

whisper
3

- a - vi - ty's _ not there.

ff Mac - a - vi - ty, Mac-a - vi - ty, there's

Finger snaps *f* *ff*

3 Cm Cm/Eb

no one like Mac-a - vi - ty, He's bro-ken e-very hu-man law, he breaks the law of gra - vi - ty. His

F7 D7/F# (G7) Cm Cm/Eb F7 D7/F# (G7)

3

powers of le - vi - ta - tion _ would make a fa-kir stare, _ And when you reach the scene of crime, Mac -

Cm Cm/Eb F7 F#°

3

- a - vi - ty's_ not there! You may seek him in the base - ment, you may look up in the air:

p

But I tell you once and once a - gain, Mac - a - vi - ty's_ not there! Mac -

mf

sub. f

G7

- a - vi - ty's a gin - ger cat, he's ve - ry tall and thin; _ You would know him if you saw him, for his

mf

Cm Cm/Eb F G7 Cm Cm/Eb

eyes are sun - ken in. _ His brow is deep - ly lined with thought, his head is high - ly domed; His

F G7

coat is dus - ty from ne-glect, his whis - kers are un-combed. He

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

when you think he's half a-sleep, he's al - ways wide a-wake. Mac -

- a - vi - ty, Mac - a - vi - ty, there's no one like Mac - a - vi - ty. For
 - a - vi - ty, Mac - a - vi - ty, there's no one like Mac - a - vi - ty, There

ff Cm/Eb F7 D7/F# (G7)

he's a fiend in fe - line shape, a mon - ster of de - pra - vi - ty. You may
nev - er was a cat of such de - ceit - ful - ness and sua - vi - ty. He

ff

Cm Cm/Eb F7 D7 (G7)

meet him in a by - street, you may see him in the square: — But
al - ways has an a - li - bi, and one or two to spare: — What -

3

Cm Cm/Eb F7 F#o

when a crime's dis - cov - ered, then Mac - a - vi - ty's — not there! He's
ev - er time the deed took place, Mac - a - vi - ty — wasn't there! And

3

p

out - ward - ly res - spect - a - ble. (I know — he cheats — at
when the Fo - reign Of - fice find a Trea - ty's gone — as -

Finger snaps

cards.)
-tray, And his foot-prints are not found — in an — y
Or the Ad - mi - ral - ty lose — some plans — or

file — of Scot - land Yard's And when the lar - der's loot - ed, or the
draw-ings by — the way, And when the loss has been dis-closed, the

Finger snaps

jew - el - case is ri - fled, — or when the milk is miss - ing, or an -
Se - cret Ser - vice say: 'It must have been Mac - a - vi - ty!' but

oth - er Peke's been sti - fled, Or the green house glass is bro - ken, and the
he's a mile a - way. You'll be

sfz

Cm Cm7/Bb

3 3 3

trel - lis past re - pair, There's the won - der of the thing, Mac - a - vi - ty's... not there! *ff* Mac -

sub. f

F7/A Ab7

12

sure to find him rest - ing, or a - lick - ing of his thumbs, Or en -

Cm Cm/Bb F7/A Ab7

- gaged in do - ing com - pli - ca - ted long di - vi - sion sums. *ff* Mac -

p

3 3 3 3

- a - vi - ty, Mac - a - vi - ty, there's no one like Mac - a - vi - ty, There ne - ver was a cat of such de -

ff

Cm Cm/Eb F7 D7/F# (G7) Cm Cm/Eb

3

- ceit - ful - ness and sua - vi - ty. He al - ways has an a - li - bi, and one or two to spare: _ what -

F7 D7/F# (G7) Cm Cm/Eb F7 F#°

3

- e - ver time the deed took place, Mac - a - vi - ty was - n't there! And they say that all the cats whose wick - ed

p

deeds are wide - ly known (I might men - tion Mun - go - jer - rie, Rum - ple - tea - zer, Grid - dle - bone) *pp* Are

pp Are

Finger snaps

3

no - thing more than ag - ents for the cat who all the time just con - trols the o - pe - ra - tions: The Na -

pp *leggiero*

Cm Cm/Bb F7/A Ab7

- po - le - on of Crime! *ff* Mac -

sub. f

G7

- a - vi - ty, Mac - a - vi - ty, there's no one like Mac - a - vi - ty, He's a fiend in fe - line shape, - a

ff

Cm Cm/Eb F7 D7/F# (G7) Cm Cm/Eb

mon - ster of de - pra - vi - ty. You may meet him in a by - street, You may

F7 D7/F# (G7) Cm Cm7/Bb

see him in the square: *p* But when a crime's dis - cov - ered, then Mac - a - vi - ty's not there!

p *ff* ^

F7/A Ab7.

