

Larry Daehn

# All Mine To Give

OVERTURE ON THEMES FROM THE FILM SCORE BY MAX STEINER

## INSTRUMENTATION

1 – Conductor	2 – 2nd Horn in F
6 – Flute/Piccolo	2 – Trombone 1
2 – Oboe	2 – Trombone 2
3 – B $\flat$ Clarinet 1	2 – Trombone 3
3 – B $\flat$ Clarinet 2	1 – Euphonium TC
3 – B $\flat$ Clarinet 3	2 – Euphonium BC
2 – B $\flat$ Bass Clarinet	4 – Tuba
1 – Bassoon 1	1 – “Auld Lang Syne” Optional Vocal Part
1 – Bassoon 2	1 – Timpani
2 – E $\flat$ Alto Saxophone 1	4 – Percussion 1 <i>Snare Drum, Bass Drum, Crash Cymbals, Suspended Cymbal, Gong</i>
2 – E $\flat$ Alto Saxophone 2	
2 – B $\flat$ Tenor Saxophone	4 – Percussion 2 <i>Chimes, Vibraphone, Bells, Xylophone, Marimba</i>
1 – E $\flat$ Baritone Saxophone	
2 – B $\flat$ Trumpet 1	
2 – B $\flat$ Trumpet 2	
2 – B $\flat$ Trumpet 3	
2 – 1st Horn in F	

Complete Band .....	\$80.00
Full Score .....	8.00
Parts, each .....	2.00

**Daehn**  
PUBLICATIONS

*Eureka, Wisconsin, December 24, 1868*

Hours before Mamie Eunson died of typhoid she gave her final instructions to her oldest child, Robbie, age twelve. Since he and his five brothers and sisters were to be orphans—their father, Robert, had died of diphtheria three months earlier—Robbie, his mother determined, was to have the responsibility of finding loving homes for the children.

And so it was that the next day, Christmas Day, 1868, Robbie Eunson took his brothers and sisters (Jimmy, Kirk, Annabelle, Elizabeth, and Jane) around town and country and gave them away to the families he had selected.

This enduring story of the courage and love of a Scottish immigrant family became the subject of a children's book, "The Day They Gave Babies Away," by Dale Eunson (Robbie's son) in 1947<sup>1</sup>.

Eunson's book was made into a movie, "All Mine to Give," in 1957. Austrian-born film composer, Max Steiner (1888-1971), wrote the beautiful score for the movie.

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I always loved the story, the movie, and the wonderful score. When the Wisconsin School Music Association asked me to write a special piece for the tenth anniversary of the Wisconsin Middle Level Honors Band Program, I immediately thought of this music with its ties to Wisconsin and young people.

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The form of this overture is a recurring main theme in various modes: a noble motif with "bagpipe" references to the Scottish homeland (16-37), a Scottish jig (54-67), an emotional declamation in 3/4 (139-170), and an imposing *Grandioso* (176).

A second theme—a grand bittersweet melody—appears in clarinet, bassoon, tenor saxophone, and euphonium (3-8), in flute and oboe (102-109 and 114-117), and in minor mode in horn, euphonium, bass clarinet, bassoon, and baritone saxophone (110-113). A third movie theme is a Scottish jig (38-53).

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The highly emotional sections (140-170 and 176-End) with their multiple countermelodies need careful attention to the intonation of each line and the avoidance of forcing any part. Attentive listening and a little "restraint" will be helpful here.

If *All Mine To Give* is being performed by a school group, certain technical difficulties should be addressed by the director: the wide range of keys (C Major to G-flat Major) with their inherent technique and intonation problems, alternate fingerings (e.g., the numerous low Es to F-sharps for clarinets and the "bagpipe" grace notes), and woodwind trill fingerings.

The "tragedy" chords (90-92) are bitonal. Some instruments are playing an E-flat Major chord with an added seventh: E-flat, G, B-flat, and D. Others are playing F-sharp and C-sharp, the root and fifth of an F-sharp Major or minor chord. Muted trumpets and trombones help "soften" this chord. First trumpet may omit the top note to further quell the harshness. These difficult chords require very careful intonation and balance.

"Auld Lang Syne" may be performed by a woodwind choir alone, or as a woodwind choir with: (1) band voices in octaves, (2) band women's voices in unison, (3) solo boy's unchanged voice, (4) solo girl's voice, (5) boys choir, or (6) children's choir.

The publisher gives permission to photocopy the "Auld Lang Syne" vocal part and pages of the instrumental parts to avoid awkward page-turns.

