

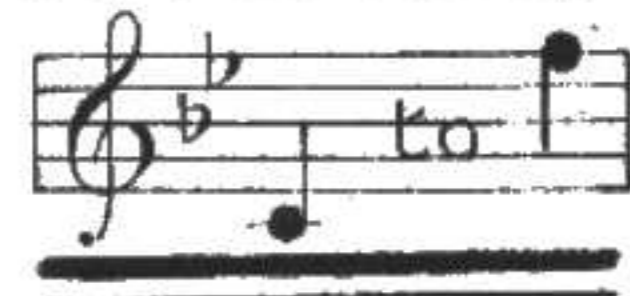
*W. Smith's Jackson*

*This is the same song as the Delaware farewell.*

Nº 1 IN A



Nº 2 IN B<sup>b</sup>



# THE SHOSHONE'S ADIEU

SONG

THE WORDS BY

BRICE FENNELL

The Music by

S. COLERIDGE-TAYLOR.

PRICE 2/- NET

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295, REGENT STREET, LONDON, W.  
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## THE SHOSHONE'S ADIEU.\*

CHILD of the Western Wind,  
Maid with the gentle eyes,  
Leave all thy fear behind  
Where the red watch-fire dies.  
Dear one, so true and tried,  
Swift through the forest glide,  
Safe in my arms to hide  
'Neath night's dark skies.

Haste! for the night soon will take flight!  
Come then to share one brief hour of delight!  
Fancy calls up to me, dear heart, thy face;  
I greet thee, my love, as I feel thy embrace.  
Longing for thee, sweet, longing for thee,  
Thy Eagle Wing's sighing; O haste thee to me!

Fiercely my warrior heart  
Longs for thy tender tone;  
Hence must I soon depart,  
Free the War Eagle's flown.  
Come then, for Love is sweet,  
Time dies beneath his feet;  
Haste! and in joy we'll greet,  
We two—alone!

Haste! for the night, &c.

BRICE FENNELL.

\*The Shoshones,—a tribe of North American Indians.

# THE SHOSHONE'S ADIEU. Song.

Words by  
BRICE FENNEL.

Music by  
S. COLERIDGE-TAYLOR.

Moderato energico.

VOICE.

PIANO.

The first system of music features a voice line and a piano accompaniment. The voice line consists of four measures of whole notes, each with a fermata. The piano accompaniment is in 2/4 time and includes chords and single notes. The first two measures of the piano part are marked with a forte (*f*) dynamic.

Child of the West-ern Wind,

Maid with the gen-tle- eyes,

The second system continues the melody. The voice line has two measures of eighth notes followed by two measures of quarter notes. The piano accompaniment provides harmonic support with chords and moving lines. A mezzo-forte (*mf*) dynamic is indicated at the start of the piano part.

Leave all thy fear be-hind

Where the red watch-fire dies.

The third system concludes the piece. The voice line features a melodic line with a fermata at the end. The piano accompaniment includes a *mp poco rit.* (mezzo-piano, a little ritardando) marking. The piano part ends with a final chord.

*f a tempo*

Dear one, so true and tried, Swift thro' the fo - rest glide,

*f a tempo* *mf*

*mp poco rit.* *cresc.* *ff*

Safe in my arms to hide 'Neath night's dark

*mp* *cresc.* *f rall.*

*a tempo* *rall.* *p a tempo*

skies. Ah!

*f a tempo* *rall.* *mf a tempo dim.*

*mp* *rall.*

Ah!

*rall.* *rall.*

Tenderly.

*mp*

Haste! for the night soon will take flight! Come then to

share one brief hour of de-light! Fan-cy calls up to me,

*p*

*cresc.* fan-cy calls up to me, dear heart, thy face;

*f* *rall.*

*cresc.* *mp*

*mp* *poco accel.*

I greet thee, my love, as I feel thy em-brace. I

*p* *poco accel.*

*largamente*  
*f* *passionato*

greet thee, my love, as I feel thy em - brace. Long - ing for

*cresc.* *f* *largamente*

thee, sweet, long - ing for thee, Thy Ea - gle Wing's

*sf* *sf*

*rall.* *Molto allegro.*

sigh - - ing; - O haste thee to me!

*rall.* *ff*

*rall.* *dim. rall.*

Tempo I.

Fierce-ly my war - rior

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is 7/8. The vocal line begins with a fermata, followed by the lyrics 'Fierce-ly my war - rior'. The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings of *f* (forte) and accents.

heart Longs for thy ten - der tone; Hence must I soon de -

The second system continues the vocal line with the lyrics 'heart Longs for thy ten - der tone; Hence must I soon de -'. The piano accompaniment includes dynamic markings of *mp* (mezzo-piano) and *rall.* (rallentando), along with *a tempo* markings.

- part, Free the War Ea - gle's flown. Come then, for Love is

The third system features the lyrics '- part, Free the War Ea - gle's flown. Come then, for Love is'. The piano accompaniment includes dynamic markings of *rall.* and *f a tempo* (forte a tempo).

sweet, Time dies be - neath his feet; Haste! and in joy we'll

The fourth system concludes the page with the lyrics 'sweet, Time dies be - neath his feet; Haste! and in joy we'll'. The piano accompaniment includes dynamic markings of *rall.*

greet, We two a lone!

*rall.* *a tempo*

*f rall.* *f a tempo*

Ah!

*rall. poco a poco* *p a tempo*

*rall.* *mp poco a poco a tempo*

Ah!

*rall. mp*

*rall.* *p* *p*

Haste!\_ for the night soon\_ will take flight!

*mp*



Come then to share one brief hour of de - light! Fan - cy calls

*mp*

up to me, fan - cy calls up to me, dear

*f rall.*

heart, thy face; I greet thee, my love, as I

*poco rit.* *mf* *poco accel.*

feel thy em - brace, I greet thee, my love, as I feel thy em -

*cresc.*

*f largamente appassionato*

Long-ing for thee, sweet, long-ing for thee,

*f largamente*

Thy Ea - gle Wing's sigh - - - ing; O haste

*ff .rall.* *Molto allegro.*

thee, O haste to me.