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# The Fuzzwump Songs (5 Dog Songs)

Alan Stringer

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# An Introduction to Dogs

Fuzzwump & Alan Stringer

Ogden Nash  
Fairly Fast

The dog is man's best friend. He has a tail  
on one end. Up in front he has teeth. And four legs  
un-der-neath. *pp* Dogs like to bark. They like it best  
*pp* *mf* arf- arf arf- arf  
af-ter dark. *f* They not on-ly fright-en prow-lers a-way  
arf- arf

Handwritten musical score for the first system, measures 1-4. The music is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "But al-so hold the sand-man at bay. A dog that is in-".

But al-so hold the sand-man at bay. A dog that is in-

Handwritten musical score for the second system, measures 5-8. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The lyrics are: "doors to be let out im-plores. You let him out, what then?".

doors to be let out im-plores. You let him out, what then?

Handwritten musical score for the third system, measures 9-12. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The lyrics are: "He wants back in a-gain. Dogs dis-play re-".

He wants back in a-gain. Dogs dis-play re-

Handwritten musical score for the fourth system, measures 13-16. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The lyrics are: "luc-tance and wrath if you try to give them a bath.".

luc-tance and wrath if you try to give them a bath.

They bu-ry bones in hide-a-ways and half the time

*P* *mf*

they trot side-a-ways. They cheer peo-ple up

*P*

who are frown-ing and res-cue peo-ple who are drown-ing.

They al-so track mud on beds and chew peo-ple's clothes to

*F*

shreds.

Slow 3 3

Dogs in the coun-try have

Fun. >

They run and run and run.

Fast

But in the ci-ty

Fast

arf. arf

s P P z

F

> this spe-cies is dragged a-round on leash-es.

Slow 3 Fast

Dogs are up-right as steep-les and much more lo-yal

mP

F

than people.

gra

Robert Burns

Luath

Fuzzwump and Alan Stringer

Fast

He was a gash an' faith-fu' tyke

Accented

As ev-er lap a shenugh or dyke.

His hon-est, son-sie, baws'n't face

Ay gat him friends in il-ka place;

Handwritten musical score for the first system, measures 1-3. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "His breast was white, his tou-sie back". The music is in 7/8 time, with a key signature of one flat (B-flat). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

His breast was white, his tou-sie back

Handwritten musical score for the second system, measures 4-6. The system consists of a vocal line and a piano accompaniment. The lyrics are: "Weel clad wi' coat o' glos-sy". The music is in 7/8 time, with a key signature of one flat (B-flat). The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

Weel clad wi' coat o' glos-sy

Handwritten musical score for the third system, measures 7-9. The system consists of a vocal line and a piano accompaniment. The lyrics are: "black; His gaw-sie tail, wi'". The music is in 7/8 time, with a key signature of one flat (B-flat). The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

black; His gaw-sie tail, wi'

Handwritten musical score for the fourth system, measures 10-12. The system consists of a vocal line and a piano accompaniment. The lyrics are: "up-ward curl, Hung owre his hur-dies wi a swirl." The music is in 7/8 time, with a key signature of one flat (B-flat). The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. The system ends with a double bar line and a repeat sign.

up-ward curl, Hung owre his hur-dies wi a swirl.



# Confessions of a Glutton Fuzzwump + Alan Stringer

Don Marquis  
Relaxed jazz

After I ate my dinner then i ate part of a shoe. i found some archies in a bath-room pipe and ate them too. i ate some glue. i ate a bone that had got nice and ripe six weeks buried in the ground. i ate a little mouse i found i ate some saw-dust from the cellar floor. it tasted sweet. i ate some out-cast meat. i ate some roach-paste by the pan-try

door, and the mis-sus had some nice folks to tea who pet-ter

me, and so i ate cakes from a plate. i ate some pol-ish for

boots and shoes, and then i went back to the mis-sus swell tea par-ty.

i guess i must have eat too hear-ty of some-thing may-be cake,

for then came the earth-quake. You should have seen the mis-sus face

when the boss came in, she said no won-der that dog hangs his head. he

A tempo

Knows he's in dis-grace . ; i am a well in ten-tioned pup,

but some-times things come up to get a lit-tle dog in bad.

