

68

add 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

Em *mf* Cmaj7 F7

71

MUNGOJERRIE

CARBUCKETY

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

Bb7 B7 E Em

## LYT CATS 2024 - SENIOR VOCAL BOOK

74

ETCETERA

CASSANDRA

like a lynx? Are you keen to be seen when you're smelling a rat? Were you

F D Em

77

ALL

*f*

therewhen the Phar - aoh's com - missioned the Sphinx? If you were and you are, you're a

Cmaj7 F7 Bb7 B7

*f*

**F** Seniors enter

*mf*

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

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

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

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

*mf*

*mf*

*mf*

E      E      E(sus4)

*mf*

*cresc.*

- 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

E(sus4)

E

E(sus4)

*cresc.*

*cresc.*

TUTTI UNISON

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

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

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

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

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

E A B

*cresc*

dive through the air like a fly - ing trap - eze

Fm Gb/F

*f*

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

*E $\flat$ /F* *Fm*

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

*Fm* *D $\flat$ maj7* *G $\flat$*

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

*C $\flat$*  *C* *F*

**H**

*mf*

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

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

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

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

*mf*

F B $\flat$  C

- 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

*mf*

F B $\flat$  C F B $\flat$

*f*  
 Jell - i - cles do Jell - i - cle songs for Jell - i - cle cats Jell - i - cle songs for Jell -  
*f*  
 Jell - i - cles do Jell - i - cle songs for Jell - i - cle cats Jell - i - cle songs for Jell -  
*f*  
 Jell - i - cles do Jell - i - cle songs for Jell - i - cle cats Jell - i - cle songs for Jell -  
*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#7(sus4)

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

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

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#7(sus4)

Detailed description: This block contains the first system of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'Jell - i - cle songs for Jell - i - cle cats Can you'. The piano part includes chord markings: F#, F#/A#, B, and C#7(sus4). The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4.

**I**  
GIRLS (*div*)

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

MEN

And

Gm Ab F F7

*f*

Detailed description: This block contains the second system of a musical score. It features a vocal staff and a piano accompaniment. The lyrics are 'sing at the same time, in more than one key du - ets by Ross - i - ni.' There is a section for 'MEN' with a fermata. The tempo/mood is 'And'. The piano part includes chord markings: Gm, Ab, F, and F7, and a dynamic marking of *f*. The key signature has two flats (Bb, Eb) and the time signature is 4/4.

appassionata

*mf*

117

waltz - es by Strauss

and can you (as cats do) be -

E♭maj7

(sudden waltz)

120

JELLYLORUM TUTTI

*f*

*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?

A♭

A♭7

D♭

D7

G

J

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

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

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

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

*f* 1st x  
*ff* 2nd x

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

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

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

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

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

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

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

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

Maestoso

2.

gel - i - cal choir The

*f*

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

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

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

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

round the cath - ed - ral rang "Vi - vat"

round the cath - ed - ral rang "Vi - vat"

round the cath - ed - ral rang "Vi - vat"

round the cath - ed - ral rang "Vi - vat"

*f* Life to the ev - er - last - ing cat

*f* Life to the ev - er - last - ing cat

*f* Life to the ev - er - last - ing cat

*f* Life to the ev - er - last - ing cat

*mp* Fel - ine fear - less faith - ful and true to oth - ers who do what *(whispered)*

*mp* Fel - ine fear - less faith - ful and true to oth - ers who do what *(whispered)*

*mp* Fel - ine fear - less faith - ful and true to oth - ers who do what *(whispered)*

*mp* Fel - ine fear - less faith - ful and true to oth - ers who do what *(whispered)*

*mp* Fel - ine fear - less faith - ful and true to oth - ers who do what

*rall.*

*(whispered)*

**L** Juniors Enter  
Tempo 1

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*

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

B $\flat$  Eb/B $\flat$  F/B $\flat$  B $\flat$

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

8

*f*

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

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

159

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

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

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

*mf*

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*

**R**

*ff* Jell - i - cle songs for Jell - i - cle cats Jell - i - cle songs for Jell -

*ff* Jell - i - cle songs for Jell - i - cle cats Jell - i - cle songs for Jell -

*ff* Opt 8va Jell - i - cle songs for Jell - i - cle cats Jell - i - cle songs for Jell -

*ff* Jell - i - cle songs for Jell - i - cle cats Jell - i - cle songs for Jell -

*ff* Eb Eb/G Ab Bb Eb

- 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<sub>b</sub> E<sub>b</sub>/G A<sub>b</sub> B<sub>b</sub> E<sub>b</sub> E<sub>b</sub> E<sub>b</sub>/G A<sub>b</sub>

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<sub>b</sub> E<sub>b</sub> E<sub>b</sub> E<sub>b</sub>/G A<sub>b</sub>

**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?

# 3. The Naming of Cats

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

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

Slow

*mp*  
*legato*

*f*

*f*

The

(castanet)  
x.

