

# Liminal Spaces

For Flexible Ensemble and Percussion

2021

Charles D. Norris

# Instrument List

## Part 1

upper woodwinds, upper brass, upper strings, mallet instruments

## Part 2

upper woodwinds, upper brass, upper strings, mallet instruments

## Part 3

mid woodwinds, mid brass, mids strings, mallet instruments

## Part 4

low woodwinds, low brass, low strings, mallet instrument

## Part 5

low woodwinds, low brass, low strings, mallet instruments

## Timpani

### Percussion 1

Shaker 1 (High)  
Tom-tom (High)

### Percussion 2

Shaker 2 (Mid-High)  
Tom-tom (Mid)  
Crash Cymbal

### Percussion 3:

Shaker 3 (Mid)  
Tom-tom (Low)  
Tam-tam

### Percussion 4:

Shaker 4 (Mid-Low)  
Snare Drum

### Percussion 5:

Shaker 5 (Low)  
Bass Drum

### Percussion 6:

Bowl 1(High)  
Rain Stick  
Pitched Tube (A<sup>b</sup>,C,E<sup>b</sup>,G)

### Percussion 7:

Bowl 2 (Mid)  
Triangle

### Percussion 8:

Bowl 3 (Low)  
Bongos (High&Low)  
Triangle

### Percussion 9:

Tam-tam, Vibraslap  
Slap Stick, Claves  
Tirangle

## Program Notes:

Liminality is defined as "situated at a sensory threshold," a place between what is real and what is fantasy. Liminal spaces are the boundless open spaces in our minds; a place outside of time, in an endless limbo.

*Liminal Spaces* invokes the process of a thought from beginning to end. Centering around five shakers, *Liminal Spaces* imitates the rattling of fragmented ideas that will inevitably become a full thought. The bowls with pinballs imitate the clanging of new ideas, and the pitched tubes represent the high frequency notes that scream and interrupt day-to-day thinking. Near the end, a chorale invokes a complete thought as the aleatoric buzzing breaks apart.

# Performance Notes:

Due to the nature of the instrumentation, the work can be played by any group of homogenous or mixed instrument families. If the work is performed by homogenous instruments, the work is to be played as written. If performed by a mixed instrumentation, the lower instruments should play parts 4 and 5, with a few players on part 3. All other instruments should be divided between parts 1 - 3.

Though there are 9 percussion parts, the best results come with having more than 9 percussionists. Even if players need to be taken out of the wind/string ensemble to add to the percussion, as many percussionists as possible will yield the best performance.

**Throughout the work, there are notational subjects that direct specific sounds and performance techniques:**

The enclosed number notation, seen throughout the score, indicates time markings. The number enclosed within is the length of time in seconds that particular measure should be played.

The stemless noteheads are to be played asynchronously by each performer, out of time from each other and from the conductor. The wave-line notation indicates for the player to continue playing the boxed notation until the next box notation or until the wave-line stops.

The tied stemless noteheads with crescendos notation indicates for the player to start soft and grow to an explosive ending note. The ending of the note should be short but abrasive.

## Performance Notes (cont.):

Arrow notations on shakers indicate for the player to roll the shaker back and forth.

Circular notation seen in the shaker and bowl parts indicates for the player to roll the instrument in a circular motion.

Feather Beaming notation, seen in the timpani and triangle parts, indicates for the player to start slowly and gradually play faster as the secondary beam spreads from the primary beam.

X-head in percussion notation seen on the bowls indicates for the players to drop the pinball into the bowl to create a percussive metal sound. This sound can also be imitated by striking the metal bowl with a metal beater.

