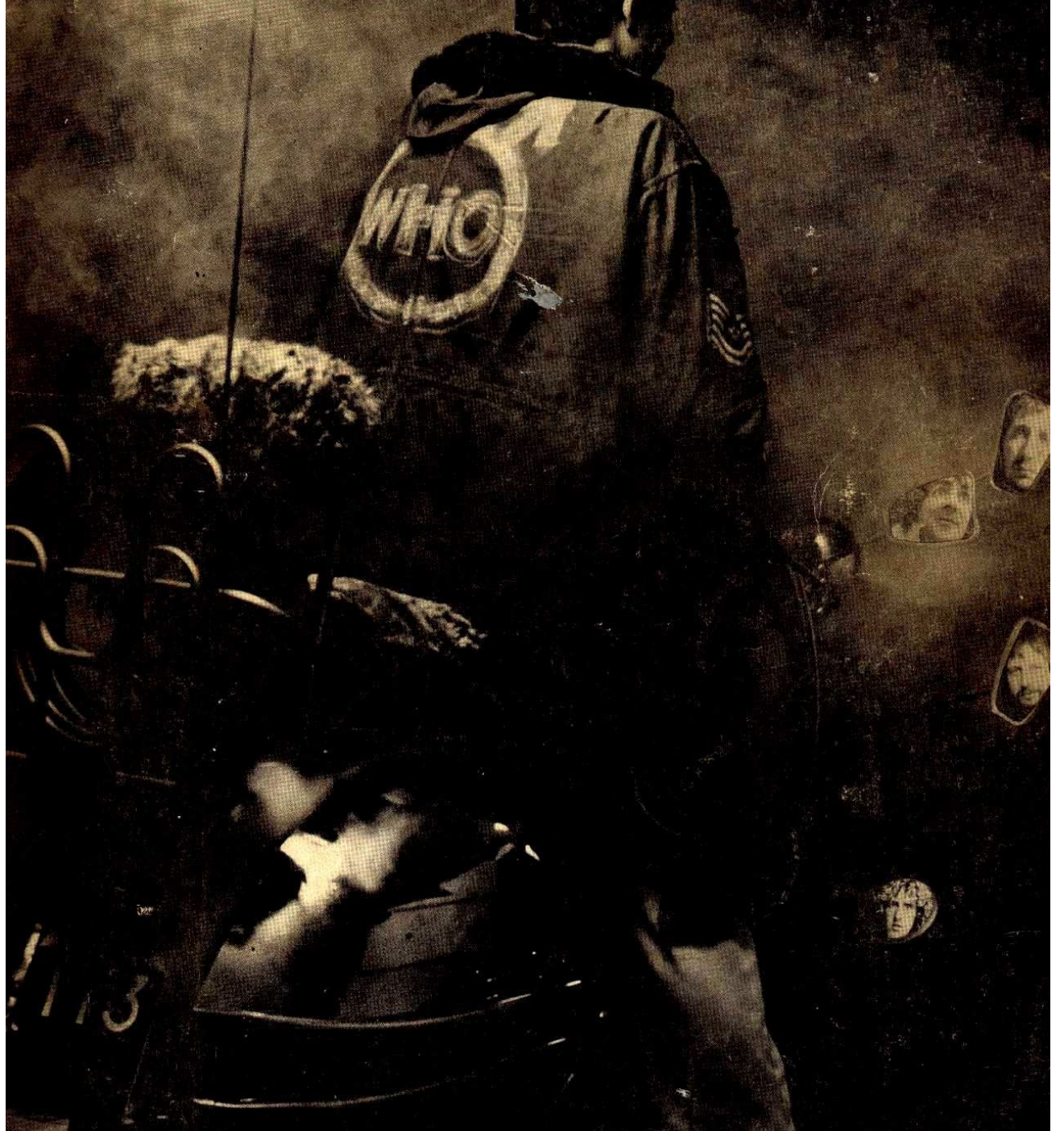


QUADROPHENIA



QUADROPHENIA

# QUADROPHENIA

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# THE REAL ME

Words and Music by  
PETE TOWNSHEND

Medium Rock beat

Chord diagrams and fret numbers (3 fr.) are provided for the guitar part:

- Cm
- Bb
- F
- Cm
- Bb
- F
- Cm
- Bb
- Cm
- Bb

Vocal lyrics:

I went back to the doctor to get another shrink. —  
 — I say there, — tell him 'bout my week - end — but he nev -

Cm 3fr. Bb F Cm 3fr. Cm7 3fr.

er be - trays\_ what he thinks. \_\_\_\_\_ Can you see\_ the real \_

This system contains the first two staves of music. The top staff is a vocal line with lyrics. Above it are guitar chord diagrams for Cm (3 fret), Bb, F, Cm (3 fret), and Cm7 (3 fret). The bottom two staves are a piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic bass line.

F Cm 3fr.

me, \_\_\_\_\_ doc - tor, doc - tor?

This system contains the second two staves of music. The top staff is a vocal line with lyrics. Above it are guitar chord diagrams for F and Cm (3 fret). The bottom two staves are a piano accompaniment.

Cm7 3fr. F

Can you see\_ the real \_\_\_\_\_ me, \_\_\_\_\_ doc - tor,

This system contains the third two staves of music. The top staff is a vocal line with lyrics. Above it are guitar chord diagrams for Cm7 (3 fret) and F. The bottom two staves are a piano accompaniment.

Cm 3fr. Bb F Cm 3fr.

oh, \_\_\_\_\_ doc - tor? \_

This system contains the final two staves of music on the page. The top staff is a vocal line with lyrics. Above it are guitar chord diagrams for Cm (3 fret), Bb, F, and Cm (3 fret). The bottom two staves are a piano accompaniment.

B $\flat$  F Cm B $\flat$

I went back\_ to my moth - er, I said "I'm\_

(4)

Cm B $\flat$  Cm

\_ cra - zy, ma, help me." \_ She said, "I know how it feels, \_

B $\flat$  Cm B $\flat$  F

\_ son, 'cause it runs \_ in the fam - i - ly."

Cm Cm7 F

Can you see\_ the real \_ me, \_ moth - er, moth-

Cm 3 fr. Cm7 3 fr. F

er? Can you see the real me, moth -

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G minor, starting with a half note G4, followed by quarter notes A4, Bb4, C5, Bb4, A4, and G4. The bottom staff is a piano accompaniment with a steady eighth-note bass line and chords in the right hand. Chord diagrams for Cm, Cm7, and F are shown above the staff with '3 fr.' indicating the fretting.

Cm 3 fr. Cm7 3 fr. F

er, oh, moth - er? Can you see, -

*cresc.* *ff*

Detailed description: This system contains the next two staves. The vocal line continues with a half note G4, quarter notes A4, Bb4, C5, Bb4, A4, and G4. The piano accompaniment features a more active bass line and chords. Dynamics markings 'cresc.' and 'ff' are present. Chord diagrams for Cm, Cm7, and F are shown above the staff.

Cm 3 fr. Cm7 3 fr.

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

Detailed description: This system contains the next two staves. The vocal line continues with a half note G4, quarter notes A4, Bb4, C5, Bb4, A4, and G4. The piano accompaniment continues with a steady bass line and chords. Chord diagrams for Cm and Cm7 are shown above the staff.

F

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

Detailed description: This system contains the final two staves. The vocal line continues with a half note G4, quarter notes A4, Bb4, C5, Bb4, A4, and G4. The piano accompaniment continues with a steady bass line and chords. A chord diagram for F is shown above the staff.

Cm 3fr. Cm7 3fr. F

The

Cm 3fr. Tacet

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

*f*

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. —

Bb F

cresc.

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

Cm 3 fr. Cm7 3 fr. F

ff

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

Cm 3 fr. Cm7 3 fr. F



— you, oh, — hey!

Cm 3 fr. Bb F

This system contains the first three measures of the piece. The vocal line begins with a rest, followed by the lyrics "— you, oh, — hey!". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for Cm (3 fret), Bb, and F are provided above the staff.

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

Cm 3 fr. Bb Cm 3 fr. Bb Cm 3 fr. Bb Cm 3 fr. Bb F Cm 3 fr. Bb Cm 3 fr. Bb Cm 3 fr.

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

This system contains the next three measures. The vocal line continues with the lyrics "I end - ed up with a preach - er, full of lies — and hate. —". The piano accompaniment is marked with a forte (*f*) dynamic. A series of chord diagrams for Cm (3 fret), Bb, and F are shown above the staff.

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

Bb Cm 3 fr. Bb F Cm 3 fr. Bb Cm 3 fr. Bb Cm 3 fr. Bb Cm 3 fr. Bb F

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

This system contains the next three measures. The vocal line begins with a rest, followed by the lyrics "— I seemed to scare him a lit - tle so he". The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Bb, Cm (3 fret), Bb, and F are provided.

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

Cm 3 fr. Bb Cm 3 fr. Bb Cm 3 fr. Bb F Cm 3 fr. Cm7 3 fr.

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

This system contains the final three measures. The vocal line continues with the lyrics "showed me to the gold - en gate. — Can you see — the real —". The piano accompaniment is marked with *cresc.* and *ff* dynamics. Chord diagrams for Cm (3 fret), Bb, Cm (3 fret), Bb, Cm (3 fret), Bb, F, Cm (3 fret), and Cm7 (3 fret) are provided.

F

me, — preach - er, — preach - er?

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with a fermata over the first measure and a dotted quarter note in the second measure. The lyrics "me, — preach - er, — preach - er?" are written below the staff. A guitar chord diagram for the F major chord is shown above the first measure. The bottom two staves are a piano accompaniment in a grand staff (treble and bass clefs). The right hand plays chords with a fermata, and the left hand plays a steady eighth-note bass line.

Cm 3fr. Cm7 3fr. F

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

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics "Can you see the real — me, — preach - er?". It includes a guitar chord diagram for Cm (3fr.) above the first measure, Cm7 (3fr.) above the second measure, and F above the third measure. The bottom two staves are a piano accompaniment with chords and a bass line.

Cm 3fr. Cm7 3fr. F

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with a whole rest in the first measure. Above the staff are guitar chord diagrams for Cm (3fr.), Cm7 (3fr.), and F. The bottom two staves are a piano accompaniment with chords and a bass line.

Cm 3fr. Cm7 3fr. F

Can you see, — can you see, —

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics "Can you see, — can you see, —". It includes guitar chord diagrams for Cm (3fr.), Cm7 (3fr.), and F. The bottom two staves are a piano accompaniment with chords and a bass line.

can you see?\_ Oh, \_\_\_\_\_ can you see the real \_

Cm 3 fr. Cm7 3 fr.

me, \_ doc - tor?

F

Can you see the real \_\_\_\_\_ me, \_ moth - er? \_

Cm 3 fr. Cm7 3 fr. F Tacet

Can you see \_ the real me, \_ me, me, me, me, me, me, me, me?

# QUADROPHENIA

23

By PETE TOWNSHEND

Moderately

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

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

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

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

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E $\flat$  3fr. F 3fr. B $\flat$  3fr. E $\flat$  3fr. A $\flat$  4fr. B $\flat$  4fr. C 3fr. D $\flat$  4fr.

The first system of music consists of a piano accompaniment and a guitar part. The piano part is written in a grand staff with treble and bass clefs. The guitar part is written in a single staff with a treble clef. Above the guitar staff, there are eight guitar chord diagrams, each labeled with a chord name and a fret number: Eb 3fr., F 3fr., Bb 3fr., Eb 3fr., Ab 4fr., Bb 4fr., C 3fr., and Db 4fr. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various articulations and dynamics.

E $\flat$  3fr.

*mf*

The second system of music continues the piano accompaniment and guitar part. The guitar part is written in a single staff with a treble clef. Above the guitar staff, there is one guitar chord diagram labeled E $\flat$  3fr. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various articulations and dynamics. The dynamic marking *mf* is present in the piano part.

A $\flat$ maj7 4fr. (Guitar) 8va- 3 G+ 3fr. G 3fr. 8va- 3

The third system of music continues the piano accompaniment and guitar part. The guitar part is written in a single staff with a treble clef. Above the guitar staff, there are three guitar chord diagrams labeled A $\flat$ maj7 4fr., G+ 3fr., and G 3fr. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various articulations and dynamics. The dynamic marking *mf* is present in the piano part.

