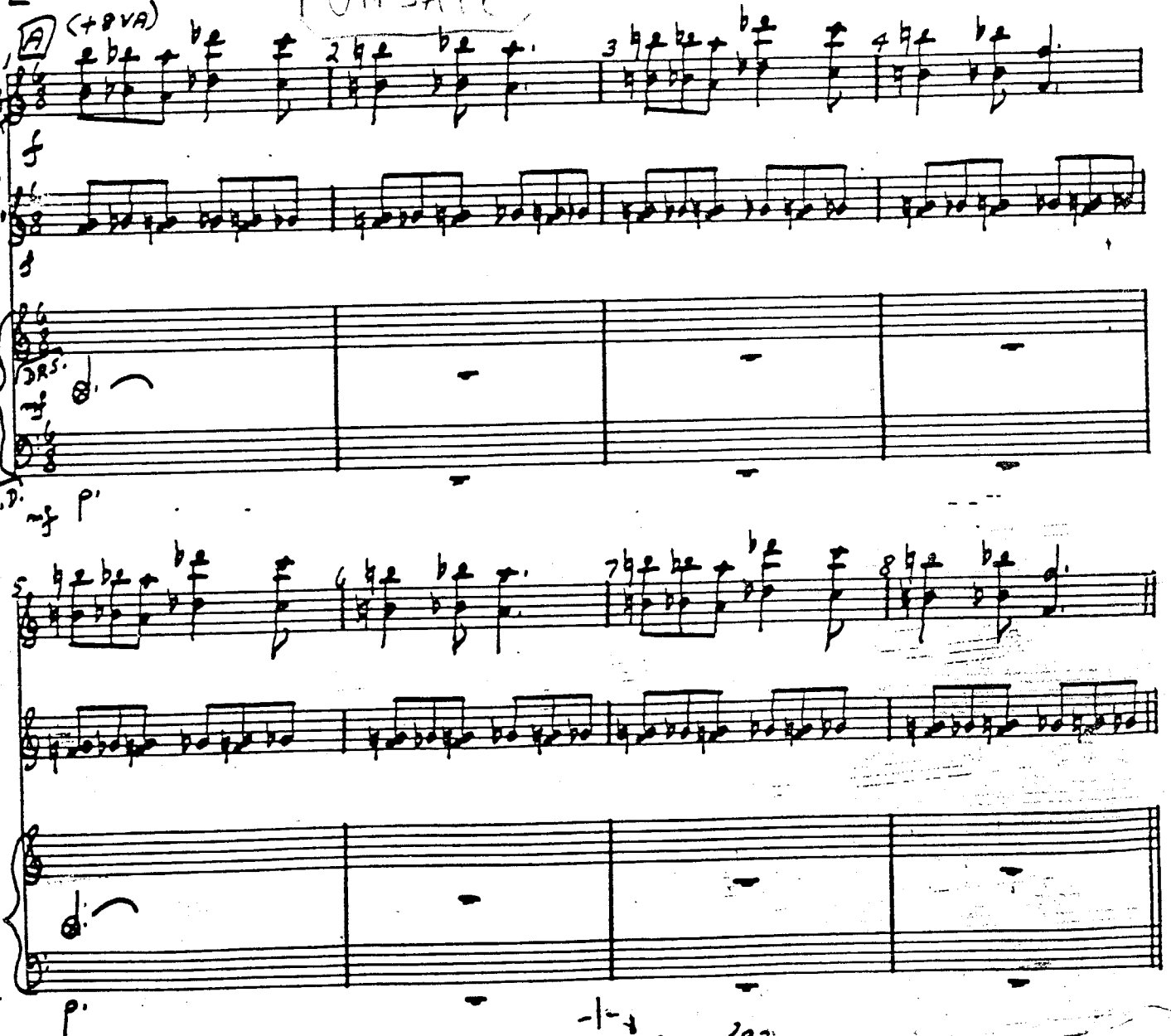
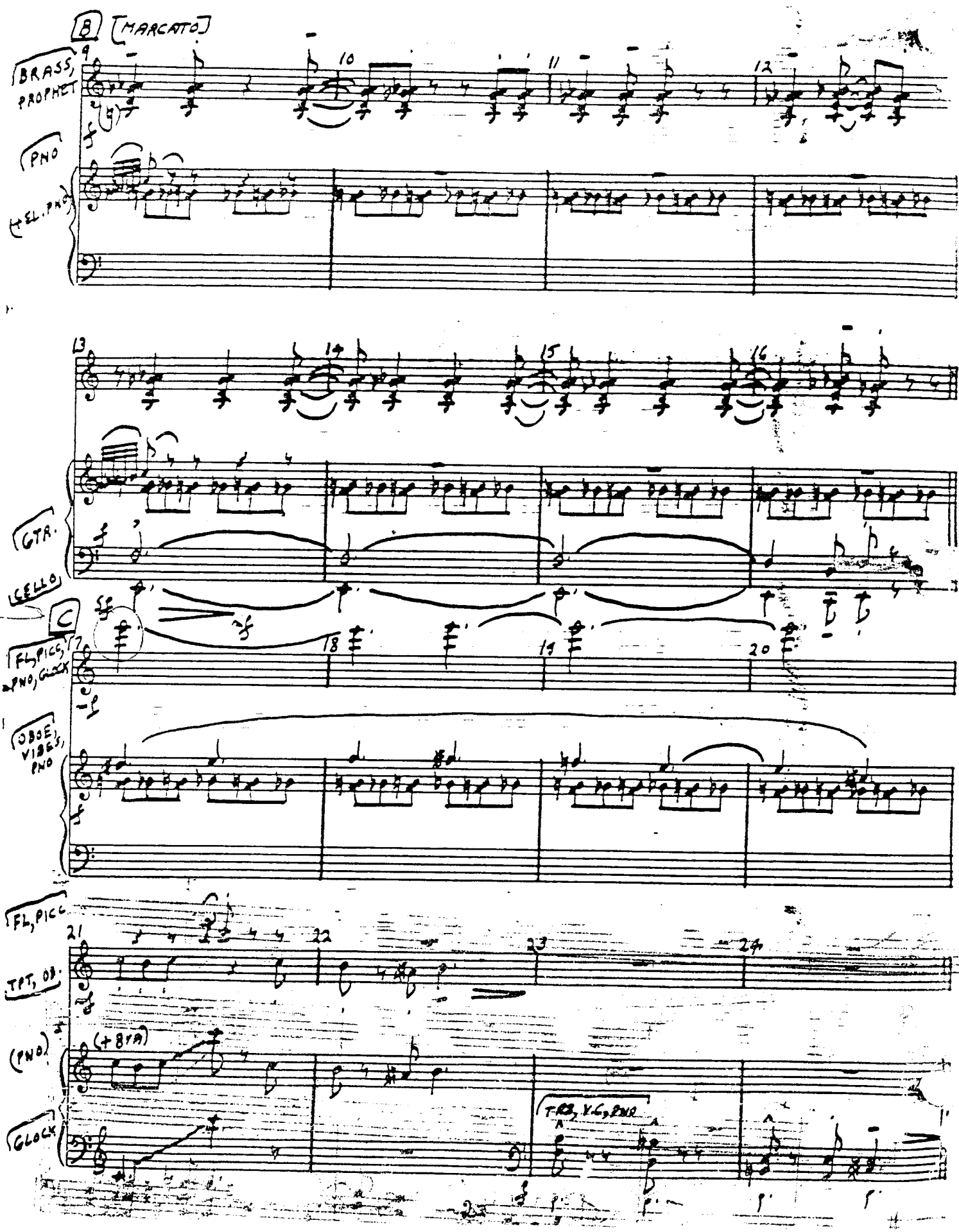
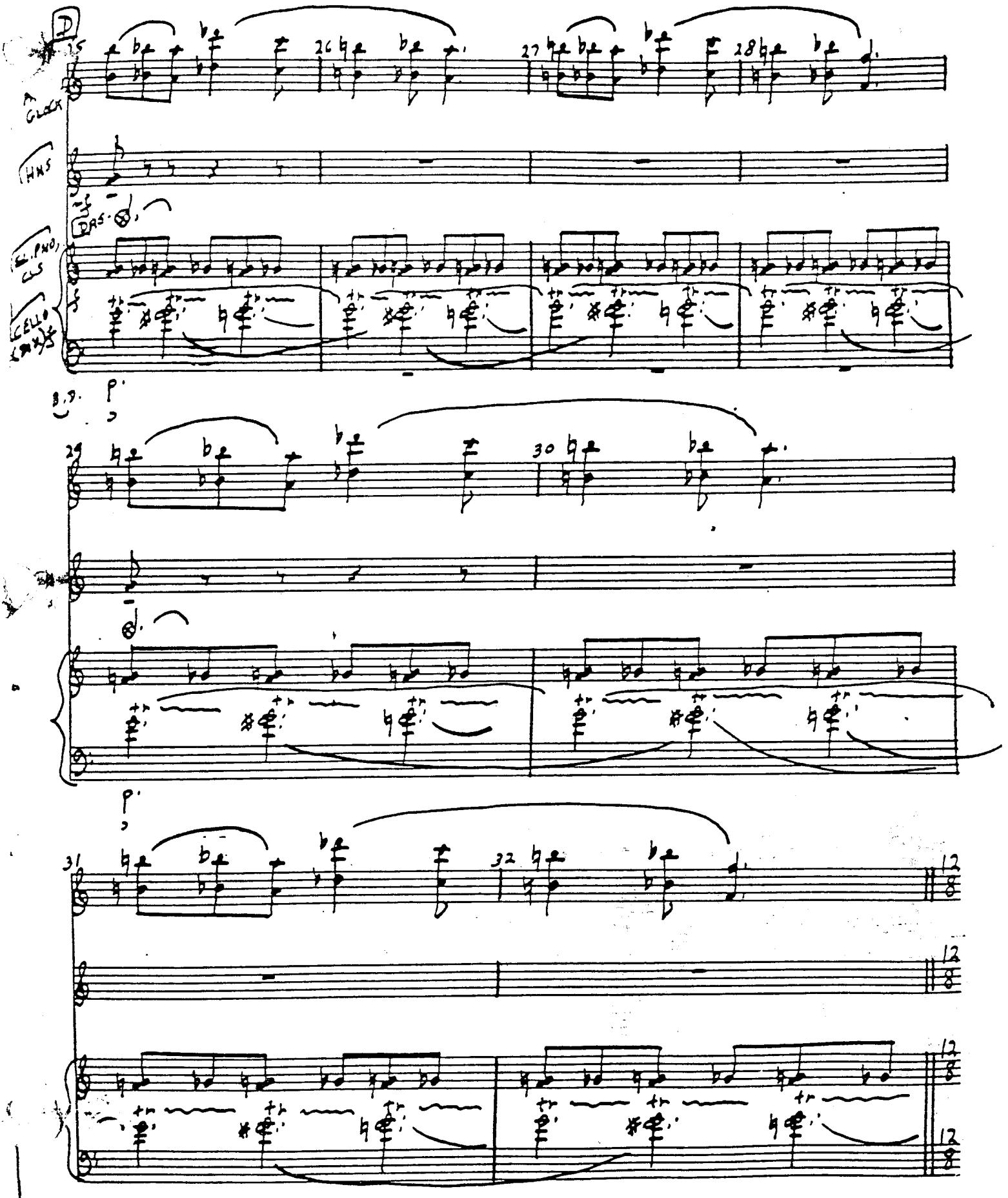
OVERTURE

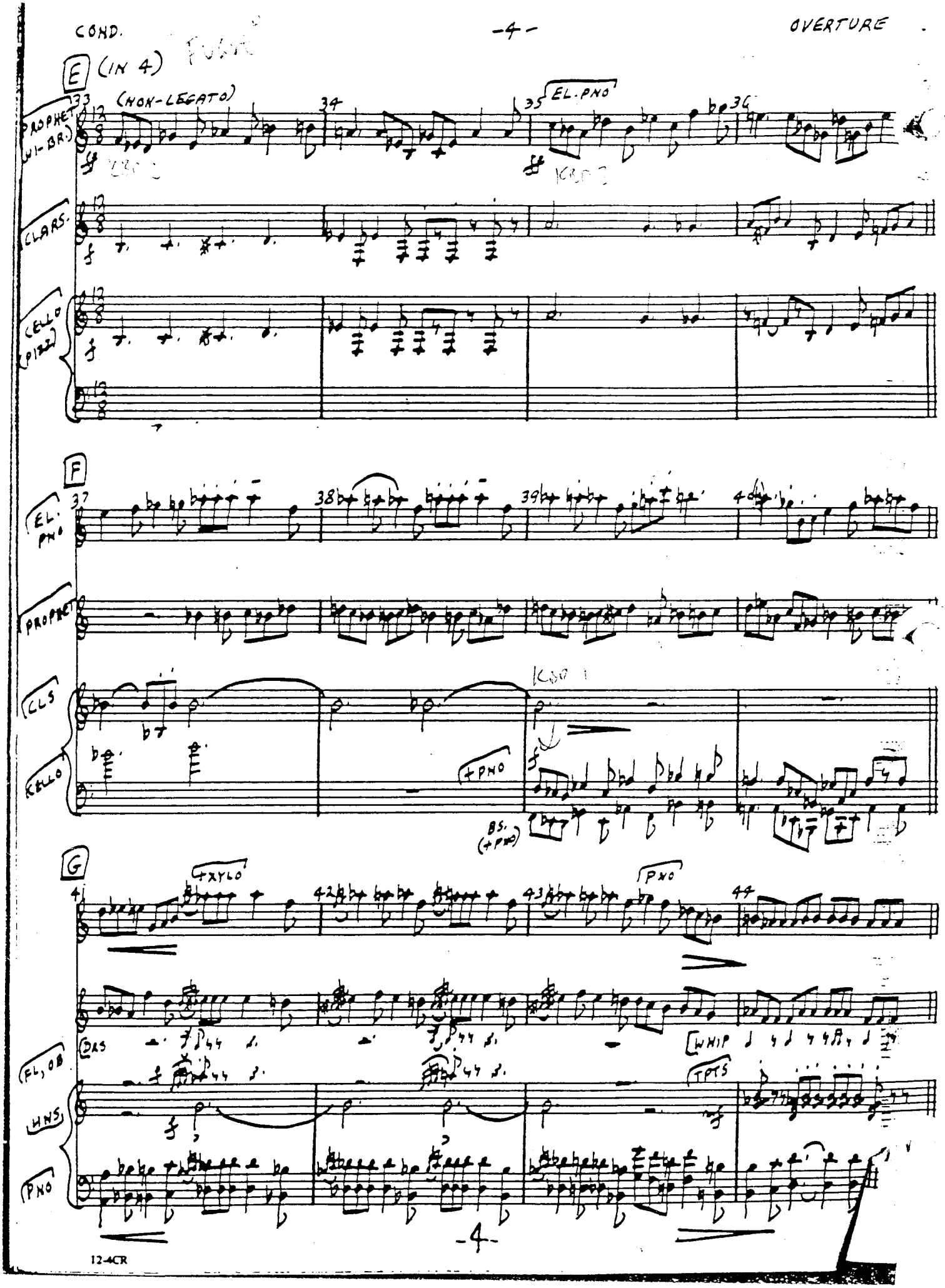
[AGITATO] (IN 2)

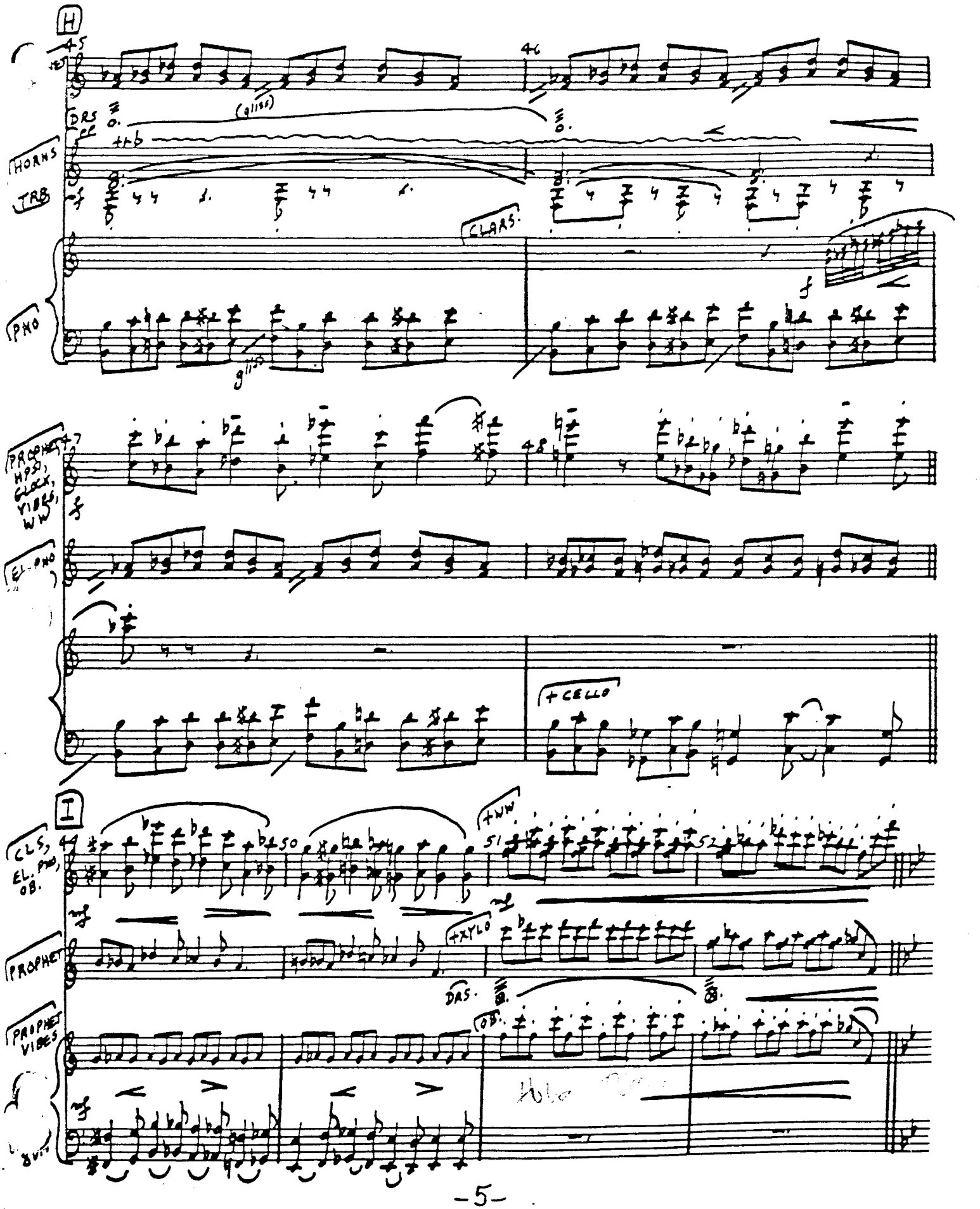


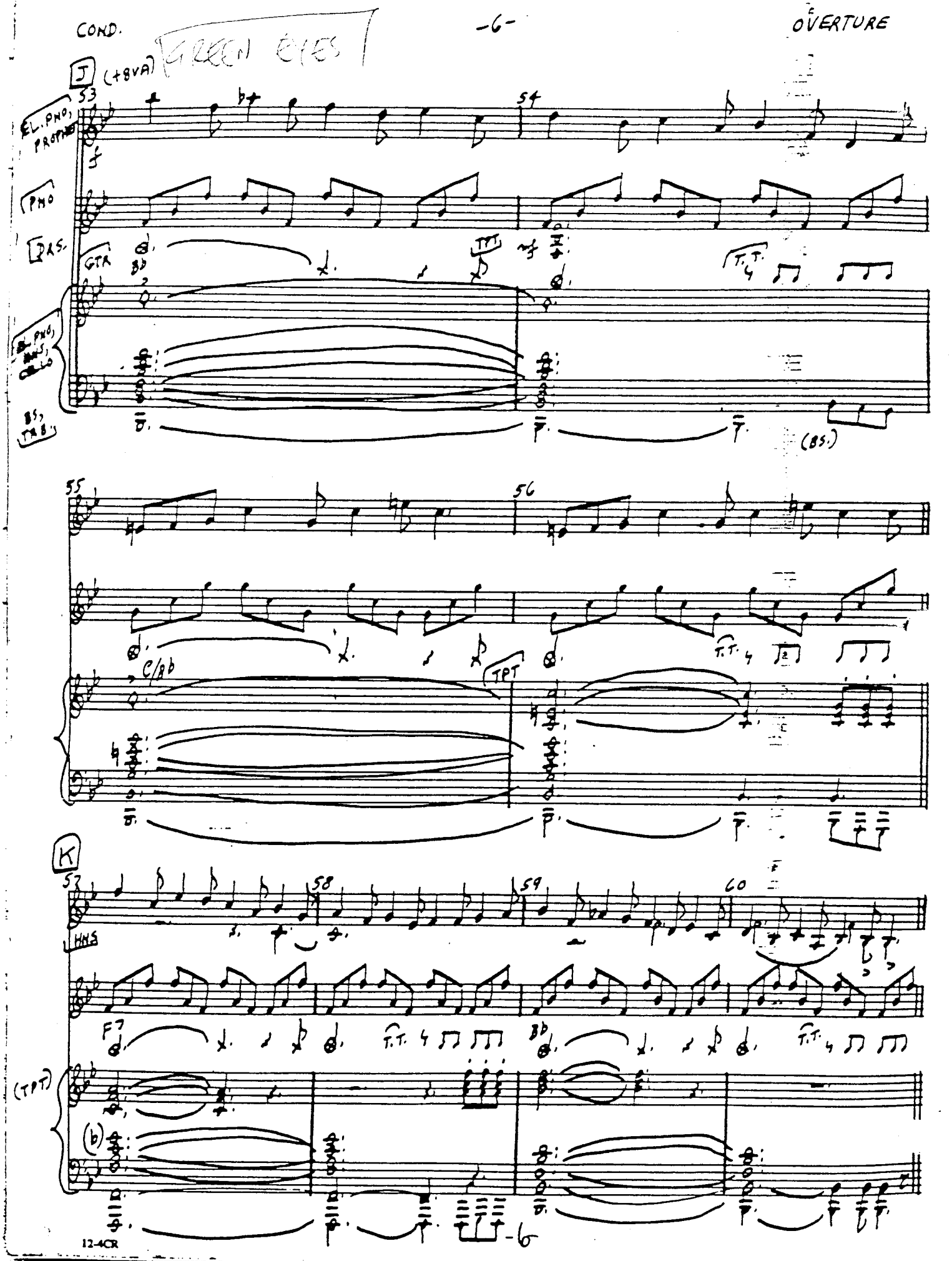

B [MARCATO]
BRASS, PROPHET
PNO
(EL. PNO)
GTR.
CELLO
C
FL, PICC, PNO, GLOCK
OBOE, VIBES, PNO
FL, PICC
TPT, OB.
(PNO)
(+8VA)
GLOCK
TRB, V.C, PNO

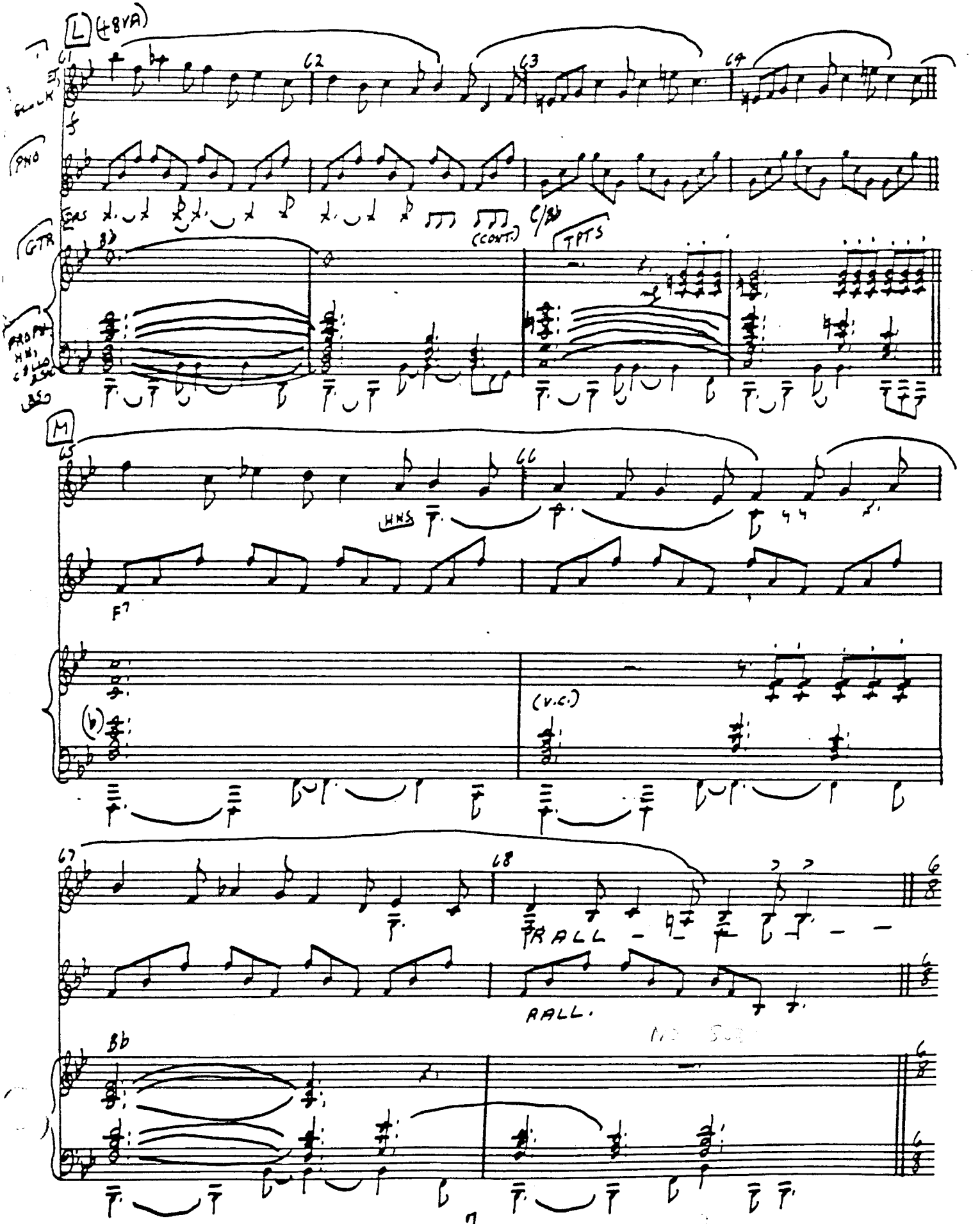

D
25
26
27
28
A. GLOCK
HNS
DAS.
EL. PNO, CLS
CELLO (DIX)
B.D.
29
30
31
32
12
8

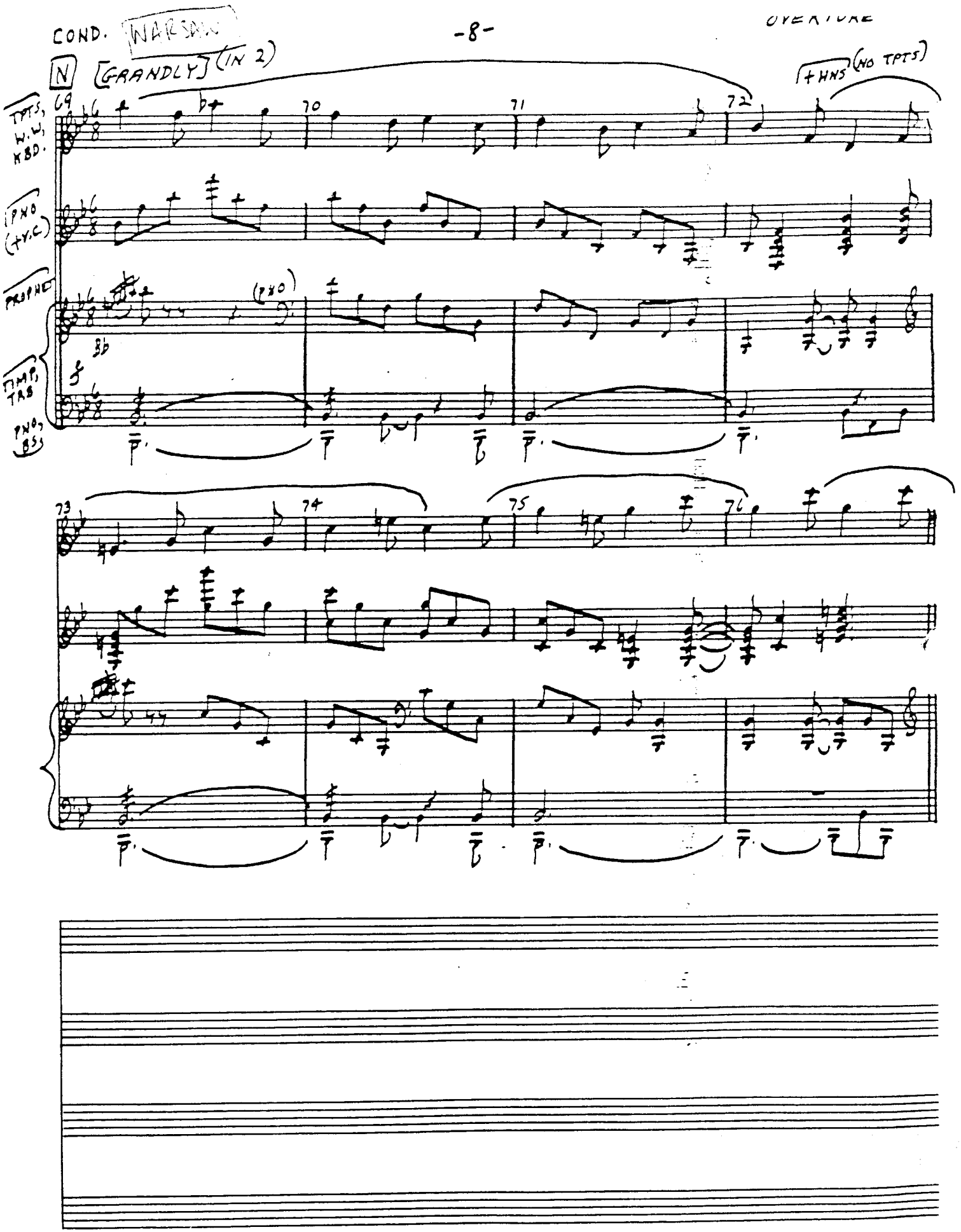
12-4CR


E (IN 4)
(NON-LEGATO)
EL. PNO
PROPHET (VI-BR.)
CLARS.
CELLO (PIZZ.)
F
EL. PNO
PROPHET
CLS
CELLO
+PNO
BS. (+PNO)
G
+XYLO
PNO
DRS
WHIP
(FL, OB)
HNS
TPTS
PNO

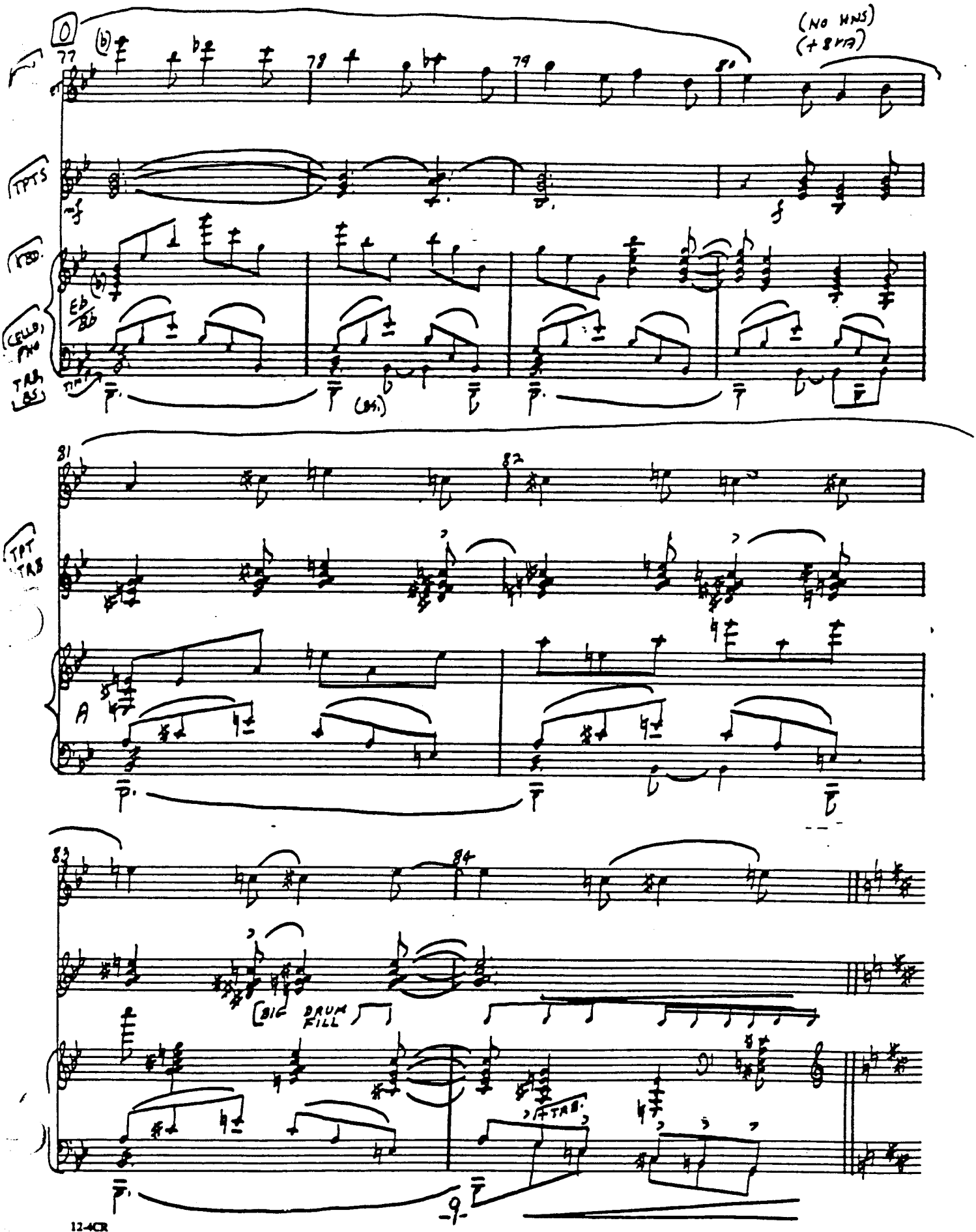

H
45
46
DRS
(gliss)
HORNS
TRB
CLARS.
PNO
PROPHET
HPSI, GLOCK, VIBES, WW
EL. PNO
+CELLO
I
47
48
49
50
51
52
CLS, EL. PNO, OB.
+WW
+XYLO
PROPHET
DRS.
OB.
PROPHET VIBES

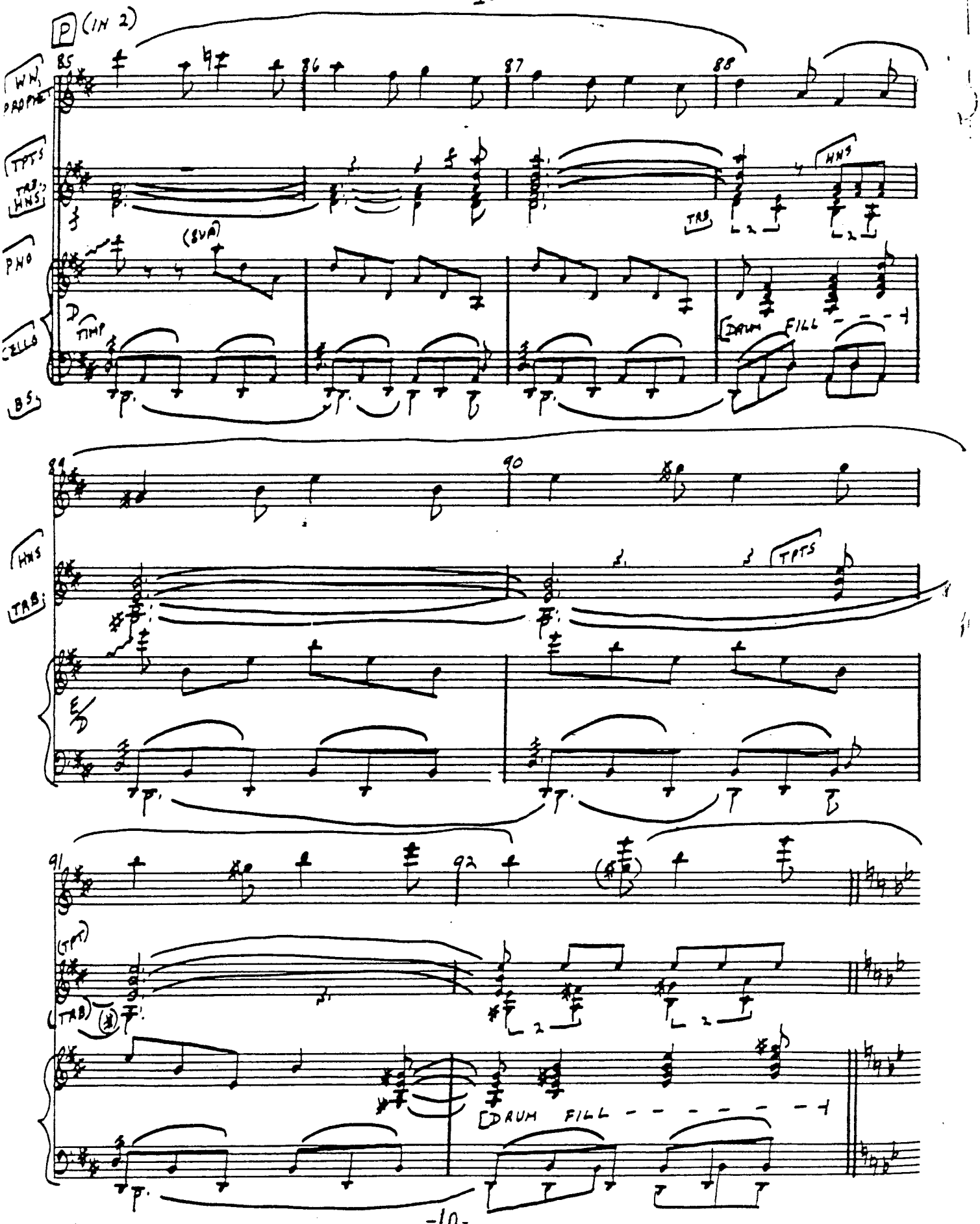

GREEN EYES
J
(+8VA)
53
54
EL. PNO, PROPHET
PNO
BAS.
GTR
Bb
TPT
T.T.
BS, TRB
(BS.)
55
56
C/Bb
TPT
K
57
58
59
60
HNS
F7
Bb
(TPT)
(b)

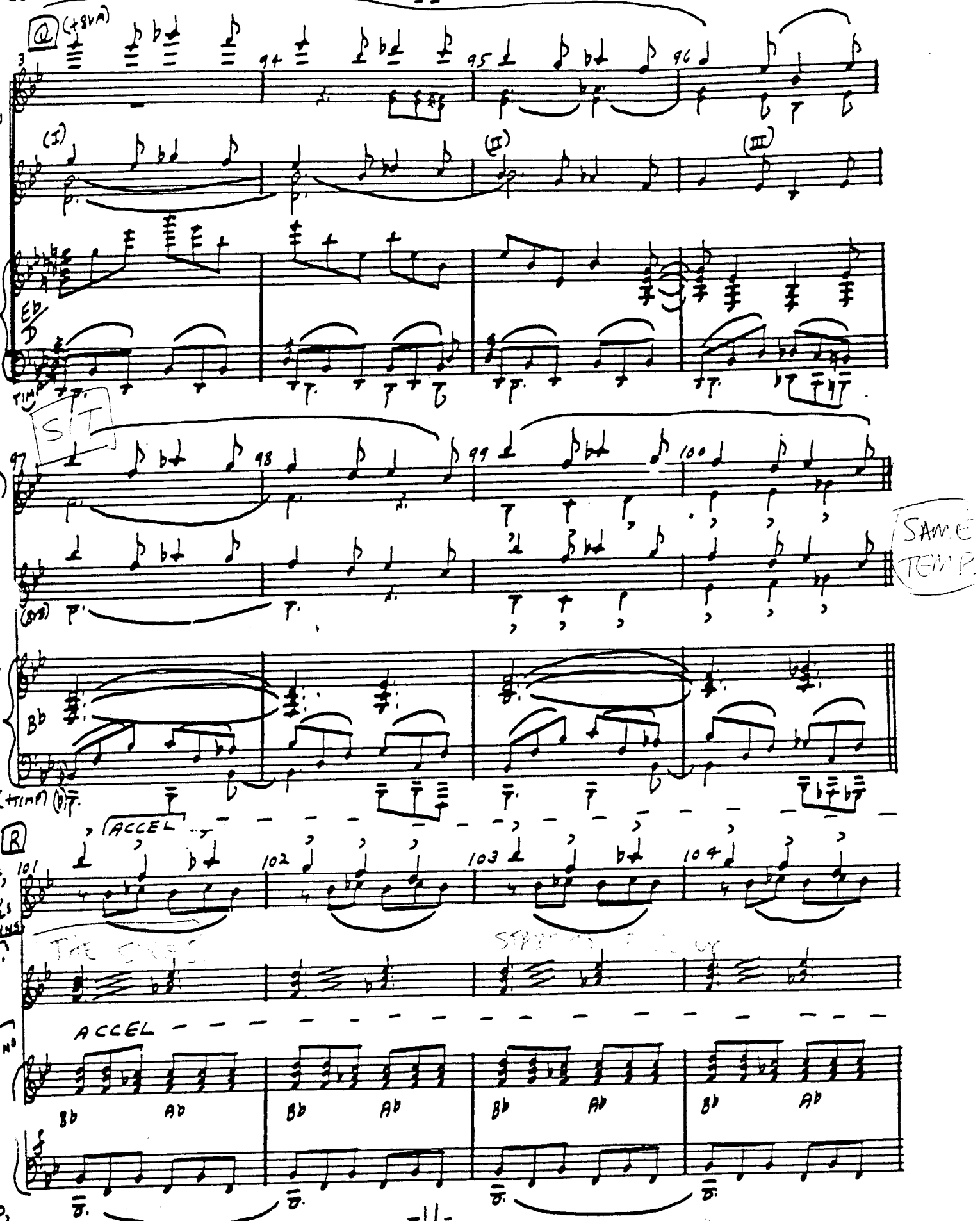

L
(+8VA)
61
62
63
64
PNO
(CONT.)
C/Bb
GTR
TPTS
M
65
66
HNS
F7
(v.c.)
67
68
RALL
RALL.
Bb


COND. WARSAW
OVERTURE
N [GRANDLY] (IN 2)
+HNS (NO TPTS)
TPTS, W.W, KBD.
PNO (+V.C)
PROPHET
(PNO)
TIMP, TRB
PNO, BS
69
70
71
72
73
74
75
76

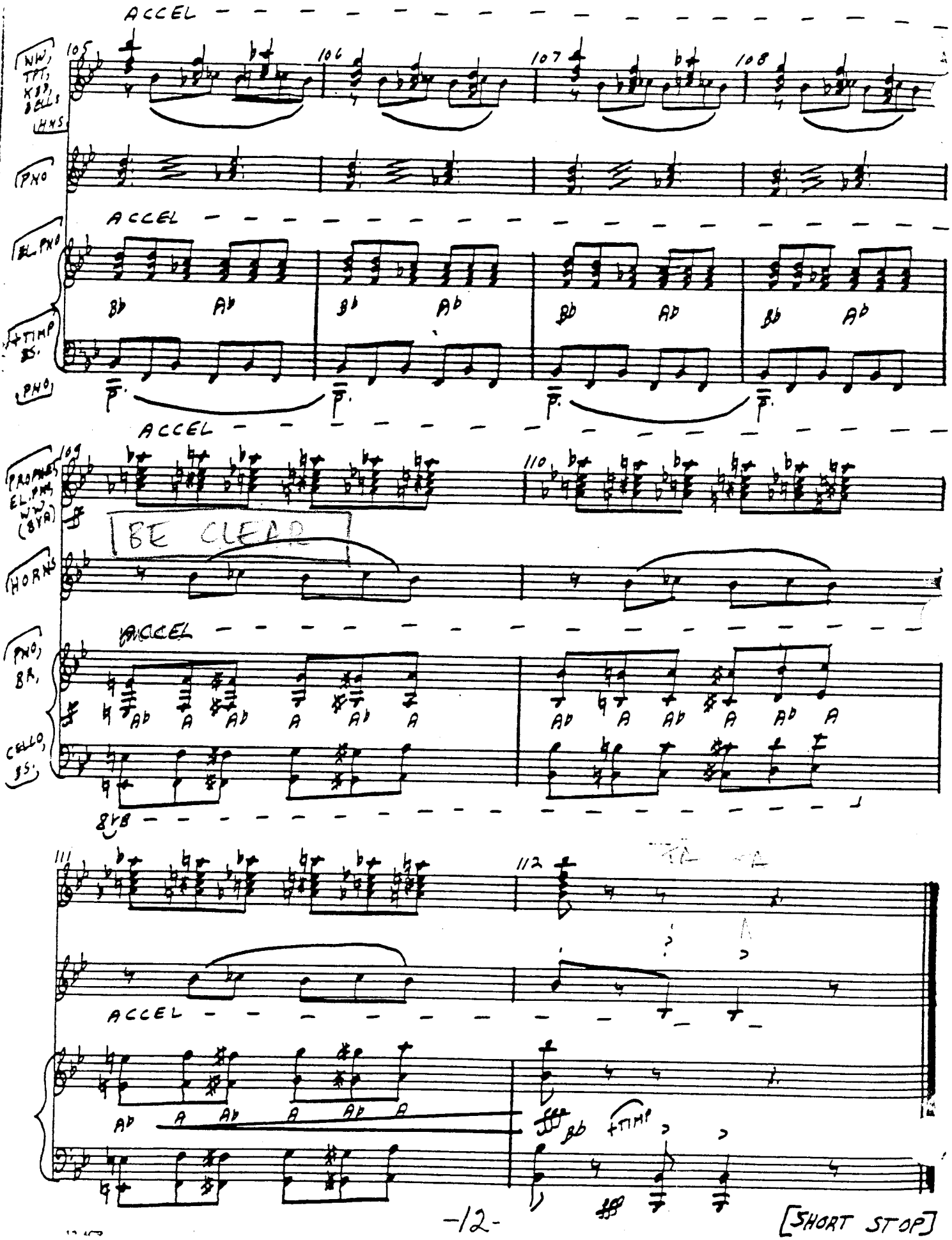
12-4CR


(NO HNS)
(+8VA)
TPTS
Eb
Bb
(BS.)
TPT
TRB
A
BIG DRUM FILL
+TRB.


P (IN 2)
85
86
87
88
WN, PROPHET
TPTS
TRB, HNS
HNS
TRB
PNO
(8VA)
TIMP
CELLO
DRUM FILL
BS
89
90
HNS
TRB
TPTS
E♭
91
92
(TPT)
TRB
DRUM FILL

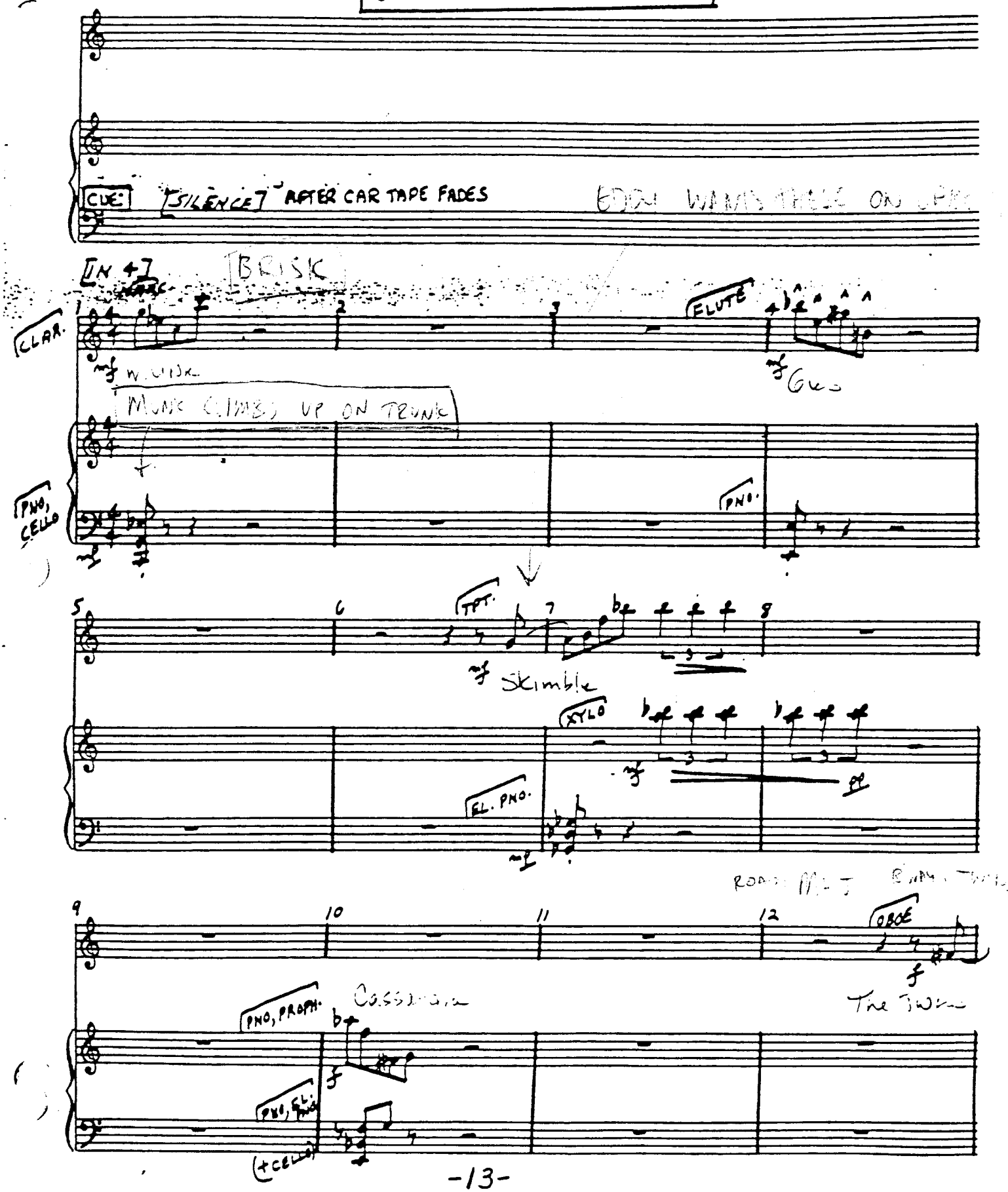

Q
(+8VA)
(I)
(II)
(III)
Eb
TIMP
S.T.
SAME TEMP
Bb
(+TIMP)
R
ACCEL
ACCEL
Bb
Ab
Bb
Ab
Bb
Ab
Bb
Ab
PNO

12-4CR

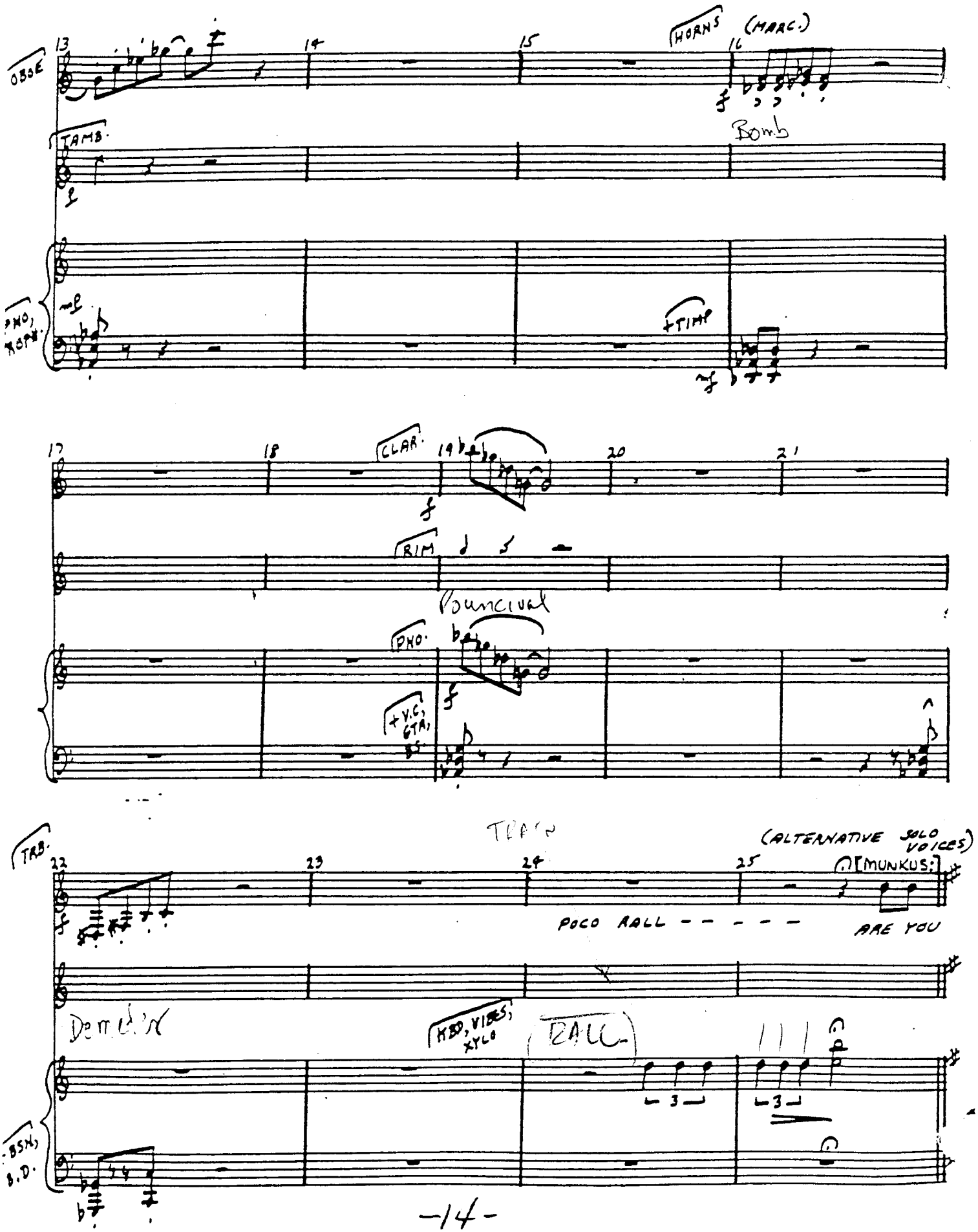

ACCEL
WW, TPT, KBD, BELLS, HNS
105
106
107
108
PNO
ACCEL
EL. PNO
Bb Ab Bb Ab Bb Ab Bb Ab
+TIMP BS.
PNO
ACCEL
PROPHET, EL. PNO, WW (8VA)
109
110
BE CLEAR
HORNS
ACCEL
PNO, BR,
Ab A Ab A Ab A Ab A Ab A Ab A
CELLO, BS.
8VB
111
112
ACCEL
Ab A Ab A Ab A
Bb +TIMP
[SHORT STOP]

JELLICLE SONGS

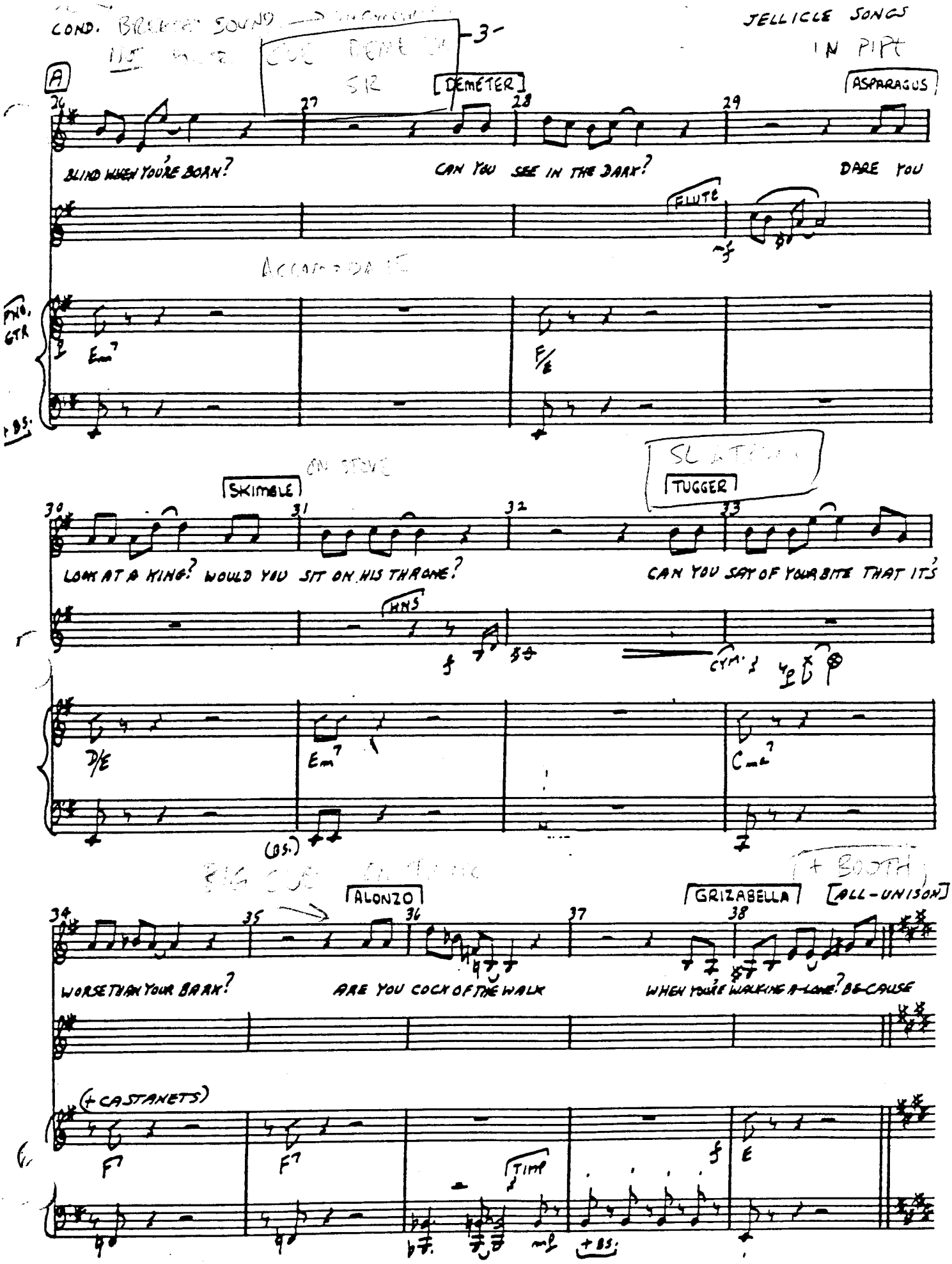
ALAINE 2-3



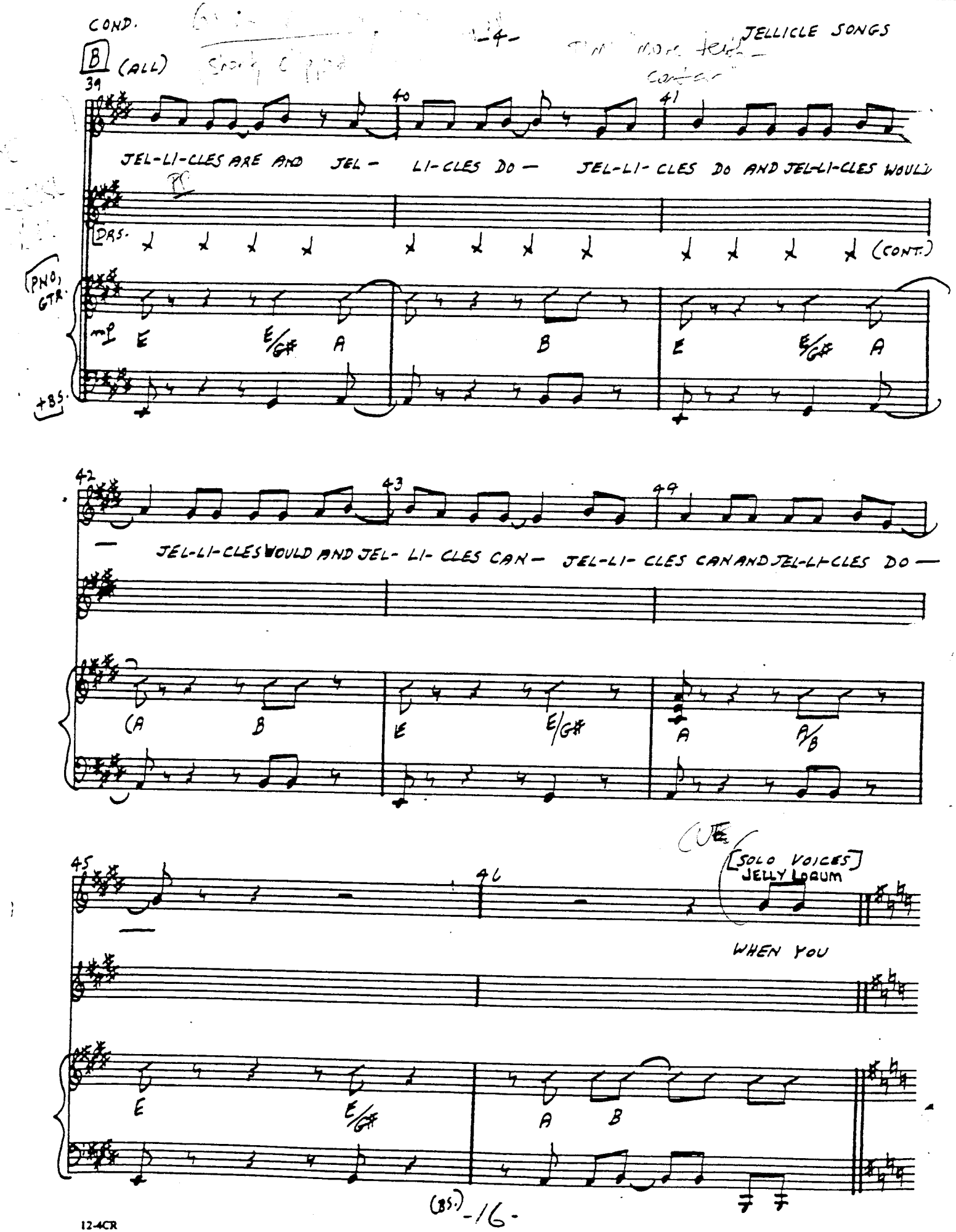
12 PVC
R4373 L802 '82

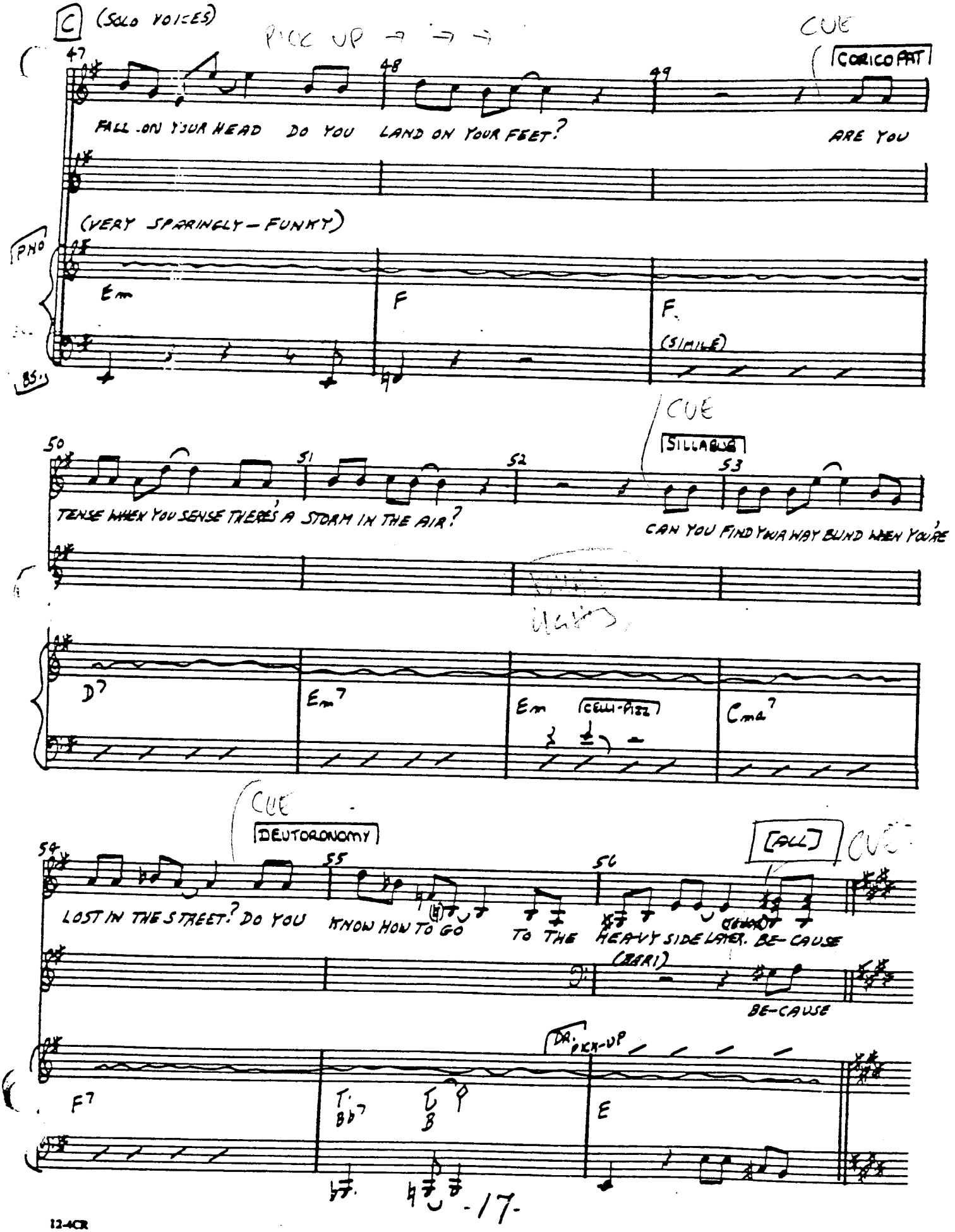

OBOE
HORNS
(MARC.)
TAMB.
Bomb
PNO, ROPH.
+TIMP
CLAR.
RIM
Pouncival
PNO.
+V.C, GTR, BS.
TRB.
(ALTERNATIVE SOLO VOICES)
[MUNKUS:]
POCO RALL - - - - -
ARE YOU
Demeter
KBD, VIBES, XYLO
RALL
BSN, B.D.

12-4CR

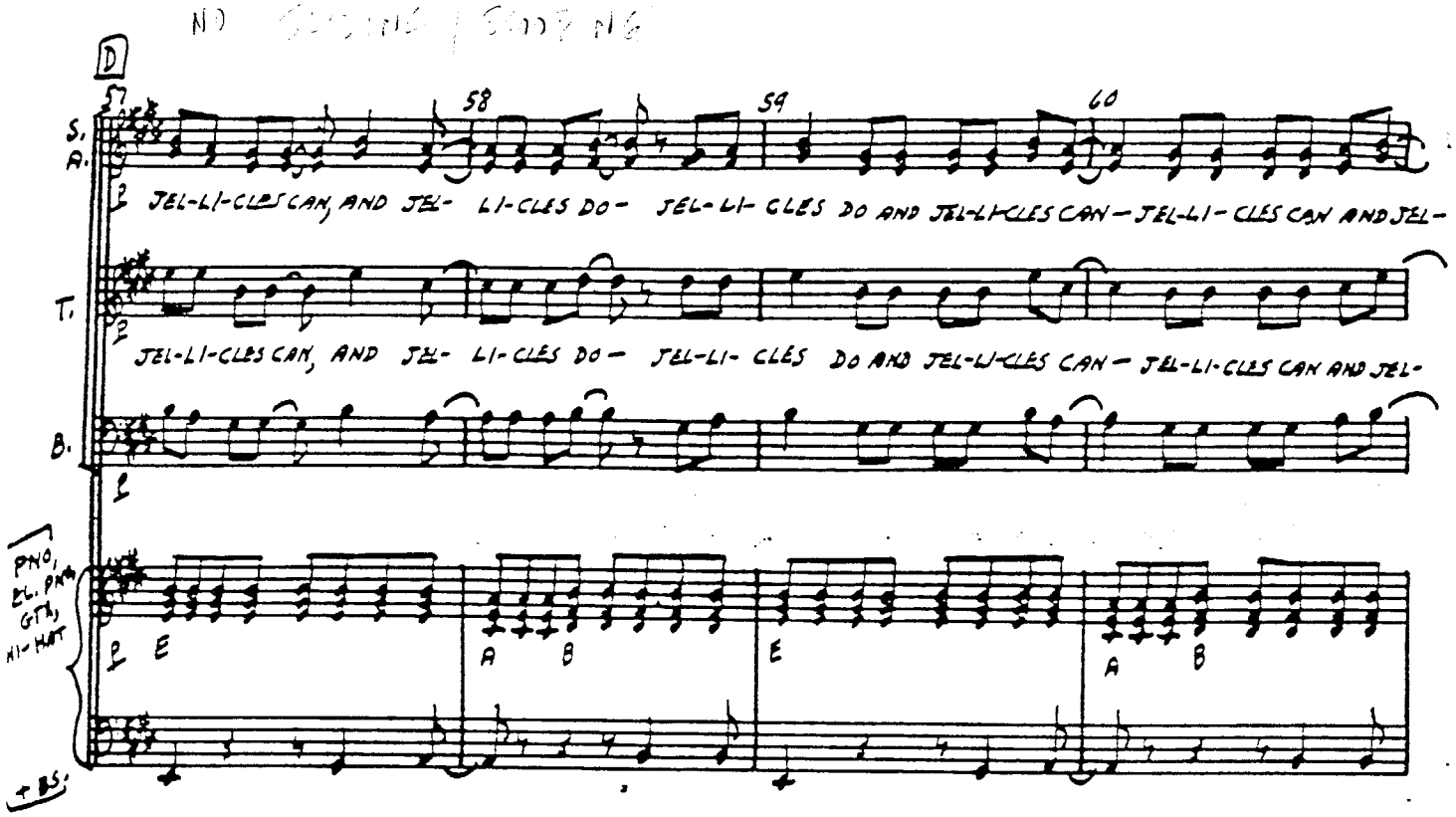

COND.
JELLICLE SONGS
IN PIPE
-3-
A
DEMETER
ASPARAGUS
BLIND WHEN YOU'RE BORN?
CAN YOU SEE IN THE DARK?
DARE YOU
FLUTE
FNO. GTR
+ BS.
SKIMBLE
TUGGER
LOOK AT A KING? WOULD YOU SIT ON HIS THRONE?
CAN YOU SAY OF YOUR BITE THAT IT'S
HNS
CYM.
(BS.)
ALONZO
GRIZABELLA
+ BOOTH
[ALL-UNISON]
WORSE THAN YOUR BARK?
ARE YOU COCK OF THE WALK
WHEN YOU'RE WALKING A-LONE? BE-CAUSE
(+ CASTANETS)
TIMP
+ BS.

12-4CR


COND.
JELLICLE SONGS
B
(ALL)
39
40
41
JEL-LI-CLES ARE AND JEL - LI-CLES DO — JEL-LI- CLES DO AND JEL-LI-CLES WOULD
DRS.
(CONT.)
(PNO, GTR.
+BS.
E
E/G#
A
B
42
43
49
JEL-LI-CLES WOULD AND JEL- LI- CLES CAN — JEL-LI- CLES CAN AND JEL-LI-CLES DO —
(A
B
45
46
[SOLO VOICES]
JELLY LORUM
WHEN YOU
(BS.)
-16-
12-4CR

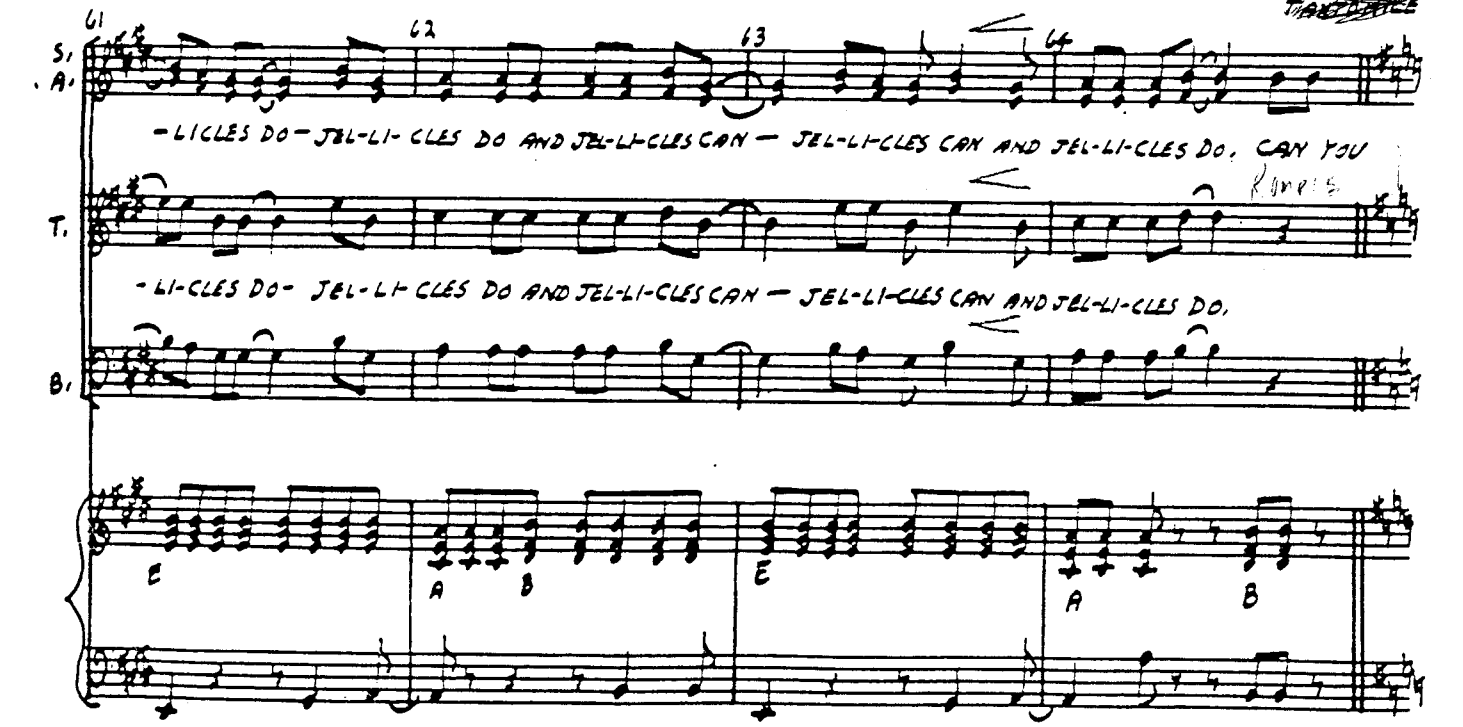

C (SOLO VOICES)
PICK UP
CUE
CORICOPAT
47
48
49
FALL ON YOUR HEAD DO YOU LAND ON YOUR FEET? ARE YOU
(VERY SPARINGLY – FUNKY)
PNO
Em
F
F.
(SMILE)
BS.
CUE
SILLABUB
50
51
52
53
TENSE WHEN YOU SENSE THERE'S A STORM IN THE AIR? CAN YOU FIND YWA WAY BLIND WHEN YOU'RE
D7
Em7
Em
CELLI-PIZZ
Cma7
CUE
DEUTORONOMY
[ALL]
CUE
54
55
56
LOST IN THE STREET? DO YOU KNOW HOW TO GO TO THE HEAVY SIDE LATER. BE-CAUSE
(AAAH)
BE-CAUSE
DR. PICK-UP
F7
T.
Bb7
B
E
-17-

NO SCORING / SCORING

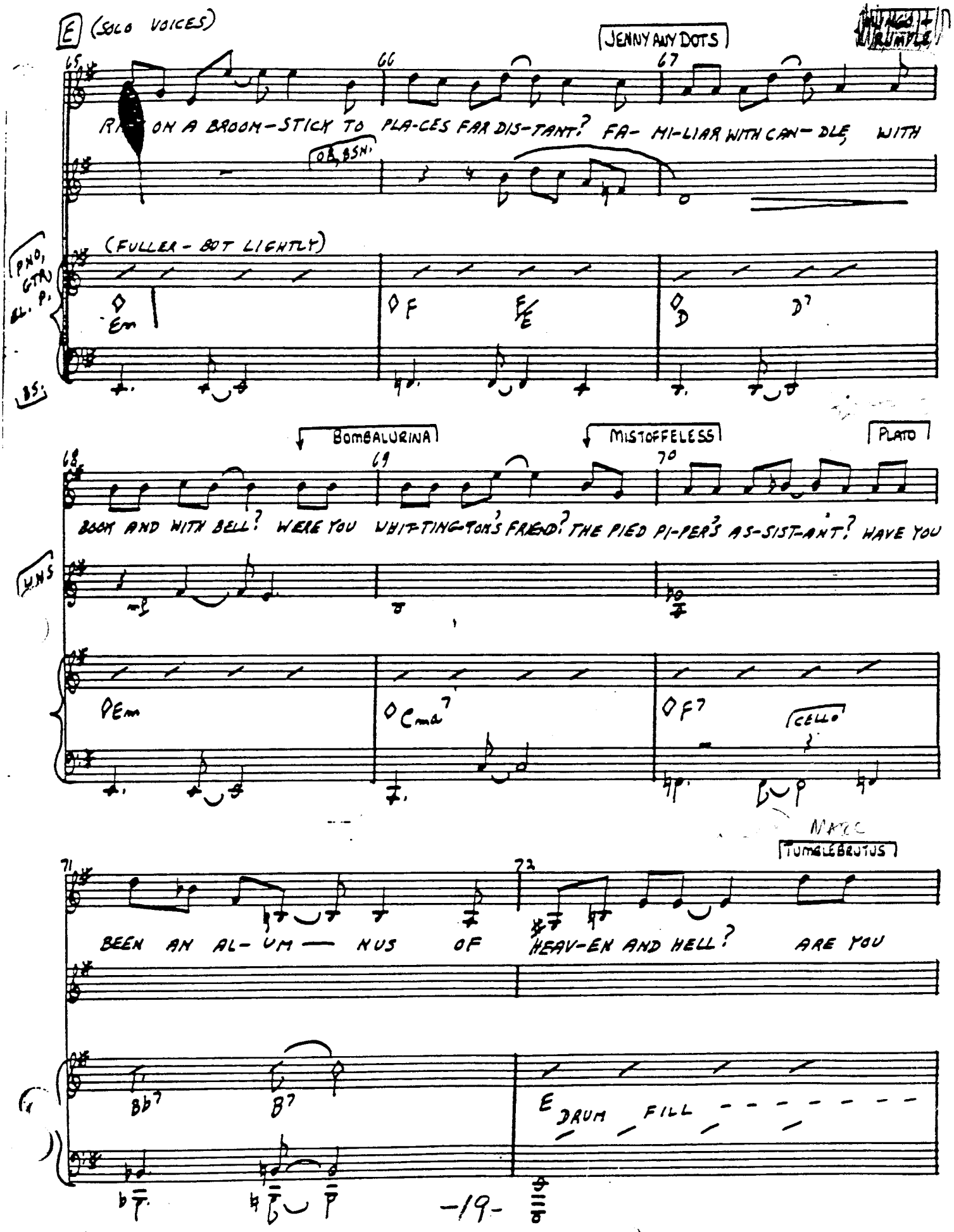


RUMPLE

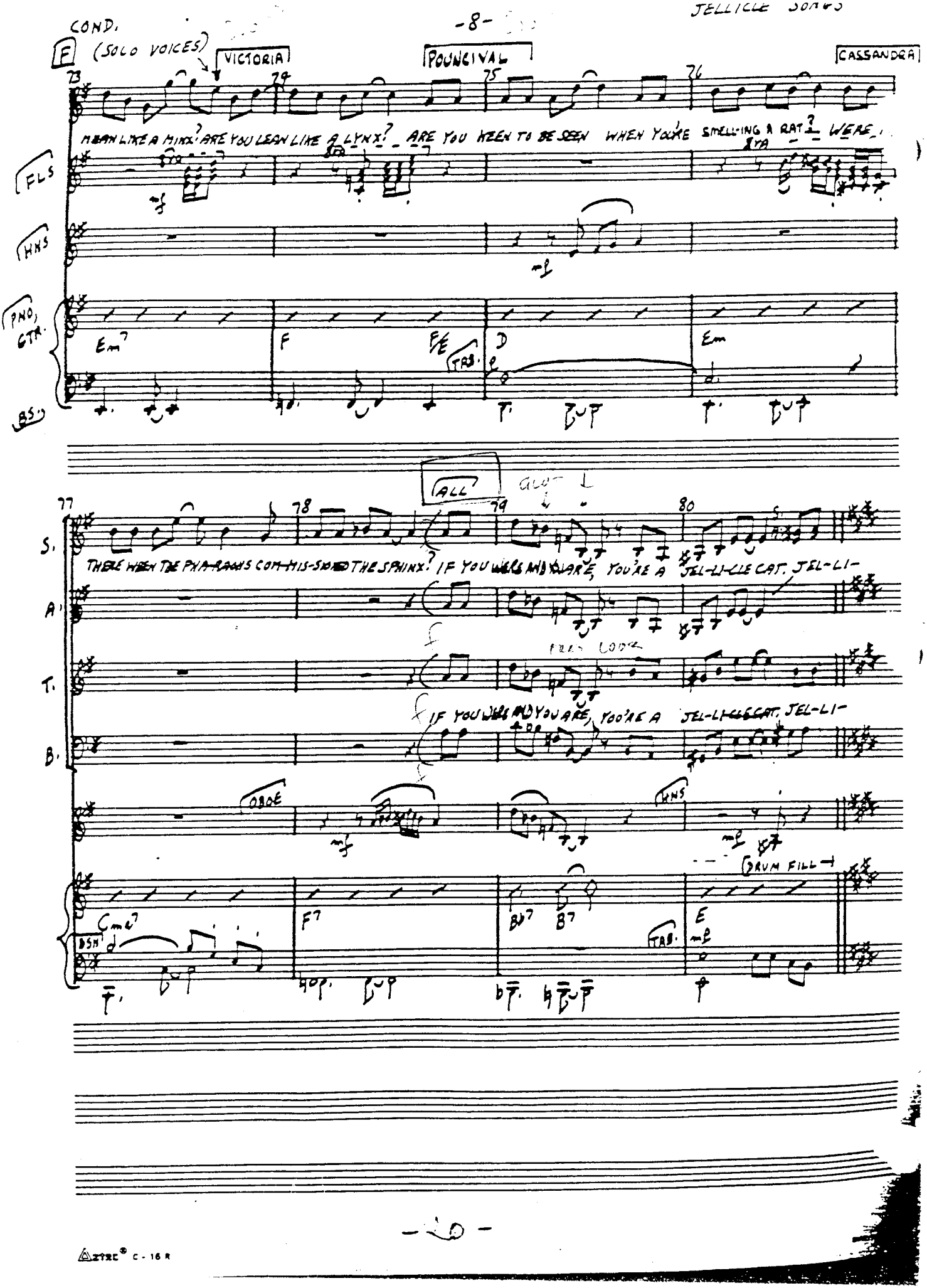
[SOLO VOICES]:



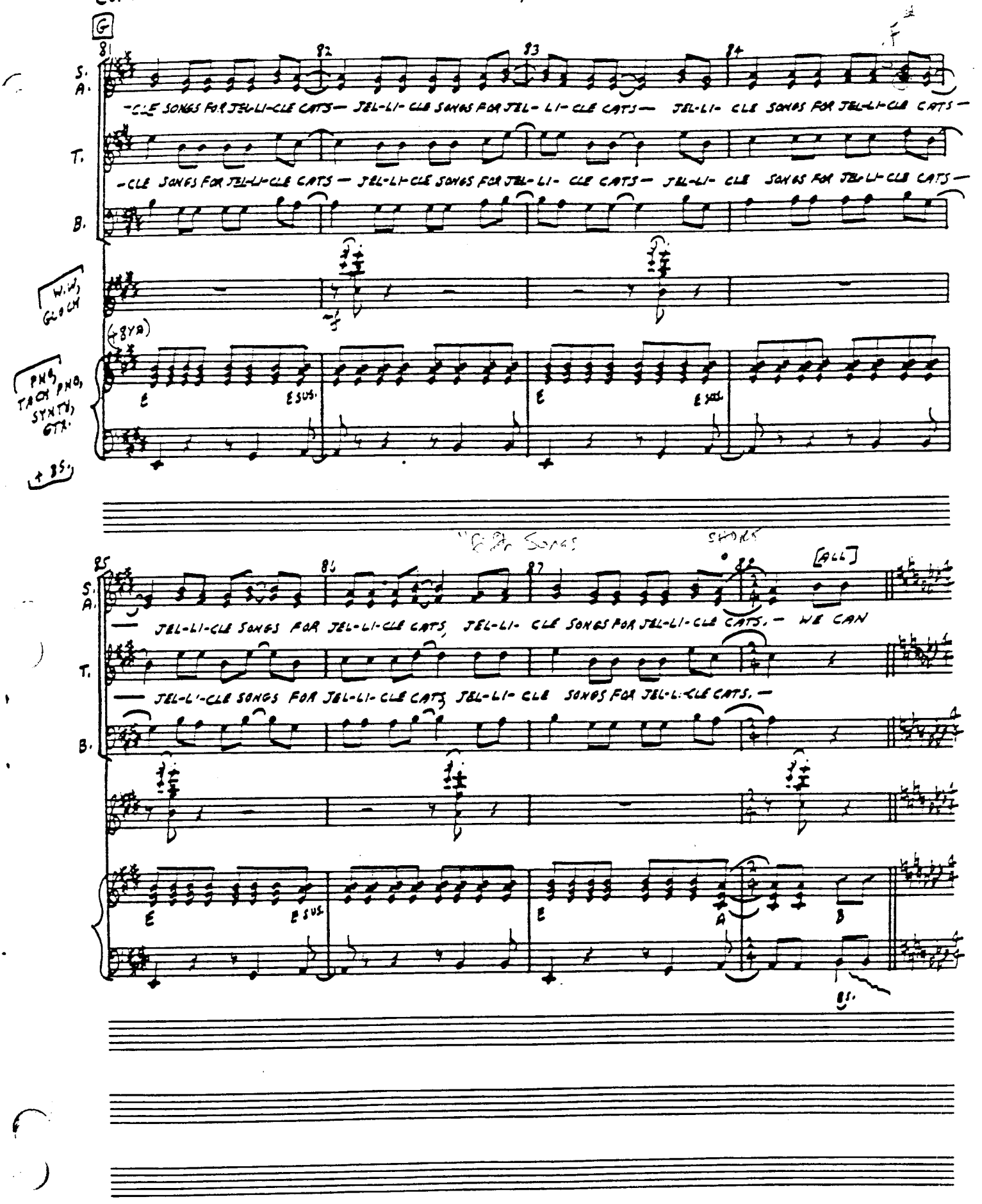
AZTEC® C-12 E
DIAZ-TEC 500


E (SOLO VOICES)
JENNY ANY DOTS
MUNGO + RUMPLE
65
66
67
RA- ON A BROOM-STICK TO PLA-CES FAR DIS-TANT? FA- MI-LIAR WITH CAN- DLE, WITH
OB, BSN.
(FULLER - BUT LIGHTLY)
PNO, GTR, EL. P.
BS.
Em
F
F/E
D
D7
BOMBALURINA
MISTOFFELESS
PLATO
68
69
70
BOOK AND WITH BELL? WERE YOU WHIT-TING-TON'S FRIEND? THE PIED PI-PER'S AS-SIST-ANT? HAVE YOU
UNS
Em
Cma7
F7
CELLO
MARC
TUMBLEBRUTUS
71
72
BEEN AN AL- UM — NUS OF HEAV-EN AND HELL? ARE YOU
Bb7
B7
E DRUM FILL

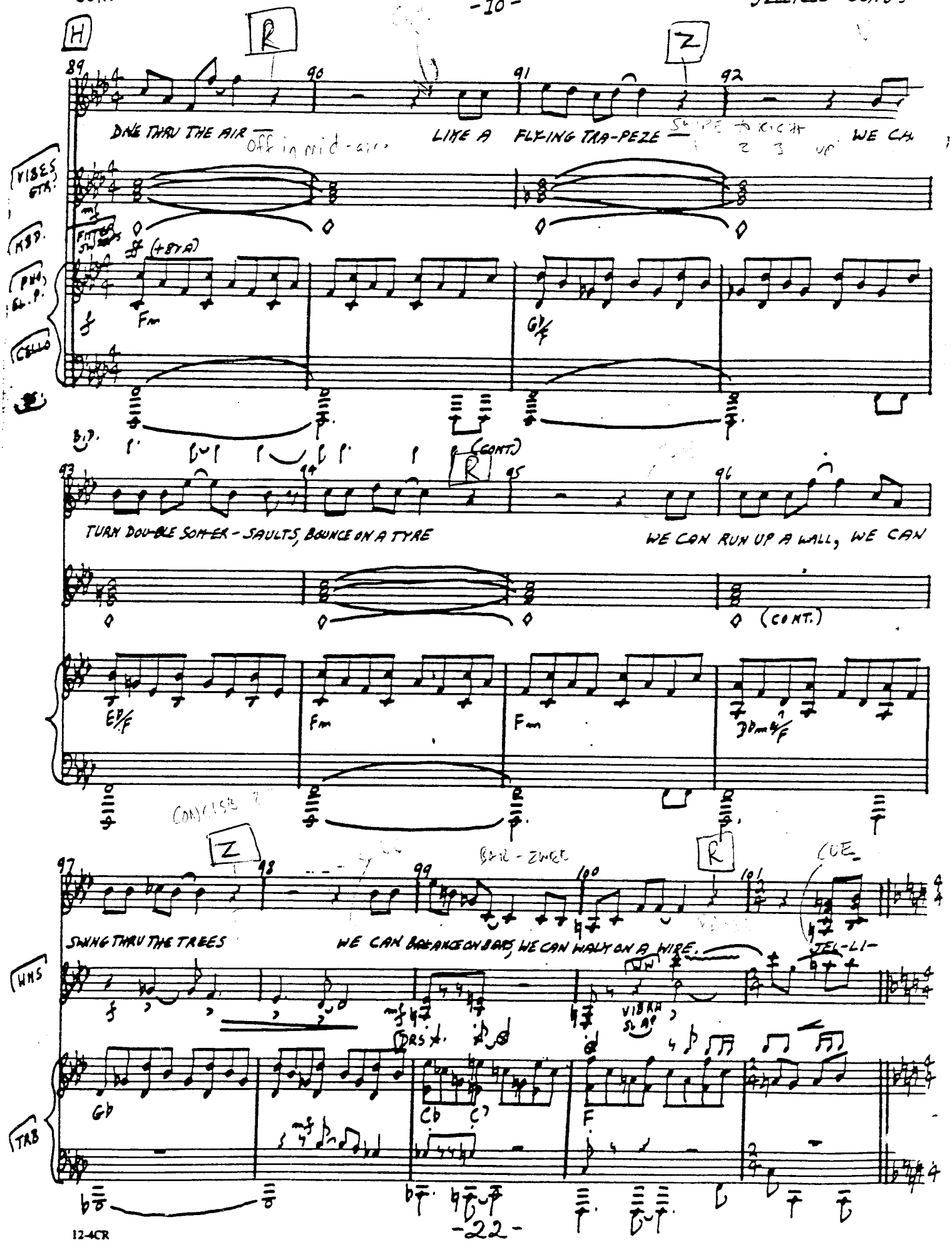
12-4CR

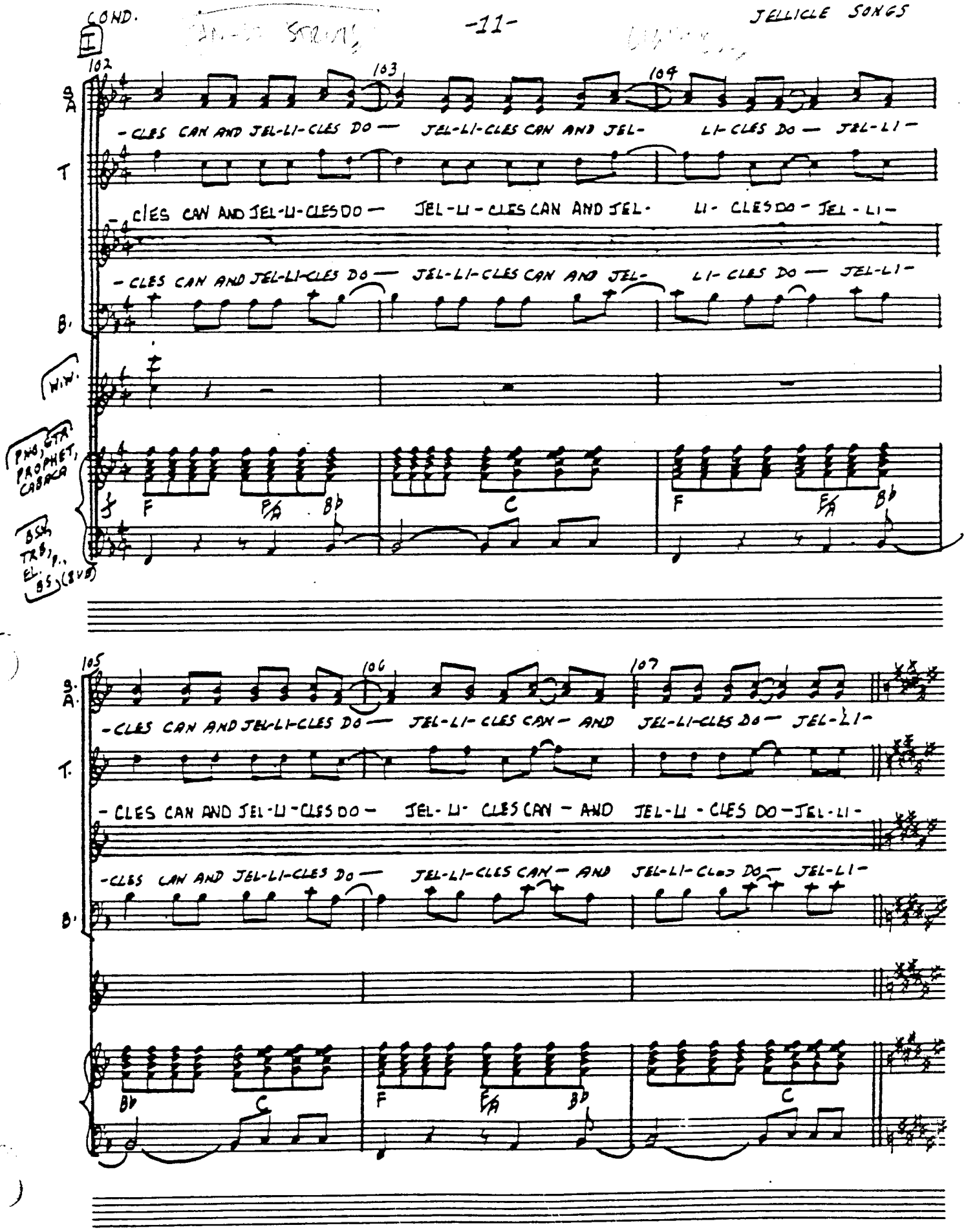

COND.
E
(SOLO VOICES)
VICTORIA
POUNCIVAL
CASSANDRA
MEAN LIKE A MINX? ARE YOU LEAN LIKE A LYNX? ARE YOU KEEN TO BE SEEN WHEN YOU'RE SMELLING A RAT? WERE
FLS
HNS
PNO, GTR.
Em7
F
F/E
TRB.
D
Em
BS.
ALL
THERE WHEN THE PHARAOHS COMMISSIONED THE SPHINX? IF YOU WERE AND YOU ARE, YOU'RE A JELLICLE CAT. JELLI-
S.
A.
T.
B.
OBOE
IF YOU WERE AND YOU ARE, YOU'RE A JELLICLE CAT. JELLI-
HNS
DRUM FILL
Cm7
F7
B♭7
B7
E
BSN.

ZITEC® C-16R

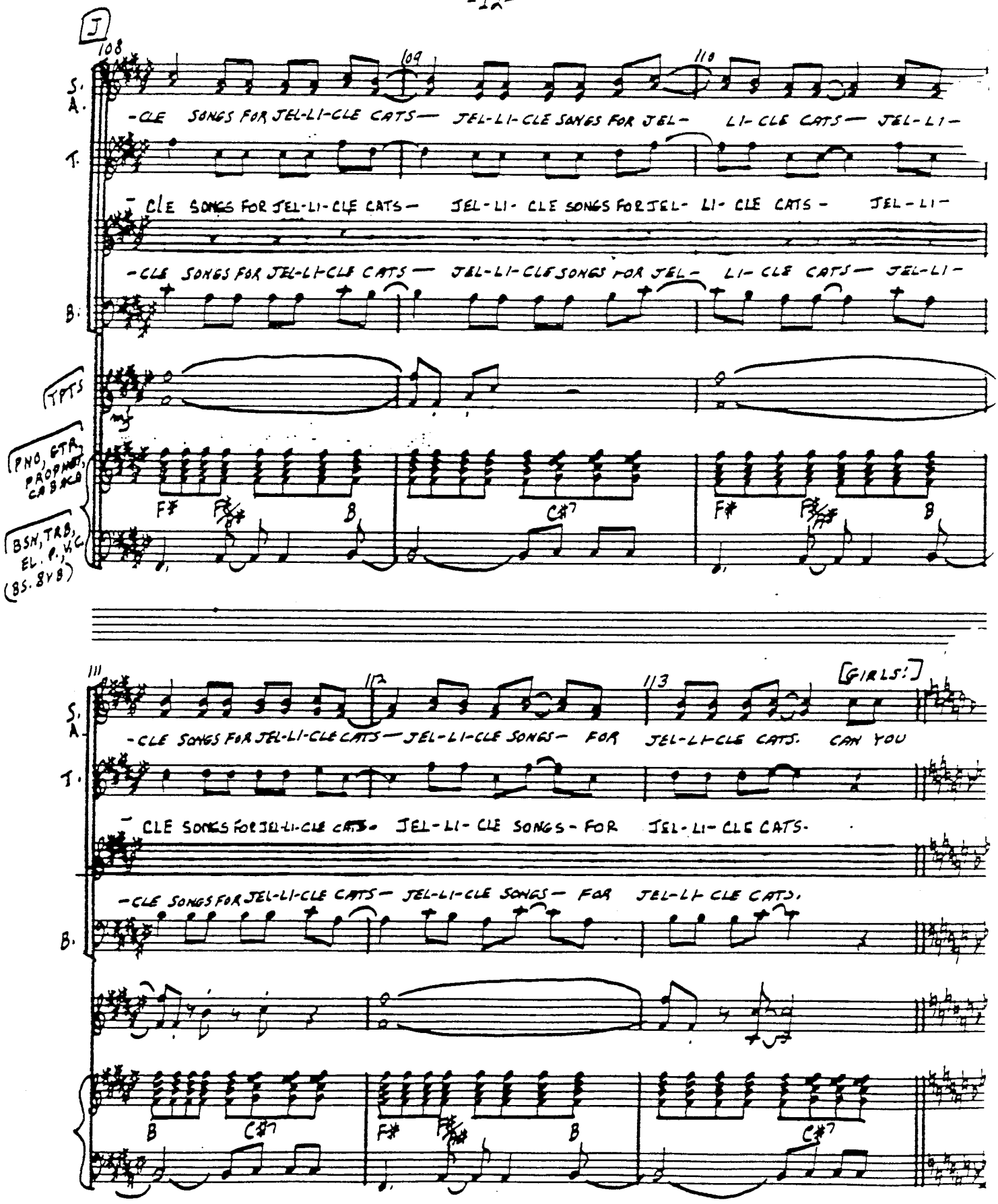


AZTEC® C-16 R DIAZ-TEC 300


H
R
Z
89
90
91
92
DIVE THRU THE AIR
Off in mid-air
LIKE A FLY-ING TRA-PEZE
SWIPE to RIGHT
1 2 3 UP
WE CA
VIBES GTR.
KBD.
PNO. EL. P.
CELLO
(+8VA)
Fm
Gb/F
B.D.
(CONT.)
93
94
95
96
TURN DOU-BLE SOM-ER-SAULTS, BOUNCE ON A TYRE
WE CAN RUN UP A WALL, WE CAN
(CONT.)
Eb/F
Fm
Fm
Dbm/F
CONCISE
Z
R
97
98
99
100
101
BAR-ZWEE
CUE
SWING THRU THE TREES
WE CAN BALANCE ON BARS, WE CAN WALK ON A WIRE.
JEL-LI-
WHS
DRS
VIBRA SLAP
Gb
Cb
F
TRB



C-16 R
DIAZ-TEC SOC



AZTEC® C-16R DIAZ-TEC

JELLICLE SONGS

COND.

K [IN 4] [IN 2]

DIEU-ETS

SAME TEMPO

S. SING AT THE SAME TIME IN MORE THAN ONE KEY- DU-ETS BY ROSS-IN-I. AH

A. (UNISON)

DIEU-ETS

T. AND WALTZES BY STRAUSS AND

B.

TRI. (CONT.)

WW, BSN.

WW, KBD.

+GLOCK

PNO, (EL)

+HNS

PNO (+TRB.)

PROPHET

Gm Ab F F7 Gm

BS.

SOLO

(ALL)

S. THAT AL-WAYS TRI-UM-PHANT-LY BRINGS DOWN THE HOUSE.

A.

T. CAN YOU (AS CATS DO) BE- GIN WITH A "C" THAT AL-WAYS TRI-UM-PHANT-LY BRINGS DOWN THE HOUSE.

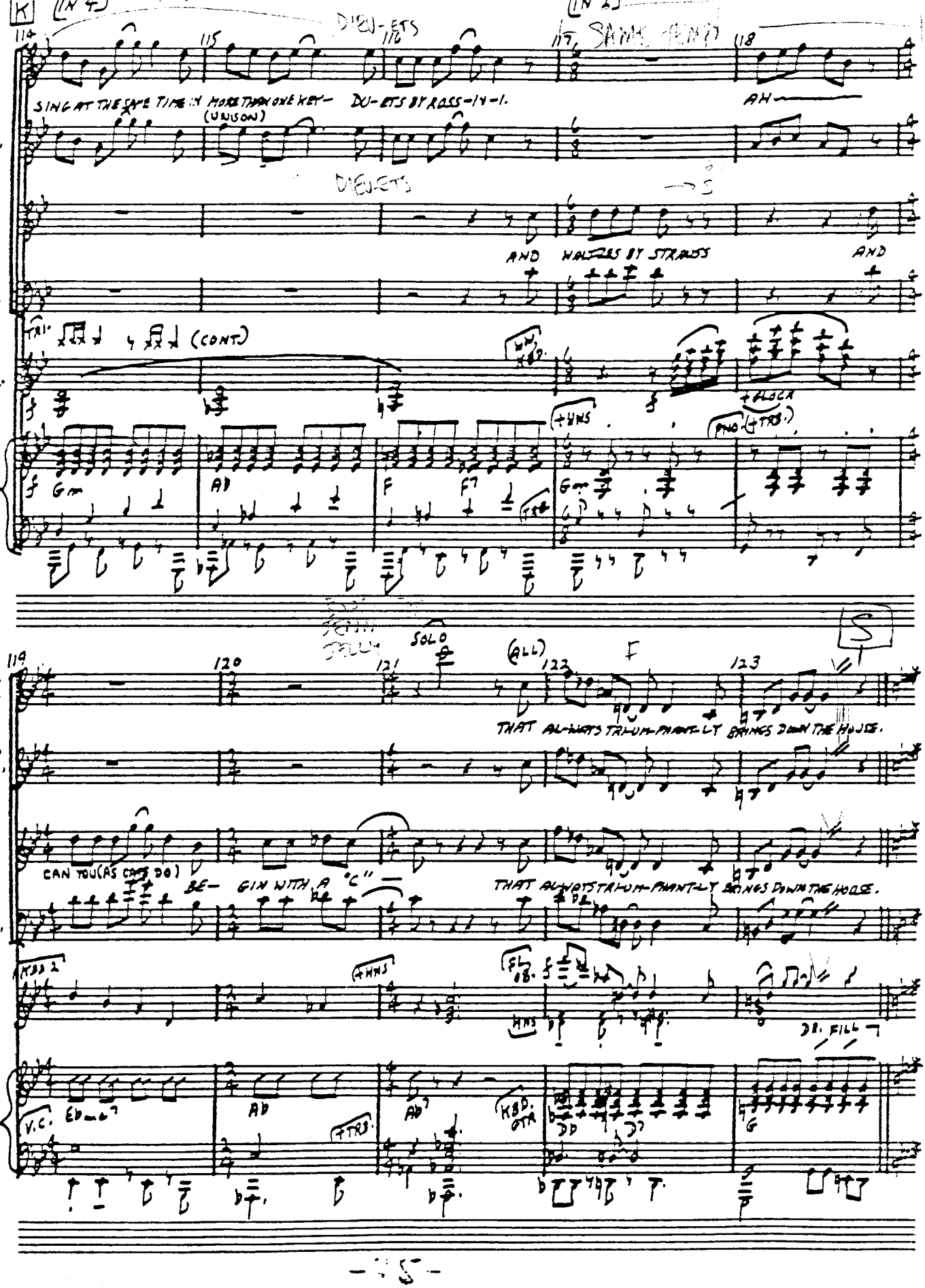
B.

KBD 2

+HNS

FL. OB.

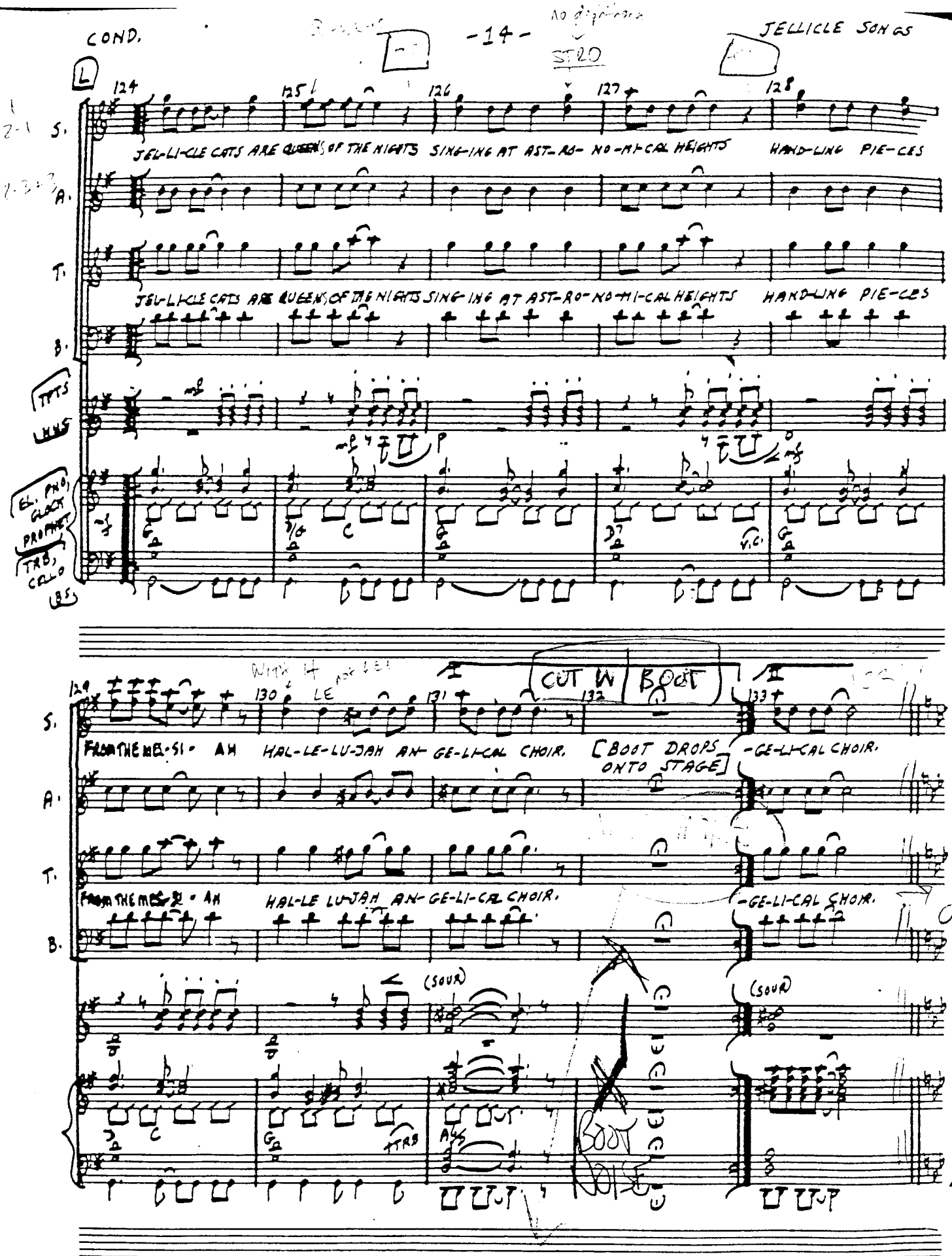
HNS



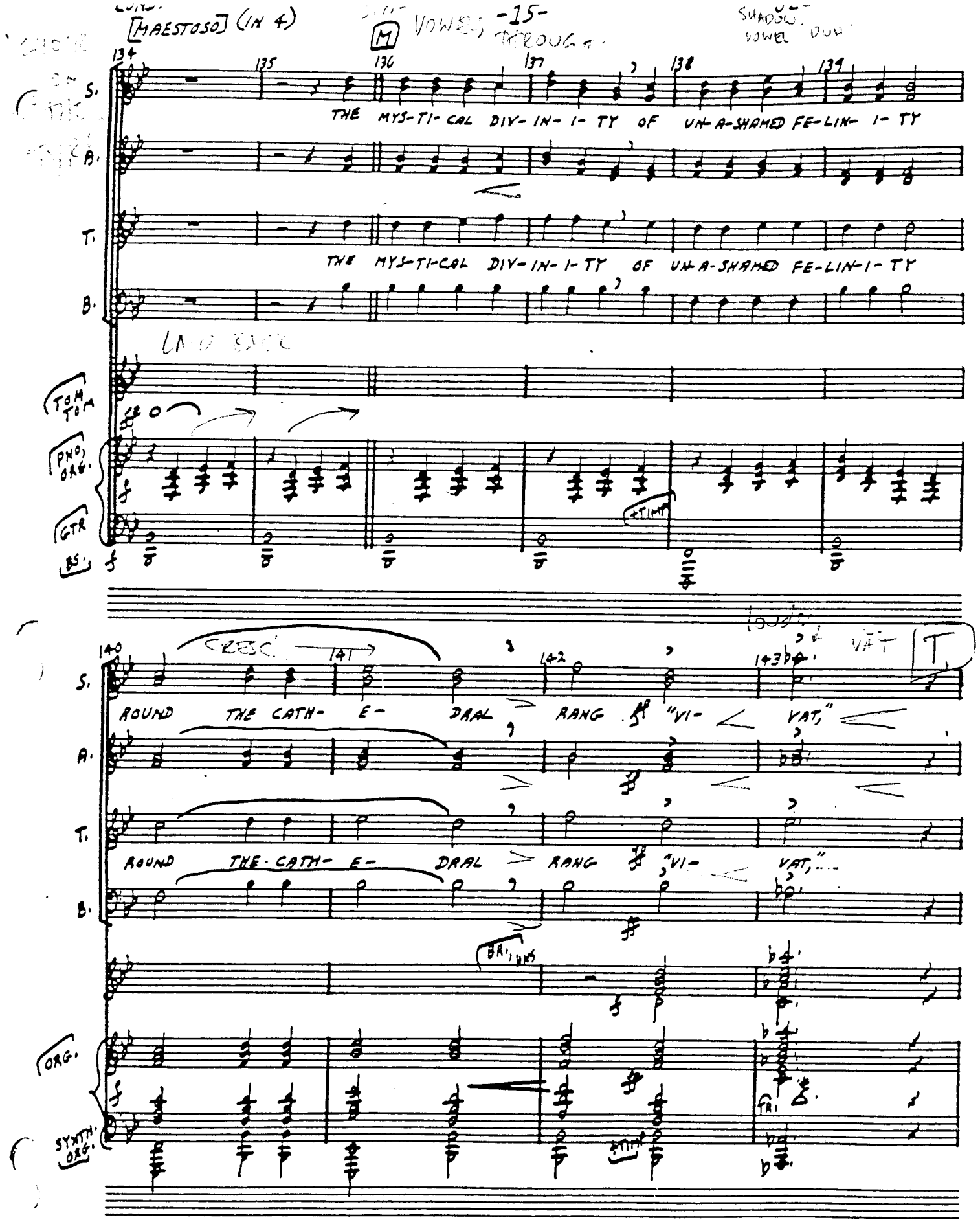
DR. FILL

V.C. Eb Ab Ab7 +TRB. KBD. OTR Db D7 G

C-16 R



AZTEC® C-16R DIAZ-TEC 300


[MAESTOSO] (IN 4)
VOWELS THROUGH
SHADOW VOWEL DUR
134
135
136
137
138
139
S.
A.
T.
B.
THE MYS-TI-CAL DIV-IN-I-TY OF UN-A-SHAMED FE-LIN-I-TY
TOM TOM
PNO, ORG.
GTR
BS.
+TIMP
140
CRESC.
141
142
143
VAT
ROUND THE CATH- E- DRAL RANG "VI- VAT,"
BRASS
ORG.
SYNTH. ORG.
FL.

COND. STAGGER BREATHING

144 145 146 147

S. LIFE TO THE EV— ER— LAST— ING CAT!

A.

T. LIFE TO THE EV— ER— LAST— ING CAT!

B.

KBDS.

SLOWER

SHORT

RALL

148 149 150

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

A.

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

B.

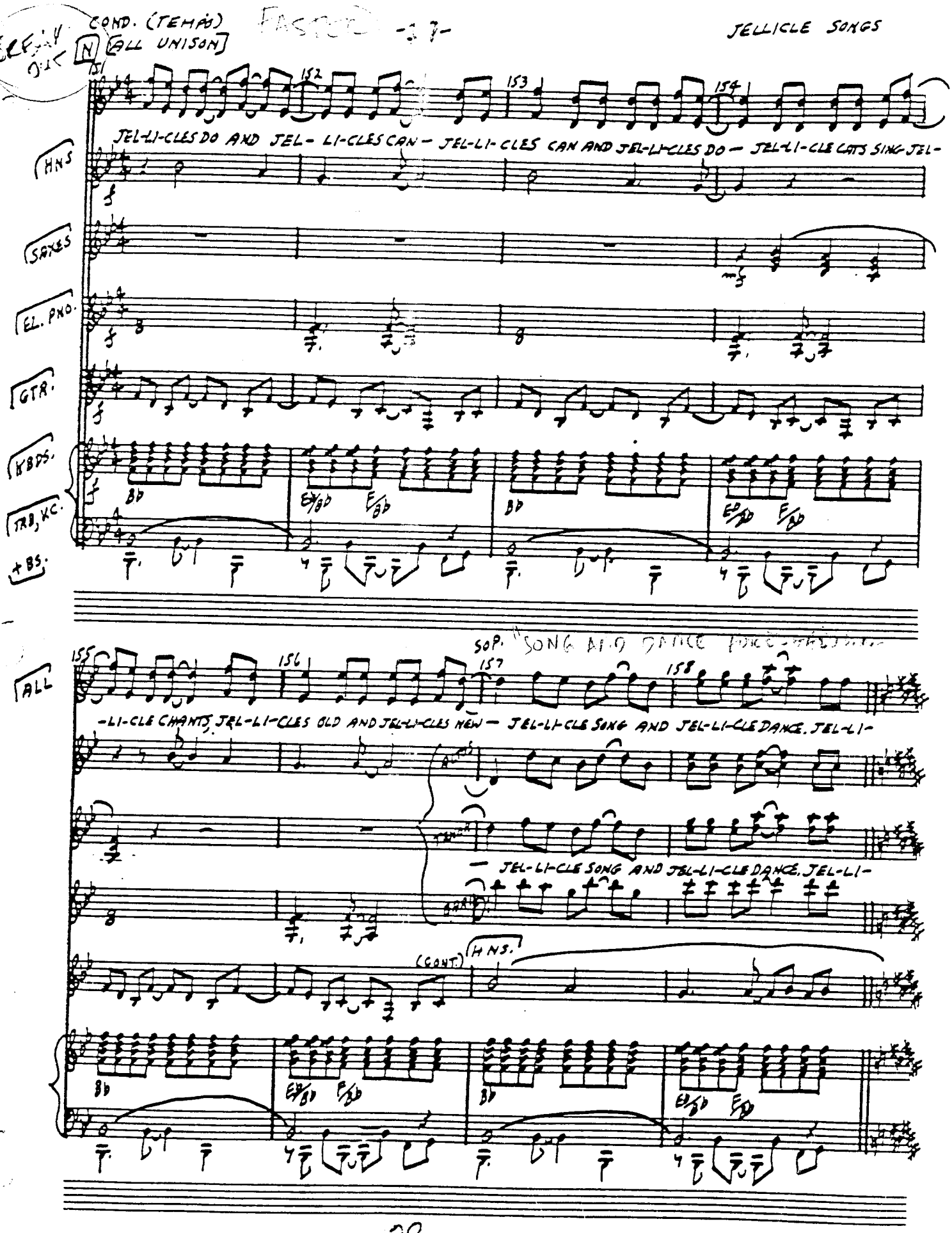
CLAR.

KBDS

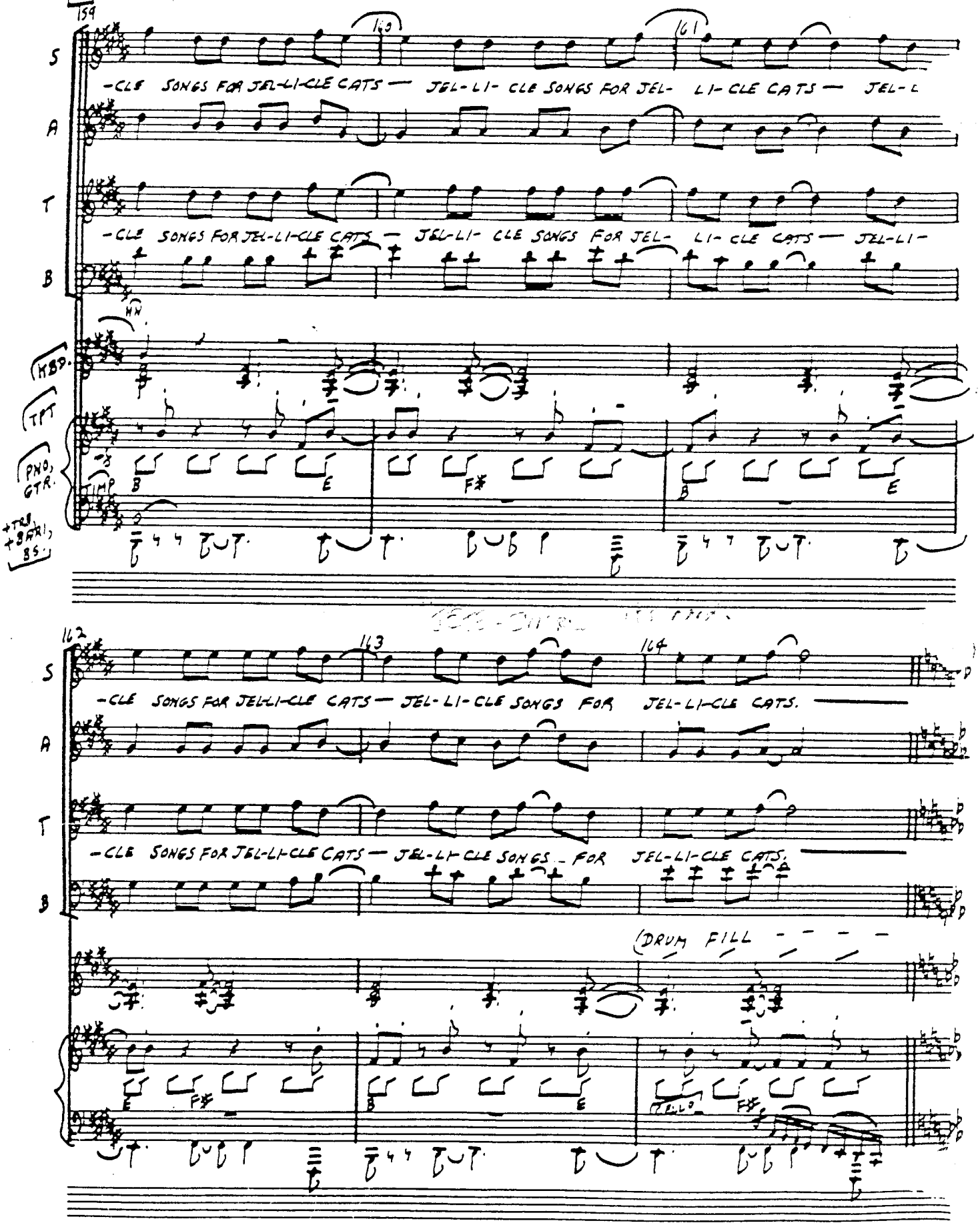
CELLI

WAIT

AZTEC® C-16 R



Aztec C-16R
DIAZ-TEC 500


159
160
161
S
-CLE SONGS FOR JEL-LI-CLE CATS — JEL-LI- CLE SONGS FOR JEL- LI- CLE CATS — JEL-L
A
T
-CLE SONGS FOR JEL-LI-CLE CATS — JEL-LI- CLE SONGS FOR JEL- LI- CLE CATS — JEL-LI-
B
HN.
KBD.
TPT
PNO, GTR.
TMP
+TBN +BARI BS.
B
E
F#
B
E
162
163
164
S
-CLE SONGS FOR JELLI-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 - - - -
E
F#
B
E
(CELLO
F#

JELLICLE SONGS

COND. [illegible]

P [ALL] (UNIS)

165 (+ PNO-CONCERTO STYLE)

166 167

PRAC-TI-CAL CATS — DRAM- AT- I-CAL CATS — PRAG - MA-TI-CAL CATS — FAN-

EL. PNO

ENG. HN. HNS.

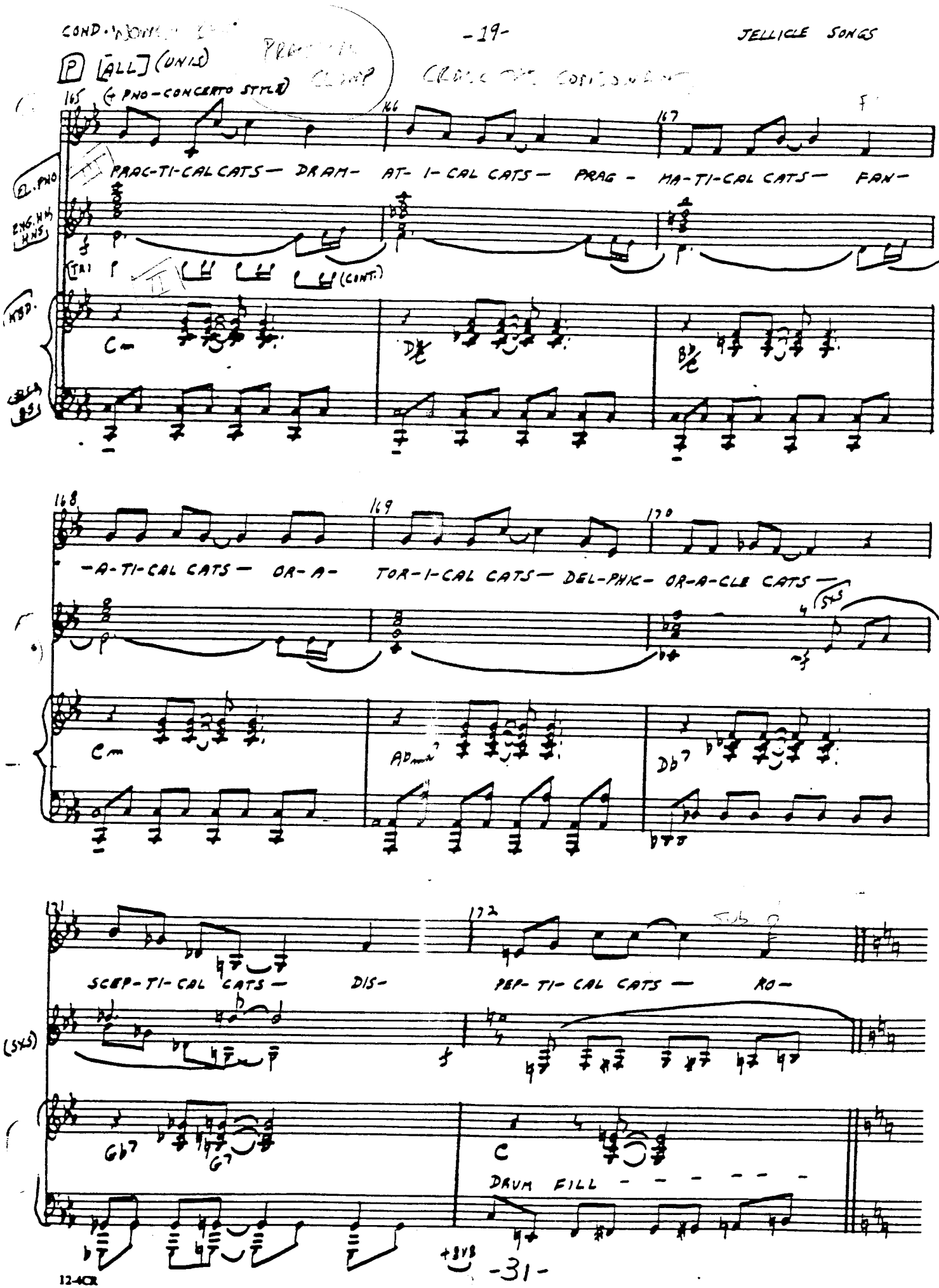
(TR) (CONT.)

MBD.

Cm Db/C Bb/C

168 169 170

-A-TI-CAL CATS — OR-A- TOR-I-CAL CATS — DEL-PHIC- OR-A-CLE CATS —



(SXS)

Cm Ab Db7

171 172

SCEP-TI-CAL CATS — DIS- PEP-TI-CAL CATS — RO-

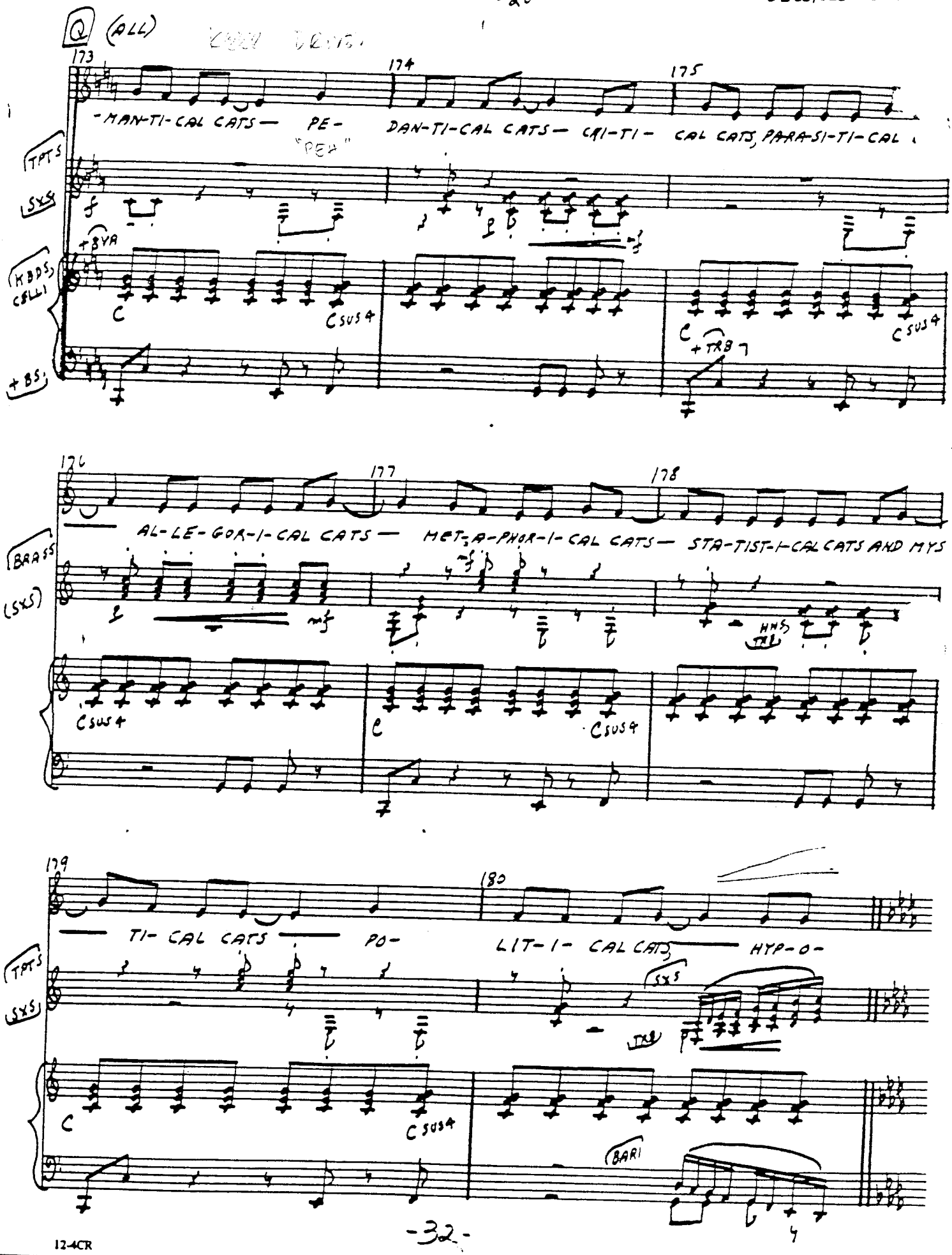
(SXS)

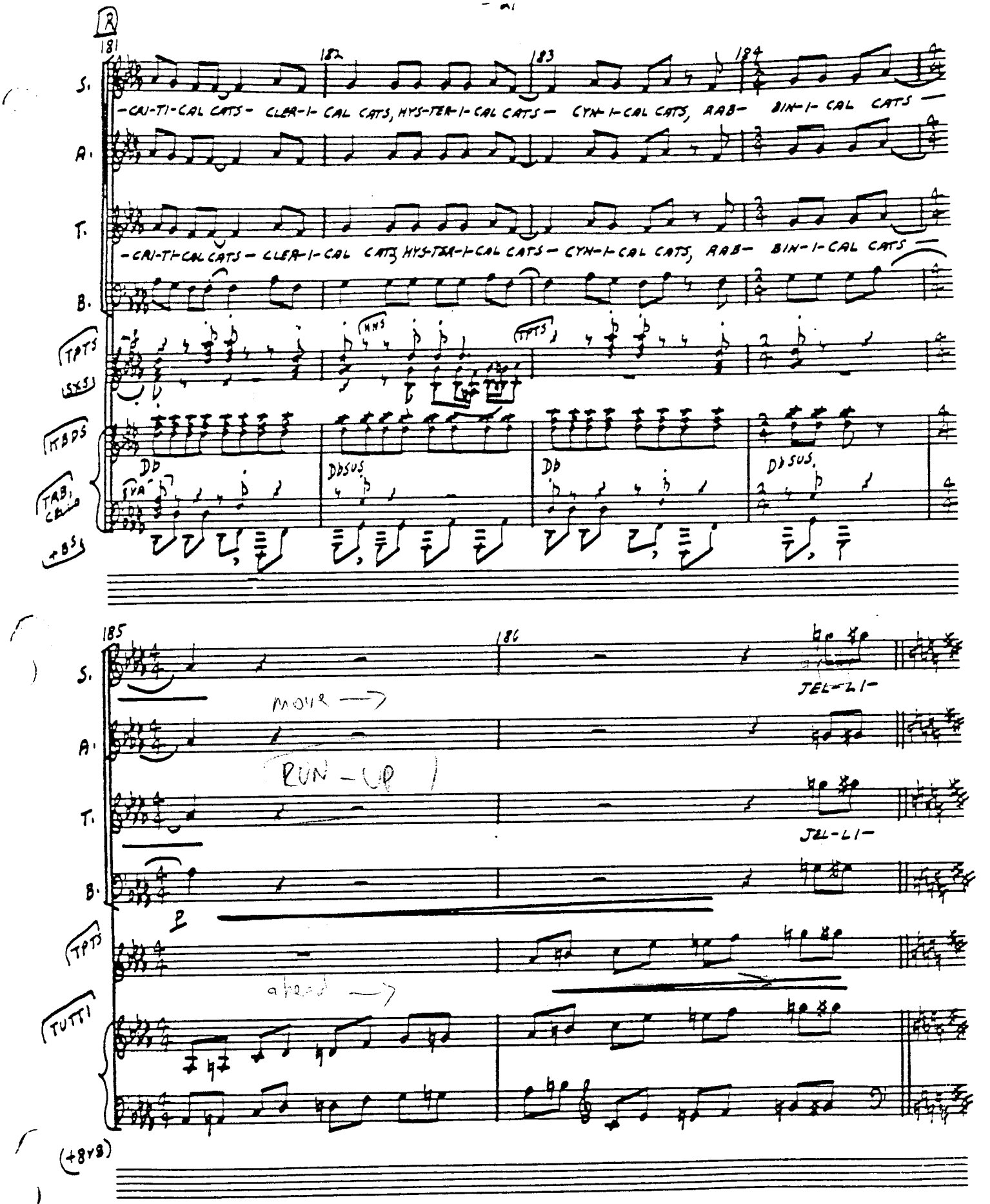
Gb7 G7 C

DRUM FILL - - - - - -

+8VB

12-4CR


Q (ALL)
173
174
175
-MAN-TI-CAL CATS— PE- DAN-TI-CAL CATS— CAI-TI- CAL CATS, PARA-SI-TI-CAL
"PEA"
TPTS
SXS
+8VA
KBDS
CELLI
C
Csus4
+TRB
+BS
176
177
178
AL-LE-GOR-I-CAL CATS— MET-A-PHOR-I-CAL CATS— STA-TIST-I-CAL CATS AND MYS
BRASS
(SXS)
HNS
179
180
TI- CAL CATS— PO- LIT-I- CAL CATS— HYP-O-
TPTS
SXS
BARI



ENTEC C-16R
DIAZ TEC 500

COND.

S

187 188 189 190

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

B.

TPTS

SXS

HNS

KBD, CELLO, GTR.

TRB (+TIMP) +BS.

D G(+A) GA A D G(A) GA A

(HOLD HEAD)

191 192 193 194 195

SOLO (ASPA)

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

THERE'S A

A.

AS GUS

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

CROUCHES

B.

TPT

HNS

KBD.

QUICK

GUS

D G(A) A D G

AZTEC® C-16R

DIAZ-TEC 500

for STAGING: JELLICLE SONGS

COND.

T (SOLO)

COLLA VOCE

TAKE BREATH HERE

197 198 199 200

MAN O-VER THERE— WITH A LOOK OF SUR-PRISE AS MUCH AS TO SAY: WELL NOW, HOW A-BOUT THAT

PAUSE HERE

GTR

BS

+EL. PNO

SOLO MUNKUS

201 202 203 204

DO I ACTUA-LLY SEE WITH MY OWN VE-RY EYES A

VIBRASLAP

VIBES +PROPHET

SHORT!

U

ALL 2 times

205 206 207 208

MAN WHO'S NOT HEARD OF A JEL-LI-CLE CAT! WHAT'S A JEL-LI-CLE CAT? WHAT'S A JEL-LI-CLE CAT?

KBDS

SEGUE

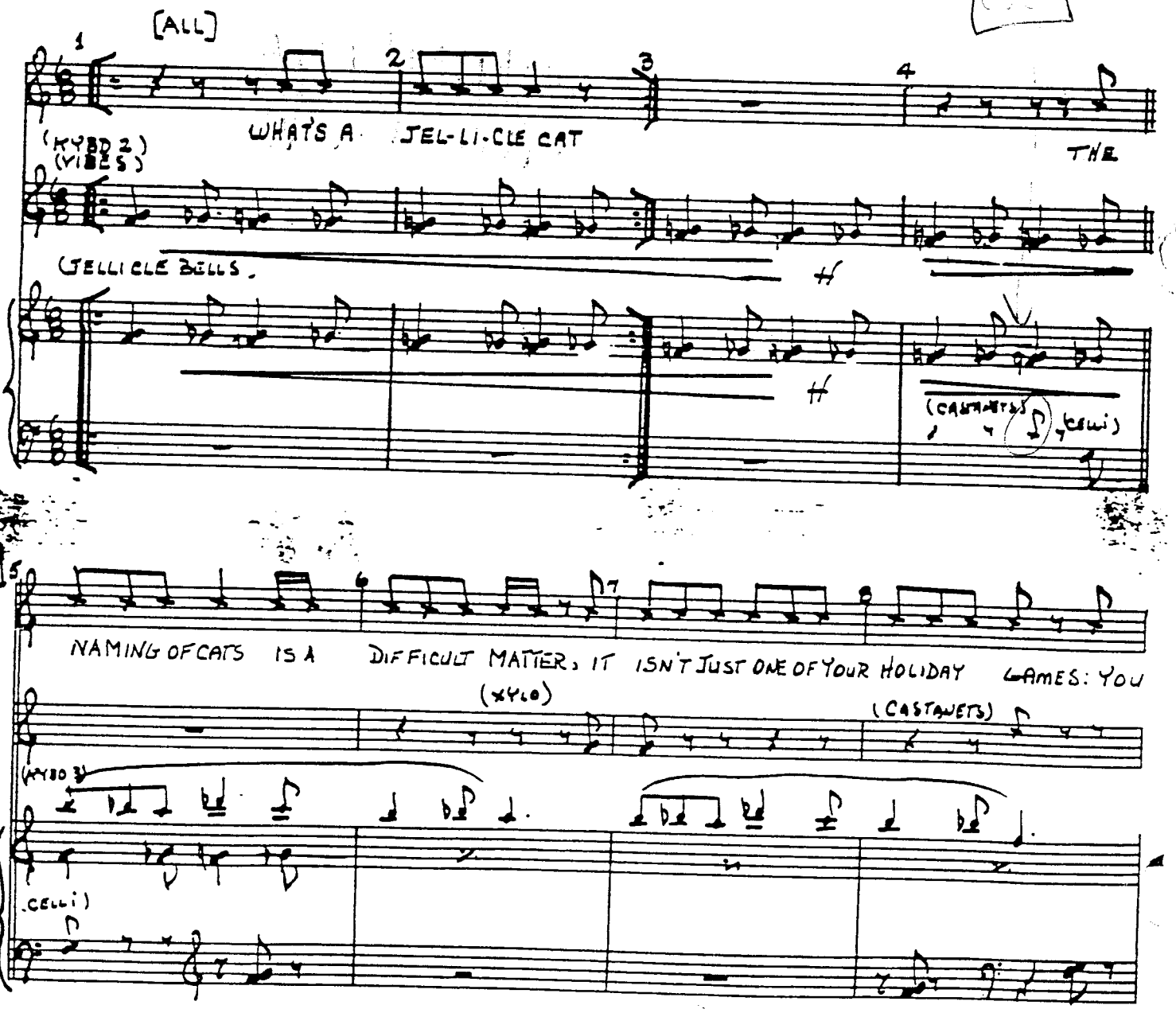
CONDUCTOR

THE NAMING OF CATS

3

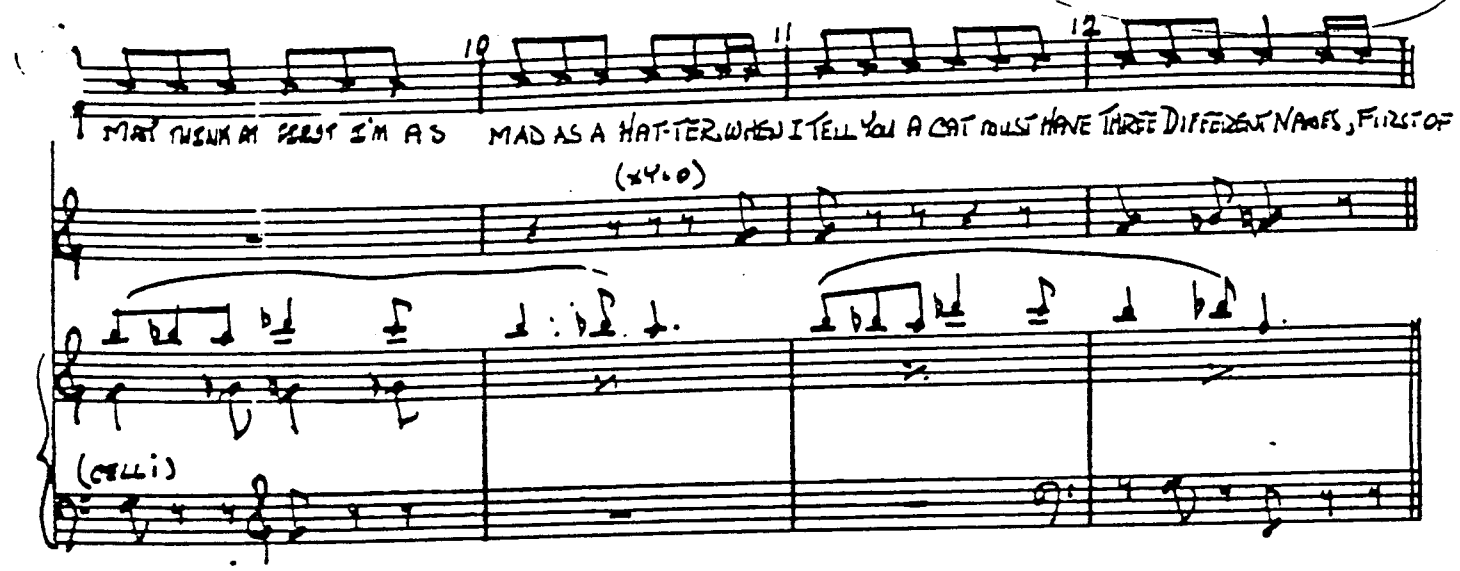
SLOW, EVEN

TURN VOCAL [illegible] DOWN

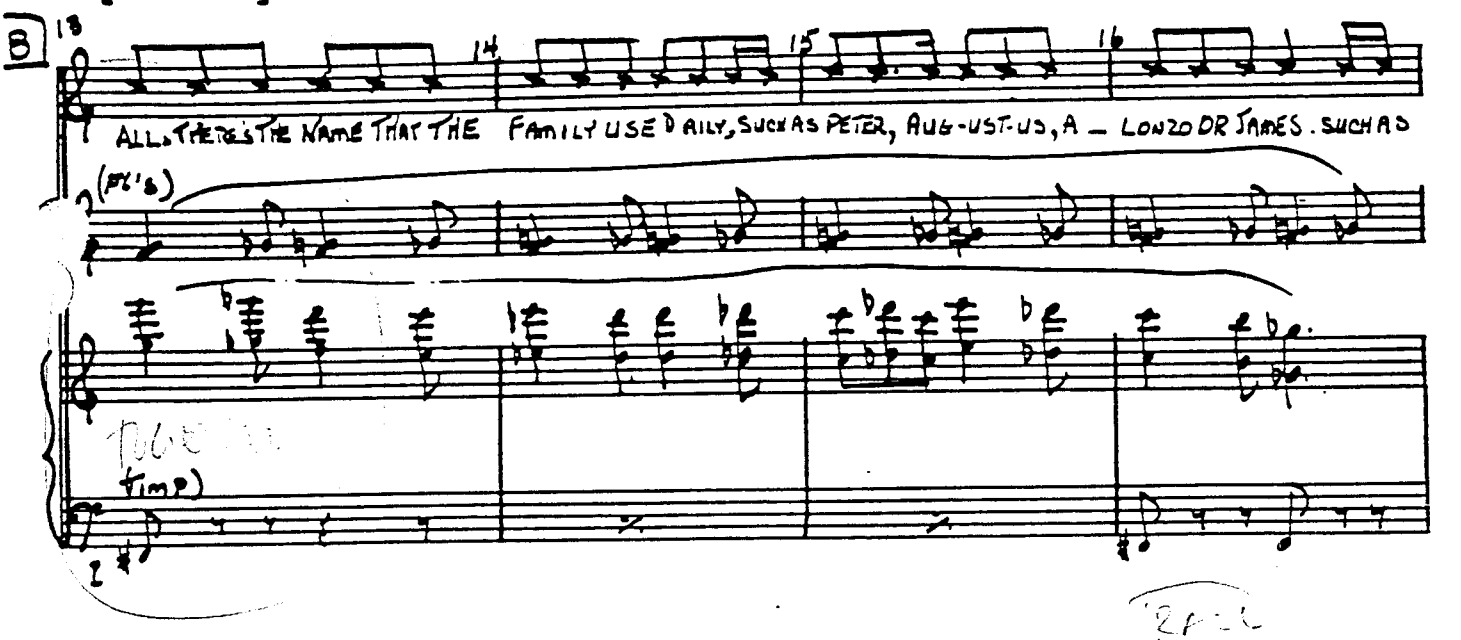


COND.

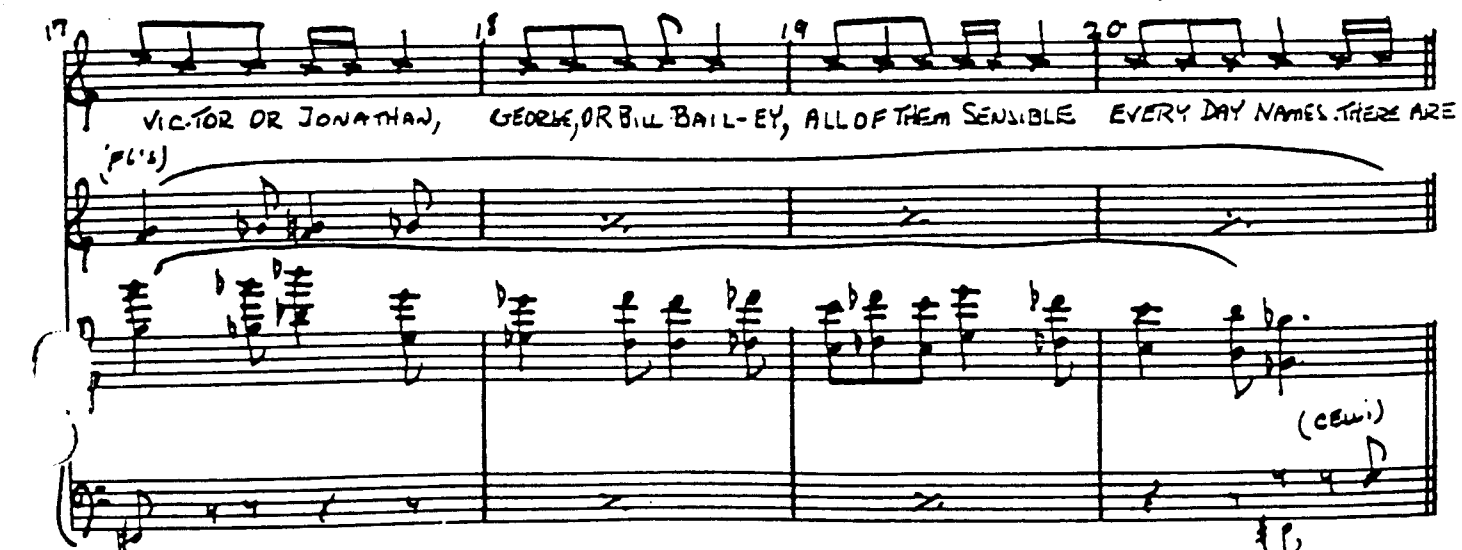
[SLIGHT RALL.]

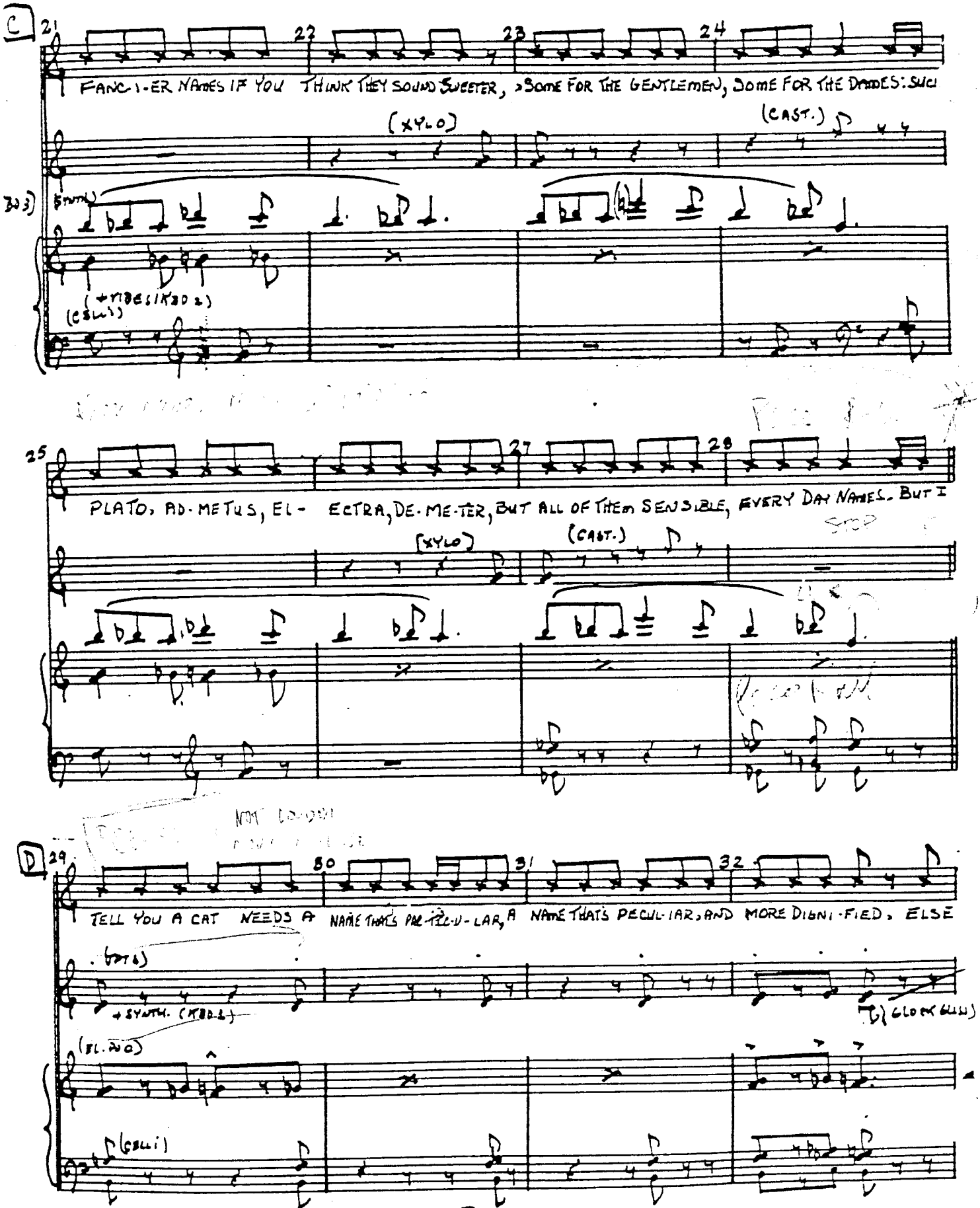


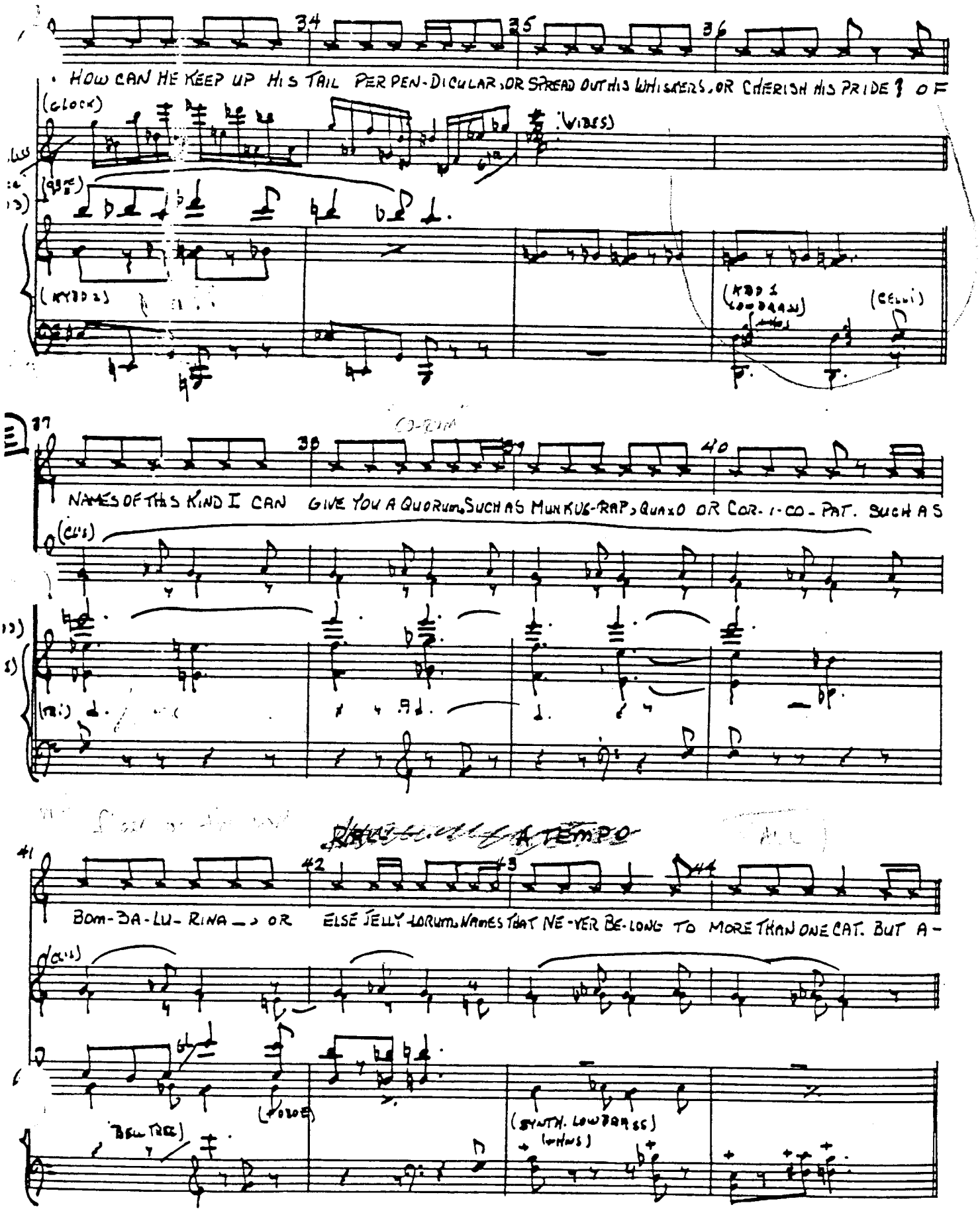
[A TEMPO]

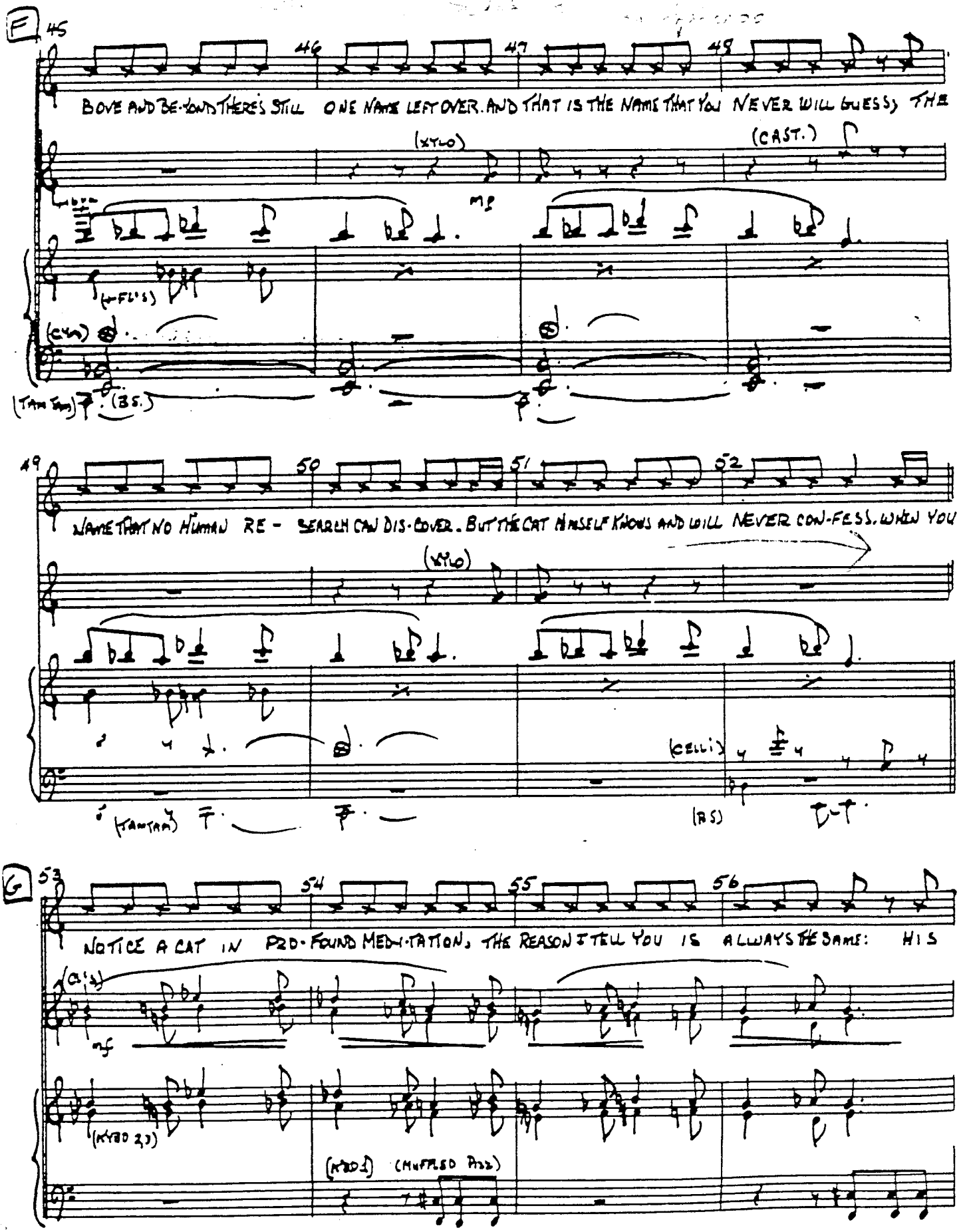


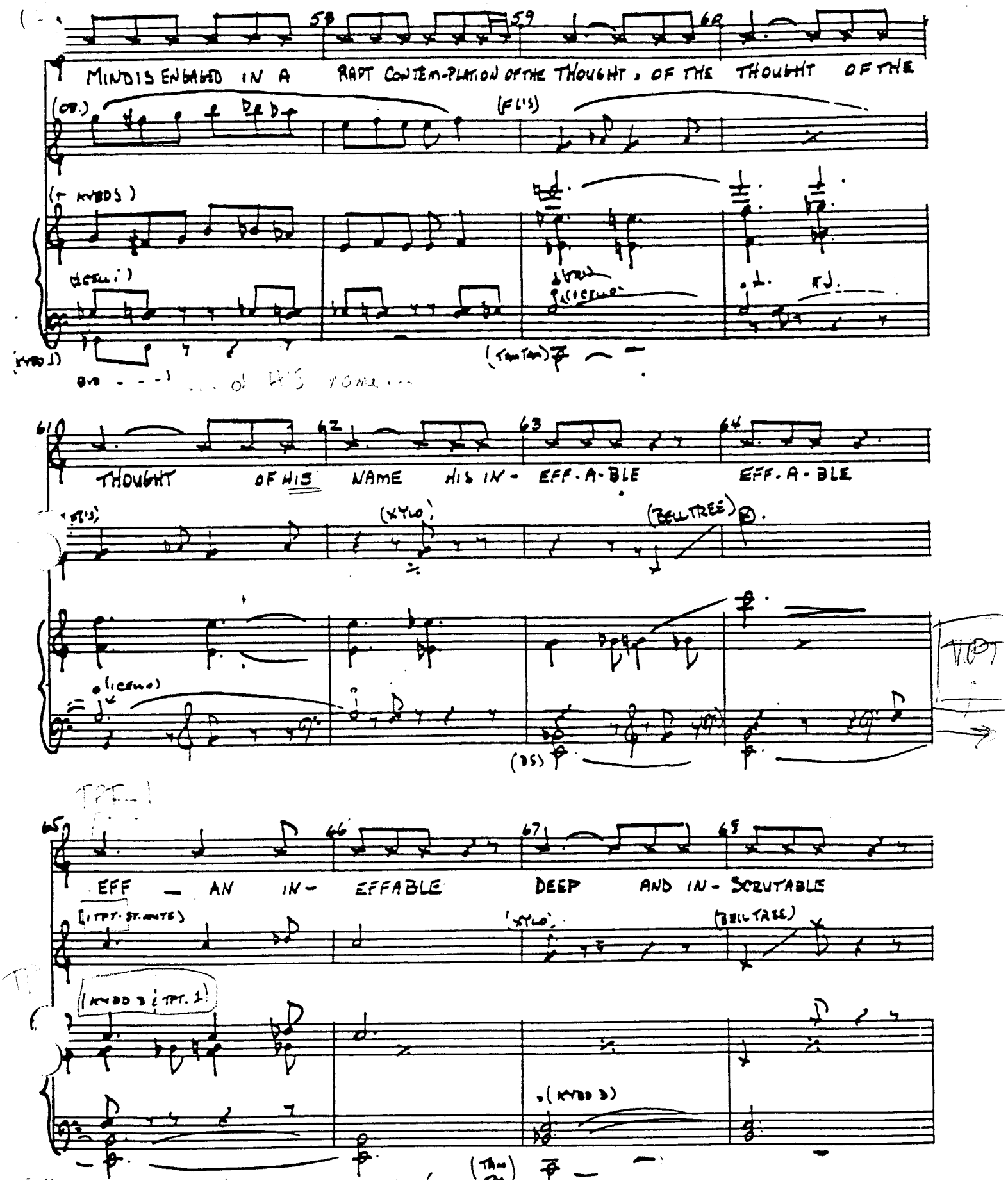
RALL

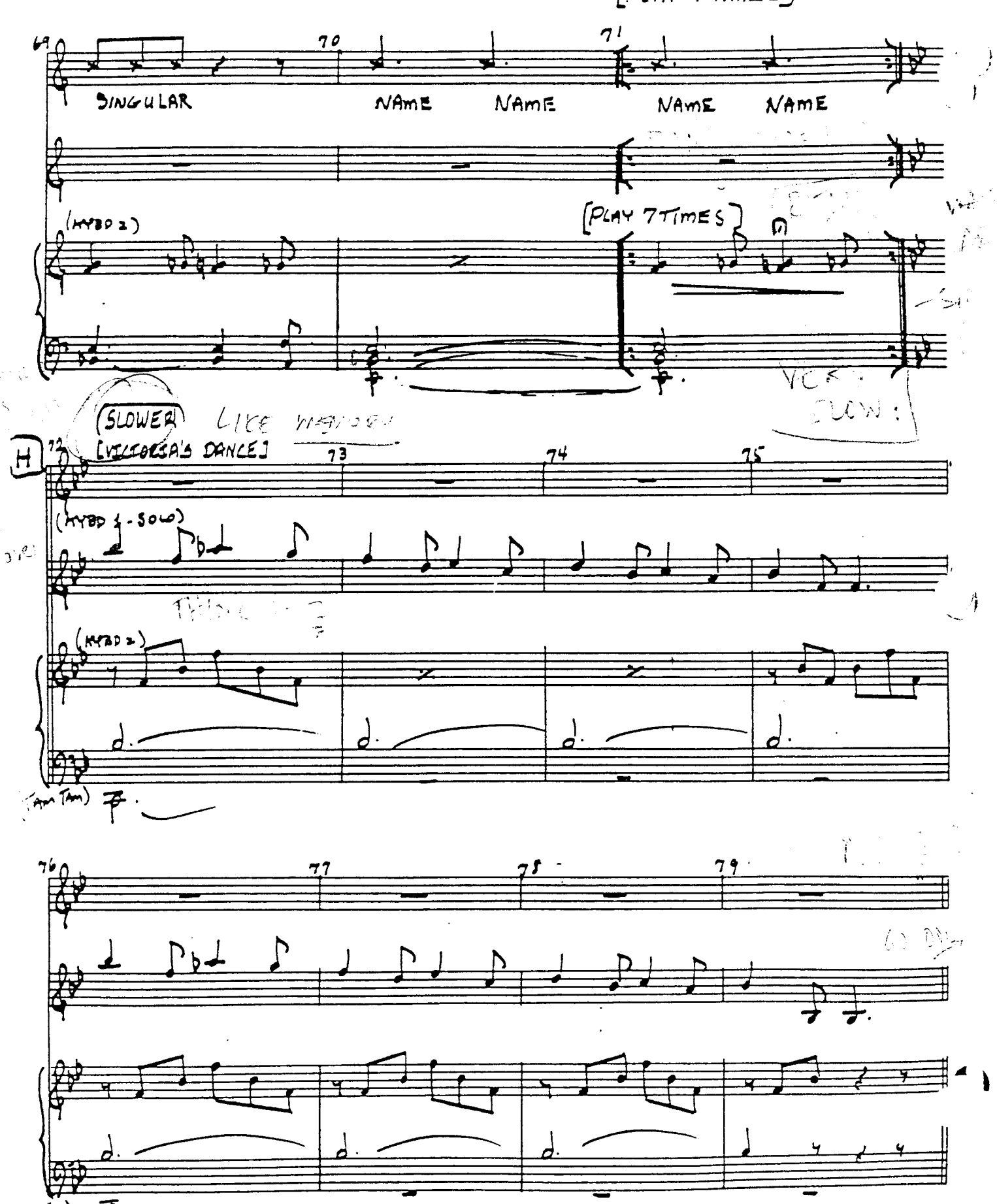


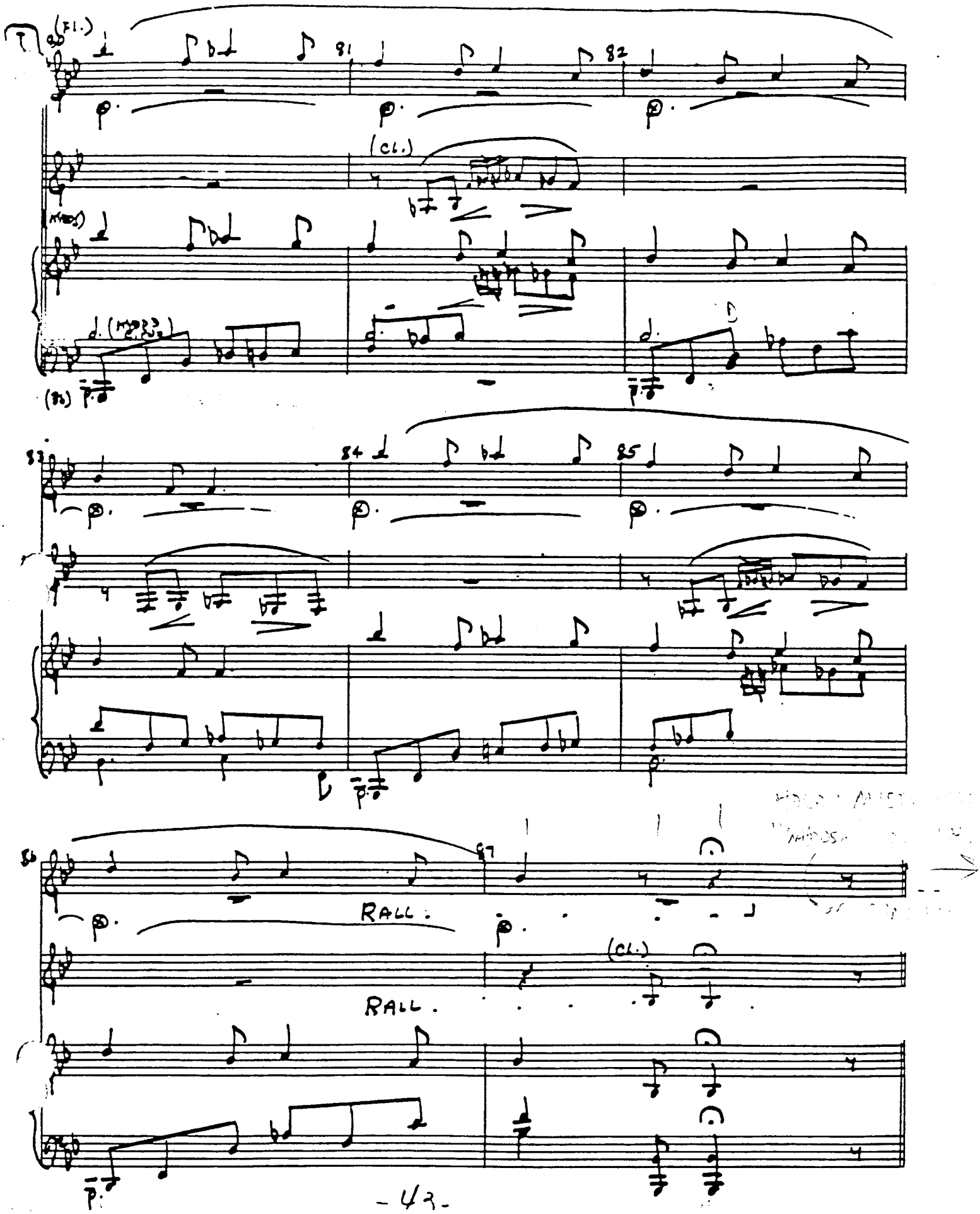

C
21
22
23
24
FANC I-ER NAMES IF YOU THINK THEY SOUND SWEETER, SOME FOR THE GENTLEMEN, SOME FOR THE DAMES: SUCH
(XYLO)
(CAST.)
(+VIBES/KBD 2)
(CELLI)
25
27
28
PLATO, AD-METUS, EL- ECTRA, DE-ME-TER, BUT ALL OF THEM SENSIBLE, EVERY DAY NAMES. BUT I
(XYLO)
(CAST.)
D
29
30
31
32
TELL YOU A CAT NEEDS A NAME THAT'S PAR-TIC-U-LAR, A NAME THAT'S PECUL-IAR, AND MORE DIGNI-FIED, ELSE
+ SYNTH. (KBD 2)
(GLOCK GLISS)
(EL. PNO)
(CELLI)


34
35
36
HOW CAN HE KEEP UP HIS TAIL PER PEN-DICULAR, OR SPREAD OUT HIS WHISKERS, OR CHERISH HIS PRIDE? OF
(CLOCK)
(VIBES)
(KEYBD 2)
(KBD 1 LO-BRASS)
(CELLI)
37
38
39
40
NAMES OF THIS KIND I CAN GIVE YOU A QUORUM, SUCH AS MUNKUS-RAP, QUAXO OR COR-I-CO-PAT. SUCH AS
(CELLI)
(FLUTE)
A TEMPO
41
42
43
BOM-BA-LU-RINA — OR ELSE JELLY-LORUM. NAMES THAT NE-VER BE-LONG TO MORE THAN ONE CAT. BUT A-
(CELLI)
(HORNS)
(SYNTH. LOW BRASS)
(HORNS)


F
45
46
47
48
BOVE AND BE-YOND THERE'S STILL ONE NAME LEFT OVER. AND THAT IS THE NAME THAT YOU NEVER WILL GUESS) THE
(XYLO)
(CAST.)
mp
(FLS)
(CYM)
(TAM TAM)
(BS.)
49
50
51
52
NAME THAT NO HUMAN RE - SEARCH CAN DIS-COVER. BUT THE CAT HIMSELF KNOWS AND WILL NEVER CON-FESS. WHEN YOU
(XYLO)
(CELLI)
(TAMTAM)
(BS)
G
53
54
55
56
NOTICE A CAT IN PRO-FOUND MEDI-TATION, THE REASON I TELL YOU IS ALWAYS THE SAME: HIS
(CL'S)
mf
(KYBD 2,3)
(KBD 1)
(MUFFLED PNO)


MIND IS ENGAGED IN A RAPT CONTEM-PLATION OF THE THOUGHT, OF THE THOUGHT OF THE
THOUGHT OF HIS NAME HIS IN- EFF-A-BLE EFF-A-BLE
EFF — AN IN- EFFABLE DEEP AND IN- SCRUTABLE


[PLAY 7 TIMES]
69
70
71
SINGULAR
NAME
NAME
NAME
NAME
(HYBD 2)
[PLAY 7 TIMES]
SLOWER
[VICTORIA'S DANCE]
H
72
73
74
75
(HYBD 1 - SOLO)
(HYBD 2)
(TAM TAM)
76
77
78
79
(TAM TAM)


(Fl.)
(Cl.)
RALL.
RALL.
(Cl.)

