

CONVERSATIONS

With The Inner Child

Composed by Jim Colonna

INSTRUMENTATION

2-Full Score (Large Score)	3-Trumpet 1
2-Piccolo	3-Trumpet 2
3-Flute 1	3-Trumpet 3
3-Flute 2	2-Horn in F 1
2-Oboe	2-Horn in F 2
1-Bassoon 1	2-Trombone 1
1-Bassoon 2	2-Trombone 2
3-Clarinet 1	2-Bass Trombone
3-Clarinet 2	3-Euphonium BC
3-Clarinet 3	2-Baritone TC
2-Bass Clarinet\	4-Tuba
1-Bb Contrabass Clarinet	1-String Bass
1-Eb Conrabass Clarinet	1-Timpani
2-Alto Saxophone 1	1-Crotales
2-Alto Saxophone 2	1-Glockenspiel
2-Tenor Saxophone	1-Vibraphone
1-Baritone Saxophone	4-Percussion 1 (Snare Drum/Lg Triangle/Sus. Cym/Tam-Tam)
	4- Percussion 2 ((Bass Drum/Sm Triangle/Sus. Cym/Crash Cym))

Duration: 5 minutes 55 seconds
Medium-Advanced (Grade 4)

Complete Printed Set.....	\$135.00
Printed Extra Large Full Score (11x17)...	\$42.00
Score and Parts Downloadable File	\$85.00
Full Score (11x17) Downloadable File ...	\$30.00
Parts, each	\$ 6.00

B22013

BandT Publications

P.O. Box 817

Seguin, Texas 78156

Exclusively distributed by Print Music Source

www.printmusicsource.com

CONVERSATION WITH THE INNER CHILD

Program Note

My father passed away in March 2021. The very last music he heard was the Messiah University Wind Ensemble under my baton the Friday prior. As we spoke on the phone, he told me he was getting very tired and then he said "Jim, I am Proud of you. Your group sounds tremendous!" Then he hung up. A few days later he was gone. As the music teacher I am, I continued to rehearse the wind ensemble and teach conducting courses both in person and online. After the funeral I explained that during this tough time I needed to be with my people. Making music gives me peace.

My father was a very kind man. In this work I set out to remember our time together both in music and out. You could find us listening to new pieces for band and our love of big bands old and new blared through our stereo. He loved Spike Jones and the City Slickers to the point he would laugh so hard he would lose his breath. My own humor was formed early-on with Abbott and Costello and Spike Jones, vaudeville comedy that my father shared with me. Now my family hears quips about "fat hair", "Putting the cat out because it may have been on fire" and that some people are definitely are the "biggest stinker(s)I know."

The opening flute and percussion notes travel back into my childhood memories of him. Instead, my present sense of loss remains in the not so distant past. With the goal of writing beautiful and not sad music, I searched deeper in my memory and found a fun melody floating in my meditative bliss. This melody captures his light heartedness and the many days we tossed a football, baseball, played endless games of basketball and all the times he encouraged me to never give up any of my dreams as a trumpet player, composer, and conductor. This memory and melody, unfortunately fleeting, returns to my sense of loss and sadness. As I composed this piece, I found myself working through my grief. The music in my mind evolved, giving way to something positive and grand. "Jim, I am proud of you!" He told me that Sunday afternoon. This music says, "Dad, thank you! Thank you for everything you are and have always been!"

Jim Colonna October 2021

Note to Conductors

The Flute parts are written in divisi. This means that piccolo players do not have to perform on flute. Please divide flute parts equally between the 4 parts.

The Contra-Bass Clarinet is written for a Bb Contra-bass clarinet. An Eb Contra-bass Clarinet part is provided as well as a Double Bass part to cover the octave presented in the score if no Bb Contra Bass Clarinet is available..

You may use a second set of orchestra bells (glockenspiel) to substitute for crotales.

