

The Ad-dressing of Cats

Music by
ANDREW LLOYD WEBBER

Text by
T.S. ELIOT

[♩ = 92]

mp You've heard of sev - eral kinds of cat, And dogs pre - tend they like to fight; They

mp

Bb Bb F/A

my op - in - ion now is that You should need no in - ter - pret - er To of - ten bark, more sel - dom bite; But yet a dog is on the whole, What

Gm Eb Bb/F Gm

un - der - stand our char - ac - ter. You've learned e - nough to take the view That you would call a sim - ple soul. The us - ual dog a - bout the town Is

Ab Fsus4 F Bb F/A

cats are much like me and you. You've seen us both at work and games, And much in - clined to play the clown, And far from show - ing too much pride Is

Gm Bb/F Eb Bb/F Gm

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-bout the town is in - clined to play the clown. A - gain I must re -

Bb Eb/Bb Bb Cm/Bb Bb F Eb Bb Eb/Bb

- mind you that A dog's a dog, a cat's a

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

OLD DEUTERONOMY

cat. *mf* With cats, some say, one rule is

legato mp

Bb Eb/Bb

true: Don't speak till you are spo - ken to. My -

rall.

Bb C7 F C7 F

learnt a - bout our pro - per names, Our ha - bits and our ha - bi - tat: But
 fre - quent-ly un - dig - ni - fied. He's such an ea - sy - go - ing lout, He'll

Bb/F Gm Bb/F Gm

CHORUS

How would you ad - dress a cat? *f* So
 an - swer a - ny hail or shout. The

Bb/F Eb/F Bb Eb/Bb

1
 first, your me - mo - ry I'll jog, And say: a cat is not a
 us - ual dog a -

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

OLD DEUTERONOMY

dog. *mp* Now

Bb F/Bb Eb/Bb F7/Bb (no 5th)

a tempo

- self, I do not hold with that. I say, you should ad - dress a cat. But

a tempo

D Gm E7 Am

al - ways keep in mind that he Re - sents fa - mi - li - ar - i - ty. You

F#7 Bm Em F#

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

mp

B E/B B C# F#

rall. *a tempo (poco meno mosso)*

form: O Cat! Be - fore a cat will con - des - cend To

rall. *a tempo (poco meno mosso)*

C# F# B F#/A#

treat you as a trust - ed friend, Some lit - tle to - ken of es-teem Is

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

need - ed, like a dish of cream; And you might now and then sup-ply Some

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

ca - vi - are or Strass - burg Pie, Some pot - ted grouse, or sal - mon paste: He's

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

sure to have his per-son-al taste. And so in time you reach your aim, And

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

CHORUS

call him by his name. *f* A

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

f marcato

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

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

this is this, and that is that: And there's how you ad -

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

-dress a cat. *ff* A cat. _____

F# E B E/B E E6 B B

Grizabella: the Glamour Cat

Music by
ANDREW LLOYD WEBBER

Text by
T.S. ELIOT

Slow [♩ = 68]

SOLO

p She

haunt - ed ma - ny a low re - sort... near the gri - my road of

Bbm F7 F7

Tot - ten - ham Court;... She flit - ted a - bout... the No - man's Land... From The

Db Db Ebm6 Db/F

Ris - ing Sun... to The Friend at Hand. And the post - man sighed, as he

Gb Cb Bbm

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scratched his head: — 'You'd real - ly have thought she ought to be dead — And

F7 F7 Db

who — would ev - er sup - pose that THAT — — — — — Was Gri - za - bel - la, the

Bbm Cm Bb Ebm Bbm/F

CHORUS
Gri - za - bel - la, the

Gla - mour Cat!' Gla - mour Cat, — Gri - za - bel - la, the

Dbsus Abm Bbm/F F7 F7

Gla - mour Cat! — Who'd — — — — — have ev - er sup - posed — that THAT — — — — —

Dbsus Db Bbm Cm Bb Ebm

Was Gri - za - bel - la, the Gla - mour Cat!

Ebm Bbm/F Em Abm

rall.

The Moments of Happiness

The moments of happiness . . .
 We had the experience but missed the meaning,
 And approach to the meaning restores the experience
 In a different form, beyond any meaning
 We can assign to happiness . . .
 . . . the past experience revived in the meaning
 Is not the experience of one life only
 But of many generations – not forgetting
 Something that is probably quite ineffable . . .

