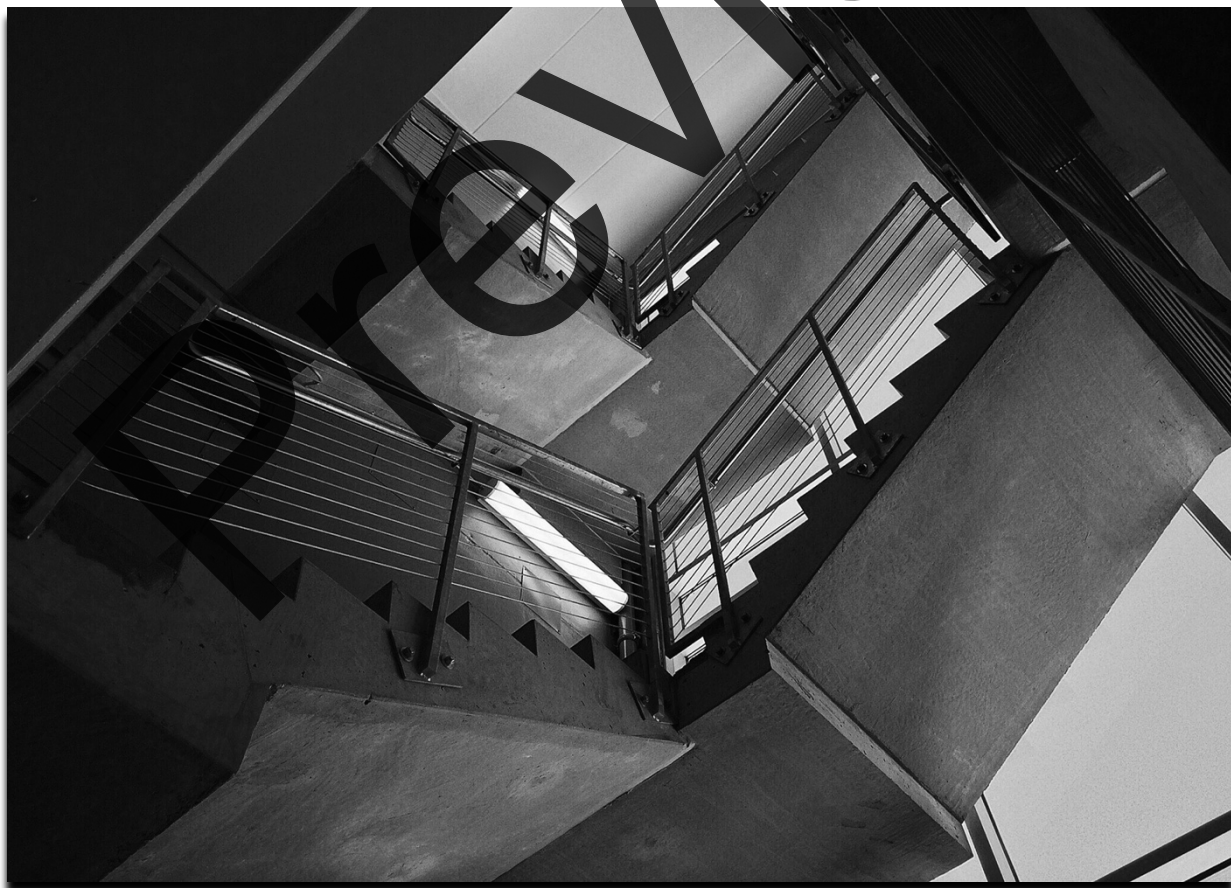


S t e p h e n M i t t o n

L i m i n a l S p a c e s

*for Piano Quintet*



D u r a t i o n  
Approx. 12:00

## I n s t r u m e n t a t i o n

Violin I

Violin II

Viola

Cello

Piano

About this Piece:

*Liminal Spaces* are sometimes defined as “the physical spaces between one destination and the next,” including places like stairwells, hallways, etc., but they are so much more than that. They include places like airports and hotel rooms; they include the spaces between childhood and adulthood, dating and marriage, finishing coursework and graduation; and yes, even the odd space between “pandemic life” and “normal life” during which the bulk of this piece was written.

I have been thinking a lot about liminality. We all experience in-between spaces. They can be uncomfortable and awkward. They can be spooky (especially if one is or feels alone); but they can be incredibly beautiful, challenging us to grow and bringing out a vast range of emotions—intense nostalgia, deep longing, fear, and inexpressible joy. In this piece, composed in three distinct sections, I chose to embrace all definitions of liminality and the feelings evoked, celebrating the suggestion of constant motion in the in-between spaces that makes us who we are as we cross thresholds of time, space, and awareness.