5 **A**

nam-ing of cats is a diff-i-cult mat-ter, it is - n't just one of your ho-li-day games. You

*mp*

9

may think at first I'm as mad as a hat-ter, when I tell you a cat must have three differ-ent names. First of

13

**B**

all there's the name that the 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 ev - 'ry day names. There are

21

**C**

fanc - i - er names if you think they sound sweet - er, some for the gent - le - men some for the dames: such as

25

Pla - to, Ad - me - tus, El - 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 more dig - ni - fied, else

*mp*

33  
how can he keep up his tail per - pen - di - cu - lar or spread out his whis - kers, or cher - ish his pride? Of

*mp*

37 **E**

names of this kind I can give you a quo - rum, such as Mun - kus - trap, Qua - xo or Cor - i - co - pat. Such as

*mf*

41  
Bom - ba - lu - ri - na, or else Jel - ly - lo - rum, names that ne - ver be - long to more than one cat. But a -

*mf*

45

**F**

bove and be-yond there's still one name left ov - er. And that is the name that you ne-ver will guess; The

*mp*

49

name that no hu-man re - 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

61

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

65

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

69

\*2 6 times

*f* *rall.* *pp*

sin - gu - lar name name name name name name

73

**I** Mysteriously and slowly

*mp*

77

81

Musical score for measures 81-84. Treble clef with a melodic line and a bass clef with a bass line. The key signature has two flats. The music features a mix of eighth and quarter notes with various articulations and phrasing marks.

85

Musical score for measures 85-88. Treble clef with a melodic line and a bass clef with a bass line. The key signature has two flats. The music features a mix of eighth and quarter notes with various articulations and phrasing marks. The system ends with a double bar line.

89 **J** **Faster**

*mf*

Musical score for measures 89-92. Treble clef with a melodic line and a bass clef with a bass line. The key signature has two flats. The music features a mix of eighth and quarter notes with various articulations and phrasing marks. The system ends with a double bar line.

93 **QUAXO**

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

Musical score for measures 93-96. Treble clef with a melodic line and a bass clef with a bass line. The key signature has two flats. The music features a mix of eighth and quarter notes with various articulations and phrasing marks. The system ends with a double bar line.

97

**K**

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

101

*Opt. sva*

*rall.*

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

105

**L** Grandly - slower  
MUNKUSTRAP

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

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

**M**

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

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

**ALL**

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

# 5. The Rum Tum Tugger

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

Slowly  
Beautiful nostalgia

Musical score for the first system, measures 1-3. The key signature is B-flat major (two flats) and the time signature is 4/4. The piano part features a melody in the right hand and a bass line in the left hand. Chords are indicated above the staff: D $\flat$ , Ab/C, Abm/C $\flat$ , and G $\flat$ /D $\flat$ . Dynamics include *mp* and *ff*. The tempo/mood is 'Slowly' and 'Beautiful nostalgia'.

Musical score for the second system, measures 4-7. It begins with a box labeled 'A' and the instruction 'Faster'. The key signature changes to D major (two sharps). The piano part continues with a more active melody. The lyrics 'The' are written below the staff. The tempo/mood is 'Faster'.

Musical score for the third system, measures 8-10. The piano part features a rhythmic accompaniment. The lyrics 'RUM TUM TUGGER' are written above the staff. The lyrics 'Rum Tum Tug - ger is a cur - i - ous cat. If you off-er me pheas-ant I would ra-ther have grouse.' are written below the staff. A chord A(#9) is indicated above the staff. The tempo/mood is 'Faster'.

Musical score for the fourth system, measures 11-14. The piano part continues with a rhythmic accompaniment. The lyrics 'Half-time Feel' are written above the staff. The lyrics 'If you put me in a house I would much pre-fer a flat, if you put me in a flat then I'd' are written below the staff. Chords D $^7$  and E $^7$  are indicated above the staff. The tempo/mood is 'Half-time Feel'.

rath-er have a house. If you set me on a mouse then I on-ly want a rat. If you

**TUTTI End Half Feel**

**RUM TUM TUGGER**

set me on a rat then I'd rath-er chase a mouse. The Rum Tum Tug-er is a cur-i-ous cat And there

**RUM TUM TUGGER**

is-n't a-ny call for me to shout it. And there's

For he will do as he do do

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

A/E

QUAXO

The

ad lib fill

**B**

RUM TUM TUGGER

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

Half feel

I'm al - ways on the wrong side of ev - ery door, and as soon as I'm at home, then I'd

D7 E7 D7

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

E7 G11

TUTTI **C** End Half Feel

RUM TUM TUGGER

The Rum Tum Tug - ger is a cur - i - ous cat And there

RUM TUM TUGGER

is-n't a - ny use for you to doubt it. And there's

For he will do as he do do

For he will do as he do do

For he will do as he do do

For he will do as he do A/E do F#m

A(#9)  
D

50

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

A/E

54

**D**  
BOMBALURINA

Solo

The Rum Tum Tug - ger is a

*mf*

57

RUM TUM TUGGER

cur - i - ous beast: My dis - o - blig - ing ways are a mat - ter of hab - it. If you

A(#9)

60

of fer me fish then I al - ways want a feast; when there is - n't a - ny fish then I won't eat rab - bit. If you

D7 E7 D7

of-fer me cream then I sniff and sneer for I on - ly like what I find for my-self.

