

PIANO/VOCAL/GUITAR

The WHO Anthology

The

WHO

I CAN SEE FOR MILES

Words and Music by
PETE TOWNSHEND

I know you've de - ceived me. Now here's a sur - prise

I know that you have 'cos there's ma - gic in my eyes

I can see for miles and miles and miles and

miles and miles Oh yeah



If you think that I don't know a - bout the lit - tle tricks you play
 You took ad - van - tage of my trust in you when I was so - far a - way
 The Eif - fel Tower and the Taj Ma - hal are mine to see on clear - days



And nev - er see you when de - lib' - rate - ly you put things
 I saw you hold - ing lots of oth - er guys and now you got the
 You thought that I would need a crys - tal ball to see right



in my way - Well here's a poke at you, - You're gon - na
 nerve to say - That you still want me, - Well -
 through the haze - Well here's a poke at you, - You're gon - na



choke on it too, - You're gon - na lose that smile - Be - cause all the while -
 that's as may be - But you gotta stand trial - Be - cause all the while -
 choke on it too, - You're gon - na lose that smile - Be - cause all the while -

I could see for miles and miles I could see for miles and

To Coda

miles I can see for miles and miles and miles and miles and

miles Oh yeah

1. 2. D. S. al Coda

miles and miles and miles and miles and miles.

Medium Rock

C6



F6



G



I call you on the tel - e - phone - my voice - too rough - with cig - a - rettes.
I want those fee - ble mind - ed ax - es o - ver - thrown

C



F



G



I some - times feel I should just - go home - but I'm deal - ing with a mem - o - ry that nev - er for - gets -
I'm not in - to your - pass - port pic - ture - I just - like - your - nose.

C6



F



G



I love to hear you say - my name - es - pec - ial - ly when you - say yes -
You wel - come me with o - pen arms - and o - pen legs.



I got your bod - y right now on my mind - but I've drunk - my - self blind to the sound of old - T. Rex
I know - on - ly fools have needs - - - but this one - nev - er begs.



I don't real - ly mind - how much - you - love - me Ooh a lit - tle is al - right



to the sound of old T. Rex. -
when you say come o - ver and spend - the night To



Ooh night To - night When I say I lov



you you say you bet - ter. When I say I need - you you say you

bet - ter. You bet - ter bet your life.



Or love will cut you cut you like a knife.



I lay on the bed — with you we could make some book of re - cords.



Your dog keeps lick - ing my nose, And chew - ing up — all those let - ters say -



bet - ter. You bet - ter bet your life.

Am G Am G Am C G C G C

You bet - ter love me all the time now. You bet - ter shove me back in - to line now.

Am G Am G Am C G C G C C6

I showed up

F6 G C6

late one night - with a ne - on light - for a vi - sa - But know - ing I'm so

F G C6

ea - ger to fight - can't make let - ting me in - an - y ea - si - er. I know that I been wear - in'

F6 G C6

cra - zy clothes. and I look pret - ty crap - py some - times. But my bod - y feels

so good — and I still sing a raz — or line ev - 'ry time.

And when it comes — to all that liv - ing I know what I'm

Gm F C/Bb

giv - ing I've got it all down to a tee —

F/A Abmaj7 C/G

and it's free When I say I love — you you say you

G C

bet - ter When I say I need — you you say you

F Am G C

F Am G D

bet - ter. When I say I love — you you say — you

G Bm A D

bet - ter. When I say I need — you you say you

G Bm A G A G

bet - ter.

A G A G A

You bet - ter bet your life

G A G A G

or my love will cut you Just like a knife.

rit.

ACID QUEEN

Words and Music by
PETE TOWNSHEND

Fairly Bright (in 4)

If your child ain't all he should be now — This

girl (could) put him right. I'll show him what he could be now, Just give me, one —

night. I'm the gyp-sy, The A-cid Queen, — Pay be-fore we

start. — The gyp-sy. I'm guar-an-teed — to tear your soul a-part.

Fine








Give us a room — and close the door; Leave us for — a while. Your








boy won't be a boy — no more; Young, but not a child, — I'm the












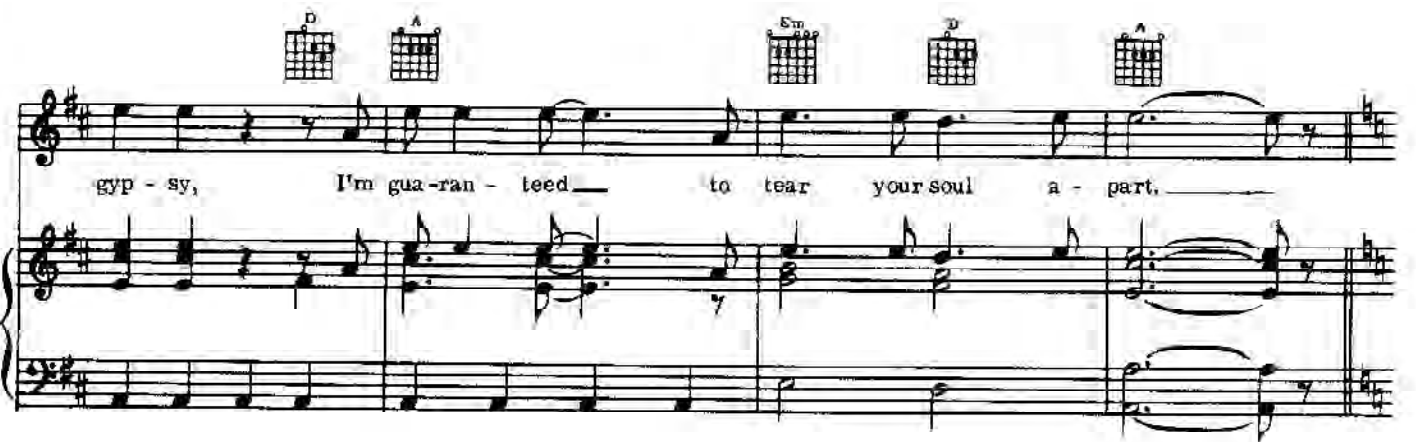


gyp - sy, The A - cid Queen — Pay be - fore we start. — The



gyp - sy, I'm gua - ran - teed — to tear your soul a - part. —



G Dm7 G Dm G

Gath-er your wits—and hold on fast,— Your mind— must learn to roam,

Gsus Dm7 Em D A

Just as the gyp - sy queen— must do,— You're gon - na hit the road,

D Dsus B B D Em G A C

My work is done,— now look at him, He's nev-er been more a -

B Em G F#m B7

live. His head, it shakes,— his fin-gers clutch,— Watch his bod-y— writhe.

B E B E

I'm the gyp - sy, The A - cid Queen, Pay be - fore we

B E B E7 D A

start, (I'm) The gyp - sy, I'm guar - an - teed to break your lit - tle heart,

E D A7 D A7 A

A D A7 E D A

D. S. al Fine

If your

QUADROPHENIA

Music by PETE TOWNSHEND

Moderately

Chord diagrams: F, Bb, Eb (3 fr.), Ab (4 fr.), Bb, C (3 fr.), Db (4 fr.)

The first system of music shows a piano accompaniment in 4/4 time. The right hand plays chords in a sequence: F, Bb, Eb (3 fret), Ab (4 fret), Bb, C (3 fret), and Db (4 fret). The left hand plays a steady eighth-note bass line. The tempo is marked 'Moderately'.

Chord diagrams: Eb (3 fr.), F, Bb, Eb (3 fr.), Ab (4 fr.), Bb, C (3 fr.), Db (4 fr.)

The second system continues the piano accompaniment with the same sequence of chords: Eb (3 fret), F, Bb, Eb (3 fret), Ab (4 fret), Bb, C (3 fret), and Db (4 fret). The bass line continues with eighth notes.

Chord diagrams: Eb (3 fr.), F, Bb, Eb (3 fr.), Ab (4 fr.), Bb, C (3 fr.), Db (4 fr.)

(Horn)

The third system introduces a horn part in the right hand, indicated by '(Horn)'. The piano accompaniment continues with the same chord sequence: Eb (3 fret), F, Bb, Eb (3 fret), Ab (4 fret), Bb, C (3 fret), and Db (4 fret).

Chord diagrams: Eb (3 fr.), F, Bb, Eb (3 fr.), Ab (4 fr.), Bb, C (3 fr.), Db (4 fr.)

The fourth system concludes the piano accompaniment with the final sequence of chords: Eb (3 fret), F, Bb, Eb (3 fret), Ab (4 fret), Bb, C (3 fret), and Db (4 fret).

Eb 3fr. F Bb Eb 3fr. Ab 4fr. Bb C 3fr. Db 4fr.

Eb 3fr.

A7maj7 4fr.

(Guitar)
 8va

G+ 3fr.

G 3fr.

Cm 3fr.

A7maj7 4fr.

E \flat 3 fr.
Cm7 3 fr.
A \flat maj9 6 fr.
E \flat 3 fr.
Cm7 3 fr.
A \flat maj9 6 fr.

(Violins)
8va-

Violins part: A melodic line with eighth notes and slurs, starting on a high staff with an 8va marking.

Piano part: Accompanying chords and bass line in the lower staves.

A \flat maj7 3 fr.
G+ 3 fr.
G 3 fr.
Cm 3 fr.

loco (Guitar)

Guitar part: A melodic line with triplets and slurs, marked 'loco'.

Piano part: Accompanying chords and bass line, marked 'mp'.

A \flat maj7 4 fr.
E \flat 3 fr.
Cm7 3 fr.
A \flat maj9 6 fr.

(8va)-

Violins part: A melodic line with slurs, marked '(8va)-'.

Piano part: Accompanying chords and bass line, marked 'gradual cresc.'.

E \flat 3 fr.
Cm7 3 fr.
A \flat maj9 6 fr.
E 0 00

loco

Violins part: A melodic line with triplets and slurs, marked 'loco'.

Piano part: Accompanying chords and bass line, marked 'mf' and 'R.H.'.

The first system of the musical score consists of two staves. The upper staff is a vocal line with a treble clef, containing a melody of quarter and eighth notes, ending with a long note. The lower staff is a piano accompaniment with a grand staff (treble and bass clefs), featuring chords and arpeggiated figures. A fermata is placed over the final note of the vocal line.

The second system includes a vocal line and a piano accompaniment. The vocal line is labeled "Basso" and features a melodic line with a fermata. The piano accompaniment includes two guitar chord diagrams: one for a D major chord and another for an F major chord. The piano part consists of chords and arpeggiated patterns.

The third system shows the piano accompaniment with a grand staff. It features a series of chords and arpeggiated figures. Dynamic markings include *mf* and *f*. The system concludes with a double bar line.

The fourth system features a vocal line with a treble clef. The melody consists of quarter and eighth notes, ending with a long note under a fermata. The piano accompaniment is not clearly visible in this system.

The fifth system shows the piano accompaniment with a grand staff. It features a series of chords and arpeggiated figures. Dynamic markings include *mf* and *f*. The system concludes with a double bar line.

The sixth system begins with the instruction "Tacet (Violins)". The vocal line continues with a melodic line of quarter and eighth notes. The piano accompaniment is not clearly visible in this system.

The seventh system shows the piano accompaniment with a grand staff. It features a series of chords and arpeggiated figures. The system concludes with a double bar line.

System 1: Treble clef with a melodic line of eighth notes. Piano accompaniment in the bass clef with a simple harmonic line.

System 2: Treble clef with a melodic line of eighth notes. Piano accompaniment in the bass clef with a simple harmonic line.

(Guitar)

E	E7	Am	Am6

System 3: Treble clef with a melodic line. Piano accompaniment in the bass clef with a simple harmonic line. A dynamic marking of *mf* is present.

E	E7	Am	Am6	E

System 4: Treble clef with a melodic line. Piano accompaniment in the bass clef with a simple harmonic line.

(♩ = ♩.)

Ab

4 fr.

Three times
Tacet

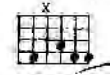
E7m sus4
4 fr.
(Guitar)

E7m sus4/D♭

Ebm sus4



Ebm sus4/Db



8va -

Ebm7



Cbmaj7



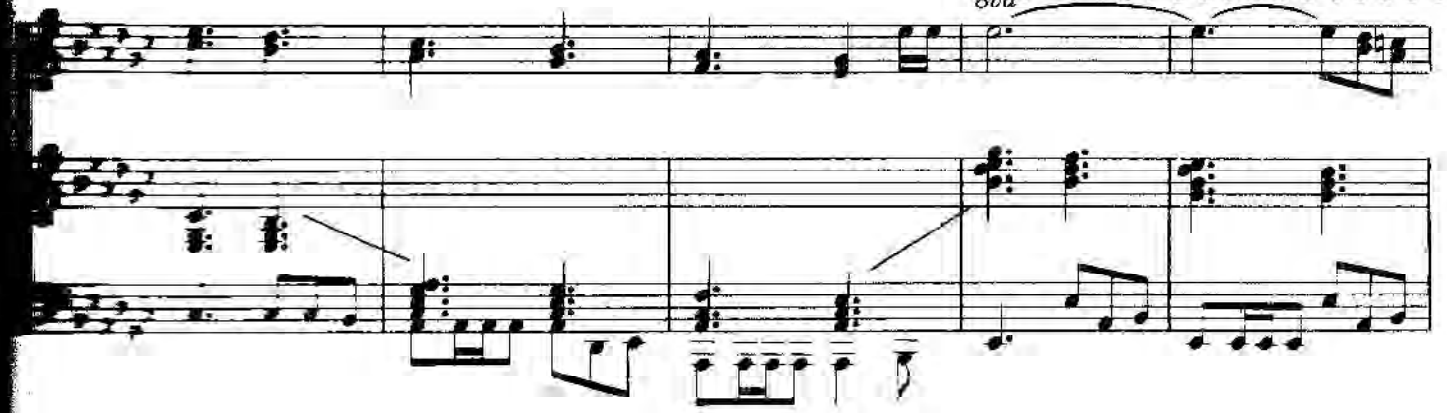
(8va)

loco

Abm7
4 fr.



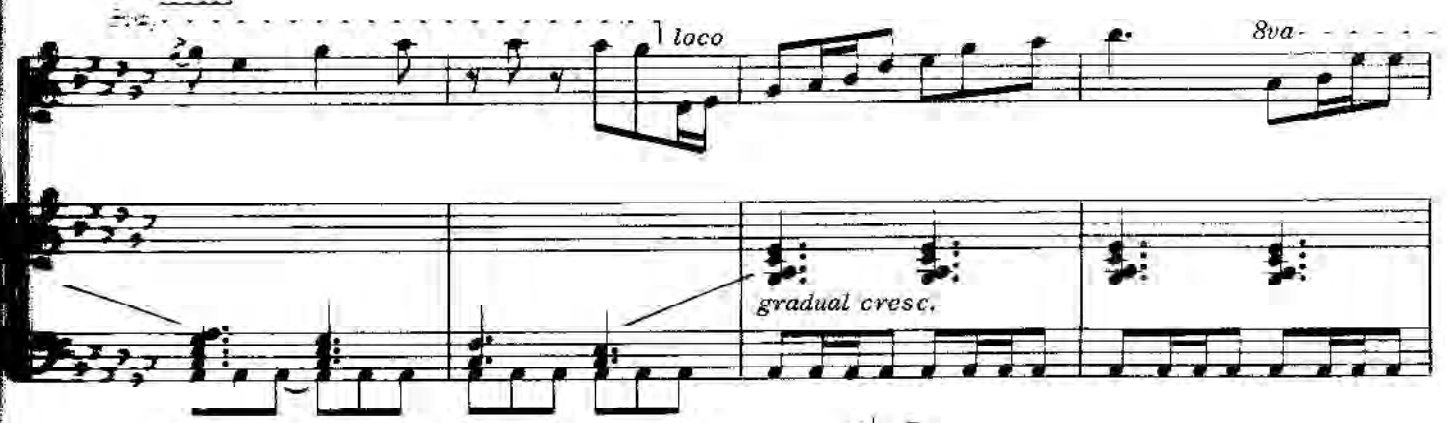
Ebm7
6 fr.
8va



Cbmaj7



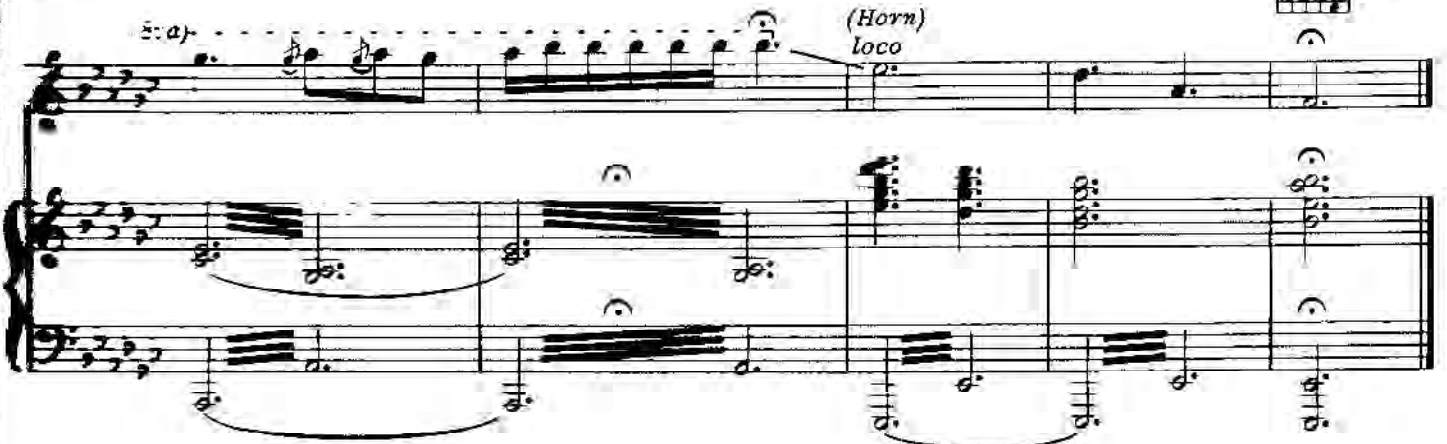

Abm7
4 fr.



Ebm7
6 fr.



Ebm sus4
6 fr.



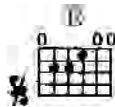
DISGUISES

Moderately

Words and Music by
PETE TOWNSHEND



The first system of music consists of three staves. The top staff is a single treble clef line with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains three measures of whole rests. The middle and bottom staves are joined by a brace and represent a piano accompaniment. The middle staff has a treble clef and contains three measures of chords: E major, E major, and E major. The bottom staff has a bass clef and contains a melodic line of eighth notes: E4, G4, A4, B4, C5, B4, A4, G4, E4, G4, A4, B4, C5, B4, A4, G4, E4.



