

Portals  
for the men of The 24'

Text by Walt Whitman

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**=52 Mysterious**

TENOR 1

TENOR 2

TENOR 3

BASS 1

BASS 2

BASS 3

T2.

T3.

B1.

B2.

B3.

12

T2. *scend and en - ter the un - known* \_\_\_\_\_ *What are those of the know* -

T3. *scend What are those of the known* \_\_\_\_\_ *What 3 are those know* -

B1. *[n]* *[n]* *What are those of the know* -

B2. *k[n] - o-wn* *[n]* *[n]* *[a]* *[n]* *th[o] -*

B3. *[n]* *[n]* *[a]* *[n]* *those*

==

16

T1. *know* \_\_\_\_\_

T2. *- - - [n]* *[n]* *What are those of the known* *but to a -*

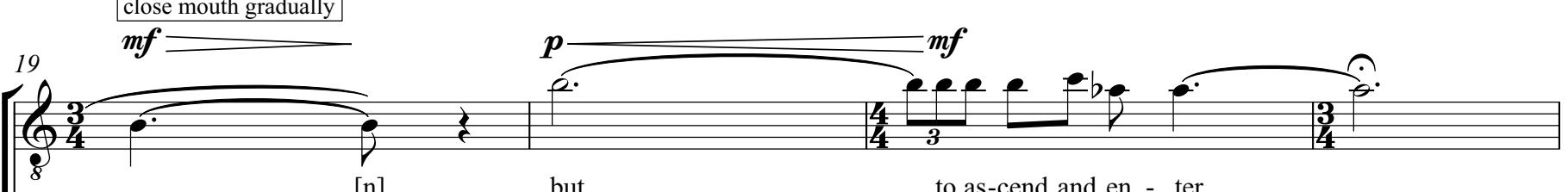
T3. *- - - [n]* *know* \_\_\_\_\_ *What are those of the*

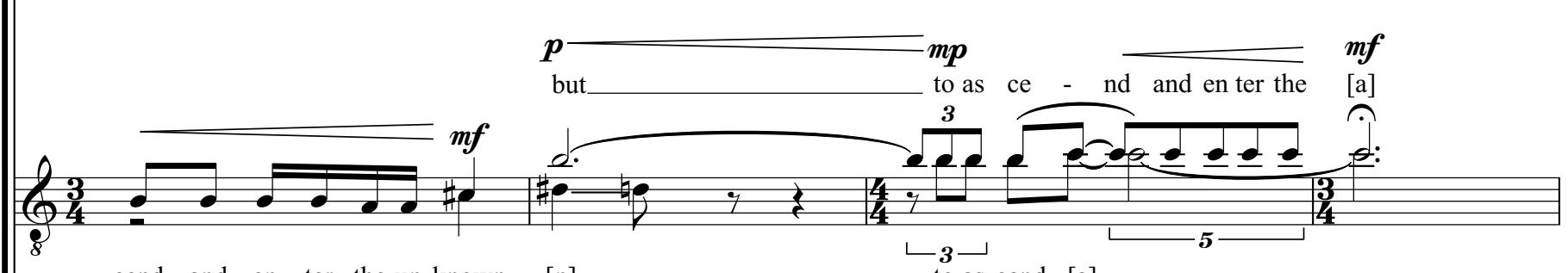
B1. *w[n]* *[n]* *those* *[z]* *What are those of the known but to as*

