

PINK FLOYD ANIMALS



PIGS ON THE WING (ONE)

WATERS

Rubato

G C G C G7

If you did - n't care

C G C G

what hap - pened to me, — and I did - n't

C G7 C G C

care for you,

G A7

We would - a zig - zag our way — thru' the

A7 G C_° D7

bore-dom and pain, — oc - ca - sion - al - ly glan - cing up thru' the

G Am F D7

rain, won - der - ing which of the bug - gers to blame,

F C_° Am

And

D7 C_° G

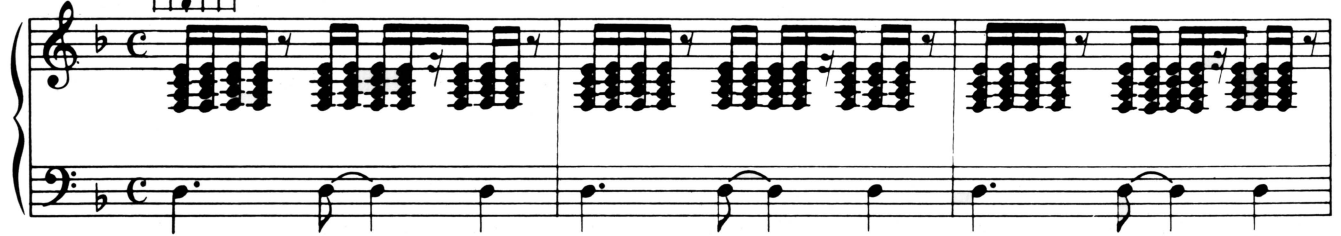
watch-ing for pigs on the wing.

DOGS

GILMOUR-WATERS

♩ = 103

x Dm9 4th fr.



Bb



Am9sus4

x o 4th fr.



Bb7



You got - ta be cra - zy you

got - ta have a real__ need, __ Got - ta sleep on your toes, __ and

when you're on the street, __ you got - ta be a - ble__ to pick out the eas - y meat with your eyes

__ closed. Then __ mov - ing__ in sil - ent - ly,

Guitar Chord Diagrams:
 Dm9 4th fr.
 Bb
 Am9sus4 4th fr.

Bb7



down wind and out of sight, you got - ta strike when the mom - ent is right, with-out

think - ing _____

And af - ter a while, -

you can work on points of style, _____


like the

club tie

and the firm_ hand_ shake, -

a cer-tain look in the eye_ and an eas-y smile

DON'T PULL THE WOOL OVER MY EYES.

Am9sus4  4th fr.

You have to be trus - ted. —


by the

peo-ple that you lie to, —

so that when they turn their backs on you

You'll get the chance to put — the knife — in.

Guitar solo

Dm9  4th fr.

3

HOUD TO DEATH

Bb

Am9sus4
x o 4th fr.

Bb7

Bb7

Dm9
x 4th fr.

Dm9
x 4th fr.

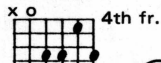
You've got - ta keep one eye, look - ing ov - er your shoul - der

A WOLF IN SHEEPS CLOTHING



You know it's gon - na get hard - er, hard - er and hard - er as you get old - er

Am9sus4



Yeah, and in the end - you'll pack up and fly down south,

B \flat 7



hide your head in the sand.

Just an - oth - er sad old - man -

Dm9 x 4th fr.



All a - lone - and dy - ing - of can - cer -

DOG EATS DOG

Bb Am9sus4 4th fr.
 Bb7 Dm
 C_° Dm
 Half tempo
 C Dm Bb
 F Eb F Eb
 Dm Dm9 4th fr
 C7 Dm A F Em

The score is written for piano and includes various chords and musical notations. The key signature has two flats (Bb and Eb). The score is divided into several systems, each with a treble and bass staff. Chords are indicated by letters and symbols above the staves, often with a grid showing the fingerings. The piece includes a 'Half tempo' section. The final system ends with a key signature change to one flat (F major/C minor).

SICK AS A DOG

Chords
 Dm C₀
 Chords simile

Guitar solo ad lib.