The second system of music consists of three staves. The top staff is a single treble clef line with a key signature of three sharps and a 4/4 time signature. It contains three measures of music. The middle and bottom staves are joined by a brace and represent a piano accompaniment. The middle staff has a treble clef and contains three measures of chords: E major, E major, and E major. The bottom staff has a bass clef and contains a melodic line of eighth notes: E4, G4, A4, B4, C5, B4, A4, G4, E4, G4, A4, B4, C5, B4, A4, G4, E4. Lyrics are written below the top staff.

I used to know ev-'ry-thing a -
I don't think you want me to see you

The third system of music consists of three staves. The top staff is a single treble clef line with a key signature of three sharps and a 4/4 time signature. It contains three measures of music. The middle and bottom staves are joined by a brace and represent a piano accompaniment. The middle staff has a treble clef and contains three measures of chords: E major, E major, and E major. The bottom staff has a bass clef and contains a melodic line of eighth notes: E4, G4, A4, B4, C5, B4, A4, G4, E4, G4, A4, B4, C5, B4, A4, G4, E4. Lyrics are written below the top staff.

bout you, but to - day when I
ev - er a - gain, - but to - day I

D#

Oc - ca - sion - 'ly it still sur - pris - es me — when she

E

D

To Coda

turns out to be you — wear - ing dis -

E

guis - es.

2. *D. S. # (lyric 1) al Coda*

Coda

E

D

guis - es, wear - ing dis -

Repeat and fade

I'M FREE

Words and Music by
PETE TOWNSHEND

Moderately

Free! Free! I'm Free! And
I'm Free! I'm Free! And I'm

tastes of re-al-i-ty. I'm
for you to fol-low

If I told you what it takes to reach the high-est high, You'd

G D Em

laugh, and say "Noth-ings that sim-ple." But you've been told man-y times be - fore, Mess-

F#m A B

- i - ahs point-ed to the door,— No one had the guts— to leave— the tem-ple! — I'm

E G A B E G A B G

Free! I'm — Free! — And free-dom

A D B G A B B+

lastes — of re - al - i - ty. — I'm Free! I'm — *falsetto*



And I'm wait-ing — for you — to fol-low me —



Fulsetto



How can we fol - low?

How can we fol - low?



Oh!

OUR LOVE WAS, IS

Words and Music by
PETE TOWNSHEND

Moderately

Tacet



Our love was ...

Bm



Bb



Gm6



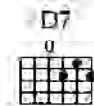
C



D



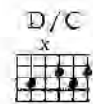

Our love was fam - ine, frus - tra - tion;



we on - ly act - ed out an im - i - ta - tion of



what real love should have been. Then sud - den - ly



our love was fly - ing. our love was soar - ing.



Our love was shin - ing like a sum - mer morn - ing.



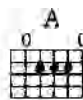
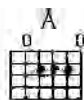
Fly - ing, - soar - ing, - shin - ing, -



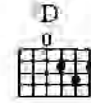
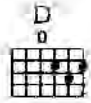
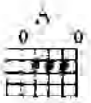
morn - ing, - nev - er -



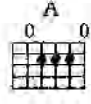
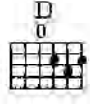
leav - ing, - ly - ing, - dy - ing, -



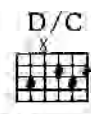
Love love love, long



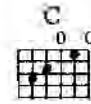
love love love, long love love love, long love love love, long love love love, long



love love love, long love love love, long love, Our love was fly - ing, our love was



soar - ing. Our love was shin - ing like a sum - mer



morn - ing.

I'll sing my song to the wide op - en spac - es; I'll sing my heart out to the

o - cean - sea, I'll sing my vis - ions to the sky high moun - tains;

To sing my song to the free; To the

p

free, I'll sing my song to the

Bma7 Gbma9

wide op - en spa - ces; I'll sing my heart out to the in - fin - ite sea.

Abm7 D6 Bma7 Gbma9 Abma7 D6

I'll sing my vis - ions to the sky high moun - tains; I'll sing my song to the

Dma7 Akmaj9 Bbma7 Eb F C

free; To the free,

Gm7

E♭maj7 *B♭maj9* *Cm7* *F* *D. S. al* *Coda*

This system contains the first two measures of the piece. It features guitar chord diagrams for *E♭maj7*, *B♭maj9*, *Cm7*, and *F*. The piano accompaniment consists of a treble and bass staff with a melodic line in the treble and a bass line in the bass. The melody includes triplet markings.

Coda *E♭maj7* *B♭maj9*

This system contains the third and fourth measures of the piece. It features guitar chord diagrams for *E♭maj7* and *B♭maj9*. The piano accompaniment continues with the same melodic and bass lines as the first system.

Cm7 *F* *E♭maj7* *B♭maj9* *Cm7* *F*

This system contains the fifth and sixth measures of the piece. It features guitar chord diagrams for *Cm7*, *F*, *E♭maj7*, *B♭maj9*, *Cm7*, and *F*. The piano accompaniment continues with the same melodic and bass lines.

E♭maj7 *E♭maj9* *Cm7* *F* *E♭maj7* *E♭maj9*

The Song Is Ov - er; — I'm left with on - ly tears

This system contains the seventh and eighth measures of the piece. It features guitar chord diagrams for *E♭maj7*, *E♭maj9*, *Cm7*, *F*, *E♭maj7*, and *E♭maj9*. A vocal line is introduced in the treble staff, with lyrics "The Song Is Ov - er; — I'm left with on - ly tears". The piano accompaniment continues with the same melodic and bass lines.

Cm7 *F* *E♭maj7* *E♭maj9* *Cm7* *F*

I must re-mem - ber; —

This system contains the ninth and tenth measures of the piece. It features guitar chord diagrams for *Cm7*, *F*, *E♭maj7*, *E♭maj9*, *Cm7*, and *F*. A vocal line is introduced in the treble staff, with lyrics "I must re-mem - ber; —". The piano accompaniment continues with the same melodic and bass lines.

Ev-en if it takes a mil - lion years.

The Song Is Ov - er; The Song Is Ov - er, Ex -

cept-ing one note, pure and ea - sy, Play-ing so free, like a breath rip - pl-ing

by.

YOU

Medium Rock

Words and Music
JOHN ENTWISTLE

Piano introduction for the song 'You'. The music is in a 4/4 time signature and a medium rock tempo. It features a simple chord progression in the right hand and a steady bass line in the left hand.

Am F/A Asus

You. You're wast - ing my time. We're mak - ing mu -

The first line of the song features a vocal melody with lyrics. The piano accompaniment includes a bass line and a right-hand accompaniment with triplets. Chord diagrams for Am, F/A, and Asus are provided above the staff.

Am F/A G/A Am

we're do - ing fine: then a slap in the face takes me back to the start - ing line — You.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics describe a moment of realization. Chord diagrams for Am, F/A, G/A, and Am are provided above the staff.

F/A Asus Am

You're wast - ing my life. You can't lose what you al - read - y lost —

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics express a sense of loss. Chord diagrams for F/A, Asus, and Am are provided above the staff.



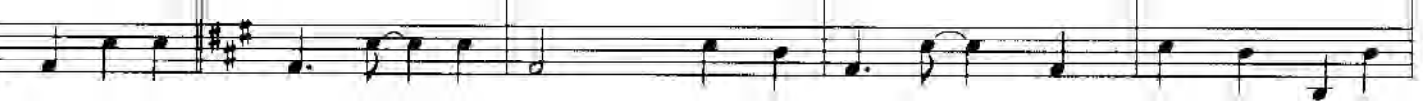
Your arms are o - pen, but you're legs are crossed. Save me. Save me. —



I'm go - ing down for the third time. Save me. Save me. — Some - bod - y throw me my



at line. Too hot — for me to han - dle. So cold — I'm get - ting no - where.



Pinch me — to see — if I'm sleep - ing May - be it's on - ly a night - mare.



Am F/A Asus

You, Why did it have to be you? Of all those girls

Am F/A G/A Am

I had to choose. You win And I lose. You! You with the pois - on - ous

F/A Asus Am F/A

eyes. One look And I'm hooked. One touch and my

G/A Am Am G Am C D Am

goose is cooked. Save me! Save me! I'm go - ing down for the third time.



me! Save me! Some - bod - y throw - me my next line.



Too late - to change part - ners, Too late - you've got no chance. Too late -



to change part - ners. Too late - to say I don't dance. You, There's a name for



girls like you. You lead me on like a lamb to the slaugh - ter Then you act like a

fish out of wa - ter — You! There's a name for girls like you.

You're com - in' on like a steam train. Then you blow me a - way — just

Asus Am F/A

hur - ri - cane. — Save me! Save me! — I'm go - ing down for

G/A Am G Am C D

last time Save me! Save me! Some - bod - y throw me a

Am C D

life line. Save me! I'm fall - in' from the top of the page —

Am G Am C D

line Save me! I'm burn - ing from the tip of my toes — to my

Am A E D A

line Too hot — for me to han - dle So cold — I'm get - ting

E D A E D A

no - where. Pinch me — to see — if I'm sleep - ing May - be it's on - ly a

E D

Tacet

nigt - mare.

Am Em F C Dm Em Am Em F C Dm

Repeat and Fade

Repeat and Fade

CAN'T REACH YOU

Words and Music by
PETE TOWNSHEND

Moderate Rock

Introduction for piano, marked *mf*. The music is in 4/4 time and consists of two staves (treble and bass clef). The melody in the treble clef features a series of eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

Vocal entry and piano accompaniment. The vocal line begins with the lyrics "I'm a mil-". The piano accompaniment continues with a consistent eighth-note bass line and chords in the treble clef.

Vocal line and piano accompaniment. The vocal line includes the lyrics "lion a - ges past you. A mil - lion years be - hind". Above the vocal staff, guitar chords are indicated: C, Csus, and C. The piano accompaniment continues with the same rhythmic pattern.

Vocal line and piano accompaniment. The vocal line includes the lyrics "you too. A thou - sand miles up in the air, A". Above the vocal staff, guitar chords are indicated: Csus, C, Bb, and G. The piano accompaniment continues with the same rhythmic pattern.

lion times I've seen you there.

A musical score system for a guitar and voice. The top staff is the vocal line with lyrics: "lion times I've seen you there." The middle staff is the guitar accompaniment. Above the guitar staff is a chord diagram for G7. The bottom staff is a bass line.

Your hair is golden, mine is gray. You walk on grass,

A musical score system for a guitar and voice. The top staff is the vocal line with lyrics: "Your hair is golden, mine is gray. You walk on grass,". The middle staff is the guitar accompaniment. Above the guitar staff are chord diagrams for Csus and C. The bottom staff is a bass line.

ms to hay; Your blood is blue and your eyes are red.

A musical score system for a guitar and voice. The top staff is the vocal line with lyrics: "ms to hay; Your blood is blue and your eyes are red." The middle staff is the guitar accompaniment. Above the guitar staff are chord diagrams for C, Bb, and G. The bottom staff is a bass line.

My body strains, but the nerves are dead. I can't

A musical score system for a guitar and voice. The top staff is the vocal line with lyrics: "My body strains, but the nerves are dead. I can't". The middle staff is the guitar accompaniment. Above the guitar staff is a chord diagram for G. The bottom staff is a bass line.

reach you, I've strained my eyes. I can't reach you. I've

Chords: C, Bb, C

split my sides. I can't reach, Tryin' to get on you,

Chords: B, C, G/B, Am7, Em/G

see, feel or hear from you.

Chords: Fmaj7, C, Gsus, Dm7, To Coda, C

Chords: Am, C, G

Csus

ces grow grea - ter now, — You drink cham - pagne and

C

Bb

G

ough... You fly your plane right o - ver my head.

G

live, and I'm near - ly dead. I can't

Bb

C

With arms out - stretched. I can't reach you. I

crane my neck, I can't reach, tryin' to get on you, see, feel or

hear from you.

Once I caught a glimpse of your un - guar - ded, un - touched

heart, Our fin - ger - tips touched, and then my

mind tore us a - part. I can't

D.S. al Coda

D G A D G A

A D

I can't reach you, I've

C D D A

strained my eyes, I can't reach you, They're hyp - no - tised, I can't reach, Tryin' to

Bm7 F#m Gmaj9 D Asus Em7 D

get on you, see, feel or hear from you,

TATTOO

Words and Music by
PETE TOWNSHEND

Moderately fast

The first system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line of eighth notes, while the bass staff provides a simple harmonic accompaniment with chords and single notes.

The second system of musical notation continues the melody and accompaniment. It includes a guitar chord diagram for Bb (B-flat) above the treble staff. The lyrics "Me and my brother were" are written below the treble staff.

The third system of musical notation includes guitar chord diagrams for F, C, Bb, D, and Bb above the treble staff. The lyrics "talk-ing to each o-ther 'bout what makes a man a man: Was it brain or brawn or the" are written below the treble staff.

The fourth system of musical notation includes guitar chord diagrams for F, C(add9), Bb, and D above the treble staff. The lyrics "month you were born? We just could-n't un-der-stand. Our" are written below the treble staff. The system concludes with dynamic markings *mp* and *f*.

old man did - n't like our ap - pear - ance, he said that on - ly wo - men wear long

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef with lyrics. The middle line is guitar accompaniment in treble clef with chord diagrams for G, G, and G. The bottom line is the bass line in bass clef.

hair So me and my bro - ther bor - rowed mo - ney from mo - ther.

A *mf* Bb F

Detailed description: This system contains the second two lines of music. The top line is the vocal melody with lyrics. The middle line is guitar accompaniment with chord diagrams for A, Bb, and F. The bottom line is the bass line. A dynamic marking of *mf* is present at the start of the guitar part.

knew what we had to do. We went down - stairs, past the

C(add9) Bb Dm Bb

Detailed description: This system contains the third two lines of music. The top line is the vocal melody with lyrics. The middle line is guitar accompaniment with chord diagrams for C(add9), Bb, Dm, and Bb. The bottom line is the bass line.

bar - ber and gym - na - si - um, and got our arms tat - toed.

F C(add9) Bb D *mp*

Detailed description: This system contains the final two lines of music. The top line is the vocal melody with lyrics. The middle line is guitar accompaniment with chord diagrams for F, C(add9), Bb, and D. The bottom line is the bass line. A dynamic marking of *mp* is present at the end of the system.

I - come to my life, ta - too!
 I - come to my life, ta - too!
 I'm a man now thanks to
 We've a long time to ge - ther me and

I ex - pect I'll re - gret you, But the skin - graft man won't get you, you'll
 I ex - pect I'll re - gret you, But the skin - graft man won't get you, you'll

A/C# G/B A

there when I die, tat - too!
 there when I die, tat - too!

Asus A Bb F

To Coda

My dad beat me 'cause

mf

He said, "Mo-ther," but my mo-ther nat-u-rally liked it and beat my bro-ther 'cause

his tat-too was of a la-dy in the nude, And my mo-ther thought that was ex-

treme-ly rude.

B \flat **D**

D.S. al Coda

Now I'm ol-der, I'm

B \flat

CODA

tat-toed all o-ver, my wife is tat-toed too. A roo-ty toot too, roo-ty

F **C(add9)** **B \flat** **D** **B \flat**

too-ty toot too, roo-ty too-dle too-dle tat-too too, to you!

F **C(add9)** **B \flat** **D**

DID YOU STEAL MY MONEY?

Words and Music by
PETE TOWNSHEND

Medium Rock

The piano introduction consists of two staves. The right hand starts with a treble clef, a common time signature, and a mezzo-forte (mf) dynamic marking. It features a series of chords and melodic lines. The left hand starts with a bass clef and a common time signature, providing a steady bass line.

D C D C D C D C

I wake up on broken glass — But you left your number.

The first system shows the vocal line and guitar accompaniment. The guitar part is in the key of D major and uses a simple chord progression of D and C. The vocal line is in the treble clef and matches the melody of the piano introduction.

The piano accompaniment continues with the same two-staff format. The right hand has a treble clef and the left hand has a bass clef. The music is in common time and features a consistent rhythmic pattern.

D C D C D C D C

All the members of the cast — They reckon I was lumbered.

The second system shows the vocal line and guitar accompaniment. The guitar part continues with the D and C chord progression. The vocal line is in the treble clef and matches the melody of the piano introduction.

The piano accompaniment continues with the same two-staff format. The right hand has a treble clef and the left hand has a bass clef. The music is in common time and features a consistent rhythmic pattern.

07/C Bm7

Did you steal it? Did you screw me?

The final system shows the vocal line and guitar accompaniment. The guitar part changes to a 07/C chord for the first measure and a Bm7 chord for the second measure. The vocal line is in the treble clef and matches the melody of the piano introduction.

The piano accompaniment continues with the same two-staff format. The right hand has a treble clef and the left hand has a bass clef. The music is in common time and features a consistent rhythmic pattern.

Bbmaj7

Am7

Em7

Did you peel it?

Did you do me?

D

C

D

C

D7sus

C

D

C

Did you steal my mon-ey?

Did you steal my mon-ey?

D

C

D

C

D

C

D

C

Are you out there mis-ter no-one?

Are my in-vest-ments grow-ing?

D

C

D

C

D

C

D

C

Sor-ry that I got so drunk.

I wrote you a po-em.

Did you search me, Did you turn me o - ver? While

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The lyrics are: "Did you search me, Did you turn me o - ver? While".

Bbmaj7 Am7 Em7

I cold tur - keyed on the so - fa.

The second system continues the musical notation. It includes guitar chord diagrams for Bbmaj7, Am7, and Em7. The lyrics are: "I cold tur - keyed on the so - fa.".

D C D C D C D C

Did you steal my mon - ey? Did you steal my mon - ey?

The third system features guitar chord diagrams for D, C, D, C, D, C, D, and C. The lyrics are: "Did you steal my mon - ey? Did you steal my mon - ey?".

G D/G C/G D/G G

How can we for - give a griev - ance now that

The fourth system features guitar chord diagrams for G, D/G, C/G, D/G, and G. The lyrics are: "How can we for - give a griev - ance now that".

D/G
C/G
D/G
Em/A

we all live with de - mons? Did you know that poor

A
Em/A
A
Em/A

old vet - er - an that you kicked right out of his bed? He says that he can not

A
Em/A
A
Em/A

for - get - you But he does not wish you dead. Just leave his gold watch in

A
Em/A
A
D
C

re - cep - tion And he'll keep the six - ty stitch - es in his head. Did you steal my mon - ey?

Did you steal his mon-ey? Did you pinch my train -

er foot - ball? say if you have pinched it. I thought I heard a fe -

mak foot - ball While I washed my kit - chen. Did you use me?