Slower

and now i feel so ve-ry sad, but the boss said nev-er mind old scout.

Fast again

time will wear dis-gra-ces out.

For Eli, A Lost Dog / Fuzzwump & Alan Stringer

Scott Spencer  
slowly, pause at phrase endings.

piano

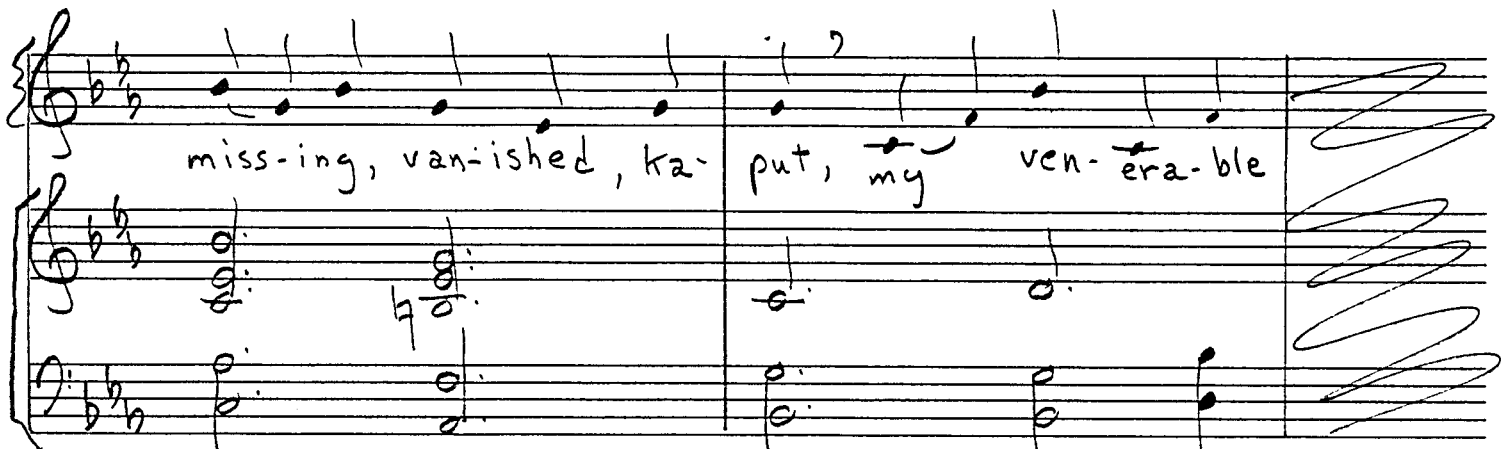
I've known grief and nat-ur-ally fear, yet

