Piano Conductor Score Act 1

Music and Lyrics by **Pete Townshend**

Book by **Pete Townshend** and **Des McAnuff**

Additional Music & Lyrics by **John Entwistle** and **Keith Moon**

Originally Produced on Broadway by **Pace Theatrical Group** and **Dodger Productions** with **Kardana Productions, Inc.**

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* Twenty-One, ** I Believe My Own Eyes, Amazing Journey, Christmas, Do You Think It’s Alright?, Acid Queen, Pinball Wizard, I’m Free, Sally Simpson, We’re Not Gonna Take It
TOMMY

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No. 1
Overture

 Allegro Moderato \( (J = 120) \)

1  Kbd 1 / Gtrs

5  Kbd 3 (Rhodes)

9  Kbd 3 (Rhodes)

13

(Rev. 6/30/85)

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Section C  The Wedding

\(\text{\(\text{\(d=120\)}\)}}\)

MINISTER: "The union of husband and wife in heart, body, and mind is intended by God for their mutual joy; for the help and comfort given one another in prosperity and adversity; and when it is God's will, for the procreation of children"
and their nurture in the knowledge and love of the Lord. Therefore marriage is not to be entered into unadvisedly or lightly, but reverently, deliberately, and in accordance with the

purposes for which it was instituted by God."

Air raid sirens

[Rev. 6:30-96]  Chelsea Music Service, Inc.  311 West 43rd Street NYC 10036  212.541.8656
No. 1a  Intro to It's A Boy

"London"

\( \text{\textit{Piano - for rehearsal only}} \)

\( \text{\textit{Gtr 1 solo}} \)

\( J = 112 \)

\( \text{\textit{mf}} \)

\( \text{\textit{fade}} \)

UNCLE ERNIE enters.
"Un demi-litre du lait!

MRS. WALKER: "Bless you, Ernie!"

Safety
Cue to continue (on any beat):
2nd OFFICER crosses in front of conductor.

OFFICER 1:

ATTACCA
No. 2

It's A Boy

L'istesso

1 OFFICER 1:
(Cap) - tain Walk - er did - n't come home. His un - born child will nev - er know

(Solo Gtr.)

(Piano - for rehearsal only)

3

OFFICER 2:

him.

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

OFFICER 1:
Cap-
tarn Walker didn't come home. Captain Walker didn't come home.

OFFICER 2:

Captain Walker didn't come home. Captain Walker didn't come home. Captain Walker didn't come home. His unborn child will never know

Captain Walker His unborn child will never know
SLIDE: "1941"

Horn

mp Kbd 2 (Gtr)

31

It's a boy, Miss-us Walker, it's a boy...

Kbd 1 (Pno)

mf pp quasi echo

(+ Bs)

NURSE 1:

34

It's a boy, Miss-us Walker, it's a boy...

NURSE 2:

37 + NURSE 2:

It's a boy, Miss-us Walker, it's a boy...

[Rev. 3/18/96] Chelsea Music Service, Inc. 311 West 43rd Street NYC 10036 212.541.8656
No. 2a  It's A Boy - Part 2

\( \text{SLIDE: "1942"} \)

\( \text{"1943"} \)

\( \text{"1944"} \)

\( \text{"1945"} \)

[Rev. 3/16/95]

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Safety
Cue to continue: Gate opens.

Safety
Cue to continue: OFFICER salutes.

ALLIED SOLDIER 1:
Back home they're celebrating in the
streets,
(+ Kbd 2 (Chimes))

And freedom reigns on this first day of peace..
No. 3

Twenty-One

Slow 4 \( (\text{q} = 84) \)

Kbd 1 (Pno)

Kbd 2 / Gtrs / Strs

Gtr 2

Kbd 1

Safety

MRS. WALKER: (vocal last x)

Got a feel-in' twenty-one Is gonna be a good year...

[Rev. 3/16/95]

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pec'lly if you and me. See it in to-gether.

LOVER:

Now you're twenty-one You're ready for a new year. Let's

marry now. And celebrate forever.
MRS. WALKER:

I had no reason to be over-optimistic,

But somehow when you smile I can brave bad weather.

Got a feelin’ twenty-one

Is gonna be a good year...

LOVER:

Twenty-one today—

Your future is with

(REV. 3/16/95)
pec-’ly if you and me See it in to-get-er.

me now. Our fu-ture is your free-dom.

On-ly twen-ty-one to-day And I’ve such a grown-up

Now you’re twen-ty-one You’re rea-dy for a new year. Let’s
FOUR-YEAR-OLD TOMMY:
"Happy birthday, Mum."

son.

Wish your Mum a happy day!

marry now. And celebrate forever.

I had no reason to be overly optimistic.

But somehow when you smile I can brave bad weather.
I had no reason to be over-optimistic,

But

I had no reason to be over-optimistic,

But

somehow when you smile I can brave bad weather.

somehow when you smile I can brave bad weather.
Twice as Fast

LOVER
throws chair.

Bs solo
(Continue on any beat, when CAPTAIN WALKER shoots LOVER.)

_Meno Mosso_

Kbds 1&2 / Strs
**Mrs. Walker:**

What about the boy?

**Captain Walker:**

What about the boy? He saw it all!

What about the boy? You didn't hear it. You didn't see it. You won't say nothing to no one ever in your life. You never hear it. You didn't see it. You won't say nothing to no one ever in your life. You never
heard it. How absurd it'll seem without any proof. You didn't heard it. How absurd it'll seem without any proof. You didn't

hear it. You didn't see it. You never heard it, not a word of it. You won't say hear it. You didn't see it, You never heard it, not a word of it. You won't say

nothing to no one. Never tell a soul What you know is the truth. You didn't nothing to no one. Never tell a soul What you know.
hear it,_ You didn't see it,_ You won't say no-thing to no one Ev-er in your life. You ne-ver

heard it,_ You didn't see it,_ You won't say no-thing to no one Ev-er in your life. You ne-ver

heard it._ How ab-surd it - ll Seem with-out a - ny

heard it._ How ab-surd it - ll Seem. You did - n't
proof. You didn't hear it, You didn't see it, You never heard it, Not a word... You won't say
hear it, You didn't see it, You never heard it, not a word of it. You won't say

no-thing to no one. Never tell a soul What you know is the
no-thing to no one. Never tell a soul What you know is the
CAPTAIN WALKER:

What about the boy?
No. 4  Amazing Journey

Cue: Police whistle.

Moderately Fast  \( (\text{L}=144) \)

Gtrs (+Kbd 3 (Rev. Claves))

\[
\begin{align*}
| & 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 & 10 & 11 \\
| & \text{mf} & \text{mf} & \text{mf} & \text{mf} & \text{mf} & \text{mf} & \text{mf} & \text{mf} & \text{mf} & \text{mf} & \text{mf} \\
\end{align*}
\]
Mrs. Walker: "Tommy. Everything's going to be alright. Do you understand?"
"You needn't be afraid, love. Tommy? Do you hear me?"

"Tommy, do you understand Mummy?"

"Tommy! Tommy!"

NARRATOR flies in from behind wardrobe.
NARRATOR:

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

Strange as it seems, his mu-si-cal dreams— Ain't quite so bad...
Four years old, with thoughts as bold as thought can be;

Loving life, and becoming wise, in simplicity.

Sickness will surely take the mind, where minds can't usually go.

Come
on the Amazing Journey And learn all you should know.