(from T.S. Eliot 'The Dry Salvages' in *Four Quartets*)

The Old Gumbie Cat

Music by
ANDREW LLOYD WEBBER

Text by
T.S. ELIOT

Legato (a Glenn Miller flavour) [♩ = 104]

SOLO

I have a Gum-bie Cat in mind, — Her name is Jen - ny - a -
ny dots; — { Her coat is of the tab - by kind, — with
Her e - qual would be hard to find, — she
The cur - tain cord she likes to wind, — and
ti - ger stripes and leo - pard spots. — All day she sits up -
likes the warm and sun - ny spots. — All day she sits be -
tie it in - to sai - lor knots. — She sits up - on the
- on the stair — or on the steps or on — the mat: — } She
- side the hearth — or in the sun or on — my hat: — }
win - dow - sill — or a - ny - thing that's smooth — and flat: — }

G6 D/F# C
Bm7 Am7 Am6 Em7
F B7 G6
D/F# Dm/F C/E Bm/D

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sits and sits and sits and sits, — and that's what makes a Gum - bie

Am7 Am6 Em7 Fmaj7 Bb7 B7

rall. CHORUS
 Cat, that's what makes a Gum - bie Cat! But

C7 Am7 Bm7 B7 Em

Sprightly [♩ = 104]
 when the day's hus - tle and bus - tle is done, — Then the Gum-bie Cat's work — is but

Sprightly [♩ = 104] *sim. stacc.*
 Cm B(b5) Eb/Bb A° A7 G7

hard - ly be - gun. — } And when all the fa - mi - ly's in bed and a - sleep — She
 As she finds that the mice will not e - ver keep quiet, — She is
 She thinks that the cock - roa - ches just need em - ploy - ment To pre -

Cm Cm6 G7 Cm B(b5) Eb/Bb A°

1

tucks up her skirts to the base-ment to creep. She is deep-ly con-cerned with the
 sure it is due to ir-reg-u-lar diet And be-vent them from i-dle and wan-ton des-troy-ment. So she's

Ab7 G7 Cm Ab

ways of the mice: Their be-ha-viour's not good and their man-ners not nice; So

Bb Bb7 Eb Ebmaj7 Abmaj7

when she has got them lined up on the mat-ting, She tea-ches them mu-sic, cro-chet-

Db Db G7

SOLO 2

- ting and tat-ting. I-liev-ing that no-thing is done with-out try-ing, She sets

Cm Ab Bb Bb7

right to work with her bak-ing and fry - ing. — She makes them a mouse - cake of bread

Chords: Eb Ebmaj7 Abmaj7 Db

— and dried peas, — And a beau-ti-ful fry — of lean ba - con and cheese. — I

Chords: Db G7 G7

SOLO

3
formed, from that lot of dis - or - der - ly louts, — A troop of well - di - sci - plined

Chords: Ab Bb7 Eb

3

help - ful boy scouts, — With a pur - pose in life — and a good — deed to do; And she's

Chords: Abmaj7 Db Db

3

ev - en cre - a - ted a Bee - tles' Tat - too. —

ff

G G7 Cm B^o

Detailed description: This system contains the first line of music. It features a vocal line in the upper staff with lyrics 'ev - en cre - a - ted a Bee - tles' Tat - too. —'. Below it is a piano accompaniment with two staves. The piano part begins with a G chord in the bass and a G7 chord in the treble. A dynamic marking of *ff* (fortissimo) is placed above the piano part. The system concludes with Cm and B^o chords.

Cm/B A^o Ab7 G7 Cm G7

Detailed description: This system contains the second line of music, which is entirely piano accompaniment. It starts with Cm/B and A^o chords, followed by Ab7 and G7. The system ends with Cm and G7 chords.

Cm B^o Cm/Bb A^o Ab7 G7 Cm

Detailed description: This system contains the third line of music, which is entirely piano accompaniment. It begins with Cm and B^o chords, followed by Cm/Bb and A^o. The system concludes with Ab7, G7, and Cm chords.

Ab Bb7 Ebmaj7

Detailed description: This system contains the fourth line of music, which is entirely piano accompaniment. It starts with Ab and Bb7 chords, and ends with Ebmaj7.

Abmaj7 G7 Cm B° Eb/Bb Am7(b5) Ab7 G7

Cm B° Eb/Bb F/A Ab7

CHORUS Faster

For she's a Jol - ly Good Fel

Faster

C G/B C7/Bb F/A C/G

a tempo

GUMBIE CAT (spoken)

low... Thank you, my dears!...

a tempo

F G7 C

Gus: the Theatre Cat

Music by
ANDREW LLOYD WEBBER

Text by
T.S. ELIOT

$\text{♩} = 108$

Piano introduction in D major, 3/4 time. The right hand plays a melodic line starting on D4, moving up stepwise to G4, A4, B4, C5, and ending with a double bar line. The left hand plays a simple bass line with notes D2, G2, and B2.

