

# Branle de Malte

SATB

Thoinot Arbeau  
"Orchesographie... 1589"  
arr. by Phil Neuman, 2023

The first system of the musical score consists of four staves. The top staff is the Soprano line, followed by Alto, Tenor, and Bass. The music is in a 3/4 time signature with a key signature of one flat (B-flat). The first measure of each staff begins with a treble clef and a flat sign. The music features a mix of eighth and quarter notes, with some measures containing rests. A double bar line with repeat dots appears after the third measure of each staff, indicating a first ending. The system concludes with a final measure in each staff.

7

The second system of the musical score begins at measure 7. It continues with the same four-staff SATB arrangement. The notation includes various rhythmic patterns and rests, with repeat signs and double bar lines used to structure the piece. The system ends with a final measure in each staff.

12

The third system of the musical score begins at measure 12. It continues the SATB arrangement. The notation includes various rhythmic patterns and rests, with repeat signs and double bar lines used to structure the piece. The system ends with a final measure in each staff.

# Of all jolly pastimes

SSATB

Anonymous, early 17th century  
British Museum Add. MSS 17786-91  
ed. by Phil Neuman, 1999/2023

$\text{♩} = 90$

Of all jol - ly pas - times good fel - lows do use, Bull - bait - ing is best, I  
Of all jol - ly pas - times good fel - lows do use, Bull - bait - ing is best, I

The first system of the score consists of five staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom three staves are instrumental parts (Tenor, Violin, and Bass). The music is in common time (C) and begins with a repeat sign. The lyrics are: "Of all jol - ly pas - times good fel - lows do use, Bull - bait - ing is best, I".

7  
1. , 2.  
like it to choose, Of choose. And here com - eth my dog,  
like it to choose, Of choose. And

The second system of the score starts at measure 7. It features two first endings (1. and 2.) for the vocal parts. The lyrics are: "like it to choose, Of choose. And here com - eth my dog,". The instrumental parts continue with the melody. The system concludes with a repeat sign and a 3/4 time signature change for the final section.

2 Of all jolly pastimes/Anon.

13

and hold thy own, my dog, and  
here com - eth my dog, and hold thy own, my dog, and

This musical score consists of six staves. The top two staves are vocal lines with lyrics. The bottom four staves are instrumental accompaniment. The key signature has one sharp (F#). The music is in a common time signature. The lyrics are: "and hold thy own, my dog, and here com - eth my dog, and hold thy own, my dog, and".

19

then they cry bow - wow, and then they cry bow - wow. And  
then they cry bow - wow, and then they cry bow - wow. And

This musical score consists of six staves. The top two staves are vocal lines with lyrics. The bottom four staves are instrumental accompaniment. The key signature has one sharp (F#). The music is in a common time signature. The lyrics are: "then they cry bow - wow, and then they cry bow - wow. And then they cry bow - wow, and then they cry bow - wow. And".

3 Of all jolly pastimes/Anon.

24

musical score for measures 24-28, featuring five staves (treble and bass clefs) and lyrics: "this is bait - ing of the bull, A sport that pleas - eth to the full; Who".

29

musical score for measures 29-33, featuring five staves (treble and bass clefs) and lyrics: "likes it not let him go fedge, And seek his game at Col-man hedge. And hedge." The score includes first and second endings, labeled "1." and "2.".

# Alla cazza

Soprano [1]

Anon., c. 1500

ed. by Phil Neuman, 1998/2023

♩. = 68

Al - la caz - za, al - la caz - za, Su su su su, su\_o- gnun si spaz -

9

♩. = 98

za. A que - sta no stra caz - za Ve - ni - te vo - len -

14

tie - ri Con brac - chi e con le - vrie - ri, Chi vuol ve - nir si spaz - za. Non

19

a - spet - tar il gior - no. Suo - na il cor - no, o ca - po di caz - za,

23

e spaz - za, spaz - za, spaz - za.

27

♩. = 86

Te qui, Bal - zan, te qui, Li - on, Te qui, Fa - san, te qui, Fal - con,

31

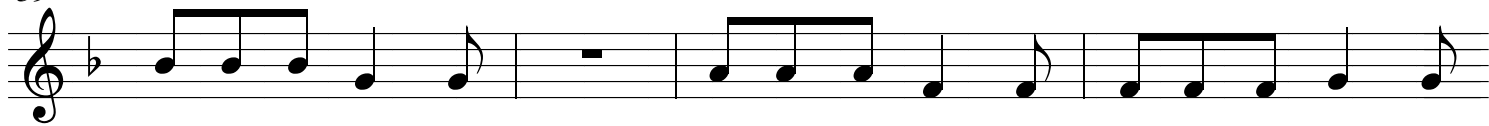
Te qui, Tris - tan, te qui, Pi - zon, Te qui, A - lan, te qui, Car - bon. Chia -

35

ma li brac - chi dal mon - te, bab - bi - on.