COND.

THE NAMING OF CATS

[LITTLE FASTER - RAG FEEL]

1x RAG - good-n-heavy

2x Little Bit FASTER

J 88 [INVITATION]

89 90 91

[2nd x ALL (WITH TIM)]

JELLICLE CATS COME OUT TO-NIGHT JELLICLE CATS COME ONE COME ALL THE

(Bm.)

(Mo 2)

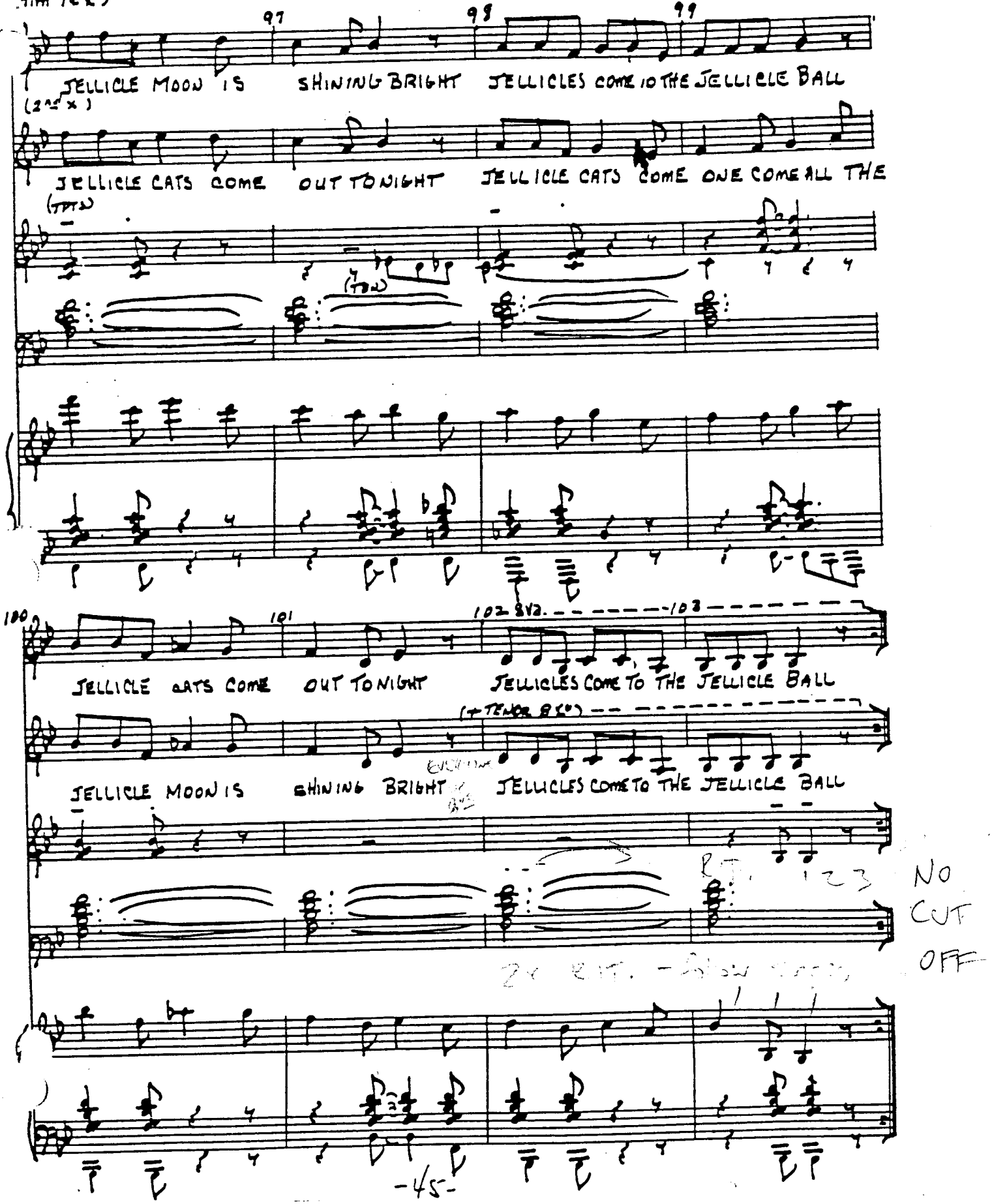
(Pno 8va) (4 cl 2nd x)

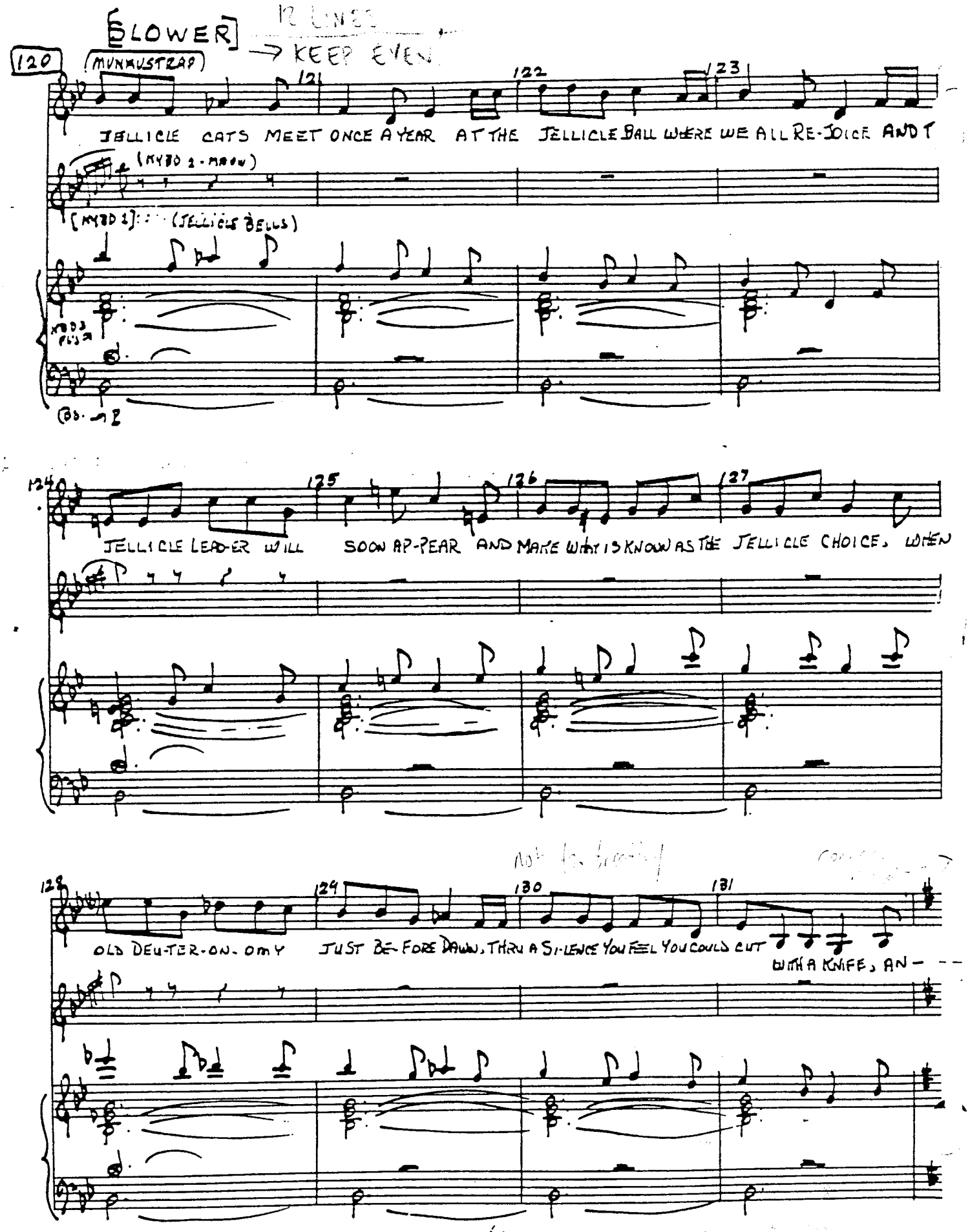
[1st x TIM]

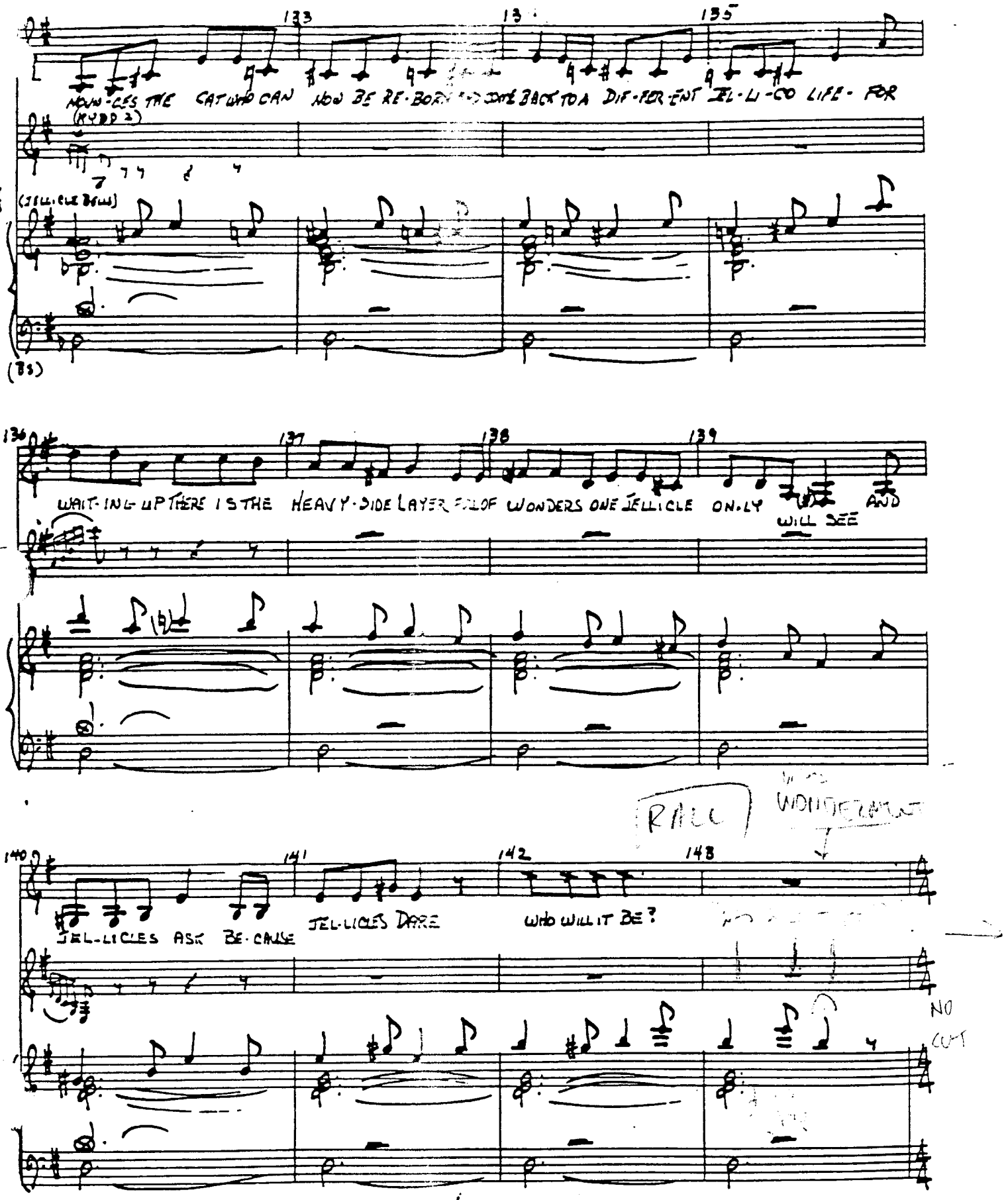
92 93 94 95

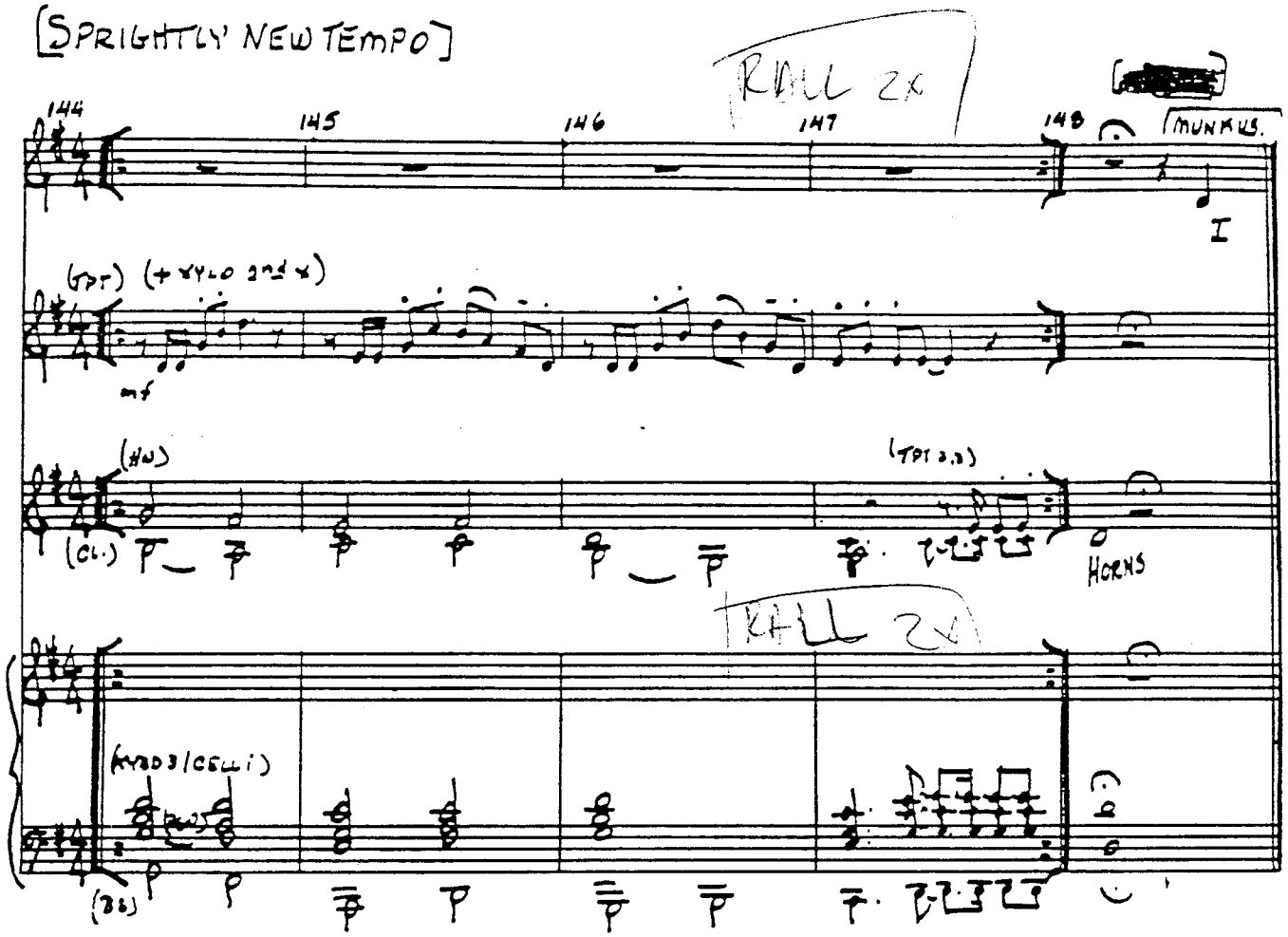
JELLICLE CATS COME OUT TO-NIGHT, JELLICLE CATS COME ONE COME ALL THE

JELLICLE MOON IS SHINING BRIGHT JELLICLES COME TO THE JELLICLE BALL


(Tim 1&2's)
97
98
99
JELLICLE MOON IS SHINING BRIGHT JELLICLES COME TO THE JELLICLE BALL
(2nd x)
JELLICLE CATS COME OUT TONIGHT JELLICLE CATS COME ONE COME ALL THE
(TPTS)
(TBN)
100
101
102 8va
103
JELLICLE CATS COME OUT TONIGHT JELLICLES COME TO THE JELLICLE BALL
(+TENOR 8va)
JELLICLE MOON IS SHINING BRIGHT JELLICLES COME TO THE JELLICLE BALL
RT. 123
NO CUT OFF
2x RIT. - slow waltz


SLOWER
12 LINES
→ KEEP EVEN
120
(MUNKUSTRAP)
121
122
123
JELLICLE CATS MEET ONCE A YEAR AT THE JELLICLE BALL WHERE WE ALL RE-JOICE AND T
(KYBD 2 - MAOW)
[KYBD 2]: : : (JELLICLE BELLS)
124
125
126
127
JELLICLE LEAD-ER WILL SOON AP-PEAR AND MAKE WHAT IS KNOWN AS THE JELLICLE CHOICE, WHEN
128
129
130
131
OLD DEU-TER-ON-OMY JUST BE-FORE DAWN, THRU A SI-LENCE YOU FEEL YOU COULD CUT WITH A KNIFE, AN-


133
134
135
MOUN-CES THE CAT WHO CAN NOW BE RE-BORN AND COME BACK TO A DIF-FER-ENT JEL-LI-CO LIFE- FOR
(KYBD 2)
(JELLICLE BELLS)
(BS)
136
137
138
139
WAIT-ING UP THERE IS THE HEAVY-SIDE LAYER FULL OF WONDERS ONE JELLICLE ONLY AND
WILL SEE
RALL
WONDERMENT
140
141
142
148
JEL-LICLES ASK BE-CAUSE
JEL-LICLES DARE
WHO WILL IT BE?
NO CUT


[SPRIGHTLY NEW TEMPO]
TRILL 2X
144
145
146
147
148
MUNKUS.
I
(TPT) (+ XYLO 2nd X)
mf
(HN)
(CL.)
(TPT 2,3)
HORNS
TRILL 2X
(VIOLS/CELLI)
(DB)
[SEGUE AS ONE]

OLD GUMBIE CAT

SLOW, CROON: RELAX

(A) ~~No tempo~~ - SLOWER

(1) (MUSICUS. CONT.) (2) (3) (4)

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

(gtr./(cued in pno.)

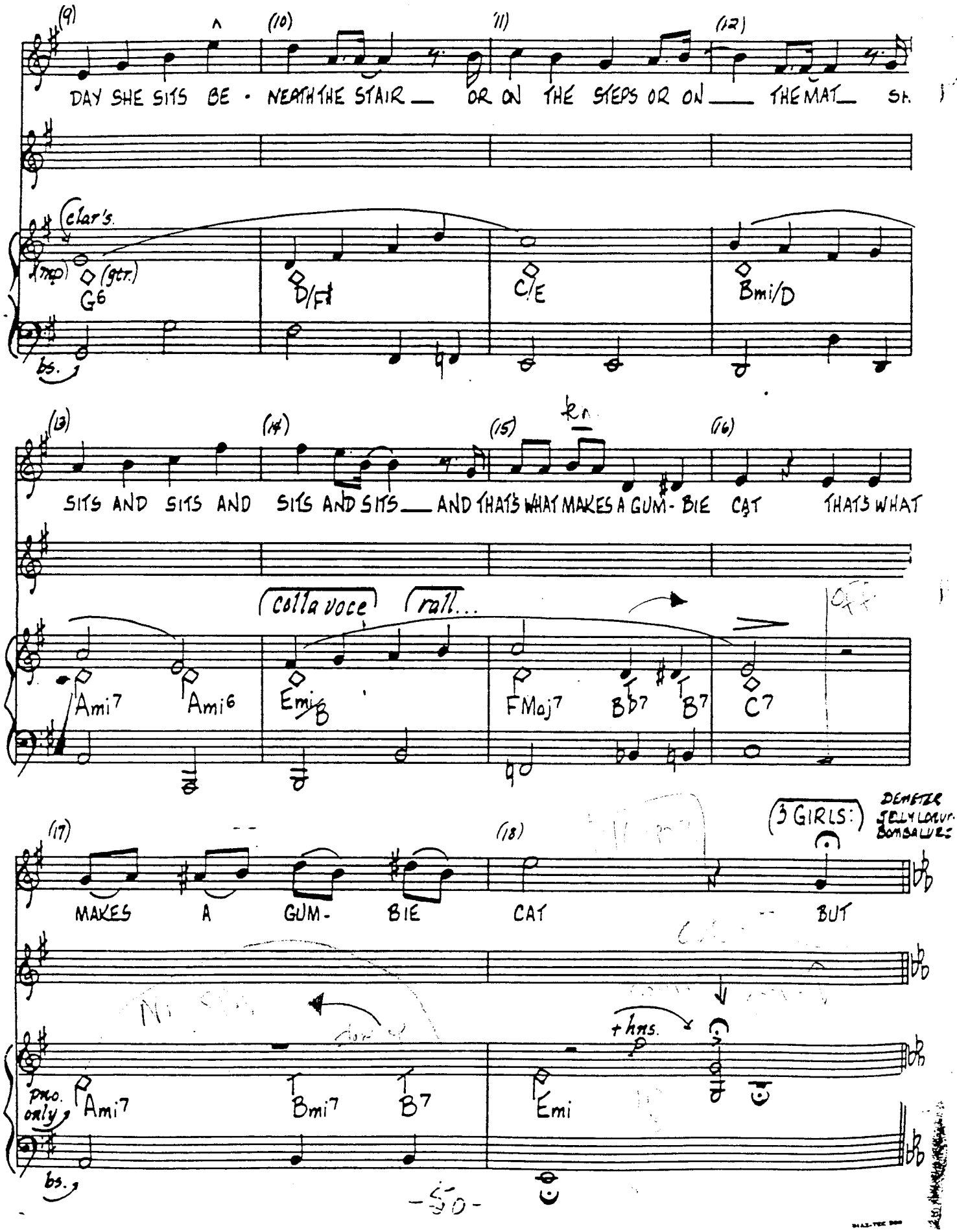
G6 D/F♯ C² C Bmi7

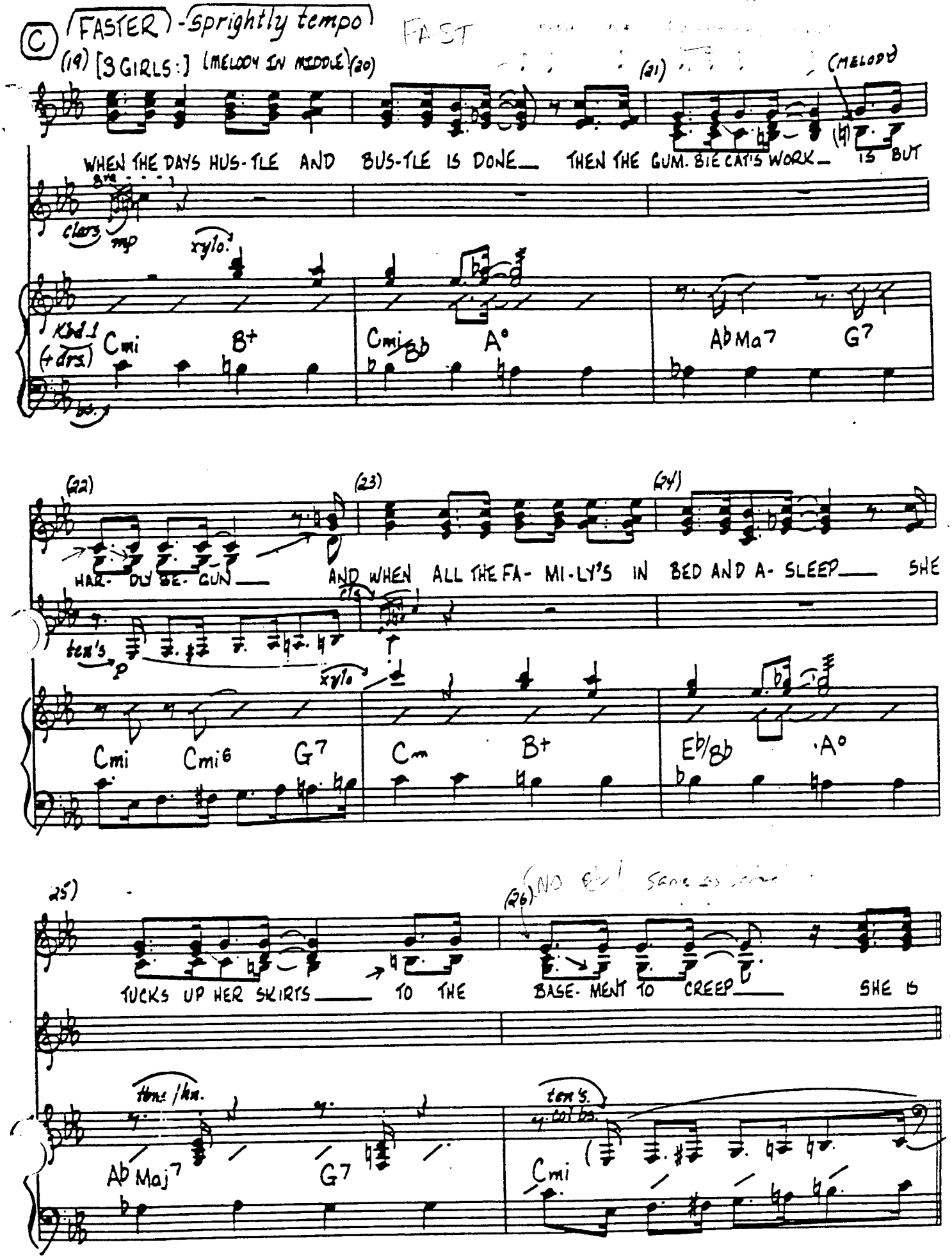
bs.

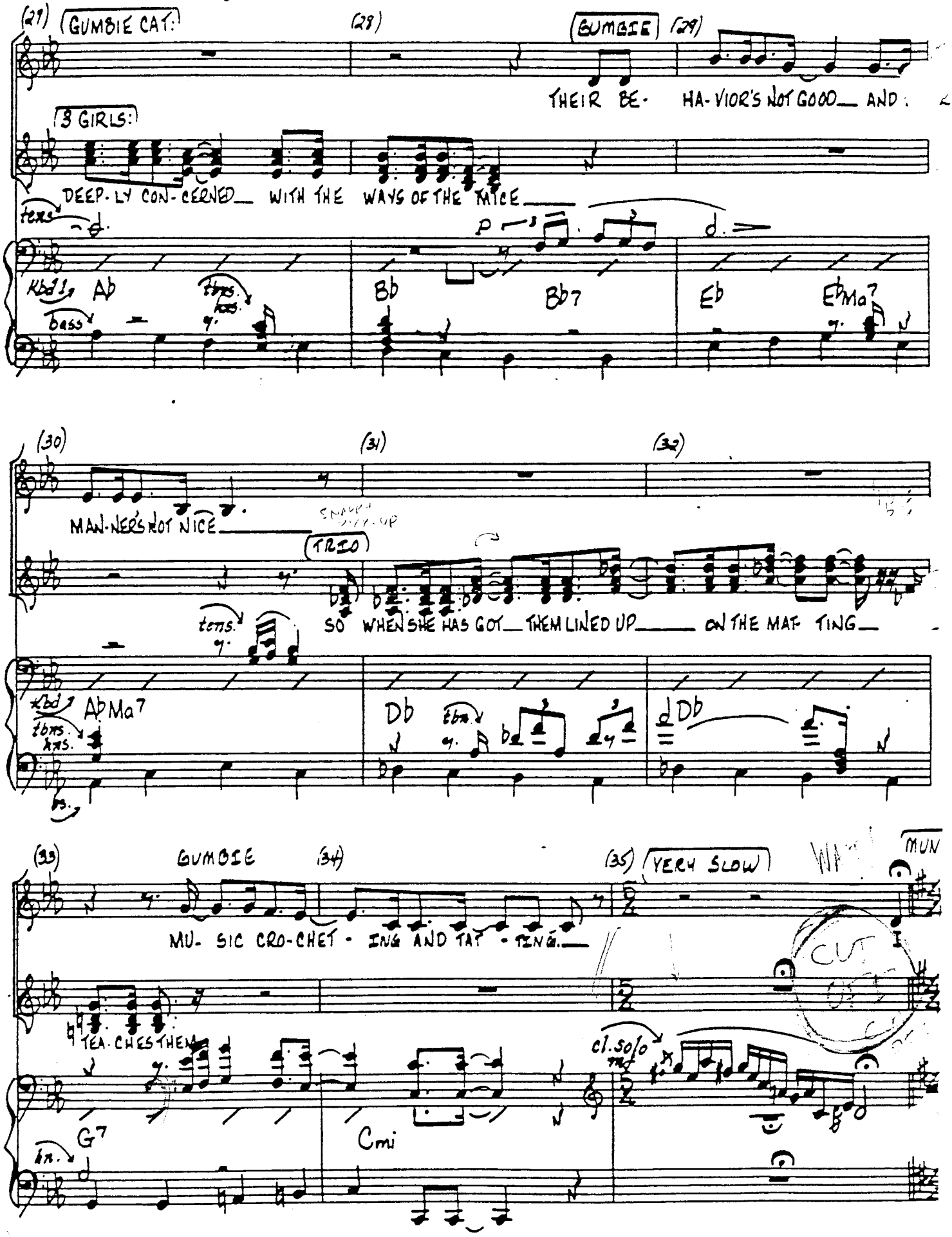
(5) (6) (7) (8)

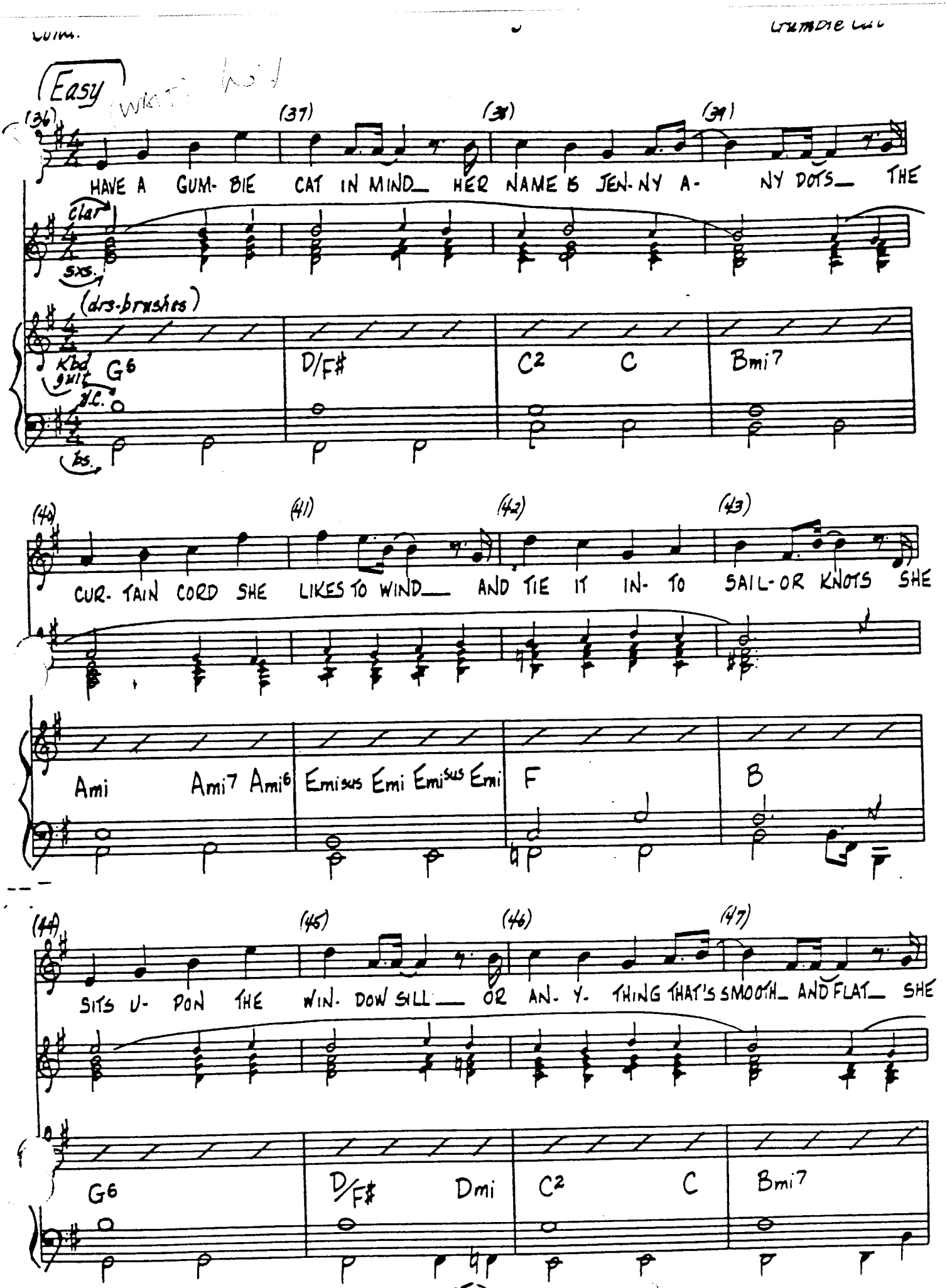
COAT IS OF THE TAB-BY KIND WITH TI- GER STRIPES AND LEO-PARD SPOTS ALL

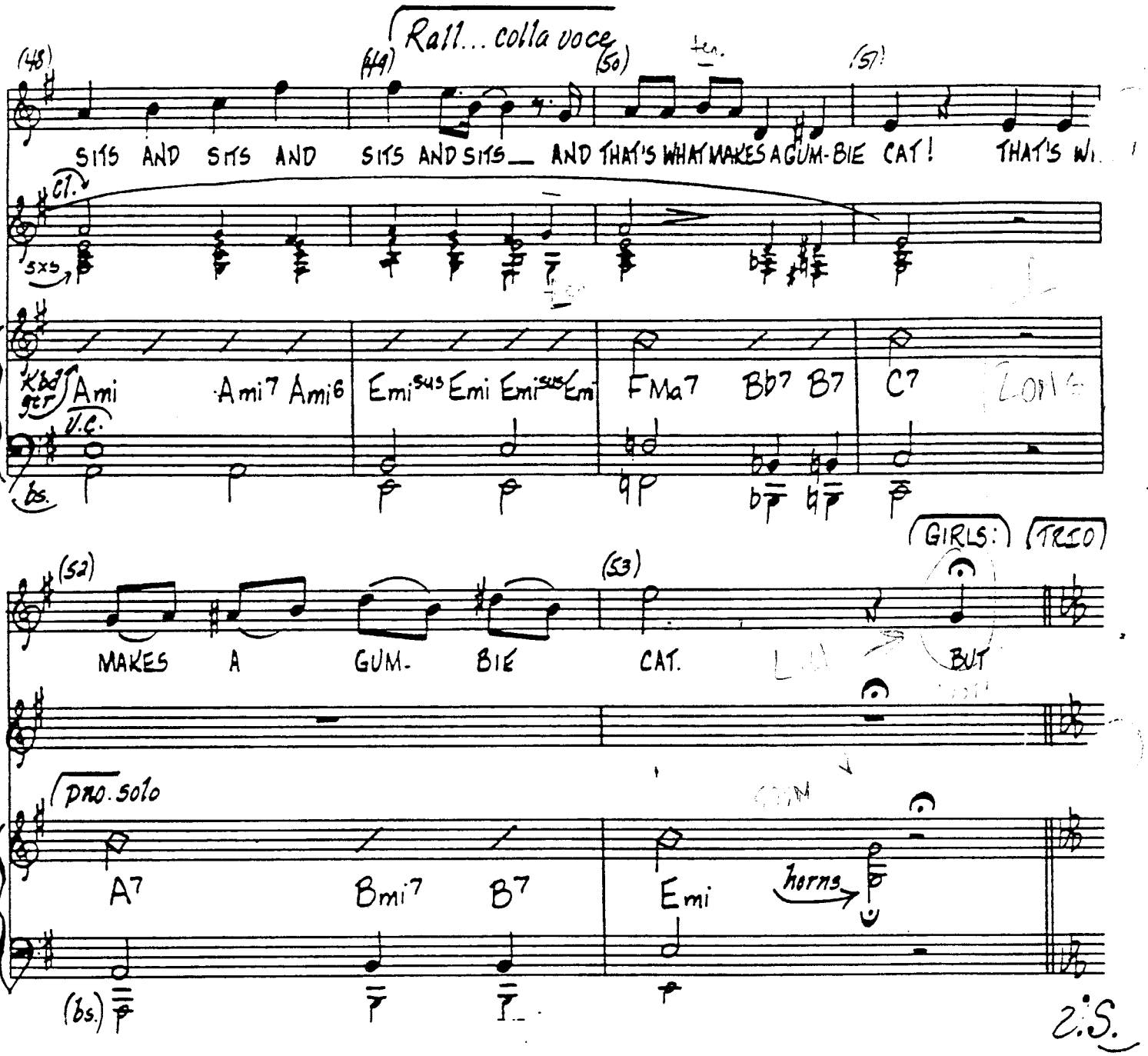
Ami7 Ami6 Emi7 F B7


(9)
(10)
(11)
(12)
DAY SHE SITS BE - NEATH THE STAIR OR ON THE STEPS OR ON THE MAT SH
(clar's.
(mp) (gtr.)
G6
D/F♯
C/E
Bmi/D
bs.
(13)
(14)
(15)
(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
Emi6
FMaj7
B♭7
B7
C7
(17)
(18)
(3 GIRLS:
DEMETER JELLYLORUM BOMBALURINA
MAKES A GUM - BIE CAT BUT
+hns.
pno. only
Ami7
Bmi7
B7
Emi
bs.

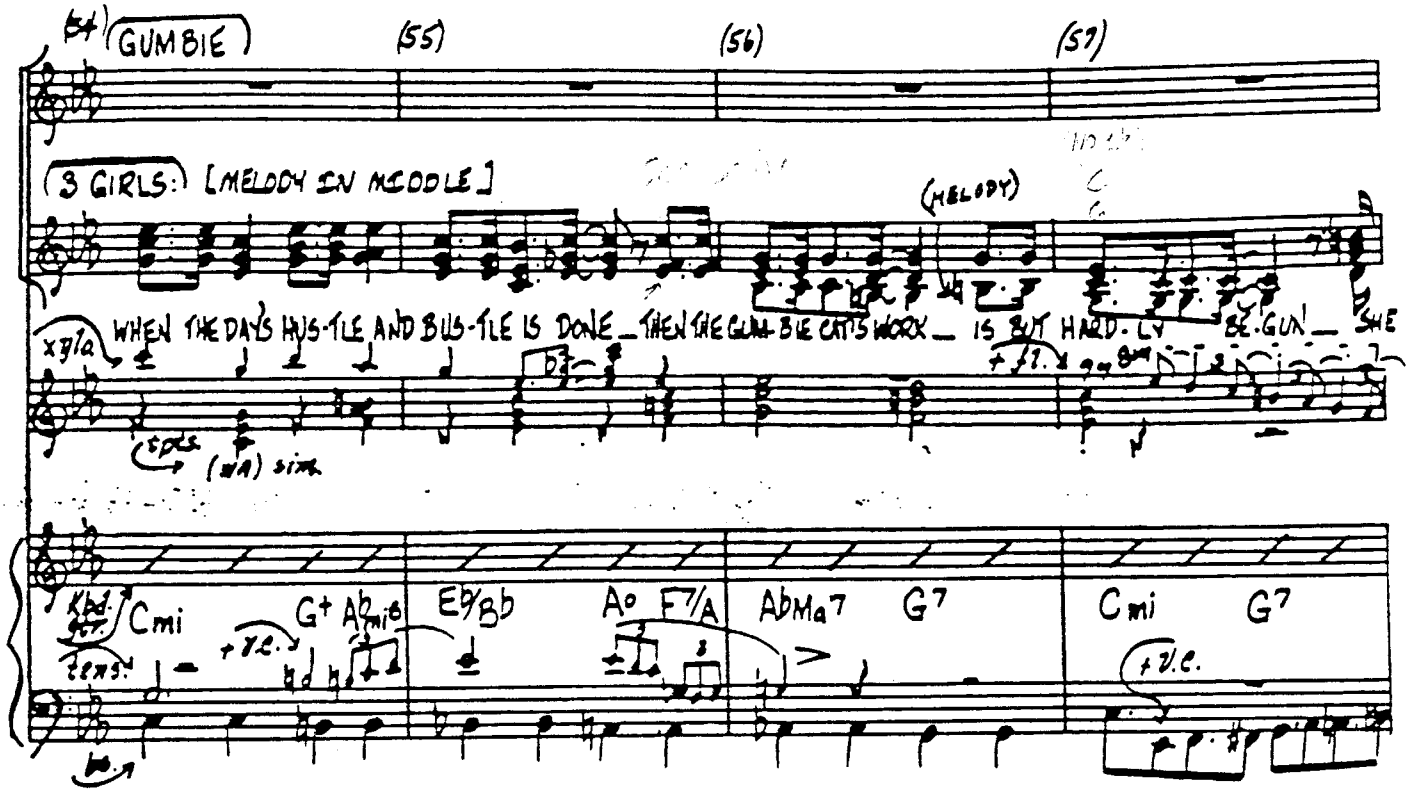

(C) (FASTER) -Sprightly tempo
FAST
(19) [3 GIRLS:] (MELODY IN MIDDLE) (20)
(21)
(MELODY)
WHEN THE DAYS HUS-TLE AND BUS-TLE IS DONE THEN THE GUM. BIE CAT'S WORK IS BUT
8va
clars
mp
xylo.
Kbd 1
(+ drs)
Cmi
B+
Cmi/Bb
A°
AbMa7
G7
(22)
(23)
(24)
HAR- DU BE- GUN
AND WHEN ALL THE FA- MI-LY'S IN BED AND A- SLEEP SHE
ten's
p
cls
xylo
Cmi
Cmi6
G7
Cm
B+
Eb/Bb
A°
(25)
(26)
(NO Eb) Same as before
TUCKS UP HER SKIRTS TO THE
BASE- MENT TO CREEP SHE IS
hns./hn.
ten's.
Ab Maj7
G7
Cmi

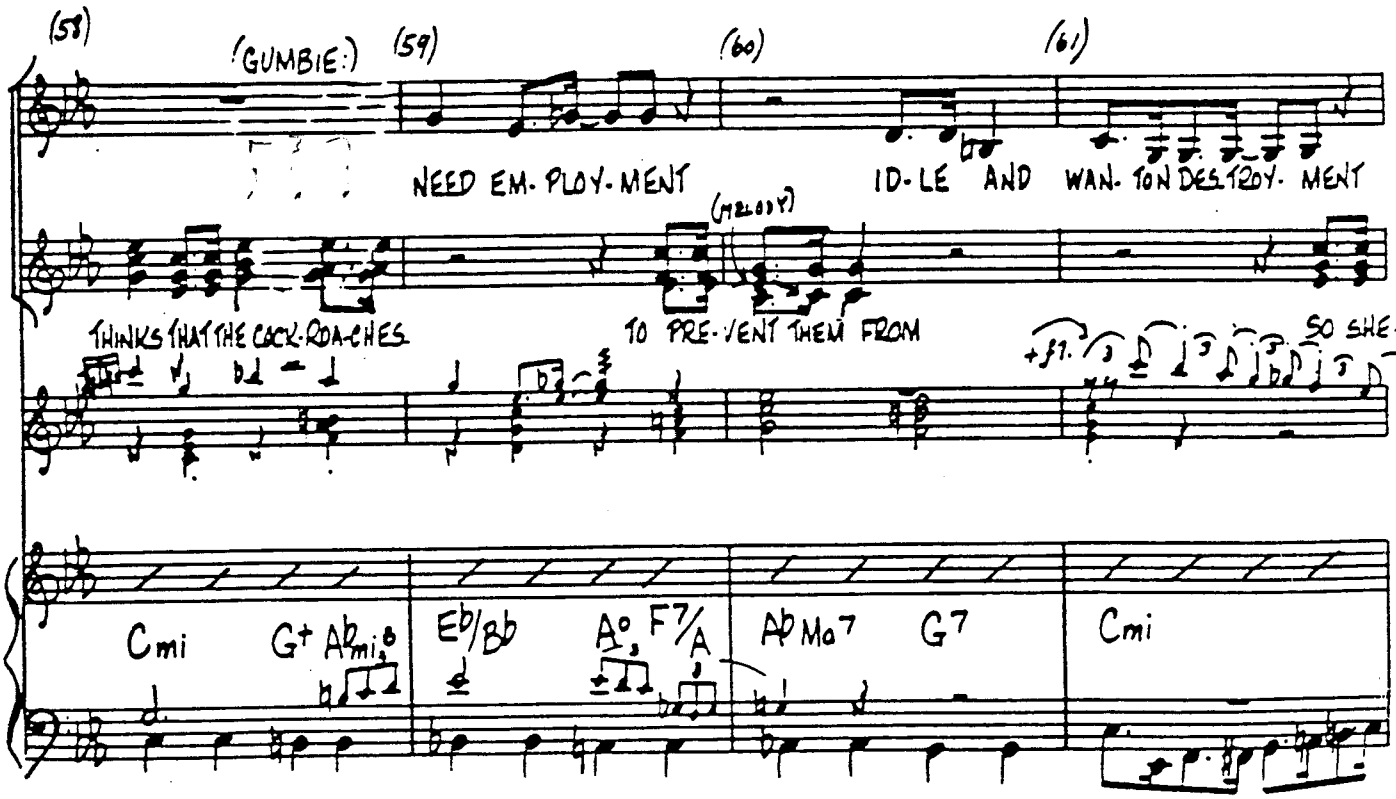

(27)
GUMBIE CAT:
(28)
GUMBIE
(29)
THEIR BE- HA-VIOR'S NOT GOOD AND
3 GIRLS:
DEEP-LY CON-CERNED WITH THE WAYS OF THE NICE
tens.
Kbd 1
Ab
bass
Bb
Bb7
Eb
EbMa7
(30)
(31)
(32)
MAN-NERS NOT NICE
TRIO
SO WHEN SHE HAS GOT THEM LINED UP ON THE MAT TING
tens.
Kbd
AbMa7
Db
Db
(33)
GUMBIE
(34)
(35)
VERY SLOW
MUN
MU- SIC CRO-CHET - ING AND TAT - TING.
TEA-CHES THEM
cl. solo
G7
Cmi

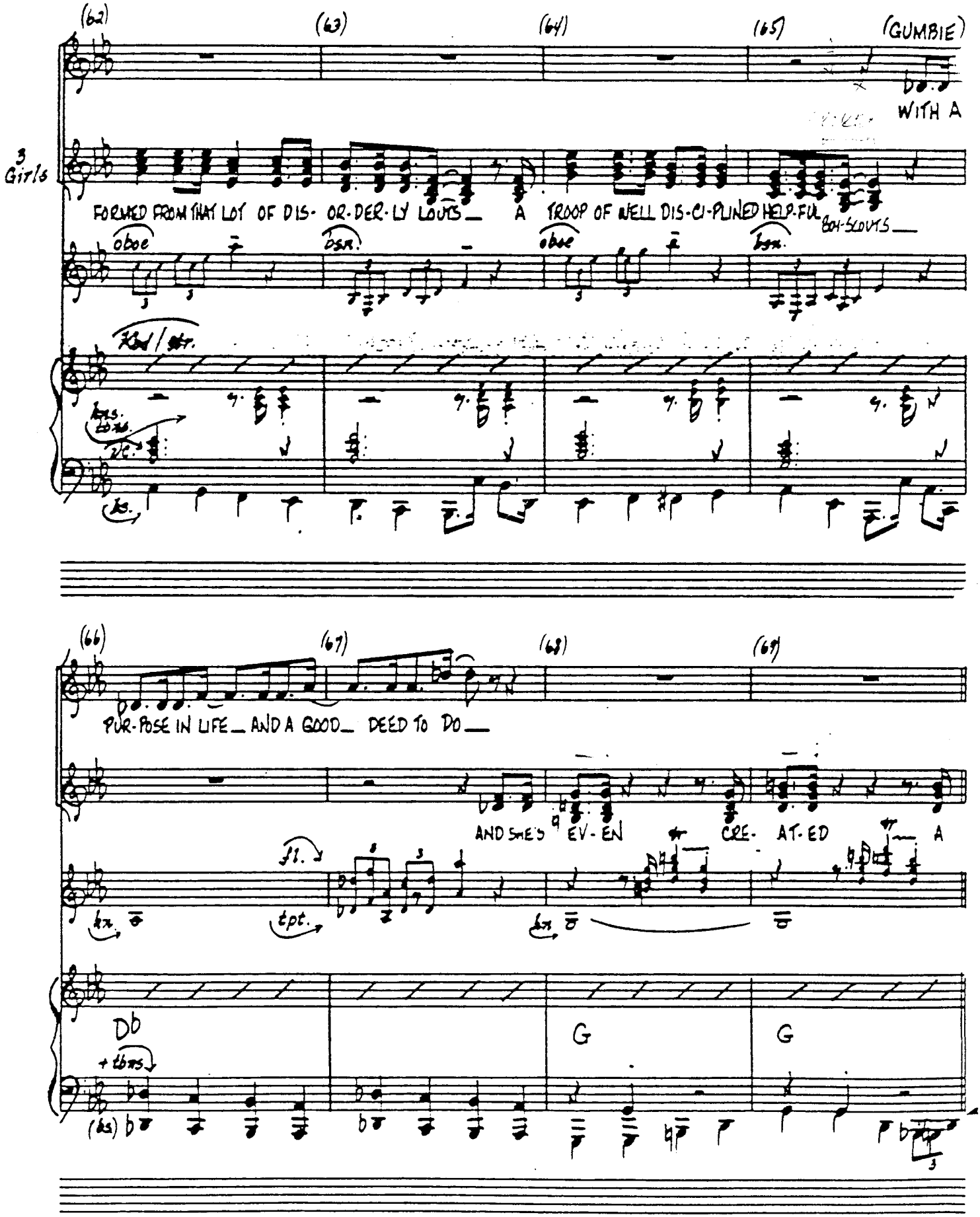

Easy
(36) (37) (38) (39)
HAVE A GUM- BIE CAT IN MIND_ HER NAME IS JEN- NY A- NY DOTS_ THE
clar
sxs.
(drs-brushes)
Kbd guit
G6 D/F# C2 C Bmi7
(40) (41) (42) (43)
CUR- TAIN CORD SHE LIKES TO WIND_ AND TIE IT IN- TO SAIL- OR KNOTS SHE
Ami Ami7 Ami6 Emisus Emi Emisus Emi F B
(44) (45) (46) (47)
SITS U- PON THE WIN- DOW SILL_ OR AN- Y- THING THAT'S SMOOTH_ AND FLAT_ SHE
G6 D/F# Dmi C2 C Bmi7

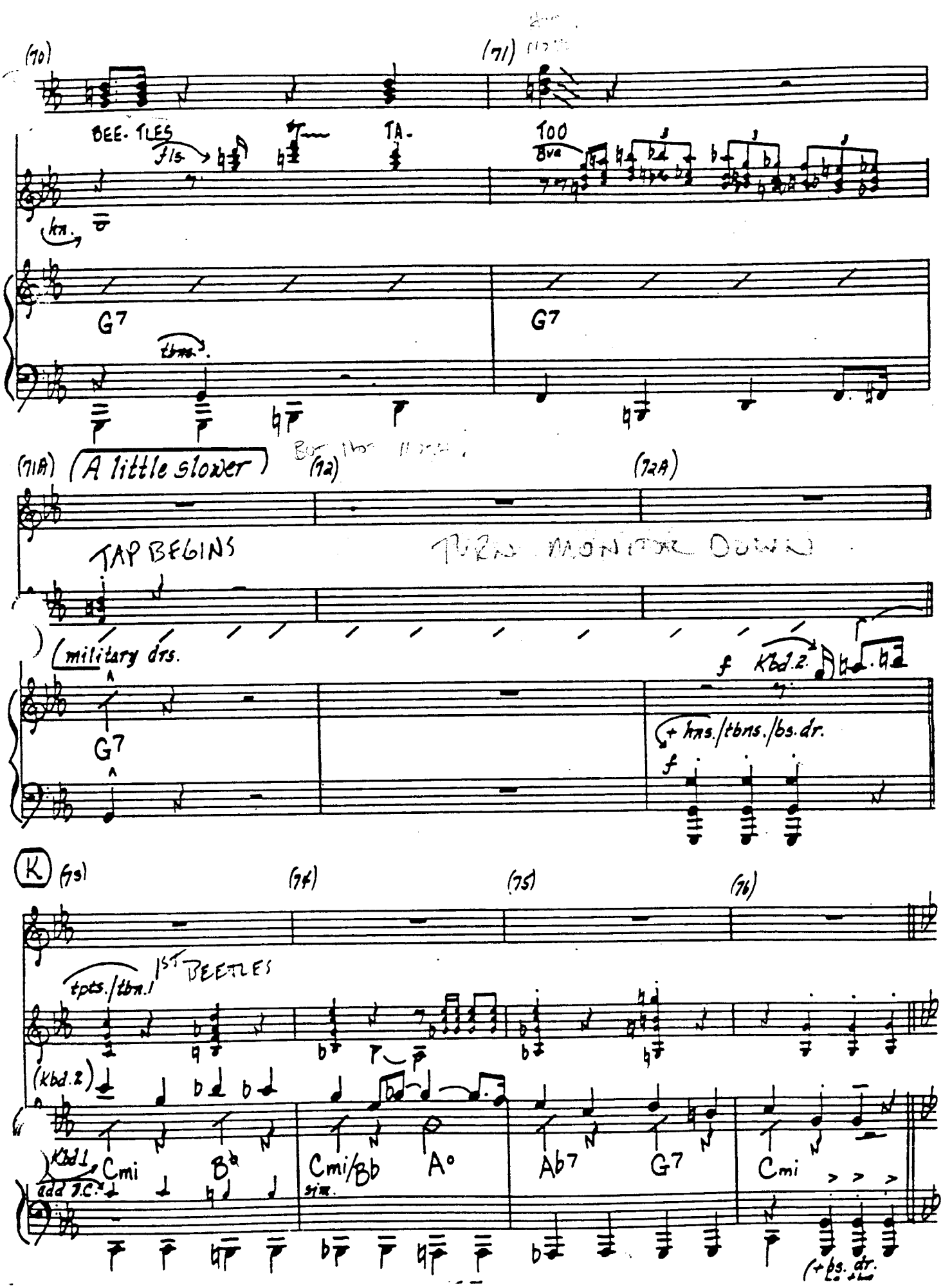

(48)
(49)
Rall... colla voce
(50)
ten.
(51)
SITS AND SITS AND SITS AND SITS AND SITS AND THAT'S WHAT MAKES A GUM-BIE CAT! THAT'S WH
cl.
sxs
Kbd
gtr
Ami
Ami7
Ami6
Emisus
Emi
Emisus/Em
FMa7
Bb7
B7
C7
v.c.
bs.
(52)
(53)
GIRLS:
TRIO
MAKES A GUM- BIE CAT.
BUT
pno. solo
A7
Bmi7
B7
Emi
horns
(bs.)
D.S.

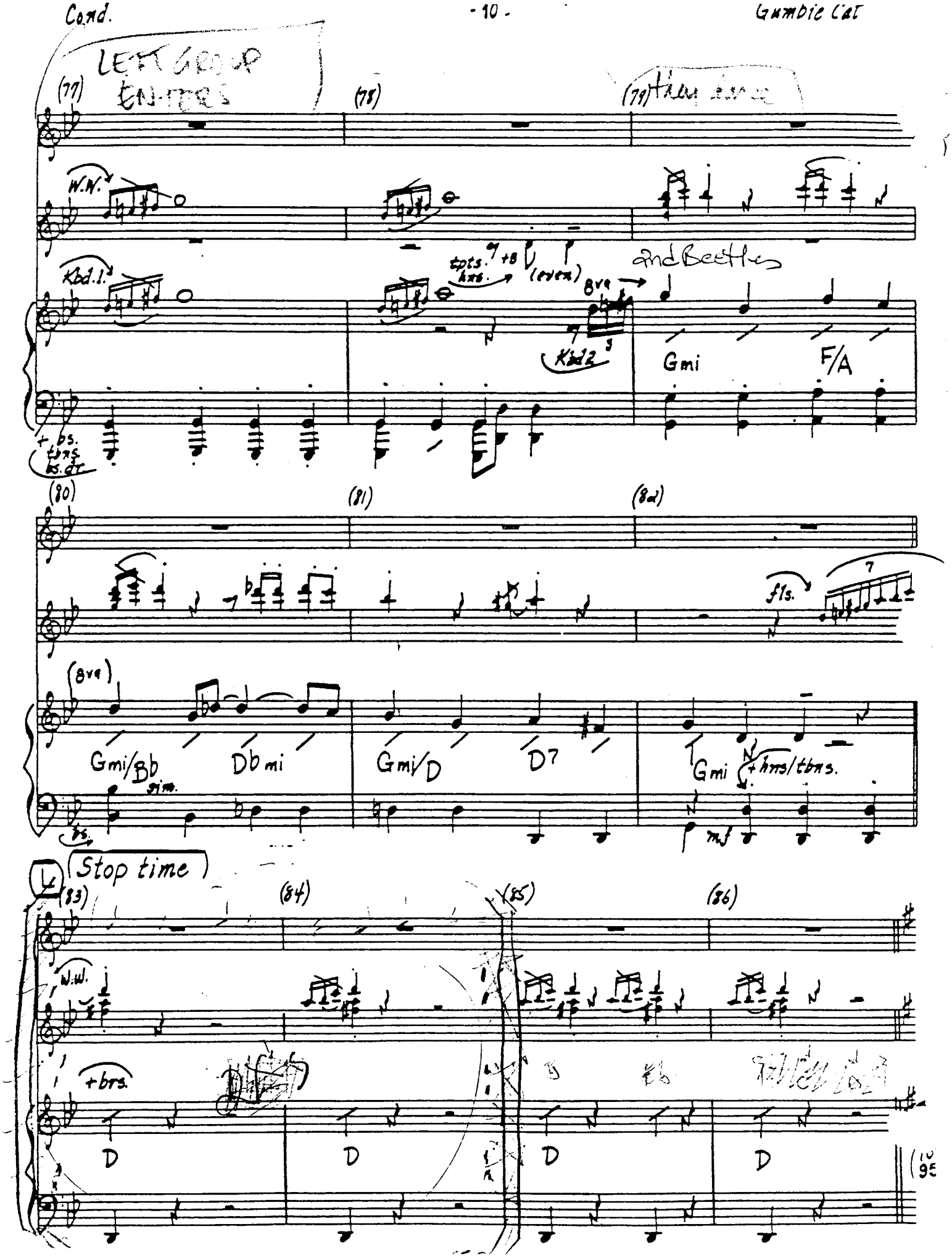
FASTER - Sprightly tempo

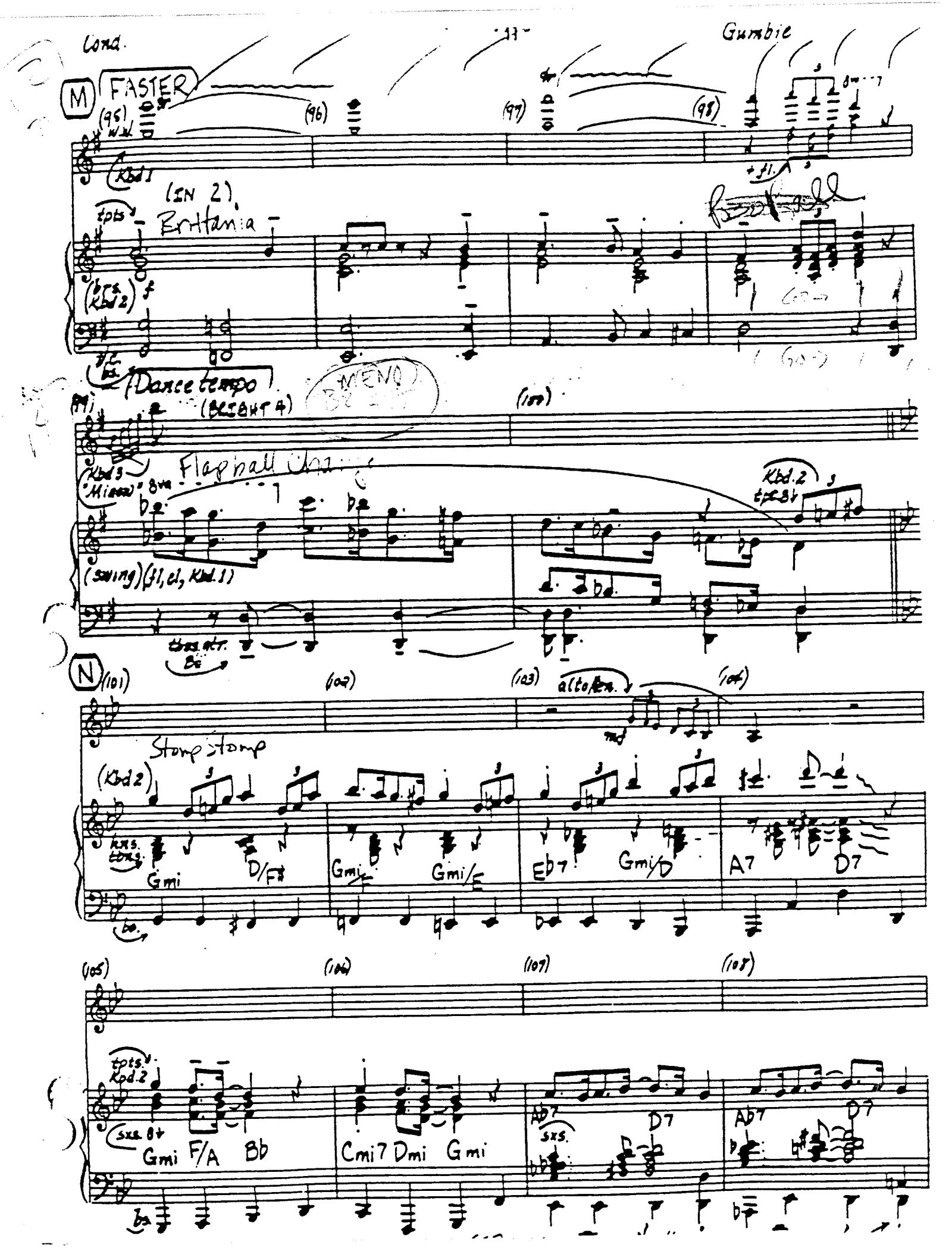


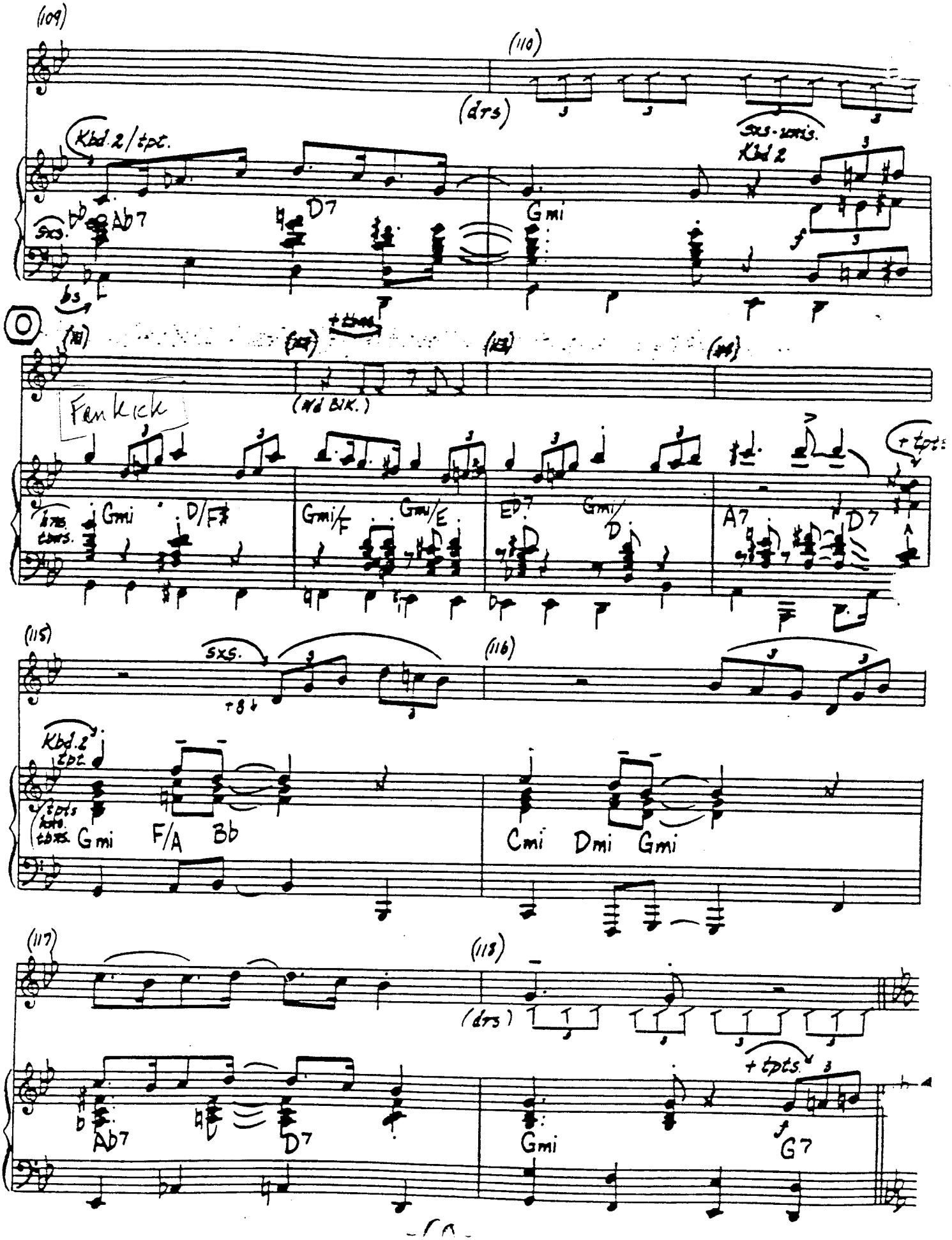


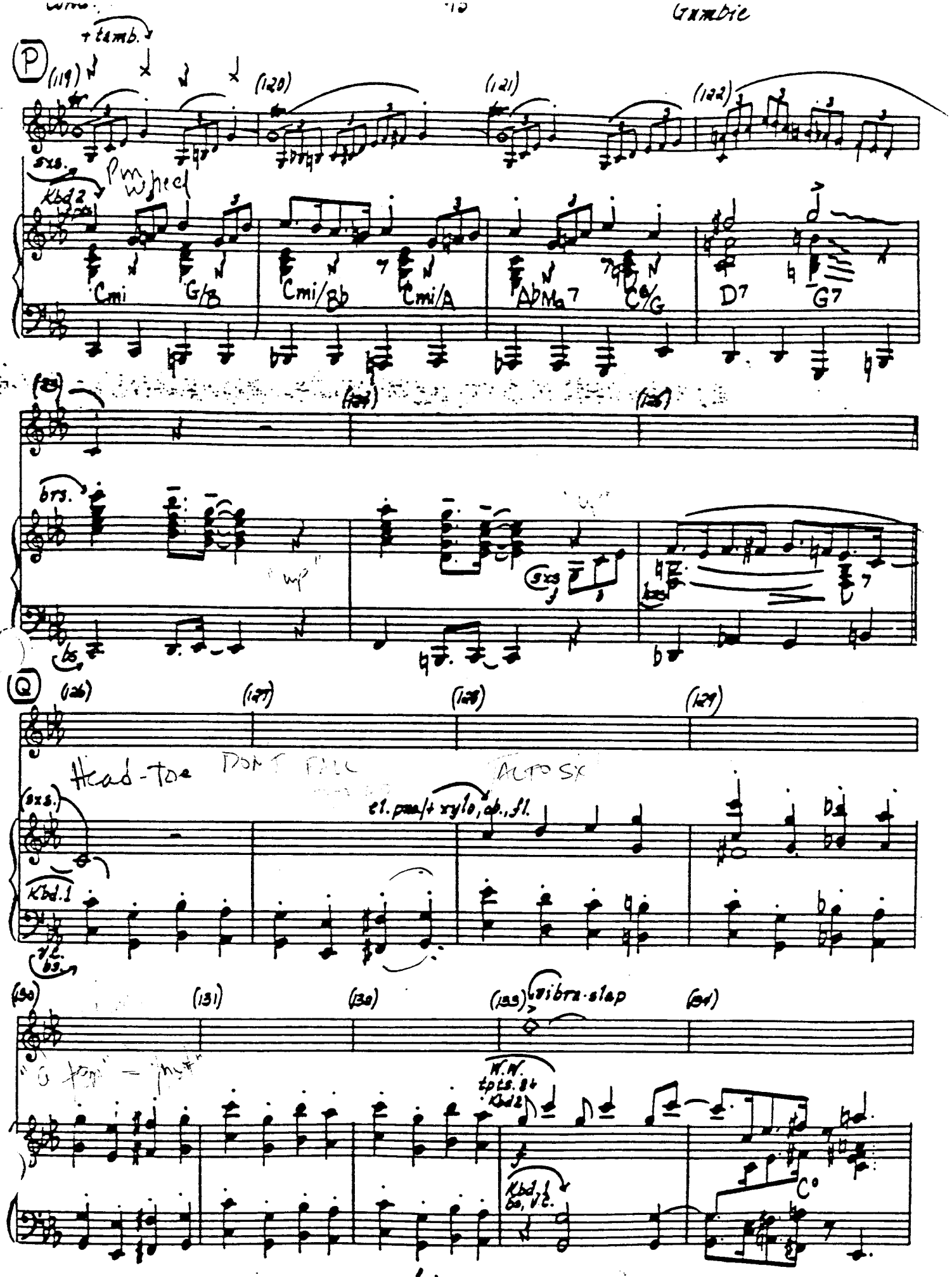

(62)
(63)
(64)
(65)
(GUMBIE)
WITH A
3 Girls
FORMED FROM THAT LOT OF DIS- OR-DER-LY LOUTS
A TROOP OF WELL DIS-CI-PLINED HELP-FUL BOY-SCOUTS
oboe
bsn.
oboe
bsn.
Kbd / str.
(66)
(67)
(68)
(69)
PUR-POSE IN LIFE AND A GOOD DEED TO DO
AND SHE'S EV-EN CRE- AT-ED A
fl.
tpt.
Db
G
G
+ tbns

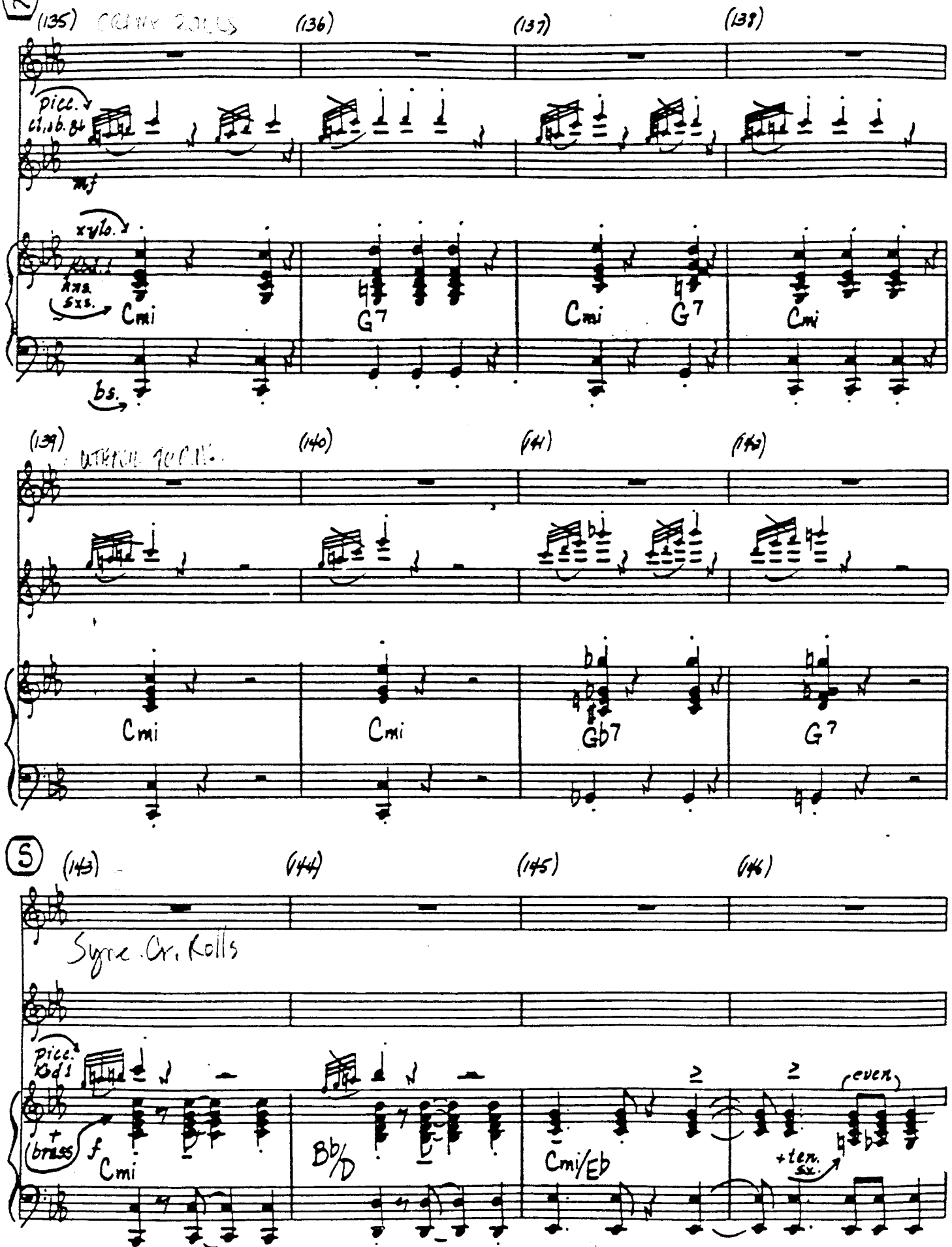

cont.
(70)
(71)
BEE- TLES
fls.
TA-
TOO
8va
hn.
G7
G7
tbns.
(71A)
(A little slower)
(72)
(72A)
TAP BEGINS
military drs.
G7
f Kbd.2
(+ hns./tbns./bs.dr.
f
K
(73)
(74)
(75)
(76)
tpts./tbn.1
1ST BEETLES
(Kbd.2)
Kbd.1
add P.C.
Cmi
B♭
Cmi/B♭
sim.
A°
A♭7
G7
Cmi
(+ bs. dr.


LEFT GROUP ENTERS
(77)
(78)
(79)
W.W.
Kbd. 1
tpts. hns.
(even)
8va
Kbd 2
and Beetles
Gmi
F/A
bs. tbns. bs. gtr
(80)
(81)
(82)
fls.
(8va)
Gmi/Bb
Db mi
Gmi/D
D7
Gmi
+ hns/tbns.
bs.
Stop time
(83)
(84)
(85)
(86)
W.W.
+ brs.
D
D
D
D

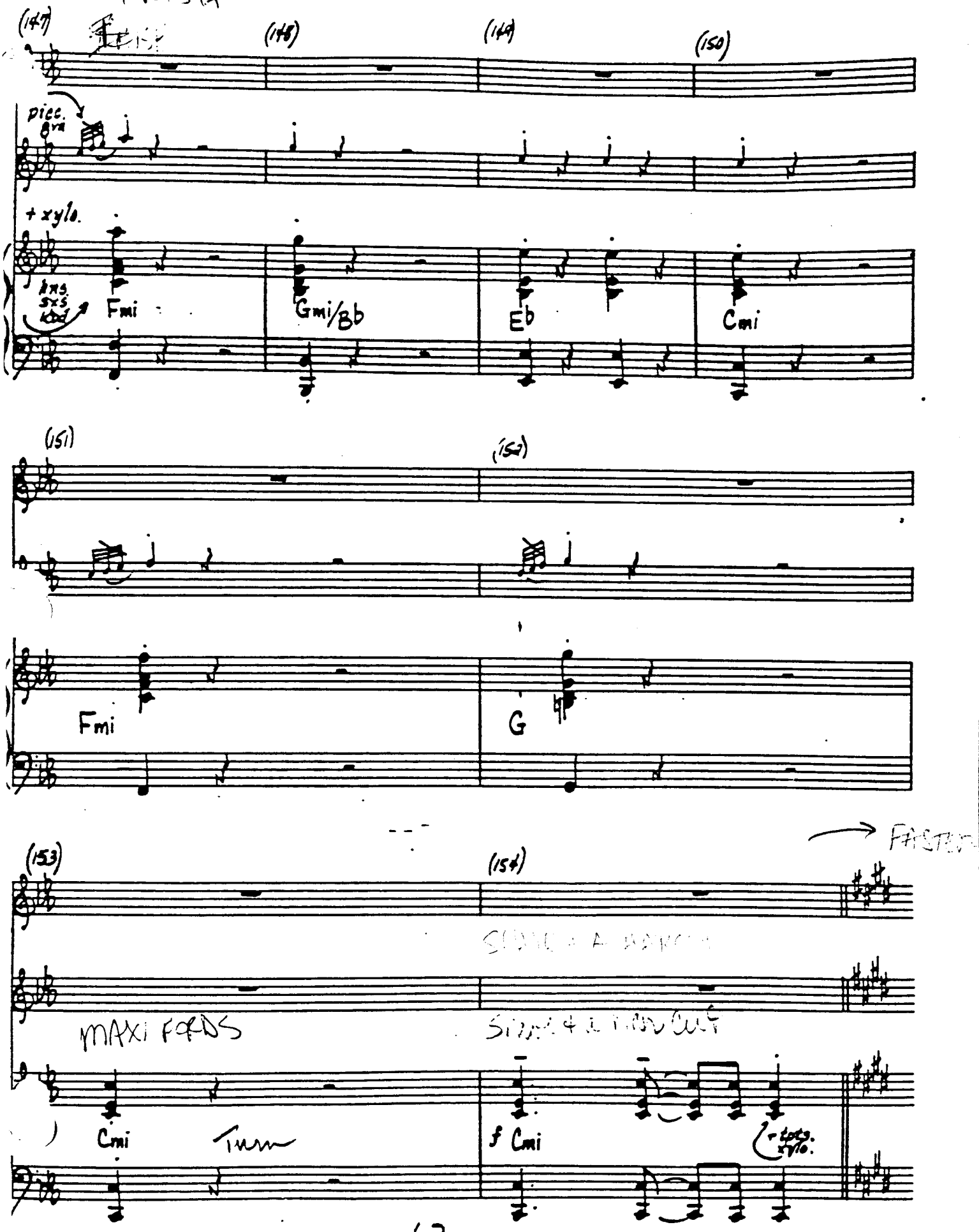

Cond.
Gumbie
M
FASTER
(95)
(96)
(97)
(98)
Kbd 1
(IN 2)
Britania
tpts
(brs. Kbd 2)
Dance tempo
(BRIGHT 4)
(99)
(100)
Kbd 3
"Minow"
Flaphall Change
Kbd. 2
(swing) (fl, cl, Kbd. 1)
N
(101)
(102)
(103)
(104)
alto/ten.
Stomp Stomp
(Kbd 2)
Gmi
D/F♯
Gmi/F
Gmi/E
E♭7
Gmi/D
A7
D7
(105)
(106)
(107)
(108)
tpts.
Kbd. 2
Gmi
F/A
B♭
Cmi7
Dmi
Gmi
A♭7
D7
A♭7
D7

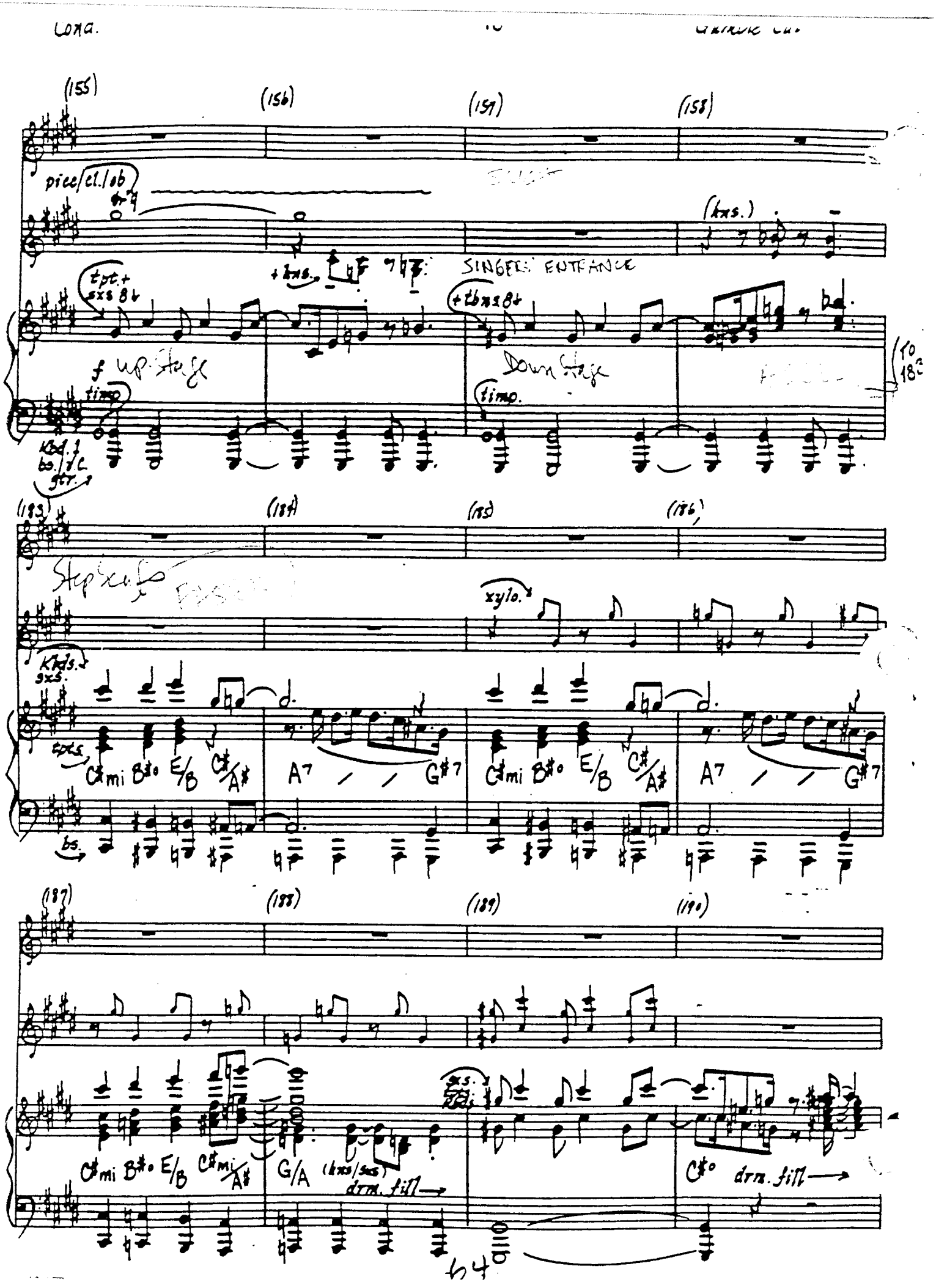

(109)
(110)
(drs)
Kbd.2/tpt.
Sxs.
Ab7
D7
Gmi
Sxs-unis.
Kbd 2
bs
Fenkick
(Wd BlK.)
+ tpts
Gmi
D/F
Gmi/F
Gmi/E
Eb7
Gmi/D
A7
D7
(115)
Sxs.
(116)
Kbd.2
tpt.
Gmi
F/A
Bb
Cmi
Dmi
Gmi
(117)
(118)
(drs)
+ tpts.
Ab7
D7
Gmi
G7

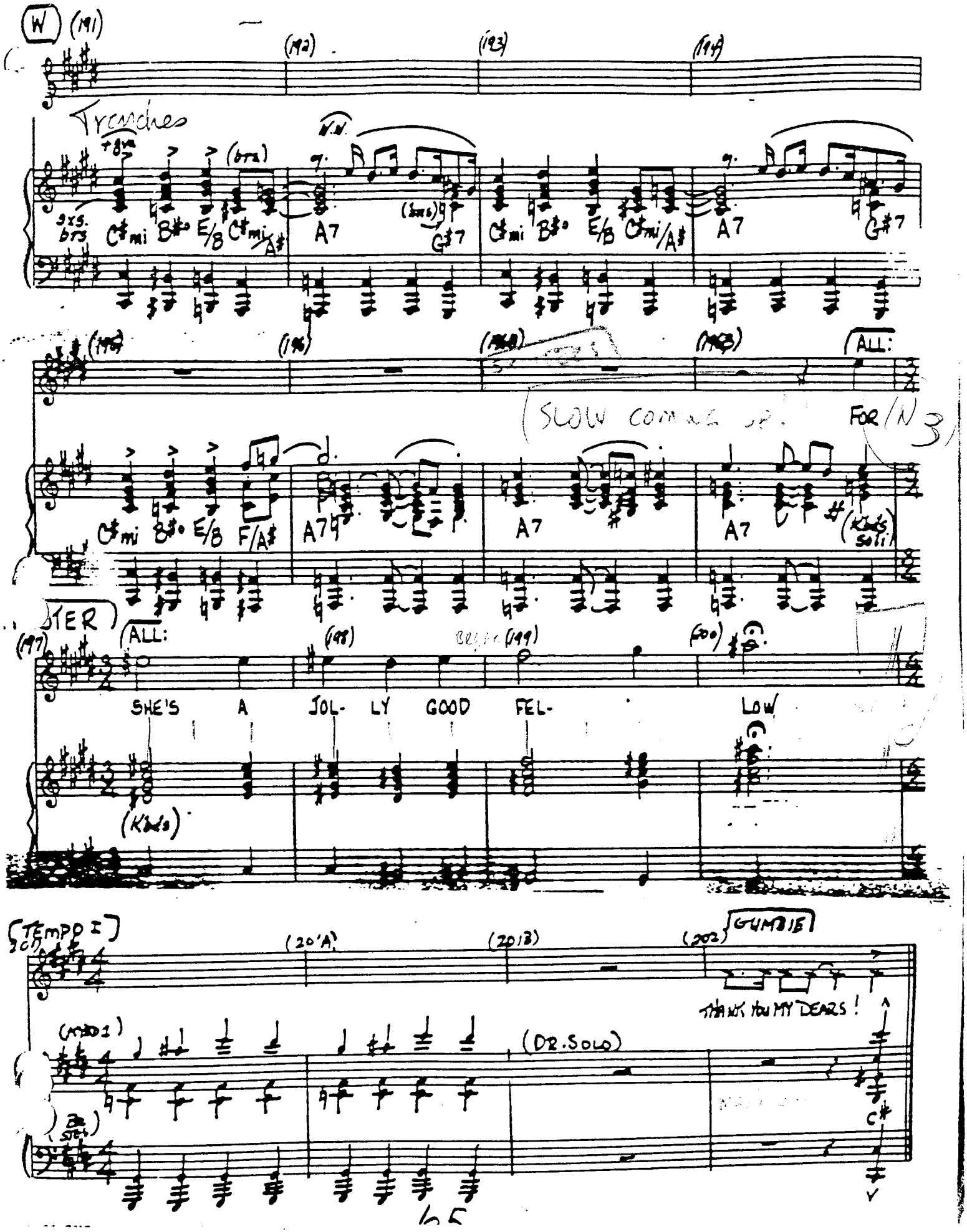

+ tamb.
P
(119)
(120)
(121)
(122)
sxs.
Kbd 2
P wheel
Cmi
G/B
Cmi/Bb
Cmi/A
AbMa7
C9/G
D7
G7
(123)
(124)
(125)
brs.
mp
sxs
Q
(126)
(127)
(128)
(129)
Head-tos
sxs.
el. pno/+ xylo, ob., fl.
Kbd. 1
vc. bs.
(130)
(131)
(132)
(133)
vibra-slap
(134)
W.W.
tpts. & Kbd 2
Kbd. 1
bs, vc.
C°


R
MILITARY STOP TIME
(135)
(136)
(137)
(138)
picc.
cl.ob.
mf
xylo.
Cmi
G7
Cmi
G7
Cmi
bs.
(139)
(140)
(141)
(142)
Cmi
Cmi
Gb7
G7
S
(143)
(144)
(145)
(146)
Sync. Cr. Rolls
picc.
+ brass
f
Cmi
Bb/D
Cmi/Eb
+ten. sx.
even

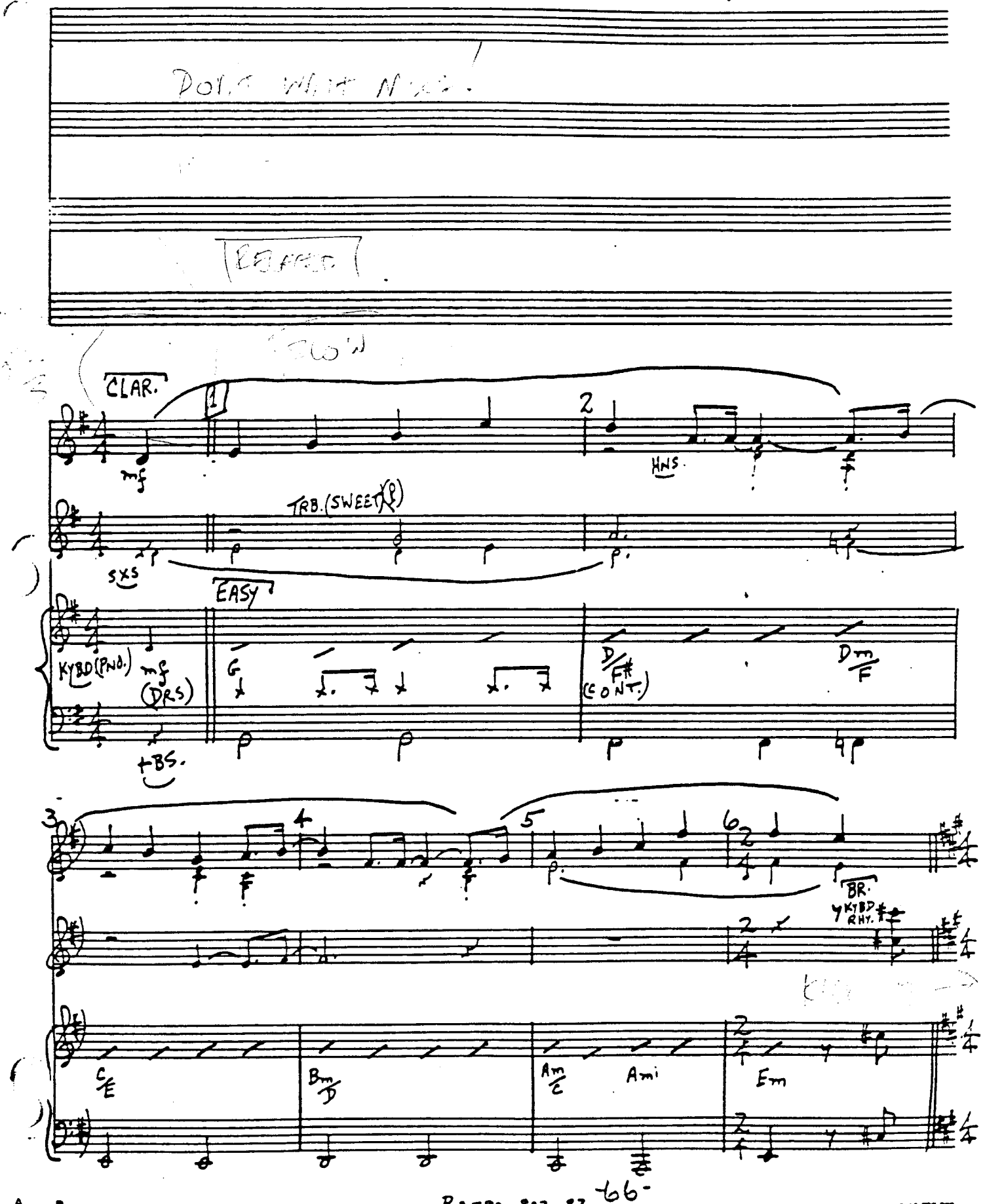
IRISH


(147)
(148)
(149)
(150)
picc. 8va
+ xylo.
hns. sxs
Fmi
Gmi/Bb
Eb
Cmi
(151)
(152)
Fmi
G
(153)
(154)
FASTER
MAXI FADS
Cmi
Turn
f Cmi
+ xylo.

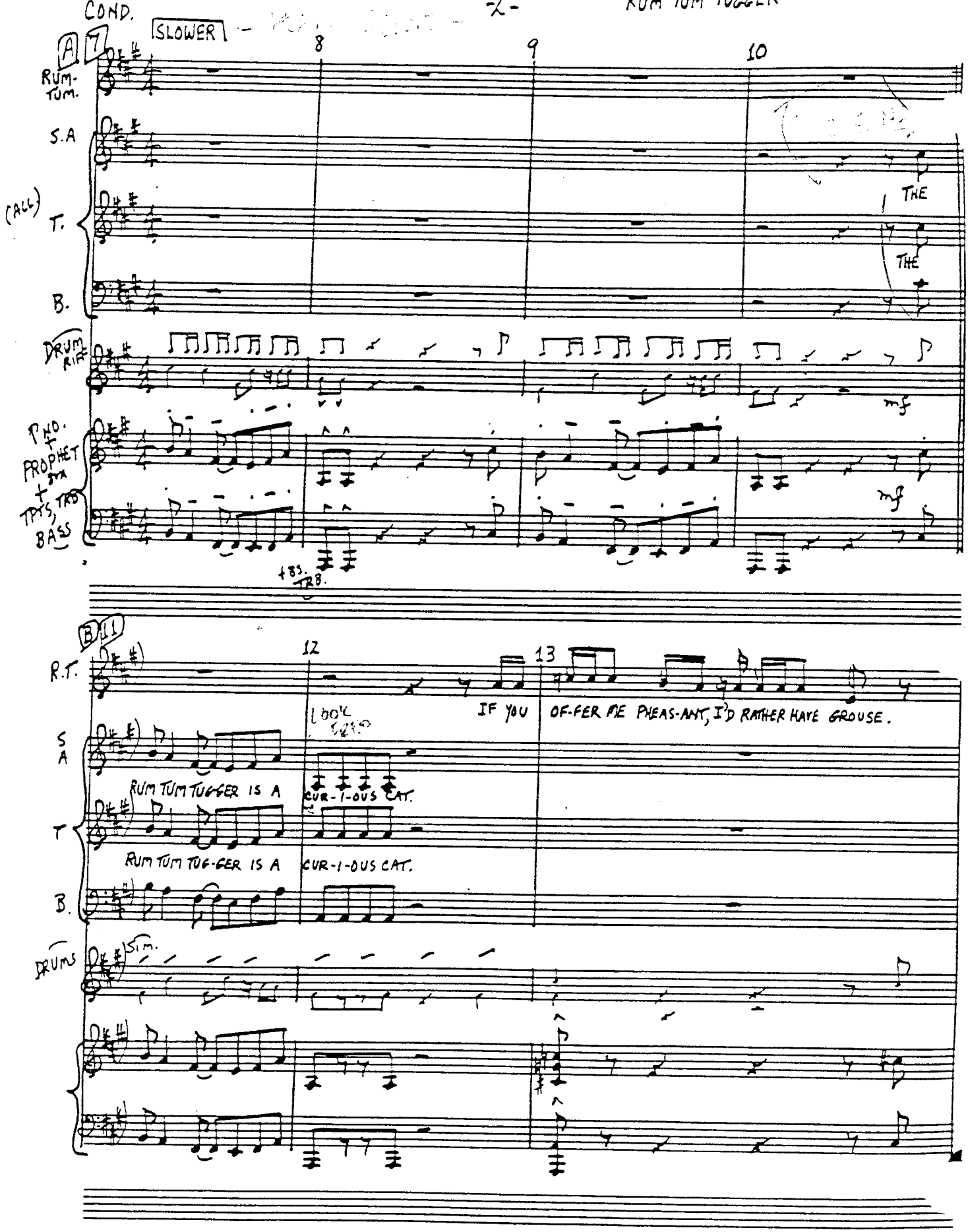

(155)
(156)
(157)
(158)
piec/cl./ob
(hns.)
SINGERS ENTRANCE
tpt.+ sxs 8↓
+hns.
+tbns 8↓
f up Stage
Down Stage
timp.
Kbd. 1 bs./v.c. gtr.
(183)
(184)
(185)
(186)
Step Scale
xylo.
Kbds. sxs.
tpts.
C#mi B#o E/B C#/A#
A7 / / G#7
bs.
(187)
(188)
(189)
(190)
C#mi B#o E/B C#mi/A#
G/A
(hns/sxs)
drm. fill
C#o
drm. fill


W
(191)
(192)
(193)
(194)
Tranches
sxs. brs
C#mi B#o E/B C#mi/A#
A7
G#7
(195)
(196)
(196B)
(196C)
ALL:
(SLOW COMING UP!)
FOR (N 3)
C#mi B#o E/B F/A#
A7
(Kids soli)
(197)
ALL:
(198)
(199)
(200)
SHE'S A JOL- LY GOOD FEL- LOW
(Kids)
(TEMPO I)
(201)
(201A)
(201B)
(202)
GUMBIE
THANK YOU MY DEARS!
(DR. SOLO)
C#

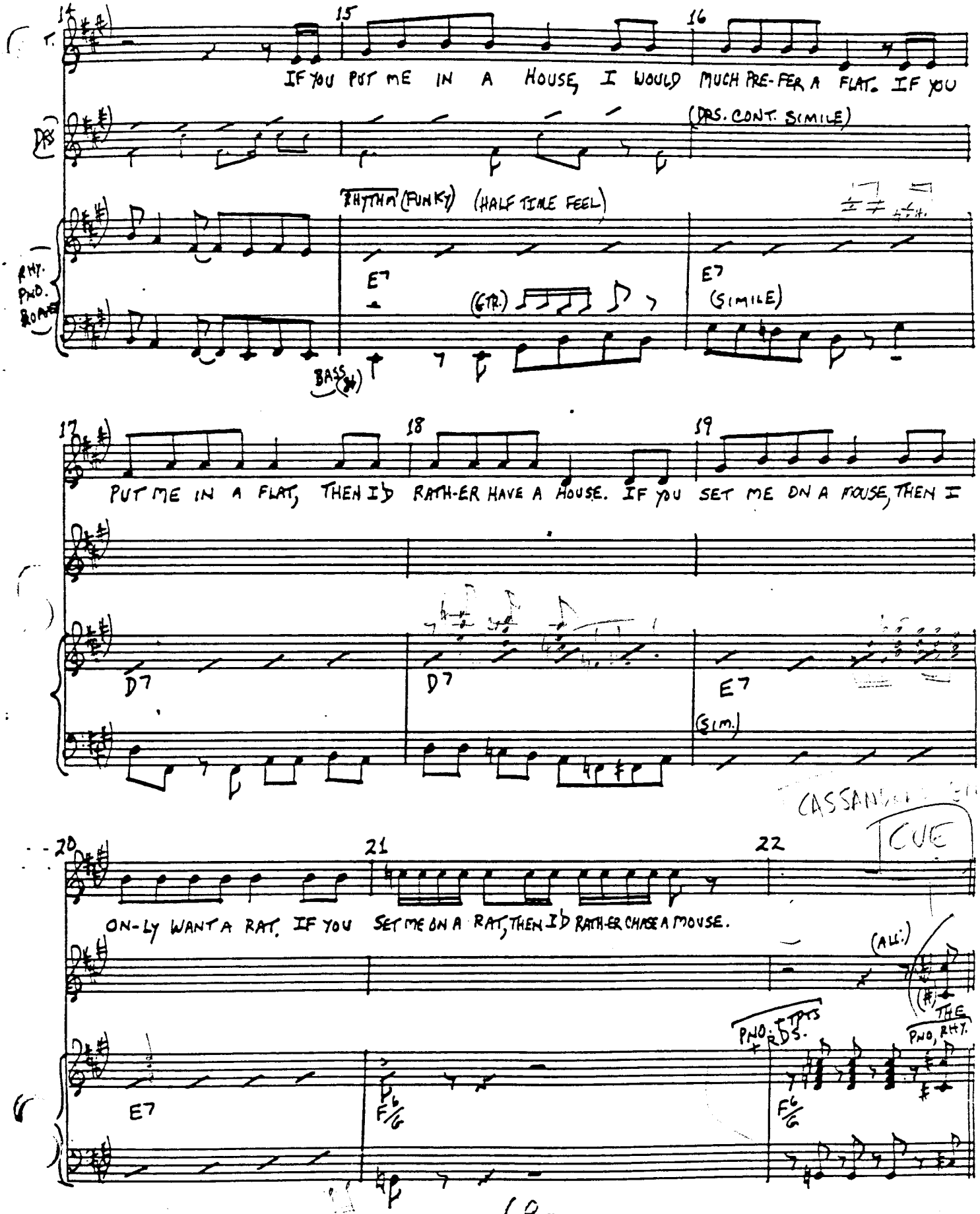
THE RUM TUM TUGGER



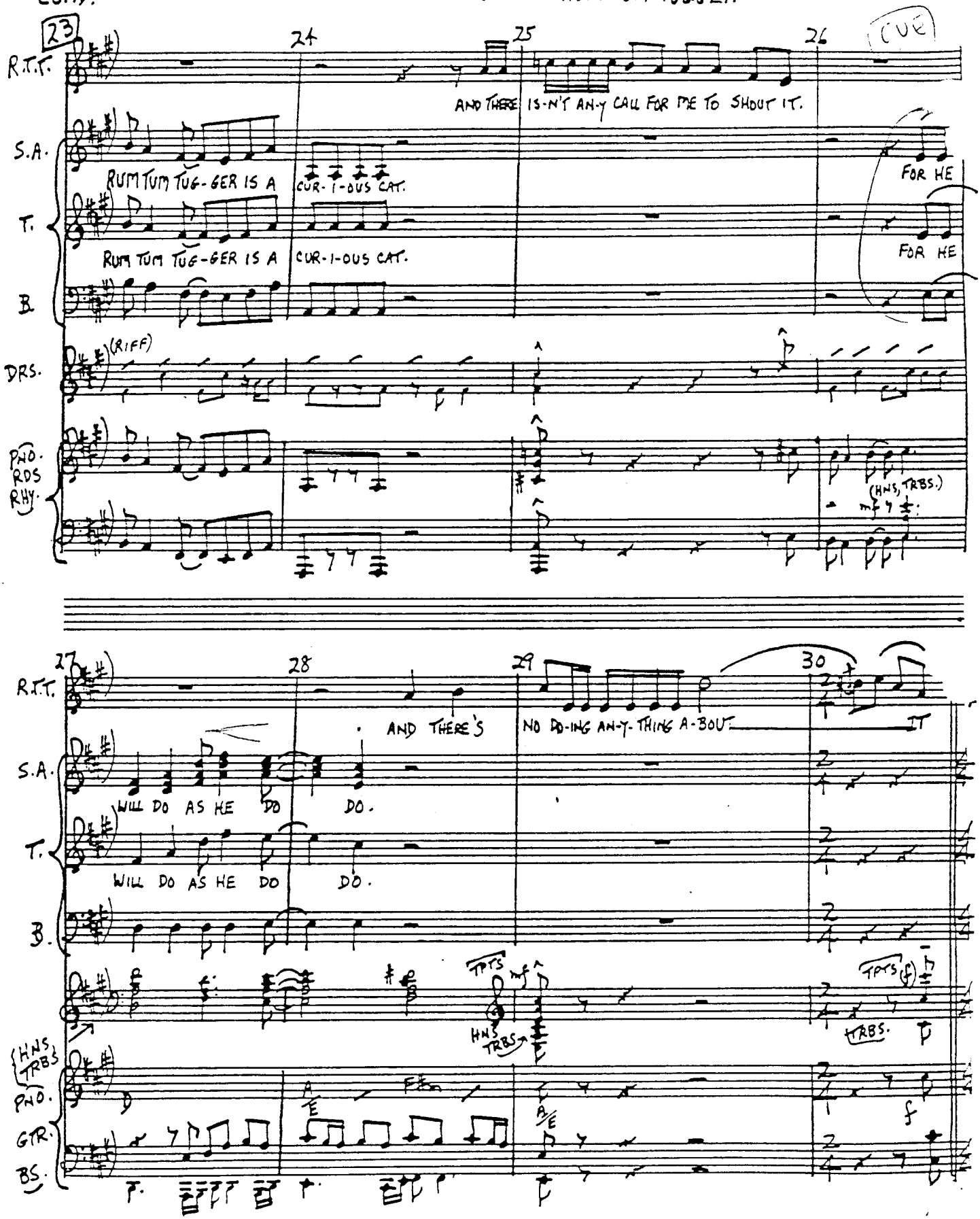
RUM TUM TUGGER



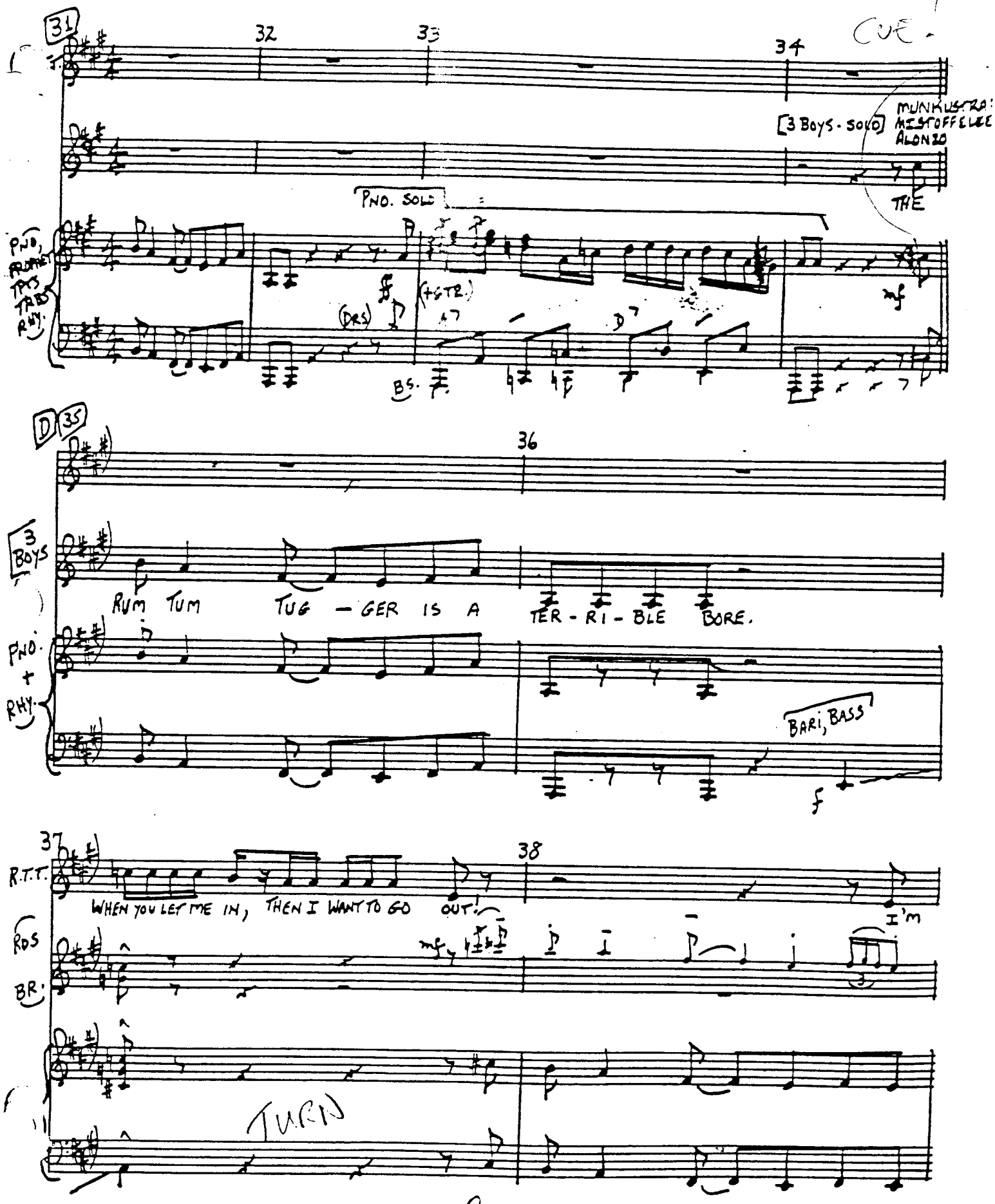
DIAZ-TEC C-16R
DIAZ-TEC 500


14
15
16
T.
IF YOU PUT ME IN A HOUSE, I WOULD MUCH PRE-FER A FLAT. IF YOU
DRS
(DRS. CONT. SIMILE)
RHYTHM (FUNKY) (HALF TIME FEEL)
RHY. PNO. ROAD
E7
(GTR.)
E7
(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.)
CASSANDRA
CUE
20
21
22
ON-LY WANT A RAT. IF YOU SET ME ON A RAT, THEN I'D RATH-ER CHASE A MOUSE.
(ALL:)
THE PNO, RHY.
PNO. + TPTS + RDS.
E7
F6/G
F6/G

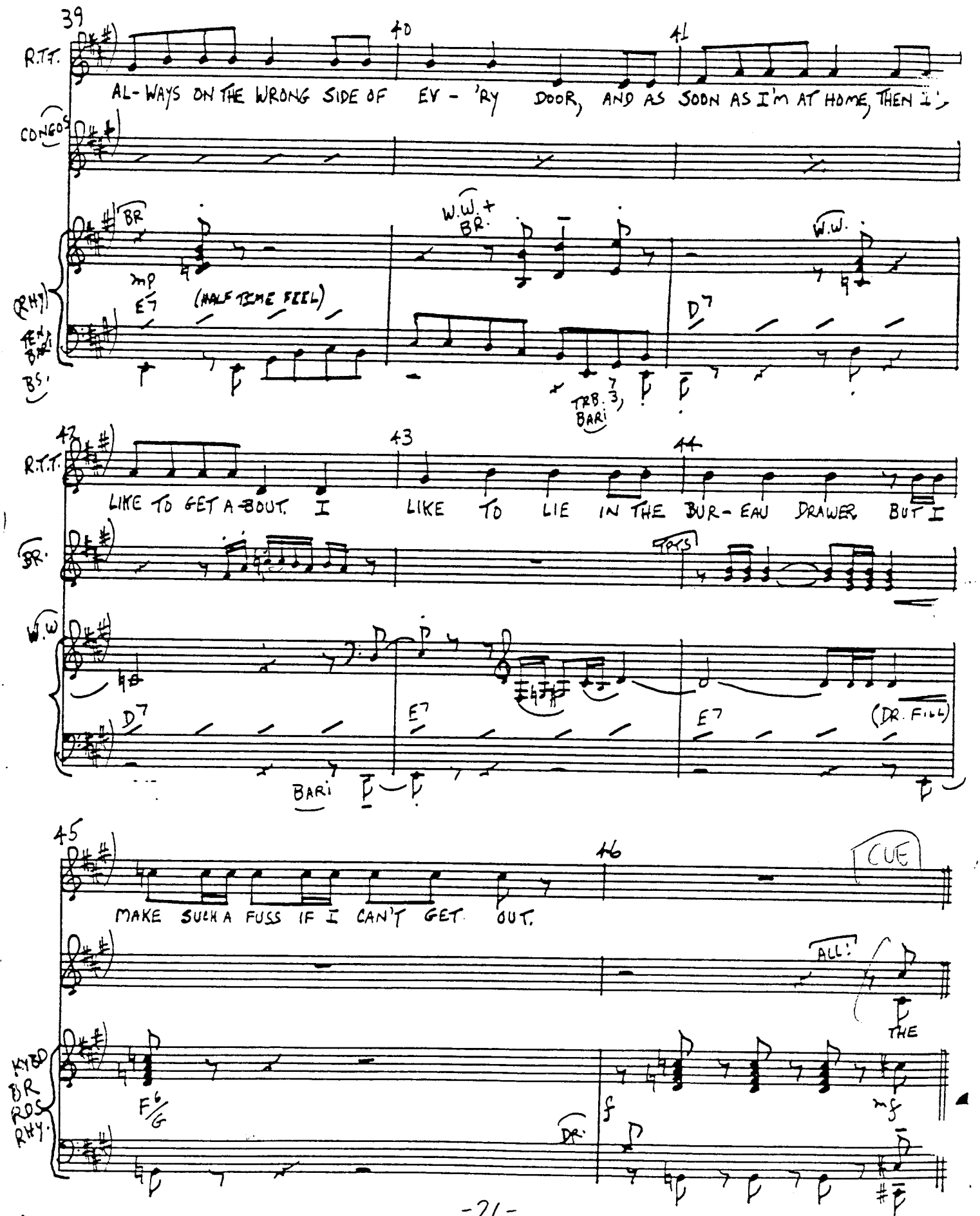
Aztec® 12-4CR



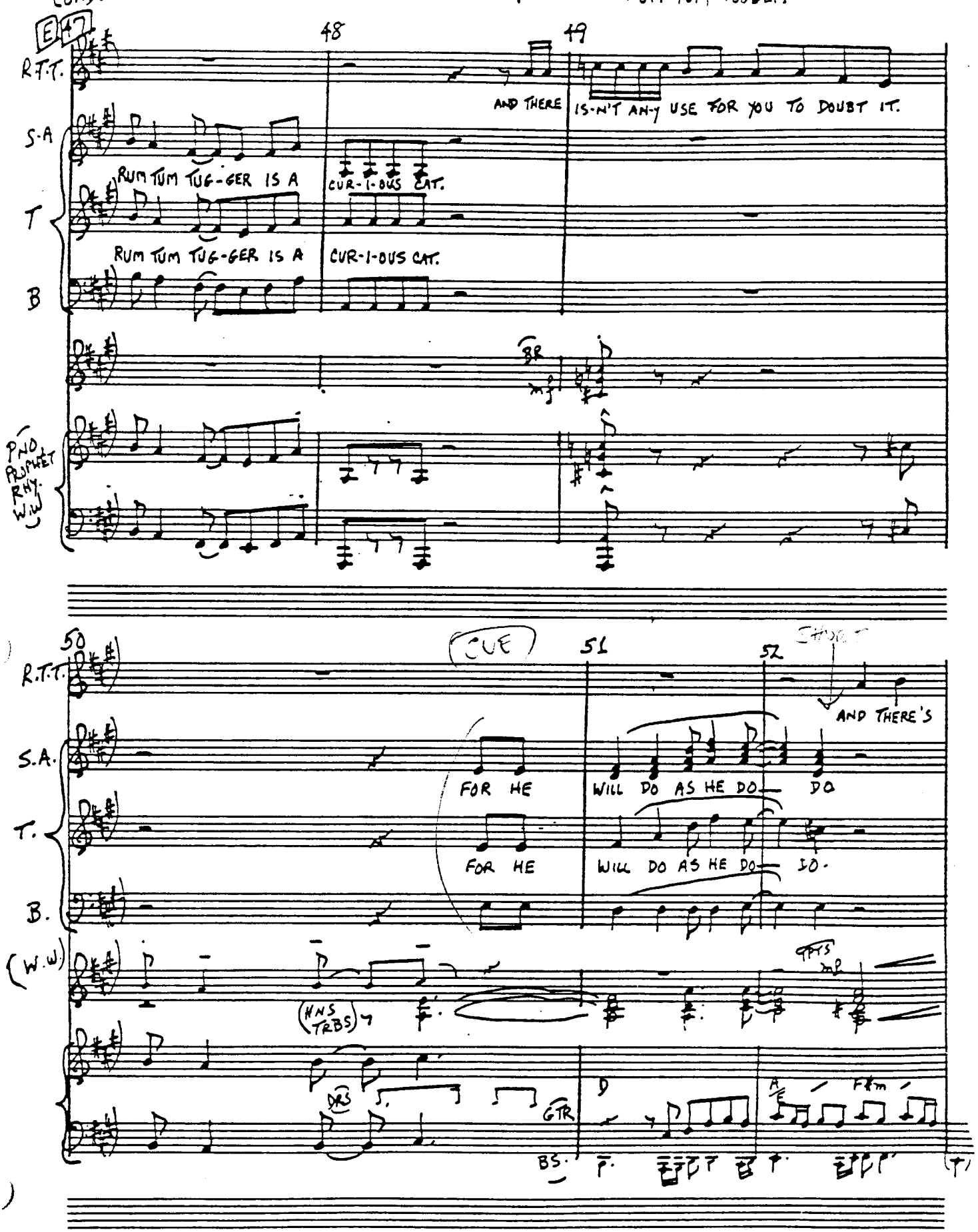
AZTEC® C-16 R DAZ-TEC SC


31
32
33
34
CUE -
[3 BOYS - SOLO]
MUNKUSTRA: MISTOFFELEE ALONZO
THE
PND. SOLO
PND, RHYTHM TPTS TRBS RHY.
(DRS)
(+GTR.)
A7
D7
BS.
mf
D 35
36
3 BOYS
RUM TUM TUG - GER IS A TER - RI - BLE BORE.
PND. + RHY.
BARI, BASS
f
37
38
R.T.T.
WHEN YOU LET ME IN, THEN I WANT TO GO OUT!
I'm
RDS
BR.
mf
TURN

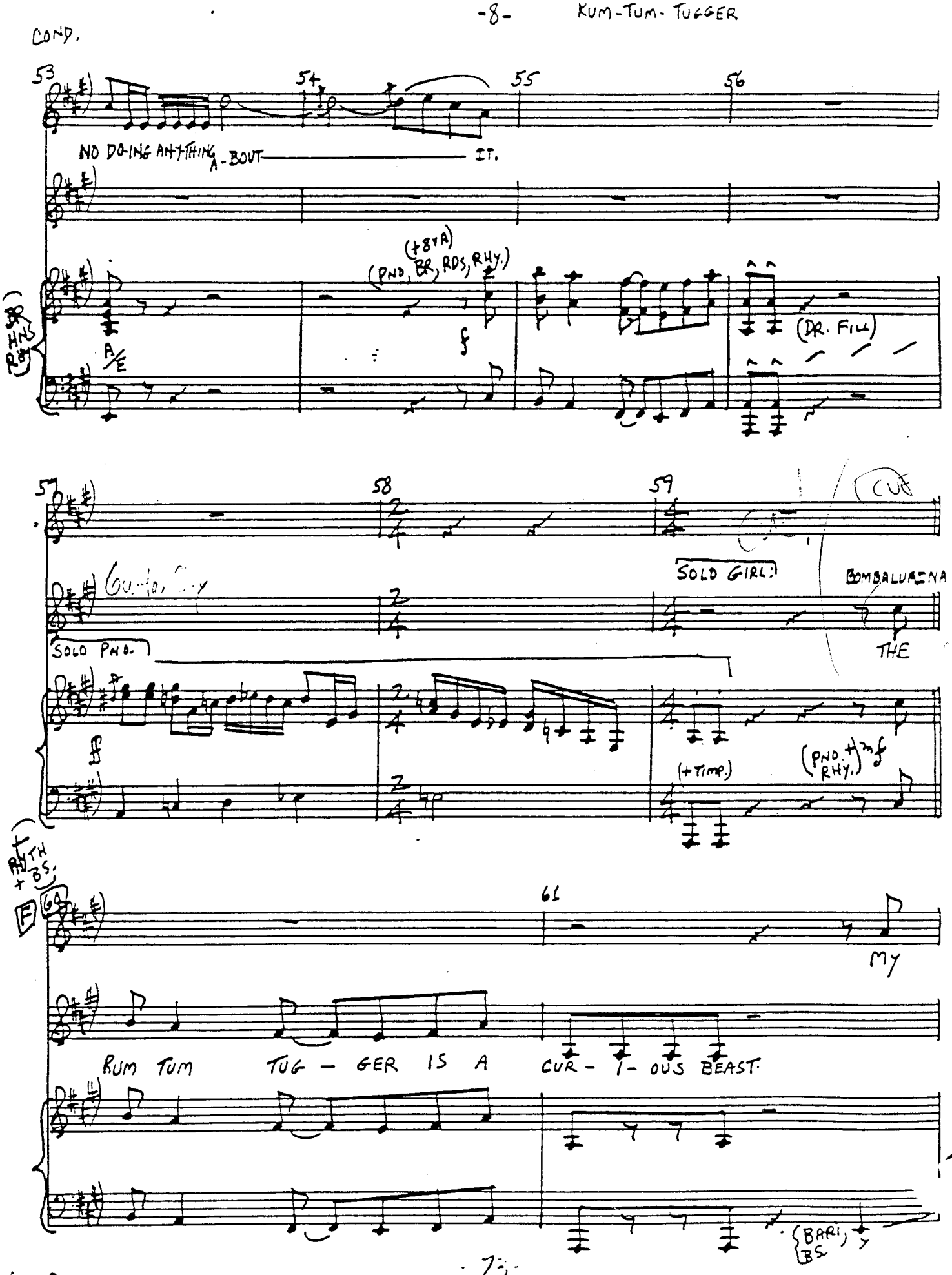
AZTEC® 12-4CR


39
40
41
R.T.T.
AL-WAYS ON THE WRONG SIDE OF EV-'RY DOOR, AND AS SOON AS I'm AT HOME, THEN I'
CONGOS
BR
W.W. + BR.
W.W.
mp
E7
(HALF TIME FEEL)
D7
TRB. 7 3
BARI
42
43
44
R.T.T.
LIKE TO GET A-BOUT. I LIKE TO LIE IN THE BUR-EAU DRAWER. BUT I
BR.
TAYS
W.W
D7
E7
E7
(DR. FILL)
BARI
45
46
CUE
MAKE SUCH A FUSS IF I CAN'T GET OUT.
ALL!
THE
KYBD
BR
ROS
RHY.
F6/G
DR.
f
mf

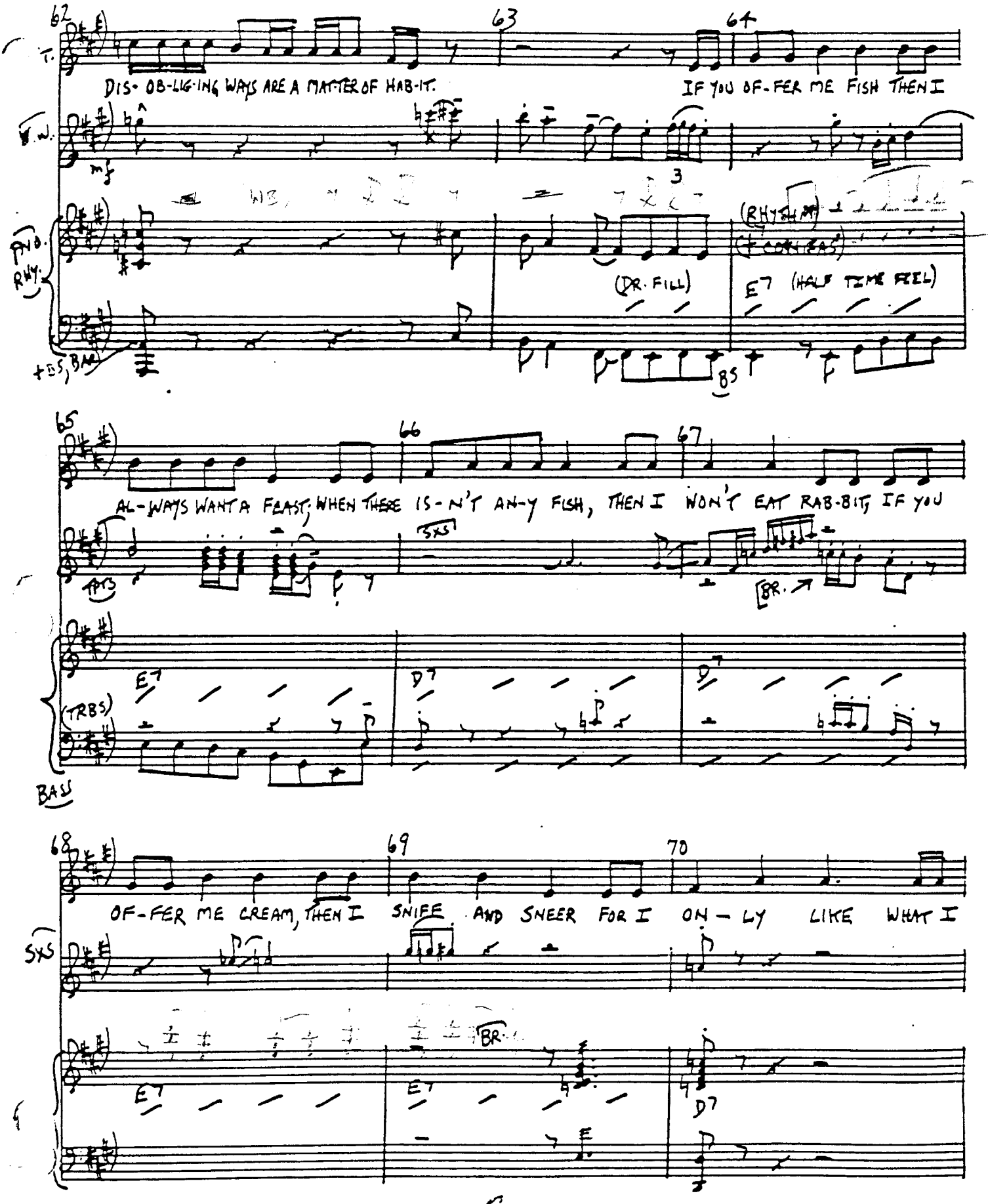
XTEC® 12-4CR



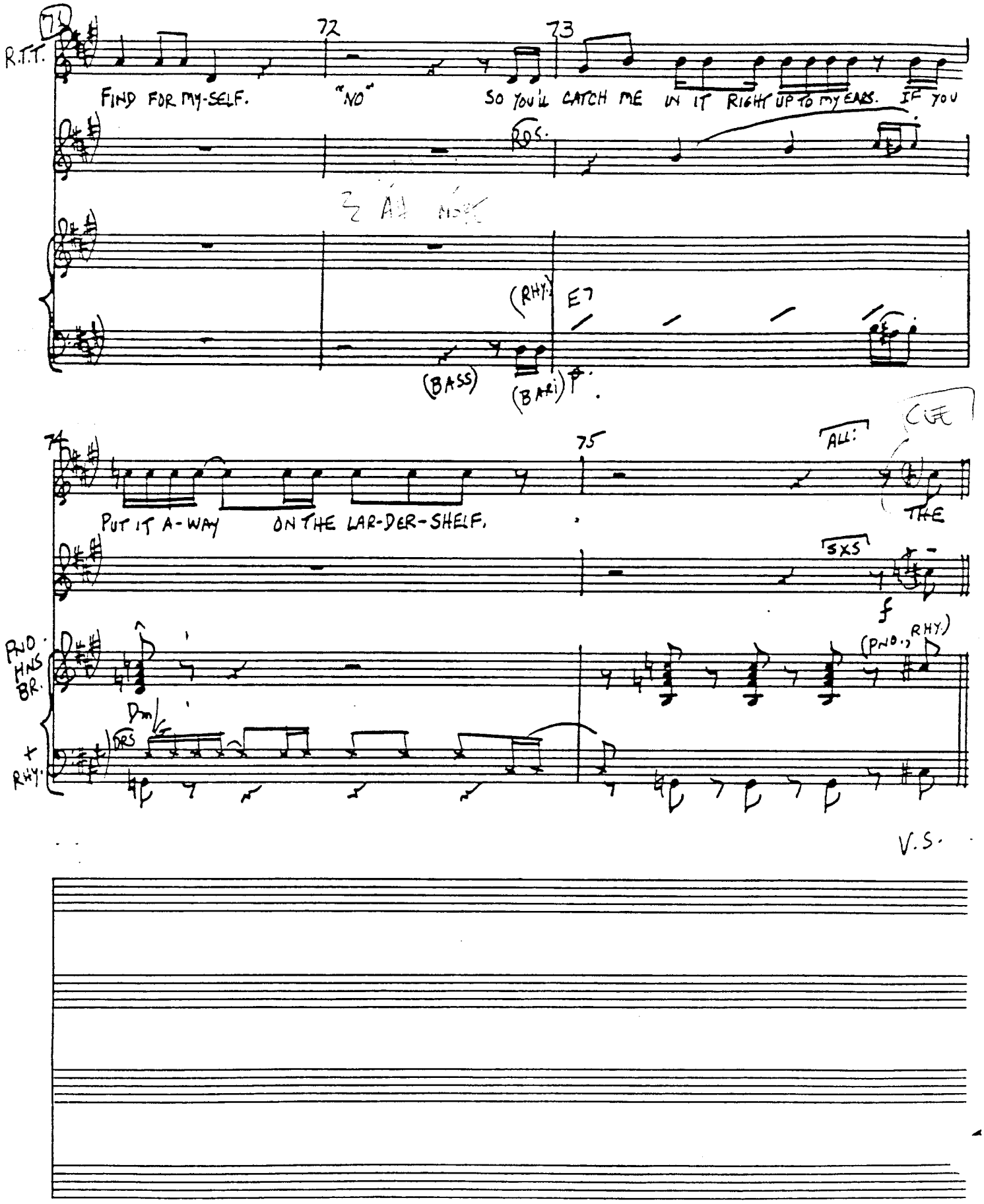
ARTEC® C-16R
DIAZ-TEC 500


COND.
53
54
55
56
NO DO-ING ANYTHING A-BOUT IT.
(+8va)
(PNO, BR, RDS, RHY.)
f
(DR. FILL)
57
58
59
CUE
SOLO GIRL:
BOMBALURINA
SOLO PNO.
THE
(+TIMP.)
(PNO. + RHY.) mf
61
MY
RUM TUM TUG - GER IS A CUR - I - OUS BEAST.
(BARI, BS)

COND.

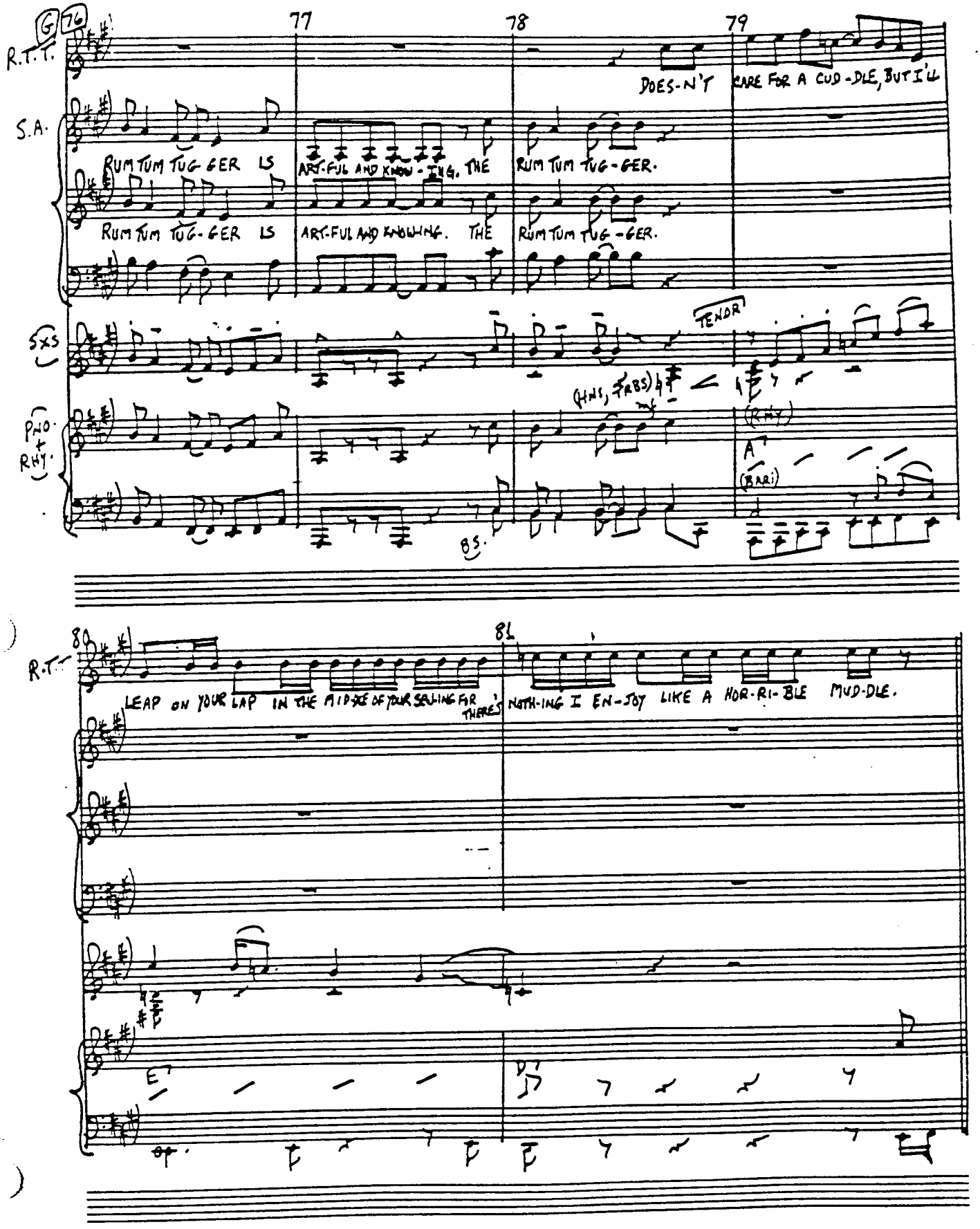


AZTEC® 1240CR



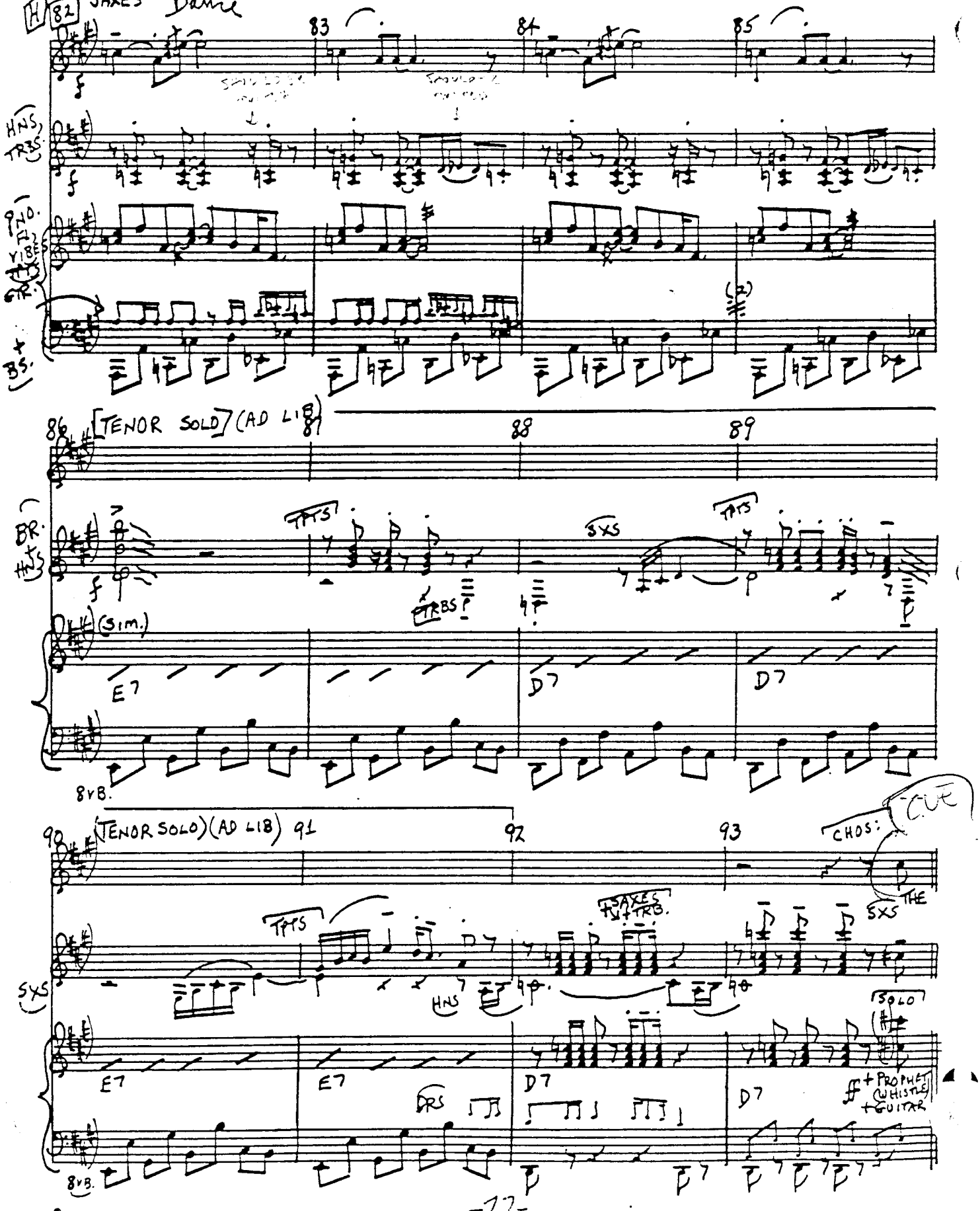
AZTEC® 12-4CR DIAZ-TEC DOO

RUM-TUM-TUGGER

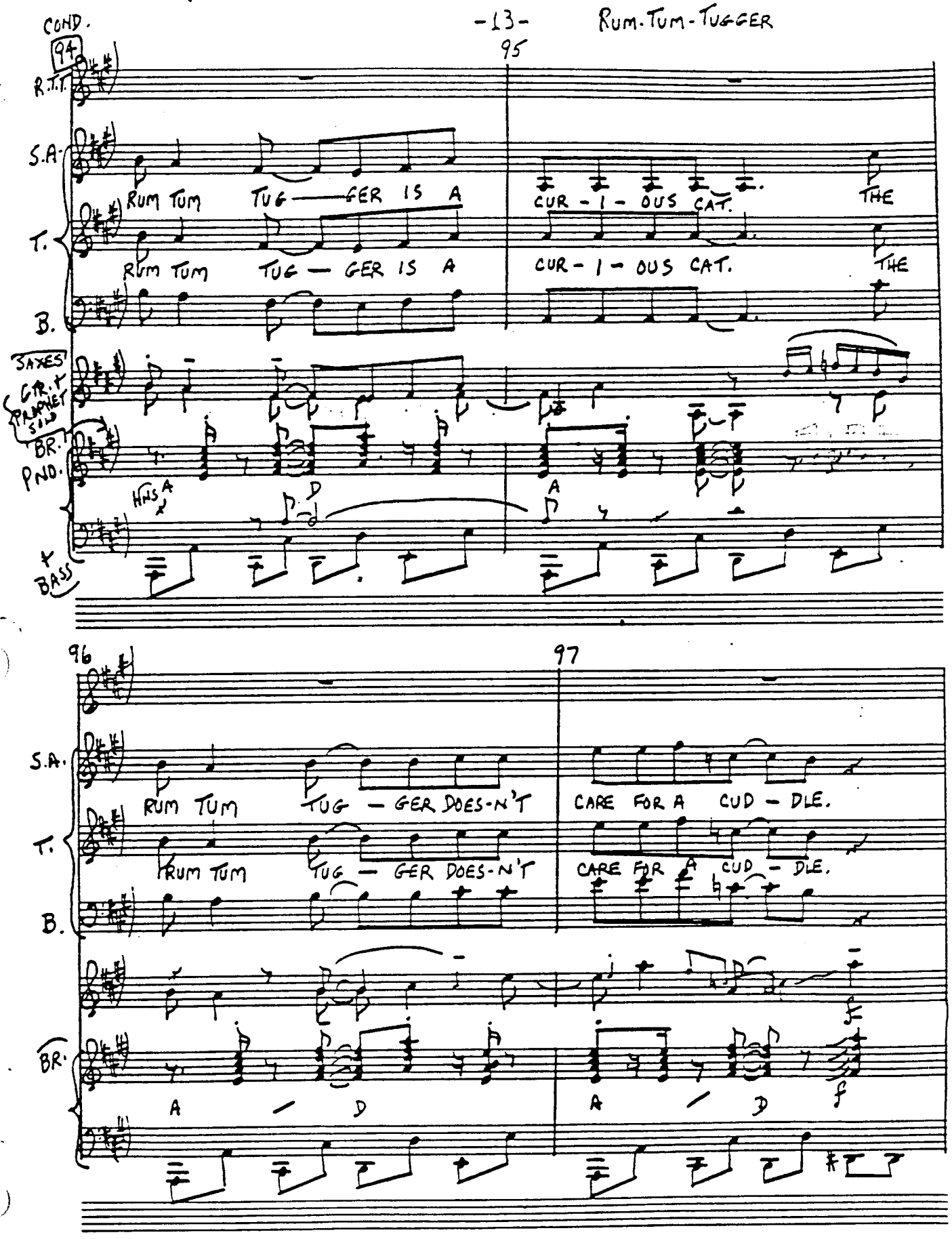


ATTIC C-16R
DIAZ-TEC 500

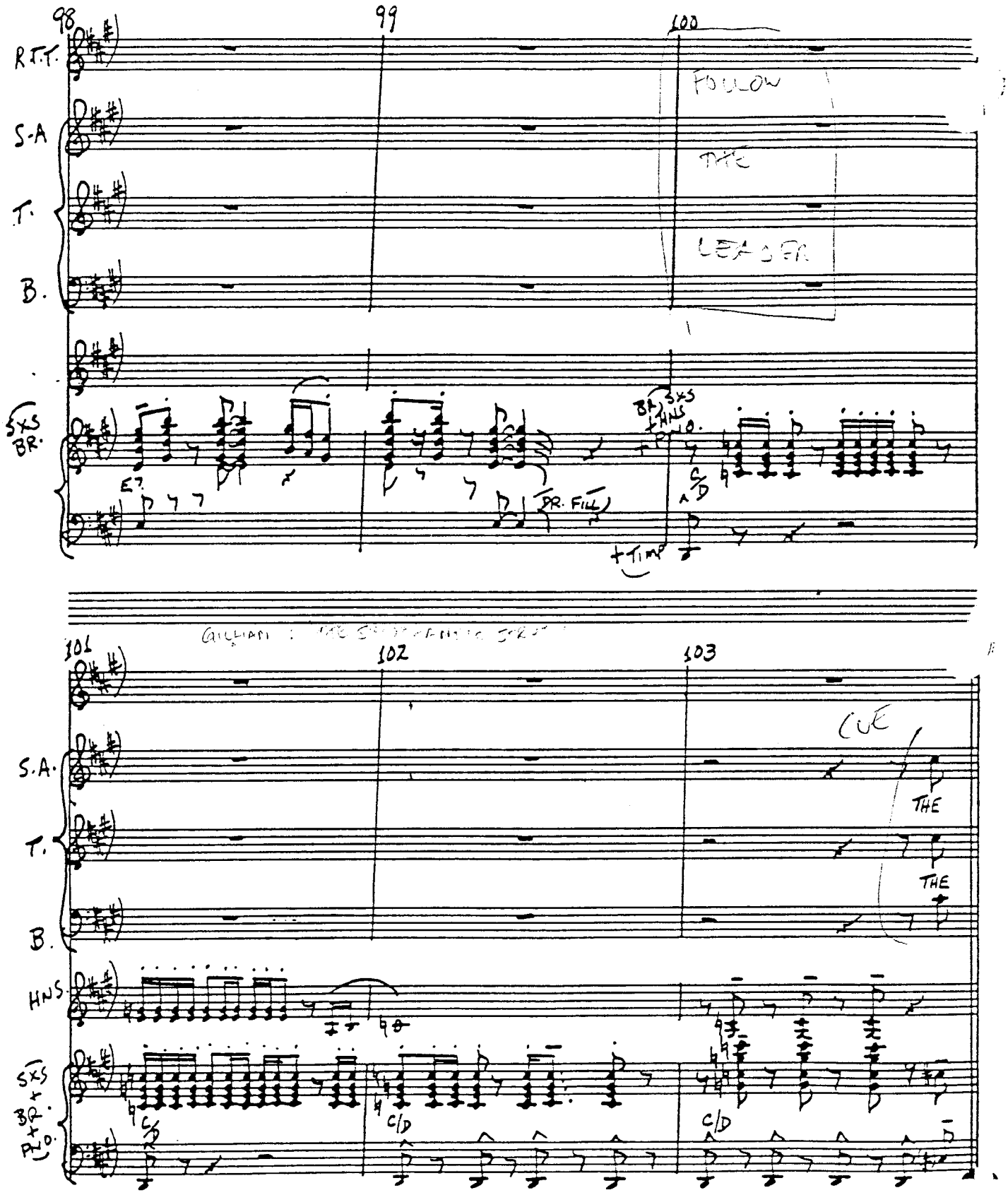
RUM-TUM-TUGGER



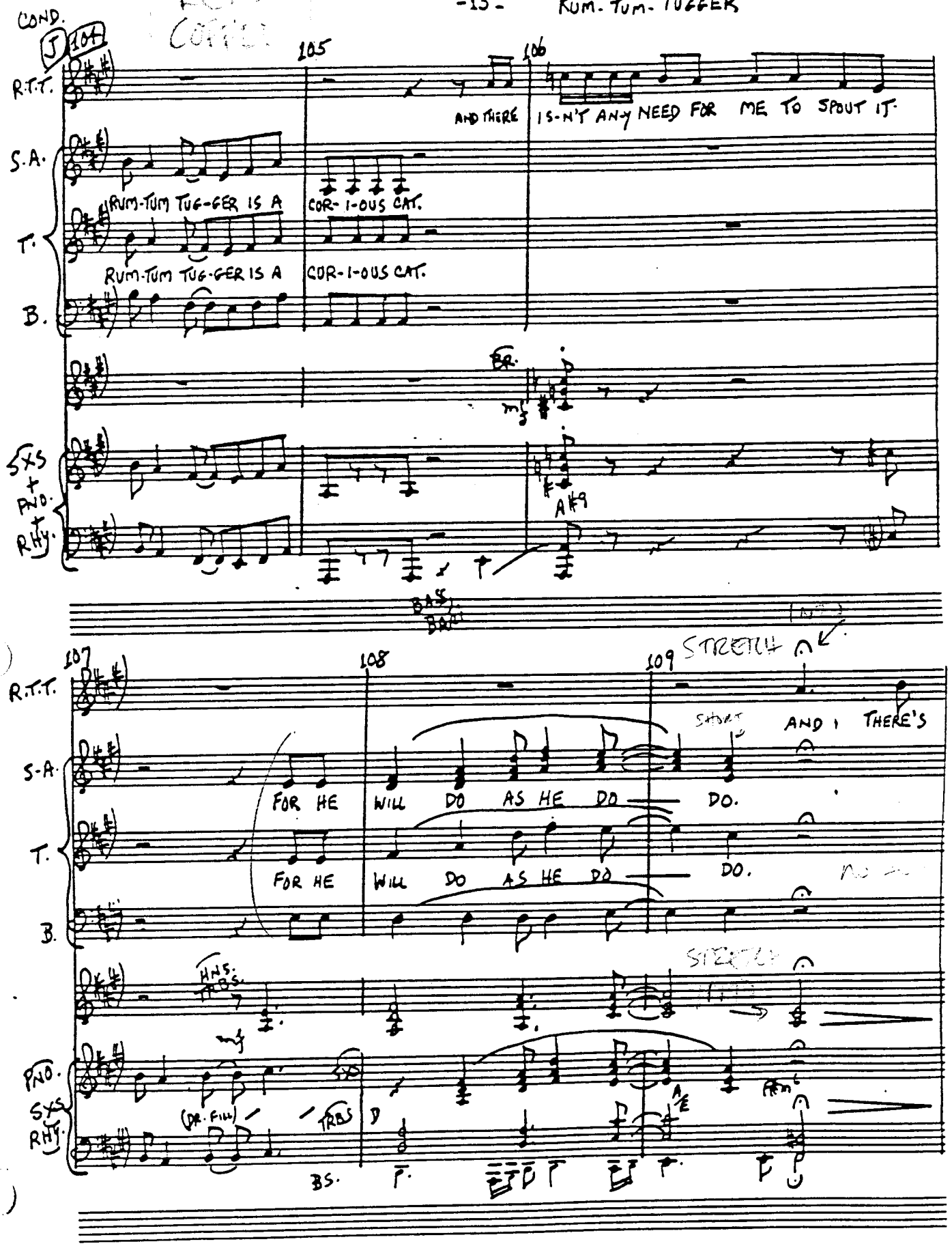
© 12-4CR



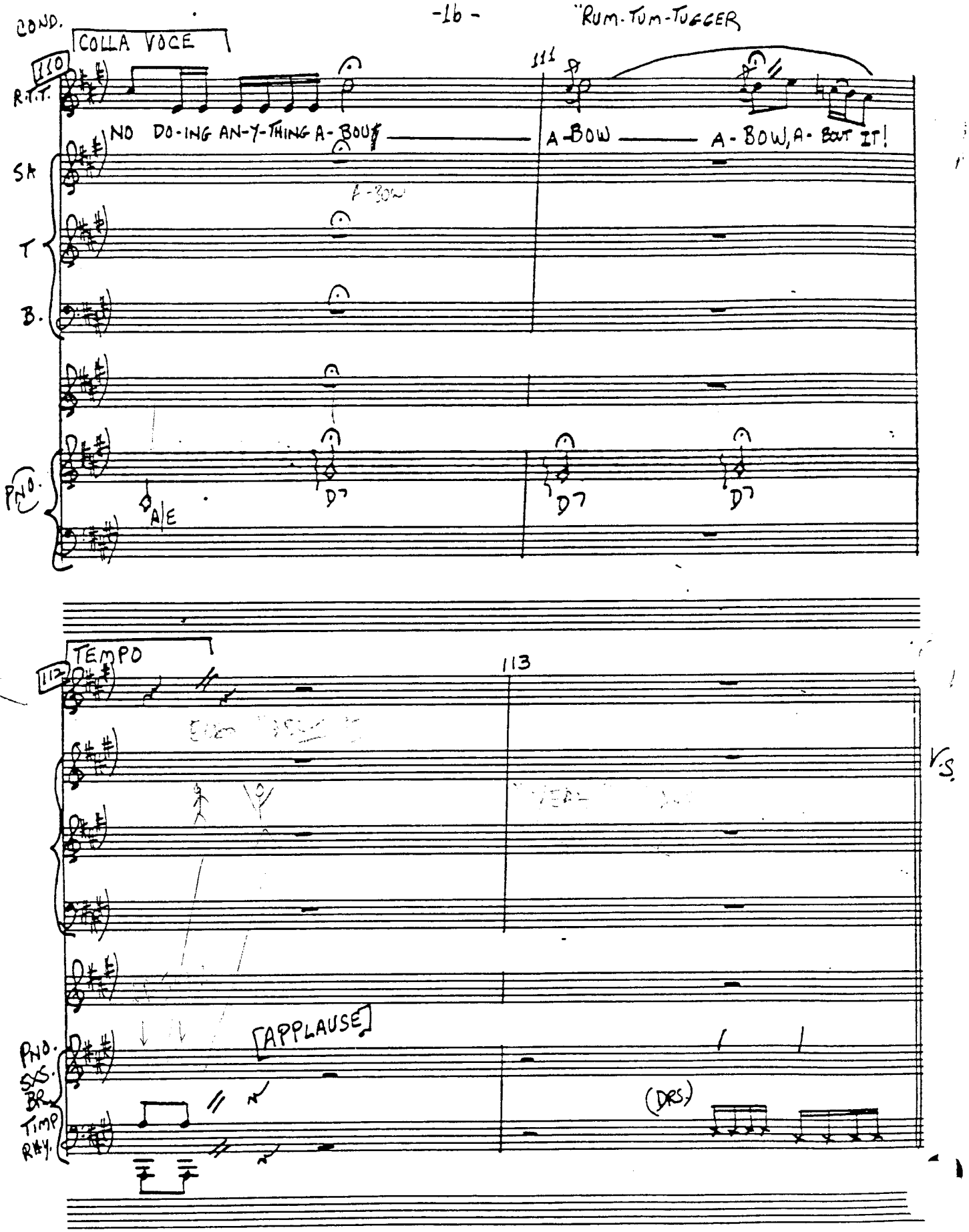
ZTEC® C-16 R
DIAZ-TEC SOC.



DIAZ-TEC C-16 R DIAZ-TEC 500



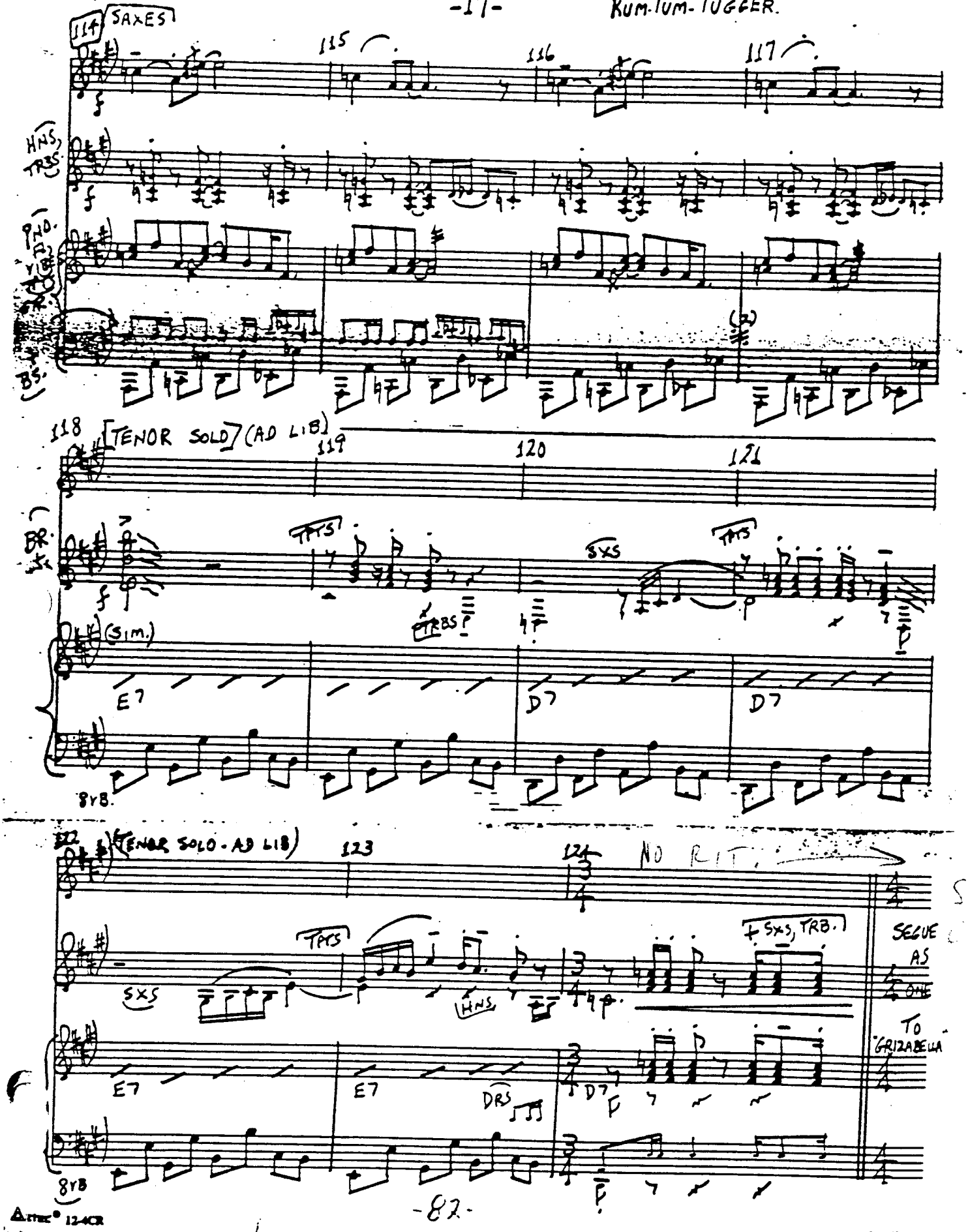
AZTEC® C-16R
DIAZ-TEC 800



AZTEC C-16R
DIAZ-TEC 500

COND. PICK UP JUST A BIT

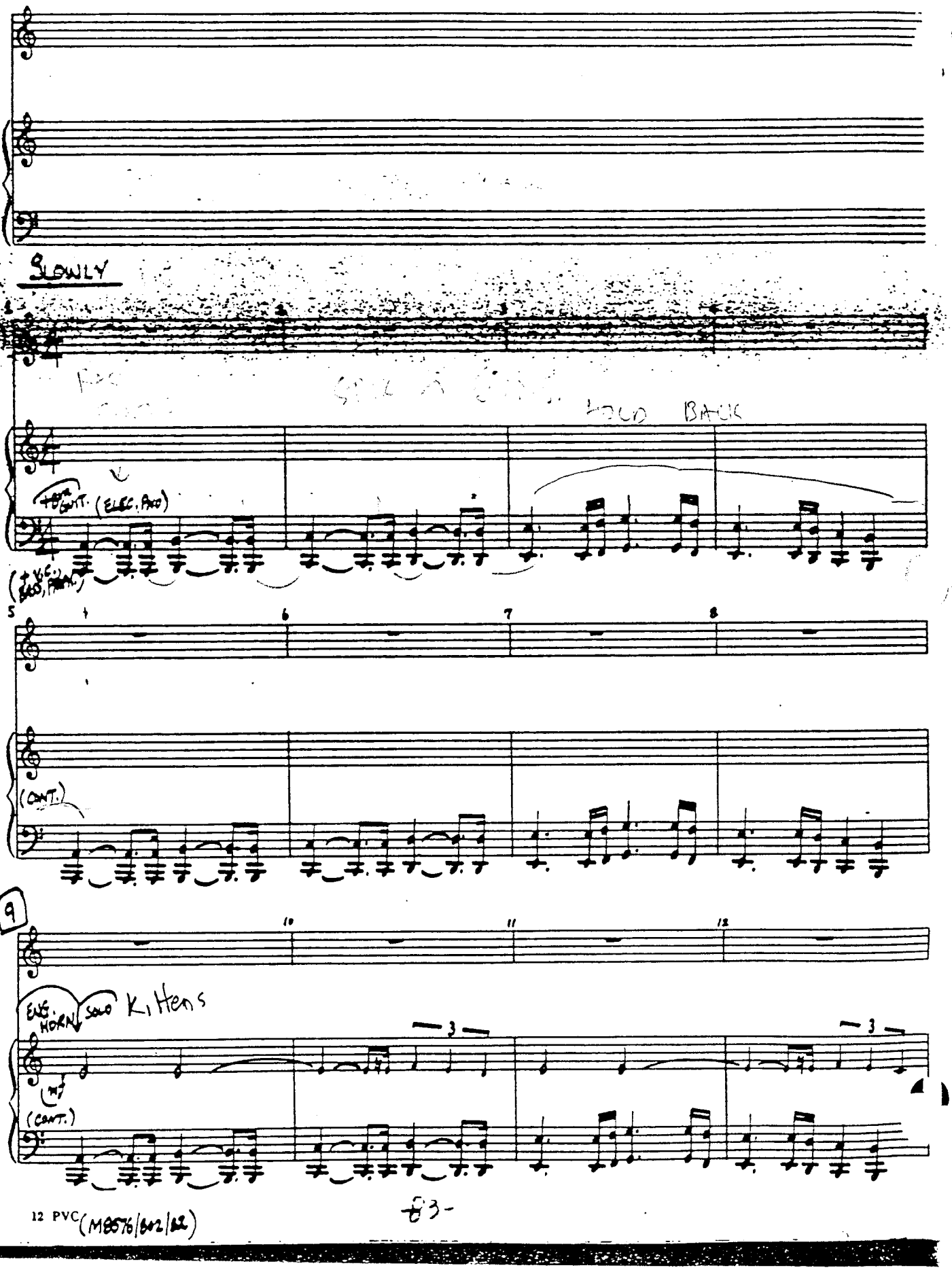
RUM-TUM-TUGGER.



SLOW

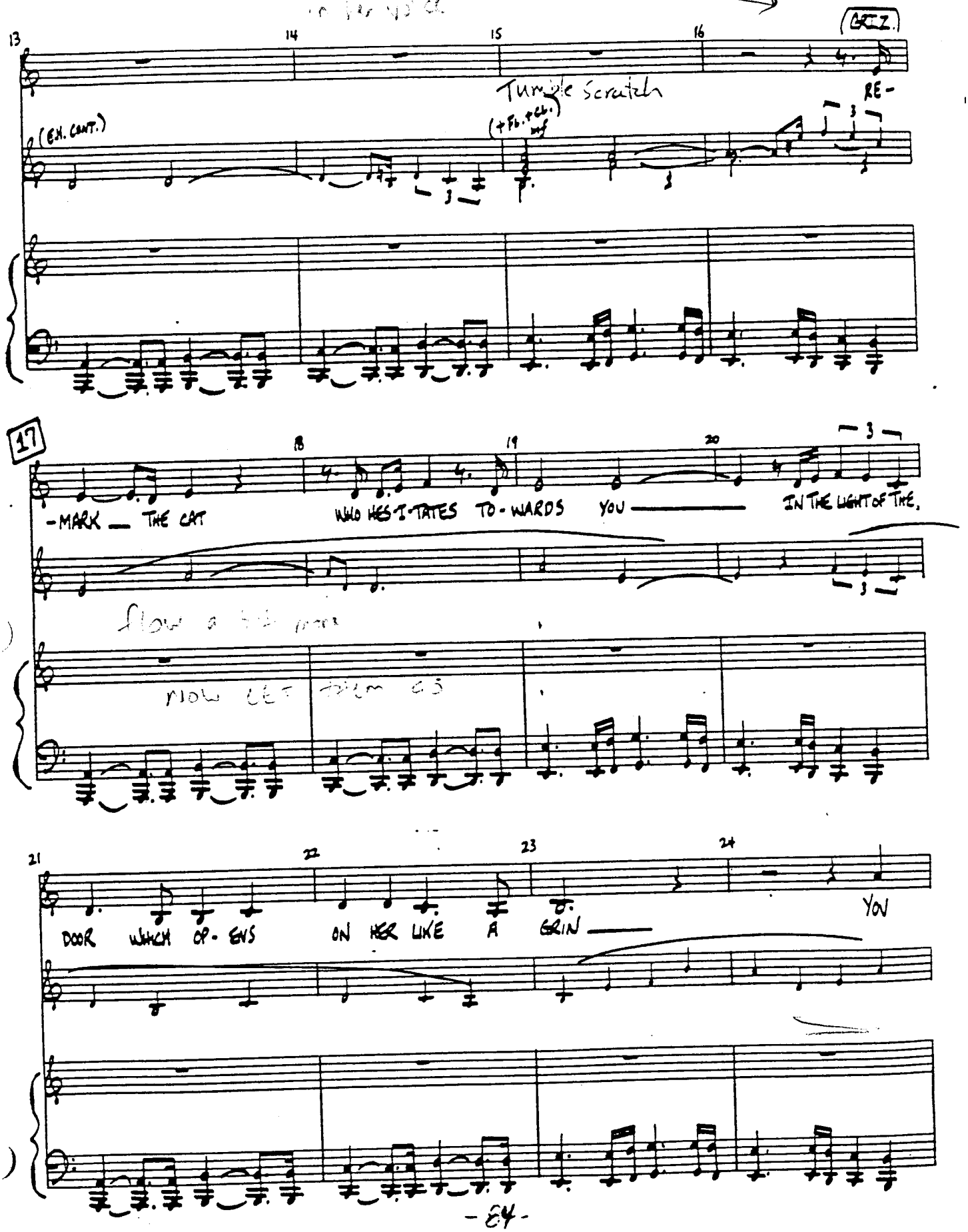
Attic® 124CR

GRIZABELLA THE GLAMOUR CAT

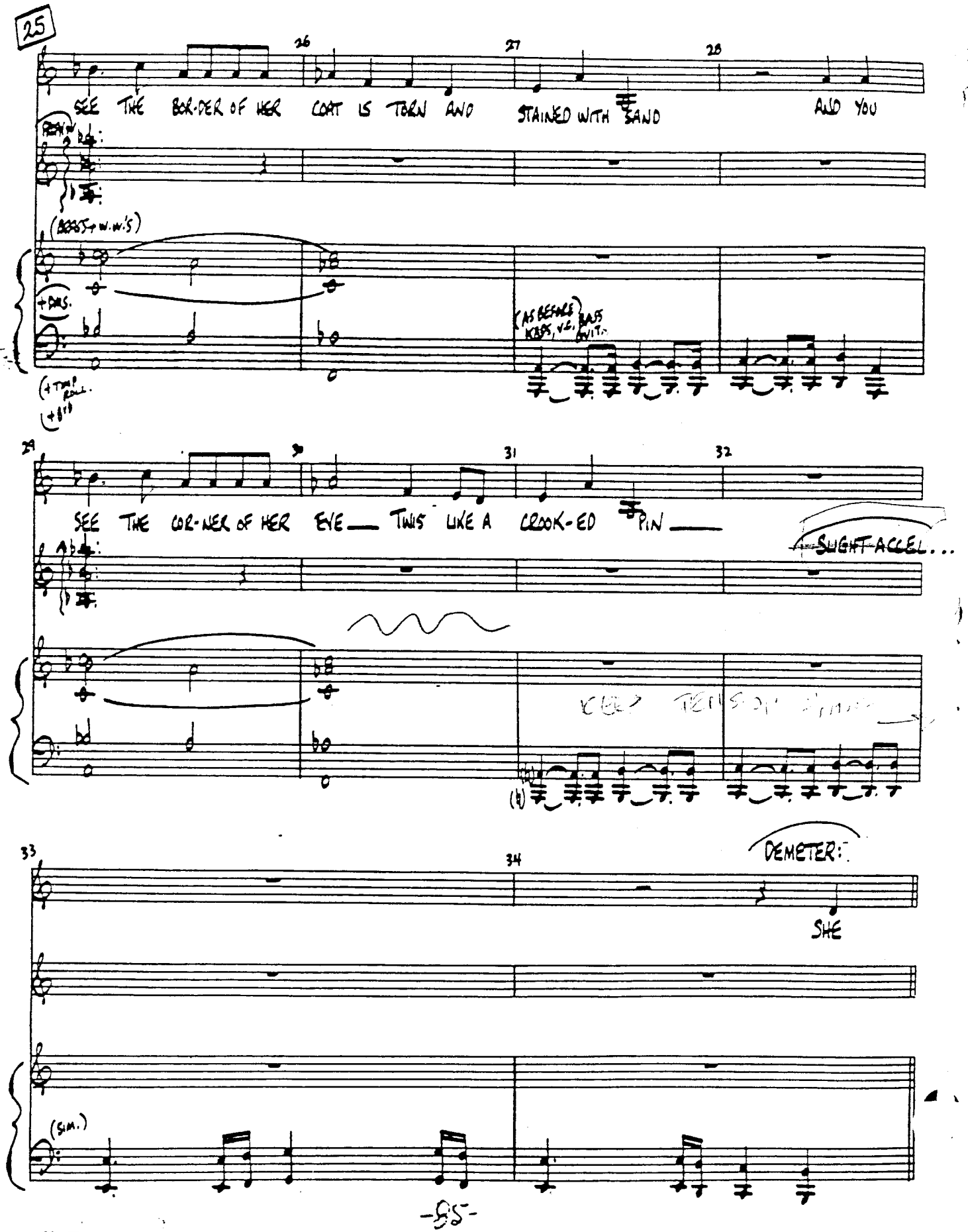


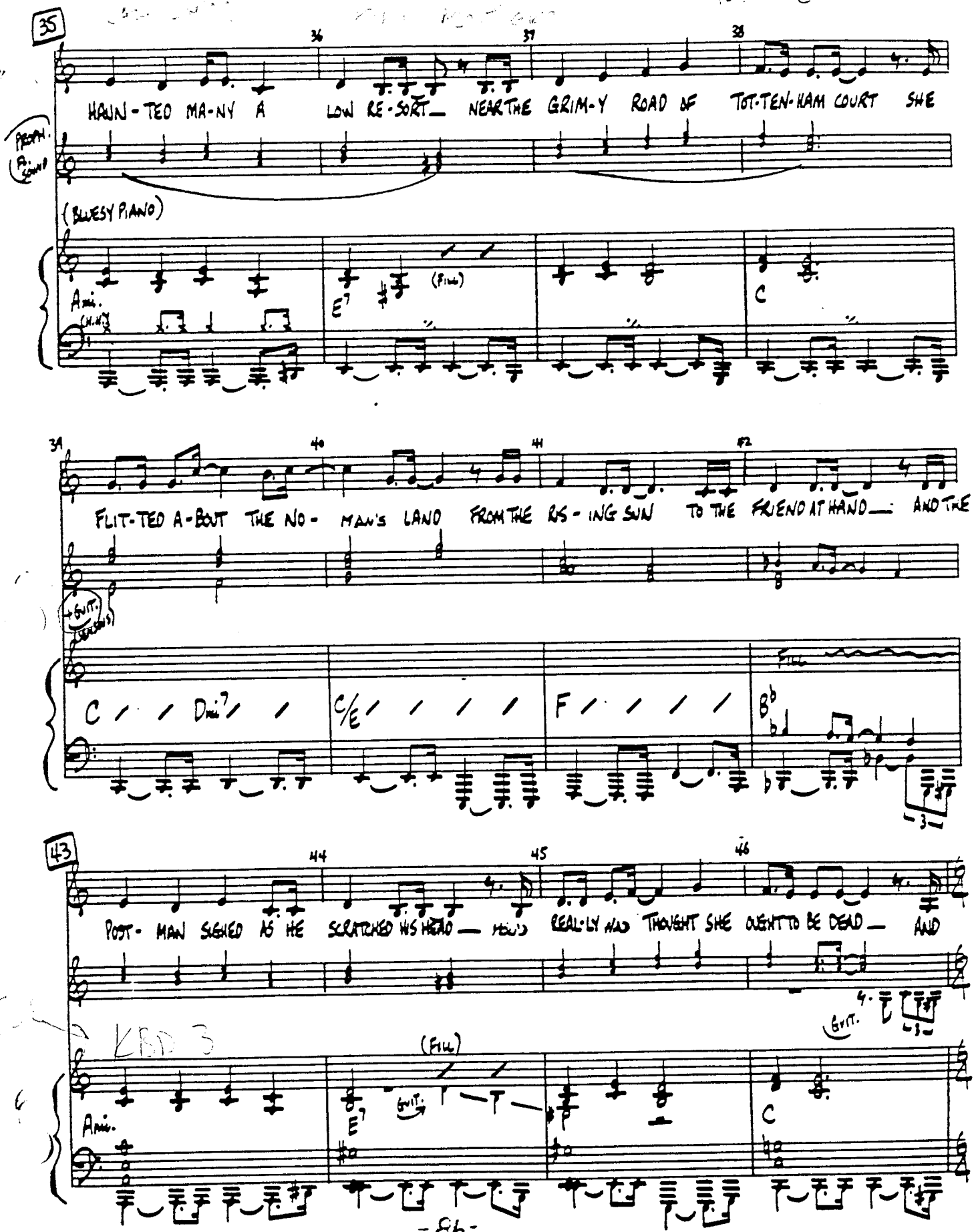
COND.

