

Jellicle Songs for Jellicle Cats

150

f
Jell - i - cles do and Jell - i - cles can Jell - i - cles can and Jell - i - cles do

f (Opt 8vb)
Jell - i - cles do and Jell - i - cles can Jell - i - cles can and Jell - i - cles do

f
Jell - i - cles do and Jell - i - cles can Jell - i - cles can and Jell - i - cles do

f
Jell - i - cles do and Jell - i - cles can Jell - i - cles can and Jell - i - cles do

f
B \flat Eb/B \flat F/B \flat B \flat

LYT CATS 2024 - JUNIOR VOCAL BOOK

153

Jell - i - cle cats sing Jell - i - cle chants Jell - i - cles old and Jell - i - cles new

Jell - i - cle cats sing Jell - i - cle chants Jell - i - cles old and Jell - i - cles new

Jell - i - cle cats sing Jell - i - cle chants Jell - i - cles old and Jell - i - cles new

Jell - i - cle cats sing Jell - i - cle chants Jell - i - cles old and Jell - i - cles new

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

156

Jell - i - cle song and Jell - i - cledance Jell - i - cle songs for Jell - i - cle cats

Jell - i - cle song and Jell - i - cledance Jell - i - cle songs for Jell - i - cle cats

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159

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

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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

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

Cm Db/C Bb/C

mf

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 C

173

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

C(sus4) C C(sus4)

176

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

C C(sus4) C

179

P

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

C(sus4) mf C# mf

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

C#(sus4) C#

bi - ni - cal cats.

C#(sus4) mp

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

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

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

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

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

Eb Eb/G Ab Bb Eb

ff R

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

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

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

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

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

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

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

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

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

B_b E_b E_b E_b/G A_b

S Freely

GUS
mf

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

mp

MUNKUSTRAP

much as to say wellnow how a - bout that_ Do I act - ua - lly see with my

mp *p*

Poco meno mosso
MUNKUSTRAP

own ve - ry eyes A man who's noheard of a Jell - i - cle cat What's a

pp

FULL CO. (On Cue)

segue

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?

L'istesso Tempo

+ Juniors

8vb

For she's a jol - ly good fell -

For she's a jol - ly good fell -

For she's a jol - ly good fell -

For she's a jol - ly good fell -

A7

A Tempo

- OW.

- OW.

- OW.

- OW.

GUMBIE

Thank you my dears!

D#7/G

V

V

V

V

V

8vb

9. The Battle of the Pokes and the Pollicles

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

Lento
MUNKUSTRAP
mp

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

3

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

5

mf

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

9

MUNKUSTRAP

f

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

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

Pesante (poco più mosso)

great rum - pus cat.

A

The pekes and the poll - ic - les,

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

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

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

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

p e cresc.

til you can hear them all ov - er the park and they Bark! Bark! Bark! Bark!

E/B Fm/C C7 Fm

mf *p* cresc.

MUNKUS

43

Bark! Bark! Bark! Bark! Un - til you can hear them all ov - er the park Now

E/B Fm/C C⁷ Fm

mf

C

47

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

Fm Fm Fm

mp

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

opt. *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

(8)

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 // Bbm Eb Ab Db

61

Peke and Pollicle appear

E Colla voce

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

Gb C7 Fm // Bbm Eb

mf

64

rall.

A Tempo

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

Ab Db Gb C7

F

68

RUMPLE CARBUCKETY RUMPLE CARBUCKETY RUMPLE CARBUCKETY RUMPLE CARBUCKETY RUMPLE MUNKUS

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

72

MUNKUSTRAP

G *Meno mosso*

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

E/B Fm/C C7 Fm Fm

mp

75

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

Fm Fm C7/F Fm

78

opt. 8^{va}

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

(8)

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

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

Chords: Gb, C7, Fm, Bbm, Eb, Ab, Db

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

Chords: Gb, C7, Fm

f

MEN I

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

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

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

MUNGOJERRIE

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

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

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

Fm
mf

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

L

*3 Bb Bb

f (Bagpipes)

MUNKUSTRAP

Then the

Ab/Bb Bb Bb Ab

M

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

Fm Fm Fm

mf

GIRLS BOYS GIRLS BOYS

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

C7/F Fm

mp

GIRLS BOYS GIRLS BOYS MUNKUS

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

E/B Fm/C C7 Fm

f

BOYS GIRLS BOYS GIRLS BOYS GIRLS

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

146

MUNKUSTRAP

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

BOYS

GIRLS

Bark!

