

Supplement for INORI – Small Instrumentation

INORI Small Instrumentation

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

The same score is used for the *Small Instrumentation* as for the large one. The number of instruments and the indications in [] apply to the *Small Instrumentation* (see Vln. I, II in the score). The performance parts are different, however, and the conductor must study them.

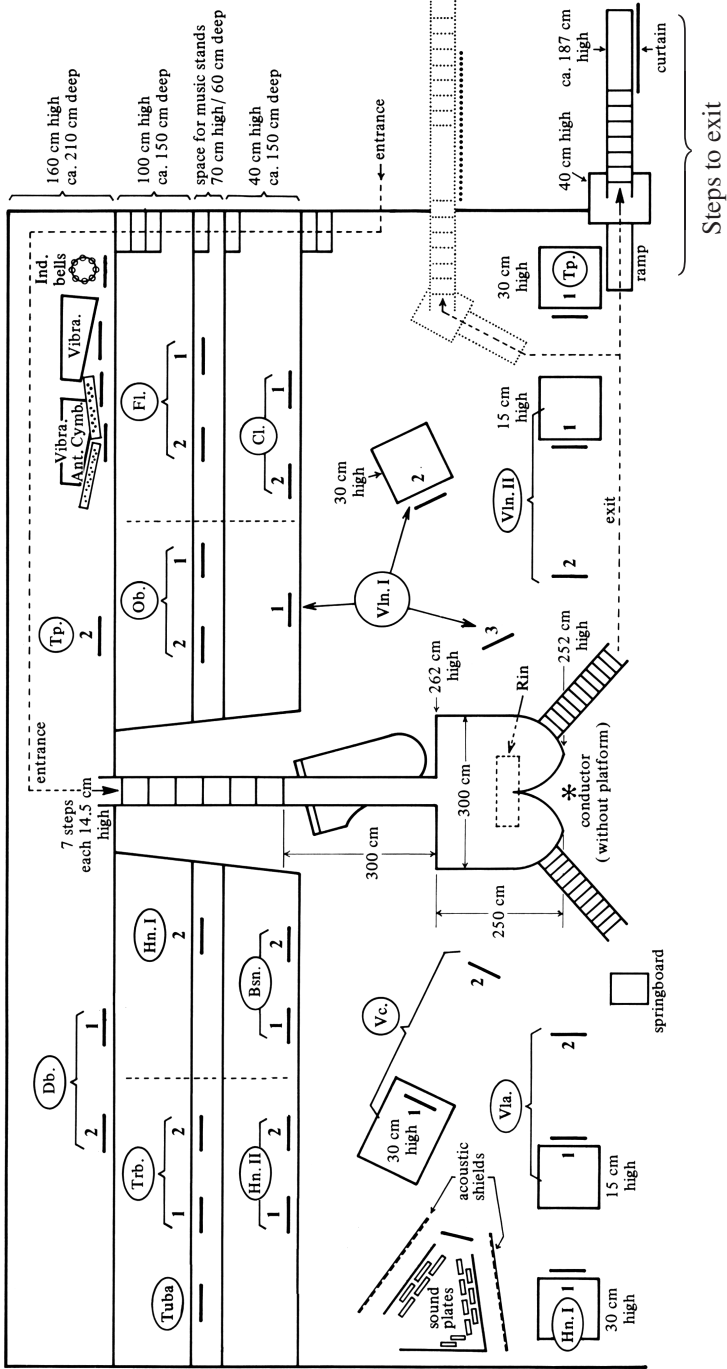
The following list of instruments shows how each instrument of the *Small Instrumentation* corresponds to an instrument in the *Large Instrumentation*.

