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# 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!

# TheSpaceBetween (2022)

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

AJ Harbison

### Program Notes



*TheSpaceBetween* 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



Score in C

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# The Space Between

AJ Harbison (2022)

Very freely ♩ ≈ 72

Flute *p* *pp*

Oboe

Clarinet in B $\flat$  *pp* *p*

Violin

Viola

Cello

Piano

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3

Cl.

Vla.

Pno.

*pp*

*pp* *p*

*pp* *p*

3

Detailed description: This system contains measures 2, 3, and 4. The Clarinet part (Cl.) has a rest in measure 2 and a whole note in measure 3. The Viola part (Vla.) begins in measure 2 with a half note, followed by a sixteenth-note run in measure 3, and a half note in measure 4. The Piano part (Pno.) has a rest in measure 2 and begins in measure 3 with a half note, followed by a sixteenth-note run in measure 4. Dynamics include *pp* and *p* with hairpins. A triplet of eighth notes is marked with a '3' at the end of measure 4.

# PERUSAL SCORE ONLY



5

Ob.

Vc.

Pno.

*pp* *p*

*pp* *p*

Detailed description: This system contains measures 5, 6, and 7. The Oboe part (Ob.) has a rest in measure 5 and begins in measure 6 with a half note, followed by a sixteenth-note run in measure 7. The Viola part (Vc.) begins in measure 5 with a half note, followed by a sixteenth-note run in measure 6, and a half note in measure 7. The Piano part (Pno.) has a whole note chord in measure 5 and rests in measures 6 and 7. Dynamics include *pp* and *p* with hairpins.



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Musical score for measures 7-8. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Violin (Vln.).

- Fl.:** Measures 7-8. Dynamics: *pp* (measures 7-8), *mp* (triplets), *p* (measures 8-9), *p* (measures 9-10), *mp* (measures 10-11).
- Ob.:** Measure 7: *pp*. Measure 8: *pp* (triplets), *p* (measures 8-9), *pp* (measures 9-10), *p* (measures 10-11), *pp* (measures 11-12).
- Cl.:** Measure 7: *pp*. Measure 8: *pp* (triplets), *p* (measures 8-9), *pp* (measures 9-10), *p* (measures 10-11), *pp* (measures 11-12).
- Vln.:** Measure 7: *pp* (measures 7-8), *p* (measures 8-9), *mp* (measures 9-10), *mf* (measures 10-11), *p* (measures 11-12), *n.* (measures 12-13).

# PERUSAL SCORE ONLY

Musical score for measures 9-12. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Measure 9: *p* (measures 9-10), *n.* (measures 10-11).
- Ob.:** Measure 9: *n.* (measures 9-10), *mf* (measures 10-11), *mp* (measures 11-12), *mf* (measures 12-13), *mp* (measures 13-14).
- Cl.:** Measure 9: *mp* (measures 9-10), *mf* (measures 10-11), *mp* (measures 11-12), *mp* (measures 12-13), *mp* (measures 13-14).
- Vla.:** Measure 9: *pp* (measures 9-10), *mp* (measures 10-11), *p* (measures 11-12), *n.* (measures 12-13).
- Vc.:** Measure 9: *pp* (measures 9-10), *pp* (measures 10-11), *pizz.* (measures 11-12), *n.* (measures 12-13).

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Ob. *n.*

Cl. *mf > mp* *mf* *mp* *n.*

Vc. arco *mp* *mf > mp* *mf* *> mp* *< mf* *mp* *n.*

Pno. *mp* *mf*

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[12]

Fl. *n. < mp*

Ob. *n. < mp*

Vln. *n. < mp*

Pno. *mp* *mf* *mp*

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14

Fl. *pp*

Ob. *pp*

Cl. *p* *mp* *p* (quick catch breath as needed)

Vln. *pp* *n.*

Vla. *n.* *mf* *p* *mp* *p* *sim.*

[14]

Fl. *n.* *mp dolce* *p*

Ob. *n.* *mp dolce* *p*

Cl. *n.*

Vln. *mp* *p* *n.*

Vla. *n.*

Vc. *n.* *mp dolce* *p*

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Musical score for Flute (Fl.), Oboe (Ob.), Violoncello (Vc.), and Piano (Pno.). The Flute, Oboe, and Violoncello parts feature a *n.* (noisier) marking. The Piano part includes dynamic markings of *mp*, *mf*, and *p*. The score spans measures 17 through 20.

PERUSAL SCORE ONLY (with violin and viola)

Musical score for Flute (Fl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The Flute part includes a *p* marking. The Violin and Viola parts include *p* markings. The Violoncello part includes *pizz.* and *arco* markings. The Piano part includes *8va* markings and dynamic markings of *mf* and *p*. The score spans measures 17 through 20.

