

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

Flute 1 - 2

Oboe 1 - 2

Bassoon 1 - 2

Contrabassoon

E♭ Clarinet

B♭ Clarinet 1 - 3

B♭ Bass Clarinet

B♭ Contrabass Clarinet

B♭ Soprano Saxophone

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ 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

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.

At the end of the work, the term "molto ritardando" is still a bit of an understatement. The slowing of tempo should be quite extreme; more so than what may feel "right" at first. It should also be consistent and smooth, with no sudden drops in tempo. At the conductor's discretion, conducting the eighth note in the final few measures may be appropriate.

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 Eb

Clarinet in Bb 1

Clarinet in Bb 2 - 3

Bass Clarinet in Bb

Contrabass Clarinet in Bb

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

♩ = 152ish; intently and driven

9

Trumpet in Bb 1 - 2

Trumpet in Bb 3 - 4

Horn in F 1 - 2

Horn in F 3 - 4

Trombone 1 - 2

Trombone 3 Bass Trombone

Euphonium

Tuba

Double Bass

insistent; don't look back!

p

pp

♩ = 152ish; intently and driven

9

Percussion 1
Timpani

Percussion 2
Crotales

Percussion 3
Vibraphone, Glockenspiel

Percussion 4
Marimba, Snare Drum

Percussion 5
Bongos

Percussion 6
Hi-hat

Percussion 7
Suspended Cymbal

Percussion 8
Bass Drum

w/ bow

vibraphone w/ bow

marimba w/ bow

pp

mp

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

2

17

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.

17

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.

17

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.

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

29

3

Picc. *non vibrato* *pp* *mp* *pp* *mp*

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

Fl. 2 *pp* *non vibrato* *mp* *pp* *mp* *pp*

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.

29

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1 *f* *pp* *pp* *f*

Tbn. 2 *f* *pp* *pp* *f* *pp*

Tbn. 3 *pp* *straight mute* *f* *pp* *straight mute* *pp*

B. Tbn.

Euph.

Tba.

D.B.

Pno.

Hp.

29

Perc. 1 Timp.

Perc. 2 Croc. *pp* *mp* *pp* *mp*

Perc. 3 Vib., Glock. *mp* *pp* *mp* *to glockenspiel (w/ mallets)*

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

Perc. 5 Bongos

Perc. 6 Hi-hat

Perc. 7 Sus. Cym.

Perc. 8 B.D.

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

41 I say something to myself...

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

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

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

Ob. 1-2

Bsn. 1-2

Cbsn. *pp*

E♭ Cl.

Cl. 1

Cl. 2-3

B. Cl. *pp*

Cb. Cl. *pp*

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

41 I say something to myself...

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1 *pp* *pp* *f* *pp* *pp*

Tbn. 2 *pp* *f* *pp* *pp* *f*

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

B. Tbn. *f* *pp* *pp* *f* *pp*

Euph.

Tba.

D.B. *arco* *pp*

Pno.

Hp.

41 I say something to myself...

Perc. 1 Timp.

Perc. 2 Cro. *w/ mallets* *f*

Perc. 3 Vib., Glock. *glockenspiel* *f*

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 -

57

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.

57

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.

Hr.

57

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.

pp mp pp mp pp mp pp f

pp mp pp mp pp mp pp f

f

f

f

f

p

p

f

pp pp mf ff

pp pp ff

pp ff

pp ff

f

pp p

w/ mallets
pp p

chokel
pp f

49 50 51 52 53 54 55 56 57 58 59 60

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

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

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.

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

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.

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

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.

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

77

7

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.

77

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.

77

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.

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

8

85

Picc.

Fl. 1-2 *normale*

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.

85

Tpt. 1-2 *a2*

Tpt. 3-4

Hn. 1-2 *a2*

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. *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

9

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.

97

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.

97

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.

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

10

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* *pp* *a2* *pp*

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

Cb. Cl. *pp*

Sop. Sax.

