

葉ごしの月

moon seen through leaves

for chamber orchestra

Isaac Santos



浮世絵師：広重歌川
 作品：葉ごしの月
 日取り：1840s
 月二拾八景之内

ukiyo-e artist: Utagawa Hiroshige
 print: moon seen through leaves
 date: 1840s
 The Twenty-Eight Views of the Moon

instrumentation

1 Flute 1
 1 Flute 2
 1 Oboe 1
 1 Oboe 2
 1 B ♭ Clarinet 1
 1 B ♭ Clarinet 2
 1 Bassoon 1
 1 Basson 2

1 F Horn 1
 1 F Horn 2
 1 C Trumpet 1
 1 C Trumpet 2

1 Percussion
 (almglocken[6], large suspended cymbal,
 small suspended cymbal, tam-tam, xylophone,
 bongos[2], timbales[2], kick-drum)

1 Harp

Strings (8.6.5.4.3)

program note

moon seen through leaves is a work for chamber orchestra based on a woodblock print with the same title, by Ukiyo-e artist Utagawa Hiroshige. The print consists of a waterfall, branches with falling leaves, behind which is a full moon. In the work, I seek to capture what is beyond the print; as if you were panning from the quiet river before, to the thunderous crashing of the water below. Ultimately, the piece ends as quietly as it began; similar to an actual waterfall.

Most of my recent music is heavily reliant on different textures and gestures to convey such contrasting concepts as described above. Motivic, melodic, and thematic materials are also present throughout, occasionally diverting focus from texture based material.

for the 2022 Lakes Area Music Festival in Brainerd Minnesota

moon seen through leaves

Isaac Santos

♩ = 44-50 grave, calmo e placido

Flute 1

Flute 2 (dpls. Picc.)

Percussion (almglocken[6], large suspended cymbal, small suspended cymbal, tam-tam, xylophone, bongos[2], timbales[2], kick-drum)

Harp

Violas (5)

Violoncellos (4)

Contrabasses (3)

ad lib. obscuring str. entr. almglocken

N.B. harp never dampen/mute unless otherwise indicated

tonlos ftz. *f* *n* *sf* tongue pizz. 3

tonlos ftz. 3 3 *f* *n* *sf* tongue pizz. 3

1,2: sul tasto (s.t.) *pp* *mf*

3-5: pizz. *p*

III 7th partial *ppp* *sf* *ppp*

IV *ppp* *sf* *ppp*

II *ppp* *sf* *ppp*

IV *ppp* *mf* *sub.* *ppp*

IV *ppp* *sf*

I *ppp* *sf*

ppp *sf*

8

Fl. 1 *pp* *mf* *pp* *mf* *pp* *mf* *sf* t.p.

Fl. 2 *pp* *mf* *pp* *mf* *pp* *mf*

Cl. 1 *ppp* soave *mf* *ppp*

Cl. 2 *ppp* soave *mf* *ppp*

Perc. alm. *p* *ppp*

Hrp. *mf* *p*

Vlas. arco sul tasto II *ppp* *mf* III *ppp* *mf*

Vcs. *mf* *decresc. al niente* *n*

Cbs. *mf* *decresc. al niente* *n*

10 (4+4+3)

(2+2+3)

Fl. 1 *ppp* \leftarrow *f* \rightarrow *ppp* *overblow* *as before* *f* *p*

Fl. 2 *f* *pp* *bisbig. (timbral trill)* *f* *p* *as before*

Cl. 1 *f* *pp* *5* *fltz.*

F Hn. 1 *f* *n* *stopped* *mf*

F Hn. 2 *mf* *stopped*

Tpt. 1 *mf* *harmon- stem in "wa-wa"*

Tpt. 2 *mf* *harmon- stem in "wa-wa"*

Perc. *pppp* *tam tam* *f* *alm.* *mf* *ppp* *f* *p* *sml. sus. cym.*

Hrp. *f* *p* *C4*

10 (4+4+3)

(2+2+3)

Vlas. *f* *ppp* *(s.t.)*

Vcs. *f* *pp* *mf* *ppp* *III 7th partial* *IV*

Cbs. *f* *pp* *mf* *ppp* *I 7th partial* *II* *IV* *5*

This page of a musical score covers measures 12 through 15. The instruments are arranged as follows:

