

HP05-04

Edie Hill

# To a Stranger

*for*  
*Mezzo-Soprano,*  
*Baritone,*  
*&*  
*Piano*

FOR PERUSAL ONLY



## TO A STRANGER

Passing stranger! you do not know how longingly I  
look upon you,  
You must be he I was seeking, or she I was seeking,  
(it comes to me, as of a dream,)  
I have somewhere surely lived a life of joy with you,  
All is recall'd as we flit by each other, fluid, affection-  
ate, chaste, matured,  
You grew up with me, were a boy with me, or a girl  
with me,  
I ate with you, and slept with you—your body has  
become not yours only, nor left my body mine  
only,  
You give me the pleasure of your eyes, face, flesh, as  
we pass—you take of my beard, breast, hands,  
in return,  
I am not to speak to you—I am to think of you when  
I sit alone, or wake at night alone,  
I am to wait—I do not doubt I am to meet you again,  
I am to see to it that I do not lose you.

-Walt Whitman

FOR PERUSAL ONLY

Commissioned by Adriana Zabala  
for making music with friends across the ages

# TO A STRANGER

WALT WHITMAN

EDIE HILL

Mezzo-Soprano

Baritone

Piano

Mezzo

Bar.

Pno.

♩=60

♩=45

♩=60, *poco accel.*

*p* < *mf* > *p*

Pass-ing stran-ger!

♩=60

♩=45

♩=60, *poco accel.*

*p*

Red.

Red.

Red.

6

♩=c. 75

*mf* *p* *mp*

you do not know—how long - ing-ly I look up - on you,—

♩=c. 75

*pp* *mp* < *mf*

Red.

Red.

Mezzo

Bar.

Pno.

10

*mp* *mf*

Pass - ing stran - ger! ————— you do not know—how long - - - ing - ly I

*mp* *mf*

*Red.* *Red.*

Mezzo

Bar.

Pno.

13

*p* *p* *pp*

You must be he I was

look up - on you,

*♩* = 80

*pp* wash of color, barely touching keys

*pp*

*Red.*

Mezzo

Bar.

Pno.

15

seek - ing, — or she ————— I was seek - ing, — (it comes to me, as of a

*Red.* *Red.*

with more intensity  
*mf*

Mezzo *mf*  
dream.) Pass - ing

Bar. *p mp mf p*

(it comes to me, as of a dream.)

Pno.

*p*

*Red.*

Mezzo *f > mp* *mf* *mp* *f > p*  
stran - ger! you do not know, - you do not know how long - - ing - ly I

Bar.

*mf*

Pno. *f* *mf* *mp < f > p*

*Red.* *Red.* *Red.* *Red.*

Mezzo *mp* *mf* *mf*  
look up - on you, Pass - ing

Bar. *mf*

Pass - ing stran - ger! - - -

Pno. *mp < mf* *mp* *mf* 6

*Red.* *Red.* *Red.*

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available for purchase.



38  $\text{♩} = \text{c. } 75-80$

Mezzo

Bar. *mp*

I have some - where sure - ly lived a life of

Pno.  $\text{♩} = \text{c. } 75-80$  *pp*

*Red.*

40 *f*

Bar. *f*

All - is re-call'd as we

joy - with you,

Pno.

*Red.*

42  $\text{♩} = \text{c. } 70-75$  *sub. p* *mf*

Bar. *sub. p* *mf*

flit by - each oth - er,

flit by - each oth - er,

Pno.  $\text{♩} = \text{c. } 70-75$  *sub. pp*

*Red.*



Mezzo <sup>43</sup>  
 flu - id, af - fec - tion - ate, ———

Bar.  
 flu - id, af - fec - tion - ate, ———

Pno.

*rall.* -----

Mezzo <sup>44</sup>  
 chaste, ma - tured, *recognizing one another*

Bar.  
 chaste, ma - tured, *recognizing one another*

Pno.

*rall.* -----

Mezzo <sup>45</sup> *mp*  
 (it comes to me as of a dream,) ———

Bar. *mp*  
 (it comes to me as of a

Pno.

*Red.*

*Red.*



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Mezzo  
pass -

Bar.  
pass - you take of my beard,

Pno.  
Ped.

Mezzo  
hands, in re -

Bar.  
breast, hands, in re -

Pno.  
Ped.

Mezzo  
turn,

Bar.  
turn,

Pno.  
mf freely  
ppp  
Ped.

Mezzo *c. 70* *p* *mf*  
 Bar. *p* *mf* *p*  
 Pno. *mp* *p* *pp*  
 Red.

I — am not to speak — to  
 I — am not to speak to you —

Mezzo *pp* *p*  
 Bar. *p*  
 Pno. *ppp* *p*  
 Red.

you — I am to think of you — or  
 — I am to think of you — when I sit a - lone,

Mezzo *mf* *mp* *mf* *pp*  
 Bar. *pp* *mp* *pp* *mantra-like, steadfast* *pp*  
 Pno.

wake at night — a - lone, — I do not doubt I am to meet you a-gain,  
 I am to wait — I am

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Mezzo <sup>92</sup>  
to see — to it — that I do not — lose —

Bar.  
lose — you. —

Pno.

FOR PEPUSALONLY

Mezzo <sup>95</sup>  
— you. — I am to see — to it — that I do not —

Bar.  
I — am to see — to it — that I do not —

Pno.

FOR PEPUSALONLY

Mezzo <sup>98</sup>  
lose. — you. —

Bar.  
lose — you. —

Pno.

FOR PEPUSALONLY



Described as "...bold...radiant, deftly crafted..." (Musical America), Edie Hill's music is performed all over the world. Venues have included Lincoln Center, Met Cloisters (NYC), Carnegie's Weill Recital Hall (NYC), Muis Sacrum in Arnhem, Holland, LA County Museum of Art, Library of Congress, Minneapolis' Walker Arts Center, St. Paul's Schubert Club, Berwald Hall (Stockholm Sweden), Liviu Cultural Center (Romania), Feszek Művészklub (Budapest), St. Peter's Basilica (Vatican City).

A three-time McKnight Artist Fellow and a two-time Bush Artist Fellow, Hill has received grants from the Jerome Foundation, ASCAP, New Music USA, Meet The Composer, Minnesota State Arts Board, Chamber Music America, and was awarded a Doctor of Humane Letters from Concordia College in Moorhead, Minnesota. The album, *Born: music of Edie Hill and Michael Gilbertson* won the 2023 GRAMMY® for "Best Choral Performance" for The Crossing (Donald Nally, conductor). She has a B.A. from Bennington College and earned her M.A. and Ph.D. degrees at the University of Minnesota.

Composer in Residence at Schubert Club from 2005-2017, she ran and grew the Mentorship Program for high school composers. She was Composer Mentor for MN Varsity for composers 14-18 years of age co-sponsored by The American Composers Forum and Classical Minnesota Public Radio. She has lectured at colleges, universities and various institutions in the States and abroad.

For Hill, writing music is an opportunity to research, learn, muse, reach down deep, and allow inspiration to come from the stuff of life. Her compositions are fueled by her experiences, passions and curiosities.

*for complete biography as well as works for perusal and sale, visit [ediehill.com](http://ediehill.com)*

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