

for Ashley, Lauren and Christopher

Michael Price

Had I not been awake

for Soprano, Mezzo and Piano

'Had I not been awake'

Had I not been awake I would have missed it,
A wind that rose and whirled until the roof
Pattered with quick leaves off the sycamore

And got me up, the whole of me a-patter,
Alive and ticking like an electric fence:
Had I not been awake I would have missed it,

It came and went so unexpectedly
And almost it seemed dangerously,
Returning like an animal to the house,

A courier blast that there and then
Lapsed ordinary. But not ever
After. And not now.

Seamus Heaney - Human Chain © 2010

Had I not been awake

Slow and free

Soprano

Mezzo-soprano

Piano

with pedal throughout,
like clouds

ppp 5:4 11:8

The first system of the score consists of three staves. The top two staves are for Soprano and Mezzo-soprano, both in 3/4 time and containing whole rests. The bottom staff is for Piano, also in 3/4 time. It begins with a *ppp* dynamic marking and a 5:4 time signature. The first measure contains a series of eighth notes. The second measure has a 11:8 time signature and features a melodic line with a slur and a fermata. The third and fourth measures continue the melodic line with slurs and fermatas.

S. ⑤

M-S.

Pno.

14:12 7:8

The second system consists of three staves. The top two staves are for Soprano (S.) and Mezzo-soprano (M-S.), both in 3/4 time and containing whole rests. The bottom staff is for Piano (Pno.), in 3/4 time. It begins with a melodic line in the right hand, marked with a slur and a fermata, and a 14:12 time signature. The second measure has a 7:8 time signature and continues the melodic line. The third measure also continues the melodic line with a slur and fermata.

S. ⑩

M-S.

Pno.

14:12 9:8

The third system consists of three staves. The top two staves are for Soprano (S.) and Mezzo-soprano (M-S.), both in 3/4 time and containing whole rests. The bottom staff is for Piano (Pno.), in 3/4 time. It begins with a melodic line in the right hand, marked with a slur and a fermata, and a 14:12 time signature. The second measure has a 9:8 time signature and continues the melodic line. The third measure continues the melodic line with a slur and fermata.

S. _____

M-S. _____

Pno. *9:8* *4:3* *ppp* *10:6* *5:4*

(15) S. _____ (20)

M-S. _____

Pno. *5:6* *ppp*

(25) **A tempo**

S. _____

M-S. *pp* *p* *pp*

Had I not been a - wake I would have missed it, A wind that

Pno. *5:6* *5:6* *p*

pp - 4 (30) *f* Had I not been awake

S. ro - - se and whirled un - til the

M-S. ro - - se and whirled un - til the

Pno. *f* 11:8

S. roof Pat-tered with quick leaves off the syc - a - more

M-S. roof Pat - tered with quick leaves off the syc - a-more

Pno. 5:4

p (35) *p*

S. and got and got and got me

M-S. *mp* *p* and got and got me

Pno. 14:12 5:4 *mp*

mf Più mosso

S. up A - live and tick - ing

M-S. *mf* up, the whole of me a-pat-ter the whole of me a - pat-ter the whole of me a-pat-ter the whole of me a

Pno. *mf*

S. like an el - ec - tric fence: Had I not

M-S. pat-ter the whole of me a-pat-ter the whole of me Had I not

Pno.

40 S. been a - wake I would have missed it

M-S. be - en a - wake I would have missed it

Pno.

Rall.

Freely (45)

S.
M-S.
Pno. *pp with pedal*

(50)

S.
M-S.
Pno. *p*

It came and went
It came and went

Ped. l.v. Ped.

(55)

S.
M-S.
Pno. *ppp*

So un - ex - pect - ed - ly
So un - ex - pect - ed - ly

(h) l.v.

60

S. _____

M-S. _____

Pno. *7:8* *14:12* *9:8*

S. _____ *p* *3*

M-S. *p* *3* _____

Pno. *9:8* *4:3* *10:6*

And al-most it seemed dan-gerous-ly

And al-most it seemed

slow gliss, blend with mezzo.

70

S. *gliss.* _____

M-S. *p* *slow gliss, blend with sop.* *gliss.* _____

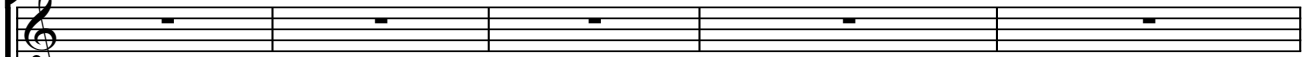
Pno. *5:4* *p* _____

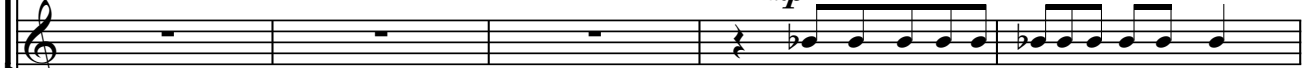
dan-gerous-ly _____

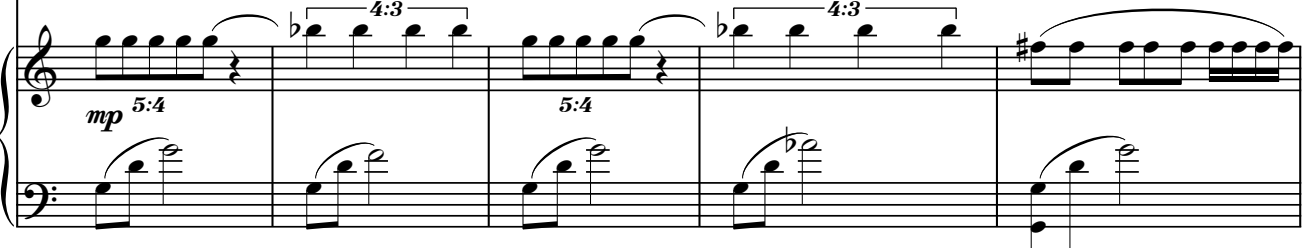
ly _____

A tempo

(75)

S. 

M-S. 

Pno. 

mp 5:4

Re-turn-ing like an an-i mal to the house,

4:3

4:3

S. 

M-S. 


Pno. 

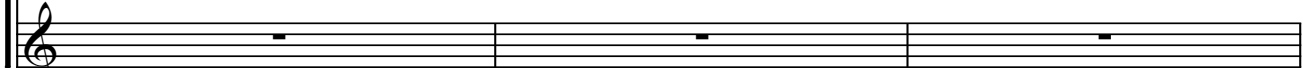
mp 5:4


A cou-rier blast that

5:4

4:3

S. 

M-S. 

Pno. 

there and then lapsed or - di - na - ry

5:4

(80)

p (85)

S. *p* But not ev - er af - ter.

M-S. *p* But not ev - er af - ter.

Pno. *ppp*

(90) *p* **A tempo**

S. *p* And not now.

M-S. *p* And not now

Pno. *p* 7:8 5:4 4:3

(95)

S.

M-S.

Pno. 5:4 4:3 5:4 4:3