A vague haze of delirium Seeps in his mind. Soaring and flying images blind.

I'll
be your leader, I'll be your guide. On the Amazing Journey, together we'll ride.

UNCLE ERNIE enters.
Nothing to say,  Nothing to hear — And nothing to see.

Each sensation makes a note — in his 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. The truth burns so bright it can melt winter snow.

towering figure, so brilliant, so high... A white sun burning the earth and the sky.

Count off "1-2-3-4" in new tempo

ATTACCA
No. 4a Amazing Journey Tag
(Courtroom Scene)

Acid Rock \( j = 88 \)
(+ Gtr 1 solo ad lib)

JUDGE: "Captain Walker, after much consideration,
on the grounds of justifiable homicide, this court finds you ...
... Not Guilty."

[Rev. 4/27/94]

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JUDGE: "Little boy, your parents have had some very good news indeed. I hope you can appreciate that fact."

Little boy, what about a small smile in celebration of this most happy turn of events?"

FIRST BARRISTER:
"Do you hear, my boy, the magistrate is speaking to you?"

SECOND BARRISTER:
"Young Master Walker appears to be under a certain amount of strain, your Honor."

Cue to continue:

MRS. WALKER:
"My God, Tommy — what ever is happening to you, my love?"
No. 6 Amazing Journey (reprise)

(SLIDE: "1950"

NARRATOR tumbles in.

Kbd 3 (Barberpole)

hold until conductor's cutoff

NARRATOR:

Ten years old—With thoughts as bold—as thought can be;
Loving life and becoming wise in simplicity.

Sickness will surely take the mind where minds can’t usually go.

Come
on the Amazing Journey And learn all you should

A vague haze of delirium Seeps— in his mind.

Soaring and flying images blind— I'll
be your leader, I'll be your guide.

On the Amazing Journey, to-

gather we'll ride.
No. 7  Christmas

Medium Rock (d=120)

CHOIR (SATB):

\[
\begin{align*}
1 & \quad 2 & \quad 3 \\
\text{(H)Ah-ah-ah-ah-ah-ah-ah-ah} \\
\text{(H)Ah-ah-ah-ah-ah-ah-ah-ah} & \quad \text{ah-ah-ah-ah-ah-ah-ah-ah} \\
\text{(H)Ah-ah-ah-ah-ah-ah-ah} & \quad \text{ah-ah-ah-ah-ah-ah-ah} & \quad \text{ah-ah-ah-ah}
\end{align*}
\]

Kbd 1 / Kbd 3 (Voices)

\[
\begin{align*}
\text{Kbd 2} & \quad \text{sim.} & \quad \text{etc.}
\end{align*}
\]

Kbd 2

\[
\begin{align*}
4 & \quad 5 & \quad 6 \\
\text{ah-ah-ah-ah-ah} & \quad \text{ah-ah-ah-ah-ah} & \quad \text{ah-ah-ah-ah-ah-ah}
\end{align*}
\]

\[
\begin{align*}
ah-ah-ah-ah-ah-ah & \quad \text{ah-ah-ah-ah-ah-ah} & \quad \text{ah-ah-ah-ah-ah}
\end{align*}
\]

\[
\begin{align*}
ah-ah-ah-ah-ah-ah & \quad \text{ah-ah-ah-ah-ah-ah} & \quad \text{ah-ah-ah-ah-ah-ah}
\end{align*}
\]

\[
\begin{align*}
ah-ah-ah-ah-ah-ah & \quad \text{ah-ah-ah-ah-ah-ah} & \quad \text{ah-ah-ah-ah-ah}
\end{align*}
\]

\[
\begin{align*}
ah-ah-ah-ah-ah-ah & \quad \text{ah-ah-ah-ah-ah-ah} & \quad \text{ah-ah-ah-ah-ah}
\end{align*}
\]

\[
\begin{align*}
ah-ah-ah-ah-ah-ah & \quad \text{ah-ah-ah-ah-ah-ah} & \quad \text{ah-ah-ah-ah-ah}
\end{align*}
\]
MR. WALKER:

Did you ever see the faces of the children? They get so excited.

FAMILY/MINISTER/MINISTER'S WIFE:

ah ___________________________ excited
Waking up on Christmas morning
Hours before the winter sun's ignited

They believe in dreams and all they mean,
Including heaven's generosity.
Peep-ing round the door. To see what parcels are in store, in curiosity.

Ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah

Tommy doesn't know what day it is. He doesn't know who Jesus was or what praying is.

Ah ah
How can he be saved From the eternal grave?
How can he be saved From the eternal grave?
How can he be saved From the eternal grave?
How can he be saved From the eternal grave?

Christmas

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MR. WALKER:

Sung by us all, he sits so silently and unaware of anything.

[Music notation]
Playing dumb, he cries, he smiles, He picks his nose, he pokes his tongue at ev'ry-thing.

MINISTER:
I believe in love, But how can men who've nev-er seen Light be en-light-en ed?

FAMILY/MINISTER'S WIFE:

[Music notation with lyrics and sheet music symbols]
MINISTER'S WIFE:
On-ly if he's cured Willhis spi-rit's fu-ture lev-el ev-er height-en.___

Mr. & Mrs. Walker:
And

ah

height-en

ah

ah

ah

ah

ah

ah

ah

ah

ah

ah

ah

ah

ah

ah

ah

Gtr / Bs

MINISTER / MINISTER'S WIFE:
Tom-my does-n't know what day it is.

He does-n't know who Je-sus was or what pray-ing is.

ah

ah
MR. and MRS. WALKER:

How can he be saved From the eternal grave?

FAMILY / MINISTER / MINISTER'S WIFE:

How can he be saved From the eternal grave?

CHOIR:

How can he be saved From the eternal grave?

Horn

Strs

Bs

Kbd 3 (Harpsichord)
Tom-\textit{my} can you hear me?

\textit{Can you hear me?}

\textbf{ALL:}

\textbf{How can he be saved?}

\textbf{How can he be saved?}

\textit{Kbd 2 (Organ)}

\textit{Slightly Faster, in 2}

\textit{NARRATOR:}

See me,

\textit{feel me,}

\textit{Kbd 3 (Rhodes)}

\textit{Db}

\textit{Bs}

\textit{mp}

\textit{pp}
Touch me, heal me.

See me, feel me.

Touch me, heal me.
Tempo lento, in 4

MR. WALKER:

Tom-my can you hear me?

Kbd 1 (Pno) / Kbd 2 (Clav)

m f

+ MRS. WALKER:

Tom-my can you hear me?

Can you? Can you...

Can you hear me?

+ BD
ALL:

121

How can he be saved?

122

(no breath)

123

How can he be saved?

Strs

124

Più Mosso \( \text{(} j=126 \text{)} \)

MR. WALKER:

125

126

127


MRS. WALKER/MINISTER'S WIFE/KEVIN'S MOTHER:


KEVIN'S FATHER/MINISTER:


KEVIN/ERNIE:

Kbd 1 / Kbd 2

ff

ff

ff

ff

ff
(FAMILY):

MINISTER:

MINISTER'S WIFE:

+ CAROLERS (SATB):

CAROLERS ONLY:

Did you ever see the faces of the children? They get so excited.

Did you ever see the faces of the children? They get so excited.
136 Wak-ing up on Christ-mas morn-ing Hours be-fore the win-ter sun’s ig-nit-ed.

