

Mama You Matter

Words & Music by
Hilary Weeks

Soft soulful ballad ♩ = 132

F F sus F F F sus

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked with a piano (p) dynamic. The first system shows the piano accompaniment with chords F, F sus, F, F, and F sus. The second system introduces the vocal melody with the lyrics 'You were up mak-ing break-fast at dawn — af-ter be-ing up three times last night. Your'. The piano accompaniment features a sustained bass line and chords F, Bb, and Dm7. The third system continues the vocal melody with the lyrics 'make-up and your hair, — well, they're just gon-na have to wait in line next to the'. The piano accompaniment includes chords Gm7, C7sus, C, F, F sus, and F. The fourth system concludes the vocal melody with the lyrics 'socks that don't have a match — and the lunch - es and beds to be made, but if'. The piano accompaniment features chords Bb and Dm7. The score is marked with a piano (p) dynamic throughout.

p

4 You were up mak-ing break-fast at dawn — af-ter be-ing up three times last night. Your

p

9 make-up and your hair, — well, they're just gon-na have to wait in line next to the

p

13 socks that don't have a match — and the lunch - es and beds to be made, but if

p

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17 Gm7 C7sus C F F sus F C/E

an - y - bo - dy ev - er asked, you would - n't have it an - y oth - er way. Still

21 Dm C Bb F/A Gm7 C *mf*

some - times you ques - tion the good that you do. Well let me re - mind you: Ma - ma, you mat -

25 Bb C F Bb

- ter more than you know. That's what they're think - ing though it does - n't al - ways show.

29 Gm7 F/A Bb

You may not re - mem - ber all the tears and the laugh - ter, but don't you ev - er for -

The musical score is written for voice and piano. It features a key signature of one flat (Bb) and a common time signature. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part consists of a right hand and a left hand. The vocal line includes lyrics and musical notation with notes, rests, and phrasing slurs. The piano accompaniment includes chords, arpeggios, and melodic lines. The score includes dynamic markings such as *cresc.* and *mf*. The page number '2' is in the top left corner, and the title 'Mama You Matter' is centered at the top.

Mama You Matter

3

32 Csus4 C F F sus F *mp*

get: — Ma-ma, you mat - ter. — You live from home -

32

dim.

B \flat Dm7

35 - made card to card — with the kiss - es and hugs in be - tween. — They

35 *mp*

Gm7 C7sus C F F sus F C/E

39 get you through the mo - ments when you wish you had an-oth-er hour of sleep. The first

39

Dm C B \flat F/A Gm7 C *mf*

43 *cresc.* dance, the break - ups, and trips to the mall. — You've been there for it all — and Ma-ma, you mat -

43 *cresc.*

Mama You Matter

47 B \flat C F B \flat



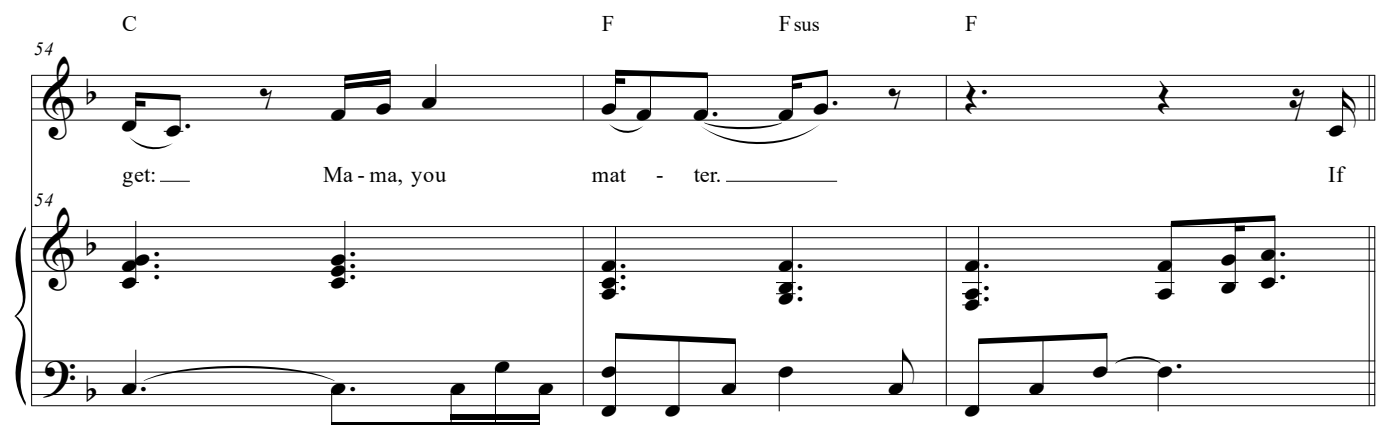
- ter — more than you know. That's what they're think - ing though it does - n't al - ways show.