Bark!

E/B

Fm/C

C7

Fm

149

Q Colla voce (Grandly)

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

Fm

Fm

C7/F

Fm

153

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

Fm

Fm

C7/F

Fm

R

rall. molto

GREAT RUMPUS CAT shoots up through trapdoor in stage.

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

The great rum - pus cat

The great rum - pus cat

The great rum - pus cat.

The great rum - pus cat.

Bbm Eb Ab Db Gb C7 Eb Ab

Slowly, sinister

S

MUNKUSTRAP (spoken)
His eyes were like fireballs

fearfully blazing, He

gave a great yawn and his

jaws were amazing; and

mp

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

And

T Tempo 1

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

Fm Fm C/F F

mp

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

Fm Fm C/F Fm

gliss.

U

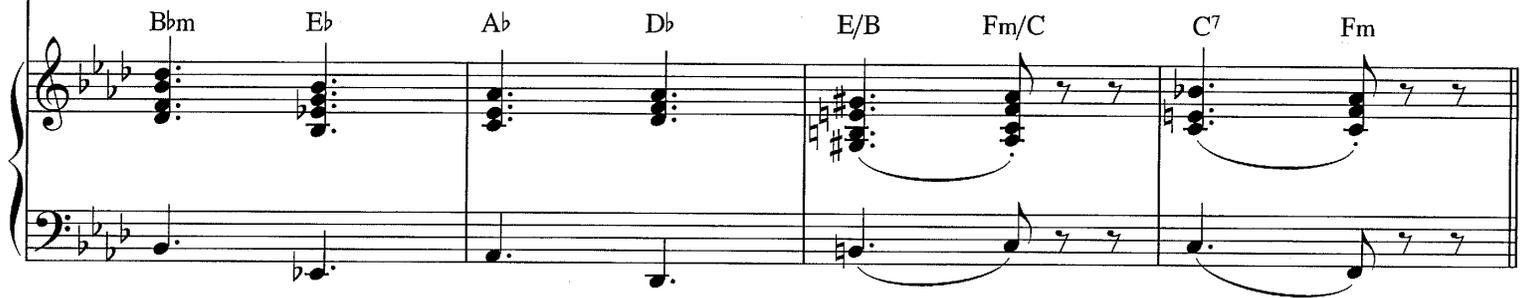
And

Fm Fm C/F Fm

f



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



Composer's preferred cut

186

V



190

Bagpipe Solo



194

W

fall



Maestoso energico

rall.

APPLAUSE //

f MUNKUSTRAP

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

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

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

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

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

f

E/B E/B Fm/C

Colla voce

DEUTERONOMY

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

mf

Act Two: The Moments of Happiness

C

JEMIMA (with childlike innocence)

41

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

D Bm G

mp

Musical score for measures 41-43. The vocal line is in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *mp*.

44

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

F#m Em Bm

Musical score for measures 44-46. The vocal line continues in treble clef. The piano accompaniment continues in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *mp*.

47

COMPANY

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

A G/A D Bm

Musical score for measures 47-49. The vocal line is in treble clef. The piano accompaniment is in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *mp*.

50

+ JEMIMA

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

G F#m Em

Musical score for measures 50-52. The vocal line is in treble clef. The piano accompaniment is in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *mp*.

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

Bm A G/A D

D Più mosso

56 F#m F#m/G Em/G F#m F#m/G Em/G F#m D E

mf

59 A Amaj7 F#m Bm7 E7 Amaj7 F#m B7

sim.