2 Alla cazza/Anon./Soprano [1]

39



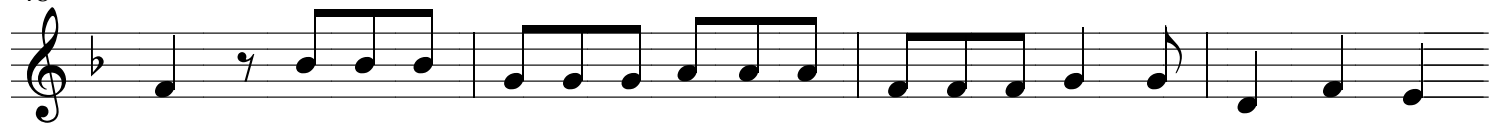
Te qui, Pe - zo - lo, Te qui, Spa - gno - lo, Ab - bi buon oc - chio\_al

43



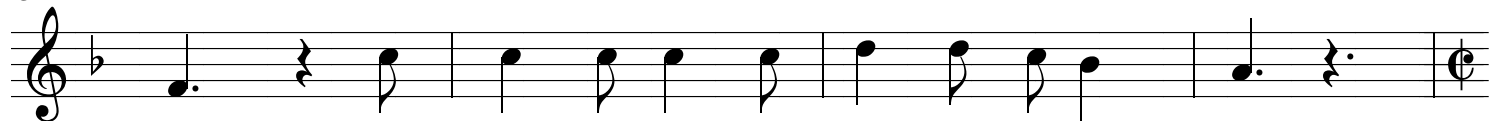
ca - pri - o - lo. A te, Au - gus - ti - no, a te, a te, Pa - sa - lin -

48



gua. Vi - de là vi - de là, vi - de là, vi - de là, vi - de là, vi - de

52



là. A spal - la, a spal - la pi - glia, pi - glia - la,

56



Che li ca - ni non la straz - za.

# Alla cazza

Alto [2]

Anon., c. 1500  
ed. by Phil Neuman, 1998/2023

$\text{♩} = 68$

Al - la caz - za, al - la caz - za, Su su su su, su\_o - gnun si spaz -

9  $\text{♩} = 98$

za. A que - sta no - stra caz - za Ve - ni - te vo - len -

14

tie - ri Con brac - chi e con le - vrie - ri, Chi vuol ve - nir si spaz - za. Non

19

a - spet - tar il gior - no, Suo - na il cor - no, o ca - po di caz - za, e

23

spaz - za, spaz - za, spaz - za, e spaz - za, spaz - za, spaz - za, e spaz - za, spaz - za, spaz -

26  $\text{♩} = 86$

za. Te qui, Bal - zan, te qui, Li - on, Te qui, Fa - san, te

30

qui, Fal - con, Te qui, Tris - tan, te qui, Pi - zon, Te qui, A - lan, te

34

qui, Car - bon. Chia - ma il brac - chi dal mon - te bab - bi - on.

2 Alla cazza/Anon./Alto [2]

38

Musical staff for measures 38-42. The staff is in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. The melody consists of eighth and quarter notes with some rests.

Te qui, Pe - zo - lo, te qui, Spa - gno - lo, Ab - bi buon oc - chio\_al

43

Musical staff for measures 43-47. The staff is in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. The melody continues with eighth and quarter notes.

ca - pri - o - lo. A te, Au - gus - ti - no, a te, a te, Pa - sa - lin -

48

Musical staff for measures 48-51. The staff is in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. The melody features eighth notes and quarter notes.

gua. Vi - de là, vi - de là, vi - de là, vi - de là, vi - de là, vi - de

52

Musical staff for measures 52-56. The staff is in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. The melody includes quarter notes and a half note.

là. A spal - la, a spal - la pi - glia - la, Che li

57

Musical staff for measures 57-60. The staff is in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. The melody ends with a half note and a quarter note.

ca - ni non la straz - za.



