

Stone in Hand

Dramatized Parables for Oboe, Clarinet, and Chimes

Dylan Findley

Commissioned by Julia Lougheed

Perusal score

from

dviantfindley.com

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Duration: 14'

Scenarios (movements)

- | | | |
|------|---|--------|
| I. | Let him first cast a stone, <i>John 8:2-11</i> | pg. 1 |
| II. | I, the Lord will forgive whom I will forgive, but of you it is required to forgive all men, <i>Doctrine and Covenants 64:9-10</i> | pg. 3 |
| III. | And He shall go forth, suffering pains and afflictions and temptations of every kind. <i>Alma 7:11</i> | pg. 8 |
| IV. | Have patience with me, and I will pay thee all, <i>Matthew 18:23-35</i> | pg. 9 |
| V. | But unto you that fear my name shall the Sun of righteousness arise with healing in his wings, <i>Malachi 4:2</i> | pg. 17 |
| VI. | Though your sins be as scarlet, they shall be white as snow, <i>Isaiah 1:18</i> | pg. 18 |
| VII. | Yea, come unto Christ and be perfected in him, <i>Moroni 10:32</i> | pg. 20 |

Each performer plays a character. The clarinetist fills the role of us, who naturally seek yet struggle to forgive others. The chimes represent the justice of the law of God. The law of God requires forgiveness. The oboe symbolizes mercy and forgiveness. The law of God can require forgiveness because Christ paid the price for our forgiveness in His sacrifice. Interactions between parts as well as the motivic material for each instrument reflect these character roles, which are intended for the performer. The piece sets forth vicarious scenarios to illustrate the scriptural ideas set forth by the movements. Whether the performers share the same principles of faith in a Savior or not, characterizing these attributes can be didactic and rewarding for the performers equally or more so than to the audience.

There are no breaks between movements. All pauses are in time as expressed by empty measures, which are part of the music. Fermatas have approximate specified lengths in seconds as a loose guideline.

The clarinetist uses growling, and microtones. All unconventional fingerings are given in the score. In lieu of growling, the clarinetist may sing against a pitch a minor third or tritone above the played pitch in any octave.

The percussionist uses chime hammers, plastic mallets, yarn mallets, brushes, and optionally a bow. These mallets were chosen in regard to their attack power and timbre. Yarn mallets should be played in the center of the chime when possible.

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A special thanks to Julia Lougheed for commissioning this personally gratifying work. In contemplation of the struggle-filled yet crucial step of forgiving others who hurt us, I know forgiveness brings comfort and peace. Hope transcends feelings of bitterness and anger when placed in the Savior Jesus Christ and His healing power.

This commission was sponsored by Grove Avenue Baptist Church, Catholic Diocese of Orlando, Kirk and Debbie Lougheed, and Catelyn Gentry. The commissioning process was also strongly encouraged and supported by Dr. Everett Worthington.

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I. Let him first cast a stone

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John 8:2-11

(Oboe and Chimes TACET)

Driving ♩=160

Oboe

Clarinet in B \flat

Chimes

B \flat Cl.

fp *f* *fff*

ppp *f*

ff *pp*

ff *sub pp*

mf *f* *ff*

(Played evenly)

growl

2
B♭ Cl. 26 *ff* *sub p* *f* *ff* *pp*

B♭ Cl. 31 *fp* *fff* growl *b*
G^d trill fingering

37
B♭ Cl. 36 *pp* *f* *p* *pp* *B^d trill fingering*

B♭ Cl. 41 *mf* *f* *ff*

B♭ Cl. 46 *mf* *ff* 3 3 3 3

B♭ Cl. 50 *pp* *fp* *f* 3 3

B♭ Cl. 54 *mf* *f* *ff* 3 3 3 3

II. I, the Lord will forgive whom I will forgive,
but of you it is required to forgive all men

Doctrine and Covenants 64:9-10

57 Empty ♩=54

Ob.

B♭ Cl.

Chm.

Ob.

B♭ Cl.

Chm.

Ob.

B♭ Cl.

Chm.

69

Ob. *pp* *p*

B♭ Cl. *ff* *mf* *f*

Chm. *ff* *sub p*

74

Ob. *pp* *ff*

B♭ Cl. *sfz* *mf*

Chm. *sub p*

78

Ob.

B♭ Cl. *f* *p* *f*

Chm.

81

Ob. *p* *f*

B \flat Cl. *p* *pp*

Chm. *f* *sub pp*

86

Ob. *p* *mf* *f* *pp*

B \flat Cl. *mf* *ff*

Chm. *p* *f*

(♩=♩) 91

92

Ob.

B \flat Cl. *pp* *mf* *f*

Chm. *mf* *pp* *sub f*

Hit frame with mallets

6

Ob. *ff* *sub pp*

B \flat Cl. *ff* *sub pp*

Chm. *sub p* *f* *sub p*

99

Ob. *p*

B \flat Cl. *ff*

Chm. *ff*

Growl on any dissonant pitch

Ob. *mf* growl

B \flat Cl.

Chm.

105

Ob. *pp*

B♭ Cl. growl *p* *ff*

Chm. *mf* Switch to brushes

110 Slower ♩=80

Ob. *p* *mf* *p*

B♭ Cl.

Chm. Brushes *mf*

114 *rit.*

Ob. *mf* *pp* *mp* *pp* 4"

B♭ Cl.