*This piece was jointly commissioned by the Michigan Music Teachers Association  
and Music Teachers National Association*

*Premiered October 8, 2021 at the University of Michigan*

Score

# Liminal Spaces

Stephen Mitton  
(2021)

Resonant ♩ = 92

2+2+3

*rit.*

*rit.*

With motion ♩ = 108

Violin I

Violin II

Viola

Cello

Resonant ♩ = 92

2+2+3

*rit.*

*rit.*

With motion ♩ = 108

Piano

Vln. I

Vln. II

Vla.

Vc.

**A**

Pno.

**A**

2

2+3 **B** 2+2+3

Vln. I

Vln. II

Vla.

Vc.

Pno.

12

mf

2+3 **B** 2+2+3 <sup>mf</sup>

16 **C** 2+2+3

Vln. I

Vln. II

Vla.

Vc.

Pno.

16

p

mf

p

f

p

f

pizz.

f

**C** 2+2+3

Vln. I  
Vln. II  
Vla.  
Vc.  
Pno.

Musical score for measures 20-22. The score is for Violin I, Violin II, Viola, Violoncello, and Piano. Measure 20 starts with a dynamic of *f*. Measures 21-22 feature dynamics of *mp*, *p*, and *f*. The time signature changes from 4/4 to 5/4 and back to 4/4. A large 'PREVIEW' watermark is overlaid on the score.

Vln. I  
Vln. II  
Vla.  
Vc.  
Pno.

Musical score for measures 23-25. The score is for Violin I, Violin II, Viola, Violoncello, and Piano. Measure 23 starts with a dynamic of *mf*. Measures 24-25 feature dynamics of *p* and *rit.*. The time signature changes from 4/4 to 5/4 and back to 4/4. A large 'PREVIEW' watermark is overlaid on the score.

4  $\text{♩} = 92$  **D** Delicately  $\text{♩} = 108$  2+2+3

Vln. I *pp* *fp* *mp*

Vln. II *pp* *fp*

Vla. *pp* *fp* *pp*

Vc. *pp* *mp* pizz.

Pno.  $\text{♩} = 92$  **D** Delicately  $\text{♩} = 108$  2+2+3

Vln. I *mf*

Vln. II *mp*

Vla. *mp*

Vc. *mf*

Pno. *p*



43

Vln. I

Vln. II

Vla.

Vc.

Pno.

*mf*

*f*

*pp*

*mp*

*f*

*p*

*p*

Ped. \_\_\_\_\_ \*

46

Vln. I

Vln. II

Vla.

Vc.

Pno.

*mp*

*loco*

*loco*

Ped. \_\_\_\_\_ \*



**F**

Vln. I

Vln. II

Vla.

Vc.

Pno.

*mf*

*mp*

*mf*

*mf*

**F**

Ped.

51

Vln. I

Vln. II

Vla.

Vc.

Pno.

*mf*

*mf*

*f*

*f*

*f*

*f*

*f*

*mp*

*mf*

Ped.

*sim.*

Vln. I

Vln. II

Vla.

Vc.

Pno.

*f*

Vln. I

Vln. II

Vla.

Vc.

Pno.

*rit.*

*mf*

*mp*

*p*

*ppp*

$\text{♩} = 92$

2+2+3

*rit.*

*mf*

*mp*

*pp*

*ppp*

*rit.*

$\text{♩} = 92$

2+2+3

*rit.*

*mf*

*mp*

*pp*

G

59 (a tempo) rit. rit. a tempo

Vln. I

Vln. II

Vla.

Vc.

*pp* *p* *mp*

sul pont. (non rit.)

sim.

*ppp*

G

59 (a tempo) rit. rit. a tempo

Pno.

*mp* *pp* *p* *pp* *p*

Ped. \*

65 poco accel.

Vln. I

Vln. II

Vla.

Vc.

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

ord.

65 poco accel.

Pno.

*mp* *mf* *f*

71

Vln. I

Vln. II

Vla.

Vc.

*f* *ff* *p*

71

Pno.

*f* *mp*

H ♩ = 108

75

Vln. I

Vln. II

Vla.

Vc.

*mf* *pizz.* *f* *arco*

2+2+3+3

75

Pno.

*mf* *f*

2+2+3+3

78 **2+2+3** **I** pizz.

Vln. I

Vln. II arco

Vla.

Vc. arco

Pno. **2+2+3** **I** *f*

81 arco

Vln. I

Vln. II arco

Vla. arco

Vc.