51 Gm7 F/A B \flat



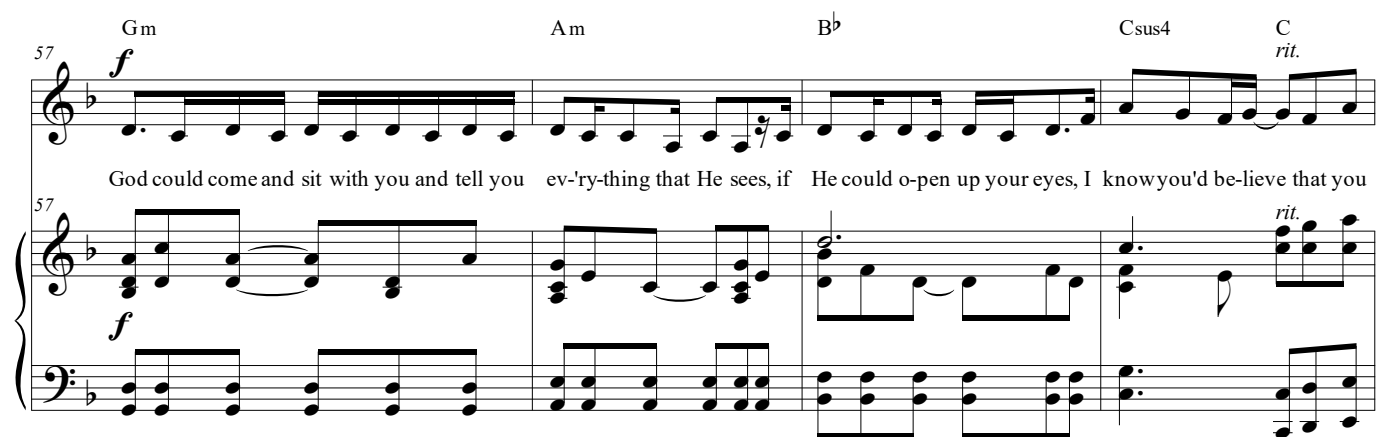
You may not re-mem - ber all the tears and the laugh - ter, but don't you ev - er for -

54 C F Fsus F



get: — Ma - ma, you mat - ter. ————— If

57 Gm Am B \flat Csus4 C
rit.



God could come and sit with you and tell you ev-'ry-thing that He sees, if He could o-pen up your eyes, I knowyou'd be-lieve that you

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5

61 *f* *a tempo* $B\flat$ C F $B\flat$

mat-ter more than you know. That's what they're think - ing _____ though it does - n't al-ways show.

65 $Gm7$ F/A $B\flat$ C

You may not re-mem-ber all the tears and the laugh-ter, but don't you ev - er for - get: Ma-ma, you

69 Dm *dim.* C $B\flat$ $Csus4$ C

mat - ter. _____ Oh, _____ Ma-ma, you

73 F $Fsus$ F *rall.* $Fsus$ F

mat - ter.

rall.