

TOMMY the who





the who



We must apologize for not making your job simpler by telling you a rather traditional background story. Sorry, but THE WHO did *not* start out as a skiffle group, struggling along till a lucky break brought them instant fame. In fact, before they combined ideas and efforts, all four of the boys were quite anti-pop-groups. And none of them had possessed a life-long ambition to make a living as a musician.

The only common factor in their beginnings is a geographic one. They all come from roughly the same part of London — an area known as Shepherds Bush. We're not surprised if you're not familiar with that part of town, because apart from being the setting of a "breakaway" prison called Wormwood Scrubs, there are really no distinguishing characteristics about Shepherds Bush. It's a neighborhood where most of the boys are much more likely to join a gang than to play a guitar. But then, our boys were exceptions to the established rules.

Short pause in our story, folks . . . before going on, it's about time we quickly introduced THE WHO by name: the lead singer is ROGER DALTREY; lead guitarist is PETE TOWNSHEND; bass guitarist is JOHN ENTWISTLE; drummer is KEITH MOON. Please don't be offended if we ask you to take special note of the spelling of their surnames. You see, they all go under their real names, and those ancestors had absolutely no thoughts of consideration for members of the press when deciding on family titles. Anyway, back to our tale . . .

Now Roger and John had a slightly more conventional beginning in the music business. Of course, it all started while they were at school. John was planning to pursue a career in the British equivalent of the Internal Revenue department, and Roger was practicing to be a con man, (of the nicest possible variety, of course!). But in the course of their studies, they met up with a couple of other guys who wanted to make some easy money, so were forming a pop group to play at local dances. John was already a French Horn player in a youth orchestra, so reckoned he could easily learn how to handle a guitar. And Roger was always keen to conquer something new, so he picked up a guitar as well. Thus a run-of-the-mill group known as The Detours was formed.

It was fated to be just a nowhere group, playing only copy versions of records which were currently popular. About the only good result was that this whole venture led to John and Roger taking music a bit more seriously. But they were quickly fed up with the sort of stuff The Detours were playing. They reasoned that if one wanted to play in this musical game, one should at least try to be somewhat more original. When they tried to put their thoughts across to the other members of the group, John and Rog were quickly written off as a couple of weirdos and replaced by more conventional thinkers.



That something drastic came about in a very unexpected manner. It was one afternoon in a local hangout center. John and Roger were expounding what they considered to be their very superior views about pop music, when this odd character started to answer back. This caught them off-guard, because no one ever dared to join them when they were going on this topic! But then, the guy called Pete was known as something of a weirdo anyway. He was always playing this way-out music on the jukebox. Rumor had it that he played guitar, but he wasn't in a group or anything, so folks just classed him as one of those rather peculiar art students, and left it at that.

Pete began dramatically arguing with John and Roger about how useless most pop groups were . . . they just played a load of rubbish and didn't strive to be creative. The boys were stunned at first. They thought perhaps this character had been listening in to their conversation and was now having them on. Sensing their suspicions, Pete invited them to come back to his garage — where he had built a complete studio which served as a sort of workshop. There he claimed to be constantly experimenting with different sound effects and combining his efforts on elaborate four-track tapes. It all sounded too good to be true! But once they saw this studio, which had even left Pete's Dad's car without a shelter as it took up so much space, they were convinced. Pete picked up a rather battered guitar and played a standard R&B number for them. He had given this standard tune a completely different arrangement, though John and Roger were knocked out to say the least!

They all got carried away with long discussions about the directions in which they thought pop should be heading. This led to long jam sessions and the inevitable decision that they could experiment with their ideas by forming a semi-pro group and see how audiences would react to the whole thing. They got hold of a drummer who was lurking about, and out to face the world they went.

Unlike the happily-ever-after stories, though, things just didn't click at first. They immediately realized where the trouble lay. It was the drummer. You see, they were basically a musical trio, with Roger just concentrating on singing now. So it was vital that they have a drummer who was more than adequate. Then one night it happened . . .

They were playing a gig near home when suddenly this long-haired lad who had been madly dancing in the audience jumped up on stage. Being cheeky as he is, he told Roger that he didn't much rate their drummer and thought he could do a much better job. "Have a go, then," Roger retorted — and that's just what Keith did. Even though he went through two sets of drumsticks in the first ten minutes, the other boys were delighted. Here was the drummer they needed, one who did far more than keep a beat, he signified something, and he was IN!

The next immediate problem was to come up with a suitable name. They'd been calling themselves The Highnumbers, but this was a nothing name, and they were definitely a happening group. Lots of suggestions were tossed around and out, and they finally settled on the craziest, most way-out idea that occurred to them – THE WHO.

Just about the time the boys were getting started, two enterprising young film directors were looking for an unusual pop group to feature in a documentary film. Kit Lambert and Chris Stamp were their names, and a most unlikely combination they were. Lambert, the son of a composer Constant Lambert, was a graduate of Trinity College, Oxford, and speaks in a very fast posh manner. Stamp, on the other hand, is the son of an East End tugboatsman, brother of film star Terence Stamp, and he dresses in Carnaby Street fashion and speaks in a broad Cockney accent. Pop music to them meant only subject matter for a film, nothing more. Then they met THE WHO.

It was in the crowded back room of a Railway Tavern on the outskirts of London where, after weeks of unsuccessful searching, Lambert first heard THE WHO. Instantly, he felt a total conviction that these were the boys they needed. The next night he drove Stamp out to see them at a hall where they were appearing. Although he couldn't get close enough to actually see them, Stamp felt a kind of excitement generating from the crowd blocking his way. He, too, was convinced. They felt so strongly about this group that within four days they had become the managers of THE WHO.

Lambert and Stamp had so much confidence in the potential of THE WHO that they gave up their jobs completely and poured all of their personal savings into promoting the group. Happily, their faith was justified.

THEN CAME SUCCESS . . .

Although they were tremendously big in several local areas around London, THE WHO decided that they must conquer the West End next. So their managers convinced the promoter of Soho's famous Marquee Club to book the group. He agreed to let THE WHO play at the club on Tuesday evenings, a night which was notoriously dead in the West End. But this was all to change.

Within a couple of weeks, the Marquee promoter was shocked to see all box office records being broken! Now the whole town was talking about this group who had made Tuesday nights the happening nights in Soho! Even to this day, the Marquee Club features its star attractions on Tuesdays.

Now that their name was all around, THE WHO felt ready to release a record. They recorded one of Pete Townshend's compositions called "I CAN'T EXPLAIN," and it came out early in 1965. Suddenly national attention focused on the boys . . . and the record soared into Britain's "Top Ten." Surprisingly, it also repeated its success in several other parts of the world, making THE WHO an international force to be reckoned with . . . and this was just the beginning!!



THEN . . . POP ART!!!

By the time of their first record success, THE WHO had developed their stage act into something truly incredible to witness. Pete had been experimenting with new concepts of guitar playing and was now incorporating feedback into their act, (an idea which has since been picked up by just about every group around – even the Beatles) and he was also indulging in wild antics such as ramming his guitar into the speaker cabinet in order to get special effects.

Then, almost by mistake, an image was born. Roger started sticking black tape on a white sweater, changing the designs each night. Unintentionally, the trick spread to the rest of the group. John bought dozens of old medals and pinned them all over a diamond-check jacket. Keith wore a white tee-shirt on which he had painted a bullseye target, the word "Pow!", and a picture of Elvis. And a Union Jack flag which Pete had draped over his speaker cabinet was now made into a jacket for him. Their ideas spread like wildfire.

