

Ellen Ruth Harrison

VESTIGE: TRACES OF REALITY

Vestige: Traces of Reality

Fleeting Edge (*commissioned by the Ohio Arts Council*)

Traces I

Fossils (*commissioned by concert:nova*)

Traces II

for B♭ clarinet, piano, two violins, viola and cello

Ellen Ruth Harrison

2013, revised 2014



This artist was awarded an Individual Excellence Award for 2014

I have been fascinated by the idea of musical traces for some time. Just as I have found traces of other music within my own, such as the Shakuhachi-inspired pitch bends in *La Danse du Baladin*, I have also found traces of my earlier music in later pieces and have at times deliberately taken an earlier piece as a source for a new work. In *Fossils*, I took fragments of a solo clarinet piece and wove them into a texture of clarinet, piano and string quartet to create a companion movement to Saint-Saëns' *Fossiles* for concert:nova's *Carnival of the Animals* music and dance project. I found this concept to be intriguing and, after writing another movement for the same ensemble, I excavated material from both of them to create *Traces I* and *II*. The deconstruction of the original solo clarinet work thus led to the construction of another, which in spite of some borrowed material, is a vastly different piece. This is a concept I intend to keep exploring.

Duration: circa 13 minutes

EllenRuthHarrison.com
ellen.harrison@uc.edu

Vestige: Traces of Reality

Fleeting Edge

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Score in C

Vivo

$\text{♩} = 120$

Clarinet in B \flat

Piano

Violin I

Violin II

Viola

Violoncello

Pno.

Vln. II

Vla.

Vc.

Red. \wedge

Vivo

$\text{♩} = 120$

Red. \wedge

10

Pno.

Vln. I

Vln. II

Vla.

Vc.

mp *f*

f

mp

p *mp*

f *p*

Ped.



14

Pno.

Vln. I

Vln. II

Vla.

Vc.

p *f* *p*

f *p*

18

Pno.

Ped.

Vln. I

Vln. II

Vla.

Vc.

mf

mp

f

mf

mp

3

21

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

A

p legato

A

f

f

p

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Ped.



Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Ped.

28

Cl. *f*

Pno. *mf*

Vln. I *f p f fp pp*

Vln. II *f p f fp pp*

Vla. *f p f fp pp*

Vc. *f p f fp pp*

Ped.

30

Cl. *mp*

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Ped.

B

B

Cl. *mf*

Pno. *mf*

Vln. I *pizz.* *mp* *pizz.*

Vln. II *pizz.* *mp*

Vla. *mp*

Vc. *mf* *p* *mf*

Ped.

Cl. *f* *mp*

Pno. *f* *mf* *f*

Vln. I *arco* *mp* *pp* *ff*

Vln. II *arco* *mp* *pp* *ff*

Vla. *mp* *pp* *ff*

Vc. *mp* *pp* *ff*

Ped.

38

Cl. *mf*

Pno. *mf* *f*

Vln. I *mf* pizz. arco *mp*

Vln. II *mf* pizz. arco *mp*

Vla. *mf* arco *mp*

Vc. *mf* *mp*

pizz. Red. arco Red.

41

Cl. *f*

Pno. *f* *mf*

Vln. I *f* *sf* *pp*

Vln. II *f* *sf* *pp*

Vla. *f* *sf*

Vc. *f* *sf*

Red.

44 **D**

Cl.

Pno.

Vln. I

Vln. II

Vc.

p cresc. poco a poco

46

Cl.

Vln. I

Vln. II

Vla.

Vc.

mp

f *mf on*

pizz.

p *cresc. poco a poco*

(cresc. poco a poco)

49

Cl. *mf*

Vln. I *f off*

Vln. II *(cresc. poco a poco)*

Vla. *(cresc. poco a poco)*

Vc. *(cresc. poco a poco)*

52

Cl. *f*

Pno. *poco f* *mp*
half Ped.

Vln. I *pizz.* *mf* *f* *pp* arco

Vln. II *(cresc.)* *f* *pp* arco

Vla. *(cresc.)* *f* *pp* arco

Vc. *(cresc.)* *f* *pp*

E

54

Pno.

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

f

Ped.



56

Cl.

Pno.

Vln. II

Vla.

Vc.

p

mp

half

half

pizz.

mp

pizz.

mp

pizz.

mp

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.



Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

12 62

Cl. *mf*

Pno. *half Ped.* *f*

Vln. I arco *pp* arco

Vln. II *pp* arco

Vla. *pp* arco

Vc. *pp*

64

Cl. *f*

Pno. *f* *Ped.* *Ped.* **F** *Arioso*

Vln. I *f* **F** *Arioso*

Vln. II *f*

Vla. *f*

Vc. *f* pizz. *mp*

66

Cl. *p*

Vln. I *p* *mf*

Vln. II *p* *mf* *mp*

Vla. *mp* *mf*

Vc.



71

Cl. *mp* *p* *mp* *p* **G**

Pno. *p*

Vln. I *mp* *gliss.* *mp*

Vln. II *mf* *mp* *gliss.*

Vla. *p*

Vc.

Red. _____ **G**

77

Cl. *p* *mf*

Pno. *mp*

Vln. I *mp* *mf* *ped.*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

H

83

Cl. *p*

Pno. *p*

Vln. I *mp* *gliss.*

Vln. II *p* *mp* *gliss.*

Vla. *mp* *p* *gliss.*

Vc. *mp* *p* *mp*

89 I

Cl. *mp* *pp* *mp* 15

Pno. *mp*

I

Vln. I *p* *mf* *mp*

Vln. II *mp* *mf*

Vla. *mp* *mf* *mp* *mf* *mp*

Vc. *mp*

95

Cl. *p* *mp*

Pno.

Vln. I *gliss.* *mf* *mp*

Vln. II *p* *mp* *gliss.* *mf* *gliss.*

Vla. *p* *poco* *mf* *f*

Vc. *mf* *f*

J

102

Pno. *mf*

Vln. I *gliss.* *mp* *p*

Vln. II *mp* *p* *mp*

Vla. *mf* *f* *p*

Vc. *arco* *p*



K

108

Pno.

Vln. I *pp* *mp* *legato*

Vln. II *p*

Vla. *mp* *legato*

Vc. *pp* *mp*

111

Pno.

con Ped. *p cresc. poco a poco*

Vln. I

Vln. II

Vla.

Vc. *legato*

115

Cl.

mf legato

Pno.

mf

Vln. I *mf*

Vln. II *mf* 3 *legato* 3

Vla. *mf*

Vc. *mf*

L Vivo

117

Cl. *f* *p* *mp*

Pno. *f* *ped.*

L Vivo
molto sul pont.

Vln. I *ff*

Vln. II *f* *mp*

Vla. *p*

Vc. *f* *p*

121

Cl. *f*

Pno.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

123

Cl. *mf*

Pno.

Vln. I

Vln. II *mf*

Vla. *mp*

Vc. *p* *f*

126

Cl. *mp*

Pno.

Vln. I

Vln. II *mp* *mf*

Vla. *f* *mp*

Vc. *p* *f*

M

129

Cl. *mf* *mp*

Pno.

Detailed description: This system contains the first two staves of the page. The Clarinet (Cl.) staff is in treble clef with a key signature of one flat (B-flat). It begins at measure 129 with a half note B-flat, followed by a half note A, and then a half note G. A dynamic marking of *mf* is placed below the first measure, and *mp* is placed below the second measure. The Piano (Pno.) staff is in grand staff (treble and bass clefs). It features a complex texture with many beamed sixteenth notes in the right hand and rests in the left hand. There are several slurs and accents over the notes. A dynamic marking of *mf* is placed below the first measure of the piano part.

M

Vln. I *mp*

Vln. II *mp*

Vla. *mf* *mp*

Vc. *mp*

Detailed description: This system contains the next four staves. Violin I (Vln. I) and Violin II (Vln. II) are in treble clef. Vln. I has a triplet of eighth notes in measure 129, marked with a '3' above the notes. Vln. II has a half note G in measure 130. Viola (Vla.) is in bass clef with a key signature of one flat. It has a half note G in measure 130. Violoncello (Vc.) is in bass clef with a key signature of one flat. It has a half note G in measure 130. Dynamic markings include *mp* for Vln. I, Vln. II, and Vc., and *mf* for Vla. in measure 129. A dynamic marking of *mp* is also present for Vla. in measure 131. A '3' above the notes in Vln. I indicates a triplet.

132

Cl. *p*

Pno. *mf*

Detailed description: This system contains the next two staves. The Clarinet (Cl.) staff is in treble clef with a key signature of one flat. It has a half note G in measure 132, followed by a half note F, and then a half note E. A dynamic marking of *p* is placed below the first measure. The Piano (Pno.) staff is in grand staff. It has a half note G in measure 132, followed by a half note F, and then a half note E. A dynamic marking of *mf* is placed below the first measure of the piano part.