Chords
 Bb C₀
 Chords simile

Chords
 Dm C₀
 Chords simile

Chords
 Bb C₀ chords simile Dm A F Em

And when you lose con trol,— you'll reap the har - vest you have

sown And as the fear— grows,—

PORK PIE HAT

Dm **Bb**

The bad_ blood slows and turns_ to stone_

A **Dm** **C**


And it's_ too late to lose _ the weight

Dm **C** chords simile **Bb** **C**

_ you used_ to need_ to throw a round._ So have a good drown as you

Dm **A** **F** **A** **Dm**

go down_ all a - lone_ dragged down_ by the stone.

Bb7 

Tempo I

x Dm9 4th fr. 

Got-ta ad - mit

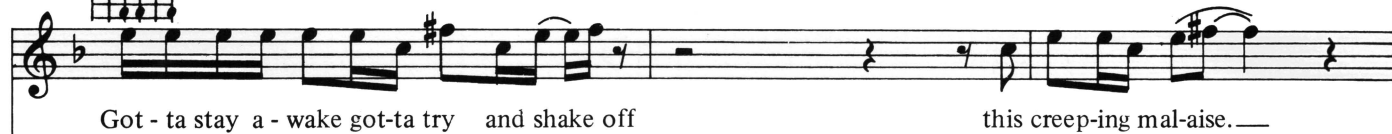
that I'm a

lit - tle bit con - fused, —

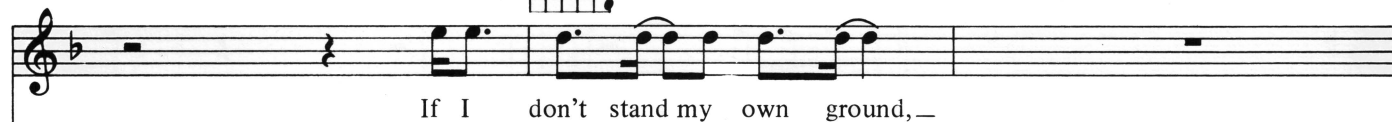
some - times it seems to me, —

as if I'm just be - ing — used. —

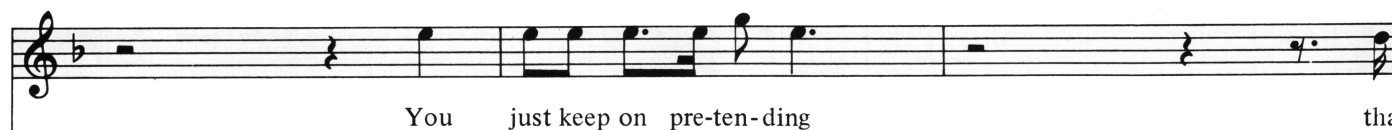
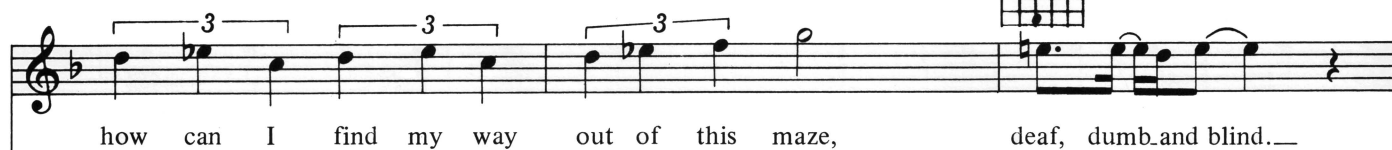
Am9sus4


 4th fr.


Bb7

Dm9


 4th fr.


Bb



ev - 'ry one's ex-pend-a- ble—

and no one has a real friend.

Am9sus4



And it seems to you— the thing to do,—

would be to

Bb7



i - so - late—the win-ner.

And ev 'rything's done un-der the sun,—

and you be-lieve at heart ev - 'ry - one's a kil - ler

HOGGING THE ACTION

Half tempo

Who was born in a house—full of pain who was train'd not to spit—in the

fan, who was told what to do by the man, who was bro-ken by train'd per-son-nel,

Dm C Dm Bb F Eb F Eb Dm F C Dm C F C Dm C F C

The musical score is written for piano and voice. It features a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Half tempo'. The score is divided into several systems, each with a piano part (left and right staves) and a vocal line. The piano part includes various chords and arpeggiated figures, while the vocal line consists of a single melodic line. The lyrics are: 'Who was born in a house—full of pain who was train'd not to spit—in the fan, who was told what to do by the man, who was bro-ken by train'd per-son-nel,'. The chords are indicated by letters (Dm, C, Bb, F, Eb) and diagrams showing the fingerings for each chord.

