



Found/Tonight

By Lin-Manuel Miranda, Justin Paul, and Benj Pasek
Arranged by Katie O'Hara LaBrie

INSTRUMENTATION

- 1 Full Score
- 8 Violin I
- 8 Violin II
- 5 Viola
- 5 Cello
- 5 String Bass
- 1 Piano Accompaniment
(Optional)

PROGRAM NOTES

Found/Tonight is the emotional mash-up of "You Will Be Found" from Broadway's *Dear Evan Hansen* and "The Story of Tonight" from *Hamilton*. First premiered by Ben Platt and Lin-Manuel Miranda at the 2018 March for Our Lives, this piece was dedicated to the kids impacted by gun violence in the wake of the Parkland, Florida tragedy. In this arrangement by Katie O'Hara LaBrie for strings and optional piano, melodies get passed from voice to voice, while rich harmonies tug at your heart strings.

NOTES TO THE CONDUCTOR

Encourage students to listen to the lyrics that go along with the original song. It's quite powerful and understanding the story behind the music makes all the difference when performing. Take care to include a lot of phrasing throughout the work and bring out the important, moving lines. There can be a lot of rubato in the melodies of this piece, especially at the beginning and end. Vibrato is encouraged throughout.

The solo cello part can be performed as a cello solo or section divisi. However, if possible, it would be ideal to have at least two players on the solo part from measures 28 to 41, allowing for the addition of an optional split ord./tremolo in measures 39 and 40 (not marked on the score or part).

In measure 54, the lower divisi in the viola should only be used if needed. In measure 57, the decrescendo should happen rapidly rather than a normal gradual decrescendo.

Piano is optional throughout, though it does add a lot to the texture and is encouraged.

NOTE FROM THE EDITOR

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at www.alfred.com/stringeditorial.

X
extended position

-
shift

'
bow lift/reset

(b), (#), (q)
high or low fingerings

▣▣ or V V
hooked bowings

I hope you will find these explanations to be helpful. Best wishes with all of your musical endeavors!



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Found/Tonight

FULL SCORE
Duration - 3:10

By Lin-Manuel Miranda,
Justin Paul and Benj Pasek
Arranged by Katie O'Hara LaBrie

Contemplative with rubato ♩ = 80

Musical score for Violins I and II, Viola, Cello Solo, Cello, String Bass, and Piano Accompaniment (Optional). The score is in 4/4 time with a key signature of two flats (Bb, Eb). The tempo is marked 'Contemplative with rubato' and the metronome marking is ♩ = 80. The score includes dynamic markings such as *p*, *mf*, and *div.* (divisi). A large red watermark 'Preview Only' is overlaid on the score.

Musical score for Violins I and II, Viola, Cello Solo, Cello, String Bass, and Piano Accompaniment (Optional). The score is in 4/4 time with a key signature of two flats (Bb, Eb). The tempo is marked 'Contemplative with rubato' and the metronome marking is ♩ = 80. The score includes dynamic markings such as *mp* and *rit.* (ritardando). A large red watermark 'Preview Only' is overlaid on the score.

a tempo **poco rit.** *div.*

Vlns. I *p* *mp* *pp*

Vlns. II *div.* *p* *mp* *p* *mf*

Vla. *p* *mp* *pp* *mf*

Cello Solo *p*

Cello *pp*

Str. Bass *pp*

Pno. Accomp. **a tempo** **poco rit.** *pp*

8 9 10 11

12 **Steadily, a tempo**

Vlns. I

Vlns. II *V*

Vla. *V*

Cello *div.* *mp*

Str. Bass *mp*

12 **Steadily, a tempo**

Pno. Accomp.

12 13 14 15

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

16 17 18 19

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

20 21 22 23

Vlns. I *poco rit.* *mf*

Vlns. II *mp*

Vla. *f*

Cello *f*

Str. Bass *f* *poco rit.*

Pno. Accomp. *f* *poco rit.*

24 25 26 27

Vlns. I *a tempo* *div.* *p*

Vlns. II *pizz.* *mf*

Vla. *mf* 4 4 3 4

Cello Solo *mf* 4 -4 -2 3 -1

Cello *mf*

Str. Bass *mf*

Pno. Accomp. *mf* *a tempo*

28 29 30

Vlns.
I *mf*
II

Vla.

Cello Solo

Cello *x1*

Str. Bass

Pno. Accomp.

31 32

div.

Vlns.
I *f*
II *f*

Vla. *f*

Cello Solo *f*

Cello *f*

Str. Bass *f*

Pno. Accomp. *f*

33 34

arco

div.

poco rit. *a tempo*

Vlns. I *cresc.* *ff*

Vlns. II *cresc.* *ff*

Vla. *cresc.* *ff*

Cello Solo *cresc.* *ff*

Cello *cresc.* *ff*

Str. Bass *cresc.* *ff*

Pno. Accomp. *cresc.* *ff*

35 36 37

poco rit. *a tempo*

Vlns. I *mp* *ff*

Vlns. II *mp* *ff*

Vla. *mp* *ff*

Cello Solo *mp* *ff*

Cello *mp* *ff*

Str. Bass *mp* *ff*

Pno. Accomp. *mp* *ff*

molto rall.

$\frac{1}{2}$ tremolo

38 39 40

41 *a tempo*

Vlns. I *mp*

Vlns. II *mp*

Vla. *p*

Cello *p*

Str. Bass

Pno. Accomp. *p*

41 42 43

Vlns. I *mf*

Vlns. II *mf*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

Pno. Accomp. *mp*

44 45

I
Vlns.
II

Vla.

Cello

Str. Bass

Pno. Accomp.

46 47 48

I
Vlns.
II

Vla.

Cello

Str. Bass

Pno. Accomp.

49 50 51 52

53 A little slower ♩ = 76 rit.

Vlns. I *mf* 3

Vlns. II *mf*

Vla. *pizz.* -4 arco -1

Cello *mp* *mf*

Str. Bass *mp*

Pno. Accomp. *mp* rit.

53 54 55 56

Slower and freely ♩ = 72 rit.

Vlns. I *mp* *div.*

Vlns. II *p* *div.*

Vla. *p*

Cello *p*

Str. Bass *p*

Pno. Accomp. *p* rit.

57 58 59 60