E Tempo Primo

63 rit. E D Bm G

67 F#m Em7 Bm7 A G/A segue

15. Skimbleshanks The Railway Cat

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

Allegretto vivace

DEUT

RUMPLE

Skim - ble - shanks The

E C#m/E F#m7/E B/E E C#m/E F#m7/E B/E E C#m/E F#m7/E B/E

f *mf*

4

rail - way cat

The cat of the rail - way train. There's a

The cat of the rail - way train. There's a

E C#m/E F#m7/E B/E E B7/E F#m/E E C#m/E F#m7/E

f *sub p* *f* *sub p*

7

ALL **A** A

whis - per down the line at el - ev - en thir - ty nine when the night mail's read - y to de - part, say - ing

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

mf

11

(shouted)
sub. f

p

SKIMBLE.

"Skim - ble, where is Skim - ble? Has he gone to hunt the thim - ble? We must find him or the train can't start."

All the

F#m/E B7/E E6/B E/B G#m A A/B E

gua-----
mp

15

A

guards and all the por - ters and the sta - tion mas - ter's daugh - ters would be search - ing high and low; say - ing

(8) E B/D# C#m E/B A D/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(add2)/B E/B G#m A A/B E

B

23

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

E G/E F#m/E E G/E F#m/E E

f

when I would app-ear and I'd saun-ter to the rear: I'd been bu-sy in the lug-gage van!

A E/G# F#m11 E/G# A E/G# F#m11

mp

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 A D/A A

mf

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 E6/B E/B G#m A A/B

D

phere.

Skim - ble - shanks the rail - way cat the cat of the rail - way

Skim - ble - shanks the rail - way cat the cat of the rail - way

E C#m/E F#m7/E B/E E C#m/E F#m7/E B/E E B/E A/E

f

8vb

E

42 SKIMBLE.

You could say that by and large it was me who was in charge of the sleep ing car ex-

train.

train.

E C#m/E F#m7/E B/E E B/D# C#m E/B A D/A A

mf

(8)

press. From the driv er and the guards to the bag-men play-ing cards I would sup-er wise them all more or

E F#m/E B7/E E6/B E/B G#m A A/B

BOYS & GIRLS

less. Down the corr-i-dor he pac-es and ex - am-ines all the fac-es of the travel-lers in the first and the

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

third; He est - ab-lish - es con-trol by a reg-u - lar pat-rol and he'd know at once if an - y-thing occ

A/E E F#m/E B7/E E6/B E/B G#m A A/B

F

ured. Hewould watch you with out wink in and he saw what you were think in and it's cer tain that he did - n't app -

E E G/E F#m/E E G/E

f

8vb

62

sub p

mf

rove of hil - ar - i - ty and ri - ot so the folk were ve - ry qui - et when Skim - ble was a - bout and on the

F#m/E E A E/G# F#m E/G# A E/G#

(8)-----|

G

66

crescendo

move. You could play no pranks with Skim - ble - shanks he's a

F#m11 B7 E B/D# C#m E/B

70

cat that can not be ig - nored. So noth - ing went wrong on the north - ern mail when

A D/A A A/E E F#m/E B7/E E6/B E/B

H

SKIMBLE.

74

Skim - ble - shanks was a - board.

It was ve - ry pleas - ant when they'd

G#m A A/B E6 E Bm7

78

found their lit - tle den with their name writ - ten up on the

E Bm⁷ E Bm⁷

80

COMPANY

door. Woo! Woo! And the berth was ve - ry neat with a new - ly fold - ed sheet and

E Bm⁷

mp

I

83

not a speck of dust on the floor. There was ev - ery sort of light you could

E Bm⁷

mf

J

86

COMPANY

make it dark or bright and a but - ton you could turn to make a breeze. Woo! Woo! And a

K

fun-ny lit-tle bas-in you're supposed to wash your face in and a crank to shut the win-dow. Should you

L

sneeze, then the guard looked in pol-ite-ly and would ask you ve-ry bright-ly do you

COMPANY (spoken)

SKIMBLE.

like your morn-ing tea Weak or strong. But I was just be-hind him and was

ALL

read-y to re-mind him for Skim-ble won't let an-y-thing go wrong. When they

M

102

ALL

crept in - to their co - sy berths and pulled up the coun - ter pane

MEN
They

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

106

WOMEN

Ooh Ooh

(MEN)
all could re-lect it was ve - ry nice to know that they would-n't be both-ered by mice They could