B2. *- - - se* *[n]* *those* *[z]* *to* *[a]* \_\_\_\_\_

B3. *[n]* \_\_\_\_\_ *to* *[a]* \_\_\_\_\_

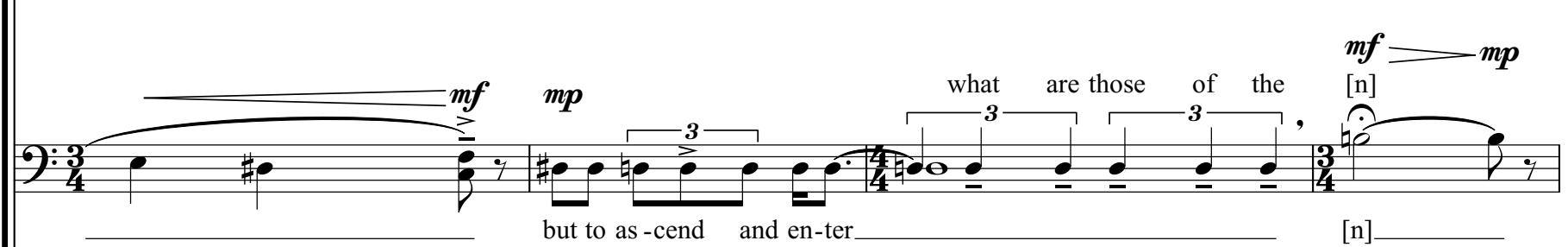
poco rit. . . A tempo

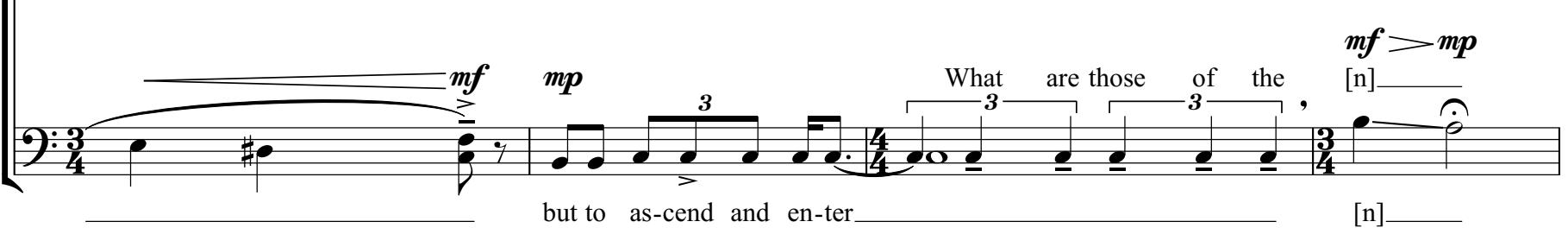
**T1.** close mouth gradually  
*mf* 

**T2.** *p* but to ascend and enter the [a]  
*mf* 

**T3.** known but to ascend [n] *mp* known *p* 

**B1.** *p* to ascend and enter the [a] 

**B2.** *mf* *mp* what are those of the [n] 

**B3.** *mf* *mp* What are those of the [n] 

23

T1. *f* *mf*  
 What! [n] \_\_\_\_\_ [n] \_\_\_\_\_ [n] \_\_\_\_\_ [n]-[o] \_\_\_\_\_

T2. *f* *mf*  
 What! [n] \_\_\_\_\_ [n] \_\_\_\_\_ [n] \_\_\_\_\_ [n]-[o] \_\_\_\_\_

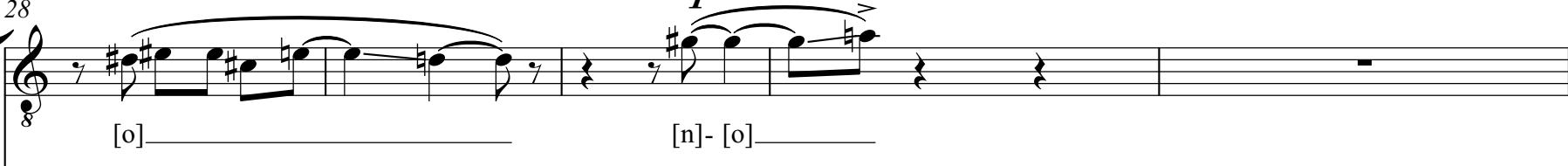
T3. *f*  
 What are those of life \_\_\_\_\_ What are those  
 What! What are those of the known *mp* What are those [n]  
 What are those [n]

