

# To a Stranger

Brian Prechtl

Narr: *Passing Stranger! you do not know how longingly I look upon you,  
You must be he I was seeking, or she I was seeking,*

**longingly** ♩ = 44

Flute

*p* 6

Violoncello

*p*

**longingly** ♩ = 44

Marimba

*pp*

6

Fl.

*cresc.*

Vc.

*cresc.*

Mar.

**searching** ♩ = 88

10

Fl. *mf*

Vc. *mp*

Mar. *p*

6  
4

14

Fl.

Vc.

Mar.

17

Fl. *mp* poco a poco cresc.

Vc. *mf* poco a poco cresc.

Mar.

8

20

Fl.

Vc.

Mar.

To A. Fl.

24

Fl.

Vc.

Mar.

28

Vc.

Mar.



43

A. Fl.

Vc.

Vib.

45

A. Fl.

Vc.

Vib.

Narr: *I have somewhere surely lived a life of joy with you,  
All is recall'd as we flit by each other, fluid, affectionate, chaste, matured,  
You grew up with me, were a boy with me, or a girl with me,*

47

A. Fl.

Vc.

Vib.

*al niente*

48

**playfully** ♩ = 88

A. Fl.

Vc.

*mp*

*mp*

**playfully** ♩ = 88

Mar.

*mp*

50

A. Fl.

Vc.

Mar.

52 To Fl.

A. Fl.

Vc.

Mar. *mf*

54 pizz arco pizz arco

Vc. *mf*

2

Mar.

56 Flute

Fl. *f*

2

2

Vc.

Mar.

58

Fl.

Vc. pizz arco

Mar.

59

Fl.

Vc. pizz *cresc.* arco

Mar.

60

Fl. *mf*

Vc. *f*

Mar. 2

62

Fl.

Vc.

Mar.

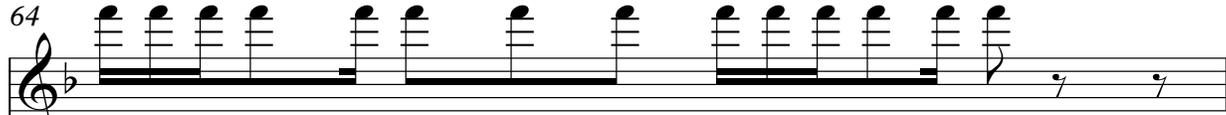
63

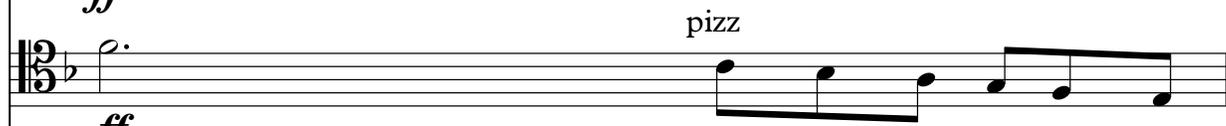
Fl. 

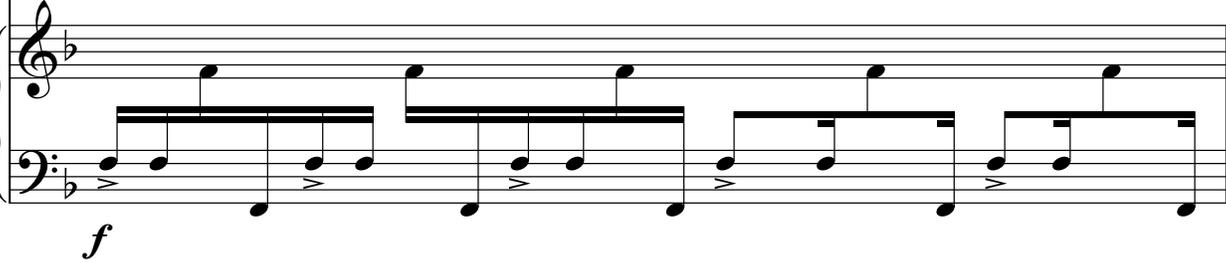
Vc. 

Mar. 