Oh, why did I trust - you? Why'd - you a - busc me?

Oh I ain't gon - na bust you! Did you steal - my

Chord diagrams: C, D, C, D, C, D, C, D, C, D, C, D/C, Bm7, Bbmaj7, Am7, Em7, D, C

mon-ey? Did you steal — my mon-ey?

Did you steal my mon-ey?

Did you steal — my — mon-ey? Did you steal my

lol-ly? It fell right off my lar-ry. Did you pinch — my bras

so Nick my gelt you ass — hole?

The musical score is written for guitar and includes the following chord diagrams:

- D:
- C:
- D7:

HAPPY JACK

Words and Music by
PETE TOWNS-EMO

Piano introduction consisting of two staves. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The key signature is B-flat major (two flats).





Hap - py Jack was - n't old but he was a man

Vocal line with lyrics: "Hap - py Jack was - n't old but he was a man". The piano accompaniment continues with chords and bass line.





He lived in the sand at the Isle of Man

Vocal line with lyrics: "He lived in the sand at the Isle of Man". The piano accompaniment continues with chords and bass line.






The kids would all sing. He would take the

Vocal line with lyrics: "The kids would all sing. He would take the". The piano accompaniment continues with chords and bass line.

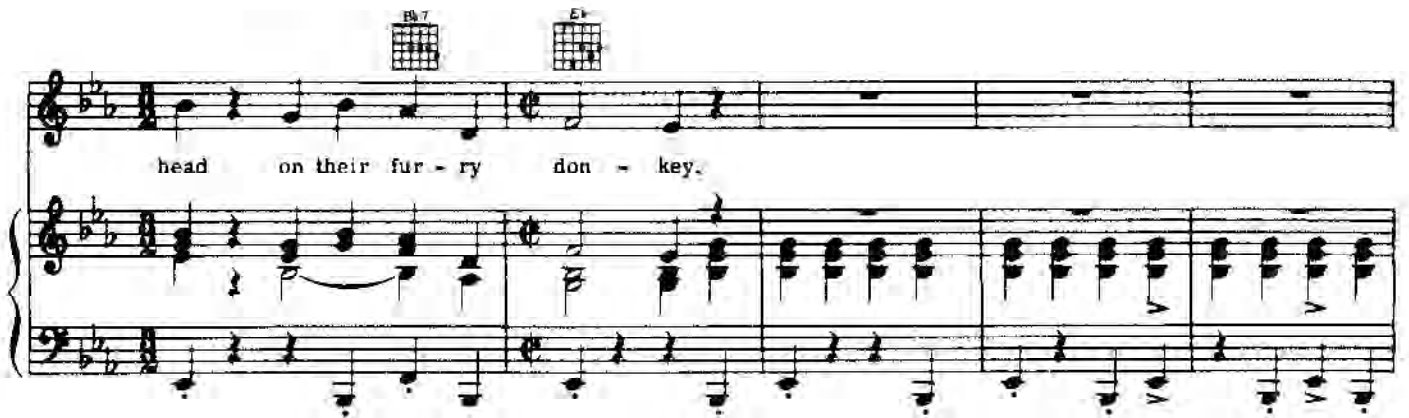


wrong key So they rode on his





head on their fur - ry don - key.





The kids could - n't hurt Jack, They tried, and tried, and tried, They



Ab Bb Ab Bb Ab Bb

dropped things on his back, and lied, and lied, and lied, and lied, and lied.

E7 Bb

But they could -n't stop Jack or the wa-ters

E7 E7

lap - ping, And they could - n't pre - vent

Bb7 E7

Jack from feel - ing hap - py.

LOVE AIN'T FOR KEEPIN'

Words and Music by
PETE TOWNSHEND

Fairly Slow

mf

The piano introduction consists of two staves. The right hand plays a melody of eighth notes in a major key, while the left hand provides a simple harmonic accompaniment of chords and single notes.



Lay - in' on my back _____ in new - ly mown _____ grass;

Rain is com - ing down _____ but I know the clouds will pass.

You bring me tea, _____ say _____ the babe's a - sleep - in'.



Lay down — be-side — me, — Love Ain't For Keep — in',



Black ash — from the foun — dry —



hangs — like a hood, — But, the air is per-fumed — by the



burn — ing — of — wood, — The seeds are burst — ing;



The springs a - seep - ing, _____ Lay down, my dar - ling, _____ Love Ain't _____ For Keep -



in! _____ Lay down _____ be - side _____ me, _____



Love Ain't _____ For Keep - in!



Lay down, _____ my dar - ling, _____ Love Ain't _____ For Keep - in!

MY GENERATION

Words and Music by
PETE TOWNSHEND

Moderately

Piano introduction in 4/4 time, marked Moderately. The music is in the key of F major. The right hand plays chords, and the left hand plays a rhythmic bass line. A dynamic marking of *f* (forte) is present.

People try to put us down — [Talk - in' 'bout my gen - er - a - tion]

Musical notation for the first line of lyrics. The guitar part includes chord diagrams for F, Bb, and Eb. The piano accompaniment continues with the same bass line and harmonic support.

Just be-cause we get a - round, [Talk - in' 'bout my gen - er - a - tion]

Musical notation for the second line of lyrics. The guitar part includes chord diagrams for F, Eb, F, Bb, and Eb. The piano accompaniment continues with the same bass line and harmonic support.

Things they do look aw - ful cold. [Talk - in' 'bout my gen - er - a - tion]

Musical notation for the third line of lyrics. The guitar part includes chord diagrams for F, Eb, F, Bb, and Eb. The piano accompaniment continues with the same bass line and harmonic support.

Hope I die be-fore — I get old. This is my gen-er-
[Talk - in' 'bout my gen - er - a - tion]

a - tion, — This is my gen-er - a - tion, ba - by. —

Why don't - you all fade — a - way? — [Talk - in' 'bout my gen - er - a - tion]

Don't try and dig what we all say. — [Talk - in' 'bout my gen - er - a - tion] I'm

F Eb F Eb EA

not tryin' to cause a big sen - sa - tion. I'm just
 [Talk - in' 'bout my gen - er - a - tion]

F Eb F Bb Eb

talk - in' 'bout my gen - er - a - tion. This is my gen - er -
 [Talk - in' 'bout my gen - er - a - tion]

F Eb F Eb

a - tion, — This is my gen - er - a - tion, ba - by. —

1. 2.

NC F Eb F

PINBALL WIZARD

Words and Music by
PETE TOWNSHEND

Brightly (♩ 132)

Chord diagrams: Bm, Bmsus, F#7sus, F#7, F#m7, Em, F#7, Bsus, B, Bsus, B, Bmsus, D, B, Bsus, B, B, Bmsus, B, B, Bmsus.

Lyrics:

1. Ev-er since I was a young boy — I
stands — like a stat-ue, — be-comes
Ain't got no dis-trac-tions, — can't
4. He's been on my fav-'rite tab- le, —

mf

sure plays a mean pin - ball

To Coda

That deal, dumb and blind kid

an - y a - muse - ment hall,
dig - it coun - ters fall,
nev - er seen him fall,
nev - er seen him fall.

But I ain't seen noth - in' like him in
Al - ways gets a re - play
He's got cra - zy tip - pin' in - gers

must have played 'em all
al - ways play - in' clean,
he just does the rest,

So - no down to Bright - ton
Feel - in' all the bump - ers,
Don't see no lights a - flash - in'
His dis - ci - ples lead him in -

played the sil - ver ball;
part of the ma - chine,
He can beat - my best,
hear no buz - zes and bells,

And

I

1. 2. He's a pin - ball wiz - ard there has _____ to be a twist, A
 3. I thought I was _____ the bod - y - ta - ble king, But

pin - ball wiz - ard, got such a sup - ple wrist _____
 I just hand - ed my pin - ball crown to him. _____

1. 2.

How do you think _____ he does _____ it? _____
 (I _____ don't know. _____)

2. *D.S. al + Coda*

What makes him _____ so _____ good? 2. He
 3. _____

Coda

ball.

SQUEEZE BOX

Words and Music by
PETE TOWNS-ENC

Medium Rock beat

Tacet

The first system of music features a treble clef staff with a Tacet instruction. Below it is a piano accompaniment consisting of two staves (treble and bass clefs) in 4/4 time. The piano part begins with a melody in the right hand and a bass line in the left hand, both in a key with one sharp (F#).



The second system of music includes a vocal melody line in a treble clef staff and piano accompaniment in two staves (treble and bass clefs). The lyrics are: "Ma - ma's got a squeeze box she don't eat and the". A double bar line is placed after the first measure of the piano accompaniment.

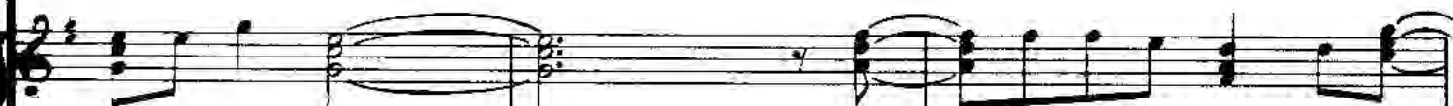
The third system of music includes a vocal melody line in a treble clef staff and piano accompaniment in two staves (treble and bass clefs). The lyrics are: "wears on her chest, - and when Dad - dy comes home - he nev - er dog can't sleep, - there's no es - cape from the mu - sic in the".



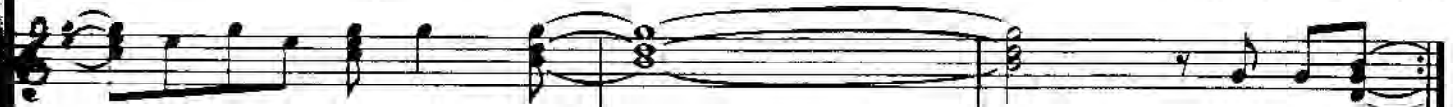
gets no rest. — } 'Cause she's play-in' all night and the
whole damn street.



music's all right. Ma - ma's got a squeeze box, Dad-



dy nev - er sleeps at night. — Well, the kids —

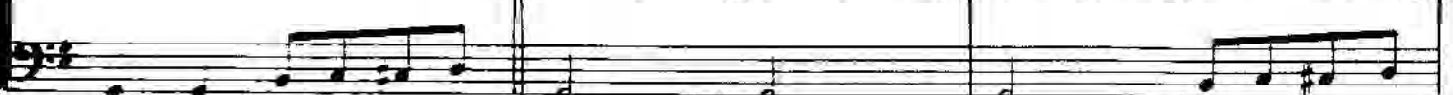


1.


2.



She goes in and out — and in — and out — and in —



D
0




and out and in and out. 'Cause she's play-in' all night

C
0 0 0





and the mu-sic's all right. Ma-


D
0



C
0 0




To Coda  G
x000



ma's got a squeeze box, Dad - dy nev-er sleeps at night.

G
x000



She goes squeeze me. Come on and

D
0

squeeze me. _____ Come on _____ and tease me like you

C
0 0 0

do, I'm so in love with you. _____ Ma -

D
0

C
0 0 0

G
x000

ma's got a squeeze box, Dad - dy nev-er sleeps at night. _____

D. S. $\frac{3}{4}$ al Coda

Coda

G x000 C 0 0 G x000 C 0 0 G x000 C 0 0 G x000

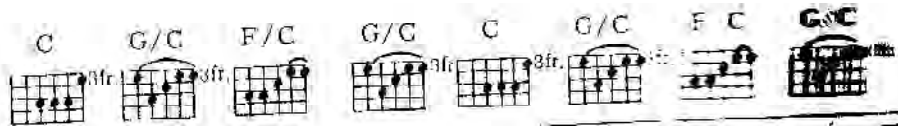
She goes

PURE AND EASY

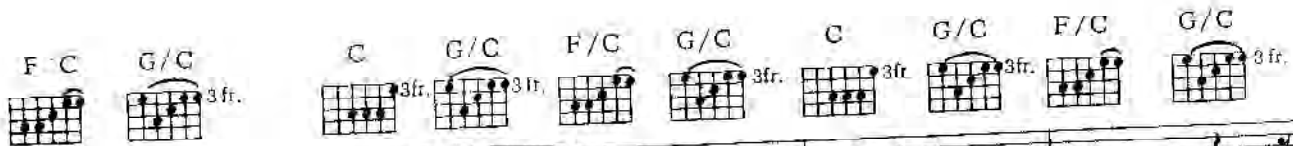
Words and Music by
PETE TOLSON

Moderately

Tacet



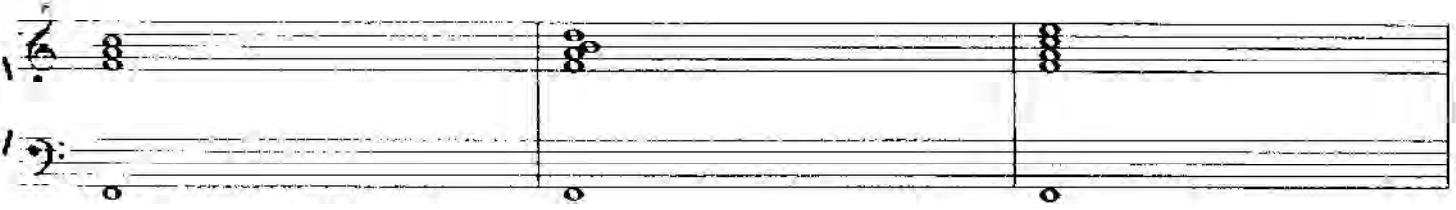
once was a note, pure and eas - y, play - ing so free like a breeze



rip - pl - ing by. The



note is e - ter - nal, I hear it, it sees me, for - ev - er we blend as for -



ev - er we die. I



lis - tened and I heard mu - sic in a word, and words when you played your gui - tar.



R.H.



The noise that I was hear - ing was a mil - lion peo - ple cheer - ing and a



C 000 F/G G 000

child flew past me rid - ing in a star. — As

Am 7(sus4) D7 G 000

peo - ple as - sem - ble, civ - i - li - za - tion is try - ing to find a

G7 C G 000

new way to die. — But

Am E7 Am

kill - ing is real - ly mere - ly scene chang - er, all men are bored

with oth-er men's lives.—

I lis-tened and I heard

mu-sic in a word,—

in words when you played your gui-tar.—


The

noise that I was hear-ing was a mil-lion peo-ple cheer-ing and a

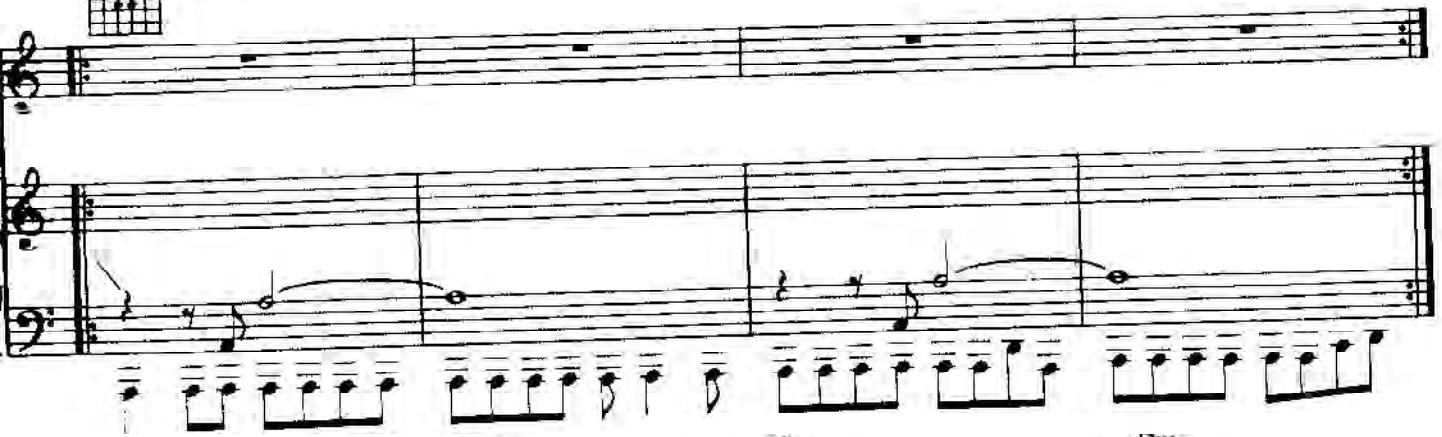
child flew passed me rid-ing on a star.—
(in)

To Coda




Am






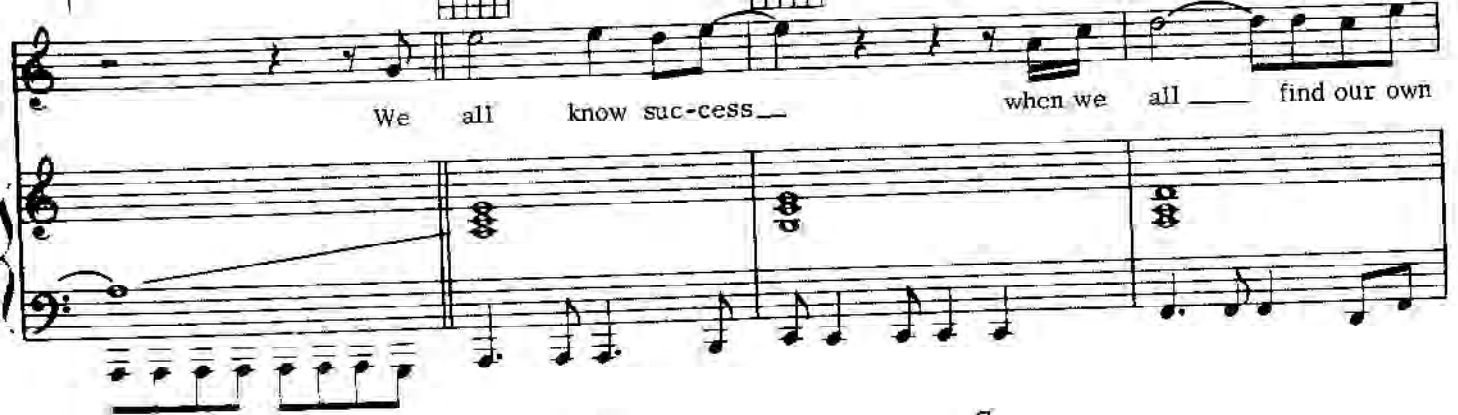
1.







