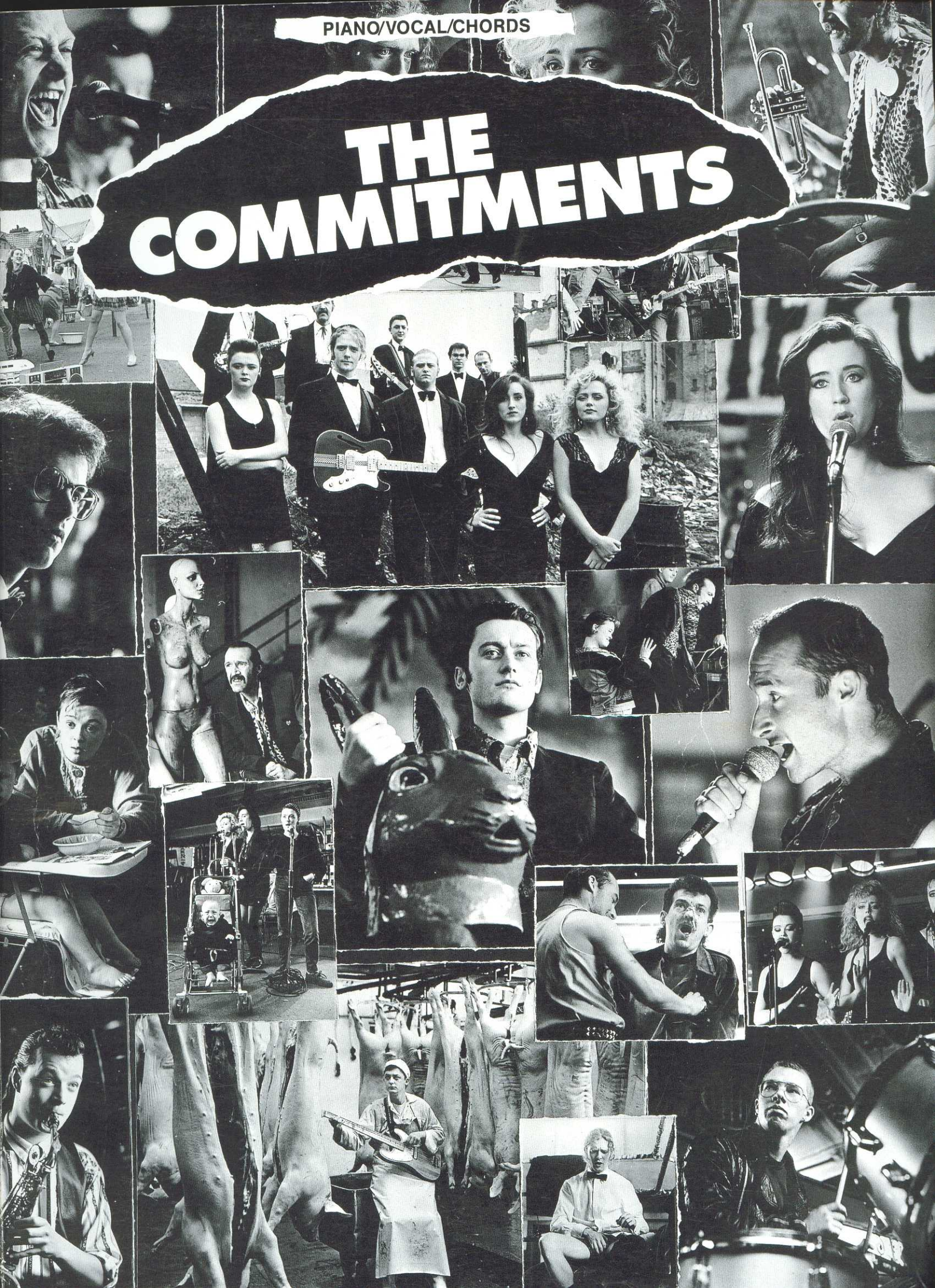


THE COMMITMENTS



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MUSTANG SALLY

Words and Music by
BONNY RICE

Moderate rock ♩ = 120

C7

mf Mus-tang Sal-

Verse:

ly, guess you bet-ter slow that Mus-tang down...

Mus-tang

F7

Sal-ly, now ba - by, guess you bet-ter slow that Mus-tang down...

C7

You been

G7 F N.C.

run - nin' all o - ver town, ooh, I guess you got - ta put your flat feet

C7

on the ground...

