trb. I, II
gt. III
perc. II
ob. I
vla. V, VI, VII
vcl. IV, V
trp. VI, VII, VIII
pennywhistles I, II
cl. III, IV
cb. IV
fag. III, IV
trb. III, IV
ob. IV
perc. VIII
sax I, II
trp. I, II, III
vcl. VI, VII, VIII
vln. I: I-IV
vla. I-IV
cor I, II
fl. IV
gt. IV
perc. III
perc. IV
trb. VII, VIII
vln. I: VIII
fag. I, II
pft. VIII
vln. II: I-IV
vcl. I-III
cb. I-III
fl. I
perc. I
vla. VIII
fl. II
rec. II
hpscd.
regiones
instrumentales
perc. VII
I II
VII pft. III
VI IV
V
xyl. Mar.
rec. I
lute
ob. III
vln. I: VII
trb. V, VI
gt. I
gt. II
ob. II
trp. IV
mandolin
vln. I: VI
cl. I, II
vln. I: V
trp. V
celesta
kazoo
perc. IV
fl. III
perc. V

REGIONES INSTRUMENTALES

for orchestra: 21-99 players
for Alfredo del Monaco &
Michael Flory

Lao Tze to Confucius -
'Therefore the wise man says:
"I will design nothing, and the people
will shape themselves."...'

Orchestra:

2 Recorders (any register(s))
2 Pennywhistles (slide whistles)
1 Kazoo (mirliton)
4 Flutes (I-Fife, II, III, IV-Fl. and/or Picc.)
4 Oboes (I - IV-Ob. and/or Cor. Ingl.)
4 B-flat Clarinets
2 B-flat Tenor Saxophones
4 Bassoons (I, III-bassoon, II, IV-bassoon and/or contrabassoon)
2 F French Horns
8 Trumpets
8 Trombones
8 Percussion (I-snare drum, II - VI-tenor and/or bass drum, VII-snare drum,
bull roarer, claves, whip, triangle, assorted bells,
VIII-2 timpani, set of chinese blocks, slap stick, glockenspiel)
1 Xylophone
1 Marimba
8 Pianos
1 Harpsichord
1 Celesta
8 Violins I
4 Violins II
8 Violas
8 Violincellos
4 Contrabasses
4 Acoustic Guitars
1 Lute
1 Mandolin

leigh landy
amsterdam
nov 1977
rev 4/1985

REGIONES INSTRUMENTALES is the sequel to a work for 7 (or multiples of 7) singers, REGIONES VOCALES. These two pieces are compatable- they can be performed simultaneously.

REGIONES INSTRUMENTALES is written for orchestra and performance space. The space is to be determined by those that put the performance together. The only space that is absolutely not acceptable for performance is an orchestra hall (n.b., an orchestra hall and the entire performance building are two separate entities). The orchestration is free insofar that as few as 21 players can perform a version of the piece or as many as all 99 players. Restrictions for groups of less than all 99 are discussed in the score; that is, some players perform in 'group-units' which are indivisable.

The length of the piece is indeterminate and must be decided for each performance. Trumpets IV and V are 'conductors' in that they begin and end each performance.

Starting positions of the players are to be determined via the graphic (see cover). This may be read in one of three ways:
Viewed from above a two-dimensional surface - the players are relatively distributed according to the graphic,
Viewed from above a three-dimensional structure - as above, but players may be placed on any level (e.g., floors of a building), or
Viewed from the front of a three-dimensional structure - similarly, but from a different perspective.

Players bound by segments on the graphic (e.g., Pianos I-VII) perform as ensembles. Several players are allowed to move about the space - these are all indicated with an 'X' on the graphic. 'May move' does not necessarily mean 'must move,' however.

Many players have fragments of music to play - these should be memorized whenever possible if not otherwise stated.

Fragments have to do with short musical entities or musical segments of larger musical corpera. Fragmentation has a great deal to do with the starts and stops in the various performers' individual parts. REGIONES INSTRUMENTALES is an orchestra work with many people playing simultaneously - just like in other orchestra works, performers tacet from time to time. The decisions concerning sound and silence lengths are often left open to the performers - they must listen to each other and in so doing construct their realisations of this piece.

All soloists and group-units rehearse separately until all parts are ready. Only one full group rehearsal is required. This gives all players the chance to listen to their contemporaries - this rehearsal must be kept very short!

Notated music scores and examples follow directly after the verbal score. All notated scores are in C.

THE SCORE

REC I - This player is to use scores of any work(s) of J. S. Bach which include figured bass. He/she plays fragments of the bass part within the register of the instrument. Start/stop decisions are left to the player (start = pick up where left off). This player, who (by nature of the instrument) must play rather softly, can play on the whole more music/more often than other players if desired. Music plus music stand should be carried along. At the end of one piece - repeat or go on to another.

REC II - see HPSCD

PENNYWHISTLEs I & II (slide whistles) 'a group-unit' - These players perform a choice of motets and/or dances of Philippe de Vitry (early 14th cent.) and/or his contemporaries. They play +/- mf and do their best to 'grab' the written notes. PENNYWHISTLE I determines the start/stop points. They begin precisely where they left off. At the end of one piece - repeat or go on to another.

KAZOO (mirliton) - This performer is a singer, actually. Music material may be selected from the 'Lieder' of Schumann and Schubert and the 'chansons' of Fauré. The voice parts are never to be 'played' loudly, but instead to be interpreted as if a voice part of a many voice work. (In fact the kazoo part is one voice of a many voice orchestra work.) Stop and start times are left to the will of the 'player,' who whould never perform more than one verse of a piece at a time.

FL I - (fife player in costume) - see PERC I

FL II, FL III, FL IV - All play flutes and/or piccolos - 3 independent voices. These three players separately choose orchestra 'masterwork(s)' which include flute and/or piccolo parts. They play only one line from their scores (FL or PICC) precisely at the given times and dynamics on the score. The tacets are already notated; therefore, scores are played through from beginning to end. At the end of one piece - repeat or go on to another.

OB I - IV - All play oboes and/or english horns - four independent voices. The 'score' for these players is the 'seating chart' (see page 9). The players' positions here are to be interpreted graphically in the sense of sound 'screens.' The double reeds are the finest instruments for creating 'screens of sound,' that is, sound clusters which include nonharmonic tones which sound unusual to the trained ear. There are many ways of creating these screens - some vary with the individual performer. Multiphonics, the use of the teeth in the low register, and the creation of beating harmonics by fingering one sound and changing embouchure are among the methods of playing these screens. Decisions regarding the interpretation of the 'score' concerning time and pitch (high and low clusters) are left to the performers. The density of screens should be light; that is, not too many attacks and not too loud. The players should react to the other oboists' interpretations of the 'score' whenever they are within hearing distance.

CL I & II - 'a group-unit' - These two players have two sets of pitches to reckon with, C-C-sharp-D-G and D-sharp-E-A-sharp-B. They may, however, freely interprate octave placement. CL I is in charge of which tetrachord the two will play and when they play (start/stop times). The two tetrachords may, but need not be alternated, yet both players perform the same four notes/fragment. An impressionistic flow of these notes is to be presented by this group-unit as is exemplified on page 10. Dynamics are always +/- mf - lengths of fragments are to be decided by CL I.

CL III & IV - 'a group-unit' - The sound material for these two players is similar to the material for CL I & II. There is here only one tetrachord, however, F-F-sharp-G-sharp-A. Each player independently chooses a trichord (3 notes) from this tetrachordal set each time they play. Thus the notes can but need not be the same in any given fragment. CL III is in charge of time decisions.

SAX I & II - see TRP I - III

FAG I & FAG/C. FAG II 'a group-unit' - FAG I has the following set of pitches, A-sharp-C-C-sharp-D-F-G and FAG/C. FAG II - A-B-D-sharp-E-F-sharp-G-sharp - octave considerations are free. The first time these instruments perform, FAG I begins by playing a rapid succession of 1-6 of the notes from his/her set ending by sustaining the last note which slowly fades. During the time when this sustained note is played, FAG/C. FAG II begins by performing a rapid succession of 1-6 notes from his/her set. This fragment also ends with a sustained note, but FAG I does not enter at this time. This pair of 'monologues' might be considered a 'conversation.' After the first 'conversation' + rest, FAG/C. FAG II decides when to begin the second 'conversation;' FAG I begins again within FAG/C. FAG II's sustained note. Later FAG I begins the third 'conversation' and so on. These note successions can be as long or short as the player chooses - notes appear in any sequences as long as they belong to the player's set.

FAG III & FAG/C. FAG IV 'a group-unit' - precisely as above - same notes, etc. FAG III here plays FAG I's material; FAG/C. FAG IV plays FAG/C. FAG II's material. These two play independently of FAG I, II.

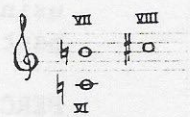
COR I & II - see VLNI:I - IV, the String Orchestra

TRP I - III 'a group-unit' along with SAX I & II - TRP I conducts by giving down beats and deciding the lengths of the tacets between their musical fragments. The musical lengths expand linearly; rests should expand similarly. Tempo and dynamics should always be the same. After the last fragment there should be a long rest and a return to the first. Music on pp. 11-22.

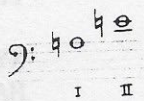
TRP IV & V - mandatory instruments at all performances - 'a group-unit' - See pp. 23-24 for musical material. At the VERY beginning and VERY end of the performance, these two players must be in sight of each other. TRP IV leads complete 'performances' of this fanfare. At the end of the first full 'performance,' all other instruments in the orchestra come in as they desire. At the end, when it is quite obvious that the two trumpets are again playing this fanfare, the other instruments taper out as the piece ends here. At other times in the piece, TRP IV and TRP V do not need to be in sight of each other for they may independently choose when they play and what. At these times they choose musical fragments from the fanfare, namely only one (any) musical line (i.e., their part from one musical system). NOTE: these two players have watches so that they are certain to meet (at their beginning positions) at the end of the piece.

TRP IV & V (cont.) - Whenever one player begins one line - if the other player is within hearing range, he/she may try to catch up by playing his/her equivalent part. They may never play more than one line at a time except at the very beginning and end. These players who phrase the piece themselves must work with the space in mind.

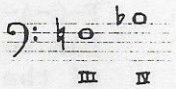
TRP VI - VIII 'a group-unit' - A wandering trio. Each player has a unique note. See TRB I & II for further expanation. The only difference is that the trio continues with time independently of all the trombones. TRP VI gives all cues at time intervals of his/her choice.



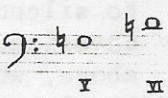
TRB I & II 'a group-unit' with the other trombones; although they play in pairs, at least two pairs must be present, or none at all - As with the other trombones, these two are a wandering pair of troubadours. At approx. 30 second intervals this pair (or one of the others) led by TRB I plays their notes, which are to be sustained for a long time and decayed 'naturally' into the space. If indeed another pair decides that the 30 seconds have passed and that pair has already begun, this pair must begin, together, as soon as possible. This creates staggered spatial attacks and decays. The trombones may move around, but in pairs.



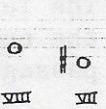
TRB III & IV 'a group-unit,' a pair within the trombone unit - TRB III is leader.



TRB V & VI 'a group-unit,' a pair within the trombone unit - TRB V is leader.



TRB VII & VIII 'a group-unit,' a pair within the trombone unit - TRB VII is leader.



PERC I 'a group-unit' with FL I - In fact a fife and drum duet (in special costume if desired). This duet moves around the space, always parading. The musical material consists of two 'pop' music pieces of their choice and arrangement. The fife player is the 'leader.' They play fragments/melody extracts, mostly relatively short, yet they continue to march at all times in any direction, together. As they march, they must continue counting the piece, for when the fife signals to continue, they pick up, not where they left off, but actually where they are in time. At the end of a piece, they rest until FL I signals the beginning of the other piece which they commence counting and playing based on stops and starts directed by the fife player.

PERC II - VI 'a group-unit' - These players have been distributed symmetrically around the space and may be considered the 'cadre.' The five players all have (stop) watches with second hands. Before the performacne all five doose time lengths that will be considered as their own modules. These must be five different lengths (e.g., 12, 13,17,21,35 seconds). After the beginning trumpet fanfare, PERC II decides when all five should start counting time by playing his/her tenor or bass drum (each player may have one or both drums, but plays only one at a time). He strikes his drum once, dynamically. At this point PERC II - VI start counting time. Every 'x' seconds (for example 17 seconds), the player strikes one drum, once, dynamically (therefore at time 17", 34", 51", 1'08", etc.). This periodic attack is played continually by all five, at their own modules, until the second trumpet fanfare.

PERC VII - Instruments: snare drum, bull roarer, claves, whip, triangle, and assorted bells of his/her choice. The 'score' for this player and PERC VIII, just as for PFT I - VII and OB I - IV, is the 'seating chart' (see page 9). The player assembles the instruments as desired and reads the graphic freely to determine which instruments are to be played when, how, and for how long. This player should try to make this part seem as if he/she were interpreting a traditional percussion part using only known techniques - remembering that this is an orchestra part, not a solo.

PERC VIII - Instruments: 2 timpani (set to any pitches), set of chinese blocks, slap stick, and glockenspiel. As with PERC VII, the 'seating chart' tells all. Other than different instruments, the situation is the same.

XYL &
MAR 'a group-unit' - As in the case of the bassoons, these players indulge in musical 'conversations.' The principle is the same of rapidly succeeding notes, but here as the one player ends, he/she cannot sustain a long note, so instead the last note should be simply repeated, rapidly with a long decrescendo/fade to nothing. XYL begins his/her first rapidly stacatto passage with one of the three following tetrachords (octaves here are freely interprated): F-sharp-A-C-D, E-flat-F-G-A-flat, and A-sharp-B-C-E. As XYL repeats and fades the last note, MAR enters with a rapid succession of notes based on the same or one of the other tetrachords, ending on a single, stacatto note that fades to silence. After a tacet which has the length of the marimba player's choosing, MAR begins anew with the same or another tetrachord just as above, where here XYL enters to answer MAR's just finished 'monologue.' The length of the following silence is determined by XYL who begins the next 'conversation,' and so on. The lengths of the stacatto passages may vary and are chosen on the spot.

PFT I - VII 'a group-unit' in a circle facing one another - The dynamic here is pp and the 'score' is the 'seating chart' (see page 9). Given the graphic as musical material and the range of the keyboard as musical register, the players determine individually how they interprate the diagram with respect to high/low, hard/soft, fast/slow, much sound/less sound, and chord/note sequences. The players do not make much sound and play less often than most other instruments in general. Collectively these seven pianos should create the sound of one instrument in this orchestra.

PFT VIII - Completely independent of the other pianos, this player is to choose a chord and repeat it at a f level at intervals of own choice until that chord seems 'out of context.' The player tacets as long as is needed to 'reenter the context.' PFT VIII chooses at this time another or the same chord and plays this one as above at intervals of his/her choice.

HPSCD 'a group-unit' with REC II - These two performers choose two Baroque scores for harpsichord and recorder (any range). At the very beginning of the performance, they play a fragment from the first piece together and stop whenever they (each seperately) choose. From this point on, they individually select their start and stop points in the scores, each continuing the next time where he/she left off the last time (therefore two copies of the scores are needed). At the end of each piece, the player goes on to the other. These two performers are located together but in fact have little to do with each other during most of the performance.

CELESTA - If the instrument is on wheels, the player can move about from time to time. This player has two sorts of musical material. The first is the CELESTA part from the 'Dance of the Sugar Plum Fairy' in Tchaikovsky's 'Nutcracker Suite,' music on page 25. The second is arpeggiated major, minor, and all sorts of seventh chords as heard to announce the time and advertisements on the radio throughout the world. (The local radio time theme can also be played.) An event of the first sort is any fragment of any length from 'The Nutcracker.' An event of the second is an arpeggiated chord (or theme). Start/stop/move times are all to be decided by the performer. Alternation from oneto the other is free.

VLN I:I - IV 'a group-unit' with COR I & II, VLN II:I - IV, VLA I - IV, VCL I - III, and CB I - III = the String Orchestra - This group has four musical excerpts, two from Bruckner, one from Mozart, and one from Ives. VLN I:I is the 'leader' who chooses which musical fragment is to be played and when, and gives tempo cues. There are long silences between musical events. The music can be found on pp. 26-28.

VLN I:V - A wandering minstrel who has learned (or brings along if necessary) one Paganini 'Caprice' (from his Op. 1). He/she plays fragments from this piece to the other performers and spectators from time to time. The sequence and the lengths of the fragments are for the player to decide.

VLN I:VI - VIII - These three independently have a single theme as musical material. The theme must always be played arco from beginning to end at a f dynamic. The theme,which the performers phrase themselves, can then be repeated or a silence (of any length) may follow. The players move about and have nothing to do with each other, but share the same musical theme. The music can be found on page 29.

VLN II:I - IV - see VLNI:I - IV, the String Orchestra.

