

LIVING VOICES

RUSSELL HEPPLEWHITE

True Story

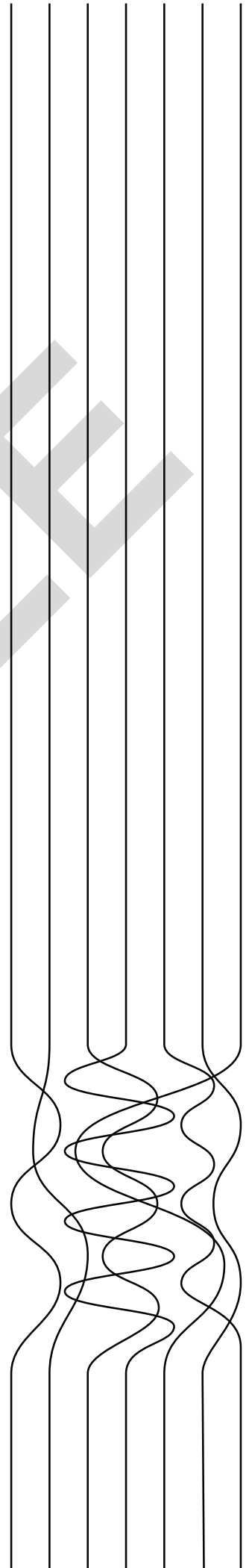
SATB & Piano

Words by Michael Rosen



STAINER & BELL

<https://stainer.co.uk>



True Story

Do you know
my son Joe?
Do you know
my son Joe
was born on a hot day?
It was in July and I want to say

something crazy: it was something wild
that marked that day, his first day as a child.

As he came into the world, I heard a shout.
Was it from a nurse saying he'd just come 'out'?

Or was it because something had gone wrong?
I know he took his time and it took quite long.

No it was something the doctor said.
I thought he was standing at the end of the bed

when he shouted something I tried to catch.
He shouted out loud, 'It's hatched, it's hatched!'

I thought to myself, what a beautiful thing to say!
Maybe doctors are poets in their own way.

But then I noticed he wasn't at the end of the bed
when 'It's hatched, it's hatched!' was the thing he said.

He was over by the window, his head leaning out,
there was something out there that made him wanna shout.

So, for just a brief second, I walked away from Joe,
and I joined the doctor over by the window.

What was he looking at? What was he on about?
What was out there that was making him shout?

Do you know what it was? D'you think you can guess?
If I said it was a pigeon, would you say 'Yes'?

Yes a pigeon was on a windowsill across the yard,
and if you looked closely, if you looked hard,

you could see that the pigeon had eggs,
and just peeping out between the pigeon's legs

was a chick, right there, who had just hatched out,
and it was that, that made the doctor shout.

I guess all I can say on that's 'Fair enough',
for him newborn babies was same old stuff.

I have to say, though you probably know,
I was more excited at the arrival of Joe.

Michael Rosen

TRUE STORY

Michael Rosen

Russell Hepplewhite

Lively and playful $\text{♩} = 60$

SOPRANO

ALTO

TENOR

BASS

PIANO

Lively and playful $\text{♩} = 60$

mp *mf* *mp* *mf* *mp*

7

f Do you know, do you know,

f Do you know, do you know,

f Do you know, do you know,

f

14

do you know my son Joe? Do you know, do you know, do you know my son

do you know my son Joe? Do you know, do you know, do you know my son

do you know my son Joe? Do you know, do you know, do you know my son

The piano accompaniment consists of chords in the right hand and single notes in the left hand, primarily in the bass register.

20

Joe was born on a hot day? It was in Ju - ly, it was in Ju - ly and I

Joe was born on a hot day? It was in Ju - ly, it was in Ju - ly and I

Joe was born on a hot day? It was in Ju - ly, it was in Ju - ly and I

The piano accompaniment continues with chords in the right hand and single notes in the left hand, maintaining the harmonic support for the vocal lines.