Chorus:

All you wan-na do is ride a-round, Sal-ly. (Ride, Sal-ly, ride.)

All you wan-na do is ride a-round, Sal-ly. (Ride, Sal-ly ride.)

F7

All you wan-na do is ride a-round, Sal-ly. (Ride, Sal-ly ride.)

C7

-) All you wan-na do is ride a-round, Sal-ly.

G7

(Ride, Sal-ly, ride.) One of these ear-ly morn-

- ings, I'm gon-na be wip-in' those_ weep - in' eyes, yeah...

Chords: G \flat , F, N.C., C7

1. 2. I Those weep-in' eyes,...

1.2. 3. those_ weep-in' eyes; those weep-in' eyes, eyes.

Verse 2:

I bought you a brand new Mustang,
 It was a nineteen sixty five.
 Now you come around, signifying a woman.
 Girl, you won't, you won't let me ride.
 Mustang Sally, now baby,
 Guess you better slow that Mustang down.
 You been runnin' all over town.
 Oh, guess you gotta put your flat feet on the ground.
 (To Chorus:)

CHAIN OF FOOLS

Words and Music by
DON COVAY

Freely
N.C.

Moderate rock ♩ = 118

Chain, chain, chain,

mf

Detailed description: This system shows the beginning of the piece. The right hand (treble clef) has a whole rest in the first measure, followed by a half rest in the second measure, and then a triplet of eighth notes in the third measure. The left hand (bass clef) plays a rhythmic pattern of eighth notes in the first two measures, followed by a half note in the third measure. The dynamic marking *mf* is placed above the first measure of the left hand.

♩ Chorus:
Am7

chain, chain, chain,

chain, chain, chain,

Detailed description: This system contains the chorus. The right hand (treble clef) plays a series of chords, with the first measure being a whole rest. The left hand (bass clef) plays a steady eighth-note accompaniment. The lyrics 'chain, chain, chain,' are written below the notes in the second and third measures.

yeah, chain of fools.

1. For five long_ years,

Detailed description: This system continues the chorus. The right hand (treble clef) has a whole rest in the first measure, then plays a series of chords. The left hand (bass clef) continues the eighth-note accompaniment. The lyrics 'yeah, chain of fools.' are written below the notes in the second measure, and '1. For five long_ years,' is written below the notes in the third measure.

Verse:

I thought you_ were my man,

Detailed description: This system contains the beginning of the verse. The right hand (treble clef) has a whole rest in the first measure, then plays a series of chords. The left hand (bass clef) continues the eighth-note accompaniment. The lyrics 'I thought you_ were my man,' are written below the notes in the second measure.

but I found_ out I'm just a link in your chain.

This system contains the first two measures of the vocal line. The lyrics are 'but I found_ out' and 'I'm just a link in your chain.' The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

You got me where you want me, I ain't noth - in' but your fool._

This system contains the next two measures. The lyrics are 'You got me where you want me,' and 'I ain't noth - in' but your fool._'. The piano accompaniment continues with the same rhythmic pattern.

You treat - ed me mean,

This system contains the third measure. The lyrics are 'You treat - ed me mean,'. The piano accompaniment continues with the same rhythmic pattern.

oh babe, you treat-ed me cruel. Chain, chain, chain,...

This system contains the fourth and fifth measures. The lyrics are 'oh babe, you treat-ed me cruel.' and 'Chain, chain, chain,...'. The piano accompaniment continues with the same rhythmic pattern.

Chorus:

chain of fools.

This system contains the chorus. The lyrics are 'chain of fools.'. The piano accompaniment continues with the same rhythmic pattern.

Now, ev - er - y chain — has got a weak —

This system contains the first two measures of the piece. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#).

link I might be weak, — child, —

This system contains the next two measures. The melody continues in the treble clef, and the bass line provides harmonic support.

oh, but I gave you — strength. — (hoo, hoo;) Now, you tell —

This system contains the next two measures. The melody features a descending line in the treble clef. The bass line includes a triplet of eighth notes.

— me to leave — you a - lone. — My pa - pa says, "Come on home." —

(hoo, hoo;) (hoo, hoo;) (hoo, hoo;)

This system contains the next two measures. The melody continues with a descending line. The bass line features a triplet of eighth notes.