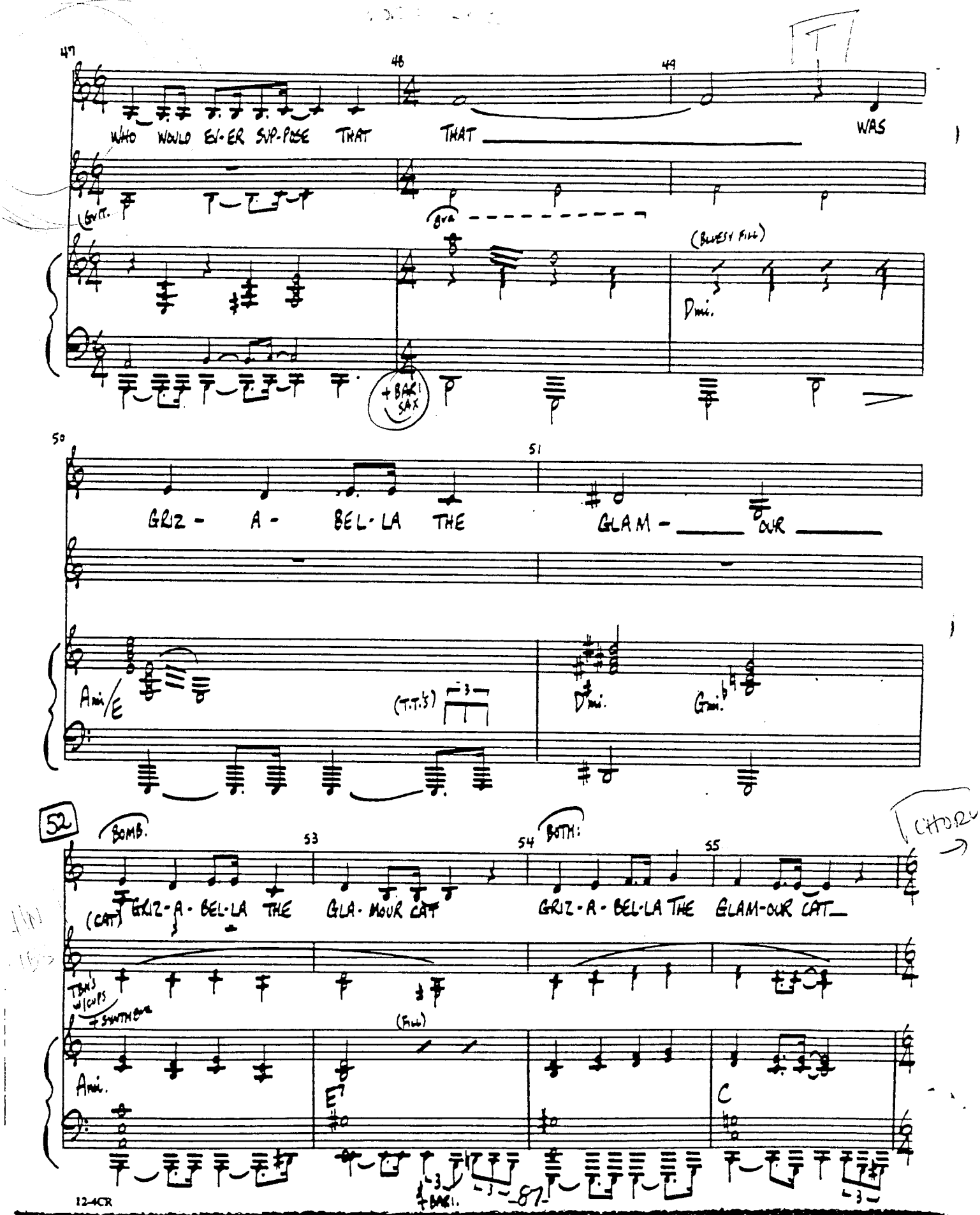
E.R. INSECURE TENSION

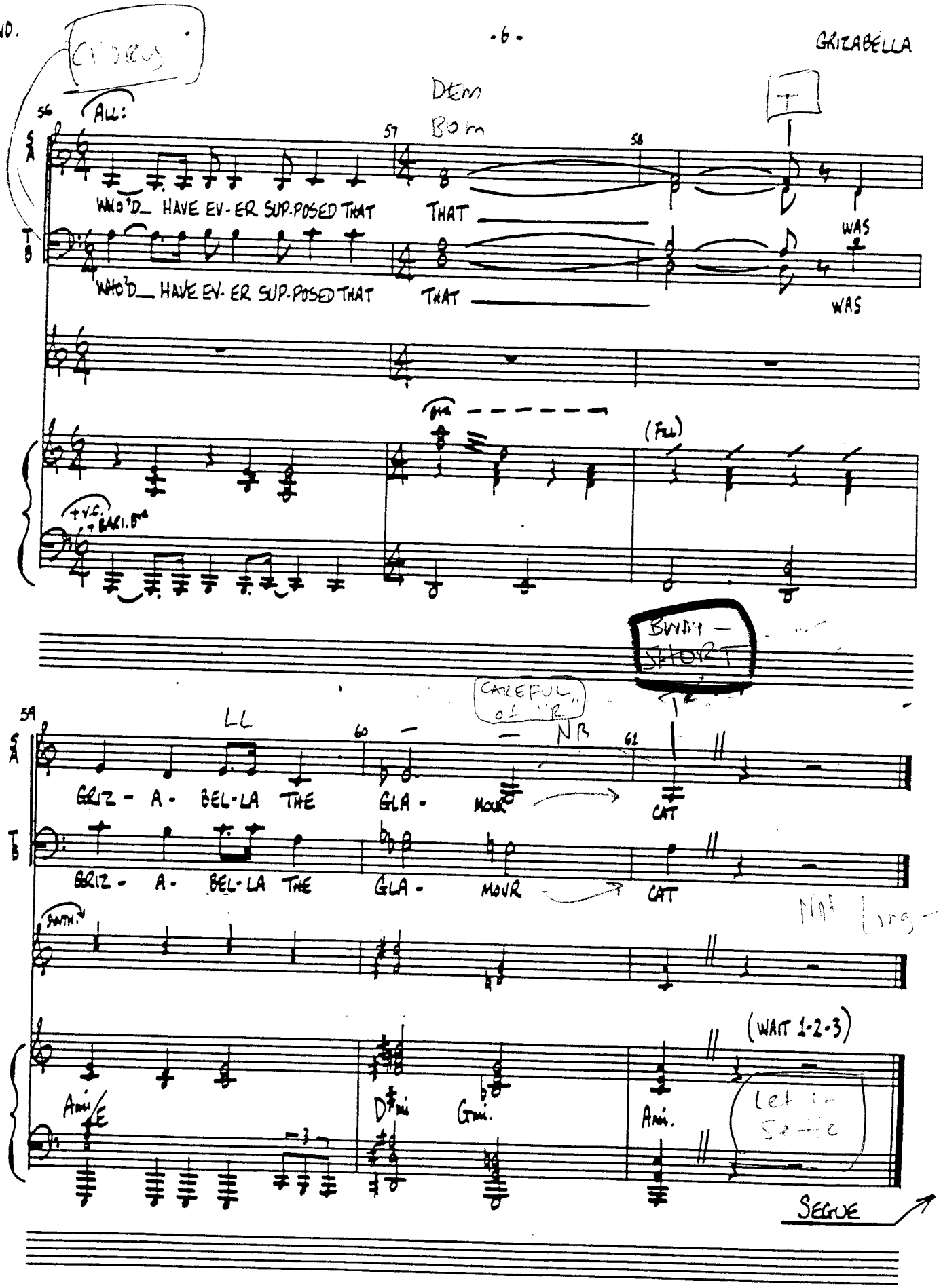


12-4CR


25
26
27
28
SEE THE BOR-DER OF HER COAT IS TORN AND STAINED WITH SAND AND YOU
(BRASS + W.W.'S)
+ DRS.
(AS BEFORE KBDS, VC, BASS GUIT.)
29
30
31
32
SEE THE COR-NER OF HER EYE — TWIS LIKE A CROOK-ED PIN —
SLIGHT ACCEL...
33
34
DEMETER:
SHE
(SIM.)


35
36
37
38
HAUN-TED MA-NY A LOW RE-SORT NEAR THE GRIM-Y ROAD OF TOT-TEN-HAM COURT SHE
(BLUESY PIANO)
Ami.
E7
(FILL)
C
39
40
41
42
FLIT-TED A-BOUT THE NO-MAN'S LAND FROM THE RIS-ING SUN TO THE FRIEND AT HAND AND THE
GUIT.
C
Dmi7
C/E
F
B♭
43
44
45
46
POST-MAN SIGHED AS HE SCRATCHED HIS HEAD HE'D REAL-LY HAD THOUGHT SHE OUGHT TO BE DEAD AND
GUIT.
(FILL)
Ami.
E7
GUIT.
C


47
48
49
WHO WOULD EV-ER SUP-POSE THAT THAT WAS
GUIT.
8va
(BLUESY FILL)
Dmi.
+BARI SAX
50
51
GRIZ - A - BEL-LA THE GLAM - OUR
Ami/E
(T.T.'S)
Dmi.
Gmi.
52
BOMB.
53
54
BOTH:
55
CHORU
(CAT) GRIZ-A-BEL-LA THE GLA-MOUR CAT GRIZ-A-BEL-LA THE GLAM-OUR CAT
TBN'S w/CUPS
+SYNTHBUZ
(FILL)
Ami.
E7
C
+BARI.


CHORUS
ALL:
DEM
BOM
WHO'D HAVE EV-ER SUP-POSED THAT THAT WAS
WHO'D HAVE EV-ER SUP-POSED THAT THAT WAS
(FILL)
+V.C.
BWAY SHORT
CAREFUL of "R"
LL
NB
GRIZ - A - BEL-LA THE GLA - MOUR CAT
GRIZ - A - BEL-LA THE GLA - MOUR CAT
SYNTH.
(WAIT 1-2-3)
Ami/E
Dmi
Gmi.
Ami.
Let it Settle
SEGUE

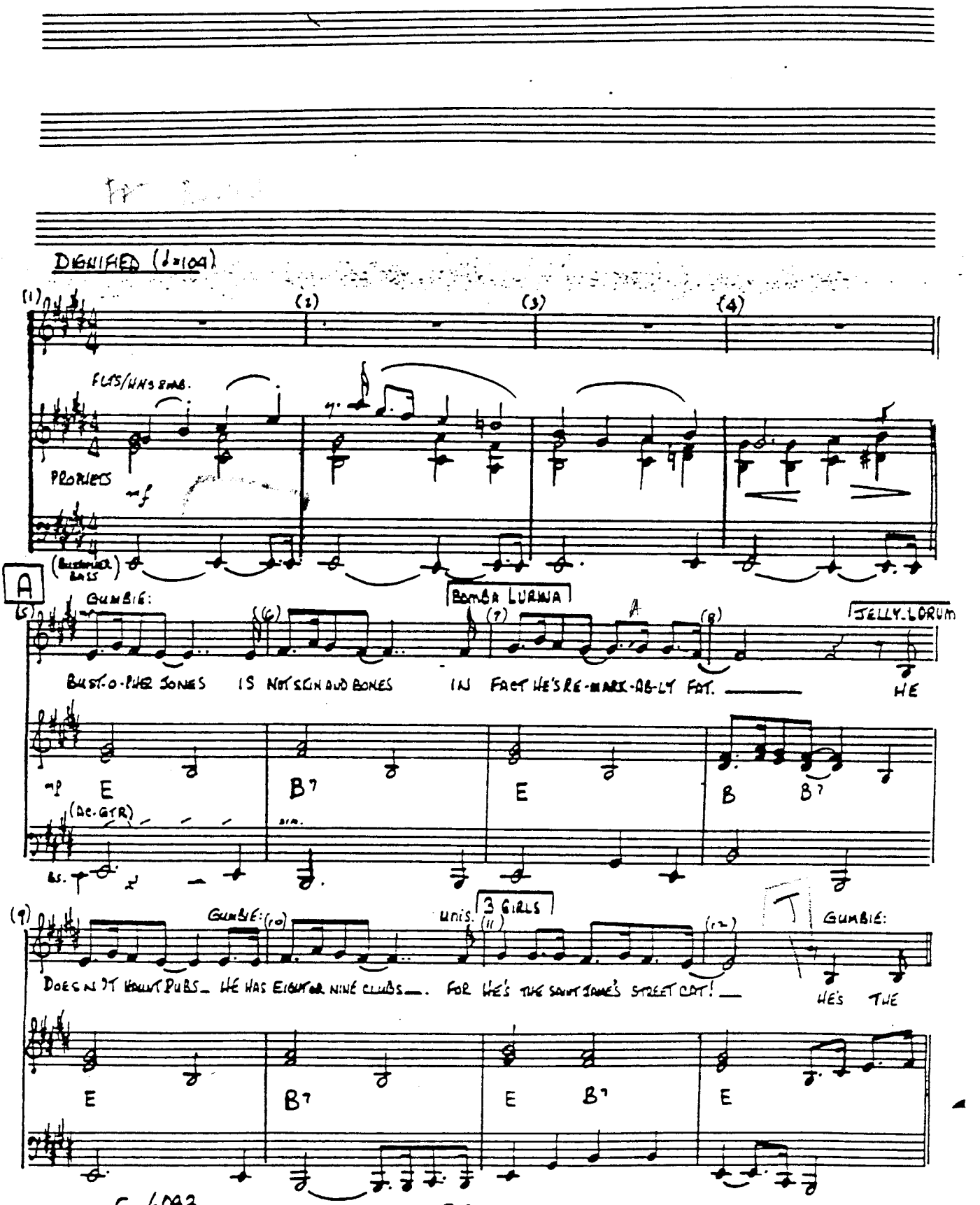
C - 128

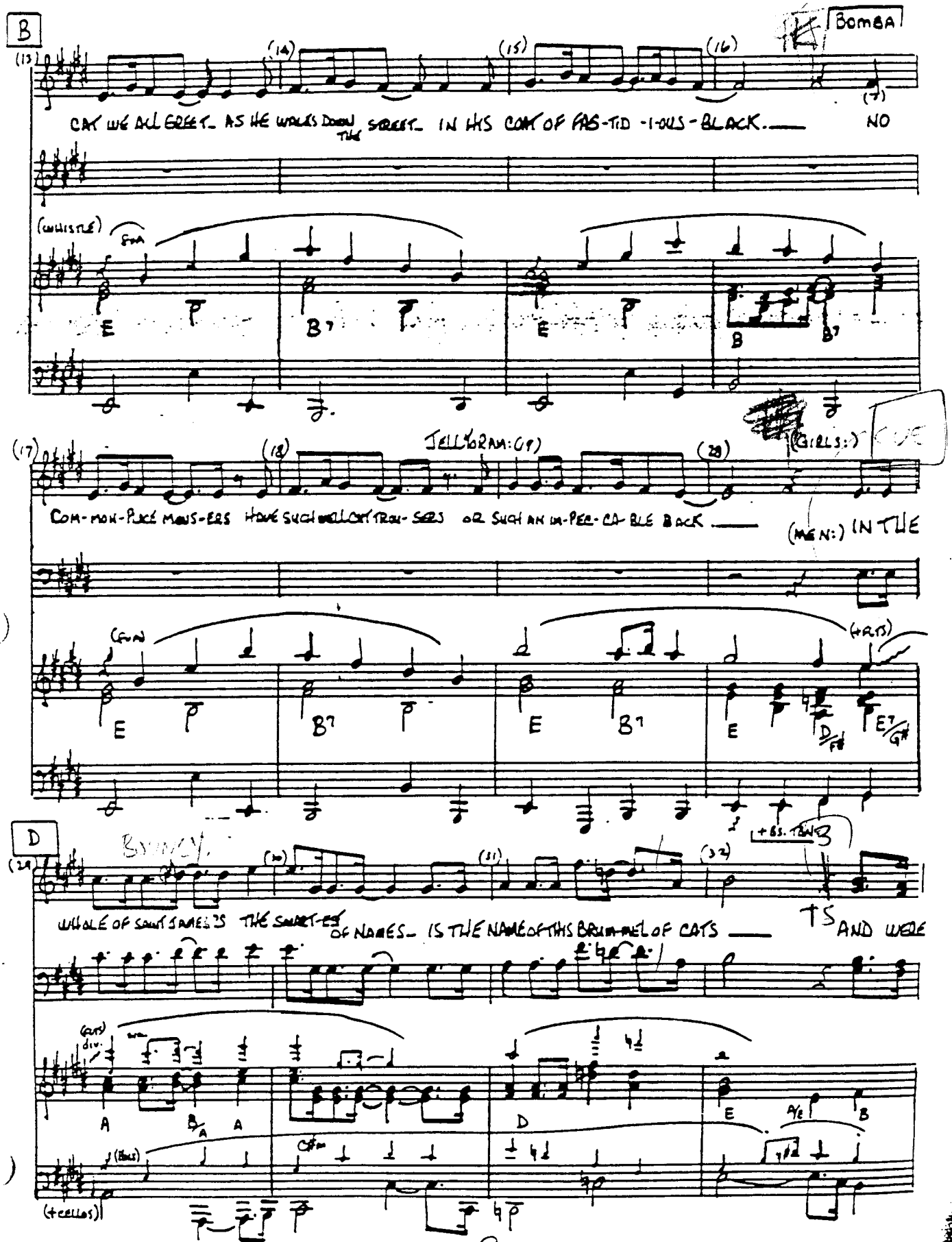
CONDUCTOR

BUSTOPHER JONES

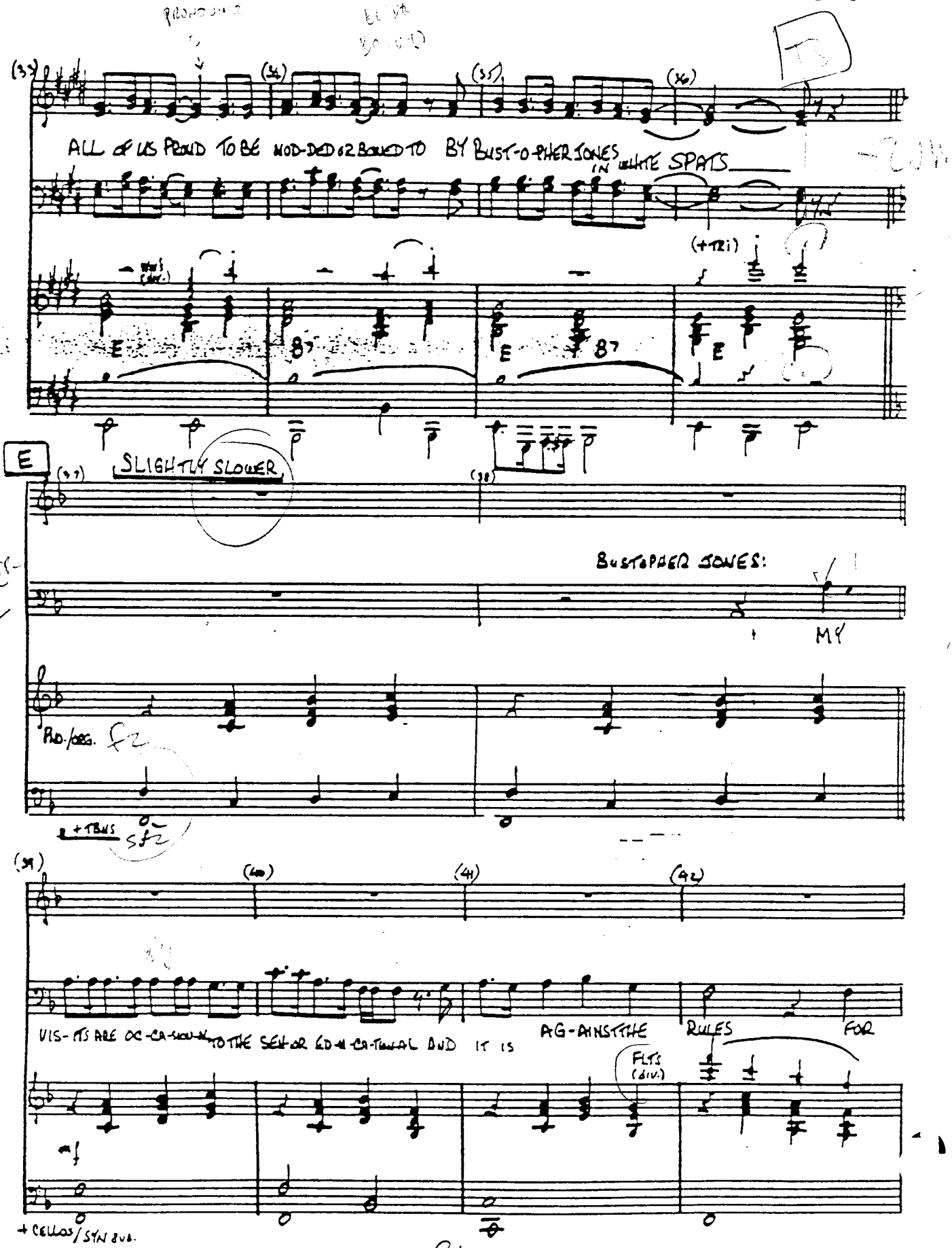
"CATS"

7

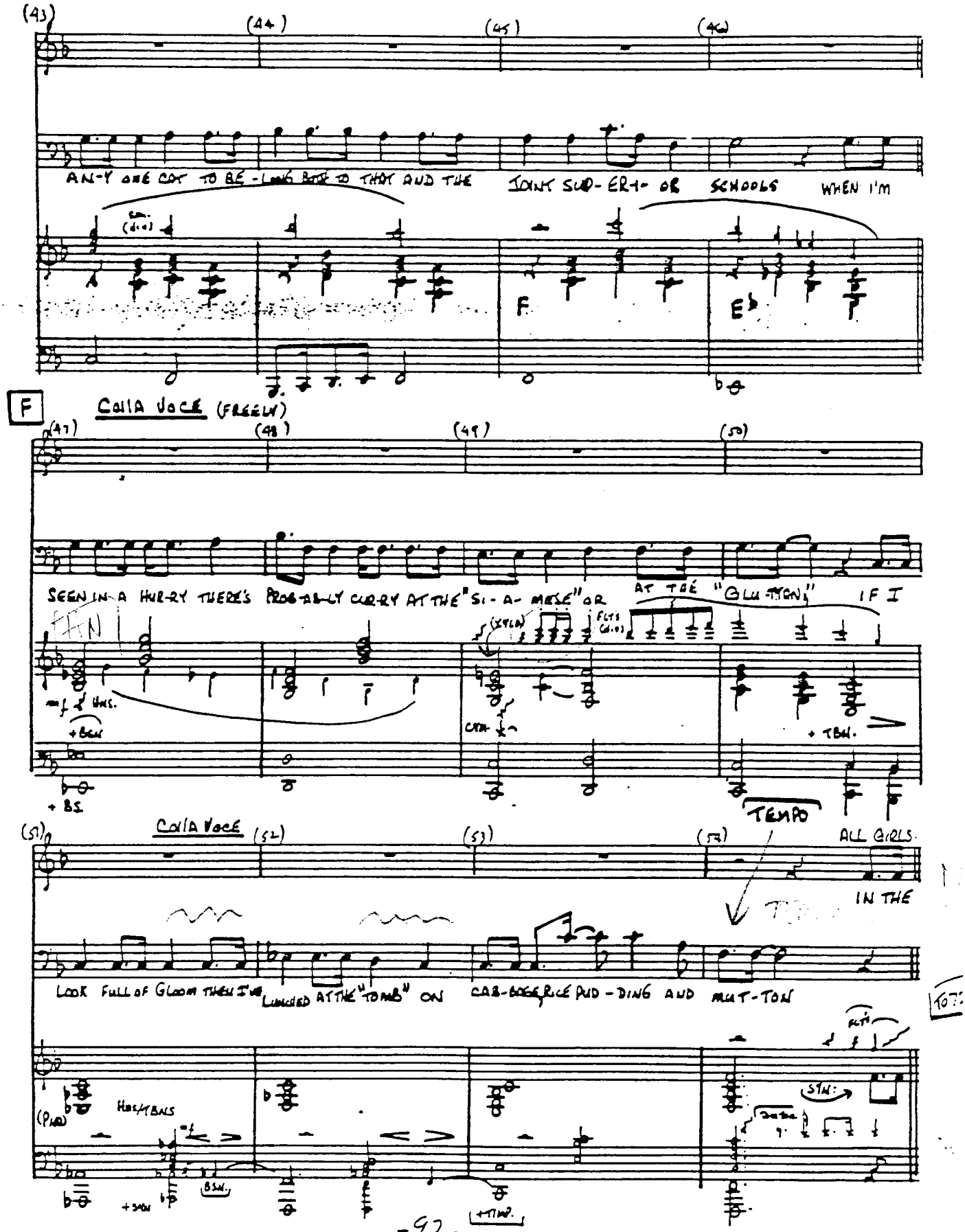



B
BOMBA
CAT WE ALL GREET_ AS HE WALKS DOWN THE STREET_ IN HIS COAT OF FAS-TID-I-OUS-BLACK.
NO
(WHISTLE)
E
B7
E
B
B7
JELLYORAM:
(GIRLS:)
COM-MON-PLACE MOUS-ERS HAVE SUCH WELL CUT TROU-SERS OR SUCH AN IM-PEC-CA-BLE BACK
(MEN:) IN THE
E
B7
E
B7
E
D/F#
E7/G#
D
BOUNCY.
WHOLE OF SAINT JAMES'S THE SMART-EST OF NAMES_ IS THE NAME OF THIS BRUM-MEL OF CATS
AND WERE
A
B/A
A
D
E
A/E
B
(+CELLOS)

C-128


ALL OF US PROUD TO BE NOD-DED OR BOWED TO BY BUST-O-PHER JONES IN WHITE SPATS
(+TRI)
E
SLIGHTLY SLOWER
BUSTOPHER JONES:
MY
PNO./ORG.
+TBNS
VIS-ITS ARE OC-CA-SION-AL TO THE SEN-OR ED-U-CA-TION-AL AND IT IS AG-AINST THE RULES FOR
FLTS (div.)
+CELLOS/SYN 8VB.

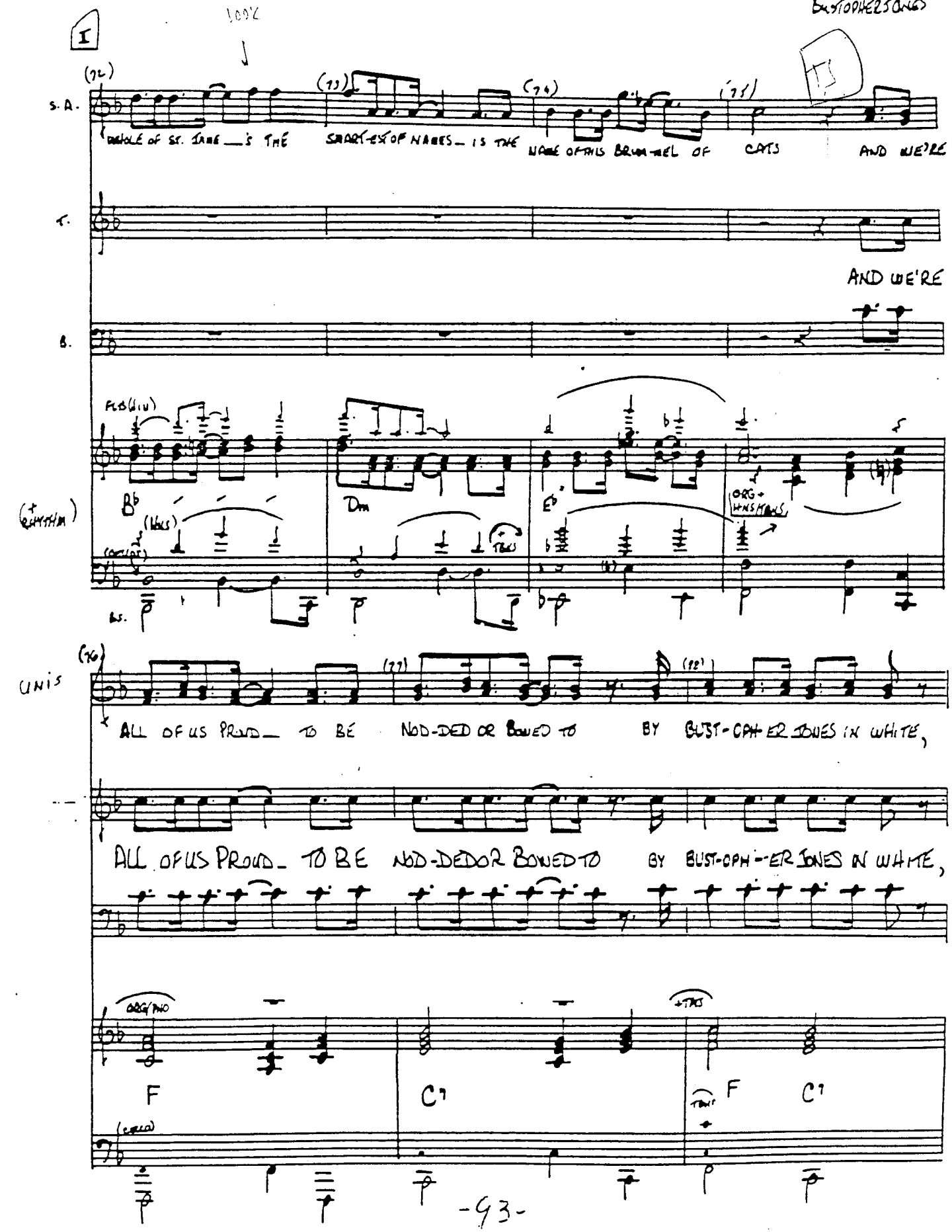
C-128


(43)
(44)
(45)
(46)
AN-Y ONE CAT TO BE-LONG BOTH TO THAT AND THE JOINT SUP-ER-I-OR SCHOOLS WHEN I'M
F
E♭
F
COLLA VOCE (FREELY)
(47)
(48)
(49)
(50)
SEEN IN A HUR-RY THERE'S PROB-AB-LY CUR-RY AT THE "SI-A-MESE" OR AT THE "GLU-TTON," IF I
+ BSN
+ BS.
+ TBN.
TEMPO
(51)
COLLA VOCE
(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
HNS/TBNS
BSN.
+ TIMP.

C-128

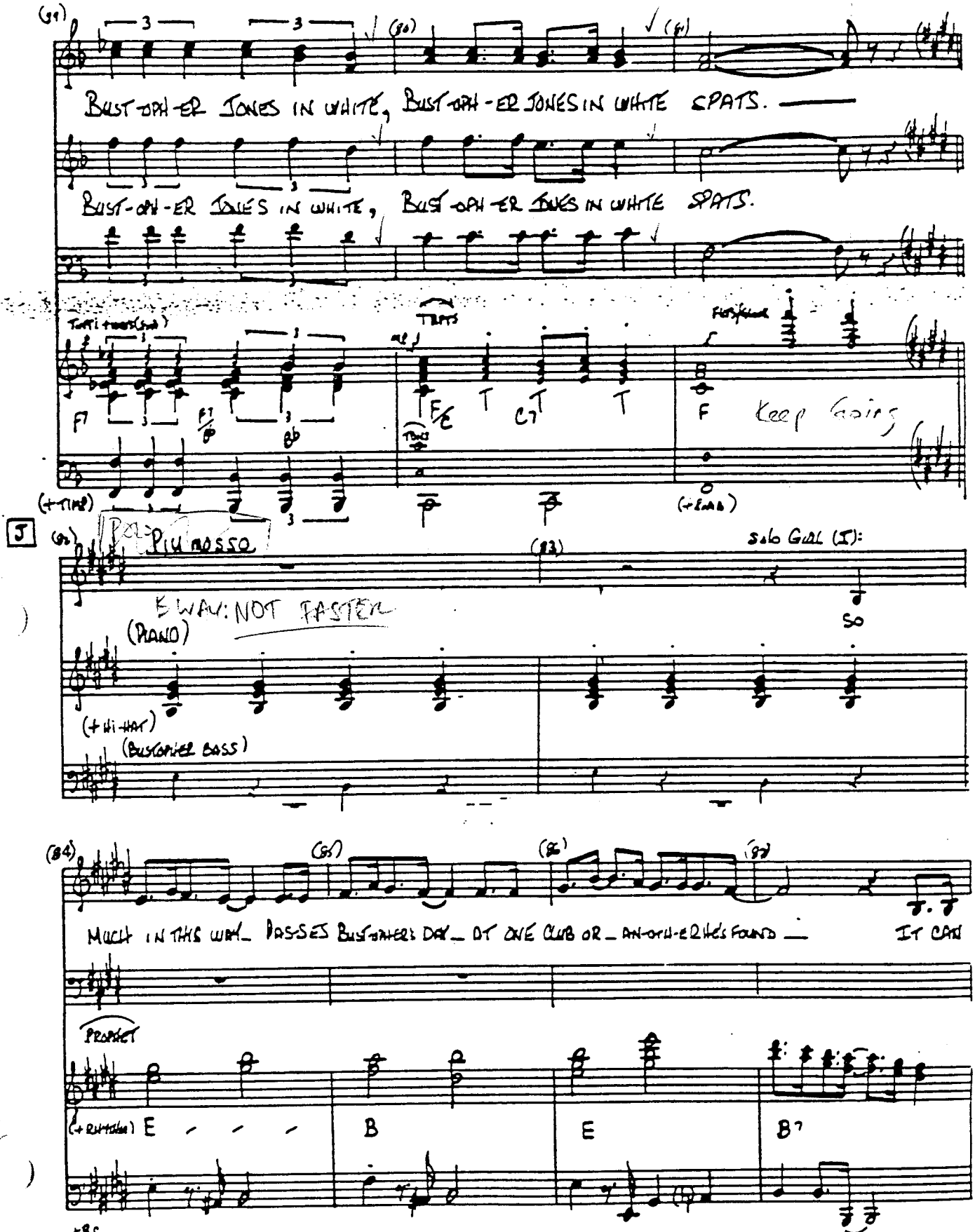
I

BUSTOPHER'S SONGS



AZTEC® C-10 B DIAZ-TEC 300

Keep Going



-94-

BUSTOPHER JONES

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

BE NO SUR-PRISE _ THAT UN-DER OUR EYES _ HE HAS GROWN UN-MIST-AK-AB-LY ROUND ___ HE'S A

E B E B7 E

K

(92) (93) (94) (95)

TWEN-TY FIVE POUND-ER (BUSTOPHER JONES:) AND HE'S PUT-TING ON WEIGHT EVERY DAY ___

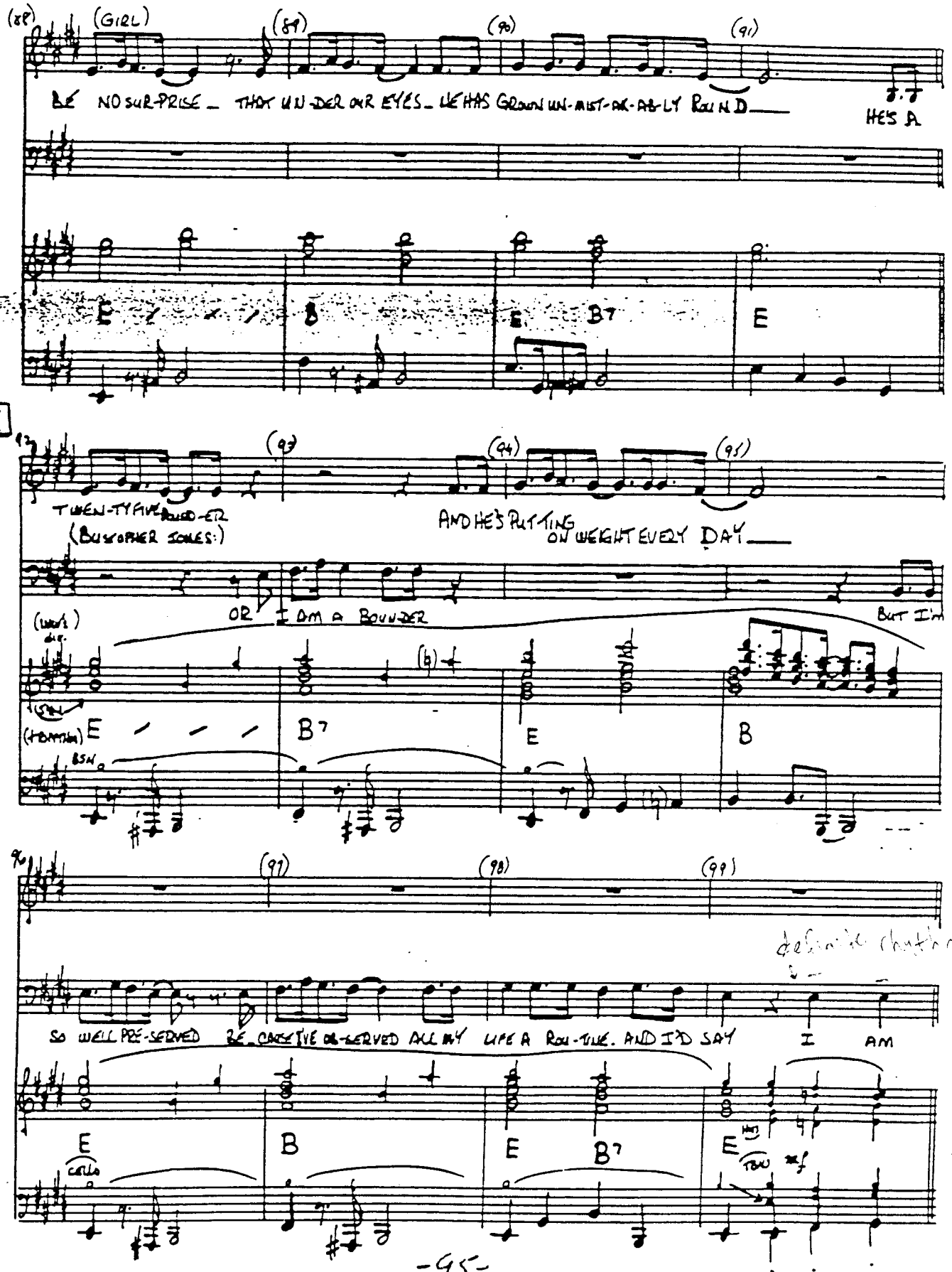
OR I AM A BOUN-DER BUT I'M

(WOW'S) (+BATTHM) BSN

E B7 E B

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

definite rhythm



SO WELL PRE-SERVED BE_CAUSE I'VE OB-SERVED ALL MY LIFE A ROU-TINE. AND I'D SAY I AM

E B E B7 E

CELLO TBW

C-128

L

SHORT NEW TEMPO

100 (GIRL) (101) (102) (103) (ALL)

THAT'S THE WORD FROM THE STOW-TEST OF CATS — IT

TENORS: (ALL)

(BUSTOPHER JONES) IT

BASSES (ALL)

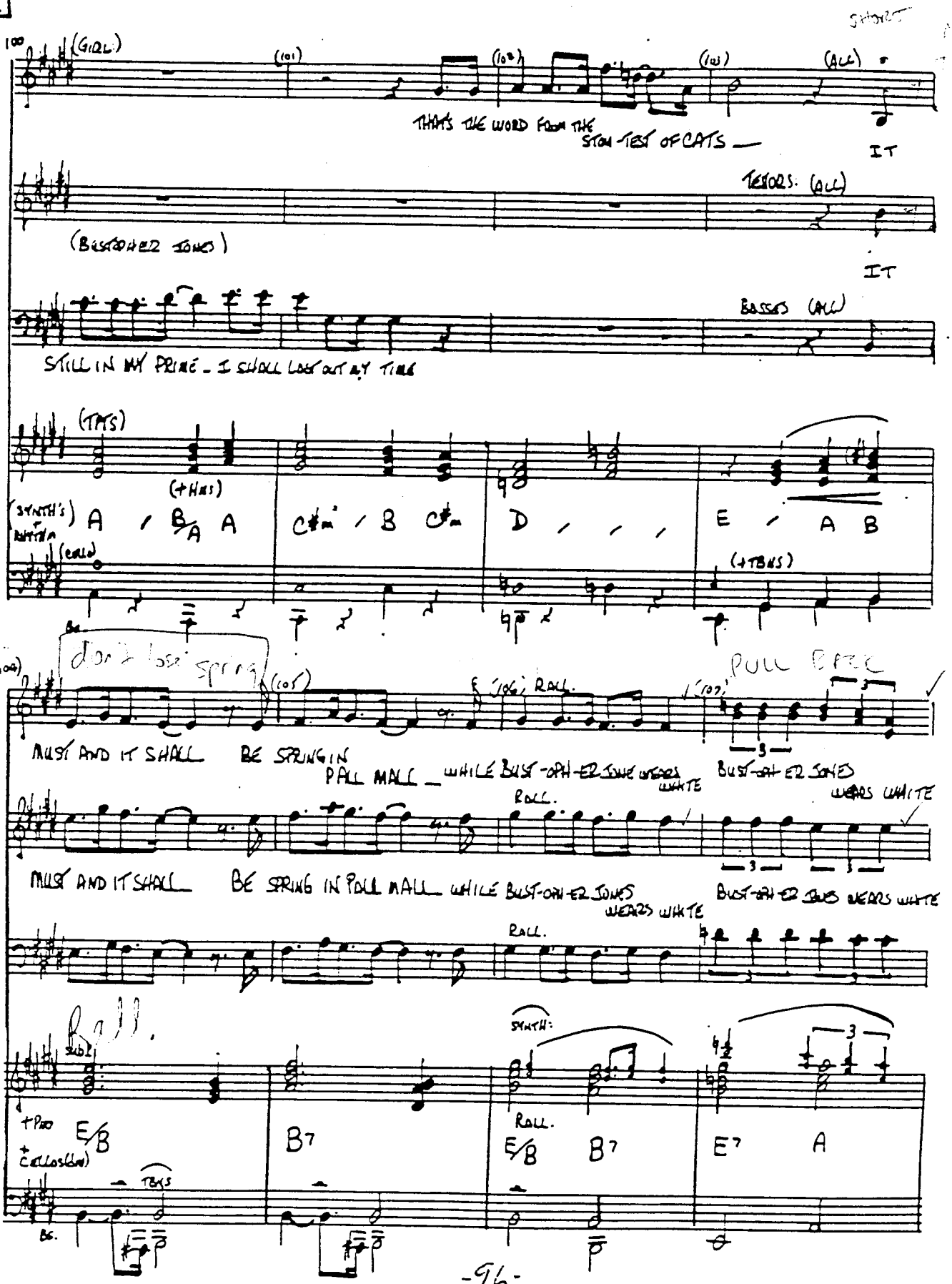
STILL IN MY PRIME — I SHALL LOST OUT MY TIME

(TPTS) (+HNS)

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

(COLLO) (+TBNS)

(104) don't lose spring (105) (106) RALL. (107) PULL BACK



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

RALL.

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

RALL.

Rall.

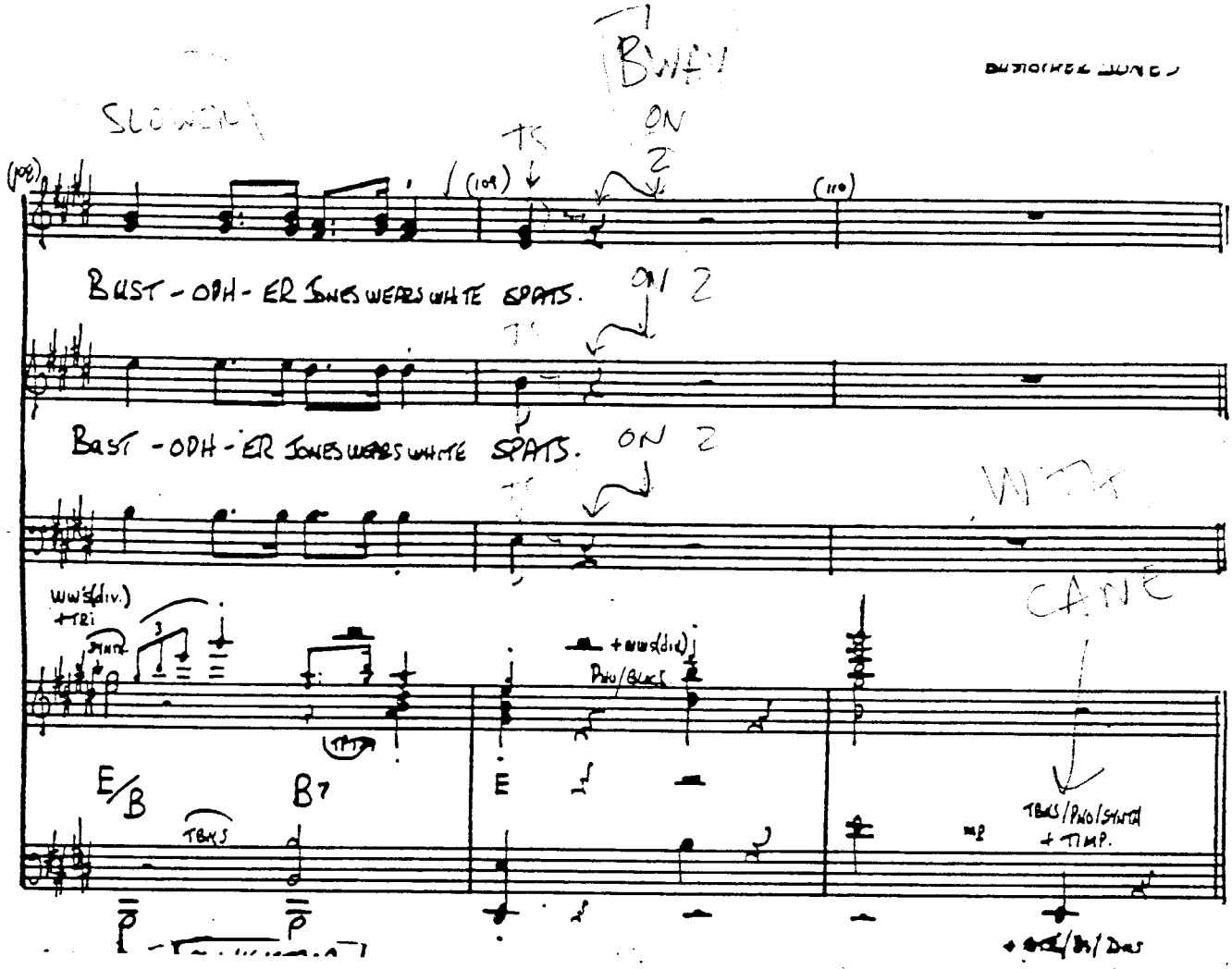
SUBL. SYNTH:

+PNO + CELLOS(ON) E/B B7 RALL. E/B B7 E7 A

TBNS

BS.

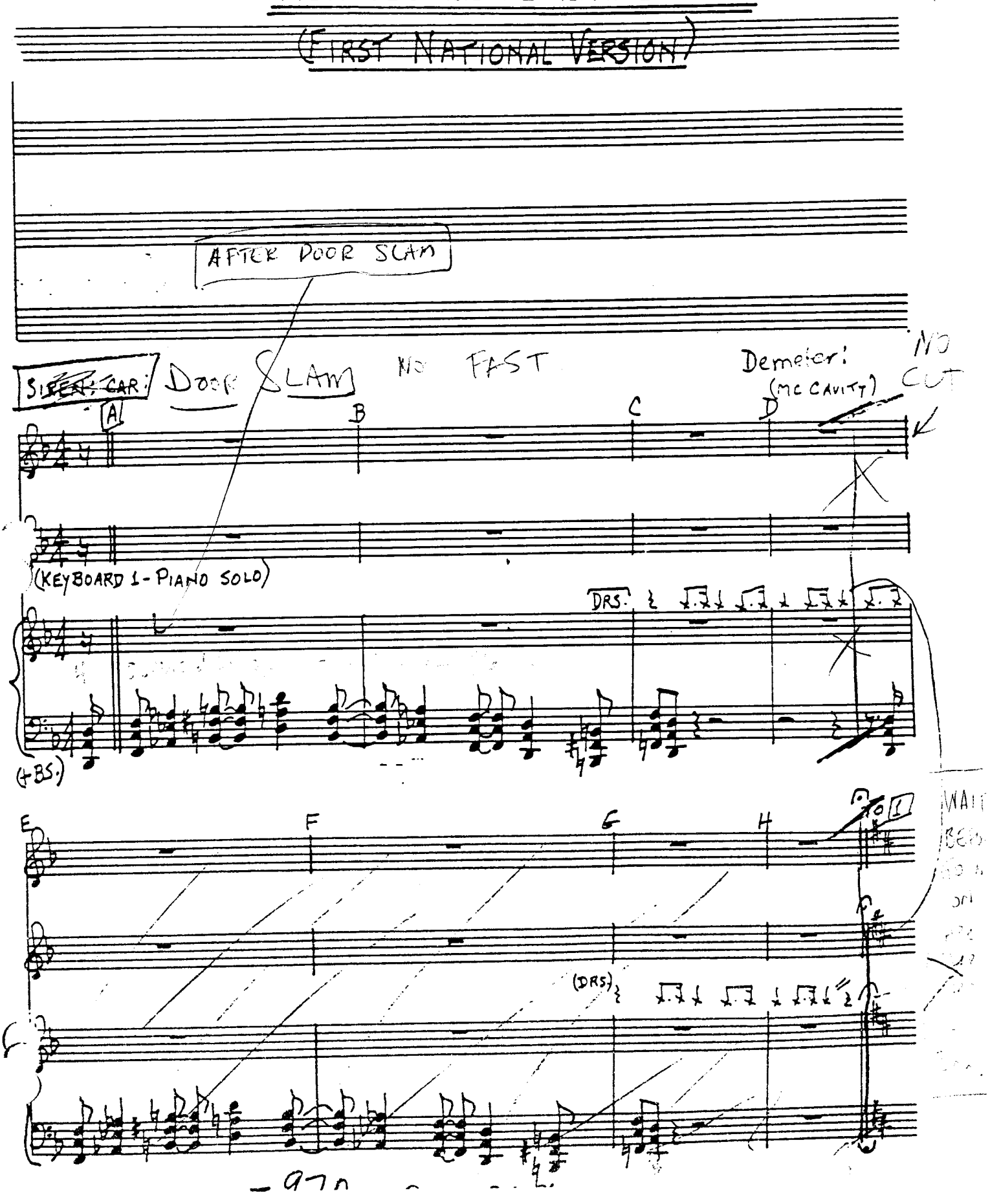
AZTEC® C-10 8 DIAZ-TEC 380

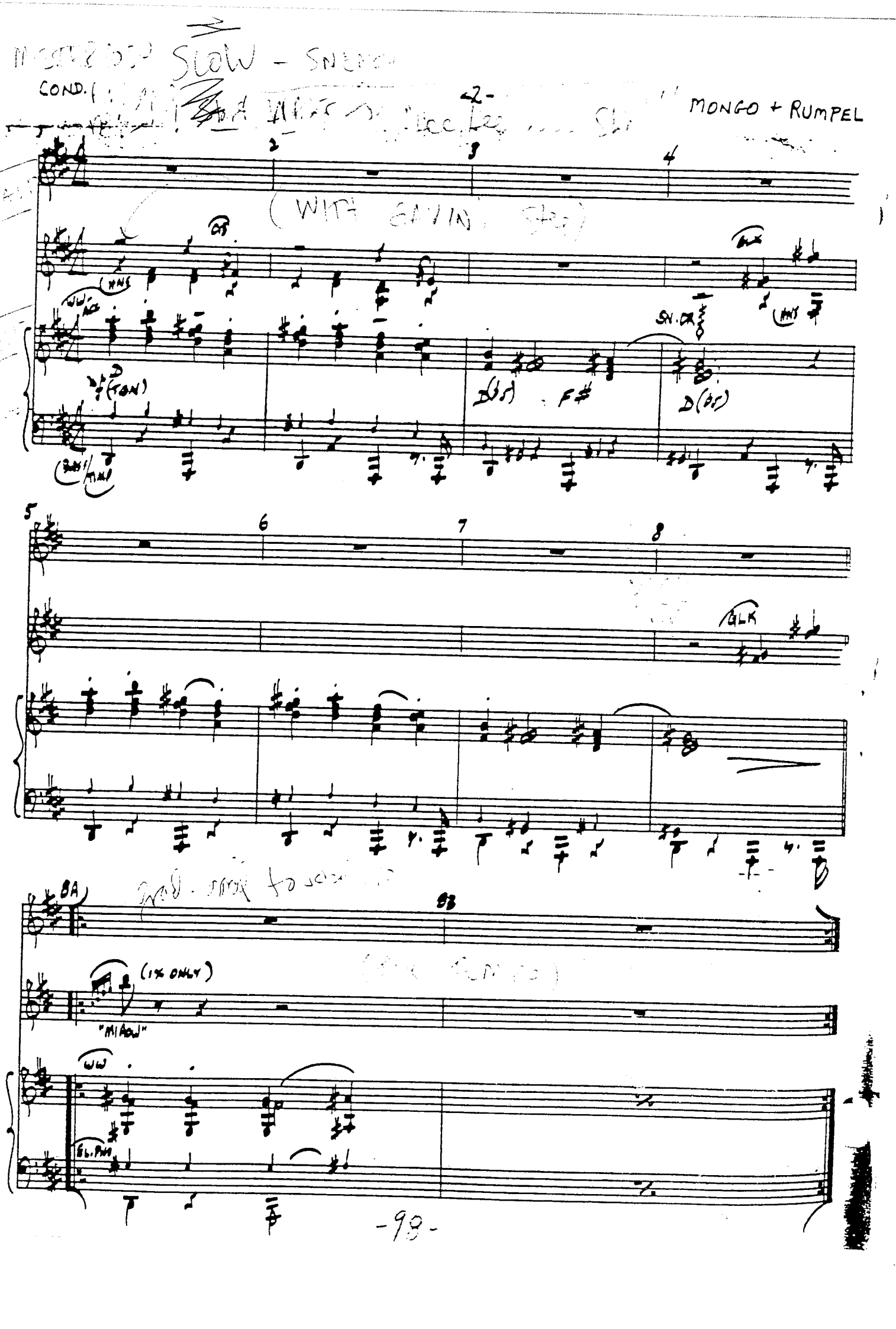

BWAY
SLOWER
TS
ON 2
(108)
(109)
(110)
BUST-ODH-ER JONES WEARS WHITE SPATS.
ON 2
BUST-ODH-ER JONES WEARS WHITE SPATS.
ON 2
WITH CANE
WWS(div.) + TRI
SYNTH
+ WWS(div.)
PNO/BLOCK
E/B
B7
E
TBKS
TBKS/PNO/SYNTH + TIMP.

CONDUCTOR

MUNGOJERRIE AND RUMPELTEAZER 10/1/84

(FIRST NATIONAL VERSION)




SLOW
COND.
MONGO + RUMPEL
(WITH GAVIN, Step)
SN. DR
GLK
(1X ONLY)
"MIAOW"
WW
EL. PNO

10-1-84

9

MUNGO AND RUMPEL

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

PIANO (RAGTIME)

CLAVES

BASS W/ BLK

RUMPEL:

BOTH:

COUP- LE OF CATS_ AS KNOCK- A- BOUT CLOWNS 'N' QUICK CHANGE COM- E- DI- ANS

TRNS/HNG

CYM

MUNGO:

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

TRNS HNG

10/1/07

17

MUNGO:

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

WW

CLS

KBD

VC

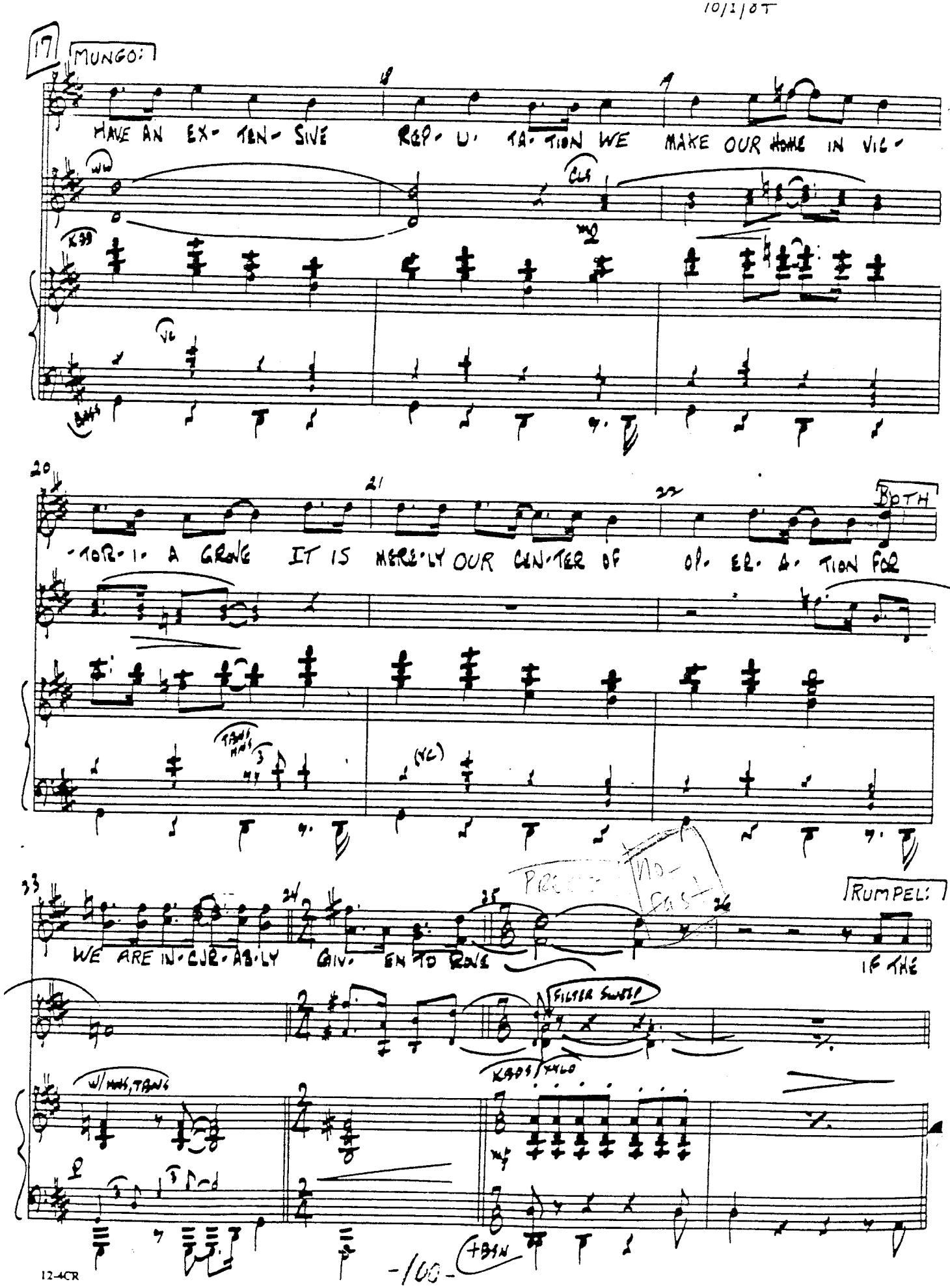
BASS

20

21

22

BOTH



-TOR- I- A GROVE IT IS MERE- LY OUR CEN- TER OF OP- ER- A- TION FOR

TBNS HNS

(VC)

33

24

25

26

RUMPEL:

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

FILTER SWEEP

W/ HNS, TBNS

KBDS/XYLO

+BSN

12-4CR

MUNGO + RUMPEL

10/1/84

RUMPEL:

28 29

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

WW

TRPS

VG

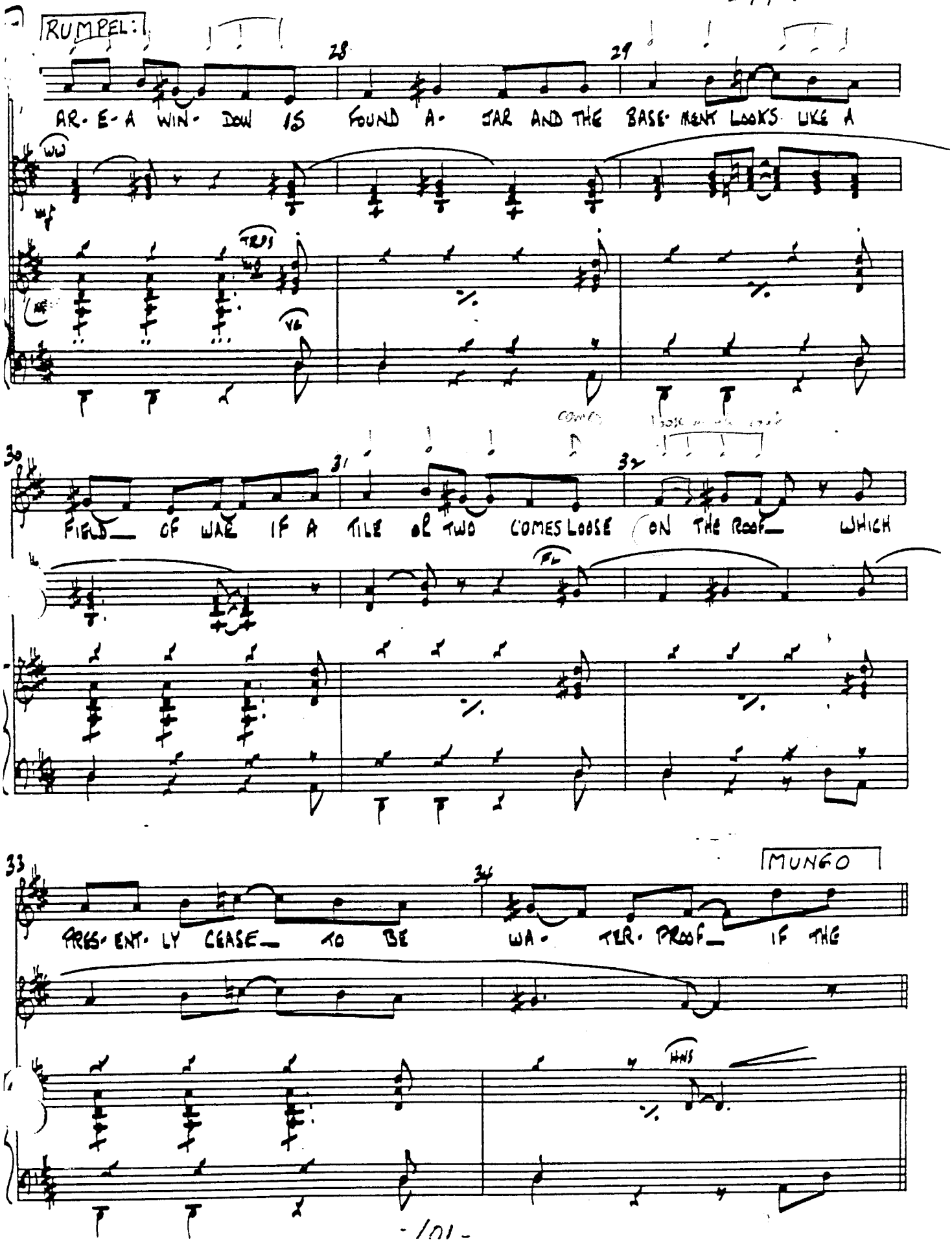
30 31 32

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

FL

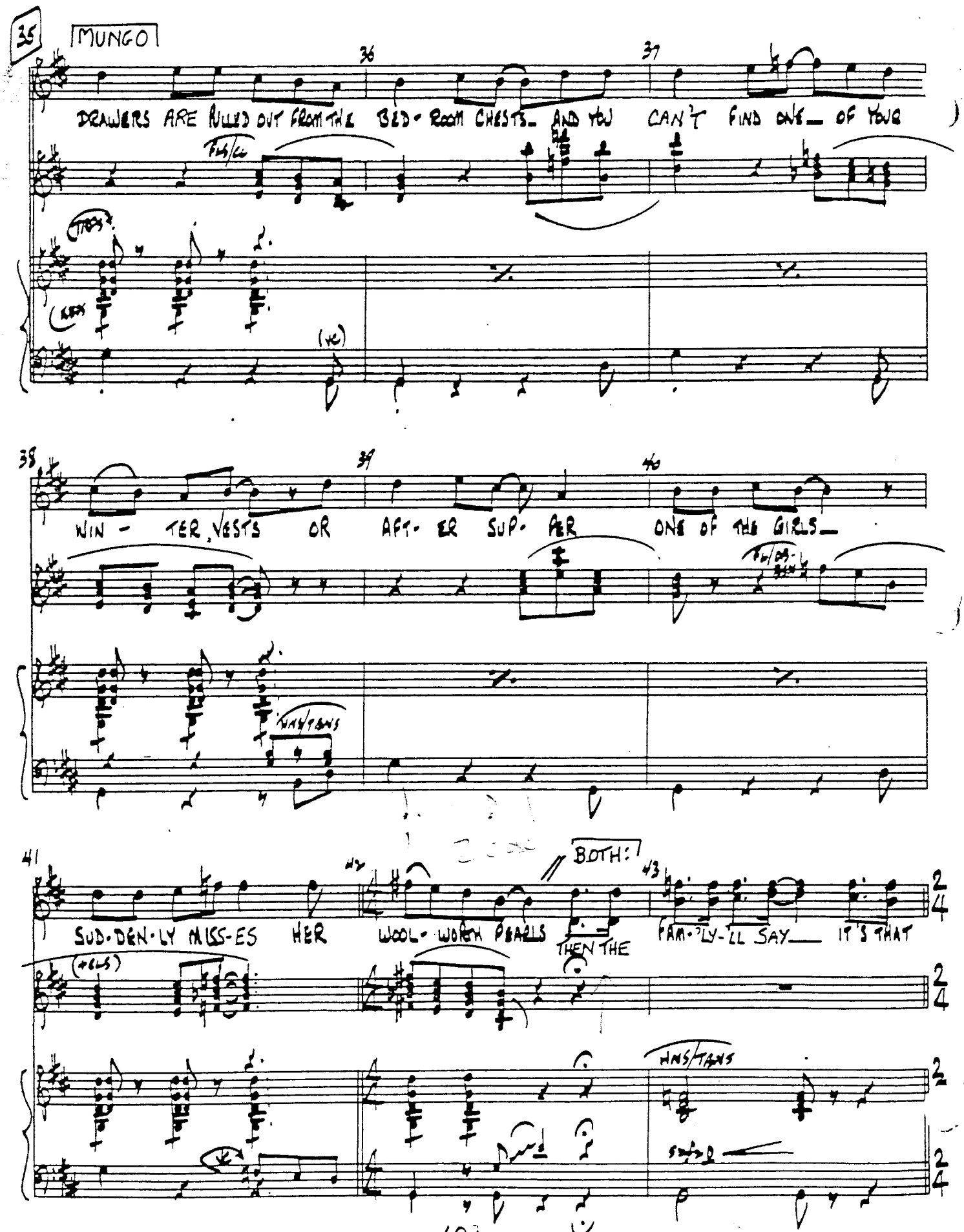
33 34

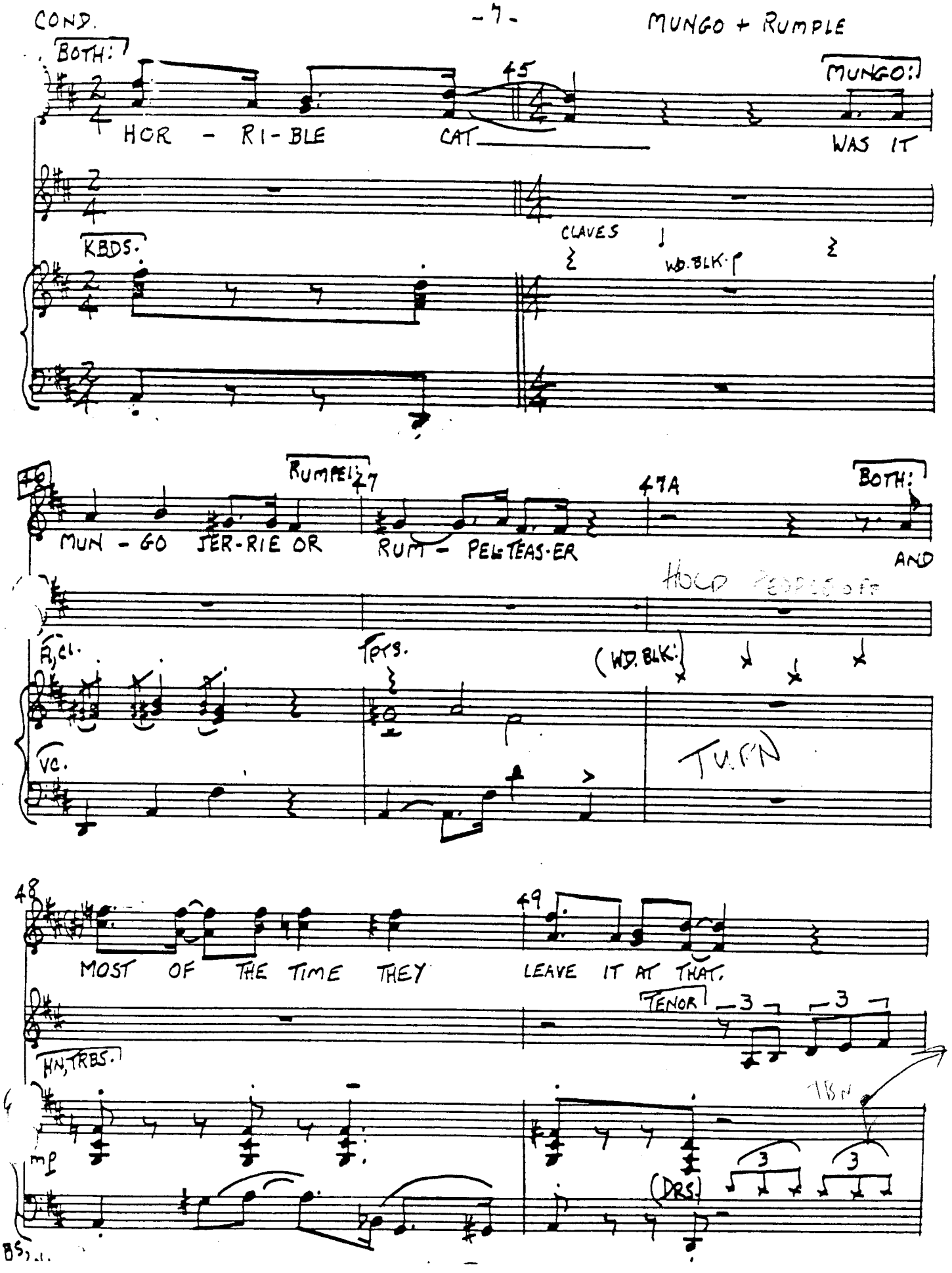
MUNGO

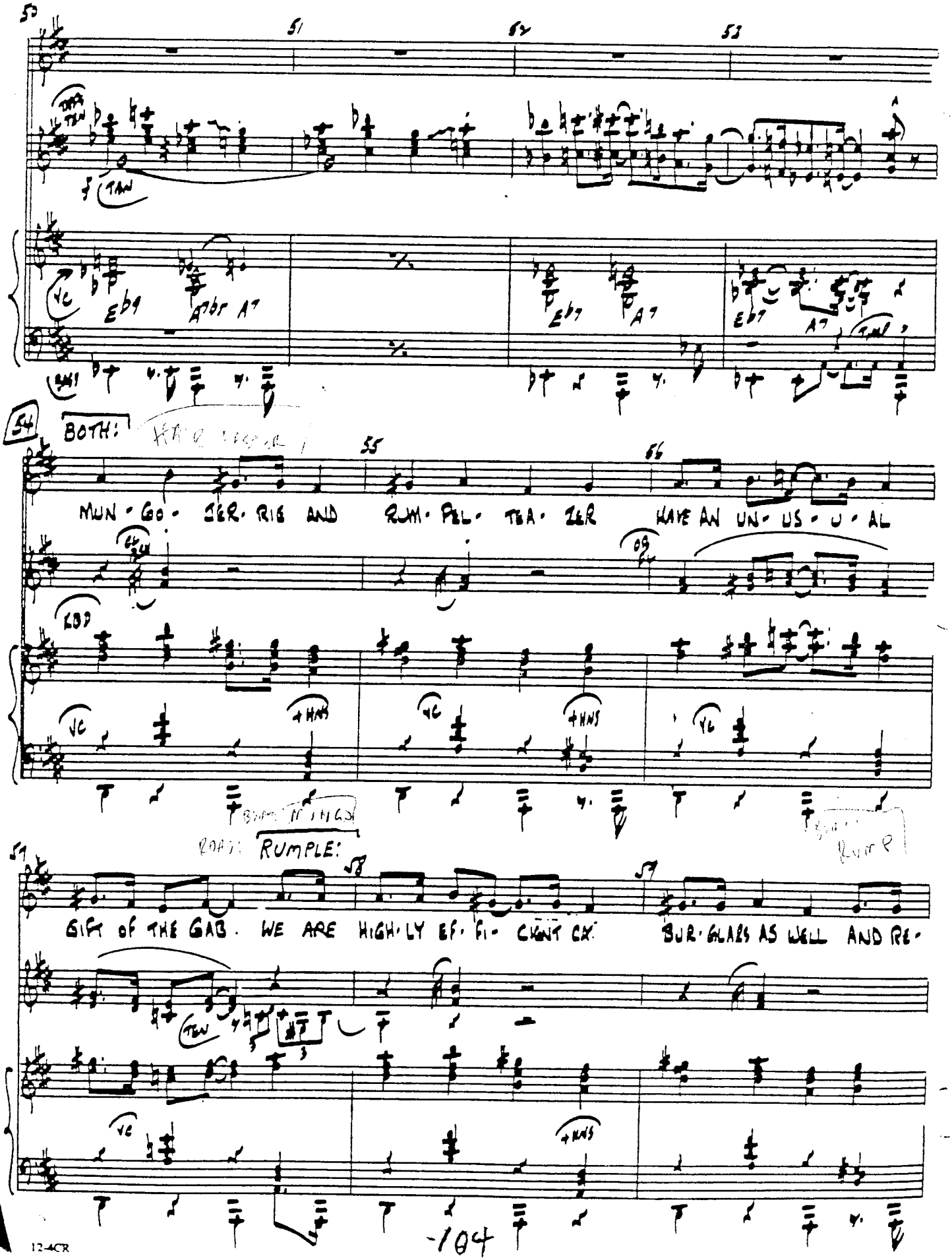


PRES- ENT- LY CEASE TO BE WA- TER- PROOF IF THE

HNS


35
MUNGO
36
37
DRAWERS ARE PULLED OUT FROM THE BED-ROOM CHESTS AND YOU CAN'T FIND ONE OF YOUR
38
39
40
WIN-TER VESTS OR AFT-ER SUP-PER ONE OF THE GIRLS
41
42
BOTH:
43
SUD-DEN-LY MISS-ES HER WOOL-WORTH BEADS THEN THE FAM-'LY-'LL SAY IT'S THAT


COND.
MUNGO + RUMPLE
BOTH:
45
MUNGO:
HOR - RI-BLE CAT
WAS IT
KBDS.
CLAVES
WD. BLK.
RUMPEL:
47
47A
BOTH:
MUN - GO JER-RIE OR RUM - PEL-TEAS-ER
AND
HOLD PEDAL OFF
A. cl.
TPTS.
(WD. BLK.)
TURN
VC.
48
49
MOST OF THE TIME THEY LEAVE IT AT THAT.
TENOR
HN, TRBS.
mp
(DRS.)
BS.


51
52
53
54
BOTH:
55
56
MUN-GO-GER-RIG AND RUM-PEL-TEA-ZER HAVE AN UN-US-U-AL
57
RUMPLE:
GIFT OF THE GAB. WE ARE HIGH-LY EF-FI-CIENT EX- BUR-GLARS AS WELL AND RE-

MUNGO & RUMPLE

10/1/84

MUNGO:

61

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

(KBD)

62

63

64

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

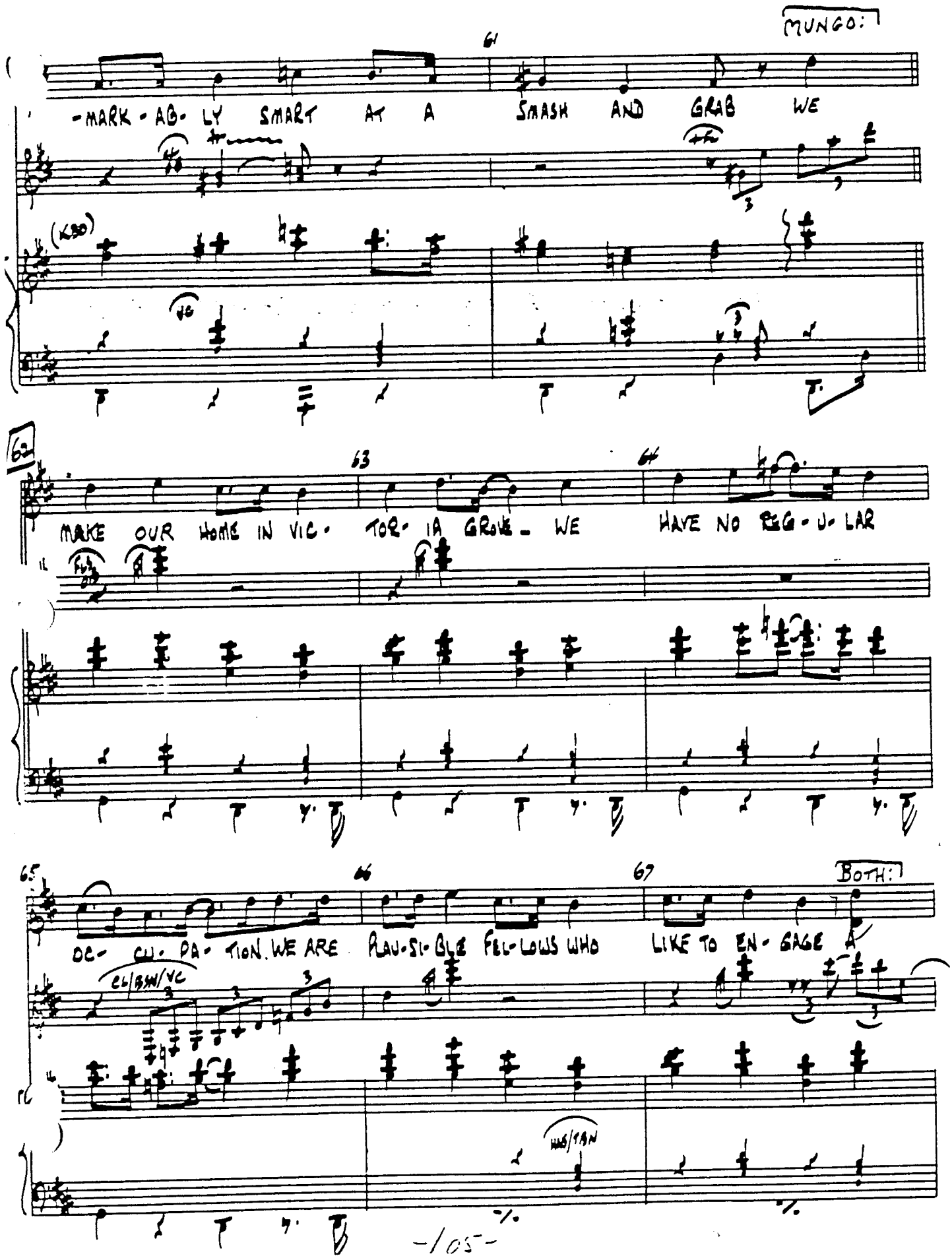
65

66

67

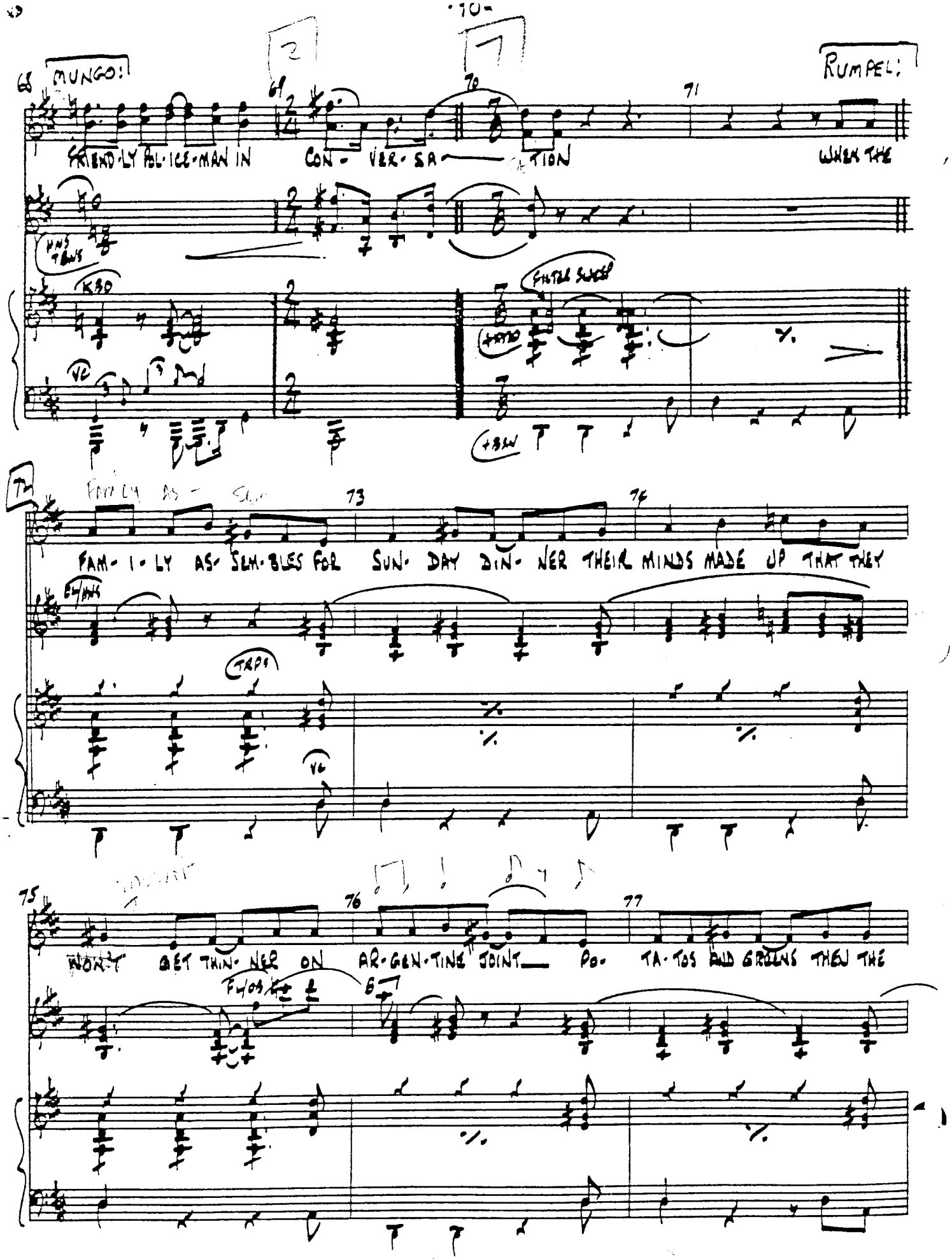
BOTH:

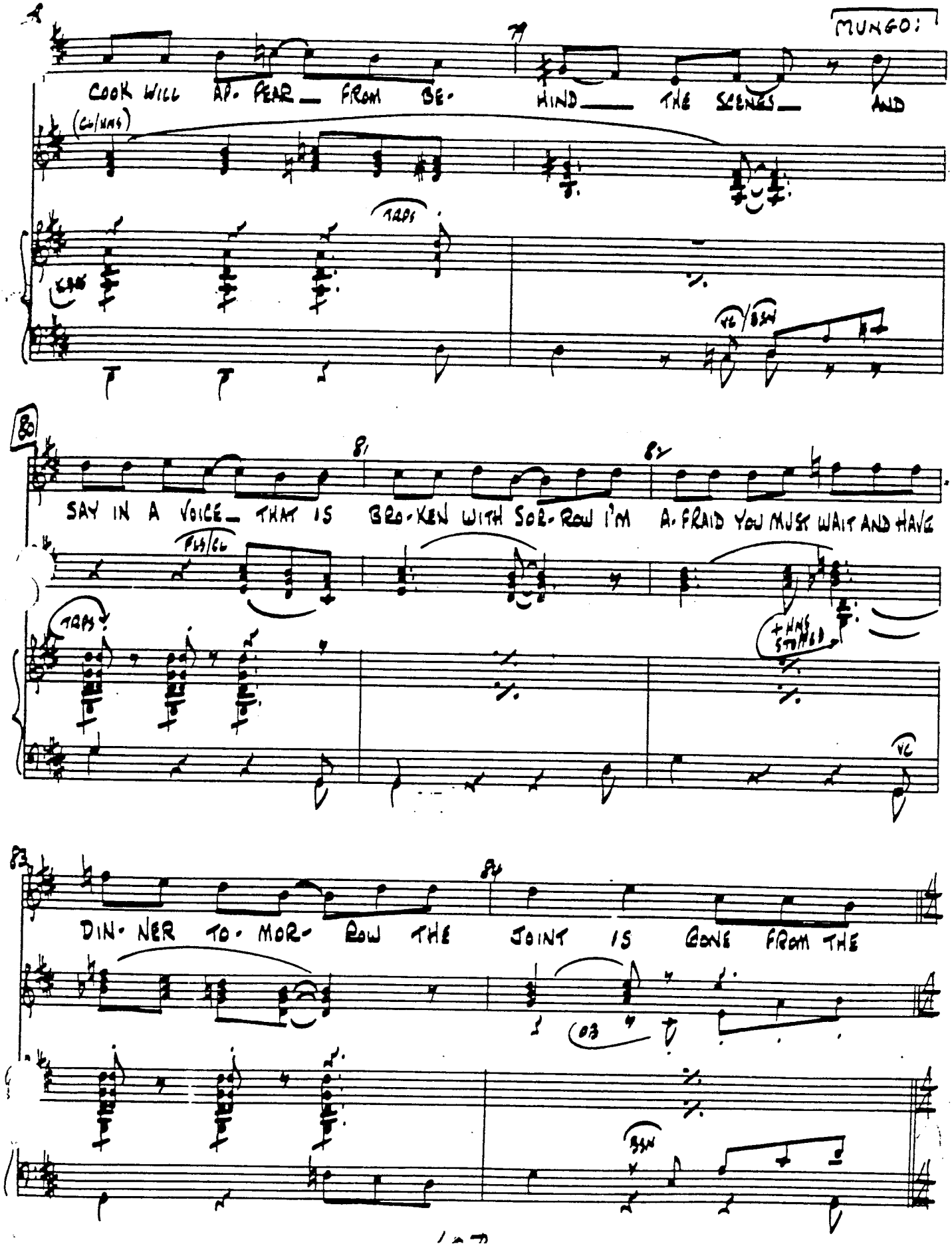
OC-CU-PA-TION. WE ARE PLAU-SI-BLE FEL-LOWS WHO LIKE TO EN-GAGE A



CL/BSN/VC

HAS/TAN


MUNGO:
RUMPEL:
FRIEND-LY POL-ICE-MAN IN CON- VER-SA- TION WHEN THE
FAM-I-LY AS-SEM-BLES FOR SUN-DAY DIN-NER THEIR MINDS MADE UP THAT THEY
WON'T GET THIN-NER ON AR-GEN-TINE JOINT PO- TA-TOS AND GREENS THEN THE


MUNGO:
COOK WILL AP- PEAR FROM BE- HIND THE SCENES AND
SAY IN A VOICE THAT IS BRO-KEN WITH SOR-ROW I'M A-FRAID YOU MUST WAIT AND HAVE
DIN- NER TO- MOR- ROW THE JOINT IS GONE FROM THE

10/1/84

MUNGO & RUMPLE

85 (MUNGO:) BOTH:

O- VEN LIKE THAT — THEN THE

FLS CL

KBDS

86 TEMPO 87 MUNGO: 88 RUMPEL:

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

(W.W.)

CLAVES

HNS/TBNS

KBDS.

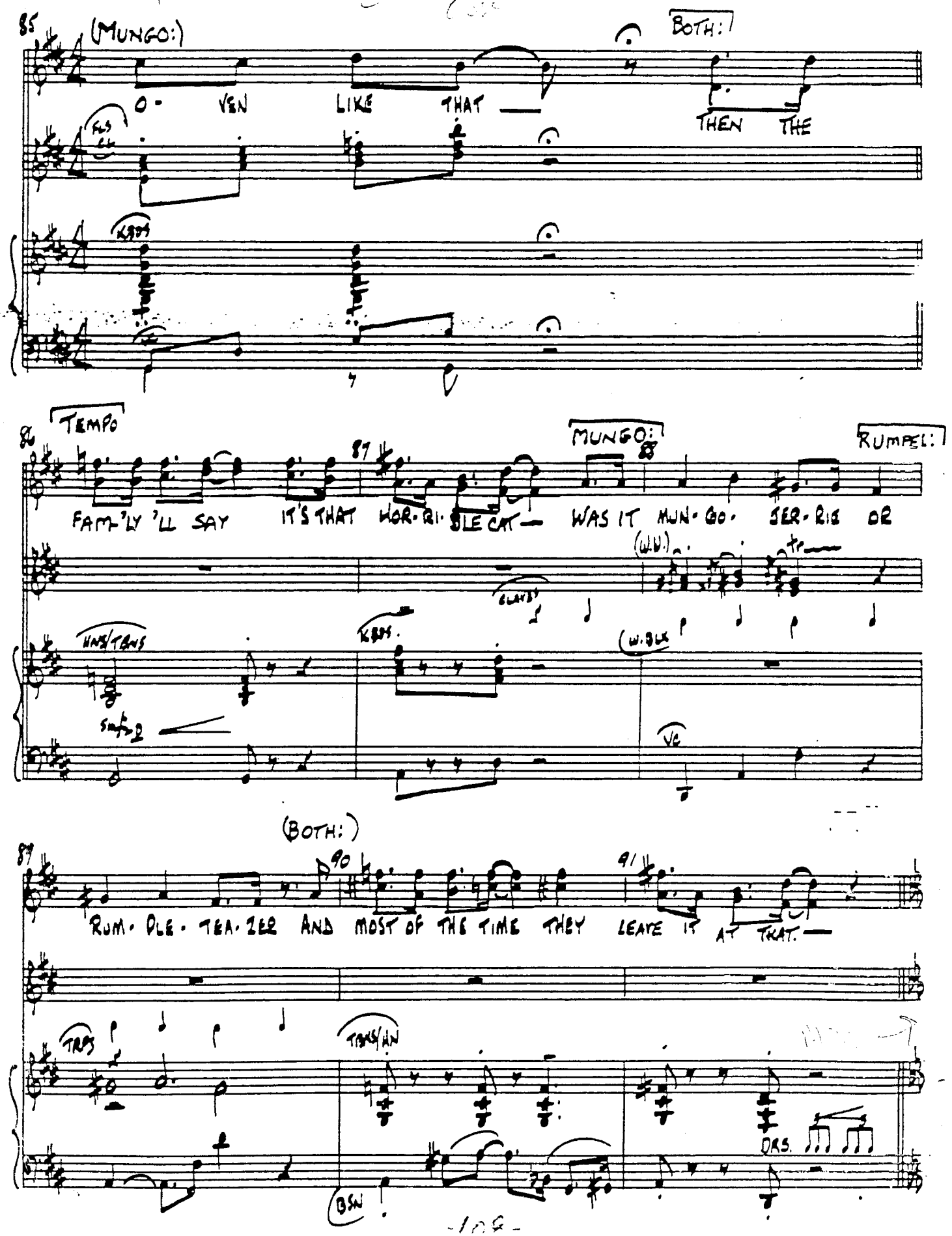
(W.BLX

VC

(BOTH:)

89 90 91

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



TRPS

TBNS/HN

DRS.

BSN

(BOTH:)

93 94

MUN - GO - JER-RIE AND RUM-PEL-TEA-ZER HAVE A WON-DER-FUL WAY OF

5x5 + HNS

95 96 97

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

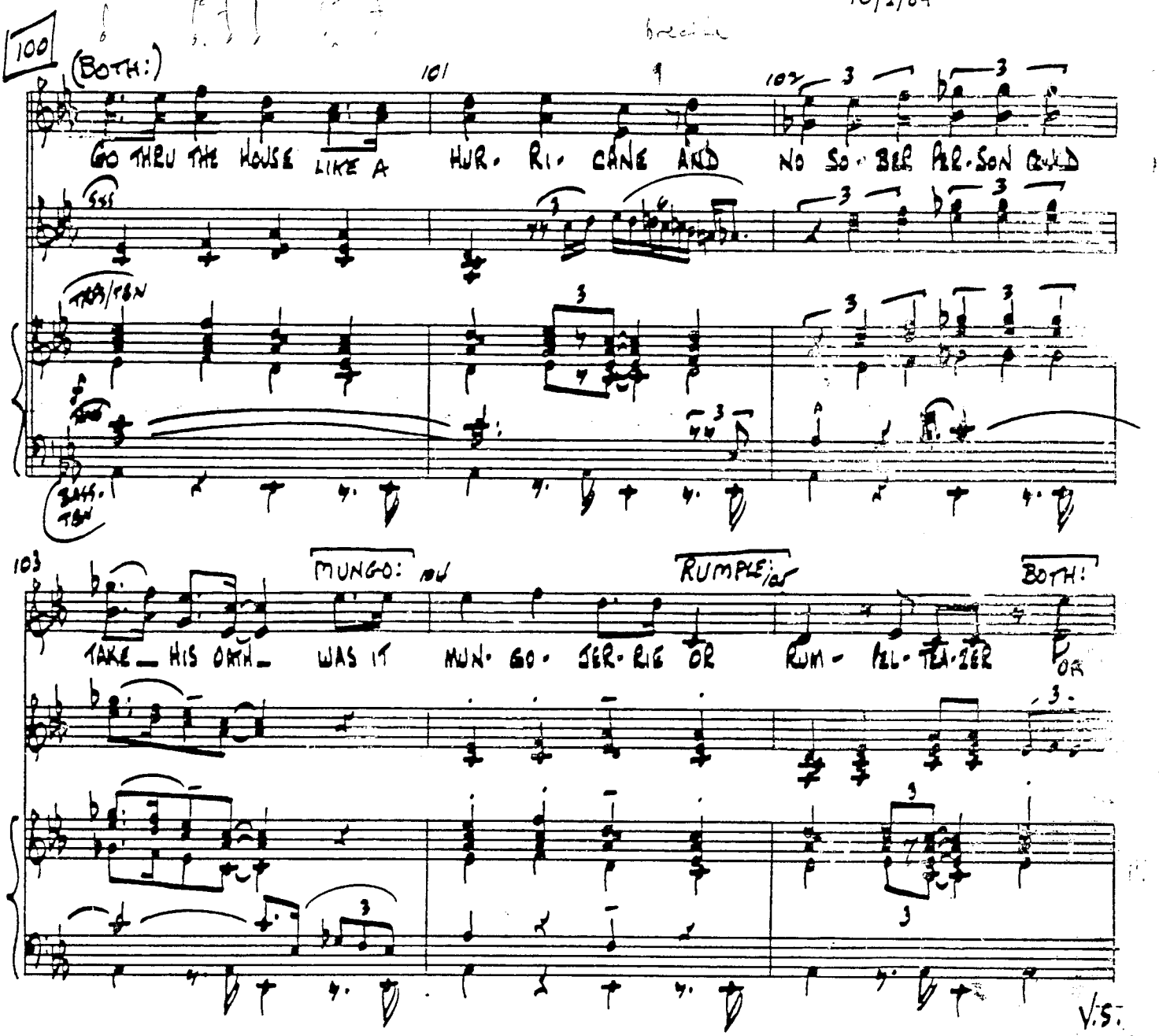
5x5

98 99

SOME OF THE TIME— YOU WOULD SAY — IT WAS WEATH-ER, — WE

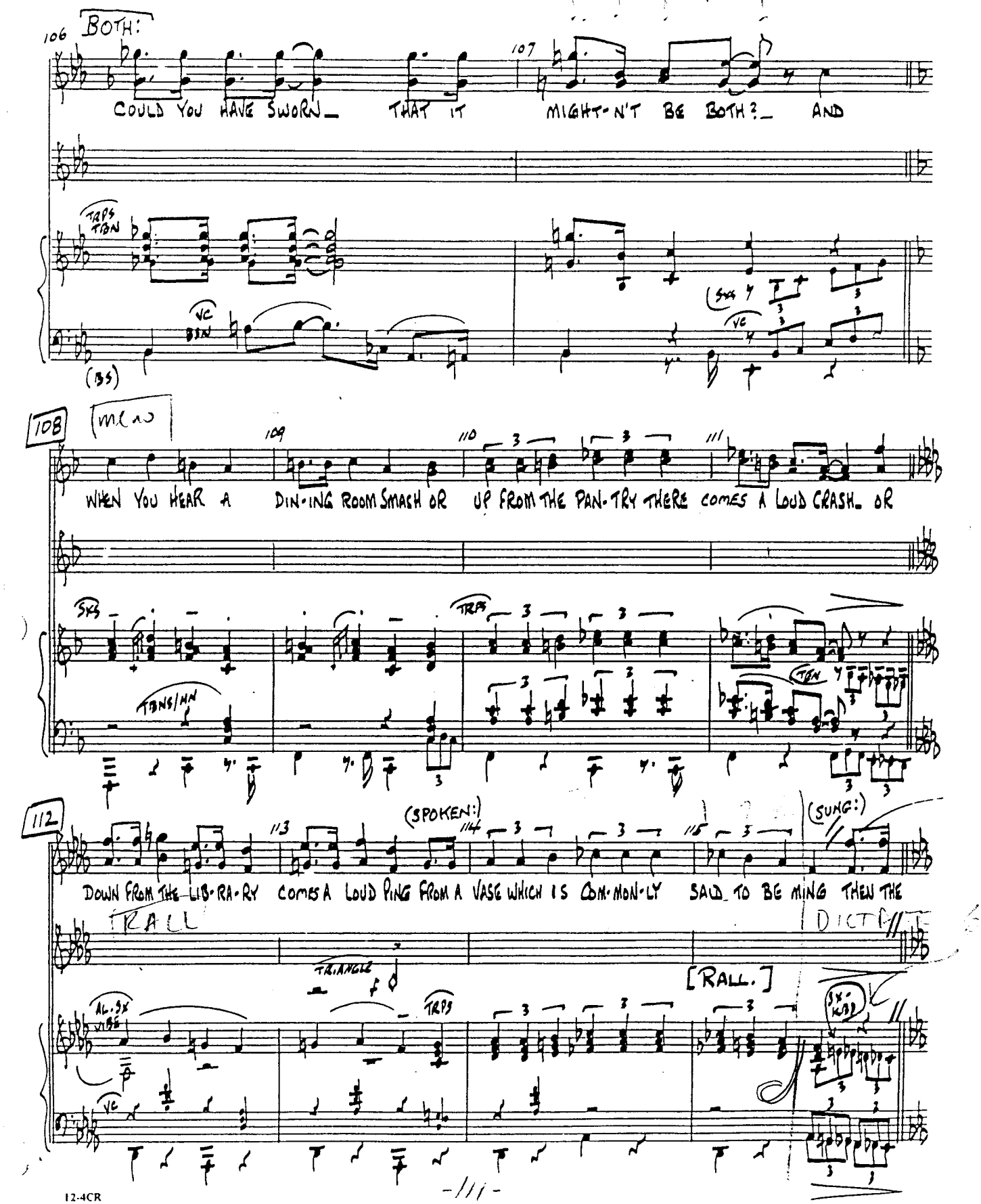
TRPS + HNS

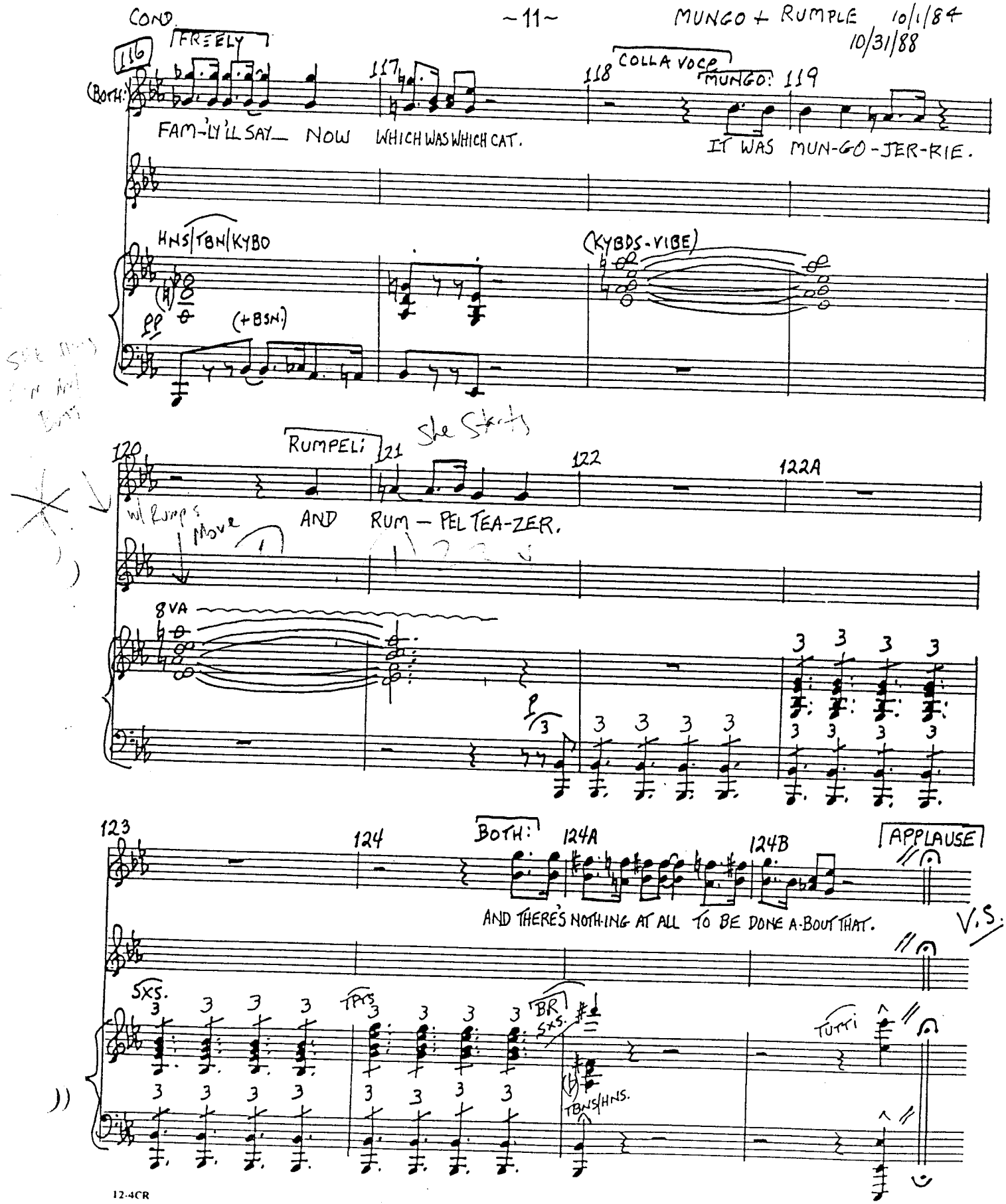
10/1/84


100
(BOTH:)
101
102
GO THRU THE HOUSE LIKE A HUR- RI- CANE AND NO SO- BER PER- SON COULD
103
MUNGO:
RUMPLE:
BOTH:
TAKE HIS OATH WAS IT MUN- GO- SER- RIG OR RUM- PEL- TEE- ZER OR
V.S.

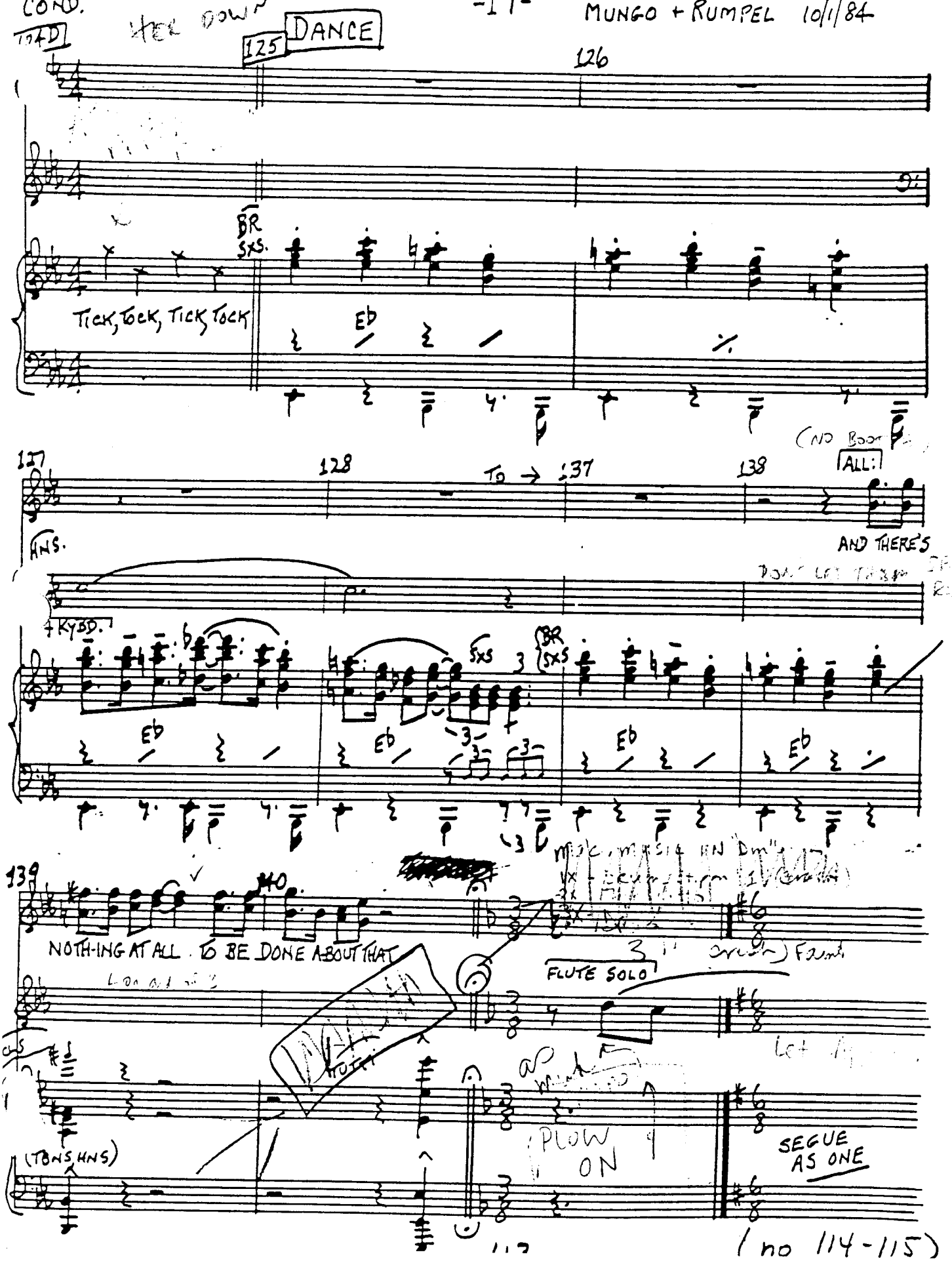
10/1/84

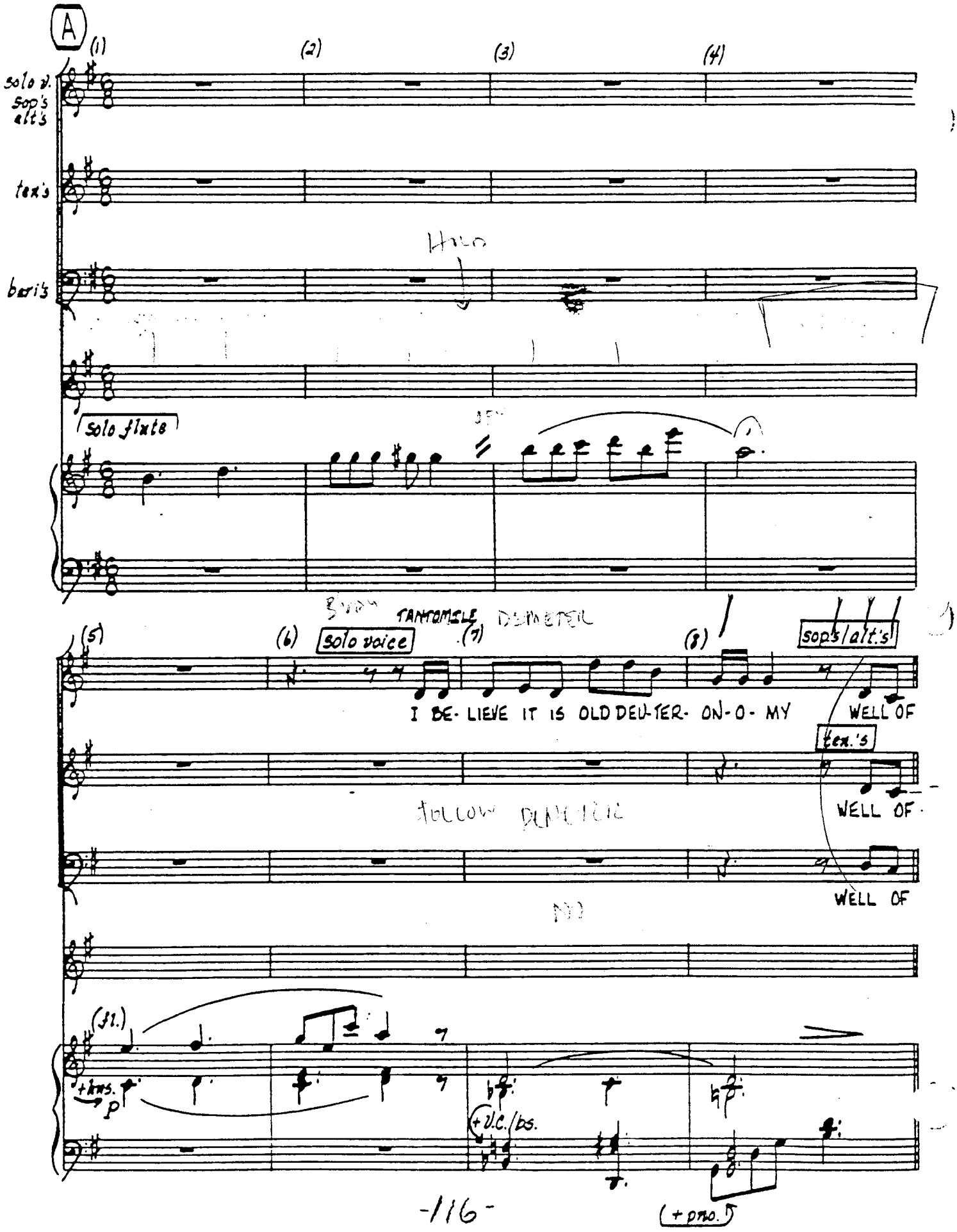
10/31/88

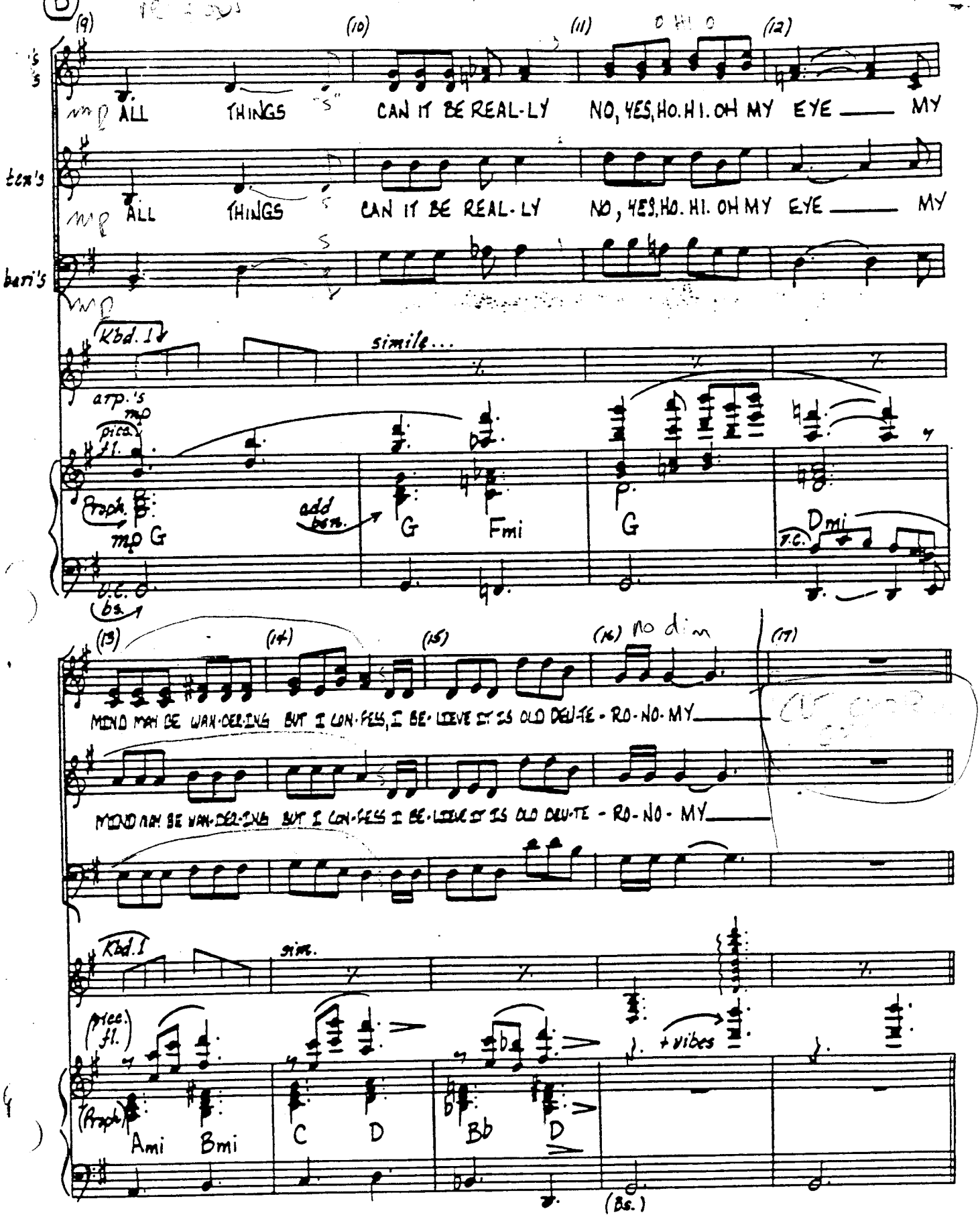


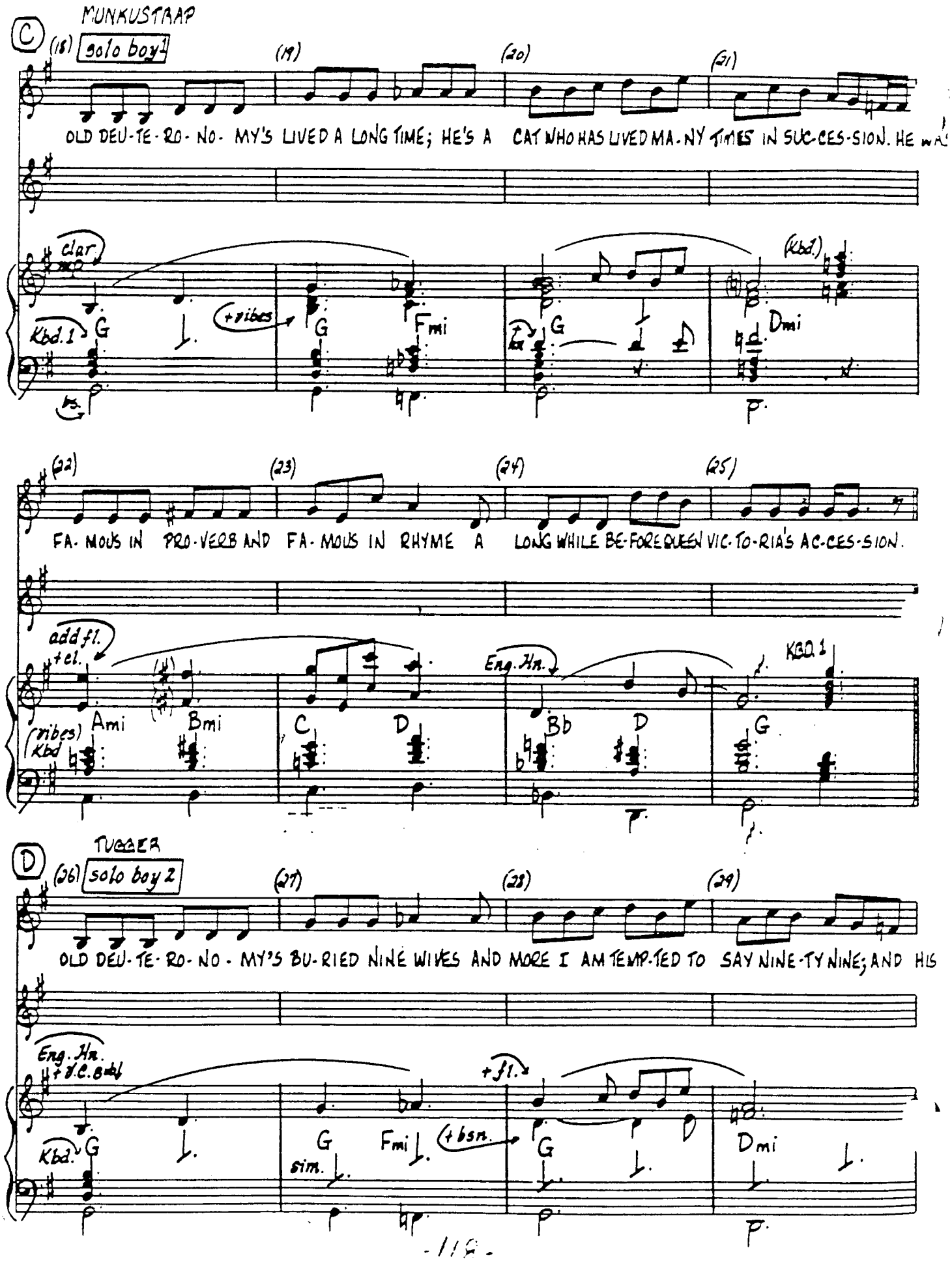

116
FREELY
117
118
COLLA VOCE
MUNGO:
119
(BOTH:)
FAM-'LY I'LL SAY_ NOW WHICH WAS WHICH CAT.
IT WAS MUN-GO-JER-RIE.
HNS/TBN/KYBO
(KYBDS-VIBE)
pp
(+BSN.)
120
RUMPELI
121
122
122A
AND RUM – PEL TEA-ZER.
8VA
123
124
BOTH:
124A
124B
APPLAUSE
AND THERE'S NOTH-ING AT ALL TO BE DONE A-BOUT THAT.
V.S.
SXS.
TPTS
BR
SXS.
TUTTI
TBNS/HNS.

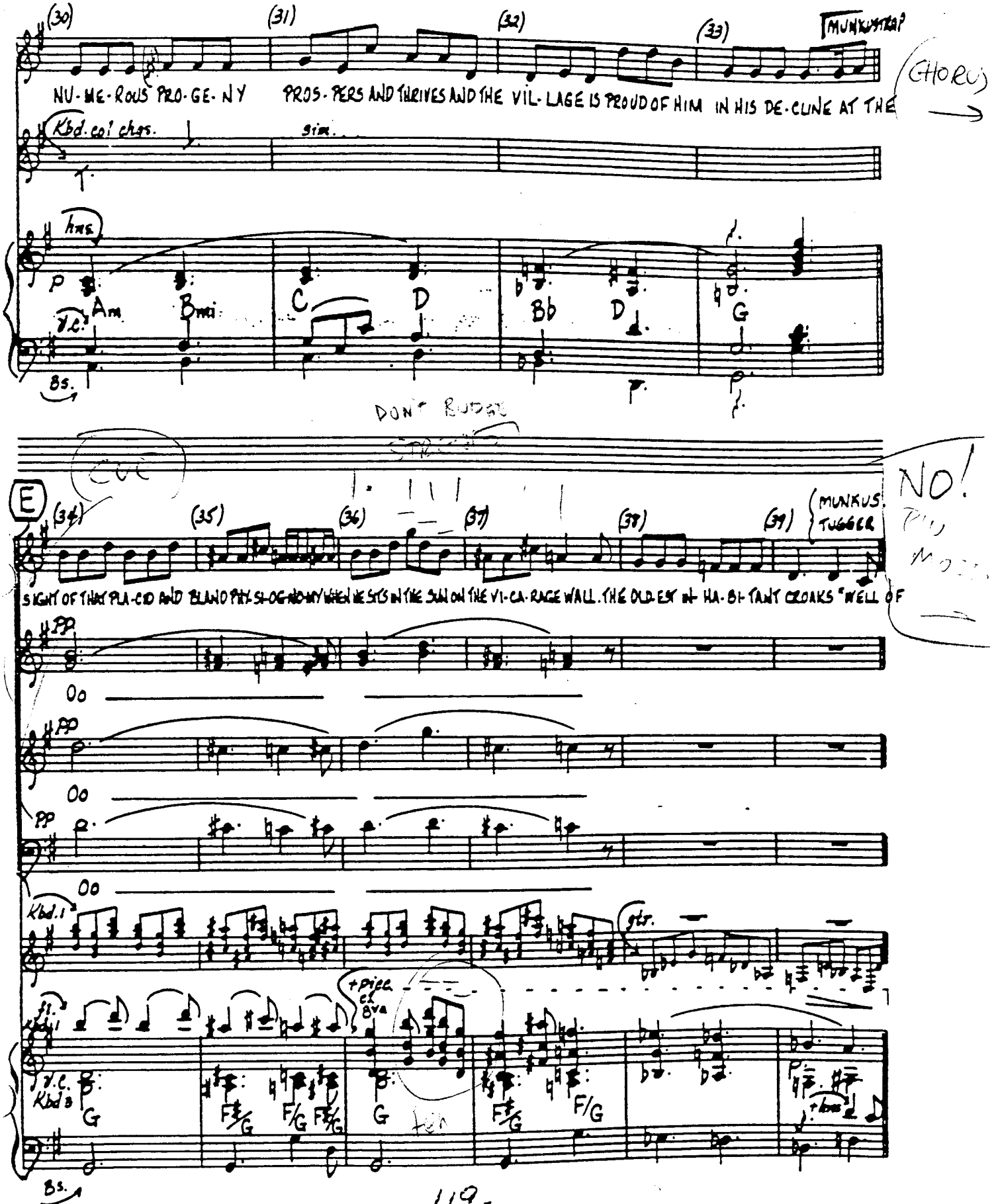
MUNGO + RUMPEL 10/1/84

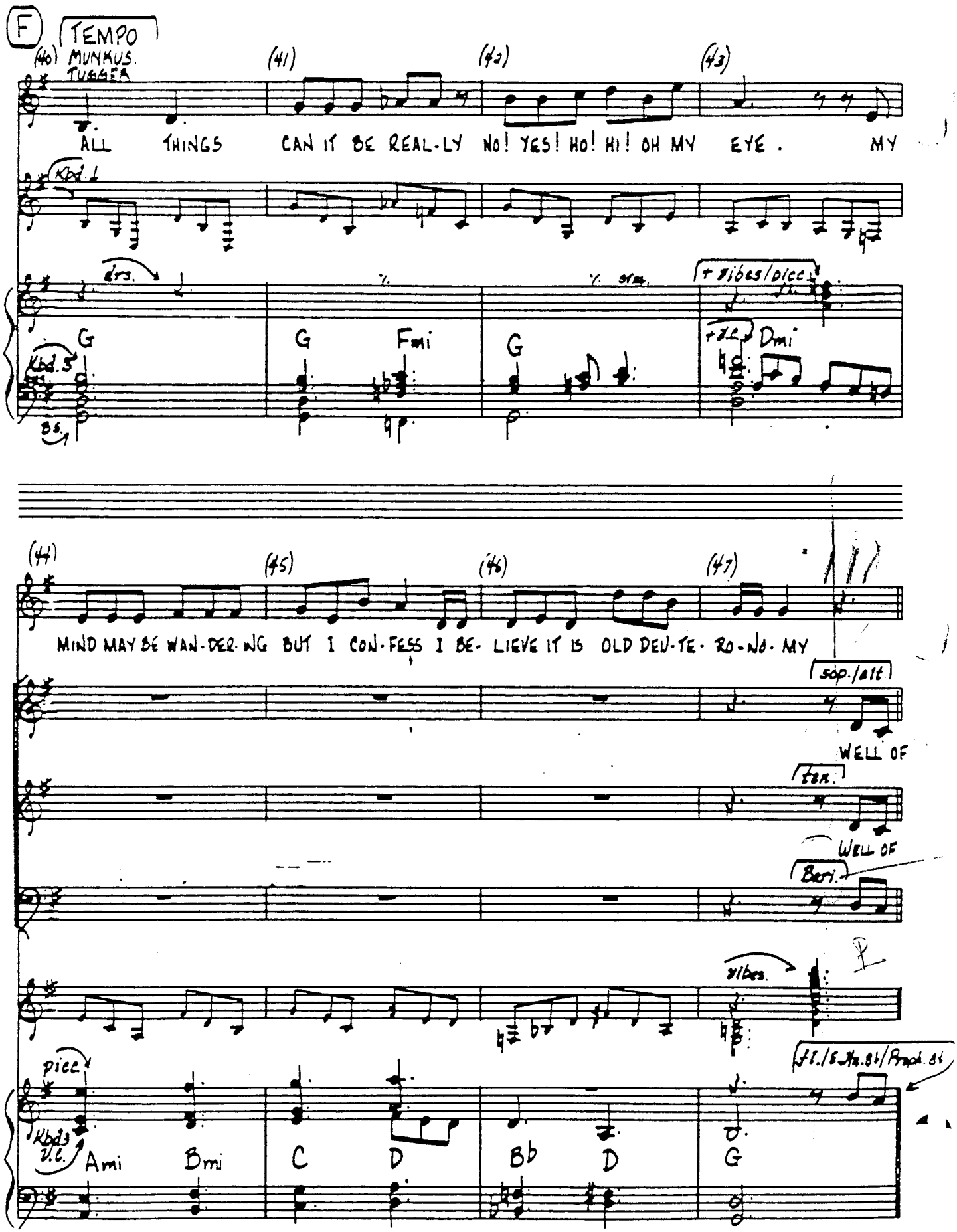



A
(1)
(2)
(3)
(4)
solo v.
sop's
alt's
ten's
bari's
solo flute
(5)
(6)
solo voice
(7)
(8)
sop's/alt's
I BE- LIEVE IT IS OLD DEU-TER- ON-O- MY
WELL OF
ten's
WELL OF
WELL OF
(fl.)
+hns.
p
+v.c./bs.
(+pno.)


B
(9)
(10)
(11)
(12)
ALL THINGS "S" 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
Kbd. I
simile...
arp.'s
mp
pica. fl.
Proph.
mp G
add bsn.
G
Fmi
G
Dmi
v.c.
bs.
(13)
(14)
(15)
(16)
no dim
(17)
MIND MAY BE WAN-DER-ING BUT I CON-FESS, I BE-LIEVE IT IS OLD DEU-TE-RO-NO-MY
MIND MAY BE WAN-DER-ING BUT I CON-FESS I BE-LIEVE IT IS OLD DEU-TE-RO-NO-MY
Kbd. I
sim.
piccc. fl.
+ vibes
Proph.
Ami
Bmi
C
D
Bb
D
(Bs.)


C
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 WA'S
clar.
Kbd. 1
G
+vibes
G
Fmi
G
(Kbd.)
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.
+cl.
(vibes)
Kbd
Ami
Bmi
C
D
Eng. Hn.
Bb
D
KBD. 1
G
D
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. Hn.
+V.C.
Kbd.
G
G
sim.
Fmi
+bsn.
+fl.
G
Dmi


(30) (31) (32) (33)
MUNKUSTRAP
NU-ME-ROUS PRO-GE-NY PROS-PERS AND THRIVES AND THE VIL-LAGE IS PROUD OF HIM IN HIS DE-CLINE AT THE
CHORUS
Kbd. col chgs.
sim.
hns.
p
Am Bmi C D Bb D G
V.C.
Bs.
DON'T BUDGE
E
(34) (35) (36) (37) (38) (39)
MUNKUS. TUGGER
NO!
SIGHT OF THAT PLA-CID AND BLAND PHY-SI-OG-NO-MY WHEN HE SITS IN THE SUN ON THE VI-CA-RAGE WALL. THE OLD-EST IN-HA-BI-TANT CROAKS "WELL OF
S.A.
pp
Oo
T.
pp
Oo
B.
pp
Oo
Kbd. 1
gtr.
fl.
Kbd. 1
+ picc. cf 8va
V.C.
Kbd 3
G F♯/G F/G F♯/G G F♯/G F/G
+ hns
Bs.


F
TEMPO
(40) MUNKUS. TUGGER
(41)
(42)
(43)
ALL THINGS CAN IT BE REAL-LY NO! YES! HO! HI! OH MY EYE. MY
Kbd. 1
drs.
+ vibes/picc.
G
G
Fmi
G
Dmi
Kbd. 5
Bs.
(44)
(45)
(46)
(47)
MIND MAY BE WAN-DER-ING BUT I CON-FESS I BE-LIEVE IT IS OLD DEU-TE-RO-NO-MY
S.A.
sop./alt.
WELL OF
T.
ten.
WELL OF
B.
Bari.
vibes.
picc.
Kbd 3
Ami
Bmi
C
D
Bb
D
G

G

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

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

T.

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

B.

Kbd. 1 col chgs. sim.

fl./E.Hn./Kbd. 2 8♭ +picc.

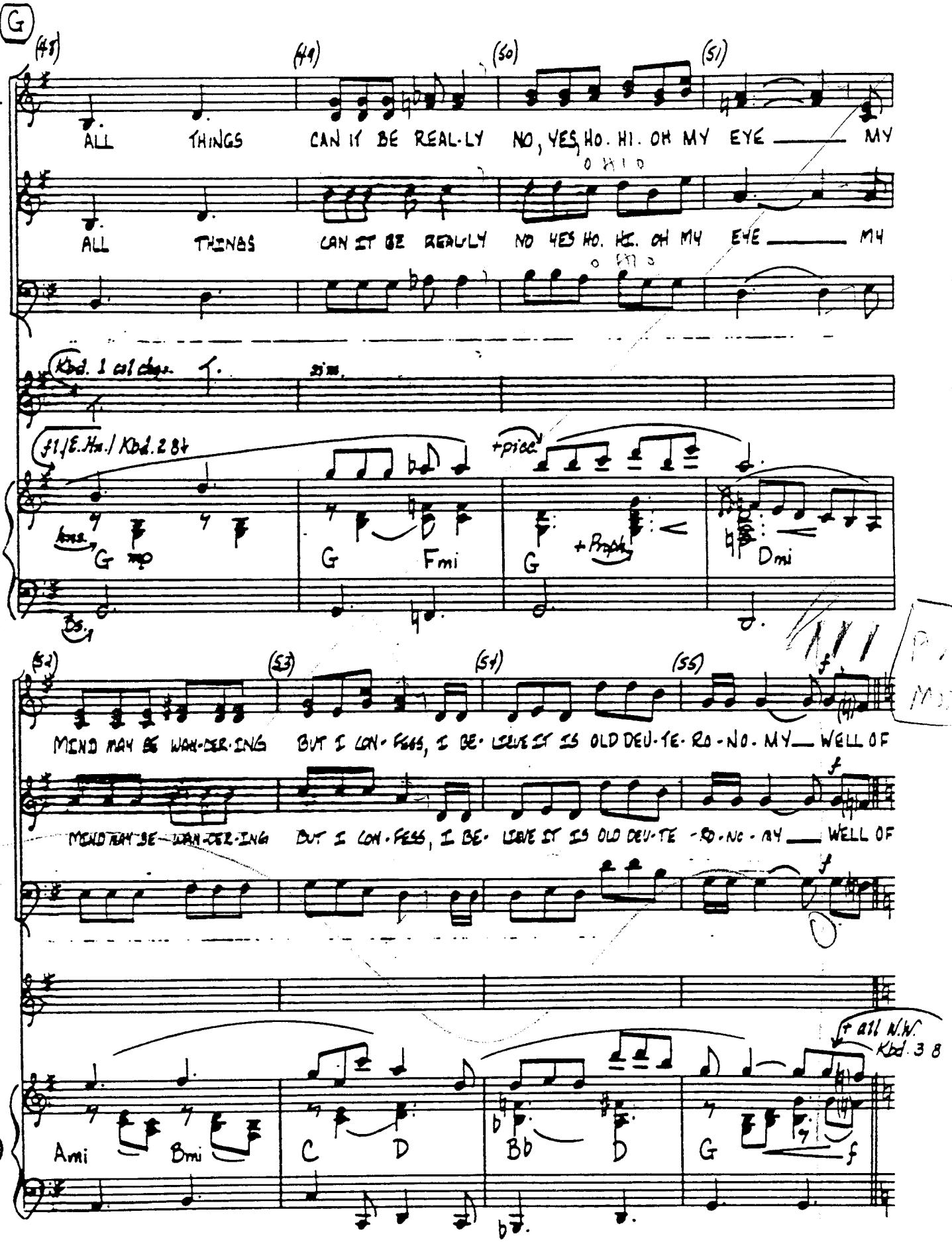
hns. G mp G Fmi G +Proph. Dmi

Bs.

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

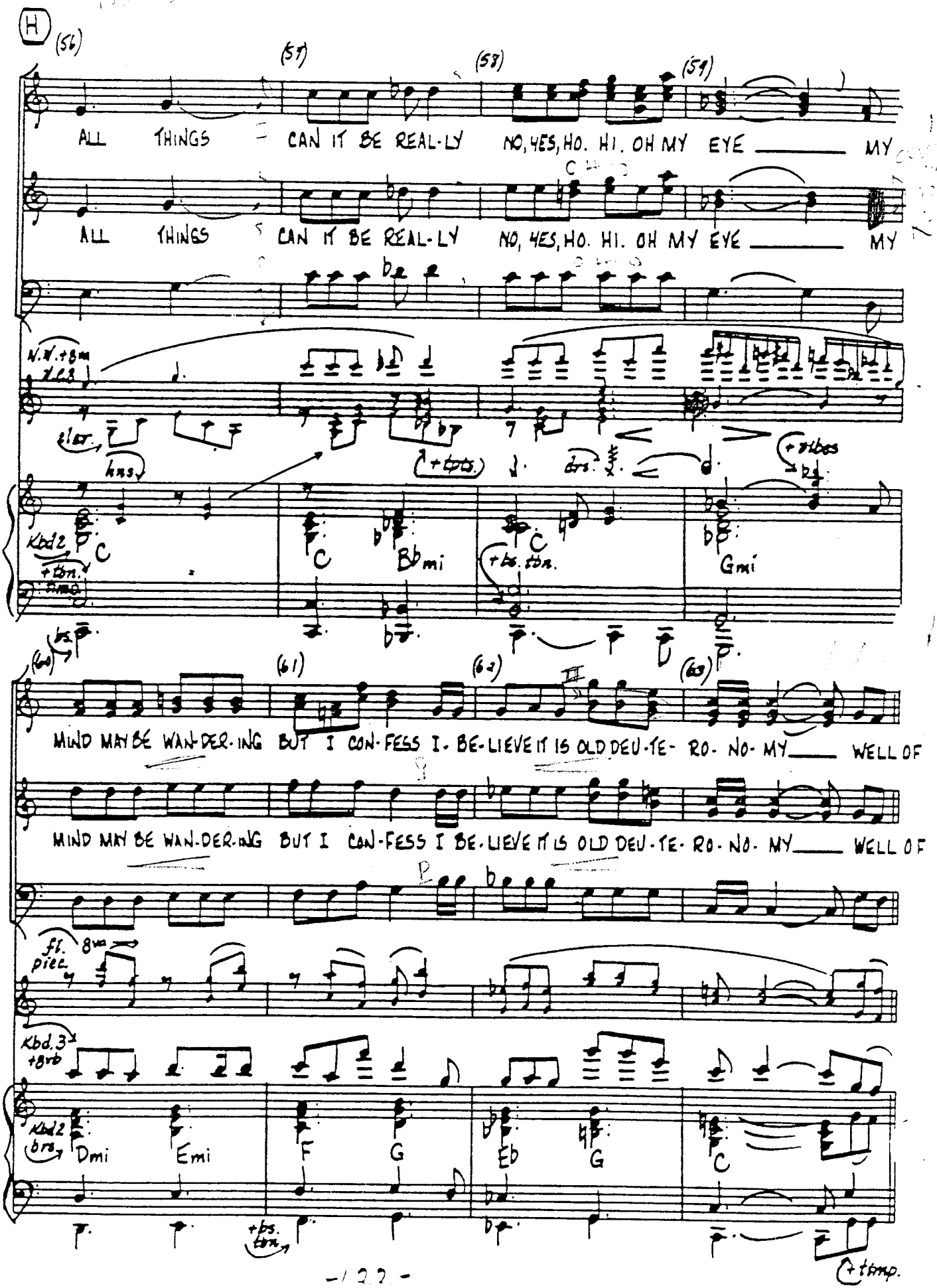
MIND MAY BE WAN-DER-ING BUT I CON-FESS, I BE-LIEVE IT IS OLD DEU-TE-RO-NO-MY ___ WELL OF

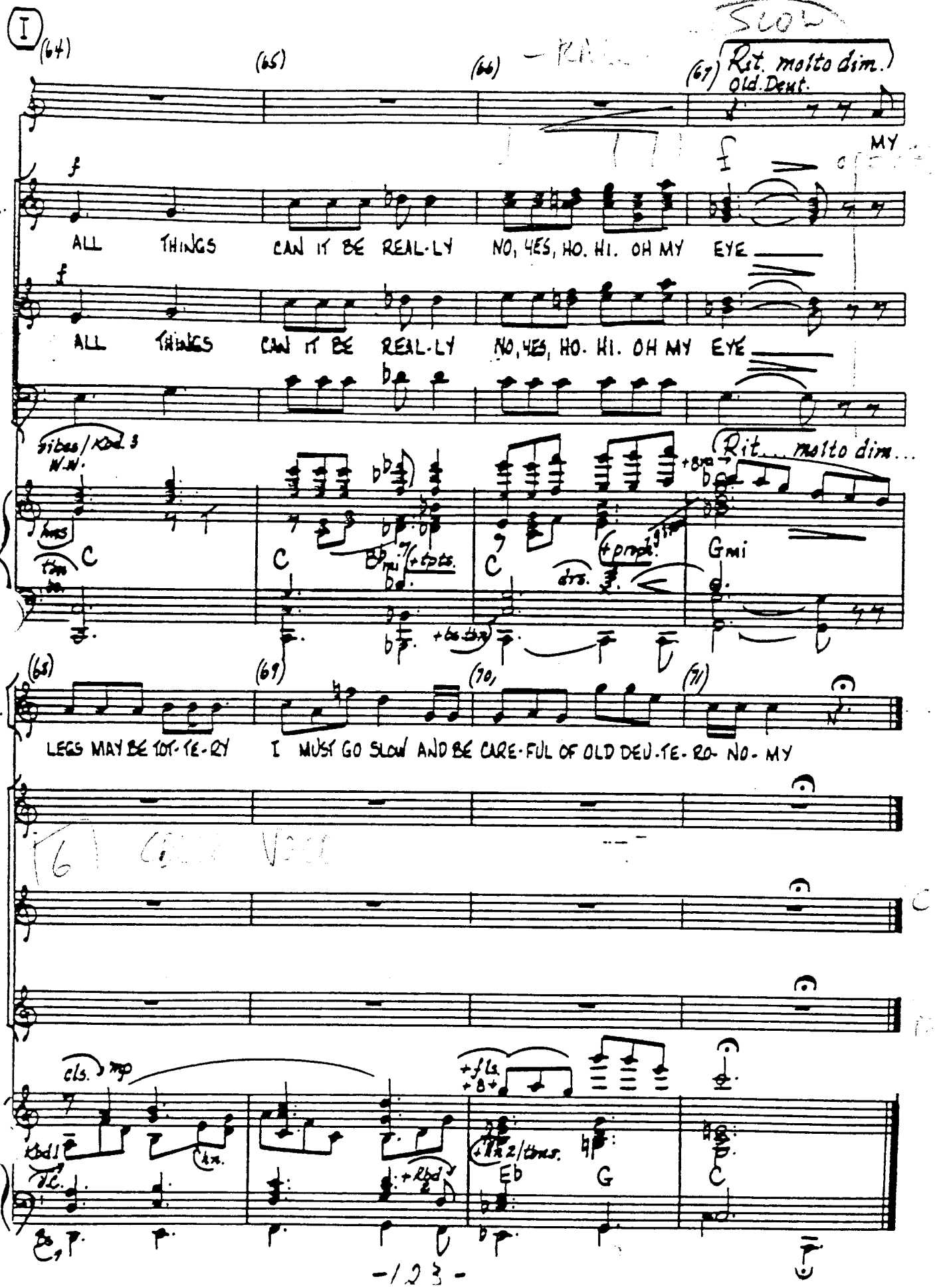
MIND MAY BE WAN-DER-ING BUT I CON-FESS, I BE-LIEVE IT IS OLD DEU-TE-RO-NO-MY ___ WELL OF



+ all W.W. Kbd. 3 8

Ami Bmi C D Bb D G f


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.W.+8m
2 str.
hns.
+tpts.
drs.
+vibes
Kbd2
+tbn.
timp.
C
C
Bbmi
C
+bs. tbn.
Gmi
(60)
(61)
(62)
(63)
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
fl. piec.
8va
Kbd.3
+8vb
Kbd2
brs.
Dmi
Emi
F
G
Eb
G
C
+bs. tbn.
+timp.

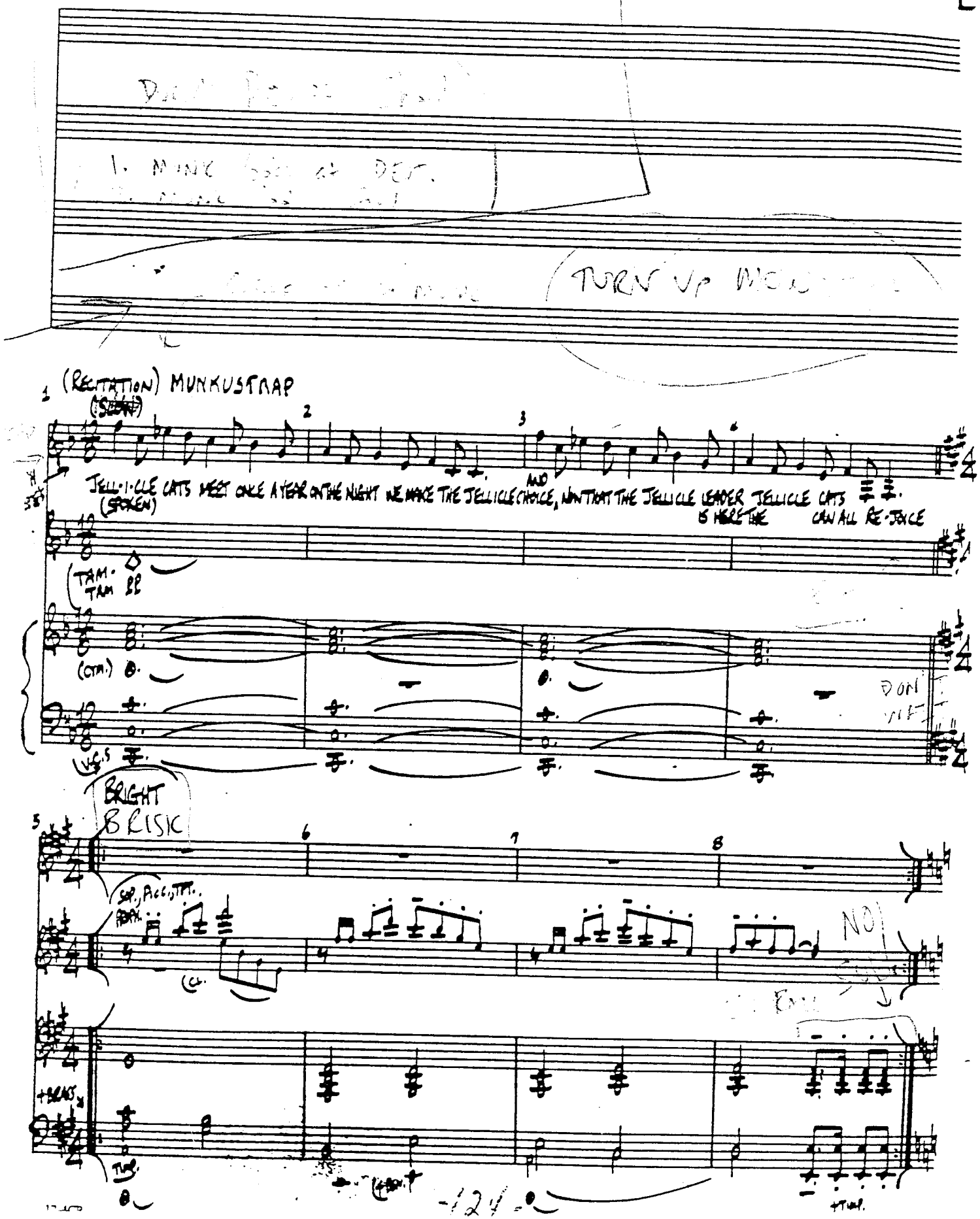

I
(64)
(65)
(66)
(67)
Rit. molto dim.
Old. Deut.
SLOW
MY
A.
ALL THINGS CAN IT BE REAL-LY NO, YES, HO. HI. OH MY EYE
T.
ALL THINGS CAN IT BE REAL-LY NO, YES, HO. HI. OH MY EYE
B.
vibes / Kbd 3
W.W.
Rit... molto dim...
C
C
C
Gmi
(68)
(69)
(70)
(71)
LEGS MAY BE TOT-TE-RY I MUST GO SLOW AND BE CARE-FUL OF OLD DEU-TE-RO- NO- MY
cls.
Kbd 1
hn.
Eb
G
C

CONDUCTOR

PEKES AND POLLICLES

CATS

10



MAESTOSO (FREELY)

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

(SHP. E.H. 8VA.)

(V.C. & TIMP.)

TIMP.

(+ TIMP)

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

(TUTTI)

(V.CS)

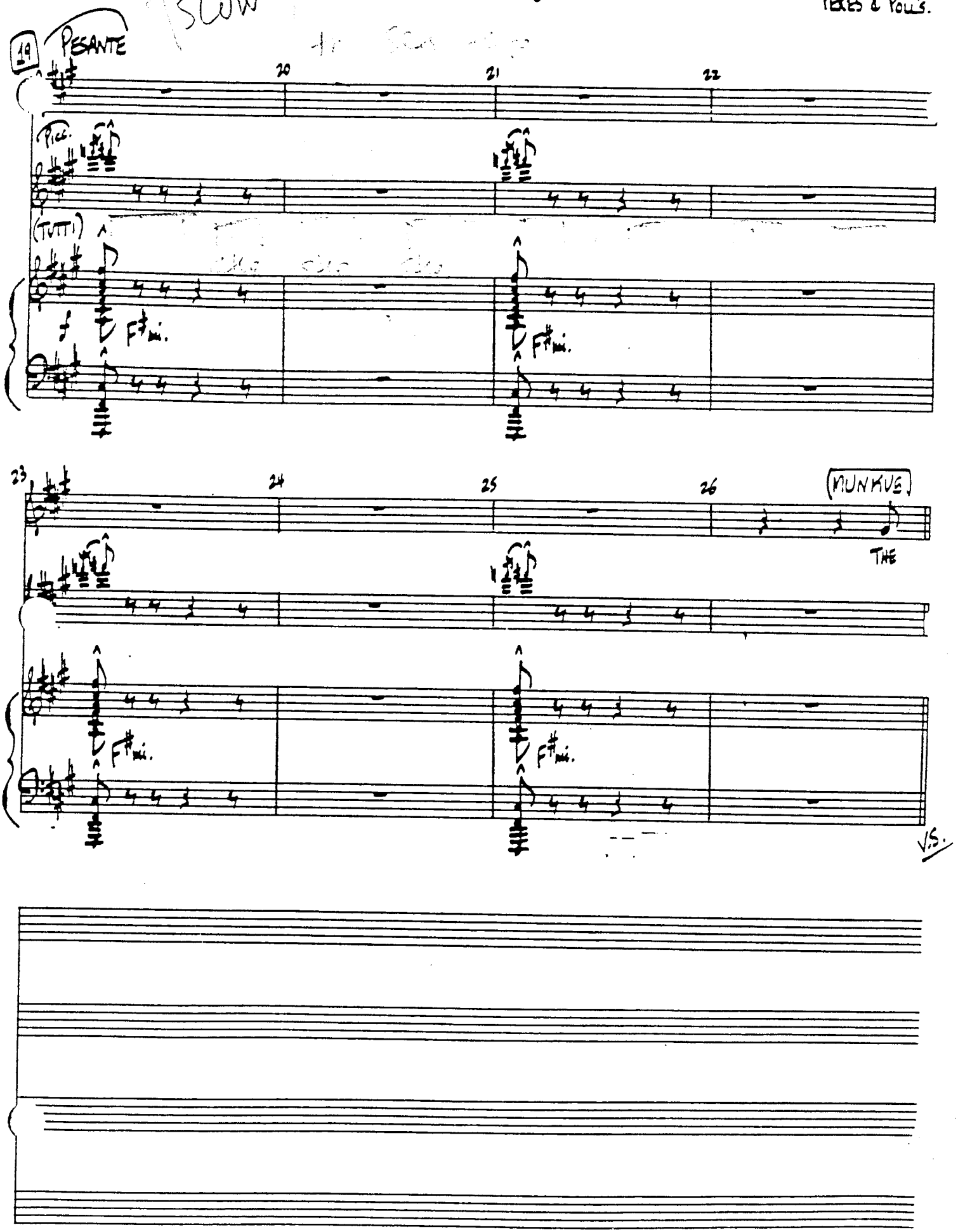
* TEMP.

-VEN-TION OF THE GREAT RUM-PUS CAT

BR.

(TUTTI)

FAST

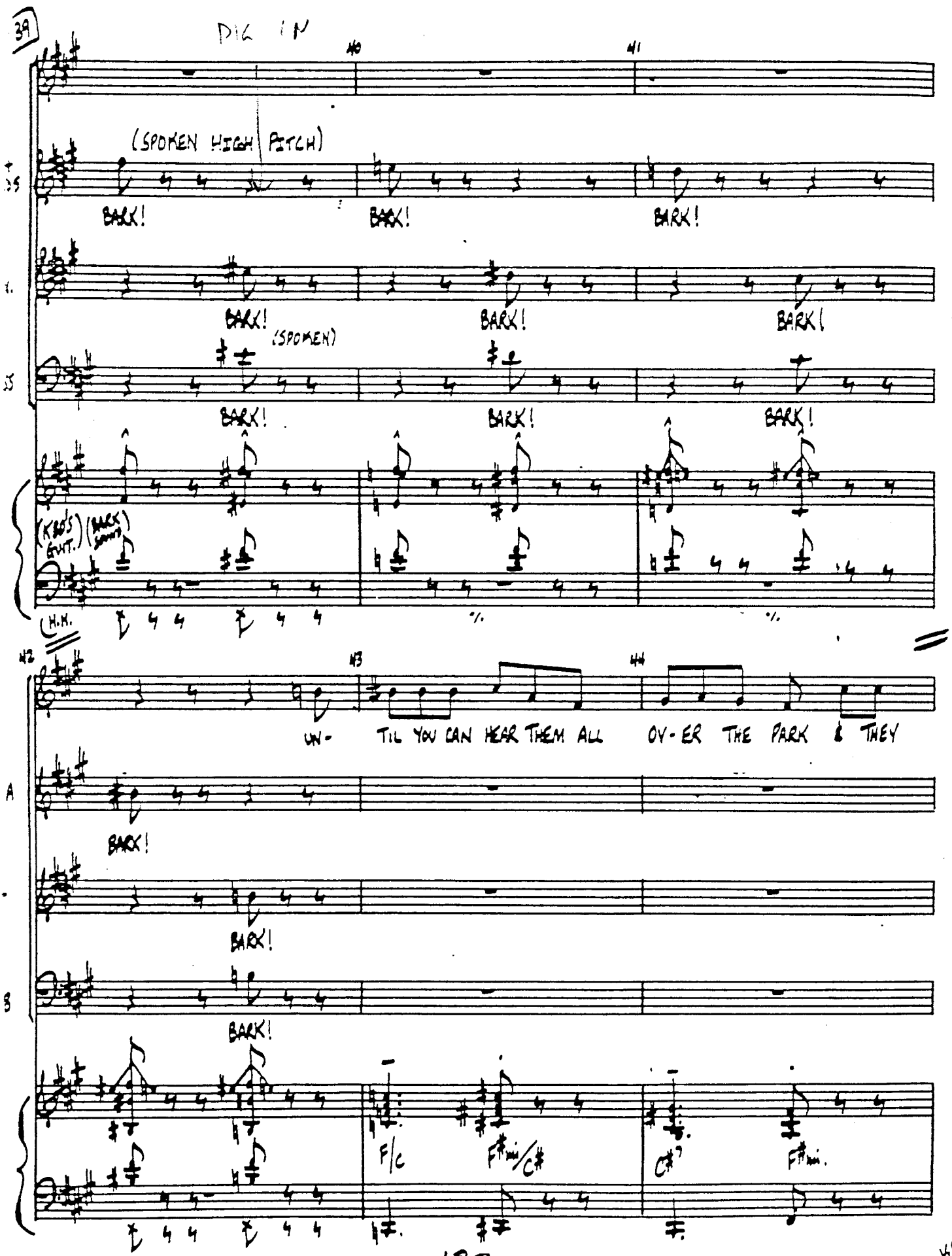

SLOW
19
PESANTE
20
21
22
Picc.
(TUTTI)
F♯mi.
F♯mi.
23
24
25
26
(MUNKVE)
THE
F♯mi.
F♯mi.
V.S.

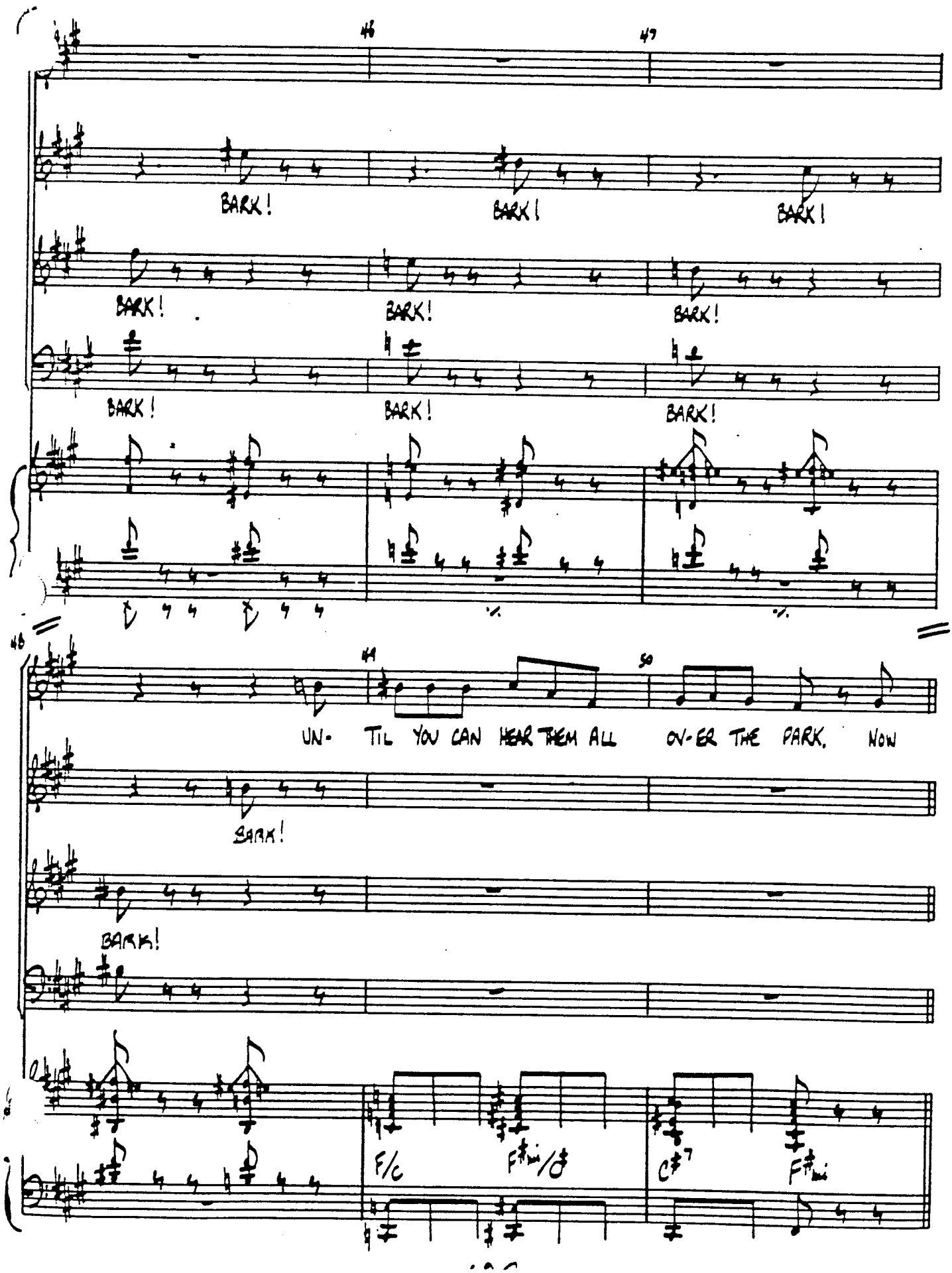
27

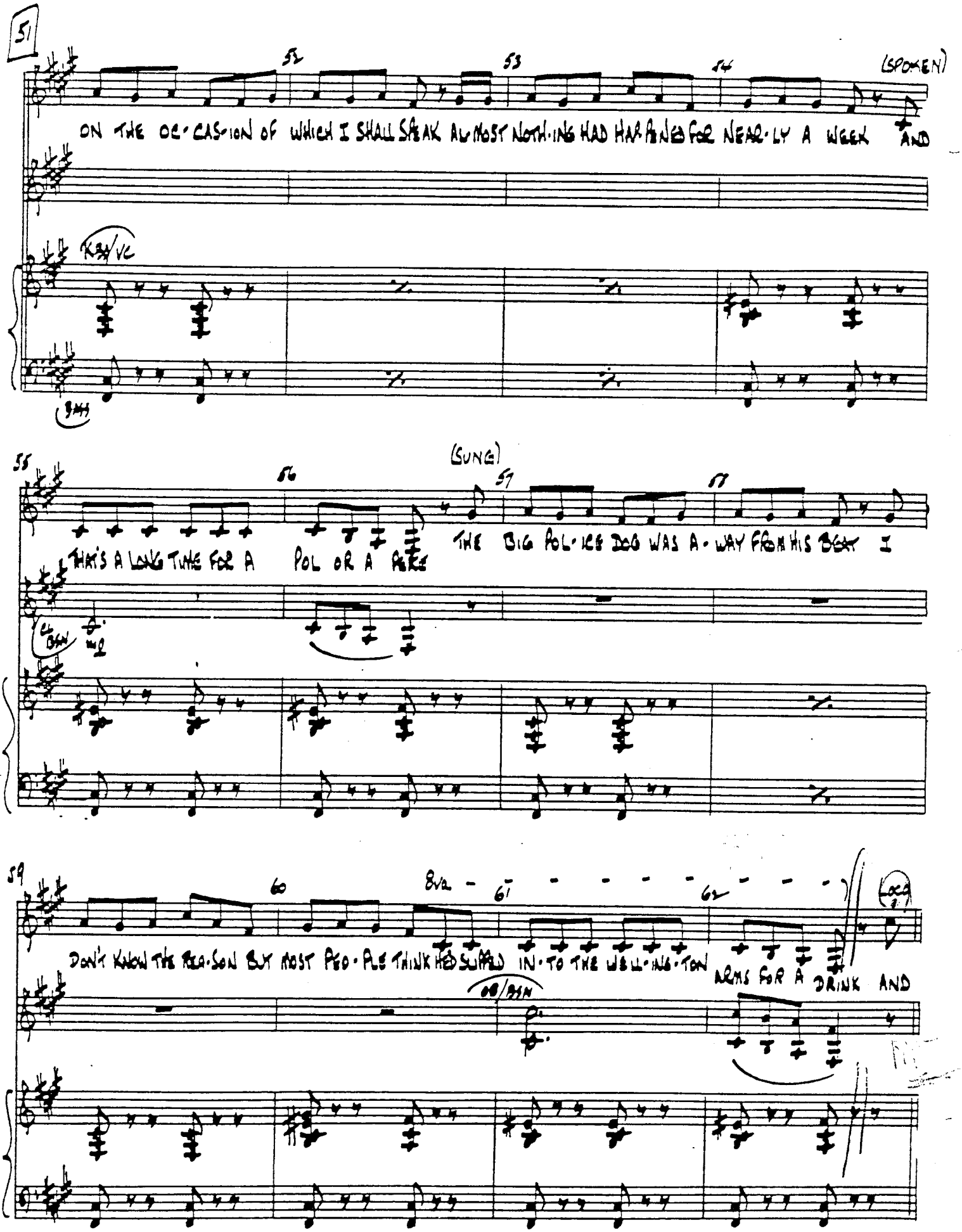
PEKES & THE POLL-I-CLES EV-ERY-ONE KNOWS ARE PROUD & IM-PLAC-AB-LE PASS-ION-ATE FOES IT IS

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

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


39
DIG IN
40
41
(SPOKEN HIGH PITCH)
BARK!
BARK!
BARK!
BARK!
BARK!
BARK!
(SPOKEN)
BARK!
BARK!
BARK!
(KID'S GUIT.)
(BARK)
(H.H.)
42
43
44
UN- TIL YOU CAN HEAR THEM ALL OV-ER THE PARK & THEY
BARK!
BARK!
BARK!
F/C
F#mi/C#
C#7
F#mi.


