

*Blue Jets Red Sprites*

*by Lois V Vierk*

*for piano-accordion*

*Commissioned by Guy Klucevsek*

*Blue Jets Red Sprites* (1996) by Lois V Vierk

The myriad timbres and expressive dynamics of the accordion have always been a wonder to me. The instrument's deep and powerful sounds, its penetrating middle register with octave doublings, its high-pitched soft, fragile, colors are all full of interest and are gorgeous. Unlike a piano, where the struck notes die away, an accordion held-note can dramatically or gently crescendo and decrescendo. Many kinds of accents and dynamic shapes are possible. Dynamics make the music flow.

Blue jets and red sprites are two kinds lightning that flare at the outer limits of the earth's atmosphere. They flash high above a thunderstorm, appearing over the part of the storm that is producing the most powerful cloud-to-ground lightening. One theory of jets and sprites holds that after a strong lightening bolt there is an upward rush of electrons. As the electrons surge upward in a kind of upside down avalanche they eventually collide with nitrogen molecules. This makes them glow blue or, at higher altitudes, flash bloodred.

These descriptions of visual and aural events were my starting points in writing the music.

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# BLUE JETS RED SPRITES

Lois V Vierk

11/98

♩ = 60 Accordion  
(exact pitch notation)

mp > p mf sub. p mf sub. p mf sub. p mf > p mf

11

white note cluster

black note cluster

tie C and F

mp mf > p mf > p mf > p mf > p mf sub. p mf > p mf > p mf sub. p

23

mf > p mf sub. p mf > p mf sub. p mf > p mf sub. p

33

mf sub. p mf > p mf sub. p mf sub. p mf > p mf > p mp < f > p

46  $\text{♩} = 72$

*ff* *sub. mf* *ff* *sub. mf* *ff* *ff*

8<sup>b</sup>

55

*sub. mf* *sub. mf* *sub. mf* *sub. mf* *ff* *ff* *sub. mf* *sub. mf* *ff* *ff* *sub. mf* *ff*

62

*sub. mf* *ff*

70

*sub. mf* *ff* *sub. mf* *ff* *sub. mf* *ff* *sub. f* *sub. f*

77

fff sub. f

fff sub. f

fff

sub. f

ff

84

p

ppp

Rit. ----- ♩ = 40

91

p

ppp

p

ppp

p

ppp

p

95

ppp

p

ppp

p

ppp

p

ppp

p

100

ppp p ppp p ppp p ppp

Measures 100-103. The score is in 7/16 time. The right hand features a complex, rhythmic melody with many sixteenth notes. The left hand provides a steady accompaniment of chords. Dynamic markings include ppp, p, and ppp. A fermata is placed over the final note of measure 103.

104

> p sub pp mp sub pp mp

Measures 104-107. The score is in 7/16 time. The right hand continues with a melodic line, while the left hand has a more active accompaniment. Dynamic markings include > p, sub pp, and mp. A fermata is placed over the final note of measure 107.

108

pp mp pp mp pp mp

Measures 108-111. The score is in 7/16 time. The right hand has a melodic line with some rests. The left hand has a steady accompaniment. Dynamic markings include pp, mp, and pp. A fermata is placed over the final note of measure 111.

112

1. 2. pp mp pp mf pp mf

Measures 112-115. The score is in 7/16 time. The right hand has a melodic line with some rests. The left hand has a steady accompaniment. Dynamic markings include pp, mp, pp, and mf. A first ending bracket is shown above measures 112-113, and a second ending bracket is shown above measures 114-115.

116

sub. *p* *mp* *pp* *mp* *pp* *mp*

121

*pp* *mp* *mp* *p* *cresc.*

126

*mf* sub. *p* *mf* *pp*

131

*mf* *p* *mf* *mp* *mf* *mp*

137

Musical score for measures 137-141. The piece is in G major (one sharp) and 2/4 time. The score consists of two staves. Measure 137 starts with a piano (*f*) dynamic. The dynamics fluctuate between *mp* and *f* throughout the system. The right hand features a complex melodic line with many beamed sixteenth notes, while the left hand provides a steady accompaniment.

142

Musical score for measures 142-146. The key signature changes to E major (two sharps) and the time signature changes to 2/4. The score consists of two staves. Measure 142 starts with a mezzo-piano (*mp*) dynamic. The dynamics fluctuate between *mp*, *mf*, and *f*. The right hand has a more active melodic line with many beamed notes, while the left hand continues with a steady accompaniment.

Poco Rit-----  
A tempo

147

Musical score for measures 147-150. The key signature changes to E minor (two sharps) and the time signature changes to 2/4. The score consists of two staves. Measure 147 starts with a mezzo-piano (*mp*) dynamic. The dynamics fluctuate between *mp*, *ff*, and *f*. The right hand has a more active melodic line with many beamed notes, while the left hand continues with a steady accompaniment.

Accel.-----

151

Musical score for measures 151-154. The key signature changes to E major (two sharps) and the time signature changes to 2/4. The score consists of two staves. Measure 151 starts with a mezzo-forte (*mf*) dynamic. The dynamics fluctuate between *mf* and *ff*. The right hand has a more active melodic line with many beamed notes, while the left hand continues with a steady accompaniment.

154  $\text{♩} = 224$

sub. *mf* *ff* sub. *mf* *ff* sub. *mf*

157

*ff*

162

8<sup>va</sup>

165

Driving

\*\*

*fff*

Continue black-and-white-note clusters in L.H.

\* means cluster, ad lib, black and white, bass is the written pitch

\*\* black-note cluster, ad lib and white-note cluster, ad lib

167

Poco accel

sub. *ff*

10 15 20

(8<sup>th</sup>)

170

Rit. molto Very Slow

sub. *ff*

*fff* *f* *fff* *f* *fff* sub. *f* *fff*

10 15 20

(8<sup>th</sup>)

For performance questions please contact the composer:

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