# Alla cazza

Tenor [3]

Anon., c. 1500  
ed. by Phil Neuman, 1998/2023

$\text{♩} = 68$

Al - la caz - za, al - la caz - za, Su su su, su\_o - gnun si spaz -

9  $\text{♩} = 98$

za. A que - sta no - stra caz - za Ve - ni - te vo - len -

14

tie - ri Con brac - chi e con le - vrie - ri, Chi vuol ve - nir si spaz - za. Non

19

a - spet - tar il gior - no. E spaz - za, spaz - za, spaz - za, e

24  $\text{♩} = 86$

spaz - za, spaz - za, spaz - za, e spaz - za, spaz - za, spaz - za. Te qui, Bal - zan, te

28

qui, Li - on, Te, te qui, Fa - san, te qui, Fal - con, Te, te qui, Tris - tan, te

32

qui, Pi - zon, Te, te qui, A - lan, te qui, Car - bon. Chia - ma il brac - chi dal

37

mon - te bab - bi - on. Te, te qui, Pe - zo - lo, te qui, Pe - zo - lo, te qui, Spa - gno - lo,

2 Alla cazza/Anon./Tenor [3]

41

te qui, Spa - gno - lo, Ab - bi buon oc - chio\_al ca - pri - o - lo. A

45

te, Au - gus - ti - no, a te, a te, Pa - sa - lin - gua. Vi - de là,

49

vi - de là, vi - de là, vi - de là, vi - de là, vi - de là. A

53

spal - la,\_a spal - la pi - glia - la, Che li ca - ni non

58

la straz - za.

# Alla cazza

Bass [4]

Anon., c. 1500

ed. by Phil Neuman, 1998/2023

♩. = 68

Al - la caz - za, al - la caz - za, Su su su su, su\_o- gnum si spaz -

9

za. A que - sta no - stra caz - za Ve - ni - te vo - len -

14

tie - ri brac - chi e con le - vrie - ri, Chi vuol ve - nir si spaz - za. Non

19

a - spet - tar il gior - no. E spaz - za, spaz - za, spaz - za, e

24

spaz - za, spaz - za, spaz - za, e spaz - za, spaz - za, spaz - za. Te qui, Bal - zan, te

28

qui, Li - on, Te qui, Fa - san, te qui, Fal - con, Te, te qui, Tris - tan, te


32

qui, Pi - zon, Te qui, A - lan, te qui, Car - bon. Chia - ma il brac - chi dal

37

mon - te bab - bi - on. Te, te qui, Pe - zo - lo, te qui, Pe - zo - lo, te qui, Spa - gno - lo,

41



te qui, Spa-gno - lo, Ab - bi buon oc - chio\_al ca - pri - o - lo. A te, Au - gus - ti -

46




no, a te, a te, Pa - sa - lin - gua. Vi - de là, vi - de là, vi - de là,

50



vi - de là, vi - de - là, vi - de là. A spal - la, a spal - la pi - glia, pi - glia -

55



la, Che li ca - ni non la straz - za.

# Hey, trola

A Hunting Song

Soprano [1]

Edward Pierce  
"A Briefe Discourse... 1589"  
ed. by Phil Neuman, 2023

$\text{♩} = 120$

Hey, tro - la, tro - la, hey, tro - la, tro - la,

7  $\text{♩} = \text{♩}$

there, there boyes, there, there boyes, there, hoick - a, hoick, hoick - a, hoick,

13

whoope, whoope, whoope, whoope, crie, there they goe,

18

crie, there they goe, they goe, they goe, they are at a fault,

23

Boy, winde the Ho - rne, Ho - rne,

28

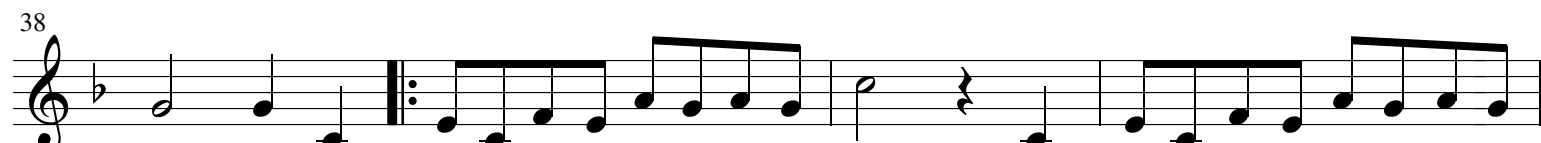
Boy, winde the Ho - rne, Ho - rne,

33

Ho - rne, Sing ti - ue, ti - ue, ti - ue, sing ti - ue, ti - ue, ti - ue Now in

2 Hey, trola/Pierce/Soprano [1]


38



full crie, with yee-ble yab-ble, gib-ble gab-ble hey, with yee-ble yab-ble, gib-ble gab-ble

Detailed description: This block contains the first line of musical notation, measures 38 through 41. It is written in a treble clef with a key signature of one flat (B-flat). The melody consists of quarter and eighth notes. A repeat sign with first and second endings is present at the end of measure 41.

