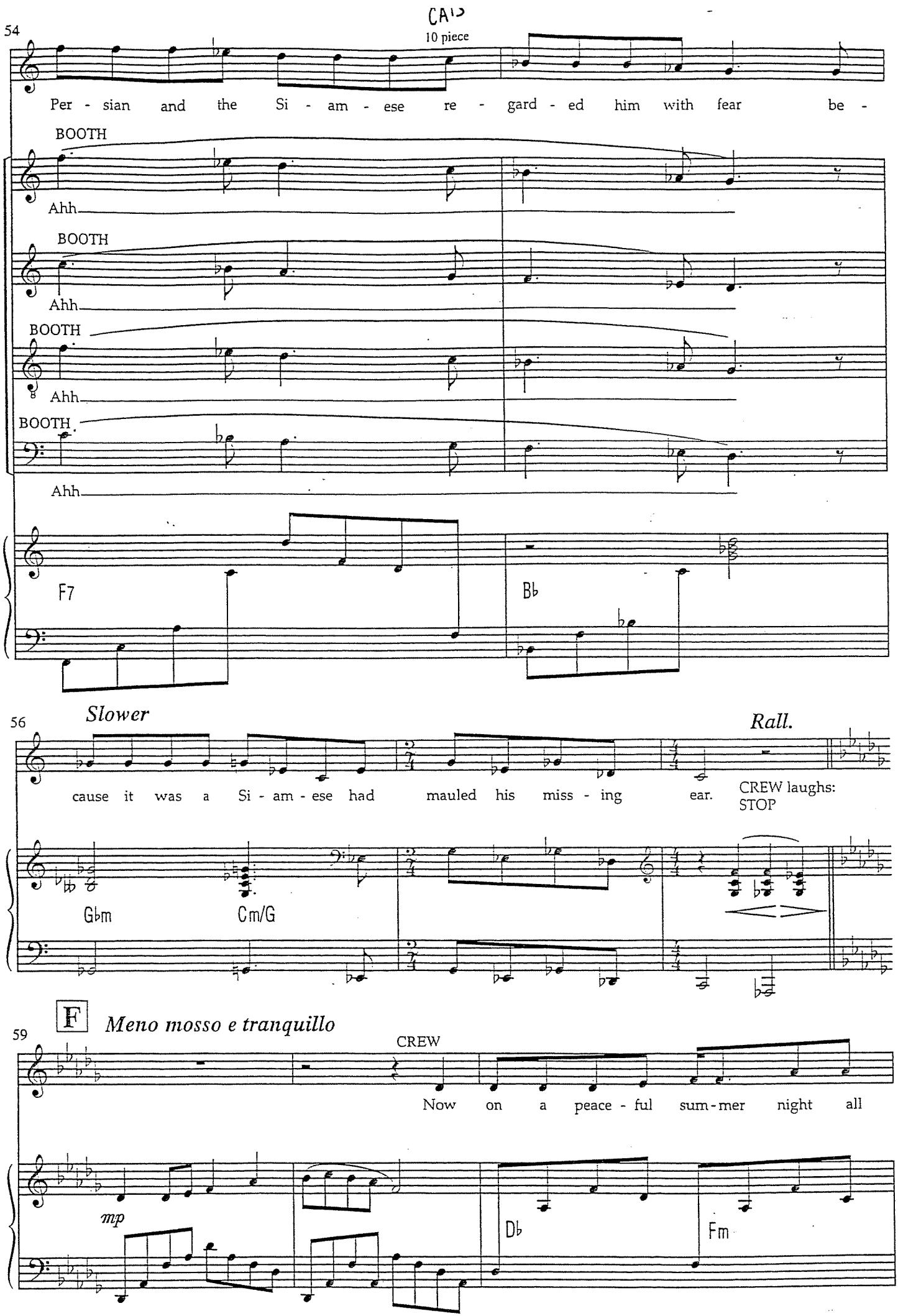
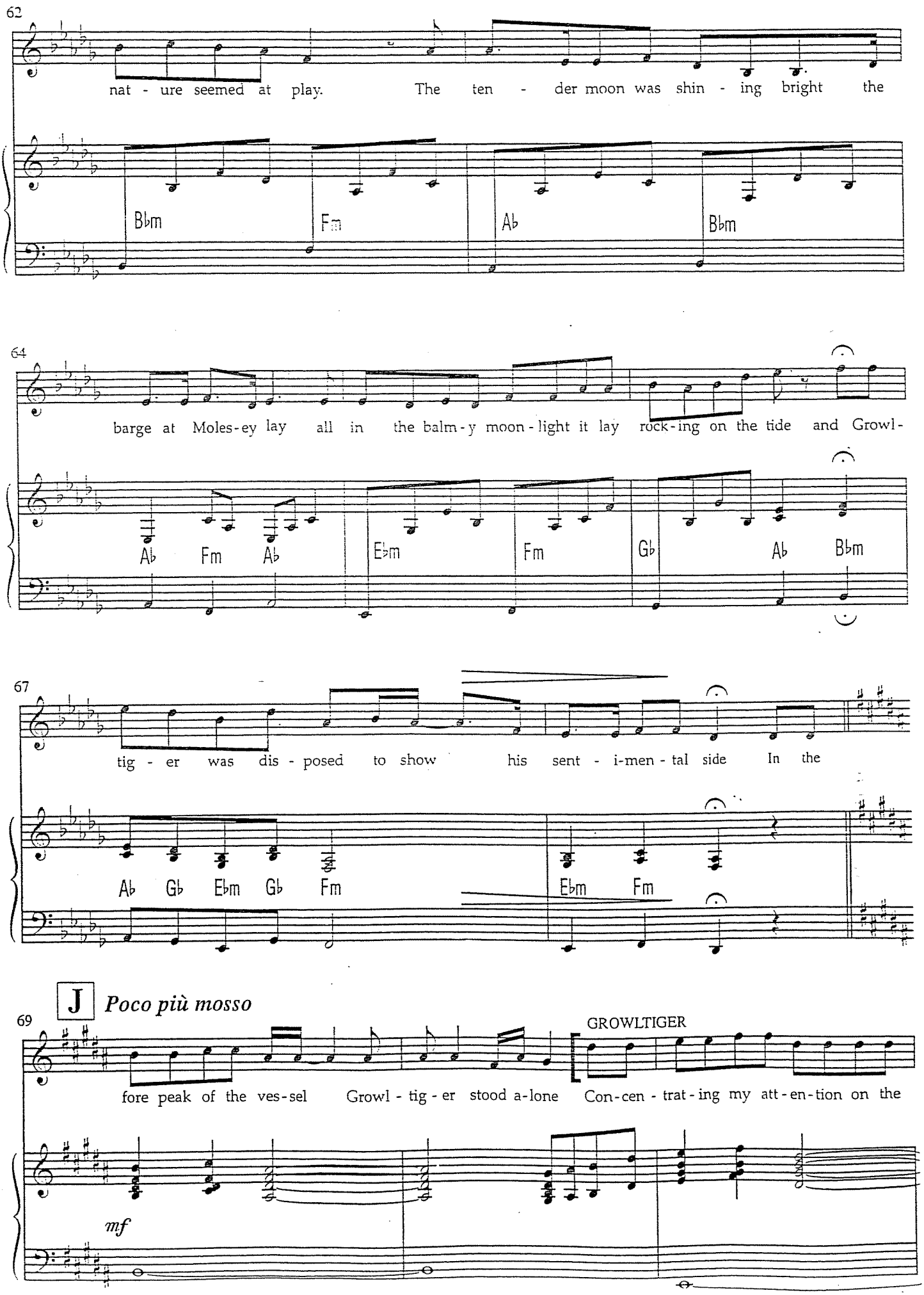
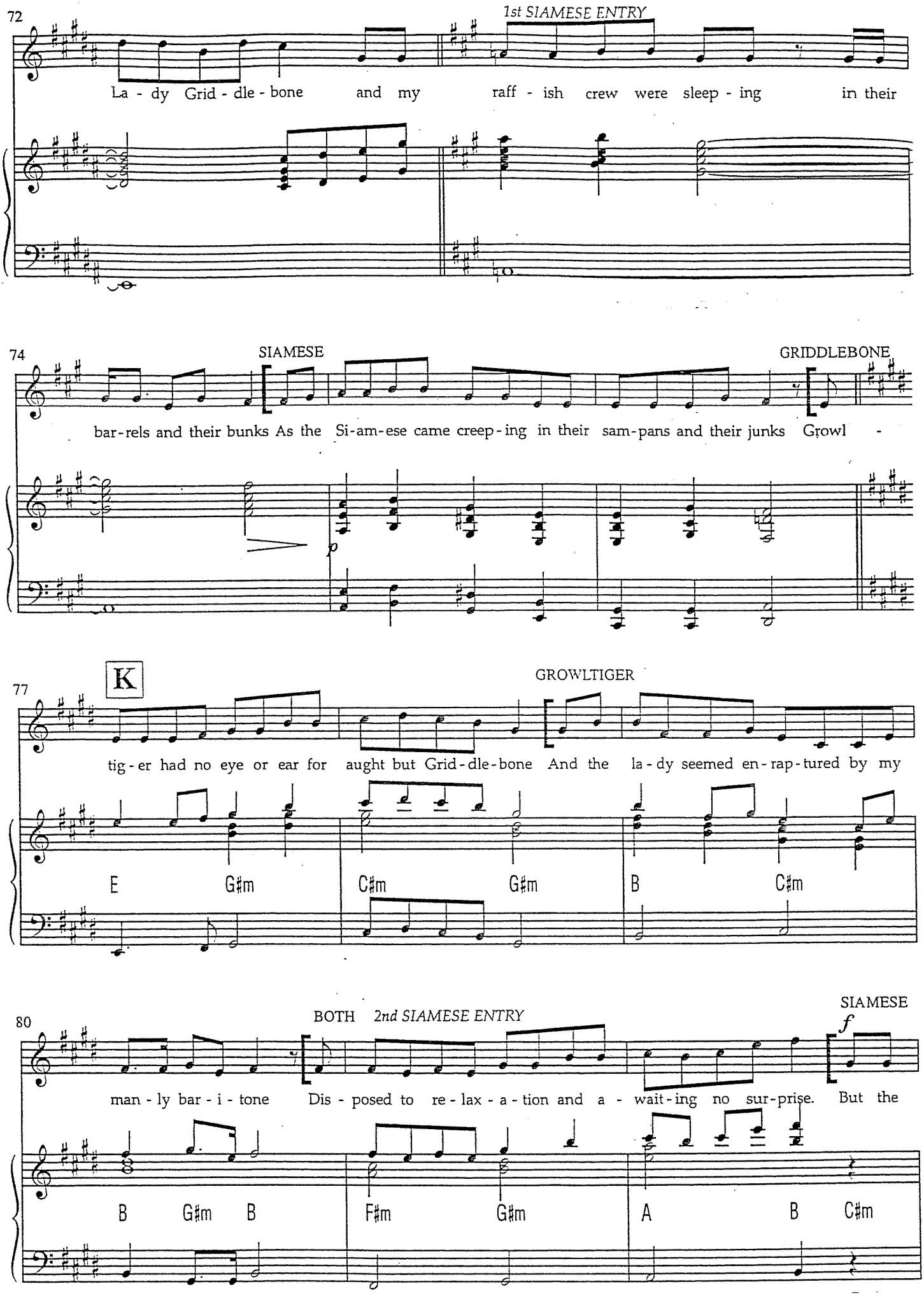

17
ev - er roamed at large. From Graves-end up to Ox - ford he pur - sued his e - vil aims, re -
20
GROWLTIGER
RUM TUM TUGGER
joic - ing in his tit-le of The "Ter - ror of the Thames."
(Evil laugh)
His
24
B
ALONZO
man - ner and app - ear - ance did not cal - cul - ate to please; his coat was torn and seed - y, he was
27
MUNKUS.
CREW
bag - gy at the knees; one ear was some - what miss - ing, no need to tell you why, and he


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
mp
Cm9
sim.
Ab9
Cm9
col ped.
35
sub. p
shud-dered at his name. They would for-ti-fy the hen house, lock up the sil - ly goose, when the
F7
Bb
Gm
38
GROWLTIGER
Tempo Primo
SKIMBLE.
rum-our ran a-long the shore: Growl - tig-er's on the loose! (Evil laugh) Woe
ff
(random cluster)
f
Gbm
Cm/G


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

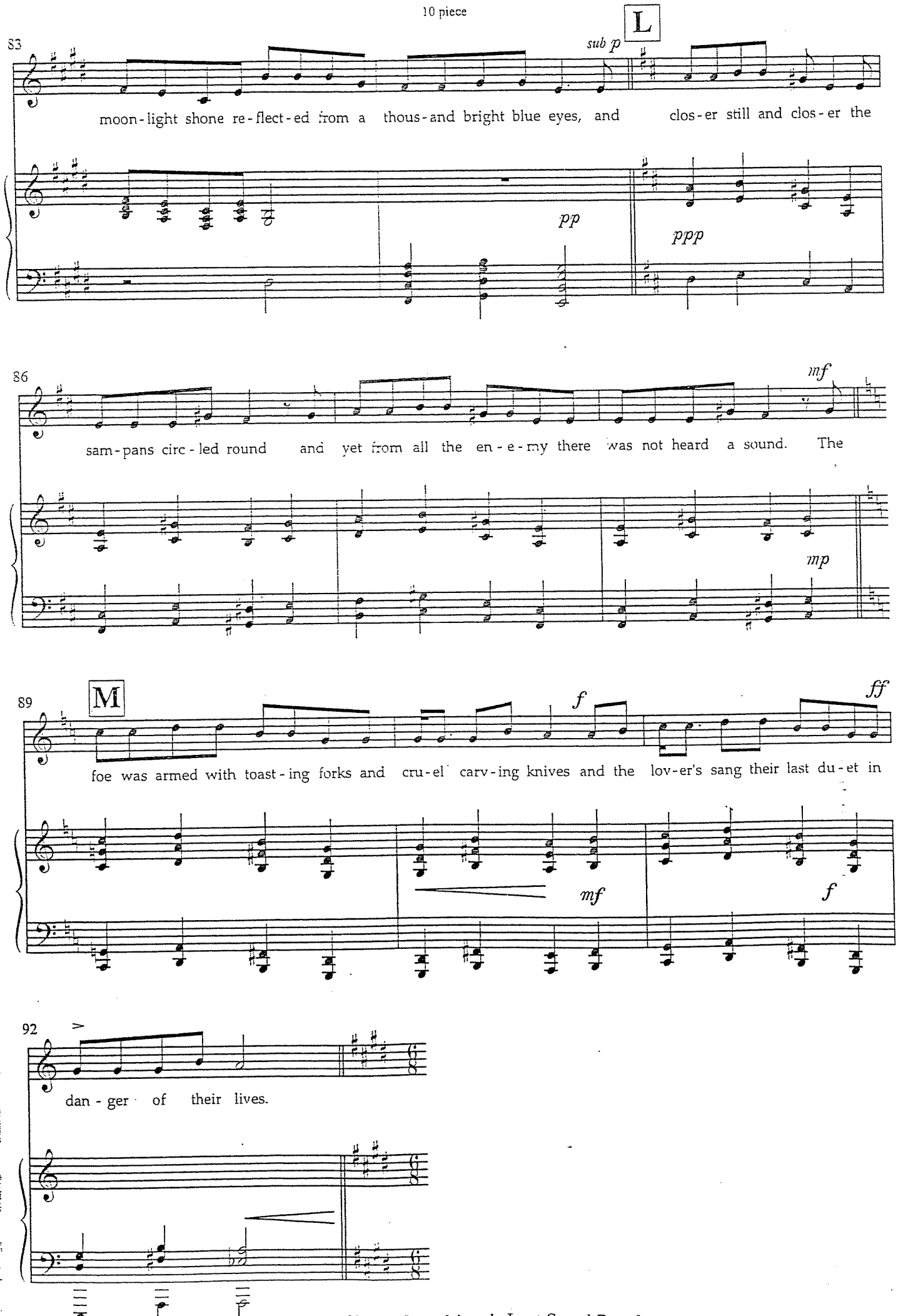

CA15
10 piece
54
Per - sian and the Si - am - ese re - gard - ed him with fear be -
BOOTH
Ahh
S
A
T
B
F7
B♭
56
Slower
Rall.
cause it was a Si - am - ese had mauled his miss - ing ear.
CREW laughs: STOP
G♭m
Cm/G
F
Meno mosso e tranquillo
59
CREW
Now on a peace - ful sum - mer night all
mp
D♭
Fm


62
nat - ure seemed at play. The ten - der moon was shin - ing bright the
B♭m
F♯m
A♭
B♭m
64
barge at Moles-ey lay all in the balm-y moon-light it lay rock-ing on the tide and Growl-
A♭
F♯m
A♭
E♭m
F♯m
G♭
A♭
B♭m
67
tig - er was dis - posed to show his sent - i-men - tal side In the
A♭
G♭
E♭m
G♭
F♯m
E♭m
F♯m
J
Poco più mosso
69
GROWLTIGER
fore peak of the ves-sel Growl - tig - er stood a-lone Con-cen - trat-ing my att-en-tion on the
mf


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 -
K
77
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
f
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



Music by Andrew Lloyd Webber
Text by T.S. Eliot

14a. The Ballad of Billy M'Caw

A

GUS

1

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

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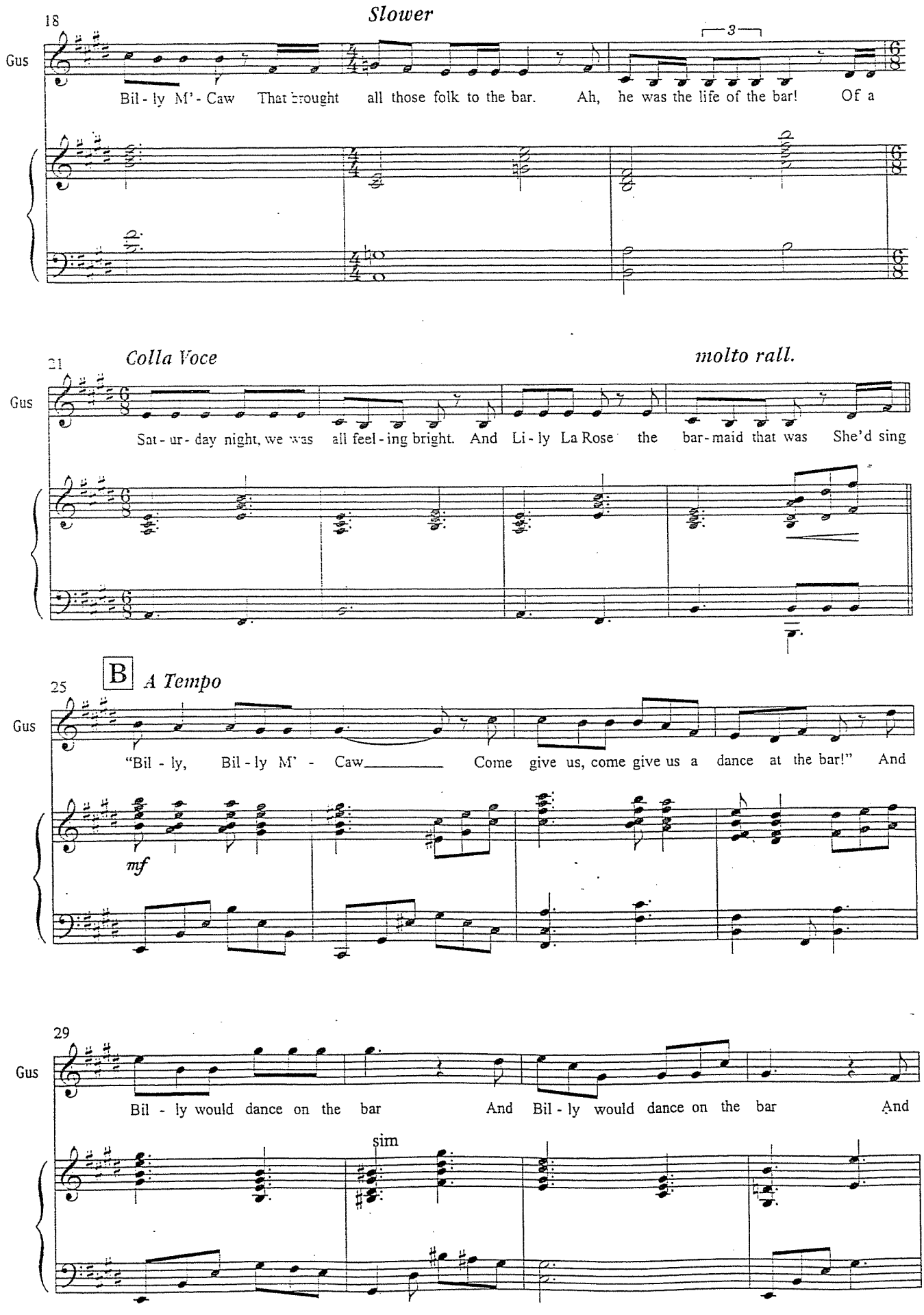
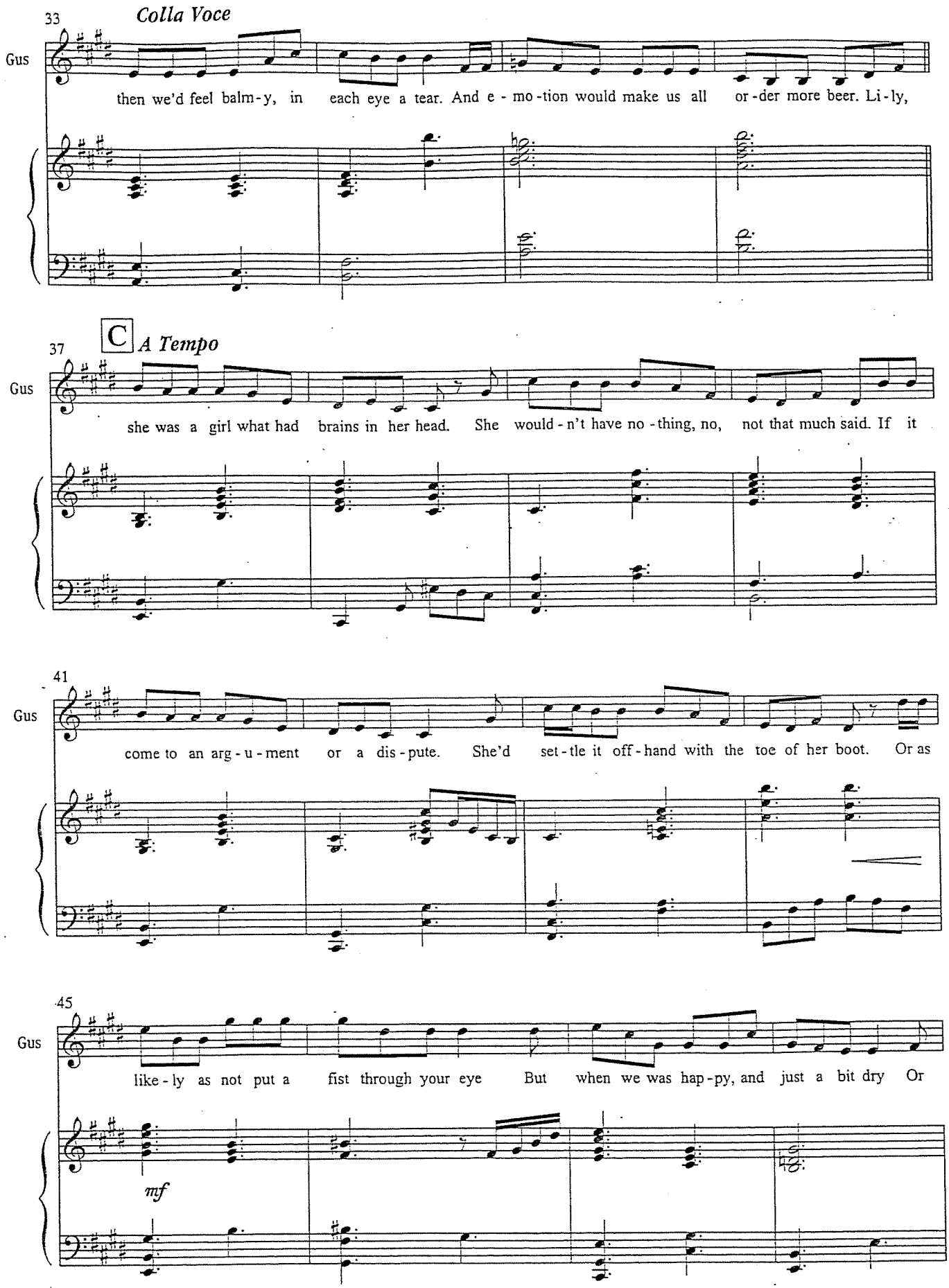
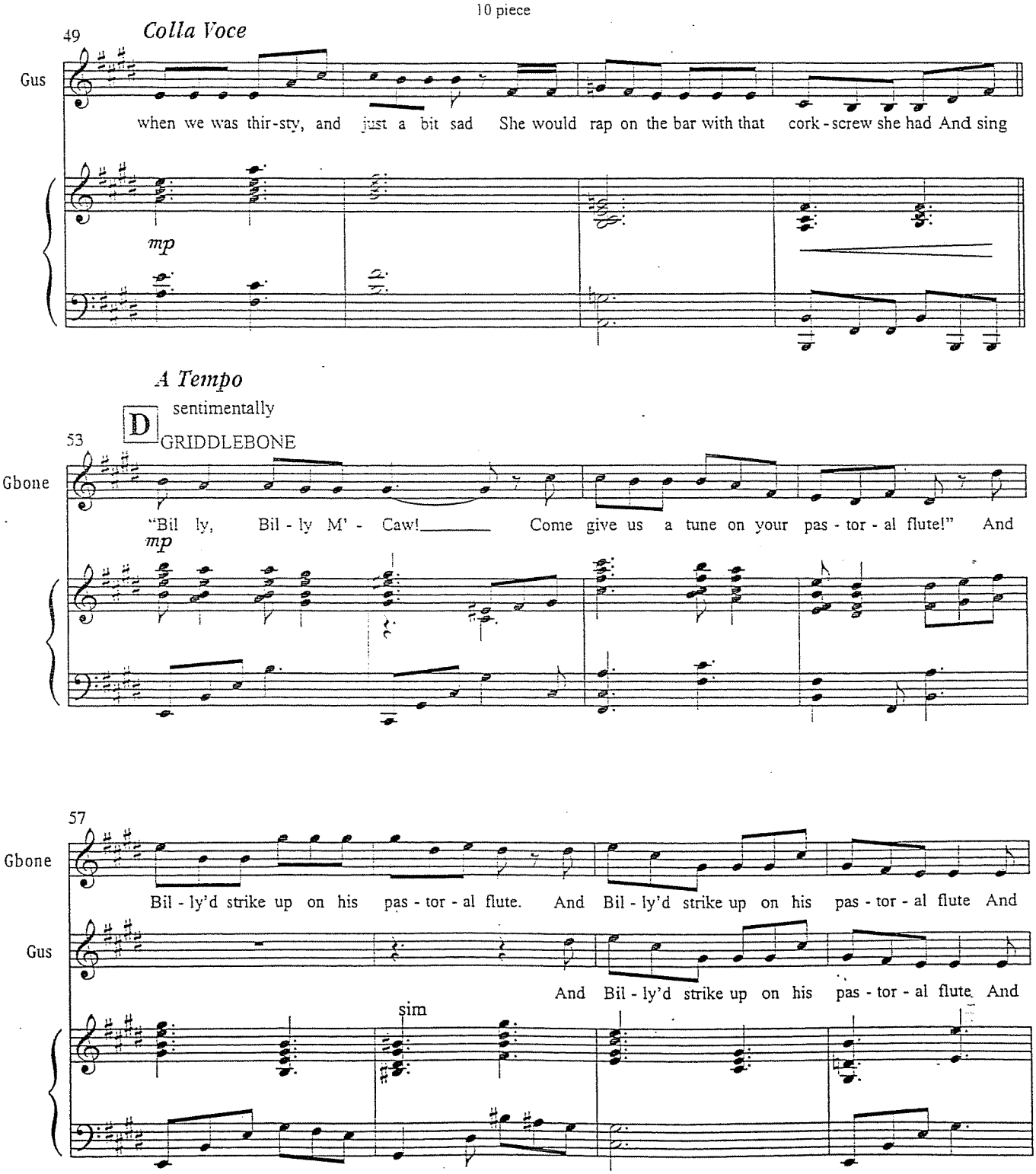
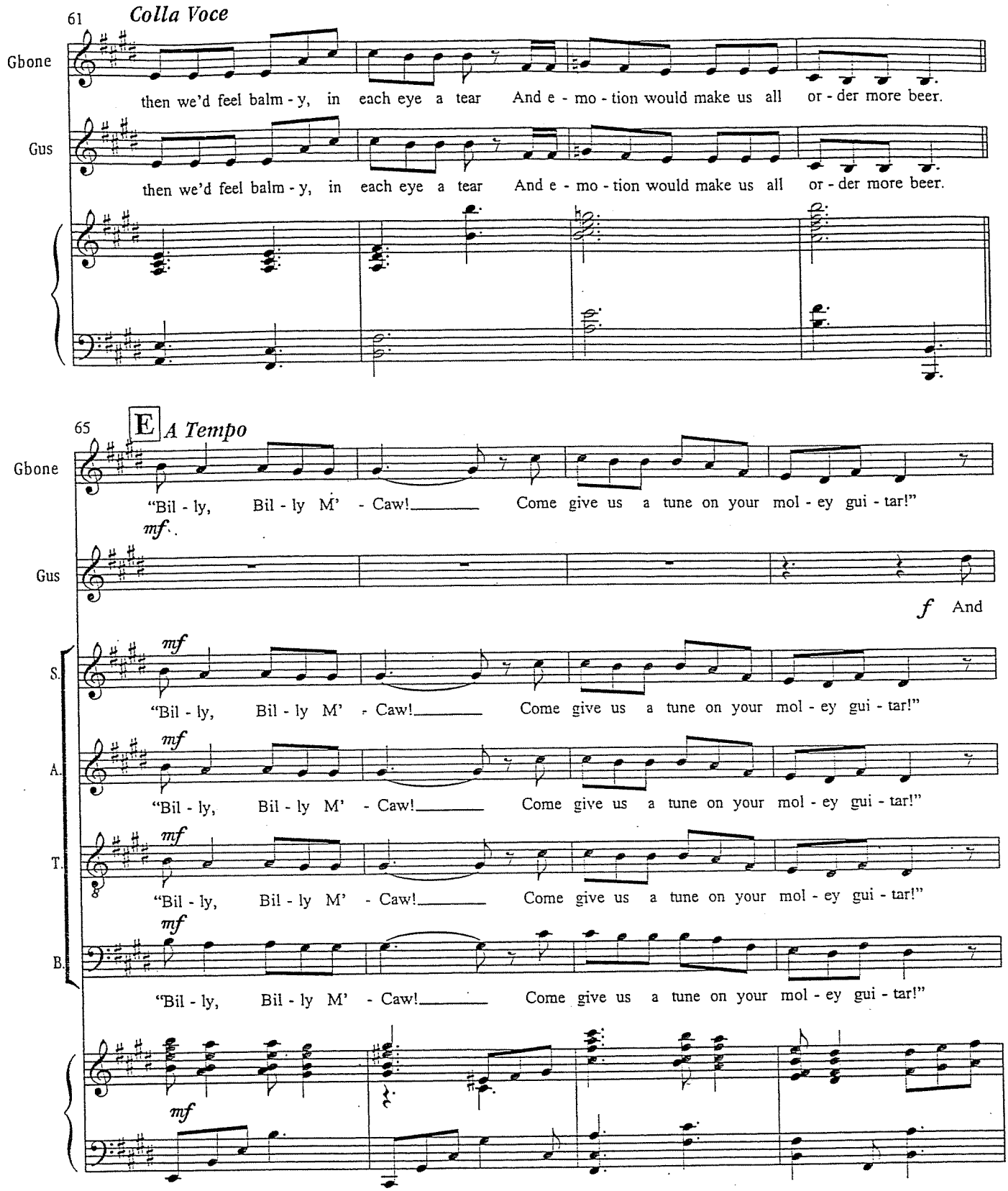
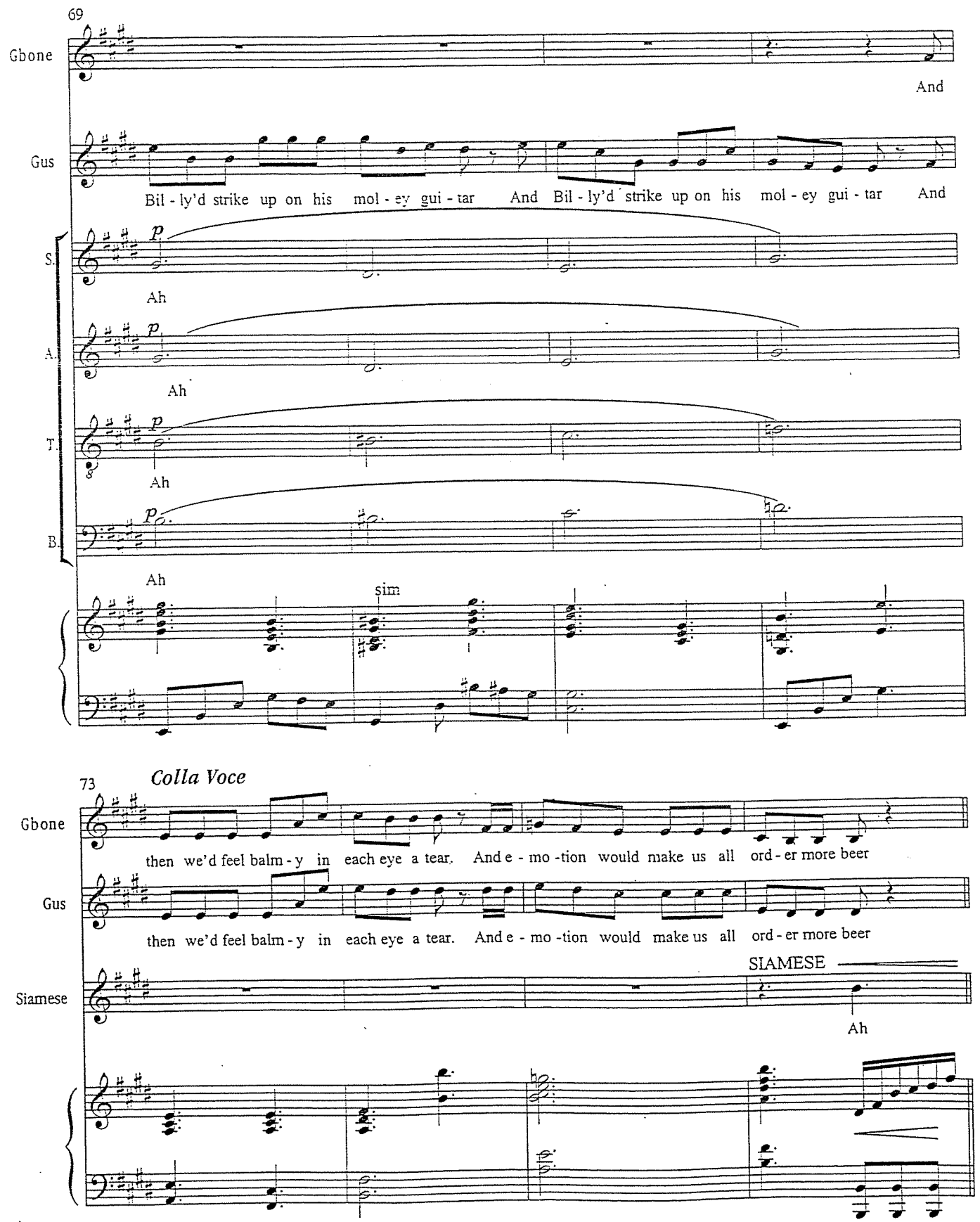
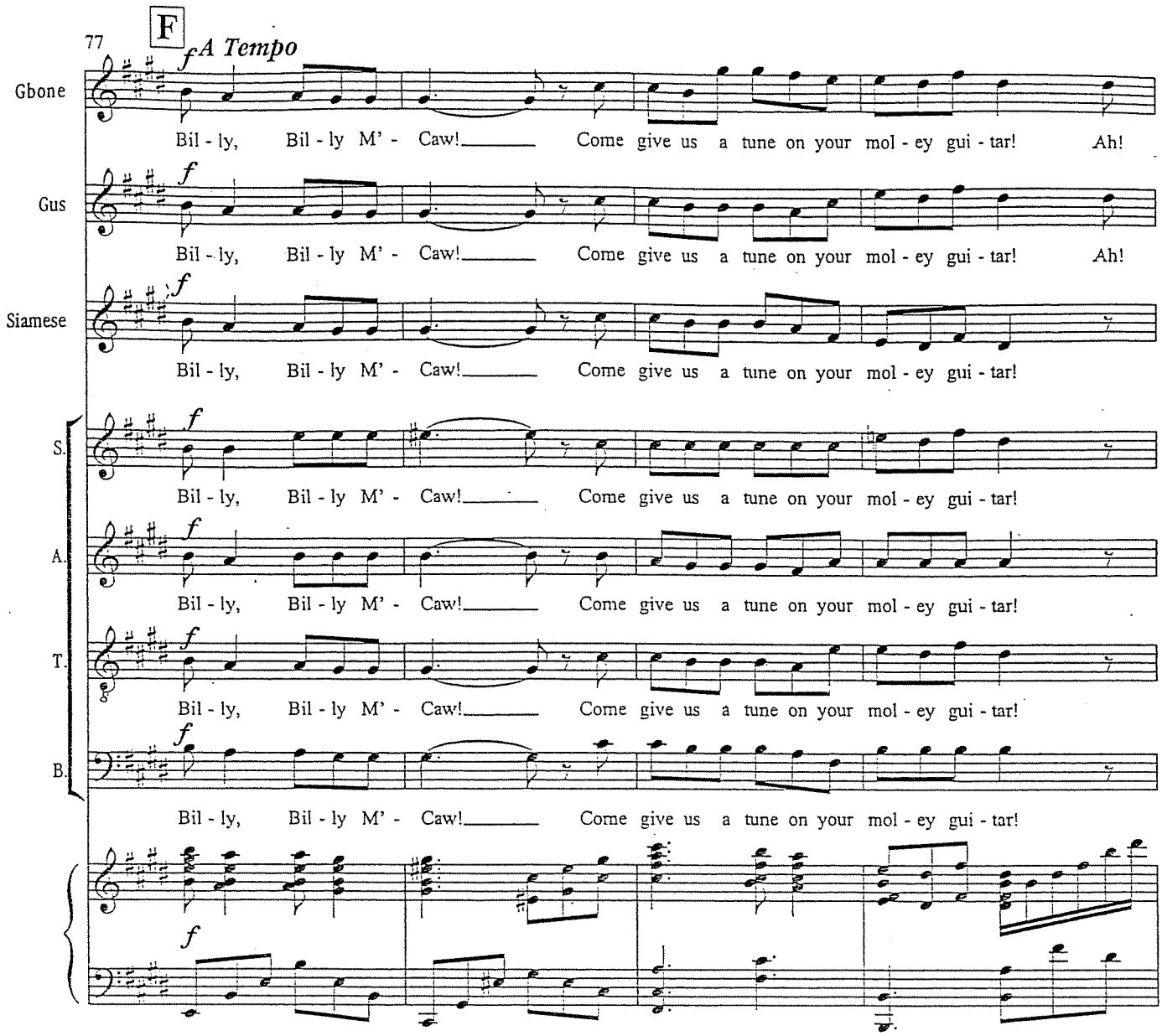

18
Slower
Gus
3
Bil - ly M' - Caw That brought all those folk to the bar. Ah, he was the life of the bar! Of a
21
Colla Voce
molto rall.
Gus
Sat - ur - day night, we was all feel - ing bright. And Li - ly La Rose the bar - maid that was She'd sing
B
25
A Tempo
Gus
"Bil - ly, Bil - ly M' - Caw Come give us, come give us a dance at the bar!" And
mf
29
Gus
Bil - ly would dance on the bar And Bil - ly would dance on the bar And
sim

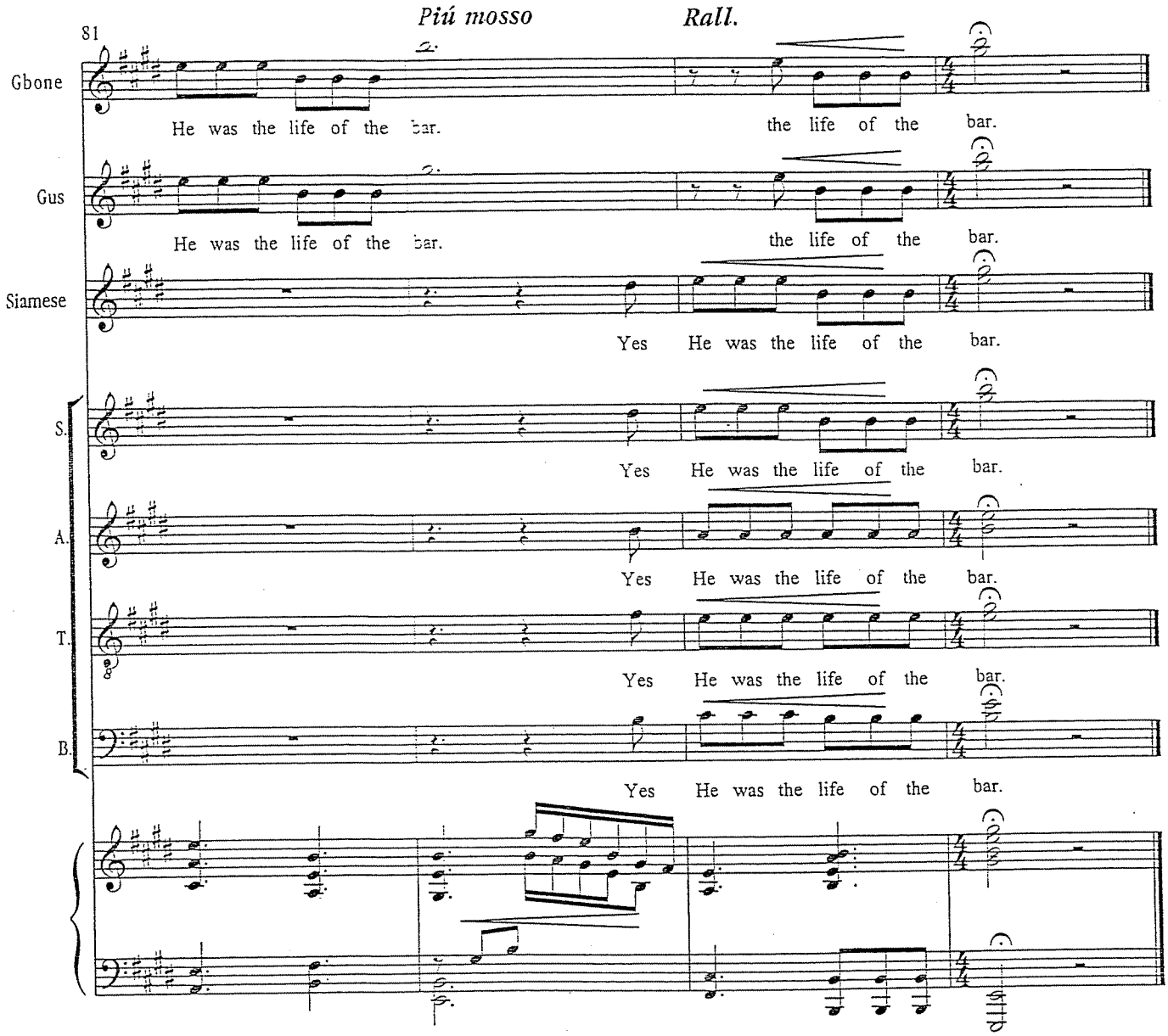

33
Colla Voce
Gus
then we'd feel balm-y, in each eye a tear. And e-mo-tion would make us all or-der more beer. Li-ly,
37
C
A Tempo
Gus
she was a girl what had brains in her head. She would-n't have no-thing, no, not that much said. If it
41
Gus
come to an arg-u-ment or a dis-pute. She'd set-tle it off-hand with the toe of her boot. Or as
45
Gus
like-ly as not put a fist through your eye But when we was hap-py, and just a bit dry Or
mf


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
sentimentally
D
GRIDDLEBONE
53
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.
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!"
mf


69
Gbone
And
Gus
Bil - ly'd strike up on his mol - ey gui - tar And Bil - ly'd strike up on his mol - ey gui - tar And
S.
p
Ah
A.
p
Ah
T.
p
Ah
B.
p
Ah
sim
73
Colla Voce
Gbone
then we'd feel balm - y in each eye a tear. And e - mo - tion would make us all ord - er more beer
Gus
then we'd feel balm - y in each eye a tear. And e - mo - tion would make us all ord - er more beer
SIAMESE
Siamese
Ah

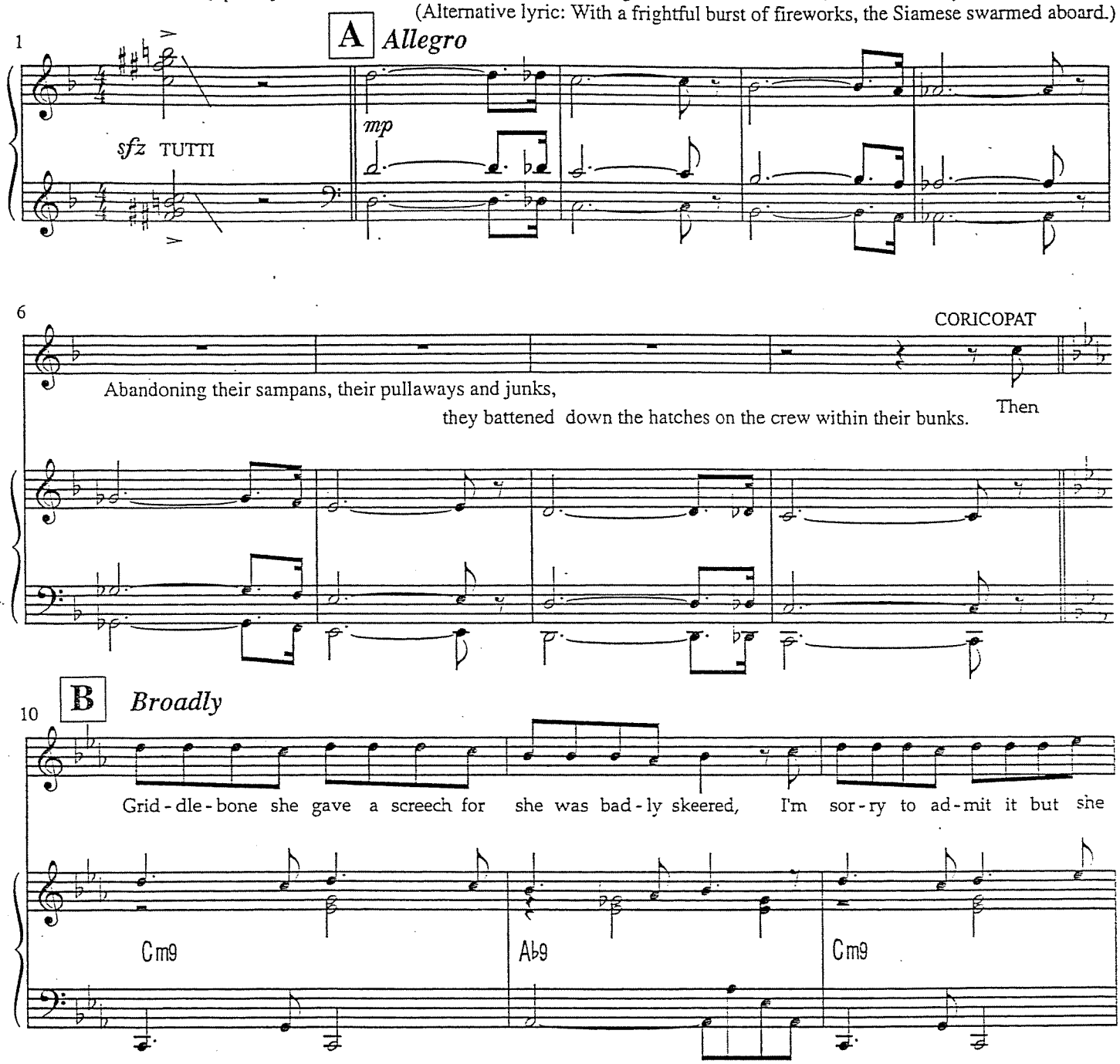

77
F
A Tempo
Gbone
Gus
Siamese
S.
A.
T.
B.
Bil - ly, Bil - ly M' - Caw! Come give us a tune on your mol - ey gui - tar! Ah!
Bil - ly, Bil - ly M' - Caw! Come give us a tune on your mol - ey gui - tar!


