

# *Finding Religion*

for solo violin, solo cello, and orchestra

Paul Frucht

## **Paul Frucht**

### **Finding Religion (2022)**

Commissioned by the Eastern Music Festival for world premiere with violinist Jeffrey Multer, cellist Julian Schwarz, and the EMF Orchestra led by Maestro Gerard Schwarz

**Duration:** 14:40

#### **Instrumentation:**

1 Flute

1 Piccolo

1 Oboe

1 English Horn in F

2 Clarinets in Bb

2 Bassoons

2 Horns in F

1 Trumpet in C

1 Trombone

1 Tuba

Timpani

1 Percussionist: china cymbal, medium suspended cymbal, tam-tam, vibraphone, large triangle, sizzle cymbal, crash cymbals, xylophone, tambourine, hi-hat

Harp

Piano

Solo Violin

Solo Cello

Strings

#### **Notes:**

- In the brass, “+0+0+0+0” indicates rapid alternation of open to close with a harmon mute.
- Dotted slur lines in all parts are used to indicate that tremolos between beats or measures, but under the lines, should not be re-attacked, but rather should be continuous.
- Harp harmonics are written where they should be played.
-  indicates for the percussionist and timpanist to mute
- the timpanist is asked to place a cymbal on the 29 inch drum in measure 226. This can be any kind of suspended cymbal (large, small, etc.), but should only be placed on the drum for that passage.

#### **Program Note:**

*Finding Religion* is inspired by an art song composed by Charles Ives titled *Religion* and by my life-long journey to make sense of religion as a concept.

*The Ives song sets text the following text from a poem by James T. Bixby:*

*There is no unbelief.*

*And day by day and night by night, unconsciously.*

*The heart lives by faith the lips deny;*

*God knows the why.*

I am Jewish, more culturally than religiously, and growing up in a non-religious household I have grappled with the concept of religion my entire life: how it fits into my life if at all and what my beliefs would even be, Jewish or otherwise. As I have moved through my adult life, it has occurred to me that in some ways, as humans, we are all religious in the sense that religion is a set of core values and beliefs, some of which may defy the ability to be scientifically proven, but inform our belief system and worldview nonetheless. For some, this indelible need is met through organized religion, but for others, it is met through a personally forged set of ideas and values. My own personal religion has come into focus, a blend of agnosticism and nascent Jewish beliefs passed down knowingly or unknowingly through non-religious generations of my family. This the Ives setting of this Bixby poem struck me as it perfectly illustrates - in a humorous, ironic, and remarkably self-aware way - the zealous insistence that we are all religious even if we deny it. It exudes levity while inviting the reader to sincerely contemplate its message. Additionally, I grew up in Danbury, CT, the same hometown as Charles Ives and am the artistic director of the Charles Ives Music Festival. Ives was famous for quoting folk songs and music that was important to him, often in ironic ways, and *Finding Religion* features multiple quotations and variations of the Ives song. This extra layer of irony feels suited to a work inspired by this poem and Ives setting of it. The piece begins with a hazy version of in the initial chorale heard in the Ives song, which is the beginning of a journey to eventually finding a direct quotation later in the piece, in which we “find religion.” I express my sincerest gratitude to my friend and colleague Julian Schwarz for his remarkable musicianship, confidence in me as a composer, and for his warm and wonderful friendship that have led to years of thoughtful conversation and baseball games – all of which are as a critical an inspiration to this work as the Ives poem itself.

*To my parents*

# *Finding Religion*

Paul Frucht

**Slow, resolute**  $\text{♩} = 54$

Piccolo

Flute

Oboe

English Horn

I Bb Clarinets

II Bb Clarinets

I Bassoons

II Bassoons

I F Horns

II F Horns

C Trumpet

Trombone

Tuba

Timpani

Percussion

Harp

Piano

Solo violin

Solo cello

**Slow, resolute** ♩ = 54

Violins

II

Viola

Cello

Double Bass

div.

*pp*

*sul tasto*

*pp*

*sul tasto*

*pp*

*pp*

*sul tasto*

*pp*

(unis.)

*sul tasto*

*pp*

*mp*

*pp*

*mp*

*pp*

*pp*

## Finding Religion

6

Picc. Fl. Ob. E.H. I. Bb Cl. II. I. Bn. II. I. F Hn. II. C Tpt. Trb. Tb. Timp. Perc. Hp. Pno. Solo vln. Solo vlc. Vln. II. Vla. Vlc. D.b.

6 ord. unis. pizz. arco molto sul tasto  
pizz. arco pp molto sul tasto  
pizz. div. pp arco molto sul tasto  
pizz. arco molto sul tasto  
pizz. arco molto sul tasto  
molto sul tasto  
pp

## Finding Religion

*11*

Picc. *p* *pp*

Fl. *p* *pp*

Ob. *p* *pp*

E.H.

