

# HILL AND DALE

Syncopated Fox Trot

INTRODUCED WITH GREAT SUCCESS AT JARDIN DE DANSE

by



By HENRY LODGE  
WRITER OF  
"SILVER FOX"

MAURICE RICHMOND MUSIC CO. INC.  
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SUCCESS



# Hill and Dale.

(Syncopated Fox Trot.)

HENRY LODGE.  
Writer of "Silver Fox."  
arr. by Stephen O. Jones.

Piano.



First system of piano introduction. Treble clef, key signature of one sharp (F#), common time. Dynamics include *f* and *mf*. The bass line features a syncopated rhythm with eighth and sixteenth notes.



Second system of piano notation. Treble clef, key signature of one sharp. The melody continues with eighth and sixteenth notes, while the bass line provides a steady accompaniment.



Third system of piano notation. Treble clef, key signature of one sharp. The melody features a series of eighth notes, and the bass line continues with a syncopated pattern.



Fourth system of piano notation. Treble clef, key signature of one sharp. The melody continues with eighth notes, and the bass line maintains the syncopated rhythm.



Fifth system of piano notation. Treble clef, key signature of one sharp. The melody continues with eighth notes, and the bass line maintains the syncopated rhythm.



Sixth system of piano notation. Treble clef, key signature of one sharp. The melody continues with eighth notes, and the bass line maintains the syncopated rhythm. The system ends with a first and second ending bracket.

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First system of musical notation, consisting of a treble and bass staff. The key signature has one sharp (F#). The music features a complex texture with many beamed notes and chords.

Second system of musical notation, consisting of a treble and bass staff. The key signature has one sharp (F#). The music features a complex texture with many beamed notes and chords. The bass staff has a circled chord. The text "Ped. \* Ped. \*" is written below the bass staff.

Third system of musical notation, consisting of a treble and bass staff. The key signature has one sharp (F#). The music features a complex texture with many beamed notes and chords.

Fourth system of musical notation, consisting of a treble and bass staff. The key signature has one sharp (F#). The music features a complex texture with many beamed notes and chords. A first ending bracket labeled "1" is present at the end of the system.

Fifth system of musical notation, consisting of a treble and bass staff. The key signature has one sharp (F#). The music features a complex texture with many beamed notes and chords. A second ending bracket labeled "2" is present at the beginning of the system. The dynamic marking "mf" is written below the bass staff.

Sixth system of musical notation, consisting of a treble and bass staff. The key signature has one sharp (F#). The music features a complex texture with many beamed notes and chords.



TRIO.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a complex, rhythmic melody with many beamed notes and slurs. The bass staff provides a steady accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues the melodic line, ending with a first ending bracket labeled '1'. The bass staff continues with accompaniment.

Third system of musical notation. The treble staff begins with a second ending bracket labeled '2'. Dynamic markings *fz* and *ff* are present. The bass staff continues with accompaniment.

Fourth system of musical notation. The treble staff features a more melodic line with slurs. The bass staff continues with accompaniment.

Fifth system of musical notation. The treble staff has a melodic line with some rests. The bass staff continues with accompaniment. Dynamic markings *Red.* and *\* Red.* are present.

Sixth system of musical notation. The treble staff continues the melodic line. The bass staff continues with accompaniment. A dynamic marking *fz* is present.





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8. (And I Broke My Mother's Heart) All Over You.
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The Story Of The Rosary.

Words by Lou Klein. Music by James Kendis.

Chorus.  
 Valse Lento.

For ev - ry bead I shed a tear Each tear caused on ly  
 pain My heart with an - gulsh cried for you my  
 prayers seemed all in vain For ev - ry bead I'd  
 count a day I thought you lost to me As I

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