

# WHEN YOU'RE GOOD TO MAMA

from *Chicago*

Words by FRED EBB  
Music by JOHN KANDER

Slowly

Piano introduction in F major, 4/4 time. The right hand features a series of chords and eighth notes, while the left hand plays a steady bass line. A dynamic marking of *f* is present.

MARY:

Vocal line for Mary. The melody is in F major, 4/4 time. The lyrics are: "Ask an - y of the chick-ies in my pen. They'll". The piano accompaniment includes a triplet in the right hand.

Vocal line for Mary. The melody is in F major, 4/4 time. The lyrics are: "tell you I'm the big-gest moth-er hen. I love them all and all of them love". The piano accompaniment includes a triplet in the right hand.

Vocal line for Mary. The melody is in F major, 4/4 time. The lyrics are: "me Be-cause the sys-tem works, the sys-tem called rec - i - proc - i - ty!". The piano accompaniment includes a triplet in the right hand and is labeled "R.H." and "L.H.".

*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. — They  
She'll put out for you. — The

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

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

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

good to you. —

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

2

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a whole rest, followed by a half note G5, a quarter note A5, and a quarter note B5. A repeat sign with a first ending bracket follows, leading to a quarter note G5, a quarter note F#5, and a quarter note E5. The piano accompaniment consists of two staves (treble and bass clefs). The right hand features a series of chords and moving lines, including a triplet of eighth notes in the first measure. The left hand provides a steady bass line with eighth notes.

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

Detailed description: This system contains the third and fourth staves. The vocal line continues with a melodic line of eighth notes: G5, A5, B5, A5, G5, F#5, E5, D5, C5, B4, A4, G4. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line with chords and moving lines. The system concludes with a fermata over the final note of the vocal line.

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

Detailed description: This system contains the fifth and sixth staves. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line with chords and moving lines. The system ends with a fermata over the final note of the vocal line.

you. \_

Detailed description: This system contains the seventh and eighth staves. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a complex texture with chords and moving lines in both hands, including a triplet of eighth notes in the right hand. The system concludes with a fermata over the final note of the vocal line.