DOGGER BANK

who was fit - ted with col - lar and chain who was giv - en a pat - on the back,

who was break - ing a way - from the pack, who was on - ly a strang - er at home, who was

ground down - in the end, who was found dead - on the phone, who was dragged down - by the

stone who was dragged down - by the stone.

PIGS (THREE DIFFERENT ONES)

♩ = 62

Em



C

WATERS

The musical score is written for piano in G major (one sharp) and common time. It consists of five systems, each with a grand staff (treble and bass clefs). The tempo is marked as ♩ = 62. The key signature is G major. The score alternates between Em (E minor) and C (C major) chords, with corresponding chord diagrams provided above the treble staff. The melody is primarily in the treble staff, featuring eighth-note patterns and slurs. The bass staff provides accompaniment with various note values and rests. The title 'PIGS (THREE DIFFERENT ONES)' is prominently displayed at the top, and the word 'WATERS' appears in the upper right corner of the first system. The label 'L.H.' is present in the bottom left of the final system.

DOG COLLAR

Em  C 

Em  C 

Em  C  G 

Big man, pig man, — ha ha — char - ade — you are. —

Em 

You well heeled, big wheel —

IN THE DOG HOUSE

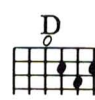
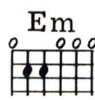


ha ha _____ char-ade you are. _____ And
 when you're hand is on your heart, _____ you're near-ly a good laugh,
 al-most a jo-ker _____ with your head down the pig-bin say-ing keep on dig-ging
 pig stain on your fat chin what do you hope to find _____ down in the pig mine.

THE DOG STAR



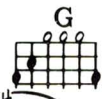
You're near-ly a laugh,— you're near-ly a laugh but you're real-ly a cry. —

chords
simile

Bus stop rat bag,— ha ha— cha-rade— you are,



You fucked up old hag,—



HOG WASH

Ha ha _____ char-ade_ you are. _____ You

ra- di- ate_ cold shafts of bro- ken glass, _____ you're near-ly a good laugh

Al- most worth a quick grin. _____ You like the feel of steel _____ you're hot stuff with a hat pin

and good fun with a hand gun _____ you're near-ly a laugh,--

SHEEPISH

you're near-ly a laugh but you're real-ly a cry. _____

Em C

Em D chords simile % % %

Em D Em D chords simile % % %

C Bb C Bb chords simile % %

1 % 2 Em

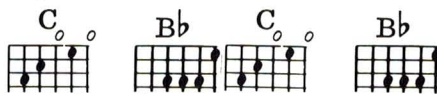
GONE TO THE DOGS



chords simile

%

%



chords simile

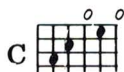
%

1

%

2



no chord

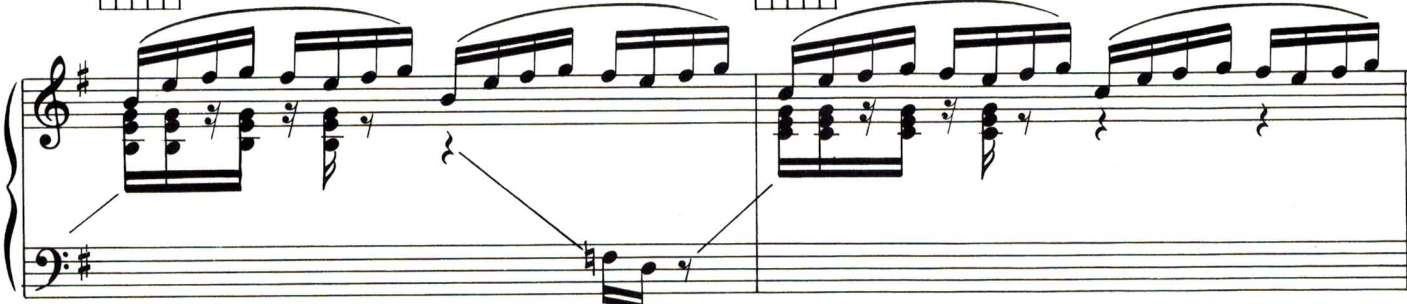




THE DOG WATCH


Em  C 






Em  C 




Em  C 



Em  C  G 

Hey— you, White house,— ha ha ——— char-ade— you are,—



LET SLEEPING DOGS LIE



You house proud town mouse,—

Ha ha ——— char-ade — you are ——— You're



try - ing to keep — our feel - ings off the street —

You're near-ly a real treat, all tight lips and cold feet. And do you feel a-bused,