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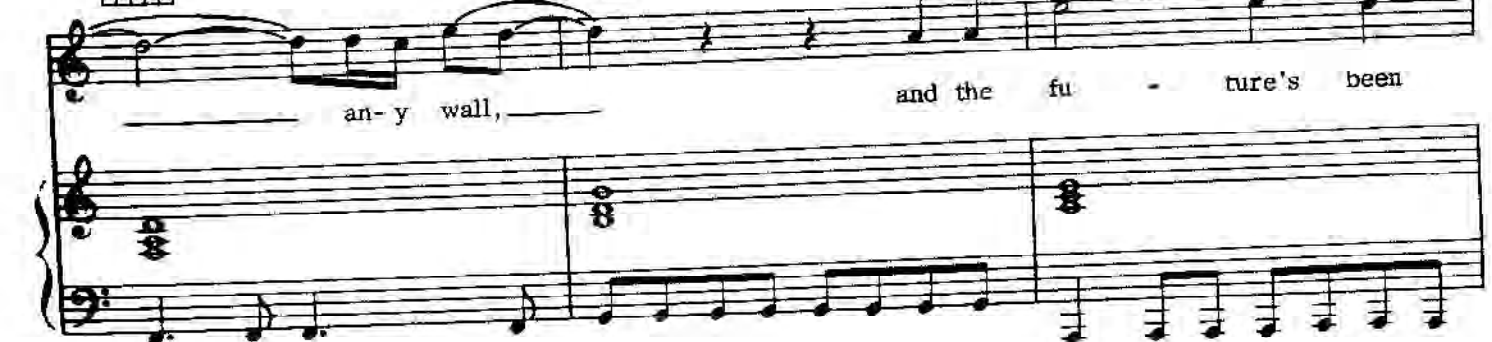
We all know suc-cess_ when we all find our own



dream, and our love is e-nough_ to knock down

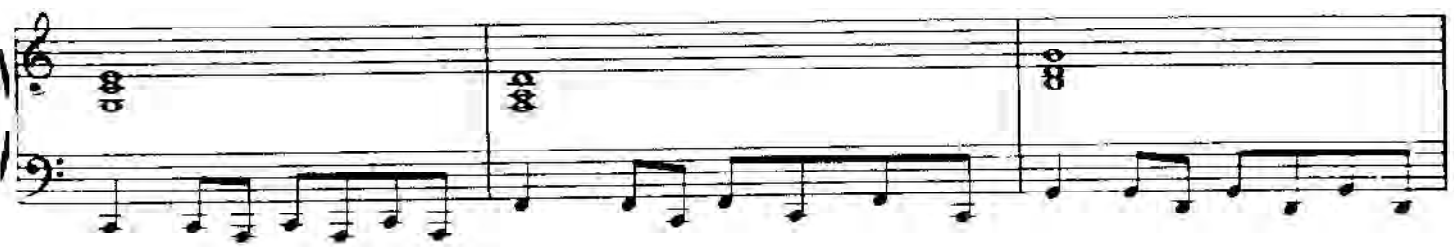


an-y wall, and the fu - ture's been



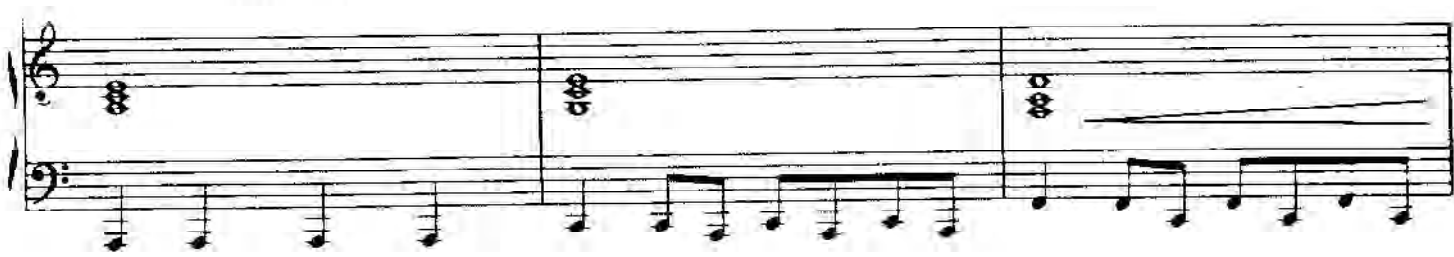
C  Dm  G 





seen as men try to re-al-ize



Am  C  Dm 

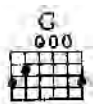
the sim-ple se - cret of the note



G  Am  C  F 

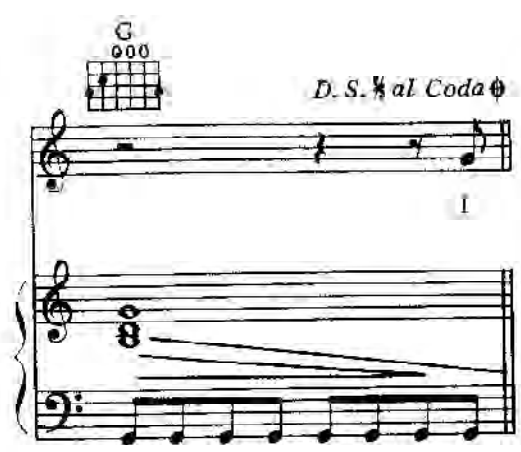
 in us all,



C 

D. S. $\frac{3}{4}$ al Coda ♩

1



Coda  G(sus4)  Am7(sus4) 

To - day is the day when



D7
0

G
0000

C
0 0

sound cur-dles moun - tains, flow - ing, blow - ing each man in it's wake...

G
0000

Am7
0 0 0

De - stroy-ing it - self in the end...

E7
0 0 0

Am
0 0 0 0

Dm
0 0 0 0

with vi - bra - tion, there's noth-ing on earth...

its chal - lenge can

Am
0 0 0 0

Tacet

rake

ex - cept-ing one note.

C 3fr. G/C 3fr. F/C 3fr. G/C 3fr.

Ex - cept - ing one note, pure and eas - y,

C 3fr. G/C 3fr. F/C 3fr. G/C 3fr.

play - ing so free like a breath rip - pl - ing

C 3fr. G/C 3fr. F/C 3fr. G/C 3fr. C 3fr. G/C 3fr. F/C 3fr. G/C 3fr.

by. Ex -

Repeat and fade

C 3fr. G/C 3fr. F/C 3fr. G/C 3fr. C 3fr. G/C 3fr. F/C 3fr. G/C 3fr.

cept - ing one note, Ex -

Repeat and fade

PICTURES OF LILY

Words and Music by
PETE TOWNSHEND

C Cmaj7 Am7 C G

I used to wake up in the mornings I used to feel so bad—
And then one day things weren't quite so fine I fell in love with Li-

C Cmaj7 Am7 C

ly I got so sick of hav-ing sleep-less nights—
I asked my dad where Li - ly I could find, He said

C Am G9

I went and told my dad, He said, "Son, now here's some lit - tle
"Son, now don't be sil - ly, She's been dead since Nine-teen

F E Am G

some - thing." And stuck them on my wall—
Twen-ty Nine Oh how I cried that night!

And now my nights ain't quite so lone-ly
 If on-ly I'd been born in Lily's time, In fact I - I don't feel bad at all -
 It would have been al - right

1. *To Next Strain* 2.

I don't feel bad at all

CHORUS

Pic-tures of Li - ly made my life so won - der - ful

Pic-tures of Li - ly helped me sleep at night

F Em D F 2nd time to Coda A Amaj7

Pic-tures of Li - ly

F#m A D C#m7 Bm E A Amaj7

solved my child-hood prob - lems Pic-tures of Li - ly

F#m A D F

helped me feel al - right

NC

Pic-tures of Li - ly Li - ly of Li - lies



Li - ly, Oh Li - ly.

Pic-tures of Li - ly



Coda



For me and Li-ly are to - ge-ther in — my dreams —



And I ask you, hey Mis-ter have you ev-er seen — Pic-tures of Li - ly?



ANOTHER TRICKY DAY

Words and Music by
PETE TOWNSHEND

Moderately

Piano introduction in E-flat major, 4/4 time. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a steady bass line of quarter notes.

E7

You can't al-ways get it when you real-ly want it, you can't al-ways get it at all.

The first system of music includes a guitar chord diagram for E7 (open strings: 0, 2, 2, 1, 0, 0) and the vocal melody with piano accompaniment.

To Coda

Just be-cause there's space in your life it's a waste, to spend your time why don't you wait for the call? (Just got - ta get

The second system continues the vocal melody and piano accompaniment, ending with a 'To Coda' instruction.

E_b **B_b/E_b** **E_b** **B_b/E_b** **E_b** **B_b/E_b** **E_b** **B_b/E_b**

used to it.) We all get it in the end (Just got - ta get used to it.) We go down and we come un a-gain. (Just got - ta

The third system features guitar chord diagrams for E_b and B_b/E_b (open strings: 0, 2, 2, 1, 0, 0) and continues the vocal melody and piano accompaniment.

used to it.) You ir - ri - tate me my friend. — (This is no so - cial cri - sis.) This is you hav - ing fun. —

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

(No — cri - sis.) This is you — hav - ing fun. — (This is true. —)

D \flat C \flat sus C7 F7

This is no so - cial cri - sis Just a - noth - er trick - y day — for you. —

You can't al - ways get high - er just be - cause you as - pire —

You could ex - pire e - ven know - ing. Don't push the hands just hang on - to the band, you can dance.

while your know - ledge is grow - ing. You can't ex - pect to nev - er cry. -
 (It could hap - pen an - y - time.)

E_b B \flat /E \flat E \flat B \flat /E \flat

(Pa - tience is price - less.) Not when you try to fly so high. Rock and roll will nev - er die. -
 (Just stay on that line.)

E_b B \flat /E \flat E \flat B \flat /E \flat E \flat B \flat /E \flat E \flat B \flat /E \flat

(This is no so - cial cri - sis.) This is you hav - ing fun - Get - ting burned by the
 (No cri - sis.)

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

B **A** **B** **B** **A \flat** **E \flat** **D \flat** **Csus** **C7**

sun. — This is no so - cial cri - sis. Just a - noth - er trick - y day - for

(This is true. —)

F **E \flat /F**

you. — All - oth - er trick - y day. —

E \flat m/F **B \flat /C**

An oth - er gen - tly nag - ging pain What the pa - pers say —

F **F7** **D \flat /F**

Just seems to bring down heav - ier rain. The world seems in a spi - ral.

Life seems such a worth-less ti-tle. But break out and start a fire y'

Gm/C Dm/C Gm/C Dm/C Bb/C Fmaj7/C Bb Ab Eb

- all. It's all here on the vi-nyl. (No cri-sis.) Just you hav-ing fun.

Bb Ab Eb Bb Ab Eb Bb Ab Eb Bb Ab Eb

(There's no cri-sis.) Get-ting burned by the sun. (Ya got no cri-sis.) This is true.

Bb7 Db Db6 C7sus F7

This is no so-cial cri-sis. Just an-oth-er trick-y day — for you.

D.S. al Coda

You

CODA

Ab Bb/Eb Eb Bb/Eb

used to it.) Got-ta get used to wait-ing. (Got-ta get

used to it.) You know how the ice is. (Got-ta get used to it.) It's thin where you're skat-ing

This is no so-cial cri-sis. This is you hav-ing fun — (No-crisis) Get-ting burned by

sun — (This is true —) This is no so-cial cri-sis. Just an-oth-er trick-y day — for

you — Fel-lah! Just an-oth-er trick-y

day. for you. — Repeat and Fade

BEHIND BLUE EYES

Words and Music by
PETE TOWNSHEND

Moderately

The piano introduction consists of four measures. The right hand plays a melodic line with a *mf* dynamic, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The left hand plays a bass line with quarter notes G2, A2, B2, and C3, followed by quarter notes D3, E3, F3, and G3. The key signature is one sharp (F#) and the time signature is common time (C).



No one knows what it's like _____ to be the bad man; To be the
No one knows what it's like _____ to feel these feelings Like I

The piano accompaniment for the first vocal line features a melodic line in the right hand with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The left hand continues with quarter notes G2, A2, B2, and C3, followed by quarter notes D3, E3, F3, and G3.



sad man Be-hind Blue eyes.
do, And I blame you!

The piano accompaniment for the second vocal line features a melodic line in the right hand with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The left hand continues with quarter notes G2, A2, B2, and C3, followed by quarter notes D3, E3, F3, and G3.



No one knows what it's like _____ to be ha-ted; To be
No one bites back as hard _____ on their an-ger; None of my

The piano accompaniment for the third vocal line features a melodic line in the right hand with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The left hand continues with quarter notes G2, A2, B2, and C3, followed by quarter notes D3, E3, F3, and G3.

fa - ted pain and woe to tell - ing on - ly lies. can show through. But my

dreams, they aren't as emp - ty as my con - science

seems to be, I have ho - urs on - ly lone -

ly, My love is ven - geance that's nev - er

1.

2.



free, free.



When my fist clen - ches, crack it op - en.



be - fore I use it and lose my cool. When I smile, tell me some bad



news be - fore I laugh and act like a fool. If I swal -



 - low an - y-thing ev - il, put your fin - ger down my throat; And if I shiv -





 er, please give me a blank-et; Keep me warm; Let me wear your coat.





 No one knows what it's like to be the bad man;





 To be the sad man Behind Blue eyes.



GOIN' MOBILE

Words and Music by
PETE TOWNSHEND

Moderately Bright (In Four)

mf

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes in a G major key signature (one sharp). The left hand plays a similar pattern, often with a lower octave or a different rhythmic variation. The tempo is 'Moderately Bright' and the time signature is 'In Four'.

E F#m

I'm go-in' home _____ and when I want to go home _____ I'm Go - In' Mo - bile.

This system contains the first line of the song. It features a vocal line with lyrics and a piano accompaniment. The piano part includes guitar chord diagrams for E and F#m. The vocal line has a melodic line with a long note on 'home' and another on 'Go - In'.

D E F#m

Well, I'm gon - na find a home on wheels, _____ see how it feels, Go-in' Mo-bile,

This system contains the second line of the song. It features a vocal line with lyrics and a piano accompaniment. The piano part includes guitar chord diagrams for D, E, and F#m. The vocal line has a melodic line with a long note on 'gon - na' and another on 'Go-in'.

D E

Keep _____ me mov - in' _____

This system contains the third line of the song. It features a vocal line with lyrics and a piano accompaniment. The piano part includes guitar chord diagrams for D and E. The vocal line has a melodic line with a long note on 'Keep' and another on 'mov - in'.



I can pull up by the kerb, I can make it on the road, Go - in' Mo - bile.



I can stop in an - y street in - vit - in' peo - ple that we meet, Go - in' Mo - bile.





Keep me mov - in'.



Out in the woods or in the ci - ty.








It's all the same to me, — When I'm driv - in' free, — the







world's my home, — When I'm mo - bile,





Play the tape ma-chine, make the toast and tea — when I'm mo-







— bile. — Well I can lay in bed — with on-ly high-way-a-head, — when I'm mo-





Musical staff with treble clef and key signature of two sharps (F# and C#).

- ble. — Keep me mov - in'.

Two musical staves: the upper one is a vocal line with lyrics, and the lower one is a piano accompaniment.



Musical staff with treble clef and key signature of two sharps.

I don't care — a-bout pol-lu-tion,

Two musical staves: the upper one is a vocal line with lyrics, and the lower one is a piano accompaniment.



Musical staff with treble clef and key signature of two sharps.

I'm an air - con-di-tioned gyp-sy, — That's my so - lu-tion; —

Two musical staves: the upper one is a vocal line with lyrics, and the lower one is a piano accompaniment.



Musical staff with treble clef and key signature of two sharps.

Watch the po - lice and the tax man miss — me; I'm mo - bile! —

Two musical staves: the upper one is a vocal line with lyrics, and the lower one is a piano accompaniment.

LA-LA-LA-LIES

Words and Music by
PETE TOWNSHEND

Moderately fast Rock beat

Tacet

G x000

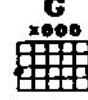
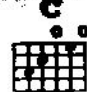
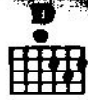
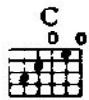
C 0 0

If I'm so lost with - out a friend, tell me
You can't re - peat what you put 'round, all the
I don't in - sist that you feel bad, I just

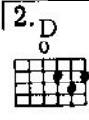
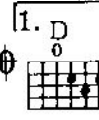
D 0

G x000

who's this by my side? This girl with eyes like
things that made me cry. You kicked me when I was
want to see you smile. Don't ev - er think you made me

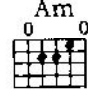
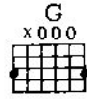
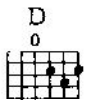


gems and cool re - ac - tions to your lies, _____
 down; and they hurt me, all those lies, _____
 mad; I did - n't lis - ten to your lies, _____

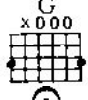
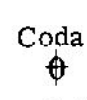
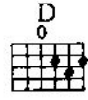
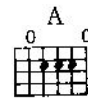


To Coda

lies, _____ la - la - la, la - la - la lies. _____ lies. _____
 lies, _____ la - la - la, la - la - la
 lies, _____ la - la - la, la - la - la



I've got my girl and to-gether we're strong, _____ to laugh at



D. S. al Coda

you and prove you wrong. _____

Coda

lies. _____

ODORONO

Words and Music by
PETE TOWNSHEND

Moderate Rock

mf

E

She'd sang the best she'd ev-er sang. She could -n't ev-er sing an-y bet-
 real-ly looked her best. She could -n't ev-er look an-y bet-

ter: But Mis-ter Dav-id-son nev-er rang, She
 ter: But she knew she'd failed the test. She

knew he would for-get her. She'd seen him there And

Put her - self to ran - som He had stared. He

The first system of the musical score consists of three staves. The top staff is the vocal line in G major, with lyrics: "Put her - self to ran - som He had stared. He". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in 4/4 time.

real - ly was quite hand - some. She had

The second system of the musical score consists of three staves. The top staff is the vocal line in G major, with lyrics: "real - ly was quite hand - some. She had". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in 4/4 time.

knew he would for - get her. Tri - um - phant was the

The third system of the musical score consists of three staves. The top staff is the vocal line in G major, with lyrics: "knew he would for - get her. Tri - um - phant was the". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. Above the vocal line, there are guitar chord diagrams for F and C. The music is in 4/4 time.

way she'd felt. As she ack - now - ledged the ap - plause. Tri - um - phant was the

The fourth system of the musical score consists of three staves. The top staff is the vocal line in G major, with lyrics: "way she'd felt. As she ack - now - ledged the ap - plause. Tri - um - phant was the". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. Above the vocal line, there are guitar chord diagrams for Ab, Eb, Bb, F, and C. The music is in 4/4 time.