Pno. *mf* *mp*

12 **2+2+3** **2+3+3+2** **2+2+3**

85 *pizz.* *pizz.* *pizz.*

Vln. I

Vln. II

Vla.

Vc. *arco* *arco*

**2+2+3** **2+3+3+2** **2+2+3**

85

Pno.

**2+3+3+2** **2+2+3** *arco*

88 *mp* *arco* *mp* *arco* *mp*

Vln. I

Vln. II

Vla.

Vc. *mp*

**2+3+3+2** **2+2+3**

88

Pno.

**J** 2+2+3+3

91

Vln. I

Vln. II

Vla.

Vc.

*p*

*pp*

*mf*

*mp*

**J** 2+2+3+3

91

Pno.

2+2+3+2

94

Vln. I

Vln. II

Vla.

Vc.

*pp*

2+2+3+2

94

Pno.

3+3+3 rit.

Withdrawn ♩ = 69

96

Vln. I

Vln. II

Vla.

Vc.

Ppp

Ppp

pizz.

pizz.

3+3+3 rit.

Withdrawn ♩ = 69

Ppp

K

Vln. I

Vln. II

Vla.

Vc.

Ppp

K

Ppp



L

112

Vln. I

Vln. II

Vla.

Vc.

Pno.

arco con sord.

con sord.

pp

p

con sord.

L

122

Vln. I

Vln. II

Vla.

Vc.

Pno.

arco con sord.

mp

mp

mp

p

mp

mp

p

mp

8<sup>va</sup>

loco

Ped.

16 **M**

Vln. I

Vln. II

Vla.

Vc.

Pno.

**N** With a little more motion (a tempo)

rit.

138

Vln. I

Vln. II

Vla.

Vc.

*mp*

*pp*

**N** With a little more motion (a tempo)

rit.

138

Pno.

*pp*

Musical score for Violins I and II, Viola, Violoncello, and Piano, measures 146-153. The score is divided into two systems. The first system covers measures 146-152, and the second system covers measures 153-159. The instruments are Vln. I, Vln. II, Vla., Vc., and Pno. The score includes dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte). A large diagonal watermark reading "PREVIEW" is overlaid across the score.

Measures 146-152:

- Vln. I: *mp*
- Vln. II: *mp*
- Vla.: *mp*
- Vc.: *mp*
- Pno.: *mp*

Measures 153-159:

- Vln. I: *mf*
- Vln. II: *mf*
- Vla.: *mf*
- Vc.: *mf*
- Pno.: *mp* (measures 153-154), *mf* (measures 155-159)

*rit.* -----

**O** *a tempo*

159

Vln. I *f* *mp*

Vln. II *f* *mp* *mp*

Vla. *f* *mp*

Vc. *f* *mp* *p*

*rit.* -----

**O** *a tempo*

159

Pno. *f* *p*

Ped.

166

Vln. I *pp*

Vln. II *pp*

Vla. *mp*

Vc. *mp*

166

Pno. *pp*

Ped.

With energy ♩ = 108

*rit.*

174

Vln. I

Vln. II

Vla.

Vc.

Pno.

*ppp* senza sord.

*ppp* senza sord.

*ppp* senza sord.

*ppp* senza sord.

*ppp*

*mf*

With energy ♩ = 108

**P**

Vln. I

Vln. II

Vla.

Vc.

Pno.

*mf*

*mf*

*mp*

**P**

187

Vln. I

Vln. II

Vla.

Vc.

*f*

187

Pno.

191

Vln. I

Vln. II

Vla.

Vc.

*mp*

*pizz.*

191

Pno.

*f*

Musical score for measures 1-200. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

Violin I and Violin II parts are marked *arco*. Dynamics include *ff* and *f*. The Viola and Violoncello parts are marked *f* and *pizz.*. The Piano part is marked *f* and *mp*.

Musical score for measures 201-300. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

Violin I and Violin II parts are marked *ff* and *f*. The Viola and Violoncello parts are marked *ff*.

Musical score for measures 301-400. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

Violin I and Violin II parts are marked *ff*. The Viola and Violoncello parts are marked *ff*. The Piano part is marked *mf* and *f*. The score includes a *rit.* marking and a *8va<sub>1</sub>* marking.

*poco rall.*

205

Vln. I *ff*

Vln. II *ff*

Vla. arco

Vc. arco

Pno. *loco*

*pizz.*

*poco rall.*

209

Vln. I *p*

Vln. II *mp*

Vla. *mp*

Vc. *p*

Pno. *mp*

**R** *a tempo*

*pizz.*

*mf*

*mp*

*mf*

*pizz.*

*mp*

*mf*

*fp*

*arco*

*mp*

*fp*

*arco*

*fp*

**R** *a tempo*

*f*

*mf*

*ff*



214

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

214

Pno. *mp* *p*

219

Vln. I *p* *f*

Vln. II *pp*

Vla. *mf* *pp*

Vc. *f*

219

Pno.