— My doc - tor says, "Take it eas - y." — But your

(hoo, hoo;) (hoo, hoo;) (hoo, hoo;)

This system contains the final two measures of the page. The melody concludes with a descending line. The bass line features a triplet of eighth notes.

lov - in' is much too strong. I'm weld - ed to ya. Chain, chain, chain, _
 (hoo, hoo;) (hoo, hoo;)

Coda

Chain, chain, chain, _ Chain, chain, chain, _

Chain, chain, chain, _ yeah, chain of fools.

1. Chain, chain, chain, _ 2. Chain, chain, chain, _

Verse 2:
 One of these mornings that chain is gonna break.
 But up until then, I'm gonna take all I can take.
 (To Coda)

DESTINATION ANYWHERE

Words and Music by
NICKOLAS ASHFORD and VALERIE SIMPSON

Moderate shuffle ♩ = 120 (♩ = ♩³)
N.C.

mf

The piano introduction consists of two staves of music in 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The music features a moderate shuffle feel with a tempo of 120 beats per minute. The key signature has one flat (B-flat). The introduction includes several triplet figures in both hands, marked with a '3' above the notes. The dynamic marking is mezzo-forte (*mf*).

♩ Verse 1:

1. Said to the man at the rail - road sta - tion, "I want a tick - et, just—

Chords: Dm7, G9, Dm7

The first system of the verse shows the vocal line and piano accompaniment. The vocal line starts with the lyrics "1. Said to the man at the rail - road sta - tion, 'I want a tick - et, just—". The piano accompaniment provides harmonic support with chords Dm7, G9, and Dm7. The melody is in the right hand, and the bass line is in the left hand.

— one." — He said, "Well, — if you in sist. —

Chords: G9, F/C, Bb, F

The second system of the verse continues the vocal line and piano accompaniment. The vocal line continues with the lyrics "— one." — He said, "Well, — if you in sist. —". The piano accompaniment provides harmonic support with chords G9, F/C, Bb, and F. The melody is in the right hand, and the bass line is in the left hand.

Chorus:

Where you wan - na go, Miss?" — Oh, — des - ti - na - tion, an -

Chords: Bb, F/A, Gm7, C, F, Asus, A7, Dm7

The chorus section begins with the lyrics "Where you wan - na go, Miss?" — Oh, — des - ti - na - tion, an -". The piano accompaniment provides harmonic support with chords Bb, F/A, Gm7, C, F, Asus, A7, and Dm7. The melody is in the right hand, and the bass line is in the left hand.

G9 Dm7 G9

- y - where, — east or west, — I — don't care. —

F Bb F Bb Am7 Gm7

You see, my ba - by don't want me no more. — This old world, ain't got —

Am7 C/G G7 To Coda ⊕ Verse 2: Dm7

— no back door. — 2. He looked at me with a

fun - ny face and said, — "Are you sure you wan - na go just

F Bb

an - y place?" — I said, "If you've ev - er loved — some - one the

F B \flat F/G G9

way I love that man, — sure - ly, Mis - ter Tick - et A - gent,

Chorus:
Asus A Dm7 G9

you should un-der-stand." — Des - ti - na - tion, an - y - where, —

Dm7 G9 F/C

east or west, — I — don't care. — You see, my ba - by don't

B \flat F B \flat Am7 Gm7 Am7 C/G

want me no more. — This old world — ain't got — no back door. —

Bridge:
G7 E \flat F/C

'Cause if it did, — it would swing both ways, — and

Musical score for the first system. The key signature is one flat (B-flat). The melody features triplets and is accompanied by chords Gm, Eb, and F/C. The lyrics are: "we'd go back to hap - py yes - ter - days, when I loved him ten - der - ly, and".

Musical score for the second system. The key signature is one flat. The melody continues with chords Dm, G7, and N.C. (Natural Chord). The lyrics are: "all he need - ed was me...". The system concludes with a *D.S. al Coda* instruction.

Musical score for the third system, marked with a Coda symbol. The key signature is one flat. The melody features chords Dm7, G9, and Dm7. The lyrics are: "Des - ti - na - tion, an - y - where... east or west, I...".

Musical score for the fourth system. The key signature is one flat. The melody features chords G9, G7, N.C., and G. The lyrics are: "— don't care... — don't care...".

Verse 3:

As I stared through the window of the train,
 I thought I heard my baby call my name.
 But it was just the conductor saying,
 "Which stop would you prefer?"
 (To Chorus:)

I CAN'T STAND THE RAIN

Words and Music by
DON BRYANT, ANN PEBBLES
and BERNARD MILLER

Moderate slow rock ♩ = 84

N.C.

