

LITTA

ALLAH' O' ABHA!

INNO ORCHESTICO ALL' ETERNO

PER VIOLINO, PIANO, BARITONO, TRIANGOLO, TAMBURINO,
CIMBALI, TIMPANI E DANZA

ORCHESTISCHE HYMNE DEM EWIGEN

FÜR VIOLINE, BARITON, KLAVIER,
SCHLAGZEUG & TANZ
(PARTITUR)



VERLAG ALBERT GUTMANN

WIEN. — № 1013 — LEIPZIG.

Alle Rechte vorbehalten.

بہت بالا

AD UN FRATELLO NELLA LUCE

ALLAH' O' ABHA! ALL' ETERNO

INNO ORCHESTICO

PER VIOLINO — BARITONO — PIANO
TRIANGOLO — TAMBURINO — CIMALI
TIMPANI E DANZA

(PARTITURA)

PAOLO LITTA

VERLAG ALBERT GUTMANN
WIEN — Nr. 1013 — LEIPZIG

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ANDEUTUNGEN

In diesem Tanze soll ein ungemein langsamer Gestaltwandel die Oberhand gewinnen. Er soll wie ein religiöser indischer Tanz sein, der mehr aus Beschauung, als aus aktiven Bewegungen besteht; er soll mehr einer Ausstrahlung, einem langsamen Erwachen aus einem Halbschlaf, einer beginnenden Ekstase gleichen, als wirklichen Bewegungen, die den Charakter der Musik stören würden. In einer betäubenden, unendlichen Ruhe soll das Tanzbild sich langsam nach und nach aufrollen, durch kaum merkbare Vibrieren —; ein Zucken der Muskeln — ein Schauern des ganzen Körpers — so wäre dieser Tanz — der wie ein Magnet auf die Zuschauer wirken müßte.

Fiesole, Mai 1924.
Villa Karolina (Italien).

P. LITTA.

INDICATIONS

Dans cette danse l'évolution lente des mouvements est absolue. Comme une danse sacrée des Indes elle doit consister plutôt dans une tranquille contemplation que dans des mouvements rapides. Elle sera plutôt l'émanation d'un lent réveil au milieu d'un demi-sommeil, d'un commencement d'extase qu'une action vive, troublant le caractère de la musique. — Un insensible tremblement, une imperceptible vibration des muscles, un frissonnement général du corps — voilà en quoi doit consister cette danse. L'attention des spectateurs serait ainsi attirée par le fluide de cette danse comme par un irrésistible aimant.

Fiesole, Mai 1924.
Villa Caroline (Italie).

P. LITTA.

INDICAZIONI

In questa danza, una lentissima evoluzione dei movimenti dev' essere la parte predominante. Come una danza sacra delle Indie, essa deve consistere più in una tranquilla contemplazione che in movimenti propriamente detti. Essa dev' essere più un' emanazione, un lento risveglio di un mezzo-sonno, d' una principiante estasi, che un' azione troppo viva che disturberebbe il carattere della musica.

Un' insensibile tremolio, un' impercettibile vibrare dei muscoli — un' imbrivire del corpo, ecco in che cosa deve consistere questa danza! — In quel modo nascerà una specie di polarità de' sensi degli spettatori, attirati come da un' irresistibile magnete.

Fiesole, Maggio 1924.
Villa Carolina (Italia).

P. LITTA.

INDICATION

In this dance the slow evolution of the poses must have the upperhand; it must be more like an Indian and religious dance, consisting more of dumb contemplation than of productive movements.

More an irradiation, a slow awakening of a half slumber, more similar to a beginning ecstasy, than to real movements which would disturb the character of the music. As in a stumming, infinitely, deep peace, which shall produce a strange polarity of the senses of the spectators, the "dance-image" must develop itself slowly by almost imperceptible vibrations or tremblings of the muscles, and shiverings of the body.

Fiesole, May 1924.
Villa Caroline (Italy).

P. LITTA.

Dallo stesso autore sono scritti per la danza plastica e da camera:

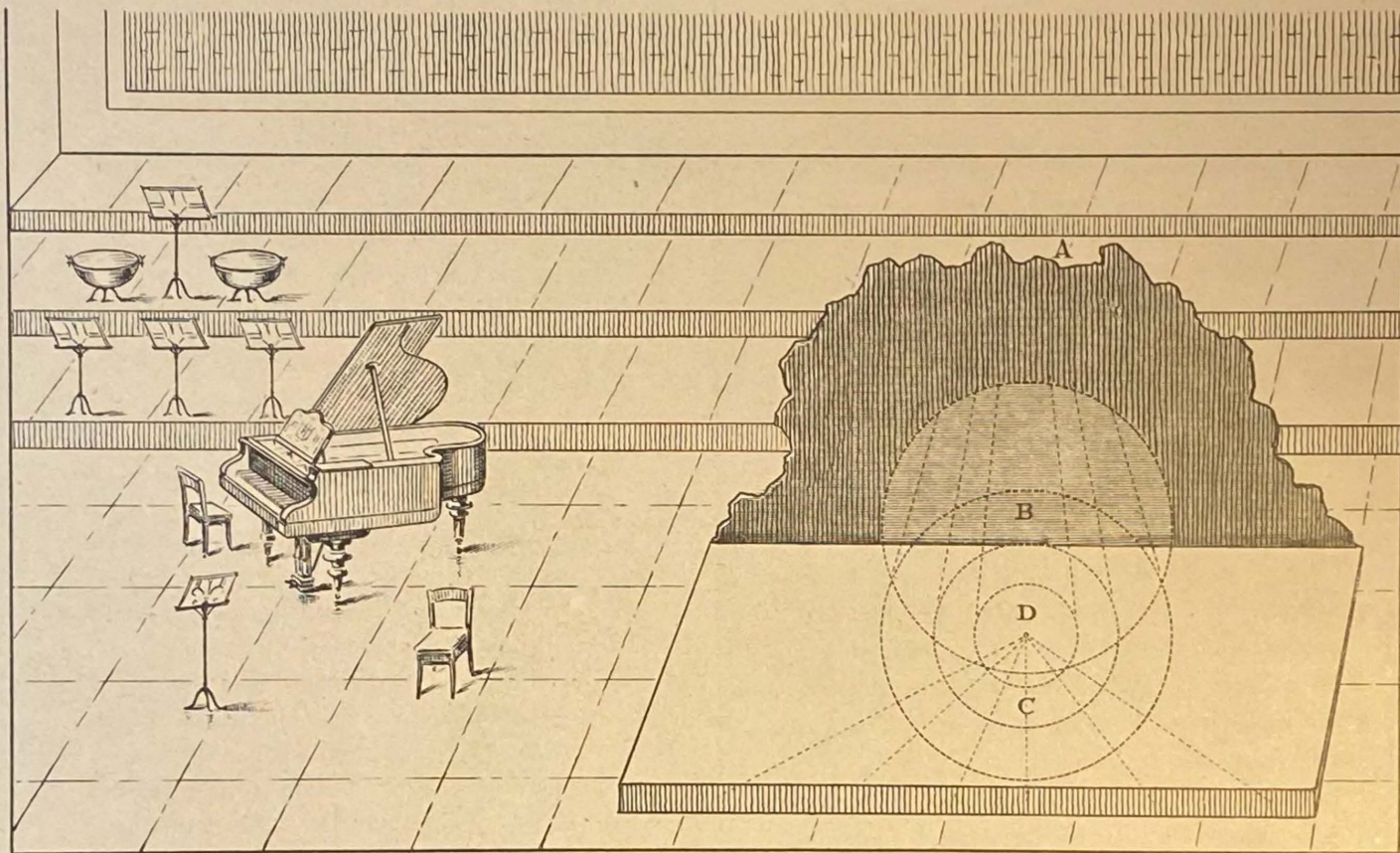
LA DEA NUDA — IL GIULLARE, LA MORTE — TAMARISKA

(Vedi a tergo della copertina)

Bühnen=Aufstellung im Konzertsale

für den Tanz und die Aufführung von Paul Littas Kammersonaten

Palcoscenico per la danza e l'esecuzione
al concerto delle sonate da camera di Paolo Litta



P. Litta. Alle Rechte vorbehalten.

Anordnungen — Indicazioni

Die Herren Musiker werden im Dunkeln spielen. Die Pulte werden durch Lichtkugeln (elektrisch) beleuchtet und mit Lichtschirmen versehen.

I signori musicisti suoneranno nel buio, ma i pulpiti saranno illuminati da globi luminosi (elett.) muniti di paralumi.

A. Eine felsenartig abgezackte Papierwand als dunkler Hintergrund.

Una parete di carta a forma dirupata come sfondo scuro.

B-C. Farbige Lichtfelder des Scheinwerfers.

Campi di luce colorata del proiettore elettrico.

D. Fokaler Brennpunkt des Tanzes und der Mimik.

Centro focale della danza e della plastica.

Für folgende Werke geltend:

Entschleierte Göttin — Tod als Fiedler — Allah' o' Abha — Tamariska — Tanz eines Besessenen (mit Klavier).

Ad un fratello nella Luce

Einem Bruder im Lichte!