81
Piú mosso
Rall.
Gbone
He was the life of the bar.
the life of the bar.
Gus
He was the life of the bar.
the life of the bar.
Siamese
Yes He was the life of the bar.
S.
Yes He was the life of the bar.
A.
Yes He was the life of the bar.
T.
Yes He was the life of the bar.
B.
Yes He was the life of the bar.

Music by Andrew Lloyd Webber
Text by T.S. Eliot

14b. Growltiger's Last Stand Part 2

CORICOPAT *[Spoken]* Then Ghengis gave the signal to his fierce Mongolian horde.
With a frightful burst of fireworks, the Chinks they swarmed aboard.
(Alternative lyric: With a frightful burst of fireworks, the Siamese swarmed aboard.)



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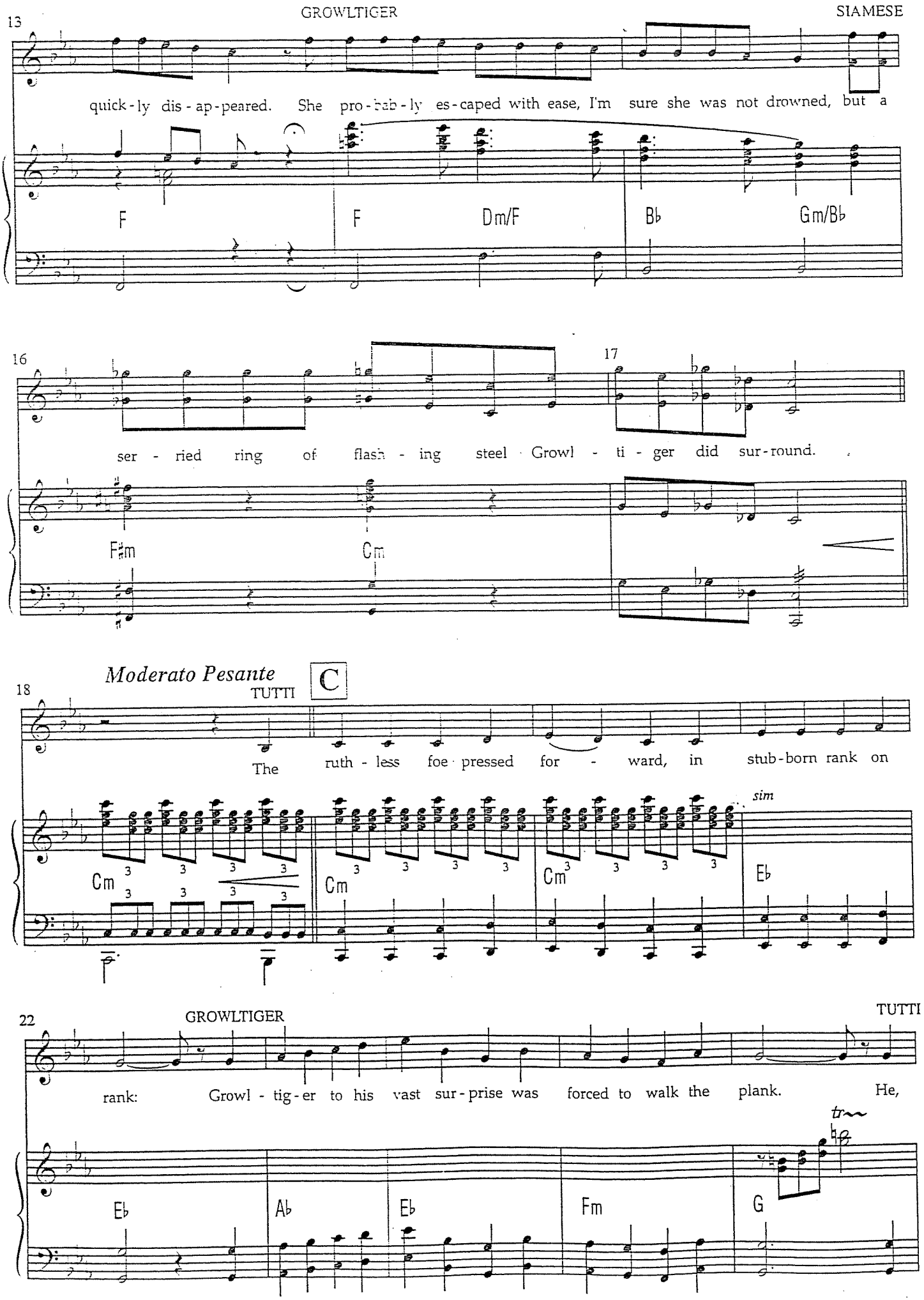
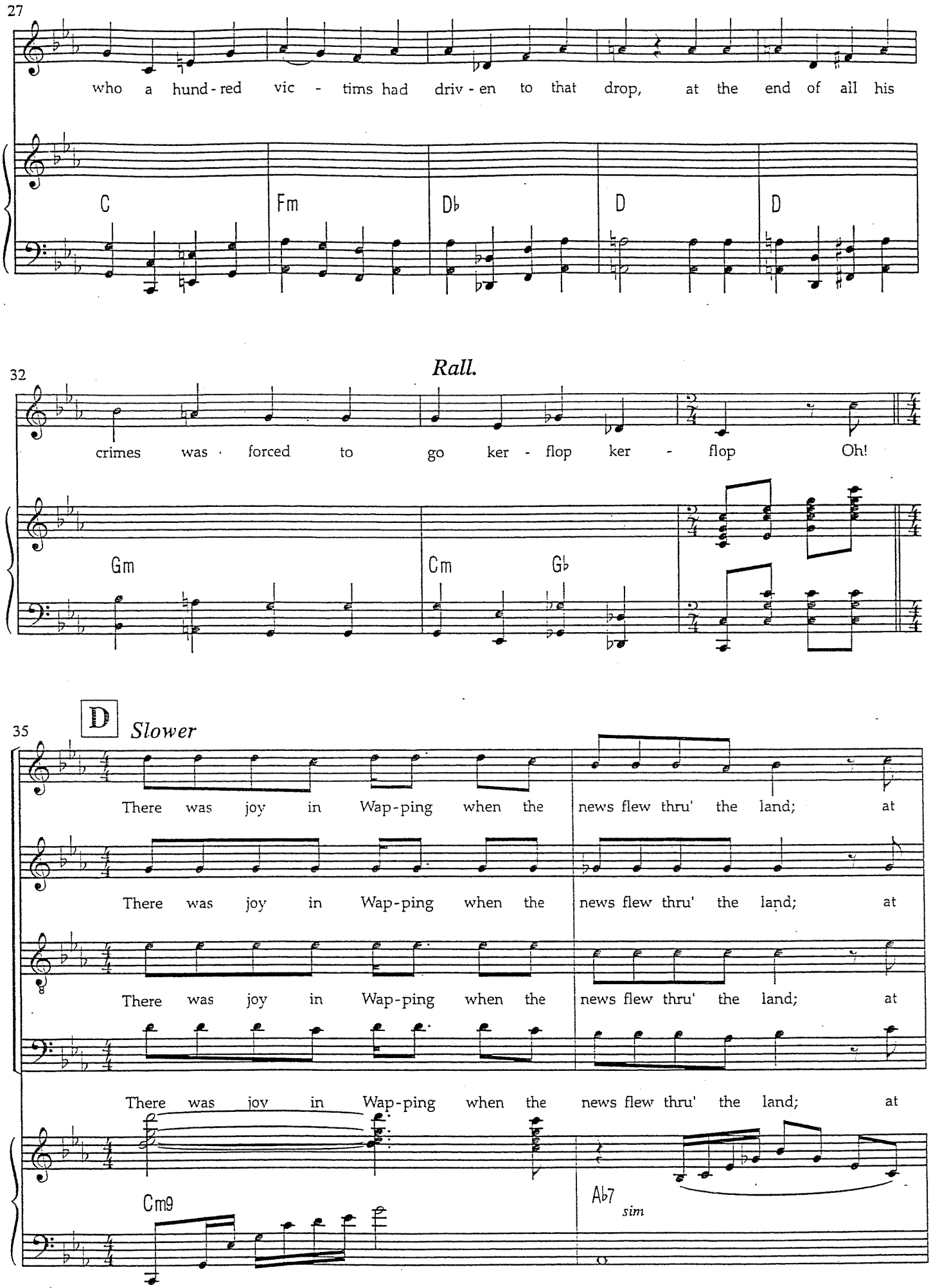
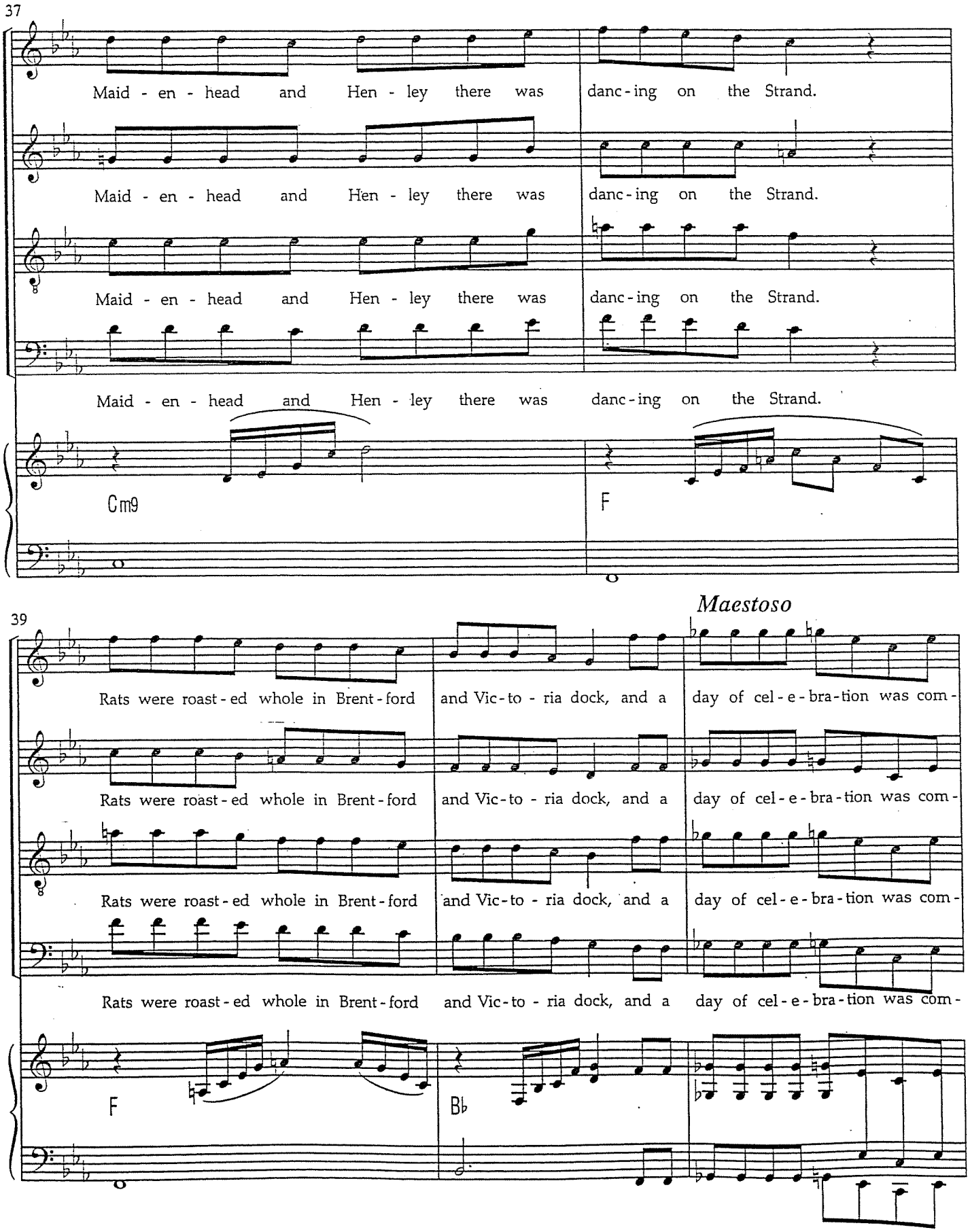
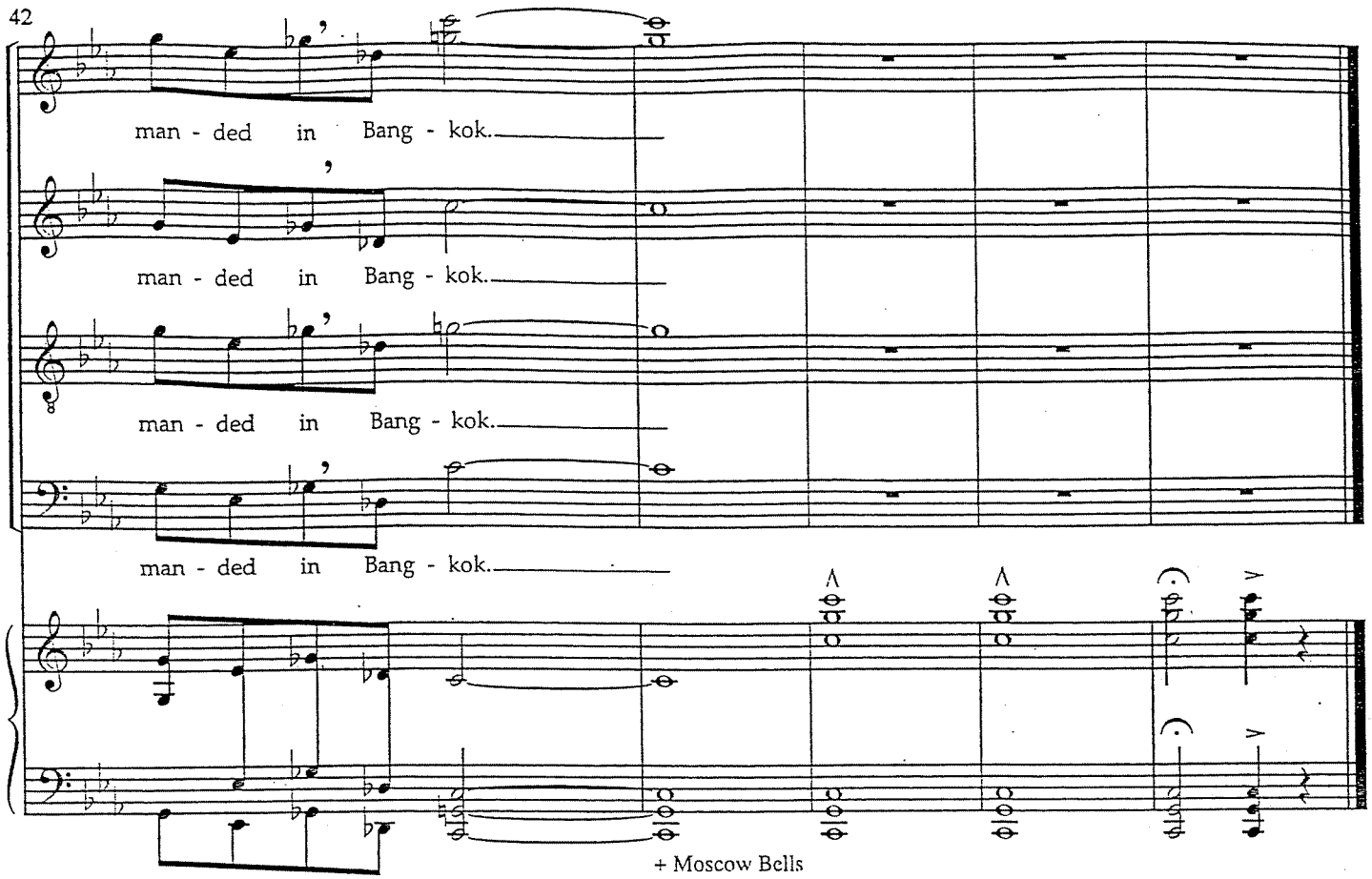
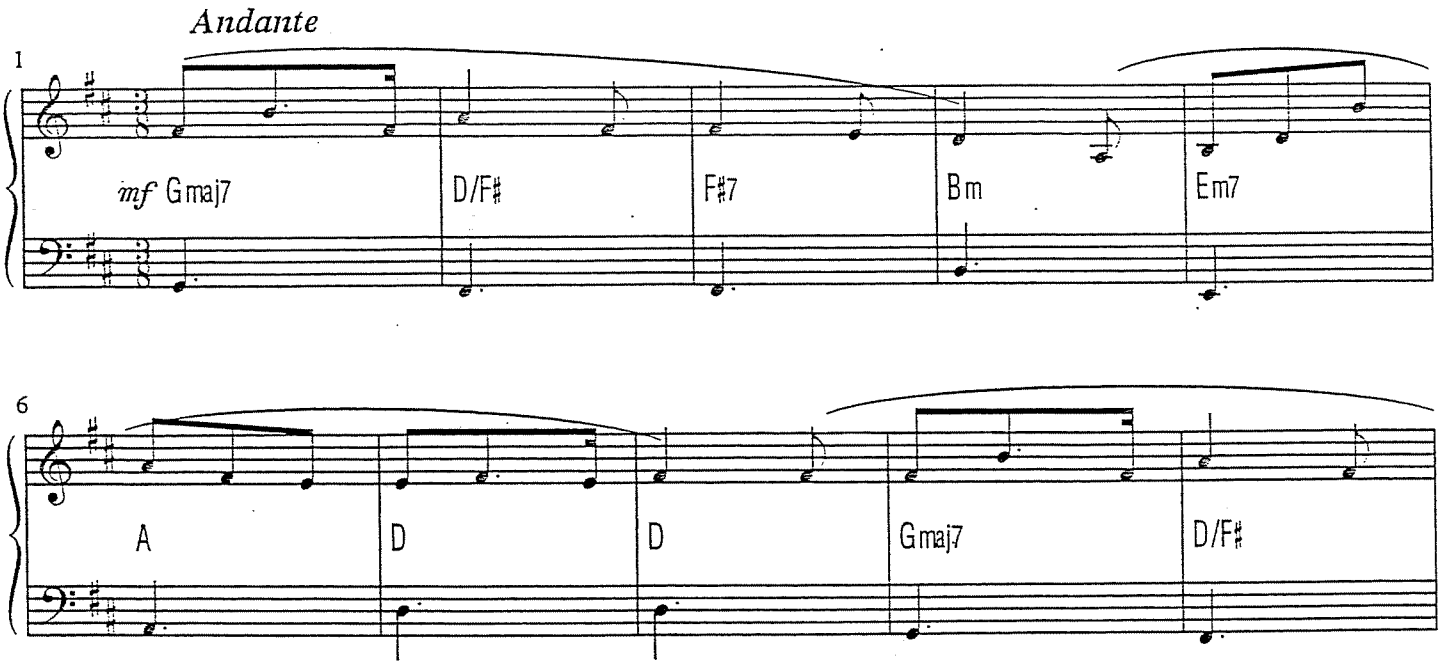

13
GROWLTIGER
SIAMESE
quick - ly dis - ap - peared. She pro - bab - ly es - caped with ease, I'm sure she was not drowned, but a
F
F
Dm/F
B♭
Gm/B♭
16
17
ser - ried ring of flash - ing steel Growl - ti - ger did sur - round.
F♯m
Cm
Moderato Pesante
C
18
TUTTI
The ruth - less foe pressed for - ward, in stub - born rank on
sim
Cm
Cm
Cm
E♭
22
GROWLTIGER
TUTTI
rank: Growl - tig - er to his vast sur - prise was forced to walk the plank. He,
tr
E♭
A♭
E♭
Fm
G

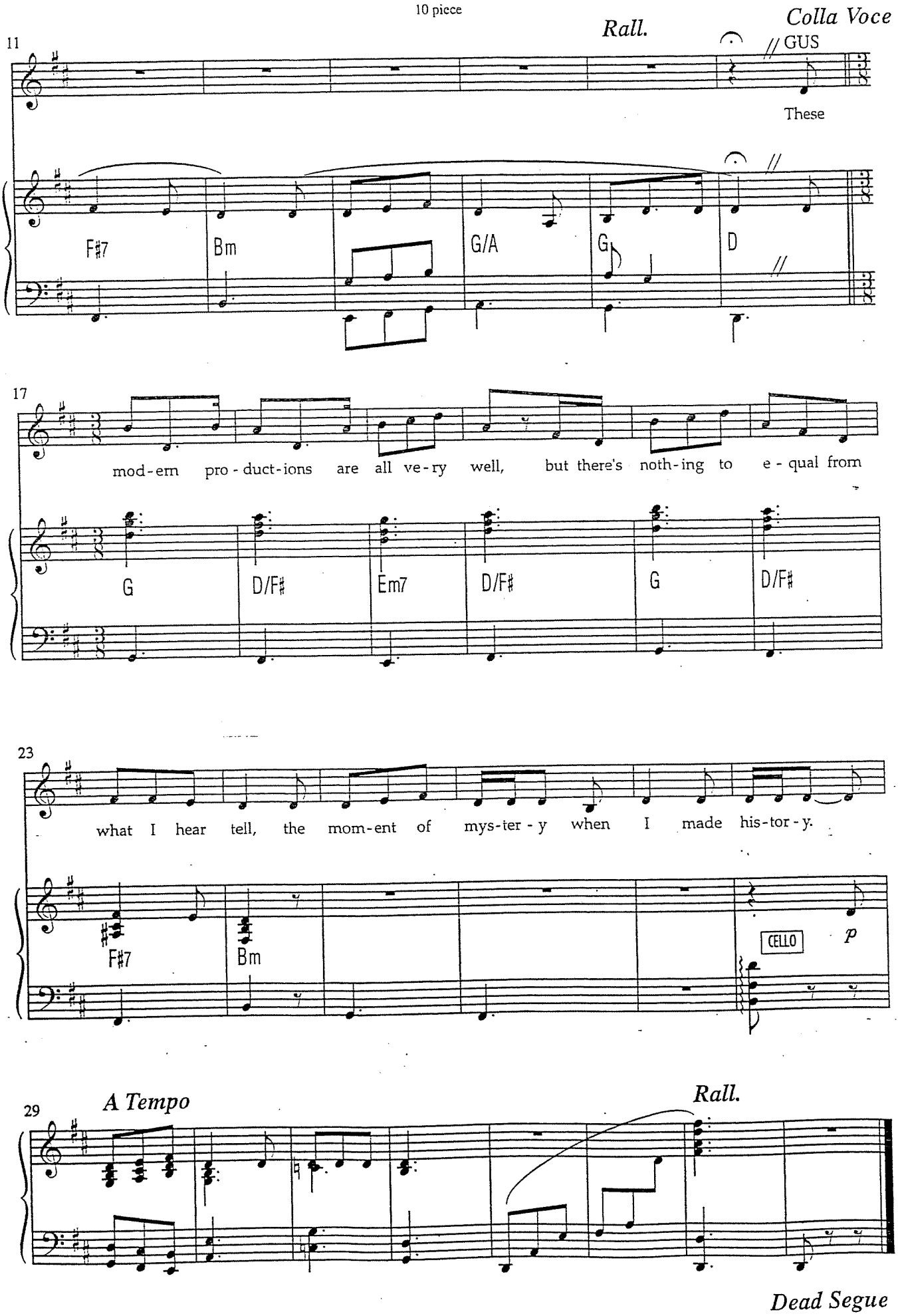

27
who a hund - red vic - tims had driv - en to that drop, at the end of all his
C
Fm
Db
D
D
32
Rall.
crimes was forced to go ker - flop ker - flop Oh!
Gm
Cm
Gb
35
D
Slower
S
A
T
B
There was joy in Wap-ping when the news flew thru' the land; at
There was joy in Wap-ping when the news flew thru' the land; at
There was joy in Wap-ping when the news flew thru' the land; at
There was joy in Wap-ping when the news flew thru' the land; at
Cm9
Ab7
sim


37
S
A
T
B
Maid - en - head and Hen - ley there was danc - ing on the Strand.
Maid - en - head and Hen - ley there was danc - ing on the Strand.
Maid - en - head and Hen - ley there was danc - ing on the Strand.
Maid - en - head and Hen - ley there was danc - ing on the Strand.
Cm9
F
39
Maestoso
Rats were roast - ed whole in Brent - ford and Vic - to - ria dock, and a day of cel - e - bra - tion was com -
Rats were roast - ed whole in Brent - ford and Vic - to - ria dock, and a day of cel - e - bra - tion was com -
Rats were roast - ed whole in Brent - ford and Vic - to - ria dock, and a day of cel - e - bra - tion was com -
Rats were roast - ed whole in Brent - ford and Vic - to - ria dock, and a day of cel - e - bra - tion was com -
F
B♭



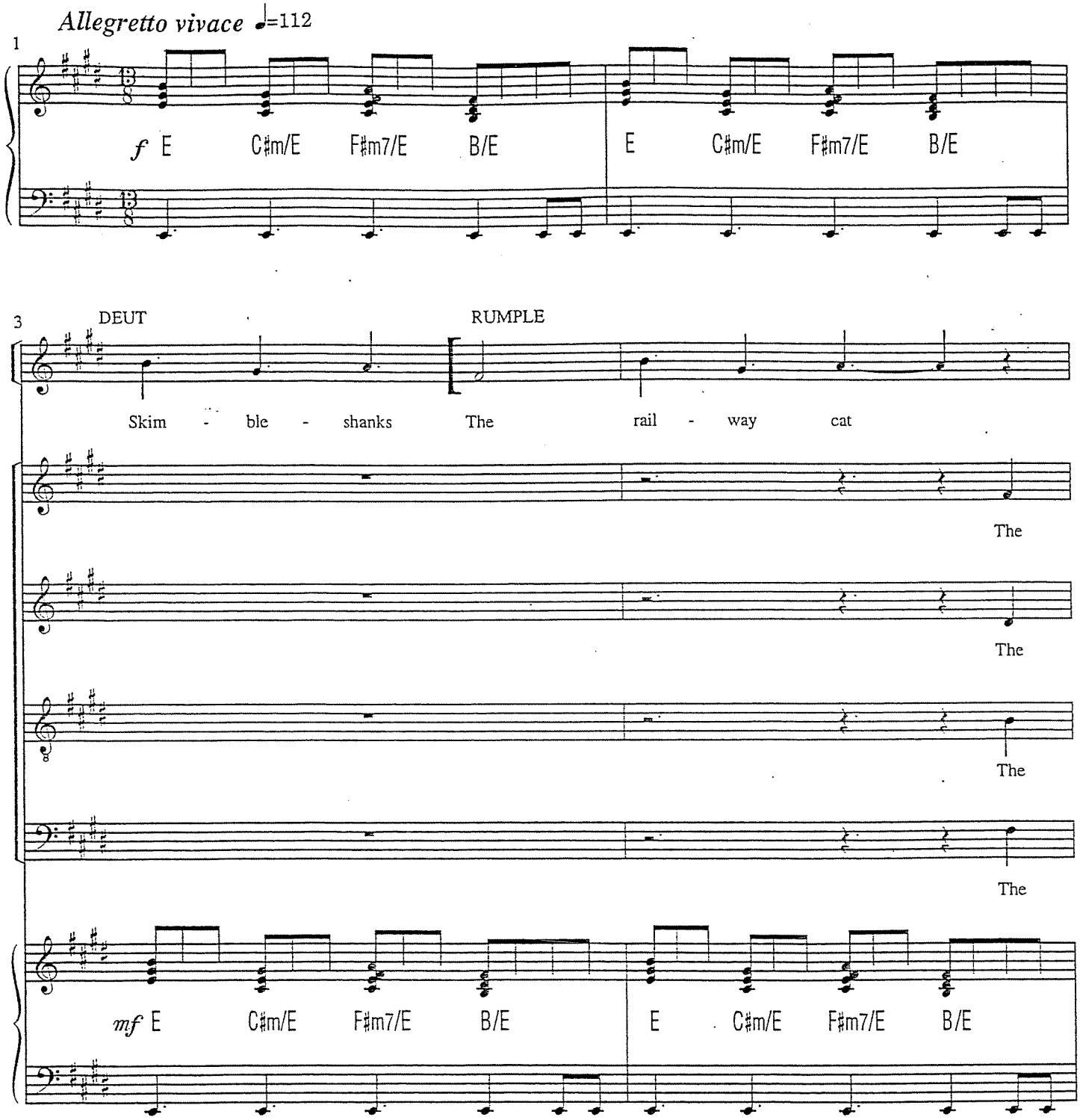
14c. Gus The Theatre Cat Reprise




Rall.
Colla Voce
11
GUS
These
F♯7
Bm
G/A
G
D
17
mod-ern pro-duct-ions are all ve-ry well, but there's noth-ing to e-qual from
G
D/F♯
Em7
D/F♯
G
D/F♯
23
what I hear tell, the mom-ent of mys-ter-y when I made his-tor-y.
F♯7
Bm
CELLO
p
29
A Tempo
Rall.
Dead Segue

Music by Andrew Lloyd Webber
Text by T.S. Eliot

15. Skimbleshanks : The Railway Cat



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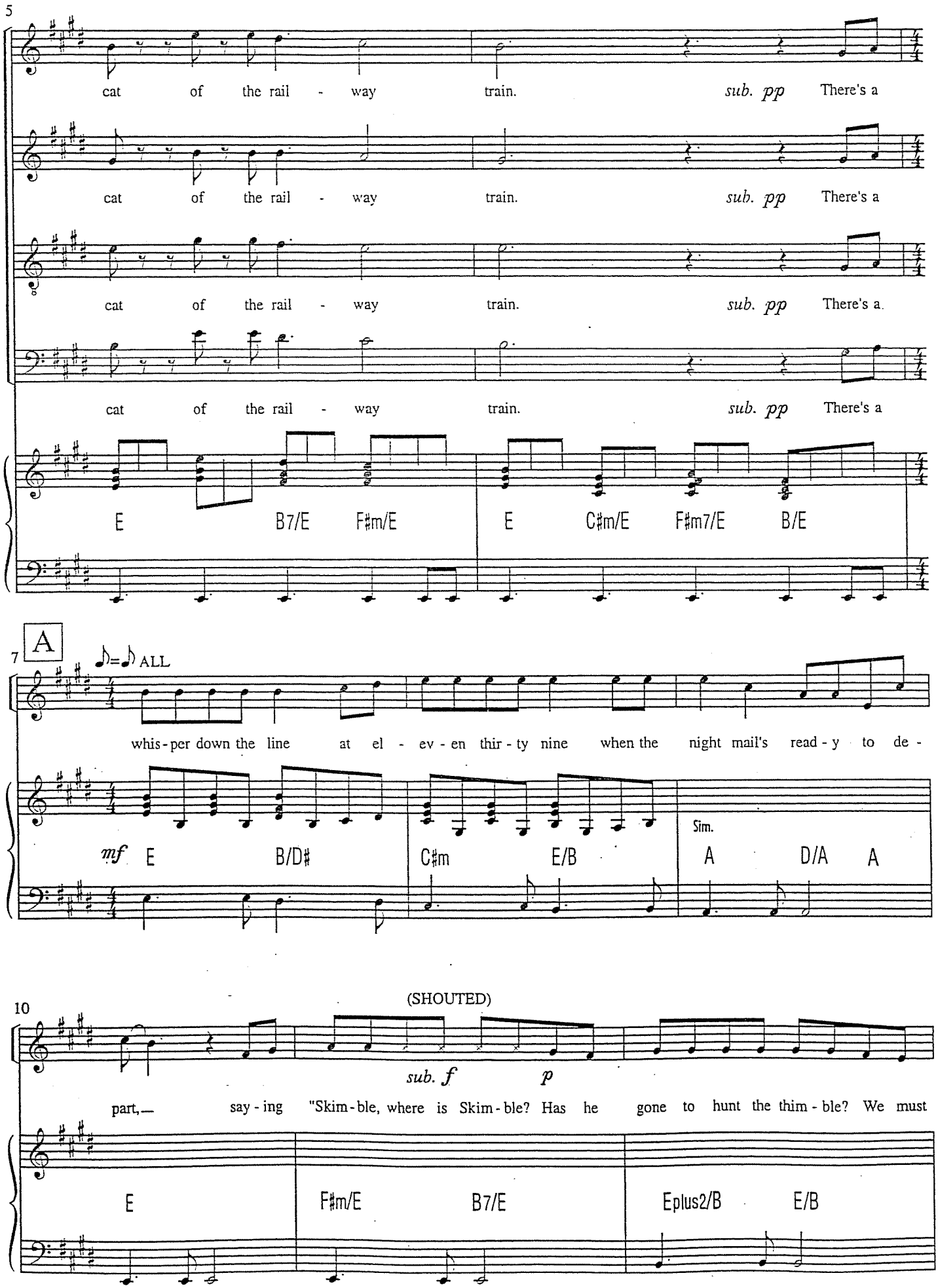

5
S
A
T
B
cat of the rail - way train. sub. pp There's a
cat of the rail - way train. sub. pp There's a
cat of the rail - way train. sub. pp There's a.
cat of the rail - way train. sub. pp There's a
E B7/E F♯m/E E C♯m/E F♯m7/E B/E
A
7
ALL
whis - per down the line at el - ev - en thir - ty nine when the night mail's read - y to de -
mf E B/D♯ C♯m E/B
Sim.
A D/A A
10
(SHOUTED)
sub. f p
part,— say - ing "Skim - ble, where is Skim - ble? Has he gone to hunt the thim - ble? We must
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

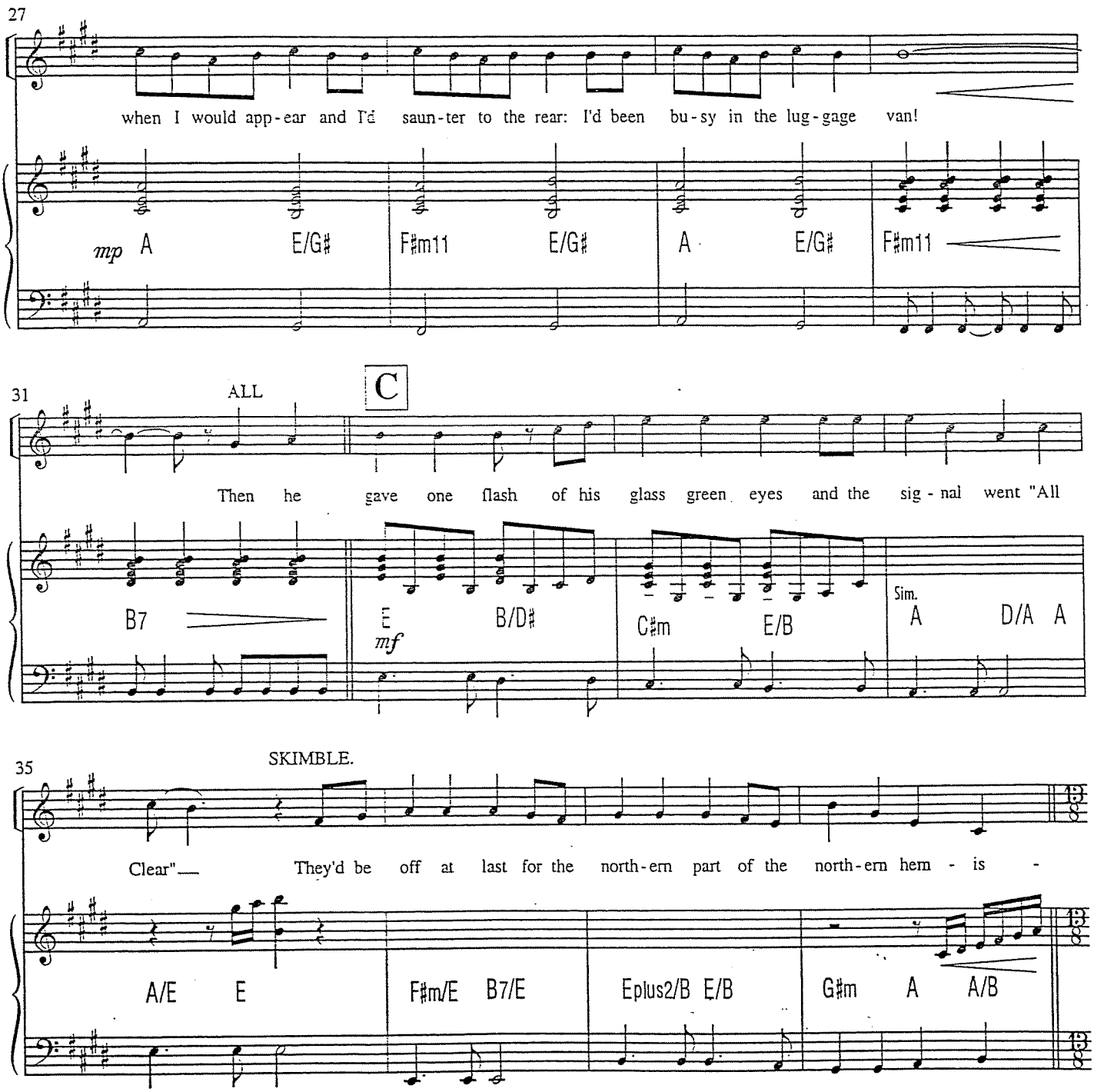
"Skim - ble, where is Skim - ble? For un - less he's ve - ry nim - ble then the night mail just can't go." At el -

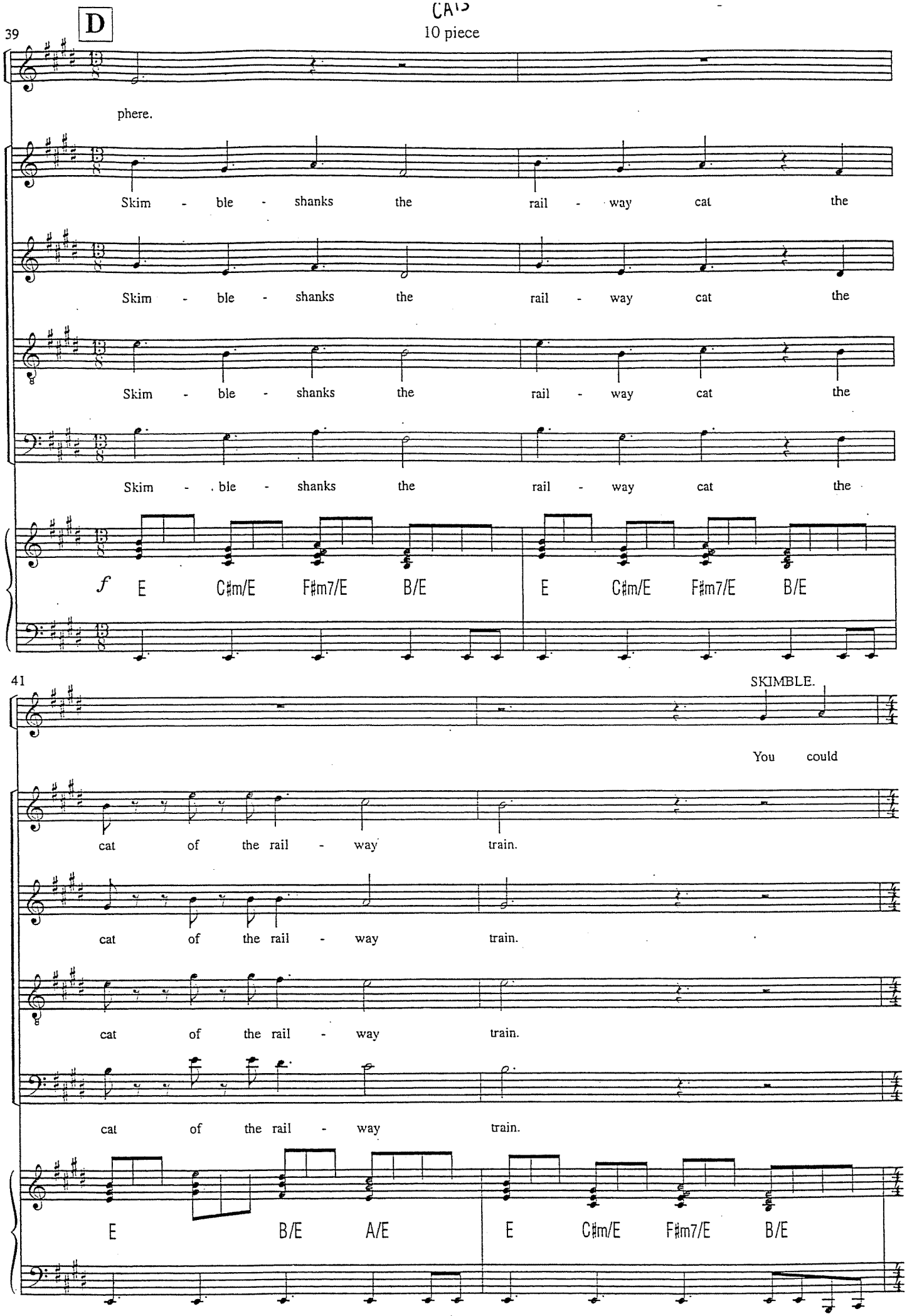
F♯m/E B7/E E 2/B E/B G♯m A A/B E

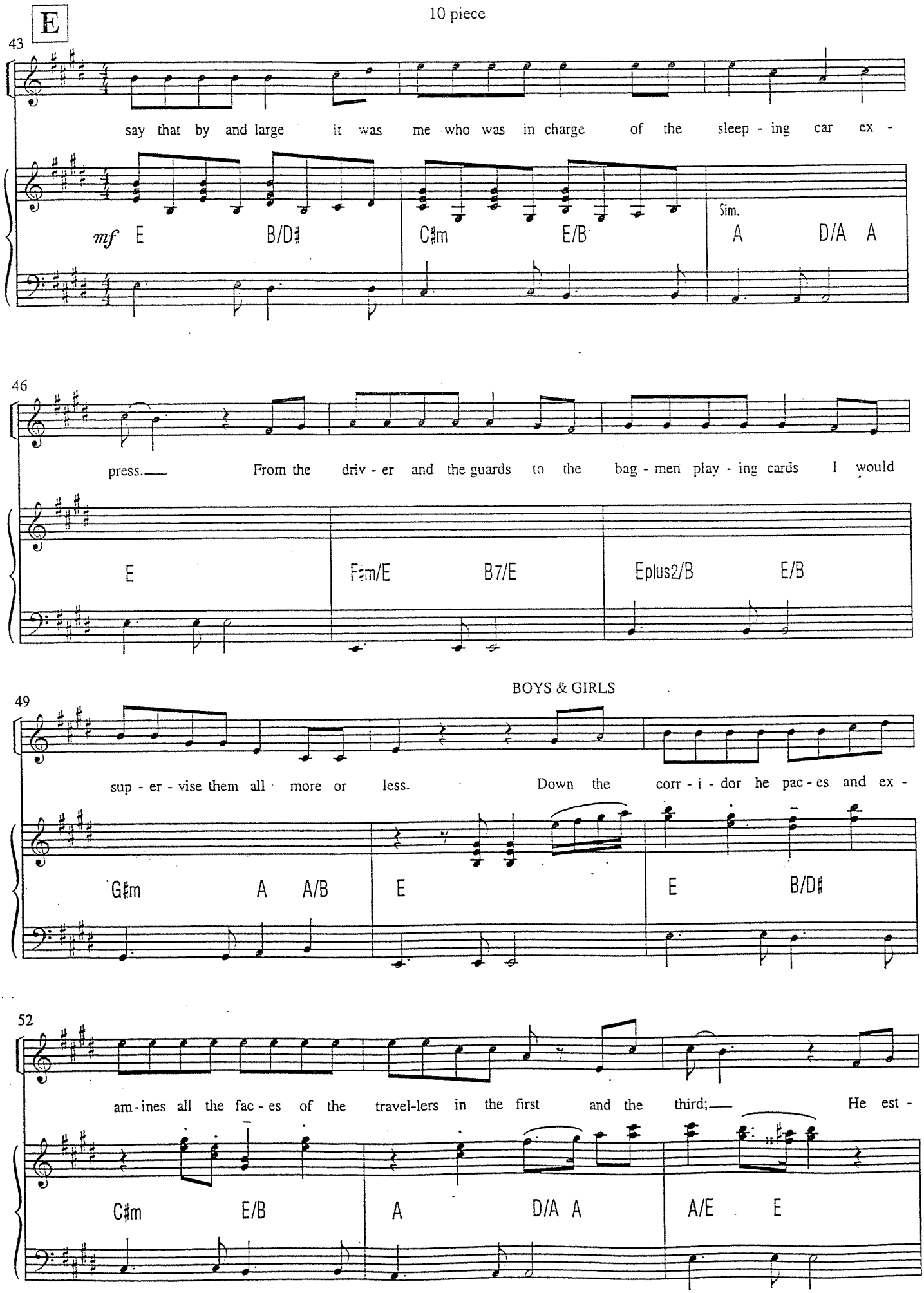
23 **B**

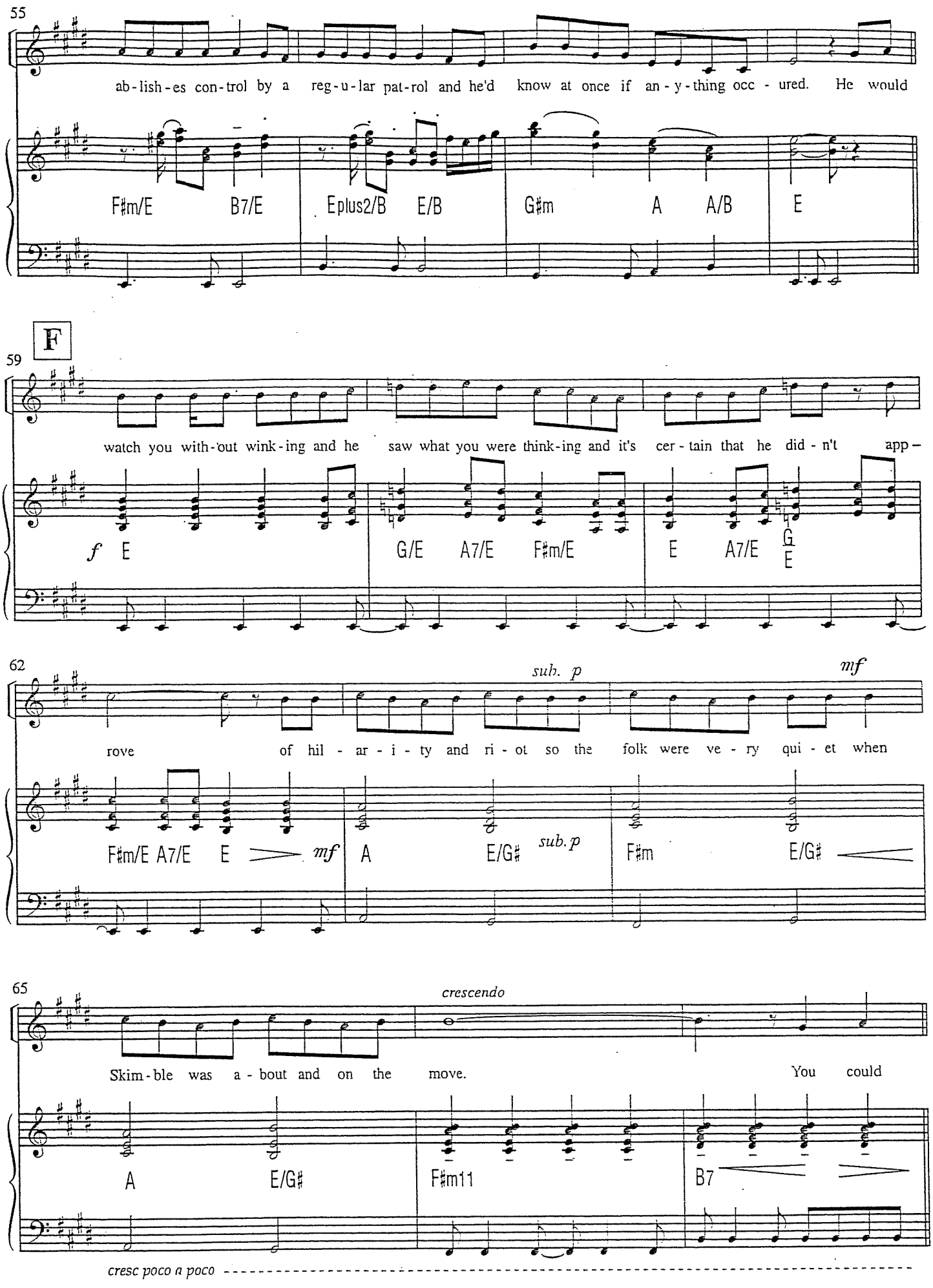
ev - en for - ty two with the sig - nal ov - er - due and the pass - en - gers all fran - tic to a man that's