I can't stand the rain a- gainst my

win - dow, you're bring-in' back sweet mem-o -

ries. Hey, win - dow pane, can you re - mem-

C7 G7

- ber _____ how sweet it used to be? _____

F G7

When we were_ to - geth - er, _____ ev-'ry-thing was so _____

Bb7

grand... Now that we've part - ed, _____ you know there's

Am7 D7

one thing _____ that I just _____ can't stand. _____ I can't stand the rain _____

G7

_____ a - gainst my win - dow _____

C7 G7

bring-in' back sweet mem-o - ries. I _____ can't stand the rain_

a - gainst my win - dow, _____

C7 G7 F

'cause he's not here with me. _____ Woah, emp-ty pil-

G7

low, _____ where his head _____ used to

lay, _____ but I know you got some sweet_

_____ mem - o - ries, but like a win - dow, you ain't got

noth-in' to say. _____

I ___ can't stand the rain. _____

I ___ can't stand the rain... _____

Repeat ad lib. and fade

TAKE ME TO THE RIVER

Words and Music by
AL GREEN and MABON HODGES

Moderately ♩ = 130

A E7

A E7

mf

E A/E E7 A/E E7

1.

2.

D A

Verse:
E7

1. 3. I don't know why I
2. I don't know why you

D A E7

D A

love you like I do,___
treat-ed me so bad.___

af - ter all these chang - es that you put me through. ___
Look at all these things ___ that we could have had. ___

E7 D A E7

You stole my mon-ey and my cig - a - rettes, and I have-n't seen hide nor
 Love is a no-tion that I won't for - get, my sweet six-teen, now I

D A C G D

hair of you yet. } I wan-na know, won't you tell me, am I
 nev - er re - gret. }

A7

— in love to stay? (Take me, take me.) Take me to the

♩ Chorus:

E7 D A E7

riv - er, and wash me down.

D A E7 D A

Won't you cleanse my soul, get my feet on the

E7 To Coda 1. D A 2. To Next Strain 3. D.S.S. al Coda D A

ground.

Bridge: C#m A7 C#m

Hold me, love me, squeeze me,

A7 G/D B7

tease me till I die, till I die.

D.S. ♩

Coda D A

Take me ba-by, take me to the

Yeah, yeah,

E7 D A E7

yeah, yeah, yeah.

D A E7 D A

Dip me in the wa-ter, dip me in the

E7

1. 2. 3.

D A D A E7

wa-ter, ba-by. Dip me in the rit.

TRY A LITTLE TENDERNESS

Words and Music by
HARRY WOODS, JIMMY CAMPBELL
and REG. CONNELLY

Moderately ♩ = 80

Slowly ♩ = 48

N.C. *mf* *rit.* E

Oh, she may be

C#m F#m B E

wea - ry, and young girls, they do get wea - ry wear - in' that

D C#7 F#m7

same old shag-gy dress. But when she gets wea - ry,

B7 G#m7 G7

try a lit-tle ten - der - ness.

Moderately ♩ = 102

F#m7 B7 E C#m F#m

You know she's wait - ing, just an -

B7 E D

tic - i - pat - in' the things_ that she nev - er, nev - er, nev -

C#7 F#m

er, nev - er pos-sess-es, yeah. But while_ she's there wait - ing,

B7 E A E

try_ a lit-tle ten-der - ness. That's all you got-ta do._

E7 A G#7

It's not just sen-ti - men-tal, no._

C#m

F#7

She had her grief and her care, yeah.

A

G#

But for soft words we all spoke so gentle, it makes it eas-

F#7

F#m7

B

B+

- i - er, eas - i - er to bear, yeah.

E

C#m7

F#m

B

You won't regret it, no, no. Young girls, they nev-er for-get it.

E

D

Love is their on - ly hap - pi - ness. But it's all

F#m7 B7

so eas - y, all you got - ta do is try a lit - tle

E/G# C#

ten - der - ness, yeah.

F#m7 E/G# A A#dim7 Bb B#3 C#3 D3 D#3

Squeeze her, tease her, nev - er leave her, you got to, you got to, you got to, you got to try a lit - tle

1.2.3.4.5 E D C# 6. E

ten - der - ness, yeah, yeah, ten - der - ness. rit.