Many thanks to Dr. James D'Arc, curator of the Max Steiner Collection at Brigham Young University, for his help with this composition.

Larry Daehn

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<sup>1</sup> "The Day They Gave Babies Away" is available at libraries and bookstores. "All Mine to Give" (VHS and DVD) is available for purchase online.

CONDUCTOR

# ALL MINE TO GIVE

Overture on Themes from the Film Score by Max Steiner

MAX STEINER  
arr. by LARRY DAEHN

Preview Only

*Andante con moto* (♩ = ca. 84)

The score is arranged for a full orchestra. The woodwind section includes Flute/Piccolo, Oboe, B♭ Clarinet 1, B♭ Clarinet 2 & 3, B♭ Bass Clarinet, Bassoon 1 & 2, E♭ Alto Saxophone 1 & 2, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The brass section includes B♭ Trumpet 1, B♭ Trumpet 2 & 3, 1st Horn in F, 2nd Horn in F, Trombone 1 & 2, Trombone 3, Euphonium, and Tuba. The percussion section includes Snare Drum, Bass Drum, Cr. Cymbals, Sus. Cymbal, Gong, Chimes, and Vibraphone.

The score is in 4/4 time and features a key signature of one sharp (F#). The tempo is marked *Andante con moto* with a quarter note equal to approximately 84 beats per minute. The dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte), with *dim.* (diminuendo) markings indicating volume changes. The woodwinds and strings play sustained notes with long breath marks, while the brass and percussion play rhythmic patterns.

My Very, Very Own

Music by MAX STEINER. Lyrics by NORMAN BENNETT

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*accelerando*

**11** *a tempo*

*rall.*

Fl. Picc. *cresc.* *f*

Ob. *cresc.* *f*

Cl. 1 *cresc.* *f*

Cl. 2/3 *f cresc.*

B. Cl. *cresc.* *f*

Bssn. 1/2 *cresc.* *f*

A. Sax 1/2 *cresc.* *f*

T. Sax *cresc.* *f*

B. Sax *cresc.* *f*

*accelerando*

**11** *a tempo*

*rall.*

Tpt. 1 *cresc.* *f*

Tpt. 2/3 *cresc.* *f*

Hn. 1 *cresc.* *f*

Hn. 2 *cresc.* *f*

Tbn. 1/2 *cresc.* *f*

Tbn. 3 *cresc.* *f*

Euph. *cresc.* *f*

Tuba *cresc.* *div.* *f*

Timp. *cresc.* *f*

Perc. S. D. *f*

Perc. B. D. *f* +Cr. Cym.

Keyb.

16 *a tempo*

Fl. Picc.

Ob.

Cl. 1 2 3

B. Cl.

Bssn. 1 2

A. Sax 1 2

T. Sax

B. Sax

16 *a tempo*

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tuba unis.

Timp.

Perc.

Keyb.

Bells, Vibes

*mf*

24

Fl. Picc. *mp*

Ob. *mp*

Cl. 1 *mp*

Cl. 2/3 *mp*

B. Cl.

Bssn. 1/2

A. Sax 1/2 *mp*

T. Sax *mp*

B. Sax

24

Tpt. 1 *mf*

Tpt. 2/3

Hn. 1

Hn. 2

Tbn. 1/2

Tbn. 3

Euph.

Tuba

Timp.

Perc.

Keyb. *mf mp*

32 a tempo

rall.

+picc.

Fl. Picc. *ten. f*

Ob. *ten. f*

Cl. 1 *ten. f*

Cl. 2/3 *ten. f*

B. Cl. *ten. f*

Bssn. 1/2 *ten. f*

A. Sax 1/2 *ten. f*

T. Sax *ten. f*

B. Sax *ten. f*

32 a tempo

rall.