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

**E**

**RUM TUM TUGGER**

Does-n't

The Rum Tum Tug - ger is art-ful and know-ing The Rum Tum Tug - ger

The Rum Tum Tug - ger is art-ful and know-ing The Rum Tum Tug - ger

The Rum Tum Tug - ger is art-ful and know-ing The Rum Tum Tug - ger

The Rum Tum Tug - ger is art-ful and know-ing 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** Instrumental

77

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

D7

*gliss.*

"BOOGIE" FEEL

81

sax or guitar solo - ad lib

E7 D7

86

ALL

The

E7 D7

*ff*

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

care for a cud - dle

C/D A C/D

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

The Rum Tum Tug - ger is a cur-i-ous cat

The Rum Tum Tug - ger is a cur-i-ous cat

The Rum Tum Tug - ger is a cur-i-ous cat

The Rum Tum Tug - ger is a cur-i-ous cat

C/D

*mp*

And there's no do-ing a-ny-thing a -

For he will do as he do do

D<sup>7</sup> A/E A/E

107

Ad lib

A Tempo

On Cue

APPLAUSE

bow a - wow a - wow-wow how a - bout it

(bluesy elaborations)

FILL 1 FILL 2 FILL 3

110

A Tempo

**H** Playoff

DRUM PICK-UP

114

E7

118

D7

**I** ENTRY OF GRIZABELLA  
Adagio Maestoso

122

RH 2nd x only

*mf*  
*mp*

who'd have ev - er sup - posed that that was Griz - a - bell - la the glam - our  
 Am Bm Am Ebm Gm

cat.  
 BOMBALURINA BOTH  
 Griz - a - bel - la the glam - our cat Griz - a - bel - la the glam - our cat.  
 Am/E E7 E7 C(sus4) C

(+SOLOISTS)  
*p* , *pp*  
 Who'd have ev - er sup - posed that that was Griz - a - bel - la the glam - our cat.  
*p* , *pp*  
 Who'd have ev - er sup - posed that that was Griz - a - bel - la the glam - our cat.  
*p* , *pp*  
 Who'd have ev - er sup - posed that that was Griz - a - bel - la the glam - our cat.  
*p* , *pp*  
 Who'd have ev - er sup - posed that that was Griz - a - bel - la the glam - our cat.

# 6. Bustopher Jones

The Cat about Town

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

Moderato

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

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

The piano introduction consists of two staves in 4/4 time, key of D major. The right hand features a melodic line with a fermata over the first measure. The left hand provides a simple harmonic accompaniment.

**A**

4 JENNYANYDOTS BOMBALURINA

Bust - o - pher Jones is not skin and bones In

E E B<sup>7</sup>

*growing in confidence*

Gtr sim

The first system of the vocal entry. The vocal line starts with a fermata on the first measure. The piano accompaniment includes guitar (Gtr) and a 'sim' (sustained) instruction.

7 JELLYLORUM JENNYANYDOTS

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

E B B<sup>7</sup> E

The second system of the vocal entry. The piano accompaniment continues with the same harmonic structure.

10 ALL THREE JENNYANYDOTS

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

B<sup>7</sup> E B<sup>7</sup> E

The third system of the vocal entry. The piano accompaniment continues with the same harmonic structure.

13

**B**

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

E B7 E

(Continue Gtr rhythm)

16

BOMBALURINA

JELLYLORUM

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

B B7 E B7

19

ENSEMBLE+SENIORS **C**

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

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

22

smart - est of names is the name of this Brum-mel of cats and we're

C#m D E A/E B

all of us proud to be nod - ded or bowed to by Bust - oph - er Jones in white

E B<sup>7</sup> E B<sup>7</sup>

Gtr ends

**D** Slower - Pompously

BUSTOPHER JONES

spats My

E F F

*mp*

Gtr ends

vis - its are oc - ca - sion - al to the sen - ior ed - u - ca - tion - al and it is ag - ainst the

F F B<sup>b</sup> F/C C<sup>7</sup>

rules for an - y one cat to be - long both to that and the

F C F B<sup>b</sup> F

Joint Sup - e - ri - or Schools. For a sim - i - lar reas - on when

F Eb Eb

game is in seas - on I'm found not at Fox - 's, but Blimp's; I am

Bb/D C Bb/D C/E C7/E

*f*

fre - quent - ly seen at the Gay Stage and screen which is fam - ous for wink - les and

**E**

shrimps In the seas - on of ven - i - son I give my ben - 'son to the

*mf* *mf*

Aah Aah

+ Seniors

Aah Aah

Pot hunt - er's suc - cul - ent bones; and just be - fore noon's not a

*mf* *mp*

Aah Aah

*mf* *mp*

Aah Aah

Bb F Bb

mom - ent too soon to drop in for a drink at the Drones

Aah

Aah

E $\flat$  B $\flat$  B $\flat$  A $\flat$  A $\flat$ maj7

When I'm seen in a hurr - y there's prob - ab - ly cur - ry at the

A $\flat$ <sup>6</sup> A $\flat$  A $\flat$  E $\flat$ /G

Slower - Funereal

Si - am - ese or at the Glut - ton If I look full of gloom then I've

F Eb/G F F/Eb Db

61

Tempo 1

Seniors  
All (unis)  
mf

lunched at the Tomb on cab - bage rice pud - ding and mut - ton In the

Bbm7 F7 Bb

Gtr

64

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

Bb C/Bb Bb Dm Eb

mf

67 (div)

cats. And we're all of us proud to be nod - ded or bowed to by

F Bb/F F C7

70

*f* *mf*

Bust - oph - er Jones in white, Bust - oph - er Jones in white, Bust - oph - er Jones in white

Bust - oph - er Jones in white, Bust - oph - er Jones in white, Bust - oph - er Jones in white

F C7 F/C C7

*f* *mf*

73

**F**

JENNYANYDOTS

So,

spats.

spats.