VLA I - IV - see VLNI:I - IV, the String Orchestra

VLA V - VII 'a group-unit' with VCL IV & V - This group has short quotations from 5-part Gesualdo madrigals as musical material. These can be found on pages 29-31. The group may move around between musical events, but then as a quintet. VLA V tells the ensemble which fragment is to be played and gives the cue.He/she thus decides all start times. If the group decides to move during the performance, chairs and music should be brought along as well. The music should be played as if this orchestra part were represented by a small Renaissance string ensemble.

VLA VIII - An actor, really (nevertheless a member of this orchestra). Recently critics and scholars have often remarked that the 'modern' in music is the search for 'new' sounds. This player cannot play viola. As he/she moves about, an attempt should be made from time to time to make some coherent sounds. What (accidentally) occurs in the process is his/her music.

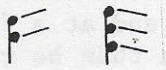
VCL I - III - see VLN I:I - IV, the String Orchestra

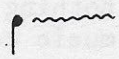
VCL IV & V - see VLA V - VII

VCL VI - VIII 'a group-unit' - This group makes music that resembles the music of the clarinets, bassoons, and xylophone + marimba. The source material here is three tetrachords (octaves may be interpreted freely): F-F-sharp-G-sharp-A, D-G-C-C-sharp, and D-sharp-A-sharp-B-E. VCL VI is the 'leader' who begins and ends each musical segment (in so doing deciding start and stop times) of this flowing-note trio. Lengthy legato arco phrased notes are played at an even mf dynamic. VCL VI distributes tetrachords before each segment. At the beginning of the full performance, all three work with one single tetrachord; later on, two are distributed among the three players, and, at the end, each time all three players have separate tetrachords. As the players are creating their parts for each segment, they freely alternate long flowing notes within their tetrachord which interact with the notes of the others. The example on page 10 given to the clarinets gives an idea of how this can sound.

CB I - III - see VLN I:I - IV, the String Orchestra

CB IV - This performer just plays (pizz. and arco) some jazz (now and then).

GT I - IV - four independent players. The guitarists play 'events' deliberately at a f level (this is still rather soft since these guitars are not to be amplified). There are four sorts of events that are played with or without a plectrum:
Event 1) A 2-3 note chord on adjacent strings where all notes are played glissando either upward or downward. 

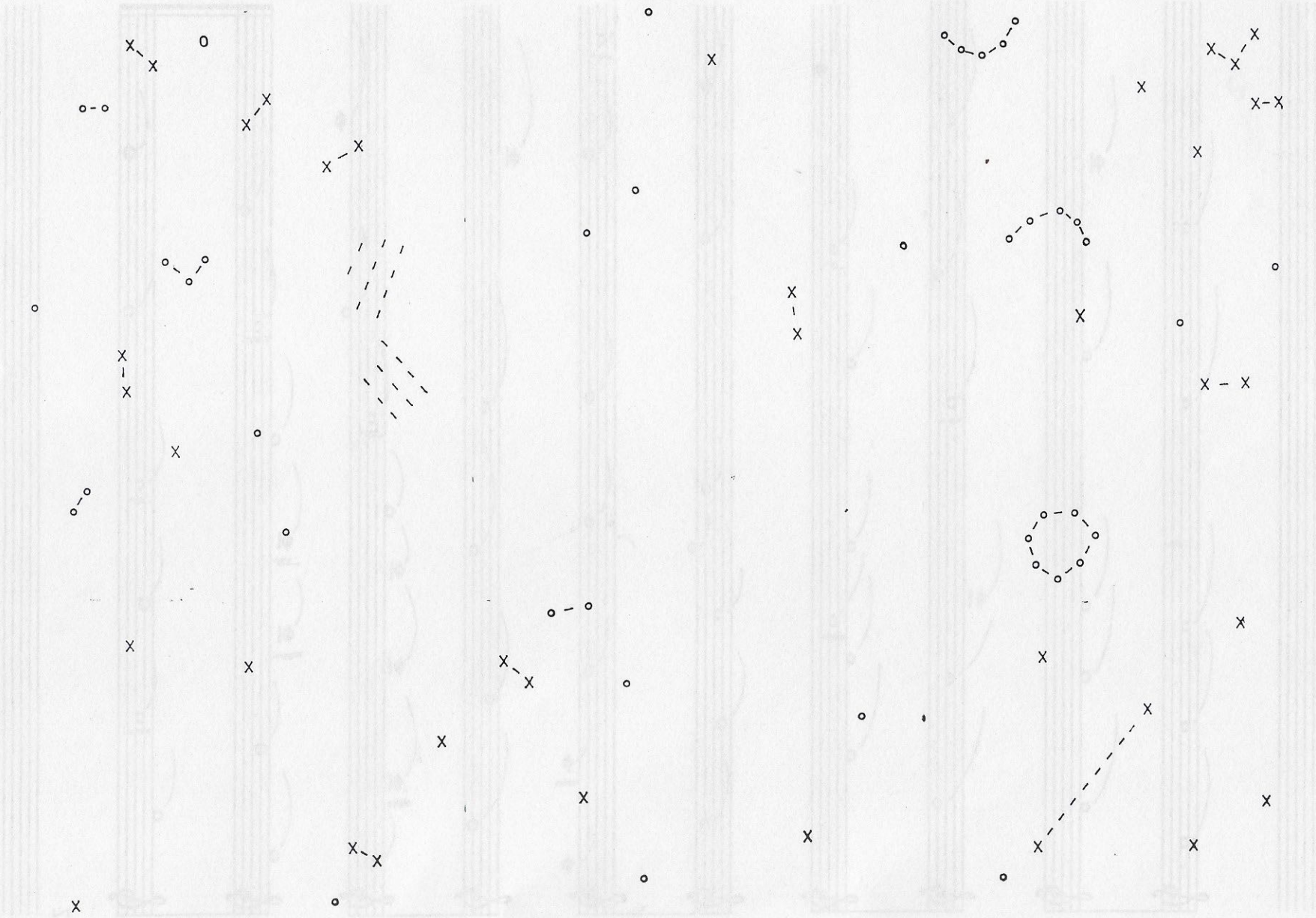
Event 2) A note played tremolo. 

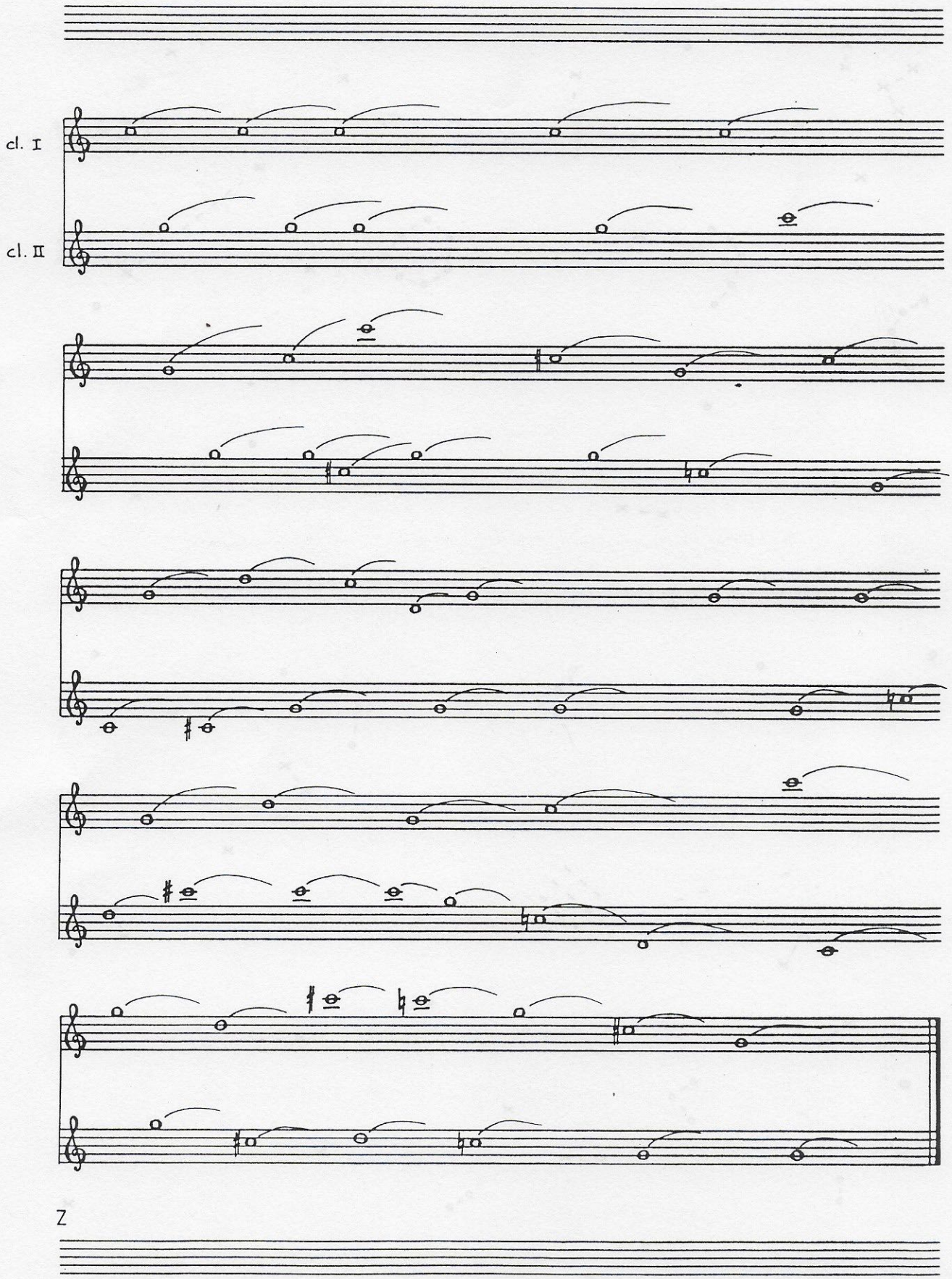
Event 3) A single note's natural harmonic.

Event 4) A grace note resolving to another note.
Any event is to be played as rapidly and mechanically as possible. There should never be too many events played one after another. After these mechanical events, each player chooses the proper lengths for 'mechanical' silences.

LUTE - Although lute parts can be found in orchestra literature, the lute is essentially an instrument that for acoustical reasons does not belong to this group. Therefore this person is not requested to dress (if the orchestra has a uniform costume) as the group and is requested to play (but NOT sing) what (and when) he/she can and wants to play. Nevertheless the fact is that this is not a lute concerto; the lute player has one 'voice' among others.

MANDOLIN - This player who serenades those present has two sorts of musical material. The first is a fast movement from a mandolin conerto score of Vivaldi or a contemporary. The second is a freely improvised tune to be played in a Greek 'musique populaire' fashion. This performer plays either a fragment from the mandolin part of the Baroque score or a bit of Greek-like music. Lengths of music and silence are freely chosen. Alternation from one sort of music to the other is also left to be decided by the player.




cl. I
cl. II
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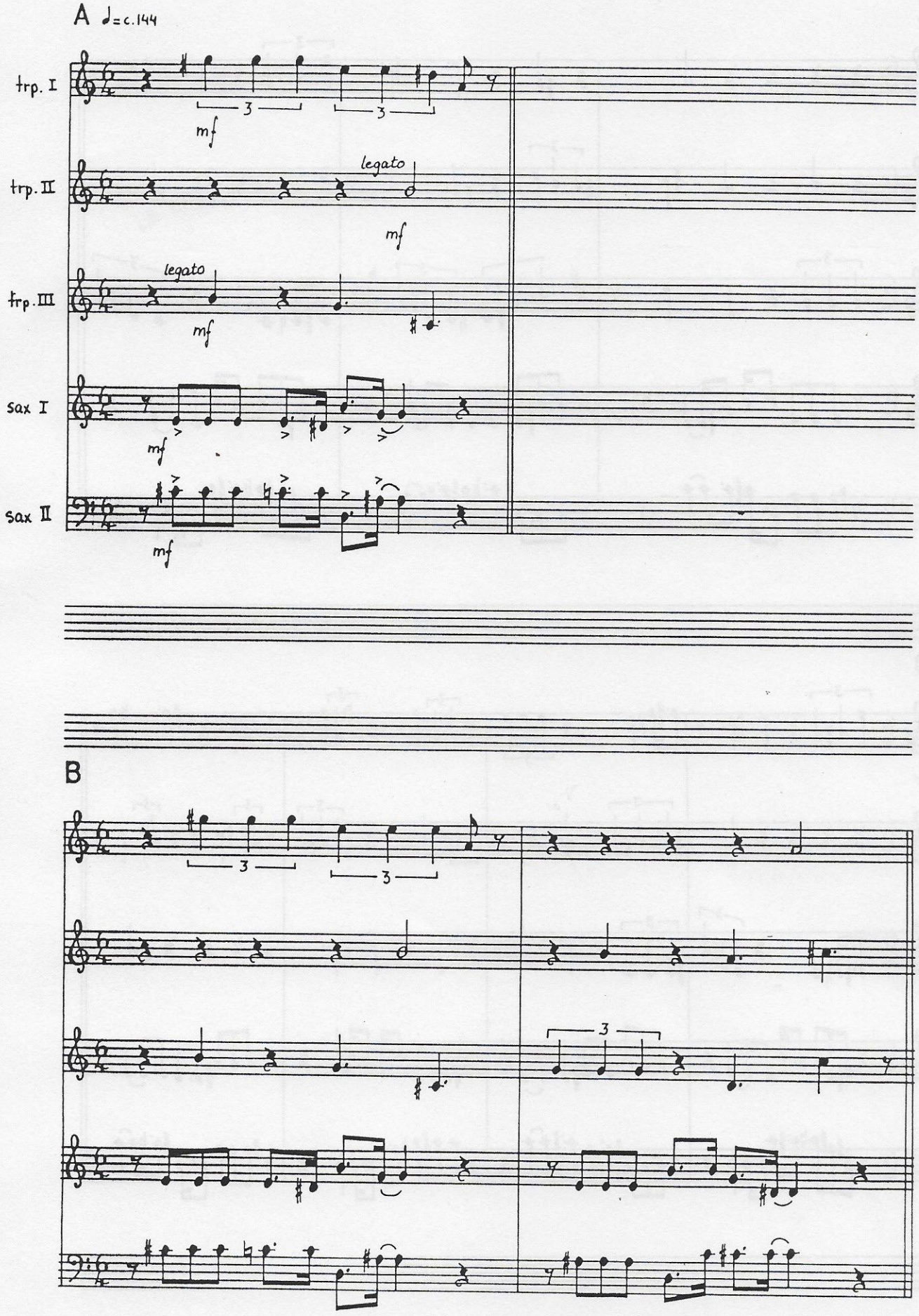
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trp. III
sax I
sax II
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legato
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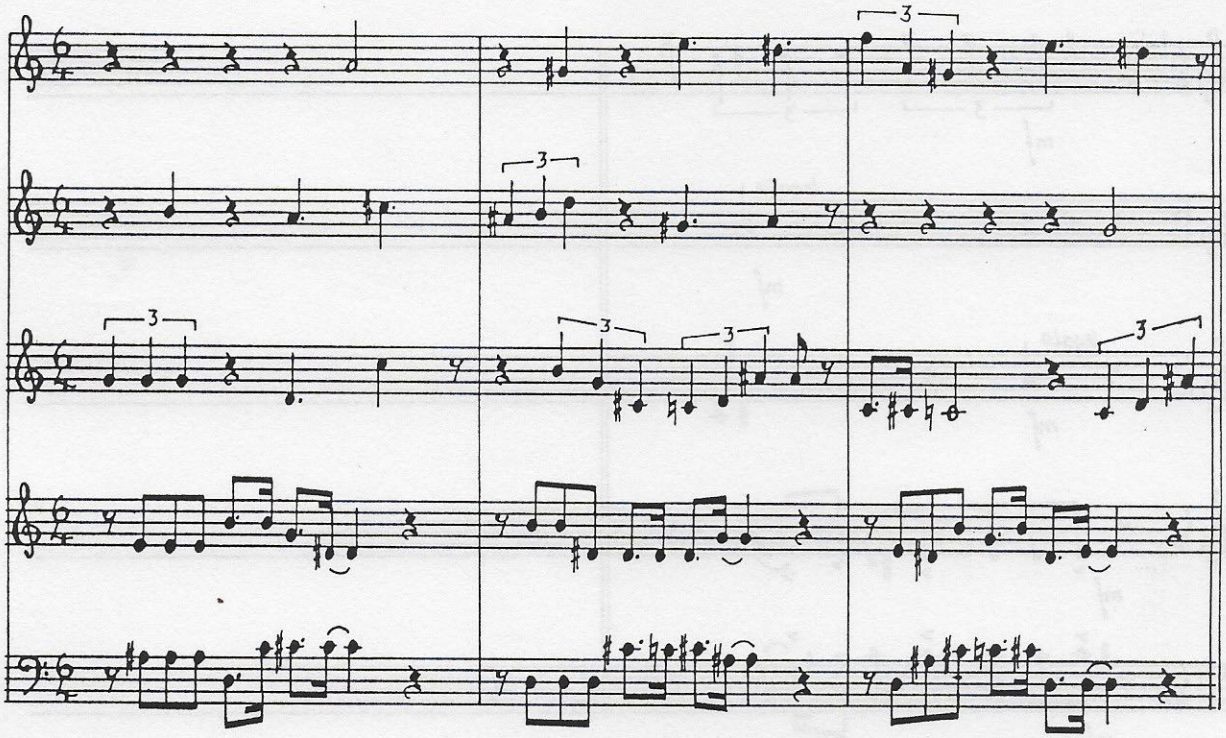
B

