

Through Slanted Oval Windows I Can See The Wind

A piece of music for chamber orchestra by

Nicholas Alexander Norton

Instrumentation

One player per part unless otherwise specified.

Flute
Oboe
Clarinet in Bb
Bassoon

Horn in F
Trumpet (Bb or C, player's preference)
Trombone
Tuba

Percussion
Kick drum, low tom, snare drum, suspended crash cymbal
Soft mallets and regular sticks (usage indicated in score)
2 suspended crash cymbals may be used for variety,
in which case the player should alternate instinctively.

Violin I (4)
Violin II (4)
Viola (3)
Cello (3)
Double Bass

If possible the strings should be arranged so that first and second violins are seated opposite one another.

If the stage is wide enough, winds and brass should be placed in a single row around the strings.

Percussion should be placed in the center of the stage, behind the strings,
so that it divides the winds from the brass (in the same row if possible).

If it is possible to amplify the ensemble so that the percussionist can play fortissimo (or louder) without holding back for worry of drowning out everyone else, please do so.

Performance Notes

Bars 78 (rehearsal letter K) to 84 should not be conducted, and each individual player should take the ritardando at his or her own pace. It is best if this section can be memorized. Players should hold the fermata at bar 84 until everyone has arrived, at which point the first violinist should cue the last chord. The conductor may cue this chord if necessary.

Single line staves are used for clapping, stomping, and knee patting sections whenever possible. When players must perform one of these actions while playing their instrument, the regular five line staff is used with X shaped noteheads below it.

A performance should last just a little longer than six minutes.

Notation



= Clap, stomp feet, pat knees, or knock on instrument. Follow the text direction before the note.

Percussion Notation:



Kick Drum

Low Tom

Snare Drum

Suspended Crash Cymbal

Through Slanted Oval Windows I Can See the Wind

Score in C

Nicholas Norton

4/4
Dolent ♩ = 56

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet

Trombone

Tuba

Percussion

Violin I 1

Violin I 2 *f*

Violin I 3

Violin I 4

Violin II 1 *pp*

Violin II 2

Violin II 3

Violin II 4

Viola 1 *p* *cresc.* *mf* *dim.*

Viola 2 *pp* *mp* *ppp*

Viola 3 *pp* *mf*

Cello 1

Cello 2

Cello 3

Double Bass

This page of a musical score features 18 staves for various instruments. The woodwinds (Horn, Trumpet, Trombone, Tuba) play sustained notes with dynamics ranging from *ff* to *pp*. The percussion part includes a snare drum with a *p* dynamic and a cymbal with a *cresc.* dynamic. The strings are divided into Violins I, II, and III, Violas, and Double Basses. Violin I and II parts include *pizz.* and *arco* markings, along with dynamics like *mp*, *f*, and *mf*. The Viola I part features a *pizz.* marking. The Violoncello I part has a *f* dynamic. The Double Bass part includes *mp* and *f* dynamics. The score is marked with rehearsal letter 'A' at the beginning of the first staff and includes various musical notations such as slurs, ties, and articulation marks.

7

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Tuba *ff*

Perc. *mf*

Vln. I 1 *p* *mf* arco

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2 *pp* *f*

Vln. II 3 *pp*

Vln. II 4 arco

Vla. 1 *mf* *ff*

Vla. 2 *p*

Vla. 3

Vc. 1

Vc. 2 pizz. *mf*

Vc. 3 *p*

D.B. *f*

8

Hn.

Tpt.

Tbn.

Tuba

Perc.

mf *cresc.*

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

cresc.

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

D.B.

mp *mf* *pizz.* *mp* *p* *mf* *mf* *cresc.* *ff* *mf* *mp* *mf* *mp*

This musical score page features 18 staves for various instruments. The top section (Hn., Tpt., Tbn., Tuba) is in 6/4 time, while the bottom section (Perc., Vln. 1-4, Vla. 1-3, Vc. 1-3, D.B.) is in 4/4 time. The score includes dynamic markings such as *f*, *mf*, *mp*, *p*, *ff*, and *sfz*, along with performance instructions like "regular sticks" and "arco". The Percussion part features a complex rhythmic pattern with triplets and sixteenth notes. The string parts (Vln. and Vla.) include intricate melodic lines with triplets and slurs. The woodwinds (Hn., Tpt., Tbn., Tuba) play sustained notes with dynamic swells. The Double Bass (D.B.) part has a simple rhythmic accompaniment with triplets.