**\*\*Throughout the work, players may decide to use various combinations of mutes for additional colors in the sound. A mixture of open sounds and muted sounds broaden the life of the work.**

*Liminal Spaces was commissioned by Mr. Matthew Barnes, director of bands at Morris Public Schools in Morris, Oklahoma.*

Non-Transposed Score

# Liminal Spaces

Charles D. Norris

Part 1

Part 2

Part 3

Part 4

Part 5

Timpani

5" 2 3 4 5

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5" 5" 5" 5" 5"

*Start slow and reach peak roll in next measure*

*Start slow and reach peak roll in next measure*

*Start slow and reach peak roll in next measure*

*Start slow and reach peak roll in next measure*

*Start slow and reach peak roll in next measure*

*Start slow and reach peak roll in next measure*

*Start slow and reach peak roll in next measure*

*Start slow and reach peak roll in next measure*

*Start slow and reach peak roll in next measure*

*Start slow and reach peak roll in next measure*

*Start slow and reach peak roll in next measure*

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Percussion 1:  
Shaker 1 (High),  
Tom-tom (High)

Percussion 2:  
Shaker 2 (Mid-High),  
Tom-tom (Mid),  
Crash Cymbal

Percussion 3:  
Shaker 3 (Mid),  
Tom-tom (Low),  
Tam-tam

Percussion 4:  
Shaker 4 (Mid-Low),  
Snare Drum

Percussion 5:  
Shaker 5 (Low),  
Bass Drum

Percussion 6:  
Bowl 1 (High),  
Rain Stick,  
Pitched Tube (A, C, E, G)

Percussion 7:  
Bowl 2 (Mid),  
Triangle.

Percussion 8:  
Bowl 3 (Low),  
Bongos (High&Low),  
Triangle.

Percussion 9:  
Tam-tam, Vibra-slap,  
Slap Stick, Claves,  
Tirangle.

*pp* one player

*pp* one player

*pp* one player

*pp* one player

*pp* one player

*pp* one player

*pp* one player

*pp* one player

*pp* one player

4/4

Liminal Spaces - Score

The score is divided into three measures, numbered 6, 7, and 8. Above measures 6 and 8, there are pentagonal markings containing "10\"", and above measure 7, there is a pentagonal marking containing "5\"".

**Vocal Parts (Pt. 1-5):** Each part consists of a single note on a staff, with a horizontal line below it. The notes are positioned on the same pitch across all parts.

**Timpani (Timp.):** The part is in bass clef. It has rests in measures 6 and 7. In measure 8, it plays a descending eighth-note scale starting on a middle C, marked with a piano (*p*) dynamic.

**Percussion Parts (Perc. 1-9):** Each part has a staff with a double bar line at the beginning. Perc. 1-5 have a wavy line above the staff. Perc. 6-9 have specific performance instructions:

- Perc. 6:** High Bowl. Starts with a forte (*f*) dynamic in measure 6, then a pianissimo (*pp*) dynamic in measure 7, and a crescendo (*cresc.*) in measure 8.
- Perc. 7:** Mid Bowl. Starts with a forte (*f*) dynamic in measure 6, then a pianissimo (*pp*) dynamic in measure 7, and a crescendo (*cresc.*) in measure 8.
- Perc. 8:** Low Bowl. Starts with a forte (*f*) dynamic in measure 6, then a pianissimo (*pp*) dynamic in measure 7, and a crescendo (*cresc.*) in measure 8.

Perc. 9 has a rest in measure 6, a note in measure 7, and a rest in measure 8.

The score concludes with a 4/4 time signature at the bottom right.



**A** ♩ = 64  
one player *start slowly and asynchronous. play in lowest possible octave<sub>10</sub>*

Pt. 1 *p legato*

Pt. 2

Pt. 3

Pt. 4

Pt. 5

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**A** ♩ = 64  
*do not repeat this note*

Timp. *f*

Perc. 1 *p*

Perc. 2 *do not repeat this note* *p*

Perc. 3 *do not repeat this note*

Perc. 4 *do not repeat this note*

Perc. 5 *do not repeat this note* *p*

Perc. 6 *do not repeat this note*

Perc. 7 *do not repeat this note*

Perc. 8 *do not repeat this note*

Perc. 9 **Tam-tam** *mf do not repeat this note*

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# Liminal Spaces - Score

**Measures 11, 12, and 13**

**Vocal Parts (Pt. 1-5):**

- Pt. 1:** Treble clef. Measure 11: *second time, add more players*. Measure 12: *one player start slowly and asynchronous. play in lowest possible octave.* Measure 13: *second time, add more players*.
- Pt. 2:** Treble clef. Measure 11: *one player start slowly and asynchronous. play in lowest possible octave.* Measure 12: *second time, add more players*. Measure 13: *second time only*.
- Pt. 3:** Treble clef. Measure 11: *one player start slowly and asynchronous. play in lowest possible octave.* Measure 12: *second time, add more players*. Measure 13: *second time only*.
- Pt. 4:** Treble clef. Measure 11: *one player start slowly and asynchronous. play in lowest possible octave.* Measure 12: *second time only*. Measure 13: *second time only*.
- Pt. 5:** Treble clef. Measure 11: *one player start slowly and asynchronous. play in lowest possible octave.* Measure 12: *second time only*. Measure 13: *second time only*.

