

# FLORRIE THE FLAPPER

LYRIC BY ARTHUR WIMPERIS

MUSIC BY HERMAN FINCK

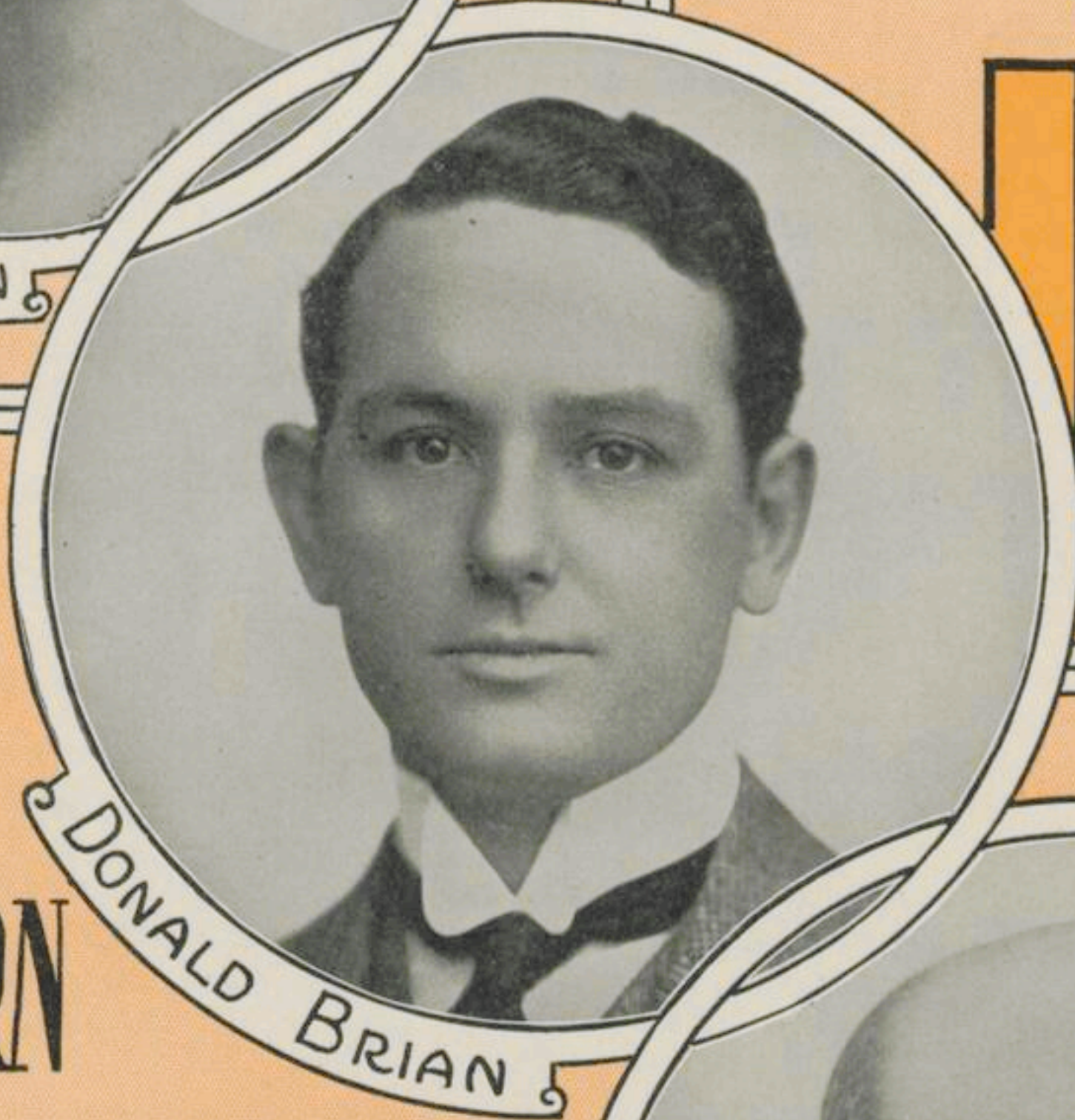
CHARLES FROHMAN PRESENTS

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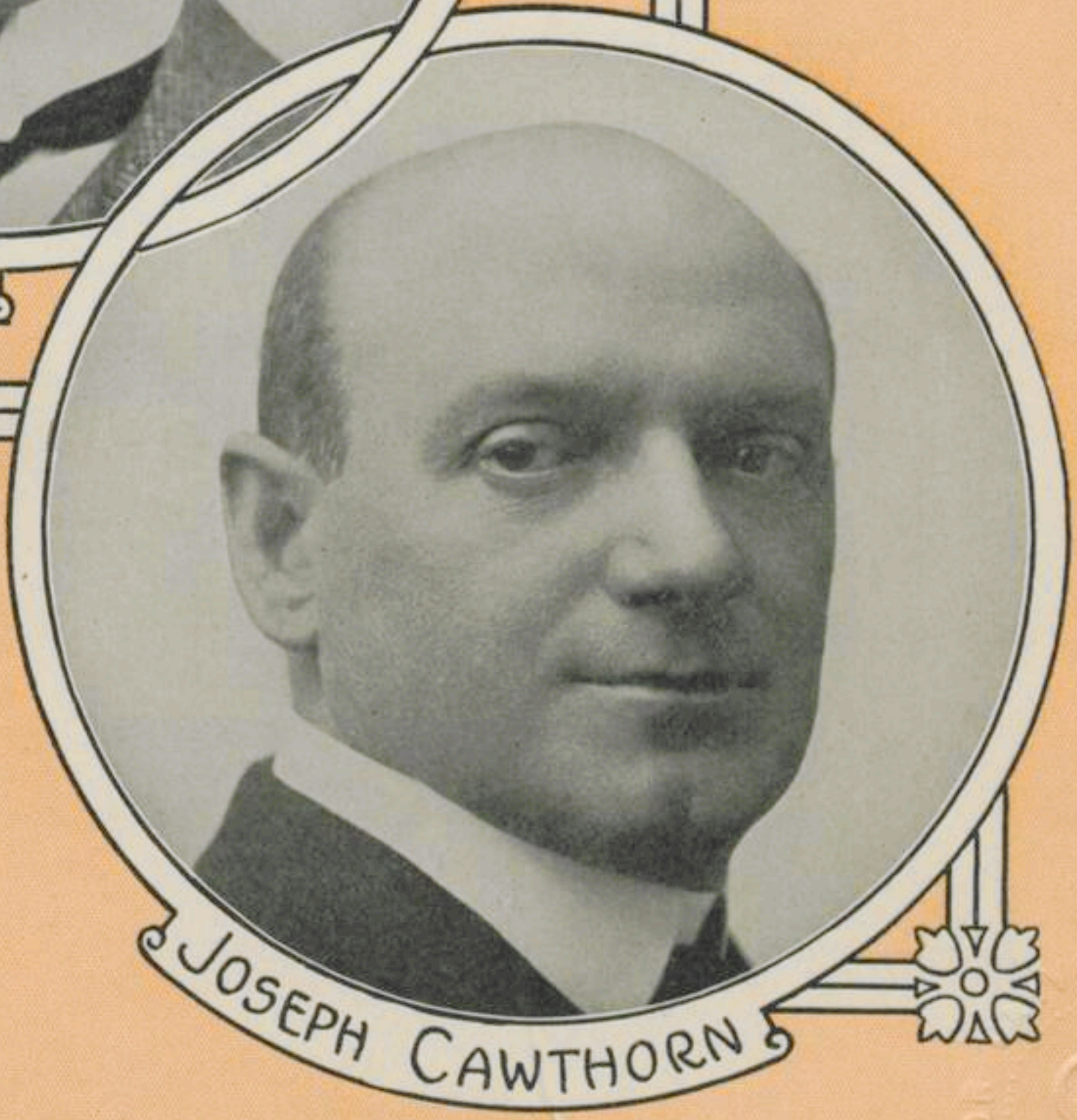
# THE GIRL FROM UTAH



JULIA SANDERSON



DONALD BRIAN



JOSEPH CAWTHORN

SONG  
INTERPOLATIONS  
BY

HARRY B. SMITH

AND

JEROME D. KERN

## VOCAL

You Never Can Tell.....	60
At Our Tango Tea.....	60
Same Sort Of Girl(And The Same Sort Of Boy)...	60
Why Don't They Dance The Polka Anymore..	60
Florrie The Flapper.....	60
Gilbert The Filbert.....	60
They Did'nt Believe Me.....	60
The Girl In The Clogs And Shawl.....	60
The Land Of "Let's Pretend".....	60

## INSTRUMENTAL

One or Two-Step.....	60
A Medley Of Interpolated Songs From "The Girl From Utah".....	1.00

T. B. HARMS  
AND  
FRANCIS DAY & HUNTER  
NEW YORK

# Florrie Was A Flapper.

Words by  
ARTHUR WIMPERIS.

Music by  
HERMAN FINCK.

Allegretto moderato.

Piano.

