

# Jim Colonna

## TO LIVE IN HEARTS WE LEAVE BEHIND

### INSTRUMENTATION

- |                                   |                             |
|-----------------------------------|-----------------------------|
| 1-Full Score (Letter Size)        | 3-2 <sup>nd</sup> Trumpet   |
| 1-Full Score (Large Score)        | 3-3 <sup>rd</sup> Trumpet   |
| 1-Piccolo                         | 2-1 <sup>st</sup> Horn in F |
| 3-1 <sup>st</sup> Flute           | 2-2 <sup>nd</sup> Horn in F |
| 3 2 <sup>nd</sup> Flute           | 2-1 <sup>st</sup> Trombone  |
| 2-Oboe                            | 2-2 <sup>nd</sup> Trombone  |
| 1-1 <sup>st</sup> Bassoon         | 2-Bass Trombone             |
| 1-2 <sup>nd</sup> Bassoon         | 3-Baritone B.C.             |
| 3-1 <sup>st</sup> Clarinet        | 2-Baritone T.C.             |
| 3-2 <sup>nd</sup> Clarinet        | 4-Tuba                      |
| 3-3 <sup>rd</sup> Clarinet        | 1-Double Bass               |
| 2-Bass Clarinet                   | 1-Timpani                   |
| 1-Contrabass Clarinet             | 2-Glockenspiel              |
| 2- 1 <sup>st</sup> Alto Saxophone | 2-Vibraphone                |
| 2- 2 <sup>nd</sup> Alto Saxophone | 2-Marimba                   |
| 2-Tenor Saxophone                 | 3-Percussion (Snare Drum)   |
| 1-Baritone Saxophone              | 3-Cymbals                   |
| 3-1 <sup>st</sup> Trumpet         |                             |

*Duration: Approx. 8 minutes*

*Grade: 4 (Medium-Advanced)*

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# TO LIVE IN HEARTS WE LEAVE BEHIND

## By Jim Colonna

### About the Music

The musical foundation of this Jim Colonna concert work is the Welsh tune *All Through The Night*. It also incorporates the posthorn solo from Gustav Mahler's *Symphony #3* and *Personent Hodie*, a 16<sup>th</sup> century Finnish carol. From its sensitive opening it takes us through a host of rich development and musical moments and culminates in a haunting yet extremely musical finale.

Performance Note: Placement of the antiphonal trumpets is important. They should be heard from behind the audience, rather than downstage.

### Composers Notes

This work is written in memory of a close friend. As I composed the work, I felt his presence urging me to continue each with this extremely difficult task. His spirit assured me that I was writing music that would help him live forever in the hearts and minds he left behind.

It was Mother's Day 2014 when I awoke to a facebook post that informed that my friend John Wacker, was killed in a vehicle accident on his way to a Mahler festival in Colorado.

John and I met in 1998 while he was a graduate student of Jack Stamp's at Indiana University of Pennsylvania. When I began my studies at the University of North Texas, John took the reigns of the instrumental music program at Laramie County Community College in Cheyenne, Wyoming. After I completed my MM in wind conducting, John encouraged me to apply for his job since he was headed to UNT to pursue his degree in trumpet performance with Keith Johnson. John gave me his job at LCCC and the start of my college teaching career.

John completed his degree at North Texas and began teaching at Western Colorado University in Gunnison. Each year he conducted a composition of mine with the band at Western Colorado. His performances would appear on youtube and for this I was grateful.

John was a fantastic musician on his trumpet and inspired many students with his teaching on the podium as well. He was father of two talented children, Brian and Elizabeth and husband to his wife Nancy. John is the son of Mainard and Sarah Wacker and brother to Jeff and Jay Wacker. He touched everyone deeply and was one of the nicest men I ever knew.

This work is constructed subliminally around the number 3 represented by these elements:

The posthorn solo from Mahler's Symphony No. 3

The three trumpet parts to the Personent "Hodie" which I played with John and our brother in music, Scott Meredith.

The three chimes signify his wife Nancy, son, Brian, and daughter, Elizabeth

### 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 the Director of Instrumental Music at York College of Pennsylvania. He served as the 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* was recently added to the Texas Prescribed Music List. 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.

# To Live in Hearts We Leave Behind

Transposed Full Score  
B160114

In Memory of John Wacker

Jim Colonna

As if faraway  $\text{♩} = 60$

The score is a transposed full score for a large ensemble. It features 25 staves, each representing a different instrument. The instruments listed on the left are: Piccolo, Flute 1, Flute 2, Oboe, Bassoon 1, Bassoon 2, Clarinet in B♭ 1, Clarinet in B♭ 2, Clarinet in B♭ 3, Bass Clarinet, Contrabass Clarinet, Alto Sax 1, Alto Sax 2, Tenor Sax, Baritone Sax, Trumpet in B♭ 1, Trumpet in B♭ 2, Trumpet in B♭ 3, Horn in F 1, Horn in F 2, Trombone 1, Trombone 2, Bass Trombone, Euphonium, Tuba, Double Bass, Timpani, Glockenspiel, Vibraphone, Marimba, Percussion, and Cymbals. The score is written in 4/4 time with a tempo of 60 beats per minute. The key signature has one flat (B♭). The music is divided into measures, with measure numbers 2, 3, 4, 5, and 6 indicated at the bottom of the page. Dynamics such as *mf*, *mp*, *p*, and *f* are used throughout the score. The percussion section includes a vibraphone part with a *ppp* dynamic and a cymbal part with a *f* dynamic.