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19 (quick catch breath as needed)

Fl. *pp mp p mp p n*

Ob. *pp mp p mp p n*

Cl. *pp mp p mp p n*

Vln. *n*

Vla. *n*

Vc. *pp mp p p n*

Pno. *pp mp*

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20

Pno. *p mf mp mp*

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21

Fl. *p* like an echo *pp*

Ob. *n.* *mf* *mp* *mf* *mp* *pp* (with cello) *p* *mp* *p* *mp* *p* *mp* *p*

Cl. (with oboe) *n.* *mf* *mp* *mf* *mp* *mp* *p* *mf* *mp* *mf* *mp*

Vln. (with viola) *mp* *mf* *mp* *pp* *pp*

Vla. *mp* *mf* *mp* *pp* (with clarinet) *pp* *mp* *p* *mp* *p*

Vc. *p* *mf* *mp* *mf* *mp* *mf* *mp* *mp*

Pno. *p*

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24

Fl.

Ob.

Cl.

Vln.

Vla.

Vc.

Pno.

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

*n.* *n.* *n.* *n.*

*8va*

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The musical score is arranged in a system with seven staves. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The score begins at measure 26. The Flute, Oboe, and Clarinet parts feature a melodic line with dynamics ranging from *mf* to *pp*. The Violin, Viola, and Violoncello parts provide harmonic support with dynamics from *mf* to *f*. The Piano part includes chords and melodic fragments with dynamics from *f* to *mp*. A large, bold watermark "PERUSAL SCORE ONLY" is centered across the middle of the page, overlapping the Violin, Viola, and Violoncello staves.



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33

Pno. *p* *leggiero* *mp* *p* *mf*

35

Pno. *p* *mp* *p*

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37

Pno. *mp* *p* *mf*

40

Tempo I ♩ ≈ 72

Pno. *f* *mp* *f*

*8va*

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43

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *f* *mf*

Vln. *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Pno. *p sub.* *f* *f* *mf*

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The musical score is arranged in a system with seven staves. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The score is divided into three measures. The first measure starts at measure 46. The Flute, Oboe, and Clarinet parts have a dynamic of *mp* in the first measure and *p* in the second. The Violin, Viola, and Violoncello parts also have a dynamic of *mp* in the first measure and *p* in the second. The Piano part has a dynamic of *mp* in the first measure, *p* in the second, and *mf* in the third. The Piano part features a melodic line with a slur and a crescendo hairpin. The Flute, Oboe, and Clarinet parts have a whole note in the first measure and a half note in the second. The Violin, Viola, and Violoncello parts have a whole note in the first measure and a half note in the second. The Piano part has a whole note in the first measure, a half note in the second, and a whole note in the third.

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The image shows a page of a musical score for a chamber ensemble. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The score is in 4/4 time and consists of four measures. A large, bold watermark "PERUSAL SCORE ONLY" is centered across the middle of the page. The music features a melodic line in the woodwinds and strings, with the piano providing a harmonic accompaniment. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano). The piano part begins with a *p* dynamic and a *f* dynamic, then moves to *mf*. The woodwinds and strings also have dynamic markings. The score ends with a double bar line and an 'X' in the final measure of each staff.

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54

Fl. *n.* *p* like an echo

Ob. *n.* (with viola) *mp* *p*

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

Vln. *n.* *n.* *mf* *mp* *mf* *mp* *p*

Vla. *n.* *mp* *p*

Vc. *n.*

Pno. *p* *mp* *p*

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57

Fl. *n.*

Ob. *n.*

Cl. *n.*

Vln. *n.*

Vla. *n.*

Pno. *p* *mp* *p*

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59

Fl.

Ob.

Cl.

Vln.

Vla.

Vc.

Pno.

*n.*

*p*

*mp*

*p*

*p*

*mp*

*p*

*p*

*mp*

*p*

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Detailed description: This is a page of a musical score for a chamber ensemble. It features seven staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The score is divided into two measures. The first measure shows the beginning of the piece with various instruments playing. The second measure features more complex musical notation, including slurs and dynamic markings. The Flute, Oboe, and Violoncello parts have dynamic markings of *p*, *mp*, and *p*. The Oboe part has *p*, *mp*, and *p*. The Violoncello part has *p*, *mp*, and *p*. The Piano part has *p* and *mp*. The Violin and Viola parts have *n.* markings. The Clarinet part is silent in the second measure. A large watermark 'PERUSAL SCORE ONLY' is centered across the middle of the page.

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Slightly slower  $\text{♩} = 63$

The image shows a page of a musical score for six instruments: Flute (Fl.), Oboe (Ob.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The score is divided into three measures. The first measure contains the initial notes for each instrument, with dynamics markings of *n.* (pianissimo) for the Flute, Oboe, and Violoncello. The second measure is mostly empty, with a large watermark "PERUSAL SCORE ONLY" overlaid across the Violin and Viola staves. The third measure contains the continuation of the music. The Violin and Viola parts have dynamics markings of *n.*, *mp*, *p*, and *mp*. The Viola part also has markings of *p*, *mp*, *p*, and *mp*. The Piano part has markings of *p* and *mp*. The Flute and Oboe parts have rests in the second and third measures. The Violoncello part has a rest in the second measure and a note in the third measure.



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64

Fl.

Cl.

*p*

*n.*

# PERUSAL SCORE ONLY

Vln.

Vla.

*n.*

Pno.

in time

*p* *mp* *p*

3 5 6