

WHAT WE'VE BEEN TAUGHT
TO DO WITH DEATH
FOR WIND ENSEMBLE



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HARRISON J. COLLINS

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What We've Been Taught to Do With Death

by Harrison J. Collins

Instrumentation

Notes

Piccolo	The piano and harp play vital roles in this work and must be present in the texture. If necessary, amplification may be utilized to facilitate this.
Flute 1 - 2	
Oboe 1 - 2	
Bassoon 1 - 2	
Contrabassoon	
Eb Clarinet	
Bb Clarinet 1 - 3	
Bb Bass Clarinet	
Bb Contrabass Clarinet	
Bb Soprano Saxophone	
Eb Alto Saxophone	
Bb Tenor Saxophone	
Eb Baritone Saxophone	
Bb Trumpet 1 - 4	
F Horn 1 - 4	
Trombone 1 - 3 (straight mutes needed)	
Bass Trombone (straight mute needed)	
Euphonium	
Tuba	
Double Bass	
Piano	
Harp	
Percussion	
1. Timpani	
2. Crotales (2 oct.) (bow needed)	
3. Vibraphone, Glockenspiel (bow needed)	
4. Marimba, Snare Drum (bow needed)	
5. Bongos	
6. Hi-hat	
7. Suspended Cymbal	
8. Bass Drum	

Grade: 5

Duration: ca. 4:00

About the Piece

What We've Been Taught to Do With Death is a rhapsodic moto perpetuo inspired by the beautifully evocative poem *The Vulture & the Body* by Ada Limón. Upon first reading Limón's poem, I was enraptured by the way she approaches the subject of humankind's relationship with our world. She describes the grief she feels passing by dead animals on the side of the road as she drives on the highway in her "death machine", saying to herself "how dare we live on this Earth". This idea ties closely with a core belief of mine: that we tend to incorrectly see ourselves as separate from our world, and through this illusion, we harm the planet and the life upon it (including ourselves). From these ideas and the poem's intensely vivid imagery springs this work, which attempts to match both the careful brevity and emotional power of Limón's masterful work of art.

About the Composer

Harrison J. Collins (b. 1999) began composing at the young age of thirteen. Since then, he has made a name for himself across the United States as a skilled composer. He combines his musical studies in academic settings with years of self-teaching and a strong intuition to write music that challenges and connects to performers and listeners alike.

His works for wind ensemble, orchestra, and chamber ensembles are published by Murphy Music Press, M&M Music Press, C. Alan Publications, and more, and have been performed across the United States and internationally. He is a winner of numerous composition competitions, including the Sinta Quartet Composition Competition, the Dallas Winds Fanfare Competition, the National Young Composers Challenge, the Austin Symphony Orchestra's Texas Young Composers Competition, and multiple Fifteen Minutes of Fame competitions held by Vox Novus - including one in which his work was selected for performance by the acclaimed West Point Band.

Harrison spent several years at Illinois State University, where he studied composition with Dr. Roy Magnuson and Dr. Roger Zare. Harrison currently studies at Texas Christian University, where he is seeking degrees in music composition and music education.

What We've Been Taught to Do With Death

Harrison J. Collins

= 152ish; intently and driven

9

Piccolo
Flute 1 - 2
Oboe 1 - 2
Bassoon 1 - 2
Contrabassoon
Clarinet in E \flat
Clarinet in B \flat 1
Clarinet in B \flat 2 - 3
Bass Clarinet in B \flat
Contrabass Clarinet in B \flat
Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

This page contains ten staves for woodwind and brass instruments. Measures 1 through 8 are mostly blank. Measure 9 begins with dynamic markings: Piccolo and Flute 1-2 play eighth-note patterns at forte (f), Oboe 1-2 play eighth-note patterns at forte (f), Bassoon 1-2 play eighth-note patterns at forte (f), Contrabassoon rests, Clarinet in E-flat and Clarinet in B-flat 1 play eighth-note patterns at forte (f), Clarinet in B-flat 2-3 rests, Bass Clarinet in B-flat rests, Contrabass Clarinet in B-flat rests, Soprano Saxophone rests, Alto Saxophone rests, Tenor Saxophone rests, and Baritone Saxophone rests. Measure 10 continues with similar patterns.