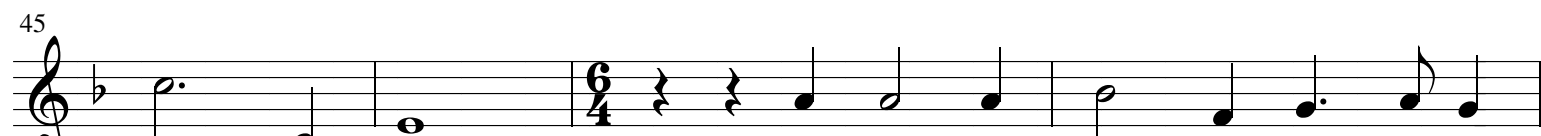
42



hey, with yee - ble yab - ble hey, with yee - ble yab - ble, gib - ble gab - ble

Detailed description: This block contains the second line of musical notation, measures 42 through 44. It continues the melody from the previous line, featuring quarter and eighth notes.


45



hey, with hey: The Hounds doe knocke it lu - sti -

Detailed description: This block contains the third line of musical notation, measures 45 through 48. Measure 45 ends with a colon. Measure 46 has a 6/4 time signature change. The melody includes quarter and eighth notes.

49



ly, with o - pen mouth and lu - stie crye. with crye.

Detailed description: This block contains the fourth line of musical notation, measures 49 through 52. It features first and second endings for the final phrase. The first ending leads to a repeat sign, and the second ending concludes with a final cadence.

# Hey, trola

A Hunting Song

Alto [2]

Edward Pierce  
"A Briefe Discourse... 1589"  
ed. by Phil Neuman, 2023

♩. = 120

6/4

Hey, tro - la, tro - la, hey, tro - la, tro - la,

7

♩. = ♩

there, there boyes, there, there boyes, there, hoick - a, hoick, hoick - a,

13

hoick, whoope, whoope, whoope, whoope, whoope, crie, there they goe,

18

crie, there they goe, they goe, they goe, they are at a fault,

23

Boy, winde the Ho - rne, Ho - rne,

28

Boy, winde the Ho - rne, Ho - rne,

33

Ho - rne, Sing ti - ue, ti - ue, ti - ue, sing ti - ue, ti - ue, ti - ue, Now in

2 Hey, trola/Pierce/Alto [2]

38

full crie, with yee- ble yab-ble, gib- ble gab-ble hey, with yee- ble yab-ble,

Detailed description: This musical staff covers measures 38 to 41. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of quarter notes and eighth notes. A repeat sign with first and second endings is present at the start of measure 39. The lyrics are: "full crie, with yee- ble yab-ble, gib- ble gab-ble hey, with yee- ble yab-ble,"

42

gib - ble gab - ble hey, with hey, with yee - ble yab - ble, gib - ble gab - ble

Detailed description: This musical staff covers measures 42 to 44. It continues the melody from the previous staff. The lyrics are: "gib - ble gab - ble hey, with hey, with yee - ble yab - ble, gib - ble gab - ble"

45

yee- ble yab-ble, gib- ble gab-ble hey: The Hounds doe knocke it lu - sti -

Detailed description: This musical staff covers measures 45 to 48. It features a change in time signature to 6/4 at the beginning of measure 47. The lyrics are: "yee- ble yab-ble, gib- ble gab-ble hey: The Hounds doe knocke it lu - sti -"

49

ly, with o - pen mouth and lu - stie crye, crye.

Detailed description: This musical staff covers measures 49 to 52. It includes first and second endings for the final phrase. The lyrics are: "ly, with o - pen mouth and lu - stie crye, crye."



