

INORI (1973-74)

Adorations for soloist and audio playback

Since the world premiere on October 18th, 1974, during the *Donaueschingen Festival for New Music*, INORI has been performed many times in concert halls and theatres, with orchestra (conducted by me) or with audio playback, and one (or two, or three simultaneous) *dancer-mime(s)*.

The Japanese word INORI means prayer, invocation, adoration.

The entire work evolves from a basic form (*formula*)¹, which was composed first. It has thirteen different pitches, plus two which are repeated at the end. The thirteen pitches are associated with thirteen tempi, thirteen dynamic levels, thirteen timbres, and thirteen gestures of prayer (plus two closing gestures).

The *basic form (formula)* has five segments separated by echoes and rests. In its original form it lasts about one minute. All measurements and relationships in the *large form* are a **projection of the original formula** onto a length of about one hour. The five segments correspond in the large form to five sections, which last about 12-15-6-9-18 minutes, respectively. In addition to these come an unmeasured transcendental moment (in the section **polyphony** between *Spiral* and *Adoration*), fermatas, and the long end of the piece: the *Indian bells* alone.

In the first section, the **rhythm** unfolds and develops; in the second section, the **dynamics**; in the third section, the **melody**; in the fourth, the **harmony**; and in the fifth, the **polyphony**.

Thus, the entire work develops like a history of music, from its primeval beginnings until the present.

In the *genesis* of **rhythm**, individual durations from the *formula* begin one by one to pulsate regularly, and during this process, each duration acquires a tempo of its own. Timbre and prayer gesture change with each tempo; thus, at first, they exclusively serve the rhythmic development – only very late in the course of the work do they become independent at some points.

The development of the **dynamic levels** and **dynamic envelopes** of the individual durations is based on *scales of dynamic levels*. These scales have 60 degrees between extremely soft and extremely loud. The difference between degrees is affected by one note being played by different numbers of instruments simultaneously. For example, degree 1 = only one flute *pianissimo*; degree 2 = two flutes *pianissimo*; degree 3 = one clarinet and one violin *pianissimo*; degree 4 = one flute, one clarinet, and one violin *pianissimo*... etc. up to degree 60 = four flutes, plus four oboes, plus four clarinets, plus four trumpets, plus 26 violins, all *fortissimo*.

The *prayer gestures*² are performed completely synchronously with the orchestra by a dancer-mime who is elevated in the middle of the stage. A gesture with hands folded near the heart, just in front of the chest, corresponds to the middle pitch **G** (above middle C), the dynamic level *pianissimo* and the longest duration.

When this gesture moves to the front away from the body, this corresponds to a crescendo from *pianissimo* to *forte-fortissimo*, which is divided into 60 degrees.

When the hands are raised or lowered, then this corresponds to changes of pitch, and these vertical changes of the prayer gestures are divided into a chromatic scale of three octaves.

When the hands and arms move outwards in steps to the right and left, this corresponds to a succession of durations which regularly become shorter.

The different prayer gestures are used like timbres and tempi.

As the work progresses – due to this close relationship between gestures of prayer and musical steps and intervals – even purely musical changes are experienced as prayer.

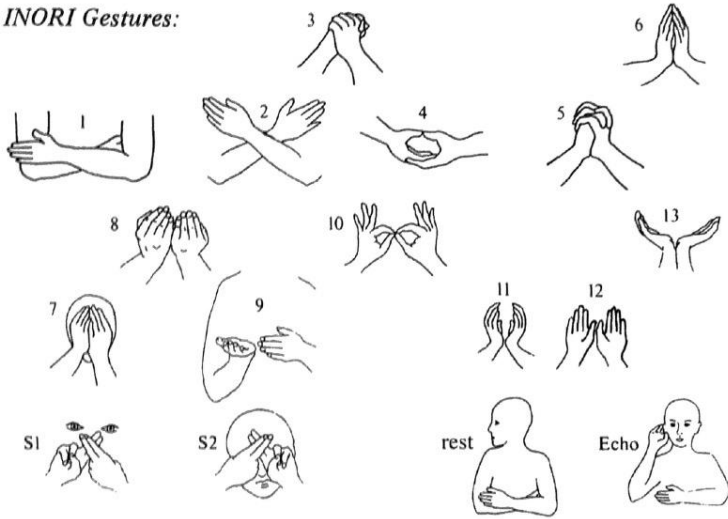
The LECTURE ON HU serves as an introduction to the composition INORI. In it, a singer explains the structure and form of INORI as well as the most important connections between the prayer gestures and acoustical events.

- Karlheinz Stockhausen

¹ See illustration.

² The order of the *prayer gestures* reproduced below represents a *scale* of the basic figures. The prayer gestures and their function in INNORI are explained – and illustrated by numerous photographs – in the score LECTURE ON HU (*Stockhausen-Verlag*).

INORI Gestures:



Drawings of the thirteen prayer gestures, the two closing gestures S1 and S2, and the two gestures for silence and echo.

(Drawings by Nancy Wyle.)

URGESTALT (FORMEL)

Tempi: ♩ = 21 25 35 60 80 21 54 53 67 55 21 poco rit 85 rit molle 92 acc 55 21 101 50 21 60 21

Bot-Gesten: ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

Melodie:

Dynamik: 30 35 20 15 40 ppp 10 5 10 25 5 ppp 45 45 55 ppp 60 50 x x x 30 10 20 40

Klangfarben: (hu) u y i o e e e e e e e i y u o h a a ha- æ d æ d æ d æ æ hu hu o

Dauern: 6 3 1 1/2 1 1/2 2 1/2 3 6 3 1 1/2 1 2 2 1 1 2 5 1/2 4 3 3 4 4

I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV	XVI	XVII	XVIII	XIX	XX	XXI					
RHYTHMUS				DYNAMIK				MELODIE				HARMONIE		POLYPHONIE											
Genesis				Evolution				Echo				Genesis		Pause		Evolution 1		Evolution 2		Spiral		Adoration		Pause	

FORM-SCHEMA

The form-scheme diagram consists of vertical lines representing structural elements and curves representing the flow of the piece. It is divided into sections corresponding to the categories in the table above. The diagram shows the relationship between the different elements and how they evolve over time.