Cm 3fr. A $\flat$ maj7 4fr.

The fourth system of music continues the piano accompaniment and guitar part. The guitar part is written in a single staff with a treble clef. Above the guitar staff, there are two guitar chord diagrams labeled Cm 3fr. and A $\flat$ maj7 4fr. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various articulations and dynamics. The dynamic marking *mf* is present in the piano part.

E $\flat$  Cm7 A $\flat$ ma $\flat$ j9 E $\flat$  Cm7 A $\flat$ ma $\flat$ j9

(Violins) *8va*

A $\flat$ ma $\flat$ j7 G+ G Cm

*loco* (Guitar) *8va*

A $\flat$ ma $\flat$ j7 E $\flat$  Cm7 A $\flat$ ma $\flat$ j9

(8va)

*gradual cresc.*

E $\flat$  Cm7 A $\flat$ ma $\flat$ j9 E

(8va) *loco*

*mf* *R.H.*

The first system of music consists of two staves. The upper staff is a single treble clef line with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains a melodic line with several notes, including a triplet of eighth notes. The lower staff is a grand staff (treble and bass clefs) with piano accompaniment, including chords and moving lines in both hands.

The second system features three staves. The top staff is labeled "(Horns)" and contains a melodic line with notes and rests. Above this staff are two chord diagrams: one for a D major chord (0 2 3 2 0) and one for an E major chord (0 2 1 0 0). The middle and bottom staves are a grand staff with piano accompaniment, including chords and moving lines. The bottom staff has several rests.

The third system consists of two staves. The upper staff is a single treble clef line with a melodic line, including a triplet of eighth notes. The lower staff is a grand staff with piano accompaniment, including chords and moving lines. A dynamic marking "mp" is present in the middle of the lower staff.

The fourth system begins with the instruction "Tacet (Violins)" above the first staff. The first staff is a single treble clef line with a melodic line. The lower staff is a grand staff with piano accompaniment, including chords and moving lines.

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

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

System 3: Treble clef with a melodic line of eighth notes. Above the staff are guitar chord diagrams for E, E7, Am, and Am6. The piano accompaniment in the grand staff includes a *mf* dynamic marking.

(Guitar)


E 0 0 0 0 0  
E7 0 0 0 0 0  
Am 0 0 0 0 0  
Am6 0 0 0 0 0


System 4: Treble clef with a melodic line of eighth notes. Above the staff are guitar chord diagrams for E, E7, Am, Am6, and E. The piano accompaniment in the grand staff continues the harmonic accompaniment.

E 0 0 0 0 0  
E7 0 0 0 0 0  
Am 0 0 0 0 0  
Am6 0 0 0 0 0  
E 0 0 0 0 0



(♩ = ♩.)

Ab  4 fr.



The first system of music consists of a piano accompaniment and a guitar part. The piano part is in 6/8 time and features a melodic line in the right hand and a bass line in the left hand. The guitar part is in the same time signature and features a melodic line in the right hand. A guitar fretboard diagram for an Ab chord at the 4th fret is shown above the guitar staff.

Three times  
Tacet

*mp*  
Three times



The second system of music features a piano accompaniment and a guitar part. The piano part is in 6/8 time and features a melodic line in the right hand and a bass line in the left hand. The guitar part is in the same time signature and features a melodic line in the right hand. The guitar part is marked "Tacet" and "Three times". The piano part is marked "mp" and "Three times".

Ebm sus4  6 fr.

(Guitar)

(Violins)



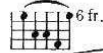
The third system of music features a guitar part and a violin part. The guitar part is in 6/8 time and features a melodic line in the right hand. The violin part is in the same time signature and features a melodic line in the right hand. A guitar fretboard diagram for an Ebm sus4 chord at the 6th fret is shown above the guitar staff.

Ebm sus4/D♭ 



The fourth system of music features a piano accompaniment and a guitar part. The piano part is in 6/8 time and features a melodic line in the right hand and a bass line in the left hand. The guitar part is in the same time signature and features a melodic line in the right hand. A guitar fretboard diagram for an Ebm sus4/D♭ chord is shown above the guitar staff.

Ebm sus4



The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole note chord, followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Ebm sus4/Db



The second system continues the musical piece. The vocal line has a melodic line with some grace notes. The piano accompaniment maintains the eighth-note texture in the right hand and a consistent bass line in the left hand.

*Sua*

The third system shows the vocal line with a melodic line and a grace note. The piano accompaniment continues with the same rhythmic pattern.

Ebm7



Cbmaj7



*(Sua)*


*loco*

The fourth system features a vocal line with a melodic line and a grace note. The piano accompaniment includes a dynamic marking of *mf* and continues with the eighth-note accompaniment.

Abm7 4 fr.



Ebm7 6 fr. 8va-




Cbmaj7



(8va)-



Abm7 4 fr.

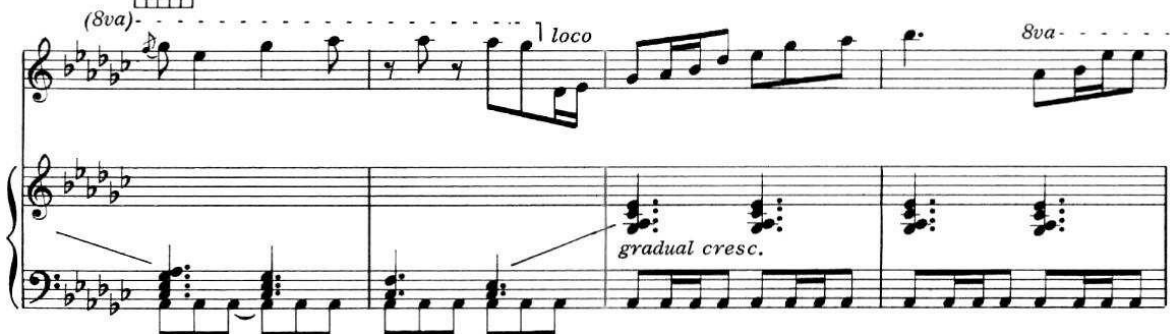


(8va)-


loco

8va-


gradual cresc.



Ebm7 6 fr.

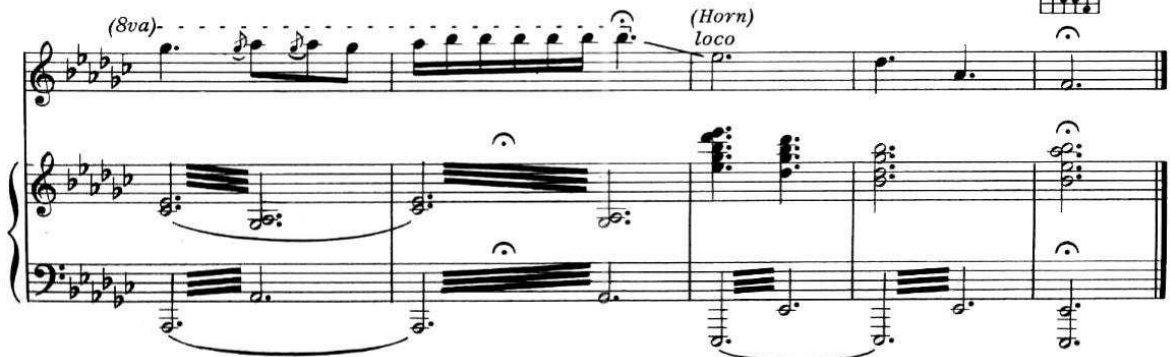


Ebm sus4 6 fr.



(8va)-








(Horn) loco








# CUT MY HAIR

Words and Music by  
PETE TOWNSHEND


Moderately slow




Fmaj7  G7  Em7  Am  Dm7  G  C 




Fmaj7  G7  Em7  Am 

Why should I care\_ if I have to cut my hair?\_ I got to



Dm7  G  C 

move\_ with the fash - ion or be out - cast.



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Fmaj7 G7 Em7 Am

I know I should fight — but my old man, he's real-ly al- right, — and I'm

Dm7 G C

still liv - ing at home — (e - ven though — it won't - last.)

Bb C Bb C Bb F C

Zoot suit, white jack - et with side — vents five inch - es long. — I'm

Bb C Bb C Bb F G C

out on the street — a - gain and I'm leap - ing a - long. — I'm

F G F G F C F G

x000 x000 0 0 x000

dressed right for a beach fight, but I just can't explain — why that

The first system of music features a vocal line with lyrics and a piano accompaniment. Above the vocal line are guitar chord diagrams for F, G, F, G, F, C, F, and G. The G chord diagrams are marked with 'x000'. The piano accompaniment consists of a treble and bass clef staff.

F Eb Bb Fmaj7 G7

6 fr. x000

un - cer - tain feel - ing is still here in my brain. —

The second system continues the music with a vocal line and piano accompaniment. Chord diagrams for F, Eb (marked '6 fr.'), Bb, Fmaj7, and G7 (marked 'x000') are shown above the vocal line. A 'mp' (mezzo-piano) dynamic marking is present in the piano accompaniment.

Em7 Am Dm7 G C

0 0 0 0 0 0 0 0 0 0

To Coda ♪

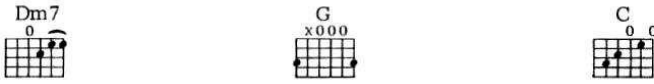
The third system shows the piano accompaniment for the 'To Coda' section. Chord diagrams for Em7, Am, Dm7, G, and C are provided above the staff. The piano part continues with a treble and bass clef staff.

Fmaj7 G7 Em7 Am


0 0 0 0 0 0 0 0

The kids at school — have par - ents that seem so cool, — and though I

The fourth system features a vocal line with lyrics and piano accompaniment. Chord diagrams for Fmaj7, G7, Em7, and Am are shown above the vocal line. The piano accompaniment continues in the treble and bass clef staves.



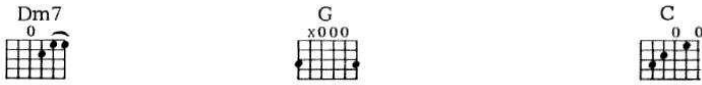
don't — want to hurt — them, mine want me their — way.






I clean my room and my shoes, — but my moth-er found a box of blues, — and there





does-n't seem — much hope — they'll let me — stay.

*D. S.  $\text{♩}$  al Coda  $\text{♩}$*



Coda 

Why do I have to be dif - f'rent to them? — Just to

*mf*



Gm7 3 fr. F

earn the re - spect of a dance - hall - friend, -

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in bass and treble clefs. Above the first line, there are two guitar chord diagrams: Gm7 (3 fret) and F.

G x000

we have the same old row - a - gain and a - gain, -

Detailed description: This system contains the second two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in bass and treble clefs. Above the first line, there is a guitar chord diagram for G (x000).

D A Am7 G

Why do I have to move with a crowd - of kids that hard - ly no - tice I'm - a - round? -





Detailed description: This system contains the third two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in bass and treble clefs. Above the first line, there are four guitar chord diagrams: D, A, Am7, and G.

A

I work my - self to death just - to fit in. -


Detailed description: This system contains the fourth two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in bass and treble clefs. Above the first line, there is a guitar chord diagram for A.






Fmaj7  0  
 G7  x000  
 Em7  0 0 0  
 Am  0 0 0


I'm com-ing down, — got home on the ver-y first train from town. — My





*mp*




Dm7  0 0 0  
 E7  0 0 0  
 Am  0 0 0

dad just left — for work; he was-n't talk - ing.



Fmaj7  0  
 G7  x000  
 Em7  0 0 0  
 Am  0 0 0

It's all — a game — and in - side — I'm just the same. My



Dm7  0 0 0  
 E7  0 0 0  
 Am  0 0 0

fried egg makes me sick — first thing in the morn - ing.



# THE PUNK MEETS THE GODFATHER

37

Words and Music by  
PETE TOWNSHEND

Moderate Rock beat

A 5 fr.      D 5 fr.      F 5 fr.      G 3 fr.      A 5 fr.

D 5 fr.      F 5 fr.      G 3 fr.      A 5 fr.

A 5 fr.      D 5 fr.