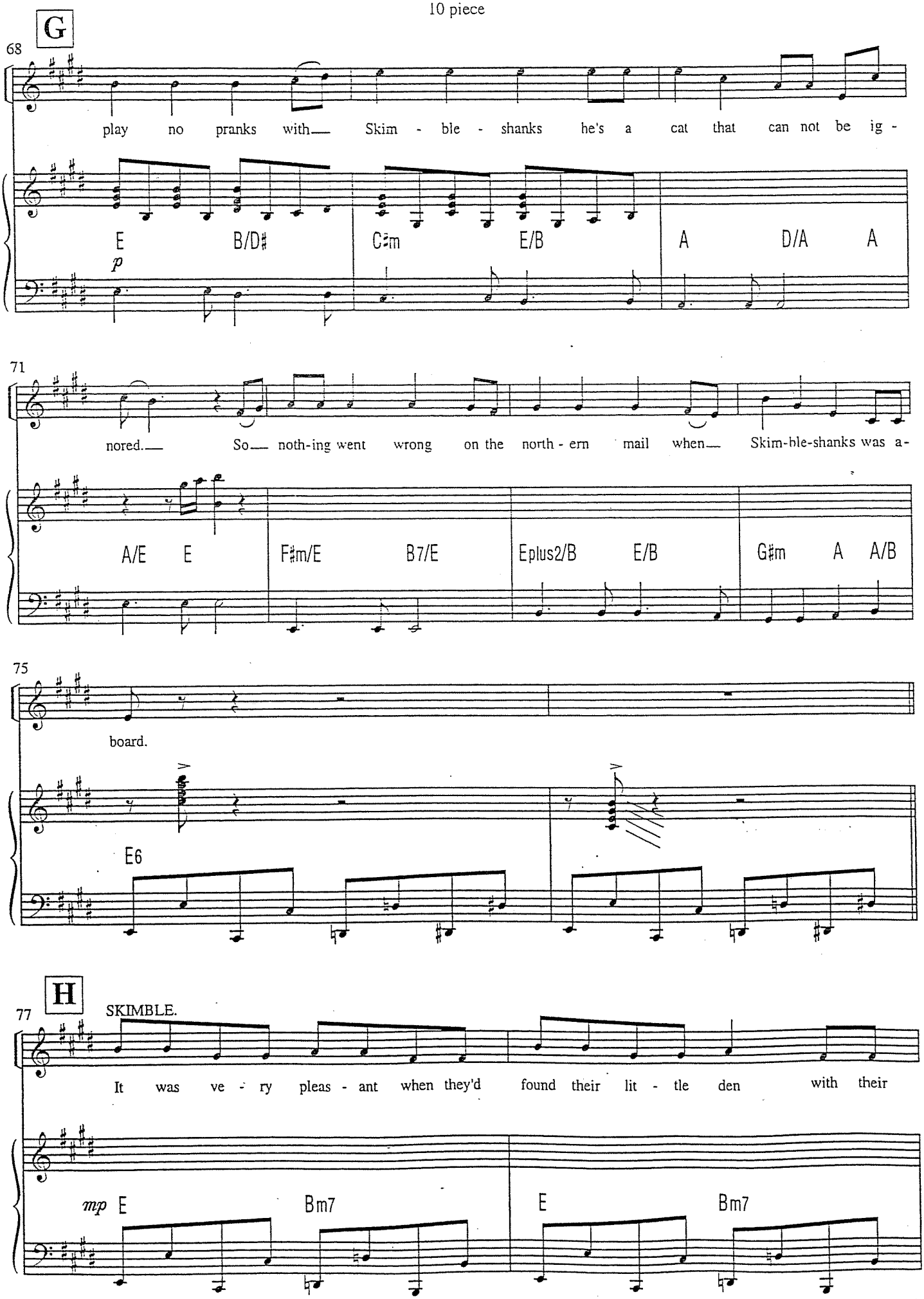
f E G/E F♯m/E E G/E F♯m/E E

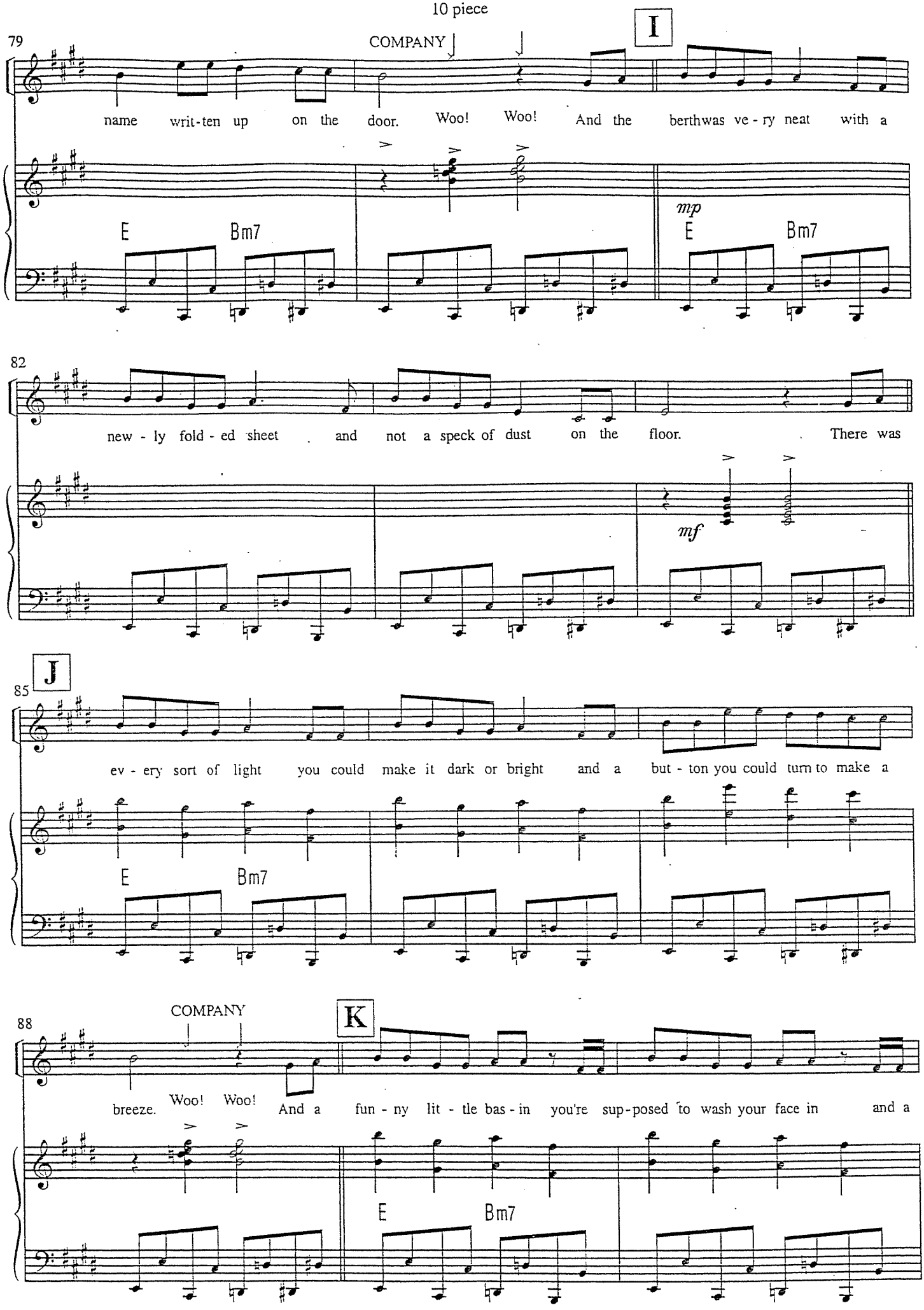

27
when I would app-ear and I'd saun-ter to the rear: I'd been bu-sy in the lug-gage van!
mp
A E/G♯ F♯m11 E/G♯ A E/G♯ F♯m11
31
ALL
C
Then he gave one flash of his glass green eyes and the sig-nal went "All
B7 E B/D♯ C♯m E/B Sim. A D/A A
mf
35
SKIMBLE.
Clear"— They'd be off at last for the north-ern part of the north-ern hem-is-
A/E E F♯m/E B7/E Eplus2/B E/B G♯m A A/B


39
D
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.
You could
S
cat of the rail - way train.
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

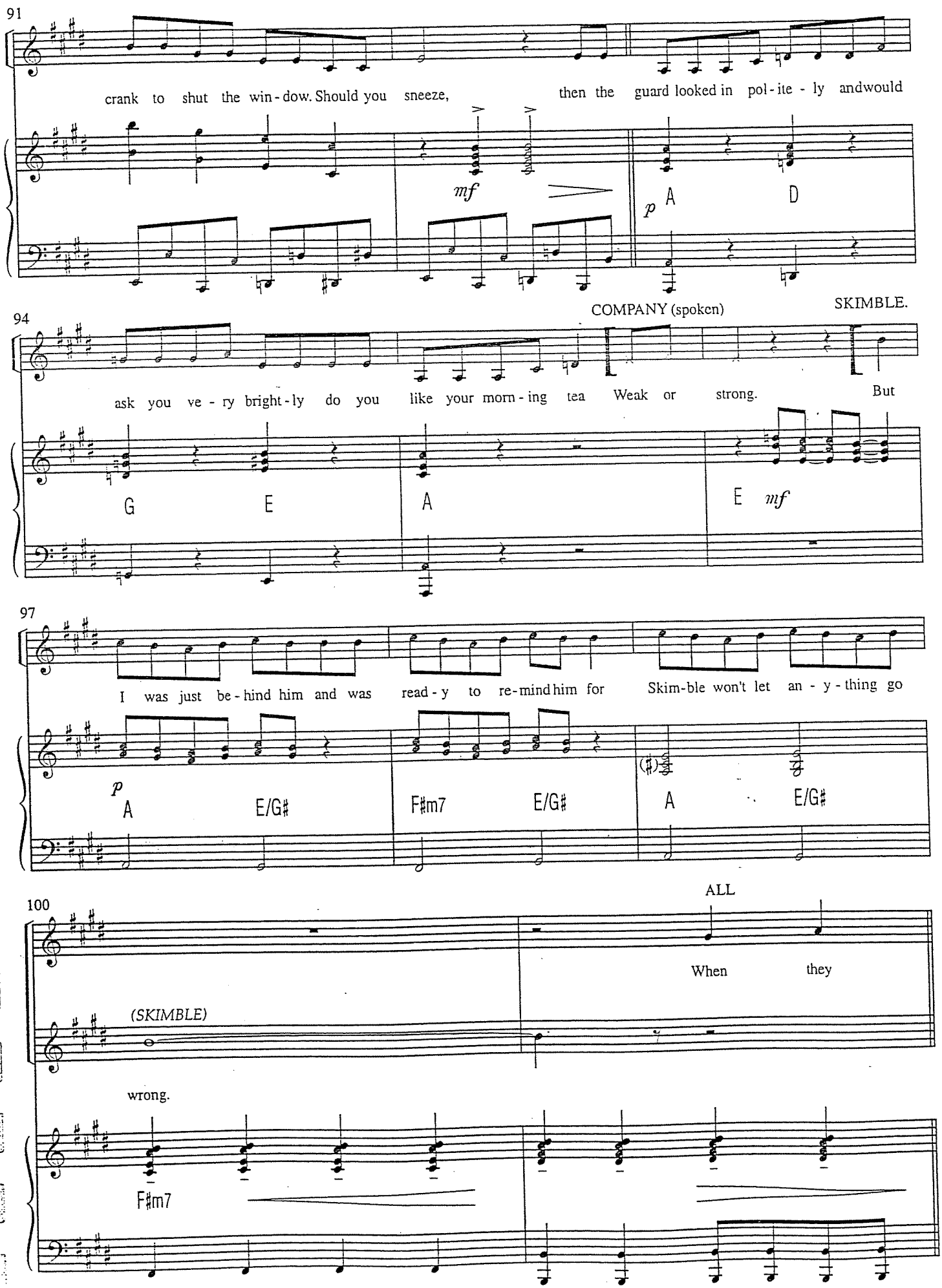

E
43
say that by and large it was me who was in charge of the sleep - ing car ex -
mf E B/D♯ C♯m E/B Sim. A D/A A
46
press.— From the driv - er and the guards to the bag - men play - ing cards I would
E F♯m/E B7/E Eplus2/B E/B
BOYS & GIRLS
49
sup - er - vise them all more or less. Down the corr - i - 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

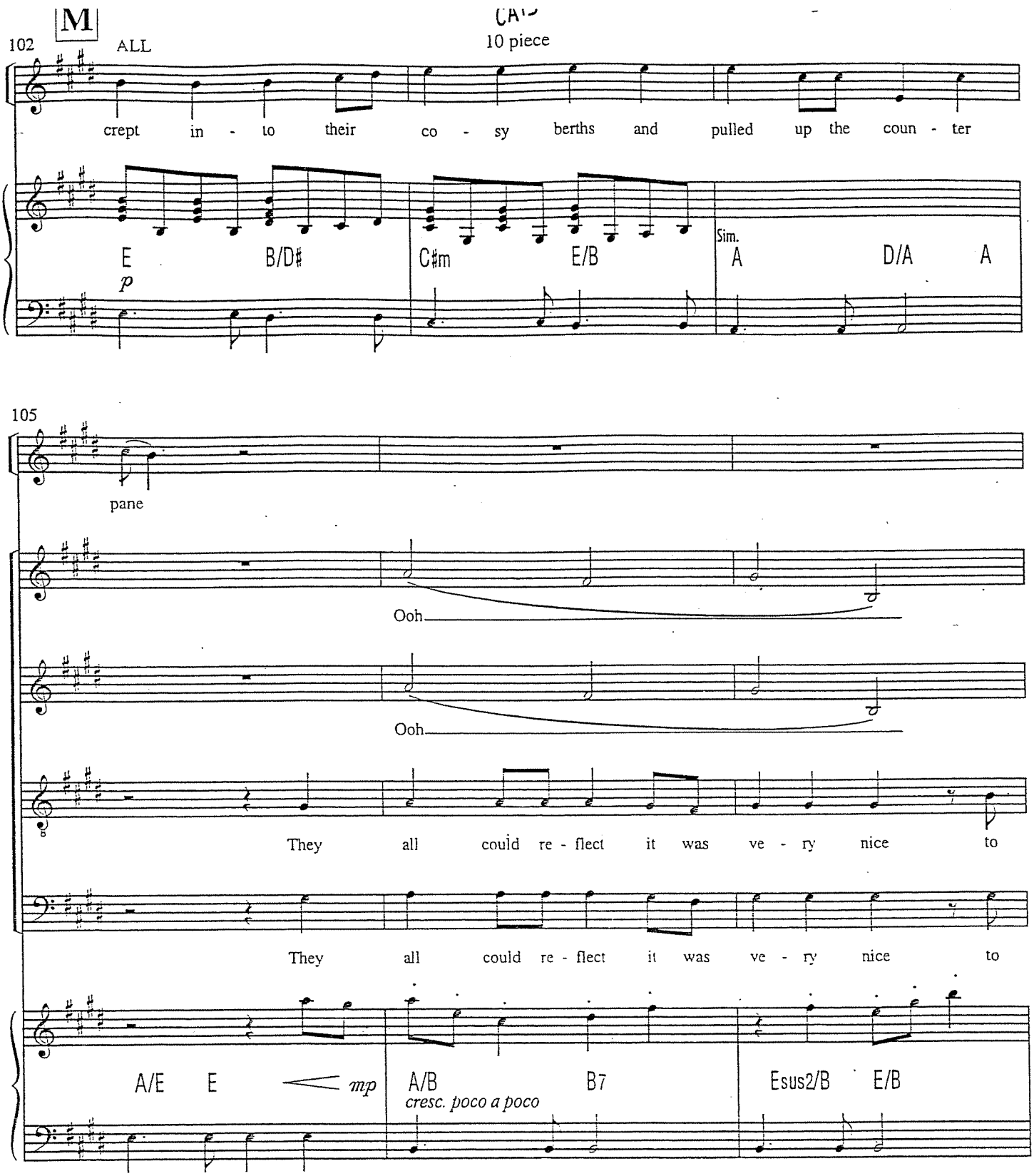

55
ab-lish-es con-trol by a reg-u-lar pat-rol and he'd know at once if an-y-thing occ-ured. He would
F♯m/E B7/E Eplus2/B E/B G♯m A A/B E
F
59
watch you with-out wink-ing and he saw what you were think-ing and it's cer-tain that he did-n't app-
f E G/E A7/E F♯m/E E A7/E G E
62
sub. p
mf
rove of hil-ar-i-ty and ri-ot so the folk were ve-ry qui-et when
F♯m/E A7/E E mf A E/G♯ sub. p F♯m E/G♯
65
crescendo
Skim-ble was a-bout and on the move. You could
A E/G♯ F♯m11 B7
cresc poco a poco

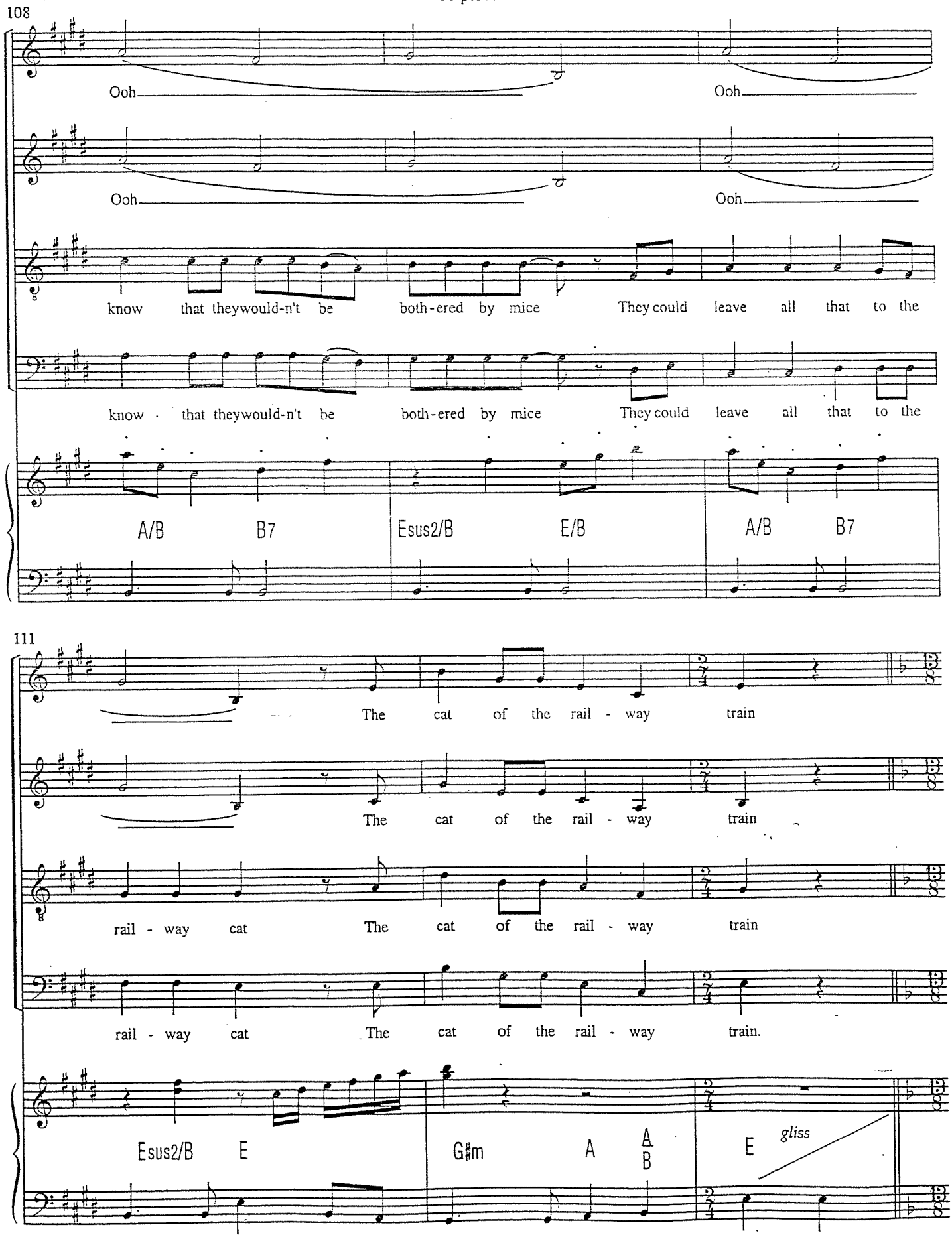

G
68
play no pranks with Skim - ble - shanks he's a cat that can not be ig -
E B/D♯ C♯m E/B A D/A A
p
71
nored. So noth-ing went wrong on the north - ern mail when Skim-ble-shanks was a-
A/E E F♯m/E B7/E Eplus2/B E/B G♯m A A/B
75
board.
E6
H
77
SKIMBLE.
It was ve - ry pleas - ant when they'd found their lit - tle den with their
mp E Bm7 E Bm7

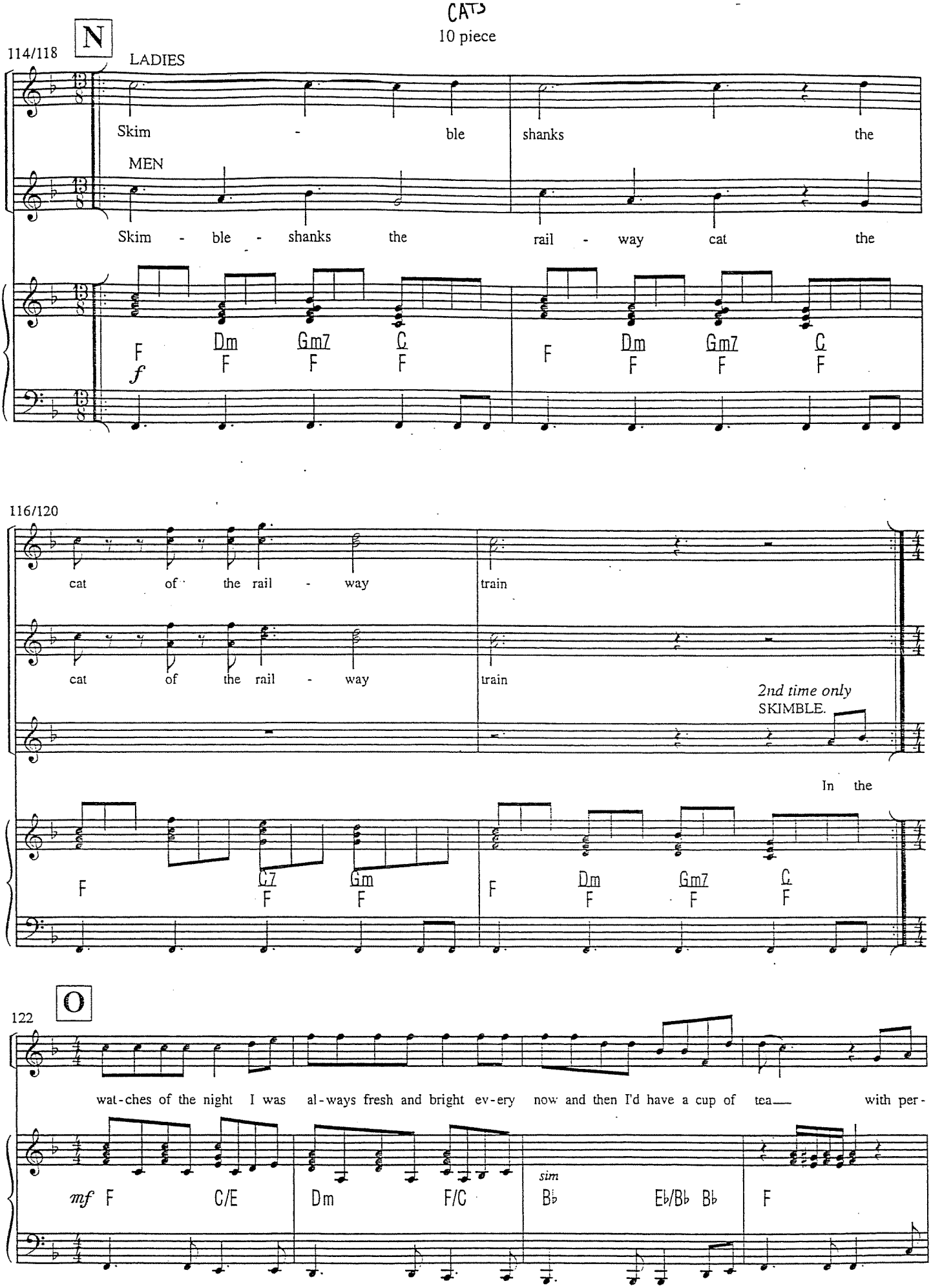

79
COMPANY
I
name writ-ten up on the door. Woo! Woo! And the berthwas ve-ry neat with a
E Bm7
mp
E Bm7
82
new-ly fold-ed sheet and not a speck of dust on the floor. There was
mf
J
85
ev-ery sort of light you could make it dark or bright and a but-ton you could turn to make a
E Bm7
88
COMPANY
K
breeze. Woo! Woo! And a fun-ny lit-tle bas-in you're sup-posed to wash your face in and a
E Bm7

L


91
crank to shut the win - dow. Should you sneeze, then the guard looked in pol - ite - ly andwould
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
(SKIMBLE)
wrong.
F♯m7


M
102
ALL
10 piece
crept in - to their co - sy berths and pulled up the coun - ter
E
B/D♯
C♯m
E/B
Sim.
A
D/A
A
p
105
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


108
S
Ooh
Ooh
A
Ooh
Ooh
T
know that theywould-n't be both-ered by mice They could leave all that to the
B
know · that theywould-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
The cat of the rail - way train
A
The cat of the rail - way train
T
rail - way cat The cat of the rail - way train
B
rail - way cat The cat of the rail - way train.
Esus2/B E G♯m A A/B E gliss


N
114/118
LADIES
Skim - ble shanks the
MEN
Skim - ble - shanks the rail - way cat the
F Dm Gm7 C F Dm Gm7 C
f
116/120
cat of the rail - way train
cat of the rail - way train
2nd time only
SKIMBLE.
In the
F C7 Gm F Dm Gm7 C
O
122
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 B♭ E♭/B♭ B♭ F

126

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 B♭ B♭/C F

P

130

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 B♭ E♭/B♭ B♭ F

134

sleeping all thewhile I was bu-sy at Carl-isle where I met the sta-tion mas-ter with el - at - ion theymight

Gm/F C7/F Fsus2 F Am B♭ B♭/C F

Q

138

see me at Dum-fries if I sum-moned the pol - ice if there was an - y - thing they ought to know a -

F A♭/F Gm7/F F A♭/F

CA[illegible]
10 piece

141 COMPANY *Rall.*

bout. When they got to Gal - low - gate there they did not have to wait for

Gm/F F B♭ F/A Gm7 F/A

144 ***molto rall.***

Skim - ble - shanks would help them to get out. And he

B♭ 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. B♭ 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 B♭ B♭/C F

CATS

10 piece

S

156

F C/E Dm F/C B♭ F

160 *Molto rall* *JELLYLORUM* *A Tempo*

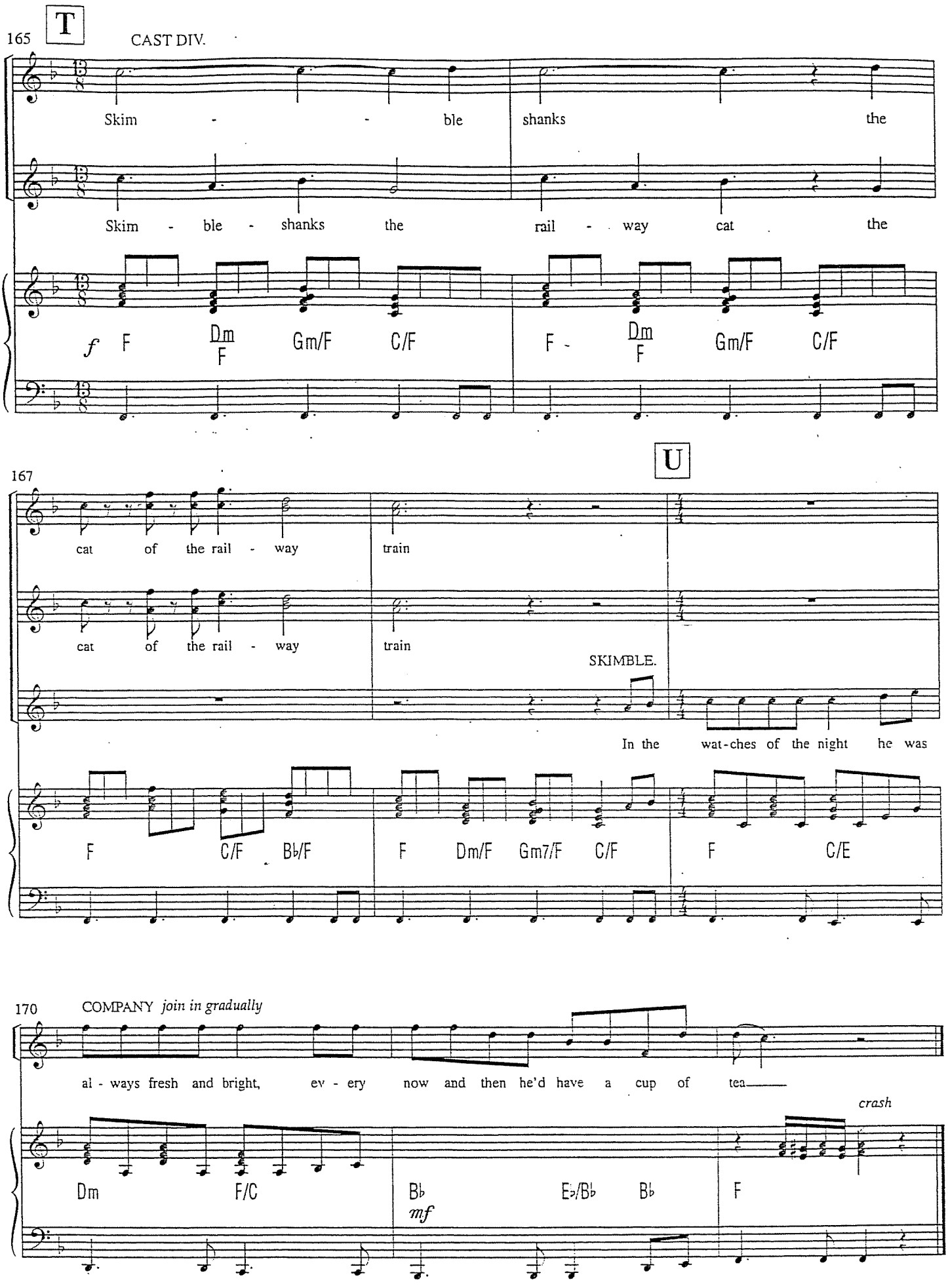
S The cat of the rail - way train

A The cat of the rail - way train

T The cat of the rail - way train

B The cat of the rail - way train

Gm/F C7/F F Am7 B♭ B♭/C F Drums

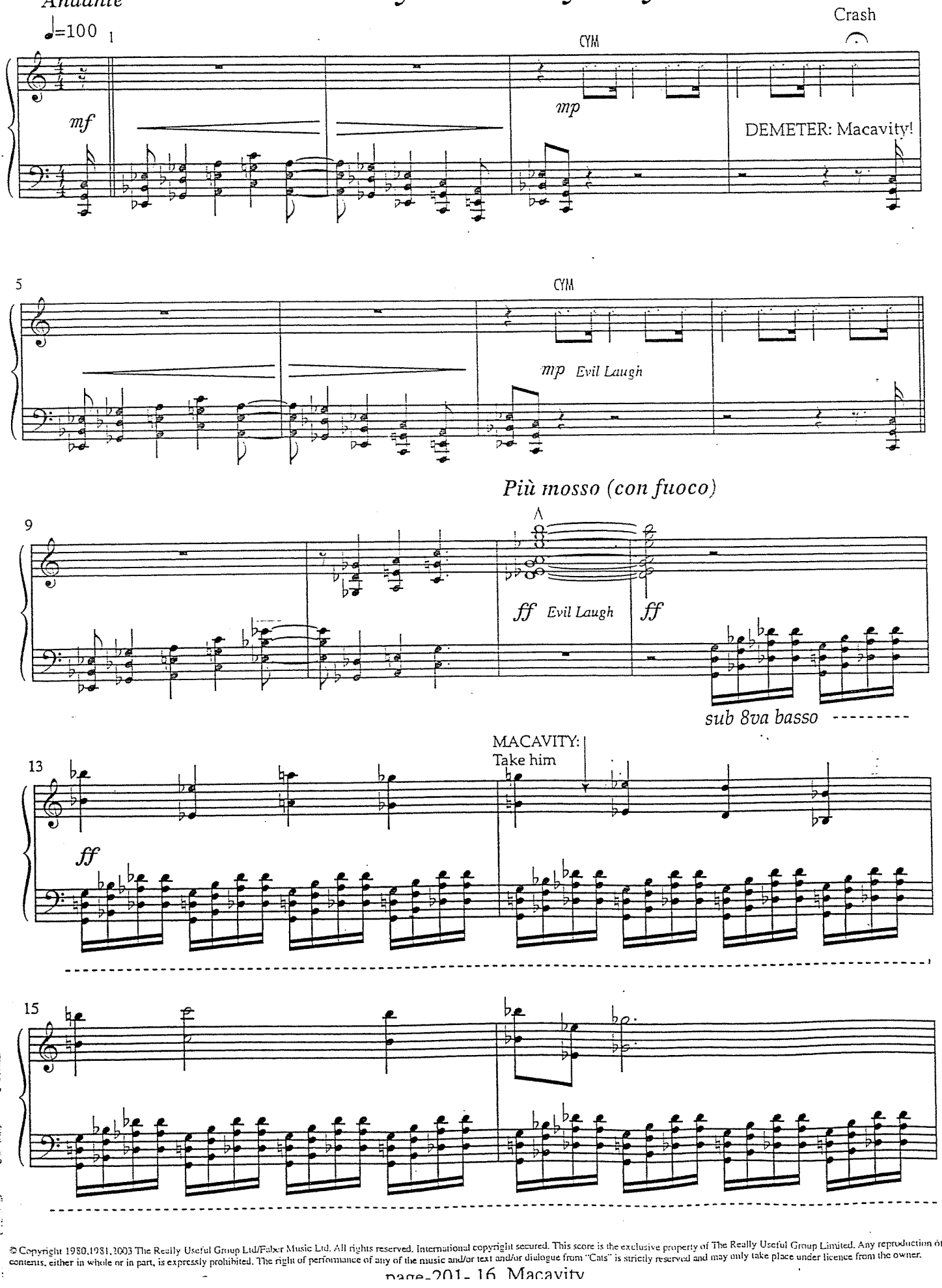

165
T
CAST DIV.
Skim - - ble shanks the
Skim - ble - shanks the rail - way cat the
f F Dm F Gm/F C/F F - Dm F Gm/F C/F
U
167
cat of the rail - way train
cat of the rail - way train
SKIMBLE.
In the wat-ches of the night he was
F C/F B♭/F F Dm/F Gm7/F C/F F C/E
170
COMPANY join in gradually
al - ways fresh and bright, ev - ery now and then he'd have a cup of tea
crash
Dm F/C B♭ mf E♭/B♭ B♭ F