The piano introduction consists of two staves in 2/4 time, key of B-flat major. The first staff has dynamics *f*, *mf*, and *p*. The second staff has dynamics *f*, *mf*, and *p*. The music features a rhythmic pattern of eighth and sixteenth notes with chords.

Flor-rie was a flap-per, she was clev-er, she was smart, You'll  
 Flor-rie was a flap-per who was ve-ry fond of play, She  
 Flor-rie was a flap-per who was wait-ing for her chance, Which the  
 Flor-rie was a flap-per who would gad a-round the town, She'd

The vocal line is on a single staff in 2/4 time, key of B-flat major. The piano accompaniment is on two staves, with dynamics *p*. The music features a rhythmic pattern of eighth and sixteenth notes with chords.

re - a - lize she must have been be-cause She was al-ways un-der-stood to make her  
 gam-bolld as a pret-ty lambkin should. I've of - ten heard it stat - ed that she  
 man-age-ment was dis - in-clind to give, Till some-how she got round them for a  
 lunch with you, she'd dine with you, she'd sup. She of - ten said she could-n't see the

The vocal line is on a single staff in 2/4 time, key of B-flat major. The piano accompaniment is on two staves, with dynamics *p*. The music features a rhythmic pattern of eighth and sixteenth notes with chords.

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liv-ing by her art, And no one ev-er found out what it was. She  
 had a tak-ing way, And I fan-cy she took an - y-thing she could. She was  
 lit-tle song and dance, And the man that did -n't like it did -n't live. Her  
 need to set-tle down, She had so man-y friend to set - tle up. Sh'd

fig - ur'd in the chor - us of "The Pic - ture Post-card Girl," Her  
 pal - ly with the peer-age she was known to all the knuts, She was  
 sing-ing was -n't won - der-ful, her dan-cing was -n't great, Her  
 let you take her shop-ping at the most ex - pen-sive place. Sh'd

*poco rall.*  
 part con-taind oneso-li - ta - ry line. The line she had to say Was  
 friends with men of fashion and of rank, And they came to play rou-lette At her  
 fig - ure was delightful it is true, But what gain'd the most ap-plause Was her  
 say, you must-n't buy me things, but still, As soon as ev - er you Be-

*poco rall.*

"Hip, hip, hip, hoo-ray!" And her "hips" were real-ly sin-gu-lar-ly fine.  
 dain-ty mai-son-ette Where Flor-rie al-ways us'd to take the bank.  
 dress of snow-y gause, For of course her friends all came to see her thro-  
 -gan to bill and coo, She sim-ply cooed and left you with the bill.

pizz

## Refrain.

Flor-rie was a flap-per, she was dain-ty, she was dap-per, She was  
 Flor-rie was a flap-per, she was dain-ty, she was dap-per, She was  
 Flor-rie was a flap-per, she was dain-ty, she was dap-per, And her  
 Flor-rie was a flap-per, she was dain-ty, she was dap-per, And she  
*Extra.* Flor-rie's still a flap-per, just as dain-ty, just as dap-per, Ev-'ry

real-ly quite a fas-cin-at-ing kid. She got  
 what you might have call'd a win-ning kid. If the  
 dan-cing was the lim-it, or the lid. When her  
 nev-er had a mat-ri-mo-nial skid. And Lord  
 bit as full of en-er-gy and buzz. To her

*a tempo.*

two-pound-ten a week, And her pearls were quite u-nique, I —  
 red they chanc'd to back, There'd be such a run on black! I —  
 dain-ty skirt she'd swish up They say she shock'd the Bish-op.— I  
 Cow-ley said that she Was as straight as straight could be — I —  
 age she'll nev - er own up, But her grand-chil - dren are grown up. I

*a tempo.*

don't know how she did it, I don't know how she did it, I  
 don't know how she did it, I don't know how she did it, I  
 don't be-lieve she did it, I don't be-lieve she did it, But he  
 don't know how he knew it, I don't know how he knew it, I  
 don't know how she does it, I don't know how she does it, I

don't know how she did it but she did.  
 don't know how she did it but she did.  
 told the Mis - sis Bish - op that she did.  
 don't know how he knew it but he did.  
 don't know how she did it but she does.

*D. S. al Fine.*

# MAURICE & WALTON'S

NEW INNOVATION

## VALSE NOBLE

Hesitation

Eugene C. Lesser.

Composer of: Autumn Bud Waltz.  
Heart Throb, Waltz etc.

Valse lento.

1. *p rit.* *a tempo espressivo.* *fz* *rit. ad lib* *a tempo*

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