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Spring at the foot of the hill.

Chicago: Root & Cady (67 Washington St.), 1868

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Mary P. Dewing



Songs OF THE Present Time

MELODIES OF BEAUTY,
WORDS OF SENSE,
IDEAS OF PROGRESS

BY
J. P. WEBSTER

FIRST SERIES.

All Rights for All. Song and Chorus.....	3½	The Cottage in the Wood. Song and Chorus	3
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Lost Lomie Laine. Song and Chorus.....	3½	The Spring at the Foot of the Hill. Song	
My Margaret. Song.....	3	and Chorus.....	5
Northmen, Awake. Quartet and Chorus... 5		Woman is Going to Vote. Song and Chorus	3½



CHICAGO:

PUBLISHED BY ROOT & CADY, 67 WASHINGTON STREET.

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THE SPRING AT THE FOOT OF THE HILL.

WORDS BY LUKE COLLIN.

MUSIC BY J. P. WEBSTER.

Con Affezione.

VOICE.

PIANO.

The first system of the musical score consists of a voice line and a piano accompaniment. The voice line is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a whole rest followed by a quarter rest. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one sharp and a 4/4 time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a bass line with chords and single notes. Pedal markings ('Ped.') and asterisks are present in the piano part.

I. Far back in the sweet depths of child-hood, Are
 II. How oft in the days that are van-ished, When
 III. And there in the long days of sum-mer, When
 IV. Long years have passed o-ver my path-way, And

The second system continues the musical score. It features a vocal line with four lines of lyrics. The piano accompaniment continues with similar melodic and harmonic patterns as the first system, including pedal markings.

scenes that are dear to me yet; How I ram-bled through mead-ow and
neigh-bors were scat-tered and few, I re-lain 'neath the green wil-low
 earth was all parch-ed with heat, My hot thirst was quenched at the
ma-ny strange lands have I seen, Kind friends have been lov-ing and

wild-wood, Is some-thing I ne'er can for-get. The
branches, Quite hid-den from all hu-man view. The
 foun-tain, Whose wa-ters were cool-ing and sweet. And
faith-ful, Where-er-er my wan-d'rings have been. But

lit-tle log house in the clear-ing, John Pat-ter-son's swift hum-ming
branches which ev-er were beat-ing Soft time to the song of the
 way-far-ers wea-ry and dus-ty, Be-held with a heart-glow-ing
what-ev-er scenes may have charm'd me, The green-est in mem-o-ry

mill, And the spot of all oth - ers the dear - est, - The
 rill, Which danced to its own joy - ful mu - sic, From the
 thrill, That o - a - sis un - der the wil - low, - The
 still, Is that where I loi - tered in child - hood, - The

spring at the foot of the hill. And the spot of all oth - ers the
 spring at the foot of the hill. Which danced to its own joy - ful
 spring at the foot of the hill. That o - a - sis un - der the
 spring at the foot of the hill. Is that where I loi - tered in

dear - est, - The spring at the foot of the hill.
 mu - sic, From the spring at the foot of the hill.
 wil - low, - The spring at the foot of the hill.
 child - hood, - The spring at the foot of the hill.

C H O R U S .

I turn from the present and fu-ture, While thoughts of the long a-go

I turn from the present and fu-ture, While thoughts of the long a-go

The first system of the chorus consists of two vocal parts and piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs. The lyrics are: "I turn from the present and fu-ture, While thoughts of the long a-go".

fill My heart with the old-en time rap-ture, For the

fill..... My heart with the old-en time rap-ture, For the

The second system of the chorus continues the vocal parts and piano accompaniment. The lyrics are: "fill My heart with the old-en time rap-ture, For the" and "fill..... My heart with the old-en time rap-ture, For the".

spring at the foot of the hill. My heart with the old - en time

spring at the foot of the hill. My heart with the old - en time

The first system of the musical score consists of four staves. The top two staves are vocal parts, with lyrics printed below them. The bottom two staves are for piano accompaniment, showing chords and melodic lines in both hands.

rap - ture, For the spring at the foot of the hill.

rap - ture, For the spring at the foot of the hill.

The second system of the musical score also consists of four staves. It continues the vocal and piano parts from the first system. The lyrics are repeated for both vocal parts. The piano accompaniment continues with similar harmonic support.

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