

# Vanishing Point

Grade 4 - RANDALL D. STANDRIDGE

## RANDALL STANDRIDGE FLEX SERIES INSTRUMENTATION AND SUGGESTED USE

\*While each part may be used for any instrument in that key, the instruments listed in parentheses are suggested for the best overall sound and range compatibility. Some parts contain optional octaves. The director/performer should select the octave that is best suited for their instrument and range.

### PART 1

C Instruments (Treble Clef) 3  
(Flute, Oboe, Violin)  
Bb Instruments 3  
(Bb Clarinet, Bb Trumpet, Bb Soprano Saxophone)

### PART 2

C Instruments (Treble Clef) 3  
(Flute, Oboe, Violin)  
Bb Instruments 3  
(Bb Clarinet, Bb Trumpet)  
Eb Instruments 3  
(Eb Alto Saxophone)

### PART 3

C Instruments (Treble Clef) 3  
(Violin)  
C Instruments (Alto Clef) 3  
(Viola)  
Bb Instruments 3  
(Bb Clarinet, Bb Trumpet)  
Eb Instruments 3  
(Eb Alto Saxophone)  
F Instruments 3  
(French Horn)

### PART 4

C Instruments (Bass Clef) 3  
(Trombone, Euphonium, Bassoon, Cello)  
Bb Instruments 3  
(Bb Bass Clarinet, Bb Tenor Saxophone)  
Bb Instruments (Low) 3  
(Bb Clarinet, Bb Bass Clarinet)  
Eb Instruments 3  
(Eb Baritone Saxophone)  
F Instruments 3  
(French Horn)

### PART 5

C Instruments (Bass Clef) 3  
(Trombone, Euphonium, Bassoon, Cello, String Bass)  
Bb Instruments 3  
(Bb Bass Clarinet, Bb Tenor Saxophone)  
Bb Instruments (Low) 3  
(Bb Clarinet, Bb Bass Clarinet)  
Eb Instruments 3  
(Eb Baritone Saxophone)  
C Instruments (Bass Clef, Low) 3  
(Tuba)

## PERCUSSION/PIANO/SYNTH/OTHERS

Piano/Synth	1	Percussion 1	2
		(Wood Block/Snare Drum/Triangles/Crotales)	
Mallets	2	Percussion 2	2
(Marimba)		(Temple Blocks/Bass Drum)	
Timpani/Mallets	2	Percussion 3	2
		(Ride Cym./Splash Cym./Crash Cym./China Cym./Wind Ch./Sus. Cym)	

\* Practice click Tracks at two tempi (slow and performance speed) as well as percussion/synth backing tracks may be downloaded from our website at [www.randallstandridgemusic.com](http://www.randallstandridgemusic.com) or at the QR Code shown to the right scan with device)

Practice tracks/Backing Tracks include a 2 measure intro.





## REIMAGINE THE POSSIBILITIES

### ABOUT THE SERIES

The Randall Standridge Music Flex-Series is a collection of adaptable music written for winds, strings, and percussion to provide performers and directors of any instrumentation with quality music that will inspire, educate, and entertain.

### FEATURES OF THE RANDALL STANDRIDGE MUSIC FLEX SERIES

#### ADAPTABLE PARTS

The Randall Standridge Music Flex Series offers two varieties of adaptable instrumentation works:

##### -4 PART FOUR VOICES

- Parts 1-4 transposed for all instruments, with optional octaves where appropriate
- Optional Bb Clarinet/French Horn/Tenor Saxophone/Viola part to address range
- Optional Piano/Percussion parts, which may be covered with our pre-recorded percussion tracks

##### -5 PART FLEX BAND (GRADE 2.5-5)

- Five parts for flex instrumentation, with optional octaves where appropriate
  - Part 1 (C Instruments, Bb Instruments)
  - Part 2 (C Instruments, Bb Instruments, Eb Instruments)
  - Part 3 (C Instruments, Bb Instruments, Eb Instruments, F Instruments)
  - Part 4 (C Instruments, Bb Instruments, Eb Instruments, F Instruments)
  - Part 5 (C Instruments, Bb Instruments, Eb Instruments)
- Optional Piano/Percussion parts, which may be covered with our pre-recorded percussion track

#### AUDIO SUPPORT

- All works have pre-recorded click tracks and practice tracks available at two tempi, practice tempo and performance tempo, with 2 measure click intros (available for download from our website, [www.randallstandridge.com](http://www.randallstandridge.com))
- All works have pre-recorded percussion/electronic backing at two tempi to provide a full ensemble experience for small wind ensembles, with 2 measure click intros (available for download from our website, [www.randallstandridge.com](http://www.randallstandridge.com))

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**Concert work: Vanishing Point Flex Series (RSM FS005)**

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\_\_\_\_\_  
Director

\_\_\_\_\_  
Administrator

# Vanishing Point

By Randall D. Standridge

## Program Notes

Imagine, if you will, that you are standing on a beach. You gaze off into the water, further and further, until everything escapes your vision over the horizon. Your imagination begins to bloom. This sense of peace, size, and possibility are the main emotional forces that drive *Vanishing Point*.