Fm C Dm7-5

way she'd felt when she saw him at the dress - ing room door

C7

She was

F

hap - pi - er than she'd ev - er been As he praised her for her grace.

But his ex - pres - sion changed, she had seen As he

leant to kiss her face. It end - ed there.

He claimed a late ap - point - ment.

She quick - ly turned To hide her dis - ap - point - ment.

She ripped her glit - ter - ing gown, Could - n't

face an - o - ther show No, her de - o - do - rant had let her down.

She should have used O - do - ro - no.

SEE ME, FEEL ME

Words and Music by
PETE TOWNSHEND

Rubato

mp

The piano introduction consists of four measures in 4/4 time. The first measure has a whole note chord of Eb major with a 7th (Ebmaj7). The second measure has a half note Eb major with a 7th (Ebmaj7) and a half note F major. The third measure has a whole note chord of F major. The fourth measure has a half note F major and a half note G major.

See me, feel me, touch me, heal me.

Chord diagrams: Ebmaj7, Fsus, F, Fsus, F, G.

The first system of sheet music includes the piano accompaniment and vocal line. The piano part follows the introduction. The vocal line starts with a whole note Ebmaj7 chord, followed by a half note Ebmaj7 and a half note F major, then a whole note F major, and finally a half note F major and a half note G major.

See me, feel me, touch me, heal me.

Chord diagrams: Ebmaj7, Fsus, F, Fsus, F, G.

The second system of sheet music is identical to the first system, showing the piano accompaniment and vocal line.

See me, feel me, touch me, heal me.

Chord diagrams: Ebmaj7, Fsus, F, Fsus, F, G.

The third system of sheet music is identical to the first system, showing the piano accompaniment and vocal line.

See me, feel me, touch me, heal me.

Chord diagrams: Ebmaj7, Fsus, F, Fsus, F, G.

The fourth system of sheet music is identical to the first system, showing the piano accompaniment and vocal line.

poco cresc. *mf* List-'ning to you — I get the

B A

mu- sic; Gaz-ing at you — I get the heat; Fol-low-ing you — I climb the

C A E A

moun- tain: I get ex - cit - ment at your feet! — Right be - hind

C G D B E

you I see the mil - lions; On you I see the glo - ry; From

A C A E

you I get o - pin - ions; From you I get the sto-ry.

A C G D B

D. S. and fade

THE REAL ME

Words and Music by
PETE TOWNSHEND

Medium Rock beat

Chord diagrams: Cm 3fr., Bb, F, Cm 3fr., Bb, F

The first system of music features a guitar part with six chord diagrams: Cm 3fr., Bb, F, Cm 3fr., Bb, and F. Below these are three staves of piano accompaniment in 4/4 time, with a treble clef and a bass clef. The piano part includes a dynamic marking 'f'.

Chord diagrams: Cm 3fr., Bb, Cm 3fr.

I went back to the doc - tor to get an - oth - er shrink.

The second system continues the guitar part with three chord diagrams: Cm 3fr., Bb, and Cm 3fr. The vocal line is written on a single staff with lyrics: "I went back to the doc - tor to get an - oth - er shrink." Below are two staves of piano accompaniment.

Chord diagrams: Bb, Cm 3fr., Bb

I say there, - tell him 'bout - my week - end - but he nev -

The third system continues the guitar part with three chord diagrams: Bb, Cm 3fr., and Bb. The vocal line is written on a single staff with lyrics: "I say there, - tell him 'bout - my week - end - but he nev -". Below are two staves of piano accompaniment.

Cm 3fr

Bb

F

Cm 3fr

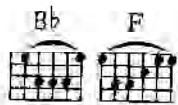
Cm7 3fr

et be - trays_ what he thinks_ Can you see_ the real_

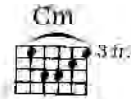
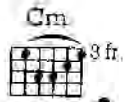
me_ doc - tor, doc - tor?

Can you see_ the real_ me_ doc - tor,

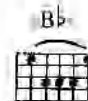
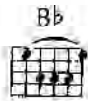
oh_ doc - tor?_



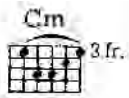
I went back — to my moth — er, I said "I'm —



— cra — zy, ma, help me." — She said, "I know how it feels, —



— son, 'cause it runs — in the fam — i — ly."

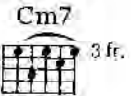
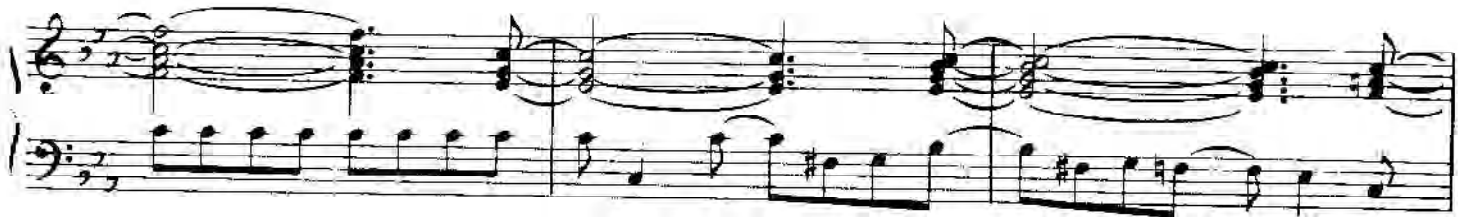


Can you see — the real — me, — moth — er, moth —



er?

Can you see the real me, moth-



er,

oh,

moth-er?

Can you see,



cresc.

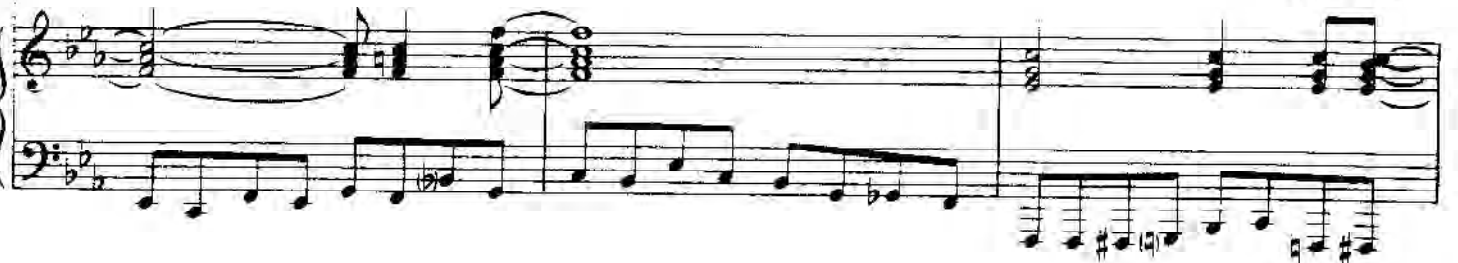
ff



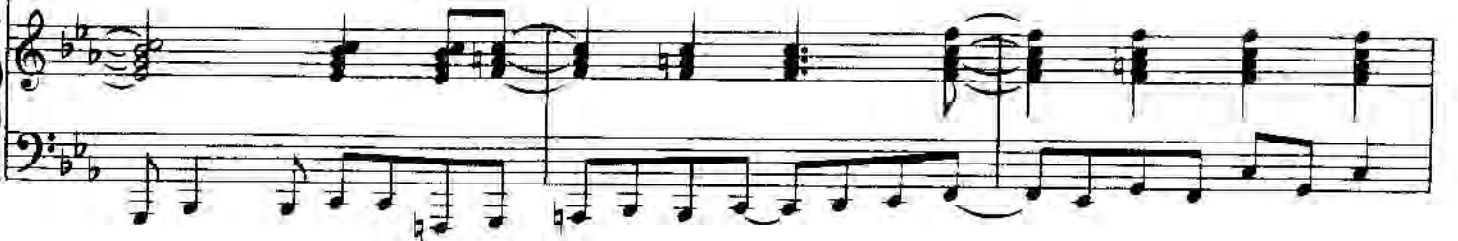
can you see,

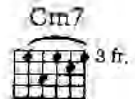
can you see the real me?

Can you see,



can you see the real me, the real me, the real me?





The



Tacet

cracks be - tween — the pav - ing stones, — like riv - ers of flow - ing veins. —

Strange peo - ple who know — me peep - ing from be -

hind ev - 'ry win - dow pane. — The girl I used to love —

lives in this yel-low house, —

And yes-ter-day she passed —

— me by. — she does-n't want to know — me now. —

Can you see the real — me, — can — you. can —

— you? Can you see the real — me, — can —

— you, oh, — hey!

The first system of the musical score features a vocal line and piano accompaniment. The vocal line has lyrics: "— you, oh, — hey!". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic bass line. Above the vocal line, there are guitar chord diagrams for Cm, Bb, and F, each marked with "3 fr." (three frets).

I end - ed up with a preach - er, full of lies — and hate.

The second system continues the musical score with the lyrics: "I end - ed up with a preach - er, full of lies — and hate.". The piano accompaniment features a consistent bass line and chordal accompaniment. Above the vocal line, there are guitar chord diagrams for Cm, Bb, Cm, Bb, Cm, Bb, Cm, Bb, F, Cm, Bb, Cm, Bb, and Cm, each marked with "3 fr.".

— I seemed to scare him a lit - tle so he

The third system of the score includes the lyrics: "— I seemed to scare him a lit - tle so he". The piano accompaniment continues with the same bass line and chordal structure. Above the vocal line, guitar chord diagrams for Bb, Cm, Bb, F, Cm, Bb, Cm, Bb, Cm, Bb, Cm, Bb, and F are shown, with "3 fr." markings.

showed me to the gold - en gate, — Can you see — the real —

cresc. *ff*

The fourth system concludes the page with the lyrics: "showed me to the gold - en gate, — Can you see — the real —". The piano accompaniment features a crescendo leading to a fortissimo (ff) section. Above the vocal line, guitar chord diagrams for Cm, Bb, Cm, Bb, Cm, Bb, F, Cm, and Cm7 are shown, with "3 fr." markings.

me, — preach - er, — preach - er?

The first system of music features a vocal line in treble clef with lyrics "me, — preach - er, — preach - er?". Below it is a piano accompaniment in bass clef. A guitar chord diagram for the F chord is positioned at the top center of the system.

Can you see the real — me, — preach - er?

The second system continues the vocal line with lyrics "Can you see the real — me, — preach - er?". The piano accompaniment is present. Above the vocal line, three guitar chord diagrams are shown: Cm (3 fr.), Cm7 (3 fr.), and F.

The third system shows the piano accompaniment for the second system. Above the staff, three guitar chord diagrams are displayed: Cm (3 fr.), Cm7 (3 fr.), and F.

Can you see, — can you see, —

The fourth system features a vocal line in treble clef with lyrics "Can you see, — can you see, —". The piano accompaniment is in bass clef. Above the vocal line, three guitar chord diagrams are shown: Cm (3 fr.), Cm7 (3 fr.), and F.

can you see? — Oh, — can you see the real

Cm 3fr.

me, — doc - tor?

F

Can you see the real — me, — moth - er? —

Cm 3fr. Cm7 3fr. F

Tacet

Can you see — the real me, — me, me, me, me, me, me, me?

SUNRISE

Words and Music by
PETE TOWNSHEND

Moderately

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a dynamic marking of *mp*. The bottom staff is in bass clef with the same key signature and time signature. Both staves feature a steady eighth-note accompaniment in the bass and a melody of chords and eighth notes in the treble.

The second system continues the musical notation from the first system. It features the same eighth-note accompaniment and melodic line. A bracket labeled '(b)' is placed above the treble staff in the third measure, indicating a second ending.

The third system continues the musical notation. It features the same eighth-note accompaniment and melodic line. A bracket labeled '(b)' is placed above the treble staff in the second measure, indicating a second ending.

The fourth system includes lyrics and guitar chords. The lyrics are: "You take a-way the breath — I was keep - ing for sun - rise —". Above the treble staff, there are guitar chord diagrams for Bbm/F and C. The notation includes triplets and a 7/8 time signature.

You ap - pear and the morn - ing looks good in my eyes.

And then a - gain I'll turn down love.

Hav - ing seen you a - gain. Once more you'll

dis - ap - pear, My morn - ing put to shame.

To Coda

You take a - way the breath — I was keep - ing for

Cm7 G Cm7

You ap - pear and the morn -

C Cm7

... looks good in my eyes; And

B11 B7-5 Emaj7 B11

... gain — I'll turn — down love, — Hav - ing seen you a - gain. —

Once more you'll dis - ap - pear, My

morn - ing put to shame. Some times I feel

this will go on my life through. Each day I spend

ech - o - ing vis - ion of you.

BARGAIN

Words and Music by
PETE TOWNSHEND

Moderately Bright (In Four)

mf

I'd glad-ly lose me to find
pay an-y price just to get

- you, I'd glad-ly give up all I have to find you, I'd suf-fer
- you, I'd work all my life and I will to win you, I'd stand

an-y-thing and be glad. I'd I'd call that a
na-ked, stoned and stabbed.

1. 2.

Sur-gain; The best I ev - er had. The

as I ev - er had. I'd

glad-ly lose me to find you; Glad-ly give up all I got,
 pay an-y price just to win you, sur - ren - der my good life for

— sad, To catch you, I'm gon-na run and nev-er stop.
 To find you, I'm gon-na drown an un-sung man.

1. 2.

E♭ *Am*

I'd I'd call that a Bar - gain; The best I ev - er

E♭ *To Coda* *B♭*

had. The best I ev - er had.

E♭ *E♭* *E♭* *E♭* *Am*

I sit look-in' round; I look at my face

Am *D♭*

— in the mir - ror; I know I'm worth noth - ing with - out you.

And like, one and one don't make two; One and one make one.

And I'm look - ing for that free ride to

me. I'm look-ing for you. I'd

D. S. al Coda

FIVE FIFTEEN

Moderately fast

Words and Music
PETE TOWNSHEND

F/G  **G7**  **Em/G**  **Am/G** 

Why should I care? Why should I care?

mp

G  **C** 

mf *mp*

Driving **Gm** 

G  **F**  **C7** 

of fif - teen. sex - ual - ly know - ing, The ush - ers are sniff - ing. eat -



de - co - logn - ing. The seats are se - duct - ive. ce - li - bate sit - ting, Pret - ty

F C7sus G C7 F

dig - ging pret - ti - er wo - men, Ma - gi - cally bored on a

C7 F C7 F C7 F

coset street cor - ner, Free frus - tra - tion in our minds and our toes.

C7 F C7 F C7 F

Quiet storm wa - ter my my gen - er - a - tion up - pers and down - ers.

C G F Bb6 F Bb6

ei - ther way blood blows. In - side, out - side, Leave me a - lone,

In - side, out - side, No - where is home In - side, out - side,

3

3

F Bb F Csus/F

Where have I been? Out of my brain on the five fif - teen.

3

3

Out of my brain on the train

G F C

Out of my brain

On the train

F C G 2 G

Out of my brain on the train

Out of my brain on the train Wo I'm out of my brain

F C7

F/G G7 Em/G Am/G

Why should I care Why should I care

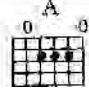
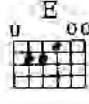
G C

DR. JIMMY

(Including John's Theme, IS IT ME?)

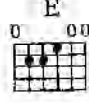
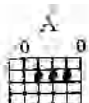
Words and Music by
PETE TOWNSHEND

Medium beat



(Trumpet)

The first system of music features a trumpet line and piano accompaniment. The trumpet part begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers the final two measures, containing a half note G4 and a half note A4. The piano accompaniment consists of a bass line with eighth notes and a treble line with chords. The bass line starts with a forte (f) dynamic. The piano part is in 4/4 time with a key signature of two sharps (F# and C#).



The second system of music features a vocal line and piano accompaniment. The vocal line has the lyrics "Laugh and say I'm green, — I've seen things you've nev - er seen. —". The piano accompaniment continues with the same bass and treble lines as the first system.



The third system of music features a vocal line and piano accompaniment. The vocal line has the lyrics "Talk be - hind — my back, — I'm". The piano accompaniment continues with the same bass and treble lines as the previous systems.



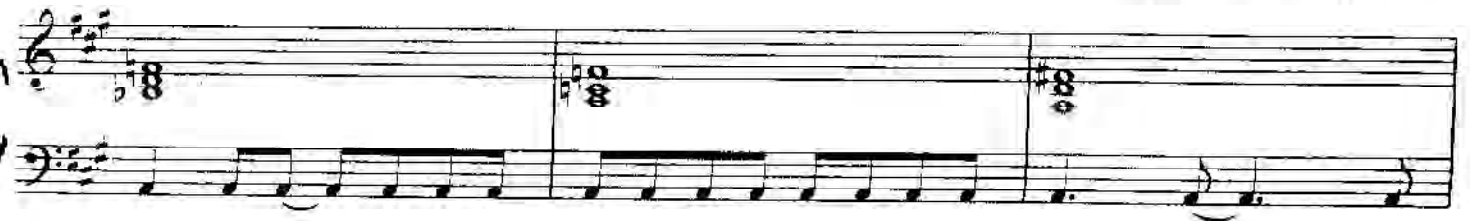
off the beat - en track. — I'll take on an-



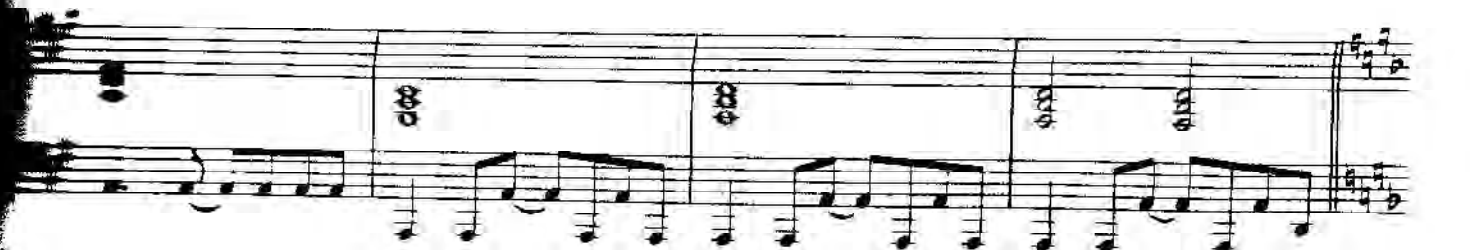
y - one, ain't scared of a blood - y nose, —



drink till I drop — down with one eye on my

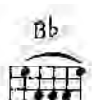
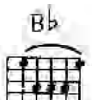
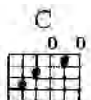


clothes, —

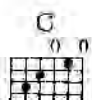
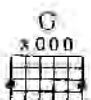




What is — it? I'll take — it. Who is — she? I'll rape — it.