SOLO

Vocal line and piano accompaniment for the first verse. The vocal line is in D major, 3/4 time. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Gus is the Cat at the The - a - tre Door. His name, as I
coat's ver - y shab - by, he's thin as a rake, And he suf - fers from
played, in my time, eye - ry pos - si - ble part, And I used to know
knew how to act with my back and my tail; With an hour of re -

Gmaj7 D/F# F#7 Bm Em7

Vocal line and piano accompaniment for the second verse. The vocal line is in D major, 3/4 time. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

ought to have told you be - fore, Is real - ly As - para - gus. But the
pal - sy that makes his paw shake. Yet he was, in his youth, quite the
sev - en - ty spee - ches by heart. I'd ex - tem - por - ize back - chat, I
hear - sal, I ne - ver could fail. I'd a voice that would sof - ten the

A Dsus2 D Gmaj7 D/F#

1,3

Vocal line and piano accompaniment for the third verse. The vocal line is in D major, 3/4 time. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

that's such a fuss To pro - nounce, that we us - ual - ly call him just Gus. His
smart - est of cats: But no lon - ger a ter - ror to mice and to His
knew how to gag, And I knew how to let the cat out of the bag. I
hard - est of hearts, Whe - ther I took the lead, or in cha - rac - ter

F#7 Bm G F#m7 Em9 G/A G D

2,4

rats. For he is - n't the cat that he was in his prime; Though his
 parts. I have ev - er he joins his friends at their club (Which takes
 Pan - to - mime sea - son I poor lit - tle Nell; When the
 ne - ver fell flat, and I

D G D/F# Em7 D/F#

4th time to 1,3 2

name was quite fam - ous, he says, in his time. And when
 place at the back of the neigh - bour - ing bell. In the pub.) He
 Cur - few was rung, then I swung on the bell. In the
 once un - der - stu - died Dick Whit - ting - ton's

G D/F# F#7 Bm Bm

loves to re - gale them, if some - one else pays, With an - ec - dotes drawn from his

Em7 A Dsus2 D Em7 A

palm - i - est days. For he once was a Star of the high - est de - gree: He has
 likes to re - late his suc - cess on the Halls, Where the

Dsus2 D G D/F# Em7 D/F#

act - ed with Irv - ing, he's act - ed with Tree. And he calls. But his
Gal - le - ry once gave him sev - en cat -

1 2

G D/F# F#7 Bm Bm

grand - est cre - a - tion, as he loves to tell, Was Fire - frore - fid - dle, the

G F#m7 Em9 G/A Bm Bm Em7 F#m7 Gmaj7 G/A

Fiend of the Fell. I have

Dal Segno %
GUS

Csus2 G D

⊕ CODA

cat. But my grand - est cre - a - tion, as his - tory will tell, Was

Bm G F#m7 Em9 G/A Bm Bm

Fire - frore - fid - dle, the Fiend of the Fell.

Em7 F#m7 Gmaj7 G/A Csus2 G/B D

SOLO *più mosso*

Then, if some-one will give him a tooth-ful of gin, He will

più mosso

D C#/A D D

tell how he once played a part in 'East Lynne'. At a Shake-speare per - for - mance he

A7sus/E A7 D D D C#/A

GUS

once walked on pat, when some act - or sug - ges - ted the need for a cat. And I

D D D A E7 A

meno mosso

say: Now, these kit - tens, they do not get trained As we did in the
nev - er get drilled in a re - gu - lar troupe, And they think they are

meno mosso

G D/F# Em7 D/F# G

1 2 SOLO

days when Vic - tor - i - a reigned. They smart, just to jump through a hoop. And he says as he

D/F# F#7 Bm Bm Em7

GUS

scratch - es him - self with his claws: Well, the Thea - tre is cer - tain - ly

A Dsus2 D Em7 A

not what it was. These mod - ern pro - duc - tions are all ver - y well, but there's

Dsus2 D G D/F# Em D/F#

no - thing to e - qual, from what I hear tell, That mo - ment of

G D/F# F#7 B G F#m7 Em9

mys - te - ry When I made hi - sto - ry As Fire - frore - fid - dle, the

G/A Bm Bm Em7 F#m7 Gmaj7 G/A

Fiend of the Fell.

Csus2 G D

rall.

