

Heaven's Gate

words and music by William Neil

$\text{♩} = 130$

The piano introduction consists of two systems. The first system has a treble clef staff with a whole rest and a bass clef staff with a whole rest. The second system features a grand staff with a treble clef staff and a bass clef staff. The treble staff begins with a forte (*f*) dynamic, playing a series of chords in 6/8, 6/8, 9/8, and 3/4 time signatures. The bass staff has a piano (*p*) dynamic for the first two measures, then returns to forte (*f*) for the last two measures. The key signature is three flats (B-flat major/C minor).

6 *mf*

in hea-ven love is a feast that lasts all day and in-to the night.

The vocal line starts at measure 6 with a mezzo-forte (*mf*) dynamic. The melody is in the treble clef, with lyrics written below the notes. The piano accompaniment is in the grand staff, with a mezzo-forte (*mf*) dynamic. The piano part features sustained chords in the right hand and moving lines in the left hand, following the same time signature changes as the vocal line.

12

wemakedo on earth wrap-ping up our un-ful - filled de-

The vocal line starts at measure 12 with a mezzo-forte (*mf*) dynamic. The melody continues in the treble clef with lyrics below. The piano accompaniment continues in the grand staff, maintaining the mezzo-forte (*mf*) dynamic and supporting the vocal melody with chords and bass lines.

17

si-res in the cham-bers of our dreams

f

This system contains measures 17 through 21. The vocal line begins with a half rest in measure 17, followed by the lyrics "si-res in the cham-bers of our dreams" across measures 18-21. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. A dynamic marking of *f* (forte) is present in measure 20. The key signature has three flats, and the time signature is 4/4.

22

i'm in a room

This system contains measures 22 through 25. The vocal line starts with a whole rest in measure 22, followed by the lyrics "i'm in a room" across measures 23-25. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The key signature remains three flats, and the time signature is 3/4.

26

bright - ly lit by

This system contains measures 26 through 29. The vocal line begins with a whole rest in measure 26, followed by the lyrics "bright - ly lit by" across measures 27-29. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The key signature has four flats, and the time signature is 3/4.

30 *pausa*

sun - - - shine.

pausa

2 3 5

Red.

34 *p*

when you touch the keys of a pi - an - o the

pp

l.h.

4 3

Red.

37

notes be come the bright and de - li - cious

l.h.

4 3

Red.

4 39

blooms of flow-ers the de-li-cious

pp

8^{va}

Red.

42

blooms - - - of flow-ers.

pp

5 2 4 5

Red.

45

il stesso tempo *mp*

I mold my

pp

8^{va}

Red.

48

hands ar - round the warm fa - ces

This system contains measures 48 through 51. The vocal line begins with a whole rest in measure 48, followed by notes for 'ar - round the warm fa - ces' in measures 49-51. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with occasional rests and notes in the left hand.

52

of our chil - dren

This system contains measures 52 through 54. The vocal line has a whole rest in measure 52, followed by notes for 'of our chil - dren' in measures 53-54. The piano accompaniment continues with a similar eighth-note pattern, ending with a sharp sign in the right hand and a wavy line in the left hand in measure 54.

55

they turn to del - i - cate

This system contains measures 55 and 56. The vocal line starts with a whole rest in measure 55, followed by notes for 'they turn to del - i - cate' in measure 56. The piano accompaniment features a wavy line in the right hand and a bass line with notes in the left hand.