

OVERTURE

STAB. S. CATS

ASCEND. APP.  
TRUMPETS

CONDUCTOR

[AGITATO] (IN 2)

UNSAFE

TRNO.  
EL. PNO.  
PROPHET  
GL. C.

Musical staff with notes and accidentals. Includes markings like 'A (+BVA)' and 'f'.

Musical staff with notes and accidentals.

Piano accompaniment staff with notes and rests.

B.D. p

Musical staff with notes and accidentals.

Musical staff with notes and accidentals.

Piano accompaniment staff with notes and rests.

p

12-40X

A4373 2802 '82

**B** [MARCATO]

BRASS, PROPHET  
 PNO  
 (+ EL. PNO)

Musical score for measures 9-13. The top staff is for Brass and Prophet, the middle for Piano, and the bottom for Electric Piano. The tempo is marked [MARCATO].

GTR.  
 CELLO

Musical score for measures 13-16. The top staff is for Guitar and the middle for Cello. The bottom staff continues the piano accompaniment from the previous system.

**C**  
 FL, PICC,  
 PNO, GLOCK  
 OBSE,  
 VIBES,  
 PNO

Musical score for measures 17-20. The top staff is for Flute and Piccolo, the middle for Oboe, Vibraphone, and Piano, and the bottom for Piano. The bottom staff continues the piano accompaniment from the previous system.

FL, PICC  
 TPT, OB.  
 (+ BRA)  
 GLOCK  
 TRB, VLB, PNO

Musical score for measures 21-24. The top staff is for Flute and Piccolo, the middle for Trumpet and Oboe, the bottom for Glockenspiel, and the bottom-most for Trombone, Vibraphone, and Piano. The bottom staff continues the piano accompaniment from the previous system.

Handwritten musical score for measures 25-28. The score includes staves for Glockenspiel (GLCK), Horns (HNS), and Piano (PNO). The piano part features complex chordal textures with many accidentals. Measure numbers 25, 26, 27, and 28 are clearly marked.

Handwritten musical score for measures 29-30. The score includes staves for Glockenspiel (GLCK), Horns (HNS), and Piano (PNO). The piano part continues with complex chordal textures. Measure numbers 29 and 30 are clearly marked.

Handwritten musical score for measures 31-32. The score includes staves for Glockenspiel (GLCK), Horns (HNS), and Piano (PNO). The piano part continues with complex chordal textures. Measure numbers 31 and 32 are clearly marked. The system concludes with a double bar line and the number 12.

E (IN 4) FUGUE

PROPHET (W-DR.) (NON-LEGATO) 33 EL. PNO 34 35 36

CLARS.

CELLO (PIZZ.)

F 37 38 39 40

EL. PNO

PROPHET

CLS

CELLO (+PNO)

BS. (+PNO)

G 41 42 43 44

FL, OB

WNS

PNO

XYLO

PNO

WHIP

TPTS



**H**

45 46

DRS  
pp  
+tb

(alliss)

HORNS

TRB

CLAS.

PNO

g<sup>115</sup>

PROPHET  
HRS.  
CLAR.  
VIBR.  
WWS.

EL. PNO

+ CELLO

**I**

CLS.  
EL. PNO  
OB.

PROPHET

PROPHET  
VIBR.

SWV

450 51

+WW

+XYLO

DAS.

OB.

46

COND.

OVERTURE

GREEN EYES

J (+8VA)

EL. PNO, PROPN

PNO

PAS

GTR

EL. PNO, TRS, PNO

BS, TRS

55

56

C/Ab

TPT

K

57

58

59

60

LHS

(TPT)

(b)

12-4CR

-6

Handwritten musical score for measures 62-64. Includes staves for Flute (FL), Clarinet (CL), Piano (PNO), Guitar (GTR), and strings. Annotations include '(L) (+8VA)', '(CONT.)', and 'TPTS'. The guitar part features a complex chordal texture with many overlapping lines.

Handwritten musical score for measures 65-66. Includes staves for Flute (FL), Clarinet (CL), Piano (PNO), and strings. Annotations include '(M)', 'HNS', and 'F7'. The piano part has a section marked '(v.c.)'.

Handwritten musical score for measures 67-68. Includes staves for Flute (FL), Clarinet (CL), Piano (PNO), and strings. Annotations include 'RALL.', 'Bb', and '112 508'. The piano part has a section marked 'RALL.'.

COND. WARSAW

-8-

OVERTURE

N [GRANDLY] (IN 2)

+ HNS (NO TPTS)

TPTS, W.W., KBD.

(PNO) (T.V.C.)

TRUMPET

TMP, TRB, PNO, BS

-8-

(NO WNS)  
(+ 8VA)

Handwritten musical score for measures 77-80. The system includes staves for Oboe (O), Trombones (TPTS), Trumpets (TRP), and Piano (P). Measure numbers 77, 78, and 79 are indicated. The piano part features complex chordal textures with some notes marked with a double bar line.

Handwritten musical score for measures 81-82. The system includes staves for Trombones (TPTS), Trumpets (TRP), and Piano (P). Measure numbers 81 and 82 are indicated. The piano part continues with complex textures and includes a dynamic marking of *p*.

Handwritten musical score for measures 83-85. The system includes staves for Trombones (TPTS), Trumpets (TRP), and Piano (P). Measure numbers 83 and 84 are indicated. A handwritten annotation "[BIG DRUM FILL]" is present above the piano staff. The piano part includes a section marked "> / TAB." and ends with a double bar line.

85 (IN 2)

W.W. PROPR

TPTS  
TAB.  
HNS

PNO

CELLS

BS

85 86 87 88

(SVA)

DRUM FILL

89

HNS

TAB

PNO

89 90

TPTS

91

(TPT)

(TAB)

PNO

91 92

DRUM FILL

COND.

OVERTURE

Handwritten musical score for Overture, page 11. The score includes staves for various instruments and sections:

- Top Staff:** Flute (Fl) with circled 'Q' and '(+8VA)' marking.
- Second Staff:** Clarinet (Cl) with markings (I), (II), and (III).
- Third Staff:** Trumpets (TR) and Trombones (TB).
- Fourth Staff:** Percussion (TIMP) with 'SIT' marking.
- Fifth Staff:** Piano (PNO).
- Sixth Staff:** Piano (PNO) with circled 'R' and 'ACCEL' marking.
- Seventh Staff:** Percussion (TIMP) with 'THE SNARE' marking.
- Eighth Staff:** Piano (PNO) with 'ACCEL' marking and chord changes: Bb, Ab, Bb, Ab, Bb, Ab, Bb, Ab.
- Ninth Staff:** Piano (PNO).

Measure numbers 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104 are visible. A circled 'Q' is at the beginning of the first staff, and a circled 'R' is at the beginning of the sixth staff. The word 'ACCEL' is written above the sixth and eighth staves. The words 'THE SNARE' are written above the seventh staff. A circled note 'SAME TEMP.' is on the right side of the page.

SAME TEMP.

COND.

OVERTURE

ACCEL - - - - -

105 106 107 108

(NW)  
(TR)  
(X)  
(S)  
(CL)  
(S)  
(HNS)

(PNO)

ACCEL - - - - -

(EL. PNO)

(+TIMP)  
(S.)

(PNO)

8b Ab 8b Ab 8b Ab 8b Ab

*p.*

ACCEL - - - - -

109 110

(TRUMP)  
(EL. PNO)  
(WDR)  
(SVA)

BE CLEAR

(HORNS)

ACCEL - - - - -

(PNO)  
(BA)

(CELLO)  
(S.)

8vb

Ab A Ab A Ab A Ab A Ab A

111 112

ACCEL - - - - -

Ab A Ab A Ab A

(TIMP)

[SHORT STOP]



JELLCLE SONGS

ALAINE 2-3

CUE: [SILENCE] AFTER CAR TAPE FADES

EDDY WANTS THESE ON UP

IN 4/4

BRISK

CLAR.

FLUTE

MUNK CLIMBS UP ON TRUNK

PNO, CELLO

PNO.

TRP.

Skimble

XYLO

EL. PNO.

ROAD MET EDDY WANTS THESE

OBCE

PNO, PROP.

Cossima

The Town

PNO, FL.

(+CELLO)

13 14 15 16

OBSE

HORNS (MARC.)

TAMB.

Bomb

PNO, TRPN.

+TIMP

17 18 19 20 21

CLAR.

RIM

PNO.

+VC, GTA.

Buncival

22 23 24 25

TRB.

TRASN

(ALTERNATIVE SOLO VOICES)

[MUNKUS]

POCO RALL - - - - - ARE YOU

Demeter

HBD, VIOLAS, XYLO

(RALL)

3 3

BSN, B.D.

A

115 1/2  
COE DEMETER  
SR DEMETER -3-

ASPARAGUS

Musical staff with notes and bar numbers 26, 27, 28, 29.

BLIND WHEN YOU'RE BORN? CAN YOU SEE IN THE DARK? DARE YOU

FLUTE

ACCORDIAN

Piano accompaniment staves with chords Em7 and F/E.

SKIMBLE

ON STRIVE

SL & TUGGER

Musical staff with notes and bar numbers 30, 31, 32, 33.

LOOK AT A KING? WOULD YOU SIT ON HIS THRONE? CAN YOU SAY OF YOUR BITE THAT IT'S

HNS

Musical staff with notes and bar numbers 34, 35, 36, 37.

WORSE THAN YOUR BARK? ARE YOU COCK OF THE WALK WHEN YOU'RE WALKING ALONE? BECAUSE

BIG COE ON STRIVE

ALONZO

GRIZABELLA

+ BOOTH  
[ALL-UNISON]

Musical staff with notes and bar numbers 34, 35, 36, 37, 38.

(+ CASTANETS)

Piano accompaniment staves with chords F7 and E, and markings like Timp and + BS.

COND.

JELLY SONGS

B

(ALL)

Stacy C. P. P.

CONTR.

39

Musical staff for voice, measures 39-41. The melody consists of eighth and quarter notes in a 4/4 time signature.

JEL-LI-CLES ARE AND JEL - LI-CLES DO - JEL-LI-CLES DO AND JEL-LI-CLES WOULD

Musical staff for drums, measures 39-41. It shows a simple rhythmic pattern of 'x' marks representing drum hits.

DRS. x x x x x x x x x x (CONT.)

(PNO, GTR.)

+BS.

Musical staff for piano and guitar, measures 39-41. It includes a treble clef and a bass clef with various chords and notes.

E E/G# A B E E/G# A

Musical staff for voice, measures 42-44. The melody continues with eighth and quarter notes.

JEL-LI-CLES WOULD AND JEL- LI- CLES CAN - JEL-LI- CLES CAN AND JEL-LI-CLES DO -

Musical staff for drums, measures 42-44. It shows a simple rhythmic pattern of 'x' marks.

Musical staff for piano and guitar, measures 42-44. It includes a treble clef and a bass clef with various chords and notes.

(A B E E/G# A A/B)

Musical staff for voice, measures 45-46. The melody is sparse, with some rests.

[SOLO VOICES] JELLY LOUUM

WHEN YOU

Musical staff for drums, measures 45-46. It shows a simple rhythmic pattern of 'x' marks.

Musical staff for piano and guitar, measures 45-46. It includes a treble clef and a bass clef with various chords and notes.

E E/G# A B

C (SOLO VOICES)

PICK UP → → →

CUE

CORICO PAT

47  
FALL ON YOUR HEAD DO YOU LAND ON YOUR FEET?  
48  
49  
ARE YOU

(VERY SPRINGLY - FUNKY)

PNO  
47  
Em F F (SIAILE)

BS

CUE

SILLAGUE

50  
TENSE WHEN YOU SENSE THERE'S A STORM IN THE AIR?  
51  
52  
53  
CAN YOU FIND YOUR WAY BLIND WHEN YOU'RE

50  
D7 Em7 Em (CELL-FIZZ) Cma7

CUE

DEUTORONOMY

[ALL] CUE

54  
LOST IN THE STREET? DO YOU KNOW HOW TO GO  
55  
56  
TO THE HEAVY SIDE LATER. BE-CAUSE  
(BARI)  
BE-CAUSE

DR. PICK-UP

F7 T: Bb7 Eb F E

NO. 5007 N.B.

D

S. 57 58 59 60  
 A. JEL-LI-CLES CAN, AND JEL- LI-CLES DO - JEL-LI- CLES DO AND JEL-LI-CLES CAN - JEL-LI- CLES CAN AND JEL-

T. JEL-LI-CLES CAN, AND JEL- LI-CLES DO - JEL-LI- CLES DO AND JEL-LI-CLES CAN - JEL-LI-CLES CAN AND JEL-

B. JEL-LI-CLES CAN, AND JEL- LI-CLES DO - JEL-LI- CLES DO AND JEL-LI-CLES CAN - JEL-LI-CLES CAN AND JEL-

PNO, CL. PNO, GTR, HI-HAT  
 + BS.  
 E A B E A B

RUMBLE

[SOLO VOICES]:  
TRILL

S. 61 62 63 64  
 A. - LI-CLES DO - JEL-LI- CLES DO AND JEL-LI-CLES CAN - JEL-LI-CLES CAN AND JEL-LI-CLES DO, CAN YOU

T. - LI-CLES DO - JEL-LI- CLES DO AND JEL-LI-CLES CAN - JEL-LI-CLES CAN AND JEL-LI-CLES DO,

B. - LI-CLES DO - JEL-LI- CLES DO AND JEL-LI-CLES CAN - JEL-LI-CLES CAN AND JEL-LI-CLES DO,

E A B E A B

E (SOLO VOICES)

JENNY ANY DOTS

WINGS + RUMBLE

65 66 67

ON A BROOM-STICK TO PLACES FAR DIS-TANT? FA-MI-LIAR WITH CAN-DLE, WITH

OBASH

(FULLER - BUT LIGHTLY)

PNO, GTR, H. P.

Em | F E | D |

BOMBALURINA

MISTOFFELESS

PLATO

68 69 70

BROOM AND WITH BELL? WERE YOU WHITTING-TON'S FRIEND? THE PIED PI-PER'S AS-SIST-ANT? HAVE YOU

WNS

PEm | Cma7 | F7 |

CELLO

MARE TUMBLEBRUTUS

71 72

BEEN AN AL-UM - NUS OF HEAV-EN AND HELL? ARE YOU

Bb7 | B7 |

E DRUM FILL - - - - -

COND.

E (SOLO VOICES)

VICTORIA

POUNCEVAL

CASSANDRA

MEAN LIKE A HINX? ARE YOU LEAN LIKE A LYNX? ARE YOU BEEN TO BE SEEN WHEN YOU'RE SMELLING A RAT? WERE...

FLS

HNS

PNO, GTR.

BSJ

Musical score for measures 73-76. It includes a vocal line with lyrics, a flute line (FLS), a horn line (HNS), and a piano/guitar line (PNO, GTR.) with chords Em7, F, FE TAB, D, and Em. A bass line (BSJ) is also present with notes F, B, F, B, F, B.

77 S. THERE WHEN THE PHA-RANS COM HIS-SIDED THE SPINX? IF YOU WERE AND YOU ARE, YOU'RE A JEL-LI-LIE CAT. JEL-LI-

A. T. B. IF YOU WERE AND YOU ARE, YOU'RE A JEL-LI-LIE CAT. JEL-LI-

ALL

ALLO

FRS LOOK

OBOE

HNS

DRUM FILL

Musical score for measures 77-80. It includes vocal lines for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), an oboe line (OBOE), a horn line (HNS), and a piano/guitar line (PNO, GTR.) with chords Cme7, F7, Bb7, Bb7, and E. A drum fill is indicated. A bass line (BSJ) is also present with notes F, B, F, B, F, B.



G

81 82 83 84

S. A. -CLE SONGS FOR JEL-LI-CLE CATS - JEL-LI-CLE SONGS FOR JEL-LI-CLE CATS - JEL-LI-CLE SONGS FOR JEL-LI-CLE CATS -

T. -CLE SONGS FOR JEL-LI-CLE CATS - JEL-LI-CLE SONGS FOR JEL-LI-CLE CATS - JEL-LI-CLE SONGS FOR JEL-LI-CLE CATS -

B.

W. H. GLOCH

PNO, TACH PNO, SYNTH, GTR.

+ 85

(+ 85A)

E SUS. E E SUS.

"E 2<sup>nd</sup> SONGS SHARKS

85 86 87 [ALL]

S. A. JEL-LI-CLE SONGS FOR JEL-LI-CLE CATS, JEL-LI-CLE SONGS FOR JEL-LI-CLE CATS. - WE CAN

T. JEL-LI-CLE SONGS FOR JEL-LI-CLE CATS, JEL-LI-CLE SONGS FOR JEL-LI-CLE CATS. -

B.

E SUS. E SUS. A B

H

R

Z

89 90 91 92

DANCE THRU THE AIR — off in mid-air — LIKE A FLYING TRAPEZE — SWIPE TO KICK UP WE CAN

VIBES

TR.

TR.

TR.

TR.

TR.

93 94 95 96

TURN DOUBLE SOMER-SALTS, BOUNCE ON A TYRE WE CAN RUN UP A WALL, WE CAN

97 98 99 100 101

SWING THRU THE TREES WE CAN BREAK ON BARS, WE CAN WALK ON A WIRE. JEL-LI-

WNS

TAB

COND.

Handwritten notes: "Handwritten notes" and "Handwritten notes"

102 103 104

S. A. - CLES CAN AND JEL-LI-CLES DO - JEL-LI-CLES CAN AND JEL- LI-CLES DO - JEL-LI-

T. - CLES CAN AND JEL-LI-CLES DO - JEL-LI-CLES CAN AND JEL- LI-CLES DO - JEL-LI-

B. - CLES CAN AND JEL-LI-CLES DO - JEL-LI-CLES CAN AND JEL- LI-CLES DO - JEL-LI-

WIND.

PNO, GTR, PROPHET, CABACA

BSX, TRS, P., EL. BS (8VD)

105 106 107

S. A. - CLES CAN AND JEL-LI-CLES DO - JEL-LI-CLES CAN - AND JEL-LI-CLES DO - JEL-LI-

T. - CLES CAN AND JEL-LI-CLES DO - JEL-LI-CLES CAN - AND JEL-LI-CLES DO - JEL-LI-

B. - CLES CAN AND JEL-LI-CLES DO - JEL-LI-CLES CAN - AND JEL-LI-CLES DO - JEL-LI-

J

108 109 110

S. A. -CLE SONGS FOR JEL-LI-CLE CATS - JEL-LI-CLE SONGS FOR JEL- LI-CLE CATS - JEL-LI-

T. -CLE SONGS FOR JEL-LI-CLE CATS - JEL-LI- CLE SONGS FOR JEL- LI- CLE CATS - JEL-LI-

B. -CLE SONGS FOR JEL-LI-CLE CATS - JEL-LI-CLE SONGS FOR JEL- LI-CLE CATS - JEL-LI-

TPTS

PNO, GTR, PRAPANO, CAB, BCB

BSN, TRB, EL. P., VC (BS. 8VB)

FF F# B C#7 F# F# B

111 112 113 [GIRLS:]

S. A. -CLE SONGS FOR JEL-LI-CLE CATS - JEL-LI-CLE SONGS - FOR JEL-LI-CLE CATS. CAN YOU

T. -CLE SONGS FOR JEL-LI-CLE CATS - JEL-LI- CLE SONGS - FOR JEL-LI- CLE CATS.

B. -CLE SONGS FOR JEL-LI-CLE CATS - JEL-LI-CLE SONGS - FOR JEL-LI- CLE CATS.

B C#7 F# F# B C#7

[N 4]

113

[N 2]

S. 114 *DIET-ETS* 115 *DIET-ETS* 116 *SAME* 117 *SAME* 118

SING AT THE SAME TIME IN MORE THAN ONE KEY - DU-ETS BY ROSS-IN-1. (UNISON) AH

T. *DIET-ETS* AND WALTZES BY STRAUSS AND

B. *DIET-ETS*

PNO. (EL) PROPHET (CONT) +VNS +ALCA PNO (STR.)

Chords: Gm, A, F, F7, Gm

S. 119 120 *SOLO* 121 *(ALL)* 122 F 123

A. THAT ALWAYS TRIUMPHANTLY BRINGS DOWN THE HOUSE.

T. CAN YOU (AS CARS DO) BE-GIN WITH A "C" THAT ALWAYS TRIUMPHANTLY BRINGS DOWN THE HOUSE.

B. *DR. FILL*

V.C. Eb-67 AB FTRD. KBD. OTR.

ST 20

L

124 125 126 127 128

JEL-LY-CLE CATS ARE QUEENS OF THE NIGHTS SING-ING AT AST-RO-NO-MI-CAL HEIGHTS HAND-LING PIE-CES

JEL-LY-CLE CATS ARE QUEENS OF THE NIGHTS SING-ING AT AST-RO-NO-MI-CAL HEIGHTS HAND-LING PIE-CES

TTTS  
LWS

EL. PRO, GLOCK, PRAPHER, TRB, CBLD, CBS

129 130 131 132 133

FROM THE MES-SI-AH HAL-LE-LU-JAH AN-GE-LI-CAL CHOR. [BOOT DROPS ONTO STAGE] -GE-LI-CAL CHOR.

FROM THE MES-SI-AH HAL-LE-LU-JAH AN-GE-LI-CAL CHOR. -GE-LI-CAL CHOR.

(SOUP)

CUT W/ BOOT

CHANGING

BOOT

[MAESTOSO] (IN 4)

M VOWELS THROUGH

SHADOW VOWEL DOW

134 135 136 137 138 139

S. THE MYS-TI-CAL DIV-IN-I-TY OF UN-A-SHAMED FE-LIN-I-TY

A. THE MYS-TI-CAL DIV-IN-I-TY OF UN-A-SHAMED FE-LIN-I-TY

T. THE MYS-TI-CAL DIV-IN-I-TY OF UN-A-SHAMED FE-LIN-I-TY

B. THE MYS-TI-CAL DIV-IN-I-TY OF UN-A-SHAMED FE-LIN-I-TY

LONG BASS

TOM TOM

PNO. ORG.

GTR.

BS.

STIMP

140 141 142 143

S. ROUND THE CATH-E-DRAL RANG "VI-VAT,"

A. ROUND THE CATH-E-DRAL RANG "VI-VAT,"

T. ROUND THE CATH-E-DRAL RANG "VI-VAT,"

B. ROUND THE CATH-E-DRAL RANG "VI-VAT,"

CRESC. (AT)

VAT T

ORG.

SYNTH. ORG.

BA, WMS

COND.

STAGGER BREATHING

-16-

JELLYBE JONGS



144 145 146 147

S. LIFE TO THE EV-ER- LAST- ING CAT!

A. LIFE TO THE EV-ER- LAST- ING CAT!

T. LIFE TO THE EV-ER- LAST- ING CAT!

B. LIFE TO THE EV-ER- LAST- ING CAT!

KBPS.

SHORT

SLOWER

don't rush and...

148 149 150

S. FE-LINE FEAR-LESS FAITH-FUL AND TRUE TO OTHERS WHO DO WHAT

A. FE-LINE FEAR-LESS FAITH-FUL AND TRUE TO OTHERS WHO DO WHAT

T. FE-LINE FEAR-LESS FAITH-FUL AND TRUE TO OTHERS WHO DO WHAT

B. FE-LINE FEAR-LESS FAITH-FUL AND TRUE TO OTHERS WHO DO WHAT

CLAR.

CELLI

KBPS

WAIT



BEEN  
DIT

COND. (TEHAI)  
N [ALL UNISON]

FAST - 7-

JELLY SONGS

151 152 153 154

JEL-LI-CLES DO AND JEL-LI-CLES CAN - JEL-LI-CLES CAN AND JEL-LI-CLES DO - JEL-LI-CLE CATS SING JEL-

HNS

SAXES

EL. PNO.

GTR.

KBDS.

TRB, KC.

+ BS.

ALL

155 156 157 158

- LI-CLE CHANTS, JEL-LI-CLES OLD AND JEL-LI-CLES NEW - JEL-LI-CLE SONG AND JEL-LI-CLE DANCE, JEL-LI-

SOP. SONG AND DANCE

- JEL-LI-CLE SONG AND JEL-LI-CLE DANCE, JEL-LI-

(CANT) HNS.

KEY CHANGE

159

S  
-CLE SONGS FOR JEL-LI-CLE CATS — JEL-LI-CLE SONGS FOR JEL-LI-CLE CATS — JEL-LI-

A

T  
-CLE SONGS FOR JEL-LI-CLE CATS — JEL-LI-CLE SONGS FOR JEL-LI-CLE CATS — JEL-LI-

B

HPD.

TPT

PNO, GTR.

TRP, + SARI, BS.

162

S  
-CLE SONGS FOR JEL-LI-CLE CATS — JEL-LI-CLE SONGS FOR JEL-LI-CLE CATS.

A

T  
-CLE SONGS FOR JEL-LI-CLE CATS — JEL-LI-CLE SONGS FOR JEL-LI-CLE CATS.

B

(DRUM FILL)

P [ALL] (UNID)

PRAGMATIC

CLAMP

CRUISE THE CONDUCTOR

165 (+ PNO-CONCERTO STYLE)

166

167

F

PRAG-TI-CAL CATS - DRAM- AT- I- CAL CATS - PRAG - MA-TI-CAL CATS - PAN-

(L. PNO)

ENG. W. H. HNS.

(HBD.)

(S.S.)

(CONT.)

168

169

170

-A-TI-CAL CATS - OR-A- TOR-I-CAL CATS - DEL-PHI-C OR-A-CL-E CATS -

(S.S.)

C

AP

Db

171

172

Sub 9

SCP-TI-CAL CATS - DIS- PER-TI-CAL CATS - RO-

(S.S.)

Gb7

G7

C

DRUM FILL - - - - -

Q (ALL)

COND. DENT.

173 174 175

- MANT-I-CAL CATS - PE- DAN-TI-CAL CATS - CAT-TI- CAL CATS, PARA-SI-TI-CAL

"PEA"

TPTS  
SXS  
+ BVA  
HDDS, COLLI  
+ BS

C CSUS4 C + TRB 7 CSUS4

176 177 178

AL-LE-GOR-I-CAL CATS - MET-A-PHOR-I-CAL CATS - STA-TIST-I-CAL CATS AND MYS

BRASS  
SXS

C CSUS4 C CSUS4

HMS

179 180

TI-CAL CATS PO- LIT-I-CAL CATS HYP-O-

TPTS  
SXS

C CSUS4 BARI

R  
181

S. 182 183 184  
 -CAU-TI-CAL CATS - CLER-I-CAL CATS, HYS-TER-I-CAL CATS - CYN-I-CAL CATS, AAB- BIN-I-CAL CATS -  
 A.  
 T.  
 B. -CRI-TI-CAL CATS - CLER-I-CAL CATS, HYS-TER-I-CAL CATS - CYN-I-CAL CATS, AAB- BIN-I-CAL CATS -  
 TPTS  
 SSST  
 FBDS  
 TAB, CHOR  
 +BSS

185

186

S. MOUR → JEL-LI-  
 A. RUN - UP / JEL-LI-  
 T. JEL-LI-  
 B.  
 TPTS  
 TUTTI  
 ahead →  
 (+8VS)

COND.

5

187

188

189

190

S. -CLE SONGS FOR JEL-LI-CLE CATS - JEL-LI-CLE SONGS FOR JEL- LI-CLE CATS - JEL-LI- CLE SONGS FOR JEL-LI-CLE C.

A.

T. -CLE SONGS FOR JEL-LI-CLE CATS - JEL-LI-CLE SONGS FOR JEL-LI- CLE CATS - JEL-LI- CLE SONGS FOR JEL-LI-CLE CATS -

B.

Handwritten notes on the left: TRS, SXS, HOB, CALO, GTR, TRB (+TIMP), +BS.

Handwritten notes above the piano part: HNS, TRS, SXS, HNS, TRS, SXS, HNS, TRS, SXS.

Handwritten notes below the piano part: G(A), GA, D, G(A), GA.

191

192

193

194

195

S. JEL-LI-CLE SONGS FOR JEL-LI-CLE CATS - JEL-LI-CLE SONGS FOR JEL-LI-CLE CATS. **[HOLD MELO]** **SOLO (ASPA)** THERES A

A.

T. JEL-LI-CLE SONGS FOR JEL-LI-CLE CATS - JEL-LI-CLE SONGS FOR JEL-LI-CLE CATS. **AS GUS**

B. **CROUCHES**

Handwritten notes on the right: **AS GUS**, **CROUCHES**, **QUICK GUS**, **AS GUS**.

Handwritten notes above the piano part: HNS, TRS, SXS, HNS, TRS, SXS, HNS, TRS, SXS.

Handwritten notes below the piano part: G(A), GA, D, G(A), GA.

COND.

T (Solo)

COLLA VOCE

TAKE REPEAT HERE

197 198 199 200

MAN OVER THERE - WITH A LOOK OF SUR-PRISE AS MUCH AS TO SAY: WELL NOW, HOW A-BOU THAT

PAUSE HERE

GTR

HEL. PNO

BS

201 202 203 204

SOLO MUNKUS

DO I ACTUALLY SEE WITH MY OWN VE-RY EYES

VIBRA SLAP

VIBES + PROPHET

START

205 206 207 208

ALL 2 times ↓

MAY WHO'S NOT HEARD OF A JELLY-CLE CAT! WHAT'S A JELLY-CLE CAT? WHAT'S A JELLY-CLE CAT?

THE NAMING OF CATS

DRUM MIMIC SOUND

WHEN VOCAL PARTS GO DOWN

SLOW,  
EVEN

TURN VOCAL PARTS DOWN

CEL

1 [ALL] 2 3 4

(HYBD 2) (VIBES)

WHAT'S A JEL-LI-CLE CAT THE

JEL-LI-CLE BELLS

(CASTANETS) (Cello)

5 6 7 8

NAMING OF CATS IS A DIFFICULT MATTER, IT ISN'T JUST ONE OF YOUR HOLIDAY GAMES: YOU

(xylo) (CASTANETS)

(HYBD 3)

(CELLI)



COND.

76.

THE NAMING OF CATS

[SLIGHT RALL.]

10 MAY THINK AT FIRST I'M AS MAD AS A HATTER, WHEN I TELL YOU A CAT MUST HAVE THREE DIFFERENT NAMES, FIRST OF

(x4.0)

(celli)

[A TEMPO]

13 ALL THESE ARE THE NAME THAT THE FAMILY USE DAILY, SUCH AS PETER, AUG-UST-US, A - LONZO OR JAMES. SUCH AS

(p's)

(time)

RALL

17 VICTOR OR JONATHAN, GEORGE, OR BILL BAIL-EY, ALL OF THEM SENSIBLE EVERY DAY NAMES THERE ARE

(p's)

(celli)

21 22 23 24

FANCY-NAMES IF YOU THINK THEY SOUND SWEETER, SOME FOR THE GENTLEMEN, SOME FOR THE DAMES: SUCH

(XYLO) (CAST.)

303) 304) 305) 306) 307) 308) 309) 310) 311) 312) 313) 314) 315) 316) 317) 318) 319) 320) 321) 322) 323) 324) 325) 326) 327) 328) 329) 330) 331) 332) 333) 334) 335) 336) 337) 338) 339) 340) 341) 342) 343) 344) 345) 346) 347) 348) 349) 350) 351) 352) 353) 354) 355) 356) 357) 358) 359) 360) 361) 362) 363) 364) 365) 366) 367) 368) 369) 370) 371) 372) 373) 374) 375) 376) 377) 378) 379) 380) 381) 382) 383) 384) 385) 386) 387) 388) 389) 390) 391) 392) 393) 394) 395) 396) 397) 398) 399) 400)

25 26 27 28

PLATO, AD-METUS, EL-ECTRA, DE-ME-TER, BUT ALL OF THEM SENSIBLE, EVERY DAY NAMES. BUT I

(XYLO) (CAST.)

