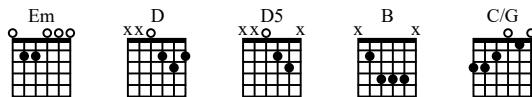


# PIGS (THREE DIFFERENT ONES)

As recorded by Pink Floyd

(From the 1977 Album ANIMALS)



## A Intro

Slow Rock ♩ = 64  
N.C.(Em)

(Cmaj7)

1

Gtr V **mp** (This should technically be an acoustic guitar, but I ran out of instruments)  
let ring

T 0 0 2 3 2 0 2 3 0 2 3 2 0 2 3 1 0 2 3 2 0 2 3 1 0 2 3 2 0 2 3

A

B

\* Performance Note 1

3

(Em) 8va-----1 (Cmaj7) 8va-----1 Em Cmaj7

Gtr II **pp** Full 17 (17) 1/2

Gtr III **f** **mf** **f** **mf**

T 19 0 0 0 0 0 0 0 0 0 0 0 0

A 9 9 9 9 9 9 9 9

B 7 7 7 7 3 3 3 3

Gtr V  
let ring

T 0 2 3 2 0 2 3 0 2 3 2 0 2 3 1 0 2 3 2 0 2 3 1 0 2 3 2 0 2 3 1 0 2 3 2 0 2 3

A

B

[illegible]

**B** Verse 1     \**Performance Note 2*

[illegible]

Em  
Dva-----1

D Em

Full

T 15 (15)

A

B

(Whew)

You weel-heeled big wheel,

mp mf mp mf f mf f mf p

T 0 0 2 2 0 0 2 0 0 0 0 0 0 0

A 0 0 2 2 0 0 2 0 0 0 0 0 0 0

B 0 0 2 2 0 0 2 0 0 0 0 0 0 0

C/G

G

D5

Em  
8va-----

8va-7

19

T

A

B

16

19

17

Full

haha charade you are.

And

*f* *mf* *mp* *mf* *mp* *mf* *f* *mp* *mf* *f*

T

A

B

C/G G N.C. Chorus 1 Am G5 G#5 A5

8va-----

*mf*

1/2 Fall

T  
A  
B

when your hand is on your heart, you're nearly a good laugh,

*mp mf f mp mf*

T  
A  
B

1 1 1 1 x x  
0 0 0 0 2 x x  
2 2 2 x x

x 4 4 4 5 5 5 x 3 2 3 4 5 7 7 7 5 5 6 7

25

Am G#5 Am G5 G#5 Am N.C.

*mp*

almost a joker, with your head down in the pig bin saying, "keep on digging."

*mp p mp pp mf* P.M.

T A B

5 5 7 7 7 3 6-7 4-5 sl. 5 7 7 7 x 7 5 x x 3 6-7 4-5 sl. 5 7 7 3 4

28

Am7 G5 G#5 A5 G5 G#5 A5 G5 G#5 A5

Pig stain on your fat chin. What do you hope to find? When you're down in the pig mine

*mp p mp mf*

T A B

5 7 5 3 6-7 4-5 sl. 7 5 5 7 5 3 6-7 4-5 sl. 7 5 5 7 5 3 6-7 4-5 sl.

31

G5G#5 A5 Em Cmaj7/G C/G Em

*p*

T

A 5

B

You're nearly a laugh, you're nearly a laugh, but you're really a cry.

*p mf mp*

T

A

B

Gtrs III, IV Em D Em D5 Em D Em D G F# F

*p*

(4)0(6)3(6)2fr. (6)2(6)1fr.

*δva*-----

35

Gtr II *mf* *Full* 17 (17) 1/2 2 (2) 15 (15) 14

Gtr III *f*

*sl.* *sl.*

T

A

B

# [D] Verse 2

Em Cmaj7/G G D

*δva*-----

Gtr II *mp* *Full* 17 (17) 17

T

A

B

Bus stop rat bag, ha ha charade you are.

