

BEETHOVEN'S SYMPATHY

Words by Richard Elgood

Beethoven
arranged by Tim Grant-Jones

Soprano *f*
Give him a knock. It's six o' - clock.

Alto *f*
Give him a knock. It's six o' - clock.

Tenor *f*
Give him a knock. It's six o' - clock. *p*
Get out of

Bass *f*
Give him a knock. It's six o' - clock.

Piano (for rehearsal only)

7 *p*
hear what I said. I am your

p
you la - zy head, don't make me mad,

bed Now lis - ten lad,

p
bed lad,

© 2006 ROBERTON PUBLICATIONS

a part of Goodmusic Publishing, PO Box 100, Tewkesbury, GL20 7YQ UK

ROBERTON

63274

13

dad. Come on get up I'm warn-ing you, I'll beat you

you la - zy pup, I'll see this rough. I'll beat you

I'll beat you

warn - - - ing you, I'll beat you

19

f black and blue. Ok - ay, ok - ay. *p* Hear what you

f black and blue. Ok - ay ok - ay.

f black and blue. Ok - ay, ok - ay.

f black and blue. Ok - ay, ok - ay.

say, _____ That bang-ing door _____

p

I'm on my way, _____ I _____ more. _____

p

I'll come and play. _____ Can't take no

mf

I must o - be _____

32 *cresc. poco a poco*

He thrash him hard _____ so be on guard, _____ and so I'm

cresc. poco a poco

He'll thrash him hard _____ so be on guard, _____ and so I'm

cresc. poco a poco

more, _____ He'll thrash him hard _____ so be on guard, _____ and so I'm

cresc. poco a poco

I'm on - ly four. He'll thrash me hard, so be on guard,

38

prac - tis - ing, prac - tis - ing,
 >prac-tis-ing and >prac-tis-ing and >prac-tis-ing and >prac-tis-ing and >prac-tis-ing and >prac-tis-ing,
 >prac-tis-ing and >prac-tis-ing and >prac-tis-ing and >prac-tis-ing and >prac-tis-ing and >prac-tis-ing,
 prac - tis - ing, prac - tis - ing

44

f all the day and all the night, I've got to get the whole thing right, I prac-tise till my fin-gers ache, can't
f all the day and all the night, I've got to get the whole thing right, I prac-tise till my fin-gers ache, can't
f all the day and all the night, I've got to get the whole thing right, I prac-tise till my fin-gers ache, can't
f whole thing right, I -t'ry
 (as in "sol-i-t'ry")

make a sol - i - t'ry mis-take, can't give him a - ny old ex-cuse this is a case of child ab-use but

make a sol - i - t'ry mis-take, can't give him a - ny old ex-cuse this is a case of child ab-use but

make a sol - i - t'ry mis-take, can't give him a - ny old ex-cuse this is a case of child ab-use but

mis-take, can't give him a - ny old ex-cuse this is a case of child ab-use but

wait! Wait! He is

wait! Wait! Now he is twen - ty eight. He is

wait! Wait! He is

wait! Wait!

mf

f

p

p

64

p

fa - mous, he is weal - thy. Weal - thy. It's quite se - vere. Oh so

fa - mous, he is weal - thy. Weal - thy. It's quite se - vere. Oh so

fa - mous, he is weal - thy. Weal - thy. It's quite se - vere. Oh so

mf

mf

f

What's that I hear? I am - mous, I am weal - thy?

fa - mous and so weal - thy. E - ven though he is so weal - thy,

72

mf

fa - mous and so weal - thy. E - ven though he is so weal - thy,

fa - mous and so weal - thy. E - ven though he is so weal - thy,

fa - mous and so weal - thy. E - ven though he is so weal - thy,

mf

Deep in my ear. It has be - come

Deep in my ear. It has be - come

cresc. poco a poco

he is not ex - act - ly heal - thy. He is fear - ing

cresc. poco a poco

he is not ex - act - ly heal - thy. He is fear - ing

mf *cresc. poco a poco*

he is not ex - act - ly heal - thy. He is fear - ing

cresc. poco a poco

a con - stant hu The hum - ming

it's his hear - ing. Gra - dual - ly it's dis - ap - pear - ing.

f

it's his hear - ing. Gra - dual - ly it's dis - ap - pear - ing.

it's his hear - ing. Gra - dual - ly it's dis - ap - pear - ing.

