



**JĒKABS
BERNĀTS**

Historia von D. Johann Fausten

Johann Spies

**jauktajam korim / for mixed choir
(24 voices)**

Dedicated to Riga Chamber Choir "Ave Sol" and its Artistic Director Andris Veismanis

"Historia von D. Johann Fausten..." is a piece of musical theatre, a favola in musica, if you will. This eclectic piece follows the works of Johann Spies's Faust in music. *Be cautious and pray.*

"Historia von D. Johann Fausten..." is divided into four scenes,

Tableau I – Entr'acte
Tableau II – Héritage
Tableau III – Le Champ du Temps
Tableau IV – Prière, juste au cas où

and scored for a mixed choir of at least 24 voices:

6 sopranos
6 altos
6 tenors (including a countertenor)
6 basses

Some performance notes (optional)

Divisi – if the singer count on a divisi part is not even, use one more singer on the lower part, not the higher (for example, Sopranos and Altos at the ending of Tableau I).

Glissando – the glissando starts at the beginning of the note it is written on, and lasts the whole duration of the note.

Use staggered breathing on all long notes and phrases.

Sheet music stands are advised for the performance.

The body-percussion element on Tableau IV (bars 71-72) should be performed by ALL singers, stomping the right foot on the ground and clapping the hands together (once and in unison).

The piece starts with female voices (sopranos and altos) raising a book of free choice (literally any book (not sheet music) you can find, preferably colourful). The books should be raised over head, held in right hand, and raised simultaneously. This should follow a cue from the conductor. With the same cue, male voices (tenors and bases) turn around (clockwise), so their backs are facing the conductor and the audience. After these positions have been set, the music can finally begin. During the first five bars, the books must be lowered slowly, and placed on the ground or on the music stand, if music stands are used for the performance. Male voices turn around (counterclockwise) slowly, during the first four bars, and be in a "regular" performance position (facing the conductor) before Tenors 4-6 enter on bar 5

The piece ends with the repetition of words "Johann Faust", and the female voices cover their mouths fully with the aforementioned books. The mouths must be covered completely, almost kissing the book. At the same time, the male voices turn around once again, so by the end of the performance, their backs are facing the conductor and the audience.

Tableau 1

Johann Spies (1540-1623)

Entr'acte

Jēkabs Bernāts (*2001)

Performance notes (optional): The piece starts with female voices (sopranos and altos) raising a book of free choice (literally any book (not sheet music) you can find, preferably colourful). The books should be raised over head, held in right hand, and raised simultaneously. This should follow a cue from the conductor.

With the same cue, male voices (tenors and bases) turn around (clockwise), so their backs are facing the conductor and the audience.

After these positions have been set, the music can finally begin. During the first five bars, the books must be lowered slowly, and placed on the ground or on the music stand, if music stands are used for the performance. Male voices turn around (counterclockwise) slowly, during the first four bars, and be in a "regular" performance position (facing the conductor) before Tenors 4-6 enter on bar 5.

Mistico *pppp e pochissimo a pochissimo crescendo*

Bass 1-3 (Mm)

Bass 4-6 (Mm)

Use a variety of vowel sounds (mm, ah, oh, oo etc.). Use gradually more open vowels the higher you sing.
Use overtones if needed, but they should not stick out of the ensemble.
The glissandi should not be in sync/unison – take an aleatoric approach, following the score more or less.
The first five bars should approximately take 30 to 60 seconds to perform.

3

B. 1-3 gliss.

B. 4-6 *ppp e pochissimo a pochissimo crescendo* gliss.

5 *slow glissandi, sempre cresc.*

T. 1-3 (Ah)

T. 4-6 (Ah)

B. 1-3

B. 4-6

Tenors: use vocal fry or subharmonics, making a creaky sound

6 **A** ♩ = 42

S. 1-3 *ossia: solo 1 on 'Ah'* *fff* [tutti] **Hrhhr* ***t - k - t - k* His -

S. 4-6 *ossia: solo 1 on 'Ah'* *f* *fff* [tutti] **Hrhhr* ***ki-ti-ti-ki* His -

A. 1-3 *ossia: solo 1 on 'Ah'* *mp* *fff* [tutti] **Hrhhr* ***t-t-k-t* tu-tu-tu His -

A. 4-6 *ossia: solo 1 on 'Ah'* *pp* *fff* **Hrhhr* ***t-k-t-t* ta-ta-ta t-k-t-t-k His -

T. 1-3 *[slowly open to 'Ah']* 3

T. 4-6 *[slowly open to 'Ah']* 3

B. 1-3 (divisi ad lib.) *[slowly open to 'Ah']* ***ti-ti-ki-ti*

B. 4-6 *[slowly open to 'Ah']* ***k-t-t-t*

* Use various more or less "breathy" gurgling sounds and nasal timbres with increasing intensity as the *crescendo* develops. If an exact pitch is required, use G4. These sounds can also be performed by 4 soloists, one from each group, starting the tutti at "Historia".

** A few voices perform these aleatoric insertions (in random pitch as fast as possible), repeat ad lib. *fff* in sections. Then re-enter with the previous material.