CATS
10 piece

Music by Andrew Lloyd Webber
Text by T.S. Eliot

16. Macavity : The Mystery Cat

Andante
♩=100



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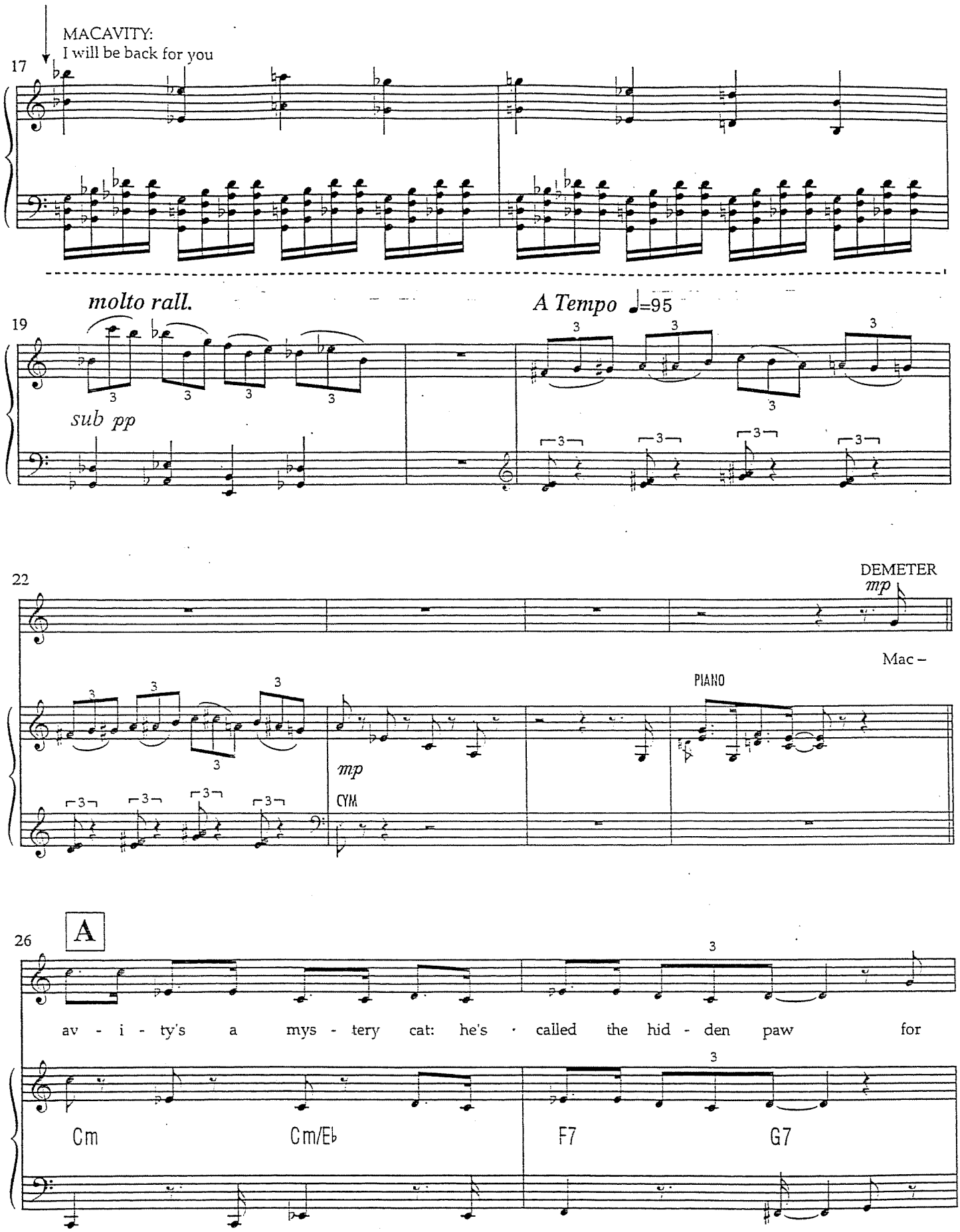
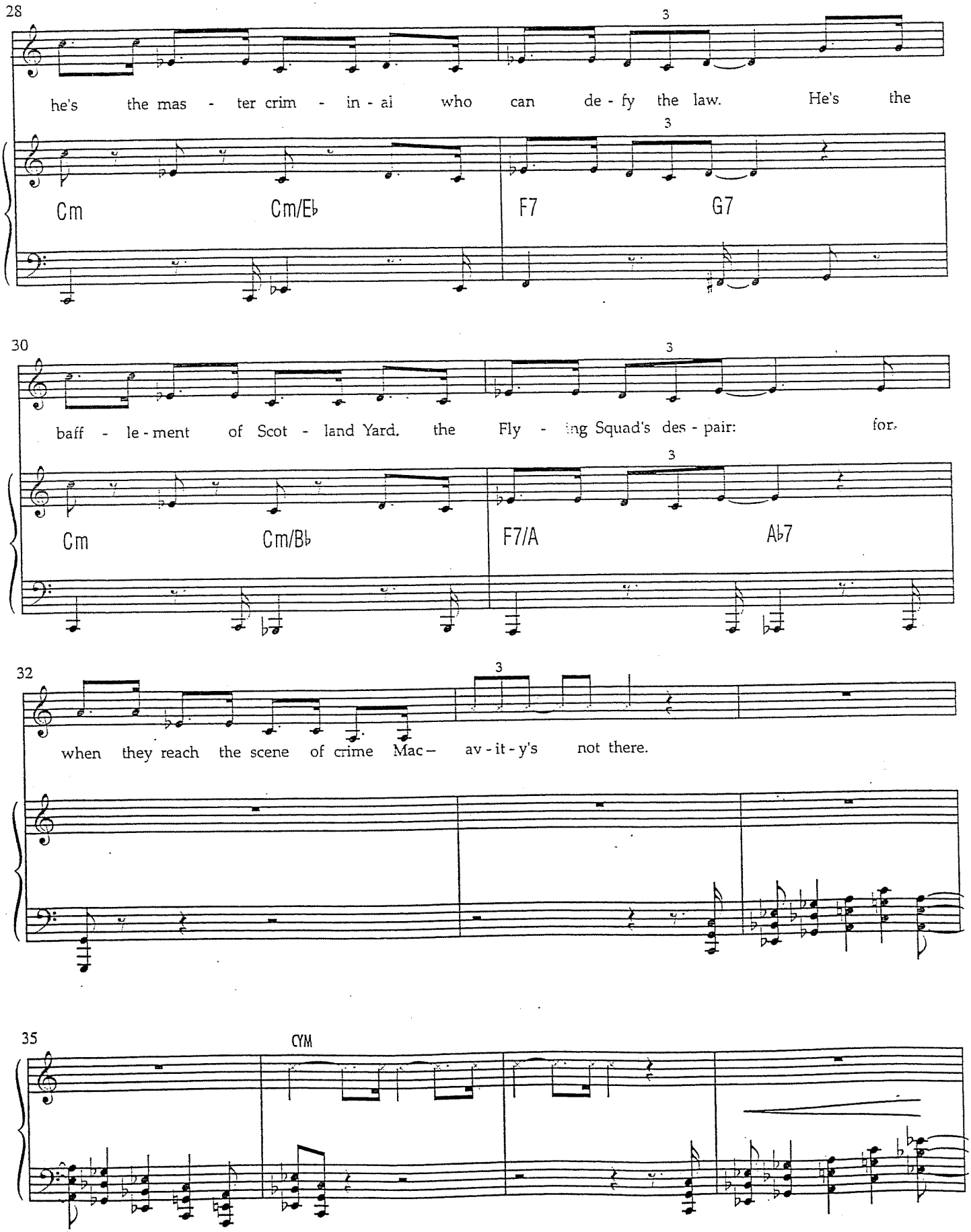
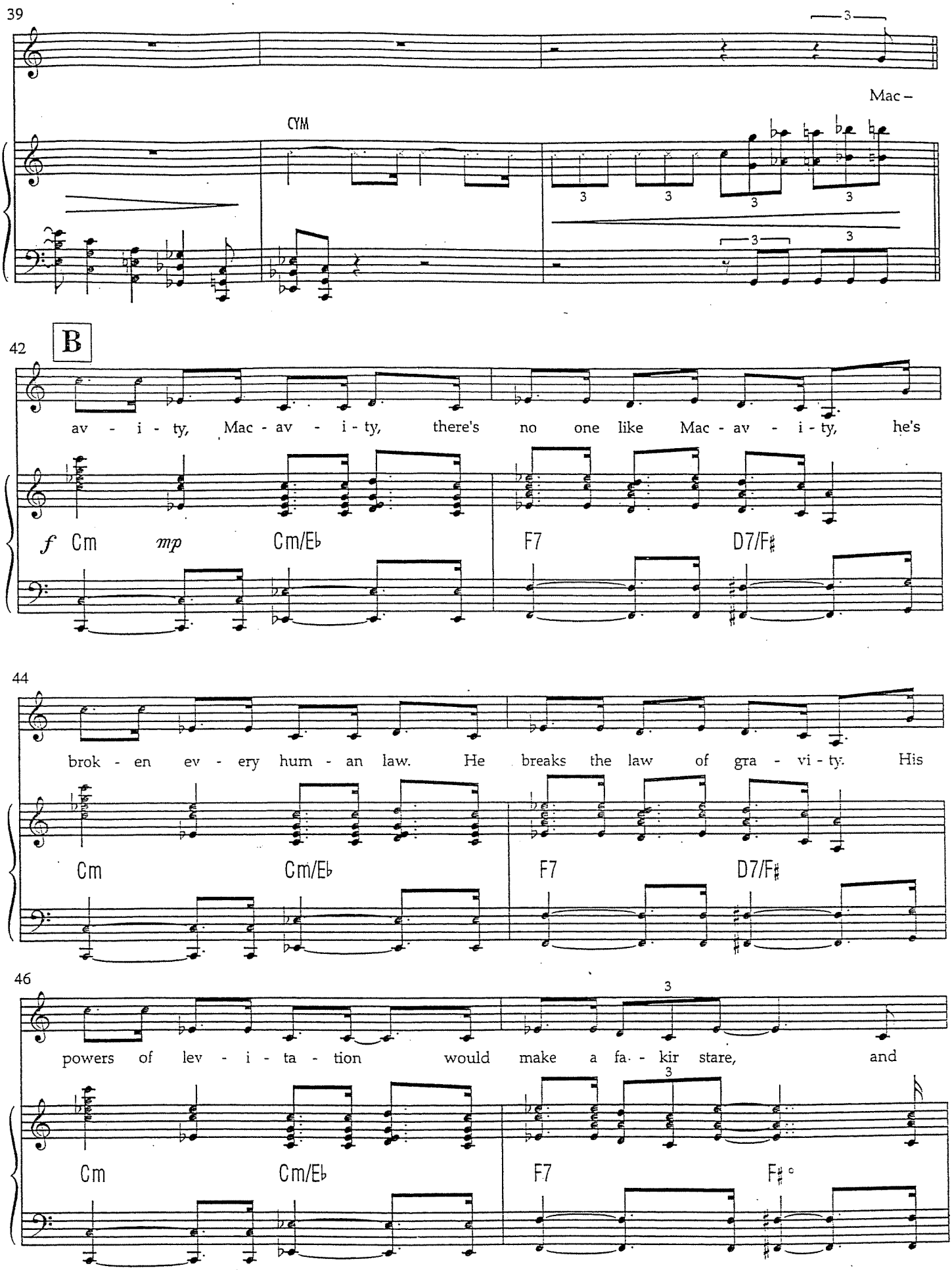
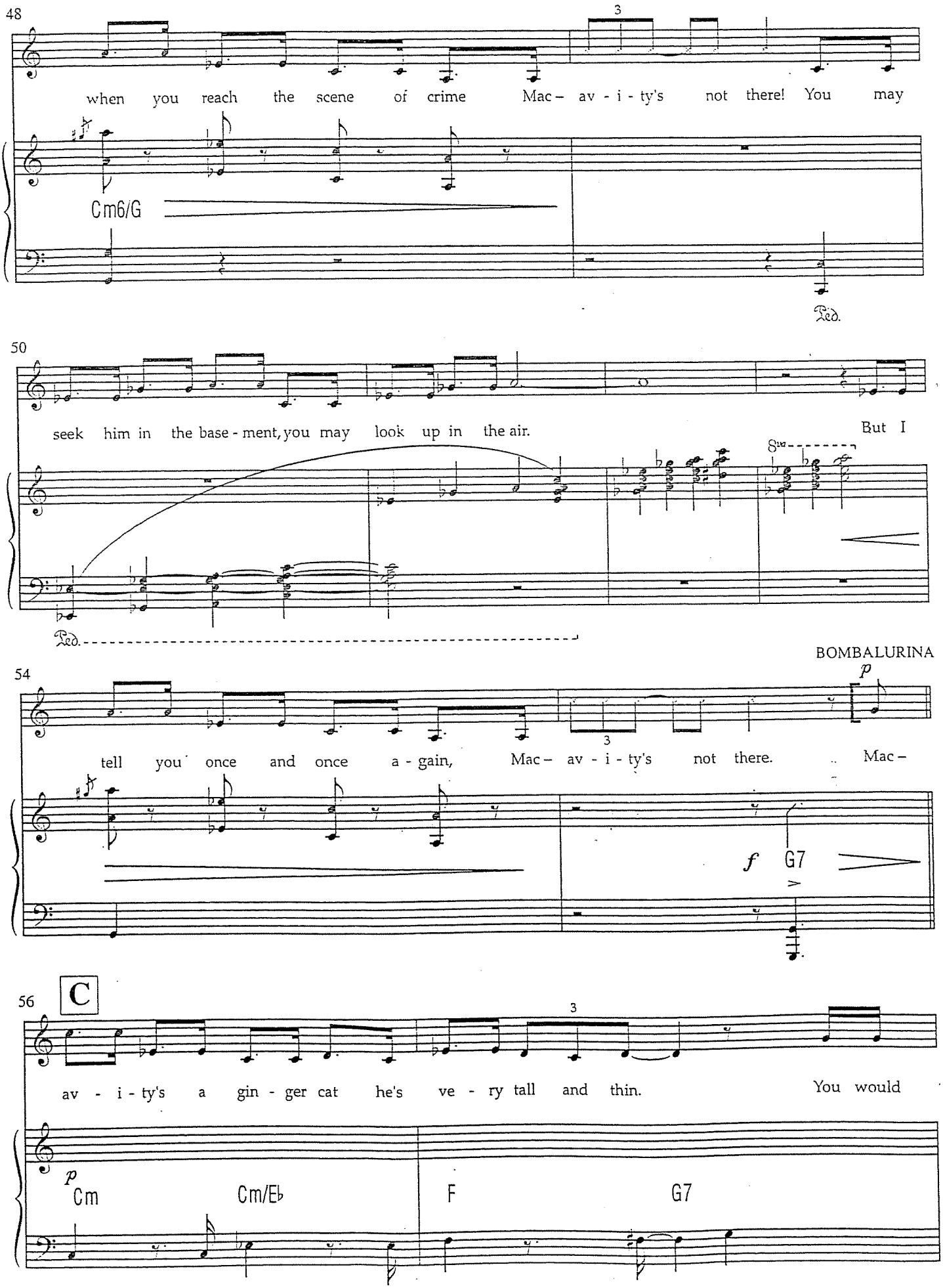
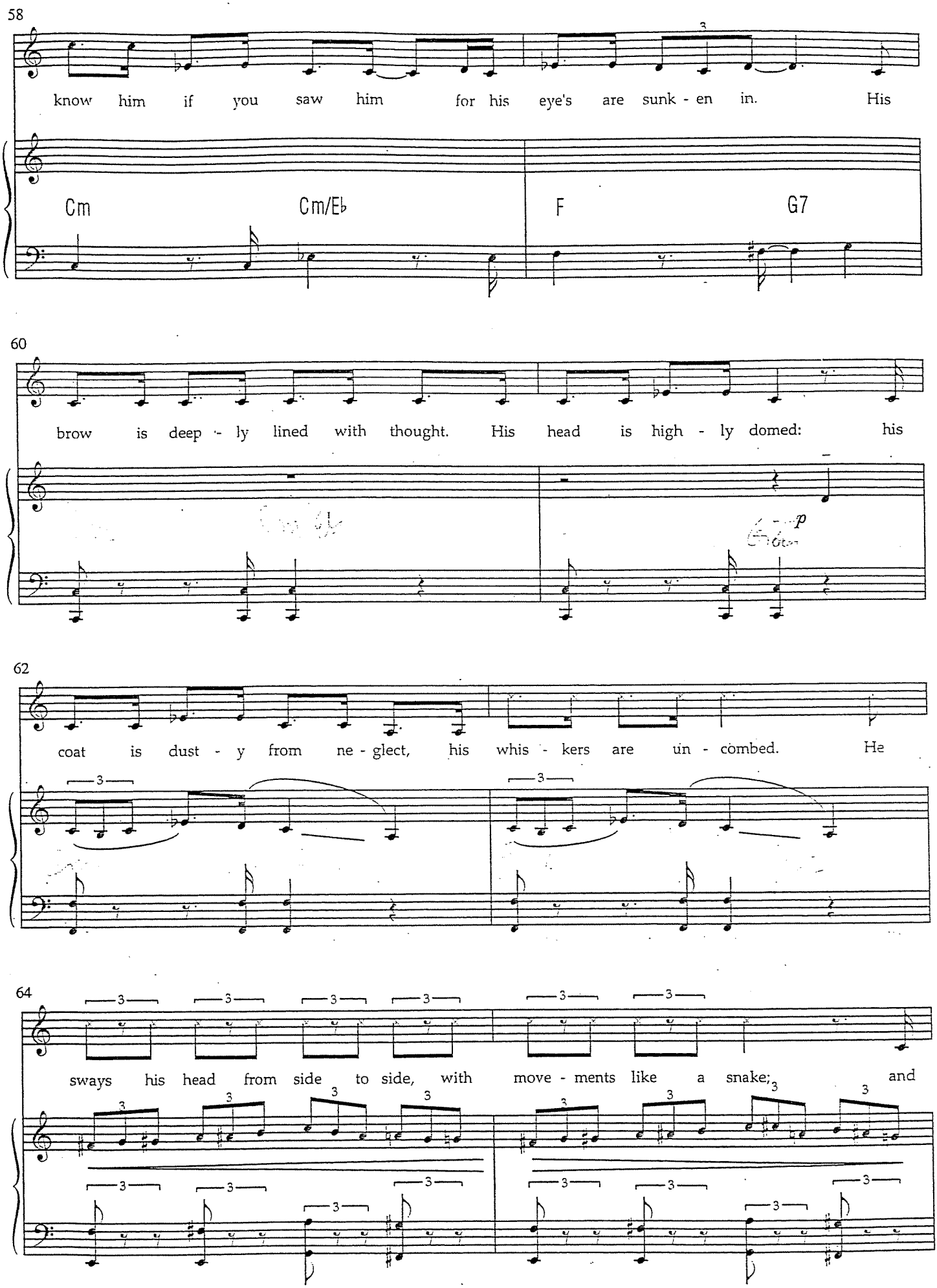
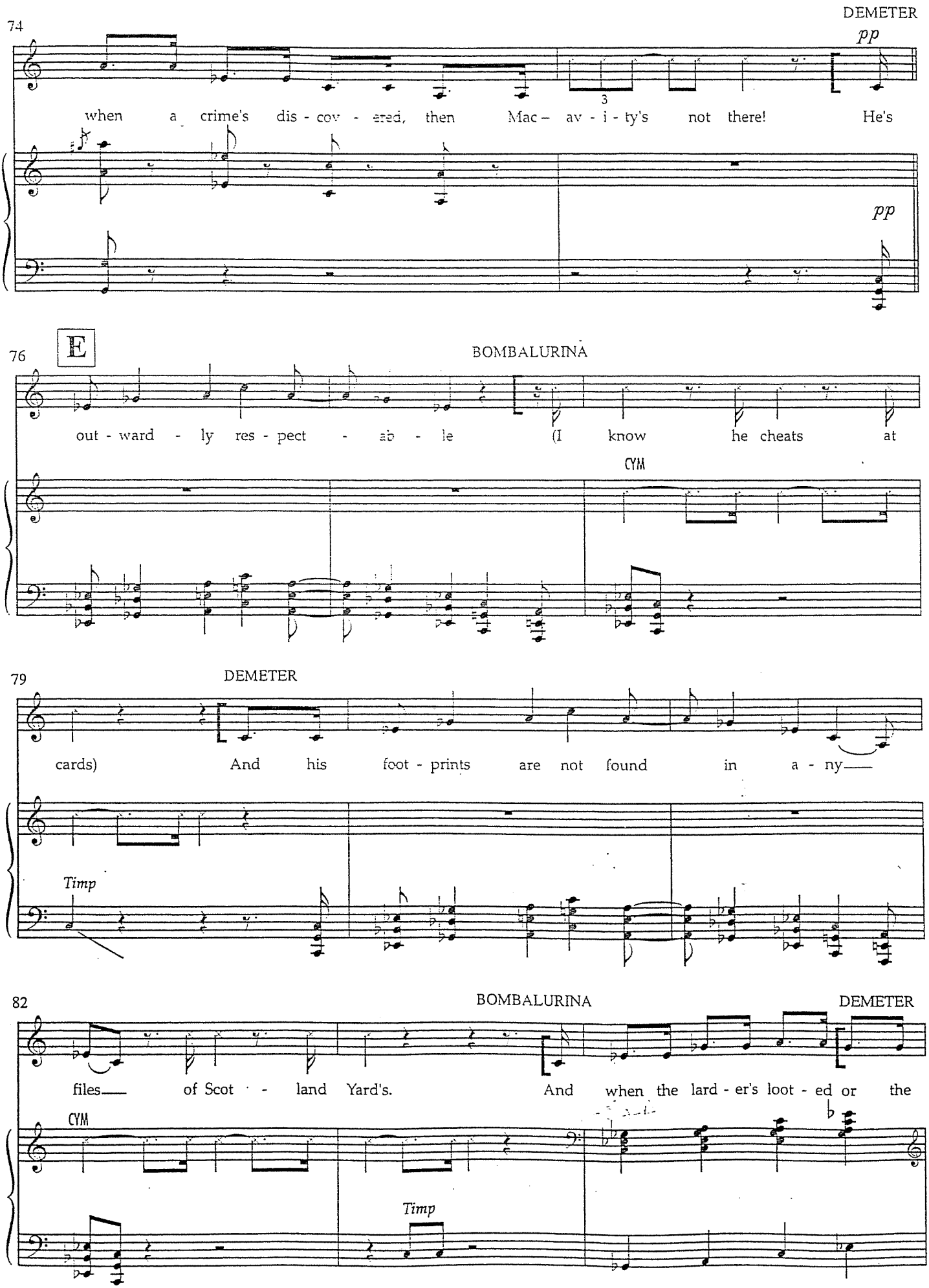

MACAVITY:
I will be back for you
17
molto rall.
A Tempo ♩=95
19
sub pp
22
DEMETER
mp
Mac –
PIANO
mp
CYM
26
A
av - i - ty's a mys - tery cat: he's · called the hid - den paw for
Cm
Cm/Eb
F7
G7

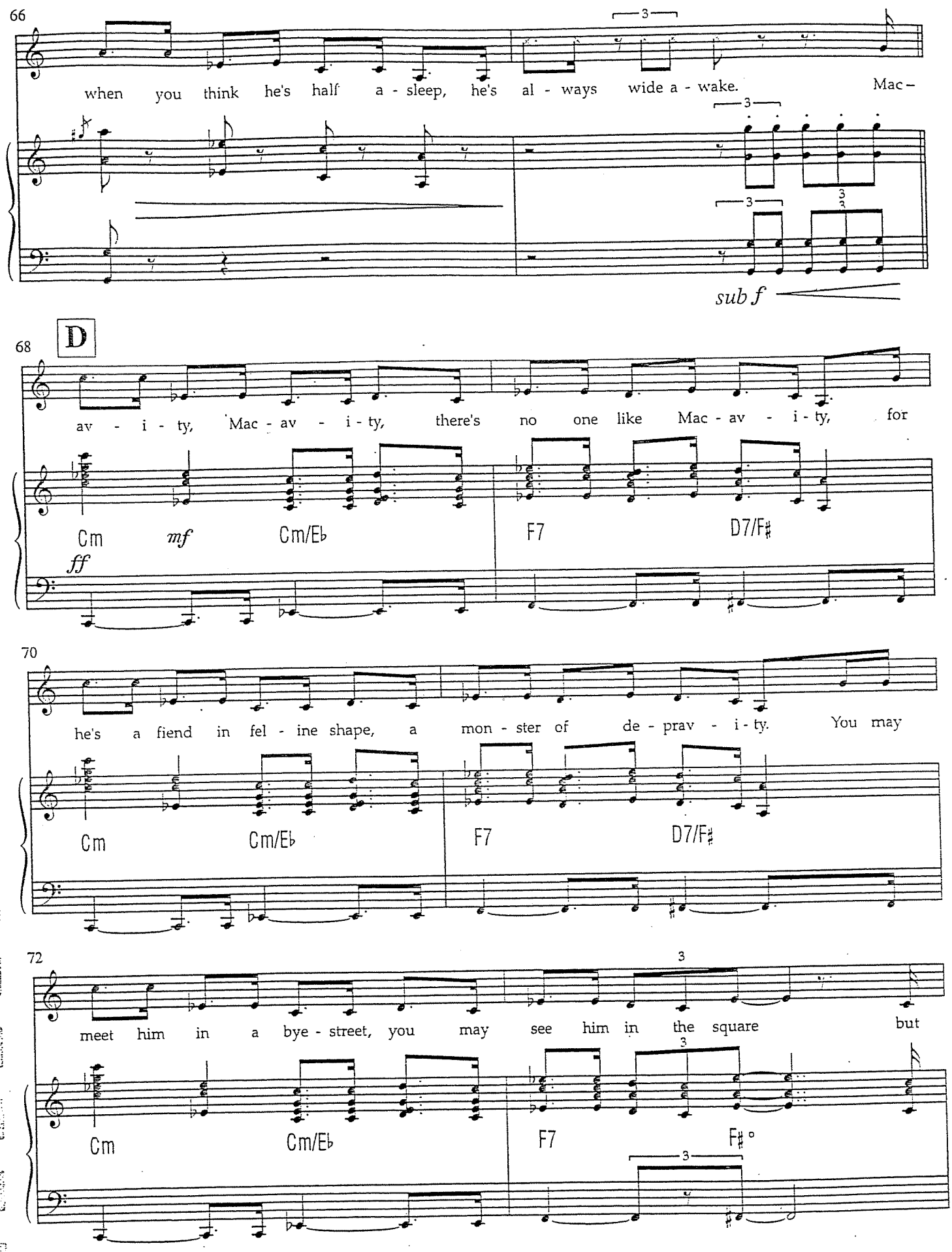

28
he's the mas - ter crim - in - al who can de - fy the law. He's the
Cm Cm/Eb F7 G7
30
baff - le - ment of Scot - land Yard, the Fly - ing Squad's des - pair: for,
Cm Cm/Bb F7/A Ab7
32
when they reach the scene of crime Mac– av - it - y's not there.
35
CYM

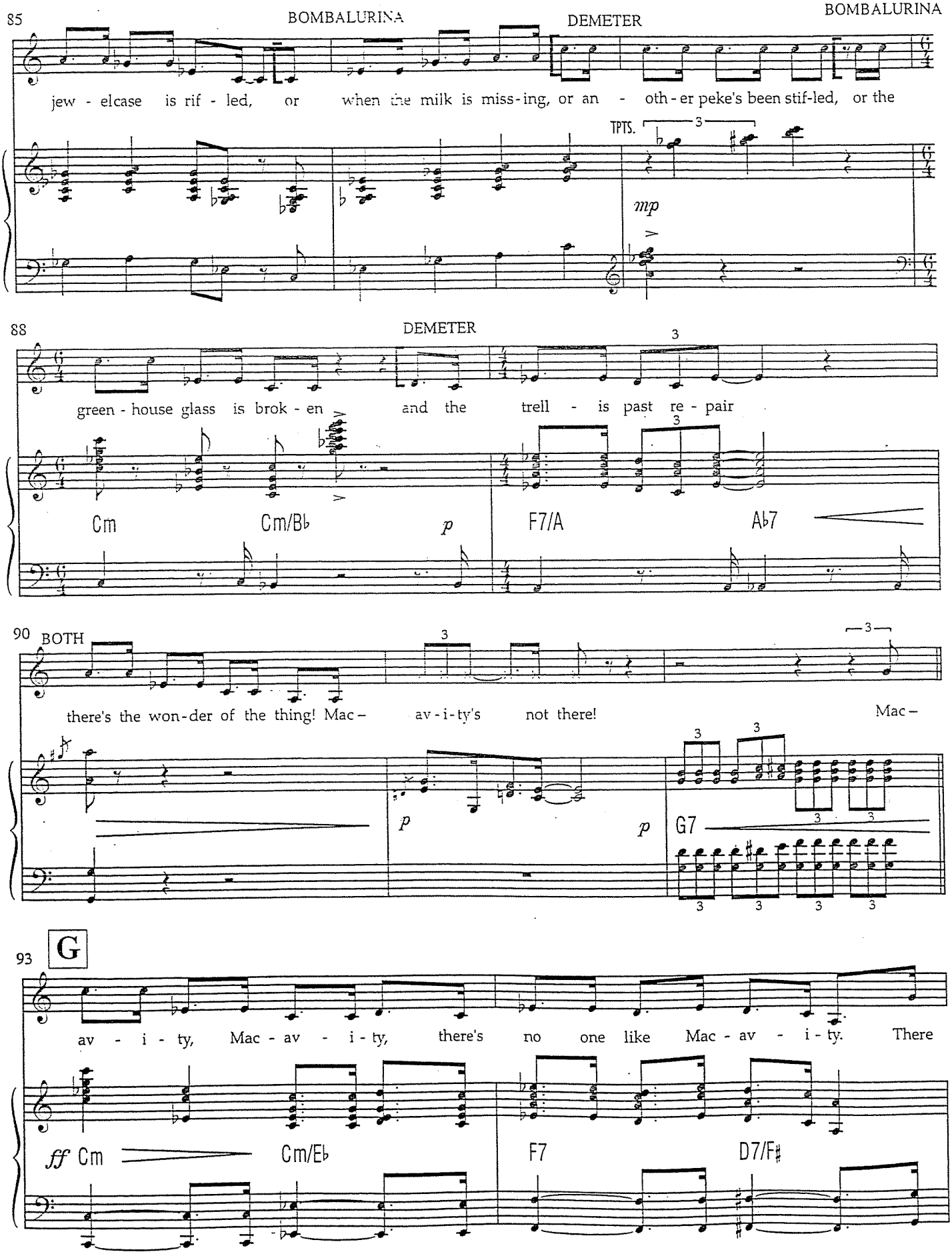

39
Mac –
CYM
42
B
av - i - ty, Mac - av - i - ty, there's no one like Mac - av - i - ty, he's
f Cm mp Cm/Eb F7 D7/F♯
44
brok - en ev - ery hum - an law. He breaks the law of gra - vi - ty. His
Cm Cm/Eb F7 D7/F♯
46
powers of lev - i - ta - tion would make a fa - kir stare, and
Cm Cm/Eb F7 F♯°

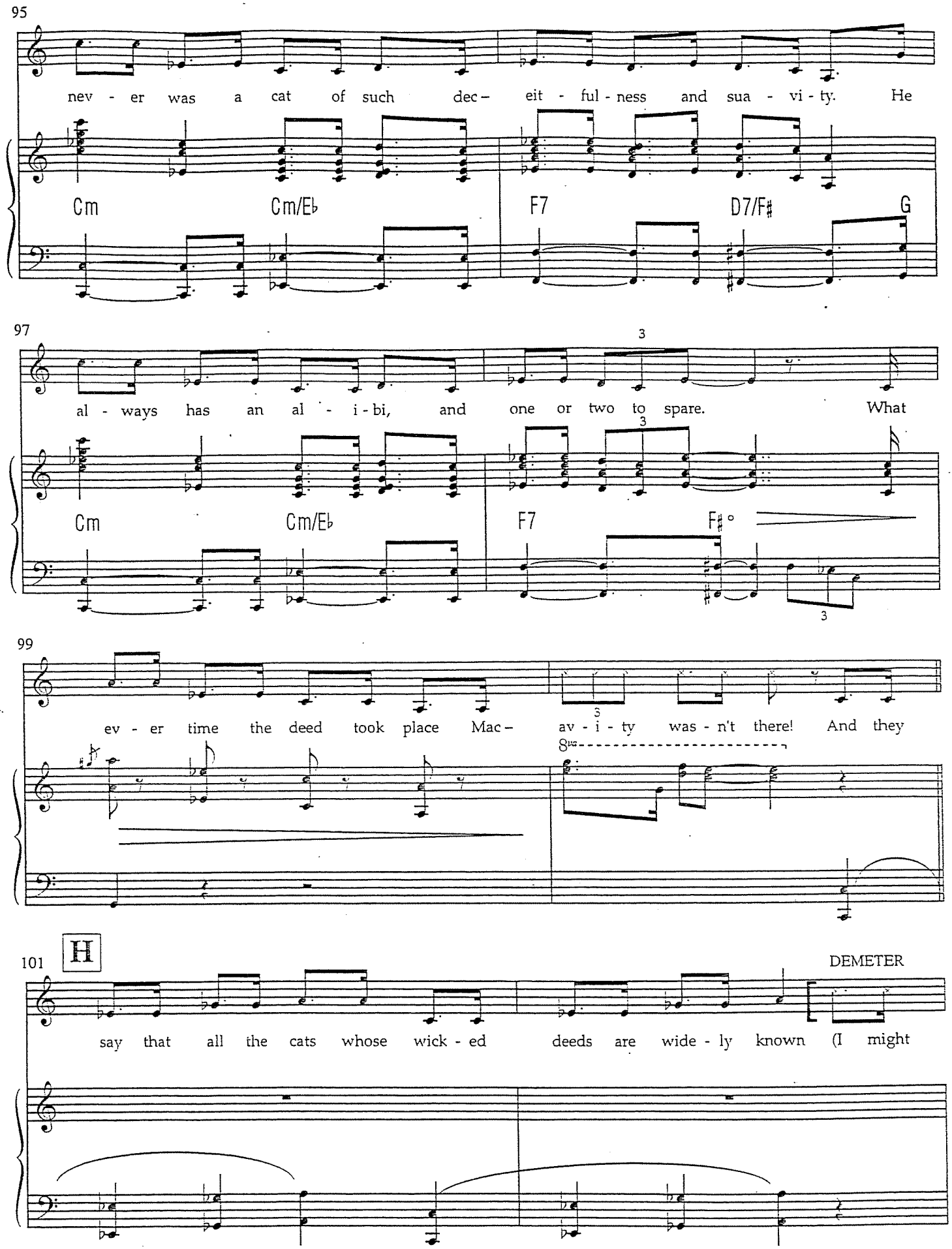

48
when you reach the scene of crime Mac – av - i - ty's not there! You may
Cm6/G
Ped.
50
seek him in the base - ment, you may look up in the air. But I
Ped.
BOMBALURINA
54
tell you once and once a - gain, Mac – av - i - ty's not there. Mac –
p
f G7
56
C
av - i - ty's a gin - ger cat he's ve - ry tall and thin. You would
p
Cm Cm/Eb F G7

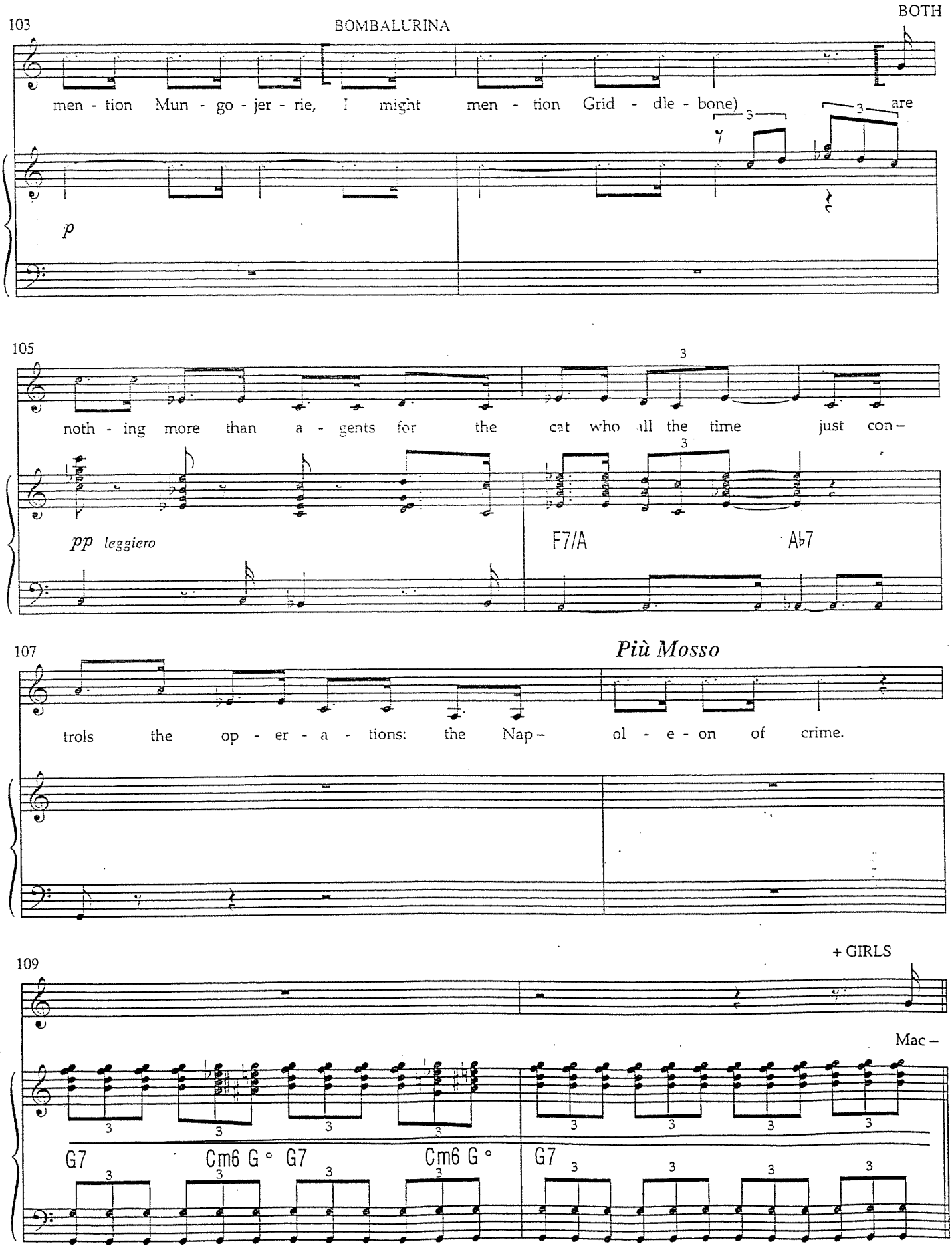

58
know him if you saw him for his eye's are sunk - en in. His
Cm
Cm/Eb
F
G7
60
brow is deep - ly lined with thought. His head is high - ly domed: his
62
coat is dust - y from ne - glect, his whis - kers are un - combed. He
64
sways his head from side to side, with move - ments like a snake; and

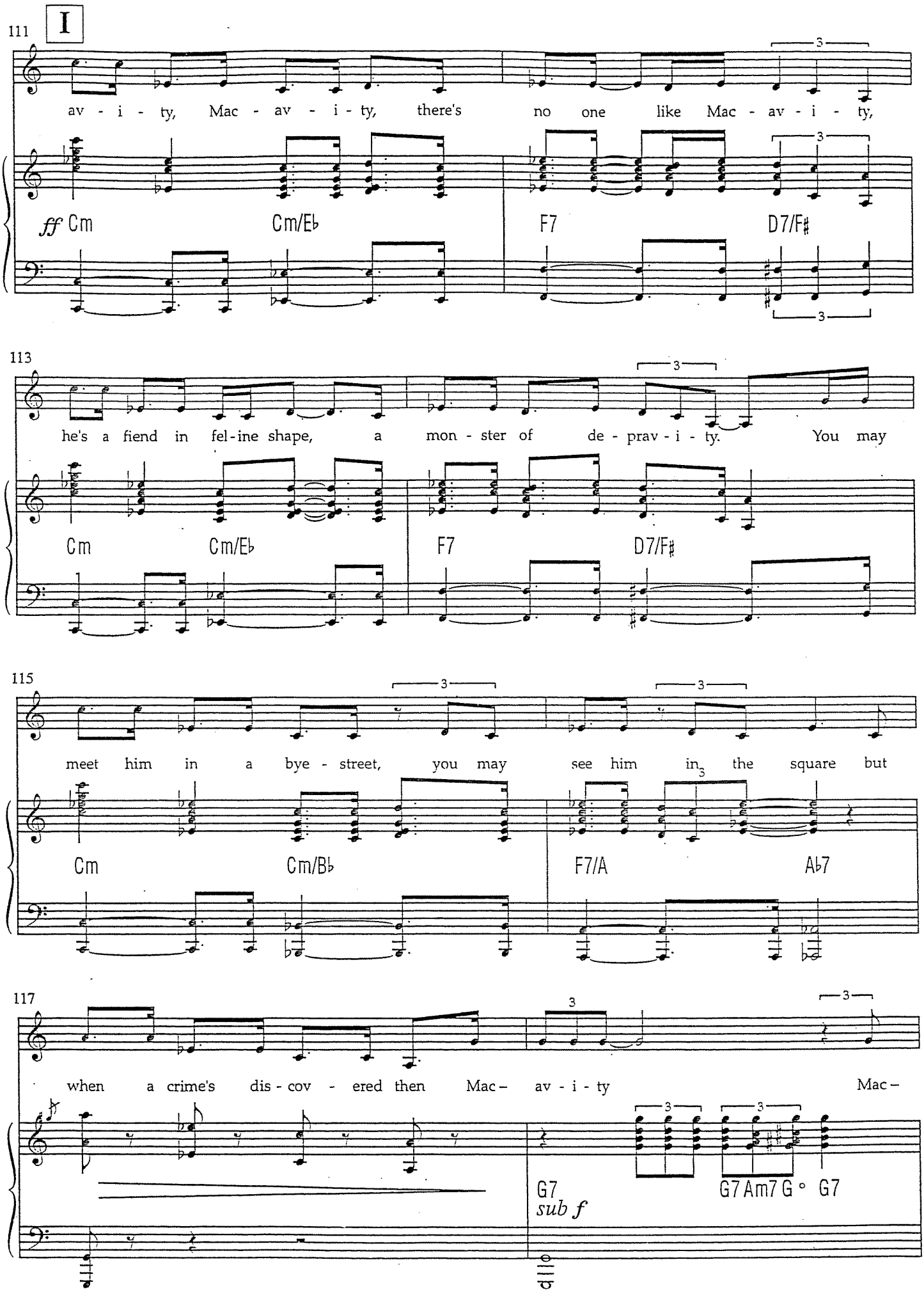

74
DEMETER
pp
when a crime's dis - cov - ered, then Mac – av - i - ty's not there! He's
3
pp
76
E
BOMBALURINA
out - ward - ly res - pect - ab - le (I know he cheats at
CYM
79
DEMETER
cards) And his foot - prints are not found in a - ny
Timp
82
BOMBALURINA
DEMETER
files of Scot - land Yard's. And when the lard - er's loot - ed or the
CYM
Timp

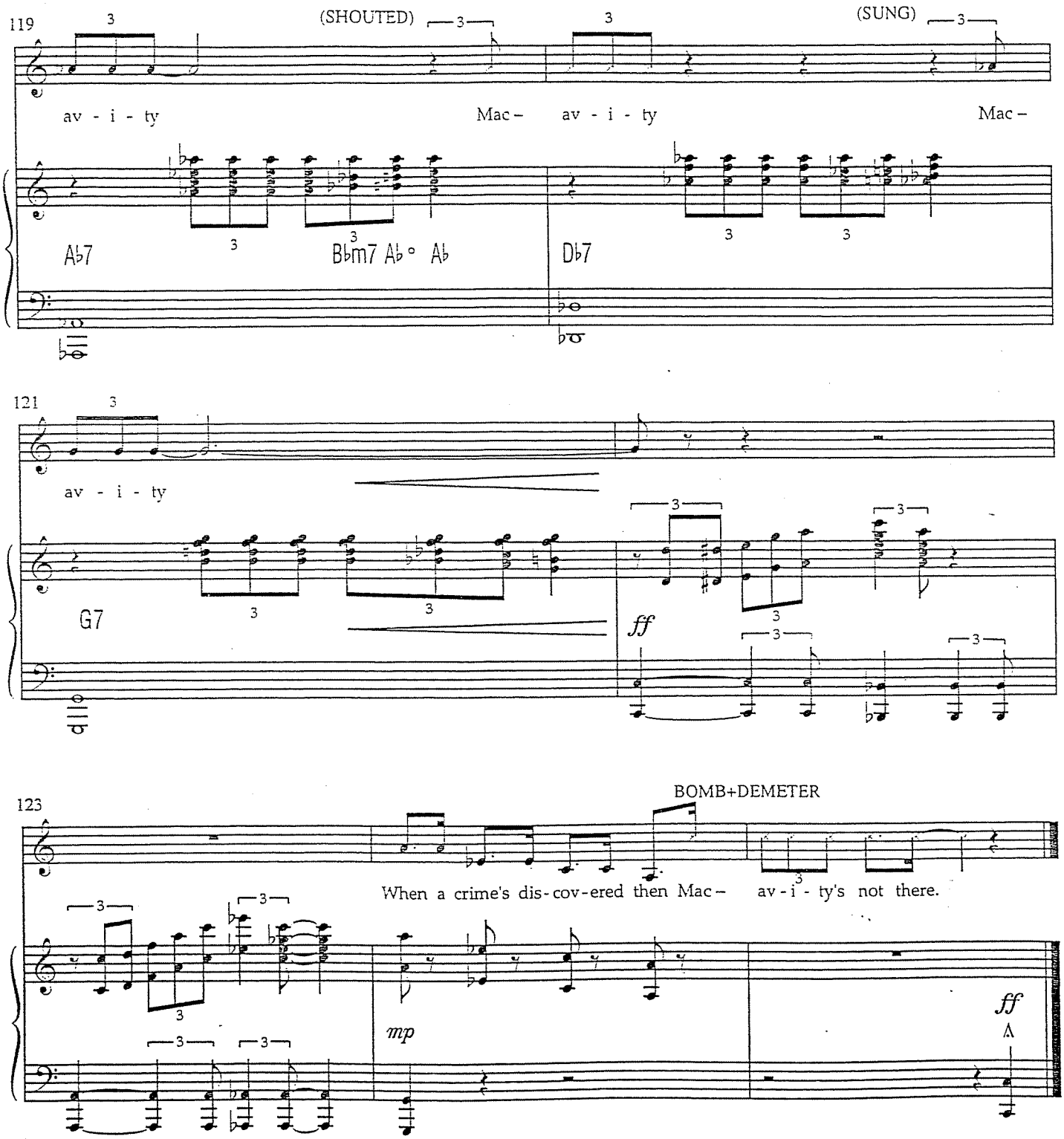

66
when you think he's half a - sleep, he's al - ways wide a - wake. Mac –
sub f
D
68
av - i - ty, Mac - av - i - ty, there's no one like Mac - av - i - ty, for
Cm
mf
ff
Cm/E♭
F7
D7/F♯
70
he's a fiend in fel - ine shape, a mon - ster of de - prav - i - ty. You may
Cm
Cm/E♭
F7
D7/F♯
72
meet him in a bye - street, you may see him in the square but
Cm
Cm/E♭
F7
F♯°


85
BOMBALURINA
DEMETER
BOMBALURINA
jew - elcase is rif - led, or when the milk is miss-ing, or an - oth-er peke's been stif-led, or the
TPTS.
mp
88
DEMETER
green - house glass is brok - en and the trell - is past re - pair
Cm
Cm/B♭
p
F7/A
A♭7
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/E♭
F7
D7/F♯


95
nev - er was a cat of such dec – eit - ful - ness and sua - vi - ty. He
Cm
Cm/E♭
F7
D7/F♯
G
97
3
al - ways has an al - i - bi, and one or two to spare. What
3
Cm
Cm/E♭
F7
F♯°
3
99
ev - er time the deed took place Mac – av - i - ty was - n't there! And they
3
8va
101
H
DEMETER
say that all the cats whose wick - ed deeds are wide - ly known (I might

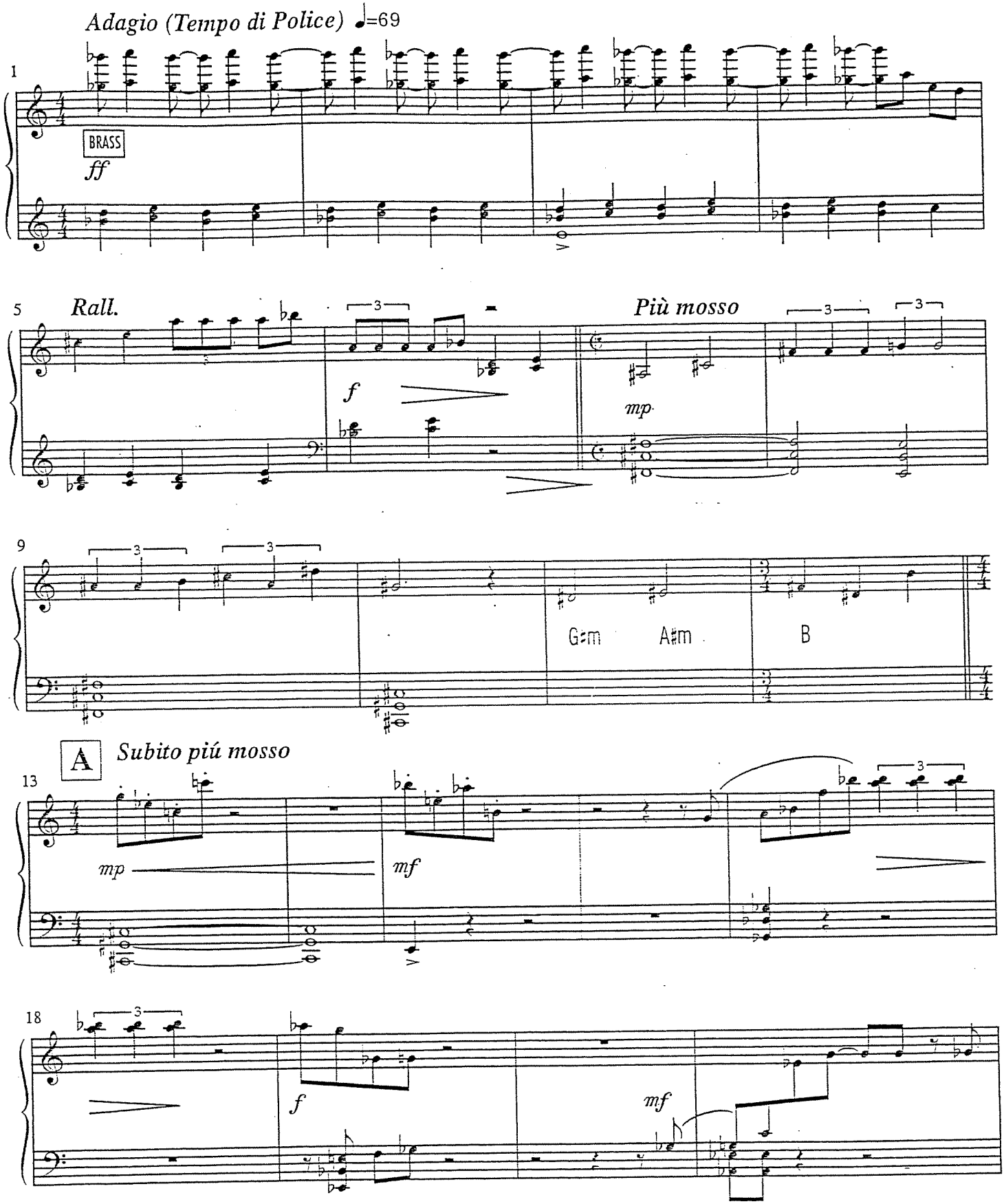

103
BOMBALURINA
BOTH
men - tion Mun - go - jer - rie, I might men - tion Grid - dle - bone) are
p
105
noth - ing more than a - gents for the cat who ll the time just con –
pp leggiero
F7/A
A♭7
107
Più Mosso
trols the op - er - a - tions: the Nap – ol - e - on of crime.
109
+ GIRLS
Mac –
G7
Cm6 G° G7
Cm6 G°
G7