B1. *mp*  
 (stagger breathing)  
 [n]

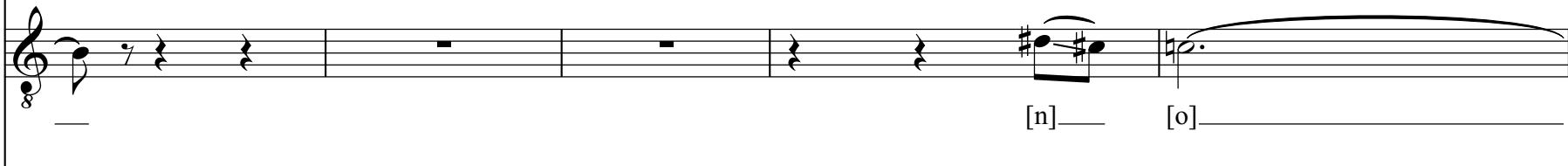
B2. *mp* *mf*  
 [n] \_\_\_\_\_ [o] \_\_\_\_\_ [o] \_\_\_\_\_ [oo] \_\_\_\_\_ [oo] \_\_\_\_\_

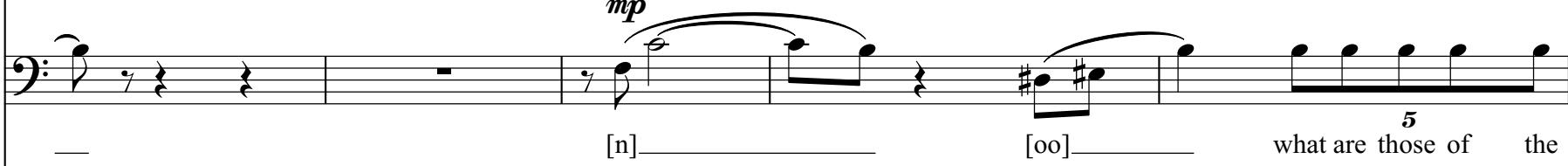
B3. *f* *mf*  
 What! [o] \_\_\_\_\_ [o] \_\_\_\_\_ [oo] \_\_\_\_\_ [oo] \_\_\_\_\_

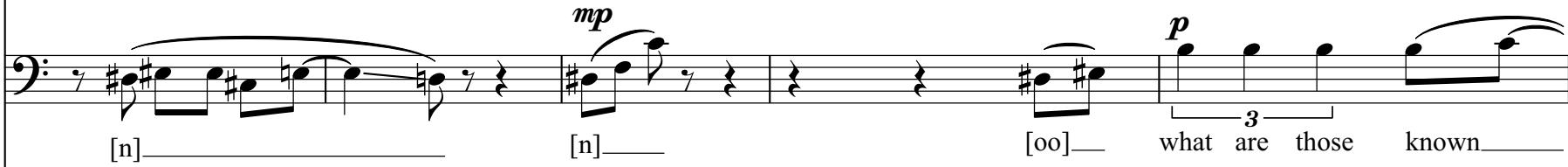
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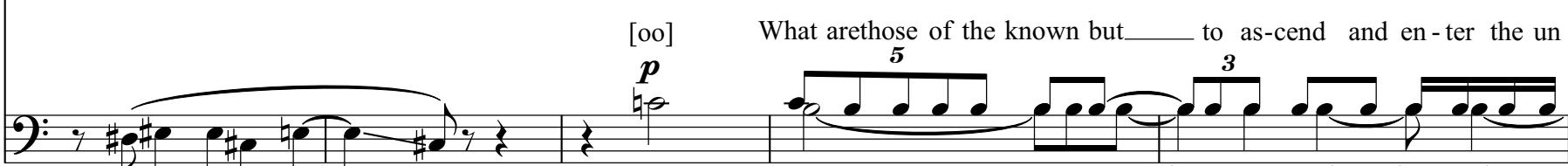
T1. 

