

Dedicated to the NorthPointe Christian High School Orchestra and their director, Aaron Tenney,
Grand Rapids, Michigan for their performance at the 2011 Michigan Music Conference

Vanishing Pointe

VIOLIN I

Andante delicato

Richard Meyer (ASCAP)

1st stand V (inside) (outside)

1 *p* 2 3 *p* 4 5 6 7 8 *p* 9 10 11 12 13

14 L'istesso tempo, ma più agitato

Tutti

15 *ppp* senza accento 16 17 *cresc.* 18 *f* 19 *ff* 20 21 22

23

23 24 25 26 27 28 29 30

31 *div.* *p* *cresc.*

31 32

39 *f* *din.* *p* *p*

33 34 35 36 37 38 39 40

43 *f*

41 42 43 44 45 46

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VIOLIN I - 2

47 *mp* 48 49 *ff*

50 *sub-p* 51 *cresc.* 52

53 *f* 54 *p* 55 *cresc.*

56 57 *f* 58 *ff* *p*

59 *ff* 60 *p* 61

62 *f* 63 64

65 66 *pp* 67 *ppp* 68 *senza accento* 69 *f*

70 *ppp* 71 *f* 72

73 *ppp* 74 *cresc. poco a poco* 75 *mp* *cresc.*

76 *mf* 77 *L'istesso tempo e molto sonoro* (V) 78 79 80 81 82-85 *div.*

VIOLIN I - 3

86 1st stand

p 87 88 89 90 91 92 *mf cresc.* 93

Tutti

div.

96

94 *sub. p* *molto cresc.* 95 *ff* 97 98 99 100

104

101 102 103 *pp* 105 106 107 108

115

109 *mf* 110 111 *f* 112 113 *dim.* 114 *p*

Solo

116 117 118 119 *pp* 120 121-123 *rit.*

124 Con precisione e senza accento

Tutti

124 *ppp* *f* 125 126 *ppp*

127 *f* 128 *ppp* 129 *cresc.*

131

pizz.

130 *ff* 131 *p* *f* 132 133

VIOLINI - 4

arco

134 135 136

137 138 139 *ff* *p*

140 *ff* *p*

143 *f legato* 144 145 146 147 148

151 149 150 152 153

154 155 156 157 158 159 *div.* *p*

160 *f* 161 162 *ff*

163 164 165 166 167 *ff*

Detailed description: This page contains the musical score for Violini - 4, measures 134 through 167. The score is written in treble clef with a key signature of one sharp (F#). It consists of eight staves of music. The first staff (measures 134-136) begins with the instruction 'arco' and features a series of eighth-note patterns. The second staff (measures 137-139) includes dynamic markings of *ff* and *p*. The third staff (measures 140-142) also shows *ff* and *p* dynamics. The fourth staff (measures 143-148) is marked *f legato*. The fifth staff (measures 149-153) contains a rest for measure 151. The sixth staff (measures 154-159) includes a *div.* marking and a *p* dynamic. The seventh staff (measures 160-162) is marked *f* and *ff*. The eighth staff (measures 163-167) concludes with a *ff* dynamic. Various performance instructions such as accents, slurs, and breath marks are present throughout the score.

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Vanishing Point

VIOLIN II

Richard Meyer (ASCAP)

Andante delicato 14 L'istesso tempo, ma più agitato

1-13
14
15
16
17 *cresc.*
18 *f* — *ff*
19
20 *p* — *f*
21
22 *f* — *p*
23-25
26
27 *mp*
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51 *mp cresc.*
52
53 *f*
54
55
56
57 *f*
cresc.

VIOLIN II - 2

58 *ff* *p* *ff* *p*

62 *f*

64 65 66 67 *pp*

68 *ppp* *senza accento* *f* *ppp*

71 *f* 72 73 *ppp* *cresc. poco a poco*

74 75 *mp cresc.* 76 *mf* 77 *f* **L'istesso tempo e molto sonoro**
Soli

79 80 81 82 *mf* 83 84 85

86 86-89 *pp* 90 91 92 *mp cresc.* 93 94 *sub. p molto cresc.* 95

96 *ff* 97 98 99 100 101 102 103

104 *pp* 105 106 107 108 109 110 *mf* 111 112 *f* 113

115 (V) *dim.* *p* 116 117 118 119 *pp* 120 121-123 *rit.*

VIOLIN II - 3

124 Con precisione e senza accento

Musical score for Violin II, measures 124-167. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features various dynamics and articulations:

- Measures 124-125: *ppp* to *f*
- Measures 126-127: *ppp*
- Measures 128-129: *f* to *ppp* with *cresc.* marking
- Measures 130-131: *ff* to *p* with *pizz.* marking
- Measures 132-133: *f*
- Measures 134-135: *arco* and *f*
- Measures 136-137: *f*
- Measures 138-139: *ff*
- Measures 140-141: *ff*
- Measures 142-143: *p* to *f*
- Measures 144-145: *p*
- Measures 146-147: *f*
- Measures 148-149: *f*
- Measures 150-151: *legato*
- Measures 152-153: *f*
- Measures 154-155: *f*
- Measures 156-157: *f*
- Measures 158-159: *mf*
- Measures 160-161: *f*
- Measures 162-163: *ff*
- Measures 164-165: *f*
- Measures 166-167: *ff*