From that point, THE WHO'S music was labelled as the Pop Art Sound. Their second record, "Anyway, Anyhow, Anywhere" was released and went straight into the charts. Now, no one could ignore the presence of THE WHO, they were on the pop scene to stay!

AND FROM THEN ON . . .

THE WHO have done no wrong! All of their releases have been instant smash hits in Britain and most other parts of the world. They are the highest paid working group in Europe today, still breaking box office records wherever they appear.

The only market in which success seemed to elude THE WHO for a while was America. But, finally that barrier, too, has been broken down. The group came to New York to appear on Murray The K's Easter show in March, 1967. Once they had been seen in this country, it all started to happen! For the first time, they had a single (Happy Jack) in the top twenty of U.S. charts, and that was just another beginning . . .

Summer of 1967 found them creating a nationwide sensation as they toured for ten weeks with Herman's Hermits. (And this was after they had knocked everyone out with a spectacular performance at the Monterey Pop Festival!) They recently made their U.S. TV debut on the Smothers Brothers Show, at which time they introduced the new single, "I Can See For Miles," and this disc is already roaring up the charts.

Yes, 1967 was the breakout year for THE WHO in America, and gives them even more right to the title, "THE WORLD'S MOST SENSATIONAL GROUP!"







TOMMY

the who

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Opera by Pete Townshend

(a) Composed by John Entwistle

(b) Composed by Keith Moon

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TOMMY

Words and Music by
PETER TOWNSHEND


Moderato

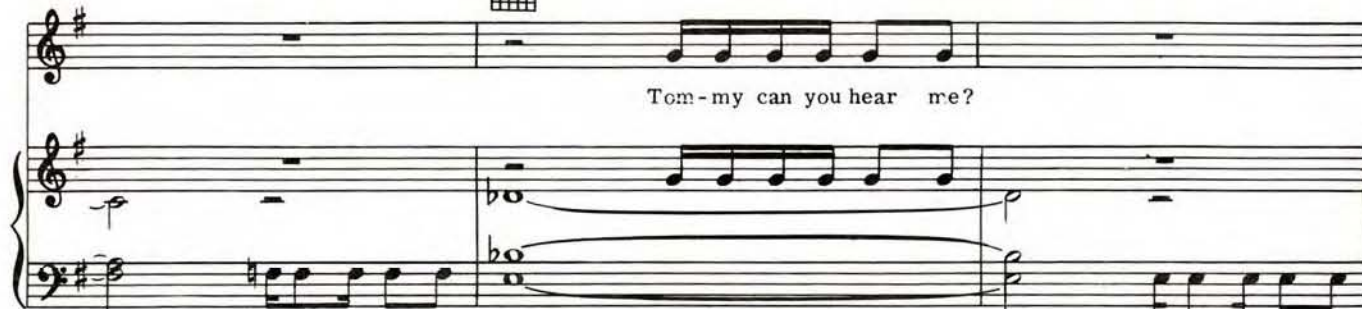
Gm  F 



Tom-my, can you hear me? Tom-my, can you hear me?

Detailed description: This system contains the first two lines of music. The top staff is the vocal line in G major, 4/4 time, with lyrics 'Tom-my, can you hear me?'. The middle staff is the piano accompaniment, starting with a piano (p) dynamic. The bottom staff shows the bass line. Chord diagrams for Gm and F are provided above the vocal staff.

Edim 



Tom-my can you hear me?


Detailed description: This system contains the third line of music. The vocal line continues with the lyrics 'Tom-my can you hear me?'. The piano accompaniment continues with the same texture. A chord diagram for Edim is provided above the vocal staff.

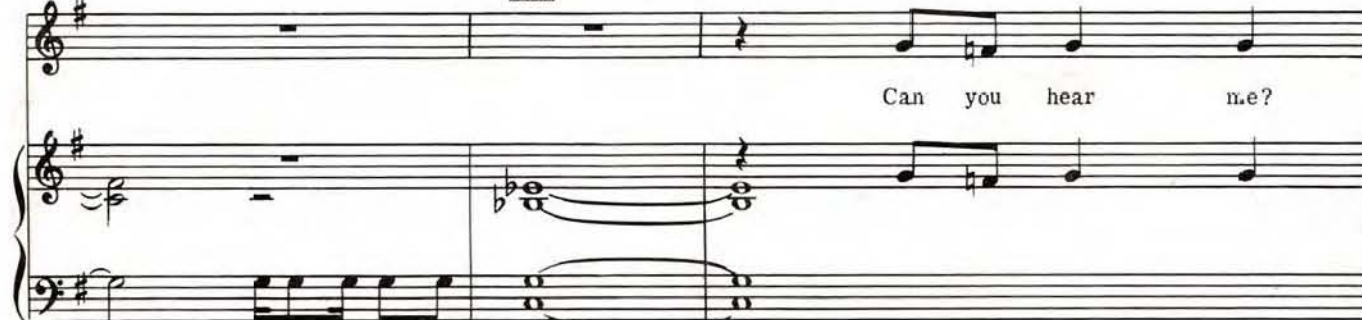
Cm7  Csus 



Tom-my can you hear me? Tom-my can you hear me?

Detailed description: This system contains the fourth line of music. The vocal line continues with the lyrics 'Tom-my can you hear me?'. The piano accompaniment continues. Chord diagrams for Cm7 and Csus are provided above the vocal staff.

Cm7 



Can you hear me?

Detailed description: This system contains the fifth line of music. The vocal line concludes with the lyrics 'Can you hear me?'. The piano accompaniment concludes with a final chord. A chord diagram for Cm7 is provided above the vocal staff.

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D7

How can — he be — saved?

This system contains a guitar chord diagram for D7 and a musical score for the first system. The score includes a vocal line with lyrics, a piano treble clef line, and a piano bass clef line. The key signature has one sharp (F#).

E♭maj7 Fsus F

See me, Feel — me, —

This system contains guitar chord diagrams for E♭maj7, Fsus, and F. The musical score continues with the vocal line and piano accompaniment. The key signature has one sharp (F#).

Fsus F Gm

Touch me, Heal me, —

This system contains guitar chord diagrams for Fsus, F, and Gm. The musical score continues with the vocal line and piano accompaniment. The key signature has one sharp (F#).

Gm F

Tom-my, can you hear me? Tom-my, can you hear me?

This system contains guitar chord diagrams for Gm and F. The musical score continues with the vocal line and piano accompaniment. The key signature has one sharp (F#).

Edim



Tom-my, can you hear me?

This system contains a vocal line and a piano accompaniment. The vocal line starts with a whole rest followed by a melodic phrase. The piano accompaniment features a steady bass line and a treble line with chords and moving lines. A guitar chord diagram for Edim is shown above the first measure.

Cm7



Caus



Tom-my, can you hear me? Tom-my, can you hear me?

This system continues the vocal and piano parts. The vocal line has two phrases. The piano accompaniment provides harmonic support. Guitar chord diagrams for Cm7 and Caus are provided above the first and third measures respectively.


Cm7



Can you, can you, can you hear me?

This system features a vocal line with a triplet of eighth notes. The piano accompaniment has a consistent bass line and treble accompaniment. A guitar chord diagram for Cm7 is shown above the first measure.

D7



How can he be saved?

This system concludes the page with a vocal line that has a long note and a piano accompaniment with a final cadence. A guitar chord diagram for D7 is shown above the first measure.