T2. 

T3. 

B1. 

B2. 

B3. 

**Più mosso**

T1. *mf*  
 33  
 [a] those of life life What are those of life

T2. those of life What are those of life as - cend

T3. *mp*  
 [n] those of life Un -

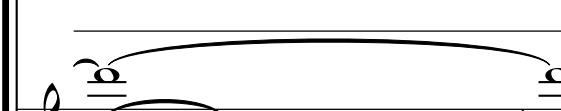
B1. known [n] - [o] What [a]

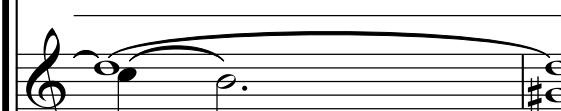
B2. [n] What are those [o]

B3. known *mf* [n] What are those [o]

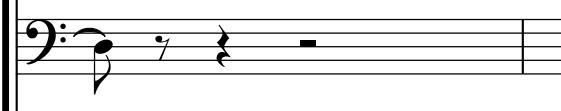
39

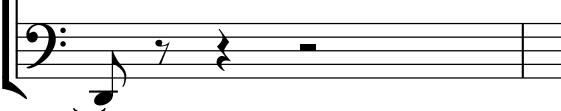
T1.  [a] \_\_\_\_\_ as -

T2.  know - - - [n] [a] \_\_\_\_\_ as -

T3.  know - - - [n] *mf* [o] — [n] *mf* > *p* se - [n]d

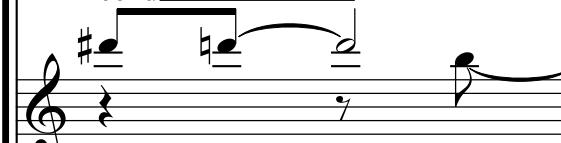
B1.  know - - - [n] [o] - [n] se - [n]d

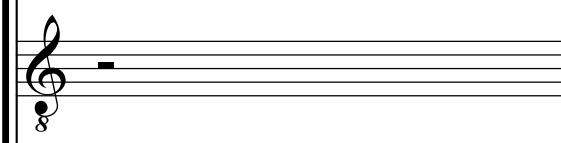
B2.  — [o] - [n] se - [n]d

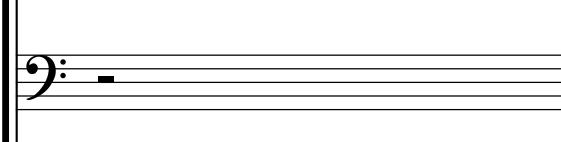
B3.  — [o] - [n] se - [n]d

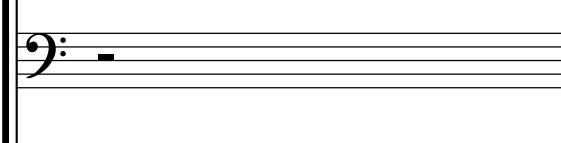
43

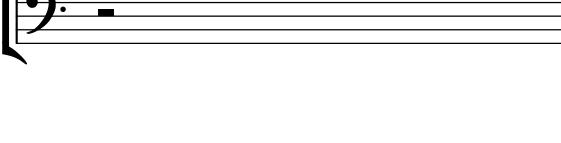
T1.  as - - - cend \_\_\_\_\_ as -

T2.  as - - - cend \_\_\_\_\_ send

T3.  known \_\_\_\_\_

B1.  known \_\_\_\_\_ [a] -

B2.  of \_\_\_\_\_ [a]

B3.  of \_\_\_\_\_ [a]

Musical score for five voices (T1, T2, T3, B1, B2, B3) on five staves. The score includes lyrics and dynamic markings.

**T1.** Treble clef, 8th note time signature. Measure 45: A melodic line consisting of eighth notes: c, e, f, g, a, b. The note 'b' is circled. The vocal line ends with a fermata over the last note. The lyrics 'c[e]' are written below the staff.