1. You de - clared you would be three inch - es tall - er, you  
2. We've tried to sneak be - tween lines of o - ra - tion, you could

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F 5 fr.      G 3 fr.      A 5 fr.

on-ly be - came — what we      made      you.      Thought you were chas - ing a des -  
 on-ly re - peat — what we      told      you.      Your axe be - longs to a dy -

D 5 fr.      F 5 fr.      G 3 fr.      A 5 fr.

tin - y call - ing, you on - ly earned — what we      gave      you.  
 ing na - tion,      they don't know — that we      own      you.

D 5 fr.      G 3 fr.      D9 4 fr.

You fell and cried as our peo - ple were starv - ing,      now you know — that we  
 You're watch - ing mov - ies try'n' to      find      the feel - ers,      you on - ly see — what we

G 3 fr.      A 5 fr.      D 5 fr.

blame you. —      You tried to walk on the trail — we were carv - ing,  
 show you. —      We're the slaves — of the pho - ny lead - ers,

F 5 fr.      G 3 fr.      A 5 fr.      D 5 fr.

now you know — that we framed you. } I'm the guy — in the sky, —  
 breathe the air — we have blown you. }

G 3 fr.

— fly-ing high, — flash-ing eyes, — no sur-prise, — I told lies, — I'm the punk in the

E 0 00      A 5 fr.      E 0 00

gut - ter. I'm the new - pres - i - dent —

A 5 fr.      E 0 00      A 5 fr.

— and I grew — and I bent, — don't you know? — Don't it show? — I'm the punk with the



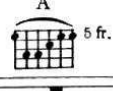
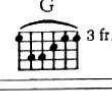
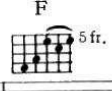
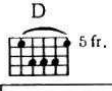
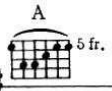
To Coda

stut-ter. My, my, — my, — my, mmmm G-G-G-G-

gen - er - a - tion. My, my, — my, —

— my, mmmm G-G-G-G- gen - er - a - tion.

1.



*f*

D 5 fr. F 5 fr. G 3 fr. A 5 fr.

Musical notation for guitar chords and piano accompaniment. The guitar part shows four chords: D (5 fret), F (5 fret), G (3 fret), and A (5 fret). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

2. Dmaj9 G sus4

I have to be care - ful not - to preach, I can't pre-tend -

Musical notation for the first line of lyrics. The guitar part includes a Dmaj9 chord and a G sus4 chord. The piano accompaniment is marked *mf*. The lyrics are: "I have to be care - ful not - to preach, I can't pre-tend -".

G

- that I - can't teach, - and yet I've lived - your fu - ture out -

Musical notation for the second line of lyrics. The guitar part includes a G chord. The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "- that I - can't teach, - and yet I've lived - your fu - ture out -".

A7 sus 4 A7 Dmaj9

- by pound - ing stag - es like - a clown. And on the dance -

Musical notation for the third line of lyrics. The guitar part includes A7 sus 4, A7, and Dmaj9 chords. The piano accompaniment continues. The lyrics are: "- by pound - ing stag - es like - a clown. And on the dance -".

G sus4



— floor bro - ken glass — and — blood - y fac - es slow - ly pass, —

G



A7sus4



— the num - bered seats — in emp - ty rows, — it all be - longs —

A7



D. S.  $\text{rit}$  (lyric 1) at Coda  $\text{Coda}$

— to me, — you know. —

*cresc.* *f*

Repeat and fade

Coda

D



My, my, — my, — my, mmmm G-G-G-G gen - er - a - tion.

Repeat and fade *mp*

G  $x000$  G sus4 sus2  $x0$  G  $x000$  G sus4 sus2  $x0$  G  $x000$

er; no chance to win. Leaves start

G sus4 sus2  $x0$  G  $x000$  G sus4 sus2  $x0$  G  $x000$

fall - ing, come down - is call - ing, lone - li - ness




G sus4 sus2  $x0$  G  $x000$  G sus4 sus2  $x0$  D  $0$  C/D  $000$

starts sink - ing in. — But I'm one.

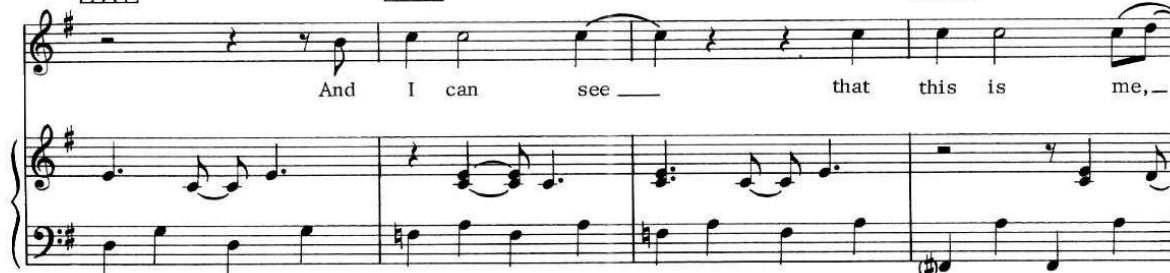
Dm7  $0$  C/D  $000$  D  $0$  C/D  $000$  Dm7  $0$

I am one.



C/D  F maj7  D9/F# 






And I can see — that this is me, —




F maj7  Em 

— and I will be, — you'll all



D/F#  G  G sus4  G sus2  G 

see I'm — the one. —



G 



G  
x000

Where - do you get -

F G  
x000 F

those blue blue - jeans? -

G F G F  
x000 x000

Fad - ed, patched se - cret so tight.

G F G  
x000 x000

Where - do you get - that walk, oh - so

F G F

lean? — Your shoes — and your shirts — all — just

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line starts with a quarter note G4, followed by a quarter rest, then a half note G4-A4-B4-C5, and another quarter rest. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

G D C D

right. — I'm one.

The second system continues the vocal line with a quarter note G4, a quarter rest, and a half note G4-A4-B4. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the right hand.

F G D C D F

I am one.

The third system features a vocal line with a quarter note G4, a quarter rest, and a half note G4-A4-B4. The piano accompaniment continues with chords and a consistent rhythmic pattern.

C F D7

And I can see — that this is me, —

The fourth system concludes the vocal line with a quarter note G4, a quarter rest, and a half note G4-A4-B4. The piano accompaniment features a final chord in the right hand.

F Em D To Coda

and I will be, you'll all see I'm the one.

G

G G sus4 sus2 G G sus4 sus2

I got a Gib - son with-out a case, but I

G G sus4 sus2 G G sus4 sus2

can't get that e - ven tanned look on my face.

G x000      G<sup>sus4</sup> / <sup>sus2</sup> x0      G x000      G<sup>sus4</sup> / <sup>sus2</sup> x0

Ill - fit - ting clothes - and I blend in - the crowd, -

G x000      G<sup>sus4</sup> / <sup>sus2</sup> x0      G x000

*D. S.  $\text{rit}$  al Coda  $\text{rit}$*

fin - gers so clum - sy, voice too - loud. - But I'm

Coda  $\text{rit}$  G x000

I'm - the one, - I'm the

one.

# I'M ONE

(At least)

43

Words and Music by  
PETE TOWNSHEND

Moderately fast

The musical score is written in G major (one sharp) and 4/4 time. It features three systems of music. Each system includes a guitar part with chord diagrams and a piano accompaniment. The tempo is marked 'Moderately fast'. The lyrics are: 'Ev - 'ry year is the same, and I feel it a - gain, I'm a los-'.

**System 1:** Guitar chords: G (x000), G sus4 sus2 (x0), G (x000), G sus4 sus2 (x0). Piano accompaniment starts with a mezzo-forte (*mf*) dynamic.

**System 2:** Guitar chords: G (x000), G sus4 sus2 (x0), G (x000), G sus4 sus2 (x0). The word 'Ev - 'ry' is written below the final measure of the guitar part.

**System 3:** Guitar chords: G (x000), G sus4 sus2 (x0), G (x000), G sus4 sus2 (x0). The lyrics 'year is the same, and I feel it a - gain, I'm a los-' are written below the guitar part.

# THE DIRTY JOBS

Words and Music by  
PETE TOWNSHEND

Moderate Rock

C  $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & & & & \\ \hline \end{array}$ 
 G  $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & 0 & 0 & & \\ \hline \end{array}$ 
 F  $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline \end{array}$ 
 G  $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & 0 & 0 & & \\ \hline \end{array}$ 
 C  $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & & & & \\ \hline \end{array}$ 
 G  $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & 0 & 0 & & \\ \hline \end{array}$

(Orchestra)

*mf*

I am a man\_ who looks

af - ter\_ the pigs, u - su - lly I get a - long o -

F G C G

kay. — I am a man — who re - veals —

F G C G

— all — he digs, should be more care - ful what I

F G C F

say. — I'm get - ting put down, I'm get - ting

C F Dm C

pushed 'round, I'm be - ing beat - en ev - 'ry day. —



Bb

C F

My life's fad - ing, things are

C F Dm C

chang - ing, I'm not gon-na sit and weep a - gain...

Bb

C G F G

I am a man\_ who drives the lo-cal bus,\_ I take

C 0 0      G x000      F      G x000

min-ers to work, but the pits all closed to-day.

C 0 0      G x000      F      G x000

It's eas-y to see      that you are one of us,

C 0 0      G x000      F      G x000

ain't it fun-ny how we all seem to look the same?\_      I'm get-ting

C 0 0      F      C 0 0      F

put down,      I'm get-ting pushed 'round,

Dm C B $\flat$

I'm be-ing beat-en ev - 'ry day. \_\_\_\_\_ My life's

C F C F

fad - ing, things are chang - ing,

Dm C B $\flat$

I'm not gon-na sit and weep a-gain. \_\_\_\_\_

F C

My Kar - ma tells me,

B $\flat$  F Gm 3 fr. F

"You've been screwed a-gain, — if you let them do — it to you, you've

E $\flat$  6 fr. B $\flat$

got your - self — to blame, —

F

it's you who feels the pain, —

C 0 0 G x000

it's you who takes (Orch.) the shame."

*mf*

F G C G

The first system of music features a vocal line with a melodic phrase. Above the staff are four guitar chord diagrams: F (x03213), G (x00032), C (00320), and G (x00032). The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

F G C G

The second system continues the musical piece. The vocal line begins with the lyrics "I am a young\_ man, I". Above the staff are four guitar chord diagrams: F (x03213), G (x00032), C (00320), and G (x00032). The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

F G C G

The third system continues the musical piece. The vocal line includes the lyrics "ain't done ver-y much,— you men should re-mem-ber how you used to fight...". Above the staff are four guitar chord diagrams: F (x03213), G (x00032), C (00320), and G (x00032). The piano accompaniment continues with the same rhythmic pattern.

F G C G

The fourth system concludes the musical piece. The vocal line includes the lyrics "Just like a child,— I've been". Above the staff are four guitar chord diagrams: F (x03213), G (x00032), C (00320), and G (x00032). The piano accompaniment continues with the same rhythmic pattern.

F G C G

see-ing on - ly dreams, — I'm all mixed up, but I know what's

F G C F

right. — I'm be-ing put down, I'm get-ting

C F Dm C

pushed 'round, I'm be-ing beat - en ev - 'ry day. —

Bb C F

My life's fad - ing, things are

C F Dm C

chang - ing, I'm not gon-na sit and weep a - gain...

Bb

I'm not gon-na weep a -

C G F G

gain. \_\_\_\_\_

*Repeat and fade*

C G F G

*Repeat and fade*

# HELPLESS DANCER

(Roger's theme)



Words and Music by  
PETE TOWNSHEND

Moderately


The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of staves. The first system includes a horn part starting with a 'Tacet' instruction and a piano accompaniment starting with a forte (*f*) dynamic. The second system shows the horn part continuing and the piano accompaniment with dynamics of *dim.* and *mp*. The third system shows the piano accompaniment with dynamics of *cresc.* and *f*. The horn part concludes with a final note in the third system.



