



HEAVEN'S GATE

Text from William Blake's "Jerusalem"

Cantata for Mezzo Soprano, Mixed Chorus & Piano

by

H. Walford Davies

(op. 47)

VOCAL SCORE



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ENGLISH HERITAGE

MUSIC SERIES

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

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Vocal Score:

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Oxford University, Bodleian Music Section, Weston Library

Royal Academy of Music Library

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Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5

Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

At various times in his 45-year career, Sir Henry Walford Davies enjoyed wide recognition as a composer, teacher, organist, and lecturer and in the latter capacity, he became England's first popular radio personality on the subject of classical music. He was born 50 years before the advent of radio as a popular broadcast medium, in 1869, and began his formal musical education in his teens in the choir of St. George's Chapel at Windsor. His natural aptitude for music manifested itself in this setting and Davies spent five years as a pupil/assistant to the cathedral organist Walter Parratt. In 1890, he earned a scholarship to the Royal College of Music that allowed him to study with Hubert Parry and Charles Villiers Stanford, and he joined the college's faculty at age 26 as a teacher of counterpoint.



He composed during these years, but it was as an organist that Davies became well-known at a succession of churches in the London area, including seven years at Christ Church, Hampstead, before becoming the organist and choirmaster at Temple Church from 1898 until 1919. Davies later held the conductorship of the Bach Choir and in 1918, after being commissioned a major, he was appointed director of music for the Royal Air Force, the position where he wrote his best-known work, the *RAF March Past*. In 1919, Davies began a distinct new phase of his career when he was appointed professor of music at Aberystwyth, Wales.

Over the next 20 years, Davies became one of the leading exponents of Welsh music and musicians, serving as the chairman of the Welsh National Council of Music and acquiring the eternal gratitude of all Welsh people of a musical bent (which by and large meant the entire Welsh population). It was three years later that he received a knighthood. From the end of the teens onward, Davies also found himself in demand as a lecturer on music, his clear diction and outgoing, genial personality making his talks accessible to a wide audience.

In the early '20s, he made a series of spoken-word recordings on music for the HMV label. They were so successful that in 1926, the BBC engaged Davies as the speaker on a program called *Music and the Ordinary Listener*, which lasted until the outbreak of war in 1939. In the process, Davies became the most popular classical music personality in England, occupying a position in the culture of that time akin to that of Deems Taylor, Leonard Bernstein, and other speakers on music in the United States. In 1934, following the death of Elgar, Davies was appointed Master of the King's Musick, the equivalent of Poet Laureate, and a position once held by his own teacher, Parratt.

Davies composed music throughout his career, though virtually nothing of his work from the nineteenth century is known. He began emerging in 1904 with the oratorio *Everyman*, which in the years following its premiere was the second-most popular large-scale choral work in England, after Elgar's *The Dream of Gerontius*. Apart from his *RAF March Past*, which remains in the repertory of military and other institutional marching bands (especially in England), Davies' best-remembered works include the *Solemn Melody* (1908), authored for the John Milton tercentenary; and *Jesu, Dulcis Memoria* (1918), his only published original piece for organ.

Heaven's Gate

Section IV, "To the Christians"

from

William Blake's

Jerusalem - The Emanation of the Giant Albion

(1804 - 1820)

The title for this work was chosen from the third line of the poem - fourteen lines were omitted

I give you the end of a golden string,
Only wind it into a ball, —
It will lead you in at Heaven's gate
Built in Jerusalem's wall.

I stood among my valleys of the south,
And saw a flame of fire, even as a wheel
Of fire surrounding all the heavens : it went
From west to east against the current of
Creation, and devoured all things in its loud
Fury and thundering course round heaven and earth.
By it the sun was rolled into an orb ;
By it the moon faded into a globe
Travelling through the night : for from its dire
And restless fury Man himself shrunk up
Into a little root a fathom long.