You're near-ly a real treat, all tight lips and cold feet. And do you feel a-bused,



You're near-ly a real treat, all tight lips and cold feet. And do you feel a-bused,

You got - ta stem the e - vil tide, and keep it all on the in - side,

Mar - y, you're near - ly a treat, — Mar - y, you're nearly a treat — but you're real - ly a a

cry. —————

Repeat and fade

SHEEP

WATERS

♩ = 124

This musical score is for the song "SHEEP" by Waters. It is written for piano and guitar. The tempo is marked as 124 beats per minute (♩ = 124). The key signature is one sharp (F#), and the time signature is 12/8. The score is divided into five systems, each with a piano (piano) and guitar (guitar) part.

The piano part consists of a continuous eighth-note bass line in the left hand and chords in the right hand. The guitar part features a series of chords, some of which are held for multiple measures, indicated by long horizontal lines. A guitar solo is indicated by a "Dm" chord symbol and a guitar icon above the staff in the second system.

The score is written in standard musical notation, including treble and bass staves, clefs, key signatures, time signatures, and various musical symbols such as notes, rests, and chords.

MAN BITES DOG

The first system of music consists of two staves. The treble staff begins with a half note chord (F#4, A4) followed by a quarter note chord (G#4, B4) and a quarter rest. A long slur covers the next two measures, with a half note chord (F#4, A4) in the first measure and a half note chord (G#4, B4) in the second. The bass staff plays a continuous eighth-note accompaniment: F#2, A2, B2, C3, D3, E3, F#3, G#3, A3, B3, C4, D4, E4, F#4, G#4, A4, B4.

The second system continues the piece. The treble staff has a half note chord (F#4, A4) with a slur over the next two measures, followed by a quarter note chord (G#4, B4). A long slur covers the final two measures, with a half note chord (F#4, A4) in the first measure and a half note chord (G#4, B4) in the second. The bass staff continues the eighth-note accompaniment. An 'Am' chord diagram is shown above the treble staff in the final measure.

The third system features a half note chord (F#4, A4) in the first measure of the treble staff, followed by a quarter note chord (G#4, B4) and a quarter rest. A long slur covers the next two measures, with a half note chord (F#4, A4) in the first measure and a half note chord (G#4, B4) in the second. The bass staff continues the eighth-note accompaniment.

The fourth system begins with a half note chord (F#4, A4) in the first measure of the treble staff, followed by a quarter rest. A long slur covers the next two measures, with a half note chord (F#4, A4) in the first measure and a half note chord (G#4, B4) in the second. A 'Bm' chord diagram is shown above the treble staff in the second measure. The bass staff continues the eighth-note accompaniment.

The fifth system shows a half note chord (F#4, A4) in the first measure of the treble staff, followed by a quarter rest. A long slur covers the next two measures, with a half note chord (F#4, A4) in the first measure and a half note chord (G#4, B4) in the second. An 'Am' chord diagram is shown above the treble staff in the second measure. The bass staff continues the eighth-note accompaniment.

The sixth system consists of three measures in the treble staff, each containing a half note chord (F#4, A4) followed by a quarter rest. The bass staff continues the eighth-note accompaniment. The system concludes with a 4/4 time signature in the treble staff and a 12/8 time signature in the bass staff.

TO DOG SOMEONES FOOTSTEPS



Harm-less - ly pass - ing your time in the grass-land a - way, _____

Accompanying piano part for the first system, featuring a treble and bass staff with a 4/4 time signature.



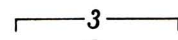
Vocal line for the second system, featuring a treble staff with a 4/4 time signature.

Accompanying piano part for the second system, featuring a treble and bass staff with a 4/4 time signature.



Vocal line for the third system, featuring a treble staff with a 4/4 time signature.

Accompanying piano part for the third system, featuring a treble and bass staff with a 4/4 time signature.



On - ly

Accompanying piano part for the fourth system, featuring a treble and bass staff with a 4/4 time signature.

