

# COME ALONG,

Vocal Polka.

*Written, Composed and Sung*

— BY —

# CORNEY GRAIN

IN HIS NEW MUSICAL SKETCH

"TOMMY AT COLLEGE."

*Copyright.*



*Price 4/-*

LONDON;  
J. BATH, 23, BERNERS STREET, W.

*Corney Grain*

*MAY BE SUNG IN PUBLIC WITHOUT FEE OR LICENCE.*

# "COME ALONG."

1

WRITTEN AND COMPOSED

VOCAL POLKA.

BY CORNEY GRAIN.

Piano introduction in 2/4 time, key of B-flat major. The music features a lively melody in the right hand and a rhythmic accompaniment in the left hand. The piece concludes with a double bar line and a repeat sign.

(SPOKEN.) A young couple pass. Fragments of conversation overheard.

First vocal entry and piano accompaniment. The vocal line begins with the lyrics: (He) Come a-long come a-long, come a-long, come a-long, Oh! what fun! rip-ping fun! The piano accompaniment is marked *legge piano* and *mf*.

Second vocal entry and piano accompaniment. The vocal line begins with the lyrics: (She) Ma... says... this... is... the last one! the last one! The piano accompaniment is marked *mf*.

Third vocal entry and piano accompaniment. The vocal line begins with the lyrics: (He) Just... one... turn... more... one turn more, one turn more! The piano accompaniment is marked *p*.

Fourth vocal entry and piano accompaniment. The vocal line begins with the lyrics: (She) Ma is frown-ing so, I real-ly must go (He) What a bore!! The piano accompaniment is marked *f*.

(She) Ma is frown-ing so I must go. (He) What a bore!!

(He) Won't you call me Char-ley? (She) No! No! No!

(He) Then p'r'aps I might call you my own Flo!

(She) Don't be sil-ly I'm sure Ma can hear!

(He) Call me Char-ley (She) Well then, Char-ley dear

Come Along.

The piano introduction consists of two staves. The right hand plays a rhythmic melody with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The music is in a 2/4 time signature and begins with a forte (f) dynamic marking.

(Papa) Come a long, come a long, come a long, come a long, Time to go! Time to go

The vocal line for Papa is written on a single staff with lyrics underneath. The piano accompaniment continues with chords and rhythmic patterns.

I can't wait all night you know! night you know!

The vocal line for Papa continues with lyrics underneath. The piano accompaniment provides a steady accompaniment.

(Mama) Yes dear this is the last one, the last one

The vocal line for Mama is written on a single staff with lyrics underneath. The piano accompaniment continues with chords and rhythmic patterns.

(Chorus of girls) Oh that's just like Pa and Ma to go and spoil our fun.

The chorus is written on a single staff with lyrics underneath. The piano accompaniment continues with chords and rhythmic patterns.

Come Along.

Oh! that's just like Pa and Ma to spoil our fun!

See the crowd of dancers how they rush,

Bump - ing, thump - ing, how they push and crush!

Pant - ing, breath - less ev - er on they go!

Mad - ly wild - ly skipping to and fro!

Come Along.

(A rather stout lady)

(She) Oh! dear me I've lost a shoe, lost a shoe!

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a fermata over the word 'Oh!'. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *mf* is placed below the piano part.

And the o'ther's go-ing too, go-ing too.

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over 'And'. The piano accompaniment maintains a similar rhythmic pattern. Dynamic markings of *p* and *mf* are present.

Oh that man has torn my gown, torn my gown,

The third system shows the vocal line with a fermata over 'Oh'. The piano accompaniment continues with chords and moving lines. A dynamic marking of *p* is visible.

And I feel, I feel, I feel, I feel I'm coming down,

The fourth system features a vocal line with a fermata over 'And'. The piano accompaniment continues with a steady rhythm. A dynamic marking of *f* is present.

And I feel I - Oh!! I really have come down.

The fifth system concludes the vocal line with a fermata over 'And'. The piano accompaniment ends with a final chord. Dynamic markings of *p* and *ff* are present.

Come Along.