303) 304) 305) 306) 307) 308) 309) 310) 311) 312) 313) 314) 315) 316) 317) 318) 319) 320) 321) 322) 323) 324) 325) 326) 327) 328) 329) 330) 331) 332) 333) 334) 335) 336) 337) 338) 339) 340) 341) 342) 343) 344) 345) 346) 347) 348) 349) 350) 351) 352) 353) 354) 355) 356) 357) 358) 359) 360) 361) 362) 363) 364) 365) 366) 367) 368) 369) 370) 371) 372) 373) 374) 375) 376) 377) 378) 379) 380) 381) 382) 383) 384) 385) 386) 387) 388) 389) 390) 391) 392) 393) 394) 395) 396) 397) 398) 399) 400)

29 30 31 32

TELL YOU A CAT NEEDS A NAME THAT'S PEC-U-LAR, A NAME THAT'S PECULIAR, AND MORE DIGNI-FIED. ELSE

(XYLO) (CAST.)

303) 304) 305) 306) 307) 308) 309) 310) 311) 312) 313) 314) 315) 316) 317) 318) 319) 320) 321) 322) 323) 324) 325) 326) 327) 328) 329) 330) 331) 332) 333) 334) 335) 336) 337) 338) 339) 340) 341) 342) 343) 344) 345) 346) 347) 348) 349) 350) 351) 352) 353) 354) 355) 356) 357) 358) 359) 360) 361) 362) 363) 364) 365) 366) 367) 368) 369) 370) 371) 372) 373) 374) 375) 376) 377) 378) 379) 380) 381) 382) 383) 384) 385) 386) 387) 388) 389) 390) 391) 392) 393) 394) 395) 396) 397) 398) 399) 400)

34 35 36

HOW CAN HE KEEP UP HIS TAIL PERPEN-DICULAR, OR SPREAD OUT HIS WHISKERS, OR CHERISH HIS PRIDE OF

(clock)

(VIBES)

(KOD 2 (LOW BASS)) (CELLI)

37 38 39 40

NAMES OF THIS KIND I CAN GIVE YOU A QUORUM, SUCH AS MUNKUG-RAP, QUAXO OR COR-1-CO-PAT. SUCH AS

(CELLI)

41 42 43 44

BOM-BA-LU-RINA - OR ELSE JELLY LORUM, NAMES THAT NE-VER BE-LONG TO MORE THAN ONE CAT. BUT A-

(CELLI)

(BELL TREE)

(LOW BASS)

(SYNTH. LOW BASS) (LOW BASS)

45

BOVE AND BE-YOND THERE'S STILL ONE NAME LEFT OVER. AND THAT IS THE NAME THAT YOU NEVER WILL GUESS, THE

(XYLO) (CAST.)

46 47 48 49

(FLUTE) (CORN) (TAMBOURINE) (B.S.)

49

NAME THAT NO HUMAN RE-SEARCH CAN DIS-COVER. BUT THE CAT HIMSELF KNOWS AND WILL NEVER CON-FESS. WHEN YOU

(XYLO)

50 51 52

(TAMBOURINE) (B.S.) (CELLI) (B.S.) (D.T.)

53

NOTICE A CAT IN PRO-FOUND MEDI-TATION, THE REASON I TELL YOU IS ALWAYS THE SAME: HIS

(GUITAR) (XYLO 2) (MDD) (MUFFLED PDS)

54 55 56

58 59 60

MIND IS ENAGED IN A RAPT CONTEM-PLATION OF THE THOUGHT, OF THE THOUGHT OF THE

(OP.) (FLUTE)

(MDD)

(CORN)

(TAM)

... of HIS TONE...

61 62 63 64

THOUGHT OF HIS NAME HIS IN-EFF-A-BLE EFF-A-BLE

(OP.) (XYLO) (BELL TREE)

(CORN)

(TAM)

65 66 67 68

EFF - AN IN - EFFABLE DEEP AND IN - SCRUTABLE

(TRP. STRINGS) (XYLO) (BELL TREE)

(MDD) (TRP. 1)

(MDD)

(TAM)

[PLAY 7 TIMES]

69 SINGULAR 70 NAME NAME 71 NAME NAME

H 72 (SLOWER) LIKE WANDER [VICTORSA'S DANCE] 73 74 75

(HYBD 1 - SLOW)

(HYBD 2)

(Tan Tan)  $\text{f}$ .

76 77 78 79

Handwritten musical score for 'The Ivaming of Cats'. The score is written on ten staves, organized into three systems of three staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- Staff 1 (Flute):** Labeled '(Fl.)' at the beginning. It contains a melodic line with notes marked with measure numbers 81 and 82.
- Staff 2 (Clarinet):** Labeled '(Cl.)' in the middle. It contains a melodic line with notes marked with measure numbers 84 and 85.
- Staff 3 (Piano):** Labeled '(P.)' at the beginning. It contains a piano accompaniment with chords and moving lines.
- Staff 4 (Piano):** Labeled '(P.)' at the beginning. It contains a piano accompaniment with chords and moving lines.
- Staff 5 (Piano):** Labeled '(P.)' at the beginning. It contains a piano accompaniment with chords and moving lines.
- Staff 6 (Piano):** Labeled '(P.)' at the beginning. It contains a piano accompaniment with chords and moving lines.
- Staff 7 (Piano):** Labeled '(P.)' at the beginning. It contains a piano accompaniment with chords and moving lines.
- Staff 8 (Piano):** Labeled '(P.)' at the beginning. It contains a piano accompaniment with chords and moving lines.
- Staff 9 (Piano):** Labeled '(P.)' at the beginning. It contains a piano accompaniment with chords and moving lines.
- Staff 10 (Piano):** Labeled '(P.)' at the beginning. It contains a piano accompaniment with chords and moving lines.

Additional markings include 'RALL.' (Ritardando) written on the second and fourth staves of the third system. There are also some handwritten notes and arrows on the right side of the page, possibly indicating performance instructions or corrections.

COND.

THE NAMING OF CATS

[LITTLE FASTER - RAG FEEL]

1x END - 9 - good + heavy

2x Little Bit FASTER

J 88 [INVITATION]

89

90

91

[2<sup>nd</sup> X ALL (WITH TIM)]

JELLY CATS COME OUT TO-NIGHT

JELLY CATS COME ONE COME ALL THE

Musical notation for the first system, including vocal lines and piano accompaniment. The piano part features chords and a bass line.

Musical notation for the second system, including vocal lines and piano accompaniment. The piano part features chords and a bass line.

[1<sup>st</sup> X TIM]

Musical notation for the third system, including vocal lines and piano accompaniment. The piano part features chords and a bass line.

JELLY CATS COME OUT TO-NIGHT,

JELLY CATS COME ONE COME ALL THE

JELLY MOON IS SHINING BRIGHT

JELLY CATS COME TO THE JELLY BALL

Musical notation for the fourth system, including vocal lines and piano accompaniment. The piano part features chords and a bass line.

Musical notation for the fifth system, including vocal lines and piano accompaniment. The piano part features chords and a bass line.



(Tim 12x)

97 98 99

JELLY MOON IS SHINING BRIGHT JELLYS COME TO THE JELLY BALL  
(2nd x)

JELLY CATS COME OUT TONIGHT JELLY CATS COME ONE COME ALL THE  
(TTS)

100 101 102-103 103

JELLY CATS COME OUT TONIGHT JELLYS COME TO THE JELLY BALL  
(+TENSOR 2x)

JELLY MOON IS SHINING BRIGHT JELLYS COME TO THE JELLY BALL

No CUT OFF

[SLOWER]

12 LINES

→ KEEP EVEN

120

(MUNNUSTRAP)

121 122 123

Musical staff for measures 120-123, featuring a vocal line with lyrics and a piano accompaniment.

JELLY CATS MEET ONCE A YEAR AT THE JELLY BALL WHERE WE ALL RE-JOICE AND T

(NYTD 2 - MROW)

(NYTD 3) :: (JELLY BELL)

Piano accompaniment for measures 120-123, showing chords and bass lines.

124 125 126 127

Musical staff for measures 124-127, featuring a vocal line with lyrics and a piano accompaniment.

JELLY LEADER WILL SOON AP-PEAR AND MAKE WHAT IS KNOWN AS THE JELLY CHOICE, WHEN

Piano accompaniment for measures 124-127, showing chords and bass lines.

128 129 130 131

Musical staff for measures 128-131, featuring a vocal line with lyrics and a piano accompaniment.

OLD DEU-TER-ON-OMY JUST BE-FORE DAWN, THRU A SI-LENCE YOU FEEL YOU COULD CUT WITH A KNIFE, AN - -

Piano accompaniment for measures 128-131, showing chords and bass lines.

133 134 135

NOW-LES THE CAT WHO CAN NOW BE RE-BORN AND COME BACK TO A DIFF-ER-ENT JEL-LI-CO LIFE- FOR

(KUPP 2)

(JEL-LI-CO BOW)

(83)

136 137 138 139

WAIT-ING UP THERE IS THE HEAVY-SIDE LAYER OF WONDERS ONE JEL-LI-CO ONLY WILL SEE AND

140 141 142 143

JEL-LI-CES ASK BE-CAUSE JEL-LI-CES DARE WHO WILL IT BE? NO ONE

WILL WONDER WHAT

NO CUT

[SPRIGHTLY NEW TEMPO]

RALL 2x

~~TRUMPETS~~

MUNTERS

I

(TR) (+ VCLLO 2nd x)

mf

(HORN)

(TR 2,3)

(Cl.)

HORNS

RALL 2x

(WDR/CELLI)

(2)

p

p

p

p

p

p

p

p

p

p

p

[SEGUE AS ONE]

MUNTERS  
COND.

CONDUCTOR

OLD GUMBIE CAT

CATS

4

SLOW, CROON, BELIE

(A) No tempo - SLOWER AND SLOWER -

(1) (MURKUS. CONT.)

(2)

(3)

(4)

HAVE A GUM-BIE CAT IN MIND HER NAME IS JEN-NY AN-Y-DOTS HER

(Gtr./chord in pno.)

G6

D/F#

C2

C

Bmi7

(5)

(6)

(7)

(8)

COAT IS OF THE TAB-BY KIND WITH TI-GER STRIPES AND LEO-PARD SPOTS ALL

Ami7

Ami6

E mi7

F

B7

(9) ^ (10) (11) (12)

DAY SHE SITS BE - NEATH THE STAIR — OR ON THE STEPS OR ON — THE MAT — SH.

Clarinet

(gtr.) G6 D/F# C/E Bmi/D

bs.

(13) (14) (15) *rit.* (16)

SITS AND SITS AND SITS AND SITS — AND THAT'S WHAT MAKES A GUM-BIE CAT THAT'S WHAT

*colla voce* *rall...*

Ami7 Ami6 Emi7 FMaj7 Bb7 B7 C7

(17) (18)

MAKES A GUM-BIE CAT BUT

(3 GIRLS:)

DEMETRIE JELLY LOUV. BONSALUCE

*prco. only* Ami7 Bmi7 B7 Emi

+ hns. p

bs.

-50-

Cond.

-3-

# Gumbie Cat

© (FASTER) - sprightly tempo  
(19) [3 GIRLS:] (MELODY IN MIDDLE) (20)

FAST

(21) (MELODY)

WHEN THE DAYS HUS-TLE AND BUS-TLE IS DONE THEN THE GUM-BIE CAT'S WORK IS BUT

HAR-DY BE-GUN AND WHEN ALL THE FA-MI-LY'S IN BED AND A-SLEEP SHE

TUCKS UP HER SKIRTS TO THE BASE-MENT TO CREEP SHE

(26) NO END same as above

PEACHES

(27) GUMBIE CAT:

(28)

GUMBIE (29)

Musical staff with notes and rests for measures 27-29.

THEIR BE- HA-VIOR'S NOT GOOD AND:

3 GIRLS:

Musical staff with notes and rests for measures 27-29.

DEEP-LY CON-CERNED WITH THE WAYS OF THE MICE

Piano accompaniment for measures 27-29, including bass and treble clefs.

(30)

(31)

(32)

Musical staff with notes and rests for measures 30-32.

MAN-NERS NOT NICE

SNAPS UP

(TRIO)

Musical staff with notes and rests for measures 30-32.

SO WHEN SHE HAS GOT THEM LINED UP ON THE MAT TING

Piano accompaniment for measures 30-32, including bass and treble clefs.

(33)

GUMBIE

(34)

(35) (VERY SLOW)

MUN

Musical staff with notes and rests for measures 33-35.

MU-SIC CRO-CHET-ING AND TAT-TENG

Musical staff with notes and rests for measures 33-35.

TEA-CHESTHEM

cl. solo

Musical staff with notes and rests for measures 33-35.

G7

Cmi

Piano accompaniment for measures 33-35, including bass and treble clefs.





**EASY** (with kid)

(36) (37) (38) (39)

HAVE A GUM-BIE CAT IN MIND HER NAME IS JEN-NY A- NY DOTS THE

clar  
sax  
(drum-brushes)

Kbd  
guit  
dr.

G6 D/F# C2 C Bmi7

(40) (41) (42) (43)

CUR-TAIN CORD SHE LIKES TO WIND AND TIE IT IN- TO SAIL-OR KNOTS SHE

Ami Ami7 Ami6 Emisus Emi Emisus Emi F B

(44) (45) (46) (47)

SITS U- PON THE WIN- DOW SILL OR AN- Y. THING THAT'S SMOOTH AND FLAT SHE

G6 D/F# Dmi C2 C Bmi7

(48) *Rall... colla voce* (50) *ten.* (51)

SITS AND SITS AND SITS AND SITS — AND THAT'S WHAT MAKES A GUM-BIE CAT! THAT'S WI...

*Cl.*  
*Sax*

*Kbd*  
*gtr*  
*v.c.*

Ami Ami7 Ami6 Emi<sup>sus</sup> Emi Emi<sup>sus</sup> Emi FMa7 Bb7 B7 C7

(bs.)

(52) (53)

MAKES A GUM-BIE CAT. BUT

(GIRLS:) (TRSO)

*PRO. solo*

A7 Bmi7 B7 Emi *horns*

(bs.)

2:5.

Empty musical staves for accompaniment.

(FASTER - Sprightly tempo)

(4) (GUMBIE) (55) (56) (57)

(3 GIRLS) [MELODY IN MIDDLE] (MELODY)

WHEN THE DAY'S HUS-TLE AND BUS-TLE IS DONE - THEN THE GUM-BIE CAT'S WORK - IS BUT HARD-LY BE-GUN - SHE

*x7/a* *spds* *(WA) sim* *+f.* *+p.* *+m.*

*Kbd.* *cons.* *+v.c.* *+v.c.*

Cmi G+ Abmi<sup>b</sup> Eb/Bb A<sup>o</sup> F7/A AbMa7 G7 Cmi G7

(58) (GUMBIE:) (59) (60) (61)

NEED EM-PLOY-MENT (MELODY) ID-LE AND WAN-TON DES-TROY-MENT

THINKS THAT THE COCK-ROACHES TO PRE-VENT THEM FROM SO SHE'S

*+f.* *+p.* *+m.*

Cmi G+ Abmi<sup>b</sup> Eb/Bb A<sup>o</sup> F7/A AbMa7 G7 Cmi

(62) (63) (64) (65) (GUMBIE)

3 Girls

WITH A

FORMED FROM THAT LOT OF DIS-OR-DER-LY LOUVS — A TROOP OF WELL DIS-CI-PLINED HELP-FUL BOY-SCOUTS —

oboe dsr. oboe dsr.

2nd/str.

Ans. 20/26

2c.

(66) (67) (68) (69)

PUR-POSE IN LIFE — AND A GOOD — DEED TO DO —

AND SHE'S EV-EN CRE-AT-ED A

f1. tpt.

Db + tbrs.

G G

(65) b

(70) (71) (72)

BEE-TLES TA- 100

*f* *tr.* *tr.* *tr.*

*kn.*

G7 G7

(71A) (A little slower) (72) (72A)

TAP BEGINS TURN MONITOR DOWN

(military drs.) *f* *Knbd. 2.*

*f* *kn. / tbn. / bs. dr.*

(K) (73) (74) (75) (76)

*tpts. / tbn. 1* 1<sup>st</sup> BEETLES

(Kbd. 2)

*Kbd. 1* *add 7.C.* Cmi B<sup>b</sup> Cmi/B<sup>b</sup> A<sup>o</sup> A<sup>b</sup>7 G7 Cmi

*+ bs. dr.*

LEFT GROUP ENTRIES

(77)

(78)

(79) *then*

Handwritten musical score for measures 77-79. It features three staves: a top staff with treble clef, a middle staff with treble clef, and a bottom staff with bass clef. The middle staff includes annotations: "W.N." above measure 77, "Kbd. 1." above measure 78, and "Kbd 2" below measure 79. Above measure 79, there are notes: "tops. 7 + 8 (even)", "and Beatles", and "Bve". Below measure 79, there are notes: "Gmi" and "F/A".

(80)

(81)

(82)

Handwritten musical score for measures 80-82. It features three staves: a top staff with treble clef, a middle staff with treble clef, and a bottom staff with bass clef. The middle staff includes annotations: "fls." above measure 82 and a "7" above a bracketed group of notes. Below measure 80, there are notes: "Gmi/Bb", "Db mi", "Gmi/D", "D7", and "Gmi + hms/tbns.". Below measure 81, there is a note: "sim.". Below measure 82, there is a note: "P m/f".

Stop time

(83)

(84)

(85)

(86)

Handwritten musical score for measures 83-86. It features three staves: a top staff with treble clef, a middle staff with treble clef, and a bottom staff with bass clef. The middle staff includes annotations: "W.W." above measure 83, "+brs." above measure 84, and "B", "Bb", and "W.W." above measures 85 and 86. Below measure 83, there is a note: "D". Below measure 84, there is a note: "D". Below measure 85, there is a note: "D". Below measure 86, there is a note: "D".

(95)

Cond.

Gumbie

(M) FASTER

Musical notation for measures 95-98. Measure 95 is marked with a circled 'M' and 'FASTER'. Measure 96 has a circled '96'. Measure 97 has a circled '97'. Measure 98 has a circled '98'. The notation includes a treble clef and a key signature of one flat.

Musical notation for measures 95-98. Measure 95 is marked with a circled 'M' and 'FASTER'. Measure 96 has a circled '96'. Measure 97 has a circled '97'. Measure 98 has a circled '98'. The notation includes a treble clef and a key signature of one flat. Annotations include '(Kbd 1)', '(SN 2)', 'Britannia', and 'flap ball'.

Musical notation for measures 99-100. Measure 99 has a circled '99'. Measure 100 has a circled '100'. Annotations include '(Dance tempo)', '(BESANT 4)', and 'MENO' circled in a bubble.

Musical notation for measures 101-104. Measure 101 has a circled '101'. Measure 102 has a circled '102'. Measure 103 has a circled '103'. Measure 104 has a circled '104'. Annotations include '(Kbd 2)', 'Flap ball', '(swing) (31, cl, Kbd 1)', and 'alto/ten.'.

Musical notation for measures 101-104. Measure 101 has a circled '101'. Measure 102 has a circled '102'. Measure 103 has a circled '103'. Measure 104 has a circled '104'. Annotations include 'Stomp Stomp' and 'alto/ten.'.

Musical notation for measures 101-104. Measure 101 has a circled '101'. Measure 102 has a circled '102'. Measure 103 has a circled '103'. Measure 104 has a circled '104'. Annotations include '(Kbd 2)', 'Stomp Stomp', and a series of chords: Gmi, D/F#, Gmi, Gmi/E, Eb7, Gmi/D, A7, D7.

Musical notation for measures 105-108. Measure 105 has a circled '105'. Measure 106 has a circled '106'. Measure 107 has a circled '107'. Measure 108 has a circled '108'.

Musical notation for measures 105-108. Measure 105 has a circled '105'. Measure 106 has a circled '106'. Measure 107 has a circled '107'. Measure 108 has a circled '108'. Annotations include '(Kbd 2)', 'sxs. or', and a series of chords: Gmi, F/A, Bb, Cmi7, Dmi, Gmi, Ab7, D7, Ab7, D7.

(109) (110)

(Kbd. 2 / tpt.) (drs) (sxs. sax. Kbd 2)

(111) (112) (113) (114)

Fan kick (no B.K.) (+ tpts)

(115) (116)

(Kbd. 2 / tpt.) (spts sax. Kbd. 2)

(117) (118)

(drs) (+ tpts)

Ab7 D7 Gmi A7 D7 Gmi F/A Bb Cmi Dmi Gmi G7



(P) + tamb.

(119) (120) (121) (122)

sxs. Pm wheel

Kbd 2

Cmi G/B Cmi/Bb Cmi/A AbMa7 C/G D7 G7

(123) (124) (125)

brs.

mp

sxs.

(126) (127) (128) (129)

Head-toe DON'T FALL ALTO SX

(sxs.) et. pna/xylo, cb., fl.

Kbd. 1

(130) (131) (132) (133) (134)

"O tom" - phst

vibra-slap

N.W. tpls. 84 (Kbd 2)

Kbd 1/2 60, VC.

**R** MILITARY STOP TIME

No. 2008

(135) CORY ROLLS

(136)

(137)

(138)

*picc.*  
Cory Rols

*xylo.*

*bs.*

*f*

Cmi G7 Cmi G7 Cmi

(139) WALKING TUBA

(140)

(141)

(142)

*f*

Cmi Cmi Gb7 G7

**S** (143)

(144)

(145)

(146)

Syrc. Cr. Rols

*picc.*  
Syrc. Cr. Rols

*f*

Cmi Bb/D Cmi/Eb

*+ ten. sc.*

*(even)*

IRISH

(147) (148) (149) (150)

Musical staff for measures 147-150. The staff contains rhythmic notation with stems and beams, but no notes are present.

picc. *tra*

+ xyl.

hns  
sxs  
knd

Fmi Gmi/Bb Eb Cmi

Musical staff for measures 147-150 with accompaniment. It includes notes for piccolo, xylophone, and piano. Chord symbols Fmi, Gmi/Bb, Eb, and Cmi are written below the staff.

(151) (152)

Musical staff for measures 151-152. The staff contains rhythmic notation with stems and beams, but no notes are present.

Fmi G

Musical staff for measures 151-152 with accompaniment. Chord symbols Fmi and G are written below the staff.

(153) (154)

MAXI FOLDS

TURN

SEMI-A WALK

SEMI-A WALK CUT

f Cmi

lots of *trio.*

FASTER

Musical staff for measures 153-154. The staff contains rhythmic notation with stems and beams, but no notes are present.

Cmi

f Cmi

Musical staff for measures 153-154 with accompaniment. Chord symbols Cmi and f Cmi are written below the staff. A circled note is labeled "lots of trio."

(155)

(156)

(157)

(158)

piece/cl./ob

trpt. + sax 84

+trns.

+trns 84

SINGERS' ENTRANCE

f up stage

Down stage

time.

trns.)

10 182

(183)

(184)

(185)

(186)

Step xyl.

xylo.

Ktrns. sax.

sax

C#mi B#o E/B C#A# A7 G#7 C#mi B#o E/B C#A# A7 G#7

bs.

(187)

(188)

(189)

(190)

C#mi B#o E/B C#mi A# G/A (trns/sax) drm. fill

C#o drm. fill

64

(W) (191)

(192)

(193)

(194)

Trenches

Handwritten musical notation for measures 191-194. The notation includes a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is written on a single staff with various notes, rests, and dynamic markings like accents (>) and slurs. Chord symbols are written below the staff: C#mi, B#o, E/B, C#mi/A#, A7, G#7, C#mi, B#o, E/B, C#mi/A#, A7, G#7. There are also some handwritten annotations like "(bra)" and "7."

(195)

(196)

(197)

(198)

(ALL:)

(SLOW COMING UP. FOR N3)

Handwritten musical notation for measures 195-198. The notation continues with a treble clef and two sharps. Chord symbols include C#mi, B#o, E/B, F/A#, A7, A7, A7, and #. There are also handwritten notes like "(K&S)" and "sol.".

(STER)

(ALL:)

(199)

(200)

(201)

SHE'S A JOL- LY GOOD FEL- LOW

Handwritten musical notation for measures 199-201. The notation includes a treble clef and two sharps. Chord symbols include C#mi, B#o, E/B, and F/A#. There are also handwritten notes like "(K&S)".

(TEMPO 2)

(20'A)

(20'B)

(202) GUMBIE

Handwritten musical notation for measures 200-202. The notation includes a treble clef and two sharps. Chord symbols include C#mi, B#o, E/B, and F/A#. There are also handwritten notes like "(DR. SOLO)", "(K&S)", and "THANKS YOU MY DEARS!".

CONDUCTOR

"CATS"

15

THE RUM TUM TUGGER

DOES WHAT NEEDED!

EASY

slow

CLAR.

2

HNS.

TRB. (SWEET) (P)

SXS

EASY

KYBD (PNO.)

mf (DRS)

D/F# (CONT.)

Dm/F

+BS.

3

4

5

6

BR. KYBD RH.

C/E

Bm/D

Am/C

Ami

Em

RUM TUM TUGGER

-2-

COND.

7 SLOWER

8

9

10

A 7 RUM-TUM.

S.A.

(ALL) T.

B.

DRUM RIF.

PNO. PROPHET + TRB. TRB. BASS

THE THE

+83. TRB.

BII

R.T.

12

13

S.A.

T.

B.

DRUMS

look

IF YOU OF-FER ME PHEAS-ANT, I'D RATHER HAVE GROUSE.

RUM TUM TUGGER IS A CUR-I-OUS CAT.

RUM TUM TUG-FER IS A CUR-I-OUS CAT.

Sim.

COND.

-3-

RUM TUM TUGGER

14 15 16

IF YOU PUT ME IN A HOUSE, I WOULD MUCH PRE-FER A FLAT. IF YOU

(DRS. CONT. SIMILE)

RHYTHM (FUNKY) (HALF TIME FEEL)

ANY. PNO. RHYTHM

E7 (GTR.) (SIMILE)

BASS

17 18 19

PUT ME IN A FLAT, THEN I'D RATH-ER HAVE A HOUSE. IF YOU SET ME ON A MOUSE, THEN I

D7 D7 E7 (Sim.)

20 21 22

ON-LY WANT A RAT, IF YOU SET ME ON A RAT, THEN I'D RATH-ER CHASE A MOUSE.

(ALL:)

PNO. STRIPS FR. DS.

THE PNO. RHYTHM

E7 F6/G



COND.

-4-

RUM TUM TUGGER

23 24 25 26 (CUE)

R.T.T. *(Riff)*

S.A. RUM TUM TUG-GER IS A CUR-I-OUS CAT. AND THERE IS-N'T AN-Y CALL FOR ME TO SHOUT IT. FOR HE

T. RUM TUM TUG-GER IS A CUR-I-OUS CAT. FOR HE

B.

DRS.

PNO. RDS RHY. (HNS, TRBS.)

27 28 29 30

R.T.T.

S.A. WILL DO AS HE DO DO. AND THERE'S NO DO-ING AN-Y-THING A-BOU- IT

T. WILL DO AS HE DO DO.

B.

(HNS, TRBS.) PNO. (HNS, TRBS.)

GTR. BS.

31

32

33

34

CUE

[3 Boys - solo]

MUNKUSZ: MS. STOFFELER ALONZO

THE

PNO. SOLO

PNO.  
RHY.  
T.P.S.  
T.P.S.  
RHY.

(Drs)

(+STR)

BS.

D 35

36

3 Boys

RUM TUM TUG - GER IS A TER - RI - BLE BORE.

PNO.  
+  
RHY.

BARI, BASS

37

38

R.T.T.

WHEN YOU LET ME IN, THEN I WANT TO GO OUT!

ROS  
BR.

I'm

TURN



COND.

-7-

"RUM-TUM-TUGGER"

48 49

R.T.T. **E47**

S.A. AND THERE IS-N'T ANY USE FOR YOU TO DOUBT IT.

T. RUM TUM TUG-GER IS A CUR-I-OUS CAT.

B. RUM TUM TUG-GER IS A CUR-I-OUS CAT.

PNO. RH. W.W.

50 51 52

R.T.T. (CUE)

S.A. AND THERE'S

T. FOR HE WILL DO AS HE DO DO

B. FOR HE WILL DO AS HE DO DO.

(W.W.)

(HNS TRBS)

GTR

BS.

COND.

53 NO DOING ANYTHING - BOUT IT.

54

55

56

(+8VA)  
(PNO, BR, RDS, RHY.)

(DR. Fill)

57

58

59

CUE

SOLD GIRL: BOMBALUENA

THE

SOLO PNO.

(+TIME) (PNO. + RHY.)

60

61

my

RUM TUM TUG - GER IS A CUR - I - OUS BEAST.

{BARI, BS}

COND.

-9-

RUM TOM TUGGER

62 63 64

DIS-OB-LIG-ING WAYS ARE A MATTER OF HAB-IT. IF YOU OF-FER ME FISH THEN I

(DR. FILL) (RHYTHM) (F. CONCEPT) E7 (HALF TIME FEEL)

85

65 66 67

AL-WAYS WANT A FEAST; WHEN THERE IS-N'T AN-Y FISH, THEN I WON'T EAT RAB-BIT; IF YOU

(TRBS) (BR.)

BAS

68 69 70

OF-FER ME CREAM, THEN I SNIFF AND SNEER FOR I ON-LY LIKE WHAT I

(SXS) (BR.)

7-

COND.

-10- RUM TUM TUGGER

71 R.T.T. FIND FOR MY-SELF. 72 "NO" 73 SO YOU'LL CATCH ME IN IT RIGHT UP TO MY EARS. IF YOU

ROS.

3 A1 150%

(RHY) E7

(BASS) (BARI) f.

74 PUT IT A-WAY ON THE LAR-DER-SHELF. 75

ALL: CUE

SXS THE

f (PNO.) (RHY)

RIDING BR.

RHY.

V.S.

COND.

RUM-TUM-TUGGER

76 77 78 79

R.T.T. *(G)* DOES-N'T CARE FOR A CUD-DIE, BUT I'LL

S.A. RUM TUM TUG-GER IS ART-FUL AND KNOW-ING. THE RUM TUM TUG-GER.

RUM TUM TUG-GER IS ART-FUL AND KNOWING. THE RUM TUM TUG-GER.

SXS

PHO. + RHY. *(HNS, FRBS)* *TENDR* *(RHY)* *A<sup>7</sup>* *(BARI)*

85.

80 81

R.T. LEAP ON YOUR LAP IN THE MIDDLE OF YOUR SELLING FIR THERE'S NOTH-ING I EN-JOY LIKE A HOR-RI-BLE MUD-DIE.



COND.

# GROUP Dance

OR  
-12-

# RUM-TUM-TUGGER

82 SAXES

HAS  
TRB.

HAS  
TRB.

BS.

BR.  
TRB.

SXS

83 84 85

86 [TENOR SOLO] (AD LIB) 88 89

87 88 89

90 [TENOR SOLO] (AD LIB) 91 92 93

91 92 93

COND.

-13-

RUM-TUM-TUGGER

94

95

R.T.T.

S.A.

T.

B.

SAXES

CLAR. & BASSOON

BR.

PNO.

BASS

RUM TUM TUG - GER IS A  
RUM TUM TUG - GER IS A

CUR - I - OUS CAT. THE  
CUR - I - OUS CAT. THE

Musical notation for Saxophones, Clarinet/Bassoon, Brass, Piano, and Bass.

Chord markings: HNSA, A, D

96

97

S.A.

T.

B.

BR.

RUM TUM TUG - GER DOES-N'T  
RUM TUM TUG - GER DOES-N'T

CARE FOR A CUD - DIE.  
CARE FOR A CUD - DIE.

Musical notation for Saxophones, Clarinet/Bassoon, Brass, Piano, and Bass.

Chord markings: A, D, F

78

COND.

-14-

RUM-TUM-TUGGER

98 99 100

R.T. FOLLOW

S-A THE

T. LEADER

B.

SXS BR.

E7 7 7

PR. FILL

BASSES  
+ HNS  
+ PLO.

C/D

+ TIME

101 102 103

S.A. THE

T. THE

B.

HNS

SXS BR. + PLO.

C/D

C/D

ALLIARI : THE SYMPHONIC STR.

REHEARSAL  
COPPER

-15- RUM-TUM-TUGGER

COND.

J 104  
D4#

R.T.T.

