

Piano / Conductor

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CHICAGO

# No. 5 When You're Good To Mama

(Matron Mama Morton)

### ENSEMBLE MEMBER #5:

And now, ladies and gentlemen, the Keeper of the Keys, the Countess of the Clink, the Mistress of Murderer's Row: Matron Mama Morton.

**Rubato con moto**

The musical score is arranged in three systems. The first system (measures 1-3) features a piano introduction with a *sfp* dynamic. It includes parts for Low Tom, Quasi Timp., Cym., and Tom tom. The piano part is marked *f*. The second system (measures 4-5) includes the vocal line for MATRON MAMA MORTON: with the lyrics "Ask". The piano part features a *Sva* (Soprano Saxophone) line and a *C#7 arp.* (arpeggiated) section. The third system (measures 6-8) is marked *Ad lib.* and includes the vocal line with lyrics "an - y of the chick - ies in my pen. They'll tell you I'm the big - gest moth - er". The piano part is marked *mf colla voce*. The score also includes parts for Mand. & Glock, Accordion, full chords, Tpts., Trbs., and Piano + Saxes.

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9 10 11

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

A D Bmin/G#

12 13

sys - tem works, The sys - tem called "Re - ci - pro - ci - ty!"

Saxes F#min F#dim7 + Mand. C#7 Cdim7 C#7 arp.

14 Moderato, in 2 15 16 Accord. 17

Vln., Saxes  
Ipts., Drs. *f*  
+ Trbs. (8vb)  
Piano *f* *mf*

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18

—60—

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19 20

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

Vln.

Sop. Sax

*p*

21 22 23

When you're good to Ma - ma,

Vln.

Sop. Sax

24 25 26

Ma - ma's good to you.

Drs.

Vln., Saxes

Tpts.

*f*

Tpts.

Piano

*pp*

*f*

Bs. Clar.

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27

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

Vln.  
Mand.

Piano *p* + Trbs.

30 31 32

You do one for Ma - ma,

Clars.

33 34 35

She'll do one for you. — They

Mand.  
Tpts.  
Vln., Clar.  
Piano *pp* *f*

Bs. Clar.

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36

37 38 39

say that life is "tit for tat" and that's the way I live. So

Vln.

Trb. 1 (smear a lot)

Tpt., Clar. & Accord.

Tuba

40 41 42 43

I de-serve a lot of "tat" — for what I got to give.

Vln., Banjo

Tpt. 2

44

45 46 47

Don't you know that this hand — Wash - es that one, too.

Clars.

Tpt. 1

F# F#min

mp + Trbs.

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48 49 50 51

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

Clars. Tpt. 2 + Trbs. Cl.

C#7 D7 C#7(#5)

Tuba

52 53 54 55

Tpts., Wws. Trbs. Vln.

*f* *mf* *pp*

56 **Molto rubato** 57 58 59

VELMA: Look at this, Mama. (dialog continues)

Vln. *pp* Clars.

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—64—

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60 61 62 63 64

(Dialog continues)

Vln.

Cl. 1

65 66 67 68

Clars.

69 70 71 72 73 Cl. 1

pp

Accord.

74 Poco rubato 75 76 77

Accord.

pp

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Musical score for measures 78-80. The top staff is a vocal line with notes and rests. The piano accompaniment is in the bottom two staves, with chords and melodic lines. Measure numbers 78, 79, and 80 are indicated above the vocal staff.

MATRON: You know how I feel about you. You're like family. (cut-off)

Musical score for measures 81-83. The top staff shows the vocal line for MATRON. The piano accompaniment is in the bottom two staves. Measure numbers 81, 82, and 83 are indicated above the vocal staff.

MATRON: I'll do it for fifty bucks.

VELMA: Fifty bucks for a phone call! You must get a lot of wrong numbers, Mama. (attacca)

Piano 1

C#7 Slow arpegg.

(Hold for dialog.)

84

A tempo

Musical score for measures 84-87. Measure 84 is a whole rest. Measures 85-87 contain instrumental parts. The top staff is for Vln., Clar., & Accord. (piano). The middle staff is for Saxes (piano) and Tpts. + Vln. 8va (forte). The bottom two staves are for Piano 1 (piano), with chords F#min, C#sus, and C#7. Measure numbers 85, 86, and 87 are indicated above the top staff.

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MATRON  
MAMA MORTON:

88

89

90

If you want my gra - vy, Pep - per my ra - gout,

Sop. Saxes

Bari

F#  
Vln., Banjo

F#min

Piano 1  
mp

Tuba

91

92

93

Spice it up for Ma - ma,

F#min

C#7

G#min7

C#7

94

95

96

She'll get hot for you.

Tpts.

Sop. Saxes

Trbs.

Vln., Banjo

Piano

p

f

F#min

G#min

C#7

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97

When they pass the bas - ket                      Folks con - tri - bute to, —

*Sop. Sax*

*mp*

+ Trbs.

*Piano* *p*

F#

F#min

*Tuba*

100                      101                      102

—                      You put in for Ma - ma,

F#min                      C#7

103                      104                      105

She'll put out for you.                      The

*Sop. Saxes*

*Tpts.* *f*

*Vln.*

*pp*

F#

*Trbs.* *f*

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106

folks a - top the lad - der are the ones the world a - dores. So

Trb. 1 (smear a lot)

Pno. 2

Sop. Sax

Vln.

B

Bmin

F#

F#dim

G#min7

mp

Bs. Clar.

Tuba

110

boost me up my lad - der, kid, — and I'll boost you up yours.

Tpt. 1

Sop. Saxes

Brs., Wws.

Cow Bell

Siren Whistle

Tuba

114

Let's all stroke to - geth - er Like the Prince - ton crew.

Vln.

Tpts.

Sop. Sax

+ Banjo

F#

+ Trbs.

F#min

Piano 1

mf

+ Bari

118 119 120 121

When you're strok-in' Ma-ma, — Ma - ma's strok - in' you. — So

Tpts.  
Sop. Sax

Brass

Piano + Cym.

+ Banjo D7 C#7(#5) F#7 arp.

122

Ad lib.

123 124 125

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

Piano Solo (with voicings quasi Ted Shapiro)

mf B G#7 F# D#7

126 127 128 129

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

Brass

mf + Saxes

+ Tom roll

G#min7 G#7 arp.

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**A tempo**

130

you.

Tpts., Wws.

Trbs.

Vln.

Pianos, Banjo & Tuba

*f*

*f*

F#min

G#min7

C#7

F#min

133

134

135

Tpts., Wws.

F#min

G#min7

C#7

C#7(#5)

F#min