

Take Your Mama

Words & Music by Jason Sellards & Scott Hoffman



The first system of music features a vocal line on a single treble clef staff and piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (Bb) and the time signature is 4/4. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.



The second system continues the musical notation. It includes a vocal line and piano accompaniment. A double bar line is present in the piano accompaniment, indicating a section change. The piano accompaniment maintains the same rhythmic pattern as the first system.



The third system contains the vocal melody with lyrics and piano accompaniment. The lyrics are: "1. When you grow up liv - in' like a good boy" and "2. It's a struggle, liv - in' like a good boy". The piano accompaniment continues with the same eighth-note bass line and chords.

Ab



Cm



ought-a
ought-a

and your ma - ma
in the sum-mer,

takes a shine to her best
watch - in' all the girls pass

Bb



son,
by.

some-thing diff'rent,
When your ma - ma

all the girls they seem to like
heard the way that you'd been talk

Ab



Cm



- you
- ing.

I 'cos you're hand-some,
I tried to tell you

like to talk and a whole lot of
that all she'd wan-na do is cry.

B \flat 1. Cm Cm/B \flat F/A F

fun. But now your girl is gone a miss-in' and your house has got an emp-ty bed.
Now we

B \flat Cm Cm/B \flat F/A F

The folks-'ll won-der 'bout the wed-ding, they won't lis-ten to a word you said.

B \flat

We're gon-na take your ma-ma out _ all night, _ yeah, we'll

A \flat E \flat 7

show her what it's all a - bout. _ We'll get her jacked up on some cheap _ cham - pagne, _ we'll let the

B \flat 

good times all roll out. And if the mu-sic ain't good, well it's just too bad, we're gon-na



A \flat E \flat 7

sing a long no mat-ter what, be-cause the dan-cers don't mind at the New Or - leans if you

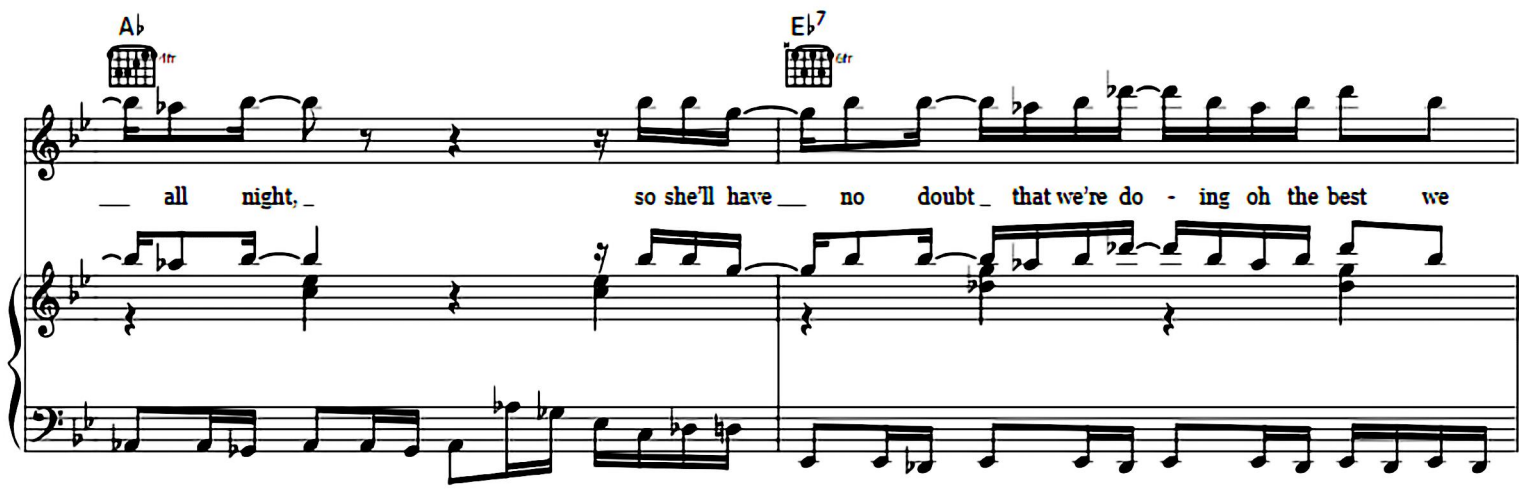
B \flat 


N.C.

