

# TOMMY

## A CHORAL MEDLEY

### It's a Boy • Sensation • Pinball Wizard • We're Not Gonna Take It • Listening to You

for S.A.T.B. voices and piano  
with optional SoundTrax CD\*

Performance time: approx. 6:20

Arranged by  
**LISA DeSPAIN**

Words and Music by  
**PETER TOWNSHEND**

**IT'S A BOY**  
Rock ballad (♩ = ca. 126)

SOPRANO  
ALTO

TENOR  
BASS

Rock ballad (♩ = ca. 126)

D C G/B D

PIANO

*mp flowing*

4 *opt. ALTO SOLO*  
*mp*

It's a boy, \_\_\_\_\_ Mis - sus Walk - er, it's a boy. \_

C(add9) D C(add9) G/B

\* Also available for S.S.A.B. (43504) and S.S.A. (43505). SoundTrax CD available (43506).

© 1969 (Renewed) FABULOUS MUSIC LTD.  
Administered in the U.S. and Canada by SPIRIT ONE MUSIC (BMI) o/b/o SPIRIT SERVICES HOLDINGS,  
S.à.r.l., SUOLUBAF MUSIC, and ABKCO MUSIC, INC., 85 Fifth Avenue, New York, NY 10003

This Arrangement © 2015 FABULOUS MUSIC LTD.

All Rights Reserved. Printed in USA. International Copyright Secured.

Sole Selling Agent for This Arrangement: Alfred Music

To purchase a full-length performance recording of this piece, go to [alfred.com/downloads](http://alfred.com/downloads)

opt. SOPRANO SOLO

*mp*

7

It's a boy, — Miss-us Walk -

D(add9) D

10

- er, it's a boy. — A

(end solos) ALL *mp*

C(add9) G/B D(add9)

13

son. — A son. — A

*mp*

Em Em/A



Moderate rock (♩ = ca. 138)

19 SENSATION

17

son. \_\_\_\_\_ You'll feel me com-ing. \_\_\_\_\_

*mf*

Moderate rock (♩ = ca. 138)

A D/A A

*mf driving!*

20

A new vi - bra - tion. From a - far you'll see me.

A D A E/A D A

24

*mf* I'm a sen - sa - tion. \_\_\_\_\_ I'm \_\_\_\_\_

*f*

Sen - sa - tion. I'm \_\_\_\_\_

D E Asus/E A

*f*

27

— a sen - sa - tion. I'm — a sen - sa - tion. —

E Asus/E

30 Ah —  
I'm — a sen - sa - tion. Ah —

Sen - sa - tion. I'm — a sen - sa - tion. Ah —  
E

33 sen -  
sen - sa - tion, sen -  
sen - sa - tion, ah sen -

Asus/E A

36 ALTO or TENOR SOLO

37 *f*

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

sa - tion. Oo

*mp*

*mp*

*mf*

*mf*

39 com - ing Send your trou-bles danc - ing. You

ah sen - sa - tion. Oo

*sub. f.* *mp*

*sub. f.* *mp*

*f* *mp*

*f* *mf*

42

know the an - swer. I'm com - ing. I'm

ah sen - sa - tion

*sub. f*

*sub. f*

C# D7

45

com - ing

Com - ing. Com - ing.

Com - ing. Ev - er

*end solo*

*opt. SOLO*  
*mf*

E7

PINBALL WIZARD

47

Driving rock (♩ = ca. 120)

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has one sharp (F#). The piano part consists of a steady eighth-note bass line with occasional accents and slurs.

since I was a young\_ boy, I played the sil - ver ball. \_ From

Driving rock (♩ = ca. 120)

The second system continues the music. The piano accompaniment includes dynamic markings of *mf* and *v*. Chord symbols *Gsus* and *G* are indicated above the piano staff.

Gsus

G

49

The third system continues the music. The piano accompaniment maintains the eighth-note bass line with accents and slurs.

So - ho down to Brigh - ton I must have played 'em all. \_ But I

The fourth system continues the music. The piano accompaniment includes a *mf* dynamic marking. A chord symbol *Fsus* is indicated above the piano staff.

Fsus

51

The fifth system continues the music. The piano accompaniment includes a *v* dynamic marking.

ain't seen noth - in' like\_ him in an - y a - muse - ment hall. \_ That

The sixth system continues the music. The piano accompaniment includes a *v* dynamic marking. Chord symbols *Ebsus* and *Eb* are indicated above the piano staff.

Ebsus

Eb

53

*f* Sure plays a mean pin -

(end solo) ALL *f*

deaf, dumb, and blind kid sure plays a mean pin -

Dsus

Gm/D

55

ball.

G F Bb C G F Bb C

58

SOLO *f*

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

Gsus

G



61

Musical notation for measures 61-62. The vocal line is on a treble clef staff with a key signature of one sharp (F#). The piano accompaniment is on a grand staff (treble and bass clefs). Measure 61 has a whole rest in the vocal line. Measure 62 has a whole rest in the vocal line. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line.

Feel - in' all the bump - ers, al - ways play - in' clean.

Fsus

F

Piano accompaniment for measures 61-62. The piano part is on a grand staff. Measure 61 has a whole rest in the vocal line. Measure 62 has a whole rest in the vocal line. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line.

63

Musical notation for measures 63-64. The vocal line is on a treble clef staff with a key signature of one sharp (F#). The piano accompaniment is on a grand staff. Measure 63 has a whole rest in the vocal line. Measure 64 has a whole rest in the vocal line. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line.

