

Kallalanta

William G. Harbinson

Winner of the 2007 Merle J. Isaac Senior Composition Contest, this piece is at various times serene, romantic, energetic, and playful. The gorgeous original composition opens with a descending-third motive that returns throughout. Named for a summer home in the beautiful hills of North Carolina, the piece will transport you to a magical, musical, summer retreat.

INSTRUMENTATION

Conductor Score.....	1	Trombone I.....	1
Flute I.....	1	Trombone II.....	1
Flute II/Piccolo.....	1	Trombone III.....	1
Oboe I.....	1	Tuba.....	1
Oboe II.....	1	Mallet Percussion (Bells/Chimes/ Xylophone).....	2
B♭ Clarinet I.....	1	Timpani (G-B-C-D).....	1
B♭ Clarinet II.....	1	Percussion (Triangle/Suspended Cymbal/Crash Cymbals/Woodblock, Snare Drum, Bass Drum)...	3
Bassoon I.....	1	Harp.....	1
Bassoon II.....	1	Violin I.....	8
F Horn I.....	1	Violin II.....	8
F Horn II.....	1	Viola.....	5
F Horn III.....	1	Cello.....	5
F Horn IV.....	1	String Bass.....	5
B♭ Trumpet I.....	1		
B♭ Trumpet II.....	1		
B♭ Trumpet III.....	1		



Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

PROGRAM NOTES

Kallalanta, an overture for symphonic orchestra, was composed for the Appalachian Symphony Orchestra in honor of Mariam Cannon Hayes, the patroness of the Hayes School of Music at Appalachian State University. The composer writes, “Mrs. Hayes is a multi-faceted woman: business leader, philanthropist, and family matriarch. With that in mind, my idea was to compose a work that expressed, in a general manner, a diversity of moods or characters. *Kallalanta* is at various times serene, romantic, energetic, and playful.” The composition takes its name from the Blowing Rock, NC summer home of Mrs. Hayes.

NOTES TO THE CONDUCTOR

The composition opens with a descending third motive that is found in various forms throughout the work. Following the quiet introduction, a transition leads to a lively, rhythmic section. An expressive, lyrical passage expands the theme from the introduction. The faster tempo returns for a section that develops the rhythmic theme. A varied restatement of the lyrical theme leads to a coda that recalls the opening measures and brings the work to a quiet conclusion. This piece was the winner of the 2007 Merle J. Isaac Senior Composition Contest.

9

Fls. I II

Obs. I II

Cls. I II

Bsns. I II

Hns. I II III IV

Tpts. I II III

Trbs. I II III

Tuba

Mlt. Perc.

Timp.

Perc.

Harp

Vlns. I II

Vla.

Cello

Str. Bass

227416 8 9 10 11 12 13 14 15

16

21 Allegro assai (♩ = 138)

5

Fls. I, II

Obs. I, II

Cls. I, II

Bsns. I, II

Hns. I, II, III, IV

Tpts. I, II, III

Trbs. I, II, III

Tuba

Mlt. Perc. Chimes

Timp. G to F

Perc. S.D., B.D., Cr. Cyms.

Harp

B

Ab

16

21 Allegro assai (♩ = 138)

Vlns. I, II

Vla.

Cello

Str. Bass

senza sord.

arco

16

17

18

19

20

21

22

[illegible]

Fls. I II

Obs. I II

Cls. I II

Bsns. I II

Hns. I II III IV

Tpts. I II III

Trbs. I II III

Tuba

Mlt. Perc.

Timp.

Perc.

Harp

Vlins. I II

Vla.

Cello

Str. Bass

Xylophone (Plastic Mallets)

33741S

29 30 31 32 33 34

39

Preview Use Requires Purchase

Fls. I II

Obs. I II

Cls. I II

Bsns. I II

Hns. I II III IV

Tpts. I II III

Trbs. I II III

Tuba

Mlt. Perc.

Timp.

Perc.

Harp

Vlns. I II

Vla.

Cello

Str. Bass

mf

col legno

B
F $\flat$

46 47 48 49 50 51 52

53

53

Fls. I II

Obs. I II

Cls. I II

Bsns. I II

Hns. I II III IV

Tpts. I II III

Trbs. I II III

Tuba

Mlt. Perc.

Timp.

Perc.

Harp

Vlns. I II

Vla.

Cello

Str. Bass

58 59 60 61 62

33741S

67

Fls. I II

Obs. I II

Cls. I II

Bsns. I II

Hns. I II III IV

Tpts. I II III

Trbs. I II III

Tuba

Mlt. Perc.