I nev-er thought you'd dis-ap-pear. I walked the woods,

call-ing your name, but it must have been ob-vious

per-fect-ly plain, you were gone, you were

miss-ing, van-ish-ed, ka- put, my ven-er-a-ble




friend, my mar-vel-ous mutt. Days dragged by my

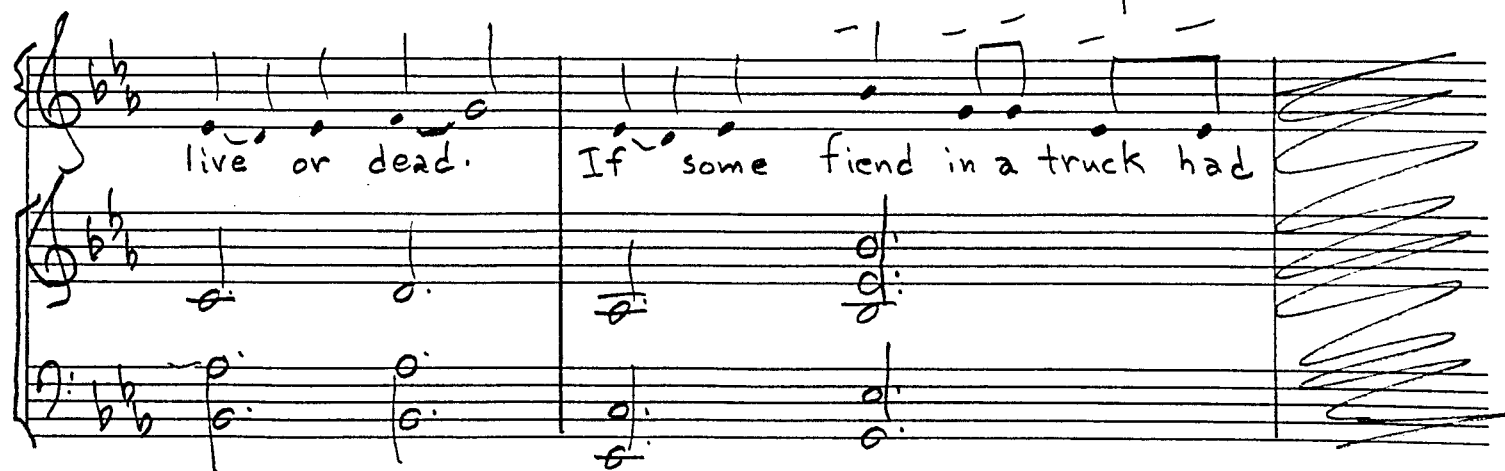
rit. A tempo



heart drown-ed in dread, not know-ing if you were 2-



live or dead. If some fiend in a truck had



grabbed at your col-lar and sold you to a lab for

may-be a dol-lar or a hun-dred or mil-lion, real-ly

what mat-ter? My nerves were glass, and they

start-ed to shat-ter. Was it sex, was it

meat, what was the chase? How could you van-ish with-out

ev-en a trace? Were you in-jured, a- dopt-ed, trapped or shot?

Don't you know that with- out you I'm not en-tire-ly Scott?

You were my dog-ness, my star-dy mixed breed. You were

my stu-pid-i-ty, my faith, my great need. You

taught me per-sis-tence. You taught me per-sua-sion

You were the key to a com-plex e-qua-tion,

and now I must, if I may a-ban-don all



Handwritten musical score for the first system. The key signature is three sharps (F#, C#, G#). The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The lyrics are: "rhythm and rhyme and send out this mes-sage for the".

Handwritten musical score for the second system. The key signature is three sharps (F#, C#, G#). The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The lyrics are: "ten thou-sandth time: Lost Dog / six-ty pound brown and". Above the melody, there are markings: "> > > > Freely: 2 5".

Handwritten musical score for the third system. The key signature is three sharps (F#, C#, G#). The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The lyrics are: "grey ter-ri-er mix / chipped left can-ine /". Above the melody, there is a marking: "3". The right side of the system is heavily scribbled out.

Handwritten musical score for the fourth system. The key signature is three sharps (F#, C#, G#). The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The lyrics are: "an-swers to the name of E-li. Please con-tact me through the".

7

pub-lish-er of this book. Gen-er-ous Re-ward.

# Jubilate Canis

Erica Jong  
Andante

Fuzzwump & Alan Stringer

Handwritten musical score for "Jubilate Canis" by Erica Jong, Fuzzwump, and Alan Stringer. The score is in 4/4 time, key of B-flat major, and marked "Andante". It features a vocal line with lyrics and piano accompaniment. The lyrics are: "I will con-si-der my dog Pooch-kin (and his long-lost bro-thers che-Karf and Dogs-toy-yev-sky)". The score includes dynamic markings "pp" and "mp", and articulation marks like slurs and accents.