*Vanishing Point* is a minimalistic work for Wind Ensemble. It uses rhythmic motives, colorful orchestration, and interesting harmony to create its effect.

This work was commissioned by the Sturgeon Bay High School Band and their director, Heidi Hintz, in honor of the 50th anniversary of their school. She was an absolute delight to work with.

Peace, Love, and Music.

## Rehearsal Suggestions

The tempo of this work is critical to its character. When planning your preparation, make sure to allow time for proper technical development to achieve the written tempos, lest the work come off as "boring."

-Dynamics should be noticeable and taken to extremes.

-The percussion should be on the slightly louder side of the balance spectrum. Please do not "hide" them. However, they should not cover the ensemble.

-Several percussion changes happen very quickly. Be sure that the mallets and trap tables are well planned out to allow for quick changes.

-As with any piece that utilizes technology, be sure to do a sound-check before any performance. You don't want any unwelcome surprises

-Sound Effect samples are available for download from my website at [www.randallstandridge.com](http://www.randallstandridge.com)

## About the Composer



Randall Standridge (b.1976) received his Bachelor of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor, before returning to Arkansas State University to earn his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist. From 2001 to 2013, he served as the Director of Bands at Harrisbur95g High School in Harrisburg, Arkansas.

Mr. Standridge is currently published by Grand Mesa Music, Alfred Music, FJH Music, Wingert-Jones Music, BandWorks Publications, Twin Towers Music, and Northeastern Music Publications. Mr. Standridge has had several of his pieces performed internationally, and has had numerous works selected to the J.W. Pepper's Editor's Choice and Bandworld Top 100 lists. His composition *Snake Charmer*, published by Grand Mesa Music, is included in *Teaching Music through Performance in Band Vol. 8*, and his work *Gently Blows the Summer Wind*, also published by Grand Mesa Music, is included in *Teaching Music through Performance in Middle School Band*. He has had several works performed at the Midwest Music Clinic in Chicago, IL. His work *Art(isms)* was premiered by the Arkansas State University Wind Ensemble at the 2010 CBDNA conference in Las Cruces, New Mexico. Mr. Standridge is also a contributing composer for Alfred Music's *Sound Innovations: Ensemble Development* series. His music is gaining recognition as worthwhile literature for concert festivals and performances across the United States and internationally.

In addition to his career as a composer, Mr. Standridge is the Marching Band Editor for Grand Mesa Music Publishers. He is in demand as a conductor, clinician, drill designer, composer, and music arranger for the marching arts. He is also a freelance artist, photographer, and writer. He lives in Jonesboro, AR with his family.

For more information about Mr. Standridge, visit his website at: [www.randallstandridge.com](http://www.randallstandridge.com)

Optional Octaves are included occasionally to address player development and potential instrumental range.

\*Indicated parts available in lower octaves

# Vanishing Point

Flex Series: For Adaptable Instrumentation

Randall D. Standridge  
(ASCAP)

## Score

With Energy ♩ = 160

6

5''-10'' of Sound FX

**PART 1**

C Instruments  
B Instruments

**PART 2**

C Instruments  
B Instruments  
E Instruments

**PART 3**

C Instruments  
C Instruments (Alto Clef)  
B Instruments  
E Instruments  
F Instruments

**PART 4**

C Instruments  
E Instruments  
B Instruments  
F Instruments

**PART 5**

C Instruments  
E Instruments  
B Instruments  
C Instruments (Low)

SFX: Ocean and Seagulls

Synth

Timpani/  
Mallets

Mallets

Percussion 1  
Wood Block/  
Snare Drum/Triangle/  
Crotales

Percussion 2  
Temple Blocks/  
Bass Drum

Percussion 3  
Ride Cymbal/Splash Cymbal/  
Crash Cymbal/China Cymbal/  
Wind Chimes/Sys. Cymbal

Tune: F, A $\flat$ , B $\flat$ , E $\flat$

Marimba (Med. Hard Mallets)

Woodblock

Temple Blocks (Hard Mallets) (Bring out strongly)

Ride Cymbal Bell (Stick) (Bring out strongly)

1 2 3 4 5 6

Vanishing Point (Flex Series)

Musical score for *Vanishing Point (Flex Series)*, page 2. The score is divided into five parts:

- PART 1:** Trumpets (C, B $\flat$ )
- PART 2:** Trumpets (C, B $\flat$ ), Trombones (E $\flat$ )
- PART 3:** Trumpets (C), Trumpets (A/C), Trombones (B $\flat$ ), Trombones (E $\flat$ ), Trombones (F)
- PART 4:** Trombones (E $\flat$ ), Trombones (B $\flat$ ), Trombones (F)
- PART 5:** Trombones (C, E $\flat$ ), Trombones (\*B $\flat$ ), Trombones (C (Low)), Synthesizer (Syn.), Timpani/Mallets (Timp./Mal.), Mallets (Mal.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3)

The score includes dynamic markings such as *mf*, *p*, *fp*, and *f*. It also features performance instructions like *Synth* and *Splash Cymbal*. The page is numbered 7 through 12 at the bottom.