140 They be-lieve in dreams and all they mean, In-clud-ing heav-en’s gen-er-os-i-ty.

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144 145 146 147

MINISTER'S WIFE:
MRS. WALKER / KEVIN'S MOTHER:

MR. WALKER / KEVIN'S FATHER / MINISTER:

KEVIN / ERNIE:

And

Peep-ing 'round the door. To see what parcels are in store, in cur-i-ös-i-ty.

Peep-ing 'round the door. To see what parcels are in store, in cur-i-ös-i-ty.

(Strs cont.)

(Lead)

Horn

mf

148 149 150 151

Tom-my does'n't know what day it is. He does'n't know who Je-sus was or what pray-ing is.

Tom-my does'n't know what day it is. He does'n't know who Jesus was or what praying is.

Tom-my does'n't know what day it is. He does'n't know who Je-sus was or what pray-ing is.

Tom-my does'n't know what day it is. He does'n't know who Jesus was or what praying is.
MR. & MRS. WALKER:

How can he be saved

FAMILY/MINISTER/MINISTER’S WIFE:

How can he be saved

CHOIR (SATB):

How can he be saved

Horn

grave?

Kbd 3/Strs

mf

ATTACCA
No. 8  Do You Think It's Alright?

Held Back  (\(\text{j} = 112\))

Poco Rall.

ERNIE drinks the beer.

A Tempo

Wood Block
Do You Think It's Alright?

UNCLE ERNIE:

(Burp)

Continue after ERNIE places glass on tray.

Kbd 1 (Flute)

Wood Block
Ritard if Necessary

As ERNIE sits on couch.

Moderately \( \text{d} = 126 \)

MRS. WALKER:

Do you think it's al-right

To leave the boy with Uncle Er-nie?

(Light Drum fill)

MRS. WALKER:

Do you think it's al-right?

CAPT. WALKER:

Do you think it's al-right?

Strs / Kbd 2
He's had a few too many tonight!

Do you think it's alright? I think it's alright.

As MRS. WALKER gets to edge of couch.

MRS. WALKER turns to look at TEN-YEAR-OLD TOMMY.

Do you think it's alright To leave the boy with Uncle Ernie?
Do You Think It's Alright?

CAPT. WALKER:

Do you think it's all right?

There's something 'bout this. I don't really like.

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

SEGUE
No. 9  Fiddle About

(\textit{j=116})

\textbf{Gtrs / Kbd 3 (Piano)}

\begin{music}
\begin{notation}
\textbf{Kbd 1 (Flute)}
\end{notation}
\end{music}

\textbf{UNCLE ERNIE:}

I'm your

\textbf{Ad Lib-Quasi Recitative}

\begin{music}
\begin{notation}
\textbf{Kbd 2 (Harpsi) solo}
\end{notation}
\end{music}

wick-ed Unc-le Er-n-ie. I'm glad you won't see or hear me As I
Fiddle About

Fiddle about, Fiddle about, Fiddle about! Your mother

+ Gtr / Bass

Ad Lib-Quasi Recitative

left me here to mind— you. Now I'm doing what I want to...

Kbd 2 solo

Fiddling about, Fiddling about, Fiddling about!

+ Gtr / Bass

[Rev. 3/16/95]

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A Tempo

16 UNCLE ERNIE:

Down with the bed-clothes, Up with your night-shirt!

18 Fiddle about, Fiddle about, Fiddle about!

21

f

Strs / Drs / Hn

[Rev. 3/16/95]

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MEN OFFSTAGE:

Fiddle about, Fiddle about, Fiddle about!

(ERNIE:)

You won't shout as I Fiddle about.

Fiddle about, Fiddle about, Fiddle about!

Fiddle about, Fiddle about, Fiddle about.
NARRATOR:

See me, feel me,

Touch me, heal me.
See me,

feel me,

Touch me...

ATTACCA
No. 10  
Cousin Kevin

[NARRATOR:]
Heal me. We're on our own, cousin. All alone, cousin. Let's think of a game to play. Now the grown-ups have all gone away. You

[COUSIN KEVIN:]

Moderately  \( \text{\textit{\( \frac{d}{126} \)}} \)

---

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won't be much fun, Being blind, deaf and dumb, But I've no-one to play with today.

Do you know how to play hide and seek? To find me it would take you a week. But tied to a chair you won't go anywhere...There's a lot I can do with a freak.
How would you feel if I turned on the bath,

Ducked your head under and started to laugh?

What would you do if I shut you outside, To

stand in the rain And catch cold so you
died?

I'm the

Kbd 3 (Synthi Str)

bul-ly! The class-room cheat! The

Kbd 1 (Squidge)

nast-i-est play-friend You ev-er could meet. I'll stick

(+ Timp)
We're on our own, cousin. All alone, cousin. Let's think of a game to play. Now the grown-ups have all gone away.

Cousin Kevin
won't be much fun, Being blind, deaf and dumb, But I've no-one to play with today.

Cousin Kevin:

Maybe a cigarette burn on your arm Would

Lasses:

Maybe a cigarette burn on your arm Would

Lads:

Maybe a cigarette burn on your arm Would

Kbd 1 (Scrudge)
change your expression to one of alarm. I'll
drag you around by a lock of your hair
Or

change your expression to one of alarm. I'll
drag you around by a lock of your hair
Or

change your expression to one of alarm. I'll
drag you around by a lock of your hair
Or
give you a push at the top of the stairs...

I'm the

3 LADS:

I'm the
glass in your dinner And spikes in your seat...

Aah

Aah

Aah

Aah

glass in your dinner And spikes in your seat...

(+ KAT: Flng. Cym)
Kbd 3 (Harmonics) (+Tri)

mf

Gtr 2

Vs.
KEVIN *  
3 LADS:

We're on our

LASSES:

We're on our

3 LADS:

We're on our

Strs / Kbd 1 (Strs)

own, cousin. All alone, cousin. Let's

own, cousin. All alone, cousin. Let's

own, cousin. All alone, cousin. Let's
think of a game to play  Now the grown-ups have all gone away.  You

think of a game to play  Now the grown-ups have all gone away.  You

think of a game to play  Now the grown-ups have all gone away.  You

Poco Rit.

won't be much fun, Being blind, deaf and dumb, But I've no-one to play with today.

won't be much fun, Being blind, deaf and dumb, But I've no-one to play with today.

won't be much fun, Being blind, deaf and dumb, But I've no-one to play with today.

SEGUE
No. 11  Sensation

Moderate Rock (\( \dot{\text{d}} \text{ = ca. 138} \))

NARRATOR:

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Sensation

ov - er - whelm... as I approach you, Make your lungs... hold breath in...

side!

Lovers break... care...

Horn / Gtr 1
Kbd 1 (Rhodes) / Gtr 1
mf + Kbd 3 (Emperor)

Bb
Kbd 2

ess-es for me, Love distracted, don't know

why.

Horn / Gtr 1

You'll

Kbd 1 solo (Piano)

T. Verdi, Intermezzo

 mf

(3) (3) (3)

(Dr fill)

[Rev. 3/10/95]

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feel me coming, A new vibration. From a-

far you'll see me. I'm a sensation... I'm

--- a sensation.---

Kbd 1 (Rhodes) / Gtr 1

They're
moved by me and all I touch; Ha - zy-eyed, they catch my glance.
Pleasant shudders shake their senses. My warm momentum throws their stance.
You feel me coming...
new vibration. From afar you'll see me. I'm _

LASSES:

Al-

LADS:

Ah-

(+ Timp)

a sensation. I'm a sensation!