Tpt. 1 *ten. f*

Tpt. 2/3 *mf ten. f*

Hn. 1 *mf ten. f*

Hn. 2 *mf ten. f*

Tbn. 1/2 *mf ten. f*

Tbn. 3 *mf ten. f*

Euph. *mf ten. f*

Tuba *mf ten. f*

Timp. *ten. f*

Perc. *ten. f*

Keyb. Chimes *mf ten. f*

*ritardando*

**38** *Allegro moderato* (♩. = 108 - 112)

Fl. Picc. *mf* *mp*

Ob. *mf* *mp*

Cl. 1 *mp* *mp*

Cl. 2 *mp* *mp*

Cl. 3 *mp* *mp*

B. Cl. *mp* *mp*

Bssn. 1 *mp* *mp*

Bssn. 2 *mp* *mp*

A. Sax 1 *mf* *mp*

A. Sax 2 *mf* *mp*

T. Sax *mp* *mp*

B. Sax *mp* *mp*

*ritardando*

**38** *Allegro moderato* (♩. = 108 - 112)

Tpt. 1 *mf* *mp*

Tpt. 2 *a 2* *p*

Tpt. 3 *p*

Hn. 1 *p*

Hn. 2 *p*

Tbn. 1 *mp* *mp*

Tbn. 2 *mp* *mp*

Tbn. 3 *mp* *mp*

Euph. *mp* *mp*

Tuba *mp* *mp*

Timp. *mp* *mp*

Perc. *p*

Keyb. *mf* *mp*

Bells, Vibes



The musical score is arranged in a multi-system format. The instruments are listed on the left side of each system:

- System 1:** Fl. Picc., Ob., Cl. (1 and 2/3 parts), B. Cl., Bssn. (1 and 2 parts), A. Sax (1 and 2 parts), T. Sax, B. Sax.
- System 2:** Tpt. (1, 2, 3 parts), Hn. (1, 2 parts), Tbn. (1, 2, 3 parts), Euph., Tuba, Timp., Perc., Keyb. + Xylophone.

The score includes various musical notations such as notes, rests, dynamics (*f*, *mp*, *mf*), and articulation marks like accents (*acc*) and breath marks (*a 2*). The key signature is B-flat major, and the time signature is 4/4. A section starting at measure 46 is highlighted with a box in the top right corner of the score.

Fl. Picc.

Ob.

Cl. 1 2 3

B. Cl.

Bssn. 1 2

A. Sax 1 2

T. Sax

B. Sax

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tuba

Timp.

Perc.

Keyb.

*f*

*a 2*

54

Fl. Picc. *f*

Ob. *f*

1 Cl. *f*

2 Cl. *f*

3 Cl. *f*

B. Cl. *f*

Bssn. 1 *f*

2 *f*

A. Sax 1 *f*

2 *f*

T. Sax *f*

B. Sax *f*

54

1 Tpt. *f*

2 Tpt. *f*

3 Tpt. *f*

1 Hn. *f*

2 Hn. *f*

1 Tbn. *f*

2 Tbn. *f*

3 Tbn. *f*

Euph. *f*

Tuba *f*

Timp. *f*

Perc. *f*

Keyb. *f*

68 *ritardando*

Fl. Picc.  
Ob.  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Bssn. 1  
Bssn. 2  
A. Sax 1  
A. Sax 2  
T. Sax  
B. Sax

68 *ritardando*

Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1  
Hn. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Euph.  
Tuba  
Timp.  
Perc.  
Keyb.

72 *Andante* (♩ = 68)

Fl. Picc. *solo or soli -picc.* *p* *solo or soli* *tutti* *mf*

Ob. *p* *tutti* *mf*

Cl. 1 *solo or soli* *p* *tutti* *mf*

Cl. 2/3 *p* *a 2* *mf*

B. Cl.

Bssn. 1/2

A. Sax 1/2 *a 2* *p*

T. Sax *p*

B. Sax

72 *Andante* (♩ = 68)

Tpt. 1/2/3

Hn. 1/2

Tbn. 1/2/3 *a 2*

Euph.

Tuba

Timp.

Perc.

Keyb. *Vibes* *p* *mf*

80

*ritardando* *rit. molto* +picc. tutti

Fl. Picc. *dim.* *p* *solo or soli* *tutti*

Ob. *dim.* *p* *solo or soli* *tutti*

1 Cl. *dim.* *p* *solo or soli* *tutti*

2 3 Cl. *dim.* *tutti*

B. Cl. *mf* *dim.* *p*

Bssn. 1 *mf* *dim.* *p*

2 *mf* *dim.* *p*

A. Sax 1 *mf* *dim.* *p*

2 *mf* *dim.* *p*

T. Sax *mf* *dim.* *p*

B. Sax *mf* *dim.* *p*

*ritardando* *rit. molto*

1 Tpt. *mf*

2 3 *mf*

1 Hn. *mf* *dim.*

2 *mf* *dim.*

1 Tbn. *mf*

2 3 *mf*

Euph. *mf* *dim.* *p*

Tuba *mf* *div.* *dim.* *p*

Timp. *mp* *dim.*

Perc.