Got a bet there? I'll meet — it. Get-ting high? — You can't beat — it. —



Doc — tor Jim — my and mis — ter Jim, —



when I'm pilled — you don't no — tice him; — he on — ly comes

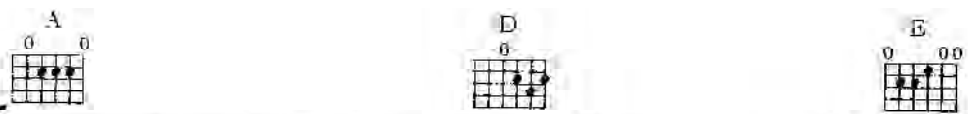




out when I drink my gin. _____

The first system of music features a vocal line in the treble clef and a guitar accompaniment line in the bass clef. The vocal line contains the lyrics "out when I drink my gin." followed by a long horizontal line. The guitar accompaniment consists of a series of chords and notes.

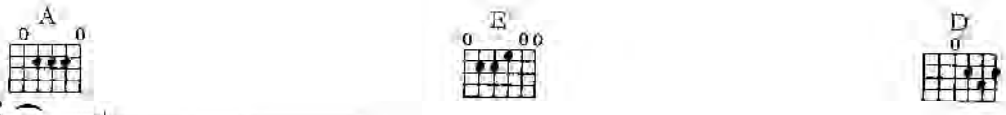
The second system of music continues the vocal and guitar lines. The vocal line has a long horizontal line under the lyrics. The guitar accompaniment continues with various chords and notes.



You say she's a vir - gin, but I'm gon - na be the first _____

The third system of music features a vocal line in the treble clef and a guitar accompaniment line in the bass clef. The vocal line contains the lyrics "You say she's a vir - gin, but I'm gon - na be the first" followed by a long horizontal line. The guitar accompaniment consists of a series of chords and notes.

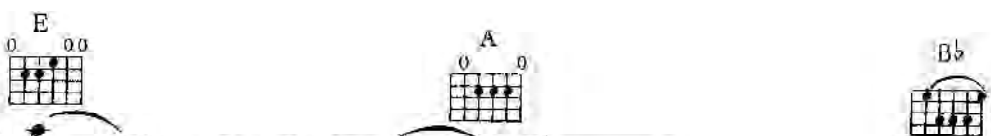
The fourth system of music continues the vocal and guitar lines. The vocal line has a long horizontal line under the lyrics. The guitar accompaniment continues with various chords and notes.



in, Her fel - lah's gon - na kill me?

The fifth system of music features a vocal line in the treble clef and a guitar accompaniment line in the bass clef. The vocal line contains the lyrics "in, Her fel - lah's gon - na kill me?" followed by a long horizontal line. The guitar accompaniment consists of a series of chords and notes.

The sixth system of music continues the vocal and guitar lines. The vocal line has a long horizontal line under the lyrics. The guitar accompaniment continues with various chords and notes.



Oh, _____ fuck - ing will _____ he, I'm see - ing d -

The seventh system of music features a vocal line in the treble clef and a guitar accompaniment line in the bass clef. The vocal line contains the lyrics "Oh, _____ fuck - ing will _____ he, I'm see - ing d -" followed by a long horizontal line. The guitar accompaniment consists of a series of chords and notes.

The eighth system of music continues the vocal and guitar lines. The vocal line has a long horizontal line under the lyrics. The guitar accompaniment continues with various chords and notes.

0 0 0 0 0 0 0 0

dou-ble, don't miss me if you can.


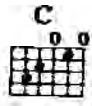



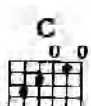

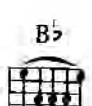
0 0 0 0 0 0 0 0

There's gon-na be trou - ble when she choos - es - her man.






0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0


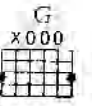



What is - it? I'll take - it. Who is - she? I'll rane - it.

Got a bet there? I'll meet it. Get-ting high? You can't beat it.

Doc - tor Jim-my and mis - ter Jim,

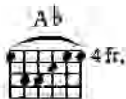






when I'm pilled - you don't no - tice him; he on - ly comes

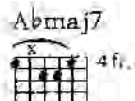


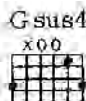


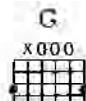
out when I drink my gin.

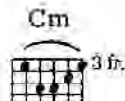
Ab
 4 fr.




Abmaj7
 4 fr.

Gsus4
 x00

G
 x000

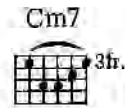
Cm
 3 fr.


Is it me? For a moment the



Abmaj7
 4 fr.

Eb
 6 fr.

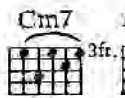
Cm7
 3 fr.

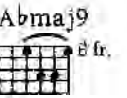
Abmaj9
 6 fr.

stars — are fall - ing, The heat is ris - ing,



Eb
 6 fr.

Cm7
 3 fr.

Abmaj9
 6 fr.

E
 0

the past is call - ing.





First system of musical notation, including treble and bass staves with a *cresc.* marking.



Second system of musical notation with lyrics: "I'm go - ing back — soon, home to get that ha -"

Third system of musical notation, including treble and bass staves.



Fourth system of musical notation with lyrics: "soon, who cut up my — eye,"

Fifth system of musical notation, including treble and bass staves.



Sixth system of musical notation with lyrics: "tore up my Le - vis. I'm feel - ing rest -"

Seventh system of musical notation, including treble and bass staves.

less, bring an - oth - er score - a - round;

Guitar chord diagrams: G (0 2 3 2 0 0), C (0 0 3 2 1 0), A (0 2 2 2 0 0).

may-be some - thing strong - er could real - ly hold me

Guitar chord diagrams: Bb (0 2 3 3 0 0), F (0 2 3 3 0 0), D (0 0 2 2 0 0).

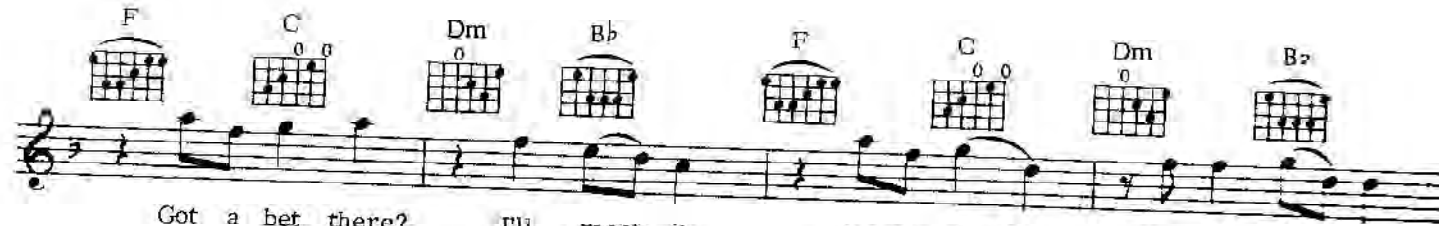
down.

Guitar chord diagrams: E (0 2 2 1 0 0), A (0 2 2 2 0 0), Bm (0 2 2 1 0 0).

What is - it? I'll take - it. Who - is she? I'll rape - it.

Guitar chord diagrams: F (0 2 3 3 0 0), C (0 0 3 2 1 0), Dm (0 0 2 2 0 0), Bb (0 2 3 3 0 0), F (0 2 3 3 0 0), C (0 0 3 2 1 0), Dm (0 0 2 2 0 0), Bb (0 2 3 3 0 0).

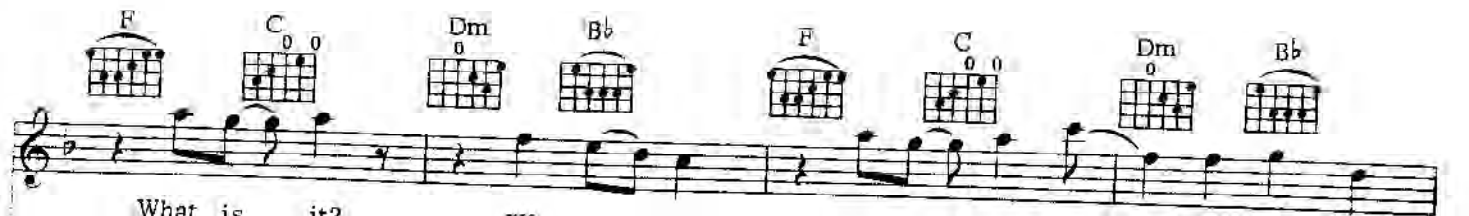
Tacet
(strings)



Got a bet there? I'll meet - it. Get-ting high? - You can't beat - it.



Tacet



What is - it? I'll take - it. Who is - she? Oo, - I'll rape it.



Tacet

The first system of music features a treble clef staff at the top with a 'Tacet' instruction. Below it is a grand staff (treble and bass clefs) containing piano accompaniment. The piano part begins with a series of chords in the right hand and a bass line in the left hand.

Am: 0 0 2 2 1 0
G: x 0 0 0 3 2
C: 0 0 2 2 1 0
D: 0 2 3 2 1 0
Am: 0 0 2 2 1 0
G: x 0 0 0 3 2

Doc - tor Jim-my and mis - ter Jim, — when I'm pilled — you don't

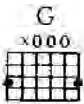
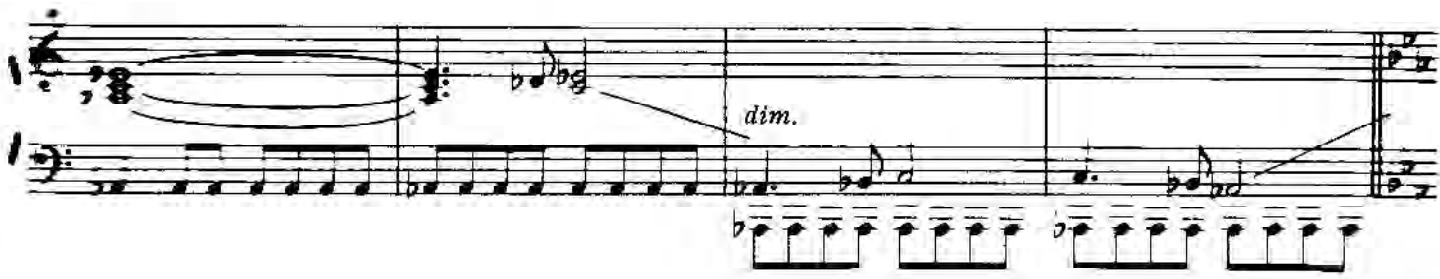
The second system continues the musical piece. It features a treble clef staff with the lyrics 'Doc - tor Jim-my and mis - ter Jim, — when I'm pilled — you don't' and a grand staff with piano accompaniment.

C: 0 0 2 2 1 0
D: 0 2 3 2 1 0
Em: 0 2 2 0 0 0
C: 0 0 2 2 1 0
D: 0 2 3 2 1 0
E: 0 2 2 0 0 0

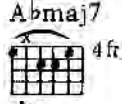
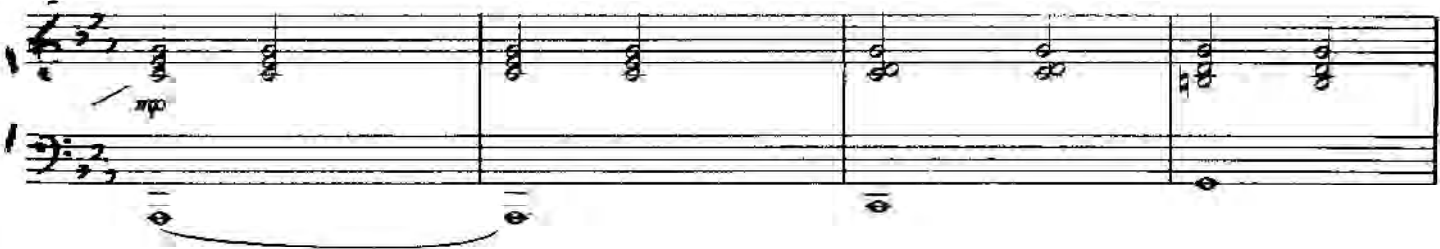
no - tice him; — he on - ly comes out — when I drink my gin. —

The third system continues the musical piece. It features a treble clef staff with the lyrics 'no - tice him; — he on - ly comes out — when I drink my gin. —' and a grand staff with piano accompaniment.

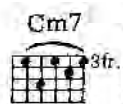
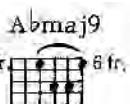
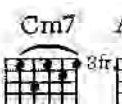
The fourth system continues the musical piece. It features a treble clef staff and a grand staff with piano accompaniment. The piano part includes a series of chords and a bass line.



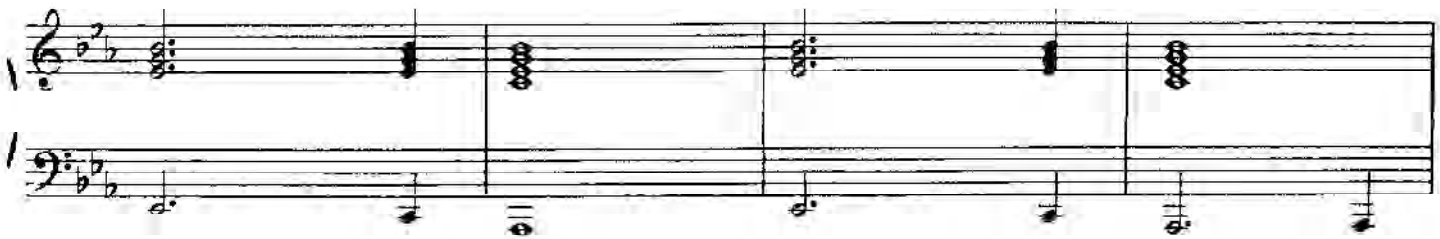
Is it me? For a mo-ment



the stars — are fall - ing.



The heat is ris - ing, the past is call - ing.



4 fr. Gsus4 x00 G x000

Is it me? For a moment

Detailed description: This system contains the first line of the song. The guitar part features three chords: a 4-fret barre chord (likely Cm), a Gsus4 chord (x00), and a G major chord (x000). The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. A slur is placed under the first two measures of the piano accompaniment.

Cm 3 fr. Abmaj7 4 fr.

the stars are fall - ing.

Detailed description: This system contains the second line of the song. The guitar part features two chords: a 3-fret barre chord (Cm) and a 4-fret barre chord (Abmaj7). The piano accompaniment continues with chords and a bass line. A slur is placed under the last two measures of the piano accompaniment.

Eb 6 fr. Cm7 3 fr. Abmaj9 6 fr. Eb 3 fr. Cm7 3 fr. Abmaj9 6 fr.

The heat is ris - ing. the past is call - ing.

Detailed description: This system contains the third line of the song. The guitar part features six chords: Eb (6 fr.), Cm7 (3 fr.), Abmaj9 (6 fr.), Eb (3 fr.), Cm7 (3 fr.), and Abmaj9 (6 fr.). The piano accompaniment continues with chords and a bass line.

Abm 4 fr. E 000 Ab 4 fr.

gradual cresc. mf

Detailed description: This system contains the final line of the song. The guitar part features three chords: Abm (4 fr.), E (000), and Ab (4 fr.). The piano accompaniment features a 'gradual cresc.' marking and a 'mf' dynamic marking. A slur is placed under the last two measures of the piano accompaniment.

THE MAGIC BUS

Words and Music by
PETE TOWNSHEND

Moderately



Ev-'ry day — I get in the queue, — (Too much the



magic bus) To get on the bus that takes me to you, —



(Too much the magic bus) I'm so ner - vous I just



sit and smile, — (Too much the magic bus) Your

house is on - ly an - oth - er mile. (Too much the

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics 'house is on - ly an - oth - er mile. (Too much the'. Above the staff are guitar chord diagrams for B, Em (10 Bass), and D. The bottom two staves are piano accompaniment.

magic bus) Thank you driv - er for get - ting me here, I don't care how much I pay,

Detailed description: This system contains the third and fourth staves of music. The top staff continues the vocal line with lyrics 'magic bus) Thank you driv - er for get - ting me here, I don't care how much I pay,'. Above the staff are guitar chord diagrams for U and Am7 (10 Bass). The bottom two staves are piano accompaniment.

Let's drive the mag - ic bus, You'll be an in - spec - tor, (Too much the mag - ic bus.) Wan - na drive my bus to my

Detailed description: This system contains the fifth and sixth staves of music. The top staff continues the vocal line with lyrics 'Let's drive the mag - ic bus, You'll be an in - spec - tor, (Too much the mag - ic bus.) Wan - na drive my bus to my'. Above the staff are guitar chord diagrams for Em (10 Bass) and D. The bottom two staves are piano accompaniment.

have no fear, Let's drive the mag - ic bus, ba - by each day, (Too much the mag - ic bus.)

Detailed description: This system contains the seventh and eighth staves of music. The top staff continues the vocal line with lyrics 'have no fear, Let's drive the mag - ic bus, ba - by each day, (Too much the mag - ic bus.)'. Above the staff are guitar chord diagrams for Em (10 Bass), D, Am7 (10 Bass), and D. The bottom two staves are piano accompaniment.

I don't wish to cause a fuss, — Let's drive the
 Ev - 'ry day you would see the dust. — (Too much the

mag - ic bus. — Can I buy your mag - ic bus?
 mag - ic bus.) — As I drove to my ba - by in my mag - ic bus,

Em (0 Bass) D Em (0 Bass) D

1. Let's drive the mag-ic bus. —
 (Too much the the mag-ic bus.) —

2. mag - ic bus.) —

Repeat and fade

Mag-ic bus — I want it, I want it. Mag-ic bus — I want it, I want it.

IT'S A BOY

Words and Music by
PETE TOWNSHEND

Moderato

Cap - tain Wal - ker did - n't come home. His

mf

D

un - born child will nev - er know him.

C **G** **D** **C** **G**

Be -

lieve him miss - ing with a num - ber of men, Don't ex - pect to see him a gain.

D **C** **G**

D

It's a boy! Miss-us

ker. It's a boy!

It's a boy!

falsetto

Mis-sus Wal-ker, It's a boy!

A son! A son! A son!

rit.

D

G

D

D7sus

G

D

Em7

A

THE KIDS ARE ALRIGHT

Words and Music by
PETE TOWNSHEND

Moderately Bright (in 4)

I don't mind _____ oth-er guys danc-ing with my girl, _____
 limes, _____ I feel I got -ta get a - way, _____

That's fine, _____ I know them all pret - ty well, _____
 Bells chime, _____ I know I got -ta get a - way, _____

But I know, some-times I _____ must get out _____ in the light;
 And I know, if I don't _____ I'll go out _____ of my mind;

Bet-ter leave her be - hind _____ where The Kids Are Al - right,

To Coda

1.



