

ON THE SHORE OF SAMOA

SONG

Lyric by
STANLEY MURPHYMusic by
HARRY PUCK

PIANO

Moderato

f

mf

Vamp

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand provides a steady accompaniment. The tempo is marked 'Moderato' and the dynamics range from 'f' to 'mf'. The piece concludes with a 'Vamp' section.

VOICE

p

Sammy was a skipper with a lone-some past— For, when he shipp'd up on a clip-per 'fore the mast, He
 Sammy shook the salt-y sea and set-tled down,— Built him-self a bung-a-low in Fris-co town, He

The first vocal line is set in a key with one flat and a common time signature. The melody is simple and catchy, with lyrics written below the notes. The piano accompaniment is marked 'p'.

sailed the salt-y seas a-bout a year or more— Un-til he met a nat-ive maid-en in Sa-moa.
 en-ter-tains his friends and neighbors by the score,— But poor old Sam-my can't for-get Sa-moa's shore.

The second vocal line continues the melody and includes the lyrics. The piano accompaniment continues with a steady rhythm.

He told her all the tales of love he knew,— And then he sailed a-way;—
 They say he's fix-ing up to sail a-way— A-cross the sil-'vry foam;—

The third vocal line features a change in tempo and dynamics, indicated by a '7.' (ritardando) and a '7.' (crescendo) marking. The piano accompaniment also changes.

Now ev-'ry time he's feel-ing sad and blue — He sings this lay:
 Out where he left his lone-ly heart one day, — He'll make his home.

The final vocal line concludes the song. The piano accompaniment includes a key signature change to two flats, marked with '(b)'. The piece ends with a final chord.

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CHORUS

On the silv'ry sand-ed shore — Of an Is-land in Sa - mo - a, —

The first system of the chorus features a vocal line in G major with a common time signature. The lyrics are "On the silv'ry sand-ed shore — Of an Is-land in Sa - mo - a, —". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *p-f* is present.

I left my Luk-i, Luk-i Lo - a, — That's why I want to go back some more — To the

The second system continues the chorus with the lyrics "I left my Luk-i, Luk-i Lo - a, — That's why I want to go back some more — To the". The piano accompaniment includes a triplet of eighth notes in the right hand.

shore of Sa-mo-a; Where the Ban-yan trees, — as they wig-wagg'd o'er the South-ern Seas, —

The third system continues with the lyrics "shore of Sa-mo-a; Where the Ban-yan trees, — as they wig-wagg'd o'er the South-ern Seas, —". The piano accompaniment features a triplet of eighth notes in the right hand.

They whis-per'd, "Come back, come back, sail-or boy. — You know you left a lit-tle brok-en toy — On the

The fourth system continues with the lyrics "They whis-per'd, "Come back, come back, sail-or boy. — You know you left a lit-tle brok-en toy — On the". The piano accompaniment features a triplet of eighth notes in the right hand.

shore — of Sa - mo - a, — in the Sun-ny South - sea Isles" On the silv'ry sand - ed Isles" *D.C.*

The fifth system concludes the chorus with the lyrics "shore — of Sa - mo - a, — in the Sun-ny South - sea Isles" On the silv'ry sand - ed Isles" *D.C.*". The piano accompaniment includes first and second endings, with a *D.C.* (Da Capo) instruction at the end.