

# Shadow Rituals

FIRST PRIZE WINNER — THE FRANK TICHELI COMPOSITION CONTEST

C O N C E R T   B A N D

Michael Markowski

[www.ManhattanBeachMusic.com](http://www.ManhattanBeachMusic.com)

# SHADOW RITUALS

FOR CONCERT BAND

## MICHAEL MARKOWSKI

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### I N S T R U M E N T A T I O N

1 Full Score	2 Eb Alto Saxophone 2	2 Euphonium T.C.
1 Piccolo	1 Bb Tenor Saxophone	4 Tuba
4 Flute 1	1 Eb Baritone Saxophone	1 Timpani
4 Flute 2	3 Bb Trumpet 1	2 Percussion 1 Large Tam-Tam, Suspended Cymbal
1 Oboe 1	3 Bb Trumpet 2	2 Percussion 2 Bongos (shared with Perc. 3), Snare Drum, Slapstick (shared with Perc. 4 & 5), Tambourine
1 Oboe 2	3 Bb Trumpet 3	2 Percussion 3 Low Tom-Tom, Glockenspiel, Bongos (shared with Perc. 2), Sleigh Bells
4 Bb Clarinet 1	1 F Horn 1	2 Percussion 4 Cabasa, Brake Drum, Slapstick (shared with Perc. 2 & 5), Crash Cymbals
4 Bb Clarinet 2	1 F Horn 2	2 Percussion 5 Bass Drum, Slapstick (shared with Perc. 2 & 4), Wind Chimes
4 Bb Clarinet 3	1 F Horn 3	
3 Bb Bass Clarinet	1 F Horn 4	
1 Bassoon 1	2 Trombone 1	
1 Bassoon 2	2 Trombone 2	
2 Eb Alto Saxophone 1	2 Trombone 3	
	3 Euphonium B.C.	

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## COMPOSER'S NOTES

I can remember sitting in my junior high school band reading through my first Frank Ticheli piece; I remember it because I found his style so unlike the other arrangements and “standards” that we performed. Now, several years later, I realize the remarkable inspiration Ticheli’s music has made on my own writing and growth as a musician.

Because of this, *SHADOW RITUALS* was written particularly for the Manhattan Beach Music Frank Ticheli Composition Contest and I dedicate it humbly to Frank Ticheli.

*SHADOW RITUALS* is rhythmic, energetic, and challenges the performer to constantly stay engaged in the music. The piece is a dark and mystical dance—a reflection of something primitive or ancient.

A few comments on conducting are in order: tempo is very important to maintaining the energy of the piece. Particularly for the first 45 measures it might be helpful to conduct using “small beat patterns,” that is, relatively tiny conducting gestures for the quarter notes, and somewhat larger conducting gestures for the main beats. There is more than one possible approach: you can conduct quarter, quarter, quarter, half; you can conduct dotted-quarter, dotted-quarter, half; you can conduct dotted-half, half to emphasize the 3+2 nature of many of the 5/4 measures. Since the contrapuntal accompanying lines will not always be in the same rhythmic pattern as the melodic lines, you will need to consider both the overall effect of the lines’ relationships to one another, and each line’s rhythmic detail to best reach your own interpretation. Most important, you must strive to keep the intensity and tempo at an exciting and consistent level.

For the calmer section (measures 82-116), it seems appropriate to conduct in a “halftime” feel—that is, conducting only the stronger beats. The same will work for the climax (measures 152-168), which should be conducted in “one.”