2.



The Kids — Are Al - right.

Some - right.



(A. bass)



I know — if I go, things'd be a lot bet-ter for her.



(A. bass)



I had things planned — but her folks would-n't let her.



D.S. al Coda

I don't



Coda



3 times

right,

The Kids — Are Al - right,



DAILY RECORDS

Words and Music by
PETE TOWNSHEND

Medium Rock

F

This could be suf - fer - ring. This could be pleas - ure; I'm un - a - ware of an - y
I could be los - ing you. I could be com - ing through; I'm un - a - ware of an - y

C

dif - fer - ence. My head is ag - ing My balls are ach - ing.
dif - fer - ence. You still sup - port me now And love me an - y - how,

F

Instrumental Repeat
2nd time only

But I'm not look - ing for de - liv - er - ance. This could be let - ting on.
And I am still un - der your in - flu - ence. We've had some years of here,

C

This could be high - ly cut; I'm un - a - ware of an - y dif - fer - ence,
And now we're in the eights, I'm un - a - ware of an - y dif - fer - ence.

One says it can't be done, Then some - one does it, But I am not look - ing for e -
I need you e - ven more My mon - ey keeps me poor. I'm still a - mazed at your orn -

cut - a - lents. I just don't quite know how to wear my hair no more
cap - o - tence. I look at bag - gy suits and leath - er capped with puke.

No soon - er cut it than they cut it e - ven more. Got to ad - mit that I cre -
I look at Rich - mond mar - ried cou - ples de - nim look. I watch my kids grow up and

a - ted pri - vate worlds. Cold sex and booze don't im - press my lit - tie girls. Dai - ly
 rid - i - cule the bunch. When you are c - lev - en the whole world's out to lunch. Dai - ly

Bb Eb Bb Eb Bb F Ab Eb Ab Eb

re - cords. Just wan - na be mak - ing dai - ly re - cords. Try to a - void the bad news in the
 re - cords. Just wan - na keep mak - ing dai - ly re - cords. Can't ex - ist no more in chains and

C Gm F Gm Dm F C/F

let - ters.) Just wan - na be mak - ing re - cords, (Play in - Play out, Fade in - Fade out,
 fet - ters.)

Bb/C To Coda C7/G Gm Gm7

Mak - ing rec - ords Day in - Day And they say it's just a
 out.)

C Gm

stage in life. But I know by now - the pro - blem is a

stage. And they say "Just take your time and it

go a-way." But I know by now - I know I'll nev-er, nev-er change.

C Gm C

D.S. al Coda

CODA C7/G Bb

Day in. Day out.

F C/F F Bb/F C/F F

Just wan-na be mak-ing Dai-ly re-cords.

CACHE CACHE

Words and Music by
PETE TOWNSHEND

Fast Rock

Piano introduction in C major, 4/4 time. The right hand plays a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a simple bass line.

Did you ev - er sleep in a bear pit With ap - ple cores and
 ev - er have to make a draw For a hard wood - en bench or a

mice a - long? Did you ev - er lay on ice and grit Or
 bed of stone? Did you ev - er jim - my a sta - ble door Or

search for a plane the wind was gone? Did you
 scare the horse to es - cape the snow? Did you

C G D C G

er in tramp up end less hills Past co zy homes with
 er in vade a neat lit tle yard Wake up the kids who

D C G D C G

secret beds Did you ev er dream of a su i cide pill And wake up cold to the
 hope for ghosts? Did you ev er cause their dogs to bark Their guests to curse their nois

D C G/B

smell of bread? Well I have slept there bad ly twice I
 y hosts? Don't jump in ex pect ing fun Don't

Am G C G/B

shared my straw with scratch ing mice Al though you'll find some deep brown hair
 swag ger in there with your el e phant gun Don't en ter the cage wav in' chairs 'Cause I'm



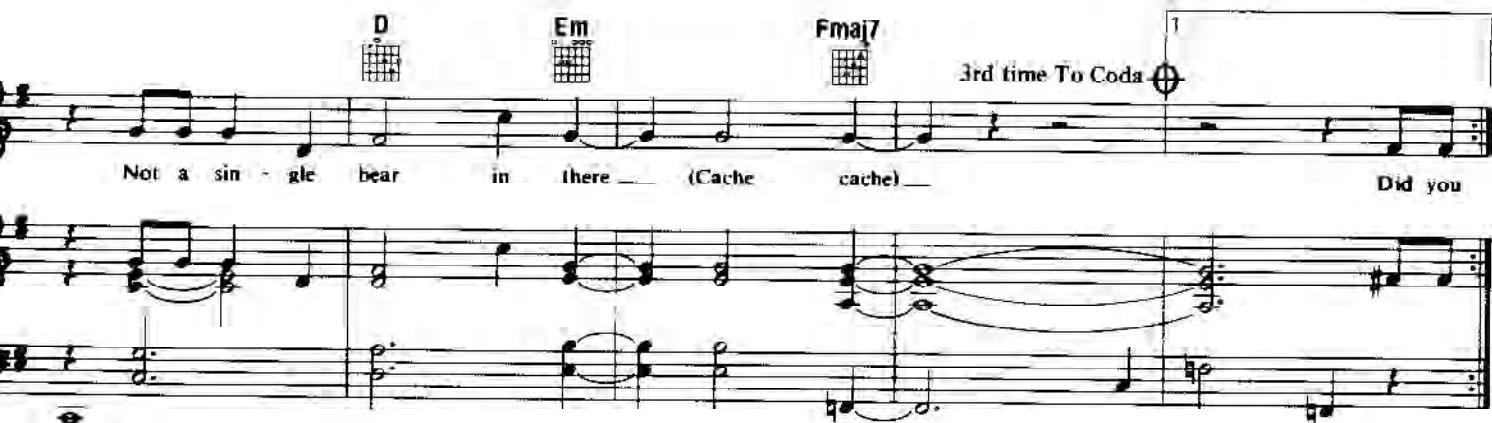
 tell you some - thing for wait - ing } There ain't no bears in there — (Cache cache —)

 tell you some - thing for noth - ing }



D Em Fmaj7

 Not a sin - gle bear in there — (Cache cache —) Did you



3rd time To Coda

D

 Did you ev - er pass — the po - lice — at work — And hope that they — might



take you in? — Did you ev - er won - der why mu - sic hurts — When some - one plays — it a - loof —






 at me? Did you ev - er be - lieve that a smile could cure a hap - py face keep you





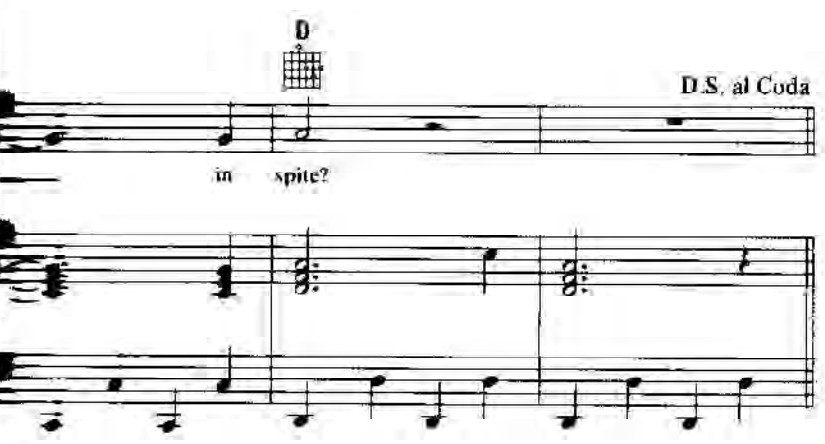
 Were you ev - er fooled by laugh - ter's lure On - ly to find that they laughed






 in spite?

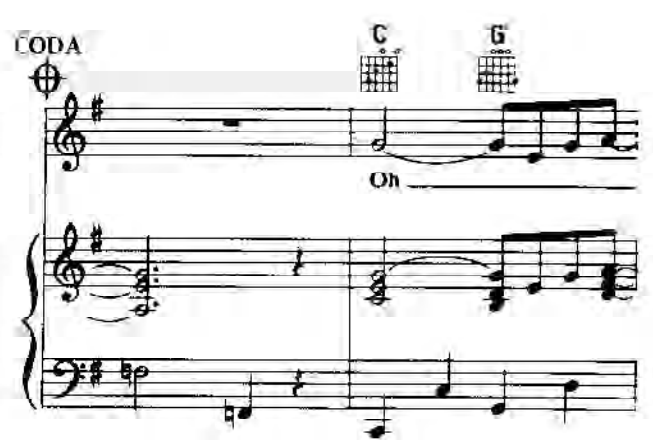
D.S. al Coda




CODA

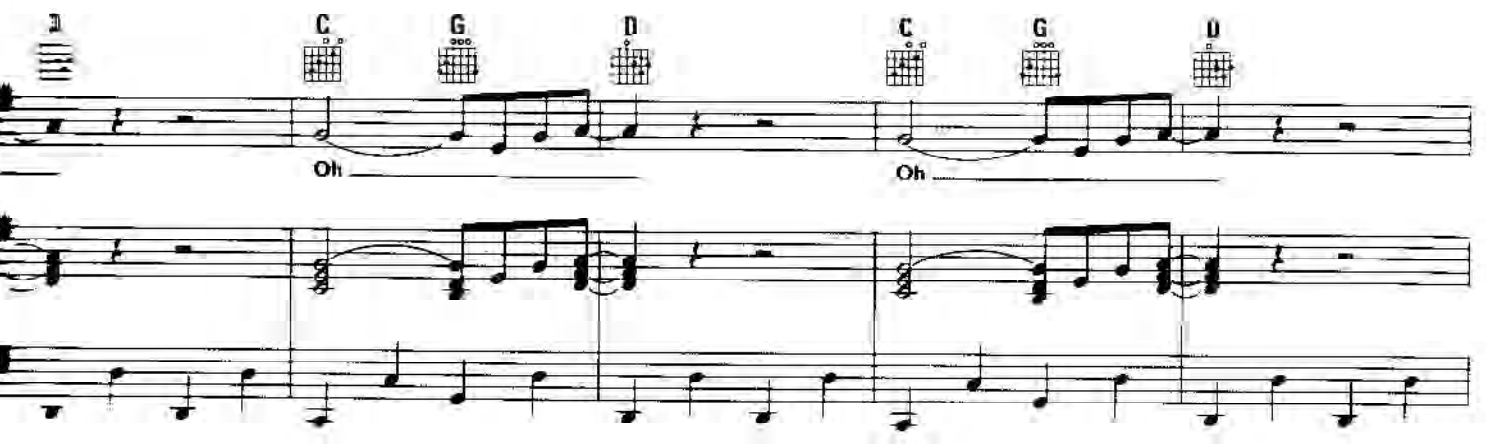


 Oh





 Oh Oh



Oh ————— Did you ev - er fin - al - ly

D C G D C G
find a place A soft warm bed — in a room — of flowers? When you fi - nal - ly laid

D C G D F
down your face — You found you slept — for a hun - dred hours —

A hun - dred hours —

D G C

There ain't no bears in there — (Cache cache) —

Not a sin - gle
There ain't no

G C

in there (Cache cache) —

in there

Not a sin - gle No

F#m F

bears in there —
bear in there —

D/F# G D/F# G

rit.

BABA O'RILEY

Words and Music by
PETE TOWNSHEND

Moderato

Piano introduction in F major, 4/4 time. The music consists of a series of chords: F major, C major, Bb major, F major, C major, and Bb major. The dynamics are marked *mf* (mezzo-forte).

F C Bb F C Bb

Out here — in the fields — I fight — for my meals, —

Piano accompaniment for the first line of lyrics, showing the harmonic structure with chords and bass line.

F C Bb F C Bb F C

I get my back — in - to — my liv - ing. — I don't need to fight —

Piano accompaniment for the second line of lyrics, showing the harmonic structure with chords and bass line.

Bb F C Bb F C Bb

to prove I'm right; I don't need — to be for-giv -

Piano accompaniment for the third line of lyrics, showing the harmonic structure with chords and bass line.

- on.

Don't cry; ——— don't

raise your eye. ——— It's on - ly teen - age waste-land.

Sal - ly, take my hand, — We'll tra-vel south, cross land.

F C Bb F C Bb

Put out the fire— and don't look past— my shoul - der.—

F C Bb F C Bb

The ex - o - dus is here;— The hap - py ones are near.—

F C Bb F C Bb

Let's get to - geth - er be - fore we get— much old - er.—

F C Bb F C Bb

CHORUS

Teen - age

It's on-ly teen - age waste-land. Teen-age waste-land;

(It's on-ly) Teen - age waste-land. They're all wast-ed!

meno mosso

accel.

HOW CAN YOU DO IT ALONE?

Words and Music by
PETE TOWNSHEND

Medium Rock

Fsus



I saw a

mf

F Cm7/F

man a - bout fif - ty or so He looked lone - ly but his eyes were bright.

F7

He was walk - ing up Hol - land park road. And I stopped

Cm7/F F

him to ask for a light. He prac - tic - ly froze when I spoke

But he stood — When he saw my cig - a - rette — Then I

I lit — up my smoke — Be - neath his coat — he was na - ked and wet.

With eyes full of shame — for he knew that I knew — He

stumped to the wall — with a moan. — I said I know there's no name — for

what you go through. But how How can you do it a - lone?

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat major). It contains the lyrics: "what you go through. But how How can you do it a - lone?". Above the vocal line, there are four guitar chord diagrams: F major, B-flat major, C minor, and F major. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady bass line and chords that support the vocal melody.

I crossed the

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is in a treble clef and contains the lyrics: "I crossed the". Above the vocal line, there are two guitar chord diagrams: F major and C minor over F major (Cm/F). The piano accompaniment continues with a consistent bass line and harmonic support.

street to the lo - cal news - store And flicked through some cheap mag - a - zines.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line is in a treble clef and contains the lyrics: "street to the lo - cal news - store And flicked through some cheap mag - a - zines.". Above the vocal line, there are two guitar chord diagrams: F major and C minor over F major (Cm/F). The piano accompaniment continues with a consistent bass line and harmonic support.

Be - side me some school kid I saw Stuff some

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line is in a treble clef and contains the lyrics: "Be - side me some school kid I saw Stuff some". Above the vocal line, there is one guitar chord diagram: F major. The piano accompaniment continues with a consistent bass line and harmonic support.

girl he mags down in to his jeans. The shop girl was watch - ing

This system contains the first two lines of the musical score. The vocal line (top staff) has lyrics: "girl he mags down in to his jeans. The shop girl was watch - ing". The piano accompaniment (middle and bottom staves) features a bass line and chords. A guitar chord diagram for F is shown above the first staff. There are triplets in the piano accompaniment.

mazed She asked me to call for the po - lice. She

Cm/F

This system contains the third and fourth lines of the musical score. The vocal line (top staff) has lyrics: "mazed She asked me to call for the po - lice. She". A guitar chord diagram for Cm/F is shown above the first staff. The piano accompaniment includes a triplet in the bass line.

screamed at his blush - ing young face. And he es - caped in - to the streets.

F Cm/F

This system contains the fifth and sixth lines of the musical score. The vocal line (top staff) has lyrics: "screamed at his blush - ing young face. And he es - caped in - to the streets.". A guitar chord diagram for F is shown above the first staff, and another for Cm/F is shown above the second staff. The piano accompaniment includes a circled chord in the bass line.

With eyes full of shame. For he knew that I knew. He

Fm F7/Eb

This system contains the seventh and eighth lines of the musical score. The vocal line (top staff) has lyrics: "With eyes full of shame. For he knew that I knew. He". A guitar chord diagram for Fm is shown above the first staff, and another for F7/Eb is shown above the second staff. The piano accompaniment includes a circled chord in the bass line.

slumped to the wall — with a moan. — I said I know there's no name — for

what you go through. — But how — How can you do it a —

lone? — How can you do it a lone? —

3

I need your help — so I can do it by my self.

3

Do it a lone — Don't have to breathe down the phone.

3

ain't got a clue about the things that you do. But how, can you do it a...

Repeat 3 times

(How can you do it?)

How can you do it? (How can you do it?)

Fm7 **Bb** **Csus** **C**

F **Eb** **C/F** **F**

How can you do it? Back at the flat my girl sat in the show

er And was n't too keen on me shar - ing She came out

out well af - ter an hour. By that time I was past car - ing Some

wo - men it seems have the knack of ob - rain - ing the stars in their

dreams. They sim - ply re - lax and lay back While

I - go like - scratch our jeans - With eyes full of shame - and I

show - I slump and I fall - and I groan - Will some -

explain what I need to know. How can you do it a -

(How can you do it?) How can you do it?

(How can you do it?) How can you do it?

Repeat and Fade

(How can you do it?) How can you do it?

Chord diagrams: Bb, Bb/Eb, Eb, Bb, Csus, C, C/F, F

(PETE'S THEME)

Words and Music by
PETE TOWNSHEND

*Guitar → *Em sus4*



Moderately

Tacet

Keyboard → *Ebm sus4*

On-ly love

(Violins)

mp legato *mf*

can — make it rain the way the

Em sus4/D



Ebm sus4/Db

beach is kissed by the sea.

*Guitarists: Tune all strings down one half step.



Cbmaj7



Abm7

me, _____

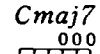
R. H.



Em7

love, _____

Reign over

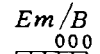


Cbmaj7



Am7

me, _____ rain on _____ me, _____ rain on _____



Em/B

B sus4



2 fr.

B



B7



me. _____

dim.

On-ly



Cbmaj7



Abm7

me, _____

R. H.



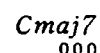
Em7



Ebm7

love, _____

Reign over



Cbmaj7

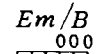


Am7

Cbmaj7

Abm7

me, _____ rain on _____ me, _____ rain on _____



Em/B

Ebm/Bb

B sus4



Bb sus4

B



Bb

B7



Bb7

me. _____

dim. _____

On-ly

Em sus4



Em sus4

love can bring the rain

Em sus4/D

0 00



Ebm sus4/Db

that makes you yearn to the

Em sus4

0 00



Ebm sus4

sky. On - ly love

can bring the rain that falls like

Ebm sus4/Db

tears _____ from _ on high. _____

Em7
0 0 0

Ebm7

Love, _____

f

Cmaj7
0 0 0

Cbmaj7

Am7
0 0 0

Abm7

Reign o'er me, _____ Reign o'er me, rain on me, _____

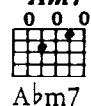
Em7
0 0 0

Ebm7

love, _____



Cbmaj7



Am7

Reign o'er me, rain on me, rain on me.