A/B B7 E(sus2)/BE/B A/B B7 E(sus2)/B E/B

mp
cresc poco a poco

Ooh The cat of the rail - way train

leave all that to the rail - way cat The cat of the rail - way train

A/B B⁷ E(sus2)/B E G^{#m} A A/B E

N

LADIES

Skim - ble shanks the cat of the rail - way

MEN

Skim - ble - shanks the rail - way cat the cat of the rail - way

F Dm/F Gm⁷/F C/F F Dm/F Gm⁷/F C/F F C⁷/F Gm/F

f

train Skim - ble shanks the

train Skim - ble - shanks the rail - way cat the

F Dm/F Gm⁷/F C/F F Dm/F Gm⁷/F C/F F Dm/F Gm⁷/F C/F

f

SKIMBLE.

In the watches of the night I was
 cat of the rail - way train

cat of the rail - way train

F C7/F Gm/F F Dm/F Gm7/F C/F F C/E

al - ways fresh and bright ev - ery now and then I'd have a cup of tea with per -

Dm F/C Bb Eb/Bb Bb F

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 F6 F Am Bb Bb/C F

130

P

fast as - leep at Crewe and so they ne - ver knew that I was walk - ing up and down the

F C/E Dm F/C B \flat E \flat /B \flat B \flat

133

sta - tion they were sleep - ing all the while I was bu - sy at Carl - isle where I met the sta - tion mas - ter with el -

F Gm/F C 7 /F F(SUS2) F Am B \flat B \flat /C

137

Q

at - ion they might see me at Dum - fries if I sum - moned the pol - ice if there was

F F Ab/F Gm 7 /F

140

COMPANY *rall.*

an - y - thing they ought to know a - bout. When they got to Gal - low - gate there they

F Ab/F Gm/F F B \flat F/A

molto rall.

did not have to wait for Skim ble-shanks would help them to get out.

Gm7 F/A Bb F/A Gm7 C7

Big Drum Solo

R A Tempo Primo

And he gives you a wave of his long brown tail which says "I'll see you a -

C6 C7 F C/E Dm F/C Bb

ga - in, you'll meet with-out fail on the mid - night mail, the cat of the rail - way

F Gm/F C7/F F(sus2) F Am7 Bb Bb/C

S

train."

F

Molto rall.

WOMEN
The cat of the rail - way

MEN
The cat of the rail - way

Gm/F C7/F F Am7 Bb Bb/C

(JELLYLORUM solo top A) **A Tempo**

T
(WOMEN)
train Skim - - - ble shanks the

(MEN)
train Skim - ble - shanks the rail - way cat the

F Dm/F Gm/F C/F F Dm/F Gm/F C/F

Drums *f*

In the watches of the night he was
cat of the rail - way train

F C/F Bb/F F Dm/F Gm⁷/F C/F F C/E

170 *join in gradually*
COMPANY

SFX:
Crash! then segue

al-ways fresh and bright, ev - ery now and then he'd have a cup of tea

Dm F/C Bb Eb/Bb Bb F

mf

19. Journey to the Heaviside Layer

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

Andantino - distant and ethereal

Piano accompaniment for measures 1-4. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is Andantino. The dynamics are marked *p*. The chords above the staff are E, B/D#, F#m7, B7, E, A, and A/B.

Piano accompaniment for measures 5-8. The music continues in 4/4 time with the same key signature. The dynamics are marked *p*. The chords above the staff are E, B/D#, F#m7, B7, E, A, and A/B.

Poco più mosso

Vocal staves for Soprano (SOP), Alto (ALTO), Tenor (TENOR), and Bass (BASS). The music is in 4/4 time with a key signature of three sharps. The tempo is Poco più mosso. The dynamics are marked *mp* and *mf*. The lyrics are: "Up up up past the Rus-sell Ho-tel. Up up up up to the hea-vy-side layer." The Soprano staff is marked with a box containing the letter 'A'.

Piano accompaniment for measures 9-12. The music is in 4/4 time with a key signature of three sharps. The dynamics are marked *p*. The chords above the staff are G, D/G, Am/G, D7/G, G, G/B, C, and C/D.

