

20th Century-Fox Presents An Arthur P. Jacobs Production "DOCTOR DOLITTLE"

LIKE ANIMALS

Words and Music by
LESLIE BRICUSSE

Rubato

Piano introduction in G major, 2/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a simple harmonic accompaniment. The dynamic marking is *mf*.

G D9sus4 D9

I do not un - der - stand the hu - man race, That

Vocal line with lyrics: "I do not understand the human race, That". The piano accompaniment includes a guitar-style bass line and chordal accompaniment. Chords are G, D9sus4, and D9. Dynamic marking is *mp*.

G-5 G Eb7 Eb7-5

has so lit - tle love for crea - tures with a dif - f'rent face; Treat - ing

Vocal line with lyrics: "has so little love for creatures with a different face; Treat - ing". The piano accompaniment continues with the same style. Chords are G-5, G, Eb7, and Eb7-5.

Am F#dim G F#m7-5 B7 Em

an - i - mals like peo - ple is no mad - ness or dis - grace, I

Vocal line with lyrics: "animals like people is no madness or disgrace, I". The piano accompaniment concludes the phrase. Chords are Am, F#dim, G, F#m7-5, B7, and Em.

H 69

F# D+ G D7 Em Dm7 G7 Am7 D7

do not un - der - stand the hu - man race. I won - der,

Moderately bright

G G-5 Db7 D7 D7-5

Why do we treat an - i - mals Like An - i - mals?
 Why do we treat an - i - mals Like An - i - mals?
 When will we stop treat - ing them Like An - i - mals?

mf

G Ab A7-5

An - i - mals treat us so ver - y well. The de -
 How can peo - ple be so in - hu - mane? Cows and
 Is the hu - man race en - tire - ly mad? Wom - en

D7 A7-5 D7 G B7 Em7

vot - ed way they serve us and pro - tect us when we're nerv - ous, Oh they
 chick - ens work to feed us, dogs and hors - es show they need us, And though
 see a ba - by goat - skin or a lamb - skin or a stoat - skin, And to

A7 F#m F+ Em A7 Bb F Edim D

real - ly don't de - serve us, all we give them is hell.
 cats don't al - ways heed us, their af - fec - tion is plain.
 them it's just a coat skin, oh it's ter - ri - bly sad.

Bb F Edim D7 Gmaj7 G7

Tell me how else man re - pays them, do we
 What do we do, we neg - lect them, we do
 When you dress in suede or leath - er or some

Cmaj7 Em6 Edim G

ev - er think to praise them? No we don't, and that dis - may's them, you can
 noth - ing to pro - tect them, We re - ject them, don't ex - pect them to com -
 fan - cy fur or feath - er, Do you stop to won - der wheth - er for a

3rd time to Coda ⊕

Dm7 G9-5 G7 G7+5 Em Em7 A7 Cm

tell. _____ We are rid - dled with in - grat - i - tude, we
 plain. _____ We ig - nore them or we beat them, when we're
 fad? _____ You have

G G+5 1. Em E9 E7-9 Am6

give no love or lat - i - tude, in ev - 'ry way our at - ti - tude is well,
hun - gry then we eat them, It's ap-

This system contains the first five measures of the piece. The vocal line starts with a G chord, moves to G+5, then to the first ending with Em, E9, E7-9, and Am6. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

D7 G D7

Like An - i - mals.

This system contains the next five measures. The vocal line has a D7 chord, then G, and ends with D7. The piano accompaniment continues with similar rhythmic patterns and chordal support.

2. Em Bm7 E7-9 Am7 Am7-5 D7-5

pal - ling how we treat them, it's in - sane Like

This system contains the next five measures, starting with the second ending. The vocal line has Em, Bm7, E7-9, Am7, Am7-5, and D7-5. The piano accompaniment features more complex chordal textures and some grace notes.

G Tacet G

An - i - mals.

This system contains the final five measures. The vocal line has a G chord, a Tacet instruction, and ends with G. The piano accompaniment concludes with a series of chords and a final cadence.

Rubato

D Eb D Eb D Bbmaj7

We hu - mil - i - ate and mur - der and con - fine them, We cre-

p
poco meno mosso

D Eb7-5 D Eb7-5 D A7 D7 C D7

ate their wretch-ed sta - tus, then we use it to ma - lign them. I mean

Più mosso

G

why should we say treat him like a dog?

mp

Dm7 D7 Dm7 D7 Dm7 D7 Dm7 D7

Why should we say work - ing like a horse?