OVERTURE

Words and Music by
PETER TOWNSHEND

Moderato

The musical score is presented in five systems, each with a guitar chord diagram above the treble clef staff and a piano accompaniment in the grand staff. The tempo is marked 'Moderato'. The key signature has one flat (Bb) and the time signature is 4/4. The score includes various chord voicings such as C, Fm6, Gsus, Ebmaj7, Bbsus, Bb, Gm, Dsus, D, and F. The piano accompaniment features a steady bass line and melodic lines in the right hand.

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System 1: Musical notation for the first system. The treble clef staff contains a long note with a slur over it, with guitar chord diagrams for G and C above it. The bass clef staff contains a sequence of eighth notes.

System 2: Musical notation for the second system. The treble clef staff contains a sequence of eighth notes with guitar chord diagrams for G, D, C, G, D, C, G, D, C, G, D, C above it. The bass clef staff contains a sequence of eighth notes.

System 3: Musical notation for the third system. The treble clef staff contains a sequence of eighth notes with guitar chord diagrams for F, Bb, F, C, Bb, F, C, Bb, F, C, Bb above it. The bass clef staff contains a sequence of eighth notes.

System 4: Musical notation for the fourth system. The treble clef staff contains a sequence of eighth notes with guitar chord diagrams for F, C, Bb, F, C, Bb, A7, and Dm above it. The bass clef staff contains a sequence of eighth notes.

System 5: Musical notation for the fifth system. The treble clef staff contains a sequence of eighth notes with guitar chord diagrams for Bb and C sus above it. The bass clef staff contains a sequence of eighth notes.

System 6: Musical notation for the sixth system. The treble clef staff contains a sequence of eighth notes with guitar chord diagrams for Ebmaj7, Fsus, F, G, and Ebmaj7 above it. The bass clef staff contains a sequence of eighth notes.

Chord diagrams: Fsus, F, Em, Bsus, B

Chord diagrams: E, B, A, E, B, A, E, B, A, E, B, A

Chord diagrams: G#, C#m, A, E, B, E, B, E

Chord diagrams: B, E, B, A, B9, C, A, B9

Chord diagrams: F, A, B9, C, G, D

Chord diagrams: B, E, B, A, E, B, A

F C Bb F C Bb G C F C

G C F C G C F C

G C F C Gsus G

Gsus G Gsus G

Gsus C Fsus

F Fsus F b

IT'S A BOY

Words and Music by
PETER TOWNSHEND

Moderato

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

un - born child will nev - er know him. Be -

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

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D

D

It's a boy! — Miss-us Wal -

D7sus **G** **D**

ker, It's a boy! — It's a boy! —

Optional falsetto — **D7sus** **G** **D**

— Mis-sus Wal - ker, It's a boy! — A

rit.

Em7 **A**

son! A son! A son! —



YOU DIDN'T HEAR IT

(1921)

Words and Music by
PETER TOWNSHEND

Moderato

mf

Got a feel-ing twen-ty-one is gon-na be a good year. Es - pec-ially if you and me see it in to-
 Got a feel-ing twen-ty-one is gon- nabe a good year. Es - pec-ially if you and me see it in to-

geth-er. So you think twen-ty-one is gon-na be a good year. —
 geth-er. Got a feel-ing twen-ty-one is gon-na be a good year. Es-

Could be good for me and her, but you and her no nev-er.
 pec-ially if you and me see it in to - geth-er.

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

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Cm  **Ab** 

I've got no rea-son to be ov-er op-ti- mis-tic, But some-how when you smile, — I can brave



Bbsus  **Bb**  **Gsus**  **G**  **G**  **C** 





bad wea-ther. What a-bout the boy?




G7  **C**  **G**  **C**  **G7**  **G**  **C** 

What a-bout the boy? What a-bout the boy? He saw it all. — You did-n't



F  **D7**  **G**  **E7** 

hear it, you did-n't see it. You won't say noth-ing to no one ev-er in your life, You nev-er



Am C7 Bb F

heard it, — How ab-surd it all seems — with -out an-y proof, — You did-n't

D7 G E7

hear it, you did-n't see it. You nev-er heard it, — not a word of it! You won't say

Am C7 Bb F C G

D.S. al \oplus *Coda* \S *Coda*

noth-ing to no one. Nev-er tell a soul what you know is the truth. — bad wea-ther. —

Bb Eb Abm 4th Fret Eb Abm 4th Fret Eb

(*Sing last time only*) What a-bout the boy?

AMAZING JOURNEY

Words and Music by
PETER TOWNSHEND

Moderato

mf

1. 2.

G A E Dsus A D A C

Deaf, dumb and blind— boy, He's in a quiet— vi - bra - tion land.—

G A E Dsus A D A

Strange as it seems,— his mu - si - cal dreams— ain't quite so bad.—

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G E A D A D G E

This system contains guitar chord diagrams for G, E, A, D, A, D, G, and E. Below the guitar staff is a piano accompaniment with a treble and bass clef, featuring chords and melodic lines.

A C G A E D A

This system contains guitar chord diagrams for A, C, G, A, E, D, and A. The piano accompaniment continues with chords and melodic lines, including triplets in the bass line.

C G A E D A D A C

This system contains guitar chord diagrams for C, G, A, E, D, A, D, A, and C. The piano accompaniment continues with chords and melodic lines, including triplets in the bass line.

G A E Dsus A D

Ten years old — with thoughts as bold — as thought can be. —
 Noth - ing to say — and noth - ing to hear — and noth - ing to see. —

This system contains guitar chord diagrams for G, A, E, Dsus, A, and D. It includes a vocal melody line with the lyrics: "Ten years old — with thoughts as bold — as thought can be. — Noth - ing to say — and noth - ing to hear — and noth - ing to see. —". Below the vocal line is a piano accompaniment.

A C G A E Dsus

Lov - ing life — and be - com - ing wise — in sim -
 Each sen - sa - tion make a note — in my

CHORUS

A D A G7

pli - ci - ty. Sick - ness will sure - ly take — the mind — where
 sym - pho - ny. —

C Cm

minds can't us - u - al - ly go. — Come on the Am - az - ing Jour - ney And

Dsus D7

learn all you should know. —

{ A vague
 — His

G D G

haze of de - li - ri - um creeps — up - on me, All at once, a tall stran - ger I
 eyes are the eyes that trans - mit all they know, Spar - kle warm crys - tal - line

D G D

sud - den - ly see. — He's dressed in a sil - ver sparked glit - ter - ing gown — And his
 glanc - es to show — He is your lead - er, He is your guide — on the Am -

G D Bb F C

gold - en beard flows near - ly down to the ground. —
 az - ing Jour - ney, to - geth - er we'll ride.

1. 2.

G D A C A

SPARKS

By
PETER TOWNSHEND

Moderato

The musical score is written for piano and guitar. It consists of five systems of music. The first system is marked 'Moderato' and begins with a piano dynamic marking 'mf'. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The guitar part is indicated by chord diagrams above the staff, and the piano part is written in a grand staff. The score includes various musical notations such as slurs, ties, and dynamic markings. The guitar chord diagrams are: E (x02210), D (xx0232), A (x02020), E (x02210), D (xx0232), A (x02020), E (x02210), D (xx0232), A (x02020), E (x02210), D (xx0232), A (x02020), E (x02210), D (xx0232), A (x02020), E (x02210).

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First system of musical notation. The treble clef staff contains a series of chords, with the first chord being a G major triad. The bass clef staff contains a melodic line of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5.

Second system of musical notation. It includes guitar chord diagrams for B major and G# major. The treble clef staff contains chords, and the bass clef staff continues the melodic line from the first system.