Ah-

sensation...

sensation...

Tamb. etc.
Soon you'll see—me. Can't you feel—me? I'm com—ing...

Send your

Ooh

Ah sen—sa—tion...

Ooh

Ah sen—sa—tion...

Kbd 2 (Organ)

mf

Kbd 1

(Kbd 1 fill)

trou—bles danc—ing You know the an—swer: I'm com—ing.

Ooh

Ah sen

Ooh

Ah sen

Drs (Tom Sam)/KAT

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I'm coming...

satisfaction...

Ah

satisfaction...

Drs (Tom)

(+) Timp

Dance

a satisfaction!

satisfaction!

satisfaction!

Dance hits

Splash

Kbd 1 / Kbd 3

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leave a trail of rooted people mesmerized by just the sight.
All these lovers feel me coming, Love as one in love tonight.

You'll

V.S.
feel me coming, A new vibration.

From afar you'll see me.

Soprano:

Ah.

Alto:

Ah.

Tenor:

Ah.

Bass:

Ah.

(Drs / Gtr fill)

+ Timp
Sensation

NARRATOR:

I am the light.
No. 12  Sparks (reprise)

Cue: MINISTER opens door.

Relaxed (\( \text{\( \text{d} = 120 \) \)\)}

1  Kbd 1 / Gtr 1

\[ \text{p sempre} \]

5  +Kbd 2 / Low Strs / Gtr

Syn 2 / Gtr 2 / Vla / Cello

9  Flat Gong

13  Kbd 2

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Sparks (reprise)

Ad Lib

Bass cuts with onstage perc.

pp

On MRS. WALKER's look.

Slightly Slower

SEGUE
No. 13  Eyesight To The Blind

Cue: As table goes off half-way

\( \text{\textcopyright~1969~} \) The Who's TOMMY

A Tempo - Slower (\( \text{\textcopyright~1969~} \) The Who's TOMMY)

HAWKER:
talk about your woman; I wish you could see mine.

Yeah, you

talk about your woman; I wish you could see mine.

E'very

On Stage Harmonica

time she starts to lovin'; She brings eyesight to the blind.
HARMONICA PLAYER:

You know her

HAWKER:

You know her

On Stage Harmonica

mf

[33]

daddy gave her magic, I can tell by the way she walks.

Her
daddy gave her magic, I can tell by the way she walks.

Her
Eyesight To The Blind

daddy gave her magic, I can tell by the way she walks.

Every
daddy gave her magic I can tell by the way she walks.

Every
time she starts to shakin'; The dumb begin to talk.

time she starts to shakin' the dumb begin to talk.

On Stage Harmonica solo (ad lib)

Kbd 1 (Wurlitzer)

Be solo (Sva)
HARMONICA PLAYER:

-128-

She's got the power to heal you, never fear.

HAWKER:

She's got the power to heal you, never fear.

THUGS:

Whoa Whoa

Whoa Whoa

HARLOTS:

Whoa

Whoa

Whoa

Whoa

Just a

She's got the power to heal you, never fear.

Just a

She's got the power to heal you, never fear.

Just a

She's got the power to heal you, never fear.

Just a

She's got the power to heal you, never fear.

Just a
word from her lips And the deaf begin to hear.

Whoa hear.

word from her lips And the deaf begin to hear.

ATTACCA
No. 14  The Acid Queen

\( \text{\( \text{\( J = 120 \)}\)} \)

Kbd 3 (Phantasia)

Gtr 1

Bass

Gtr 2 / Kbd 2 (Rhodes)

GYPSY:

If your

Chinese Gong (+ echo fx)
child ain't all he should be now. This girl will put him right.
I'll show him what he could be now; Just give me one night.
I'm the Gypsy — the Acid Queen! — Pay before we start.
I'm the Gypsy — I'm guaranteed To tear his soul apart.
Give us a room— and close the door. Leave us for a while. Your boy won’t be a boy no more— Young, but not a child. I’m the Gypsy—the Acid Queen— Pay before we start. I’m the Gypsy— I’m guaranteed. To tear his soul apart.
Gather your wits— and hold on fast;— Your mind must learn to roam.

Just as the Gypsy Queen—— must do,—— You're gonna hit the road.
When work is done, you'll look at him;
He'll never be more alive.
My blood will run through his skin.

Watch his body writhe!
I'm the
child ain't all he should be now, This girl will put him right,

I'll show him what he could be now; Just give me one night.

I'm the

Gypsy —

the Acid Queen!

Pay before we start.

The

Gypsy —

I'm guaranteed

To break your little heart.
Slightly Slower
No. 15  Pinball Wizard

Cue: ACID QUEEN shoots up.

SLIDE: "1958"

Allegro Moderato  (\( \frac{J}{120} \))

[Musical notation image]
1st LOCAL LAD:

Ever since I was a young boy, I played the silverball.
From Soho down to Brighton, I must have played 'em all.
But I ain't seen nothing like him in any amusement hall.
That deaf, dumb and blind kid sure plays a mean pin-
Pinball Wizard

2nd LOCAL LAD:

ball!

He stands like a statue, becomes part of the machine.

Feelin' all the bumpers,

Always playing clean.

He plays by intuition; The digit counters fall.

That
-142-

+ 1st LAD & KEVIN:

\[\text{deaf, dumb and blind kid} \quad \text{Sure plays a mean pin}\]

KEVIN & BOTH LADS:

\[\text{ball!} \quad \text{He's a}\]

\[\text{Pinball Wizard. There has to be a twist. A Pinball Wizard, 'Sgot}\]

Kbd 2 (Organ)
1st LAD:

How do you think he does it? What makes him so good?

2nd LAD:

I don't know.

ain't got no distractions; Can't hear those buzzers and bells. Don't see no lights a-flash'in;
Plays by sense of smell. Always gets a replay, 'N' never tilts at all. That

KEVIN & BOTH LADS:
deaf, dumb and blind kid Sure plays a mean pin

BOTH LADS:
ball

KAT: Hand Clap
Cym. Crash

[Rev. 3/16/96]

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I thought I was
The Bally Table King
But I just handed My

pinball crown to him.

pinball crown to him.

pinball crown to him.
1st LAD:
I don't know.

LASSES:
How do you think he does it? What makes him so good?

2nd LAD:
at my fav'te table, He can beat my best. The kids all lead him in... And
KEVIN: he just does the rest. He's got crazy flipper fingers; Never seen him fall. That

deaf, dumb and blind kid... ALL:

Sure plays a mean pin-ball!

Sure plays a mean pin-ball!
ADULT TOMMY, playing a pinball machine, is wheeled downstage.
at my fav'-rite ta - ble,  He can beat my best.  The kids all lead him in.  And

alas es:

he just does the rest.  He's got cra - zy flipper fin - gers;  Ne- ver seen him fall.  That

he just does the rest.  He's got cra - zy flipper fin - gers;  Ne- ver seen him fall.  That
(3 LADS:)

deaf, dumb, and blind kid

Sure plays a mean pin -

(Kevin & 3 LADS:)

deaf, dumb, and blind kid

Sure plays a mean pin -

(Lasses:)

deaf, dumb, and blind kid...