GUS (Sung reprise)

And I once crossed the stage on a telegraph wire,
 To rescue a child when a house was on fire.
 And I think that I still can much better than most,
 Produce blood-curdling noises to bring on the Ghost.
 I once played Growltiger, could do it again . . .

attacca 'Growltiger's Last Stand'

Jellicle Songs for Jellicle Cats

Music by
ANDREW LLOYD WEBBER

Text by
TREVOR NUNN and RICHARD STILGOE
after T.S. ELIOT

[♩ = 132]

mf
morendo

CHORUS (Individually)

mf Are you blind when you're born? Can you
fall on your head — do you
p *rall.*
mf a tempo
Em

see in the dark? —
land on your feet? —
Can you look at a king? — Would you sit on his throne?
Are you tense when you sense there's a storm in the air? —
F F D Em

Can you say of your bite — that it's worse than your bark? — Are you
 Can you find your way blind — when you're lost in the street? — Do you

Em Cmaj7 F7

CHORUS (Tutti)

cock of the walk — when you're walk-ing a-lone? Be-cause Jel-li-cles are — and Jel - li-cles do, — Jel-li -
 know how to go — to the Hea-vy-side Layer? Be-cause Jel-li-cles can — and Jel - li-cles do, — Jel-li -

f

Bb7 B7 E E A B

- cles do and Jel-li-cles would, Jel - li-cles would and Jel - li-cles can, — Jel - li - cles can and Jel-li-cles do,
 - cles do and Jel-li-cles can, — Jel - li-cles can and Jel - li-cles do, — Jel - li - cles do and Jel-li-cles can,

E A B E A B

— Jel - li-cles can and Jel-li-cles do. — When you
 — Jel - li-cles can and Jel-li-cles do. — Can you ride on a broom-stick to pla-ces far dis-tant Fa -

E A B Em F

- mi-liar with can- dle, with book and with bell? Were you Whit-ting-ton's friend? The Pied Pi-per's as-sist - ant? Have you

D Em Cmaj7 F7

been an a - lum - nus of hea-ven or hell?_ Jel - li - cle songs for Jel-li -cle Cats,_ Jel - li -cle songs for Jel-

Bb7 B7 E C7 F F/A Bb C

- li-cle Cats, Jel-li - cle _ songs for Jel-li -cle Cats,_ Jel - li -cle songs for Jel-li -cle Cats,_ Jel - li -

F F/A Bb C F F/A Bb C

- cle songs for Jel- li -cle Cats, _ Jel - li -cle songs for Jel - li-cle Cats,_ Jel - li - cle songs for Jel-li -cle Cats, _

F# F#/A# B C#7 F# F#/A# B C#7

— Jel-li-cle songs for Jel-li-cle Cats. — Can you sing at the same time, in more than one key, — Du-

F# F#/A# B C#7 Gm Ab Ab/G

-ets by Ros-si - ni and waltz-es by Strauss? — And can you (as cats_ do) be -

F F7 Gm Ebmaj7

-gin with a C — that al-ways tri - um - phant - ly brings down the house?

Ab7 Db D7 G

Jel - li - cle Cats_ are queen of the nights Sing - ing at as - tro - no-mi-cal heights,

G C/G G D7/G

Han - del-ling pie - ces from the Mes-si - ah, Hal - le - lu-jah, — an - ge - li - cal choir. —

G D/G G D

Meno mosso [♩ = 82]

mp The mys - ti - cal di - vin - i - ty of un - a - shamed fe -

mp Meno mosso [♩ = 82]

Bb Bb F

- lin - i - ty *f* Round the ca - the - dral rang "Vi - vat". Life to the

Bb F Bb Eb Bb Ab

e - ver - last - ing cat, *mf* Fe - line, fear - less, faith - ful and true To

Eb/G F Bbm Bbm7

a tempo primo

o-thers who do what Jel-li-cles do, and Jel-li-cles can, Jel-li-cles can and Jel-li-cles do,

f a tempo primo

F7 F13 Bb Eb/Bb F/Bb Bb

Jel-li-cle Cats sing Jel-li-cle chants, Jel-li-cles old and Jel-li-cles new, Jel-li-cle songs and

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

Jel-li-cle dance, Jel-li-cle songs for Jel-li-cle Cats, Jel-li-cle songs for Jel-li-cle Cats, Jel-li-

Eb/Bb F/Bb B B/D# E F#7 B B/D# E

-cle songs for Jel-li-cle Cats, Jel-li-cle songs for Jel-li-cle Cats.