13

**PART 1**  
C  
B $\flat$

**PART 2**  
C  
B $\flat$   
E $\flat$

**PART 3**  
C  
C (A/C)  
B $\flat$   
E $\flat$   
F

**PART 4**  
C  
E $\flat$   
B $\flat$   
F

**PART 5**  
C  
E $\flat$   
B $\flat$   
C (Low)

Syn.  
Timp./Mal.  
Mal.  
Perc. 1  
Perc. 2  
Perc. 3  
Ride Cymbal Bell (Stick) (Bring out strongly)

*mf* *p* *mf* *p*

13 14 15 16 17 18

Musical score for 'Vanishing Point (Flex Series)' page 4, measures 19-24. The score is divided into five parts:

- PART 1:** C, B $\flat$
- PART 2:** C, B $\flat$ , E $\flat$
- PART 3:** C, C (A1C.), B $\flat$ , E $\flat$ , F
- PART 4:** C, E $\flat$ , B $\flat$ , F
- PART 5:** C, E $\flat$ , B $\flat$ , C (Low)

The score includes dynamics such as *p*, *mf*, *f*, *cresc.*, and *f*. It also features percussion parts: Syn., Timp./Mal., Mal., Perc. 1 (with Snare Drum), Perc. 2, and Perc. 3. Measure numbers 19, 20, 21, 22, 23, and 24 are indicated at the bottom.



Musical score for 'Vanishing Point (Flex Series)' page 5. The score is divided into five parts:

- PART 1:** C, B $\flat$
- PART 2:** C, B $\flat$ , E $\flat$
- PART 3:** C, C (Af.C.), B $\flat$ , E $\flat$ , F
- PART 4:** C, E $\flat$ , B $\flat$ , F
- PART 5:** C, E $\flat$ , C (Low)

The score includes a Syn. section, Timp./Mal., Mal., Perc. 1, Perc. 2, and Perc. 3. The score spans measures 25 to 30. A large watermark 'ALL RIGHTS RESERVED' is overlaid diagonally across the page.

31

Musical score for **PART 1** through **PART 5**, including **Syn.**, **Timp./Mal.**, **Mal.**, **Perc. 1**, **Perc. 2**, and **Perc. 3**. The score is in 4/4 time and features various instruments and dynamics.

**PART 1:** C, B $\flat$ . Dynamics: *f*.

**PART 2:** C, B $\flat$ , E $\flat$ . Dynamics: *f*.

**PART 3:** C, C (A/C.), B $\flat$ , E $\flat$ , F. Dynamics: *f*.

**PART 4:** C, E $\flat$ , B $\flat$ , F. Dynamics: *f*.

**PART 5:** C, E $\flat$ , B $\flat$ , C (Low). Dynamics: *f*.

**Syn.:** Synthesizer. Dynamics: *f*.

**Timp./Mal.:** Timpani/Mallets. Dynamics: *f*.

**Mal.:** Mallets. Dynamics: *f*.

**Perc. 1:** Percussion 1. Dynamics: *f*.

**Perc. 2:** Percussion 2. Dynamics: *f*.

**Perc. 3:** Percussion 3. Includes *Crash Cym.* Dynamics: *f*.

Measure numbers: 31, 32, 33, 34, 35, 36.

37

Musical score for **PART 1** through **PART 5**, including **Syn.**, **Timp./Mal.**, **Mal.**, **Perc. 1**, **Perc. 2**, and **Perc. 3**. The score is for measures 37 through 42. It features various instruments and parts with dynamic markings such as *f* and *Piano*. A large watermark "ALL RIGHTS RESERVED" is overlaid diagonally across the page.

37

38

39

40

41

42

Vanishing Point (Flex Series)

44 48

PART 1  
C  
B $\flat$

PART 2  
C  
B $\flat$   
E $\flat$

PART 3  
C  
(A/C.)  
B $\flat$   
E $\flat$   
F

PART 4  
C  
E $\flat$   
B $\flat$   
F

PART 5  
C  
E $\flat$   
B $\flat$   
C (Low)

Syn.

Timp./ Mal.

Mal.