I Bb Cl. *p*

II Bb Cl. *p*

I Bn. *p*

II Bn. *p*

F Hn. *p*

II F Hn. *p*

C Tpt. *p*

Trb. *p* straight mute  
*p* con sord.  
straight mute

Tb. *p*

Tim. *vibraphone*

Perc. *p*

Hp. *p* loco

Pno. *p*

Solo vln. *p* *mf* *p* *con affetto* *p*

Solo vlc. *p* *mf* *p* *con affetto* *p*

*11*

I Vln. *f* pizz.

II Vln. *f* unis. pizz.

Vla. *f* pizz.

Vlc. *f*

D.b. *f*

## Finding Religion

**A**

18

Picc. *mp* *pp*

Fl. *mp* *pp*

Ob. *p* *pp*

E.H. *mp* *pp*

I. Bb Cl. *p* *pp*

II. Bb Cl. *p* *pp*

I. Bn. *p* *pp*

II. Bn. *p* *pp*

F Hn. *p* *pp*

II. F Hn. *p* *pp*

C Tpt. *p* *pp*

Trb. *p*

Tb. *p*

Timp. *pp* *mp* *large triangle* *pp*

Perc. *p*

Hpf. *mf*

Pno. *p* *loco*

Solo vln. *p* *pp* *p* *mf* *6* *6* *5* *p* *cantabile p*

Solo vlc. *p* *pp* *mf* *5* *3* *p* *cantabile p*

18

**A**

Vln. I arco *ord.* *pp* *mf* *pp*

Vln. II arco *ord.* *pp* *mf* *pp*

Vla. *pp*

Vcl. *pp*

D.b. *pp*

con sord. *3* (unis.) *p* *pp*

con sord. (unis.) *p* *pp*

con sord. *p* *pp*

con sord. *p* *mf* *p*

**24**

Picc. mf

Fl. mf

Ob. mf

E.H. mf

I Bb Cl. mf

II Bb Cl. mf

I Bn. mf

II Bn. mf

I F Hn. mf

II F Hn. mf

C Tpt. mf

Trb. mf

Tb. mf

Tim. p

Perc. mf

ppp

Hp. mf

Pno.

Solo vln. f = p

Solo vlc. f = p

**B**

china cymbal

**24**

Vln. I senza sord.

Vln. II mf senza sord.

Vla. mf senza sord.

Vlc. mf unis. senza sord.

D.b. mf senza sord.

p

div. a 2

**B**

## Finding Religion

30

Picc. *p*

Fl. *p*

Ob. *p*

E.H. *p*

I. *p*

Bb Cl. II *p*

Bn. I *mf*<sup>3</sup> *ff*

Bn. II *mf*<sup>5</sup> *ff*

F Hn. I *mf*<sup>5</sup> *ff*

F Hn. II *mf*<sup>5</sup> *ff*

C Tpt. *solo f* *p*

Trb. *f*

Tb. *f*

Tim. *p*

Perc. *p* *mf* *p* *f*

Hp. *f* *ff* *bisbigliando*

Pno. *loco*

Solo vln. *mf* *f*

Solo vlc. *mf* *f*

Vln I div. a 3 1 *p*

Vln I div. a 3 2 *p*

Vln I div. a 3 3 *p*

Vln II div. 1 *p*

Vln II div. 2 *p*

Vln II div. 3 *p*

Vla. div. 1 *p*

Vla. div. 2 *p*

Vla. div. 3 *p*

Vlc. *p*

D.b. *p*

Fl. *p*

Ob. *p*

E.H. *p*

I. *p*

Bb Cl. II *p*

Bn. I *mf*<sup>3</sup> *ff*

Bn. II *mf*<sup>5</sup> *ff*

F Hn. I *mf*<sup>5</sup> *ff*

F Hn. II *mf*<sup>5</sup> *ff*

C Tpt. *solo f* *p*

Trb. *f*

Tb. *f*

Tim. *p*

Perc. *p* *mf* *p* *f*

Hp. *f* *ff* *bisbigliando*

Pno. *loco*

Solo vln. *mf* *f*

Solo vlc. *mf* *f*

Vln I div. a 3 1 *p*

Vln I div. a 3 2 *p*

Vln I div. a 3 3 *p*

Vln II div. 1 *p*

Vln II div. 2 *p*

Vln II div. 3 *p*

Vla. div. 1 *p*

Vla. div. 2 *p*

Vla. div. 3 *p*

Vlc. *p*

D.b. *p*

Fl. *p*

Ob. *p*

E.H. *p*

I. *p*

Bb Cl. II *p*

Bn. I *mf*<sup>3</sup> *ff*

Bn. II *mf*<sup>5</sup> *ff*

F Hn. I *mf*<sup>5</sup> *ff*

F Hn. II *mf*<sup>5</sup> *ff*

C Tpt. *solo f* *p*

Trb. *f*

Tb. *f*

Tim. *p*

Perc. *p* *mf* *p* *f*

Hp. *f* *ff* *bisbigliando*

Pno. *loco*

Solo vln. *mf* *f*

Solo vlc. *mf* *f*

Vln I div. a 3 1 *p*

Vln I div. a 3 2 *p*

Vln I div. a 3 3 *p*

Vln II div. 1 *p*

Vln II div. 2 *p*

Vln II div. 3 *p*

Vla. div. 1 *p*

Vla. div. 2 *p*

Vla. div. 3 *p*

Vlc. *p*

D.b. *p*

33

Picc. *p*

Fl. *p*

Ob. *p*

E.H.

