

(M.C.) "AND NOW, LADIES AND GENTLEMEN,  
 THE KEEPER OF THE KEYS,  
 THE COUNTERS OF THE CUNK, THE  
 MISTRESS OF MURDERER'S ROW,  
 MATRON MAMA MORTON."

Handwritten musical score for a jazz ensemble. The score is written on five staves. The first staff contains the vocal line with lyrics. The second staff is for Trumpets (TRPS). The third staff is for Piano (PNO) and Saxophones (SAXES). The fourth staff is for Trombones (TBN) and Timpani (TMB). The fifth staff is for Drums (DRM). The score includes various musical notations such as notes, rests, and dynamic markings. There are also handwritten annotations and markings throughout the score, including circled numbers (1), (2), (3), (4), and (5) indicating specific measures or sections. The word "MATRON:" is written above the fifth staff, and "ASK" is written below it. The word "CR? TRP." is written below the fourth staff. The score is in a key signature of one sharp (F#) and a common time signature (C).

Chelsea Music Preparation • 1841 Broadway • New York, New York 10023

P 2580-53-802-75

BRUNING 40-21 14426

Copyright © 1976 by Chappell Music, Inc.  
 Chappell Music, Inc.  
 Chappell Music, Inc., administrator throughout the  
 world.

P.C.

"MAMA"

6) AN-Y OF THE CHICKIES IN MY PEN. THEY'LL TELL YOU I'M THE BIG-EST MOTHER

7) 8)

MAINS  
GLOBE

ACCORD  
PNO.

(FULL CHORDS)  
F#M F#7 Bm E7

9) HEN. LOVE THEM ALL AND ALL OF THEM LOVE ME, BE-CAUSE THE

10) 11)

MAINS  
GLOBE

ACCORD  
PNO.

F#M Bm

12) 13) SYS-TEM WORKS, THE SYS-TEM CALLED "RE-CI-PRO-CI-TY!"

MAINS  
GLOBE

ACCORD  
PNO.

F#M F#7 C#7 C#7 EVA

(14) TPCS, VI (15) (16) (17)

f VLN, SAXES

f (+TRBS)

ACCORD mp

mf (SIMILE)

(18) (19) (20) (21)

GOT A LIT-TLE MOT-TO, AL-WAYS SEES ME THROUGH.

VLN

SOPR. SAX

mp (+TRBS)

(22) (23) (24) (25) TPCS (26)

WHEN YOU'RE GOOD TO MA-MA, MA-MA'S GOOD TO YOU.

VLN

(DR)

VLN, SAXES

(SOPR. SAX)

TPCS

PNO

BS, CB

BS, CB

(27) (28) (29) (30)

THERE'S A LOT OF FA - VORS I'M PRE-PARED TO DO.

MAND.

Vln.

PNO. *mp* (+TR 65)

(31) (32) (33) (34) (35)

YOU DO ONE FOR MA-MA, SHE'LL DO ONE FOR YOU. THEY

MAND. *f*

TRP. Vln., CLAR.

PNO. *f*

(36) (37) (38) (39)

SAY THAT LIFE IS TIT FOR TAT AND THAT'S THE WAY I LIVE. SO

Vln.

TRB. *mp* (SMEAR A LOT) (#) *f* (#) *f* (#) *f* (#) REC, TRP, CLAR.

PNO. *f*

TUBA

P.C.

(40) (41) (42) (43) (44) (45)

I-DE-SERVE A LOT-TA "TAT" FOR WHAT I GOT TO GIVE. DON'T YOU KNOW THAT THIS HAND

W.W. VLN., BANJO TRP. 2 TUBA

BASS

(46) (47) (48) (49) (50) (51)

WASH-ES THAT ONE TOO... WHEN YOU'RE GOOD TO MA-MA, MA-MA'S GOOD TO YOU

TRP. 1 CL5

TUBA

(52) (53) (54) (55)

TRBS TRP. 1, W.W. VLN.

-6- "MAMA"

(56) *MOLTO RUBATO* *pp* (57) (58) (59)

(60) (61) (62) (63) (63A)

(64) *vln* (65) (66) (67)

(68) (69) (70) (71) (71A)

(12) (17)

CLU

Accord.

pp

(76) (77) "BIG SIM" (78) "COLISIMOS." (79)

(80) (81) (MATRON:) "I'LL DO" (VELMA:) "SO BUCKS" "FOR 50 BUCKS." "A PHONE CA"

pno. I.

STOMP

V.S.

P.C (VELMA!) YOU MUST GET A LOT OF .. - 8 -  
WRONG NUMBERS, MAMA.

"MAMA"

(81-A)

A TEMPO

(81-B)

(82) (SOPR. SAX, TRBI)

(83)

(CLAR.)

VLN  
ACCI

KYBDI

GTR



IF YOU WANT MY GRA-VY, PEP-PER MY RAG-OUT \_\_\_\_\_ SPICE IT UP FOR

SOPR. SXS  
BARI

+ VLN, BND

TRUMPET

TRUBA

F# F#

(91) (92) (93) (94)

MA-MA, SHE'LL GET HOT FOR YOU.

SOPR. SXS

TRUBA

VLN. BND

TRUMPET

G#m7 C#7

Piano F#m G#mi7 C#7

BASS

(95) (96) (97) (98)

WHEN THEY PASS THE BASK-ET FOLKS CONTRI-BUTE TO.

SOPR. SAX

TRUMPET

F#m

(99) (100) (101) (102) (103)

YOU PUT IN FOR MA-MA. SHE'LL PUT OUT FOR YOU. THE

(SOPR. SAX SOLO)

PNO

(BASS)

TRUMPET

RHY

(TRBS) F#

(104) (105) (106) (107)

FOLKS A- TOP THE LADDER ARE THE ONES THE WORLD A-DORES. SO

(PNO)

(RB) SOLO

B

+ BS. CL.

Bn

F#

(G#m)

F#

TUBA

(SOPR. SAX)

(108) (109) (110) (111)

BOOST ME UP MY LADDER, KID, AND I'LL BOOST YOU UP YOURS.

SOPR. SAXES

TRB

TRUMPET

SOPR.

BR. TUBA

COW BELL

SIREN WHISTLE

+ TUBA

(112) (113) (114) (115)

LET'S ALL STROKE TO-GETH-ER LIKE THE PRINCE-TON CREW

TPTS  
SOPL.

F#(+TRBS) F#m

(+BARI)

(116) (117) (118) (119)

WHEN YOU'RE STROK-IN' MA-MA MA-MA'S STROK-IN' YOU. SO

BR.

TUBA 4P

(120) AD LIB. (121) (122) (123) (124) (125) (126) (126)

WHAT'S THE ONE CONCLUSION I CAN BRING THIS NUMBER TO? WHEN YOU'RE GOOD TO MA-MA, MA-MA'S GOOD TO

BR.

(PNO. SOLO) WITH VOICE (QUASI TEJ SHAPIRO)

B G#7 F# D# G#m7 (+TOM-TOM)

PC  
A TEMPO

(127) (128) (129) (130)

YOU

SOPP  
TRPS

ALTO

TRBS

VCL

BAND  
PRAC  
+  
TUBA

(131) (132)

BR

TURP

CH++