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

Instruments	correspond in the <i>Large Instrumentation</i> to:	Instruments	correspond in the <i>Large Instrumentation</i> to:
2 flutes	1 st (also piccolo) 1 st Fl. 2 nd (also alto flute) 3 rd Fl.	3 violins I:	I/1 st (new part) 1 st + 2 nd Vln. I I/2 nd (new part) 5 th + 6 th Vln. I I/3 rd (new part) 13 th + 14 th Vln. I
2 oboes	1 st 1 st Ob. 2 nd 3 rd Ob.	2 violins II:	II/1 st (new part) 1 st + 2 nd Vln. II II/2 nd (new part) 7 th + 8 th Vln. II
2 clarinets	1 st 1 st Cl. 2 nd (also E-flat clar. – new part) .. 3 rd Cl.	2 violas:	1 st 1 st Vla. 2 nd 7 th Vla.
2 bassoons	1 st 1 st Bsn. 2 nd (also contrabassoon) 4 th Bsn.	2 violoncelli:	1 st 1 st Vc. 2 nd 7 th Vc.
2 trumpets	1 st 1 st Tp. 2 nd 3 rd Tp.	2 double basses	1 st 1 st Db. 2 nd 5 th Db.
2 horns I	1 st 1 st Hn. I 2 nd 3 rd Hn. I	1 piano	
2 horns II	1 st 1 st Hn. II 2 nd 4 th Hn. II	4 percussionists	1 st , 2 nd , 3 rd , 4 th
2 trombones	1 st (with F-attachment) 1 st Trb. 2 nd (also bass trombone) 3 rd Trb.	33 musicians	
1 tuba Tuba		

The distribution of the violins is subject to exceptions (see [] in the score).

Orchestra-Set-up



Ramp, podium, stairs, as well as access and exit bridges can be seen on this drawing

The soloists' podium with stairs, access bridge, exit stairs and bridge and the scoreboard may be loaned from the publisher.

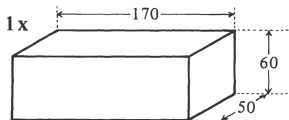
Important reminders about props and instruments for INORI

As the *soloists' podium* owned by the *Stockhausen-Verlag* is **too low**, the following boxes are included:

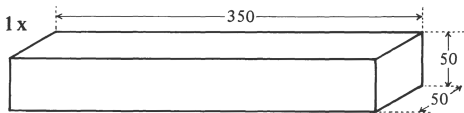
- 1) 170 cm (long) x 50 cm (wide) and 60 cm (high) – under the access bridge
- 2) 350 cm (long) x 50 cm (wide) and 50 cm (high) – at the rear
- 3) 350 cm (long) x 50 cm (wide) and 40 cm (high) – at the front
- 4/5) two boxes, each 70 cm (long) x 50 cm (wide) and 40 cm (high), each with a **step** (that is attached by screws) measuring 70 cm (long) x 25 cm (wide) x 20 cm (high).

The boxes must be very sturdy so that they can support the entire soloist podium including 2 people! (See photos on pages XXI and XXVII of the INORI score).

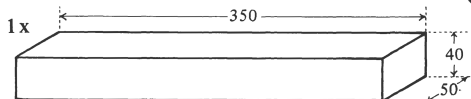
All boxes should be painted just like the soloists' podium in **light blue-grey**.



behind the soloists' podium
under the access bridge

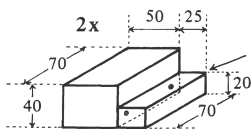


underneath soloists' podium at
rear



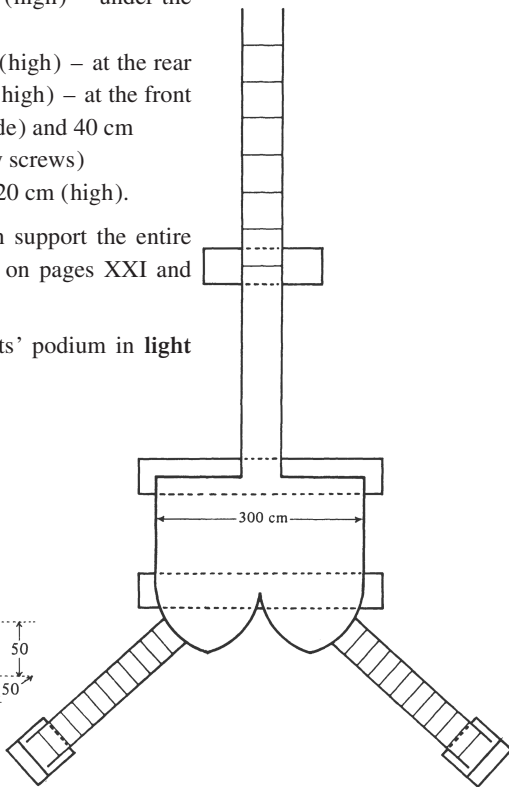
underneath soloists' podium at
front

support boxes
for soloists' podium
(2 soloists)



