

FRISCO FLIP

The 27th Division Players Present

LET'S BEAT IT

A Musical Farce

*Book by Lieut. William A. Halloran
and Harry Gribble*

Lyrics by Lieut. William A. Halloran

*Music by William Wittman
Burton Hamilton
Sid. Marion
Eric Krobs*

PLAY ME A CLASSICAL JAZZICAL TUNE	.60
WHISPERING MOON	.60
FRISCO FLIP	.60
OLD HINDU NIGHTS	.60
COME ON IN THE WATER'S FINE	.60
IF I HAD MY WAY WITH THE BOYS	.60
YOU HAVE OPENED THE DOOR TO MY HEART	.60

*Jerome H. Remick & Co.
New York Detroit*



FRISCO FLIP

Lyric by
Lt. WILLIAM A. HALLORAN

SONG

Music by
WILLIAM WITTMAN

Moderato

PIANO

The piano introduction consists of two staves. The right hand features a melodic line with a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The left hand provides a steady accompaniment with quarter notes and chords. Dynamics include *f* and *sfz*.

VOICE

Now lis - ten I've a brand new i - dea

Vamp

The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The tempo is marked 'Vamp'. The piano part includes a melodic vamp in the right hand and a rhythmic accompaniment in the left hand. Dynamics range from *mf* to *p*.

It's a dance I've thought a - bout for most a year The

The second line of the song continues the vocal melody and piano accompaniment. The piano part maintains the vamp in the right hand and accompaniment in the left hand.

in-spi-ra-tion came while at the Gold-en Gate When you see me do it you will think it's

The third line of the song concludes the vocal melody and piano accompaniment. The piano part continues with the vamp and accompaniment.

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sim-ply great This lit - tle dance of mine is fill'd with 'pep'—

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *fz* is present in the piano part.

It won't be long be-fore it has a 'rep'— Oh what a rag-gy mo-tion if you

The second system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains the harmonic structure.

take a no - - tion You can learn this lit - tle step—

The third system concludes the vocal phrase. The piano accompaniment features several accented chords in the right hand, marked with an accent (^) above the notes.

CHORUS

Come and do that Fris - co Flip with me

The chorus section begins with a double bar line and a repeat sign. The vocal line starts with a quarter rest followed by a series of notes. The piano accompaniment starts with a dynamic marking of *p-f* and includes accented chords in the right hand.

And you'll agree That it's the

best dance you ever heard of You don't have to think about your

feet You just repeat that syn-co-pat-ed stop_ In

time to catch the beat It's better than_ the Turkey Trot_

Or the Tod-a - lo Snap your fin - gers slap your knees and

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "Or the Tod-a - lo Snap your fin - gers slap your knees and". The piano accompaniment includes chords and melodic lines in both hands, with some dynamics like *fz* and *f* indicated.

place your feet just so Come a - long with me and you will

The second system continues the vocal line and piano accompaniment. The lyrics are "place your feet just so Come a - long with me and you will". The piano accompaniment features several accented chords marked with an accent (^) above the notes.

see You'll hap-py be - if you do that Fris - co Flip with

The third system continues the vocal line and piano accompaniment. The lyrics are "see You'll hap-py be - if you do that Fris - co Flip with". The piano accompaniment includes a dynamic marking of *fz* and a *p* marking.

me me

The fourth system concludes the piece with two endings. The first ending is marked with a "1" and the second with a "2". The lyrics "me me" are placed under the vocal line. The piano accompaniment includes triplets and accented chords. Dynamics like *fz* and *f* are present.