Perc. 1

Perc. 2

Perc. 3

China Cymbal

Change E $\flat$  to D  
Marimba

*p* *cresc.* *ff* *mf*

43 44 45 46 47 48

52

Musical score for Part 1 through Part 5, Syn., Timp./Mal., Mal., Perc. 1, Perc. 2, and Perc. 3. Includes dynamics like *mf* and *p*, and performance instructions like "(Trill for WWs only)".

Musical score for **Vanishing Point (Flex Series)**, page 10. The score is divided into five parts:

- PART 1:** Flute (C) and Clarinet in Bb, both marked *mf*.
- PART 2:** Flute (C), Clarinet in Bb, and Bassoon (E), featuring triplet patterns.
- PART 3:** Flute (C), Clarinet in Bb (Alto Clarinet), Bassoon (E), and Contrabassoon (F), featuring triplet patterns.
- PART 4:** Bassoon (E), Clarinet in Bb, and Bassoon (F), marked *mf*.
- PART 5:** Bassoon (E), Clarinet in Bb, and Contrabassoon (Low C), marked *mf*.

Other instruments include Synthesizer (Syn.), Timpani/Mallets (Timp./Mal.), Mallets (Mal.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). Percussion 2 includes *pp* Wind Chimes. The score includes dynamic markings such as *mf*, *p*, and *pp*, and features various musical notations including triplets and slurs.

Musical score for **Vanishing Point (Flex Series)**, page 11. The score is divided into five parts:

- PART 1:** C and B $\flat$  staves with eighth-note patterns.
- PART 2:** C, B $\flat$ , and E $\flat$  staves. C and B $\flat$  have rests, while E $\flat$  has a melodic line starting at measure 62 with a *mf* dynamic.
- PART 3:** C, C (A/C.), B $\flat$ , E $\flat$ , and F staves. All have eighth-note patterns with triplets and accents, starting at measure 62 with a *mf* dynamic.
- PART 4:** C, E $\flat$ , B $\flat$ , and F staves. All have eighth-note patterns with triplets and accents, starting at measure 62 with a *mf* dynamic.
- PART 5:** C, E $\flat$ , B $\flat$ , and C (Low) staves. C and E $\flat$  have eighth-note patterns, while B $\flat$  and C (Low) have longer note values.

Below the parts are the percussion parts:

- Syn.** (Synthesizer) with eighth-note patterns.
- Timp./Mal.** (Timpani/Mallets) with rests and a triplet in measure 64.
- Mal.** (Mallets) with eighth-note patterns starting at measure 62 with a *f* dynamic.
- Perc. 1** (Percussion 1) with eighth-note patterns, dynamics *p*, *mf*, and *p*.
- Perc. 2** (Percussion 2) with eighth-note patterns, dynamics *mf* and *pp*.
- Perc. 3** (Percussion 3) with rests.

A key signature change is indicated in measure 64: **Change B $\flat$  to C**.

68

Musical score for **Vanishing Point (Flex Series)**, page 12, starting at measure 68. The score is divided into five parts:

- PART 1:** C and B $\flat$  staves.
- PART 2:** C, B $\flat$ , and E $\flat$  staves.
- PART 3:** C, C (Al.C.), B $\flat$ , E $\flat$ , and F staves.
- PART 4:** C, E $\flat$ , B $\flat$ , and F staves.
- PART 5:** C, E $\flat$ , B $\flat$ , and C (Low) staves.

Additional parts include Syn., Timp./Mal., Mal., Perc. 1, Perc. 2, and Perc. 3. Dynamics include *f*, *p*, *mf*, and *pp*. A *Crash Cym* is indicated in Perc. 3. The score spans measures 67 to 72.



Musical score for **Vanishing Point (Flex Series)**, page 13, rehearsal mark 78. The score is divided into five parts:

- PART 1:** Trumpet (C), Trombone (B $\flat$ ).
- PART 2:** Trumpet (C), Trombone (B $\flat$ ), Euphonium (E $\flat$ ).
- PART 3:** Trumpet (C), Trumpet (A/C.), Trombone (B $\flat$ ), Euphonium (E $\flat$ ), Bass (F).
- PART 4:** Bass (E $\flat$ ), Trombone (B $\flat$ ), Bass (F).
- PART 5:** Bass (E $\flat$ ), Trombone (B $\flat$ ), Bass (C (Low)).

Other instruments include Synthesizer (Syn.), Timpani/Mallets (Timp./Mal.), Mallets (Mal.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The score features complex rhythmic patterns with triplets and accents, dynamic markings such as *mf*, *pp*, and *p*, and articulation like *stacc.* and *Tempo Blocks*. A key signature change is noted at the end of the page: "Change C to B $\flat$ , Change D $\flat$  to E $\flat$ ".

