

ALL THE STARRY BAND

By William G. Harbinson

All the Starry Band was commissioned by the Northwest North Carolina Bandmasters Association for the 2004 Northwest North Carolina All-District Senior High Band in memory of Mr. Bill G. McCloud, Professor Emeritus of Music Education at Appalachian State University. Professor McCloud was an extraordinary music educator, a tireless advocate for music education, and a man of spirit and wisdom. His service to the profession at the local, regional, and national levels was exemplary. Many aspiring music educators learned the essential skills and characteristics of the successful music educator from his example.

The composition is based on the hymn GOD OF OUR FATHERS (National Hymn). Motives drawn from the hymn provide the melodic and harmonic basis of this lyrical and expressive work. The opening passage introduces the principal motive derived from the initial measure of the hymn. The second section ("Gently moving forward") contrasts the brass and woodwind sections and reveals an augmented version of the principal motive. The change in tonal center ("Full, with confidence") signals a more spirited and harmonically diverse third passage. A transition ("Slowly, with increasing intensity") over an extended pedal builds to a glorious climax and the tutti statements of the hymn ("With celebration!"). A brief coda ("Slowly, with reverence") recalls the opening passage, bringing the composition to a gentle conclusion.

Conductors should take care to perform the work with attention to phrasing and expression, taking liberties with the tempi at cadence points and sectional diversions.

*God of our fathers whose almighty hand
Leads forth in beauty all the starry band...*

Instrumentation

1 — Conductor Score	2 — B \flat Tenor Saxophone	2 — Baritone B.C.
1 — Piccolo	1 — E \flat Baritone Saxophone	2 — Baritone T.C.
10 — Flute	3 — 1st B \flat Trumpet	4 — Tuba
2 — Oboe	3 — 2nd B \flat Trumpet	Percussion – 6 players:
2 — Bassoon	3 — 3rd B \flat Trumpet	2 — Mallet Percussion (Bells/ Chimes)
4 — 1st B \flat Clarinet	1 — 1st F Horn	3 — Percussion 1 (Snare Drum, Bass Drum, Crash Cymbals)
4 — 2nd B \flat Clarinet	1 — 2nd F Horn	2 — Percussion 2 (Sus.Cymbal/ Triangle)
4 — 3rd B \flat Clarinet	1 — 3rd F Horn	1 — Timpani
1 — E \flat Alto Clarinet	1 — 4th F Horn	
2 — B \flat Bass Clarinet	2 — 1st Trombone	
2 — 1st E \flat Alto Saxophone	2 — 2nd Trombone	
2 — 2nd E \flat Alto Saxophone	2 — 3rd Trombone	



All the Starry Band

William G. Harbinson

FULL SCORE
Duration - 5:45

Slowly, with reverence (♩ = 64)

The musical score is arranged in a standard orchestral format. It begins with a 4/4 time signature and a key signature of two flats (Bb and Eb). The tempo is marked 'Slowly, with reverence' with a quarter note equal to 64 beats per minute. The score is divided into two systems. The first system includes Piccolo, Flutes, Oboe, Bassoon, Bb Clarinets (1 and 2/3), Eb Alto Clarinet, Bb Bass Clarinet, Eb Alto Saxophones (1 and 2), Bb Tenor Saxophone, and Eb Baritone Saxophone. The second system includes Bb Trumpets (1, 2, 3), F Horns (1, 2, 3, 4), Trombones (1, 2, 3), Baritone, Tuba, Mallet Percussion (Bells, Chimes), Percussion 1 (Snare Drum, Bass Drum, Crash Cymbals), Percussion 2 (Suspended Cymbal, Triangle), and Timpani (G, Bb, C, Eb). Dynamic markings such as *p*, *mf*, and *mp* are used throughout. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the score.

poco rit.

Picc.

Fls.

Ob.

Bsn.

Cls. 1

2 3

A. Cl.

B. Cl.

A. Saxes 1

2

T. Sax.

Bar. Sax.