tip 'em and they make a cut. Do it! Take your ma - ma out

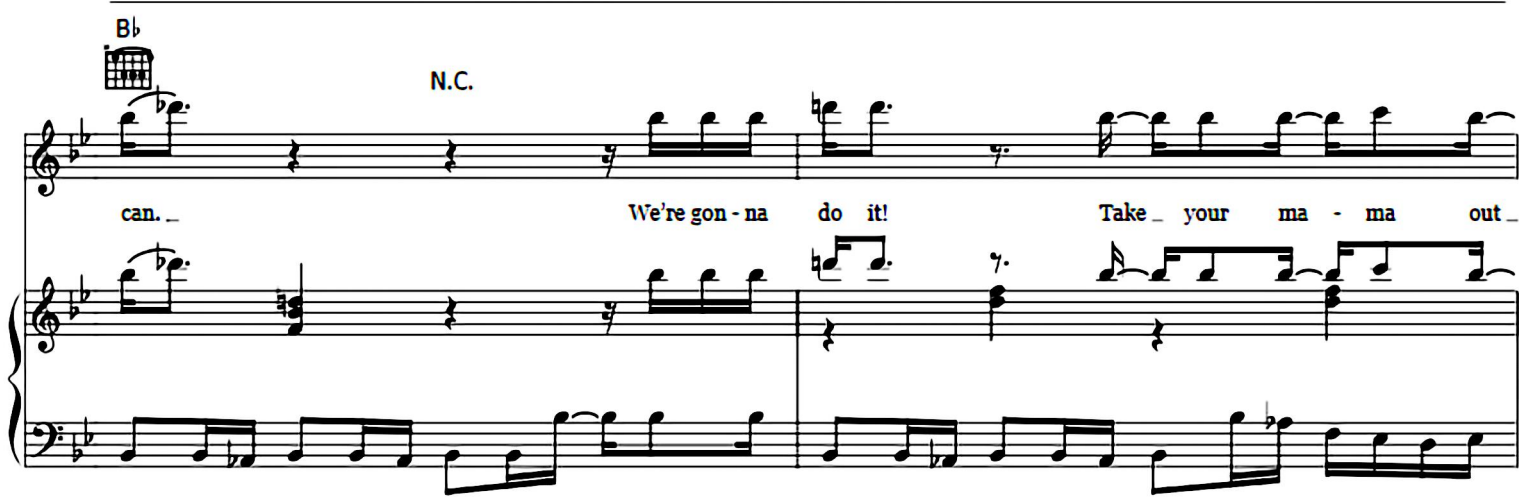
Ab  



all night, so she'll have no doubt that we're doing on the best we



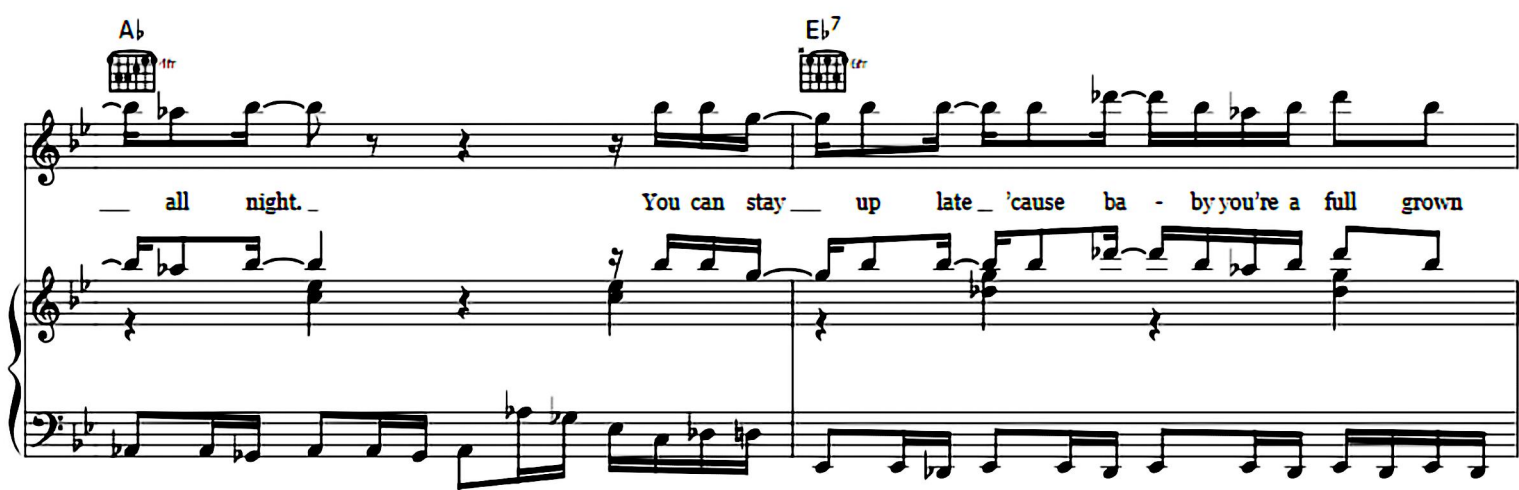
Bb  N.C.

can. We're gon-na do it! Take your ma-ma out



Ab  

all night. You can stay up late 'cause baby you're a full grown



B \flat N.C. 2. Cm Cm/B \flat

man. end up tak - in' the long - way home, -

Detailed description: This system contains the first two lines of music. The top line is a vocal line with lyrics. The second line is a piano accompaniment with treble and bass staves. Above the vocal line, guitar chords are indicated: B \flat , N.C. (Natural Chord), 2. Cm, Cm, and Cm/B \flat . The piano accompaniment features a steady eighth-note bass line and a more complex treble line.

F/A F B \flat

look-in' o - ver-dressed, wear-ing buc-kets of stale - co - logne. - It's so

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal line with lyrics. The second line is a piano accompaniment with treble and bass staves. Above the vocal line, guitar chords are indicated: F/A, F, and B \flat . The piano accompaniment continues with a consistent rhythmic pattern.

Cm Cm/B \flat F/A F

hard to see streets on a coun-try road, - when your glass-es in the gar-bage and your Con - ti - nen-tal's just been towed.

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal line with lyrics. The second line is a piano accompaniment with treble and bass staves. Above the vocal line, guitar chords are indicated: Cm, Cm/B \flat , F/A, and F. The piano accompaniment maintains the same rhythmic structure.

B \flat B \flat

We're gon-na take your ma-ma out - all night, - yeah, we'll

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal line with lyrics. The second line is a piano accompaniment with treble and bass staves. Above the vocal line, guitar chords are indicated: B \flat and B \flat . The piano accompaniment concludes the piece with a final cadence.

A \flat

E \flat 7



show her what it's all a - bout. _ We'll get her jacked up on some cheap - cham - pagne, _ we'll let the

B \flat



good times all _ roll out. _ And if the mu - sic ain't good, well it's just too bad, _ we're gon - na

A \flat

E \flat 7



sing a - long no mat - ter what, _ be - cause the dan - cers don't mind at the New Or - leans _ if you

B \flat

B \flat





N.C.