For he is the re- in- car- na- tion of a  
great ca- nine po- et.  
for he barks in me-ter, and when I  
leave him a- lone his barks at the door are ep- ic.

Handwritten musical score for a song, featuring vocal and piano parts. The score is written on ten staves, with the vocal line on the top staff and the piano accompaniment on the remaining nine staves. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal line. The score includes various musical notations such as treble and bass clefs, notes, rests, triplets, and dynamic markings like *Slower* and *poco accel.*. The lyrics are: "For he is white, furry", "re-sem-bles a bath-mat. For he sleeps at my", "feet as I write and there-fore is my great-est cri-tic.", and "For he fol-lows me in-to the bath-room and faith-ful-ly pees on".

For he is white, furry

re-sem-bles a bath-mat. For he sleeps at my

feet as I write and there-fore is my great-est cri-tic.

For he fol-lows me in-to the bath-room and faith-ful-ly pees on

- 5 - A Little  
Faster

God — both tards & per-fumes. For he loves

toi-let bowls no less than soup-bowls. For by watch-ing him,

I have un-der-stood de-moc-ra-cy. For by stro-king him,

I have un-der-stood joy.

*Handwritten musical notation includes:*  
- Treble and bass staves with notes, rests, and accidentals.  
- Triplets (3) in the first system.  
- Tempo marking: "A Little Slower" in the second system.  
- Dynamics: *p* (piano), *sfz* (sforzando), and *p* (piano) in the fourth system.  
- Performance markings: *+8va* (octave up) and *+8va* (octave up) in the third and fourth systems.  
- A large handwritten "V" in the fourth system.

- 5 A Little  
Faster

God — both turds & per-fumes. For he loves

toi-let bowls no less than soup-bowls. For by watch-ing him,

I have un-der-stood de-moc-ra-cy. For by stro-king him,

I have un-der-stood joy.

Handwritten musical score for a song, featuring vocal and piano parts. The score is written on four systems of staves. The first system has a 4/4 time signature. The second system has a 4/4 time signature. The third system has a 5/4 time signature. The fourth system has a 4/4 time signature. The lyrics are written below the vocal staves. The piano accompaniment includes various musical notations such as triplets, dynamics (F, P, sfz), and tempo markings (A Little Slower, +8va). The score is handwritten and appears to be a personal or working draft.

For he turns his bel-ly toward God and

rais-es his paws and pen-is in sup-pli-ca-tion.

**F** For he hangs his pink tongue out of his mouth like a fes-ti-val

ban-ner for God. For though he is male, he has pink nip-ples on his



belly like a female. For though he is canine, he is more hu-mane

3 3 rit.