F E

*mp*

76

much in this way pass - es Bust - oph - er's day at one club or a - noth - er he's found

E B7 E

It can be no sur - prise that un - der our eyes he has

B7 E B7

grown un - mist - ak - ab - ly round He's a twen - ty five pound - er

BUSTOPHER JONES

Or

E B7 E

and he's putt - ing on weight ev - ery day.

I am a bound - er But I'm

B7 E B7

so well pre - served, be - cause I've ob - served all my life a rou - tine and I'd

E B<sup>7</sup> E B

91 **G** poco rubato JENNYANYDOTS

That's the

say I am still in my prime I shall last out my time

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

*mf*

94

word from the stout - est of cats.

+ Seniors *mf*

It must and it shall be

*mf*

It must and it shall 7 be

D E/B

Spring in Pall Mall while Bust - oph - er Jones wears white, Bust - oph - er Jones wears white,

Spring in Pall Mall while Bust - oph - er Jones wears white, Bust - oph - er Jones wears white,

B7 E/B B7 E7 A

rall.

*ff* A Tempo

BUSTOPHER:  
Toodle Pip!

Bust - oph - er Jones wears white spats.

Bust - oph - er Jones wears white spats.

E/B B7 E B7 E

*ff* *pp* *mp*

# 10. Song of the Jellicles and the Jellicle Ball

Slow - gradual accel.  
Play twice

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

*p* *f*

5

*p* *f*

9 **A**  
DEUTERONOMY

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

*p*

MUNKUSTRAP,  
VICTORIA  
+ JEMIMA

13

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

**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 -

41 **E** Mysteriously

BOMBALURINA

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

legato  
*p*

45 GUMBIE

JELLYLORUM

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

*mp* < *f* >

49

**F**

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

57

**G**

QUAXO  
& MUNKUS.

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

61

ALL

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

**H** Build in intensity

65 ALONZO

+RUMPLE, VICTORIA  
& ETCETERA

BILL BAILEY, VICTOR  
& SKIMBLE

MUNKUS,  
ADMETUS  
& GEORGE

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

*mf*

69

ALONZO  
QUAXO  
CARBUCK.

ALL

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

*f*

73

**I**

TUGGER

ALL

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

*mf*

77

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

**J**

ALL

opt  
gva

81

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

85

rall.

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

**K**

Slower

89

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

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

Tempo primo

**L**

*mf*

**M**

*dim poco a poco*

Più mosso

*subito ff*

# 14. Growltiger's Last Stand - part 1

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

Allegro Marcato

Piano accompaniment for measures 1-4. The music is in 4/4 time and features a steady eighth-note pattern in both the bass and treble clefs. The dynamic marking is *f* (forte).

Piano accompaniment for measures 5-8. The treble clef part has a melodic line with slurs and accents, while the bass clef part continues the eighth-note pattern. Dynamics include *f* and *fff* (fortississimo). A fermata is placed over the final note of measure 7.

Piano accompaniment for measures 9-12. The treble clef part features a melodic line with slurs and accents, and a dynamic marking of *mf* (mezzo-forte). The bass clef part continues the eighth-note pattern. Dynamics include *mf* and *fff*. A fermata is placed over the final note of measure 11.

Vocal line and piano accompaniment for measures 13-16. The vocal line begins at measure 13 with the lyrics: "Growl - ti-ger was a bra-vo cat who travel-led on a barge: in fact he was the rough-est cat that". The piano accompaniment features a melodic line in the treble clef and a steady eighth-note pattern in the bass clef. Dynamics include *mp* (mezzo-piano) and *p* (piano). A boxed letter **A** is placed above the first measure of the vocal line.

17

ev-er roamed at large. From Graves-end up to Ox-ford he pur-sued his e - vil aims, re - joic-ing in his tit-le of The

21

*(Evil laugh)*

**B**

RUM TUM TUGGER

"Ter-ror of the Thames." His man-ner and app-ear-ance did not

25

ALONZO

MUNKUS.

cal-cul-ate to please; his coat was torn and seed-y, he was baggy at the knees; one ear was some-what miss-ing, no

29

CREW

rall.

need to tell you why, and he scowled up - on a hos-tile world from one for - bid-ding eye. The

32

**C** Slower

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

*Cm<sup>9</sup> Ab<sup>9</sup> Cm<sup>9</sup>*

*mp sim.*

*col ped.*

35

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

*F<sup>7</sup> Bb Gm*

*sub p*

38

**Tempo Primo**

GROWLTIGER *Evil laugh* SKIMBLE.