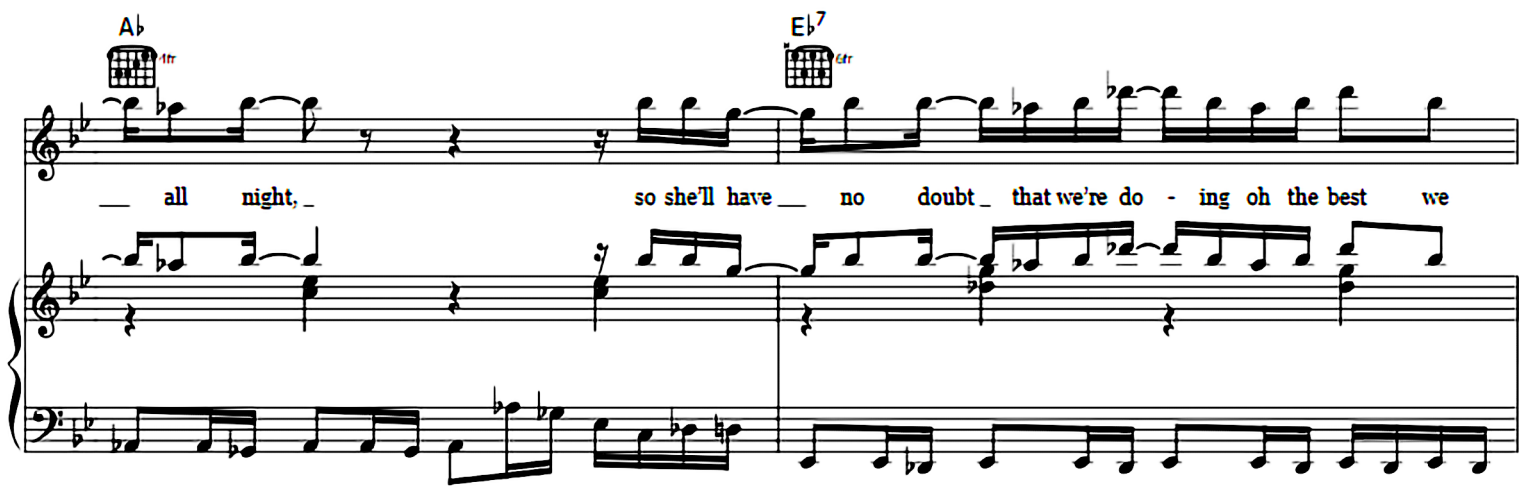
tip 'em and they make a cut.



Do it!