Third system of musical notation. It includes a guitar chord diagram for C# major. The treble clef staff contains chords, and the bass clef staff continues the melodic line.

Fourth system of musical notation. The treble clef staff has a melodic line of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. The bass clef staff has a melodic line of eighth notes: G3, A3, B3, C4, G3, A3, B3, C4. The instruction "NC" is written above the treble staff.

Fifth system of musical notation. The treble clef staff has a melodic line of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. The bass clef staff has a melodic line of eighth notes: G3, A3, B3, C4, G3, A3, B3, C4.

Sixth system of musical notation. It includes a guitar chord diagram for G# major. The treble clef staff contains a series of chords, with a "cresc." (crescendo) marking below the first few. The bass clef staff contains a melodic line of eighth notes: G3, A3, B3, C4, G3, A3, B3, C4.

Chords: C# (x3231), B (x2422), C# (x3231), B (x2422), D#m (x2341)

dim. *ff*

This system contains the first two measures of the piece. The right hand features a series of chords in the upper register, while the left hand plays a steady eighth-note bass line. The first measure is marked *dim.* and the second measure is marked *ff*.

Chords: C# (x3231), B (x2422), C# (x3231), B (x2422), C# (x3231), G (320032), F (321232)

simile

This system contains measures 3 and 4. The right hand continues with chords, and the left hand maintains the eighth-note bass line. The instruction *simile* is present in the first measure.

Chords: G (320032), F (321232), G (320032), Eb (312031), G (320032), Eb (312031), G (320032)

This system contains measures 5 and 6. The right hand features a sequence of chords, and the left hand continues with the eighth-note bass line.

Chords: Eb (312031), G (320032), Eb (312031), G (320032), E (221002)

This system contains measures 7 and 8. The right hand has chords with some notes held across measures, and the left hand continues with the eighth-note bass line.

Chord: E (221002)

This system contains measures 9 and 10. The right hand features chords, and the left hand continues with the eighth-note bass line. The system concludes with a double bar line.

First system of musical notation. The treble clef staff contains guitar chord diagrams for E, D, E, D, E, D, and A. The bass clef staff contains a melodic line with eighth notes and rests. The music is in a key with three sharps (F#, C#, G#).

Second system of musical notation. The treble clef staff contains guitar chord diagrams for E, D, E, D, and A. The bass clef staff continues the melodic line with eighth notes.

Third system of musical notation. The treble clef staff contains guitar chord diagrams for E, A, B, E, D, E, and D. The bass clef staff continues the melodic line. A dynamic marking of *mp* (mezzo-piano) is present in the second measure.

Fourth system of musical notation. The treble clef staff contains guitar chord diagrams for E, D, E, A, E, F#, C#, and B. The bass clef staff continues the melodic line with eighth notes.

Fifth system of musical notation. The treble clef staff contains guitar chord diagrams for A, Bmaj7, A, E, F#, C#, and B. The bass clef staff continues the melodic line with eighth notes.

Sixth system of musical notation. The treble clef staff contains guitar chord diagrams for F#, G#m7, F#, G#m7, F#, G#m7, F#, G#m7, and F#. The bass clef staff continues the melodic line with eighth notes.





CHRISTMAS

Words and Music by
PETER TOWNSHEND

Did you ev - er see the fac - es of the chil - dren? They get so ex -
round-ed by his friends, he sits so si - lent - ly, and un - a - ware of

ci - ted. _____
an - y - thing. _____

Wak - ing up on Christ - mas morn - ing,
Play - ing pox - y pin - ball, picks his

hours be - fore the win - ter sun's ig - ni - ted. _____
nose, and smiles and pokes his tongue at ev - 'ry - thing. _____

They be - lieve in dreams and all they mean, in - clud - ing Heav - en's gen - er - os - it - y. _____
I be - lieve in love, But how can men who've nev - er seen light be en - light - ened? _____

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G

Peep-ing 'round the door to see what par-cels are for free, in cur - i -
On - ly if he's cured — will his spir- its fu - ture le - vel ev - er

B G A D D7

os - i - ty. —
heigh - ten. — And Tom-my does-n't know — what day — it is, — He

G A D D7 C G D

does-n't know — who Je-sus was — or what pray-ing is. How can he — be saved

C G 1. A 2. A

from the e - ter - nal grave? Sur - grave?



COUSIN KEVIN

Words and Music by
JOHN ENTWHISTLE

Moderately

The musical score is written in 4/4 time and consists of four systems. Each system includes a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams. The lyrics are: "We're on our own, Cou-sin, All a-lone, Cou-sin, Let's think of a game to play Now the grown-ups have all gone a-way. You won't be much fun, be-ing blind, deaf and dumb, But I've no one to play with to-day. Do you know how to play hide and". The score features various musical notations including triplets, slurs, and dynamic markings like *mf*. Chord diagrams for guitar are provided above the vocal line in each system.

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B \flat F B \flat E A

seek? To find me, it would take you a week, But tied to that chair, you won't go an-y-where, - There's a

E A F Dm F D \flat

lot I can do with a freak.
 1. How would you feel if I turned on the bath;
 2. May - be a ci - gar - ette burn on your arm Would

B \flat C D \flat F

Ducked your head un - der and start - ed to laugh? What would you
 change your ex - pres - sion to one of a - larm. I'll drag you a -

Dm F D \flat B \flat C

do if I shut you out - side To stand in the rain and catch
 round by a lock of your hair, Or give you a push at the

Db Dm C Db CHORUS F Eb

cold so_ you died? } I'm the school
 top of_ the stairs. _____

Db F Eb Db F Eb Db

bul-ly, The class - room cheat. The nas - ti - est play-friend you

F Eb7 Db F Eb Db F Eb7

ev - er could meet. { 1. I'll stick pins in your fin-gers And tread on your
 2. I'll put glass in your din-ner And spikes in your

Db Ab Db Ab Db

feet.
 seat,

THE ACID QUEEN

Words and Music by
PETER TOWNSHEND

Fairly Bright (in 4)

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part includes a dynamic marking of *mf* in the first system. Chord diagrams are provided above the vocal line for each measure. The lyrics are: "If your child ain't all he should be now— This girl could will 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"

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D Dm F G D

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

Dm F Em7 A7

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

A D A D A

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

D A Em D A

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

C 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.

B Esus B Eo Em G A

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

E 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 Em D A

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

A D A7 D A7 A

A D A7 E D A

D. S. al Fine

If your

UNDERTURE

By
PETER TOWNSHEND

Moderately Bright (in 4)

The musical score is written for guitar and piano. It consists of five systems of music. The first system includes a guitar chord diagram for C# (C#4, F#4, G#4, A4, B4) and a piano accompaniment starting with a mezzo-forte (mf) dynamic. The second system continues the piano accompaniment. The third system includes a guitar chord diagram for B (B2, D3, F#3, G#3, A3, C#4) and continues the piano accompaniment. The fourth system includes a guitar chord diagram for C# and continues the piano accompaniment. The fifth system includes a piano accompaniment with a forte-piano (fp) dynamic and a fermata over a sustained chord in the right hand.

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NC

mp

G#

cresc. - - - - - *dim.*

C# B C# B D#m C# B C# B

f

G F G F G F G

f

Eb G Eb G Eb G Eb G

f

E E

f

First system of musical notation. The treble clef staff contains a melodic line with notes and rests, and the bass clef staff contains a steady eighth-note accompaniment. Chord diagrams for E, A, E, A, D, E, A, and B are shown above the treble staff.