Gmaj7 G7 Cmaj7 Cm

Why should we say eat - ing like a hog, when what we mean is

Bm6 Bm7 Gm Bb9 Am7 D7sus

eat - ing like a man? Don't we, of course.

Rubato

Em7 A7 A7-5 D A7-5 D7 Bbm

A man of ill re - pute is called a

rall. *colla voce*

D7 Dm7-5 Am D7 G Cm6

wea - sel or a rat, A wom - an you dis - like be - comes a

G D7-5 G7 F# G7 C Am6 F7-5 B7

vix - en or a cat. A fam - 'ly that is blessed with health - y

The first system of music features a vocal line in G major with lyrics "vix - en or a cat. A fam - 'ly that is blessed with health - y". The piano accompaniment consists of chords and moving lines in both hands. Chord symbols above the staff are G, D7-5, G7, F#, G7, C, Am6, F7-5, and B7.

Gm6 A7 A7-5 G Bb9 D7 Fm6

re - pro - duc - tive hab - its oc - ca - sions the re - mark, "Well, you know

molto rall.

The second system continues the vocal line with lyrics "re - pro - duc - tive hab - its oc - ca - sions the re - mark, 'Well, you know". The piano accompaniment includes a *molto rall.* marking. Chord symbols above the staff are Gm6, A7, A7-5, G, Bb9, D7, and Fm6.

Am Dm7 D7 Gmaj7 A7-5 D Ebmaj7

them, they breed like rab - bits." He's as stub - born as a mule, He's as

The third system continues the vocal line with lyrics "them, they breed like rab - bits." He's as stub - born as a mule, He's as". The piano accompaniment features a double bar line. Chord symbols above the staff are Am, Dm7, D7, Gmaj7, A7-5, D, and Ebmaj7.

E9 F6 E9 F6

stu - pid as an ox, He's as slim - y as a snake, He's as

The fourth system continues the vocal line with lyrics "stu - pid as an ox, He's as slim - y as a snake, He's as". The piano accompaniment features a double bar line. Chord symbols above the staff are E9, F6, E9, and F6.

F# G Am E Am A7-5

craft - y as a fox. Re - marks like that real - ly

accel.

Rubato

D7 Am D7 G6 Am7

get my goat. Why don't we say no - ble as a

G6 Am7 G6

frog? Why can't we say wealth - y as a

In tempo

D7 Am7 Gmaj7 G7

hen? True, we say de - vot - ed as a

Cmaj7 Cm Bm7 Bb9 Am7 D7 Bm7 Bb9

dog, But what we should say is, Chic as a gi - raffe, Pret - ty as a

accel.

Am7 D7 Bm Em7 E7 C Cm6 D7 G D. S. al Coda

pig, eh? That - 'll be a big day, won't it? But when? (Spoken:) "But when?"

D.S. al Coda

⊕ Coda

Cmaj7 Em7 A9 Am7-5

killed some beast or oth - er, That you're

poco a poco accel.

G Eb+ Em7 Eb+ G

wear - ing some-one's broth - er, Or per - haps it's some-one's

F7 E7 Am7 E7 Am7 Ab7

moth - er in which you're clad, _____ Like

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line contains the lyrics "moth - er in which you're clad, _____ Like". The piano accompaniment includes chords F7, E7, Am7, E7, Am7, and Ab7. There are some rests in the vocal line and a fermata over the piano accompaniment in the final measure.

G A7-5 G A7-5

An - i - mals, Like An - i - mals, Like

The second system continues the musical piece. The vocal line has the lyrics "An - i - mals, Like An - i - mals, Like". The piano accompaniment features chords G and A7-5. The system ends with a double bar line and a 4/4 time signature. A dynamic marking of *mp* is present in the piano part.

Rubato espressivo

C Gm A7 D7 G

An - i - mals. — It's true we do not live in a zoo, but man is an an - i - mal

The third system is marked "Rubato espressivo". The vocal line lyrics are "An - i - mals. — It's true we do not live in a zoo, but man is an an - i - mal". The piano accompaniment includes chords C, Gm, A7, D7, and G. The system concludes with a double bar line.

Am7 G D7 G C G

too, So why can't you like me, Like An - i - mals? —

The fourth system continues the piece. The vocal line lyrics are "too, So why can't you like me, Like An - i - mals? —". The piano accompaniment features chords Am7, G, D7, G, C, and G. The system ends with a double bar line. A dynamic marking of *L.H.* is present in the piano part.