B

Up up up past the Rus-sell Ho-tel. Up up up up to the hea-vy-side layer.

Up up up past the Rus-sell Ho-tel. Up up up up to the hea-vy-side layer.

Up up up past the Rus-sell Ho-tel. Up up up up to the hea-vy-side layer.

Up up up past the Rus-sell Ho-tel. Up up up up to the hea-vy-side layer.

p
mf

B \flat F/B \flat Cm/B \flat F 7 /B \flat B \flat B \flat /D E \flat E \flat /F

C

Up up up past the Jel - li - cle moon. Up up up up to the

Up up up past the Jel - li - cle moon. Up up up up to the

Up up up past the Jel - li - cle moon. Up up up up to the

Up up up past the Jel - li - cle moon. Up up up up to the

f

D \flat A \flat /D \flat E \flat m/D \flat A \flat 7 /D \flat D \flat D \flat /F

f

hea - vy - side layer. Up up up past the Jel - li - cle moon.

hea - vy - side layer. Up up up past the Jel - li - cle moon.

hea - vy - side layer. Up up up past the Jel - li - cle moon.

hea - vy - side layer. Up up up past the Jel - li - cle moon.

G \flat G \flat /A \flat D \flat A \flat /D \flat E \flat m/D \flat A \flat 7 /D \flat

rall.

Up up up up to the hea - vy - side layer.

Up up up up to the hea - vy - side layer.

Up up up up to the hea - vy - side layer.

Up up up up to the hea - vy - side layer.

D \flat D \flat /F G \flat G \flat /A \flat

Andante

D

25

Musical score for measures 25-27. The piece is in 12/8 time and features a grand staff with treble and bass clefs. The music is marked *ff* (fortissimo). Measure 25 begins with a D major chord. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes. A large slur covers the entire system.

E

28

Musical score for measures 28-30. The key signature changes to E-flat major. The melody continues with eighth and quarter notes, and the bass clef accompaniment remains consistent. A large slur covers the entire system.

F

31

Musical score for measures 31-33. The key signature changes to F major. The melody features more complex rhythmic patterns with eighth and quarter notes, and the bass clef accompaniment continues. A large slur covers the entire system.

34

Musical score for measures 34-36. The key signature changes to G major. The melody continues with eighth and quarter notes, and the bass clef accompaniment remains consistent. A large slur covers the entire system.

poco rit.

ff

Maestoso

The mys - ti - cal di - vi - ni - ty of

The mys - ti - cal di - vi - ni - ty of

The mys - ti - cal di - vi - ni - ty of

The mys - ti - cal di - vi - ni - ty of

ff

un - a - shamed fe - li - ni - ty round the cath - e - dral rang "Vi -

un - a - shamed fe - li - ni - ty round the cath - e - dral rang "Vi -

un - a - shamed fe - li - ni - ty round the cath - e - dral rang "Vi -

un - a - shamed fe - li - ni - ty round the cath - e - dral rang "Vi -

vat, Life to the ev - er - last - ing cat."

vat, Life to the ev - er - last - ing cat."

vat, - - Life to the ev - er - last - ing cat."

vat, Life to the ev - er - last - ing cat."

Timp.

20. The Ad-dressing of Cats

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

Moderato

DEUTERONOMY

A

First system of the musical score. The vocal line (treble clef) begins with a rest, followed by the lyrics: "You've heard of several kinds of cat, and". The piano accompaniment (grand staff) features chords in the right hand and single notes in the left hand. Chord symbols above the piano part are Bb, Bb, and F/A. Dynamics include *mf* and *mp*. The key signature has two flats and the time signature is 4/4.

Second system of the musical score, starting at measure 5. The vocal line continues with the lyrics: "my opinion now is that you should need no in-ter-pre-ter to". A double bar line with repeat dots (//) is placed above the vocal line. The piano accompaniment continues with chords in the right hand and single notes in the left hand. Chord symbols above the piano part are Gm, Eb, Bb/F, and Gm. The key signature and time signature remain the same.