C



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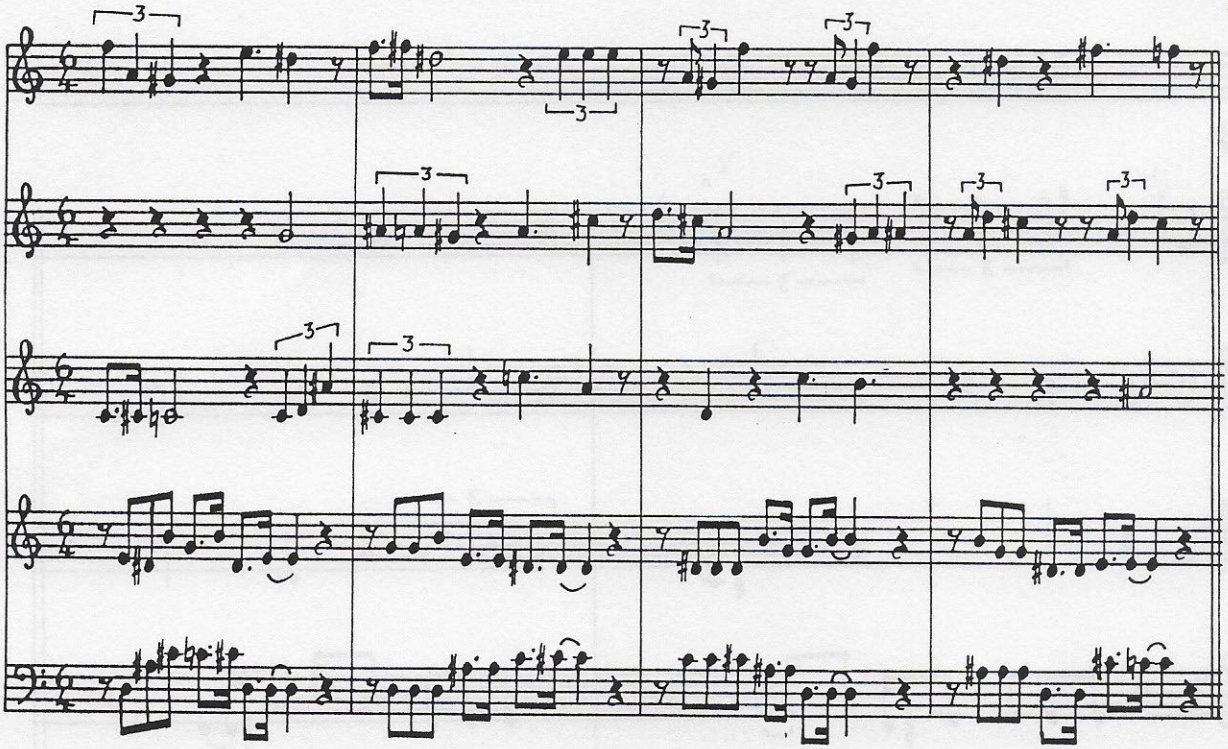

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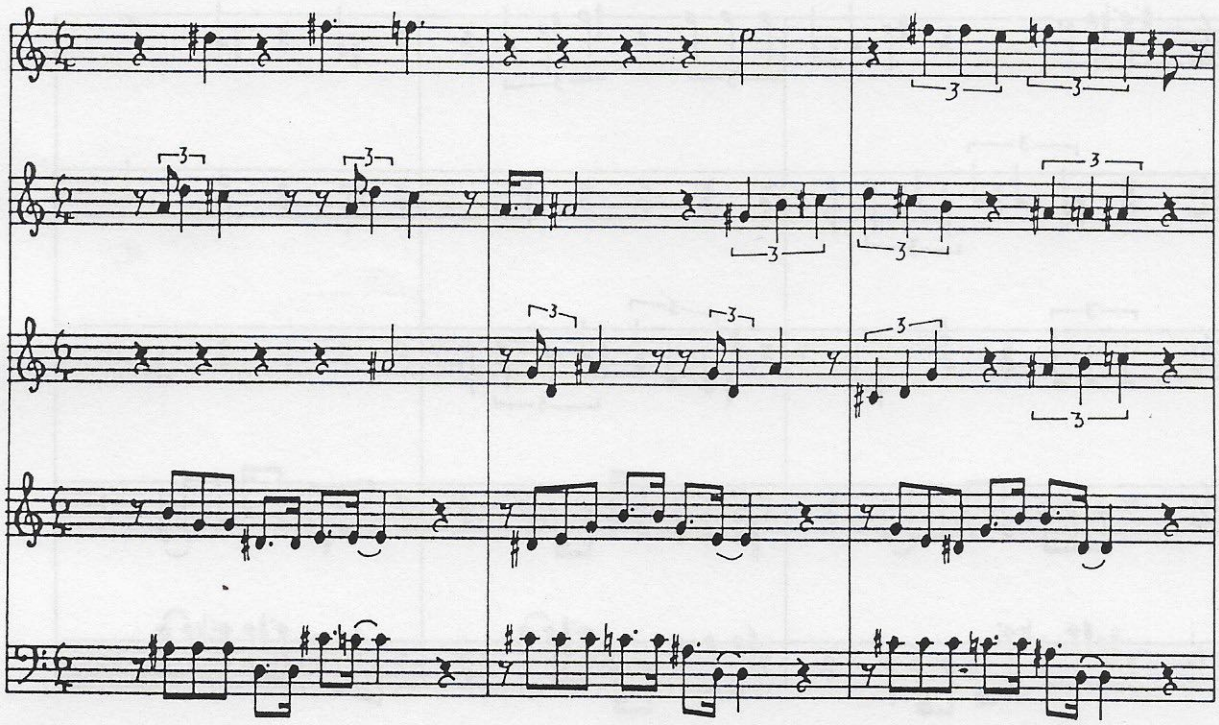
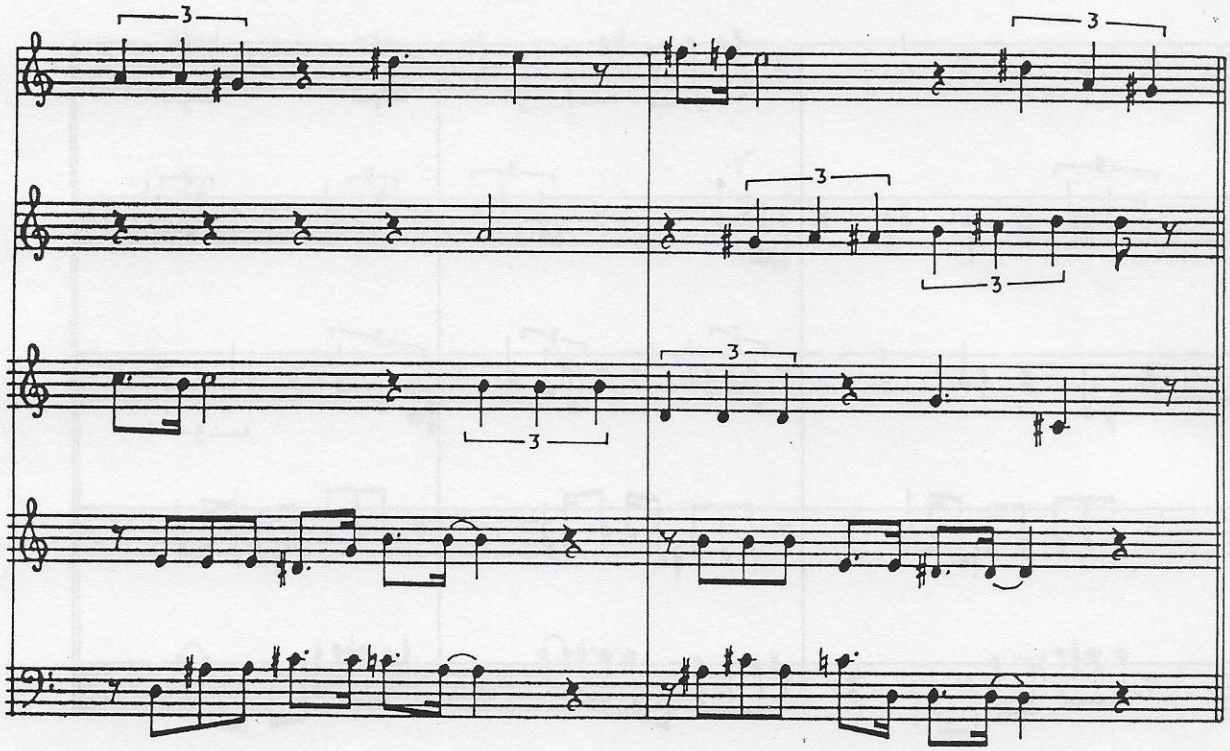
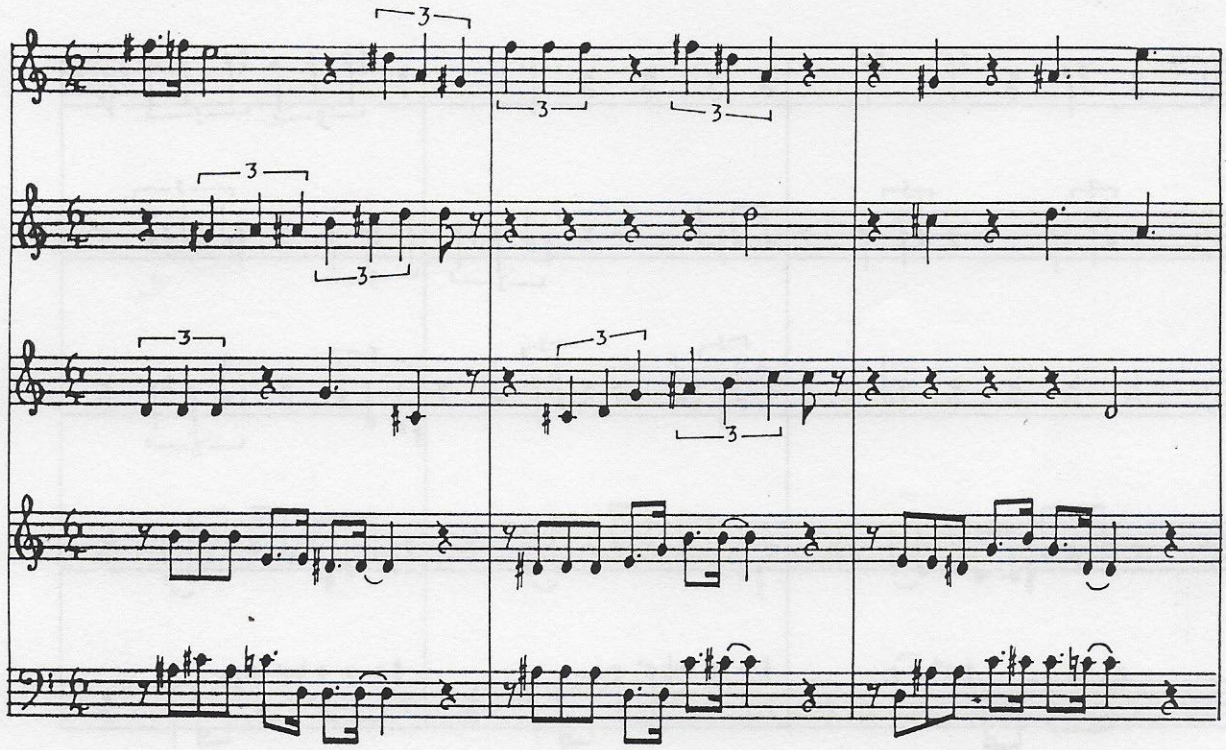
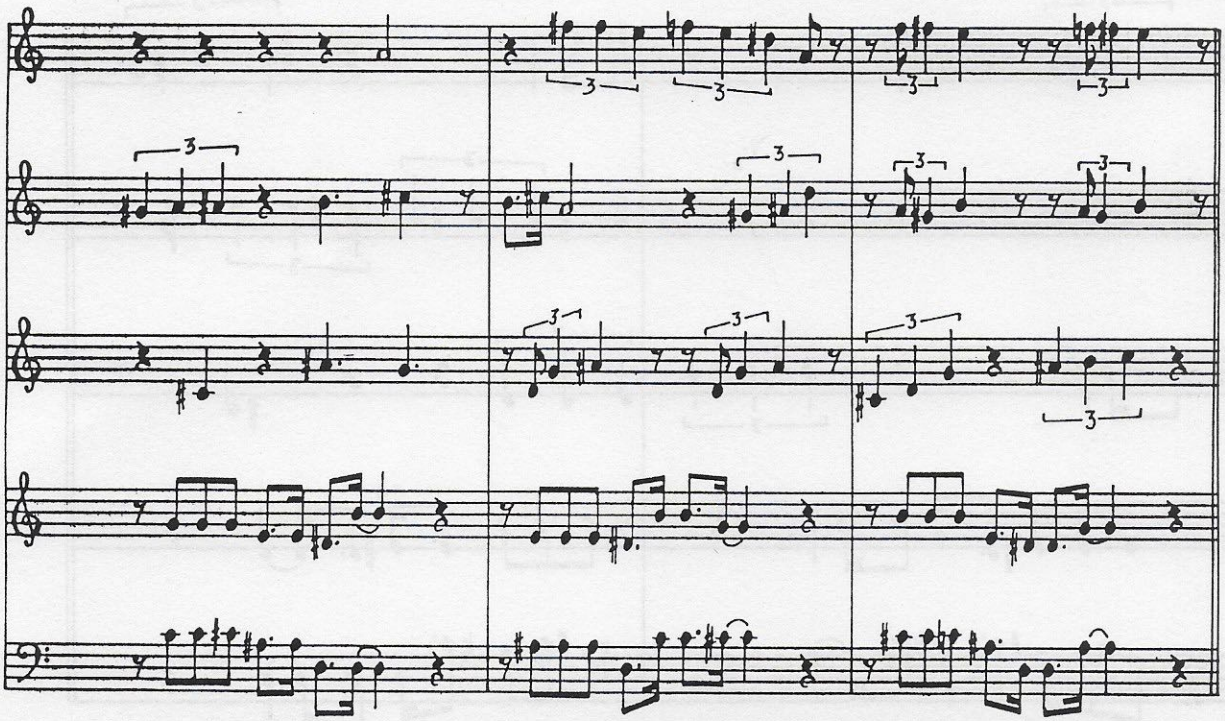




F





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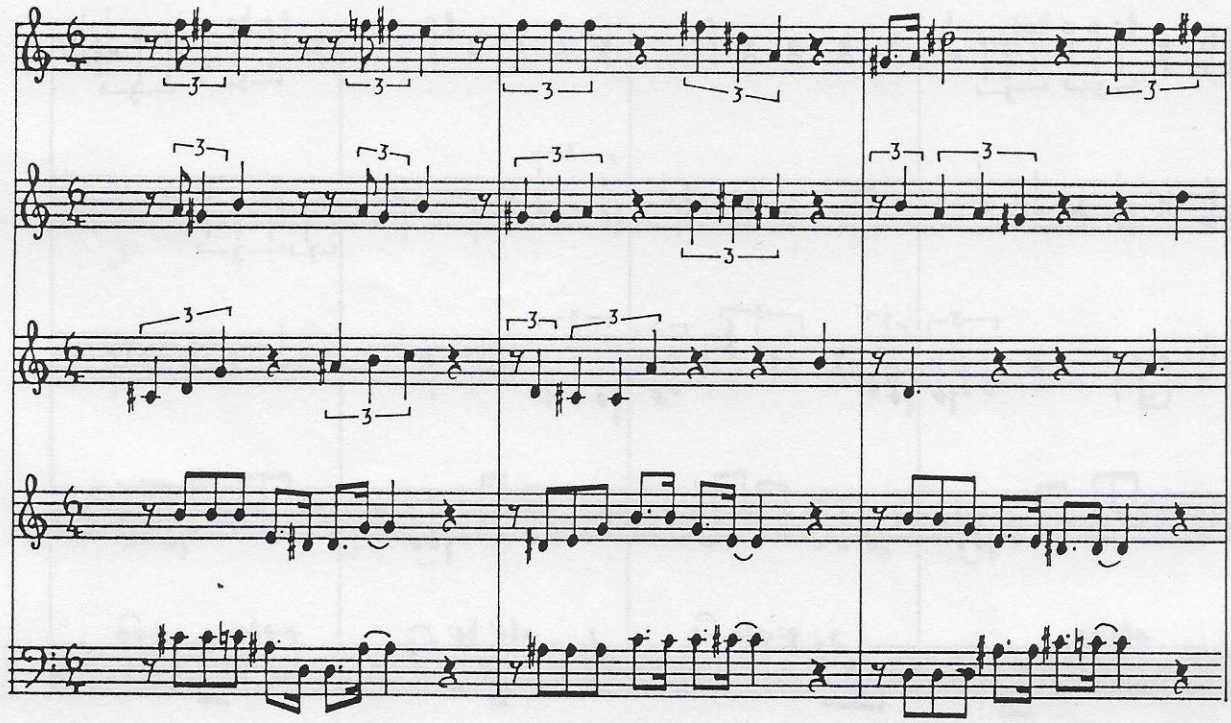

