

# TWELVE GATES TO THE CITY



TTBB



arr. Bruce Trinkley

# Twelve Gates to the City

Traditional  
Based on Revelation 21: 13, 14

arr. Bruce Trinkley

*Allegro moderato e ritmico*

Solo or Unison Choir

*p legato*

Oh, what a

Piano or Organ

*mp*

*p simile*

F C7 F C7 F

④

beau-ti - ful cit - y, Oh, what a beau-ti - ful cit - y,

F C7 F

⑦

Oh, what a beau - ti - ful cit - y, Well, twelve gates in - to the

F F Bb/D F

*sf*

⑩

cit - y, Al - le - lu. \_\_\_\_\_

F7 Dm7 C B♭7 F C7 F C7

*mp* *simile*

⑭

T *mp*

Three gates in - to the east, Three gates in - to the

B *mp unis.*

F C7 F C7

*mf*

⑰

west, Three gates in - to the north,

*div.*

F F C7 F

(20)

Three gates in - to the south south Mak - ing that —

Chords: C7, Bb7

Detailed description: This system contains measures 20 and 21. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. Measure 20 features a vocal line with eighth and quarter notes, and piano accompaniment with eighth and quarter notes. Measure 21 continues the vocal line with a long note, while the piano accompaniment has a half note. Chords C7 and Bb7 are indicated above the piano part.

(22)

twelve. Twelve gates in - to the cit - y, Al - le -

twelve. Al - le -

Chords: F, Am, C

Detailed description: This system contains measures 22 and 23. Measure 22 has a vocal line with a long note and piano accompaniment with a long note. Measure 23 continues the vocal line with a long note, and the piano accompaniment has a long note. Chords F, Am, and C are indicated above the piano part.

(24)

lu. lu.

Chords: Bb7, F, C7, F, C7

Detailed description: This system contains measures 24 and 25. Measure 24 has a vocal line with a long note and piano accompaniment with a long note. Measure 25 continues the vocal line with a long note, and the piano accompaniment has a long note. Chords Bb7, F, C7, F, and C7 are indicated above the piano part.

(27) *legato*  
*p*

T1  
*Oo* *oo*

T2 *mp* Solo (opt.)  
Oh, what a beau - ti - ful cit - y, Oh, what a

B1 *p*  
*Oo* *oo*

B2 *p*  
*Oo* *oo*

F F C7

(30)

*oo*

beau - ti - ful cit - y, Oh, what a beau - ti - ful cit - y, Well\_

*oo*

*oo*

F F F

33

twelve gates in - to the cit - y, Al - le - lu.

(tutti)

twelve gates in - to the cit - y, Al - le - lu.

oo Al - le - lu.

oo Al - le - lu.

F F7 Dm C Bb 7

*sf*

36

*mf* See those chil - dren

*mf* See those chil - dren

*mf* See those chil - dren

*mf* See those chil - dren

F C7 F C7 F C7

(39)

yon - der, They're all dressed in red.

yon - der, They're all dressed in red.

yon - der, They're all dressed in red.

yon - der, They're all dressed in red.

F C7 F

(42)

They must be the chil - dren, Chil - dren that Mo - ses

They must be the chil - dren, Chil - dren that Mo - ses

They must be the chil - dren, Chil - dren that Mo - ses

They must be the chil - dren, Chil - dren that Mo - ses

F C7 F C7

45

led. Twelve gates in-to the cit - y, Al - le -

led. Twelve gates in-to the cit - y, Al - le -

led. You know there are twelve \_\_\_\_\_ Al - le -

led. Twelve \_\_\_\_\_ Al - le -

Bb 7 F Am C

The piano accompaniment for system 45 consists of a grand staff. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present in the middle of the system.

48

lu. \_\_\_\_\_

lu. \_\_\_\_\_

lu. \_\_\_\_\_

lu. \_\_\_\_\_

Bb 7 F C7 F C7

The piano accompaniment for system 48 continues with a similar melodic and harmonic structure. The right hand features a steady eighth-note pattern, and the left hand plays chords and moving lines. The system concludes with a series of chords labeled Bb 7, F, C7, F, and C7.



51

*p* *legato*

Oo

oo

*mp* Solo (opt.)

Oh,

what a beau-ti - ful cit - y,

Oh,

what a

*p*

Oo

oo

*p*

Oo

oo

F

F

C7

*p*

54

oo

beau-ti - ful cit - y,

Oh,

what a beau-ti - ful cit - y, Well, \_

oo

oo

F

F

F

(57)

twelve gates in - to the cit - y, Al - le - lu. \_\_\_\_\_

*(tutti)* twelve gates in - to the cit - y, Al - le - lu. \_\_\_\_\_

oo \_\_\_\_\_ Al - le - lu. \_\_\_\_\_

oo \_\_\_\_\_ Al - le - lu. \_\_\_\_\_

F F7 Dm C B $\flat$ 7

*sf*

(60)

*ff* Joyously!

When I get \_ to

*ff* When I get \_ to

*ff* When I get \_ to

*ff* When I get \_ to

F C7 F C7 F

*f* *sonore*

63

heav - en, I'm goin' to sing\_ and shout.

heav - en, I'm goin' to sing\_ and shout.

heav - en, I'm goin' to sing\_ and shout.

heav - en, I'm goin' to sing\_ and shout.

F C7 F

66

There ain't no-bod-y up there Who's goin' to put\_ me

There ain't no-bod-y up there Who's goin' to put\_ me

There ain't no-bod-y up there Who's goin' to put\_ me

There ain't no-bod-y up there Who's goin' to put\_ me

F C7 F C7

69

out, You know there are Twelve gates in - to the cit - y, Al - le -

out, Twelve gates in - to the cit - y, Al - le -

out, Al - le -

out, Al - le -

B $\flat$ 7 F Am C

*sf*

72

*dim.* lu.

*dim.* lu.

*dim.* lu.

*dim.* lu.

B $\flat$ 7 F C7 F C7

(75) *mf*

Oo \_\_\_\_\_ oo \_\_\_\_\_

*mf* *molto legato*

Oh, what a beau-ti - ful cit - y, Oh, what a

*mf* *molto legato*

Oh, what a beau-ti - ful cit - y, Oh, what a

*mf* *molto legato*

Oh, what a beau-ti - ful cit - y, Oh, what a

F F C7

(78)

— oo \_\_\_\_\_

beau - ti - ful cit - y, Oh, what a beau-ti - ful cit - y, Well,

beau - ti - ful cit - y, Oh, what a beau-ti - ful cit - y, Well,

beau - ti - ful cit - y, Oh, what a beau-ti - ful cit - y, Well,

F F F

(81)

twelve gates in - to the cit - y, Al - le - lu. *p*

twelve gates in - to the cit - y, Al - le - lu. *p*

twelve gates in - to the cit - y, Al - le - lu. *p*

twelve gates in - to the cit - y, Al - le - lu. *p*

*sf* F F7 Dm B $\flat$  7

(84)

*mp* Solo Oh, what a beau-ti - ful cit - y, Oh, what a

T *oo* *oo*

B *oo* *oo*

F F C7

87

beau-ti - ful cit - y, Oh, what a beau-ti - ful cit - y, Well,

*pp*

*pp*

F F F

90

twelve gates in - to the cit - y, Al - le - lu. \_\_\_\_\_

*rit.*

*rit.*

*rit.*

F B $\flat$ 7 F