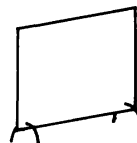
in front underneath
each of the exit stairs

with front step,
attached by screws



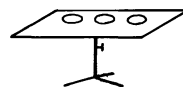
The organizer must supply the following:

- I. 3 **separate podia** for Hn. I/1, Vl. I/2, Tp. 1: each measuring 120 x 100 cm, 30 cm high;
1 **podium** for Vc. 1: 150 x 100 cm, 30 cm high;
2 **podia** for Va. 1, Vl. II/1: each 120 x 100 cm, 15 cm high.
- II. 2 **acoustic shields** (Plexiglas is optimal), each ca. 200 cm long and ca. 180 cm high. They are also drawn in the score (see *Orchestra Set-up*) next to the sound plates.
Without these shields, Cello 1, Horn 1 and Viola 1 cannot play.



Important notes:

- III. Which **tuba** with **Sousaphone bell** do you have?
Please do **not** use a C-tuba (“Kaiserbaß” = “imperial bass”)
- IV. Can your 2nd **trombonist change** between tenor trombone with F-attachment and bass trombone? That is what is required. It is **not** good to play the high pitches (e.g. constant high G) on the bass trombone. The player must change!
- V. Do the **double basses** have 5 strings, as required?
- VI. Are the **exact mute sizes** for the **larger-sized trombone** available (e.g. the *straight* mute and the *cup* mute for the 2nd trombonist’s **bass trombone**)?
- VII. Remind **percussionist 1 (sound plates)**, that he or she must *wear wool gloves* for muting, because otherwise the muting causes undesired noises.
The *sound plates*, two chromatic sets of *antique cymbals*, the chromatic *rin* and, if necessary, the *Indian bells*, may be loaned from the publisher.
- VIII. Please remember that **each trumpeter** and **each trombonist** requires a **table for mutes**.
Each one has 3 **mutes**: *straight-*, *cup-*, and *wawa-*mutes, and the trombonists also have a *plunger* for the places where they are not able to close the wawa-mute with their hand.
The best solution is a felt-covered wooden table with 3 holes, into which the mutes exactly fit, and for the trombones with extra room for the plunger.





INORI Small Instrumentation: 2nd trombone (= 3rd trombone's part in the Large Instrumentation)

The 2nd trombonist should **change** between tenor trombone with F-attachment and bass trombone. This part should not be played only on the bass trombone, as occasionally in the past, because the passages with high G (often rapidly repeated) then sound too clumsy and loud.

Schedule for changing mutes:

- Beginning bass trombone,
- bar (196) tenor trb.,
- bar (450) bass trb. for bar (454),
- bar (465) tenor trb.,
- bar (528) for bar (537) bass tromb.,
- (*Cup*) mute bar (647) to (675),
- bar (801) tenor trombone, especially for bar (817),
- bar (820) bass trombone.

For all brass instruments beginning in bar (212):  means attack, e.g. also trb. 1-2 in bar (260)  = attack at the *staccato* dot.

Trombone Mutes

	bar (490)	bar (520)	bar (624)	bar (641)	bar (675)	bar (932)	bar (945)
1.	<i>wawa</i>	<i>senza</i>	<i>wawa</i>	<i>cup</i>	<i>senza</i>	<i>straight</i>	<i>senza</i>
2.				<i>cup</i>			

INORI Horns { *con sordino*
senza sordino } mute specification

Horns I	<i>con</i>	Begin- ning	b. (185) for 191	b. (407)	b. (471) stopped
	<i>senza</i>		b. (134) for 145	b. (268)	b. (455)

Horns I (cont.)	<i>con</i>		b. (640) <i>sord.</i>	b. (933) / (935) stopped	
	<i>senza</i>	b. (596)	b. (656)		b. (948)

Horns II	<i>con</i>	Begin- ning 1. 2.	b. (471) 1. 2. 3. stopped	b. (480) 4. stopped		
	<i>senza</i>	3. 4.	b. (134)		b. (487) 4. open	b. (490) 3. open

Horns II (cont.)	<i>con</i>	b. (528) 1. stopped	b. (558) 2. 3. 4. stopped		b. (614) 1.-4. <i>con sord.</i>	b. (640) 1. 2. <i>con sord.</i>
	<i>senza</i>		b. (561) 2. 3. 4. open	b. (566) 1. open (S. Instr. b. (563))		b. (617) 1.-4.