- Ob. 1 & 2:** Oboe parts, mostly silent with *sf* (sforzando) accents in measures 14 and 15.
- Cl. 1 & 2:** Clarinet parts. Cl. 1 has a triplet of eighth notes in measure 12, marked *p* and *pppp*. Cl. 2 has a similar triplet marked *p* and *pppp*.
- Bsn. 1 & 2:** Bassoon parts, mostly silent with *sf* accents in measures 14 and 15.
- F Hn. 1 & 2:** Flute parts. Both have a triplet of eighth notes in measure 12, marked *pp* and *pppp*. They also have a melodic line in measure 13 marked *mf* and *pppp*.
- Tpt. 1 & 2:** Trumpet parts. Both have a triplet of eighth notes in measure 12, marked *pp* and *pppp*. They also have a melodic line in measure 13 marked *mf* and *pppp*.
- Perc.** Percussion part with various effects: *alm.* (almaden), *f*, *mf*, *p*, *f*, *p*, *t.t.* (tam-tam), *alm.*, *sml. sus. cym.* (small suspended cymbal), and *kick-drum*. Dynamics range from *f* to *pp*.
- Hrp.** Harp part with dynamics *p*, *mf*, *f*, *p*, and *sf*.
- Vcs.** Violin and Viola parts, mostly silent with *ff* accents in measures 14 and 15.
- Cbs.** Cello and Double Bass parts, mostly silent with *ff* accents in measures 14 and 15. *pizz.* (pizzicato) markings are present in measures 14 and 15.

14

Ob. 1 *p cantabile*

Ob. 2 *p cantabile*

Cl. 1 *p cantabile*

Cl. 2 *p cantabile*

Bsn. 1 *p cantabile*

Bsn. 2 *p cantabile*

F Hn. 1 *ten. p*

F Hn. 2 *ten. p*

Perc. *t.t. lg. sus. cym. p mf pp l.v.*

Hrp. *mf* *solo f* *pp (l.v.)*
C# F# G# A#
C# F# G# B b

Vlas. 1-5: *pizz. p*

Vcs. 1,2: *p* *div. arco sul pont. pp 7*

Vcs. 3,4: *div. p* *arco sul pont. pp 7*

Cbs. 1-3: *p* *div. arco sul pont. pp 7*

76

Fl. 1 *f* *pppp poss.*

Fl. 2 *f* *pppp poss.*

Ob. 1 *pp* *mf* *pp* *mf* *pp* *mf* *ppp*

Ob. 2 *pp* *mf* *pp* *mf* *pp* *mf* *ppp*

Bsn. 1 *pp* *mf* *pp* *mf*

Bsn. 2 *pp* *mf* *pp* *mf*

F Hn. 1 *mf* *pp* *mf* *pp*

F Hn. 2 *mf* *pp* *mf* *pp*

Tpt. 1 *pp* *mf* *pp* *mf*

Tpt. 2 *pp* *mf* *pp* *mf*

Perc. *alm.* *f* *mf* *f* *ppp*

Hrp. *mf* *f*

Vlns. 1 *ppp* *con sord. sul tasto* *ppp*

Vlns. 2 *ppp* *con sord. sul tasto* *ppp*

Vlas. *arco s.t. I* *ppp* *f*

Vlas. *arco s.t. II* *ppp* *f*

Vcs. *ppp*

Cbs. *ppp*

17

div. con sord. sul tasto V *ppp*

1-4: *ppp* *con sord. sul tasto IV*

5-8: *ppp* *div. con sord. sul tasto V* *ppp*

1-4: *ppp* *con sord. sul tasto*

5,6: *ppp*

20

Fl. 1 *ff*

Fl. 2 *sf* t.p. + 3

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1

Cl. 2

Bsn. 1 *ff*

Bsn. 2 *ff*

F Hn. 1

F Hn. 2

Perc. *f* k-d. xylophone *f ff*

Hrp. *f ff* E \flat C \sharp F \sharp

stringendo

Vlns. 1 *ppp* 1-8: div. *p* unis. senza sord. *p sfz pp*

Vlns. 2 *ppp* 1-6: unis. senza sord. *p sfz pp*

Vlas. *ppp* *gl* *sfz pp*

Vcs. *norm.* *ff* 1,2: div. *p sfz*

Cbs. *norm.* *ff* arco 3,4: div. *p sfz*

♩ = 60 rit.