Alto Sax. *pp*

Ten. Sax. *pp*

Bari. Sax.

106

Tpt. 1-2 *pp* 1.

Tpt. 3-4

Hn. 1-2 *f* *pp* 1. *pp*

Hn. 3-4

Tbn. 1-2

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

Euph. *f* *pp* *pp*

Tba. *f* *pp*

D.B.

106

Perc. 1
Timp. *mp*

Perc. 2
Crot. *pp*

Perc. 3
Vib.
Glock. *pp*

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* *mp*

Perc. 7
Sus. Cym. *f*

Perc. 8
B.D. *pp*

106

107

108

109

110

111

112

113

114

115

118...and a curse...

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.

118...and a curse...

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.

118...and a curse...

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.

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

This page contains the musical score for measures 126 through 134. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: 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. 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.), and Perc. 8 (B.D.). The score includes various musical notations such as notes, rests, slurs, and dynamic markings (pp, mp, mf, f, p). A large, semi-transparent watermark reading 'For Personal Use Only - © J Stands for Joe Music' is overlaid diagonally across the page.

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

Score for woodwinds and strings. Instruments include Piccolo, Flutes 1 & 2, Oboes 1-2, Bassoons 1-2, Contrabassoon, Eb Clarinet, Clarinets 1, 2-3, Bass Clarinet, Contrabass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The score features dynamic markings such as *pp*, *mp*, *mf*, *p*, and *f*, along with performance instructions like *non vibrato* and *(non vibrato)*. A large watermark "For Perusal Only - © J Stands for Joe Music" is overlaid on the page.

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

Score for brass instruments. Instruments include Trumpets 1-2, Trumpets 3-4, Horns 1-2, Horns 3-4, Trombones 1-2, Trombone 3, Bass Trombone, Euphonium, and Tuba. The score includes dynamic markings like *p* and *mp*, and performance instructions such as *a2* and *pizz.*

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

Score for piano and harp. Instruments include Piano and Harp. The piano part features a continuous melodic line with dynamic markings like *p* and *mp*.

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

Score for percussion. Instruments include Percussion 1 (Timp.), Percussion 2 (Crot.), Percussion 3 (Vib., Glock.), Percussion 4 (Mba., Sn.D.), Percussion 5 (Bongos), Percussion 6 (Hi-hat), Percussion 7 (Sus. Cym.), and Percussion 8 (B.D.). The score includes dynamic markings like *pp*, *mp*, and *p*.

