

*Angela Elizabeth Slater*

Der Same sucht das Licht  
for clarinet, accordion and cello

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*Der Same sucht das Licht* (the seed seeks the light) is a work written especially for Trio Tempestoso. The piece is inspired by the intriguing friendship between Pablo Picasso and Igor Stravinsky. They engaged in an artistic dialogue between 1917- 1919, exchanging miniature works of art. The beginning of their exchange was Stravinsky's hotel telegram containing a short sketch of musical material for clarinet.

This sketch served as the musical seed for my work and I have used the concept and structure of a tree to guide the work and the transformation of Stravinsky's five bar sketch.

- I. Der Same Sucht das Licht (c.6 minutes)
- II. Der Baum umgeben von Licht (c.5 minutes)
- III. Die Zweige nehmen das Licht auf (c. 4 minutes)

Trio Tempestoso commissioned this work with the generous support of the RVW Trust and the Marchus Trust.

c.15 mins

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**Performance notes:**

**Clarinet**

- 1) Timbral trill is indicated by *ttr* and should be achieved with alternative fingerings to create a colour shift.
- 2) Slap tongue is indicated by + above notehead.
- 3) Multiphonics - fingerings are given in score and part.


**Cello**

- 1) Molto sul ponticello, sul ponticello and sul tasto are abbreviated in most cases to M.S.P. , S.P. and S.T. respectively.
- 2) ord.- > Sul pont.: gradually move from normal position to bowing near the bridge (and vice versa).
- 3) Natural harmonics are indicated with diamond noteheads; string allocations indicate the fingered position not the resultant pitch.
- 4) For trill notes in brackets a (♭) is the note to trill to - if this note is an open string it will be indicated by a timbral trill symbol *ttr* along with the string indication.

**Accordion**

- 1) B.S stands for bellow shake

**General**

- 1) The rhythmic value of stemless noteheads should be interpreted very freely. These indicative rhythmic values serve only to give a representation of the proportional length of the note to others.
- 2) In free sections players should enter approximately when their part visually aligns with another.
- 3) A very wide vibrato beyond *molto vib.* is indicated by: 

# I. Der Same sucht das Licht

Forming of the seed ♩ = c. 48

*Angela Elizabeth Slater*

Clarinet in B $\flat$  X

Accordion

Violoncello

Forming of the seed ♩ = c. 48

IV. *ttr* S,P,  
*pp* *ff*

2

Cl.

Accord.

Vc.

3 A

Cl. *fp*

Accord. *p* *f* *pp* *ff* *pp* *ff*

B.S.

Vc. A *mf* *f* *p* *fpp* *ff* *ttr* *ord.* *pp*

S.P. II. *ttr* *ord.*

4

Cl. *p* *pp* *mp*

Accord. *pp* *mf* *pp* *vib.*

Vc. *ttr* *ord.* *pp*

5

Cl.

ff f p f pp

Accord.

pp ff pp mp pp

Vc.

fp f ppp

B.S.

6

Cl.

p

Accord.

mf p fp f p f p

Vc.

f p f pp f

S.P. ord.

B.S.

7 **B**

Cl.

*fp* *mf*

Accord.

B.S. *mf* *p* *f* *p* *f*

Vc.

**B** *p* *fp* *mf* *f* *p* *f*

S.P. ord.

8

Cl.

*fp*

Accord.

*fp* *f*

*ppp* *fp* *f*

Vc.

S.P. ord.

*mf* *f* *mf* *sf* *mf*

Detailed description of the musical score: The score is for measures 7 and 8. Measure 7 is marked with a box containing the letter 'B'. The Clarinet (Cl.) part starts with a dynamic of *fp* and moves to *mf*. The Accordion part has two staves; the upper staff is marked with 'B.S.' and has dynamics *mf*, *p*, *f*, *p*, and *f*. The Violin (Vc.) part starts with a dynamic of *p*, followed by *fp*, *mf*, *f*, *p*, and *f*. It includes markings for 'S.P.' (Sordano Pedagogico) and 'ord.' (ordinario). Measure 8 starts with a box containing the letter 'B'. The Clarinet part has a dynamic of *fp*. The Accordion part has dynamics *fp* and *f* on the upper staff, and *ppp*, *fp*, and *f* on the lower staff. The Violin part has dynamics *mf*, *f*, *mf*, *sf*, and *mf*, with markings for 'S.P.', 'ord.', and a triplet of sixteenth notes.

## II. Der Baum umgeben von Licht

**1** Agitated bursting energy ♩ = 76  
slap tongue

Cl. *pp*

Accord. *pp* *ff* *fp* *ff* *f* *mf*

B.S.

**4** Agitated bursting energy ♩ = 76

S.P. ord. *ffpp* *ff* *p* II. ad lib.

Vc. *ffpp* *ff* *p*

(\* Catch open D string occasionally and only slightly at first with increasing intensity through this passage)

6

Cl.

*pp* *f*

Accord.

*mf* *f* *mf fpp*

Vc.

*ff*

S.P. ord.

8

Cl.

*ff* *pp*

Accord.

*ff* *f p* *f* *pp*

Vc.

*ff p* *f*



Cl. 10 *ff* 3 3 3 *pp*

Accord. *ff* *mf*

Vc. *f* 3 3 3 *f* 3 *fp* *ff* S.P.

Cl. 12 *ff* *mp* *ff*

Accord. *ff* *mp* *ff* *mp* *f* *ppp*

Vc. *f* *pp* *ff* *fp* *ff* *f* 3 3

15

Cl.

pp

Accord.

pp <sup>3</sup> f

Vc.

pp

17

Cl.

ff pp

Accord.

ff ppp

Vc.

f sf sf sf sf fpp

### III. Die Zweige nehmen das Licht auf

Cl. *pp* *mp* *pp* *mf*

Accord. *pp*

Vc. *pppp*

Tempo: ♩ = 88

Cl. *pp* *mf* *pp* *mf*

Accord. *mp* *mf*

Vc. *pppp* *pp*

Tempo: ♩ = 88

5

Cl.

pp mf pp ff

Accord.

pp mf pp f

Vc.

mp f pp

7

Cl.

pp f p mf

Accord.

pp ff ff pp

Vc.

Cl. *p* *mp* *ppp*

Accord. *mf pp* *mf* *pp* *mf*

Vc.

Cl. *mp* *p* *mp* *pp*

Accord. *pp* *mf* *pp*

Vc. *mp* *mf*

14

Cl. *mf* *fpp* *fpp* *ppp*

Accord. *mf*

Vc. *ff* *ff* *sf mf*

S.P. ord.

16

Cl. *mf* *ppp* *mf* *ppp*

Accord. *mp pp* *mp*

Vc. *molto vib.* *f*