= 152ish; intently and driven

9

Trumpet in B \flat 1 - 2
Trumpet in B \flat 3 - 4
Horn in F 1 - 2
Horn in F 3 - 4
Trombone 1 - 2
Trombone 3
Bass Trombone
Euphonium
Tuba
Double Bass
Piano

Harp

This page contains nine staves for brass instruments and one staff for piano. Measures 1 through 8 are mostly blank. Measure 9 begins with dynamic markings: Trumpet 1-2 play eighth-note patterns at forte (f), Trumpet 3-4 rests, Horn 1-2 play eighth-note patterns at forte (f), Horn 3-4 rests, Trombone 1-2 rests, Trombone 3 plays eighth-note patterns at forte (f), Bass Trombone rests, Euphonium rests, Tuba rests, Double Bass rests, and Piano plays eighth-note patterns at forte (f) with dynamic p (pianissimo). Measure 10 continues with similar patterns.

= 152ish; intently and driven

9

Percussion 1 Timpani
Percussion 2 Crotales
vibrphone w/ bow
Percussion 3 Vibraphone, Glockenspiel
Percussion 4 Marimba, Snare Drum
Percussion 5 Bongos
Percussion 6 Hi-hat
Percussion 7 Suspended Cymbal
Percussion 8 Bass Drum

This page contains eight staves for various percussion instruments. Measures 1 through 8 are mostly blank. Measure 9 begins with dynamic markings: Timpani play eighth-note patterns at forte (f), Crotales play eighth-note patterns at pp (pianississimo), Vibraphone and Glockenspiel play eighth-note patterns at mp (mezzo-forte), Marimba and Snare Drum play eighth-note patterns at pp, Bongos rest, Hi-hat rests, Suspended Cymbal rests, and Bass Drum rests. Measure 10 continues with similar patterns.

- What We've Been Taught to Do With Death -

2

17

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cbsn.

Eb Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

D.B.

Pno.

Hp.

Perc. 1
Tim.

Perc. 2
Crot.

Perc. 3
Vib.
Glock.

Perc. 4
Mba.
Sn.D.

Perc. 5
Bongos

Perc. 6
Hi-hat

Perc. 7
Sus. Cym.

Perc. 8
B.D.

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17

17

13 14 15 16 17 18 19 20 21 22 23 24

- What We've Been Taught to Do With Death -

Musical score for orchestra, page 3, system 29. The score includes parts for Picc., Fl. 1, Fl. 2, Ob. 1-2, Bsn. 1-2, and Cbsn. The measures show woodwind entries with dynamic markings *pp*, *mp*, and *non vibrato*.

A blank musical score consisting of three staves. The top two staves are completely empty. The bottom staff contains musical notation: a bass clef, a key signature of one sharp, and a common time signature. There are four measures of music. The first measure starts with a dynamic marking of 'pp' (pianissimo). This is followed by a vertical bar line. The second measure also begins with 'pp'. This is followed by another vertical bar line. The third measure begins with a dynamic marking of 'f' (fortissimo). This is followed by a vertical bar line. The fourth measure ends with a dynamic marking of 'pp'.

29

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

D.B.

Pno.

Hp.

2

29

Perc. 1
Timpani

Perc. 2
Crot.

Perc. 3
Vib.,
Glock.

Perc. 4
Mba.,
Sn.D.

Perc. 5
Bongos

Perc. 6
Hi-hat

Perc. 7
Sus. Cym.

Perc. 8
BD

- What We've Been Taught to Do With Death -

41 I say something to myself...

Musical score for orchestra, measures 11-12:

- Picc.**: Measures 11-12. Dynamics: *pp*, *mp*, *pp*.
- Fl. 1**: Measures 11-12. Dynamics: *pp*, *mp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*.
- Fl. 2**: Measures 11-12. Dynamics: *mp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*.
- Ob. 1-2**: Measures 11-12. Dynamics: *pp*.
- Bsn. 1-2**: Measures 11-12. Dynamics: *pp*.
- Cbsn.**: Measures 11-12. Dynamics: *pp*.