111
I
av - i - ty, Mac - av - i - ty, there's no one like Mac - av - i - ty,
ff Cm
Cm/E♭
F7
D7/F♯
113
he's a fiend in fel-ine shape, a mon - ster of de - prav - i - ty. You may
Cm
Cm/E♭
F7
D7/F♯
115
meet him in a bye - street, you may see him in the square but
Cm
Cm/B♭
F7/A
A♭7
117
when a crime's dis - cov - ered then Mac – av - i - ty Mac –
G7
sub f
G7 Am7 G° G7


119
(SHOUTED)
(SUNG)
av - i - ty
Mac –
av - i - ty
Mac –
Ab7
Bbm7 Ab° Ab
Db7
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

Music by Andrew Lloyd Webber
Text by T.S. Eliot

16A. Macavity Fight



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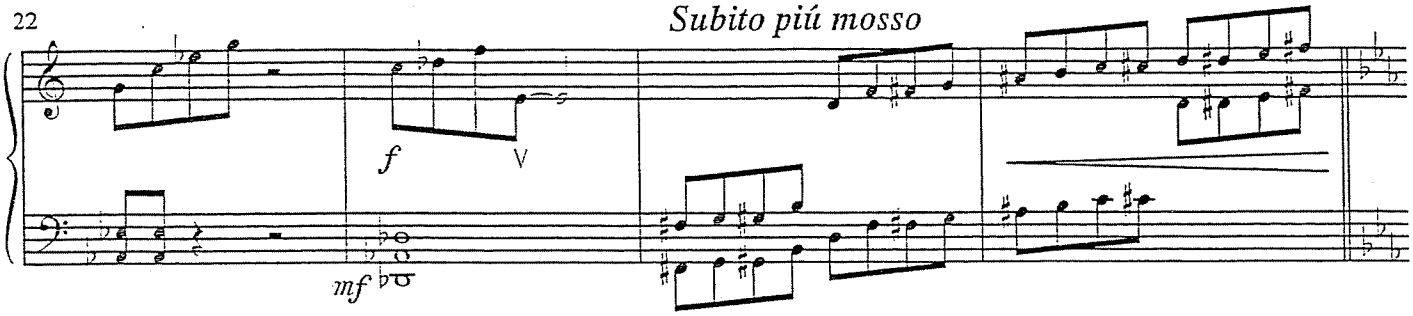
CATS

10 piece

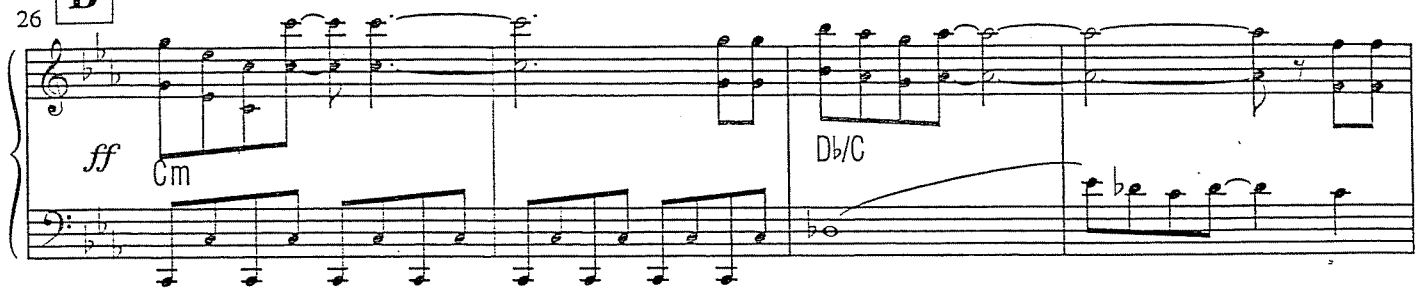
22

Subito piú mosso

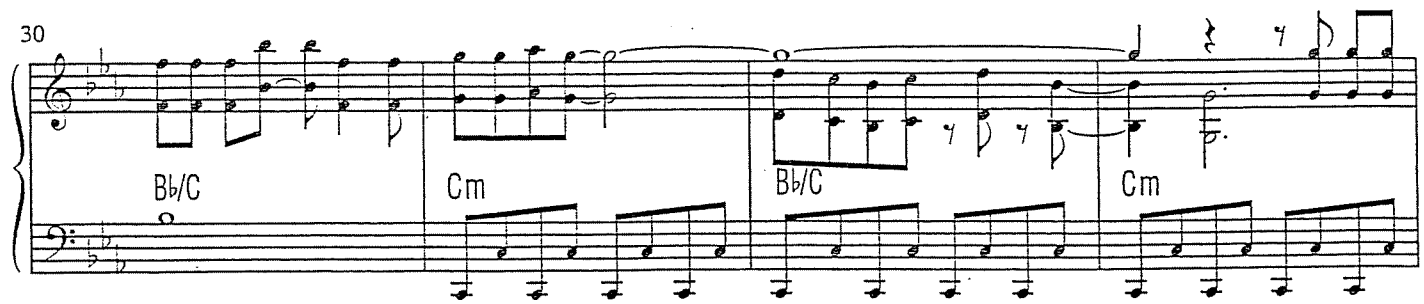


B COMPANY: Macavity

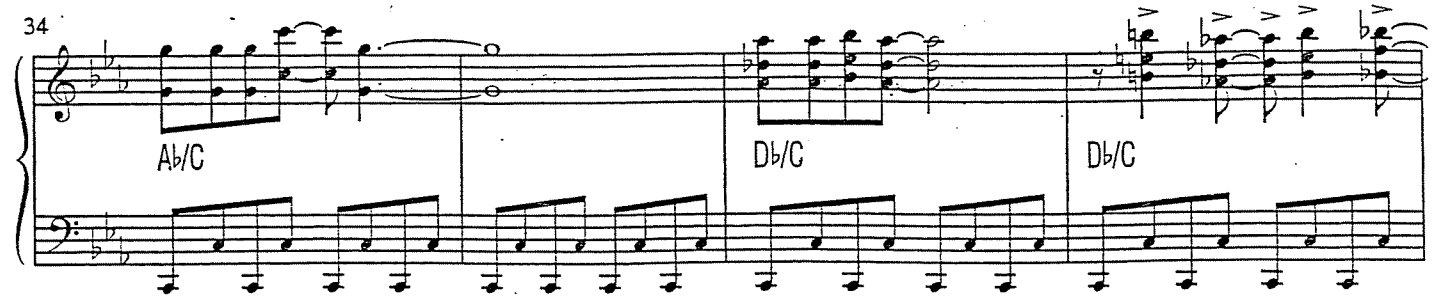
26



30



34



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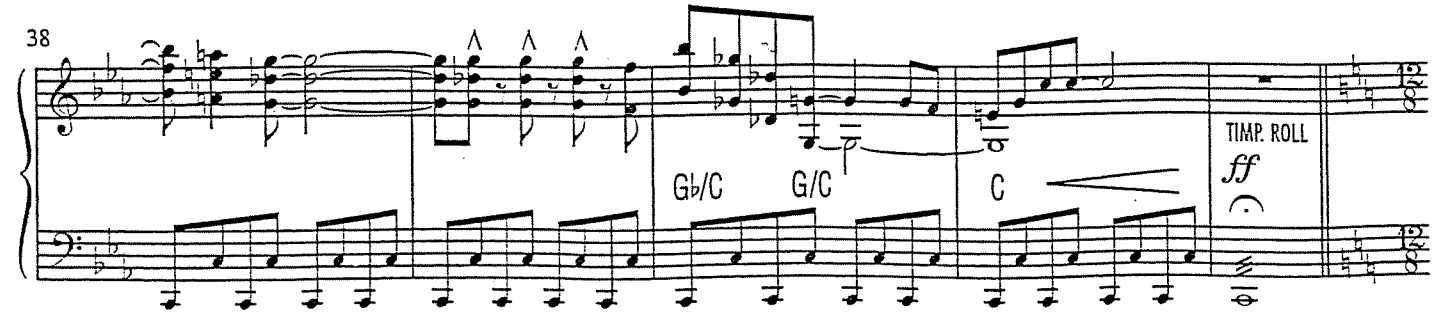
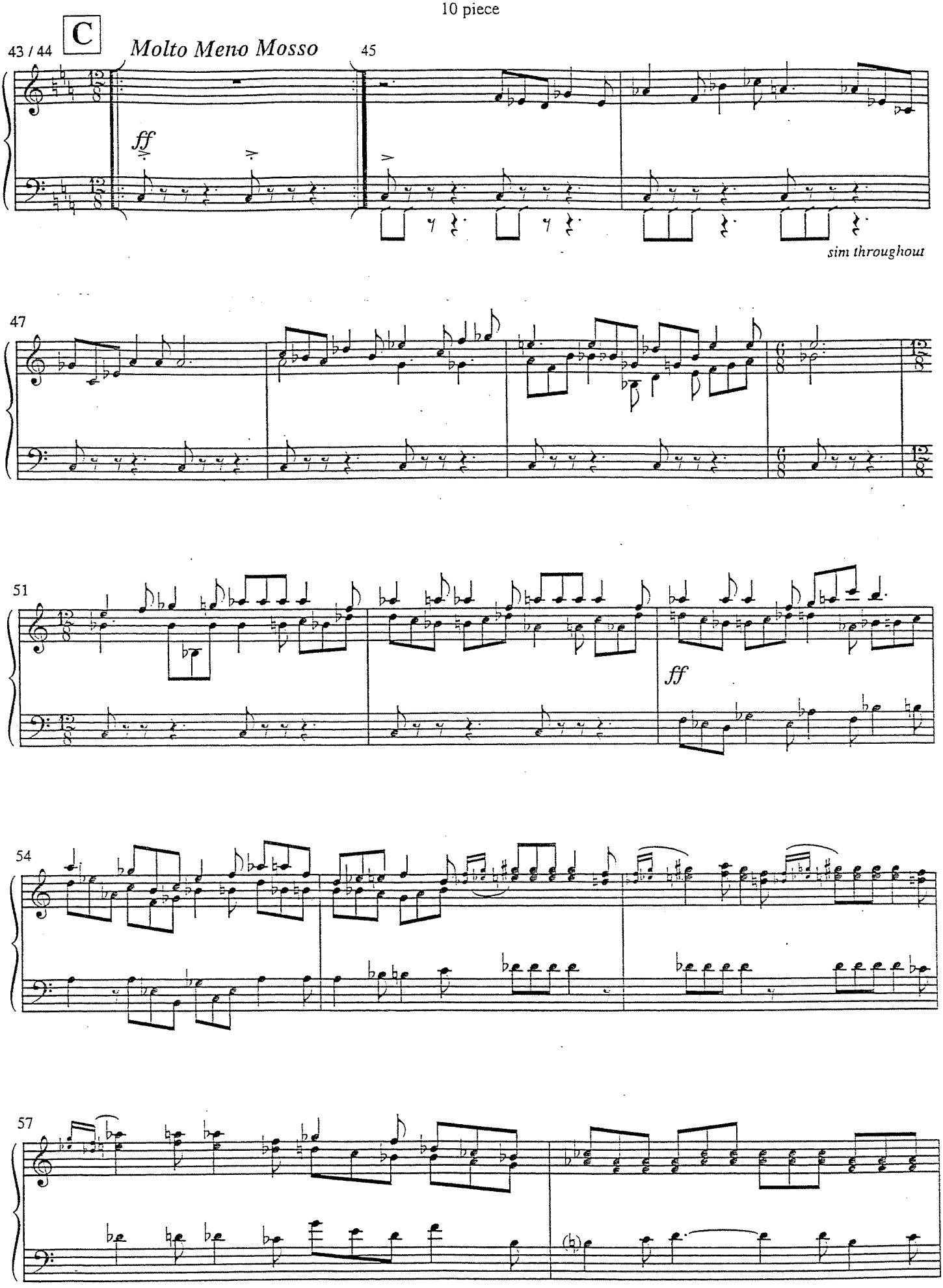
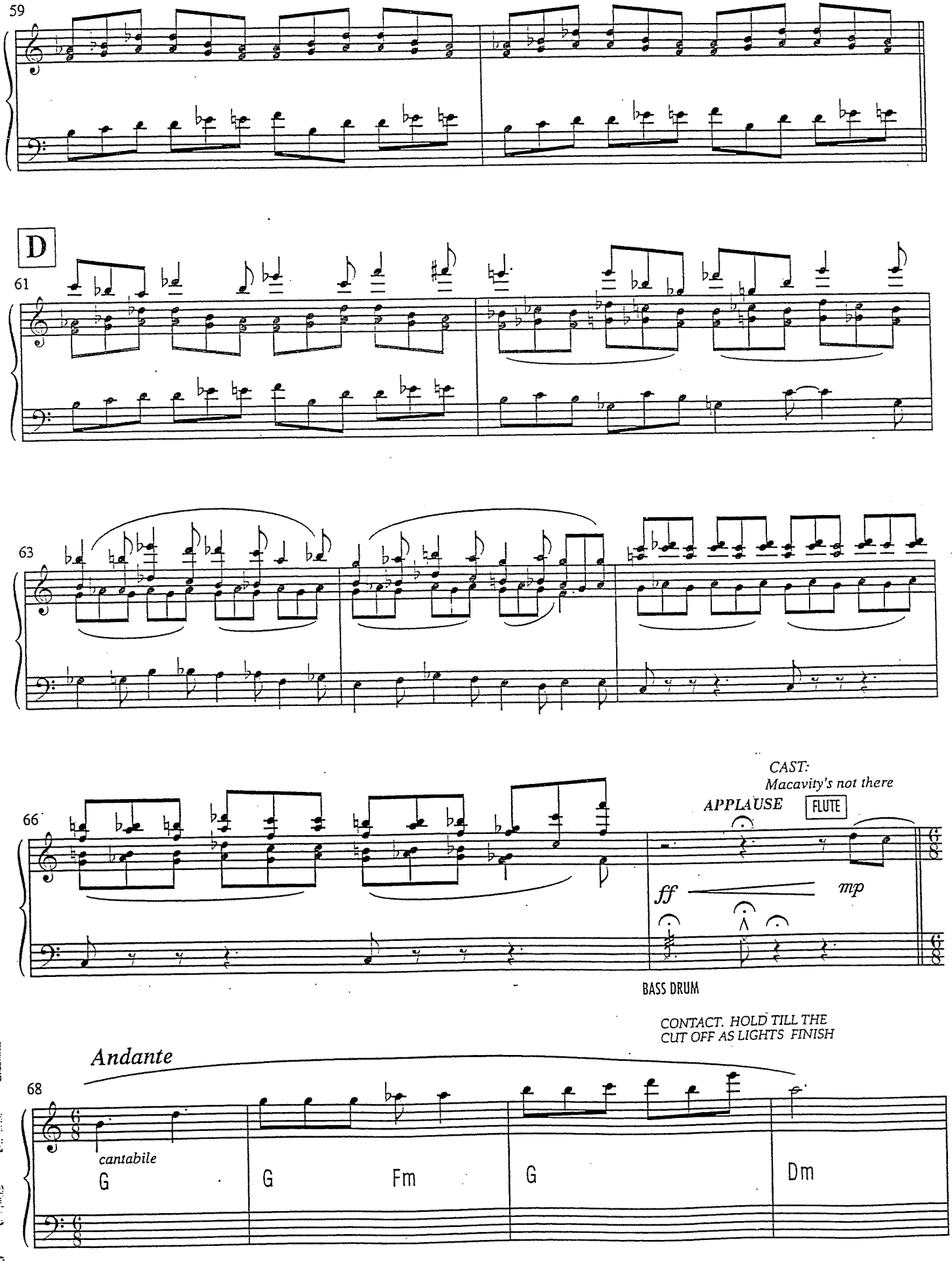
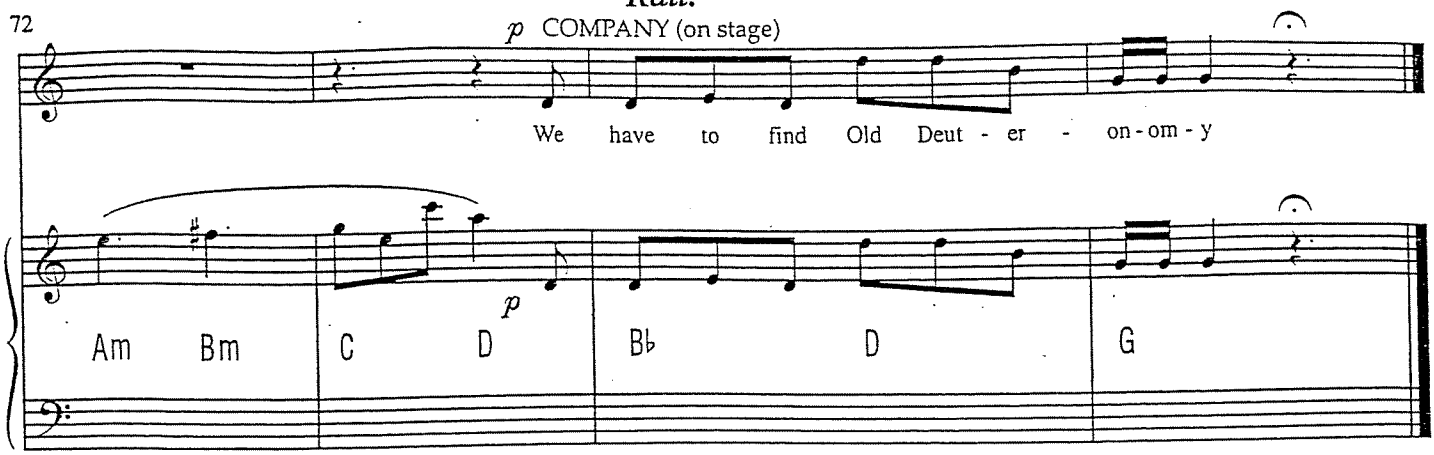



C
43 / 44
Molto Meno Mosso
45
ff
sim throughout
47
51
ff
54
57


59
D
61
63
66
CAST:
Macavity's not there
APPLAUSE
FLUTE
ff
mp
BASS DRUM
CONTACT. HOLD TILL THE
CUT OFF AS LIGHTS FINISH
Andante
68
cantabile
G
G
Fm
G
Dm

Rall.

72


p COMPANY (on stage)
We have to find Old Deut - er - on - om - y
p
Am Bm C D B♭ D G

Music by Andrew Lloyd Webber
Text by T.S. Eliot

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

A *Colla Voce*

2

great - est mag - i - cians have some - thing to learn, from Mis - ter Mis - tof - fel - lees con - jur - ing turn.

mp

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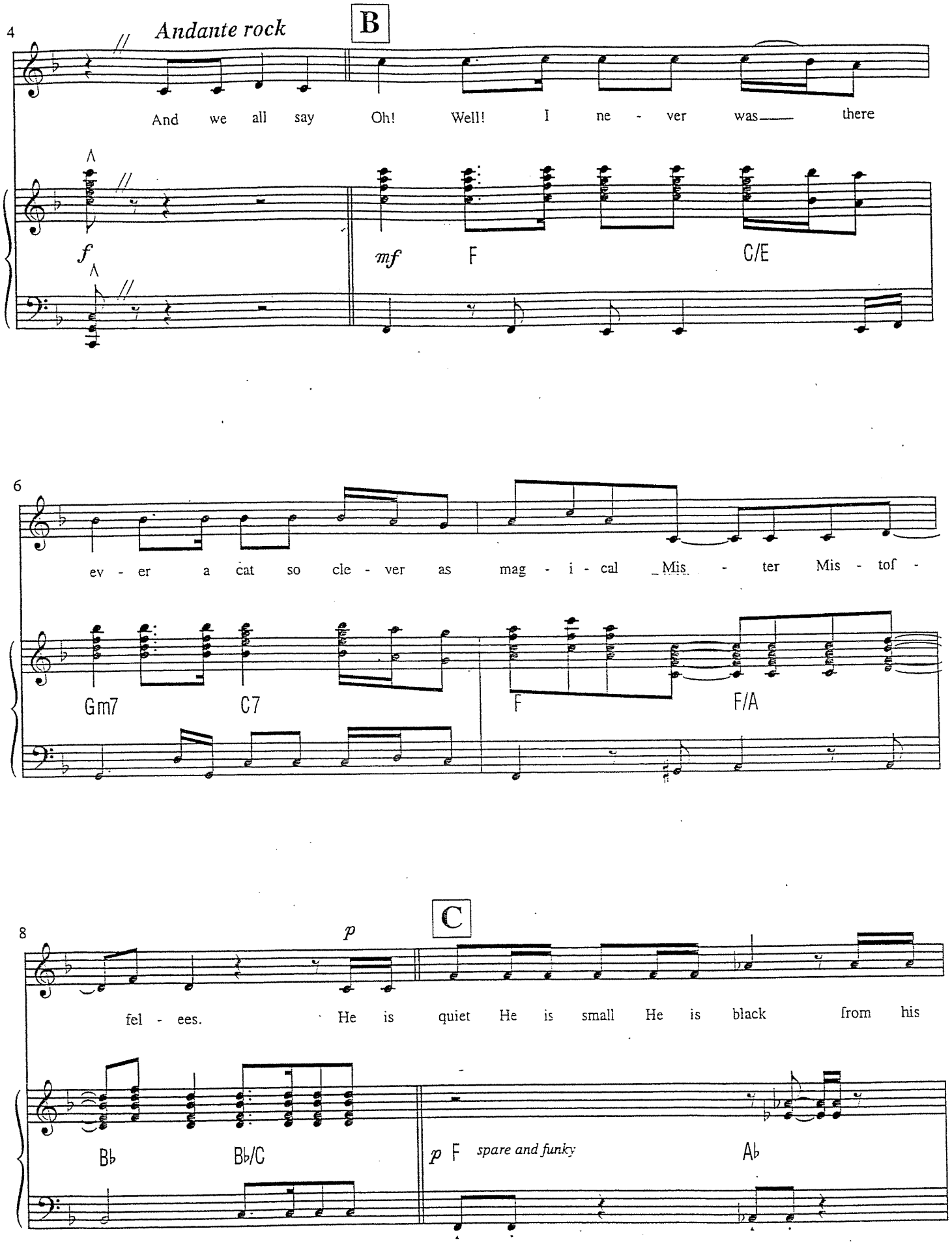
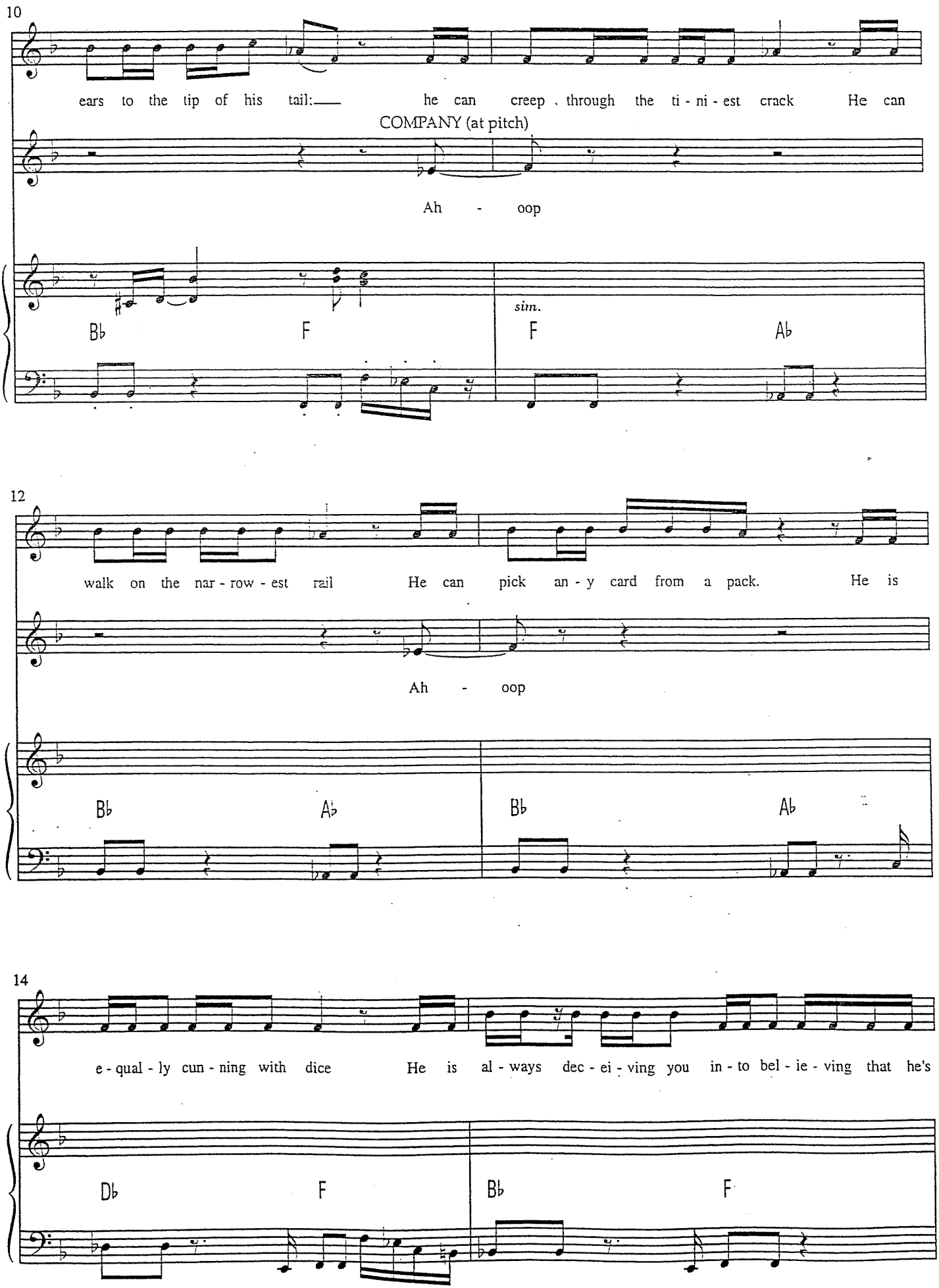

4
Andante rock
B
And we all say Oh! Well! I ne - ver was there
f
mf
F
C/E
6
ev - er a cat so cle - ver as mag - i - cal Mis - ter Mis - tof -
Gm7
C7
F
F/A
8
C
p
fel - ees. He is quiet He is small He is black from his
B♭
B♭/C
p
F
spare and funky
A♭

CATS

10 piece



16

D

on - ly hunt - ing for mice He can play an - y trick with a cork or a

Ah

Eb 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 - ely 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

22

TUGGER

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

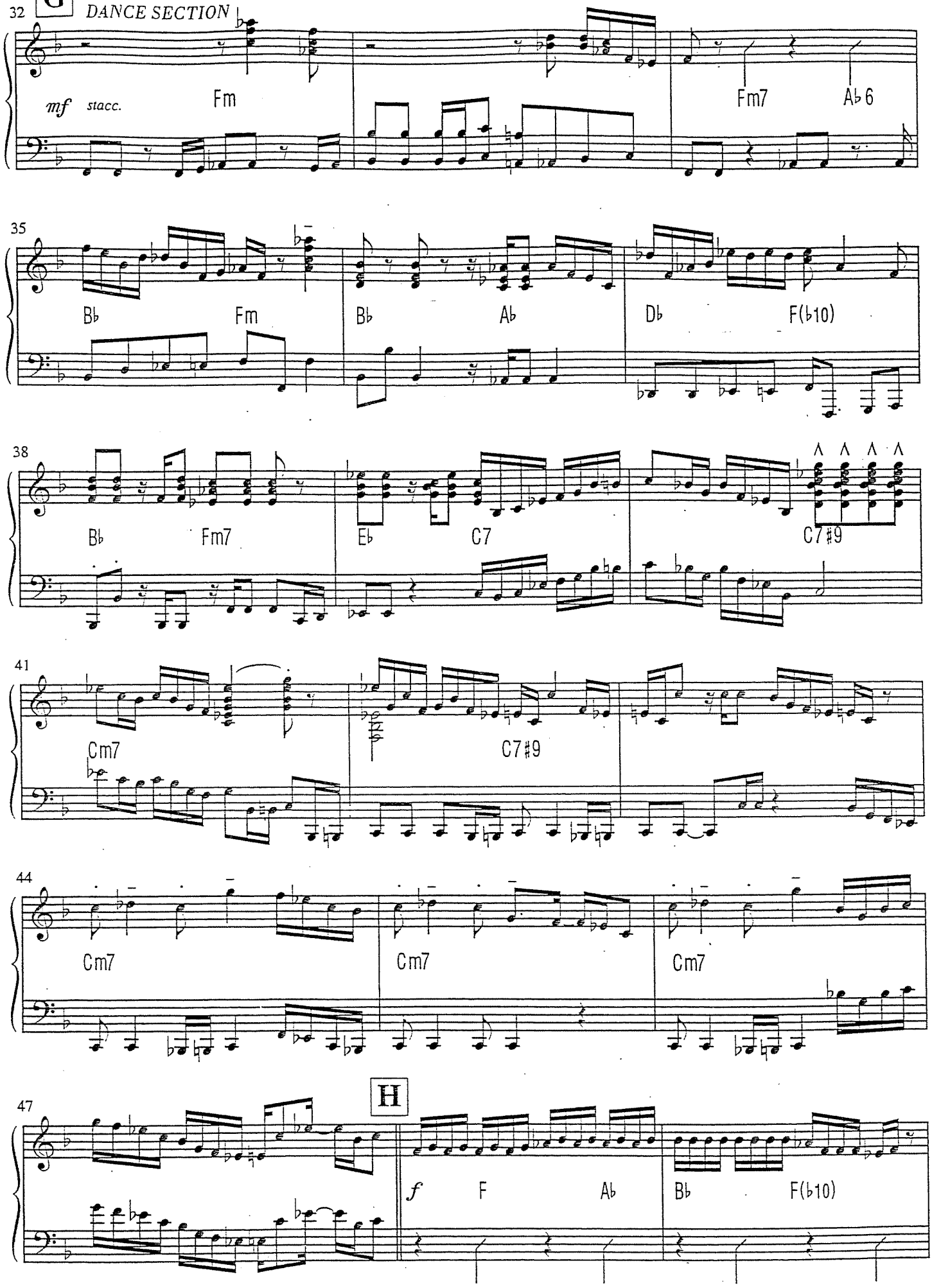
F C/E Gm7 C7

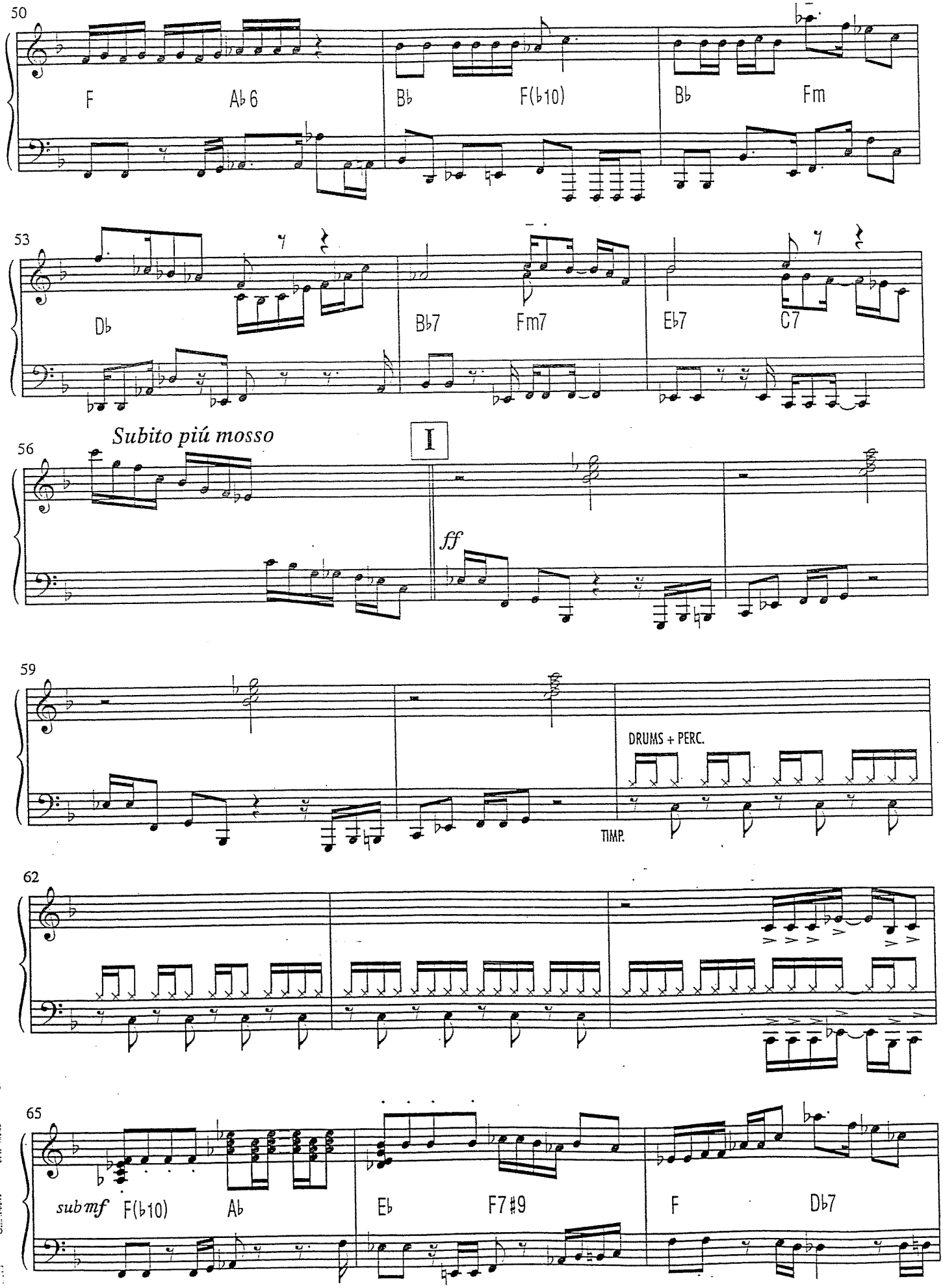
26 / 30

mag - i - cal Mis - ter Mis - tof - fel - ees.

F F/A B♭ B♭/C

G *Poco meno mosso*
DANCE SECTION




50
F
Ab 6
Bb
F(b10)
Bb
Fm
53
Db
Bb7
Fm7
Eb7
C7
Subito piú mosso
56
I
ff
59
DRUMS + PERC.
TIMP.
62
65
sub mf
F(b10)
Ab
Eb
F7#9
F
Db7

Piú mosso

68

Eb F F7 Ab 6 Bb7 Ab 6

71

F7 Ab 6 Db Fm/C E C

Tempo primo **J** *Funky*

74

TUGGER

CUE: Well his man - ner is vague and al - oof you would

Mistoffelees turns

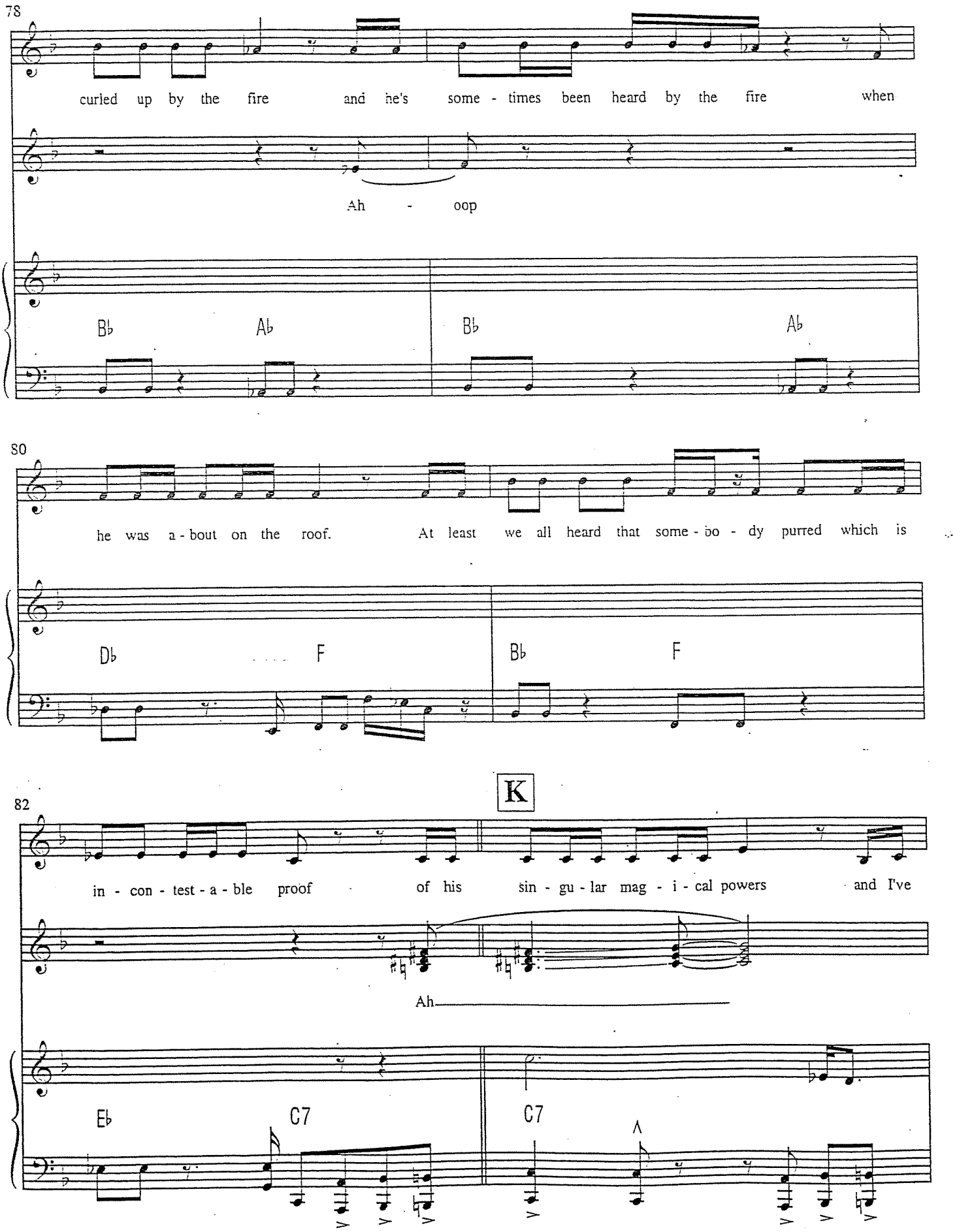
F Ab

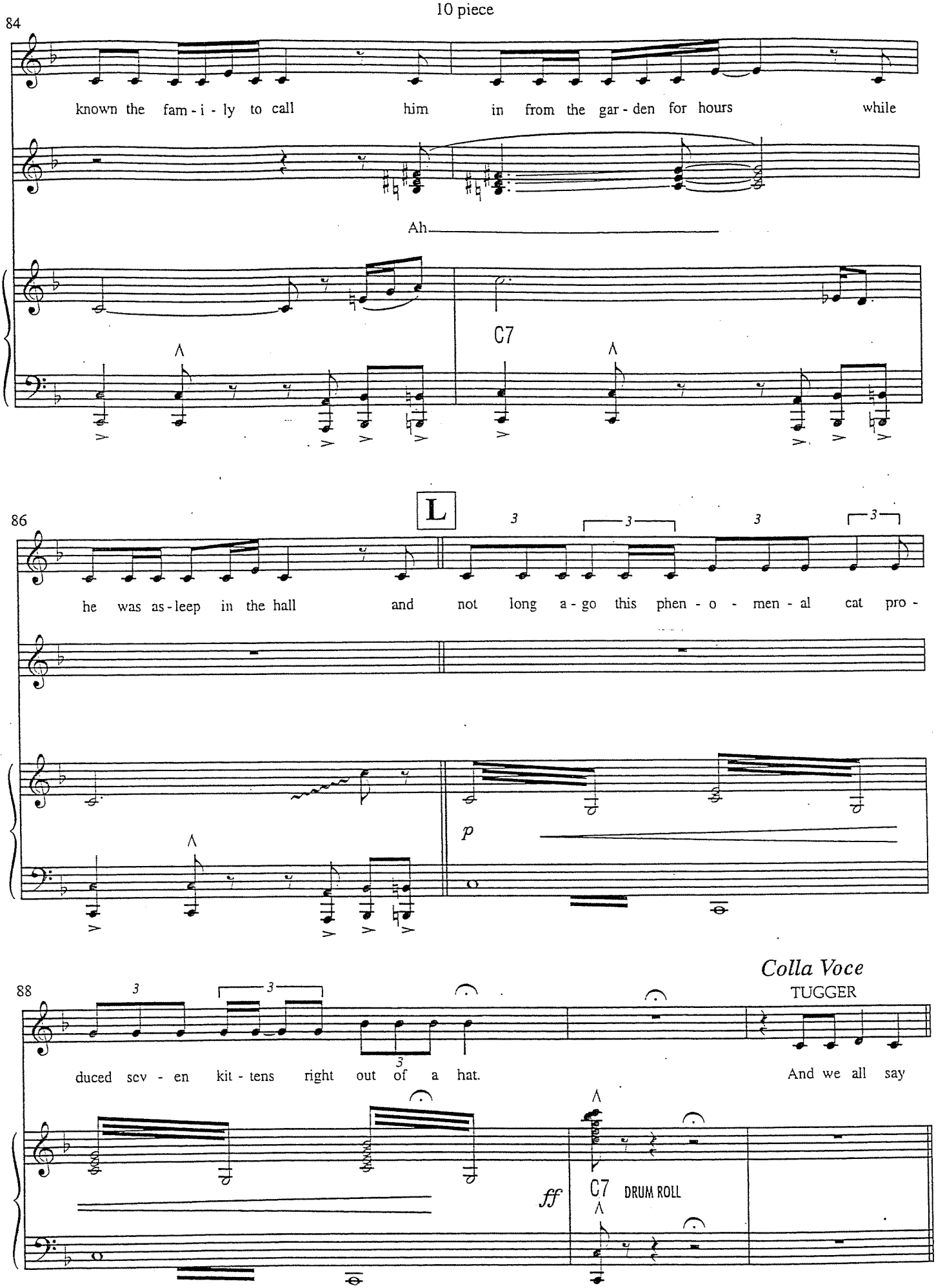
76

think there was no - bo - dy shy - er. But his voice has been heard on the roof when he was

COMPANY Ah - oop

Bb F *sim.* F Ab


78
curled up by the fire and he's some - times been heard by the fire when
Ah - oop
Bb Ab Bb Ab
80
he was a - bout on the roof. At least we all heard that some - bo - dy purred which is
Db F Bb F
K
82
in - con - test - a - ble proof of his sin - gu - lar mag - i - cal powers and I've
Ah
Eb C7 C7


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
duced sev - en kit - tens right out of a hat.
Colla Voce
TUGGER
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

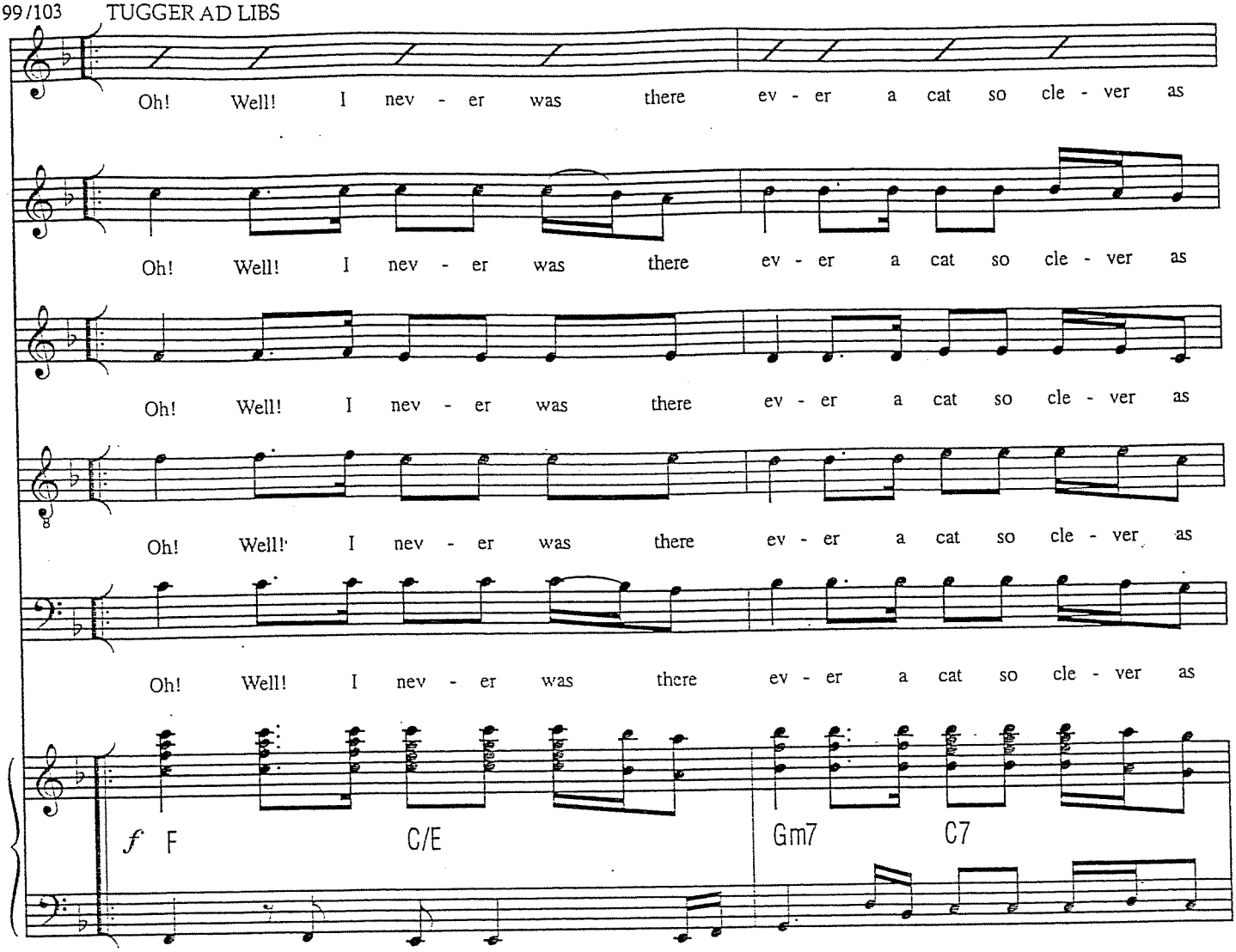
97 *Repeat 3 Times*

mag - i - cal Mis - ter Mis - tof - fel - ees.