Musical score for **Vanishing Point (Flex Series)**, page 14. The score is divided into five parts:

- PART 1:** C, B $\flat$
- PART 2:** C, B $\flat$ , E $\flat$
- PART 3:** C, C (Al.C.), B $\flat$ , E $\flat$ , F
- PART 4:** C, E $\flat$ , B $\flat$ , F
- PART 5:** C, E $\flat$ , \*B $\flat$ , C (Low)

Additional parts include Syn., Timp./Mal., Mal., Perc. 1, Perc. 2, and Perc. 3. The score features dynamic markings such as *mf*, *cresc.*, and *f*. Percussion parts include Bass Drum and Crash Cym. Measure numbers 79, 80, 81, 82, 83, and 84 are indicated at the bottom of the page.

90

Musical score for Vanishing Point (Flex Series), page 15. The score is divided into five parts (PART 1 to PART 5) and includes percussion parts (Perc. 1, Perc. 2, Perc. 3), Synthesizer (Syn.), and Mallets (Mal.).

**PART 1:** C, B $\flat$

**PART 2:** C, B $\flat$ , E $\flat$

**PART 3:** C, C (A/C.), B $\flat$ , E $\flat$ , F

**PART 4:** C, E $\flat$ , B $\flat$ , F

**PART 5:** C, E $\flat$ , B $\flat$ , C (Low)

**PERCUSSION:** Timp./Mal., Mal., Perc. 1, Perc. 2, Perc. 3

**SYNTHESIZER:** Syn.

Measure numbers 85, 86, 87, 88, 89, 90 are indicated at the bottom of the page.

Dynamic markings include *f*, *mf*, *p*, and *f*. A tempo change is noted: "Change E $\flat$  to D $\flat$ ".

Instrument-specific markings include "Chimes" for the Mallets part.

94

**PART 1**  
C, B $\flat$

**PART 2**  
C, B $\flat$ , E $\flat$

**PART 3**  
C, C (A/C), B $\flat$ , E $\flat$ , F

**PART 4**  
C, E $\flat$ , B $\flat$ , F

**PART 5**  
C, E $\flat$ , B $\flat$ , C (Low)

Syn.

Timp./Mal.  
Mal.

Perc. 1  
Perc. 2  
Perc. 3

subito *p*  
*mp*  
*f*

Change F to G+  
Change D+ to E+  
China Cym

Note: The clef indicates that this is to be played 1 octave down

91 92 93 94 95 96

Musical score for 'Vanishing Point (Flex Series)' page 17. The score is divided into five parts (PART 1 to PART 5) and includes various instruments: C, Bb, E, F, Syn., Timp./Mal., Mal., Perc. 1, Perc. 2, and Perc. 3. It features dynamic markings (mf, f, ff, sfz), articulation (>), and a tempo change instruction 'Change G- to F Vibraphone (Hard Mallets)'. The score is marked with a large watermark: 'ALL RIGHTS RESERVED FOR SAMPLES ONLY'.

Musical score for **106 In Two** (♩=♩). The score is divided into five parts:

- PART 1:** C, B $\flat$
- PART 2:** C, B $\flat$ , E $\flat$
- PART 3:** C, C (A/C.), B $\flat$ , E $\flat$ , F
- PART 4:** C, E $\flat$ , B $\flat$ , F
- PART 5:** C, E $\flat$ , B $\flat$ , C (Low)

Additional parts include Syn., Timp./Mal., Mal., Perc. 1, Perc. 2, and Perc. 3. The score includes dynamic markings such as *ff*, *f*, *p*, and *mf*, and performance instructions like "Stick on Sus. Cym. Dome" and "Div.".

110

Musical score for **PART 1** through **PART 5**, **Syn.**, **Timp./Mal.**, **Mal.**, **Perc. 1**, **Perc. 2**, and **Perc. 3**. The score includes dynamic markings such as *mf* and *p*, and performance instructions like *Sus. Cym.* and *mf*. The score is divided into measures 109, 110, 111, 112, and 113.

**PART 1**  
C: *n (niente)* *mf*  
B $\flat$ : *n (niente)* *mf*

**PART 2**  
C: *mf*  
B $\flat$ : *mf*  
E $\flat$ : *mf*

**PART 3**  
C: *mf*  
C (Al.C.): *mf*  
B $\flat$ : *mf*  
E $\flat$ : *mf*  
F: *mf*

**PART 4**  
C: *mf*  
E $\flat$ : *mf*  
B $\flat$ : *mf*  
F: *mf*

**PART 5**  
C: *p*  
E $\flat$ : *p*  
B $\flat$ : *p*  
C (Low): *p*

Syn.  
Note: The clef indicates that this Stridge played 1 octave down  
*p*

Timp./Mal. *mf* Chimes

Mal. *mf*

Perc. 1 *mf* Triangle

Perc. 2 *pp* Temple Blocks *mp* *pp*

Perc. 3 Slick on Sus. Cym. Dome

114 115 116 117 *mf* 118 119 120



Musical score for Part 1, Part 2, Part 3, Part 4, and Part 5, including Syn., Timp./Mal., Mal., Perc. 1, Perc. 2, and Perc. 3.