Sure plays a mean pin -

(No drum fill)

ball!

ball!

ball!
TOMMY

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Act Two

No. 16

Underture

Moderately Bright-in 4 \( \text{(d=138)} \)
No. 16a  Afterture

Tranquillo  \( \text{\( j \)} = 104 \)  

MRS. WALKER: (hums)

Horn 1

Kbd 2 (Guitar) (+ Kbd 3 (Strs))  \( pp \)

It's a boy,
No. 17  There's A Doctor I've Found

Bright  \( \text{\( \text{\( d = 76 \)} \)} \)  

MR. WALKER:

There's a man I've found Who can bring us all joy! — There's a doctor I've found can cure the boy! A

MRS. WALKER:
MR. WALKER:

There's a doctor I've found can cure the boy!

There's a doctor you've found can cure the boy!

man I've found can remove his sorrow. He lives in this town. Let's see him to-mor-row.

Pochissimo Rit.

Let's see him to-mor-row!

MRS. WALKER:

Let's see him to-mor-row!

Segue
No. 18 Go To The Mirror, Boy

Cue: MR. WALKER: "All right then, son."

Moderate Rock March (d=112)

seems to be completely unresponsive.
The tests I gave him make no sense at all.

+ ASSISTANT:

His eyes react to light; the dials detect it.

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TEN-YEAR OLD TOMMY:

(Offstage)

See me, feel me,— Touch me, heal me.

See me, feel me,— Touch me, heal me.
SPECIALIST:
There is no chance, no untried operation.

ASSISTANT:
All hope lies with him and none with me.
mag - ine, though, the shock from is - o - la - tion

sud - den - ly - could hear and speak and see.

See me, feel me, — Touch me, heal me.
See me, feel me, Touch me, heal me.

SPECIALIST:

His eyes

can see, His ears can hear, His lips can speak. All the time, the needles flick and...
+ ASSISTANT:

rock... No machine can give the kind of stimulation.

Needed to remove his inner block.

Go to the mirror, boy!
MRS. WALKER:

I often wonder what he is feeling.

Has he ever heard a word I've said?

+ MR. WALKER:

Look at him in the mirror, dreaming.

What is
FOUR-YEAR OLD TOMMY / TEN-YEAR OLD TOMMY:
(O.S. voices (lip-synched))

happen-ing——
in his head?

Listen ing to you——

I get the mu-sic; Gazing at you——

I get the

heat. Following you——

I climb the moun-tain. I get ex-

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glory. From you,
I get opinions;
From you,
I get the story.
MR. & MRS. WALKER:

What is hap-'ning in his head? Ooh, I wish I knew...

I wish I knew.
No. 19 Tommy, Can You Hear Me?

Moderate Reggae \( \frac{j}{d} = 92 \) \( \frac{j}{d} = \frac{1}{j} \)

Gtr 2 (Acoustic)

Shaker

Cousin Kevin: "Tommy’s been to hospital."
First Lad: "Oh, he’s been cured then, has he?"
Cousin Kevin: "Oh, completely cured, yeah. He’s a wonder of science. They’re going to

make him prime fucking minister."

Snare Drum

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LOUTS & COUSIN KEVIN:

Tommy, can you hear me? Can you feel me near you?

(Shaker continues sim.)

F F

my, can you see me? Can I help to cheer you? Ooh, Tommy, can you see me? Can I help to cheer you? Ooh, Tommy,

Eb Dm

my, Tommy, Tommy, Tommy, Tommy, Tommy, Tommy,...

C7
Tommy, Can You Hear Me?

my, can you hear me? Can— you feel me near you? Tommy, can you hear me? Can— you feel me near you?

my, can you see me? Can— I help to cheer you? Ooh, Tommy, can you see me? Can— I help to cheer you? Ooh, Tommy.— Tommy.— Tommy.— Tommy.— Tommy.— Tommy.— Tommy.— Tommy.— Tommy.—

Kbd 1 (Pno)

[Rev. 8/22/94]

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TENOR SOLO:

Ooh
Yah, yah, yah
my, can you hear me?
Can you feel me near you?
Tom-
my, can you hear me?
Can you feel me near you?
Tom-

BASS SOLO:

Ooh- ooh-
my, can you see me?
Can I help to cheer you?
Ooh, Tom-
my, can you see me?
Can I help to cheer you?
Ooh, Tom-

(Dms & Bs fill into...)
my, Tommy, Tommy, Tommy, Tommy... Tommy, Tommy, Tommy, Tommy... my, can you hear me? Can you feel me near you? Tommy, Tommy, Tommy, Tommy... my, can you see me? Can— I help to cheer you? Ooh, Tommy, Tommy, Tommy, Tommy... my, can you see me? Can— I help to cheer you? Ooh, Tommy, Tommy, Tommy, Tommy...
No. 20  I Believe My Own Eyes

MR. & MRS. WALKER re-enter the house. TOMMY is at the mirror.
MRS. WALKER sits at the table; shuffles cards.

MRS. WALKER: “Like to play, love? (Pause) Suit yourself.”

\( \text{=}120 \)

MR. WALKER:

This can’t con-tin-ue. It makes no sense.

Gtr 1 (Acoustic)  Cadd 9/G  Cus 2/G
Cadd 9/G  Cus 2/G  etc.

Kbd 1 (Pno) / Gtr 2

We’re get-ting no-where. I’ve lost all my con-fi-dence. The boy wants some-thing. I’m
satisfied; He needs attention And care our love can’t provide.

And then there’s the matter of us...

I’d like to prove That I don’t think that you’ve Seen the best of me.

I’ve stood up for the boy And I’ve clung to the hopes and the
lies.

I wish that the pain in your

gaze could again be a test of me.

But when I

look in the mirror I believe my own eyes,

I believe my own
I Believe My Own Eyes

Know I’ve come to the end: All my patience is gone. When I’m doubtful, I tend to believe my own eyes.

MRS. WALKER:

I’d
like to declare This devotion and care Is the life to live...

That nothing has changed And that time isn't passing us by.

But I have to say here That, for
I Believe My Own Eyes

us, there's a clear cut alternative.

When we look at each other We believe our own eyes. I believe my own

I believe my own

mf
+ Strs

Know I've come to the end: All my patience is gone When I'm doubtful, I

eyes. Know I've come to the end: All my patience is gone When I'm doubtful, I

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tend To believe my own eyes

This has

This has

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gone far enough!
After all we've been through...
We can't be

gone far enough!
After all we've been through...
We can't be

Gtr. / Kbd 1 / Kbd 2

It's a blamed; We've done all we can humanly do.
It's a blamed; We've done all we can humanly do.
time to be tough, A time to be wise, We must stop
chasing false dreams And recover our lives. I believe my own
chasing false dreams And recover our lives. I believe my own
eyes, 

Know I've come to the end: All my patience is gone. When I'm doubtful I

tend

To believe... I'd like to believe that I don't feel that we've... Seen the
best of us.

And the way to believe
Is to

best of us.

And the way to believe
Is to

see where the real future lies.

I

see where the real future lies.

I
I Believe My Own Eyes

hope that the pain In your gaze can again Be a test of us.

And when I look in the mirror I believe my own
eyes.
Let's believe our own eyes.

eyes.
Let's believe our own eyes.

Know we've come to the end: All our patience is gone. Let's admit we in-

Know we've come to the end: All our patience is gone. Let's admit we in-

[Rev. 3/16/95]
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Rit.

Tend... 

...To believe our own 

Tend. To believe our own eyes.