Horns II (cont.)	<i>con</i>	b. (644) 3. 4. <i>con sord.</i>	b. (925) + (926) (1.)	b. (933) / (935) 1.-4. stopped	
	<i>senza</i>		b. (650) 3. 4. <i>senza</i>	b. (656) 1. 2. <i>senza</i>	b. (947) 1.-4. open

ATTENTION: Horns notated in \mathfrak{B} always sound a **fifth lower**,
e.g. as of bar (691) → (Hn. I) or (134) →, (326) →, (691) →, (830) → (Hn. II).

Lighting for the Orchestra

Just enough light should come from directly above the **orchestra** so that the musicians can clearly read their music and the conductor can clearly see all the musicians. For this reason, the lamps which shine from above the orchestra should be controlled by dimmers.

The **conductor** stands at the front, just in front of the *Prayer podium*. A **lamp**, which is attached to the middle front support of the *Prayer podium*, shines straight downwards onto the score (approx. 150 watt bulb with, for example, a silver metal shade). Besides this, a **spotlight** should illuminate the conductor from above so that the musicians can clearly see him.

The **rin player** is seated beneath the *Prayer podium* at a table, with his instruments and a music stand in front of him. He also needs a **shaded lamp** that shines down on him from the middle front support of the *Prayer podium*.

The **pianist** also sits under the *Prayer podium*. His music and keyboard should be illuminated from above by a **lamp** that is fixed to the underside of the podium's entrance bridge.

The **springboard** should be lit during the entire performance by a circle of light (approx. 1.30 m Ø) coming from the **upper left front** (as seen by the audience).

The **exit stairway** should be lit only at the end (from **backstage**), when the soloists arrive there (e.g. from a high stand behind the curtain, invisible to the audience). It should give the impression that the soloists ascend into the shining sun.

Lighting for 2 Soloists

12 spotlights are required. Each soloist requires 2 spotlights **from below** at the left and right, 2 from both sides, and 1 directly above. Then 1 spotlight is required for the springboard, and 1 for the exit stairs.

In addition, **2 follower** spotlights are necessary, one for each soloist, preferably from the rear of the hall. When the soloist on the left descends to the springboard and ascends again, only the left follower spotlight is used. This spotlight should also encircle **both** soloists when they turn around together to face the public and shout HU. It is faded out at the following orchestra entry.

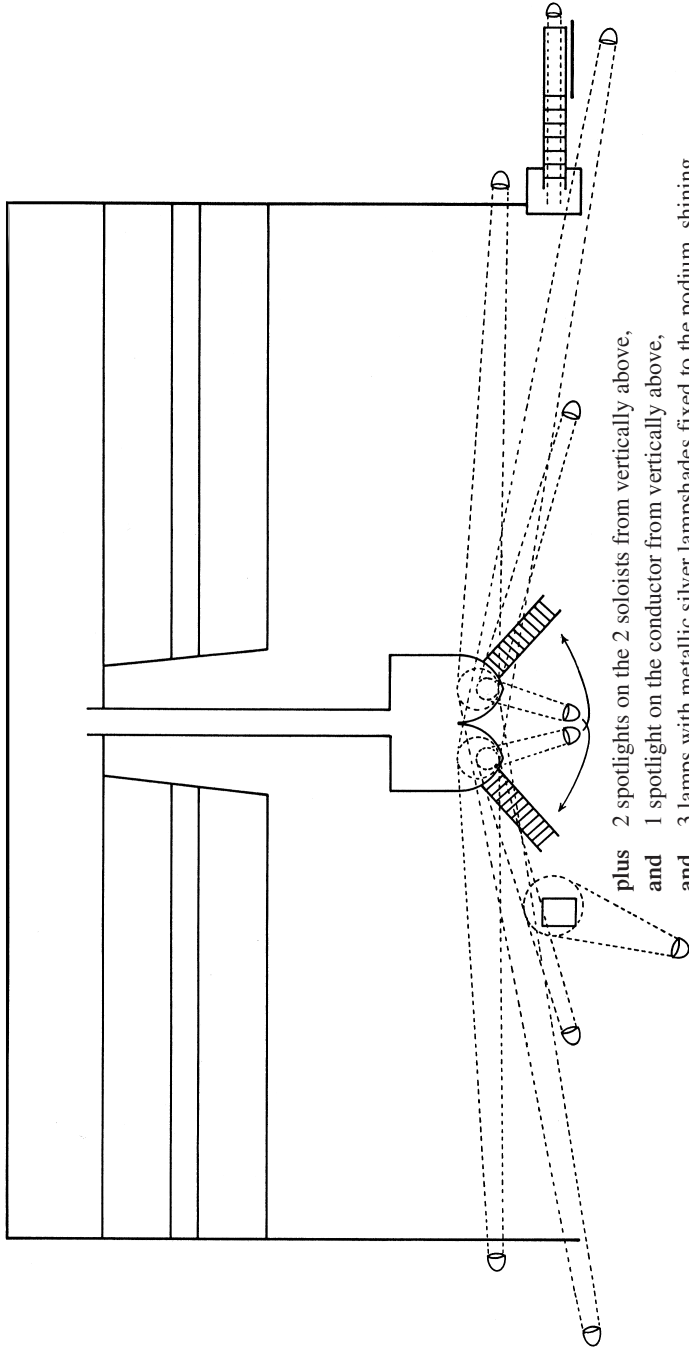
When the soloists come in at the beginning, and starting at bar 894, **both** follower spots are used.