64

Fl.   
*ff*

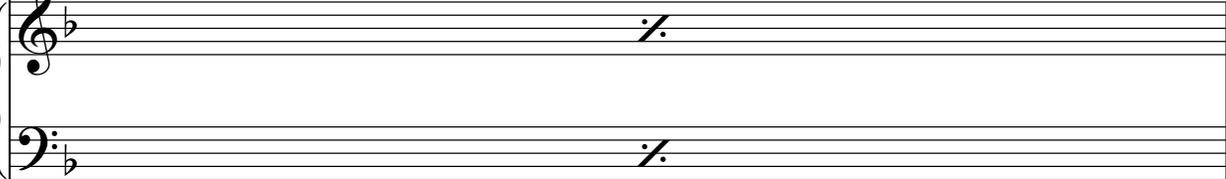
Vc.   
*ff* pizz

Mar.   
*f*

65

Fl.   
*f* arco

Vc.   
*f* pizz

Mar. 

66

Fl. *sub. mp*

Vc. *mp*

Mar. *sub. p*

68

Fl.

Vc. *arco* *mf*

Mar.

70

Fl. *mf*

Vc.

Mar. *mf*

72

Fl.

Vc.

Mar.

73

Fl.

Vc.

Mar.

74

Fl.

Vc.

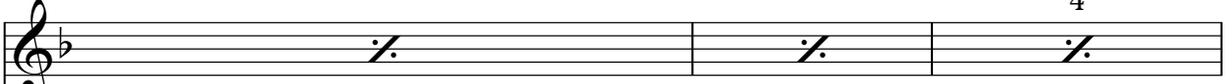
Mar.

*f*

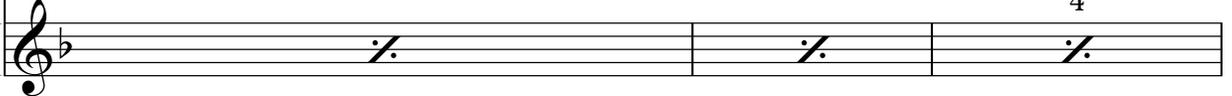
arco

pizz

75

Fl. 

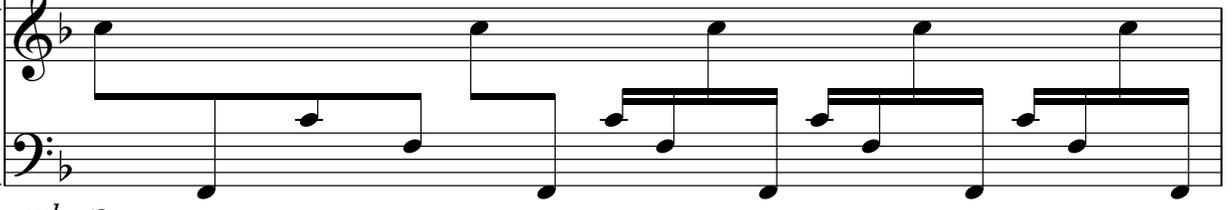
Vc. 

Mar. 

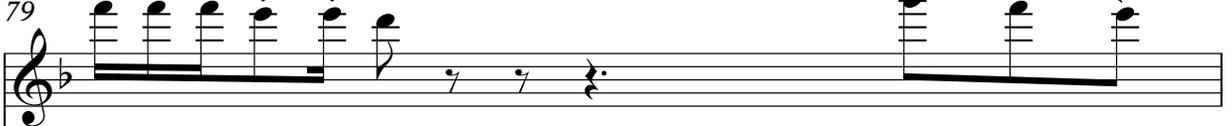
78

Fl.   
*sub. p*

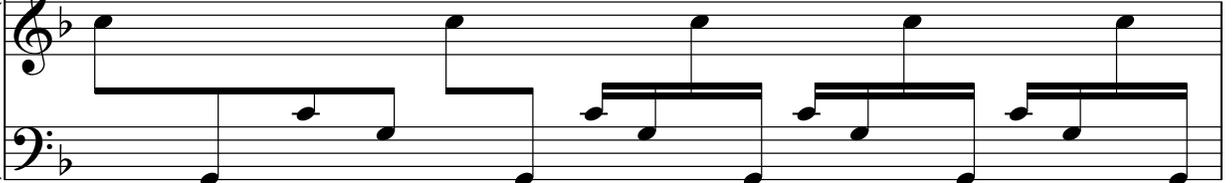
Vc.   
*sub. p*

Mar.   
*sub. p*

79

Fl. 

Vc. 

Mar. 

80

Fl.

Vc.

Mar.

Musical score for measures 80-81. The Flute (Fl.) part features a melodic line with a slur over measures 80-81. The Violoncello (Vc.) part has a bass line with a slur over measures 80-81. The Maracas (Mar.) part consists of a rhythmic accompaniment in both staves.