$\text{♩} = 62$
sempre *f*
poco accel. —————
senza fermata (in tempo)

S. 1-3
 to - ri - a von Doc - tor Jo - hann Faus - ten,

S. 4-6
 to - ri - a von Doc - tor Jo - hann Faus - ten,

A. 1-3
 to - ri - a von Doc - tor Jo - hann Faus - ten,

A. 4-6
 to - ri - a von Doc - tor Jo - hann Faus - ten,

T. 1-3
 Ah

T. 4-6
 Ah

B. 1-3
 Ah

B. 4-6
 Ah

15 **B** $\text{♩} = 82$
f articolato, ma legato

T. 2-6
 dem weit - be - schrey - ten Zau - be - rer und Schwa - (a)rtz - künst - ler,

solo 1, poco marcato
mf *sim.* *senza dim.*

B. 1 solo
 dem weit - be - schrey - ten Zau - be - rer und Schwartz - künst - ler,

altri
f articolato, ma legato

B. 2, 3
 dem weit - be - schrey - ten Zau - be - rer und Schwa - (a)rtz - künst - ler,

f articolato, ma legato *senza dim.*

B. 4-6
 dem weit - be - schrey - ten Zau - be - rer und Schwa - (a)rtz - künst - ler,

18 *f* solo 1, legato, poco rubato

T. 1 solo
 the re - nowned sor - ce - rer and black ma -

mf

T. 2-6
 dem weit - be - schrey - ten Zau - be - rer und Schwa - (a)rtz - künst - ler,

sempre mf

B. 1 solo
 dem weit - be - schrey - ten Zau - be - rer und Schwartz - künst - ler,

mf

B. 2, 3
 dem weit - be - schrey - ten Zau - be - rer und Schwa - (a)rtz - künst - ler,

sempre f

B. 4-6
 dem weit - be - schrey - ten Zau - be - rer und Schwa - (a)rtz - künst - ler,

All spoken texts should be performed
very clear and in a heated and theatrical manner

21

S. 1-3 Solo 1 (spoken): Wie er sich gegen dem Teufel auf eine benannte Zeit verschrieben.

S. 4-6 Solo 1 (spoken): Sicut se commisit contra diabolum certo tempore. *f* tutti sold him - self

A. 1-3 Solo 1 (spoken): Dem weitbeschreyten Zauberer und Schwarzkünstler. *f* tutti sold him - self

A. 4-6 Solo 1 (spoken): How he sold himself to the devil for a specified term. *f* tutti sold him - self

T. 1 solo *f* gi - cian, how he sold him - self to

T. 2-6 dem weit - be - schrey - ten Zau - be - rer, dem weit - be - schrey - ten Zau - be - rer

B. 1 solo dem weit - be - schrey - ten Zau - be - rer, dem weit - be - schrey - ten Zau - be - rer,

B. 2, 3 dem weit - be - schrey - ten Zau - be - rer, dem weit - be - schrey - ten Zau - be - rer

B. 4-6 dem weit - be - schrey - ten Zau - be - rer, dem weit - be - schrey - ten Zau - be - rer

25 C Solo 2 (another soloist, spoken):

S. 1-3 Dem weitbeschreyten Zauberer und Schwartzkünstler.

S. 4-6 *mf* articolato, ma legato
wie er sich ge - gen dem Teuf - fel auff ei - ne

A. 1-3 *mf* articolato, ma legato
wie er sich ge - gen dem Teuf - fel auff ei - ne

A. 4-6 *mf* articolato, ma legato
wie er sich ge - gen dem Teuf - fel auff ei - ne

T. 1 solo *mf* articolato, ma legato
the de - vil wie er sich ge - gen dem Teuf -

T. 2, 3
und Schwa - (a)rtz - künst - ler, wie er sich ge - gen dem Teuf

T. 4-6
und Schwa - (a)rtz - künst - ler, wie er sich ge - gen dem Teuf -

B. 1 solo Spoken:
und Schwartz - künst - ler. Sicut se commisit contra diabolum certo tempore.

B. 2, 3
und Schwa - (a)rtz - künst - ler, wie er sich ge - gen dem Teuf

B. 4-6
und Schwa - (a)rtz - künst - ler, wie er sich ge - gen dem Teuf -

28 Solo 3 (yet another solo, spoken):

S. 1-3 Wie er sich gegen dem Teufel auf eine benannte Zeit verschrieben.

tutti
mf legato

how he

S. 4-6 be - nann - te Zeit _____ ver - schrie - ben; wie er sich ge - gen dem Teuf - fel auff ei - ne be-nann-te

A. 1-3 be - nann - te Zeit _____ ver - schrie - ben; wie er sich ge - gen dem Teuf - fel auff ei - ne be-nann-te

A. 4-6 be - nann - te Zeit _____ ver - schrie - ben; wie er sich ge - gen dem Teuf - fel auff ei - ne be-nann-te

T. 1-3 *f* *mf*
fel auff ei - ne be-nann-te Zeit ver - schrie - ben; wie er sich ge - gen dem Teuf - fel auff ei - ne be-nann-te

T. 4-6 *f* *mf*
fel auff ei - ne be-nann-te Zeit ver - schrie - ben; wie er sich ge - gen dem Teuf - fel auff ei - ne be-nann-te

B. 1-3 *[tutti]* *f* *mf*
fel auff ei - ne be-nann-te Zeit ver - schrie - ben; wie er sich ge - gen dem Teuf - fel auff ei - ne be-nann-te