A Tempo

FOUR YEAR-OLD TOMMY: "Tommy, Tommy, Tommy, Tommy, Tommy, Tommy, Tommy, Tommy, Tommy."
No. 21  Smash The Mirror

Cue: With door slam

Hard Rock  \( \text{j=112} \)

MRS. WALKER:

You don't

answer my call— With even a nod or a wink— But you gaze at your own re flec-

mf

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-tion! You don’t seem to see me. But I think you can see yourself.

How can the mirror affect you?

Can you hear me? Or do I surmise that you fear me? Can you feel my temper?
Rise, rise, rise, rise, Rise, rise, rise, rise,

(sub. \(p\) cresc. poco a poco)

Rise, rise, rise, rise, Rise!

(cresc.)

Do you hear or fear or Do I smash the mirror?
Do you hear or fear or
Do I smash the mirror?
Smash The Mirror

Do you hear or fear or Do I smash the mirror?

fill ad lib

Do you hear or fear or

Poco Rall.

Do I smash the mirror?

ATTACCA
No. 21a  Aftersmash

Cued to projections.

Dictated-Downbeats Only

Kbd 3 (Smash Your Gtr.)  Kbd 1 gliss  + Drums

gradual slide

(cacophony)

5  6  7  Conductor cuts strings; band decays.

Climax - Tutti

(build)

SEQUE
No. 21b  Aftersmash II

Slowly \( (d = 66) \)

Kbd 1 & 3 / Strs / Gtrs

\( \text{mp} \)

Horns

cresc. poco a poco

Kbd 2 / Bs

Slightly Faster

\( \text{mf} \)

f

Tutti

\( \text{ff} \)

dim.

\( \text{mp} \)

ATTACCA
No. 22  I'm Free

Poco ad lib

MRS. WALKER hugs TOMMY.

As MRS. WALKER turns to leave.

A Tempo - Medium Rock \( (\text{d} = 126) \)

TOMMY:

I'm free... I'm free... And
freedom tastes of reality.

free... I'm free...

and

freedom lies here in normality.

I could
tell you what it takes. To feel the highest high. You'd laugh and say, "Nothing's that simple!"

you've been down this path before. While I was waiting at the door.
This place is sacred as a temple.

I'm free...

Right here I've found immortality!
I'm Free

Kbd 1 (Piano solo)

G/D

D

Gadd 9/D

D

I'm

D

G/D

D

G7/D

D

[Rev. 6/30/96]
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free...
I'm free...
And
Kbd 1 / Gtrs 1 & 2

free-dom
tastes. of reality!

G
A
A
Bsus4

Gtr 1 / Triangle

Kbd 1

continues sim.
No. 23

Miracle Cure

UNCLE ERNIE: "What you've stumbled upon here, my son, could be ginormous — a story on a par with the opening of King Tut's tomb or the Hindenburg disaster. Happily, I was able to capture the moment of young Tommy Walker's miraculous recovery for all posterity — right there in black and white. One would think that such a valuable snap would be worth a hundred quid — but it's yours for a mere fifty.

I could, of course, just hand the Nobel prize over to one of your Fleet Street colleagues from the "Mirror" or the "Times" or the "Guardian."

What about for the price of a bottle of Scotch?"

A Tempo \( \dot{=152} \)

TOMMY throws the picture in the air.

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Slow Swing 4 \( j = 96 \)

LADS:

Ex-tra! Ex-tra! Read all about it! The pin-ball wiz-ard in a mir-a-cle cure!

Ex-tra! Ex-tra! Read all about it! The pin-ball wiz-ard in a mir-a-cle cure!

Ex-tra! Ex-tra! Read all about it! Ex-

Ex-tra! Ex-tra! Read all about it! Ex-

Ex-tra! Ex-tra! Read all about it!

ATTACCA
Sensation (reprise)

Allegro

TOMMY:

You feel me coming.

Emergencies Safety Only

(Vocal Last X)

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sensation (reprise)

new vibration... From afar you'll see me.

I'm a sensation... I'm a sensation!

Kbd 3 / KAT
TOMMY:

Soon you'll see me. Can't you feel me? I'm comin'...

Send your

5 REPORTERS:
(SATB)

Ooh

Ah-
sen-
sa-
tion...

Ooh

Ah-
sen-
sa-
tion...

Kbd 2 (Organ)

mf

Troubles dancing. You know the answer: I'm comin'...

Ooh

Ah-
sen-

Ooh

Ah-
sen-

Kbd 2 (Organ)

mf
MRS. WALKER: "Yes, it's true, our son doesn't come 'round anymore. We never get to see him. And I do worry sometimes.

SLIDE: "1961"
you know, that we're the only ones who really understand and all ... but we're grateful, of course — grateful for his transformation.

MR. WALKER: "Which is a better word for it. We don't like the use of the word 'miracle' one bit.

He simply got well. That's the extent of it.
And his mother and I never gave up the faith through all the years. Not once."

MRS. WALKER: "We just hope he's happy. It seems he's becoming all the rage today, doesn't it?"
GUARDS / REPORTERS:

Sensation, sensation, sensation...

Sensation, sensation, sensation...

Sensation, sensation, sensation...

Sensation, sensation, sensation...

SLIDE: "1962"

KEVIN: "Those of us who've known my cousin a long time, his friends from before like,

we're providing the necessary protection. So as far as family relations are concerned, all I'm saying is
that he's been very good to me. Very good.
And I for one am glad I can be of some assistance.
I believed in him from the beginning, right from the very start.

I know what it was like. I was there."

ENSEMBLE:

Gtr 1

Kbd 1/Gtrs 1 & 2

Ah-

E/B sub. F7

S

sen-sa-tion...

Ah-

B

sen-sa-tion...

Ah-

S

sen-sa-tion, sen-sa-tion...

Ah-

A

sen-sa-tion, sen-sa-tion...

Sen-sa-tion, sen-sa-tion...

T

B

Sen-sa-tion, sen-sa-tion...

Sensation (reprise)
SLIDE: "1963"

-ooh-

Ah...

Ah...

(Ah)

Sensation, sensation, sensation...

Sensation, sensation...

Sensation, sensation...

Kbd 3/KAT (Plunger)

sff2

F7 sus4

B
Ah

Sensation, sensation... Ah sensation...

TOMMY: "I won't answer that. I want to be very clear with you. I'm not answering any questions about my personal life. So leave off."

Fade Kbd 3 as the WALKERS exit.

Kbd 1

DIALOGUE

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No. 25 I'm Free/Pinball Wizard (reprise)

TOMMY: "As for people's interest ... I got a lot out of playing ... learned a lot from it, you know. It's all I had, really. And my dreams. It's like ... people want me to pass that on in some way. So that's what I'm trying to do. Pass it on."

I could tell you what it takes—To feel the highest high. You'd

Tempo \( \text{\( \text{d} = 120 \)} \)

laugh and say "Nothing's that simple!"

I'm
free...

I'm free....

And I'm waiting for you to follow me!

Gtr 1

Horns

Timp / Bs / Drs

I'm Free/Pinball Wizard (reprise)
stands like a statue, Becomes part of the machine...
Feeling all the bumpers,
Always playing clean—
He

plays by intuition;
The digit counters fall.
That

deaf, dumb and blind— kid
Sure plays a mean pin-
ball!

Kbd 1 & 2 / Gtrs

ain't got no distractions, Can't hear those buzzers and bells, Can't

Drs / Bs

see those lights a-flashin',

Plays by sense of smell.