**Percussion Parts (Perc. 1-9):**

- Perc. 1:** *a2* (measure 11), *a2* (measure 12), *a2* (measure 13).
- Perc. 2:** *a2* (measure 11), *a2* (measure 12), *a2* (measure 13).
- Perc. 3:** *a2* (measure 11), *a2* (measure 12), *a2* (measure 13).
- Perc. 4:** *a2* (measure 11), *a2* (measure 12), *a2* (measure 13).
- Perc. 5:** *a2* (measure 11), *a2* (measure 12), *a2* (measure 13).
- Perc. 6:** *mf* (measure 11), *p* (measure 12), *mf* (measure 13).
- Perc. 7:** *mf* (measure 11), *p* (measure 12), *mf* (measure 13).
- Perc. 8:** *mf* (measure 11), *p* (measure 12), *mf* (measure 13).
- Perc. 9:** *second time only* (measure 13), *Vibraslap* (measure 13).

14 *all players play asynchronously* 15 16 17

Pt. 1

Pt. 2

Pt. 3

Pt. 4

Pt. 5

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*play once, then return to previous figure*

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**For Perusal Use Only**

*play once, then return to previous figure*

**For Perusal Use Only**

*play once, then return to previous figure*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

Perc. 9

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Claves

*p*

Liminal Spaces - Score

6

18 *all players play asynchronously* 19 *gradually get faster* 20 *gradually get faster* 21 22

Pt. 1 *cresc.*

Pt. 2 *all players play asynchronously* *gradually get faster* *cresc.*

Pt. 3 *all players play asynchronously* *gradually get faster* *cresc.* *pp < f*

Pt. 4 *gradually get faster* *cresc.*

Pt. 5 *gradually get faster* *cresc.*

Timp. *p*

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *Snare Drum* *a2* *p*

Perc. 5

Perc. 6 *all players play asynchronously* *a2*

Perc. 7 *all players play asynchronously* *a2*

Perc. 8 *all players play asynchronously* *a2*

Perc. 9

3

**B** *Play asynchronously, in lowest octave*

24 *Start mixing octaves*

25

Pt. 1 *misterioso*  
*mp*  
*Play asynchronously, in lowest octave*

Pt. 2 *misterioso*  
*mp*  
*Play asynchronously, in lowest octave*

Pt. 3 *f*  
*misterioso*  
*Play asynchronously, in lowest octave*  
*p < f*

Pt. 4 *f*  
*misterioso*  
*Play asynchronously, in lowest octave*  
*p < f* *p < f*

Pt. 5 *f*

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**B**

7<sup>m</sup>

7<sup>m</sup>

7<sup>m</sup>

Timp. *f*  
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Perc. 1 *f*  
High Tom

Perc. 2 *f*  
Mid Tom

Perc. 3 *f*  
Low Tom

Perc. 4 *f*  
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Perc. 5 *f*  
Bass Drum  
*mp*  
*Play as out of time quarter notes*

Perc. 6 Rain Stick

Perc. 7

Perc. 8

Perc. 9 *f*  
Slap Stick

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Liminal Spaces - Score

8

The score is divided into two systems, each marked with a 10-minute duration. The first system covers measures 26 to 27, and the second system covers measures 27 to 28.

**Part 1 (Pt. 1):** Melodic line in treble clef. Measure 26:  $f$  dynamics, slurred eighth notes. Measure 27:  $f$  dynamics, slurred eighth notes.

**Part 2 (Pt. 2):** Melodic line in treble clef. Measure 26:  $f$  dynamics, slurred eighth notes. Measure 27:  $f$  dynamics, slurred eighth notes.

