

Sammy Strent

# Continuities

Text by Walt Whitman  
Music by Sammy Strent

for SATB Choir with Piano and Cello

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## PERFORMANCE NOTES:

**Approximate duration: 4 minutes**

*The 32nd notes in the right hand of the piano beginning in measure 21 can be played more like grace notes than full-value 32nd notes.*

## Text

Nothing is ever really lost, or can be lost,  
No birth, identity, form—no object of the world.  
Nor life, nor force, nor any visible thing;  
Appearance must not foil, nor shifted sphere confuse thy  
brain.  
Ample are time and space—ample the fields of Nature.  
The body, sluggish, aged, cold—the embers left from  
earlier  
fires,  
The light in the eye grown dim, shall duly flame again;  
The sun now low in the west rises for mornings and for  
noons  
continual;  
To frozen clods ever the spring's invisible law returns,  
With grass and flowers and summer fruits and corn.

-Walt Whitman

## About the Composer

*Sammy Strent* currently studies Music Theory and Composition at the Frost School of Music at the University of Miami. Strent has been a member of several choirs throughout his career, and he now sings with the Frost School's Chamber Singers. Outside of choral music, Strent is a member of the University's Marching Band, as well as a co-ed a cappella group. As a former student of *Walt Whitman High School* in Bethesda, Maryland, Strent has a special appreciation for the poet.

# Continuities

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With Forward Energy ♩ = 108

Soprano  
Alto  
Tenor  
Bass  
Violoncello  
Piano

S.  
A.  
T.  
B.  
Vc.  
Pno.

Continuities

**A**

8

*mf*

S. No-thing is e-ver re-ally lost, or can be lost,

A. No-thing is e-ver re-ally lost, or can be lost,

T. No-thing is e-ver re-ally lost, or can be lost,

B. No-thing is e-ver re-ally lost, or can be lost,

Vc. *mp* *f*

Pno. *f* *mp*

12

S. No birth, i - den - ti - ty, form no ob - ject of the

A. No birth, i - den - ti - ty, form no ob - ject of the

T. No birth, i - den - ti - ty, form no ob - ject of the

B. No birth, i - den - ti - ty, form no ob - ject of the

Vc. *mp*

Pno. *mf*

16

S. world, Nor life, nor force, nor

A. world, Nor life, nor force, nor

T. world, Nor life, nor force, nor

B. world, Nor life, nor force, nor

Vc. *mf*

Pno. *f*

19

S. *f* a - ny vi - si - ble thing;

A. *f* a - ny vi - si - ble thing;

T. *f* a - ny vi - si - ble thing;

B. *f* a - ny vi - si - ble thing;

Vc. *pizz.* *arco* *mf*

Pno. *f*

**B**

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22 *mf*

S. A - ppear - ance must not

A. A - ppear - ance must not

T. <sub>s</sub>

B.

Vc. <sub>3</sub>

Pno.

24

S. foil, nor shi - fted sphere con - fuse thy

A. foil, nor shi - fted sphere con - fuse thy

T. <sub>s</sub>

B.

Vc. <sub>3</sub> <sub>3</sub> <sub>3</sub> <sub>3</sub>

Pno. <sub>3</sub> <sub>3</sub> <sub>3</sub> <sub>3</sub> <sub>3</sub> <sub>3</sub> <sub>3</sub> <sub>3</sub> <sub>3</sub> <sub>3</sub> <sub>3</sub> <sub>3</sub> <sub>3</sub> <sub>3</sub> <sub>3</sub> <sub>3</sub> <sub>3</sub>



26

S. brain.

A. brain.

T. Am - ple are time and space - ample the field and

B. Am - ple are time and space - ample the field and

Vc. *mp*

Pno. *mp*

30

[C]

S.

A.

T. na - ture.

B. na - ture.

Vc. *f*

Pno. *mf*

34

S.

A.

T.

B.

Vc.

Pno.

38

S.   
*f*

A.   
*f*

T.   
*f*

B.   
*f*

Vc.

Pno.