MICHAEL MARKOWSKI

# SHADOW RITUALS

FOR CONCERT BAND

MICHAEL MARKOWSKI

$\text{♩} = 186$

Piccolo

1

Flute

2

Oboe 1&2

1

B♭ Clarinet 2

3

B♭ Bass Clarinet

Bassoon 1&2

1

E♭ Alto Saxophone

2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1

B♭ Trumpet 2

3

1&3

F Horn

2&4

1

Trombone 2

3

Euphonium

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Percussion 5

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Picc. *mf* *mp*

Fl. 1 *mf* *mp*

Fl. 2 *mf* *mp*

Ob. *mp* *mf* *f* *mf*

Cl. 1 *mf* *f* *mf*

Cl. 2 *mf* *f* *mf*

Cl. 3 *mf* *f* *mf*

B. Cl. *mf* *f*

Bsn. *mf* *f* *mf*

A. Sax. 1 *mp* *f* *mf*

A. Sax. 2 *mp* *f* *mf*

T. Sax. *mf* *f* *mf*

B. Sax. *p* *f*

Tpt. 1 *p* *f* *mf* *f*

Tpt. 2 *p* *f* *mf* *f*

Tpt. 3 *p* *f* *mf* *f*

Hn. 1 & 3 *p* *f* *mf*

Hn. 2 & 4 *p* *f* *mf*

Tbn. 1 *mf* *f* *mf*

Tbn. 2 *mf* *f* *mf*

Tbn. 3 *mf* *f* *mf*

Euph. *mf* *f* *mf*

Tuba *mf* *f* *mf*

Timp. *p* *f* *mf*

Perc. 1

Perc. 2 Snare sticks *ff*

Perc. 3 Glockenspiel (brass mallets) *mp*

Perc. 4 Brake Drum *ff*

Perc. 5 Bass Drum *f* Slapstick *ff*

18 26

Picc. *mp* *f* *p* *ff*

Fl. 1 *mf* *f* *f* *ff*

Fl. 2 *mf* *f* *f* *ff*

Ob. *mf* *f* *f* *ff*

Cl. 1 *mf* *f* *f* *mf*

Cl. 2 *mf* *f* *f* *mf*

Cl. 3 *mf* *f* *f* *mf*

B. Cl. *mf* *f*

Bsn. *mf* *f*

A. Sax. 1 *mf* *f* *f* *p*

A. Sax. 2 *mf* *f* *f*

T. Sax. *mf* *f* *f*

B. Sax. *mf* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tpt. 3 *mf* *f*

Hn. 1 & 3 *f* *mf*

Hn. 2 & 4 *f* *mf*

Tbn. 1 *f* *f*

Tbn. 2 *f* *f*

Tbn. 3 *f* *f*

Euph. *f* *f*

Tuba *f* *f*

Timp. *ff* *f*

Perc. 1 *ff*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *ff*

Perc. 5 *f*

Suspended Cymbal *ff*

Snare Drum *f*

Tom Tom *f*

Brake Drum *ff*

B.D. *f*

3

27

Pic. *p* *mf* *f*

Fl. 1 *p* *mf* *f*

Fl. 2 *p* *mf* *f*

Ob. *p* *mf* *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

Bsn. *p* *mf* *f*

A. Sax. 1 *p* *mf* *f*

A. Sax. 2 *p* *mf* *f*

T. Sax. *p* *f*

B. Sax. *p* *f*

Tpt. 1 *fp* *ff* *f*

Tpt. 2 *fp* *ff* *f*

Tpt. 3 *fp* *ff* *f*

Hn. 1 & 3 *fp* *ff* *f* *sfz*

Hn. 2 & 4 *fp* *ff* *f* *sfz*

Tbn. 1 *p* *mf* *f* *gliss*

Tbn. 2 *p* *mf* *f* *gliss*

Tbn. 3 *p* *mf* *f* *gliss*

Euph. *f*

Tuba *f*

Timp. *f*

Perc. 1 Sus. Cym. (choked) *f*

Perc. 2 (click sticks) Snare Drum (sticks) (Drum) (sticks) *f*

Perc. 3 I. T. *f* Glockenspiel

Perc. 4 Slapstick (shared) *f*

Perc. 5 B. D. *f* Solo (dampen) *ff*

36

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Cl. 1 *mp* *f*

Cl. 2 *mp* *f*

Cl. 3 *mp* *f*

B. Cl. *mf* *f*

Bsn. *mf* *f*

A. Sax. 1 *mf* *mp* *f* *f* *f*

A. Sax. 2 *mp* *f* *f* *f*

T. Sax. *f*

B. Sax. *mf* *f*

Tpt. 1 *mf* *mp* *f* *f*

Tpt. 2 *mp* *f* *f*

Tpt. 3 *mp* *f* *f*

Hn. 1 & 3 *mp* *ff*

Hn. 2 & 4 *mp* *ff*

Tbn. 1 *f* *f*

Tbn. 2 *f* *f*

