# Vanishing Pointe

By Richard Meyer (ASCAP)

## Instrumentation

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conductor Score</td>
<td>1</td>
</tr>
<tr>
<td>Violin I</td>
<td>8</td>
</tr>
<tr>
<td>Violin II</td>
<td>8</td>
</tr>
<tr>
<td>Viola</td>
<td>5</td>
</tr>
<tr>
<td>Cello</td>
<td>5</td>
</tr>
<tr>
<td>String Bass</td>
<td>5</td>
</tr>
</tbody>
</table>

## Notes to the Conductor

This original selection will challenge every section of your high school string orchestra both musically and technically. A jazzy, rhythmically intense mood dominates much of the piece, but makes way briefly for a lyrical middle section featuring lush, hauntingly beautiful harmonies. *Vanishing Pointe* was inspired by the concept of receding parallel lines. This phenomenon, a key to linear perspective in the art world, is represented musically in the piece by the use of both contrary motion and decrescendos. The converging scales heard at the end of measure 18 become the major motif used throughout the piece. “Vanishing Pointe” also refers to the merging of two distinct and different melodies—a jazzy, driving tune introduced at measure 23, and a haunting, lyrical melody heard in the introduction and developed more fully at measure 77. Eventually, the differences in these two melodies vanish, and they are combined and heard simultaneously at measure 143. The altered spelling in the title is a nod to North Pointe Christian School, who commissioned the piece.
Vanishing Pointe

CONDUCTOR SCORE
Duration - 6:30

Andante delicato (\( \dot{\text{c}} \approx 84 \))

Violins

Viola

Cello

String Bass

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

Richard Meyer (ASCAP)

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L’istesso tempo, ma più agitato \( \hat{\text{=}} 84 \)
I
Vlns.

II
Vla.

Cello

Str. Bass

71

72

ppp
cresc. poco a poco

73

74

mp
senza accento
L’istesso tempo e molto sonoro (\( \dot{=} 84 \))

\[ \text{(V)} \]