IN THE MIDNIGHT HOUR

Words and Music by
WILSON PICKETT and
STEVE CROPPER

Moderate rock ♩ = 120

Chords: D \flat , B \flat , A \flat , G \flat

Chords: E \flat , A \flat , E \flat , A \flat , E \flat , A \flat , E \flat , A \flat

1. I'm gon-na

Verse:

Chords: E \flat , A \flat , E \flat , A \flat , E \flat , A \flat

wait till the mid-night hour, that's when my loves comes tum-bling down...

Chords: E \flat , A \flat , E \flat , A \flat , E \flat , A \flat

I'm gon-na wait till the mid-night hour, when there's

E \flat A \flat E \flat A \flat B \flat

no one else a - round. I'm gon - na take you, girl, and

A \flat B \flat A \flat

hold you and do all the things I told you in the mid-night hour.

E \flat A \flat E \flat A \flat E \flat A \flat

Bkgrd: (Mid-night hour.)

D \flat B \flat

1. 2. I'm gon - na

Bridge:

Eb Ab Eb Ab Eb Db
 Bb Eb Ab Eb Ab 3
 Eb Ab Bb Eb Ab
 I'm gon-na wait till the mid-night hour;—
 wait till the mid-night hour;—
 (Wait,)

Repeat ad lib. and fade
 Eb Ab Eb Ab Eb Ab
 — that's when my love comes tumbling down. I'm gon-na
 (mid-night hour.) that's when my love begins to shine. I'm gon-na
 (mid-night hour.)

Verse 2:

I'm gonna wait till the stars come out,
 And see the twinkle in your eye.
 I'm gonna wait till the midnight hour;
 That's when my love begins to shine.
 You are the only girl I love,
 And really loves me so in the midnight hour.
 (To Bridge:)

BYE BYE BABY

Moderate rock ♩ = 120

Verse:
G

Words and Music by
MARY WELLS

mf

1. You know you took my heart_ and you broke it a - part_

Why did love, ba-by, have to ev - er start?_

You know you took my love, threw_ it a -

way. But you're gon - na want my love some - day, well, bye bye_

To Coda ⊕ C

G Dsus 1. G N.C. 2. 3. G N.C.

ba - by. 2. Well, I thought your— Well, _____

Bridge: C G

your love was sweet-er than an - y I know. —

N.C. C A

— So, _____ don't come back run - ning, no, knock-

Bm7 Cdim7 A/C# 1. D+ N.C. D.S. % 2. D+ N.C. D.S. % al Coda

- in' on my front door. 3. Well, you said that I go. 4. Well, you said that I

Coda

- day, well, bye bye ba - by. Bye, bye, _ bye ba -

- by. Good - bye, _ good - bye. (Bye, bye.)

Bye bye ba - Well, good - bye _ now ba - by. _

Verse 2:

Well, I thought your love
 Was oh so true,
 Oh, till you made me baby,
 Yeah, start loving you.
 You know you took my love, threw it away.
 But you're gonna want my love someday,
 Well, bye bye baby.
 (To Bridge:)

Verse 3:

Well, you said that I
 Was your loving girl.
 No one, no other
 In this whole wide world.
 You know you took my love, threw it away,
 But you're gonna want my love someday,
 Well, bye bye baby.
 (To Bridge:)

THE DARK END OF THE STREET

Words and Music by
CHIPS MOMAN and DAN PENN

Freely

Slow rock $\text{♩} = 76$

Verses 1 & 2:

The musical score is written for piano and voice. It consists of four systems of music. The piano part is in G major, 4/4 time, and begins with a *mf* dynamic. The vocal line starts with the lyrics "1. At the dark end of the street, that is where we always meet, hid-ing in shad-ows where we don't be-long, liv-ing in dark-ness to hide our wrong. You and me - at the dark end of the street, you and me. 2. I know". The score includes various chords (G, F#m, Em, C, D, C6) and musical notations such as slurs, ties, and repeat signs. The first system includes a *mf* dynamic marking and a repeat sign. The second system includes a repeat sign. The third system includes a repeat sign. The fourth system includes a repeat sign and a first ending bracket.

