

Large Instrumentation

INORI can be performed by a **large orchestra** (89 musicians) or by a **small orchestra** (33 musicians).
In both cases, **the same score** is used. Special indications in the score mark the small instrumentation.
The **orchestral parts** of the two versions are **different**.

Instruments

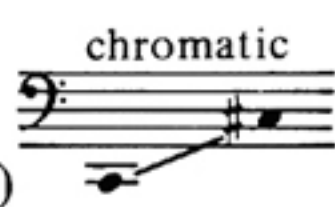
- 4 flutes (1st and 2nd also play piccolo, 3rd also plays alto flute)
- 4 oboes
- 4 clarinets (2nd also plays E-flat clarinet)
- 4 bassoons (4th also plays contrabassoon)

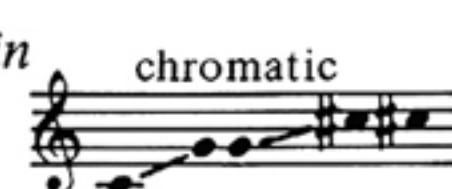
- 4 horns I
- 4 horns II
- 4 trumpets
- 3 trombones (3 tenor trombones with F attachment, 3rd also plays bass trombone)
- 1 tuba (with *sousaphone bell*)

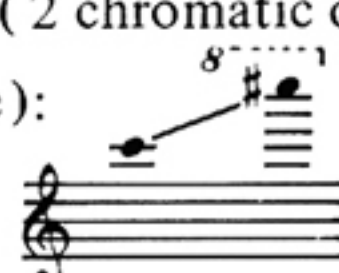
Each trumpet and 1st and 2nd trombone need **3 mutes**:
straight mute, *cup mute*, *wawa mute* (or *plunger ad lib.*);
the bass trombone needs *straight mute* and *cup mute*.

Special mutes must be obtained for trombones which have extra large bores.
Horns need the normal mutes and small metal mutes.

4 percussionists:

- 1.) 14 "sound plates" C - C# 
1 *slap stick* (see bar 893)

- 2.) 16 *rin*  (G and upper C# each 2x)

- 3.) *vibraphone* and *antique cymbals* (2 chromatic octaves plus high C and C#; high C# must be specially made):  Notated 2 octaves lower with 2 *oct.*

- 4.) wreath of *Indian bells* (approx. 100 small bells strung on a ring of wire) and *vibraphone* (bars 442 - 849). (It is possible to play everything on 1 *vibraphone*, but a second *vibraphone* simplifies the performance.)

For control of independent tempi, the 3rd and 4th players need a *silent metronome with a flashing light*, placed on a music stand so that they can both see it.

- 1 grand piano (with 3 pedals) without lid
- 14 violins I
- 12 violins II
- 10 violas
- 8 violoncelli
- 8 double basses (all with 5 strings)

The performance material consists of
89 individual orchestra parts, numbered 1 - 89,
1 (or 2) *Prayer Part (s)*,
2 scores for conductor and sound projectionist.

Instructions Concerning the Instruments

HORNS I, II

The best player of *horns I* (high horns) should be Hn. I / 1, the second best should be Hn. I/3.

Hn. II/1 must be very good and a good leader, Hn. II/4 should be the second best of the low horns.

The pitches of the low horns must be constantly checked, because some horn players simply play an octave too high. The very low, fast passages are also playable!

The individual parts for the horns are notated a fifth higher, even in ♭; thus all horns sound a fifth lower than notated in the parts.

In places where "gestopft" (*stopped*) is indicated for longer stretches, a small metal mute which produces the same timbre may be used (see bars 471 - 596).

TRUMPETS

In the trumpet section, Tp. 1 should be the best, Tp. 3 the second best.

Notation for the *wawa mutes* by means of circles over the notes:

vowel timbre [a] [a] [ɔ] [o] [u]
tube open → closed with fingers.

If the closed position ● is too soft in *pp*, the fingers should be spread open slightly.