41 I say something to myself...

I say something to myself...

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

D.B.

41 I say something to myself...

Musical score for Percussion section, page 10, measures 11-12. The score includes eight staves:

- Perc. 1 Timpani
- Perc. 2 Crotal
- Perc. 3 Vib., Glock.
- Perc. 4 Mba., Sn.D.
- Perc. 5 Bongos
- Perc. 6 Hi-hat
- Perc. 7 Sus. Cym.
- Perc. 8 BD

Measure 11 starts with a dynamic of $\frac{3}{4}$. Measures 11-12 feature sustained notes with grace notes. Percussion 2 and 3 play "w/ mallets" (indicated by a note with a mallet icon). Percussion 3 also plays "glockenspiel" (indicated by a note with a glockenspiel icon).

- What We've Been Taught to Do With Death -

57

Picc. *pp* *mp* *pp* *mp* *pp* *pp* *pp* *f*

Fl. 1 *mp* *pp* *mp* *pp* *pp* *mp* *pp* *f*

Fl. 2 *mp* *pp* *mp* *pp* *pp* *mp* *pp* *f*

Ob. 1-2

Bsn. 1-2

Cbsn. *f*

Eb Cl.

Cl. 1

Cl. 2-3

B. Cl. *f*

Cb. Cl. *f*

Sop. Sax. *p*

Alto Sax. *p*

Ten. Sax.

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1 *f* *pp* *pp* *ff* remove mute

Tbn. 2 *pp* *pp* *ff* remove mute

Tbn. 3 *pp* *pp* *mf* *ff* remove mute

B. Tbn. *pp* *f* *mp* *ff* remove mute

Euph.

Tba.

D.B.

Pno. alternate hands as necessary for remainder of piece

Hp. *pp* *p*

57

Perc. 1 Timp.

Perc. 2 Crot.

Perc. 3 Vib., Glock. *w/ mallets*

Perc. 4 Mba., Sn.D. *pp* *p*

Perc. 5 Bongos

Perc. 6 Hi-hat

Perc. 7 Sus. Cym. *pp* *f* choke!

Perc. 8 B.D.

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- What We've Been Taught to Do With Death -

6

65...that's in-between a prayer...

Musical score page 65. The score includes parts for Picc., Fl. 1-2, Ob. 1-2, Bsn. 1-2, Cbsn., Eb Cl., Cl. 1, Cl. 2-3, B. Cl., Cb. Cl., Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax., Tpt. 1-2, Tpt. 3-4, Hn. 1-2, Hn. 3-4, Tbn. 1-2, Tbn. 3, Bs. Tbn., Euph., Tba., D.B., Pno., Hp., Perc. 1 (Timpani), Perc. 2 (Crotal), Perc. 3 (Vib., Glock.), Perc. 4 (Mba., Sn.D.), Perc. 5 (Bongos), Perc. 6 (Hi-hat), Perc. 7 (Sus. Cym.), and Perc. 8 (B.D.). The section from measure 65 to 72 is labeled "65...that's in-between a prayer...". Measure 65 shows woodwind entries with dynamic markings: *p*, *pp*, *mp*, *p*, *mp*, *p*. Measures 66-72 show sustained notes with dynamics: *pp*, *mp*, *p*, *mp*, *p*, *p*. Measures 73-75 show sustained notes with dynamics: *p*, *p*, *p*.

65...that's in-between a prayer...

Musical score page 65 continuation. The score includes parts for Tpt. 1-2, Tpt. 3-4, Hn. 1-2, Hn. 3-4, Tbn. 1-2, Tbn. 3, Bs. Tbn., Euph., Tba., D.B., Pno., Hp., Perc. 1 (Timpani), Perc. 2 (Crotal), Perc. 3 (Vib., Glock.), Perc. 4 (Mba., Sn.D.), Perc. 5 (Bongos), Perc. 6 (Hi-hat), Perc. 7 (Sus. Cym.), and Perc. 8 (B.D.). The section from measure 65 to 72 is labeled "65...that's in-between a prayer...". Measure 65 shows brass entries with dynamic markings: *pp*, *mp*, *p*, *mp*, *p*. Measures 66-72 show sustained notes with dynamics: *pp*, *mp*, *p*, *mp*, *p*, *p*. Measures 73-75 show sustained notes with dynamics: *p*, *p*, *p*.