than most hu-mans. P For when he dreams,

dim. Slightly Slower

he mut-ters in his sleep like an-y po-et. For when he

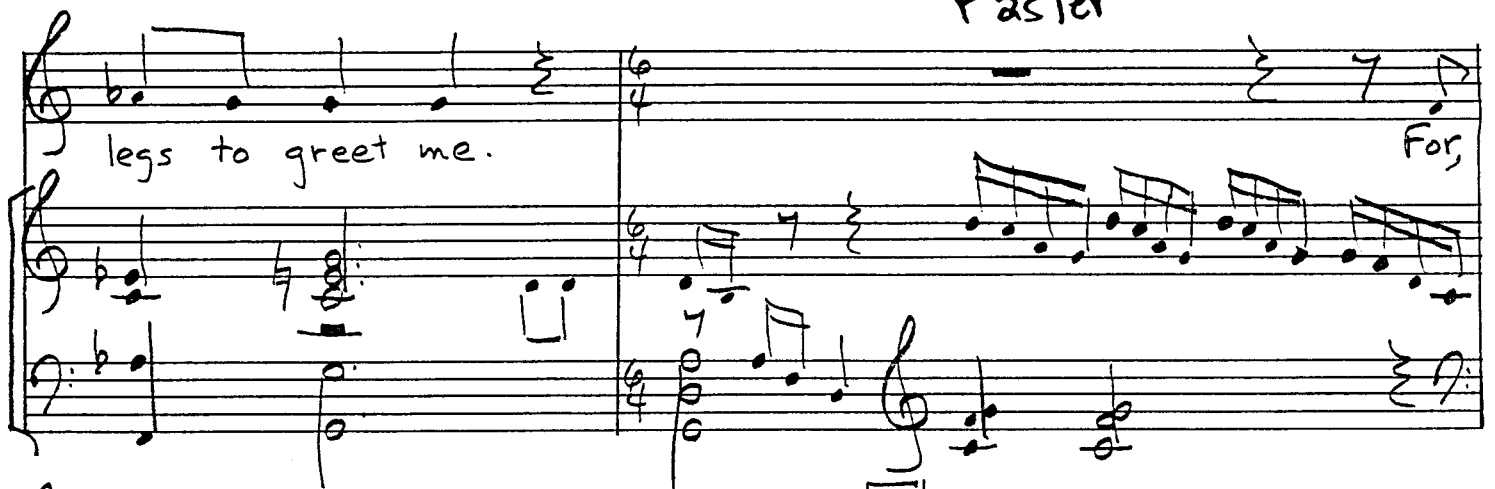
mf

wakes, he yawns and stretch-es and stands on his hind

dim.