Gtrs III, IV *f mf mp p mf mpmf p mf f mf*

T

A

B

Em D Em D Em

42 *8va*

*Full* *mf* *Full* *Full*

T 2 (2) 2 0 2

A 2 (2) 2 0 2

B 2 (2) 2 0 2

You fucked up old hag,

*mp* *mf* *mp* *mf* *f* *mf* *f* *mf* *p*

T 0 0 0 0 0 0 0 0 0

A 0 x 0 2 2 0 0 0 0

B 2 0 2 2 0 0 0 0 0

C/G *8va* G *8va* D5 *8va* Em

45 *8va*

*Full* *Full*

T (17) 17 15 15 14 12

A 17 15 14 12

B 17 15 14 12

ha ha charade you are. You

*mf* *mp* *mf* *mp* *mf* *mf* *mp* *f* *mp* *mf* *f*

T 0 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0 0

B 3 3 x 3 5 4 5 4 5 0 2 2 2 2 0

**E Chorus 2**

C/G G N.C. Am G5 G#5 A5

radiate cold shafts of broken glass. You're nearly a good laugh,

*f mp mf*

T  
A  
B

0 x x 1 0 1 1 3 4 4 4 4 5 7 7 7 5 6 7  
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2  
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

sl.

Am G5 G#5 Am G5 G#5 Am N.C.

51

almost worth a quick grin. You like the feel of steel, you're hot stuff with a hat pin,

*mp* *p* *mp* *mf* P.M.



54

A5 G5 G#5 A5 G5 G#5 A5

Full Full Full 1/2

and good fun with a handgun. You're nearly a laugh, You're nearly a laugh, But you're really

*mp p mp*

57

Em Cmaj7/G

Gtrs III, IV

Gtrs III, IV

Gtr II

1/2

17 (17)

a cry.

60

Em D Em D Em N.C.

8va 8va 8va

Full Full 1/2

15 (15) 15 (15) 14 (14)

**F Interlude** \**Performance Note 3*

63

E

6 open

Em D Em D

*δva*

Full

15 (15) (15)

T

A

B

Gtr V *mf*

*p mf*  
N.H.

T

A

B

Em D Em D C B<sup>b</sup> C B<sup>b</sup> C B<sup>b</sup> C B<sup>b</sup>

66

Gtr V

T

A

B

C B<sup>b</sup> C B<sup>b</sup> B<sup>b</sup> C Gtr IV *7* E

6 open

69

*1/4*  
*2*

P.M.

T

A

B

E  
⑥open  
8va  
8va-----  
8va-----  
E  
⑤7fr.

72

Gtr II *mf* w/ slide *mp* *mf*

T 17 15 14 17 15 (15) 12

A

B

sl. sl.

Gtr V *mf*

T 0 3 3 2 3 3 2 x 3 3 2 P.M. 0 3 2 P.M. x 3 2

A 5 4 4 2 4 4 5 4 4 4 2 5 4 5 4 5 4 5 4 7 7

B 5 (0) 5

C  
③5fr.  
8va  
8va-----  
8va-----  
C  
③5fr.  
8va

75

T 18 17 18 17 18 17 18 17 17 15 (15) 17 15 17 (17) 18

A

B

sl. sl. sl. sl. sl. sl. sl. sl.

T 5 5 3 x 0 5 3 5 5 3 0 5 5 3 0 5 5 3 x x 5 5 3

A 5

B 5

B  
8va

8va-----

Em D Em D Em D Em D

78

*mf* Gtr III *mf* *f* Gtr II

T 16 19 0 0 0 0 0 0 3

A 0 0 0 0 0 0 2 3

B 0 0 0 0 0 0 0 0

*sl.*

Gtrs III, IV *f* Gtr I *ff* w/ talkbox Full

T 15 15 15 15 (15)

A 2 2 2 2 2 2 2 2 x 12

B 2 2 2 2 2 2 2 2 x 12

*sl.*

Gtr V *mf*

T 4 4 4 4 4 4 4 4 4 4 3 3 7 5 3 7 3 3 7 x 3 3 7

A 4 4 4 4 4 4 4 4 4 4 5 5 7 4 4 7 5 5 7 x 5 5 7

B 4 4 4 4 4 4 4 4 4 4 (0) 7 5 7 5 7 5 (0) 7

[illegible]

[illegible]

89

Em  $\delta va$  D  $\delta va$  Em  $\delta va$  D Em D Em  $\delta va$  D C  $\delta va$   $\delta va$   $\delta va$   $\delta va$  B $\flat$  C B $\flat$   $\delta va$

Gtr III Gtr II Gtr III Gtr II Gtr III *f*

T 0 0 17 15 0 0 15 15 15 15 15 15 15 15 15 15 (15) 14 0  
A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

T 0  
A 9 9  
B 7 7 x 0 x x x 8 3 7 15 12 8  
sl. sl. sl. sl.

P.M. P.M.