1. At the dark end of the street, that is
where we al - ways meet, hid - ing in shad - ows where we don't be -
long, liv - ing in dark - ness to hide our wrong. You and me -
at the dark end of the street, you and me. 2. I know

2. *Bridge:*

G D G F#m7

me. They're gon-na find us, they're gon-na find us, they're gon-na

Em7 C/E G C G

find us, love, some day, you and me at the

C D G C6 G Eb7

dark end of the street, you and me. 3. When the

Verse: 3:

Ab Eb/G Fm Ab Gm

day-light hour rolls a round and by chance we're both down

Musical score for the first system, featuring piano accompaniment and vocal line. The key signature is three flats (B-flat major/D-flat minor). The tempo is marked *molto rit.* in the second system. The lyrics are: "the town, if we should meet just walk, walk on by, yeah, oh,"

Chords: Fm, A \flat , D \flat , D \flat /E \flat , A \flat

Musical score for the second system, featuring piano accompaniment and vocal line. The key signature is three flats (B-flat major/D-flat minor). The tempo is marked *molto rit.* in the second system. The lyrics are: "dar - ling, please don't cry. To-night we meet at the

Chords: D \flat , E \flat 7, A \flat , D \flat , A \flat

Musical score for the third system, featuring piano accompaniment and vocal line. The key signature is three flats (B-flat major/D-flat minor). The tempo is marked *molto rit.* in the second system. The lyrics are: "dark end of the street, mm. (To Bridge:)"

Chords: D \flat , E \flat , A \flat , D \flat 6, A \flat

Verse 2:

I know time is gonna take its toll.
 We have to pay for the love we stole.
 It's a sin and we know it's wrong,
 Oh, but our love, it keeps comin' on strong.
 Steal away to the dark end of the street, you and me.
 (To Bridge:)

DO RIGHT WOMAN DO RIGHT MAN

Words and Music by
CHIPS MOMAN and DAN PENN

Slowly ♩. = 46 (♩ = $\overline{\text{♩} \text{♩} \text{♩}}$)

Verse:

F#m E A E7sus A Bm/E

p Take me to heart, _____

mp

A E F#m/B E D G/A

and I'll al-ways love you, _____

and no-bod-y _____

D A Bm/E A

can make me do wrong. _____

Take me for grant-ed, _____

E F#m/B E D

leav-in' love un-shown, _____

makes will-pow-er weak

A Bm/E A

and temp - ta - tion strong.

B7 E/F# B7 3

mp A wom-an's on - ly hu - man; you should un - der -

B6/D# F#m E7 E7sus E7 E7sus E7 E7sus

stand. She's not just a play - thing; she's flesh and blood, just like her *cresc.*

Chorus: E7 Bm/A A/E D6 A/C# B7 E/F#

man. If you want a do right, all day's wom-an,

mf

To Coda ⊕ Bm/E

B7 D/E E D/E E A

you've got - ta be a do right, all night man.

1. To Next Strain | 2. D.S.S. al Coda Bridge:

A A A7 B \flat 7 F \sharp m

Yeah, *cresc.* Yeah. Well, they say it's a man's world;—

mp *ff*

C \sharp m F \sharp m

oh, but you can't prove that by me, no. And as long as we're to—

B6/F \sharp F \sharp m D/E E7 D.S. al Coda

geth-er, ba-by, show some re-spect for me. If you want a

mf

Coda A D/E E7 D/E E7 A Bm A

You got-ta be a do right, all night man.

rit.

I NEVER LOVED A MAN

Words and Music by
RONNY SHANNON

Moderately slow, in three ♩ = 92

E♭ A♭ E♭ A♭ E♭ A♭ E♭ A♭

mp 1. You're a

§ Verse:

E♭ A♭ E♭ A♭ E♭ A♭ E♭ A♭

mp no - good_ heart - break - er. You're a li - ar, you're a cheat - er.

E♭ A♭ E♭ (/G) A♭ B♭ E♭/B♭ B♭ (/C#) B♭7/D

I don't know why I let you do these_ things to me.

E♭ A♭ E♭ A♭ E♭ A♭ E♭ A♭

My friends keep tell-ing me_ you ain't no_ good._____

E \flat A \flat E \flat /G A \flat B \flat B \flat 7

Ba - by, they don't know that I'd leave you if I could.

cresc.

Chorus:

B \flat 7 E \flat /F B \flat 7 /C# /D

1. I guess I'm up - tight, and I'm stuck like glue, 'cause I ain't

f

E \flat A \flat E \flat A \flat E \flat A \flat maj7 B \flat N.C.

nev-er, I ain't nev-er, I ain't nev-er, no, no, I loved a

(nev - er) (nev - er) (nev - er)

1. E \flat A \flat 6 E \flat D.S. $\text{\textcircled{R}}$ 2. E \flat

man the way that I I love you. you.

dim.