This page contains the musical score for measures 7 through 12. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob., Ban. 1, Ban. 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, D.B., Timp., Glk., Vib., Mrb., Perc., and Cym. The score includes various musical notations such as notes, rests, dynamics (mf, p, f), and performance instructions like 'Bucket Mute or In Stand'. The key signature is one flat (B♭) and the time signature is 3/4. The tempo is marked as ♩ = 70. The page number '2' is located at the top left, and the title 'To Live in Hearts We Leave Behind - Transposed Full Score' is at the top center. The page number '2' is also at the bottom left, and the instrument list is at the bottom right.

To Live in Hearts We Leave Behind - Transposed Full Score

This musical score page contains the following instruments and parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob.
- Bsn. 1 (mf)
- Bsn. 2 (mf)
- B>Cl. 1
- B>Cl. 2 (mp)
- B>Cl. 3 (mp)
- 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 (mf)
- D.B. (mp)
- Timp.
- Glk.
- Vib.
- Mrb.
- Perc.
- Cym.

Measure numbers 13, 14, 15, 16, 17, and 18 are indicated at the bottom of the page. Dynamic markings include *mf*, *mp*, and *p*.

To Live in Hearts We Leave Behind - Transposed Full Score

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute 1 and 2, Oboe, Bassoon 1 and 2, B♭ Clarinet 1, 2, and 3, B♭ Clarinet, C♭ Clarinet, Alto Saxophone 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes B♭ Trumpet 1, 2, and 3, Horn 1 and 2, Tuba 1 and 2, B♭ Tuba, Euphonium, and Double Bass. The percussion section includes Timpani, Glockenspiel, Vibraphone, Maracas, Percussion, and Cymbals. The score features various dynamics such as *mf* and *pp*, and includes slurs and phrasing marks. The page number 4 is located at the top left, and the title 'To Live in Hearts We Leave Behind - Transposed Full Score' is centered at the top.

To Live in Hearts We Leave Behind - Transposed Full Score

This is a full orchestral score for the piece "To Live in Hearts We Leave Behind". The score is transposed and spans measures 25 to 30. The instruments included 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
- D.B.
- Timp.
- Glk.
- Vib.
- Mrb.
- Perc.
- Cym.

The score includes various musical notations such as dynamics (e.g., *f*, *mf*), articulation (accents, slurs), and performance instructions. A rehearsal mark 'B' is located at the top of measure 27. The page number '5' is in the top right corner.

To Live in Hearts We Leave Behind - Transposed Full Score

This page contains the musical score for measures 31 through 36. The score is arranged in a standard orchestral format with multiple staves for each instrument. 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.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, D.B., Timp., Glk., Vib., Mrb., Perc., and Cym. The score includes various musical notations such as notes, rests, dynamics (e.g., *p*), and articulation marks. The measures are numbered 31, 32, 33, 34, 35, and 36 at the bottom of the page.



To Live in Hearts We Leave Behind - Transposed Full Score

The musical score is arranged in a standard orchestral format with the following parts and dynamics:

- Picc.**: Piccolo (rest)
- Fl. 1, 2**: Flutes (rest)
- Ob.**: Oboe (rest)
- Bsn. 1, 2**: Bassoons (rest)
- B♭ Cl. 1, 2, 3**: B♭ Clarinets (p)
- B. Cl.**: Bass Clarinet (rest)
- Cb. Cl.**: Contrabass Clarinet (rest)
- A. Sx. 1, 2**: Alto Saxophones (rest)
- T. Sx.**: Tenor Saxophone (rest)
- B. Sx.**: Baritone Saxophone (rest)
- B♭ Tpt. 1, 2, 3**: B♭ Trumpets (rest)
- Hn. 1, 2**: Horns (mp)
- Tbn. 1, 2**: Trombones (mp)
- B. Tbn.**: Baritone Trombone (mp)
- Euph.**: Euphonium (mp)
- Tuba**: Tuba (mp)
- D.B.**: Double Bass (p)
- Timp.**: Timpani (mp)
- Glk.**: Glockenspiel (rest)
- Vib.**: Vibraphone (mf, includes Tubular Chimes)
- Mrb.**: Maracas (rest)
- Perc.**: Percussion (ppp)
- Cym.**: Cymbals (rest)



To Live in Hearts We Leave Behind - Transposed Full Score

The musical score is arranged in a standard orchestral format with the following 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
- D.B.
- Timp.
- Glk.
- Vib.
- Mrb.
- Perc.
- Cym.

Measure numbers 49, 50, 51, 52, 53, and 54 are indicated at the bottom of the score.