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/C
C♯7
F♯m



51

52 53 54 (SPOKEN)

ON THE OC-CAS-ION OF WHICH I SHALL SPEAK AL-MOST NOTH-ING HAD HAP-PENED FOR NEAR-LY A WEEK AND

KBD/VC

BASS

55 56 (SUNG) 57 58

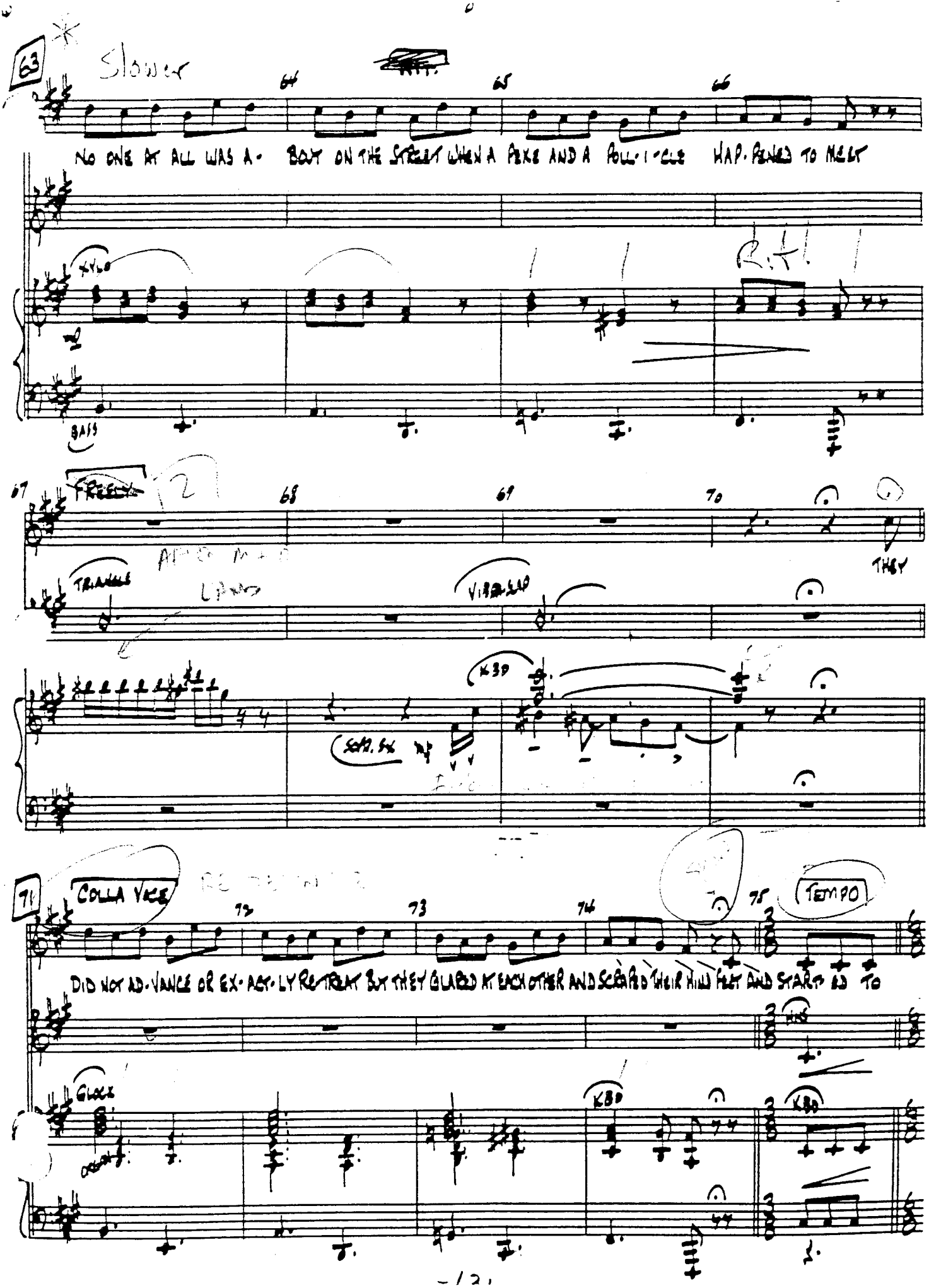
THAT'S A LONG TIME FOR A POL OR A PERE THE BIG POL-ICE DOG WAS A-WAY FROM HIS BEAT I

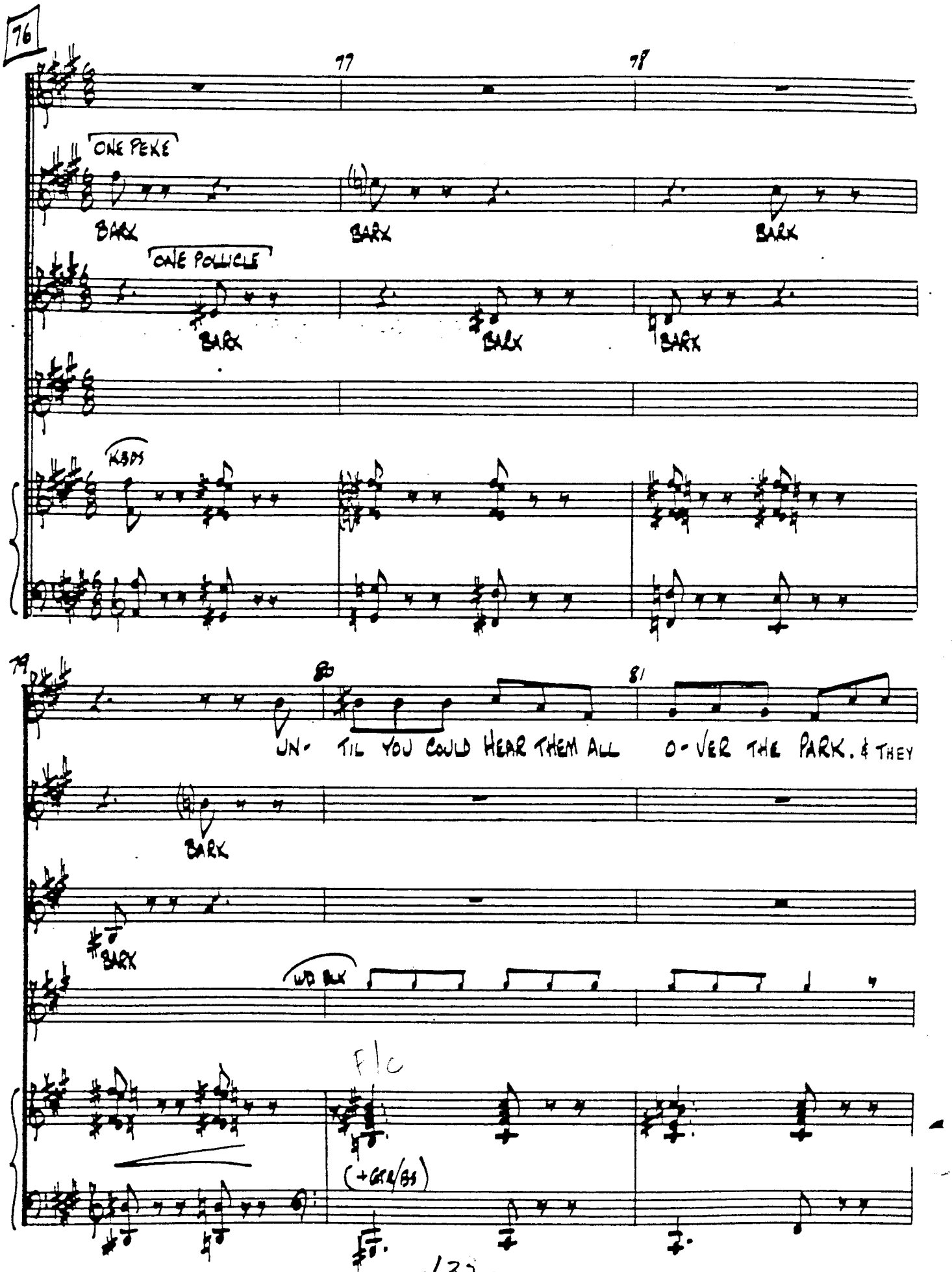
CL BSN

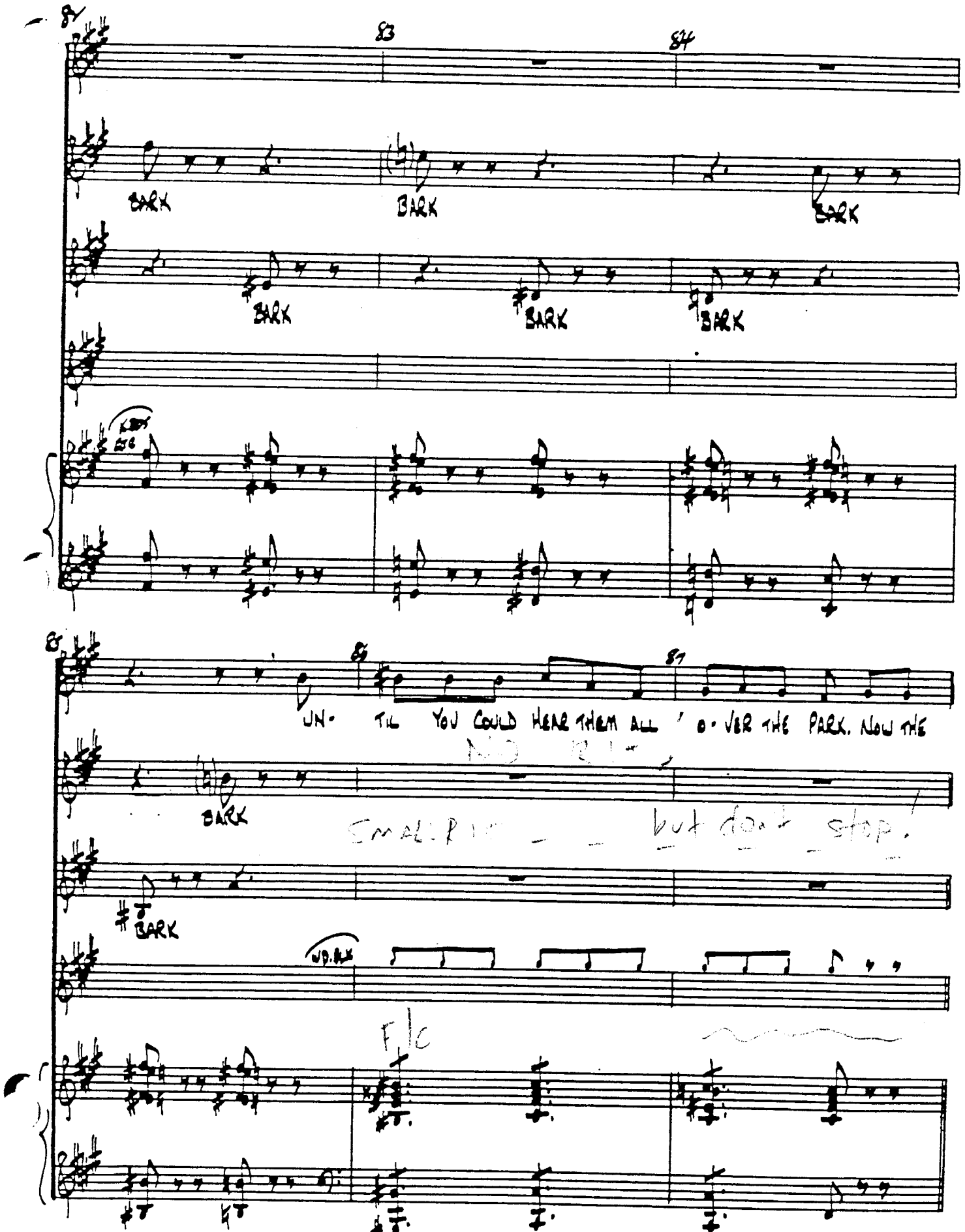
59 60 8va 61 62 LOCO

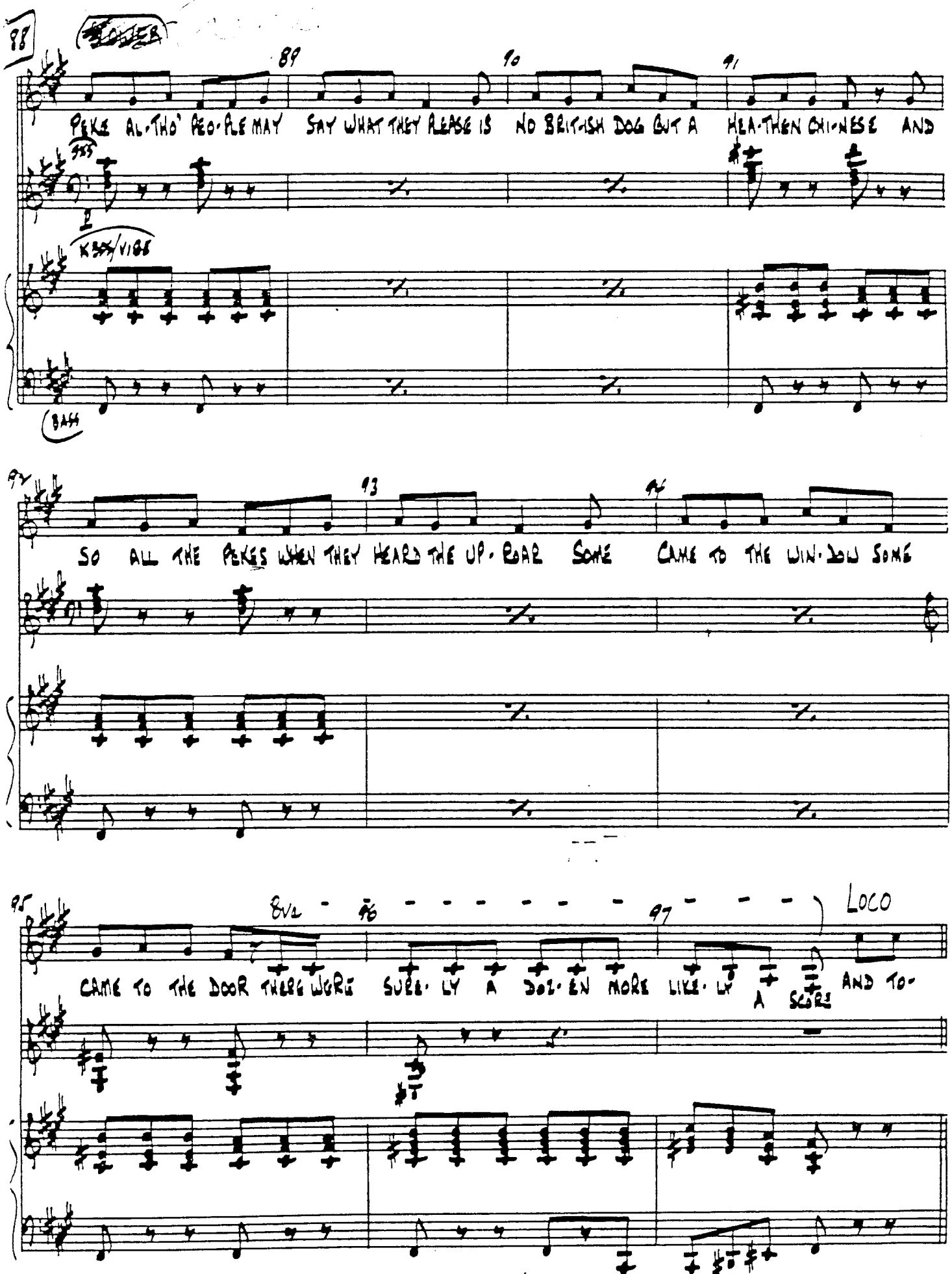
DON'T KNOW THE REA-SON BUT MOST PEO-PLE THINK HED SLIPPED IN-TO THE WELL-ING-TON ARMS FOR A DRINK AND

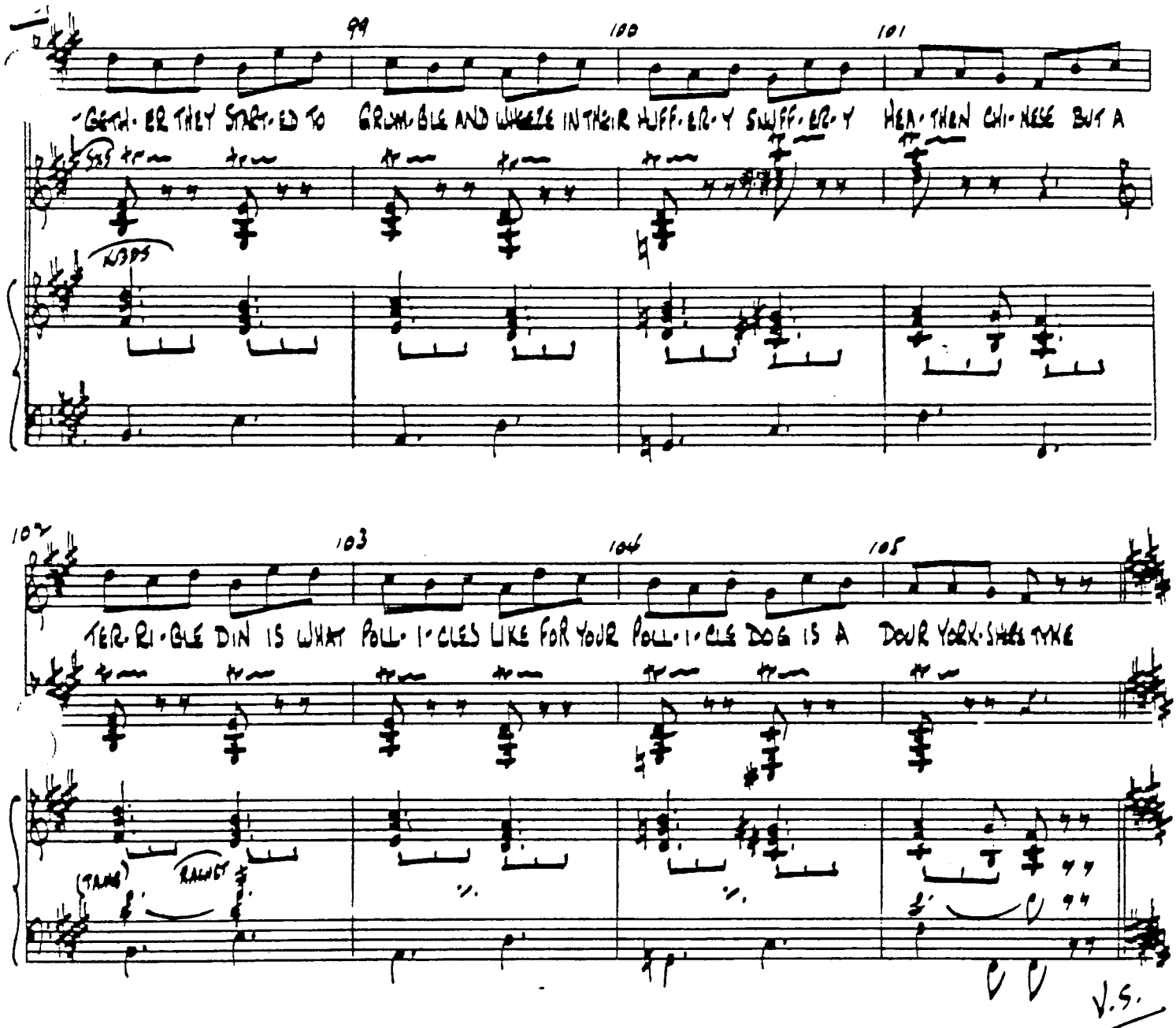
OB/BSN

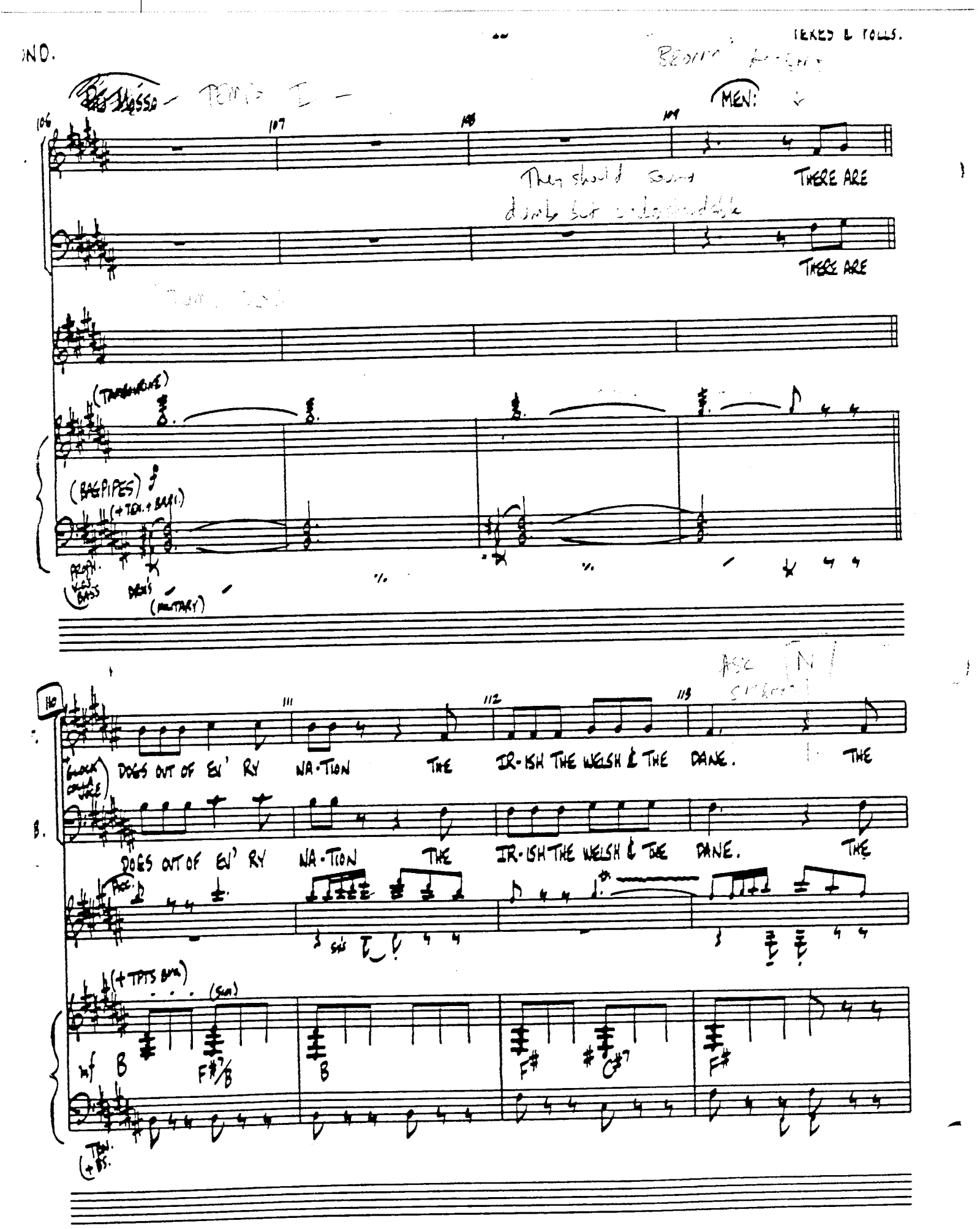

63
Slower
64
65
66
NO ONE AT ALL WAS A- BOUT ON THE STREET WHEN A PEKE AND A POL-I-CLE HAP-PENED TO MEET
R.H.
BASS
67
FREELY
68
69
70
THEY
TRIANGLE
VIBRASLAP
KBD
SOFT STK
71
COLLA VOCE
72
73
74
75
TEMPO
DID NOT AD-VANCE OR EX-ACT-LY RE-TREAT BUT THEY GLARED AT EACH OTHER AND SCRAPED THEIR HIND FEET AND START-ED TO
GLOCK
KBD
KBD


76
77
78
ONE PEKE
BARK
BARK
BARK
ONE POLLICLE
BARK
BARK
BARK
KBDS
79
80
81
UN- TIL YOU COULD HEAR THEM ALL O-VER THE PARK. & THEY
BARK
BARK
WD BLK
Flc
(+CLR/BS)

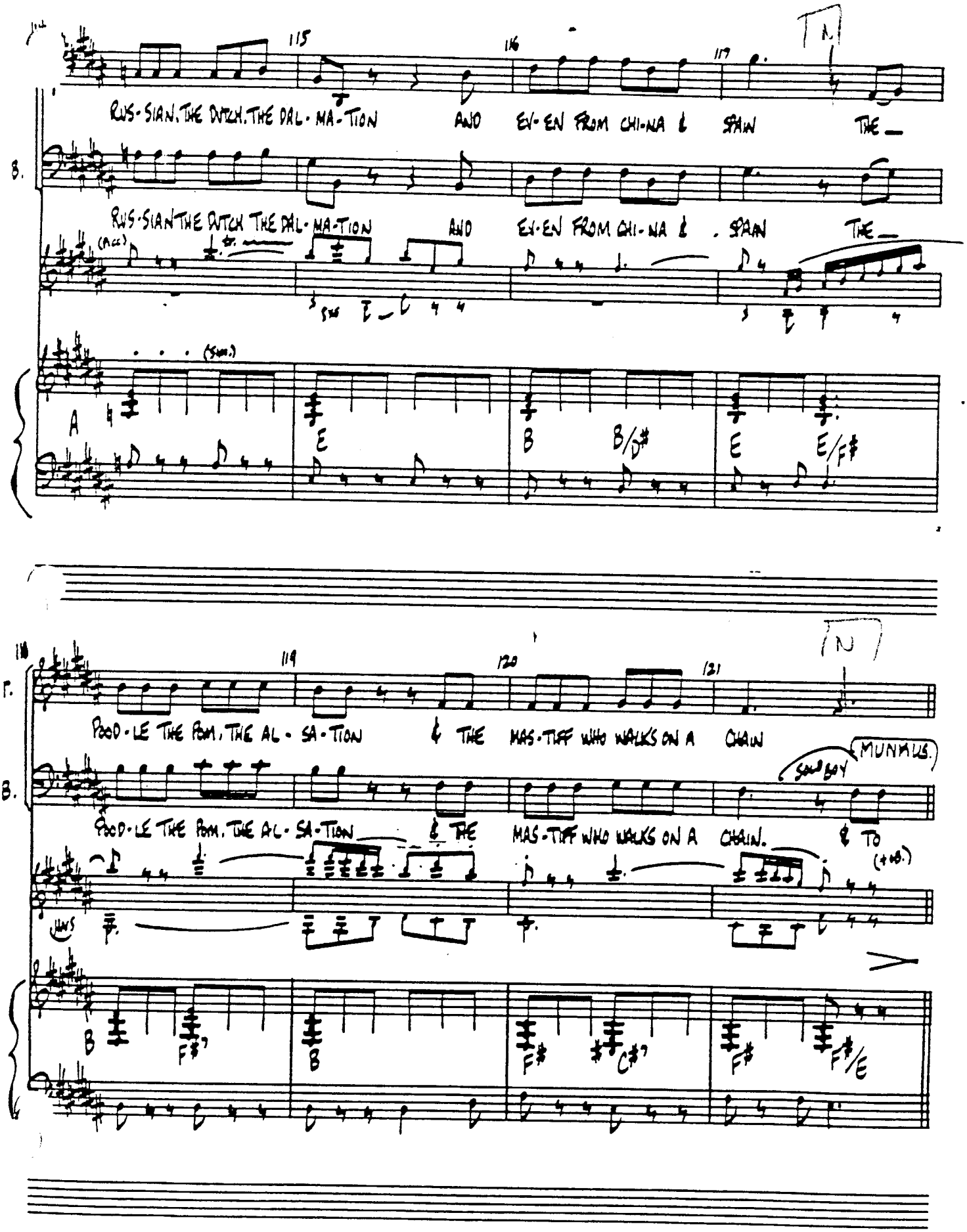

82
83
84
BARK
BARK
BARK
BARK
BARK
BARK
85
86
87
UN- TIL YOU COULD HEAR THEM ALL O- VER THE PARK. NOW THE
BARK
BARK
F/C

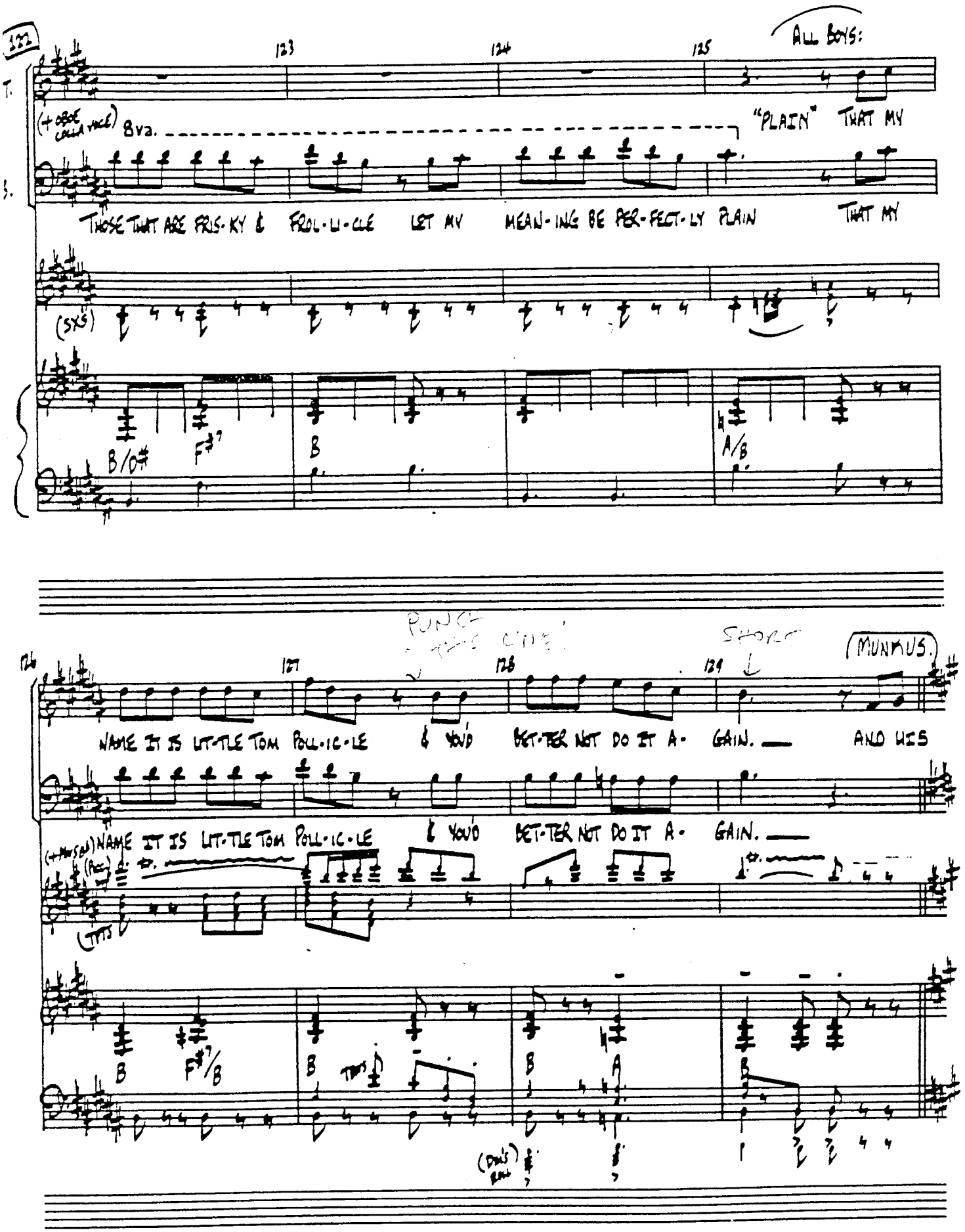

88
89
90
91
PEKE AL-THO' PEO-PLE MAY SAY WHAT THEY PLEASE IS NO BRIT-ISH DOG BUT A HEA-THEN CHI-NESE AND
KBS/VIBS
BASS
92
93
94
SO ALL THE PEKES WHEN THEY HEARD THE UP-ROAR SOME CAME TO THE WIN-DOW SOME
95
96
97
8va
Loco
CAME TO THE DOOR THERE WERE SURE-LY A DOZ-EN MORE LIKE-LY A SCORE AND TO-


99
100
101
-GETH-ER THEY START-ED TO GRUM-BLE AND WHEEZE IN THEIR HUFF-ER-Y SNUFF-ER-Y HEA-THEN CHI-NESE BUT A
103
104
105
TER-RI-BLE DIN IS WHAT POLL-I-CLES LIKE FOR YOUR POLL-I-CLE DOG IS A DOUR YORK-SHIRE TYKE
V.S.

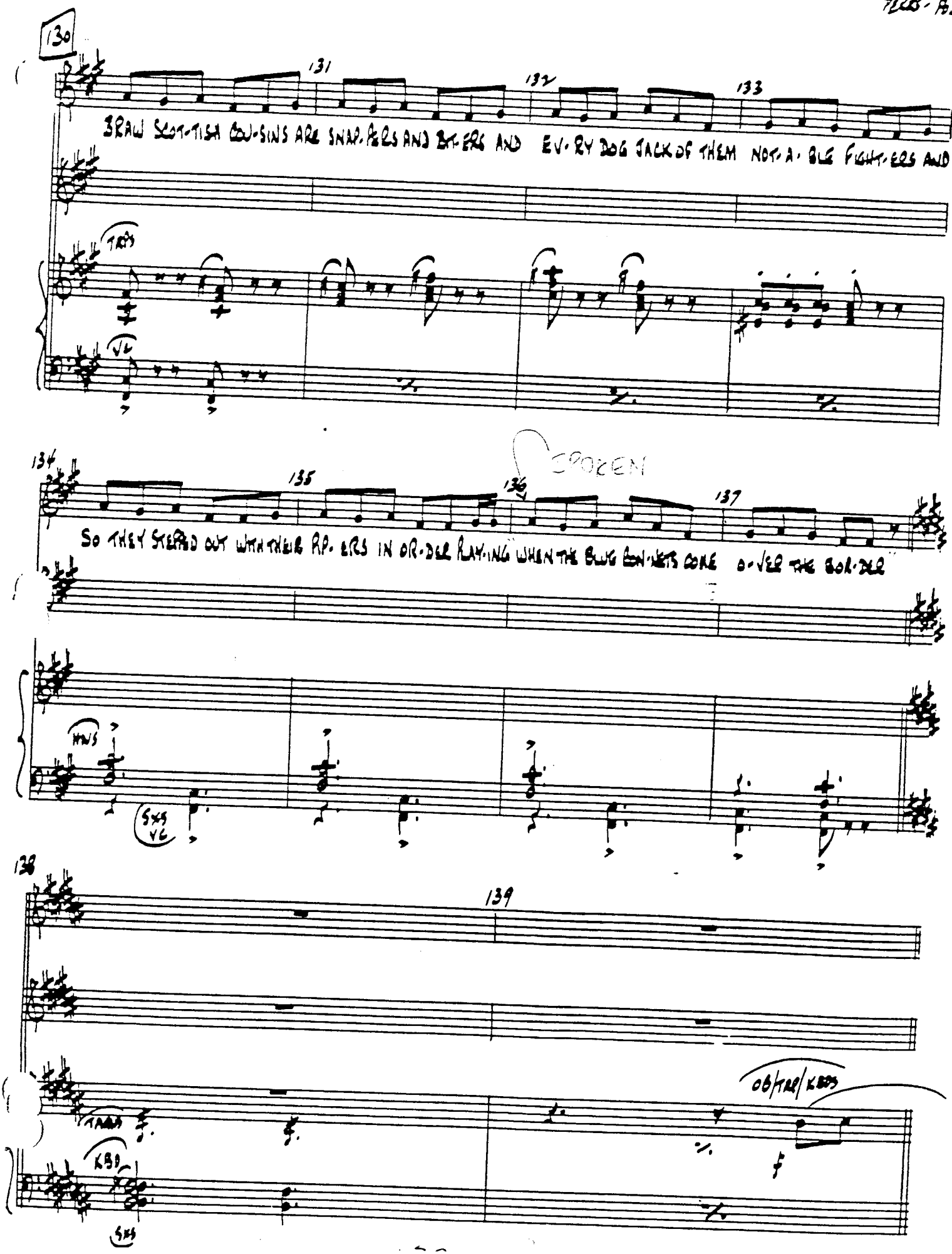

MEN:
THERE ARE
THERE ARE
(TAMBOURINE)
(BAGPIPES)
(+ TEN. + BARI.)
PROPH. VOCS BASS
DRUM'S
(MILITARY)
DOGS OUT OF EV' RY NA-TION THE IR-ISH THE WELSH & THE DANE. THE
DOGS OUT OF EV' RY NA-TION THE IR-ISH THE WELSH & THE DANE. THE
(+ TPTS BUM)
(SUN)
mf B F#7/B B F# C#7 F#
TEN. (+ BS.

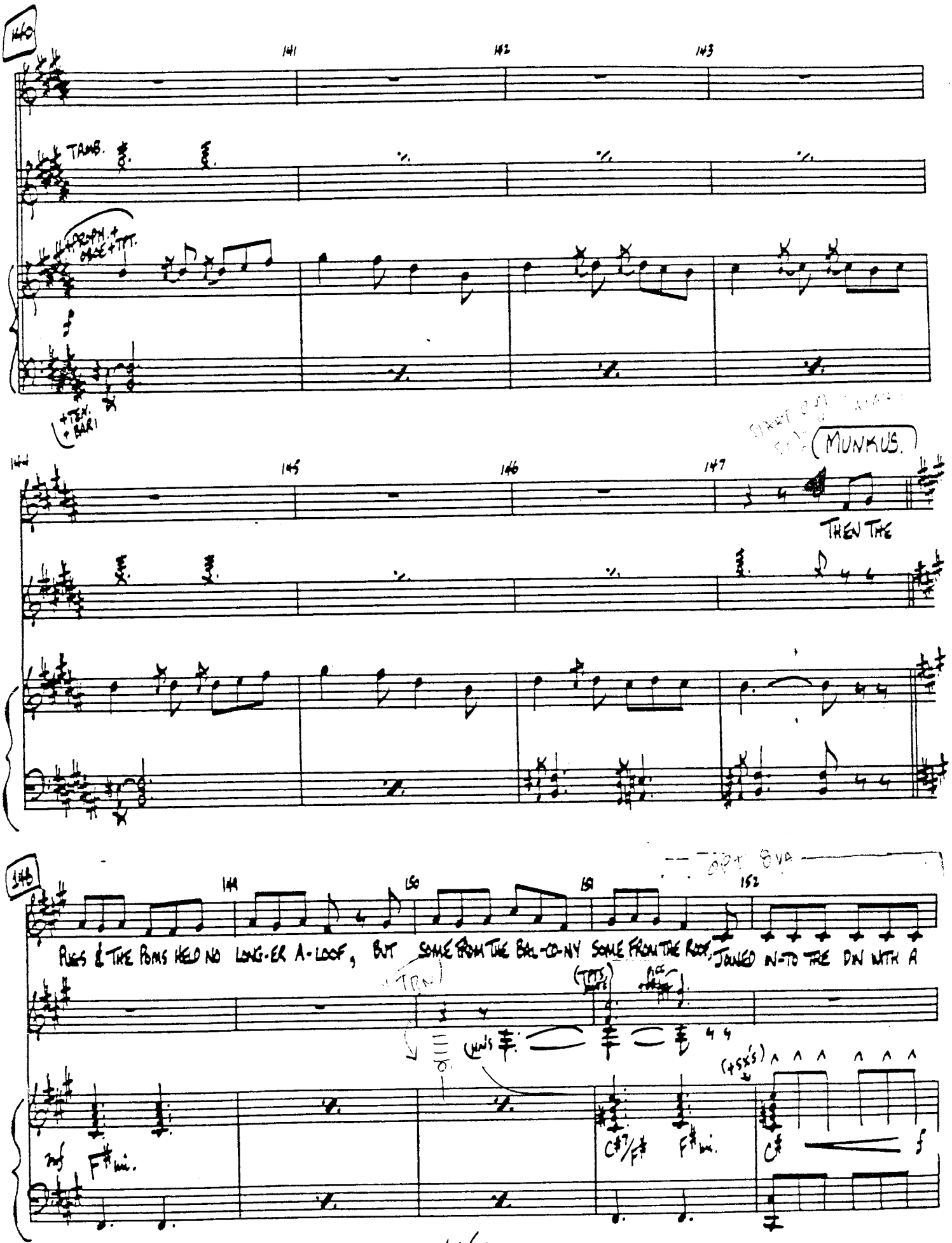
DIAZ-TEC 300


115
116
117
N
RUS-SIAN, THE DUTCH, THE DAL-MA-TION AND EV-EN FROM CHI-NA & SPAIN THE
B.
RUS-SIAN THE DUTCH THE DAL-MA-TION AND EV-EN FROM CHI-NA & SPAIN THE
(Acc.)
(Sim.)
A
E
B
B/D#
E
E/F#
118
119
120
121
N
T.
POOD-LE THE POM, THE AL-SA-TION & THE MAS-TIFF WHO WALKS ON A CHAIN
MUNKUS.
SOLO BOY
B.
POOD-LE THE POM, THE AL-SA-TION & THE MAS-TIFF WHO WALKS ON A CHAIN. & TO
(+ob.)
B
F#7
B
F#
C#7
F#
F#/E

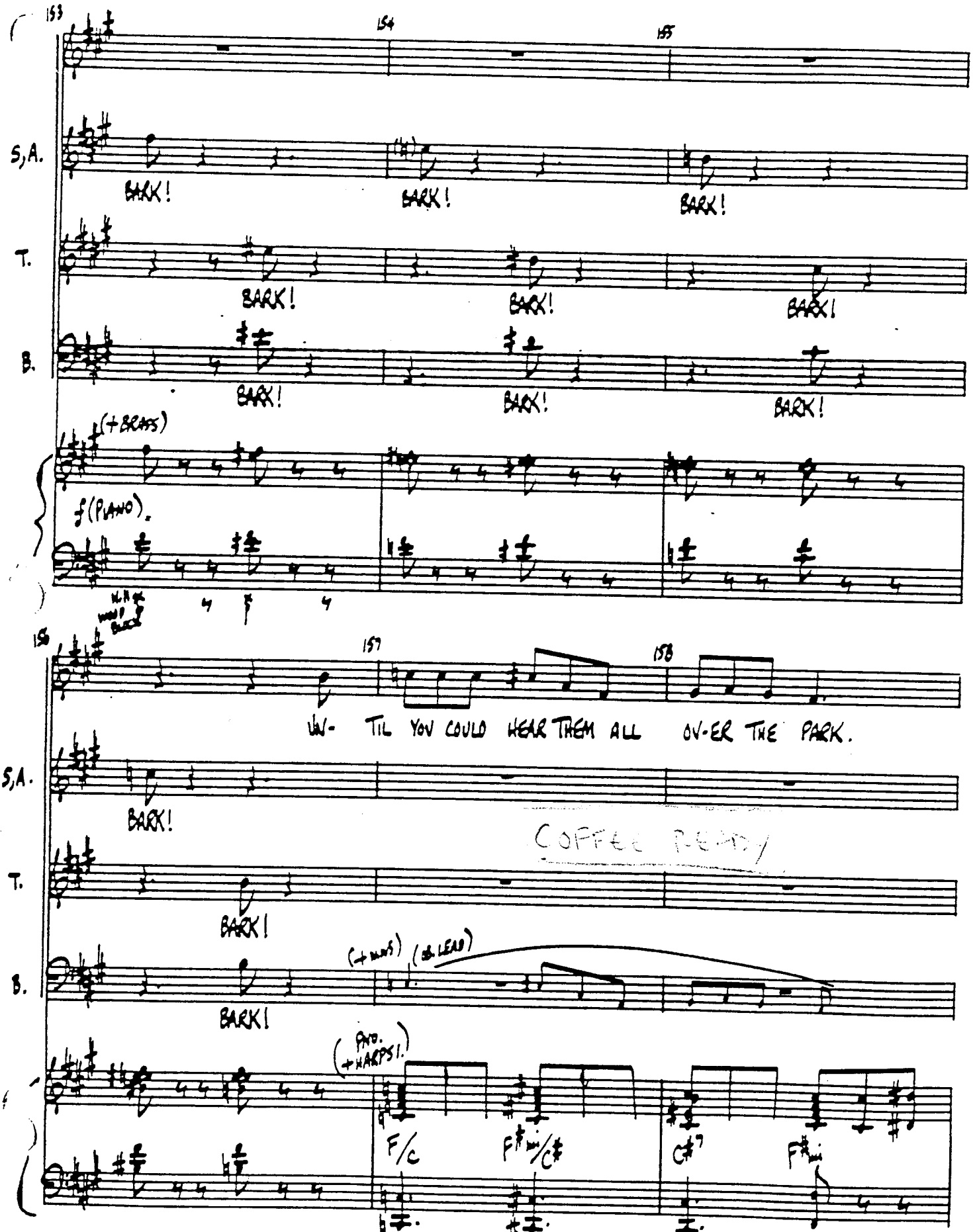

122
123
124
125
ALL BOYS:
(+ OBOE COLLA VOCE) 8va.
"PLAIN" THAT MY
THOSE THAT ARE FRIS-KY & FROL-LI-CLE LET MY MEAN-ING BE PER-FECT-LY PLAIN THAT MY
(SXS)
B/D#
F#7
B
A/B
PUNCH THIS LINE!
SHORT
126
127
128
129
(MUNKUS.)
NAME IT IS LIT-TLE TOM POLL-IC-LE & YOU'D BET-TER NOT DO IT A-GAIN. AND HIS
NAME IT IS LIT-TLE TOM POLL-IC-LE & YOU'D BET-TER NOT DO IT A-GAIN.
(+ MUSEUM) (PICC)
(TPTS)
B
F#7/B
B
TPTS
B
A
B
(DOM'S ROLL)

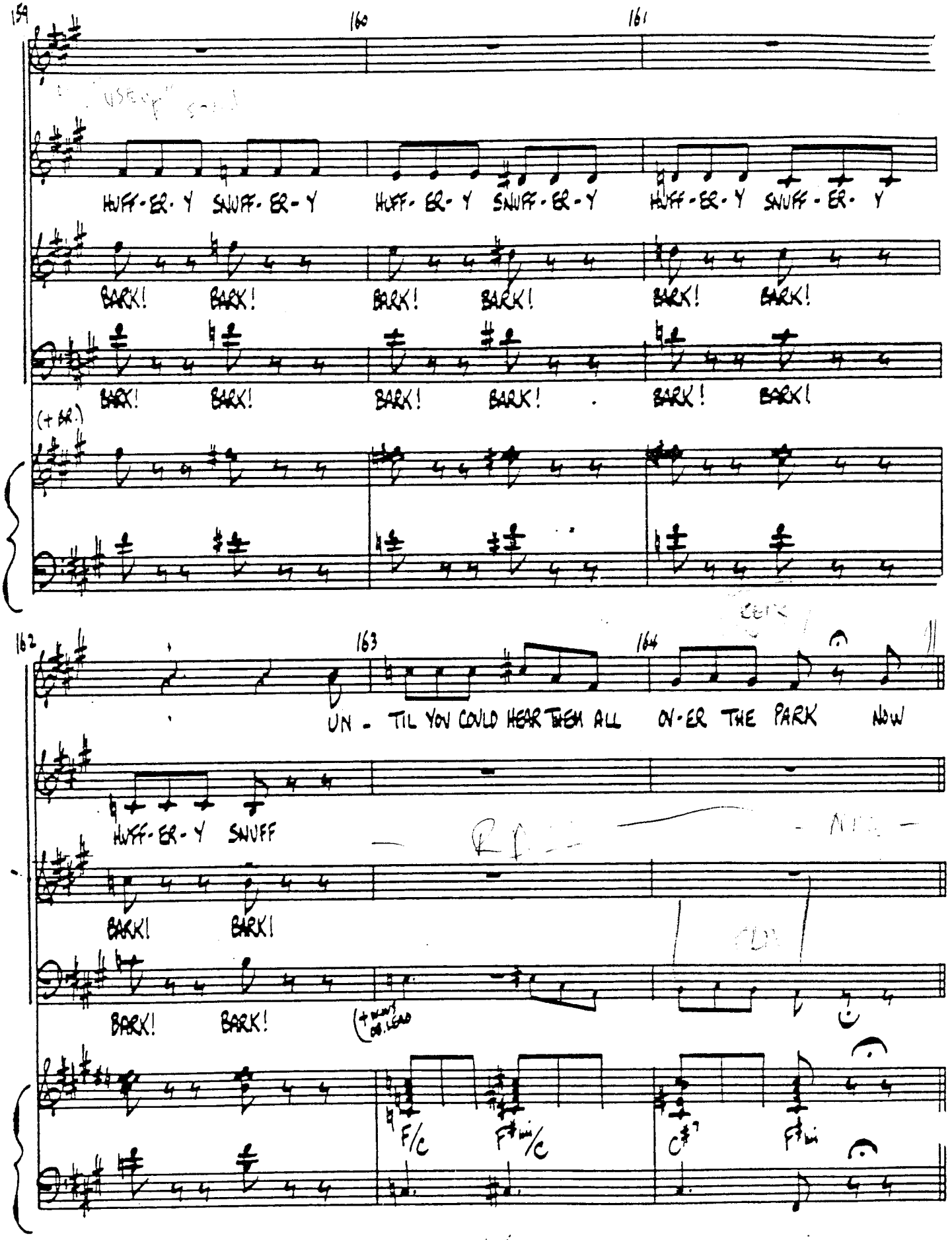
DIAZ-TEC 500

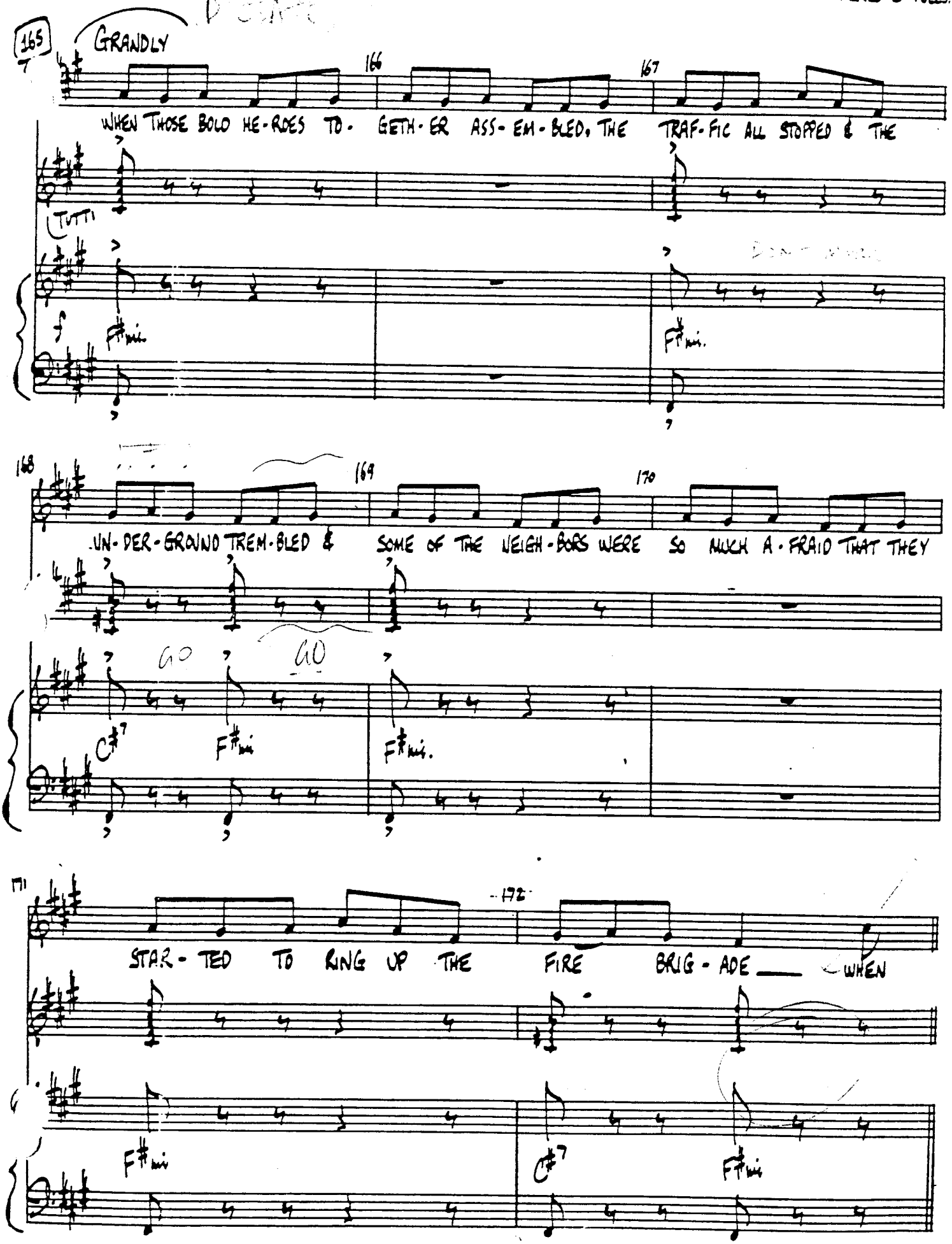

130
131
132
133
BRAW SCOT-TISH COU-SINS ARE SNAP-PERS AND BIT-ERS AND EV-RY DOG JACK OF THEM NOT-A-BLE FIGHT-ERS AND
TRPS
VC
134
135
136
137
SPOKEN
SO THEY STEPPED OUT WITH THEIR PIP-ERS IN OR-DER PLAY-ING WHEN THE BLUE CON-NETS COME O-VER THE BOR-DER
HNS
SXS
VC
138
139
OB/TRP/KBDS
TAMB
KBD
SXS


140
141
142
143
TAMB.
+PROPH. + OBOE + TPT.
+TEN. + BARI
144
145
146
147
MUNKUS.
THEN THE
148
149
150
151
152
OPT 8VA
PUGS & THE POMS HELD NO LONG-ER A-LOOF, BUT SOME FROM THE BAL-CO-NY SOME FROM THE ROOF, JOINED IN-TO THE DIN WITH A
(TPTS)
(+SX'S)
F# mi.
C#7/F#
F# mi.
C#

12-4CR


153
154
155
S,A.
BARK!
BARK!
BARK!
T.
BARK!
BARK!
BARK!
B.
BARK!
BARK!
BARK!
(+BRASS)
f (PIANO).
156
157
158
UN- TIL YOU COULD HEAR THEM ALL OV-ER THE PARK.
S,A.
BARK!
COFFEE READY
T.
BARK!
B.
BARK!
(+MINS)
(OB. LEAD)
(PNO. +HARPS I.)
F/C
F#mi/C#
C#7
F#mi


159
160
161
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!
(+ BR.)
162
163
164
UN - TIL YOU COULD HEAR THEM ALL OV-ER THE PARK NOW
HUFF-ER-Y SNUFF
BARK! BARK!
BARK! BARK!
F/C
F♯m/C
C♯7
F♯m


165
GRANDLY
166
167
WHEN THOSE BOLD HE-ROES TO-GETH-ER ASS-EM-BLED, THE TRAF-FIC ALL STOPPED & THE
TUTTI
F#mi
F#mi.
168
169
170
UN-DER-GROUND TREM-BLED & SOME OF THE NEIGH-BORS WERE SO MUCH A-FRAID THAT THEY
C#7
F#mi
F#mi.
171
172
STAR-TED TO RING UP THE FIRE BRIG-ADE WHEN
F#mi
C#7
F#mi

173

174

175

MOLTO RALL...

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

THE

THE

THE

MOLTO RALL.

mf Bmi E7 A D G C#7

STR. (+TBN.)

176

LENTO

177

GREAT RUM- PUS CAT HIS

GREAT RUM- PUS CAT

GREAT RUM- PUS CAT

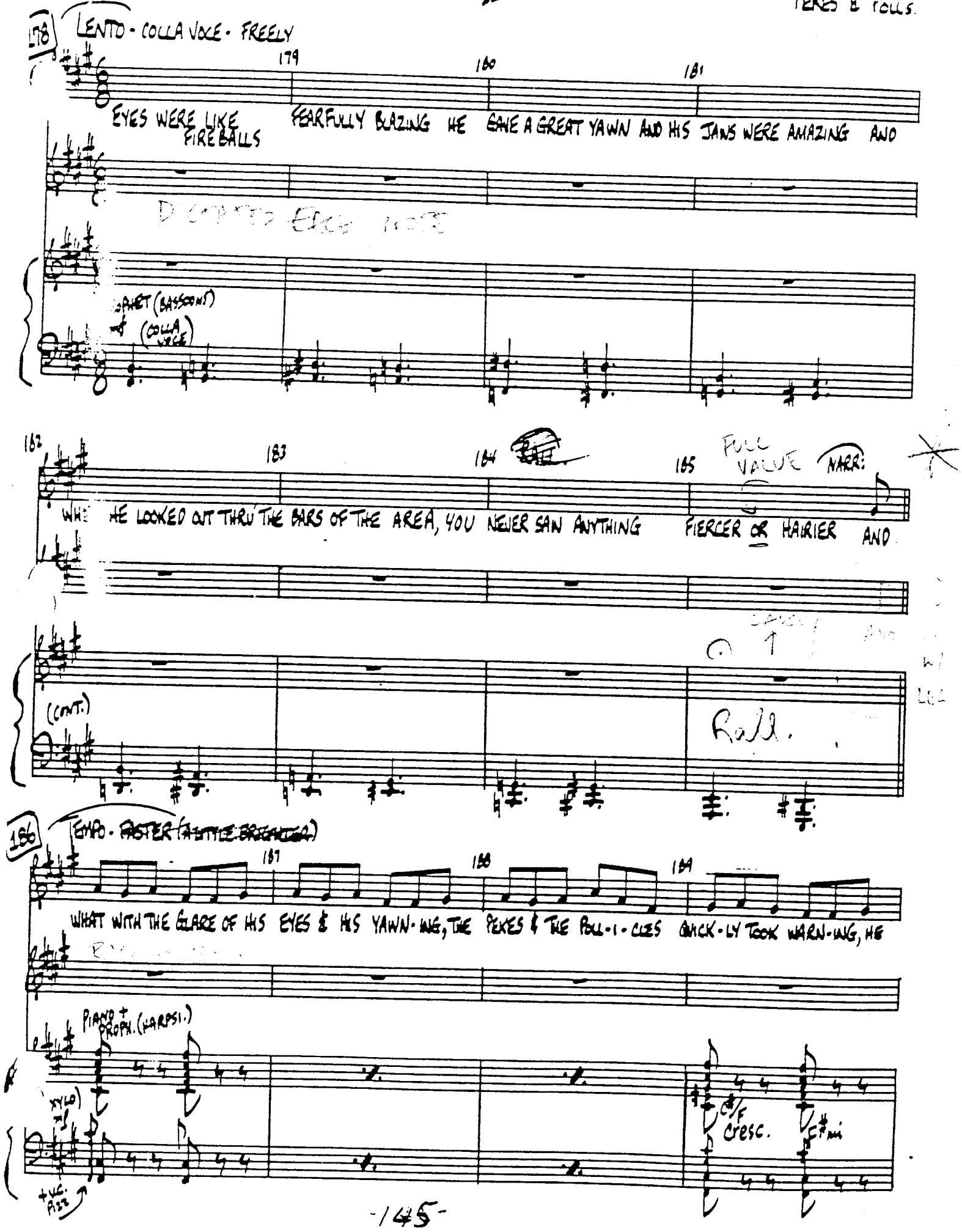
GREAT RUM- PUS CAT

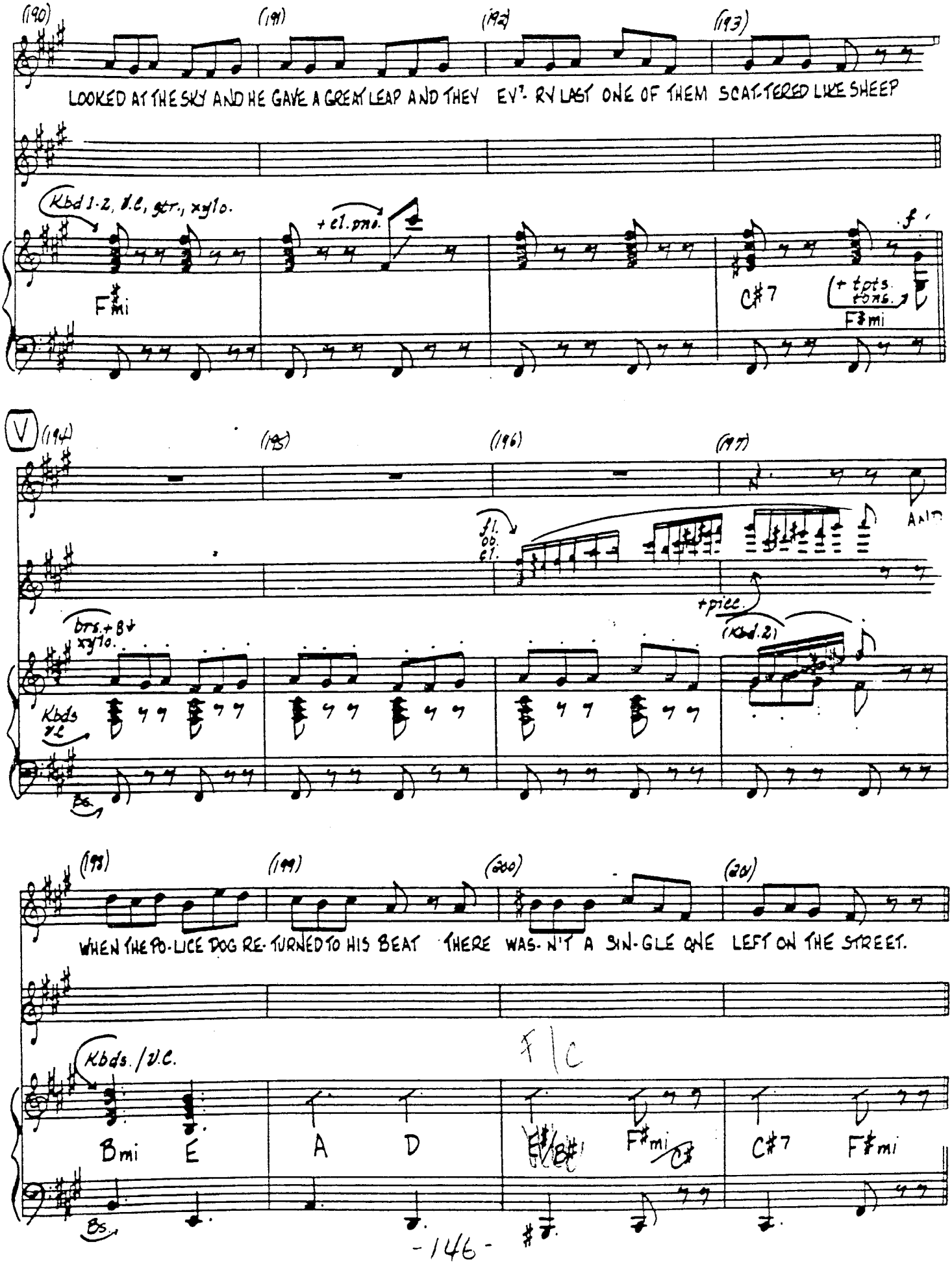
AS CAT LANDS

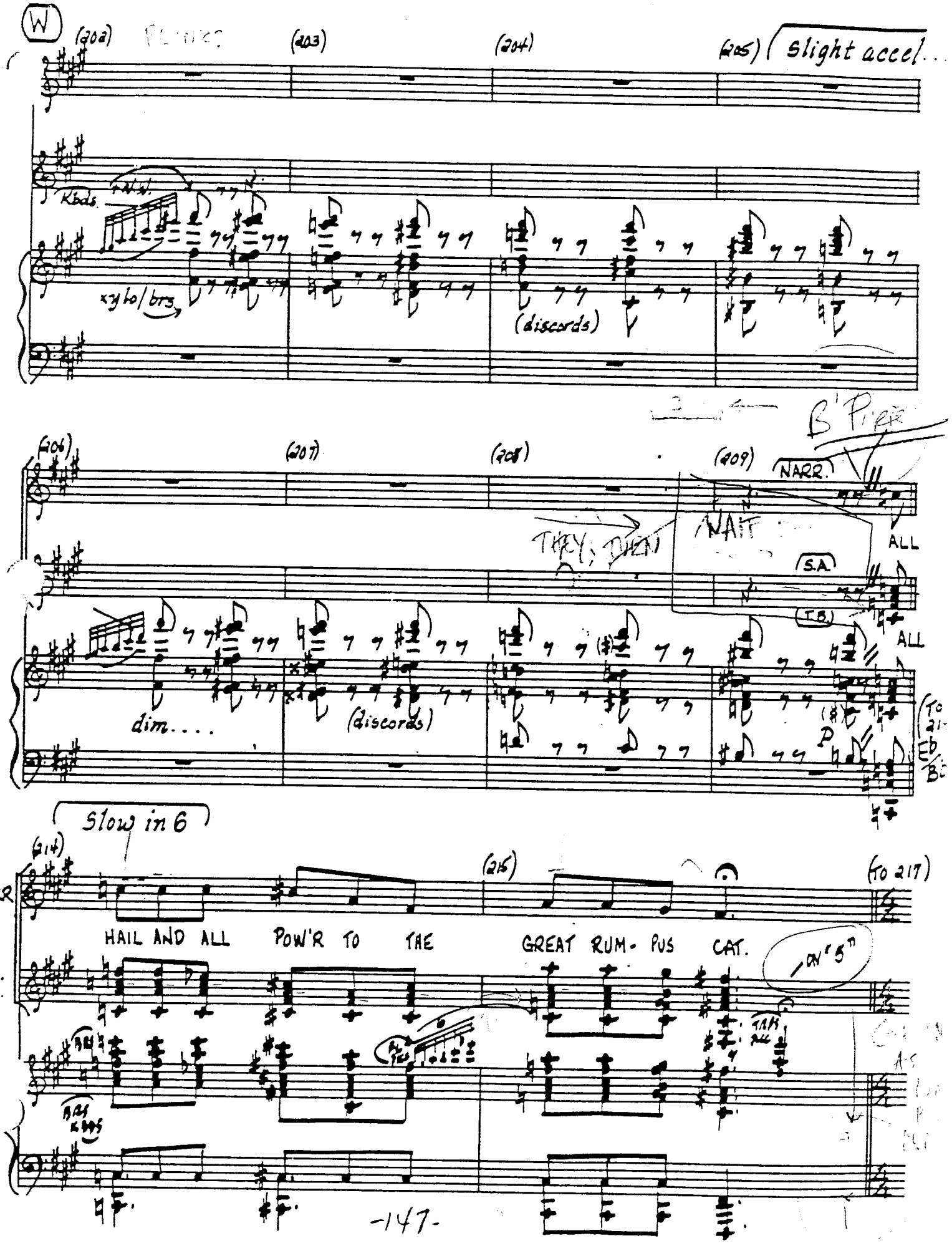
LENTO

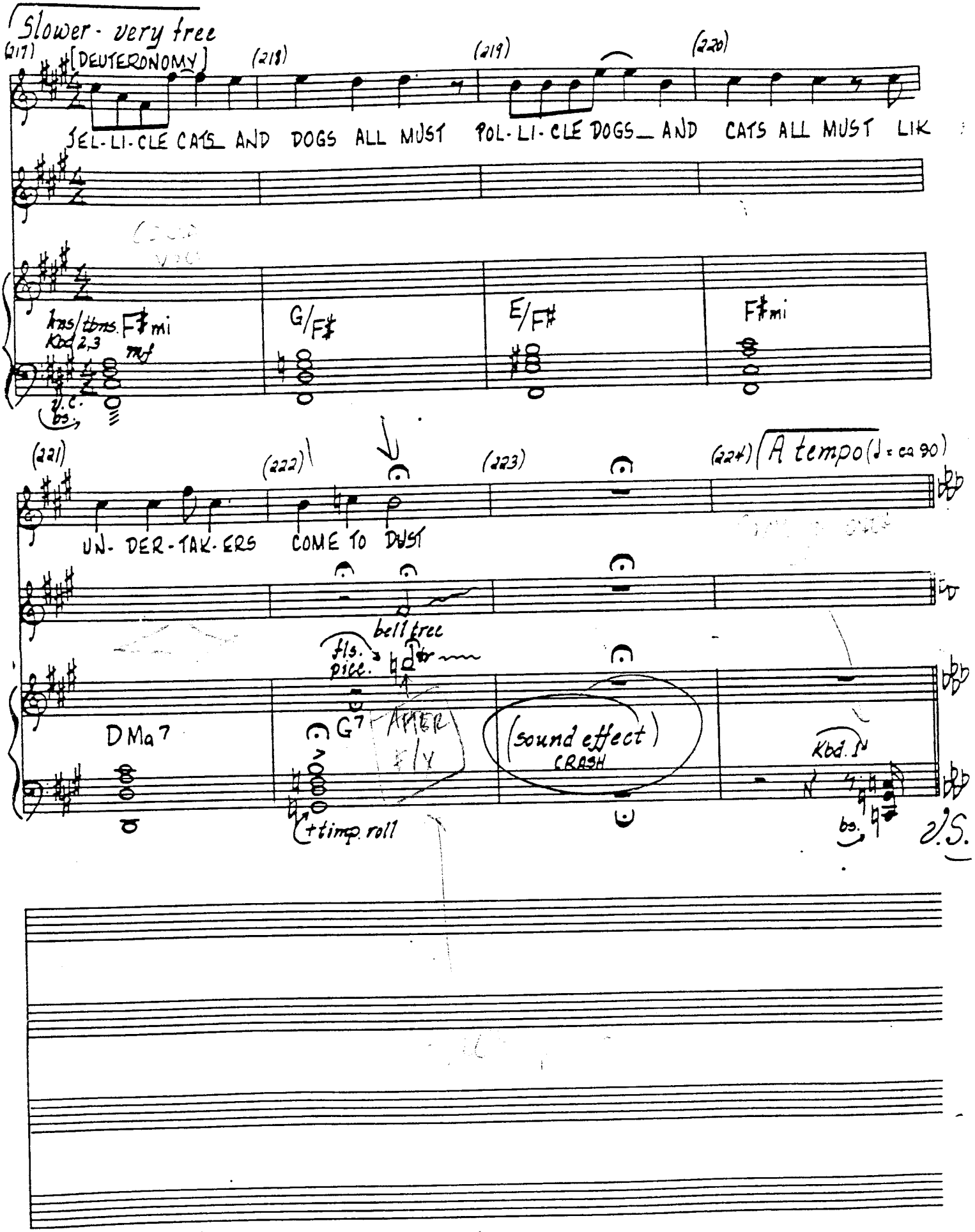
(+TUTTI)

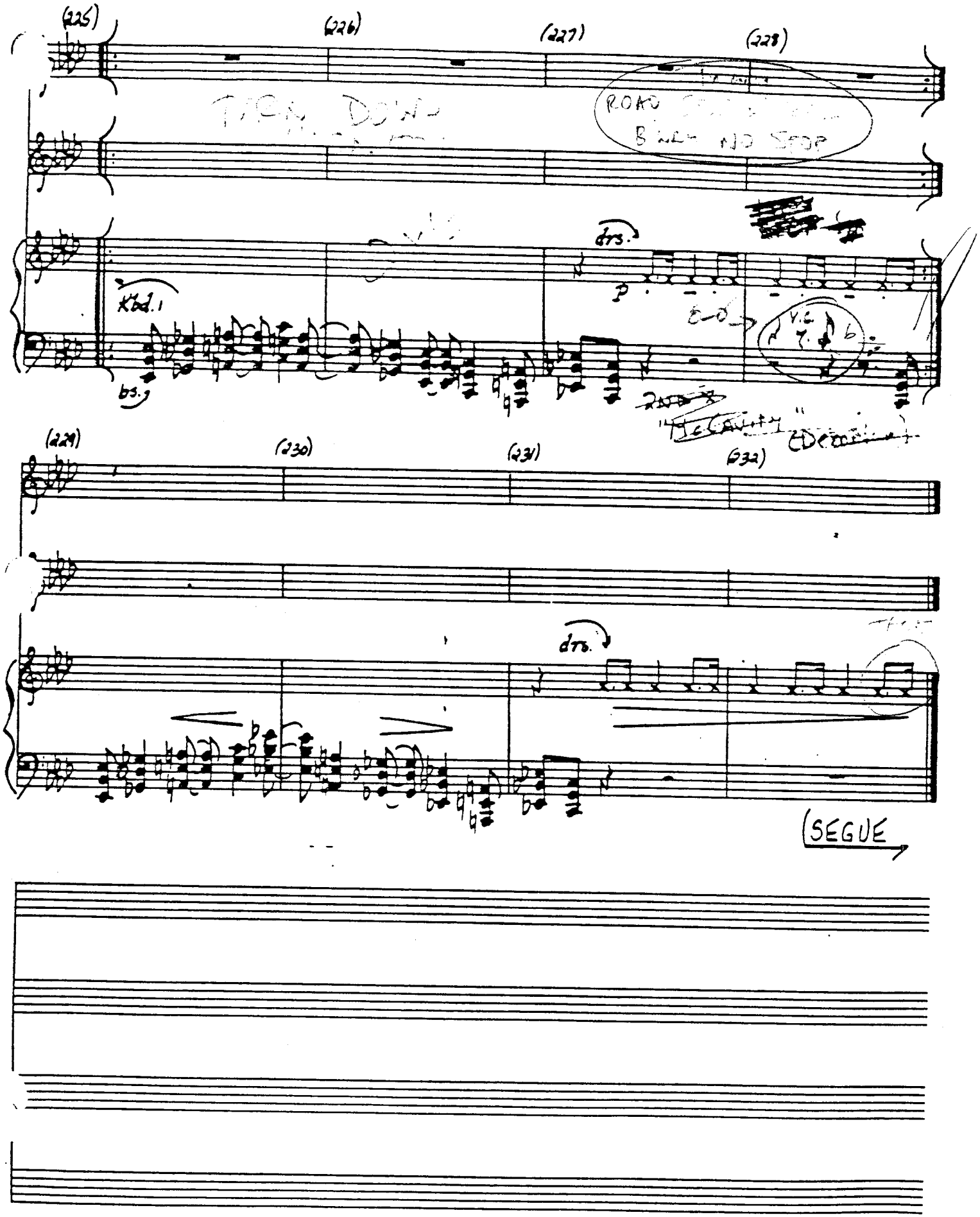
-14- +TIMP ROLL


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
PHET (BASSOONS)
(COLLA VOCE)
182
183
184
185
FULL VALUE
NARR:
WHE HE LOOKED OUT THRU THE BARS OF THE AREA, YOU NEVER SAW ANYTHING FIERCER OR HAIRIER AND
(CONT.)
Rall.
186 TEMPO - FASTER (A LITTLE BRIGHTER)
187
188
189
WHAT WITH THE GLARE OF HIS EYES & HIS YAWN-ING, THE PEKES & THE POLL-I-CLES QUICK-LY TOOK WARN-ING, HE
PIANO + PROPH. (HARPSI.)
XYLO
+VC. PIZZ
C#/F
Cresc.
F#mi


(190)
(191)
(192)
(193)
LOOKED AT THE SKY AND HE GAVE A GREAT LEAP AND THEY EV-RY LAST ONE OF THEM SCAT-TERED LIKE SHEEP
Kbd 1-2, V.C, gtr., xylo.
+ cl. pno.
F#mi
C#7
+ tpts. tons.
F#mi
V
(194)
(195)
(196)
(197)
fl. ob. cl.
AND
+ picc.
brs. + B♭ xylo.
(Kbd. 2)
Kbds V.C
Bs.
(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
Bs.

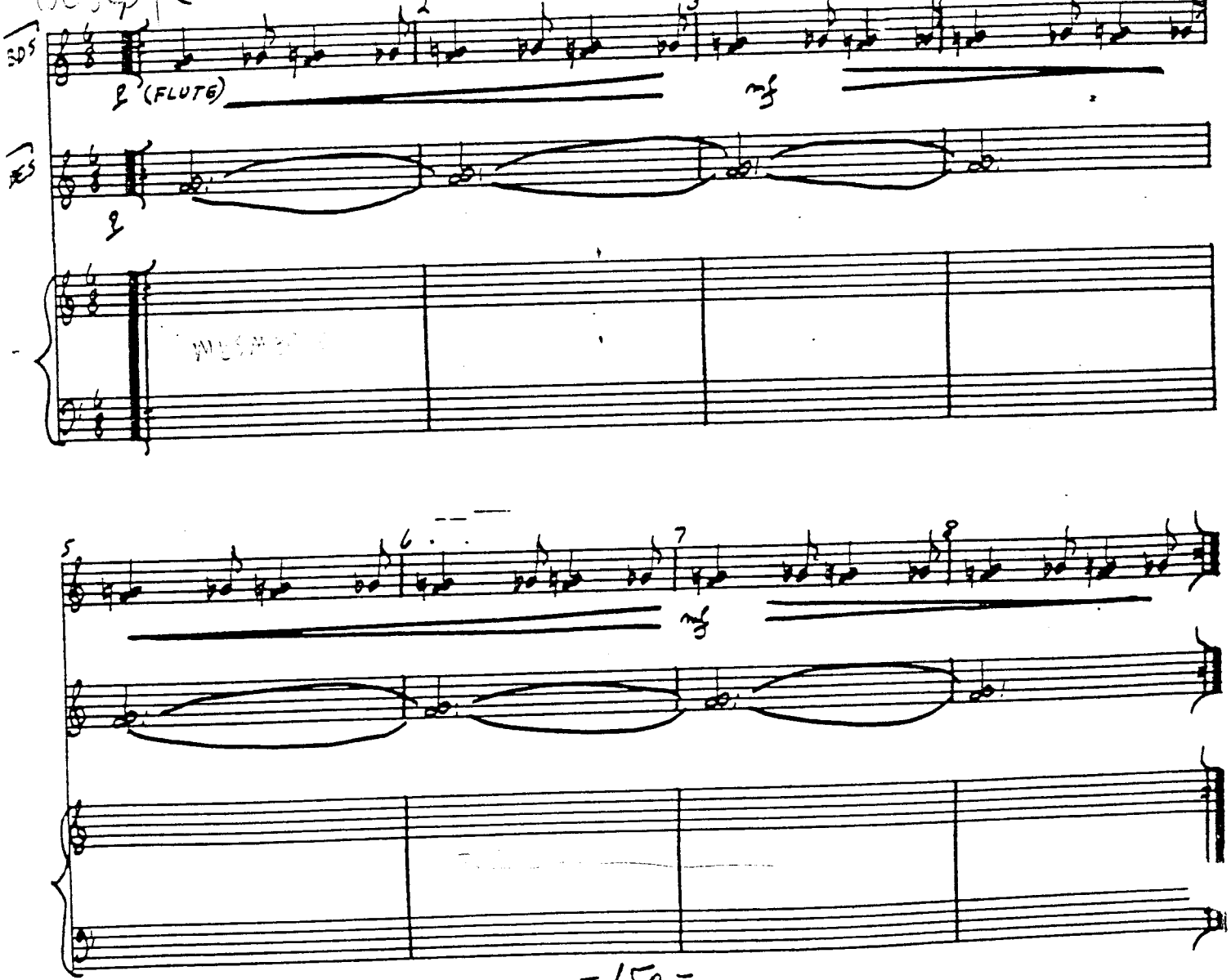

W
(202)
(203)
(204)
(205)
Slight accel...
Kbds.
xylo/brs
(discords)
(206)
(207)
(208)
(209)
NARR.
ALL
S.A.
T.B.
ALL
dim....
(discords)
Slow in 6
(214)
(215)
(TO 217)
HAIL AND ALL POW'R TO THE GREAT RUM-PUS CAT.


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
hns/tbns. F♯mi
Kbd 2,3
mf
v.c.
bs.
G/F♯
E/F♯
F♯mi
(221)
(222)
(223)
(224)
A tempo (♩ = ca 90)
UN- DER-TAK-ERS COME TO DUST
bell tree
fls. picc.
DMa7
G7
(sound effect)
CRASH
Kbd. 5
+timp. roll
bs.
D.S.


(225)
(226)
(227)
(228)
TURN DOWN
ROAD
B'WAY NO STOP
drs.
p
Kbd. 1
bs.
V.C.
"McCavity"
(229)
(230)
(231)
(232)
drs.
SEGUE

JELLICLE BALL

[SLOW - GRADUAL ACCEL.]



R 4373 L802 '82

POEM

COND. [NOT TOO SLOW]

JELLICLE BALL

A (TO BE BROKEN UP IN GROUPS AND SOLOS)

(DEUTERONOMY)

10 11 (DEUT. VICTORIA SELLABUB) 12

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

DEUT., VICTORIA, SELLABUB, AND MUNKUSTRAP

13 14 15 16

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

B

17 ALONZO 18 19 20

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

(+8VA)

TRI.

(+8VA)

21 VICTORIA SELLABUB 22 23 24

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

12 PVC

C

SKIMBLESHANKS

25 26 27 28

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

BSS

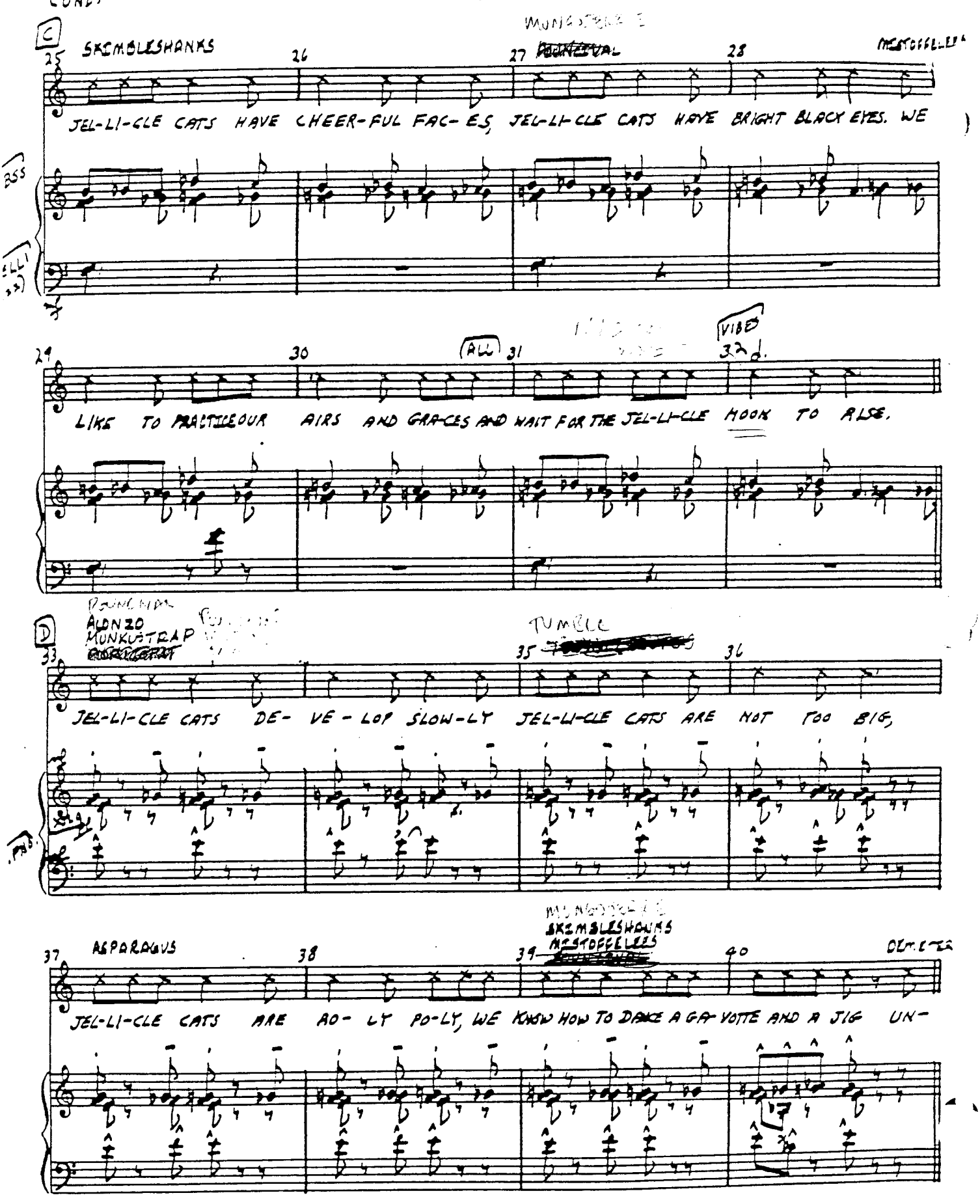
29 30 (ALL) 31 VIBES 32

LIKE TO PRACTICE OUR AIRS AND GRA-CES AND WAIT FOR THE JEL-LI-CLE MOON TO RISE.

D

ALONZO
MUNKUSTRAP

33 35 TUMBLE 36

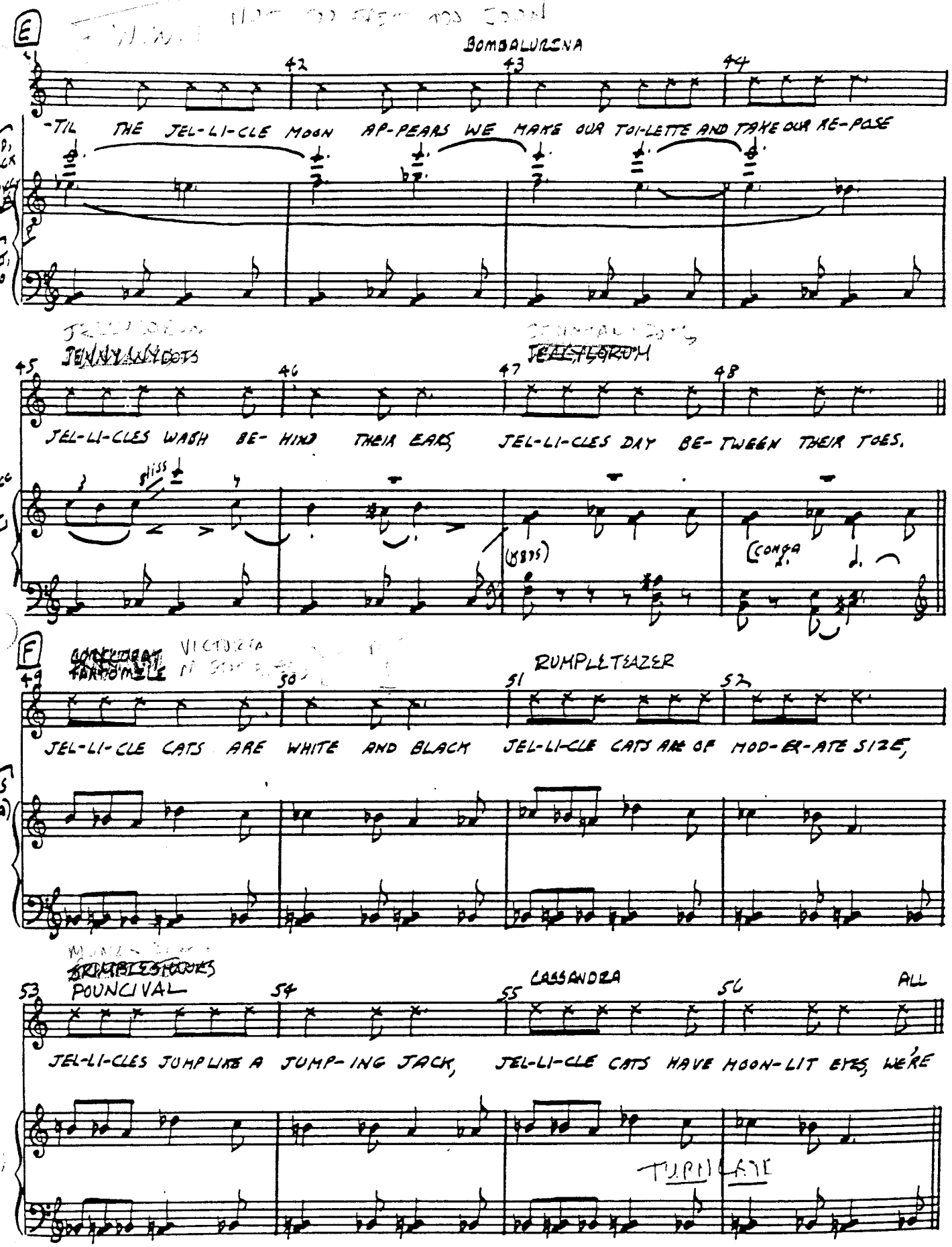


JEL-LI-CLE CATS DE- VE - LOP SLOW-LY JEL-LI-CLE CATS ARE NOT TOO BIG,

37 ASPARAGUS 38 39 SKIMBLESHANKS MISTOFFELEES 40 DEMETER

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

12 PVC


E
BOMBALURINA
42
43
44
-TIL THE JEL-LI-CLE MOON AP-PEARS WE MAKE OUR TOI-LETTE AND TAKE OUR RE-POSE
JENNYANYDOTS
45
46
47
48
JEL-LI-CLES WASH BE-HIND THEIR EARS JEL-LI-CLES DAY BE-TWEEN THEIR TOES.
hiss
(KBDS)
CONGA
F
RUMPLETEAZER
49
50
51
52
JEL-LI-CLE CATS ARE WHITE AND BLACK JEL-LI-CLE CATS ARE OF MOD-ER-ATE SIZE,
KBDS + BVA
POUNCIVAL
53
54
55
CASSANDRA
56
ALL
JEL-LI-CLES JUMP LIKE A JUMP-ING JACK, JEL-LI-CLE CATS HAVE MOON-LIT EYES, WE'RE
TURN LATE

JELLICLE BALL

COND.

[SKIP IN]

G

57 58 59 60

MISTOFFELEES MUNKUSTRAP

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

ORGS KBDS

ALL

61 62 63 64

-SERV-ING OUR TERP- SI CHOR-E-AN POWERS TO DANCE BY THE LIGHT OF THE JEL-LI-CLE MOON.

PNO, VIBES LUTE GUITAR KBDS (+8VA)

BELL TREE (KBD)

H PLATO

65 66 67 68

RUMPLETEAZER VICTORIA SKIMBLESHANKS POUNCEVAL ALONZO PLATO

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

FLS, KBD, GLOCK (+8VA)

MISTOFFELEES SKIMBLESHANKS MUNKUSTRAP OBOE POUNCEVAL

ALL

69 70 72

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

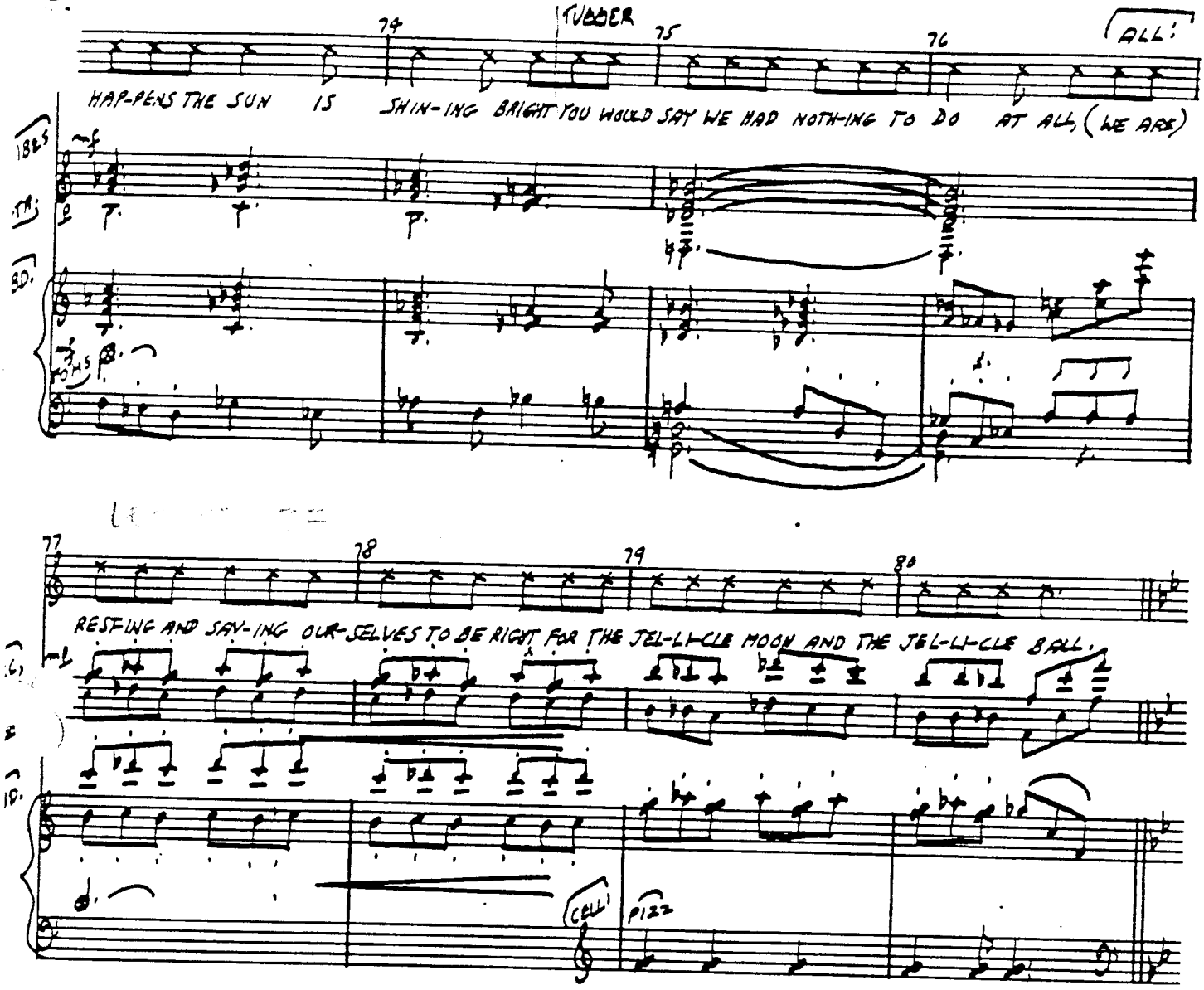
KBD. V.C. XYLO

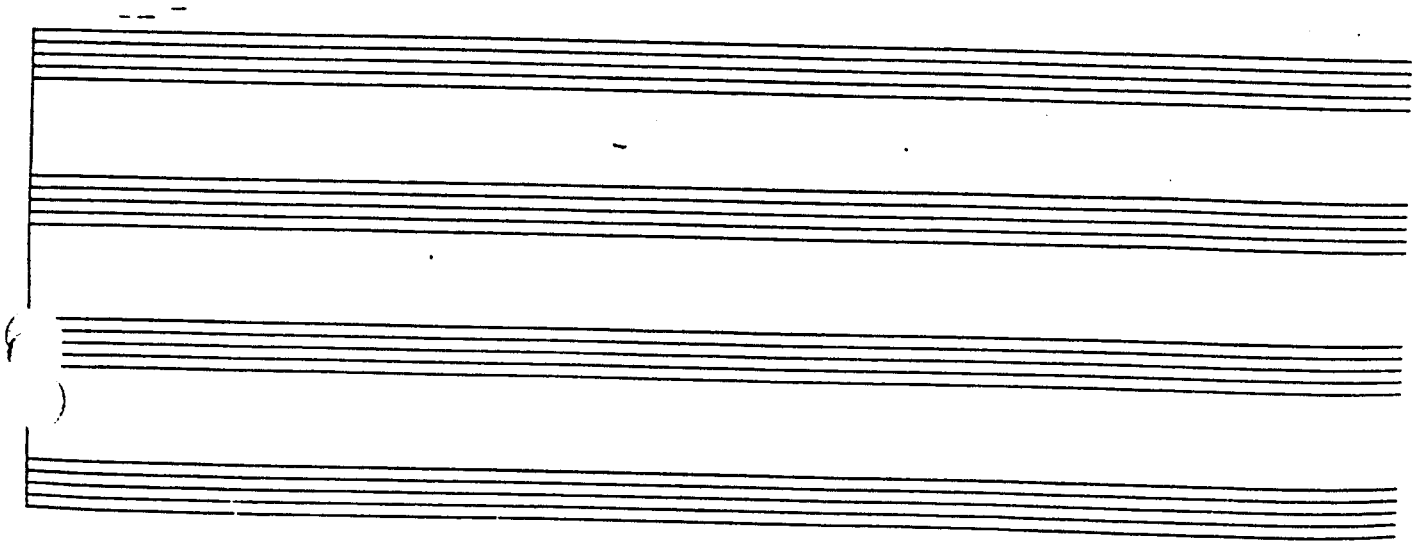
TIMP

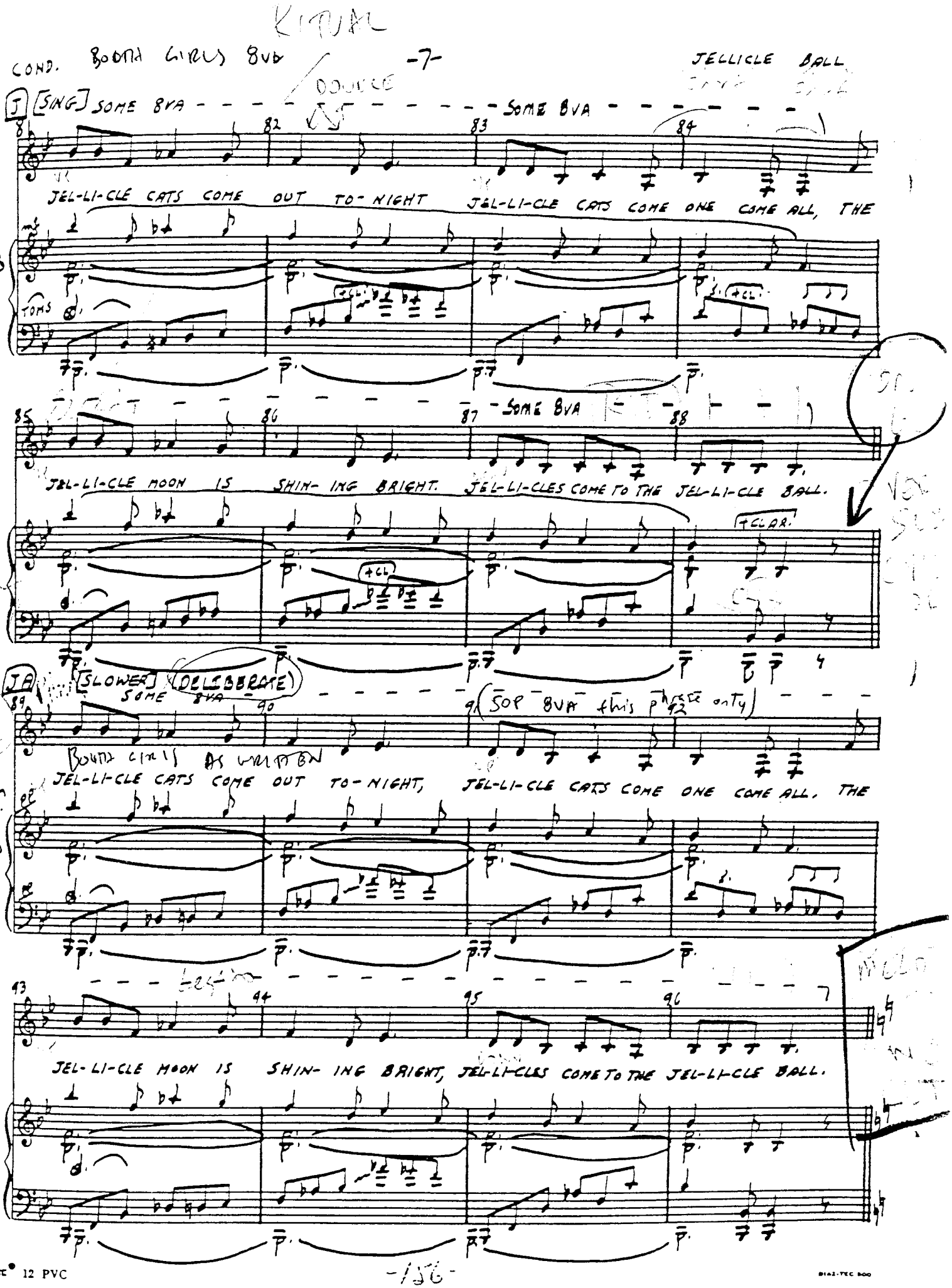
Aztec® 12 PVC

DIAZ-TEC 800

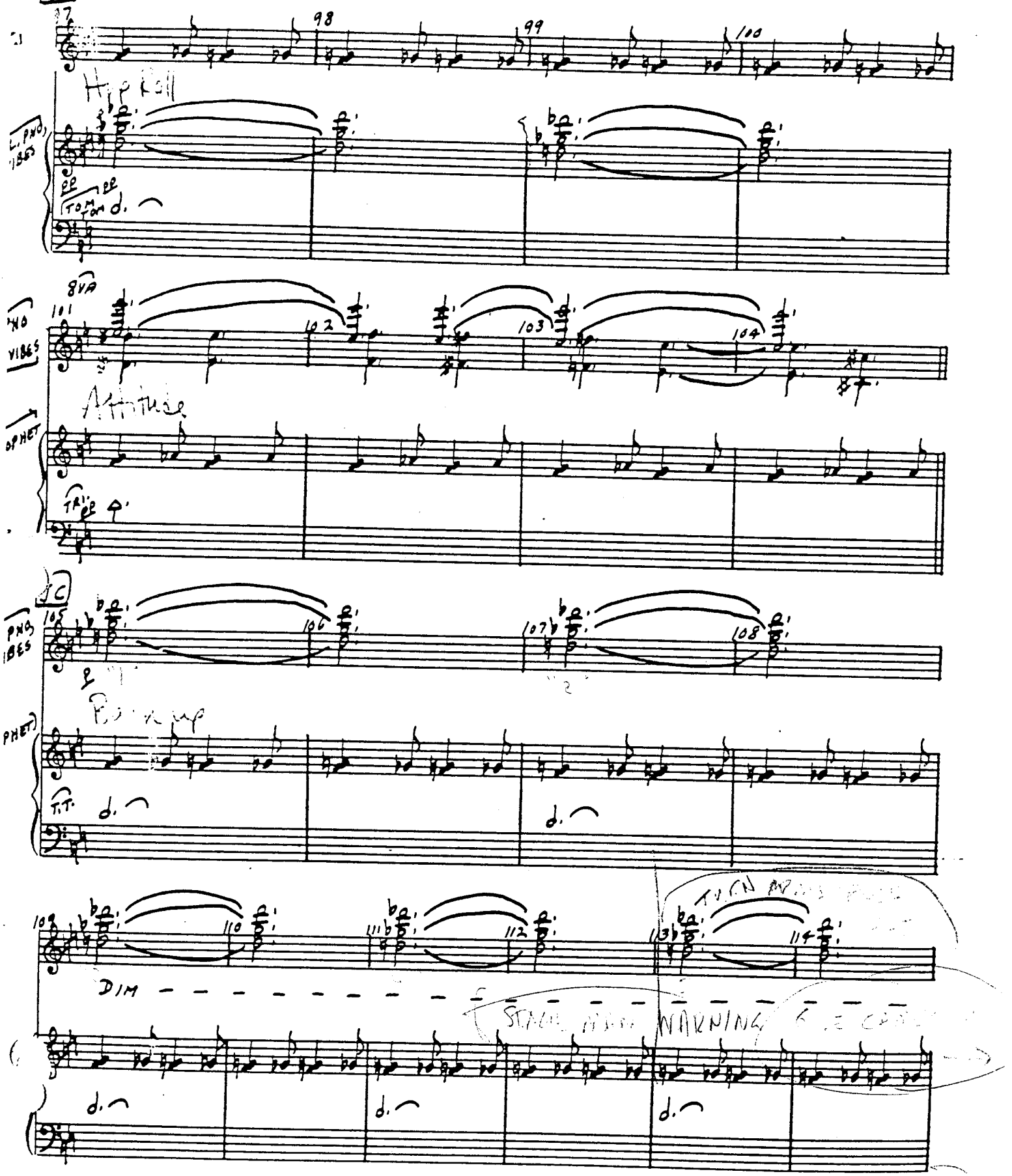
I

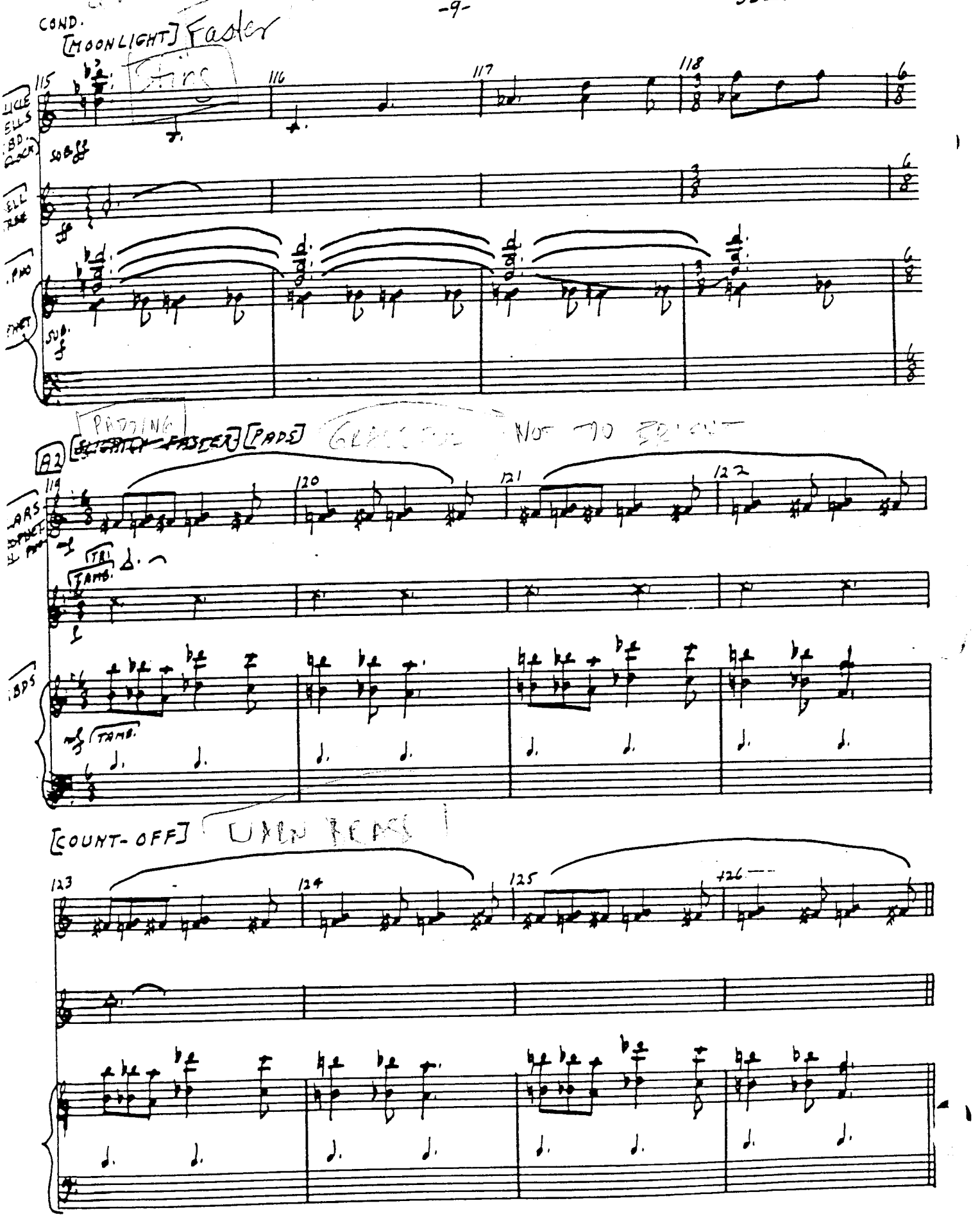

TUBBER
ALL!
HAP-PENS THE SUN IS SHIN-ING BRIGHT YOU WOULD SAY WE HAD NOTH-ING TO DO AT ALL, (WE ARE)
RESTING AND SAY-ING OUR-SELVES TO BE RIGHT FOR THE JEL-LI-CLE MOON AND THE JEL-LI-CLE BALL.
CELL
PIZZ




KITTAL
COND. BOTH GIRLS 8VA
-7-
JELLICLE BALL
J [SING] SOME 8VA
SOME 8VA
JEL-LI-CLE CATS COME OUT TO-NIGHT JEL-LI-CLE CATS COME ONE COME ALL, THE
TOMS
SOME 8VA
JEL-LI-CLE MOON IS SHIN-ING BRIGHT. JEL-LI-CLES COME TO THE JEL-LI-CLE BALL.
+CLAR.
JA [SLOWER] (DELIBERATE)
SOME 8VA
(SOP 8VA this phrase only)
BOTH 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.

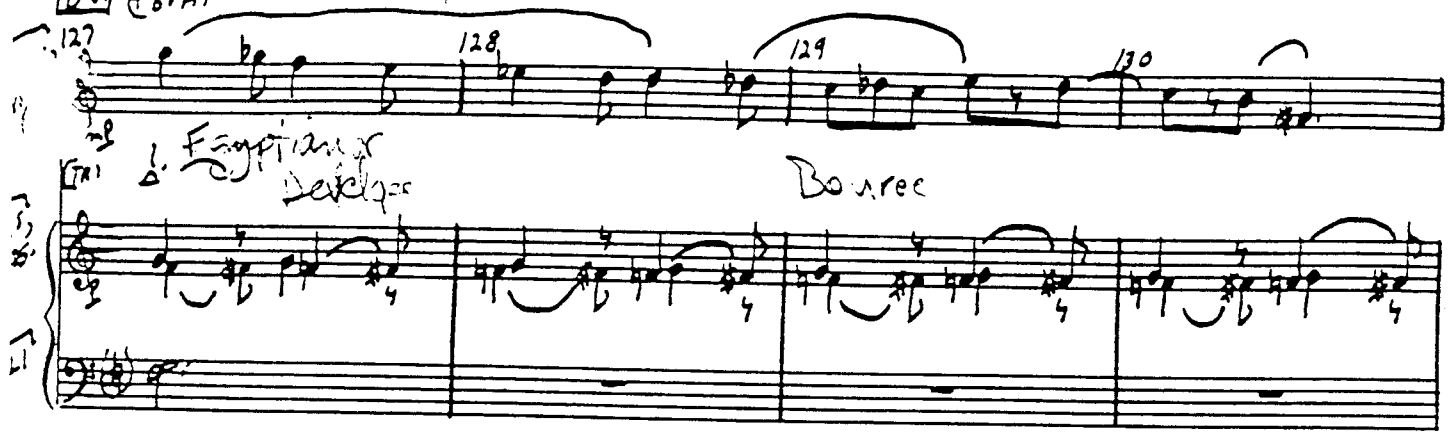
JB [A TEMPO]

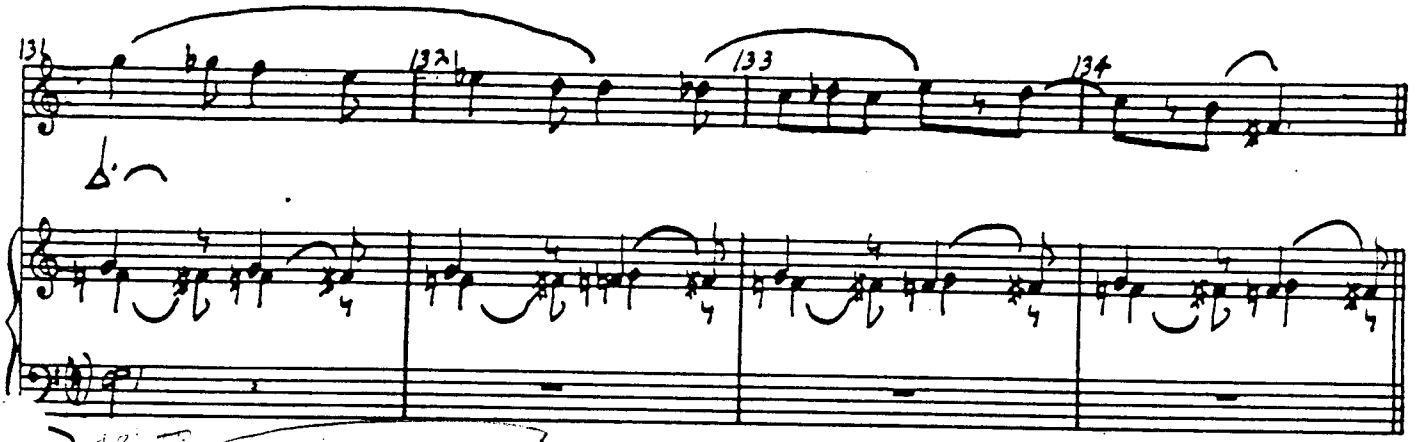



COND.
[MOONLIGHT] Faster
115
116
117
118
SOB.
SUB.
A2
[PADDING]
[PADS]
NOT TO BRIGHT
119
120
121
122
TRI
TAMB.
TAMB.
[COUNT-OFF]
WARN BEASS
123
124
125
126

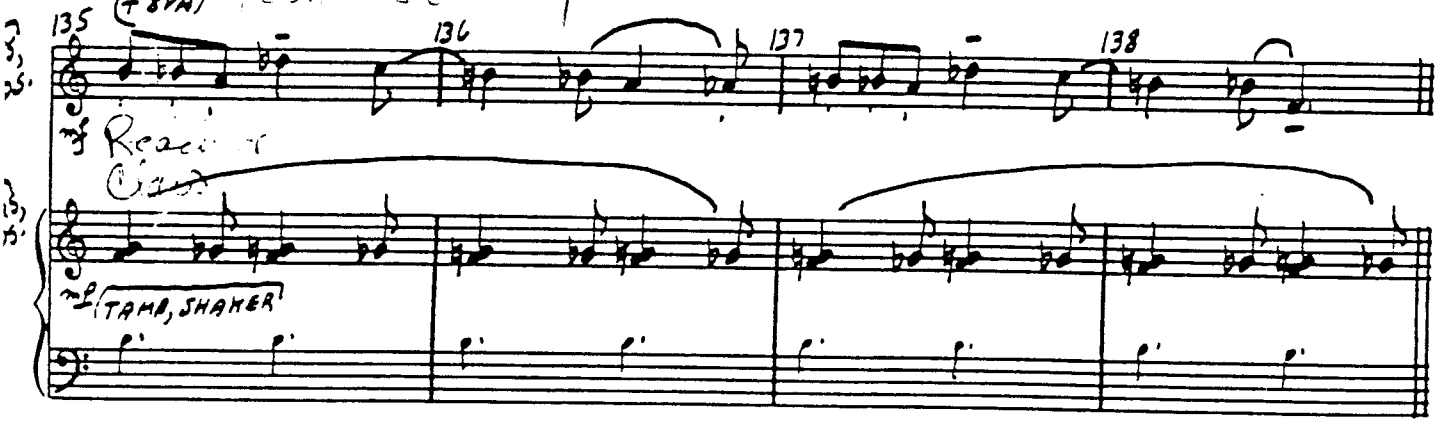
COND. + TBN + HN

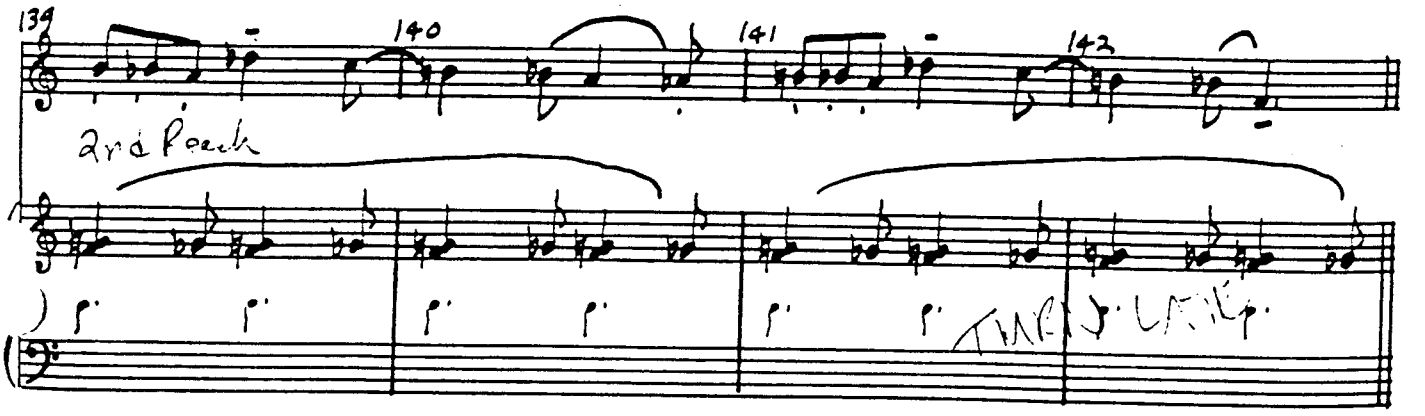
B2 (+8VA)



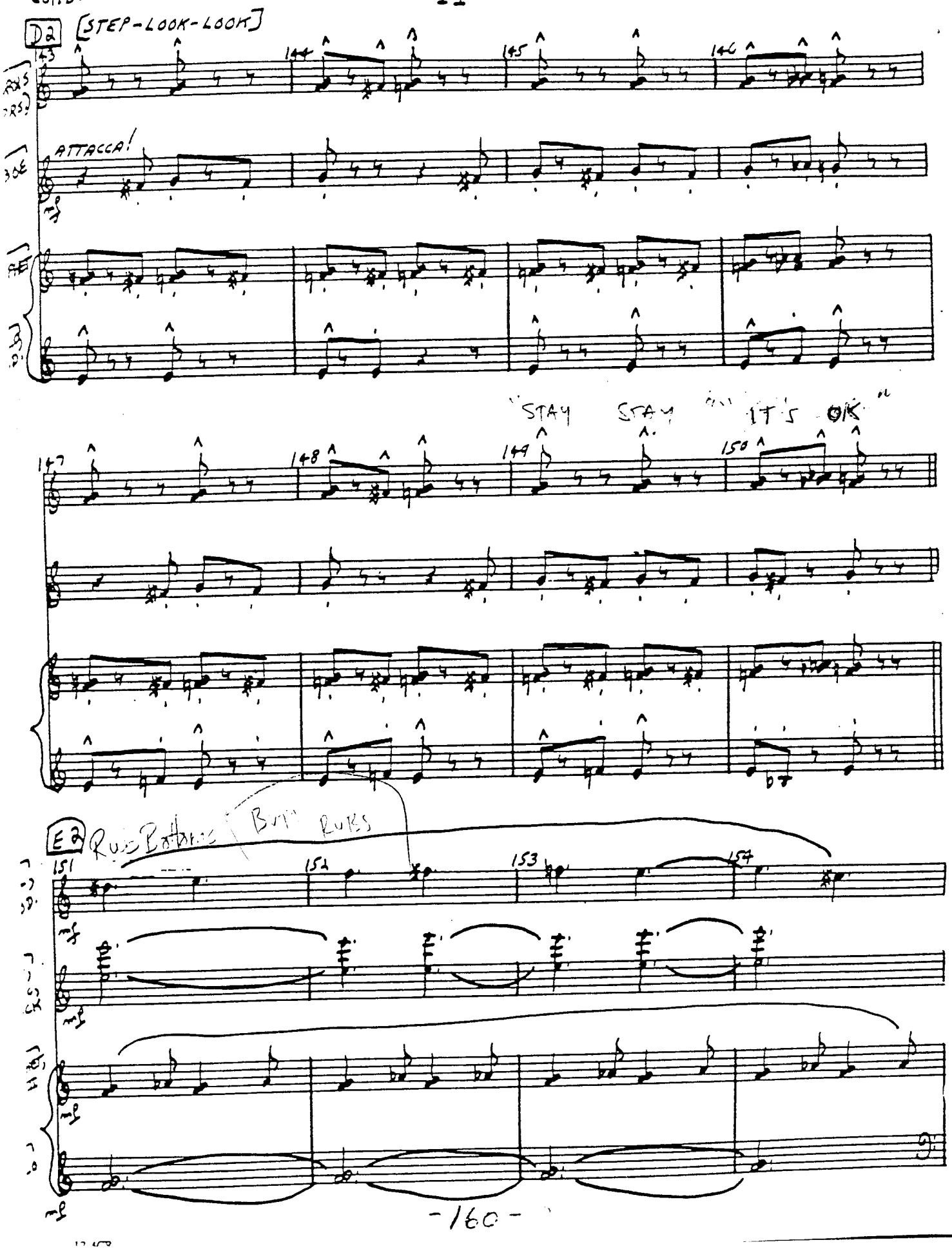


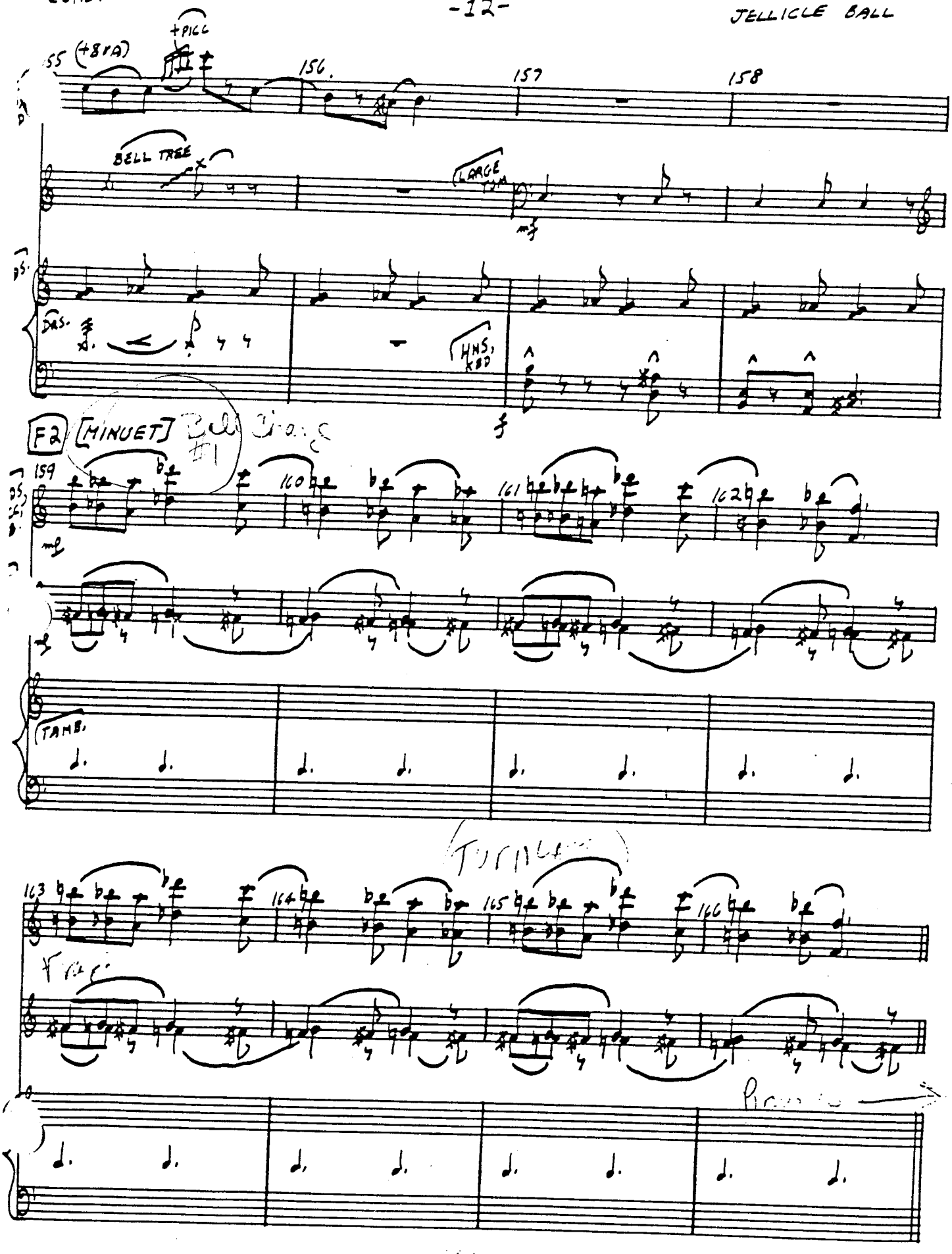
2 TPTT (+8VA) CLAW SECTION





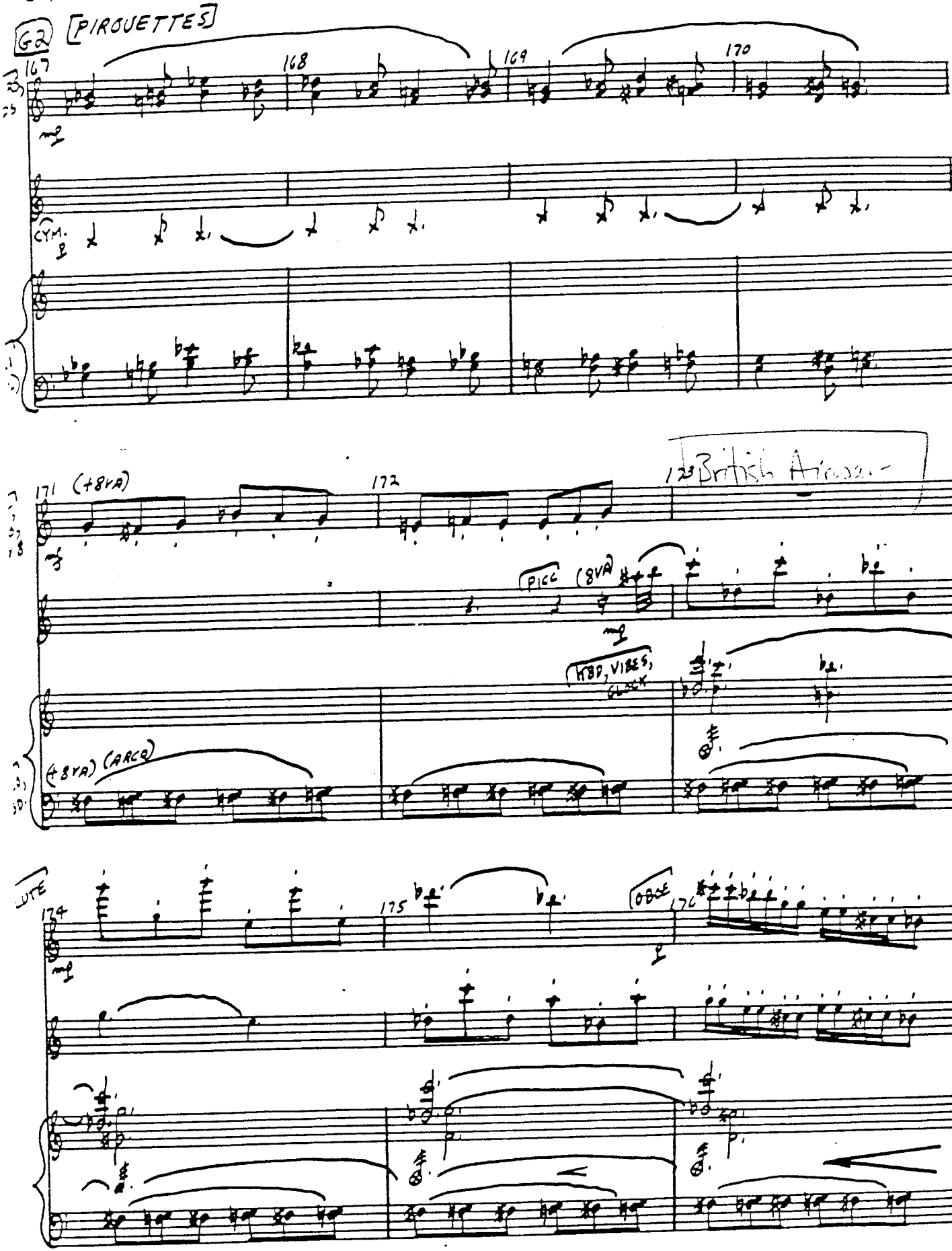
TEC® 12 PVC
DIAB-TEC 5000


COND.
D2 [STEP-LOOK-LOOK]
143
144
145
146
ATTACCA!
"STAY STAY" "IT'S OK"
147
148
149
150
E2 Rubs Bottoms (But RUBS
151
152
153
154


155 (+8VA)
+PICC
156
157
158
BELL TREE
LARGE TOM
mf
DRS.
HNS, KBD
f
F2 [MINUET]
Bell Change #1
159
160
161
162
TAMB.
163
164
165
166

COND.

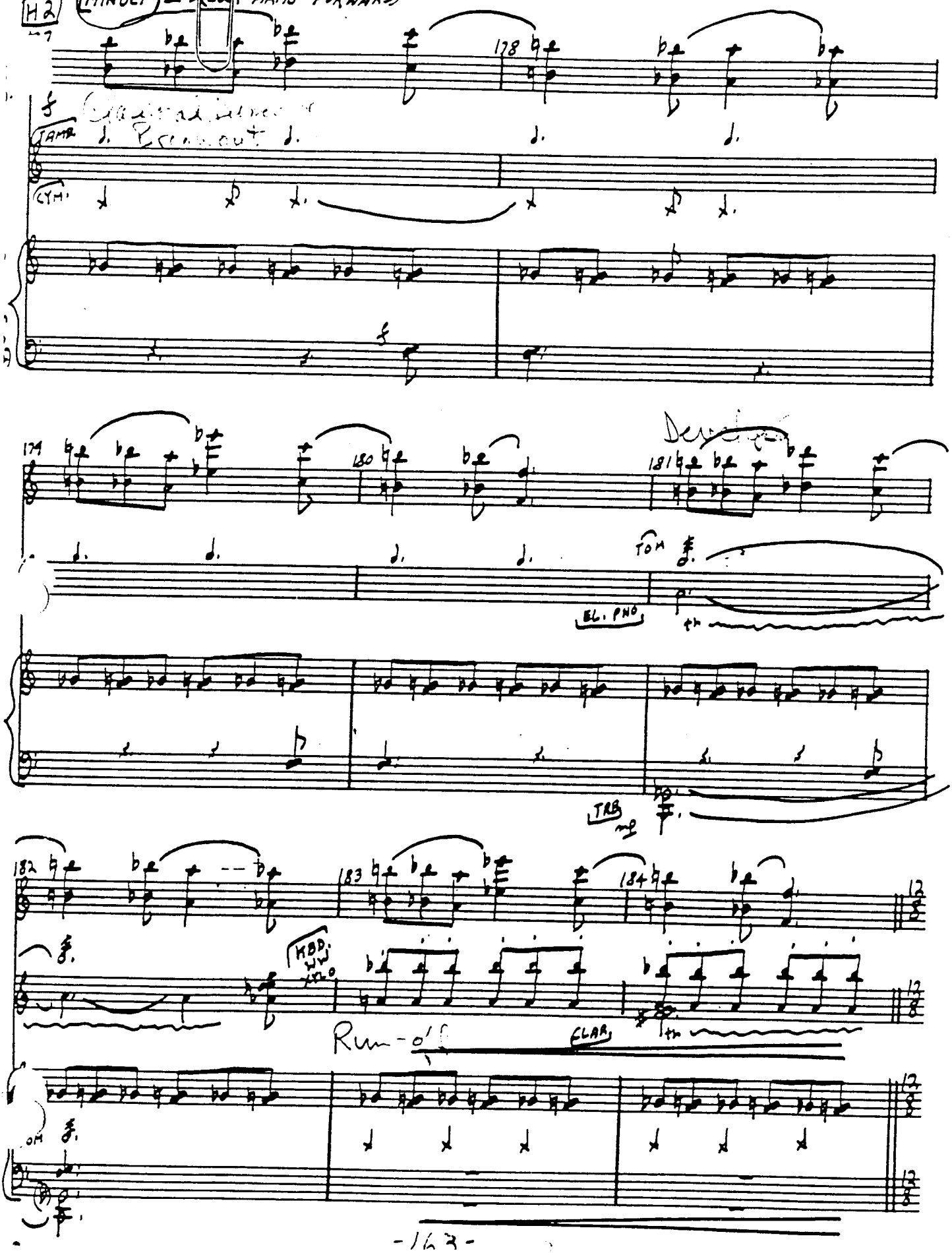
G2 [PIROUETTES]

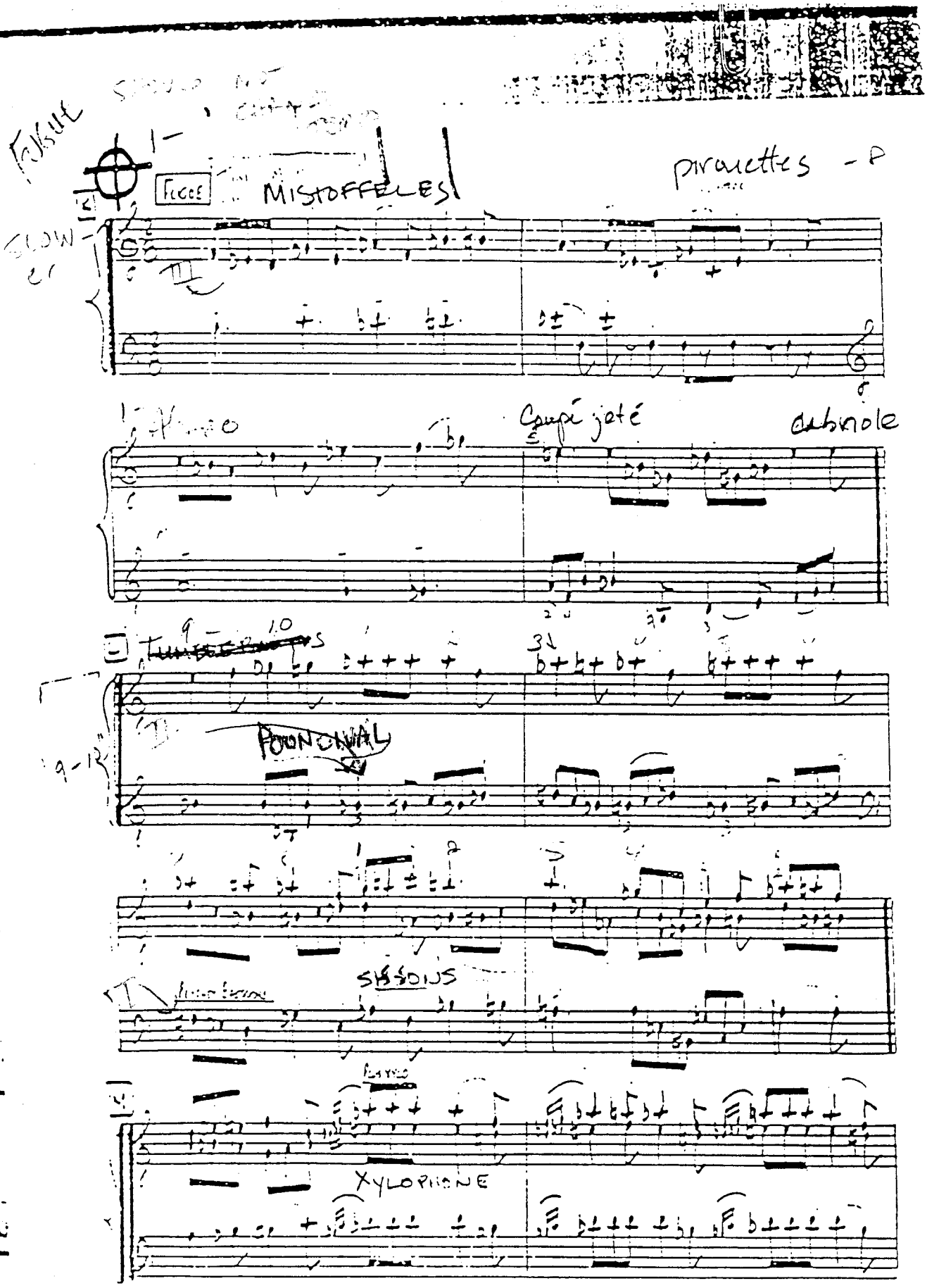


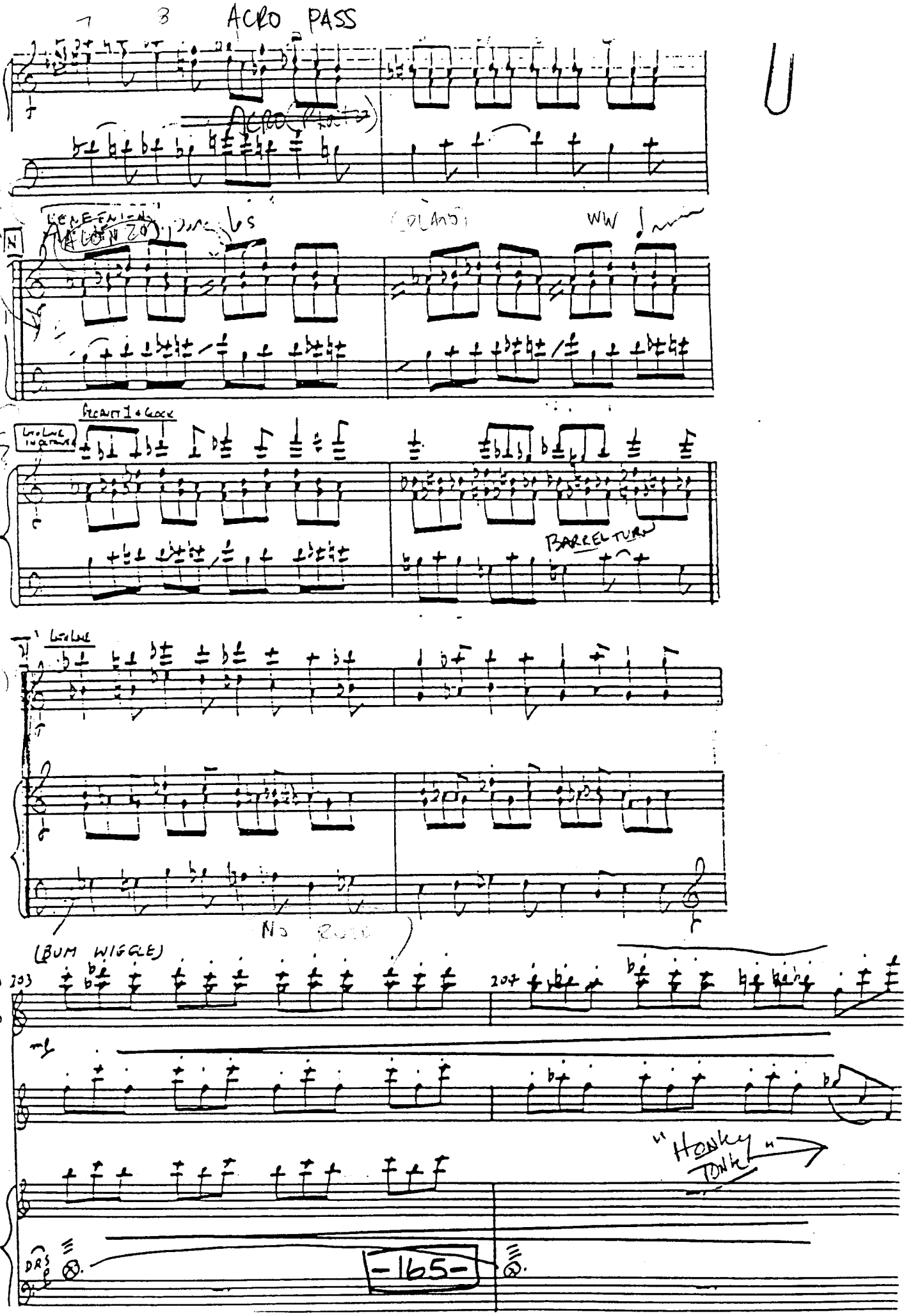
COND.

MINUET II - (LOW-ARMS FORWARD)

JELLICLE BALL




MISTOFFELES
pirouettes
Coupé jeté
cabriole
POUNCIVAL
SISSONS
XYLOPHONE


ACRO PASS
ACRO
(PLAYS)
WW
BARREL TURN
(BUM WIGGLE)
"Honky Tonk"
DRS

JELLICLE BALL

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

ALL ABOARD

P

205 206

BOM SOLO

EL. PNO.

Bb

207 208

E/Bb

(FO)

Q

+FL. 8VA

LADIES DIAGONAL

+OBOE

209 210 211 212

GLOCK

EL PNO.

F7

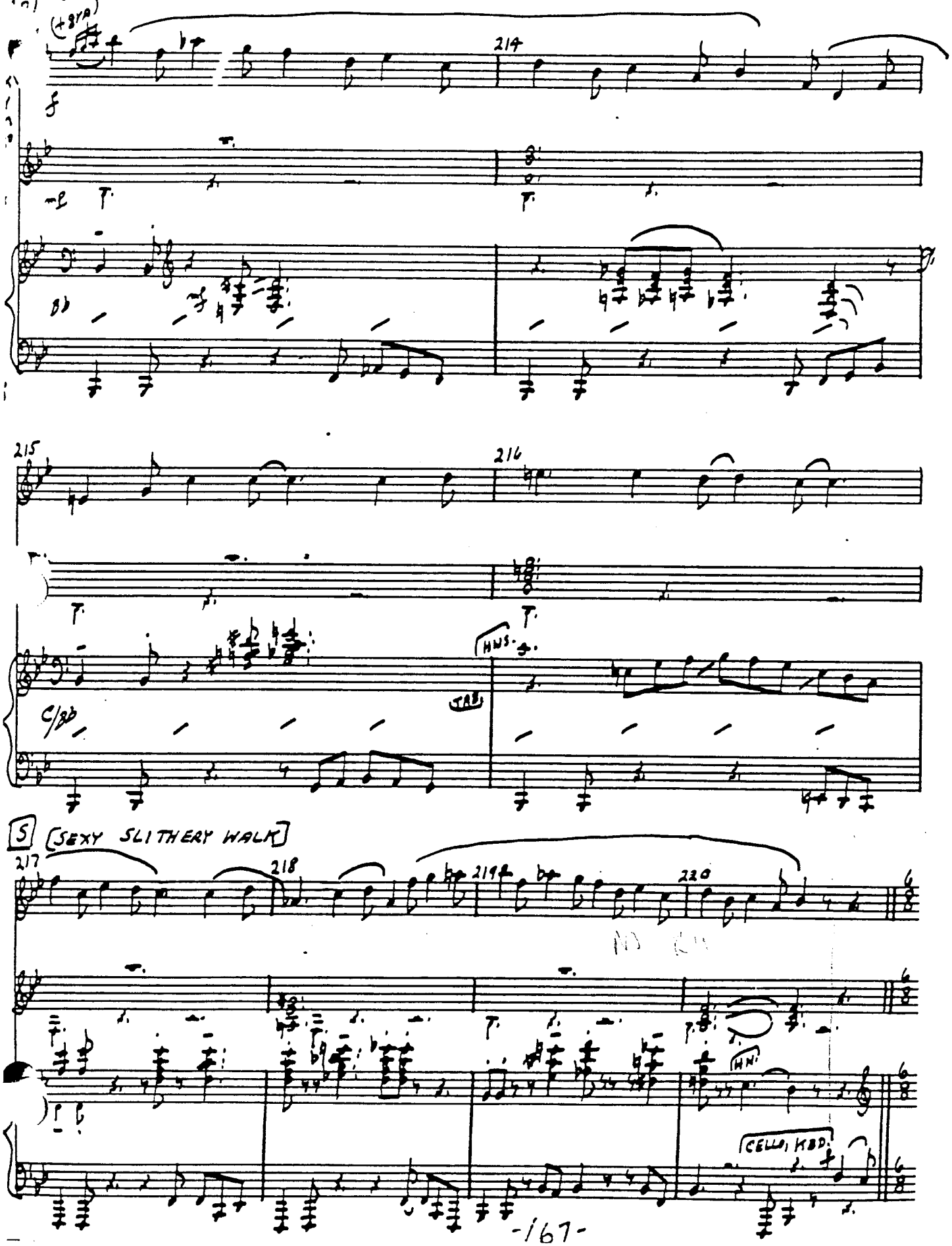
(GO)

B7

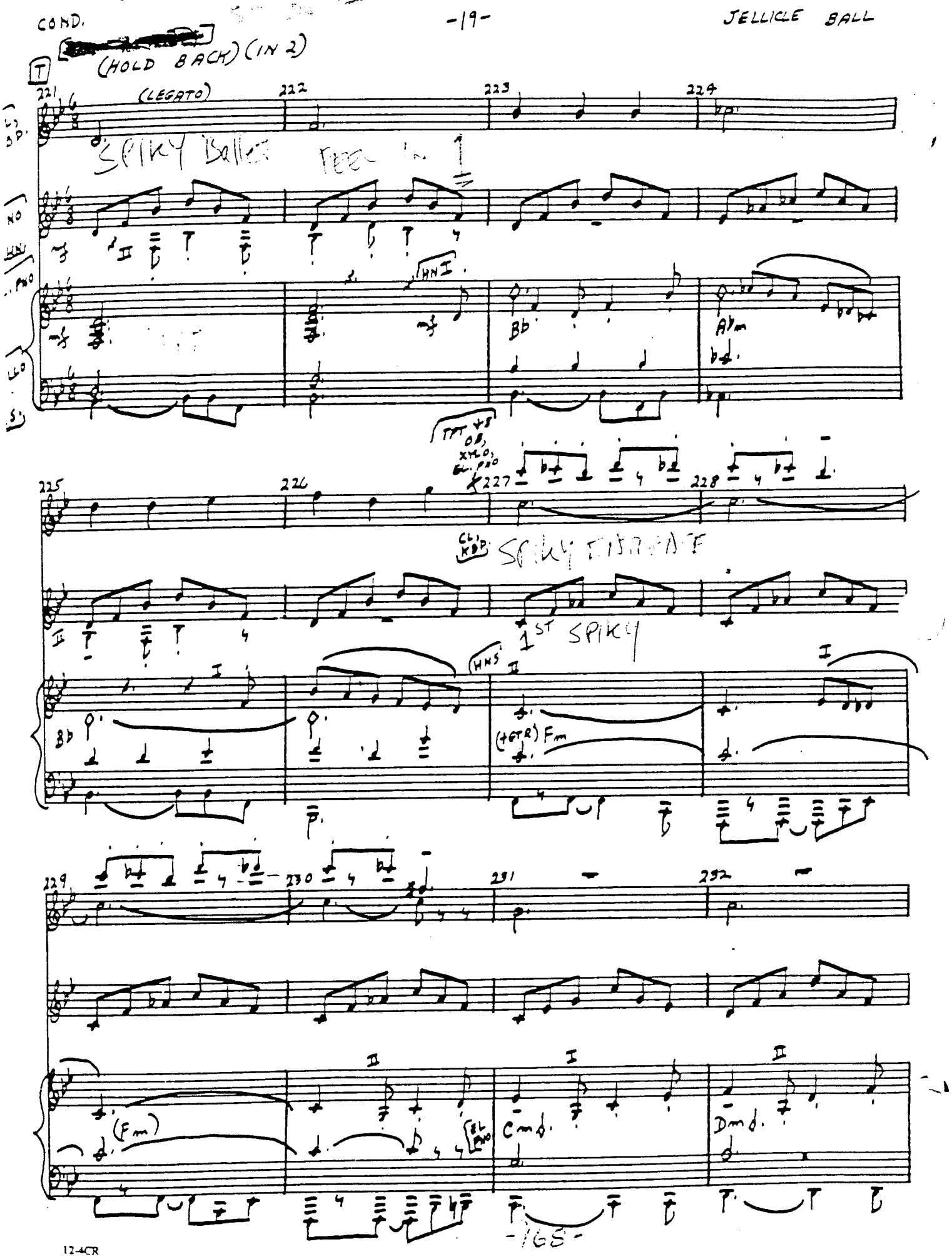
(HN)

COND. [DONNA + REPRISE]

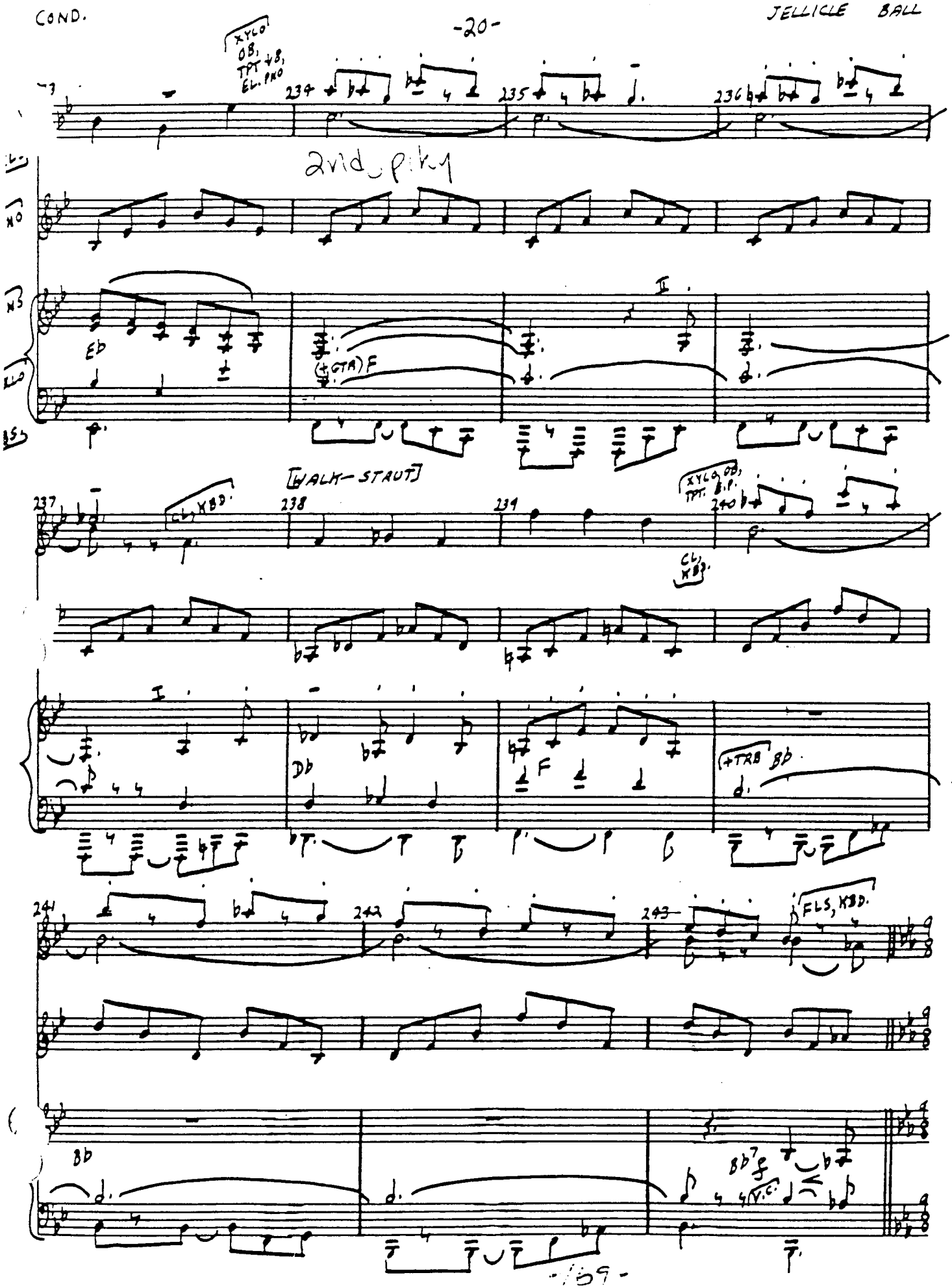
JELLICLE BALL



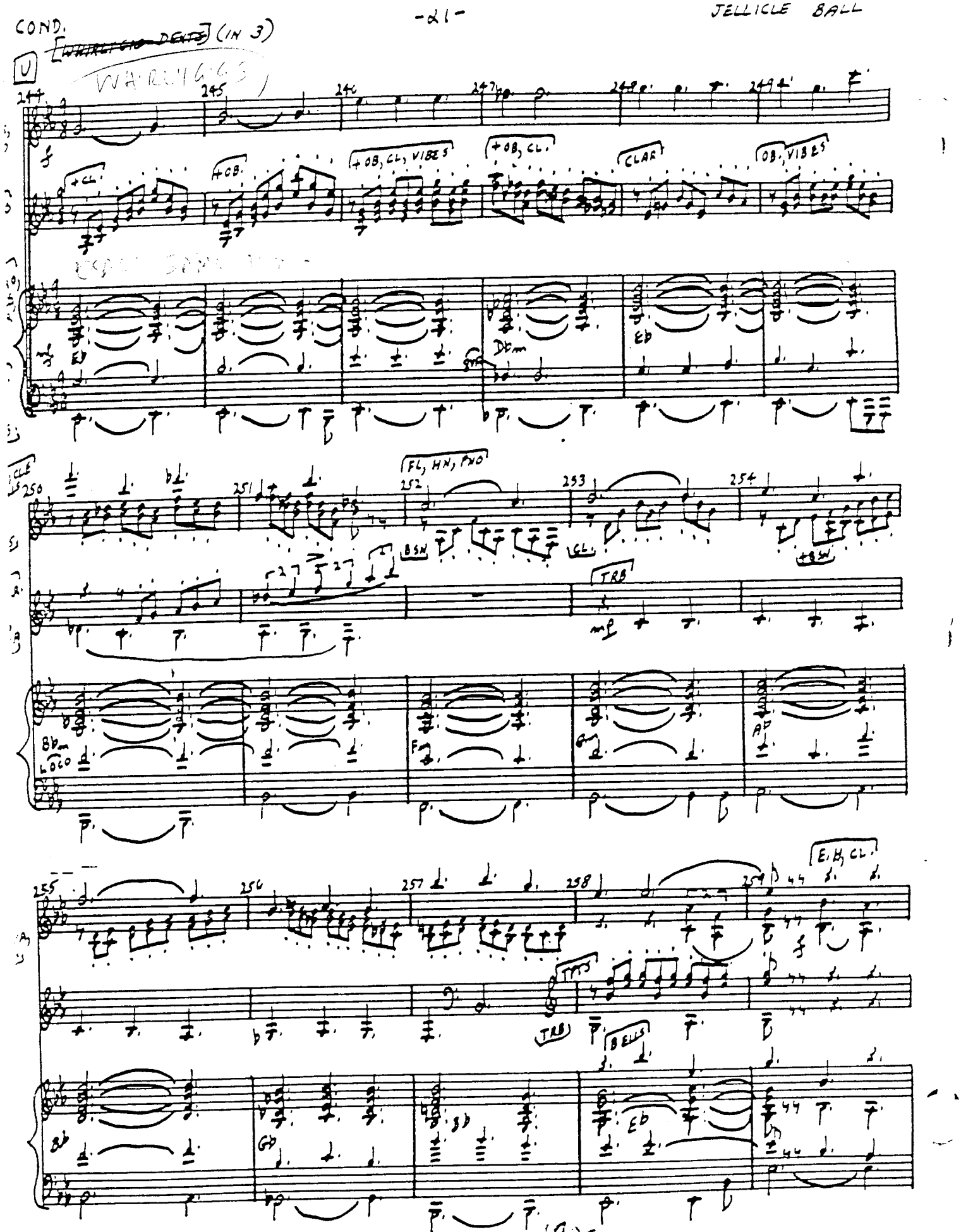
JELLICLE BALL



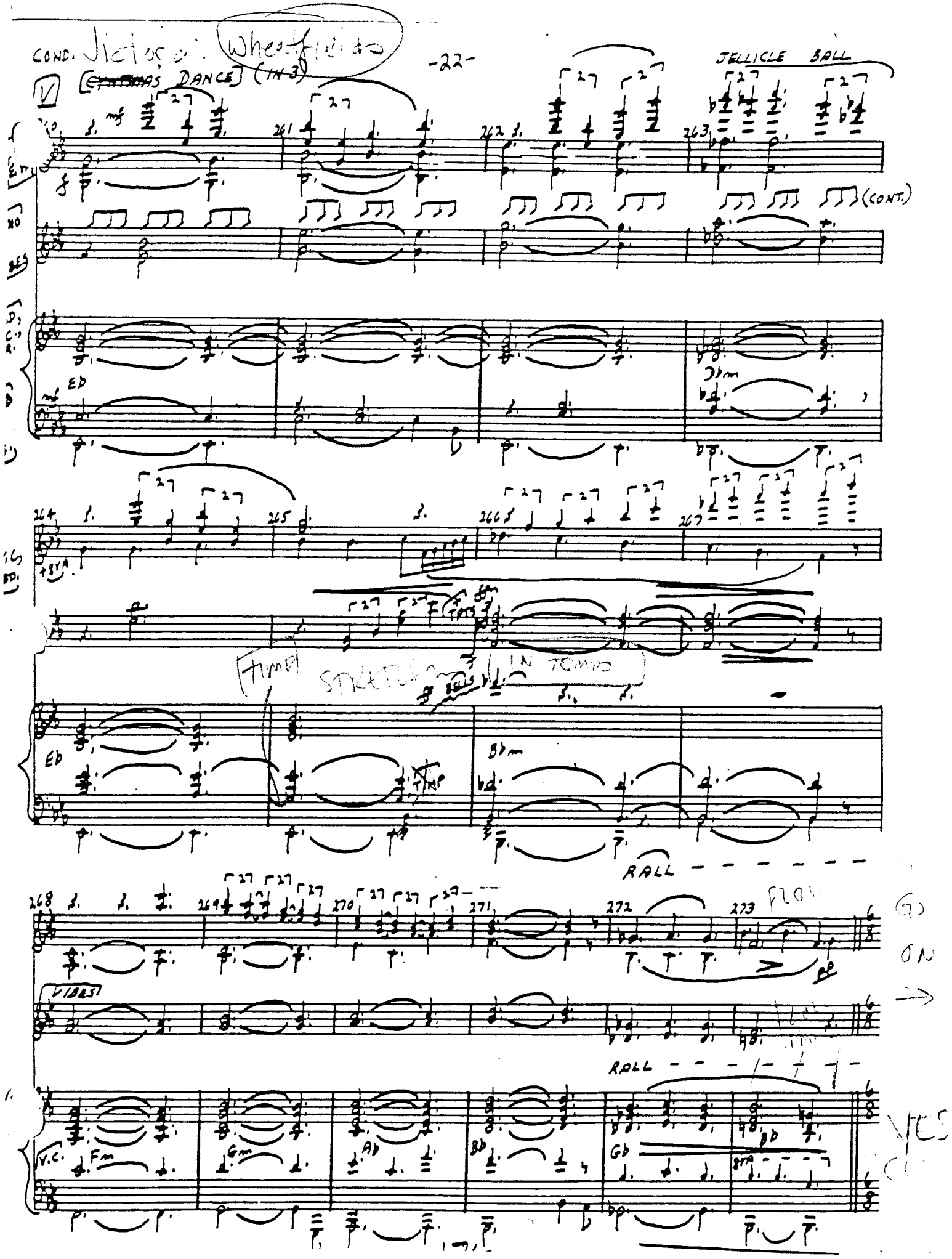
12-4CR


XYLO OB, TPT +8, EL. PNO
234
235
236
2nd pky
Eb
(+GTR) F
II
237
CL, KBD.
[WALK-STRUT]
238
239
XYLO OB, TPT. B.P.
240
CL, KBD.
I
Db
F
(+TRB) Bb
241
242
243
FLS, KBD.
Bb
Bb7
V.C.

JELLICLE BALL

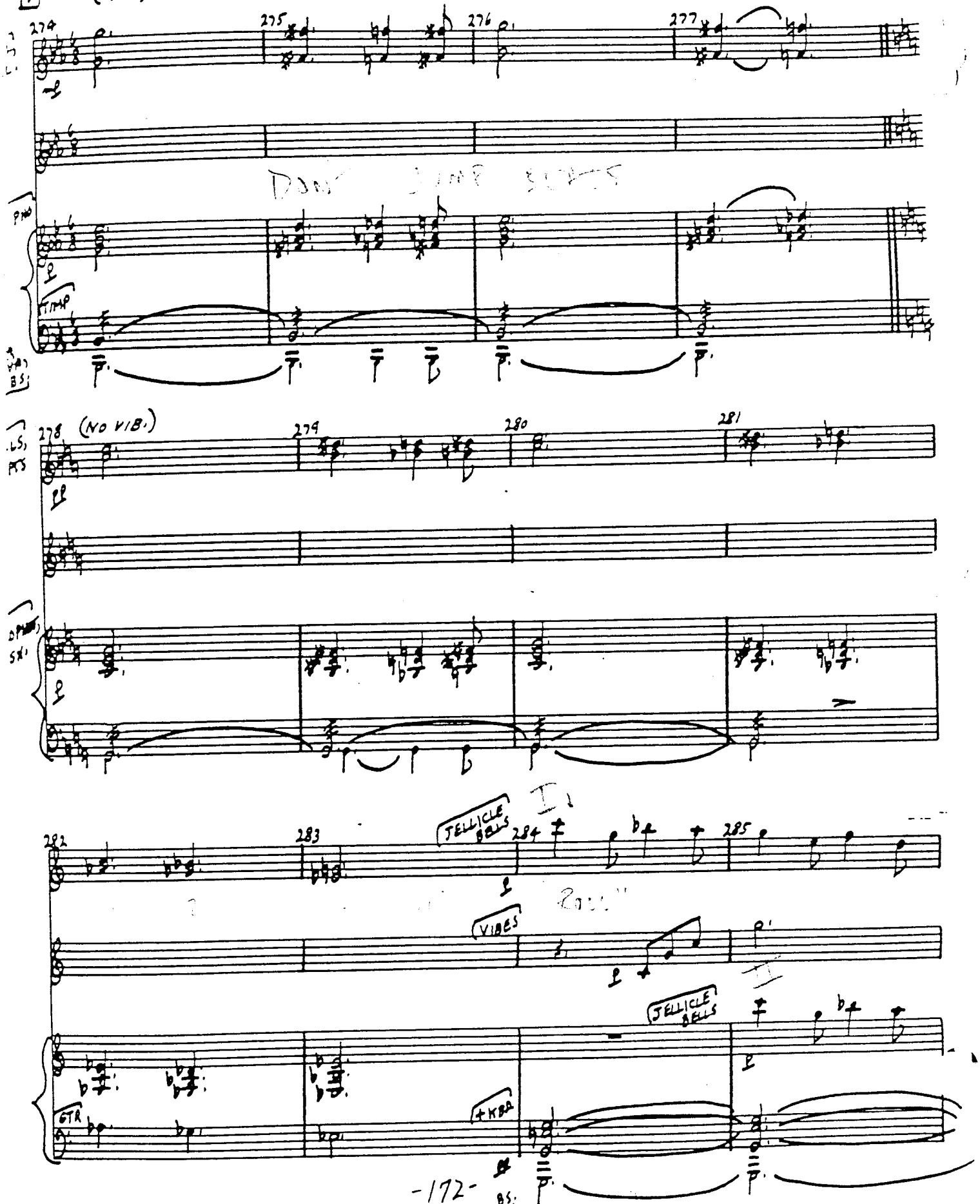


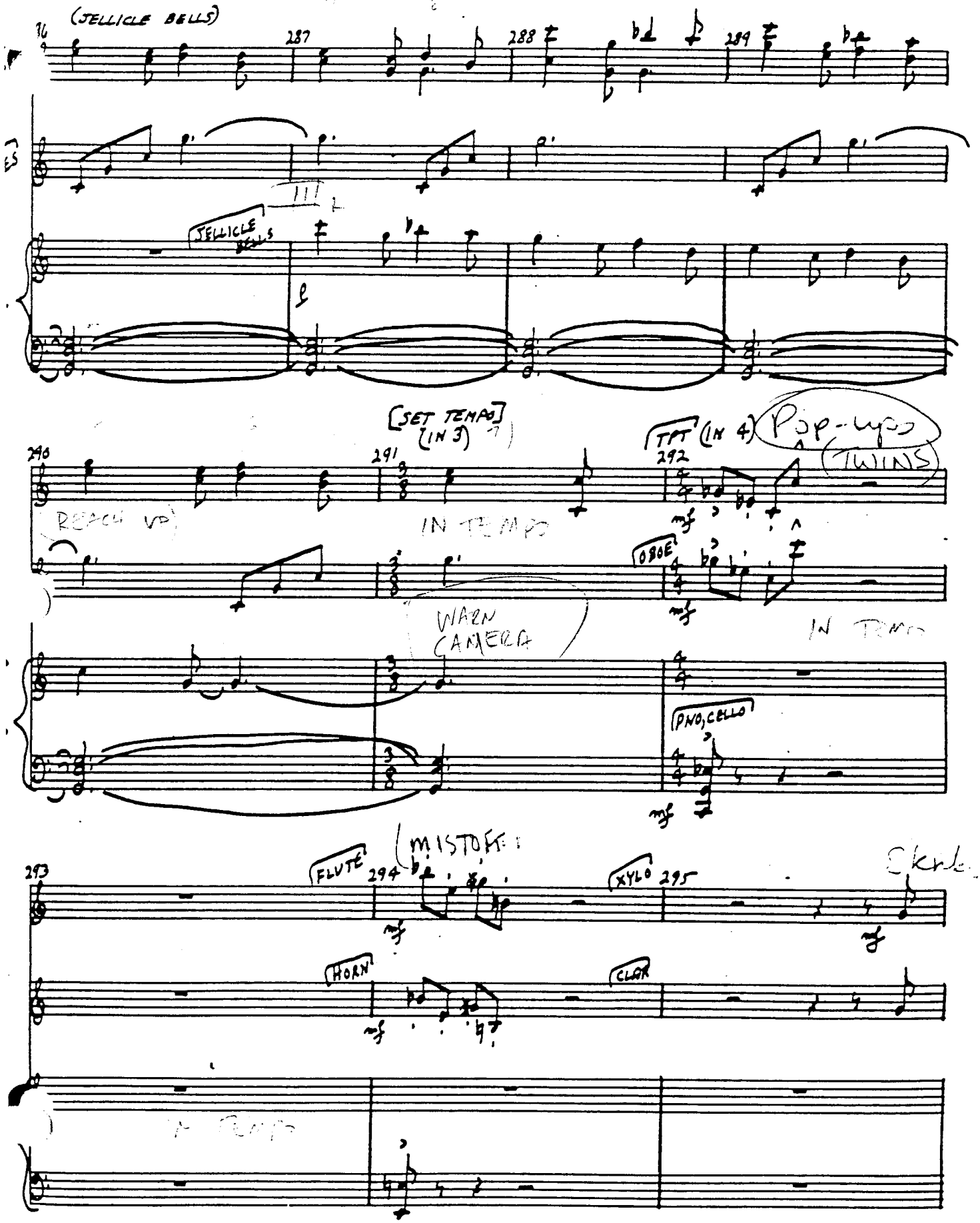
12-4CR

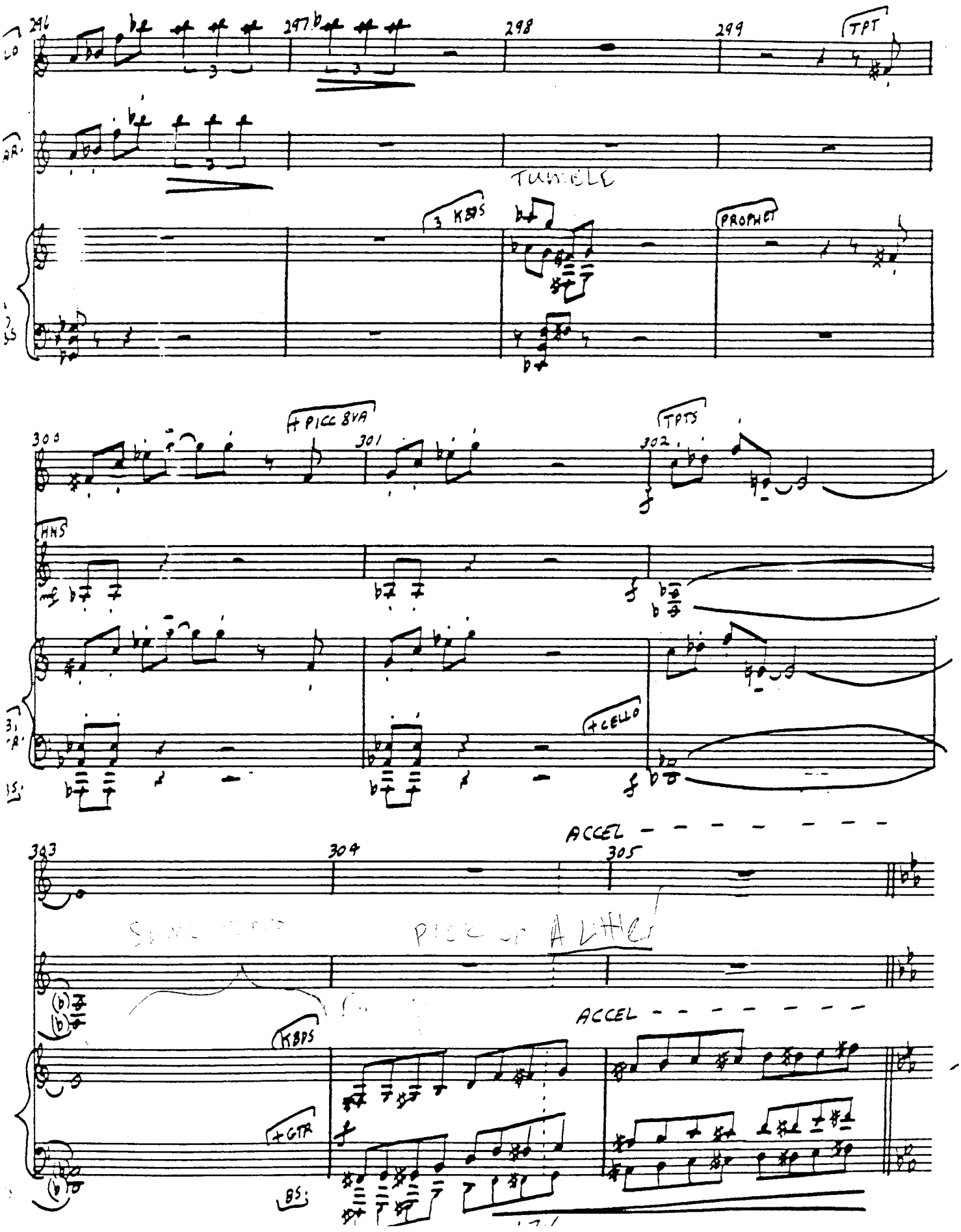

COND. Victor's Wheatfields
V
[CYNTHIA'S DANCE] (IN 3)
JELLICLE BALL
(CONT.)
Eb
Dbm
+8VA
TIMP
STRETCH
IN TEMPO
Eb
Bbm
RALL
VIBES
RALL
V.C.
Fm
Gm
Ab
Bb
Gb
Bb
GO ON
YES

COND.

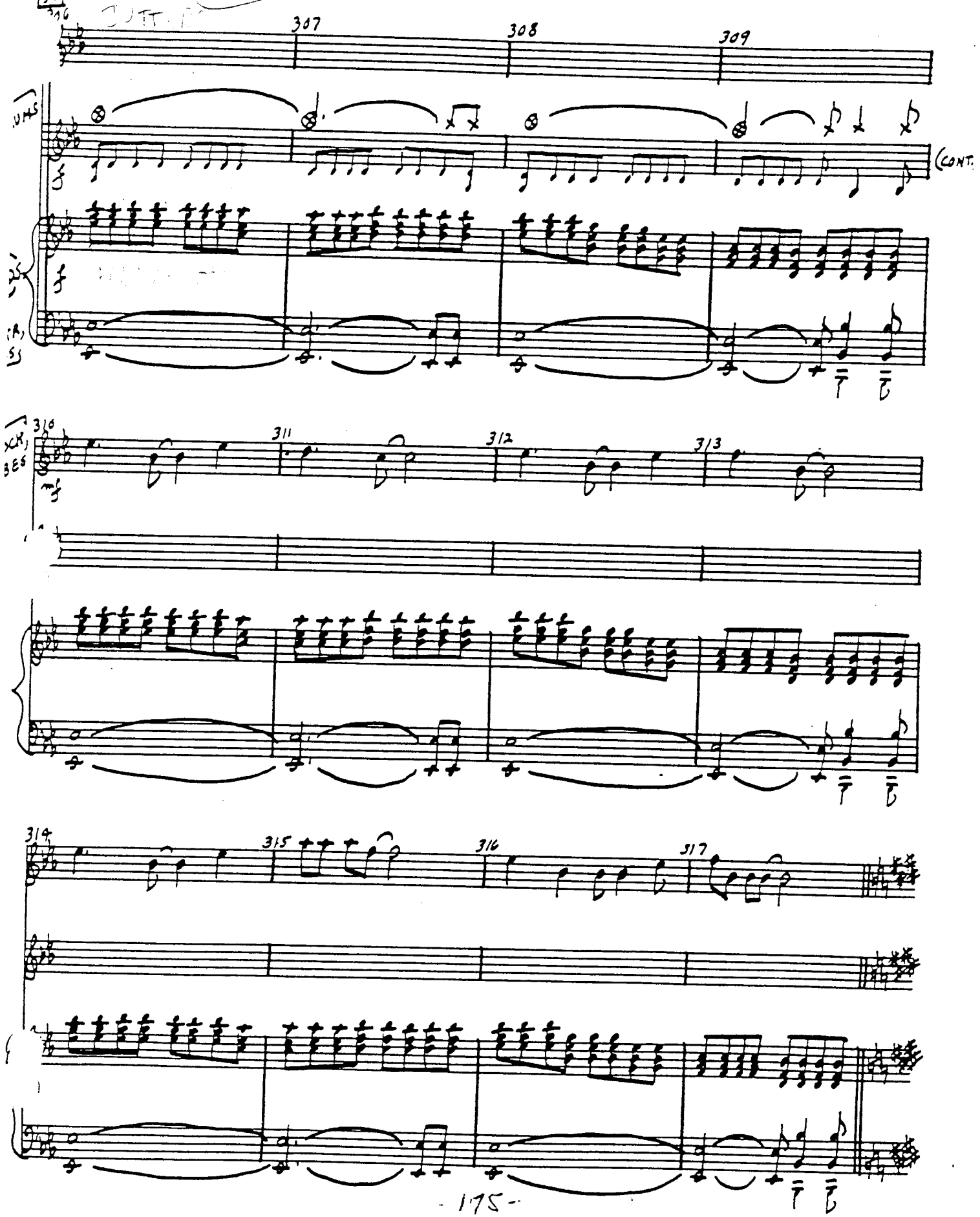
[W] [SENSUAL SECTION- VERY SLOW] (IN 2)




(JELLICLE BELLS)
287
288
289
JELLICLE BELLS
[SET TEMPO] (IN 3)
TPT (IN 4)
Pop-ups (TWINS)
290
291
292
REACH UP
IN TEMPO
OBOE
WARN CAMERA
IN TEMPO
PNO, CELLO
(MISTOFF)
293
FLUTE
294
XYLO
295
HORN
CLAR
IN TEMPO

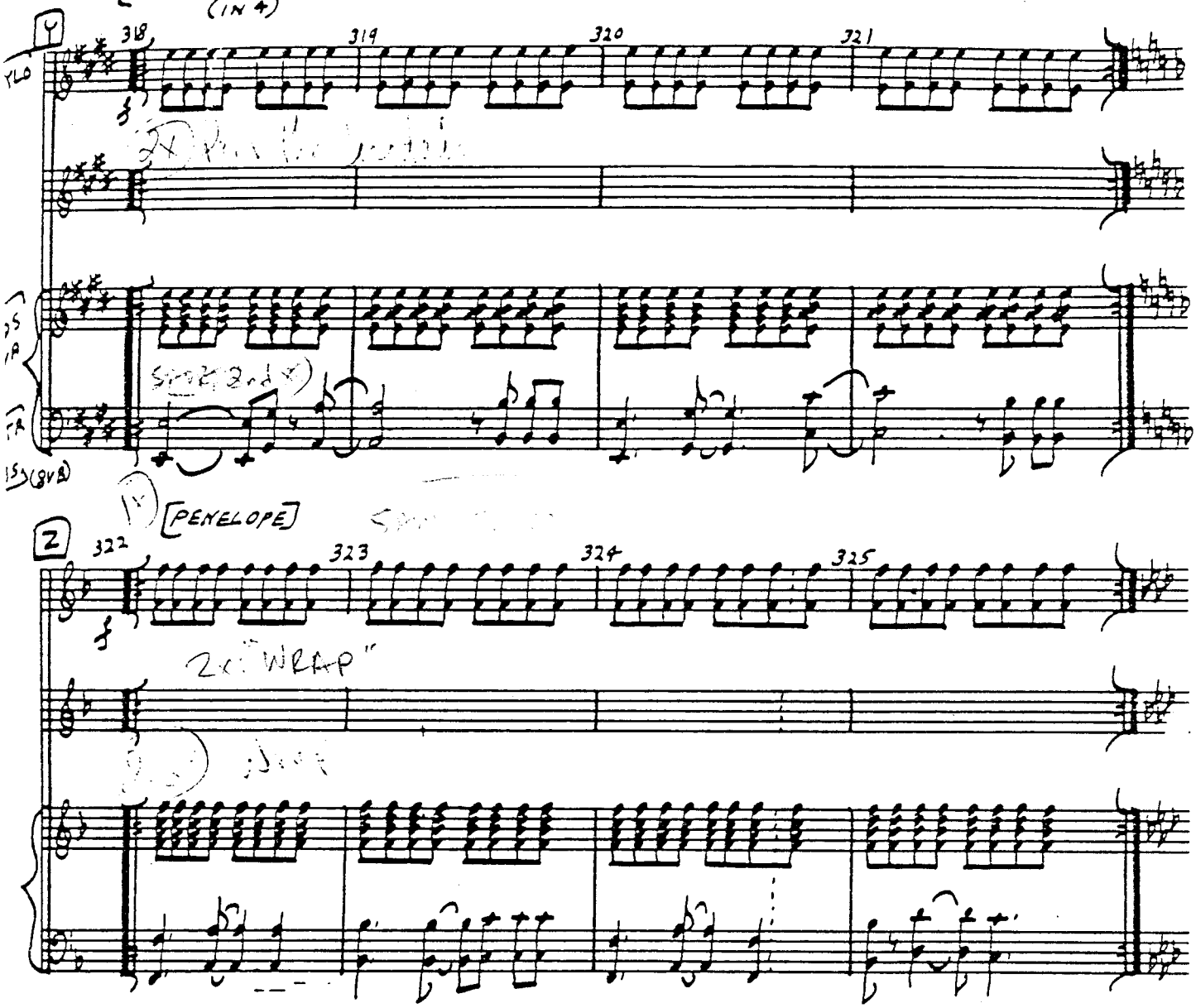

296
297
298
299
TPT
TUNELL
3 KBDS
PROPHET
300
+PICC 8VA
301
302
TPTS
HNS
+CELLO
303
304
305
ACCEL
PICK UP A LITTLE
ACCEL
KBDS
+GTR
BS.

[TEMPO] (IN 4) [TUDDERS]

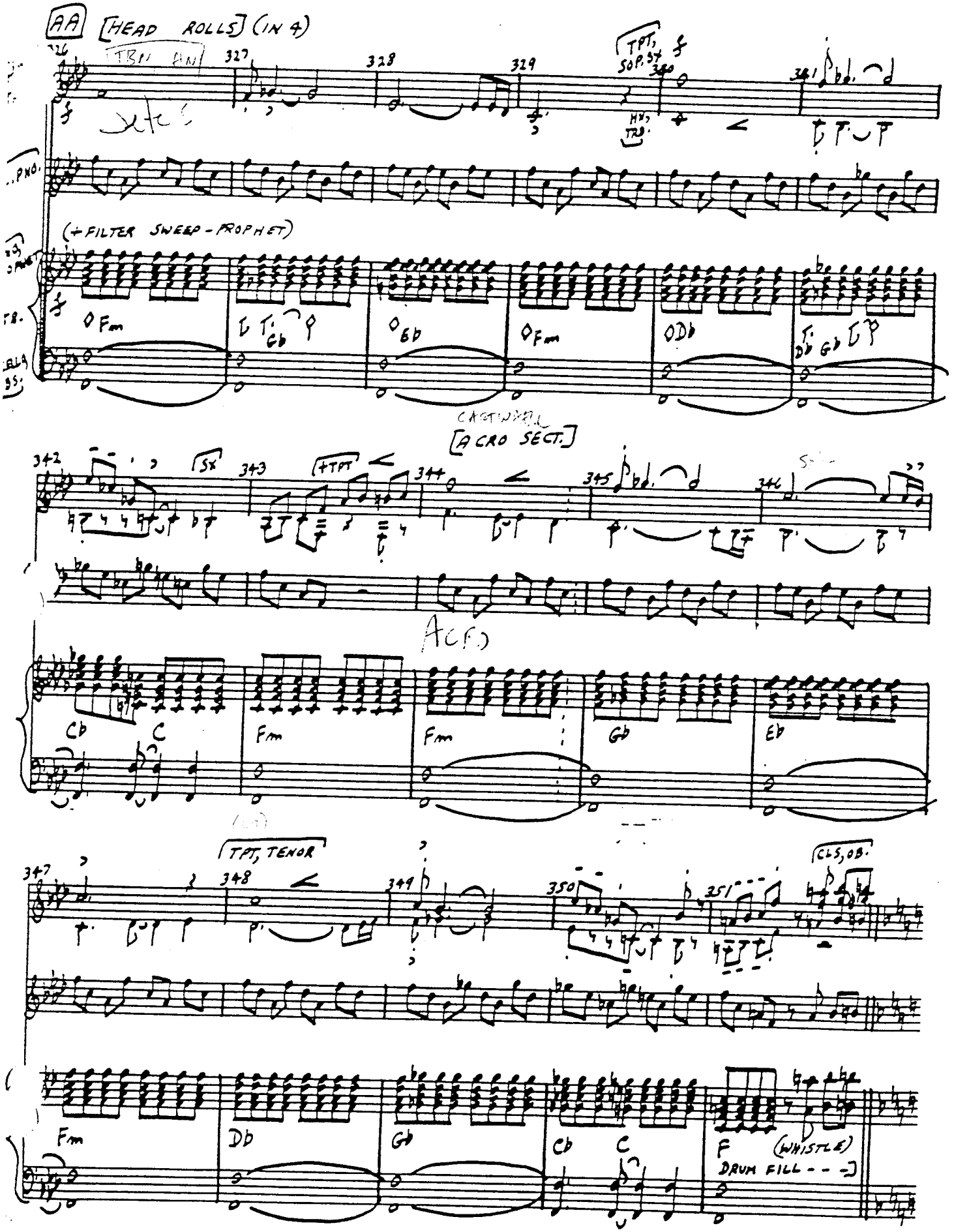


COND. 1. COPLAND II. -21- JELLICLE BALL

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



12-4CR


AA [HEAD ROLLS] (IN 4)
TBN AN
TPT, SOP. SX
HX, TRB.
(+ FILTER SWEEP - PROPHET)
Fm
Gb
Eb
Fm
Db
Db Gb
CARTWRIGHT
[ACRO SECT.]
SX
+TPT
Cb
C
Fm
Fm
Gb
Eb
TPT, TENOR
CLS, OB.
Fm
Db
Gb
Cb
C
F
(WHISTLE)
DRUM FILL - - -]

COND.

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

352 353 (CONT.)

F B♭ C

(BOSSY RHYTHM)

DRS (CONT.)