Timp.

Perc.

Harp

Vlns. I II

Vla.

Cello

Str. Bass

mf

mp

mp

mp

p

mp

col legno

col legno

col legno

pizz.

pizz.

63 64 65 66 67 68

33741S

33741S

16

Fls.
I
II

Obs.
I
II

Cls.
I
II

Bsns.
I
II

Hns.
I
II
III
IV

Tpts.
I
II
III

Trbs.
I
II
III

Tuba

Mlt. Perc.

Timp.

Perc.

Harp

Vlns.
I
II

Vla.

Cello

Str. Bass

rit.

[92]

mp

Ft.

mf

mf

mf

mf

mf

mf

a2

mf

mf

mf

mf

mf

f

p

Sus. Cym.

p

f

f

(V)

rit.

[92]

ff

ff

ff

ff

Fls. I II

Obs. I II

Cls. I II

Bsns. I II

Hns. I II III IV

Tpts. I II III

Trbs. I II III

Tuba

Mlt. Perc.

Timp.

Perc.

Harp

Vlns. I II

Vla.

Cello

Str. Bass

rit.

F to G

mp f mp f

Ab Eb

rit.

33741S

93 94 95 96 97 98 99

100

Fls. I *p*

Fls. II

Obs. I

Obs. II

Cls. I *p*

Cls. II

Bsns. I

Bsns. II

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Trbs. I

Trbs. II

Trbs. III

Tuba

Mlt. Perc.

Timp.

Perc. Triangle *p*

Harp

100

Vlns. I

Vlns. II

Vla.

Cello *pizz.* *p* *pizz.*

Str. Bass *p*

100 101 102 103 104 105 106 107

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108 Allegro assai (♩ = 138)

Fls.

Obs.

Cls.

Bsns.

Hns.

Tpts.

Trbs.

Tuba

Mlt. Perc.

Timp.

Perc.

Harp

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108 Allegro assai (♩ = 138)

I
 Vlns. *f*
 II
 Vla. *f*
 Cello *f*
 Str. Bass *f*
 22741S
 108 109 110 111 112 113
col legno
mf
col legno
mf
col legno
mf
pizz.
mf
pizz.
mf

33741S

125

 mf

33741S

33741S

33741S

Fls. I II

Obs. I II

Cls. I II

Bsns. I II

Hns. I II III IV

Tpts. I II III

Trbs. I II III

Tuba

Mlt. Perc.

Timp.

Perc. Woodblock S.D. Woodblock

Harp

Vlns. I II

Vla.

Cello

Str. Bass

33741S

150 151 152 153 154 155

(G-C-D-E)

f

D

C[♯]
G^b

160

Fls. I II

Obs. I II

Cls. I II

Bsns. I II

Hns. I II III IV

Tpts. I II III

Trbs. I II III

Tuba

Mlt. Perc.

Timp.

Perc. S.D. Sus. Cym.

Harp

Vlns. I II

Vla.

Cello

Str. Bass

156 157 158 159 160 161

33741S

Fls. I II

Obs. I II

Cls. I II

Bsns. I II

Hns. I II III IV

Tpts. I II III (St. Mute) III. *mf*

Trbs. I II III

Tuba

Mlt. Perc.

Timp.

Perc.

Harp

Vlns. I II

Vla.

Cello

Str. Bass

168 169 170 171 172 173

182 Andante con moto (♩ = 84)

div. *ff*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

33741 S

181 182 183 184 185 186

rall.

190 Andante (♩ = 72)

Fls. I II

Obs. I II

Cls. I II

Bsns. I II

Hns. I II III IV

Tpts. I II III

Trbs. I II III

Tuba

Mlt. Perc.

Timp.

Perc.

Harp

rall.

190 Andante (♩ = 72)

Vlns. I II

Vla.

Cello

Str. Bass

198

Fls.

Obs.

Cls.

Bsns.

Hns.

Tpts.

Trbs.

Tuba

Mlt. Perc.

Timp.

Perc.

Harp

Vlns.

Vla.

Cello

Str. Bass

194 195 196 197 198 199 200 201 202

p

Fls. I II

Obs. I II

Cls. I II

Bsns. I II

Hns. I II III IV

Tpts. I II III

Trbs. I II III

Tuba

Mlt. Perc.

Timp.

Perc. Triangle

Harp

Vlns. I II

Vla.

Cello

Str. Bass

rit. 206 **Molto largo** (♩ = 42)

33741S

203 204 205 206 207 208 209 210

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