At the end, both follower spots are to remain fixed on the place where the soloists disappeared, and follow them each time they return for bows and then exit. Even after the applause has ended, the spots are to remain fixed on the soloists' exit, until the audience has left the hall.

The entire lighting (except for the follower spotlights) should already be on when the audience enters the hall. The beginning of the performance is marked by darkening the hall lighting and fading in the follower spotlights for the entrance of the soloists.

The hall lighting is raised only after the final applause, and the stage lighting should remain unchanged until the hall is empty.

Lighting



Tuning – Entrance – Dress

The concert master should take his tuning from the piano and then tune the entire orchestra in the musicians' dressing rooms. Only the double basses come onto the stage early, tune their instruments to the piano, and then go out again.

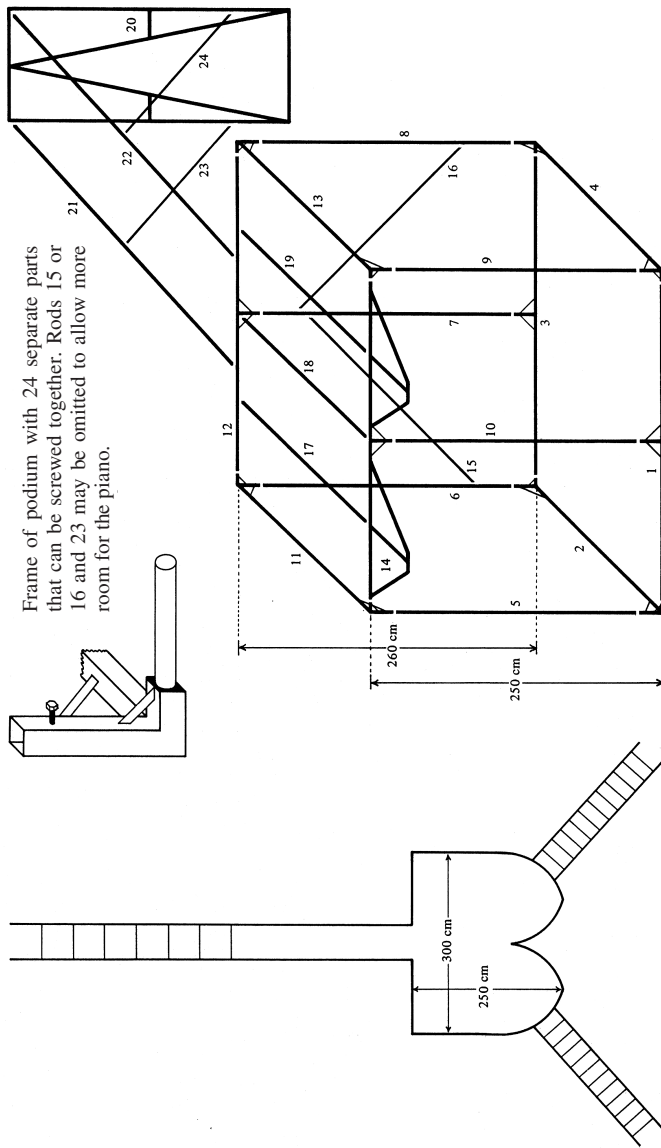
Each half of the orchestra enters from its side of the stage without speaking. After they have sat quietly for a moment – without playing a note – the soloists and the conductor enter from the same door at the right (as seen from the audience).