# Hey, trola

A Hunting Song

Tenor [3]

Edward Pierce  
"A Briefe Discourse... 1589"  
ed. by Phil Neuman, 2023

$\text{♩} = 120$

Hey, tro - la, tro - la, hey, tro - la, tro - la,

7  $\text{♩} = \text{♩}$

there, there boyes, there, there boyes, there, there boyes, hoick- a, hoick,

13

whoope, whoope, whoope, whoope, whoope, crie, there they goe,

18

crie, there they goe, they goe, they goe, they are at a fault,

23

Boy, winde the Ho - rne, Ho - rne,

28

Boy, winde the Ho - rne, Ho - rne,

33

Ho - rne, Sing ti - ue, ti - ue, ti - ue, sing ti - ue, ti - ue, ti - ue, Now in

2 Hey, trola/Pierce/Tenor [3]

38

full crie, with yee - ble yab - ble, gib - ble gab - ble hey, with

Detailed description: This musical staff begins at measure 38. It features a treble clef and a key signature of one flat (B-flat). The melody starts with a half note 'full', followed by quarter notes 'crie,' and 'with'. A repeat sign with first and second endings follows. The first ending consists of eighth notes: 'yee - ble', 'yab - ble', 'gib - ble', and 'gab - ble'. The second ending is a half note 'hey,'. The staff concludes with a whole rest followed by a quarter note 'with'.

42

yee - ble yab - ble, yee - ble yab - ble, gib - ble gab - ble hey, with yee - ble yab - ble, gib - ble gab - ble,

Detailed description: This musical staff begins at measure 42. It continues in the same key signature. The melody consists of eighth notes: 'yee - ble', 'yab - ble', 'yee - ble', 'yab - ble', 'gib - ble', 'gab - ble', 'hey,', 'with', 'yee - ble', 'yab - ble', 'gib - ble', and 'gab - ble'.

45

yee - ble yab - ble, gib - ble gab - ble hey: The Hounds doe knocke it lu - sti -

Detailed description: This musical staff begins at measure 45. It continues in the same key signature. The melody consists of eighth notes: 'yee - ble', 'yab - ble', 'gib - ble', and 'gab - ble', followed by a half note 'hey:'. At measure 46, the time signature changes to 6/4. The melody continues with quarter notes: 'The', 'Hounds', 'doe', 'knocke', 'it', and 'lu - sti -'.

49

ly, with o - pen mouth and lu - stie crye. with crye.

Detailed description: This musical staff begins at measure 49. It continues in the same key signature. The melody consists of quarter notes: 'ly,', 'with', 'o - pen', 'mouth', 'and', 'lu - stie', 'crye.', 'with', and 'crye.'. The staff concludes with a first ending (marked '1.') consisting of a quarter note 'crye.' and a second ending (marked '2.') consisting of a half note 'crye.'.

# Hey, trola

A Hunting Song

Bass [4]

Edward Pierce  
"A Briefe Discourse... 1589"  
ed. by Phil Neuman, 2023

$\text{♩} = 120$



Hey, tro - la, tro - la, hey, tro - la, tro - la,

7

$\text{♩} = \text{♩}$



there, there boyes, there, there boyes, there, hoick - a, hoick, hoick

13



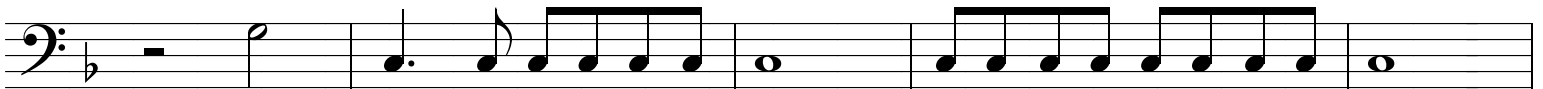
- a hoick, whoope, whoope, whoope, whoope, crie, there they goe,

18



crie, there they goe, they goe, they goe, they are at a fault,

23



Boy, winde the Ho - rne, Ho - rne,

28



Boy, winde the Ho - rne, Ho - rne,

33



Ho - rne, Sing ti - ue, ti - ue, ti - ue, sing ti - ue, ti - ue, ti - ue, Now in

2 Hey, trola/Pierce/Bass [4]

38



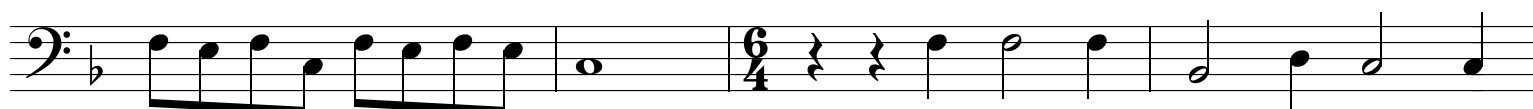
full crie, with yee - ble yab - ble, gib - ble gab - ble hey, with