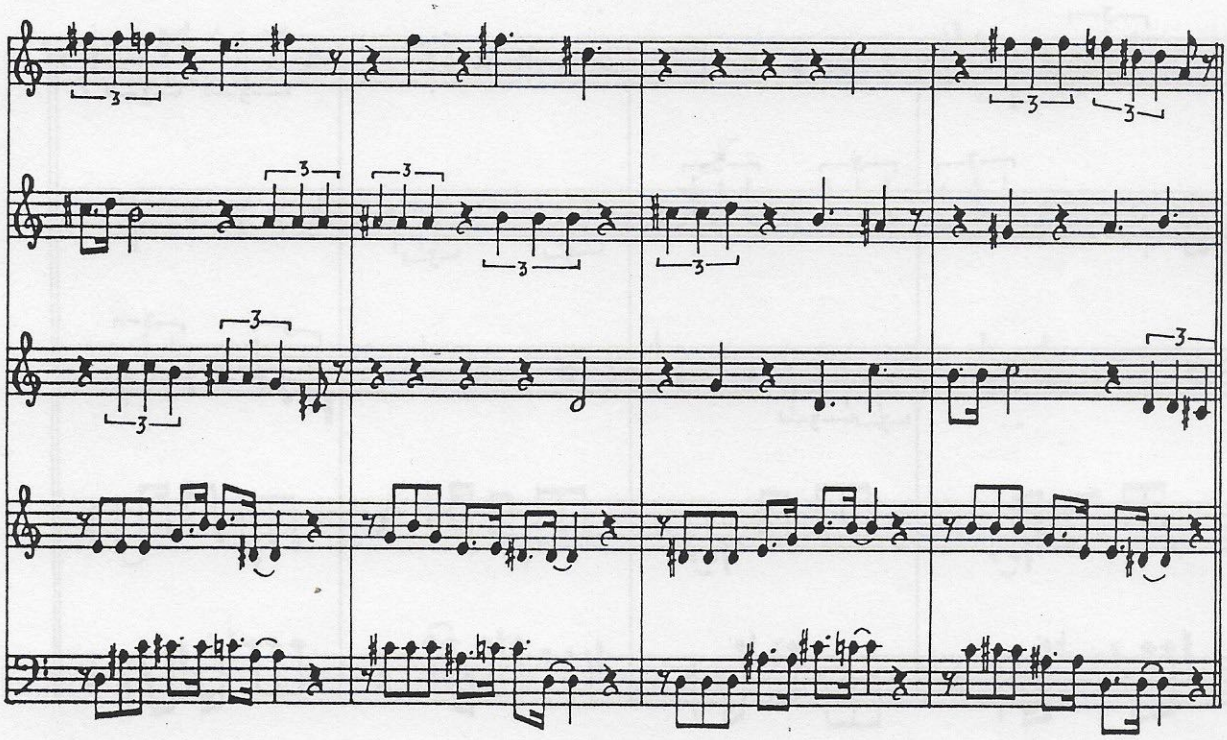

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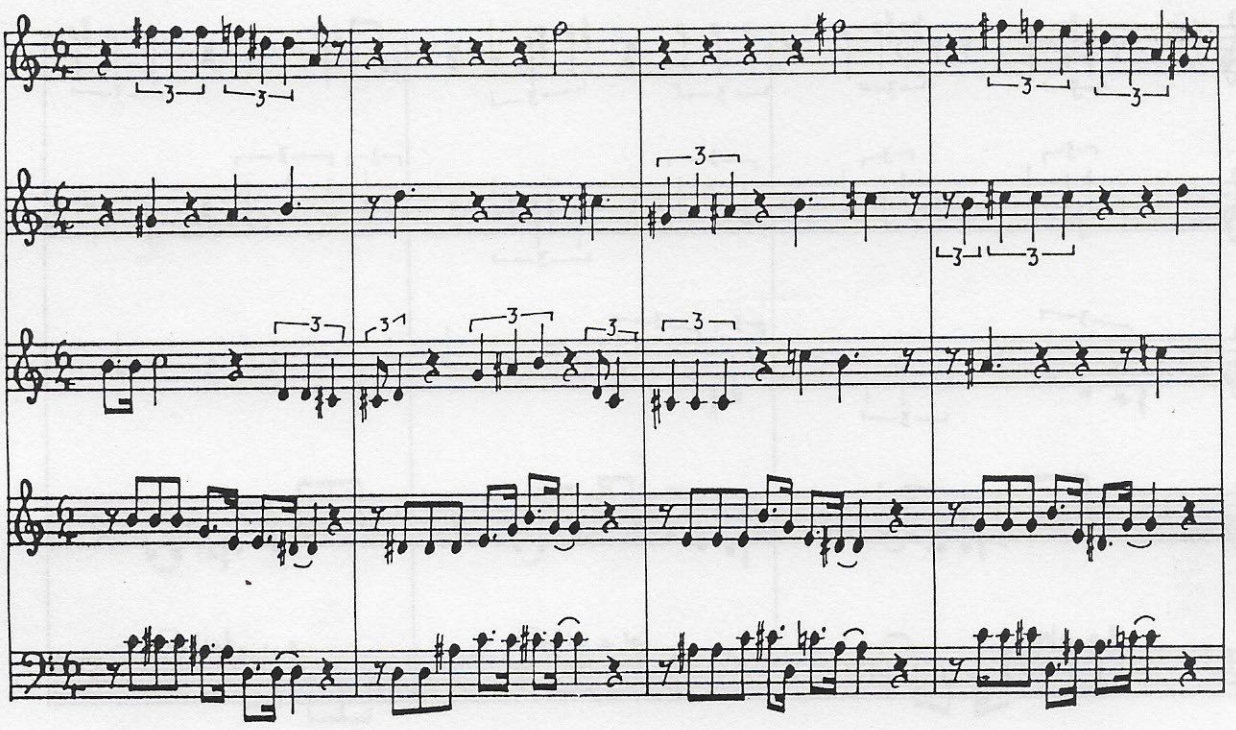

