

THE PROMISED SPACE DER VERSPROCHENE RAUM

SOLOIST PARTS

SOPRANO SOLO: this part is written for a bright, agile and flexible adult voice. One of the main tasks of this voice is the performance of the *yodel*-tones with graceful, brilliant accentuated, jazzlike style. The *yodel* is notated with a small circle on the head of the tone. This voice follows the equi-pentatonic pitch system (see below: *Pitch systems and Phonemes*).

MEZZOSOPRANO SOLO / DRAMATIC TENOR SOLO: the dramatic Tenor voice sounds like usual, one 8ve lower than written in the score. In the chamber version for only 1 soloist, the choice between Mezzo-soprano or lyric Tenor is ad libitum. For this part, in the version with 3 soloists, 2 Mezzo-sopranos and 1 dramatic Tenor, or 1 Mezzo-soprano and 2 Tenors are preferable. These voices follow the equi-heptatonic pitch system (see below: *Pitch systems and Phonemes*).

CONTRALTO SOLO / LYRIC BARITONE SOLO: the Baritone solo part is notated together with the contralto solo part in a separate score. In the chamber version with 3 soloists, 2 Contraltos and 1 Lyric Baritone are preferable. These voices follow the equi-heptatonic pitch system (see below: *Pitch systems and Phonemes*).

COUNTERTENOR SOLO / LYRIC TENOR SOLO: the lyric Tenor voice sounds like usual, one 8ve lower than written in the score. In the chamber version for only 1 soloist, the choice of Countertenor is preferable. In the version for 3 soloists, 2 Countertenors and 1 lyric Tenor, or 1 Countertenor and 2 lyric Tenors are preferable. These voices follow the equi-heptatonic pitch system (see below: *Pitch systems and Phonemes*).

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Texts and Phonemes

SOPRANO

Measure

54 – 55	Nothing hurried you. 58 – 59 You had no document but your memory.
60 – 64	Motionlessly. Meticulously. Secretly. 66 – 67 You were not working for posterity and not for god.
69 – 70	<i>o - o - e - u - e - ü - ö - u - e - u.</i> 71 – 74 You wrought in time your lofty, invisible labyrinth.
75 - 77	You had only your memory. 78 – 80 You amplified, you condensed, you omitted.
81 – 83	You worked all over twice. You came back to the original. 84 – 85 You came to feel affection for the courtyard.
86 – 87	<i>ü - e - u - ö - e - ö - ü - ö - e.</i> 88 – 91 One of the faces before you, modified your conception of the labyrinth's character.
92 – 93	<i>ü - e - ö - u - e -</i> 93 – 95 You had discovered that the wearying cacophonies,
96 – 99	that bothered many writers so much, are mere visual superstitions,
100 – 102	weakness, limitations of the written word, not the spoken. 103 - e - ü - ö - u - e - e - u.
104 – 105	You concluded your drama. 106 – 107 You had only the problem of a single phrase.
107 – 109	You founded it. You founded it. 110 – 111 Nothing hurried you. 112 – 113 o - e - u - ö - e - a - u - a - e.
104 – 115	The drop of water slid down your cheek. 116 – 117 You opened your mouth in a cry, 118 - a - e - ü - a - e -
119	in a maddened cry. 120 – 122 You moved your face, dropped under the quadruple blast. 123 - e - u - a - u - e - u.
124 – 125	You had not document but your memory. 126 – 127 You were not working for posterity.
128 – 130	Motionlessly. Meticulously. Secretly. 131 You worked all over twice. 132 – 133 ö - ü - ö - e - u - ö - e - ü - ö - u - e - u.
134 – 135	You came back to the original. 136 – 137 You came to feel affection for the walls.
138 – 139	You omitted, condensed, you amplified. 140 – 141 You concluded your drama.
142 – 143	The drop of water slid down your cheek. 144 – e. 145 You opened your mouth. 146 – 148 e – in a
148 - 150	<i>o –</i> maddened cry. <i>ö -</i> moved your 151 face – <i>e – 152 - (e) –</i> Dropped 153 – 154 ö – under – <i>o -</i> quad-
155 - 156	(quad) ruple – <i>e 156 – 158</i> blast – <i>e –</i> blast – <i>o –</i> blast - <i>ü – ü – ü.</i>