5
4

B Dolce, Espressivo, Very Slightly Faster

Fl. *mp* *mf* *mp* *mf*

Ob. *mp* *mf* *mp* *mf*

B♭ Cl. *mp* *mf*

Bsn. *mp* *mf* *mp* *mf*



Fl. *pp* *mf* *pp* *p* *pp* *mf* *f* *p* *cresc. poco a poco*

Ob. *mp* *p* *cresc. poco a poco* *mf*

B♭ Cl. *mp* *f* *mf* *f* *mp*

Bsn. *mp* *mp*

Hn. *pp* *p* *mp* *f* *mp*

Tpt. *p* *cresc. poco a poco* *mp* *f* *mp*

Tbn. *p* *cresc. poco a poco* *mp* *f* *mp*

Tuba *p* *cresc. poco a poco* *mp* *f* *mp*

Perc. *ppp* *cresc. poco a poco* *soft mallets*

Vln. I 1 *Knock on the body of the instrument:* *p* *pizz.* *pp* *Unis.*

Vln. I 2, 3, 4 *Con sord.* *p* *pizz.* *pp* *Unis.*

Vln. II 1 *Knock on the body of the instrument:* *p* *pizz.* *pp* *Unis.*

Vln. II 2, 3, 4 *Con sord.* *p* *pizz.* *pp* *Unis.*

Vla. 1 *Knock on the body of the instrument:* *p* *pizz.* *pp* *Unis.*

Vla. 2, 3 *Con sord.* *p* *pizz.* *pp* *Unis.*

Vc. 1 *Knock on the body of the instrument:* *p* *pizz.* *pp* *Unis.*

Vc. 2, 3 *Con sord.* *p* *pizz.* *pp* *Unis.*

D.B. *Knock on the body of the instrument:* *p* *pizz.* *pp* *Unis.*

4/4

23

leggato
mf *f* *mf*

Ob. *mf* Pat knees: *mp* *cresc.* *f*

B♭ Cl. *mf* *p*

Bsn. *p*

Hn. *mf* *p* *f*

Tpt. Pat knees: *mp*

Tbn. Pat knees: *mp*

Tuba *mf* Bang mouthpiece with hand while changing fingering: *mf*

Perc. *mp* *mp*

Vln. I Senza sord. pizz. *mp* Con sord. arco *pp* Div.

Vln. II Senza sord. pizz. *mp* Con sord. arco *pp* Div.

Vla. Senza sord. pizz. *mp*

Vc. Senza sord. pizz. *mp*

D.B. pizz. *mp*

30

Fl. $\frac{6}{8}$ $\frac{4}{4}$ E $\frac{4}{4}$ p f *espress.* cresc. ff

Ob. Clap: mp f ff

B♭ Cl. Clap: mp f ff

Bsn. Clap: mp f ff

Hn. $\frac{6}{8}$ $\frac{4}{4}$ E $\frac{4}{4}$ mp p mp f

Tpt. p mp f

Tbn. mp p mp f

Tuba mp p mp f

Perc. $\frac{6}{8}$ $\frac{4}{4}$ E $\frac{4}{4}$ mp p mp f (Soft mallets) pp fff p

Vln. I 1 $\frac{6}{8}$ $\frac{4}{4}$ E $\frac{4}{4}$ I f pp

Vln. I 2 III f pp

Vln. I 3, 4 $cresc.$ mp Div.

Vln. II 1, 2 $cresc.$ mp Div.

Vln. II 3

Vln. II 4

Vla. 1, 2 Con sord. arco pp $cresc.$ mp Div.

Vla. 3 Con sord. arco pp

Vc. 1, 2 Con sord. arco pp $cresc.$ mp Div.