a tempo

24

22

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

F. Hn. 1

F. Hn. 2

♩ = 60 rit.

a tempo

24

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

37

Fl. 1 *pp* *mf* *pp* *ff*

Fl. 2 *pp* *mf* *pp* *ff*

Cl. 1 *pp* *mf* *mf* *ppp*

Cl. 2 *pp* *mf* *ppp* *mf* *ppp*

F Hn. 1 *mf delicate* *ppp* *mf*

F Hn. 2 *mf delicate* *ppp* *mf*

Tpt. 1 *mf delicate* *ppp* *mf*

Tpt. 2 *mf delicate* *ppp* *mf*

Perc. *pp* *mf* *pppp* *p*

Hrp. *f* *mf* *f*

D \sharp C \sharp D \sharp B \sharp E \sharp G \sharp

Vlas. *norm.* *mf* *ppp* *p* *pp*

Vcs. *norm.* *mf* *ppp* *p* *pp*

Cbs. *norm.* *mf* *ppp* *p* *pp*

35

34

Fl. 1 *p* *f* *mf* *pp* *f* *pp* *mf*

Fl. 2 *pp* *f* *mf* *pp* *f* *pp* *mf*

Ob. 1 *p* *f* *mf* *pp* *mf* *p*

Ob. 2 *p* *f* *mf* *pp* *mf* *p*

Cl. 1 *mf* *ppp*

Cl. 2 *mf*

F. Hn. 1 *pp* *mf* *mf* *mf* *pp* *mf* *pp*

F. Hn. 2 *pp* *mf* *mf* *mf* *pp* *mf* *pp*

Tpt. 1 *pp* *mf* *harmon- stem in* *p* *mf* *p* *mf*

Tpt. 2 *pp* *mf* *harmon- stem in* *p* *mf* *p* *mf*

Perc. *pp* *mf* *pppp* *p*

Hrp. *p* *mf* *f*

35

Vlas. *f* *ppp* *mf* *pp*

Vcs. *f* *ppp* *mf* *pp*

Cbs. *f* *ppp* *mf* *pp*

D⁺ B^b
E^b G⁺

D⁺ B⁺
E⁺ G⁺

41

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

F Hn. 1

F Hn. 2

Tpt. 1

Tpt. 2

Perc.

Hrp.

Vlns. 1

Vlns. 2

Vla.

Vcl.

Cbs.

p

ff

mf

pp

f

gl

lg. sus. cym.

sml. sus. cym.

G[♯] D[♯] B[♭] C[♯]

3-6: div.

44 tempo 2° (♩ = 60)

44

Ob. 1 *soli* 3 3 *mf* *ff*

Ob. 2 *soli* 3 3 *mf* *ff*

Cl. 1 *soli* 3 *mf* *f* *fff* *belligerent*

Cl. 2 *soli* 3 *mf* *f* *fff* *belligerent*

Bsn. 1 *soli* 3 3 *f* *fff*

Bsn. 2 *soli* 3 3 *f* *fff*

F Hn. 1 *ppp*

F Hn. 2 *ppp*

Tpt. 1 *ppp*

Tpt. 2 *ppp*

44 tempo 2° (♩ = 60)