F F/A B♭ B♭/C

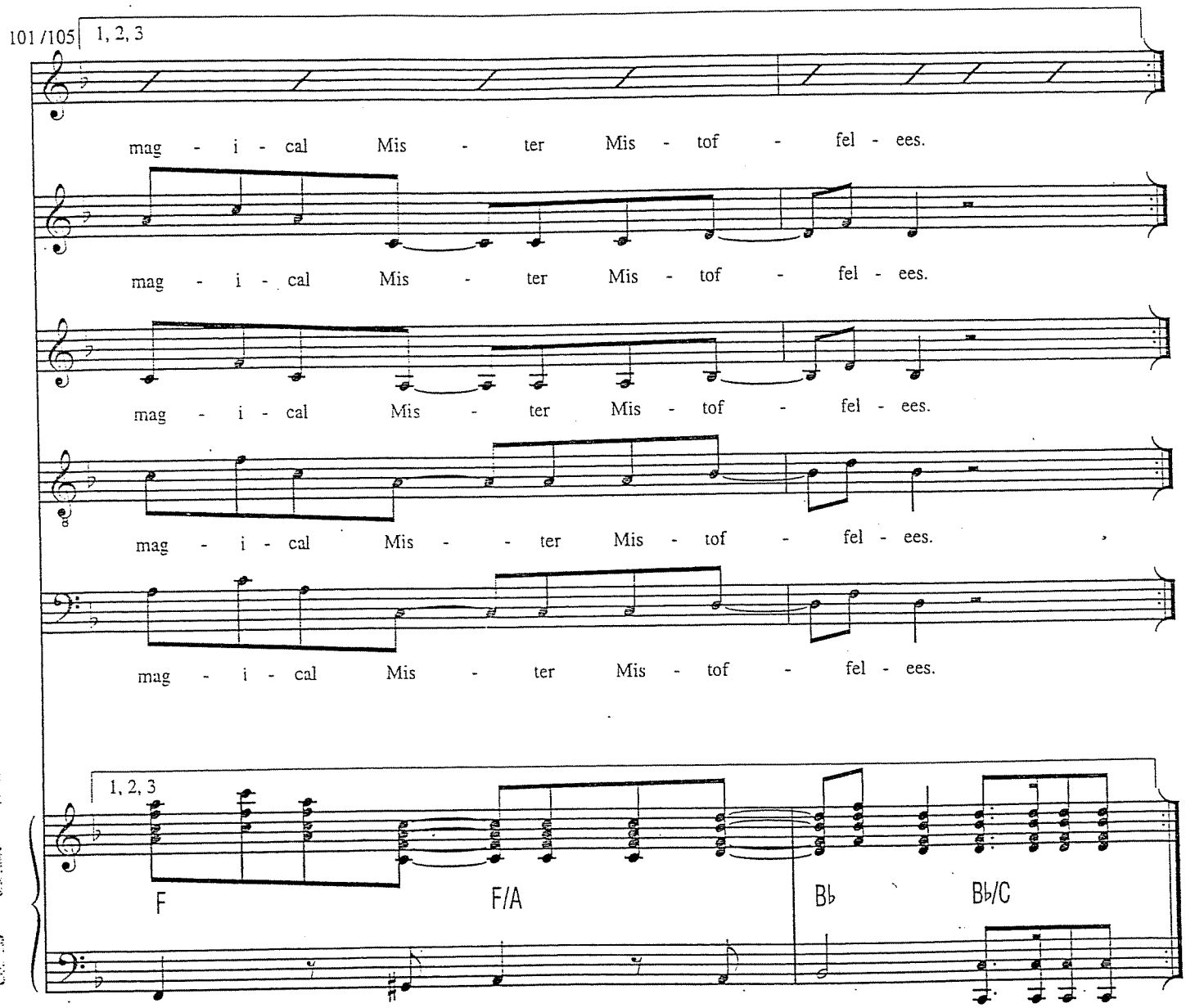
Repeat 4 times

99/103 TUGGER AD LIBS



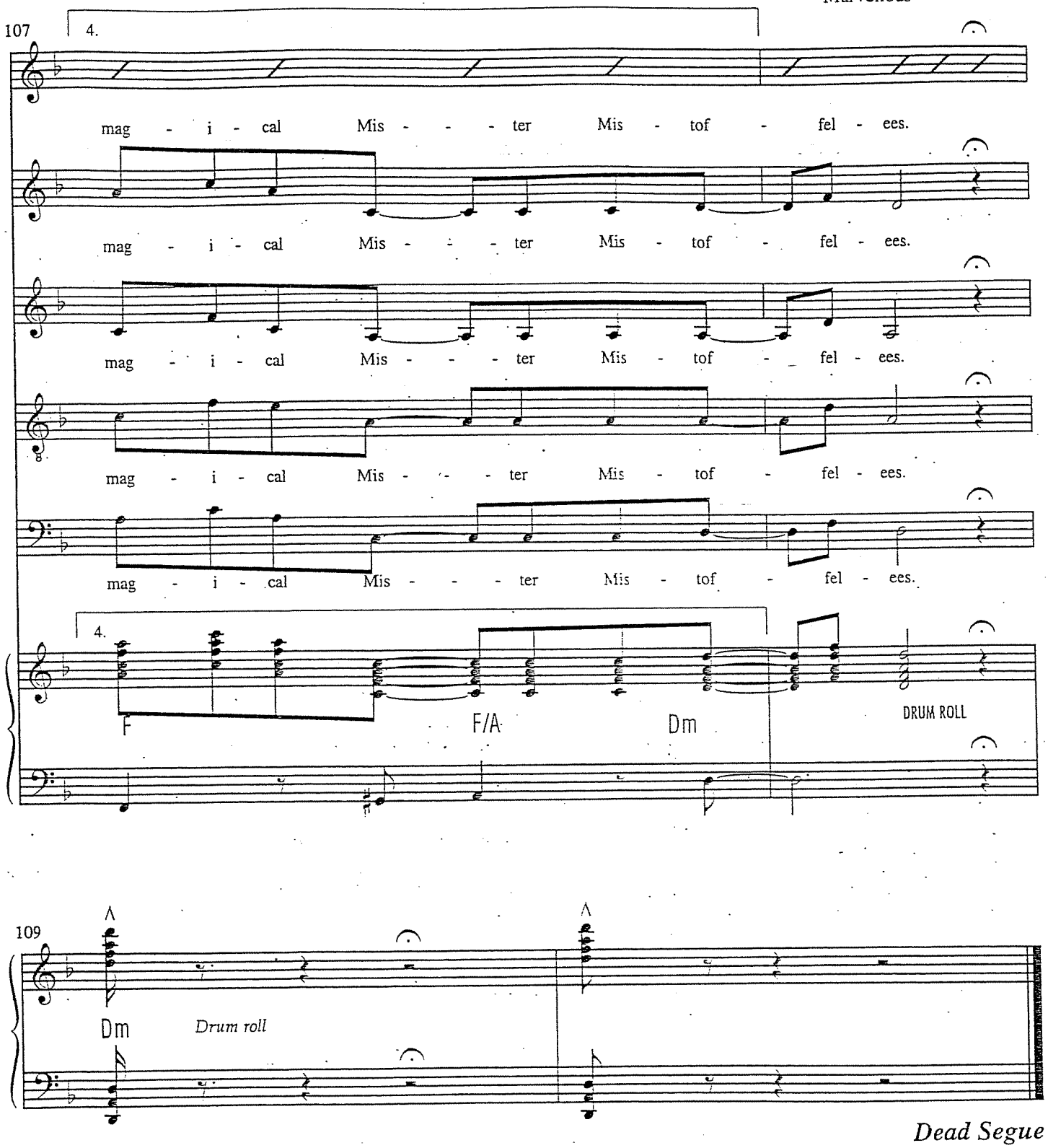
CATS

10 piece



SOLO : Ladies and gentlemen,
I give you the magical,
marvellous,
Mr. Mistoffelees,

After "Magical" & "Marvellous"

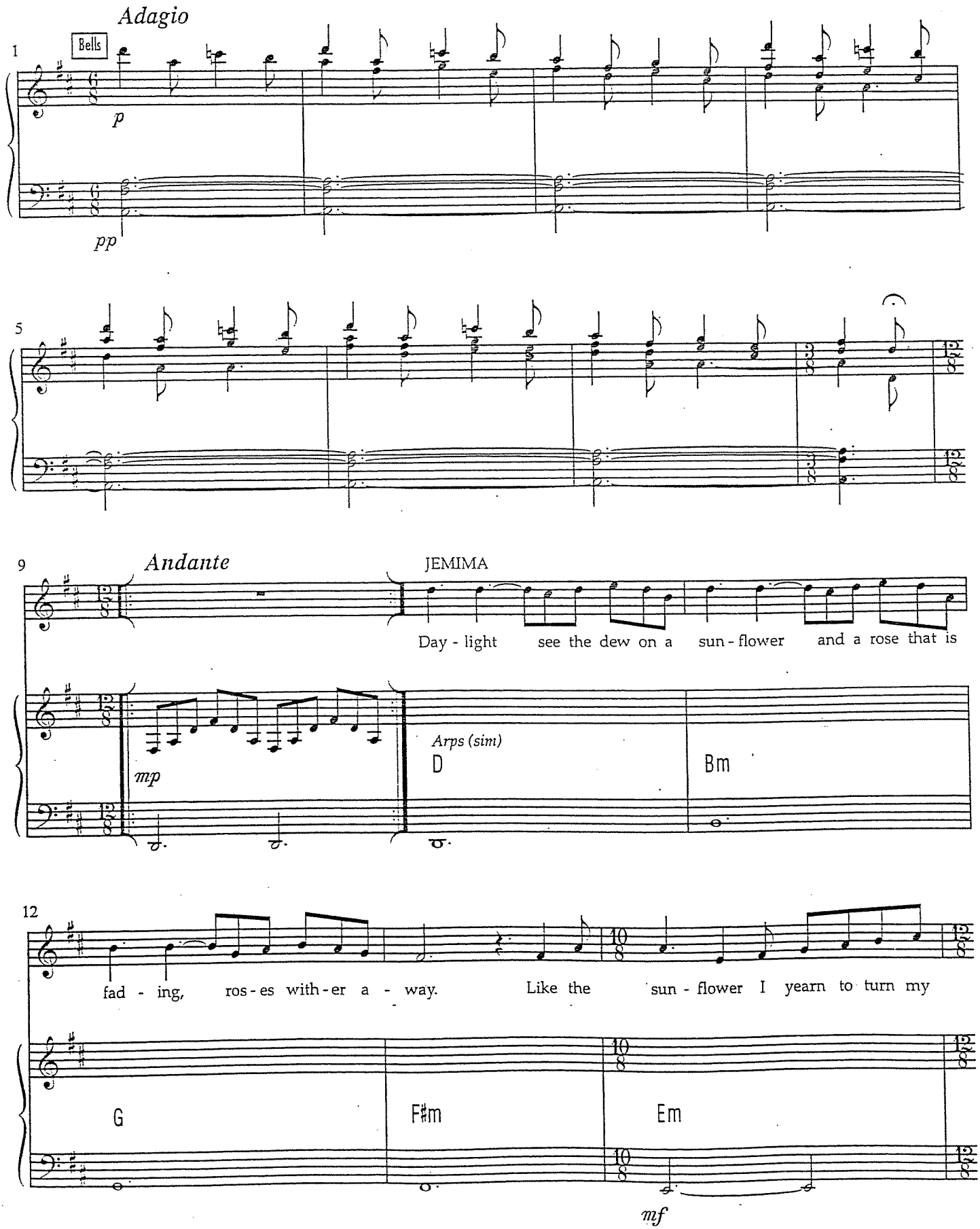


Dead Segue

CATS
10 piece

Music by Andrew Lloyd Webber
Text by Trevor Nunn after T.S. Eliot

18. Memory



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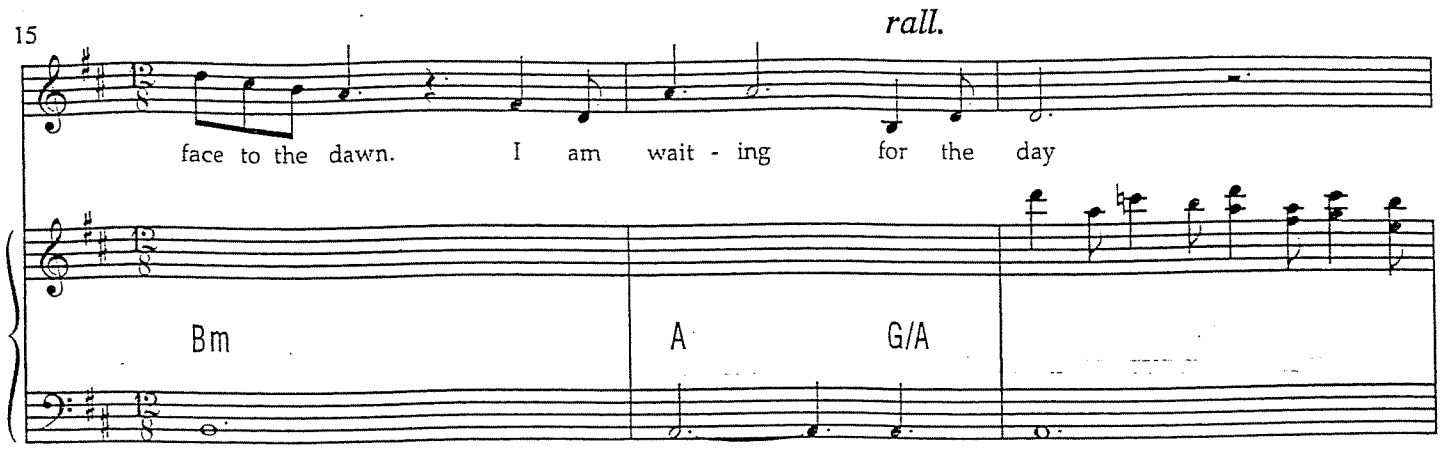
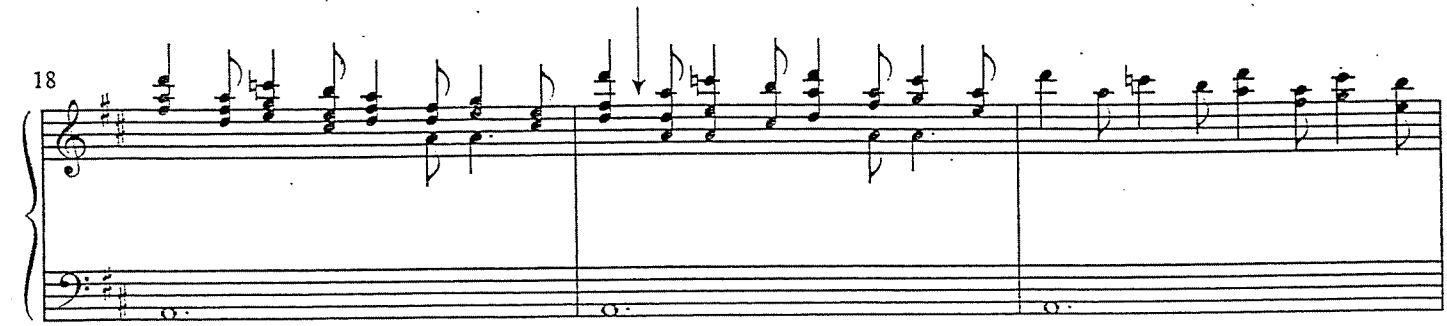
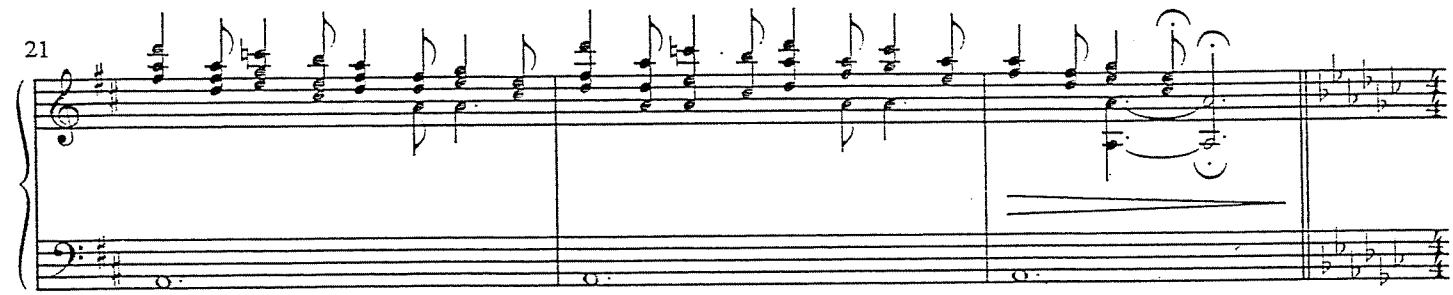
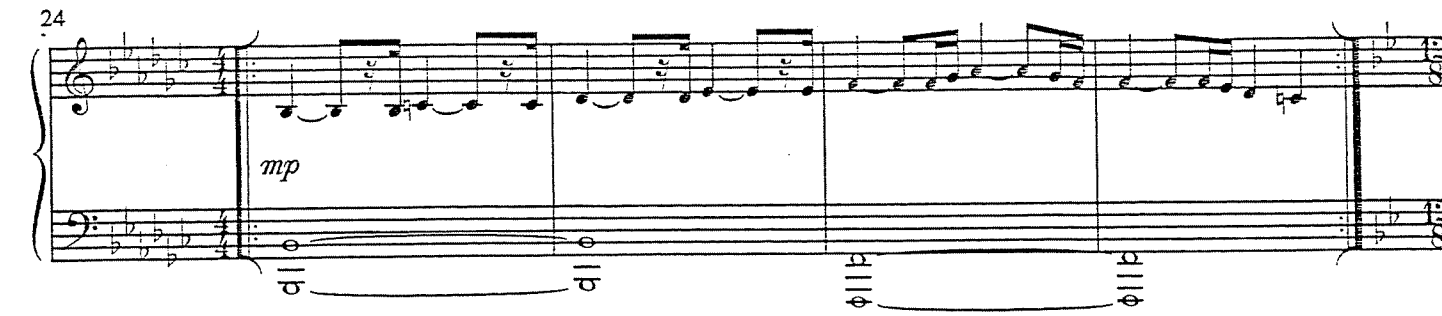


MUNKUSTRAP:
Now Old Deuteronomy just before dawn through a silence you feel you could cut with a knife announces the cat who can now be reborn and come back to a different Jellicle life







CATS

10 piece

A GRIZABELLA

28

Mem - ory turn your face to the moon - light Let your me - mo - ry

mp B♭ Gm

31

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

E♭ Dm Cm

34

happ - i - ness is, then a new life will be - gin.

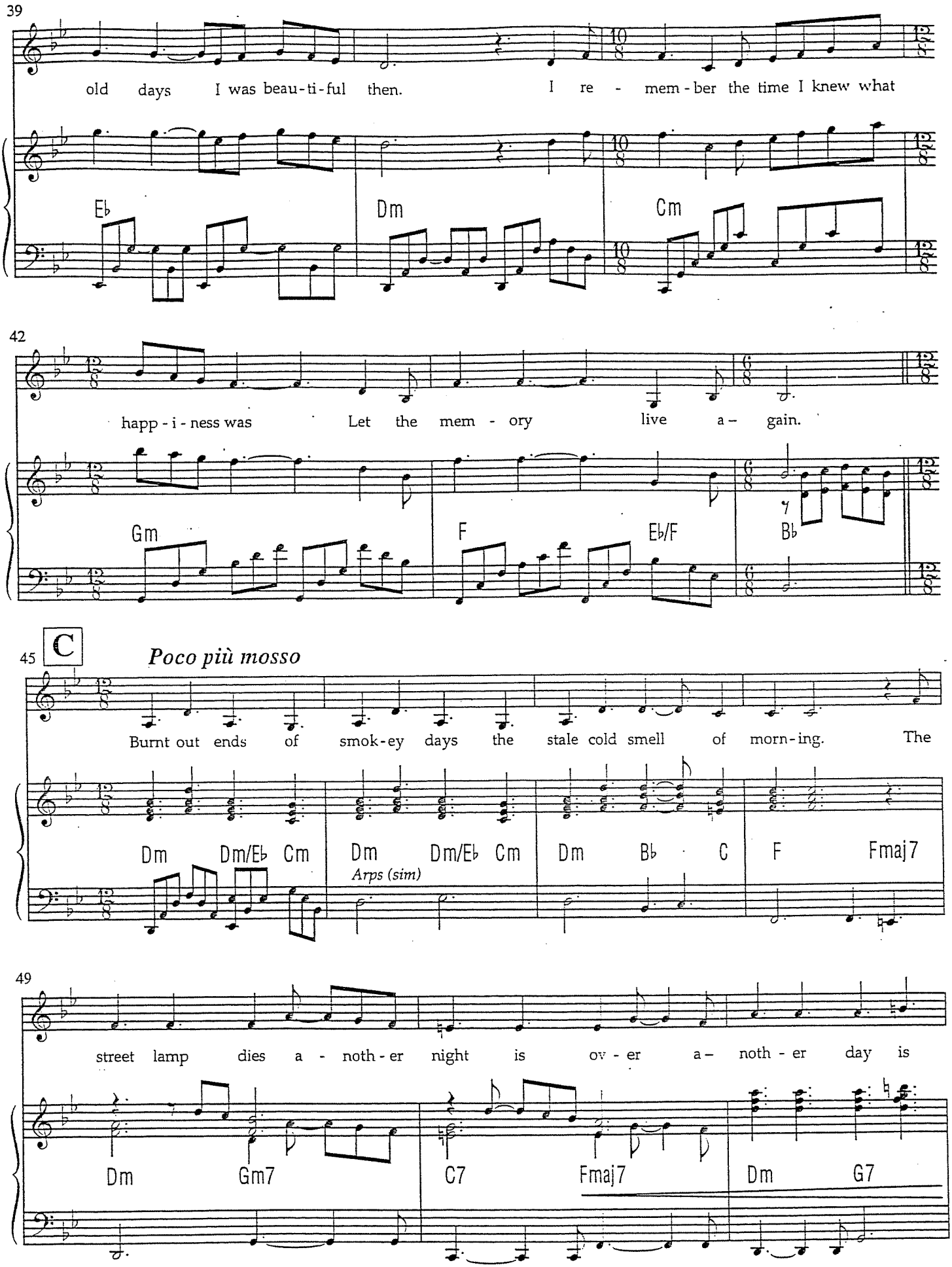
Gm F E♭/F B♭

B

37

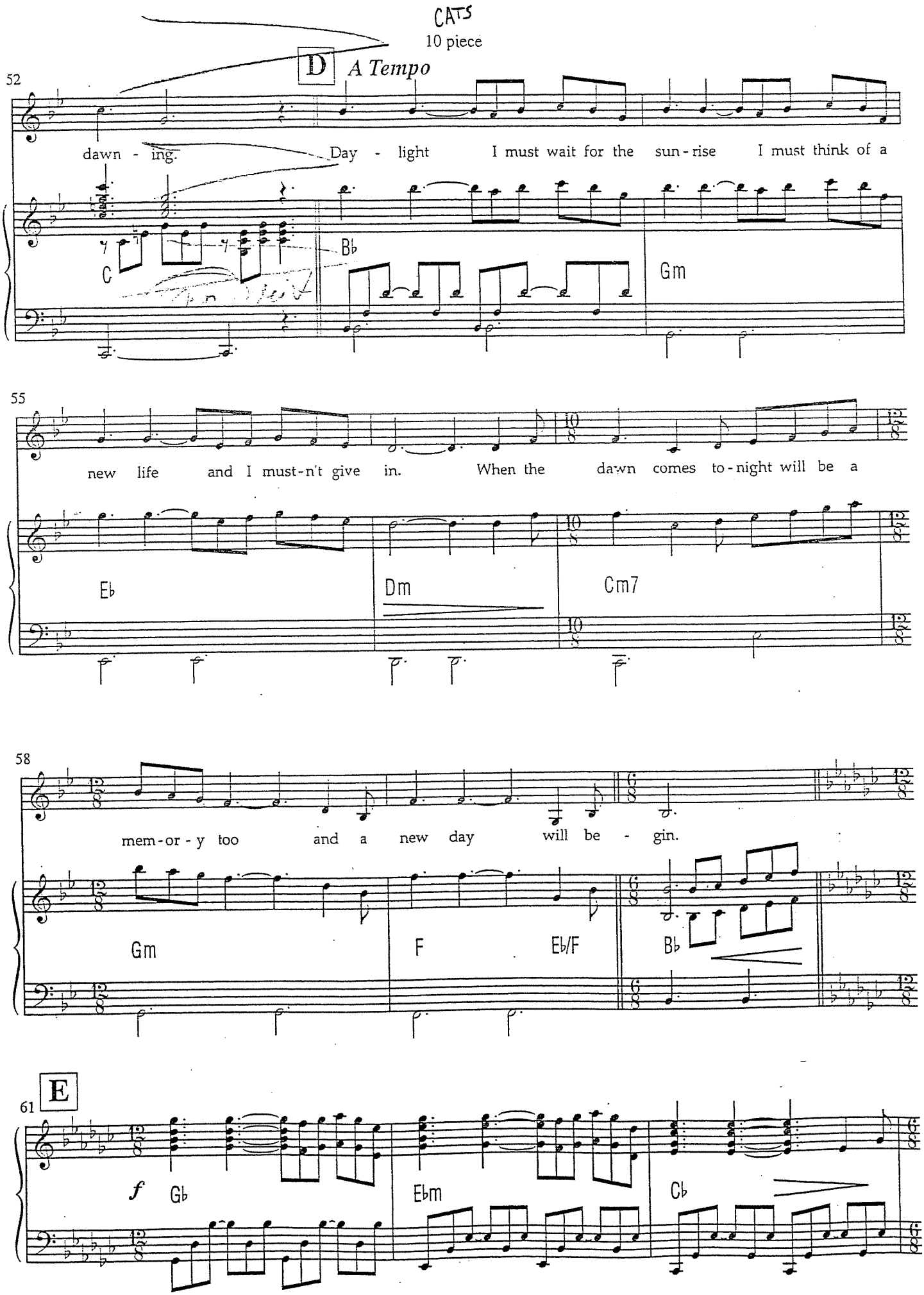
Mem - ory all al - one in the moon - light I can smile at the

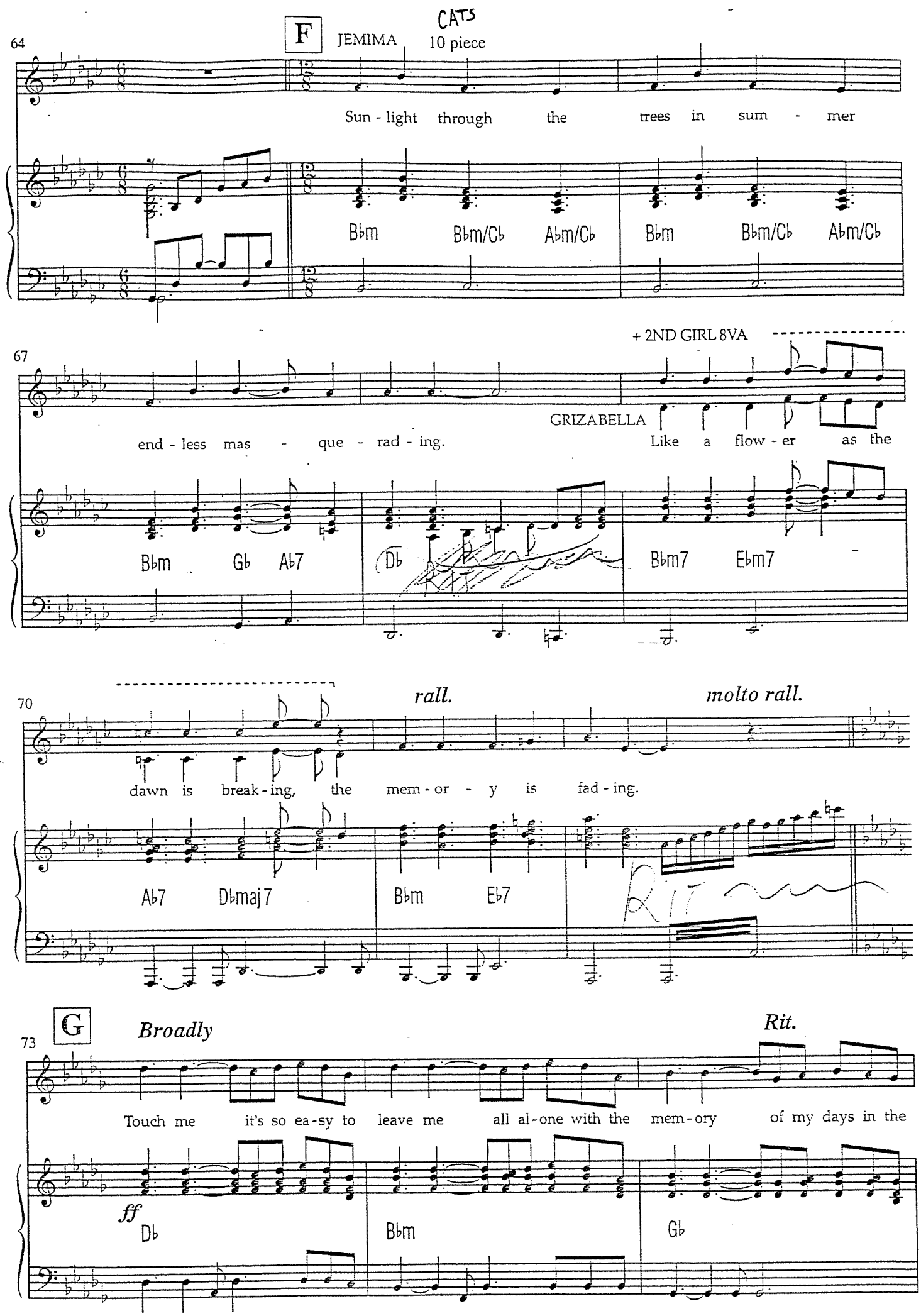
mf B♭ *Arps (sim)* Gm


39
old days I was beau-ti-ful then. I re - mem-ber the time I knew what
Eb
Dm
Cm
42
happ-i-ness was Let the mem - ory live a – gain.
Gm
F
Eb/F
Bb
45
C
Poco più mosso
Burnt out ends of smok-ey days the stale cold smell of morn-ing. The
Dm Dm/Eb Cm
Dm Dm/Eb Cm
Arps (sim)
Dm Bb C F Fmaj7
49
street lamp dies a - noth-er night is ov - er a – noth - er day is
Dm Gm7
C7 Fmaj7
Dm G7

CATS

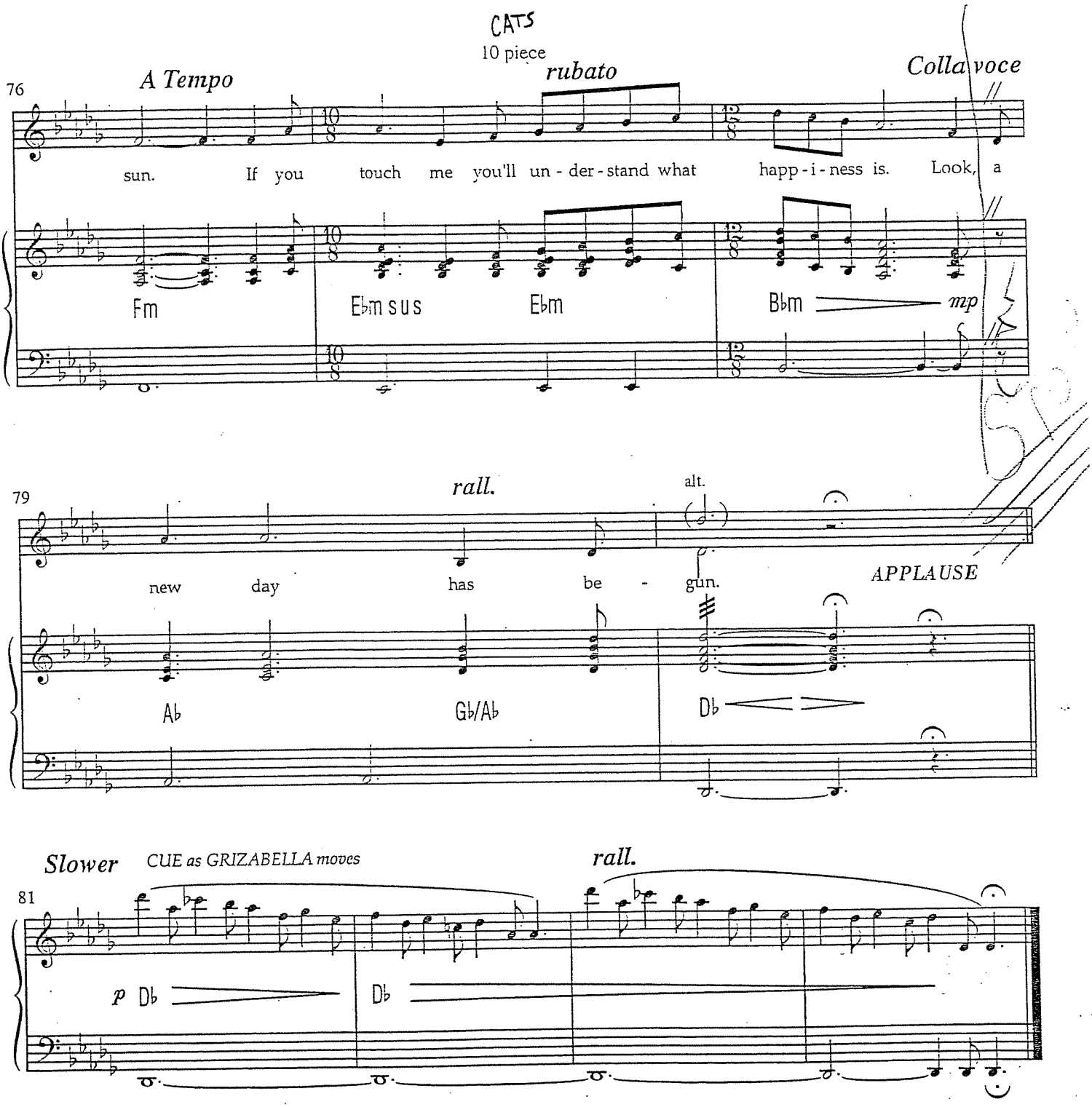
10 piece




CATS
10 piece
64
F
JEMIMA
Sun - light through the trees in sum - mer
Bbm Bbm/Cb Abm/Cb Bbm Bbm/Cb Abm/Cb
67
+ 2ND GIRL 8VA
GRIZABELLA
end - less mas - que - rad - ing.
Like a flow - er as the
Bbm Gb Ab7 Db Bbm7 Ebm7
70
rall.
molto rall.
dawn is break - ing, the mem - or - y is fad - ing.
Ab7 Dbmaj 7 Bbm Eb7
Rit
73
G
Broadly
Rit.
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