I Bb Cl. *pp*

II Bb Cl. *p*

I Bn. *p*

II Bn. *p*

I F Hn. *p*

II F Hn. *p*

C Tpt.

Trb. *p*

Tb.

Timp. *pp* — *p* — *pp*

Perc. *china cymbal* *ppp* — *p*

Hp. *p*

Pno. *p*

Solo vln. *poco sul tasto* *mf* — *p* — *p*

Solo vlc. *poco sul tasto* *mf* — *p* — *mf* — *p*

33 unis.

Vln. I *p* — *mf* — *p* — *niente* *sotto voce* *p* — *niente*

Vln. II *p* — *mf* — *p* — *niente* *sotto voce* *p* — *niente*

Vla. *p* — *mf* — *p* — *niente* *sotto voce* *p* — *niente*

Vlc. *div.* *sul tasto* *pp* — *mp* — *pp* — *pp* — *niente*

D.b. *pp* — *mp* — *pp* — *pp* — *niente*

# Finding Religion

rit. **D** Tempo Primo  $\text{♩} = 54$

45

F Hn.

C Tpt.

Trb.

Tb.

Timp.

Perc.

Hp.

Pno.

Solo vln.

Solo vlc.

45 (unis.) arco

rit. **D** Tempo Primo  $\text{♩} = 54$

Vln.

Vla.

Vlc.

D.b.

51

Picc.  $\text{p} \overbrace{\hspace{1cm}}^3$   $\text{mf} \overbrace{\hspace{1cm}}^3$   $f > p$

Fl.  $\text{p} \overbrace{\hspace{1cm}}^3$   $\text{mf} \overbrace{\hspace{1cm}}^3$   $f \overbrace{\hspace{1cm}}^3$

Ob.  $\text{p} \overbrace{\hspace{1cm}}^3$   $\text{mf} \overbrace{\hspace{1cm}}^3$   $f \overbrace{\hspace{1cm}}^3$

E.H.  $\text{p} \overbrace{\hspace{1cm}}^3$   $\text{mf} \overbrace{\hspace{1cm}}^3$   $f \overbrace{\hspace{1cm}}^3$

I Bb Cl.  $\text{p}$   $\text{mf} \overbrace{\hspace{1cm}}^3$   $f \overbrace{\hspace{1cm}}^3$

II Bb Cl.  $\text{p} \overbrace{\hspace{1cm}}^3$   $\text{mf} \overbrace{\hspace{1cm}}^3$   $f \overbrace{\hspace{1cm}}^3$

I Bn.  $\text{p} \overbrace{\hspace{1cm}}^3$   $\text{mf} \overbrace{\hspace{1cm}}^3$   $f$

II Bn.  $\text{p} \overbrace{\hspace{1cm}}^3$   $\text{mf} \overbrace{\hspace{1cm}}^3$   $f$

I F Hn.  $\text{mp}$   $\text{p} \overbrace{\hspace{1cm}}^3$   $f > p$   $\text{pp}$

II F Hn.  $\text{mp}$   $\text{p} \overbrace{\hspace{1cm}}^3$   $f > p$   $\text{pp}$

C Tpt.  $\text{mf} \overbrace{\hspace{1cm}}^3$   $p$   $\text{mf} > p$

Trb.  $\text{mp}$   $\text{p} \overbrace{\hspace{1cm}}^3$   $\text{mf} > p$

Tb.  $\text{mp}$   $\text{p} \overbrace{\hspace{1cm}}^3$   $\text{mf} > p$

Tim.  $\text{p}$   $\text{p} \overbrace{\hspace{1cm}}^3$   $\text{mf}$

medium suspended cymbal

Perc.  $\text{pp} \overbrace{\hspace{1cm}}^3$   $p >$

Hp.  $\text{p} \overbrace{\hspace{1cm}}^3$   $f$

Pno.  $\text{p}$

Solo vln.  $\text{mf} \overbrace{\hspace{1cm}}^3$   $pp$   $\text{mf} \overbrace{\hspace{1cm}}^3$   $mf$

Solo vlc.  $\text{mf} \overbrace{\hspace{1cm}}^3$   $pp$   $\text{mf} \overbrace{\hspace{1cm}}^3$

51

I Vln.  $\text{mf}$   $\text{p} \overbrace{\hspace{1cm}}^3$   $\text{mf}$   $\text{f} \overbrace{\hspace{1cm}}^3$

II Vln.  $\text{mf}$   $\text{p} \overbrace{\hspace{1cm}}^3$   $\text{mf}$   $\text{f} \overbrace{\hspace{1cm}}^3$

Vla.  $\text{mf}$   $\text{p} \overbrace{\hspace{1cm}}^3$   $\text{mf}$   $\text{f} \overbrace{\hspace{1cm}}^3$