Second system of musical notation. The treble clef staff contains block chords, and the bass clef staff continues the eighth-note accompaniment. Chord diagrams for Ab, B, A, B, Ab, and B are shown above the treble staff.

Third system of musical notation. The treble clef staff contains block chords, and the bass clef staff continues the eighth-note accompaniment. Chord diagrams for Ab, B, Ab, B, Ab, B, and G#m are shown above the treble staff.

Fourth system of musical notation. The treble clef staff contains a melodic line with notes and rests, and the bass clef staff contains a steady eighth-note accompaniment. A chord diagram for C#m is shown above the treble staff. The instruction *cresc. poco a poco* is written in the bass staff.

Fifth system of musical notation. The treble clef staff contains a melodic line with notes and rests, and the bass clef staff contains a steady eighth-note accompaniment.

Sixth system of musical notation. The treble clef staff contains a melodic line with notes and rests, and the bass clef staff contains a steady eighth-note accompaniment.

First system of musical notation. The treble clef contains a melodic line with eighth notes. The bass clef contains a bass line with chords, some of which are beamed together.

Second system of musical notation. A guitar chord diagram for C# is shown above the treble clef. The treble clef has a melodic line, and the bass clef has a bass line.

Third system of musical notation. The treble clef accompaniment changes to a more active pattern with chords and moving lines. The bass clef continues with a steady bass line.

Fourth system of musical notation. Guitar chord diagrams for C#, B, C#, B, and D#m are placed above the treble clef. The treble clef has a melodic line, and the bass clef has a bass line.

Fifth system of musical notation. Multiple guitar chord diagrams for C#, B, D#m, C#, B, C#, B, and D#m are placed above the treble clef. The treble clef has a melodic line, and the bass clef has a bass line.

Sixth system of musical notation. Guitar chord diagrams for C#, B, C#, and Eb are placed above the treble clef. The instruction "poco rit." is written below the bass clef. The treble clef has a melodic line, and the bass clef has a bass line.



DO YOU THINK IT'S ALRIGHT?

Words and Music by
PETER TOWNSHEND

Fairly Bright

F

Do you think it's al - right _____ to leave the boy with un - cle

DUET

G

Er - nie? Do you think it's al - right? Do you think it's al - right?

Dm

F

He's had a few too man - y - to - night. Yes, I think it's al - right. I think it's al -

Bb

Ab 4th Fret

Gmaj7

right, I think it's al - right, Yes, I think it's al - right. Do you think it's al - right? I think it's al - right.

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FIDDLE ABOUT

Words and Music by
JOHN ENTWHISTLE

Moderato

mf

The piano introduction consists of two staves in G major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked 'Moderato' and the dynamic is 'mf'.

G D G C Eb F G

Chord diagrams for the first system: G (x02320), D (xx0232), G (x02320), C (x32010), Eb (x12010), F (x32131), G (x02320).

I'm your wick-ed Un-cle Er-nie, I'm glad you won't see or hear me as I fid-dle a - bout,

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "I'm your wick-ed Un-cle Er-nie, I'm glad you won't see or hear me as I fid-dle a - bout,"

Optional
falsetto ----

F G F G G D G C Eb

Chord diagrams for the second system: F (x32131), G (x02320), F (x32131), G (x02320), G (x02320), D (xx0232), G (x02320), C (x32010), Eb (x12010).

fid-dle a - bout, fid-dle a-bout! Your moth-er left me here to mind you, Now I'm do-ing what I want to,

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "fid-dle a - bout, fid-dle a-bout! Your moth-er left me here to mind you, Now I'm do-ing what I want to,"

F G F G F G G Gb F

Chord diagrams for the third system: F (x32131), G (x02320), F (x32131), G (x02320), F (x32131), G (x02320), G (x02320), Gb (x12010), F (x32131).

Fid-dl-ing a - bout, fid-dl-ing a - bout, fid-dle a-bout. Down with the bed clothes,

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "Fid-dl-ing a - bout, fid-dl-ing a - bout, fid-dle a-bout. Down with the bed clothes,"

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up with your night-shirt! Fid-dle a - bout, fid-dle a - bout, fid-dle a-bout!

Fid-dle a - bout, fid-dle a - bout,

fid-dle a - bout! You won't shout as I fid-dle a - bout, Fid-dle a - bout,

fid-dle a - bout, fid-dle a-bout, Fid-dle,— fid-dle,— Fid-dle!—

4 times *6 times*

PINBALL WIZARD

Words and Music by
PETE TOWNSHEND

Brightly (♩ = 132)

Bm **Bmsus** **F#7sus** **F#7** **F#m7**

Em **F#**

Bsus **B** *simile* **Bsus**

B **Bsus** **B**

Bsus **B** **Bsus**

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

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B **Asus₂**

played the sil - ver ball; From So - ho down to Brigh - ton I
 part of the ma - chine, Feel - in' all the bump - ers,
 hear no buz - zes and bells, Don't see no lights a - flash - in'
 He can beat my best, His dis - ci - ples lead him in And

A **Gsus**

must have played 'em all But I ain't seen noth - in' like him in
 al - ways play - in' clean, Plays by in - tu - i - tion, the
 plays by sense of smell, Al - ways gets a re - play
 he just does the rest. He's got cra - zy flip - pin' fin - gers,

G **F#sus**

an - y a - muse - ment hall. }
 dig - it coun - ters fall. } That deaf, dumb and blind kid
 nev - er seen him fall. }
 nev - er seen him fall. }