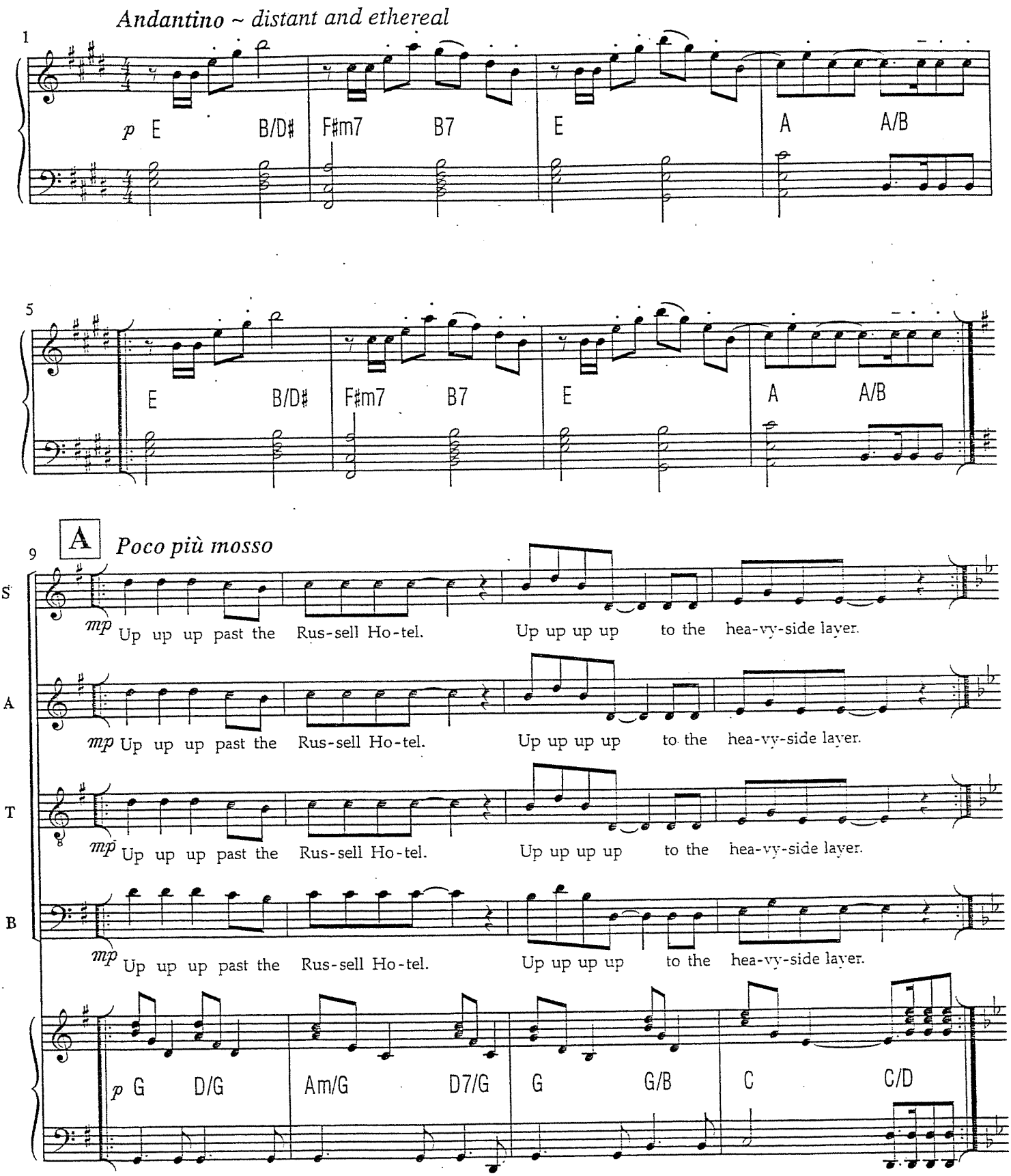
CATS

10 piece



Music by Andrew Lloyd Webber
Text by T.S. Eliot

19. Journey to the Heaviside Layer



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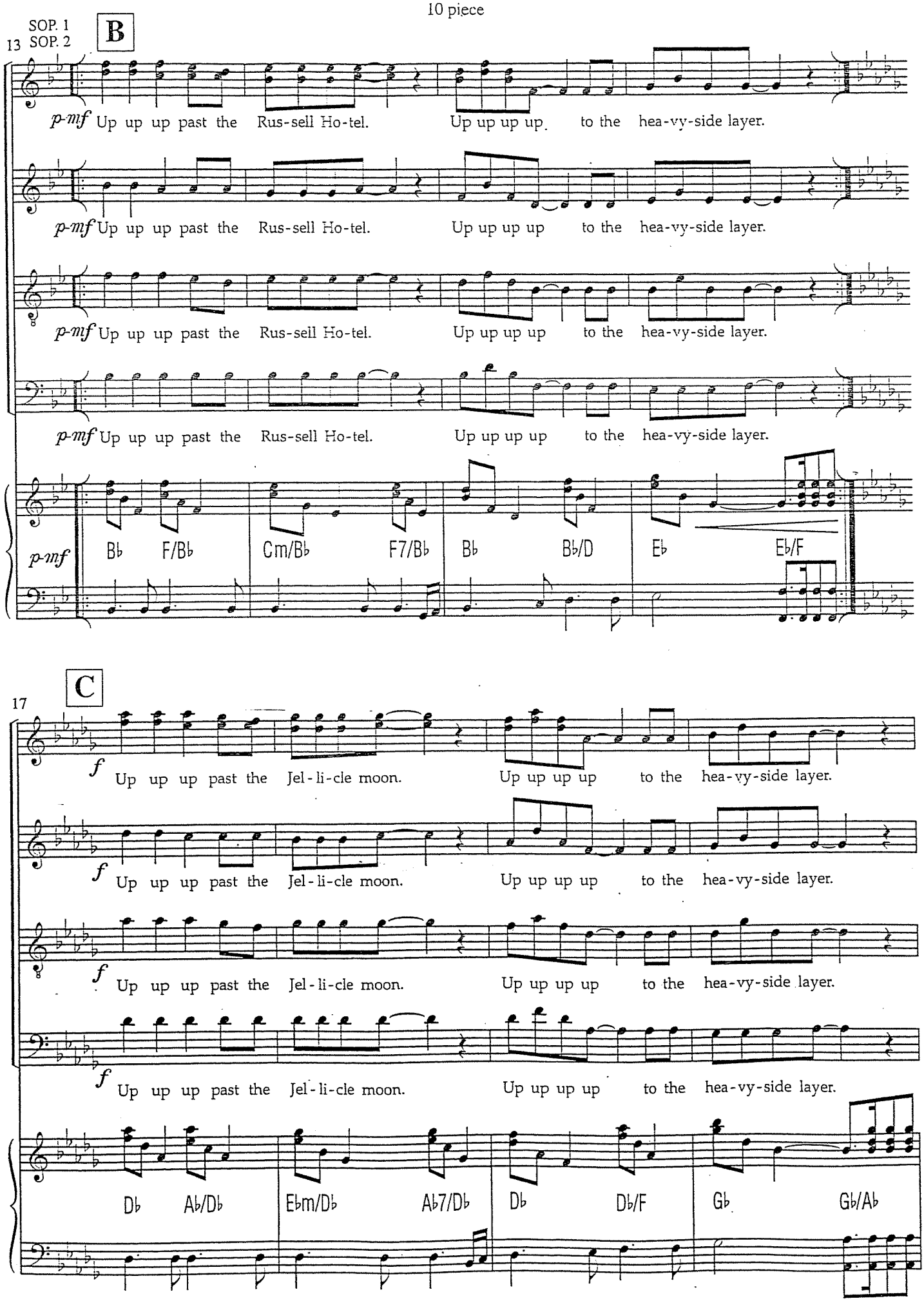
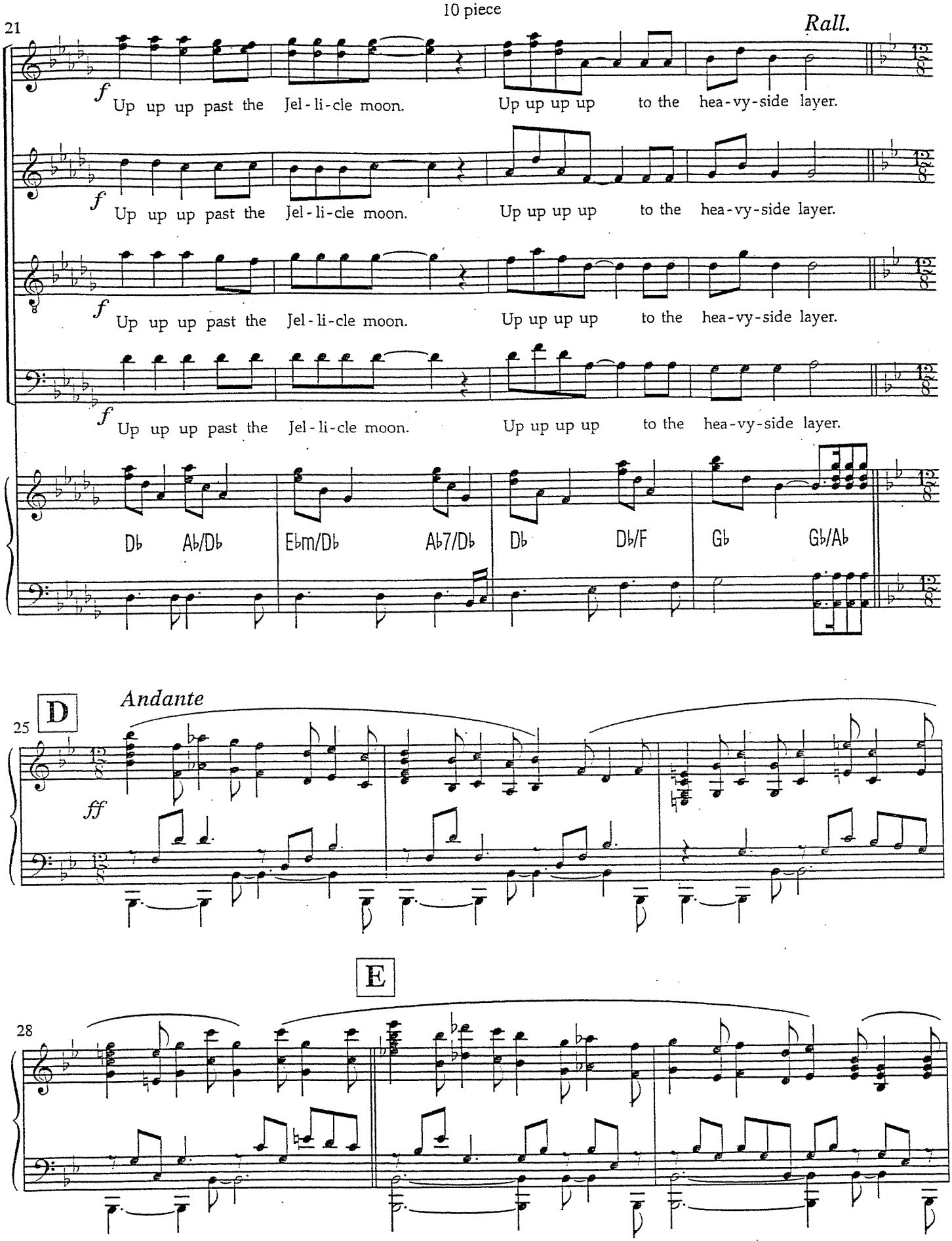
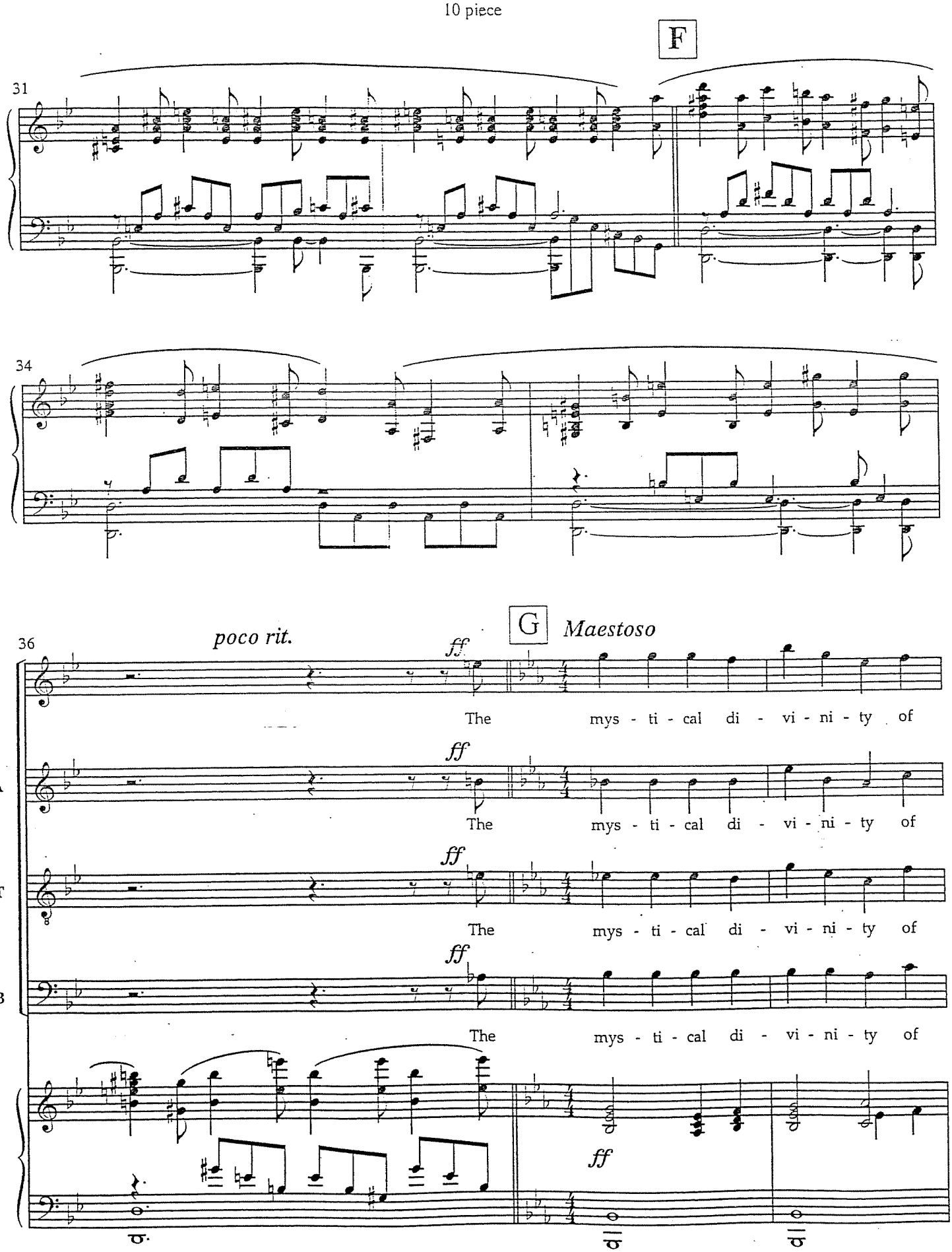
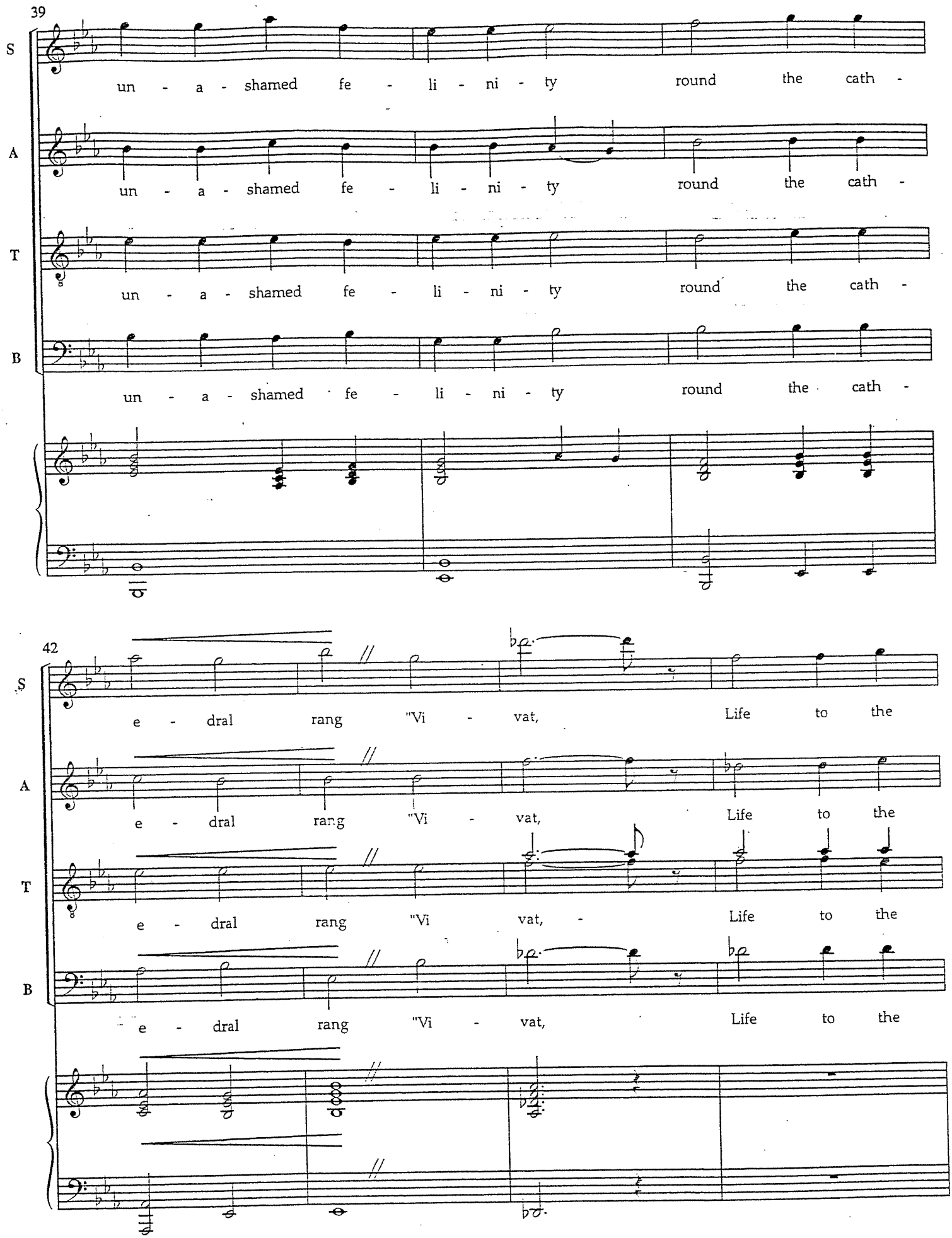

SOP. 1
13 SOP. 2
B
S
A
T
B
p-mf Up up up past the Rus-sell Ho-tel. Up up up up to the hea-vy-side layer.
p-mf Up up up past the Rus-sell Ho-tel. Up up up up to the hea-vy-side layer.
p-mf Up up up past the Rus-sell Ho-tel. Up up up up to the hea-vy-side layer.
p-mf Up up up past the Rus-sell Ho-tel. Up up up up to the hea-vy-side layer.
p-mf
B♭ F/B♭ Cm/B♭ F7/B♭ B♭ B♭/D E♭ E♭/F
C
17
f Up up up past the Jel-li-cle moon. Up up up up to the hea-vy-side layer.
f Up up up past the Jel-li-cle moon. Up up up up to the hea-vy-side layer.
f Up up up past the Jel-li-cle moon. Up up up up to the hea-vy-side layer.
f Up up up past the Jel-li-cle moon. Up up up up to the hea-vy-side layer.
D♭ A♭/D♭ E♭m/D♭ A♭7/D♭ D♭ D♭/F G♭ G♭/A♭

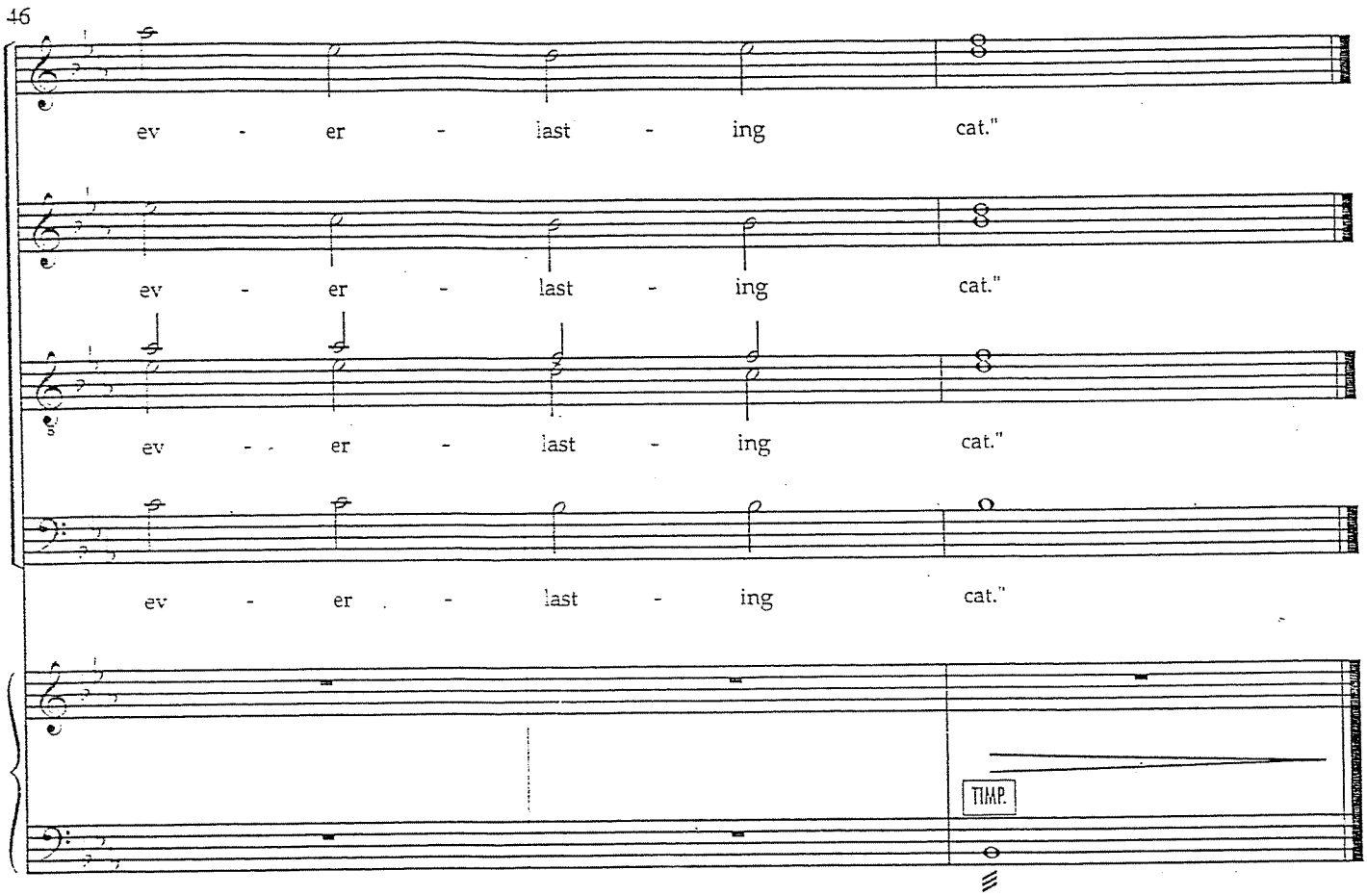

21
Rall.
S
A
T
B
f
Up up up past the Jel-li-cle moon.
Up up up up to the hea-vy-side layer.
Db Ab/Db Ebm/Db Ab7/Db Db Db/F Gb Gb/Ab
D
Andante
25
ff
E
28


F
31
34
G
Maestoso
poco rit.
36
ff
S
A
T
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

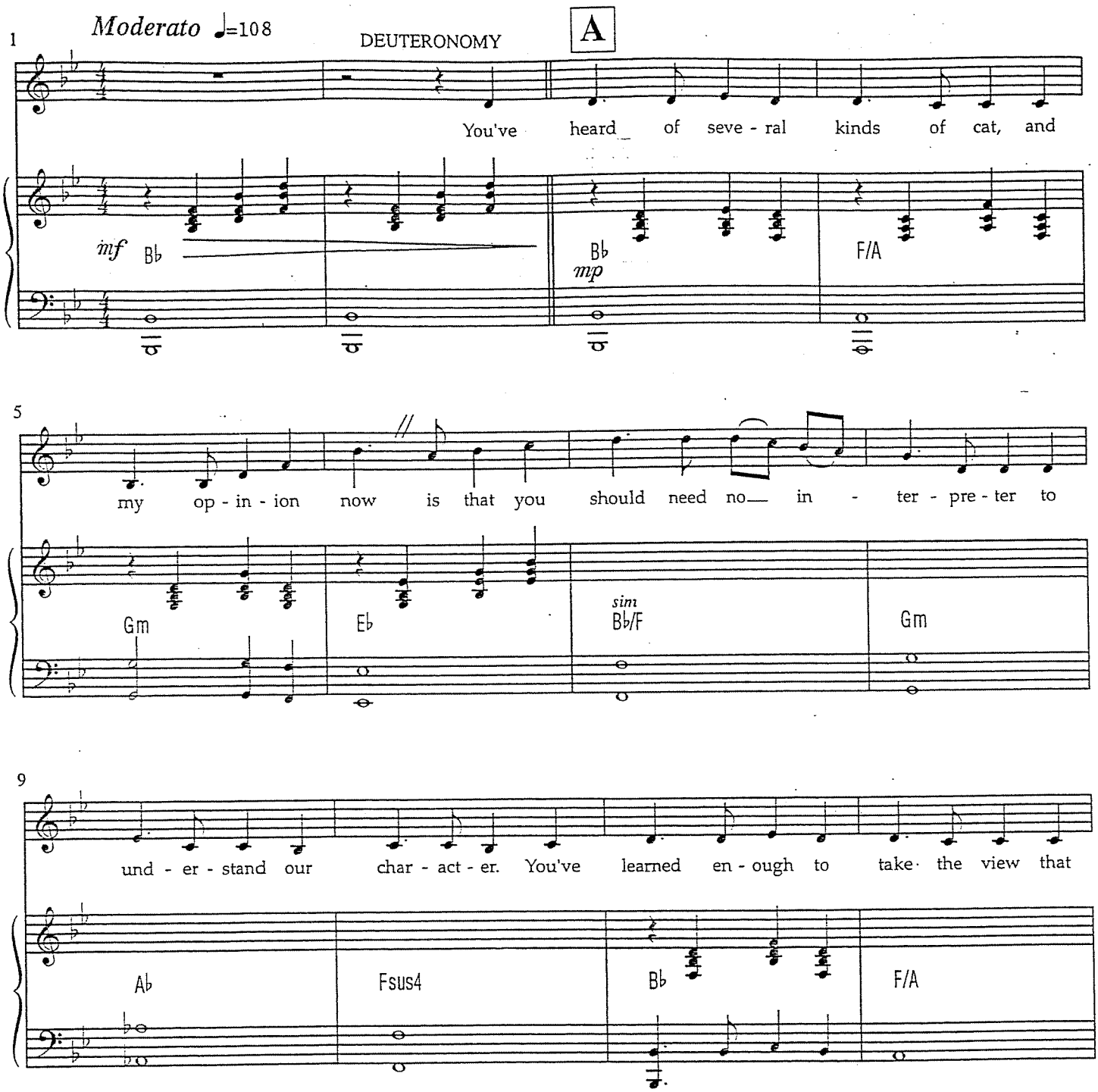
CATS

10 piece



Music by Andrew Lloyd Webber
Text by T.S. Eliot

20. The Ad-dressing of Cats



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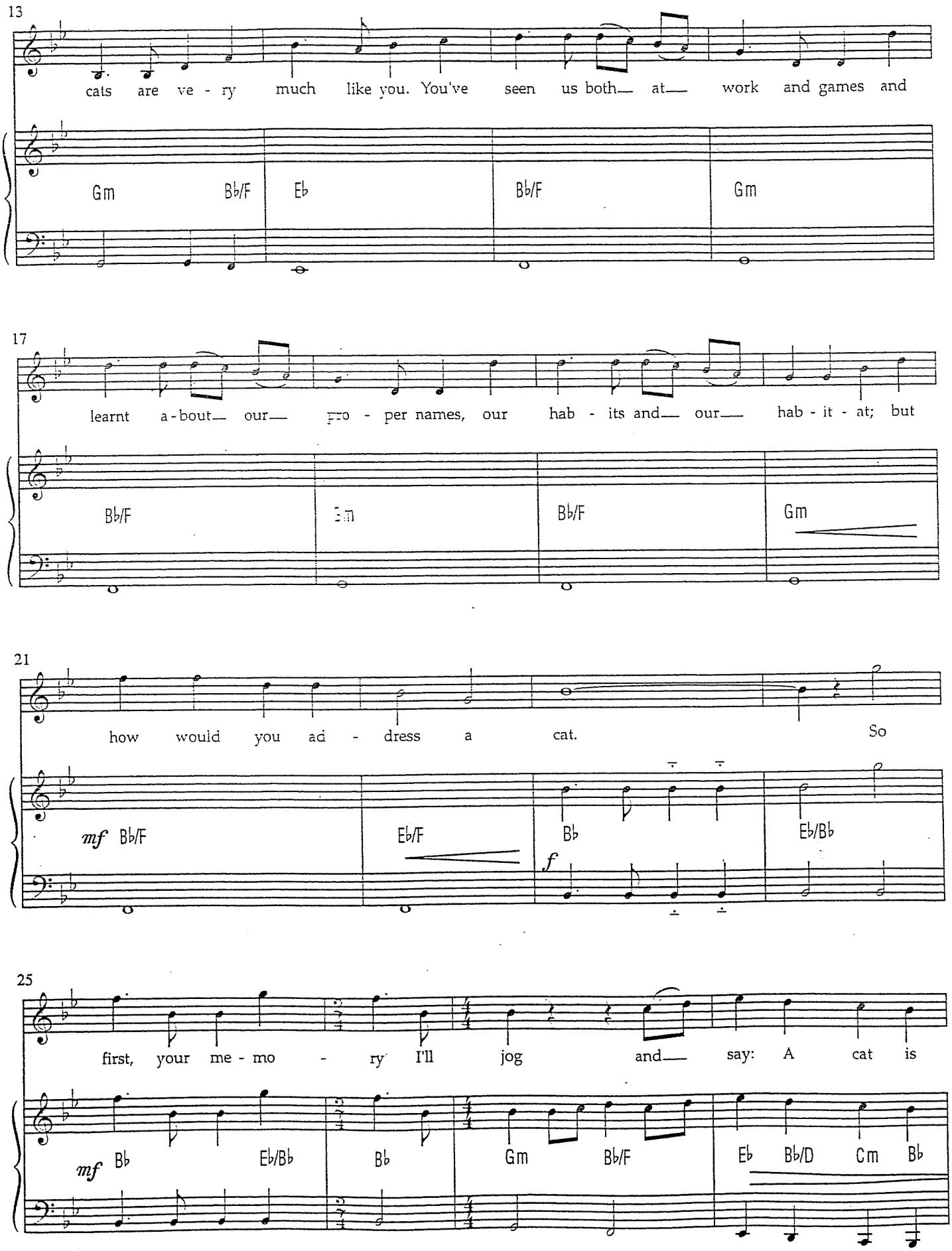

13
cats are ve - ry much like you. You've seen us both— at— work and games and
Gm B♭/F E♭ B♭/F Gm
17
learnt a-bout— our— pro - per names, our hab - its and— our— hab - it - at; but
B♭/F Gm B♭/F Gm
21
how would you ad - dress a cat. So
mf B♭/F E♭/F B♭ E♭/B♭
f
25
first, your me - mo - ry I'll jog and— say: A cat is
mf B♭ E♭/B♭ B♭ Gm B♭/F E♭ B♭/D Cm B♭

29

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

f

34

Più mosso

DEUTERONOMY

With

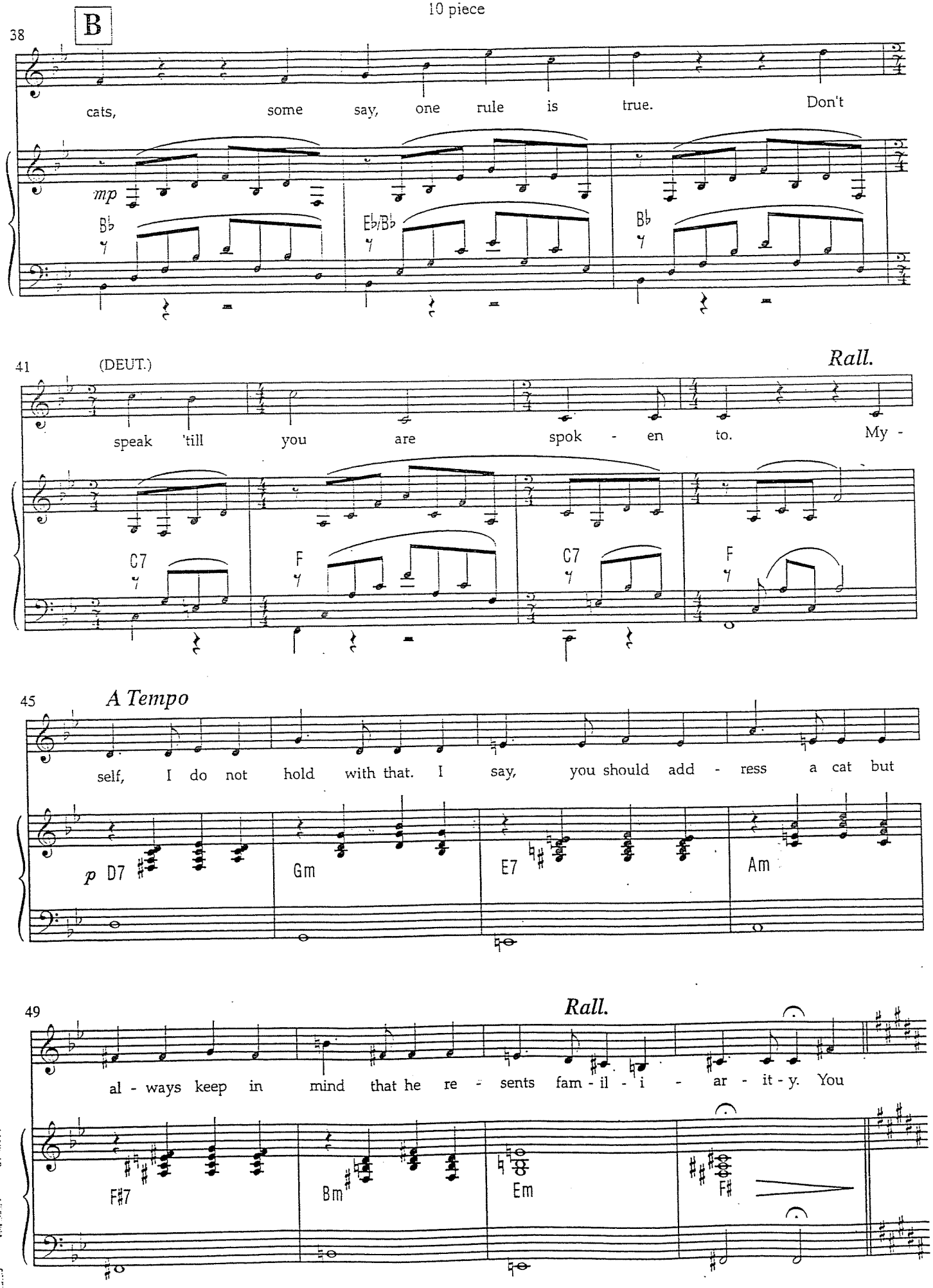
S say a cat is not a dog.

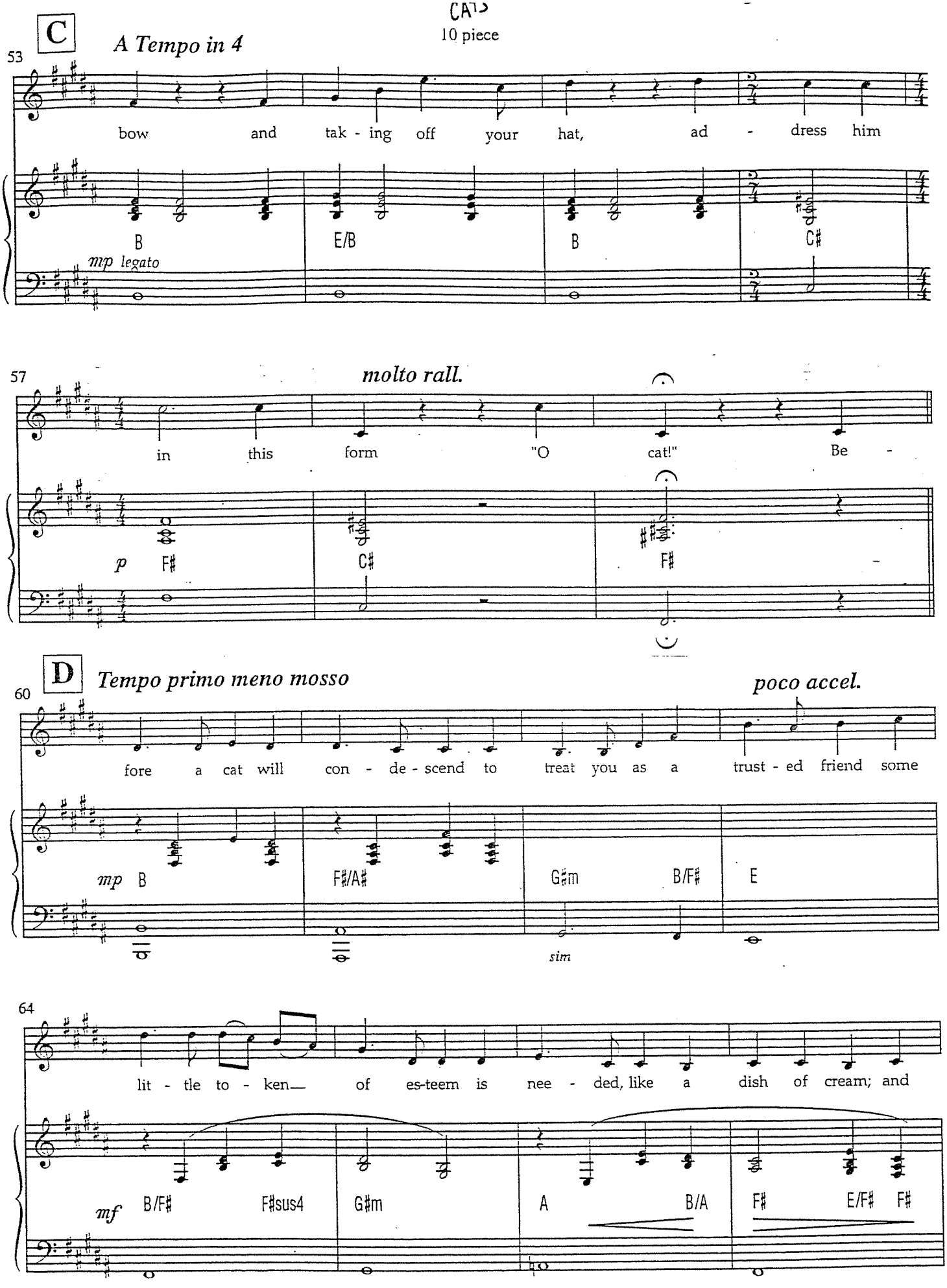
A say a cat is not a dog.

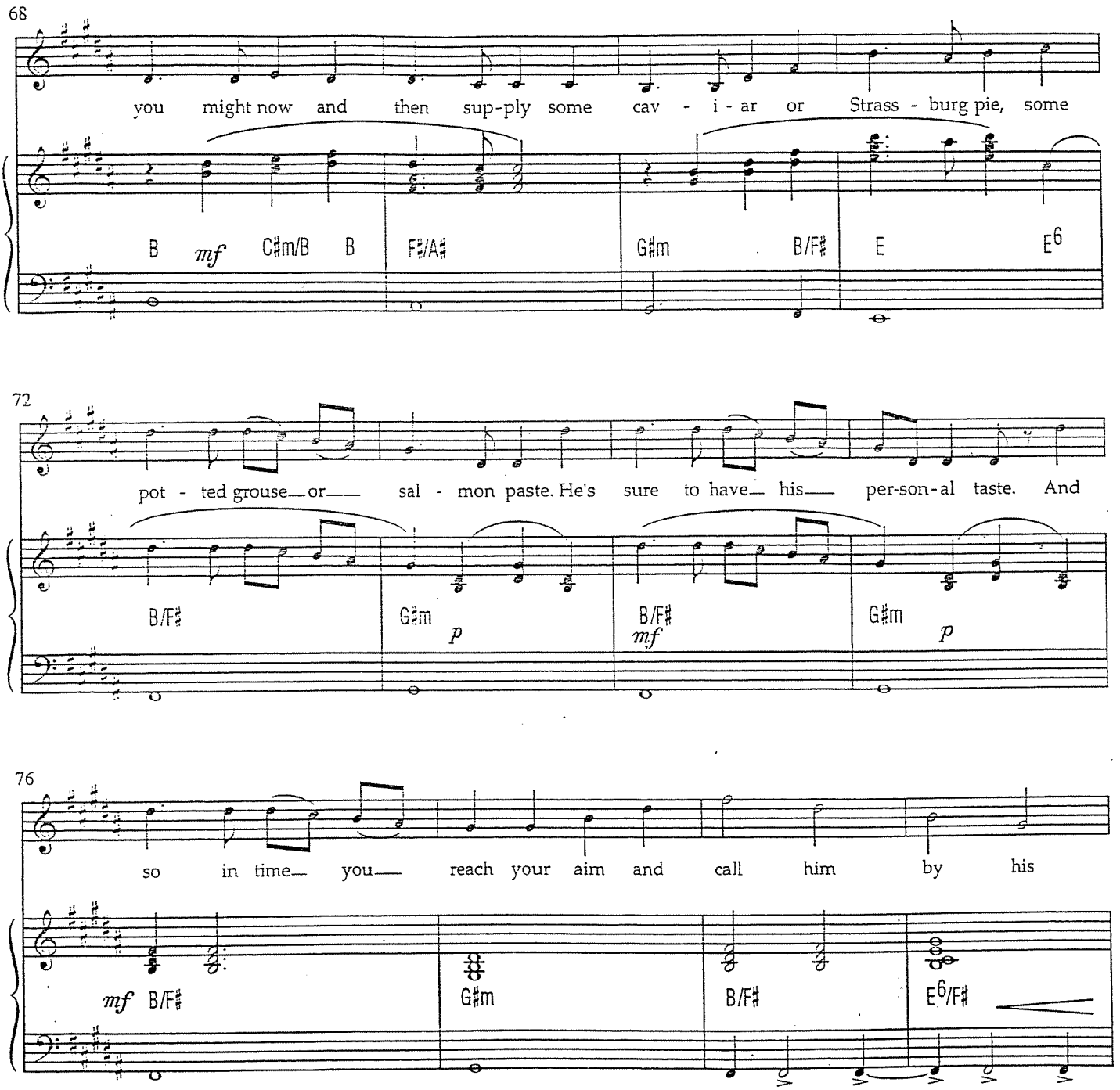
T say a cat is not a dog.

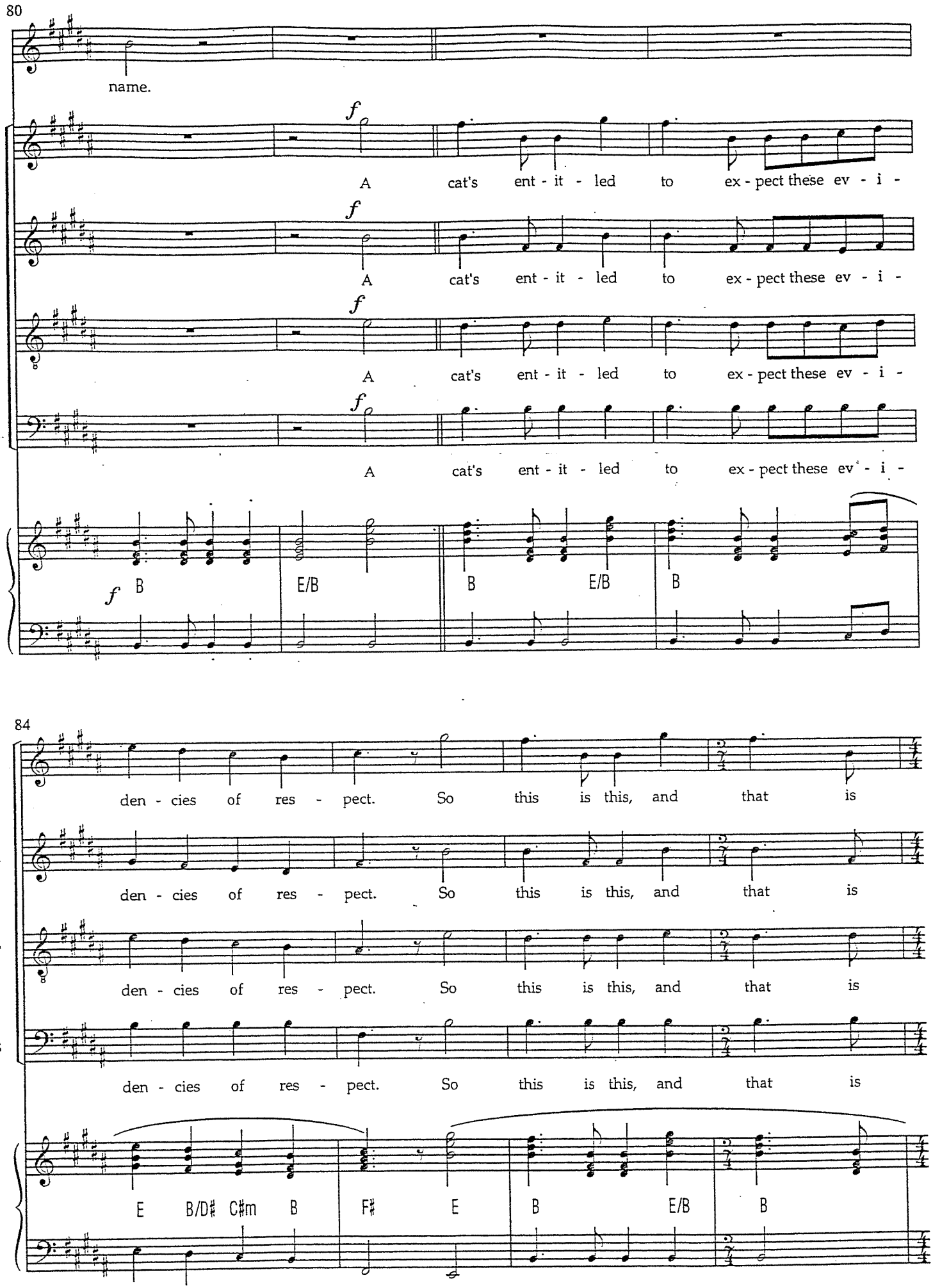
B say a cat is not a dog.

Eb Bb/D Cm Bb F Eb Bb


B
38
cats, some say, one rule is true. Don't
mp
B♭ 7
E♭/B♭ 7
B♭ 7
41
(DEUT.)
Rall.
speak 'till you are spok - en to. My -
C7 7
F 7
C7 7
F 7
45
A Tempo
self, I do not hold with that. I say, you should add - ress a cat but
p D7
Gm
E7
Am
49
Rall.
al - ways keep in mind that he re - sents fam - il - i - ar - it - y. You
F#7
Bm
Em
F#


C
A Tempo in 4
53
bow and tak - ing off your hat, ad - dress him
B
E/B
B
C♯
mp legato
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♯


68
you might now and then sup-ply some cav - i - ar or Strass - burg pie, some
B mf C♯m/B B F♯/A♯ G♯m B/F♯ E 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
76
so in time— you— reach your aim and call him by his
mf B/F♯ G♯m B/F♯ E6/F♯


80
name.
S
A
T
B
f
A cat's ent - it - led to ex - pect these ev - i -
f B E/B B E/B B
84
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 E/B

f

E

92

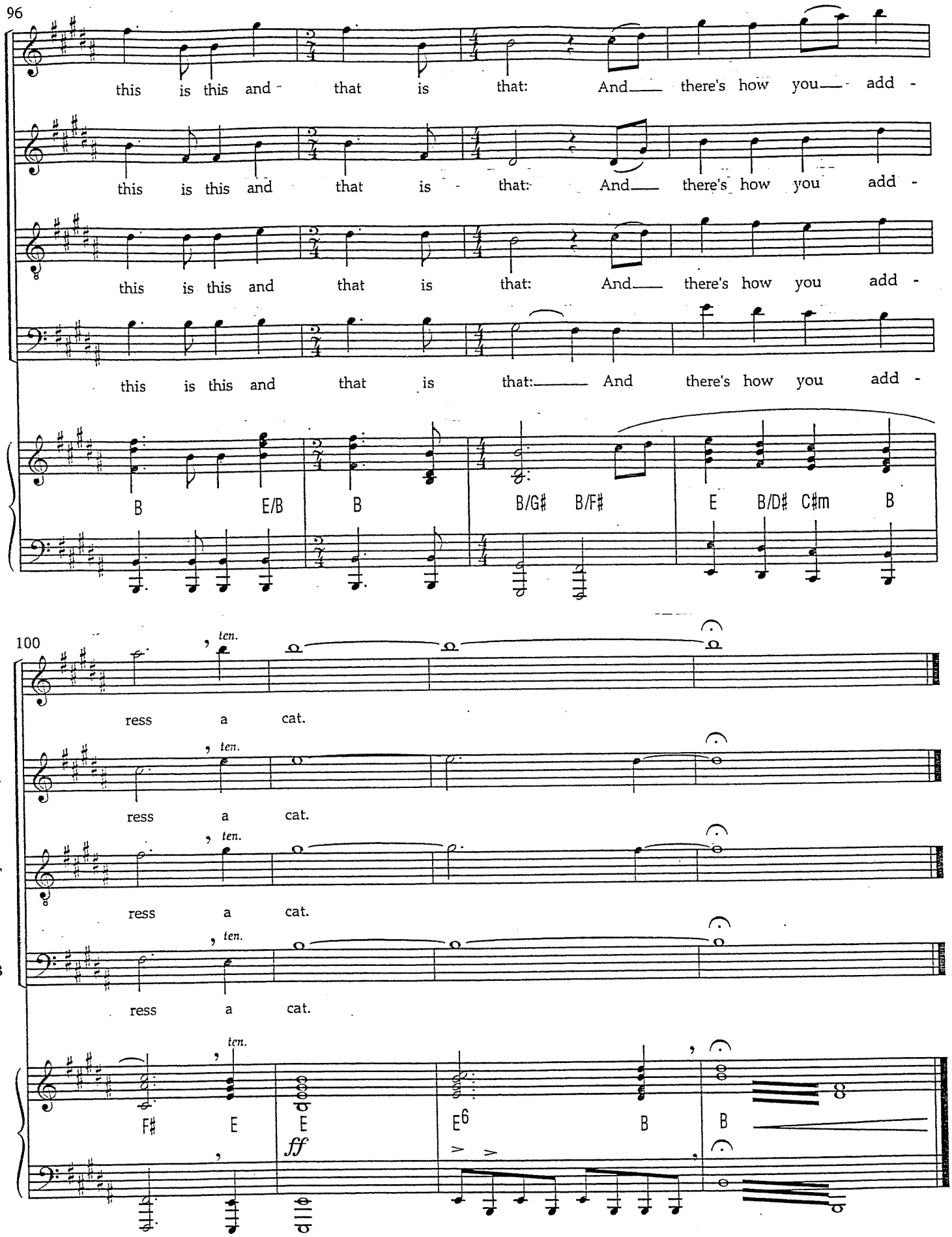
S: cat's en - tit - led to ex - pect these ev - i - den - ces of res - pect. So

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

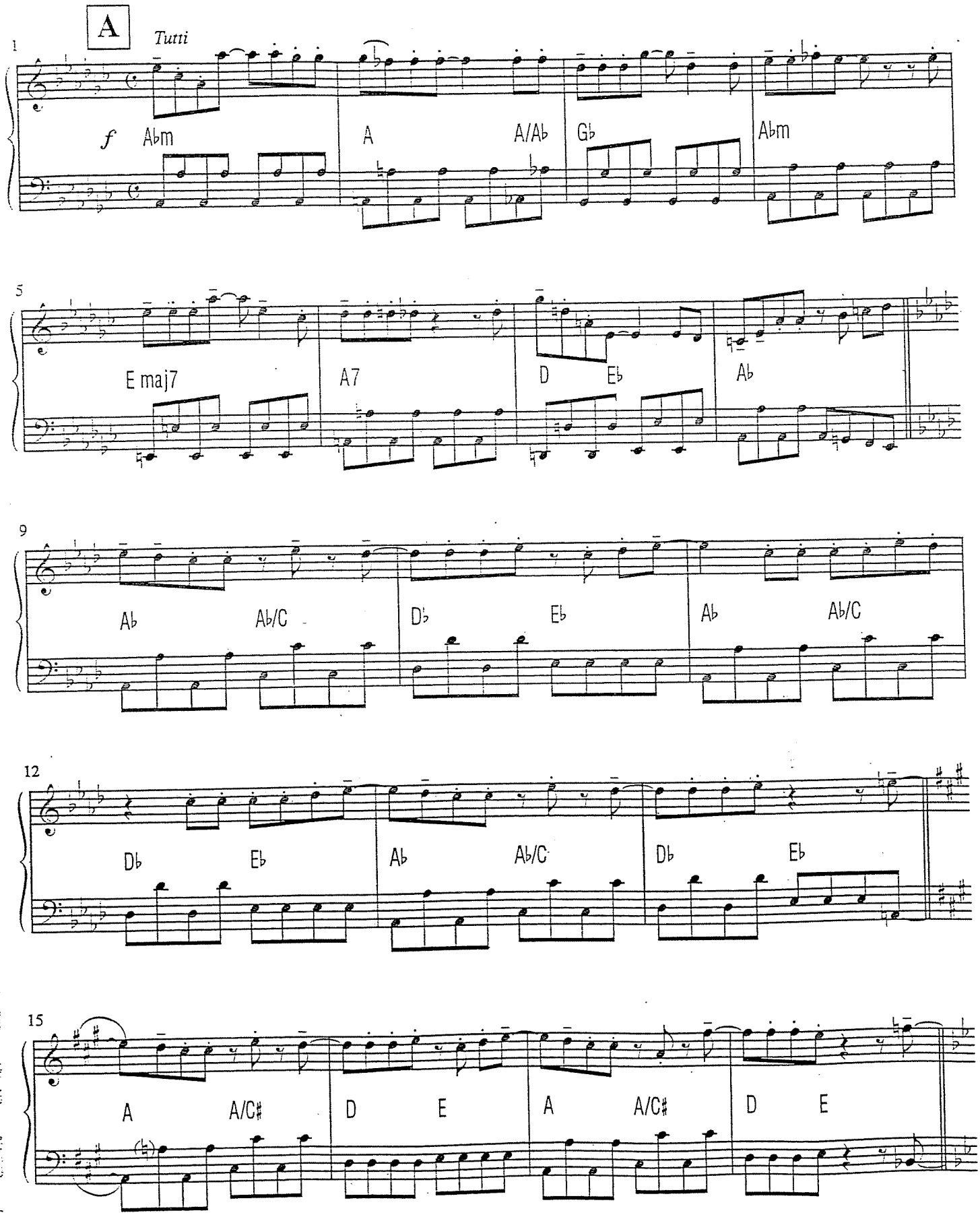
B: cat's en - tit - led to ex - pect these ev - i - den - ces of res - pect. So

B E/B B E B/D♯ C♯m B F♯ E


96
S
this is this and that is that: And there's how you add -
A
this is this and that is that: And there's how you add -
T
this is this and that is that: And there's how you add -
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
ten.
ress a cat.
F♯ E E E6 B B
ff

Music by Andrew Lloyd Webber
Text by T.S. Eliot

21. Finale 1



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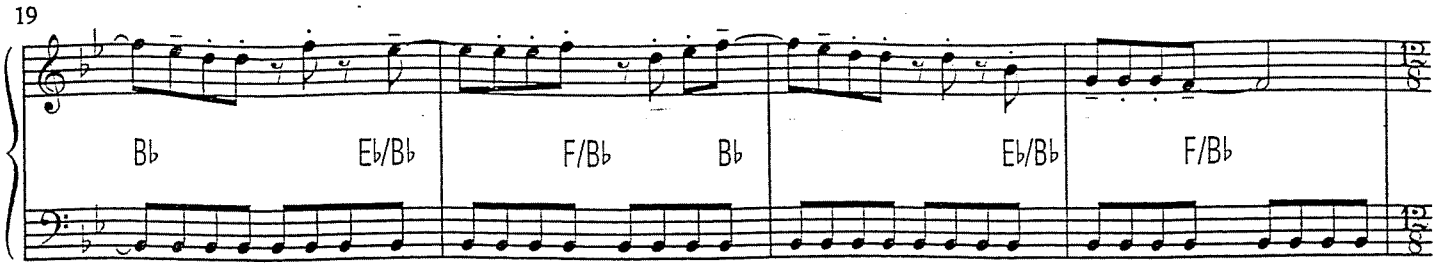
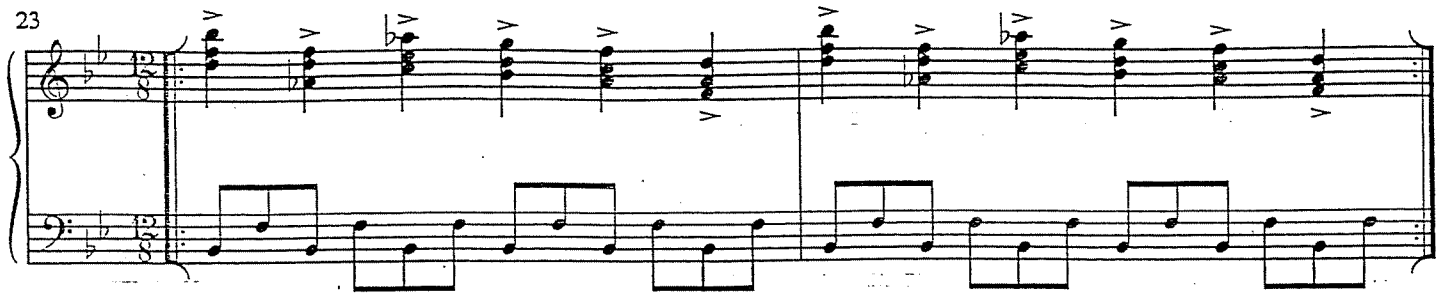
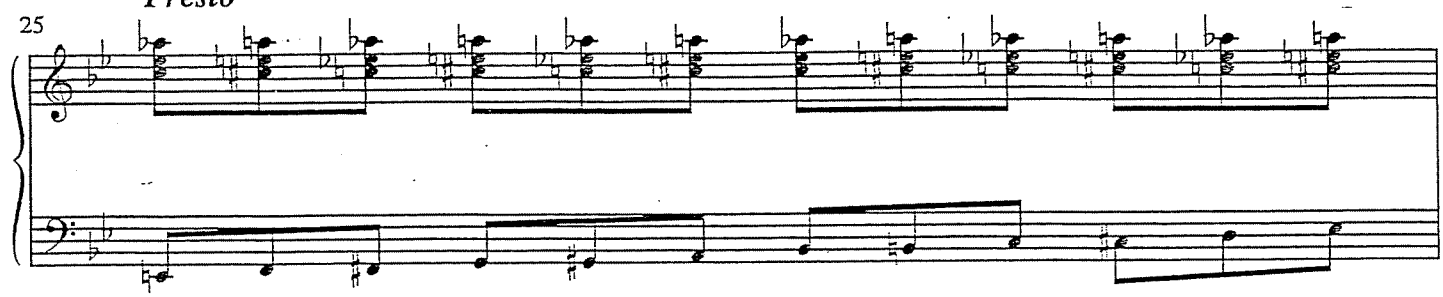
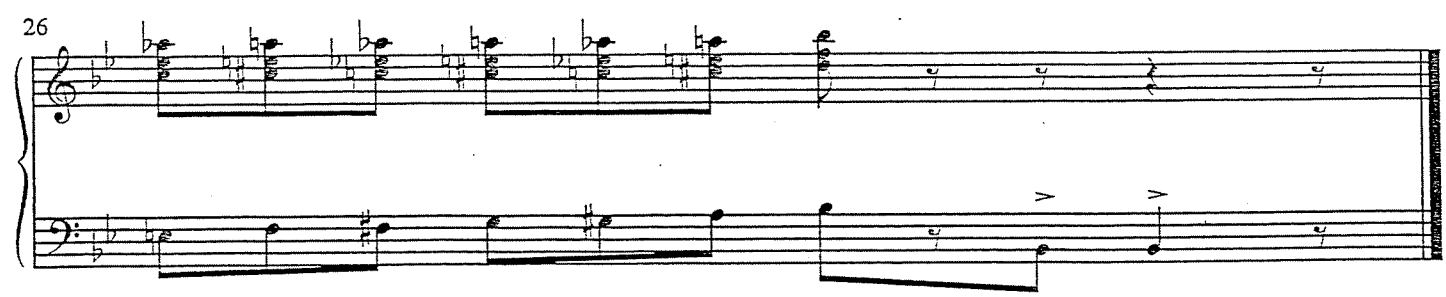


Più mosso e accel.



