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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I. Overture

A Allegro agitato \( \mathfrak{f} \) = 126

B

C

mf

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

Can you look at a king? Would you sit or his throne?

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

cock of the walk? When you're walking alone? Because
Jell-icles are and Jell-icles do Jell-icles do and Jell-icles would

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

Jell-icles would and Jell-icles can Jell-icles can and Jell-icles do

B E E/G# A B

JELLYLORUM C

When you fall on your head do you

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

CORICOPAT +TANTOMILE

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

F F D
Can you

Jell-icles can and Jell-icles do

Jell-icles can and Jell-icles do

Jell-icles can and Jell-icles do

Jell-icles can and Jell-icles do

ride on a broom-stick to places far distant. Familiar with candle. With

(Fuller but lightly)
book and with bell? Were you Whitt- ing-ton's friend? The Pied Pi-per's assis- t- ant? Have you

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

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

there when the Phar- aoh's com- mis-sioned the Sphinx? If you were and you are, you're a
Jellicle cat
Jellicle songs for Jellicle cats
Jellicle songs for Jellicle cats
Jellicle cat
Jellicle songs for Jellicle cats
Jellicle songs for Jellicle cats
Jellicle cat
Jellicle songs for Jellicle cats
Jellicle songs for Jellicle cats
E  mf
E  Esus

i-cle cats
i-cle songs for Jellicle cats
Jellicle songs for i-cle cats
i-cle songs for Jellicle cats
i-cle cats
i-cle songs for Jellicle cats
Jellicle songs for i-cle cats
i-cle songs for Jellicle cats

E  Esus
E  cresc  Esus

page -14- 2. Jellicle Songs for Jellicle Cats
Jellicle cats Jellicle songs for Jellicle cats
We can
cresc

E

A B

dive through the air
like a flying trapeze

Fm

Gb/F

page 15- 2. Jellicle Songs for Jellicle Cats
We can turn double somersaults, bounce on a tyre.

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

We can balance on bars, we can walk on a wire.
Jell-icle songs for Jell-icle cats

F#  F#/A#  B  C#7sus4
Jellicle songs for Jellicle cats
Can you

Jellicle songs for Jellicle cats

Jellicle songs for Jellicle cats

F#  F/A#  B  C#7sus4

GIRLS

Sing at the same time, in more than one key, duets by Rossini.

MEN

And

Gm  Ab  F  F7
Cats
10 piece

waltzes by Strauss and can you (as cats do) be

JELLYLORUM TUTTI

That always triumphantly brings down the house?

gin with a C That always triumphantly brings down the house?

page 20  2. Jellicle Songs for Jellicle Cats
Jellicle cats are queens of the night singing at astro-

nominal height Handling pieces from the Messiah

page 21-2. Jellicle Songs for Jellicle Cats
mystical divinity of unashamed fellovity
"CHECKS"

Jellicle song and Jellicle dance Jellicle songs for Jellicle cats

page 26-2. Jellicle Songs for Jellicle Cats
Jellicle songs for Jellicle cats


Cm        Abmaj7       Db7
Sceptical cats Dispepitical cats Romantic cats Pedicat

Gb7 G7 C p C

Antical cats Critical cats Parastical cats Allegorical cats

Csus4 C Csus4

Metaphorical cats Statistical cats and mystical cats Political
cass

C Csus4 C

Mf mfcritical cats Clerical

Csus4

Mf C3

page -28- 2. Jellicle Songs for Jellicle Cats
Cats
10 piece
There's a man over there with a look of surprise as

much as to say well now how about that Do I actually see with my

own very eyes A man who's not heard of a Jell-icle cat What's a

Segue
3. The Naming of Cats

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

1. Slow

5

A

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

8

ho - li - day games. You may think at first I'm as mad as a bat - ter, when I
tell you a cat must have three different names. First of all there's the name that the family use daily, such as Peter, Augustus, Alonzo or James, such as Victor or Jonathan, George or Bill Bailey, all of them sensible every day names. There are fancier names if you think they sound sweeter.
some for the gentlemen some for the dames: such as Pla-to, Ad- me-tus, Eli-

cera De-me-ter but all of them sensi-bile ev-ery day names. But I
tell you a cat needs a name that's pur-ti-cu-lar a name that's pe-cu-li-ar, and

more dig-ni-fied, else how can he keep up his tail per-pen-di-cu-lar or
spread out his whiskers, or cherish his pride? Of names of this kind I can

give you a quorum, such as Muskertrap, Quaxo or Coricoast. Such as

Bombalurina, or else Jellybom, names that never belong to

more than one cat. But above and beyond there's still one name left over. And
that is the name that you never will guess: The name that no human re-

search can discover but the cat himself knows and will never confess when you

notice a cat in profound meditation, the reason, I tell you, is always the same: His

mind is engaged in a rapt contemplation of the thought, of the thought, of the

page -36- The Naming of Cats
thought of his name his ineffable, ineffable.

eff-an-in-effable deep and inscrutable

singular name name name name name name

I WHITE CAT SOLO
Mysteriously & Slowly

mp

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

ON CUE FROM QUAXO
Faster

mf "INVITATION"

QUAXO

Jell-icle cats come out to-night
Jell-icle cats come one come all; The
Jel-lie-ble moon is shin-ing bright Jel-lie-les come to the Jel-lie-ble ball

(Opt.) Sopr. rall.

Jel-lie-ble cats come out to-night Jel-lie-ies come to the Jel-lie-ble ball

Grandly - slower

MUNKUSTRAP "12 LINES"

Jel-lie-ble cats meet once a year at the Jellie-ble ball where we all re-jolice and the

Jel-lie-ble leader will soon appear and make what is known as the Jellie-ble choice, when

page -39- The Naming of Cats
old Deu-ter-on-o-my just before dawn, through a si-lence you feel you could cut with a knife an-

nouns the cat who can now be re-born and come back to a dif-

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

Jell-i-cles ask be-cause Jell-i-cles dare Who will it be? Who will it be?
4. Old Gumbie Cat

MUNKUSTRAP

Moderato
nostalgically with a sense of lost times

I have a Gumbie cat in mind
Her name is Jenny ann-

y dots
Her coat is of the tabby kind
with tiger stripes and

Bm7
Am7
Am6
Em7
F

4

Rall.

4

A Tempo

leopard spots
All day she sits beneath the stairs
or on the steps or on

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

8

12

the mat
She sits and sits and sits and sits and

Bm/D
Am7
Am6
Em/B
Colla voce

that's what makes a Gumbie cat  That's what makes a Gumbie...  ad lib.