Tpts. 1

2 3

Hns. 1

2

3 4

Trbs. 1

2 3

Bar.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

cresc.

mp

mf

mp

mf

p

a2

cresc.

mf

mp

mf

p

a2

mp

mf

mp

mf

p

cresc.

mp

mf

mp

mf

p

a2

cresc.

mp

mf

mp

mf

p

a2

cresc.

mp

mf

mp

mf

p

a2

cresc.

mp

mf

mp

mf

p

p

f

p

p

7 8 9 10 11 12 13

14 Gently moving forward (♩ = 76)

Picc. Fls. Ob. Bsn. Cls. 1 2 3 A. Cl. B. Cl. A. Saxes 1 2 T. Sax. Bar. Sax.

14 Gently moving forward (♩ = 76)

Tpts. 1 2 3 Hns. 1 2 3 4 Trbns. 1 2 3 Bar. Tuba Mlt. Perc. Perc. 1 Perc. 2 Timp.

14 15 16 17 18 19

20

Picc.

Fls. *mp* *mf* *p* *mf*

Ob. *mp* *mf* *p* *mf*

Bsn. *mp* *mf* *p* *mf*

Cls. 1 *mp* *mf* *p* *mf*

2 3 *mp* *mf* *p* *mf*

A. Cl. *mp* *p* *mf*

B. Cl. *mp* *mf* *p* *mf*

A. Saxes 1 2 *mp* *mf* *p* *mf*

T. Sax. *mp* *mf* *p* *mf*

Bar. Sax. *mp* *p* *mf*

20

Tpts. 1 *mp* *mf*

2 3 *mf*

Hns. 1 2 *mp* *mf*

3 4 *mf*

Trbs. 1 *mf*

2 3 *mf*

Bar. *mf*

Tuba *mf*


Mlt. Perc. *mp* *mf*


Perc. 1


Perc. 2


Timp. *p*

20 21 22 23 24 25 26

Picc. 

Fls. 

Ob. 

Bsn. 

Cl. 1 

Cl. 2 3 

A. Cl. 

B. Cl. 

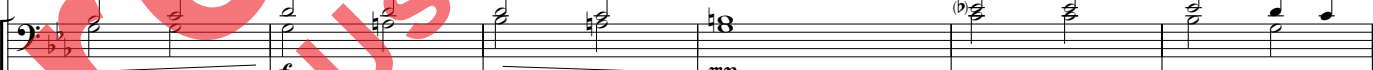
A. Saxes 1 2 

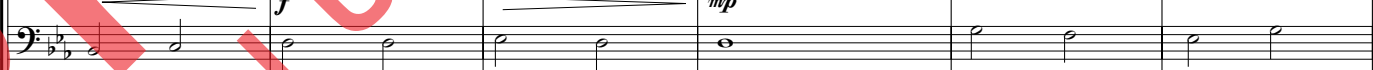
T. Sax. 

Bar. Sax. 

Tpts. 1 2 3 

Hns. 1 2 3 4 

Trbs. 1 2 3 

Bar. 

Tuba 

Mlt. Perc. 

Perc. 1 

Perc. 2 

Timp. 

poco rit.

Picc. _____

Fls. _____ *mp* _____ *mf* _____

Ob. _____ _____ *mf* _____

Bsn. _____ *p* _____ *mf* _____

Clars. 1 _____ *mp* _____ *mf* _____

Clars. 2/3 _____ *mp* _____ *mf* _____

A. Cl. _____ _____ *mf* _____

B. Cl. _____ *p* _____ *mf* _____

A. Saxes 1/2 _____ *p* _____ *mf* _____

T. Sax. _____ *p* _____ *mf* _____

Bar. Sax. _____ *p* _____

poco rit.

