

The Sea of Stones

A Concerto for Guitar and Saxophone

David Kechley

Commissioned
by the
Ryoanji Duo

*Dedicated to
Gerald Kechley
with gratitude for his unwavering support
as a father and fellow composer*

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David Kechley: BIOGRAPHY

Since the 1968 premiere of *Second Composition for Large Orchestra* by the Seattle Symphony, David Kechley has produced more than 75 works. Over 1000 performances have taken place throughout North America. Europe and other parts of the world, including those by the Cleveland Orchestra, Colorado Symphony, Minnesota Orchestra, North Carolina Symphony, Louisville Orchestra, Seattle Symphony, St. Paul Chamber Orchestra, Boston Pops, Kronos Quartet, Lark Quartet, Amherst Saxophone Quartet, Vienna Saxophone Quartet, and the United States Military Academy Band. His new Concerto for Guitar, Alto Saxophone, and Orchestra and new saxophone quartet, *RUSH*, were both premiered at World Saxophone Congress XIII at the University of Minnesota in 2003.

In 1979 Kechley was awarded a Fellowship by the John Simon Guggenheim Memorial Foundation and has twice received grants from the National Endowment for the Arts (1976,1979). Other recognition includes the 1994 Lee Ettelson Composer's Award for *In the Dragon's Garden*, 1980-81, Shreveport Symphony Composers' Competition First Prize Winner for *Five Ancient Lyrics on Poems by Sappho*, First Prize Winner of the 1979 Opus I Chamber Orchestra Contest for Ohio Composers for *Concerto for Violin and Strings*, and Winner of the Twenty Fourth Annual NBA/William D. Revelli Memorial Band Composition Contest for *Restless Birds before the Dark Moon*. Kechley has also received grants from North Carolina Arts Council, Massachusetts Cultural Council, Barlow Foundation, commissions from The American Composers Forum Commissioning Program and continuous ASCAP awards since 1979. In 2002 he was invited to be an artist resident at Bellagio, a retreat run by the Rockefeller Foundation.

The Sea of Stones

Awakening

David Kechley

Flute 1

Flute 2/Pic

Oboe 1

Oboe 2

Clarinet in B♭ 1

Clar. 2/B. Clar.

Bassoon 1

Contrabassoon

Horn in F 1&2

Trumpet in C 1&2

Percussion. 1

Percussion 2

Timpani

Harp

Alto Saxophone

Guitar

Violin 1

Violin 2

Viola

Cello

Contrabass

76

molto accelerando

5

molto ritardando

Bars 1-7 should be played in ritualistic fashion with minimal conductor involvement

2-handed strokes
Large Tom Tom

as fast as possible
repeat as needed

2-handed strokes
Bass Drum

as fast as possible
repeat as needed

pp *p* *mp* *mf* *f* *ff*

pp *p* *mp* *mf* *f* *ff*

ff

(♩ = 48)

5/16/09 10:35 PM

76 10

Fl. 1

Fl. 2/Picc

Ob. 2

Ob. 2

B♭ Cl. 1

Cl. 2/B.Cl

Bsn. 1

Bsn. 2

Hn. 1&2

Tpt. 1&2

Perc. 1

Perc. 2

Timp

Hp.

Sax

Guit.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Small Sus. Cyms.

Tam Tam

Large Sus. Cyms.

ff

ff

mp

p

pp

mp

ff

mp

8vb

8vb

molto accel.....

as fast as possible

knock on body

repeat as needed

molto ritardando...

(♩ = 60)

ff

divisi

f

pp

pp

76 15 20

Fl. 1

Fl. 2/Picc

Ob. 2

Ob. 2

B♭ Cl. 1

Cl. 2/B.Cl

Bsn. 1

Bsn. 2

Hn. 1&2 76 15 20

Tpt. 1&2

Perc. 1 Temple Blocks *mp* Small Sus. Cyms. *pp* Bongos *p* *mp* *mf*

Perc. 2 Large Sus. Cyms. *pp* Congas *p* *mp* *mf* *f*

Hp. *mf* LV

Sax Freely *p* *p*

Guit. *p* knock on body *p* *mp* *mf* *f* *ff* *accel...* *ritard...*

Vln. 1 76 15 20

Vln. 2

Vla.

Vc.

Cb. non vib. *pp* *pp*