105

106

AND THERE IS-N'T ANY NEED FOR ME TO SPOUT IT.

S.A.

RUM-TUM TUG-GER IS A COR-I-OUS CAT.

T.

RUM-TUM TUG-GER IS A COR-I-OUS CAT.

B.

SXS  
+  
PNO.  
R.H.F.

BASS  
BARI

R.T.T.

107

108

109

STREET

SHOUT AND I THERE'S

S.A.

FOR HE WILL DO AS HE DO DO.

T.

FOR HE WILL DO AS HE DO DO.

B.

H.S.  
P.O.S.

STREET

PNO.  
SXS  
R.H.F.

DR. FILL

BS.

F.

E

D

F

E

D

F

E

D

COND.

-16-

"RUM-TUM-TUGGER"

COLLA VOCE

110

R.T.T.

NO DO-ING AN-Y-THING A-BOU *A-BOW* A-BOW A-BOW, A-BOW IT!

Soprano (S), Alto (A), Tenor (T), Bass (B)

PNO.

A/E D7 D7 D7

112

TEMPO

113

112

TEMPO

113

[APPLAUSE]

(DRS)

PNO.

SS.

DR.

TIMP.

RAY.

COND. PICK UP JUST A BIT

RUM-TUM-TUGGER.

114 SAXES

HNS, TRS

115

116

117

118 [TENOR SOLO] (AD LIB)

119

120

121

BR.

SXS

TRPS

(Sim.)

TRBS

E7

D7

D7

8YB.

122 [TENOR SOLO - AD LIB]

123

124 NO RIT.

NO RIT.

TRPS

SXS

HNS

TRPS

f SXS, TRB.

E7

E7

DRS

D7

8YB

SEGUE AS ONE TO GRIZABELLA

CONDUCTOR

GRIZABELLA THE GLAMOUR CAT

6

Two sets of empty musical staves. The top set consists of a single staff with a treble clef. The bottom set consists of a grand staff with a treble clef and a bass clef.

SLOWLY

A musical staff with handwritten notes: "PAC" above the staff and "SLOW A BIT" below the staff.

A musical staff with piano accompaniment. Handwritten notes include "HORN (ELEC. ACC)" above the staff and "(PVC) (600) (PAC)" below the staff. The music features a series of chords and melodic lines.

A musical staff with measure numbers 5, 6, 7, and 8 written below the staff.

A musical staff with piano accompaniment. A handwritten note "(CONT.)" is written above the staff.

A musical staff with measure numbers 9, 10, 11, and 12 written below the staff.

A musical staff with piano accompaniment. Handwritten notes include "ELEC. HORN solo kittens" above the staff and "(CONT.)" below the staff. The music features a melodic line with triplets.

12 PVC (M8576/602/62)

83-

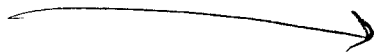
COND.

ER.

INSECURE  
TENSION

UNLABELED

IN THE VOICE



13 14 15 16

(EX. CONT.)

Tumble Scratch  
(+ F. ped.)  
mf

RE-

17 18 19 20

- MARK - THE CAT WHO HES-I-TATES TO-WARDS YOU IN THE LIGHT OF THE,

slow a bit more

now let them go

21 22 23 24

DOOR WHICH OP-ENS ON HER LIKE A GRIN YOU



25

25  
SEE THE BOR-DER OF HER COAT IS TORN AND STAINED WITH SAND AND YOU

26 27 28

(BRASS + W.W.'S)

+ DRUMS.

(+ TRP. + HORN)

(AS BEFORE) BRASS, W.W., DRUMS, TRP. & HORN.

29  
SEE THE COR-NER OF HER EYE TWIS LIKE A CROOK-ED PIN

30 31 32

SIGHT ACCEL...

W.W. + TRP. + HORN

33  
SHE

34

DEMETER:

(S.M.)

TOT 'N' EM

35

HAIN-TEO MA-NY A LOW RE-SORT NEAR THE GRIM-Y ROAD OF TOT-TEN-HAM COURT SHE

FROM PIANO

(BLUESY PIANO)

Musical notation for piano accompaniment, measures 35-38. Includes chord symbols: Ami, (F#), C.

34 FLIT-TEO A-BOU THE NO- MAN'S LAND FROM THE RS- ING SUN TO THE FRIEND AT HAND AND THE

GRIT.

Musical notation for piano accompaniment, measures 39-42. Includes chord symbols: C, Dmi?, C/E, F, Bb.

43

44 POST- MAN SIGHED AS HE SCRATCHED HIS HEAD HE'D REAL-LY HAD THOUGHT SHE OUGHT TO BE DEAD AND

KBD 3

(F#)

GRIT.

Musical notation for piano accompaniment, measures 43-46. Includes chord symbols: Ami, E7, (F#), C.



47 WHO WOULD EV-ER SUR-PRISE THAT THAT WAS

48

49

(GUIT.)

(BLUESY FILL)

Pmi.

+ BAKI SAX

50 GRIZ - A - BEL - LA THE GLAM - OUR

51

A mi/E

(T.T.S)

Dmi.

Gmi.

52 BOMB.

53 GRIZ - A - BEL - LA THE GLA - MOUR CAT

54 BOTH:

55 GRIZ - A - BEL - LA THE GLAM - OUR CAT

(CAT)

(F.W)

A mi.

C

+ BAKI

CTO22

COND.

GRIZABELLA

CAREFUL

56 All: 57 Dem Born 58

WHO'D HAVE EV-ER SUP-POSED THAT THAT WAS

WHO'D HAVE EV-ER SUP-POSED THAT THAT WAS

+vc. +bass

(Fill)

BWAY - SHORT

CAREFUL of "R"

59 LL 60 - NR 61

GRIZ - A - BEL - LA THE GLA - MOUR CAT

GRIZ - A - BEL - LA THE GLA - MOUR CAT

Not long

(WAIT 1-2-3)

Let it settle

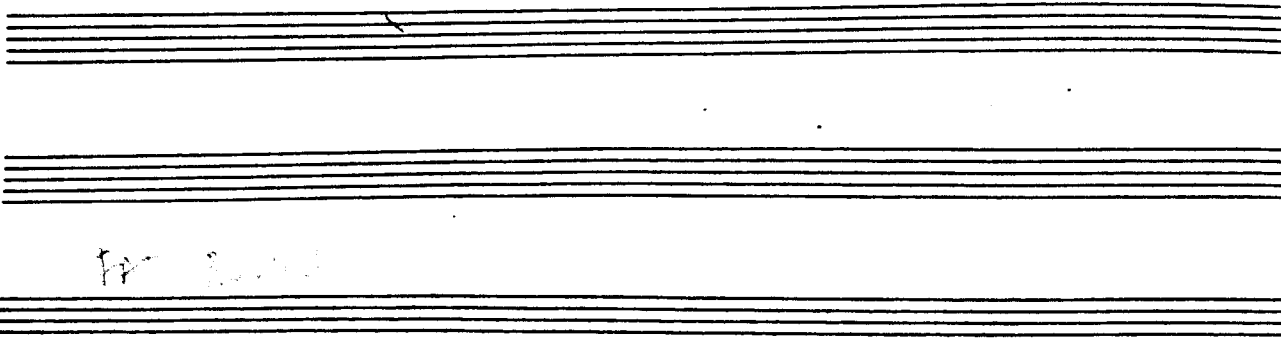
Segue

CONDUCTOR

BILSTOPHER JONES

"CATS"

7



DIGNIFIED (♩=104)

(1) (2) (3) (4)

FLTS/HNS RMB.

PROPIES

(Acoustic Bass)

**A**

GUMBIE: (6) BOMBA LURWA (7) A (8) JELLY LORUM

BUST-O-PHER JONES IS NOT SKIN AND BONES IN FACT HE'S RE-MARK-AB-LY FAT. HE

E B7 E B B7

(Ac. GTR)

(9) GUMBIE: (10) UNIS. 3 GIRLS (11) T GUMBIE: (12)

DOESN'T WANT PUBS - HE HAS EIGHT OR NINE CLUBS - FOR HE'S THE SAINT JAMES'S STREET CAT! HE'S THE

E B7 E B7 E

G-6083

-89-

B

(13) (14) (15) (16) ~~TS~~ BOMBA

CAT WE ALL GREET. AS HE WALKS DOWN THE STREET. IN HIS COM OF PAS-TID -1-OLDS -BLACK. NO

(WHISTLE) *Fin*

E P B7 P E P B B

(17) (18) (19) (20) (21) (22) (23) (24) (25) (26) (27) (28) (29) (30) (31) (32)

JELLYGRAM: (G) (GIRLS:) (MEN:) IN THE

COM-MON-PLACE MANS-ERS HAVE SUCH AN UN-COM-TRAI-SERS OR SUCH AN UN-PEE-CO-BLE BACK

(G) (GIRLS) (MEN)

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

D

BOMBA

(33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60)

WHOLE OF SAINT SAM'S THE SWART-ES OF NAMES. IS THE NAME OF THIS BRUM-MEL OF CATS TS AND WERE

(G) (GIRLS) (MEN)

A B A D E A/B B

(+cellos)

COND.

3.

BUSTOPHER JONES

PROFOUND

BEING  
BOWED

TS

FLOWER

(33) (34) (35) (36)

ALL OF US PROUD TO BE MOD-DER OR BOWED TO BY BUST-O-PHER JONES IN WHITE SPATS

Handwritten notes: "PROFOUND", "BEING BOWED", "TS", "FLOWER".

E (37) SLIGHTLY SLOWER (38)

Handwritten note: "SLIGHTLY SLOWER" circled.

SLOWER

BUSTOPHER JONES:

MY

Pro./org. fz

+ TBUS sfz

(39) (40) (41) (42)

VIS-ITS ARE OC-CASION-AL TO THE SET OR ED-M-CR-TINAL AND IT IS AG-AINST THE RULES FOR

Handwritten notes: "Pro./org. fz", "+ TBUS sfz", "FLTS (div.)".

+ CELLOS/STN 800.

(43) (44) (45) (46)

ANY ONE GOT TO BE - LONG BOKE TO THAT AND THE SINK SUD-ER-OR SCHOOLS WHEN I'M

**F** COLLA VOCE (FREELY) (47) (48) (49) (50)

SEEN IN A HURRY THERE'S PROBABLY CURRY AT THE "SI-A-MESE" OR AT THE "GLU-TON" IF I

COLLA VOCE (51) (52) (53) (54) ALL GIRLS IN THE

LOOK FULL OF GLOOM THEN I'VE LUNCHED AT THE "TOMB" ON CAB-BOGE RICE PUD-DING AND MUT-TON

107:



COND.

5

BUSTOPHERSONES

I

100%

ITS

S.A. (72) (73) (74) (75)

MELODY OF ST. LANE IS THE SMARTEST OF NAMES IS THE NAME OF THIS BRUNNEL OF CATS AND WE'RE

T. AND WE'RE

B. AND WE'RE

(+ RHYTHM)

ORG. (WINS) HANS

UNIS (76) (77) (78)

ALL OF US PROUD TO BE NOD-DED OR BOWED TO BY BUST-OPH-ER JONES IN WHITE,

ALL OF US PROUD TO BE NOD-DED OR BOWED TO BY BUST-OPH-ER JONES IN WHITE,

ORG. (WINS) HANS

F C7 F C7

Keep Going

(81) 3 3 (82) (83)

BUST-OPH-ER JONES IN WHITE, BUST-OPH-ER JONES IN WHITE SPATS. ———

BUST-OPH-ER JONES IN WHITE, BUST-OPH-ER JONES IN WHITE SPATS.

Tutti (moderato) Tutti Moderato

F7 F7 Eb (F7) Eb T CT T F Keep Going

(+time) (+time)

20  
22  
211

**J** (84) (85) (86) (87) solo Guit (I):

**Piu mosso**

EWAY: NOT FASTER

(Piano)

(+hi-hat)

(Bustopher Bass)

So

(84) (85) (86) (87)

MUCH IN THIS WAY - PASSES BUSTOPHER'S DAY - AT ONE CLUB OR - AN-OTH-ER HE'S FOUND - IT CAN

Proprio

(+ritard) E - - - B E B7

+BS.

(88) (GIRL) (89) (90) (91)

BE NO SURPRISE - THAT UNDER OUR EYES - HE HAS GROWN UN-MISTAK-AB-LY ROUND - HES A

Handwritten musical score for the first system. It features a vocal line with lyrics "BE NO SURPRISE - THAT UNDER OUR EYES - HE HAS GROWN UN-MISTAK-AB-LY ROUND - HES A". Below the vocal line is a piano accompaniment and a guitar chord line with chords E, B7, and E. Measure numbers 88, 89, 90, and 91 are indicated above the staff.

[K] (92) (93) (94) (95)

TWENTY-FIVE POUND-ER (BUSTOPHER SONGS:) AND HE'S PUTTING ON WEIGHT EVERY DAY -

OR I AM A BOUNDER BUT I'M

Handwritten musical score for the second system, starting with a box labeled 'K'. The vocal line includes lyrics "TWENTY-FIVE POUND-ER (BUSTOPHER SONGS:) AND HE'S PUTTING ON WEIGHT EVERY DAY -" and "OR I AM A BOUNDER BUT I'M". The piano accompaniment includes a section marked "OR". The guitar chord line shows chords E, B7, E, and B. Measure numbers 92, 93, 94, and 95 are indicated above the staff.

(96) (97) (98) (99)

SO WELL PRE-SERVED BE CARETIVE OR SERVED ALL MY LIFE A ROUTINE. AND I'D SAY I AM

definite rhythm

Handwritten musical score for the third system. The vocal line includes lyrics "SO WELL PRE-SERVED BE CARETIVE OR SERVED ALL MY LIFE A ROUTINE. AND I'D SAY I AM". A handwritten note "definite rhythm" is written above the piano accompaniment. The guitar chord line shows chords E, B, E, B7, and E. Measure numbers 96, 97, 98, and 99 are indicated above the staff.

CARD.

8.

BUSTOPHER JONES

L

SHORT NEW TEMPO

100 (GRL) (101) (102) (103) (104) (ALL) •

THAT'S THE WORD FROM THE STON TEST OF CATS — IT

IT

TESTORS: (ALL)

(BUSTOPHER JONES)

IT

BASSES (ALL)

STILL IN MY PRIME - I SHALL LAST OUT AT TIME

(TRMS)

(+TRMS)

(SYNTH'S) A / B A A C#m / B C#m D / / / E / A B

(CALD)

(+TRMS)

(104) (105) (106) ROLL. (107) PULL BACK

DON'T LOSE SPRING

MUST AND IT SHALL BE SPRING IN PALL MALL — WHILE BUST-OPH-ER JONES WEARS WHITE BUST-OPH-ER JONES WEARS WHITE

MUST AND IT SHALL BE SPRING IN PALL MALL — WHILE BUST-OPH-ER JONES WEARS WHITE BUST-OPH-ER JONES WEARS WHITE

ROLL.

ROLL.

(SYNTH:)

+PRO E/B B7 ROLL. E/B B7 E7 A

(CALLOUS)

TRMS

SLOWLY

BIVEN

(108) TR ON 2 (110)

BUST - OPH - ER JONES WEARS WHITE SPATS. ON 2

BUST - OPH - ER JONES WEARS WHITE SPATS. ON 2

WITZ

CANE

WWS (div.) + TR

+ woodwind

PNO/BASS

E/B

B7

E

TRBS/PNO/SHTD + TIMP.

TRBS/BASS

The image shows a handwritten musical score for a jazz piece. It consists of five staves. The top two staves are vocal lines with lyrics: "BUST - OPH - ER JONES WEARS WHITE SPATS." The third staff is a piano accompaniment line with various notes and rests. The bottom two staves are bass and guitar lines, with chord symbols E/B, B7, and E. There are numerous handwritten annotations throughout, including "SLOWLY", "BIVEN", "WITZ", "CANE", and "TRBS/PNO/SHTD + TIMP.". Measure numbers (108) and (110) are also present.

CONDUCTOR

MUNGO JERRIE AND RUMPEL TEAZER 10/1/84

(FIRST NATIONAL VERSION)

AFTER DOOR SLAM

~~SILENT~~ CAR: [A]

DOOR SLAM

NO FAST

Demeter:

(MC CAVITY)

NO CUT

Musical staff with notes and bar lines. Chords A, B, C, D are marked above the staff. A large 'X' is drawn over the end of the staff.

(KEYBOARD 1 - PIANO SOLO)

DRS. [Musical notation]

Musical staff with piano accompaniment. Includes the label (+BS.) on the left. A large 'X' is drawn over the end of the staff.

Musical staff with notes and bar lines. Chords E, F, G, H are marked above the staff. A large 'X' is drawn over the end of the staff.

(DRS) [Musical notation]

Musical staff with piano accompaniment. A large 'X' is drawn over the end of the staff.

WAIT  
SERV  
NO W  
ON  
P2  
P3

MAESTRO SLOW - SNEAK

COND.

MONGO + RUMPEL

2-3

(WITH SAVIN) (SLOW)

WNS

SW

D(OR)

D(OR) F# D(OR)

5-8

GLK

9-10

W.D. story to you

(IX ONLY)

"MIAOW"

BA

GLK

10-1-84

MUNGO AND RUMPEL

9

MUN- GO- SER- RIE AND RUM- PEL- TEAZ- ER WERE A NO- TOR- I- OUS

PIANO (RAGTIME)

CLAVES (9/16)

BASS (WALK)

BOTH:

12

RUMPEL: 1/3

COU- PLE OF CATS - AS KNOCK- A- BOY CLOWNS 'N' QUICK CHANGE COM- E- DI- ANS

TRAMP/144

CYM 4. 2. 2. 4

15

MUNGO: 1

TIGHT- ROPE WALK- ERS AND AC - RO- BATS- WE

6/2/03

TRAMP/144



17 MUNGO: 1

MUNGO: 1

HAVE AN EX-TEN-SIVE REP-U-TATION WE MAKE OUR HOME IN VIC-

Handwritten musical score for Mungo: 1, measures 17-19. The score includes a vocal line with lyrics: "HAVE AN EX-TEN-SIVE REP-U-TATION WE MAKE OUR HOME IN VIC-". The piano accompaniment features chords and melodic lines. Performance markings include "K39", "w/w", and "CL".

20

21

22

BOTH

-TOR-I-A GRAVE IT IS MERELY OUR CENTER OF OP-ER-A-TION FOR

Handwritten musical score for Mungo: 1, measures 20-22. The score includes a vocal line with lyrics: "-TOR-I-A GRAVE IT IS MERELY OUR CENTER OF OP-ER-A-TION FOR". The piano accompaniment continues with chords and melodic lines. Performance markings include "TAMM HAS 3", "(K2)", and "BOTH".

33

34

35

36

RUMPEL: 1

WE ARE IN-CUR-AB-LY GIV-EN TO RAGE IF THE

Handwritten musical score for Mungo: 1, measures 33-36. The score includes a vocal line with lyrics: "WE ARE IN-CUR-AB-LY GIV-EN TO RAGE IF THE". The piano accompaniment features chords and melodic lines. Performance markings include "PRECEDING NO-CAS", "FILTER SWEEP", "K409/K410", and "W/MS,TRANS".

10/1/84

RUMPEL:

28 29

AR-E-A WIN-DOW IS FOUND A-JAR AND THE BASE-MENT LOOKS LIKE A

30 31 32

FIND OF WAR IF A TILE OR TWO COMES LOOSE ON THE ROOF WHICH

MUNGO

33 34

PRE-S-ENT-LY CEASE TO BE WA-TER-PROOF IF THE

35 MUNGO

36 37

DRAWERS ARE PULLED OUT FROM THE BED-ROOM CHESTS. AND YOU CAN'T FIND ONE OF YOUR

*Fis/Es*

*TRIS*

*(K)*

38 39 40

WIN - TER VESTS OR AFTER SUP - PER ONE OF THE GIRLS -

*WATSONS*

*W/OS*

41 42 43

SUD - DEN - LY MISS - ES HER WOOL - WORTH PEARLS THEN THE FAM - ILY - LL SAY - IT'S THAT

*(+6LS)*

*BOTH!*

*INSTANS*

COND.

-7-

MUNGO + RUMPLE

BOTH:

MUNGO!!

HOR - RI - BLE

CAT

WAS IT

KBDS.

CLAVES

(WD. BLK.)

RUMPLE 27

47A

BOTH:

MUN - GO JER - RIE OR

RUM - PEL - TEAS - ER

AND

HOLD PEOPLE OFF

TRYS.

(WD. BLK.)

TURN

48

49

MOST OF THE TIME THEY

LEAVE IT AT THAT.

TENOR

HN, TRBS.

TRBN

(DRS)

BS, ..

53

51 52 53

Handwritten musical score for measures 51-53. It features a vocal line with notes and rests, and a piano accompaniment with chords and bass notes. Chords are labeled Eb9, Ab7, and A7. There are various musical notations like slurs and accents.

54 BOTH: HAVE AN UN-US-U-AL

MUN-GO-GER-RIG AND RUM-REL-TBA-ZER

55 56

Handwritten musical score for measures 54-56. The vocal line includes the lyrics "MUN-GO-GER-RIG AND RUM-REL-TBA-ZER HAVE AN UN-US-U-AL". The piano accompaniment includes chords and bass notes with markings like "VC" and "HNS".

57 BOTH: RUMPLE:

GIFT OF THE GAB. WE ARE HIGHLY EF-FI-CIENT CR. BUR-GLARS AS WELL AND RE-

58

Handwritten musical score for measures 57-58. The vocal line includes the lyrics "GIFT OF THE GAB. WE ARE HIGHLY EF-FI-CIENT CR. BUR-GLARS AS WELL AND RE-". The piano accompaniment includes chords and bass notes with markings like "VC" and "HNS".

MUNGO:

61  
- MARK - AB - LY SMART AT A SMASH AND GRAB WE

Musical notation for Mungo's part, measures 61-62. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. Measure 61 includes a circled '46' above the piano part. Measure 62 includes a circled '46' above the piano part and a circled '3' below the piano part.

63  
MAKE OUR HOME IN VIC. TOR - IA GROVE - WE HAVE NO REG - U - LAR

Musical notation for Mungo's part, measures 63-64. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. Measure 63 includes a circled '46' above the piano part. Measure 64 includes a circled '46' above the piano part and a circled '3' below the piano part.

65  
OC - CU - PA - TION. WE ARE PLAU - SI - BLE FEL - Lows WHO LIKE TO EN - GAGE A

67  
BOTH:

Musical notation for Mungo's part, measures 65-67. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. Measure 65 includes a circled '46' above the piano part and a circled '3' below the piano part. Measure 66 includes a circled '46' above the piano part. Measure 67 includes a circled '46' above the piano part and a circled '3' below the piano part. The word 'BOTH:' is written above measure 67. There is a circled '46' above the piano part in measure 67 and a circled '3' below the piano part in measure 67.

65 MUNGO! 70- 70 71 RUMPEL!

FRIENDLY POLICE-MAN IN CON-VER-SATION WHEN THE

Handwritten notes: *Handwritten notes in the first system include circled numbers 65, 70, and 71, and the name 'MUNGO!' above the first staff. In the piano accompaniment, there are notes like 'K30', 'V2', and 'FUTUR SUCCE' circled.*

72 FAMILY AS-SUM 73 74

FAM-ILY AS-SEM-BLES FOR SUN-DAY DIN-NER THEIR MINDS MADE UP THAT THEY

Handwritten notes: *Handwritten notes in the second system include circled numbers 72, 73, and 74, and the name 'FAMILY AS-SUM' above the first staff. In the piano accompaniment, there are notes like 'TRAP' circled.*

75 76 77

WOULD GET THIN-NER ON AR-GEN-TINE JOINT PO-TA-TOS AND GREENS THEN THE

Handwritten notes: *Handwritten notes in the third system include circled numbers 75, 76, and 77, and the name 'WOULD' above the first staff. In the piano accompaniment, there are notes like 'F409' circled.*

10/1/84

MUNGO:

COOK WILL AP- PEAR FROM BE- HIND THE SCENES AND

(C/MS)

TRAP

VC/MS

SAY IN A VOICE THAT IS BRO-KEN WITH SOB-ROW I'M A- FRAID YOU MUST WAIT AND HAVE

TRAP

THINGS STOPPED

VC

DIN- NER TO- MOR- ROW THE JOINT IS GONE FROM THE

VC



85 (MUNGO:) 2 (C) BOTH: 1

O - VEN LIKE THAT THEN THE

86 TEMPO 87 MUNGO: 1 RUMPEL: 1

FAM'LY 'LL SAY IT'S THAT HOR-RI-BLE CAT - WAS IT MUN- GO- SER- RIG OR

89 (BOTH:) 90 91

RUM- PLE- TEA- ZER AND MOST OF THE TIME THEY LEAVE IT AT THAT.

10/1/84

(BOTH:)

93 94

MUN - GO - SER - RIE AND RUM - PLE - TEA - ZER HAVE A WON - DER - FUL WAY OF

Sax  
+ HNS

95 96 97

WORK - ING TO - GETH - ER AND SOME OF THE TIME YOU WOULD SAY IT WAS LUCK AND

Sax

98 99

SOME OF THE TIME - YOU WOULD SAY - IT WAS WEA - TH - ER, - WE

+ HNS  
TAPS

U-104

10/1/84

17-

breath

100

(BOTH:)

101

102

GO THRU THE HOUSE LIKE A HUR. RI. CANE AND NO SO. BER. PER. SON GULD

Handwritten annotations: SSS, TRN/TBN, BASS: TEN

103

MUNGO: now

RUMPLE: ar

BOTH: P OR

TAKE HIS OATH WAS IT MUN. GO. SER. RIG OR RUM. PEL. TEA. TER

Handwritten annotations: MUNGO: now, RUMPLE: ar, BOTH: P OR

V.S.

10/1/84

MUNDO at R...  
10/31/88

106 BOTH:

COULD YOU HAVE SWORN THAT IT MIGHT-N'T BE BOTH? AND

107

108 (MCAD)

109 110 111

WHEN YOU HEAR A DINING ROOM SMASH OR UP FROM THE PAN-TRY THERE COMES A LOUD CRASH OR

112

113 (SPOKEN!) 114 115 (SUNG!)

DOWN FROM THE LIB-RARY COMES A LOUD PING FROM A VASE WHICH IS COM-MON-LY SAID TO BE MING THEN THE TRALL DICTA...

[RALL.]

COND.

- 11 -

MUNGO + RUMPLE 10/1/84  
10/31/88

116 [FREELY]

(BOTH:)

117  
118 COLLA VOCE  
MUNGO: 119

FAM-ILY'LL SAY NOW WHICH WAS WHICH CAT. IT WAS MUN-GO-JER-RIE.

HNS/TBN/KYBO

(KYBDS-VIBE)

pp (+BSN)

120

RUMPEL: 121

She Starts

122

122A

W/ Rump's Move AND RUM-PEL TEA-ZER.

8VA

p 3/3 3 3 3 3

123

124

BOTH: 124A

124B

[APPLAUSE]

AND THERE'S NOTHING AT ALL TO BE DONE A-BOUT THAT.

V.S.

SXS.

TRP3

BR SXS.

Tutti

Tutti

TBN/HNS.

COND. [TAD] HE PUTS HER DOWN

-17- MUNGO + RUMPEL 10/1/84

125 DANCE

126

BR SXS.

TICK, TOCK, TICK, TOCK

ED

127

128 To → 137

138 (NO BOON) [ALL:]

AND THERE'S DON'T LET THE... RE...

+ KYBD.

BR SXS.

ED

139

NOTHING AT ALL TO BE DONE ABOUT THAT

FLUTE SOLO

3 11

(TONGUES)

PLow ON

SEGUE AS ONE

(no 114-115)

A

(1)

(2)

(3)

(4)

solo v.  
sop's  
alt's

ten's

bar's

Hilo

Solo flauto

(5)

(6)

solo voice

(7)

(8)

sop's/alt's

I BE-LIEVE IT IS OLD DEU-TER-ON-O-MY

WELL OF

ten's

WELL OF

WELL OF

follow DEMETER

(fl.)

(+ pro.)

Cond.

-3-

Old Deuteronomy

SK, MIC don't say

(B)

relaxious  
LINE

(9) (10) (11) OH O (12)

mp ALL THINGS CAN IT BE REAL-LY NO, YES, HO. HI. OH MY EYE — MY

ten's mp ALL THINGS CAN IT BE REAL-LY NO, YES, HO. HI. OH MY EYE — MY

bari's mp

Kbd. I simile...

arp. is mp

fl. pica.

Graph. mp G add bass. G Fmi G Dmi

u.c. G (bs. 1)

(13) (14) (15) (16) no dim (17)

MIND MAY BE WAN-DE-ING BUT I CON-FESS, I BE-LIEVE IT IS OLD DEU-TE - RO - NO - MY

MIND MAY BE WAN-DE-ING BUT I CON-FESS I BE-LIEVE IT IS OLD DEU-TE - RO - NO - MY

Kbd. I sim.

(fl. pica.) + vibes

(Graph) Ami Bmi C D Bb D

(Bs.)



MUNKUSTRAP

(18) solo boy 1 (19) (20) (21)

OLD DEU-TE-RO-NO-MY'S LIVED A LONG TIME; HE'S A CAT WHO HAS LIVED MA-NY TIMES IN SUC-CES-SION. HE WAS

Clar. Kbd. 1 + ribs G Fmi G Dmi

(22) (23) (24) (25)

FA-MOUS IN PRO-VERB AND FA-MOUS IN RHYME A LONG WHILE BE-FORE QUEEN VIC-TO-RIA'S AC-CES-SION.

add fl. + el. Eng. Hr. Kbd. 2

(ribs) Ami Bmi C D Bb D G

TUGGER

(26) solo boy 2 (27) (28) (29)

OLD DEU-TE-RO-NO-MY'S BU-RIED NINE WIVES AND MORE I AM TEMP-TED TO SAY NINE-TY-NINE; AND HIS

Eng. Hr. + r.c. bnd + fl. G Fmi G Dmi

sim.

(30) (31) (32) (33) **MUNKUSTRAP**

NU-ME-ROUS PRO-GE-NY PRO-S-PERS AND THRIVES AND THE VIL-LAGE IS PROUD OF HIM IN HIS DE-CLINE AT THE

*Kbd. col. chrs.* *sim.*

**(Chorus)** →

*hms*

*p* *Am* *Bmi* *C* *D* *Bb* *D* *G*

*Bs.*

**DONT RUDGE**

**(E)** (34) (35) (36) (37) (38) (39) **MUNKUS TUGGER**

SIGHT OF THY PLA-CID AND BLAND PHY-SIO-GNO-MY WHEN HE STS IN THE SUN ON THE VI-CA-RAGE WALL. THE OLD EX-IT HA-BI-TANT CROAKS "WELL OF

**NO!**  
Ply  
No...

*pp* *pp* *pp* *pp*

*Oo* *Oo* *Oo* *Oo*

*S.A.*

*T.*

*B.*

*Kbd. 1* *gtr.*

*+ piec. ex. bva*

*v.c.* *B.* *G* *F/G* *F/G* *F/G* *G* *F/G* *F/G* *Bb* *Bb* *F/G* *F/G*

*Kbd. 2* *G* *F/G* *F/G* *F/G* *G* *F/G* *F/G* *Bb* *Bb* *F/G* *F/G*

*Bs.*

(F) (TEMPO)

(40) MUMMUS.  
TUGGEE

(41)

(42)

(43)

ALL THINGS CAN IT BE REAL-LY NO! YES! HO! HI! OH MY EYE. MY

Chord progression: G, G, Fmi, G, + vibes/picc., + 72, Dmi

(44)

(45)

(46)

(47)

MIND MAY BE WAN-DEE-NG BUT I CON-FESS I BE-LIEVE IT IS OLD DEU-TE-RO-NO-MY

S.A.

(Sop./alt.)

T.

WELL OF (Ten.)

B.

WELL OF (Bari.)