F maj7  Bb7  B7  C7  Am7  Bm7  B7

A Tempo (sprightly)

But When the day's hustle and bustle is done...  Then the...

JELLYLORUM DEMETER BOMBALURINA

sfp  mf  Cm  B+  Cm7/Bb  Adim

Gumbie cat's work is but hardly begun...  and when all the family's in...

Ab maj7  G7  Cm  Cm6  G7  Cm  B+

bed and asleep She tucks up her skirts...  to the basement to creep. She is...

Ev/Bb  Adim  Ab maj7  G7  Cm
Their behaviour's not good and their deeply concerned with the ways of the mice

man-ner's not nice:

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

Music crocheting and tatting I teaches them

G7  Cm
have a Gumbie cat in mind
her name is Jenny-an-y-dots

curtain cord she likes to wind
and tie it into sailor knots

sits up on the windowsill
or anything that's smooth and flat

sits and sits and sits and sits
And that's what makes a Gumbie cat
That's what
makes a Gumbie cat

But... When the day's hustle and

bus-tle is done, then the Gumbie cat's work is but hardly begun. She

GUMBIE

Just need employment idle and

thinks that the cockroaches to prevent them from

Cm G+ Abm6 Eb/Bb Adim F7/A Ab maj7 G7 Cm G7
Cats
10 piece

Wanton destruction
so she's formed from that lot of disorderly louts

Cm    Ab    Bb7

With a purpose in life and a good deed to do

troop of well disciplined helpful boy scouts

Eb    Abmaj7    Db    Db

And she's

Even created a Beeltes Tattoo

D7
L’Istesso Tempo

A Tempo

For she's a jolly good fellow.

GUMBIE

Thank you my dears!

TUTTI

page -51- 4. Old Gumbie Cat
5. The Rum Tum Tugger

Slowly
Beautiful nostalgia

TUGGER (noise)

RUMPLE: Tugger

Faster \( \frac{1}{2} \) 120

ALL

The

Rum Tum Tugger is a curious cat. If you offer me pheasant I would rather have grouse.

\( A(\#9) \)

If you put me in a house I would much prefer a flat, if you

\( E7 \)
put me in a flat then I'd rather have a house. If you set me on a mouse then I

D7 D7 E7

only want a rat. If you set me on a rat then I'd rather chase a mouse.

E7 G11 G11

Rum Tum Tugger is a curious cat. And there isn't any call for me to shout it.

A (9)

End 1/2 Feel
And there's
For he will do as he do do do
For he will do as he do do do
For he will do as he do do do
dc
D
A/E
F#m

no doing anything about a-wow wow-it.

A/E

The

AD LIB. FILL

The

page -54- 5. The Rum Tum Tugger
Rum Tum Tugger is a terrible bore. When you let me in, then I want to go out.

I'm always on the wrong side of every door, and as soon as I'm at home, then I'd like to get about. I like to lie in the bureau drawer. But I make such a fuss if I can't get out.

The Rum Tum Tugger
Rum Tum Tugger is a curious cat And there isn't any 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 do

no doing anything abow abow abow abow wow tit.

page -56- 5. The Rum Tum Tugger
The Rum Tum Tugger is a curious beast:
My

dis-obliging ways are a matter of habit.
If you offer me fish then I

always want a feast; when there isn't any fish then I
won't eat rabbit. If you offer me cream then I sniff and sneer for I

only like what I find for myself. So you'll

catch me in it right up to my ears if you put it away on the higher shelf.

The

The

The

The

page 58-5. The Rum Tum Tugger
Rum Tum Tugger is artful and knowing

Doesn't care for a cuddle but I'll leap upon your lap in the middle of your sewing for there's nothing I enjoy like a horrible muddle.

INSTRUMENTAL

"BOOGIE" FEEL
Rum Tum Tugger is a curious cat
The Rum Tum Tugger doesn't care for a cuddle
CAT'S
10 piece

The Rum Tum Tugger is a

C/D

And here isn't any need for me to spout it.

For he

curious cat

For he

curious cat

For he

curious cat

For he

page -61- 5. The Rum Tum Tugger
Adagio Maestoso

ENTRY OF GRIZABELLA
CARBUCKETY thrown forward (2x)

1st x mf
2nd x mp
col 86 ad lib

GRIZABELLA

mark the cat who hesitates towards you in the light of the

mp

page -63- 5. The Rum Tum Tugger
door which opens on her like a grin. You

see the border of her coat is torn and stained with sand. And you

see the corner of her eye twist like a crooked pin.

DEMENTER  Più Mosso

She haunted many a low resort near the
150

gri - my road of To - 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  Bb

156

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

Am  E7  E7

(Gtr)

159

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

C  Am  Bm  Am

page -65- 5. The Rum Tum Tugger
S
Who'd have ever supposed that that was

A
Who'd have ever supposed that that was

T
Who'd have ever supposed that that was

B
Who'd have ever supposed that that was

p
pp

---

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

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

Am/E
E7
E7
Csus C

---

page -66- 5. The Rum Tum Tugger
Griz - a - bel - la the glam - our cat.

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

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

Griz - a - bel - la the glam - our cat.
6. Bustopher Jones

[The Cat about Town]

Moderato

A little tentative, as if orchestra is changing subject

Bustopher Jones is not skin and bones In growing in confidence

fact he's remarkably fat. He doesn't haunt pubs He has
eight or nine clubs
For he's the St. James' Street cat!
He's the cat we all greet as he walks down the street in his coat of fastidious black.

No common place mousers have such well cut trousers
Or such an impeccable back.
In the whole of St. James' the

page-69 - 6. Bustopher Jones
season of venison I give my bens' son to the Pot hunter's succulent
bones; and just before noon's not a moment too soon to drop
in for a drink at the Drones

Aah.

Aah.

Aah.

Aah.

seen in a hurry there's probably curry at the Siamese or at the

\texttt{Xylo Ab Eb/G}

\texttt{Ab Eb/G}

\texttt{Ab Maj7 Ab G Ab}

\texttt{G Bb}

\texttt{Bar Rehearsal 6. 6. Bustopher Jones}
Slower – Funereal

Glutton

If I look full of gloom then I’ve dined at the Tomb on

F, F/Eb, Db, Bbm

Tempo 1

cabbage rice pudding and mutton

In the

F7, Gtr, Bb

whole of St. James’ the smartest of names is the name of this Brummel of

mf Bb, C/Bb, Bb, Dm, Eb
And we're all of us proud to be bowed to by Bustopher Jones in white,
Bustopher Jones in white, Bustopher Jones in white spats.