**PART 1**  
C: *n (niente)* *mf*  
B $\flat$ : *n (niente)* *mf*

**PART 2**  
C, B $\flat$ , E $\flat$

**PART 3**  
C, C (A/C.), B $\flat$ , E $\flat$ , F

**PART 4**  
C, E $\flat$ , B $\flat$ , F

**PART 5**  
C, E $\flat$ , B $\flat$ , C (Low)

Syn., Timp./Mal., Mal., Perc. 1, Perc. 2, Perc. 3

121 122 123 124 125 126

Musical score for *Vanishing Point (Flex Series)*, page 22. The score is divided into five parts:

- PART 1:** C, B $\flat$
- PART 2:** \*C, B $\flat$ , E $\flat$
- PART 3:** C, C (A/C.), B $\flat$ , E $\flat$ , F
- PART 4:** C, E $\flat$ , B $\flat$ , F
- PART 5:** C, E $\flat$ , \*B $\flat$ , C (Low), Syn., Timp./Mal., Mal., Perc. 1, Perc. 2, Perc. 3

Measures 127-132 are shown. Dynamics include *mf* and *pp*. A *Bass Drum* is indicated in Perc. 2 at measure 132.

134

Musical score for **PART 1** through **PART 5**, including **Syn.**, **Timp./Mal.**, **Mal.**, **Perc. 1**, **Perc. 2**, and **Perc. 3**. The score is for measures 133 through 138.

**PART 1:** C, B $\flat$ . *mf*

**PART 2:** C, B $\flat$ , E $\flat$ . *mf*

**PART 3:** C, C (Al.C.), B $\flat$ , E $\flat$ , F. *mf*

**PART 4:** C, E $\flat$ , B $\flat$ , F. *mf*

**PART 5:** C, E $\flat$ , B $\flat$ , C (Low). *mf*

**Syn.:** *mf*

**Timp./Mal.:** *mf*

**Mal.:** *mf*

**Perc. 1:** Crotales. *mf*

**Perc. 2:** *mp*, *pp*

**Perc. 3:** Sus. Cym. *p*, *mf*

Measure numbers: 133, 134, 135, 136, 137, 138

Musical score for Part 1, Part 2, Part 3, Part 4, Part 5, Syn., Timp./Mal., Mal., Crt., Perc. 2, and Perc. 3. The score includes various instruments and parts, with a large watermark reading "NOT LICENSED FOR PERFORMANCE" overlaid diagonally across the page.

Musical score for **PART 1** through **PART 5**, including **Syn.**, **Timp./Mal.**, **Mal.**, **Crt.**, **Perc. 2**, and **Perc. 3**. The score is marked with a large diagonal watermark: "ALL RIGHTS RESERVED. NOT LICENSED FOR PERFORMANCE. ALL RIGHTS RESERVED. NOT LICENSED FOR PERFORMANCE." The score spans measures 145 to 150. Dynamics include *pp* and *mf*.

PART 1  
C  
B $\flat$

PART 2  
C  
B $\flat$   
E $\flat$

PART 3  
C  
C (A/C.)  
B $\flat$   
E $\flat$   
F

PART 4  
C  
E $\flat$   
B $\flat$   
F

PART 5  
C  
E $\flat$   
B $\flat$   
C (Low)  
Syn.  
Timp./Mal.  
Mal.  
Perc. 1  
Perc. 2  
Perc. 3

*n (niente)*  
*n (niente)*  
*n (niente)*

*mf*  
*mf*  
*mf*

*ppp*  
*ppp*  
*ppp*  
*ppp*  
*ppp*  
*mp*  
*pp*  
*pp*

Timpani: Change C to A,  
Change E $\flat$  to D

Temple Blocks

Ride Cymbal Bell

151 152 153 154 155 156

158

Musical score for Part 1 through Part 5, including Percussion 1, 2, and 3, and Synthesizer. The score is for measures 157-162.

**PART 1**  
C: *mf*  
B $\flat$ : *mf*

**PART 2**  
C: *mf* / *pp* / *mf*  
B $\flat$ : *mf* / *pp* / *mf*  
E $\flat$ : *mf* / *pp* / *mf*

**PART 3**  
C: (A/C.)  
B $\flat$ :  
E $\flat$ :  
F:

**PART 4**  
C:  
E $\flat$ :  
B $\flat$ :  
F:

**PART 5**  
C:  
E $\flat$ :  
B $\flat$ :  
C (Low):

Syn.  
Timp./Mal.  
Mal.  
Perc. 1  
Perc. 2: *mp* / *pp*  
Perc. 3

166 In Four (♩=♩)

Musical score for Part 1 through Part 5, Syn., Timp./Mal., Mal., Perc. 1, Perc. 2, and Perc. 3. The score includes vocal lines with lyrics "n (niente)" and various percussion parts. The page number 166 is highlighted in a box at the top right.