354 355

F B♭ C

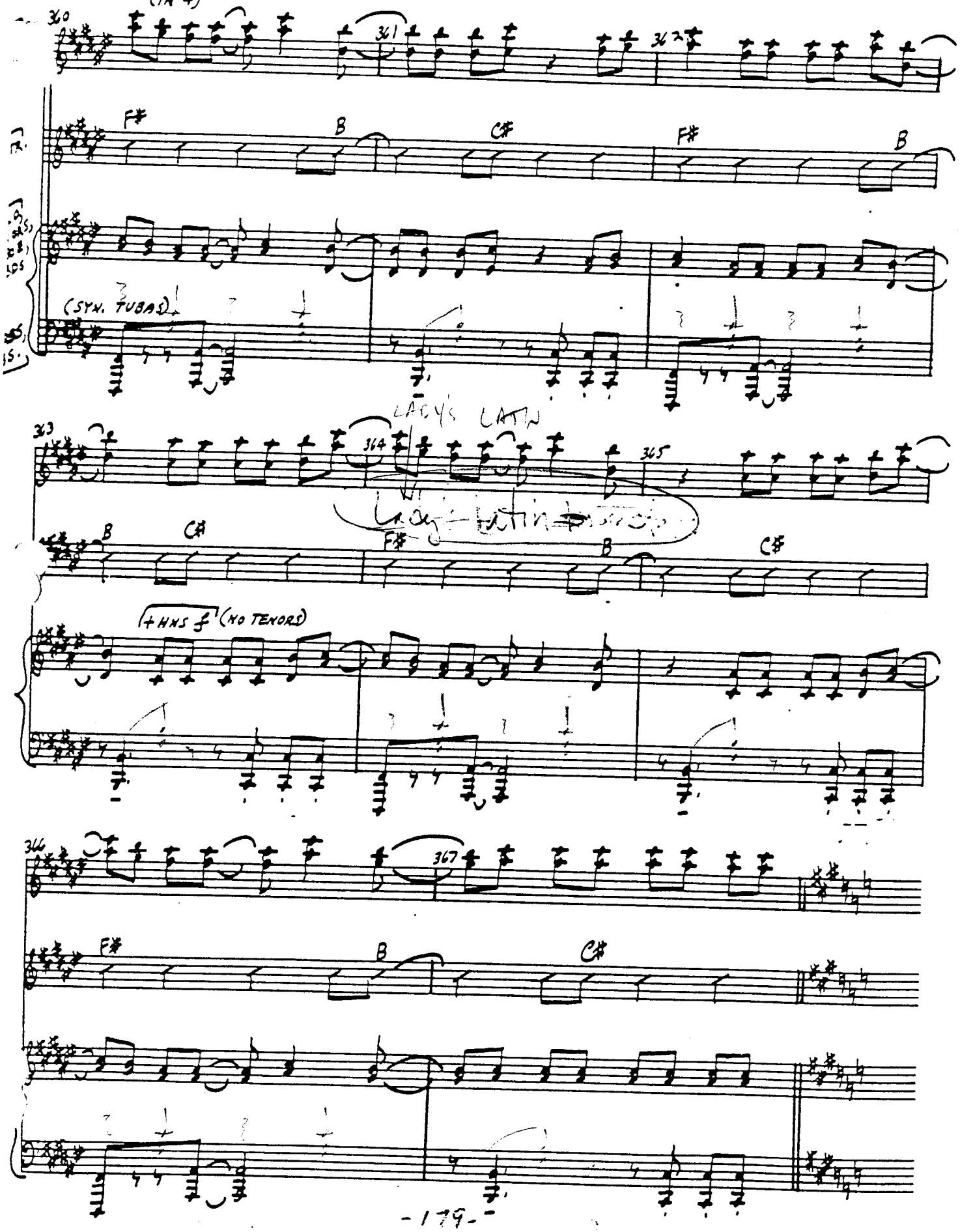
356 357 358 359

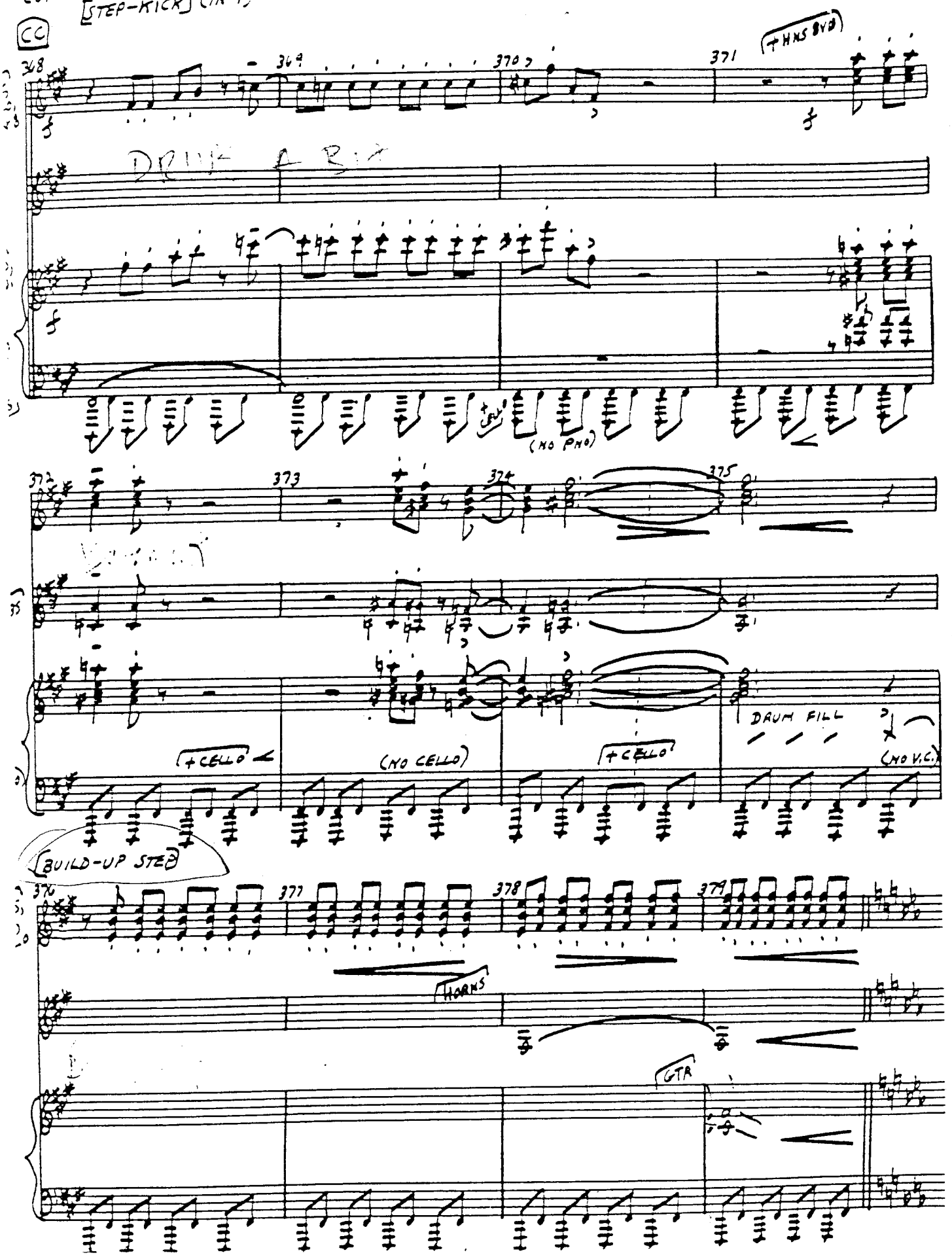
F B♭ C F B♭ C

JELLICLE BALL

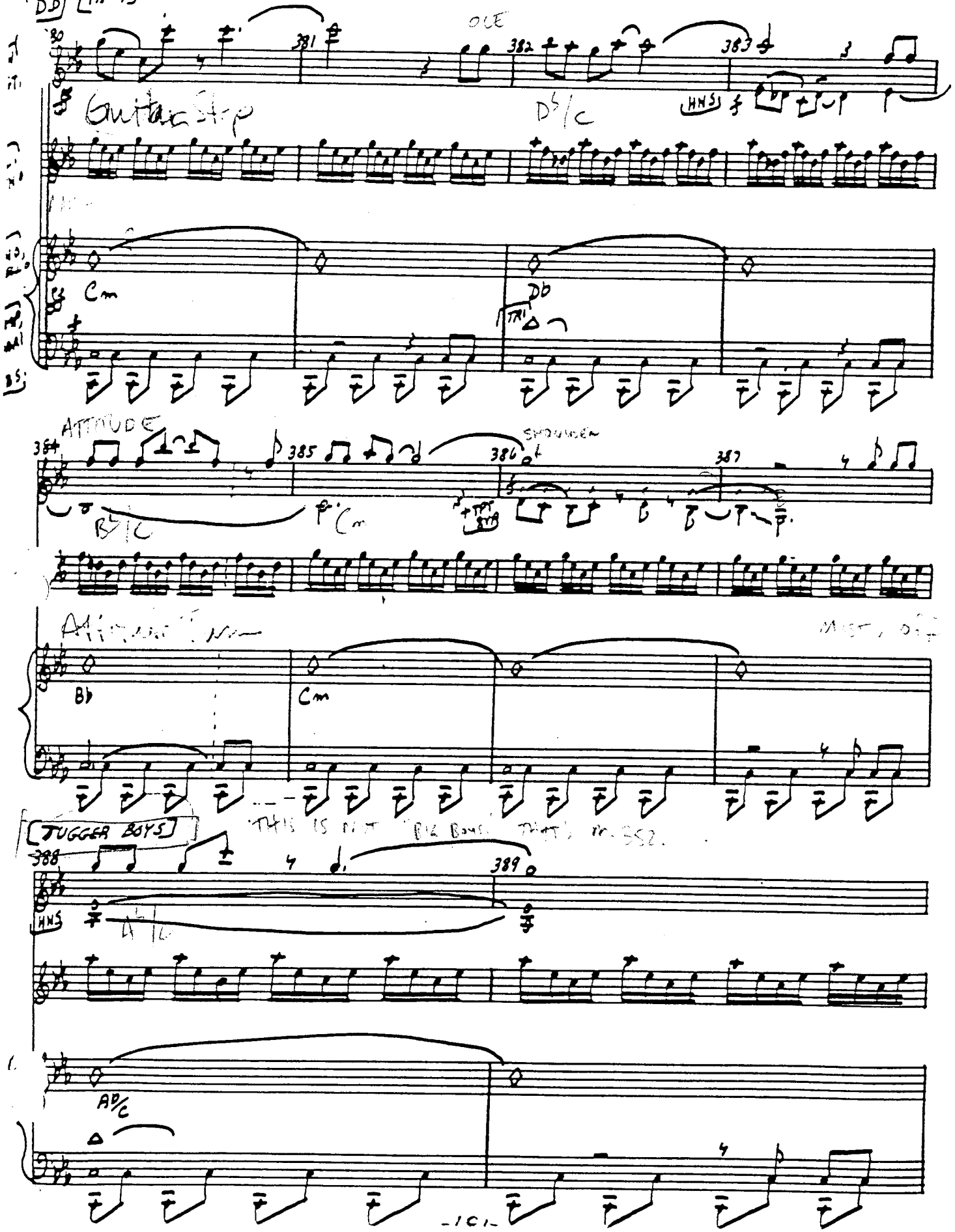
COND. LADYS UPSTAGE
~~GIRLS UPSTAGE~~

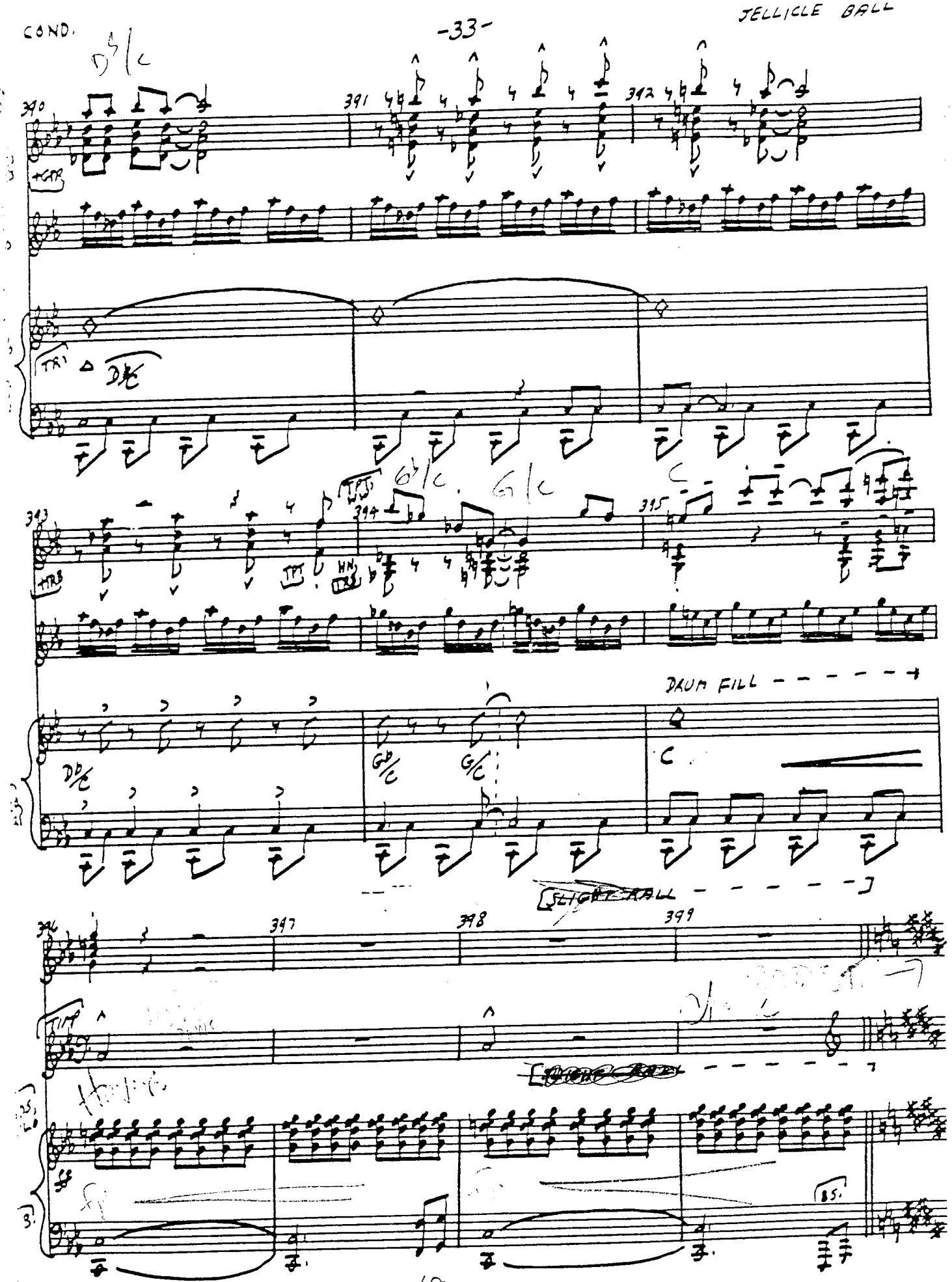
(IN 4)



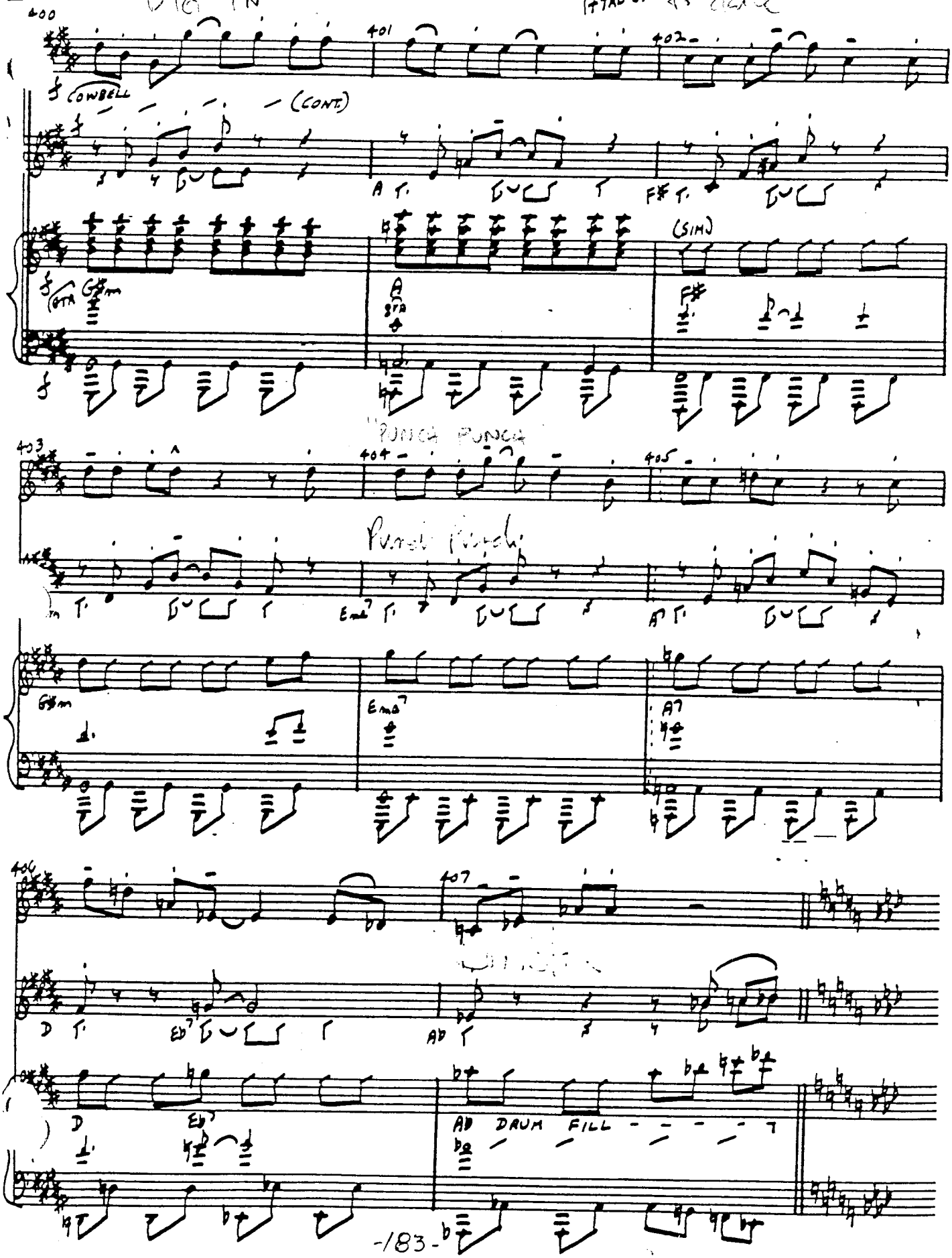

COND.
[STEP-KICK] (IN 4)
CC
368
369
370
371
+HNS 8VB
DRUM BEAT
(NO PNO)
372
373
374
375
+CELLO
(NO CELLO)
+CELLO
DRUM FILL
(NO V.C.)
BUILD-UP STEP
376
377
378
379
HORNS
GTR

JELLICLE BALL

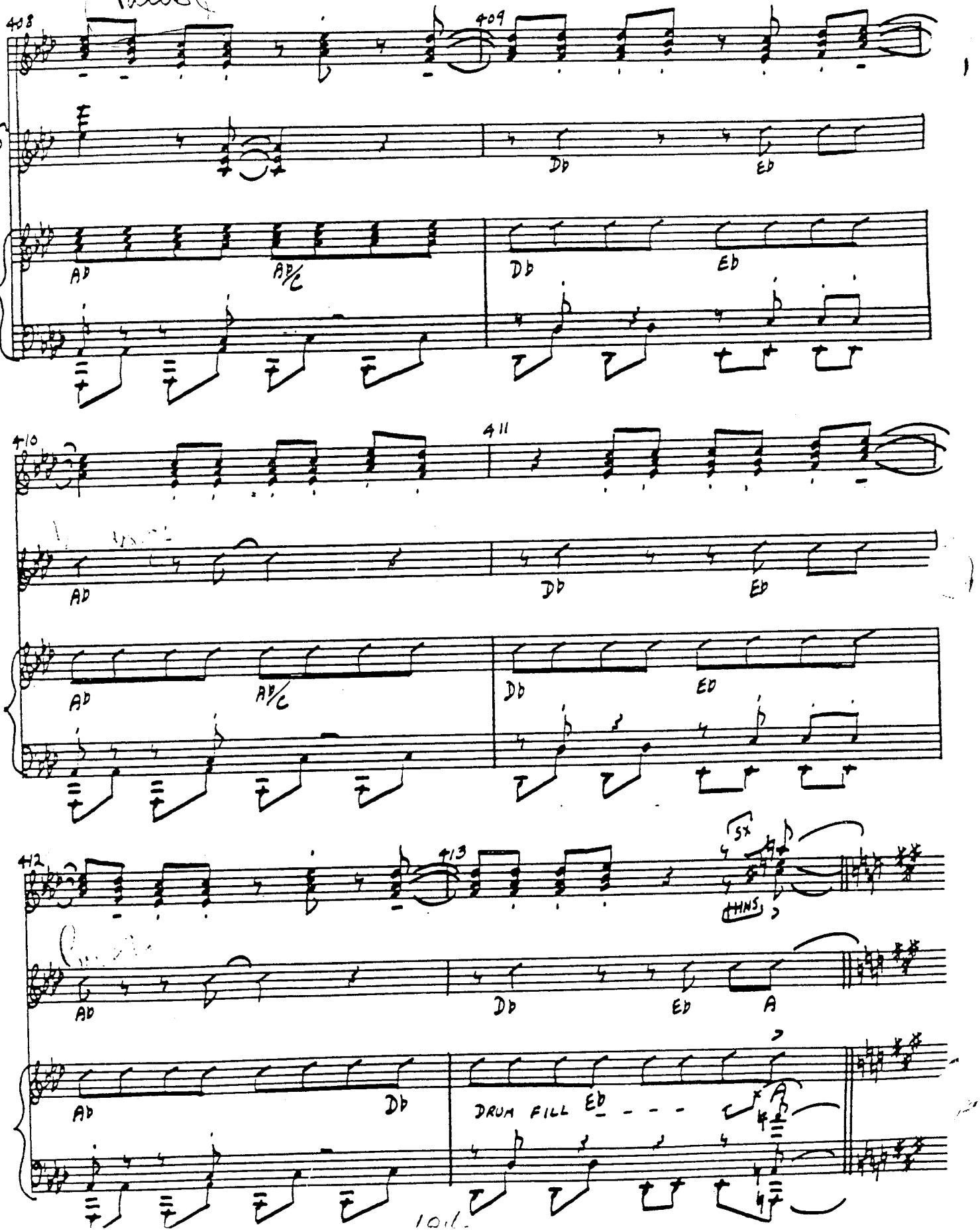


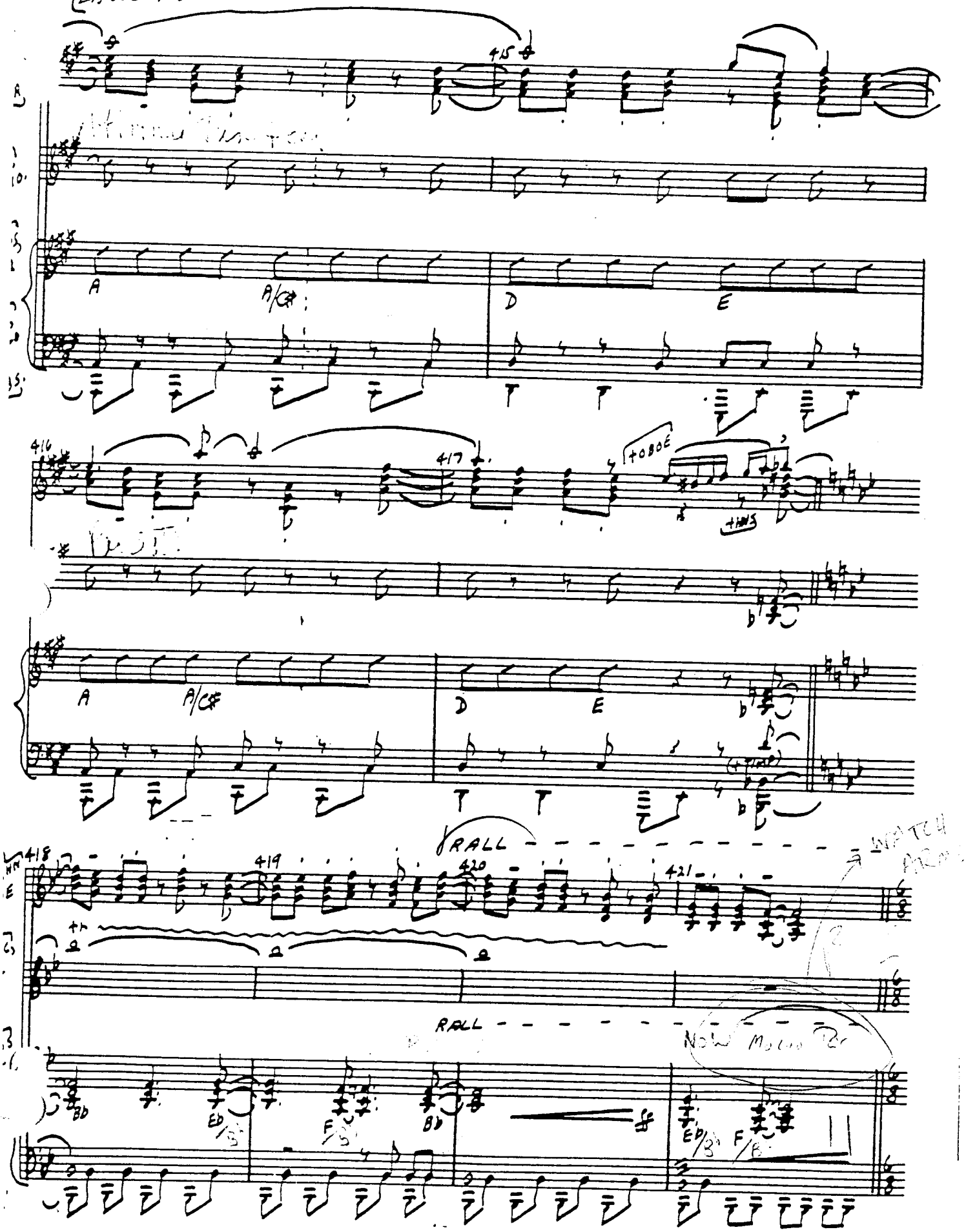

390
391
392
393
394
395
396
397
398
399
DRUM FILL
SLIGHT RALL

JELLICLE BALL



JELLICLE BALL

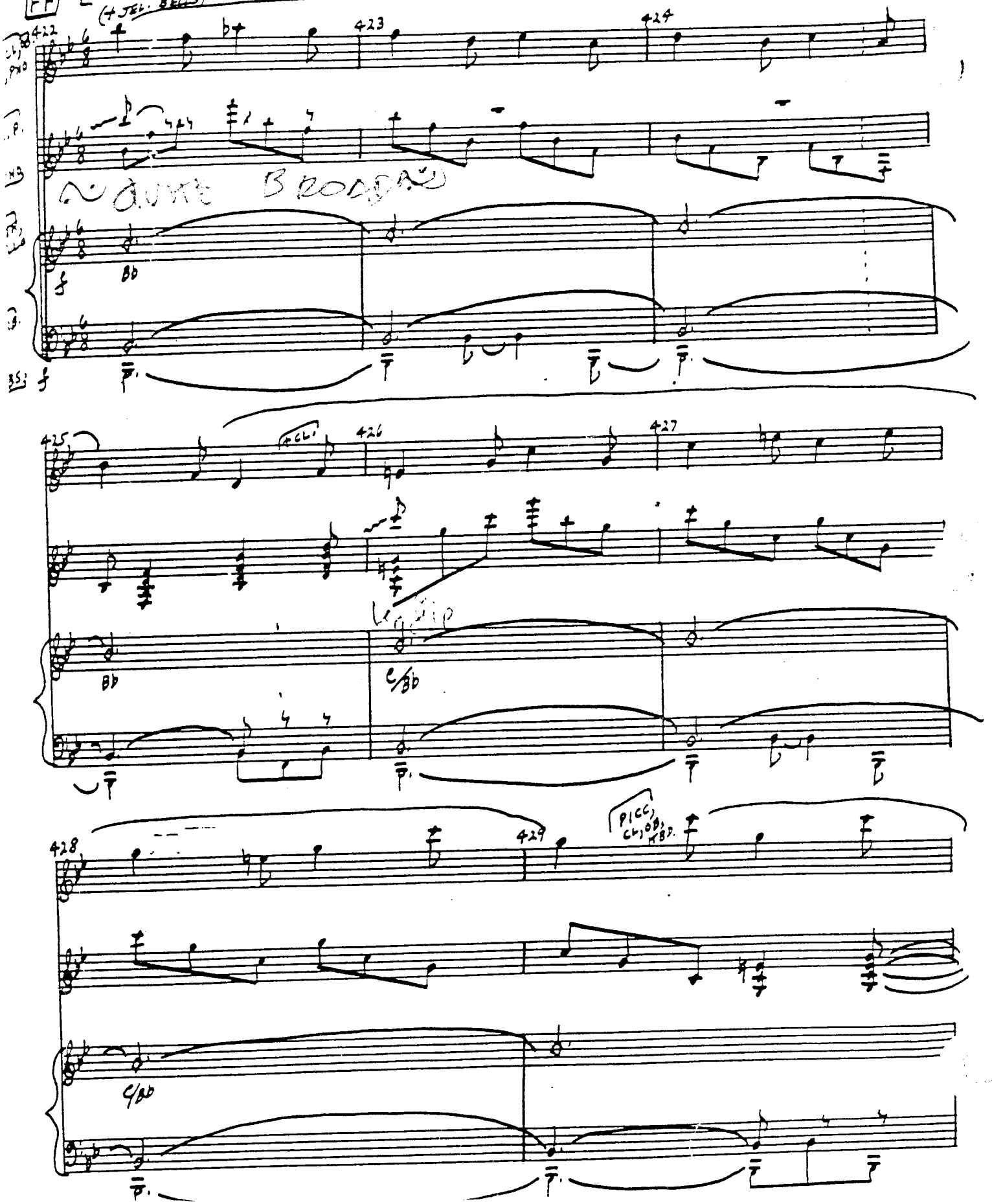


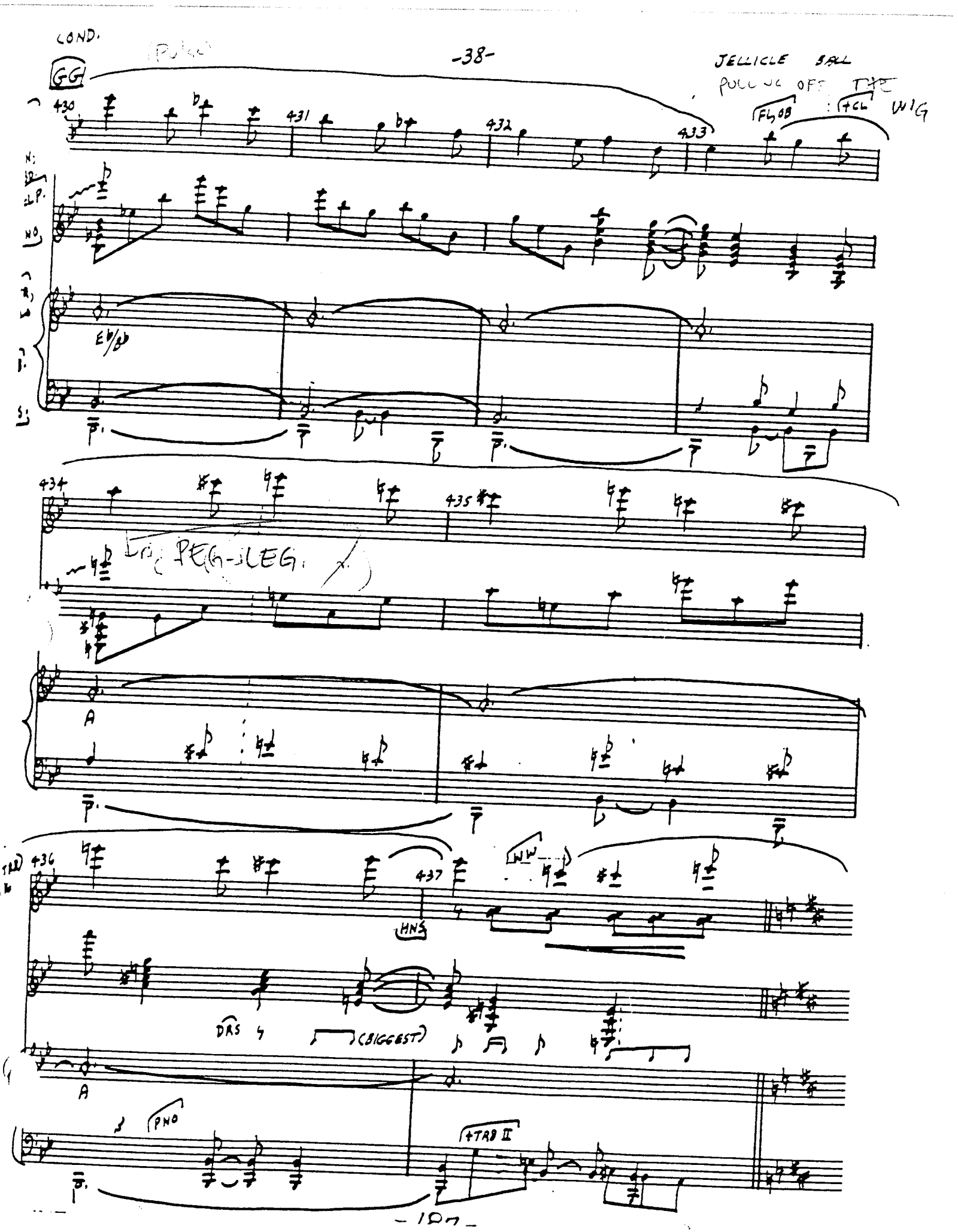

415
A
A/C#
D
E
416
417
+OBOE
+HNS
A
A/C#
D
E
418
419
420
421
RALL
RALL
Bb
Eb/Bb
F/Bb
Bb
Eb/Bb
F/Bb

COND. GRAND

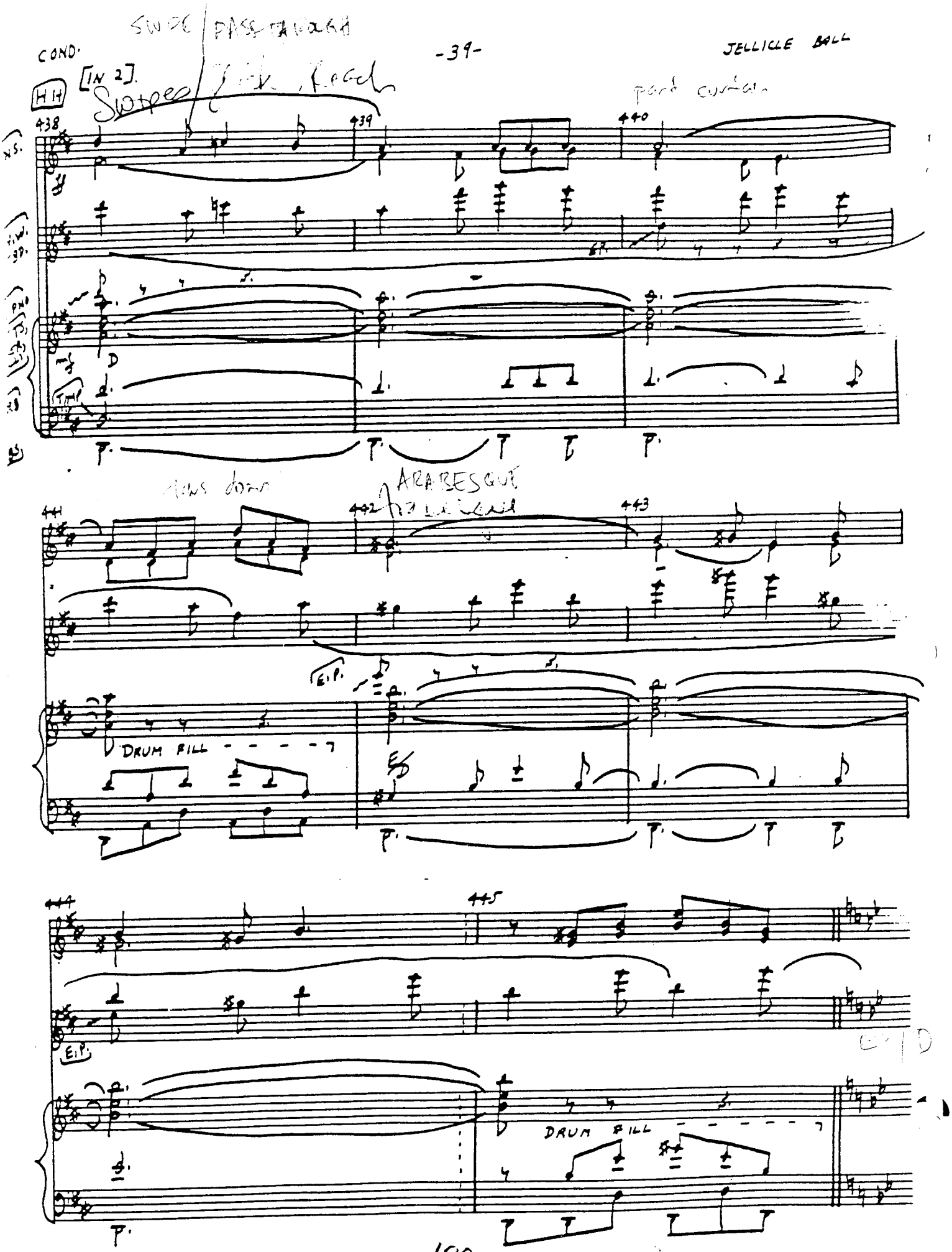
JELLICLE BALL

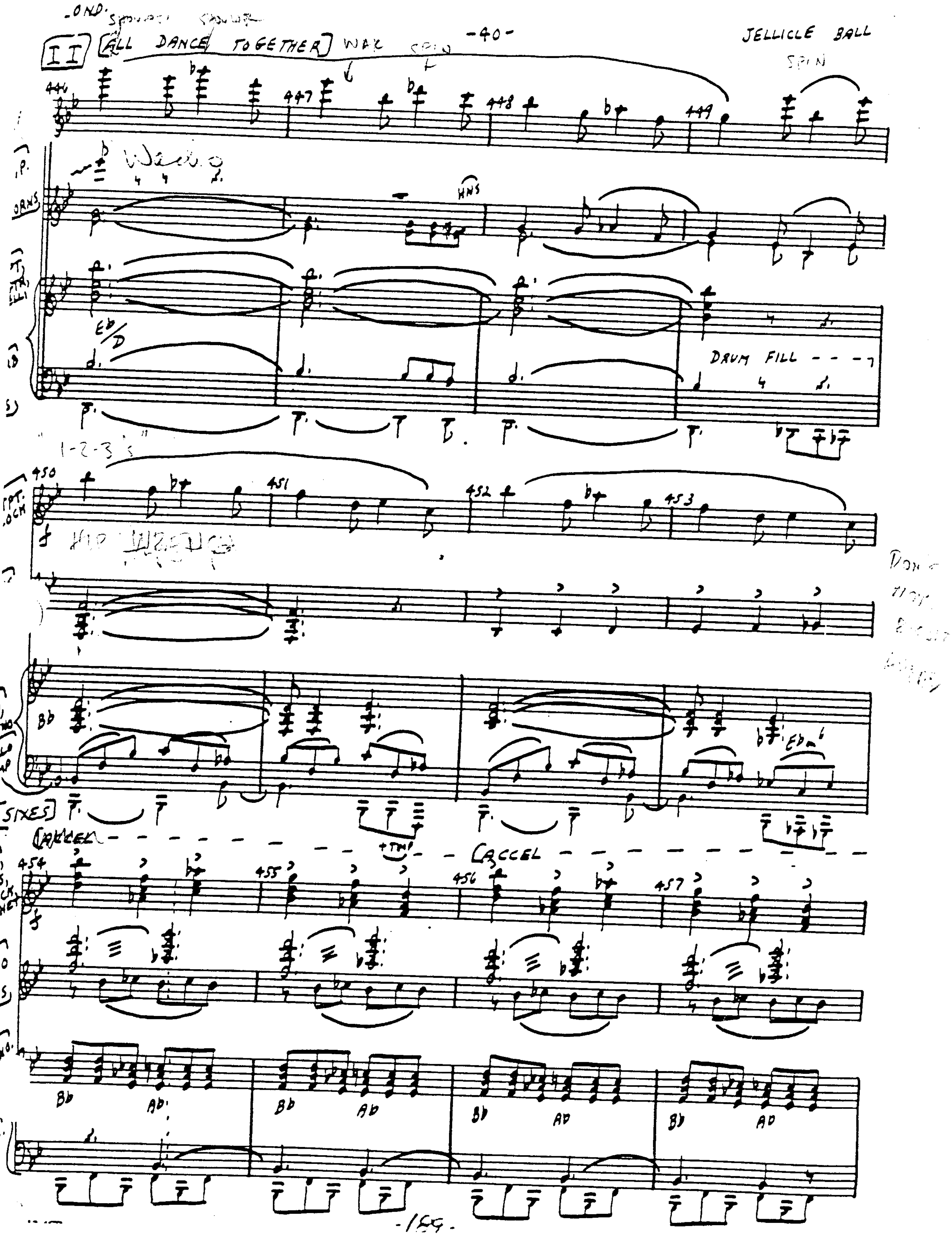
FF [WARSAN CONCERTO] (IN 2)
(+ JEL. BELLS)

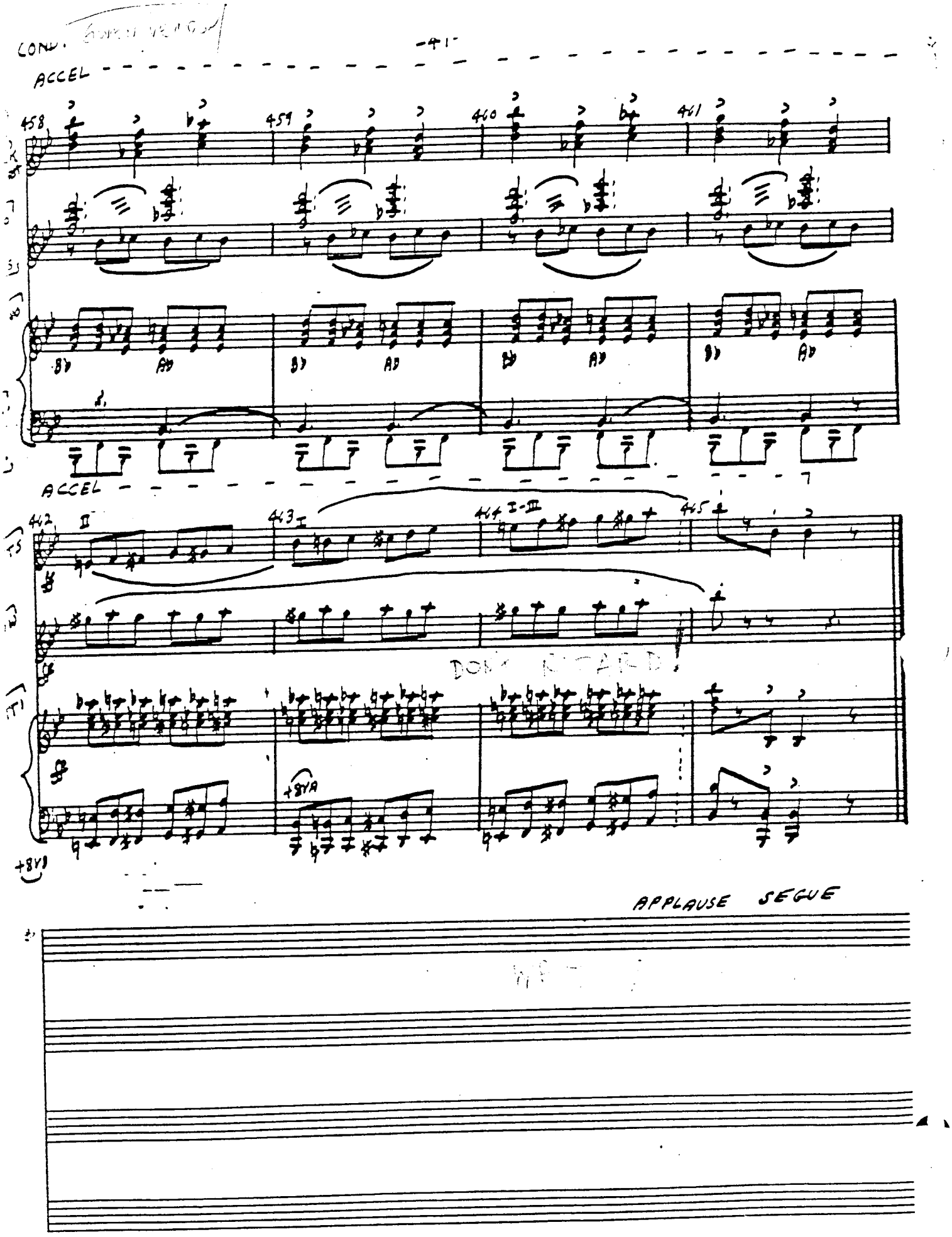



COND.
GG
JELLICLE BALL
POLLING OFF THE WIG
FL, OB
+CL
430
431
432
433
434
435
436
437
Eb/Bb
PEG-LEG
A
HNS
WW
DRS
(BIGGEST)
PNO
+TRB II

JELLICLE BALL




II
ALL DANCE TOGETHER
SPIN
444
447
448
449
Waltz
HNS
Eb/D
DRUM FILL
"1-2-3's"
450
451
452
453
Bb
Eb m6
SIXES
ACCEL
455
456
457
454
Bb
Ab

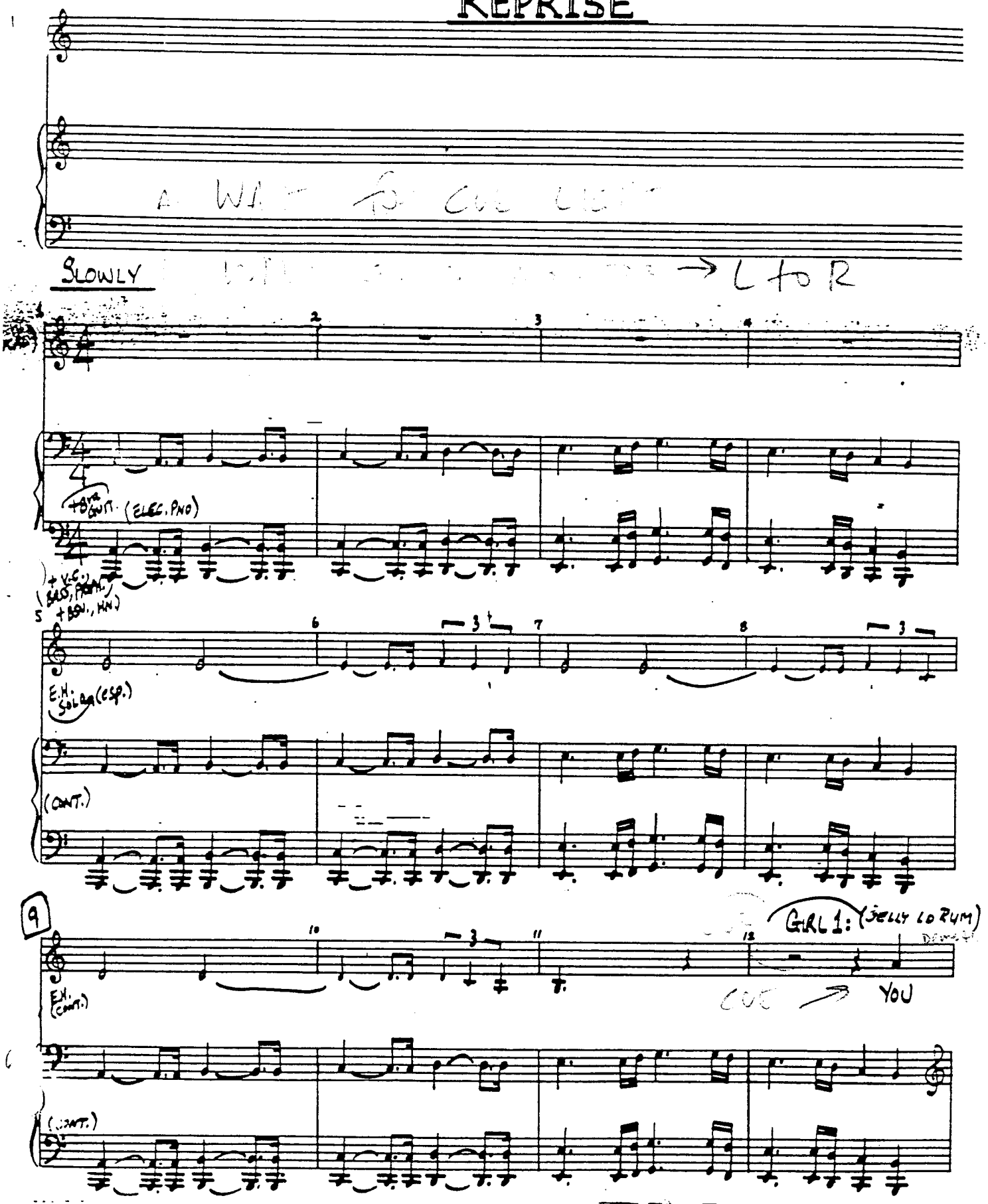

COND.
-41-
ACCEL
458
459
460
461
ACCEL
462
463
464
465
DON'T RITARD!
+8VA
+8VB
APPLAUSE SEGUE

12-4CR

GRIZABELLA THE GLAMOUR CAT

CATS

REPRISE



GIRL 2: (STILL) BUB

12A 12B 12C 12D

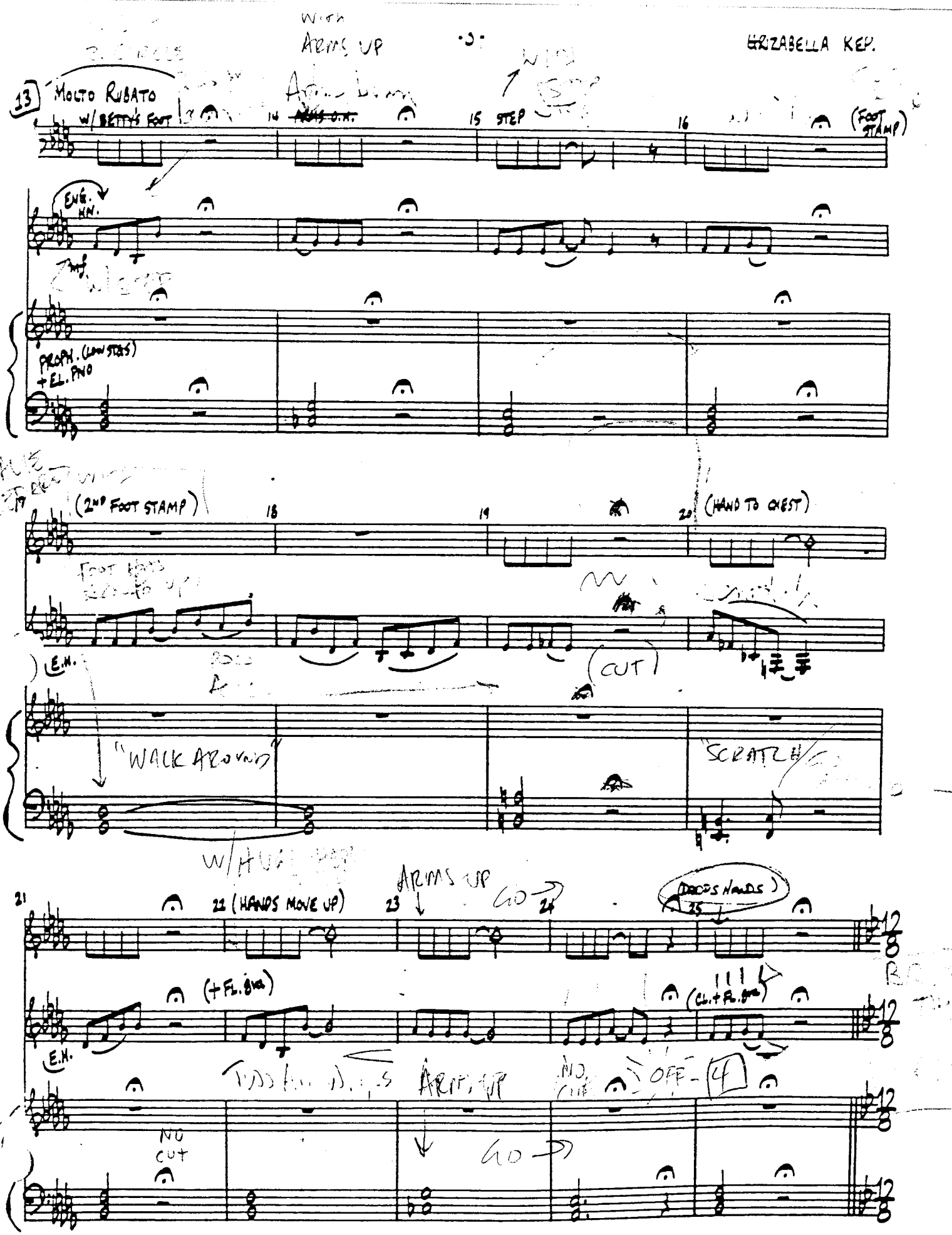
SEE THE CORNER OF HER COAT IS TORN AND STAINED WITH SAND AND YOU

12E 12F 12G 12H

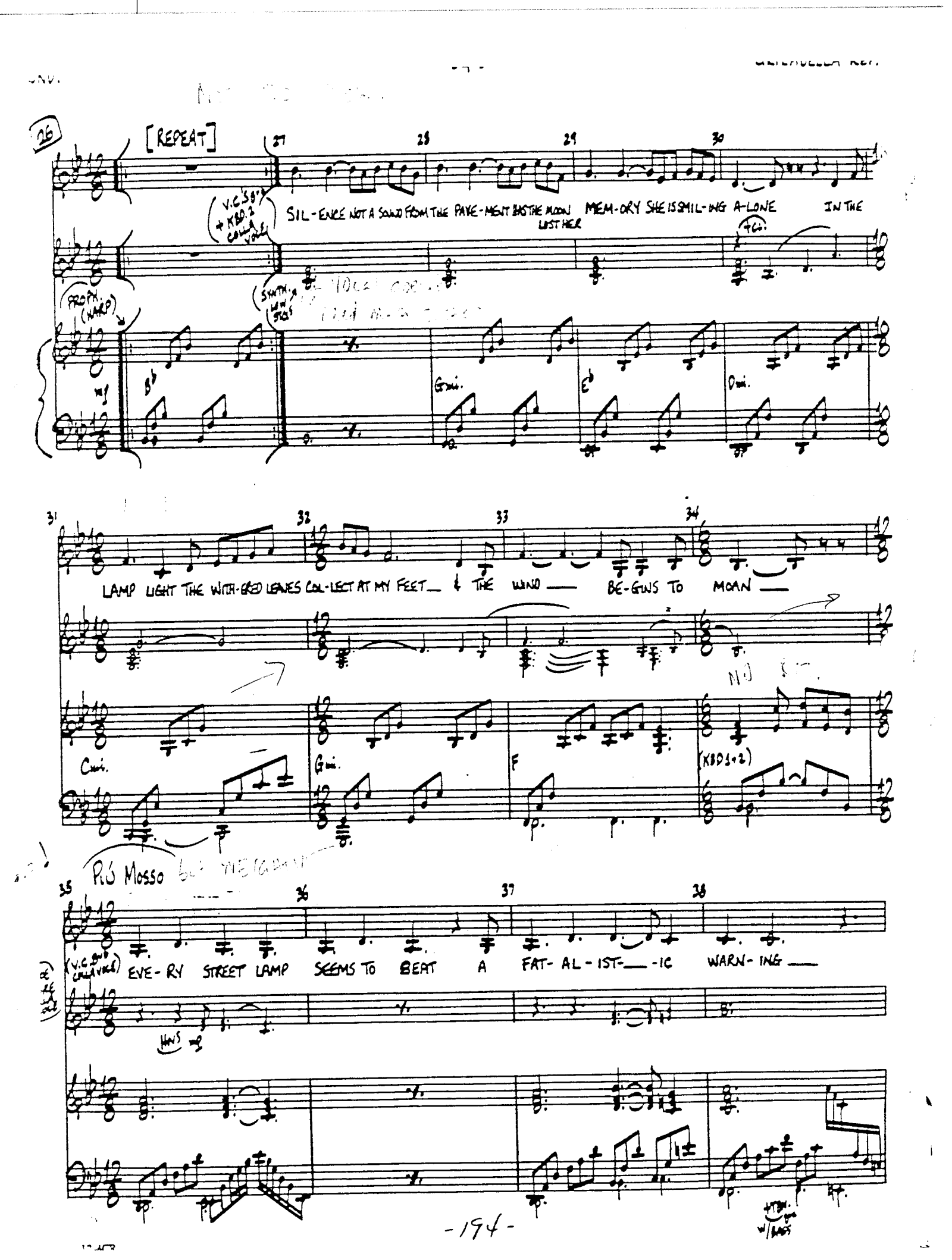
SEE THE COR-NER OF HER EYE TWIST LIKE A CROOK-ED PIN

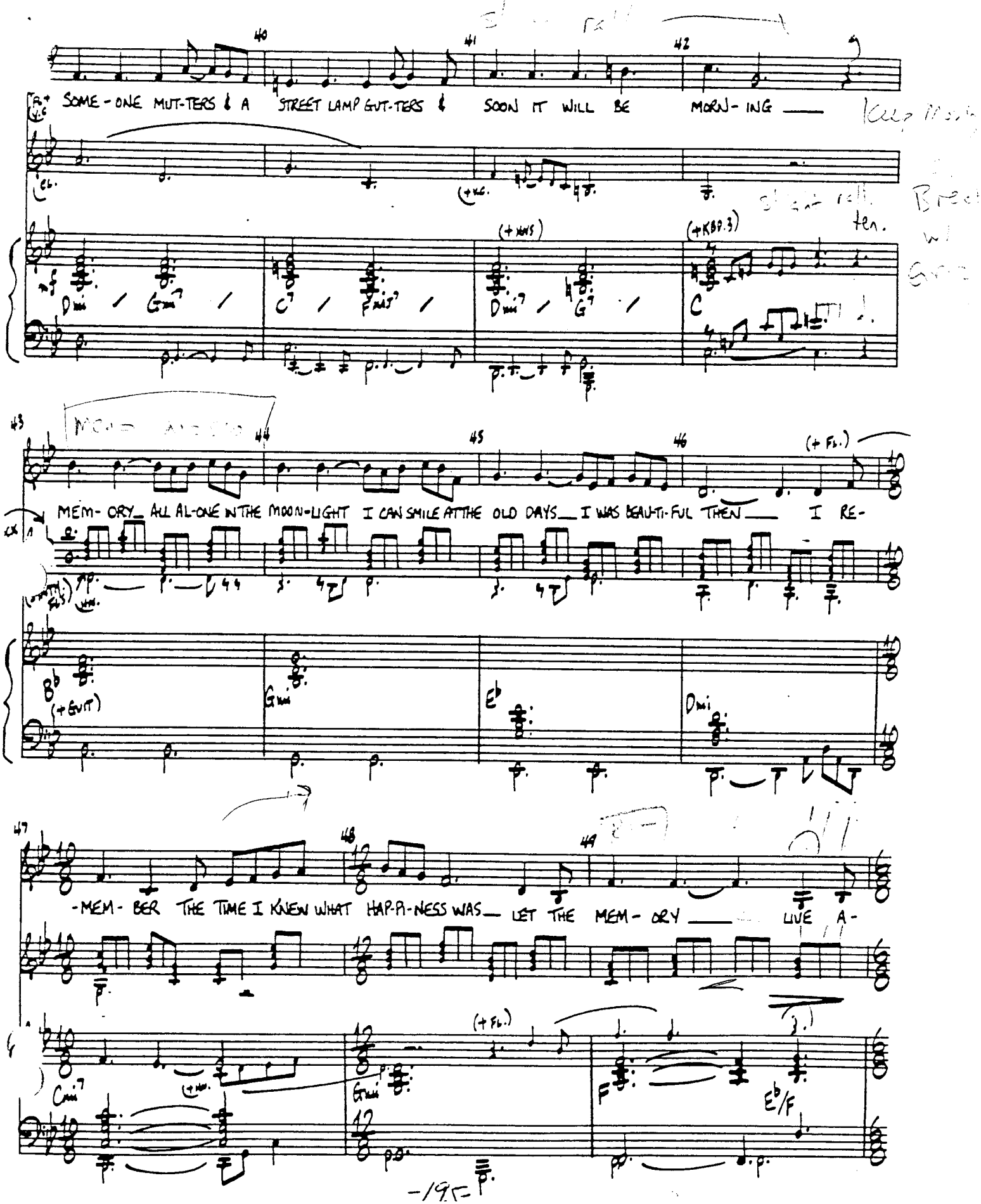
12I 12J

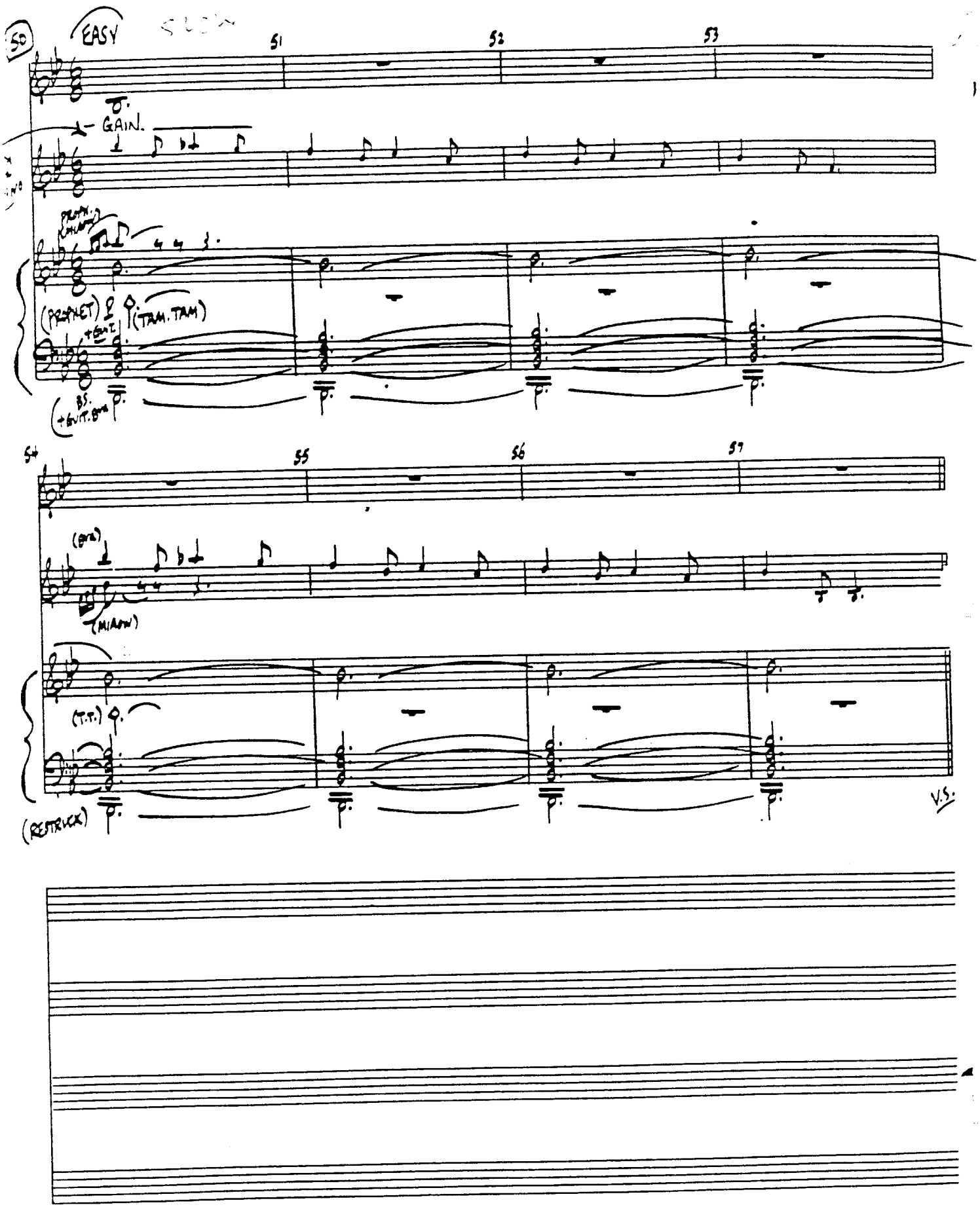
GRIZABELLA KEP.

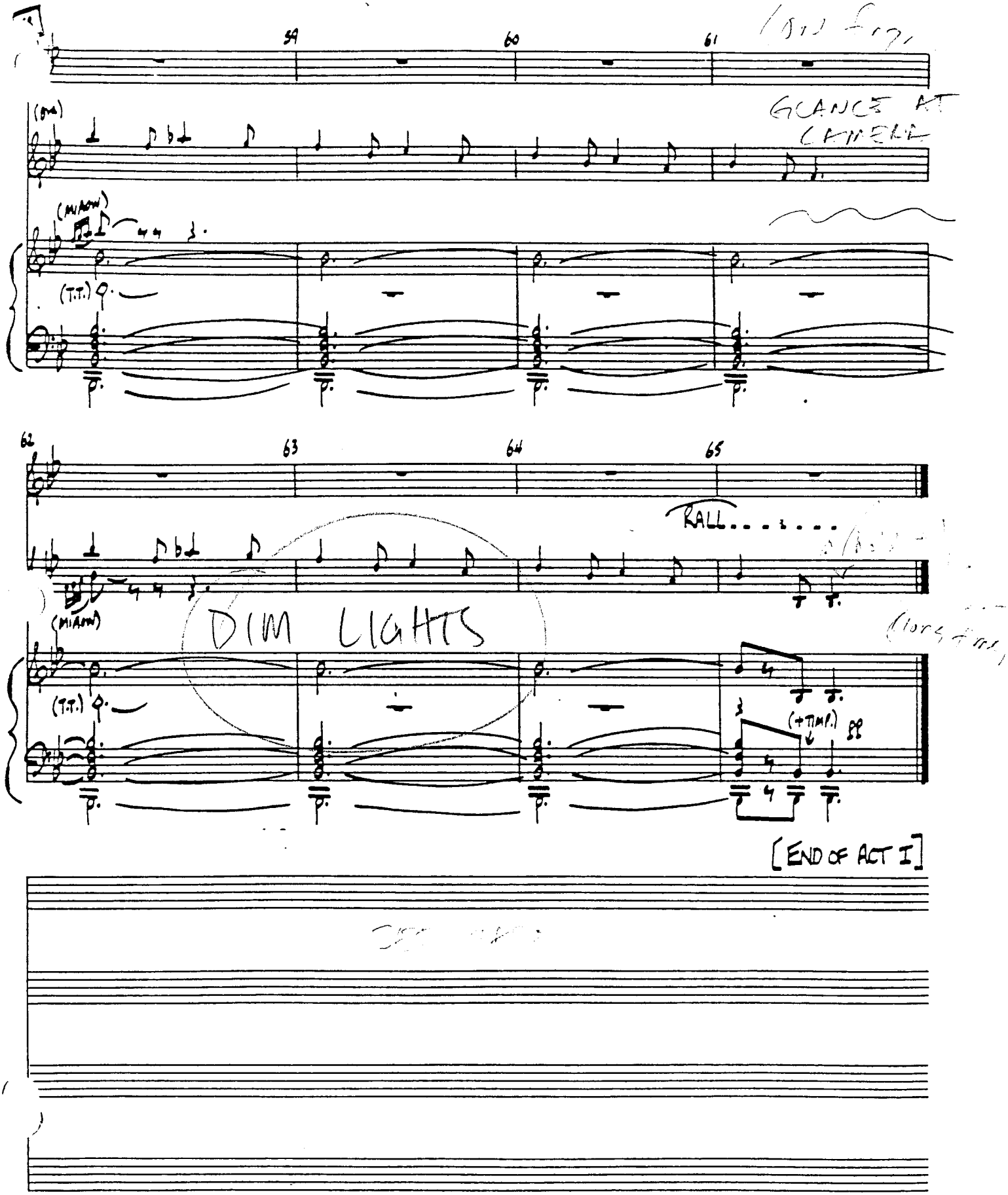


12-4CR

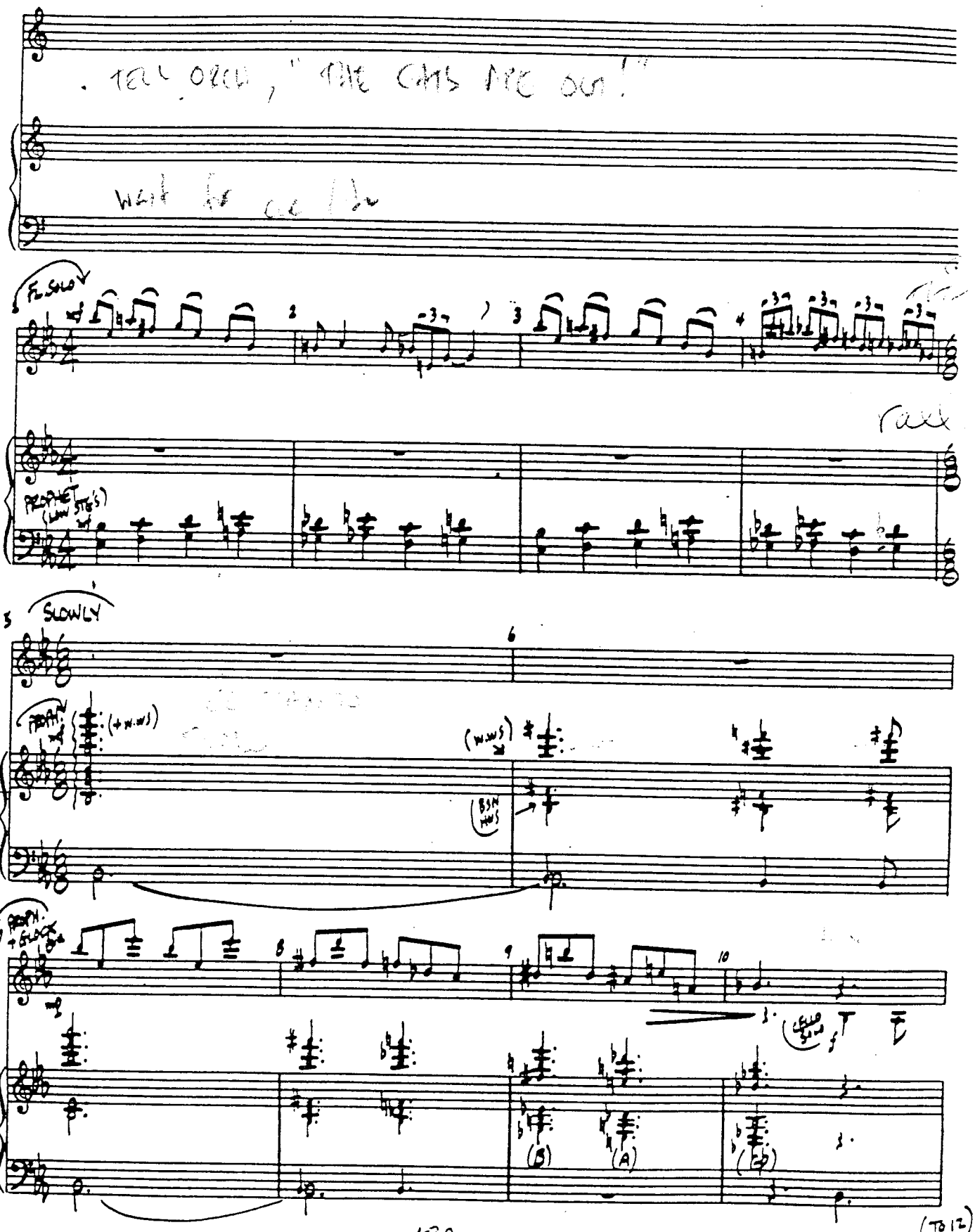

26
[REPEAT]
SIL-ENCE NOT A SOUND FROM THE PAVE-MENT HAS THE MOON LOST HER MEM-ORY SHE IS SMIL-ING A-LONE IN THE
LAMP LIGHT THE WITH-ERED LEAVES COL-LECT AT MY FEET & THE WIND BE-GINS TO MOAN
EVE-RY STREET LAMP SEEMS TO BEAT A FAT-AL-IST-IC WARN-ING
PROPH. (HARP)
Più Mosso

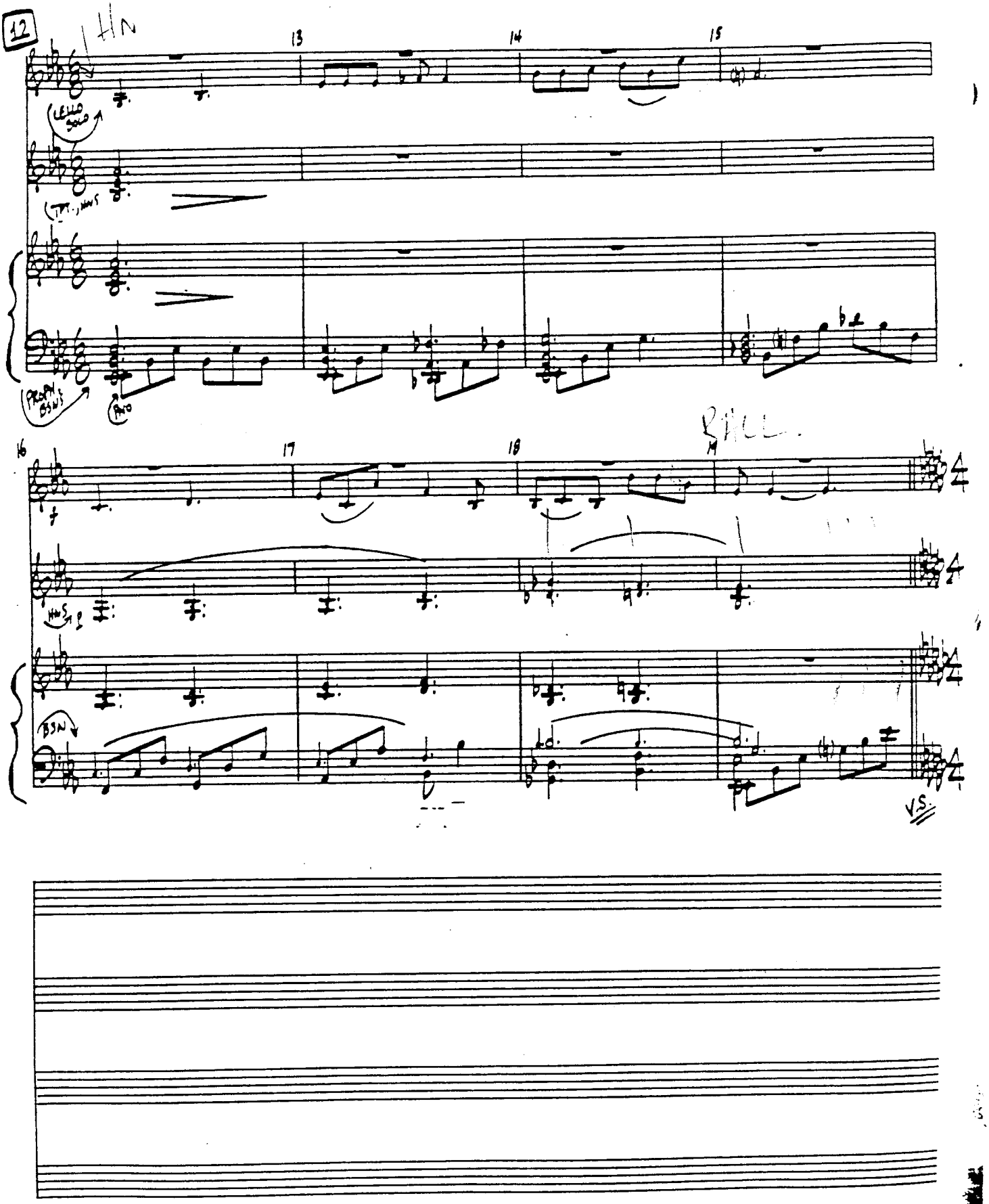

40
41
42
SOME-ONE MUT-TERS & A STREET LAMP GUT-TERS & SOON IT WILL BE MORN-ING
(+KBD.3)
43
44
45
46
(+ Fl.)
MEM-ORY ALL AL-ONE IN THE MOON-LIGHT I CAN SMILE AT THE OLD DAYS I WAS BEAU-TI-FUL THEN I RE-
(+ GUIT)
47
48
49
-MEM-BER THE TIME I KNEW WHAT HAP-PI-NESS WAS LET THE MEM-ORY LIVE A-
(+ Fl.)
Cmi7
Gmi
F
Eb/F


50
EASY
51
52
53
GAIN.
(PROPHET)
(TAM. TAM)
54
55
56
57
(MIAOW)
(T.T.)
(RESTRUCK)
V.S.


59
60
61
GLANCE AT CAMERA
(MIAOW)
(T.T.)
62
63
64
65
RALL.....
DIM LIGHTS
(MIAOW)
(T.T.)
(+TIMP.)
[END OF ACT I]

MOMENTS OF HAPPINESS




12
HN
13
14
15
CELLO SOLO
TPT., HNS
PROPH BSNS
PNO
16
17
18
19
RALL.
HNS
BSN
V.S.

"MOMENTS..."

TIME

20 FREELY DEUTERONOMY:

21 22 23

THE MO-MENTS OF HAP-PI-NESS WE HAD THE EX-PER-IENCE BUT MISSED THE MEAN-ING & AP-

PROPH (HIGH STGS)

(E.P.)

CELLOS

(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

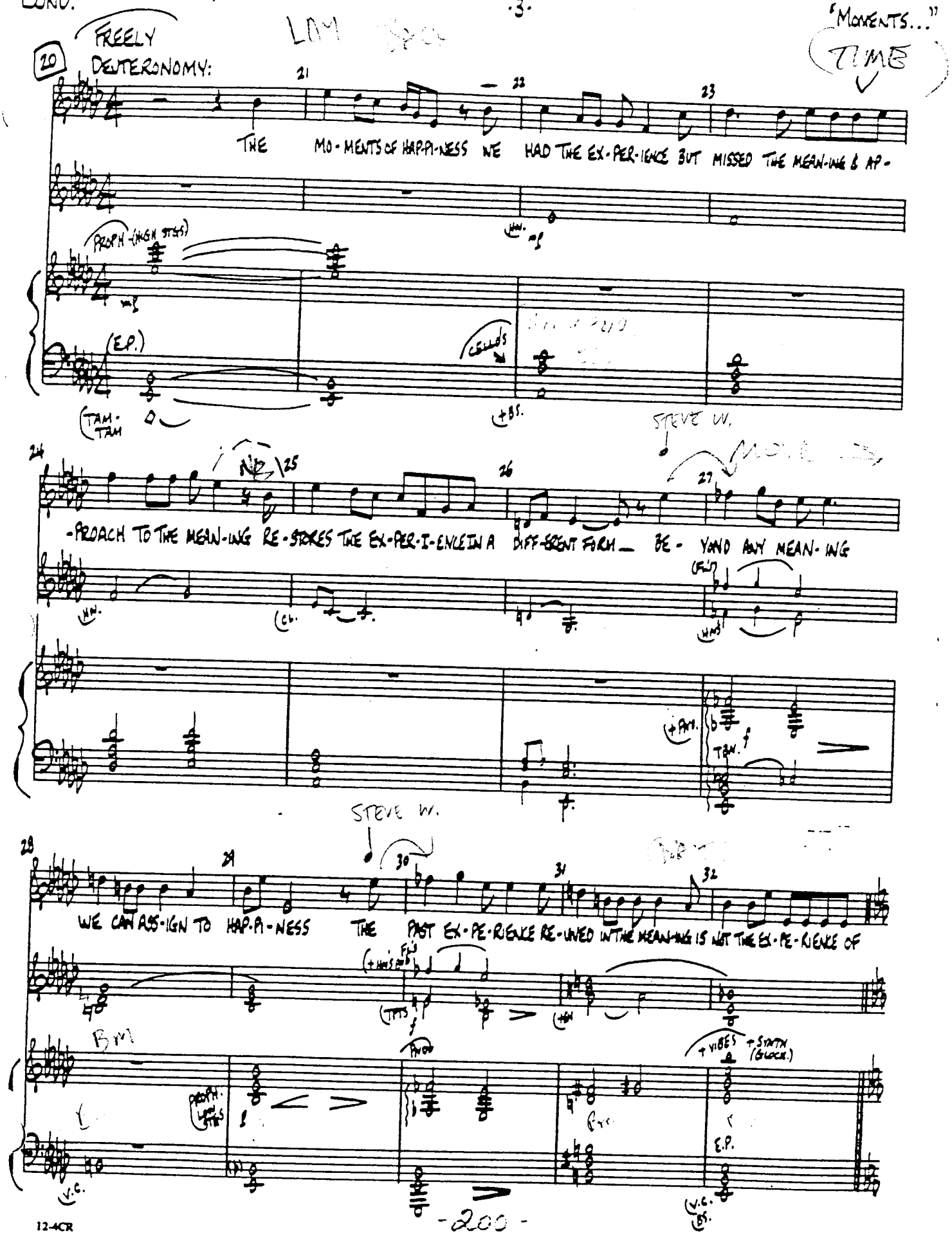
(FLS)

(HNS)

(CL.

(+PNO.

TBN.



STEVE W.

28 29 30 31 32

WE CAN ASS-IGN TO HAP-PI-NESS THE PAST EX-PE-RIENCE RE-UNED IN THE MEAN-ING IS NOT THE EX-PE-RIENCE OF

(+HNS AND FLS

(TPTS

(+HN

BM

PROPH. LOW STGS

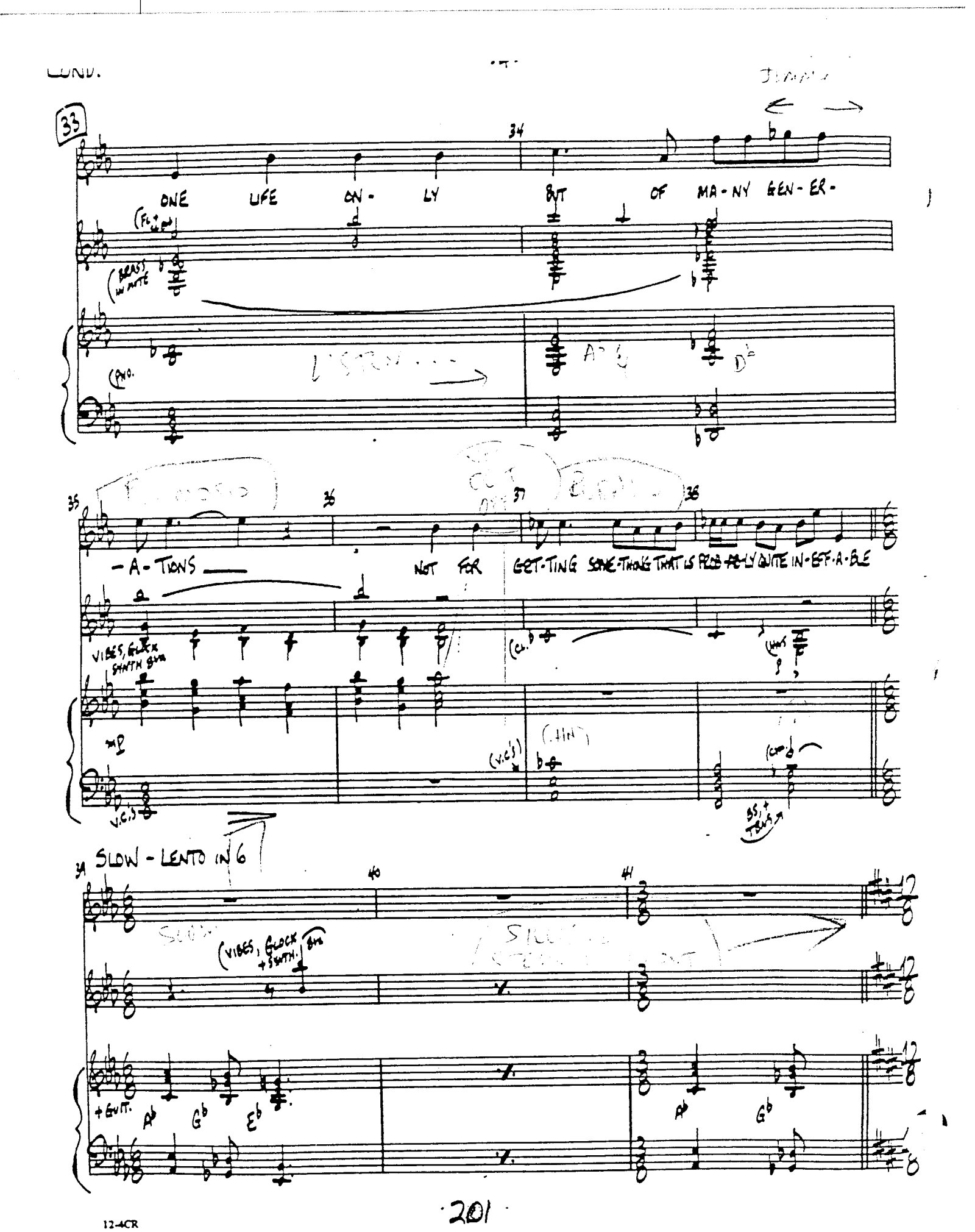
PNO

+VIBES +SYNTH (GLOCK.)

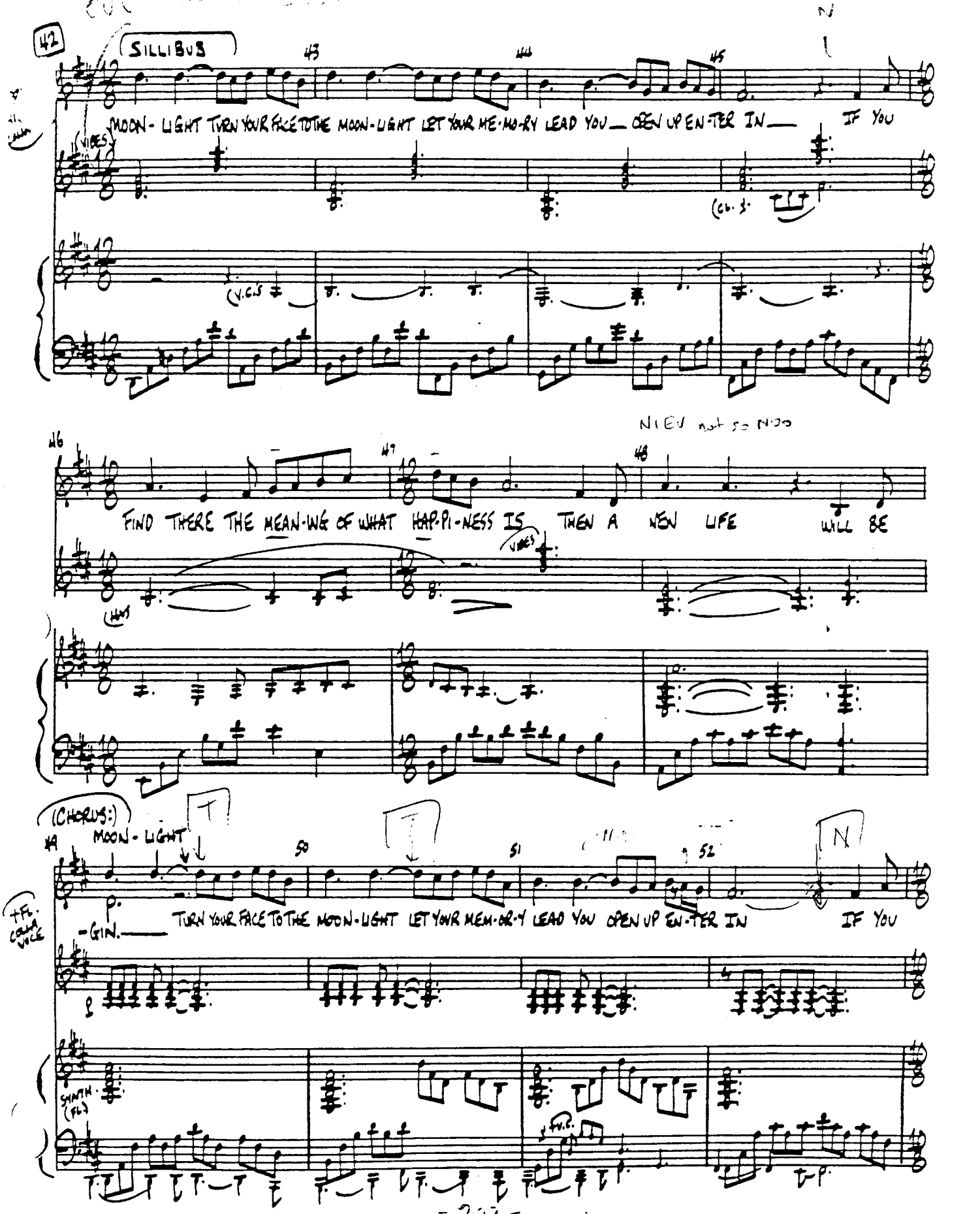
E.P.

V.C.

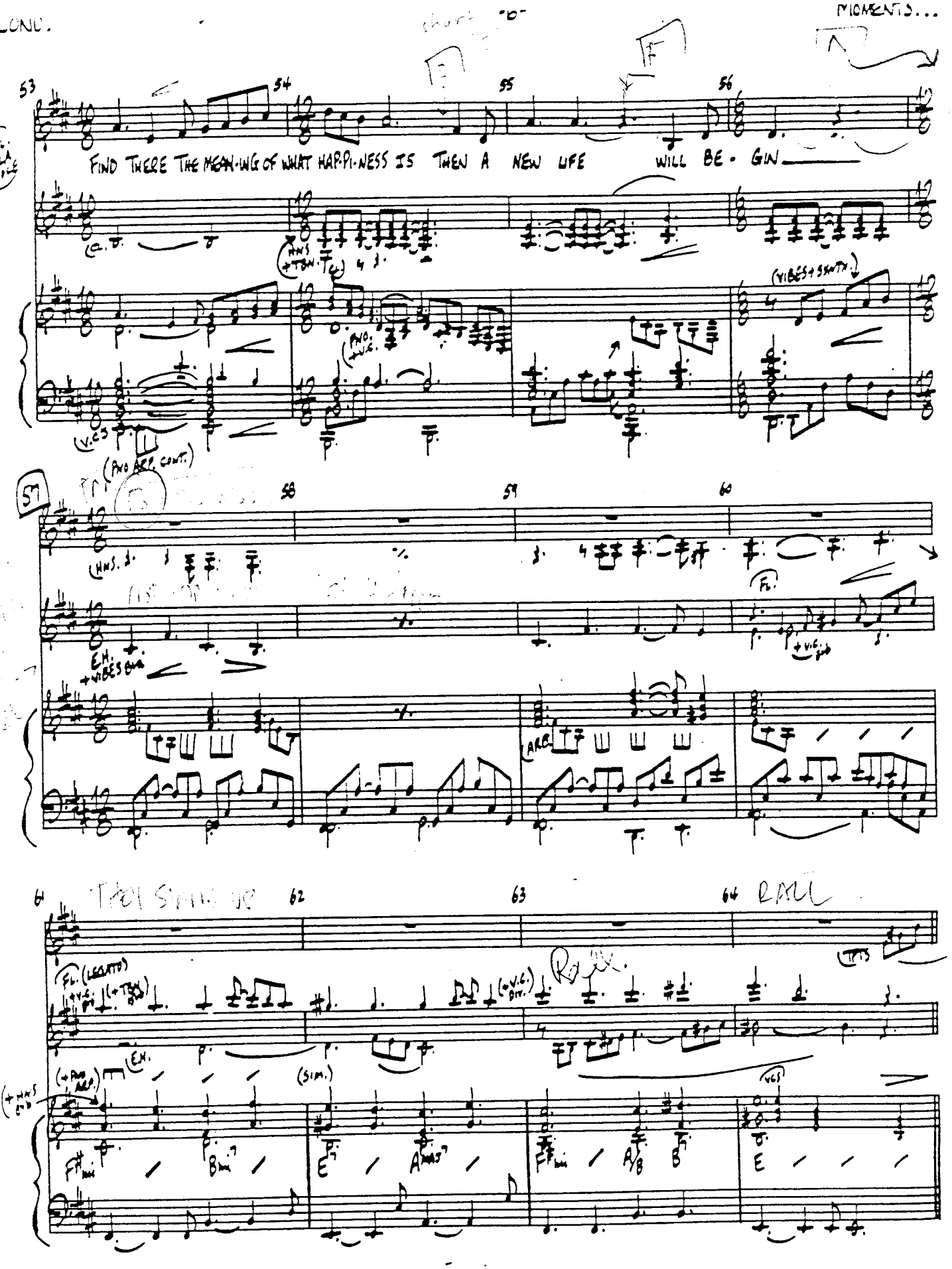
V.C. BS.

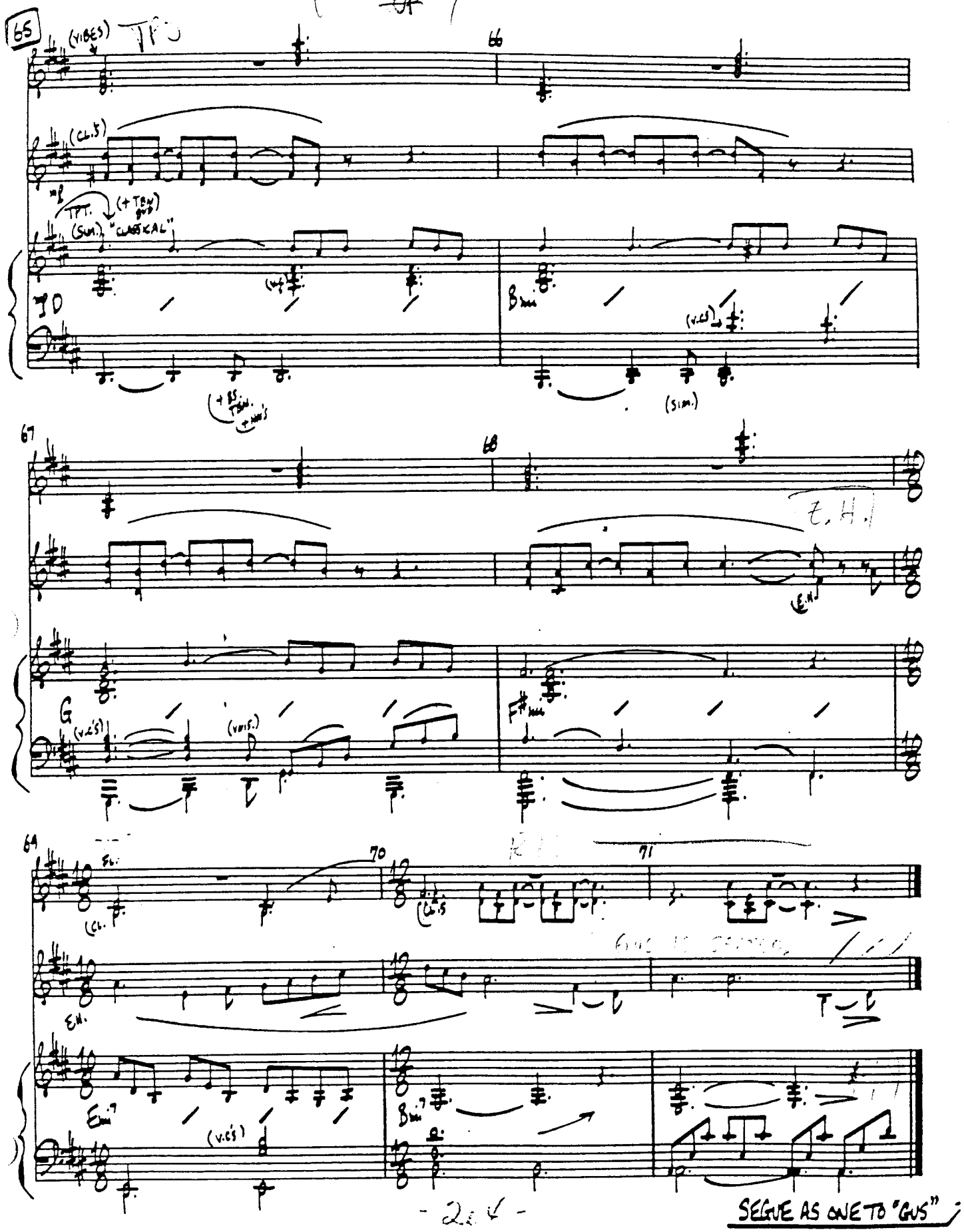

COND.
33
ONE LIFE ON- LY BUT OF MA-NY GEN-ER-
-A-TIONS NOT FOR GET-TING SOME-THING THAT IS PROB-ABLY QUITE IN-EFF-A-BLE
SLOW - LENTO IN 6
(VIBES, GLOCK + SYNTH.)
+ GUIT.

12-4CR


"MOMENTS..."
42
SILLIBUS
MOON-LIGHT TURN YOUR FACE TO THE MOON-LIGHT LET YOUR ME-MO-RY LEAD YOU OPEN UP EN-TER IN IF YOU
(VIBES)
(V.C.'S)
NIEV not so NOO
FIND THERE THE MEAN-ING OF WHAT HAP-PI-NESS IS THEN A NEW LIFE WILL BE
(VIBES)
(CHORUS:)
MOON-LIGHT
-GIN.
TURN YOUR FACE TO THE MOON-LIGHT LET YOUR MEM-OR-Y LEAD YOU OPEN UP EN-TER IN IF YOU
SYNTH. (FL.)

12-4CR


53
54
55
56
FIND THERE THE MEAN-ING OF WHAT HAP-PI-NESS IS THEN A NEW LIFE WILL BE - GIN
57
58
59
60
62
63
64
RALL.



SEGUE AS ONE TO "GUS"

CONDUCTOR

GUS THE THEATRE CAT

14

JACK GAUGHAN
SAYS "THINK OF IT AS A FOLK SONG"

BWAY CUE

PNO., ELEC. PNO.

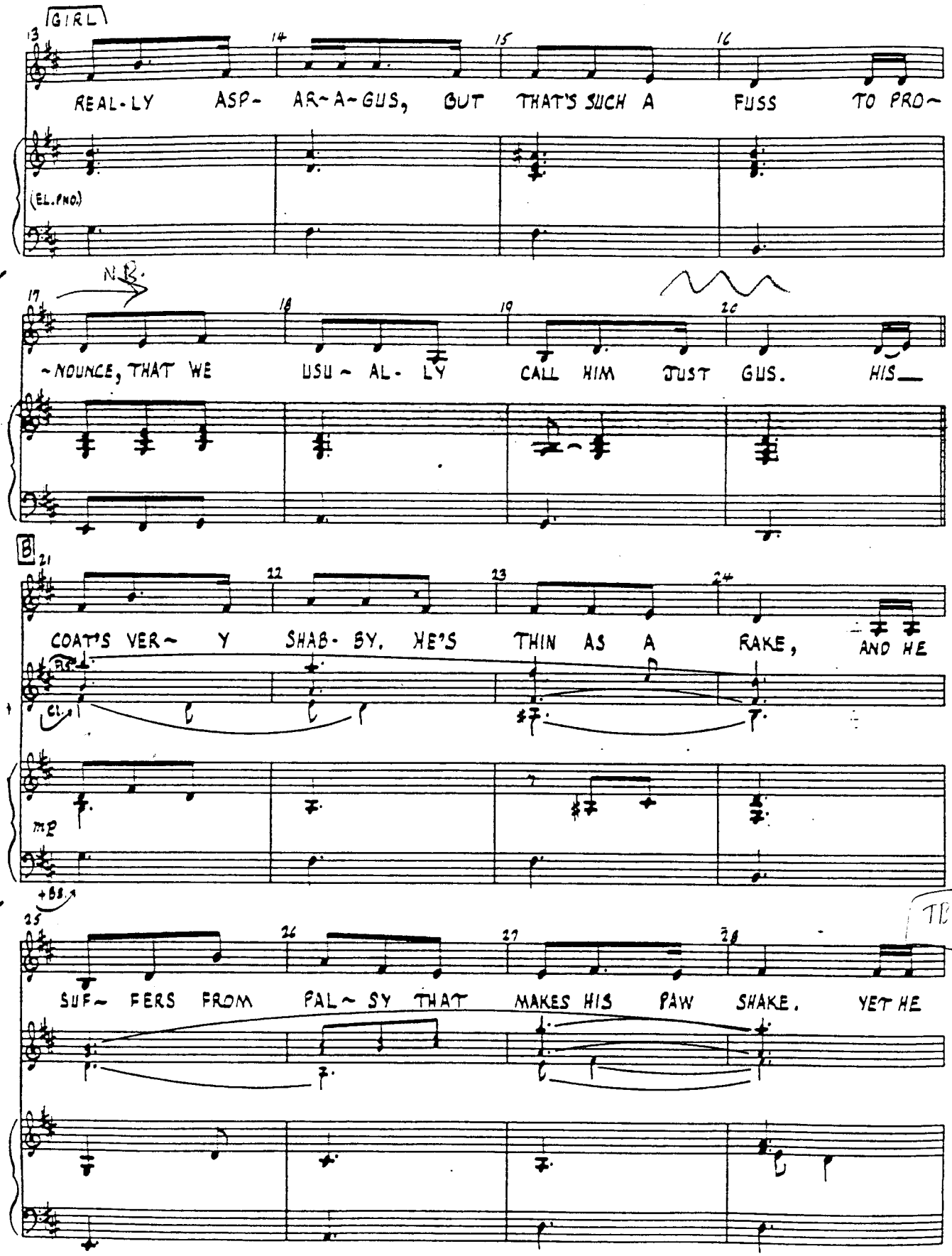
A GIRL GRIDDLE BONE

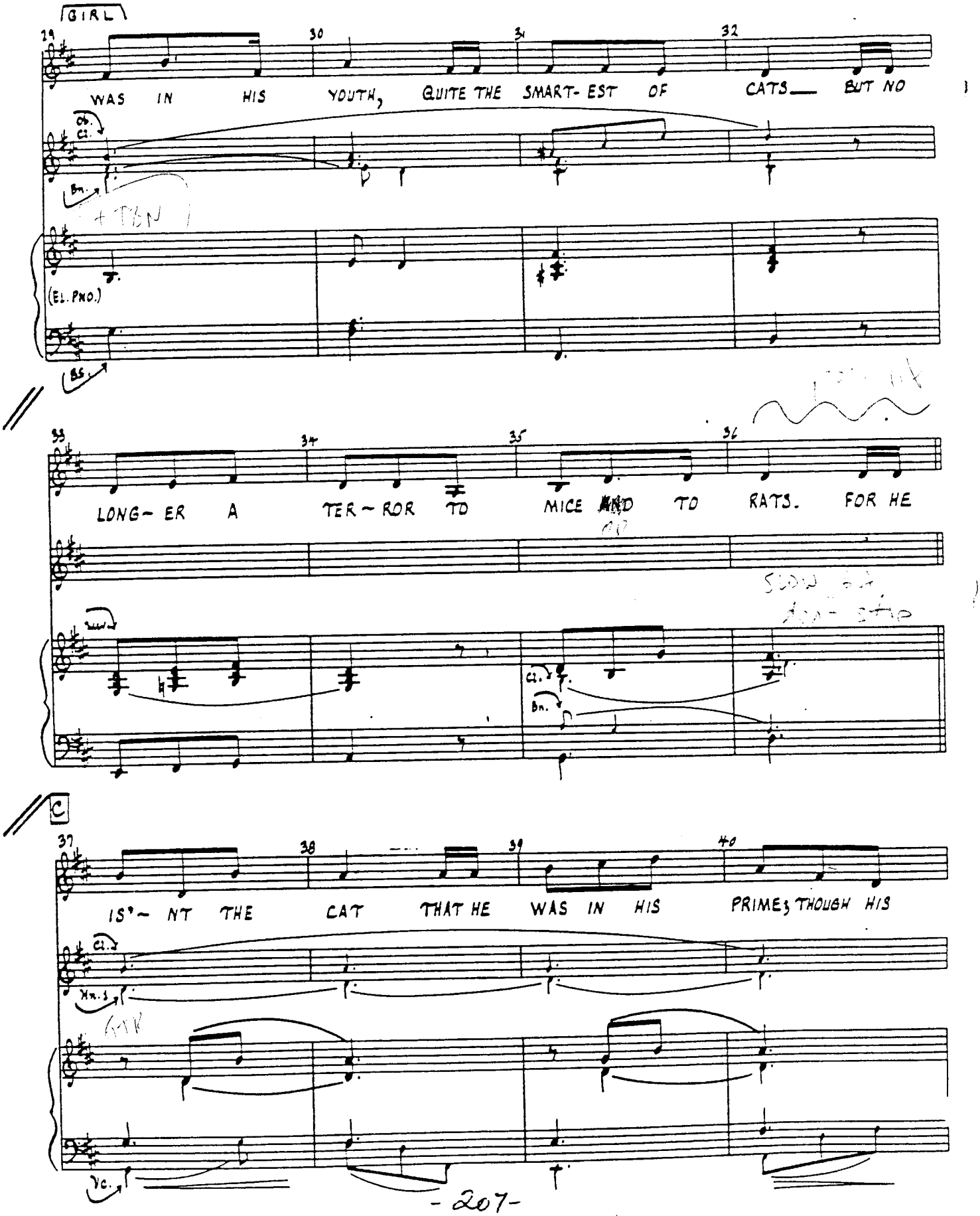
GUS IS THE CAT AT THE THE- A- TRE DOOR. HIS

mp (EL. PNO.)

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

ATEC C-12 R DIAL-TIC 300


GIRL
13 14 15 16
REAL-LY ASP- AR-A-GUS, BUT THAT'S SUCH A FUSS TO PRO-
(EL.PNO.)
N.B.
17 18 19 20
-NOUNCE, THAT WE USU- AL- LY CALL HIM JUST GUS. HIS
B
21 22 23 24
COAT'S VER- Y SHAB- BY. HE'S THIN AS A RAKE, AND HE
Cl.
mp
+BS.
25 26 27 28
SUF- FERS FROM PAL- SY THAT MAKES HIS PAW SHAKE. YET HE
TBA


GIRL
29
30
31
32
WAS IN HIS YOUTH, QUITE THE SMART- EST OF CATS— BUT NO
Ob.
Cl.
Bn.
+TBN
(EL. PNO.)
BS.
33
34
35
36
LONG- ER A TER- ROR TO MICE AND TO RATS. FOR HE
Cl.
Bn.
C
37
38
39
40
IS'- NT THE CAT THAT HE WAS IN HIS PRIME; THOUGH HIS
Cl.
Xn.s
Vc.

poco

41 GIRL 42 43 44

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

(El. Pno.)

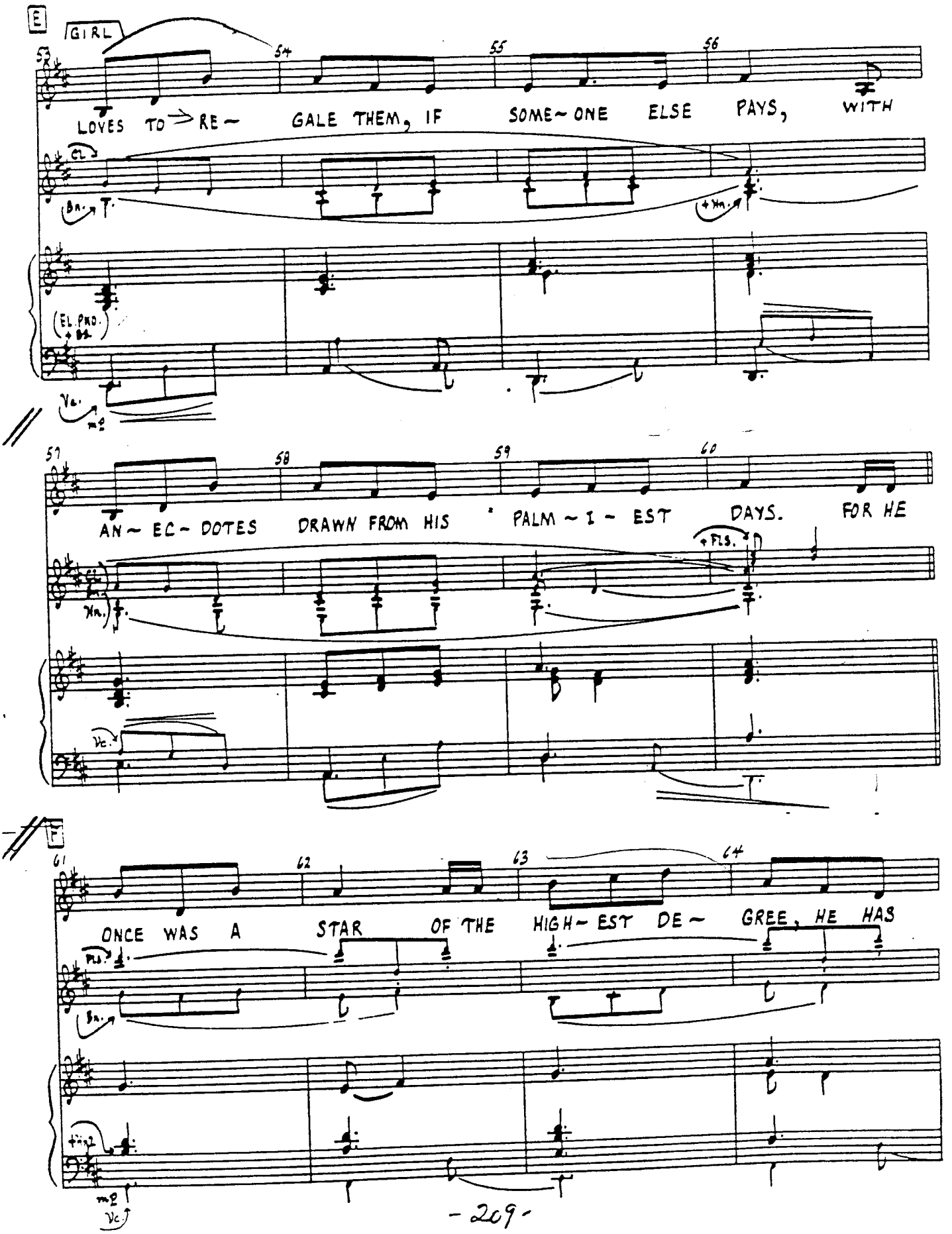
D

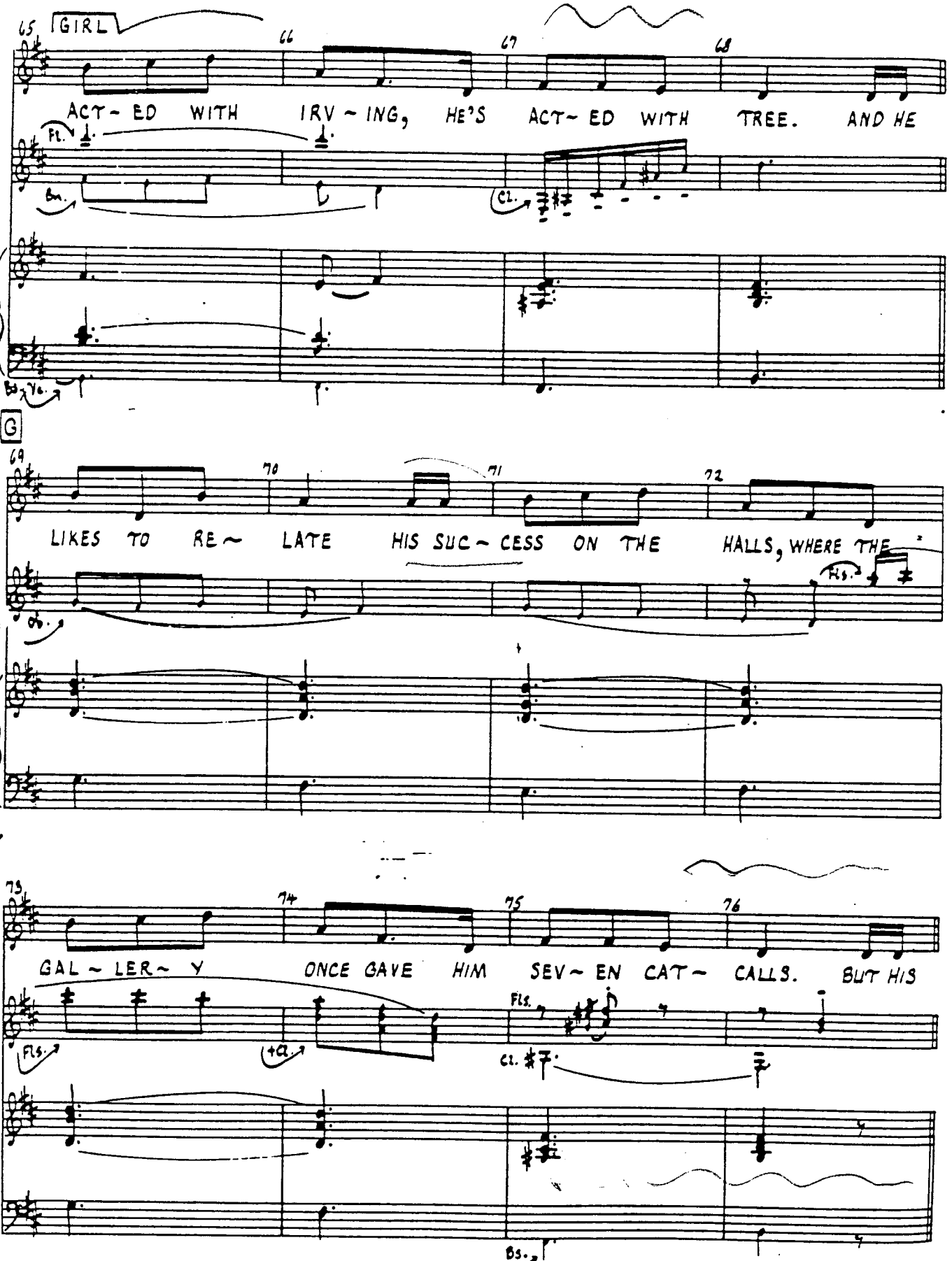
45 46 47 48

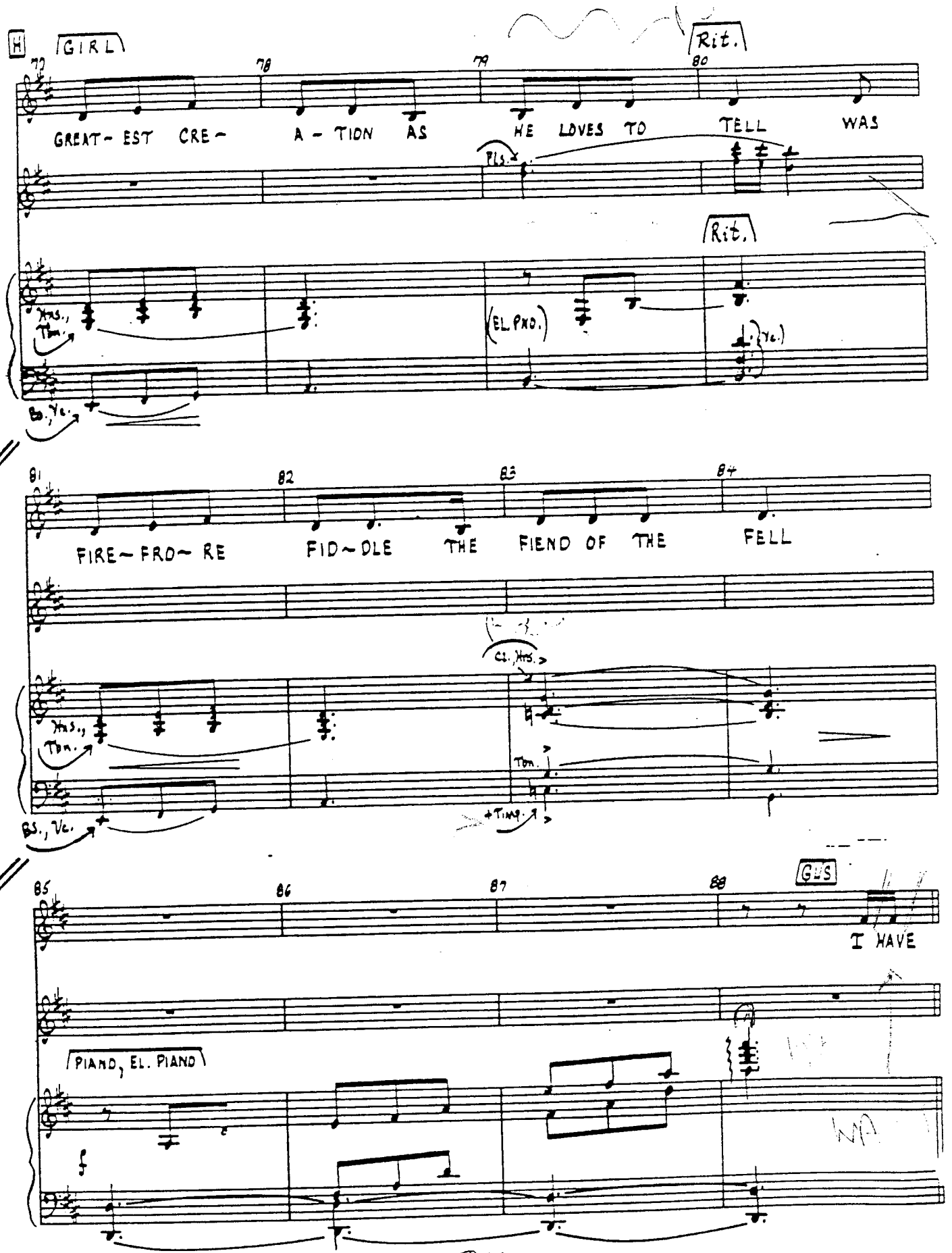
~EV~ ER HE JOINS HIS FRIENDS AT THEIR CLUB (WHICH TAKES

49 50 51 52

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


E
GIRL
53
54
55
56
LOVES TO → RE~ GALE THEM, IF SOME~ONE ELSE PAYS, WITH
Cl.
Bn.
T.
+Hn.
(EL. PNO. + Bs.)
Vc.
mp
57
58
59
60
AN~EC~DOTES DRAWN FROM HIS PALM~I~EST DAYS. FOR HE
+Fls.
Hn.
Vc.
F
61
62
63
64
ONCE WAS A STAR OF THE HIGH~EST DE~GREE, HE HAS
Fls.
Bn.
Vc.
mp


65 GIRL
66
67
68
ACT~ ED WITH IRV ~ ING, HE'S ACT~ ED WITH TREE. AND HE
Fl.
Bn.
Cl.
Bs. Vc.
G
69
70
71
72
LIKES TO RE~ LATE HIS SUC~ CESS ON THE HALLS, WHERE THE
Ob.
Fls.
73
74
75
76
GAL ~ LER~ Y ONCE GAVE HIM SEV~ EN CAT~ CALLS. BUT HIS
Fls.
+a2.
Fls.
Cl.
Bs.


H
GIRL
77
78
79
80
Rit.
GREAT- EST CRE- A - TION AS HE LOVES TO TELL WAS
Pic.
Rit.
Hns., Tbn.
(EL. PNO.)
(Vc.)
Bs., Vc.
81
82
83
84
FIRE- FRO- RE FID- DLE THE FIEND OF THE FELL
Cl., Hns.
Hns., Tbn.
Tbn.
+ Timp.
Bs., Vc.
85
86
87
88
GLS
I HAVE
PIANO, EL. PIANO
f

I GUS. TEMPORARY SLOWER

89 90 91 92

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

mp (PIANO)

93 94 95 96

USED TO KNOW SEV-EN-TY SPEE-CHES BY HEART. I'D EX-

97 +Vc. 98 99 100

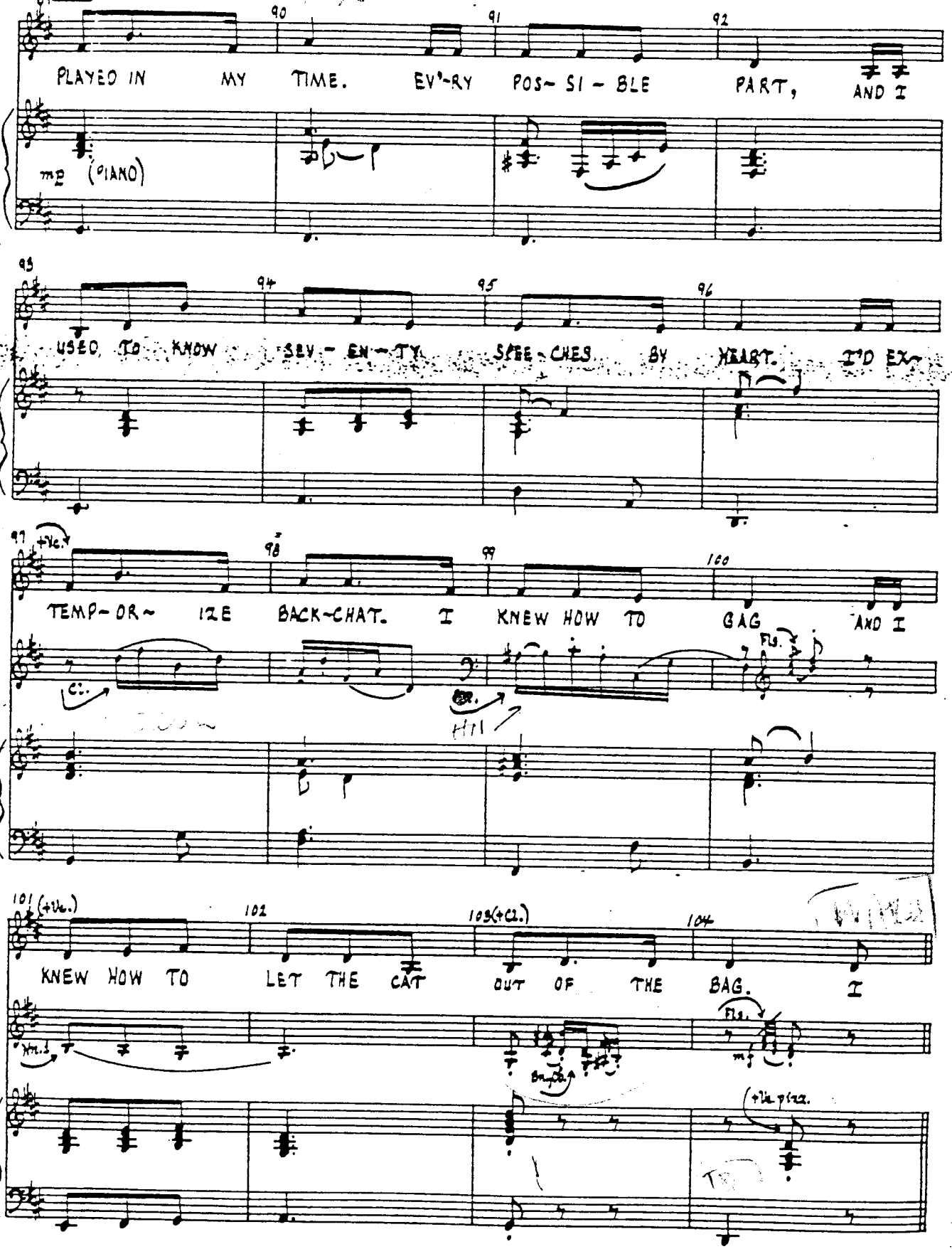
TEMP-OR-IZE BACK-CHAT. I KNEW HOW TO GAG AND I

Cl. Fls.

Hn

101 (+Vc.) 102 103 (+Cl.) 104

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

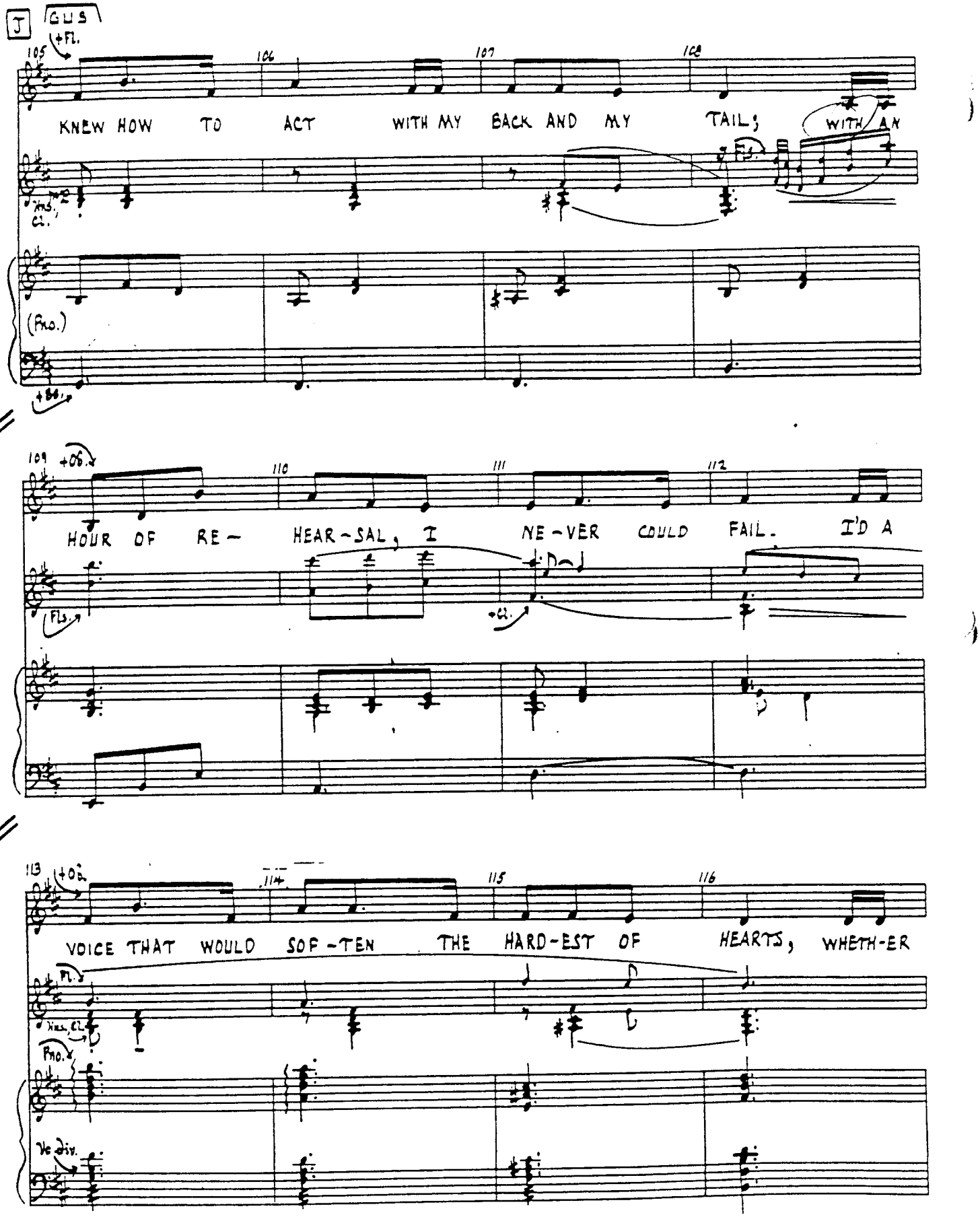


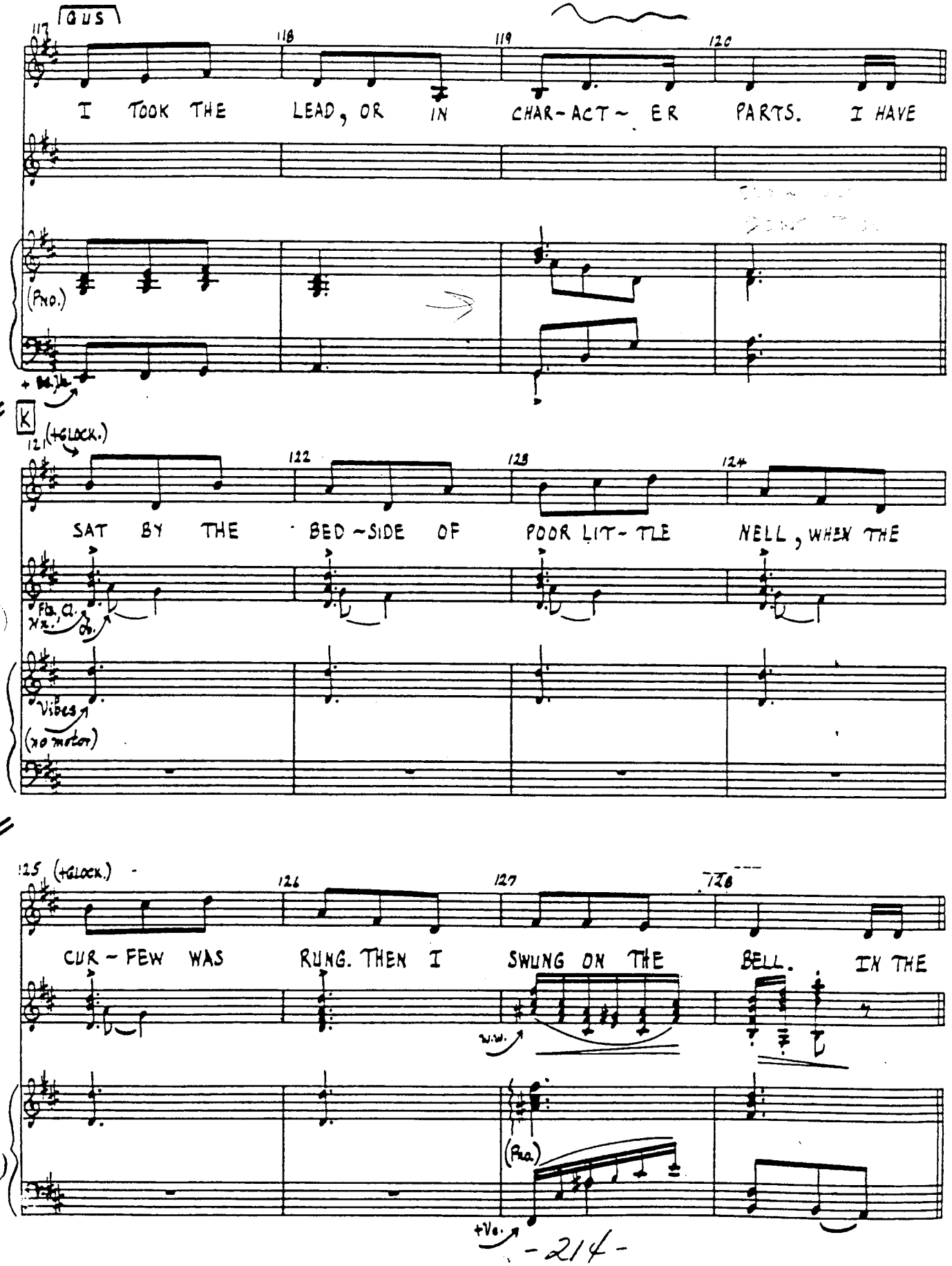
Hn. 1 Fls. mf

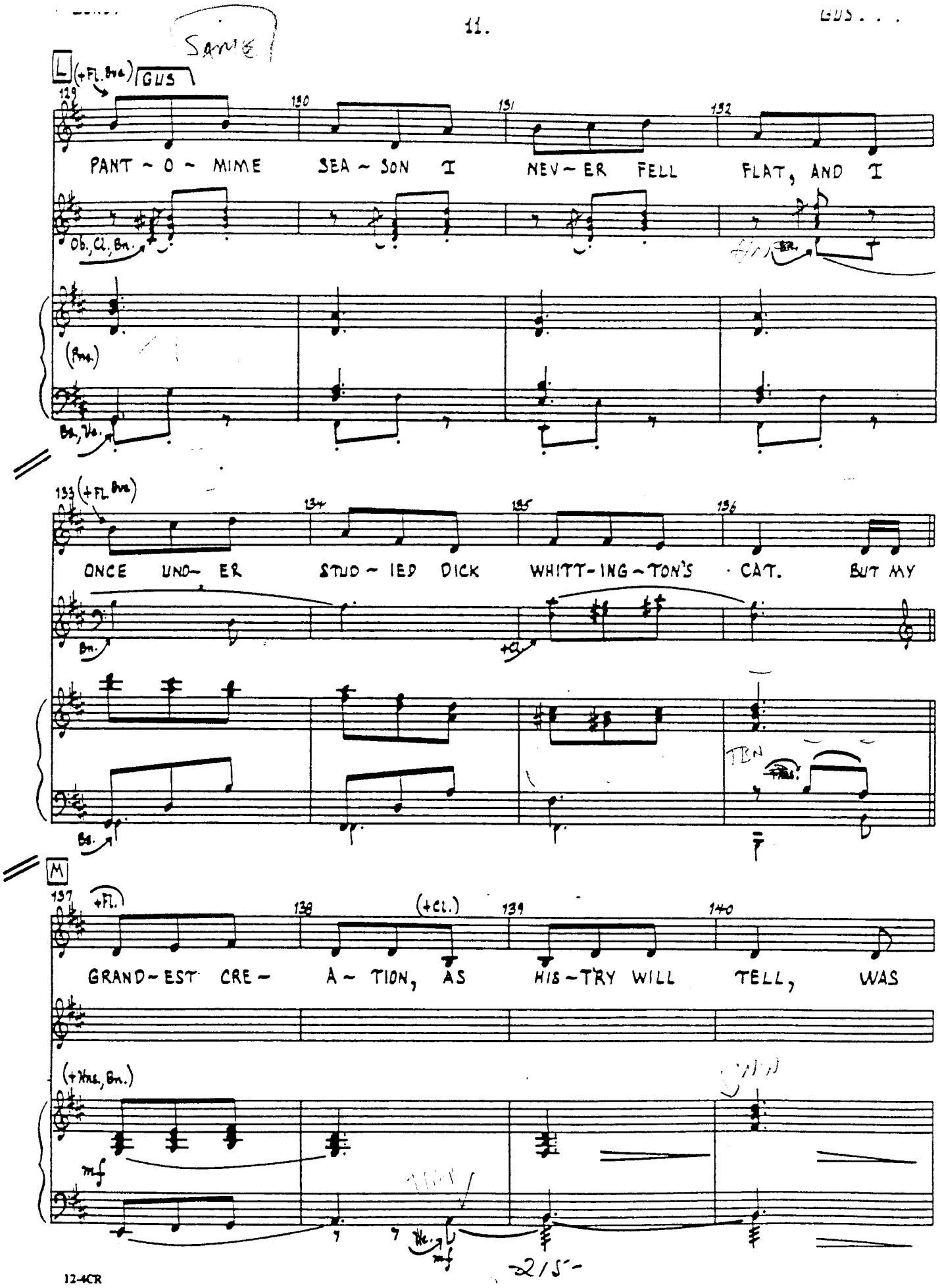
Bn. Cb.

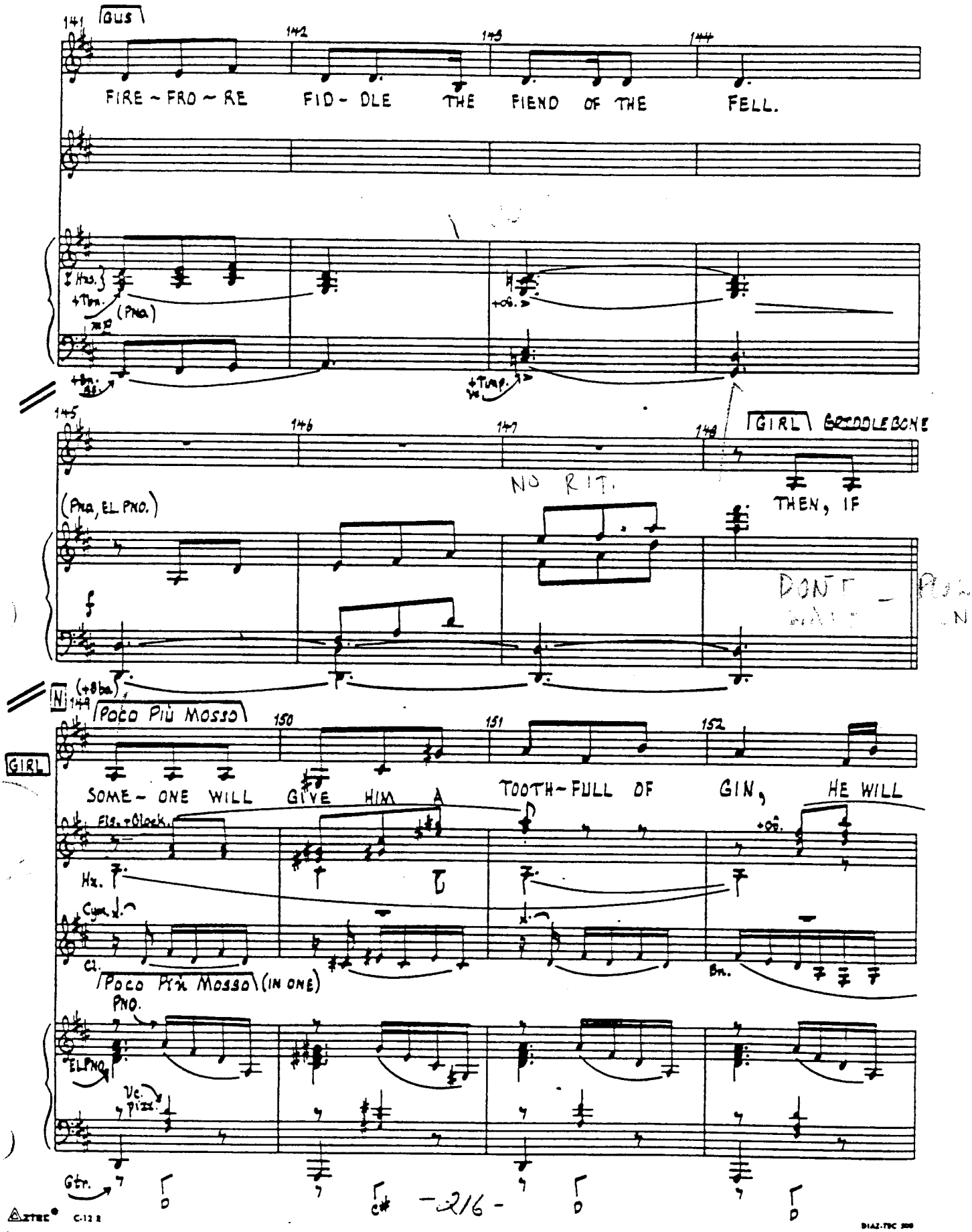
(+Vc. pizz.

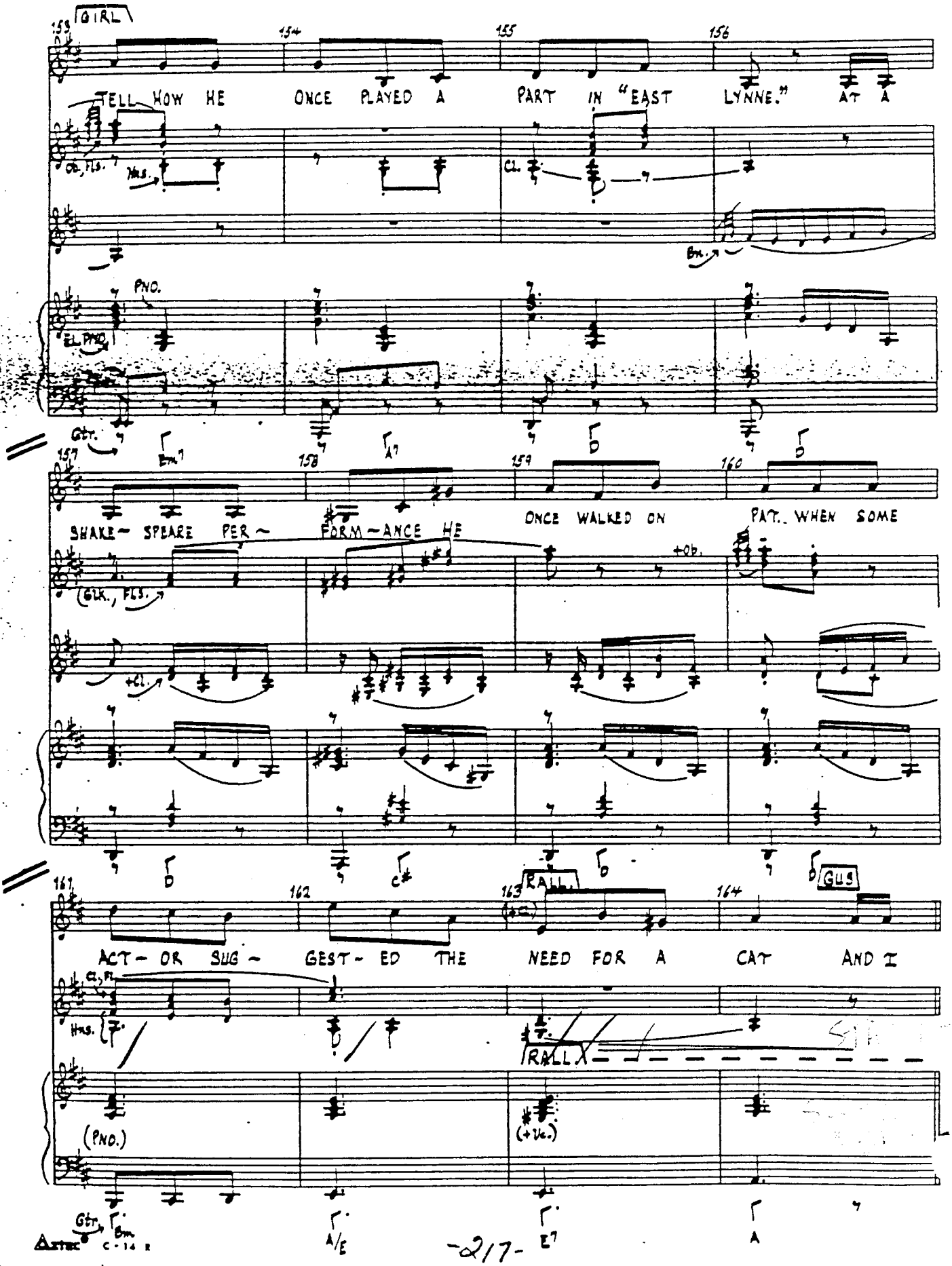
Aztec® C-14 R


J
GUS
+Fl.
105
106
107
108
KNEW HOW TO ACT WITH MY BACK AND MY TAIL; WITH AN
Ins. Cl.
(Pno.)
+Bb.
109
+Ob.
110
111
112
HOUR OF RE- HEAR-SAL, I NE-VER COULD FAIL. I'D A
Fls.
+Cl.
113
+Ob.
114
115
116
VOICE THAT WOULD SOF-TEN THE HARD-EST OF HEARTS, WHETH-ER
Fl.
Ins. Cl.
Pno.
Ve div.


GUS
117
118
119
120
I TOOK THE LEAD, OR IN CHAR-ACT~ ER PARTS. I HAVE
(PNO.)
+ Bells
K
121 (+GLOCK.)
122
123
124
SAT BY THE BED~SIDE OF POOR LIT~TLE NELL, WHEN THE
Fls. Cl.
Vibes
(no motor)
125 (+GLOCK.)
126
127
128
CUR~FEW WAS RUNG. THEN I SWUNG ON THE BELL. IN THE
W.W.
(Pno)
+Vc.

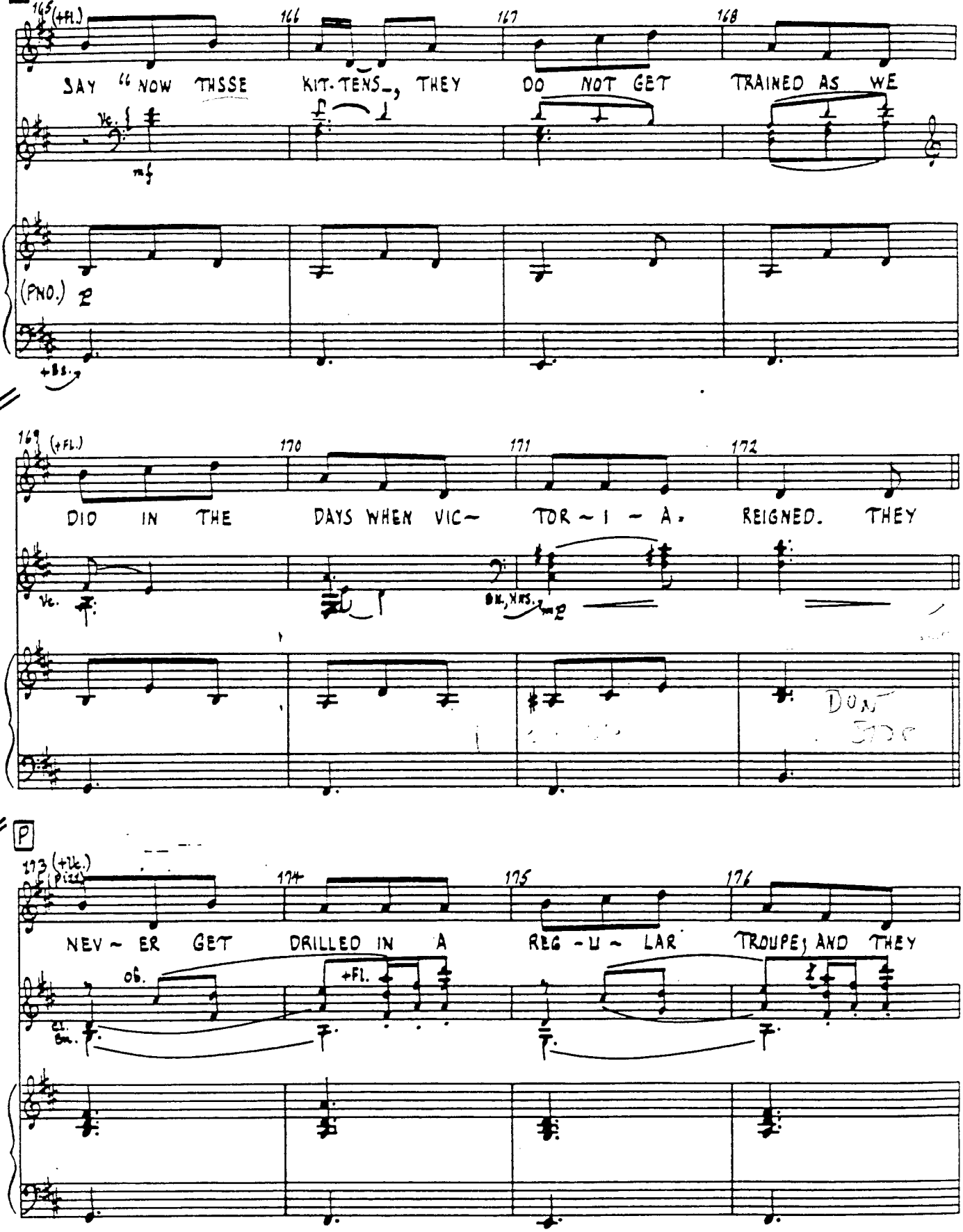

Same
L
(+Fl. 8va)
GUS
129
130
131
132
PANT ~ O ~ MIME SEA ~ SON I NEV ~ ER FELL FLAT, AND I
Ob., Cl., Bn.
(Pns.)
Bs., Vc.
133
(+Fl. 8va)
134
135
136
ONCE UNO ~ ER STUD ~ IED DICK WHITT-ING ~ TON'S CAT. BUT MY
Bn.
+Cl.
Bs.
M
137
+Fl.
138
(+Cl.)
139
140
GRAND ~ EST CRE ~ A ~ TION, AS HIS ~ TRY WILL TELL, WAS
(+Hns., Bn.)
mf
mf

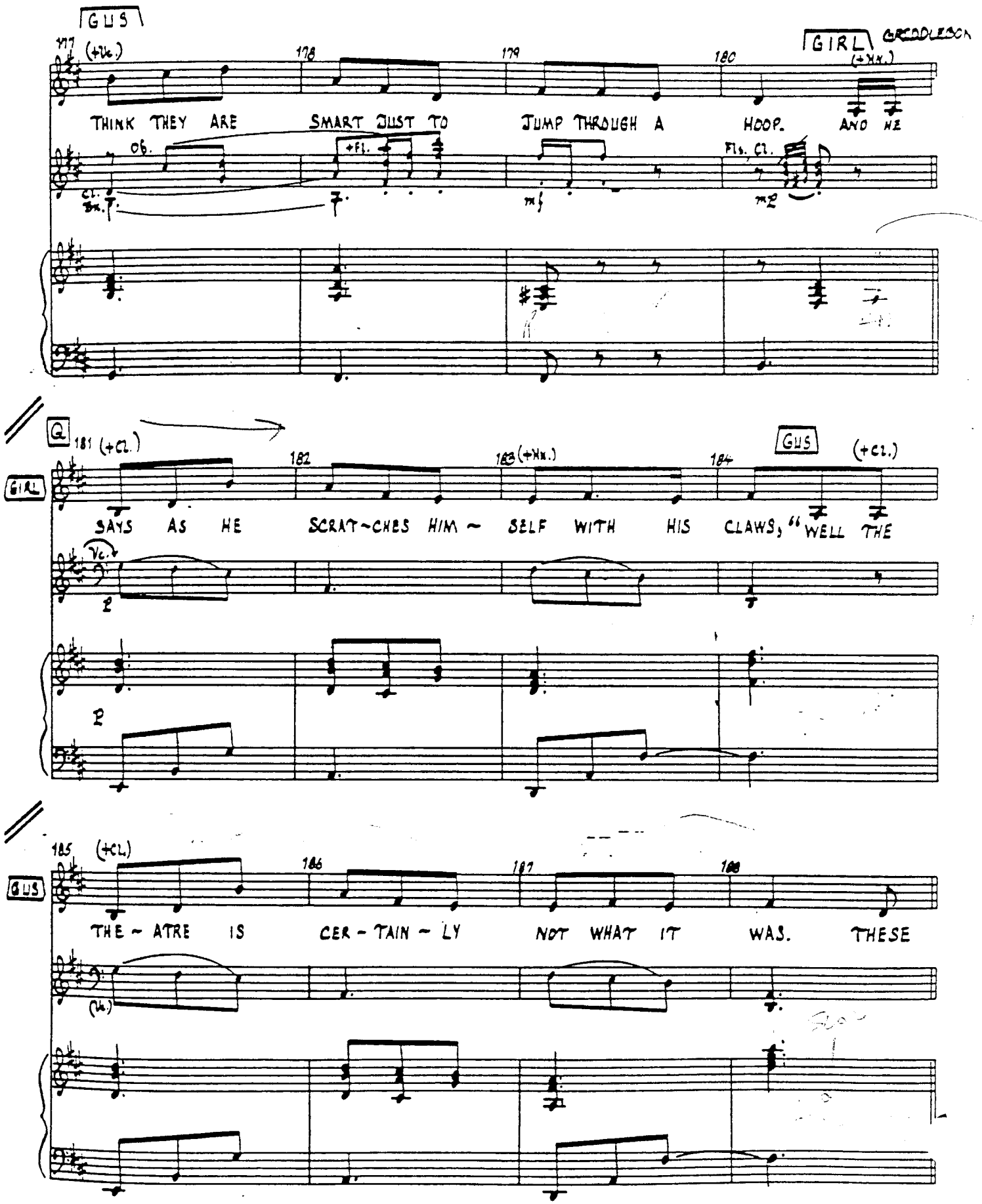

GUS
FIRE ~ FRO ~ RE FID - DLE THE FIEND OF THE FELL.
(PNO.)
GIRL GRIDDLEBONE
NO RIT.
THEN, IF
(PNO, EL PNO.)
N
POCO PIÙ MOSSO
GIRL
SOME - ONE WILL GIVE HIM A TOOTH - FULL OF GIN, HE WILL
Fls. + Block.
Hx.
Cym.
Cl.
Bn.
POCO PIÙ MOSSO (IN ONE)
PNO.
EL PNO.
Vc. pizz.
Gtr.

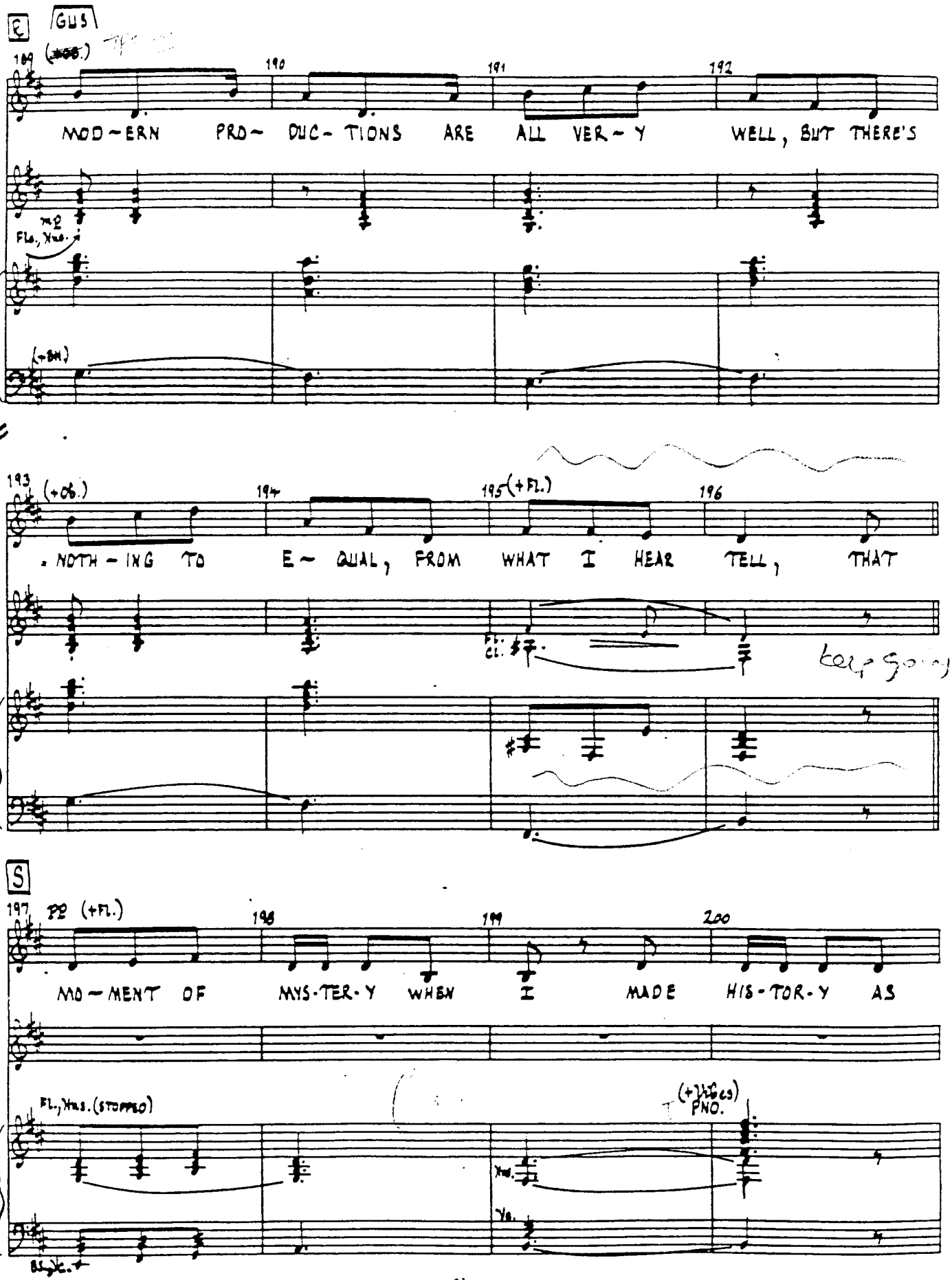

GIRL
TELL HOW HE ONCE PLAYED A PART IN "EAST LYNNE." AT A
SHAKE- SPEARE PER- FORM-ANCE HE ONCE WALKED ON PAT. WHEN SOME
ACT- OR SUG- GEST- ED THE NEED FOR A CAT AND I
RALL.
GUS
Ob., Fls.
Hns.
Cl.
Bn.
PNO.
El. PNO.
Gtr.
Glk., Fls.
+Ob.
+Cl.
(PNO.)
(+Vc.)

GUS

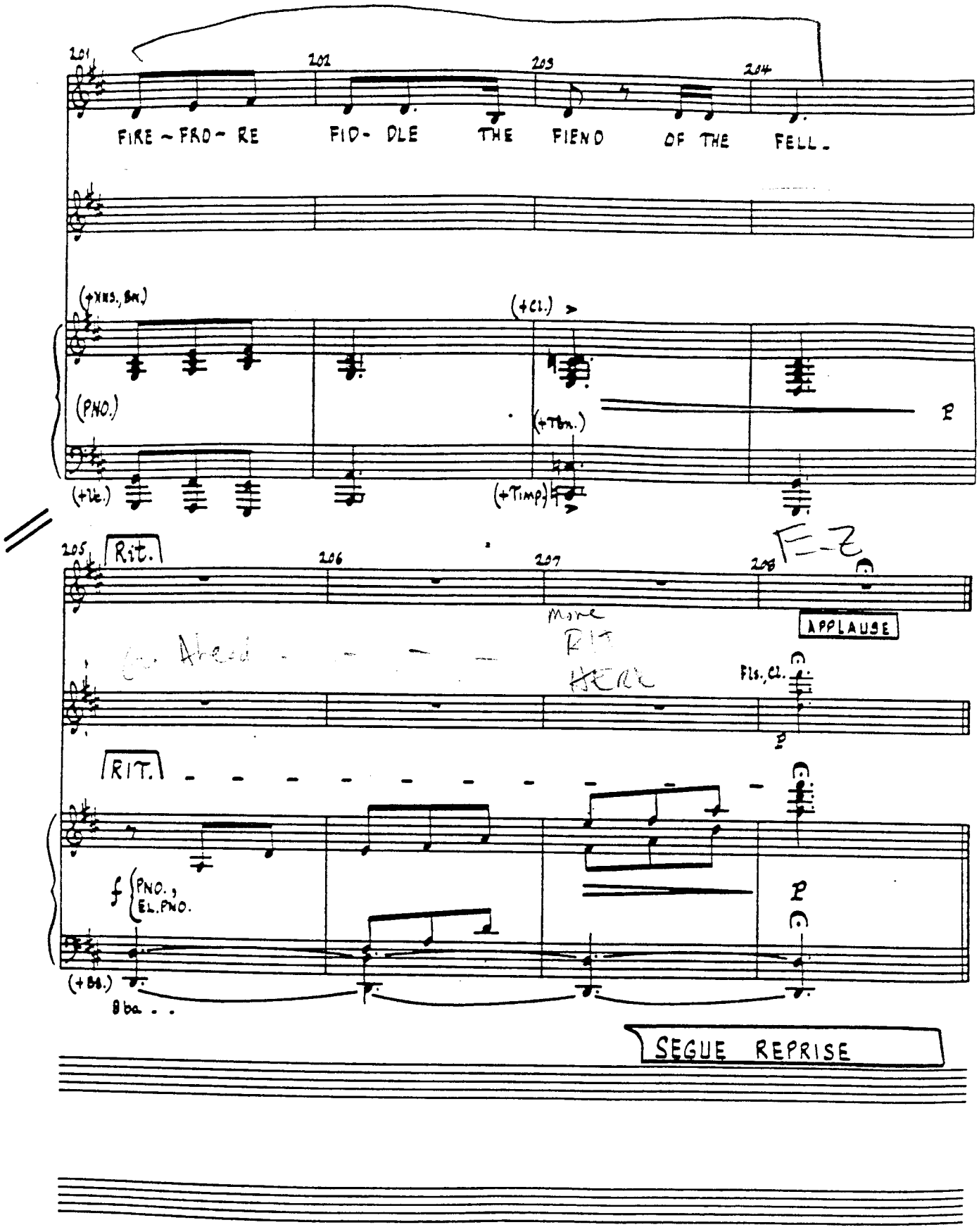
O TEMPO I


165 (+Fl.)
166
167
168
SAY "NOW THSSE KIT-TENS_, THEY DO NOT GET TRAINED AS WE
mf
(PNO.)
+Bs.
169 (+Fl.)
170
171
172
DID IN THE DAYS WHEN VIC~ TOR~I~A. REIGNED. THEY
Vc.
Bk. Xns.
DON
P
173 (+Vc. pizz.)
174
175
176
NEV~ER GET DRILLED IN A REG~U~LAR TROUPE; AND THEY
ob.
+Fl.
Cl. Bn.


GUS
177 (+Vc.)
178
179
180
GIRL
GRADUALLY
(+Hn.)
THINK THEY ARE SMART JUST TO JUMP THROUGH A HOOP. AND WE
Ob.
+Fl.
Fls. Cl.
Cl. Bn.
mf
mp
Q
181 (+Cl.)
182
183 (+Hn.)
184
GUS
(+Cl.)
GIRL
SAYS AS HE SCRAT-CHES HIM- SELF WITH HIS CLAWS, "WELL THE
Vc.
185 (+Cl.)
186
187
188
GUS
THE-ATRE IS CER-TAIN-LY NOT WHAT IT WAS. THESE
(Vc.)

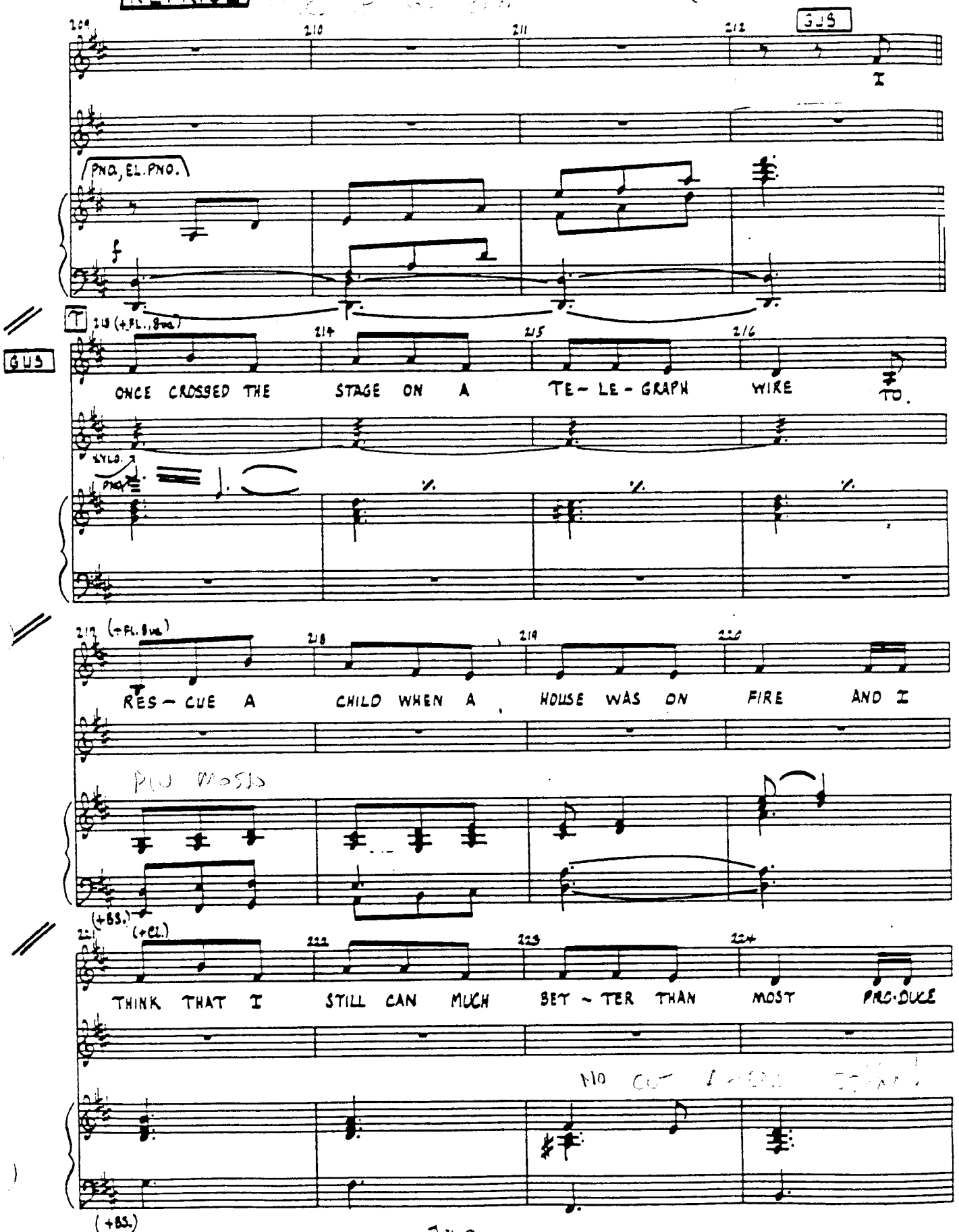

E
GUS
189 (+Ob.)
190
191
192
MOD-ERN PRO-DUC-TIONS ARE ALL VER-Y WELL, BUT THERE'S
mp
Fls., Xns.
(+BH)
193 (+Ob.)
194
195 (+Fl.)
196
NOTH-ING TO E-QUAL, FROM WHAT I HEAR TELL, THAT
Fl.
Cl.
keep going
S
197 pp (+Fl.)
198
199
200
MO-MENT OF MYS-TER-Y WHEN I MADE HIS-TOR-Y AS
Fl., Xns. (STOPPED)
(+Vibes)
PNO.
Xns.
Vs.
Bs., Vc.

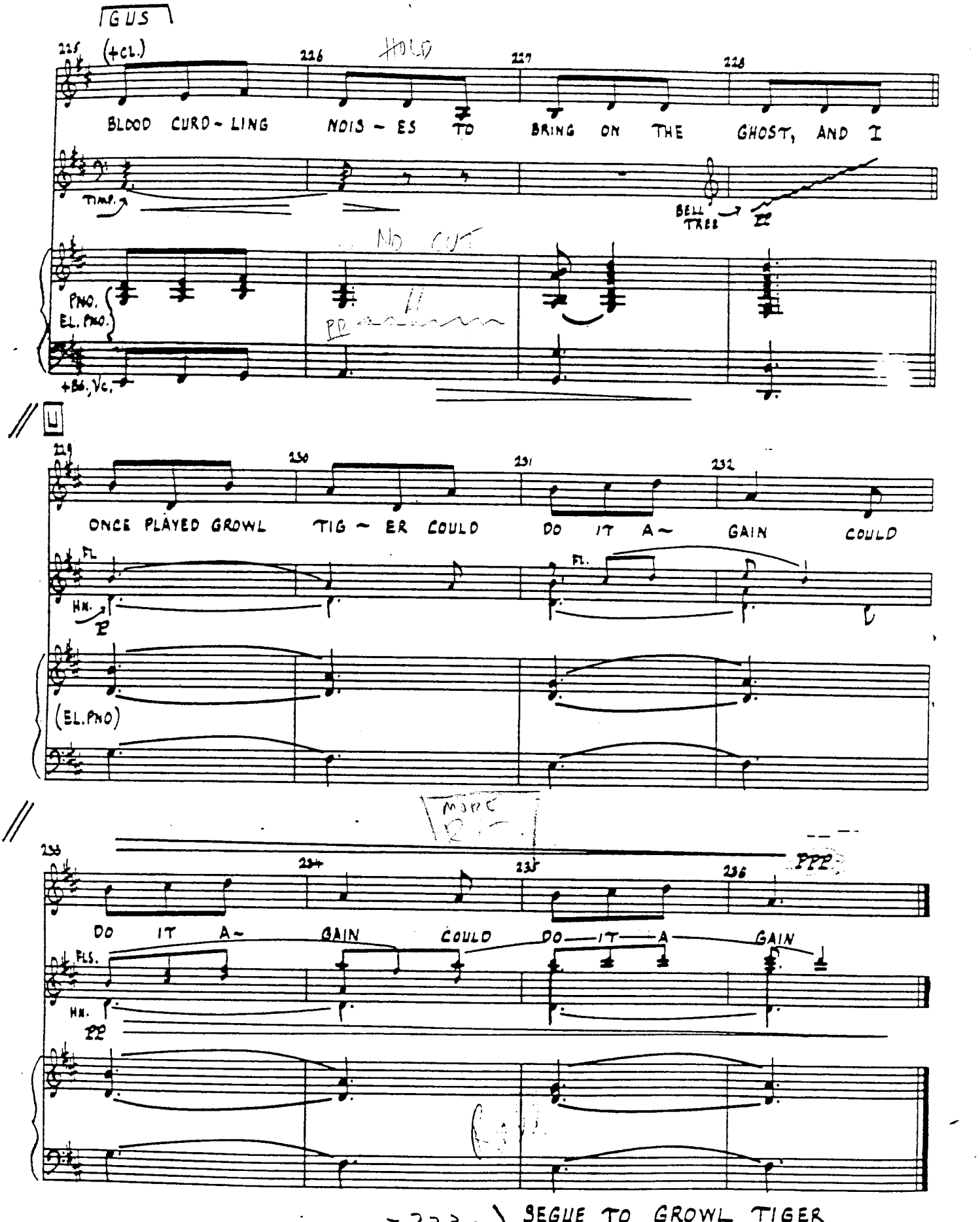
12-4CR


201
202
203
204
FIRE ~ FRO ~ RE
FID- DLE
THE
FIEND
OF THE
FELL-
(+Xns., Bn.)
(+Cl.)
(PNO.)
(+Tbn.)
(+Vc.)
(+Timp.)
205
Rit.
206
207
208
F-E
More
RIT
HERE
APPLAUSE
Go Ahead
Fls., Cl.
RIT.
f
PNO.,
EL.PNO.
(+Bs.)
8va
SEGUE REPRISE

AZTEC C-10 E

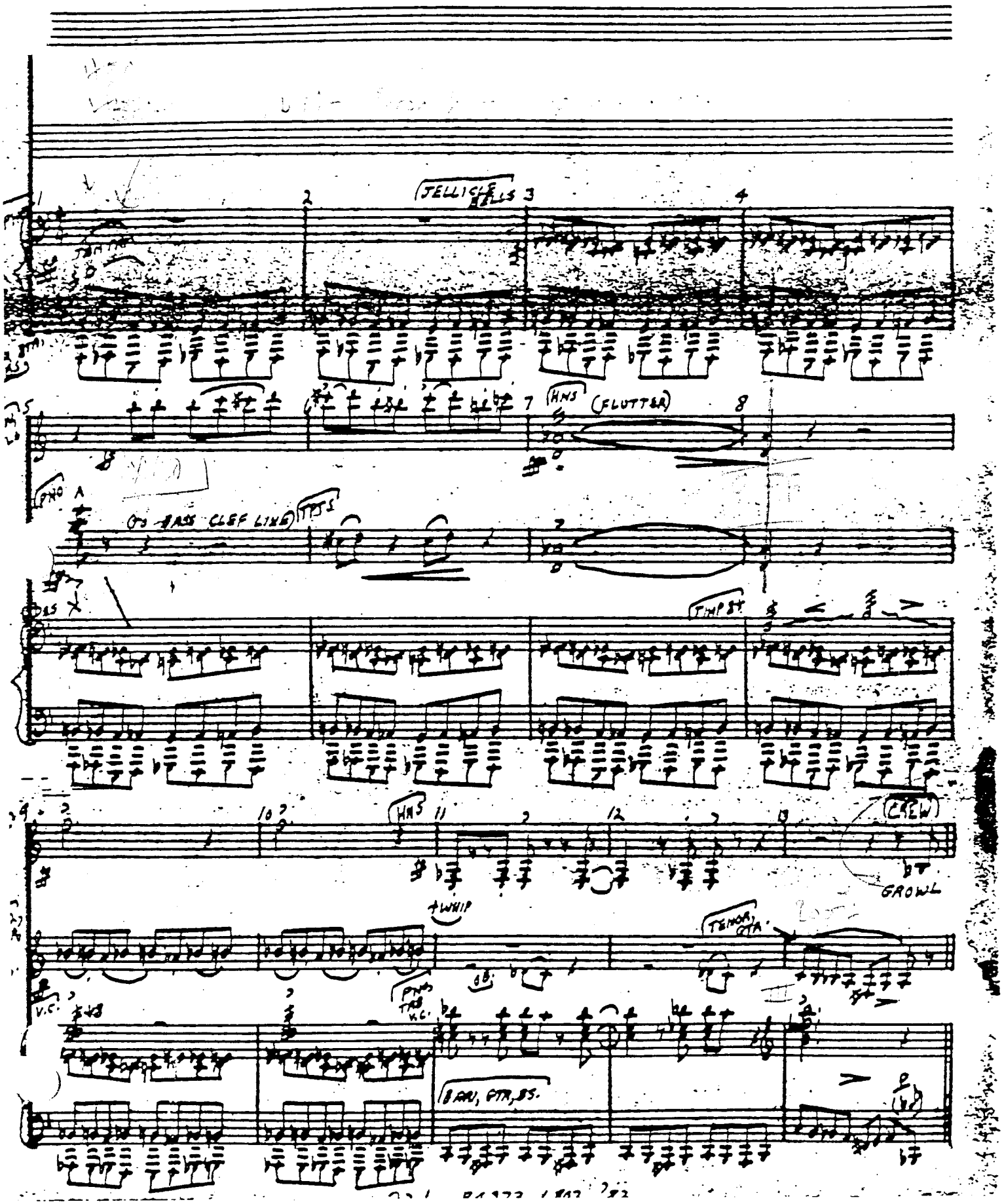
REPRISE


GUS
PNO., EL. PNO.
GUS
ONCE CROSSED THE STAGE ON A TE - LE - GRAPH WIRE TO.
XYLO.
RES - CUE A CHILD WHEN A HOUSE WAS ON FIRE AND I
(+BS.)
(+CL.)
THINK THAT I STILL CAN MUCH BET - TER THAN MOST PRO - DUCE
(+BS.)