Em/B



Ebm/Bb

B sus4



Bb sus4

B



Bb

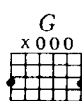
B7



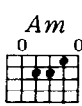
Bb7

To Coda

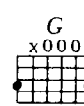
Reign o'er me, rain on me, rain on me.



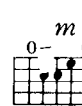
Gb



Abm

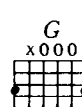


Gb

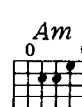


Abm

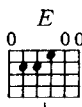
On the dry and dust-y road, the nights we spent a-part a-lone.



Gb



Abm



Eb

I need to get back home to cool, cool



Ab

E maj7



Ebmaj7



Ab



Gb

rain. _____

I can't sleep and



Abm



Gb



Abm



Gb

I lay and I think,

the night is hot and black as ink.

Oh, God, I



Eb



Ab

E maj7



Ebmaj7

need a drink

of

cool, _____

cool _____

rain. _____



Ab

Em sus4



Ebm sus4

(Violins)

mf

Em sus4/D



Ebm sus4/Db

D. S. $\frac{3}{4}$ al Coda

Coda

B



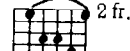
Bb

B7



Bb7

B sus4



Bb sus4

2 fr.

B



Bb

B7



Bb7

Em



Ebm

Love.

f

THE QUIET ONE

Words and Music by
JOHN ENTWISTLE

Fast Rock

Piano introduction in E major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

E7

D

Ev - 'ry - bod - y calls me the qui - et one — you can see — but you can't
Ev - 'ry - bod - y calls me the qui - et one — but you just — don't un - der

A

E

hear me.
stand —

Ev - 'ry - bod - y calls me the
You can't tis - ten

qui - et one — you can try —
you won't hear — me with your

C

A

E

head stuck — in the sand. — but you can't get near me.

I ain't nev - er ev - er had the gift —
I ain't nev - er had the time for words —

of the gab. But I can talk with my eyes. When words fail me
that don't rhyme. My head is in a cloud I ain't

You won't nail me, my eyes can tell you lies. Still wa-ters run
qui-et Ev-'ry-bod-y else is too loud.

So be care-ful I don't drown you. You've got noth-ing to hear—I've got noth-ing to

say Sticks and stones, may break your bones. But names can nev-er down.

you. It on-ly takes two-words to blow you a-way.

2nd time
Repeat
and
Fade

DON'T LET GO THE COAT

Words and Music by
PETE TOWNSHEND

Moderately

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a mezzo-forte (mf) dynamic. The melody is composed of eighth and quarter notes, with some chords. The left hand starts with a bass clef and a common time signature, playing a steady eighth-note accompaniment.

G D7 C D7 G D7

I can't be held re - sponsi - ble for blown be - hav - ior I lost all
It's eas - y to be sad when you lack a part - ner. But how would I re -

The vocal line is on a treble clef staff. The piano accompaniment is on a grand staff (treble and bass clefs). The guitar chords are indicated above the vocal line.

C D7 G D7 C D7

con - tact with my on - ly sav - ior No one locked me out be - cause I failed to phone
act to a bro - ken heart - now. It ain't real - ly true rock and roll un - less

The vocal line is on a treble clef staff. The piano accompaniment is on a grand staff. The guitar chords are indicated above the vocal line.

G D7 C D7 G D

up I can't bear to live for - ev - er like a lo - ner
I'm Hang - ing on - to you and when I hold it next - time

The vocal line is on a treble clef staff. The piano accompaniment is on a grand staff. The guitar chords are indicated above the vocal line.

Don't let go — the coat — Don't let go — the coat —
 Don't let go — the coat — Don't let go — the coat —

Don't let go — the coat — Don't let go — the coat. Don't let go — the coat.

I try to ex-plain but I nev-er un-de

stand it. I need your bod-y, but I can't just de-mand it.

C C/D Em D C

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a whole rest, followed by a quarter note G4, a quarter rest, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord diagrams for C, C/D, Em, D, and C are provided above the staff.

I won't let go like a stray at heel. (Nev-er let it out of your sight.)

Bm C D

The second system continues the musical score. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter rest, and then eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment continues with chords and bass line. Chord diagrams for Bm, C, and D are provided above the staff.

Ev-ry lone-ly wife knows the way I feel. (Don't let go to-night)

Bm C D

The third system continues the musical score. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter rest, and then eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment continues with chords and bass line. Chord diagrams for Bm, C, and D are provided above the staff.

Don't let go the coat. Nev-er let go the coat.

D7 G D C D G D

The fourth system continues the musical score. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter rest, and then eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment continues with chords and bass line. Chord diagrams for D7, G, D, C, D, G, and D are provided above the staff.

Don't let go — the coat. — Don't let go — the coat. — Don't let go — the coat. —



Your friends all pass for life is just a mar - ket, But you have to fin - ish ev - ry - thing you see



— ed. So I live my life tear - ing down the run - way. Sure to get the hang of hang - ing in there



— day. Don't let go — the coat. — Don't let go — the coat. —



Nev - er let go — the coat. — Don't let go — the coat. —



Don't let go — the coat — Won't get no more chan - ces

Oh, fo - get the war dan - ces. Don't let go — Don't let go.

Don't let go — the coat — Go blind — and hang

on — Don't try the slang son. — Nev - er let go — the coat.

Oh, no! — Don't let go — the coat. — Repeat and Fade

SLIP KID

Medium Rock beat

Words and Music by
PETE TOWNSHEND

Tacet

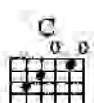
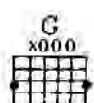
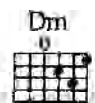
Musical notation for the first system, including treble and bass staves. The treble staff is marked "Tacet". The bass staff has a piano (*p*) dynamic marking. The music is in 4/4 time and D major.

Musical notation for the second system, including a guitar chord diagram for G (x000) and a C chord diagram (0 0). The lyrics are: "I've got my clip-board, text-books, doc-tor's pre-scrip-tion clip-board, text-books,"

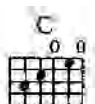
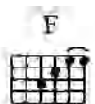
Musical notation for the third system, including treble and bass staves.

Musical notation for the fourth system, including guitar chord diagrams for Dm (0), F, C (0 0), G (x000), and C (0 0). The lyrics are: "lead me to the sta-tion, yeah, I'm off to the Civ-il War. bun-ga-low be-hind me, I left the door a-jar. lead me to the sta-tion, yeah, I'm off to the Civ-il War."

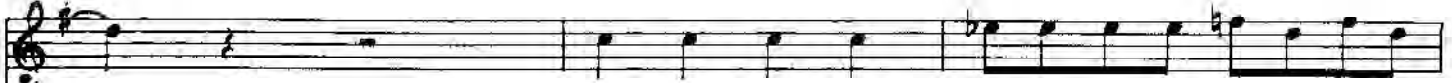
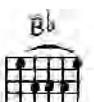
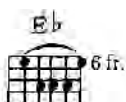
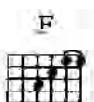
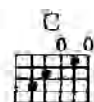
Musical notation for the fifth system, including treble and bass staves.



I've got my kit - bag, my heav - y boots, I'm
 I've got my vac - uum flask full of
 I've got my kit - bag, my heav - y boots, I'm

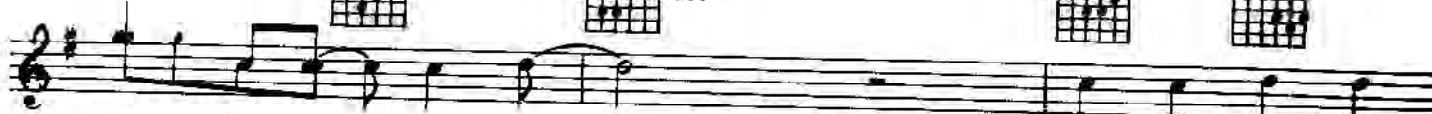
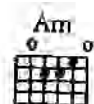
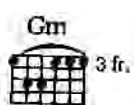


run - nin' in the rain, gon - na run till my feet are raw, _
 hot tea and sug - ar, left the keys right in my car. _
 run - nin' in the rain, gon - na run till my feet are raw. _



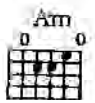
Slip Kid, Slip Kid, sec-ond gen-er-a-tion, I'm a
 Slip Kid, Slip Kid, sec-ond gen-er-a-tion, on-ly
 Slip Kid, Slip Kid, slip out of trou-ble, slip





sol - dier at thir - teen.
 half way up the tree.
 o - ver here and set me free.

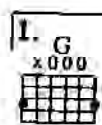
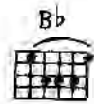
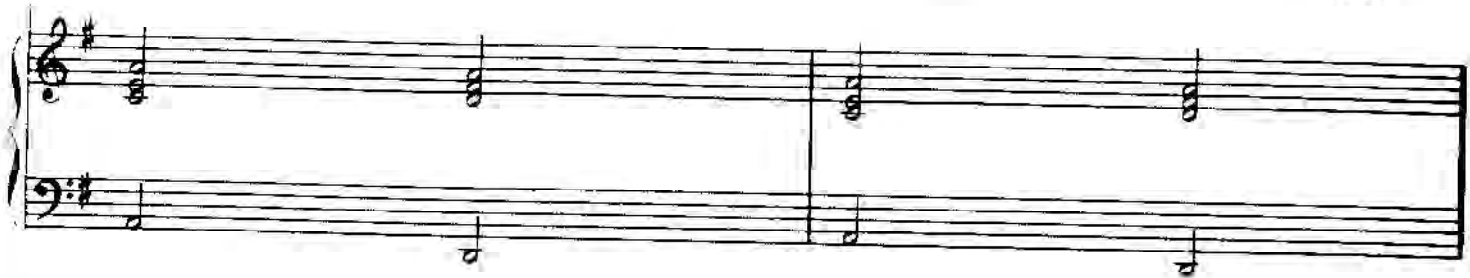
Slip Kid, Slip Kid,
 Slip Kid, Slip Kid,
 Slip Kid, Slip Kid.



To Coda



re - al - i - za - tion there's no eas - y way to be
 I'm a re - la - tion, I'm a sol - dier at six ty
 sec - ond gen - er - a - tion, you're slid - ing down the hill like



free, no eas - y way to be free.
 three, no eas - y way to be free.



It's a hard, hard world.

I left my free, Slip Kid,

No chord

Ped.

Slip Kid. Keep a - way, old man, you

won't fool me. You and your his - t'ry won't rule me. You

might have been a fight - er, but ad - mit you failed. I'm not af - fect - ed by

your black - mail;_ you won't black - mail me.

D. S. $\frac{3}{4}$ al Coda

I've got my

Coda Bb

Repeat and fade Bb

me. No eas - y way_ to be free. No eas - y way_ to be

WHO ARE YOU

Words and Music by
PETE TOWNSHEND

Bright Rock Beat



Who are you? Who, who, who, who?

mf



Who are you? Who, who, who, who?



I woke up in a So - ho door - way. A po - lice - man knew my
I took the tube back out of town, — back to the Roll - in'
I know there's a place you walked — where love falls from the



name. He said, "You can go — sleep at home — to - night — if you can
Pin. I felt a lit - tle like a dy - ing clown — with a
trees. My heart — is like a bro - ken cup. — I on - ly

get up and walk a way,
streak of Rim Tin Tin
feel right on my knees.

I stag-gered back to the
I stretched back and I
spit out like a

der-ground, and the breeze blew back my hair.
cupped er hole, and looked back on my bus y day.
yet still re ceive your kiss.

I re-mem-ber throw-in' punch-es a-round and preach-in' from my
E-lev-en hours in the Tin Pan an-y-one now, God, there's got to be an-oth-er
How can I meas-ure up to an-ter such a love as

Who are you?
chair. Well, who are you?
way. this.

Who, who, who, who!

Who are

I real - ly wan - na know.

you?

F#m/E

E

F#m/E

E

Who,

who,

who,

who?

Tell me, who are

Who

D/E

are

you?

F#m/E

E

F#m/E

E

Who,

who,

who,

who?

you?

D/E

are

you?

To Coda

'Cause I real - ly wan - na know.

E G D E G D

This system contains the first four measures of the piece. The guitar part is indicated by chord diagrams for E, G, D, E, G, and D. The piano accompaniment is written in treble and bass clefs, with a key signature of three sharps (F#, C#, G#).

CODA Who? A/E D/E A/E C/G Who?

I real - ly wan - na know.

This system is the beginning of the CODA section. It features a vocal line with the lyrics "Who?" and "I real - ly wan - na know." The piano accompaniment continues. Chord diagrams for A/E, D/E, A/E, and C/G are provided above the vocal line.

D/A A D/A A Who? Oh, I real - ly wan - na know. Come on, tell me, who are

This system continues the vocal line with the lyrics "Oh, I real - ly wan - na know. Come on, tell me, who are". The piano accompaniment is consistent. Chord diagrams for D/A, A, D/A, and A are shown above the vocal line.

E you, you, you, you?

This system concludes the piece with the lyrics "you, you, you, you?". The piano accompaniment features a long, sustained chord in the final measure. A chord diagram for E is shown above the vocal line.

GETTIN' IN TUNE

Words and Music by
PETE TOWNSHEND

Slowly



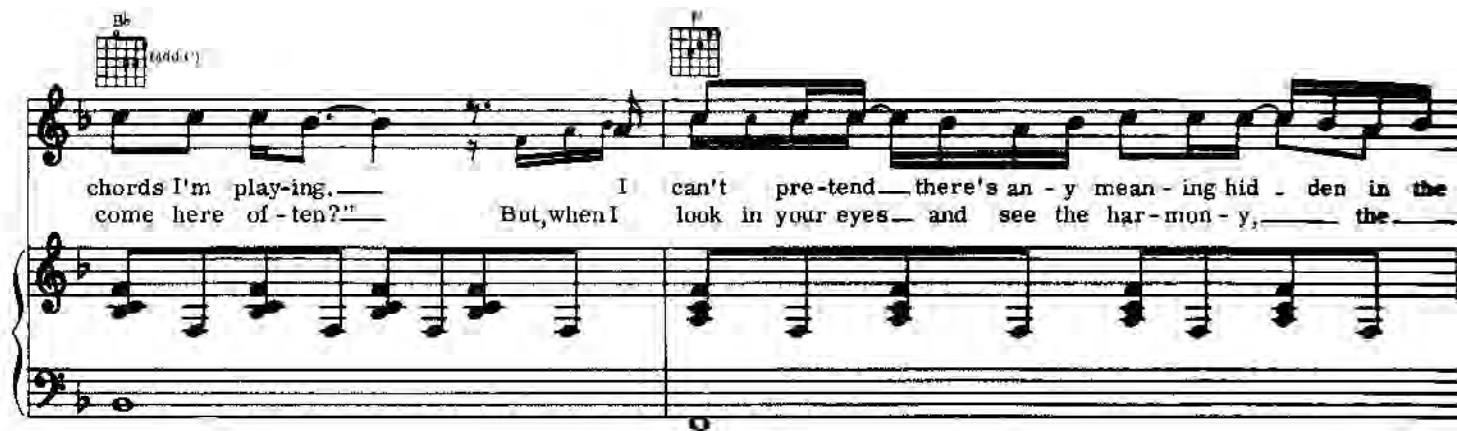
mp

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a simple bass line. The tempo is marked 'Slowly' and the dynamic is 'mp'.



I'm sing - ing this note 'cause it fits in well with the
get a lit - tle tired of hav - ing to say, "Do you

The first vocal line is on a treble clef staff. Above the staff is a guitar chord diagram for a Bb chord. The piano accompaniment continues in the background.




chords I'm play - ing. I can't pre - tend there's an - y mean - ing hid - den in the
come here of - ten?" But, when I look in your eyes and see the har - mon - y, the

The second vocal line is on a treble clef staff. Above the staff are two guitar chord diagrams: a Bb chord with '(add C)' and an F chord. The piano accompaniment continues.




things I'm say - ing, But I'm in tune, Right in tune. I'm in
heart - ache soft - ens, I get in tune, Right in tune. I'm in





The third vocal line is on a treble clef staff. Above the staff are three guitar chord diagrams: a Bb chord with '(add C)', an F chord, and a Bb chord with '(add C)'. The piano accompaniment continues.






Right in tune, _____ I'm in tune, _____ And I'm gon-na tune—



Tacet

_____ right in on you, _____ Right in on










you, _____ Right in on you, _____ Ba-by, with








you, _____ Ba - by, with you, _____ Ba - by, with



C C C

you. I got it all here in my heart;



F#m7 C

There's noth-ing more needs to be said, I'm just bang-ing on my old pi - a - no, I'm



D

Get-tin' In Tune to the straight and nar - row, Get-tin' In Tune to the straight and nar - row,



Freely D

Get-tin' In Tune to the straight and nar - row.



Repeat Ad Lib and Fade Out

WON'T GET FOOLED AGAIN

Words and Music by
PETE TOWNSHEND

Brightly (In Four)

mf

f Eb Eb F Eb Eb

We'll be fight-ing in the streets — with our child-ren at our feet — And the
 change, it had to come, — we knew it all a - long — We were
 no - thing in the street — looks an - y dif - fer - ent to me. — And the

f C Eb Eb F

mor - als that they wor - ship will be gone. — And the men who spurred us on —
 lib - er - a - ted from — the fold, that's all. — The world looks just the same. —
 slo - gans are all re - placed, — by the by. — The part - ing on the left —

Eb Eb F Eb Eb F

— sit in judge-ment of all wrong, — They de - cide and a shot —
 — And his - tor - y ain't blamed, — 'Cause the ban - ners were all flown —
 — is now a part - ing on the right, — And the beards have all grown long —

C B^b E^b B^b F E^b F

g— sings the song, —
 — in the last war, —
 — er ov - er-night. — } I'll tip my hat — to the new con-sti-tu-tion;

B^b F B^b F E^b F E^b F E^b

Take a bow for the new re-vo-lu-tion; Smile and grin — at the change all a-round; Pick up my gui-tar and play,

E^b C E^b B^b E^b B^b

Just like yes-ter-day, — Then I'll get on my knees and pray. *To Coda*

B^b F E^b B^b F

We don't get fooled — a - gain, —

I'll move my-self and my fam-'ly a-side— If we hap-pen to be left half a-live;

Get all my pa-pers and smile—at the sky, Tho' I know that the hyp-no-tized nev-er lie.

1. The

2. There's

♠ Coda

Meet the new— Boss! same as the old Boss!

NC

GUTHRIE
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