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

*Gbm Cm/G*

*f ff*

*> (random cluster)*

42

**D**

MISTOFFEELES. MUNKUS.

to the weak can-ar-y, that flut-tered from its cage; woe to the pamp-ered Pek-in-ese, that faced Growl-tig-er's rage; woe

*p*

to the bris-tly band-i- coot, that lurks on for-eign ships and woe to an-y cat with whom Growl - tig-er came to grips: But

**E** Poco Meno

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

Slower

Per-sian and the Si - am - ese re - gard-ed him with fear be - cause it was a Si - am ese had mauled his miss-ing

BOOTH VOCALS

Ahh

Ahh

Ahh

Ahh

F Bb Gbm Cm/G

58

rall.

**F** *Meno mosso e tranquillo*

CREW laugh

CREW

ear.

Now on a peace-ful sum-mer night all  
Db Fm

*mp*

62

nat - ure seemed at play. The ten - der moon was shin - ing bright the barge at Moles - ey lay all  
Bbm Fm Ab Bbm Ab Fm Ab

65

in the balm - y moon - light it lay rock - ing on the tide and Growl - tig - er was dis - posed to show his  
Ebm Fm Gb Ab Bbm Ab Gb Ebm Gb Fm

68

**J** *Poco più mosso*

GROWLTIGER

sent - i - men - tal side In the fore peak of the ves - sel Growl - tig - er stood a - lone Con - cen -

Ebm Fm Db

B

*mf*

trating my attention on the Lady Griddle-bone and my raffish crew were sleeping in their

E A

SIAMESE GRIDDLEBONE

barrels and their bunks As the Siamese came creeping in their sampans and their junks Growl

p

**K** GROWLTIGER

tiger had no eye or ear for aught but Griddle-bone And the lady seemed enraptured by my

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

BOTH SIAMESE *f*

manly baritone Disposed to relaxation and awaiting no surprise. But the

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

83

*sub p*

**L**

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

86

*mf*

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

**M**

89

*f*

*ff*

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

92

dan- ger of their lives.

# The Ballad of Billy M'Caw

**E** A Tempo  
GRIDDLEBONE  
*mf*

63

mo - tion would make us all or - der more beer. "Bil - ly, Bil - ly M' -

ENSEMBLE  
*mf*

"Bil - ly, Bil - ly M' -

"Bil - ly, Bil - ly M' -

*mf*

Detailed description: This block contains the musical score for measures 63 to 65. It features a vocal line, an ensemble line, and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The vocal line begins with the lyrics 'mo - tion would make us all or - der more beer.' and then repeats 'Bil - ly, Bil - ly M' -'. The ensemble and piano parts provide accompaniment for these lyrics. The piano part includes chords and a melodic line in the right hand.

66

Caw! \_\_\_\_\_ Come give us a tune on your mol - ey gui - tar!" *f* GUS

And

Caw! \_\_\_\_\_ Come give us a tune on your mol - ey gui - tar!"

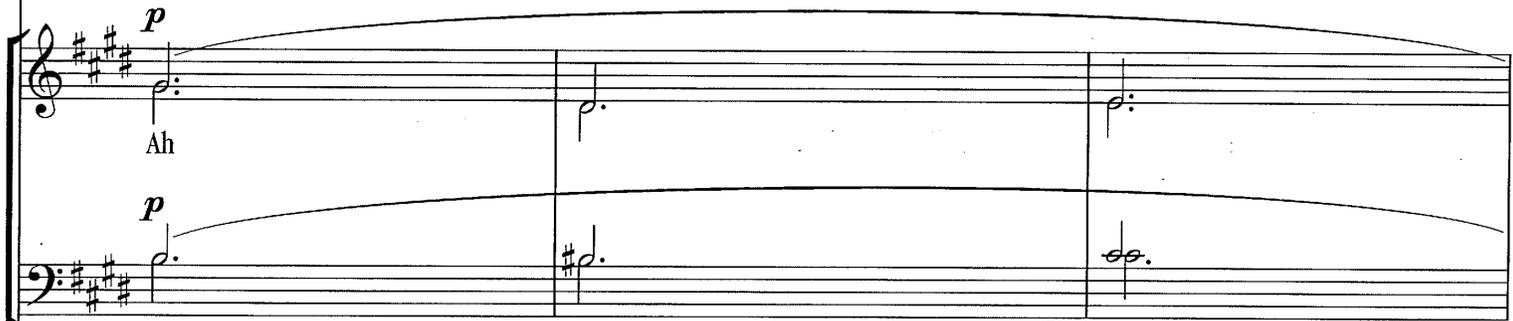
Caw! \_\_\_\_\_ Come give us a tune on your mol - ey gui - tar!"

Detailed description: This block contains the musical score for measures 66 to 69. It features a vocal line, an ensemble line, and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The vocal line begins with the lyrics 'Caw! \_\_\_\_\_ Come give us a tune on your mol - ey gui - tar!'" and then repeats 'Caw! \_\_\_\_\_ Come give us a tune on your mol - ey gui - tar!'" with a forte (*f*) dynamic. The ensemble and piano parts provide accompaniment for these lyrics. The piano part includes chords and a melodic line in the right hand.