Chord progression: Ami, Bmi, C, D, Bb, D, G

Chord progression: Ami, Bmi, C, D, Bb, D, G

G

(48) (49) (50) (51)

T. ALL THINGS CAN IT BE REAL-LY NO, YES, HO. HI. OH MY EYE MY

B. ALL THINGS CAN IT BE REAL-LY NO YES HO. HI. OH MY EYE MY

Kbd. 1 all chgs. 1. 23m.

f1/E.Ha./Kbd. 2 84

+pizz +Pppk Dmi

G Fmi G

Handwritten note: f1/E.Ha./Kbd. 2 84

(52) (53) (54) (55)

MIND MAY BE WAN-DER-ING BUT I CON-FESS, I BE-LIEVE IT IS OLD DEU-TE-RO-NO-MY WELL OF

MIND MAY BE WAN-DER-ING BUT I CON-FESS, I BE-LIEVE IT IS OLD DEU-TE-RO-NO-MY WELL OF

Ami Bmi C D Bb D G

f all N.W. Kbd. 3 8

(H) (56)

(57)

(58)

(59)

ALL THINGS CAN IT BE REAL-LY NO, YES, HO. HI. OH MY EYE MY

ALL THINGS CAN IT BE REAL-LY NO, YES, HO. HI. OH MY EYE MY

*N.Y. + gm*  
*2.2.3*

*elac.*  
*hns.*

*(+tpo.)*  
*drs. x.*

*+ ribs*  
*2.*

*Kbd 2*  
*+ ton.*  
*rimo*

*C*  
*C*  
*Bb mi*  
*(+bs. ton.)*  
*C*  
*G mi*

(60)

(61)

(62)

(63)

MIND MAY BE WAN-DE-R-ING BUT I CON-FESS I BE-LIEVE IT IS OLD DEU-TE-RO-NO-MY WELL OF

MIND MAY BE WAN-DE-R-ING BUT I CAN-FESS I BE-LIEVE IT IS OLD DEU-TE-RO-NO-MY WELL OF

*fi.*  
*piell.*  
*8va*

*Kbd. 3*  
*+rb*

*Kbd 2*  
*(ors.)*

*D mi*  
*E mi*  
*G*  
*Eb*  
*G*  
*C*

*+bs. ton.*

Cond.

Old Dexteroamy

SLOW

I (64)

(65)

(66)

(67)

Rit. molto dim. Old Dent.

ALL THINGS CAN IT BE REAL-LY NO, YES, HO. HI. OH MY EYE

ALL THINGS CAN IT BE REAL-LY NO, YES, HO. HI. OH MY EYE

*vibes/Kbd 3 N.W.*

*Rit. molto dim...*

*trm C*

*C*

*Bb 7/8 + 6/8*

*C*

*trm 3*

*Gmi*

(68) (69) (70) (71)

LEGS MAY BE TOT-TE-RY I MUST GO SLOW AND BE CARE-FUL OF OLD DEU-TE-RO-NO-MY

61 COND VOCE

Empty musical staves for vocal parts.

*cls. mp*

*+fla +B+*

*trm 2/4*

*Eb G*

Don't Peke at Me!

1. MINK (SPEAKS) AT DER.

TURN UP MINK!

1 (RECITATION) MUNKUSTRAP

JELLY-CLE CATS MEET ONCE A YEAR ON THE NIGHT WE MAKE THE JELLY-CLE CHOICE, NOW THAT THE JELLY-CLE LEADER JELLY-CLE CATS IS HERE THE CAN ALL RE-JOICE

(TAM. TAM. BB)

(CON.)

DRUM

BRIGHT BRISK

SP. ACCENT.

NO!

124

MAESTOSO (FREELY) *STRAVINSKY*

10 OF THE AVE-FUL BAT-TLE OF THE PEKES & THE POLL-I-CLES TO-GETH-ER WITH SOME ACC-

(SH. EX. 2ND) *2ND DROMIC 2ND*

(V.C. 7) *TRAP*

(+TRAP)

Temp

14 -CUNT OF THE PART-IC-I-PA-TION OF THE PUGS & THE POMS LONG AND THE INT-ER-

(V.C. 8) *TRAP*

(V.C. 9) *TRAP*

\* TEMP

17 -VEN-TION OF THE GREAT RUM-PUS CAT

(Tutti)

(V.C. 10) *TRAP*

(V.C. 11) *TRAP*

(V.C. 12) *TRAP*

125

FAST



SLOW

17. SCS - 17. 20 21 22

19

PESANTE

Musical score for measures 19-22. Includes staves for vocal line (Pic.), piano accompaniment (Tutti), and grand staff with F#mi. markings.

23

24

25

26

(MUNKUS)

THE

Musical score for measures 23-26. Includes staves for vocal line (MUNKUS), piano accompaniment, and grand staff with F#mi. markings.

v.s.

Empty musical staves for continuation of the score.

27

28 29 30 8va - -

PEKES & THE POLL-I-CLES EV-ERY-ONE KNOWS ARE PROUD & IM-PLAC-AB-LE PASS-ION-ATE FOES IT IS

31 32 33 34 LOCO

AL-WAYSTHE SAME WHERE-EV-ER ONE GOES AND THE PUGS & THE POMS AL-THOUGH MOST PEO-PLE SAY THAT THEY

(VIBRASLAP) p.

35 36 8va 37 38 LOCO

DO NOT LIKE FIGHT-ING YET ONCE IN A WAY THEY WILL NOW E A-GAIN JOIN IN-TO THE FRY & THEY

39

DIG IN

40 41

(SPOKEN HIGH PITCH)

BARK! BARK! BARK!

BARK! (SPOKEN) BARK! BARK!

BARK! BARK! BARK!

(KBO'S) (BARKS) (EXIT) (SOUND)

H.H.

42 43 44

UN- TIL YOU CAN HEAR THEM ALL OV-ER THE PARK & THEY

BARK!

BARK!

BARK!

F/c F#m/c C# F#m.

46 47

BARK! BARK! BARK!

BARK! BARK! BARK!

BARK! BARK! BARK!

48 49 50

UN- TIL YOU CAN HEAR THEM ALL OV-ER THE PARK. NOW

BARK!

BARK!

F/C F#m/0 C#7 F#m

51

52 53 54 (SPOKEN)

ON THE OC-CAS-ION OF WHICH I SHALL SPEAK AL-MOST NO-THING HAD HAP-PENED FOR NEAR-LY A WEEK AND

Handwritten musical notation for piano accompaniment, including a circled "KAY/VC" and a circled "BASS" in the left hand.

55 56 57 58 (SUNG)

THAT'S A LONG TIME FOR A POL OR A PORE THE BIG POL-ICE DOG WAS A-WAY FROM HIS BEAT I

Handwritten musical notation for piano accompaniment, including a circled "C. BAY" in the left hand.

59 60 61 62 (C. BAY)

DON'T KNOW THE REA-SON BUT MOST PEO-PLE THINK HE'S SLIPPED IN-TO THE WEL-LING-TON ARMS FOR A DRINK AND

Handwritten musical notation for piano accompaniment, including a circled "C. BAY" in the left hand.

63

Slower

~~ATT.~~

64

65

66

NO ONE AT ALL WAS A BOY ON THE STREET WHEN A PEKE AND A FOLL-LOLE HAD PINKED TO MEET

Handwritten musical score for measures 63-66. The score includes a vocal line with lyrics and a piano accompaniment. The piano part features a xylophone section in the right hand and a bass line in the left hand. A 'Rit.' (Ritardando) marking is present in the piano part.

67

~~FRONT~~

2

68

69

70

THEY

Handwritten musical score for measures 67-70. The score includes a vocal line with lyrics and a piano accompaniment. The piano part features a xylophone section in the right hand and a bass line in the left hand. Annotations include 'TRIANGLE' and 'VIBRATO' in the xylophone part, and 'SOFT. SX' in the bass line.

71

COLLA VCE

RE-RETREAT

72

73

74

75

TEMPO

DID NOT ADVANCE OR EXACTLY RETREAT BUT THEY GLARED AT EACH OTHER AND SCRAPPED THEIR HIND FEET AND STARTED TO

Handwritten musical score for measures 71-75. The score includes a vocal line with lyrics and a piano accompaniment. The piano part features a xylophone section in the right hand and a bass line in the left hand. Annotations include 'GLASS' in the xylophone part and 'KBO' in the bass line.

76

77

78

Musical score for measures 76-78. The score includes vocal lines and piano accompaniment. The vocal lines feature the following lyrics:

- ONE PEKE
- BARK
- ONE POLICIE
- BARK
- BARK
- BARK
- KISS

The piano accompaniment consists of two staves with various musical notations including chords and melodic lines.

Musical score for measures 79-81. The score includes vocal lines and piano accompaniment. The vocal lines feature the following lyrics:

- UN- TIL YOU COULD HEAR THEM ALL O-VER THE PARK. & THEY
- BARK
- BARK
- WD BARK
- F1C
- (+GR4/B3)

The piano accompaniment consists of two staves with various musical notations including chords and melodic lines.

83

84

BARK

BARK

BARK

BARK

BARK

BARK

LET  
86

UN-

TIL YOU COULD HEAR THEM ALL

' O- VER THE PARK. NOW THE

NO BARK

BARK

SMALLER - - - but don't stop!

# BARK

UP BARK

F/C



98

~~LOWER~~

89

90

91

PEKE ALTHO' PEO-PL E MAY SAY WHAT THEY PLEASE IS NO BRITISH DOG BUT A HEA-THEN CHI-NESE AND

KISS/VIBES

BASS

92

93

94

SO ALL THE PEKES WHEN THEY HEARD THE UP-ROAR SOME CAME TO THE WIN-DOW SOME

95

8v2 - 96

97

LOCO

CAME TO THE DOOR THERE WERE SUB-LY A DOZ-EN MORE LIKE LY A SCRE AND TO-

99 100 101

-GROAN-ER THEY START-ED TO GRUM-BLE AND WHEEZE IN THEIR HUFF-ER-Y SWIFF-ER-Y HEA-THEN CHI-NESE BUT A

102 103 104 105

TER-RI-BLE DIN IS WHAT POLL-I-CLES LIKE FOR YOUR POLL-I-CLE DOG IS A DOOR YORK-SHES TYKE

V.S.

REDUCED

MEN: ↓

106 107 108 109

THEY SHOULD BE DUMB BUT UNFORGETTABLE

THERE ARE THERE ARE

(TAMBOURINE)

(BAGPIPES)

(+ TEN. + BASS)

PROPH. KEY-BASS

DRUMS (MILITARY)

110 111 112 113

DOGS OUT OF EV'RY NA-TION THE IR-ISH THE WELSH & THE DANE. THE

DOGS OUT OF EV'RY NA-TION THE IR-ISH THE WELSH & THE DANE. THE

(+ TRPTS BRN) (Sax)

mf B F#7/B B F# #C#7 F#

ASC IN STRIP

114

115 116 117

RUS-SIAN, THE DUTCH, THE DAL-MA-TION AND EV-EN FROM CHI-NA & SPAIN THE

RUS-SIAN THE DUTCH THE DAL-MA-TION AND EV-EN FROM CHI-NA & SPAIN THE

(acc)

... (Sms)

A E B B/D# E E/F#

118

119 120 121

POOD-LE THE POM, THE AL-SA-TION & THE MAS-TIFF WHO WALKS ON A CHAIN

POOD-LE THE POM, THE AL-SA-TION & THE MAS-TIFF WHO WALKS ON A CHAIN. & TO

(+00.)

MUNMUS.

SUBSON

B F# B F# C#7 F# F#/E

132

123

124

125

ALL BOYS:

(+OBOE could play) Bva. "PLAIN" THAT MY

THOSE THAT ARE FRIS-KY & FROL-LI-CLE LET MY MEAN-ING BE PER-FECT-LY PLAIN THAT MY

(SXS)

B/O# F# B A/B

126

127

128

129

PUNCH THIS ONE!

SHORT

(MUNKUS)

NAME IT IS LIT-TLE TOM POLL-IC-LE & YOU'D BET-TER NOT DO IT A- GAIN. — AND HIS

(+TRUMPET) NAME IT IS LIT-TLE TOM POLL-IC-LE & YOU'D BET-TER NOT DO IT A- GAIN. —

(TRUMPET)

B F# B B A

(Drum)

130

131 132 133

3 RAW SCOT-TISH COU-SINS ARE SNAP, P. ERS AND BY ERS AND EV-RY DOG JACK OF THEM NOT A BLE FIGHT-ERS AND

134

135 136 137

SO THEY STEPPED OUT WITH THEIR P.P. ERS IN OR-DEL PLAYING WHEN THE BUG CON-NETS COME O-VER THE BOR-DEL

SPROZEN

138

139

OB/TRE/KBPS

140

141

142

143

TAMB.

OPERA + ORCHESTRATION

+ TEN. + BARI.

145

146

147

START OUT WITH (MUNKUS.)

THEN THE

148

148

149

150

152

OPT. BVA

RICK & THE POMS HELD NO LONG-ER A-LOOF, BUT SOME FROM THE BAL-CONY SOME FROM THE ROOF, JOINED IN-TO THE DN WITH A

(TON)

(TOS)

(SXS)

F#mi.

C#7/F#

F#mi.

C#

-140-

153 154 155

S.A. BARK! BARK! BARK!

T. BARK! BARK! BARK!

B. BARK! BARK! BARK!

(+ BRASS)

f (PIANO)

156 157 158

S.A. W- TIL YOU COULD HEAR THEM ALL OV-ER THE PARK.

BARK!

T. COFFEE READY

B. BARK! (+ WIND) (OR LEAD)

(PNO. + HARPSI.)

F/C F#m/C# G#7 F#m



159

160

161

"USEFUL" sound

HUFF-ER-Y SNUFF-ER-Y HUFF-ER-Y SNUFF-ER-Y HUFF-ER-Y SNUFF-ER-Y

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

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

(+ SR.)

162

163

164

UN - TIL YOU COULD HEAR THEM ALL ON-ER THE PARK NOW

HUFF-ER-Y SNUFF

BARK! BARK!

BARK! BARK!

(+ SR.) OR LEAD

F/c F#m/c C#7 F#m

*Dissonance*

165

GRANDLY

166 167

WHEN THOSE BOLD HE-ROES TO-GETH-ER ASS-EM-BLED, THE TRAF-FIC ALL STOPPED & THE

*Tutti*

*Don't hurry*

*F#mi* *F#mi*

168 169 170

UN-DER-GROUND TREM-BLED & SOME OF THE NEIGH-BORS WERE SO MUCH A-FRAID THAT THEY

*GO GO*

*C#7* *F#mi* *F#mi*

171

STAR-TED TO RING UP THE FIRE BRIG-ADE WHEN

*F#mi* *C#7* *F#mi*

373

MOLTO RALL...

SUD-DEN-LY UP FROM A SMALL BASE-MENT FLAT, WHY WHO SHOULD STALK OUT BUT THE

THE

THE

THE

MOLTO RALL.

Bui

E7

A

D

G

C#7

176 LENTO

GREAT

RUM-PUS

CAT

HIS

GREAT

RUM-PUS

CAT

1 2 3 4 5

OFF

GREAT

RUM-PUS

CAT

LENTO

GREAT

RUM-PUS

CAT

(AS CAT LANDS)

-144- TAMP

178 LENTO - COLLA VOCE - FREELY

179 180 181

EYES WERE LIKE FIREBALLS FEARFULLY BLAZING HE GAVE A GREAT YAWN AND HIS JAWS WERE AMAZING AND

DISCONTINUED EYES NOTE

CLARINET (BASSOONS)  
(COLLA VOCE)

182 183 184 185

WHEN HE LOOKED OUT THRU THE BARS OF THE AREA, YOU NEVER SAW ANYTHING FIERCER OR HAIRIER AND

FULL VALUE NARR:

(CONT.)

Rall.

186 TEMPO - FASTER (A BIT MORE BREATHING)

187 188 189

WHAT WITH THE GLARE OF HIS EYES & HIS YAWN-ING, THE PEKES & THE POL-LI-CLES QUICK-LY TOOK WARN-ING, HE

PIANO + PROP. (HARPSI.)

Xylo

+ VC. Pizz

cresc.

(190) (191) (192) (193)

LOOKED AT THE SKY AND HE GAVE A GREAT LEAP AND THEY EV<sup>2</sup>.RY LAST ONE OF THEM SCAT-TERED LIKE SHEEP

Kbd 1-2, v.c., str., xylo.

+ cl. pno.

f.

F#mi C#7 (+ tpts. F#mi)

V (194) (195) (196) (197)

AND

f. ob. cl.

+ piece.

(Kbd. 2)

bns. + B+ xylo.

Kbds

(198) (199) (200) (201)

WHEN THE PO-LICE DOG RE-TURNED TO HIS BEAT THERE WAS-N'T A SIN-GLE ONE LEFT ON THE STREET.

Kbds. / v.c.

F/C

Bmi E A D F#mi C#7 F#mi

(W) (202) (203) (204) (205) (slight accel...)

(206) (207) (208) (209) NARR. B' Piece

THEY: DUEN NARR. SA TB ALL

dim.... (discords)

(To 211-217)

Slow in 6

(214) (215) (216) (217)

HAIL AND ALL POW'R TO THE GREAT RUM-PUS CAT.

-OR-5"

Slower - very free

(217) [DEUTERONOMY] (218) (219) (220)

SEL-LI-CLE CATS AND DOGS ALL MUST POL-LI-CLE DOGS AND CATS ALL MUST LIK

Empty musical staff

(217) (218) (219) (220)

*trns/tbns. F#mi*  
*Kbd 2,3 mf*

*G/F#*

*E/F#*

*F#mi*

*v.c. (b3)*

(221) (222) (223) (224) *(A tempo) (♩ = ca 90)*

UN-DER-TAK-ERS COME TO DUST

Empty musical staff

*bell tree*

*fls. picc. hq*

*AMER FLY*

*(sound effect) CRASH*

*Kbd. N*

*+ timp. roll*

*2/S.*

Empty musical staves

(225) (226) (227) (228)

TIEK DOWN

ROAD STOP  
BUILT NO STOP

*Kod. 1*

*bs.*

*drs.*

*p.*

*vic. 7. 4 b*

(229) (230) (231) (232)

"HIGHER" (Demi)

*drs.*

(SEGUE)



JELLYCLE BALL

TURN DOWN MONITOR

DEPT. AND ... MUSIC ...

SLOW 15 285

[SLOW - GRADUAL ACCEL.]

WLSSES (IN 2)

Flute staff with notes, dynamics (p, mf), and articulation marks (accents).

Staff with long horizontal lines, possibly representing sustained notes or breath marks.

Piano accompaniment staff with a vertical bar line and some faint markings.

Flute staff with notes numbered 5 through 9.

Staff with long horizontal lines, similar to the second system.

Piano accompaniment staff with a vertical bar line.

-150-

R 4373 L802 '82

# POEM

COND. [NOT TOO SLOW]

## JELLY BALL

-2-

(A) ~~TO BE~~ BROKEN UP IN GROUPS AND SOLOS  
(DEUTERONOMY) 10 (DEUT. VELLTORZA SELLABUS) 11 12

JEL-LI-CLE CATS COME OUT TO-NIGHT, JEL-L-CLE CATS COME ONE COME ALL, THE

DEUT. VELLTORZA, SELLABUS, AND MUNAVSTRAD

JEL-LI-CLE MOON IS SHIN-ING BRIGHT JEL-LI-CLES COME TO THE JEL-LI-CLE BALL.

ALONZO

JEL-LI-CLE CATS ARE BLACK AND WHITE JEL-LI-CLE CATS ARE RATH-ER SMALL,

(+BYA)

FORCA LAGUB

JEL-LI-CLE CATS ARE MER-RY AND BRIGHT AND PLEAS-ANT TO HEAR WHEN WE CAP-ER-WAUL.

COND.

JELLY CAT BALL

MUNSTRAP

25 SKEMBLESHANKS 26 27 ~~POUNCE~~ 28 MESTOFFLEES

JEL-LI-CLE CATS HAVE CHEER-FUL FAC-ES, JEL-LI-CLE CATS HAVE BRIGHT BLACK EYES. WE

29 30 (RL) 31 32 VIBES

LIKE TO PRACTICE OUR AIRS AND GRACES AND WAIT FOR THE JEL-LI-CLE HOOK TO RISE.

33 DOWN MID MONKSTRAP

35 TUMBLE 36

JEL-LI-CLE CATS DE-VE-LOP SLOW-LY JEL-LI-CLE CATS ARE NOT TOO BIG,

37 ASPARAGUS 38 39 ~~MUNSTRAP~~ 40 DELICIOUS

JEL-LI-CLE CATS ARE AD-LY PO-LY, WE KNOW HOW TO DANCE A GA-VOTTE AND A JIG UN-

**E** *WIND* *WIND TO FACE THE SOON*  
 BOMBALURINA 42 43 44  
 -TIL THE JEL-LI-CLE MOON AP-PEARS WE MAKE OUR TOI-LETTE AND TAKE OUR RE-POSE

JELLY CATS  
 JENNY AND GOTS 45 46 47 48  
 JEL-LI-CLES WASH BE-HIND THEIR EARS, JEL-LI-CLES DAY BE-TWEEN THEIR TOES.

*MISS* *(BASS)* *(CONGA)*

**F** *WIND* *WIND TO FACE THE SOON*  
 VICTORIA 49 50 51 52  
 RUMPLETEAZER  
 JEL-LI-CLE CATS ARE WHITE AND BLACK JEL-LI-CLE CATS ARE OF MOD-ER-ATE SIZE,

*WIND* *WIND TO FACE THE SOON*  
 POUNCIVAL 53 54 55 56 ALL  
 LASSANDRA  
 JEL-LI-CLES JUMPLING A JUMP-ING JACK, JEL-LI-CLE CATS HAVE MOON-LIT EYES, WE'RE

TUPILATE

COND.

-5-

JELLYCLE BALL

G

D. N. P. [SKIP IN]

ALONZO  
MUNKUS

57 58 59 60

QUI-ET E-NOUGH IN THE MORN-ING HOURS, WE'RE QUI-ET E-NOUGH IN THE AF-TER-NOON RE-

FLS  
VIBS

61 62 ALL 63 64

-SEAY-ING OUR TEAP - SI CHOR-EAN POWERS TO DANCE BY THE LIGHT OF THE JEL-LI-CLE MOON.

FLS  
VIBS  
LUTE  
WITTLER  
KBD  
(+SVA)

H PLATO

66 67 68

JEL-LI-CLE CATS ARE BLACK AND WHITE, JEL-LI-CLE CATS (AS WE SAID) ARE SMALL, IF IT

FLS  
VIBS  
CLOCK

69 70 71 72

HAP-PENS TO BE A STORM-Y NIGHT, WE WILL PRACTISE A CAR-ER OR TWO IN THE HALL, IF IT

-154-

I

74 RUBBER 75 76 (ALL)

HAP-PENS THE SUN IS SHIN-ING BRIGHT YOU WOULD SAY WE HAD NOTH-ING TO DO AT ALL, (WE ARE)

77 78 79 80

REST-ING AND SAY-ING OUR-SELVES TO BE RIGHT FOR THE JEL-LI-CLE MOON AND THE JEL-LI-CLE BALL.

# RITUAL

COND. BOOTH GIRLS 8VB

JELLY BALL

-7-

DOUBLE

[SING] SOME BVA - - - - - SOME BVA - - - - -

JEL-LI-CLE CATS COME OUT TO-NIGHT JEL-LI-CLE CATS COME ONE COME ALL, THE

JEL-LI-CLE MOON IS SHIN-ING BRIGHT. JEL-LI-CLES COME TO THE JEL-LI-CLE BALL.

[SLOWER] (DELIBERATE) SOME BVA - - - - - (SOP BVA this phrase only)

BOOTH GIRLS AS WRITTEN JEL-LI-CLE CATS COME OUT TO-NIGHT, JEL-LI-CLE CATS COME ONE COME ALL, THE

JEL-LI-CLE MOON IS SHIN-ING BRIGHT, JEL-LI-CLES COME TO THE JEL-LI-CLE BALL.

COND.

Roll of the M.S., J. Montroll - 8-

JELLCIE BALL

JB [A TEMPO]

MESMERIC

Handwritten musical score for measures 97-100. The top staff contains a melodic line with notes and rests. The bottom staff is for piano accompaniment, featuring chords and a 'Tom d.' (tom drum) part. Handwritten annotations include 'Hyp Roll' and 'pp' (pianissimo).

Handwritten musical score for measures 101-104. The top staff continues the melody. The bottom staff includes piano accompaniment and a 'T.M.' (tom) part. Handwritten annotations include '8va' (octave), 'NO VIBES' (no vibraphone), 'OPHET' (ophicleide), and 'Articulate'.

Handwritten musical score for measures 105-108. The top staff shows the melodic line. The bottom staff features piano accompaniment and a 'T.M.' part. Handwritten annotations include 'PNO VIBES' and 'P.HET'.

Handwritten musical score for measures 109-114. The top staff contains the melody. The bottom staff includes piano accompaniment and a 'T.M.' part. Handwritten annotations include 'DIM' (diminuendo), 'TURN WITH PIANO', and 'STAGE WITH WARNING'. A large circle is drawn around the bottom staff from measure 113 onwards.



COND.

[MOONLIGHT] Easter

-9-

115 116 117 118 6

W. CLAR. (B.D. 2nd)

FLUTE

VIOLIN

VIOLA

CELLO

CONTRABASS

SOLO

119 120 121 122

[PADING] [PADS] GLASS NO. 70 BRON

TR. TAMB.

DRUMS

SOLO

[COUNT-OFF] UMBR BASS

123 124 125 126

COND. + TBN + HN

(1st Pass end.)

-10-

JELICLE BALL

82 (+8VA)

127 128 129 130

1. Egyptian or  
Saxophone

Bourree

131 132 133 134

2.

2) 114-117 (+8VA) (CLAW SECTION)

135 136 137 138

3. Recorder  
Cello

4. TAMBOURINE

139 140 141 142

2nd Pass

TAMBOURINE

-159-

COND.

**D2** [STEP-LOOK-LOOK]

Handwritten musical score for measures 143-146. The score includes staves for Violin I (Vn I), Violin II (Vn II), and Piano (P). Measure numbers 144, 145, and 146 are marked above the notes. The word "ATTACCA!" is written above the Vn I staff at the beginning of measure 144.

Handwritten musical score for measures 147-150. The score includes staves for Violin I (Vn I), Violin II (Vn II), and Piano (P). Measure numbers 148, 149, and 150 are marked above the notes. The lyrics "STAY STAY IT'S OK" are written above the Vn I staff, with "STAY" appearing twice.

Handwritten musical score for measures 151-154. The score includes staves for Violin I (Vn I), Violin II (Vn II), and Piano (P). Measure numbers 152, 153, and 154 are marked above the notes. The text "RUBATO" and "BPM RUKS" is written above the Vn I staff. The piano part features large, sweeping slurs across the bottom two staves.

55 (+81A) +PICC

156. 157 158

BELL TREE

LARGE

HNS. KBD

F2 [MINUET] Bell Tree

159 160 161 162

TAMB.

163 164 165 166

TURBULENCE

FRAG.

Piano

G2 [PIROUETTES]

Handwritten musical score for measures 167-170. The top staff contains the main melody with notes and rests. The middle staff contains a woodwind part with notes and rests. The bottom staff contains a piano accompaniment with chords and bass lines. Measure numbers 168, 169, and 170 are written above the top staff.

Handwritten musical score for measures 171-172. The top staff contains the main melody. The middle staff contains a woodwind part with notes and rests, including the instruction "PICC (8VA)". The bottom staff contains a piano accompaniment with notes and rests, including the instruction "(+8VA) (ARCO)". A handwritten note "123 British Airman" is written above the top staff.

Handwritten musical score for measures 174-176. The top staff contains the main melody with notes and rests, including the instruction "OBOE". The middle staff contains a woodwind part with notes and rests. The bottom staff contains a piano accompaniment with notes and rests. Measure numbers 174, 175, and 176 are written above the top staff.

COND.

H2

MINUET II

(LOOK-ARMS FORWARD)

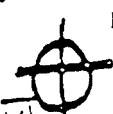
JELLY BEAN

Musical score for the first system, measures 177-181. Includes piano (p), forte (f), and dynamic markings. The piano part features a melodic line with slurs and ties.

Musical score for the second system, measures 179-184. Includes dynamic markings like *f* and *mp*. The piano part continues with a steady rhythmic accompaniment.

Musical score for the third system, measures 182-185. Includes dynamic markings like *f* and *mp*. The piano part features a melodic line with slurs and ties. The system concludes with a double bar line and a repeat sign.

FIGURE SHOULD NOT  
BE CHANGED



RECCE

MISTOFFELES

pirouettes - P

SLOW  
er

Handwritten musical notation for the first system, featuring a treble clef and a staff with notes and rests.

Handwritten musical notation for the second system, including a piano (*p*) dynamic marking and the word "dubiole".

Handwritten musical notation for the third system, with a "9-12" marking and the word "POUNCEVAL".

Handwritten musical notation for the fourth system, including the word "SIBBONS".

Handwritten musical notation for the fifth system, including the word "XYLOPHONE".

7 3 ACRO PASS

U

Handwritten musical notation for the first system, featuring a treble clef staff with notes and a bass clef staff with chords. Includes the handwritten label "ACRO (Acro?)".

Handwritten musical notation for the second system, including a treble clef staff with notes and a bass clef staff with chords. Includes handwritten labels "RENEFICIAL", "ACRO (Acro?)", "pianos", "(PLANS)", and "WW".

Handwritten musical notation for the third system, including a treble clef staff with notes and a bass clef staff with chords. Includes handwritten labels "FRANTIC & COOL" and "BARCELONA".

Handwritten musical notation for the fourth system, including a treble clef staff with notes and a bass clef staff with chords. Includes the handwritten label "LITTLE".

Handwritten musical notation for the fifth system, including a treble clef staff with notes and a bass clef staff with chords. Includes handwritten labels "(BUM WIGGLE)", "No 2000", "203", "204", and "Honky Tonk" with an arrow pointing to the right.



COND.

[LITTLE BRIGHTER] (IN 4)  
[HONKY TONK]

ALL ABOUT -17-

JELLY BEAN BALL

205 206

Bom Solo FL. PRO.

207 208

(FO)

209 210 211 212

LADIES DIAGONAL FL. PRO.

ROCK EL. PRO.

(Go)

COND.

[DONNA + REPRUSE]

-18-

JELICIE BALL

(+87A)

213 214

215 216

C/Bb HNS. CAL

[5] [SEXY SLITHERY WALK]

217 218 219 220

HNS. CELLO, KBD.

WELL SO SOUNDS

COND.

JELLY BALL

~~COND.~~  
(HOLD BACK) (IN 2)

221 (LEGATO) 222 223 224

SPICY BELLES

Handwritten notes: *SPICY BELLES*, *FEEL*, *HN I*, *Bb*, *Alm*, *b.*

225 226 227 228

SPICY FIRST F

1<sup>ST</sup> SPIKY

Handwritten notes: *SPICY FIRST F*, *1<sup>ST</sup> SPIKY*, *HN I*, *(+GR) Fm*

229 230 231 232

(Fm) Cmb. Dmb.

Handwritten notes: *(Fm)*, *Cmb.*, *Dmb.*

XYLO  
OB,  
TPT 4/8,  
EL. PRO

234 235 236

2nd picky

237 238 239

[WALK-STUT]

XYLO, OB,  
TPT 4/8,  
EL. PRO

237 238 239

241 242 243

FLS, KBD.

COND.

JELLYE BALL

~~WARBLING DENTS~~ (IN 3)

WARBLING DENTS

244

245 246 247 248 249 250

+CL. +OB. +OB, CL, VIBES +OB, CL. CLAR. OB, VIBES

250

251 252 253 254

FL, HN, PNO. BSN. CL. TRB.

255

256 257 258 259

TRB. BELLS E.H. CL.

170-

COND. Victor [Wheatfields] (IN 3)

JELLY BEAN BALL

Violin I  
Violin II  
Viola  
Cello  
Bass

Musical notation for Violin I and Violin II, measures 260-263. Includes first endings marked '27'.

Musical notation for Viola and Cello/Bass, measures 260-263. Includes a '(CONT.)' marking.

Musical notation for Piano, measures 260-263. Includes chord markings like 'Eb' and 'Bbm'.