So much in this way passes

Bustopher's day at one club or another he's found

It can
be no surprise that under our eyes he has grown unmistakably round He's a

E: B7 E B7 E

twenty-five pounder and he's putting on weight every day.

BUSTOPHER JONES

ELLITE

But I'm so well preserved, because I've observed all my

B E B
life a routine and I'd say I am

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

still in my prime I shall last out my time
It must and it shall be Spring in Pall Mall while Bust-opher Jones wears white,

Bust-opher Jones wears white, Bust-opher Jones wears white spats.

Bust-opher Jones wears white, Bust-opher Jones wears white spats.

Bust-opher Jones wears white, Bust-opher Jones wears white spats.

Rall.  A Tempo

Segue
6a. Intro to Mungojerrie and Rumpelteazer

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

Slow heavy swing

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

MUNKUS: Maybe it isn't
Macavity

SEGUE
7. Mungojerrie and Rumpleteazer

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

Moderato – Vaudeville style  \( \dot{=} \) 114

Mungo

Rumple

Both (unis)

Rumple

Mungojerrie and Rumpleteazer we're a notorious couple of cats

As

mp "Raggy"

knock about clowns quick change comedians tight rope walkers and acrobats

We

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have an extensive reputation. We make our home in Victoria Grove, this is
merely our centre of operation for we are incurably given to rove.

If the area window is found ajar and the basement looks like a field of war. If a tile or two comes loose on the roof which
presently fails to be water-proof If the drawers are pulled out from the bedroom chests and you

can't find one of your winter vests Or if after supper one of the girls

suddenly misses her Woolworth pearls Then the family 'll say it's that

horrible cat. Was it Mungojerrie Or Rumpleteazer and
most of the time they leave it at that.

Both

Mun- go- jer- rie and Rum- ple- tea- zer have an un- us- ua- lal gift of the gab we are

high- ly ef- fic- ient cat bur- glars as well and re mark- a- bly smart at a smash and grab. We
make our home in Victoria Grave we have no regular occupation we are plausible fellows who like to engage a friendly policeman in conversation.

When the family assembles for Sunday dinner their minds made up that they won't get thinner on Argentine joint potatoes and greens then the
cook would appear from behind the scenes And say in a voice that is broken with sorrow I'm af

Both

raid you must wait and have dinner tomorrow The joint has gone from the oven like that. Then the

fam-ily'll say it's that hor-rible cat... Was it Mungo-jerrie or

Rumple and most of the time... they leave it at that Mungo-jerrie and
Rumple-teazer have a wonderful way of working together and some of the time you would say it was luck and some of the time you would say it was weather we

go thro' the house like a hurricane and no sober person could take his oath. Was it

Mungo or Rumple-teazer? or could you have sworn that it

7. Mungojerrie and Rumpleteazer
might've been both? And when you hear a dining room smash or up from the pantry there

comes a loud crash or down from the library came a loud ping from a

vase which was commonly said to be Ming then the family 'll say now

which was which cat? It was Mungojerrie and

7. Mungojerrie and Rumplesteazer
A Tempo

Rumple-teazer

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

Both

And there's nothing at all to be done about that.

Men

Women

And there's nothing at all to be done about that.
8. Old Deuteronomy

Andante piacevole

Flute Solo

TANTOMILE + CORICOPAT

I believe it is Old Deuteronomy

Well of

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all things can it be really Yes no ho hi oh my eye My

mind maybe-wander-ing But, I con-fess I be-lieve it is Old Deu-te-ro-ny

page-92-8. Old Deuteronomy
Old Deu-te-ro-no-my's lived a long time, he's a cat who has lived many lives in succession. He was famous in pro-verb and famous in rhyme, a long while be-fore Queen Vic-to-ria's ac-ces-sion.

Old Deu-te-ro-no-my's buried nine wives and more I am temp-ted to say 'nine-ty nine, and his
numerous progeny prospers and thrives and the village is proud of him in his decline. At the sight of that placid and bland physiognomy, when he sits in the sun on the vicarage wall, the
oldest inhabitant croaks: "Well of all things can it be really. Yes! No! Ho! Hi! Oh my eye! My mind may be wandering but I confess I believe it is Old Deuteronomy."

Well of all things can it be really. Yes! No! Ho! Hi! Oh my eye! My mind may be wandering but I confess I believe it is Old Deuteronomy.

Well of all things can it be really. Yes! No! Ho! Hi! Oh my eye! My mind may be wandering but I confess I believe it is Old Deuteronomy.
mind may be wandering But, I confess I believe it is Old Deuteronomy
Well of

Am    Bm    C    D    Bb    D7    G

all things can it be really Yes No Ho Hi Oh my eye
My

page-96-8. Old Deuteronomy
mind may be wandering but I confess I believe it is old Deuteronomy
Well of

Dm Em F G Eb G C
all things can it be really Yes No Ho Hi Oh my eye!

Slower

legs may be tot-ter-ry I must go slow And be care-ful of Old Deu-te-ro-nomy.
9. The Battle of the Pekes and the Pollicles

Lento

Jel - li - cle cats meet once a year on the night we make the Jel - li - cle choice and

now that the Jel - li - cle leader is here Jel - li - cle cats can all re - joyce.

Of the awe - ful battle of the pekes and the pollicles to - geth - er with some ac -
count of the participation of the pugs and the poms and the intervention of the
great rumpus cat.

The pekes and the poll-icles,
every one knows, are proud and implacable passionate foes; it is always the same, where
EVERYONE GOES AND THE PUGS AND THE POMS, ALTHOUGH MOST PEOPLE SAY THAT THEY DO NOT LIKE FIGHTING, YET

Fm Fm

C7/F Fm C7/F C7/F Fm

BARK! BARK! BARK! BARK! BARK! BARK! BARK! BARK!

P e cresc.

E/B Fm/C C7 Fm C7 Fm

TIL YOU CAN HEAR THEM ALL OVER THE PARK AND THEY OVER THE PARK.