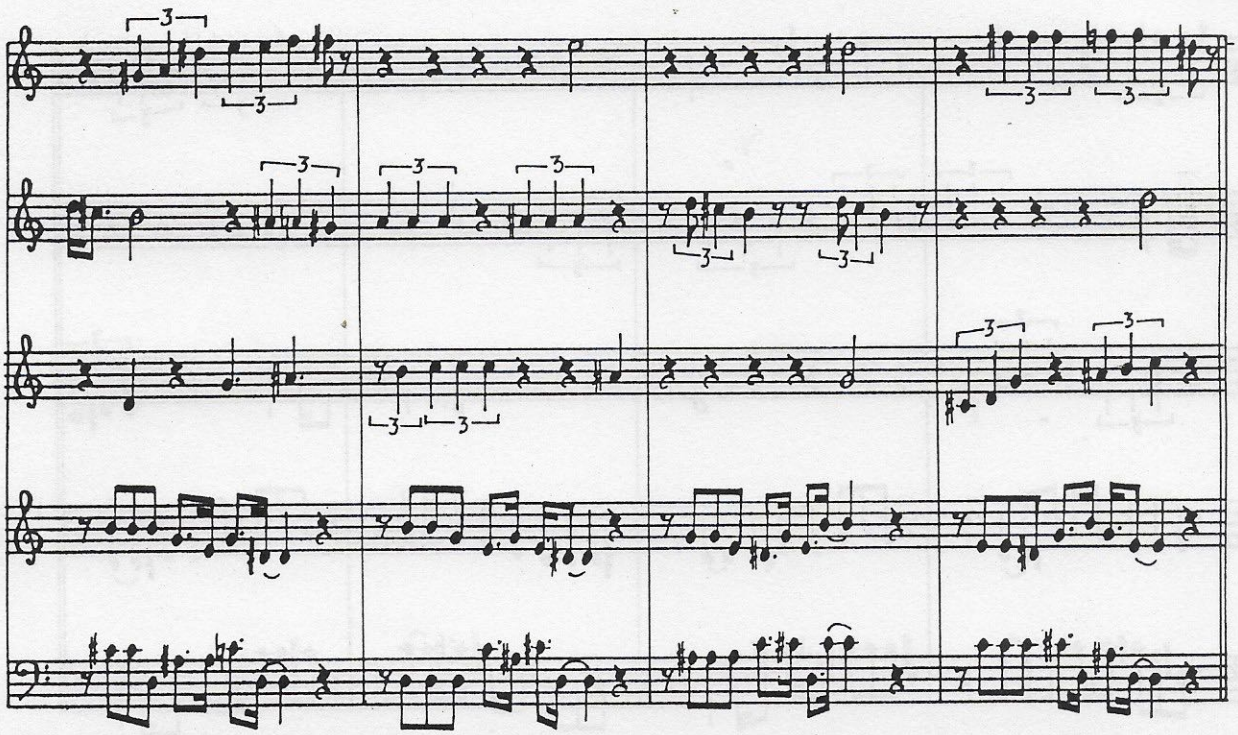

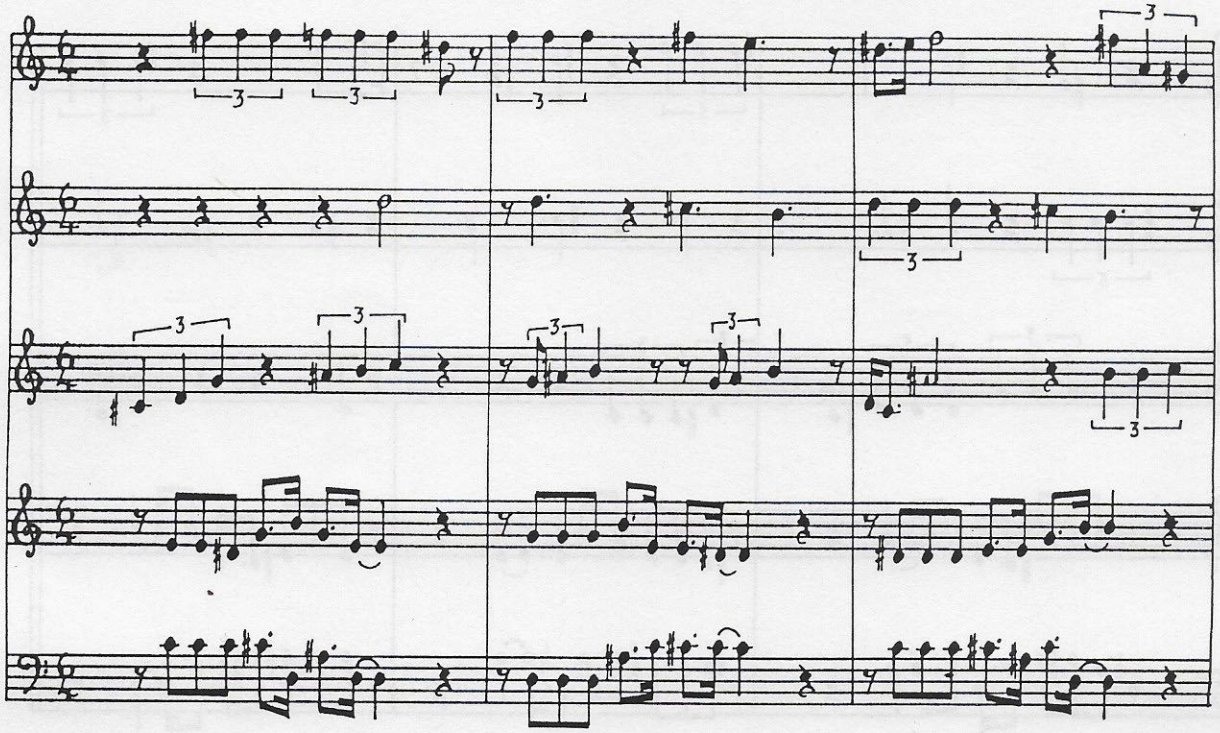

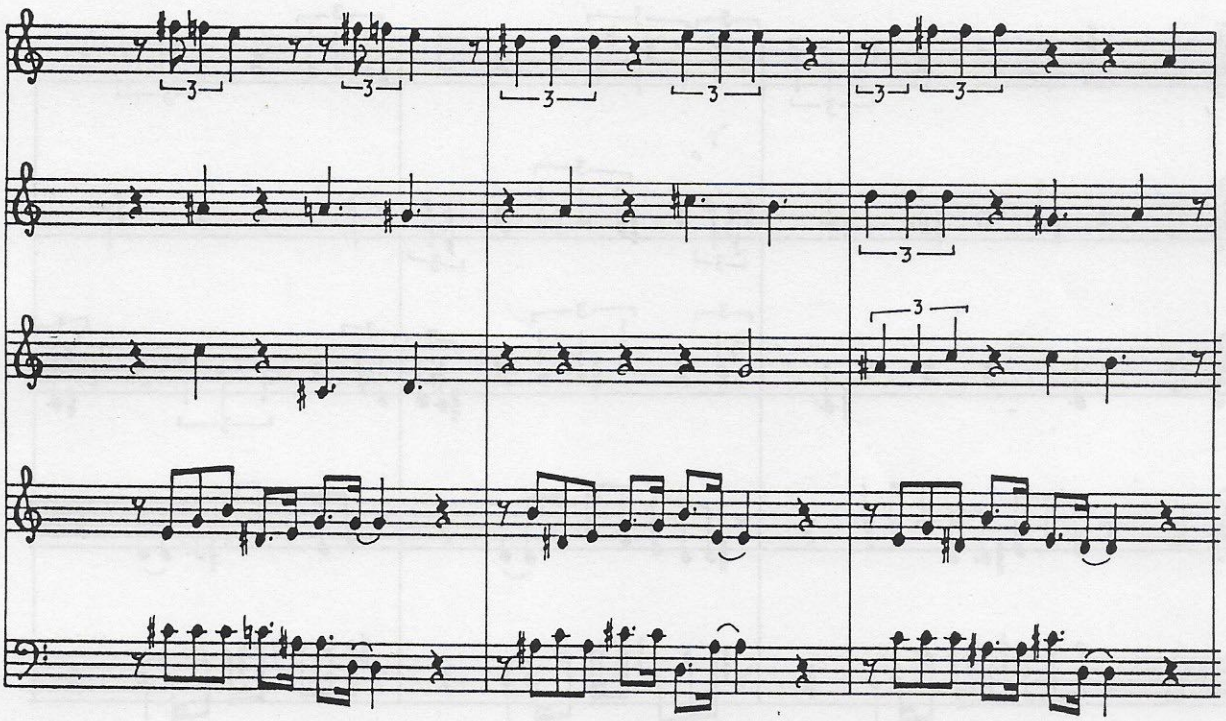

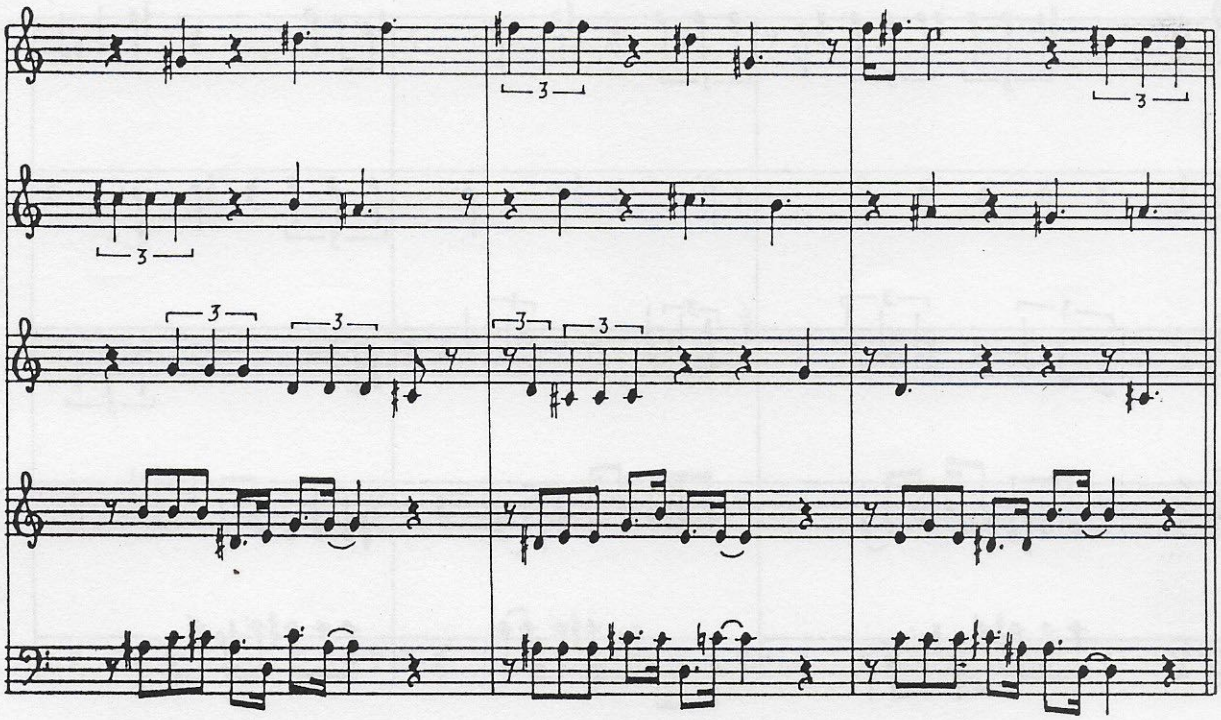

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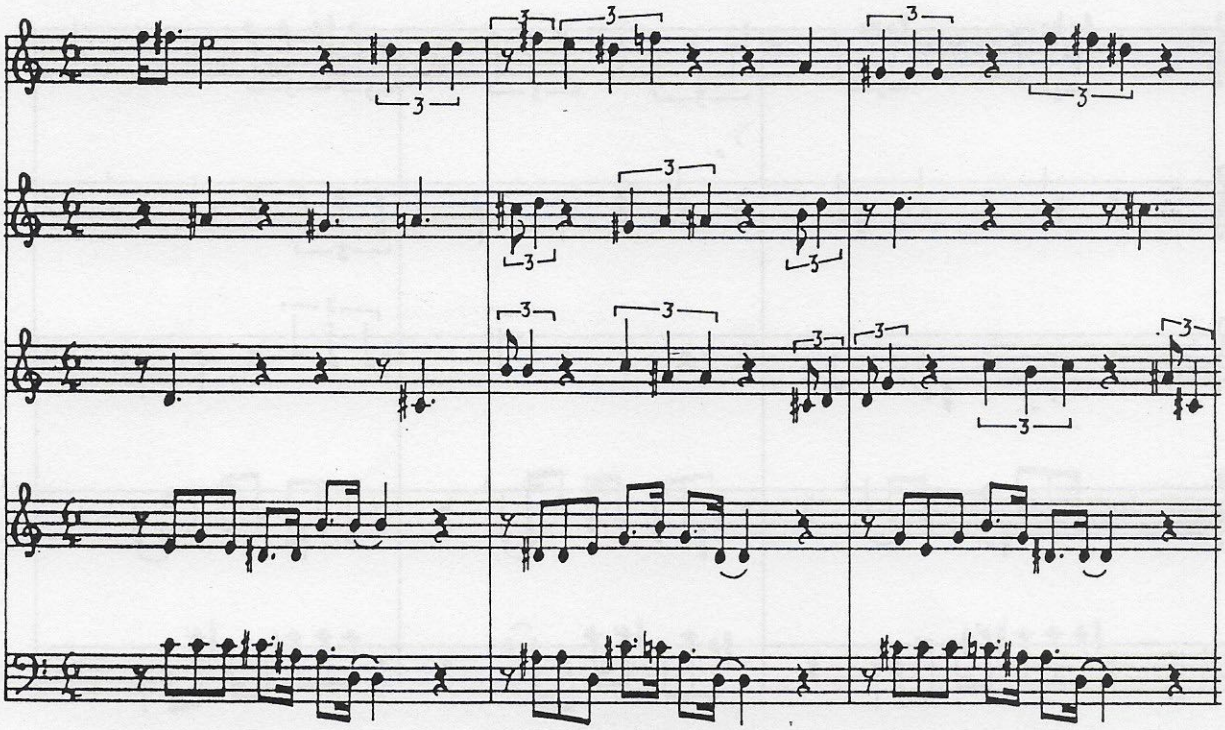

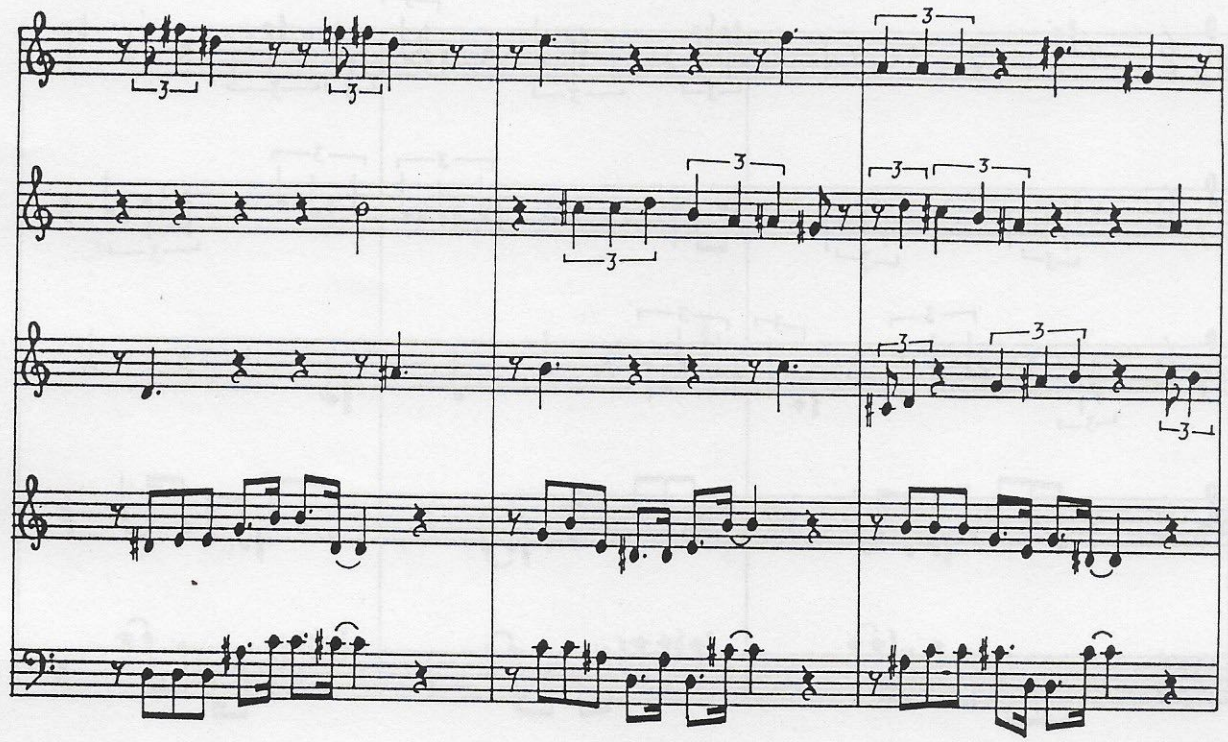

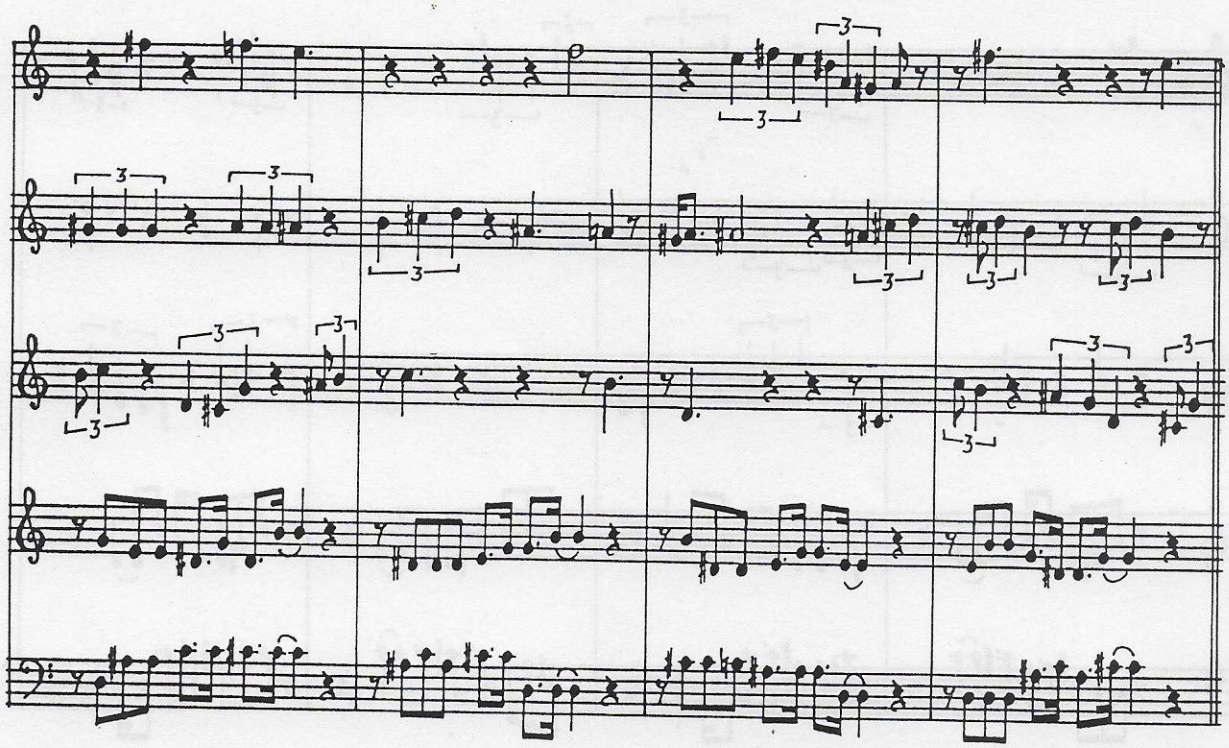

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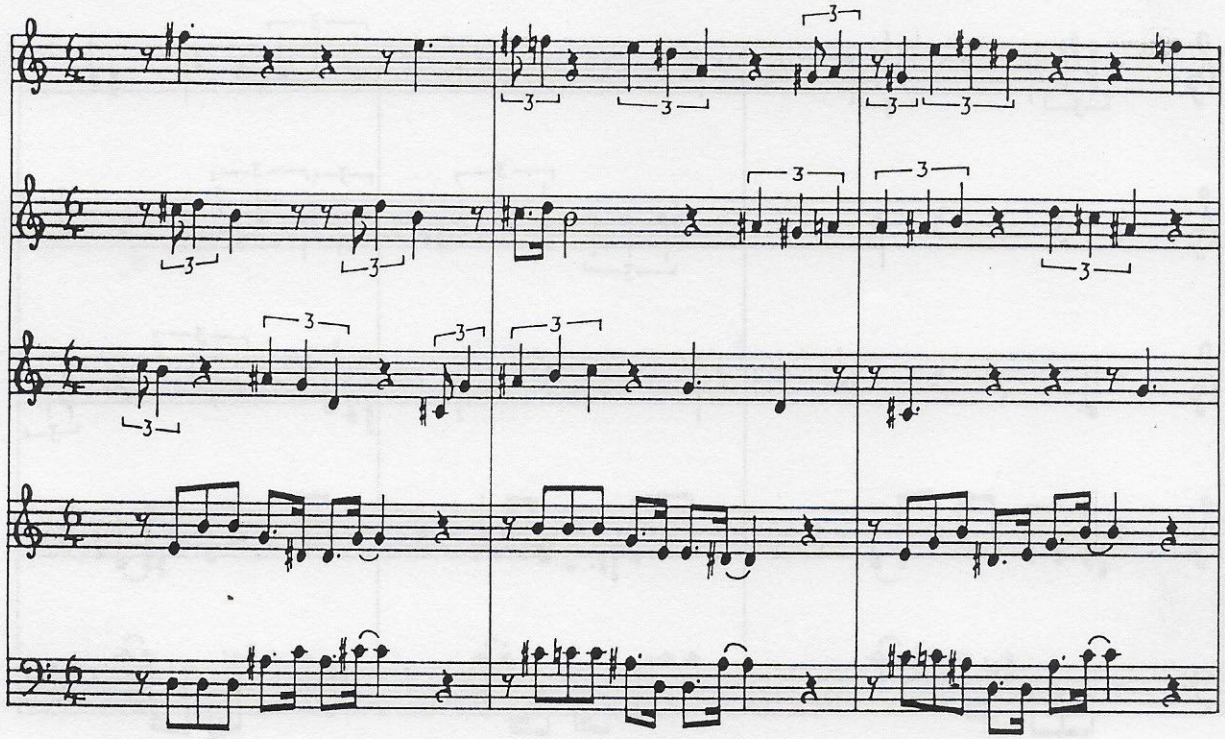