Musical notation for Violin I and Violin II, measures 264-267. Includes first endings marked '27'.

Musical notation for Viola and Cello/Bass, measures 264-267. Includes a 'Tutti' marking.

Musical notation for Piano, measures 264-267. Includes a 'Rit.' marking.

Musical notation for Violin I and Violin II, measures 268-271. Includes first endings marked '27'.

Musical notation for Viola and Cello/Bass, measures 268-271. Includes a 'VIBRATI' marking.

Musical notation for Piano, measures 268-271. Includes a 'RALL' marking and chord markings like 'Fm', 'Ab', 'Bb', 'Gb'.

GO ON →

YES

Chorus (2nd ending)

JELLY BELLS

COND  
[SENSUAL SECTION-VERY SLOW]  
(IN 2)

274 275 276 277

DRUMS

TR

BS

278 (NO VIB.) 279 280 281

TR

BS

282 283 284 285

JELLY BELLS I

VIBES

JELLY BELLS II

TR

BS

(JELLY BELLS)

287 288 289

[SET TEMPO] (IN 3)

290 291 292

REACH UP

IN TEMPO

TRP (IN 4) Pop-ups (TWINS)

OBOE

WARM CAMERA

IN TEMPO

PNO, CELLO

293

FLUTE (MISTOFF) 294

XYLO 295

Sknd.

HORN

CLAR



296 297 298 299

TPT

3 KBS

TUNICLE

PROPHET

300 301 302

+ PICC 8VA

TPTS

HNS

+ CELLO

303 304 305

ACCEL - - - - -

SMALL PIANO

PICK UP A LITTLE

KBS

+ GTR

BS:

ACCEL - - - - -

COND.

JELLY BALL

[X] [EMPO] (IN 4) [JUDDERS]

306

307

308

309

Handwritten musical score for measures 306-309. The system includes a vocal line with lyrics "JIT-B" and "CONT.", a piano accompaniment with dense chords, and a bass line with long notes.

Handwritten musical score for measures 310-313. The system includes a vocal line with lyrics "XES" and "3/3", a piano accompaniment, and a bass line.

Handwritten musical score for measures 314-317. The system includes a piano accompaniment and a bass line.

Handwritten musical score for measures 318-321. The system includes a piano accompaniment and a bass line.

COND. I. COPLAND

III. -21-

JESSIE DALL

V. [COPELAND H. DRAW BOW] (IN 4)

900 100 100 100 100 100

YLO

318 319 320 321

2S  
FA  
1S (SVA)

318 319 320 321

2

322 323 324 325

[PENELOPE]

2x "WRAP"

AA [HEAD ROLLS] (IN 4)

Handwritten musical score for measures 326-331. The score includes staves for TPT, SOPRANO, and PNO. The piano part features a complex rhythmic pattern with notes beamed together. Chord symbols are written below the piano staff: Fm, Bb, Eb, Fm, Gb, and Fm. A handwritten note "(+ FILTER SWEEP - PROPHET)" is written above the piano staff. Measure numbers 326, 327, 328, 329, 330, and 331 are marked above the staves.

CASTLE [ACRO SECT.]

Handwritten musical score for measures 342-346. The score includes staves for TPT and PNO. The piano part features a complex rhythmic pattern with notes beamed together. Chord symbols are written below the piano staff: Cb, C, Fm, Fm, Gb, and Eb. A handwritten note "Acro" is written above the piano staff. Measure numbers 342, 343, 344, 345, and 346 are marked above the staves.

Handwritten musical score for measures 347-351. The score includes staves for TPT, TENOR, and PNO. The piano part features a complex rhythmic pattern with notes beamed together. Chord symbols are written below the piano staff: Fm, Db, Gb, Cb, C, and F. A handwritten note "(WHISTLE)" is written above the piano staff, and "DRUM FILL -->" is written below the piano staff. Measure numbers 347, 348, 349, 350, and 351 are marked above the staves.

THIS IS NOT TUGGER

JELLY BEAN

COND.

BB

[WALK CROSSOVERS] (BIG MEN)  
(IN 4)

[BIG MEN]

-29- (1222 2.98)

352

353

(CONT.)

(BODY RHYTHM)  
SAME

DRS (CONT.)

354

355

356

357

358

359

Mimic Tam

~~(GALS UPSTAGE) (CLARENCE)~~  
(IN 4)

30

31

32

F# B C# F# B

(SYN. TUBA)

33

34

35

LADY'S LATIN

Lady-Latin

B C# F# B C#

(+HNS f) (NO TENORS)

36

37

F# B C#

COND.

JELLY BALL

[STEP-KICK] (IN 4)

CC

368 369 370 371 (+ HNS BYD)

DRINK A BIT

372 373 374 375

(NO PNO)

(+ CELLO) (NO CELLO) (+ CELLO)

DRUM FILL (NO VC)

(BUILD-UP STEP)

376 377 378 379

HOARNS

GTR

COND.

-32-

JELLY BEAN

DD [14 4] GUITAR STEP

380

OLE

HNS

Guitar Step

D<sup>b</sup>/C

Cm

Db

384

ATTITUDE

SHOULDER

B<sup>b</sup>/C

Cm

385

B<sup>b</sup>

Cm

388

TUGGER BOYS

THIS IS NOT THE BOYS THAT WE SEE

HNS

A<sup>b</sup>/C

389

A<sup>b</sup>/C



COND.

-33-

JELLYCLE BALL

Handwritten musical score for "Jellycle Ball". The score is arranged in systems, each containing a vocal line and a piano accompaniment line. The piano part includes a grand staff with a triangle (TRI) and a double bass (DB) section.

Measures 390-392: Vocal line with notes and rests. Piano accompaniment includes chords and a rhythmic pattern. Handwritten notes include "D/C" and "6/c".

Measures 393-395: Vocal line continues. Piano accompaniment features a steady bass line and chords. Handwritten notes include "D/C", "6/c", and "G/c".

Measures 396-399: Vocal line concludes. Piano accompaniment includes a section marked "SLIGHT ROLL" and "DAUM FILL". Handwritten notes include "D/C", "6/c", and "G/c".

Measures 400-405: Final section of the score. Piano accompaniment features a grand staff with a triangle (TRI) and a double bass (DB) section. Handwritten notes include "D/C", "6/c", and "G/c".

Handwritten annotations include "D/C", "6/c", "G/c", "DAUM FILL", and "SLIGHT ROLL".

COND.

~~PRINCESS LOUISE~~ (IN 4)  
DIG IN

tough section  
TTAB 84 to dance

400

401

402

CONG BELL

(CONT)

A7

G7

F#7

G7

(SIM)

PUNCA PUNCA

Punca Punca

403

404

405

G7m

E7m7

A7

406

407

D

E7

A7

AD DRUM FILL

COND. PAWS

JELICLE BALL

~~PAWS~~ PAWS (Cl. Time)

408

409

AD A/C Db Eb

410

411

AD A/C Db Eb

412

413

5x

THNS

DRUM FILL

10.1.

AD Db Eb A

DRUM FILL Eb

[~~BRASS~~]

Handwritten musical score for the first system, measures 41-45. It features a vocal line with a slur over measures 41-45 and a piano accompaniment. The piano part includes chord markings: A, A/C#, D, and E. The tempo is marked 'Allegretto'.

Handwritten musical score for the second system, measures 46-50. It features a vocal line with a slur over measures 46-50 and a piano accompaniment. The piano part includes chord markings: A, A/C#, D, E, and B7. The tempo is marked 'Allegretto'.

Handwritten musical score for the third system, measures 51-56. It features a vocal line with a slur over measures 51-56 and a piano accompaniment. The piano part includes chord markings: Bb, Eb/B, F5, Bb, and Eb/B. The tempo is marked 'RALL' (Ritardando) and 'RALL'. There are handwritten notes: 'WATCH PIANO' and 'New Melody Part' circled in a bubble.

COND. GRAND

JELICIE BALL

**FF** [WARSAW CONCERTO] (IN 2)  
(+JEL. BELLS)

422 423 424

*A DOME BROADEN*

bb

425 426 427

*poco*

*Leg. rit.*

*C/bb*

428 429

*PICC. C/100. F/BP.*

*C/bb*

COND.

(Piano)

-38-

JELLYBE SAL

PULLING OFF THE

FLOR (FLOR) WIG

GG

Musical notation for measures 430-433. Includes vocal line with notes and lyrics, and piano accompaniment. Measure numbers 430, 431, 432, and 433 are marked above the vocal line. The piano part features chords and melodic lines.

Musical notation for measures 434-435. Includes vocal line with notes and lyrics, and piano accompaniment. Measure numbers 434 and 435 are marked above the vocal line. The piano part features chords and melodic lines.

Musical notation for measures 436-437. Includes vocal line with notes and lyrics, and piano accompaniment. Measure numbers 436 and 437 are marked above the vocal line. The piano part features chords and melodic lines.

SWISS PASSE TRAVANT

COND.

[IN 2.]

HH

Swiss / Pick Road

part curtain

438 439 440

news down

ARABESQUE

442 443

444 445

-OND. SIMON & SCHUSTER

JELLY BEAN BALL

SPIN

[I] [ALL DANCE TOGETHER] WALK SPIN

446 447 448 449

WALK

DRUM FILL - - - - -

1-2-3's

450 451 452 453

WALK

SIXES

ACCEL

454 455 456 457

ACCEL

BB AB BB AB BB AB BB AB

Don't  
forget  
the  
drum



COND. G. MAZAS

ACCEL

Musical score system 1 (measures 458-461). Includes piano and violin parts with dynamic markings *pp* and *mf*.

ACCEL

Musical score system 2 (measures 442-445). Includes piano and violin parts. Measure 444 is marked *mf*. The text "DON RICARD" is written above the piano part.

APPLAUSE SEQUE

Empty musical staves for the continuation of the piece.

REPRISE

A WHIP TO THE LIGHT

SLOWLY ... → L to R

Musical staff with measure numbers 2 and 3.

Musical staff with piano accompaniment and notes: + V.C., + G.S., + B.S., + H.N., (ELEC. PNO)

Musical staff with notes: 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

Musical staff with notes: EX: SOLAR (esp.), (CONT.)

Musical staff with notes: 9, EX: (CONT.), GIRL 1: (JELLY LO RUM), COE → YOU

Musical staff with notes: (CONT.)

12A

12B

12C

12D

GIRL 2: (STILL BUB)

SEE THE ~~CORNER~~ OF HER COAT IS TORN AND STAINED WITH SAND AND YOU

Handwritten musical score for measures 12B-12D. It includes a vocal line with lyrics, a guitar line with chords and a circled 'FIRST C.', and a piano accompaniment with chords and dynamics like '+MUS.' and '+TRM.'. A handwritten note 'give space' is written on the right side.

12E

12F

12G

12H

SEE THE COR-NER OF HER EYE TWIST LIKE A CROOK-ED PIN

Handwritten musical score for measures 12E-12H. It includes a vocal line with lyrics, a guitar line with chords and a circled '(FIRST C.)', and a piano accompaniment with chords and dynamics like '+MUS.' and '+TRM.'. A handwritten note 'AS CATS' is written on the right side.

12I

12J

AS CATS

Handwritten musical score for measures 12I-12J. It includes a vocal line with lyrics, a guitar line with chords, and a piano accompaniment with chords and dynamics like '+MUS.' and '+TRM.'. A handwritten note 'AS CATS' is written on the left side.

With ARMS UP

HERZABELLA KEY.

13 MOLTO RUBATO  
W/ BETTY'S FOOT

14 ~~ARMS UP~~

15 STEP

16

(FOOT STAMP)

E.V.G. KN.

PROP. (LOW STRS) + EL. PNO

(2ND FOOT STAMP)

18

19

20 (HAND TO CHEST)

FOOT STAMP

E.H.

(CUT)

"WALK AROUND"

SCRATCH

W/HUGO

21

22 (HANDS MOVE UP)

ARMS UP

23

24

(DOORS HANDS)

25

(+ Fl. Solo)

(CUT + Fl. Solo)

NO CUT

NO CUT

ARMS UP

NO CUT

OFF - [4]

NO. 100

26 [REPEAT] 27 28 29 30

SIL-ENCE NOT A SOUND FROM THE PAY-MENT INTO THE MOON MEM-ORY SHE IS SMIL-ING A-LONE IN THE  
LUSTHER

(V.G. 3/8 + KID 2  
CANTO 1/2)

PROPH. (KAD)

(SMITH  
L.M. 5/8)

100% 100%

12/4 12/4 12/4

Gmi. Gmi. Dmi.

31 32 33 34

LAMP LIGHT THE WITH-ERED LEAVES COL-LECT AT MY FEET — & THE WIND — BE-GINS TO MOAN —

Cmi. Gmi. F (KID 1+2)

NO

35 36 37 38

(V.G. 3/8  
CANTO 1/2)  
EVE-RY STREET LAMP SEEMS TO BEAT A FAT-AL-IST-IC WARN-ING

12/4 12/4 12/4

12/4

40 41 42

SOME-ONE MUT-TERS & A STREET LAMP GUT-TERS & SOON IT WILL BE MORN-ING

Keep moving  
Breed  
with  
G...

(+KBP.3) straight rel. ten.

Dmi / Gm7 / C7 / Fmi7 / Dmi7 / G7 / C

43 44 45 46 (+Fs.)

MEM-ORY ALL AL-ONE IN THE MOON-LIGHT I CAN SMILE AT THE OLD DAYS I WAS BEAUTI-FUL THEN I RE-

pp. (mf) (f) (ff)

Bb (+EVIT) Gmi Eb Dmi

47 48 49

-MEM-BER THE TIME I KNEW WHAT HAP-P-I-NESS WAS LET THE MEM-ORY LIVE A-

(+Fs.)

Cmi7 Gmi7 Fmi7 Eb/F

-195-

50 EASY SLOW

51 52 53

GAIN.

PLAN. (MIAOW)

(PREFACE) (TAM. TAM)

54 55 56 57

(MIAOW)

(V.S.)

(RETRUCK)

V.S.

The image shows a handwritten musical score for a piece titled 'GRIZABELLA REP.'. The score is written on five systems of staves. The first system (measures 50-53) includes a tempo marking 'EASY SLOW' and a circled measure number '50'. The second system (measures 54-57) includes a circled measure number '54'. The score features various musical notations including notes, rests, and dynamic markings such as 'p.' (piano) and 'GAIN.'. There are also handwritten annotations in parentheses: '(MIAOW)', '(PREFACE)', '(TAM. TAM)', '(V.S.)', and '(RETRUCK)'. The notation includes a treble clef and a key signature with one flat. The bottom of the page shows several empty staves and a page number '-196-'.

59 60 61

(M.)

(M/AMM)  
(T.T.)

62 63 64 65

(MIAM)  
(T.T.)

**DIM LIGHTS**

[END OF ACT I]



TELL THEM, "THE CATS ARE OUT!"

wait for cue

*F. Slow*

PROPHET'S (LOW STEPS)

*fall*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting with a fermata and the lyrics 'TELL THEM, "THE CATS ARE OUT!"'. The bottom staff is a piano accompaniment consisting of a series of chords, with the instruction 'PROPHET'S (LOW STEPS)' written above it. A tempo marking 'F. Slow' is written above the vocal staff. The system ends with a fermata and the word 'fall' written to the right.

*3 SLOWLY*

*7 PROP. + GLOCK*

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with a fermata and the tempo marking '3 SLOWLY'. The bottom staff is a piano accompaniment with chords and some melodic lines. A tempo marking '7 PROP. + GLOCK' is written above the vocal staff. The system ends with a fermata.

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with a fermata and the tempo marking '7 PROP. + GLOCK'. The bottom staff is a piano accompaniment with chords and some melodic lines. The system ends with a fermata.

COND.

MOMENTS...

12

FORN

HN

13

14

15

RALL.

16

17

18

VS.

COND.

.3.

'MOVEMENTS...'

TIME

FREELY DEUTERONOMY:

LAM

20

21

22

23

THE MO-MENTS OF HAPP-I-NESS WE HAD THE EX-PER-I-ENCE BUT MISSED THE MEAN-ING & AP-

PROPH (HIGH STRS)

(E.P.)

(TAM-TAM)

(+BS)

STEVE W.

24

25

26

27

-PROACH TO THE MEAN-ING RE-STORES THE EX-PER-I-ENCE IN A DIFF-ERENT FORM - BE-YOND ANY MEAN-ING

STEVE W.

28

29

30

31

32

WE CAN ASS-IGN TO HAPP-I-NESS THE PAST EX-PE-RI-ENCE RE-LIVED IN THE MEAN-ING IS NOT THE EX-PE-RI-ENCE OF

B.M.

PROPH (HIGH STRS)

+ VIBES + SIXTH (GLUCK)

E.P.

(V.C. (S))

33

ONE LIFE ON - LY BUT OF MA - NY GEN - ER -

(FLUTE)

(TRUMPET) IN F

(PNO.)

34

LISTEN...

A<sup>7</sup> G D<sup>9</sup>

35

- A - TIONS — NOT FOR GET - TING SOME - THING THAT IS RE - P - R - E - S - E - N - T - A - B - L - E

36

37

38

VIBES, GLOCK SMITH GUN

(VIBES)

(GLOCK)

35 + TRUMPET

39 SLOW - LENTO IN 6

40

41

42

43

44

45

46

47

48

49

50

(VIBES, GLOCK + SMITH GUN)

SLOW

55 + TRUMPET

+ GUIT.

A<sup>7</sup> G<sup>b</sup> E<sup>b</sup>

G<sup>b</sup>

42

SILLIBUS

43

44

45

MOON-LIGHT TURN YOUR FACE TO THE MOON-LIGHT LET YOUR ME-MO-RY LEAD YOU - OPEN UP EN-TER IN - IF YOU

VIBES

(C. 3)

(VIBES)

NIEU not so NIDU

46

47

48

FIND THERE THE MEAN-ING OF WHAT HAP-PI-NESS IS THEN A NEW LIFE WILL BE

VIBES

(VIBES)

(CHORUS)

MOON-LIGHT

50

51

52

-GIN. TURN YOUR FACE TO THE MOON-LIGHT LET YOUR MEM-OR-Y LEAD YOU OPEN UP EN-TER IN IF YOU

THE  
CANT  
VOICE

SMITH  
(FL)



COND.

M. 65-71

Handwritten notes: ~~Handwritten~~ UP

"MOMENTS..."

65 (VIBES) TPT. (CL. 5) TPT. (SUM.) "CLASSICAL" (+TEM) 66

67 68 E.H. (vib.) (sim.)

69 70 71 (CL. 5) (vib.) (sim.)

- 204 -

SEQUE AS ONE TO "GUS"

GUS THE THEATRE CAT

JACK GAUGHAN

SAYS "THINK OF IT AS A FOLK SONG"

BWAY  
cue  
↓

NO 2 - 1 2 3 4

(PNO., ELEC. PNO.)

A GIRL BRIDDLE SONG

GUS IS THE CAT AT THE THE- A - TRE DOOR. HIS

mp (EL. PNO.)

NAME, AS I OUGHT TO HAVE TOLD YOU BE- FORE. IS



13 **GIRL**

REAL-LY ASP- AR-A-GUS, BUT THAT'S SUCH A FUSS TO PRO-

(EL. PNO)

17 *N.B.*

-NOUNCE, THAT WE USU-AL-LY CALL HIM JUST GUS. HIS

**B** 21

COAT'S VER- Y SHAB- BY. HE'S THIN AS A RAKE, AND HE

Cl. 1

MP

25 *+88.1*

SUF- FERS FROM PAL- SY THAT MAKES HIS PAW SHAKE. YET HE

TB 1

GIRL

29 WAS IN HIS YOUTH, 30 QUITE THE SMART-EST 31 OF CATS— 32 BUT NO

Ob. Cl. Bn. + TBN

(E. PNO.)

Bs.

33 LONG-ER A 34 TER-ROR TO 35 MICE AND TO 36 RATS. FOR HE

Cl. Bn.

slow

37 IS-NT THE 38 CAT THAT HE WAS IN HIS 39 PRIME; 40 THOUGH HIS

Cl. Bn. Tr. 3. GTR Yc.

*poco*

41 GIRL

NAME WAS QUITE FAM~OUS, HE SAYS, IN HIS TIME, AND WHEN-

~EV~ER HE JOINS HIS FRIENDS AT THEIR CLUB (WHICH TAKES

PLACE AT THE BACK OF THE NEIGH~BOUR~ING PUB) HE

**E** GIRL

54 55 56

LOVES TO → RE - GALE THEM, IF SOME - ONE ELSE PAYS, WITH

(EL. PNO.)

Vc.

57 58 59 60

AN - EC - DOTES DRAWN FROM HIS PALM - I - EST DAYS. FOR HE

(FLS.)

Vc.

**F**

61 62 63 64

ONCE WAS A STAR OF THE HIGH - EST DE - GREE, HE HAS

Vc.

65 GIRL

ACT-ED WITH IRV-ING, HE'S ACT-ED WITH TREE. AND HE

66 67 68

FL.

69

LIKES TO RE-LATE HIS SUC-CESS ON THE HALLS, WHERE THE

70 71 72

FL.

73

GAL-LER-Y ONCE GAVE HIM SEV-EN CAT-CALLS. BUT HIS

74 75 76

FL.

**H** GIRL

Rit.  
80

77 78 79

GREAT-EST CRE- A-TION AS HE LOVES TO TELL WAS

Pls.

Rit.

(EL. PNO.)

(Vc.)

Bs., Vc.

81 82 83 84

FIRE-FRO-RE FID-DLE THE FIEND OF THE FELL

Cl. Xps.

Xps., Tpn.

Tpn.

Bs., Vc.

+TIMP. 1

85 86 87 88

I HAVE

GWS

PIANO, EL. PIANO

I GUS.

TEMPTATIVE SLOWER

90 PLAYED IN MY TIME. EV'RY POS-SI-BLE PART, AND I

93 USED TO KNOW SEV-EN-TY SPEECHES BY HEART. I'D EX-

97 TEMP-OR-IZE BACK-CHAT. I KNEW HOW TO GAG AND I

101 (+16.) 102 103 (+C1.) 104

KNEW HOW TO LET THE CAT OUT OF THE BAG. I

J GUS + Fl.

105 106 107 108

KNOW HOW TO ACT WITH MY BACK AND MY TAIL; WITH AN

(Fl.)

(Pno.)

+80.

109 110 111 112

HOUR OF RE- HEAR-SAL, I NE-VER COULD FAIL. I'D A

(Fl.)

+80.

113 114 115 116

VOICE THAT WOULD SOF-TEN THE HARD-EST OF HEARTS, WHETH-ER

(Fl.)

(Pno.)

Vo. div.



117 **GUS** 118 119 120

I TOOK THE LEAD, OR IN CHAR-ACT-ER PARTS. I HAVE

(Pno.)

Handwritten notes: "Don't play" and "Don't play"

**K** 121 (+GLOCK.) 122 123 124

SAT BY THE BED-SIDE OF POOR LIT-TLE NELL, WHEN THE

Fl. a. (no. 2) Ob.

Vibes (no motor)

125 (+GLOCK.) 126 127 128

CUR-FEW WAS RUNG. THEN I SWUNG ON THE BELL. IN THE

(Pno.)

+Vo.

SAME

[L] (+Fl. Bn.) GUS

129 130 131 132

PANT - O - MIME SEA - SON I NEV - ER FELL FLAT, AND I

Ob., Cl., Bn.

(Pno.)

Ba., Vo.

133 (+Fl. Bn.)

134 135 136

ONCE UNO - ER STUO - IED DICK WHITT - ING - TON'S CAT. BUT MY

Bn.

Ba.

TBN

[M]

137 (+Fl.) 138 (+Cl.) 139 140

GRAND - EST CRE - A - TION, AS HIS - TRY WILL TELL, WAS

(+Hrn., Bn.)

mf

mf

mf

141 **GUS** 142 143 144

FIRE - FRO - RE FID - DLE THE FIEND OF THE FELL.

145

(PNO, EL PNO.)

NO RIT.

THEN, IF

DONT

WAVE

PLU...  
N!

145 146 147 148 **GIRL** ~~GOODLEBONE~~

NO RIT.

THEN, IF

DONT

WAVE

PLU...  
N!

149 **GIRL** **Poco Più Mosso** 150 151 152

SOME - ONE WILL GIVE HIM A TOOTH - FULL OF GIN, HE WILL

Al. Fl. + Clar.

Hr.

Cym.

Cl.

**Poco Più Mosso (IN ONE)**

PNO.

Bn.

149 150 151 152

EL PNO.

Vc. PIZZ.

Gr.

7

♯

-216-

♯

♭

♭

153 GIRL

154 155 156

TELL HOW HE ONCE PLAYED A PART IN "EAST LYNNE." AT A

Ob., Fls. Mrs. Cl. Br.

PNO.

157 158 159 160

SHAKE - SPEARE PER - FORM - ANCE HE ONCE WALKED ON PAT. WHEN SOME

Ob. (GLK., FLs.) Cl. +ob.

161 162 163 RALL. 164 GUS

ACT - OR SUG - GEST - ED THE NEED FOR A CAT AND I

Cl. Fl. Mrs. (PNO.) (+ob.)

Gtr. Bm. Aster C-14 2

GUS

137

TEMPO I

165 (+Fl.) 166 167 168

SAY "NOW THSSE KIT-TENS, THEY DO NOT GET TRAINED AS WE

(PNO.) *mf*

+Bs.

169 (+Fl.) 170 171 172

DID IN THE DAYS WHEN VIC-TOR-I-A REIGNED. THEY

Ob., Mrs. *mp*

Don 3708

173 (+Fl.) 174 175 176

NEV-ER GET DRILLED IN A REG-U-LAR TROUPE; AND THEY

ob. +Fl.

**GUS** 177 (+Vc.) 178 179 180 **GIRL** GREDGLESSON (+XX.)

THINK THEY ARE SMART JUST TO JUMP THROUGH A HOOP. AND HE

Ob. +Fl. Fls. Cl.

**GIRL** 181 (+Cl.) 182 183 (+XX.) 184 **GUS** (+Cl.)

SAYS AS HE SCRAT-CHES HIM - SELF WITH HIS CLAWS, "WELL THE

Vc.

**GUS** 185 (+Cl.) 186 187 188

THE - ATRE IS CER - TAIN - LY NOT WHAT IT WAS. THESE

(u)

**GUS**  
 189 (2005) 190 191 192  
 MOD-ERN PRO-DUC-TIONS ARE ALL VER-Y WELL, BUT THERE'S

193 (+Ob.) 194 195 (+Fl.) 196  
 . NOTH-ING TO E-QUAL, FROM WHAT I HEAR TELL, THAT

**S**  
 197 PP (+Fl.) 198 199 200  
 MO-MENT OF MYS-TER-Y WHEN I MADE HIS-TOR-Y AS

201 202 203 204

FIRE - PRO - RE FID - DLE THE FIEND OF THE FELL.

(+XNS, Sn.) (+Cl.) >

(PNO.) (+Tbn.) P

(+Dr.) (+Timp.)

205 206 207 208

RIT. F-Z

Go Ahead - - - - - more RIT HERE

APPLAUSE

RIT.

f (PNO., EL. PNO.) P

(+Bb.) Bba...

SEGUE REPRISE



COND.

WHEN I WAS 18.  
GUS ...

GUS ...

**REPRISE**

209 210 211 212 **GUS**

**PNO, EL. PNO.**

**GUS** 213 (+FL., 8va) 214 215 216

ONCE CROSSED THE STAGE ON A TELE-GRAPH WIRE TO

**SYLO.**

217 (+FL. 8va) 218 219 220

RES-CUE A CHILD WHEN A HOUSE WAS ON FIRE AND I

**PNO MODS**

221 (+BS.) (+CL.) 222 223 224

THINK THAT I STILL CAN MUCH BET-TER THAN MOST PRO-DUCE

**(+BS.)**

NO CUT I-ONS TO-MA

GUS

225 (+cl.) 226 HOLD 227 228

BLOOD CURD-LING NOIS-ES TO BRING ON THE GHOST, AND I

TIMP.

BELL TREE

PNO. (EL. PNO.)

+Bb, Vc.

NO CUT

229 230 231 232

ONCE PLAYED GROWL TIG-ER COULD DO IT A-GAIN COULD

FL.

HN.

(EL. PNO.)

233 234 235 236 PPF

DO IT A-GAIN COULD DO IT A-GAIN

FLS.

HN.

PP

MORE

-223- \ SEQUE TO GROWL TIGER

GROWL TIGER'S LAST STAND

Handwritten musical score for the piece "GROWL TIGER'S LAST STAND" from the musical "Cats". The score is written on multiple staves with various musical notations, including notes, rests, and dynamic markings. It includes performance instructions such as "FELLIS 3", "HNS (FLUTTER)", "PNO A", "DRUMS", "WHIP", "TENOR, GTR", and "BASS, GTR, DS.". The score is divided into measures, with some measures containing multiple notes and rests.

COND.

GROWL TIGERS AND STAND

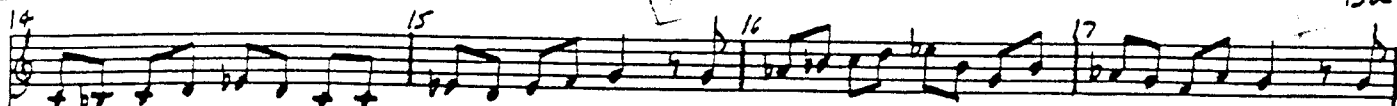
MUNKUSTAPP

SOLO

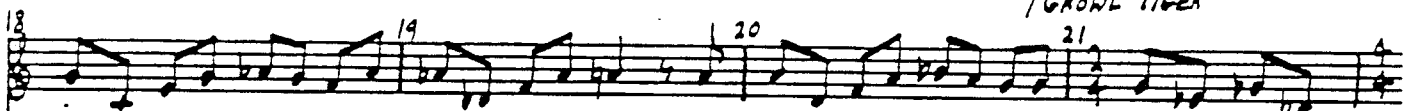
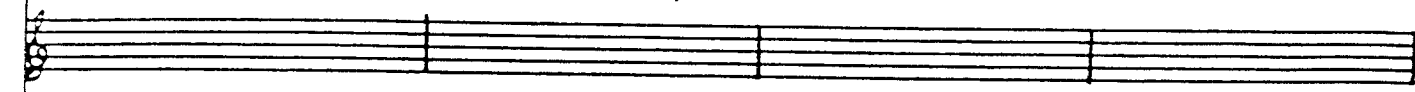
A

NO BARKING, GOWS!

-2-  
9

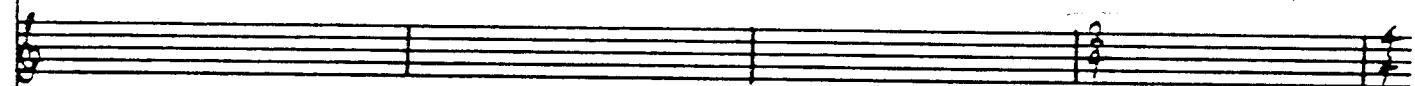


TIGER WAS A BRAVO CAT WHO TRAVELED ON A BARGE, IN FACT HE WAS THE ROUghest CAT THAT EVER ROAMED AT LARGE FROM



GROWL TIGER

GRAVE SEND UP TO OXFORD HE PURSUED HIS EVIL AIMS RE-JOINING IN THE TITLE OF THE TERROR OF THE

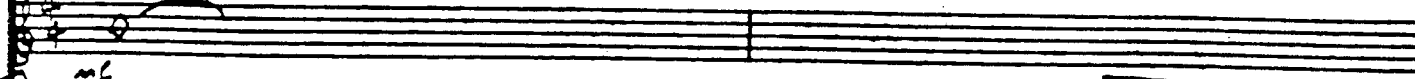


SOLO

THAMES. (EVIL LAUGH)

HIS

TAM TAM



B

SKIMBLE

25 26 27

MANNER AND APPEARANCES DID NOT CALCULATE TO PLEASE, HIS COAT WAS TORN AND SEEDY, HE WAS BROGY AT THE KNEES. ONE

Musical notation for the first system, including vocal line and piano accompaniment.