Third system of the musical score, starting at measure 9. The vocal line continues with the lyrics: "und-er-stand our char-act-er. You've learned en-ough to take the view that". The piano accompaniment continues with chords in the right hand and single notes in the left hand. Chord symbols above the piano part are Ab, F(sus4), Bb, and F/A. The key signature and time signature remain the same.

13

cats are ve - ry much like you. You've seen us both at work and games and

Gm Bb/F Eb Bb/F Gm

17

learnt a - bout our pro - per names, our hab - its and our hab - it - at; but

Bb/F Gm Bb/F Gm

21

how would you ad - dress a cat. So

Bb/F Eb/F Bb Eb/Bb

mf *f*

25

first, your me - mo - ry I'll jog and say: A cat is

Bb Eb/Bb Bb Gm Bb/F Eb Bb/D Cm Bb

mf

not a dog. SOP

So first, your me - mo - ry I'll jog, and

ALTO

TENOR So first, your me - mo - ry I'll jog, and

BASS So first, your me - mo - ry I'll jog, and

F Eb Bb Eb Bb Eb/Bb Bb Gm Bb/F

Più mosso

DEUTERONOMY

With

say a cat is not a dog.

Eb Bb/D Cm Bb F Eb Bb

B

cats, some say, one rule is true. Don't

Bb Eb/Bb Bb

mp

rall.

speak 'till you are spok - en to. My -

C⁷ F C⁷ F

A Tempo

self, I do not hold with that. I say, you should add - ress a cat but

D⁷ Gm E⁷ Am

p

rall.

al - ways keep in mind that he re - sents fam - il - i - ar - it - y. You

F#⁷ Bm Em F#

53

C A Tempo - in 4

bow and tak - ing off your hat, ad - dress him

B E/B B C#

legato mp

57

molto rall.

in this form "O cat!" Be -

F# C# F#

p

60

D Tempo primo meno mosso

poco accel.

fore a cat will con - de-scend to treat you as a trust - ed friend some

B F#/A# G#m B/F# E

mf

sim

64

lit - tle to - ken of es-teem is nee - ded, like a dish of cream; and

B/F# F#(sus4) G#m A B/A F# E/F# F#

mf

you might now and then sup - ply some cav - i - ar or Strass - burg pie, some

B C#m/B B F#/A# G#m B/F# E E⁶

mf

pot - ted grouse or sal - mon paste. He's sure to have his per - son - al taste. And

B/F# G#m B/F# G#m

p *mf* *p*

so in time you reach your aim and call him by his

B/F# G#m B/F# E⁶/F#

mf

name.

f A cat's ent - it - led to ex - pect these ev - i -

f A cat's ent - it - led to ex - pect these ev - i -

f A cat's ent - it - led to ex - pect these ev - i -

f A cat's ent - it - led to ex - pect these ev - i -

B E/B B E/B B

den - cies of res - pect. So this is this, and that is

den - cies of res - pect. So this is this, and that is

den - cies of res - pect. So this is this, and that is

den - cies of res - pect. So this is this, and that is

E B/D# C#m B F# E B E/B B

that: And there's how you ad - dress a cat. A

that: And there's how you ad - dress a cat. A

that: And there's how you ad - dress a cat. A

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

E

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

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

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

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

this is this and that is that: And there's how you add -
 this is this and that is that: And there's how you add -
 this is this and that is that: And there's how you add -
 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. res a cat.
 ten. res a cat.
 ten. res a cat.
 ten. res a cat.
 F# E E6 B B
 ff

41

F C/E Dm F/C Bb Eb/Bb Bb F

45

molto rall.
Gm/F C7/F F F6 Am7 Bb Bb/C F

49

APPLAUSE

A Tempo
ff

H

And we all say Oh! Well I ne - ver Was there

And we all say Oh! Well I ne - ver Was there

ff F C/E

52

ev - er a cat so cle-ver as mag - i - cal Mis - ter Mis - tof - fel - ees.

ev - er a cat so cle-ver as mag - i - cal Mis - ter Mis - tof - fel - ees.

Gm7 C7 F F/A Bb Bb/C

I

1.

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

2.

segue

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

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

Bb Bb/C F F/A Dm Dm

Dm

fff