

# WHEN YOU'RE GOOD TO MAMA

Words by FRED EBB  
Music by JOHN KANDER

Slowly

The musical score is written for piano and voice. It begins with a piano introduction in the key of B-flat major, marked 'Slowly'. The piano part features a steady bass line with chords and a more active treble line. The vocal line enters with the lyrics 'Ask an-y of the chick-ies in my pen. They'll tell you I'm the big-gest moth-er hen. I love them all and all of them love me Be-cause the sys-tem works, the sys-tem called re-ci-proc-i-ty!'. The score includes various dynamics such as *f*, *mf*, *mp*, and *f*. Chord symbols are provided above the vocal line: Fm, F7, Bbm, Eb7, Ab, Db, Bbm/G, Fm, Fdim, C7, Fdim/C, C7, and Fm. The piece concludes with a final piano flourish.

*f* *mf*

*ad lib.*  
Fm F7 Bbm Eb7

Ask an-y of the chick-ies in my pen. They'll tell you I'm the big-gest moth-er

*mp*

Ab Db Bbm/G

hen. I love them all and all of them love me Be-cause the

Fm Fdim C7 Fdim/C C7 Fm

sys-tem works, the sys-tem called re-ci-proc-i-ty! —

*f*

\* Sung an octave lower

C7(sus4)/G C7 Fm C7(sus4)/G C7 F

Got a lit - tle  
If you want my

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat). The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including chords and sixteenth-note patterns. Dynamic markings include *mf* (mezzo-forte).

Fm C7

mot - to, al - ways sees me through, — When you're good to Ma -  
gra - vy, pep - per my ra - gout, — Spice it up for Ma -

The second system continues the musical score. The vocal line has two lines of lyrics. The piano accompaniment maintains the eighth-note bass line and continues with various chords and melodic lines. Dynamic markings include *mf*.

Fm C7(sus4) C7

- ma, Ma - ma's good to you. —  
- ma, She'll get hot for you. —

The third system features a vocal line with two lines of lyrics. The piano accompaniment includes dynamic markings of *pp* (pianissimo) and *f* (forte). The piano part has a more active melody in the right hand.

F Fm

There's a lot of fa - vors I'm pre - pared to do. —  
When they pass that bas - ket folks con - trib - ute to. —

The fourth system concludes the musical score. The vocal line has two lines of lyrics. The piano accompaniment features dynamic markings of *f* and *pp*. The piano part includes chords and melodic lines.

C7

You do put one in for Ma - ma,  
You put in for Ma - ma,

Fm F(susG) F

She'll do put one for you. ——— They  
She'll put out for you. ——— The

*pp* *f*

Bb Bbm6 F

say that life is "tit for tat" and that's the way I  
folks a - top the lad - der are the ones the world a -

*mp*

Dm F+ G7(sus4)

live. So I de - serve a lot - ta "tat" for what I got to give. —  
dores. So boost me up my lad - der, kid, and I'll boost you up yours. —

C7 F Fm

Don't you know that this hand wash - es that one  
 Let's all stroke to - geth - er, like the Prince - ton

*mf*

C7

too. When you're good to Ma - ma, —  
 crew. When you're strok - in' Ma - ma, —

1. Db7 C7+5 Fm C7(sus4) C7

Ma - ma's good to you. —

*sfz* *f*

2. Fm C7(sus4) C7 Db9 C9

Ma - ma's strok - in' you. —

*mf*

F7                      Bb *ad lib.*                      G7/B                      F/C

So what's the one con - clu - sion I can bring this num - ber

*mf* [quasi TED SHAPIRO]

D7                      Gm7                      G7                      Db7

to?                      When you're good to Ma - ma, ——— Ma - ma's

*arpeggio*

C7+5                      Fm                      Gm7                      C7(+9)

good to you. ———

*f*

Fm                      Gm7                      C7(+9)                      C7+5                      Fm