1ST TIME 2ND TIME 1ST TIME 2ND TIME
on the occasion of which I shall speak almost nothing had happened for

near - ly a week (and that's a long time for a pol or a peke). The big police dog was away from his beat I don't know the reason, but most people think he slipped in to the Wellington Arms for a drink and no one at all was about on the street when a
Peke and Pollicle appear
They did not advance or expand
Carl and Pollicle happened to meet
They did not advance or expand

Rall. Act - ly re - treat, but they glared at each other and scraped their hind feet and started to

F RUMPLE CARBUCKETY RUMPLE CARBUCKETY RUMPLE CARBUCKETY RUMPLE MUNKUS
Bark! Bark! Bark! Bark! Bark! Bark! Bark! Bark! Bark! Bark! Bark! Un -

G Meno Mosso
Till you could hear them all over the park. Now the peke, although people may
say what they please, is no Brit- ish dog but a heath-en Chin- ese and

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

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

huff- er y snuff- er y heath- en Chin- ese. But a ter- ri- ble din is what poll- i- cles like. For your
poll - i - cle dog is a dour York - shire tyke.

There are dogs out of ev - ery na - tion

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

Spain the Pood - le the Pom the Al - sa - tion and the Mas - tiff who walks on a
MUNGO-JERRIE

And to those that are frisky and frolickcal let my meaning be perfectly

F  Eb  Bb/D  F7  Bb  Bb

CARBUCKETY [SPOKEN]

Plain

MEN

plain; That my name it is little Tom Pollicle, and you'd better not do it again. And his

Ab/Bb  Bb  F7/Bb  Bb  Bb  Ab  Bb

K

braw Scottish cousins are snappers and biters, and every dog jack of them not able fighters; and

mf  Fm

page-106 9. Pekes and Pollicles
so they stepped out, with their pipers in order. Playing when the blue bonnets come over the border.

*optional cut (see note)*

Then the

pugs and the poms held no longer aloof, but some from the balcony

*3: cut 1 before letter L to 1 before letter M if Tugger does not play the bagpipes*
some from the roof, joined into the din with a Bark! Bark! Bark! Bark!

Bark! Bark! Bark! Bark! Until you could hear them all over the park.

Bark! Bark! Bark! Bark! Bark! Bark!
MUNKUSTRAP

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

Bark! Bark!

E/B  Fm/C  C7  Fm

Q
Colla Voce (Grandly)

when these bold her - oes to - geth - er as - sem - bled, the traf - fic all stopped and the un - der - ground trem - bled and

Fm  Fm  C7/F  Fm

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
GREAT RUMPUS CAT shoots up through trapdoor in stage.

sudden-ly up from 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.

Blm Eb Ab Db Gb C7 Eb Ab

Slowly, sinister

MUNKUS TRAP (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

Tempo 1

what with the glare of his eyes and his yawning the pekes and the poll-icles quickly took warning, he

mp Fm Fm C/F F

looked at the sky and he gave a great leap and they every last one of them scattered like sheep.

Fm Fm gliss after leap Fm C/F Fm

And

f Fm Fm C/F Fm
when the police dog returned to his beat, there wasn't a single one left on the street.

B♭m   Eb   Ab   D♭   E/B   Fm/C   C7   Fm

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

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

optional cut (see note)

Maestoso energico

Colla Voce
DEUTERONOMY

Jell-i-cle cats and dogs all must poll-i-cle dogs and
cats all must like undertakers come to dust.

DEMETER: Macavity

Menacing, Slow, Heavy Swing

Drums, H. Hat

Cello Pizz.

Crotale

Segue
10. Song of the Jellicles
and the Jellicle Ball

Slow - gradual accel.
(Play 4 Times)

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

Jell-i-cle moon is shining bright Jell-i-cles come to the Jell-i-cle Ball.
Jell-i-cle cats are black and white
Jell-i-cle cats are rather small

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

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

like to prac-tise our airs and graces and wait for the Jell-i-cle moon to rise.
33 ADMETUS/MUNKUS/GEORGE  BILL BAILEY

Jell-i-cle cats develop slowly. 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  Mysteriously  BOMBALURINA

til the Jell-i-cle moon appears we make our toilette and take our repose.

45 GUMBIE  JELLYLORUM

Jell-i-cles wash behind their ears. Jell-i-cles dry between their toes.

page-117- 10. Jellicle Ball
**Jellicle Cats**

**Jellicle Cats** are white and black. Jellicle cats are of moderate size.

**Jellicles** jump like a jumping jack. Jellicle cats have moonlit eyes. We're quiet enough in the morning hours. We're quiet enough in the afternoon.

**Serving our Terpsichorean powers** to dance by the light of the Jellicle moon.
Build in intensity

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

miles

happens to be a stormy night we will practise a caper or two in the hall. If it

p

happens the sun is shining bright you would say we had nothing to do at all. We are

mf

resting and saving ourselves to be right for the Jell-i-cle moon and the Jell-i-cle Ball.
Jell-icle cats come out to-night. Jell-icle cats come one come all the
Rall
Jell-icle moon is shin-ing bright. Jell-icles come to the Jell-icle Ball
Slower
"SIGNATURE"
Jell-icle cats come out to-night. Jell-icle cats come one come all the
PP
Jellicle moon is shining bright. Jellicles come to the Jellicle Ball

Tempo primo
"HIP WRENCH"

"ATTITUDE"

Più Mosso
"FLING" (7 counts)
Faster

"POP UPS"

"STEP LOOK LOOK"

"BUMS" (2 walks)
"FUGUE"

"GIRLS"
"MUNGOS ENTRANCE"

page-124- 10. Jellicle Ball
"BOIS JUMP"

171

173

"TOURS"

175

177

W

179

CATS

10 piece

page-125- 10. Jellicle Ball
Honky Tonk suggestion
"BOMBAURINA SECTION"

"GIRLS JOIN"
"KICK STEP"

"BOYS JOIN IN" (coming forward)

"SLITHERS"

page-126- 10. Jellicle Ball
CC Piu Mosso
"WHIRLYGIGS"

222

226

230

234

DD "RICOCHET"

sim arpeggio

mf

page-128- 10. Jellicle Ball
"BUILD UP I"

mp cresc.

ff Cm Cm Db/C Db/C

Bb/C Cm Bb/C Cm

"TUGGER STEP" feroce

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

Gb/C G/C C

page-134 10. Jellicle Ball
"HOVERS"

"PRINCESS LOUISE"

"PUNCHES"

"PAWS"

"ATTITUDE"
11. Grizabella the Glamour Cat

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

10 piece

CORICOPAT & TANTOMILE
approach GRIZABELLA

Andante

mp

poco rall.

GRIZABELLA DANCE

Tempo ad lib.

Rall. Tempo

Cor Anglais

mp

Rubato
Andante

Silence not a sound from the pavement. Has the moon lost her memory. She is smiling alone. In the lamplight the withered leaves collar.
ect at my feet and the wind begins to moan.