B. 4-6 fel auff ei - ne be-nann-te Zeit ver - schrie - ben wie er sich ge - gen dem Teuf - fel auff ei - ne be-nann-te

D

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S. 1-3 *f* Spoken, not in sync:
Dem weitbeschreyten Zauberer
und Schwartzkünstler.
sold him - self to the de-vil, sold him - self

S. 4-6 *f* *tutti*
Zeit ver - schrie-ben. De-vil, to the de-vil, sold him - self

A. 1-3 *f*
Zeit ver - schrie-ben. De-vil, sold him - self

A. 4-6 Solo 1 (spoken, very heatedly):
Zeit ver - schrie-ben. How he sold himself to the devil for a specified term.

T. 1-3 *sub.f*
Zeit ver - schrie-ben; wie er sich ge - gen dem Teuf - fel auff ei - ne be-nann - te

T. 4-6 *sub.f*
Zeit ver - schrie-ben; wie er sich ge - gen dem Teuf - fel auff ei - ne be-nann - te

B. 1-3 *sub.f*
Zeit ver - schrie-ben; wie er sich ge - gen dem Teuf - fel auff ei - ne be-nann - te

B. 4-6 *sub. ff*
Zeit ver - schrie-ben; wie er sich ge - gen dem Teuf - fel auff ei - ne be-nann - te

E ♩ = 62 *rallentando molto*

pp *mp* *p* *ff*

gliss. *quasi poco fermata before gliss.*

S. 1-3 *Auff* ei - ne be - nann - [nn] - te Zeit ver - schrie-ben.

S. 4-6 *Auff* ei - ne be - nann - te Zeit ver - schrie-ben.

A. 1-3 *Auff* ei - ne be - nann - te Zeit ver - schrie-ben.

A. 4-6 *Auff* ei - ne be - nann - te Zeit ver - schrie-ben.

T. 1-3 *mp* *tutti, half whispered/half spoken (repeat 2-3 times)* How he sold himself to the devil for a specified term. *solo 1, slower, a bit louder* For a specified term.

T. 4-6 *mp* *tutti, half whispered/half spoken (repeat 5-6 times)* For a specified term. *Tenor 4 solo: pp* Mm. (*attacca*)

B. 1-3 *mp* *tutti, half whispered/half spoken (repeat 5-6 times)* For a specified term.

B. 4-6 *mp* *tutti, half whispered/half spoken (repeat 2-3 times)* How he sold himself to the devil for a specified term. *solo 1, slower, a bit louder* ...schrie-ben *attacca*

Tableau 2

Héritage

F

Condemningly ♩ = 80

Soprano 1, 2

Soprano 3, 4

Soprano 5, 6

Alto 1, 2

Alto 3, 4

Alto 5, 6

Countertenor (solo 1)

mp *legatissimo* 3

What _____ cu - ri - ous ex - ploits

a 2. *pp* *legatissimo* a 2.

Tenor 1, 2

Mm

pp *legatissimo* (+ Tenor 3) a 2.

Tenor 3, 4

Mm

pp *legatissimo*

Tenor 5

Mm

a 2. *pp* *legatissimo*

Bass 1, 2

Mm

a 2. *pp* *legatissimo* quasi gliss.

Bass 3, 4

Mm

a 2. *pp* *legatissimo*

Bass 5, 6

Mm

8

G a 2.
pp leg.

S. 1, 2

Oo

S. 3, 4

a 2.
pp leg.

Mm

S. 5, 6

a 2.
pp leg.

Mm

A. 1, 2

a 2.
pp leg.

Mm

A. 3, 4

a 2.
pp leg.

Mm

A. 5, 6

a 2.
pp legatissimo

Mm

Ct.

mf

he prac - ticed. What cu - ri - ous ex - ploits

T. 1, 2

a 2.

T. 3, 4

a 2.

T. 5

B. 1, 2

B. 3, 4

B. 5, 6

16

S. 1, 2 *pp* *Mm* H

S. 3, 4 *a 2. pp* *Mm* *p leg.* *Oo,* *oo.*

S. 5, 6 *pp* *a 2.*
 Soprano 6
 mark these accents quasi bell tolling
 Ky - ri - e, e - le - i - son.

A. 1, 2 *p* *3* *3*
 What cu - ri - ous ex - ploits

A. 3, 4 *p* *3*
 What cu - ri - ous ex - ploits

A. 5, 6 *Mm*

Ct. *p* *3* *3*
 he de - vised he de - vised. Ky - ri - e, Ky - ri - e,

T. 1, 2

T. 3, 4

T. 5

B. 1, 2

B. 3, 4

B. 5, 6

22

Soprano 2
pp

S. 1, 2 Ky - ri - e. What cu - ri - ous ex - ploits he...

Soprano 4
pp

S. 3, 4 Ky - ri - e. Oo... What cu - ri - ous ex - ploits he...

a 2.
mp

S. 5, 6 ..he de - vised du-ring that term Ky - ri -

a 2.
mp

A. 1, 2 he de - vised du-ring that term. Oo...

a 2.
p leg.