**PART 1**  
C  
B $\flat$

**PART 2**  
C  
B $\flat$   
E $\flat$

**PART 3**  
C  
C (Al.C.)  
B $\flat$   
E $\flat$   
F

**PART 4**  
C  
E $\flat$   
B $\flat$   
F

**PART 5**  
C  
E $\flat$   
B $\flat$   
C (Low)

Syn.  
Timp./Mal.  
Mal.  
Perc. 1  
Perc. 2  
Perc. 3

Lyrics: n (niente)

Instrumentation: Timpani, Woodblock, Temple Blocks, Sus. Cym.

Dynamic markings: *p*, *mf*, *f*

Page numbers: 163, 164, 165, 166, 167, 168



170

Musical score for **PART 1** through **PART 5**, including percussion parts. The score is for a concert band or orchestra and includes various instruments and dynamics.

**PART 1:** C, B $\flat$

**PART 2:** C, B $\flat$ , E $\flat$

**PART 3:** C, C (Al.C.), B $\flat$ , E $\flat$ , F

**PART 4:** C, E $\flat$ , B $\flat$ , F

**PART 5:** C, E $\flat$ , \*B $\flat$ , C (Low), Syn.

**Percussion:** Timp./Mal., Mal., Perc. 1, Perc. 2, Perc. 3

Dynamics: *mf*, *p*, *pp*, *f*

Performance instructions: Change A to B $\flat$ , Change D to E

176

Musical score for **Vanishing Point (Flex Series)**, page 30, measures 175-180. The score is divided into five parts:

- PART 1:** Trumpets (C, B $\flat$ )
- PART 2:** Trumpets (C, B $\flat$ ), Trombones (E $\flat$ , F)
- PART 3:** Trumpets (C, B $\flat$ ), Trombones (E $\flat$ , F), Percussion (Cymbal)
- PART 4:** Trumpets (C, B $\flat$ ), Trombones (E $\flat$ , F)
- PART 5:** Trumpets (C, B $\flat$ ), Trombones (C, E $\flat$ ), Percussion (Synthesizer)

Additional percussion parts include Timp./Mal., Mal., Perc. 1, Perc. 2, and Perc. 3. The score includes dynamic markings such as *mf*, *p*, *f*, and *pp*, and articulation like accents and slurs. A large watermark "ALL RIGHTS RESERVED" is overlaid diagonally across the page.

183

Musical score for **PART 1** through **PART 5**, including percussion parts. The score is for a concert band or orchestra. **PART 1** includes Clarinet (C), Bass Clarinet (B $\flat$ ), and Saxophone (Sax). **PART 2** includes Clarinet (C), Bass Clarinet (B $\flat$ ), and Saxophone (Sax). **PART 3** includes Clarinet (C), Clarinet in C (Alto Clarinet) (Alto Clarinet), Bass Clarinet (B $\flat$ ), Saxophone (Sax), and Flute (F). **PART 4** includes Clarinet (C), Bass Clarinet (B $\flat$ ), Flute (F), and Saxophone (Sax). **PART 5** includes Clarinet (C), Bass Clarinet (B $\flat$ ), Clarinet (Low) (C), and Saxophone (Sax). Percussion parts include Timp./Mal., Mal., Perc. 1, Perc. 2, and Perc. 3. Dynamics include *mf* and *p*. A rehearsal mark **183** is present at the top. A large watermark "ALL RIGHTS RESERVED" is overlaid diagonally across the page. A note at the bottom of the Perc. 3 staff reads "Stick on Sus. Cym. Dome".

Musical score for 'Vanishing Point (Flex Series)' page 32, measures 187-192. The score is divided into five parts (PART 1 to PART 5) and includes percussion parts (Timp./Mal., Mal., Perc. 1, Perc. 2, Perc. 3). It features various instruments including C, Bb, E, F, and Syn. The score includes dynamic markings such as p, mf, f, and cresc. A large watermark 'ALL RIGHTS RESERVED' is overlaid diagonally across the page.

**PART 1**  
C  
B $\flat$

**PART 2**  
C  
B $\flat$   
E $\flat$

**PART 3**  
C  
C (A/C.)  
B $\flat$   
E $\flat$   
F

**PART 4**  
C  
E $\flat$   
B $\flat$   
F

**PART 5**  
C  
E $\flat$   
B $\flat$   
C (Low)

Syn.  
Timp./ Mal.  
Mal.  
Perc. 1  
Perc. 2  
Perc. 3

Woodblock  
Snare Drum  
Bass Drum  
Crash Cym.  
Sus. Cym.