81

Fl.

Vc.

Mar.

Musical score for measures 81-82. The Flute (Fl.) part features a melodic line with a slur over measures 81-82. The Violoncello (Vc.) part has a bass line with a slur over measures 81-82. The Maracas (Mar.) part consists of a rhythmic accompaniment in both staves.

83

Fl.

Vc.

Mar.

arco

*mp*

Musical score for measures 83-84. The Flute (Fl.) part features a melodic line with a slur over measures 83-84. The Violoncello (Vc.) part has a bass line with a slur over measures 83-84, marked "arco" and "mp". The Maracas (Mar.) part consists of a rhythmic accompaniment in both staves.

Musical score for Flute (Fl.), Violoncello (Vc.), and Maracas (Mar.) across measures 85, 87, and 89. The score is in a key signature of one flat (B-flat) and a common time signature (C).

**Measure 85:**

- Fl.:** Treble clef. Starts with a quarter note G4, followed by a dotted quarter note A4. A slur covers a sixteenth-note run: B4, C5, D5, E5, F5, G5. This is followed by a dotted quarter note G5 and a quarter note F5.
- Vc.:** Bass clef. Starts with a dotted quarter note G2, followed by a quarter note A2. A slur covers a sixteenth-note run: B2, C3, D3, E3, F3, G3. This is followed by a dotted quarter note G3 and a quarter note F3.
- Mar.:** Grand staff (treble and bass clefs). Treble clef: quarter notes G4, A4, B4, C5, D5, E5, F5. Bass clef: quarter notes G2, A2, B2, C3, D3, E3, F3.

**Measure 87:**

- Fl.:** Treble clef. A long slur covers a series of dotted quarter notes: G4, A4, B4, C5, D5, E5, F5, G5.
- Vc.:** Bass clef. Quarter notes G2, A2, B2, C3, D3, E3, F3, G3. A double bar line with a repeat sign is followed by a slur over a dotted quarter note G3 and a quarter note F3.
- Mar.:** Grand staff. Treble clef: quarter notes G4, A4, B4, C5, D5, E5, F5. Bass clef: quarter notes G2, A2, B2, C3, D3, E3, F3.

**Measure 89:**

- Fl.:** Treble clef. Starts with a dotted quarter note G4, followed by a quarter note A4. A slur covers a sixteenth-note run: B4, C5, D5, E5, F5, G5. This is followed by a dotted quarter note G5 and a quarter note F5.
- Vc.:** Bass clef. Starts with a dotted quarter note G2, followed by a quarter note A2. A slur covers a sixteenth-note run: B2, C3, D3, E3, F3, G3. This is followed by a dotted quarter note G3 and a quarter note F3.
- Mar.:** Grand staff. Treble clef: quarter notes G4, A4, B4, C5, D5, E5, F5. Bass clef: quarter notes G2, A2, B2, C3, D3, E3, F3.

Dynamic markings: *mp* (mezzo-piano) is present in measures 85 and 89. *mf* (mezzo-forte) is present in measures 85 and 87.

Flute

90

Fl.

*f*

pizz

arco

pizz

arco

pizz

15

Vc.

*f*

Mar.

*mf*

92

Fl.

arco

pizz

arco

2

Vc.

Mar.

94

Fl.

*mf*

*f*

2

Vc.

Mar.

96

Fl.

Vc.

Mar.

98

Fl.

Vc.

Mar.

*ff*

*ff*

*f*

pizz

100

Fl.

Vc.

Mar.

arco

102

Fl.

Vc.

Mar.

103

Fl.

Vc.

Mar.

104

Fl.

Vc.

Mar.

*ff*

106

Vc.

*ff* *dim.*

Narr: *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,*

110 **intimately** ♩ = 44

Fl. *pp*

Vc. *pp*

Vib. *p* **intimately** ♩ = 44

113

Fl.

Vc.

Vib.

115

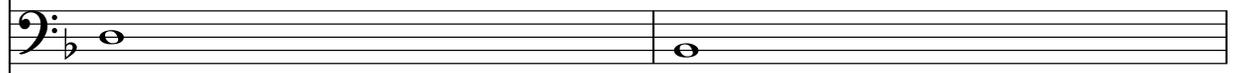
Fl.