DOGPADDLE

dim - ly a - ware of a cer - tain un - ease in the air, _____

Am

Em

The musical score is written for a vocal line and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal melody begins with a triplet of eighth notes (F#, A, C) and continues with a series of eighth and quarter notes, ending with a long note. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and eighth notes. Chord diagrams for Am and Em are provided above the piano part.

ISLE OF DOGS

F#7  A 

You bet-ter watch out there may-be dogs_ a - bout



F#7 

Well I've looked ov-er Jor - dan and I've seen, —



A  Em 

Things are not what they seem.



RAINING CATS AND DOGS

What do you get for pre - ten - ding the dan - ger's not real. _____

Am

Em

The musical score is written for a single system. It includes a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a triplet of eighth notes (F#, A, C) and continues with more triplets. The piano accompaniment consists of a right hand with chords and a left hand with a walking bass line. Chords are indicated by letters (Am, Em) and fingerings are shown with numbers 1-5.

DOG SPELLS GOD BACKWARDS

Meek and o - bed-ient you fol - low the lead - er down well trod - den cor-ri-dors—

in - to the val - ley of steel. _____

Am

Em

The musical score is written for a vocal line and piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The vocal line consists of two staves. The first staff contains the lyrics 'Meek and o - bed-ient you fol - low the lead - er down well trod - den cor-ri-dors—'. The second staff contains the lyrics 'in - to the val - ley of steel. _____'. The piano accompaniment consists of two staves. The first staff contains the lyrics 'Meek and o - bed-ient you fol - low the lead - er down well trod - den cor-ri-dors—'. The second staff contains the lyrics 'in - to the val - ley of steel. _____'. The score includes guitar chord diagrams for Am and Em. The Am chord diagram shows the notes A, C, and E on the strings. The Em chord diagram shows the notes E, G, and B on the strings. The score also includes triplets and a bridge section.

What a sur - prise, a look of term - i - nal shock in your

eyes, now things are real - ly what they seem,

no this is no bad dream.

Em

The musical score is written for a vocal line and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The piano part consists of a steady eighth-note bass line and chords in the right hand. The vocal line includes triplets and rests. The score is divided into three systems, each with a vocal line and a piano accompaniment. The first system includes a guitar chord diagram for F#7. The second system includes a guitar chord diagram for F#7. The third system includes a guitar chord diagram for A. The piece ends with a sustained Em chord in the piano.

GOVERNMENT WATCHDOG

This musical score is for the piece "GOVERNMENT WATCHDOG". It is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The bass line is a continuous eighth-note pattern in the key of D major. The right hand features chords and melodic lines, with several measures containing triplets. Chord diagrams are provided for the following chords: A (first system), C#m (second system), Bm (third system), Em (third system), A (fourth system), Em (fourth system), F# (fifth system), and Em (fifth system). The score is written in 4/4 time.

System 1: Treble clef has a whole note chord of A. Bass clef has a continuous eighth-note pattern.

System 2: Treble clef has a triplet of eighth notes, followed by a whole note chord of C#m. Bass clef has a continuous eighth-note pattern.

System 3: Treble clef has a whole note chord of Bm, followed by a whole note chord of Em. Bass clef has a continuous eighth-note pattern.

System 4: Treble clef has a whole note chord of A, followed by a whole note chord of Em. Bass clef has a continuous eighth-note pattern.

System 5: Treble clef has a whole note chord of F#, followed by a whole note chord of Em. Bass clef has a continuous eighth-note pattern.

A DOGS LIFE

This musical score is for the piece "A DOGS LIFE". It is written for piano and consists of five systems of music. Each system includes a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 4/4.

The chords and their fingerings are as follows:

- System 1:** Chord A (F#4, C#5, E5) and Chord Em (D4, F#4, A4).
- System 2:** Chord A (F#4, C#5, E5) and Chord Bm (D4, F#4, A4).
- System 3:** Chord A (F#4, C#5, E5) and Chord D (F#4, A4, C#5).
- System 4:** Chord Em (D4, F#4, A4) and Chord A (F#4, C#5, E5).
- System 5:** Chord Em (D4, F#4, A4).