And I asked a Watcher and a Holy-one
Its name. He answered : " It is the wheel of Religion. "
I wept and said : " Is this the law of Jesus. —
" This terrible devouring sword turning every way ? "
He answered : " Jesus died because He strove
" Against the current of this wheel : its name
" Is Caiaphas, the dark preacher of Death,
" Of sin, of sorrow, and of punishment.

" But Jesus is the bright preacher of Life.
" Thine eyes behold
" The dungeons burst, and the prisoners set free. "

England ! awake ! awake ! awake !
Jerusalem thy sister calls !
Why wilt thou sleep the sleep of death,
And close her from thy ancient walls ?

Thy hills and valleys felt her feet
Gently upon their bosoms move :
Thy gates beheld sweet Zion's ways ;
Then was a time of joy and love.

And now the time returns again :
Our souls exult ; and London's towers
Receive the Lamb of God to dwell
In England's green and pleasant bowers.

Heaven's Gate

William Blake
Written between 1804 - 1820

H. Walford Davies
Op. 47 - 1917

Lento espressivo (♩ = about 84) *sempre legato*

Mezzo-Soprano
Soprano
Alto
CHORUS
Tenor
Bass

Lento espressivo (♩ = about 84)
p *sempre legato*

5

10 *cresc.*

15

Mezzo

20

20

dim.

pp

Mezzo

Allegretto grazioso. (♩ = about 56)

25

Allegretto grazioso. (♩ = about 56)

p

Mezzo

29

29

leggero

Mezzo

***p* quasi parlando**

34

p *quasi parlando*

I give you the end of a gol - den string, On - ly wind it,

34

p

Mezzo

39 *rit.*

wind it in - to a ball, _____ It will lead you in at Hea - ven's gate Built in Je - ru - sa - lem's

Mezzo

44 *a tempo*

wall.

44 *a tempo* *dim.*

Mezzo

49 **Tempo perduto.** *mf*

I stood a - mong my val - leys of the south,

49 **Tempo perduto.** *pp*

Mezzo

53 **Andante agitato.** (♩ = about 56) *f*

And saw a flame of fire, _____ ev - en as a

53 **Andante agitato.** (♩ = about 56)

56 Mezzo wheel of fire sur - round - ing all the heavens:

loco

59 Mezzo it went from west to east a - gainst the cur - rent of cre - a - tion, and de -

8^{va}

62 Mezzo vour - ed all things in it's loud fu - ry and thun - der - ing

(8^{va}) - - - 8^{va} - - - 8^{va} - - - 8^{va} - - - 8^{va} - - - loco sempre con pedale

65 Mezzo course round Heaven and Earth.

pp 8^{va}

Mezzo

68 *mp* By it the sun was rolled in - to an orb; *p*

68 *pp*

8^{va}

Mezzo

71 *p* By it the moon fad - ed in - to a globe

71 *p*

8^{va} loco

Mezzo

74 *cresc.* tra - vel - ling through the night: for from its dire and rest - less

74 *cresc.*

74 *p* *cresc.*

8^{va} loco

Mezzo

77 *dim.* fu - ry man *rit.* him - self shrunk up

77 *dim.* *rit.*

77 *dim.* *rit.* *p*

80 *p*

Mezzo

in - to a lit - tle root a fa - thom long.

80 *pp*

85 *p* **Tempo perduto.** **Lento.** (♩ = about 96)

Mezzo

And I asked a Watch - er and a Hol - ly One its_ name. He an - swered:

85 **Tempo perduto.**

89 *pp*

Mezzo

"It is the wheel of Re - li - gion." I wept and said: "Is this the law of

89 *ppp*

T

"It is the wheel of Re - li - gion."

89 *ppp*

B

"It is the wheel of Re - li - gion."

89

94

Mezzo

Je - sus, this ter - ri - ble de - vour - ing Sword turn - - ing — ev - ery way?" He an - swered:

p

94

cresc.

6

Tranquillo.

99

Mezzo

"Je - sus died be - cause He strove a - gainst the cur - rent of this wheel: its name is Cai - a - phas, the dark

p

T

8

"Je - sus died be - cause He strove a - gainst this wheel:" —

pp

B

"Je - sus died be - cause He strove a - gainst this wheel:" —

pp

Tranquillo.