Presto



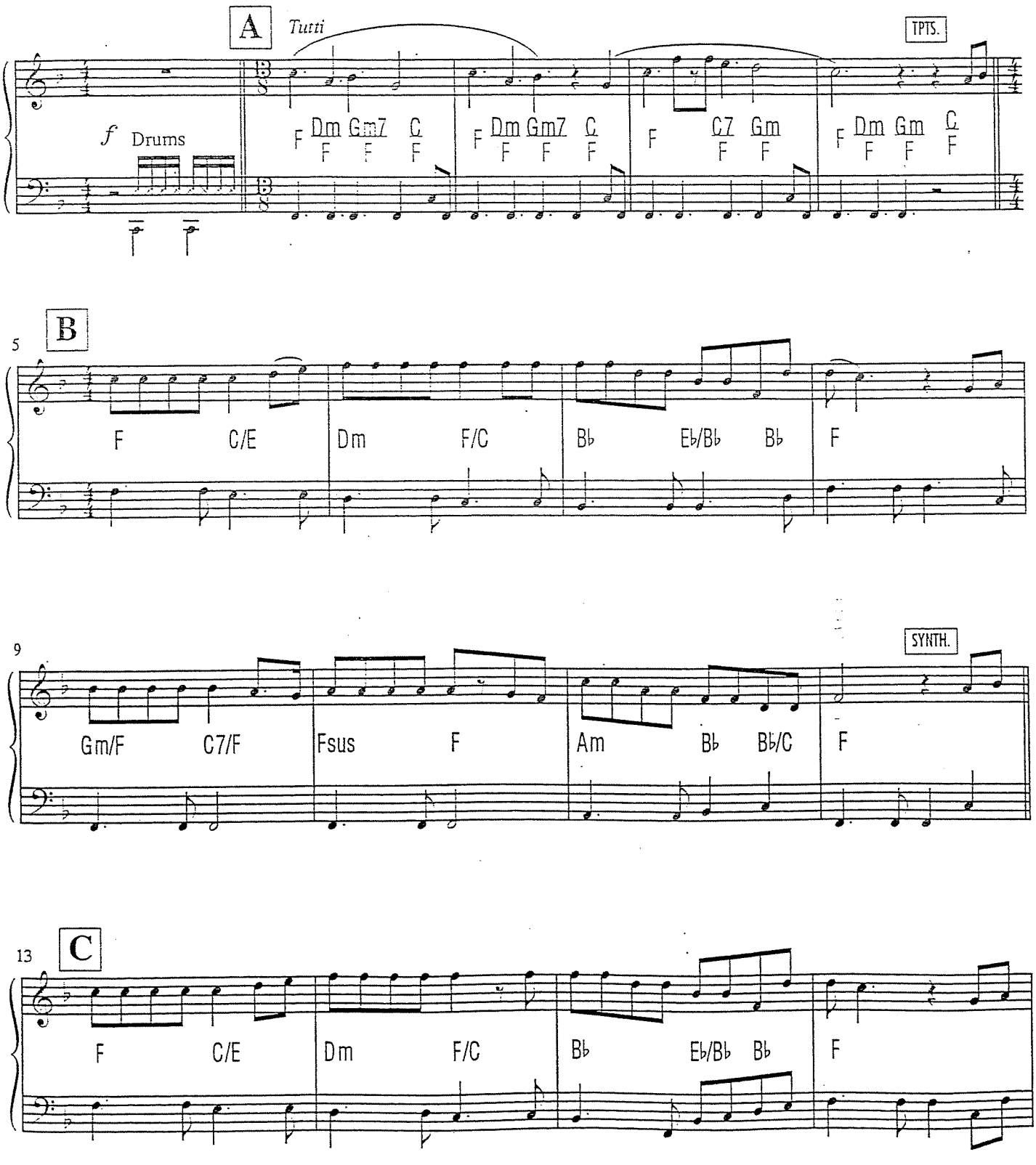


Segue Finale 2

Music by Andrew Lloyd Webber
Text by T.S. Eliot

22. Finale No. 2/3

Allegretto vivace ♩.=112



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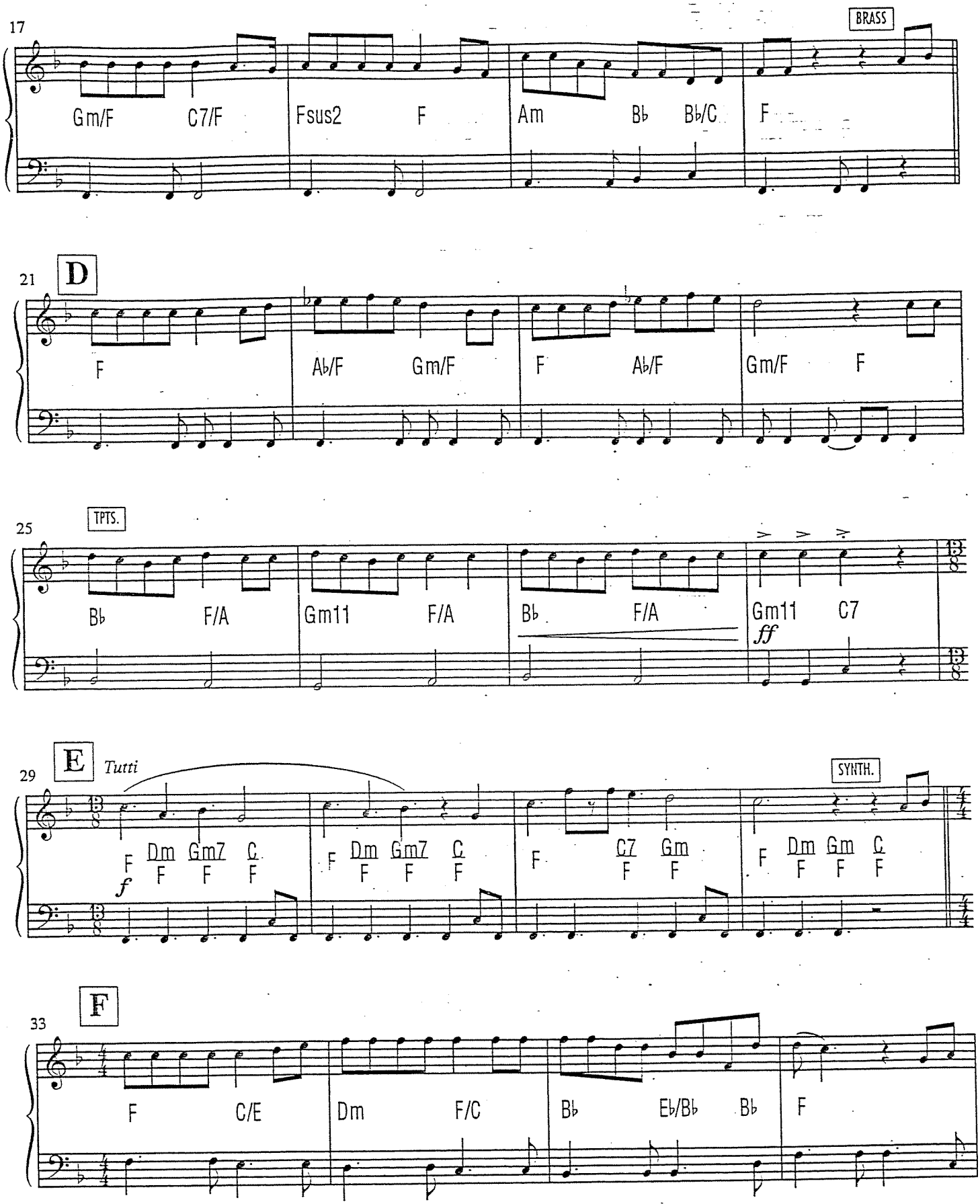
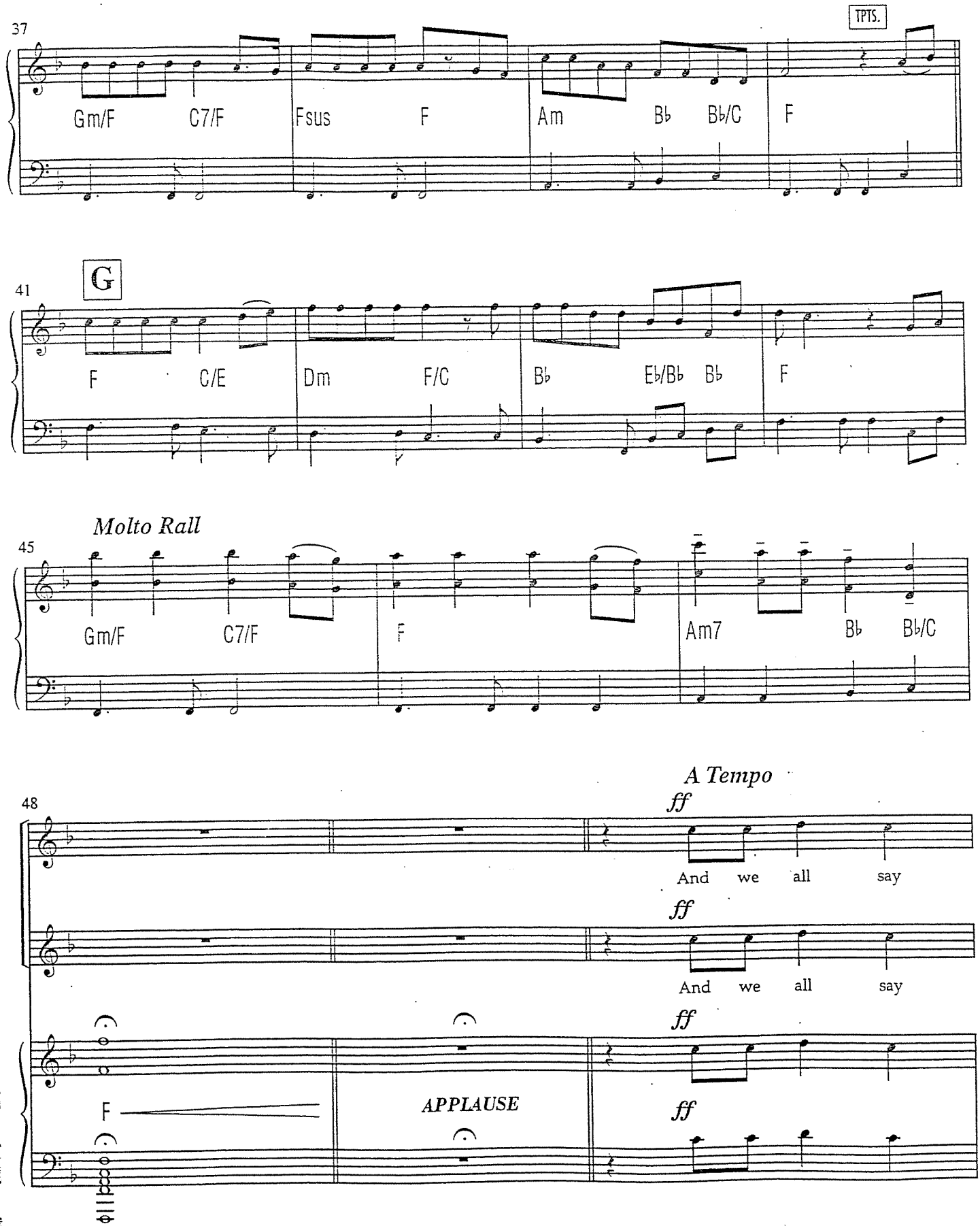
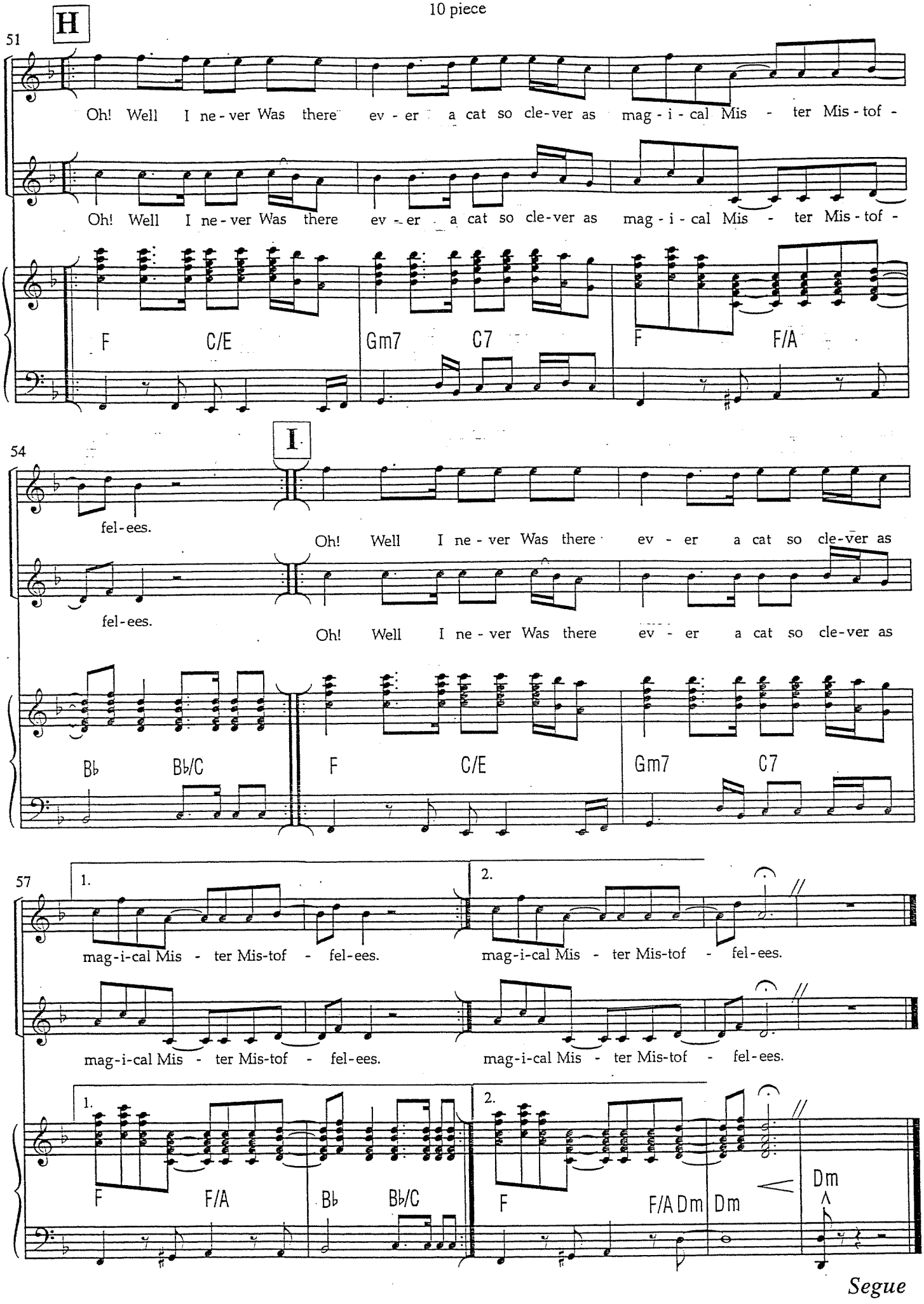
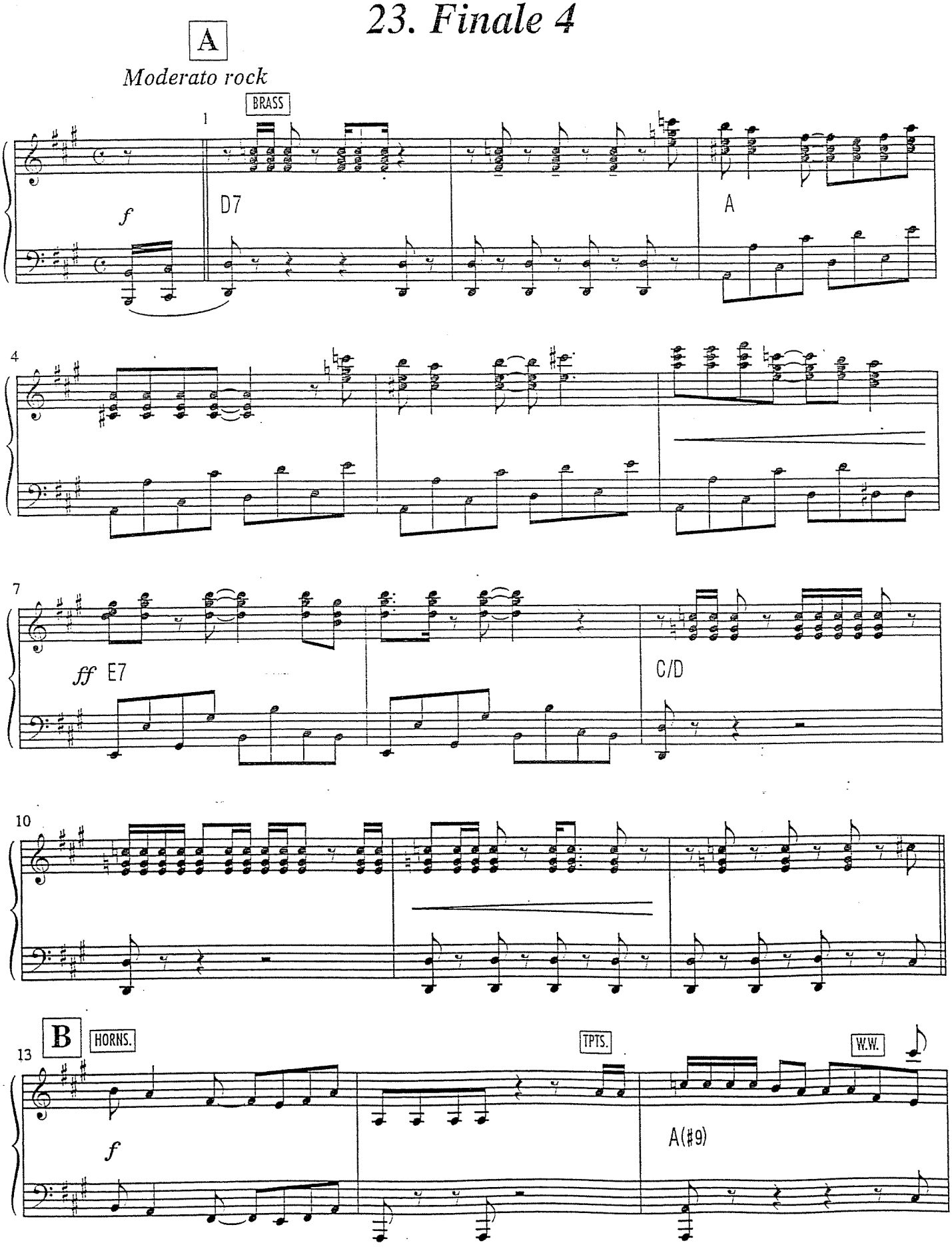

17
BRASS
Gm/F C7/F Fsus2 F Am B♭ B♭/C F
21
D
F A♭/F Gm/F F A♭/F Gm/F F
25
TPTS.
B♭ F/A Gm11 F/A B♭ F/A Gm11 C7
ff
29
E
Tutti
SYNTH.
F Dm Gm7 C7 Gm
f
33
F
F C/E Dm F/C B♭ E♭/B♭ B♭ F


37
TPTS.
Gm/F C7/F Fsus F Am B♭ B♭/C F
41
G
F C/E Dm F/C B♭ E♭/B♭ B♭ F
45
Molto Rall
Gm/F C7/F F Am7 B♭ B♭/C
48
A Tempo
ff
And we all say
ff
And we all say
ff
F
APPLAUSE
ff


H
51
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 F/A
I
54
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
B♭ B♭/C F C/E Gm7 C7
57
1.
2.
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.
1.
2.
F F/A B♭ B♭/C
F F/A Dm Dm Dm
Segue

Music by Andrew Lloyd Webber

23. Finale 4



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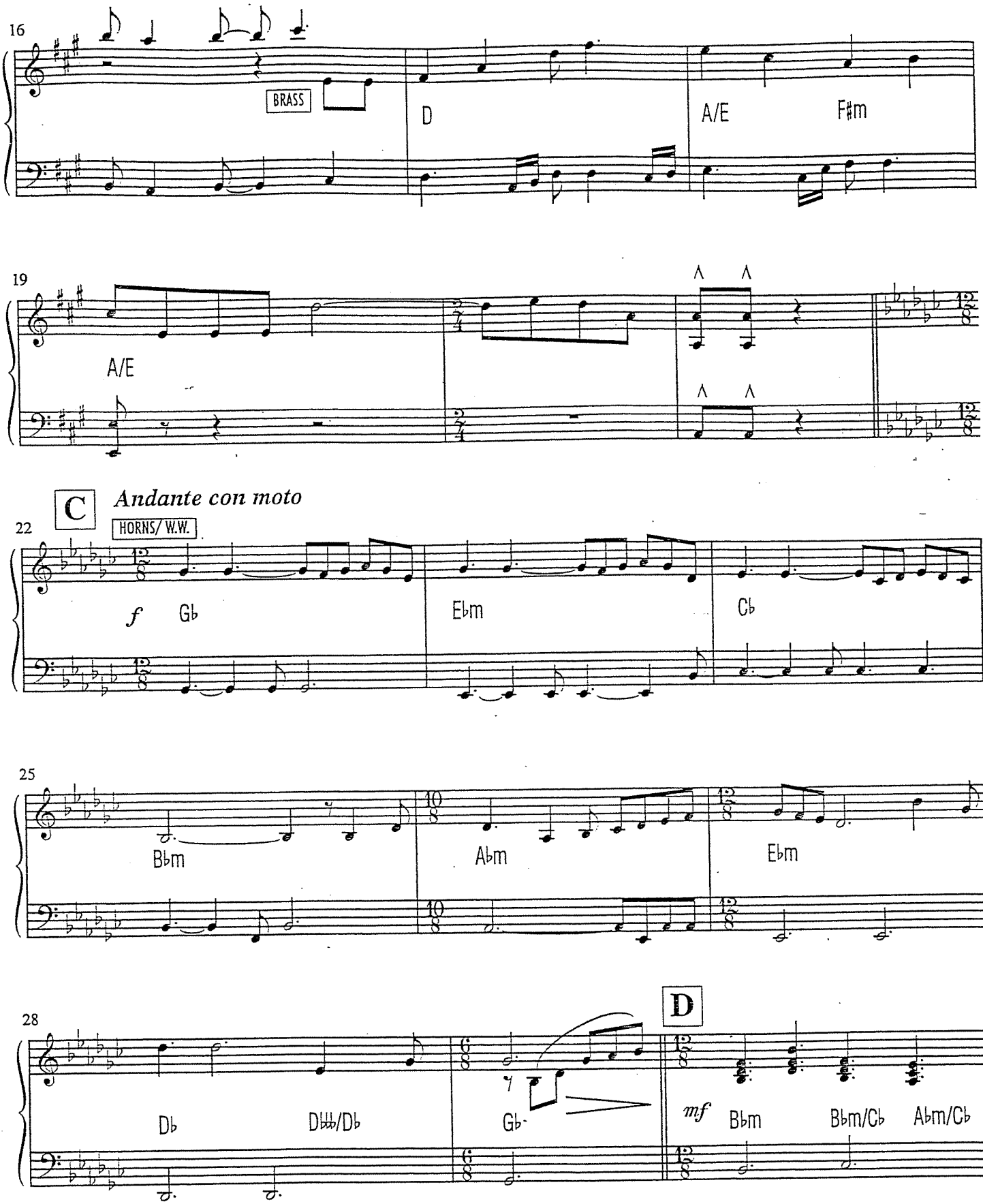
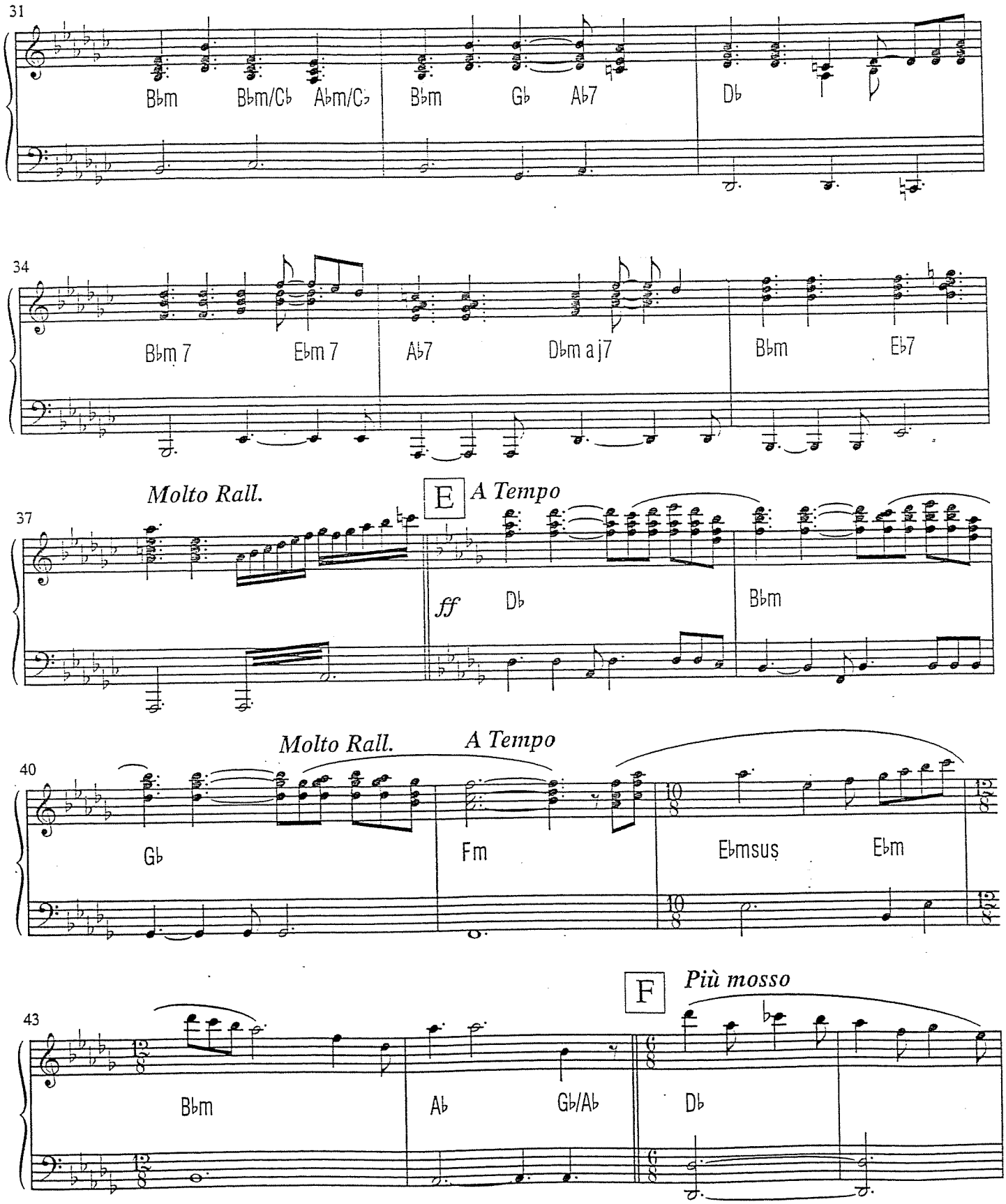
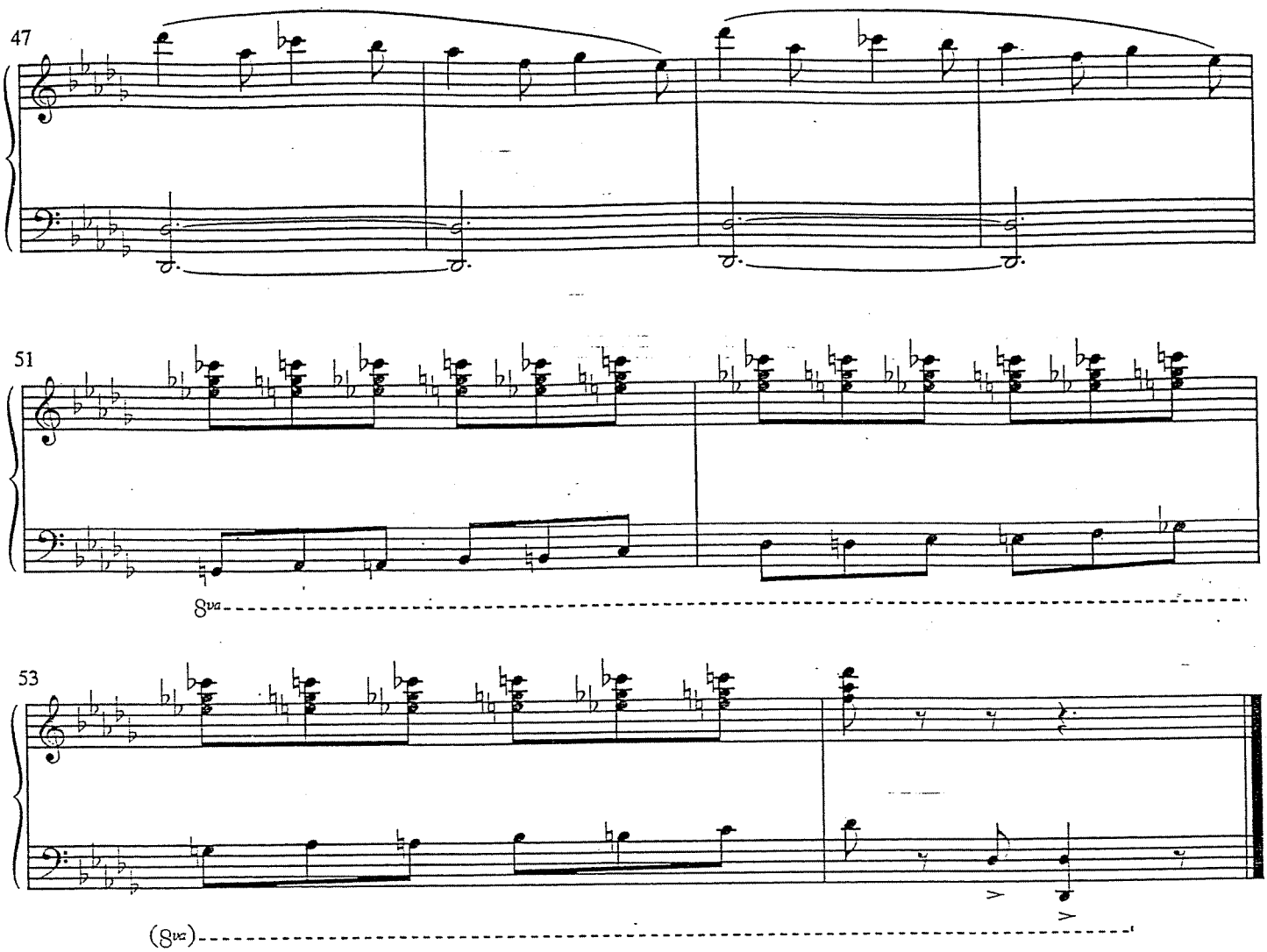

16
BRASS
D
A/E
F♯m
19
A/E
C
Andante con moto
22
HORNS/ W.W.
f
G♭
E♭m
C♭
25
B♭m
A♭m
E♭m
28
D♭
D♭♭♭/D♭
G♭
D
mf
B♭m
B♭m/C♭
A♭m/C♭


31
Bbm
Bbm/Cb
Abm/Cb
Bbm
Gb
Ab7
Db
34
Bbm 7
Ebm 7
Ab7
Dbm aj7
Bbm
Eb7
Molto Rall.
E
A Tempo
37
ff
Db
Bbm
Molto Rall.
A Tempo
40
Gb
Fm
Ebmsus
Ebm
F
Più mosso
43
Bbm
Ab
Gb/Ab
Db


47
51
8va
53
(8va)

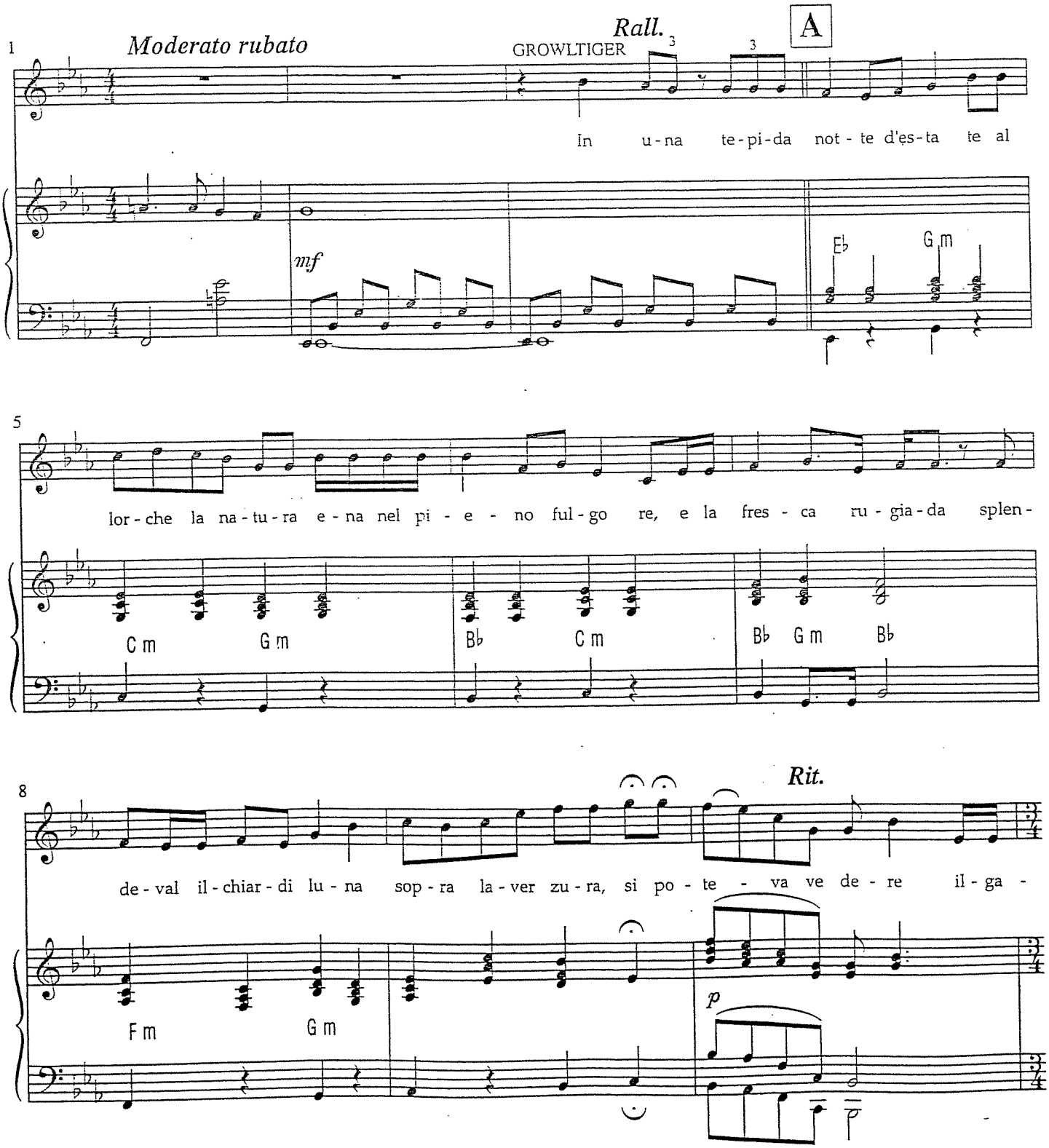
Music by Andrew Lloyd Webber
Text by T.S. Eliot

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



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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

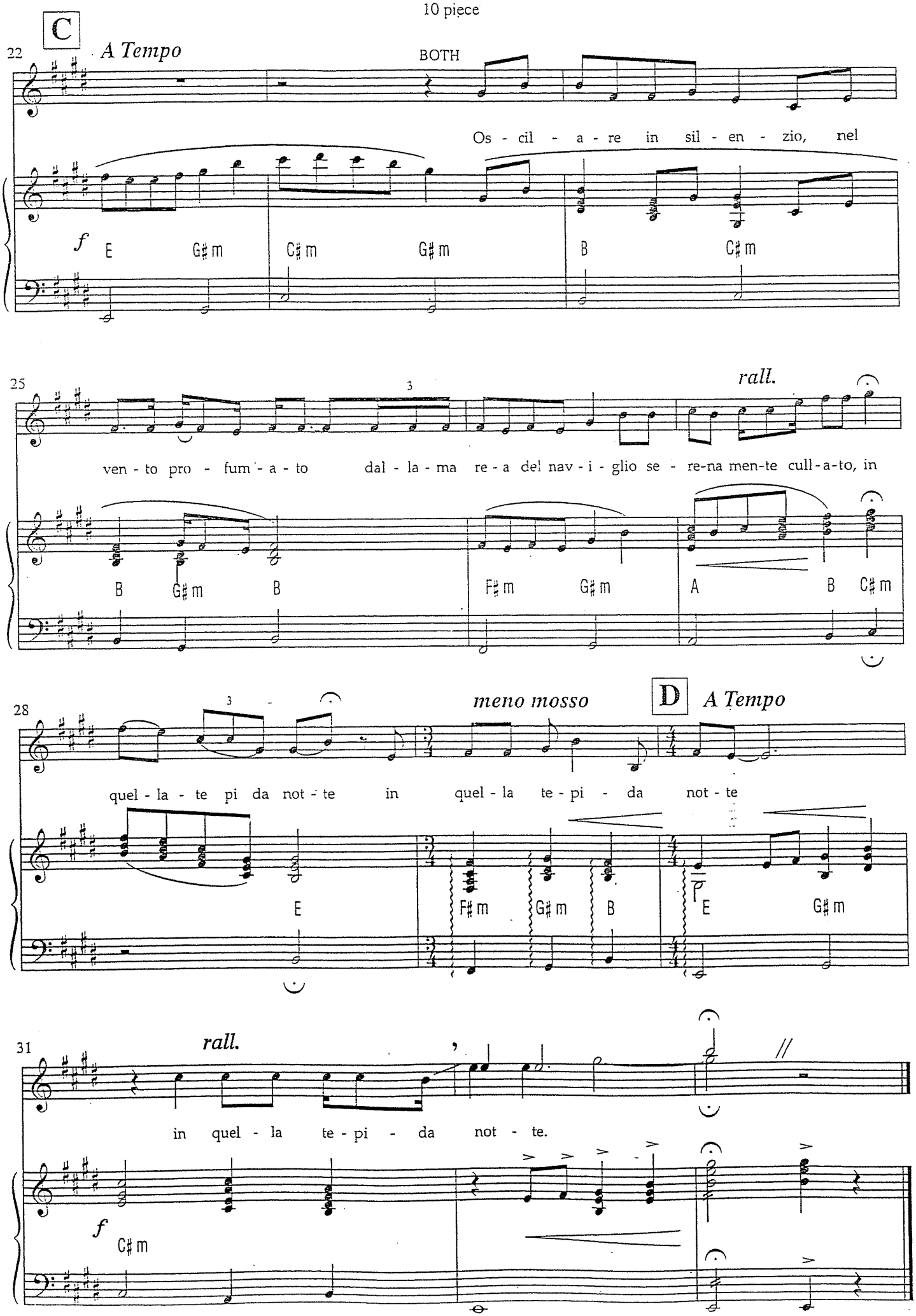
re - na men - te cull - a - to in quel - la te - pi - da not - te che cé dun - que di ma - le se - in

20 *molto meno mosso*

tan - ta po - e - si - a il pi - ra - ta de - ven - to sen - ti - men - ta - le

B9

p


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
25
3
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
28
3
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
P
E
G♯m
31
rall.
in quel - la te - pi - da not - te.
f
C♯m