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

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

147

Picc. *f* *p* *f* *p* *f* *f* normale

Fl. 1 *p* *f* *p* *f* *f* normale

Fl. 2 *p* *f* *p* *f* *f* normale

Ob. 1-2 *f* *f* *f* *f* *f* *f*

Bsn. 1-2 *mp* *mp* *mf* *mf* *f* *f*

Cbsn. *p* *f* *p*

E♭ Cl. *p* *f*

Cl. 1 *p* *f*

Cl. 2-3 *f*

B. Cl. *f*

Cb. Cl. *p* *f* *p*

Sop. Sax. *f*

Alto Sax. *f*

Ten. Sax. *p* *f* *p*

Bari. Sax. *p* *f* *p*

147

Tpt. 1-2 *mp* *mp* *mf* *mf* *f* *f*

Tpt. 3-4 *a2* *mf* *f* *f*

Hn. 1-2 *a2* *mp* *mf* *f* *f* *ff*

Hn. 3-4 *a2* *mf* *f* *f* *ff*

Tbn. 1-2 *mp* *mp* *mf* *mf* *f* *f*

Tbn. 3 *p* *f* *p*

Bs. Tbn. *p* *f* *p*

Tbn. 3 *p* *f* *p*

B. Tbn. *p* *f* *p*

Euph. *p* *f* *p*

Tba. *p* *f* *p*

D.B. *pp* *mf* *pp*

Pno. *mf* *f*

Hp. *p* *f*

147

Perc. 1 Timp. *pp* *mf* *pp* *pp*

Perc. 2 Crot. *p* *f*

Perc. 3 Vib., Glock. *p* *f*

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

Perc. 5 Bongos *p* *f*

Perc. 6 Hi-hat *p* *f*

Perc. 7 Sus. Cym. *p* *f*

Perc. 8 B.D. *mp*

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

This page contains the musical score for measures 158 through 165. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left include Piccolo, Flutes 1-2, Oboes 1-2, Bassoons 1-2, Contrabassoon, E♭ Clarinet, Clarinet 1, Clarinets 2-3, Bass Clarinet, Contrabass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets 1-2, Trumpets 3-4, Horns 1-2, Horns 3-4, Trombones 1-2, Trombone 3, Baritone Trombone, Euphonium, Tuba, Double Bass, Piano, Harp, Percussion 1 (Timpani), Percussion 2 (Crotchet), Percussion 3 (Vibraphone/Glockenspiel), Percussion 4 (Mbambeles/Snare Drums), Percussion 5 (Bongos), Percussion 6 (Hi-hat), Percussion 7 (Suspension Cymbal), and Percussion 8 (Bass Drum). The score features various musical notations such as notes, rests, dynamics (e.g., *ff*, *f*, *pp*), articulation (e.g., *rip*), and phrasing slurs. A large, diagonal watermark reading 'For Perusal Only - © J Stands for Joe Music' is overlaid across the center of the page.

Picc. *ff*

Fl. 1-2 *ff*

Ob. 1-2 *ff* a2

Bsn. 1-2 *ff* a2

Cbsn. *ff*

E♭ Cl. *ff*

Cl. 1 *ff*

Cl. 2-3 *ff* a2

B. Cl. *ff*

Cb. Cl. *ff*

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

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

Tpt. 1-2 *ff* *f* *ff* *f*

Tpt. 3-4 *ff* *f* *ff* *f*

Hn. 1-2 *ff* *f* *ff* *f*

Hn. 3-4 *ff* *f* *ff* *f*

Tbn. 1 *f* *ff* *ffp* *ff*

Tbn. 2 *f* *ff* *ff*

Tbn. 3 *p* *p* *f* *ff* *p*

B. Tbn. *f* *p* *f* *ff* *p*

Euph. *p* *p* *f* *ff*

Tba. *f* *p* *f* *ff*

D.B. *f* *ff* *arco*

Pno. *ff*

Hp. *ff*

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

Perc. 1 Timp. *mf* *ff*

Perc. 2 Cro. *ff*

Perc. 3 Vib., Glock. *ff*

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

Perc. 5 Bongos *mp* *f*

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

Perc. 7 Sus. Cym. *mf* *ff*

Perc. 8 B.D. *mf* *ff*

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

This musical score is for the piece "What We've Been Taught to Do With Death". It is a full orchestral score with a large percussion section. The instruments listed on the left are: 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 (Timp.), Perc. 2 (Crot.), 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 score is written in a common time signature and features a variety of dynamics including *ff*, *f*, *p*, and *pp*. The percussion section is particularly active, with Bongos, Hi-hat, and Snare Drum playing a steady, rhythmic pattern throughout the piece. The woodwinds and brasses play sustained, melodic lines with some dynamic markings. The strings are not explicitly shown on this page but are implied to be present in the full orchestration.

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

molto rit.

Picc. *f*

Fl. 1 *p* *f*

Fl. 2 *f*

Ob. 1-2 *pp*

Bsn. 1-2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2-3 *pp*

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. *pp*

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.

pp

Pno. *p*

Hp.

molto rit.

Perc. 1
Timp.

Perc. 2
Croto. *p* *f* *p* *f*

Perc. 3
Vib.,
Glock. *p* *f* *p* *f*

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

Perc. 5
Bongos

Perc. 6
Hi-hat

Perc. 7
Sus. Cym.

Perc. 8
B.D.

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