99

pp

104

Mezzo

preach - er of death, of sin, of sor - row, and of pun - ish - ment."

dim.

104

dim.

ppp

Lento espressivo. (♩ = about 84)

Mezzo *meno p* *molto cresc.*
 "But Je - sus is the bright preach - er of

S *pp* *molto cresc.*
 "Je - sus is the

A *pp* *molto cresc.*
 "Je - sus is the

CHORUS *pp* *molto cresc.*
 "Je - sus is the

T *pp* *molto cresc.*
 "Je - sus is the

B *pp* *molto cresc.*
 "Je - sus is the

Lento espressivo. (♩ = about 84)

109 *pp*

Mezzo *ff*
 Life. Thine eyes be - held the

S *f*
 bright preach - er of Life. Thine eyes be - held the

A *f*
 bright preach - er of Life. Thine eyes be - held the

CHORUS *f*
 bright preach - er of Life. Thine eyes be - held the

T *f*
 bright preach - er of Life. Thine eyes be - held the

B *f*
 bright preach - er of Life. Thine eyes be - held the

114 *ff*

119

Mezzo
S
A
CHORUS
T
B

dun - geons burst, _____ and the prisoners set _____ free."
dun - geons burst _____ and the prisoners set free." Free! —
dun - geons burst _____ and the prisoners set free." Free! —
dun - geons burst _____ and the prisoners set free." Free! —
dun - geons burst _____ and the prisoners set free." Free! —

119

8va

124

Mezzo
S
A
CHORUS
T
B

Eng - land! a - wake! a -

124

Accelerando

Allegro maestoso.

129

Mezzo
wake! a - wake! Je - ru - sa - lem thy sis - ter calls! Why wilt thou sleep the

S
A
CHORUS
T
B

Allegro maestoso.

129

mp

134

Mezzo
sleep of death, And close her from thy an - cient walls?

S
A
CHORUS
T
B

f
Eng - land! a - wake! a - wake! a - wake! Je -

f
Eng - land a - wake! a - wake! a - wake! Je -

f
Eng - land a - wake! a - wake! a - wake! Je -

f
Eng - land a - wake! a - wake! a - wake! Je -

134

cresc.

3 3

139 *f* *espress.*

Mezzo Why wilt thou sleep the sleep of death, And

S *mp* ru - sa - lem Thy sis - ter calls! Why wilt thou sleep the sleep of death, And

A *mp* ru - sa - lem Thy sis - ter calls! Why wilt thou sleep the sleep of death, And

CHORUS

T *mp* ru - sal - lem Thy sis - ter calls! Why wilt thou sleep the sleep of death, And

B *mp* ru - sa - lem Thy sis - ter calls! Why wilt thou sleep the sleep of death, And

143 *felice* *mf*

Mezzo close here from thy an - cient walls? Thy hills and val - leys felt her feet Gen - tly up - on their bos - oms

S close her from thy an - cient walls?

A close her from thy an - cient walls?

CHORUS

T close her from thy an - cient walls?

B close her from thy an - cient walls?

143 *felice* *p*

147 *mf*

Mezzo: move: Thy gates be-held

S: *mf* Thy hills and val-leys felt her feet gen - tly up-on their bos - oms move:

A: *mf* Thy hills and val-leys felt her feet gen - tly up-on their bos - oms move:

CHORUS

T

B

147 *espress.*

151 *p*

Mezzo: sweet Zi - on's ways; Then, Then was a time of joy

S: *pp* Then, then was a time of joy, of joy and love, then, then *mf* *mp*

A: *pp* Then, then was a time of joy and love, then, then *mf* *mp*

CHORUS

T: Then, then *mp*

B: Then, then *mp*

151 *p*

155

Mezzo *p*
a time of joy, joy and

S *p*
was a time of joy, of joy and love.

A *p*
was a time of joy, of joy and love.

CHORUS
T *p*
was a time of joy, joy and love, and love.

B *p*
was a time of joy, of joy, and love.