**Part 3 (Pt. 3):** Melodic line in treble clef. Measure 26:  $f$  dynamics, eighth notes with accents. Measure 27:  $f$  dynamics, eighth notes with accents. Dynamics  $p < f$  are indicated for the second half of each measure.

**Part 4 (Pt. 4):** Melodic line in treble clef. Measure 26:  $f$  dynamics, eighth notes with accents. Measure 27:  $f$  dynamics, eighth notes with accents. Dynamics  $p < f$  are indicated for the second half of each measure.

**Part 5 (Pt. 5):** Melodic line in treble clef. Measure 26:  $mf$  dynamics, unison instruction, eighth notes with accents. Measure 27:  $mf$  dynamics, unison instruction, eighth notes with accents.

**Timpani (Timp.):** Bass clef. Measure 26:  $mf$  dynamics, eighth notes with accents. Measure 27:  $mf$  dynamics, eighth notes with accents. Measure 28:  $p$  dynamics, slurred eighth notes with a crescendo line.

**Percussion 1-3 (Perc. 1-3):** Percussion staves. Measure 26: Eighth notes with accents. Measure 27: Eighth notes with accents. Measure 28: Eighth notes with accents.

**Percussion 4 (Perc. 4):** Percussion staff. Measure 26-28: Sustained tremolo.

**Percussion 5 (Perc. 5):** Percussion staff. Measure 26-28: Sustained line.

**Percussion 6 (Perc. 6):** Percussion staff. Measure 26-28: Sustained line.

**Percussion 7 (Perc. 7):** Percussion staff. Measure 26: Triangle,  $pp$  dynamics, eighth notes with accents. Measure 27: Triangle,  $f$  dynamics, eighth notes with accents. Measure 28: Triangle,  $pp$  dynamics, eighth notes with accents.

**Percussion 8 (Perc. 8):** Percussion staff. Measure 26-28: Sustained line.

**Percussion 9 (Perc. 9):** Percussion staff. Measure 26-28: Sustained line.

C  $\text{♩} = 64$

Pt. 1 *mp*

Pt. 2 *mp*

Pt. 3 *mp* *Start mixing octaves*

Pt. 4 *mp*

Pt. 5 *mp*

29 30 31

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C  $\text{♩} = 64$

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7 *f*

Perc. 8

Perc. 9

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Liminal Spaces - Score

10

The score is divided into four measures: 32, 33, 34, and 35. The vocal parts (Pt. 1-5) and Timpani (Timp.) are marked with *accelerando* and *cresc.*. Percussion parts 1-5 have a consistent rhythmic pattern of eighth notes with accents. Percussion parts 6-9 are silent.

Part	Measure 32	Measure 33	Measure 34	Measure 35
Pt. 1	Musical notation with <i>accelerando</i> and <i>cresc.</i>	Empty staff	Musical notation with <i>cresc.</i>	Empty staff
Pt. 2	Musical notation with <i>cresc.</i>	Empty staff	Musical notation with <i>cresc.</i>	Empty staff
Pt. 3	Musical notation with <i>cresc.</i>	Empty staff	Musical notation with <i>cresc.</i>	Empty staff
Pt. 4	Empty staff with <i>cresc.</i>	Empty staff	Empty staff	Empty staff
Pt. 5	Empty staff with <i>cresc.</i>	Empty staff	Empty staff	Empty staff
Timp.	Timpani notation with <i>accelerando</i> and <i>cresc.</i>	Timpani notation	Timpani notation	Timpani notation
Perc. 1	Percussion notation with <i>cresc.</i>	Percussion notation	Percussion notation	Percussion notation
Perc. 2	Percussion notation with <i>cresc.</i>	Percussion notation	Percussion notation	Percussion notation
Perc. 3	Percussion notation with <i>cresc.</i>	Percussion notation	Percussion notation	Percussion notation
Perc. 4	Percussion notation with <i>cresc.</i>	Percussion notation	Percussion notation	Percussion notation
Perc. 5	Percussion notation with <i>cresc.</i>	Percussion notation	Percussion notation	Percussion notation
Perc. 6	Empty staff	Empty staff	Empty staff	Empty staff
Perc. 7	Empty staff	Empty staff	Empty staff	Empty staff
Perc. 8	Empty staff	Empty staff	Empty staff	Empty staff
Perc. 9	Empty staff	Empty staff	Empty staff	Empty staff