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, D.B., Timp., Glk., Vib., Mrb., Perc., and Cym. The score spans measures 55 to 60. Dynamics such as *ppp*, *p*, and *mp* are indicated throughout. A key signature change to D major is marked at the beginning of measure 60.

To Live in Hearts We Leave Behind - Transposed Full Score

The image displays a page of a musical score for the piece "To Live in Hearts We Leave Behind - Transposed Full Score". The page is numbered 11 in the top right corner. The score is arranged in a standard orchestral layout with multiple staves. The instruments listed on the left side of the page 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, D.B., Timp., Glk., Vib., Mrb., Perc., and Cym. The score is divided into measures, with measure numbers 61, 62, 63, 64, 65, and 66 indicated at the bottom of the page. The music is written in a 4/4 time signature. The Vib. (Vibraphone) and Mrb. (Mallet Keyboard) parts are particularly active, featuring complex rhythmic patterns and melodic lines. The woodwind and brass sections provide harmonic support and melodic counterpoints. The percussion section, including Timp., Glk., Perc., and Cym., provides a steady rhythmic foundation.

This musical score page includes the following instruments and parts:

- 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
- D.B.
- Timp.
- Glk.
- Vib.
- Mrb.
- Perc.
- Cym.

Measure numbers 67, 68, 69, 70, 71, and 72 are indicated at the bottom of the page.

To Live in Hearts We Leave Behind - Transposed Full Score

Full score page 13, measures 73-78. The score includes parts for 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, D.B., Timp., Glk., Vib., Mrb., Perc., and Cym. The score features dynamic markings such as *mf*, *f*, and *ff*, and includes performance instructions like *accel* and *rit.*. A tempo marking of  $\text{♩} = 65$  is present at the top. The page number 13 is in the top right corner, and the score identifier B160114 is at the bottom left.

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, D.B., Timp., Glk., Vib., Mrb., Perc., and Cym. The score spans measures 79 to 84. Dynamic markings include *ff* (fortissimo) and *mf* (mezzo-forte). The percussion section includes a snare drum (D.B.) and cymbals (Cym.). The woodwind section includes Piccolo (Picc.), Flutes (Fl.), Oboe (Ob.), Bassoons (Bsn.), Clarinets (B♭ Cl., B. Cl., Cb. Cl.), and Saxophones (A. Sax., T. Sax., B. Sax.). The brass section includes Trumpets (B♭ Tpt.), Horns (Hn.), Trombones (Tbn., B. Tbn.), Euphonium (Euph.), and Tuba. The keyboard section includes Glockenspiel (Glk.), Vibraphone (Vib.), Mallets (Mrb.), and Percussion (Perc.). The cymbal part (Cym.) has a *mf* marking in measure 82 and a *ff* marking in measure 83.



To Live in Hearts We Leave Behind - Transposed Full Score

The image displays a page of a musical score for the piece "To Live in Hearts We Leave Behind - Transposed Full Score". The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left side of the page 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, D.B., Timp., Glk., Vib., Mrb., Perc., and Cym. The score is divided into measures, with a double bar line indicating a section change between measures 88 and 89. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *ff*), and articulation marks. The page number 15 is located in the top right corner.

The musical score is arranged in a standard orchestral format with 24 staves. 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.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, D.B., Timp., Glk., Vib., Mrb., Perc., and Cym. The score features various musical notations including notes, rests, and dynamic markings such as *ppp*, *p*, and *mf*. A section of the score is marked with a box containing the number 4. The bottom of the page shows measure numbers 91 through 96.



This page of the musical score contains the following instruments and parts:

- Picc.**: Piccolo
- Fl. 1, 2**: Flutes
- Ob.**: Oboe
- Bsn. 1, 2**: Bassoons
- B♭ Cl. 1, 2, 3**: B-flat Clarinets
- B. Cl.**: Bass Clarinet
- Cb. Cl.**: Contrabass Clarinet
- A. Sx. 1, 2**: Alto Saxophones
- T. Sx.**: Tenor Saxophone
- B. Sx.**: Baritone Saxophone
- B♭ Tpt. 1, 2, 3**: B-flat Trumpets
- Hn. 1, 2**: Horns
- Tbn. 1, 2**: Trombones
- B. Tbn.**: Baritone Trombone
- Euph.**: Euphonium
- Tuba**: Tuba
- D.B.**: Double Bass
- Timp.**: Timpani
- Glk.**: Glockenspiel
- Vib.**: Vibraphone
- Mrb.**: Maracas
- Perc.**: Percussion
- Cym.**: Cymbals

The score includes dynamic markings such as *mf*, *p*, *f*, *mp*, and *pp*, and performance instructions like *rit.* and *Vibrato*. The page is numbered 103 through 108 at the bottom.

To Live in Hearts We Leave Behind - Transposed Full Score

This page contains the musical score for measures 109 through 113. 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, D.B., Timp., Glk., Vib., Mrb., Perc., and Cym. The score includes various musical notations such as dynamics (mf, p, f, ON STAGE), articulation (accents), and performance instructions. The page number 19 is located in the top right corner.





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