(GUS)



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



Ah

Ah



Ah

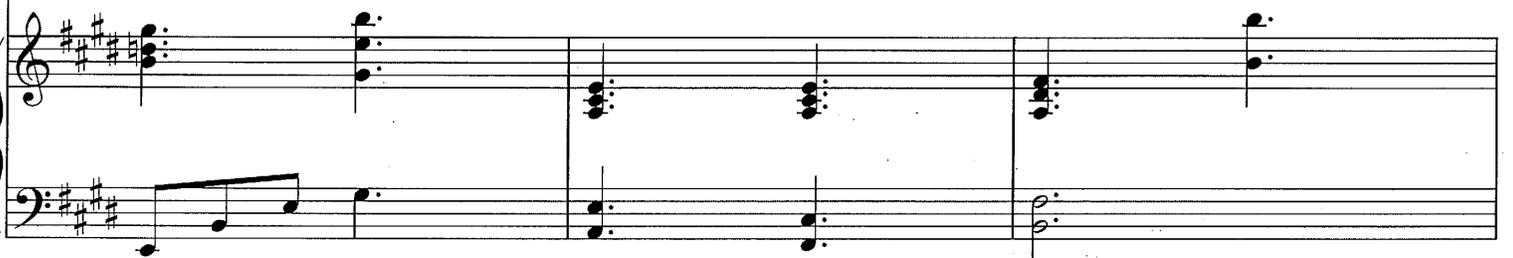
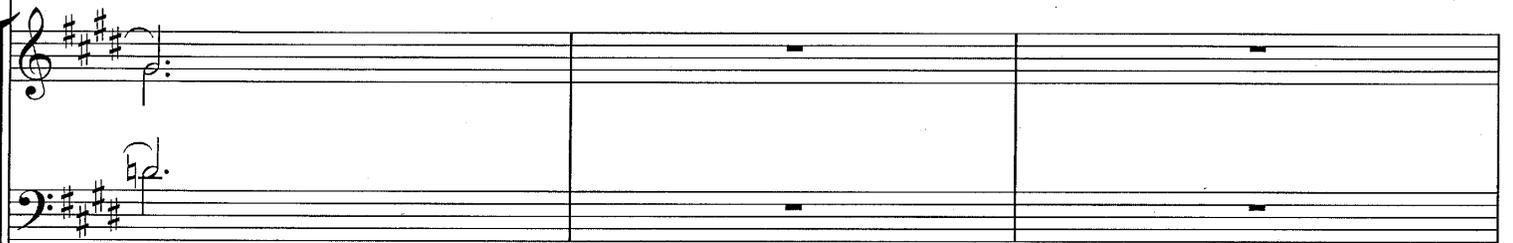
Colla voce  
(GRIDDLEBONE)



And then we'd feel balm - y in each eye a tear. And e -



mol - ey gui - tar And then we'd feel balm - y in each eye a tear. And e -



mo - tion would make us all ord - er more beer

mo - tion would make us all ord - er more beer

SIAMESE

Ah

Detailed description: This page contains a musical score for page 75. It features two vocal staves at the top, both with lyrics "mo - tion would make us all ord - er more beer". Below the vocal staves is a piano accompaniment consisting of two staves (treble and bass clef). The key signature has three sharps (F#, C#, G#). The piano part includes a section labeled "SIAMESE" with a long horizontal line above it, and a vocal-like line with the text "Ah".

**F**  
A Tempo

77  
*f* (GRIDDLEBONE)

Bil - ly, Bil - ly M' - Caw! Come give us a tune on your

*f* (GUS)

Bil - ly, Bil - ly M' - Caw! Come give us a tune on your

*f* (SIAMESE)

Bil - ly, Bil - ly M' - Caw! Come give us a tune on your

*f* (ENSEMBLE)

Bil - ly, Bil - ly M' - Caw! Come give us a tune on your

Bil - ly, Bil - ly M' - Caw! Come give us a tune on your

Detailed description: This page contains a musical score for page 77. It features five vocal staves and a piano accompaniment. The vocal staves are labeled with dynamics and names: *f* (GRIDDLEBONE), *f* (GUS), *f* (SIAMESE), *f* (ENSEMBLE), and *f*. The lyrics for all vocal parts are "Bil - ly, Bil - ly M' - Caw! Come give us a tune on your". The piano accompaniment is at the bottom, consisting of two staves (treble and bass clef). The key signature has three sharps (F#, C#, G#). The piano part includes a section labeled "ENSEMBLE" with a long horizontal line above it.

rall.

Più mosso

The musical score is written for voice and piano. It consists of three systems of staves. The first system has two vocal staves and one piano staff. The second system has two vocal staves and one piano staff. The third system has one vocal staff and one piano staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo markings are 'rall.' and 'Più mosso'. The lyrics are: 'mol - ey gui - tar! Ah! He was the life of the bar. Yes'. There are dynamic markings 'p.' and '7' throughout the score.

mol - ey gui - tar! Ah! He was the life of the bar. Yes

mol - ey gui - tar! Ah! He was the life of the bar. Yes

mol - ey gui - tar! Yes

mol - ey gui - tar! Yes

the life of the bar.

the life of the bar.

