

# When you're good to Mama

Words by Fred Ebb  
Music by John Kander  
arr. Charles Beale

Sassy, with a knowing smile  $\text{♩} = 76$

PIANO *mf*

The piano introduction is in 2/2 time, marked *mf*. The right hand features a melodic line with eighth-note patterns and chords, while the left hand provides a steady bass line with quarter notes and rests.

5 S. *mf*

Got a lit-tle mot-to, al-ways sees me through,

The vocal line (S.) begins at measure 5 with a melody in 2/2 time. The piano accompaniment continues with chords and bass notes, including some triplets in the right hand.

9

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

The vocal line continues at measure 9. The piano accompaniment features a more active right hand with eighth-note patterns and a steady bass line.

13 S. A.

There's a lot of fa - vors \_\_\_\_\_ I'm pre-pared to do. -

The vocal line (S. A.) begins at measure 13. The piano accompaniment continues with a consistent rhythmic pattern in both hands.

17 SOLO (opt.)

You do one for Ma - ma, She'll do one for you.

22 *p*

Aah aah and that's the way I  
They say that life is 'tit for tat' and that's the way I

26

live. Aah aah ah!  
live. So I de-serve a lot-ta 'tat' for what I got to give.

31 *mf*

Don't you know that this hand wash - es that one too.  
Dah da dat da dat dah too.

35

*f*

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

39

43

*mp*

*mf*

doo doop pi doo doo doop pi doo doo doop pi doo aah \_\_\_\_\_

If you want her gra - vy, pep - per her ra - goût. \_

47

*f*

*mf*

aah \_\_\_\_\_ She'll get hot for you.

Spice it up for Ma - ma, \_\_\_\_\_