E

When a man is run-ning from\_ his




Am




D



E



boss who holds a gun that fires\_ "cost". And peo-ple die from be-ing cold,



Am



D




E




or left a - lone\_ be - cause\_ they're old. And bombs are dropped\_ on fight-ing




Am



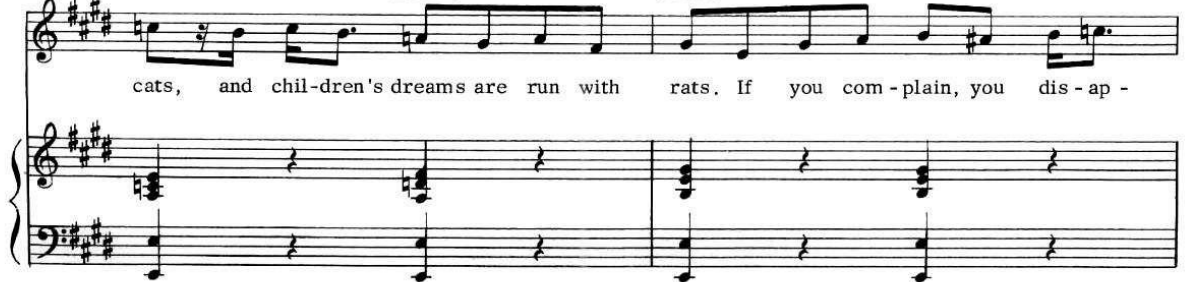
D



E



cats, and chil-dren's dreams are run with rats. If you com - plain, you dis - ap -



Am D E Am D

pear, just like the les - bi - ans and queers.

E Am D E

No one can love with-out\_ the grace\_

Am D E

of some un - seen and dis - tant face. And you get beat - en up\_ by

Am D E

blacks who though they worked still get the sack. And when your soul\_ tells you to hide\_

Am D E

— your ver - y right — to die's — de - nied. — And in the bat - tle on — the streets

Am D E

you fight com - put - ers and — re - ceipts. — And when a man — is try'n' to

Am D E

change, it on - ly caus - es fur - ther pain. You re - al - ize — that all a - long —

Am D

— some - thing in us go - ing wrong. —

Tacet (Horn)

The first system of music consists of three staves. The top staff is for the Horn, with the instruction "Tacet" above the first two measures and "(Horn)" above the third. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano accompaniment is written on two staves (treble and bass clef). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

The second system continues the musical score. The horn part has a melodic line with a long note in the second measure. The piano accompaniment continues with its rhythmic pattern.

The third system shows the horn part with a melodic line that includes a long note in the fourth measure. The piano accompaniment remains consistent.

You stop danc - ing.

The fourth system concludes the page. The horn part has a melodic line with a triplet of eighth notes in the third measure, marked with a "3" above it. The piano accompaniment ends with a final chord in the treble and bass clefs.

## IS IT IN MY HEAD

Words and Music by  
PETE TOWNSHEND

Moderately slow, with a beat

G  $x000$       C  $000$       G  $x000$       C  $000$

I see a man\_ with-out a prob - lem,

G  $x000$       C  $000$       F  $0233$       C  $000$

I see a coun - try al-ways starved.\_

3

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G x000 C 0 0 G x000 C 0 0

I hear the mu - sic of a heart - beat,

G x000 C 0 0 F C 0 0

I walk — and the peo - ple — turn and laugh.

D 0

Is it in my head? — Is it in my head? —

A 0 G x000 D 0

Is it in my head — here — at the start? —



A




Is it in my head? — Is it in my head? —








C Bb

Is it in my head — or in my heart?



C Bb C Bb

G C G C






I pick up phones — and hear my his - t'ry,

*mf*



G x000 C 0 0 0 F C 0 0

I dream of all the calls I miss.

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are four guitar chord diagrams: G (x000), C (0 0 0), F, and C (0 0 0). The piano accompaniment consists of a treble and bass clef staff with chords and a melodic line.

G x000 C 0 0 0 G x000 C 0 0

I try to num - ber those who love me,

This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are four guitar chord diagrams: G (x000), C (0 0 0), G (x000), and C (0 0 0). The piano accompaniment consists of a treble and bass clef staff with chords and a melodic line.

G x000 C 0 0 0 F C 0 0

and find ex - act - ly what the trou - ble is.

This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are four guitar chord diagrams: G (x000), C (0 0 0), F, and C (0 0 0). The piano accompaniment consists of a treble and bass clef staff with chords and a melodic line.

D 0 0 0

Is it in my head? Is it in my head?

This system contains the fourth line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line is one guitar chord diagram: D (0 0 0). The piano accompaniment consists of a treble and bass clef staff with chords and a melodic line. A dynamic marking 'f' is present in the bass clef staff.



A  G  D 






Is it in my head— here— at the start? \_\_\_\_\_

A 








Is it in my head? \_\_\_\_\_ Is it in my head? \_\_\_\_\_

C  Bb 



Is it in my head— or in my heart?

C  Bb  C  Bb 



*dim.*

G  
x000

*mf*

B $\flat$  E $\flat$  F B $\flat$  E $\flat$  F

I feel I'm - be - ing fol - lowed, - my head - is emp - ty, yet

*f*

C  
000

ev - ry word - I say - turns - out a sen - tence.

B $\flat$  E $\flat$  F B $\flat$  E $\flat$  F


State - ments - to a stran - ger - just ask - ing for di - rec - tions


C  0 0

B $\flat$  

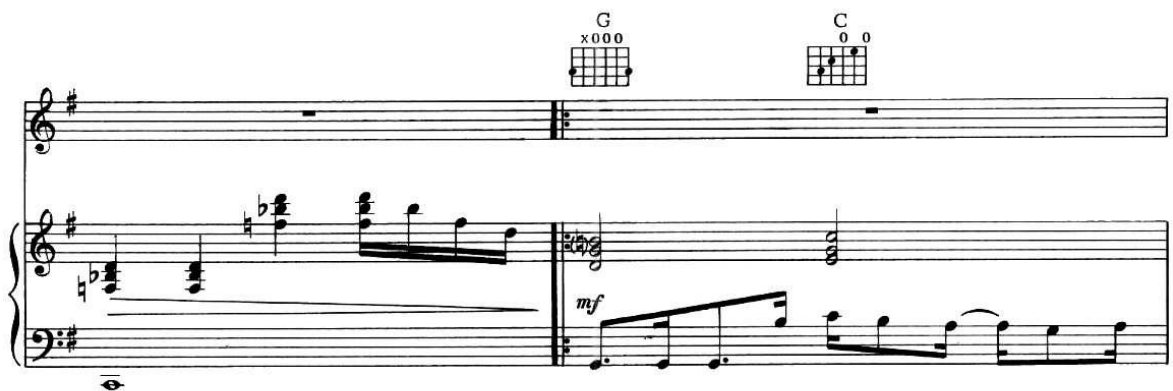
turn from be - ing help — to be - ing ques - tions. \_\_\_\_\_





G  x000


C  0 0


*mf*

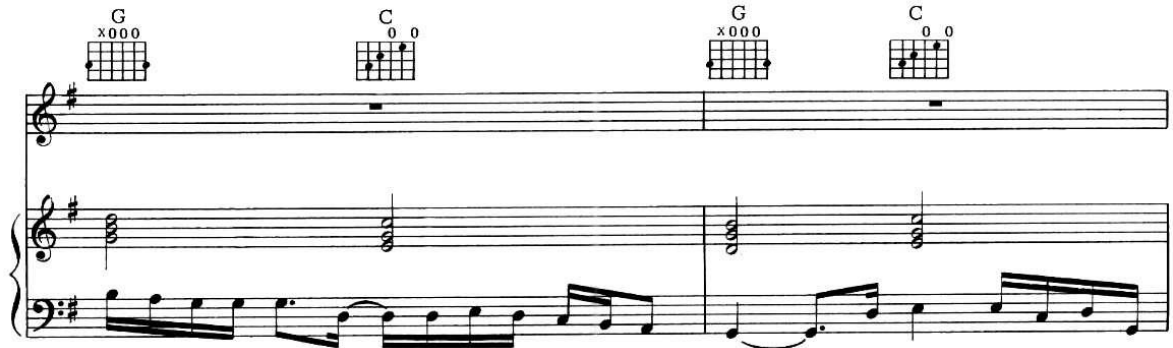



G  x000


C  0 0


G  x000


C  0 0




F  0 0

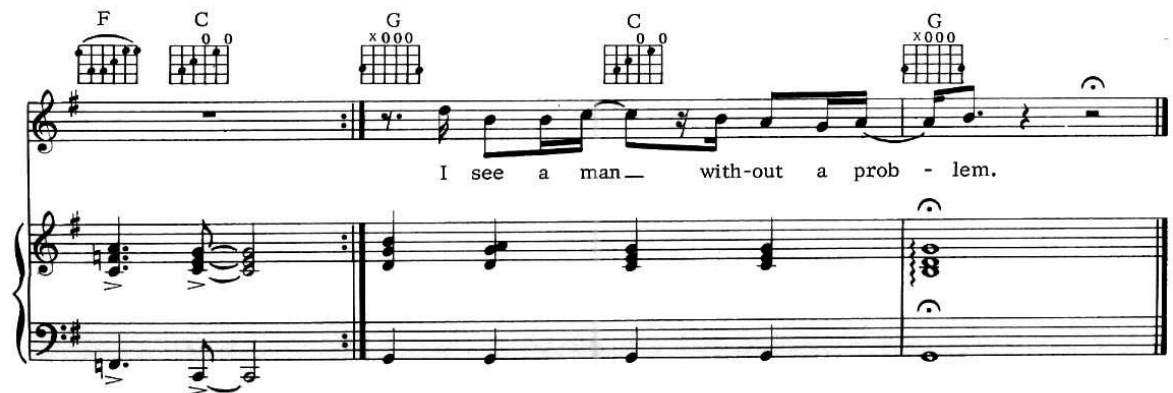
C  0 0

G  x000

C  0 0

G  x000

I see a man — with-out a prob - lem.



# I'VE HAD ENOUGH

71

Words and Music by  
PETE TOWNSHEND

Medium Rock beat

G  
x000

A  
0 0 0 0

B $\flat$

C 3 fr.

B $m$  C 3 fr.

G  
x000

You were  
Get a

A



un - der the im - pres - sion that when you were walk - ing for -  
 job and fight to keep it, strike out to reach a moun -



B $\flat$




C

 3 fr.
 


wards tain. that you'd end up fur - ther on - ward, but  
 Be so nice on the out - side, but




G




D




A




things ain't quite that sim - ple. —  
 in - side, keep am - bi - tion. —




G




D




A



G




You got al - tered in - for - ma -  
 Don't cry be - cause you hunt.




A  

tion, you were told to not take chanc - es. You  
 — them, hurt them first, they'll love you. There's a



C 

missed out on new danc - es, now you're los - ing all your  
 mil - lion - aire a - bove you, and you're un - der his sus -



G  D  A  G  D  A 

dim - ples. }  
 pi - cion. }



G  D  A 



G x000 D A G D

My jack-et's gon-na be cut slim\_ and checked, may-be a

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The guitar chord diagrams are: G (x000), D (0202), A (0222), G (x000), and D (0202). The lyrics are: "My jack-et's gon-na be cut slim\_ and checked, may-be a".

A G D A

touch of seer - suck-er with an o-pen neck. I ride a G S scoot-er with my

The second system continues the vocal line and piano accompaniment. The guitar chord diagrams are: A (0222), G (x000), D (0202), and A (0222). The lyrics are: "touch of seer - suck-er with an o-pen neck. I ride a G S scoot-er with my".

G D A

hair cut neat, I wear my war - time coat in the wind and sleet.

The third system concludes the vocal line and piano accompaniment. The guitar chord diagrams are: G (x000), D (0202), and A (0222). The lyrics are: "hair cut neat, I wear my war - time coat in the wind and sleet." The system ends with a double bar line.

Am sus4

(Violins) *mp*

The final system shows a violin part in treble clef, marked *mp* (mezzo-piano). The guitar chord diagram is Am sus4 (0222). The tempo marking is  $(d = \bullet)$ . The violin part consists of a rhythmic pattern of eighth notes.



Piano accompaniment for the first system, featuring a treble clef staff with a whole rest, a middle staff with a rhythmic pattern of eighth notes, and a bass staff with a simple bass line.