Tbn. 3 *f* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Timp. *f*

Perc. 1 Sus. Cym. *mf*

Perc. 2 Tambourine *mf* S. D. *mf*

Perc. 3 Bongos (shared with Perc. 2) *mf*

Perc. 4

Perc. 5



48

Picc.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 & 3

Hn. 2 & 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

C3 - C4

Glockenspiel

Cabasa

B. D.

ff

f

mp

mf

mf

f

mf

mp

mf

f

mf

mf

f

f

f

f

f

f

58 63

Picc. *f* *mp*

Fl. 1 *f* *mp*

Fl. 2 *f* *mp*

Ob. *f* *mp*

Cl. 1 *p* *f* *mp*

Cl. 2 *p* *f* *mp*

Cl. 3 *p* *f* *mp*

B. Cl. *p* *mf*

Bsn. *p* *mf*

A. Sax. 1 *p* *f* *mp*

A. Sax. 2 *p* *f* *mp*

T. Sax. *f* *mp*

B. Sax. *p* *mf*

Tpt. 1 *f* *mf* *mf*

Tpt. 2 *f* *mf* *mf*

Tpt. 3 *f* *mf* *mf*

Hn. 1 & 3 *fp* *f*

Hn. 2 & 4 *fp* *f*

Tbn. 1 *fp* *fp* *p* *mf*

Tbn. 2 *fp* *fp* *p* *mf*

Tbn. 3 *fp* *fp* *p* *mf*

Euph. *fp* *fp* *p* *mf*

Tuba *fp* *fp* *p* *mf*

Timp. *p* *C<sub>2</sub> - C<sub>3</sub>* *mf*

Perc. 1 *Sus. Cym* *f* *Sus. Cym (choked)* *f*

Perc. 2 *Snare Sticks* *f* *Snare Sticks* *f*

Perc. 3 *f*

Perc. 4

Perc. 5 *Slapstick* *f* *Slapstick* *f*

Picc. *mf* *ff*

Fl. 1 *mf* *ff*

Fl. 2 *mf* *ff*

Ob. *mf* *ff*

Cl. 1 *mf* *ff*

Cl. 2 *mf* *ff*

Cl. 3 *mf* *ff*

B. Cl. *f* *f*

Bsn. *f* *ff*

A. Sax. 1 *mf* *ff*

A. Sax. 2 *mf* *ff*

T. Sax. *f* *f*

B. Sax. *f* *f*

Tpt. 1 *mf* *ff*

Tpt. 2 *mf* *ff*

Tpt. 3 *mf* *ff*

Hn. 1 & 3 *mf* *f*

Hn. 2 & 4 *mf* *f*

Tbn. 1 *f* *f*

Tbn. 2 *f* *f*

Tbn. 3 *f* *f*

Euph. *f* *f*

Tuba *f* *f*

Timp. *f* *f* C♯ - B♭

Perc. 1 Sus. Cym. *ff*

Perc. 2 (Drum) *mf* *ff*

Perc. 3 T. T. *ff*

Perc. 4 Crash Cymbals *ff*

Perc. 5 B. D. *ff*

Picc. *ff*

Fl. 1 *mp* *p*

Fl. 2 *mp* *p*

Ob. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *p*

Bsn. *ff* *p*

A. Sax. 1 *p*

A. Sax. 2 *p*

T. Sax. *ff* *p*

B. Sax. *ff* *p*

Tpt. 1 *mf* *mp*

Tpt. 2 *mf* *mp*

Tpt. 3 *mf* *mp*

Hn. 1 & 3 *ff* *mf*

Hn. 2 & 4 *ff* *mf*

Tbn. 1 *ff* *mp*

Tbn. 2 *ff* *mp*

Tbn. 3 *ff* *mp*

Euph. *ff* *mp*

Tuba *ff* *mp*

Timp. *ff* *mp* *E<sub>b</sub> - lowest tuning*

Perc. 1

Perc. 2 *ff* *mp*

Perc. 3 *ff* *mp* *Sleigh Bells*

Perc. 4 *mp* *Cabasa*

Perc. 5 *ff*

Picc. [Musical staff with rests]

Fl. 1 [Musical staff with notes, dynamic *p*]

Fl. 2 [Musical staff with notes, dynamic *p*]

Ob. [Musical staff with notes, dynamic *p*]

Cl. 1 [Musical staff with notes, dynamic *p*, Solo *p*  $\rightarrow$  *mf*]

Cl. 2 [Musical staff with notes, dynamic *p*]

Cl. 3 [Musical staff with notes, dynamic *p*]

B. Cl. [Musical staff with rests]

Bsn. [Musical staff with notes, dynamic *p*, Solo *p*  $\rightarrow$  *mf*]

A. Sax. 1 [Musical staff with notes, dynamic *p*, Solo *p*  $\rightarrow$  *mf*]

A. Sax. 2 [Musical staff with rests]

T. Sax. [Musical staff with rests]

B. Sax. [Musical staff with rests]

Tpt. 1 [Musical staff with rests]

