

# McCavity

CATS  
10 piece

85 BOMBALURINA DEMETER BOMBALURINA

jew - elcase is rif - led, or when the milk is miss-ing, or an - oth-er peke's been stif-led, or the

TPTS. 3  
mp >

88 DEMETER 3

green - house glass is brok - en and the trell - is past re - pair

Cm Cm/Bb p F7/A A<sup>b</sup>7

90 BOTH 3

there's the won-der of the thing! Mac - av - i-ty's not there! Mac -

p G7 3 3 3 3

93 G

av - i - ty, Mac - av - i - ty, there's no one like Mac - av - i - ty. There

ff Cm Cm/Eb F7 D7/F#

95

never was a cat of such dec-eit-ful-ness and sua-vi-ty. He

Cm Cm/E♭ F7 D7/F♯ G

97

al-ways has an al-i-bi, and one or two to spare. What

3

Cm Cm/E♭ F7 F♯ 3

99

ev-er time the deed took place Mac- av-i-ty was -n't there! And they

8va-----

101

H

DEMETER

say that all the cats whose wick-ed deeds are wide-ly known (I might

CATS  
10 piece

103

BOMBALURINA

BOTH

men - tion Mun - go - jer - rie, I might men - tion Grid - dle - bone) 3 are

p

105

noth - ing more than a - gents for the cat who all the time just con -

pp leggiero

F7/A

A<sup>b</sup>7

Più Mosso

trols the op - er - a - tions: the Nap - ol - e - on of crime.

109

+ GIRLS

Mac -

G7

Cm6 G°

G7

G7

111

**I**

av - i - ty, Mac - av - i - ty, there's no one like Mac - av - i - ty,

*ff* Cm Cm/Eb F7 D7/F#

113

he's a fiend in fel - ine shape, a mon - ster of de - prav - i - ty. You may

Cm Cm/Eb F7 D7/F#

115

meet him in a bye - street, you may see him in<sub>3</sub> the square but

Cm Cm/Bb F7/A A7

117

when a crime's dis - cov - ered then Mac - av - i - ty Mac -

G7 sub f G7 Am7 G° G7

CATS  
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119 3 (SHOUTED) 3 (SUNG) 3

av - i - ty Mac - av - i - ty Mac -

A7 Bbm7 Ab° Ab D7

121 3 3 3 3

av - i - ty

G7 3 3 ff 3 3 3

123 BOMB+DEMETER

When a crime's dis-cov-ered then Mac - av - i - ty's not there.