Memory

Music by
ANDREW LLOYD WEBBER

Text by
TREVOR NUNN
after T.S. ELIOT

Freely [♩ = 50]

mp

The piano introduction consists of two systems of music. The first system is in 12/8 time and features a melody in the right hand with eighth notes and a bass line in the left hand with quarter notes. The second system continues the melody and bass line.

GRIZABELLA

Mid - night. _____ Not a sound from the pave - ment. _____ Has the moon lost her
Me - mory _____ All a - lone in the moon - light _____ I can smile at the

Bb Gm

The first system of the vocal line includes the lyrics: "Mid - night. _____ Not a sound from the pave - ment. _____ Has the moon lost her Me - mory _____ All a - lone in the moon - light _____ I can smile at the". The piano accompaniment continues with the same melody and bass line as the introduction.

me old - mory? _____ She is smil - ing a - lone. _____ In the
old days, _____ I was beau - ti - ful then. _____ I re -

Eb Dm

The second system of the vocal line includes the lyrics: "me old - mory? _____ She is smil - ing a - lone. _____ In the old days, _____ I was beau - ti - ful then. _____ I re -". The piano accompaniment continues with the same melody and bass line.

lamp - light the wi - thered leaves col - lect at my feet _____ And the
mem - ber the time I knew what hap - pi - ness was, _____ Let the

Cm Gm

The third system of the vocal line includes the lyrics: "lamp - light the wi - thered leaves col - lect at my feet _____ And the mem - ber the time I knew what hap - pi - ness was, _____ Let the". The piano accompaniment continues with the same melody and bass line.

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1 2

wind _____ be-gins to moan. me - mory live a -

F Eb/F Bb F Eb/F

gain. E - very street lamp seems to beat a

Bb Dm Dm/Eb Cm/Eb Dm Dm/Eb Cm/Eb

fa - tal - is - tic war - ning. Some - one mut - ters and a

Dm Bb C F Fmaj7 Dm Gm7

poco rit.

street lamp gut - ters and soon it will be morn - ing.

C7 Fmaj7 Dm G7 C

poco rit.

a tempo

Day - light. — I must wait for the sun - rise, — I must think of a new life — And I must-n't give

a tempo

B \flat Gm E \flat

in. — When the dawn comes to-night will be a me-mo-ry too — And a

Dm Cm Gm

new day — will be - gin.

F Eb/F B \flat G \flat

E \flat m C \flat B \flat m

a tempo

Touch me. It's so ea - sy to leave me All a - lone with the

a tempo

Db Bbm

rall. *a tempo*

me - mory Of my days in the sun. If you touch me you'll un - der - stand what

rall. *a tempo*

Gb Fm Ebmsus Ebm

rall. *a tempo - slightly slower*

hap - pi - ness is. Look a new day has be - gun.

rall. *a tempo - slightly slower*

Bbm Ab Gb/Ab Db

[Grizabella is chosen to go to the Heavyside Layer.]

Mr. Mistoffelees

Music by
ANDREW LLOYD WEBBER

Text by
T.S. ELIOT

[♩ = 84]

SOLO You ought to ask Mr. Mistoffelees!
The Original Conjuring Cat. The great-est ma-gi-cians have some-thing to learn... From

Mis-ter Mis-tof-fel-ee-s's Con-jur-ing Turn... Pre-sto! And we all say:

CHORUS

Oh! Well I ne-ver! Was there e-ver a cat so cle-ver as Ma-gi-cal Mis-ter Mis-tof-fel-ees!
- fel-ees! - fel-ees! He is quiet, he is small, he is black From his
His manner is vague and a-loof, You would

F C/E Gm7 C7 F F/A Bb

Bb/C Bb/C F Ab

Detailed description: The musical score is written in 4/4 time with a tempo of quarter note = 84. It features a solo section and a chorus. The solo section begins with a piano introduction in the left hand, marked 'p' and 'cresc.', leading to a vocal line. The piano accompaniment consists of chords and moving lines in both hands. The chorus is marked with a double bar line and a repeat sign. The lyrics are written below the vocal line. Chord markings are provided below the piano accompaniment.