28 29

EAR WAS SOME-WHAT MISSING, NO NEED TO TELL YOU WHY, AND HE

Musical notation for the second system, including vocal line and piano accompaniment.

30 31

SCOWLED UP ON A HOSTILE WORLD FROM ONE FORBIDDING EYE THE

1800 (CREW) Fl, Cl.

Musical notation for the third system, including vocal line and piano accompaniment.

COND.

GROWL TIGER'S LAST STAND

4-

ALICE  
BIRD

32 33 34 35

COSTA-TIGERS AT RO-THER HINE KNEW SOME-THING OF HIS FAME, AT HAMMER-SMITH AND AT THE PEOPLE WHO DIED AT HIS NAME THEY WOULD

36 37 38 39

FOR-TI-FY THE HEX HOUSE, LOCK UP THE SIL-LY GOOSE, WHEN THE RU-TROO A RAN ALONG THE SHORE GROWL TIGER'S ON THE

[GROWL TIGER]

41 42 43

LOOSE. (LEVEL LAUGH)

8VA. - MISTOFFELERS

SOLO

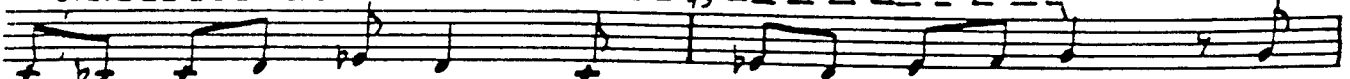
NOE

D

TUGGER  
SOLO

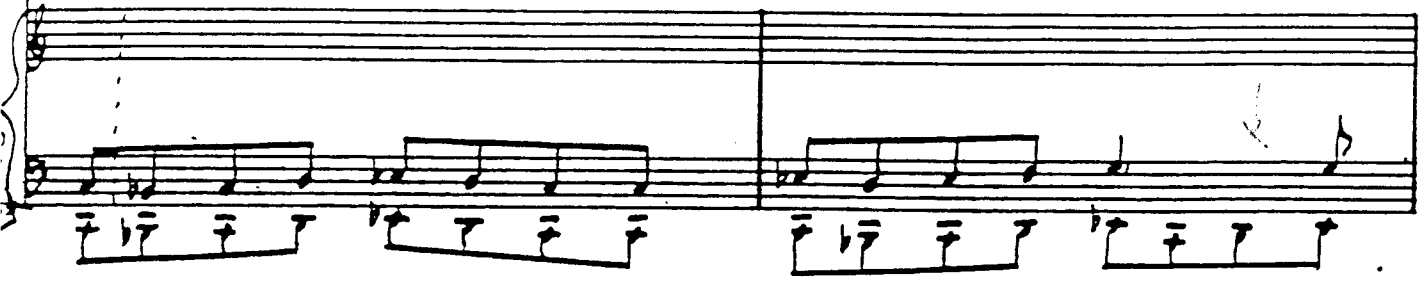
8va.

45



TO THE WEAK CA-NA-RY THAT FLUT-TERED FROM ITS CAGE, WOE

SOLO



SKIMBLE



TO THE PAT-TERED PE-KI-NESE THAT FACED GROWL TIGER'S RAGE. WOE

SOLO



MONKUS.



TO THE BRIS-TLY BAND-I-COOT THAT LURKS ON FOR-EIGN SHIPS. AND

KA O



50 51 (CREW)

WOE TO AN-Y CAT WITH WHOM GROWL TIG-ER CAME TO GRIPS. BUT

52 53 54 55

HAST TO CATS OF FOR-EIGN RACE HIS HAT-RED HAS BEEN POWER TO CATS OF FAR-EIGN NAME AND RACE MY QUARTER WAS AL-LOWED. THE

56 57 58 59 60

PER-SAY AND THE SI-A-HISE RE-GAR-ED HIM WITH FEAR, BECAUSE IT WAS A SI-A-HISE WHO HAD LOST HIS MISSING EAR.

LISTEN SQUEAK

RIT. TEMPO RALL

AN

TAM TAM TAB.

+S.P. +PHO RIT. UP - SQUEAK

+HNS

229-



COND.

GROWL TIGER'S LAST STAND

[SLOWER] (IN 4)

61 62 (GROWL) 63 64

NOW ON A PEACEFUL SUMMER NIGHT ALL NATURE SEEMS TO PLAY THE

ELI MO

CONT. SIM. V.C. DB Fm Bbm Fm

ELI MO

TRIPES

65 66 67 68

TENDER MOON WAS SHEDDING BRIGHT THE BEAMS AT MORN-SEILAY, ALL IN THE BALMY MOON-LIGHT IT LAY ROCKING ON THE TIDE, AND GROWL

FREE

(+V.C.)

WLOCK

AD Bbm AB Fm AB Ebm Fm Gb AB Bbm

69 70 71 72

TIGER WAS DISPOSED TO SHOW HIS SEN-TI-MEN-TAL SIDE, CHÉ-LA MI-A-NO-RE SO-NO

GRIDDLE

GROWL

GRIDDLE

PROPH.

COND.

GROWL TIGER'S LAST STAND

[BROADLY] (IN 4)

Musical score for measures 73-75. Includes vocal line with notes and rests, piano accompaniment with chords, and a grand staff with piano (p) dynamics.

Musical score for measures 76A-76B. Includes vocal line with notes and rests, piano accompaniment with chords, and a grand staff with piano (p) dynamics. Handwritten notes include "Walking Bass" and "Musical ER".

Musical score for measures 76C-76D. Includes vocal line with notes and rests, piano accompaniment with chords, and a grand staff with piano (p) dynamics. Handwritten notes include "CREW" and "IN THE".

F

No. 805 K

78

GROWL N

FORE PEAK OF THE VESSEL GROWL TI-GER STOOD A-LONE CON-CEN-

VIBES +3

CELLO B maj

+PROP.

79

80

-TRAT-ING MY AT-TEN-TION ON THE LA-DY GRID-DLE-BONE, AND MY

VIBES +3

CELLO E maj

81

82

83

84

GRIDDLE

RAF-FISH CREW WERE SLEEPING IN THEIR BARRELS AND THEIR BUNKS AS THE SI-A-MESE CAME CREEPING IN THEIR SAIL-PANS AND THEIR JUNKS, GROWL

CUE SIAMESE

XYLO

CELLO

+PNO

G

GROWL

BOTH

85 86 87 88

TI-GER HAD NO EYE OR EAR FOR BUSH BUT GRIP-DE-BONE, AND THE LADY SEEMED ENCHANTED BY MY MANLY SP-RITONS, DIS-

(SIM. APPS)

SIAMESE

89 90 91 92

-POSED TO RE-LAX-A-TION AND A-WAITING NO SUR-PRIZE, BUT THE MOONLIGHT SHONE REFLECTED FROM A THOU-SAND BRIGHT BLUE EYES, AND

93 94 95 96

CLO-SEER STILL AND CLO-SEER THE SAPHYRANS CIRCLED ROUND AND YET FROM ALL THE ENEM-Y THERE WAS NOT HEARD A SOUND, THE

TAM TAM

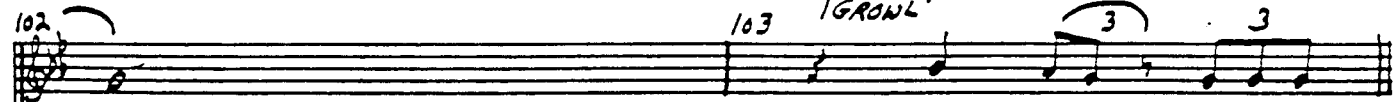


FOE WAS ARMED WITH DRESSING FORKS AND CRUEL CARVING KNIVES AND THE LOV-ERS SANG THEIR LAST DU-ET IN

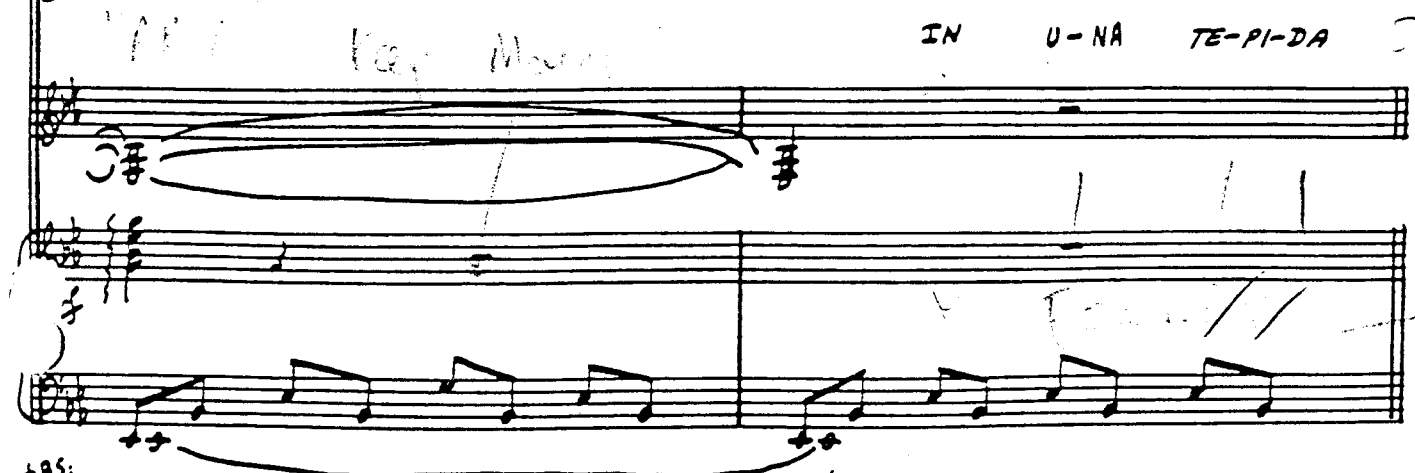


DAN-GER OF THEIR LIVES.

ASCE  
[SLOWER]  
HNS



IN U-NA TE-PI-DA



I

104 105 106

NOTTE D'ES-TA TEAL LOR-CHE' LA NA-TU-RA E-RA NEL PE - E - NO FUL-GO RE, E LA

107 108 109

FRES-CA RU-GIA-DA SPLEN-DE-VA AL-CH-LARDI LU-NA SAP-RA LA-VER ZU-RA, SI PO-

[RIT.] [IN 3] [QUASI TEMPO]

110 111 112 113

-TE - VA VE-DERE IL GA - LE-ONE AN - CO - RA-TO

CLAR. E.H. CELLO

114 115 116

Handwritten musical notation for measures 114, 115, and 116. The staff shows a melodic line with various note values and rests. Measure 115 has a '3' above it, and measure 116 has a '3' above it. There are some handwritten annotations like 'F' and 'P' below the staff.

- LA - RE IN SI - LEN - ZIO NEL VENTO PROFUMATO DALLA MAR. E - A DEL NA - VI - GERO SE -

Piano accompaniment for measures 114-116. The left hand plays chords and single notes, while the right hand plays chords. There are dynamic markings like 'F' and 'P' and some handwritten notes like 'FHN'.

Piano accompaniment for measures 114-116. The left hand plays chords and single notes, while the right hand plays chords. There are dynamic markings like 'F' and 'P' and some handwritten notes like 'FHN'.

117 118 119

Handwritten musical notation for measures 117, 118, and 119. The staff shows a melodic line with various note values and rests. Measure 118 has a '3' above it, and measure 119 has a '3' above it. There are some handwritten annotations like 'F' and 'P' below the staff.

- RE - NA MENTE L' A - TO IN - QUELLA TEMPERA NOT - TE CHE CE' DUNQUE DI MA - LE SE - IN

Piano accompaniment for measures 117-119. The left hand plays chords and single notes, while the right hand plays chords. There are dynamic markings like 'F' and 'P' and some handwritten notes like 'FHN'.

Piano accompaniment for measures 117-119. The left hand plays chords and single notes, while the right hand plays chords. There are dynamic markings like 'F' and 'P' and some handwritten notes like 'FHN'.

120 121

Handwritten musical notation for measures 120 and 121. The staff shows a melodic line with various note values and rests. Measure 121 has a '3' above it. There are some handwritten annotations like 'F' and 'P' below the staff.

TAN - TA PDE - SE - A IL PI. ~~INADUNTO SONDABITA~~ - LE

Piano accompaniment for measures 120-121. The left hand plays chords and single notes, while the right hand plays chords. There are dynamic markings like 'F' and 'P' and some handwritten notes like 'FHN'.

Piano accompaniment for measures 120-121. The left hand plays chords and single notes, while the right hand plays chords. There are dynamic markings like 'F' and 'P' and some handwritten notes like 'FHN'.

GROWL TIGERS LAST STAND

COND. (IN 4)

GROWL AND GREGGLES

122 123

OS-CIL-LARE IN SI-LEN-ZIO NEL VEN-TO PRO-FU-MATO - ZALLA PA-

122 123

OS-CIL-LARE IN SI-LEN-ZIO NEL VEN-TO PRO-FU-MATO - ZALLA PA-

126 127 128 129

-REA DEL NA-VI-GLIO SE-RE-NAMENTE ULRATO IN QUELLA TE-PI-DA NOT-TE IN QUELLA TE-PI-DA

130 131 133 134

NOT-TE IN QUELLA TE-PI-DA NOT-TE THEN

NO BIT

SOLO STRASSE

HOLD 2 3 OF



CHENGIS

2014 5/15/11

135 136 137

Musical staff for measures 135-137, featuring a vocal line and piano accompaniment.

CHENGIS GAVE THE SIGNAL TO HIS FIERCE MONGOLIAN HORDE A - BANDONING THEIR SAMPANS THE

FLUTE

Musical staff for measures 135-137, including a flute part and piano accompaniment.

138 139 140

Musical staff for measures 138-140, featuring a vocal line and piano accompaniment.

CHUMS THEY SWARDED ABOARD A - BRAGGING THEIR SAMPANS THEIR PULLAHAYS AND JUNKS THEY

Musical staff for measures 138-140, including piano accompaniment with a handwritten note "(+HN.)".

141 142

Musical staff for measures 141-142, featuring a vocal line and piano accompaniment.

BATTENED DOWN THE MATCHES ON THE CREW WITHIN THEIR BUNKS.

HORN

Musical staff for measures 141-142, including a horn part and piano accompaniment.

[SLOW - ]

143 144 145

Musical staff for measures 143-145, featuring a vocal line and piano accompaniment. Includes a handwritten note "[SLOW - ]".

TRAP

Musical staff for measures 143-145, including a trap part and piano accompaniment. Includes a handwritten note "TRAP".

COND.

[PRESTO]

63-61  
146 + SVA  
147

+TRP, TIMBALES!

148  
149  
+EL.P.  
+OB.  
(E.P.)

TRP

+BSX

f

SOLO (GHENGIS)

150  
151  
TAM TAM  
SSX

THEY

COND. [MOD<sup>TO</sup> - MOLTO APPASSIONATA]

GROWL TIGER'S LAST STAND

152 (XOB)(V.C.) (PROPHET) 153 154

GRID-DLE-BONE SHE GAVE A SCREAM FOR SHE WAS BAD-LY SHEEDED, I'M SOR-RY TO AD-HIT IT BUT SHE

155 156

QUICK-LY DIS-AP-PEARED. SHE PRO-BA-BLY ES-CAPED WITH EASE, I'M

GROWL

157 158 159

SURE SHE WAS NOT DRAWING, BUT A SER-PIED RING OF FLASHING STEEL GROWL TIGER DID SUR-ROUND, A-EE!!

SIAMESE TWIN

SOLO CHANGING

TUTTI

ALL THE

SLOWER

COND.

(NOT TOO FAST)

BE OF DEATH -18-

GROWL TIGER'S LAST STAND

Handwritten musical score for 'GROWL TIGER'S LAST STAND'. The score is written on multiple staves, including a grand staff (piano/vocal) and individual staves for woodwinds and strings. The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is marked with measure numbers 160 through 167. Key annotations include:

- Measure 160:** 'CL, HN I' (Clarinet, Horn I)
- Measure 161:** 'TPTS' (Trumpets), 'L PNO' (Left Piano)
- Measure 162:** 'CELLO, HN 2, OB BYA' (Cello, Horn 2, Oboe By Addition)
- Measure 163:** '+ BYA' (By Addition), '+ TRP, BS' (Trumpet, Bass Drum), 'TPTS 164 (+ WW)' (Trumpets 164 with Woodwinds)
- Measure 164:** 'CELLO' (Cello), '+ TRP, OSN' (Trumpet, Oboe Solo), '+ TIMP, BS' (Timpani, Bass Drum)
- Measure 165:** '+ FL, PICC, TPTS, XTLO' (Flute, Piccolo, Trumpets, Xylophone)
- Measure 166:** '+ TRP, BS' (Trumpet, Bass Drum)
- Measure 167:** '+ TRP, BS' (Trumpet, Bass Drum)

The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). There are also some handwritten notes and markings, including 'Surd' and 'Surd' written in a stylized font. The page number '-241-' is written at the bottom center.

COND.

-19-

GROWL TIGER'S LAST STAND

[IN 6]

[OB, CL, KBD] [IN 4]

Musical score for measures 169-170. The score includes staves for strings, woodwinds, brass, and percussion. Annotations include:

- [OB, CL, KBD] 169
- [IN 4]
- CELLO, V.
- PNO
- + TPT, FL, ACC, XLYO
- TIMP

Musical score for measure 171. Annotations include:

- WAS 171

Musical score for measures 172-173. The piano part features dense chordal textures.

Musical score for measures 174-180. Annotations include:

- 174
- 173
- (CL, V, OB, KBD) 174
- TAI
- 8VA
- TO 200
- TIMP

COND.

GROWL TIGER'S LAST STAND

[PESANTE] (DEATH SCENE)

Handwritten musical score for a section titled "[PESANTE] (DEATH SCENE)". The score is written on ten staves. The first system (measures 200-203) includes a treble clef, a key signature of one flat, and a common time signature. The second system (measures 204-207) continues the notation. The third system (measures 208-210) features a key signature change to two flats and includes the instruction "[PESANTE]". The fourth system (measures 211-214) contains a complex rhythmic passage with triplets and a dynamic marking of "p". The score includes various performance instructions such as "(+CELLO)", "ORG.", "TIMP", "TRP", "PICC", "BS.", "COR", "ALL", and "THE". Measure numbers 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, and 210 are clearly marked. The notation includes notes, rests, and dynamic markings.

(ALL)

212 213 214

RUTH-LESS FOE PRESSED FOR- WARD IN STUB-BORN RANK ON RANK - GROWL -

215 216 217 218

TI-GER TO HIS VAST SUR-PRIZE WAS FORCED TO WALK THE PLANK. HE

219 (4 TTS, HN) 220 221 222

WHO A HUN-DRED VIC-TIMS HAD DRI-YEN TO THAT DROOP AT THE

CALLO

Handwritten notes on the right margin.

223 (+6TH) (+ BR, HN, BSN) SPOKEN

224 225

END OF ALL HIS CRIMES WAS FORCED TO GO HER-FLIP HER-

226 PI (+HW, EL PNO, CELLO)

227 228

FLOP. OH THERE WAS JOY IN THE AIR WHEN THE NEWS FLEW THROUGH THE LAND AT

(RHAPSODIC ARPEGGIO) (SIMI) CLOCK

Cello TAB. Cm9

BASS

229 230 231

MAID-EN HEAD AND MEN-LEY THERE WAS DANCING ON THE STRAND

(+OB) (CLOCK) (KBD.)

Cm9 F DmF



COND.

GRONL TIGER'S LAST STAND

[MOLTO RIT] (EN 2)

(TRAPEZOID) HOLD

233b 234

AND VIC-TOR-IA DOCK AND A DAY OF CE-LE-BRATION WAS COM-MANDED IN BANG-KOK

Tutti

235 236

GLORIOUS

(IMPROVISED)

TIMP

237 238

[APPLAUSE] (LONG)

Tutti

246

COND.

[REPRISE] (IN 3)

239 240 241 242

*2nd Turn*

243 244 245 246

TAP

247 248 249 250

GROWL TIGER

VOCAL

THESE

Rall

1937 Type

TEL. P.

Musical score for measures 251-254. The vocal line (top staff) contains the lyrics "THESE". The piano accompaniment (bottom two staves) features a melodic line in the right hand and a bass line in the left hand. A "Rall" (Ritardando) marking is present above the piano part.

Musical score for measures 255-258. The vocal line (top staff) contains the lyrics "MO-DERN PRO-DUC-TIONS ARE ALL VE-RY WELL, BUT THERE'S". The piano accompaniment (bottom two staves) continues the musical accompaniment.

Musical score for measures 259-262. The vocal line (top staff) contains the lyrics "NOTH-ING TO E-QUAL FROM WHAT I HEAR TELL, THAT". The piano accompaniment (bottom two staves) includes a section marked "TEL. P." (Téléphone) in the right hand.

263 264 265 266

MO-MENT OF HYS-TERY WHEN I MADE HIS-TORT. *mp*

CLAR. SOLO

267 268 269 270

*mp*

TMP

+ CELLO

271 272 273 274

+ CELLO, BS.

# Skimbleshanks

1st to 2nd

CONDUCTOR 2

*fls, pic*

*stacc*

*And. f (+dr, stacc/celli)*

*coll*

*tr, bc*

*Acronomy:* SKIMB - LE - SHANKS THE RAIL - WAY CAT THE

*(SILLABUS) BOOTH*

Ten, Bass

*And*

*+brns*

Sop. Alto

5 CAT OF THE RAIL - WAY TRAIN N THERE'S A

Ten. Bass

*brns*

*bs, celi*

-250-

Cond.

2.

UNIVERSITY OF TORONTO

ENSEMBLE -  
crisp! and firm and

A

S.A. WHIS - PER DOWN THE LINE AT E - LEV - EN THIR - TY - NINE WHEN THE

T.B.

*mf* *mf*

E B/D C#m E/B

*ts* *drs* *sim.*

S.A. NIGHT MAIL'S REA - DY TO DE - PART SAY - ING

T.B.

A D/A A E

*ibn.*

*SPORADIC*

11

A SKIM-BLE, WHERE IS SKIM-BLE, HAS HE GONE TO HUNT THE THIM-BLE WE MUST

T, B

*ans.*

*pro. cue*

*pro + F#m/E* / *B7/E* / *E+2/B* / *E/B*

*bs.* *P.* *P.* *P.* *P.* *P.*

12

13

Skimble shanks

S, A ALL THE

T, B FIND HIM OR THE TRAIN CAN'T START

*trp*

*fls.*

*G#m* / *A* / *A/B* / *E* / *+ timp.*

*P.* *P.* *P.* *P.* *P.* *P.*

14

B

13 16

Sk. *mf* *ob.*

GUARDS AND ALL THE POR-TERS AND THE STA-TION-MAST-ER'S DAUGH-TERS WOULD BE

*prc* E / B $\sharp$  / C $\sharp$ m / E $\flat$

*bs, pno. cue*

17 18 19

Sk. *mf* *hr.*

SEARCH-ING HIGH AND LOW, SAY-ING SKIM-BLE WHERE IS SKIM-BLE FOR UN-

A / D/A A A/E E / F $\sharp$ m/E / B $\flat$ /E /

*celli* *(bs)*

20 21 22

Sk. *mf* *hps, tps muted*

LESS HE'S VE-RY NIM-BLE THEN THE NIGHT MAIL JUST CAN'T GO. - - AT E-

E $\sharp$ /B / E/B / G $\sharp$ m7 / A A/B / E /

*+cl.*



C

23 24 25

trble  
inks

LEV-EN FOR-TY-TWO WITH THE SIG-NAL'S O-VER-DUE AND THE PAS-SEN-GERS ALL FRAN-TIC TO A

Handwritten notes: *trble, inks*, *trble, inks*, *trble, inks*

Chords: G/E, F#m/E, E, G/E

SK.

MAN THAT'S WHEN I WOULD AP-PEAR AND I'D SAUN-TER TO THE REAR. I'D BEEN

Handwritten notes: *trble, inks*, *trble, inks*, *trble, inks*, *ob*, *cl*, *f/s, elec, pro*, *elec pro*

Chords: A, E/G#, F#m11, E/G#

Handwritten notes: *celli ds*

SK.

BUS-Y IN THE LUG-GAGE VAN.

S,A.

T,B.

THEN HE

Handwritten notes: *f/s*, *ob, cl*, *trble, inks (over)*, *trble, inks*, *trble, inks*

Chords: A, E/G#, F#m, B7, F#m

Handwritten notes: *dr. fill*

FLASH

D

32 33 34 35

Skimble-shanks

THEY'D BE

S.A.

GAVE ONE FLASH OF HIS GLASS GREEN EYES AND THE SIG-NAL WENT "ALL CLEAR."

T.B.

E B<sup>b</sup>/D<sup>b</sup> C<sup>#</sup>m E<sup>b</sup> A D/A A A/E E

36 37 38

Sk.

OFF AT LAST FOR THE NORTH-ERN PART OF THE NORTH-ERN HEM-I-

F<sup>#</sup>m/E B<sup>b</sup>/E E+2/B E<sup>b</sup> G<sup>#</sup>m A A/B

E

39

40

SPHERE!

S.A.

SKIM - BLE - SHANKS THE RAIL - WAY CAT THE

T.B.

I

*fz. marc.*

*ppp (bbs) sfz. marc.*

*ppp. (bbs) marc.*

(+ sleigh bells & drs)

S.

S.A.

CAT OF THE RAIL - WAY TRAIN.

T.B.

N

YOU COULD

*lbns*

256-

F

43 *Skimbleshanks* *trp (colla voce)* *Al*

SAY THAT BY AND LARGE IT IS ME WHO WAS IN CHARGE OF THE

*trp* *prph (high steps - sust)* *pnno gtr* *E* *Bbd* *C#m* *colla voce* *(sim.)*

45 *Sk.* *Al*

SLEEP - ING CAR EX - PRESS FROM THE

*trp* *A* *D* *A* *E* *trpts, trn*

47 *Sk.* *hr. (colla voce)* *Al*

DRI - YER AND THE GUARDS TO THE BAG - MEN PLAY - ING CARDS I WOULD

*colla voce* *f* *F#m/E* *(celli)* *B7/E* *E+2/B* *E/B*

49 50

SU - PER - VISE THEM ALL MORE OR LESS

S.A.

T.B.

DOWN THE

*fls.*

*mf*

*propa (light steps - sust.)*

*trps, hrs*

*prn. gtr* G#m A A/B E

*celli*

*trns, hrs celli (over) + timp*

*bs*

51 52 53

S.A.

T.B.

COR - RI - DOR HE PAC - ES AND EX - AM - INES ALL THE FAC - ES OF THE TRAK - LERS IN THE FIRST AND THE

*Cl. mf*

*xylo* *(xlo cont. simile)*

*prn. gtr* E B/D# C#m E/B A D/A A

*celli*

*bs*





S.A.  
T.B.

SKIM-BLE WAS A-BOUT AND ON THE MOVE YOU COULD

W.A.S. W.A.S.

trpts, hrs (open) trpts

pna. ptoph. (cl) qtr A E/G# f F#m II hrs 87 A/B

cs, celli tbns

dr fill

I

S.A.  
T.B.

PLAY NO PRANKS WITH SKIM-BLE-SHANKS HE'S A CAT THAT COULD-N'T BE IG-NORED. SO

(xylo cont. sim.)

xylo cl, trpts. hrs trpts

picc. fls.

pna. qtr. E B/D# C#m E/B A D/A A A/E E

celli, tbns

cs trpts. (sim.)



sl.  
p

SHAWNS

73 74 75

NOTHING WENT WRONG ON THE NORTH-ERN MAIL WHEN SKIM-BLE-SHANKS WAS A-BOARD.

T.B.

long fall

f

chords: F#m/E, B7/E, E+2/B, E/B, G#m7, A, A/B, E7

cell. (bs.), pno. (f), pno. proph (froy), bs.

75A 76 76A

S.A.

T.B.

pno. proph (froy), bs.

(drs. (strong pick-up))

CUE  
GROUP  
(WOO, WOO)

77 SCUMBLE: 78 79 80

IT WAS VER-Y PLEAS-ANT WHEN <sup>THEY</sup> FOUND THEIR LITTLE DEN WITH THEIR NAME WRIT-TEN UP ON THE DOOR AND THE

(pick)

PRO. E / D6 / E / D6 / E / D6 / E / D6 /

81 82 83 84

BEATH WAS VER-Y NEAT WITH A NEW-LY FOLD-ED SHEET AND NOT A SPECK OF DUST ON THE FLOOR. THERE WAS

(pick)

PRO. E / D6 / E / D6 / E / D6 / E / D6 /

v.s.

85

86

87

88

EVERY SHOT OF LIGHT YOU COULD MAKE IT DARK OR BRIGHT AND A BUT-TON YOU COULD TURN TO MAKE A BREEZE AND A

Handwritten musical score for measures 85-88. It includes a vocal line with lyrics, a piano accompaniment with chords (E, D6), and various performance markings such as "RIGHT", "Sxs", and "P".

89

90

91

92

FUN-NY LITTLE BAS-IN YAKES SW-POSED TO WASH YOUR FACE IN & A CRANK TO SHUT THE WIN-DOW SHOULD YOU SNEEZE THEN THE

Handwritten musical score for measures 89-92. It includes a vocal line with lyrics, a piano accompaniment with chords (E, D6), and performance markings such as "TPS w/accents" and "LH's".

(Crank) v.s. →

Four sets of empty musical staves, likely intended for a second system of notation.

93

94

95 *SPOKEN*

96 *ALL:*

(SKIMBLE:)

BUT

WEAK OR STRONG

WEAK OR STRONG

WEAK OR STRONG

A D G E A

97

98

99

100

101 *ALL:*

I WAS JUST BE-HIND HIM & WAS READY TO RE-MIND HIM FOR SKIM-BLE NOT LET ANY-THING GO WRONG

WHEN THEY

WHEN THEY

WHEN THEY

(SST)

WASTY

A<sup>9</sup> E/G# F#m<sup>7</sup> E/G# A E/G# F#m<sup>11</sup> B<sup>7</sup> A/B

102

103 104 105

CREPT IN-TO THEIR CO-ZY BERTHS AND PULLED UP THE COUN-TER PANE -

CREPT IN-TO THEIR CO-ZY BERTHS AND PULLED UP THE COUNTER PANE - THEY

CREPT IN-TO THEIR CO-ZY BERTHS AND PULLED UP THE COUN-TER PANE - THEY

(Sis) (Sis)

E / B/D# / C#mi. / E/B / A - P/A - A A/E / E /

106

107 108 109

OOH - FREE LOOK -

ALL COULD RE-FLECT IT WAS VER-Y NICE TO KNOW THAT THEY WOULD-N'T BE BATH-ERED BY NICE - THEY COULD

- CRECC...

ALL COULD RE-FLECT IT WAS VER-Y NICE TO KNOW THAT THEY WOULD-N'T BE BATH-ERED BY NICE THEY COULD

- CRESC...

A/B / B7 / E2 / E/B / A/B / B7 / E2/B / E/B /

(110) (111)

5. A. THE

1. LEAVE ALL THAT TO THE RAIL-WAY CAT. THE

3.

STES

clar.

A/B

trp.

B7

trb.

Bs.

(112) (113)

CAT OF THE RAIL-WAY TRAIN.

CAT OF THE RAIL-WAY TRAIN.

+ oboe

brs.

(drs.)

Bs.

567-

(N)

(114)

KS

(N)

(115)

(116)

(117)

SKIM-

BLE SHANKS - THE CAT OF THE RAIL-WAY TRAIN.

T.

SKIM-BLE SHANKS THE RAIL-WAY CAT THE CAT OF THE RAIL-WAY TRAIN.

B.

W.V. 8m

Kbds.

+ 4ths

Trms.

(Kbds)

(118)

(119)

(120)

(121)

SKIM-

BLE SHANKS - THE CAT OF THE RAIL-WAY TRAIN. IN THE

SKIM-BLE SHANKS THE RAIL-WAY CAT THE CAT OF THE RAIL-WAY TRAIN.