65...that's in-between a prayer...

Musical score page 65 final continuation. The score includes parts for Perc. 1 (Timpani), Perc. 2 (Crotal), Perc. 3 (Vib., Glock.), Perc. 4 (Mba., Sn.D.), Perc. 5 (Bongos), Perc. 6 (Hi-hat), Perc. 7 (Sus. Cym.), and Perc. 8 (B.D.). The section from measure 65 to 72 is labeled "65...that's in-between a prayer...". Measure 65 shows percussions entries with dynamic markings: *p*, *p*, *p*. Measures 66-72 show sustained notes with dynamics: *p*, *p*, *p*, *p*, *p*, *p*. Measures 73-75 show sustained notes with dynamics: *p*, *p*, *p*.

- What We've Been Taught to Do With Death -

77

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cbsn.

Eb Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3
Bs. Tbn.

Euph.

Tba.

D.B.

Pno.

Hp.

Perc. 1
Timpani

Perc. 2
Crot.

Perc. 3
Vib.,
Glock.

Perc. 4
Mba.,
Sn.D.

Perc. 5
Bongos

Perc. 6
Hi-hat

Perc. 7
Sus. Cym.

Perc. 8
B.D.

73 74 75 76 77 78 79 80 81 82 83

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- What We've Been Taught to Do With Death -

8

85

Picc.

Fl. 1-2 *normale* *p*

Ob. 1-2

Bsn. 1-2

Cbsn.

Eb Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

85

Tpt. 1-2 *a2* *pp* *mp* *p* *mp* *p*

Tpt. 3-4

Hn. 1-2 *a2* *pp* *mp* *p* *mp* *p*

Hn. 3-4

Tbn. 1-2

Tbn. 3
Bs. Tbn.

Euph.

Tba.

D.B.

Pno.

Hp.

85

Perc. 1
Timp.

Perc. 2
Crot.

Perc. 3
Vib.,
Glock.

Perc. 4
Mba.,
Sn.D. *pp* to snare drum

Perc. 5
Bongos

Perc. 6
Hi-hat

Perc. 7
Sus. Cym.

Perc. 8
B.D.

- What We've Been Taught to Do With Death -

97

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cbsn.

Eb Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3
Bs. Tbn.

Euph.

Tba.

D.B.

Pno.

Hp.

Perc. 1
Timp.

Perc. 2
Crot.

Perc. 3
Vib.,
Glock.

Perc. 4
Mba.,
Sn.D.

(high bongo is only one played)

Perc. 5
Bongos

Perc. 6
Hi-hat

Perc. 7
Sus. Cym.

Perc. 8
B.D.

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97

97

97

98

99

100

101

102

103

104

105

- What We've Been Taught to Do With Death -

106

Picc.

Fl. 1-2 *mp*

Ob. 1-2

Bsn. 1 *pp* *mf* *pp* *pp*

Bsn. 2

Cbsn. *pp* *mf*

E♭ Cl.

Cl. 1

Cl. 2-3 *p*

B. Cl. *pp* *mf* *pp*

Cb. Cl. *pp*

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

106

Tpt. 1-2

Tpt. 3-4

Hn. 1-2 *f* *pp*

Hn. 3-4

Tbn. 1-2

Tbn. 3 *Bs.* *f* *pp*

Bs. Tbn.

Euph.

Tba.

D.B.

Pno. *mp*

Hp. *mp*

106

Perc. 1 Tim.

Perc. 2 Crot.

Perc. 3 Vib., Glock.

Perc. 4 Mba., Sn.D. *pp* *pp* *mp* *pp* *pp*

Perc. 5 Bongos *mp* *pp* *pp* *mp* *pp*

Perc. 6 Hi-hat *pp* *mp* *pp* *pp* *pp* *mp*

Perc. 7 Sus. Cym. *f*

Perc. 8 B.D. *pp*

- What We've Been Taught to Do With Death -

118 ...and a curse...