mp ff A

## 13. Gus : The Theatre Cat

1      =108

*mf* Dadd9

**A** *Colla Voce*  
JELLYLORUM

Gus is the cat at the the - a - tre door. His

*Flowing*

*mp* Gmaj7      D/F#      F#7      Bm

name, as I ought to have told you be - fore, is

G/E      A7      Dsus2      D

real - ly Asp - ar - a - gus, but that's such a fuss to pro -

Gmaj7      D/F#      F#7      Bm

CAT  
10 piece

Tempo

17

nounce, that we usu - al - ly call him just Gus. His  
 Em7 F#m7 Gmaj7 G/A G D

21

21

coat's ve - ry shab - by. He's thin as a rake, and he

Gmaj7      D/F#      F#7      Bm

29

29

was in his youth, quite the smart - est of cats, but no  
 Gmaj7 D/F# F#7 Bm

CATS  
10 piece

33

long - er a ter - ror to mice and to rats. For he

Em7 F#m7 Gmaj7 G/A G D

37

is - n't the cat that he was in his prime; though his

mf G D/F# Em7 D/F#

41

name was quite fam - ous, he says, in his time. And when -

G D/F# F#7 Bm

45

ev - er he joins his friends at their club (which takes

G D/F# Em D/F#

CH  
10 piece

49

place at the back of the neighbour - ing pub) he

G D/F# F#7 Bm

53

loves to re - gale them, if some - one else pays, with

Em A Dsus2 D

57

an - ec - dotes drawn from his palm - i - est days. For he

Em A Dsus2 D

61

once was a star of the high - est de - gree. He has

G D/F# Em D/F#

CATS  
10 piece

65

act - ed with Irv - ing, he's act - ed with Tree. And he

G D/F#7 F#7 Bm

69 **G**

likes to re - late his succ - ess on the halls. where the

G D/F# Em D/F#

73

gall - er - y once gave him sev - en cat calls. But his

G D/F# F#7 Bm

77 **H** *Rubato*

grand - est cre - at - ion as he loves to tell was

Em7 F#m7 Gmaj7 G/A Bm

81

Fire - fro - fid - dle the Fiend of the Fell.

Em7 F#m7 Gmaj7 G/A Csus2 G

85

GUS

"I have

f Dadd9

89

I Slower

played in my time ev - ery poss - i - ble part, and I

mp Gmaj7 D/F# F#7 Bm

93

used to know sev - en - ty spee - ches by heart. I'd ex -

Em A Dsus2 D

# MEMORY

CATS

10 piece

A

GRIZABELLA

28

Mem - ory turn your face to the moon - light Let your me-mo-ry

*mp*

B<sub>b</sub>

Gm

31

lead you op-en up en-ter in. If you find there the mean-ing of what

Eb

Dm

Cm

34

happ-i-ness is, then a new life will be - gin.

Gm

F

Eb/F

Bb

37

Mem - ory all al - one in the moon - light I can smile at the

*mf*

B<sub>b</sub>

Arps (sim)

Gm

39

old days I was beau-ti-ful then. I re - mem - ber the time I knew what

E♭ Dm Cm

10 10 10 10 10 10

42

happ - i - ness was Let the mem - ory live a - gain.

Gm F E♭/F B♭

6 6 6 6 6 6 6 6

45

**C** *Poco più mosso*

Burnt out ends of smok-ey days the stale cold smell of morn-ing. The

Dm Dm/E♭ Cm Dm Dm/E♭ Cm Dm B♭ C F Fmaj7

Arps (sim)

49

street lamp dies a - noth - er night is ov - er a - noth - er day is

Dm Gm7 C7 Fmaj7 Dm G7

CATS  
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D

A Tempo

52

dawn - ing. Day - light I must wait for the sun - rise I must think of a

B<sub>b</sub>

C Gm

This is a handwritten musical score for piano, page 52. It features four staves. The top two staves are for the treble clef (G-clef) hands, and the bottom two are for the bass clef (F-clef) hands. The score is in common time. The key signature changes from C major at the beginning to B-flat major (Bb) around measure 55. The lyrics "dawn - ing. Day - light I must wait for the sun -rise I must think of a" are written above the treble staves. Chords are indicated by Roman numerals: C, Bb, and Gm. Measure 52 ends with a repeat sign and a double bar line.

55

new life and I must-n't give in. When the dawn comes to-night will be a

E<sub>b</sub>

Dm

Cm7

This is a handwritten musical score for piano, page 55. It continues from page 52. The lyrics "new life and I must-n't give in. When the dawn comes to-night will be a" are written above the treble staves. Chords are indicated by Roman numerals: E-flat (Eb), D minor (Dm), and C minor 7 (Cm7). Measure 55 ends with a repeat sign and a double bar line.

58

mem-or - y too and a new day will be - gin.

Gm

F

E<sub>b</sub>/F

B<sub>b</sub>

This is a handwritten musical score for piano, page 58. The lyrics "mem-or - y too and a new day will be - gin." are written above the treble staves. Chords are indicated by Roman numerals: G major (Gm), F major (F), E-flat major/F major (E\_b/F), and B-flat major (Bb). A red vertical bar highlights the end of the page.

61

E

f

G<sub>b</sub>

E<sub>b</sub>m

G<sub>b</sub>

This is a handwritten musical score for piano, page 61. The dynamic "f" (fortissimo) is indicated above the first measure. Chords are indicated by Roman numerals: G-flat major (G\_b) and E-flat minor (E\_bm). The score consists of four staves, with the bass clef (F-clef) staff being the most prominent.