F#7 B B/D# E F#7

Prac-ti-cal cats, dra - ma-ti-cal cats, Prag - ma-ti-cal cats, fa - na-ti-cal cats, O-ra -

8
Cm Db/C Bb/C loco Cm

- to-ri-cal cats, del-phic - o-ra-cle cats, Scep-ti-cal cats, dys - pep-ti-cal cats, Ro -

Abmaj7 Db7 Gb7 G7 C

-man-ti-cal cats, pe - dan-ti-cal cats, Cri-ti-cal cats, pa-ra-si-ti-cal cats, Al-le-go-ri-cal cats,

C Csus4 C Csus4

met-a-phor-i-cal cats, Sta-tis-ti-cal cats and mys-ti-cal cats, Po-li-ti-cal cats, hy-po-

C Csus4 C Csus4

- cri - ti - cal cats, — Cle - ri - cal cats, hys - ter - i - cal cats, — Cyn - i - cal cats, rab -

C# C#sus C#

- bi - ni - cal cats. — Jel - li - cle songs for Jel - li - cle Cats, — Jel - li - cle bells that Jel -

C#sus D D/F# G9 A7

- li - cles ring, Jel - li - cle sharps and Jel - li - cle flats, — Jel - li - cle songs that Jel - li - cles sing, — Jel - li -

D D/F# G9 A7 D D/F# G9 A7

- cle songs for Jel - li - cle Cats, — Jel - li - cle songs for Jel - li - cle Cats, — Jel - li -

Eb Eb/G Ab9 Bb Eb Eb/G Ab9

-cle songs for Jel-li-cle Cats, — Jel-li-cle songs for Jel-li-cle Cats, — Jel-li-cle songs for Jel-li-cle Cats.

Bb Eb Eb/G Ab9 Bb Eb Eb/G Ab

Slower, in free tempo

SOLO

There's a man o-ver there — with a look of sur-prise, — As much as to say, — well now

Slower (*colla voce*)

Ebm Fb Db

how a-bout that? — Do I ac-tual-ly see — with my own ve-ry eyes — A

Ebm Cbb7 Fb

CHORUS (*whisper*)

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? —

A Bb Eb

Attacca 'The Naming of Cats'

The Journey to the Heavyside Layer

Music by
ANDREW LLOYD WEBBER

Text by
T. S. ELIOT

Grandly [♩ = 104]

f

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

CHORUS

Up up up past the Rus-sell Ho-tel, — Up up up up — to the Hea-vy-side Layer.

G D/G Am/G D7/G G G/B C C/D

Up up up past the Rus-sell Ho-tel, — Up up up up — to the Hea-vy-side Layer.

Bb F/Bb Cm/Bb F7/Bb Bb Bb/D Eb Eb/F

rall.

Bb

* For complete instrumental, take in bars 61 to 88 of Overture (pp. 8 - 10)

Macavity: the Mystery Cat

Music by
ANDREW LLOYD WEBBER

Text by
T.S. ELIOT

[♩ = 86]

mf (Menacing) *Finger snaps*

The piano introduction is in 4/4 time, marked *mf* and '(Menacing)'. It features a series of finger snaps in the right hand and a rhythmic accompaniment in the left hand. The key signature has two flats (B-flat and E-flat).

SOLO

mf Mac - a - vi - ty's a Mys - tery Cat: he's called the Hid - den Paw, — For

mf Cm Cm/Eb F7 G7

The first system of the vocal solo is in 4/4 time, marked *mf*. The lyrics are 'Mac - a - vi - ty's a Mys - tery Cat: he's called the Hid - den Paw, — For'. The piano accompaniment includes the following chords: Cm, Cm/Eb, F7, and G7.

he's the mas - ter cri - mi - nal who can de - fy the law. — He's the baf - fle - ment of Scot - land Yard, the

Cm Cm/Eb F7 G7 Cm Cm7/Bb

The second system of the vocal solo is in 4/4 time. The lyrics are 'he's the mas - ter cri - mi - nal who can de - fy the law. — He's the baf - fle - ment of Scot - land Yard, the'. The piano accompaniment includes the following chords: Cm, Cm/Eb, F7, G7, Cm, and Cm7/Bb.

Fly - ing Squad's des - pair: — For when they reach the scene of crime, Mac -

F7/A Ab7

The third system of the vocal solo is in 4/4 time. The lyrics are 'Fly - ing Squad's des - pair: — For when they reach the scene of crime, Mac -'. The piano accompaniment includes the following chords: F7/A and Ab7.