

♩ = 100 (Funk)

2 **A** (Sing 8vb)

Ba - by, here I am_ I'm a man on the scene

I can give you what you want. but you've got-ta come back with me__

I still got some good'ole lov - in' and I've got some in store When it comes to throw-in' it one_ you

got to come back for more_ The boys will come on down_ by the doz-en

That ain't noth - in' but drug store lov-in' Pret-ty lit-tle thing, let me light your can-dle 'cause

Ma-ma, I'm sure hard to han-dle, now, yes I am_ Ba - by__

D

18

Ac-tions speak lou-der than words and I'm a man of great ex - per - i-ence

Ba - by, here I am I'm a man on the scene

20

I know you've got you an-oth-er man and I can love you bet-ter than him

I can give you what you want but you've got to come back with me

22

Take my hand Don't be a-fraid, I'm gon-na proove ev-ery word I say

I still got some good'ole lov - in' and I've got some in store

24

I'm ad-ver-tis - in' love for free, so won't you place your add with me

When it comes to throw-in' it on you've got to come back for more

26 **E**



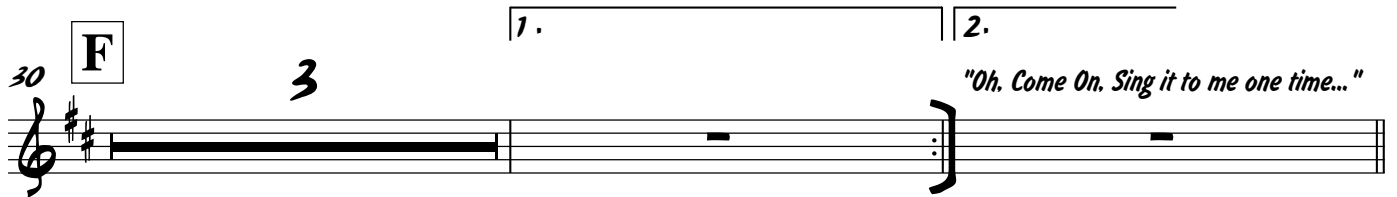
Boys will come on down by the doz-en That ain't noth - in' but drug store lov-in'

28



Pret-ty lit-tle thing let me light your can-dle 'cause Ma - ma I'm sure hard to han-dle now, yes I am_

30 **F**



3

1. 2.


"Oh, Come On, Sing it to me one time..."

35 **G**



Give it up Got to have it I said give it up Ooh Got to have it I said

39 (Adlib)



You got-ta give it to me, yeah

Backup Vocals (Female)

:Hard To Handle:

COMMITMENTS VER.
Arr. SHAUN EVANS

♩ = 100 (Funk)

2

A

4

4

12

B

3

C

Yes, I am _____

18

D

21

24

26 **E**

Hoo aa oo Yes, I am

30 **F**

Hoo aa oo Yes, I am

35 **G**

Give it up Got to have it Got to have it Yeah

38

yeah Got to have it Give it up Got to have it

41

Got to have it Yeah, yeah Got to have it Yeah

Tenor Saxophone

:Hard To Handle:

COMMITMENTS VER.
Arr. SHAUN EVANS

♩ = 100 (Funk)

mf

A (Vocals)
f

B
mf

C
f *sfz*

D
mf

26 **E** *mf* **2**

30 **F** *f* **1.**

34 **2.** **G** *mf*

37 *f*

40

42

:Hard To Handle:

♩ = 100 (Funk)

mf

A (Vocals)

f

2 4

B

mf

2

C

f

sfz

D

mf

mf

26 **E** *mf* **2**

30 **F** *f* **1.**

34 **2.** **G** *mf*

37 *f*

40

42

:Hard To Handle:

♩ = 100 (Funk)

mf

A (Vocals)

f

B

mf

C

f *sfz*

D

mf

22

26 **E**

mf

30 **F**

f

34 **G**

mf

37

f

40

f

42

f

Trumpet II

:Hard To Handle:

COMMITMENTS VER.
Arr. SHAUN EVANS

♩ = 100 (Funk)

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a series of eighth and sixteenth notes with accents. A dynamic marking of *mf* is placed below the staff.