Tpts. 1 _____ *p* _____ *p* _____

Tpts. 2/3 _____ *p* _____ *p* _____

Hns. 1/2 _____ *p* _____ *a2 p* _____ *mf* _____ *p* _____

Hns. 3/4 _____ *p* _____ *a2 p* _____ *mf* _____ *p* _____

Trbs. 1/2 _____ *p* _____ *mf* _____ *p* _____

Trbs. 3 _____ *p* _____ *mf* _____ *p* _____

Bar. _____ *p* _____ *mf* _____ *p* _____

Tuba _____ *p* _____ *mf* _____ *p* _____

Mlt. Perc. _____ *mf* _____

Perc. 1 _____ _____

Perc. 2 _____ *Tri.* _____ _____ *Sus. Cym.* _____ *p* _____

Timp. _____ *mp* _____ _____ _____ *p* _____

33 34 35 36 37 38

39 Full, with confidence (♩ = 88)

Picc. *mf* *f* *Tutti*

Fls. *mf* *f* *Tutti*

Ob. *mf* *f*

Bsn. *mf*

1 Cls. *mf* *f*

2 3 *mf* *f*

A. Cl. *mf*

B. Cl. *mf*

A. Saxes 1 2 *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *mf*

39 Full, with confidence (♩ = 88)

1 Tpts. *mf* *f*

2 3 *mf* *f*

1 Hns. *mf*

2 3 4 *mf* *a2*

1 Trbs. *mf*

2 3 *mf*

Bar. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Perc. 1 *mf* Cr. Cym. *mp* *mf*

Perc. 2 *f*

Timp. *mf*

Picc. *mf* *f*

Fls. *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

Cls. 1 *mf* *f*

2 *mf* *f*

3

A. Cl. *mf* *f*

B. Cl. *mf* *f*

A. Saxes 1 *mf* *f*

2 *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *mf* *f*

Tpts. 1 *mf* *f*

2 *mf* *f*

3

Hns. 1 *mf* *f*

2 *mf* *f*

3 *mf* *f*

4 *mf* *f*

Trbs. 1 *mf* *f*

2 *mf* *f*

3 *mf* *f*

Bar. *mf* *f*

Tuba *mf* *f*

Mlt. Perc. *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

Timp. *mf* *f*



49

Picc. *f* *ff*

Fls. *f* *ff*

Ob. *f* *ff*

Bsn. *f* *ff*

Cls. 1 *f* *ff*

2 3 *f* *ff*

A. Cl. *f* *ff*

B. Cl. *f* *ff*

A. Saxes 1 2 *f* *ff*

T. Sax. *f* *ff*

Bar. Sax. *f* *ff*

49

Tpts. 1 *f* *ff*

2 3 *f* *ff*

Hns. 1 2 *f* *ff*

3 4 *f* *ff*

Trbs. 1 2 *f* *ff*

3 *f* *ff*

Bar. *f* *ff*

Tuba *f* *ff*

Mlt. Perc. *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

Timp. *f* *ff*

49 50 51 52 53 54

poco rit. **A little slower** (♩ = 76)

Picc.

Fls.

Ob.

Bsn.

1
2
3
Cls.

A. Cl.

B. Cl.

A. Saxes 1
2

T. Sax.

Bar. Sax.

poco rit. **A little slower** (♩ = 76)

1
2
3
Tpts.

1
2
3
4
Hns.

1
2
3
Trbs.

Bar.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

55 56 57 58 59 60

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poco rit.

63 Slowly, with increasing intensity (♩ = 76)

The musical score is arranged in systems for various instruments. The woodwind section includes Piccolo (Picc.), Flutes (Fls.), Oboes (Ob.), Bassoon (Bsn.), Clarinets (Cls.), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpets (Tpts.), Horns (Hns.), Trombones (Trbs.), Baritone (Bar.), and Tuba. The percussion section includes Mallet Percussion (Mlt. Perc.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Timpani (Timp.).

Measure 61: Picc., Fls., Ob., Bsn., Cls. (1 & 2), A. Cl., B. Cl., A. Saxes (1 & 2), T. Sax., Bar. Sax., Tpts. (1 & 2), Hns. (1 & 2), Trbs. (1 & 2), Bar., Tuba, Mlt. Perc., Perc. 1, Perc. 2, Timp. Dynamics include *p*, *mp*, and *a2*. Performance instruction: "stagger breathing".

Measure 62: Picc., Fls., Ob., Bsn., Cls. (1 & 2), A. Cl., B. Cl., A. Saxes (1 & 2), T. Sax., Bar. Sax., Tpts. (1 & 2), Hns. (1 & 2), Trbs. (1 & 2), Bar., Tuba, Mlt. Perc., Perc. 1, Perc. 2, Timp. Dynamics include *p* and *a2*. Performance instruction: "stagger breathing".