Piano accompaniment for the second system, featuring a treble clef staff with a whole rest, a middle staff with a rhythmic pattern of eighth notes, and a bass staff with a simple bass line.

Love,

rain on



Piano accompaniment for the third system, featuring a treble clef staff with a whole rest, a middle staff with a rhythmic pattern of eighth notes, and a bass staff with a simple bass line.

me,

rain on me.



Piano accompaniment for the fourth system, featuring a treble clef staff with a whole rest, a middle staff with a rhythmic pattern of eighth notes, and a bass staff with a simple bass line.

Love,

rain on



Words and Music by  
PETE TOWNSHEND

Moderately

F maj7      G7      Em7      Am7

Dm7      G      Cmaj7

F maj7      G7      Em7

Why should I care? —      Why — should I

Am7 0 0 0 0      Dm7 0      G x000      C 0 0

care?\_

This system contains the first four measures of the piece. It features a vocal line in the treble clef and a piano accompaniment in the grand staff. Above the vocal line are four guitar chord diagrams: Am7 (0 0 0 0), Dm7 (0), G (x000), and C (0 0). The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

G x000

R. H. *f*



This system contains measures 5 through 8. It begins with a key signature change to G major, indicated by a sharp sign on the F line. A guitar chord diagram for G (x000) is shown above the first measure. The piano accompaniment continues with chords and a bass line. A dynamic marking of *f* (forte) is placed above the right-hand piano part in the fifth measure.

This system contains measures 9 through 12. It continues the piano accompaniment from the previous system, with chords in the right hand and a bass line in the left hand. The key signature remains G major.


G x000      F




Girls — of fif - teen sex - u - 'lly know - ing. The

This system contains measures 13 through 16. It features a vocal line in the treble clef with the lyrics "Girls — of fif - teen sex - u - 'lly know - ing. The". Above the vocal line are two guitar chord diagrams: G (x000) and F. The piano accompaniment continues with chords and a bass line.


C  0 0      G  x000

ush-ers are sniff - ing    eau - de Co - logn - ing.    The seats are se-duc-tive,    cel-



F       C  0 0      G  x000

i - bate sit-ting. —    Pret-ty girls —    dig-ging    pret - ti - er wom - en.



C7  0      F       C7  0      F 

Mag - ic - 'lly bored —      on a    qui - et    street cor - ner,

*mf*



C7  0      F       C7  0      F 

free frus - tra - tion    in our minds and our toes. —



C7 F C7 F

Qui - et storm wa - ter, m - m - my gen - er - a - tion,

This system contains the first two measures of the piece. It features guitar chord diagrams for C7 and F. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with a key signature of one sharp. The lyrics are: "Qui - et storm wa - ter, m - m - my gen - er - a - tion,"

C7 F C7

up - pers and down - ers, ei - ther way — blood flows.

This system contains the next two measures. It features guitar chord diagrams for C7 and F. The vocal line continues with the lyrics: "up - pers and down - ers, ei - ther way — blood flows." The piano accompaniment continues with a steady eighth-note bass line.

G

This system contains the next two measures. It features a guitar chord diagram for G. The vocal line is silent, indicated by a horizontal line. The piano accompaniment continues with a steady eighth-note bass line.

This system contains the final two measures of the piece. The vocal line remains silent. The piano accompaniment concludes with a final cadence.

F Bb F Bb F Bb F Bb

In - side, out - side, — leave me a - lone. — In - side, out - side, — no - where is home. —

F Bb F Bb F

In - side, out - side, — where have I been? — Out of my brain — on the five —

G x000 F

fif - teen. —

C G x000

Out of my brain — on the train, —

F C G

out of my brain — on a train. — A

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef with lyrics. Above it are three guitar chord diagrams: F (first fret, 2nd string), C (open strings), and G (open strings). The bottom two lines are piano accompaniment in bass clef, featuring a steady eighth-note bass line and block chords in the right hand.

G F C G

raft in the quar-ry slow - ly sink - ing. Back of a lor - ry, ho -

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. Above it are four guitar chord diagrams: G (open strings), F (first fret, 2nd string), C (open strings), and G (open strings). The piano accompaniment continues with the same rhythmic pattern.

F

ly hitch - ing. Dread - ful - ly sor - ry, ap - ple scrump - ing.

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. Above it is one guitar chord diagram: F (first fret, 2nd string). The piano accompaniment continues.

C G C7 F

Born in the war, — birth - day punch - ing. He man drag in the

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. Above it are four guitar chord diagrams: C (open strings), G (open strings), C7 (open strings), and F (first fret, 2nd string). The piano accompaniment concludes the piece.

C7 F C7 F C7 F

glit-ter-ing ball - room, grey-ly out-ra - geous in my high heeled shoes—

This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. Above it are guitar chord diagrams for C7 and F. The bottom two staves are piano accompaniment in bass clef.

C7 F C7 F

tight - ly un - done. — Know what they're show - ing,

This system contains the third and fourth lines of music. It features a vocal melody with lyrics, guitar chord diagrams for C7 and F, and piano accompaniment.

C7 F C7 G

sad - ly ec-stat - ic that their her - oes are news.

*ff*

This system contains the fifth and sixth lines of music. It includes a vocal melody with lyrics, guitar chord diagrams for C7, F, and G, and piano accompaniment. A fortissimo (*ff*) dynamic marking is present in the piano part.

This system shows the piano accompaniment for the final two lines of the page. The vocal line is empty. The piano part continues with a rhythmic accompaniment in bass clef.

F Bb

In - side, out - side, \_

*mf*

F Bb F Bb F Bb

leave me a - lone. \_ In - side, out - side, \_ no - where is home. \_

F Bb F Bb F

In - side, out - side, \_ where have I been? \_ Out of my brain \_ on the five \_

G x000 F

fif - teen. \_ Out of my brain \_

*ff*



C 0 0      G x 0 0 0

on the train. —      Out of my brain — on a train —

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The vocal line begins with a whole note chord, followed by a half note, and then a quarter note. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

F      C 0 0      G x 0 0 0

— on a train. —      Whoa — I'm out — of my brain. —

The second system continues the vocal line and piano accompaniment. The vocal line has a half note followed by a quarter note. The piano accompaniment maintains the same rhythmic pattern.

Repeat ad lib.

G x 0 0 0 (ad lib. vocal)      F      C 0 0      G x 0 0 0

Repeat ad lib.

The third system shows the piano accompaniment for the repeat section. The right hand plays chords, and the left hand plays a rhythmic pattern. The instruction 'Repeat ad lib.' is written in the bass clef.

G x 0 0 0      F maj7 0      G7 x 0 0 0

dim.

The fourth system shows the piano accompaniment for the final section. The right hand plays chords, and the left hand plays a rhythmic pattern. The instruction 'dim.' is written in the bass clef.

Em7                      Am7                      Dm7

The first system of music features three measures. Above the staff, guitar chord diagrams are provided for Em7 (0 0 0), Am7 (0 0 0), and Dm7 (0). The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

G                      Cmaj7

The second system contains three measures. Guitar chord diagrams for G (x 0 0 0) and Cmaj7 (0 0 0) are shown. The piano accompaniment continues with a consistent bass line. The right hand features chords, with the final two measures marked with *8va* and *15va* to indicate octave transposition.

Fmaj7                      G7                      Em7

Why should I care? —                      Why — should I

*loco*  
*mf*

The third system includes three measures of music with lyrics. Guitar chord diagrams for Fmaj7 (0), G7 (x 0 0 0), and Em7 (0 0 0) are provided. The piano accompaniment features a *loco* section in the right hand, marked *mf*, and continues with a steady bass line.

Am7                      Dm7                      G                      C

care? —

The fourth system consists of four measures. Guitar chord diagrams for Am7 (0 0 0), Dm7 (0), G (x 0 0 0), and C (0 0 0) are shown. The piano accompaniment continues with a steady bass line and chords in the right hand.

# SEA AND SAND

Moderately

Words and Music by  
PETE TOWNSHEND

A sus2  
0 00

*mp*

A sus2  
0 00

Here by the sea and sand — noth - ing ev - er goes as planned. —

D 0

E 0 00

— I just could-n't face go-ing home; — it was just a

*mf*

A 0 0

A sus2  
0 00

drag on my own. — They fi - nal - ly threw me out, —

*mp*

my mom got drunk on stout. — My dad could-n't stand —

on two feet as he lec-tured a-bout mor-al-i-ty. —

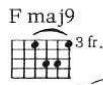
And now I guess the fam-'ly's com-plete with me hang-ing 'round —

— on the streets — or here on the beach. —



The girl I love \_\_\_\_\_ is a per - fect dress -

*mp legato*



er, \_\_\_\_\_ wears \_\_\_\_\_ ev - 'ry fash - ion, gets \_\_\_\_\_ it to \_\_\_\_\_



\_\_\_\_\_ the tee. \_\_\_\_\_ Heav - ens a -



bove, \_\_\_\_\_ I got to match \_\_\_\_\_ her. \_\_\_\_\_ She

F maj9 3 fr.      Em 0 000      D 0

knows just how — she wants her man — to be. —

G x000      D 0



Leave it to me. — My

A 0      G x000      D 0      A 0

jack-et's gon-na be cut slim — and checked, — may-be a touch of seer-suck-er with an


G x000      D 0      A 0      G x000      D 0



o-pen neck. I ride a G S scoot-er with my hair cut neat, — I wear my

A  C 


war - time — coat in the wind and sleet. — I see her dance —




*mp legato*




Em sus4  Am sus2 

a - cross the ball - room. —



F maj9  Em  D 

U V light's — mak - ing star - shine of — her smile. —

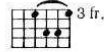


C  Em sus4  Am sus2 

I am the face — she has to know —



Fmaj9



Em



me. I'm dressed up bet-ter than an - y - one - with-in a

D



mile. oh, yeah. So

A



G



D



A



how come the oth-er tick-ets look much bet-ter? - With-out a pen-ny to spend - they

G



D



A



G



D



dress to the let-ter. - How come the girls come on oh, so cool? - Yet





when you meet 'em ev -'ry - one's a fool. Come, sleep on the

*mp*

beach, — keep with - in — my reach. — I just want to die -



— with you near; — I'm feel - ing so high — with you here. —

*mf*



I'm wet and I'm cold — but

*mp*

D  
0

thank — God, — I ain't old. — Why did-n't I say — what I mean? —

*mf*

E 0 0 0 0 0 0      A 0 0 0 0 0 0

I should have split home — at fif - teen. — There's a sto - ry that the

D 0 0 0 2 3 3      E 0 0 0 0 0 0      G 0 0 0 0 0 0      D 0 0 0 2 3 3      A 0 0 0 0 0 0

grass is so green.      What did I see? —      Where have I been? —

G 0 0 0 0 0 0      D 0 0 0 2 3 3      A 0 0 0 0 0 0

Noth - ing is planned — by the sea — and the sand. —

## DROWNED

Words and Music by  
PETE TOWNSHEND

## Moderate Rock

C F C7 F C F

mf

There are men — high up there fish - ing, have-n't seen —

— quite e-nough of the world. — Oh, I ain't seen a sign of my — he-

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C7 F C F C7 F

ro - and I'm still — div - ing down for pearls. —

G C F

Let me - flow in - to - the o - cean, — let me - get back to - the

C7 F G

sea. Let me - be storm - y and let me be calm, — let the

C F C7

tide — in and set — me free. —













I'm flow - ing un - der bridg - es then





fly - ing through the sky. — I'm trav - el-ing down cold.