28

want to say some-thing cra-zy:

want to say some-thing cra-zy: it was some-thing

want to say some-thing cra-zy:

it was some-thing wild

f

35

it was some-thing wild

wild that marked that

it was some-thing wild

that marked that day,

42

that marked that day, his first day as a child. As he
day, his first day as a child. As he
that marked that day, his first day as a child. As he
his first day as a child. As he

The musical score for measures 42-48 features four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "that marked that day, his first day as a child. As he day, his first day as a child. As he that marked that day, his first day as a child. As he his first day as a child. As he". The piano accompaniment consists of a single melodic line in the right hand, with the left hand playing whole notes.

49

came in - to the world, I heard a shout.
came in - to the world, I heard a shout.
came in - to the world, I heard a shout.
came in - to the world, I heard a shout.

The musical score for measures 49-55 features four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "came in - to the world, I heard a shout. came in - to the world, I heard a shout. came in - to the world, I heard a shout. came in - to the world, I heard a shout.". The piano accompaniment consists of a single melodic line in the right hand, with the left hand playing whole notes. The score includes dynamic markings: *sf* (sforzando) and *mp* (mezzo-piano).

57

f
say - ing he'd just come 'out'?

mf *f*
Was it from a nurse say - ing he'd just come 'out'?

mf *f*
Was it from a nurse say - ing he'd just come 'out'?

mf *f*

64 *mp*

Or was it be - cause some - thing had gone wrong? I know he took his time and it took

mp

Or was it be - cause some - thing had gone wrong? I know he took his time and it took

mp

Or was it be - cause some - thing had gone wrong?

mp

71

quite long. *sf* *mf* No it was some-thing the

quite long. *sf* *mf* No it was some-thing the

mp I know he took his time and it took quite long. *sf* *mf* No it was some-thing the

mp I know he took his time and it took quite long. *sf* *mf* No it was some-thing the

mp *sf* *mf*

78

sf *mf* doc - tor said. I thought he was stand - ing at the end of the bed

sf *mf* doc - tor said. I thought he was stand - ing at the end of the bed

sf *mf* doc - tor said. I thought he was stand - ing at the end of the bed

sf *mf* doc - tor said. I thought he was stand - ing at the end of the bed

sf *mf*

84

f

when he shout - ed some - thing I tried to catch.

f

when he shout - ed some - thing I tried to catch.

f

He

f

He

ff

mf

91

T. shout - ed out loud, 'It's hatched, it's hatched!'

B. shout - ed out loud, 'It's hatched, it's hatched!'

mp

97

S. *mf* I thought to ____ my - self, ____ what a

A. *mf* I thought to ____ my - self, ____ what a

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104

S. beau - ti - ful thing — to say!

A. beau - ti - ful thing — to say!

T. *mf* May - be doc - tors are po - ets in their own

B. *mf* May - be doc - tors are po - ets in their own



111

way. _____

way. _____



120

mp

But then I no-ticed he was - n't at the

mp

But then I no-ticed he was - n't at the

mp

But then I no-ticed he was - n't at the

mp

But then I no-ticed he was - n't at the

128

end of the bed when 'It's hatched, it's hatched!' was the thing he

end of the bed when 'It's hatched, it's hatched!' was the thing he

end of the bed when 'It's hatched, it's hatched!' was the thing he

end of the bed when 'It's hatched, it's hatched!' was the thing he

136

mp

said. _____ He was o - ver

said. _____

said. _____

said. _____

mp

144

by _____ the win - dow, _____

mp

his head_ lean - ing

mp

He was o - ver by _____ the win - dow, _____

152

out, there was some-thing out there

his head lean - ing out, there was some-thing out there,

158

there was some-thing out there that made him wan - na shout.

there was some-thing out there, there was some-thing out there that made him wan - na shout.

164

Musical score for measures 164-170. The vocal part (treble clef) begins at measure 164 with a melodic line starting on a whole note, marked *mp*. The lyrics are "So, for just a brief ____". The piano accompaniment (grand staff) features a continuous eighth-note arpeggiated pattern in the right hand, starting at measure 164 with a *ff* dynamic, and a sustained bass line in the left hand. A large, faint watermark "STAINER" is visible across the page.