35  B  Più Mosso

Every street lamp seems to beat a fatalistic

mf  C₃m  C₃m/V  B₃m/V  C₃m  C₃m/V  B₃m/V  C₃m  A  B

Sempre Arp.

38

warning. Someone mutters and a street lamp gutters and

E  C₃m  F₃m7  B₇  Emaj7

41  poco rall.  C  A Tempo

soon it will be morning. Memory all alone in the

C₃m7  F₃m7  B  A
moonlight I can smile at the old day I was beautiful; then. I re-
member the time I knew what happiness was. Let the memory live a-

1st time only

gain.

PP

2. Rall.
12. Moments of Happiness
(Introduction to Act Two)
The moments of happiness we had the experience but missed the meaning and approach to the meaning restores the experience in a different form. Beyond anything we can assign to happiness.
past experience revived in the meaning is not the experience of

one life only but of many generations

not forgetting something that is probably quite ineffable.

Lento - In 6

page-144- 12. Moments of Happiness
Moonlight turn your face to the moonlight. Let your memory lead you open up enter in.

If you find there the meaning of what happiness is, then a new life will begin.

Moonlight turn your face to the moonlight. Let your memory lead you open up enter in.
Happiness is, then a new life will begin.

D Più Mosso

Cats Stand

Rit

Tempo Primo

Dead Segue
13. Gus: The Theatre Cat

Colla Voce
JELLYLORUM

Gus is the cat at the theatre door. His

Flowing

name, as I ought to have told you before, is

really Asparagus, but that's such a fuss to pro-

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nounce, that we usually call him just Gus. His coat's very shabby. He's thin as a rake, and he suffers from palsy that makes his paw shake. Yet he was in his youth, quite the smartest of cats, but no
long - er a ter - ror to mice and to rats. For he is - n't the cat that he was in his prime; though his name was quite fam - ous, he says, in his time. And when - ever he joins his friends at their club (which takes...
place at the back of the neighbouring pub), he loves to regale them, if someone else pays, with anecdotes drawn from his palmiest days. For he once was a star of the highest degree. He has
acted with Irving, he's acted with Tree. And he likes to relate his success on the halls. where the gallery once gave him seven cat calls. But his

Rubato

grandest creation as he loves to tell was
Fire - fro - fiddle the Fiend of the Fell.

Em7 F#m7 Gmaj7 G/A Csus2 G

GUS

'I have

f Dadd9

I Slower

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

mp Gmaj7 D/F# F#7 Bm

used to know sev en - ty spe - cnes by heart. I'd ex -

Em A Dsus2 D
temporize back-chat. I knew how to gag, and I

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

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

hour of rehearsal, I never could fail. I'd a
voice that would soften the hardest of hearts, whether

I took the lead, or in character parts. I have

sat by the bedside of poor little Nell, when the

curfew was rung then I swung on the bell. In the
Faster

pantomime season I never fell flat, and I

mf G D/F♯ Em D/F♯

Rit.

once understudied Dick Whittington's cat. But my

G D/F♯ F♯7 Bm

A Tempo

grandest creation, as history will tell, was

Em7 F♯m7 Gmaj7 G/A Bm Bm

Rall.

Fire-fiddle, the Fiend of the Fell

Em7 F♯m7 Gmaj7 G/A Csus2 G
Then, if someone will give him a toothful of gin, he will

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

Shakespeare performance he once walked on pat, when some

page-156-13. Gus: The Theatre Cat
set or suggested the need for a cat. "And I

say now these kittens, they do not get trained as we

did in the days when Victoria reigned. They

never get drilled in a regular troupe, and they
think they are smart just to jump through a hoop." And he

G  D/F#  F#7  Bm

Q

says as he scratches himself with his claws, "Well the

Em7  A  Dsus2  D

Poco Rall

theatre is certainly not what it was. These

Em7  A  Dsus2  D

modern productions are all very well, but there's

mf G  D/F#  Em  D/F#
noth-ing to e-qual from what I hear tell, that

G  D/F♯  F♯7  Bm

S Slower

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

PP  Em7  F♯m9  Gmaj7  G/A  Bm

Fire-frod-dle the Fiend of the Fell!

G  F♯m7  Em7  G/A  Csus2  G

Poco Rall.

mp

Applause
209 Reprise

213 T

once crossed the stage on a telegraph wire to

p Gmaj7 D/F♯ F♯ Bm7

217

rescue a child when a house was on fire. And I

p Em7 A7 Dsus2 D
I think that I still can much better than most produce

blood curdling noises to bring on the ghost. And I

once played Growler, could do it again. Could

do it again. Could do it again.
14. Growltiger’s Last Stand ~ Part 1

Allegro Marcato \( \frac{\text{♩}}{\text{♩}} = 116 \)

Lights Up

Crew

Growltiger was a bravo cat who travelled on a barge: in fact he was the roughest cat that
ever roamed at large. From Gravesend up to Oxford he pursued his evil aims, re-

joicing in his title of The "Terror of the Thames." (Evil laugh) His
manner and appearance did not calculate to please; his coat was torn and seedy, he was

baggly at the knees; one ear was somewhat missing, no need to tell you why, and he
scowled up - on a hos - tile world from one for - bid - ding eye. The
cott - ag - ers of Roth - er-hithe knew some - thing of his fame; at Ham - mer-smith and Put - ney peo - ple
shud - dered at his name. They would for - ti - fy the hen house, lock up the sil - ly goose, when the
rum - our ran a - long the shore: Growlti - ger's on the loose! (Evil laugh)
to the weak can- ar- y, that fluttered from its cage; woe to the pamp- ered Pek- in- ese, that

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

woe to an- y cat with whom Growl- tig- er came to grips: But 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
Persian and the Siamese regarded him with fear before

BOOTH

Ahh

BOOTH

Ahh

BOOTH

Ahh

F7

Slower

cause it was a Siamese had mauled his missing ear.

CREW laughs:

STOP

Menos mosso e tranquillo

Now on a peaceful summer night all

CREW

Fm
nature seemed at play. The tender moon was shining bright the

Bbm Fm Ab Bbm

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

Ab Fm Ab E bm Fm Gb Ab Bbm

stile was dis-posed to show his sen-ti-mental side In the

Ab Gb E bm Gb Fm

J Poco più mosso

GROWLTIGER

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

mf
Lady Girdlebone and my raffish crew were sleeping in their barrels and their bunks. As the Siamese came creeping in their sampans and their junks, Growltiger had no eye or ear for aught but Girdlebone. And the lady seemed enraptured by my manly baritone. Dispised to relaxation and awaiting no surprise. But the
moonlight shone reflected from a thousand bright blue eyes, and closer still and closer the

samppans circled round and yet from all the enemy there was not heard a sound. The

foe was armed with toasting forks and cruel carving knives and the lover's sang their last duet in

danger of their lives.
14a. The Ballad of Billy M'Caw

Gus

Oh, how well I remember the.