Vln. I *f*

Vln. II *mf*

Vla. *p*

Vc. *mf*

Detailed description: This system contains the next four staves. Violin I (Vln. I) is in treble clef with a key signature of one flat. It has a half note G in measure 132, followed by a half note F, and then a half note E. A dynamic marking of *f* is placed below the first measure. Violin II (Vln. II) is in treble clef with a key signature of one flat. It has a half note G in measure 132, followed by a half note F, and then a half note E. A dynamic marking of *mf* is placed below the first measure. Viola (Vla.) is in bass clef with a key signature of one flat. It has a half note G in measure 132, followed by a half note F, and then a half note E. A dynamic marking of *p* is placed below the first measure. Violoncello (Vc.) is in bass clef with a key signature of one flat. It has a half note G in measure 132, followed by a half note F, and then a half note E. A dynamic marking of *mf* is placed below the first measure.

136

Cl. *mp*

Pno. *mp*

Vln. I *Red.*

Vln. II *p*

Vla.

Vc. *p* *pp*

N **Tranquillo**

140

Cl. *p*

Pno.

Vln. I **N** **Tranquillo**

Vln. II *mp*

Vla. *mp*

Vc. *mp* *p*

O

147

Cl. *mf* *p*

Vln. I ord. *mf*

Vln. II *p* *mf* *p*

Vla. *p*

Vc.



P

154

Pno. *mp*

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

Led. sempre

160

Pno.

Vln. I

Vln. II

Vla.

mp

mp



166

Pno.

Vln. I

Vln. II

Vla.

Vc.

mp

172

Pno.

Vln. I

Vln. II

Vla.

Vc.

pizz.

mp



176

Pno.

Vln. I

Vln. II

Vla.

Vc.

mp

p

182

Pno.

Vln. I

Vln. II

Vla.

pizz.

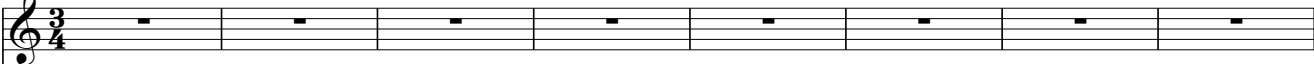
p

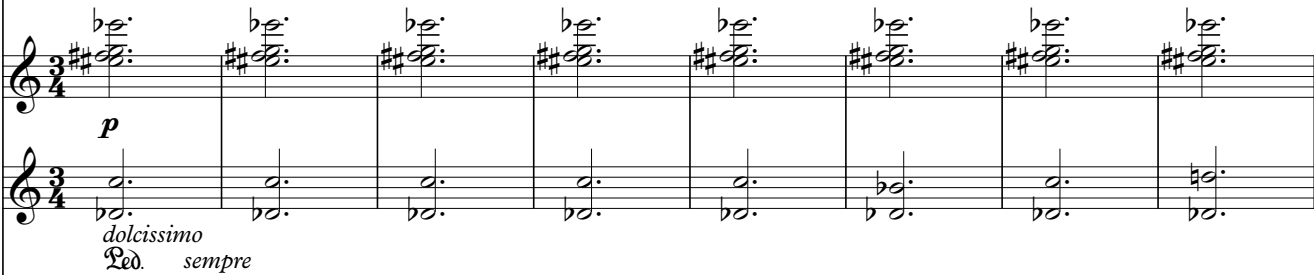
*


Traces I

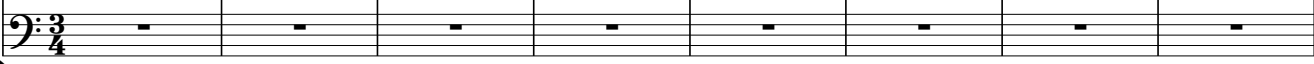
Lontano

♩ = 78

Cl. 


Pno. 
p
dolcissimo
Red. sempre


Vln. I 
mp
dolcissimo

Vc. 




A


Pno. 

Vln. I 



B

Pno. 

Vln. I 

C

25

Pno.

Vln. I

Vc.

arco

pp
dolcissimo

mf ³ sub

pp



D

31

Pno.

Vln. I

Vc.

mf

p



37

Pno.

Vln. I

E

44

Pno.

Vln. I

Vc.

p *mp* *sub* *p* *mp*

F

49

Pno.

Vln. I

Vc.

mp

56

Cl.

pp *dolcissimo*

Pno.