The conductor walks at a normal pace to his music stand, the orchestra remains seated.

The soloists walk slowly along the path indicated in the *set-up* diagram and up the rear stairs of the *Prayer podium* (at a distance of 4 or 5 steps apart) and kneel at the front edge of the podium. The conductor looks up to them, the soloists place their hands over their eyes, and the conductor begins.

The **dress of the orchestra** should be uniform and simple.

Prayer Podium for 2 Soloists (can be loaned from the publisher)



A *Prayer podium for 2 soloists* has the following measurements: 250 cm deep, 300 cm wide, 252 cm high at the front, 262 cm high at the back.

The podium platform is rounded twice at the front forming two points, and is either foldable lengthwise in the middle, or it consists of two separate halves. It is 2 cm thick and should be cushioned with foam rubber (approx. 4 cm thick).

Bridge and stairways are described in the score (see podium for 1 soloist).

Springboard

In bar 893 a springboard is needed that is placed at the front edge of the stage to the left of the left stairway (as seen by the audience) – or, if there is not enough space, as an exception it can be placed at the right of the left stairway. One *Prayer* throws himself onto this springboard three times, and it should instantly throw him back up again each time into a standing position.

The measurements are, for example (in cm):



An upper and lower outer board are connected by 6 or more strong springs. The upper board is covered with foam rubber, and the entire springboard is covered in light violet fabric.



In the adjacent drawing, each instrument is given its own **individual**, directional microphone.



The 2 microphones of the two **horns** I 1-2 are connected to 2 faders each on the mixing console using Y-adapters: Hn. I 1a-1b and Hn. I 2a-2b (faders 1–4).



The 2 microphones of the two **trumpets** 1-2 are also connected to 2 faders each on the mixing console using Y-adapters: Tp. 2a-2b and Tp. 1a-1b (faders 31–34).



This distribution is used for the sound **rotations** of the trumpets and horns in the hall, which are indicated in bars 342–404 and bars 849–872 (trumpets end the rotation already in bar 862) of the score.

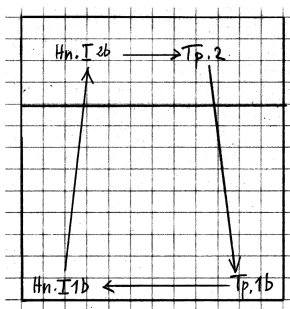
It is best to control the faders mentioned with VCA-(group) faders:

VCA 1 Hn. I 1a (speaker 3(4) + 5(6) pan. ) and Hn. I 2a (speaker 1 + 2 + 3 + 4, pan. ),

VCA 2 Hn. I 1b (speaker 7 + 8, pan. ) and Hn. I 2b (speaker 1 (+2), pan. ),

VCA 3 Tp. 2a (speaker 1 + 2 + 3 + 4, pan. ) and Tp. 1a (speaker (1) + 2 + (3) + 4, pan. ),

VCA 4 Tp. 2b (speaker (1) + 2, pan. ) and Tp. 1b (speaker 9 + 10, pan. ).



Normally, **VCA 1** and **VCA 3** are open, during the rotations **VCA 2** and **VCA 4** are open and **VCA 1** and **VCA 3** are closed.

Thus, the rotations move around the square of the loudspeakers: e.g. bars 342–404:

In bar 379 the rotation changes from clockwise to counter-clockwise.

The **rotations** can be controlled so that they are parallel.

Loudspeakers 7 + 8 are located at the **lower and upper rear left** on **high** stands (or balcony), loudspeakers 9 + 10 at the lower and upper **right** rear. The lower and upper positions can be controlled separately for balance.

The stage loudspeakers should be mounted on high stands or hung (at least 4.5 m) (see drawing of mixing console).

The amplified orchestra sound should be heard as coming from the direction of the orchestra and mixed with the original sound. That is why loudspeakers 3 +5 / 4+ 6 may **not** be located **in front** of the orchestra.

With the help of the panorama controls, the sounds of the instruments can come from their positions on stage.

Since the volume of the flutes, 5 violins and 2 violas must be specially controlled at several places in the score, the following is recommended:

(VCA 6) flutes, (VCA 7) violins and violas, (VCA 8) tutti.