The bass line consists of a continuous eighth-note pattern: D4, E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6, E6, F#6, G6, A6, B6, C#7, D7, E7, F#7, G7, A7, B7, C#8, D8, E8, F#8, G8, A8, B8, C#9, D9, E9, F#9, G9, A9, B9, C#10, D10, E10, F#10, G10, A10, B10, C#11, D11, E11, F#11, G11, A11, B11, C#12, D12, E12, F#12, G12, A12, B12, C#13, D13, E13, F#13, G13, A13, B13, C#14, D14, E14, F#14, G14, A14, B14, C#15, D15, E15, F#15, G15, A15, B15, C#16, D16, E16, F#16, G16, A16, B16, C#17, D17, E17, F#17, G17, A17, B17, C#18, D18, E18, F#18, G18, A18, B18, C#19, D19, E19, F#19, G19, A19, B19, C#20, D20, E20, F#20, G20, A20, B20, C#21, D21, E21, F#21, G21, A21, B21, C#22, D22, E22, F#22, G22, A22, B22, C#23, D23, E23, F#23, G23, A23, B23, C#24, D24, E24, F#24, G24, A24, B24, C#25, D25, E25, F#25, G25, A25, B25, C#26, D26, E26, F#26, G26, A26, B26, C#27, D27, E27, F#27, G27, A27, B27, C#28, D28, E28, F#28, G28, A28, B28, C#29, D29, E29, F#29, G29, A29, B29, C#30, D30, E30, F#30, G30, A30, B30, C#31, D31, E31, F#31, G31, A31, B31, C#32, D32, E32, F#32, G32, A32, B32, C#33, D33, E33, F#33, G33, A33, B33, C#34, D34, E34, F#34, G34, A34, B34, C#35, D35, E35, F#35, G35, A35, B35, C#36, D36, E36, F#36, G36, A36, B36, C#37, D37, E37, F#37, G37, A37, B37, C#38, D38, E38, F#38, G38, A38, B38, C#39, D39, E39, F#39, G39, A39, B39, C#40, D40, E40, F#40, G40, A40, B40, C#41, D41, E41, F#41, G41, A41, B41, C#42, D42, E42, F#42, G42, A42, B42, C#43, D43, E43, F#43, G43, A43, B43, C#44, D44, E44, F#44, G44, A44, B44, C#45, D45, E45, F#45, G45, A45, B45, C#46, D46, E46, F#46, G46, A46, B46, C#47, D47, E47, F#47, G47, A47, B47, C#48, D48, E48, F#48, G48, A48, B48, C#49, D49, E49, F#49, G49, A49, B49, C#50, D50, E50, F#50, G50, A50, B50, C#51, D51, E51, F#51, G51, A51, B51, C#52, D52, E52, F#52, G52, A52, B52, C#53, D53, E53, F#53, G53, A53, B53, C#54, D54, E54, F#54, G54, A54, B54, C#55, D55, E55, F#55, G55, A55, B55, C#56, D56, E56, F#56, G56, A56, B56, C#57, D57, E57, F#57, 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B336, C#337, D337, E337, F#337, G337, A337, B337, C#338, D338, E338, F#338, G338, A338, B338, C#339, D339, E339, F#339, G339, A339, B339, C#340, D340, E340, F#340, G340, A340, B340, C#341, D341, E341, F#341, G341, A341, B341, C#342, D342, E342, F#342, G342, A342, B342, C#343, D343, E343, F#343, G343, A343, B343, C#344, D344, E344, F#344, G344, A344, B344, C#345, D345, E345, F#345, G345, A345, B345, C#346, D346, E346, F#346, G346, A346, B346, C#347, D347, E347, F#3

EVERY DOG HAS HIS DAY

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The treble staff begins with a whole note chord (F#4, A4) tied across the first two measures, followed by a half note (F#4) in the third measure and a whole note (F#4, A4) tied across the fourth and fifth measures. The bass staff features a continuous eighth-note accompaniment pattern: F#2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, 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GENERAL DOGS BODY

HAIR OF THE DOG

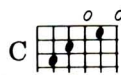
He maketh me to hang on hooks in high places, He converteth

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole note chord of F#4 and A4, which is sustained across the first two measures. In the third measure, it changes to a whole note chord of B4 and D5. The lower staff is a piano accompaniment in bass clef, also in the key of one sharp. It features a continuous eighth-note bass line starting on G2 and moving in a stepwise fashion upwards through the system.

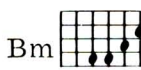


me to lamb cutlets, for lo he hath great power and great hunger.