○ — ● and ● — ○ gradual transition,
— ○ — ● open quickly with an accent and close again.

TROMBONES

The 3rd trombonist should actually change between tenor trombone with F attachment and bass trombone. However, until now musicians have been unwilling to do this, and the entire part of the 3rd trombone has been played on a bass trombone. Then, of course, sections which have high G become heavy and too loud. Thus, it would be better to find a trombonist who can change instruments.

The trombones should play *ff* as "dolce *ff*", i. e. not brassy; the conductor will indicate any exceptions.

For the *wawa mutes*, the same notation is used as for the trumpets.

TUBA

The *sousaphone attachment* (called a *recording bell* or also *front bell*) which is screwed onto the bore of a normal tuba is not found everywhere and is not willingly used everywhere. The symphony orchestra of the *Südwestfunk*, Baden-Baden, has one. This *sousaphone bell* should, especially at bar 157 and bars 820-830, aid in producing a **shattered, brassy** sound similar to that of a loud bass trombone. In loud sections it should project the sound directly into the hall.

With an E-flat tuba without a *sousaphone bell*, the tuba player of the *BBC Symphony Orchestra* was able to arrive at almost the same brassy effect.

A tuba player at *NOS-Radio Hilversum* played a C tuba (Kaiser tuba). He could produce a brassy sound during these sections, without a *sousaphone attachment*, but bars 820 - 823 sounded too muffled, and, especially in the high range, this tuba was too loud.

Thus, if possible, this large tuba should not be used, and the desired *sousaphone bell* should be obtained.

A *sousaphone* should **not** be used.

Tubas with *recording bell* can be ordered from the manufacturers *Alexander* in Mainz.

(4 F tubas with *recording bell* exist in the *Staatskapelle Buhl*.)

Sousaphone bells inserted into the normal tuba bell change the intonation of the instrument, and this is difficult to rectify; those which are screwed on should therefore be used.

Small Instrumentation

INORI can also be performed by a small orchestra of 33 musicians, when the instruments are amplified using microphones.

As previously explained, the same score is used for the *Small Instrumentation* as for the large. Instrument numbers and instructions in [] apply to the *Small Instrumentation* (see Vln. I and II in the score). However, the individual performance parts are different, and they must be studied by the conductor.

The corresponding instruments from the *Large Instrumentation* are given beside the following list of instruments for the *Small Instrumentation*.

The *Instructions Concerning the Instruments* in the chapter *Large Instrumentation* also apply to the *Small Instrumentation*.

Instruments	correspond in the <i>Large Instrumentation</i> to:
2 flutes:	1st (also piccolo) 1st Fl. 2nd (also alto flute) 3rd Fl.
2 oboes:	1st 1st Ob. 2nd 3rd Ob.
2 clarinets:	1st 1st Cl. 2nd (also E-flat clarinet – new part) 3rd Cl.
2 bassoons:	1st 1st Bsn. 2nd (also contrabassoon) 4th Bsn.
2 trumpets:	1st 1st Tp. 2nd 3rd Tp.

(Instruments)	correspond in the <i>Large Instrumentation</i> to:
2 horns I:	1st 1st Hn. I 2nd 3rd Hn. I
2 horns II:	1st 1st Hn. II 2nd 4th Hn. II
2 trombones:	1st (with F attachment) 1st Trb. 2nd (also bass trombone) 3rd Trb.
1 tuba Tuba
3 violins I:	I/1 (new part) 1st + 2nd Vln. I I/2 (new part) 5th + 6th Vln. I I/3 (new part) 13th + 14th Vln. I
2 violins II:	II/1 (new part) 1st + 2nd Vln. II II/2 (new part) 7th + 8th Vln. II
2 violas:	1st 1st Vla. 2nd 7th Vla.
2 violoncelli:	1st 1st Vc. 2nd 7th Vc.
2 double basses:	1st 1st Db. 2nd 5th Db.
1 piano	
4 percussionists	1st, 2nd, 3rd, 4th

33 musicians