About the Composer:

Dr. Jim Colonna received his Doctorate of Musical Arts degree from Michigan State University in 2007 where he studied conducting with John Whitwell, John T. Madden and Kevin Sedatole. He is Director of Bands at Messiah University in Mechanicsburg, Pennsylvania. He previously served as Director of Instrumental Music at York College in York, Pennsylvania and also served as director of bands at Utah Valley University, director of concert bands at the University of Wisconsin- Eau Claire, Indiana/Purdue University and Laramie County Community College. Prior to joining the faculty at LCCC, he was a conducting graduate assistant at the University of North Texas where he earned his master of music performance degree in wind conducting with Eugene Corporon.

For the last 20 years Colonna has been a frequent guest conductor throughout the United States where he has premiered many of his own compositions. As a conductor, Colonna has been praised by many composers for his meticulous attention to their work. In 1994 Jim released a CD with the LCCC Wind Symphony and Jazz Band, Wind Dancer. Norman Dello Joio, and Sammy Nestico have granted critical acclaim for this release of their music. "The Wind Symphony's performance of my variants will be placed among those of the very fine," stated Norman Dello Joio. "We can help change the world one note at a time," said Sammy Nestico.

As a trumpet performer, he has performed with the Fort Wayne Philharmonic, MSU Wind Symphony, North Texas Wind Symphony, 113th Army Band, Cheyenne Symphony Orchestra, the Night Flight, Jim Colonna Big Band, Voices of Unity, and notable artists' Patti Austin, Connie Francis. In 1996, he began his career as a composer and has composed more than 30 original compositions, of which many have been published. He has received many commissions to create unique works for large concert ensembles. His works have been recorded by the Indiana University of Pennsylvania Bands four times, the North Texas Wind Symphony, The Symphonic Band of the Belgian Guides and has numerous performances by All-State Honor Bands, University Bands, and various community ensembles throughout the world. His work, "Fanfare Antiphonal vox Gabrielli", was one of seven featured fanfares by the Dallas Wind Symphony for their 2009-2010 season. In addition, his concert band work "Dancing Day" is currently on the Texas Prescribed Music List (PML). His compositions have been performed at CBDNA, Midwest Clinic, and the WASBE conferences as well as internationally in the UK , Canada , Japan , Belgium , and Finland.

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Crt.

Glk.

Vib.

Perc. 1

Perc. 2

13 14 15 16 *ff* 17 18 19

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Crt.

Glk.

Vib.

Perc. 1

Perc. 2

27 28 29 30 31 32 33

45

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Crt.

Glk.

Vib.

Perc. 1

Perc. 2

4/4

mf

f

sfz

a2

3

4

53

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1

Bsn. 2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Crt.

Glk.

Vib.

Perc. 1

Perc. 2

50

51

52

53

54

55

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1
mp

Bsn. 2

B♭ Cl. 1
mf solo

B♭ Cl. 2

B♭ Cl. 3

B. Cl.
mf

Cb. Cl.
mp

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1
mp

Hn. 2
mp

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba
mf

Timp.

Crt.

Glk.

Vib.

Perc. 1

Perc. 2
f

56 57 58 59 60 61

The score is a transposed score for a large ensemble. It consists of 20 staves, each representing a different instrument or section. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob., Bsn. 1, Bsn. 2, B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl., Cb. Cl., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tuba, Timp., Crt., Glk., Vib., Perc. 1, and Perc. 2. The score is divided into measures 62 through 67. Dynamic markings such as *mp*, *mf*, and *f* are used throughout. Time signatures of 2/4 and 4/4 are indicated in several staves, notably for the Oboe, Saxophones, and Trombones. The notation includes various note values, rests, and articulation marks.

68

This page contains a transposed musical score for an orchestra, spanning measures 68 to 74. The score is arranged in a standard orchestral layout with the following instruments from top to bottom:

- Picc.
- Fl. 1
- Fl. 2
- Ob.
- Bsn. 1
- Bsn. 2
- B♭ Cl. 1
- B♭ Cl. 2
- B♭ Cl. 3
- B. Cl.
- Cb. Cl.
- A. Sx. 1
- A. Sx. 2
- T. Sx.
- B. Sx.
- B♭ Tpt. 1
- B♭ Tpt. 2
- B♭ Tpt. 3
- Hn. 1
- Hn. 2
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Euph.
- Tuba
- Timp.
- Crt.
- Glk.
- Vib.
- Perc. 1
- Perc. 2

The score features a variety of musical notations, including dynamic markings such as *ff* (fortissimo) and *f* (forte), and articulation marks like accents and slurs. The woodwinds and strings play complex rhythmic patterns, while the brass section provides a strong harmonic foundation. The percussion parts are indicated by vertical lines on the staff.

