

1904

# On Lalawana's Shore : Fay Templeton's South Sea Island Love Song

Fay Templeton

*Artist*

J. Rosamond Johnson

*Composer*

Johnson

*Lyricist*

Frent

*Illustrator*

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# FAY TEMPLETON'S

LATEST SONG SENSATIONS

## On Lalawana's Shore

*Blanche*  
*Butcher*  
SOUTH SEA ISLAND LOVE SONG

Sung at

KLAW AND ERLANGER'S  
AERIAL  
THEATRE  
NEW YORK

Written by

COLE AND  
JOHNSON

authors of

"UNDER THE BAMBOO TREE"  
"CONGO LOVE SONG"  
"BIG INDIAN CHIEF"  
"OWL AND THE MOON"

ETC



Published by

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# On Lalawana's Shore.

## Fay Templeton's South Sea Island Love Song.

Words by  
J. W. JOHNSON.

Music by  
ROSAMOND JOHNSON.

*With Expression.* *Till Ready.*

*mf* *rall.*

The piano introduction consists of three systems of music. The first system is a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The second system is a grand staff (treble and bass clefs) with the same key signature and time signature. The third system is a bass clef staff with the same key signature and time signature. The music is marked 'With Expression' and 'Till Ready'. Dynamics include 'mf' and 'rall.'.

*(not fast.)*

1. On an is - land in the south - ern seas,      Where ban - yan trees      sway  
2. Back to west - ern lands the lov - er strayed,      For - got the maid      of  
3. On that is - land in the south - ern seas      The ban - yan trees      still

The first system of the vocal part is a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is a grand staff (treble and bass clefs) with the same key signature and time signature. The tempo is marked '(not fast.)'.

to the breeze,      Lived a dark-eyed prin-cess      so they say,      On the  
dus - ky shade;      Lit - tle did he think her heart could feel      Love's  
catch the breeze,      But the dark-eyed prin-cess sleeps they say,      Near the

The second system of the vocal part is a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is a grand staff (treble and bass clefs) with the same key signature and time signature.

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edge of La - la - wa - na's shore. There came from out the West a  
sweet de-light or bit - ter pain. But still the maid with an - guish  
edge of La - la - wa - na's shore. And when the gold - en moon be -

lov - er fair With gol - den hair and tar - ried there; He  
in her breast, Sad and dis-tressed, looked toward the west, And  
gins to rise When crim - son dyes the west - ern skies, 'Tis

wood and won the maid then sailed a-way Leaving her to mur-mur o'er and o'er:  
on the shore with out-stretched arms she'd kneel, Singing, ev'-ry day, this sweet re - frain:  
said that La - la - wa - na's waves each day Seem to mur-mur soft-ly o'er and o'er:

*mp*

CHORUS. (not fast.)

I love you, my love, as much as you love me dear

The first system of the chorus features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 2/4. The piano part begins with a *pp* (pianissimo) dynamic marking. The lyrics are: "I love you, my love, as much as you love me dear".

And a lit-tle bit more. Yes, a lit-tle bit more.  
(Just)

The second system continues the chorus with the lyrics: "And a lit-tle bit more. Yes, a lit-tle bit more. (Just)". The piano accompaniment continues with a steady accompaniment pattern.

And my love is the kind that's true as true can be dear

The third system of the chorus has the lyrics: "And my love is the kind that's true as true can be dear". The musical notation follows the same structure as the previous systems.

Come back to me on La-la - wa - na's shore. I

The final system of the chorus includes the lyrics: "Come back to me on La-la - wa - na's shore. I". The piano part concludes with a double bar line and repeat signs. The first ending leads back to the beginning of the chorus, and the second ending concludes the piece.

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