T x 3 3 2 0 3 2 x 0 3 3 2 x 3 7 5 5 5 3 0 5 5 3  
A 4 4 2 4 5 4 5 4 5 4 5 4 5 4 7 5 5 3 5 5 3  
B 5

C B<sup>b</sup> C B<sup>b</sup> C B<sup>b</sup> B  
8va-1 8va

92

*mp* *mf* Gtr I Gtr *mp* *mf* Gtrs II, III

T 0 0 0 x x x x x x 0 0 20 19

A 0 0 0 x x x x x x 0 0 x x x 0 0 0

B 0 0 0 x x x x x x 0 0 0 3 7 7 7 7 7 7 7 7 18

*sl.* *sl.* *sl.*

Gtr I *f*

T 3 5 4 4 4 4 4 4 4 4 4 4 2 3 10 2 3 3 3

A 3 5 2 2 2 2 2 2 2 2 2 2 2 2 3 2 3 3 3

B 3 5 2 2 2 2 2 2 2 2 2 2 2 2 3 2 3 3 3

*sl.*



Em D Em D Em D Em D Em D

95

Gtrs III, IV

Gtrs II, III w/o slide

Gtr I

Gtrs I, IV Full

*p mf*  
N.H.

[illegible]

101

*δvaδva* C B<sup>b</sup> C B<sup>b</sup> C B<sup>b</sup> C B<sup>b</sup> Em D Em D

---

(15)15

0 0 0 0 0 0 0 0 5 7 5 7 5

P P

*δva*----- *δva* *δva*---

Full

Gtr IV Gtr I *ff* *fff*

15 17 17 (17) 15 17 17

14 12

*sl.* *sl.* (0) 0 0 0 0 0

1/4 1/2

P.M.

T A B

x x 5 5 3 x 0 5 5 3 0 5 5 3 x 0 5 5 3 3 3 7 5 3 0 7

5 5

5 5

Em D Em D Em D D D Em D Em 8va 8va 8va D

104

Full

Gtr IV

Gtr I *f*

Gtr IV Gtr I 1/2

Gtrs I, IV 1/2

P.M.

P.M.

C B<sup>b</sup> C  $\delta va$  B<sup>b</sup> C  $\delta va \delta va$  B<sup>b</sup>  $\delta va$  C  $\delta va$ ----- B<sup>b</sup> C B<sup>b</sup> C B<sup>b</sup>

107

Gtr III

1/2

Gtr IV

Gtr I

Full

sl.

**G** Intro Repeated

Em N.C.

Gtrs IV, V

Gtr I

Full

15 (15)

3

112 (C) (Em) (C) (Em) 8va----- 8va-1

Gtr II *mp* 19 17 15 14

(Em) 8va1 (C) Em7 8va-1 Cmaj7 8va----- Em7 Cmaj7

117

12 19 20 17

Gtr III *f mf f mf f mf mp f mf mp*

123 Em7 8va----- Cmaj7 8va----- Em7 8va-1 8va----- Cmaj7

Gtr IV *mp* Full

19 20 19 19 (19) 18 17 17 12 12 2

*f mf mp p mf mp f mf mp P.M. f mf mp f mf mp mf*

### **H Verse 3**

Em Cmaj7/G G D

Gtrs III, IV *f mf mp p mf mpmf p mf f mf*

T 0 0 0 0 0 1 1 x 3 3 3 2 0  
A 0 0 0 0 0 0 0 0 0 0 0 0 0  
B 2 2 0 2 2 2 2 x 2 2 0 5 x 5 5 x 5 5

Hey you white house, ha ha charade you are.

[illegible][illegible]

**I Chorus 3**

136

C/G

Am

G5 G#5 Am

Gtr II

*f*

$\frac{1}{2}$  Pull

P

trying to keep our feelings off the street. You're nearly real treat,

Gtrs III, IV

*f* *mp* *mf*

139

G5 G#5 Am

G5 G#5 Am

G5 G#5

$\frac{1}{2}$  Pull  $\frac{1}{2}$  Pull  $\frac{1}{4}$

all tight lips and cold feet, and do you feel abused? .....! .....! .....! .....! You

*mp* *p* *pp* *mf* P.M.

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A5 EmG#5 A5 G5G#5A5 G5G#5 A5 G5G#5

142

gotta stem the evil tide, and keep it all on the inside. Mary you're nearly a treat, Mary you're nearly a treat but you're really

146

a cry.