68

69

f 70

71

72

73

74

76

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1

Bsn. 2

B^b Cl. 1

B^b Cl. 2

B^b Cl. 3

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B^b Tpt. 1

B^b Tpt. 2

B^b Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Crt.

Glk.

Vib.

Snare Drum

Perc. 1

Perc. 2

75

76

77

78

79

80

89

solo

The musical score is arranged in a standard orchestral format with the following instruments and parts from top to bottom:

- Picc.
- Fl. 1
- Fl. 2
- Ob.
- Bsn. 1
- Bsn. 2
- B♭ Cl. 1
- B♭ Cl. 2
- B♭ Cl. 3
- B. Cl.
- Cb. Cl.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- B. Sax.
- B♭ Tpt. 1
- B♭ Tpt. 2
- B♭ Tpt. 3
- Hn. 1
- Hn. 2
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Euph.
- Tuba
- Timp.
- Crt.
- Glk.
- Vib.
- Perc. 1
- Perc. 2

Key musical features include:

- Fl. 1:** Solo starting at measure 88, marked *pp* and *mf*.
- Fl. 2:** *mp* and *mf* dynamics.
- B♭ Cl. 1:** Solo starting at measure 88, marked *mp* and *mf*.
- B♭ Cl. 2:** *mp* and *mf* dynamics.
- B. Cl.:** *mf* dynamic.
- A. Sax. 1:** *mf* and *mp* dynamics.
- T. Sax.:** *mf* dynamic.
- Euph.:** *mf* dynamic.
- Tuba:** *mf* dynamic.
- Crt.:** *mp*, *pp*, and *mf* dynamics.
- Glk.:** *f* dynamic.
- Vib.:** *f* dynamic.
- Perc. 1:** *pp* dynamic.

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Crt.

Glk.

Vib.

Perc. 1

Perc. 2

mp

p

pp

1/2 of the section

93

94

95

96

97

rit.

6

The musical score is arranged in a standard orchestral layout. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob., Bsn. 1, Bsn. 2, B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl., Cb. Cl., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tuba, Timp., Cr. (Cymbal), Glk. (Glockenspiel), Vib. (Vibraphone), Perc. 1, and Perc. 2. The score spans measures 98 to 102. The tuba part includes markings for 'solo' and 'tutti'. The woodwind and brass parts feature dynamic markings such as *p* (piano) and *pp* (pianissimo). The percussion parts are mostly blank, indicating a rest or a specific rhythmic pattern not fully visible.

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1

Bsn. 2

B^b Cl. 1

B^b Cl. 2

B^b Cl. 3

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B^b Tpt. 1

B^b Tpt. 2

B^b Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Crt.

Glk.

Vib.

Perc. 1

Perc. 2

L.V.

f

ff

sub. p

117

Picc.
 Fl. 1
 Fl. 2
 Ob.
 Bsn. 1
 Bsn. 2
 B♭ Cl. 1
 B♭ Cl. 2
 B♭ Cl. 3
 B. Cl.
 Cb. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 B♭ Tpt. 1
 B♭ Tpt. 2
 B♭ Tpt. 3
 Hn. 1
 Hn. 2
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tuba
 Timp.
 Crt.
 Glk.
 Vib.
 Perc. 1
 Perc. 2

Large Tam-Tam
 Sus. Cymbal
 Crash Cymbals
 Bass Drum

117 118 119 120 121 122 123

128

To Flute

poco rall.

The score is arranged in a standard orchestral layout. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob., Bsn. 1, Bsn. 2, B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl., Cb. Cl., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tuba, Timp., Crt., Glk., Vib., Perc. 1, and Perc. 2. The score includes dynamic markings such as *mf*, *p*, *pp*, and *ff*, as well as performance instructions like *To Flute* and *poco rall.*. The music features complex rhythmic patterns, including triplets and slurs, across multiple measures.