Vlc.  $\text{mf}$   $\text{p} \overbrace{\hspace{1cm}}^3$   $\text{mf}$   $\text{f} \overbrace{\hspace{1cm}}^3$

D.b.  $\text{mf}$   $\text{p} \overbrace{\hspace{1cm}}^3$   $\text{mf}$   $\text{f} \overbrace{\hspace{1cm}}^3$

sul tasto      ord.  $\text{mf} \overbrace{\hspace{1cm}}^3$   $\text{mf}$

$\text{p} \overbrace{\hspace{1cm}}^3$  sul tasto      div. ord.  $\text{mf} \overbrace{\hspace{1cm}}^3$   $\text{f} \overbrace{\hspace{1cm}}^3$

$\text{p} \overbrace{\hspace{1cm}}^3$  sul tasto      ord.  $\text{mf} \overbrace{\hspace{1cm}}^3$   $\text{f} \overbrace{\hspace{1cm}}^3$

$\text{p} \overbrace{\hspace{1cm}}^3$  div. sul tasto      (unis.) ord.  $\text{mf} \overbrace{\hspace{1cm}}^3$   $\text{f} \overbrace{\hspace{1cm}}^3$

$\text{p} \overbrace{\hspace{1cm}}^3$  sul tasto      ord.  $\text{mf} \overbrace{\hspace{1cm}}^3$   $\text{f} \overbrace{\hspace{1cm}}^3$

*poco accel.* *rit.*

57

Picc. Fl. Ob. E.H. I Bb Cl. II I Bn. II

F Hn. II C Tpt. Trb. Tb. Timp.

Perc. Hp. Pno.

Solo vln. Solo vlc.

Vln. II Vla. Vlc. D.b.

**E a tempo**

62

Picc.  $\frac{3}{4}$

Fl.  $\frac{3}{4}$

Ob.  $\frac{3}{4}$

E.H.  $\frac{3}{4}$

I  $\frac{3}{4}$

Bb Cl.  $\frac{3}{4}$

II  $\frac{3}{4}$

I Bn.  $\frac{3}{4}$

II Bn.  $\frac{3}{4}$

I F Hn.  $\frac{3}{4}$

II F Hn.  $\frac{3}{4}$

C Tpt.  $\frac{3}{4}$

Trb.  $\frac{3}{4}$

Tb.  $\frac{3}{4}$

Timp.  $\frac{3}{4}$

Perc.  $\frac{3}{4}$

Hp.  $\frac{3}{4}$

Pno.  $\frac{3}{4}$

Solo vln.  $\frac{3}{4}$

Solo vlc.  $\frac{3}{4}$

**E a tempo**

62

Vln.  $\frac{3}{4}$

II  $\frac{3}{4}$

Vla.  $\frac{3}{4}$

Vlc.  $\frac{3}{4}$

D.b.  $\frac{3}{4}$

66

Picc. Fl. Ob. E.H. I. II. Bn. F Hn. C Tpt. Trb. Tb. Timp. Perc. Hp. Pno. Solo vln. Solo vlc.

66

I. II. Vla. Vlc. D.b.

F

71

Picc. -

Fl. -

Ob. -

E.H. -

I. -

Bb Cl. -

II. -

I. Bn. -

II. Bn. -

F Hn. I. -

F Hn. II. -

C Tpt. -

Trb. -

Tb. -

Tim. -

Perc. -

Hp. -

Pno. -

Solo vln. -

Solo vlc. -

71

Vln. I. -

Vln. II. -

Vla. -

Vlc. -

D.b. -

**F**

poco sul pont.

poco sul pont. (unis.)

poco sul pont.

div. poco sul pont. unis. div. unis.

poco sul pont.

*rit. a tempo accel.*

♩ = 104

77

Picc. Fl. Ob. E.H. I. II. Bb Cl. I. II. Bn. I. II. F Hn. I. II. C Tpt. Trb. Tb. Timp. Perc. Hp. Pno. Solo vln. Solo vlc.

*rit. a tempo accel.*

*medium suspended cymbal* *with stick choke* *tam-tam*

*div. a 4 ord.* *div. a 3 ord.* *ord.*

*rit. a tempo accel.*

♩ = 104

77

Vln. II. Vla. Vlc. D.b.

*div. a 4 ord.* *div. a 3 ord.* *ord.*

*unis.* *unis.* *unis.*

**G** Grandioso ♩ = 54

81 (unis.)

Vln. I ff con bravura (unis.)

Vln. II ff con bravura (unis.)

Vla. ff con bravura (unis.)

Vlc. ff con bravura (unis.)

D.b.

f —————— p

88

Picc. Fl. Ob. E.H. I. II. Bn. I. II. F Hn. C Tpt. Trb. Tb. Timp. Perc. Hpt. Pno. Solo vln. Solo vlc.

Solo vln. Solo vlc.

Vln. II. Vla. Vlc. D.b.

molto sul tasto

con sord.  
sotto voce

div.