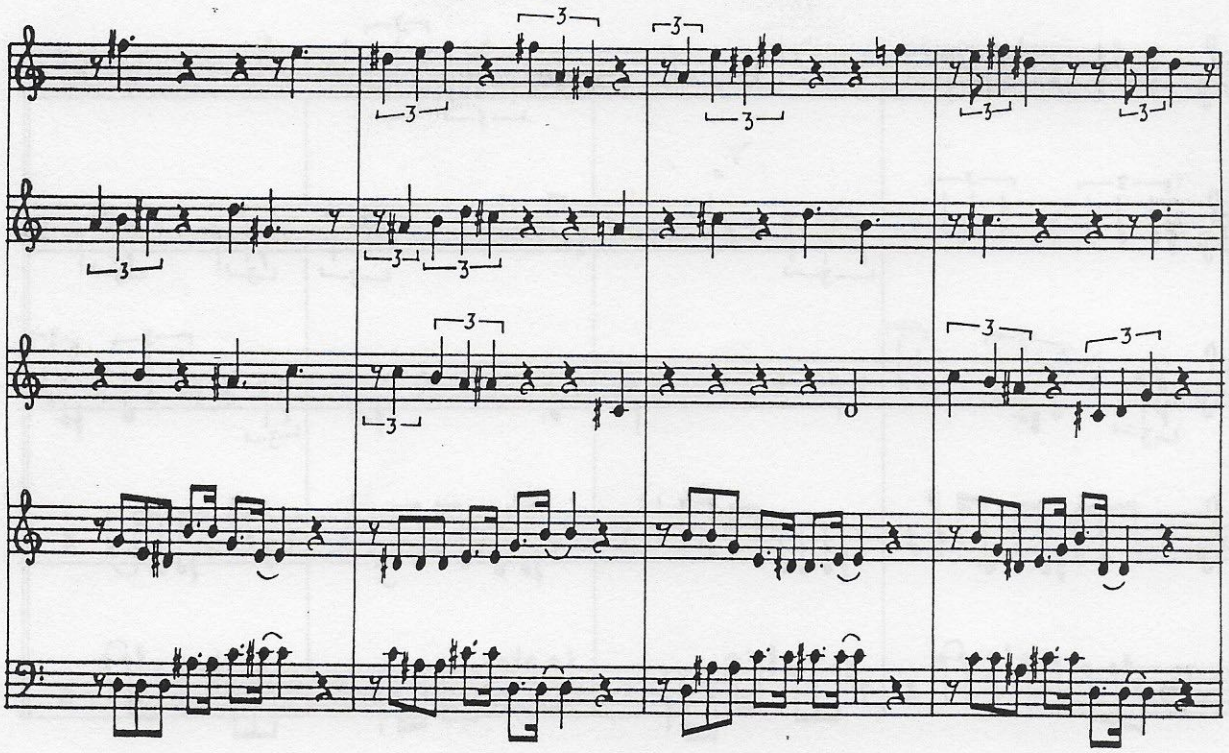

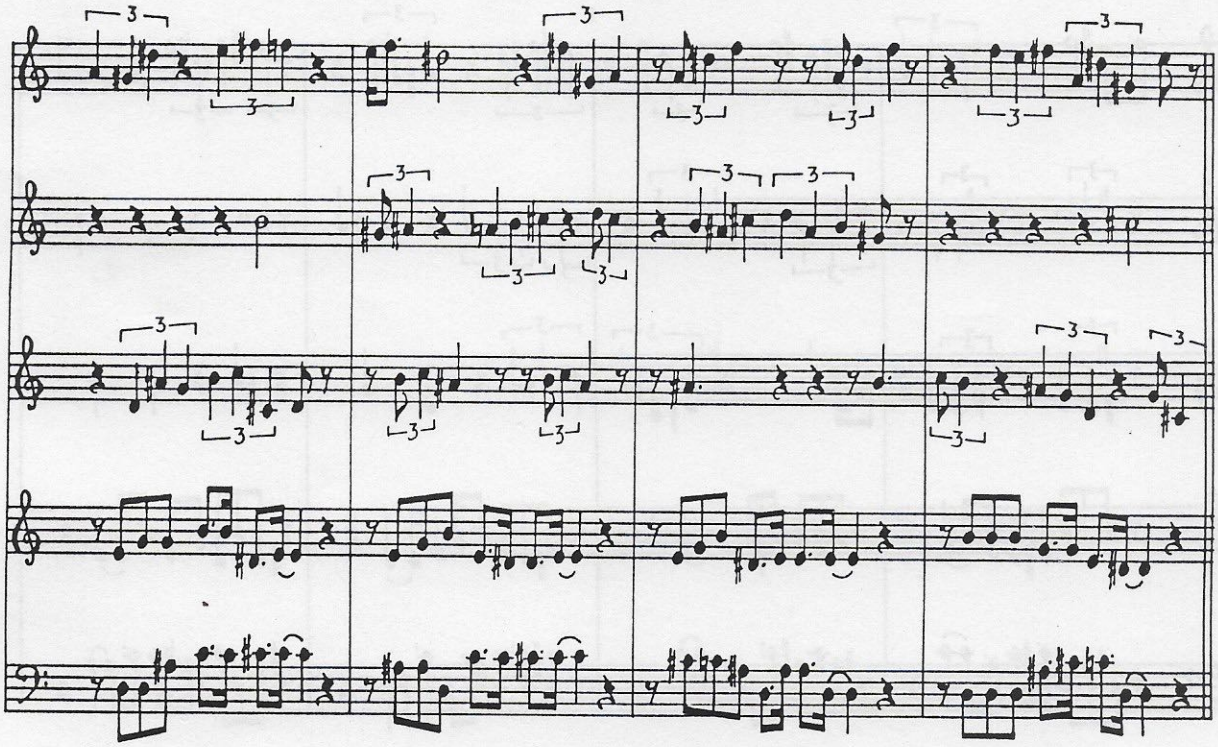

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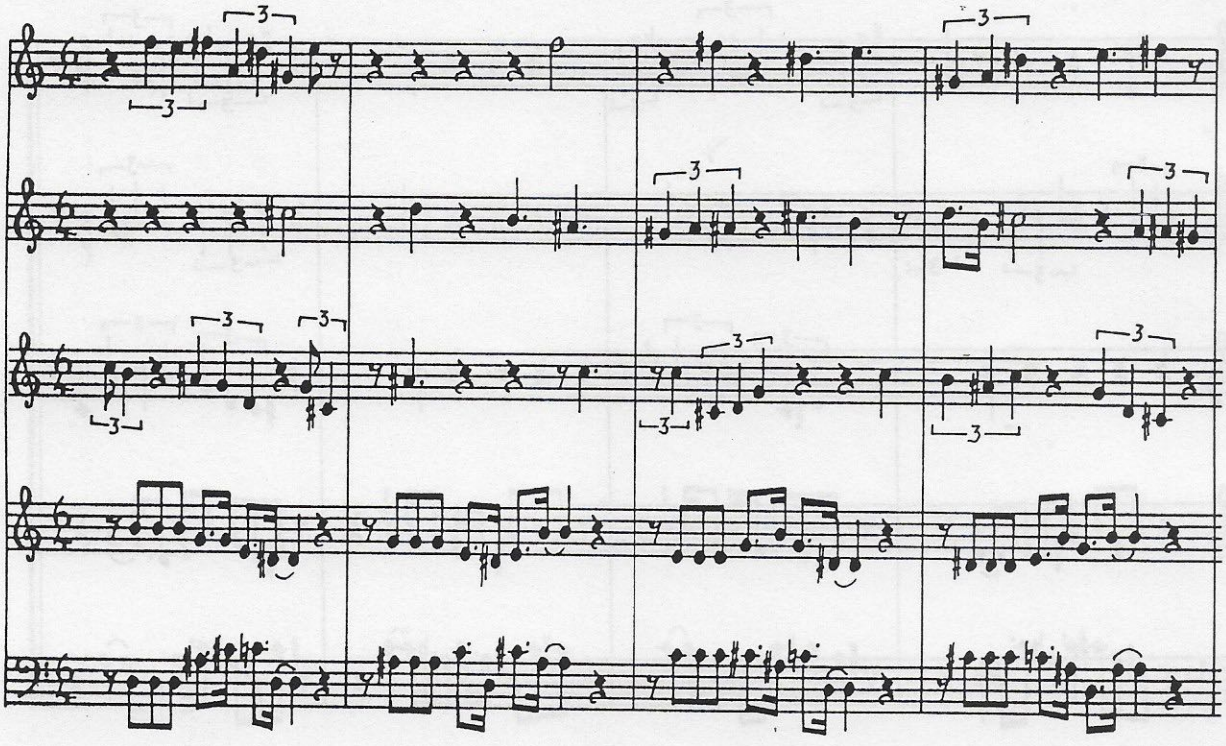
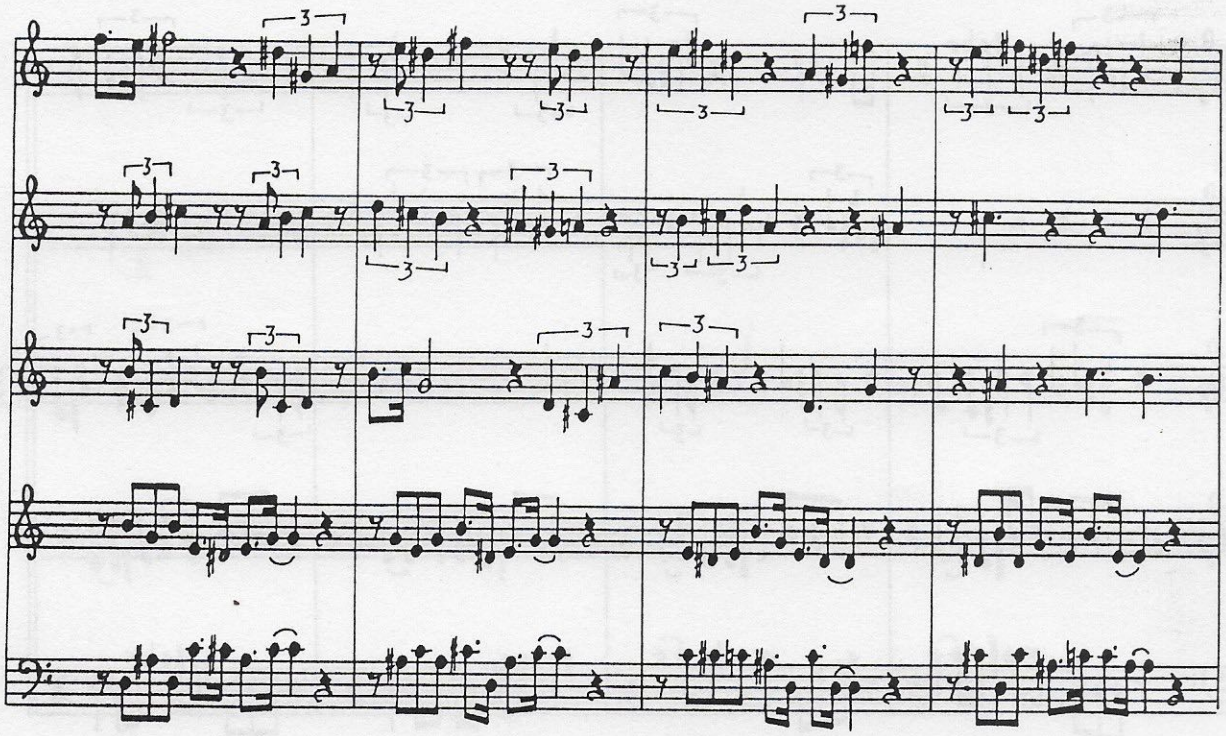
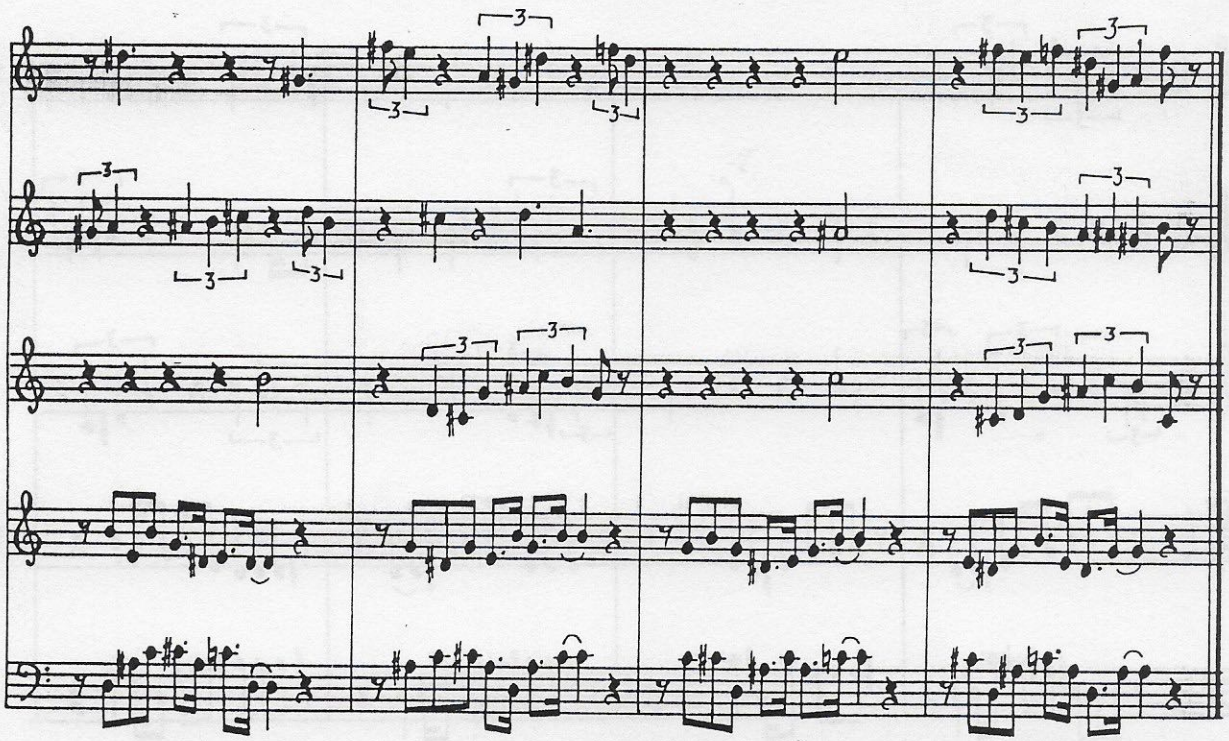
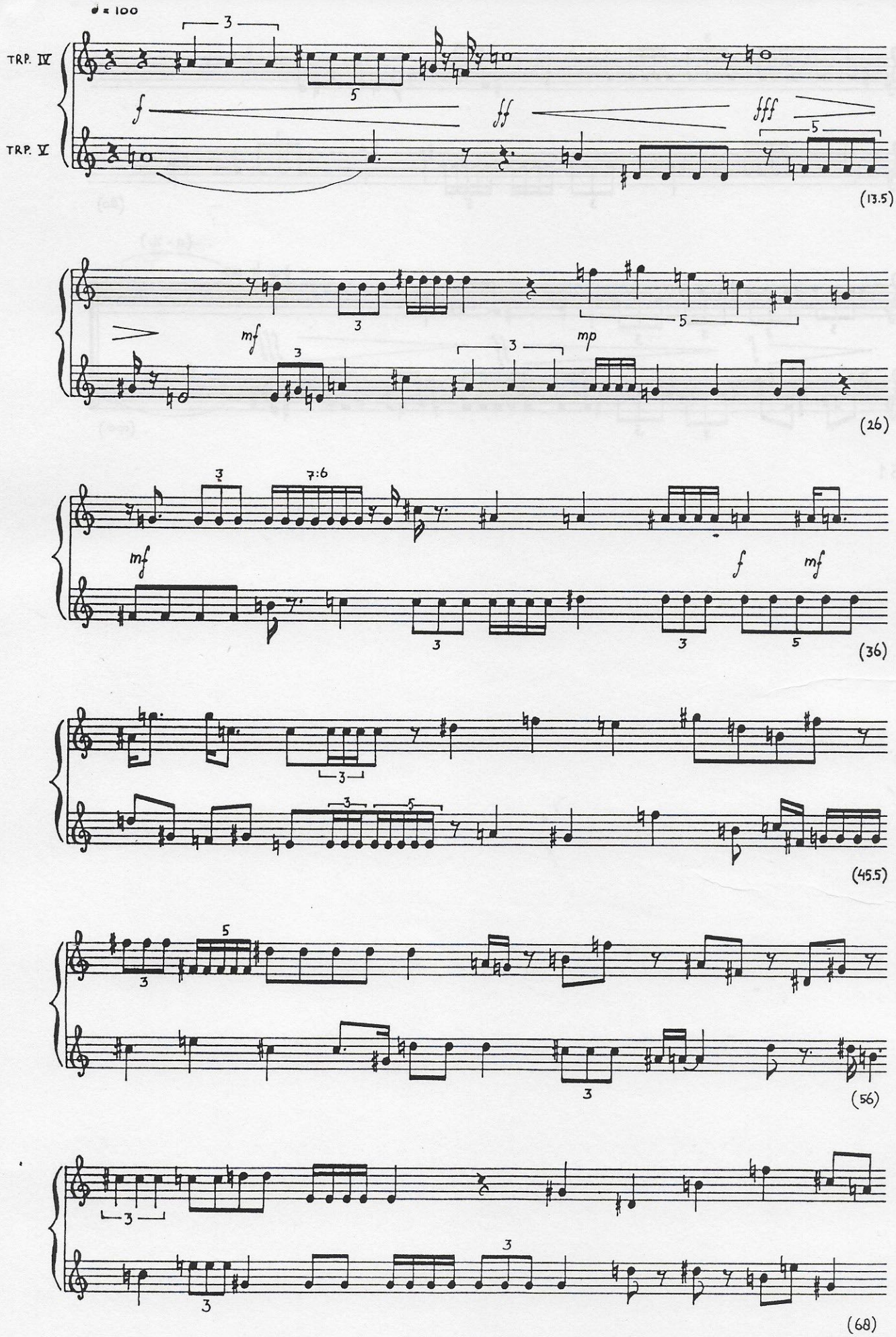
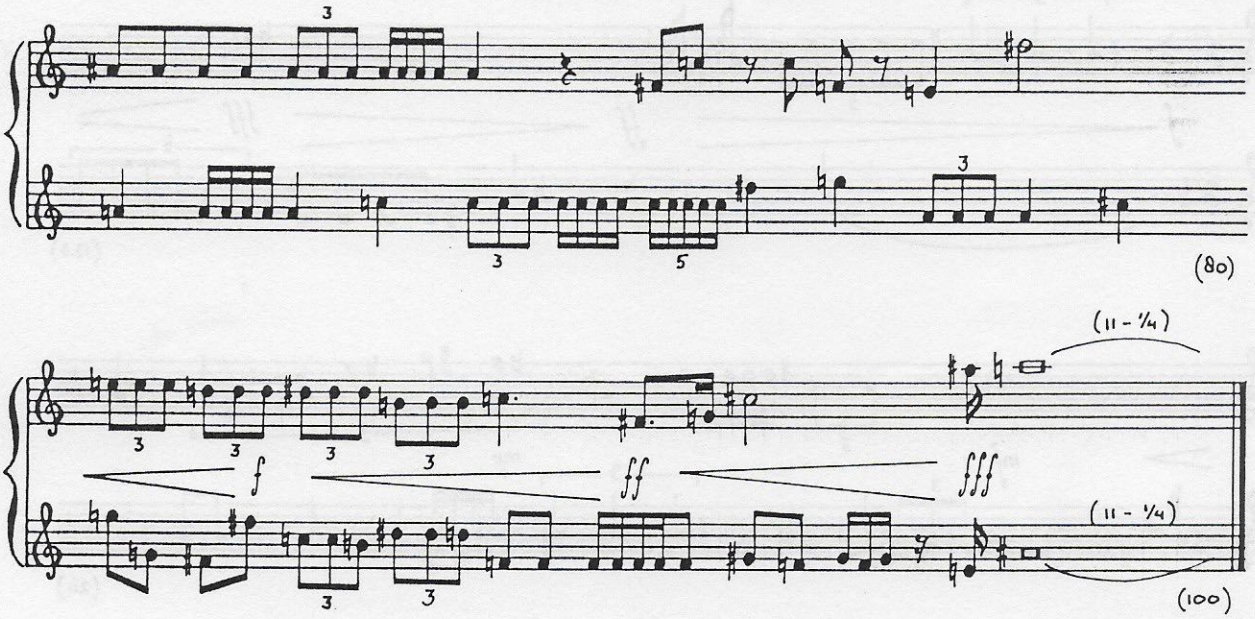




