

for VONK
Transform

text & music by
Molly Joyce

Heavy but driven $\text{♩} = 100$

Baritone Saxophone

HI-HAT CYMBAL
tight, near dome

Hi-hat Cymbal

Vibraphone

Kick Drum

Glockenspiel

Wind Chimes

Soprano

Bass Clarinet in B \flat

The score consists of eight staves. The first staff is for Baritone Saxophone, featuring a single note followed by a dynamic section. The second staff is for Hi-hat Cymbal, showing a pattern of 'x' marks with dynamics p, mf, and mp. The third staff is for Vibraphone, with notes on the first and third beats of each measure. The fourth staff is for Kick Drum, with notes on the first and third beats. The fifth staff is for Glockenspiel, the sixth for Wind Chimes, the seventh for Soprano, and the eighth for Bass Clarinet in B \flat , which has a continuous eighth-note pattern.

Bari. Sax.

Hi-hat

Vib.

K.D.

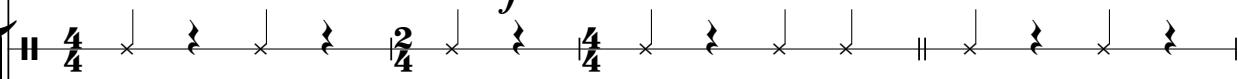
Sop.

B. Cl.

A double bar line with repeat dots is positioned between the two sections. The Bari. Sax. staff begins with a dynamic f, followed by a series of eighth-note patterns with dynamics >mp, f, >mp, <f, and =. The Hi-hat and Vibraphone staves continue their respective patterns. The K.D. staff starts with a dynamic f. The Sop. staff remains silent. The B. Cl. staff continues its eighth-note pattern with dynamics f, mp, f, mp, and f.

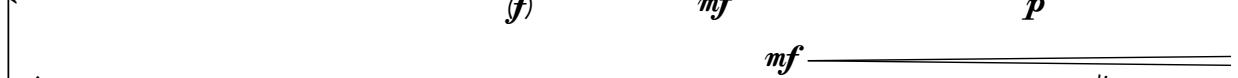
56

Bari. Sax. 

Hi-hat 

Vib. 

K.D. 

Sop. 

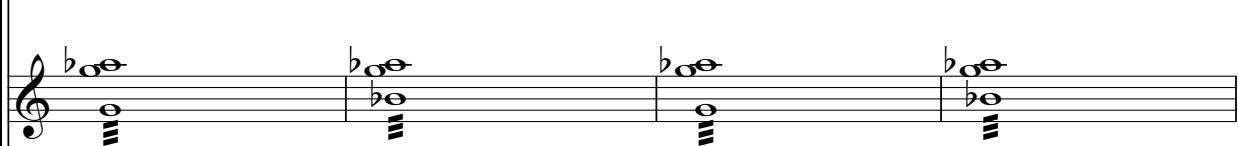
B. Cl. 

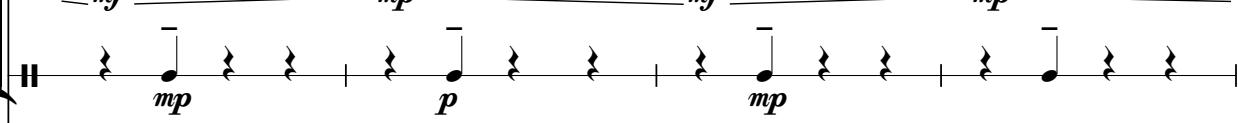
C

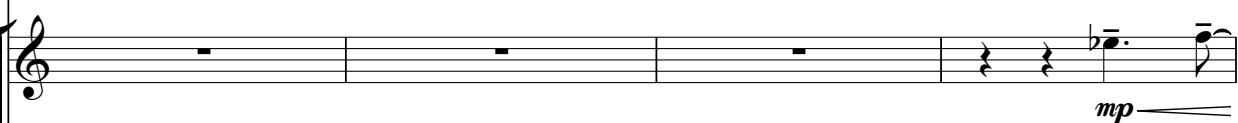
60

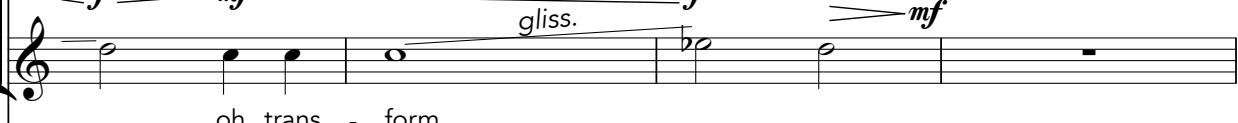
Bari. Sax. 

Hi-hat 

Vib. 

K.D. 

Glock. 

Sop. 

B. Cl. 

=

oh trans - form

87

E

Bari. Sax.

Hi-hat

Vib.

K.D.

Sop.

B. Cl.

(crash)

your se-cret war

2

92

Bari. Sax.

Vib.

K.D.

Glock.

Sop.

B. Cl.

trans - form.

159

Bari. Sax.

Vib. $\begin{array}{cccc} \text{3} & \text{2} & \text{4} & \text{4} \end{array}$ pp mp

W.Ch. $\begin{array}{cccc} \text{3} & \text{2} & \text{4} & \text{4} \end{array}$ mp p

Sop. $\begin{array}{cccc} \text{3} & \text{2} & \text{4} & \text{4} \end{array}$ p mp p mp pp
 trans - form with me. trans form for_ me

Cl. $\begin{array}{cccc} \text{3} & \text{2} & \text{4} & \text{4} \end{array}$ pp

165

Bari. Sax.

Vib. $\begin{array}{cccc} \text{3} & \text{2} & \text{4} & \text{4} \end{array}$ pp

W.Ch. $\begin{array}{cccc} \text{3} & \text{2} & \text{4} & \text{4} \end{array}$ mp

Sop. $\begin{array}{cccc} \text{3} & \text{2} & \text{4} & \text{4} \end{array}$ p mp
 con - form to_ me

Cl. $\begin{array}{cccc} \text{3} & \text{2} & \text{4} & \text{4} \end{array}$ ppp

170

Bari. Sax. $\begin{array}{cccc} \text{3} & \text{2} & \text{4} & \text{4} \end{array}$ p f

Vib. $\begin{array}{cccc} \text{3} & \text{2} & \text{4} & \text{4} \end{array}$ f

W.Ch. $\begin{array}{cccc} \text{3} & \text{2} & \text{4} & \text{4} \end{array}$ pp f

Sop. $\begin{array}{cccc} \text{3} & \text{2} & \text{4} & \text{4} \end{array}$ pp

Cl. $\begin{array}{cccc} \text{3} & \text{2} & \text{4} & \text{4} \end{array}$ f