Measure 63: Picc., Fls., Ob., Bsn., Cls. (1 & 2), A. Cl., B. Cl., A. Saxes (1 & 2), T. Sax., Bar. Sax., Tpts. (1 & 2), Hns. (1 & 2), Trbs. (1 & 2), Bar., Tuba, Mlt. Perc., Perc. 1, Perc. 2, Timp. Dynamics include *p*. Performance instruction: "stagger breathing".

Measure 64: Picc., Fls., Ob., Bsn., Cls. (1 & 2), A. Cl., B. Cl., A. Saxes (1 & 2), T. Sax., Bar. Sax., Tpts. (1 & 2), Hns. (1 & 2), Trbs. (1 & 2), Bar., Tuba, Mlt. Perc., Perc. 1, Perc. 2, Timp. Dynamics include *p*. Performance instruction: "stagger breathing".

Measure 65: Picc., Fls., Ob., Bsn., Cls. (1 & 2), A. Cl., B. Cl., A. Saxes (1 & 2), T. Sax., Bar. Sax., Tpts. (1 & 2), Hns. (1 & 2), Trbs. (1 & 2), Bar., Tuba, Mlt. Perc., Perc. 1, Perc. 2, Timp. Dynamics include *p*. Performance instruction: "stagger breathing".

Measure 66: Picc., Fls., Ob., Bsn., Cls. (1 & 2), A. Cl., B. Cl., A. Saxes (1 & 2), T. Sax., Bar. Sax., Tpts. (1 & 2), Hns. (1 & 2), Trbs. (1 & 2), Bar., Tuba, Mlt. Perc., Perc. 1, Perc. 2, Timp. Dynamics include *p*. Performance instruction: "stagger breathing".

stringendo

poco rit.

Picc.

Fls. *mp* *mf*

Ob. *mp* *mf*

Bsn. *mf*

Cls. 1 *mp* *mf*
2
3 *mf*

A. Cl. *mf*

B. Cl. *mf*

A. Saxes 1 *mp* *mf*
2

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1 *mp* *mf*
2
3 *p* *mf*

Hns. 1 *mf*
2
3
4 *mf*

Trbs. 1 *p* *mf*
2
3 *mf*

Bar. *mf*

Tuba *mf*

Mlt. Perc.

Perc. 1

Perc. 2 Sus. Cym. *mp* *mf*

Timp. *mf*

67

68

69

70

71

72

stringendo **rall.** **77 With celebration!** (♩ = 84)

Picc. *mp* *cresc.* *ff*

Fls. *mp* *cresc.* *ff*

Ob. *mp* *cresc.* *ff*

Bsn. *mp* *cresc.* *ff*

Cl. 1 *mp* *cresc.* *ff*

Cl. 2 *mp* *cresc.* *ff*

Cl. 3 *mp* *cresc.* *ff*

A. Cl. *mp* *cresc.* *ff*

B. Cl. *mp* *cresc.* *ff*

A. Sax. 1 *mp* *cresc.* *ff*

A. Sax. 2 *mp* *cresc.* *ff*

T. Sax. *mp* *cresc.* *ff*

Bar. Sax. *mp* *cresc.* *ff*

stringendo **rall.** **77 With celebration!** (♩ = 84)

Tpts. 1 *mp* *cresc.* *ff*

Tpts. 2 *mp* *cresc.* *ff*

Tpts. 3 *mp* *cresc.* *ff*

Hns. 1 *mp* *cresc.* *ff*

Hns. 2 *mp* *cresc.* *ff*

Hns. 3 *mp* *cresc.* *ff*

Hns. 4 *mp* *cresc.* *ff*

Trbs. 1 *mp* *cresc.* *ff*

Trbs. 2 *mp* *cresc.* *ff*

Trbs. 3 *mp* *cresc.* *ff*

Bar. *mp* *cresc.* *ff*

Tuba *mp* *cresc.* *ff*

Mlt. Perc. *ff* Chimes

Perc. 1 *p* *cresc.* *ff*

Perc. 2 *p* *ff*

Timp. *mp* *cresc.* *ff*

73 74 75 76 77 78

Picc.
Fls.
Ob.
Bsn.
Cls. 1
Cls. 2
Cls. 3
A. Cl.
B. Cl.
A. Saxes 1
A. Saxes 2
T. Sax.
Bar. Sax.
Tpts. 1
Tpts. 2
Tpts. 3
Hns. 1
Hns. 2
Hns. 3
Hns. 4
Trbs. 1
Trbs. 2
Trbs. 3
Bar.
Tuba
Mlt. Perc.
Perc. 1
Perc. 2
Timp.