A. 3, 4 Mm Ky - ri - e.

Alto 3
mark these accents quasi bell tolling
mp

A. 5, 6 e - le - i - son, e - le - i - son.

Alto 5
p

Alto 6
p

Ct. e - le - i - son. What ex - ploits...

p

T. 1, 2 De -

a 2.
p

T. 3, 4 And,

a 2.
p

T. 5

B. 1, 2

B. 3, 4

B. 5, 6

29

S. 1, 2 *f* *gliss.* *f* *leggiere*
...end - - lich ver -

S. 3, 4 *f* *gliss.* *f* *leggiere*
...end - - lich ver -

S. 5, 6 *ff* *f* *leggiere*
e e - le - i - son. End - lich ver -

A. 1, 2 *f* *mp* *f*
Ky - ri - e. Bis er end - lich wol ver -

A. 3, 4 *f* *mp* *f*
Ky - ri - e. Bis er end - lich wol ver -

A. 5, 6 *f* *f*
Ky - ri - e ..end - lich sei - nen wol ver -

Ct. *f* *expression ad lib.*
bis er end - lich sei - nen wol... Ky - ri - e, e - le - i - son. Ah.

T. 1, 2 *mf* *f*
vised, ah, un - til he fi - nal - ly re -

T. 3, 4 *mf* *f*
and prac - ticed un - til he fi - nal - ly re -

T. 5 *p* *mf* *f*
Prac - ticed un - til he fi - nal - ly re -

B. I (solo 1) *f* *nasal* *gliss.* *ord.*
Bis er end - lich (Ah) sei - nen wol ver -

B. 2, 3 *p* *f* *f subito*
Bis er end - lich sei - nen wol ver -

B. 4-6 *p* *f* *f subito*
Bis er end - lich sei - nen wol ver -

Solo 1, furious, molto vibrato or no vibrato at all

36 *Poco stringendo* *ff* *Meno mosso*

S. 1, 2
dien - ten Lohn emp - fan - gen. re - ceived his well...

S. 3, 4
dien - ten Lohn emp - fan - gen. re - ceived his well...

S. 5, 6
dien - ten Lohn emp - fan - gen. re - ceived his well...

A. 1, 2
dien - ten. Ky - ri - e, e - le - i... Ky - ri - e, e - le - i - son

A. 3, 4
dien - ten. Ky - ri - e, e - le - i... Ky - ri - e, e - le - i - son

A. 5, 6
dien't. Ky - ri - e, e - le - i... Ky - ri - e, e - le - i - son

Ct.
Ah. Un - til he fi - nal - ly re - ceived

T. 1, 2
ceiv'd... Ky - ri - e, e - le - i... Ky - ri - e, e - le - i - son

T. 3, 4
ceiv'd... Ky - ri - e, e - le - i... Ky - ri - e, e - le - i - son

T. 5
ceiv'd... Ky - ri - e, e - le - i... Ky - ri - e, e - le - i - son

B. I (solo 1)
dien - ten Ky - ri - e, e - le - i... Ky - ri - e, e - le - i - son

B. 2, 3
dien't Un - til he fi - nal - ly re - ceived

B. 4-6
dien - ten. Un - til he fi - nal - ly re - ceived

MB 3915

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Soprano 1, whispered cynically and slowly:

Reward.

attacca

S. 3, 4 *pppp*

Soprano 5, whispered cynically and slowly:

Reward.

A. 1, 2

Alto 3, whispered cynically and slowly:

Reward.

A. 5, 6

Ct. *p*
re - ward.

T. 1, 2

T. 3, 4 a 2.

T. 5

B. 1, 2

B. 3, 4 quasi gliss.

B. 5, 6 *attacca*

Tableau 3

Le Champ du Temps

K
Mercantile ♩ = 72

Soprano 1, 2
Frrrrr - om his pa - pers.

Soprano 3, 4
his own, his pa - pers.

Soprano 5, 6
a 2.
fp murmurando (aleatoric)
nan'na'n'!

Alto 1, 2
a 2.
fp murmurando (aleatoric)
nan'na'n'!

Alto 3, 4
mf Alto 3 Alto 4
For the

Alto 5, 6
mp quasi murmurando
ga-thered his own post-hu-mous

Narrator
(any of the singers
with exceptionally good
pronunciation skills)
For the most part gathered from his own posthumous papers

Countertenor
(solo 1)
mf aggressive voice-crack
most

Tenor 1, 2
mf
part Pa-pers

Tenor 3, 4
a 2.
mp quasi murmurando
ga-thered Pa-pers

Tenor 5
mp quasi murmurando
ga-thered Pa-pers

Bass 1, 2
a 2.
mp quasi murmurando
ga-thered

Bass 3, 4
f *p*
post-hu-mous

Bass 5, 6
f *p*
post-hu-mous

6 L

S. 1, 2 *mf* *f* *a 2.*
Pa-pers! His pa - pers...

S. 3, 4 *mf* *f*
Pa-pers! His pa - pers...

S. 5, 6 *mf*
Prblrrrrr!

A. 1, 2 *mf*
Prblrrrrr!

A. 3, 4 *mf* *mf a 2.*
Pa-pers! a sin - cere

A. 5, 6 *mf* *mf a 2.* *gliss.*
Pa-pers! a sin-cere war - ning, _____

N. As I was trying to say, *when the mimic response begins, strenghten the tone and attitude (crescendo ad lib.)*
for the most part gathered from his own papers and published as a terrible and horrific example and a sincere warning!