193 194 195 196 197 198

199

Musical score for Part 1 through Part 5, including Syn., Timp./Mal., Perc. 1, Perc. 2, and Perc. 3. The score is divided into measures 199, 200, 201, 202, and 203. Large numbers (5, 2, 5, 4) are placed above the staves in measures 199, 200, 201, and 202, likely indicating fingerings or counts. A watermark 'ALL RIGHTS RESERVED' is overlaid diagonally across the page.

205

Musical score for 'Vanishing Point' (Flex Series), page 35, starting at measure 205. The score is divided into five parts (PART 1 to PART 5) and includes Synthesizer, Percussion, and Mallets.

**PART 1:** C, B $\flat$ . Dynamics: *f*, *mf*.

**PART 2:** C, B $\flat$ , E $\flat$ . Dynamics: *mf*.

**PART 3:** C, C (A/C.), B $\flat$ , E $\flat$ , F. Dynamics: *mf*, *ff*.

**PART 4:** C, E $\flat$ , B $\flat$ , F. Dynamics: *mf*.

**PART 5:** C, E $\flat$ , B $\flat$ , C (Low). Dynamics: *mf*.

**Syn.** Synthesizer part.

**Timp./Mal.** Tympani/Mallets part.

**Mal.** Mallets part. Includes Chimes. Dynamics: *f*.

**Perc. 1:** Percussion 1 part.

**Perc. 2:** Percussion 2 part.

**Perc. 3:** Percussion 3 part. Includes China Cymbal.

Measure numbers: 204, 205, 206, 207, 208, 209.

Vanishing Point (Flex Series)

212 accel.

Musical score for 'Vanishing Point (Flex Series)' starting at measure 212. The score is divided into five parts (PART 1 to PART 5) and includes various percussion parts. It features complex rhythmic patterns, dynamic markings (f, p, cresc., ff), and articulation (accents). A key signature change from G major to F major is indicated at measure 212. The score is marked with a large '4' in the first measure of each part, indicating a 4-measure phrase. A large watermark 'ALL RIGHTS RESERVED' is overlaid diagonally across the page.



216  $\text{♩} = 172$

220

Musical score for **PART 1** through **PART 5**, including **Syn.**, **Timp./Mal.**, **Mal.**, **Perc. 1**, **Perc. 2**, and **Perc. 3**. The score is written in 4/4 time with a tempo of 172. It features various instruments and dynamic markings such as *mf*, *p*, and *pp*. A large watermark "ALL RIGHTS RESERVED" is overlaid diagonally across the page.

Musical score for *Vanishing Point (Flex Series)*, page 38. The score is divided into five parts:

- PART 1:** C, B $\flat$
- PART 2:** C, B $\flat$ , E $\flat$
- PART 3:** C, C (A/C.), B $\flat$ , E $\flat$ , F
- PART 4:** C, E $\flat$ , B $\flat$ , F
- PART 5:** C, E $\flat$ , B $\flat$ , C (Low)

Other instruments include Syn., Timp./Mal., Mal., Perc. 1, Perc. 2, and Perc. 3. The score includes dynamic markings such as *mf*, *p*, and *dim.*, and performance instructions like "Splash Cymbal" and "SFX: Ocean and Seagulls".

Measures 222, 223, 224, 225, 226, 227, and 228 are indicated at the bottom of the page.

**PART 1**

C *dim.* *p* *n (niente)*

B<sub>1</sub> *dim.* *p* *n (niente)*

**PART 2**

\*C *p* *n (niente)*

B<sub>2</sub> *p* *n (niente)*

E<sub>1</sub> *p* *n (niente)*

**PART 3**

C (A.I.C.) *p* *n (niente)*

B<sub>3</sub> *p* *n (niente)*

E<sub>2</sub> *p* *n (niente)*

F *p* *n (niente)*

**PART 4**

C<sub>2</sub> *p* *n (niente)*

\*B<sub>3</sub> *p* *n (niente)*

F<sub>2</sub> *p* *n (niente)*

**PART 5**

E<sub>3</sub> *mf* *p* *n (niente)*

\*B<sub>4</sub> *mf* *p* *n (niente)*

C (Low) *mf* *p* *n (niente)*

Syn. *p* *n (niente)*  
 Note: The clef indicates that this is to be played 1 octave down  
 Allow SFX to fade out

Timp./Mal. *mf* *p* *n (niente)*

Mal. *dim.* *pp* *p* *mf*

Perc. 1 *dim.* *pp*

Perc. 2 Bass Drum *pp* *mp* *pp*

Perc. 3 Sus. Cym. *p* *mf* *mf* *Sus. Cymbal Scrape*

229 230 231 232 233 234 235