

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

7
4

This page of a musical score contains 24 staves for various instruments. The score is written in 4/4 time and features a variety of dynamics and articulations. The instruments and their parts are as follows:

- Vln. I 1-4:** Violin I parts. Vln. I 1 and 2 have dynamic markings of *p*, *mf*, *pp*, and *f*. Vln. I 3 and 4 have *p* and *mf* markings.
- Vln. II 1-4:** Violin II parts. Vln. II 1 and 2 have *p* and *mf* markings. Vln. II 3 and 4 have *pp* and *mf* markings.
- Vla. 1-3:** Viola parts. Vla. 1 has *ppp* and *mf* markings. Vla. 2 has a *cresc.* marking. Vla. 3 has *pp* and *arco* markings.
- Vc. 1-3:** Violoncello parts. Vc. 1 has *mp* and *mp* markings. Vc. 2 and 3 have *pp* markings.
- D.B.:** Double Bass part with *mf* and *f* markings.
- Vln. II 11:** Violin II 11 part with *p* and *mp* markings.
- Vln. I 12-14:** Violin I 12, 13, and 14 parts with *mf*, *p*, and *subito p* markings.
- Vln. II 11-14:** Violin II 11, 12, 13, and 14 parts with *pp*, *mp*, *dim.*, and *p* markings.
- Vla. 1-3:** Viola parts. Vla. 1 has *mp* and *arco* markings. Vla. 2 and 3 have *p* and *pizz.* markings.
- Vc. 1-3:** Violoncello parts with *pp* and *mp* markings.
- D.B.:** Double Bass part with *mf* marking.

The score includes numerous musical notations such as slurs, ties, triplets, and sixteenth-note patterns. Dynamic markings like *ppp*, *pp*, *p*, *mf*, *f*, *mp*, *dim.*, *cresc.*, *subito p*, *arco*, and *pizz.* are used throughout to guide the performer's expression.

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 *pp* to *ff*. 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, with dynamics from *mp* to *f*. The Viola I part features a *pizz.* marking. The Violoncello I and II parts play complex rhythmic patterns with triplets and sixteenth notes, marked with *f*. The Double Bass part includes a *mf* dynamic and a triplet. The score is marked with a rehearsal sign 'A' at the beginning of each staff.

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

mp *pizz.* *mf*

Vla. 2

Vla. 3

Vc. 1

mf *cresc.* *ff*

Vc. 2

mp

Vc. 3

D.B.

mf *mp*

This musical score page features 20 staves for various instruments. The top section (Horn, Trumpet, Trombone, Tuba) is in 6/4 time, while the bottom section (Percussion, Violins, Violas, Cellos, Double Bass) is in 4/4 time. The score includes dynamic markings such as *f*, *mf*, *mp*, *p*, *ff*, and *sfz*, as well as performance instructions like "regular sticks" and "arco". The Percussion part features a complex rhythmic pattern with triplets and sixteenth notes. The string parts include various articulations and dynamics, with some parts marked *f* and *mp*. The overall structure is divided into two measures, with a time signature change from 6/4 to 4/4 at the beginning of the second measure.

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* *f* *mf* *f* *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*

Vln. I 1 *p* *pizz.* *pp* *Unis.*

Vln. I 2, 3, 4 *pp* *pizz.* *pp* *Unis.*

Vln. II 1 *p* *pizz.* *pp* *Unis.*

Vln. II 2, 3, 4 *pp* *Unis.*

Vla. 1 *p* *pizz.* *pp* *Unis.*

Vla. 2, 3 *pp* *Unis.*

Vc. 1 *p* *pizz.* *pp* *Unis.*

Vc. 2, 3 *pp* *Unis.*

D.B. *p* *pizz.* *p* *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*

This page of a musical score features a variety of instruments and dynamic markings. The top section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba. The middle section includes Percussion (Perc.) and Violin I (Vln. I 1, 2). The bottom section includes Violin I (Vln. I 3, 4), Violin II (Vln. II 1, 2, 3, 4), Viola (Vla. 1, 2, 3), Violoncello (Vc. 1, 2, 3), and Double Bass (D.B.).

Key features of the score include:

- Flute (Fl.):** Starts at measure 30 with a *p* dynamic, followed by a *f* dynamic with *espress.* and triplet markings. It reaches *ff* by measure 40.
- Clap:** Indicated for Ob., B♭ Cl., and Bsn. with *mp* dynamics.
- Percussion (Perc.):** Uses *mp* and *ff* dynamics, with a note to use *(Soft mallets)* for the final section.
- Violins (Vln.):** Violin I parts feature *f* and *pp* dynamics, with *Div.* (divisi) markings. Violin II parts feature *cresc.* and *mp* dynamics.
- Viola (Vla.):** Parts 1, 2, and 3 feature *Con sord.* and *arco* markings, with *pp* and *cresc.* dynamics.
- Violoncello (Vc.):** Parts 1, 2, and 3 feature *Con sord.* and *arco* markings, with *pp* and *cresc.* dynamics.

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

5

5

5

5

3

3

3

3

3

3

6

7

54

4/4

Fl.

Ob.

B♭ Cl.

Bsn.

Tpt. *f* *ff*

Tbn.

Perc. *ff* (Soft mallets)

Vln. I 1 *ff*

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1 *ff*

Vln. II 2

Vln. II 3

Vln. II 4

Vla. 1

Vla. 2

Vla. 3

Vc. 1 *mf* *ff*

Vc. 2 *mf*

Vc. 3 *f* *ff*

D.B. *ff* *ff* *f* *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 Solo *poco dim.*

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

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