(unis.)

92

Picc. Fl. Ob. E.H. I Bb Cl. II I Bn. II I F Hn. II C Tpt. Trb. Tb. Timp. Perc. Hp. Pno.

Solo vln. Solo vlc.

I div. Vln. II Vla. Vlc. D.b.

ord.  
ord.

92

I div. Vln. II Vla. Vlc. D.b.

con sord. sotto voce  
unis. con sord. sotto voce  
con sord. div. a 3  
con sord. pp  
div. a 2  
pp  
p  
pp  
p  
pp  
pp

95

accel.

95

accel.

unis.

Vln. I

Vln. II

Vla.

Vlc.

D.b.

div.

unis. ord.

div.

unis. ord.

ord.

a2

unis. . .

98 **H** (♩ = 66) *accel.*

Picc. Fl. Ob. E.H. I. Bb Cl. II. I. Bn. II. F Hn. II. C Tpt. Trb. Tb. Timp. Perc. Xylophone Hp. Pno. Solo vln. Solo vlc.

**H** (♩ = 66) *accel.*

I. II. Vln. Vla. Vlc. D.b.

Measures 98-99: Woodwind entries (Piccolo, Flute, Oboe, English Horn, Clarinet I, Bassoon II, Bassoon I, Bassoon II, French Horn I, French Horn II, Trombone, Tromba, Timpani, Percussion, Xylophone, Bassoon I, Piano, Solo Violin, Solo Cello) with dynamic markings like f, ff, and accents. The woodwinds play sixteenth-note patterns in measures 98-99. The strings enter in measure 100.

Measure 100: String entries (Violin I, Violin II, Viola, Cello, Double Bass) with dynamic markings like f, ff, and performance instructions like senza sord. and pizz. senza sord.

## Finding Religion

**I** Fleet, energetic ♩ = 144  
(♩=♩)

106

Picc. Fl. Ob. E.H. I. Bb Cl. II. I. Bn. II. F Hn. II. C Tpt. Trb. Tb. Timp. Perc. tambourine Hp. Pno. Solo vln. Solo vlc. Vln. II. Vla. Vlc. D.b.

106

I. Vln. II. Vla. arco pp mp pp pp pp mp unis. pp arco



# Finding Religion

## Finding Religion

122

Picc. Fl. Ob. E.H. I. II. Bn. I. II. F Hn. II. C Tpt. Trb. Tb. Timp. Tambourine Perc. Hp. Pno. Solo vln. Solo vlc.

122

I. II. Vla. Vlc. D.b.

127

Picc.  $\text{f}$

Fl.  $f$  *sfp*

Ob.  $f$

E.H.  $f$

I.  $f$

Bb Cl.  $f$

II.  $f$

I. Bn.  $f$

II. Bn.  $f$

I. F Hn.  $f$

II. F Hn.  $f$

C Tpt.  $mf$

Trb.  $fp$

Tb.  $fp$

Tim.  $mf$

Perc.  $p$  *hi-hat*  $mf$

Hp.  $f$

Pno.  $8va$  *loco*  $f$  *ped.*  $s$   $ff$

Solo vln.  $f$

Solo vlc.  $f$

Vln. I.  $f$  *pizz.* *div. pizz.* *arco* *unis. arco*  $f$

Vln. II.  $f$  *pizz.* *arco*  $f$

Vla.  $f$  *pizz.* *arco*  $f$

Vlc.  $f$

D.b.  $f$

## Finding Religion

K

132

Picc. Fl. Ob. E.H. I. Bb Cl. II. I. Bn. II. F Hn. II. C Tpt. Trb. Tb. Timp. Perc. Hp. Pno. Solo vln. Solo vlc.

*china cymbal*

*tam-tam*

*pp <-- mf*

*ff*

*f*

*sffz*

*f*

*sffz*

K

132

I. Vln. II. Vla. Vlc. D.b.

*div.*

*f*

*div.*

*f*

*(unis.)*

*div.*

*f*

*f*

*pizz.*

*f*

*pizz.*

*f*

*pizz.*

*f*

## Finding Religion

139

Picc.

Fl.

Ob.

E.H.

I. Bb Cl.

II. Bb Cl.

I. Bn.

II. Bn.

F Hn.

II. C Tpt.

Trb.

Tb.

Timp.

Perc.

Hpt.

Pno.

Solo vln.

Solo vlc.

139

Vln. I

Vln. II

Vla.

Vlc.

D.b.

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**M**

156

Picc. Fl. Ob. E.H. I. Bb Cl. II. I. Bn. II. I. F Hn. II. C Tpt. Trb. Tb. Timp. Perc. Hp. Pno.

Solo vln. Solo vlc.

