

1920

Daddy, You've been a Mother to Me

Fred Fisher

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(FINE ART EDITION)

Johnson

2.00
C

DADDY YOU'VE BEEN A MOTHER TO ME



Daddy, Dear Old Daddy,
You've Been More Than a Daddy to Me,
You Might have Gone With the Boys Every Night.
You Gave Them Up Just to Bring Me Up Right
Daddy, Dear Old Daddy,
Way Up, Above She Can See,
You Were More Than a Dad,
You're The Best Friend I Had,
Daddy You've Been a Mother to Me.

WORDS AND
MUSIC
BY
FRED
FISHER

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MCCARTHY-FISHER, INC.
224 W. 46TH ST. NEW YORK CITY

Daddy, You've Been A Mother To Me

Words and Music by
FRED FISHER

Valse moderato (*Con espressione*)

The piano introduction is in 3/4 time, key of B-flat major. It begins with a treble clef staff containing five whole rests. The piano accompaniment starts in the second measure with a mezzo-forte (*mf*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line. The tempo and mood are indicated as 'Valse moderato' and 'Con espressione'. The introduction concludes with a 'rall.' (ritardando) and a 'poco allarg.' (poco allargando) section, marked with a forte (*f*) dynamic.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "I just can re-mem-ber my moth - The leaves of the au-tumn are fall -". The piano part includes a piano (*p*) dynamic marking. The melody is simple and expressive, fitting the 'Valse moderato' tempo.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "er, An - gels one day, took her a - way, ing, Deep in your eyes, are win - ter skies;". The piano part includes a 'cresc.' (crescendo) marking. The melody is simple and expressive, fitting the 'Valse moderato' tempo.

THE
NUM
ca
be
for
Phono
or y
Player

rall.

You took her place with a smile on your face,
 You were my friend, al - ways there to de - fend,

poco cresc.

rall.

That's why I'm hap - py to say: _____
 I'll be your boy, till the end: _____

mp *poco rall.*

CHORUS

Dad - dy, dear old dad - dy, _____ You've been
 Dad - dy, dear old dad - dy, _____ You've been

p f

more than a dad - dy to me, _____ You might have
more than a dad - dy to me, _____ You might have

The first system of the musical score. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'more than a dad - dy to me, _____ You might have' and 'more than a dad - dy to me, _____ You might have'.

gone with the boys ev - 'ry night, You gave them up just to
held some - one else on your knee, You keep a place there for

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are: 'gone with the boys ev - 'ry night, You gave them up just to' and 'held some - one else on your knee, You keep a place there for'.

bring me up right; Dad - dy, dear old dad - dy, _____
no one but me; Dad - dy, dear old dad - dy, _____

The third system of the musical score. It concludes the vocal melody and piano accompaniment. The lyrics are: 'bring me up right; Dad - dy, dear old dad - dy, _____' and 'no one but me; Dad - dy, dear old dad - dy, _____'.

Way up a - bove she can see, _____ You were more than a
Way up a - bove she can see, _____ You've been more than a

dad, You're the best friend I had; Dad - dy, you've been a
pal, You've been more than a gal; Dad - dy, you've been a

moth - er to me. me. _____
moth - er to me. me. _____

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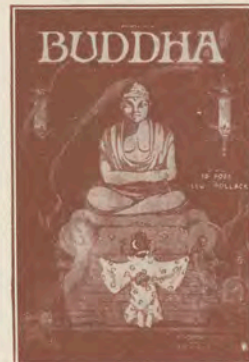


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