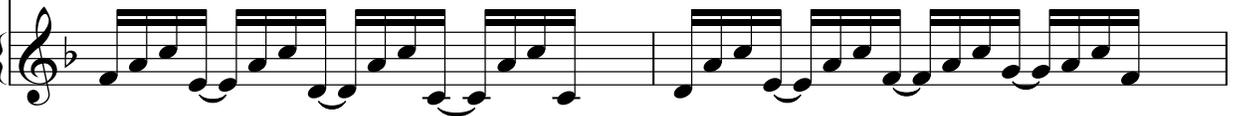
Vc.

Vib.

117

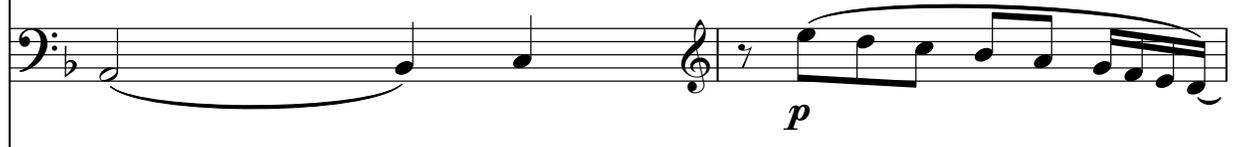
Fl. 

Vc. 

Vib. 

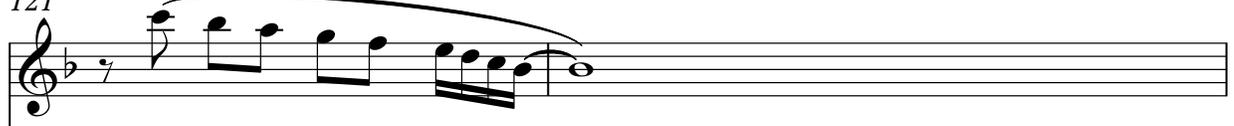
119

Fl. 

Vc. 

Vib. 

121

Fl. 

Vc. 

Vib. 

123  $\text{♩} = 132$

Fl. *mp*

Vc. *mp*

Vib. *mp*

126

Fl.

Vc. *mf*

Vib.

130

Fl. *mf*

Vc.

Vib.

133

Fl.

Vc.

Vib.

135

Fl.

Vc.

Vib.

136

Fl.

Vc.

Vib.

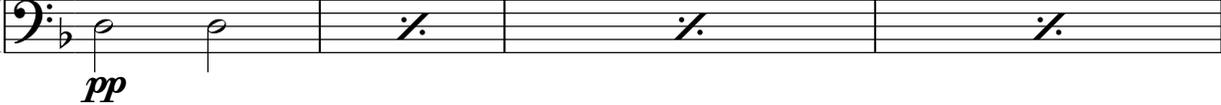
To Thai gong in d

Narr: 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 -

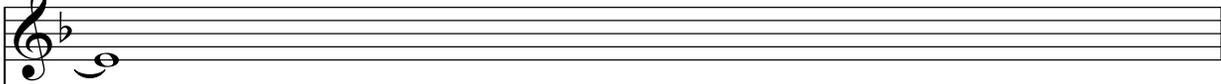
138 **still** ♩ = 42 Alto Flute *use alternate fingering*

Fl. 

**still** ♩ = 42  
 Thai Gong in d

Thai Gong 

142 *decrescendo to key clicks*

A. Fl. 

*gradually speeding up smoothly and with little regard to meter*

Vc. 

Thai Gong 

143 *brilliant*

Vc. 

Thai Gong 

144

*use alternate fingering*      *decrecendo to key clicks*

A. Fl.

Vc.

Thai Gong

Vibraslap

*arco*  
*pp*

8

*mf*

148

A. Fl.

Vc.

Thai Gong

Vibraslap

*mp*      3      6      5

*p*

12

*mf*

150

A. Fl.

Vc.

Thai Gong

3      3

151

A. Fl.

Vc.

Thai Gong

6

152

A. Fl.

Vc.

Thai Gong

6 6 6 6 6 6 6 6

*poco a poco cresc.*

153

A. Fl.

Vc.

Thai Gong

6 6 6 6 6 6 6

16

154

A. Fl. *mf*

Vc. *mf*

Thai Gong

156

A. Fl.

Vc.

Thai Gong

158

A. Fl.

Vc.

Thai Gong

Narr: *I do not doubt I am to meet you again,  
I am to see to it that I do not lose you.*

160 To Fl.

A. Fl. *pp*

Vc. *pp*

**flowing** ♩ = 80 *poco a poco cresc and accel*

161 Flute

A. Fl. *mp*

Vc. *poco a poco cresc and accel*

**flowing** ♩ = 80

Mar. *p* *poco a poco cresc and accel*

163

Fl. *mf*

Vc.