Ct. *mf* *mf* *7*
Pub-lished ter-ri-ble and hor-ri-fic

T. 1, 2 *mf*
Pub-lished

T. 3, 4 *mf*
Pub-lished

T. 5 *mf*
Pub - lished _____

B. 1, 2 *mp*
Pa - pers!

B. 3, 4 *mp*
Pa - pers! *overtone singing ad lib.*
(enter with a short gliss from below)

B. 5, 6 *mp*
Mm _____

With evergrowing intensity

very precise pronunciation, with a kind of xenophobia and disgust in the attitude

11

S. 1, 2 *p* *mf* *p* *mf*
a sin-cere war - ning to all the ar - ro - gant peo - ple, cu - ri - ous peo - ple, peo - ple,

S. 3, 4 *p* *mf* *p* *mf*
a sin-cere war - ning to all the ar - ro - gant peo - ple, cu - ri - ous peo - ple, peo - ple,

S. 5, 6 *p* *mf* *p* *mf*
a sin-cere war - ning to all the ar - ro - gant peo - ple, cu - ri - ous peo - ple, peo - ple,

A. 1, 2 *p* *mf* *p* *mf*
a sin-cere war - ning to all the ar - ro - gant peo - ple, cu - ri - ous peo - ple, peo - ple,

A. 3, 4 *p* *mf* *p* *mf*
war - ning, war - ning to all the ar - ro - gant peo - ple, cu - ri - ous peo - ple, peo - ple,

A. 5, 6 *p* *mf* *p* *mf*
war - ning to all the ar - ro - gant peo - ple, cu - ri - ous peo - ple, peo - ple,

N. *p* *mf* *p* *mf*
yes, a very sincere warning! and? yes, curious people too!

Ct. *mp* *f* *ff*
to all the ar - ro - gant peo - ple, cu - ri - ous peo - ple, peo - ple,

T. 1, 2 *mp* quasi murmurando (a 2.) *mp*
ter-ri-ble Cu - ri - ous.

T. 3, 4 *mp* quasi murmurando *mf*
ter-ri-ble All, all!

T. 5 *mf* pomposo *f*
To all! peo - ple?

B. 1, 2 *a 2.* *mp* quasi murmurando *mf*
ter-ri-ble To all the peo-ple? to

B. 3, 4 *mp* overtone singing ad lib. (enter with a short gliss from below)
to

B. 5, 6 *mp*

rall. ----- **Adagio – Mit weltlicher Angst**

[mf] ----- *ff* *possibile* ----- *mf*

16

S. 1, 2 *mf* to all the ar - ro - gant peo - ple, cu - ri - ous peo - ple, and un - god - ly.

S. 3, 4 *a 2. mf* to all the ar - ro - gant peo - ple, cu - ri - ous peo - ple, and un - god - ly.

S. 5, 6 *mf* to all the ar - ro - gant peo - ple, cu - ri - ous peo - ple, and un - god - ly.
and un - god - ly.

A. 1, 2 *mf* to all the ar - ro - gant peo - ple, cu - ri - ous peo - ple, and...

A. 3, 4 *mf* to all the ar - ro - gant peo - ple, cu - ri - ous peo - ple, and...

A. 5, 6 *mf* to all the ar - ro - gant peo - ple, cu - ri - ous peo - ple, and...

N. to ALL the people, yes! keep going! *Calmly, relieved (make a sign of cross ad lib.) Amen.*

Ct. *mf* to all the ar - ro - gant peo - ple, cu - ri - ous peo - ple, and...

T. 1, 2 *f* To all peo - ple.

T. 3, 4 *a 2. mf* To all the ar - ro - gant peo - ple.

T. 5 *mf* to all the ar - ro - gant peo - ple.

B. 1, 2 *f* all peo - ple.

senza overtones

B. 3, 4 *f* all peo - ple.

senza overtones

B. 5, 6 *f* all Ah

MB 3915

possibile

♩ = 55

M**Largo mistico (Universe) – Geistlich, if you will.**

As a sudden glimpse into the oblivion.

22

pppp *mp* *ppp* *p*

S. 1, 2 Ah,

pp a 2. *p* *pp*

S. 3, 4 A - - - - -

pp *mp* *pp* *mp*

S. 5, 6 A - - - - -

pp a 2. *mp*

A. 1, 2 A - - - - -

pp a 2.

A. 3, 4 A - - - - -

pp a 2.

A. 5, 6 A - - - - -

pp *mp*

Ct. A - - - - -

pp *mp*

T. 1, 2 A - - - - -

pp *mp* *pp* *p*

T. 3, 4 A - - - - -

pp *mp* *pp* *p*

T. 5 A - - - - -

pp *mp*

B. 1, 2 A - - - - -

pp

B. 3, 4 A - - - - -

a 2. *pp*

B. 5, 6 A - - - - -

senza rit.

