## TheSpaceBetween

for mixed septet (flute, oboe, clarinet, violin, viola, cello and piano)

### AJ Harbison

Muse Room Press

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Thank you for your interest in my music!

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#### **Program Notes**

The Space Between was composed in response to the coronavirus pandemic, when lockdowns and quarantines put space between all of us (at least six feet, and often many more). This distance inspired creativity, though, in finding new ways to connect, like socially distant walks, Zoom hangouts, and outdoor dining, plus even some old ways like handwritten letters.

But the piece is not only about the pandemic. Human beings are inherently social creatures, and we are always looking for (and finding) ways to bridge the space between.

The performers of *TheSpaceBetween* surround the audience. The music begins with a long-spun line in the solo flute, introducing the musical material for the piece. The flute connects across the performance venue with the clarinet on a unison note, passing the music to that player — reaching out across the space that divides both physically and metaphorically. The clarinet connects with the viola on a unison note, and so on until each instrument has played a solo line in turn. Then duets appear, with two instruments connecting at points beyond just the beginning and the end. Duets are followed by trios, as a web of sound takes shape throughout the venue, then by quartets, quintets, and finally a sextet. The piano frames each change (e.g. from duets to trios) with a short interlude. After the sextet, which features every instrument except the piano, the piano plays an extended interlude, a soliloquy of sorts, and eventually ushers in the full ensemble playing together. The process of connection is then reversed, with a sextet recalling the previous one giving way to a quintet, a quartet, a trio, and a duet, still with short piano interludes framing each change. In the final interlude, the piano passes the line back to the flute, which returns to its music from the very beginning of the piece. In the final measure, rather than the flute remaining alone, the clarinet joins in harmony for the last few moments: one last connection and a look ahead in hope.

#### Performance Notes

Unaccented grace notes should be played before the beat, with the normal note receiving more emphasis. Accented grace notes should be played on the beat, with the first grace note receiving more emphasis.

Sixteenth-note grace notes, e.g. , should be played more quickly than eighth-note grace notes, e.g. .

Breath marks indicate both an actual breath that should be taken and a slight pause.

Tenuto marks indicate both a slight emphasis and a slight lengthening of the note.

**♦** Short fermata

• Regular fermata

Long fermata

The performers should surround the audience in this way:

Piano (on stage)

Clarinet Oboe audience Violin audience Viola audience Cello Flute

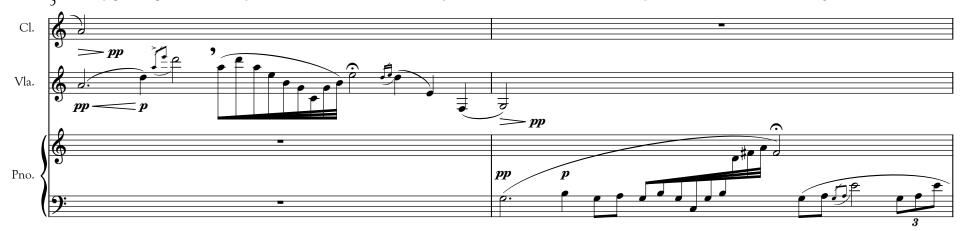
**Duration** ca. 11 minutes

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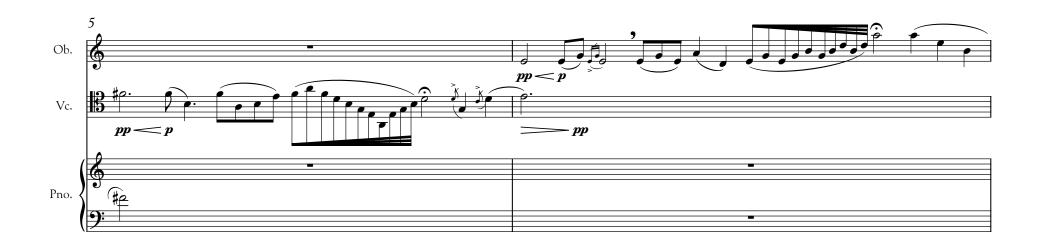
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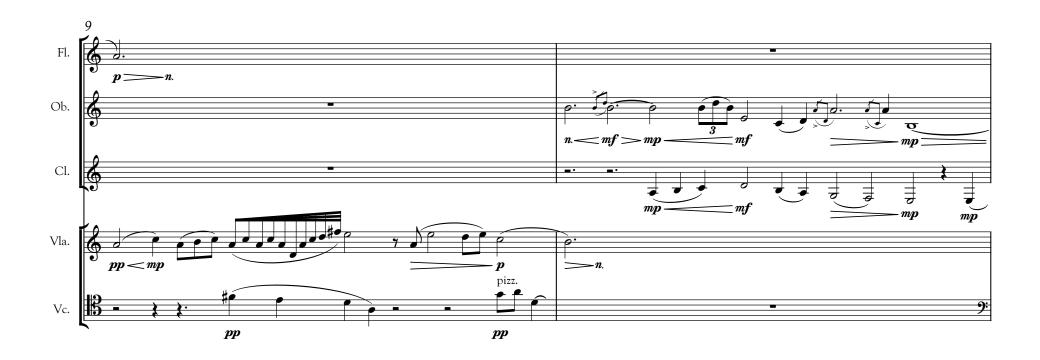




