

MISTREATIN' DADDY

by
PORTER GRAINGER
AND
BOB RICKETTS

COMPLIMENTARY

*Hazel
Hanson*

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Perret.

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Mistreatin' Daddy

By PORTER GRAINGER
and BOB RICKETTS

(Tempo Slow Drag)

Piano

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand provides a steady bass line with chords. Dynamics include *f* and *ff*.

VOICE

Dad - dy, ma - ma's got the blues _____ The
Dad - dy, can't you plain - ly see _____ I'm

Vamp

The vamp section is marked *mf* and features a repeating rhythmic pattern in both hands, primarily using chords and eighth notes.

kind o' blues that's hard to lose 'Cause you mis-treat-ed me With
thru with you as I can be Don't want you hang-in' 'round Be -

The piano accompaniment continues with chords and eighth notes, supporting the vocal melody.

crü - el cold a - buse _____ Dad - dy ain't you heard the news? There's an -
cause you threw me down _____ When you made me go a - way, Then I

The piano accompaniment continues with chords and eighth notes, supporting the vocal melody.

TH
NUM
ca
be l
for y
Phono
or y
Play
Pian
-

oth - er pa - pa in your shoes, ————— You ain't ev - en got a chance with
 knew you'd want me back some day, ————— Like old "Bil - ly" Shake - speare I don't

ma - ma no more, — So be on your P's and Q's; —————
 'nev - er re - peat, — That is all I've got to say; —————

CHORUS

Mis-treat-in' dad-dy mis-treat-in' ma-ma all the time (Just be-

p-f

cause she would let you) Mis-treat-in' dad-dy ma-ma's drawn a dan-ger line, (If you

cross it, I'll get you) If you see me sit-tin' on an - oth - er dad-dy's knee,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "cross it, I'll get you) If you see me sit-tin' on an - oth - er dad-dy's knee,". The piano accompaniment is written in grand staff (treble and bass clefs) with a key signature of two flats. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Don't you in-ter-rupt me 'cause I'm mean as I can be I'm like the butch-er, I've got a tem-per,

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "Don't you in-ter-rupt me 'cause I'm mean as I can be I'm like the butch-er, I've got a tem-per,". The piano accompaniment maintains the same rhythmic pattern as the first system, with a consistent eighth-note accompaniment in the right hand and a bass line in the left hand.

Right down the street, I could chop you all to piec-es like you was a chunk of meat, Folks talk a-bout, I will grab you and I'll ver - y near - ly turn you wrongside out,

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "Right down the street, I could chop you all to piec-es like you was a chunk of meat, Folks talk a-bout, I will grab you and I'll ver - y near - ly turn you wrongside out,". The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Mis-treat-in' dad-dy you used to knock your ma-ma down (Then you knew I fell for you)

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "Mis-treat-in' dad-dy you used to knock your ma-ma down (Then you knew I fell for you)". The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Had me so ner-vous, I would start to duck-in' 'round (Yes! ev'-rytime I saw you)

But now I've got you off my mind, And found an-oth-er dad-dy who is just my kind,
You near-ly caused my heart to break, And now I'd soon to see you as a rat-tle snake,

Mis-treat-in' dad-dy I've got an-oth-er pa - pa now

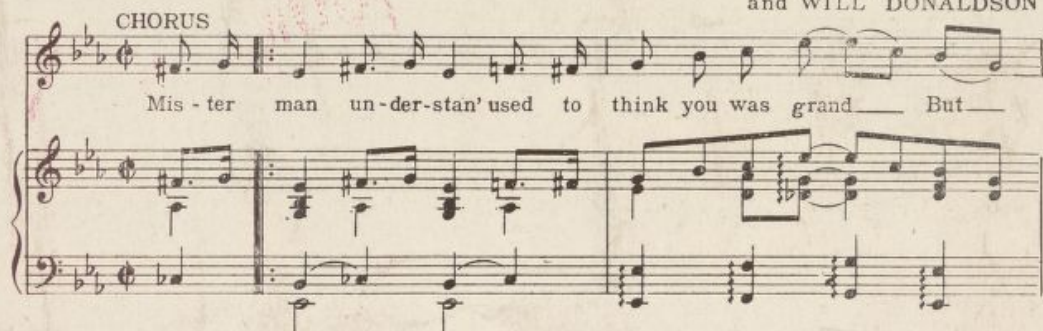
2. *To Break* BREAK
now, and he's mis - treat-in' me too. Dad-dy like you used to do.

A NEW KIND OF "BLUES" SONG

LOVE AIN'T BLIND NO MORE

By JOE TRENT
and WILL DONALDSON

CHORUS



Mis - ter man un - der - stan' used to think you was grand — But —



love — ain't blind — no — more Ev - 'ry move that you make, I can



prove it a fake you're gon - na make sweet ma - ma sore — Don't for
Lis - ten

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