27

ppp *pppp*

S. 1, 2

mm.

p *ppp*

S. 3, 4

men. (nn)

pp *ppp* *mp* *ppp*

S. 5, 6

men. (nn)

pp *ppp*

A. 1, 2

men. (nn)

ppp *mp* *pppp*

A. 3, 4

men. (nn)

ppp *mp* *pppp*

A. 5, 6

men. (nn)

pp *ppp*

Ct.

men. (nn)

ppp

T. 1, 2

men. (nn)

ppp

T. 3, 4

men. (nn)

ppp

T. 5

men. (nn)

pp *p* *ppp*

B. 1, 2

men. (nn)

p *ppp*

B. 3, 4

men. (nn)

p *ppp*

B. 5, 6

men. (nn)

Tableau 4

Prière, juste au cas où

N

Gagliarda virtuosa come Mainerio ♩ = 64

Soprano 1, 2

Soprano 3, 4

Soprano 5, 6

Alto 1, 2

Alto 3, 4

Alto 5, 6
Alto 5, con finezza
mp
So seytnun Gott,

Countertenor (solo 1)
mp
so seytnun Gott

Tenor 1, 2
mp
so seytnun Gott,

Tenor 3, 4
mp
So seytnun Gott, Gott

Tenor 5
mp
Gott

Bass 1, 2

Bass 3, 4

Bass 5, 6
mf
Gott

7

S. 1, 2

S. 3, 4

Soprano 3
pp quasi echo

Un - ter - thä - nig.

S. 5, 6

A. 1, 2

A. 3, 4

Alto 3
mp

seyt nun Gott un - ter - thä - nig, un - ter -

Alto 4

A. 5, 6

a 2.
mp articolato

un - ter -

Ct.

un - ter - thä - nig.

T. 1, 2

Tenor 2

un - ter - thä - nig.

T. 3, 4

Tenor 3

seyt nun Gott un - ter - thä - nig, un - ter -

Tenor 4

T. 5

B. 1, 2

B. 3, 4

mf a 2.

Gott.

B. 5, 6

0

14

S. 1, 2

S. 3, 4

S. 5, 6

Soprano 5 (light accents *con finezza*)
p

Seyt nun Gott un - ter -

A. 1, 2

Alto 2

So seyt nun Gott un - ter - thä -

A. 3, 4

- thä - nig.

A. 5, 6

- thä - nig.

Ct.

T. 1, 2

Tenor 1

Seyt Gott, seyt Gott un - ter - thä - nig,

T. 3, 4

thä - nig.

T. 5

mp

Seyt Gott

B. 1, 2

B. 3, 4

B. 5, 6

21

S. 1, 2

S. 3, 4

S. 5, 6

thä - nig.

A. 1, 2

nig.

Alto 1 *mf*

So seyt nun Gott un - ter -

A. 3, 4

a 2. *fp* *mf*

So seyt

A. 5, 6

Ct.

Gott un - ter - thä - nig

Tenor 2 (light accents con finezza)

T. 1, 2

un - ter - thä - nig, so Seyt Gott.

Tenor 1

T. 3, 4

Tenor 4

seyt Gott un -

T. 5

B. 1, 2

a 2. *fp*

Ohmm

gliss.

overtone singing, use various vowels

softer and softer by each entry (quasi echo)

B. 3, 4

a 2. *fp*

Ohmm

gliss.

overtone singing, use various vowels

softer and softer by each entry (quasi echo)

B. 5, 6

a 2. *fp*

Ohmm

gliss.

overtone singing, use various vowels

softer and softer by each entry (quasi echo)

MB 3915

34 *quasi diminuendo*

S. 1, 2

S. 3, 4
fel

S. 5, 6

A. 1, 2

A. 3, 4

A. 5, 6
Alto 6
so flie - het er von euch,

Ct.
fel
ord.
So flie - het er von euch.

T. 1, 2
8
fel so flie - het er von euch.

T. 3, 4
8

T. 5
flie - het, flie - het von euch.

B. 1, 2

B. 3, 4

B. 5, 6

42 **R subito** *f* a 2.

S. 1, 2 So seyt nun Gott seyt Gott, seyt

S. 3, 4 *f* a 2. (ord.) So seyt nun Gott, seyt nun, seyt Gott

S. 5, 6 *f* a 2. So, seyt nun, seyt Gott un - ter - thä - nig,

A. 1, 2 *f* quasi gliss. (a 2.) 7 7 *f* Seyt nun Gott, seyt nun

A. 3, 4 *f* quasi gliss. (a 2.) 7 7 *f* Seyt nun Gott, so seyt

A. 5, 6 *f* a 2. So seyt nun Gott, so seyt nun

Ct. *sf* So seyt nun Gott,

T. 1, 2 *f* a 2. So seyt nun Gott, so nun seyt Gott.

T. 3, 4 *f* a 2. So seyt nun Gott, seyt Gott.

T. 5 *sf* So, seyt nun, seyt Gott, nun seyt.

B. 1, 2 *ff* (a 2.) So, seyt nun, seyt Gott, un - ter - thä - nig,

B. 3, 4 *ff* (a 2.) So seyt nun, seyt Gott, seyt Gott!

B. 5, 6 *ff* (a 2.) So, seyt nun, seyt Gott, so seyt nun quasi gliss. 7

47

Gott un - ter - thä - nig, a 2.

