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Adieu, adieu, my native shore.

Ellerton, John Lodge, 1801-1873; Byron, George Gordon Byron,
Baron, 1788-1824

London, UK: J. Chappell, 50 New Bond St., 1819

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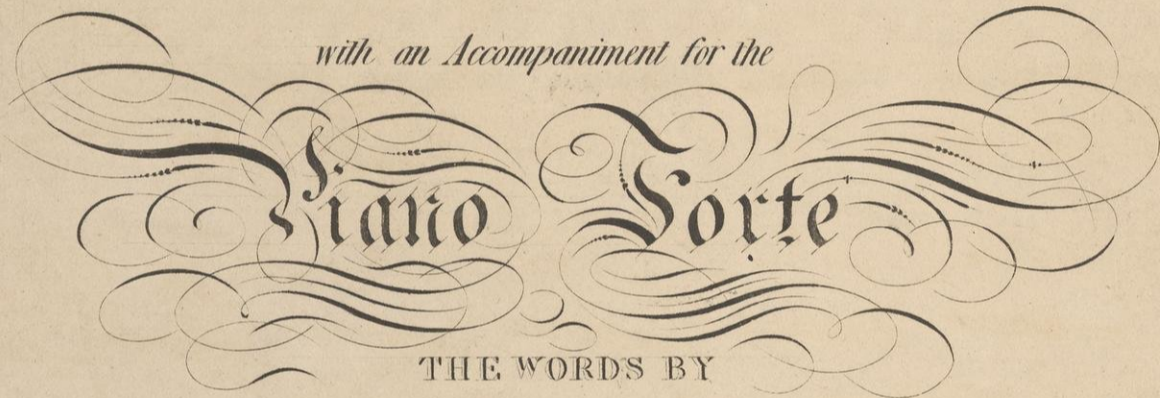


Adieu! Adieu! my native Shore,

FROM A SET OF

SIX CANZONETS

with an Accompaniment for the



THE WORDS BY

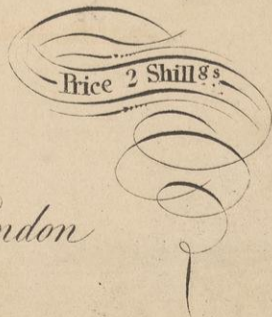
LORD BYRON

the Music Composed by

John Lodge, Esq.^{re}



Book 1st



*Sold by J. Chappell, 50, New Bond Str.^t London
and by the principal Music Sellers.*

A dieu, a dieu, my native shores.

ALLEGRETTO

Piano
Forte

The musical score is written for piano and forte. It consists of four systems of music. The first system is marked 'ALLEGRETTO' and 'Piano Forte'. The key signature is two flats (B-flat and E-flat) and the time signature is 2/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The melody features a series of eighth notes and quarter notes, with some rests. The accompaniment is a steady eighth-note pattern. The second system continues the melody and accompaniment. The third system also continues the melody and accompaniment. The fourth system shows the melody ending with a long note marked 'A...' and the accompaniment continuing. The number '4294.' is printed at the bottom left of the page.

dieu, a... dieu my na... tive shore, Fades o'er the wa... ters

blue, The night winds sigh, the break... ers roar, And

shrieks the wild sea... mew; Yon sun that sets up...

on the sea We fol... low in his flight Fare...

rallentando

well a while to him and thee My native land good night— good

A Tempo

night.

dim

And

now I'm in the world a-lone Up-on the wide wide sea: But

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are "now I'm in the world a-lone Up-on the wide wide sea: But". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff in a treble clef and a left-hand staff in a bass clef. The piano part begins with a dynamic marking of *f* (forte).

why should I for others groan, When none will sigh for me? Per-

The second system continues the vocal line with the lyrics "why should I for others groan, When none will sigh for me? Per-". The piano accompaniment continues with a dynamic marking of *p* (piano). The piano part features a series of chords in the right hand and a steady bass line in the left hand.

chance my dog will whine in vain, 'Till fed by stranger hands; But

The third system continues the vocal line with the lyrics "chance my dog will whine in vain, 'Till fed by stranger hands; But". The piano accompaniment continues with a dynamic marking of *f* (forte). The piano part features a series of chords in the right hand and a steady bass line in the left hand.

long ere I come back again, He'd tear me where he stands— With

The fourth system concludes the vocal line with the lyrics "long ere I come back again, He'd tear me where he stands— With". The piano accompaniment continues with a dynamic marking of *f* (forte). The piano part features a series of chords in the right hand and a steady bass line in the left hand. The system includes performance directions: *ad libitum* above the vocal line, *a tempo* above the end of the vocal line, and *f colla parte* below the piano accompaniment.

thee my bark, I'll swiftly go Athwart the foaming brine; Nor

p *a tempo*

care what land thou bear'st me to, So not again to mine.

Welcome welcome ye dark blue waves! And when you fail my sight,

Welcome ye desarts, and ye caves! My na-tive land good night— good

rallentando

rall: colla parte

night.

tempo

p

dim

pp

4294.