F#7 **To Coda** **B** **A** **D** **E** **B** **A** **D** **E**

sure plays a mean pin - ball,

E E B E B

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

E B G D

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

1. 2. D

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

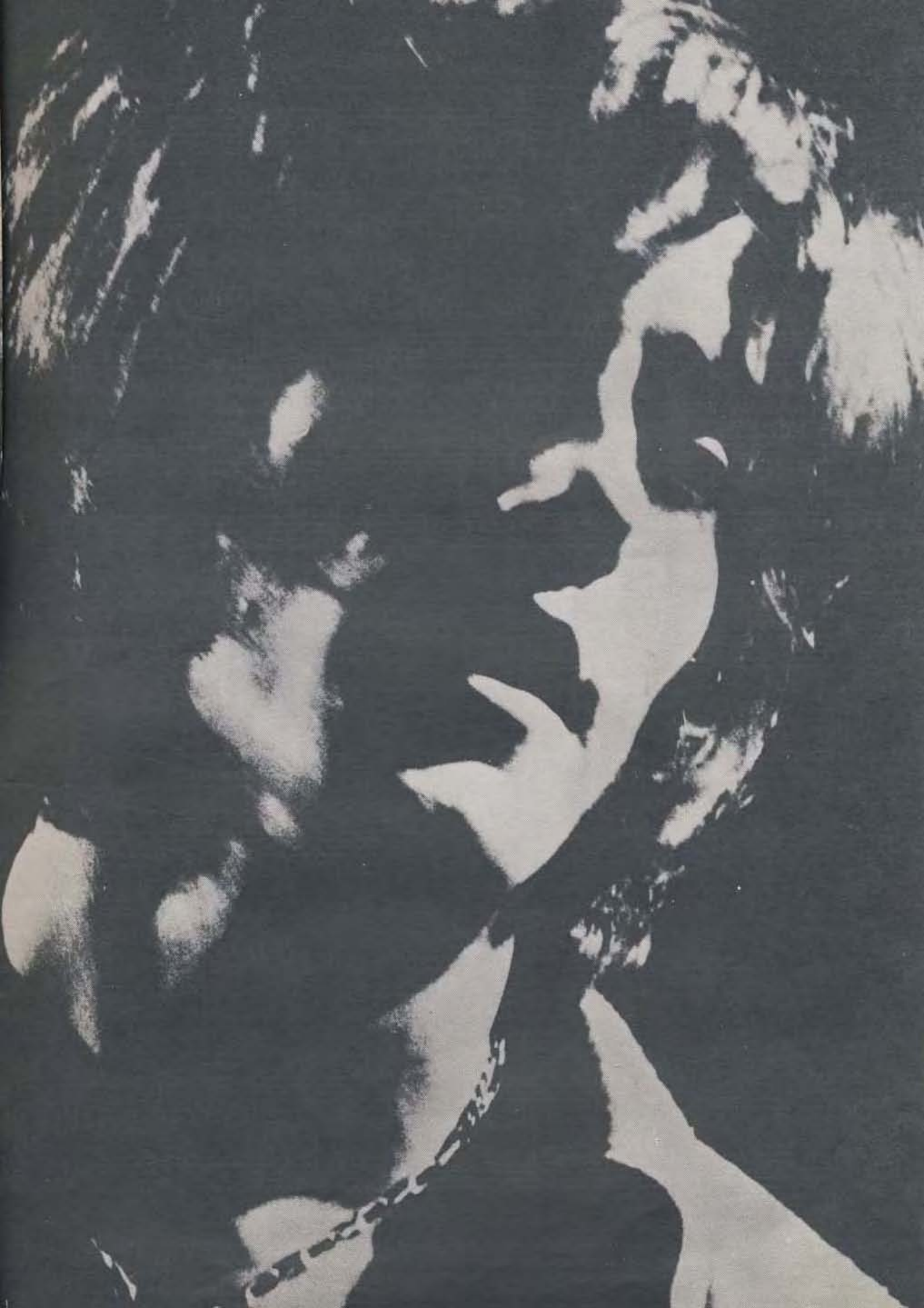
3. D.S. al Coda

What makes him — so — good? — 2. He
 3. — ball.

Coda B









THERE'S A DOCTOR (I'VE FOUND)

65

Words and Music by
PETER TOWNSHEND

Moderato



There's a man I've found could bring us all joy,— There's a

doc-tor I've found could cure the boy, A doc-tor I've found can cure the boy.

There's a man I've found could re - move his sor - row, He

lives in this town, Let's see him to - mor - row. Let's see him to - mor - row.

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GO TO THE MIRROR BOY

Words and Music by
PETER TOWNSHEND

Moderately Slow

mf

1. 2.

He seems to be com-plete-ly un-re-cep-tive,
Of-ten won-der what he is feel-ing;

The tests I gave him showed no sense at
Has he ev-er heard a word I've

all, said? His eyes re-act to light, the dials de-tect it. He
Look at him now, in the mir-ror, dream-ing. What is

Amaj7 B7sus To Coda B

hears, but can not ans-wer to your call.
hap-pen-ing in his head?

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Ebmaj7 F Fsus F Gm

See me, feel me,— touch me, heal me.

Ebmaj7 F Fsus F Esus

See me, feel me,— touch me, heal me.

E B E B A

I've kicked him, rubbed him, hit him, licked him,
 There is no chance, no un-tried op - er -
 His eyes can see, his ears can hear, his

E B A E B A E B A

loved him; Ev - 'ry - thing in vain to let him know. I'm
 - a - tion; All hope lies with him and not with me. Im -
 lips speak; All the time the need - les flick and rock. No ma -

G#7 C#m Amaj7

here, my son, your dad, I wait for your sign,— And in my heart, frus-tra-tion ov - er -
 -ag - ine though the shock from i - so - la-tion.— When he sud-den-ly can hear and speak and
 -chine can give the kind of stim - u - la-tion.— need-ed to re-move his in - ner

B7sus 1. 2. B 3.

flows. _____
 see. _____
 block. _____

B D.S. al Coda

Go To The Mir-ror, - boy! Go To The Mir-ror, - boy!

Coda B A C

List'-ning to you, — I get the mu - sic; Gaz - ing at you, —

— I get the heat. Fol- low- ing you, — I climb the moun- tain; I get ex-

- cit - ment at your feet! — Right be - hind you, I see the

mill - ions; On you, I see the glo - ry. From you, I get op -

- in - ions; From you, I get the sto - ry.

Chord diagrams: E, B, A, E, B, A, E, B, A, E, B, A

Musical notation for the first system, including guitar chord diagrams for E, B, A, and E7.

Chord diagrams: G#7, C#m, Amaj7

What is hap-pen-ing in his head? Ooh!

Musical notation for the second system, including guitar chord diagrams for G#7, C#m, and Amaj7.

Chord diagrams: Bsus, B7sus, F, B, A

I wish I knew; I wish I knew.

Musical notation for the third system, including guitar chord diagrams for Bsus, B7sus, F, B, and A.

Chord diagrams: E, B, A, E, B, A, E, B, A, E, B, A, E

Musical notation for the fourth system, including guitar chord diagrams for E, B, A, and E7.



TOMMY CAN YOU HEAR ME?

Words and Music by
PETER TOWNSHEND

Fairly Bright

Piano introduction in G major, 4/4 time. The right hand plays a melody of eighth notes, and the left hand plays a bass line with triplets.

G C G C G

Tom - my, can you hear me? Can — you feel me near you?

Vocal line with guitar chords G, C, G, C, G. Piano accompaniment continues with the same melody and bass line.

F Bb F

Tom - my can you see me? Can —

Vocal line with guitar chords F, Bb, F. Piano accompaniment continues.

Em F Em D7

— I help to cheer you? Ooh! — Tom - my, Tom -

Vocal line with guitar chords Em, F, Em, D7. Piano accompaniment continues.

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1.

my, — Tom - my, — Tom - my, — Tom -

2. | 3.

my, — Tom - my, — Tom - my, — Tom -

my, — Tom - my, — Tom - my, — Tom -

my, — Tom - my, — Tom - my —

jade





SMASH THE MIRROR

Words and Music by
PETER TOWNSHEND

mf

The piano introduction consists of two staves. The right hand plays chords in a descending sequence: F major, Gm7, C7, and Eb major. The left hand plays a rhythmic pattern of eighth notes, starting with a bass line that descends from G2 to C2.

F Gm7 C7 Eb

You don't answer my call with even a nod or a wink, But you gaze at your own reflection. (Al-right) You don't

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with the lyrics "You don't answer my call with even a nod or a wink, But you gaze at your own reflection. (Al-right) You don't". The piano accompaniment continues with the same chord sequence as the introduction.

F Gm7 C7 Eb

seem to see me — But I think you can see your-self. How can the mirror affect — you? —

The second system continues the vocal and piano parts. The lyrics are "seem to see me — But I think you can see your-self. How can the mirror affect — you? —". The piano accompaniment maintains the same harmonic structure.

Eb F Eb F Eb F

Can you hear me, or do I surmise — that you fear me? Can you feel my

The third system concludes the vocal and piano parts. The lyrics are "Can you hear me, or do I surmise — that you fear me? Can you feel my". The piano accompaniment ends with a final chord of F major.