-223- SEGUE TO GROWL TIGER

GROWL TIGER'S LAST STAND



MUNKUSTRAP

(A) NO [illegible]ING, GUYS!

SOLO

14 15 16 17

TI-GER WAS A BRA-VO CAT WHO TRA-VELLED ON A BARGE, IN FACT HE WAS THE ROUGHEST CAT THAT EV-ER ROAMED AT LARGE FROM

GROWL TIGER

18 19 20 21

GRAVE-SEND UP TO OX-FORD HE PUR-SUED HIS E-VIL AIMS RE-JOIC-ING IN THE TI-TLE OF "THE TER-ROR OF THE

SOLO

THAMES." (EVIL LAUGH) HIS

TAM TAM

mf

CHELSEA MUSIC SERVICE • 333 W. 56TH ST., N.Y.C.

B

SKIMBLE

25 26 27

MAN-NER AND AP-PEAR-ANCE DID NOT CAL-CU-LATE TO PLEASE, HIS COAT WAS TORN AND SEED-Y, HE WAS BAGGY AT THE KNEES. ONE

28 29

EAR WAS SOME-WHAT MISS-ING, NO NEED TO TELL YOU WHY, AND HE

30 31

(CREW)

SCOWLED UP ON A HOS-TILE WORLD FROM ONE FOR-BID-DING EYE THE

Fl., Cl.

C

32 33 34 35

COT-TAGERS AT ROTHER WHICH KNEW SOME-THING OF HIS FAME, AT HAMMER-SMITH AND ATTHEY PEOPLE SHUDDERED AT HIS NAME THEY WOULD

[GROWL TIGER]

36 37 38 39

FOR-TI-FY THE HEN HOUSE, LOCK UP THE SIL-LY GOOSE, WHEN THE RUTTOOR RAN ALONG THE SHORE GROWL TIG-ER'S ON THE

(PNO)

8va. - MEISTOFFELES

SOLO

41 42 43

LOOSE. (EVIL LAUGH)

WOE

D

TUGGER SOLO

8va.

45

TO THE WEAK CA- NA- RY THAT FLUT-TERED FROM ITS CAGE, WOE

SOW

46

47

SKIMBLE

TO THE PAM-PERED PE- KI- NESE THAT FACED GROWL TI-GER'S RAGE. WOE

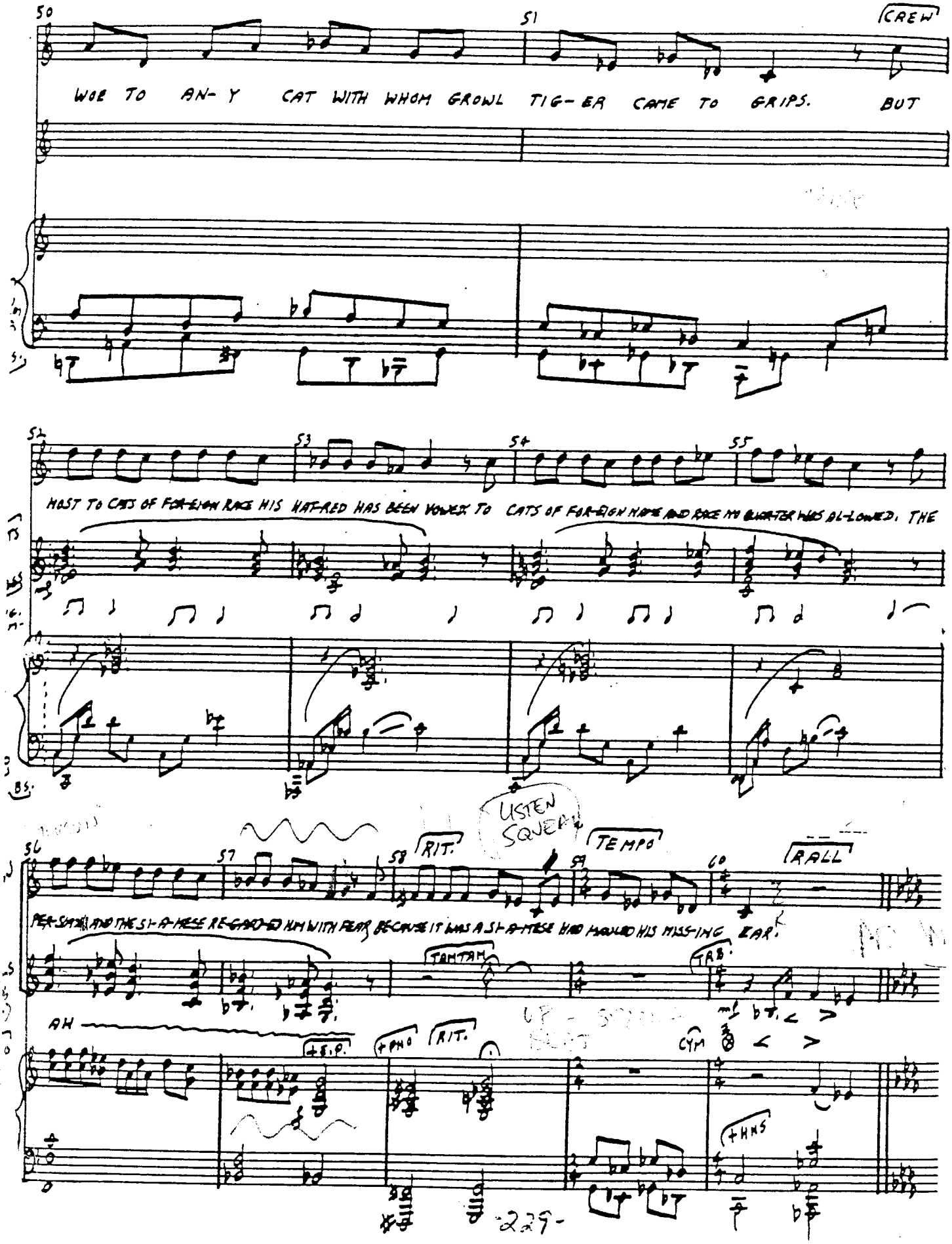
SOCKO

48

49

MONKUS.

TO THE BRIS-TLY BAND-I- COOT THAT LURKS ON FOR-EIGN SHIPS. AND


50
51
CREW
WOE TO AN-Y CAT WITH WHOM GROWL TIG-ER CAME TO GRIPS. BUT
52
53
54
55
HOST TO CATS OF FOR-EIGN RACE HIS HAT-RED HAS BEEN VOICED TO CATS OF FOR-EIGN NATIVE AND RACE MY DAUGHTER WAS AL-LOWED. THE
56
57
58
RIT.
LISTEN SQUEAK
59
TEMPO
60
RALL
PER-SIAN AND THE SI-A-MESE RE-GARD-ED HIM WITH FEAR BECAUSE IT WAS A SI-A-MESE WHO MAULED HIS MISS-ING EAR.
TAM TAM
TRB.
AH
+S.P.
+PNO
RIT.
CYM
+HNS

GROWL TIGER'S LAST STAND

COND. [SLOWER] (IN 4)

E

61 62 CREW 63 64

NOW ON A PEACEFUL SUMMER NIGHT ALL NATURE SEEMED AT PLAY THE

ELS.

CONT. SIM.

EL. PNO

Db Fm

+VISES

Bbm Fm

V.C.

65 66 67 68

FRED.

TENDER MOON WAS SHINING BRIGHT, THE BARGE AT MOLE-SEY LAY, ALL IN THE BALMY MOON-LIGHT IT LAY ROCKING ON THE TIDE, AND GROWL

Ab Bbm

(+V.C.)

Ab Fm Ab

TIMP

GLOCK

Ebm Fm

V.C.

Gb Ab Bbm

MORE RIT

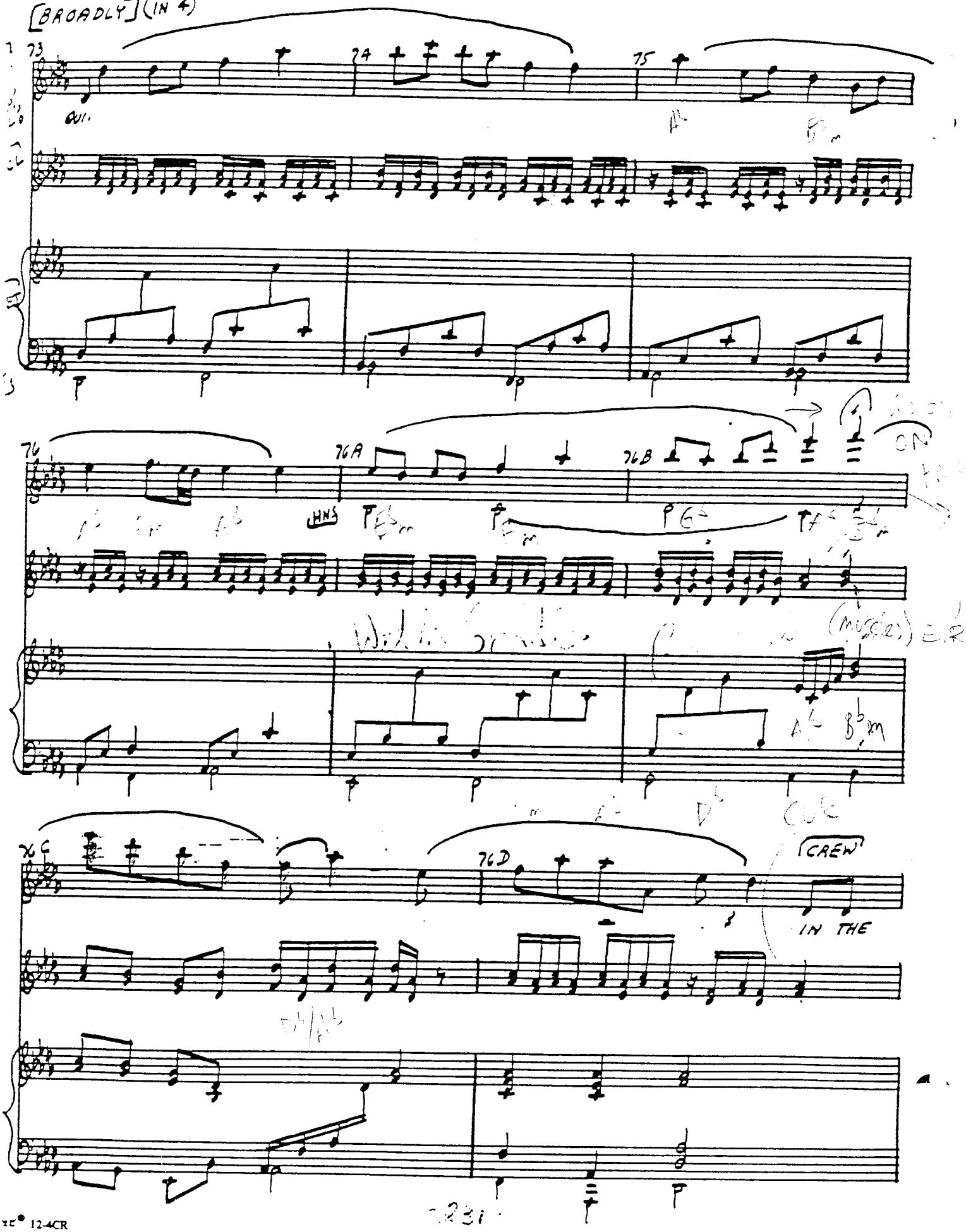
69 70 71 72

GRIDDLE GROWL GRIDDLE

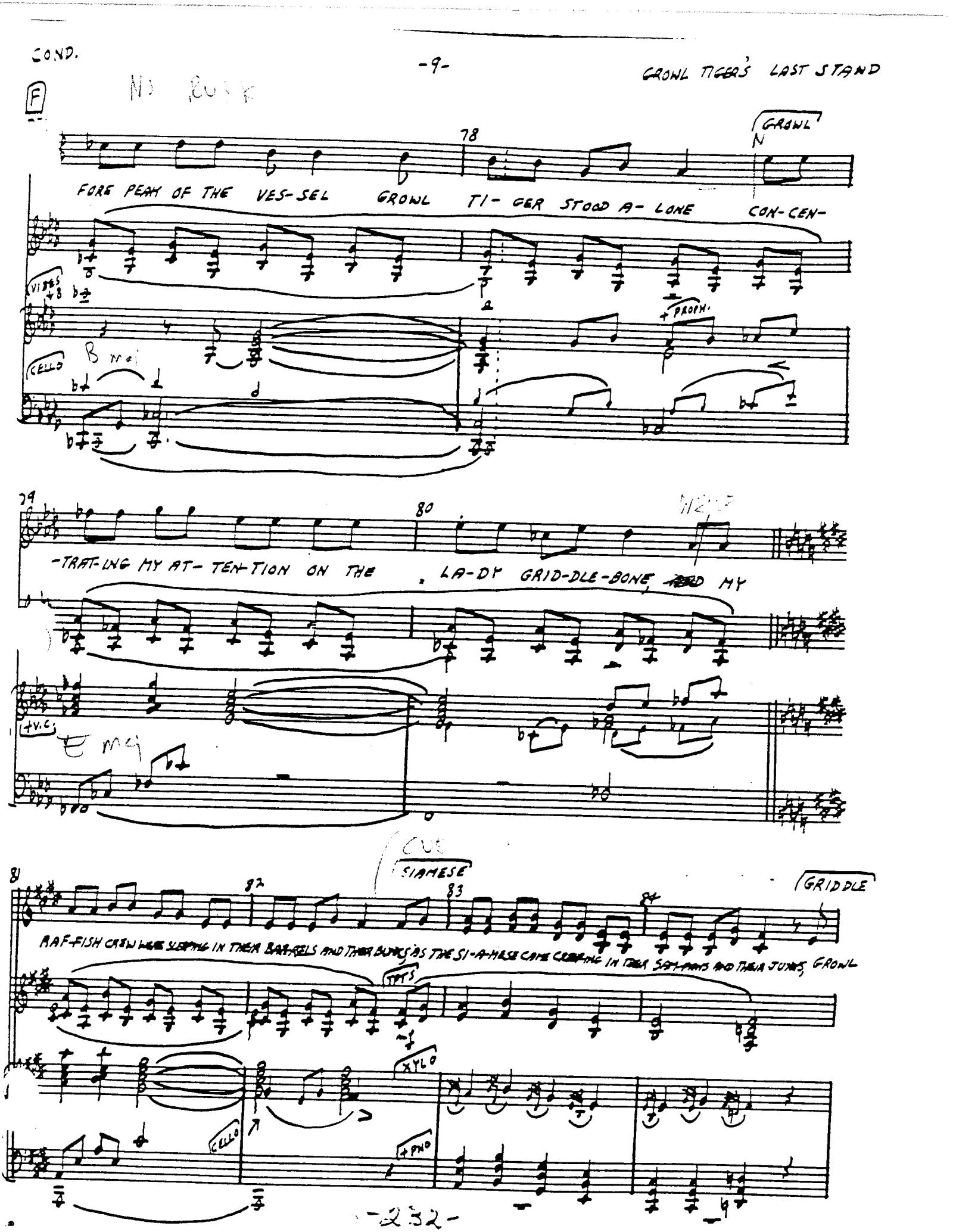
TI-GER WAS DIS-POSED TO SHOW HIS SEN-TI-MEN-TAL SIDE, CHI-E-LA MI-A- MO-RE SO-NO

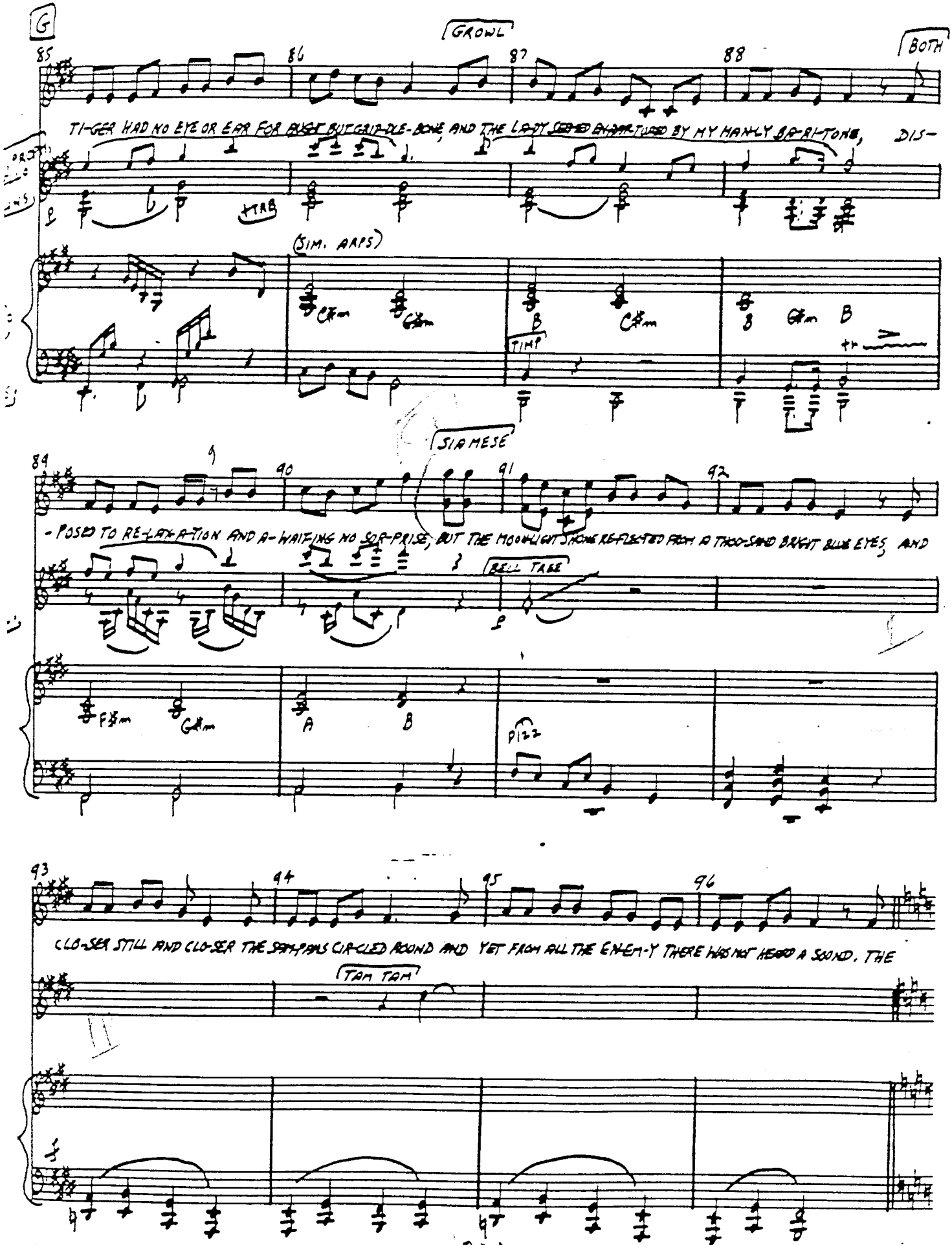
+PROPH.

12-4CR

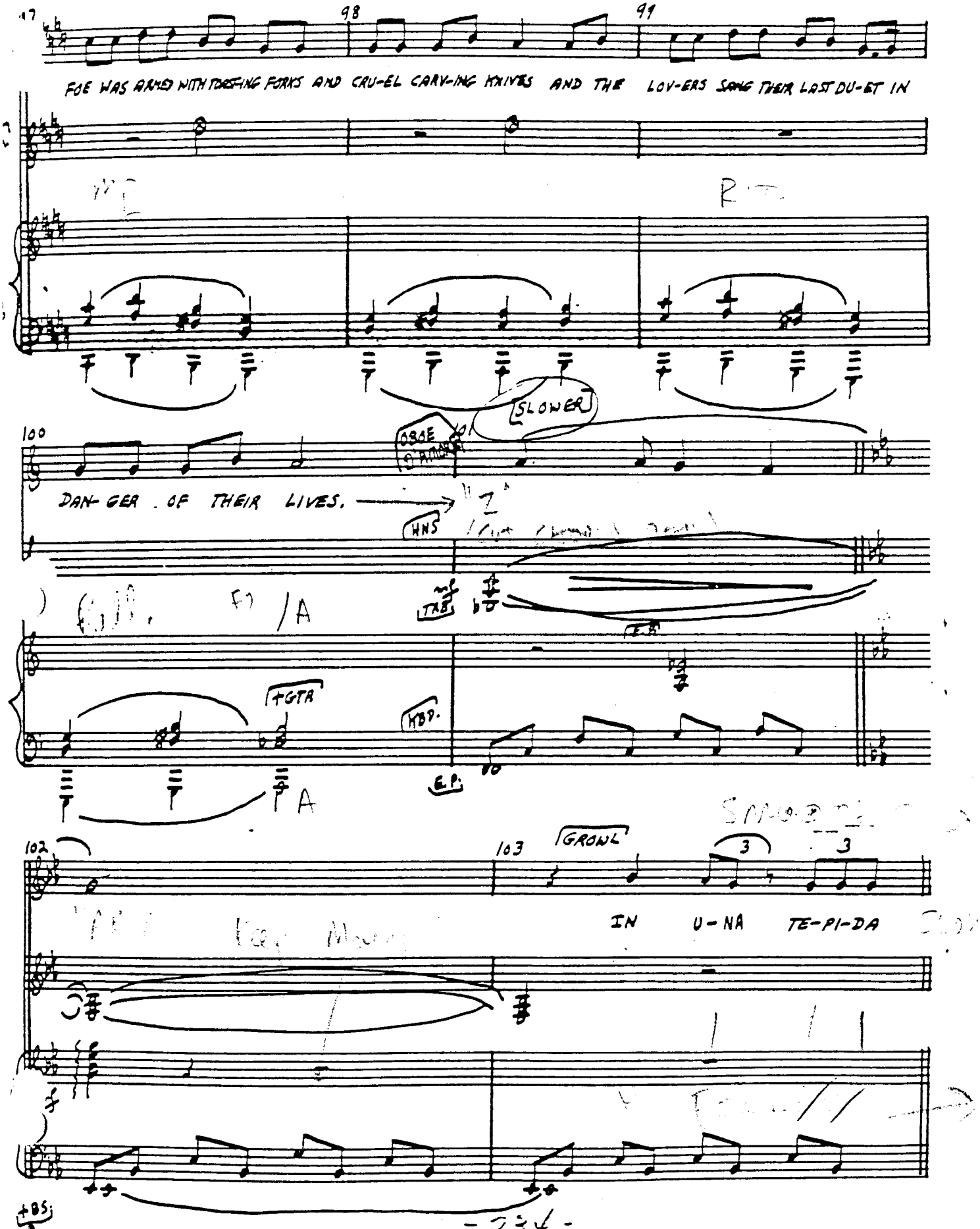


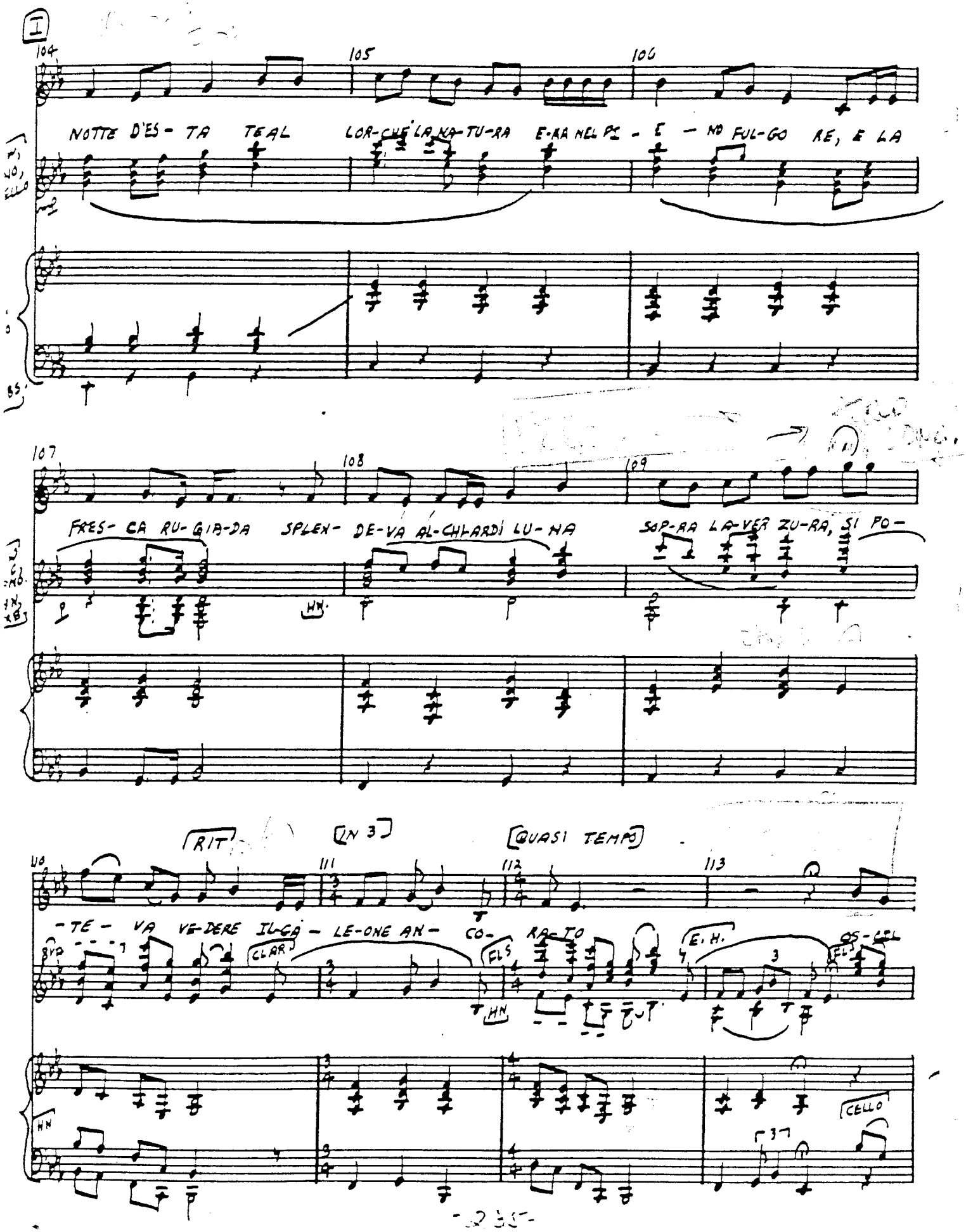
12-4CR
DIAZ-TEC 800


F
NO BOOK
78
GROWL
N
FORE PEAK OF THE VES-SEL GROWL TI-GER STOOD A-LONE CON-CEN-
VIBES
CELLO
+ PROPH.
79
80
-TRAT-ING MY AT-TEN-TION ON THE LA-DY GRID-DLE-BONE, AND MY
+V.C.
CUE
SIAMESE
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 SAT-INS AND THEIR JUNKS, GROWL
TPTS
XYLO
CELLO
+ PNO


G
GROWL
BOTH
85
86
87
88
TI-GER HAD NO EYE OR EAR FOR BUST BUT GRIZ-ZLE-BONE, AND THE LADY SEEMED ENHEARTURED BY MY MANLY BA-RI-TONE, DIS-
XTAB
(SIM. ARPS)
C#m
C#m
B
C#m
B
G#m
B
TIMP
SIAMESE
89
90
91
92
-POSED TO RE-LAX-A-TION AND A-WAITING NO SUR-PRISE, BUT THE MOONLIGHT SHONE REFLECTED FROM A THOU-SAND BRIGHT BLUE EYES, AND
BELL TREE
F#m
G#m
A
B
p122
93
94
95
96
CLO-SER STILL AND CLO-SER THE SIAMESE CIR-CLED ROUND AND YET FROM ALL THE ENEM-Y THERE WAS NOT HEARD A SOUND. THE
TAM TAM

ZC® 124CR


97
98
99
FOE WAS ARMED WITH TORCHING FORKS AND CRU-EL CARV-ING KNIVES AND THE LOV-ERS SANG THEIR LAST DU-ET IN
SLOWER
OBOE TO FLUTE
100
DAN-GER . OF THEIR LIVES.
HNS
TRB
+GTR
HDP.
E.P.
102
103
GROWL
3
3
IN U-NA TE-PI-DA
+BS



I

104 105 106

NOTTE D'ES - TA TE AL LOR-CHE LA NA-TU-RA E-RA NEL PI - E - NO FUL-GO RE, E LA

107 108 109

FRES- CA RU-GIA-DA SPLEN- DE-VA AL-CHI-ARDI LU-NA SOP-RA LA-VER ZU-RA, SI PO-

HN.

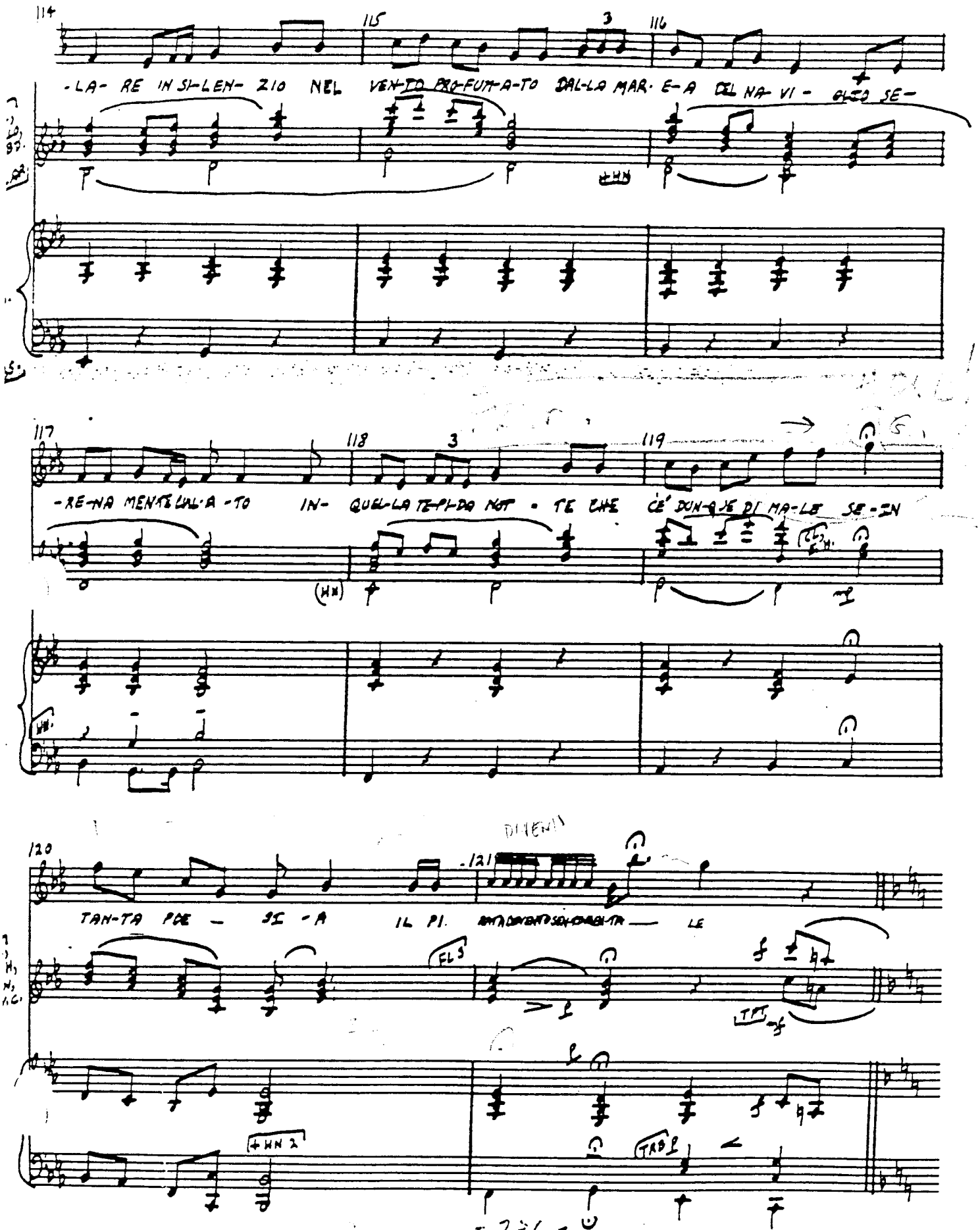
RIT [IN 3] [QUASI TEMPO]

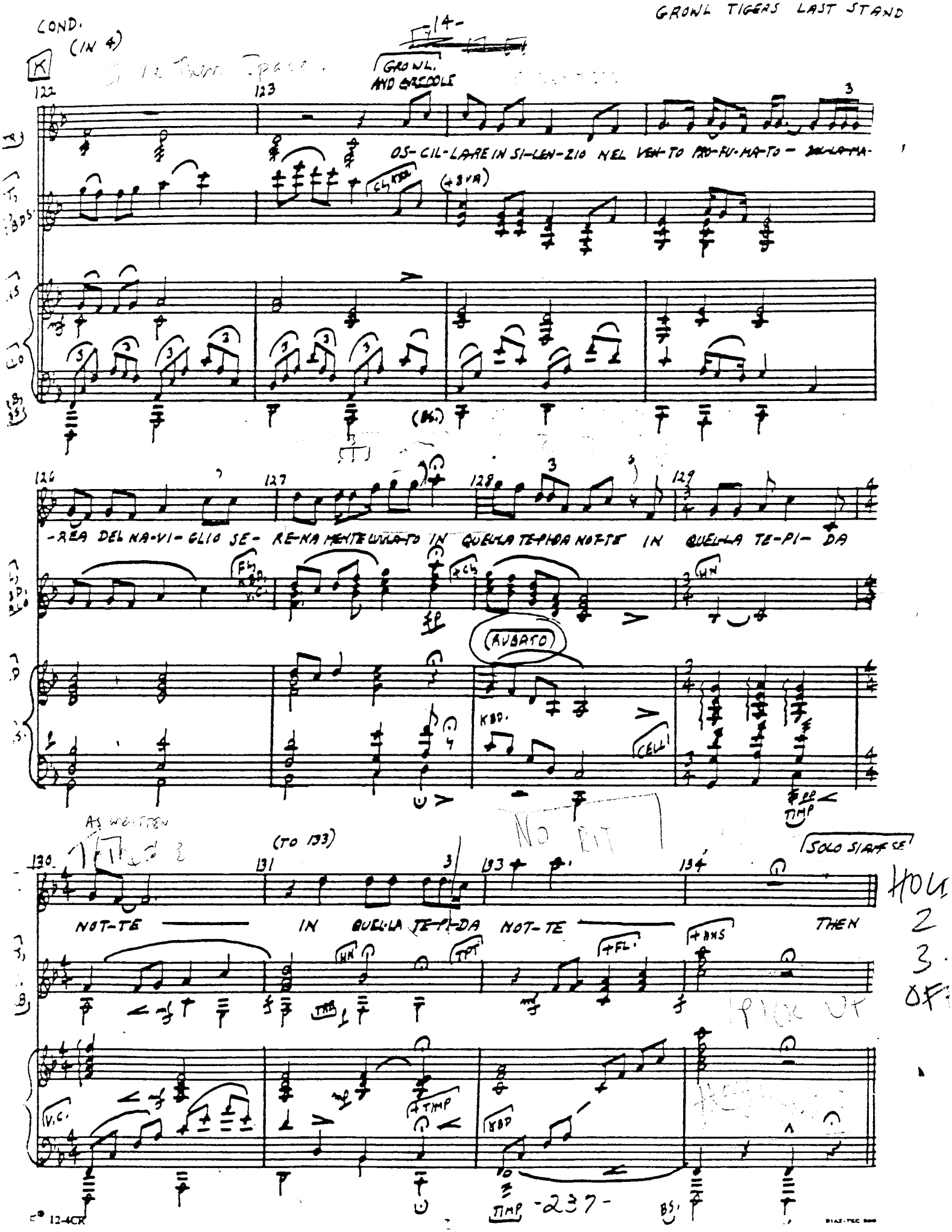
110 111 112 113

-TE - VA VE-DERE IL-GA - LE-ONE AN- CO- RA-TO

CLAR. FLS HN E. H. OS-CIL FLS

HN CELLO


114
115
116
-LA- RE IN SI-LEN- ZIO NEL VEN-TO PRO-FUM-A-TO DAL-LA MAR- E-A DEL NA- VI - GLIO SE-
117
118
119
-RE-NA MENTRE LAN-A-TO IN- QUEL-LA TE-PI-DA NOT - TE CHE CE' DUN-QUE DI MA-LE SE-IN
120
121
TAN-TA PRE - SI - A IL PI
LE


COND.
(IN 4)
K
GROWL AND GRIDDLE
OS-CIL-LARE IN SI-LEN-ZIO NEL VEN-TO PRO-FU-MA-TO - DOLLA-MA-
(+8VA)
-REA DEL NA-VI-GLIO SE- RE-NA MENTE LULLA-TO IN QUELLA TE-PI-DA NOT-TE IN QUELLA TE-PI- DA
(RUBATO)
KBD.
CELL
TIMP
AS WRITTEN
(TO 133)
SOLO SIAMESE
NOT-TE IN QUELLA TE-PI-DA NOT-TE THEN
V.C.
TIMP
KBD
TIMP
BS.

GHENGIS

135 136 137

GHENGIS GAVE THE SIGNAL TO HIS FIERCE MONGOLIAN HORDE A - BANDONING THEIR SAMPANS THE

FLUTE

138 139 140

CHINKS THEY SCARED ABOARD A - BANDONING THEIR SAMPANS THEIR PULLAWAYS AND JUNKS THEY

+HN.

141 142

BATTENED DOWN THE HATCHES ON THE CREW WITH IN THEIR BUNKS.

HORN

[SLOW -]

143 144 WW 145

TPTS

mp

TAMTAM

KBDS

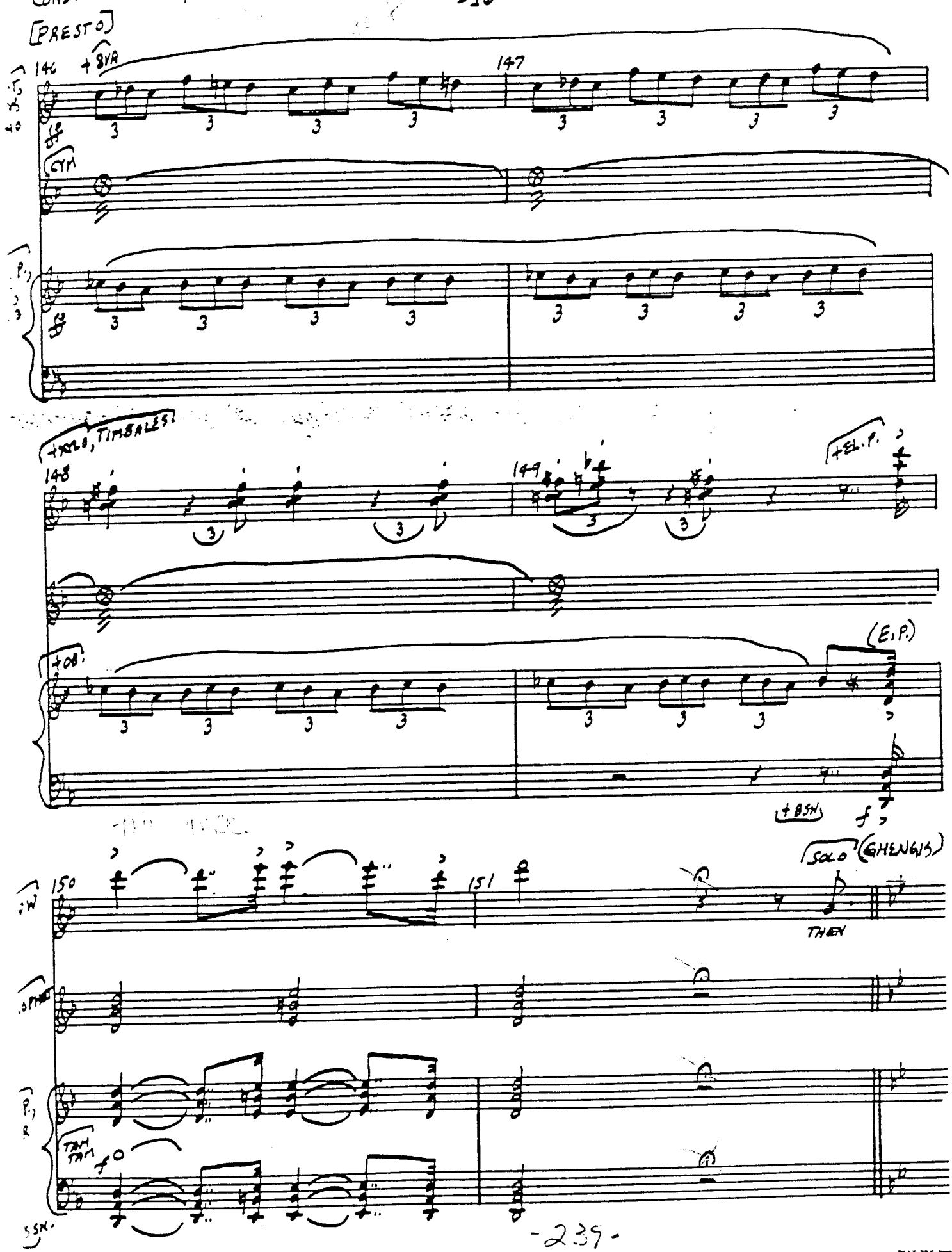
CYM

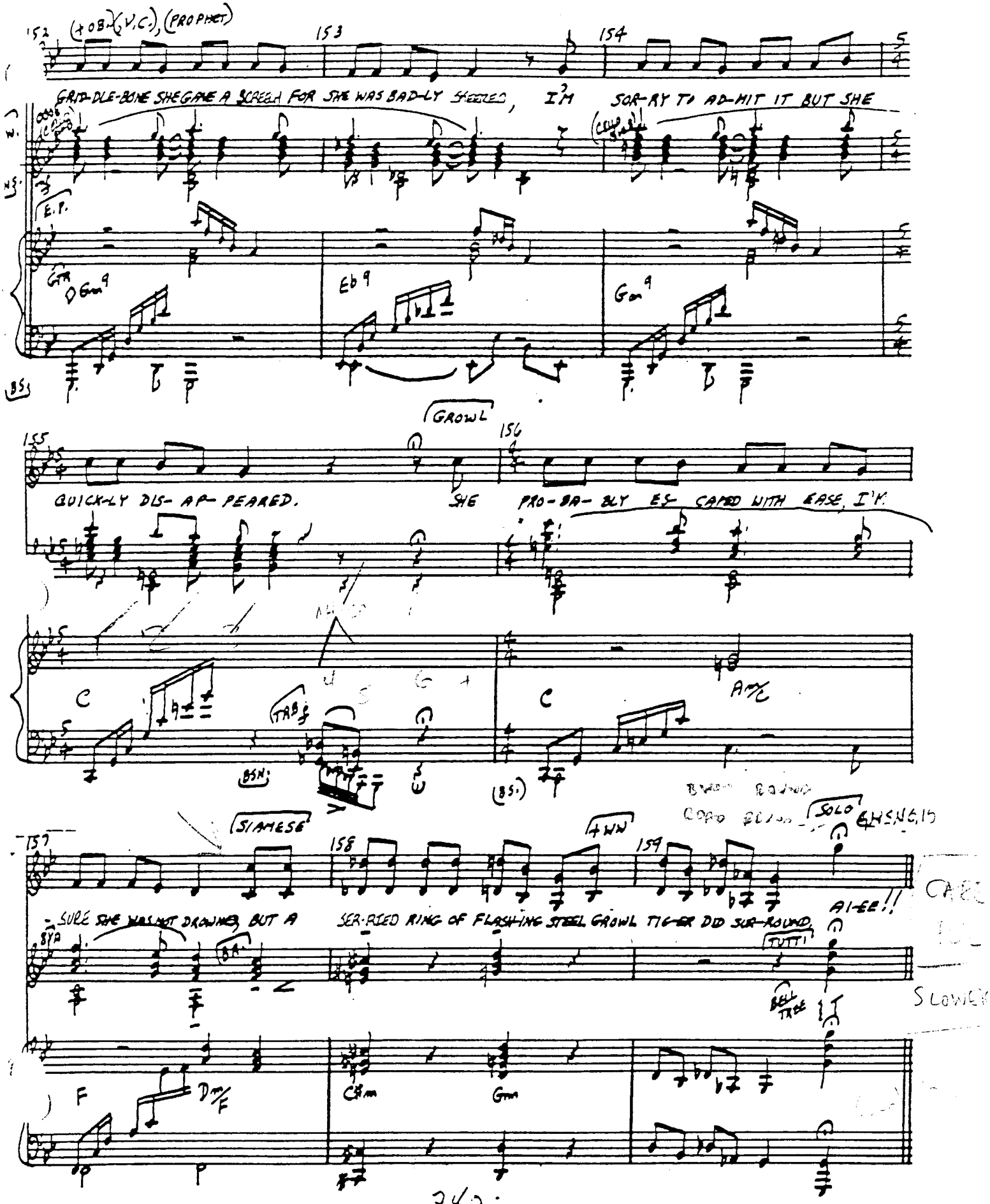
TRI

STEC 12 PVC

COND.

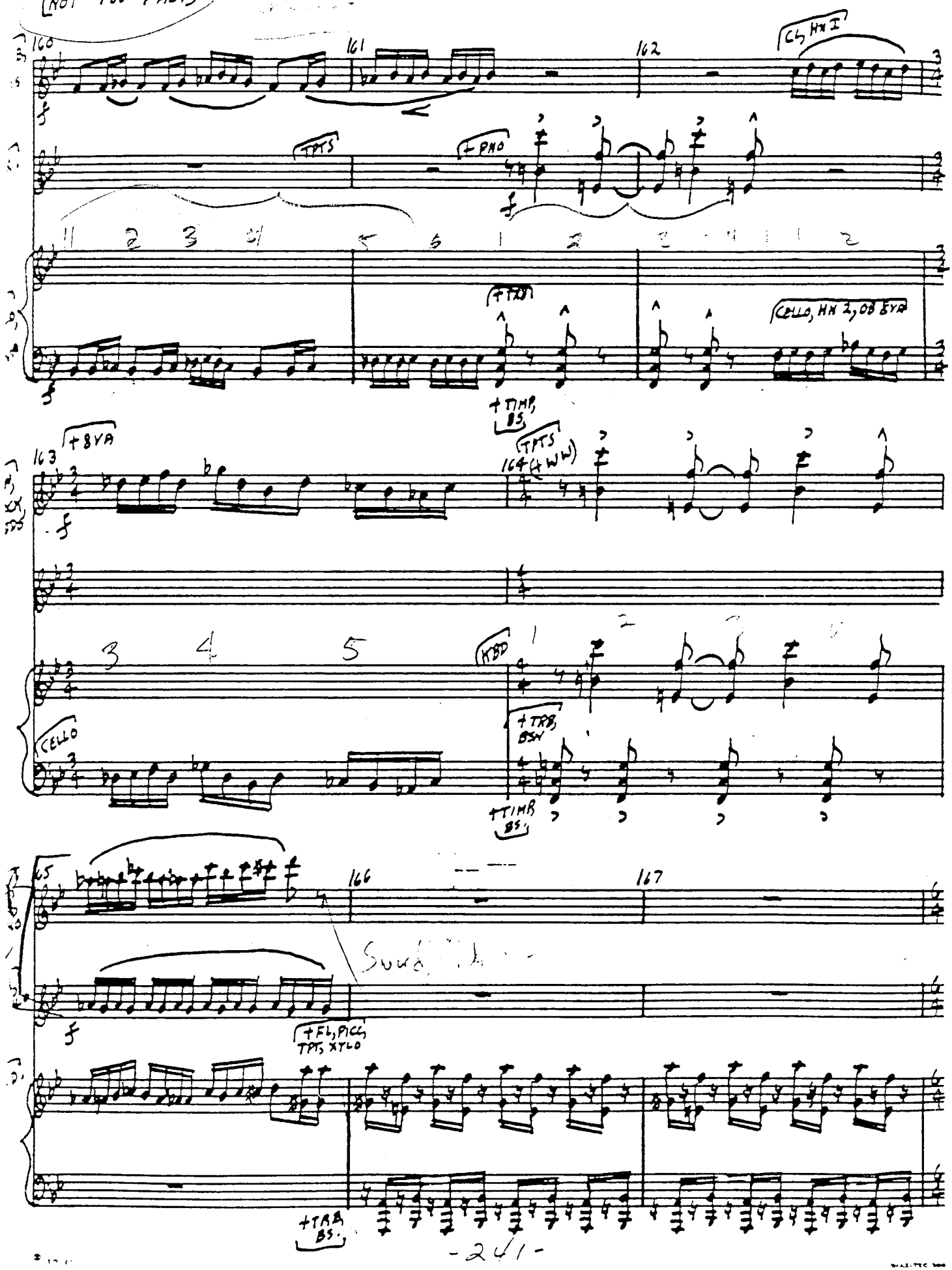
[PRESTO]


146
147
148
149
150
151
+SYN
CYM
+SOLO, TIMBALES
+EL. P.
(E. P.)
+OB.
+BSN
SOLO (GHENGIS)
THEN
TAM TAM
SSN.


152
(+OB.)(V.C.), (PROPHET)
153
154
GRID-DLE-BONE SHE GAVE A SCREECH FOR SHE WAS BAD-LY SKEEZED, I'M SOR-RY TO AD-MIT IT BUT SHE
E.P.
Gm9
Eb9
Gm9
BS.
GROWL
155
156
QUICK-LY DIS-AP-PEARED. SHE PRO-BA-BLY ES-CAPED WITH EASE, I'M
C
C
Am/C
TRB
BSN.
(BS.)
SIAMESE
157
158
159
SOLO
SURE SHE WAS NOT DROWNED, BUT A SER-RIED RING OF FLASH-ING STEEL GROWL TIG-ER DID SUR-ROUND. AI-EE!!
TUTTI
BELL TREE
F
Dm/F
C#m
Gm
SLOWER

GROWL TIGER'S LAST STAND

COND. [NOT TOO FAST]



GROWL TIGER'S LAST STAND

COND.

[IN 6]

[IN 4]

OB, CL, KBD

CELLO, VN.

+TPT, FL, ACC, XYLO

PNO

+BSN

TIMP

HNS

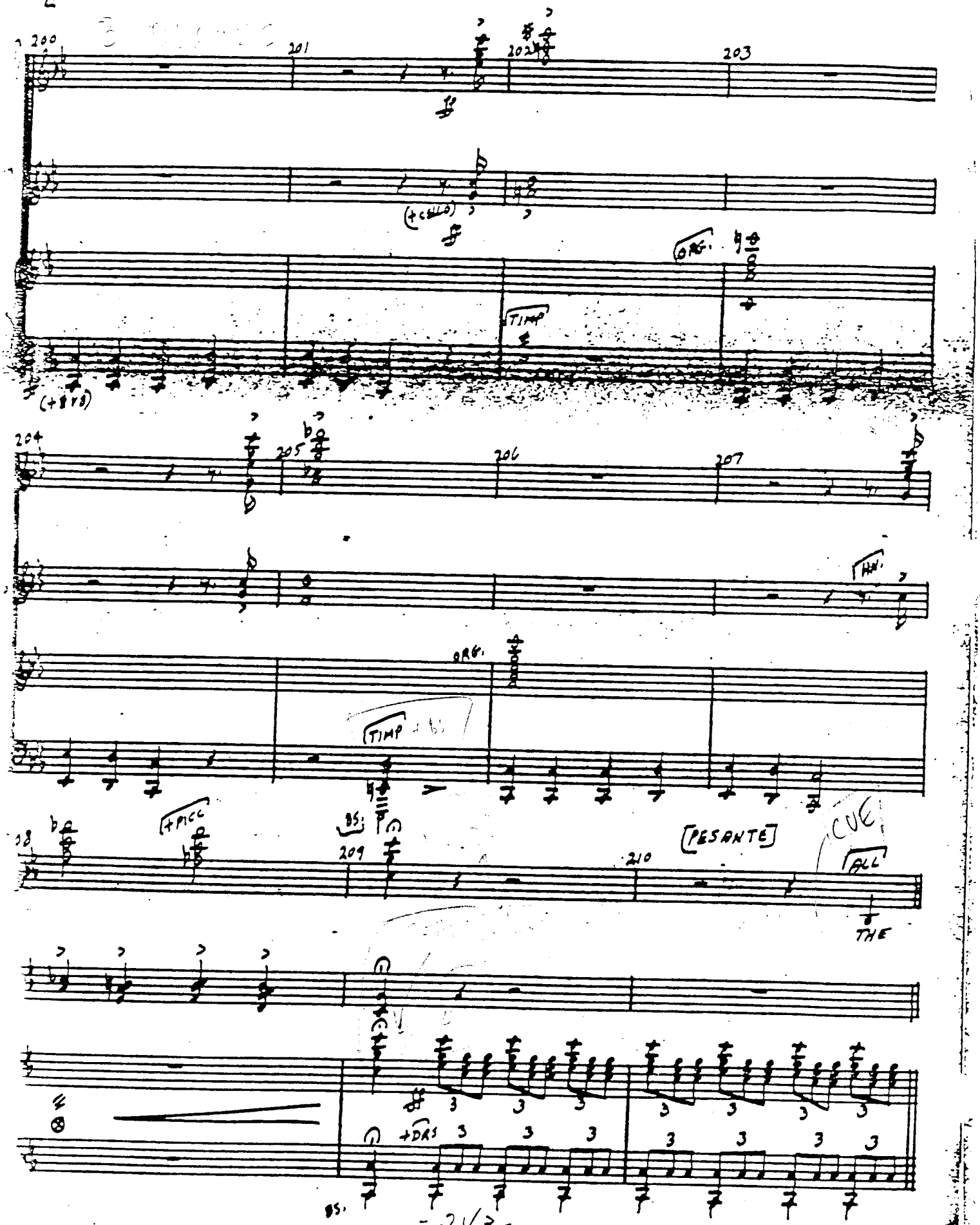
+CL.

TRI.

8VA

TO 200

[PESANTE] (DEATH SCENE)



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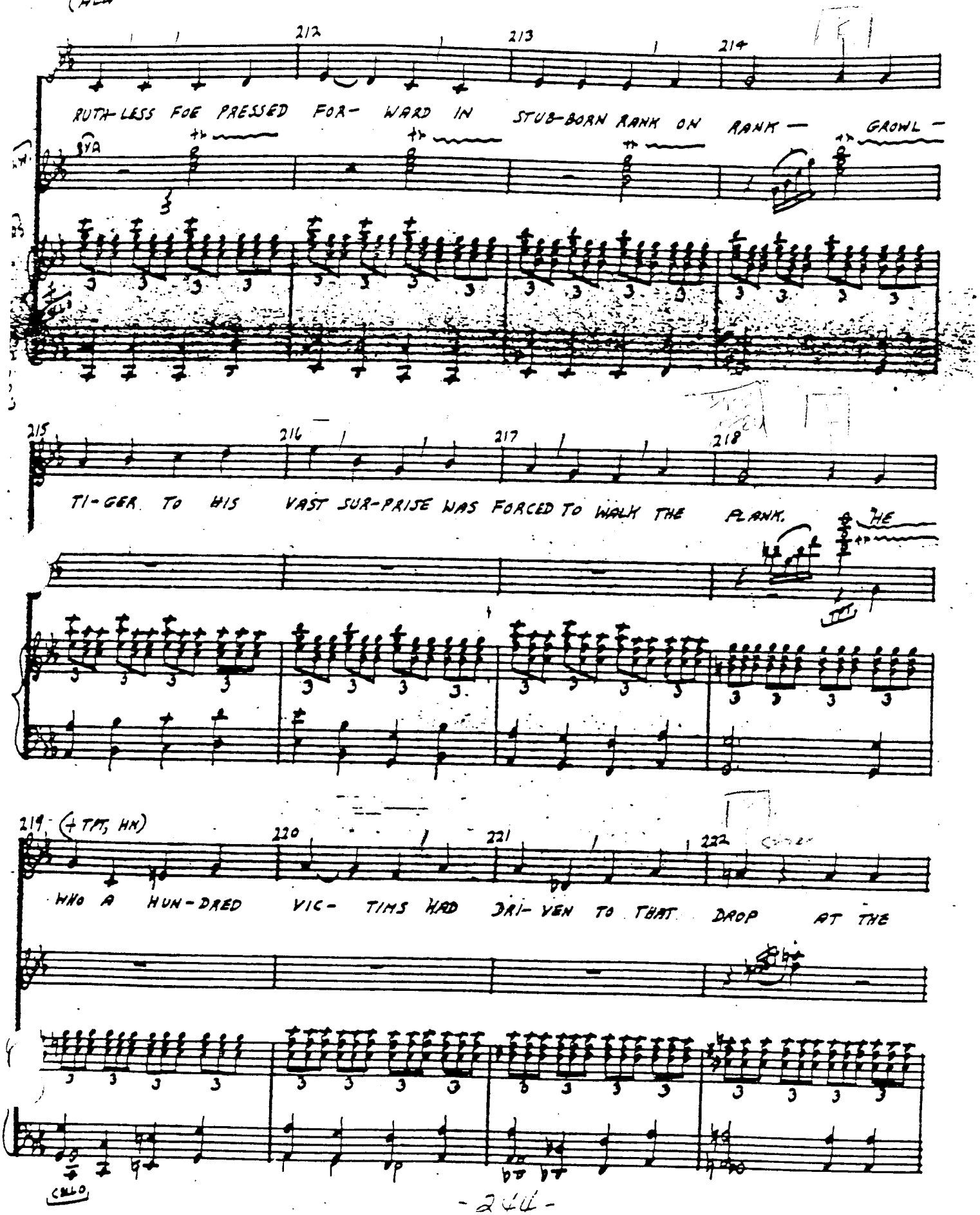
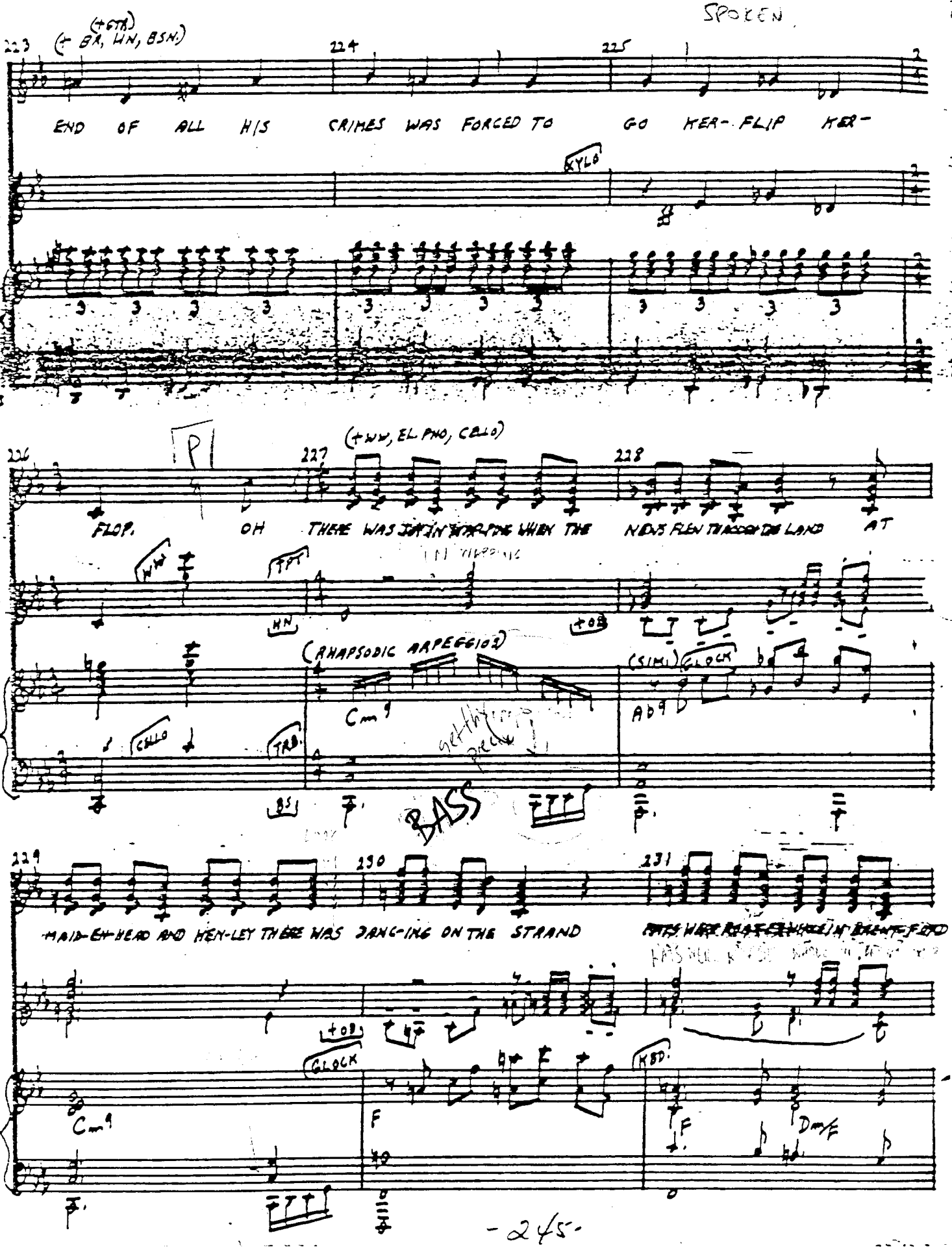
(ALL)


212
213
214
RUTH-LESS FOE PRESSED FOR- WARD IN STUB-BORN RANK ON RANK — GROWL —
8VA
215
216
217
218
TI-GER TO HIS VAST SUR-PRISE WAS FORCED TO WALK THE PLANK. HE
219 (+TPT, HN)
220
221
222
WHO A HUN-DRED VIC- TIMS HAD DRI- VEN TO THAT DROP AT THE
CELLO


SPOKEN
223
(+ BR, WN, BSN)
(+GTR)
224
225
END OF ALL HIS CRIMES WAS FORCED TO GO HER- FLIP HER-
XYLO
226
227
228
(+WW, EL PNO, CELLO)
FLOP. OH THERE WAS JAZZIN' AT THE WHEN THE NEWS FLEW THROUGH THE LAND AT
WW
TPT
HN
+OB
(RHAPSODIC ARPEGGIO)
(SIMI) GLOCK
Cm9
Ab9
CELLO
TRB.
BSN
BASS
229
230
231
MAID-EN-HEAD AND HEN-LEY THERE WAS DANC-ING ON THE STRAND
+OB
GLOCK
KBD.
Cm9
F
F
Dm/F

COND.

GROWL TIGER'S LAST STAND

HOLD

[MOLTO RIT] (IN 8)

(TAPED BELLS)

233 234

AND VIC-TO-RIA DOCK AND A DAY OF CE-LE-BRA-TION WAS COM-MAND-ED IN BANG-KOK

TUTTI

GLOCK

235 236

GLOCK

(IMPROVISE)

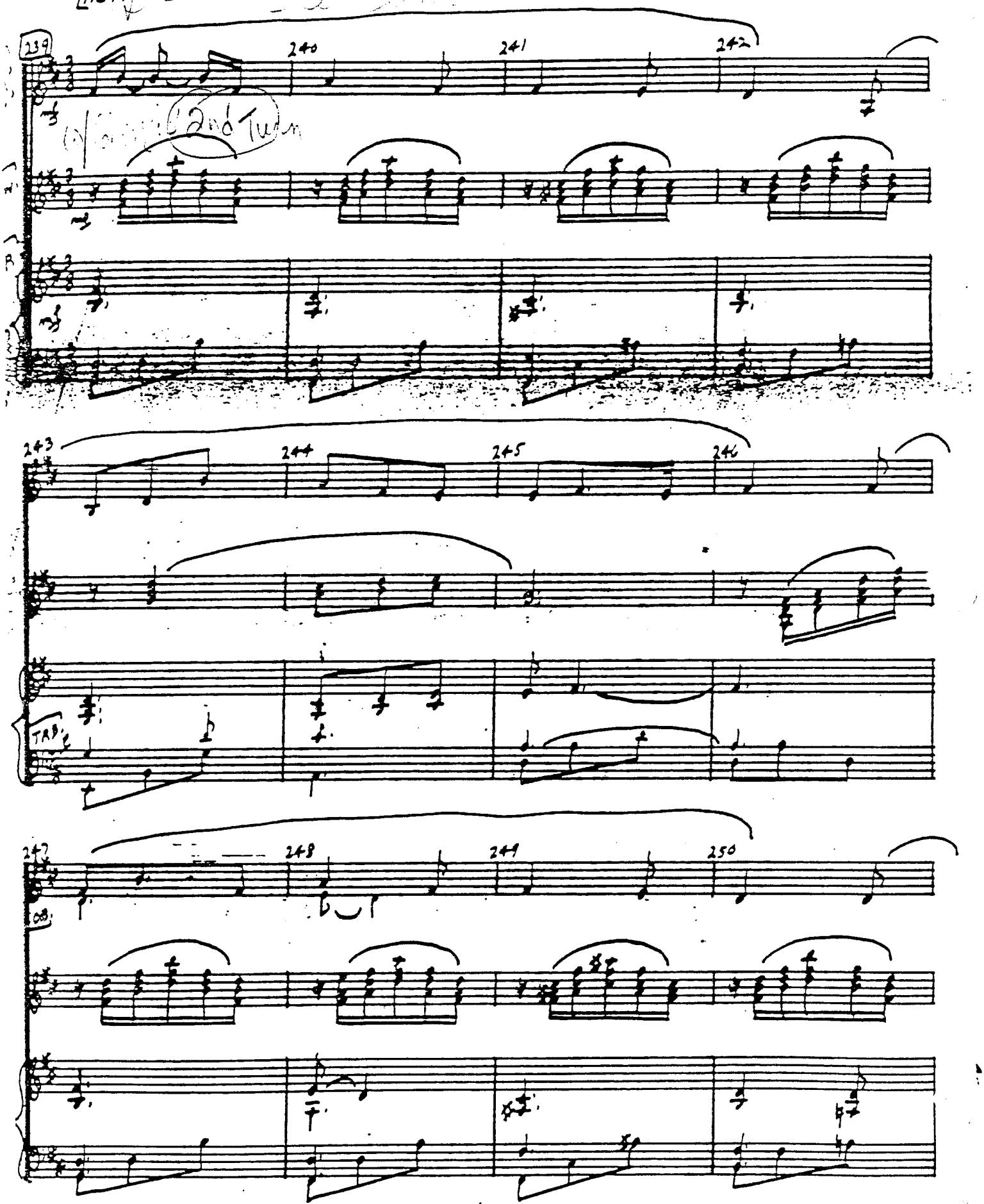
TIMP

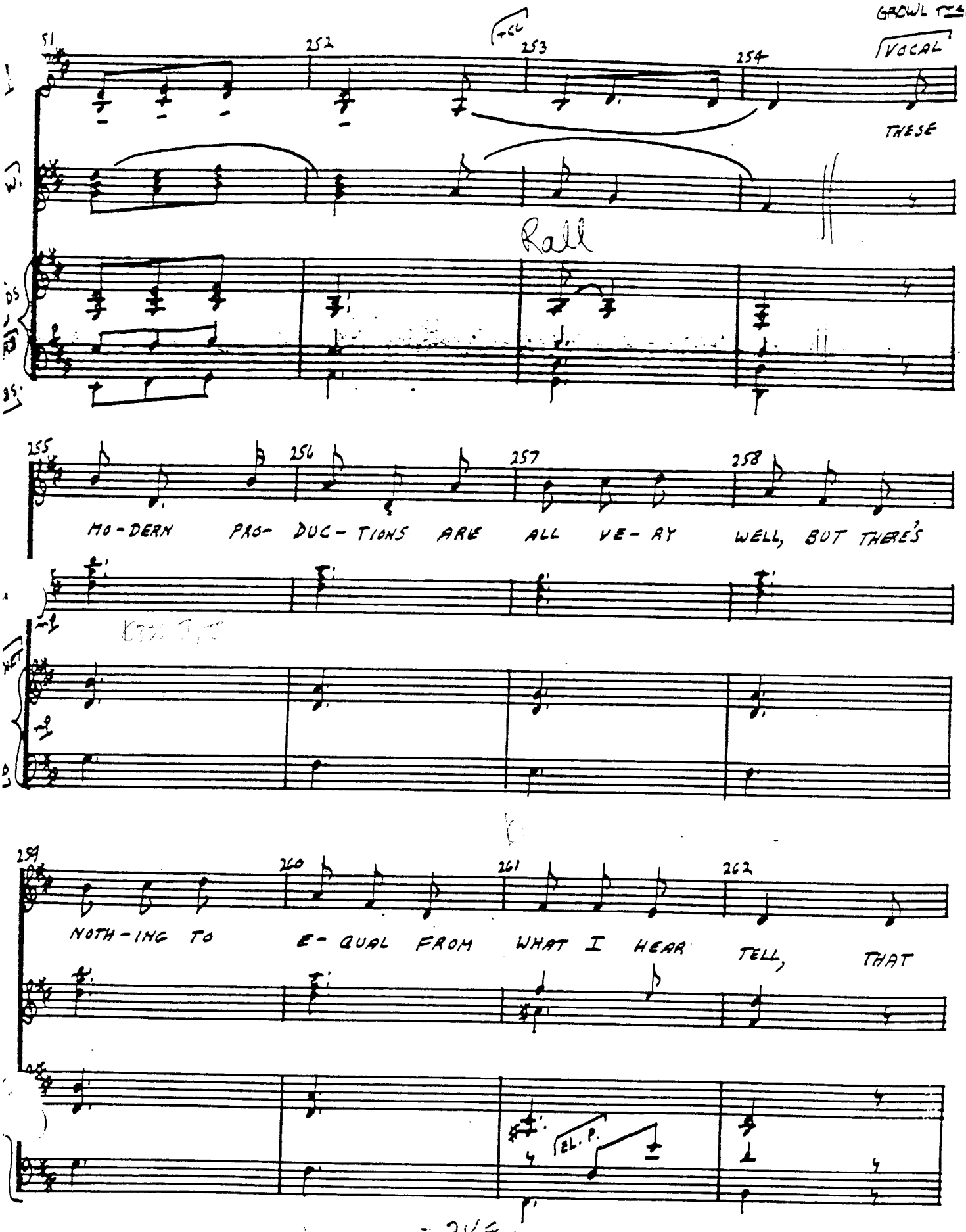
237 238

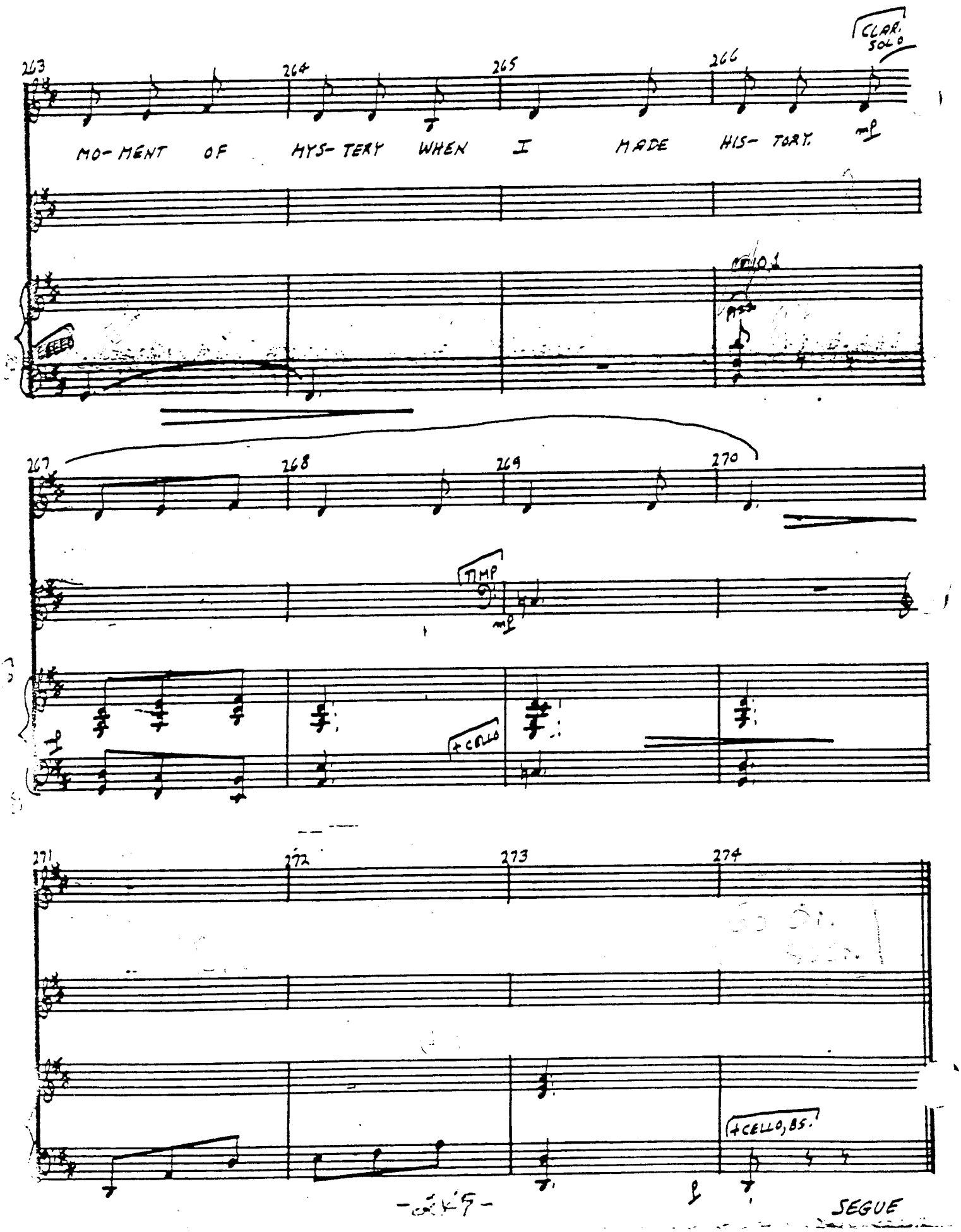
[APPLAUSE] (LONG)

TUTTI

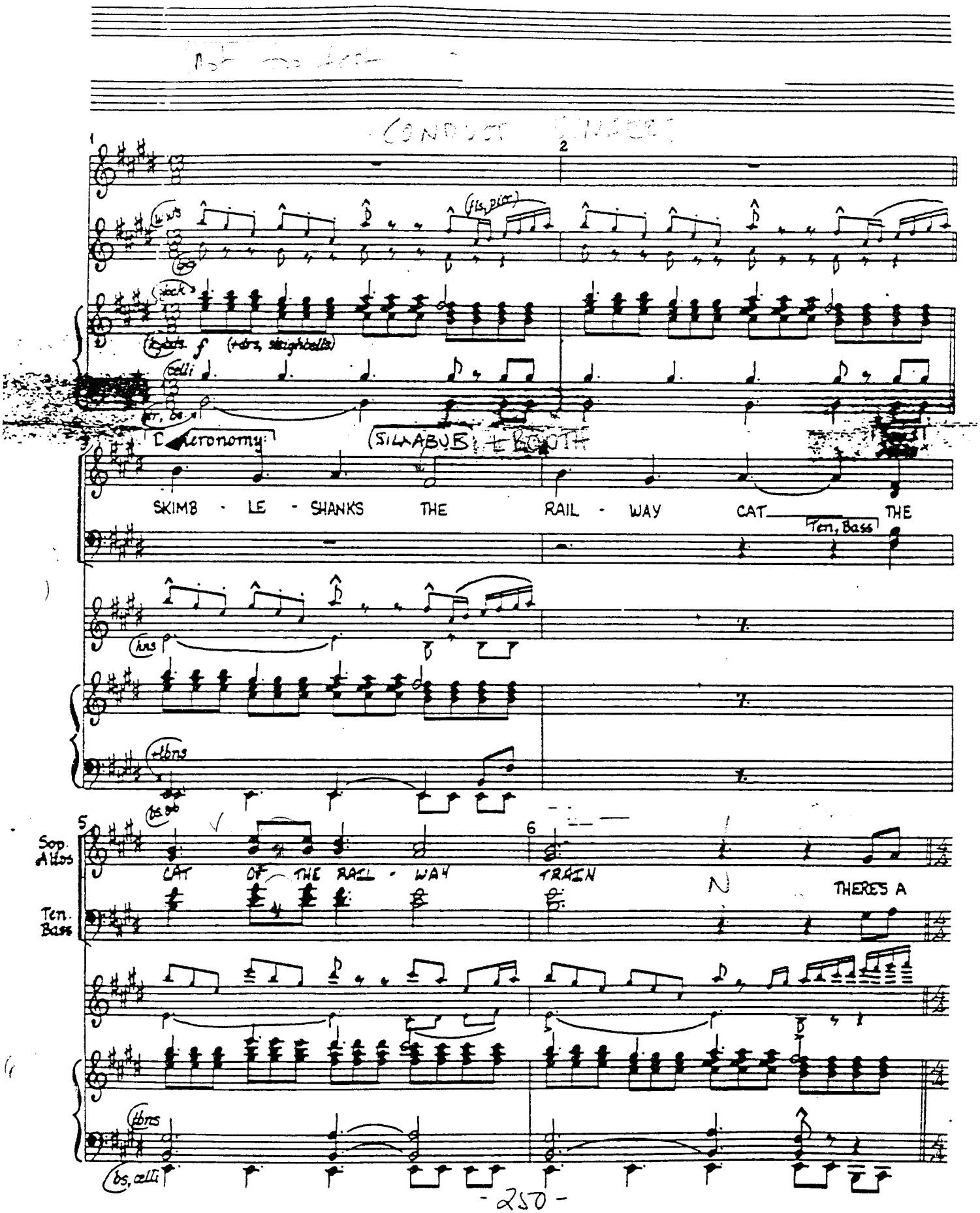
COND. [REPRISE] (IN 3)



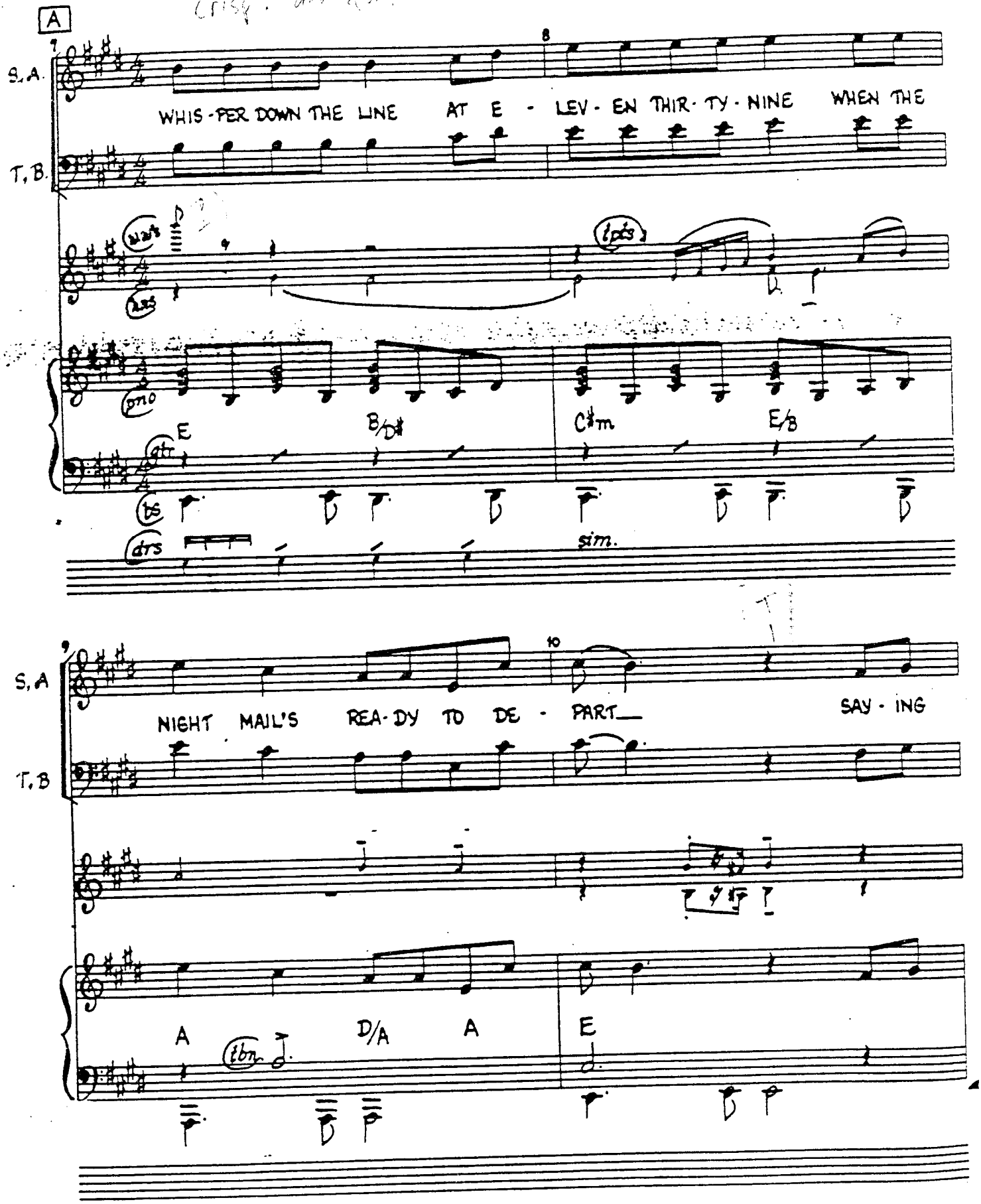

GROWL TIGER
VOCAL
THESE
Rall
MO-DERN PRO- DUC- TIONS ARE ALL VE- RY WELL, BUT THERE'S
NOTH-ING TO E- QUAL FROM WHAT I HEAR TELL, THAT
EL. P.

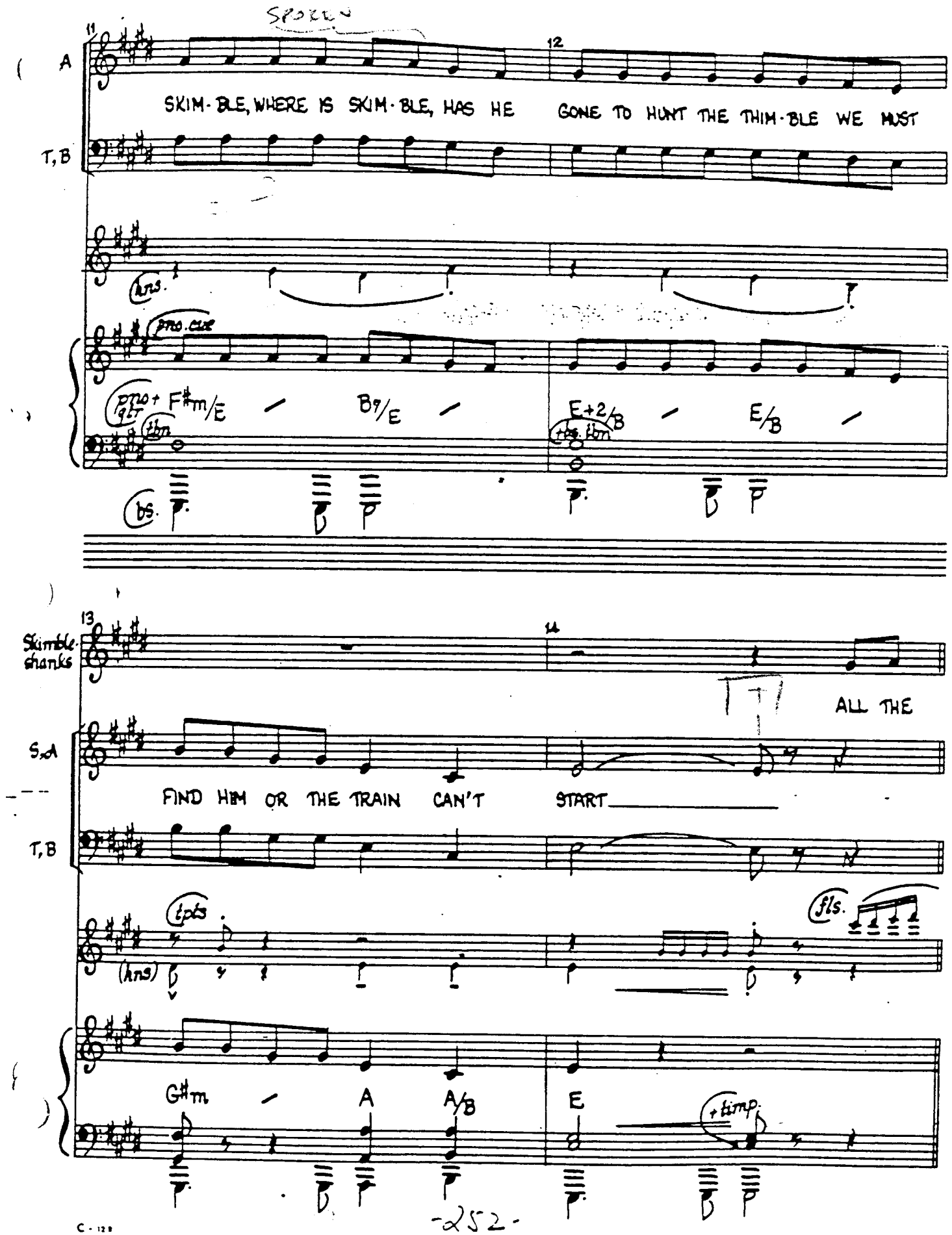

CLAR. SOLO
263
264
265
266
MO- MENT OF MYS- TERY WHEN I MADE HIS- TORY.
mp
CELLO
267
268
269
270
TIMP
mp
+CELLO
271
272
273
274
+CELLO, BS.
SEGUE

Skimbleshanks

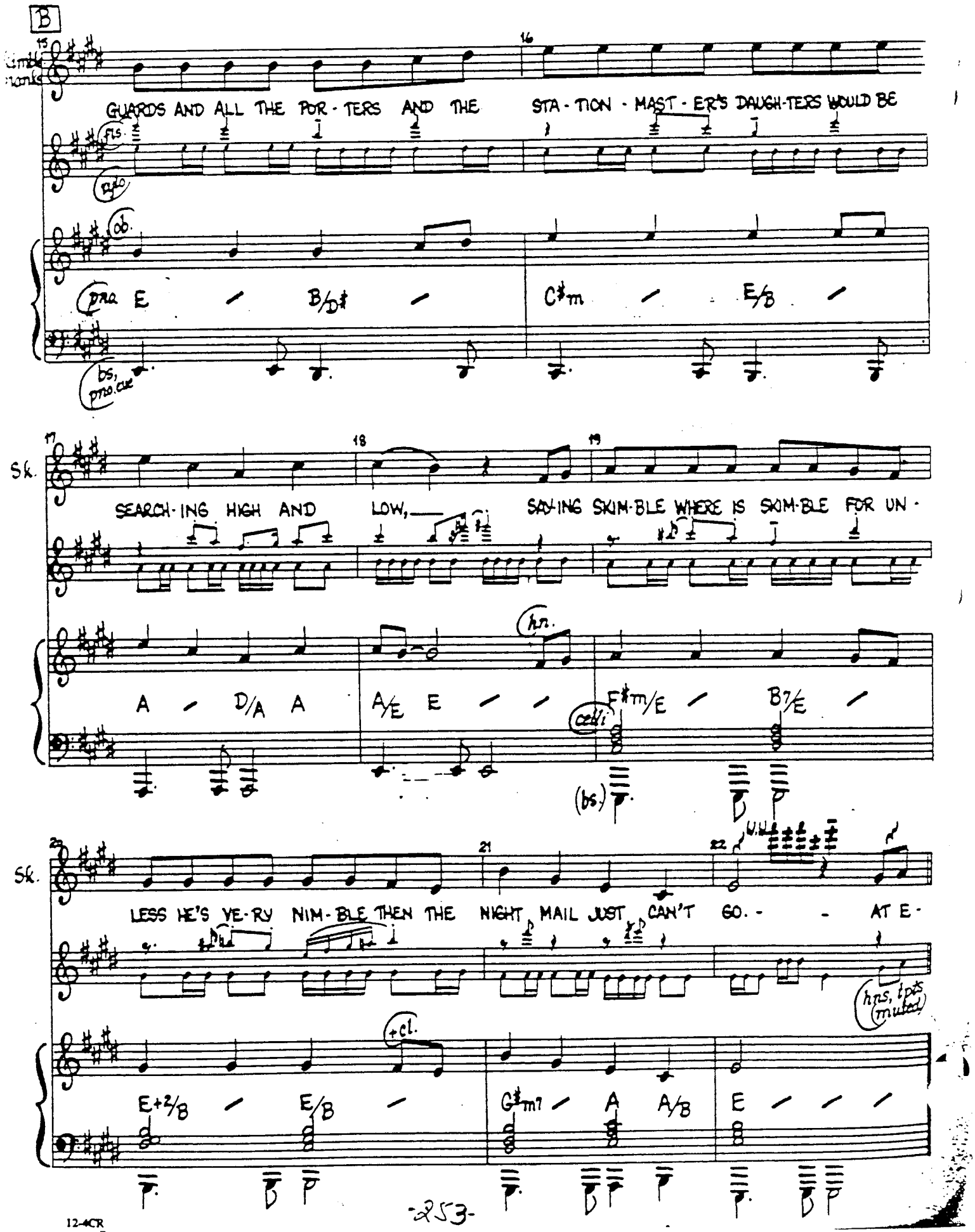


Cond.

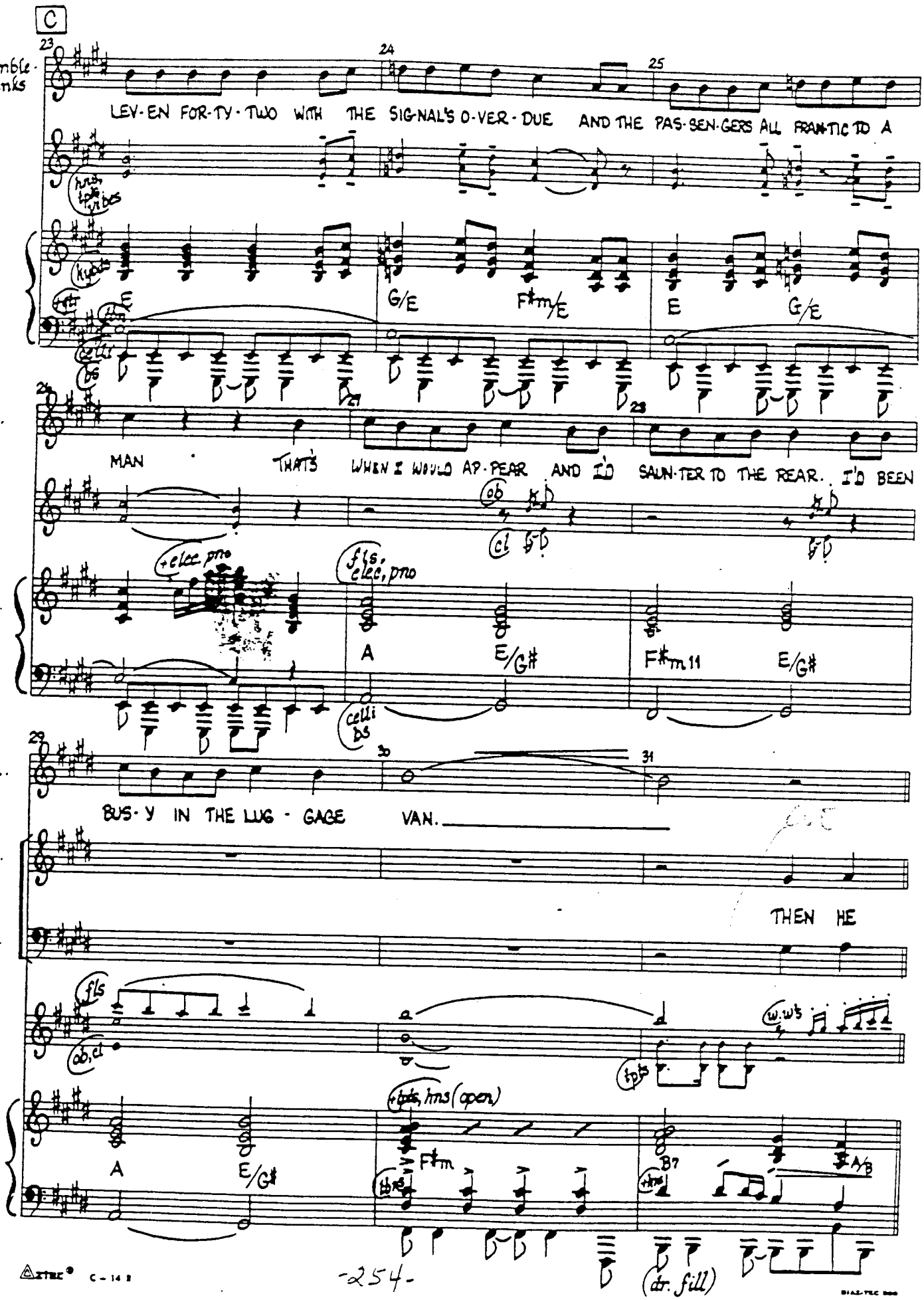

A
S, A.
T, B.
WHIS - PER DOWN THE LINE AT E - LEV - EN THIR - TY - NINE WHEN THE
pno
E
B/D♯
C♯m
E/B
sim.
S, A
T, B
NIGHT MAIL'S REA - DY TO DE - PART_
SAY - ING
A
D/A
A
E

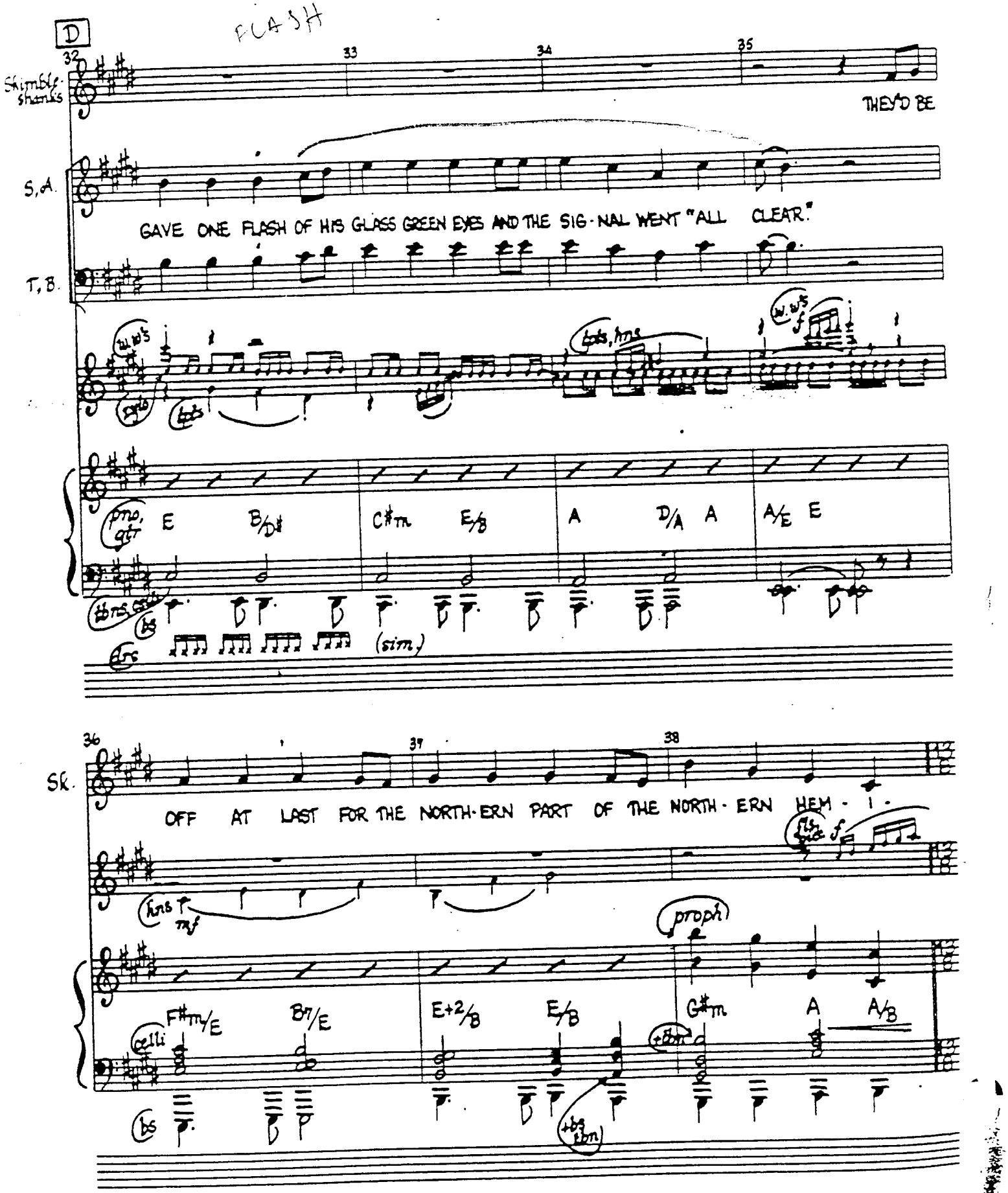

SPOKEN
11
12
A
T, B
SKIM-BLE, WHERE IS SKIM-BLE, HAS HE GONE TO HUNT THE THIM-BLE WE MUST
hns.
pno. cue
pno + gtr
F#m/E
B7/E
E+2/B
E/B
tbn
tbs. tbn
bs.
13
14
Skimble-shanks
ALL THE
S, A
FIND HIM OR THE TRAIN CAN'T START
T, B
tpts
(hns)
fls.
G#m
A
A/B
E
+timp.

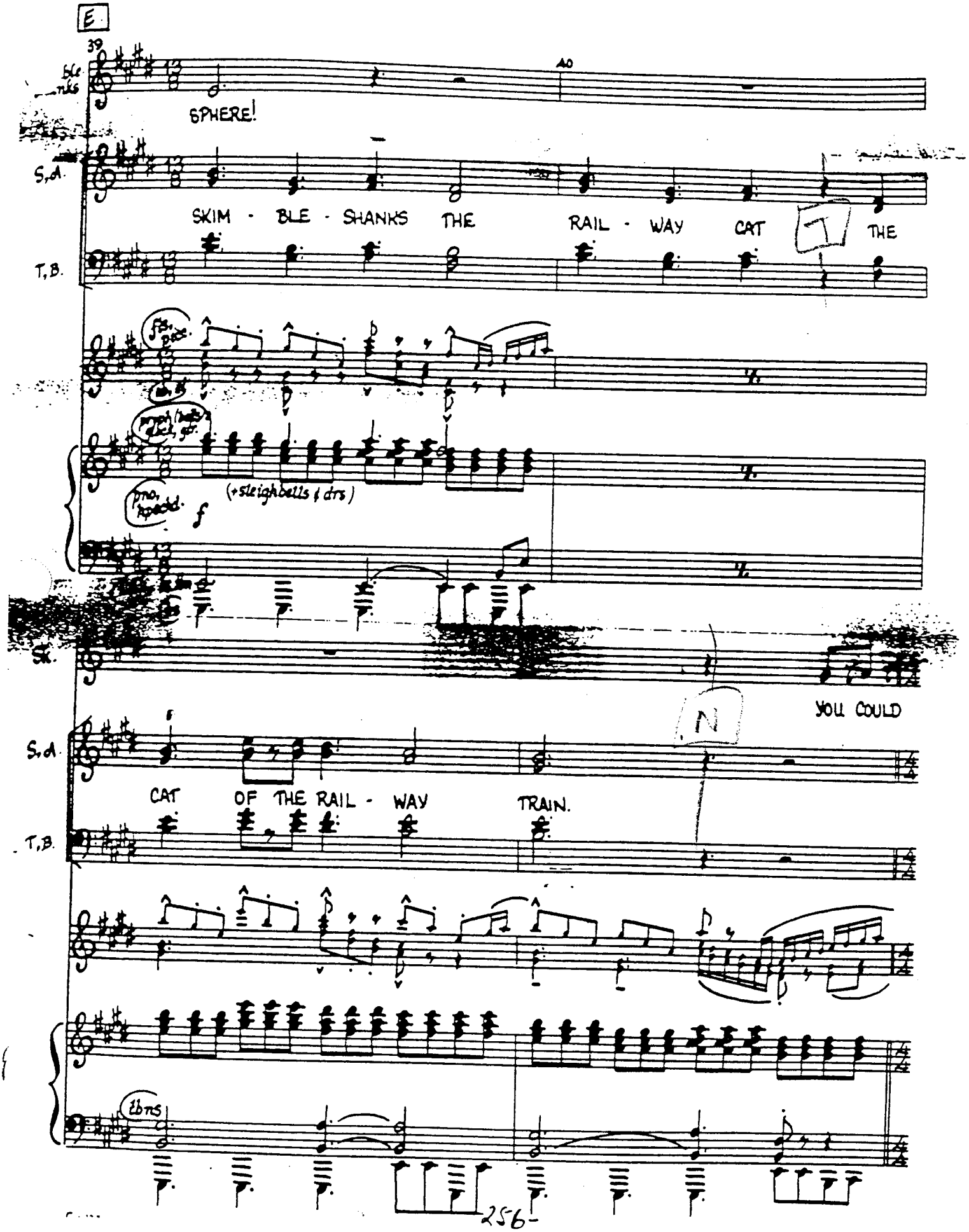
C-128

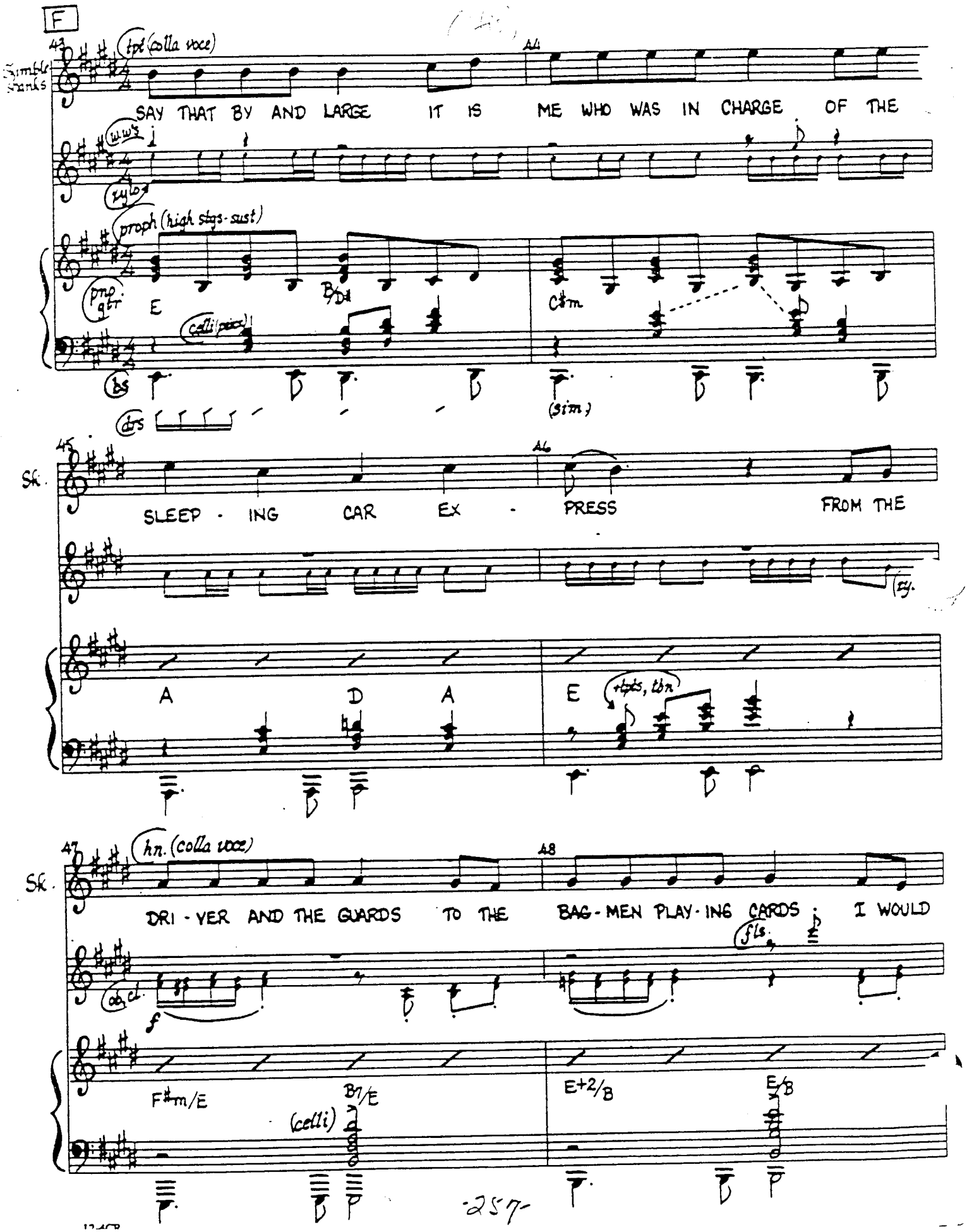

B
15
16
Skimbleshanks
GUARDS AND ALL THE POR - TERS AND THE STA - TION - MAST - ER'S DAUGH-TERS WOULD BE
fls.
ob.
pno
E B/D♯ C♯m E/B
bs, pno. cue
17
18
19
Sk.
SEARCH-ING HIGH AND LOW, SAY-ING SKIM-BLE WHERE IS SKIM-BLE FOR UN -
hn.
A D/A A A/E E F♯m/E B7/E
celli
(bs.)
20
21
22
Sk.
LESS HE'S VE-RY NIM-BLE THEN THE NIGHT MAIL JUST CAN'T GO. - - AT E -
U.L.
hns, tpts muted
+cl.
E+2/B E/B G♯m7 A A/B E

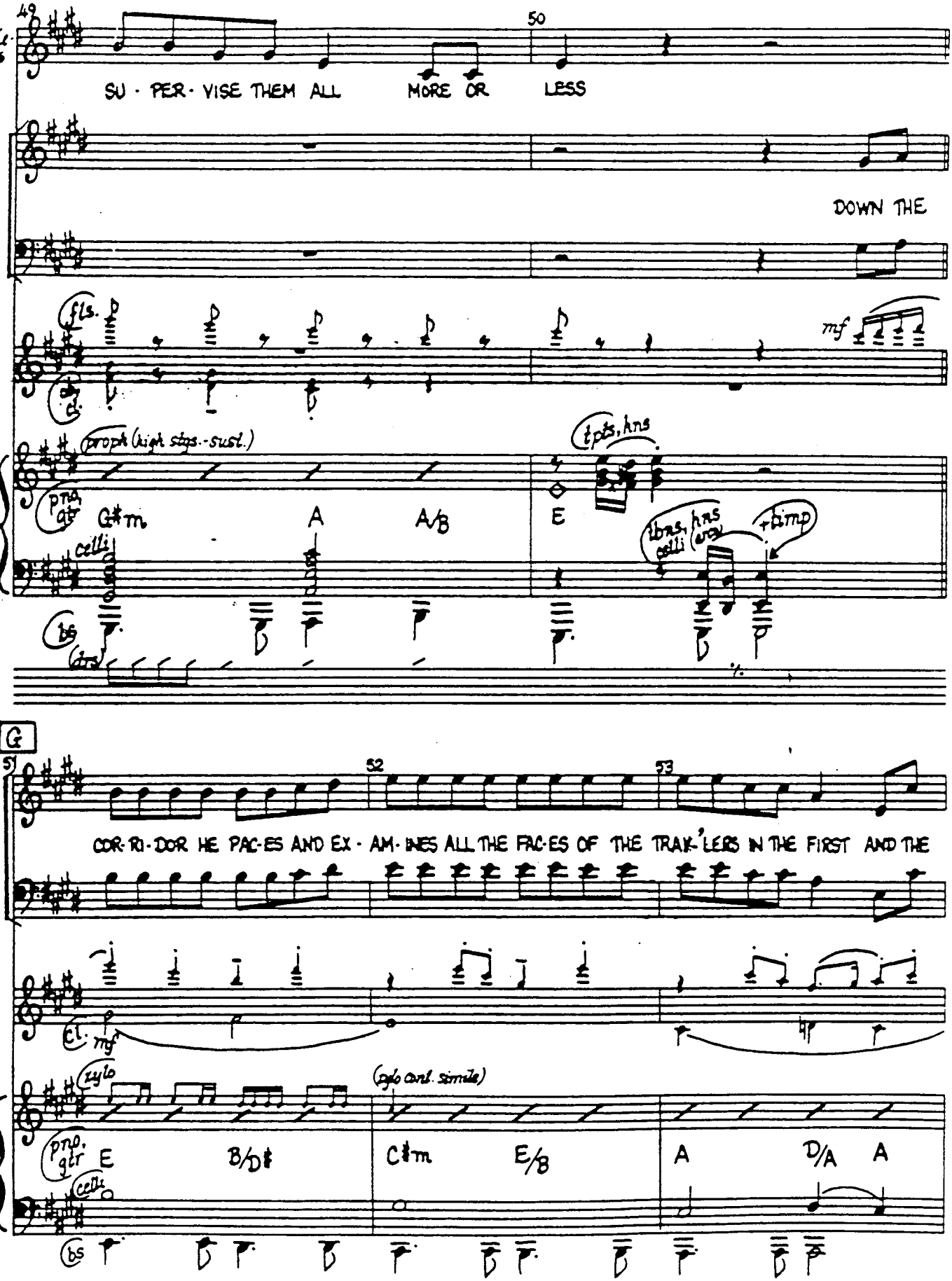
12-4CR

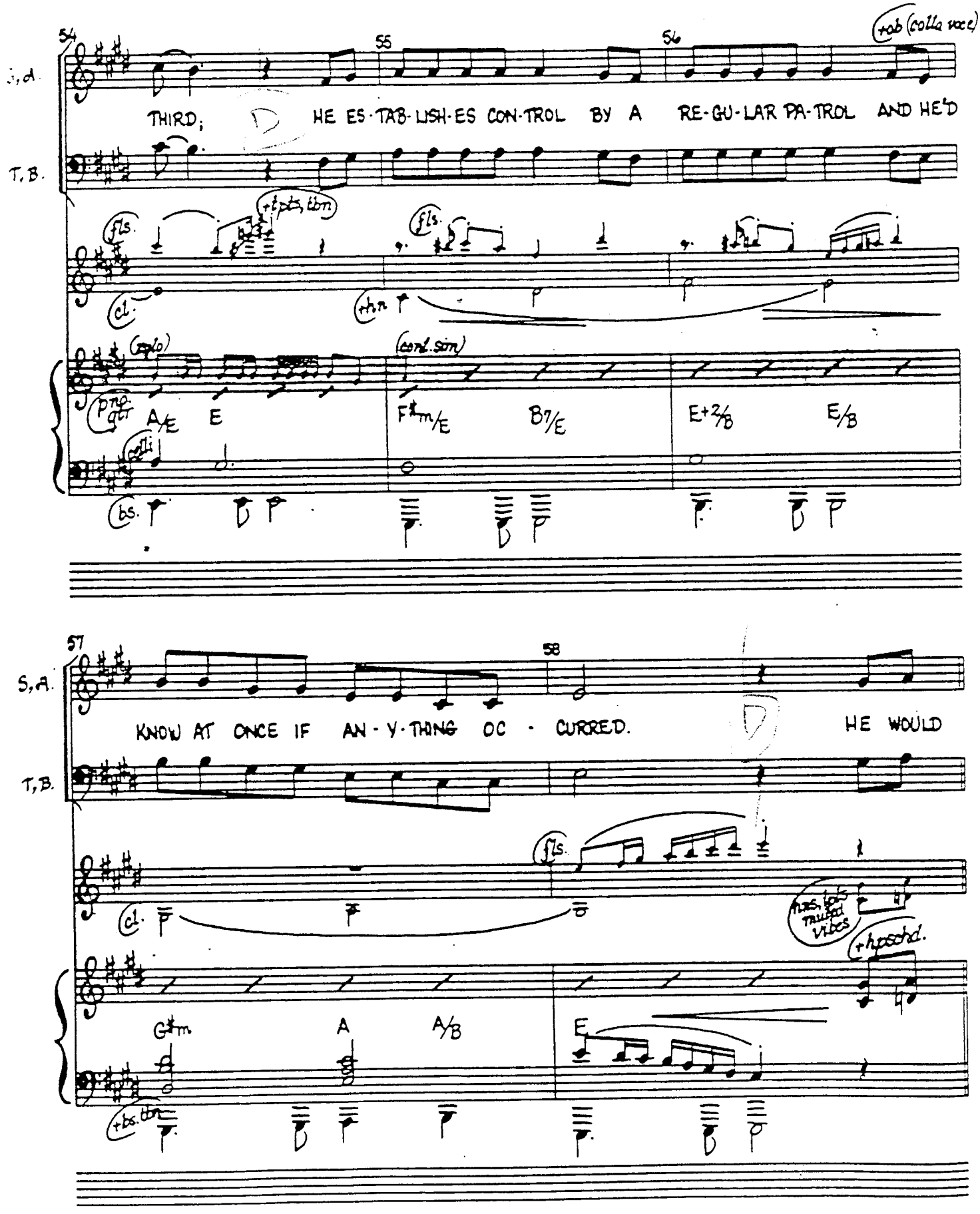

C
23
24
25
LEV-EN FOR-TY-TWO WITH THE SIG-NAL'S O-VER-DUE AND THE PAS-SEN-GERS ALL FRANTIC TO A
E
G/E
F#m/E
E
G/E
Sk.
MAN
THAT'S
WHEN I WOULD AP-PEAR AND I'D SAUN-TER TO THE REAR. I'D BEEN
+elec. pno
fls, elec, pno
A
E/G#
F#m11
E/G#
Sk.
BUS-Y IN THE LUG-GAGE VAN.
S, A.
T, B.
THEN HE
A
E/G#
F#m
B7
A/B
(dr. fill)

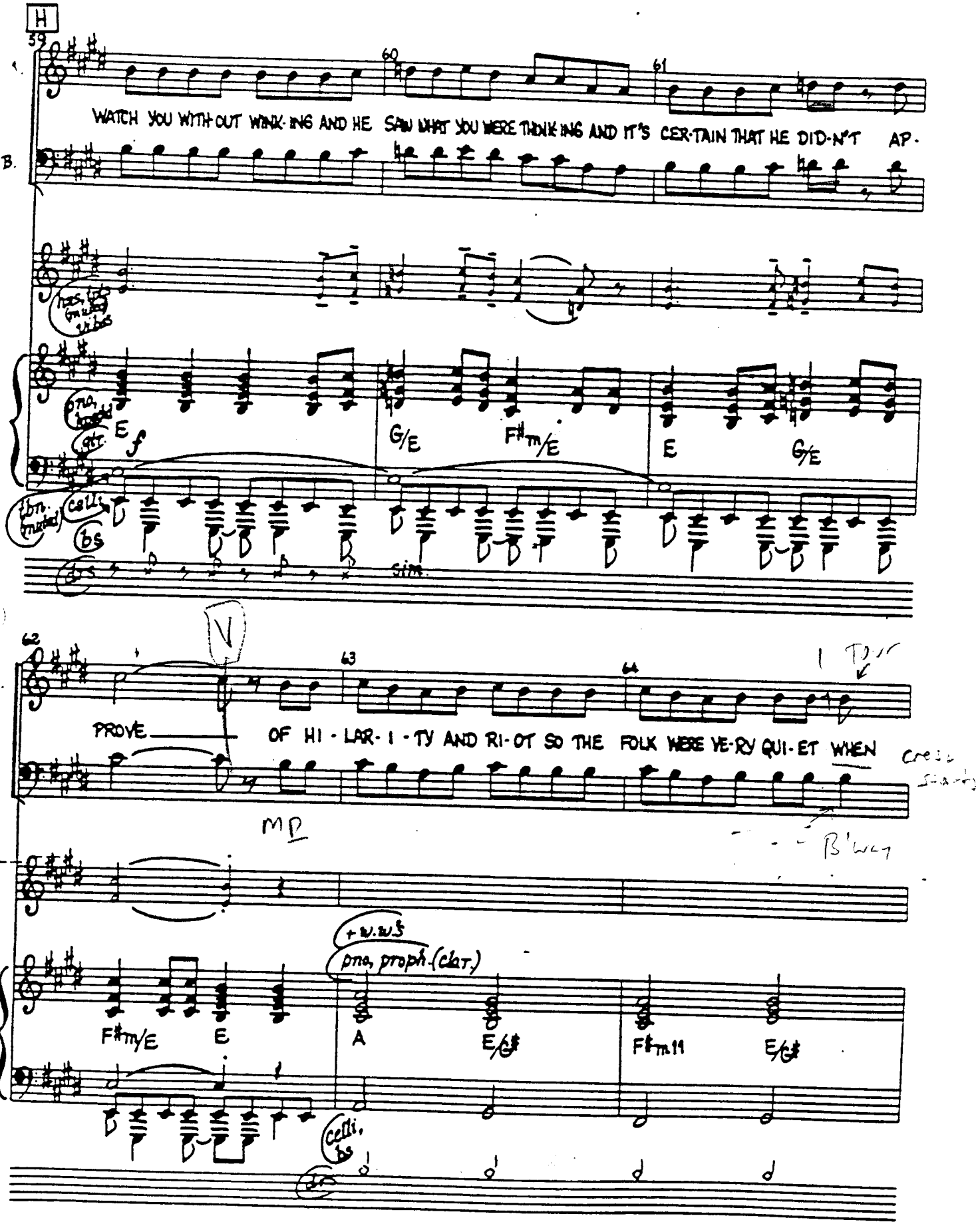

D
FLASH
Skimble-shanks
THEY'D BE
S, A.
GAVE ONE FLASH OF HIS GLASS GREEN EYES AND THE SIG-NAL WENT "ALL CLEAR."
T, B.
E B/D# C#m E/B A D/A A A/E E
(sim.)
Sk.
OFF AT LAST FOR THE NORTH-ERN PART OF THE NORTH-ERN HEM-I-
F#m/E B7/E E+2/B E/B G#m A A/B
proph

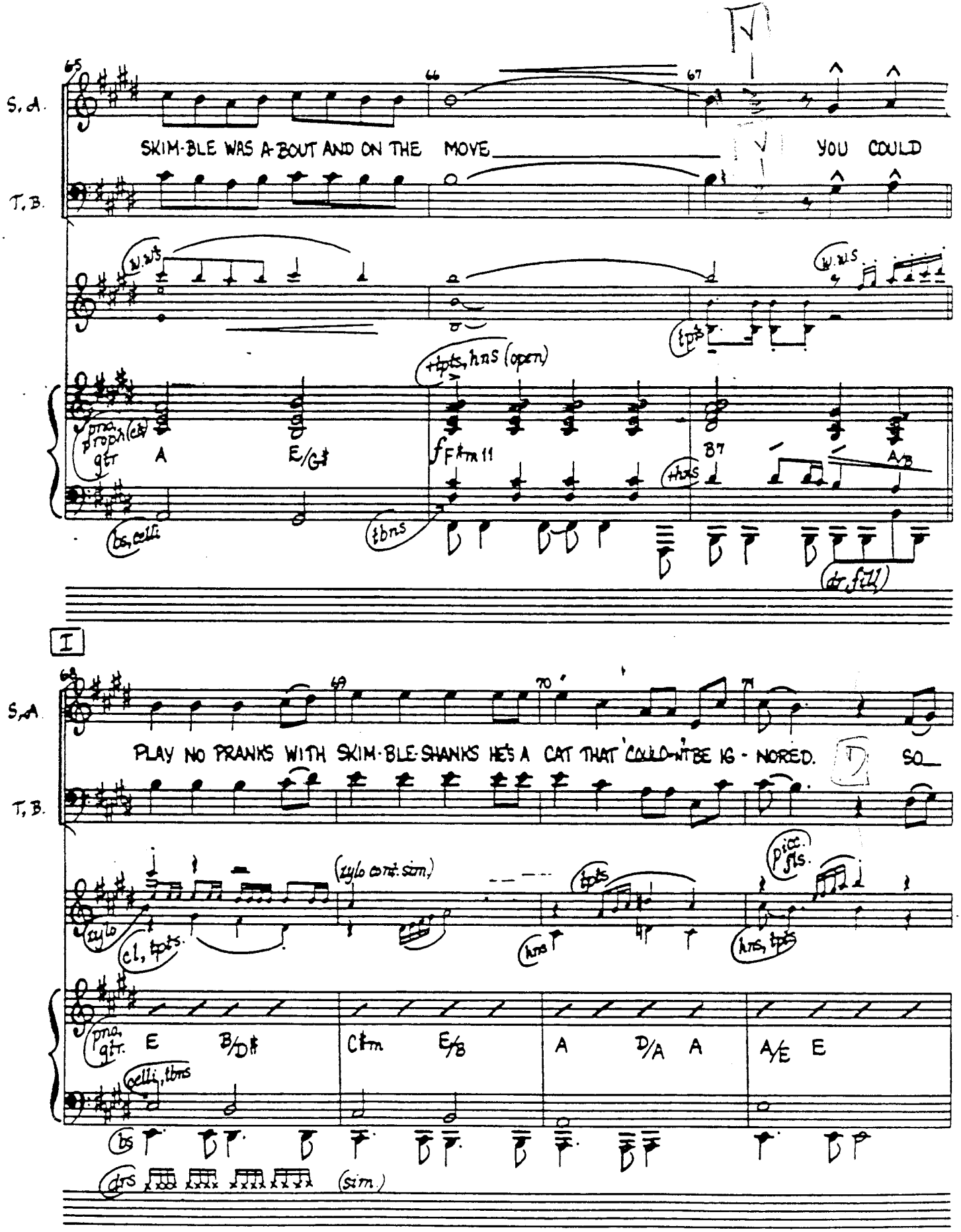

E
39
SPHERE!
SKIM - BLE - SHANKS THE RAIL - WAY CAT THE
(+sleighbells & drs)
YOU COULD
CAT OF THE RAIL - WAY TRAIN.

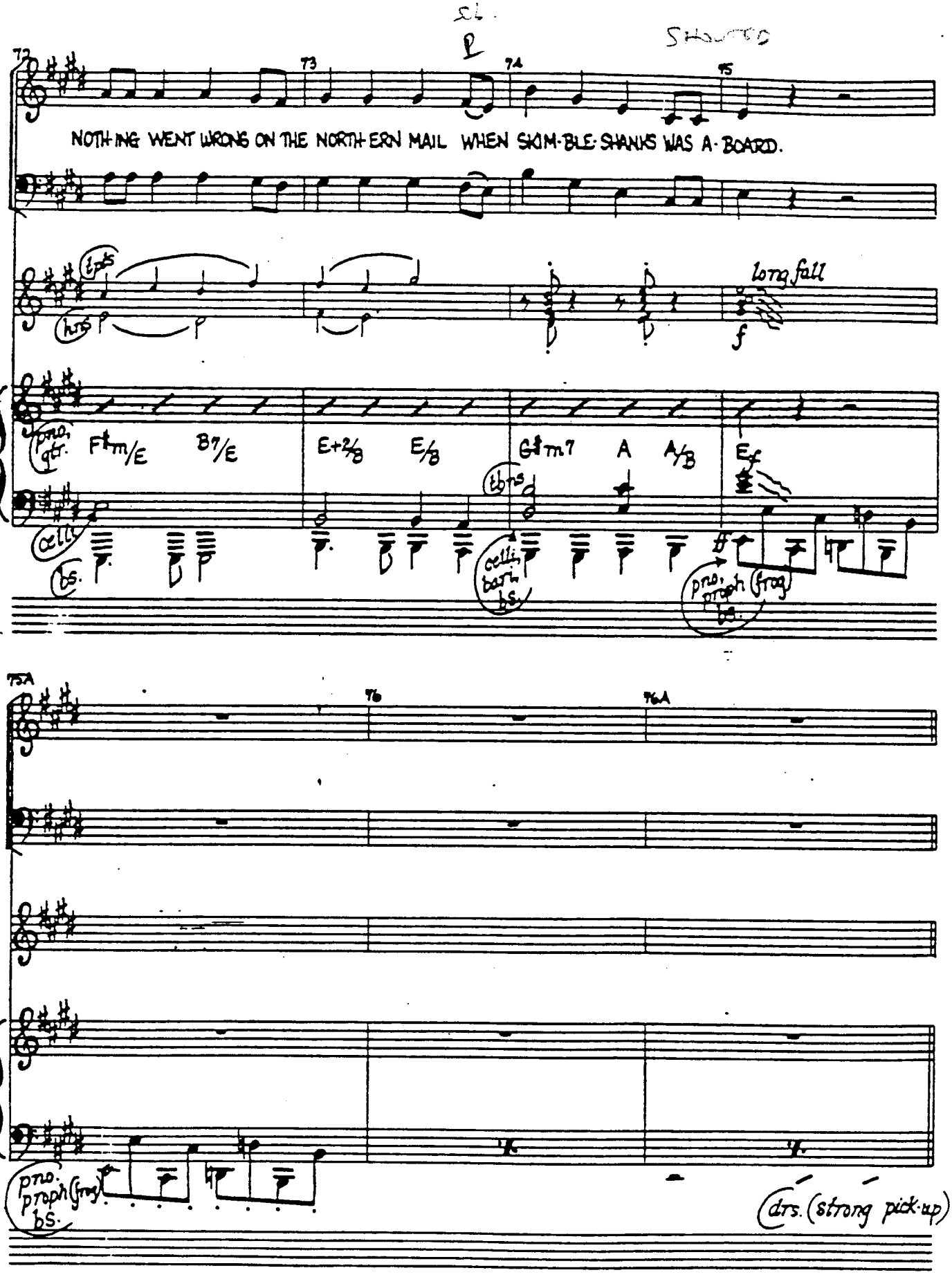

F
Skimbleshanks
tpt (colla voce)
SAY THAT BY AND LARGE IT IS ME WHO WAS IN CHARGE OF THE
ww's
xylo
proph (high stgs-sust)
pno
gtr
E
B/D#
C#m
celli (pizz)
bs
(sim)
drs
Sk.
SLEEP - ING CAR EX - PRESS FROM THE
A D A E
+tpts, tbn
hn. (colla voce)
DRI - VER AND THE GUARDS TO THE BAG - MEN PLAY - ING CARDS I WOULD
fls.
ob, cl.
f
F#m/E
B7/E
(celli)
E+2/B
E/B


49
50
SU - PER - VISE THEM ALL MORE OR LESS
S,A.
DOWN THE
T,B.
fls.
mf
proph (high stgs.-sust.)
tpts, hns
pno, gtr
G#m
A
A/B
E
celli
tbns, hns celli (arco)
+timp
bs
G
51
52
53
S,A.
COR-RI-DOR HE PAC-ES AND EX - AM - INES ALL THE FAC-ES OF THE TRAK-'LERS IN THE FIRST AND THE
T,B.
cl.
mf
xylo
(xylo cont. simile)
pno, gtr
E
B/D#
C#m
E/B
A
D/A
A
celli
bs

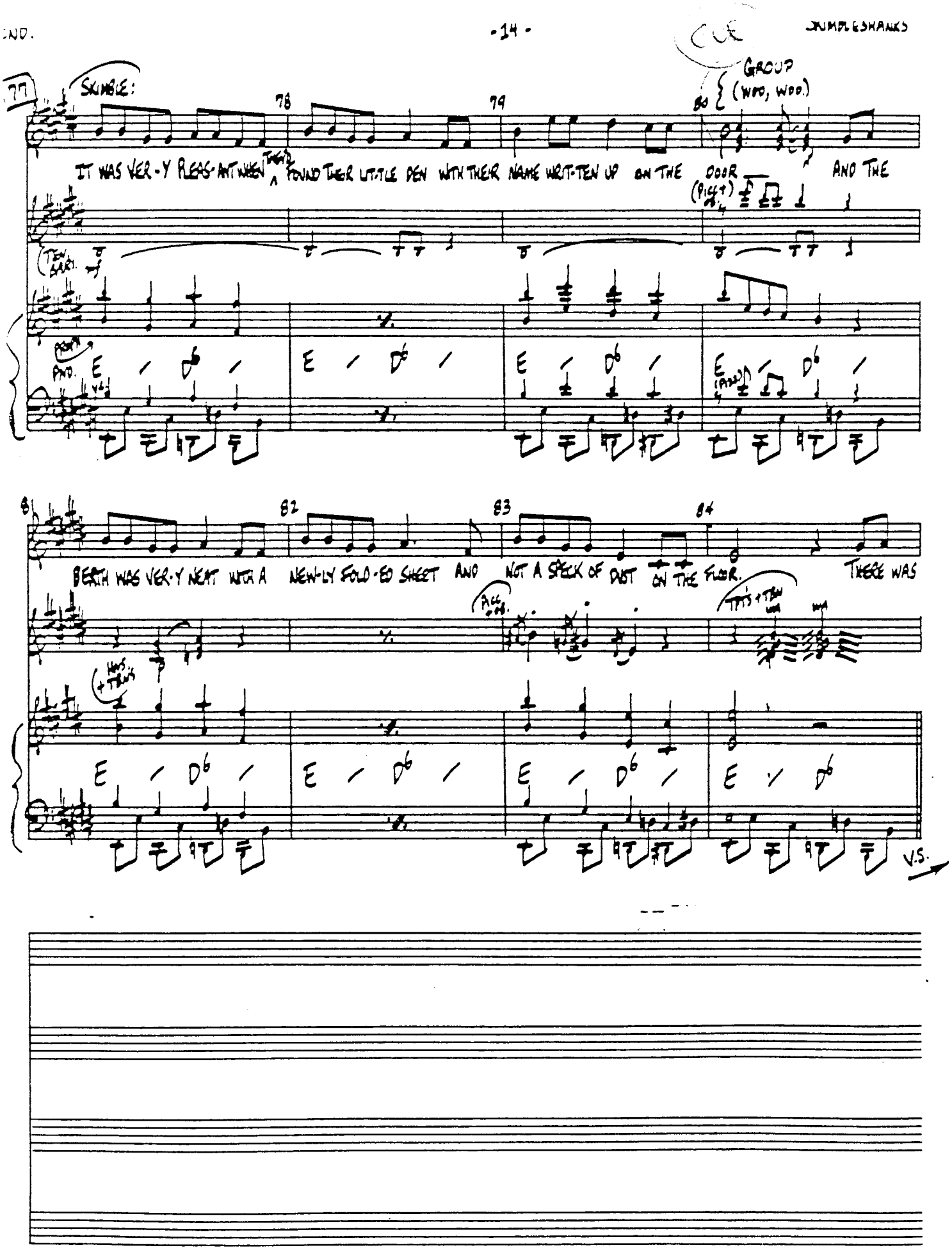

54
55
56
S, A.
T, B.
THIRD; HE ES-TAB-LISH-ES CON-TROL BY A RE-GU-LAR PA-TROL AND HE'D
fls.
cl.
(cont. sim)
A/E E F♯m/E B7/E E+2/B E/B
bs.
57
58
KNOW AT ONCE IF AN-Y-THING OC-CURRED. HE WOULD
G♯m A A/B E


H
59
60
61
WATCH YOU WITH-OUT WINK-ING AND HE SAW WHAT YOU WERE THINK-ING AND IT'S CER-TAIN THAT HE DID-N'T AP-
T, B.
E
G/E
F#m/E
E
G/E
sim.
62
63
64
S, A.
PROVE
OF HI-LAR-I-TY AND RI-OT SO THE FOLK WERE VE-RY QUI-ET WHEN
T, B.
MP
+ w.w.'s
pno, proph. (clar.)
F#m/E
E
A
E/G#
F#m11
E/G#
celli, bs

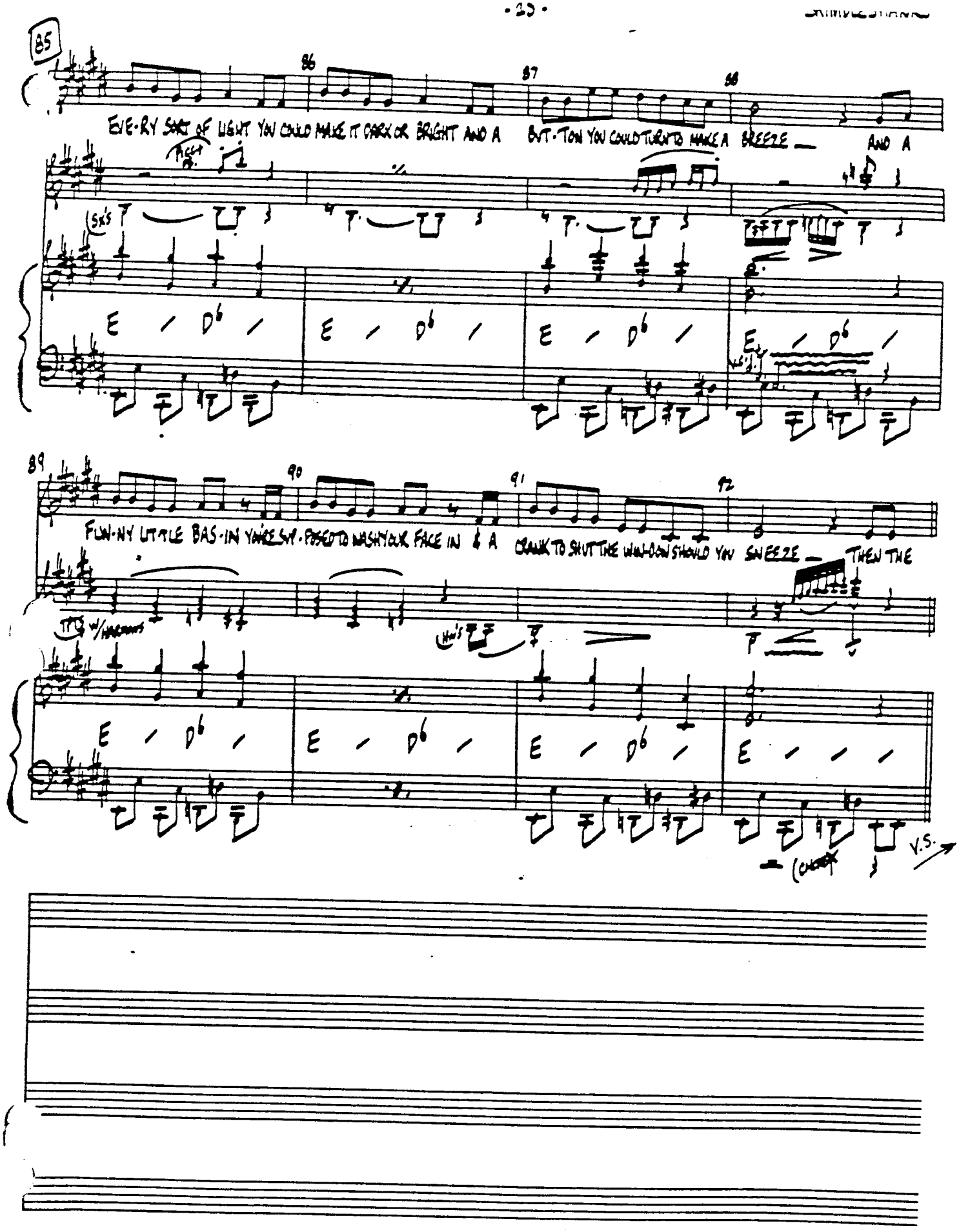

S. A.
T. B.
SKIM-BLE WAS A-BOUT AND ON THE MOVE
YOU COULD
A
E/G♯
F♯m 11
B7
A/B
I
PLAY NO PRANKS WITH SKIM-BLE-SHANKS HE'S A CAT THAT COULD-N'T BE IG - NORED.
SO
E
B/D♯
C♯m
E/B
A
D/A
A
A/E
E


72
73
74
75
NOTH-ING WENT WRONG ON THE NORTH-ERN MAIL WHEN SKIM-BLE-SHANKS WAS A-BOARD.
T, B.
tpts
hrns
long fall
f
pno, gtr.
F♯m/E
B7/E
E+2/B
E/B
G♯m7
A
A/B
E
tbns
celli
bs.
celli, bari, bs.
pno, proph (frog) bs.
75A
76
76A
S, A.
T, B.
pno. proph (frog) bs.
drs. (strong pick-up)

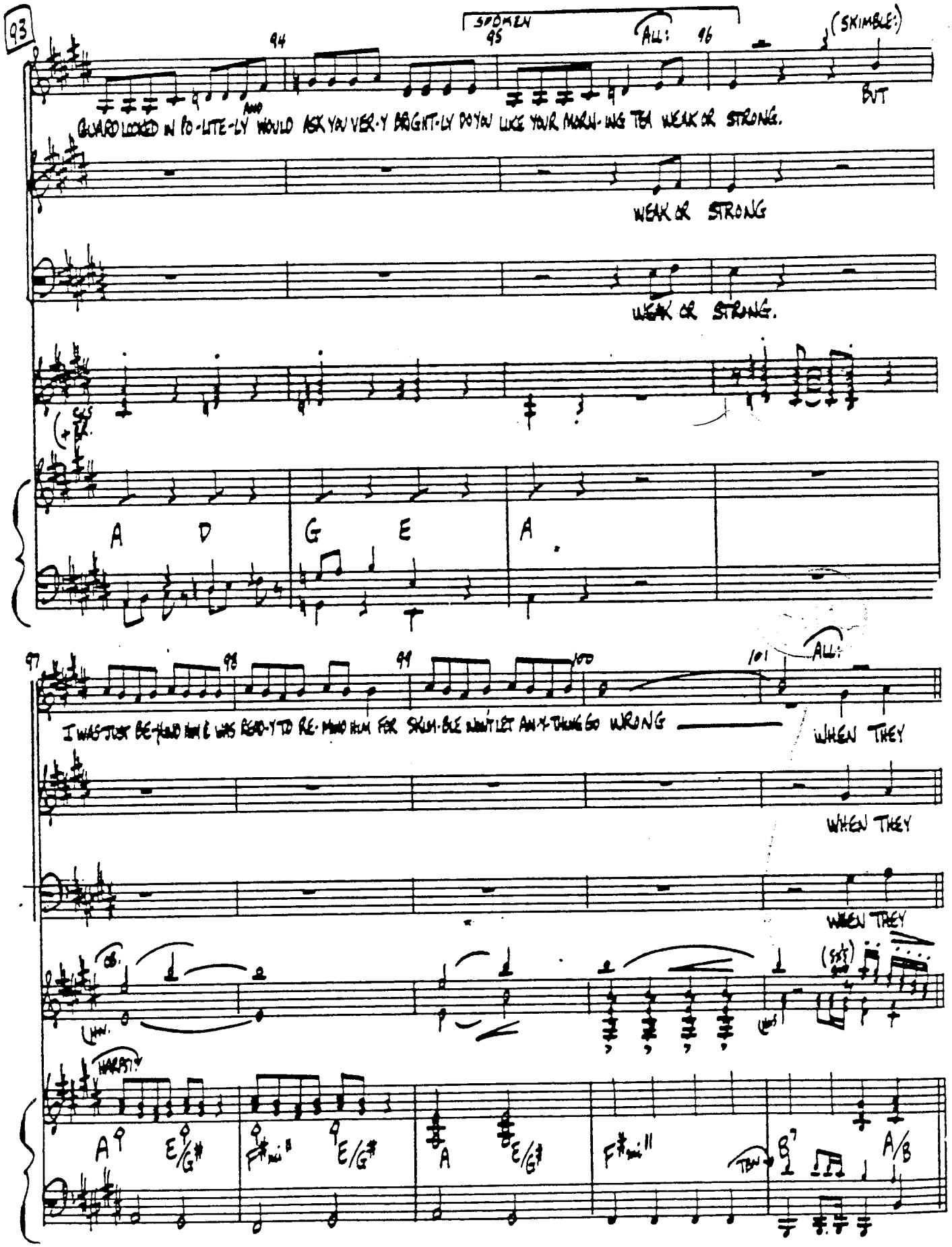
C - 12 R

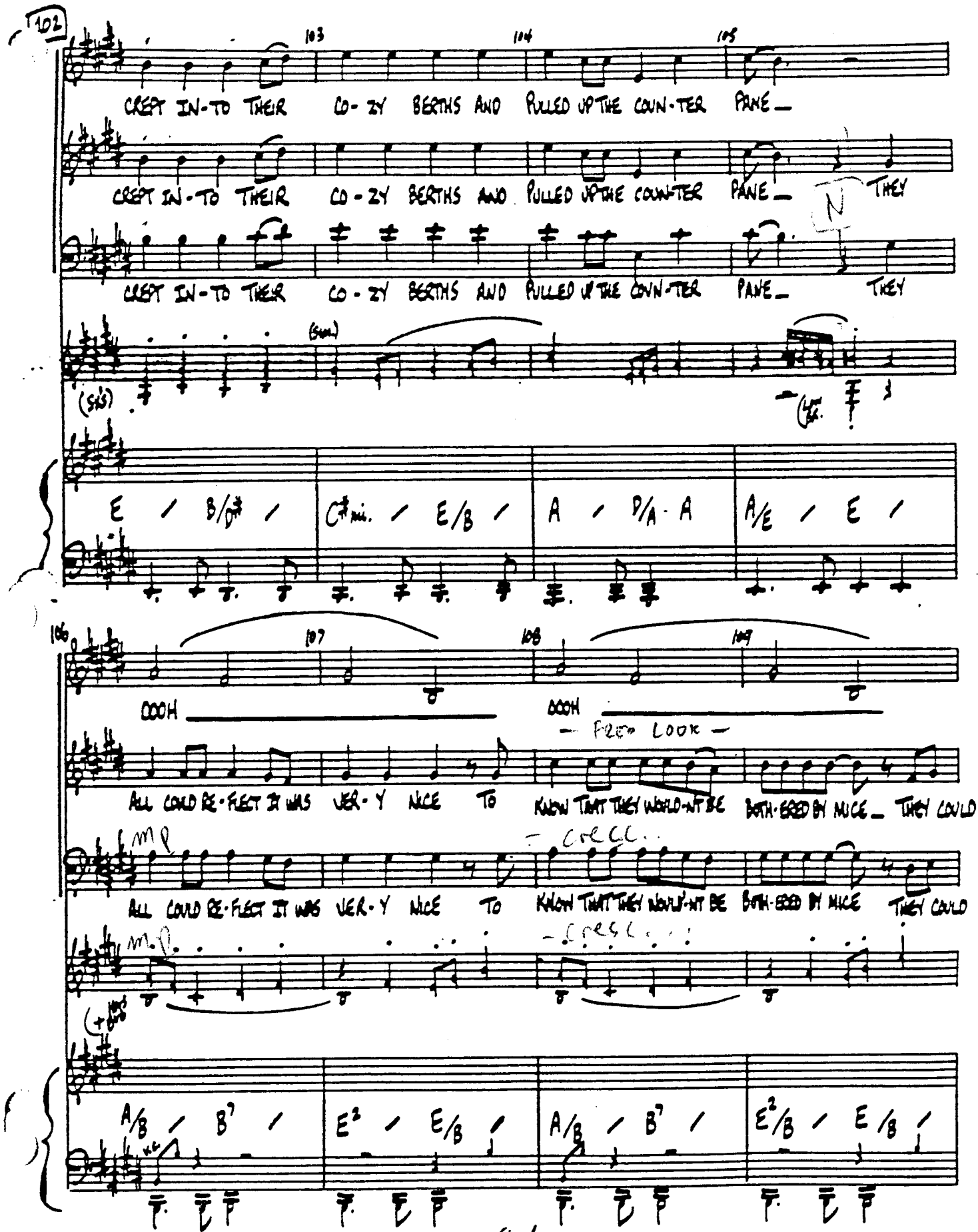

SKIMBLE:
GROUP (WOO, WOO.)
IT WAS VER-Y PLEAS-ANT WHEN THEY'D FOUND THEIR LIT-TLE DEN WITH THEIR NAME WRIT-TEN UP ON THE DOOR AND THE
BERTH WAS VER-Y NEAT WITH A NEW-LY FOLD-ED SHEET AND NOT A SPECK OF DUST ON THE FLOOR. THERE WAS
V.S.

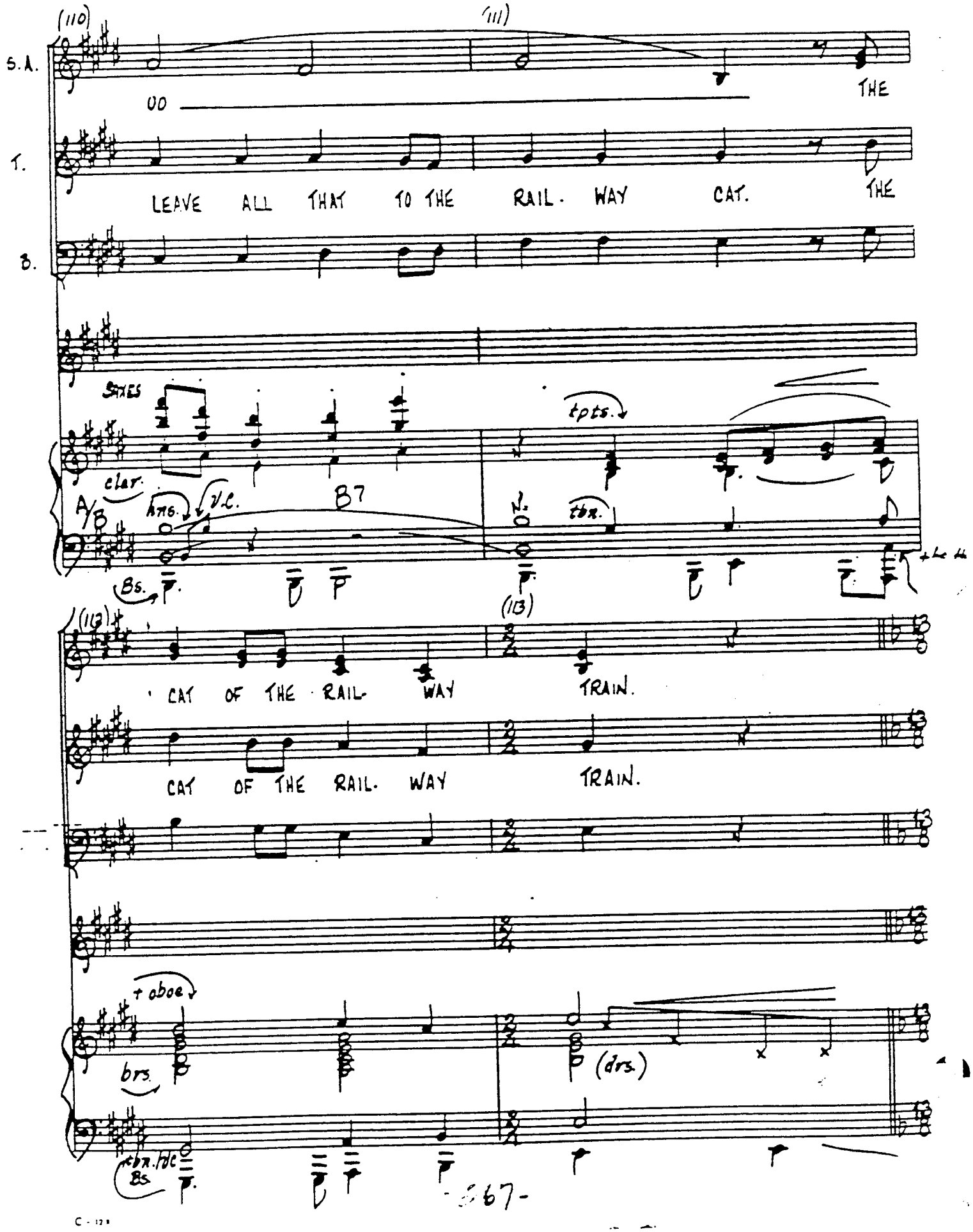
12-4CR


85
86
87
88
EVE-RY SORT OF LIGHT YOU COULD MAKE IT DARK OR BRIGHT AND A BUT-TON YOU COULD TURN TO MAKE A BREEZE — AND A
89
90
91
92
FUN-NY LIT-TLE BAS-IN YOU'RE SUP-POSED TO WASH YOUR FACE IN & A CRANK TO SHUT THE WIN-DOW SHOULD YOU SNEEZE — THEN THE
V.S.

12-4CR


93
SPOKEN
ALL:
(SKIMBLE:)
GUARD LOOKED IN PO-LITE-LY AND WOULD ASK YOU VER-Y BRIGHT-LY DO YOU LIKE YOUR MORN-ING TEA WEAK OR STRONG.
BUT
WEAK OR STRONG
WEAK OR STRONG.
A D G E A
I WAS JUST BE-HIND HIM & WAS READ-Y TO RE-MIND HIM FOR SKIM-BLE WON'T LET AN-Y-THING GO WRONG
ALL:
WHEN THEY
WHEN THEY
WHEN THEY
HARPSY
A E/G# F#mi11 E/G# A E/G# F#mi11 B7 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 COUN-TER PANE_ THEY
CREPT IN-TO THEIR CO-ZY BERTHS AND PULLED UP THE COUN-TER PANE_ THEY
(Sus)
(Sus)
E / B/D# / C#mi. / E/B / A / D/A - A / A/E / E /
106
107
108
109
OOOH
OOOH
— Free Look —
ALL COULD RE-FLECT IT WAS VER-Y NICE TO KNOW THAT THEY WOULD-NT BE BOTH-ERED BY MICE_ THEY COULD
mp
— cresc.
ALL COULD RE-FLECT IT WAS VER-Y NICE TO KNOW THAT THEY WOULD-NT BE BOTH-ERED BY MICE THEY COULD
m.p.
— cresc.
A/B / B7 / E2 / E/B / A/B / B7 / E2/B / E/B /


(110)
(111)
S.A.
OO
THE
T.
LEAVE ALL THAT TO THE RAIL-WAY CAT.
THE
B.
SAXES
clar.
A/B
Ans.
V.C.
B7
tpts.
tbn.
Bs.
(112)
(113)
CAT OF THE RAIL-WAY TRAIN.
CAT OF THE RAIL-WAY TRAIN.
+ oboe
brs.
(drs.)
tbn. Hdc
Bs.

Skimbleshanks

N

(114) (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.W. 8va

Kbds.

(Kbds)

8vb

(118) (119) (120) (121)

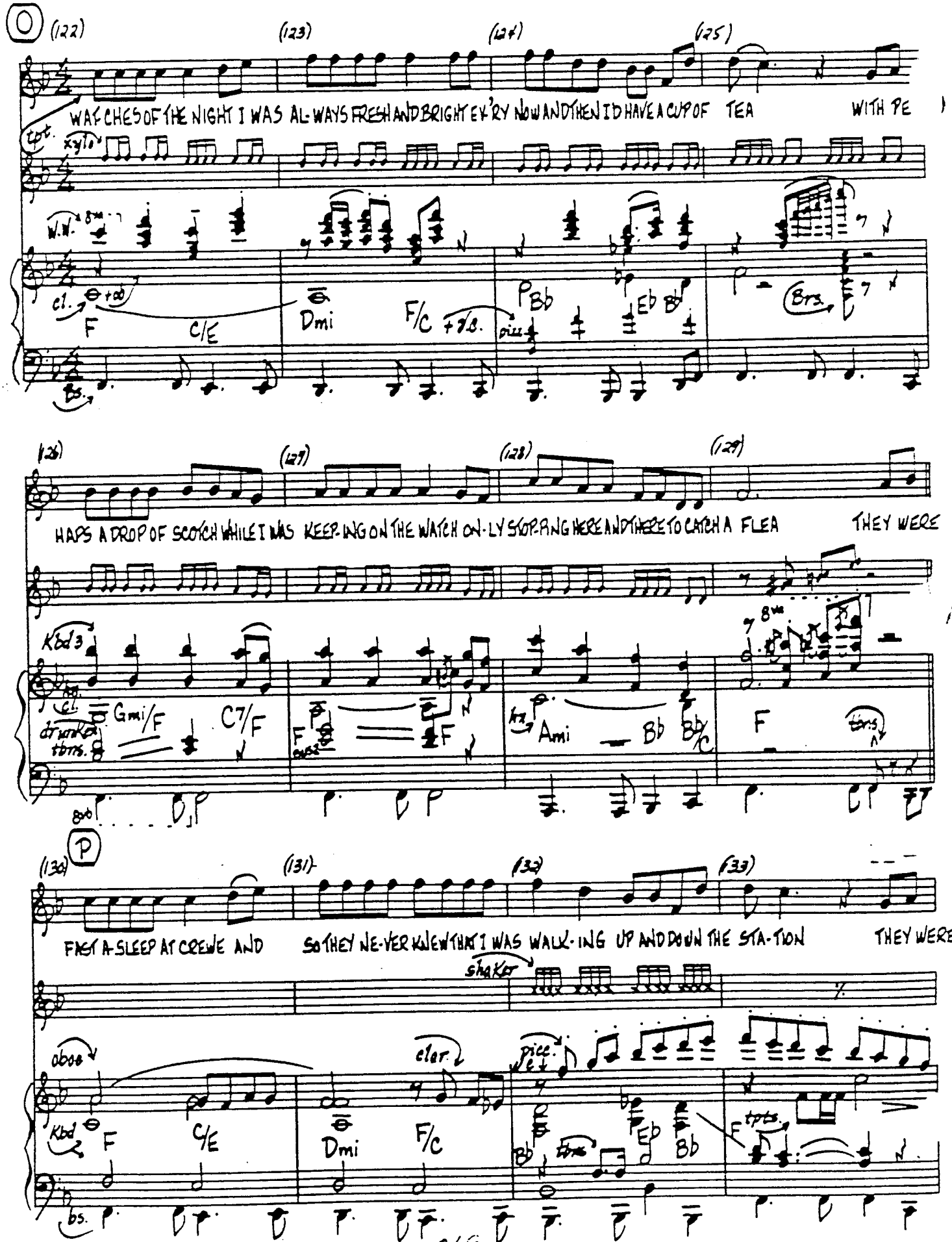
SKIM- BLE-SHANKS_ THE CAT, OF THE RAIL-WAY TRAIN. IN THE

SKIMBLE:

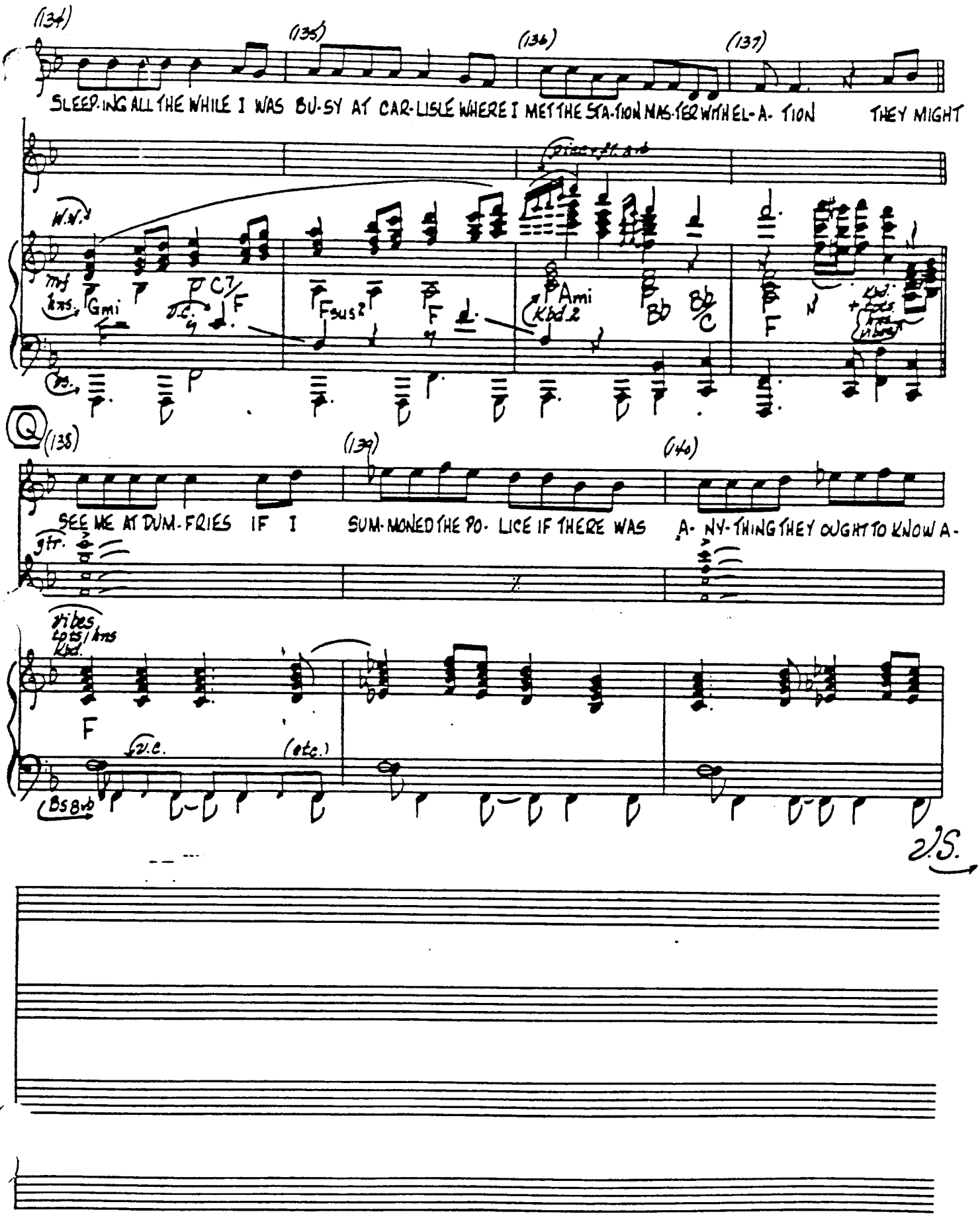
SKIM-BLE SHANKS THE RAIL-WAY CAT THE CAT OF THE RAIL-WAY TRAIN.

(8va)

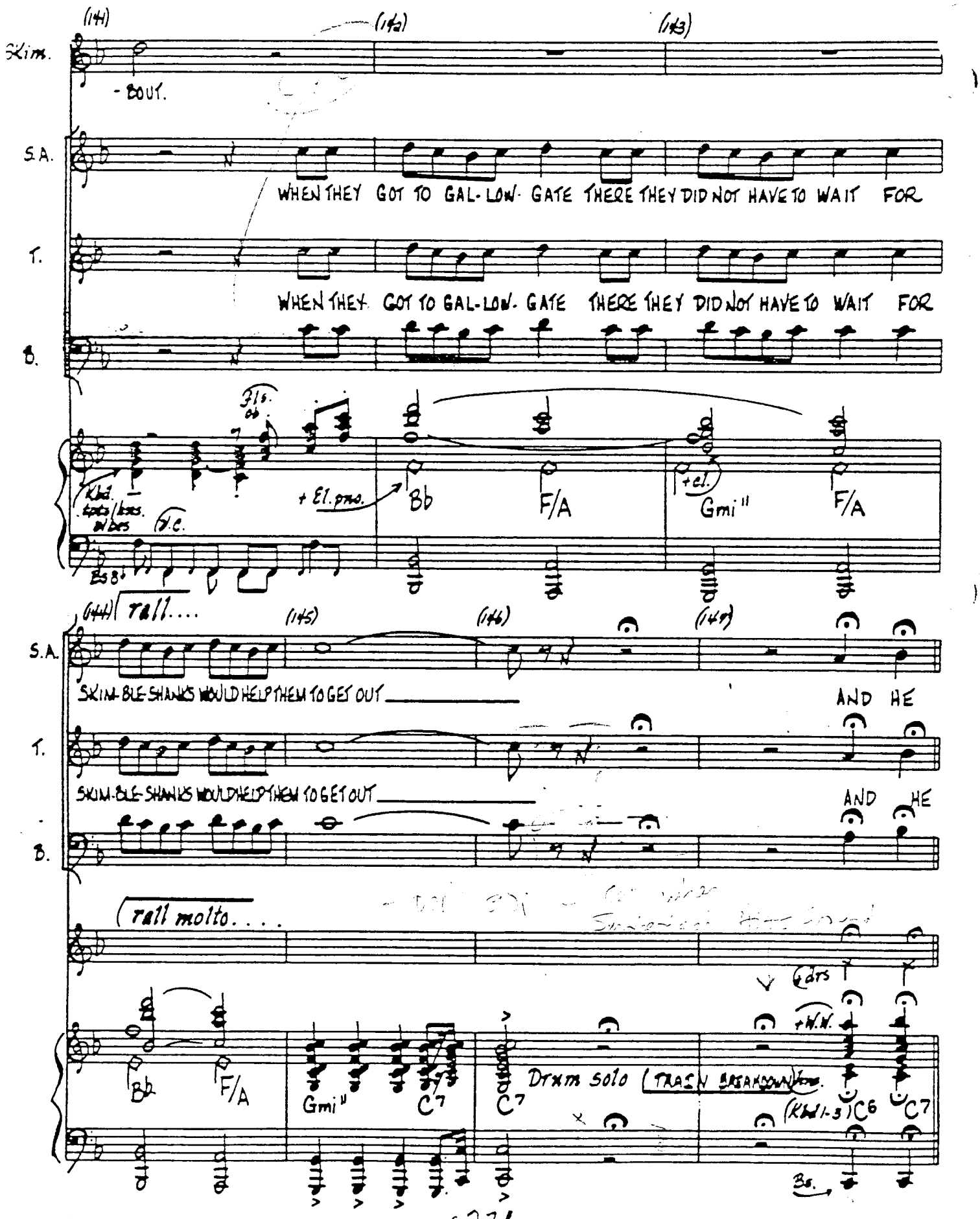
C-128

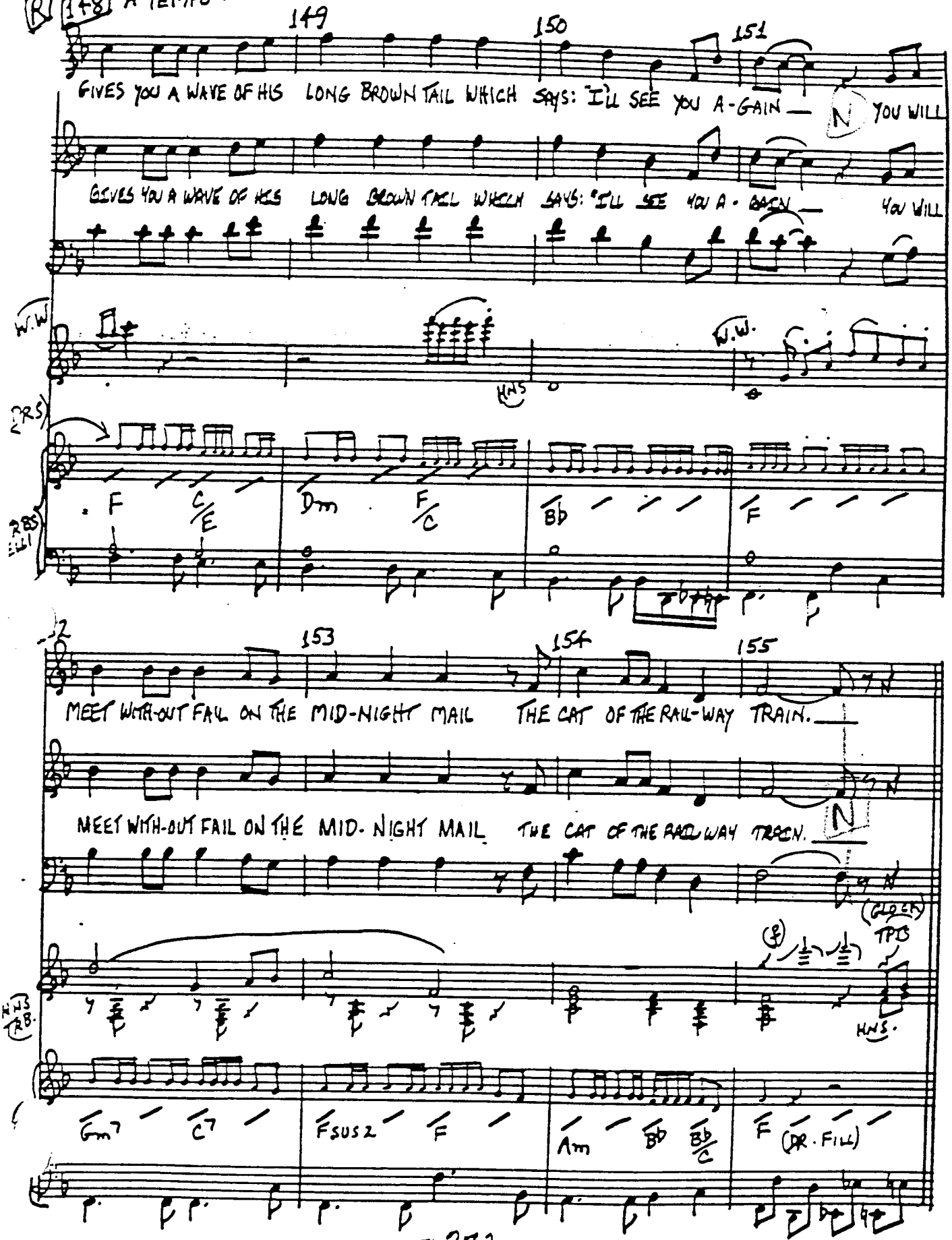

O
(122)
(123)
(124)
(125)
WATCHES OF THE NIGHT I WAS AL-WAYS FRESH AND BRIGHT EV'RY NOW AND THEN I'D HAVE A CUP OF TEA WITH PE
tpt.
xylo
W.W.
cl.
F
C/E
Dmi
F/C
pizz.
Bb
Eb
Bb
Brs.
Bs.
(126)
(127)
(128)
(129)
HAPS A DROP OF SCOTCH WHILE I WAS KEEP-ING ON THE WATCH ON-LY STOP-PING HERE AND THERE TO CATCH A FLEA THEY WERE
Kbd 3
cl.
Gmi/F
C7/F
F
F
Ami
Bb
Bb/C
F
tbns.
8va
P
(130)
(131)
(132)
(133)
FAST A-SLEEP AT CREWE AND SO THEY NE-VER KNEW THAT I WAS WALK-ING UP AND DOWN THE STA-TION THEY WERE
shaker
oboe
clar.
picc.
Kbd
F
C/E
Dmi
F/C
Bb
tbns.
Eb
Bb
F
tpts.
bs.

12-4CR


(134)
(135)
(136)
(137)
SLEEP-ING 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.W.
mf
hns.
Gmi
C7
F
Fsus2
F
Ami
Kbd 2
Bb
Bb/C
F
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-
gtr.
vibes
Lots/hns
Kbd.
F
v.c.
(etc.)
Bs 8vb
V.S.

AXTEC® 12-4CR


(141)
(142)
(143)
Skim.
-BOUT.
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.
Fls. ob.
+ El. pno.
Bb
F/A
+el.
Gmi11
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....
Bb
F/A
Gmi11
C7
C7
Drum solo (TRAIN BREAKDOWN)
+W.W.
(Kbd 1-3) C6
C7
Bs.


R 148 A TEMPO
149
150
151
GIVES YOU A WAVE OF HIS LONG BROWN TAIL WHICH SAYS: "I'LL SEE YOU A-GAIN — 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.
DRS
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
(GLOCK)
TPTS
HNS.
HNS TRB.
Gm7
C7
FSUS2
F
Am
Bb
Bb/C
F
(DR. FILL)

SKIMBLE SHANKS

COMP.

156 TPTS, FLS. BLOCK

157 158 159

ALL:

YOU WILL

FLS, AB

W.W.

HNS

(SHAKER)

F C/E Dm F/C ORG Bb Fsus4 F TRBS

160 (HNS. col voce)

MEET WITH-OUT FAIL ON THE MID-NIGHT MAIL THE CAT OF THE RAIL-WAY TRAIN.

161 MOLTO 162 RALL. (TPTS. col voce) 163

FLS TPTS W.W.

Gm C7 F Am Bb Bb/C

GO!

164 [APPLAUSE]

TEMPO I°

13/8

(DRUMS)

STEE® 12-4CR

COND.