Always gets a replay, 'N' never tilts at all....

That
deaf, dumb and blind kid
Sure plays a mean pin-ball!

KEVIN & TOMMY:

He's a pin-ball wizard. There has to be a twist.

GUARDS:

He's a pin-ball wizard. There has to be a twist.

pin-ball wizard's 'Sgot such a supple wrist.
I don't know."

How do you think he does it?"

What makes him so good?"

Gtrs / Kbd 3 (Brite Piano)

Kbd 1 / Bs
GUARDS:

KEVIN & GUARDS:

at my fav'rite table
He can beat my best.

His dis-
ciples lead him in. And he just does the rest. He's got
ciples lead him in. And he just does the rest. He's got
crazy flipper fingers; Never seen him fall. That
crazy flipper fingers; Never seen him fall. That
deaf, dumb and blind kid Sure plays a mean pin-
deaf, dumb and blind kid Sure plays a mean pin-
I'm Free/Pinball Wizard (reprise)
Pinball machine explodes.

(+ Gtr 1)

Ad lib Guitar scrapes, feedback, etc.

ff

SEGUE
No. 26  I'm Free (2nd reprise)

Sound effects: Stadium Applause.

Maestoso \( (d = 84) \)

A Tempo \( (d = 126) \)

Cue to continue: TOMMY climbs the podium.

TOMMY: I'm
I'm free (2nd reprise)

free... I'm free... And I'm

Kbd 3 / KAT: Explosion

E G A Fm A B

Pang or Crash

wait...ing... for you... to... follow

G A Asus4 A

CLICK: 1 - 2 - 3 - 4

me.

B Asus4 B

Des (R.S.)

ATTACCA
No. 26a  How Can We Follow?

(On click track)

COMPANY: (prerecorded)
(S/A:)

(T/B:)

How can we follow?

Strs / Horns
How Can We Follow?

-233-

(S/A:)

How can we follow?

(T/B:)

Oh...

Oh...

Asus⁴ A Asus⁴ A⁷

Gsus⁴ G G

SEGUE
No. 27 Tommy's Holiday Camp

Uncl Ernie:

Hullo there, darlings! I'm

Timp (gliss)
Tommy's Uncle Ernie, And I welcome you to Tommy's Holiday Camp!

The camp with a difference!

Never mind the weather! When you come to Tommy's, the holiday's forever!
- your Tommy Tee-shirts And your stick-ers and your Tommy mirrors to smash!

Don't rush... keep steady!

Have your money ready!— Buy your way to heaven— That
comes to one pound seven.

Bless you, loves.

Crash

Timp (Dead Hit)

Buy your shades and ear-plugs here! Keep in line, I've got a huge... supply.
-238-

Tommy's Holiday Camp

Get your Tommy record,
You can really hear him talk!

Tommy picks and
badges, Half a nicker for the cork.

Watch this, then.

[Rev. 5/3/84]

Chelsea Music Service, Inc. 311 West 43rd Street NYC 10036 212.541-8656
The camp with a difference!

Never mind the weather! When you come to Tommy's, the holiday's forever!
UNCLE ERNIE: "This is your chance! Tommy's Holiday Camp is coming to your town. At eight tonight — Tommy, live on stage! You lucky people."

Cousin Kevin: Outside the house, Mr. Simpson announces Sally can't go to the meeting. He
goes on cleaning his blue Rolls Royce And she runs inside a-weeping. She

gets to her room and cries on a picture, Always keeps it by her. She

MR. & MRS. SIMPSON:
picks up a book of her father's life And throws it on the fire. She

SALLY:
She
knew from the start, Deep down in her heart, That she and Tommy were worlds apart...

MRS. SIMPSON:

But her mother said, "Never mind; your part Is to be What you'll be."

But her mother said, "Never mind; your part Is to be What you'll be."
SALLY:

Tommy's gonna beat his best to-night; I just have to see him play.

I feel so bad; I'm sorry, Dad. Gonna sneak out anyway.

I've spent all day doin' up my hair; I've gotta look exactly right.
MR. & MRS. SIMPSON:

May-be he'll see That I can be free And I'll get back-stage to-night. She

knew from the start, Deep down in her heart, That she and Tommy were

worlds a-part... But her
moth-er said, "Ne-ver mind; your part-- Is to be
What you'll
be."

lands at six and the gig is a-rocking; The de-vil is out to-night.
band cuts loose and the stage is a-knock-ing But Sally just sits real tight.

grabs her chair—she's hot to dance—Right down in the very front row. Then a

slick DJ who is pissing his pants—Runs on—and says: Here we go...
crowd goes crazy As Tommy hits the stage! - Little Sally gets lost As the police boss - The crowd

crowd goes crazy As Tommy hits the stage! - Little Sally gets lost As the police boss - The crowd

back in a rage! Wooooo! A

back in a rage! Wooooo!
flash of fire—the whole place stops. Tommy is a tranquilizer. But

Cousin Kevin:

Sally’s so hot—she risks a shot—and jumps up on the riser. She’s

up there now—she’s hit the top. She brushes his handsome face.
Tommy whirls round as a uniformed man
Ushers her from the stage.

Slower, pesante

KEVIN & GUARDS:

She knew from the start, Deep down in her heart,
That she and Tommy were

GUARDS:

She knew from the start, Deep down in her heart,
That she and Tommy were

[Rev. 6/30/95]

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worlds_a_part...
But her mother said, "Never mind; your part, is to be What you'll
worlds_a_part...
But her mother said, "Never mind; your part, is to be What you'll

TOMMY:
Be... What you'll be, What you'll be, What you'll be, What you'll be, What you'll be, What you'll be, What you'll be.

Gtr 1 solo
G D G D G (Orch. tacet)

be, What you'll be.
No. 29

Welcome

Long silence.

TOMMY: "I've had enough. I think I'm going to go back home now. Suss everything out. I'm going home. But you can all come if you like."

Grazioso \( \begin{array}{c} \text{(d = 60)} \end{array} \)

TOMMY: (cont'd) "Yeah. You've all got families, right? Come and be a part of mine for a bit. See what it's been like for me."

TOMMY: (sings)

Come to my house. Be one of my fam-i-ly's peo-ple.

Kbd 2 (Pan Flute)

legato
Lovely bright home... We're dancing all night, never sleeping.

Milkman, come in! And you, baker!

(Start)

Little old lady, welcome! And you, shoemaker! Come to this house!
In this house!

Come to this house;

Make this your house;

Bass gliss

Horn 1

Pan Flute

Be one of us.

Be one of us.
You can help collect some more in.

Young and old people, Let's get them all in! Come to this house!

**Poco Più Mosso** \( (\dot{J} = 72) \)

Into this house!
TOMMY:
Ask along that man who's wearing a carnation. Bring every single person from Victoria Station. Go into that hospital and bring the nurses and patients.

Rall.

Everyone go home and fetch their relations!
Tempo I\textsuperscript{9}

Come to this house;  Be one of this family's people.

CHORUS 1:

Come to this house;  Be one of this family's people.

CHORUS 2:

Come to this house;  Be one of this family's people.

Lovely bright home... We're dancing all night, Never sleeping.

Lovely bright home... We're dancing all night, Never sleeping.

Lovely bright home... We're dancing all night, Never sleeping.
KEVIN: "Sir, there's more at the door."