Bridge:

Chords: G \flat , G, A \flat 7, D \flat /E \flat , A \flat 7, E \flat 7, Fm/G, E \flat /A \flat , B \flat 7, E \flat 7/B \flat , B \flat 7, A7, A \flat 7, G7, G \flat 7, E \flat , A \flat , E \flat , A \flat .

Lyrics: Oh, I can't see the light. I can't eat a bite. Yes, I nev-er need sleep since you've got your hook in me. Repeat ad lib. and fade

Dynamics: *cresc.*, *ff*, *f* (Vocal ad lib.)

Verse 2:
 Sometime ago I thought
 You'd run out of fuel.
 I was so wrong,
 'Cause you've got what you'll never lose.
 The way you treat me is a shame.
 How could you hurt me so bad?
 Baby, don't you know
 That I'm the best thing you've ever had?

Chorus 2:
 Kiss me once again;
 Don't you ever never say that we're through,
 'Cause I ain't never, (never)
 I ain't never, (never)
 I ain't never, (never) no, no,
 Loved a man
 The way that I,
 I love you.
 (To Bridge:)

MR. PITIFUL

Words and Music by
OTIS REDDING &
STEVE CROPPER

Fast rock ♩ = 160

ff

Chords: C, C7 F/C, C, C7 F/C, C, C7 F/C

Detailed description: This block contains the piano introduction. It is written in 4/4 time with a tempo of 160 beats per minute. The music is marked *ff* (fortissimo). The right hand features a complex, syncopated melody with many beamed eighth and sixteenth notes. The left hand plays a steady eighth-note bass line. The key signature has one flat (B-flat).

Verse:

Chords: C, N.C., C, C7, F, C, C7, F/C, C

1.(3.) They call me Mis - ter Pit - i - ful; ba - by,

f

Detailed description: This block contains the first line of the verse. The right hand has a simple melody with some grace notes. The left hand continues with the eighth-note bass line. The lyrics are "1.(3.) They call me Mis - ter Pit - i - ful; ba - by,". The music is marked *f* (forte).

Chords: C7, F/C, C, C7, F/C, C, C7, F/C, C

that's my name. They call me Mis - ter Pit - i - ful;

Detailed description: This block contains the second line of the verse. The right hand melody continues. The left hand bass line remains consistent. The lyrics are "that's my name. They call me Mis - ter Pit - i - ful;".

Chords: G, G7, C/G, G, G7, C/G, C

that's how I got my fame. But no - bod - y seems

Detailed description: This block contains the third line of the verse. The right hand melody concludes with a sustained chord. The left hand bass line continues. The lyrics are "that's how I got my fame. But no - bod - y seems".

C7 F/C C

F

F7 Bb/F F

to un-der-stand now, what makes a man feel so blue.

F7 Bb/F C

C7 F/C G

G7 C/G C

Oh, they call me Mis-ter Pit-i-ful 'cause I lost some-one just

To Coda ⊕
C7 F/C

1.

N.C.

D.S. ∞

2.

N.C.

like you. 2. They call me Mis-ter

Bridge:

C

G/B Am7 G Am7 G/B

How can I ex - plain to you__

C G/B Am7 G

some-bod - y act - ing so ver - y blue? How can I tell

Am7 G/B C N.C. *D.S. ff al Coda*

you 'bout my fame?_ Oh, _____ don't think t'will do. Yeah, Mis - ter__

C *Coda* N.C. C7 F/C C *Repeat ad lib. and fade* C7 F/C C C7 F/C C

(Vocal ad lib.)

Verse 2:

They call me Mr. Pitiful; yes, everybody knows, now.
 They call me Mr. Pitiful most every place I go.
 But nobody seems to understand, now, what makes a man sing such a sad song,
 When he lost everything, when he lost everything he had.
 (To Bridge:)

SLIP AWAY

Words and Music by
 WILBUR TERRELL, MARCUS DANIEL
 and WILLIAM ARMSTRONG

Moderately ♩ = 120

Em D C

G C G C

1. What would I

(with pedal)

Verse:

G C G

give for just a few_ more min-utes?

mp

C G C G

What would I give_ just to have_ you near?_

C G C

Tell me you_ will try to slip a - way_ some -

G C G C

how... Oh, I need you, dar - ling; I want to see_ you

G C Chorus: G D

right now. Can you slip a - way, slip a - way, slip a - way?_

cresc. *mf*

Cmaj7 D N.C. To Coda ⊕ G C N.C.