— met - al, just a tear — in a ba - by's eye. —






Let me - flow in - to - the o - cean, — let me - get back to - the



G  
x000

sea... Let me - be storm - y and let me be calm, - let the

C 0 0  
F C7 0

tide - in and set - me free, -

F C 0 0 F

set me free, -

*dim. poco a poco*

C7 F G x000




I am not the ac -

*mp*


C  G 







tor, this can't be the scene. — But I am in the wa -




C  F6  F7 





ter as far as I can see. —




C  F  C7  F  C  F 

*mf*



C7  F  C  F 

I'm re - mem - b'ring dis - tant mem -



C7 F C F

o - ries, — re - call - ing oth - er names. —

C7 F C F

Rip - pl - ing o - ver can -





C7 F C F C7 F

yons and boil - ing in — the train. —

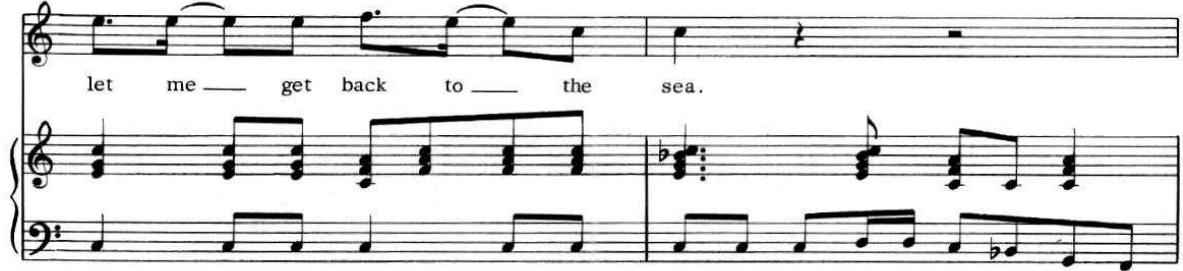
G


Let me — flow in - to — the o - cean. —




C  F  C7  F 




let me — get back to — the sea.




G 




Let me — be storm - y and let me be calm, — let the




C  F  C7 

tide — in and set — me free. —



F  C  F 

Set me free, — set me



C F C7

free. I wan-na drown—

*dim. poco a poco*

Detailed description: This system contains the first three measures of the piece. The guitar part has chords C, F, and C7. The vocal line starts with a long note on 'free.' followed by 'I wan-na drown—'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The dynamic marking is *dim. poco a poco*.

F C F C7 F

in cold wa-ter.

*mf sub.*

Detailed description: This system contains measures 4-6. The guitar part has chords F, C, F, C7, and F. The vocal line continues with 'in cold wa-ter.'. The piano accompaniment continues with eighth-note patterns. The dynamic marking is *mf sub.*

C F C7 F C F

Repeat and fade

*Sva* *loco* *Repeat and fade* *f*

Detailed description: This system contains measures 7-9. The guitar part has chords C, F, C7, F, C, and F. The vocal line has a repeat sign and ends with a fermata. The piano accompaniment features a *loco* section with sixteenth-note runs. The dynamic marking is *f*. There are also markings for *Sva* and *Repeat and fade*.

C7 F C F C7 F

*Sva*

Detailed description: This system contains measures 10-12. The guitar part has chords C7, F, C, F, C7, and F. The piano accompaniment continues with eighth-note patterns. The dynamic marking is *f*. There is a marking for *Sva* at the end of the system.

# BELL BOY

(Keith's theme)

Words and Music by  
PETE TOWNSHEND

Medium Rock beat

E<sup>b</sup> 6 fr.      A<sup>b</sup> 4 fr.    D<sup>b</sup> 4 fr.      A<sup>b</sup> 4 fr.    E<sup>b</sup> 6 fr.      A<sup>b</sup> 4 fr.    D<sup>b</sup> 4 fr.

The first system of music features a guitar part with four measures of chords: E<sup>b</sup> (6 fret), A<sup>b</sup> (4 fret), D<sup>b</sup> (4 fret), A<sup>b</sup> (4 fret), E<sup>b</sup> (6 fret), A<sup>b</sup> (4 fret), and D<sup>b</sup> (4 fret). Below the guitar part is a piano accompaniment in 4/4 time, starting with a forte (f) dynamic. The piano part consists of a steady bass line and chords in the right hand.

1. E<sup>b</sup> 6 fr.      2. E<sup>b</sup> 6 fr.      A<sup>b</sup> 4 fr.    D<sup>b</sup> 4 fr.

A beach is a place where a man —

The second system begins with a first ending (1.) and a second ending (2.). The guitar part has two measures of E<sup>b</sup> (6 fret) in the first ending, followed by E<sup>b</sup> (6 fret), A<sup>b</sup> (4 fret), and D<sup>b</sup> (4 fret) in the second ending. The piano accompaniment continues with the same rhythmic pattern.

A<sup>b</sup> 4 fr.    E<sup>b</sup> 6 fr.      A<sup>b</sup> 4 fr.    D<sup>b</sup> 4 fr.

— can feel — he's the on - ly soul — in the world — that's real. —

The third system continues the guitar part with four measures of chords: A<sup>b</sup> (4 fret), E<sup>b</sup> (6 fret), A<sup>b</sup> (4 fret), and D<sup>b</sup> (4 fret). The piano accompaniment provides harmonic support for the vocal line.

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E<sup>b</sup> 6 fr.      A<sup>b</sup> 4 fr.      D<sup>b</sup> 4 fr.      A<sup>b</sup> 4 fr.      E<sup>b</sup> 6 fr.      A<sup>b</sup> 4 fr.      D<sup>b</sup> 4 fr.

The first system of music features a guitar part with six fretted chords: E<sup>b</sup> (6 fret), A<sup>b</sup> (4 fret), D<sup>b</sup> (4 fret), A<sup>b</sup> (4 fret), E<sup>b</sup> (6 fret), A<sup>b</sup> (4 fret), and D<sup>b</sup> (4 fret). The piano accompaniment consists of a right-hand melody with chords and a left-hand bass line.

E<sup>b</sup> 6 fr.      A<sup>b</sup> 4 fr.      D<sup>b</sup> 4 fr.      A<sup>b</sup> 4 fr.

But I see a face - com - ing through - the haze, - I re -

The second system continues the guitar part with four fretted chords: E<sup>b</sup> (6 fret), A<sup>b</sup> (4 fret), D<sup>b</sup> (4 fret), and A<sup>b</sup> (4 fret). The vocal line begins with the lyrics "But I see a face - com - ing through - the haze, - I re -". The piano accompaniment continues with a consistent harmonic structure.

E<sup>b</sup> 6 fr.      A<sup>b</sup> 4 fr.      D<sup>b</sup> 4 fr.      E<sup>b</sup> 6 fr.      A<sup>b</sup> 4 fr.      D<sup>b</sup> 4 fr.

mem - ber him - from those cra - zy days, -

The third system features six fretted chords: E<sup>b</sup> (6 fret), A<sup>b</sup> (4 fret), D<sup>b</sup> (4 fret), E<sup>b</sup> (6 fret), A<sup>b</sup> (4 fret), and D<sup>b</sup> (4 fret). The vocal line continues with the lyrics "mem - ber him - from those cra - zy days, -". The piano accompaniment provides harmonic support for the vocal melody.

A<sup>b</sup> 4 fr.      E<sup>b</sup> 6 fr.      A<sup>b</sup> 4 fr.      D<sup>b</sup> 4 fr.

cra - zy days, -      cra - zy days. -

The fourth system concludes with four fretted chords: A<sup>b</sup> (4 fret), E<sup>b</sup> (6 fret), A<sup>b</sup> (4 fret), and D<sup>b</sup> (4 fret). The vocal line ends with the lyrics "cra - zy days, -      cra - zy days. -". The piano accompaniment concludes the piece.

Cm7 3 fr.    A $\flat$  4 fr.    Cm7 3 fr.    F    Cm7 3 fr.    A $\flat$  4 fr.    Cm7 3 fr.

Ain't you the guy who used to set the pac - es, rid-ing up in front of a hun-

F    Cm7 3 fr.    A $\flat$  4 fr.    Cm7 3 fr.    F

dred fac - es? I don't sup-pose you would re-mem-ber me, — but

Cm7 3 fr.    A $\flat$  4 fr.    Cm7 3 fr.    F    B $\flat$  6 fr.    E $\flat$  6 fr.

I used to fol-low you back in — six - ty-three.

A $\flat$  4 fr.    B $\flat$  6 fr.    C 3 fr.    D $\flat$  4 fr.    E $\flat$  6 fr.    F    B $\flat$  6 fr.    E $\flat$  6 fr.

(Spoken) { I've  
People

got a good job — and I'm new - ly born, — you should  
often change but when I look in your eyes, — you could

*mf*

see me dressed up in my u - ni - form. — I work in a ho - tel, all —  
learn a lot from a life like mine. — The se - cret to me, — it ain't

— gill and flash. Re - mem - ber the gap — where the doors -  
flown like a flag, I'll car - ry it behind this bleedin'

E<sup>b</sup> 6 fr.      B<sup>b</sup> 6 fr.      F<sup>9</sup> 4 fr.      B<sup>b</sup> 6 fr.      Tacet

*we smashed?  
little badge what says: }*      (Sung) Bell Boy! ——— I got to get run-ning now.

B<sup>b</sup> 6 fr.      F<sup>9</sup> 4 fr.      B<sup>b</sup> 6 fr.      Tacet      B<sup>b</sup> 6 fr.      F<sup>9</sup> 4 fr.      B<sup>b</sup> 6 fr.      Tacet

Bell Boy! ——— Keep my lip but-toned down. Bell Boy! ———

B<sup>b</sup> 6 fr.      F<sup>9</sup> 4 fr.      B<sup>b</sup> 6 fr.      Tacet

Car-ry this bag-gage out. Bell Boy! ——— Al-ways run-ning at some-one's bleed-in'

F<sup>7</sup> sus<sup>4</sup>      B<sup>b</sup> 6 fr.      E<sup>b</sup>7 sus<sup>4</sup> 6 fr.      A<sup>b</sup>6 4 fr.

heel.      You know how I ——— feel, —

*mf gradual dim.*

Abm6 3 fr. Eb(add F) 3 fr.

To Coda

al - ways run - ning at some - one's heel .

F maj7 0 C maj7 000

(♩ = ♩) 3

Some nights I still sleep on the beach .

*mp*

D 0 F maj7 0 C maj7 000



Re - mem - ber when stars were in reach .

D F F maj7 0


I wan - der in ear - ly to work ,

*gradual cresc.*



F7   4 fr.





— spend my day lick - ing boots for my





Eb  6 fr.  6 fr.  6 fr.  6 fr.

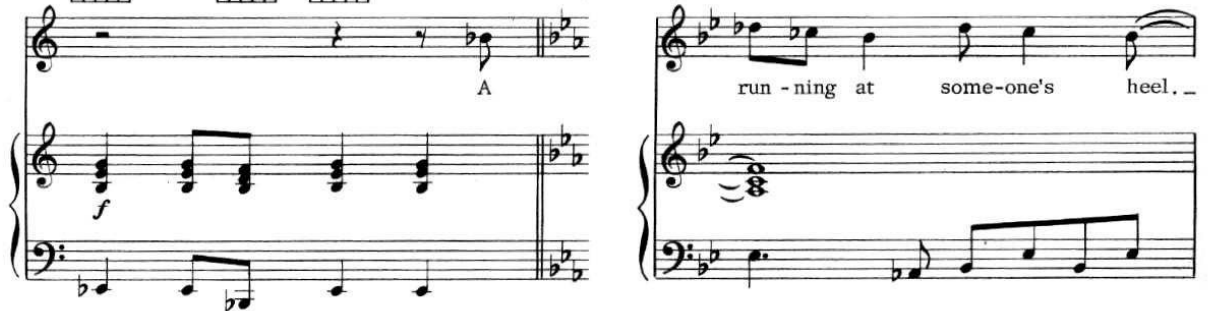
perks.



Eb  6 fr.  6 fr.  6 fr. *D. S.  $\frac{3}{4}$  al Coda* 

A 

run - ning at some - one's heel. 



Eb (add F)  3 fr.



# DR. JIMMY

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

Words and Music by  
PETE TOWNSHEND

Medium beat

The musical score is arranged in three systems. Each system includes guitar chords, a trumpet part, piano accompaniment, and a vocal line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Medium beat'.

**System 1:** Guitar chords: A (0 2 2 0), D (0 2 3 2), E (0 2 2 0 0), A (0 2 2 0). Trumpet part: (Trumpet) - - - | A. B. A. | - - - | - - - |. Piano accompaniment: Treble clef has chords; Bass clef has a rhythmic pattern of eighth notes.

**System 2:** Guitar chords: A (0 2 2 0), D (0 2 3 2), E (0 2 2 0 0). Vocal line: Laugh and say I'm green, — I've seen things you've nev - er seen. —. Piano accompaniment: Treble clef has chords; Bass clef has a rhythmic pattern of eighth notes.

