

From *CATS*  
**Memory**

For SSA\* and Piano with Optional Instrumental Accompaniment

**Performance Notes:** Just as a memory is often vague, distant and slightly haunting so should the style and tempos be in this beautiful melody. The presence of an “ebb and flow” sensation should definitely be felt. This feeling is created between the musical expression, tempos and smooth performance of the triplets throughout. You should feel a natural sense of quickening as you perform the sections at measures 19, 23 and 39. Note the “duple” feeling on the final four eighth notes in most of the 10/8 measures. Regardless of meter, the over-all intent is smoothness with much dynamic expression.

Duration: ca. 3:50

E.L.

Arranged by  
**ED LOJESKI**

Music by **ANDREW LLOYD WEBBER**  
 Lyrics by **TREVOR NUNN** after **T.S. ELIOT**

Moderately slow (♩ = 50)

The score is written in G major (one sharp) and 12/8 time. It begins with a piano introduction marked *mp* and *(with pedal)*. The vocal lines enter at measure 3. The lyrics are: "Mid - night, not a sound from the pave - ment has the moon lost her mem - 'ry? She is smil - ing a - lone. In the". The score includes piano accompaniment, Soprano I (Unis.), Soprano II, and Alto parts. Measure numbers 3, 5, and 10 are indicated.

\* Available separately:  
 SATB, SAB, SSA, 2-Part  
 and ShowTrax CD

Rhythm parts available digitally  
 (gtr, b, dm)  
[halleonard.com/choral](http://halleonard.com/choral)



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lamp - light the with-ered leaves col - lect at my feet \_\_\_\_\_ and the

7

and the wind be-gins to moan. 11 Mem - 'ry \_\_\_\_\_ all a-lone in the

wind \_\_\_\_\_ be-gins to moan. *mf* Mem - 'ry *mf*

B

9

moon - light \_\_\_\_\_ I can smile at the old days, \_\_\_\_\_ I was beau-ti - ful

moon - light old days

G#m E

12

MEMORY - SSA

then. \_\_\_\_\_

Unis.

I re - mem - ber the time I knew what

D#m C#m

14

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a long note followed by a rest, then continues with a melodic line. The bottom staff is a piano accompaniment in bass clef, starting with a whole note chord and then moving to a rhythmic pattern of eighth notes. Chord changes for D#m and C#m are indicated above the piano staff. Measure numbers 10, 8, and 12 are marked at the end of the system.

mem - 'ry live a - gain.

hap - pi - ness was, \_\_\_\_\_ let the mem - 'ry \_\_\_\_\_ live a - gain.

G#m F# E/F# B

16

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics 'mem - 'ry live a - gain.' and 'hap - pi - ness was, \_\_\_\_\_ let the mem - 'ry \_\_\_\_\_ live a - gain.' The piano accompaniment continues with a similar rhythmic pattern. Chord changes for G#m, F#, E/F#, and B are indicated above the piano staff. Measure numbers 12, 6, and 12 are marked at the end of the system.

19

Unis. *mp*

Ev - 'ry street lamp seems to beat \_\_\_\_\_ a fa - tal - is - tic

*mp*

N.C.

*mp*

19

Detailed description: This system contains the final two staves of music. The vocal line begins with a boxed measure number '19' and the lyrics 'Ev - 'ry street lamp seems to beat \_\_\_\_\_ a fa - tal - is - tic'. The piano accompaniment consists of a series of chords in the right hand and a simple bass line in the left hand. The dynamic marking *mp* is present. The instruction 'N.C.' is written above the piano staff. Measure number 19 is marked at the end of the system.

23 *mf*

warn - ing. — Some - one mut - ters — and a street lamp sput - ters — and

*mf*

*cresc.* *mf*

27 *a tempo*

Day - light, — I must wait for the

*f*

soon it will be morn - ing. — Day - light,

*cresc.* *poco rit.* *a tempo f*

*poco rit.* *f a tempo*

B

sun - rise, — I must think of a new life — and I must-n't give

sun - rise, new life,

G#m E

MEMORY - SSA

in. \_\_\_\_\_ Unis.

When the dawn comes to-night will be a mem-o-ry too \_\_\_\_\_

and a

30

35

new day will be - gin.

new day \_\_\_\_\_ will be - gin.

33

36

MEMORY - SSA

39 *mp* the stale cold smell of

Burnt out ends of smok - y days, stale cold smell of

N.C.

*mp*

morn - ing. The street lamp dies, an - oth-er night is o - ver, an -

morn - ing. Ah an -

*mf*

*mf*

*mf*

oth - er day is dawn - ing. 47 *a tempo* Touch me, it's so eas-y to

oth - er day is dawn - ing. Touch me,

*cresc.* *poco rit.* *f* *a tempo* *f*

*cresc.* *poco rit.* *f* *a tempo* *f*

*cresc.* *poco rit.* *f* *a tempo*

MEMORY - SSA

leave me all a-lone with the mem - 'ry of my days in the sun.

leave me, mem - 'ry If you

Unis.

rall.

rall.

Bm G F#m

rall.

48

touch me you'll un-der-stand what hap-pi-ness is. Look a new day has be-

dim. molto rit. mp

a tempo rit. dim. molto rit. mp

Em Bm A G/A

rit. dim. molto rit.

51

gun.

slightly slower

gun.

slightly slower

D(omit3)

slightly slower rit.

8<sup>va</sup>

54

MEMORY - SSA