42



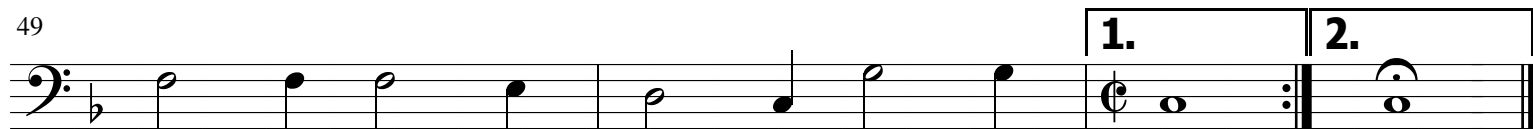
yee - ble yab - ble, gib - ble gab - ble hey, with yee - ble yab - ble, gib - ble gab - ble,

45



yee-ble yab-ble, gib-ble gab-ble hey: The Hounds doe knocke it lu - sti -

49



ly, with o - pen mouth and lu - stie crye. crye.

# Tosto che l'alba

caccia

Alto or Tenor [1]

Gherardello da Firenze (? - 1364)

Squarcialupi Codex

ed. by Phil Neuman, 2018

♩. = 120

0 Tos - to che l'al - ba  
9 del bel gior - no ap - pa - re I - sve - glia li cac - cia - tor.  
16 "Su, su, su, su, ch'e - gli\_e'l tem - po!" "Al -  
23 let - ta li can, te, te, te, te, Vi - o - la, te, Pri - me -  
30 ra, tel!" Su al - to al mon - te con buon ca - ni al  
38 ma - no E gli brac - chet - ti\_al pia - no. E ne la piag - gia ad  
45 or - di - ne cia - scu - no. **4** Io veg - gio sen - tir u -  
56 no de' no - stri mi - glior brac - chi. Sta - ra\_av - vi - sa - to "Bus -  
63 sa - te d'o - gni la - to cia - scun le mac - chie che Qua - gli - na suo - na!"

70

"Ai- o, ai- o!" A te la cer - bia vie - ne

78

Car- bon la pre-se\_e in boc - ca la te - ne.

86

94

*Ritornello*

Del

101

mon - te que' che v'e - ra su gri-da-va\_al al - tra da

107

l'al-tra\_e suo cor-no so- na - va,

113

# Tosto che l'alba

caccia

Alto or Tenor [2]

Gherardello da Firenze (? - 1364)

Squarcialupi Codex

ed. by Phil Neuman, 2018

$\text{♩} = 120$

**10**

O Tos - to che

18 l'al - ba del bel gior - no ap - pa - re I - sve - glia li cac - cia -

25 tor. "Su, su, su, su, ch'e - gli\_e'l tem - po!"

32 Al - let - ta li can, te, te, te, te, Vi - o - la, te Pri -

39 me - ra, te!" "Su al - to al mon - te con buon

47 ca - ni al ma - no E gli brac - chet - ti\_al pia - no. E ne la

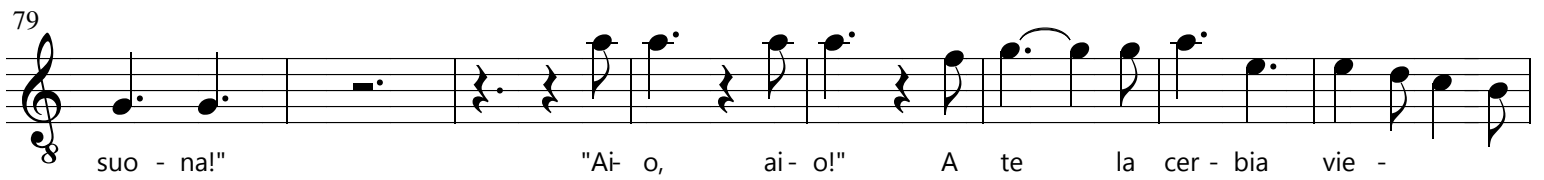
54 piag - gia ad or - di - ne cia - scu - no. **4** Io veg - gio sen - tir

65 u - no de' nos - tri mi - glior brac - chi. Sta - ra\_av - vi - sa - to.

72 "Bus - sa - te d'o - gni la - to cia - scun le mac - chie che Qua - gli - na

2 Tosto che l'alba / Gherardello da Firenze/Alto or Tenor [2]

79



suo - na!" "Ai- o, ai- o!" A te la cer - bia vie -

87



ne. Car- bon la pre- se\_e in boc - ca la te - ne.