Vlins. 1 1-4: *pp* *gl*

Vlins. 2 5-8: *pp* *gl*

Vlins. 2 1-3: *pp* *gl*

Vlins. 2 4-6: *pp* *gl*

Vlas. 1,2: *mf* *pp* *f* *gl*

Vlas. 3-5: *mf* *pp* *f* *gl*

Vcs. 1,2: *mf* *pp* *f* *gl*

Vcs. 3,4: *mf* *pp* *f* *gl*

Cbs. *sf*

46

Fl. 1 *ff* *f* *ffff*

Fl. 2 *ff* *f* *ffff*

Ob. 1 *ff* *f* *ffff*

Ob. 2 *f* *ffff*

Cl. 1 *ff* *f* *ffff*

Cl. 2 *f* *ffff*

Bsn. 1 *f* *ffff*

Bsn. 2 *f* *ffff*

F Hn. 1 *p* *f* *mf* *ff* *fall!*

F Hn. 2 *p* *f* *mf* *ff* *fall!*

Tpt. 1 *p* *f* *mf* *ff* *fall!*

Tpt. 2 *p* *f* *mf* *ff* *fall!*

Perc. *ppp* *ffff*

Vlns. 1 *mf* *ff* *f* *ff* *f* *ffff*

Vlns. 2 *mf* *ff* *f* *ff* *f* *ffff*

Vlas. *mf* *ff* *mf* *ff* *f* *ffff*

Vcs. *mf* *ff* *mf* *ff* *f* *ffff*

Cbs. *mf* *ff* *mf* *ff* *f* *ffff*

IV harm. gl. *mf* *harsh; gross* *ffff*

lg. sus. cym.

47 piccolo

B. Cl. bass clarinet

Bsn. 1 *fff* reedy

Bsn. 2 *fff* reedy

F Hn. 1 *fff* cuivré

F Hn. 2 *fff* cuivré

Perc. thunder effect *fff* k-d. bone-rattling *fff* timbales *fff* k-d. *ffff*

Hrp. *fff* 1-4: non-div.

Vcs. *fff* pesante

Cbs. *sfz*

57

Ob. 1 *fff* honk!

Ob. 2 *fff* honk!

Cl. 1 w/ fhn.; rotund *sf.fff* pointed and less heavy *mf* *fff*

B. Cl. *fff* honk!

Bsn. 1 *fff* honk!

Bsn. 2 *fff* honk!

F Hn. 1 *sf.fff* *mf* *fff*

F Hn. 2 *sf.fff* *mf* *fff*

Perc. *fff* k-d. bongos k-d. bongos k-d. bongos timbales b.d.

Hrp. C b Eb G b A b *fff*

Vcs. *fff* pointed and less heavy arco pointed and less heavy

Cbs. pizz. *sfz* *sfz* *sfz* *fff* pizz.

54

Fl. 1 *fff* *mf* *fff*

Picc. *fff* *mf* *fff*

Ob. 1 *fff* *mf* *fff* *mf*

Ob. 2 *fff* *mf* *fff* *mf*

Cl. 1 *fff* *mf* *fff* *mf*

B. Cl. *mf* *fff* *mf*

Bsn. 1 *mf* *fff* *mf*

Bsn. 2 *mf* *fff* *mf*

F Hn. 1 *sf.fff* *mf* *sf* *pp* *fff*

F Hn. 2 *sf.fff* *mf* *sf* *pp* *fff*

Tpt. 1 *fff* *p* *fff* *mf* *fff*

Tpt. 2 *fff* *mf* *fff*

Perc. k-d. bongos k-d. bongos tim. k-d. bongos *mf*

Hrp. *fff* *gl*

Vlns. 1 1-4: *pp* *fff* *mf* *fff*
5-8: *pp* *fff*

Vlns. 2 1-6: *pp* *fff* *mf* *fff* *mf* *ff*

Vlas. 1-5: *mf* *fff* *mf* *ff*

Vcs. *f* *pizz.*

Cbs. *arco* *f* *pizz.*

Chords: C4, Eb, F#, G#, A#, 8

This page of a musical score contains measures 57 through 64. The instruments are arranged as follows from top to bottom: Flute 1 (Fl. 1), Piccolo (Picc.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), French Horn 1 (F. Hn. 1), French Horn 2 (F. Hn. 2), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Percussion (Perc.), Harp (Hrp.), Violin 1 (Vlns. 1), Violin 2 (Vlns. 2), Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.).

Measures 57-64 feature a complex orchestral texture. The woodwinds and strings play a rhythmic pattern of eighth notes, often in triplets. The brass instruments (trumpets and trombones) play a similar rhythmic pattern, with some parts featuring accents and dynamic markings like *mf*, *ff*, *f*, and *fff*. The French horns play a melodic line with dynamic markings *mf*, *fff*, *pp*, and *ff*. The harp plays a simple accompaniment. The violins and violas play a rhythmic pattern, with the violins marked *f* and *ff*, and the violas marked *f* and *ff*. The cellos and double basses play a simple accompaniment, with the cellos marked *ff* and *f*, and the double basses marked *ff* and *f*.