155

loco

p

159

Mezzo *p*
Now

S *p*
Now

A *p*
Now

CHORUS
T *p*
And now,

B *p*
And now,

159

163 *f*

Mezzo
 — the time re - turns a - gain, the time re - turns: And

S
 — the time re - turns a - gain, the time re - turns a - gain: *f* Our souls ex - ult,

A
 — the time re - turns a - gain, the time re - turns a - gain: *f* Our souls ex - ult

CHORUS

T
cresc. now, the time re - turns a - gain: *f* Our souls ex - ult, our souls ex -

B
cresc. now, the time re - turns: *f* Our souls ex - ult, our souls ex -

167 *poco p* *cresc.*

Mezzo
 Lon - don's towers, Lon - don's towers Re - ceive the Lamb of

S
 our souls ex - ult; and Lon - don's towers, Lon - don's towers, Re - ceive the Lamb of

A
 our souls ex - ult; and Lon - don's towers, Lon - don's towers, Re - ceive the Lamb of

CHORUS

T
 ult; and Lon - don's towers, Lon - don's towers, Re - ceive the Lamb of

B
 ult; and Lon - don's towers, Lon - don's towers, Re - ceive the Lamb of

171

Mezzo
S
A
CHORUS
T
B

God to dwell in Eng - land's green and plea - sant bowers. Our souls — ex - ult, —

God to dwell in Eng - land's green and plea - sant bo - wers. Our

God to dwell in Eng - land's green and plea - sant bowers. Our souls — ex -

God to dwell in Eng - land's green and plea - sant bowers. Our souls ex - ult, —

God to dwell in — Eng - land's green and plea - sant bowers. Our souls ex - ult,

171

f

leg.

175

Mezzo
S
A
CHORUS
T
B

and — Lon - don's towers, Lon - don's towers re - ceive the Lamb of

souls — ex - ult, — and — Lon - don's towers, Lon - don's towers re - ceive the Lamb of

ult, — and Lon - don's towers, — Lon - don's towers re - ceive the Lamb of

and Lon - - - don's towers, Lon - don's towers — re - ceive the Lamb of —

Our souls ex-ult, and — Lon - don's towers Lon - don's towers — re - ceive the Lamb of —

175

8va *loco*

leg.

179

Mezzo
S
A
CHORUS
T
B

God in Eng - land's plea - sant bow - ers.
God to dwell in Eng - land's green and plea - sant bowers, in Eng - land's
God to dwell in Eng - land's green and plea - sant bowers, in Eng - land's
God to dwell in Eng - land, in Eng - land's green and
God to dwell in Eng - land, in Eng - land's green and plea - sant bowers, in

183

Mezzo
S
A
CHORUS
T
B

dim. e sosten. *poco f*
dim. e sosten. *p* Re - ceive the Lamb of God,
plea - sant bowers. *p* Re - ceive the Lamb of God, to
dim. e sosten. *p* plea - sant bow - ers. *p* Re - ceive the Lamb of God,
dim. e sosten. *p* plea - sant, plea - sant bowers. Re - ceive
dim. e sosten. *p* Eng - land's plea - sant bowers.

188 **Tranquillo** (♩ = about 84)

Mezzo *pp* in Eng - land's plea - sant bowers. *ppp*

S dwell in Eng - land's plea - sant bowers. *ppp*

A in Eng - land's plea - sant bowers. *ppp*

CHORUS

T *pp* the Lamb of God. *(a niente)*

B *pp* Re - ceive the Lamb of God. *(a niente)*

188 **Tranquillo** (♩ = about 84)

mp *pp*

193

Mezzo

193 *pp* *p*

197 *pp* *sempre p*

Mezzo I give you the end of a gold - en string.

197 *pp* *sempre p*

201 Mezzo

On - ly wind it, wind it in - to a

204 Mezzo

ball, It will lead you in at Hea - ven's gate,

pp

Ped.

207 Mezzo

Built in Je - ru - sa - lem's wall.

rit. *a tempo*

211 Mezzo

8va



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MUSIC SERIES

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