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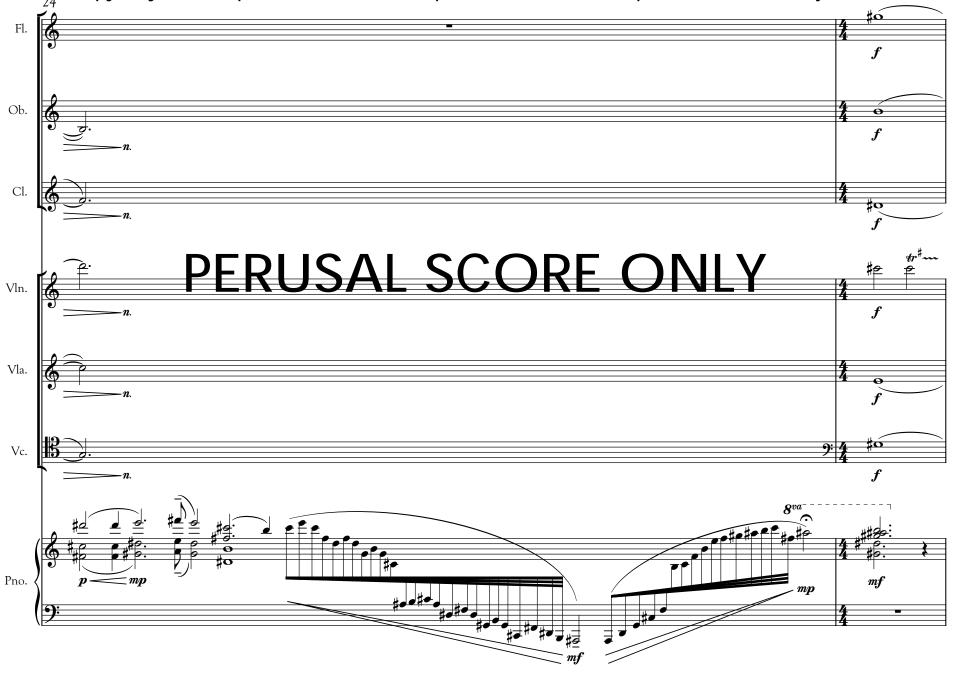


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Perusal copy only, Not for performance. To order performance materials, please email store@ajharbison.com. Fl. **p** like an echo (with cello) Ob. (with oboe) Vln. #<del>O</del> pp mp > pp(with clarinet)

Pno.

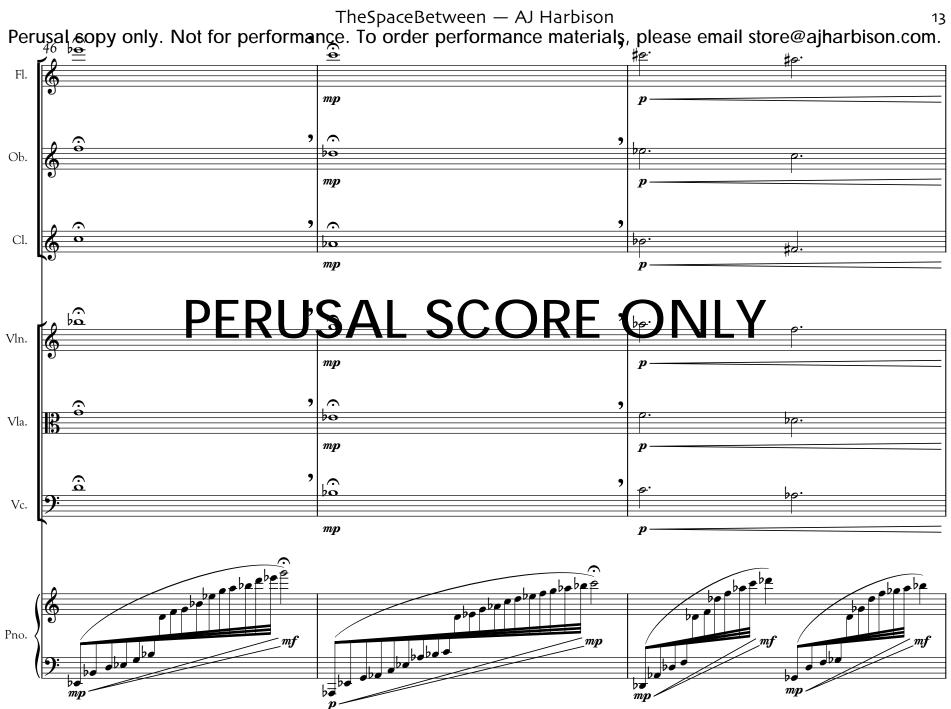
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16

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18

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Kansas City, 2022