Old Bull and Bush Where we used to go down on a Saturday night Where, when anything happened, it

come with a rush. For the boss, Mister Clark, he was very polite A very nice house, from

basement to garret A very nice house. Ah, but it was the parrot The parrot, the parrot named
Slower

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

Colla Voce

motio rall.

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

A Tempo

“Bil-ly, Bil-ly M’-Caw__ Come give us, come give us a dance at the bar!” And

Gus

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

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

A Tempo

she was a girl what had brains in her head. She wouldn't have no-thing, no, nothing at all said. If it

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

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

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

A Tempo
sentimentally

GRIDDLEBONE

"Billy, Billy M'Caw! Come give us a tune on your pastoral flute!" And

Gbone

Billy'd strike up on his pastoral flute. And Billy'd strike up on his pastoral flute And

Gus

And Billy'd strike up on his pastoral flute And
then we'd feel balm-y, in each eye a tear And e-mo-tion would make us all or-der more beer.

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

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

Ah
He was the life of the bar.

He was the life of the bar.

Yes He was the life of the bar.

Yes He was the life of the bar.

Yes He was the life of the bar.

Yes He was the life of the bar.

Yes He was the life of the bar.
14b. Growltiger’s Last Stand Part 2

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

A Allegro

sf2 TUTTI

1

Abandoning their sampan's, their pullaways and junk's,
they battened down the hatches on the crew within their bunks.
Then

CORICOPAT

10

B Broadly

Griddlebone she gave a screech for she was badly skeered.
I'm sorry to admit it but she

Cor

A9

Cm9

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quickly disappeared. She probably escaped with ease, I'm sure she was not drowned, but a

serried ring of flashing steel Growltiger did surround.

The ruthless foe pressed forward, in stubborn rank on

rank: Growltiger to his vast surprise was forced to walk the plank. He,
who a hundred victims had driven to that drop, at the end of all his crimes was forced to go ker-flop ker-flop Oh!

There was joy in Wapping when the news flew thru' the land; at

There was joy in Wapping when the news flew thru' the land; at

There was joy in Wapping when the news flew thru' the land; at

page-180-14b. Growltiger's Last Stand Part 2
Maidenhead and Henley there was dancing on the Strand.

Maestoso

Rats were roasted whole in Brentford and Victoria dock, and a day of celebration was com-
14c. Gus The Theatre Cat Reprise

Andante

\[
\begin{align*}
\text{mf} \quad \text{Gmaj7} & \quad \text{D/F}^\# & \quad \text{F}^7 & \quad \text{Bm} & \quad \text{Em7} \\
\text{A} & \quad \text{D} & \quad \text{D} & \quad \text{Gmaj7} & \quad \text{D/F}^\# \\
\end{align*}
\]
These modern productions are all very well, but there's nothing to equal from

G D/F♯ Em7 D/F♯ G D/F♯

what I hear tell, the moment of mystery when I made history.

A Tempo

Dead Segue
15. Skimbleshanks: The Railway Cat

Allegretto vivace \( \frac{1}{4} \) 112

\( f \)

\( E \) C\( \text{m}\)/E F\( \text{m}\)7/E B/E

\( E \) C\( \text{m}\)/E F\( \text{m}\)7/E B/E

DEUT RUMPLE

Skimbleshanks The railway cat

The

The

The

The

mf

\( E \) C\( \text{m}\)/E F\( \text{m}\)7/E B/E

\( E \) C\( \text{m}\)/E F\( \text{m}\)7/E B/E

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cat of the railway train. sub. pp There's a cat of the railway train. sub. pp There's a cat of the railway train. sub. pp There's a

E B7/E Fm7/E E Cm7/E Fm7/E B/E

whisper down the line at eleven thirty nine when the night mail's ready to de-
mf E B/D# Cm E/B Sim. A D/A A

(sub. f p)

part... saying "Skimble, where is Skimble? Has he gone to hunt the thimble? We must

E Fm/E B7/E Eplus2/B E/B
find him or the train can't start."

All the guards and all the porters and the

G\#m A A/B E mp E B/D#

station master's daughters would be searching high and low:

saying

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

"Skimble, where is Skimble? For unless he's very nimble 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

even forty two with the signal overdue and the passengers all frantic to a man that's

f E G/E F\#m/E E G/E F\#m/E

page-186-15. Skimbleshanks
when I would appear and I'd saunter to the rear; I'd been busy in the luggage van!

Then he gave one flash of his glass green eyes and the signal went "All Clear". They'd be off at last for the northern part of the northern hemisphere.
Skimbleshanks the railway cat the
Skimbleshanks the railway cat the
Skimbleshanks the railway cat the
Skimbleshanks the railway cat the

E Cfm/E Fm7/E B/E E Cfm/E Fm7/E B/E

41

SKIMBLE.

You could

cat of the railway train.
cat of the railway train.
cat of the railway train.
cat of the railway train.

E B/E A/E E Cfm/E Fm7/E B/E

page-188-15. Skimbleshanks
say that by and large it was me who was in charge of the sleeping car ex-

press. From the driver and the guards to the bagmen playing cards I would

supervise them all more or less. Down the corridor he paces and ex-

ames all the faces of the travelers in the first and the third:— He est-
ab-lish-es con-trol by a reg-u-lar pat-rol and he'd know at once if an-thing oc-curred. He would

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-

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 move. You could
CATS
10 piece

play no pranks with Skim-ble-shanks he's a cat that can not be ig-

nored._ So-nothing went wrong on the north-ern mail when Skim-ble-shanks was a-

board.