Vln. II. Vla. Vlc. D.b.

con sord.  
straight mute

medium suspended cymbal

156

**M**

161

Picc. *p* *mp* *p* *mp* *pp*

Fl. *p* *mp* *p* *mp* *pp*

Ob. *p* *mp* *p* *mp* *pp*

E.H. *p* *mp* *p* *mp* *pp*

I Bb Cl. *p* *mf* *p* *mp* *p*

II Bb Cl. *p* *mf* *p* *mp* *p*

I Bn. *p* *mf* *p* *mp* *p*

II Bn. *p* *mf* *p* *mp* *p*

I F Hn. *p* *mf* *p* *mf* *p*

II F Hn. *p* *mf* *p* *mf* *p*

C Tpt.

Trb.

Tb.

Timp.

Perc.

Hp. *p* *mf* *p* *mf* *p*

Pno. *p* *mf* *p* *mf* *p*

*ped.* *\** *ped.* *\**

Solo vln. *f* *loco* *mf*

Solo vlc. *f* *p* *mf*

161

I Vln. *p* *mf* *pp* *pp*

II Vln. *p* *mf* *pp* *pp*

Vla. *p* *mf*

Vlc. *p* *pp*

D.b. *p* *pp*

## Finding Religion

167

Picc. Fl. Ob. E.H. I. II. Bn. F Hn. C Tpt. Trb. Tb. Timp. Perc. Hp. Pno. Solo vln. Solo vlc.

*pizz.* *f* *mf* *rit.*

*div.* *f* *p* *pizz.* *f* *mf* *rit.*

*div. a 2* *p* *(a2)* *f* *p* *f* *p*

## 174 N A bit slower, lyrical ♩ = 132

Picc. *pp*

Fl. *pp*

Ob. *pp*

E.H.

I Bb Cl. *pp*

II Bb Cl. *pp*

I Bn. *pp*

II Bn. *pp*

I F Hn. *pp*

II F Hn. *pp*

C Tpt. *pp*

Trb. *pp*

Tb. *pp*

Tim. *p*

vibraphone

Perc. *semre p*

Hp. *semre p*

Pno. *8va* *semre p* *ped.*

Solo vln. *p* *mf* *3* *p*

Solo vlc. *p* *pp* *p*

174 N A bit slower, lyrical ♩ = 132  
arco

I Vln. *p* *mf* *p* *pp* *p*

II Vln. *p* *mf* *p* *pp* *p*

Vla. *unis.* *p* *mf* *p* *pp* *p*

Vlc. *sul tasto* *p* *mf* *p* *pp* *p*

D.b. *sul tasto* *p* *mf* *p* *pp* *p*

179

Picc.

Fl.

Ob.

E.H.

I Bb Cl.

II Bb Cl.

I Bn.

II Bn.

I F Hn.

II F Hn.

C Tpt.

Trb.

Tb.

Timp.

Perc.

vibraphone

Hp.

Pno.

Solo vln.

Solo vlc.

Vln.

Vla.

Vlc.

D.b.

179

*pp*

*p*

*pp*

184

O

Picc.

Fl.

Ob.

E.H.

I & II Bb Cl.

I & II Bn.

F Hn.

C Tpt.

Trb.

Tb.

Timp.

Perc.

vibraphone

Hp.

Pno.

Solo vln.

Solo vlc.

Vln. I & II

Vla.

Vlc.

D.b.

184

O

Musical score page 190. The score includes parts for Picc., Fl., Ob., E.H., I & II Bb Cl., I & II Bn., I & II F Hn., C Tpt., Trb., Tb., Timp., Perc., Hp., Pno., Solo vln., Solo vlc., Vln., Vla., Vcl., D.b., and Vibraphone. The Vibraphone part is highlighted with a box. The score features dynamic markings such as *p*, *mp*, *pp*, *mf*, *f*, and *unis.*. Performance techniques like grace notes, slurs, and triplets are indicated throughout the score.

# Finding Religion

Musical score for orchestra and solo instruments, page 195.

The score includes parts for Picc., Fl., Ob., E.H., I Bb Cl., II Bb Cl., I Bn., II Bn., F Hn., II F Hn., C Tpt., Trb., Tb., Timp., Perc., vibraphone, Hp., Pno., Solo vln., Solo vlc., Vln., Vla., Vcl., and D.b.

Measure 195 (Measures 1-4):

- Picc., Fl., Ob., E.H., I Bb Cl., II Bb Cl., I Bn., II Bn., F Hn., II F Hn., C Tpt., Trb., Tb., Timp., Perc., vibraphone, Hp., Pno., Solo vln., Solo vlc.: Rests.
- I Bb Cl., II Bb Cl., I Bn., II Bn., F Hn., II F Hn.: Slurs.
- F Hn., II F Hn.: Dynamics:  $p$ ,  $p$ ,  $p$ .
- I Bb Cl., II Bb Cl., I Bn., II Bn., F Hn., II F Hn.: Slurs.
- I Bb Cl., II Bb Cl., I Bn., II Bn., F Hn., II F Hn.: Dynamics:  $mp$ ,  $p$ ,  $p$ .