Gott un - ter - thä - nig, seyt nun Gott

un - ter - thä - nig, un - ter - thä - nig,

un - ter - thä - nig, seyt nun Gott un - ter -

Gott un - ter - thä - nig, seyt nun Gott,

nun un - ter - thä - nig, seyt nun Gott

Gott seyt nun Gott

Gott un - ter - thä - nig, seyt nun Gott

Seyt Gott un - ter - thä - nig,

So nun seyt Gott un - ter - thä - nig,

un - ter - thä - nig, seyt nun Gott un - ter -

un - ter - thä - nig, seyt nun Gott un - ter -

Seyt nun Gott

quasi gliss. 8 8

Gott 11 seyt nun Gott un - ter - thä -

52

S. 1, 2 un - ter - thä - nig, un - ter - thä - nig. So

S. 3, 4 seyt nun un - ter - thä - nig.

S. 5, 6 thä nig, a 2. nun seyt Gott,

A. 1, 2 Gott un - ter - thä - nig. So

A. 3, 4 nun seyt un - ter - thä - nig.

A. 5, 6 nun seyt un - ter - thä - nig.

Ct. un - ter - thä - nig, quasi gliss. 8 seyt Gott 8

T. 1, 2 So seyt nun Gott, un - ter - thä - nig

T. 3, 4 seyt 8 (falso ad lib.) 8 Gott 8 nun

T. 5 thä - nig, so seyt, nun seyt Gott,

B. 1, 2 thä - nig, a 2. nun seyt Gott,

B. 3, 4 un - ter - thä - nig, seyt nun Gott un -

B. 5, 6 nig, un - ter - thä - nig, seyt nun Gott un -

57 **S** a 2.

S. 1, 2
seyt nun Gott. Wi - der - ste -

S. 3, 4
Seyt Gott. Wi - der - ste -

S. 5, 6
Seyt nun Gott un - ter - thä - nig wi - der -

A. 1, 2
quasi gliss. 8 8
seyt nun Gott. so

A. 3, 4
Wi - der - ste - het dem, Wi - der - ste - het,

A. 5, 6
Wi - der - ste - het dem Teuf - fel, so

Ct.
seyt Gott Wi - der - ste - het

T. 1, 2
Gott. Wi - der - ste - het dem

T. 3, 4
Gott. Wi - der - ste - het dem

T. 5
Seyt nun Gott un - ter - thä - nig wi - der -

B. 1, 2
Seyt nun Gott un - ter - thä - nig wi - der -

B. 3, 4
ter - thä - nig, un - ter - thä - nig, wi - der -

B. 5, 6
ter - thä - nig, un - ter - thä - nig wi - der -

62

S. 1, 2
het, wi - der - steh'... Ah

S. 3, 4
het dem Teuf - fel, Teuf - fel, Teuf - fel,

S. 5, 6
ste - het dem Teuf - fel, so flieht

A. 1, 2
flieht er von euch so flie -

A. 3, 4
so flieht er von euch, flie -

A. 5, 6
flieht er flie - het

Ct.
Teuf - fel. Wi - der - ste -

T. 1, 2
Teuf - fel, Teuf - fel, Wi - der - ste - het

T. 3, 4
Teuf - fel, wi - der - ste - het dem Teuf - fel, Teuf - fel,

T. 5
ste - het dem Teuf - fel, so flieht

B. 1, 2
ste - het dem Teuf - fel, so flieht

B. 3, 4
ste - het dem Teuf - fel, so

B. 5, 6
ste - het dem Teuf - fel, so

ff

interpret scary sounds ad lib.

ord.

a 2.

tr~~~~~

cadenza ad lib.

tr~~~~~

8

8

67 *f* a 2. **T** Adagio ♩ = 70 *senza rit.*

interpret scary sounds ad lib.

S. 1, 2 flie - het er von euch.

S. 3, 4 Teuf - fel, so flie - het er von euch.

S. 5, 6 er von euch, so flie - het er von euch.

A. 1, 2 het er von euch flie - het er von euch.

A. 3, 4 het er von euch, flie - het er von euch.

A. 5, 6 er von euch, flie - het er von euch.

Ct. - - - het. von euch.

T. 1, 2 Teuf - fel, so flie - het er von euch.

T. 3, 4 so so flie - het er von euch.

T. 5 er von euch, so flie - het er von euch.

B. 1, 2 er von euch, so flie - het er von euch.

B. 3, 4 flieht er von euch, so flieht er von euch.

B. 5, 6 flieht er von euch, so flieht er von euch.

Tutti

Tutti singers: Right foot Hand-clap

U Un poco meno mosso, breathy
(♩ = 60)

73

S. 1, 2 *mp* Vier, _____

S. 3, 4 *mp* Vier, _____

S. 5, 6 *mp* Vier, _____

A. 1, 2 *mf* 3 Ja - co - bus, *mp* 3 Ja - co - bus, *a 2. p* Ka - pi - tel *mf* Vier, Ka - pi - tel

A. 3, 4 *p* Ka - pi - tel *mf* Vier, Ka - pi - tel

A. 5, 6 *p* Ka - pi - tel *mf* Vier, Ka - pi - tel

Ct. *mp* Vier. _____

T. 1, 2

T. 3, 4

T. 5

B. 1, 2

B. 3, 4

B. 5, 6 *mp* Bass 5, recitando (dolce) The renowned sorcerer and black magician...

78

S. 1, 2 *a 2.* *mf* *mf* *a 2.* *p*
Ka - pi - tel Vier, Ka - pi - tel Vier. Ka - pi - tel

S. 3, 4 *a 2.* *mf* *mf* *a 2.* *p*
Ka - pi - tel Vier, Ka - pi - tel Vier. Ka - pi - tel

S. 5, 6 *a 2.* *mf* *mf* *p*
Ka - pi - tel Vier, Ka - pi - tel Vier. Ka - pi - tel

A. 1, 2 *mf* *mf* *p* *mp*
Vier, Ka - pi - tel Vier, Ka - pi - tel Vier.

A. 3, 4 *mf* *mf* *p* *mp*
Vier, Ka - pi - tel Vier, Ka - pi - tel Vier.

A. 5, 6 *mf* *mf* *p* *mp*
Vier, Ka - pi - tel Vier, Ka - pi - tel Vier.

Ct.