Vln. I

Vc.

pp

*

Fossils

for concert:nova

Animato
♩ = 63

Cl. *mp* *sf*

Pno.

Vln. I *pp legato*

Vln. II *pp legato* arco *p*

Vla. *pp legato* *mp*

Vc. *mp legato*

3

Cl. *p*

Vln. I *p*

Vln. II

Vla. *p*

Vc. *p*

30

4

Cl. *sf* *mp* *mf* *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

6

Cl. *p* *poco f*

Vln. I *p* *mp*

Vln. II *p* *mf*

Vla. *p* *mp*

Vc. *p*

7

Cl. *sf* *mp* *pp*

Vln. I *mp* *mf*

Vln. II

Vla.

Vc. *mp*

10

Vln. I *p*

Vln. II *p*

Vla. *p mp p*

Vc. *p*



11 *accel.*

Vln. I *mp mf*

Vln. II *mp mf*

Vla. *mf*

Vc. *mf*

This musical score page features six staves for different instruments: Clarinet (Cl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Cl.:** Starts at measure 12. A section marker 'A' is placed above the staff. The tempo marking is $\text{♩} = 72$. The music begins with a rest, followed by a note with an accent and a dynamic marking of *f*.
- Pno.:** Also starts with a rest, followed by a chord with an accent and a dynamic marking of *f*.
- Vln. I:** Plays a melodic line starting with a dynamic marking of *f*, then *p*, and ending with a dynamic marking of *f*. A section marker 'A' is placed above the staff.
- Vln. II:** Plays a melodic line starting with a dynamic marking of *p*, then *f*. The instruction "sul pont." is written above the staff.
- Vla.:** Plays a melodic line starting with a dynamic marking of *p*, then *f*. The instruction "sul pont." is written above the staff.
- Vc.:** Plays a melodic line starting with a dynamic marking of *f*.

Additional markings include "Ped." (Pedal) above the Vln. I staff and "tr" (trill) above the Vln. II and Vla. staves. The score is divided into two measures by a vertical bar line.

14

Cl. *mp*

Pno. *release gradually **

Vln. I (s.p.) *ord.* *tr* *p*

Vln. II (s.p.) *tr* *ord.* *p*

Vla. (s.p.) *(tr)* *mp*

Vc. *mp*

Detailed description: This page of a musical score, numbered 33, contains six staves. The top staff is for Clarinet (Cl.), starting at measure 14 with a long note, followed by a dynamic marking of *mp* and a triplet of notes. The Piano (Pno.) staff shows a long sustained chord with a *release gradually ** instruction. The Violin I (Vln. I) staff features a *s.p.* (sordido) marking, a trill (*tr*), and a dynamic of *p*. The Violin II (Vln. II) staff also has a *s.p.* marking, a trill (*tr*), and a dynamic of *p*. The Viola (Vla.) staff includes a *s.p.* marking, a trill (*tr*), and a dynamic of *mp*. The Violoncello (Vc.) staff has a dynamic of *mp* and plays a melodic line.

Pochissimo meno mosso

♩ = 69

16

Cl. *p* *mf*

Vln. I *p* *mp*

Vln. II *mp*

Vla.

Vc. *f*

Pochissimo meno mosso

♩ = 69

19

Cl. *mf*

Pno. *p legato*

Vln. I

Vln. II

Vla.

21

Cl. *poco f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

3 3 3 3

tr



23

Cl. *mp* *mf* *poco f* *7*

Pno. *mp*

Vln. I

Vln. II

Vla.

(tr)

tr

tr

tr

Pochissimo più mosso

♩ = 72 playful, free

25

Cl. *f* 6 3 3 6

Pno. *f*

Vln. I *poco f*

Vln. II *poco f*

Vla. *poco f*

A tempo ♩ = 63

27

Cl. 3 *p*

Vln. I *mp*

Vla. *mf* 3 *p*

30

B

Vln. I *p* *espressivo* *mp* *p* 3

Vln. II *p* *espressivo* *mp* 3

Vla. *mp* *espressivo* *p* 3 *mf* 3

34

Vln. I *mf* *p* *mp*

Vln. II *p* *mp*

Vla. *p*

Vc. *mp* *espressivo* *p*



C

38 *accel.*

Pno. *mp* *mf*

Vln. I *mf* *mf*

Vln. II *mf*

Vla. *mf* *mp*

Vc. *mp* *mf* *mf*

41

Pno. *mf* *f*

Vln. I

Vln. II *mf*

Vla. *mf* *poco f*

Vc. *f*

Detailed description: This system covers measures 41 and 42. The piano part features a complex texture with multiple voices, starting at *mf* and reaching *f* by measure 42. The strings (Vln. I, Vln. II, Vla., Vc.) provide a harmonic and rhythmic foundation, with dynamics ranging from *mf* to *f*. A double bar line is present at the end of measure 42.