He was the life of the bar.

This system contains three staves. The top two are vocal staves with lyrics. The bottom staff is a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is marked 'rall.' and includes a fermata over the final note of the first vocal line.

He was the life of the bar.

He was the life of the bar.

He was the life of the bar.

This system contains three staves. The top two are vocal staves with lyrics. The bottom staff is a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music includes a fermata over the final note of the first vocal line.

He was the life of the bar.

He was the life of the bar.

He was the life of the bar.

This system contains three staves. The top two are vocal staves with lyrics. The bottom staff is a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music includes a fermata over the final note of the first vocal line.

# 14b. Growltiger's Last Stand - part 2

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

**A** CORICOPAT (spoken) Then Ghengis gave the signal to his fierce Mongolian horde.

*sfz* *mp* **Allegro**

With a frightful burst of fireworks, the Chinks they swarmed aboard.  
*(alternative lyric)* With a frightful burst of fireworks, the Siamese swarmed aboard. Abandoning their sampans, their pullaways and junks,

4

they battened down the hatches on the crew within their bunks.

7 CORICOPAT  
Then

10 **B** Broadly

Grid - dle - bone she gave a screech for she was bad - ly skeered, I'm

GROWLTIGER

sor - ry to ad - mit it but she quick - ly dis - ap - peared. She pro - bab - ly es - caped with ease, I'm

SIAMESE

sure she was not drowned, but a ser - ried ring of flash - ing steel Growl - ti - ger did sur - round.

18 Moderato Pesante



TUTTI

The ruth - less foe pressed for - ward, in

GROWLTIGER

stub - born rank on rank: Growl - tig - er to his

vast sur - prise was forced to walk the plank. He, who a hund - red

vic - tims had driv - en to that drop, at the

rall.

end of all his crimes was forced to go ker - flop ker - flop Oh!

**D** Slower

There was joy in Wap-ping when the news flew thru' the land; at Maid-en-head and Hen-ley there was

There was joy in Wap-ping when the news flew thru' the land; at Maid-en-head and Hen-ley there was

There was joy in Wap-ping when the news flew thru' the land; at Maid-en-head and Hen-ley there was

There was joy in Wap-ping when the news flew thru' the land; at Maid-en-head and Hen-ley there was

*Cm<sup>9</sup>* *Ab<sup>7</sup>* *Cm<sup>9</sup>*

*sim*

danc-ing on the Strand. Rats were roast - ed whole in Brent - ford and Vic - to - ria dock, and a

danc-ing on the Strand. Rats were roast - ed whole in Brent - ford and Vic - to - ria dock, and a

danc-ing on the Strand. Rats were roast - ed whole in Brent - ford and Vic - to - ria dock, and a

danc-ing on the Strand. Rats were roast - ed whole in Brent - ford and Vic - to - ria dock, and a

*F* *F* *Bb*

Maestoso

day of cel-e-bra-tion was com-man-ded in Bang-kok.

(organ)  
*ff*

Detailed description: This musical score consists of five systems. The first four systems are vocal lines for four voices (Soprano, Alto, Tenor, Bass), each with the lyrics "day of cel-e-bra-tion was com-man-ded in Bang-kok." The fifth system is a piano accompaniment for organ, marked *ff* (fortissimo). The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, with various articulation marks like accents and slurs.

14c. Gus The Theatre Cat Reprise

Andante

*mf*

Gmaj7      D/F#      F#7      Bm

Detailed description: This musical score is for the piano accompaniment of "Gus The Theatre Cat Reprise" starting at measure 47. It is marked "Andante" and "mf" (mezzo-forte). The score is in 3/8 time and consists of four measures. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a bass line. Chord symbols Gmaj7, D/F#, F#7, and Bm are indicated above the right hand. The key signature has one sharp (F#).

Em7      A      D      D

Detailed description: This musical score continues the piano accompaniment of "Gus The Theatre Cat Reprise" starting at measure 50. It is in 3/8 time and consists of four measures. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a bass line. Chord symbols Em7, A, D, and D are indicated above the right hand. The key signature has two sharps (F# and C#).

# 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 a key signature of three sharps. 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, Alto, Tenor, and 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 part 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 $\flat$ <sup>7</sup>/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 key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante'. A dynamic marking of *ff* (fortissimo) is present. The system is labeled with a boxed letter 'D'. The music consists of a treble and bass staff with various chords and melodic lines.

**E**

28

Musical score for measures 28-30. The system is labeled with a boxed letter 'E'. The music continues with similar harmonic and melodic structures as the previous system.

**F**

31

Musical score for measures 31-33. The system is labeled with a boxed letter 'F'. The music continues with similar harmonic and melodic structures as the previous system.

