

Samantha Jellett

# After the Fire

*For solo accordion*

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*Waveform*  
*Music Publishing*

# *After the Fire*

*A Study in Dynamics, Articulation and Accordion Techniques*

Samantha Jellett

*After the Fire* explores and exploits the accordion's dynamic capabilities, its ability to phrase and articulate and some of its more unusual features. These technicalities are put into a very expressive context, the piece being a musical representation of the revelation to Elijah at Mount Horeb:

Then He said, 'Go out, and stand on the mountain before the Lord.' And behold, the Lord passed by, and a great and strong wind tore into the mountains and broke the rocks in pieces before the Lord, but the Lord was not in the wind; and after the wind an earthquake, but the Lord was not in the earthquake; and after the earthquake a fire, but the Lord was not in the fire; and after the fire a still small voice.<sup>1</sup>

The five sections of the piece each relate to a specific section of text. The opening fanfare-like theme, with its characteristic triplet figures, depicts Elijah's call to the mountain. The hint at one or two Bach passages for organ in this section emphasises the spiritual theme of the work and makes reference to the fact that the accordion is itself a 'mini-organ'. In the second section, the arrival of the wind and destruction of the rocks is portrayed by rhythmic air sounds, right hand tremolo with a menacing left hand melody and huge dynamic fluctuation, and broken melodic figures shared between the hands. In the third section, quick Stradella Bass chord progressions played with bellows shake represent the earthquake, whilst in the fourth section single notes played with pitch bend develop into contrapuntal lines with cross rhythms to suggest the spreading fire. The climactic point sees the return of the fanfare theme and further building of tension. This is finally released in the last section, 'a still small voice', in which the opening left hand countermelody is developed into a little chorale in A-flat major; the voice of the law has become the voice of grace. The final unexpected modulation to D-flat major lifts the music to a yet higher plane, and provides fulfilment for the C-sharps/D-flats that have been emphasised ever-more frequently as the piece has progressed.

*After the Fire* was premièred in London on 17 March 2009 by Martynas Levickas, who has since performed it in several other countries worldwide.

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<sup>1</sup>1 Kings 19:11-12

# After the Fire

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1 Kings 19: 11-12

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"Then He said, 'Go out, and stand on the mountain before the Lord.'"

♩=c.100

**B.B**

mp *risoluto* *f* *subito p* *mp* *f*

*subito p* *mp* *f* *subito p* *mp*

*f* *subito p* *mp* *f*

*subito p* *mp* *f*

14

*subito mp* *mf* *cresc. poco a poco* *mf* *8<sup>vb</sup>*

17

*(8)*

20

*ff con fuoco* *poco dim.* *(8)*

22

*mf* *subito p* *mf* *(8)*

25

*subito mp* *mf* *allarg.* *f* *ff* *(8)*

And behold, the Lord passed by, and a great  
and strong wind tore into the mountains  
and broke the rocks in pieces before the Lord,  
but the Lord was not in the wind;'

3

♩=c.80

28 air button

release air button

b.s.

*sfz. p sfz. p sfz. p sfz. sfz. sfz. p*

♩=c.100

33

mp

accel. 6

f

♩=c.120

mp

f

*mp accel. 6 f mp f*

37

mp

mp

f

*mp mp f*

42

mp

f

mp

f

mp

f

*mp f mp f mp f*

44

mp

f

mp

f

mp

f

*mp f mp f mp f*

48

*mp* < *f* > *mp* < *f* > *mp* < *f* > *mp* < *f* >

52

*mp* < *f* > *mp* < *f* > *mp* < *f* > *mp* < *f* >

56

*mp* < *f* > *mp* < *f* > *mp* < *f* > *mp* < *f* >

60

*mp* < *f* > *mp* < *f* > *mp* < *f* > *mp* < *f* >

*marcato*

'and after the wind an earthquake,  
but the Lord was not in the earthquake;'

5

66 ♩=100  
⊙ B.S.

*pp* *poco cresc.* *mp*

C# min. C# min. D min.

**S.B.** (See footnote)

72

*mf*

C# min. G# min. F# min. F min. F# min. B min. Bb min. C min.

78

*cresc.*

C# min. D- C#- D- E- F min. F- E- F- G- G# min. A min. G# min. A min. G min.

(all minor chords)

83 B.N.

*ff*

G# min. Bb min. C min. C# min. Eb min. C# min. E min.

87 B.S.

*ppp*

Eb min. F# min. F min. G min. G# min. B min. D min. C# min. Bb min.

FOOTNOTE: Play as many chords as possible using chord buttons in Standard Bass. Where this is impossible (e.g. bb. 78-97), finger the tonic triad in Free Bass

'and after the earthquake a fire,  
but the Lord was not in the fire;'

6 93

B.N.

Musical score for measures 93-99. The piece is in B-flat major and 3/4 time. Measures 93-94 are marked *mp* and feature a 'pitch bend' on the right hand. Measures 95-96 are marked *mf* and feature a 'sim.' (simile) marking. Measures 97-99 are marked *mf* and feature a 'sim.' marking. The tempo is marked 'A tempo'.

B.B

100

Musical score for measures 100-104. The piece is in B-flat major and 3/4 time. Measures 100-101 are marked *mf* and feature a 'sim.' marking. Measures 102-103 are marked *mf* and feature a 'sim.' marking. Measures 104 is marked *mf* and features a 'sim.' marking. The tempo is marked 'A tempo'.

105

Musical score for measures 105-109. The piece is in B-flat major and 3/4 time. Measures 105-106 are marked *mf* and feature a 'sim.' marking. Measures 107-108 are marked *mf* and feature a 'sim.' marking. Measures 109 is marked *mf* and features a 'sim.' marking. The tempo is marked 'A tempo'.

110

Musical score for measures 110-113. The piece is in B-flat major and 3/4 time. Measures 110-111 are marked *mf* and feature a 'sim.' marking. Measures 112-113 are marked *mf* and feature a 'sim.' marking. The tempo is marked 'A tempo'.

A tempo ♩=100

Musical score for measures 114-118. The piece is in B-flat major and 3/4 time. Measures 114-115 are marked *f* and feature a 'subito p' marking. Measures 116-117 are marked *f* and feature a 'subito p' marking. Measures 118 is marked *f* and features a 'subito p' marking. The tempo is marked 'A tempo'.

A tempo

Musical score for measures 119-123. The piece is in B-flat major and 3/4 time. Measures 119-120 are marked *f* and feature a 'subito p' marking. Measures 121-122 are marked *f* and feature a 'subito p' marking. Measures 123 is marked *f* and features a 'subito p' marking. The tempo is marked 'A tempo'.



'And after the fire a still small voice'

7

$\text{♩} = 90$  tranquillo e espress

127

*p* *pp* *mp*

134

*p* *mf* *dim.* *cresc.*

141

*p* *pp* *cresc.*

148

*f* *subito p* *mp* *f* *8va*

154

*subito p* *mp* *mp*

158

*mf* *f* *ff* *Db maj.*