MEZZOSOPRANO / DRAMATIC TENOR

Measure

39 - 41	This had happened and will happen again. 44 – 46 We are not lighting a pyre, we’re lighting a labyrinth of flames.
49 – 51	If all the fires we have seen were gathered together 54 – 56 they would not fit on earth and the eyes would be blinded.
58 - 60	We had said this many times. 62 – 64 <i>ü – a – ü – a – ü – ä – ü – i – ä – ü – a.</i>
69 - 71	This happened and will happen again, again. 69 – 71 Then you cried out because flames had riched you.
72 – 74	<i>a – ü – a – ü – a – ü – i – ü – a – i – ü – a.</i> 75 – 77 We are not lighting a pyre, we’re lighting labyrinths of flames.
78 – 80	Then you cried out because flames had riched you. 81 – 83 <i>a – ü – ä – ü – a – ü – i – ü – aia – i – ä – a.</i>
84 – 86	We had said this many times. 87 – 89 Whatever one man does, it is as if all men did it.
90 – 92	Then it is not unfair that one disobedience 93 – 95 in a garden, should contaminate all humanity.
96 – 98	<i>i – ü – ä – oi – ü – a – ü – ä – ü – ä – a.</i> 99 – 101 For this reason it is not unjust that the crucifixion
102 – 104	of a single Jew, should be sufficient to save it. 105 – 107 <i>i – a – ü – a – ü – a – ü – i – ü – a – i – ü – a.</i>
108 – 110	Whatever one man does, it is as if all men did it. 111 – 113 If all the fires we have seen were gathered together
114 – 116	<i>ü – ä – i – ü – a – ü – ä – ü – ä – a.</i> 117 – 119 they would not fit on earth, and ours eyes would be blinded.
120 - 122	<i>a – ü – ä – ü – a – ü – i – ü – aüa – i – ä – a.</i>
123 – 126	For this reason it is not unfair that one disobedience in a garden 127 – 129 should contaminate all humanity.
130 – 132	<i>a – ü – ä – ü – a – ü – aia – i – ä – a.</i> 133 – 135 Then, it is not unjust that the crucifixion
136 - 138	of a single Jew should be sufficient to save it. 139 – 141 We have said this many times.
142 – 144	<i>ü – ä – o – i – ü – a – ü – a – i – ü – a.</i>
145	<i>ü – ü – ü – ä – oi – ü.</i> 146 – 148 <i>ü – ä – i – ü – a – ü – ä – ü – ü – ä – a.</i>
149 – 151	<i>i – ü – ä – oi – ü – a – ü – ä – ü – ä – a.</i>
152 - 154	<i>ü – ü – ü – ä – oi – ü – a – i – ä – ü – ä – ü – a.</i>
155 - 157	<i>ü – ä – o – i – ü – a – ü – aüa – i – ü – a.</i>
158 - 160	This has happened and will happen again.

CONTRALTO / BARITONE

Measure

4 – 7	You’re not 8 – 11 not sure that you exist. 12 – 18 You are all the music that you have heard,
19 – 24	all the people you have met, 26 - all the men you’ve loved, 29 – 30 <i>ü – ä – oiü – a – ä.</i>
31 – 34	all the cities that you have visited, 35 – 36 <i>i – ä – a.</i> 38 - all your ancestors. 39 – 42 <i>ä – ä – ü – a.</i>
44 – 46	You’re not, not sure that you exist. 47 – 50 You are all the music self. 51 – 54 <i>ü – ä – ü – ä – i – ü – a.</i>
57 – 62	You are all the people you met. You are all the men you loved. 63 – 66 <i>ä – a – ä – i – ü – a.</i>
67 – 70	You’re all the cities you visited, 73 - 74 - You’re all your ancestors. 75 – 78 <i>ä – i – öä – ü – a.</i>
79 – 82	You are not sure that you exist. 83 - 86 - You’re all the writers that you have read. 87 – 90 <i>ä – ä – ü – a.</i>
91 – 94	You are all the cities that you have visited, 95 – 98 You are all the people you met.
99 – 102	You are all women that you have loved. 103 – 106 You are all your ancestors. 109 – 110 <i>ü – ä – oi – ü – a – ä.</i>
113 – 116	You had questioned your self about the ways 118 – 122 in which music can be infinite.
123 – 126	You could think of nothing other than a cyclic score. 127 – 131 <i>ü – ä – i – ä – i – ä – i – ä – i – ü – a.</i>
133 – 134	A circular one. 135 – 136 <i>i – ä – a.</i> 138 – ä – ü – i – a – i.
139 – 142	A score whose last page was identical with the first. 143 – 150 A music, which had the possibility of continuing indefinitely.
152 – 157	<i>ü – ä – oi – ü – a – ä – ä – i – oä – ü – a.</i> 158 – 161 You’re not sure that you exist.
162 – 165	You are all the music, all people you have heard, 166 – 167 all your ancestors. 169 - All the men you loved.
171 – 178	<i>i – ä – i – ü – a – ä – ü – ä--- ---</i>