Keyb. +Bells *dim.*

90 *Drammatico* (♩ = 76)

Fl. Picc. *ff* *ff* *ff dim.* *f* *ff*

Ob. *ff* *ff* *ff dim.* *f* *ff*

Cl. 1 *ff* *ff* *ff* *ff*

Cl. 2 *ff* *ff* *dim.* *ff*

Cl. 3 *ff* *ff* *ff dim.* *f*

B. Cl. *ff* *ff* *ff dim.* *f*

Bssn. 1 *ff* *ff* *ff dim.* *f*

Bssn. 2 *ff* *ff* *ff dim.* *f*

A. Sax 1 *ff* *ff* *ff dim.* *ff*

A. Sax 2 *ff* *ff* *ff dim.* *ff*

T. Sax *ff* *ff* *dim.* *ff*

B. Sax *ff* *ff* *ff dim.* *f*

90 *Drammatico* (♩ = 76)

Tpt. 1 *ff* *ff* *ff dim.* *f* *ff*

Tpt. 2 *ff* *ff* *ff dim.* *f* *ff*

Hn. 1 *ff* *ff* *ff* *ff*

Hn. 2 *ff* *ff* *ff* *ff*

Tbn. 1 *ff* *ff* *ff dim.* *ff*

Tbn. 2 *ff* *ff* *ff dim.* *ff*

Tbn. 3 *ff* *ff* *ff dim.* *ff*

Euph. *ff* *ff* *ff* *ff*

Tuba *ff* *ff* *ff* *ff*

Timp. *ff* *ff* *ff* *ff*

Perc. *ff* *ff* *ff* *mp* *cresc.* *mf*

Keyb. *ff* *ff* *ff* *mf*

Bells, Vibes, Xylo. *ff* *ff* *ff* *ff*

*accelerando* *ritardando* **102** *Tempo primo* (♩ = 84)

Fl. Picc. *ff* *p*

Ob. *ff* *p*

Cl. 1 *p* *cresc.* *ff* *p*

Cl. 2 3 *p* *cresc.* *ff* *p*

B. Cl. *cresc.* *p*

Bssn. 1 2 *cresc.* *p*

A. Sax 1 2 *p* *cresc.* *a 2* *p*

T. Sax *cresc.* *p*

B. Sax *cresc.* *p*

*accelerando* *ritardando* **102** *Tempo primo* (♩ = 84)

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph. *ff* *p*

Tuba *p* *cresc.* *p*

Timp. *p* *cresc.* *f*

Perc. S. Cym. *p* *cresc.* *f*

Keyb. *p* Vibes, Marimba



110

Fl. Picc.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bssn. 1

Bssn. 2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

110

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Perc.

Keyb.

*rit. molto* *a tempo* *rall.*

Fl. Picc.

Ob. *unis.*

Cl. 1 *unis.* *div.*

Cl. 2 *a 2*

Cl. 3

B. Cl.

Bssn. 1 2

A. Sax 1 2

T. Sax *a 2*

B. Sax

*rit. molto* *a tempo* *rall.*

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph. *p*

Tuba *p*

Timp.

Perc.

Keyb. *p*

**121** "Auld Lang Syne" ♩ = 72

Fl. Picc. *p* *div.* *unis.*

Ob. *p* *div.* *unis.*

Cl. 1 *p* *a 2*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. *p* *p*

Bssn. 1 *p*

Bssn. 2 *p*

A. Sax 1 *p* *a 2*

A. Sax 2 *p*

T. Sax *p* *p*

B. Sax *p* *p*

**121** "Auld Lang Syne" ♩ = 72

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. *p* *p*

Tuba

Timp.

Perc.

Keyb.

129

Fl. Picc.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl. *div.* *unis.*

Bssn. 1 *a 2*

2

A. Sax 1

2

T. Sax

B. Sax

129

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. *div.* *unis.*

Tuba

Timp.

Perc.

Keyb.

*ritardando* **136** *Largo* ♩ = 60

Fl. Picc.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bssn. 1

Bssn. 2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

*p dim.*

*p dim.*

*p dim.*

*a 2*

*p dim.*

*p dim.*

*p*

*p dim.*

*p dim.*

*p dim.*

*ritardando* **136** *Largo* ♩ = 60

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Perc.

Keyb.

Vibes

*p dim.*

*p dim.*

*div.*

*p dim.*

*p*

*pp*

Fl. Picc.

Ob.

Cl. 1 2 3

B. Cl.

Bssn. 1 2

A. Sax 1 2

T. Sax

B. Sax

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tuba

Timp.