**System 3:** Guitar chords: A (0 2 2 0), D (0 2 3 2). Vocal line: — Talk be - hind — my back, — I'm. Piano accompaniment: Treble clef has chords; Bass clef has a rhythmic pattern of eighth notes.

The musical score is written in treble and bass clefs with a key signature of two sharps (F# and C#). It consists of four systems, each with a vocal line and a piano accompaniment.

**System 1:**

- Chords: E (0 2 2 0 0), A (0 2 2 0), Bb (2 2 3 3).
- Vocal: off the beat - en track. — I'll take on an-

**System 2:**









- Chords: F (2 2 3 3), D (0 2 2 0), A (0 2 2 0).
- Vocal: y - one, ain't scared of a blood - y nose; —

**System 3:**


- Chords: Bb (2 2 3 3), F (2 2 3 3), D (0 2 2 0).
- Vocal: drink till I drop — down with one eye on my









**System 4:**

- Chords: A (0 2 2 0), Bm (2 2 3 3).
- Vocal: 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



C D E

out when I drink my gin. \_\_\_\_\_

A D E

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

A E D

\_\_\_\_\_ in. Her fel - lah's gon - na kill me?

E A Bb

Oh, \_\_\_\_\_ fuck - ing will \_\_\_\_\_ he. I'm see - ing d -

F D A

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

Bb F D

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

Dsus2 A Bm Dsus2

F C Dm Bb F C Dm Bb

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

F C Dm B $\flat$  F C Dm B $\flat$

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

B $\flat$  (add C) E Am G C D

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

Am G C D Em

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

C D E

out when I drink my gin. -

Ab 4 fr.

*dim.*

Detailed description: This system shows the beginning of a piece. It features a guitar part with a chord diagram for Ab (4 fret) and a piano accompaniment. The piano part starts with a series of eighth notes in the bass line, followed by a melodic line in the right hand. A dynamic marking of *dim.* (diminuendo) is placed over the piano accompaniment.

Abmaj7 4 fr. G sus4 x00 G x000 Cm 3 fr.

Is it me? For a mo-ment the

*mp*

Detailed description: This system contains the first line of lyrics. The guitar part has chord diagrams for Abmaj7 (4 fret), G sus4 (x00), G (x000), and Cm (3 fret). The piano accompaniment is marked *mp* (mezzo-piano). The lyrics are: "Is it me? For a mo-ment the".

Abmaj7 4 fr. Eb 6 fr. Cm7 3 fr. Abmaj9 6 fr.

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

Detailed description: This system contains the second line of lyrics. The guitar part has chord diagrams for Abmaj7 (4 fret), Eb (6 fret), Cm7 (3 fret), and Abmaj9 (6 fret). The piano accompaniment continues with chords and a bass line. The lyrics are: "stars — are fall - ing. The heat is ris - ing,".

Eb 6 fr. Cm7 3 fr. Abmaj9 6 fr. E 000

the past is call - ing.

Detailed description: This system contains the third line of lyrics. The guitar part has chord diagrams for Eb (6 fret), Cm7 (3 fret), Abmaj9 (6 fret), and E (000). The piano accompaniment features a complex chordal texture in the right hand and a rhythmic bass line. The lyrics are: "the past is call - ing.".




E




*cresc.*

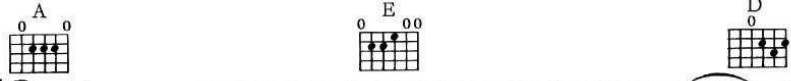
A D E



I'm go - ing back — soon, home to get that ba-

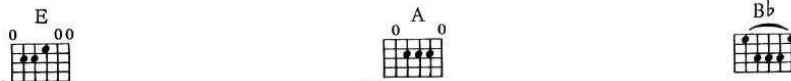
*f*

A E D



boon, who cut up my — eye,

E A B $\flat$



tore up my Le - vis. I'm feel - ing rest-

F D A

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

Bb F D

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

E A Bm

down. \_\_\_\_\_

F C Dm Bb F C Dm Bb

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

Tacet  
(Strings)

F C Dm Bb F C Dm Bb

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

Tacet

F C Dm Bb F C Dm Bb

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 with a 'Tacet' instruction above it. Below it is a grand staff with piano accompaniment. The piano part consists of a right-hand melody of eighth notes and a left-hand bass line of eighth notes.

A series of six guitar chord diagrams: Am (0 2 2 0 0 0), G (x 0 0 0 3 3), C (0 0 0 0 0 3), D (0 2 3 2 1 0), Am (0 2 2 0 0 0), and G (x 0 0 0 3 3).

The second system contains a vocal line with lyrics and piano accompaniment. The lyrics are: "Doc - tor Jim - my and mis - ter Jim, \_ when I'm pilled \_ you don't". The piano accompaniment continues with a similar rhythmic pattern.

A series of six guitar chord diagrams: C (0 0 0 0 0 3), D (0 2 3 2 1 0), Em (0 0 0 0 0 3), C (0 0 0 0 0 3), D (0 2 3 2 1 0), and E (0 2 2 0 0 0).

The third system contains a vocal line with lyrics and piano accompaniment. The lyrics are: "no - tice him; \_ he on - ly comes out \_ when I drink my gin. \_". The piano accompaniment continues with a similar rhythmic pattern.

The fourth system consists of a grand staff with piano accompaniment. The right-hand part features a melody of eighth notes, and the left-hand part features a bass line of eighth notes.

Ab 4 fr.

dim.

Abmaj7 4 fr. G sus4 x00 G x000

Is it me? For a mo-ment

mp

Cm 3 fr. Abmaj7 4 fr.

the stars — are fall - ing.

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

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

Abmaj7 4 fr.      G sus4 x00      G x000

Is it me? For a mo-ment

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G minor, with lyrics 'Is it me? For a mo-ment'. Above the staff are three guitar chord diagrams: Abmaj7 (4 fret), G sus4 (open), and G (open). The bottom two staves show the piano accompaniment, with a bass line that includes a long note in the first measure and a melodic line in the second measure.

Cm 3 fr.      Abmaj7 x 4 fr.

the stars are fall - ing. —

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics 'the stars are fall - ing. —'. Above the staff are two guitar chord diagrams: Cm (3 fret) and Abmaj7 (4 fret). The piano accompaniment continues with a steady bass line and a melodic line in the right hand.

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

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

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics 'The heat is ris - ing, — the past — is call - ing.'. Above the staff are six guitar chord diagrams: Eb (6 fret), Cm7 (3 fret), Abmaj9 (6 fret), Eb (6 fret), Cm7 (3 fret), and Abmaj9 (6 fret). The piano accompaniment features a rhythmic bass line and chords in the right hand.

Abm 4 fr.      E 0000      Ab 4 fr.

*gradual cresc.*      *mf*

Detailed description: This system contains the seventh and eighth lines of music. The top line is mostly empty, with a final Ab chord (4 fret) at the end. Above the staff are three guitar chord diagrams: Abm (4 fret), E (open), and Ab (4 fret). The piano accompaniment concludes with a melodic line in the right hand and a bass line, marked with 'gradual cresc.' and 'mf'.

# THE ROCK

By PETE TOWNSHEND

Moderately slow

Ebm sus4

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Three times Cm 3fr. Db 4fr. Gb 4fr. Ab 4fr. Bb 2fr. Cb 2fr. Db 4fr. Eb 6fr.

Three times

(Horns)

dim.

Eb sus4 6fr. Ab 4fr. 8va - - - -

mf

(8va)- G+ 3fr. G 3fr. Cm 3fr. 8va - - - -



Abmaj7 4 fr. Eb 6 fr. Cm7 3 fr. Abmaj9 6 fr. Eb 6 fr.

(8va)

This system features a guitar melody in the upper staff with a dotted rhythm and a piano accompaniment in the lower staff. The guitar part includes a trill on the first measure. Chord diagrams are provided for Abmaj7 (4 fr.), Eb (6 fr.), Cm7 (3 fr.), Abmaj9 (6 fr.), and Eb (6 fr.). The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

Cm7 3 fr. Abmaj9 6 fr. loco

(8va)

The second system continues the guitar melody with a trill and a triplet. The piano accompaniment features a more active bass line with eighth-note patterns. Chord diagrams for Cm7 (3 fr.) and Abmaj9 (6 fr.) are shown. The system concludes with a *loco* marking and a triplet of eighth notes.

Ab 4 fr. G+ 3 fr. G 3 fr. Cm 3 fr.

The third system shows the guitar melody with a triplet and a *loco* section. The piano accompaniment has a consistent eighth-note bass line. Chord diagrams for Ab (4 fr.), G+ (3 fr.), G (3 fr.), and Cm (3 fr.) are provided.

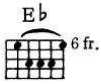
Abmaj7 4 fr. Eb 6 fr. Cm7 3 fr.

The final system on the page features a guitar melody with a trill and a piano accompaniment with a steady eighth-note bass line. Chord diagrams for Abmaj7 (4 fr.), Eb (6 fr.), and Cm7 (3 fr.) are included.

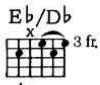
Abmaj9 6 fr. Eb 6 fr. Cm7 3 fr. Abmaj9 6 fr.

E 0 0 0 0 0 0 (Guitar)

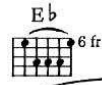
E 0 0 0 0 0 0 (Horns)



First system of musical notation. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.



Second system of musical notation, continuing the vocal and piano parts from the first system. The piano accompaniment continues with its characteristic eighth-note accompaniment.



Third system of musical notation. The vocal line has a rest in the first measure, followed by notes. The piano accompaniment continues throughout.

Fourth system of musical notation. The vocal line has a rest in the first measure, followed by notes. The piano accompaniment continues throughout.

First system of a musical score. It consists of three staves. The top staff is a single treble clef staff with a whole rest. The middle and bottom staves are a grand staff (treble and bass clefs). The middle staff contains a melodic line with eighth-note patterns. The bottom staff contains a bass line with a few notes, including a triplet. The key signature has two flats, and the time signature is 4/4.

Second system of a musical score. It consists of four staves. The top staff is a single treble clef staff with a whole rest, labeled "Tacet". The second staff is a single treble clef staff with a melodic line, labeled "(Sitar)". The third staff is a single treble clef staff with a melodic line, labeled "(Sitar)". The bottom two staves are a grand staff. The middle staff of the grand staff contains a melodic line with triplets, labeled "(Sitar)". The bottom staff of the grand staff contains a bass line. The key signature has two flats, and the time signature is 4/4.

Third system of a musical score. It consists of four staves. The top staff is a single treble clef staff with a whole rest. The second staff is a single treble clef staff with a melodic line. The third staff is a single treble clef staff with a melodic line, labeled "(Sitar)". The bottom two staves are a grand staff. The middle staff of the grand staff contains a melodic line with triplets. The bottom staff of the grand staff contains a bass line. The key signature has two flats, and the time signature is 4/4.

Eb *Three times* 6 fr. (Guitar)  
 Cm 3fr. Db 4 fr.

This system contains the first system of music. It includes a guitar part with a treble clef and a piano part with a grand staff (treble and bass clefs). The guitar part has a key signature of two flats and a 6/8 time signature. It features a melodic line with a repeat sign and a guitar chord diagram for Eb (6 fret). The piano part has a bass line with triplets and a treble line with chords. A dynamic marking of *ff* and the instruction *Three times* are present.

Gb 4fr. Ab 4fr. Bb 2fr. Cb 2fr. Db 4fr. Eb 6fr.

This system contains the second system of music. It continues the guitar and piano parts from the first system. The guitar part has a treble clef and a piano part with a grand staff. The guitar part features a melodic line with a repeat sign and several guitar chord diagrams: Gb (4 fret), Ab (4 fret), Bb (2 fret), Cb (2 fret), Db (4 fret), and Eb (6 fret). The piano part continues with triplets in the bass line and chords in the treble line.