Tpt. 2 [Musical staff with notes, dynamic *p*]

Tpt. 3 [Musical staff with notes, dynamic *p*]

Hn. 1 & 3 [Musical staff with notes, dynamic *p*, *pp*]

Hn. 2 & 4 [Musical staff with notes, dynamic *p*, *pp*]

Tbn. 1 [Musical staff with notes, dynamic *pp*]

Tbn. 2 [Musical staff with notes, dynamic *pp*]

Tbn. 3 [Musical staff with notes, dynamic *pp*]

Euph. [Musical staff with notes, dynamic *p*, *mf*, Tutti *pp*]

Tuba [Musical staff with notes, dynamic *pp*]

Timp. [Musical staff with notes, dynamic *pp*]

Perc. 1 [Musical staff with notes, dynamic *mp*, Tam-Tam (*mf*), Sus. Cym]

Perc. 2 [Musical staff with rests]

Perc. 3 [Musical staff with rests]

Perc. 4 [Musical staff with rests]

Perc. 5 [Musical staff with notes, dynamic *mp*, Wind Chimes]

Picc. *mf* *p* *mf* *f*

Fl. 1 *mf* *p* *mf* *f*

Fl. 2 *mf* *p* *mf* *f*

Ob. *mf* *p* *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Cl. 3 *mf* *f*

B. Cl. *f*

Bsn. *mf* *f*

A. Sax. 1 *mf* *f*

A. Sax. 2 *mf* *f*

T. Sax. *mf* *f*

B. Sax. *f*

Tpt. 1 *p* *mf* *mf*

Tpt. 2 *mf* *mf*

Tpt. 3 *mf* *mf*

Hn. 1 & 3 *mf* *p* *f* *mp*

Hn. 2 & 4 *mf* *p* *f* *mp*

Tbn. 1 *mf* *f* *mp*

Tbn. 2 *mf* *f* *mp*

Tbn. 3 *mf* *f* *mp*

Euph. *mf* *f* *mp*

Tuba *mf* *f* *mp*

Timp. *fff*

Perc. 1 *mf* *Sus. Cym.* *mf*

Perc. 2 *f* *S. D. (sticks)*

Perc. 3 *mf* *Glockenspiel* *Bongos (shared)* *f*

Perc. 4 *f* *Brake Drum*

Perc. 5 *mp* *Wind Chimes* *B. D.* *f*

121

Picc. *mp*

Fl. 1 *mf* *mp* *p*

Fl. 2 *mf* *mp* *p*

Ob. *fp*

Cl. 1 *mf* *fp* *mp*

Cl. 2 *mf* *fp* *mp*

Cl. 3 *mf* *fp* *mp*

B. Cl. *mf* *mp*

Bsn. *mf* *mp*

A. Sax. 1 *fp*

A. Sax. 2 *fp*

T. Sax. *mf* *mp*

B. Sax. *mf*

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Hn. 1 & 3 *mp*

Hn. 2 & 4 *mp*

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Perc. 1 Tam-Tam (scrape) *f* Tam-Tam (hit) *mp*