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ears to the tip of his tail;— He can creep thru' the ti - ni - est crack, He can
 think there was no-bo-dy shy - er, But his voice has been heard on the roof When

Bb F F Ab

walk on the nar-row-est rail. He can pick a - ny card from a pack, He is
 he was curled up by the fire. And he's some-times been heard by the fire, When

Bb Ab Bb Ab

e - qual-ly cun-ning with dice; He is al-ways de-ceiv-ing you in - to be-liev - ing That he's
 he was a-bout on the roof (At least we all heard_ that some-bo-dy purred) Which is

Db F Bb F

on-ly hunt-ing for mice. He can play a-ny trick with a cork Or a spoon and a bit of fish paste; If you
 in-con-test - a - ble proof Of his sin - gu-lar ma - gi-cal powers: And I've known the fam-ily to call Him

cresc. poco a poco

Eb C7 C7 C7

look for a knife or a fork in from the gar - den for hours, And you think it is mere-ly mis - placed, While he was a-sleep in the hall. You have And

C7 C7

seen it one mo - ment, and then it is gawn!_ But you'll find it next week_ ly-ing out on the lawn._ not long a - go_ this phe-no-me-nal cat_ Pro - duced se-ven kit - tens right out of a hat!_

C

1st time Dal Segno CHORUS
2nd time on

And we all say: Oh! Well I ne - ver! Was there e - ver a cat so cle-ver as
And we all said:

C7 F C/E Gm7 C7

Ma - gi - cal Mis - ter Mis - tof - fel - ees! - fel - ees! Ladies and gentlemen, I give you the marvellous, Magical Mister Mistoffelees! Presto!

repeat ad lib. last time SOLO

F F/A Bb Bb/C Dm

The Naming of Cats

Music by
ANDREW LLOYD WEBBER

Text by
T.S. ELIOT

CHORUS (*spoken in rhythm*)

Slow [$\text{♩} = 60$]

mp *f* *mf*

The

||: Nam-ing of Cats is a dif - fi-cult mat-ter, It is - n't just one of your hol - i-day games; You
may think at first I'm as mad as a hatter When I tell you a cat must have three different names. First of

||: all, there's the name that the family use dai-ly, Such as Pet - er, Au - gus-tus, A - lon - zo or James, Such as
Vic - tor or Jon - a-than, George or Bill Bailey, All of them sen - si-ble ev - ery-day names. There are

||: fan - ci - er names if you think they sound sweeter, Some for the gen - tle-men, some for the dames: Such as
Pla - to, Ad - me-tus, E - lec-tra, De - me-ter, But all of them sen - si-ble ev - ery-day names. But I

||: tell you, a cat needs a name that's par-ticu-lar, A name that's pe-cu-liar, and more dig-ni-fied, Else
how can he keep up his tail per-pen-dicu-lar, Or spread out his whis-kers, or che-rish his pride? Of

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

8

legato

staccato

Bom - ba - lu - ri - na, or else Jellylorum, Names that never be-long to more than one cat. But a -

loco

bove and beyond there's still one name left over, And that is the name that you nev-er will guess; The name that no hu-man re - search can dis-cover, But the cat himself knows, and will nev-er confess. When you

no-tice a cat in pro - found me-di - ta - tion, The rea-son, I tell you, is al - ways the same: His

mind is en-gaged in a rapt con-tem-pla-tion Of the thought, of the thought, of the

Lightly

thought of his name: His in - eff - a - ble | eff - a - ble | Eff - an - in -

- ef - fa - ble | Deep and in - scri - ta - ble | sin - gu - lar | name.

repeat to fade

The Invitation to the Jellicle Ball

Jellicle Cats come out tonight,
 Jellicle Cats come one come all:
 The Jellicle Moon is shining bright –
 Jellicles come to the Jellicle Ball.