Plays by in - tu - i - tion, the dig - it coun - ters fall. That

Ebsus

F

Piano accompaniment for measures 63-64. The piano part is on a grand staff. Measure 63 has a whole rest in the vocal line. Measure 64 has a whole rest in the vocal line. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line.

65

Musical notation for measures 65-66. The vocal line is on a treble clef staff with a key signature of one sharp (F#). The piano accompaniment is on a grand staff. Measure 65 has a whole rest in the vocal line. Measure 66 has a whole rest in the vocal line. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line.

deaf, dumb and blind kid sure plays a mean pin -

Dsus

Gm/D

Piano accompaniment for measures 65-66. The piano part is on a grand staff. Measure 65 has a whole rest in the vocal line. Measure 66 has a whole rest in the vocal line. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line.

67

ball.

G F B $\flat$  C G F B $\flat$  C

70

71

He's a pin - ball wiz - ard. There has to be a twist. A

C D G C D G

72

pin - ball wiz - ard's got such a sup - ple wrist.

C D G Eb B $\flat$  B $\flat$  sus

76 I don't know,  
How do you think he does it?

I don't know.

Bb Ab Eb(add2)/G Bb/F Bb Ab Eb(add2)/G

79 What makes him so good? E - ven

Bb Ab Eb(add2)/G Bb

81 at my fav - orite ta - ble, he can beat my best. The

Dsus D

83

kids all lead him in \_\_\_ and he just does the rest. \_\_\_ He's got

Csus C

85

cra - zy flip-per fin - gers; nev - er seen \_\_\_ him fall. That

Bbsus Bb

87 (end duet) ALL *f*

deaf, dumb, and blind \_\_\_ kid sure plays a mean pin -

Asus Dm/A

89

ball.

Pin

ball.

Dsus

D

91

ball.

Sure plays a mean pin

Pin

ball.

Sure plays a mean pin

Dsus

93

ball.

Sure plays a mean pin

ball.

ball.

ball.

Pin

Dsus

D

95

ball. Pin - ball.

Dsus D

WE'RE NOT GONNA TAKE IT

97

Driving (♩ = 144-152)

Driving (♩ = 144-152)

G C F C G C F C

101

opt. SOLO

mf

Wel-come to this house; — I think I now — know why — you're

G C/G

104

Musical notation for measures 104-106. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has one sharp (F#).

here. You wan-na be like Tom - my? I'm glad you're

Piano accompaniment for measures 104-106. Chords G and Dm/F are indicated above the staff.

107

Musical notation for measures 107-109. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. A box labeled '109' is present in the piano part.

not, I hope \_ that's clear. You should-n't try to ape \_

Piano accompaniment for measures 107-109. Chords C/E, Em, and Eb(add4) are indicated above the staff.

110

Musical notation for measures 110-112. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff.

\_ my show; \_ it is - n't just \_ pin - ball. \_ You

Piano accompaniment for measures 110-112. Chord G/D is indicated above the staff.

113

don't need to claim a share of my pain. — You're nor - mal af - ter all. *(end solo)*

C G C G C G

116

**117**  
*p*

We're not gon - na take it!  
ALL *p*

F G C F C

*p cresc.*

119

*mp* *mf*

We're not gon - na take it! We're not gon - na take it!

*mp* *mf*

G C F C G

*mp cresc.* *mf cresc.*



122

*f*

We're not gon-na take it!

*f*

C F C G C F C

*f*

125

We're not gon-na take it nev-er did and nev-er will.

C G F C G

128

We're not gon-na take it. Gon-na

C G

*f*

131

break it, gon - na shake it, let's for - get it, bet - ter

F C B $\flat$  Am

134

1. still. 2. still. We for - sake you. Let's for -

*sub. mp* *molto rit.* *decresc.*

1. G 2. G F C/F

*f* *molto rit.* *sub. mp* *decresc.*

137

get you, bet - ter still.

B $\flat$ (add9) B Am F $\sharp$ sus

*cresc.*

LISTENING TO YOU

Groove (♩ = ca. 100)

140

139 *f*

Lis-t'ning to you, — I get the mu - sic; gaz-ing at you, —

Groove (♩ = ca. 100) E C#m/F# G

*f*

142

— I get the heat. Fol-low-ing you, — I climb the

E C#m/F# B E C#m/F#

145

moun-tain. I get ex - cite - ment at your feet. —

G D A F#

148

149

Right be-hind you, I see the mil - lions; on

F#sus E/F# E C#m/F# G

151

you, I see the glo ry. From you, I get o -

E C#m/F# B E C#m/F#

154

pin - ions. From you, I get the sto - ry.

G D A F#

157

158

Lis-t'ning to you, — I get the

F#sus E/F# E C#m/F#

159

mu - sic; gaz-ing at you, — I get the heat. Fol-low-ing you, —

G E C#m/F# B

162

I climb the moun - tain. I get ex -

E C#m/F# G

164

cite - ment at your feet. Right be-hind

D A F# F#sus E/F#

167

you, I see the mil - lions; on you, I see the

E C#m7/F# G E C#m7/F#

170

glo - ry From you, I get o - pin - ions. From

B E C#m7/F# G

173

you, I get the sto - ry.

D A F# F#sus

176

Lis-t'ning to you, yes,

*cresc.*

E F# B

179

you Ah

*molto rit.* *ff*

A B

*molto rit.* *ff* *fff*