**T2.** Treble clef, 8th note time signature. Measure 45: A melodic line consisting of eighth notes: d, e, f, g, a, b. The note 'b' is circled. The vocal line ends with a fermata over the last note. The lyrics 'a - sc[e]' are written below the staff.

**T3.** Treble clef, 8th note time signature. Measure 45: A melodic line consisting of eighth notes: e, f, g, a, b, c. The note 'c' is circled. The vocal line ends with a fermata over the last note. The lyrics 'as - c[e]' are written below the staff.

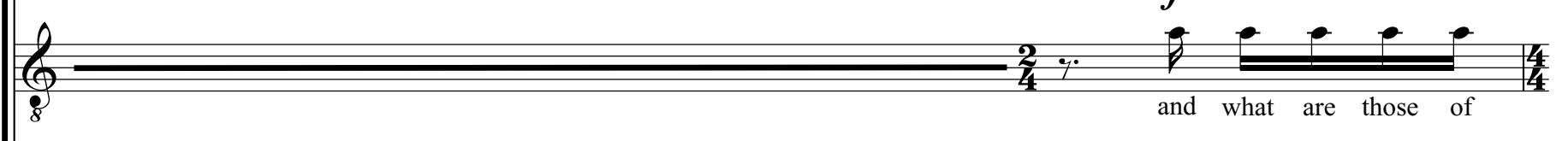
**B1.** Bass clef. Measure 45: A sustained note on the fourth line. The lyrics 's[e]' are written below the staff.

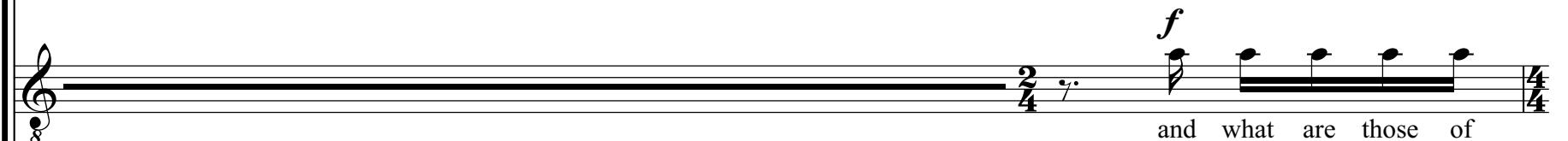
**B2.** Bass clef, with a sharp sign. Measure 45: A sustained note on the second line.

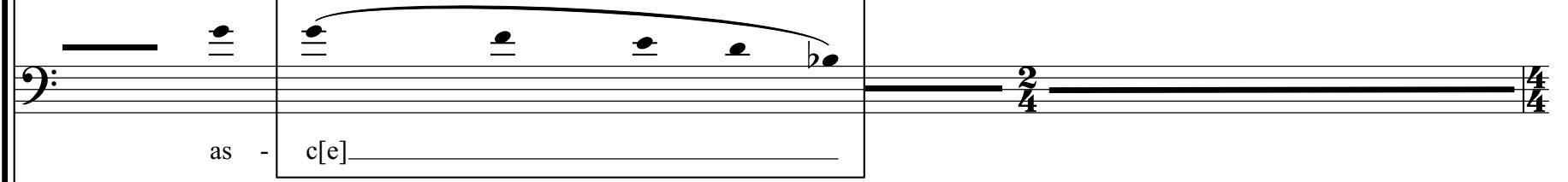
**B3.** Bass clef, with a sharp sign. Measure 45: A sustained note on the first line.