Mar.

165

Fl.

Vc.

Mar.

171

Fl.

Vc.

Mar.

9

172 **hopefully** ♩ = 92

Fl. *f*

Vc. *f* **hopefully** ♩ = 92 *mp*

Mar. *mf*

175

Fl.

Vc.

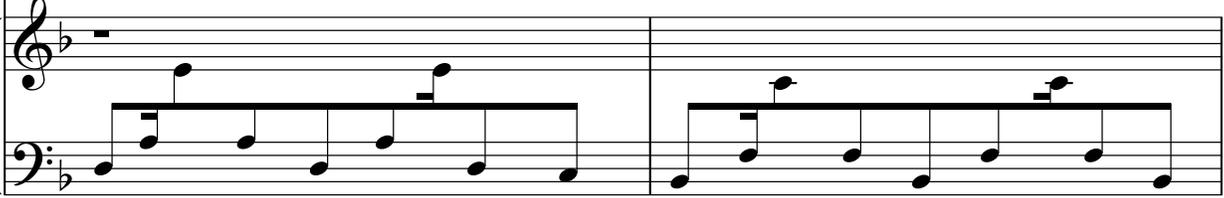
Mar.

6 *mf*

177

Fl. 

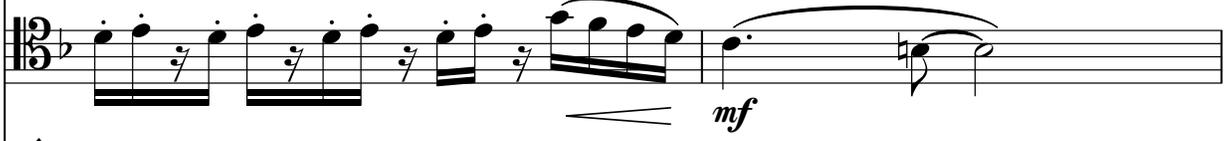
Vc. 

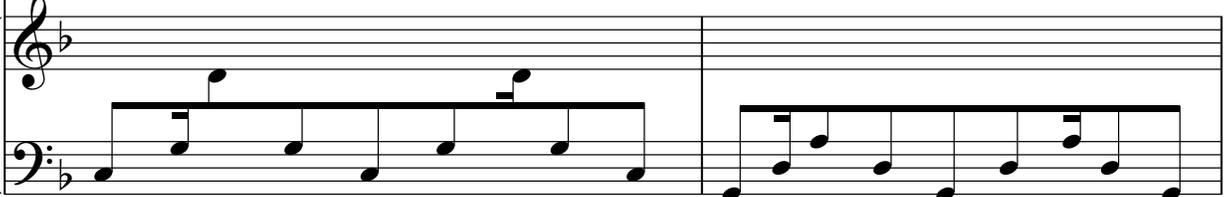
Mar. 

*mp*

179

Fl. 

Vc. 

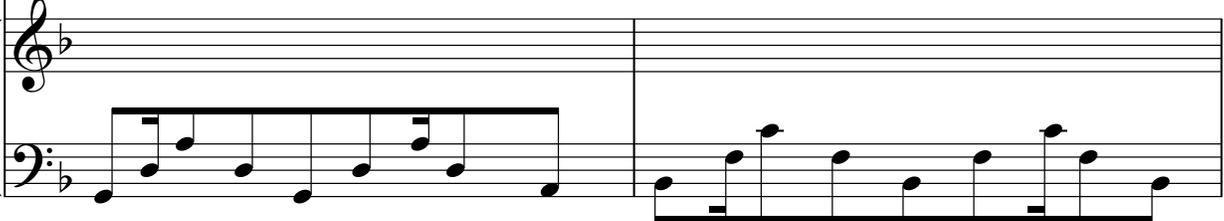
Mar. 

*mf*

181

Fl. 

Vc. 

Mar. 

*mp*

183

Fl.

Vc.

Mar.

*cresc.*

*mf* *cresc.*

*cresc.*

185

Fl.

Vc.

Mar.

186

Fl.

Vc.

Mar.

**2**

188

Fl. **2** **//**

Vc.

Mar.

190

Fl. *f*

Vc. *f*

Mar. *f*

192

Fl.

Vc.

Mar. **2** **//**

194

Fl.

Vc.

Mar.

6

2

196

Fl.

Vc.

Mar.

*ff*

*ff*

*ff*

198

Fl.

Vc.

Mar.