11

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1

Bsn. 2

Cbsn.

Eb Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

(Bs.)

Bs. Tbn.

Euph.

Tba.

D.B.

Pno.

Hp.

Perc. 1

Timp.

Perc. 2

Crot.

Perc. 3

Vib.,
Glock.

Perc. 4

Mba.,
Sn.D.

Perc. 5

Bongos.

Perc. 6

Hi-hat

Perc. 7

Sus. Cym.

Perc. 8

B.D.

118 ...and a curse...

118 ...and a curse...

118 ...and a curse...

116 117 118 119 120 121 122 123 124 125

- What We've Been Taught to Do With Death -

12

12

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3
Bs. Tbn.

Euph.

Tba.

D.B.

Pno.

Hp.

Perc. 1
Timpani

Perc. 2
Crotal

Perc. 3
Vib.,
Glock.

Perc. 4
Mba.,
Sn.D.

Perc. 5
Bongos

Perc. 6
Hi-hat

Perc. 7
Sus. Cym.

Perc. 8
B.D.

- What We've Been Taught to Do With Death -

135...we all hold a duality in our minds...

(non vibrato)

Picc.

Fl. 1

Fl. 2

Ob. 1-2

Bsn. 1-2

Cbsn.

Eb Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

135...we all hold a duality in our minds...

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Bs. Tbn.

Euph.

Tba.

D.B.

135...we all hold a duality in our minds...

Perc. 1
Timpani

Perc. 2
Crot.

Perc. 3
Vib.,
Glock.

Perc. 4
Mba.,
Sn.D.

Perc. 5
Bongos

Perc. 6
Hi-hat

Perc. 7
Sus. Cym.

Perc. 8
B.D.

- What We've Been Taught to Do With Death -

147

Picc.

Fl. 1

Fl. 2

Ob. 1-2

Bsn. 1-2

Cbsn.

Eb Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

155 ...my body is not just my body...

147

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Bs. Tbn.

Tbn. 3

B. Tbn.

Euph.

Tba.

D.B.

Pno.

Hp.

155 ...my body is not just my body...

147

Perc. 1
Tim.

Perc. 2
Crot.

Perc. 3
Vib.
Glock.

Perc. 4
Mba.
Sn.D.

Perc. 5
Bongos

Perc. 6
Hi-hat

Perc. 7
Sus. Cym.

Perc. 8
B.D.

155 ...my body is not just my body...

- What We've Been Taught to Do With Death -

15

Picc.

(a2)

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cbsn.

Eb Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

B. Tbn.

Euph.

Tba.

D.B.

Pno.

Hp.

Perc. 1
Tim.

Perc. 2
Crot.

Perc. 3
Vib.
Glock.

Perc. 4
Mba.
Sn.D.

Perc. 5
Bongos

Perc. 6
Hi-hat

Perc. 7
Sus. Cym.

Perc. 8
B.D.

- What We've Been Taught to Do With Death -

16

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

D.B.

Pno.

Hp.

Perc. 1
Tim.

Perc. 2
Crot.

Perc. 3
Vib.
Glock.

Perc. 4
Mba.
Sn.D.

Perc. 5
Bongos

Perc. 6
Hi-hat

Perc. 7
Sus. Cym.

Perc. 8
B.D.

171...I'm made of old stars...

171...I'm made of old stars...

171...I'm made of old stars...

- What We've Been Taught to Do With Death -

17

- What We've Been Taught to Do With Death -

- What We've Been Taught to Do With Death -

molto rit.

Picc.
Fl. 1
Fl. 2
Ob. 1-2
Bsn. 1-2
Cbsn.

E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.

molto rit.

Tpt. 1-2
Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.

D.B.
Pno.
Hp.

molto rit.

Perc. 1
Tim.
Perc. 2
Crot.
Perc. 3
Vib.,
Glock.
Perc. 4
Mba.,
Sn.D.
Perc. 5
Bongos
Perc. 6
Hi-hat
Perc. 7
Sus. Cym.
Perc. 8
B.D.

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