Perc. 2 Tambourine *mf*

Perc. 3 Glockenspiel *mp* (Glockenspiel) *mf*

Perc. 4 Cabasa *mf* (Cabasa) *mf*

Perc. 5

134

Picc. *ff* *Flutter*

Fl. 1 *mp* *ff* *Flutter*

Fl. 2 *mp* *ff* *Flutter*

Ob. *mp* *ff*

Cl. 1 *mp* *fff* *Scoop*

Cl. 2 *mp* *fff* *Scoop*

Cl. 3 *mp* *fff* *Scoop*

B. Cl. *mf*

Bsn. *mf*

A. Sax. 1 *fff* *Scoop* *Soli* *ff*

A. Sax. 2 *fff* *Scoop* *Soli* *ff*

T. Sax. *fff* *Scoop* *Soli* *ff*

B. Sax. *ff* *Soli*

Tpt. 1 *mp* *mf*

Tpt. 2 *mp* *mf*

Tpt. 3 *mp* *mf*

Hn. 1 & 3 *mf* *ff*

Hn. 2 & 4 *mf* *ff*

Tbn. 1 *mp* *pp cresc.*

Tbn. 2 *mp* *pp cresc.*

Tbn. 3 *mp* *pp cresc.*

Euph. *mf* *pp cresc.*

Tuba *mf* *pp cresc.*

Timp. *pp cresc.*

Perc. 1 Sus. Cym. *ff*

Perc. 2 Bongos *f* Slapstick (shared with Perc. 4) *fff*

Perc. 3 *f* T. T. *ff*

Perc. 4 Brake Drum *fff*

Perc. 5 Slapstick *f* B. D. *ff*



Picc. *mf* *ff* *f*  
 Fl. 1 *mf* *ff* *f*  
 Fl. 2 *mf* *ff* *f*  
 Ob. *mf* *ff* *f*  
 Cl. 1 *mf* *ff* *f*  
 Cl. 2 *mf* *ff* *f*  
 Cl. 3 *mf* *ff* *f*  
 B. Cl. *f* *ff* *mf*  
 Bsn. *f* *ff* *mf*  
 A. Sax. 1 *mf* *ff* *f*  
 A. Sax. 2 *mf* *ff* *f*  
 T. Sax. *mf* *ff* *f*  
 B. Sax. *f* *ff* *mf*  
 Tpt. 1 *f* *f* *ff* *ff*  
 Tpt. 2 *f* *f* *ff* *ff*  
 Tpt. 3 *f* *f* *ff* *ff*  
 Hn. 1 & 3 *f* *ff* *f*  
 Hn. 2 & 4 *f* *ff* *f*  
 Tbn. 1 *f* *ff* *mf*  
 Tbn. 2 *f* *ff* *mf*  
 Tbn. 3 *f* *ff* *mf*  
 Euph. *f* *ff* *mf*  
 Tuba *f* *ff* *mf*  
 Timp. *ffp* *ff* *B♭ - A♭*  
 Perc. 1 *ff* *ff*  
 Perc. 2 Snare Drum *ffp* *ff* Slapstick (shared) *ff*  
 Perc. 3 *ffp* *ff* *ff*  
 Perc. 4 Brake Drum *ff* Brake Drum *ff*  
 Perc. 5 *ffp* *ff* *ff*

155

Picc.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 & 3

Hn. 2 & 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

lowest possible tuning

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Tan-Tam (scrape)

Slapstick

T. T.

Br. Dr.

B. D.

*ff*

*fff*

*f*

*ff*

*ff*

*ff*

15

165

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

Bsn. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 & 3 *ff*

Hn. 2 & 4 *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Tbn. 3 *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

Timp. Solo *ff*

Perc. 1 Sus. Cym. *ff* Tam-Tam *ff*

Perc. 2 S. D. *ff* S. D. (snares off) *ff*

Perc. 3 T. T. *ff*

Perc. 4

Perc. 5 B. D. *ff*

174

Picc.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 & 3

Hn. 2 & 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

*ff*

*ff*

*ff*

*ff*

Sus Cym

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

Bsn. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpt. 1 *fp*

Tpt. 2 *fp*

Tpt. 3 *fp*

Hn. 1 & 3 *fp*

Hn. 2 & 4 *fp*

Tbn. 1 *fp*

Tbn. 2 *fp*

Tbn. 3 *fp*

Euph. *fp*

Tuba *fp*

Timp. *fff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff*

Perc. 5 *ff*

(lowest possible tuning) *fff* Dampen

Sus. Cym. (choke)

S. D. (snare on) *ff* Dampen

T. T. *ff* Dampen

Br. D. *ff* Dampen

B. D. *ff* Dampen

*gliss.*



# PRESERVING OUR MUSIC

IT IS IMPORTANT TO PRESERVE OUR MUSICAL HERITAGE  
FOR FUTURE GENERATIONS

Acidic paper has been in widespread use since the turn of the century, and has become the bane of archivists, librarians, and others who seek to preserve knowledge intact, because it literally will self-destruct as it ages. Some paper, only three or four decades old, already has become impossible to handle — so brittle it crumbles to the touch. Surely we do not want today's music to be unavailable to those who will inhabit the future. If the music of the Renaissance had not been written on vellum it could never have been preserved and we would not have it today, some four hundred years later. Let us give the same consideration to the musicians in our future.

It was with this thinking that Manhattan Beach Music in 1988 first addressed the needs of the archivist by printing all of its concert band music on acid-free paper that met the standards specified in the American National Standard for Information Sciences — Permanence of Paper for Printed Library Materials (ANSI Z39.48-1984). The standard was revised on October 26, 1992 to include coated papers; all of our new editions and reprints of older editions meet this revised standard. With proper care and under proper environmental conditions, this paper should last for at least several hundred years.

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This paper meets the requirements of ANSI/NISO Z39.48-1992

(Permanence of Paper) 

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