225

Vln. I

Vln. II

Vla.

Vc.

Pno.

231

Vln. I

Vln. II

Vla.

Vc.

Pno.

*fp* *pp*

*f*

*fp* *pp*

T

237

Vln. I *pizz.*

Vln. II *mf*

Vla. *fp*

Vc. *pizz.*

Pno.

*arco*

*p*

*f*

*mf*

*mf*

244

Vln. I

Vln. II

Vla.

Vc. *p*

*arco*

*f*

244

Pno.

U

250

Vln. I

Vln. II

Vla.

Vc.

Pno.

*p*

*f*

*p*

*mf*

U

256

Vln. I

Vln. II

Vla.

Vc.

Pno.

*mf*

*mf* *p*

*mf*

262

Vln. I

Vln. II

Vla.

Vc.

Pno.

*mf*

*p*

*mf*

*p*

*pp*

V

268

Vln. I

Vln. II

Vla.

Vc.

Pno.

*f*

*pp*

*f*

*pp*

*f*

*pp*

*pizz.*

*mp*

*mp*

274

Vln. I

Vln. II

Vla.

Vc.

Pno.

*mp*

*arco*

*mp*

*p*

278

Vln. I

Vln. II

Vla.

Vc.

Pno.

*f*

*tr*

*mp*

*pizz.*

*mf*

*arco*

*mf*

*mf*

*mp*

W

W

283

Vln. I

Vln. II

Vla.

Vc.

Pno.

289

Vln. I

Vln. II

Vla.

Vc.

289

Pno.

293

Vln. I

Vln. II

Vla.

Vc.

Pno.

*p* *mf* *pp*

*pp* *mf*

8<sup>va</sup> loco

297

Vln. I

Vln. II

Vla.

Vc.

297

Pno.

*p*



301

Vln. I

Vln. II

Vla.

Vc.

Pno.

*mf*

*mf*

*mp*

305

Vln. I

Vln. II

Vla.

Vc.

Pno.

*mf*

*mf*

*mf*

310

Vln. I *f* *V*

Vln. II *f* *V*

Vla. *V*

Vc.

310

Pno.

**Y**

*rit.*  $\text{♩} = 80$

315 **2+2+3**

Vln. I *p* *mp*

Vln. II *p*

Vla. *p*

Vc. *p*

**Tempo I** ( $\text{♩} = 92$ )

**Y**

*rit.*  $\text{♩} = 80$

315 **2+2+3**

Pno. *p*

*Ped.*

**Tempo I** ( $\text{♩} = 92$ )

321

Vln. I

Vln. II

Vla.

Vc.

Pno.

*mp*

*mf*

*mf*

*mf*

326

*poco accel.*

$\text{♩} = 108$

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*f*

326

*poco accel.*

$\text{♩} = 108$

Pno.



2+2+3+2

Vln. I

Vln. II

Vla.

Vc.

*mf*

4



2+2+3+2

Pno.

*mf*

2+2+3

2+3+3+2

Vln. I

Vln. II

Vla.

Vc.

*f*

*mf*

334

10

*f* *mf*

2+2+3

2+3+3+2

Pno.

*mf*

334

10

336

Vln. I  $2+2+3$   $2+2+3+3$   $2+2+3$

Vln. II  $2+2+3$   $2+2+3+3$   $2+2+3$

Vla.  $f$   $mf$   $mf$

Vc.  $f$   $mf$   $mf$

Pno.  $2+2+3$   $2+2+3+3$   $2+2+3$

*mf* *mp* *mf*

339

Vln. I  $p$   $pp$

Vln. II  $p$   $pp$

Vla.  $mp$   $p$   $pp$

Vc.  $mp$   $p$   $pp$

Pno.  $p$

36 **2+3** **2+2+3** *rit.*

Vln. I *mp* *mf* *f*

Vln. II *mf* *f*

Vla. *p* *mf* *f*

Vc. *mp* *f*

Pno. **2+3** **2+2+3** *mf* *p* *mf* *rit.*

346  $\text{♩} = 40$

Vln. I *mp* *ppp* *n.*

Vln. II *mp* *ppp* *n.*

Vla. *mp* *ppp* *n.*

Vc. *mp* *ppp* *n.*

Pno. *mp* *p*