Measure 195 (Measures 5-8):

- vibraphone: Dynamics:  $p$ .
- Hp., Pno.: 8va, loco, 8va, 8va.
- Pno.: Dynamics:  $8va$ ,  $8va$ ,  $8va$ .
- Solo vln.: Dynamics:  $f$ ,  $mf$ ,  $p$ .
- Solo vlc.: Dynamics:  $p$ ,  $mf$ ,  $f$ .
- Solo vln., Solo vlc.: Pedal markings:  $*$ ,  $ped.$ ,  $*$ ,  $ped.$ .

Measure 195 (Measures 9-12):

- I Bb Cl., II Bb Cl., I Bn., II Bn., F Hn., II F Hn., C Tpt., Trb., Tb., Timp., Perc., vibraphone, Hp., Pno., Solo vln., Solo vlc.: Rests.
- I Bb Cl., II Bb Cl., I Bn., II Bn., F Hn., II F Hn., C Tpt., Trb., Tb., Timp., Perc., vibraphone, Hp., Pno., Solo vln., Solo vlc.: Slurs.
- I Bb Cl., II Bb Cl., I Bn., II Bn., F Hn., II F Hn., C Tpt., Trb., Tb., Timp., Perc., vibraphone, Hp., Pno., Solo vln., Solo vlc.: Dynamics:  $p$ .
- I Bb Cl., II Bb Cl., I Bn., II Bn., F Hn., II F Hn., C Tpt., Trb., Tb., Timp., Perc., vibraphone, Hp., Pno., Solo vln., Solo vlc.: Slurs.
- I Bb Cl., II Bb Cl., I Bn., II Bn., F Hn., II F Hn., C Tpt., Trb., Tb., Timp., Perc., vibraphone, Hp., Pno., Solo vln., Solo vlc.: Dynamics:  $p$ .

Measure 195 (Measures 13-16):

- Vln., Vla., Vcl., D.b.: Rests.
- Vln., Vla., Vcl., D.b.: Slurs.
- Vln., Vla., Vcl., D.b.: Dynamics:  $p$ .
- Vln., Vla., Vcl., D.b.: Slurs.
- Vln., Vla., Vcl., D.b.: Dynamics:  $p$ .
- Vln., Vla., Vcl., D.b.: Dynamics:  $p$ .
- Vln., Vla., Vcl., D.b.: Dynamics:  $p$ .

## Finding Religion

**P** Fleet, energetic  $\text{♩} = 144$

199

Fleet, energetic  $\text{♩} = 144$

199

Fleet, energetic  $\text{♩} = 144$

# Finding Religion

204

Picc. Fl. Ob. E.H. I. II. Bb Cl. I. II. Bn. I. II. Hn. II. C Tpt. Trb. Tb. Timp. Perc. Hp. Pno. Solo vln. Solo vlc.

*medium suspended cymbal with stick choke*

*loco*

*loco*

*p ff*

204

I Vln. div.

II

Vla.

Vlc. pizz.

D.b. f

unis.

**208**

Picc. Fl. Ob. E.H. I Bb Cl. II I Bn. II I F Hn. II C Tpt. Trb. Tb. Timp. Perc. Hpt. Pno. Solo vln. Solo vlc.

**Q**

Vln. II Vla. Vlc. D.b.

**208**

Vln. II Vla. Vlc. D.b.

**Q**



## Finding Religion

216  $\text{♩} = 66$

Picc. *ff* *p*

Fl. 5 5 5 5 *ff* 5 5 5 5 *p*

Ob. 3 3 3 3 *ff* 3 3 3 3 *p*

E.H. *ff* *p*

I. *ff* *p*

Bb Cl.

II. *ff* *p*

I. *ff* *p*

Bn. II. *ff* *p*

I. F Hn. *ppp*

II. C Tpt. *ppp*

Trb. *p* *f* *ppp*

Tb. *p* *f* *ppp*

Tim. *tam-tam* *ff*

Perc. *ff*

Hp. *ff* *p*

Pno. *ff* *p* \*

*rit.*

Solo vln.

Solo vlc.

216  $\text{♩} = 66$

Vln. I. *p* unis. *ff*

II. *p* unis. *ff*

Vla. *p* unis. *ff*

Vcl. *p* unis. con sord. *ff*

D.b. *p* (unis.) con sord. *f*

**R** **Tempo Primo** ♩ = 54

220

Tim.      Perc.      Solo vln.      Solo vlc.

vibrphone      arco      *sempre p*

poco sul pont.      ord.

place cymbal on 29 inch drum  
and play this passage on 29' on 32', no cymbal

**R** **Tempo Primo** ♩ = 54

220

I      II      Vla.      Vlc.      D.b.

*p*      *pp*      *p*      *pp*      *ppp*      *niente*

*p*      *pp*      *p*      *pp*      *niente*

*p*      *pp*      *p*      *pp*      *niente*

*pp*      *ppp*      *p*      *ppp*      *niente*

*pp*      *ppp*      *p*      *ppp*      *niente*

**A bit quicker** ♩ = 63

230

*Cadenza*

Solo vln.      Solo vlc.

*Cadenza*

*mf*      *mf*

**rit.      a tempo**

234

Solo vln.      Solo vlc.