# Faster

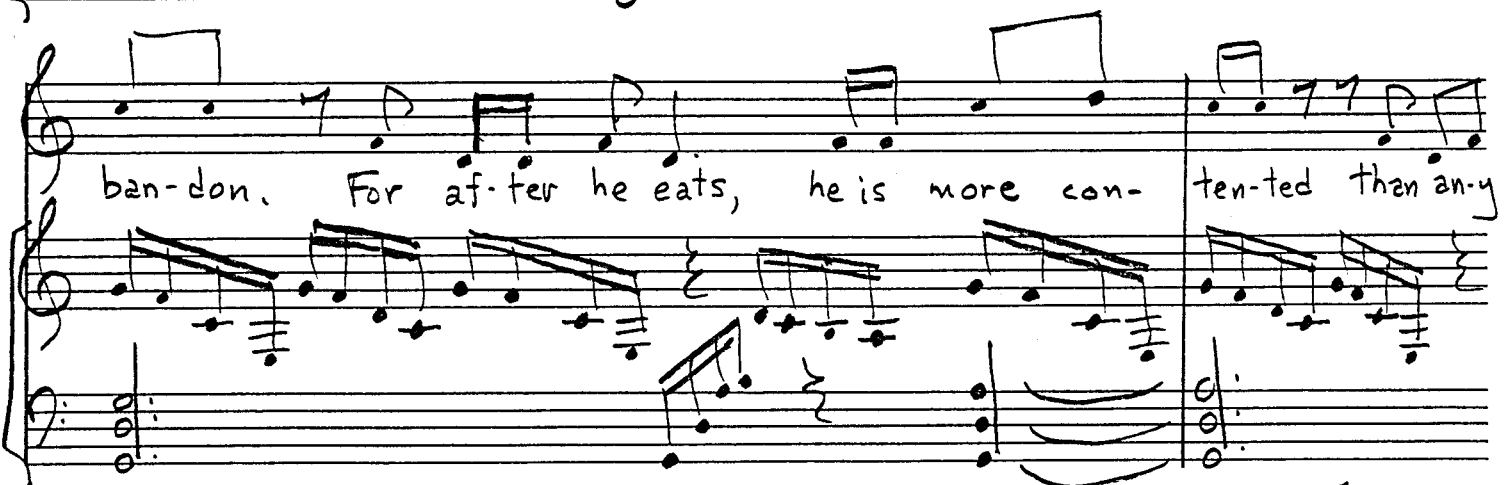
legs to greet me. For,



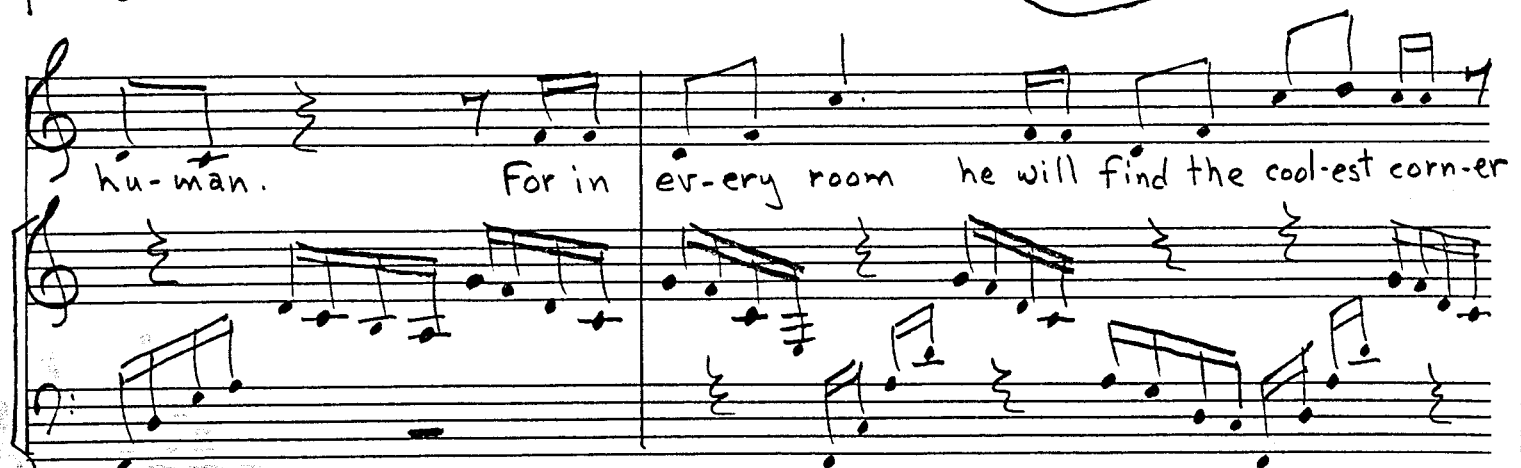
af-ter he shifts, he romps and fro-lics with su-prême a-  
(stands)



ban-don. For af-ter he eats, he is more con-ten-ted than any



hu-man. For in ev-ery room he will find the cool-est corn-er



and hav-ing found it, he has the sense to stay there,

When I show him my po-ems, he eats them. For an old shoe

makes him hap-pier than a Rolls-Royce makes a rock star.

For he has con-vinced me of the in-fin-ite wis-dom of dog

cons-cious-ness. For thanks to Pooch-kin I praise the

Lord and no long-er fear death. poco a poco dim. For when my spirit

Flees my bo-dy through my nos-trils, may it sail in-to the

preg-nant bel-ly of a fur-ry bitch and may I praise God al-ways as a dog.

dim. molto PP niente

Lento / Maestoso

Canis Major

Fuzzwump &  
Alan Stringer

Keep the tempo slow and very steady.

1. The
2. He

cresc

FF

3P

great  
dan-

Over-	dog
ces up-	right

dog  
right

that  
all the

heavenly  
way to the

beast  
west

with 2

star  
np.v-

one  
once

eye

gives a  
on his

leap in the  
fore feet to

east.
rest.

D.C.

D.C.

mp cresc. FF mf I'm 2

poor un-der dog but to- night I will bark

with the great Ov-er dog

that romps through the dark.

8va

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Note: The long holds for the voice may be shortened, if necessary. Don't speed.