Oh, I need you so... *cresc.*

Em D Cmaj7 G N.C.

f Oh, how sweet it is

Em D Cmaj7

when you're steal - ing, dar - ling, let me tell you, how sweet it

D G C

mp is 2. But I know it's

D.S. al Coda

⊕ Coda G C G

Can you slip a - way? (Vocal ad lib.)

Repeat ad lib. and fade

Verse 2:
 But I know it's wrong,
 The things I ask you to do.
 But please believe me, darling,
 I don't mean to hurt you.
 Could you slip away
 Without him knowing you're gone?
 Then we can meet somewhere,
 Somewhere where we both are not known.
 (To Chorus:)

TREAT HER RIGHT

Words and Music by
ROY HEAD and GENE KURTZ

Fast rock ♩ = 160

G7

f

C7 G7

D7 C7 G7

§ Verse:

N.C. G7

p

1. I wan - na tell you a sto - ry ev - ery man ough - a

Treat Her Right - 3 - 1
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know. If you want a lit - tle lov - in',

C7

you got - ta start real slow. She's gon - na love you to - night, -

G7

- now, if you just treat her right.

D7 C7 G7

1. 2. 4. N.C. 3. 5. N.C. Chorus: G7

2. Oh, squeeze her real Hey, hey, hey, hey!

ff

Hey, hey, hey, hey! Hey, hey, hey,

C7

hey!

Hey, hey, hey,

G7

hey!

D7

Hey, hey, hey,

hey!

C7

G7

1. N.C.

2. D.S. §

4. I wan - na tell you a

Verse 2:

Oh, squeeze her real gentle;
 Gotta make her feel good.
 Tell her that you love her
 Like you know you should.
 And you'll be glad every night
 That you treated her right.

Verse 3:

If you practice my method
 Just as hard as you can,
 You're gonna get a reputation
 As a lovin' man.
 And you'll be glad every night
 That you treated her right.
 (To Chorus:)

Verse 4:

I wanna tell you a story
 Every man oughta know.
 If you want a little lovin',
 You gotta start real slow.
 She's gonna love you tonight
 If you just treat her right.

Verse 5:

Oh, squeeze her real gentle;
 Gotta make her feel good.
 Tell her that you love her
 Like you know you should.
 'Cause if you don't treat her right,
 She won't love you tonight.
 (To Chorus:)

ISBN 0-7692-0265-6



**BYE BYE BABY
 CHAIN OF FOOLS
 THE DARK END OF THE STREET
 DESTINATION ANYWHERE
 DO RIGHT WOMAN DO RIGHT MAN
 I CAN'T STAND THE RAIN
 I NEVER LOVED A MAN
 IN THE MIDNIGHT HOUR
 MR. PITIFUL
 MUSTANG SALLY
 SLIP AWAY
 TAKE ME TO THE RIVER
 TREAT HER RIGHT
 TRY A LITTLE TENDERNESS**

AN ALAN PARKER FILM

THE COMMITMENTS

BEACON PRESENTS A FIRST FILM COMPANY / DIRTY HANDS PRODUCTION AN ALAN PARKER FILM
 THE COMMITMENTS EDITED BY GERRY HAMBLING, A.C.E. PRODUCTION DESIGNER BRIAN MORRIS
 DIRECTOR OF PHOTOGRAPHY GALE TATTERSALL CO-PRODUCERS DICK CLEMENT & IAN LA FRENAIS AND MARC ABRAHAM
 LINE PRODUCER DAVID WIMBURY EXECUTIVE PRODUCERS ARMYAN BERNSTEIN, TOM ROSENBERG AND SOUTER HARRIS
 SCREENPLAY BY DICK CLEMENT & IAN LA FRENAIS AND RODDY DOYLE FROM THE NOVEL BY RODDY DOYLE
 PRODUCED BY ROGER RANDALL-CUTLER & LYNDA MYLES DIRECTED BY ALAN PARKER



Original Motion Picture Soundtrack on MCA Albums, Compact Discs and Cassettes



RELEASED BY TWENTIETH CENTURY FOX



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Distributed in the USA by:



WARNER BROS. PUBLICATIONS
 15800 N.W. 48th Avenue • Miami, Florida 33014
 A Warner Music Group Company

Distributed in other territories by:



International Music Publications Limited

Order Ref: 17837



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