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Vanishing Pointe

Richard Meyer (ASCAP)

VIOLA

Andante delicato Solo

1-4 5 *p* 6 7 8 *p* 9 10 11 12

14 L'istesso tempo, ma più agitato

13 *ppp senza accento* Section 15

16 17 *cresc.* 18 *f* 19 *ff*

19

20 *p* 21 *f* 22

23

23-25 26 27 *mp* 28 29 30

31

31 *mf* 32 33 34

35 36 37 38

39

39 *p* 40 41 42 *f*

43

43 *p* 44 45 46

50

47 48 49 *ff* 50 51

VIOLA - 2

53 *mf cresc.* *f* *p non div.* *cresc.*

55 *f* *ff*

58

60 *p* *f*

62

68

65 *ppp senza accento*

69 *f* *ppp* *f*

72 *ppp* *cresc. poco a poco*

74

77 *L'istesso tempo e molto sonoro*

75 *mp cresc.* *mf* *f*

86 *p* *pp*

96 *mp cresc.* *sub.p molto cresc.* *ff*

104

108 *Soli* *mp* *mf* *f* *dim.*

115

VIOLA - 3

124

Con precisione e senza accento

117 *p* 118 *pp* 119 *pp* 120 *rit.* 121-123 *ppp* *f*

125 *ppp* 126 *f* 127 *f*

128 *ppp* 129 *cresc.* 130 *ff*

131 *p* *pizz.* *f* 132 133 134 *arco*

135 *f* 136 137 138

139 *ff* 140 141 142 *p*

143 *f* 144 145 146

147 148 149 150

151 152 153 154 155 156

157 158 *mf* 159 *f* 161

162 *ff* 163 164 165 166 *p* 167 *ff*

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CELLO

Vanishing Pointe

Richard Meyer (ASCAP)

14 L'istesso tempo, ma più agitato

Andante delicato

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CELLO - 2

58 *non div.*

59 *ff* *p* *ff* *p*

62 *div.* *f*

68 *pp* *ppp* *senza accento* *f*

72 *ppp* *cresc. poco a poco* *f*

L'istesso tempo e molto sonoro

75 *mp* *cresc.* *mf* *f*

77

82 *p* *pp*

86 *div.* *pp*

92 *mp* *cresc.* *mf* *ff*

96

98 99 100 101 102 103

104 *Soli* *mp* *mf*

105 106 107 108 109 110 111

112 *f* *dim.* *p*

115 116 117 118 119-120

CELLO - 3

124 Con precisione e senza accento

Solo Tutti

121 *p rit.* 122 123 *pp* 125 126 *ppp*

127 *f* 128 *ppp* 129 *cresc.*

131

130 *ff* 132 *f* 133

134 *f* 135 136 137 *div.*

139

138 *ff* 140 *p* 141 *ff*

143 *div.*

142 *f* 144 145 146 147 148 149 150

151

152 153 154 155

160 *div.*

156 157 158 *mf* 159 *f* 161

162 *div.* *ff* 163 164 165 166 *div.* 167 *ff*

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STRING BASS

Richard Meyer (ASCAP)

Andante delicato 14 **L'istesso tempo, ma più agitato**

1-13 14-16 17 *mp* senza accento

18 *f* *ff* *f* *pizz.*

19 20 21

22 23 24 25 26 *mp*

27 28 29 30 31 *mp* arco *V*

32 33 34 35 36 37 *mp*

38 39 40 41 *f* *V*

42 43 44 45 46 *p* *marcato*

47 48 49 50 *mf* *ff* *p*

STRING BASS - 2

51 *sim.* 52 *cresc.* 53 *f* 54 *p* 55 *cresc.*

56 57 *f* 58 *ff* 59

60 61 *p* 62 *f* 63 64 65

66 67 *pp* 68-73 74 75 *mp* 76 *cresc.*

77 L'istesso tempo e molto sonoro

76 *mf* 77 *f* 78 79 80 81 82 *p*

83 84 85 86-89 90 *pp* 91 92 *mp cresc.*

93 94 95 *mf* 96 *ff* 97 98 99 100

101 102 103 *p* 104 105 106 107 108

109 110 *mf* 111 112 *f* 113 *dim.* 114 115-116

STRING BASS - 3

117 *p* *V* 118 119-120 121 *p rit.* 122 123 *div.*

124 Con precisione e senza accento

124-126 127 *f* 128 129 *f*

130 *ff* 131 *f* 132 133

134 135 *f* 136 137

138 139 *ff* 140 141 *pizz.* *p*

142 143 *arco* *f* 144 145 146 147 148

149 150 151 152 153 154 155 156

157 158 159 160 *f* 161 162 *ff*

163 164 165 166 167 *ff*