Vc. 3 Con sord. arco pp

D.B.

F Agitated, Uncomfortable, Heavy on the Downbeats

38 *non vib.*
Fl. *p sempre*

non vib.
Ob. *p sempre*

non vib.
B♭ Cl. *p sempre*

non vib.
Bsn. *p sempre*

F Agitated, Uncomfortable, Heavy on the Downbeats

38 *Senza sord. pizz.*
Vln. I 1 *mf*

Senza sord. pizz.
Vln. I 2 *mf*

Senza sord. pizz.
Vln. I 3 *mf*

Senza sord. pizz.
Vln. I 4 *mf*

Senza sord. pizz.
Vln. II 1 *mf*

Senza sord. pizz.
Vln. II 2 *mf*

Senza sord. pizz.
Vln. II 3 *mf*

Senza sord. pizz.
Vln. II 4 *mf*

Senza sord. pizz.
Vla. 1 *mf*

Senza sord. pizz.
Vla. 2 *mf*

Senza sord. pizz.
Vla. 3 *mf*

Senza sord. pizz.
Vc. 1 *mf*

Senza sord. pizz.
Vc. 2 *mf*

Senza sord. pizz.
Vc. 3 *f*

Senza sord. pizz.
D.B. *f*

5
4

43

Fl.

Ob.

B♭ Cl.

Bsn.

Tbn.

f

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

D.B.

f

ff

f

f

ff

ff

3

5

6

7

5

5

5

5

5

3

3

3

3

3

6

54

50 H

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Tpt. H

Tbn. *ff*

Perc. H

Vln. I 1 H

Vln. I 2 *ff*

Vln. I 3 *ff*

Vln. I 4 *ff*

Vln. II 1

Vln. II 2 *ff*

Vln. II 3 *ff*

Vln. II 4 *ff*

Vla. 1 *ff*

Vla. 2

Vla. 3

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

D.B. *ff*

55

Fl. *f*

Ob.

B♭ Cl. *f*

Bsn.

Tpt. *fff*

Tbn. *fff*

Vln. I 1 *fff*

Vln. I 2 *fff*

Vln. I 3 *fff*

Vln. I 4 *fff*

Vln. II 1 *fff*

Vln. II 2 *fff*

Vln. II 3 *fff*

Vln. II 4 *fff*

Vla. 1 *fff*

Vla. 2 *fff*

Vla. 3 *fff*

Vc. 1 *fff*

Vc. 2 *fff*

Vc. 3 *fff*

D.B. *fff*



60

Hn. *f*

Tpt. *f*

Tbn. *f*

Tuba *f*

3/8

4/4

4+1/4 16

4/4

66

Hn. *mp* *mf* *f*

Tpt. *mp* *cresc.* *f*

Tbn. *mp* *mf* *f*

Tuba *mp* *mf* *f*



71 $\text{♩} = 80$, suddenly

Fl. Clap: *p* *ff*

Ob. Clap: *p* *ff*

B♭ Cl. Clap: *p* *ff*

Bsn. Clap: *p* *ff*

Hn. Clap: *p* *ff*

Tpt. *ff* *ff* *n.* Clap: *mp* *ff*

Tbn. Bang mouthpiece: *p* *ff*

Tuba Bang mouthpiece: *p* *ff*

Perc. $\text{♩} = 80$, suddenly Regular sticks (mute)

Vln. I I $\text{♩} = 80$, suddenly *pp* *f* *fff* *fff*

Vln. II I *pp* *f* *fff* *fff*

Vla. I *pp* *f* *fff* *fff*

Vc. I *pp* *f* *fff* *fff*

D.B. *pp* *f* *fff* *fff*

5/4 6/4 5/4



78 $\text{♩} = 52$

Unconducted, each player ritardando at his or her own rate, wait for other at fermata before moving on together

4/4

Vln. I I *pp* warmly Solo *poco dim.*

Vln. II I *pp* warmly Solo *poco dim.*

Vla. I *pp* warmly Solo *poco dim.*

Vc. I *pp* warmly Solo *poco dim.*