Continuities

42

S. *mp*  
No birth, i - den - ti - ty, form no ob - ject of the

A. *mp*  
No birth, i - den - ti - ty, form no ob - ject of the

T. *mp*  
No birth, i - den - ti - ty, form no ob - ject of the

B. *mp*  
No birth, i - den - ti - ty, form no ob - ject of the

Vc. *mf* *mp*

Pno. *mf* *mp*

46

S. *f*  
world, Nor life, nor force, nor

A. *f*  
world, Nor life, nor force, nor

T. *f*  
world, Nor life, nor force, nor

B. *f*  
world, Nor life, nor force, nor

Vc. *f*

Pno. *f*

49

*f* a - ny vi - si - ble thing; *p* Grounded,  $\text{♩} = 80$  *mp* The bo - dy, slu - ggish, a - ged, cold - the em - bers -

*f* a - ny vi - si - ble thing; *p* *mp* The bo - dy, slu - ggish, a - ged, cold - the em - bers left from

*f* a - ny vi - si - ble thing; *p* *p* *mp* The bo - dy, slu - ggish, a - ged, cold - the em - bers left from

*f* a - ny vi - si - ble thing; *p* ooh

Vc. *pizz.* *arco* *Sul Pont.* *mp* rit.-----

Pno. *f* *mp*

55

*p* *f* fi - res, The light grown dim shall du - ly flame a - gain;---

*p* *f* ear - li - er fi - res, The light in the eye grown dim shall du - ly flame a - gain;---

*p* *f* fi - res, The light grown dim shall du - ly flame a - gain;---

*f*

Vc. *Normale* *mf*

Pno. *p* *mp*

63 *poco rit.* **E** Moving *Gently mf*

S. The sun now low in the west ri - ses

A.

T. *Gently mf* The sun now low in the west ri -

B. *Gently mf* The

Vc. *V*

Pno. *mf*

66 *f*

S. for mor - nings and for noons con - tin - u - al; con - tin - u - al;

A. *Gently mf* for mor - nings and for noons con - tin - u - al;

T. ses and for noons *f* con - tin - u - al;

B. sun ri - ses noons *f* con - tin - u - al; con - tin - u - al;

Vc. *f*

Pno. *f*

70

S. To fro-zen clods e-ver the spring's in vi-si-ble land re- turns, With grass and flo- wers flo- wers

A. To fro-zen clods e-ver the springs in vi-si-ble land re- turns, With grass and flo- wers flo- wers

T. To fro-zen clods fro- zen With grass and flo- wers flo- wers

B. To fro-zen clo- ds e- ver spring's With grass and flo- wers flo- wers

Vc.

Pno.

74

S. ah con- tin- u -

A. and sum-mer fruits and corn. *mf*

T. and sum-mer fruits and corn. *mf* con -

B. fruits and corn. *mf* con- tin- u - al;

Vc. *mf*

Pno. *mf*

**F** A Tempo Proudly

## Continuities

78

S. *f* \*Stagger breathe until end\* *Rubato* *p*  
 al; con - tin - u - al; ah

A. *mf* *f* *p*  
 con - tin - u - al; con - tin - u - al; con - tin - u - al; ah

T. *f* *p*  
 tin - u - al; con - tin - u - al; con - tin - u - al; ah

B. *f* *p*  
 con - tin - u - al; con tin - u - al; ah

Vc. *mp* *mf* *p*

Pno. *p*

The musical score is written for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violoncello (Vc.), and Piano (Pno.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score begins at measure 78. The vocal parts have lyrics: Soprano: 'al; con - tin - u - al; ah'; Alto: 'con - tin - u - al; con - tin - u - al; con - tin - u - al; ah'; Tenor: 'tin - u - al; con - tin - u - al; con - tin - u - al; ah'; Bass: 'con - tin - u - al; con tin - u - al; ah'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Performance markings include dynamics (f, mf, mp, p), articulation (accents), and phrasing (slurs). Specific instructions include '\*Stagger breathe until end\*' for the vocalists and 'Rubato' for the tempo.