grows, I can't com - pose. That hum a - gain drives me in -

91

He is go - ing to be deaf. Missed the

He is go - ing to be deaf. Missed

He is go - ing to be deaf. Missed

sane. Please God ex - plain why deaf? So all that prac - tis - ing and

97

joys of child hood toys and be - ing mates with o - ther

joys child te - ners, bass - es, ing mates

joys damn pi - a - nos, damn sop - ra - nos. All I want - ed was Mec - ca - no.

damn mu - sic - ians, child hood toys and be - ing mates with o - ther

mp boys. Oh poor bells a ring-ing songs we're sing-ing, no joy bring-ing. All this nat-ter

f Pret - ty ly-res, splen-did choirs, -wig. he hears a

(Ode to Joy)

f Lud - wig, Oh poor Lud - wig. All h ears is a

boys. Oh poor Lud - wig. A h hears is a

does-n't ma he can't hear a thing, Can't hear a

(Ode to Joy) *f* Can't hear a

-mir can't hear a thing. Can't hear a thing, poor Lud -

hum - ming in his ears, Eh? Can't hear a thing,

hum - ming in his ears, Can't hear a

115

thing, Can't hear a thing, _____ Can't hear a thing,

wig, poor Lud - wig. All he hears in a m - ming in his

Can't hear a thing, Can't hear a thing, Can't hear a thing,

thing, _____ Can't hear a thing,

120

f Can't hear a thing He needs a job, to earn a bob. Must earn some *subito p*

f ears, in his ears. He needs a job, to earn a bob. *subito p*

f Can't hear a thing, He needs a job, to earn a bob. Must earn some *subito p*

f Can't hear a thing, He needs a job, to earn a bob.

cash. _____ at teach - ing kids. _____ He must ad - mit, _____ But what is

— He'll have a bash _____ Bring in a quid. _____ he's dread-i _____ it. _____

cash. _____ at teach - ing kids. _____ He must _____ it, _____ But what is

— He'll have a bash _____ Bring in a quid. _____ he's dread-ing it. _____

decresc. poco a poco
this? _____ A pret - ty face, such fe - male grace and quite a tease. What's your name

cresc. poco a poco
— A pret - ty miss. A pret - ty face, such fe - male grace and quite a tease. What's your name

cresc. poco a poco
this? _____ A pret - ty face, such fe - male grace and quite a tease. What's your name

cresc. poco a poco
— A pret - ty miss. A pret - ty face, such fe - male grace and quite a tease. What's your name

137

please? Was it for me

please? My name's E - lise! Was it for me

please? My name's E - lise! Was it for me

please? shall com - pose for you as what I'm

143

sir, you com - posed this song? This is my song? It is now

sir, you com - posed this song? This is my song?

sir, you com - posed this song? This is my song? It is now

feel-ing flows for you as you a-lone it shall be - long. This is your song. It is now

un - der - stood, that Schu-ber't's ra - ther

mp

Now he's been hurt by a new squirt, He's called Schu - bert And his writ-ing

un - der - stood, that Schu-ber't's ra - ther

un - der - stood, that Schu-ber't's ra - ther

good, His lat-est sym - pho -

is de-light-ing and ex - ci-ting. He is young and raw and ve - ry new. He can-not be as good as

good, he'll put you in the mood. His la - test sym - pho -

good,

161

cresc. poco a poco

-ny is small. He did-n't fi-nish it at all but yours for - e - ver will sur-vive sym-

you. His la - test sym-pho-ny is small. Yours will sur - vive sym pho - ny

-ny is small, but yours _____ will sur vive sym - pho - ny

yours _____ w sur - vive sym - pho - ny

167

-pho - ny is small. Your mas - ter - piece, your fin - est one is al -

num - ber five. Your mas ter - piece, your fin - est one is al -

num - ber five. Your mas - ter - piece, your fin - est one is al -

num - ber five Your mas - ter - piece, your fin - est one is al -

most, it's al-most done, so near-ly done. The end's not *ff*

most, it's al-most done, so near-ly done. The end's not *ff*

most, it's al-most done, so near-ly done. The end's not *ff*

most, it's al-most done, so near-ly done. The end's not *ff*

far, it's just four bars, now two, now one, now done!

far, it's just four bars, now two, now one, now done!

far, it's just four bars, now two, now one, now done!

far, it's just four bars, now two, now one, now done!