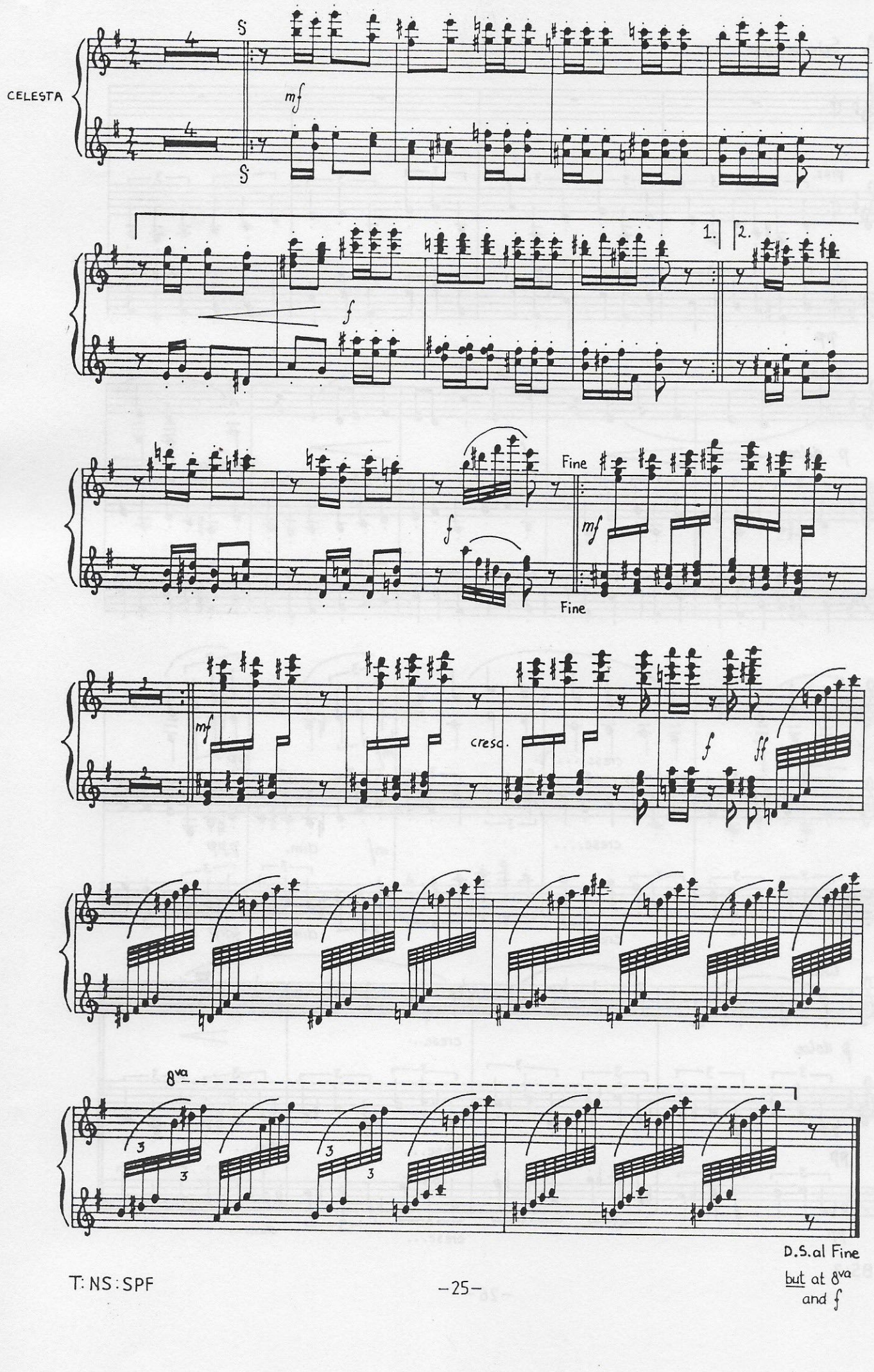


Ex / B / F


♩ = 100
TRP. IV
TRP. V
f
ff
fff
(13.5)
mf
mp
(26)
7:6
mf
f
mf
(36)
(45.5)
(56)
(68)

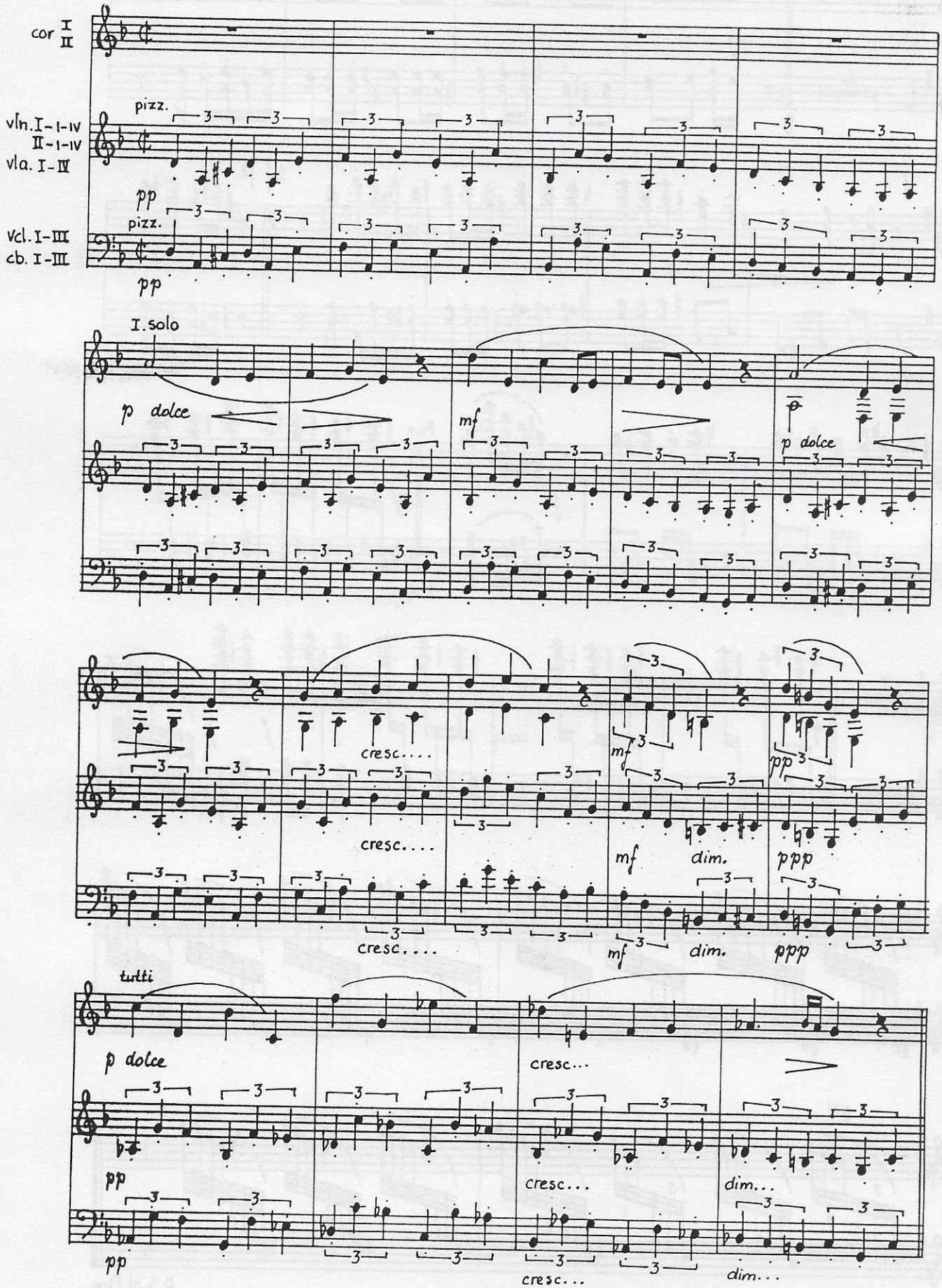


CS1


CELESTA
mf
1.
2.
f
Fine
f
mf
Fine
mf
cresc.
f
ff
8va
3
3
3
3
D.S.al Fine
but at 8va
and f

