

WHEN YOU'RE GOOD TO MAMA

from *Chicago*

Words by FRED EBB
Music by JOHN KANDER

Slowly

f

The piano introduction consists of two staves in 4/4 time, key of D major. The right hand plays a series of chords and eighth notes, while the left hand plays a steady bass line with a triplet of eighth notes in the first measure.

MARY:

Ask an - y of the chick-ies in my pen. They'll

The vocal line begins with a half rest, followed by the lyrics. The piano accompaniment features a triplet of eighth notes in the left hand and various chords in the right hand.

tell you I'm the big - gest moth - er hen. I love them all and all of them love

The vocal line continues with the lyrics. The piano accompaniment includes a *pp* marking and continues with harmonic support for the vocal line.

me Be-cause the sys-tem works, the sys-tem called rec - i - proc - i - ty!

The vocal line concludes with the lyrics. The piano accompaniment includes markings for *R.H.* and *L.H.* and ends with a fermata.

f *dim.*

Got a lit - tle mot - to, al - ways sees me through, —
If you want my gra - vy, pep - per my ra - gout, —

mp

When you're good to Ma - ma, Ma - ma's good to you. —
Spice it up for Ma - ma, She'll get hot for you. —

f

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

mp

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

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

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 -

live. So I de - serve a lot - ta "tat" — for
 does. So boost me up my lad - der, kid, — and

what I got to give. — Don't you know that
 I'll boost you up yours. — Let's all stroke to

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are: "what I got to give. — Don't you know that I'll boost you up yours. — Let's all stroke to". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady bass line and chords in the right hand.

this hand wash - es that one too. —
 geth - er, like the Prince - ton crew. —

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "this hand wash - es that one too. — geth - er, like the Prince - ton crew. —". The piano accompaniment includes a triplet of eighth notes in the right hand, marked with a '3' above the notes.

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

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "When you're good to Ma - ma, — Ma - ma's When you're strok - in' Ma - ma, —". A first ending bracket labeled '1' spans the final two measures of the vocal line. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

good to you. —

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "good to you. —". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of 'f' (forte) in the bass line.

Ma - ma's strok - in' you. -

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

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

you. —