165 REPRISE (TPT. col voce)

166

SKIM ___ BLE SHANKS ___ THE

T. SKIM ___ BLE SHANKS THE RAIL - WAY CAT THE

BARI BASS SKIM - BLE SHANKS THE RAIL - WAY CAT THE

HARPS. BELLS SLEIGH BELLS

2ND. + W.W.

f

167 168

S.A. CAT OF THE RAIL - WAY TRAIN. IN THE

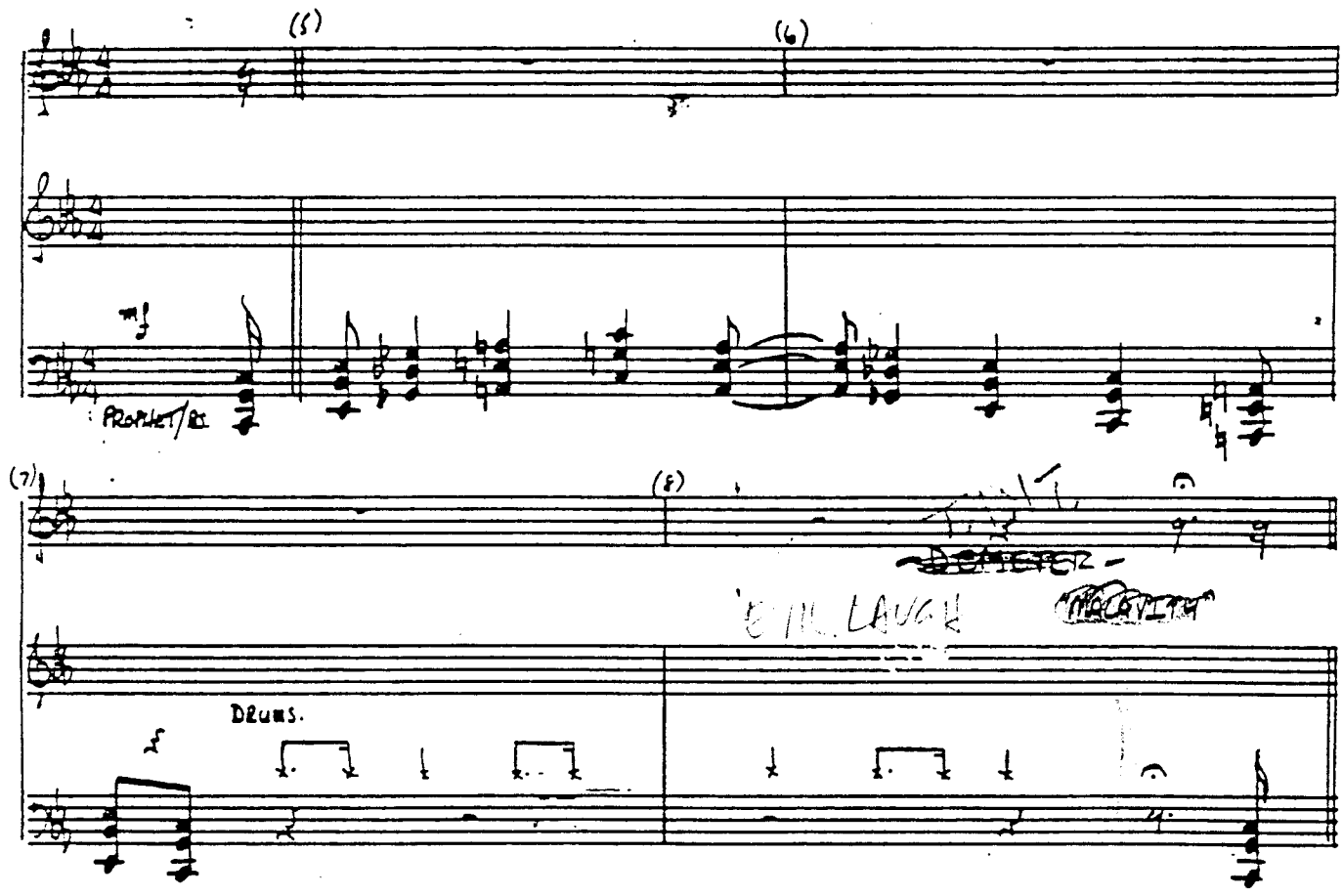
T. CAT OF THE RAIL - WAY TRAIN. IN THE

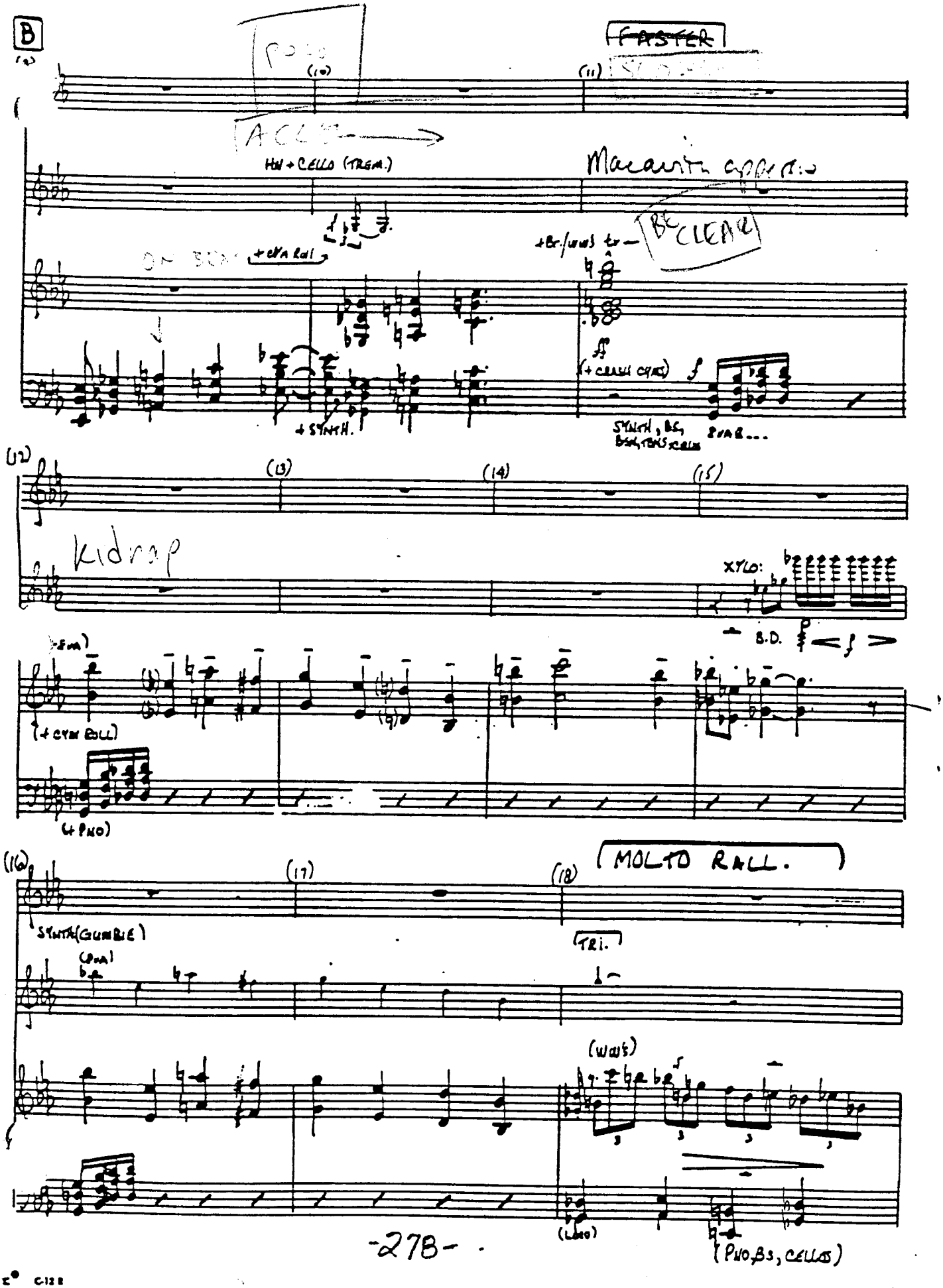
B. B. CAT OF THE RAIL - WAY TRAIN. IN THE

CRASH

f

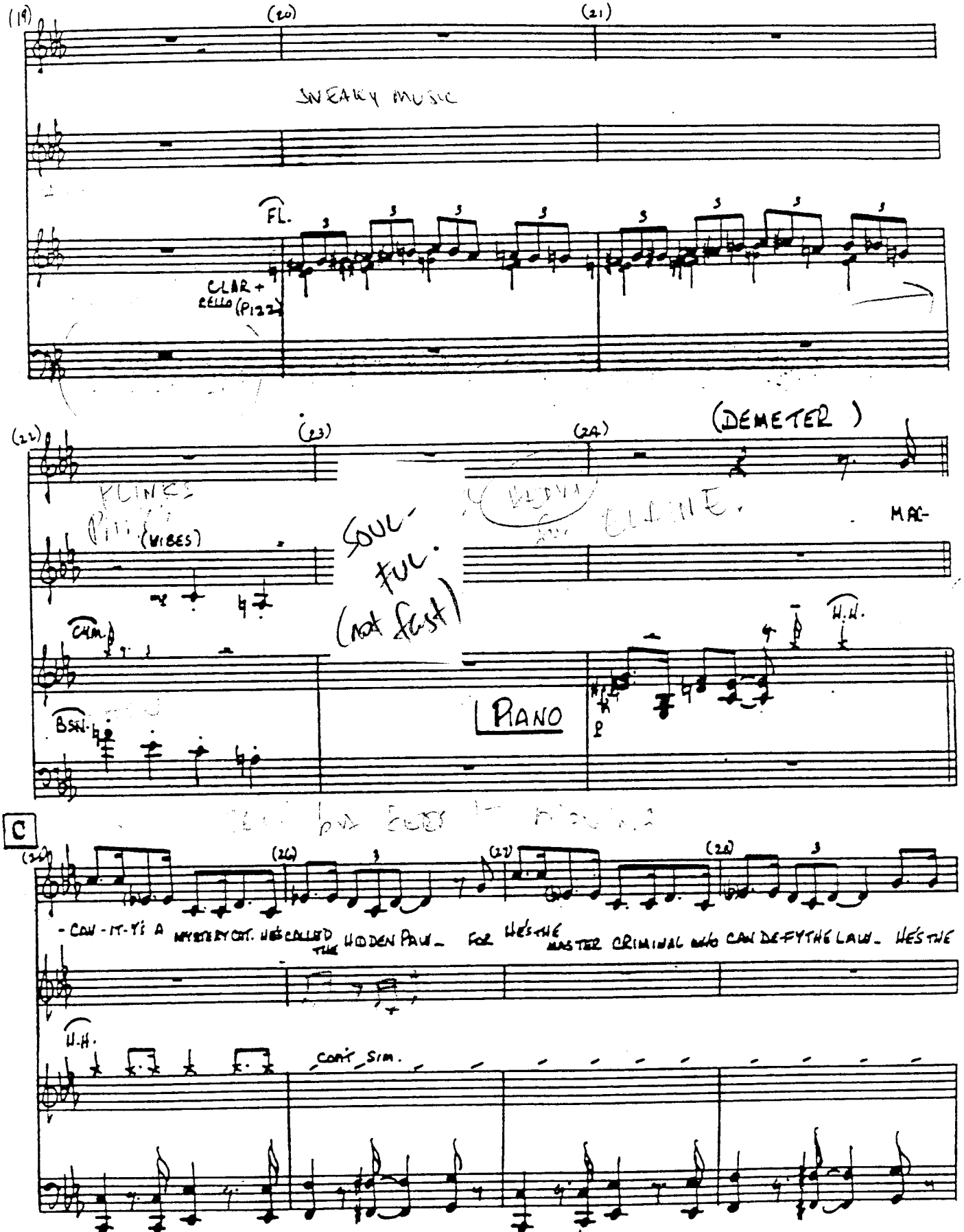
Mc CAVITY THE MYSTERY CAT

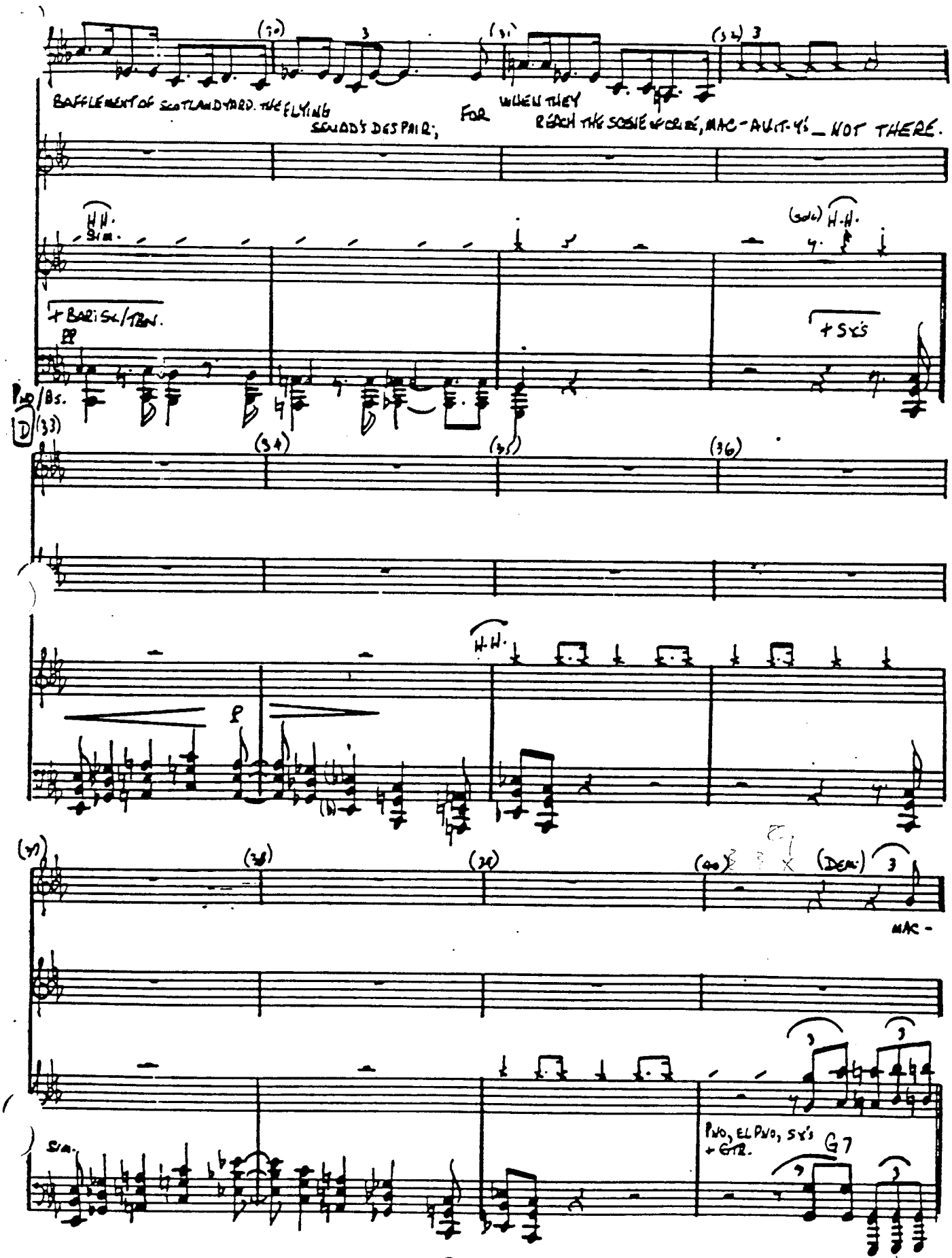


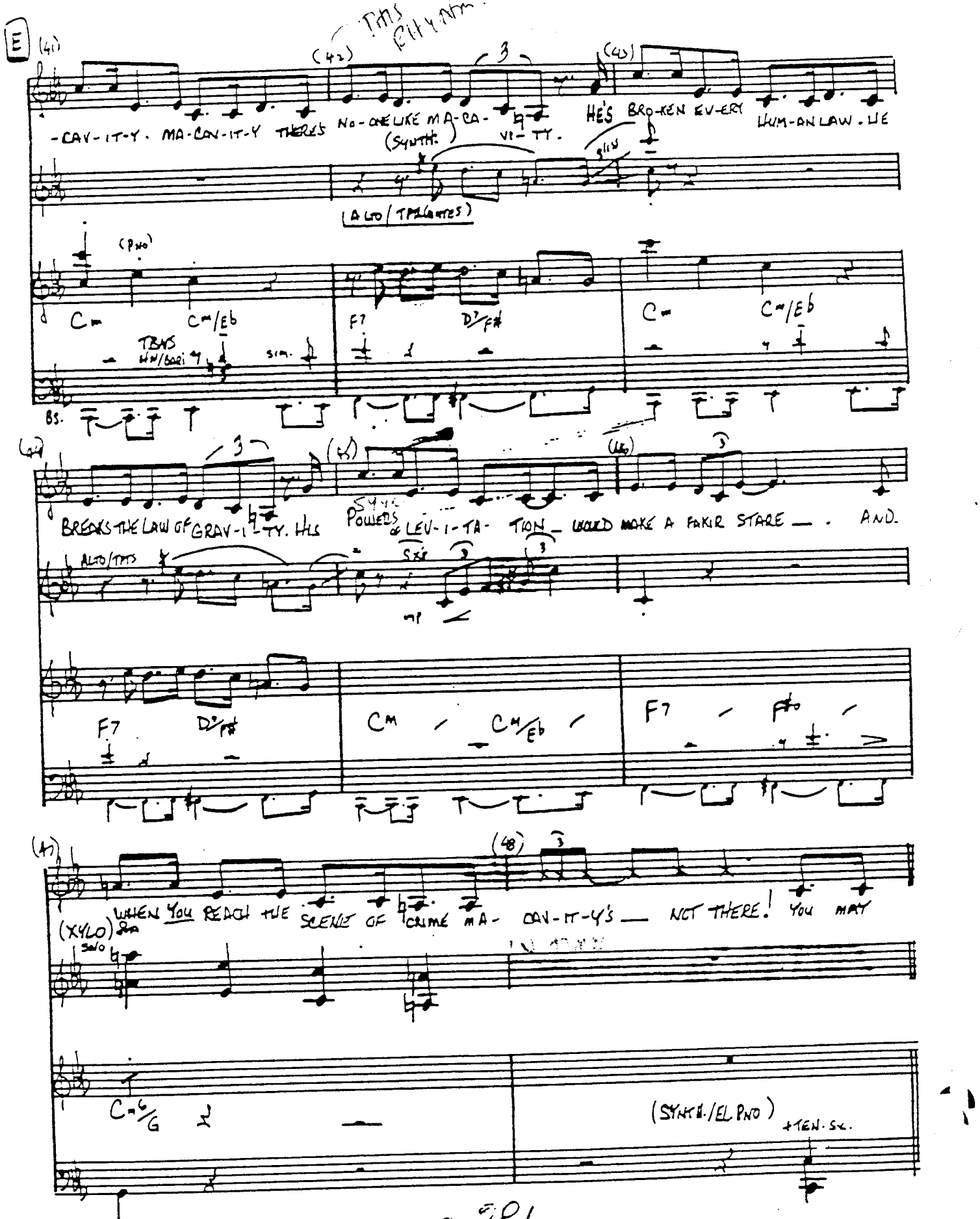

B
FASTER
(10)
(11)
HN + CELLO (TREM.)
Macavity appetite
BE CLEAR
+ Br./WWS tr
+ CYM ROLL
+ SYNTH.
(+ CRASH CYMS)
SYNTH, BS, BSN, TENS, CELLS
8VAB...
(12)
(13)
(14)
(15)
Kidnap
XYLO:
B.D.
(+ CYM ROLL)
(+ PNO)
(16)
(17)
(18)
MOLTO RALL.
SYNTH (GUMBIE)
TRI.
(WWS)
(LOCO)
(PNO, BS, CELLOS)

C-12 B

TEMPO (♩= 95)


(19)
(20)
(21)
SNEAKY MUSIC
FL.
CLAR + CELLO (PIZZ)
(22)
(23)
(24)
(DEMETER)
FLUTES
(VIBES)
SOUL-FUL. (not fast)
MAC-
CLAR.
BSN.
PIANO
H.H.
C
(25)
(26)
(27)
(28)
- CON-IT-Y! A MYSTERY CAT. HE'S CALLED THE HIDDEN PAW. FOR HE'S THE MASTER CRIMINAL WHO CAN DEFY THE LAW. HE'S THE
H.H.
cont. sim.
PNO/BS.


BAFFLEMENT OF SCOTLAND YARD. THE FLYING SQUAD'S DESPAIR;
FOR WHEN THEY REACH THE SCENE OF CRIME, MAC-AUL-AY'S NOT THERE.
H.H. Sim.
+ BARI Sx/TEN.
+ Sx's
Pno/Bs.
(33)
(34)
(35)
(36)
H.H.
(37)
(38)
(39)
(40)
(DEM.)
MAC-
Sim.
PNO, EL PNO, Sx's + GTR.
G7


E
(41)
(42)
(43)
-CAV-IT-Y. MA-CAN-IT-Y THERE'S NO-ONE LIKE MA-CA- VI-TY. (SYNTH.)
HE'S BRO-KEN EV-ERY HUM-AN LAW. HE
ALTO / TPT (MUTES)
(PNO)
Cm Cm/Eb F7 D°/F# Cm Cm/Eb
TBNS
BS.
(44)
(45)
(46)
BREAKS THE LAW OF GRAV-I-TY. HIS POWERS OF LEV-I-TA- TION WOULD MAKE A FAKIR STARE . AND.
ALTO/TPT
SYN
SXS
mp
F7 D°/F# Cm Cm/Eb F7 F#°
(47)
(48)
(XYLO)
WHEN YOU REACH THE SCENE OF THE CRIME MA- CAN-IT-Y'S NOT THERE! YOU MAY
SOLO
Cm6/G
(SYNTH./EL PNO)
+TEN. SX.

F

(49) (50) (51)

SEEK HIM IN THE BASEMENT YOU MAY LOOK UP IN THE AIR.

VIBES

(+ CYM.)

(+ TEN SX.)

(52) (0) (54) 3 (BOMBA)

BUT I TELL YOU ONCE AND ONCE A-GAIN MA- CAV-IT-YS NOT THERE! MA-

(BR., HNS, SX: div.)

PIANO

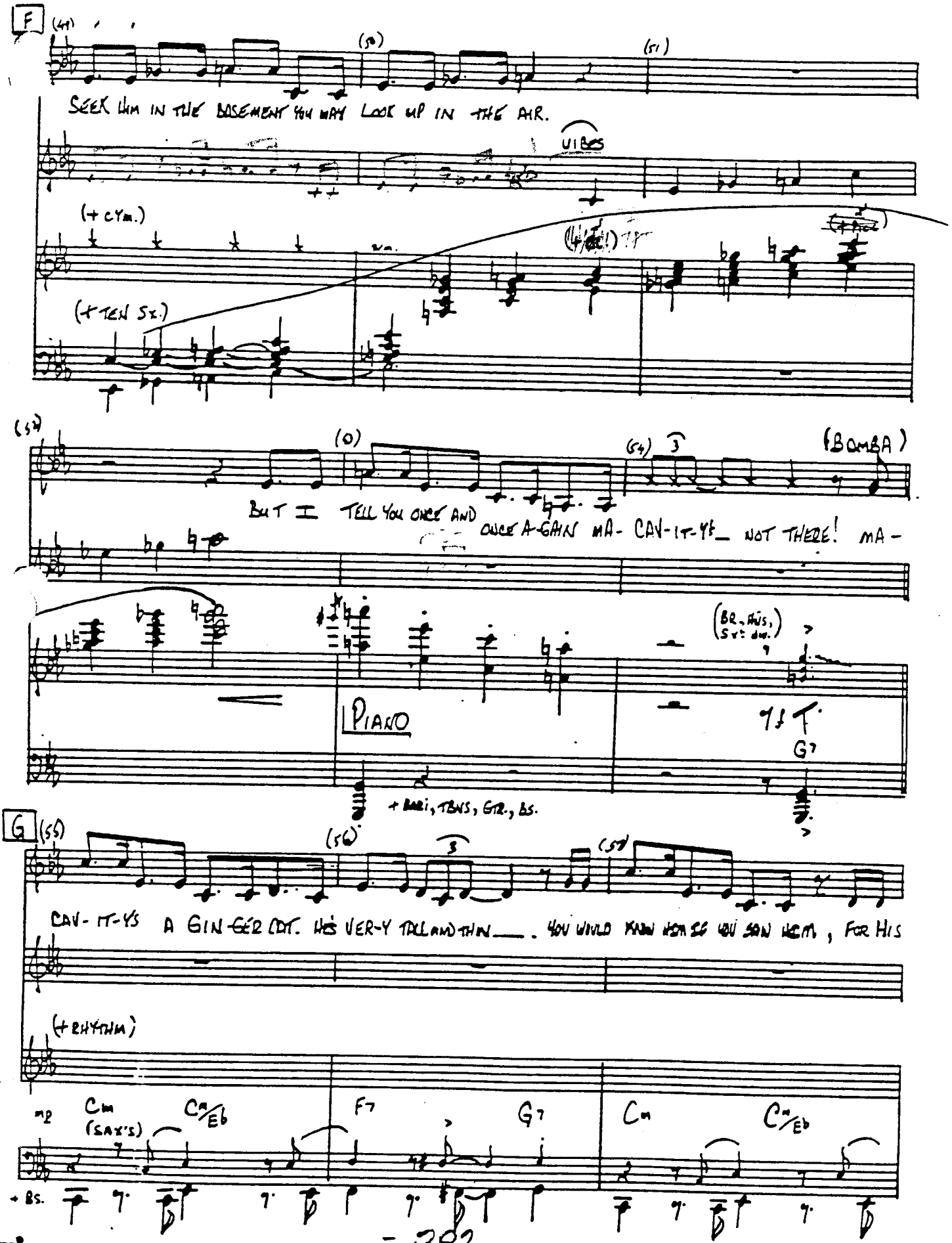
G7

+ BARI, TBNS, GTR., BS.

G

(55) (56) 3 (57)

CAV-IT-YS A GIN-GER CAT. HE'S VER-Y TALL AND THIN ___. YOU WOULD KNOW HIM IF YOU SAW HIM, FOR HIS



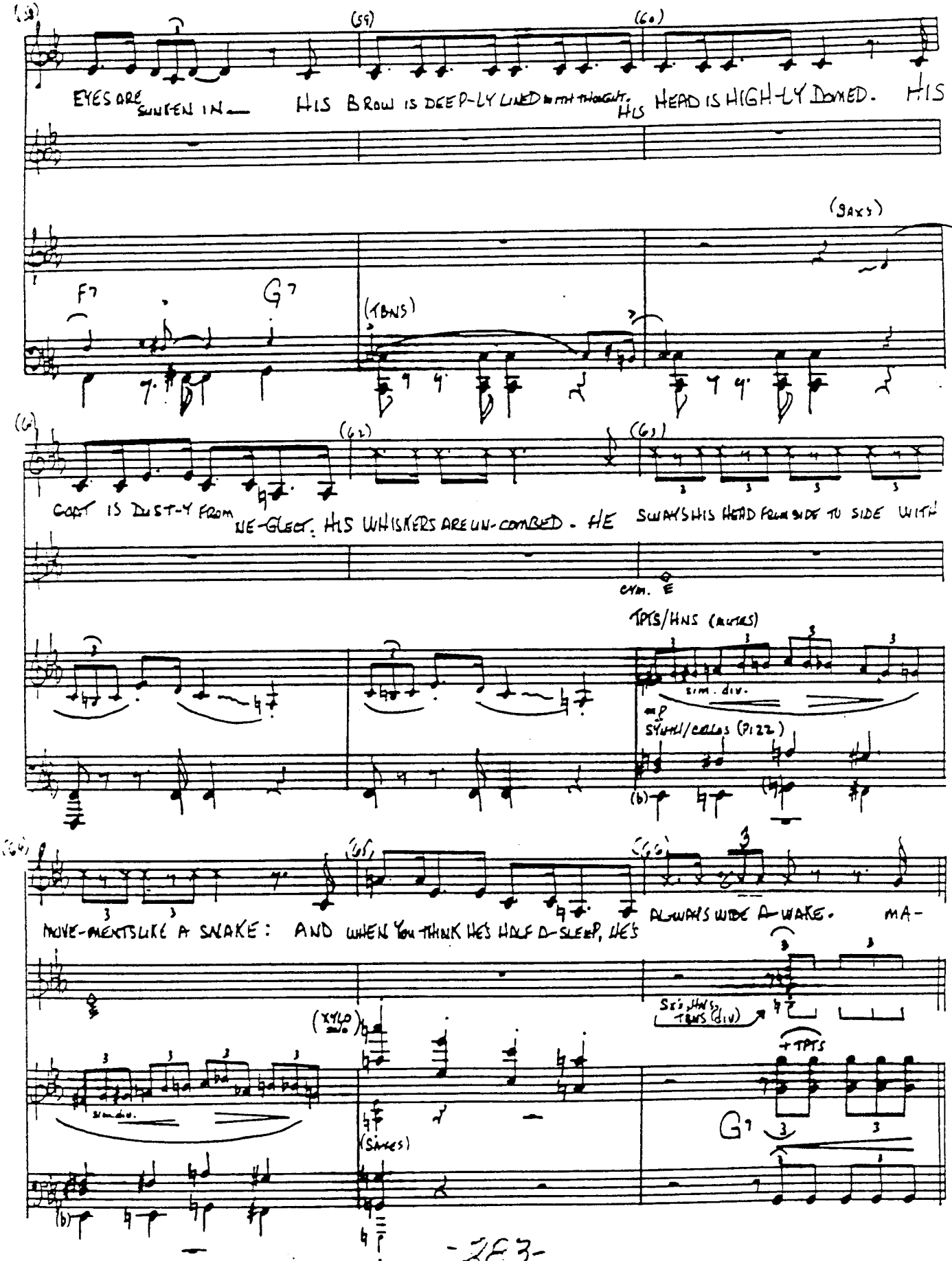
(+ RHYTHM)

mp Cm (SAX'S) Cm/Eb F7 G7 Cm Cm/Eb

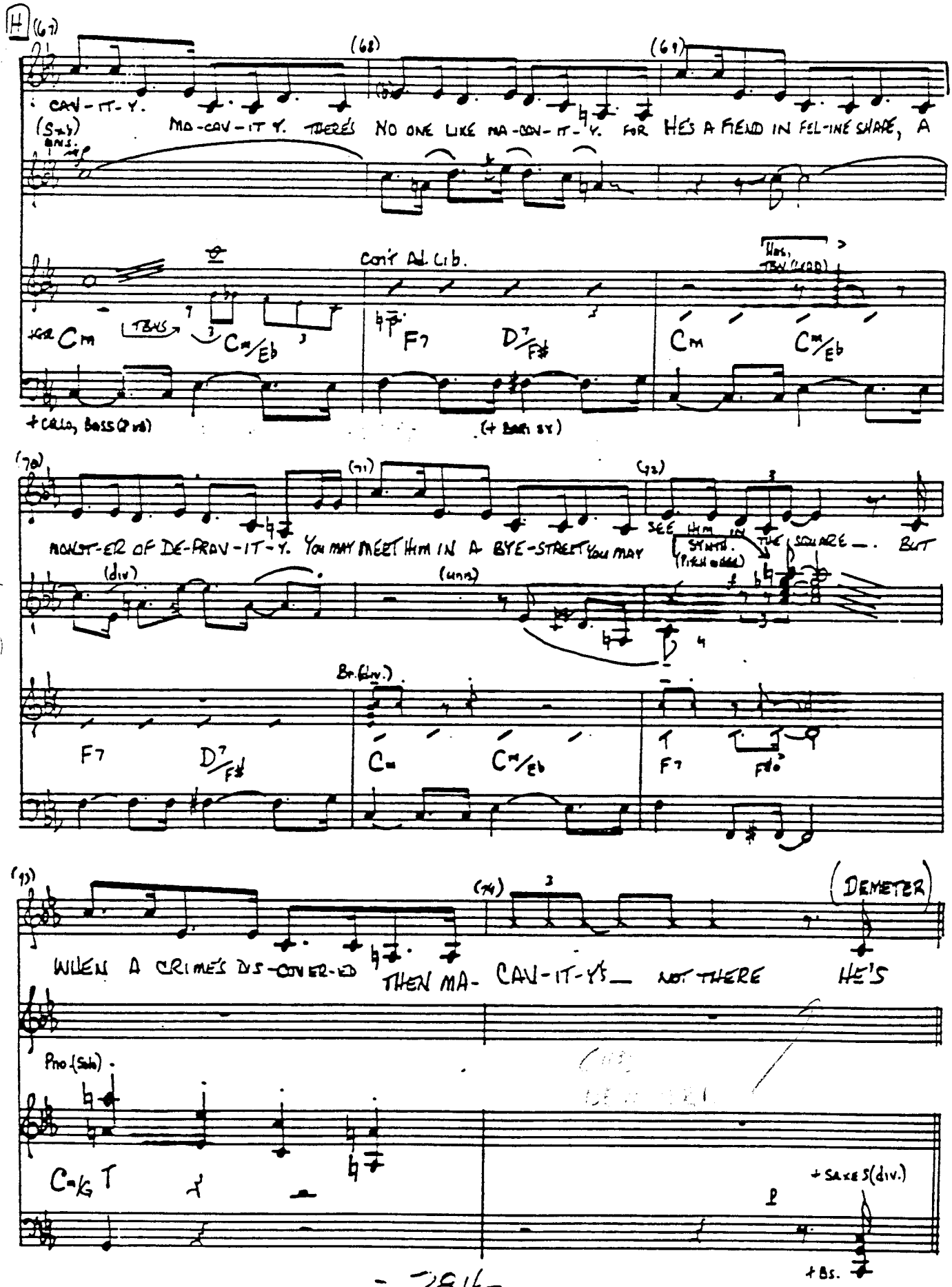
+ BS.

AZTEC® C-12 R

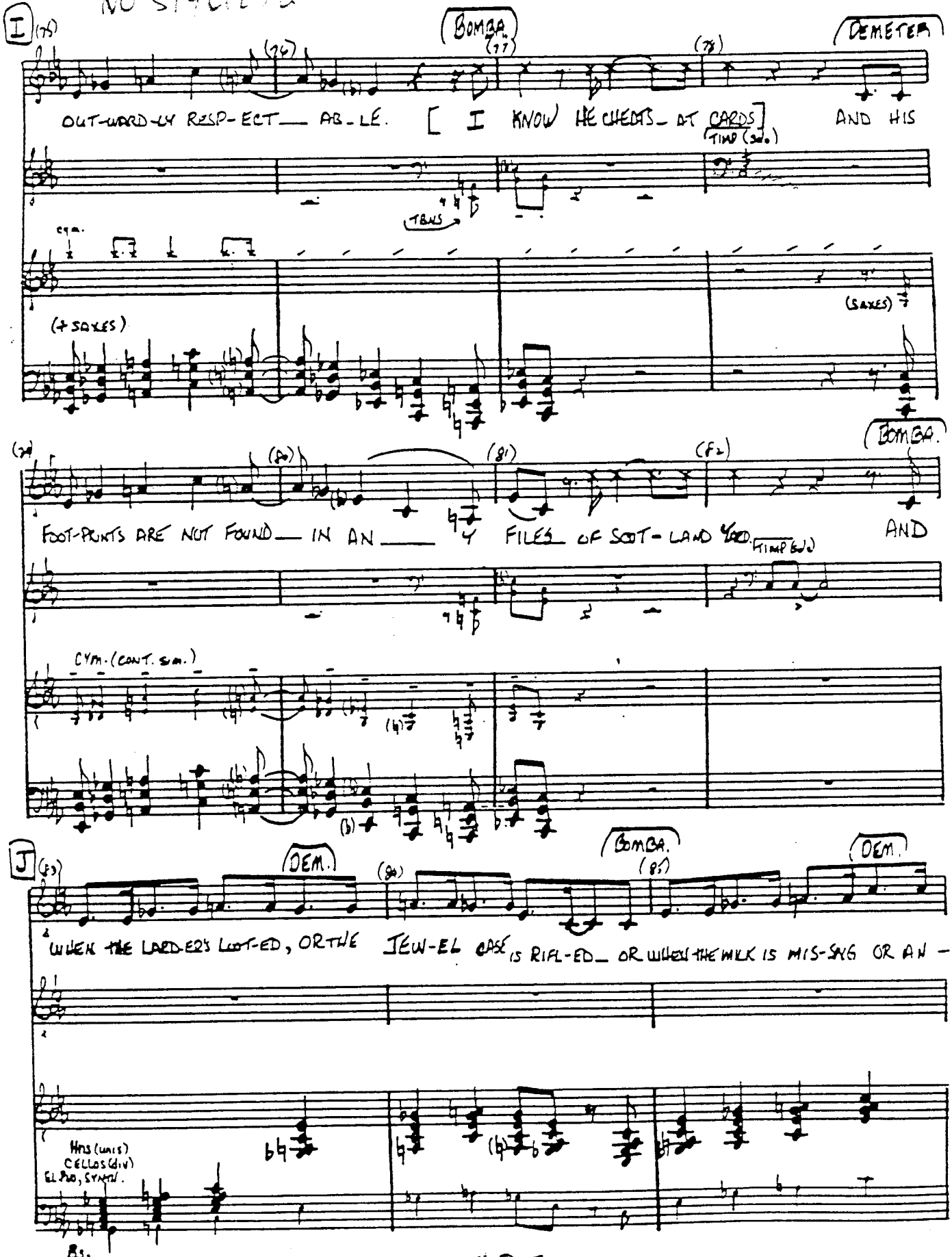
Mr. CAVITY



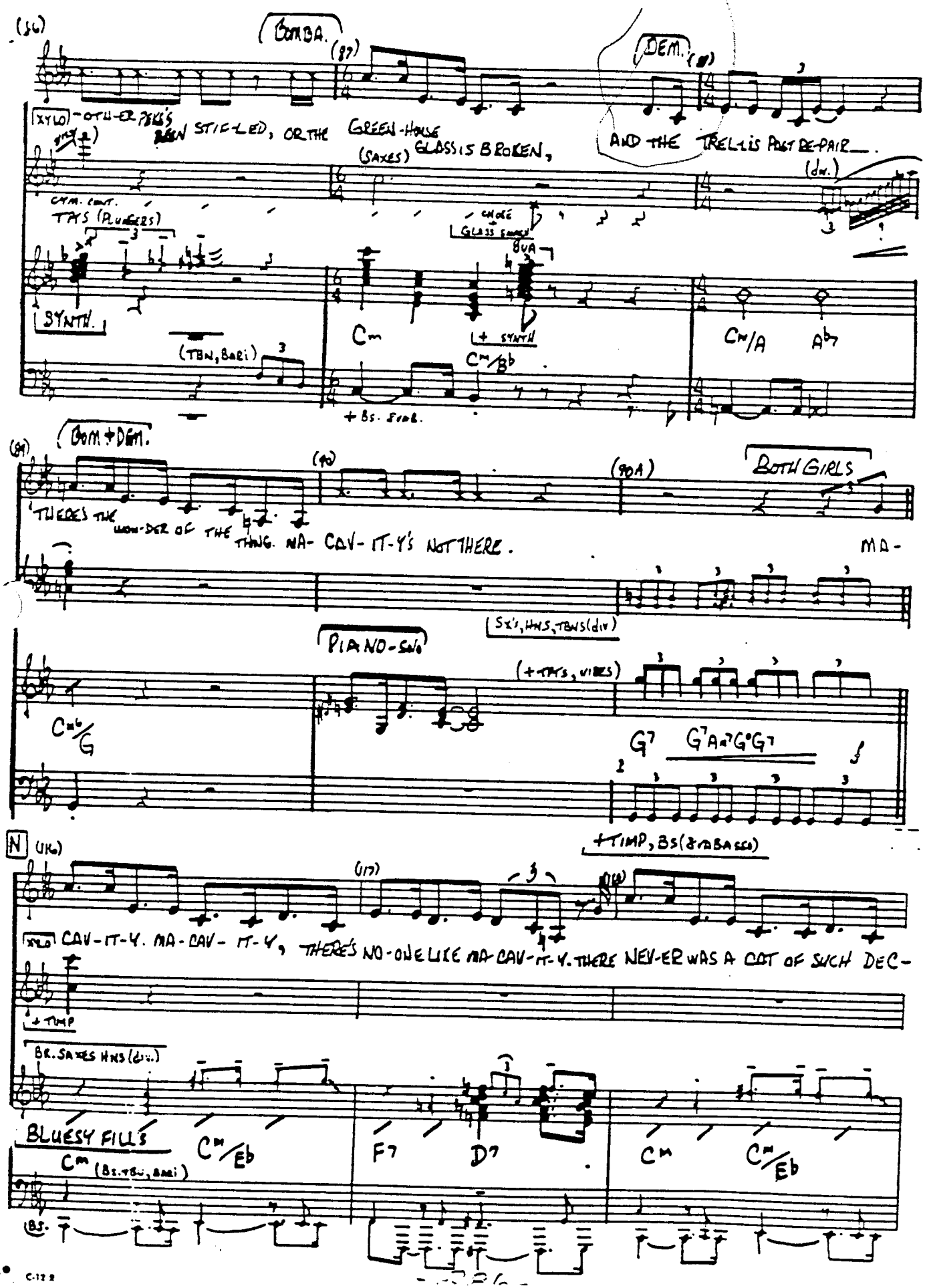
-263-

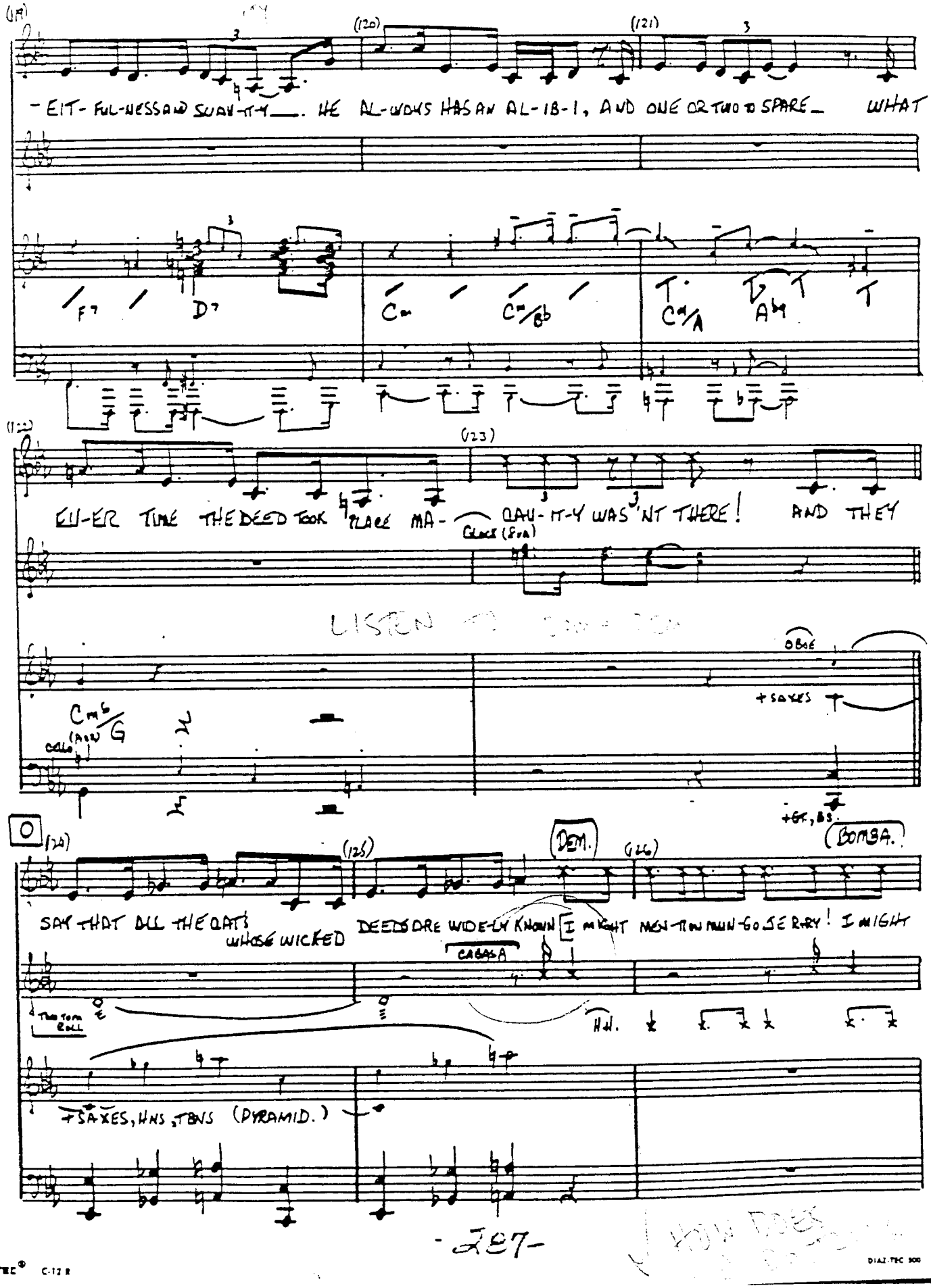

H
(67)
(68)
(69)
CAN-IT-Y.
(Sax)
MA-CAN-IT-Y. THERE'S NO ONE LIKE MA-CAN-IT-Y. FOR HE'S A FIEND IN FEL-INE SHAPE, A
Cont Ad Lib.
Cm
Cm/Eb
F7
D7/F#
Cm
Cm/Eb
+ Cello, Bass (2 vln)
(70)
(71)
(72)
MONST-ER OF DE-PRAV-IT-Y. YOU MAY MEET HIM IN A BYE-STREET YOU MAY SEE HIM IN THE SQUARE—. BUT
Synth.
F7
D7/F#
Cm
Cm/Eb
F7
F#°
(73)
(74)
(DEMETER)
WHEN A CRIME'S DIS-COVER-ED THEN MA- CAN-IT-Y'S— NOT THERE HE'S
Pno (Sub)
Cm/G
+ Saxes (div.)
+ Bs.

NO STYLING

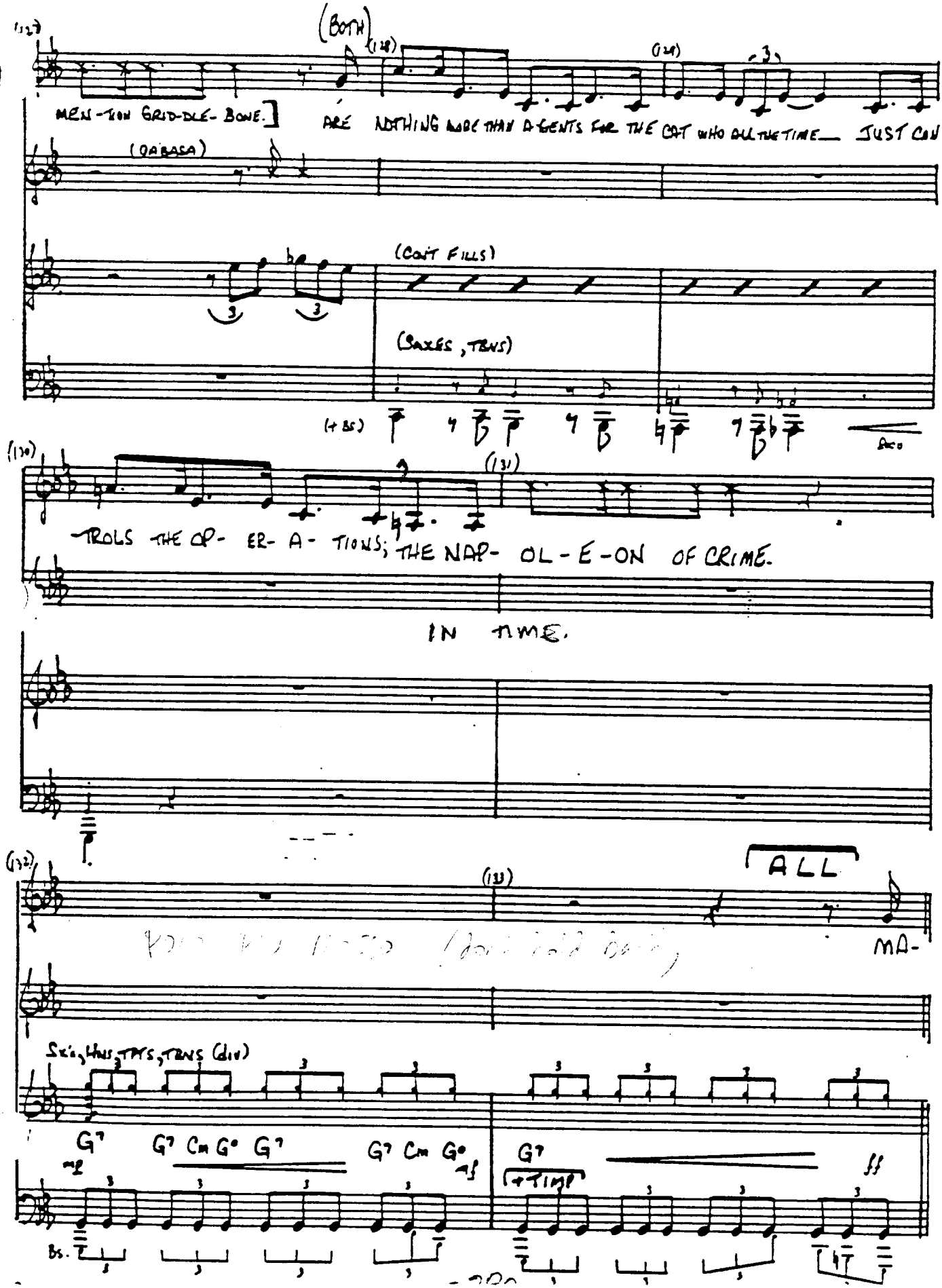


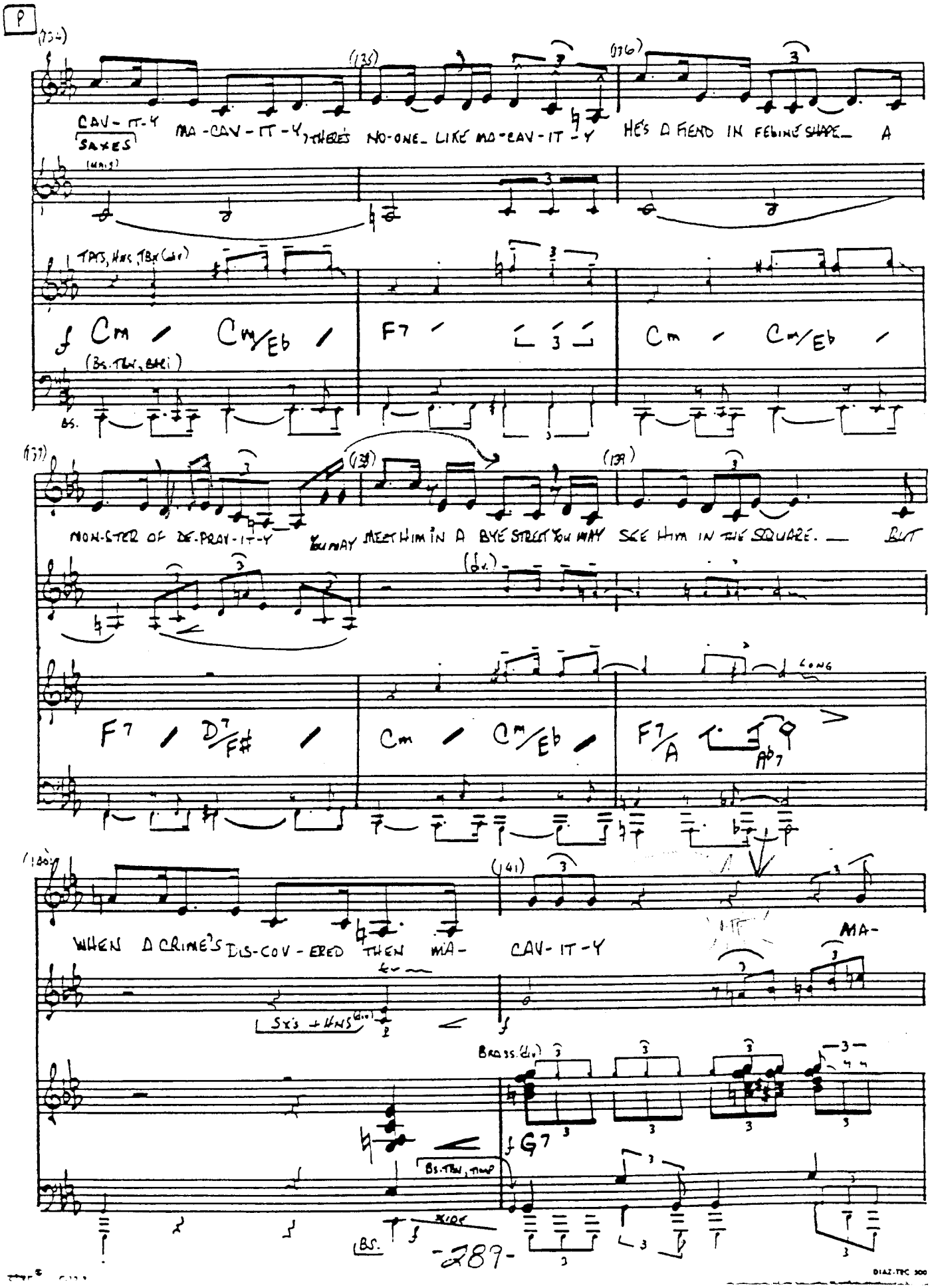
ITEC® C-12 R DIAL-TEC 500

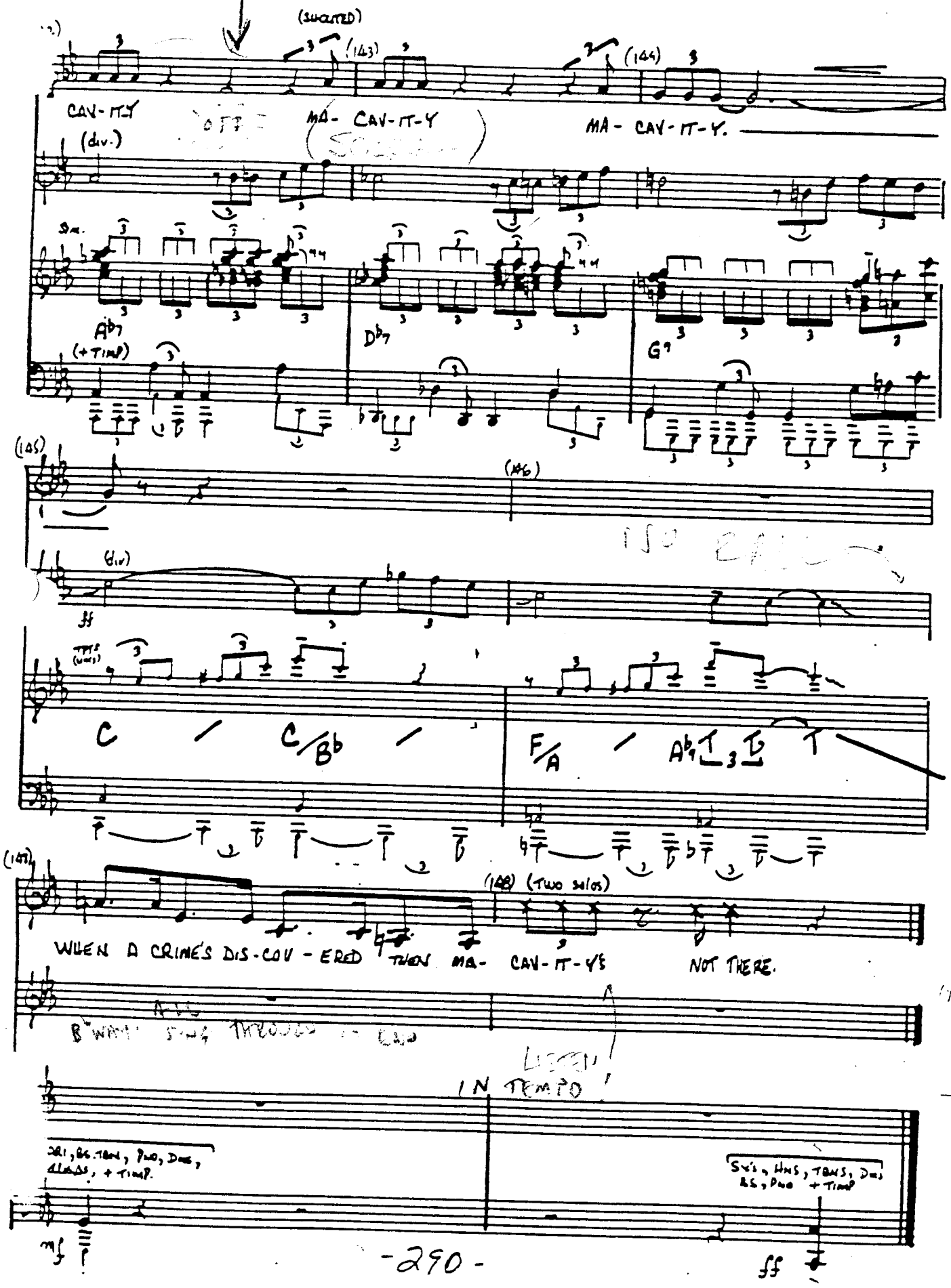

(86)
BOMBA.
(87)
DEM.
(88)
XYLO
OTHER PEKE'S BEEN STIFLED, OR THE GREEN-HOUSE GLASS IS BROKEN,
AND THE TRELLIS PAST RE-PAIR.
(SAXES)
(div.)
CYM. CONT.
TAYS (PLUNGERS)
CHOKE
GLASS SMASH
8VA
SYNTH.
(TBN, BARI)
Cm
+ SYNTH
Cm/Bb
Cm/A
Ab7
+ Bs. 8VAB.
(89)
BOM + DEM.
(90)
(90A)
BOTH GIRLS
THERE'S THE WON-DER OF THE THING. MA- CAV- IT-Y'S NOT THERE.
MA-
(Sx's, HNS, TBNS (div)
PIANO-SOLO
(+ TAYS, VIBES)
Cm6/G
G7
G7 Am7 G°G7
N
(116)
(117)
+ TIMP, BS (8VA BASSO)
XYLO
CAV-IT-Y. MA-CAV- IT-Y, THERE'S NO-ONE LIKE MA-CAV-IT-Y. THERE NEV-ER WAS A CAT OF SUCH DEC-
+ TIMP
BR. SAXES HNS (div.)
BLUESY FILLS
Cm (Bs. TBN, BARI)
Cm/Eb
F7
D7
Cm
Cm/Eb
BS.



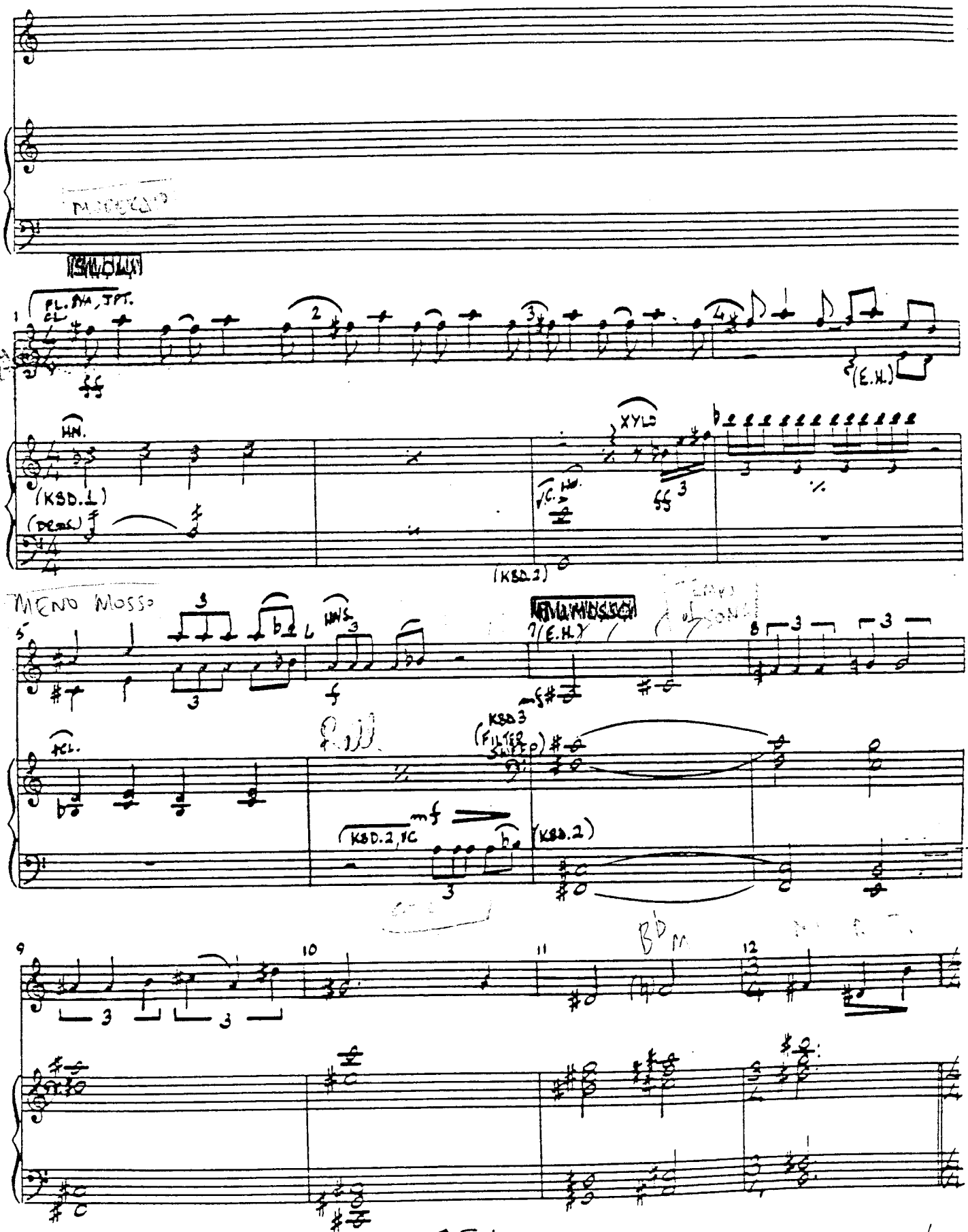
ZTEC® C-12 R DIAZ-TEC 300

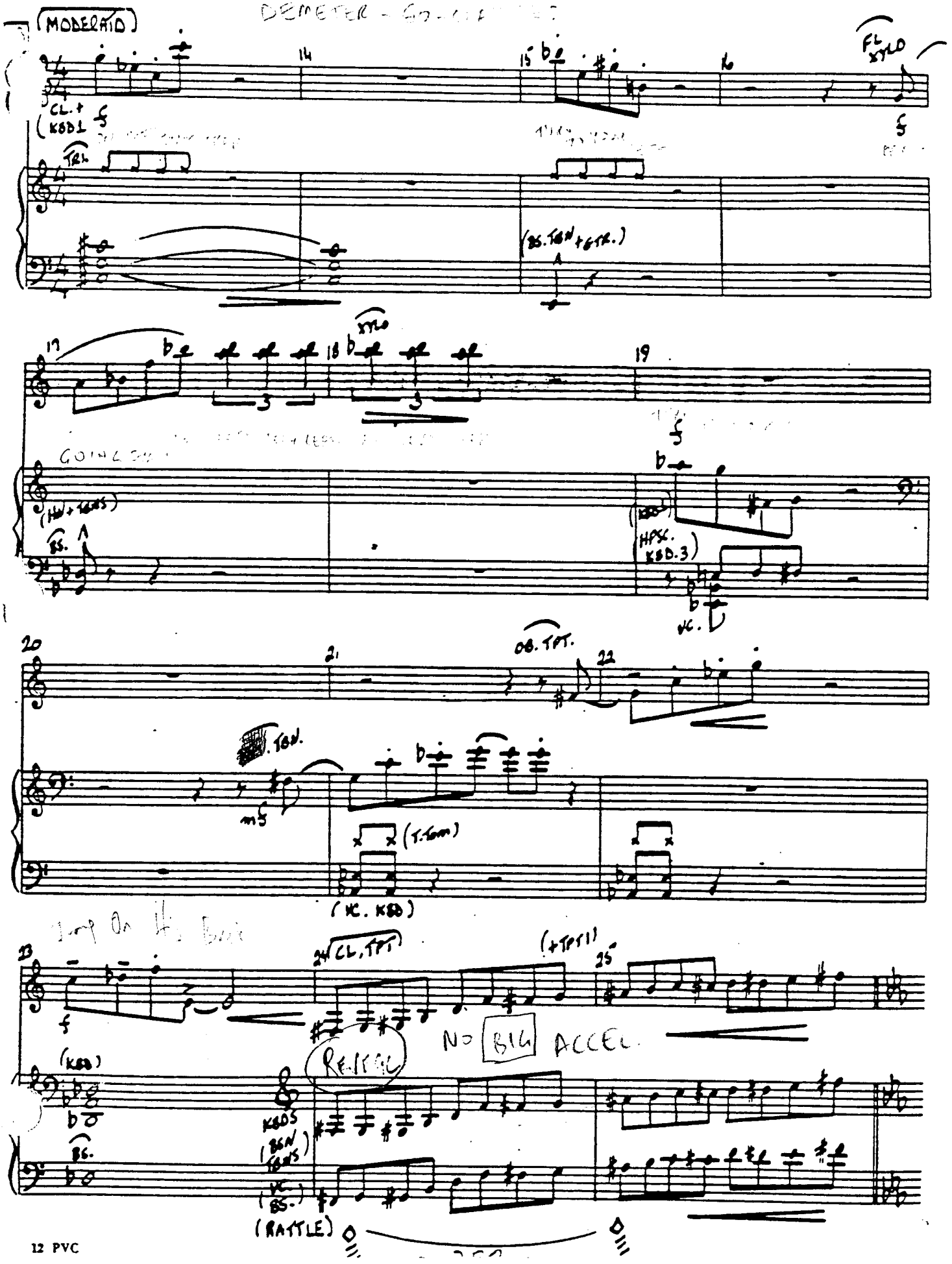

(BOTH)
MEN-TION GRID-DLE-BONE.]
ARE NOTHING MORE THAN AGENTS FOR THE CAT WHO ALL THE TIME JUST CON-
(DABASA)
(CONT FILLS)
(SAXES, TBNS)
(+ BS)
TROLS THE OP- ER- A- TIONS; THE NAP- OL-E-ON OF CRIME.
IN TIME.
ALL
MA-
Sx's, Hns, TPTS, TBNS (div)
G7 G7 Cm G° G7 G7 Cm G° G7
+TIMP
Bs.

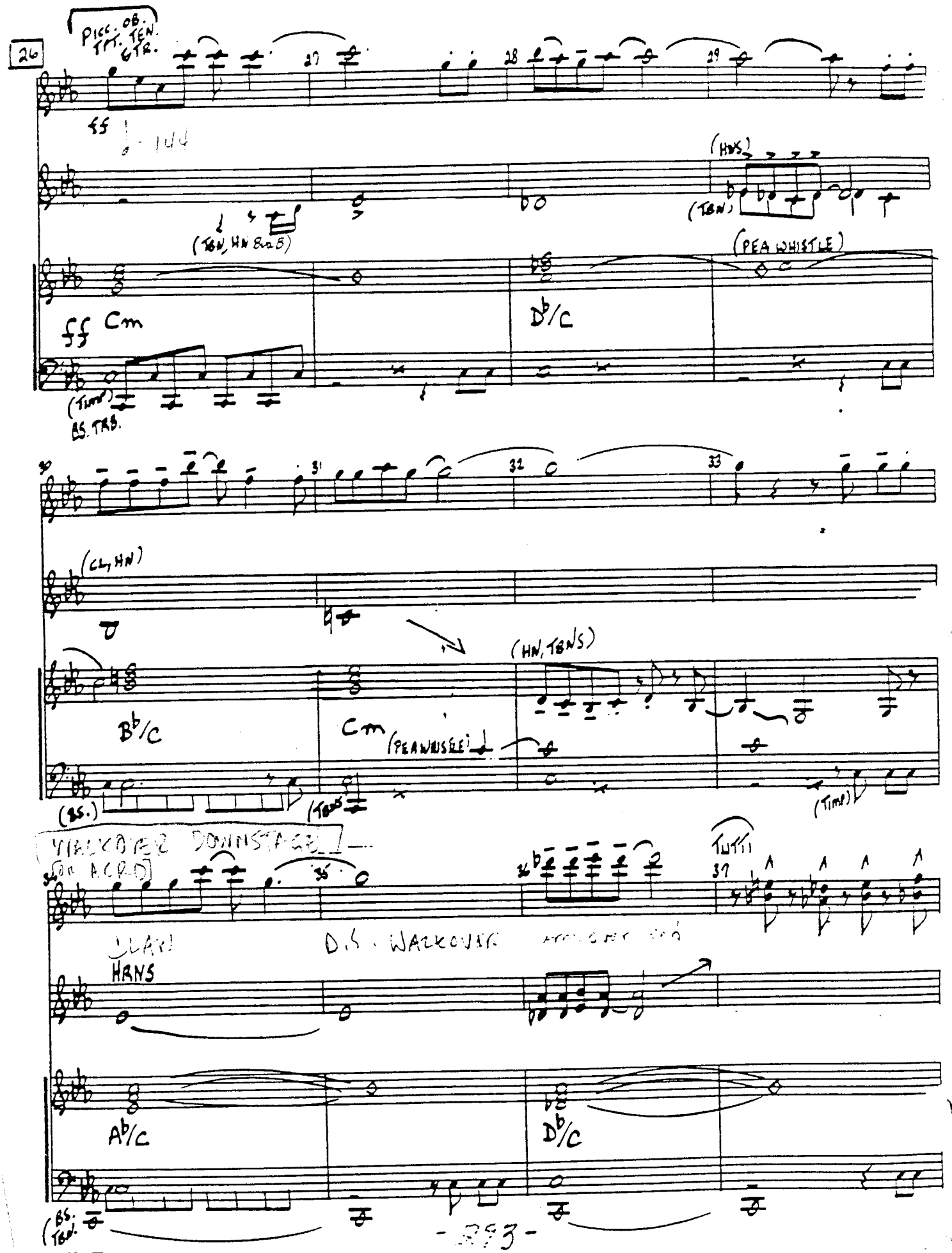

P
CAV-IT-Y MA-CAV-IT-Y, THERE'S NO-ONE LIKE MA-CAV-IT-Y HE'S A FIEND IN FEBINE SHAPE A
SAXES
(UNIS)
TPTS, HNS, TBN (div)
Cm Cm/Eb F7 Cm Cm/Eb
(Bs. TBN, BARI)
BS.
MON-STER OF DE-PRAV-IT-Y YOU MAY MEET HIM IN A BYE STREET YOU MAY SEE HIM IN THE SQUARE. BUT
(div.)
F7 D7/F# Cm Cm/Eb F7/A
LONG
WHEN A CRIME'S DIS-COV-ERED THEN MA- CAV-IT-Y MA-
SX'S + HNS (div)
BRASS (div)
G7
Bs. TBN, TIMP
BS.
XIDE

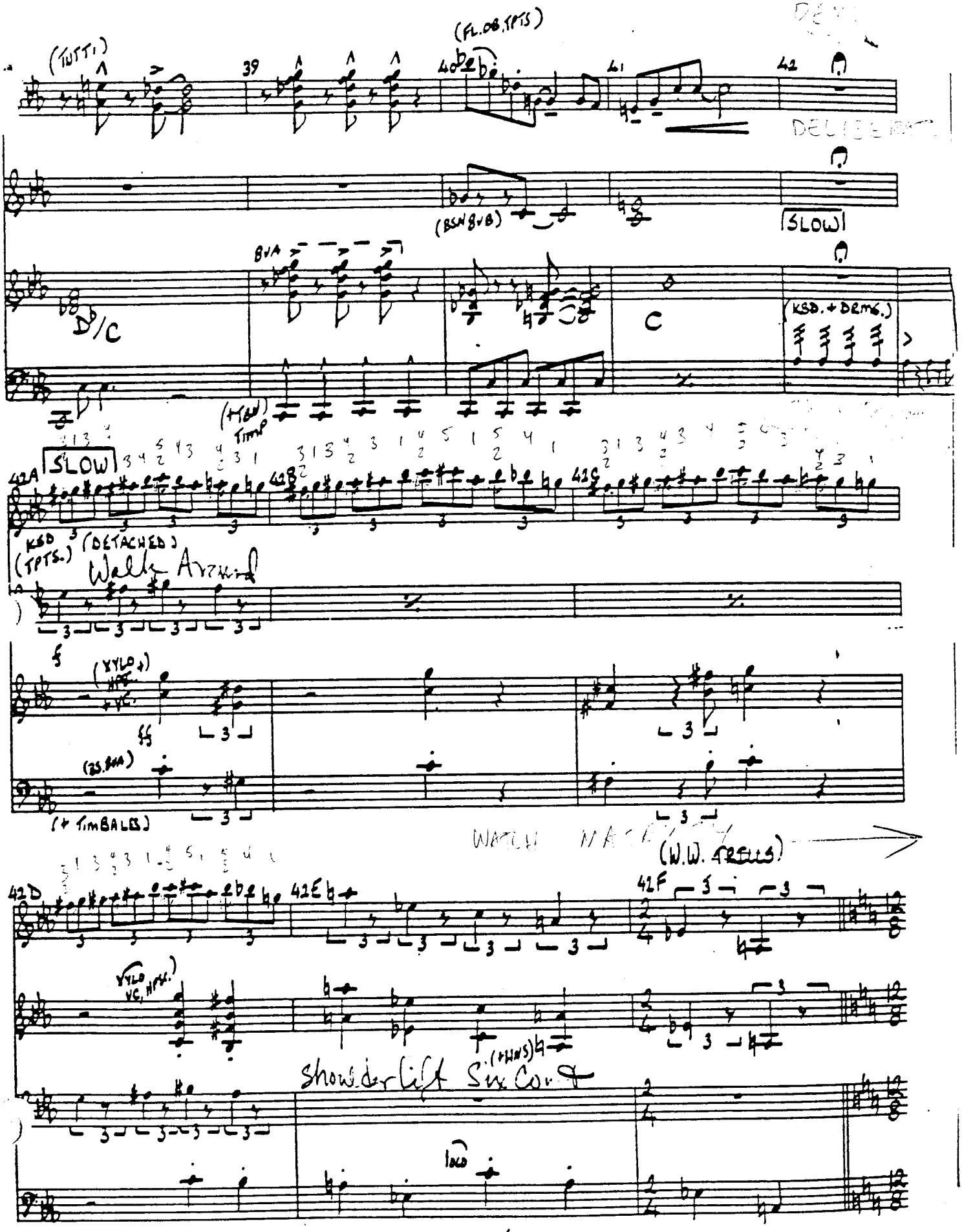

(SHOUTED)
(143)
(144)
CAV-IT-Y
MA- CAV-IT-Y
MA- CAV-IT-Y.
(div.)
Sm.
A♭7
(+TIMP)
D♭7
G7
(145)
(146)
(div)
ff
C
C/B♭
F/A
A♭7
(147)
(148) (TWO SOLOS)
WHEN A CRIME'S DIS-COV-ERED THEN MA- CAV-IT-Y'S NOT THERE.
IN TEMPO
mf
ff

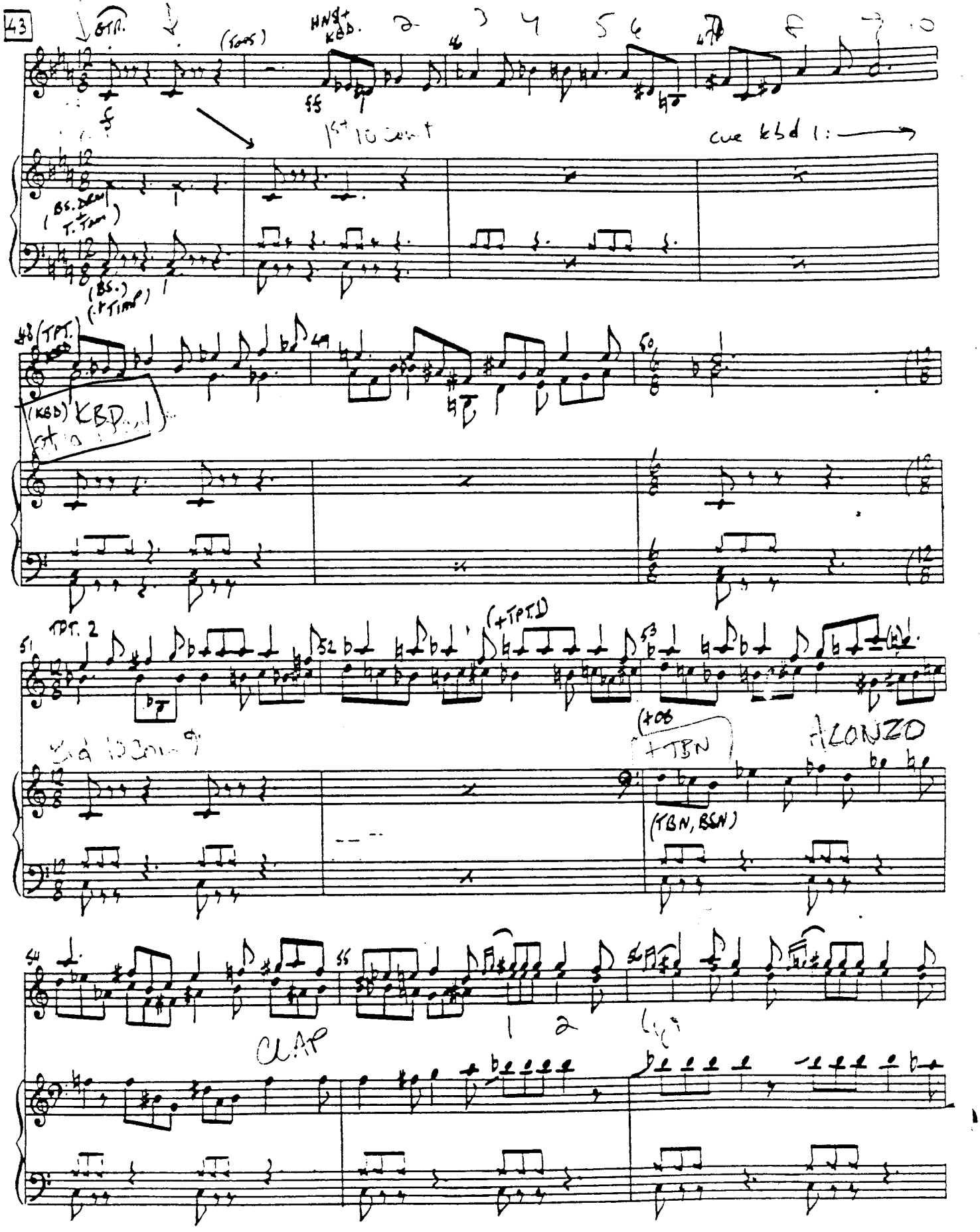
MACAVITY FIGHT

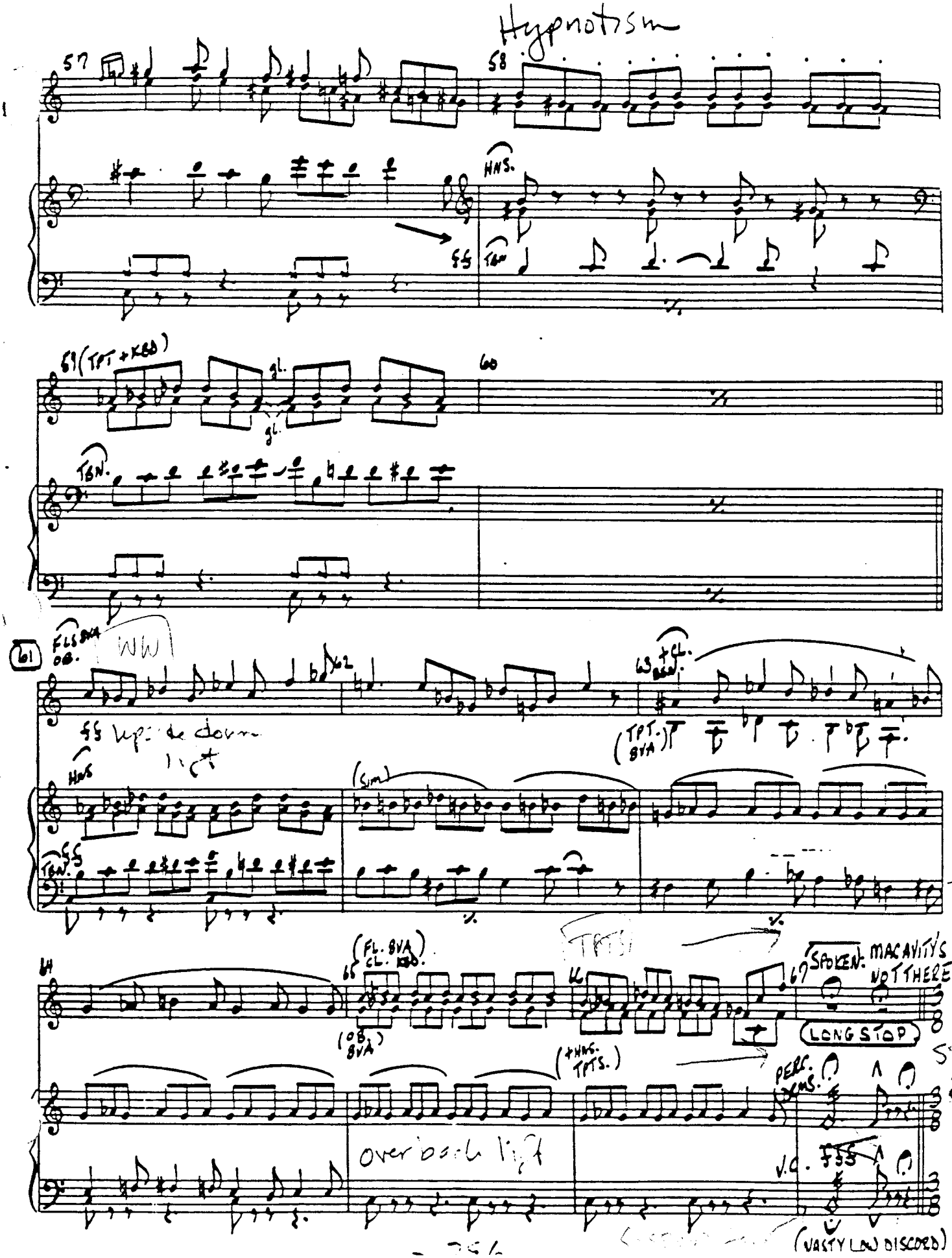


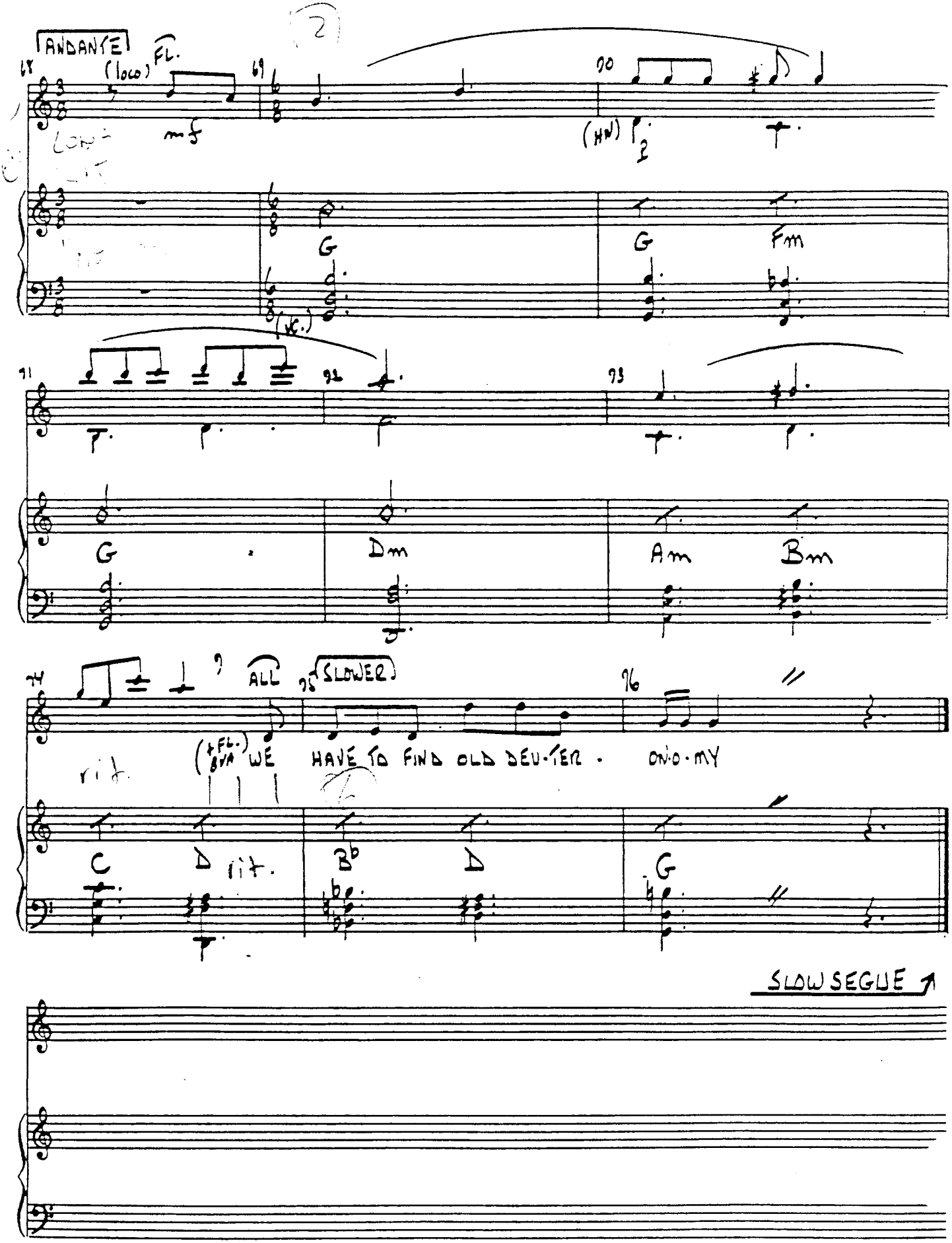

MODERATO
CL. + KBD 1
TRL
(BS. TBN + GTR.)
FL XYLO
XYLO
(HN + TBNS)
BS.
(KBD 1)
HPSC. KBD. 3
VC.
OB. TPT.
TBN.
(T. Tom)
(VC. KBD)
CL. TPT
(+TPT 1)
NO BIG ACCEL.
REVERSE
(KBD)
KBDS
(BSN TBNS)
(VC. BS.)
(RATTLE)


26
PICC. OB. TPT. TEN. GTR.
ff
(TBN, HN 8va B)
(HNS)
(TBN)
(PEA WHISTLE)
ff Cm
D♭/C
(TIMP)
BS. TRB.
(CL, HN)
(HN, TBNS)
B♭/C
Cm
(PEA WHISTLE)
(BS.)
(TIMP)
TUTTI
HRNS
A♭/C
D♭/C
(BS. TBN.)

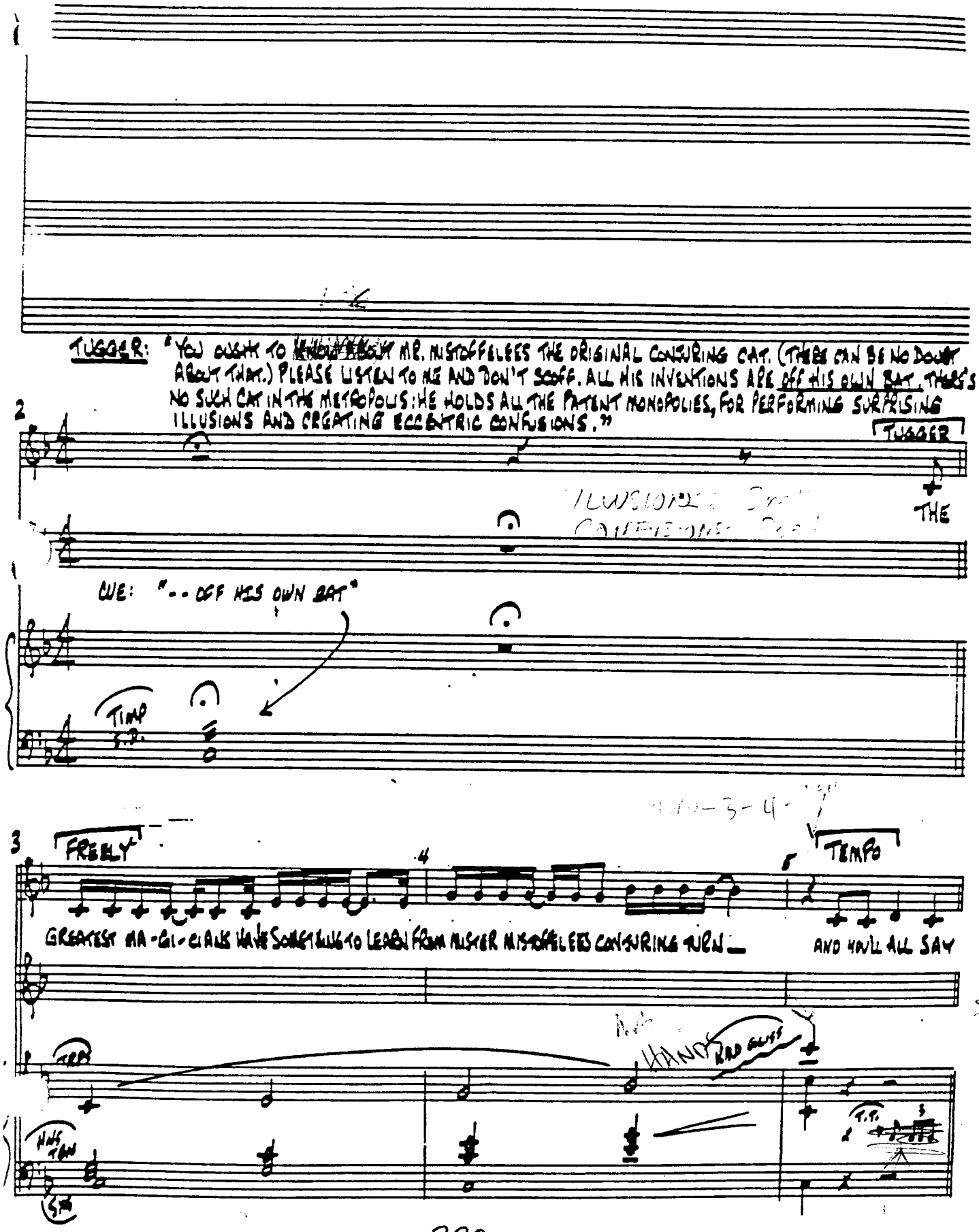

(TUTTI)
39
(FL.OB.TPTS)
41
42
(BSN 8VB)
SLOW
8VA
D/C
C
(KSD. + DRMS.)
(+TBN) TIMP
SLOW
42A
42B
42C
KSD (TPTS.)
(DETACHED)
Walk Around
(XYLO +)
(BS.8VA)
(+ TIMBALES)
(W.W. TRILLS)
42D
42E
42F
XYLO VC, HPSC.)
(+HNS)
Shoulder lift Six Cont
1OLD

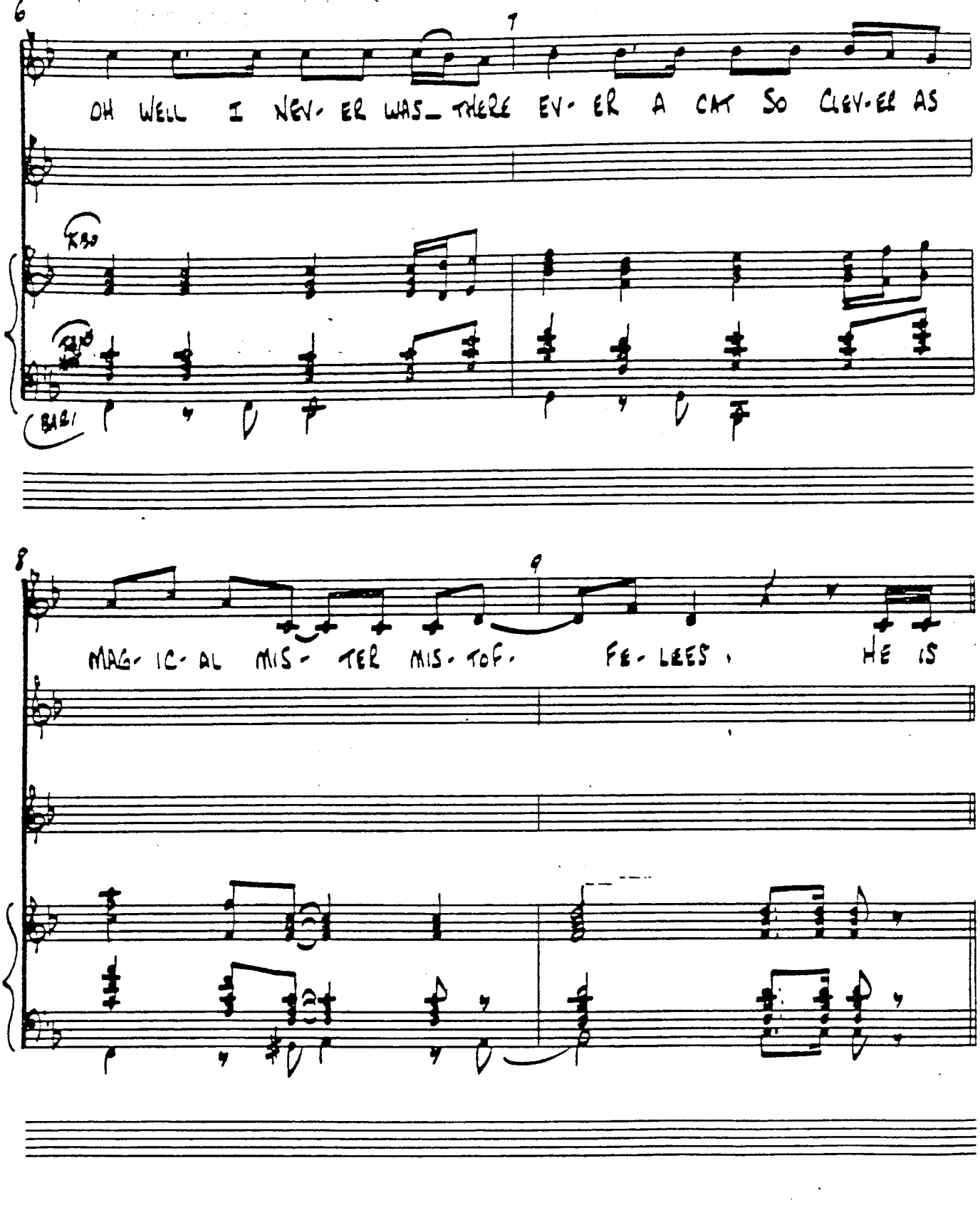

43
GTR.
(TOMS)
HNS+ KBD.
1st 10 cont
cue kbd 1:
(BS. DRM + T. TIMP)
(BS.) (+TIMP)
(TPT.)
(KBD) KBD
TPT. 2
(+TPT.1)
(+TBN)
ALONZO
(TBN, BSN)
CLAP

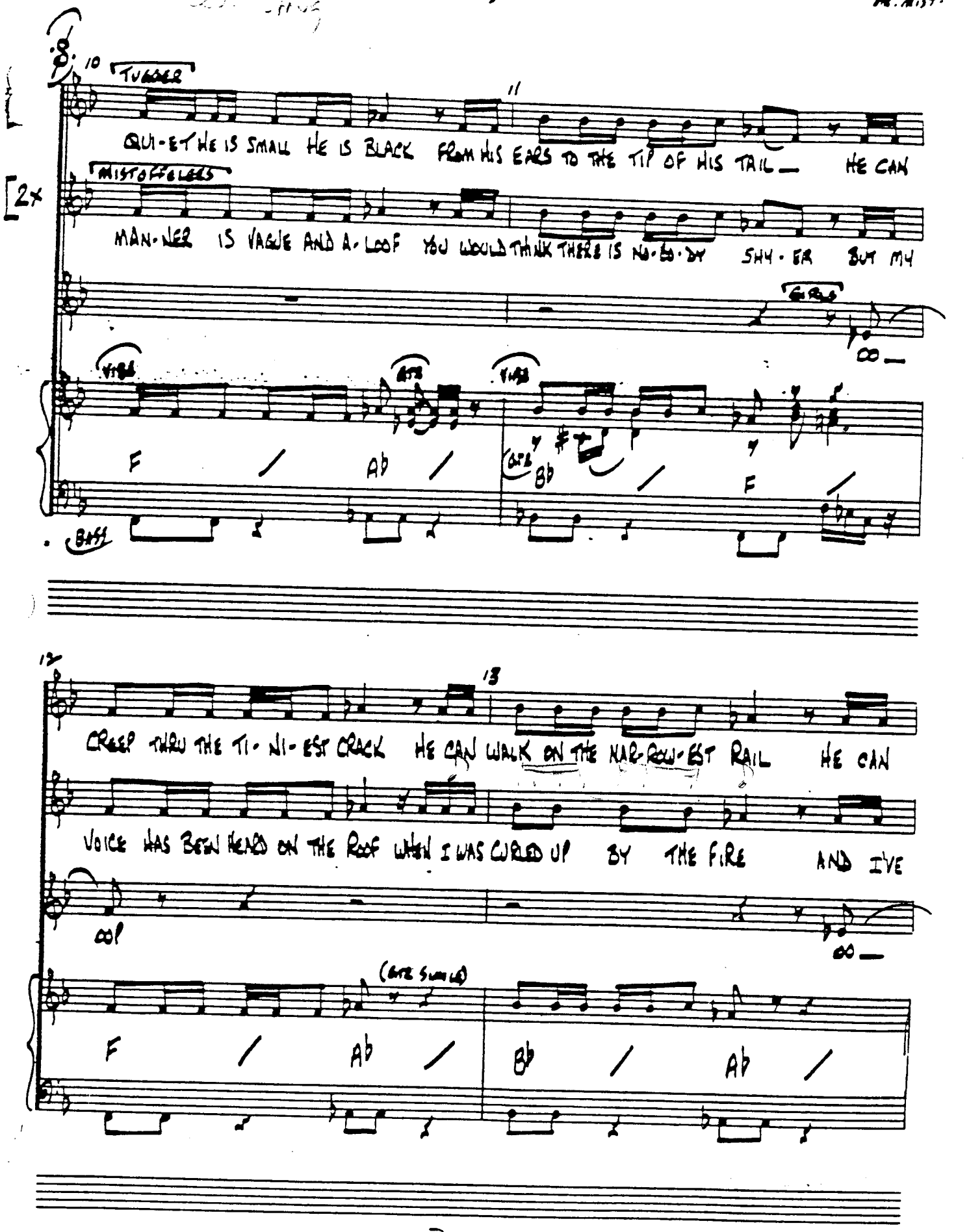

Hypnotism
57
58
HNS.
TBN
59 (TPT + KBD)
gl.
60
TBN.
61
FLS 8VA
OB.
WW
62
63 + CL.
BSN.
(TPT. 8VA)
HNS
(Sim)
TBN.
64
65 (FL. 8VA CL. KBD.)
(OB. 8VA)
66
(+HNS. TPTS.)
67 SPOKEN: MACAVITY'S NOT THERE
LONG STOP
PERC. DCMS.
V.C.
(VASTY LOW DISCORD)
over back light
DUCK
START
2-3
4-

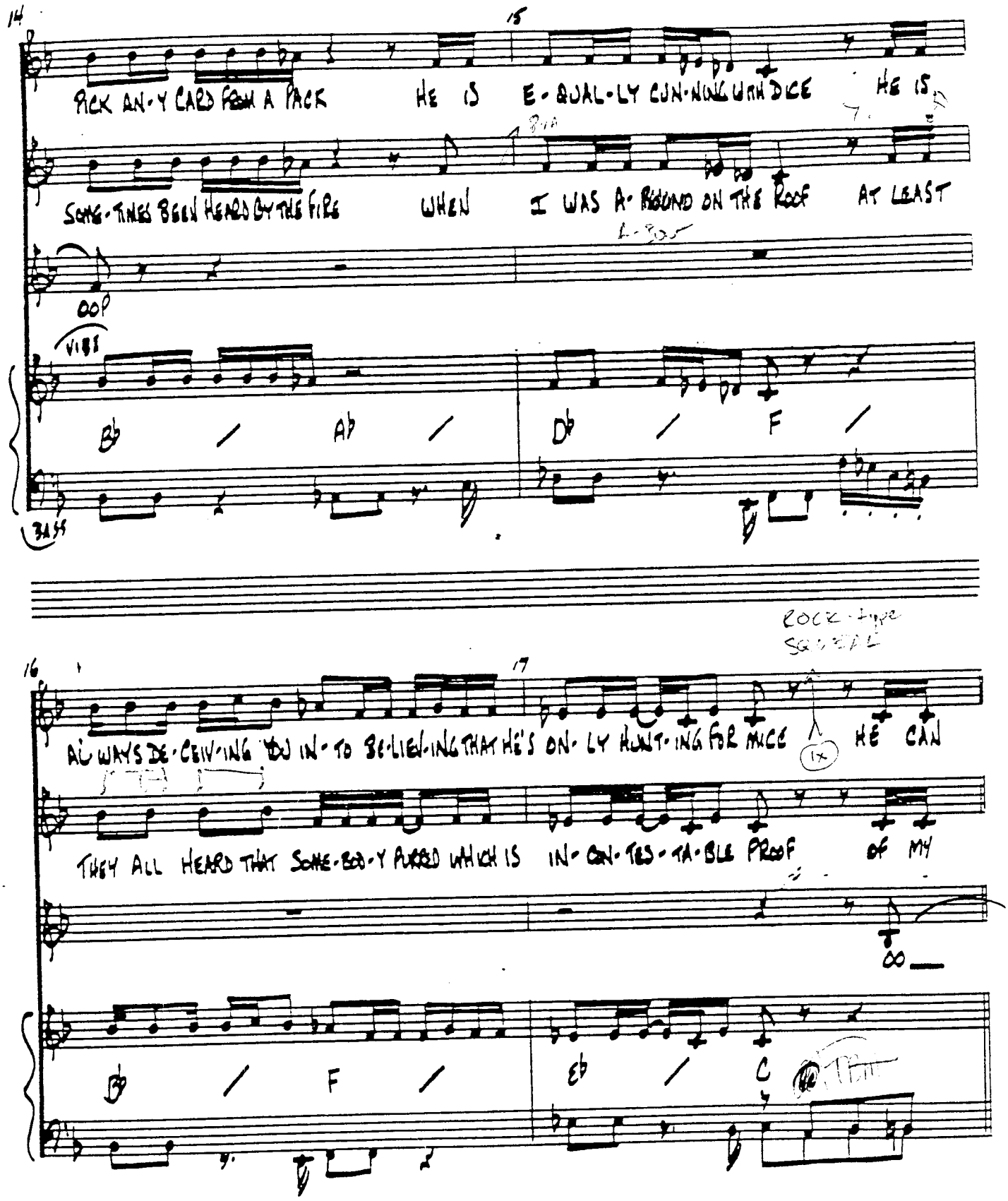

ANDANTE
(loco) FL.
mf
68
69
70
(HW)
G
G
Fm
71
72
73
G
Dm
Am
Bm
74
ALL
75 (SLOWER)
76
(FL. 8VA) WE HAVE TO FIND OLD DEU-TER-ON-O-MY
rit.
C
D rit.
B♭
D
G
SLOW SEGUE

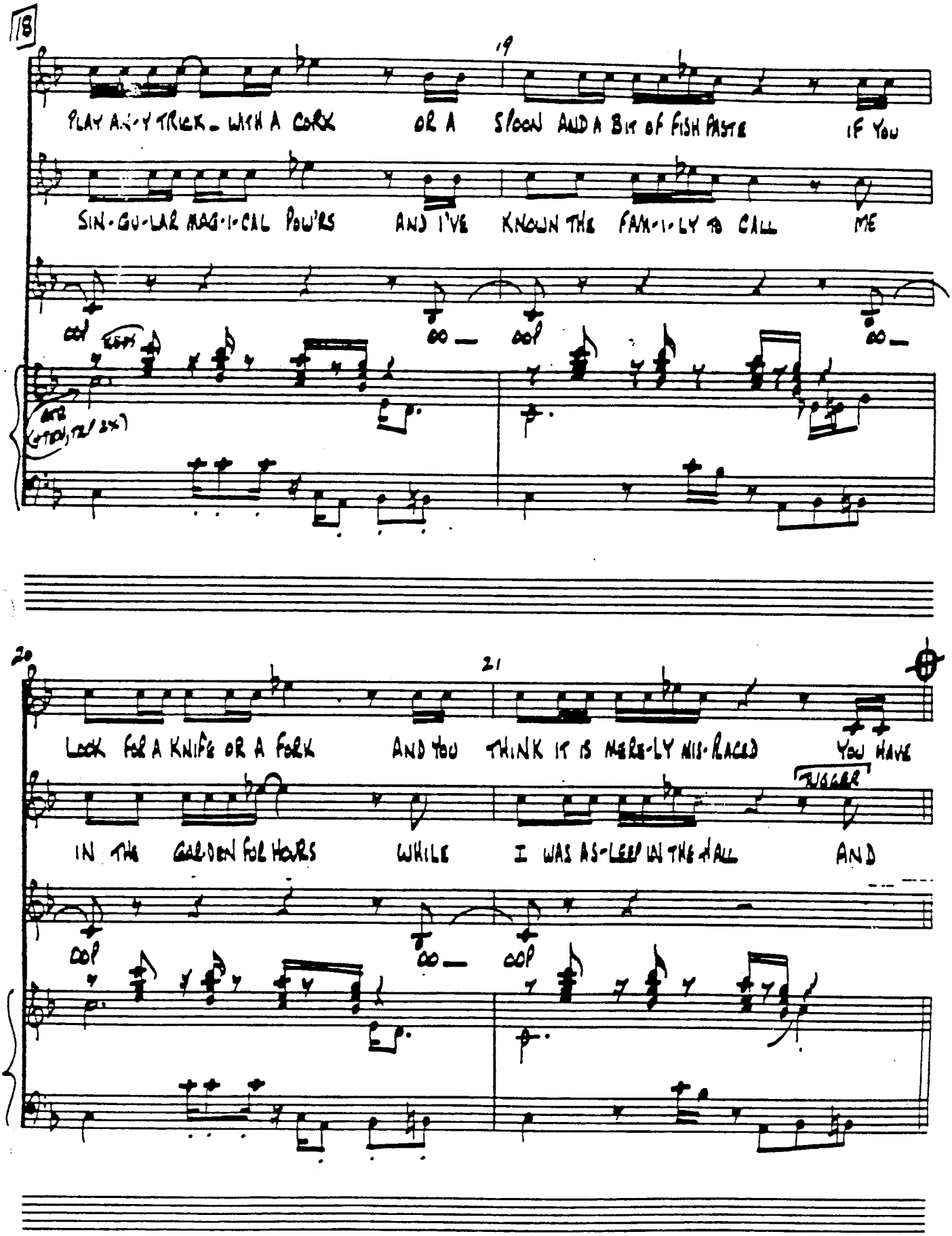
MAGICAL MISTER MISTOFFELEES

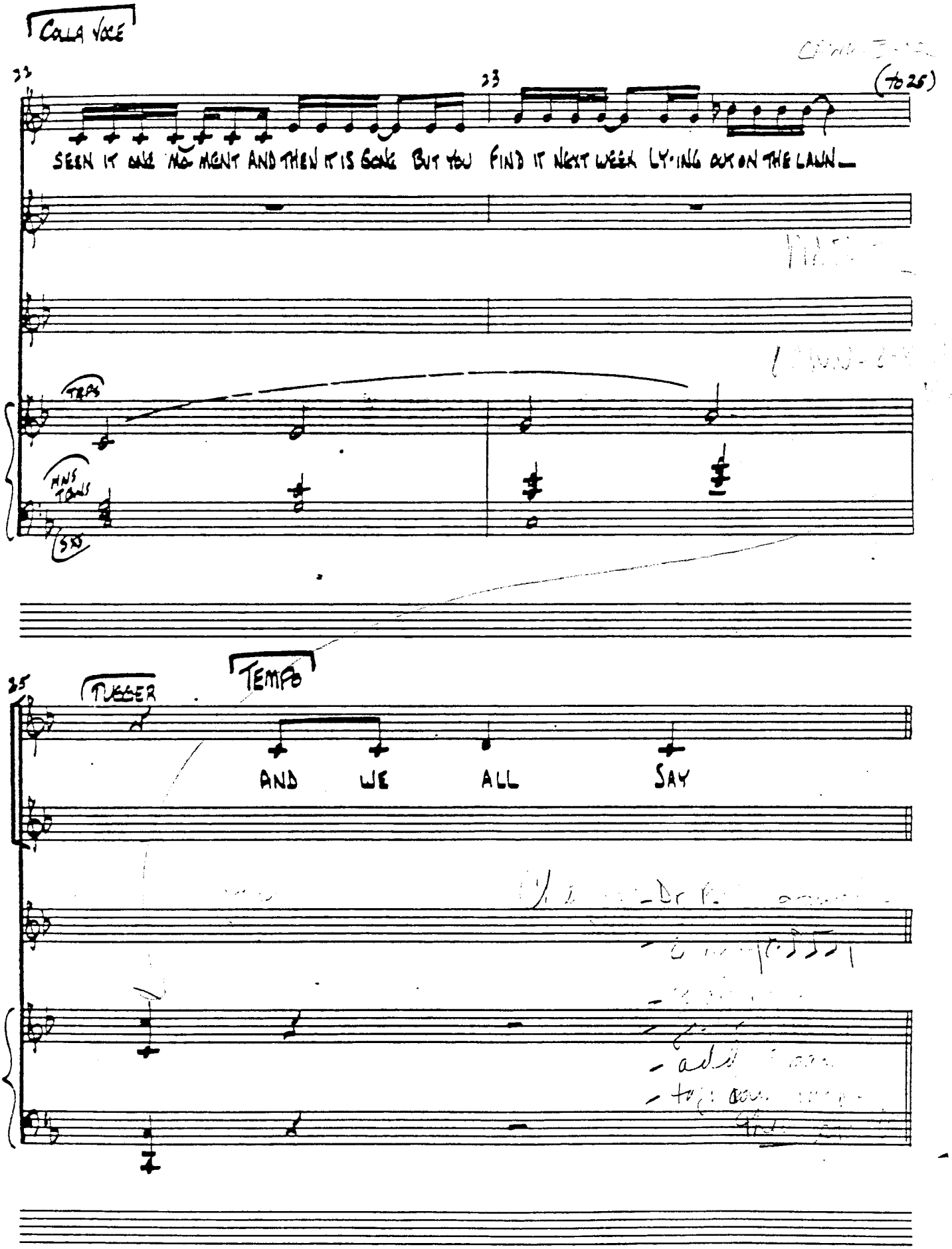

TUGGER: "YOU OUGHT TO KNOW ABOUT MR. MISTOFFELEES THE ORIGINAL CONJURING CAT. (THERE CAN BE NO DOUBT ABOUT THAT.) PLEASE LISTEN TO ME AND DON'T SCOFF. ALL HIS INVENTIONS ARE OFF HIS OWN BAT. THERE'S NO SUCH CAT IN THE METROPOLIS: HE HOLDS ALL THE PATENT MONOPOLIES, FOR PERFORMING SURPRISING ILLUSIONS AND CREATING ECCENTRIC CONFUSIONS."


6
7
OH WELL I NEV- ER WAS_ THERE EV- ER A CAT SO CLEV- ER AS
KBD
BARI
8
9
MAG- IC- AL MIS- TER MIS- TOF- FE- LEES, HE IS


10
TUGGER
11
QUI-ET HE IS SMALL HE IS BLACK FROM HIS EARS TO THE TIP OF HIS TAIL — HE CAN
MISTOFFELEES
2x
MAN-NER IS VAGUE AND A-LOOF YOU WOULD THINK THERE IS NO-BO-DY SHY-ER BUT MY
GIRLS
OO —
VIBE
GTR
VIBE
F / Ab / 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 I'VE
OOP
OO —
(GTR SWELL)
F / Ab / Bb / Ab /


14
15
PICK AN·Y CARD FROM A PACK
HE IS E·QUAL·LY CUN·NING WITH DICE
HE IS
SOME·TIMES BEEN HEARD BY THE FIRE
WHEN I WAS A·ROUND ON THE ROOF
AT LEAST
OOP
VIBS
BASS
ROCK-type
16
17
AL·WAYS DE·CEIV·ING YOU IN·TO BE·LIEV·ING THAT HE'S ON·LY HUNT·ING FOR MICE
HE CAN
THEY ALL HEARD THAT SOME·BOD·Y PUSSED WHICH IS IN·CON·TES·TA·BLE PROOF
OF MY


18
19
PLAY A-NY TRICK WITH A CORK OR A SPOON AND A BIT OF FISH PASTE IF YOU
SIN-GU-LAR MAG-I-CAL POW'RS AND I'VE KNOWN THE FAM-I-LY TO CALL ME
ooh
ooh
ooh
20
21
LOOK FOR A KNIFE OR A FORK AND YOU THINK IT IS MERE-LY MIS-PLACED YOU HAVE
SUGGAR
IN THE GOLDEN FOR HOURS WHILE I WAS AS-LEEP IN THE HALL AND
ooh
ooh
ooh


COLLA VOCE
22
23
(TO 25)
SEEN IT ONE MOMENT AND THEN IT IS GONE BUT YOU FIND IT NEXT WEEK LYING OUT ON THE LAWN—
TBNS
HNS TBNS
STS
25
TUBER
TEMPO
AND WE ALL SAY

M's Entrance

Flash Dance

DO THEY DO 3? 4?

26 (ALL) (OCTAVES-UNISON)

27

OH WELL I NEV- ER WAS_THERE EV- ER A CAT SO CLEV-ER AS

2x & a SMILE in their Sound

OH WELL I NEV- ER WAS_THERE EV- ER A CAT SO CLEV-ER AS

KBD

HNS TENS

BASS

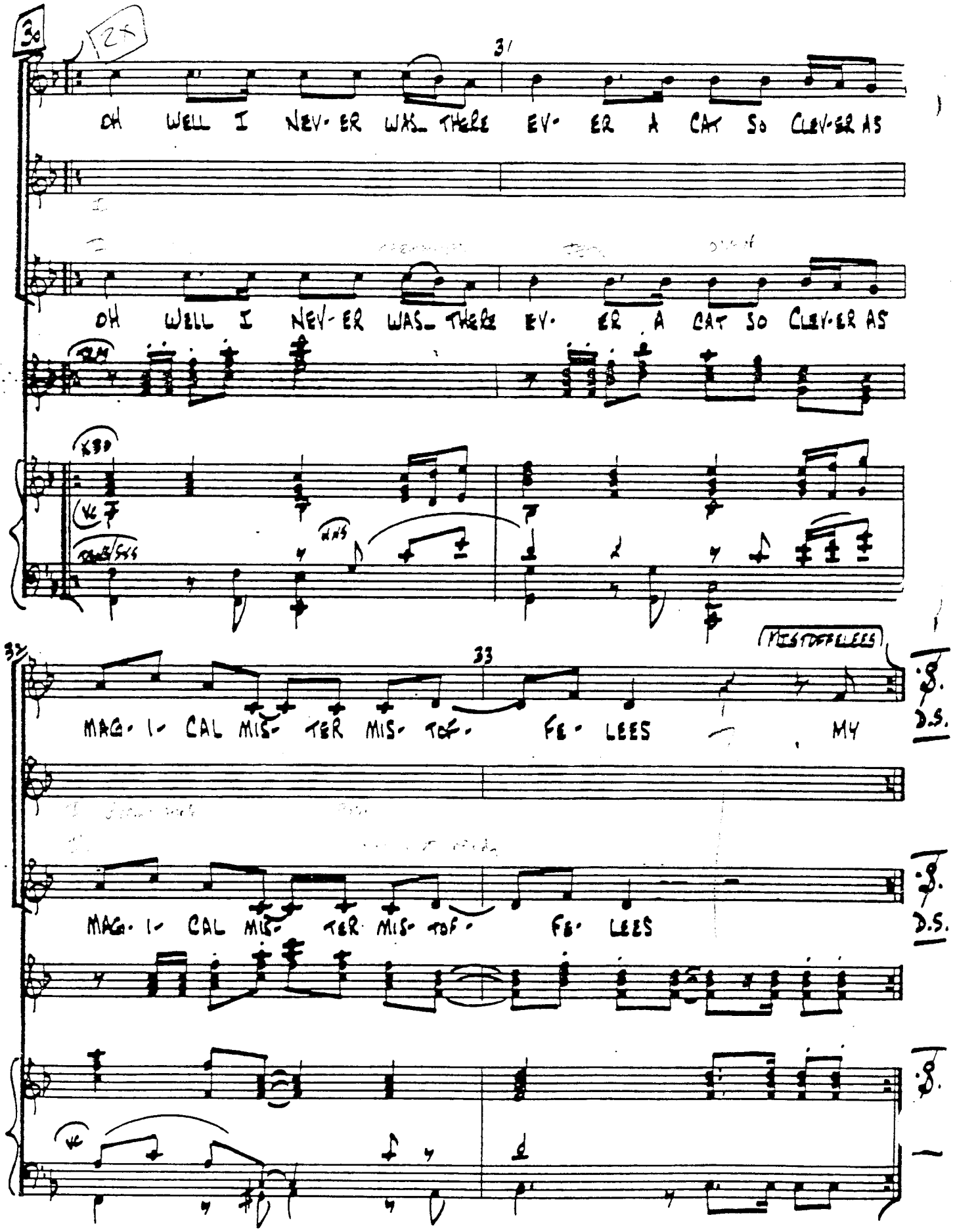
28

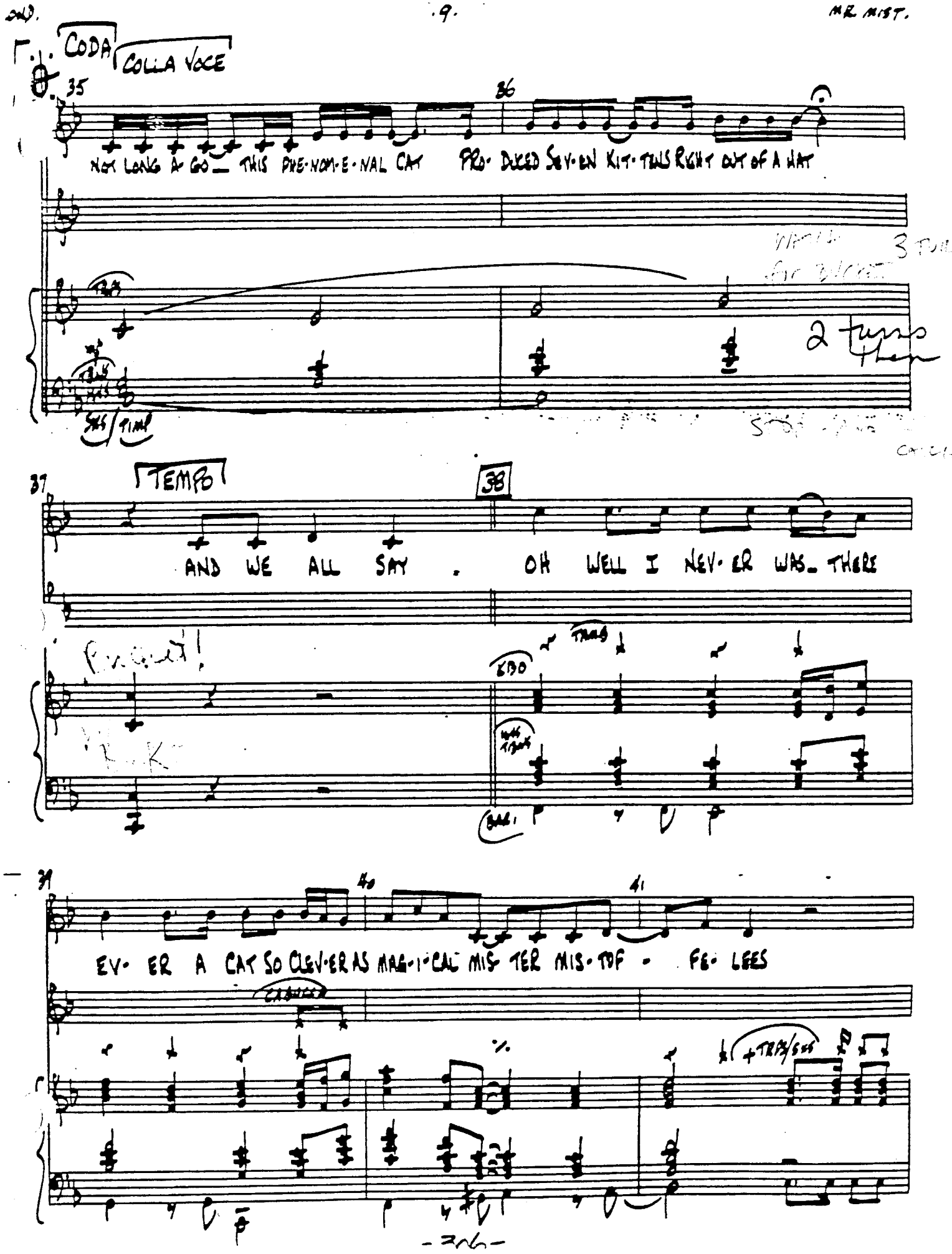
MAG- I- CAL MIS- TER MIS- TOF- FE- LEES

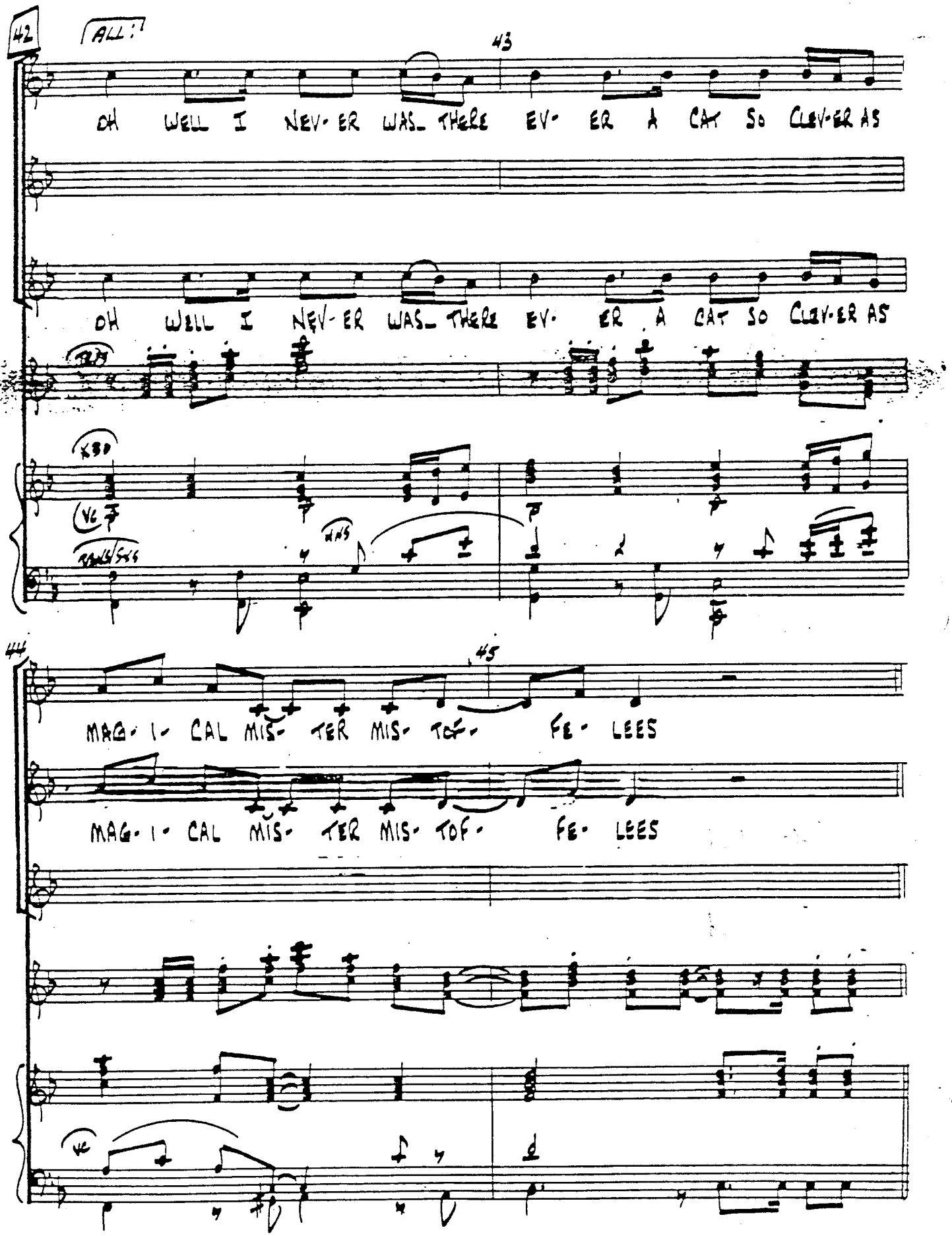
MAG- I- CAL MIS- TER MIS- TOF- FE- LEES

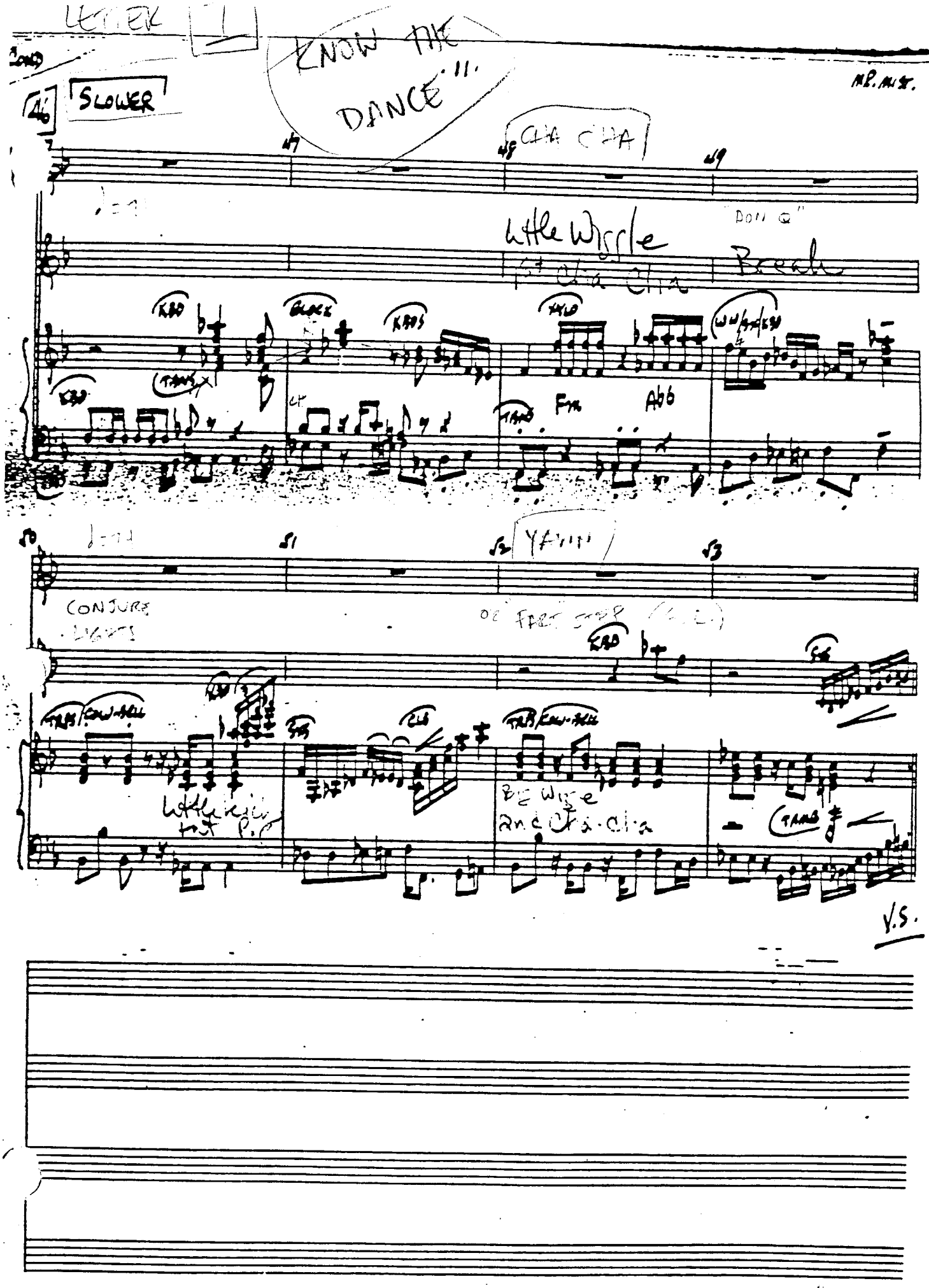
M: "Presto!"

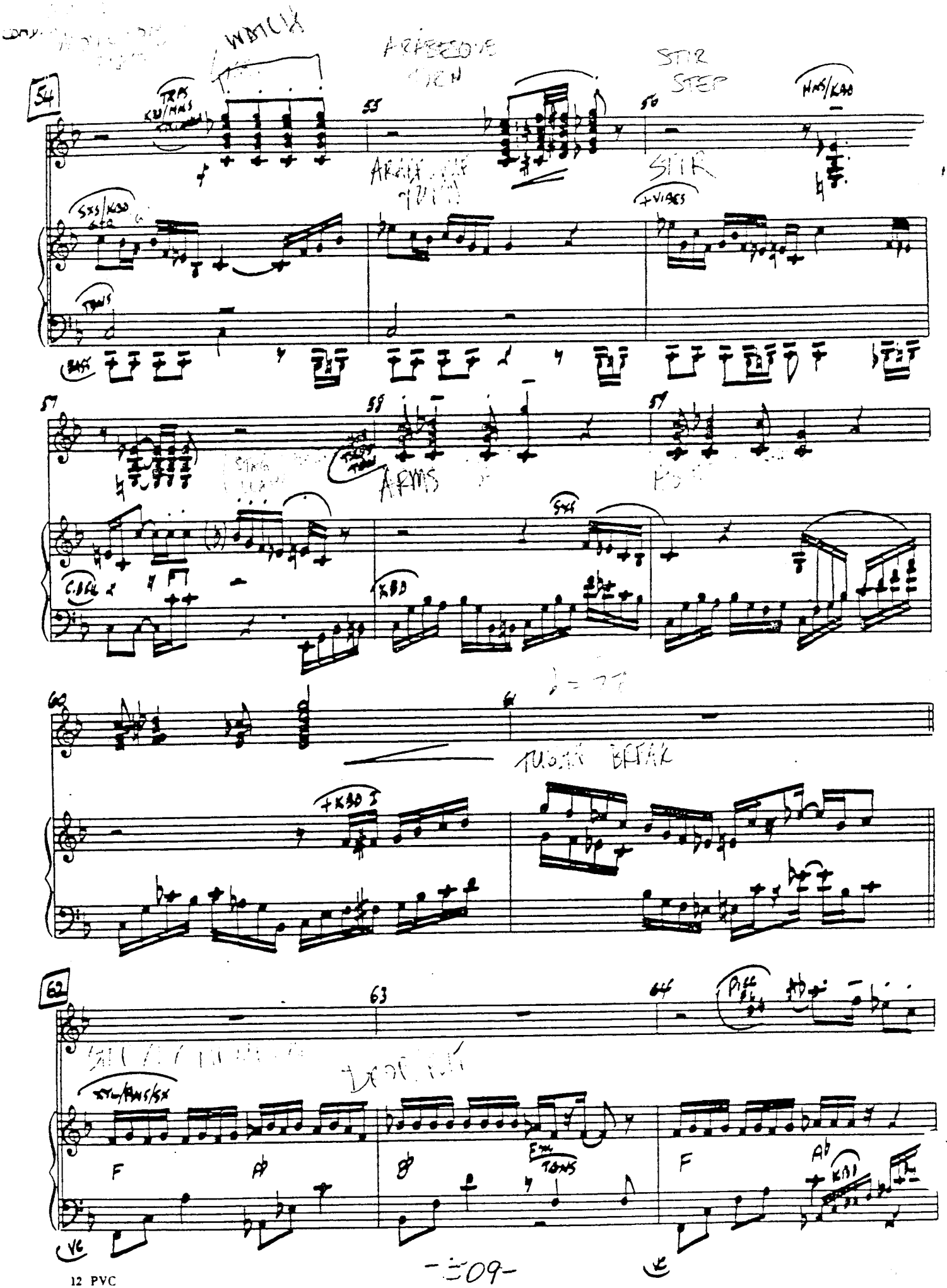
+TRM/SXS

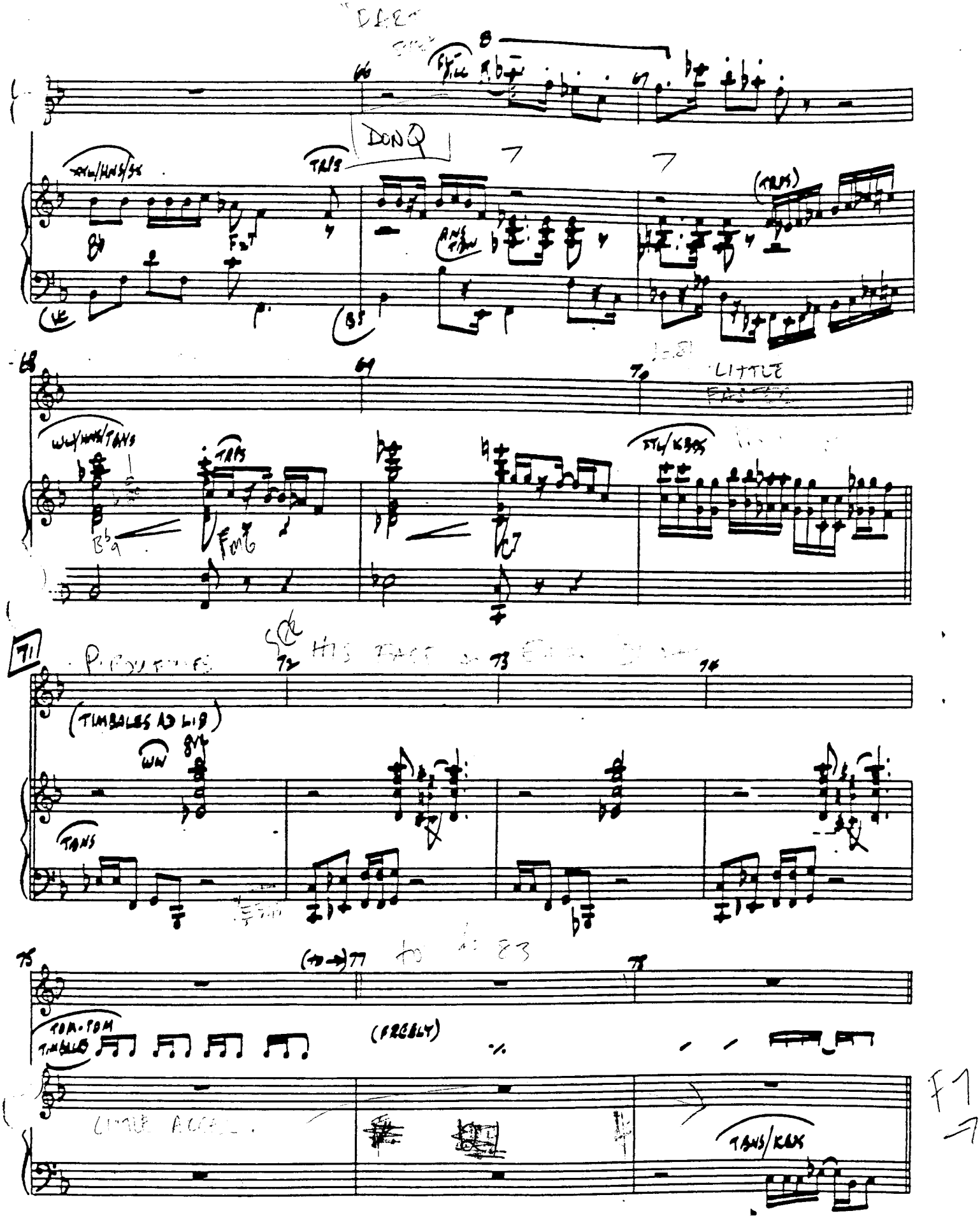

30
12x
31
OH WELL I NEV-ER WAS THERE EV-ER A CAT SO CLEV-ER AS
OH WELL I NEV-ER WAS THERE EV-ER A CAT SO CLEV-ER AS
32
33
MYSTOFFELEES
MAG-I-CAL MIS-TER MIS-TOF-FE-LEES MY
D.S.
MAG-I-CAL MIS-TER MIS-TOF-FE-LEES
D.S.

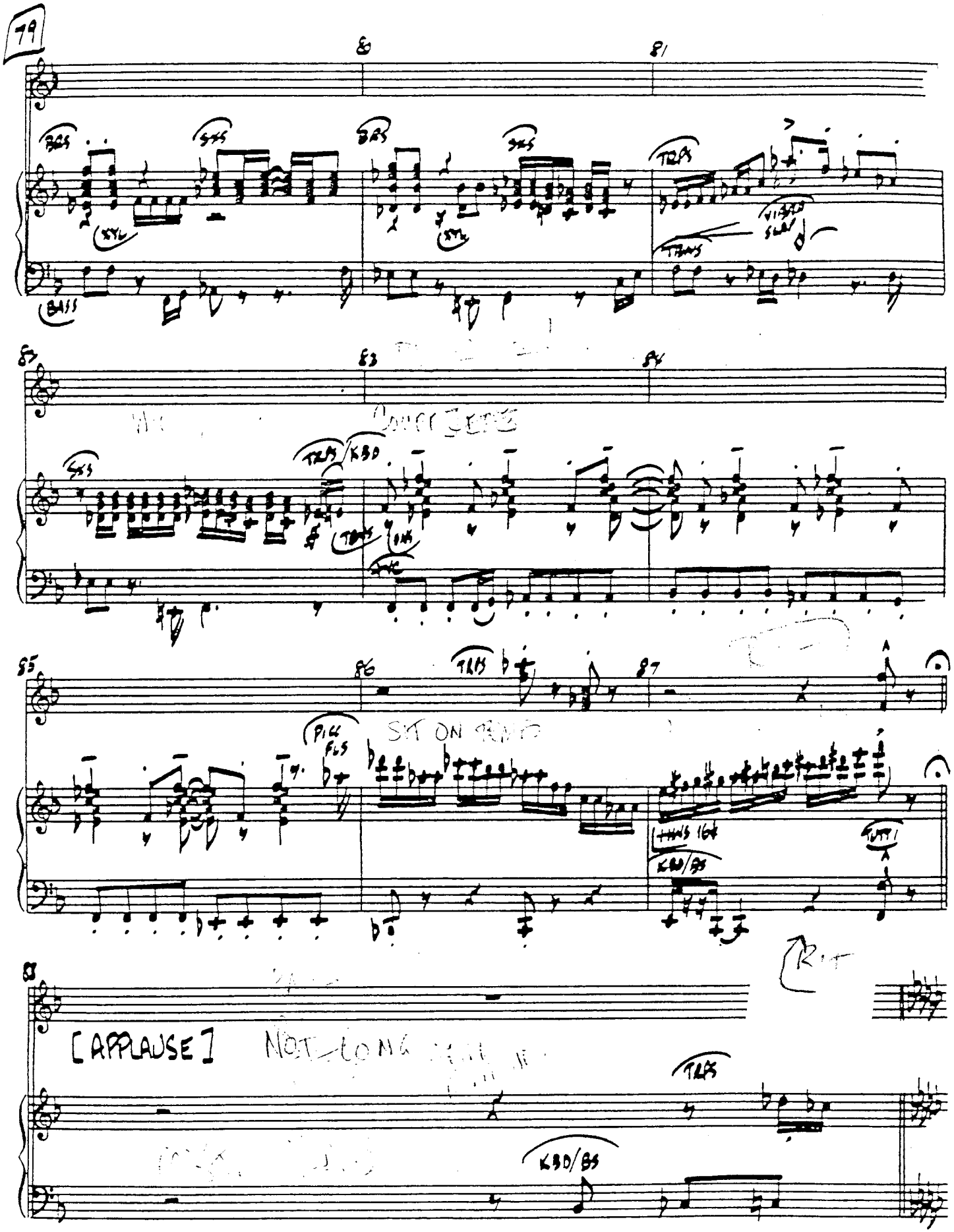

CODA
COLLA VOCE
35
36
NOT LONG A GO THIS PHE-NOM-E-NAL CAT PRO-DUCED SEV-EN KIT-TENS RIGHT OUT OF A HAT
3 TIMES
2 times then
37
TEMPO
38
AND WE ALL SAY . OH WELL I NEV-ER WAS THERE
39
40
41
EV-ER A CAT SO CLEV-ER AS MAG-I-CAL MIS-TER MIS-TOF-FE-LEES
+TRIPS/SUS

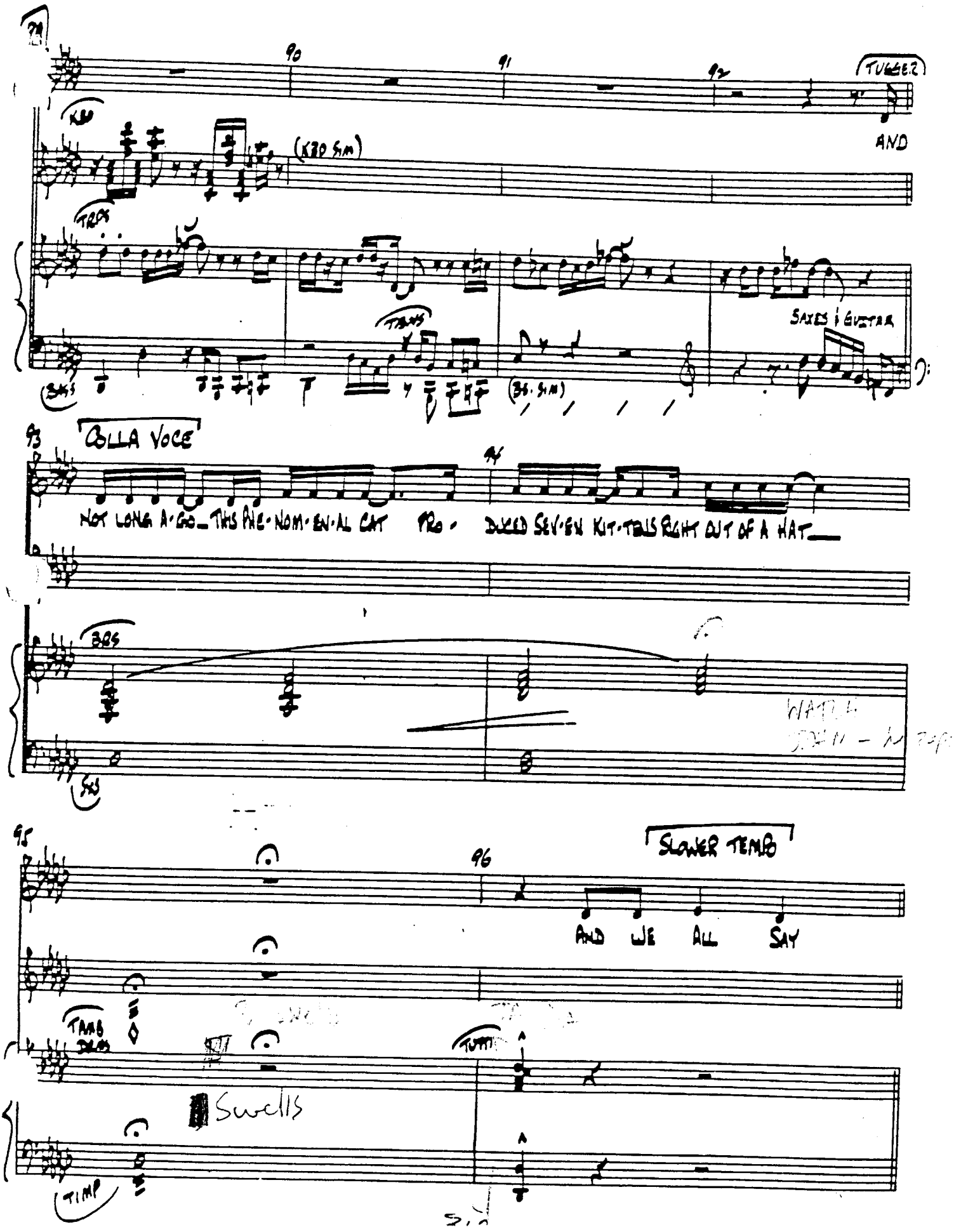

42
ALL:
43
OH WELL I NEV-ER WAS_ THERE EV- ER A CAT SO CLEV-ER AS
OH WELL I NEV-ER WAS_ THERE EV- ER A CAT SO CLEV-ER AS
KBD
VC
HNS
44
45
MAG- I- CAL MIS- TER MIS- TOF- FE- LEES
MAG- I- CAL MIS- TER MIS- TOF- FE- LEES
VC

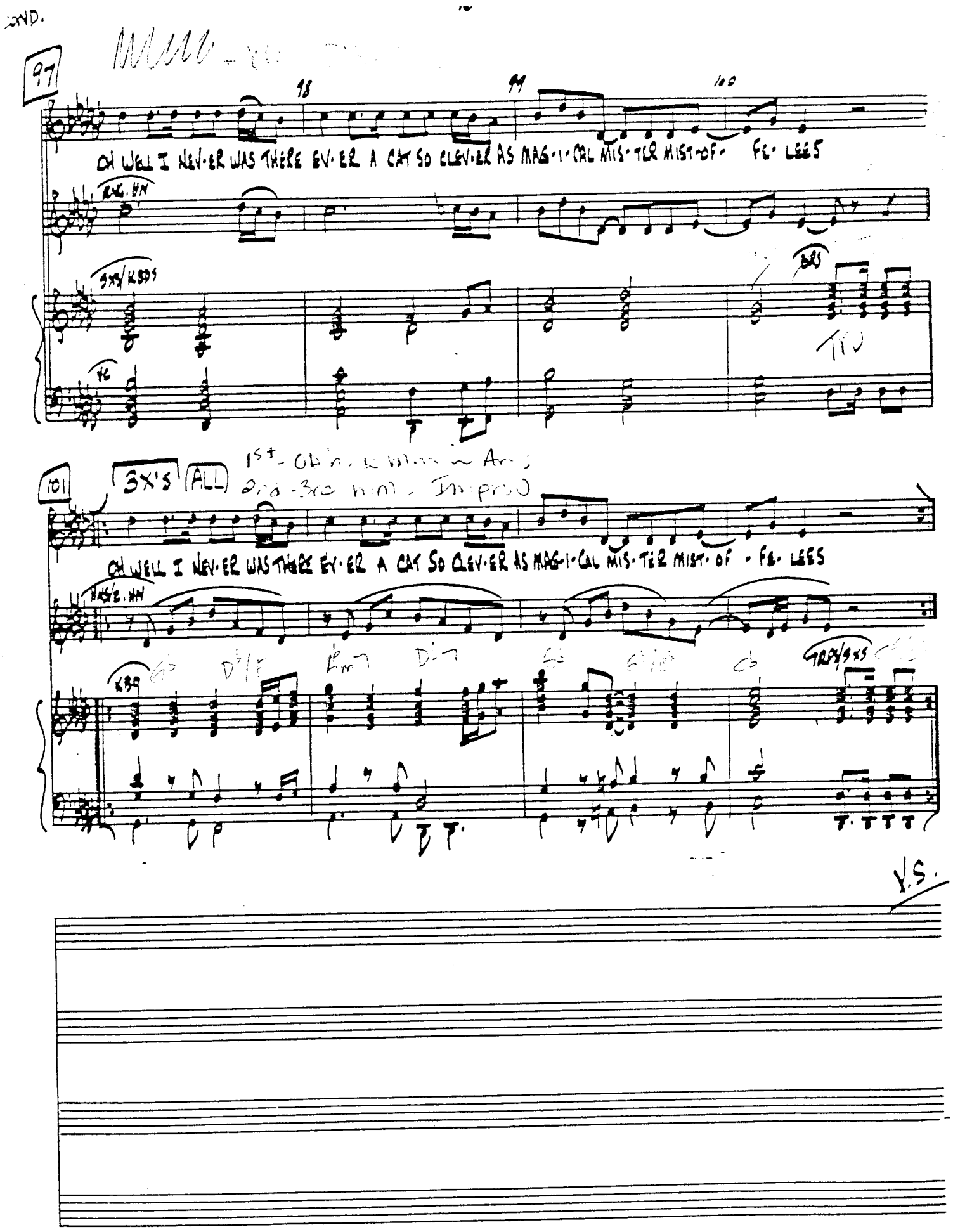

LETTER
KNOW THE DANCE
SLOWER
CHA CHA
Little Wiggle
Break
CONJURE LIGHTS
YAWN
V.S.


54
55
56
STIR
STEP
STIR
57
58
ARMS
59
60
61
62
63
64
F
F

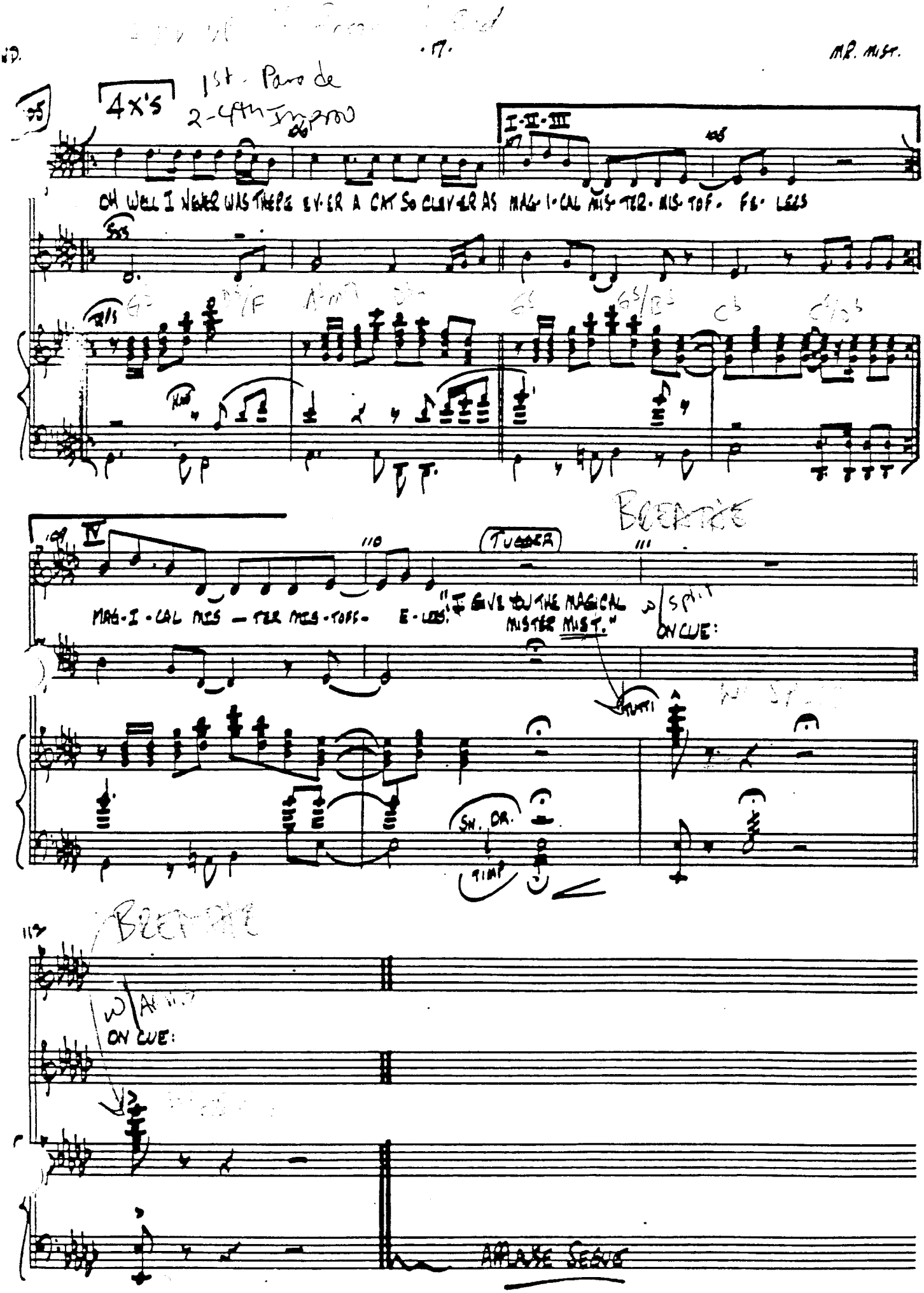

DON Q
LITTLE
(TIMBALES AD LIB)
TOM-TOM TIMBALES
(FREELY)
TRNS/KBS


79
80
81
BRS
SXS
TRPS
XYL
BASS
83
84
KBD
85
86
87
PICC
FLS
SIT ON TEMPO
THWS 16¢
KBD/BS
TUTTI
[APPLAUSE]
NOT LONG
TRPS
KBD/BS

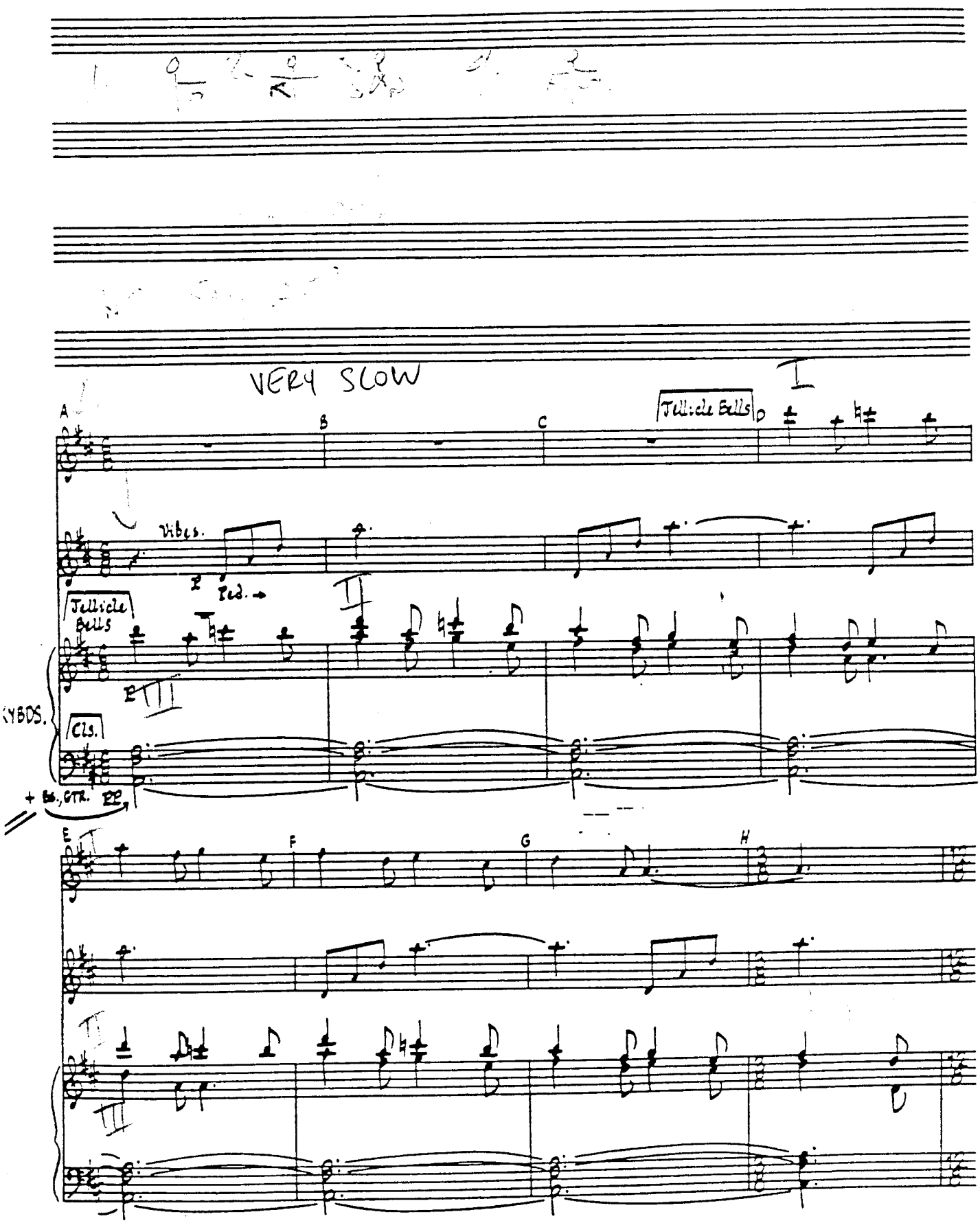

90
91
92
TUGGER
AND
KBD
(KBD SIM)
TRPS
TBNS
SAXES & GUITAR
(BS. SIM)
93
COLLA VOCE
94
NOT LONG A-GO_ THIS PHE-NOM-EN-AL CAT PRO- DUCED SEV-EN KIT-TENS RIGHT OUT OF A HAT___
BBS
95
96
SLOWER TEMPO
AND WE ALL SAY
TAMB DRMS
TUTTI
Swells
TIMP

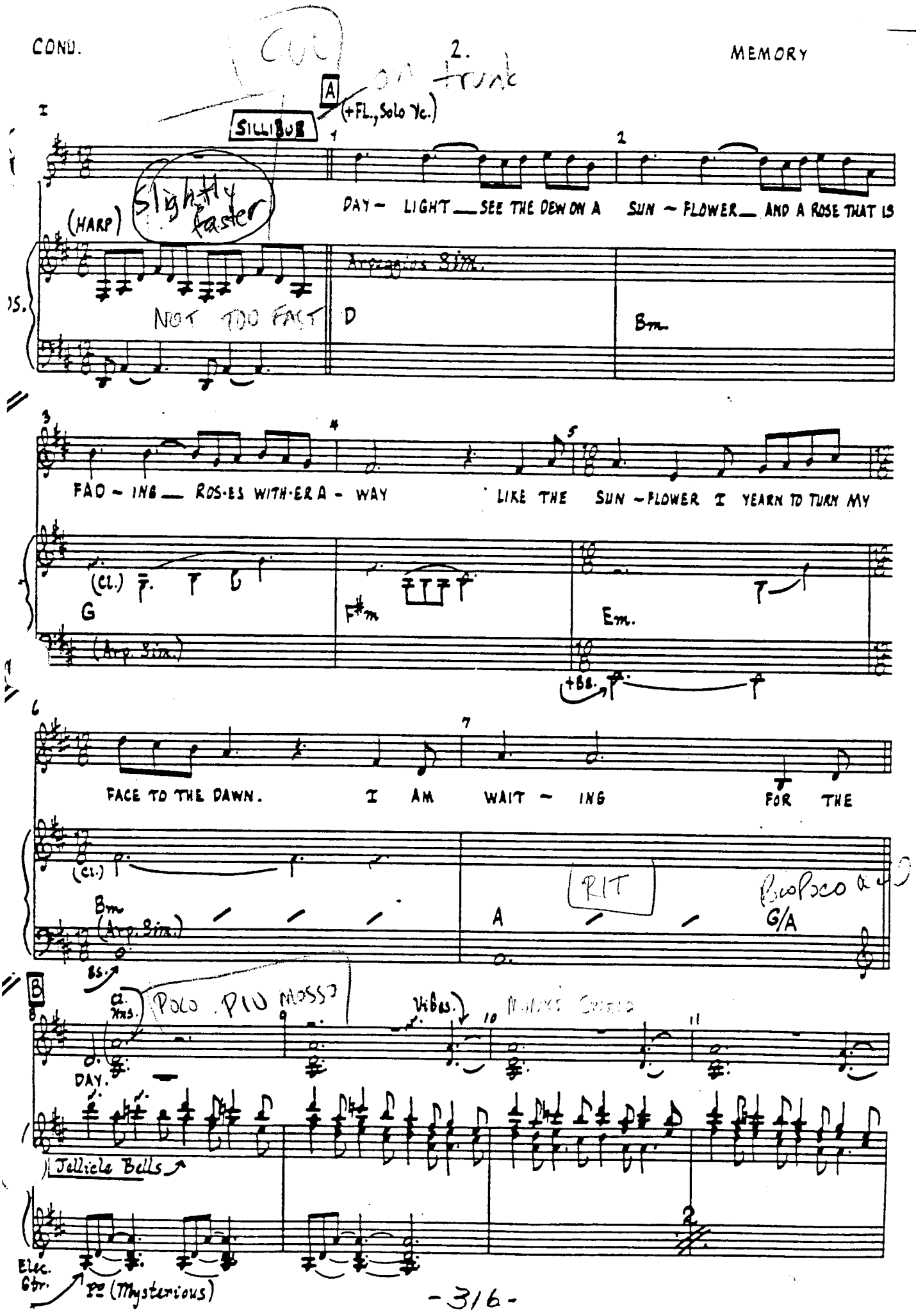

97
98
99
100
OH WELL I NEV-ER WAS THERE EV-ER A CAT SO CLEV-ER AS MAG-I-CAL MIS-TER MIST-OF- FE-LEES
101
3X'S
ALL
OH WELL I NEV-ER WAS THERE EV-ER A CAT SO CLEV-ER AS MAG-I-CAL MIS-TER MIST-OF - FE-LEES
V.S.

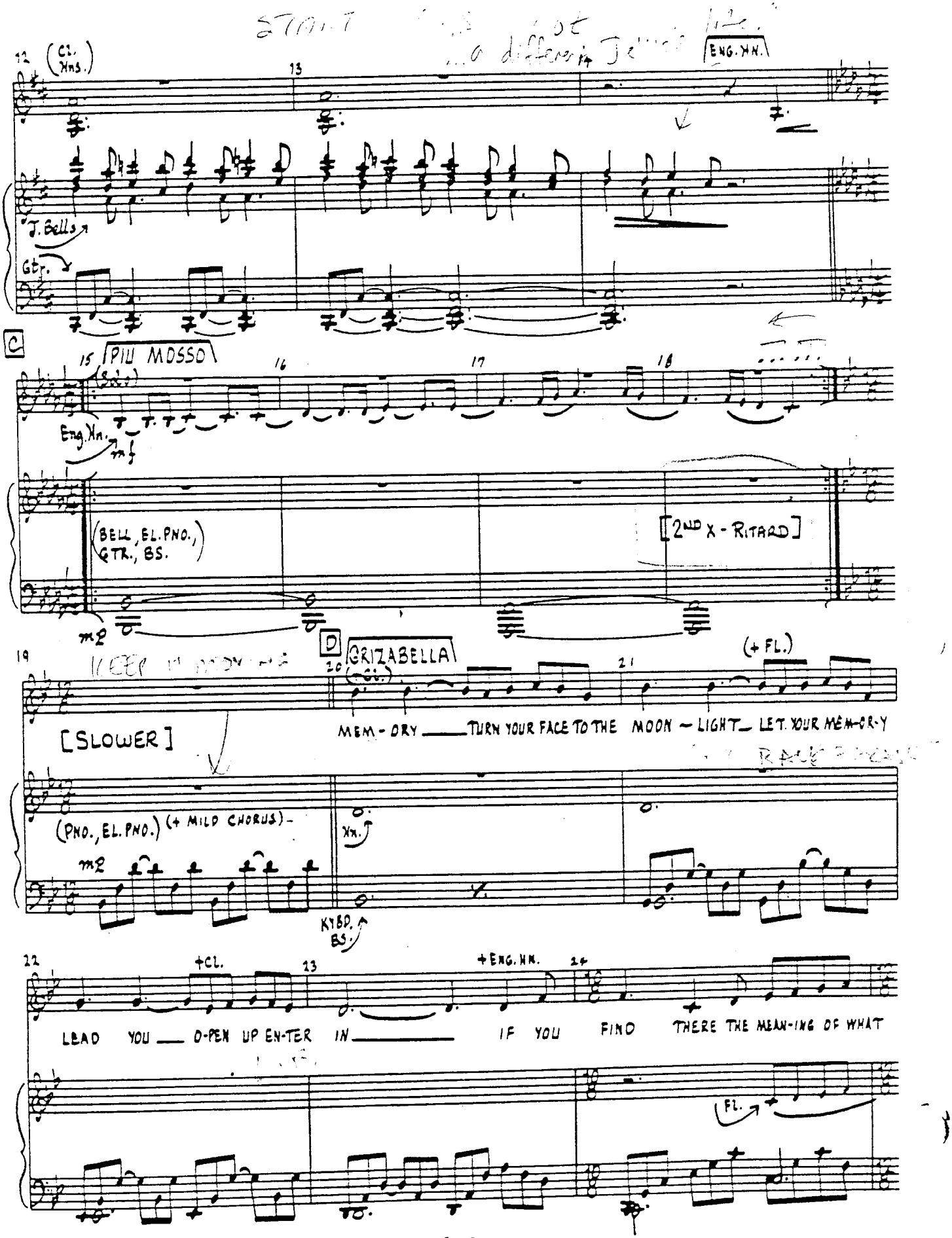
12-4CR


4X's
1st Parade
2-4th Improv
I-II-III
OH WELL I NEVER WAS THERE EV-ER A CAT SO CLEV-ER AS MAG-I-CAL MIS-TER-MIS-TOF-FE-LEES
IV
MAG-I-CAL MIS-TER MIS-TOFF-E-LEES.
TUGGER
"I GIVE YOU THE MAGICAL MISTER MIST."
TUTTI
ON CUE:
SN. DR.
TIMP
BREATHE
ON CUE:
APPLAUSE SEGUE

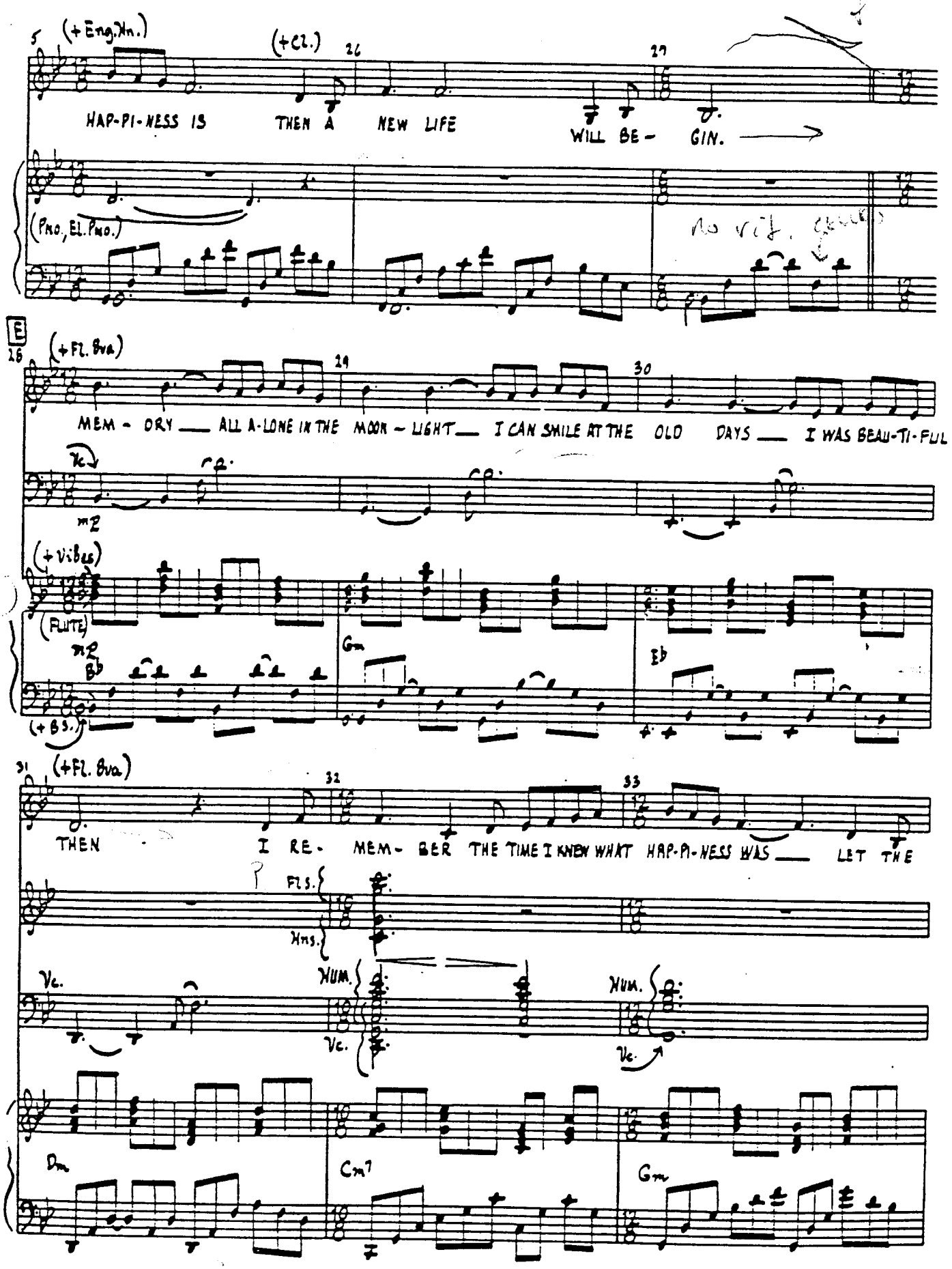
MEMORY

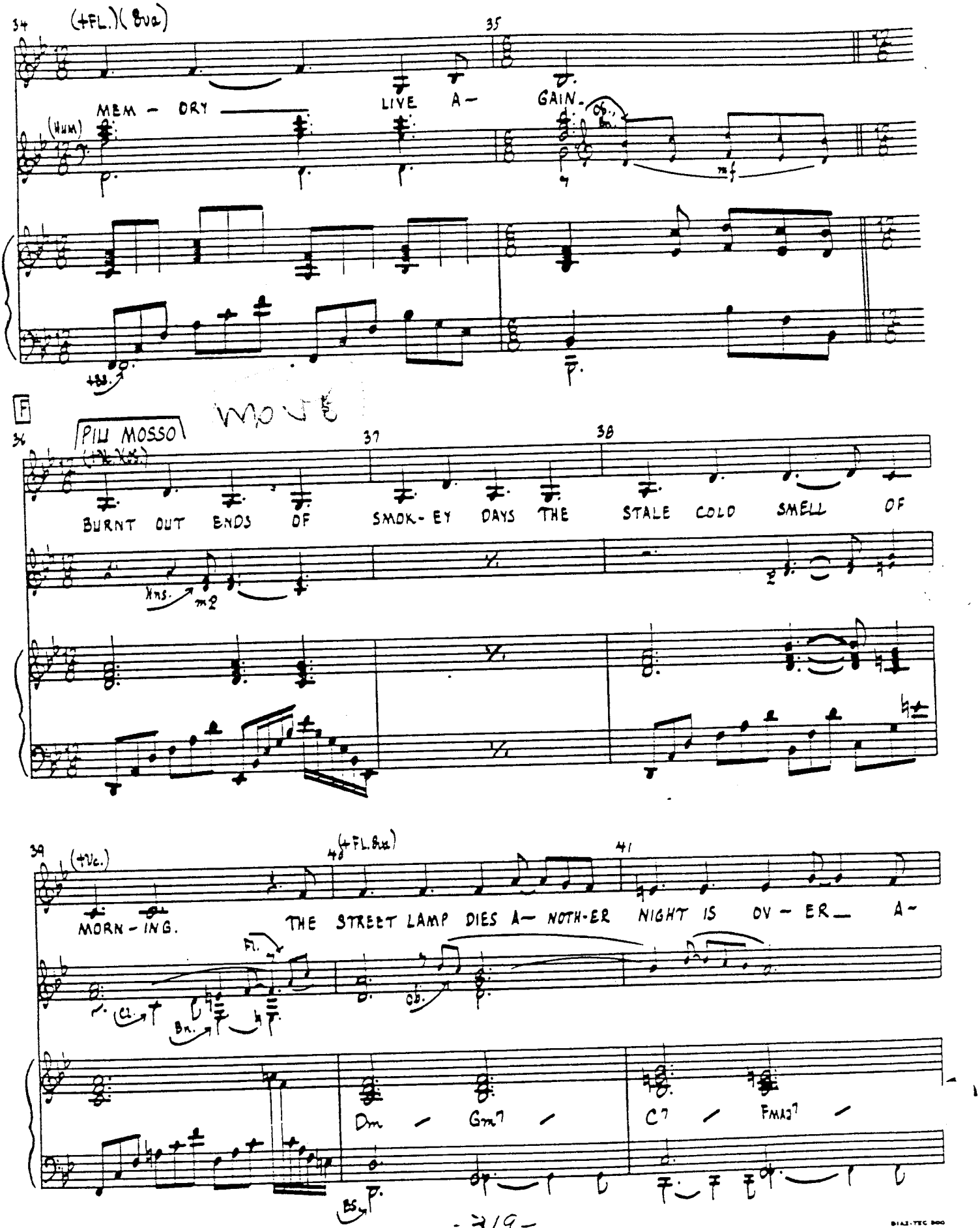

VERY SLOW
A
B
C
Tubular Bells
D
Vibes.
Ped.
Tubular Bells
KYBDS.
Cls.
+ Bs., GTR.
E
F
G
H


A
(+FL., Solo Vc.)
SILLIBUS
(HARP)
Slightly faster
DAY - LIGHT SEE THE DEW ON A SUN - FLOWER AND A ROSE THAT IS
NOT TOO FAST
D
Bm
FAD - ING ROS-ES WITH-ER A - WAY
LIKE THE SUN - FLOWER I YEARN TO TURN MY
(Cl.)
G
F#m
Em.
+Bs.
FACE TO THE DAWN.
I AM WAIT - ING
FOR THE
(Cl.)
Bm
RIT
A
Poco a Poco
G/A
Bs.
B
Cl. Vns.
Poco Più Mosso
Vibes.
DAY.
Jellicle Bells
Elec. Gtr.
Pz (Mysterious)

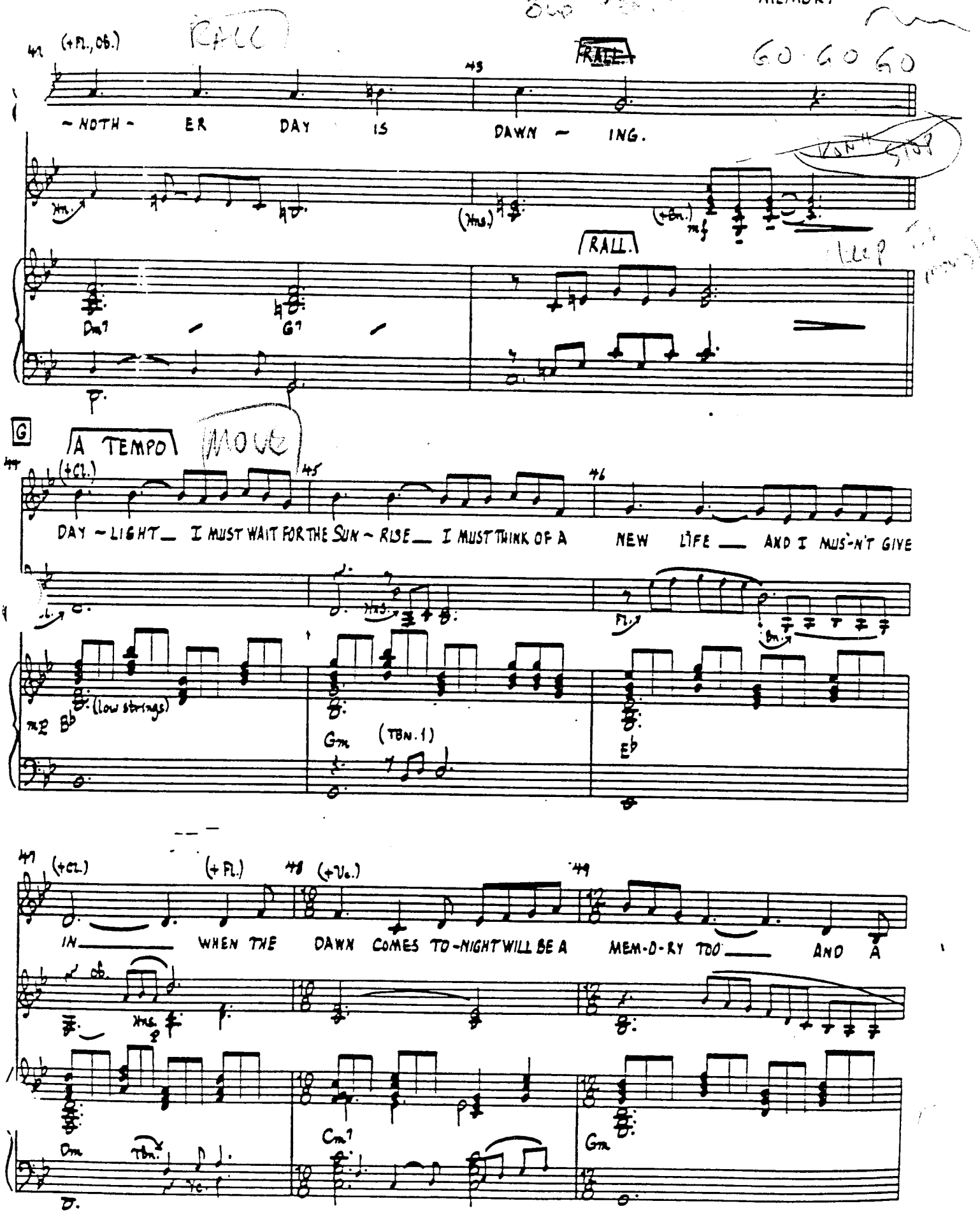


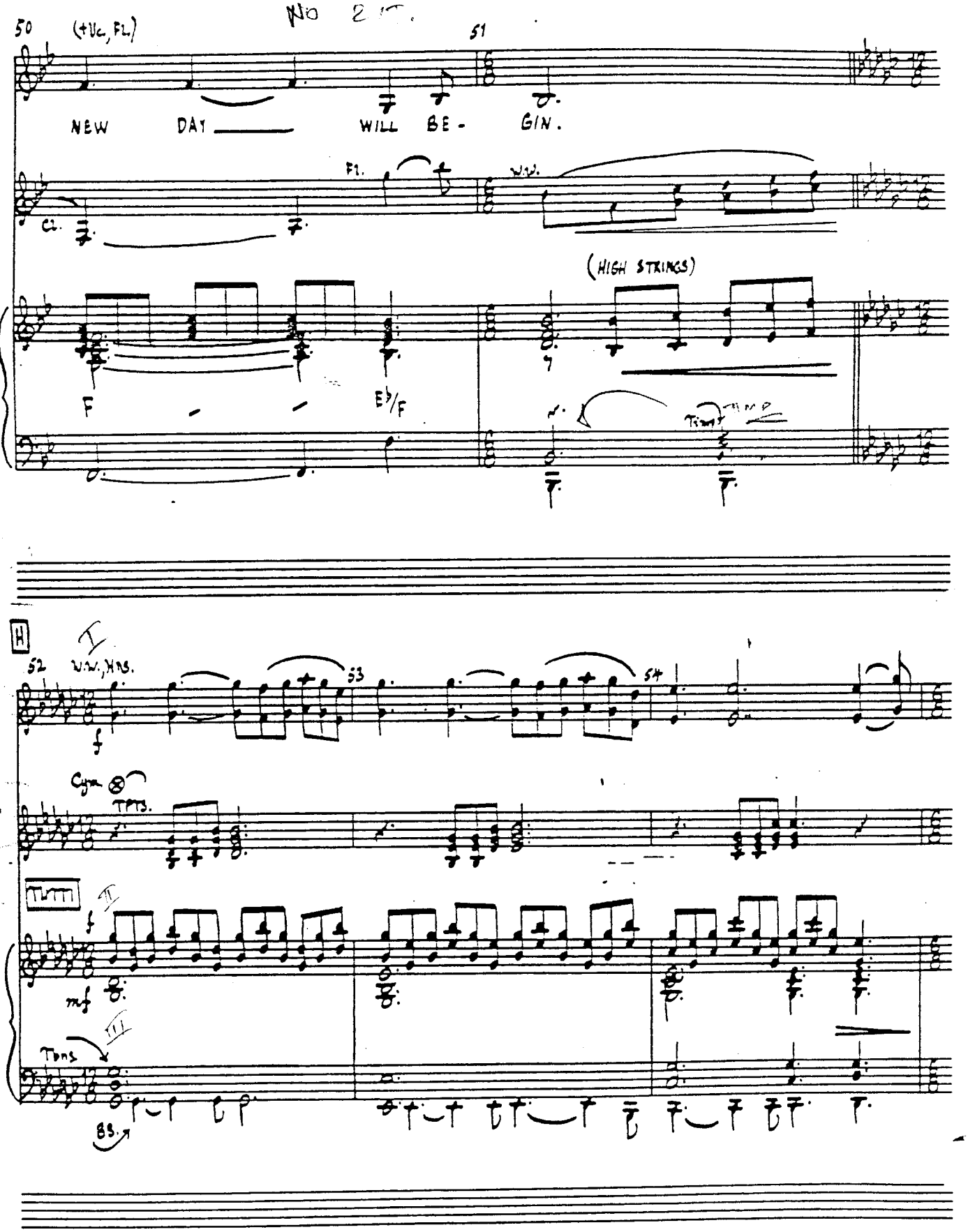
AZTEC C-12 B
DIAZ-TEC 500

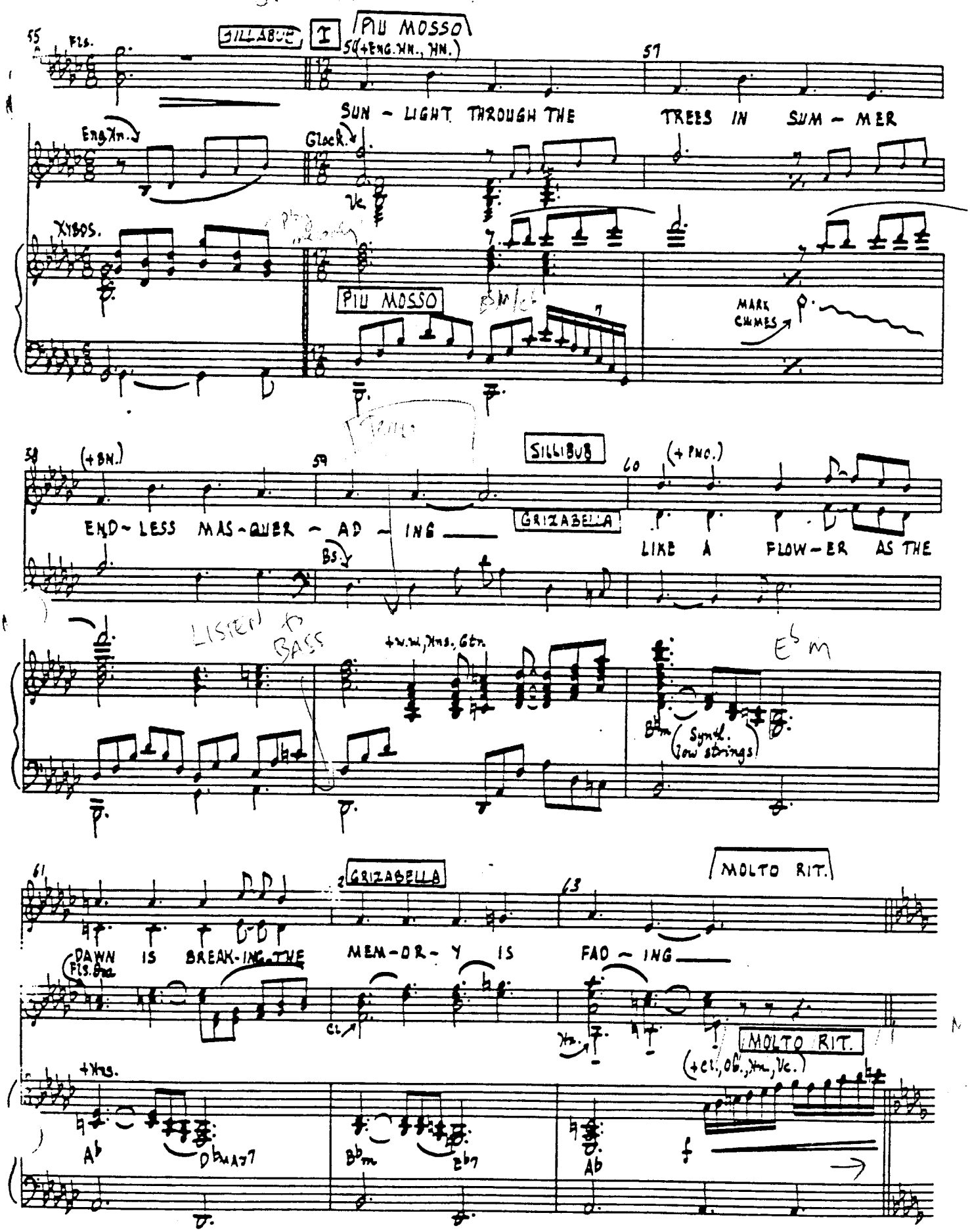

5
(+ Eng. Hn.)
(+ Cl.)
26
27
HAP-PI-NESS IS THEN A NEW LIFE WILL BE- GIN.
(Pno., El. Pno.)
E
28
(+ Fl. 8va)
29
30
MEM- ORY ALL A-LONE IN THE MOON-LIGHT I CAN SMILE AT THE OLD DAYS I WAS BEAU-TI-FUL
mp
(+ Vibes)
(FLUTE)
mp
Bb
Gm
Eb
(+ BS.)
31
(+ Fl. 8va)
32
33
THEN I RE- MEM- BER THE TIME I KNEW WHAT HAP-PI-NESS WAS LET THE
p
Fls.
Hns.
Vc.
HUM.
Vc.
HUM.
Vc.
Dm
Cm7
Gm


34
(+FL.)(8va)
35
MEM - ORY LIVE A- GAIN.
(HUM)
Ob.
Bn.
mf
+Bs.
F
36
PIU MOSSO
(+Vc.)
37
38
BURNT OUT ENDS OF SMOK- EY DAYS THE STALE COLD SMELL OF
Hns.
mp
39
(+Vc.)
40
(+FL.8va)
41
MORN - ING. THE STREET LAMP DIES A- NOTH-ER NIGHT IS OV - ER A-
Fl.
Cl.
Bn.
Ob.
Dm
Gm7
C7
FMAJ7
Bs.