Jellicle Cats meet once a year
 At the Jellicle Ball where we all rejoice,
 And the Jellicle leader will soon appear
 And make what is known as the Jellicle choice –

When Old Deuteronomy just before dawn,
 Through a silence you feel you can cut with a knife,
 Announces the cat who can now be reborn
 And come back to a different Jellicle life.

For waiting up there is the Heavyside Layer,
 Full of wonders one Jellicle only will see,
 And Jellicles ask, because Jellicles dare:
 Who will it be? Who will it be?

Old Deuteronomy

Music by
ANDREW LLOYD WEBBER

Text by
T.S. ELIOT

Slow and sustained (♩ = 44)

CHORUS

Well, of all things... Can it be, real-ly!...

G G D G Fm

OLD DEUT. (2nd time)

Yes! No! Ho! Hi! Oh, my eye! My mind may be wan-der-ing,
My legs may be tot-ter-y,

G Dm Am Bm

CHORUS

1 CHORUS 2 *rall.* *Fine*

but I con-fess I be-lieve it is Old Deu-ter-o-no-my! Well, of
I must go slow And be care-ful of Old Deu-ter-o-no-my!

C D Bb D G D7 G

SOLO

Old Deu - ter - o - no - my's lived a long time; He's a cat who has lived ma - ny
 Old Deu - ter - o - no - my's bur - ied nine wives and more; I am temp - ted to

G G Fm G

lives in suc - ces - sion. He was fam - ous in pro - verb and fam - ous in rhyme,
 say nine - ty - nine. And his nu - me - rous pro - ge - ny pros - pers and thrives And the

Dm Am Bm C D

long while be - fore Queen Vic - to - ria's ac - ces - sion. in his dec - line. At the
 vil - lage is proud of him

Bb D G G

sight of that pla - cid and bland phy - si - og - no - my, When he

G F#/G F/G F#/G

sits in the sun on the vi - car - age wall, The Old - est In - ha - bi - tant

G F#/G F/G Eb Db

croaks: "Well, of all things . . . Can it be, real - ly! . . .

Bb D7 G G Fm

Yes! No! Ho! Hi! Oh, my eye! My mind may be wan - der - ing,

G Dm Am Bm

but I con - fess, I be - lieve it is Old Deu - ter - o - no - my!" Well, of

C D Bb D G

Dal Segno
CHORUS

Skimbleshanks: the Railway Cat

Music by
ANDREW LLOYD WEBBER

Text by
T. S. ELIOT

Lively [$\text{♩} = 98$]

Introduction for piano, 13/8 time signature. The music consists of a series of chords in the right hand and a simple bass line in the left hand. The chords are: E, C#m/E, F#m7/E, B/E, E, C#m/E, F#m7/E, B/E.

CHORUS

First part of the chorus. The vocal line is: Skim - ble - shanks, the Rail - way Cat. The piano accompaniment continues with the same chord sequence as the introduction: E, C#m/E, F#m7/E, B/E, E, C#m/e, F#m7/E, B/E.

SKIMBLE

Second part of the chorus. The vocal line is: Cat of the Rail - way Train! There's a. The piano accompaniment continues with the same chord sequence: E, B7/E, F#m/E, E, C#m/E, F#m7/E, B/E.

Vivace [$\text{♩} = 144$]

Final part of the chorus. The vocal line is: whis - per down the line at e - le - ven thir - ty - nine When the say that by and large it was me who was in charge Of the. The piano accompaniment continues with the same chord sequence: E, B/D#, C#m, E/B.

CHORUS (1st time)

Night Mail's ready to de - part, — Say - ing 'Skim - ble where is Skim - ble, has he
 Sleep - ing Car Ex - press. — From the dri - ver and the guards to the

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

gone to hunt the thim - ble? We must find him or the train can't
 bag - men play - ing cards I would su - per - vise them all, more or

Esus2 E/B G#m A A/B

SKIMBLE (1st time)
 CHORUS (2nd time)

start.' All the guards and all the por - ters and the sta - tion - master's daughters would be
 less. Down the cor - ri - dor he pa - ces and ex - am - ines all the fa - ces Of the

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

sear - ching high and low, — Say - ing 'Skimble where is Skim - ble, for un -
 travellers in the First and the Third; — He es - tab - lish - es con - trol by a

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

SKIMBLE
(2nd time)