SKIMBLE:

(122)

(122) (123) (124) (125)

WATCHES OF THE NIGHT I WAS ALWAYS FRESH AND BRIGHT EVERY NOW AND THEN I'D HAVE A CUP OF TEA WITH PE

cl. xylo

W.W. 8m 7

cl. F C/E Dmi F/C + 7b. P Bb Eb B

Brs

(126) (127) (128) (129)

HAPS A DROP OF SCOTCH WHILE I WAS KEEPING ON THE WATCH ONLY STOPPING HERE AND THERE TO CATCH A FLEA THEY WERE

Kbd 3

drum kit

trbrs.

Gmi/F C7/F F Ami Bb Bb/C F

Brs

(130) (131) (132) (133)

FAST A SLEEP AT CREWE AND SO THEY NEVER KNEW THAT I WAS WALKING UP AND DOWN THE STATION THEY WERE

shaker

oboe clar. picc. set

Kbd F C/E Dmi F/C Bb Eb Bb F trbrs.

bs.



(134) (135) (136) (137)

SLEEPING ALL THE WHILE I WAS BU-SY AT CAR-LISLE WHERE I MET THE STA-TION MAS-TER WITH EL-A-TION THEY MIGHT

*W.V.*  
*mf*  
*tr.*  
*Gmi*  
*P C7 F*  
*F sus?*  
*A mi*  
*Kbd 2*  
*Bb*  
*C*

**Q** (138) (139) (140)

SEE ME AT DUM-FRIES IF I SUM-MONED THE PO- LICE IF THERE WAS A- NY-THING THEY OUGHT TO KNOW A-

*vibes*  
*tr.*  
*Lp 15 hrs*  
*Ud.*  
*F*  
*(etc.)*  
*(etc.)*  
*bsb*

2/3

(141) (142) (143)

Skim. - BOUY.

S.A. WHEN THEY GOT TO GAL-LOW-GATE THERE THEY DID NOT HAVE TO WAIT FOR

T. WHEN THEY GOT TO GAL-LOW-GATE THERE THEY DID NOT HAVE TO WAIT FOR

B.

316. *cl.*

*Kbd. 4/4/3/2 2/4 bars* *f.c.*

+ *El. pmo.*

Bb F/A Gmi<sup>11</sup> F/A

(144) *rall...* (145) (146) (147)

S.A. SKIM-BLE SHANKS WOULD HELP THEM TO GET OUT AND HE

T. SKIM-BLE SHANKS WOULD HELP THEM TO GET OUT AND HE

B.

*rall molto...*

*Drums solo (TRASN BREAKDOWN)*

Bb F/A Gmi<sup>11</sup> C7 C7

*Gtrs* *+ H.K.* *(KWI-3) C6 C7*

*Bas.*

COND.

-23- SKIMBLE SHANKS

(R) 178 A TEMPO

149

150

151

GIVES YOU A WAVE OF HIS LONG BROWN TAIL WHICH SAYS: 'I'LL SEE YOU A-GAIN — N YOU WILL

GIVES YOU A WAVE OF HIS LONG BROWN TAIL WHICH SAYS: 'I'LL SEE YOU A-GAIN — YOU WILL

W.W. HNS. W.W.

PRS

PRS

F C/E Dm F/C Bb F

153

154

155

MEET WITH-OUT FAIL ON THE MID-NIGHT MAIL THE CAT OF THE RAIL-WAY TRAIN. —

MEET WITH-OUT FAIL ON THE MID-NIGHT MAIL THE CAT OF THE RAIL-WAY TRAIN. N

HNS (GLOBE) TRS HNS.

Gm7 C7 Fsus2 F Am Bb Bb/C F (PR. FIL)

TENK  
ALL!

3) 156 TTS, FLS. FLOCK

157 - - - 158 - - - 159

YOU WILL

FLS. AB

(SHAKER)

ORF

Bb

F#m F

F#m F

160 (HNS. CO. VOCE)

161

MOLTO

162 (TTS. CO. VOCE)

163

MEET WITH-OUT FAIL ON THE MID-NIGHT MAIL THE CAT OF THE RAIL-WAY TRAIN.

Am C7 F Am Bb Bb/C

Go!

[APPLAUSE]

TEMPO I

(DRUMS)

13/8

13/8

13/8

13/8

COND.

REPRISE  
(PT. COL. ROSE)

166

SKIM BLE SHANKS THE

T. SKIM BLE SHANKS THE RAIL - WAY CAT THE

BARI BASS SKIM - BLE SHANKS THE RAIL - WAY CAT THE

FRONT BELLS  
REAR BELLS

W. T. (W.)

S. A. CAT OF THE RAIL - WAY TRAIN. IN THE

T. CAT OF THE RAIL - WAY TRAIN. IN THE

B. B. CAT OF THE RAIL - WAY TRAIN. IN THE

~~CRASH~~

AS  
COP.

M<sup>c</sup> CAVITY THE MYSTERY CAT

The musical score consists of several systems of staves. The first system shows a vocal line with notes and rests, with measure numbers (5) and (6) above. The second system includes a piano accompaniment with chords and a bass line, with the instruction 'PROPHET/RE' written below. The third system features a vocal line with notes and rests, with measure number (7) above, and includes the handwritten instruction 'EVIL LAUGH' and a circled name 'MCCAVITY'. Below this is a drum part with the instruction 'DRUMS.' and rhythmic notation. The final system shows empty staves.

G-6083

-277-

B

POLO (10)

~~FASTER~~

(11)

ACCE →

Handwritten musical score for measures 10-15. It features three staves with various annotations:

- Staff 1: *HN + CELLO (TRSM.)*
- Staff 2: *ON SCAM + CMA Ral.* and *+ Br./wads to -*
- Staff 3: *+ SYNTH.* and *(+ CRASH CYMS)*
- Section title: *Macanite app. rto*
- Performance instruction: *BE CLEAR* (circled)
- Instrumentation: *SYNTH, BS, BSM, TRMS, SCALM*

Handwritten musical score for measures 12-15, consisting of a single staff with measure numbers (12), (13), (14), and (15) written below it.

Handwritten musical score for measures 13-15. It features three staves with annotations:

- Staff 1: *kidnap*
- Staff 2: *XYLO:* and *B.D.*
- Staff 3: *(+ CYM BUL)* and *(+ PNO)*

Handwritten musical score for measures 16-18, consisting of a single staff with measure numbers (16), (17), and (18) written below it.

Handwritten musical score for measures 16-18. It features three staves with annotations:

- Staff 1: *SYNTH (GUMBIE)* and *(TRI.)*
- Staff 2: *(WALS)*
- Staff 3: *(LHO)*

-27B-

(PNO, BS, CELLOS)

TEMPO (♩ = 95)

(19) (20) (21)

SWEAKY MUSIC

FL.

CLAR + CELLO (PIZZ)

(22) (23) (24) (DEMETER)

PLINKS (VIBES)

SOULFUL (not fast)

CLAR

MAC-

U.H.

PIANO

BASS

C

(25) (26) (27) (28)

CON - IT - Y'S A MYSTERY CRT. HE'S CALLED THE WOODEN PAW - FOR HE'S THE MASTER CRIMINAL WHO CAN DE-FY THE LAW - HE'S THE

U.H.

CONT. SIM.

PNO/BS.



(70) 3 (71) (72) 3  
 BAFLEMENT OF SCOTLANDYARD. THE FLYING SQUAD'S DESPAIR; FOR WHEN THEY REACH THE SCENE OF CRIME, MAC-AULRY'S - NOT THERE.

H.H. Sim. (70) H.H. 4.

+ BARI Sax / TRBN. **pp** + Sx's

Pno / Bs. (33) (34) (35) (36)

H.H. **p**

(37) (38) (39) (40) (41) (42) (43) 3  
 MAC -

S.A. Pno, EL Pno, Sx's + GTR. **G7**

(41) *DO THIS RHYTHM*

(42) *3* (43) *3*

- CAV-IT-Y. MA-CAV-IT-Y THERE'S NO-ONE LIKE MA-CA- VI-TY. HE'S BRO-KEN EV-ERY HUM-AN LAW. HE

(ALTO/TPLANTES)

(PNO)

Cm Cm/Eb F7 D7/F# Cm Cm/Eb

TBAS W/BASS sim.

(44) *3* (45) *3* (46) *3*

BREAKS THE LAW OF GRAV-I-TY. HIS POWERS LEV-I-TA-TION WOULD MAKE A FAIR STARE — AND.

ALTO/TMS

F7 D7/F# Cm Cm/Eb F7 F#

(47) (48) *3*

WHEN YOU REACH THE SCENE OF CRIME MA-CAV-IT-Y'S NOT THERE! YOU MAY

(XYLO) *3*

C=6/8 (SYNTH./EL PNO) + TEN. SEC.

**F** (4)

SEEK HIM IN THE BASEMENT YOU MAY LOOK UP IN THE AIR.

(5)

(6)

(+ CYM.)

(+ TEN SX.)

UICBS

(5)

BUT I TELL YOU ONCE AND ONCE A-GAIN MA-CAV-IT-YE NOT THERE! MA-

(6)

(7)

(BOMBA)

(BR. HUS, STR. DR.)

PIANO

+ BASS, TENOR, GTR., BS.

**G** (5)

CAV-IT-YE A GIN-GER COY. HE'S VER-Y TALL AND THIN. YOU WOULD KNOW HER IF YOU SAW HER, FOR HIS

(5)

(6)

(7)

(+ RHYTHM)

+ BS.

Cm (SAX'S) C7/Eb F7 G7 Cm C7/Eb

(58) (59) (60)

EYES ARE SUNKEN IN HIS BROW IS DEEPLY LINED WITH THOUGHT. HIS HEAD IS HIGHLY DOWNED. HIS

(Sax)

F7 G7 (TENS)

(61) (62) (63)

COAT IS DUSTY FROM NEGLECT. HIS WHISKERS ARE UN-COMBED. HE SWAYS HIS HEAD FROM SIDE TO SIDE WITH

Cym. E

(TENS/HNS) (ALIAS)

sim. div.

mp SYMBI/CALOS (PIZZ)

(b) p q r s

(64) (65) (66)

MOVEMENTS LIKE A SNAKE: AND WHEN YOU THINK HE'S HALF A-SLEEP, HE'S ALWAYS WIDE A-WAKE. MA-

(XYLO)

(Saxes)

G7

3

H (67)

(68) (69)

CAV-IT-Y. NO-CAV-IT-Y. THERES NO ONE LIKE MA-CAV-IT-Y. FOR HES A FIEND IN FELINE SHAPE, A

(S+) (S+) (S+)

Cont Ad Lib.

Chords: Cm, C#m/Eb, F7, D7/F#, Cm, C#m/Eb

+ Cello, Bass (Pia) (+ Bass str)

(70)

(71) (72)

MONST-ER OF DE-PROV-IT-Y. YOU MAY MEET HIM IN A BYE-STREET YOU MAY SEE HIM IN THE SQUARE... BUT

(div) (una)

SEE HIM IN THE SQUARE... BUT

(PICK UP)

Br (div.)

Chords: F7, D7/F#, Cm, C#m/Eb, F7, F#o

(73)

(74) (75)

WHEN A CRIME'S DIS-COVER-ED THEN MA-CAV-IT-Y'S NOT THERE HE'S

(DEMETER)

Pro (Solo)

Chords: C#m/T, F7, F

+ Saxes (div.) + Bs.

NO STYLING

**I** (75) (26) (BOMBA. 77) (78) (DEMETE) (79)

OUT-WARD-LY RESP-ECT AB-LE. [ I KNOW HE CHECKS - OT CARDS ] AND HIS

(+ SAXES) (SAXES)

TRNS

(24) (25) (26) (27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

FOOT-PRINTS ARE NOT FOUND IN AN FILES OF SCOT-LAND AND

CYM. (CONT. sm.)

(BOMBA.)

**J** (93) (DEM.) (94) (BOMBA. 95) (96) (DEM.) (97)

WHEN THE LADDER'S LOOT-ED, OR THE JEW-EL CASE IS RIFL-ED OR WHEN THE MILK IS MIS-SYNG OR AN -

Mrs (unis) CELLOS (div) EL PNO, SYMPL.

Bs.

285-

(36) **COMBA.** (87) **DEM.** (88)

OTHER PINK'S BEEN STIFLED, OR THE GREEN-HOUSE GLASS IS BROKEN, AND THE TRELLIS NOT REPAIR.

(SAXES) (Dr.)

CYM. CONT. TRYS (PLUNGERS) CHORE GLASS FENCE BUA

SYNTH. (TBN, Bari) Cm Cm/Bb Cm/A A7

+ Bs. FINE.

(89) **COM + DEM.** (90) (90A) **BOTH GIRLS**

THERE'S THE WONDER OF THE THING. NA-CAV-IT-Y'S NOT THERE. MA-

PIANO-SOLO (SAXES, HNS, TRYS (div) (+ TRYS, VIOLS)

Cm/G G7 G7A7G7

(91) (91A) (91B) **BLUESY FILL'S**

CAV-IT-Y. MA-CAV-IT-Y, THERE'S NO-ONE LIKE MA-CAV-IT-Y. THERE NEVER WAS A LOT OF SUCH DEC-

+ TAMP

BR. SAXES HNS (div.)

Cm (Bs. TRYS, Bari) Cm/Eb F7 D7 Cm Cm/Eb

(Bs.)

SUBTIT -

(119) *3* (120) (121) *3*

- EIT-FUL-NESS AND SWARTZ-TY... HE AL-WAYS HAS AN AL-IB-I, AND ONE OR TWO TO SPARE... WHAT

F7 / D7 / C- / C- / Bb / C# / A / T / A / T / T

(122) (123)

EVE-R TIME THE DEED TOOK PLACE MA- (Gloss (F#A)) QU-IT-Y WAS 'NT THERE! AND THEY

LISTEN TO SWARTZ-TY

C# / G (CAL) / G / OBOE / + SAXES

(124) (125) (126) (127)

SAY THAT ALL THE CATS WHOSE WICKED DEEDS ARE WIDE-LY KNOWN I MIGHT MENTION MUN-GO JERRY! I MIGHT

+ SAXES, TRNS, TBNS (PYRAMID.) / Hd. / x x x x

HOW DOES SWARTZ-TY



(117)

(BOTH) (118) (119) (120)

MEN-ION GRID-DLE-BONE.] ARE NOTHING MORE THAN A-GENTS FOR THE CAT WHO ALL THE TIME JUST COW-

(OASASA)

(COIT FILLS)

(SAXES, TRNS)

(118) (119)

D.C.

(120)

TROLS THE CO-ER-A-TIONS; THE NAP-OL-E-ON OF CRIME.

IN TIME.

(121)

(122)

ALL

MA-

Sax, TRNS, TRNS (div)

G7 G7 Cm G° G7 G7 Cm G° G7 G7

(+T.M.P)

ff

P

(134) (135) (136) (137)

CAV-IT-Y MA-CAV-IT-Y THERE'S NO ONE LIKE MA-CAV-IT-Y HE'S A FIEND IN FIBINE SHAPE - A

SAXES (4ms)

TRP, HRS, TBN (4ms)

f Cm / Cm/Eb / F7 /  $\underline{\underline{3}}$  / Cm / Cm/Eb /

(Bs. Tbn, Bari)

bs.

(137) (138) (139)

MON-STER OF DE-PRAY-IT-Y YOU MAY MEET HIM IN A BYE STREET YOU MAY SEE HIM IN THE SQUARE. - BUT

(6x)

F7 / D<sup>7</sup>/F# / Cm / Cm/Eb / F7 / A /  $\underline{\underline{9}}$  /  $\underline{\underline{Ab7}}$  /

LONG

(140) (141)

WHEN A CRIME'S DIS-COV-ERED THEN MA- CAV-IT-Y MA-

Sax's + HRS (4ms)

BRASS (4ms)

Bs. Tbn, Twp

bs.

289-

COND.

14.

ME CAVITY

(12) (SQUARED) (143) (144)

CAV-ITY (div.) MA-CAV-ITY MA-CAV-ITY.

ff

3rd

Ab7 (+TIMP) Db7 G7

(145) (146)

ff

TRIPLES (145)

C / C/Bb / F/A / Ab7 / Bb

(147) (148) (two silos)

WHEN A CRIME'S DIS-COV-ERED THEN MA-CAV-ITY'S NOT THERE.

B'WANT SING THROUGH

LISTEN IN TEMPO!

Dr, Bc, Toms, Pno, Dns, ALMS, + TIMP.

Svs, HNS, Toms, Dns, Bc, Pno + TIMP

ff

# MACAVITY FIGHT

MARACAS

175  
E.C.A.P.

FL. DA. TPT.  
FL.

HN.  
(KSD.1)  
(DEAF)

XYLS

(KSD.2)

MENO MOSSO

(KSD.3)  
(FILTER)  
(SWEEP)

(KSD.2)

B♭ M

DEMETER - SOLO

MODERATO

Musical score for measures 14-16. Includes handwritten notes: "CL. + (KBD) 5", "FL. SYLO", and "(SS. Tbn + Tpt.)".

Musical score for measures 17-19. Includes handwritten notes: "GOING ON", "(Hr + Tbn)", "(KBD)", "HPX. (KBD.3)", and "VC.". A dynamic marking of *f* is present.

Musical score for measures 20-22. Includes handwritten notes: "OB. TPT.", "Tbn.", "ms", "x x (Tbn)", and "(VC. KBD)".

Musical score for measures 23-25. Includes handwritten notes: "f", "(KBD)", "2nd CL. TPT.", "(+TPT)", "35", "RETRAC", "NO BIG ACCEL.", "KBD", "(BN)", "(SS.)", "(VC.)", "(SS.)", "(RATTLE)", and "DII".

26 **PICC. OB. TEN. GTR.**

55  $\downarrow$  - 144

(TEN, HN & B)

(HN, S)

(PEA WHISTLE)

ff Cm D<sup>b</sup>/C

(Timp) BS. TRB.

30 (CL, HN)

B<sup>b</sup>/C Cm (PEANUSKE)

(HN, TBNS)

(BS.) (Timp)

**WALKOVER DOWNSTAGE**  
(OR ACROD)

35

37 TUTTI

LAY!  
HANS

D.S. WALKOVER

A<sup>b</sup>/C D<sup>b</sup>/C

(BS. TRB.)

- 393 -

DEVI

(WSTI) 39 (FL. OB. TPTS) 40 41 42

(BVA) (BSN GVB) (SLOW)

D/C C (KSD + DEMG.)

(TRM) 42A SLOW 3 4 2 3 4 3 1 3 1 3 2 3 1 2 5 1 5 4 1 3 1 3 4 3 4 3 2 1

KSD (DETACHED) (TPTS.) Walks Around

(XYLO) (VCL) (35. BVA) (+ TAMBALS)

WALKS AROUND (W.D. TPTS) 42D 42E 42F

(XYLO VCL) (HNS) Shoulder lift Six Cor

43

11 VCA 1 2 3

OTR.

(SOOS)

HND+ KBD.

2 3 4 5 6 7 8 9 10

Handwritten musical score for measures 43-47. The top staff is a single melodic line. The bottom two staves are a grand staff (treble and bass clef). Annotations include "OTR." with a downward arrow, "(SOOS)", "HND+ KBD.", "1st 10 count" with an arrow pointing to the first measure, and "cue kbd 1:" with an arrow pointing to the right.

Handwritten musical score for measures 48-51. The top staff is a single melodic line. The bottom two staves are a grand staff. Annotations include "48 (TPT.)", "(KBD) KBD. 1", and "(T. Timp)".

Handwritten musical score for measures 52-56. The top staff is a single melodic line. The bottom two staves are a grand staff. Annotations include "TPT. 2", "(+TPTD)", "1st 10 count", "(+OB)", "+ TBN", "(TBN, BSN)", and "ALONZO".

Handwritten musical score for measures 57-61. The top staff is a single melodic line. The bottom two staves are a grand staff. Annotations include "CLAP" and "1 2 3 4 5 6".



Hypnotism

57 58

Handwritten notes: *HNS.* (with arrow pointing to measure 58), *55* (with arrow pointing to measure 58)

59 (TPT + KBD) 60

Handwritten notes: *TBN.* (with arrow pointing to measure 59), *gl.* (with arrow pointing to measure 59)

61 62

Handwritten notes: *FLS BVA OB.*, *WW*, *55 up: de down*, *HNS*, *63 + CL.*, *(TPT. BVA)*

64 65 66 67

Handwritten notes: *(FL. BVA) (CL. KBD.)*, *(OB. BVA)*, *(+HNS. TPTS.)*, *PERF. HNS.*, *SPOKEN: MACAVITY'S NOT THERE*, *LONG STOP*, *over back lift*, *v.c. 555*, *(VASTY LOW DISCORD)*

DVEX /  
STATET  
2-3  
4-  
RA!

67 **ANDANTE** FL. (loco) *mf* 69 90 (HW) 2

71 92 93

74 ALL 95 (SLOWER) 96

*rit.* (FL. BY) WE HAVE TO FIND OLD DEUTER. ONO-MY

SLOW SEGUE 1

**TUGGER:** "YOU OUGHT TO KNOW ABOUT MR. MISTOFFLEES THE ORIGINAL CONJURING CAT. (THERE CAN BE NO DOUBT ABOUT THAT.) PLEASE LISTEN TO ME AND DON'T SCOFF. ALL HIS INVENTIONS ARE OFF HIS OWN BAT. THERE'S NO SUCH CAT IN THE METROPOLIS: HE HOLDS ALL THE PATENT MONOPOLIES, FOR PERFORMING SURPRISING ILLUSIONS AND CREATING ECCENTRIC CONFUSIONS."

2

THE

WE: "... OFF HIS OWN BAT"

3

**FREELY**

4

**TEMPO**

GREATEST MA-GI-CIANS HAVE SOMETHING TO LEARN FROM MISTER MISTOFFLEES CONJURING TRICKS AND YOU'LL ALL SAY

SLOW

6

OH WELL I NEV- ER WAS\_ THERE EV- ER A CAT SO CLEV-ER AS

Handwritten musical notation for piano accompaniment. The treble staff contains chords and melodic fragments, with a circled 'KAS' above the first measure. The bass staff contains a bass line with notes and rests, with a circled 'BABI' below the first measure. The system is marked with a '7' above the second measure.

8

MAG- IC- AL MIS- TER MIS- TOF. FE- LEES, HE IS

Handwritten musical notation for piano accompaniment. The treble staff contains chords and melodic fragments. The bass staff contains a bass line with notes and rests. The system is marked with a '9' above the second measure.

10 **TUNER**

QUI-ET HE IS SMALL HE IS BLACK FROM HIS EARS TO THE TIP OF HIS TAIL — HE CAN

**MISTOFBLEES**

MAN-NER IS VAGUE AND A-LOOF YOU WOULD THINK THERE IS NO-BO-DY SHY-ER BUT MY

**VIBRA**

F / Ab / <sup>(G#)</sup>Bb / F

**BASS**

12

13

CREEP THRU THE TI-NI-EST CRACK HE CAN WALK ON THE NAR-ROW-EST RAIL HE CAN

VOICE HAS BEEN HEARD ON THE ROOF WHEN I WAS CURLED UP BY THE FIRE AND IVE

**COF**

(G#) F / Ab / <sup>(G#) Bb / Ab</sup>

14 15

PICK AN-Y CARD FROM A PACK HE IS E-QUAL-LY CUN-NING WITH DICE HE IS

SOME-TIMES BEEN HEADS BY THE FIRE WHEN I WAS A-ROUND ON THE ROOF AT LEAST

oop  
vibr

Bb / Ab / Db / F

3455

Rock-type  
Saxophone

16 17

ALWAYS DE-CEIVING YOU IN-TO BE-LIEV-ING THAT HE'S ON-LY HUNT-ING FOR MICE HE CAN

THEY ALL HEARD THAT SOME-BODY PURRED WHICH IS IN-CON-TES-TA-BLE PROOF OF MY

Bb / F / Eb / C

18

PLAY ANY TRICK - WITH A CORK OR A SPOON AND A BIT OF FISH PASTE IF YOU  
 SINGULAR MAGICAL POWERS AND I'VE KNOWN THE FAMILY TO CALL ME

20

21

LOOK FOR A KNIFE OR A FORK AND YOU THINK IT IS MERELY MIS-RACED YOU HAVE  
 IN THE GARDEN FOR HOURS WHILE I WAS AS-SLEEP IN THE HALL AND

TUGGER

COLLA VOCE

OP. 101 - 311

22

23

(TO 25)

SEEN IT ONE MOMENT AND THEN IT IS GONE BUT YOU FIND IT NEXT WEEK LYING OUT ON THE LAWN

TRAP

TRAP

TRAP

TRAP

TRAP

25

TRIGGER

TEMPO

AND WE ALL SAY

Op. 101 - Dr. P. ...

- ...

- ...

- add ...

- to: ...



COND.

M's Entrance  
Flash Dance

.7.

DO THE  
DO 3 4

MR. MIST.

26

(ALL) (OCTAVES-UNISON)

27

OH WELL I NEV-ER WAS-THERE EV-ER A CAT SO CLEV-EL AS

28 *SMILE in Her Sound*

OH WELL I NEV-ER WAS-THERE EV-ER A CAT SO CLEVER AS

MAG- I- CAL MIS- TER MIS- TOF- FB- LBS

MAG- I- CAL MIS- TER MIS- TOF- FB- LBS

M: Presto!

+TRM/SMS

30 25

31

OH WELL I NEV-ER WAS THERE EV-ER A CAT SO CLEV-ER AS

OH WELL I NEV-ER WAS THERE EV-ER A CAT SO CLEV-ER AS

X30

4/4

4/4

32

33

MAG-I-CAL MIS-TER MIS-TER FE-LEES MY

MAG-I-CAL MIS-TER MIS-TER FE-LEES

RESTLESS

D.S.

D.S.

D.S.

2nd.

.9.

MR. MIST.

**CODA**  
**COLLA VOCE**

35 36

NOT LONG A GO - THIS PRE-NOM-E-NAL CAT PRO-DUCED SEV-EN KIT-TENS RIGHT OUT OF A HAT

Handwritten notes: *2 turns then*, *3 F#m*, *for MIST.*

37 38

**TEMPO**

AND WE ALL SAY . OH WELL I NEV-ER WAS THERE

Handwritten notes: *Andant!*, *TRAG*, *3DO*, *TRAG*

39 40 41

EV-ER A CAT SO CLEV-ER AS MAG-I-CAL MIS-TER MIS-TOP - FE- LLES

Handwritten notes: *EXACTLY*, *TRAG/SES*

42

ALL!

43

OH WELL I NEV-ER WAS THERE EV-ER A CAT SO CLEV-ER AS

OH WELL I NEV-ER WAS THERE EV-ER A CAT SO CLEV-ER AS

X30

Y6 7

WAS

WAS

44

45

MAG-I-CAL MIS-TER MIS-TOF- FE-LEES

MAG-I-CAL MIS-TER MIS-TOF- FE-LEES

LETTER

2009

46 SLOWER

KNOW THE DANCE !!

M.P.M.S.

48 CHA CHA

Little Wistle

"Don't Q"

Break

49 CHA CHA

Handwritten musical notation for the first system. It features a treble clef and a key signature of one flat. The notation includes various notes, rests, and accidentals. Annotations include "KAD", "GROSS", "KAD", "KAD", "WUP/KAD", "KAD", "TRANS", "CP", "F#", and "Ab6".

Handwritten musical notation for the second system. It features a treble clef and a key signature of one flat. The notation includes various notes, rests, and accidentals. Annotations include "CONJURE LIGHTS", "OR FARE STAY (L.I.)", "KAD", "F#", "TRANS/CONJURE", "Little Wistle not P.", "BE WISE and CHA-CHA", and "TRANS".

V.S.

Handwritten notes at the top left of the page.

WBTCIX

ARBEIDEN  
TREN

STR  
STEP

HAS/KAO

54

TRX KU/HAS

SSS/KAO

ARBEIDEN TREN

STR +VIBES

HAS/KAO

57

ARMS

KAO

SSS

60

TUSK BPAK

+KAO S

63

64

SY/HAS/SX

F

Ab

EM TONS

KAO

"DARE"

Musical notation system 1 (Measures 66-70). Includes handwritten notes: "DARE", "TMS", "DONQ", "7", "7", "(TMS)".

Musical notation system 2 (Measures 71-76). Includes handwritten notes: "WY/HN/TMS", "TMS", "Fm6", "STW/KBS", "LITTLE", "Fm6".

Musical notation system 3 (Measures 77-83). Includes handwritten notes: "P. BOYER", "72 HIS FACE", "73", "74", "(TIMBALES AD LIB)", "WN", "TMS".

Musical notation system 4 (Measures 84-88). Includes handwritten notes: "75", "(75-77 to 83)", "TOM-TOM TIMBALO", "(FREELY)", "LIVE ACC...", "TMS/KBS".

F1  
→

79

8 8/

Handwritten musical notation for system 79, measures 8 and 8/. The system consists of two staves. The upper staff contains a complex melodic line with various ornaments and slurs. Annotations include 'BBS' above the staff, 'SYL' below the staff, and 'TRAS' above the staff. The lower staff contains a bass line with notes and rests. Annotations include 'BASS' below the staff and 'TRAS' above the staff. A circled '8/1' is written above the second measure.

83 84

LOWER JETS

Handwritten musical notation for system 83-84, measures 83 and 84. The system consists of two staves. The upper staff contains a melodic line with slurs and ornaments. Annotations include 'SSS' above the staff, 'TRAS/KBD' above the staff, and 'TRAS' below the staff. The lower staff contains a bass line. Annotations include 'TRAS' below the staff and 'KBD' below the staff. The text 'LOWER JETS' is written above the staff.

86 87

SIT ON PIANO

Handwritten musical notation for system 86-87, measures 86 and 87. The system consists of two staves. The upper staff contains a melodic line with slurs and ornaments. Annotations include 'PIK' above the staff, 'FUS' below the staff, and 'TRAS' above the staff. The lower staff contains a bass line. Annotations include 'TRAS' above the staff, 'KBD/BS' below the staff, and 'TRAS' above the staff. The text 'SIT ON PIANO' is written above the staff.

[APPLAUSE] NOT LONG

Handwritten musical notation for system 88-89, measures 88 and 89. The system consists of two staves. The upper staff contains a melodic line with slurs and ornaments. Annotations include 'TRAS' above the staff. The lower staff contains a bass line. Annotations include 'KBD/BS' below the staff. The text '[APPLAUSE] NOT LONG' is written above the staff. A circled 'Rit' is written to the right of the staff.



90 91 92

TUMBLER

AND

(K20 SM)

TRAP

SAXES & GUITAR

(36 SM)

93

COLLA VOCE

NOT LONG A GO - THIS PHE-NOM-EN-AL CAT PRO-DUCED SEVEN KIT-TENS RIGHT OUT OF A HAT

94

95

WATTLER

STERN - N

96

AND WE ALL SAY

SWELL

TAMP

TUMBLER

SWELLS

2ND.

# Magic

97

18 99 100

OH WELL I NEVER WAS THERE EV-ER A CAT SO CLEV-ER AS MAG-I-CAL MIS-TER MIST-OF- FE- LIES

2x/4x HN

3x/4x DS

TR

101

3X'S (ALL)

1st - OH well I never was there  
2nd - 3rd - improv

OH WELL I NEVER WAS THERE EV-ER A CAT SO CLEV-ER AS MAG-I-CAL MIS-TER MIST-OF- FE- LIES

HN 2x/4x

3x/4x DS

D<sup>b</sup>/E

F<sup>b</sup> 7

D-7

F3

G7

Cb

7x/4x DS

V.S.

4x's

I-II-III

OH WELL I NEVER WAS THERE EVER A CAT SO CLEVER AS MAG-I-CAL MIS-TER MIS-TOP- E-LES

Handwritten notes: *2/11 G*, *7/F*, *A/m*, *6*, *6<sup>b</sup>/E<sup>b</sup>*, *C<sup>b</sup>*, *C<sup>b</sup>/B<sup>b</sup>*

110

TUGARA

BEETRIE

MAG-I-CAL MIS - TER MIS - TOPS - E - LES. "I GIVE TO THE MAGICAL MISTER MUST." ON CUE:

Handwritten notes: *SW. DR.*, *TIMP*

112

BEETRIE

ON CUE:

Handwritten note: *APAXE SEQUE*

# MEMORY

20

Handwritten musical notation on three staves, including notes and clefs.