34

Musical score for measures 34-36. The system is labeled with a boxed letter 'F'. The music continues with similar harmonic and melodic structures as the previous 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

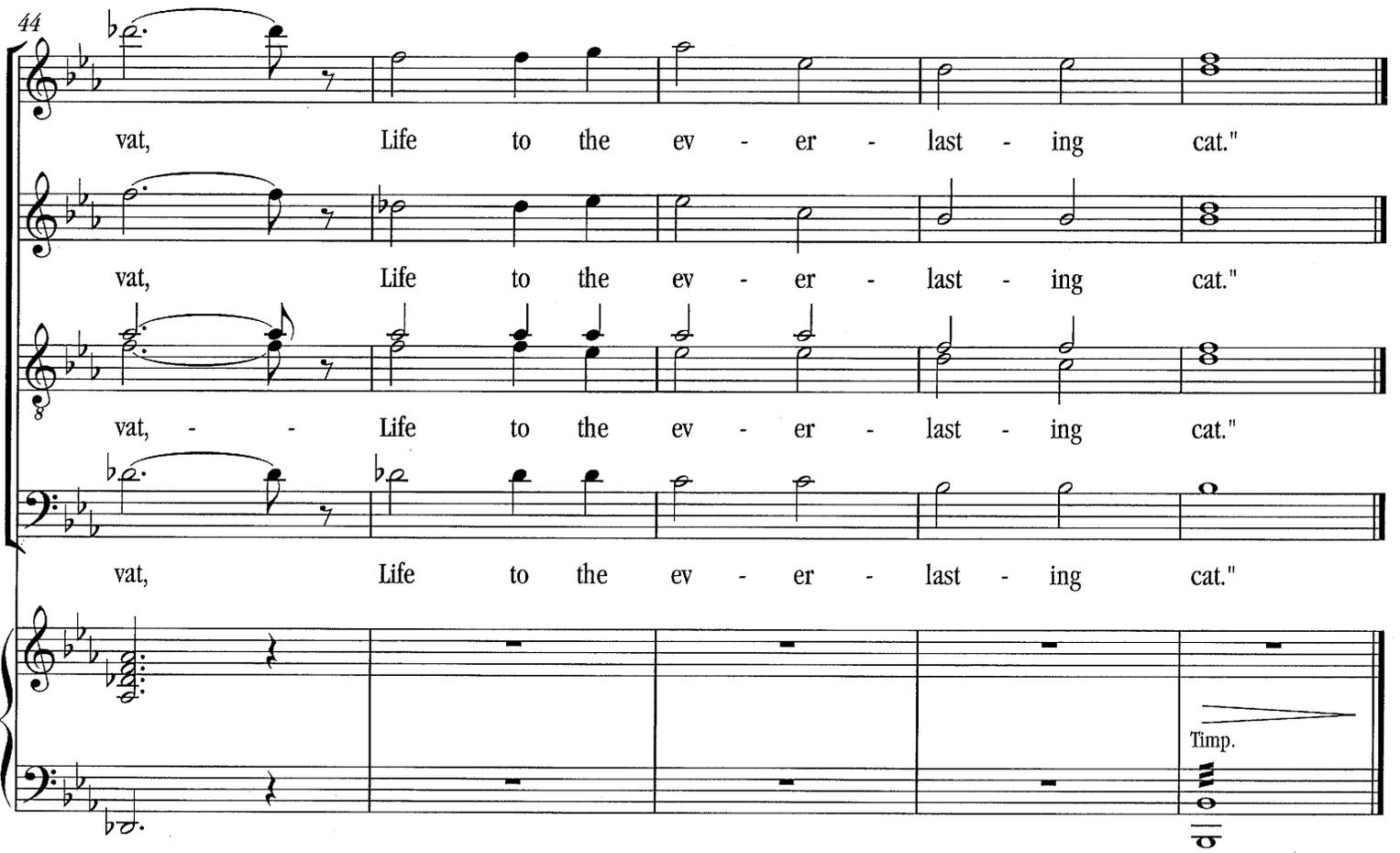
*ff*

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. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, starting with a whole rest followed by a half note G4, then quarter notes A4, Bb4, C5, Bb4, A4, G4, and F4. The piano accompaniment features a right hand with chords in Bb major and a left hand with a bass line of whole notes: Bb2, G2, F2, and E2. Dynamics are marked *mf* and *mp*. Chord symbols Bb, Bb, and F/A are placed above the piano part.

You've heard of seve - ral kinds of cat, and

Second system of the musical score, starting at measure 5. The vocal line begins with a double bar line and a fermata over a half note G4, followed by quarter notes A4, Bb4, C5, Bb4, A4, G4, and F4. The piano accompaniment continues with chords in Gm and Eb major. Dynamics are marked *mf* and *mp*. Chord symbols Gm, Eb, Bb/F, and Gm are placed above the piano part.

my op - in - ion now is that you should need no in - ter - pre - ter to

Third system of the musical score, starting at measure 9. The vocal line begins with a double bar line and a fermata over a half note G4, followed by quarter notes A4, Bb4, C5, Bb4, A4, G4, and F4. The piano accompaniment continues with chords in Ab major and F major. Dynamics are marked *mf* and *mp*. Chord symbols Ab, F(sus4), Bb, and F/A are placed above the piano part.

und - er - stand our char - act - er. You've learned en - ough to take the view that

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 E<sup>6</sup>

*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# E<sup>6</sup>/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