It was ve-ry pleas-ant when they'd found their lit-tle den with their
name written up on the door. Woo! Woo! And the berth was very neat with a newly folded sheet and not a speck of dust on the floor. There was every sort of light you could make it dark or bright and a button you could turn to make a breeze. Woo! Woo! And a funny little basin you're supposed to wash your face in and a
crank to shut the window. Should you sneeze, then the guard looked politely and would

COMPANY (spoken) SKIMBLE.

ask you very brightly do you like your morning tea. Weak or strong. But

I was just behind him and was ready to remind him for Skimble won't let anything go

All

When they

wrong.
crept into their cozy berths and pulled up the counter

e  B/D♯  C♯m  E/B  Sim.  A  D/A  A

pane

Ooh

Ooh

They all could reflect it was very nice to

They all could reflect it was very nice to

A/E  E  mp  A/B cresc. poco a poco  B7  Esus2/B  E/B

page-194  15. Skimbleshanks
108

Ooh

Ooh

know that they wouldn't be bothered by mice
They could leave all that to the
know that they wouldn't be bothered by mice
They could leave all that to the

A/B    B7    Esus2/B   E/B    A/B    B7

111

The cat of the railway train
The cat of the railway train
The cat of the railway train
The cat of the railway train

Esus2/B   E    G#m   A    A    B    E gliss
LADIES

Skimble shanks the railway cat the

MEN

Skimble shanks the railway cat the

F Dm Gm7 C F Dm Gm7 C

116/120

cat of the railway train

In the

F F F Dm Gm7 C

122

watches of the night I was always fresh and bright every now and then I'd have a cup of tea with per-

mf F C/E Dm F/G sim Bb Eb/Gb Bb F

page-196- 15. Skimbleshanks
When they got to Gallowgate there they didn't have to wait for

Gm/F  F  Bb  F/A  Gm7  F/A

molto rall.

Skimble shanks would help them to get out.

Bb  F/A  f  Gm7/11  C7  Drum fill  C13  C7

A Tempo Primo

gives you a wave of his long brown tail which says "I'll see you again, you'll

F  C/E  Dm  F/C  Sim.  Bb  F

meet with-out fail on the mid-night mail, the cat of the railway train."

Gm/F  C7/F  Fsus2  F  Am7  Bb  Bb/G  F

page-198-15. Skimbleshanks
160  Molto rall

S

A

T

B

The cat of the railway train

The cat of the railway train

The cat of the railway train

The cat of the railway train

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

Drums

JELLYLORUM  A Tempo

page 199-15. Skimbleshanks
Skimble shanks the railway cat, the
Skimble shanks the railway cat, the

167
cat of the railway train
cat of the railway train
SKIMBLE.

In the watches of the night he was

always fresh and bright, every now and then he'd have a cup of tea——

crash

Dm F/C Bb E5/Bb Bb F
MACAVITY:
I will be back for you

molto rall.

A Tempo —_95

sub pp

22

DEMETER

mp

Mac-

av - i - ty's a mys - tery cat: he's called the hid - den paw for

Cm  Cm/Eb

F7  G7
he's the mas-ter crim-in-a who can de-fy the law. He's the
baf-fle-ment of Scot-land Yard. the Fly-ing Squad's des-pair:
when they reach the scene of crime Mac-a-vit-y's not there.

Cm  Cm/Eb  F7  G7
Cm  Cm/Db  F7/A  Ab7
Cm
Macavity, Macavity, there's no one like Macavity, he's broken every human law. He breaks the law of gravity. His powers of levitation would make a fakir stare, and...
when you reach the scene of crime Macavity's not there! You may seek him in the basement, you may look up in the air. But I tell you once and once again, Macavity's not there. Macavity's a ginger cat he's very tall and thin. You would
know him if you saw him for his eye's are sunk-en in. His

Cm    Cm/Eb          F    G7

brow is deep-ly lined with thought. His head is high-ly demed: his

coat is dust-y from ne-glect, his whis-kers are un-combed. He

sways his head from side to side, with move-ments like a snake;

page-206- 16. Macavity
when a crime's discovered, then Macavity's not there! He's

outwardly respectable (I know he cheats at

cards) And his footprints are not found in any_

files of Scotland Yard's. And when the larder's looted or the
when you think he's half asleep, he's always wide awake.

Macavity, Macavity, there's no one like Macavity, for

he's a fiend in feline shape, a monster of depravity. You may

meet him in a by-street, you may see him in the square but
jewelry is rifled, or when the milk is missing, or another peke's been stifled, or the

greenhouse glass is broken and the trellis is past repair

there's the wonder of the thing! Macavity's not there!

Macavity, Macavity, there's no one like Macavity. There
95  nev-er was a cat of such deceit ful-ness and suav-ity. He

97  al-ways has an al-i-bi, and one or two to spare. What

99  ev-er time the deed took place Mac- av-ity wasn’t there! And they

101  say that all the cats whose wick-ed deeds are wide-ly known (I might

page-210- 16. Macavity
mention Mun-go-jer-rie, I might mention Grid-dle-bone)

nothing more than agents for the cat who all the time just con-

Più Mosso

trolls the op-er-a-tions: the Na-po-le-on of crime.
av-i-ty, Mac-a-vi-ty, there's no one like Mac-a-vi-ty,

he's a fiend in fel-ine shape, a mon-ster of de-prav-i-ty. You may

meet him in a byre-street, you may see him in the square but

when a crime's dis-cov-ered then Mac-a-vi-ty

Mac-

G7

sub f

G7 Am7 G° G7
Macavity

When a crime's discovered then Macavity's not there.
16A. Macavity Fight

Adagio (Tempo di Police) \( \mathcal{Q}=69 \)

1

Rall.

Più mosso

5

Subito più mosso

9

A

13

18

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Andante

CAST:
Macavity's not there
APPLAUSE  FLUTE

CONTACT: HOLD TILL THE
CUT OFF AS LIGHTS FINISH

cantabile
G  G  Fm  G  Dm
We have to find Old Deuteronomy

Am Bm C D Bb D G
17. Magical Mister Mistoffelees

DIALOGUE

TUGGER: You ought to ask magical Mister Mistoffelees! The original conjuring cat - (there can be no doubt of that). Please listen to me and don't scoff. All his inventions are off his own bat. CUE DRUM ROLL

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

pp TUGGER

mf p

Colla Voce

greatest magicians have something to learn, from Mister Mistofflees conjuring turn.