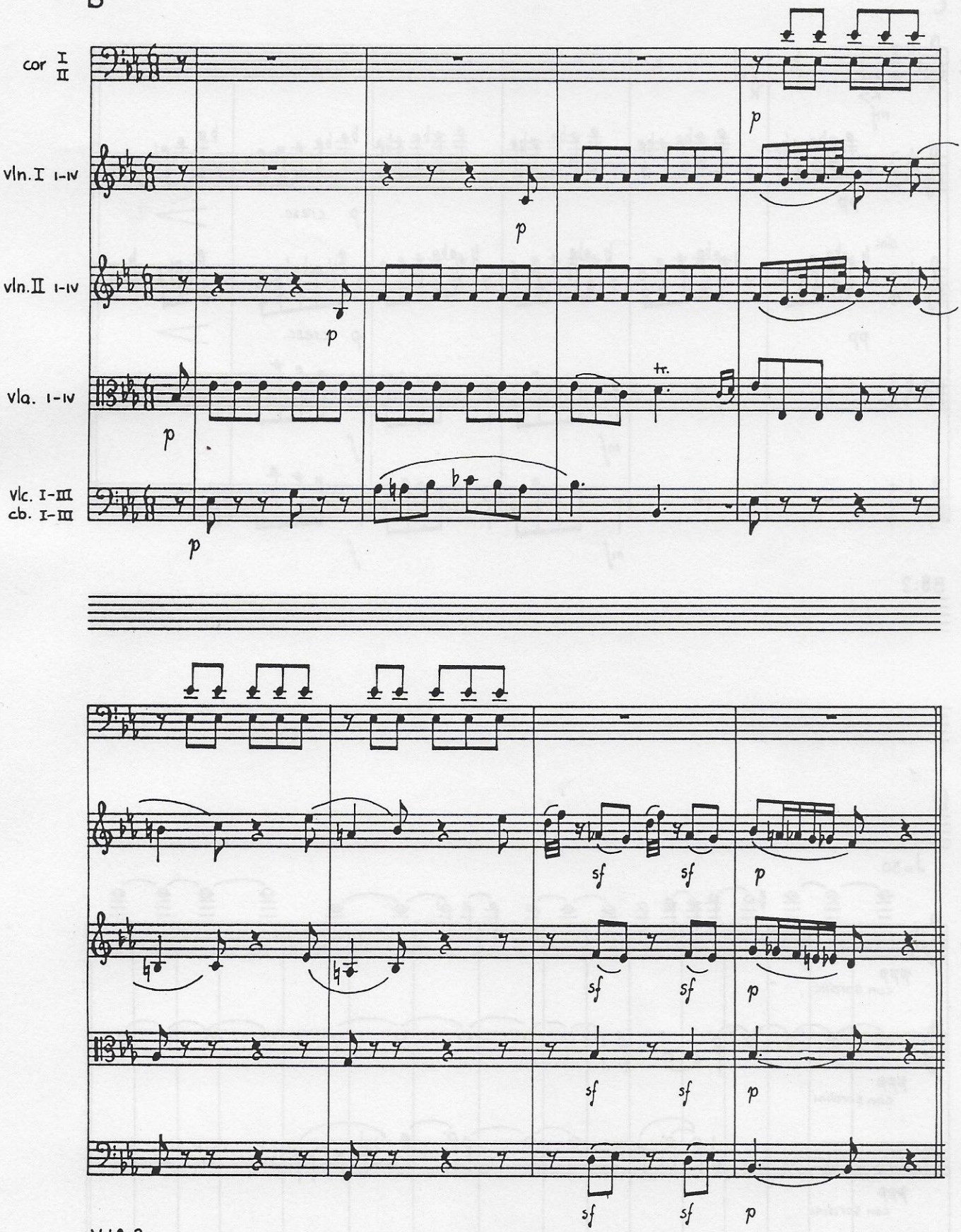
T: NS: SPF

A Sehr langsam

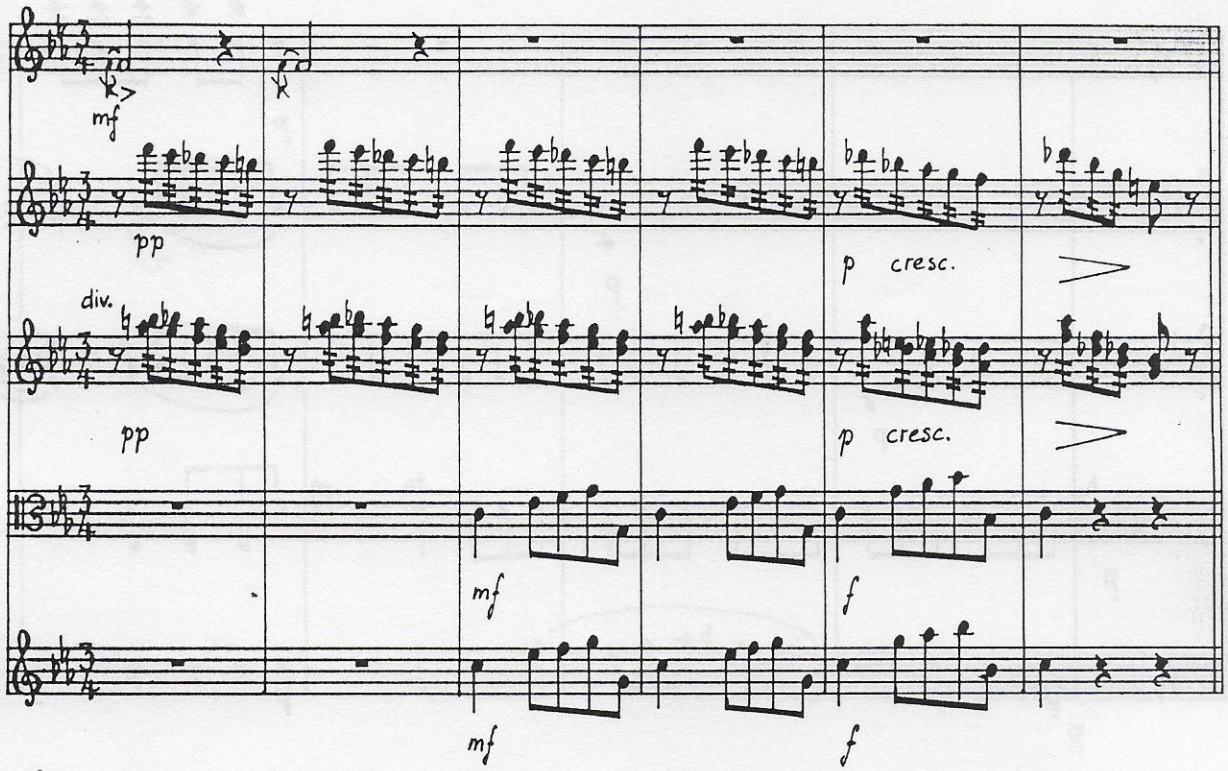


B5:2

B

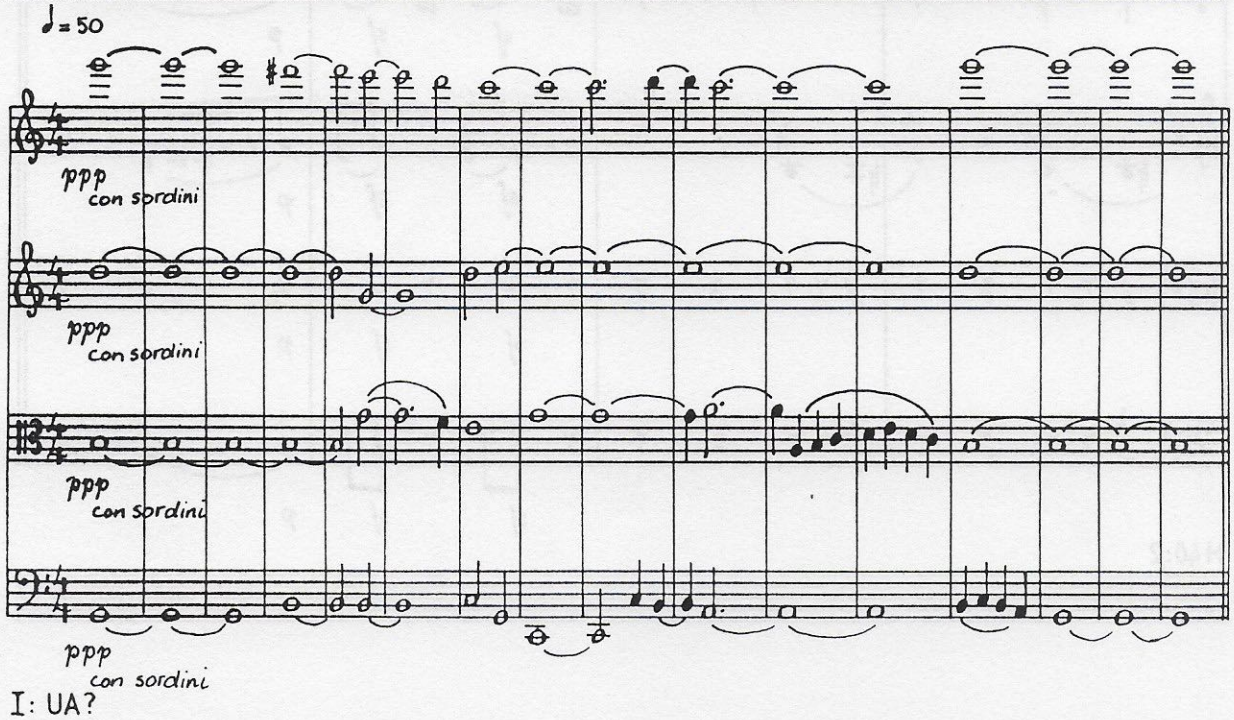


C

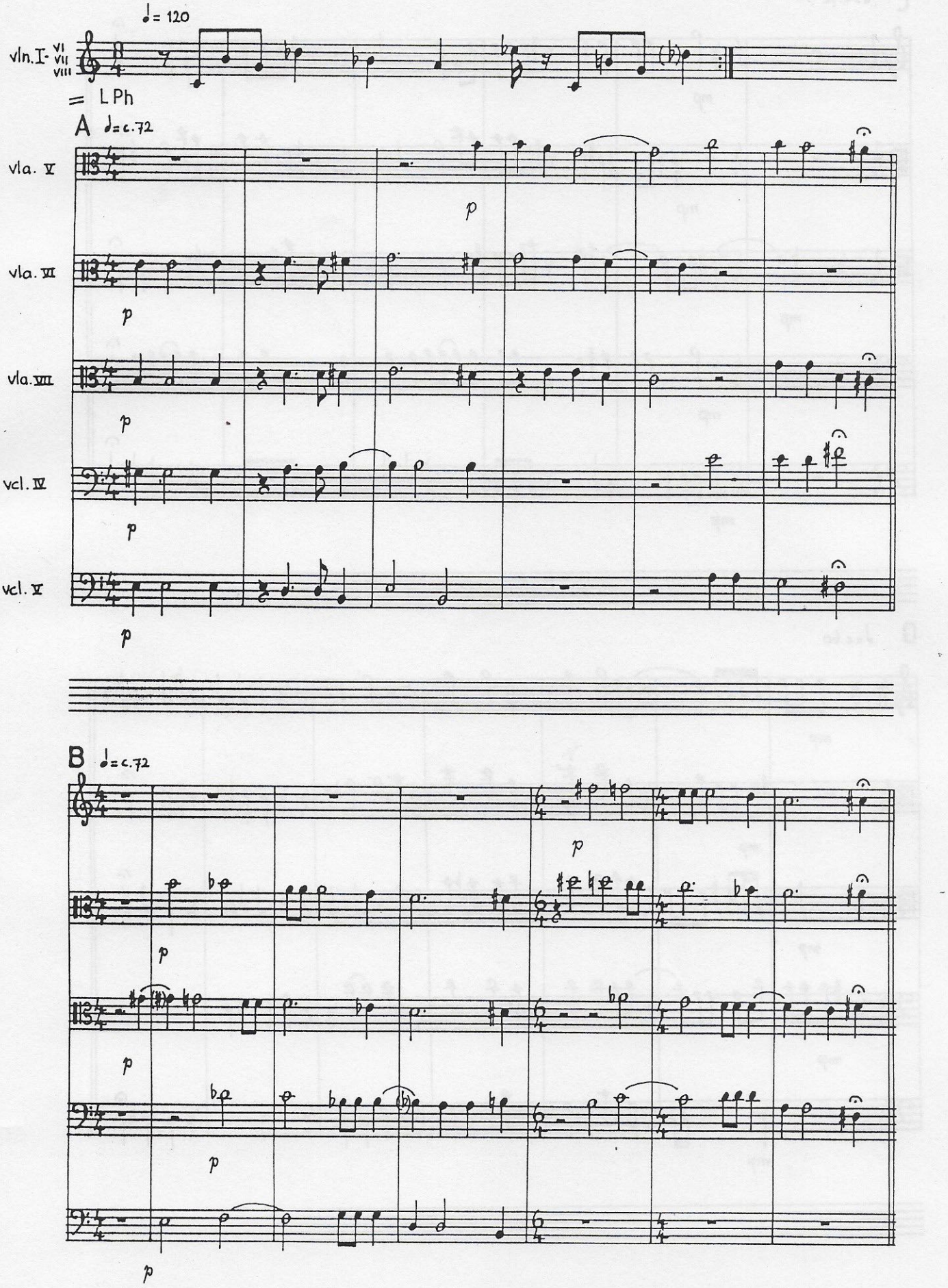

cor I
mf
vln.I I-IV
pp
p cresc.
div.
vln.II I-IV
pp
p cresc.
vla. I-IV
mf
f
vcl. I-III
mf
f

B8:2

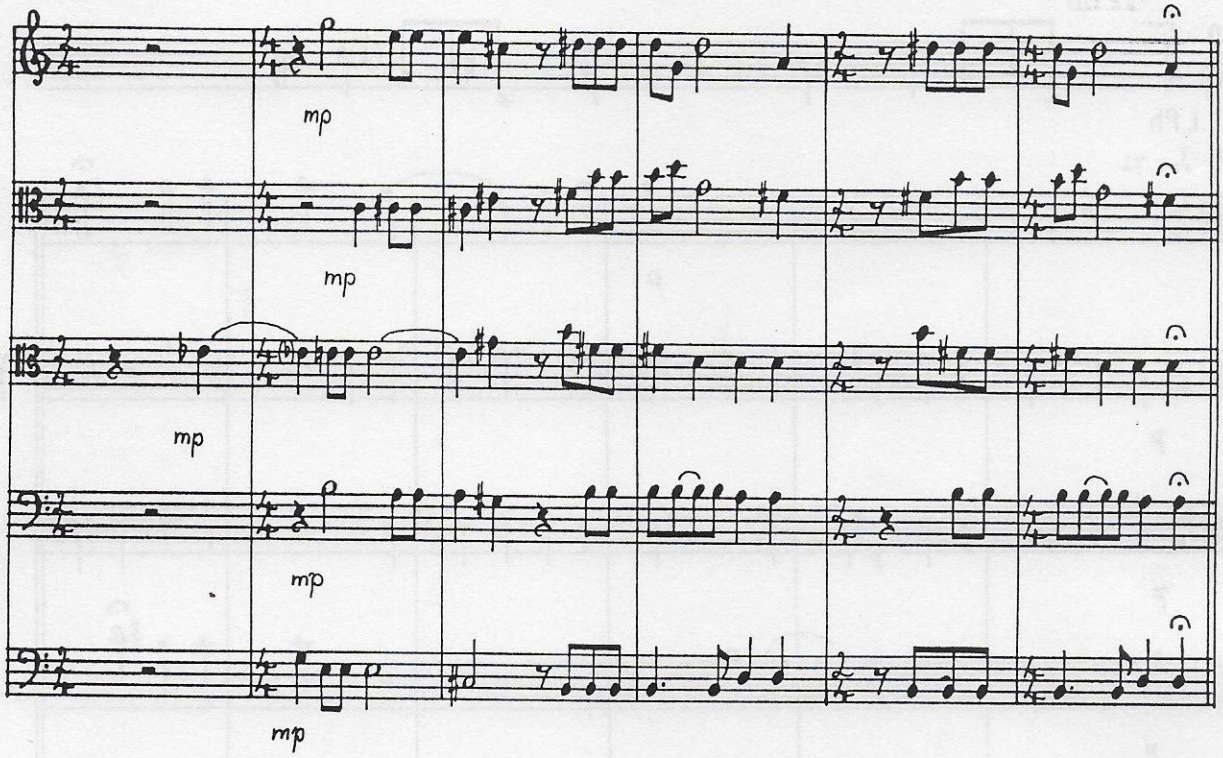
D


♩= 50
vln.I I-IV
ppp
con sordini
vln.II I-V
ppp
con sordini
vla. I-IV
ppp
con sordini
vlc: I-III
cbs: I-III
ppp
con sordini

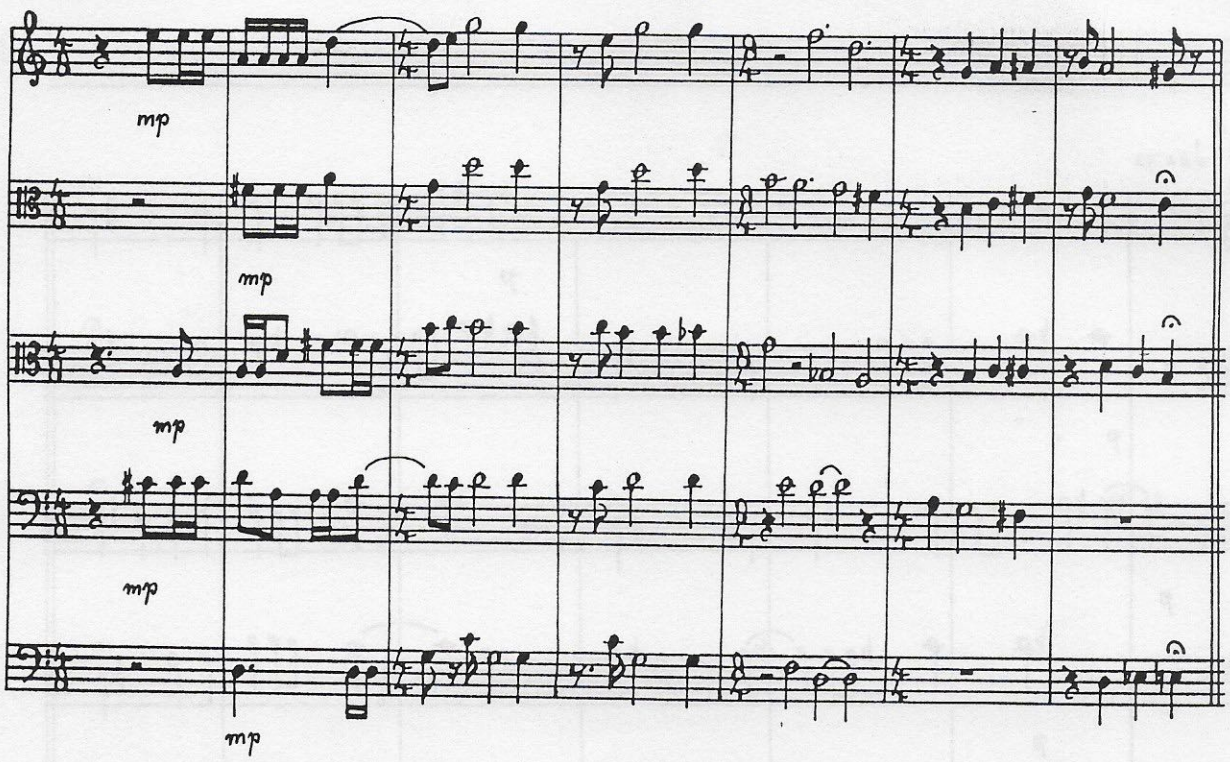
I: UA?


♩= 120
vln.I- VI VII VIII
= L Ph
A ♩= c.72
vla. V
vla. VI
vla. VII
vcl. IV
vcl. V
p
B ♩= c.72

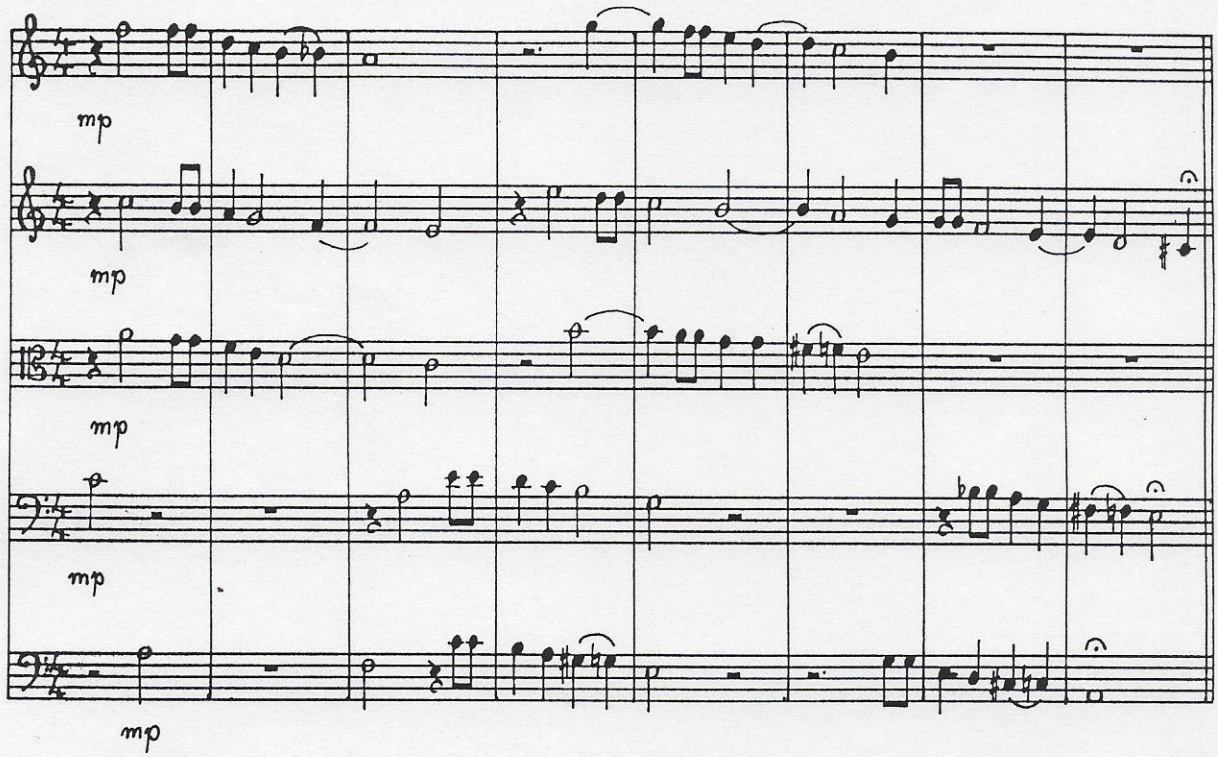
C ♩= c.72



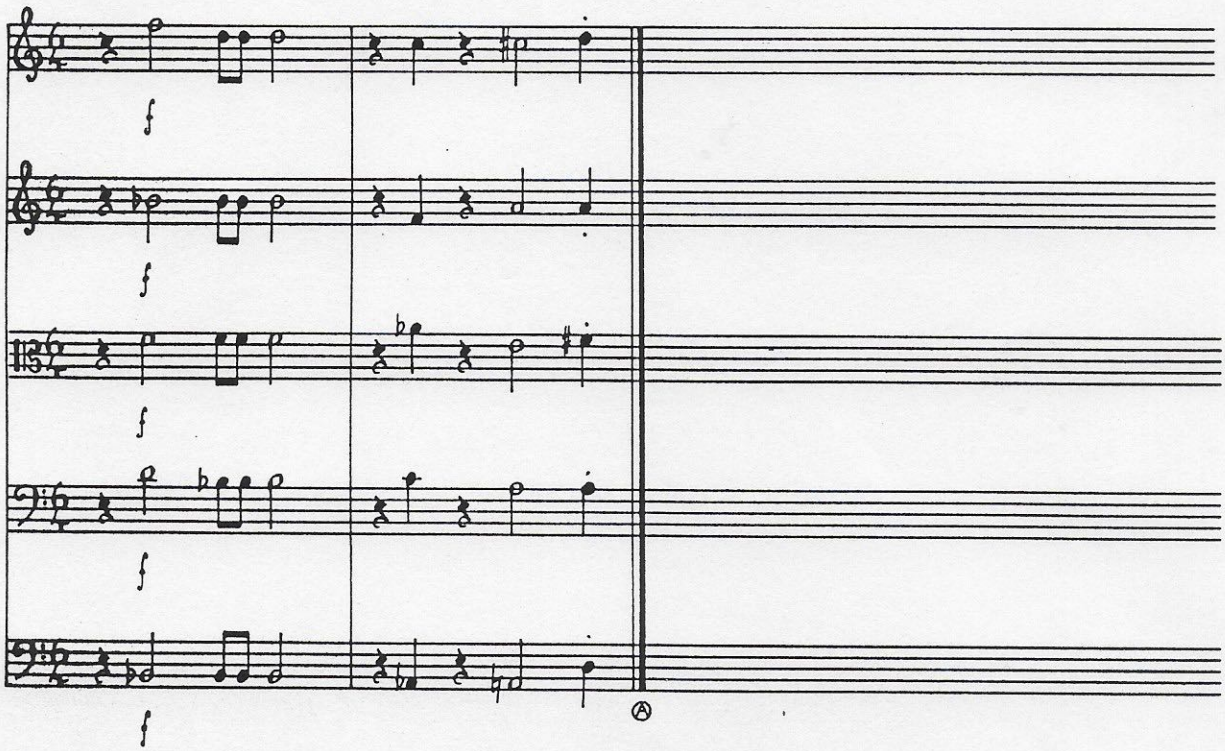
D ♩= c.60



E ♩= c.72



F ♩= c.72



G/M/ESP