- less he's ve - ry nim-ble Then the Night Mail just can't go.' At e -
re - gu - lar pat-rol And he'd know at once if an - y - thing oc - curred. He would

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

- le - ven for - ty - two with the sig - nal o - ver - due And the
watch you with - out wink - ing and he saw what you were think - ing And it's

E G/E F#m/E

pas-sen-gers all fran-tic to a man, That's when I would ap-pear and I'd
cer-tain that he did - n't ap - prove Of hi - la - ri - ty and ri - ot, so the

E G/E F#m E A E/G#

saun - ter to the rear: I'd been bu - sy in the lug - gage
folk were ve - ry qui - et When Skim - ble was a - bout and on the

F#m11 E/G# A E/G#

CHORUS

van! move. Then he gave one flash of his
 You could play no pranks with _____

F#m11 B7 E B/D#

SKIMBLE (1st time)

glass - green eyes And the sig - nal that went 'All Clear!' They'd be
 Skim - ble - shanks! He's a cat that can-not be ig - nored; So _____

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

off at last for the north - ern part Of the North - ern He - mi -
 nothing went wrong on the North - ern Mail When Skim - ble - shanks was a -

F#m/E B7/E Esus2/B E/B G#m A A/B

1 CHORUS

Skim - ble - shanks, the Rail - way Cat, the
 - sphere.

E C#m/E F#m7/E B/E E C#m/E F#m7/E B/E

SKIMBLE

Cat of the Rail - way Train! You could

E B7/E F#m/E E C#m/E F#m7/E B/E

SKIMBLE

board. It was ve - ry pleas - ant when they'd
ev - ery sort of light, you could

E E D6

found their lit - tle den with their name writ - ten up on the
make it dark or bright, And a but - ton that you turn to make a

E D6 E D6

door. And the berth was ve - ry neat with a new - ly fol - ded sheet And
breeze; And a fun - ny lit - tle ba - sin you're sup - posed to wash your face in And a

E D6 E D6 E D6

1 2

not a speck of dust on the floor. There was sneeze. Then the
 crank to shut the window should you

E D6 E D6 E D6

guard looked in po-lite - ly and would ask you ve - ry bright - ly 'Do you like your mor - ning tea weak or

A D G E A

strong?' But I was just be - hind him and was rea - dy to re - mind him, For Skimble won't let a - ny - thing go

A E/G# F#m11 E/G# A E/G#

CHORUS

wrong. When they crept in - to their - co - sy berth And

F#m11 B7 E B/D# C#m E/B

pulled up the coun-ter - pane,— They— ought to re-lect that it's ve - ry nice To

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

know that they would -n't be both-ered by mice:— They could leave all that to the Rail - way Cat. the

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

Cat of the Rail-way Train! Skim - ble - shanks, the Rail - way Cat, the

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

Cat of the Rail - way Train! SKIMBLE In the

F C/F Bb/F F Dm7/F Gm7/F C/F

watch-es of the night I was al-ways fresh and bright; Ev-ery now and then I'd have a cup of
fast a-sleep at Crewe and so they nev-er knew that I was walk-ing up and down the

F C/E Dm F/C Bb Eb/Bb Bb

tea— With per-haps a drop of Scotch while I was keep-ing on the watch, On-ly
sta-tion; They were sleep-ing all the while I was bu-sy at Car-lisle, Where I

F Gm/F C7/F Fsus2

stop-ping here and there to catch a flea. They were
met the sta-tion ma-ster with e - - la - tion. They might

Am Bb Bb/C F F

see me at Dum-fries, if I sum-moned the po-lice If there was a-ny-thing they ought to know a -

F Ab/F Gm/F F Ab/F

CHORUS

- bout: When they got to Gal - low-gate there they did not have to wait, For

Gm/F F Bb F/A Gm11 F/A

Skim - ble-shanks would help them to get out! And he

rall. molto

rall. molto

Bb F/A Gm11 C7 C7

a tempo

gave you a wave of his long brown tail Which says: 'I'll see you a - gain!— You'll

a tempo

F C/E Dm F/C Bb F

rall. molto

meet with-out fail on the Mid - night Mail the Cat of the Rail - way Train.'

rall. molto

Gm/F C7/F Fsus2 F Am7 Bb Bb/C F