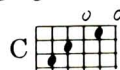
The second system of music continues the two-staff format. The vocal line in the upper staff remains on the whole note chords from the first system (F#4/A4 and B4/D5) across all three measures. The piano accompaniment in the lower staff continues its eighth-note bass line pattern.



When cometh the day we lowly ones, through quiet reflection,



The third system of music continues the two-staff format. The vocal line in the upper staff has a whole note chord of C4 and E4 in the first measure, followed by sustained whole note chords of B3 and D4 for the next two measures. The piano accompaniment in the lower staff continues its eighth-note bass line pattern.



and great dedication, master the art of karate, lo we shall rise up,

The fourth system of music continues the two-staff format. The vocal line in the upper staff has sustained whole note chords of C4/E4, B3/D4, and C4/E4 across the three measures. The piano accompaniment in the lower staff continues its eighth-note bass line pattern.

And then we'll make the buggers eyes water.

The fifth system of music continues the two-staff format. The vocal line in the upper staff has sustained whole note chords of C4/E4, B3/D4, and C4/E4 across the three measures. The piano accompaniment in the lower staff continues its eighth-note bass line pattern.

NEVER LOOK A GIFT DOG IN THE MOUTH

Em



3

Bleat - ing and babb - ling we fell on his neck with a



Am



scream, _____




Em




Wave up - on wave__ of de - men - ted a - ven - gers march

The first system contains measures 1 through 3. The vocal line begins with a whole rest in measure 1, followed by eighth notes in measures 2 and 3, including a triplet of eighth notes in measure 3. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

cheer - ful - ly out of obs - cur - i - ty in - to the

The second system contains measures 4 through 6. The vocal line continues with eighth notes. The piano accompaniment maintains the same rhythmic pattern.

Am

dream.

The third system contains measures 7 through 9. Measure 7 includes an Am chord diagram. The vocal line has a long note in measure 7 and rests in measures 8 and 9. The piano accompaniment continues with eighth notes.

Em

The fourth system contains measures 10 through 12. Measure 10 includes an Em chord diagram. The vocal line has a long note in measure 10 and rests in measures 11 and 12. The piano accompaniment continues with eighth notes.

GIVE A DOG A BONE

Have you heard the news,

F#7

The dogs are dead. —

A

You bet-ter stay home and do as your told,

F#7

Get out of the road — if you want to grow old.

A

DOG EARED

The musical score is for a piece titled "DOG EARED". It is written in G major (one sharp) and 12/8 time. The score consists of five systems of piano accompaniment. The first four systems feature a melody in the right hand with chords E, Bm, C#m, and D, and a bass line in the left hand. The fifth system features a melody in the right hand with chords A, Bm, C#m, and Bm, and a bass line. The score ends with a "Repeat and fade" instruction.

Chords: E, Bm, C#m, D, A

Repeat and fade

PIGS ON THE WING (TWO)

WATERS

Rubato

Chord diagrams: G, C, G, C, F

Lyrics: You know that I care,—

The first system of musical notation for 'Pigs on the Wing (Two)'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The tempo/mood is marked 'Rubato'. Chord diagrams for G, C, G, C, and F are shown above the vocal line. The lyrics 'You know that I care,—' are written below the vocal line.

Chord diagrams: C, G, C, G

Lyrics: what hap-pens to you, I know that you

The second system of musical notation. Chord diagrams for C, G, C, and G are shown above the vocal line. The lyrics 'what hap-pens to you, I know that you' are written below the vocal line.

Chord diagrams: C, F, C, G, C

Lyrics: care for me too,

The third system of musical notation. Chord diagrams for C, F, C, G, and C are shown above the vocal line. The lyrics 'care for me too,' are written below the vocal line.

Chord diagrams: G, A7

Lyrics: So I don't feel a - lone or the

The fourth system of musical notation. Chord diagrams for G and A7 are shown above the vocal line. The lyrics 'So I don't feel a - lone or the' are written below the vocal line.

PUPPY LOVE

weight of the stone,—

now that I've— found some-where safe to

bu - ry my bone,—— and an - y fool knows—— a

dog needs a home,—— a

shel - ter—— from pigs on the wing.

Chords: G, C, D7, Am, F

Time Signature: 2/4

Key Signature: One sharp (F#)