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

ever a cat so clever as magical Mister Mistof

fel - ees.  He is quiet  He is small  He is black from his

\[ \text{p Bb  Bb/C  F  spare and funky  Ab} \]
ears to the tip of his tail:
he can creep through the tiniest crack
He can
COMPANY (at pitch)

Ah - oop

walk on the narrowest rail
He can pick any card from a pack.
He is

Ah - oop

e - qual - ly cun - ning with dice
He is always deceiving you into believing that he's

page-221-17. Magical Mister Mistoffelees
on - ly hunt - ing for mice He can play an - y trick with a cork or a
Ah

spoon and a bit of fish paste. If you look for a knife or a fork and you
Ah

think it is mer - ely mis - placed you have seen it one mom - ent and then it is gawn! But you

Colla Voce

3

mp
find it next week lying out on the lawn. And we all say

Repeat 4 times

Oh! Well! I never was there ever a cat so clever as

magical Mister Mistoffelees.
Più mosso

Tempo primo

TUGGER

CLUE: Well his manner is vague and aloof you would

Mistofflees turns

think there was no body shyer. But his voice has been heard on the roof when he was

COMPANY Ah oop

page-226-17. Magical Mister Mistofflees
curled up by the fire and he's sometimes been heard by the fire when

Ah - oop

he was about on the roof. At least we all heard that somebody purred which is

incontestable proof of his singular magical powers and I've

Ah.

page-227-17. Magical Mister Mistofflees
known the fam-i-ly to call him in from the gar-den for hours while

Ah

he was as-leep in the hall and not long a-go this phen-o-men-al cat pro-

duc-ed sev-en kit-tens right out of a hat. And we all say

Colla Voce

TUGGER

DRUM ROLL

page-228-17. Magical Mister Mistoffeles
Oh! Well! I never was there ever a cat so clever as

Magical Mister Mistoffelees.

Oh! Well! I never was there ever a cat so clever as

F C/E Gm7 C7

Magical Mister Mistoffelees.

Repeat 3 Times
Oh! Well! I never was there ever a cat so clever as

Oh! Well! I never was there ever a cat so clever as

Oh! Well! I never was there ever a cat so clever as

Oh! Well! I never was there ever a cat so clever as

f F C/E Gm7 C7
magical Mister Mistoffles.

magical Mister Mistoffles.

magical Mister Mistoffles.

magical Mister Mistoffles.

magical Mister Mistoffles.

F F/A Bb Bb/C
SOLO: Ladies and gentlemen,
I give you the magical,
marvellous,
Mr. Mistofflees,

After "Magical" & "Marvellous"

109

Dm

Drum roll

Dead Segue
18. Memory

Adagio

Day-light see the dew on a sunflower and a rose that is

Andante

fading, roses wither away.

Like the sunflower I yearn to turn my
face to the dawn. I am waiting for the day

Bm A G/A

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

lead you open up enter in. If you find there the meaning of what

happiness is, then a new life will begin.

Memory all alone in the moonlight I can smile at the
old days I was beautiful then. I remember the time I knew what happiness was. Let the memory live again.

Poco più mosso

Burnt out ends of smoky days the stale cold smell of morning. The street lamp dies another night is over another day is

Dm Gm7 C7 Fmaj7 Dm G7
dawning. Daylight I must wait for the sunrise I must think of a new life and I mustn’t give in. When the dawn comes tonight will be a memory too and a new day will begin.
Sunlight through the trees in summer

Endless masquerading.

Dawn is breaking, the memory is fading.

Touch me, it's so easy to leave me all alone with the memory of my days in the

Rit.

Broadly
sun. If you touch me you'll understand what happiness is. Look, a

rall.

new day has begun.

Slower CUE as GRIZABELLA moves rall.

p Db Db
19. Journey to the Heaviside Layer

Andantino ~ distant and ethereal

A poco più mosso

Up up past the Russell Hotel.
Up up up to the heavi-side layer.

G D/G Am/G D7/G G G/B C C/D
Up up past the Russell Hotel. Up up up, to the heavy-side layer.

Up up past the Russell Hotel. Up up up to the heavy-side layer.

Up up past the Russell Hotel. Up up up to the heavy-side layer.

Up up past the Jellicle moon. Up up up to the heavy-side layer.

Up up past the Jellicle moon. Up up up to the heavy-side layer.

Up up past the Jellicle moon. Up up up to the heavy-side layer.
Up up past the Jel-lie-cle moon.
Up up up to the heavy-side layer.

Db Ab/Db Ebm/Db Ab7/Db Db Db/F Gb Gb/Ab

Andante
poco rit.

The mystical divinity of

The mystical divinity of

The mystical divinity of

The mystical divinity of

Maestoso
unashamed femininity round the cathedrals
ev - er - last - ing cat.
You've heard of several kinds of cat, and

my opinion now is that you should need no interpreter to

understand our character. You've learned enough to take the view that
cats are very much like you. You've seen us both at work and games and

learnt about our proper names, our habits and our habitat; but

how would you address a cat.

first, your memory I'll jog and say: A cat is
not a dog.

So first, your memory I'll jog, and

So first, your memory I'll jog, and

So first, your memory I'll jog, and

So first, your memory I'll jog, and

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

Piu mosso

DEUTERONOMY

say a cat is not a dog.

say a cat is not a dog.

say a cat is not a dog.

say a cat is not a dog.

Eb Bb/D Cm Bb F Eb Bb
cats, some say, one rule is true.

Don't speak 'til you are spoken to.

Myself, I do not hold with that. I say, you should address a cat but always keep in mind that he represents familiarity. You
C A Tempo in 4

bow and taking off your hat, address him

molto rall.

in this form "O cat!"

D Tempo primo meno mosso

fore a cat will descend to treat you as a trusted friend some

little token of esteem is needed, like a dish of cream, and
you might now and then supply some caviar or Strasbourg pie, some

pot-ted grouse or salmon paste. He's sure to have his personal taste. And

so in time you reach your aim and call him by his
A cat's entitled to expect these evidences of respect. So this is this, and that is
CATS
10 piece

that: And there's how you address a cat.

that: And there's how you address a cat.

that: And there's how you address a cat.

that: And there's how you address a cat.

G₃m B/F♯ E B/D♯ C₇m B F♯ E B E/B

cat's entitled to expect these evidences of respect. So

cat's entitled to expect these evidences of respect. So

cat's entitled to expect these evidences of respect. So

cat's entitled to expect these evidences of respect. So

B E/B B E B/D♯ C₇m 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
B E/B B/B/G# E/F# E B/D# C#m B

100

ress a cat.
ress a cat.
ress a cat.
ress a cat.
Molto Rall

A Tempo

And we all say

APPLAUSE
23. Finale 4

Music by Andrew Lloyd Webber

A

Moderato rock

BRASS

D7

A

ff E7

C/D

B

HORNS

TPT.

W.W.

A(#9)

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Andante con moto

C

Horns/W.W.

Gb
Ebm
Cb

Bbm
Abm
Ebm

Db
Dbb/Db
Gb

mf Bbm
Bbm/Cb
Abm/Cb
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
Oscillate in silence, in a<br>

vento profumato dalla rea del naviglio serenamente cullato, in

meno mosso

quelâte pi da notte in quelâte pi da notte.

in quelâte pi da notte.