*p cantabile*      *pizz.*

*p semplice*      *mf*

**238**

Solo vln.      Solo vlc.

*mf*      *f*

*mf*      *f*

**Gaining momentum** ♩ = 80

240

Solo vln.      Solo vlc.

*p*      *ff*

*p*      *f*

**243**

Solo vln.      Solo vlc.

*arco*      *ppp*

*f*      *f*      *mf*      *f*

*f*

## Finding Religion

247

Solo vln. *f* — *p*

Solo vlc. *ffz* *f*

≡

250

Solo vln. *f*

Solo vlc. *f* — *p*

≡

253

Solo vln. *ff* *mf* *ff* *ffz*

Solo vlc. *ff* *f* *ff*

≡

256

Solo vln. *ff* *ffz sub.p* *ffz*

Solo vlc. *f* *ffz* *ffz sub.p* *ffz*

*accel.*

rit. *a tempo*

259

Solo vln. *fff* *p* *ff*

Solo vlc. *fff* *p* *ff*

≡

264 **Tempo Primo**  $\text{♩} = 54$

Solo vln. *p* *pp* *con sord.*

Solo vlc. *pp* *p*

≡

269 *con sord.*

Solo vln. *p* *pp* *p* *mf* *p* *mf*

Solo vlc. *p* *pp* *p* *mf* *p* *mf*

**S** Con tutti *accel.*

275

**S** Con tutti *accel.*

275

*accel.*

$\text{J} = 88$

**S** Con tutti *accel.*

275

**S** Con tutti *accel.*

275

$\text{J} = 88$

**T** Fleet, energetic ♩ = 144

279

T Fleet, energetic ♩ = 144

Picc.

Fl.

Ob.

E.H.

I

Bb Cl.

II

Bn.

I

II

F Hn.

II

C Tpt.

Trb.

Tb.

Timp.

Perc.

Hp.

Pno.

Solo vln.

Solo vlc.

## T Fleet, energetic ♪ = 144

pizz

279

I  
Vln.  
II  
(unis.) *mf*  
Vla. *mf*  
div. unis. *mf*  
Vlc. *mf*  
D.b. *f*

*f* *ff* *p* *mf*  
*f* *ff* *p* *p*  
*f* *ff* *p* *div.*  
*f* *ff* *p* *mf*

# Finding Religion

## Finding Religion

288

Picc. *ff*

Fl. *ff*

Ob. *ff*

E.H. *ff*

I Bb Cl. *ff*

II Bb Cl. *ff*

I Bn. *ff*

II Bn. *ff*

I F Hn. *f*

II F Hn. *f*

C Tpt. senza sord. *f*

Trb. *f*

Tb. *f*

Tim. *f*

Perc. *ff*

Hi-hat

medium suspended cymbal

Pno.

Hp. *mf*

Solo vln. *p* *mf* *ped.* *mf*

Solo vlc. *p* *mf* *port.* *mf*

288

Vln. *ffz*

Vla. *ffz*

Vlc. *ffz*

D.b. *ffz*

pizz. *f*

pizz. *f*

pizz. *f*

pizz. *f*

pizz. *f*

unis. arco *p* *mf* *p*

unis. arco (unis.) *p* *mf* *p*

unis. arco *p* *mf* *p*

unis. arco *p* *mf* *p*

unis. arco *mf* *p*

arco *p*

## Finding Religion

294

Picc. *p* *ff*

Fl. *p* *ff*

Ob. *p* *ff*

E.H. *p* *ff*

I Bb Cl. *p* *ff*

II *p* *ff*

I Bn. *p* *ff*

II *p* *f*

F Hn. I *p* *mp*

II *p* *mp*

C Tpt. *p*

Trb. *pp* *mp* *p* *f*

Tb. *pp* *mp* *p* *f*

Tim. *p* *f*

Perc. *p* *ff*

Xylophone *mf* *ff*

Hp. *mf* *ff*

Pno. *ped.* *\** *ped.* *ff* *\**

Solo vln. *mf* *f* *sf*

Solo vlc. *mf* *f* *sf*

294

I *mf* *p* *mp* *sf* *p*

II *mf* *p* *mp* *sf* *p*

Vla. *mf* *p* *mp* *sf* *p* *a2*

Vlc. *p* *mf* *p* *fp* *f*

D.b. *p* *mf* *p* *fp* *f*

## Finding Religion

**300** **U** **Presto**  $\text{♩} = 160$

Picc. Fl. Ob. E.H. I. Bb Cl. II. I. Bn. II. F Hn. II. C Tpt. Trb. Tb. Timp. Perc. Xylophone Hp. Pno. Solo vln. Solo vlc.

**300** **U** **Presto**  $\text{♩} = 160$

I. II. Vln. (unis.) Vla. (unis.) Vlc. D.b.

## Finding Religion

307

Picc. Fl. Ob. E.H. I. II. Bn. F Hn. C Tpt. Trb. Tb. Tim. Perc. Hp. Pno. Solo vln. Solo vlc.

307

I. II. Vln. Vla. Vlc. D.b.