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B \flat B C C \sharp D E \flat E F F \sharp

tem-per rise, rise, rise, rise, rise, rise, rise, rise,

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

rise, rise, rise, rise, rise? Do you hear or fear, or

C \sharp B E B

do I smash the mir - ror? Do you hear or fear, or

C \sharp C \sharp (9)

do I smash the mir - ror? (tacet) rubato

SENSATION

Words and Music by
PETER TOWNSHEND

Fairly Bright (in 4)

1. I ov - er - whelm - as I ap - proach you, Make your lungs - hold breath -
 2. wor - ship me and all I touch Ha - zy eyed - they -

— in - side! Lov - ers break - car -
 catch my glance! Pleas - ant shud - ders

- res - es for me Love en - hanced when I've gone by -
 shake their sen - ses, My warm momen - tum throws their stance -

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CHORUS

A






You'll feel me com-ing, — A new vi-bra-tion. —



D



A



D



E



optional falsetto



From a - far you'll see me, — I'm — a Sen - sa - tion — I'm —



A



F#



C#




— a Sen sa tion. — They Soon you'll see — me, Can't you feel — me? I'm


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
D7




F#




C#



D7



com-ing! Send your trou-bles danc - ing, I know the ans - wer, I'm com-ing,



E7 A7

I'm com-ing, — I'm — a Sen-sa-tion, — I

E Esus E Esus E Esus E D

leave a trail of root-ed peo-ple. Mes-mer-ized by just the sight, —

E Esus E Esus E Esus E

— The few I touched — now are dis-ci-ples, Love as one, — I am the

D

light, —

Repeat ad lib and fade-out

MIRACLE CURE

Words and Music by
PETER TOWNSHEND

Fairly Bright

Ex - tra! Ex - tra! Read — all a - bout it! The Pin - ball - Wiz - ard in a mir - a - cle cure! —

Ex - tra! Ex - tra! Read — all a - bout it! Ex - tra!

Ex - tra! Ex - tra! Read — all a - bout it! The Pin - ball - Wiz - ard in a mir - a - cle cure! —

Ex - tra! Ex - tra! Read — all a - bout it! Ex - tra!

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SALLY SIMPSON

Words and Music by
PETER TOWNSHEND

Moderately





mf

Out - side the house Mis - ter Simp - son an - nounced that Sal - ly could - n't go to the meet - ing. — He

went on clean - ing his blue Rolls - Royce, and she ran in - side a weep - ing. — She

got to her room and tears — splashed a pic - ture of the new — Mess - i - ah. — She


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picked up a book of her fath-er's life, and threw it on— the fi - re. (1, 2, 4, 6.) She
(3, 5.) The

CHORUS

1.2.4.6.




knew from the start deep down in her heart— That she and Tom - my were worlds-a-part.—


To Coda






But her moth-er said, "Nev - er mind, your part— is to be what you'll



be".

2. The crowd went cra - zy as Tom - my hit the stage. Lit - tle
3. She ar - crowd went cra - zy as Tom - my left the stage. Lit - tle
5. Her

D.S. al \diamond *Coda*

Sal-ly got lost as the po-lice bossed_the crowd back in a rage. 4.But
Sal-ly was lost for the price of a touch.and a gash up - on her face. Ooh! 6. ___

Verse 2. The theme of the sermon was "Come unto me, and love will find a way,"
So Sally decided to ignore her dad, and sneak out anyway.
She spent all afternoon getting ready, and decided she'd try to touch him.
Maybe he'd see that she was free, and talk to her this Sunday.
She (To 2nd Chorus)

Verse 3. She arrived at six and the place was swinging to gospel music by nine.
Group after group appeared on the stage, and Sally just sat there crying.
She bit her nails looking pretty as a picture, right in the very front row,
And then a D.J. wearing a blazer with a badge ran on and said "Here we go!"
The (3rd Chorus)

Verse 4. But soon the atmosphere was cooler as Tommy gave a lesson;
Sally just had to let him know she loved him and leaped up on the rostrum;
She ran across the stage to the spot-lit figure, and touched him on the face;
Tommy turned around as a uniformed man threw her off the stage.
She (To 4th Chorus)

Verse 5. Her cheek hit a chair and blood trickler down mingling with her tears,
Tommy carried on preaching and his voice filled Sally's ears.
She caught his eye, she had to try, but he couldn't see through the lights.
Her face was gashed and the ambulance men had to carry her out that night.
The (To 5th Chorus)

Verse 6. Sixteen stitches put her right, and her dad said, "Don't say I didn't warn yer!"
Sally got married to a rock musician she met in California.
Tommy always talks about the day the disciples all went wild.
Sally still carries a scar on her cheek to remind her of his smile.
She (To 6th Chorus)

Coda

be. "

I'M FREE

Words and Music by
PETER TOWNSHEND

Moderately

mf

E G A B E G A B

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

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

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

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G D Bm

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

G 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 E G A Falsetto B B+

tastes— of re - al - i - ty, I'm Free! I'm—

E G A B G A

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

This system contains the first line of music. It features guitar chords E, G, A, B, G, and A above the vocal line. The vocal line has lyrics: "Free! — And I'm wait-ing — for you — to fol-low me. —". The piano accompaniment is shown in two staves below the vocal line.

B Bsus B Bsus B

This system continues the piano accompaniment from the first system. It features guitar chords B, Bsus, B, Bsus, and B above the staff. The piano accompaniment is shown in two staves.

Falsetto
Bsus B Bsus B Bsus B

This system features a falsetto vocal line. The guitar chords are Bsus, B, Bsus, B, Bsus, and B. The lyrics are: "How can we fol - low? — How can we fol - low? —". The piano accompaniment is shown in two staves.

Bbsus Eb Asus A Absus Ab Gsus G F#sus F#

This system continues the piano accompaniment. It features guitar chords Bbsus, Eb, Asus, A, Absus, Ab, Gsus, G, F#sus, and F# above the staff. The piano accompaniment is shown in two staves.

Oh! —

WELCOME

Words and Music by
PETER TOWNSEND

Moderately

mp

G

Oo

G D G D G D G D G D

Oo

Come to my house,

G D G D G D G D

Be one of the comfortable people. Lov-ely bright home, We're

G D G Em Bm7

drink-ing all night, nev-er sleep-ing. Milk-man, come in!

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Em Bm7 Em Bm7 Em Bm7 G

And you, ba-ker, — Lit-tle old la - dy, Wel-come, And you, shoe-ma-ker, — Come to this house;

F C G D G D

In - to this house. — Come to this house, Be one of —

G D G D G D G D G D G

us, Make this your house, Be one of — us.

Em Bm7 Em Bm7 Em Bm7 Em Bm7

You can help col - lect some more in; Young and old peo - ple, let's get them all in!



Come to this house; In - to this house.



Poco Piu Mosso




Ask a-long that man who's wear-ing a car - na - tion, Bring ev-ry sin-gle per-son from Vic-



-tor - i - a Sta - tion. Go in-to that hos - pi-tal andbring the nurs-es and pa-tients. —

Tempo I

E A E A E

Ev-ry-one go home and fetch their re-la - tions. Come to this house, Be one of the comf-'ta-ble peo-

Rall.

A E A E A E A E

ple. Lov - e - ly bright home, Drink - ing all night nev - er sleep - ing. -

A E A D C D C

(Spoken) Excuse me, sir, there's more at the door. There's (Sung)

(♩ = ♩) D C D C Play 3 times D C E

more at the door, There's more at the door, There's more at the door, There's more! —

(♩ = ♩.)

Em Bm7 Em Bm7 Em B Em Em B G D

We need more room; Build an ex-ten-sion, A col-or-ful pal-ace. Spare no ex-pense, now, Come to this house,

G D7 G D7 G D7 G D7 G D7 G D7 G D7

Be one of — us, Come in - to this house, Be one of — us.

G Em Bm7 Em Bm7 Em Bm7 Em Bm7 A

Come to this house;

D C Bm7 E N. C. E N. C.