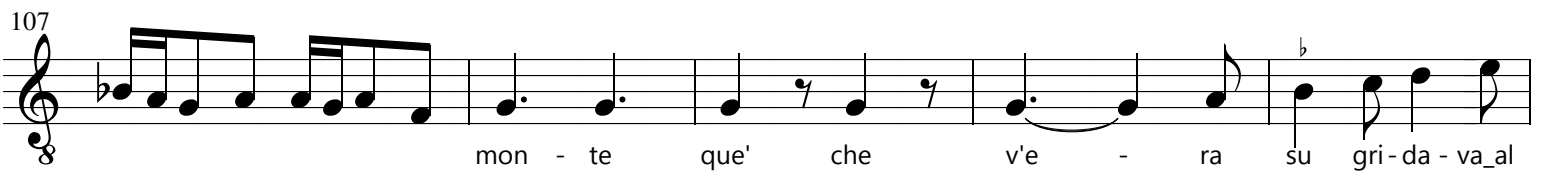
95

*Ritornello*



Del

107



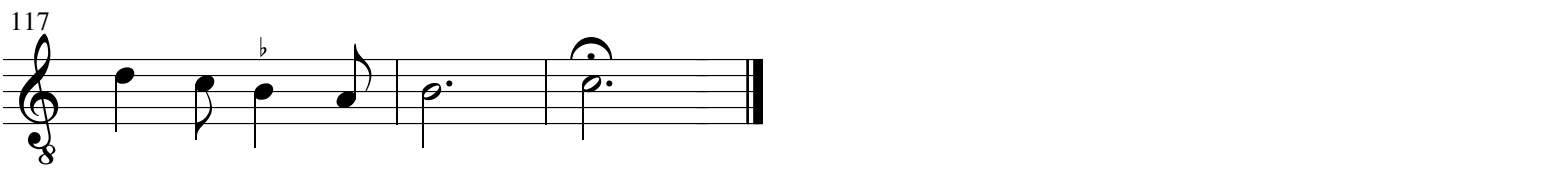
mon - te que' che v'e - ra su gri- da - va\_al

112



al - tra da l'al - tra\_e suo cor - no so - na - va.

117



va.



# Tosto che l'alba

caccia

Tenor or Bass [3]

Gherardello da Firenze (? - 1364)

Squarcialupi Codex

ed. by Phil Neuman, 2018

♩. = 120

11

22

32

43

54

66

78

91 *Ritornello*

101

111

# Walkin' the Dog

Soprano [1]

Shelton Brooks, 1916  
arr. by Phil Neuman, 2002/2015

$\text{♩} = 76$

5 **A** **3**  
It's there, "It's a bear" And it's a new step,

12 **3**  
a fun - ny two step. If you'll just give me a

18 *rallentando* **B** *a tempo*  
chance, I'll in - tro - duce this dance. Get 'way back,

22  
and snap your fin - gers, Get o - ver Sal - ly, one and all, Grab your gal,

26 **3**  
and don't you lin - ger Do that slow drag 'round the hall,

Detailed description: This is a musical score for Soprano [1] of the song 'Walkin' the Dog'. The score is written in treble clef with a tempo of quarter note = 76. It consists of six staves of music. The first staff is an instrumental introduction. The second staff begins at measure 5 with a boxed 'A' and a triplet of three eighth notes. The lyrics are 'It's there, "It's a bear" And it's a new step,'. The third staff begins at measure 12 with a triplet of three eighth notes. The lyrics are 'a fun - ny two step. If you'll just give me a'. The fourth staff begins at measure 18 with a boxed 'B' and the tempo marking 'a tempo'. The lyrics are 'chance, I'll in - tro - duce this dance. Get 'way back,'. The fifth staff begins at measure 22. The lyrics are 'and snap your fin - gers, Get o - ver Sal - ly, one and all, Grab your gal,'. The sixth staff begins at measure 26 with a triplet of three eighth notes. The lyrics are 'and don't you lin - ger Do that slow drag 'round the hall,'.

## 2 Walkin' the Dog/Brooks

32



Rise slow, that will show, The dance called Wal-kin' the Dog.