Dynamic markings include *mf*, *ff*, *f*, *fff*, *pp*, and *ff*. Performance instructions include accents, slurs, and a *rip!* marking. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

65

Flute 1 (Fl. 1) and Flute 2 (Fl. 2) parts are marked with a box containing the word "flute".

Ob. 1 and Ob. 2 parts are marked with a box containing "k-d.".

Bsn. 1 and Bsn. 2 parts are marked with a box containing "alm.".

Perc. part is marked with a box containing "k-d.".

Harp (Hrp.) part is marked with "w/vlas." and "ff fluid".

Vlns. 1 and Vlns. 2 parts are marked with "mf".

Vlas. part includes markings for "1,2:" and "3-5:".

Vcs. and Cbs. parts are marked with "ff".

The score is written in 4/4 time and features a variety of dynamics including *ff*, *mf*, *f*, *p*, and *ff fluid*. It includes numerous triplets and slurs across all parts.

grad. rit.

68

Fl. 1 *mf* *p* *mf*

Fl. 2 *mf* *p* *mf*

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

Cl. 1 *mf* *p* *mf*

B. Cl. *mf* *p* *mf*

Bsn. 1 *p* *mf* *p* *mf*

Bsn. 2 *p* *mf* *p* *mf*

Perc. *f* *pp*

Hrp. *mf*

alm.

grad. rit.

Vlns. 1

Vlns. 2

Vlas. *f* *mf* *p* *ppp*

Vcs. *col batt.* *mf* *p*

Cbs. *col batt.* *mf* *p*

1-5: *p* s.t. V

6-8: *p* s.t. V

1-3: *p* s.t. V

4-6: *p* s.t. V

1,2: *p* s.t. V

3-5: *p* s.t. V

1,2: *p* arco s.t. V

3,4: *p* arco s.t. V

pizz. *p*

71 tempo primo (ca. ♩ = 48)

(3+3) holding back...

71

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *pp*

B. Cl. *pp* to clarinet

Bsn. 1 *pp*

Bsn. 2 *pp*

71 tempo primo (ca. ♩ = 48)

(3+3) holding back...

Vlins. 1 *mf* *pp* *poco f* *pp*

Vlins. 2 *mf* *pp* *poco f* *pp*

Vlas. *mf* *pp* *poco f* *pp*

Vcs. *mf* *pp* *poco f* *pp*

Cbs. *mf* *p* *f* *p*

74

Cl. 1

Cl. 2

clarinet

Perc.

Hrp.

74

fitz. norm. 5

f *ppp*

fitz. *f* *ppp*

alm.

mf *ppp*

f *p*

C₄

74

Vins. 1

Vins. 2

Vlas.

Vcs.

Cbs.

74

ppp

ppp

ppp

ppp

ppp

1: III *ppp*

2: IV *ppp*

3: II *ppp*

4: IV *ppp*

1: arco IV *ppp*

2: arco I *ppp*

3: arco *ppp*

ppp

senza misura
1'00" - 1'30"

Fl. 1
78
tonlos
fizz.
f
n

Fl. 2
tonlos
fizz.
3
3
f
n

Perc.
mf
ppp

Hrp.
7
B b
C#
p
f

N.B. gently improvise on all instruments, with exception of xylophone; sparse, becoming quieter and more spread out until complete silence/decay

pp morendo

senza misura
1'00" - 1'30"

Vins. 1
1-4:
ppp
div. norm.
fff overwhelming
n

Vins. 2
5-8:
ppp
div. norm.
fff overwhelming
n

Vins. 2
1-3:
ppp
div. norm.
fff overwhelming
n

Vins. 2
4-6:
ppp
div. norm.
fff overwhelming
n

Vlas.
1,2:
ppp
div. s.t. V
mf
ppp morendo

Vlas.
3-5:
ppp
div. s.t. V
mf
ppp morendo

Vcs.
ppp
s.t. IV V
mf
ppp morendo

Vcs.
ppp
s.t. III V
mf
ppp morendo

Vcs.
ppp
s.t. V
mf
ppp morendo

Cbs.
n

Cbs.
n

Cbs.
n