KEVIN / 6 GUARDS:

There's more at the door. There's

ALL WOMEN:

There's more at the door. There's more at the door. There's more at the door. There's

+ ALL MEN:

There's more at the door. There's more at the door. There's more at the door. There's more at the door. There's

more at the door. There's more at the door. There's more at the door. There's
Ad Lib

TOMMY:
87
88
89
90

We need more room. Build an extension! We'll all work together. Spare no expense now.

V.S.
A Tempo

Come to this house; Be one of us.

CHORUS 1:

Come to this house; Be one of us.

CHORUS 2:

Come to this house; Be one of us.

CHORUS 3:

Come to this house; Be one of us.
Come into this house; Be one of us.

Into this house, be one of us.

Into this house, be one of us.

Into this house, be one of us.
Come to our house. Come to me now!

ATTACCA
No. 29a  Sally's Question

Poco Rubato  \( \text{\( \dot{\text{d}} = 48 \)\)}

SALLY:

How can we share the great sights you are seeing?

Hear all the glorious music you hear?
How can we be a small part of your being?

Why do you seem so alive when you're near?

SALLY: "Tell us. Tell us now."
How can we be more like you?"

SALLY: "What's that?"

TOMMY: "All this. In my dreams I was seeing it, hearing it, feeling it. Those are the true miracles and you have them already."

Cue to continue:

SALLY: "I don't understand."
No. 30  We’re Not Gonna Take It

TOMMY: "The point is not for you to be more like me. The point is that I'm finally more like you."

Welcome to this house; I think I now know why you're here.

You wanna be like Tommy? I'm glad you're not, I hope that's clear.
You shouldn't try to ape my show; it isn't just pin-ball. You
don't need to claim a share of my pain. You're normal, after all.
You might as well get drunk. I've got you sussed.
We're Not Gonna Take It

No instant high— for free here. This is a bust!

I didn't live out some fairy story, Some rags-to-riches crawl...

I couldn't see, I couldn't hear, I couldn't talk at all.
GUARD: (whispered)

We're not gonna take it!

REPORTER 1:

We're not gonna take it!

G (no chord)

Timp.

ALL EXCEPT FAMILY:
(still whispered)

We're not gonna take it!

mf (spoken)

We're not gonna take it!

mf

PRESS:

We're not gonna take it, Never did and never will.

We're not gonna take it, Never did and never will.

f

C

G

F C G

[Rev. 3/16/95] Chelsea Music Service, Inc. 311 West 43rd Street NYC 10036 212 541-8656
We're not gonna take it. Gonna break it, Gonna shake it, Let's for-

get it, better still.

You don't need to hear me; You've got ideas of your own.
Don't have to come and cheer me; That's something you've outgrown.

You don't need to see me; Your vision makes the scene. Don't

let Uncle Ernie make you play—On Tommy's old machine!

[Rev. 3/16/95]

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ALL EXCEPT FAMILY:

We're not gonna take it!

We're not gonna take it!

We're not gonna take it!
We're Not Gonna Take It

We're not gonna take it, Never did and never will.

We're not gonna take it, Never did and never will.

Won't take your derision And, as far as we can tell,

Won't take your derision And, as far as we can tell,
We don't have to take you, Never did and never will.

We're not gonna take you. We forsake you, Maybe rape you; Let's for-
We're Not Gonna Take It

98 get you better still.
99 -
100 -
101 -

Bb Am

102 -
103 -
104 -
105 -

f

[Rev. 3/16/95]

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GUARDS:

We forsake you...

Let's forget you, better still...

ATTACCA
No. 31  Finale

Slow ($j=60$)

Kbd 2 (Psych Pno)

TOMMY:
TEN-YEAR OLD TOMMY:

See me,
feel me,
Touch me,
heal me.

See me,
feel me,
Touch me,
heal me.
See me, feel me, Touch me, heal me.

See me, feel me, Touch me,

Faster (\( \text{\textit{J} = 92} \))

heal me.

\[ \text{Kbd 1 (Strs) / Strs} \]
TOMMY: List'ning to you, I get the music; Gaz-ing at you, 

I get the heat. Follow-ing you, I climb the moun-tain. I get ex-

cite-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. List'ing to you, -

MRS. WALKER: List'ing to you, -

UNCLE ERNIE: List'ing to you, -

Cousin Kevin: List'ing to you, -

I get the mu - sic; Gaz-ing at you, - I get the heat. Follow-ing you, -

I get the mu - sic; Gaz-ing at you, - I get the heat. Follow-ing you, -

I get the mu - sic; Gaz-ing at you, - I get the heat. Follow-ing you, -

Kbd 1 / Kbd 2 (Rhythm comp)

f E C&m/F G E E/F B
I climb the mountain. I get excitement at your feet.

+ MR. WALKER:

I climb the mountain. I get excitement at your feet.

I climb the mountain. I get excitement at your feet.

E  C♯m/F♯
G     D     A     F♯
    ♪    ♪    ♪    ♪

Right behind you, I see the millions; On you, I see the

Right behind you, I see the millions; On you, I see the

Right behind you, I see the millions; On you, I see the

F♯sus4  E  C♯m/F♯
G       E  C♯m/F♯
(F♯sus) loco
glory. From you, I get opinions. From glory. From you, I get opinions. From glory. From you, I get opinions. From

B E G

TOMMY:
you, I get the story.

MR. WALKER: List'ning to you,

ERNIE / KEVIN:
you, I get the story.

MRS. WALKER: List'ning to you,

you, I get the story.

COMPANY:

S

A

T

B

List'ning to you,

Rev. 6/30/95

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I get the music; Gazing at you, I get the heat. Following you.

I get the music; Gazing at you, I get the heat. Following you.

I get the music; Gazing at you, I get the heat. Following you.

I get the music; Gazing at you, I get the heat. Following you.

I climb the mountain. I get excitement at your feet.

I climb the mountain. I get excitement at your feet.

I climb the mountain. I get excitement at your feet.

I climb the mountain. I get excitement at your feet.
Right behind you, I see the millions; On you, I see the
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I get the music; Gaz-ing at you, I get the heat. Follow-ing you,
I get the music; Gaz-ing at you, I get the heat. Follow-ing you,
I get the music; Gaz-ing at you, I get the heat. Follow-ing you,
I get the music; Gaz-ing at you, I get the heat. Follow-ing you,

CHORUS 2:

S

A

Ah

Ah

T/B

Ah

Ah

Kbd 2 / Kbd 3

Kbd 1 (Str) / Str

ff E C#m/F# G E E/F#
I climb the mountain. I get excitement at your feet.
I climb the mountain. I get excitement at your feet.
I climb the mountain. I get excitement at your feet.
I climb the mountain. I get excitement at your feet.

Ah
Ah
Ah
Ah

E C\#m/F\# G D A F\#
Finale

glo - ry. From you, I get op - in - ions. From
glo - ry. From you, I get op - in - ions. From
glo - ry. From you, I get op - in - ions. From
glo - ry. From you, I get op - in - ions. From
Ah
Ah
Ah

B E C♯m/F♯ G
No. 32  Bows & Exiture

Bright

Horns

Bsus4

A

Gsus4

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-294-

Bows & Exiture

[KEYBOARD 3 SOLO]
Bows & Exiture

-295-

F₄sus⁴

(Dr fill)

E F₇ B

E F₇ B

E F₇ B

G

D D₄sus⁴

D

D⁷

D

(Dr fill)
END OF ACT TWO