Musical staff 2: Treble clef, key signature of three sharps, 4/4 time signature. It begins with a measure marked with a '4' and a box containing the letter 'A' followed by '(Vocals)'. The first note is a half note with a dynamic marking of *f*. The staff continues with a whole note, followed by two measures of whole rests, each with a large number '2' above it. The staff ends with a double bar line.

Musical staff 3: Treble clef, key signature of three sharps, 4/4 time signature. It begins with a measure marked with a '12' and a box containing the letter 'B'. The staff contains eighth and sixteenth notes with accents. A dynamic marking of *mf* is placed below the staff. The staff ends with a measure of a whole rest with a large number '2' above it, followed by a double bar line.

Musical staff 4: Treble clef, key signature of three sharps, 4/4 time signature. It begins with a measure marked with a '16' and a box containing the letter 'C'. The staff contains eighth and sixteenth notes with accents. A dynamic marking of *f* is placed below the staff. The staff ends with a measure of a whole note with a dynamic marking of *sfz*, followed by a double bar line.

Musical staff 5: Treble clef, key signature of three sharps, 4/4 time signature. It begins with a measure marked with a '18' and a box containing the letter 'D'. The staff contains eighth and sixteenth notes with accents. A dynamic marking of *mf* is placed below the staff. The staff ends with a double bar line.

Musical staff 6: Treble clef, key signature of three sharps, 4/4 time signature. It begins with a measure marked with a '22'. The staff contains eighth and sixteenth notes with accents. The staff ends with a measure of a whole rest, followed by a double bar line.

26 **E** *mf* **2**

30 **F** *f* **1.**

34 **2.** **G** *mf*

37 *f*

40

42

Trumpet I

:Hard To Handle:

COMMITMENTS VER.
Arr. SHAUN EVANS

♩ = 100 (Funk)

mf

A (Vocals)

f

2 4

12 **B**

mf

2

16 **C**

f

sfz

18 **D**

mf

22

26 **E** *mf* **2**

30 **F** *f* **1.**

34 **2.** **G** *mf*

37 *f*

40

42

Trombone

:Hard To Handle:

COMMITMENTS VER.
Arr. SHAUN EVANS

♩ = 100 (Funk)

mf

(Vocals)

A

f

2 4

12 **B**

mf

2

16 **C**

f

sfz

18 **D**

mf

22

22

26 **E**

mf

2

Detailed description: This block contains the first musical staff, starting at measure 26. It features a bass clef and a key signature of one sharp (F#). The music begins with a dynamic marking of *mf*. The staff contains several measures of music with eighth and sixteenth notes, some with accents. A hairpin crescendo is shown below the staff. The staff concludes with a double bar line and a large number '2' above it, indicating a second ending.

30 **F**

f

1.

Detailed description: This block contains the second musical staff, starting at measure 30. It features a bass clef and a key signature of one sharp (F#). The music begins with a dynamic marking of *f*. The staff contains several measures of music with eighth and sixteenth notes, some with accents. A first ending bracket labeled '1.' spans the final two measures of the staff.

34 **G**

mf

2.

Detailed description: This block contains the third musical staff, starting at measure 34. It features a bass clef and a key signature of one sharp (F#). The music begins with a dynamic marking of *mf*. The staff contains several measures of music with eighth and sixteenth notes, some with accents. A second ending bracket labeled '2.' spans the first two measures of the staff.

37

f

Detailed description: This block contains the fourth musical staff, starting at measure 37. It features a bass clef and a key signature of one sharp (F#). The music begins with a dynamic marking of *f*. The staff contains several measures of music with eighth and sixteenth notes, some with accents.