Picc.

Fls.

Ob.

Bsn.

1
2
3
Cls.

A. Cl.

B. Cl.

1
2
A. Saxes

T. Sax.

Bar. Sax.

1
2
3
Tpts.

1
2
3
4
Hns.

1
2
3
Trbs.

Bar.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

sfz

mf

ff

87

85 86 87 88 89

Picc. *mf* *cresc.* *ff*

Fls. *mf* *cresc.* *ff*

Ob. *fp* *ff*

Bsn. *fp* *cresc.* *ff*

Cls. 1 *mf* *cresc.* *ff*

2 *mf* *cresc.* *ff*

3 *mf* *cresc.* *ff*

A. Cl. *mf* *cresc.* *ff*

B. Cl. *fp* *cresc.* *ff*

A. Saxes 1 *mf* *cresc.* *ff*

2 *mf* *cresc.* *ff*

T. Sax. *mf* *cresc.* *ff*

Bar. Sax. *fp* *cresc.* *ff*

Tpts. 1 *fp* *cresc.* *ff*

2 *fp* *cresc.* *ff*

3 *fp* *cresc.* *ff*

Hns. 1 *mf* *cresc.* *ff*

2 *mf* *cresc.* *ff*

3 *mf* *cresc.* *ff*

4 *mf* *cresc.* *ff*

Trbs. 1 *fp* *cresc.* *ff*

2 *fp* *cresc.* *ff*

3 *fp* *cresc.* *ff*

Bar. *fp* *cresc.* *ff*

Tuba *fp* *cresc.* *ff*

Mlt. Perc. *ff* Chimes *ff*

Perc. 1 *p* *cresc.* *ff* *cresc.*

Perc. 2 *mf* *ff*

Timp. *fp* *cresc.* *ff*

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poco rit.

Picc. *mp*

Fls. *mp*

Ob. *mp*

Bsn. *mf* *dim.*

Cl. 1 *mp*

Cl. 2/3 *mp*

A. Cl. *mf* *dim.*

B. Cl. *mf* *dim.*

A. Sax. 1/2 *mf* *dim.*

T. Sax. *mf* *dim.*

Bar. Sax. *mf* *dim.*

poco rit.

Tpts. 1 *mf*

Tpts. 2/3 *mf*

Hns. 1/2 *mf* *dim.*

Hns. 3/4 *mf* *dim.*

Trbs. 1 *mf* *dim.*

Trbs. 2 *mf* *dim.*

Trbs. 3 *mf* *dim.*

Bar. *mf* *dim.*

Tuba *mf* *dim.*

Mlt. Perc. *mp*

Perc. 1 *mf* *mp*

Perc. 2 *p* *f*

Timp. *p*

rall.

102 Slowly, with reverence (♩ = 72)

Picc.

Fls.

Ob.

Bsn.

Cl. 1

Cl. 2/3

A. Cl.

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

rall.

102 Slowly, with reverence (♩ = 72)

Tpts. 1/2/3

Hns. 1/2/3/4

Trbs. 1/2/3

Bar.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

poco rit.

Gently and freely

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their respective staves. The score is divided into two systems. The first system includes Picc., Fls., Ob., Bsn., Cls. (1 and 2/3), A. Cl., B. Cl., A. Saxes (1 and 2), T. Sax., Bar. Sax., Tpts. (1 and 2/3), Hns. (1, 2, 3, 4), Trbs. (1, 2, 3), Bar., Tuba, Mlt. Perc., Perc. 1, Perc. 2, and Timp. The second system includes Tpts. (1 and 2/3), Hns. (1, 2, 3, 4), Trbs. (1, 2, 3), Bar., Tuba, Mlt. Perc., Perc. 1, Perc. 2, and Timp. The score is marked with a tempo of 'poco rit.' and a performance instruction of 'Gently and freely'. Dynamic markings include *mp*, *p*, and *pp*. The score spans measures 106 to 111. A large red watermark 'Preview Only' is overlaid diagonally across the score.

106 107 *p* 108 109 110 111