In - to this house. (Spoken) Welcome!

Rall. *Ad lib.*

TOMMY'S HOLIDAY CAMP

Words and Music by
KEITH MOON

Brightly

mf

The piano introduction consists of two staves. The right hand plays a melody of eighth and quarter notes in a major key with three sharps (F#, C#, G#). The left hand provides a simple harmonic accompaniment with quarter notes.

E

"Good morn-ing, cam - pers!" — I'm your Un - cle Er - nie and I

This system contains the first line of lyrics. It features a vocal line with a guitar chord diagram for E major above it. The piano accompaniment continues with the same rhythmic pattern as the introduction.

F

wel - come you to Tom - my's Hol - i - day Camp - a.

This system contains the second line of lyrics. It includes a guitar chord diagram for F major above the vocal line. The piano accompaniment continues.

B7

Duel

The camp with a diff - rence, —

This system contains the third line of lyrics. It includes a guitar chord diagram for B7 above the vocal line. The piano accompaniment continues.

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Nev - er mind the weath - er, — when you come to Tom - my's, — The

hol - i - day's for - ev - er! —

To Coda

E

F

D.S. al \blacklozenge *Coda*

The

Coda

Ha- ha!—

E

E

D

D

Wel - come!

Wel - come!

WE'RE NOT GONNA TAKE IT

Words and Music by
PETER TOWNSHEND

Fairly Bright (In Four)

mf

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of chords: G major, C major, G major, C major, G major, C major, G major, C major. The left hand plays a steady eighth-note bass line: G, A, B, C, D, E, F, G, G, A, B, C, D, E, F, G, G, A, B, C, D, E, F, G.

G C G

Wel-come to the camp,— I guess you all— know why— we're here.

The first system of the song features a vocal line and piano accompaniment. The guitar chords are G major, C major, and G major. The lyrics are: "Wel-come to the camp,— I guess you all— know why— we're here."

F Em

My name is Tom - my, and I be - came a-ware— this year.

The second system continues the song. The guitar chords are F major and E minor. The lyrics are: "My name is Tom - my, and I be - came a-ware— this year."

E♭ G

If you— want to fol-low me, You've got to play— pin - ball,— And

The third system concludes the song. The guitar chords are E-flat major and G major. The lyrics are: "If you— want to fol-low me, You've got to play— pin - ball,— And"

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C G C G C G F G

put in your ear plugs, Put on your eye shades, You know where to put the cork!

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, seven guitar chord diagrams are provided: C, G, C, G, C, G, and a pair of F and G. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

G C C G

Hey, you,— get-tin' drunk,— so— sor-ry, I've got you sussed!—

This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, four guitar chord diagrams are provided: G, C, C, and G. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

F Em Eb

Hey, you,—smok-in' moth-er na-ture, This is a bust! Hey, hung up old

This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, three guitar chord diagrams are provided: F, Em, and Eb. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

G C G

Mis-ter Nor-mal, Don't try to gain my trust, 'Cause you ain't gon-na fol-low me

This system contains the fourth line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, three guitar chord diagrams are provided: G, C, and G. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

an-y of those ways, Al - though you think you must. *We're Not Gon-na Take It!*
(Whispered)

We're Not Gon-na Take It! *We're Not Gon-na Take It!*

We're Not Gon-na Take It! *We're Not Gon-na Take* *Optional falsetto* -----

----- *We're Not Gon-na Take*
- It; Nev- er did, and nev-er will. ----- *We're Not Gon-na Take*

G F C Bb

It; Gon-na break it! Gon-na shake it! Let's for - get it, bet - ter

G C F C G C F C

still!

G C G

Now, you — can't hear — me, Your ears are tru - ly sealed, —

F Em

You can't speak ei - ther, 'Cause your mouth — is filled, —

E \flat G

You can't see noth - ing, and pin-ball com-pletes the scene.— Here

Falsetto - - - - -

C G C G F C

comes Un-cle Er - nie to guide you to— your ve - ry own ma-chine.

G C F C G C F C

We're Not Gon - na Take It! We're Not Gon - na Take It!

G C F C G C F C

We're Not Gon - na Take It! We're Not Gon - na Take It!

Falsetto - - - -

C F C G

We're Not — Gon-na Take — It; Nev-er did, and nev-er will. —

C G F C G

Don't want — no re - lig-ion, — And a far as we can tell —

C G F C G

We ain't — gon-na take — you; Nev-er did, and nev-er will. —

C G F C

We're not — gon - na take — you, We for - sake you! Gon -na rape you! Lets for-

get you, bet-ter still!

Guitar chords: Bb, Am, G, C, F, C, G, C

Piano accompaniment features triplets in the right hand.

Guitar chords: F, C, G, C, F, C, G, C

Piano accompaniment continues with triplets in the right hand.

We for - sake you! Gon - na

poco rit.

Guitar chords: F, C, G, F

Piano accompaniment continues with triplets in the right hand.

rape you! Let's for - get you, bet-ter still!

Guitar chords: C, Bb, Am, A

Piano accompaniment features sustained chords in the right hand.

From The Rock-Opera "TOMMY"
SEE ME, FEEL ME
 (Finale from We're Not Gonna Take It)

Words and Music by
 PETER TOWNSHEND

Rubato

mp

The piano introduction consists of four measures in 4/4 time. The right hand plays a sequence of chords: Eb major triad, F major triad, Eb major triad, and F major triad. The left hand plays a bass line of Eb, F, Eb, F, Eb, F, Eb, F.

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

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

The first system shows the vocal line and piano accompaniment for the first four measures. The vocal line has a melodic line with a slur over the first two measures and a fermata at the end of each phrase. The piano accompaniment features the same chord sequence as the introduction.

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

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

The second system is identical to the first, showing the vocal and piano accompaniment for the first four measures.

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

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

The third system is identical to the first, showing the vocal and piano accompaniment for the first four measures.

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

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

The fourth system is identical to the first, showing the vocal and piano accompaniment for the first four measures.

06421-2

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poco cresc. *mf*

List-'ning to you — I get the

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

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

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

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

D. S. and fade

"Among these more sophisticated is The Who, and they've written a rock opera called "Tommy," as yet unstaged but when that is done and it would be pretty silly ... to do it — the excitement will leave such half-hearted rock operations as "Hair" and "Your Own Thing" to the Nehru-jacketed audiences they deserve."

Marlin Gottfried
WOMEN'S WEAR DAILY

"In rating overall performance, The Who have come up with a precedent setting album. It is something that is done extremely well in all aspects. We can hope for a full dramatic production of it. Perhaps "Tommy" will lead to a new area of musical expression. It certainly has combined the classical form of the opera with the musical form of contemporary rock. That's the first stop."

Stu Ginsburg

Deaf Dumb and blind boy
He' in a quiet vibration land
Strange as it seems his musical dreams
Ain't quite so bad.

Ten years old
With thoughts as bold as thought can be
Loving life and becoming ...
In simplicity.

Sickness will surely take the mind
Where minds can usually go.
Come on the amazing journey
And learn all you should know.

A vague haze delerium
creeps up on me.
All at once a tall stranger I suddenly see.
He's dressed in a silver sparkled
Glittering gown
And His golden beard flows
Nearly down to the ground.

Nothing to say and nothing to hear
And nothing to see.
Each sensation makes a note in my symphony.

Sickness will surely take the mind
Where minds can't usually go.
Come on the amazing journey
And learn all you should know.

His eyes are the eyes that
Transmit all they know.
Sparkle warm crystalline glances to show
That he is your leader