40

Detailed description: This block contains the fifth musical staff, starting at measure 40. It features a bass clef and a key signature of one sharp (F#). The music begins with a dynamic marking of *f*. The staff contains several measures of music with eighth and sixteenth notes, some with accents.

42

Detailed description: This block contains the sixth musical staff, starting at measure 42. It features a bass clef and a key signature of one sharp (F#). The music begins with a dynamic marking of *f*. The staff contains several measures of music with eighth and sixteenth notes, some with accents. A hairpin crescendo is shown below the staff.

Guitar

:Hard To Handle:

COMMITMENTS VER.
Arr. SHAUN EVANS

♩ = 100 (Funk)

3 A (Vocals)

sim...

6 G7 Dm7 C/E G7 Dm7 C/E G7 Dm7 C/E

G7 Dm7 C/E G7 Dm7 C/E G7 Dm7 C/E

12 B D7

cresc. *f*

16 C C D F C G7

f

18 **D** (Vocals)
 G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E

mf *sim...*

22 G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E

26 **E** D⁷

cresc. *f*

30 **F** F C G F C G

32 F C G F C G F C G

1. 2.

35 **G** G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E

40 G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E G Dsus G

Drums

:Hard To Handle:

COMMITMENTS VER.
Arr. SHAUN EVANS

♩ = 100 (Funk)

mf

A (Vocals)

(4)

sim..

8

(6) (8)

12

cresc. f

16

sim..

18

mf sim.. (4)

22

(6) (8)

26 **E**

cresc. *f*

30 **F**

sim..

34 **G**

sim..

38 (4) (6)

41 (8)

Bass

:Hard To Handle:

COMMITMENTS VER.
Arr. SHAUN EVANS

♩ = 100 (Funk)

mf

4 **A** (Vocals)
G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E

8 G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E

12 **B** D⁷

cresc. *f*

16 **C** C D F C G⁷

(Vocals)

18 **D** G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E

mf

21 G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E

25 G⁷ Dm⁷ C/E **E** D⁷

cresc. *f*

29 **F** F C G F C G F C G

33 1. F C G 2. F C G

35 **G** G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E

38 G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E

41 G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E G Dsus G

Piano

:Hard To Handle:

COMMITMENTS VER.
Arr. SHAUN EVANS

♩ = 100 (Funk)

mf

The introduction consists of two staves of music in 4/4 time, key of D major. The melody is a rhythmic eighth-note pattern: D4-E4-F#4-G4 (quarter), A4-B4-C5 (quarter), D5 (quarter), E5 (quarter), D5-C5-B4-A4 (quarter), G4 (quarter), F#4-E4 (quarter), D4 (quarter). The bass line follows a similar pattern: D3-E3-F#3-G3 (quarter), A3-B3-C4 (quarter), D4 (quarter), E4 (quarter), D4-C3-B2-A2 (quarter), G2 (quarter), F#2-E2 (quarter), D2 (quarter).

4 **A** (Vocals)

G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E

sim...

The vocal line for section A consists of two staves. The first staff contains the melody: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The second staff contains the accompaniment: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), D4 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter).

8 G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E

The piano accompaniment for section A continuation consists of two staves of music. The first staff contains the melody: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The second staff contains the accompaniment: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), D4 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter).

12 **B** D⁷

cresc. f

Section B consists of two staves of music. The first staff contains the melody: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The second staff contains the accompaniment: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), D4 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter).

16 **C** C D F C G⁷

Section C consists of two staves of music. The first staff contains the melody: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The second staff contains the accompaniment: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), D4 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter).

18 **D** G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E

mf

Section D consists of two staves of music. The first staff contains the melody: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The second staff contains the accompaniment: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), D4 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter).

22 G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E

26 **E** D⁷

cresc. *f*

30 **F** F C G F C G F C G

33 1. F C G 2. F C G

35 **G** G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E

40 G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E G⁷ Dm⁷ C/E G Dsus G