37

C



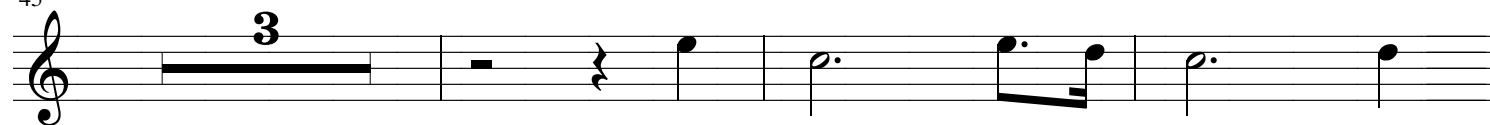
Get 'way back, and snap your fin-gers Get o-ver Sal-ly, one and all,

41



Grab your gal, and don't you lin-ger, Do that slow drag 'round the hall.

45



Rise slow, that will show, The

51



dance called Walk-in' the Dog.

# Walkin' the Dog

Alto [2]

Shelton Brooks, 1916  
arr. by Phil Neuman, 2002/2015

$\text{♩} = 76$

5 A

Now lis - ten Honey 'bout a new dance craze;      Been 'ri - gi - nat - ed for a - bout ten days.

9

13

In ev' - ry Cab - a - ret and danc - ing hall,      You see them do - ing it, yes, one and all,

17 *rallentando* B *a tempo*

22

26

31 solo

Like you're sit - ting on a log,

2 Walkin' the Dog/Brooks/Alto [2]

35

Musical notation for measures 35-38. Measure 35 starts with a treble clef and a common time signature 'C' in a box. The melody consists of quarter and eighth notes. Measure 36 continues the melody. Measure 37 features a double bar line followed by a half rest, a quarter rest, and a quarter note with a sharp sign. Measure 38 ends with a half note and a whole note.

39

Musical notation for measures 39-42. Measure 39 begins with a quarter rest, followed by a quarter note, a quarter note with a sharp sign, and a quarter note. Measure 40 continues with a quarter note, a quarter note, and a half note. Measure 41 has a half rest, a quarter rest, and a quarter note with a sharp sign. Measure 42 ends with a half note and a whole note.

43

Musical notation for measures 43-46. Measure 43 starts with a sharp sign, followed by a quarter note, a quarter note, and a half note. Measure 44 continues with a quarter note, a quarter note, and a half note. Measure 45 has a half rest, a quarter rest, and a quarter note with a sharp sign. Measure 46 ends with a half note and a whole note.

47

solo

Musical notation for measures 47-50. Measure 47 begins with a quarter rest, followed by a quarter note, a quarter note, and a half note. Measure 48 continues with a quarter note, a quarter note, and a half note. Measure 49 has a quarter note, a quarter note, and a half note. Measure 50 ends with a quarter note, a quarter note, and a half note.

Like you're sit-ting on a log,

51

Musical notation for measures 51-54. Measure 51 starts with a treble clef and a common time signature. The melody consists of quarter and eighth notes. Measure 52 continues the melody. Measure 53 has a quarter note, a quarter note, and a half note. Measure 54 ends with a quarter rest and a double bar line.

# Walkin' the Dog

Tenor [3]

Shelton Brooks, 1916  
arr. by Phil Neuman, 2002/2015

$\text{♩} = 76$

5 **A**

9

13

17 *rallentando*

21 **B** *a tempo*

26

31

drop,

Do that step, the "Tex - as Tom - my"

Detailed description: This is a musical score for Tenor [3] of the song 'Walkin' the Dog'. The score is written in treble clef with a 3/8 time signature. It begins with a tempo marking of quarter note = 76. The first staff (measures 1-4) contains the introductory melody. The second staff (measures 5-8) is marked with a box 'A' and contains a melodic phrase with a triplet. The third staff (measures 9-12) continues the melody. The fourth staff (measures 13-16) also features a triplet. The fifth staff (measures 17-20) is marked 'rallentando' and shows a deceleration in tempo. The sixth staff (measures 21-25) is marked with a box 'B' and 'a tempo', indicating a return to the original tempo. This section consists of a series of eighth notes with rests. The seventh staff (measures 26-29) continues the 'a tempo' section. The eighth staff (measures 30-31) contains the lyrics 'Do that step, the "Tex - as Tom - my"'. The final staff (measures 32-35) concludes the piece with a melodic phrase and a fermata over the final note.

2 Walkin' the Dog/Brooks/Tenor [3]

35 C

39

43

Do that step, the "Tex-as Tom-my"

47

drop,

51

# Walkin' the Dog

Bass [4]

Shelton Brooks, 1916  
arr. by Phil Neuman, 2002/2015

$\text{♩} = 76$

7

13 *rallentando*

20 **B** *a tempo*

25

31

37 **C**

42

47

52