T. 1, 2

T. 3, 4

T. 5

B. 1, 2

B. 3, 4 *Bass 3* *mf* *Bass 4* *mf*
Faust... Zau - be - rer...

B. 5, 6 *mp* *Bass 6, recitando (slower, sempre dolce)*
Dem weitbeschreyten Zauberer und Schwarzkünstler...

V Broad (same tempo)

f

S. 1, 2 Vier. ...druckt

S. 3, 4 Vier. Ge...

S. 5, 6 Vier. A - -

A. 1, 2 Ge - -

A. 3, 4

A. 5, 6 Alto 5 **mp** Ge...

Ct. **p** Cum Gra - ti - a et Pri - vi - le - gi - o. A - -

T. 1, 2 **p** Cum Gra - ti - a et Pri - vi - le - gi - o. A - - *senza caesura*

T. 3, 4 **p** Cum Gra - ti - a et Pri - vi - le - gi - o. A - - *senza caesura*

T. 5 **p** Cum Gra - ti - a et Pri - vi - le - gi - o. A - - *senza caesura*

B. 1, 2 **mp** Cum Gra - ti - a et Pri - vi - le - gi - o. A - - *senza caesura*

B. 3, 4 **a 2. mp** Cum Gra - ti - a et Pri - vi - le - gi - o. A - - *senza caesura*

B. 5, 6 **a 2. mp** Cum Gra - ti - a et Pri - vi - le - gi - o. A - - *senza caesura*

88

S. 1, 2

S. 3, 4 *fp* zu... *a 2. mp* Ge - druckt zu

S. 5, 6 men...

A. 1, 2 druckt zu Frank - furt

A. 3, 4 *Alto 4 mp* ...druckt *a 2. p* zu Frank - furt

A. 5, 6 *mf* Frank - furt am... Mayn.

Ct. men... *mp* Frank - furt,

T. 1, 2 *a 2.* men...

T. 3, 4 men...

T. 5 men...

B. 1, 2 men...

B. 3, 4 men...

B. 5, 6 men...

92

a 2.
mp

S. 1, 2 The re - nowned sor - ce - rer... *p* Jo

S. 3, 4 Frank - furt am Mayn durch Jo - hann Spies.

S. 5, 6 *mp* dem weit - be - schrey - ten Zau - be - rer... *p* Jo

A. 1, 2 Mayn... durch Jo

A. 3, 4 am Mayn zu Frank-furt... *mf* How he *mp*

A. 5, 6 zu Frank-furt... *mf* sold *p*

Ct. *p* Frank - furt *pp* am Mayn... *mf* zu Frank-furt...

T. 1, 2 *mp* Jo - - - hann

T. 3, 4 *mp* Jo - - - hann

T. 5 *mp* Jo - - - hann

B. 1, 2 *mp* Jo - - - hann

B. 3, 4 *mp* Jo hann

B. 5, 6 *mp* Jo - - - hann

96

poco rit.

W a tempo use slight portamento, if you wish

S. 1, 2 hann Spies. Jo - hann use slight portamento, if you wish

S. 3, 4 *mp* Ge - druckt zu Frank - furt am Mayn Jo - hann use slight portamento, if you wish

S. 5, 6 hann Spies. Jo - hann use slight portamento, if you wish

A. 1, 2 hann Spies. Jo - hann use slight portamento, if you wish

A. 3, 4 *mf* 3 sold him self... Jo - hann use slight portamento, if you wish

A. 5, 6 him self... Jo - hann use slight portamento, if you wish

Ct. *mp* Ge - druckt zu Frank - furt am Mayn durch Jo - hann Spies. *p*

T. 1, 2 *Fff* *As much "Fff" as possible* *Fffaust*

T. 3, 4 *Fffaust*

T. 5 *Fffaust*

B. 1, 2 *Fffaust*

B. 3, 4 *Fffaust*

B. 5, 6 *Fffaust*

Avec un intérêt romantique

Repeat (at least 3 times) diminuendo al niente, slowly covering the mouth with the book.
Try to "kiss" the book by fully covering the mouth with almost no space in between.

100

S. 1, 2 Faust... Jo - hann Faust... Jo - hann Faust...

S. 3, 4 Faust... Jo - hann Faust... Jo - hann Faust...

S. 5, 6 Faust... Jo - hann Faust... Jo - hann Faust...

A. 1, 2 Faust... Jo - hann Faust... Jo - hann Faust...

A. 3, 4 Faust... Jo - hann Faust... Jo - hann Faust...

A. 5, 6 Faust... Jo - hann Faust... Jo - hann Faust...

Ct. - - - - -

Male voices slowly turn around once again, as at the beginning of this piece, so the backs face the audience.
Turn around clockwise.

T. 1, 2 - - - - -

T. 3, 4 - - - - -

T. 5 - - - - -

B. 1, 2 - - - - -

B. 3, 4 - - - - -

B. 5, 6 - - - - -

22.12.2023.