The image shows a page of a musical score for 'Liminal Spaces', page 11. The score is arranged in a vertical staff format with the following parts:

- Pt. 1:** Treble clef, measures 36-39. Measure 36 contains a melodic line. Measure 38 contains a melodic line with a box around it.
- Pt. 2:** Treble clef, measure 37 contains a melodic line with a box around it.
- Pt. 3:** Treble clef, measure 37 contains a melodic line with a box around it.
- Pt. 4:** Treble clef, mostly empty.
- Pt. 5:** Treble clef, measures 36-39 contain whole notes: C4, G3, F#3, C4.
- Timp.:** Bass clef, measures 36-39 contain a rhythmic pattern of eighth notes.
- Perc. 1-9:** Percussion staves with rhythmic notation (beats and rests).

Large text overlays are present across the score:

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Liminal Spaces - Score

12

**D** *a tempo* *Play octave higher if possible*

Pt. 1 *f* 41 42 43 44

Pt. 2 *f*

Pt. 3 *f*

Pt. 4 *f*

Pt. 5 *f*

**D** *a tempo* *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *f*

Perc. 5 *f*

Perc. 6 **Pitched Tubes** *f*

Perc. 7 **Triangle** *f*

Perc. 8 **Triangle** *f*

Perc. 9 **Triangle** *f*

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45 46 47 48 49

Pt. 1 *ff* *fff*

Pt. 2 *ff* *fff*

Pt. 3 *ff* *fff*

Pt. 4 *ff* *fff*

Pt. 5 *ff* *fff*

Timp. *ff* *fff*

Perc. 1 *f* *f* *ff*

Perc. 2 *f* *f* *ff*

Perc. 3 *f* *mp* *fff*

Perc. 4 *f* *ff*

Perc. 5 *f* *ff*

Perc. 6 *f* *ff*

Perc. 7 *ff*

Perc. 8 *ff*

Perc. 9 *ff*

Shaker

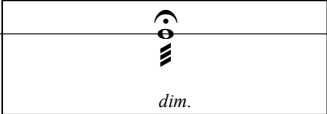
Tam-tam

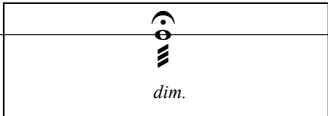
Completely envelope the ensemble

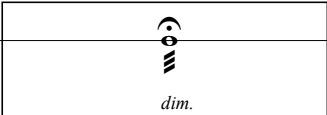
Liminal Spaces - Score

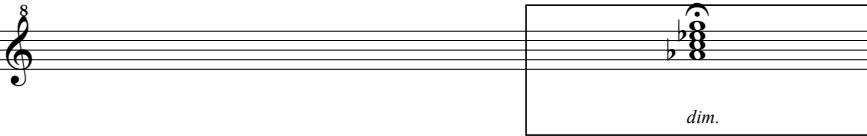


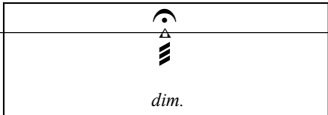
E

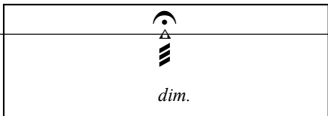
Perc. 1 *Shake vigorously*   
*as player dims., players should drop out one by one until there is only one player left*

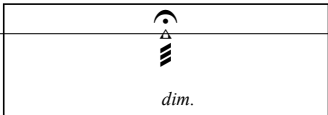
Perc. 2 *Shake vigorously*   
*as player dims., players should drop out one by one until there is only one player left*

Perc. 4 *Shake vigorously*   
*as player dims., players should drop out one by one until there is only one player left*

Perc. 6   
*as player dims., players should drop out one by one until there is only one player left*

Perc. 7 *roll as fast as possible*   
*as player dims., players should drop out one by one until there is only one player left*

Perc. 8 *roll as fast as possible*   
*as player dims., players should drop out one by one until there is only one player left*

Perc. 9 *roll as fast as possible*   
*as player dims., players should drop out one by one until there is only one player left*