Cm 3fr. Db 4fr. Gb 4fr. Ab 4fr. *Thunder clap (Rain)*

This system contains the third system of music. It continues the guitar and piano parts. The guitar part has a treble clef and a piano part with a grand staff. The guitar part features a melodic line with a repeat sign and guitar chord diagrams for Cm (3 fret), Db (4 fret), Gb (4 fret), and Ab (4 fret). The piano part continues with triplets in the bass line and chords in the treble line. The system concludes with a vertical wavy line and the instruction *Thunder clap (Rain)*.

# LOVE, REIGN O'ER ME

(Pete's theme)

137

Words and Music by  
PETE TOWNSHEND

Moderately

\*Guitar → *Em sus4*

Keyboard → *Ebm sus4*

Tacet

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.

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*Em sus4*



*Ebm sus4*

On - ly love can — make it

*Em sus4/D*



*Ebm sus4/Db*

rain like the sweat of lov - ers

lay - ing in the fields. —

*Em7*



*Ebm7*

Love, ————— Reign o'er

Cmaj7



Cbmaj7

Am7



Abm7

me, \_\_\_\_\_

R. H.

Em7



Ebm7

love, \_\_\_\_\_ Reign o'er

Cmaj7



Cbmaj7

Am7



Abm7

me, \_\_\_\_\_ rain on \_\_\_\_\_ me, \_\_\_\_\_ rain on \_\_\_\_\_

Em/B



Ebm/Bb

B sus4



Bb sus4

B



Bb

B7



Bb7

me. \_\_\_\_\_ On-ly

dim.



*Em sus4*



*Ebm sus4*

love can bring the rain

(Violins) *mf*

The first system of music features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat major/D-flat minor). The piano accompaniment consists of a violin part in the upper register and a bass line in the lower register. The violin part has a melodic line with eighth notes and a steady accompaniment of eighth notes. The bass line provides harmonic support with sustained chords and moving lines. The lyrics 'love can bring the rain' are written below the vocal line.

*Em sus4/D*



*Ebm sus4/Db*

that makes you yearn to the

The second system of music continues the vocal and piano parts. The lyrics 'that makes you yearn to the' are written below the vocal line. The piano accompaniment maintains its rhythmic and harmonic structure.

*Em sus4*



*Ebm sus4*

sky. On - ly love

The third system of music continues the vocal and piano parts. The lyrics 'sky. On - ly love' are written below the vocal line. The piano accompaniment maintains its rhythmic and harmonic structure.

can bring the rain that falls like

The fourth system of music concludes the vocal and piano parts. The lyrics 'can bring the rain that falls like' are written below the vocal line. The piano accompaniment maintains its rhythmic and harmonic structure. The system ends with a double bar line.

*Em sus4/D*



*Ebm sus4/Db*

tears \_\_\_\_\_ from \_ on high.

*Em7*



*Ebm7*

Love, \_\_\_\_\_

*f*

*Cmaj7*



*Cbmaj7*

*Am7*



*Abm7*

Reign o'er me, \_\_\_\_\_ Reign o'er me, rain on me, \_\_\_\_\_

*Em7*



*Ebm7*

love, \_\_\_\_\_

*Cmaj7*  
000  
Cbmaj7

*Am7*  
0 0 0  
Abm7

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

*Em/B*  
000  
Eb/Bb

*B sus4*  
2 fr.  
Bb sus4

*B*  
Bb

*B7*  
Bb7

To Coda

*dim.* *mp*

*G*  
x000  
Gb

*Am*  
0 0 0  
Abm

*G*  
x000  
Gb

*Am*  
0 0 0  
Abm

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

*mf*

*G*  
x000  
Gb

*Am*  
0 0 0  
Abm

*E*  
0 0 0  
Eb

I need to get back home to cool, cool

*Em sus4/D*



*Ebm sus4/D♭*

*D. S. al Coda*

Coda

*B*



*Bb*

*B7*



*Bb7*

*B sus4*



*Bb sus4*

*2 fr.*

*B*



*Bb*

*B7*



*Bb7*

*Em*



*Ebm*

I had to go to this psychiatrist every week. Every Monday. He never really knew what was wrong with me. He said I wasn't mad or anything. He said there's no such thing as madness. I told him he should try standing in a queue at Brentford football ground on a Saturday morning, I thought it might change his mind. My dad put it another way. He said I changed like the weather. One minute I'd be a tearaway, next minute all soppy and swoony over some bird. Schizophrenia, he called it. Nutty, my mum called it.

It used to be alright at home. My dad would get pissed out of his brain every single night, and when the telly finished he'd storm out of the house like a lunatic to get to the Eel and Pie shop before it closed. He'd come home with enough for an army. I never liked the eels, just the pies and mash, and the liquor. My friend Dave said that eels live on sewage. My dad must be full of it, he used to eat five bleeding cartons of eels a day. I don't think he ever twigged I was doing five cartons of leapers every day. Each to his own sewage. The rows at home started when I got back from the trouble at Brighton. I'd slept on the beach and me suit was ruined. I really cared about my suit, all my clothes, even though my mother said I didn't care about anything. My mother's terrible when she's had a few Guinneses. Not that she'll ever settle for a few. As soon as I said I was leaving she started rejoicing like the war had just ended. I was a mountain of paranoia. Coming down off leapers isn't much fun. You can put it off by having more just as you start feeling bad, but it only makes it worse in the end. Pills used to make me see things. They used to make me feel great, like Tarzan. But I think I saw life the way it was. People couldn't hide from me when I was leaping. My shrink used to have a sign on his wall to make you laugh. It said that a paranoid is a person who has some idea what is really going on. That was me on leapers.

I pissed off after I'd slept off the come-down. I got me suit cleaned at the automat and spent two hours pressing the pissing thing. It never did look quite right. I took my parka as well, in case I had to sleep rough. I got a shitty couple of nights sleep under Hammersmith flyover. There only seems to be about five minutes in the night when there ain't some flash bastard in a sports car going round and round with his tyres screaming and a police car bell coming up behind. On the second night I saw the posters going up outside the Odeon for a WHO concert. I'd seen them down at Brighton. They were a mod group. Well, mods liked them. They weren't exactly mods but mods did like them. They had a drummer who used to play with his arms waving about in the air like a lunatic. The singer was a tough looking bloke with really good clothes. If I hadn't have seen him near home I would have said his hair was gold. Real gold I mean, like gold paint. The guitar player was a skinny geezer with a big nose who twirled his arm like a windmill. He wrote some good songs about mods, but he didn't quite look like one. The bass player was a laugh. He never did anything. Nothing. He used to smile sometimes, but the smile would only last half a second then it would switch off again. My friend Dave said he smiled a lot more at his sister, they were engaged I think. His bass sounded like a bleeding VC10.

They played Tamla stuff and R & B. They could have been perfect if they'd played Blue Beat as well. I used to know one of them before they got their record in the charts so I went to see them. They were alright. They smashed up so much gear that nobody believed it was real. When they played down the Marquee they used real gear. I used to have a bit of bass drum to prove it. After the show I hung around outside waiting for them to come out. When they did they never bloody well recognised me. I shouted and one of them turned round and said "How are you doing?", like he remembered me. "Working?" he said. I hate it when people say that. Course I wasn't working, I was still at fucking school.

Next day I got a job, as a dustman. Now I know why people say "Working?" to one another. Nine quid for a full weeks filthy work. They stuffed it, I left after two days with two quid in me pocket. Two of the blokes there were talking about striking for more money, but most of the geezers there had been working for the council for years. They looked upon it as some sort of church. The mayor as the Pope. One bloke has medals for being a war hero and he didn't have the guts to strike for more pay. They were all clean though, after hours.

There's a part of me that hates people. Not the actual people but how useless they are, how stupid. They sit and stew while the whole world gets worse and worse. Wars and battles. People dying of starvation. Old people dying because their kids have got their own kids and they ain't got time. That's what makes me smash things up. My shrink says I ain't mad. He should see me when I'm pissed.

I don't know what clicked inside me, but I got fed up with sleeping under the flyover. The weather was terrible for a start. Two rainy nights and that was it. I really started to fancy going back to Brighton. I still had about two hundred leapers left, kept me company. What was really weird was seeing this bird that I really liked, I even had her on the beach at Brighton. Two in a sleeping bag is really cosy until you're finished. Anyway, she was with my mate Dave. Him! She walked right past me after a dance at the Goldhawk. The girl of my best friend and all that. It did me in. It was like the last straw. The real last straw was yet to come. I was so brought down, I smashed me G.S. up in the pissing rain. I can't bear to think about it. I walked to the station down the railway tracks, across the river. I felt like throwing myself in front of a train, but I didn't. I took about twenty leapers at once, got a first class ticket to Brighton and set off to my land of dreams.

I did some thinking on the train. At one point I could swear I was floating about in the carriage, looking down at these two city gents. What was weirdest about it was that I could see myself as well. Must have been the pills again.

Brighton is a fantastic place. The sea is so gorgeous you want to jump into it and sink. When I was there last time there were about two thousand mods driving up and down the promenade on scooters. My scooter's seen the last of Brighton bloody promenade now, I know that. I felt really anonymous then, sort of like I was in an army. But everyone was a mod. Wherever you looked there were mods. Some of them were so well dressed it was sickening. Levi's had only come into fashion about a month before and some people had jeans on that looked like they'd been born wearing them. There was this bloke there that seemed to be the ace face. He was dancing one night in the Aquarium ballroom and everyone was copying him. He kept doing different dances, but everyone would copy it and the whole place would be dancing a dance that he'd only just made up. That's power for you. He was really heavy too, though. When the mods collected in Brighton, the Rockers would turn up too. There were never as many of them, but this geezer once took on two of them at once and beat them. That didn't usually happen I can tell you.

I was in a crowd of kids once chasing three Rockers down Brighton Pier. As it seemed they were going to get caught anyway they stopped and turned to meet their fate. All hundred of these kids I was with stopped dead. I was the first to stop, but the rest ran, so I had to follow. There's nothing uglier than a Rocker. This ace face geezer wouldn't have run. He smashed the glass doors of this hotel too. He was terrific. He had a sawn-off shotgun under his jacket and he'd be kicking at plate glass and he still looked like he was Fred Astaire reborn. Quite funny, I met him earlier today. He ended up working at the same hotel. But he wasn't the manager.

I never ever felt like I blasphemed. You know, in an old fashioned sense. But I was in a pretty blasphemous mood when I left Brighton. Brighton cheered me up. But then it let me down. Me folks had let me down, Rock had let me down, women had let me down, work wasn't worth the effort, school isn't even worth mentioning. But I never ever thought I'd feel let down by being a mod. I pinched this boat, first time I'd ever been on a boat at sea. I had another few leapers to keep from coming down and I felt a bit bravado. So I headed for this Rock out off the coast. It was sticking up very jagged, but very peaceful. I didn't know then what I was up to, but I know now.

Schizophrenic! What a laugh. It must be alright to be plain ordinary mad. About halfway over I took a swallow of this Gilbey's gin I'd bought. Booze never did help me much though. On the boat it did me right in, specially on top of the pills and the come-down. Anyway, the sound of the engine turned into this drone, then the drone turned into a sound like pianos or something. Like heavenly choirs or orchestras tuning up. It was really an incredible sound. Like the sort of noise you'd expect to hear in heaven, if there is such a place. I pinched myself and I wasn't really drunk anymore. I was floating. I felt really happy. I must have looked bloody stupid as it happens. I was waving me Gilbeys around in the air and singing in tune with the engine. The sound got better and better, I was nearly delirious when I got to the Rock. I switched off the engine and jumped onto it. When the engine stopped, so did the music. And when that beautiful music stopped, I remembered the come-down I had, I felt sick from the booze, the sea was splashing all over the place and there was thunder in the distance. I remembered why I'd come to this bastard Rock.

So that's why I'm here, the bleeding boat drifted off and I'm stuck here in the pissing rain with my life flashing before me. Only it isn't flashing, it's crawling. Slowly. Now it's just the bare bones of what I am.

A tough guy, a helpless dancer.

A romantic, is it me for a moment?

A bloody lunatic, I'll even carry your bags.

A beggar, a hypocrite, love reign over me.

Schizophrenic? I'm Bleeding Quadrophenic.

No one in this story is meant to represent anyone either living or dead, particularly not the Mum and Dad. Our Mums and Dads are all very nice and live in bungalows which we bought for them in the Outer Hebrides.)

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