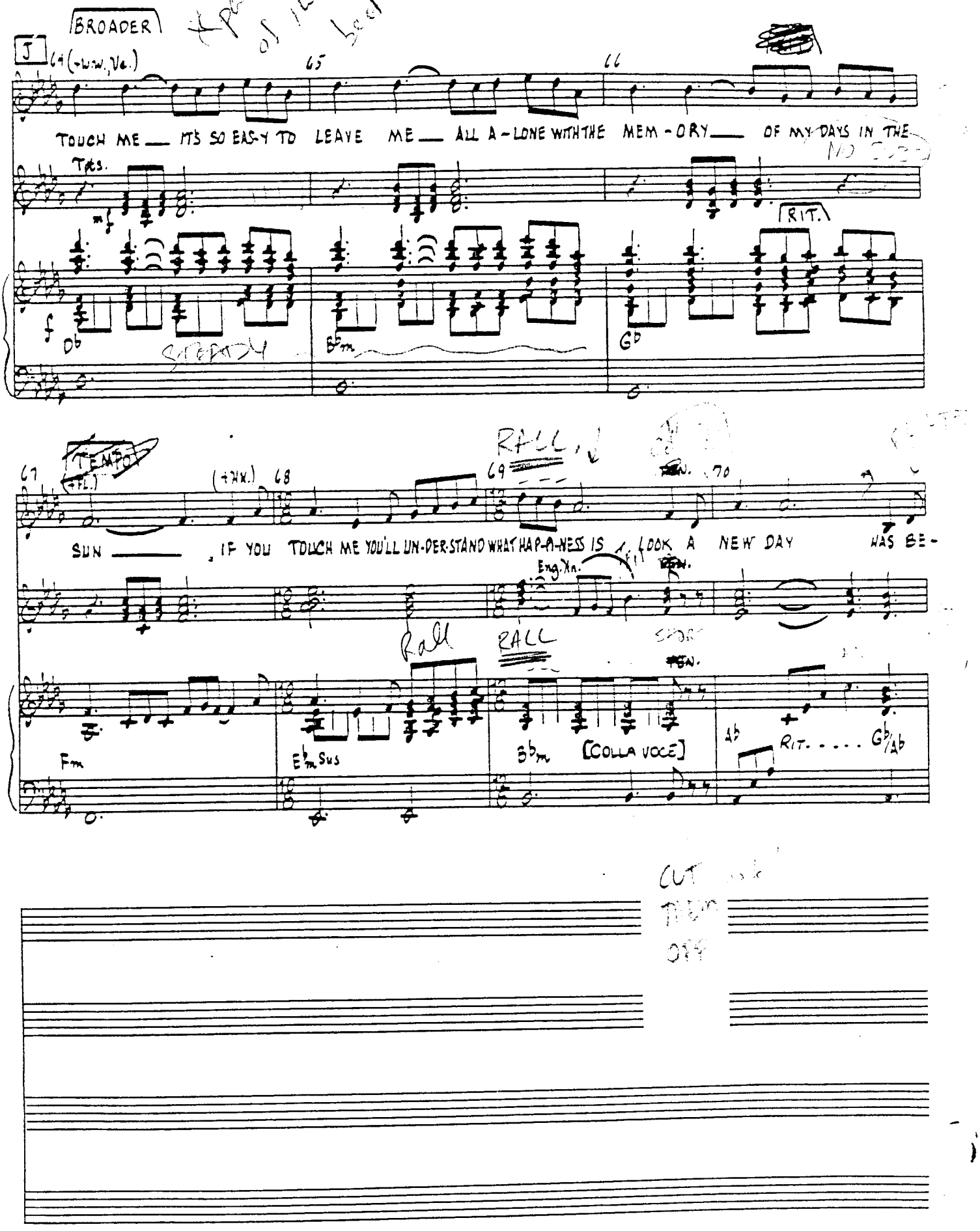
12-4CR

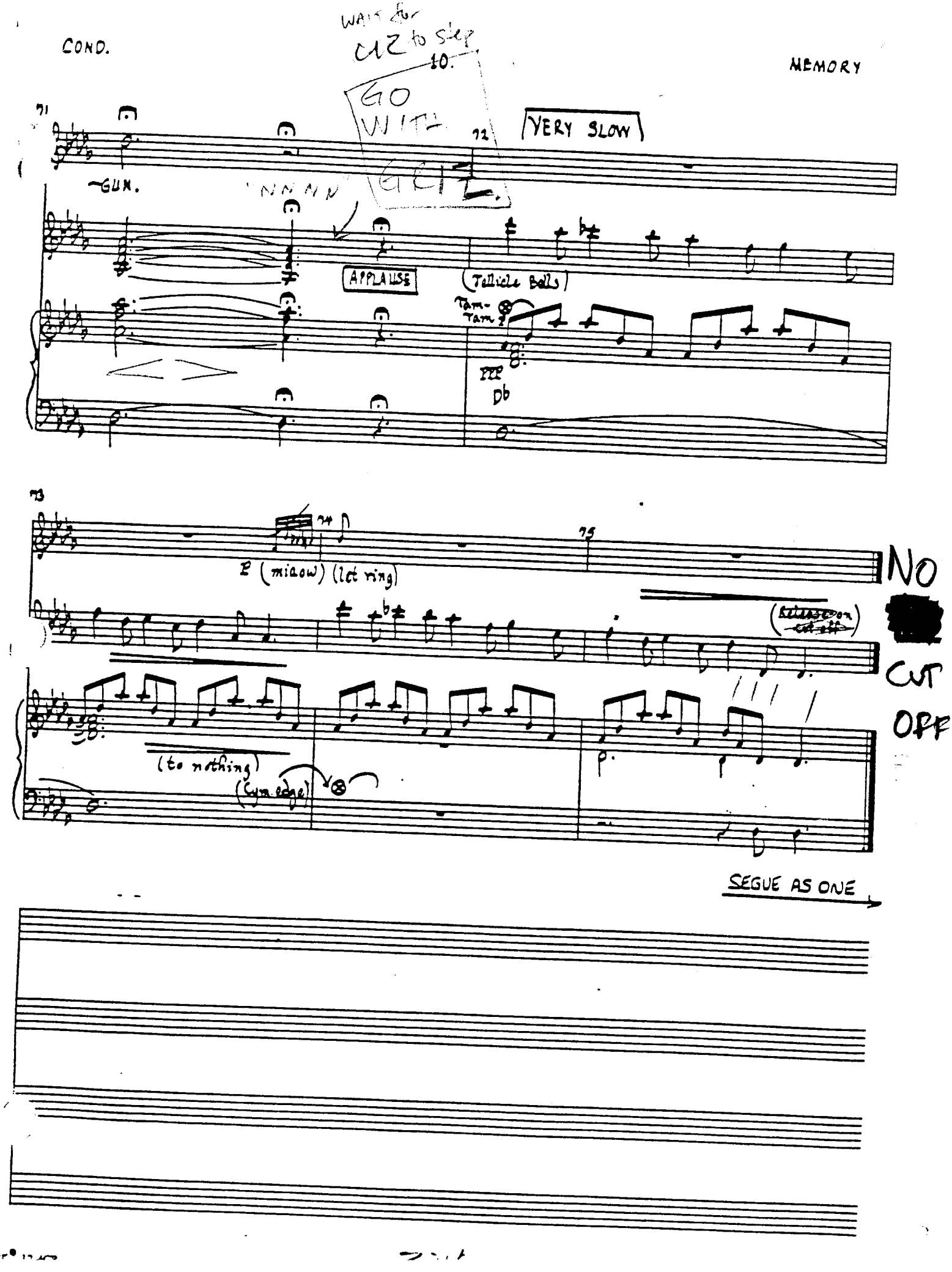

(+Fl., Ob.)
RALL
RALL
GO GO GO
~NOTH~ ER DAY IS DAWN ~ ING.
(Hns.)
(+Bn.)
mf
RALL.
Dm7
G7
p.
G
A TEMPO
MOVE
(+Cl.)
DAY ~LIGHT_ I MUST WAIT FOR THE SUN ~ RISE_ I MUST THINK OF A NEW LIFE_ AND I MUS~N'T GIVE
(low strings)
mp
Bb
Gm
(TBN.1)
Eb
(+Cl.)
(+Fl.)
(+Vc.)
IN_ WHEN THE DAWN COMES TO~NIGHT WILL BE A MEM~O~RY TOO_ AND A
Dm
Tbn.
Cm7
Gm


No 2
50
(+Vc, Fl.)
51
NEW DAY WILL BE- GIN.
Fl.
W.W.
Cl.
(HIGH STRINGS)
F
E♭/F
Trmp.
H
52
W.W., Hns.
53
54
Cym.
Tpts.
Tutti
II
III
Tbns
Bs.

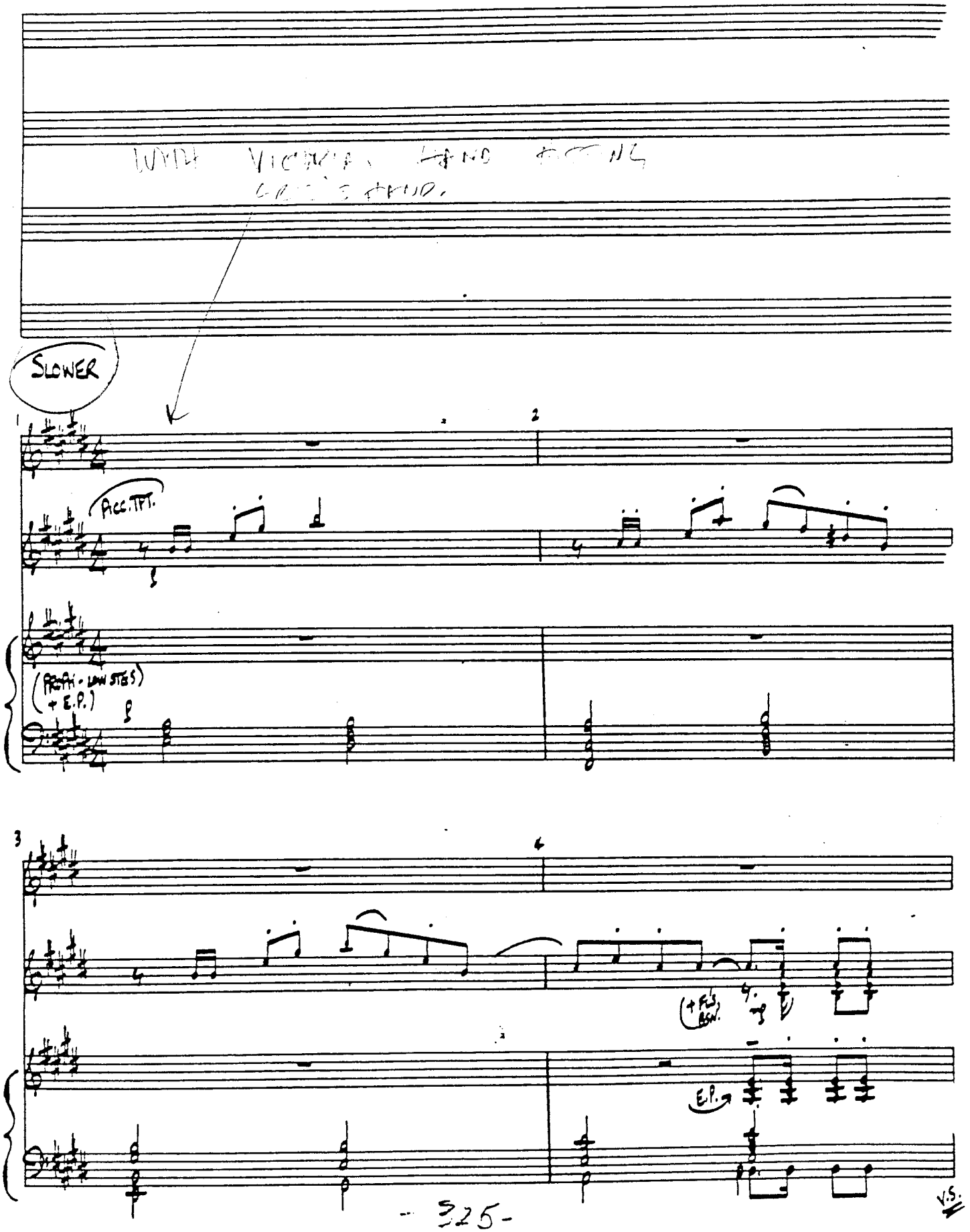

SILLABUB
I
PIU MOSSO
(+ENG. HN., HN.)
Fls.
SUN - LIGHT THROUGH THE TREES IN SUM - MER
Eng. Hn.
Glock.
Vc.
XYBOS.
PIU MOSSO
MARK CHIMES
(+BN.)
END - LESS MAS - QUER - AD - ING
SILLIBUB
GRIZABELLA
(+PNO.)
LIKE A FLOW - ER AS THE
Bs.
LISTEN to BASS
+W.W., Hns., Gtr.
Bbm
(Synth. low strings)
GRIZABELLA
MOLTO RIT.
DAWN IS BREAK - ING THE MEM - OR - Y IS FAD - ING
Fls. Bra.
Cl.
Hn.
MOLTO RIT.
(+Cl., Ob., Hn., Vc.)
+Hns.
Ab
Dbmaj7
Bbm
Eb7
Ab
f

TEC® 12-4CR

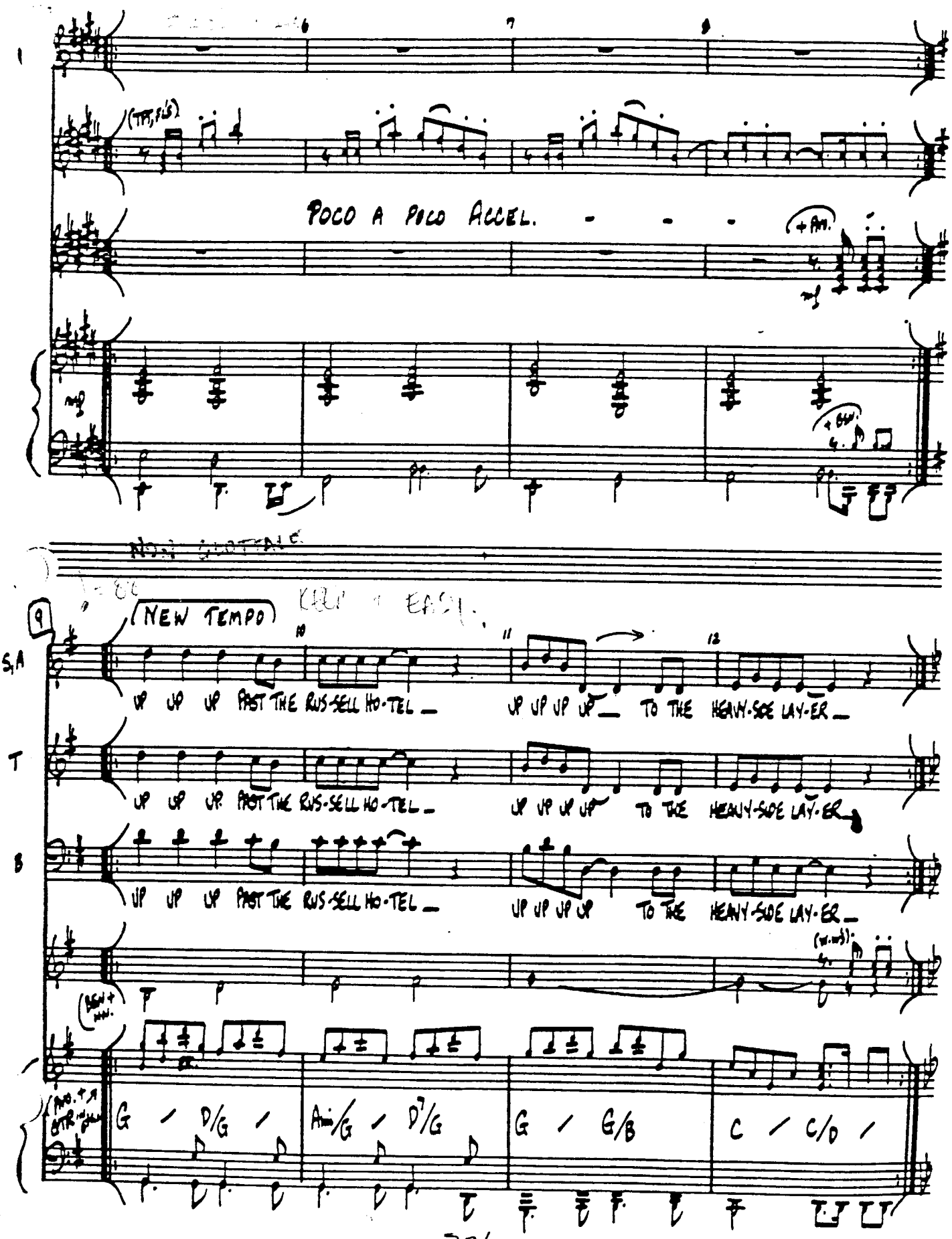

BROADER
J
64 (+W.W., Vc.)
65
66
TOUCH ME — IT'S SO EAS-Y TO LEAVE ME — ALL A-LONE WITH THE MEM-O-RY — OF MY DAYS IN THE
Tbs.
mf
RIT.
f
Db
STEADY
Bbm
Gb
TEMPO
(+Fl.)
67
(+Hn.)
68
RALL
69
70
SUN — IF YOU TOUCH ME YOU'LL UN-DER-STAND WHAT HAP-PI-NESS IS LOOK A NEW DAY WAS BE-
Eng. Hn.
Hn.
Rall
RALL
Fm
Eb m Sus
Bb m
[COLLA VOCE]
Ab
RIT. . . . .
Gb/Ab
CUT
THEM
OFF


COND.
WAIT for CLZ to step
10.
MEMORY
GO WITH GRIZ
71
72
VERY SLOW
GUN.
"NNNN"
APPLAUSE
(Tellicle Bells)
Tam-Tam
PPP
Db
73
74
75
P (miaow) (let ring)
(Release on cut off)
(to nothing)
(Sym. edge)
NO
CUT
OFF
SEGUE AS ONE

JOURNEY TO THE HEAVYSIDE LAYER



12-4CR MB576/802/92


POCO A POCO ACCEL.
(NEW TEMPO)
S,A
UP UP UP PAST THE RUS-SELL HO-TEL UP UP UP UP TO THE HEAVY-SIDE LAY-ER
T
UP UP UP PAST THE RUS-SELL HO-TEL UP UP UP UP TO THE HEAVY-SIDE LAY-ER
B
UP UP UP PAST THE RUS-SELL HO-TEL UP UP UP UP TO THE HEAVY-SIDE LAY-ER
G / D/G / Am/G / D7/G G / G/B C / C/D /

13

S,A: UP UP UP PAST THE RUS-SELL HO-TEL — UP UP UP UP — TO THE HEAVY-SIDE LAY-ER —

T: UP UP UP PAST THE RUS-SELL HO-TEL — UP UP UP UP — TO THE HEAVY-SIDE LAY-ER —

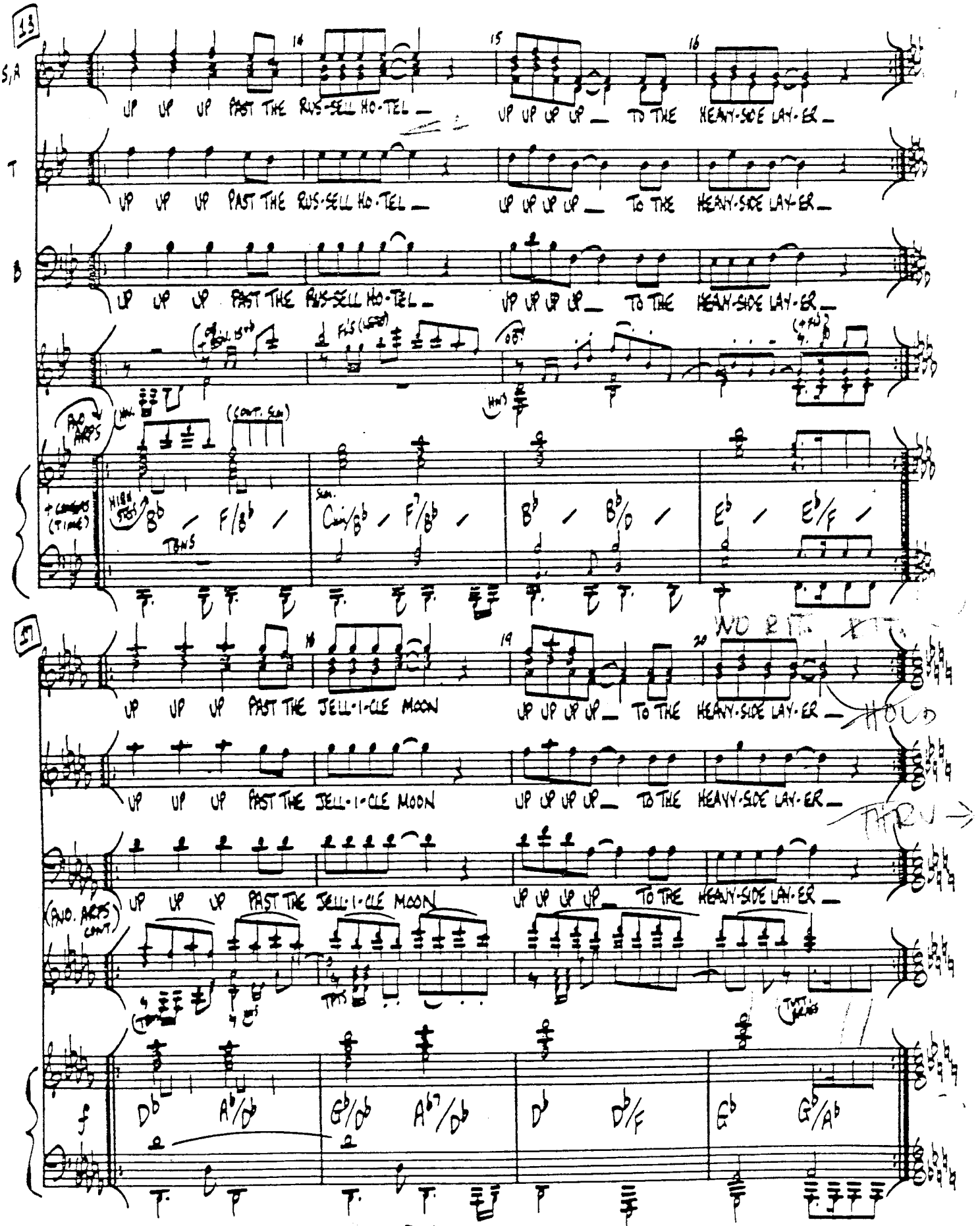
B: UP UP UP PAST THE RUS-SELL HO-TEL — UP UP UP UP — TO THE HEAVY-SIDE LAY-ER —

(PNO. ARPS) (CONT. SIM.) HIGH STEPS

+ CONGAS (TIME) B♭ / F/B♭ / Cm/B♭ / F7/B♭ / B♭ / B♭/D / E♭ / E♭/F /

TBNS

17



UP UP UP PAST THE JELL-I-CLE MOON UP UP UP UP — TO THE HEAVY-SIDE LAY-ER —

UP UP UP PAST THE JELL-I-CLE MOON UP UP UP UP — TO THE HEAVY-SIDE LAY-ER —

UP UP UP PAST THE JELL-I-CLE MOON UP UP UP UP — TO THE HEAVY-SIDE LAY-ER —

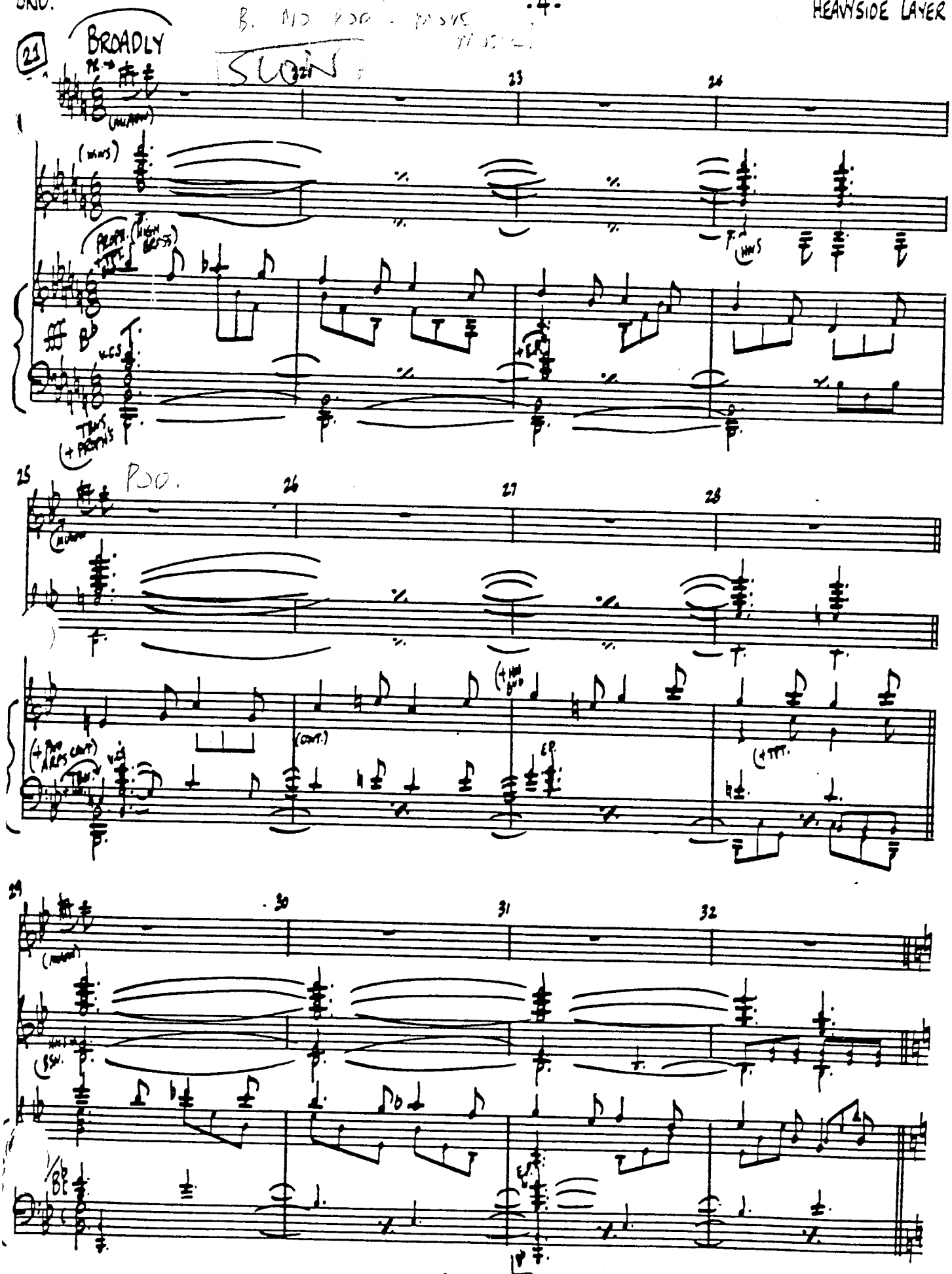
(PNO. ARPS CONT.) TPTS TUTT. BRASS

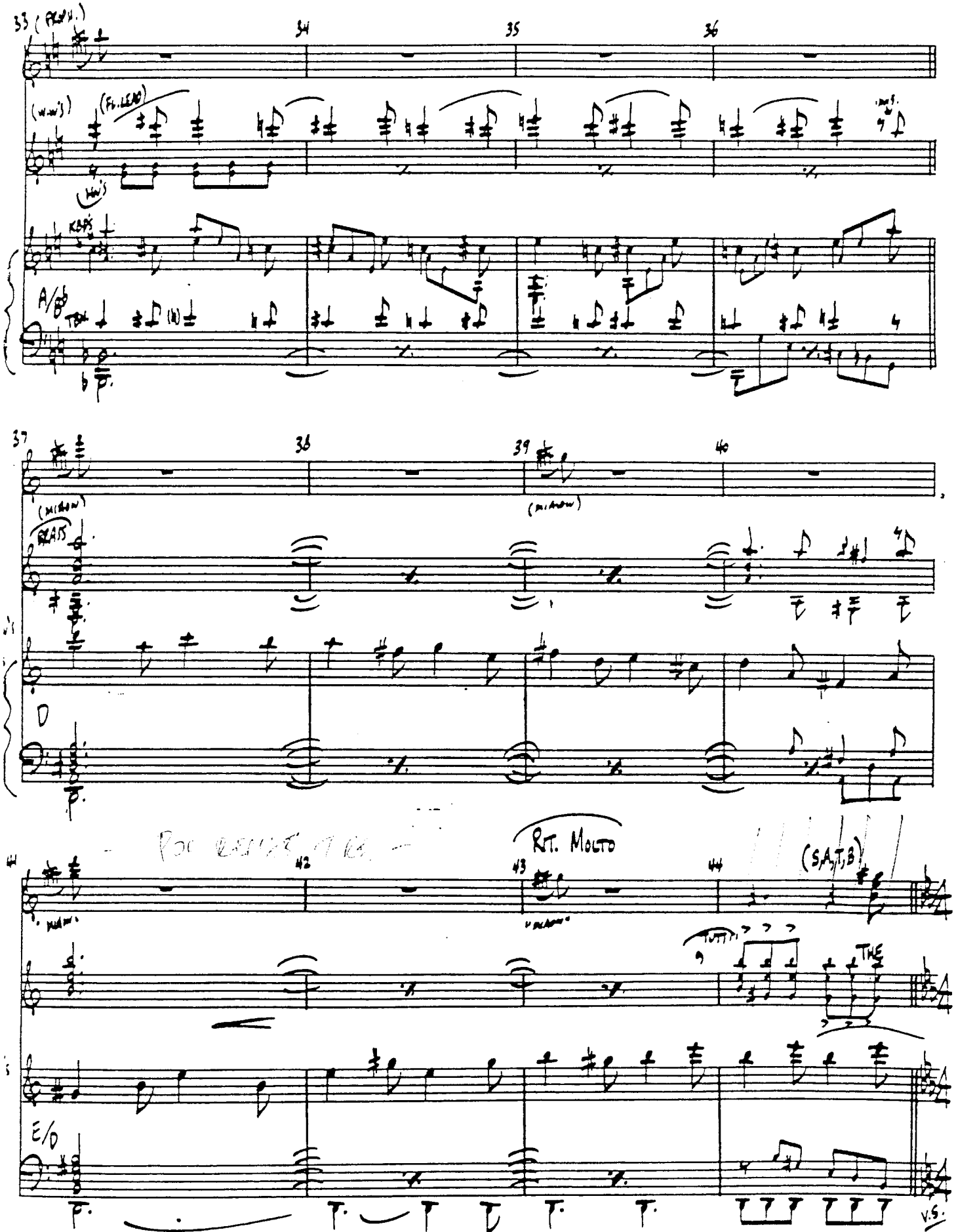
f D♭ A♭/D♭ G♭/D♭ A♭7/D♭ D♭ D♭/F G♭ G♭/A♭

WO RIT. RIT. HOLD THRU →

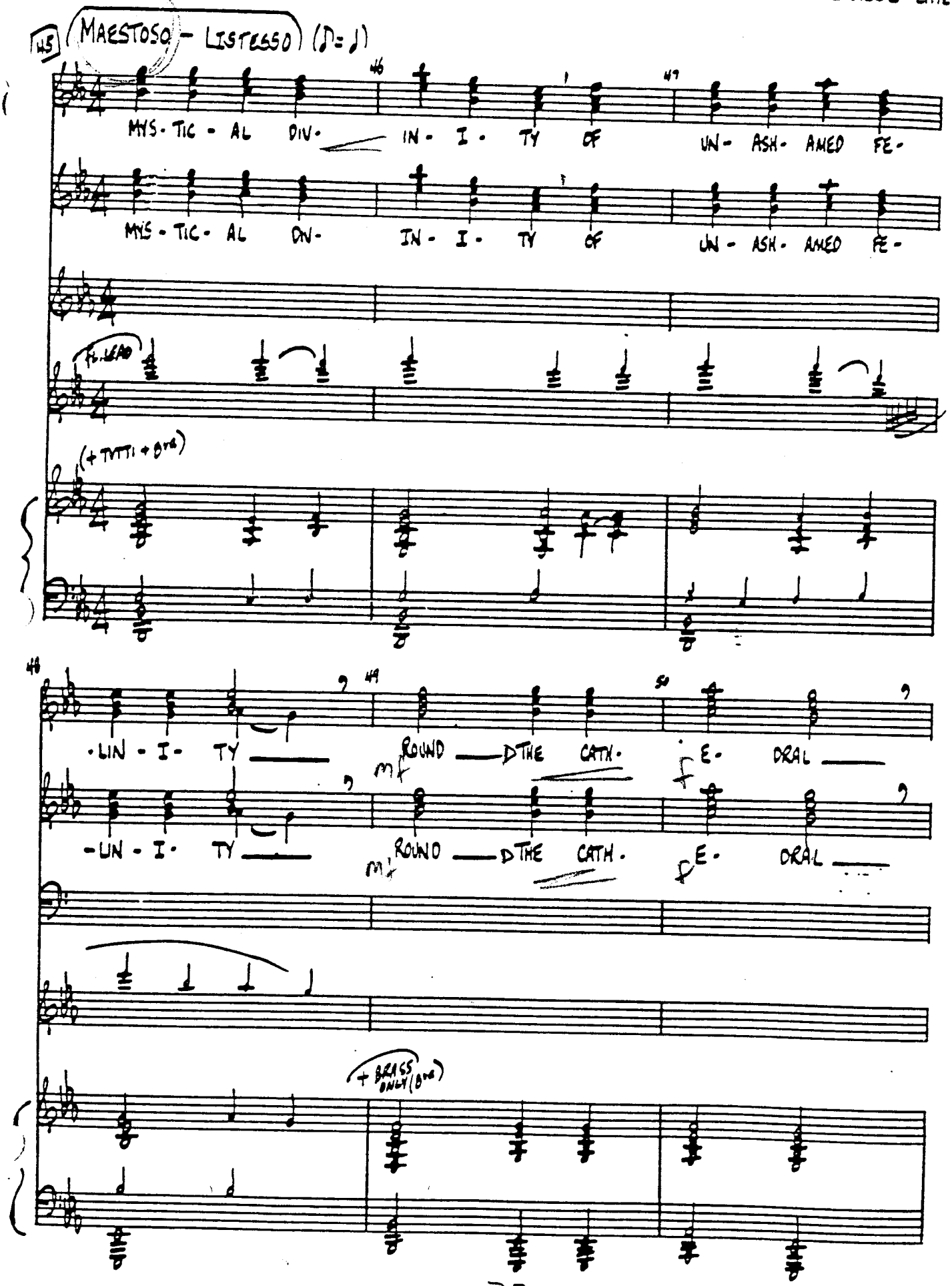
A. NO TIME - POD GOES TO GROUND - SLOW!

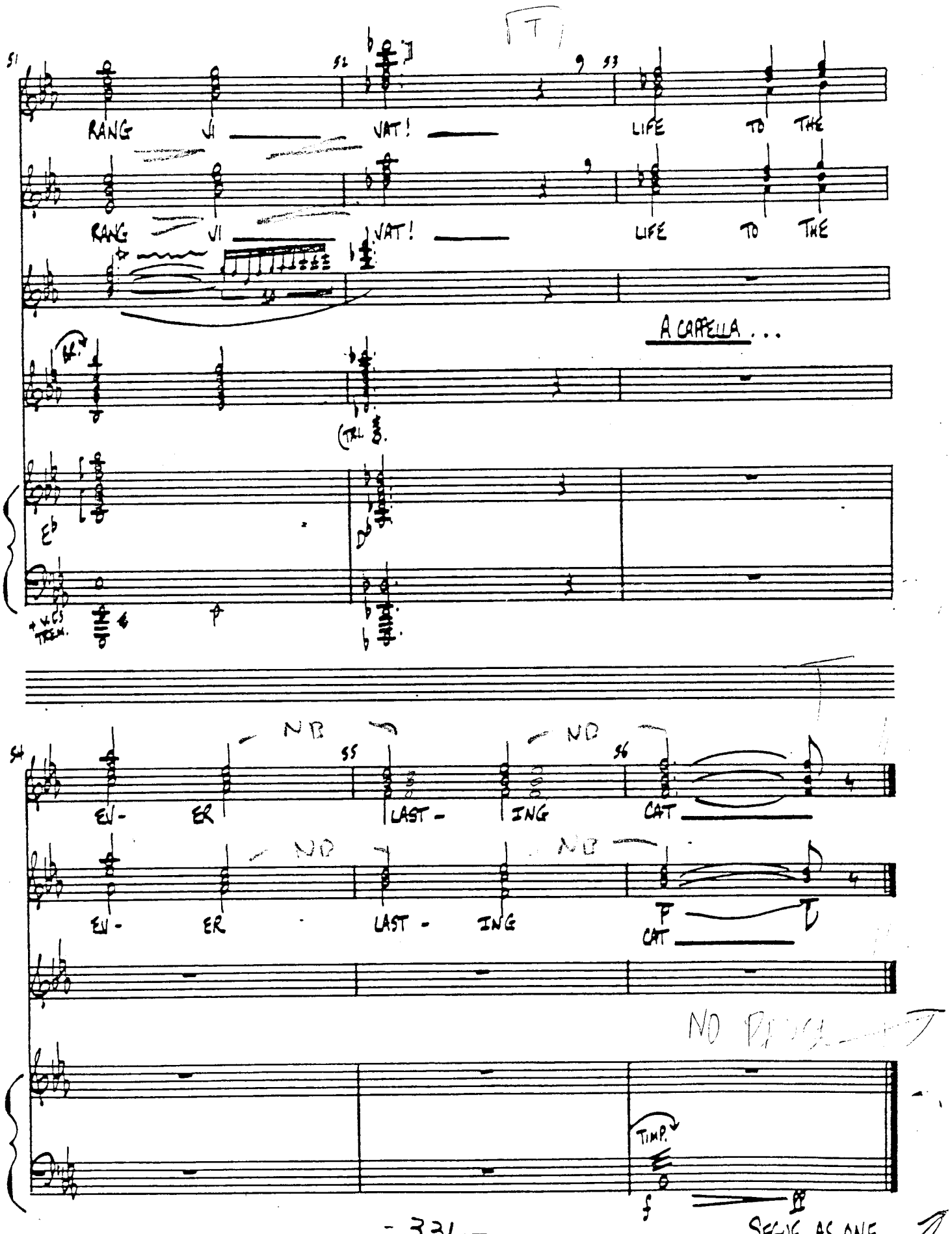
B. NO POD - MOVE MUSIC!




33 (PROPH.)
34
35
36
(W.W.'S)
(FL. LEAD)
(HW'S)
KBPS
A/B♭
TBN
37
38
39
40
(MIDDLE)
BRASS
D
41
42
43
44
RIT. MOLTO
(S,A,T,B)
TUTTI
THE
E/D
V.S.

12-4CR


45
MAESTOSO - LISTESSO (♪ = ♪)
46
47
MYS - TIC - AL DIV - IN - I - TY OF UN - ASH - AMED FE -
MYS - TIC - AL DIV - IN - I - TY OF UN - ASH - AMED FE -
FL. LEAD
(+ TUTTI + 8va)
48
49
50
- LIN - I - TY ROUND THE CATH - E - DRAL
- LIN - I - TY ROUND THE CATH - E - DRAL
mf
f
mf
f
(+ BRASS ONLY (8va))


51
52
53
RANG VI VAT! LIFE TO THE
RANG VI VAT! LIFE TO THE
A CAPPELLA...
54
55
56
EV- ER LAST- ING CAT
EV- ER LAST- ING CAT
NO
NO
NO
NO
TIMP.
SEGUE AS ONE

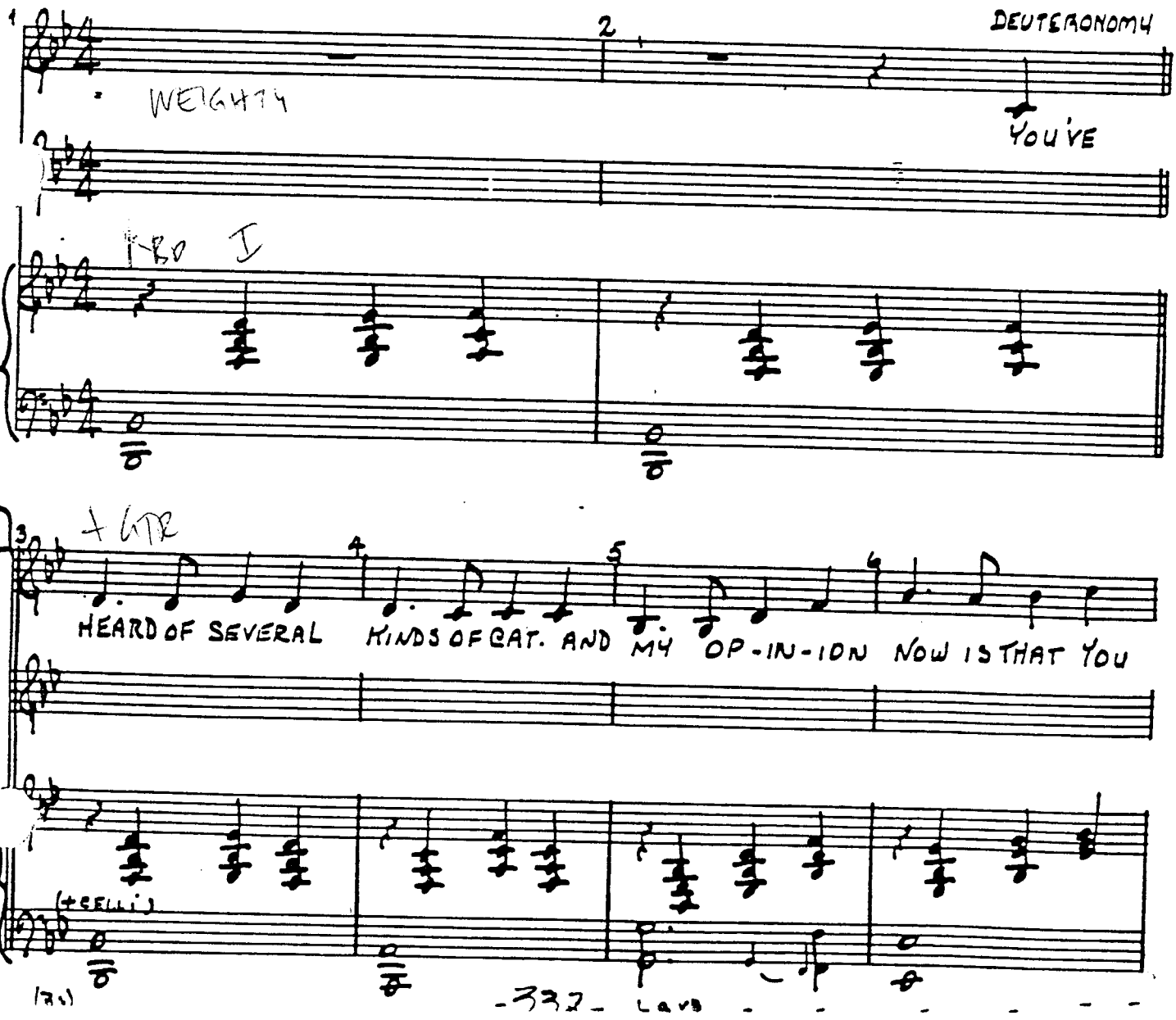
C - 12 R

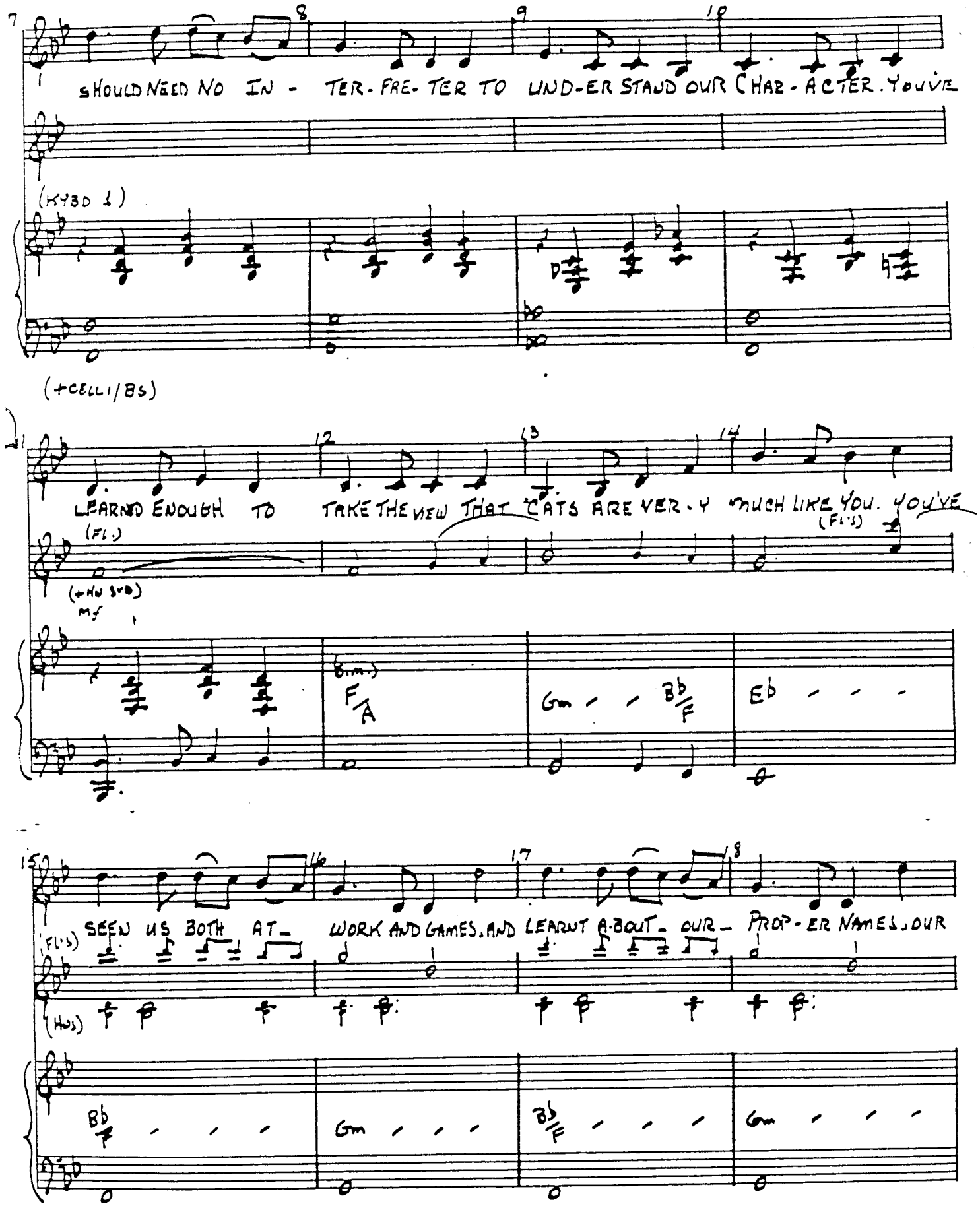
CONDUCTOR

"CATS"

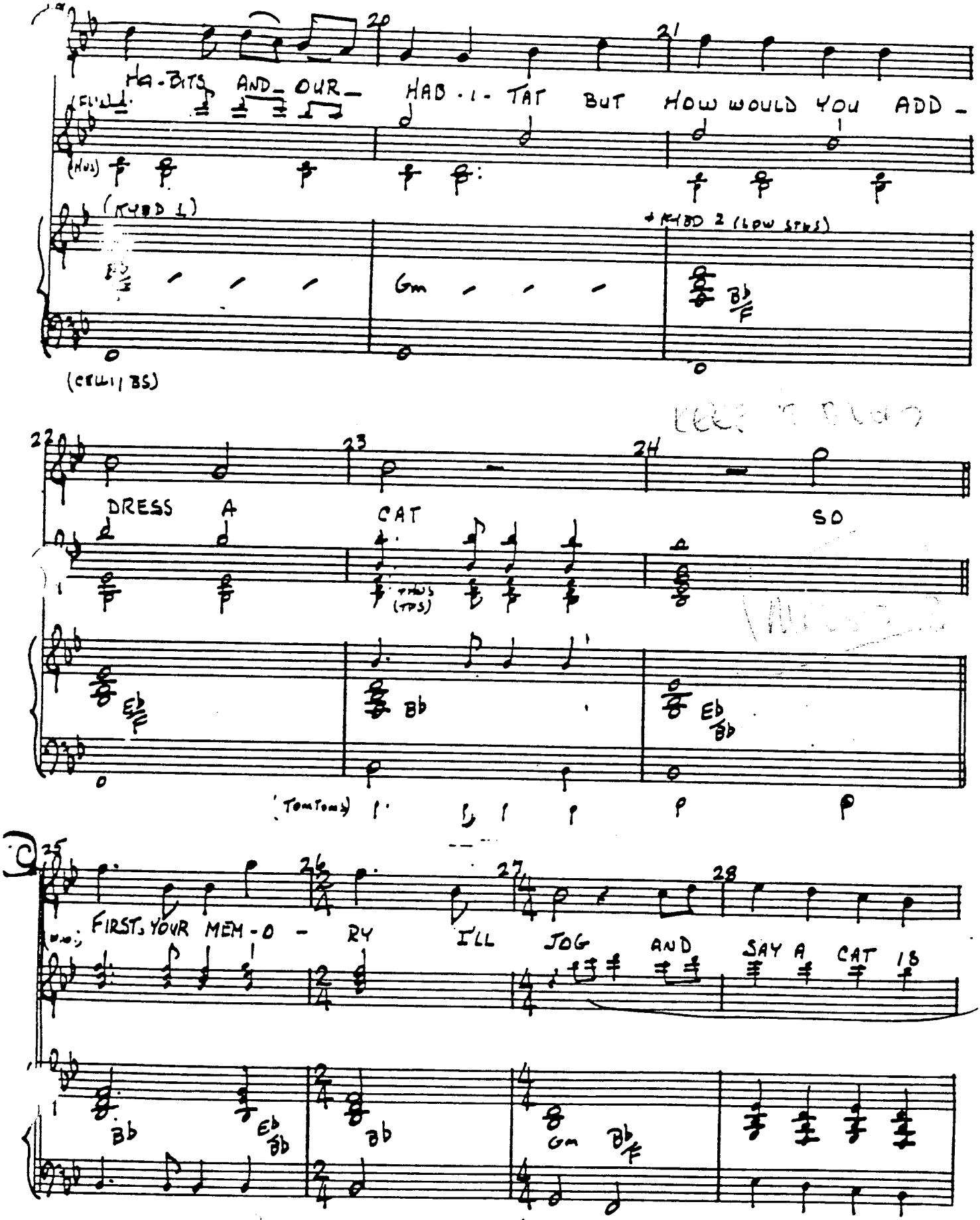
THE ADDRESSING OF CATS

22



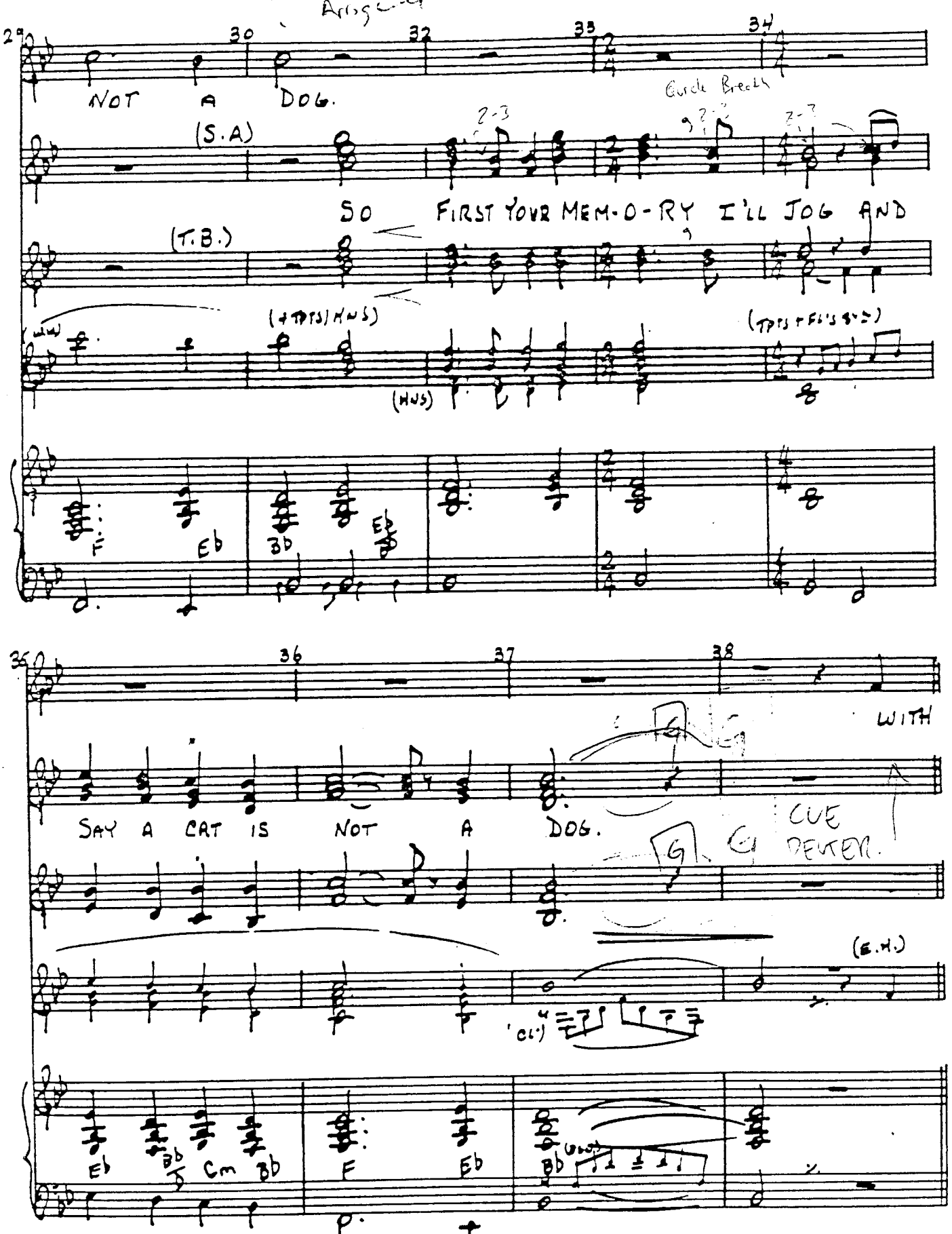

SHOULD NEED NO IN - TER-FRE-TER TO UND-ER STAND OUR CHAR-ACTER. YOU'VE
(KYBD 1)
(+CELLI/BS)
LEARNED ENOUGH TO TAKE THE VIEW THAT CATS ARE VER-Y MUCH LIKE YOU. YOU'VE
(FL.)
(+HN 8VB)
mf
(Bim.)
F/A
Gm
Bb/F
Eb
(FL'S)
SEEN US BOTH AT- WORK AND GAMES, AND LEARNT A-BOUT- OUR- PROP-ER NAMES, OUR
(FL'S)
(HNS)
Bb/F
Gm
Bb/F
Gm

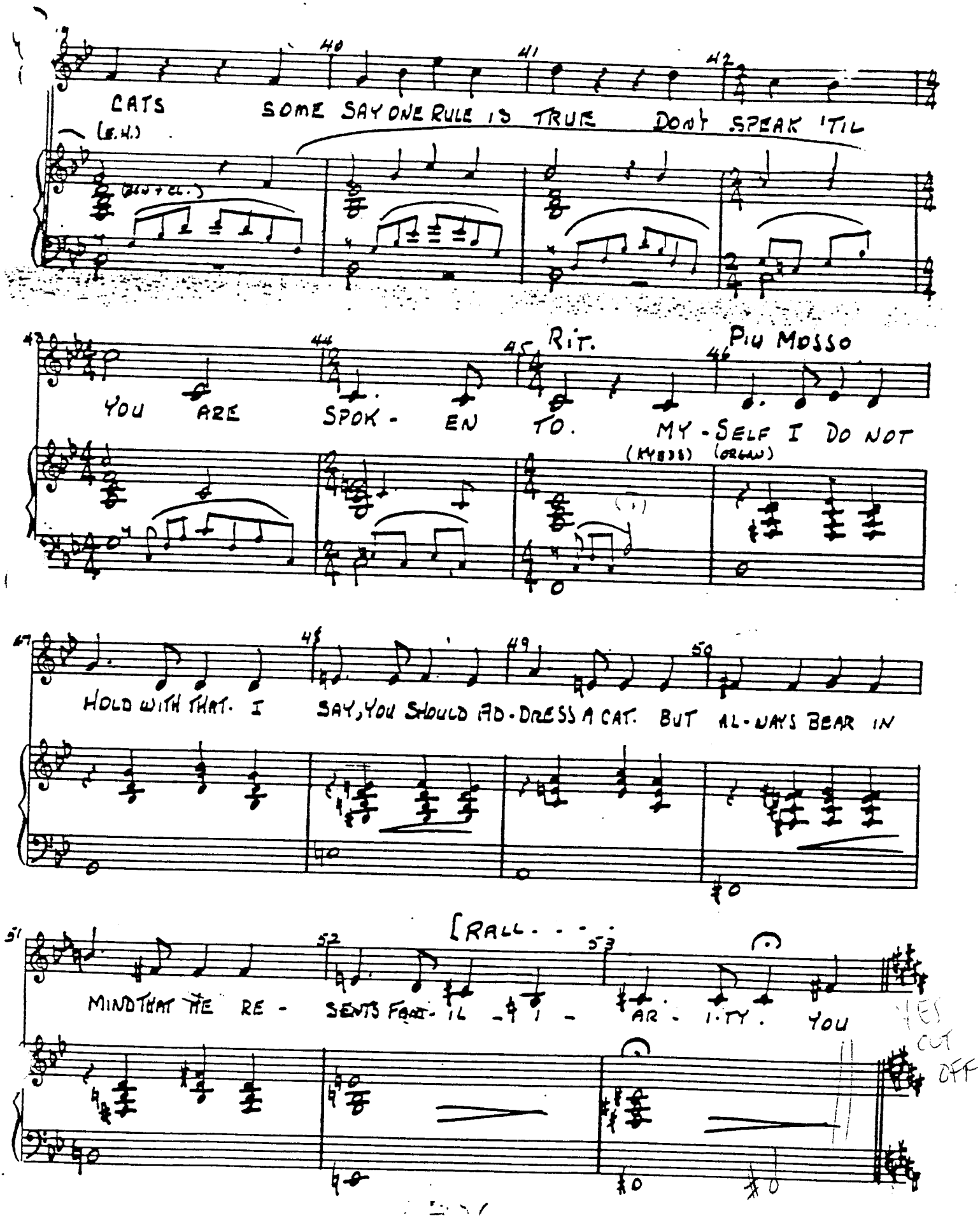
12-4CR

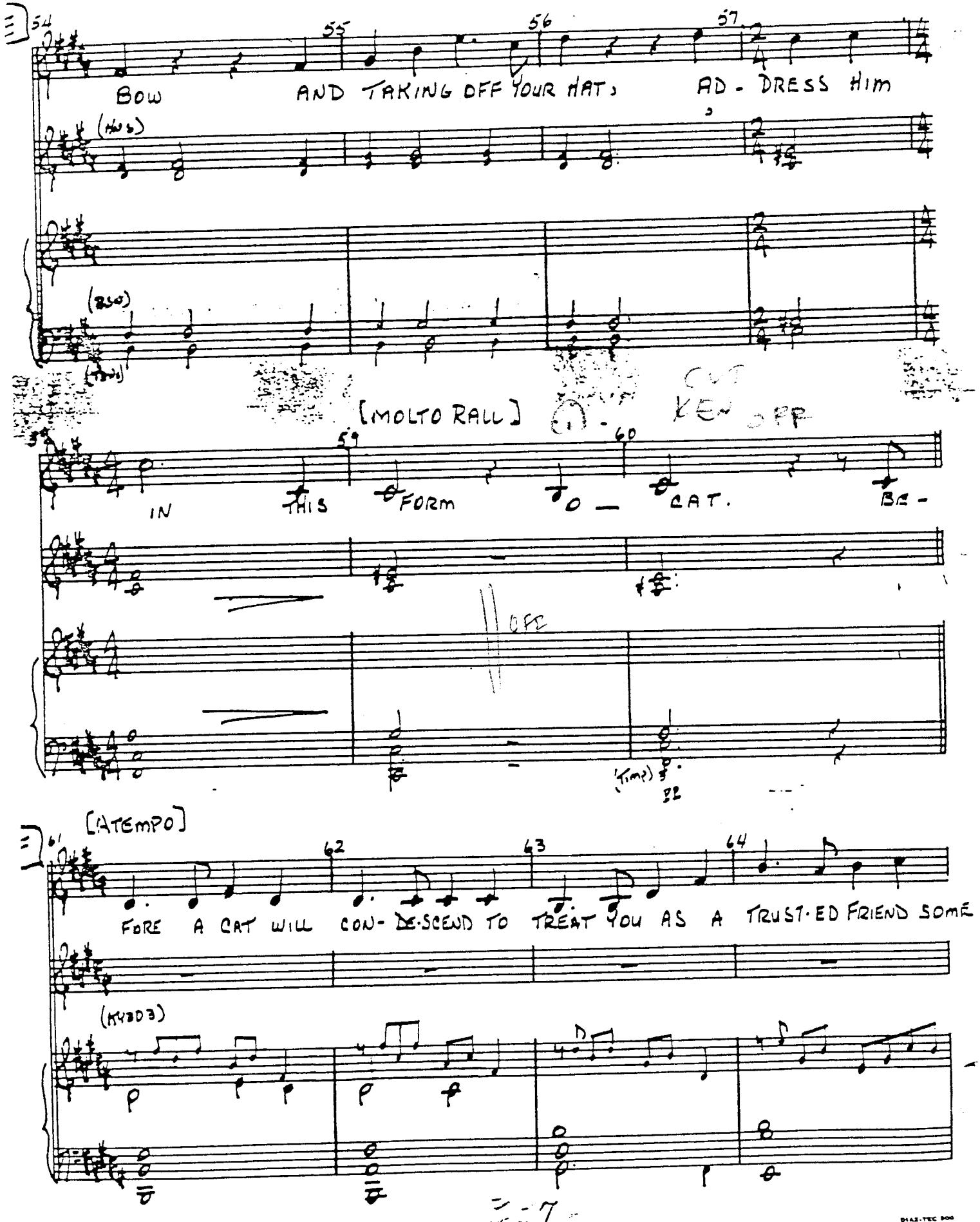

HA-BITS AND OUR HAB-I-TAT BUT HOW WOULD YOU ADD-

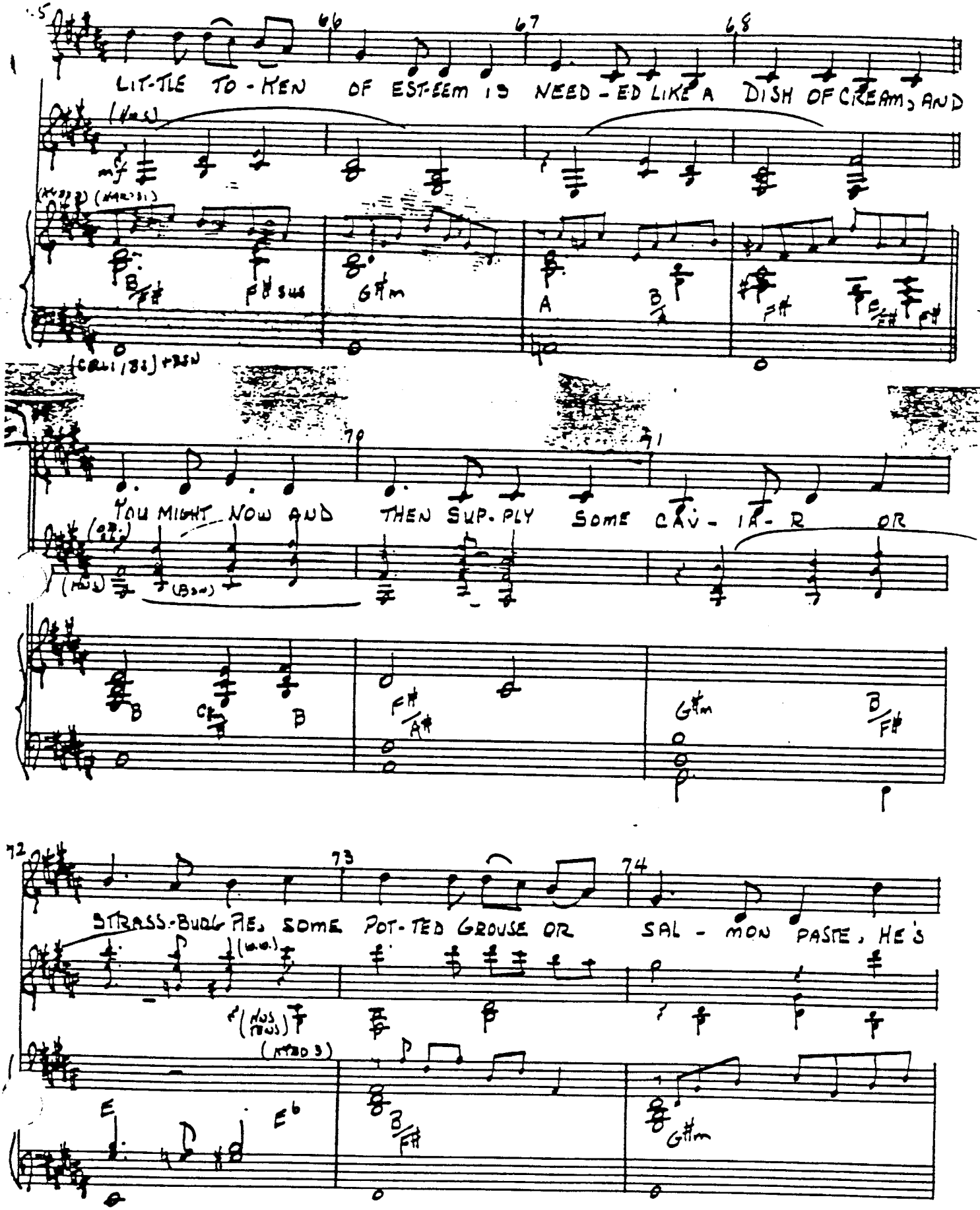
DRESS A CAT SO

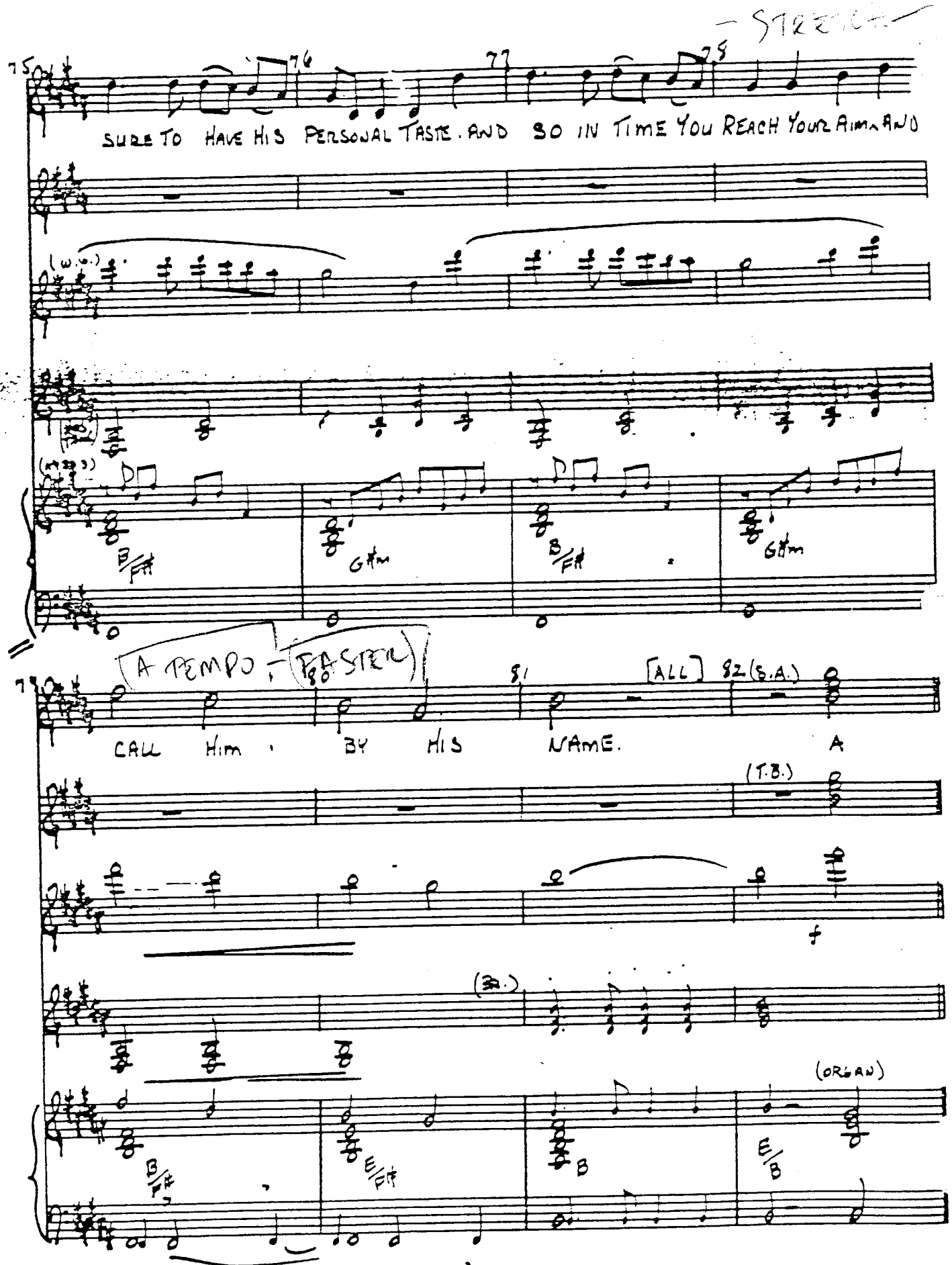
FIRST, YOUR MEM-O-RY I'LL JOG AND SAY A CAT IS

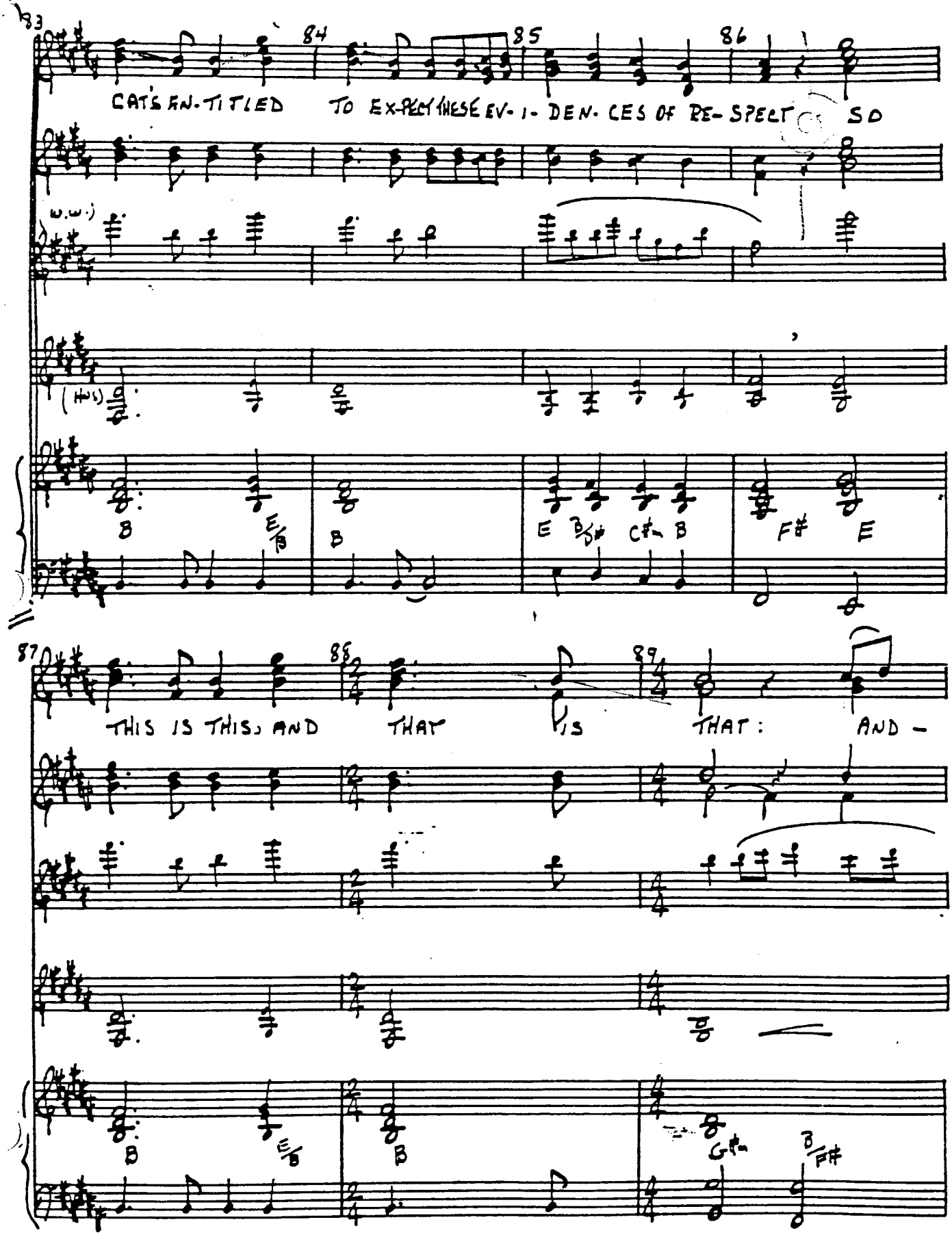

Respectful Arrgmt
29
30
32
33
34
NOT A DOG.
(S.A)
Circle Breath
2-3
SO FIRST YOUR MEM-O-RY I'LL JOG AND
(T.B.)
(4 TPTS/HNS)
(HNS)
(TPTS + FL'S 8VA)
F
Eb
Bb
Eb
35
36
37
38
WITH
SAY A CAT IS NOT A DOG.
CUE
DEUTER.
(E.H.)
(CL.)
Eb
Bb
Cm
Bb
F
Eb
Bb
(VLNS)
p.

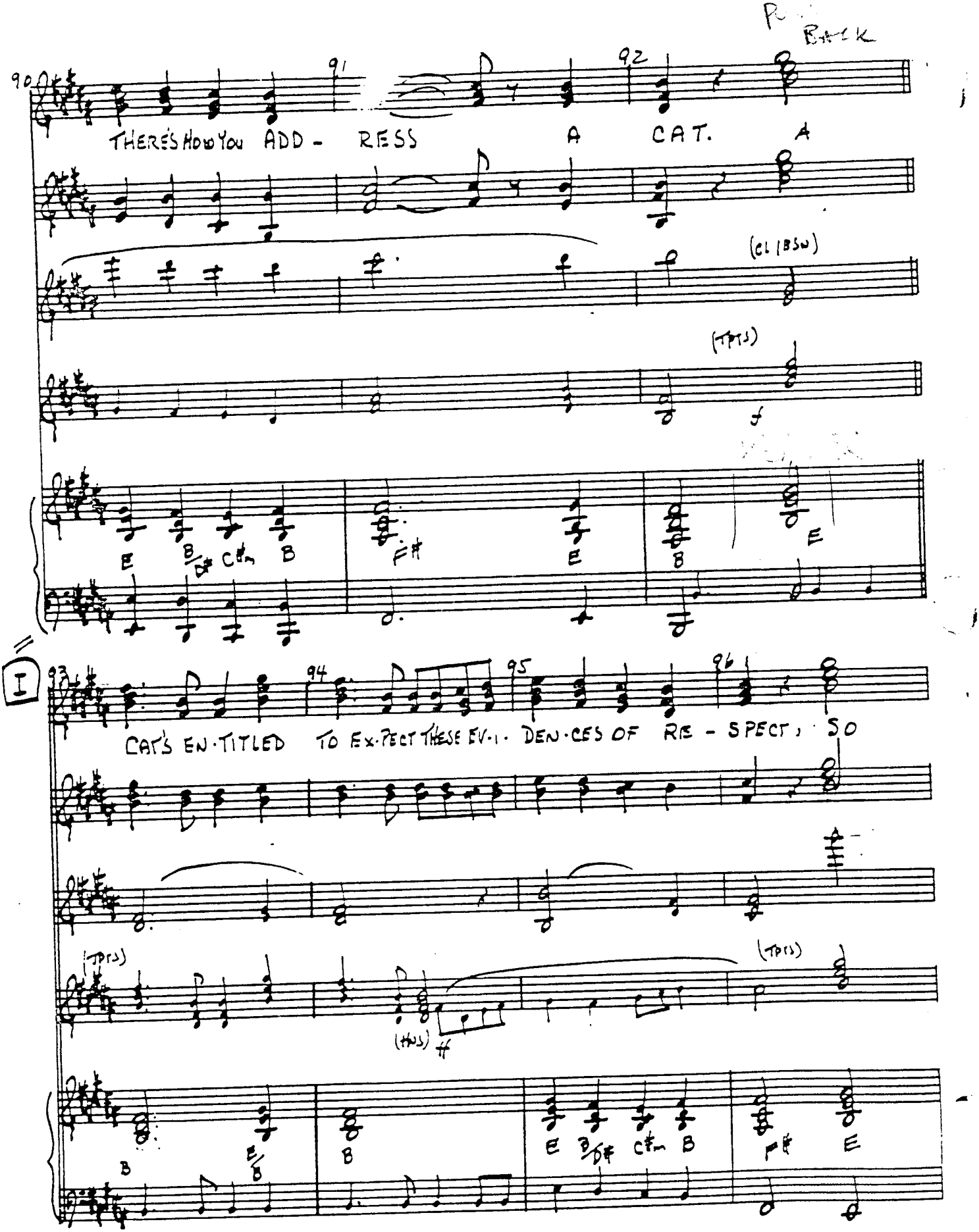

40
41
42
CATS SOME SAY ONE RULE IS TRUE DON'T SPEAK 'TIL
(L.H.)
(ALTO + CL.)
43
44
45
RIT.
PIU MOSSO
46
YOU ARE SPOK - EN TO. MY - SELF I DO NOT
(KYBDS) (ORGAN)
47
48
49
50
HOLD WITH THAT. I SAY, YOU SHOULD AD - DRESS A CAT. BUT AL - WAYS BEAR IN
51
52
53
[RALL. . .
MIND THAT HE RE - SENTS FAM - IL - I - AR - I - TY. YOU
CUT OFF


54
55
56
57
BOW AND TAKING OFF YOUR HAT, AD - DRESS HIM
(Hns)
(Bsn)
(Timp)
[MOLTO RALL]
CUT KEY SIG
58
59
60
IN THIS FORM O — CAT. BE -
OFF
(Timp)
[ATEMPO]
61
62
63
64
FORE A CAT WILL CON - DE-SCEND TO TREAT YOU AS A TRUST-ED FRIEND SOME
(Hns 3)

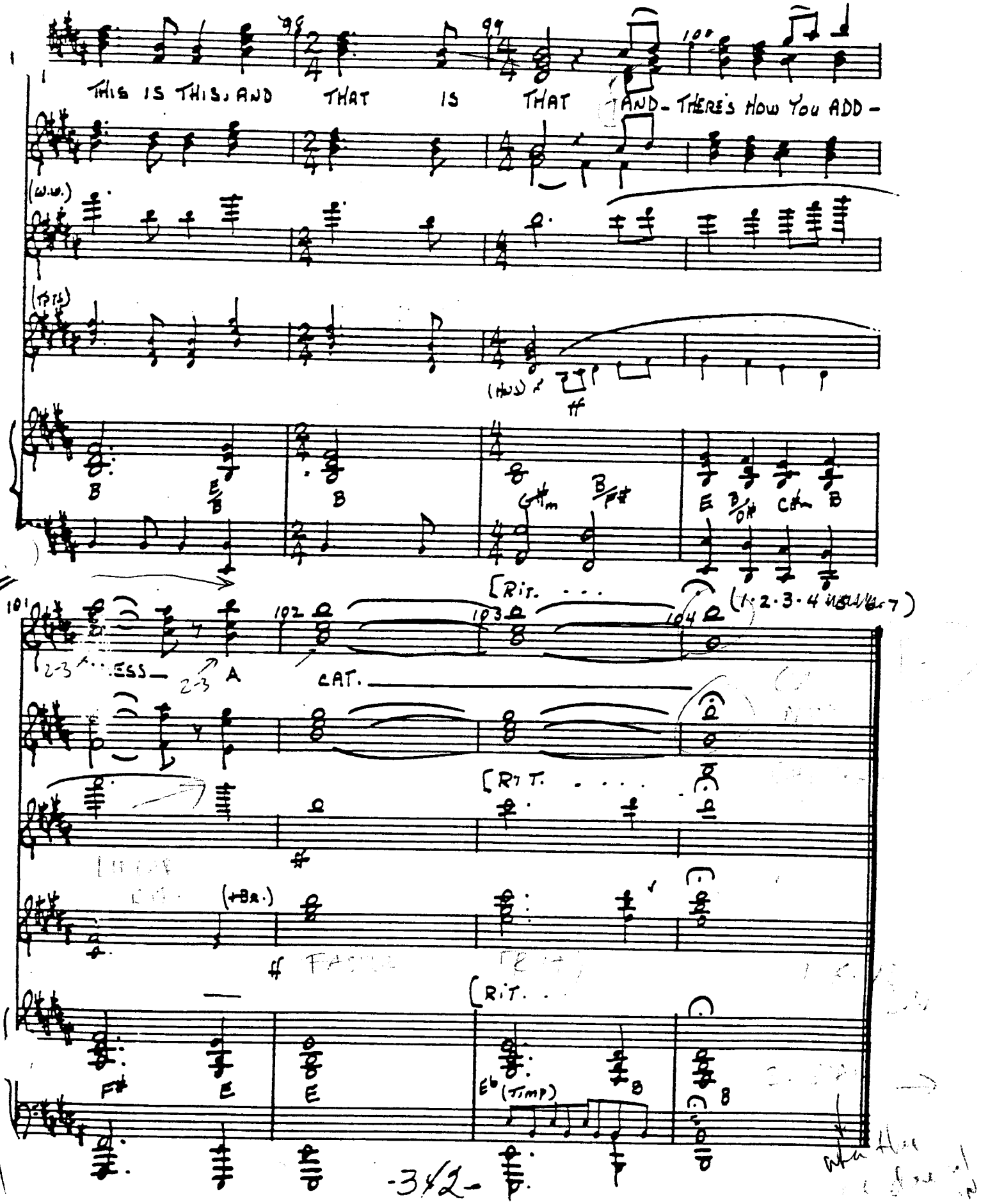

LIT-TLE TO-KEN OF EST-EEM IS NEED-ED LIKE A DISH OF CREAM, AND
YOU MIGHT NOW AND THEN SUP-PLY SOME CAV-IA-R OR
STRASS-BUGS PIES SOME POT-TED GROUSE OR SAL-MON PASTE, HE'S


STRETCH
75
76
77
78
SURE TO HAVE HIS PERSONAL TASTE. AND SO IN TIME YOU REACH YOUR AIM AND
(W.W.)
B/F#
G#m
B/F#
G#m
A TEMPO - (FASTER)
79
80
81
[ALL]
82 (S.A.)
CALL HIM BY HIS NAME. A
(T.B.)
f
(ORGAN)
B/F#
E/F#
B
E/B


83
84
85
86
CAT'S EN-TITLED TO EX-PECT THESE EV-I-DEN-CES OF RE-SPECT SO
(W.W.)
(HUS)
B
E/B
B
E
B/D#
C#m
B
F#
E
87
88
89
THIS IS THIS, AND THAT IS THAT: AND -
B
E/B
B
G#m
B/F#


90
91
92
THERE'S HOW YOU ADD - RESS A CAT. A
(CL | BSN)
(TPTS)
f
E
B/D#
C#m
B
F#
E
B
E
I
93
94
95
96
CAT'S EN-TITLED TO EX-PECT THESE EV-I-DEN-CES OF RE - SPECT, SO
(TPTS)
(HNS)
(TPTS)
B
E/B
B
E
B/D#
C#m
B
F#
E

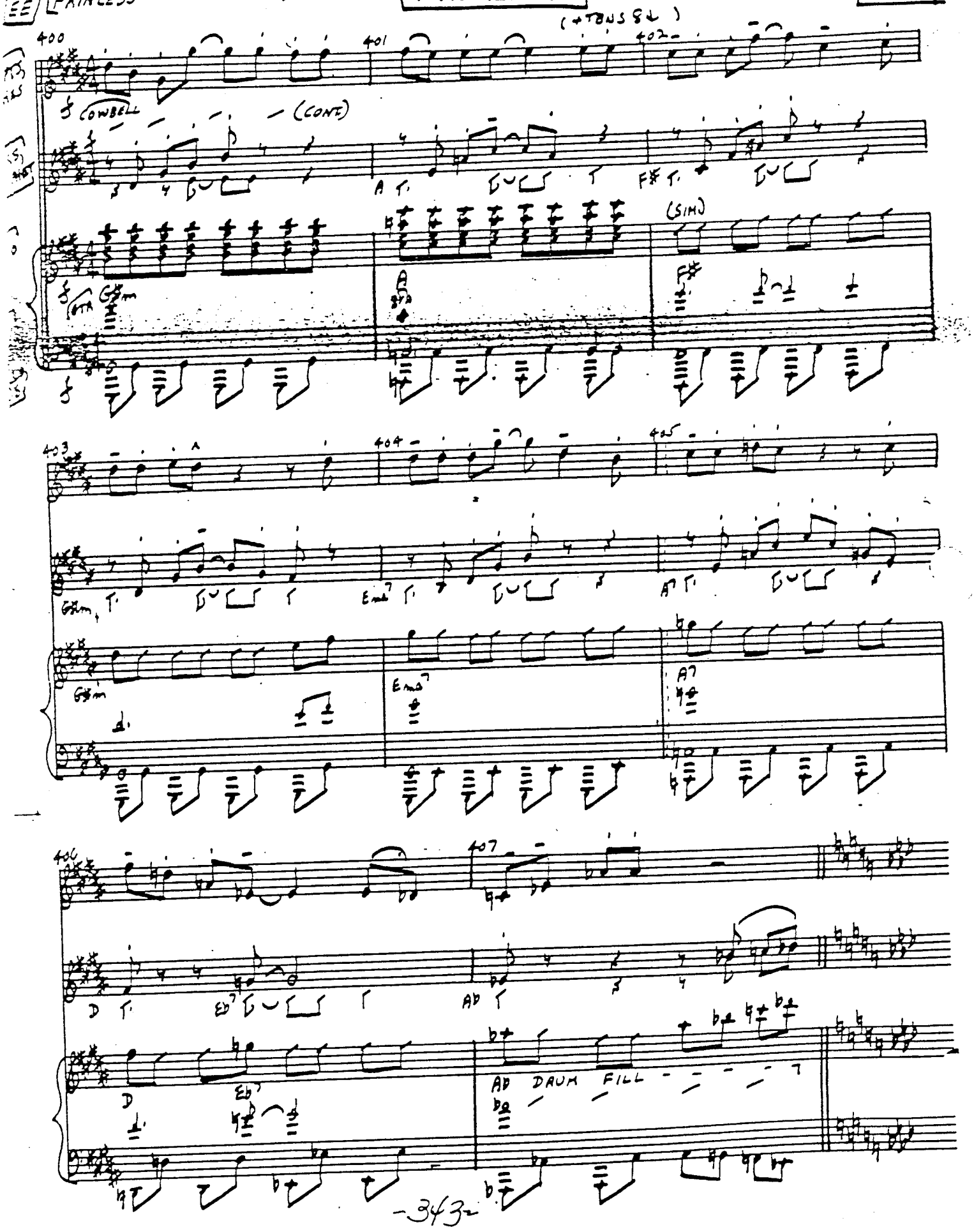
THE ADDRESSING OF CATS


THIS IS THIS, AND THAT IS THAT AND - THERE'S HOW YOU ADD -

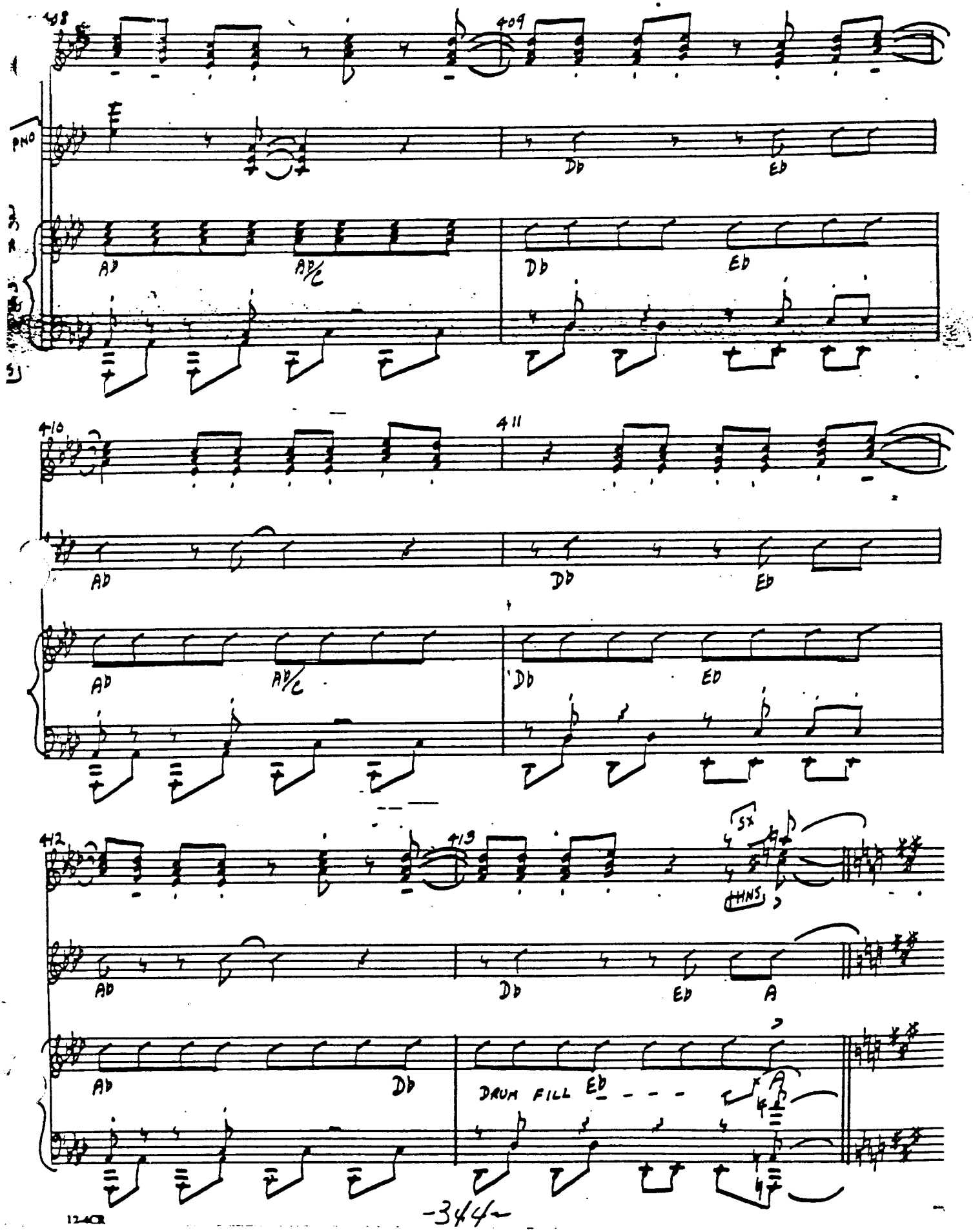
CONDUCTOR

EE [PRINCESS LOUISE] (IN 4)

FINALE 1



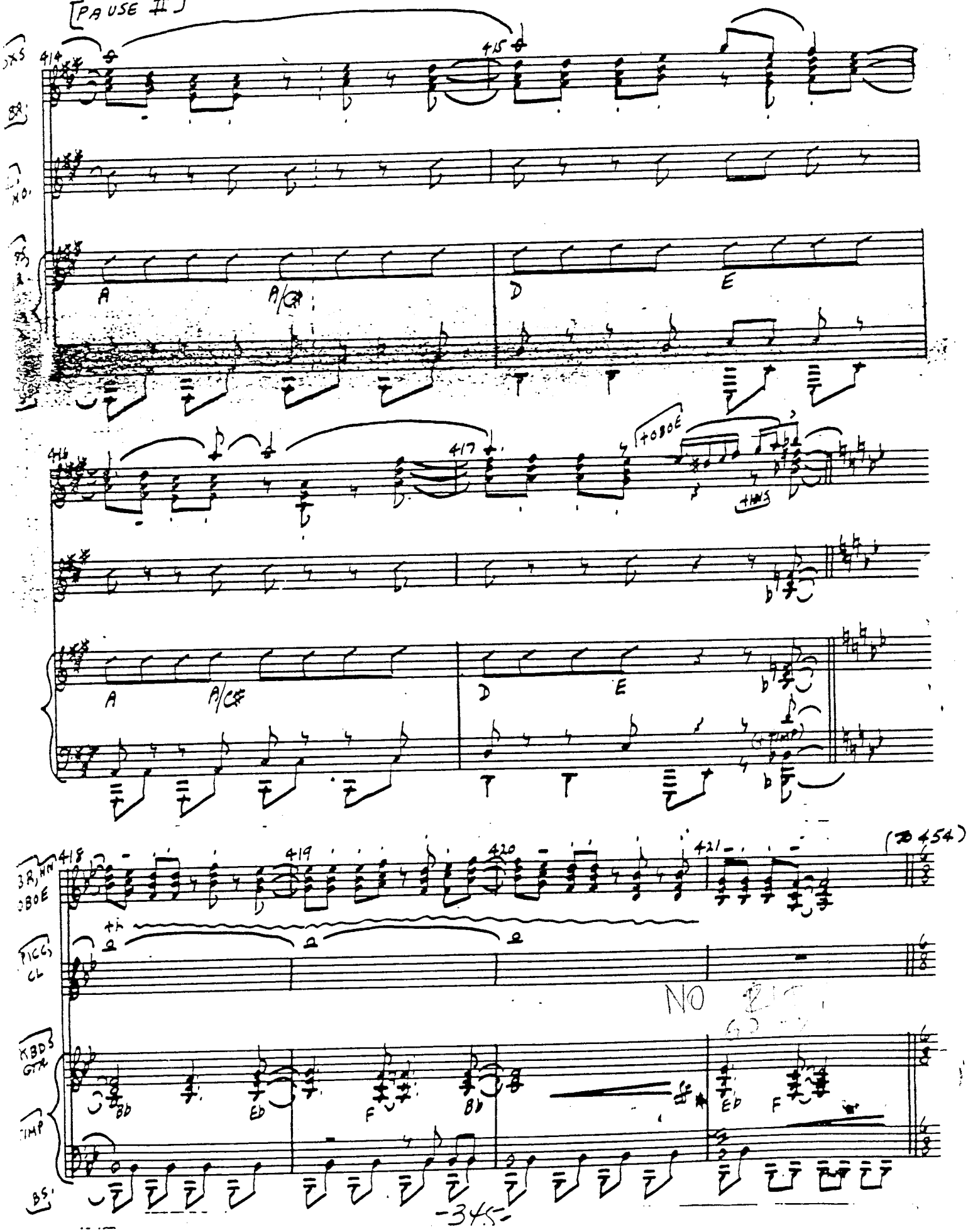
[PAUSE]


408
409
PNO
Ab
Ab/C
Db
Eb
410
411
Ab
Ab/C
Db
Eb
412
413
5x
HHNS
Ab
Db
Eb
A
Ab
Db
DRUM FILL Eb

FINALE 1

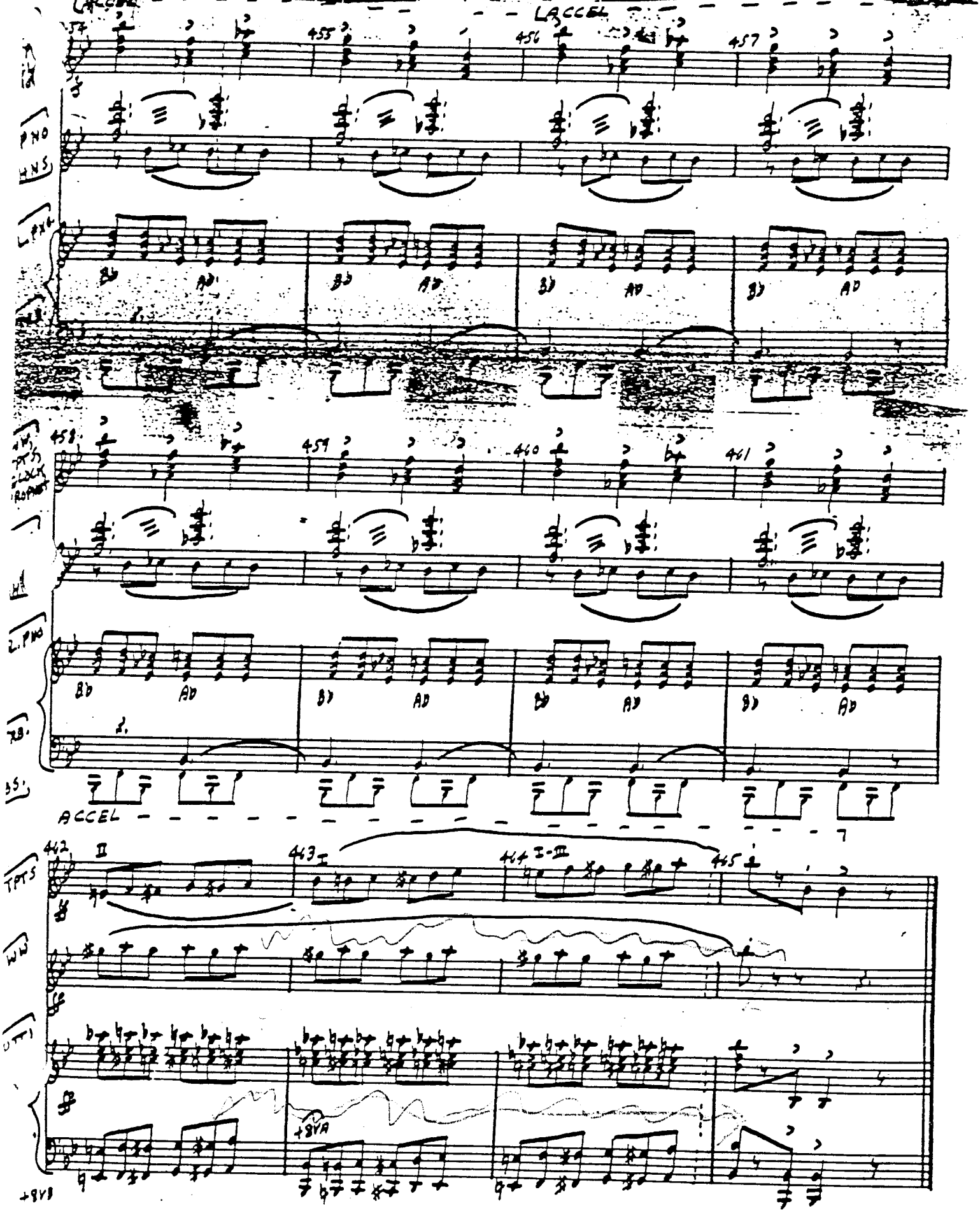
COND.

[PAUSE II]



NO ACCEL

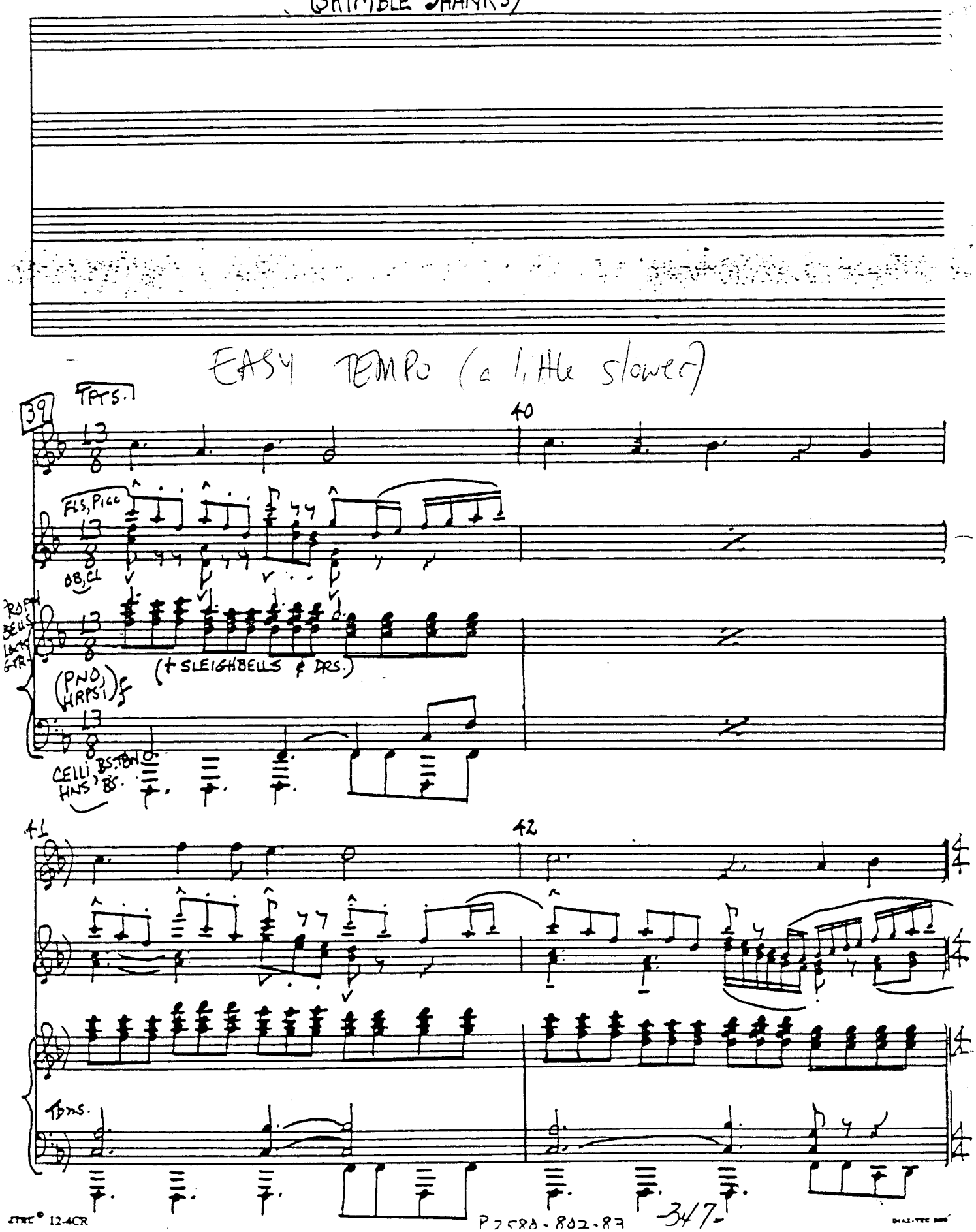
FINALE 1

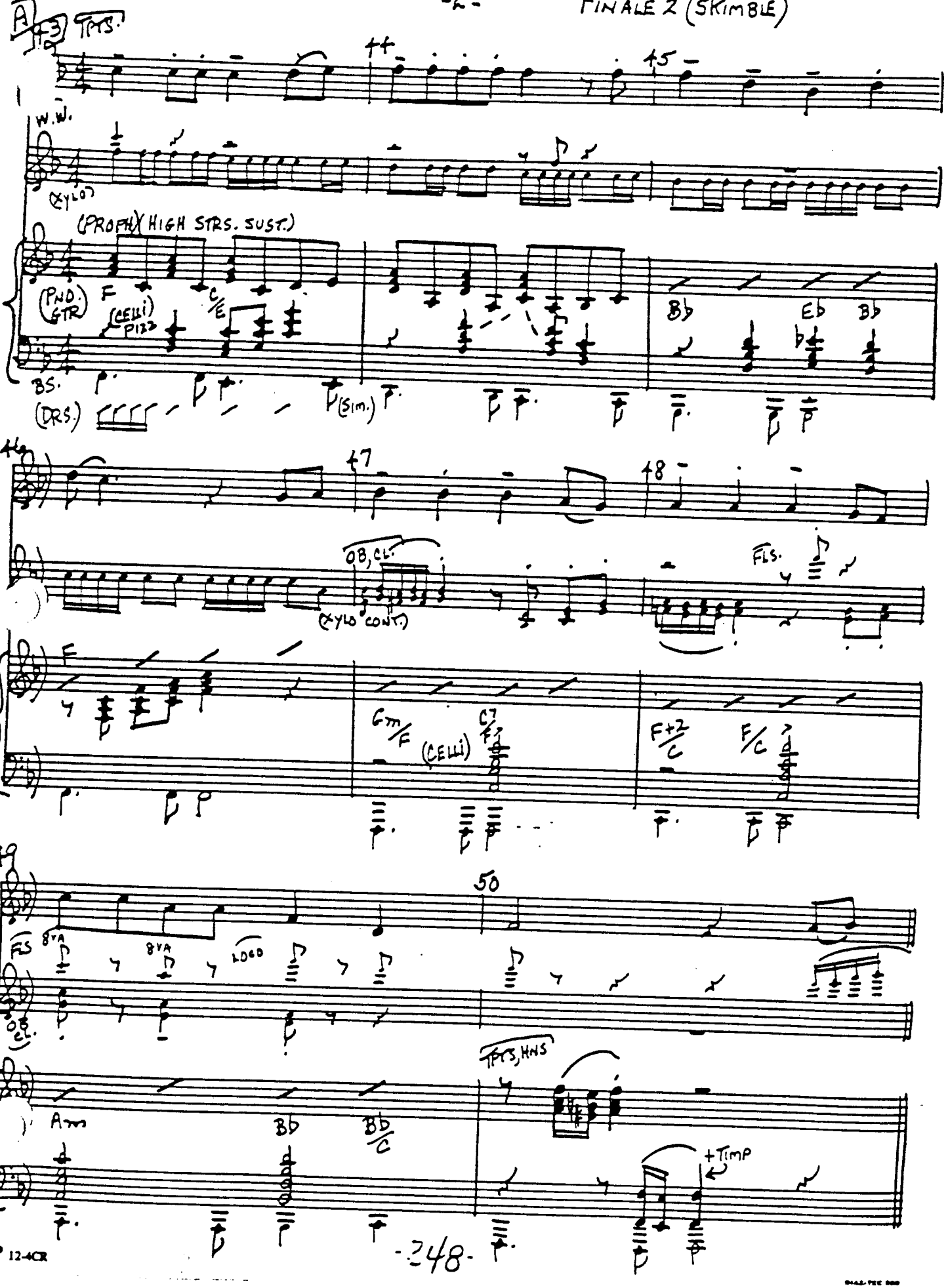


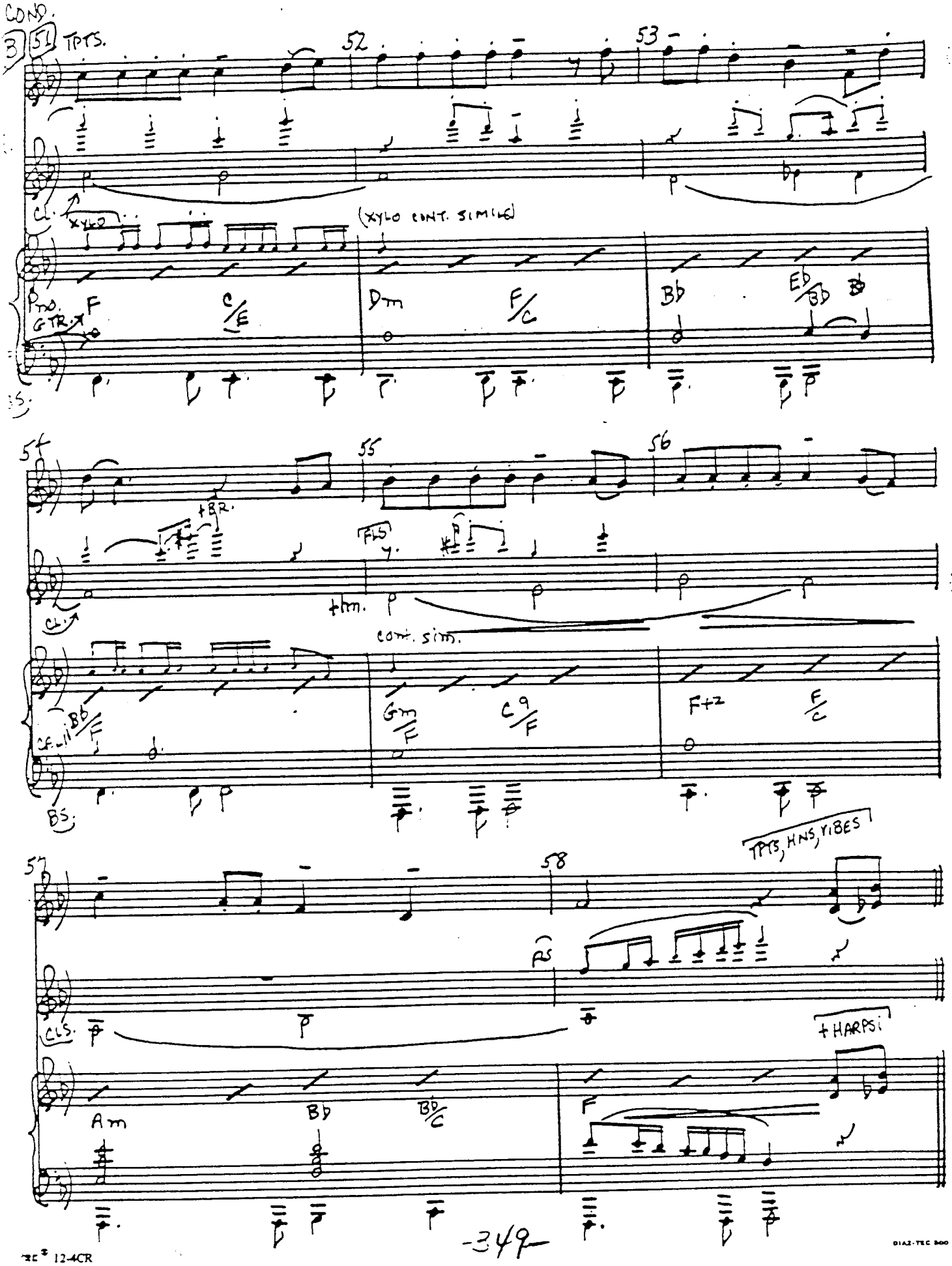
CONDUCTOR

"CATS"

FINALE 2.3
(SKIMBLE SHANKS)

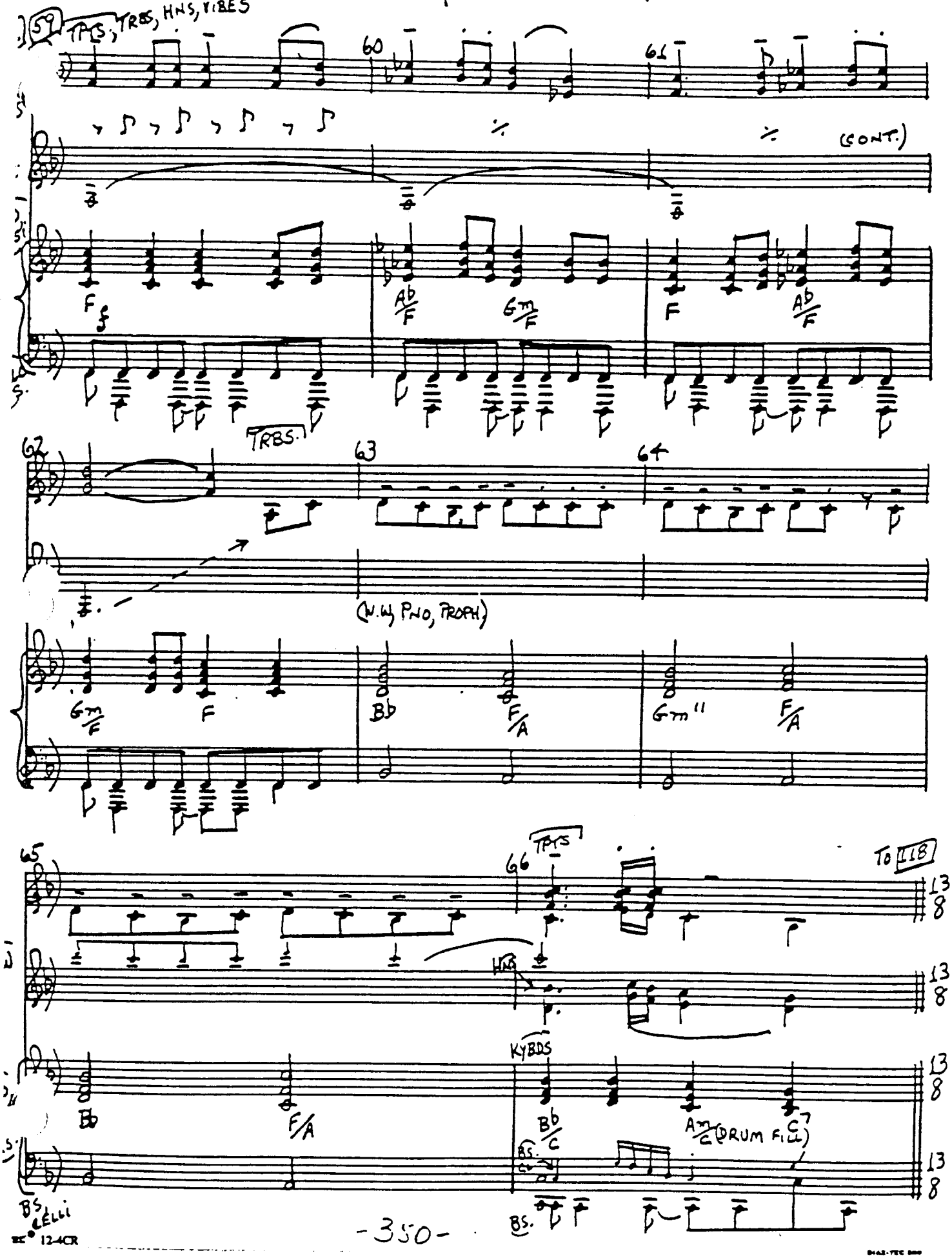


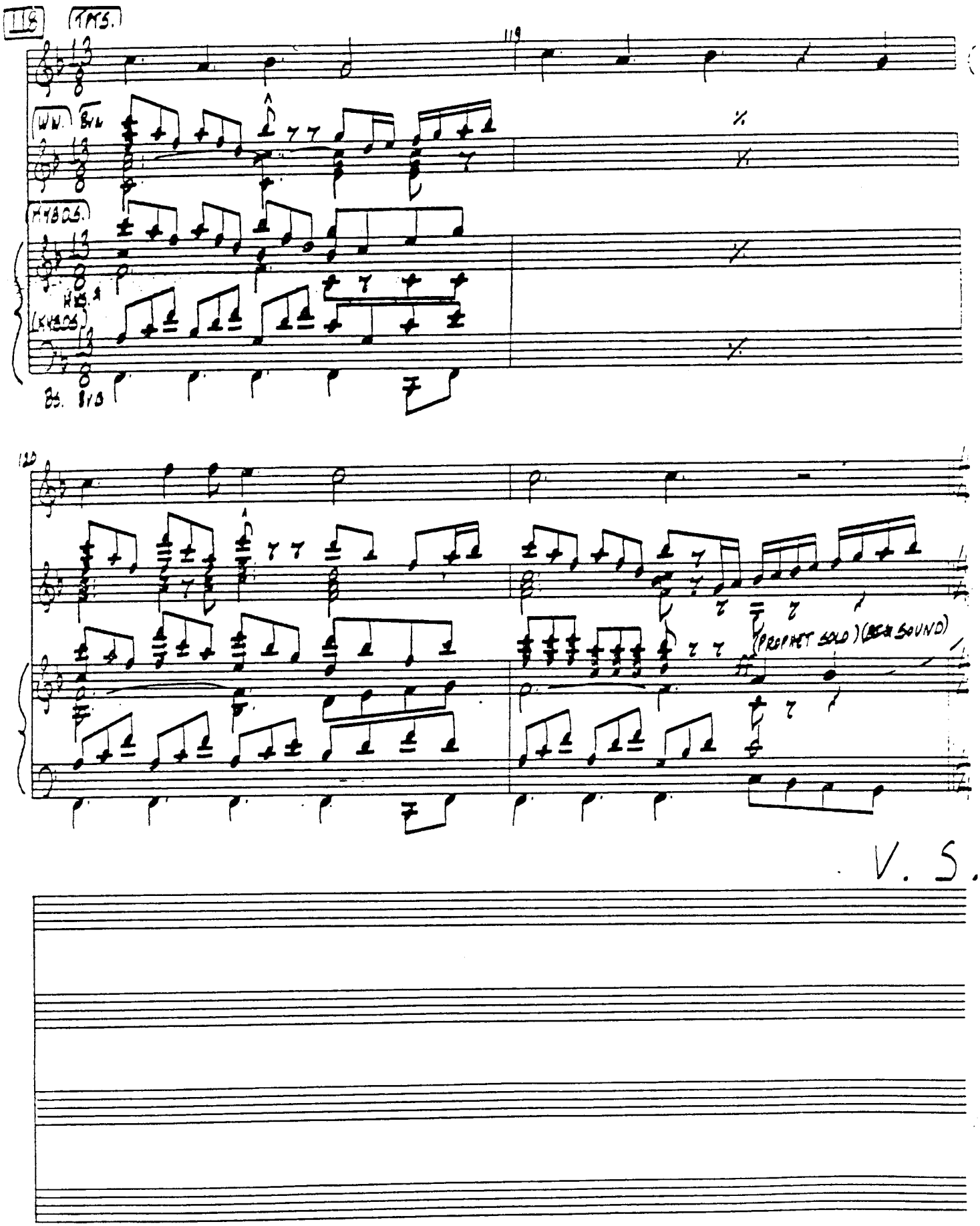

COND.
A
TPTS.
44
45
W.W.
(XYLO)
(PROPH) (HIGH STRS. SUST.)
(PNO. GTR)
F
C/E
(CELLI) PIZZ
Bb
Eb
Bb
BS.
(DRS.)
(Sim.)
46
47
48
OB, CL.
FLS.
(XYLO CONT.)
F
Gm/F
(CELLI)
C7
F+7/C
F/C
49
50
FLS
8VA
8VA
LOCO
OB. CL.
TPTS, HNS
Am
Bb
Bb/C
+TIMP



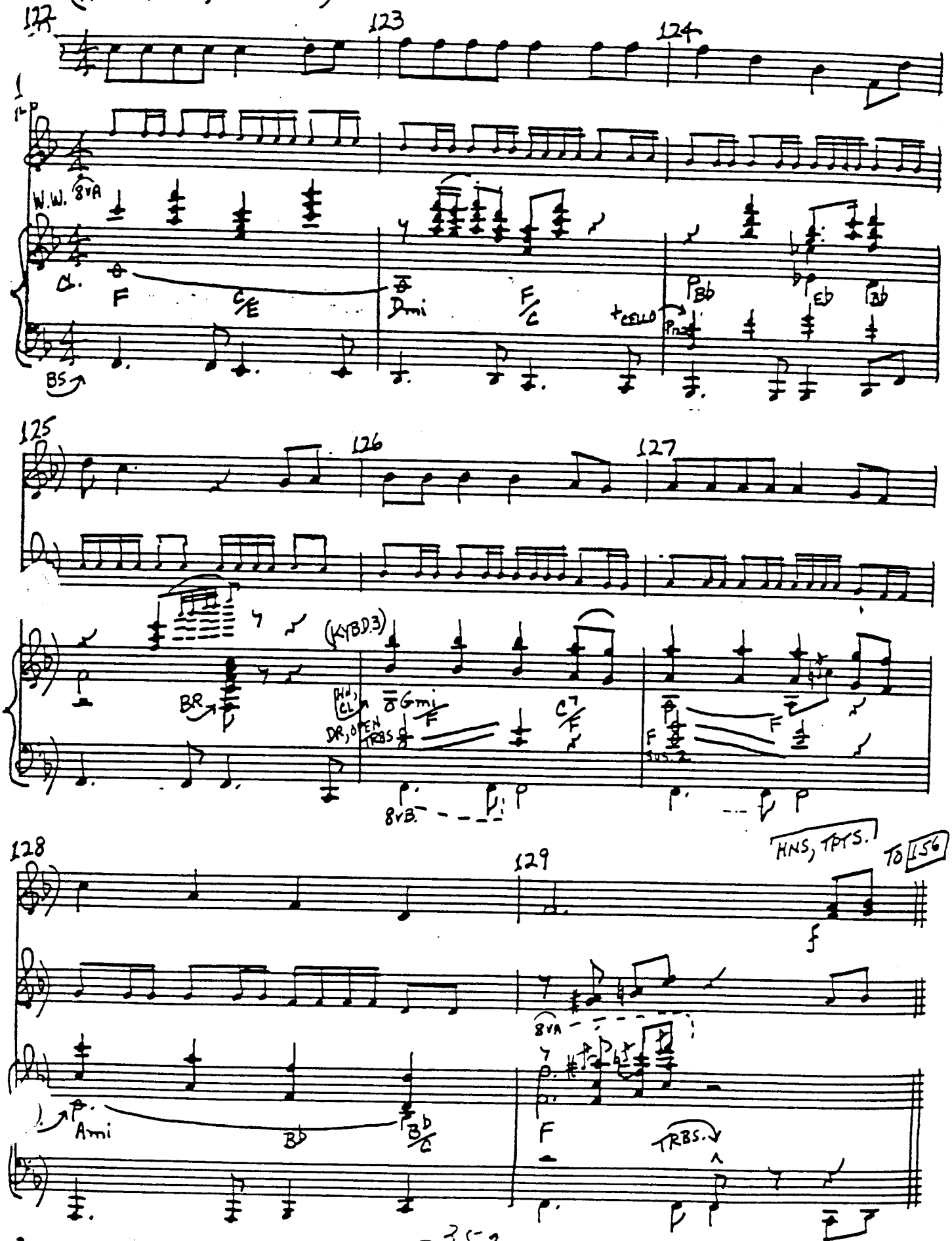
TEC 12-4CR
DIAZ-TEC 800

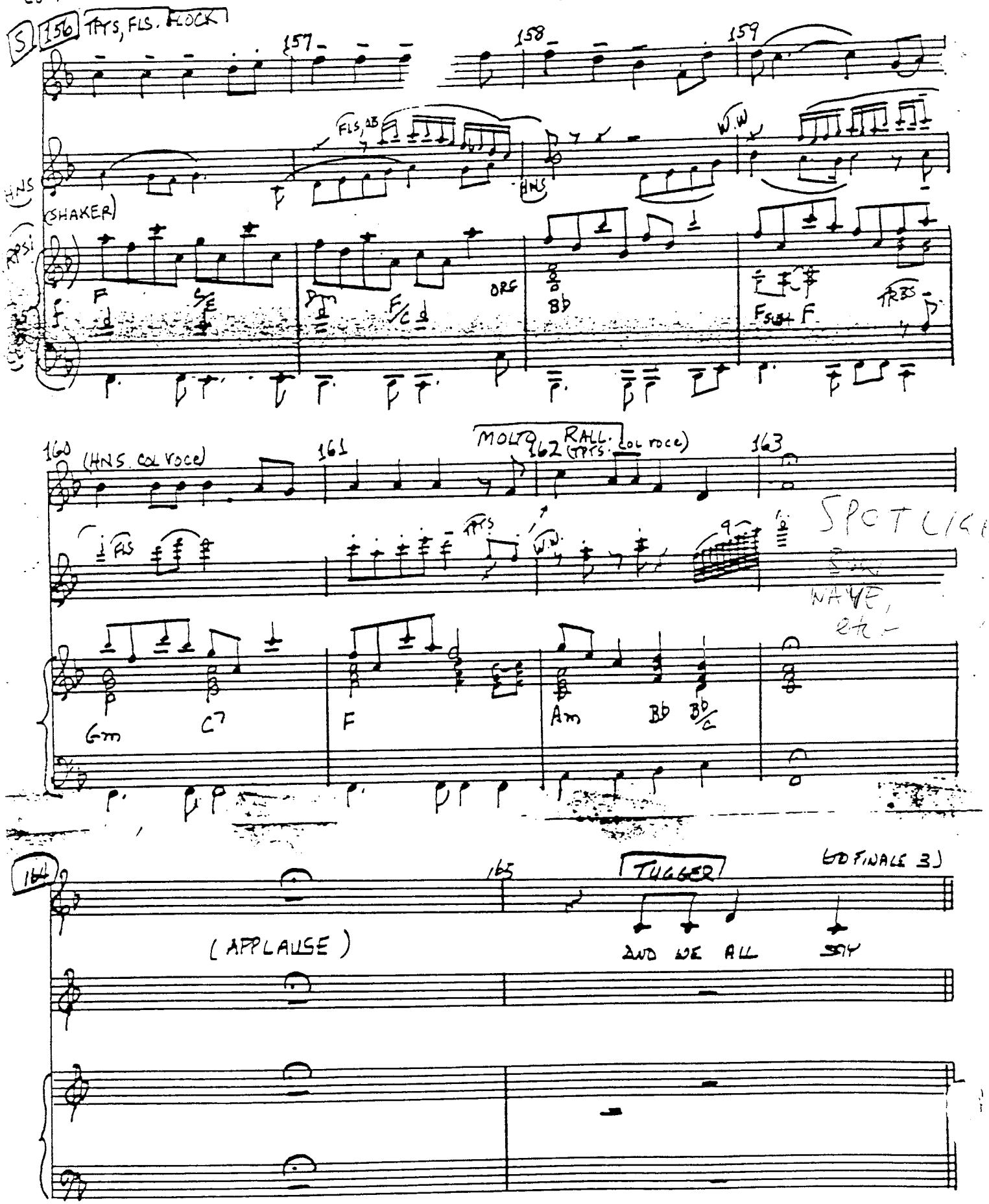
FINALE 2 (SKIMBLE SHANKS)

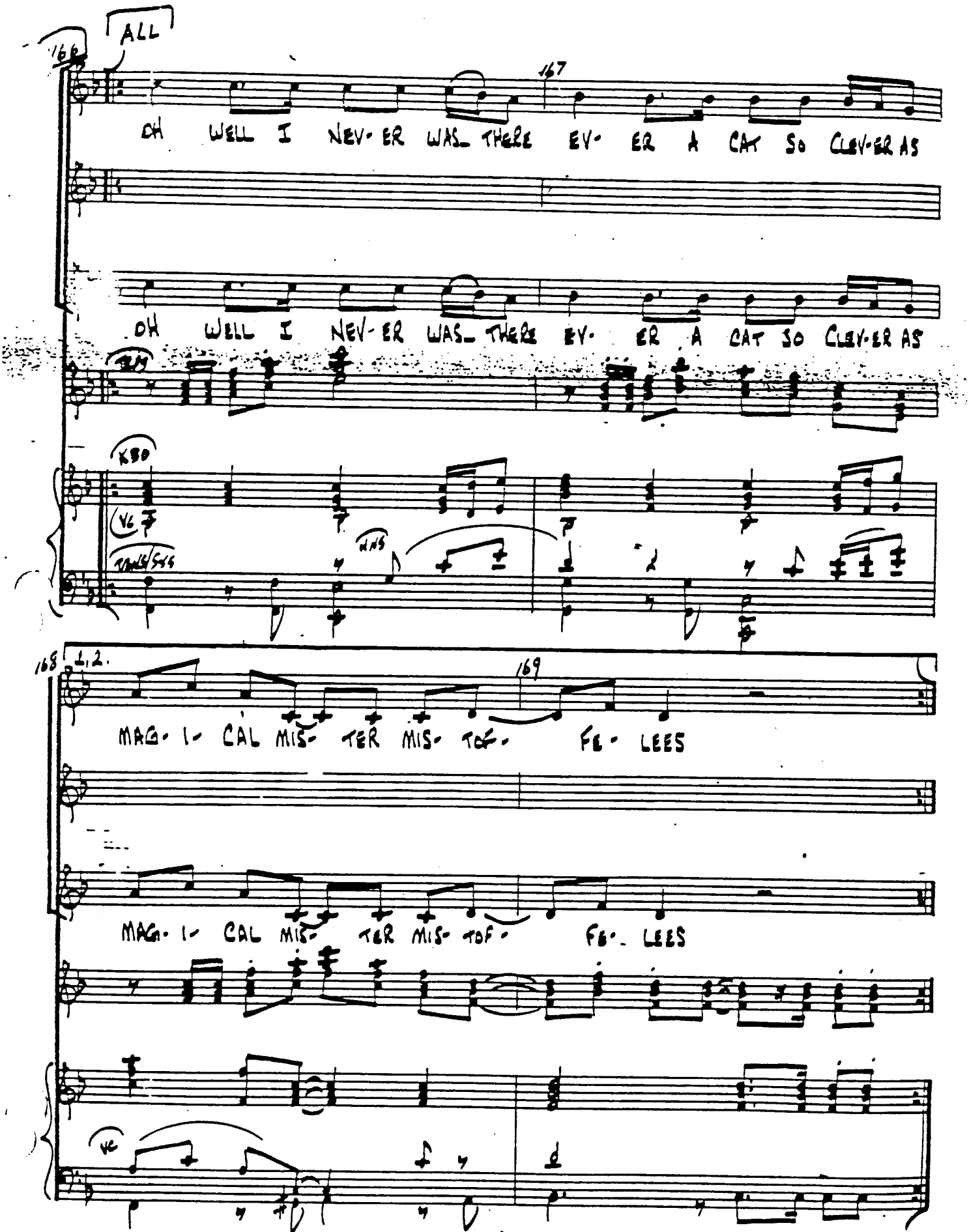


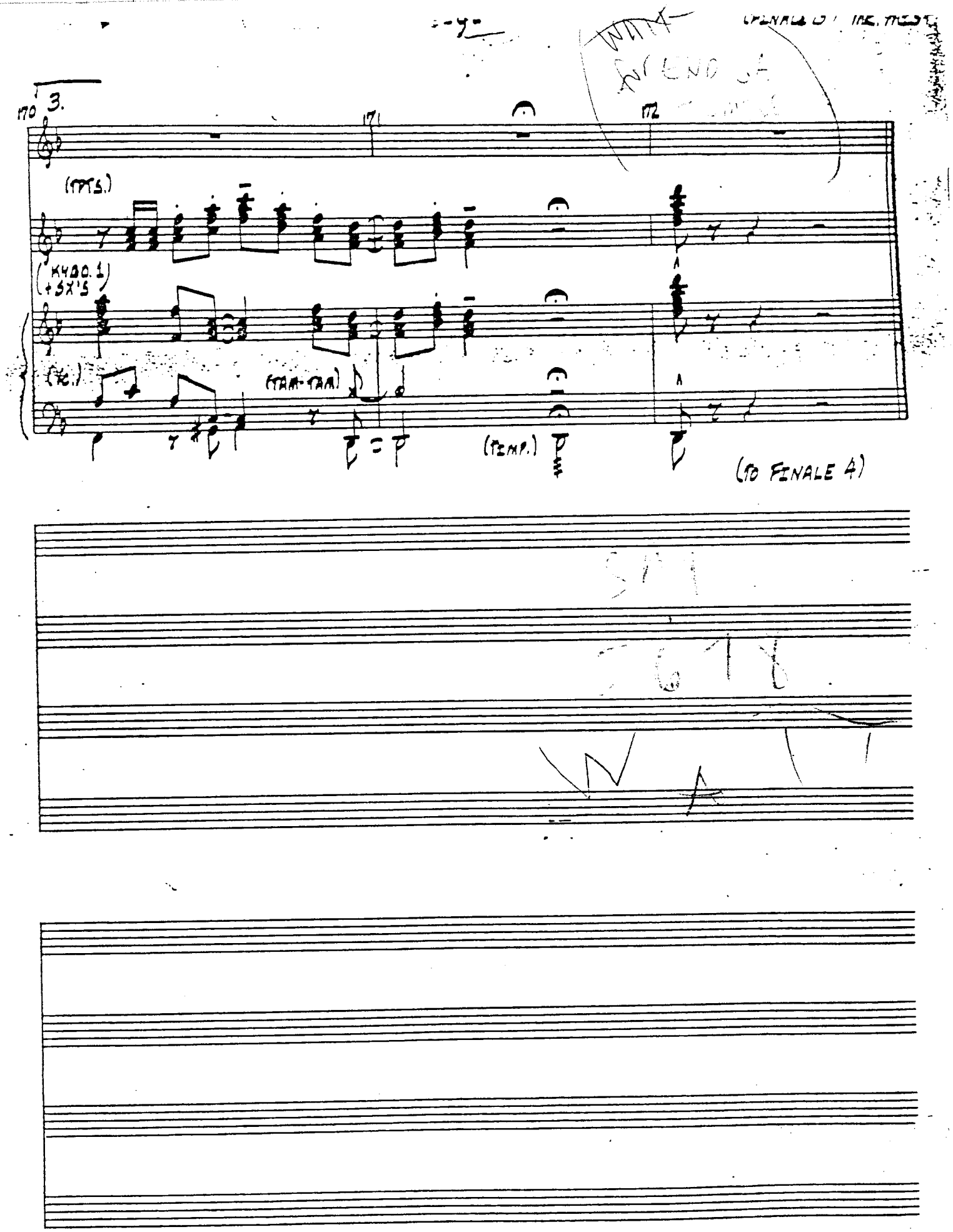


V. S.

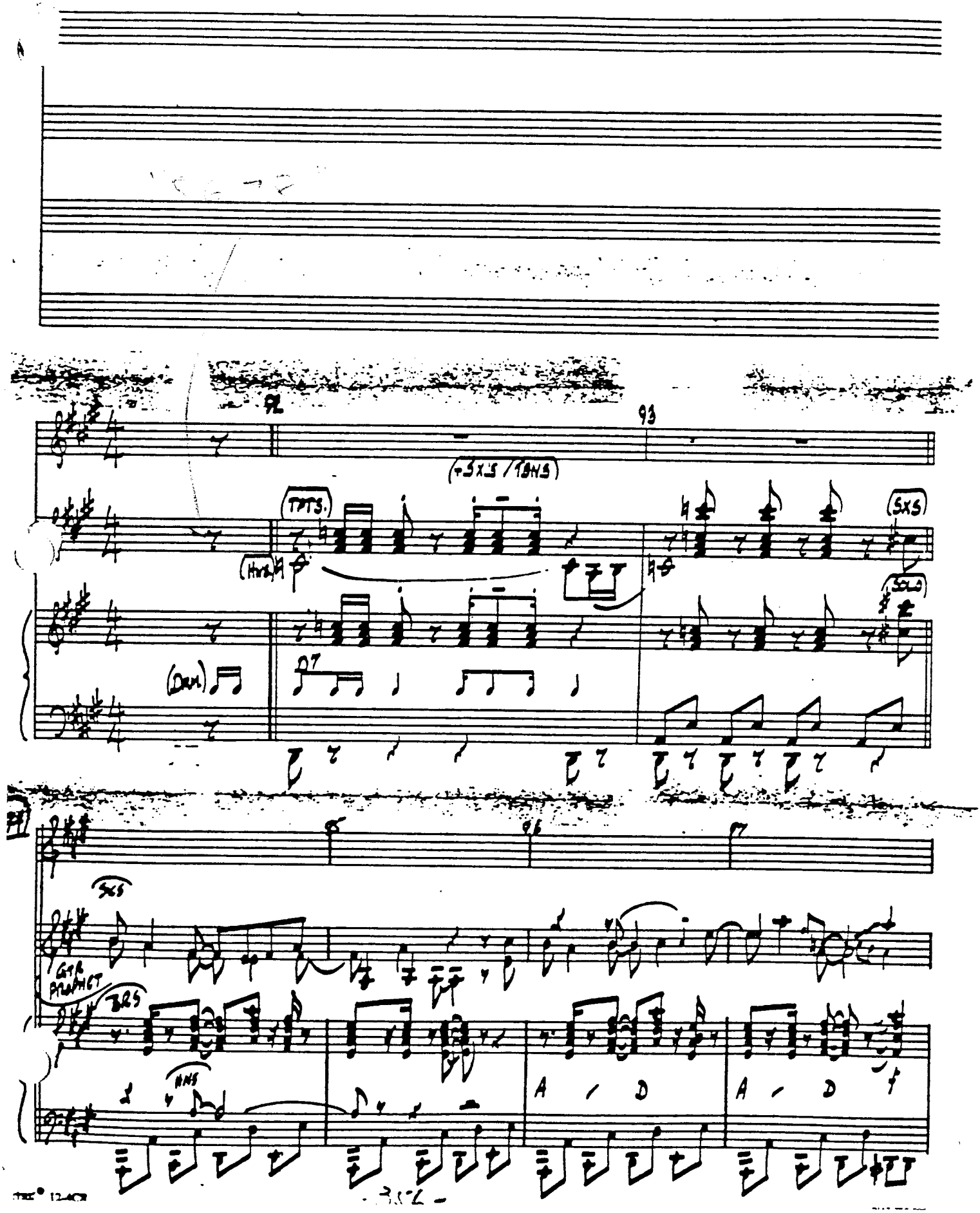

122
123
124
W.W.
8VA
F
C/E
Dmi
F/C
+CELLO
Bb
Eb
Gb
BS
125
126
127
(KYBD.3)
BR
HN, CL
Gmi
F
DR, OPEN TRBS
C7
F
SUS.
8VB
128
129
HNS, TPTS.
TO 156
8VA
Ami
Bb
Bb/C
F
TRBS.

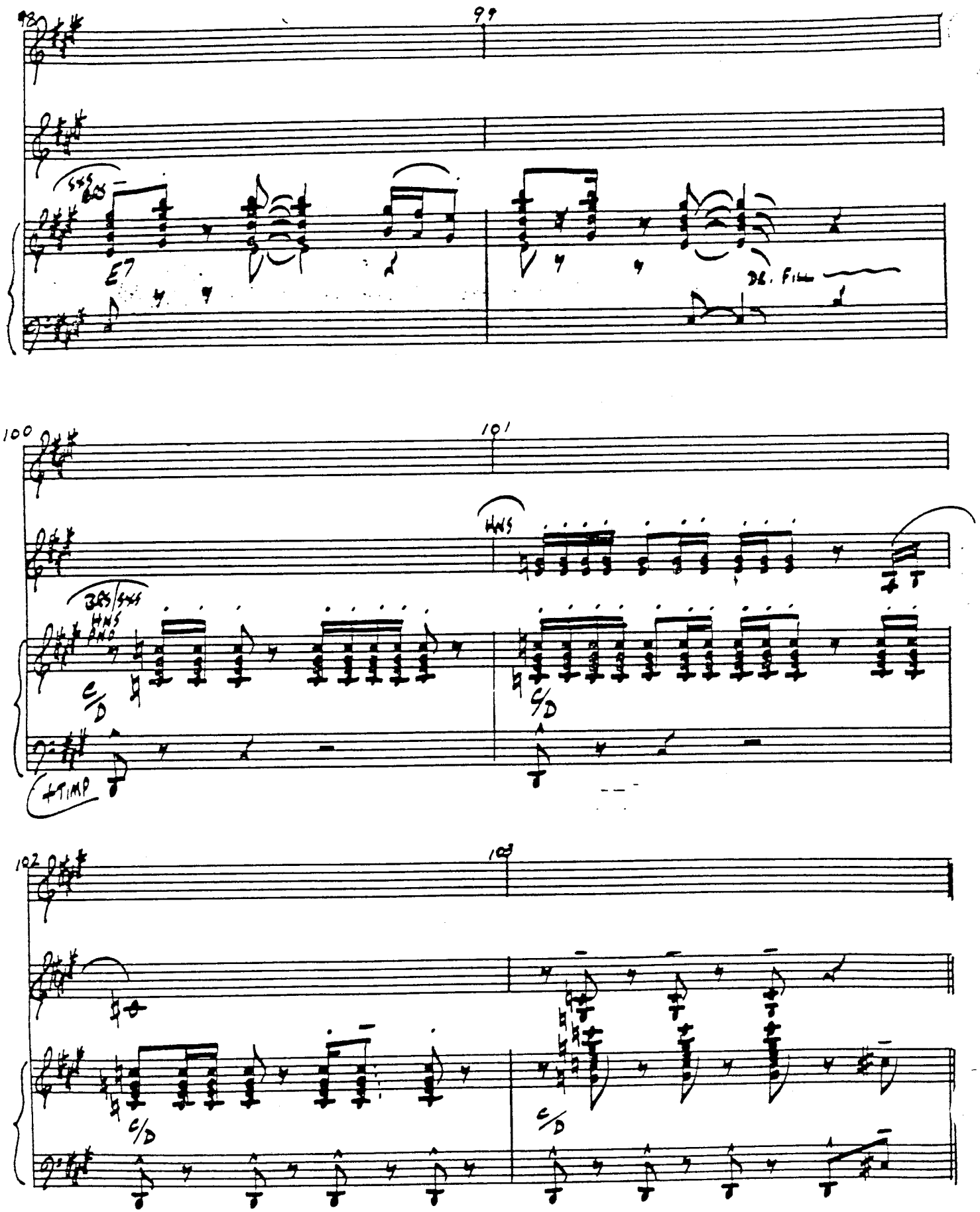

COND.
156
TPTS, FLS. BLOCK
157
158
159
FLS, AB
W.W
HNS
(SHAKER)
F
ORG
Bb
TRBS
160
(HNS COL VOCE)
161
MOLTO RALL.
162
(TPTS. COL VOCE)
163
SPOTLIGHT
MAYE, etc.
Gm
C7
F
Am
Bb
Bb/C
164
165
TUGGER
(GO FINALE 3)
(APPLAUSE)
AND WE ALL
SAY


166
ALL
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
168
1,2.
169
MAG- I- CAL MIS- TER MIS- TOF- FE- LEES
MAG- I- CAL MIS- TER MIS- TOF- FE- LEES

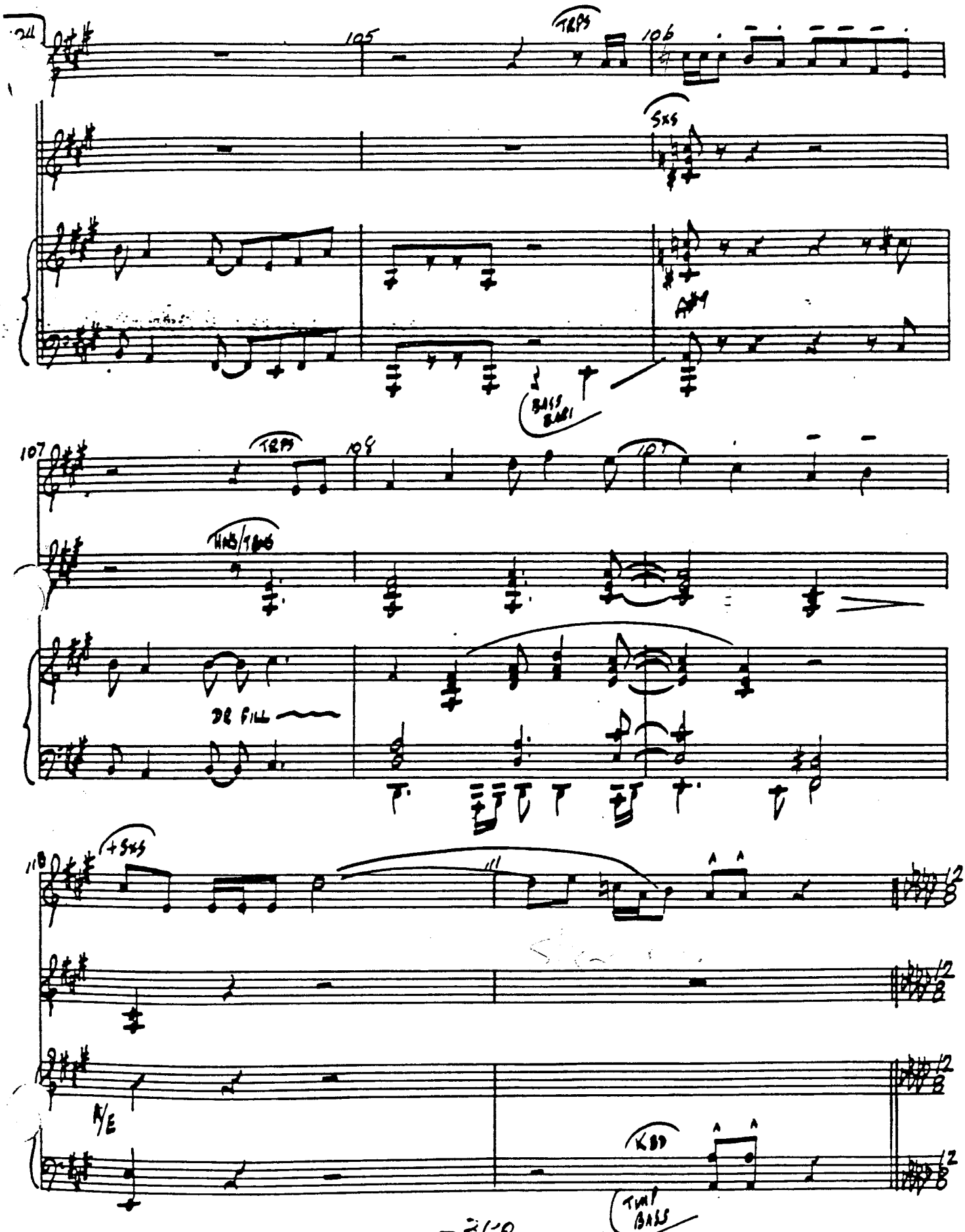

170
3.
171
172
(TPTS.)
(KYBD. 1 + SX'S)
(TC.)
(TAM-TAM)
(TIMP.)
(TO FINALE 4)

FINALE 4

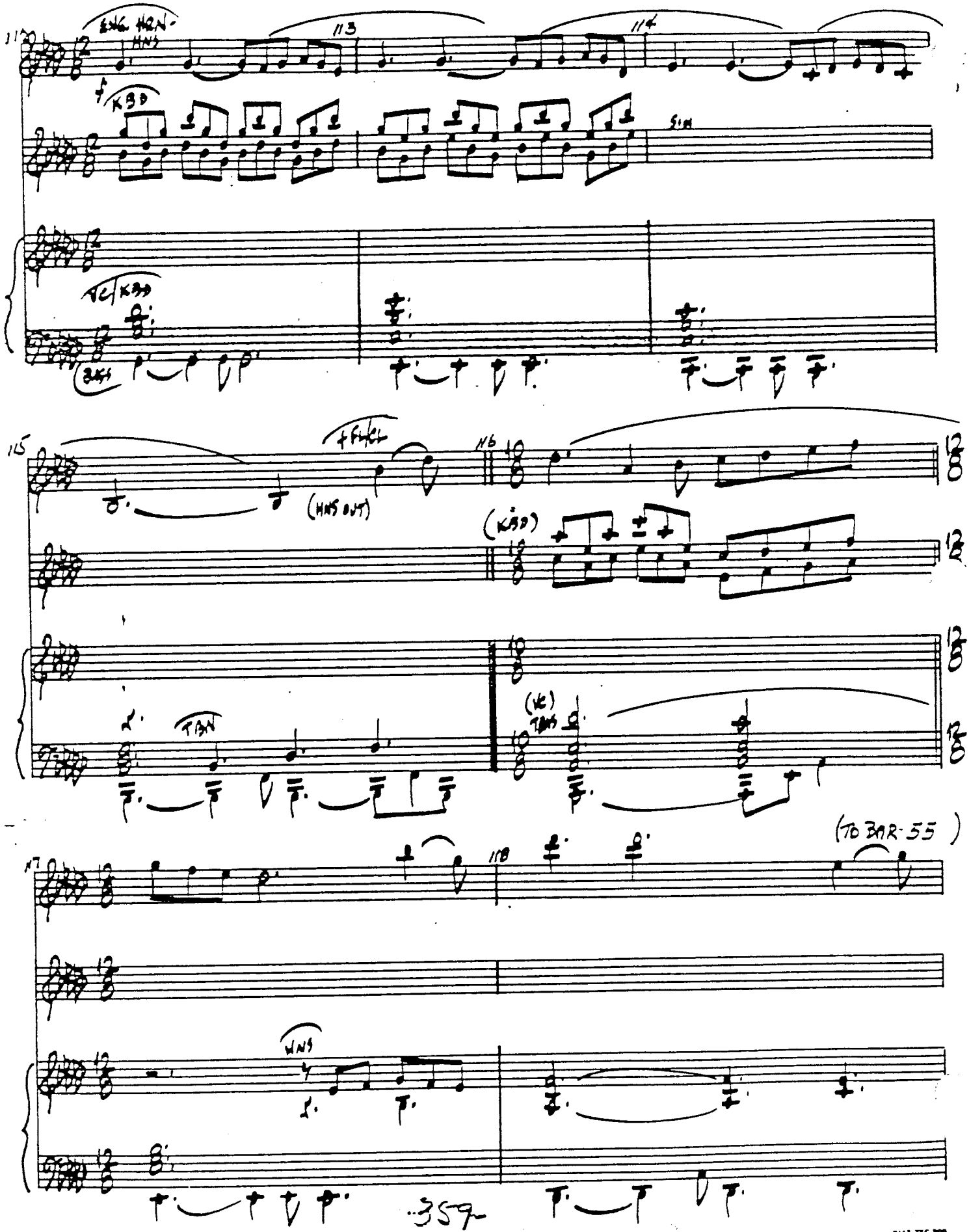

92
93
(+SXS / TBNS)
TPTS.
(HNS)
SXS
SOLO
(DRM)
D7
96
SXS
GTR PROPHET
BRS
HNS
A / D
A / D

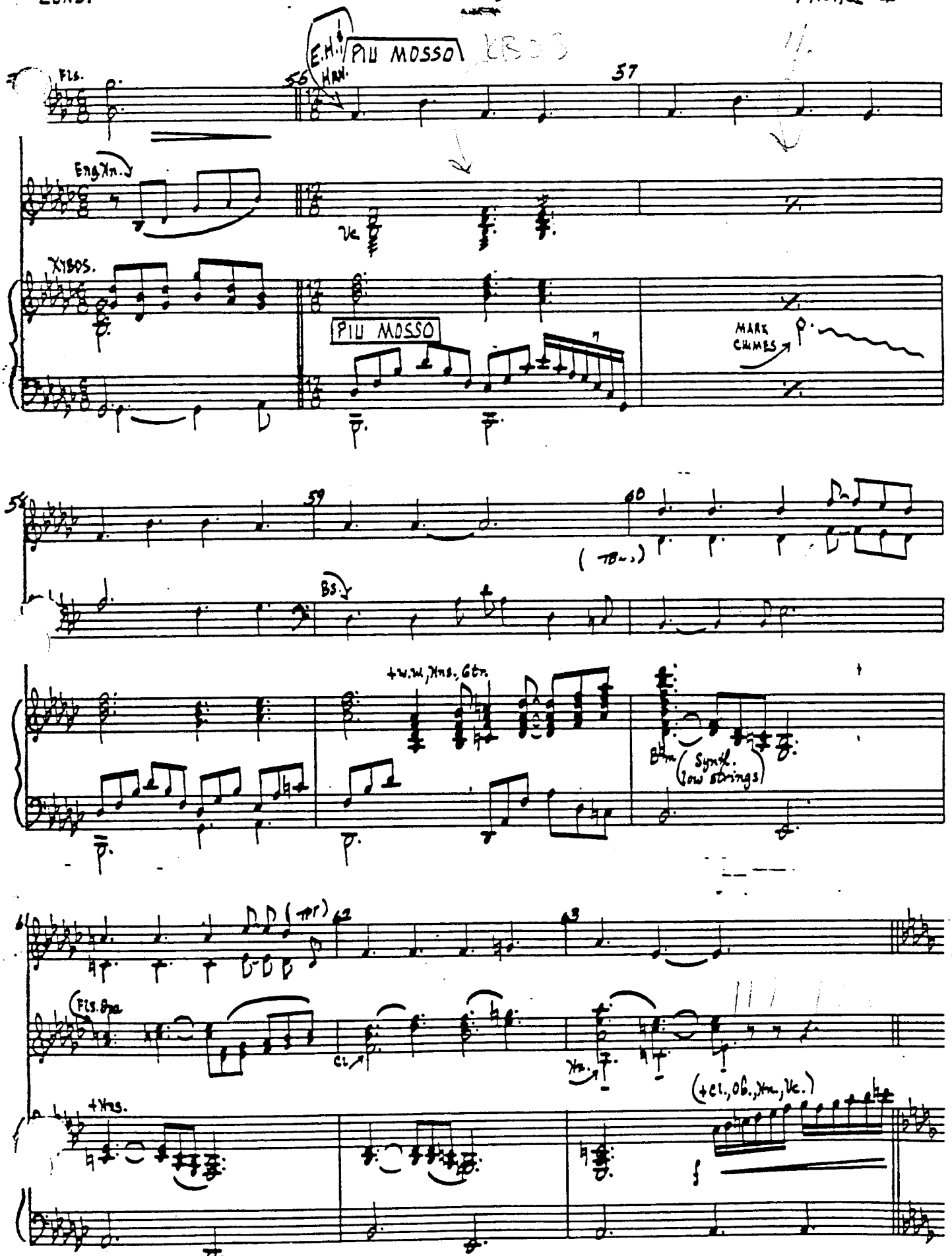


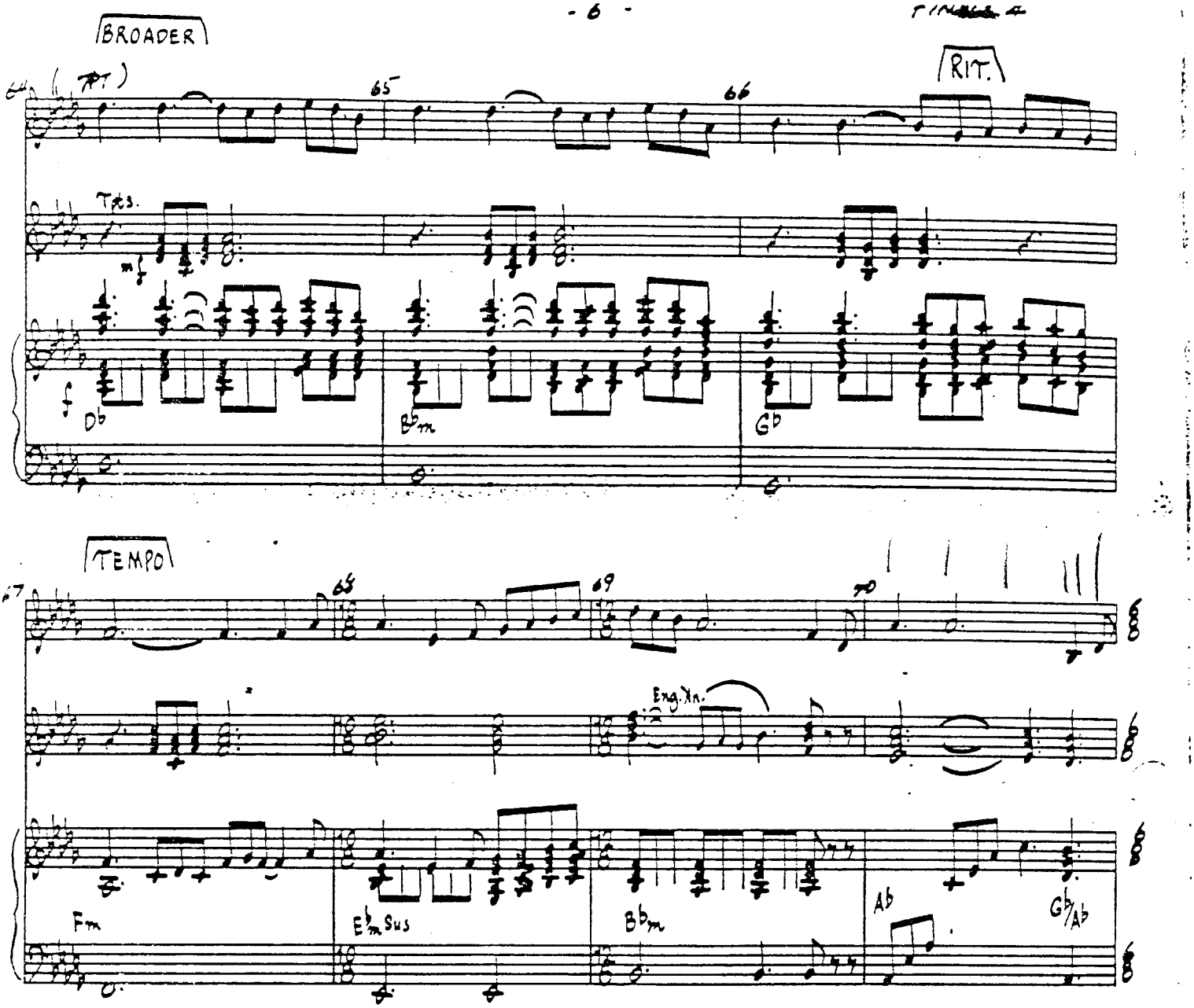
LETRE® 12-4CR
DIAZ-TEC 800


105
TRPS
106
SXS
BASS BARI
107
TRPS
108
HNS/TRNS
DR FILL
+SXS
111
A/E
KBD
TIMP BASS

Aztec® 12-4CR

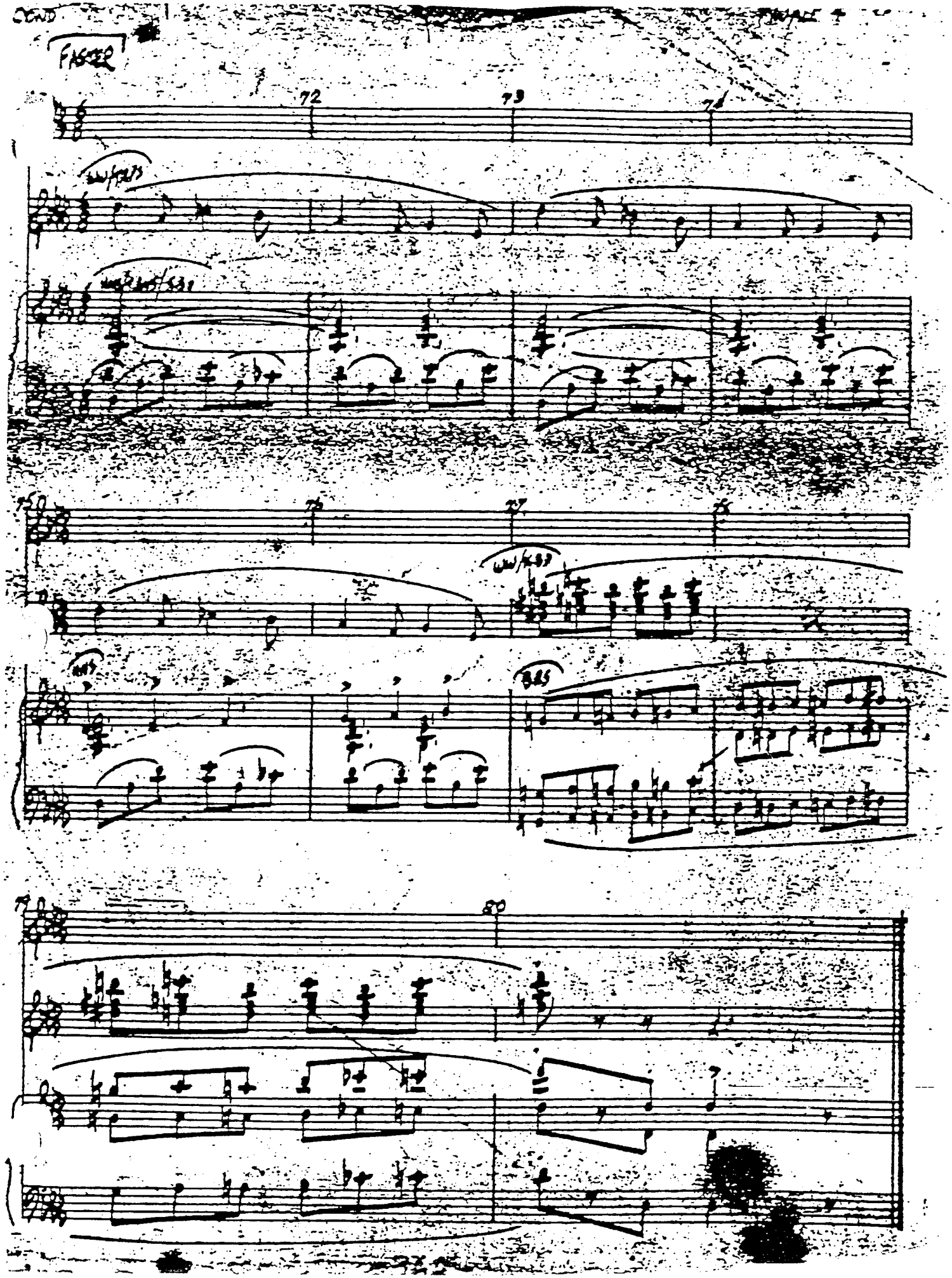

ENG. HRN.
HNS
113
114
KBD
SIM
VC/KBD
BNS
115
+ FLUTE
116
(HNS OUT)
(KBD)
TBN
(VC)
TBNS
117
118
(TO BAR 55)
HNS


E.H.
PIU MOSSO
Fls.
Eng.Hn.
Vc.
XYBOS.
PIU MOSSO
MARK CHIMES
Bs.
+W.W., Hns., Gtr.
Synth. low strings
(Fls. 8va)
Cl.
Hn.
+Hns.
(+Cl., Ob., Hn., Vc.)


BROADER
(TPT.)
65
66
RIT.
Tbs.
mf
f
Db
Bbm
Gb
TEMPO
67
68
69
70
Eng. Hn.
Fm
Ebm Sus
Bbm
Ab
Gb/Ab

V.S.

124CR


FAGOT
72
73
74
75
76
77
78
79
80