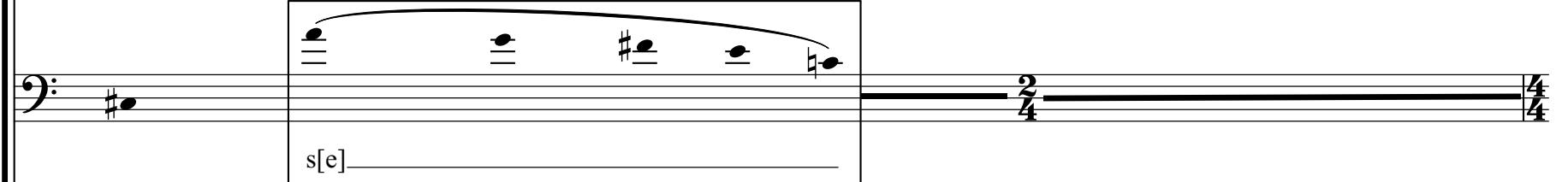
47

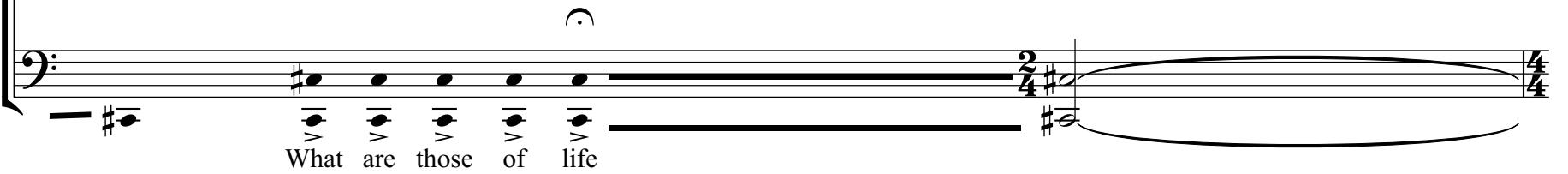
T1. 

T2. 

T3. 

B1. 

B2. 

B3. 

49

T1. *life*

T2. *life*

T3. *life* *death* *[n]*

B1. *mf* *f>p* *mp>p* *<*  
but for death *[n]* *[n]*

B2. *mf* *f>p* *mp>p*  
but for death *[n]*

B3. *mf* *fp*  
but for death

Measure 49 starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The vocal parts are as follows:

- T1.** Starts with a long note followed by a grace note. The lyrics "life" are written below the staff.
- T2.** Starts with a grace note followed by a note with a downward arrow. The lyrics "life" are written below the staff.
- T3.** Starts with a grace note followed by a note with a downward arrow. The lyrics "life" are written below the staff. This is followed by a dynamic *f* with a crescendo line, a dynamic *p*, and a dynamic *mp* with a crescendo line. The lyrics "death" are written below the staff, followed by "[n]".
- B1.** Starts with a bass clef, a key signature of one flat, and a 4/4 time signature. The lyrics "but for death" are written below the staff. This is followed by dynamics *mf*, *f>p*, *mp>p*, and a dynamic *p* with a decrescendo line. The lyrics "[n]" are written below the staff, followed by "[n]".
- B2.** Starts with a bass clef, a key signature of one flat, and a 4/4 time signature. The lyrics "but for death" are written below the staff. This is followed by dynamics *mf*, *f>p*, *mp>p*, and a dynamic *p* with a decrescendo line. The lyrics "[n]" are written below the staff.
- B3.** Starts with a bass clef, a key signature of one sharp, and a 4/4 time signature. The lyrics "but for death" are written below the staff. This is followed by dynamics *mf*, *fp*, and a dynamic *p* with a decrescendo line.

53

T1. ***pp*** 3 What are those those 3 ***mp***

T2. ***pp*** 3 What are those those [o] 3 ***mp***

T3. ***mp*** > ***p*** [n] those 3 ***mp***

B1. ***mf*** > ***p*** [n] [n] [n] [n] ***mp***

B2. [n] [n] [n] [n] ***mf***

B3. ***p*** [n] [n] ***mp***

58

B2. [n] know

B3. [n] know

62

B2. [n] ***pp*** [n] ***ppp***

B3. [n]