43

Cl. *pp*

Pno. *mp* *f*

Vln. I *poco f*

Vln. II *poco f*

Vla.

Vc. *mp* *f*

Detailed description: This system covers measures 43 and 44. The clarinet (Cl.) enters in measure 43 with a *pp* dynamic. The piano part continues with *mp* and *f* dynamics. The strings maintain their *poco f* dynamic. Measure 43 includes a 3/4 time signature change. Measure 44 features a 3-measure triplet in the bass line of the cello part. A double bar line is present at the end of measure 44.

♩ = 80

45

Cl.

f

3

3

3

3

3

Pno.

♩ = 80

Vln. I

Vln. II

Vla.

f

sul pont.

ord.

sul pont.

ord.

Vc.

f

sul A

3

3

47

Cl. *ff*

Pno. *p* *Red.* *simile*

Vln. I *ff* *ord.* *p*

Vln. II *ff*

Vla. *sul pont.* *ord.* *sf* *ff*

Vc. *sul pont.* *ff* *mp*

D

D

Detailed description: This page of a musical score covers measures 47 to 50. The instruments are Clarinet (Cl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Measure 47 features a triplet in the Clarinet and a dynamic of *ff*. The Piano part has a dynamic of *p* and includes a *Red.* (ritardando) marking. Measures 48 and 49 are marked with a box containing the letter 'D'. In measure 48, the Violin I and II parts play *sul ponticello* (*sul pont.*) with a dynamic of *ff*. The Viola part also plays *sul ponticello* with a dynamic of *sf*. The Violoncello part plays *sul ponticello* with a dynamic of *ff*. Measure 50 shows the Violin I part playing *ord.* (normal) with a dynamic of *p*, while the Violoncello part plays *mp*. The score includes various performance instructions such as *ff*, *p*, *sf*, *mp*, *sul pont.*, *ord.*, *Red.*, and *simile*, along with dynamic hairpins and articulation marks.

50

Pno.

Vln. I

Vln. II

Vla.

Vc.

ord.

p

3

3

ord.
brushed

p



52

rit. ♩ = 63

Pno.

Vln. I

Vln. II

Vc.

5/4

4/4

55 **E**

Cl. *mp*

Vln. I *mp*
espressivo

Vln. II *p*
mp

Vla. *mp*
espressivo

Vc. *ord.*
mp
espressivo



59

Cl. *p*

Vln. I *pp*
brushed
p

Vln. II *pp*
sul pont.

Vla. *pp*

Vc. *pp*

63 **F** 43

Cl. *leggiere*

Vln. I *sul A*

Vln. II *ord.*



65

Cl. *tr* *pp*

Vln. I *pp*

Vc. *p* *pp* *sul D*

Traces II

$\text{♩} = 69$

Cl. *p con delicatezza*

Pno. *p con delicatezza*
Ped.

$\text{♩} = 69$

Vln. I *con delicatezza mp*

Vln. II *p con delicatezza mp*

Vla. *mp con delicatezza p*

Vc.

7 **A**

Cl. *mp p*

Pno. *p*

A

Vln. I *p mp*

Vln. II *p pizz.*

Vla. *pizz. mp*

Vc. *mp con delicatezza*

12

Cl. *p* *mp* *p* *mf*

Pno.

Vln. I

Vln. II

Vla. arco *mp* pizz. *mf* arco

Vc. arco *p* *mp* *p* *mp* pizz.

17

Cl. **B** *mp*

Pno.

Vln. I

Vln. II *mp* *p* pizz.

Vla. arco *mp*

Vc. arco *mp*

23

Cl. *p*

Pno.

Vln. I *mp* *p* *mp*

Vln. II *mp* *p* *mp*

Vla. arco *mp* *p* *mp*

Vc. *mp* *p* *mp*



27 **C**

Pno. *simile*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *mp*

31

Cl. *mp*

Pno.

Ped.

Vln. I *mp*

Vln. II *p* *mp*

Vla. *mp*



35

Cl. *p*

Pno.

Vln. I

Vln. II

Vla. *pizz.*

Vc. *p*