COUNTERTENOR / LYRIC TENOR

Measure
24 – 28 Time is the substance you’re made of. 29 – 34 Time is a river, which sweeps you along. 35 – 39 But you are this river.
40 – 43 *a – i – ä – i – a.* 44 – 49 It is a tiger which destroys you. 50 – 53 But you are the tiger.
54 – 59 *ü – a – i – a – ä – a – ä – ä – i – a – ä.* 60 – 63 It is a fire. – 64 – 67 But you are the fire.
69 – 73 *a – ö – i – ä – a – ä – ä – oi – ö – i.* 74 – 79 Time is the substance you are made of.
79 – 83 *ä – a – ä – ä – i – ü – a.* 84 – 88 You negate time. Present is indefinite,
89 – 93 future has no reality other than as a present hope, 94 – 97 *ä – a – i.*
99 – 104 past has not reality other than as a memory. 105 – 108 You negate time. 109 – 113 *ü – a – i – ä – a – ä – ä – i – a.*
114 – 118 The universe is comparable to those cryptographs 119 – 122 in which not all the symbols are valid.
123 – 126 and only what happens every hundred nights is true. 127 – 131 *a – a – i – ä – a – ä – i – a.*
132 – 135 While we sleep here we are awake elsewhere. 137 – 141 In this way, every man is all men.
142 – 144 All time has already transpired 145 – 148 *a – ä – ä – oi – ü – i.* 149 – 153 our life is only the crepuscular reflection
154 – 159 or memory, of an irrecoverable process. 160 – 161 *a – ä – ä.* 162 – 165 Time is the substance you are made of.

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CHORUS VOICES: The chorus voices with the figure -1 or -2 follow the equi-pentatonic and the equi-heptatonic pitch system respectively (see below: *Pitch systems and Phonemes*).

SOPRANO -1 / CHILD SOPRANO -1: this part is written for bright, agile and flexible adult- and child high soprano voices. One of the main tasks of this voice is the performance of the *yodel*- notes with graceful, brilliant accentuated, jazzlike style.

SOPRANO -2 / CHILD LYRIC SOPRANO -2: it is written for adult- and/or child lyric-sopranos. This voice also performs the *yodel*-notes as brilliant and graceful as possible.

MEZZOSOPRANO -1 and -2 and DRAMATIC TENOR -1 and -2: these parts are written for adult mezzosoprano voices and dramatic tenors.
The Tenors sound like usual, one 8ve lower than written in the score.

CONTRALTO -1 and -2 / BARITONE and BASS-BARITONE/ BASS -1 and -2: these parts are written for adult contralto and lyric-baritone; contralto and bass-baritone/bass voices.

COUNTERTENOR -1 / LYRIC TENOR -1: the lyric Tenor sounds like usual, one 8ve lower than written in the score.

COUNTERTENOR -2 / DRAMATIC or LYRIC TENOR -2: the dramatic and lyric Tenor voices sound like usual, one 8ve lower than written in the score.

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SOLOISTS and CHORUS: PITCH Systems and PHONEMES

for Soprano; Child-soprano; Mezzosoprano; Child- mezzosoprano; Contralto; lyric- and baritone- Tenor; Baritone and bass- Baritone or Bass

Equi-Pentatonic System:	C + 0	= o	D + 40	= e	F - 20	= ö/oe	G + 20	= u	B-flat - 40	= ü/ue
	Do + 0	= o	Re + 40	= e	F - 20	= ö/oe	Sol + 20	= u	Si-b - 40	= ü/ue

Equi-Heptatonic System:	C# + 0	= o	E-flat - 29	= ä/ae	E + 43	= i	F# + 15	= ö/oe	A-flat - 14	= ö/oe
	Do#+ 0	= o	Mi-b - 29	= ä/ae	Mi + 43	= i	Fa# + 15	= ö/oe	La-b - 14	= ö/oe
									B-flat - 43	= ü/ue
									Si-b - 43	= ü/ue
									B + 29	= i
									Si + 29	= i