Chm. 5 4" Switch to Yarn Mallets

III. And He shall go forth, suffering pains
and afflictions and temptations of every kind

119 With Solemnity $\text{♩} = 54$

Alma 7:11

Ob. *mf*

B \flat Cl.

Chm. *ppp* *p*

Yarn Mallets

119

125

130 *sfz* *p* *mf*

B \flat Cl.

Chm. *sfz* *p* *mf*

Balance dynamics with
Oboe until m. 138

131 *tenuto* *p*

B \flat Cl.

Chm. *p*

138

Ob. *pp* *p* 3 3

B♭ Cl.

Chm. *ppp* *pp* Switch to Hammers

IV. Have patience with me, and I will pay thee all
Matthew 18:23-35

145 Energetically ♩=160

Ob. *pp*

B♭ Cl. *pp*

Chm. 145

Ob. 151 *mf* 3

B♭ Cl. *mp*

Chm. 151

159

Ob. *158*

B \flat Cl. *ff*

Chm. *158* **Hammers** *fff* *no decrescendo*

Ob. *161*

B \flat Cl. *sub p* *ff* *mf* *f*

Chm. *161* *ff*

Ob. *165*

B \flat Cl. *fp* *ff*

Chm. *165* *ff*

168

Ob.

B♭ Cl.

Chm.

p *f*

sub pp *p* *f*

171

Ob.

B♭ Cl.

Chm.

sub p *ff*

sub p *f* *ff*

174

Ob.

B♭ Cl.

Chm.

f *mf*

fff *sub p*

175

Ob. *mf*

B♭ Cl.

Chm.

Ob.

B♭ Cl.

Chm. *f* *pp*

Switch to plastic mallets

185

Ob. *fp*

B♭ Cl. *fp*

Chm. *mf*

Plastic Mallets

190

Ob.

B♭ Cl.

Chm.

mp *p*

mf *f* *mf*

p

197

Ob.

B♭ Cl.

Chm.

mp *mf* *pp* *mf*

f *mf* *p*

205

203

Ob.

B♭ Cl.

Chm.

mp *p*

mf *p* *mf*

203 Switch to Hammers

210

Ob. *mf*

B \flat Cl. *ff*

Chm.

215

Ob. *sub ff*

B \flat Cl.

Chm.

219

Ob. *f*

B \flat Cl. *ff*

Chm. *sfz* *ff*

Hammers

221

222

Ob.

B \flat Cl.

Chm.

sub p

225

Ob.

B \flat Cl.

Chm.

f *sffz* *mf* *f* *sffz*

228

Ob.

B \flat Cl.

Chm.

ff *sub pp* *mf*

16

231

Ob. *b₂* *b_e* *e* *b₂* *e* *#e*

B \flat Cl. *mf*

Chm. *f* *sffz* *mf* *f* *sffz* *f* *sffz*

Ob. *p* *e* *#e* *p* *#e* *e*

B \flat Cl. *f* *fff*

Chm. *ff* *sffz* *fff* *fff* *fff*

Switch to Yarn Mallets

238 (♩=♩)

Ob.

B \flat Cl. *fff* *f* *fff sub p* *f* *pp*

Chm.

Violently (rhythmically free)

3"

V. But unto you that fear my name shall the
Sun of righteousness arise with healing in his wings

Malachi 4:2

240 Passionately ♩=54

Ob. *p*

B♭ Cl.

Chm. 240 Yarn Mallets *p* *pp*

Ob. 246 *mp* *mf*

B♭ Cl.

Chm. 246 *p* *mp*

Ob. 250 *f* *ff* Wait for chimes performer to switch to brushes

B♭ Cl.

Chm. 250 *mf* *f* Switch to brushes

265

Ob. *pp mp*

B \flat Cl. *mp*

Chm. *p mf pp p*

271

268

Ob. *f sub pp p*

B \flat Cl. *f sub pp p*

Chm. *mf fff f*

274

Ob. *mf f*

B \flat Cl. *mf f*

Chm. *f*

Switch to Yarn Mallets

VII. Yea, come unto Christ and be perfected in him
Moroni 10:32

278 With Ecstatic Reverence ♩=60

Ob. *pp* *p* *mf* *p*

B♭ Cl. *pp* *p* *mf* *p*

Chm. 278 Yarn Mallets

Ob. 282 *mp*

B♭ Cl. 282 *mp* *mf*

Chm. 282 *p*

288

Ob. 287 *mf* *f*

B♭ Cl. 287 *f*

Chm. 287

293

Ob. *p* *mf*

B♭ Cl. *p* *mf p*

Chm. *f* *mf* *mp* *p* *mf*

Switch to brushes

Brushes

Ob. *p* *mp*

B♭ Cl. *mf* *p*

Chm. *f* *mf*

301 Slower (timelessness)

Ob. *mf* *sub pp*

B♭ Cl. *mp* *mf* *sub pp* *mf* *p*

Chm. *p*

Switch to Yarn Mallets

Yarn Mallets

305

Ob.

B \flat Cl.

Chm.

mf *p* *mf* *p* *pp*

3 3

311

Ob.

B \flat Cl.

Chm.

pp *p* *mf* *p* *p* *pp* *ppp*

Slower grace notes

315

Ob.

B \flat Cl.

Chm.

pp *mf* *p* *ppp*

pp *pppp* *ppp*