171

Musical score for measures 171-177. The vocal part (treble clef) continues the melody from measure 171 with the lyrics "sec - ond, ____". The piano accompaniment (grand staff) continues the eighth-note arpeggiated pattern in the right hand and the sustained bass line in the left hand. The vocal part resumes at measure 175 with the lyrics "I walked a - way from" and "So, for just a brief ____ sec - ond, ____". The piano accompaniment remains consistent. A large, faint watermark "STAINER" is visible across the page.

178

Joe, _____ and I joined the doc - tor _____

mf

mp I walked a - way from Joe, _____ and I joined the doc - tor, *mf*

184 *mf*

and I joined the doc - tor _____ o - ver by the win - dow. *f*

_____ o - ver by the win - dow. *f*

mf and I joined the doc - tor o - ver by the win - dow. *f*

and I joined the doc - tor, and I joined the doc - tor o - ver by the win - dow. *f*

190

mf *f*

What was he look - ing at? What was he on a - bout?

mf *f*

What_ was he, what was he on a - bout?

mf

What was out

mf

What_ was

197

mf *f*

Do you know what it was? Do you think

mf *f*

Do you know what it

f

there that was mak - ing him shout?

f

he on a - bout?

203

you can guess?

was?

mf If I said it was a pi - geon, would you say 'Yes'? *ff*

mf If I said it was a pi - geon, would you say 'Yes'? *ff*

209

...

mf

216 *mf*

Yes a pi-geon, yes a pi-geon was on a win-dow-sill a-cross the

Yes a pi-geon, yes a pi-geon was on a win-dow-sill a-cross the

Yes a pi-geon, yes a pi-geon was on a win-dow-sill a-cross the

Yes a pi-geon, yes a pi-geon was on a win-dow-sill a-cross the

223

yard, if you looked close-ly, if you looked hard, you could see that the

yard, if you looked close-ly, if you looked hard, you could see that the

yard, if you looked close-ly, if you looked hard, you could see that the

yard, if you looked close-ly, if you looked hard, you could see that the

230

pi - geon had eggs, and just peep-ing out be - tween the pi-geon's

pi - geon had eggs, and just peep-ing out be - tween the pi-geon's

pi - geon had eggs, and just peep-ing out be - tween the pi-geon's

pi - geon had eggs, and just peep-ing out be - tween the pi-geon's

237

legs was a chick, right there, who had just hatched out, had just hatched out,

legs was a chick, right there, who had just hatched out, had just hatched out,

legs was a chick, right there, who had just hatched out, had just hatched out,

legs was a chick, right there, who had just hatched out, had just hatched out,

244

and it was that, that made the doc - tor shout.

and it was that, that made the doc - tor shout.

and it was that, that made the doc - tor shout.

and it was that, that made the doc - tor shout.

251

f I guess all I can say on

f I guess all I can say on

ff *mf*

258

that's 'Fair en-ough',

that's 'Fair en-ough',

f for him new - born ba - bies was same old stuff.

f for him new - born ba - bies was same old stuff.

The musical score for measures 258-263 features four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "that's 'Fair en-ough'". The piano accompaniment begins in measure 259 with a forte (*f*) dynamic. The lyrics "for him new - born ba - bies was same old stuff." are sung in measures 260-263. The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand, both marked with a forte (*f*) dynamic.

264 *mf*

mf I have to say, though you prob - a - bly know, *f* I was more ex - cit - ed

mf I have to say, though you prob - a - bly know, *f* I was more ex - cit - ed

mf I have to say, though you prob - a - bly know, *f* I was more ex - cit - ed

mf I have to say, though you prob - a - bly know, *f* I was more ex - cit - ed

The musical score for measures 264-269 features four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "I have to say, though you prob - a - bly know, I was more ex - cit - ed". The piano accompaniment begins in measure 264 with a mezzo-forte (*mf*) dynamic. The lyrics "I have to say, though you prob - a - bly know, I was more ex - cit - ed" are sung in measures 264-269. The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand, both marked with a mezzo-forte (*mf*) dynamic.

[illegible]

277

277

278

279

280

281

282

mf

mp

f

p