**J** Outro Guitar Solo

150

Gtr II *fff* w/ distortion

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153

8va-----

Em C/G Em

let ring---|

Full Full Full Full Full Full Full Full Full

(12) 12 (15) 12 15 (15) 15 12 12 (15) 15 12 12 15 14 14 14 14 12

T A B

sl.

156

8va-----

C/G Em C/G

Full Full 1 1/2

15 12 15 (15) 12 15 17 17 17 19 19 19 17 17 15 17 19 17 15 14 15 14 17 17 15

T A B

sl. sl. sl. sl.

159

8va-----

Em D

1/2 1/2 1/2 1/2

15 14 13 12 15 12 13 12 12 14 14 12 14 14 (14) 12 14 14 12 x x 15 15 15 (15) 15 14 (14) 14 12

T A B

P sl. H H P P P

161

C/G Em C/G

Full Full Full

14 12 14 12 14 12 10 12 10 12 0 x 0 0 2 2 2 0 2 4 4 4

T A B

sl. P P sl. sl. sl.

163

8va-----

Em C/G

3 5 5-3 12 12 15 12 15 12 15 12 15 12 15 12 15 (15) 15 14 14 12 12 15

sl. sl. sl. P P P P

165

8va-----

Em C/G

3 3 1/2 1/4 1/2

15 12 14 12 12 14 12 14 12 14 12 14 13 12 14 12 14 15 12 14 14 14 14 14 12

P P P

167

8va-----

Em C/G

Full Full Full let ring 1/4

15 12 12 15 12 15 15 x 15 15 14 15 14 14 15 14 15

sl.

169

D5 Begin Fade C/G Em

Full Full 1/4 Full let ring Full Full

14 0 14 12 14 12 14 0 15 14 x 15 14 (14) 12 12 15 12 14 14 (14) 14 12 14 12 14 12 12 10 12 10 12

sl. sl. P

172

*ff* *fff*

T	12	12	12	12	12	12	12	12	12	0	12	0	12	12
A	12	12	12	12	12	12	12	12	12	12	0	12	0	12
B										12		12		

174

T	12	12	12	12	12	12	12	12	12	12	0	12	12	12
A	12	12	12	12	12	12	12	12	12	12	0	12	12	12
B														

176

8va

*P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P*

T	15	12	15	12	15	12	15	12	15	12	15	12	15	12
A	12		12		12		12		12		12		12	
B														

177

8va

*P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P*

T	12	15	12	15	12	15	12	15	12	15	12	15	12	15
A														
B														

178

8va

*P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P*

T	12	15	12	15	12	15	12	15	12	15	12	15	12	12
A														
B														

The musical score for 'PIGS (THREE DIFFERENT ONES)' by Pink Floyd, page 29, features a guitar melody, a bass line, and a drum part. The guitar melody is written in treble clef with a key signature of one sharp (F#). It consists of a series of eighth notes, with a long note marked '8va' (octave up) at the beginning. The bass line is written in bass clef and consists of a series of eighth notes, with a long note marked '8va' (octave up) at the beginning. The drum part is written in bass clef and consists of a series of eighth notes, with a long note marked '8va' (octave up) at the beginning. The score is divided into three systems, each containing a guitar staff, a bass staff, and a drum staff. The guitar staff is labeled 'T' (Treble), the bass staff is labeled 'B' (Bass), and the drum staff is labeled 'D' (Drum). The guitar staff has a key signature of one sharp (F#) and a time signature of 4/4. The bass staff has a key signature of one sharp (F#) and a time signature of 4/4. The drum staff has a key signature of one sharp (F#) and a time signature of 4/4. The guitar melody is written in treble clef with a key signature of one sharp (F#). It consists of a series of eighth notes, with a long note marked '8va' (octave up) at the beginning. The bass line is written in bass clef and consists of a series of eighth notes, with a long note marked '8va' (octave up) at the beginning. The drum part is written in bass clef and consists of a series of eighth notes, with a long note marked '8va' (octave up) at the beginning. The score is divided into three systems, each containing a guitar staff, a bass staff, and a drum staff. The guitar staff is labeled 'T' (Treble), the bass staff is labeled 'B' (Bass), and the drum staff is labeled 'D' (Drum). The guitar staff has a key signature of one sharp (F#) and a time signature of 4/4. The bass staff has a key signature of one sharp (F#) and a time signature of 4/4. The drum staff has a key signature of one sharp (F#) and a time signature of 4/4.

8va

T

B

P

P

P

P

P

P

P

P