

# COME ON PAPA

WORDS AND MUSIC BY  
**EDGAR LESLIE & HARRY RUBY**



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## Come On Papa

By EDGAR LESLIE  
and HARRY RUBY

*Allegretto*

Piano *f*

The piano introduction is in 2/4 time, marked *Allegretto*. It features a lively melody in the right hand and a rhythmic accompaniment in the left hand. The key signature has one flat (B-flat). The piece starts with a forte (*f*) dynamic and ends with a fortissimo (*ff*) dynamic.

Voice

The voice line begins with a rest, followed by the melody for the first line of lyrics. The melody is in 2/4 time and matches the piano accompaniment.

Sweet Ma-rie, in gay Pa-ree, Had a mo-tor car; It filled her  
Yan-kee boys make lots of noise, When they're in Pa-ree; They like to

*Till Ready*

*p*

The piano accompaniment continues with the first line of lyrics. It features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The dynamic is marked *p* (piano).

heart with joy, — To drive a Yan-kee boy; — On the sly, she'd wink her eye,  
prom-e-nade, — Up-on ze Boul-e-ward; — They all know Ma-rie and so,

The voice line continues with the second line of lyrics. The melody is in 2/4 time and matches the piano accompaniment.

The piano accompaniment continues with the second line of lyrics. It features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

If one came her way, She'd stop her mo-tor car, — And then she'd say: —  
An-y time she's near, They knock each oth-er down, — Each time they hear: —

The voice line continues with the third line of lyrics. The melody is in 2/4 time and matches the piano accompaniment.

The piano accompaniment continues with the third line of lyrics. It features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

**Chorus**

"Come on pa - pa, — Hop in ze mo - tor car, — Sit by mam-ma, — And hold ze

The chorus begins with the voice line. The melody is in 2/4 time and matches the piano accompaniment.

The piano accompaniment continues with the chorus. It features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

hand; — You start to raise for me, What zay call ze deuce; — I'll be so

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the bass line and chords in the treble line.

sweet to you, Like ze Char-lotte Russe; Come on pa - pa, — Be-neath the shin - ing star,

The second system continues the musical score. The vocal line has a melodic line with some grace notes. The piano accompaniment maintains the rhythmic accompaniment with some chordal textures.

— Bounce your ba-bee, — Up-on ze knee; — I'll give you ze kiss like ze mam'selles do —

The third system of the score. The vocal line has a more active melody. The piano accompaniment includes some sixteenth-note passages in the bass line.

— Eachtime you ask for one — I'll give you two, — { Comme ci, comme ca, } — And when you're  
{ Come see, come sar, }

The fourth system. The vocal line includes a bracketed section with French lyrics. The piano accompaniment has a more complex texture with some sixteenth-note runs.

in ze car. — You love ma - ma, Oo-la - la! Oo-la - la! Come on Pa-pa "Come on pa - pa!" —

The fifth and final system of the score. The vocal line ends with a double bar line and a repeat sign. The piano accompaniment concludes with a final chord. The page number '856-2' is visible in the bottom left corner.