Take _ your ma - ma out _

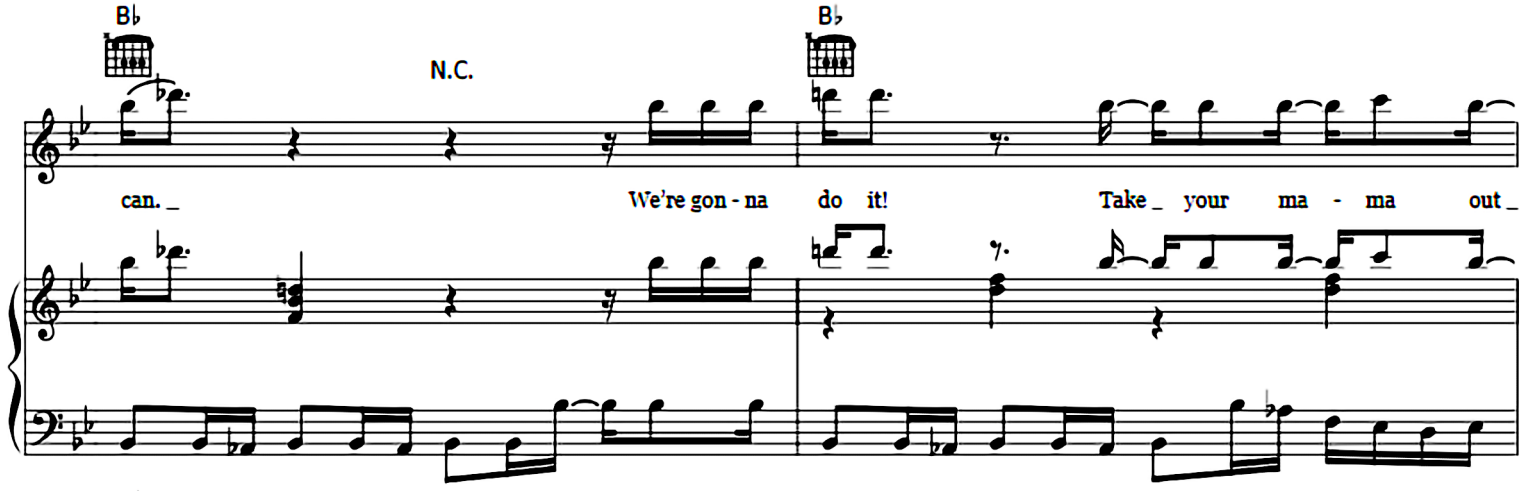
Ab  

all night, so she'll have no doubt that we're doing oh the best we



Bb  N.C. 



can. We're gon - na do it! Take your ma - ma out -



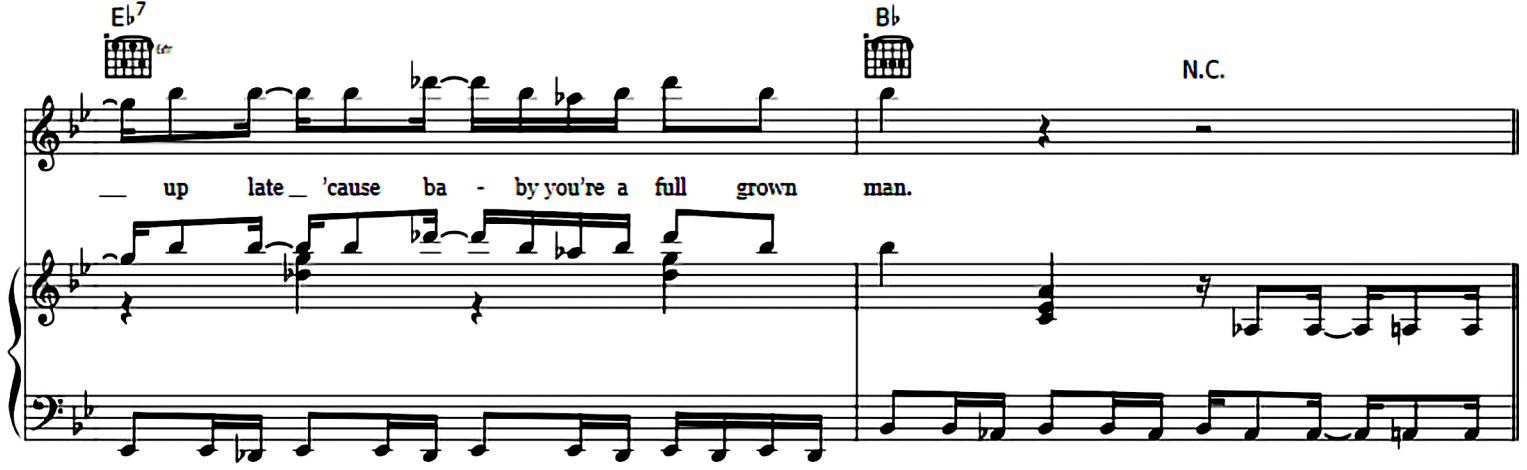
Ab 

all night. You can stay



Eb7  Bb  N.C.


up late 'cause ba - by you're a full grown man.



1. Bb Ab Eb7



Guitar and piano solo ad lib.



Bb Ab



2. Eb7 Bb N.C. Bb