Perc.

Keyb.

*p*

*open*

*div.*

*unis.*

Detailed description: This page of a musical score contains staves for various instruments. The woodwind section includes Flute Piccolo, Oboe, Clarinet (1, 2, 3), Bass Clarinet, Bassoon (1, 2), Alto Saxophone (1, 2), Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet (1, 2, 3), Horn (1, 2), Trombone (1, 2, 3), Euphonium, and Tuba. The percussion section includes Timpani and Percussion. The keyboard part is also present. The score features a variety of musical notations, including rests, notes, slurs, and dynamic markings such as *p* (piano). Specific performance instructions like *open*, *div.* (divisi), and *unis.* (unison) are included for the Trombone parts.

148

Fl. Picc.

Ob.

Cl. 1 2 3

B. Cl.

Bssn. 1 2

A. Sax 1 2

T. Sax

B. Sax

148

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tuba

Timp.

Perc.

Keyb. Bells, Vibes

open

open

div.

unis.

p

Fl. Picc.

Ob.

Cl. 1  
Cl. 2/3

B. Cl.

Bssn. 1/2

A. Sax 1/2  
a 2

T. Sax

B. Sax

mf

Tpt. 1/2/3

Hn. 1/2

Tbn. 1/2/3

Euph.

Tuba  
div. unis.

Timp.

Perc.

Keyb.

mf



Fl. Picc. *p*

Ob. *p*

Cl. 1 *p*

2 3 *p*

B. Cl.

Bssn. 1 2

A. Sax 1 2 *p*

T. Sax *p*

B. Sax

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tuba *unis.* *div.*

Timp.

Perc.

Keyb. *p*

*ritardando*

**170** *a tempo* (♩ = 60)

Fl. Picc.

Ob.

1 Cl.

2/3 Cl.

B. Cl.

Bssn. 1/2

A. Sax 1/2

T. Sax

B. Sax

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

*ritardando*

**170** *a tempo* (♩ = 60)

1 Tpt.

2/3 Tpt.

1 Hn.

2 Hn.

1/2 Tbn.

3 Tbn.

Euph.

Tuba

Timp.

Perc. S. D.

Keyb.

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

*ritardando*

**176** *Grandioso* ♩ = 72

Fl. Picc. *ten. // ff*

Ob. *ten. // ff*

1 Cl. *ten. // ff*

2 Cl. *ten. // ff*

3 Cl. *ten. // ff*

B. Cl. *mp cresc. ten. // ff*

Bssn. 1 *ten. // ff*

2 *ten. // ff*

A. Sax 1 *ten. // ff*

2 *ten. // ff*

T. Sax *ten. // ff*

B. Sax *mp cresc. ten. // ff*

*ritardando*

**176** *Grandioso* ♩ = 72

Tpt. 1 *ten. // ff*

2 *ten. // ff*

3 *ten. // ff*

Hn. 1 *ten. // ff*

2 *ten. // ff*

Tbn. 1 *ten. // ff*

2 *ten. // ff*

3 *ten. // ff*

Euph. *ten. // ff*

Tuba *mp cresc. ten. // ff*

Timp. *f*

Perc. *ten. // f*

Keyb. *// Chimes f*

184

-picc. *mf* *ff* +picc.

Ob. *mf* *ff*

1 Cl. *mf* *ff* *div.* *unis.*

2 3 Cl. *mf* *ff* *a 2*

B. Cl. *mp* *ff*

1 2 Bssn. *mp* *ff*

A. Sax 1 2 *mf* *ff* *a 2*

T. Sax *mf*

B. Sax *mp* *ff*

1 2 3 Tpt. *mf* *ff*

1 2 Hn. *mf* *ff*

1 2 3 Tbn. *mp* *ff*

Euph. *mp* *ff*

Tuba *div.* *unis.* *div.* *unis.* *mp* *ff*

Timp. *mp*

Perc. S. Cym. *mp* S. D. *f*

Keyb. Chimes *mp* Bells, Vibes *mp*

188

*div. rallentando*

Fl. Picc.

Ob.

1  
Cl.

2  
3

B. Cl.

Bssn. 1  
2

A. Sax 1  
2

T. Sax

B. Sax

188

*rallentando*

1  
Tpt.

2  
3

1  
Hn.

2

1  
2  
Tbn.

3

Euph.

Tuba

Timp.

Perc.

Keyb.

Chimes

*f*

Chimes, Bells, Vibes

*ff*