VERY SLOW

Main musical score for "Memory" with vocal line and piano accompaniment. The score is divided into sections A through H. Section A includes the vocal line and piano accompaniment. Section B includes the vocal line and piano accompaniment. Section C includes the vocal line and piano accompaniment. Section D includes the vocal line and piano accompaniment. Section E includes the vocal line and piano accompaniment. Section F includes the vocal line and piano accompaniment. Section G includes the vocal line and piano accompaniment. Section H includes the vocal line and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamics.

CONU.

MEMORY

*cur*  
*on trunk*  
**A**  
*(+FL., Solo Yc.)*

**SILLIUS**

1 2

DAY - LIGHT - SEE THE DEW ON A SUN - FLOWER - AND A ROSE THAT IS

(HARP) *Slightly faster*

*Arpeggios 8/16*

NOT TOO FAST

D

Bm

3 4 5

FAO - ING - ROS-ES WITH-ER A - WAY LIKE THE SUN - FLOWER I YEARN TO TURN MY

(Cl.) *f* *p* *G*

*F#m*

*Em.*

*+bb.*

6 7

FACE TO THE DAWN. I AM WAIT - ING FOR THE

FACE TO THE DAWN.

I AM

WAIT - ING

FOR THE

**RIT**

*Busico & G/A*

*POLO PIU MOSSO*

*Vibes.*

*MARCE CRISTO*

9 10 11

DAY. Jellie Bells

DAY.

Jellie Bells

Elec. Gbr. *pp* (Mysterious)

START ... not ... a different tempo [1/2]

ENG. HN.

12 (Cl. Xns.)

13

J. Bells

Gtr.

15 (Piu Mosso)

16

17

18

Eng. Xn.

(Bell, El. Pno., Gtr., Bs.)

[2ND X-RITARD]

19

20 (Grizabella)

21

[SLOWER]

MEM - ORY — TURN YOUR FACE TO THE MOON — LIGHT — LET YOUR MEM - ORY

(PNO., EL. PNO.) (+ MILD CHORUS)

(+ FL.)

22

23

24

LEAD YOU — O-PEN UP EN-TER IN — IF YOU FIND THERE THE MEAN-ING OF WHAT

+ CL.

+ ENG. HN.

FL.

5 (+Eng.Hrn.) (Pno, El. Pno.)

(+Cl.) 26 27

HAP-PI-NESS IS THEN A NEW LIFE WILL BE - GIN. →

No vib. (circled)

15 (+Fl. Bva.)

24 30

MEM - DRY — ALL A-LONE IN THE MOON - LIGHT — I CAN SMILE AT THE OLD DAYS — I WAS BEAU-TI-FUL

(+Vibes)

(FLUTE)

(+Bs.)

31 (+Fl. Bva.)

32 33

THEN I RE - MEM - BER THE TIME I KNEW WHAT HAP-PI-NESS WAS — LET THE

FLS.

Xms.

Vc.

XUM.

Vc.

XUM.

Vc.

Dm Cm7 Gm

34 (+FL.) (Bva)

MEM - ORY

35 LIVE A - GAIN.

36 [F] PILI MOSSO (FL. Bva)

BURNT OUT ENDS OF SMOK - EY DAYS THE STALE COLD SMELL OF

37 38

39 (+Fl.)

MORN - ING. THE STREET LAMP DIES A - NOTH - ER NIGHT IS OV - ER - A -

40 (+FL. Bva) 41

Dm - Gm7 - C7 - FMA27 -



COND.

6.

MEMORY

42 (+Fl., Ob.)

RALL

~~RALL~~

GO GO GO

43

-NOTH- ER DAY IS DAWN - ING.

Dm7 G7

P.

RALL.

keep

G

A TEMPO

MOVE

44 (+Cl.) 45 46

DAY - LIGHT - I MUST WAIT FOR THE SUN - RISE - I MUST THINK OF A NEW LIFE - AND I MUS-N'T GIVE

Bb (low strings) Gm (Tbn. 1) Eb

47 (+Cl.)

(+Fl.)

48 (+Vc.)

49

IN - WHEN THE DAWN COMES TO-NIGHT WILL BE A MEM-D-RY TOO - AND A

Dm Tbn. Cm7 Gm

50 (Vlc, FL)

No 2 1st.

51

Musical score for measures 50-51. Includes vocal line with lyrics "NEW DAY WILL BE - GIN.", flute (Fl.) and woodwind (W.W.) parts, and piano accompaniment with chords F and E<sup>b</sup>/F. Includes a section for (HIGH STRINGS) and a TRUMPET part marked TRUMP. THIN P.

1st  
 2nd  
 3rd  
 4th  
 5th  
 6th  
 7th  
 8th  
 9th  
 10th  
 11th  
 12th  
 13th  
 14th  
 15th  
 16th  
 17th  
 18th  
 19th  
 20th  
 21st  
 22nd  
 23rd  
 24th  
 25th  
 26th  
 27th  
 28th  
 29th  
 30th  
 31st  
 32nd  
 33rd  
 34th  
 35th  
 36th  
 37th  
 38th  
 39th  
 40th  
 41st  
 42nd  
 43rd  
 44th  
 45th  
 46th  
 47th  
 48th  
 49th  
 50th  
 51st  
 52nd  
 53rd  
 54th  
 55th  
 56th  
 57th  
 58th  
 59th  
 60th  
 61st  
 62nd  
 63rd  
 64th  
 65th  
 66th  
 67th  
 68th  
 69th  
 70th  
 71st  
 72nd  
 73rd  
 74th  
 75th  
 76th  
 77th  
 78th  
 79th  
 80th  
 81st  
 82nd  
 83rd  
 84th  
 85th  
 86th  
 87th  
 88th  
 89th  
 90th  
 91st  
 92nd  
 93rd  
 94th  
 95th  
 96th  
 97th  
 98th  
 99th  
 100th

H

I

52 V.W., XNS.

53

54

Musical score for measures 52-54. Includes woodwind and string parts with dynamic markings like *f*, *mf*, and *pp*. Includes a TRUMPET part marked TRUMPS. and a TONS part marked TONS. Includes a section for (HIGH STRINGS) and a TRUMPET part marked TRUMP. THIN P.

55 **GILLABUE** **PIU MOSSO** 57  
 FLA. **50 (+ENG. HN., HN.)**  
 SUN - LIGHT THROUGH THE TREES IN SUM - MER  
 Eng. Hn. Gluck. Vc.  
 XIBOS. **PIU MOSSO** MARK CHANGES

59 (+BN.) 59 **SILLIBUB** 60 (+PNC.)  
 END - LESS MAS - QUER - AD - ING **GRIZABELLA** LIKE A FLOW - ER AS THE  
 BS. V. **LISTEN TO BASS** +w.w., Hns., Gbn. Es m  
 (Syncl. low strings)

61 **GRIZABELLA** 63 **MOLTO RIT.**  
 DAWN IS BREAK - ING THE MEM - DR - Y IS FAO - ING  
 FLA. **MOLTO RIT.** (+cl., Ob., Hn., Vc.)  
 +Hrs. Ab Bbm Eb7 Ab

BROADER

1 pair of 14 lead

5 (4 (-w.w., Va.) 65 66

TOUCH ME — ITS SO EASY TO LEAVE ME — ALL A-LONE WITH THE MEM - ORY — OF MY DAYS IN THE

NO SURE

T.P.S. **RIT.**

Db *SPREAD* Bbm Gb

67 (TEMPO) (FL.) (7XX.) 68 69 70

SUN — , IF YOU TOUCH ME YOU'LL UN-DER-STAND WHAT HAP-A-NESS IS LOOK A NEW DAY HAS BE-

Eng. Xn.

*Rall* **RALL** *SHORT*

Fm Eb sus Bbm [COLLA VOCE] *RIT. ....* Gb/Ab

CUT

TRIP OFF

COND.

MEMORY

WAIT for  
C12 to step  
to.

GO  
WITH  
C12

VERY SLOW

71

GUN.

NNNN

72

APPLAUSE

(Tullie Bells)

Tam-Tam

ppp

Db

73

74

75

E (miaow) (let ring)

(kiss on)

(to nothing)

(Cym edge)

p.

NO  
CUT  
OFF

SEGUE AS ONE →

WIND VICTOR, AND BRILL  
LAD'S HAND.

SLOWER

1 2

Acc. TPI.

(PROM. LOW STES)  
(+ E.P.)

3 4

(+ PLS  
LOW)

E.P.

Handwritten musical score for the piano introduction. It consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The tempo is marked "POCO A POCO ACCEL." with a "+ Am." marking at the end. The music features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. There are some handwritten annotations like "(TR, FLS)" and "7".

9 (NEW TEMPO) KEEP IT EASY.

S.A. UP UP UP PAST THE RUSSELL HO-TEL - UP UP UP UP TO THE HEAVY-SIDE LAY-ER -

T UP UP UP PAST THE RUSSELL HO-TEL - UP UP UP UP TO THE HEAVY-SIDE LAY-ER

B UP UP UP PAST THE RUSSELL HO-TEL - UP UP UP UP TO THE HEAVY-SIDE LAY-ER -

Handwritten musical score for the vocal introduction. It includes staves for Soprano (S.A.), Tenor (T), and Bass (B). The lyrics are "UP UP UP PAST THE RUSSELL HO-TEL - UP UP UP UP TO THE HEAVY-SIDE LAY-ER -". The tempo is marked "(NEW TEMPO) KEEP IT EASY." There are handwritten notes like "(TR, FLS)", "10", "12", and "(w. w.)".

Handwritten guitar chord progression:

G - D/G - Am/G - D7/G    G - G/B    C - C/D

33

S/A  
UP UP UP PAST THE RUSSELL HO-TEL — UP UP UP UP — TO THE HEAVY-SIDE LAY-ER —

T  
UP UP UP PAST THE RUSSELL HO-TEL — UP UP UP UP — TO THE HEAVY-SIDE LAY-ER —

B  
UP UP UP PAST THE RUSSELL HO-TEL — UP UP UP UP — TO THE HEAVY-SIDE LAY-ER —

(Piano) (Cont. Sax) (Horn) (Trumpet)

PROV. TRAPS (TIME) HIGH (TENS)

B $\flat$  — F/ $\flat$  — C $\flat$ / $\flat$  — F/ $\flat$  — B $\flat$  — B $\flat$  — E $\flat$  — E $\flat$ /F

37

UP UP UP PAST THE JELL-I-CLE MOON UP UP UP UP — TO THE HEAVY-SIDE LAY-ER — HOLD

UP UP UP PAST THE JELL-I-CLE MOON UP UP UP UP — TO THE HEAVY-SIDE LAY-ER — THRU →

UP UP UP PAST THE JELL-I-CLE MOON UP UP UP UP — TO THE HEAVY-SIDE LAY-ER —

(PNO. ARCS) (CONT.)

NO 2 TR. (T)

D $\flat$  — A $\flat$ / $\flat$  — G $\flat$ / $\flat$  — A $\flat$ / $\flat$  — D $\flat$  — D $\flat$ /F — E $\flat$  — G $\flat$ /A $\flat$



A. NO TIME TO GO TO GROUND - SLOW!

B. NO P.D. PASSIVE .4-

HEAVY SIDE LAYER

ONO.

21

BROADLY

SLOW

Musical score for measures 21-24. The piano part (left) has a melodic line with notes and rests. The heavy side layer (right) consists of sustained chords. Handwritten annotations include "P.P.P. (HIGH BESS)", "WCS", and "TRAY + P.P.P.".

Musical score for measures 25-28. Similar to the previous system, it shows piano and heavy side layer parts. Annotations include "P.D." and "P.P.P.".

Musical score for measures 29-32. Continues the piano and heavy side layer parts. Annotations include "P.P.P." and "P.P.P.".



MAESTOSO - LISTESSO (D=♩)

45

MYS-TIC-AL DIV-IN-I-TY OF UN-ASH-AMED FE-

MYS-TIC-AL DIV-IN-I-TY OF UN-ASH-AMED FE-

(+ TRPT + BVA)

46

-LIN-I-TY ROUND THE CATH-EDRAL

-LIN-I-TY ROUND THE CATH-EDRAL

+ BRASS ONLY (BVA)

51

RANG VI ——— VAT! ——— LIFE TO THE

RANG VI ——— VAT! ——— LIFE TO THE

A CAPELLA ...

(TR. 3.)

54

EV - ER ——— NB LAST - ING CAT

EV - ER ——— NB LAST - ING CAT

NO PITCH

T.M.P.

SEGUE AS ONE

- 331 -

CONDUCTOR

"CATS"

THE ADDRESSING OF CATS

22

Four sets of empty musical staves, each consisting of a grand staff (treble and bass clefs).

1 2 DEUTERONOMY  
WEIGHTY YOU'VE  
Piano I  
Musical notation for the first system, including vocal lines and piano accompaniment.

+ GTR  
HEARD OF SEVERAL KINDS OF CAT. AND MY OP-IN-ION NOW IS THAT YOU  
Musical notation for the second system, including guitar and piano parts.

7 <sup>8</sup> <sup>9</sup> <sup>10</sup>

SHOULD NEED NO IN - TER - PRE - TER TO UND - ER - STAND OUR CHAR - ACTER. YOU'VE

(KBD 1)

(+CELLI/Bs)

12 <sup>13</sup> <sup>14</sup>

LEARNED ENOUGH TO TAKE THE VIEW THAT CATS ARE VER - Y MUCH LIKE YOU. YOU'VE

(FL.) (FL'S)

(+HU VCO) mf

Gm - - Bb/F Eb - - -

15 <sup>16</sup> <sup>17</sup> <sup>18</sup>

SEEN US BOTH AT - WORK AND GAMES, AND LEARN'T A - BOUT - OUR - PROP - ER NAMES, OUR

(FL'S) (HUS)

Bb - - - Gm - - - Bb/F - - - Gm - - -

HA-BITS AND OUR HABIT BUT HOW WOULD YOU ADD -

(HWS) f f f f f f f f f

(KWD L) + KWD 2 (LOW STRS)

(CELLI/BS)

DRESS A CAT SO

(HWS) f f f f f f f f f

(TomTom) 1. 1. 1. 1. 1. 1.

FIRST, YOUR MEM-O - RY ILL JOG AND SAY A CAT IS

Respectful  
Arrangement

29 30 32 33 34

NOT A DOG. (S.A.)

SO FIRST YOUR MEM-O-RY I'LL JOG AND (T.B.)

(+TPTS/HWS) (HWS) (TPTS/HWS)

Circle Breath

2-3 2-3

35 36 37 38

SAY A CAT IS NOT A DOG. WITH

CUE DECKER.

(E.H.)

ci)

Eb Cm Bb F Eb

p.



40 41 42

CATS (L.H.) SOME SAY ONE RULE IS TRUE DON'T SPEAK 'TIL

43 44 45 46

YOU ARE SPOK - EN TO. MY - SELF I DO NOT (MYSELF) (ORAW)

45 Rit. 46 Più Mosso

47 48 49 50

HOLD WITH THAT. I SAY, YOU SHOULD AD - DRESS A CAT. BUT AL - DAYS BEAR IN

51 52 53

[RALL. . . .]

MIND THAT HE RE - SENTS FORT - IL - AR - I - TY. YOU

YES CUT OFF

54  
 BOW AND TAKING OFF YOUR HAT, ADDRESS HIM

(HWS)

[MOLTO RALLO] *CUT KEY OFF*

59 IN THIS FORM TO - CAT. BE -

60

(Temp)  $\frac{3}{2}$  *ff*

[ALTEMPO]

62 FORE A CAT WILL CON-DESCEND TO TREAT YOU AS A TRUST-ED FRIEND SOME

63 64

(KVD3)

5  
LIT-TLE TO-MEN OF EST-EEEM IS NEED-ED LIKE A DISH OF CREAMS, AND

66 67 68

(Hos) (Hos) (Hos)

B $\frac{7}{\sharp}$  F $\frac{7}{\sharp}$  sus G $\frac{7}{\sharp}$ m A B $\frac{7}{\sharp}$  F $\frac{7}{\sharp}$  F $\frac{7}{\sharp}$  F $\frac{7}{\sharp}$

(Cant/30) PRSU

70 71  
YOU MIGHT NOW AND THEN SUP-PLY SOME CAV-IA-R OR

(Hos) (Hos) (Hos)

B G $\frac{7}{\sharp}$ m B F $\frac{7}{\sharp}$ /A $\frac{7}{\sharp}$  G $\frac{7}{\sharp}$ m B $\frac{7}{\sharp}$ /F $\frac{7}{\sharp}$

72 73 74  
STRASS-BURLE, SOME POT-TEED GROUSE OR SAL-MON PASTE, HE'S

(Hos) (Hos) (Hos)

F $\frac{7}{\sharp}$  F $\frac{7}{\sharp}$  B F $\frac{7}{\sharp}$  F $\frac{7}{\sharp}$  F $\frac{7}{\sharp}$  F $\frac{7}{\sharp}$

E E $\flat$  B $\frac{7}{\sharp}$ /F $\frac{7}{\sharp}$  G $\frac{7}{\sharp}$ m

- STRECH -

75 76 77 78

SURE TO HAVE HIS PERSONAL TASTE. AND SO IN TIME YOU REACH YOUR AIM AND

[A TEMPO - (FASTER)]

79 80 81 82 (S.A.)

CALL Him BY HIS NAME. A

(T.B.)

(ORGAN)

83

CATS AN-TITLED TO EX-PECT THESE EV-IL-DEN-IES OF RE-SPECT SO

84 85 86

(w.w.)

(H.)

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

87

THIS IS THIS, AND THAT 'S THAT: AND -

88 89

G<sup>b</sup> F<sup>#</sup>

Return  
BACK

90

THERE'S HOW YOU ADD - RESS A CAT. A

91 92

(Cl/Bsw)

(Tris)

I

93 94 95 96

CAT'S EN-TITLED TO EX-P-ECT THESE EV-I-L DEN-CES OF RE-SPECT, SO

(Tris)

(Tris)

(Tris) #

Musical score for "THE ADDRESSING OF CATS". The score consists of multiple staves, including vocal lines and piano accompaniment. The lyrics are: "THIS IS THIS, AND THAT IS THAT AND-THERE'S HOW YOU ADD-".

Measure numbers 98, 99, 100, 101, 102, 103, 104 are indicated. Performance directions include "Rit.", "F", "FACILE", and "(RIT. ...)".

Handwritten annotations include "2-3 A", "2-3", "A", "CAT.", "FACILE", "E♭ (Timp)", and "C".

Chord symbols include B, G#m, B/F#, E, D/A, C#m, B, and C.

At the bottom center, there is a handwritten note:  $-3/2-$ . In the bottom right corner, there is a handwritten note: "what the...".

CONDUCTOR

"CATS"

EE [PRINCESS LOUISE] (IN 4)

FINALE 1

23

400 (CONT) (+TENS 8 L) 401 402

403 404 405

406 407

AD DRUM FILL

-343-

The image shows a handwritten musical score for the conductor of the musical "Cats". The score is for the piece "Princess Louise" (Finale 1), page 23. It is written in 4/4 time and includes parts for Cowbell, Piano, and Drum. The score is divided into three systems, with measures 400-402, 403-405, and 406-407. The notation includes notes, rests, and dynamic markings such as "A", "F", "FF", "G", "Gm", "Em", "D", "AD", and "AD DRUM FILL". The page is numbered 23 in the top right corner.



[PAUSE]

408

409

PNO

AD AD/C Db Eb

410

411

AD AD/C Db Eb

412

413

AD Db Eb A

DRUM FILL Eb

5x

[PAUSE II]

414

A A/C# D E

417 +OBOE

A A/C# D E

418 419 420 421 (70 454)

NO BASS

3A, HW OBOE  
FLUTE  
CLARINET  
KBDs  
GTR  
IMP  
BS

NO ACCEL

FINALE 1

ACCEL

LACCEL

PNO  
VNS

L.PIC

VCL  
VLA  
VLO

L.PNO

TR

SS

TPTS

WB

CB

+SVA

Musical staff 1: Treble clef, 4/4 time signature. Measures 455, 456, 457. Includes dynamic markings like *mf* and *f*.

Musical staff 2: Treble clef. Measures 455, 456, 457. Includes dynamic markings like *mf* and *f*.

Musical staff 3: Treble clef. Measures 455, 456, 457. Includes dynamic markings like *mf* and *f*.

Musical staff 4: Treble clef. Measures 458, 459, 460, 461. Includes dynamic markings like *mf* and *f*.

Musical staff 5: Treble clef. Measures 458, 459, 460, 461. Includes dynamic markings like *mf* and *f*.

Musical staff 6: Treble clef. Measures 458, 459, 460, 461. Includes dynamic markings like *mf* and *f*.

Musical staff 7: Treble clef. Measures 458, 459, 460, 461. Includes dynamic markings like *mf* and *f*.

Musical staff 8: Treble clef. Measures 462, 463, 464, 465. Includes dynamic markings like *mf* and *f*.

Musical staff 9: Treble clef. Measures 462, 463, 464, 465. Includes dynamic markings like *mf* and *f*.

Musical staff 10: Treble clef. Measures 462, 463, 464, 465. Includes dynamic markings like *mf* and *f*.

Musical staff 11: Treble clef. Measures 462, 463, 464, 465. Includes dynamic markings like *mf* and *f*.

Musical staff 12: Treble clef. Measures 462, 463, 464, 465. Includes dynamic markings like *mf* and *f*.

CONDUCTOR

FINALE 2.9  
(SKIMBLE SHANKS)

"CATS"

24

Empty musical staves for conductor and other instruments.

EASY TEMPO (a little slower)

39 TRP. I 40

Musical staff for Trumpet I, measures 39-40.

FLS, Picc 44

Musical staff for Flutes and Piccolo, measures 41-44.

OB, CL

Musical staff for Oboe and Clarinet, measures 41-44.

(PNO, HRPSI) (+ SLEIGHBELLS & DRUMS)

Musical staff for Piano, Harpsichord, Sleighbells, and Drums, measures 41-44.

41 42

Musical staff for Trombones, measures 41-42.

Musical staff for Flutes and Piccolo, measures 41-42.

Musical staff for Oboe and Clarinet, measures 41-42.

TBNS.

Musical staff for Trombones, measures 41-42.

COND.

FINALE 2 (SKIMBLE)

A TPRS.

Handwritten musical score for Finale 2 (Skimble), page 2. The score is arranged in systems, each containing multiple staves for different instruments and parts.

- System 1:**
  - Staff 1: Melodic line with markings  $\uparrow\uparrow$  and  $\uparrow 5$ .
  - Staff 2: Melodic line with *w.w.* and *(XYLO)* markings.
  - Staff 3: Piano accompaniment with *(PND) (GTR)*, *(CELLI) PIZZ*, and *(PROPH) HIGH STRS. SUST.* markings. Chords  $Bb$ ,  $Eb$ , and  $Bb$  are indicated.
  - Staff 4: Bass line with *BS.* and *(DRS.)* markings, including *(Sim.)*.
- System 2:**
  - Staff 1: Melodic line with markings  $\uparrow 7$  and  $\uparrow 8$ .
  - Staff 2: Melodic line with *OB, CL.* and *(XYLO CONT.)* markings. *Fls.* is also present.
  - Staff 3: Piano accompaniment with chords  $Gm/F$ ,  $C7$ ,  $F+2/C$ , and  $F/C$ . *(CELLI)* is noted.
  - Staff 4: Bass line.
- System 3:**
  - Staff 1: Melodic line with markings  $\uparrow 9$  and  $\uparrow 10$ .
  - Staff 2: Melodic line with *8VA* and *LOGO* markings.
  - Staff 3: Piano accompaniment with chords  $A_{maj}$ ,  $Bb$ , and  $Bb/C$ .
  - Staff 4: Bass line with *TPRS, HNS* and *+Timp* markings.

-3- FINALE 2 (SKIMBLE)

COND.  
3) 51 TPRS.

52 53

CL. (XYLO CONT. SIMILE)  
PNO. GTR. F C/E Dm F/C Bb Eb/Bb

54 55 56

CL. (FLUTE)  
PNO. GTR. Bb Gm/F C9/F F+2 C

cont. sim.

57 58

CL. (CLARINET)  
PNO. GTR. Am Bb Bb/C

TPRS, HNS, YIBES  
+ HARPS.

20ND.

FINALE 2 (SKIMBLE SHANKS)

59 TRPS, TRBS, HNS, VIBES

Musical staff with measures 60 and 61. Includes notes and rests.

TRPS, TRBS, HNS, VIBES (CONT.)

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests. Includes chord symbols: F, Ab/F, Gm/F, F, Ab/F.

Musical staff with notes and rests. Includes measure numbers 62, 63, 64 and the label TRBS.

Musical staff with notes and rests. Includes the label (N.W. PNO, PROFH).

Musical staff with notes and rests. Includes chord symbols: Gm/F, F, Bb, F/A, Gm II, F/A.

Musical staff with notes and rests.

Musical staff with notes and rests. Includes measure numbers 65, 66 and the label TRPS. Ends with a double bar line and the instruction To LIB.

Musical staff with notes and rests. Includes the label HNS.

Musical staff with notes and rests. Includes the label KYBDS and chord symbols: Bb, F/A, Bb/C, Am (DRUM FILL).

Musical staff with notes and rests. Includes the label BS. and measure numbers 13, 8.

BS. CELLI 12-4CR

118 (TMS.)

119

W.W. B.W.  
H.Y.B.C.S.  
H.Y.B.C.S.  
B.S.

120

(PROPHET SPOKE) (SEA SOUND)

V. S.



COND II KBF  
(PROPHET SOLO) - BIG SOUND

-b-

FINALE 2 (SKIMBLE SHANKS)

122

123

124

Handwritten musical score for measures 122-124. It includes a vocal line with notes and rests, a piano accompaniment with chords and bass lines, and various performance instructions such as 'W.W. 8VA', 'C.', 'BS', 'Dmi', 'F/C', '+CELO', 'P Bb', 'Eb', and 'Ab'.

125

126

127

Handwritten musical score for measures 125-127. It includes a vocal line, piano accompaniment, and performance instructions such as 'BR', '(KTB03)', 'DR, OPEN TRBS', 'P. 8vb', 'P', 'C7', and 'F'.

128

129

HNS, TPYS. TO 156

Handwritten musical score for measures 128-129. It includes a vocal line, piano accompaniment, and performance instructions such as 'P. Ami', 'Bb', 'Bb/C', '8VA', 'F', and 'TRBS.v'.

COMP.

- 7 - (FINALE 2) SKIMBLE SHANKS

156 (S) TRYS, FLS. LOCK

157 158 159

FLS, AB W.W

(SHAKER)

ORF

F F/C d ORF BB F#m F TRBS

160 (HNS. COL VOCE) 161 162 (MOLTO RALL. COL VOCE) 163

SPOT LIKE

WAVE, etc.

6m C7 F Am Bb Bb/C

164 165 (TUGGER) (OF FINALE 3)

(APPLAUSE)

AND WE ALL SAY

ALL

166

167

OH WELL I NEV-ER WAS THERE EV-ER A CAT SO CLEV-ER AS

OH WELL I NEV-ER WAS THERE EV-ER A CAT SO CLEV-ER AS

X80

Y6

X1215/546

WAS

168 1. 2.

169

MAG-I-CAL MIS-TER MIS-TOF- FE-LEES

MAG-I-CAL MIS-TER MIS-TOF- FE-LEES

WMA  
FINALE 4  
172 - 175

170 3.

(TRTs.)

(KUDO. 1)  
(+ SX'IS)

(TR.) (TAM-TAM)

(TRMP.)

(TO FINALE 4)

FINALE 4

Five sets of empty musical staves, each consisting of a grand staff with a soprano and alto clef, intended for the conductor's score.

Musical score system 1, measures 92-93. It features a vocal line with lyrics "(TPTS.)" and "(SXS) (TENS)", a piano accompaniment, and a bass line. Handwritten annotations include "(SXS) (TENS)", "(TPTS.)", "(SXS)", and "(SXS)".

Musical score system 2, measures 94-97. It features a vocal line with lyrics "A - D A - D", a piano accompaniment, and a bass line. Handwritten annotations include "(SXS)", "GTR PROHIBIT", "(SXS)", "(SXS)", and "(SXS)".

97

Handwritten musical score for measures 97-99. The system consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The middle staff is a piano accompaniment with a treble clef, and the bottom staff is a piano accompaniment with a bass clef. The music is in 4/4 time. Measure 97 features a vocal line with a slur and a piano accompaniment with a chord marked 'E7'. Measure 98 continues the vocal line with a slur and piano accompaniment. Measure 99 features a vocal line with a slur and piano accompaniment with a chord marked 'D6. F#m'. There are some handwritten annotations like '555' and '605' above the first measure.

100

101

Handwritten musical score for measures 100-101. The system consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The middle staff is a piano accompaniment with a treble clef, and the bottom staff is a piano accompaniment with a bass clef. The music is in 4/4 time. Measure 100 features a vocal line with a slur and piano accompaniment with a chord marked 'E7'. Measure 101 features a vocal line with a slur and piano accompaniment with a chord marked 'D6. F#m'. There are some handwritten annotations like '385/445' and 'HNS' above the first measure.

102

103

Handwritten musical score for measures 102-103. The system consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The middle staff is a piano accompaniment with a treble clef, and the bottom staff is a piano accompaniment with a bass clef. The music is in 4/4 time. Measure 102 features a vocal line with a slur and piano accompaniment with a chord marked 'E7'. Measure 103 features a vocal line with a slur and piano accompaniment with a chord marked 'D6. F#m'. There are some handwritten annotations like 'HNS' above the first measure.

Handwritten musical score for a band, consisting of five systems of staves. The score includes various instruments and their parts:

- System 1 (Measures 104-106):** Features a trumpet part (TRP) starting at measure 105 and a saxophone part (SXS) starting at measure 106. The piano accompaniment is also present.
- System 2 (Measures 107-109):** Features a trumpet part (TRP) starting at measure 107 and a saxophone part (SXS) starting at measure 108. The piano accompaniment includes a section labeled "DR FILL".
- System 3 (Measures 110-112):** Features a saxophone part (+SXS) starting at measure 110. The piano accompaniment includes a section labeled "KBD" and "TMT BASS".

Additional annotations include "BASS BARI" and "TRP/106" written in the margins. The score concludes with a double bar line and a key signature change to two flats.

112 ENG. MEN.  
HNS  
113 114

KBD  
S.M.

115 + FUEL  
HNS OUT  
116 117  
(KBD)

TAN  
(K) TAN

118 119 120  
(TO BAR 55)

WNS  
359



E.H. HAN. PIU MOSSO KR 3

55

57

FLG.

ENG. Xn.

XIBOS.

PIU MOSSO

MARK CHANGES

58

59

60

(Tbn.)

Bs.

+ W.W., Xns., Gtn.

Bm (Synth. low strings)

61

62

63

Fls. Gm

+ Xns.

(+ Cl., Ob., Xn., Vc.)

BROADER

RIT.

64 (PT)

65 66

mf

Db Bbm Gb

TEMPO

67

68 69 70

Eng. Xn.

Fm Ebm Sus Bbm Ab Gb/Ab

Y.S.

COND

FASCE

72

73

Musical notation for measures 72 and 73. The system consists of three staves. The top staff is empty. The middle and bottom staves contain musical notation with notes and rests. A slur is present over the middle staff in measure 72. The notation is dense and appears to be a complex texture.

74

75

Musical notation for measures 74 and 75. The system consists of three staves. The top staff is empty. The middle and bottom staves contain musical notation with notes and rests. A slur is present over the middle staff in measure 74. The notation is dense and appears to be a complex texture.

76

Musical notation for measure 76. The system consists of three staves. The top staff is empty. The middle and bottom staves contain musical notation with notes and rests. A slur is present over the middle staff. The notation is dense and appears to be a complex texture.