

# TOMMY

## A CHORAL MEDLEY

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

for S.S.A.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 I & II  
ALTO

BARITONE

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.A.T.B. (43503) 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

C(add9) G/B D(add9)

13

son. — A son. — A

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 \_\_\_\_\_

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

*f*

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

D E Asus/E A

*f*

27

I'm a sen - sa - tion.

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

E Asus/E

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

Sen - sa - tion. 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 BARITONE SOLO

37 *f*

Musical staff with treble clef and key signature of two sharps (F# and C#). The melody begins with a whole rest, followed by a series of eighth and quarter notes.

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

Piano accompaniment for the first system, featuring chords in the right hand and a bass line in the left hand. Dynamics include *mp*.

sa - tion. Oo

Piano accompaniment for the second system, continuing the chords and bass line. Dynamics include *mp*.

Piano accompaniment for the third system, including a grand staff with treble and bass clefs. Dynamics include *mf*. Chords F# and C# are indicated above the staff.

39

Musical staff with treble clef and key signature of two sharps. The melody continues with eighth and quarter notes.

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

Piano accompaniment for the first system of the second section, with dynamics *sub. f* and *mp*.

ah sen - sa - tion. Oo

Piano accompaniment for the second system of the second section, with dynamics *sub. f* and *mp*.

Piano accompaniment for the third system of the second section, including a grand staff with treble and bass clefs. Dynamics include *f* and *mf*. Chords D7 and F# are indicated above the staff.

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

*opt. SOLO*  
*mf*

Ev - er

E7

## PINBALL WIZARD

47

Driving rock (♩ = ca. 120)

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

Driving rock (♩ = ca. 120)

49

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

51

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

53

*f* Sure plays a mean pin -

(end solo) ALL *f* sure plays a mean pin -

deaf, dumb, and blind kid

Dsus Gm/D

55

vco ball.

G F Bb C G F Bb C

58

SOLO *f*

He stands like a stat - ue, be-comes part of the ma-chine...

Gsus G

59





61

Musical notation for measures 61-62. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. Measure 61 has a whole rest in the vocal line. Measure 62 has a whole rest in the vocal line.

Feel - in' all the bump - ers,

al - ways play - in' clean. \_\_\_\_\_

Fsus

F

Piano accompaniment for measures 61-62. The right hand is in treble clef and the left hand is in bass clef. The key signature is one sharp (F#). Measure 61 features a whole rest in the right hand and a bass line with eighth notes. Measure 62 features a whole rest in the right hand and a bass line with eighth notes.

63

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

Plays by in - tu - i - tion,

the dig - it coun - ters fall. \_\_\_\_\_ That

Ebsus

F

Piano accompaniment for measures 63-64. The right hand is in treble clef and the left hand is in bass clef. The key signature changes to one flat (Bb) for measure 63 and back to one sharp (F#) for measure 64. Measure 63 features a whole rest in the right hand and a bass line with eighth notes. Measure 64 features a whole rest in the right hand and a bass line with eighth notes.

65

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

deaf, dumb and blind kid

Sure plays a mean pin -

(end solo) ALL *f*

sure plays a mean pin -

Dsus

Gm/D

Piano accompaniment for measures 65-66. The right hand is in treble clef and the left hand is in bass clef. The key signature is one sharp (F#). Measure 65 features a whole rest in the right hand and a bass line with eighth notes. Measure 66 features a whole rest in the right hand and a bass line with eighth notes.

67

ball.

G F Bb C G F Bb C

70

71

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

C D G C D G

73

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

C D G Eb Bb Bbsus

I don't know,

How do you think he does it?

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

opt. SOLO or DUET *f*

What makes him so good? E - ven

Bb Ab Eb(add2)/G Bb

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 -

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. \_\_\_\_\_

Pin -

Dsus

D

95 ball, pin - ball.

Musical notation for the vocal line of 'ball, pin - ball.' in G major, featuring a melodic line with a fermata over the final note.

ball.

Dsus

D

Piano accompaniment for the 'ball, pin - block.' section, featuring a rhythmic pattern of eighth notes in the right hand and a sustained bass line in the left hand.

WE'RE NOT GONNA TAKE IT

97 Driving (♩ = 144-152)

Musical notation for the vocal line of 'WE'RE NOT GONNA TAKE IT', showing a rest for the vocal line.

Driving (♩ = 144-152)

G C F C G C F C

Piano accompaniment for the 'WE'RE NOT GONNA TAKE IT' section, featuring a driving eighth-note pattern in the right hand and a bass line in the left hand.

101

opt. SOLO

mf

Musical notation for the piano solo section, featuring a melodic line in the right hand and a bass line in the left hand.

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

G C/G

Piano accompaniment for the 'Wel - come to this house...' section, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

104

Musical notation for measures 104-106. The vocal line starts with a whole rest in measure 104, followed by a quarter rest in measure 105, and then the lyrics "here. You wan-na be like Tom - my? I'm glad you're". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

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

G

Dm/F

Musical notation for measures 104-106, showing piano accompaniment. Measure 104 has a G chord. Measure 105 has a Dm/F chord. Measure 106 has a G chord. The right hand plays chords, and the left hand plays a rhythmic pattern of eighth notes.

107

Musical notation for measures 107-109. The vocal line has lyrics "not, I hope \_ that's clear. You should-n't try to ape \_". Measure 109 is marked with a box containing the number "109". The piano accompaniment continues with eighth-note bass lines and chords.

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

C/E

Em

E<sub>b</sub>(add4)

Musical notation for measures 107-109, showing piano accompaniment. Measure 107 has a C/E chord. Measure 108 has an Em chord. Measure 109 has an E<sub>b</sub>(add4) chord. The piano accompaniment features a consistent eighth-note bass line and chordal accompaniment in the right hand.

110

Musical notation for measures 110-112. The vocal line has lyrics "\_ my show; \_ it is - n't just \_ pin - ball. \_ You". The piano accompaniment continues with eighth-note bass lines and chords.

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

G/D

Musical notation for measures 110-112, showing piano accompaniment. Measure 110 has a G/D chord. Measure 111 has a G/D chord. Measure 112 has a G/D chord. The piano accompaniment features a steady eighth-note bass line and chordal accompaniment in the right hand.

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* We're not gon - na take it! *mf* 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.*

*sub. mp* *decresc.*

1. G 2. G F C/F

*f* *molto rit.* *decresc.*

*sub. mp*

137

get you, bet - ter still.

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

*cresc.*

## LISTENING TO YOU

Groove (♩ = ca. 100)

139

140

*f*

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

*f*

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

mountain. 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#

*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

gle 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

*cresc.*

179

you.. Ah

*molto rit.*

*ff*

A B

*molto rit.*

*ff* *fff*