Allah' o' Abha*)

Inno orchestrico — Orchestrische Hymne

Paolo Litta
Fiesole Maggio 1924

Largo e solenne

Violino

Canto (Baritono)
(o basso alto)

Tamburello a Sonagli

Piatti (Cymbals)

Triangolo

Timpani

Pianoforte

ad libitum

pp

Solo f

A - - - a - lla

pp

8

lungo

h'o - - - a - bha - a!

tremolo

f

pp

m.s.

f

pp

m.s.

f

pp

p

sf

lungo

vibrato

ad libitum

pp

8

*) Allah' o' Abha:
in persisch: O Herrlichkeit Gottes!
in persiano: Oh magnificenza di Dio!

espressivo

mf *p* *f* *ff* *p*

A - lla h'o a bha - a a! A - lla -

secco come una cetra antica
stacc.
secco *sf*

p *pp*

h'o a bha!

tremolo *m.s.*

armonioso *ad libitum*

1

m.s. *p* *quasi niente*

A - A - lla ho a bha!

legato *p* *vibrato*

6

tremolo *m.s.* *tremolo*

f cant *f* *A* - - - lla - h'o a -

(ad libitum) *ff* *rude* *ff*

8

Handwritten musical score for the phrase "A - lla - ho a - bha!". The score is written on a system of five staves. The top staff is a treble clef, and the bottom staff is a bass clef. The middle three staves are empty. The lyrics are written below the top staff: "bha" (first measure), "A - lla" (second measure), "ho" (third measure), "a - bha!" (fourth measure). The music is in a key with one flat (B-flat) and a 4/4 time signature. The melody is written in the treble clef, and the bass line is written in the bass clef. The score includes various musical notations such as notes, rests, and accidentals.

Handwritten musical score for "The Swan" by Camille Saint-Saëns. The score is written on two staves: a piano (p) staff on the left and a violin (v) staff on the right. The piano part is in 3/4 time, featuring a melody in the right hand and a bass line in the left hand. The violin part is in 3/4 time, featuring a melody in the right hand and a bass line in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings like *sf* (sforzando), *cresc.* (crescendo), and *pp* (pianissimo). The handwriting is in ink on aged paper.

musical score for measures 1-5 of "L'Alceste" by Christoph Willibald Gluck. The score is written for a full orchestra and a vocal soloist. The first four measures show a complex orchestral texture with tremolos and melodic lines in the strings and woodwinds. The fifth measure features a vocal entry with the lyrics "A - - lla - -".

A musical score for a piano piece. The score is written on two staves, treble and bass clef. The first five measures show the piano playing sustained chords, indicated by the instruction *lasciar vibrare*. The sixth measure begins a new melodic line in the right hand, starting with a piano (*p*) dynamic. The right hand continues with a series of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment. The score ends with a final chord in the right hand.

Handwritten musical score for the song "The Rose Tree". The score is written on aged, yellowed paper and includes vocal parts for a soprano and a bass, along with piano accompaniment for the right and left hands.

The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems, each containing two measures.

System 1:

- Measure 1:** The soprano part begins with a half note G4 (labeled "8" above it) and a half note F#4. The bass part begins with a half note G3 and a half note F#3. The lyrics "ho" are under the first measure.
- Measure 2:** The soprano part continues with a half note E4 and a half note D4. The bass part continues with a half note C4 and a half note B3. The lyrics "a" are under the second measure.

System 2:

- Measure 3:** The soprano part begins with a half note C#5 (marked with an accent) and a half note B4. The bass part begins with a half note A3 and a half note G3. The lyrics "bha" are under the third measure.
- Measure 4:** The soprano part continues with a half note A4 and a half note G4. The bass part continues with a half note F#3 and a half note E3. The lyrics "a" are under the fourth measure.

The piano accompaniment consists of a right hand and a left hand. The right hand plays a series of eighth notes in the first measure of each system, and a series of eighth notes in the second measure of each system. The left hand plays a series of eighth notes in the first measure of each system, and a series of eighth notes in the second measure of each system. The piano part is marked with a dynamic of *ppp* (pianissimo) in the second measure of the second system.

This musical score is for the song "The Swan" (Le Cygne) from the opera "Carmen" by Georges Bizet. The score is written for a vocal soloist and a piano accompaniment. The vocal part is in French and consists of two staves. The piano part is in G major and consists of two staves. The tempo is marked "Allegretto" and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings like "cresc.", "ff", "fff", "vibrato", "rit.", "ppp", and "pp". The lyrics are in French and describe a swan swimming in a pond.

Musical score for "L'Espresso" by Maurice Strakosky. The score is written for voice and piano. The vocal part includes lyrics: "h'o a - - bha". The piano part features various musical notations, including dynamics (f, sf, pp, m.s.), articulation (accents, slurs), and performance instructions (espressivo, ten.). The score is divided into measures, with some measures containing multiple staves for the piano accompaniment.

f cant.

f A - - - lla - ho! *p* A - - - lla - -

f *sf* *pp* *p* *espressivo* *sf*

f *sf* *pp* *p* *sf* *pp* *ppp*

mf *cresc.* *f* *ff* *sf* *sf*

f *sf* *pp* *p* *sf* *pp* *ppp*

Ho! *Ho!* *Ho!*

cant. *mf* *f* A *pp*

ff duro

2

4

espressivo *f*

lla - - - ho! A - - - a bha!

p quasi niente *ppp*

ten. *espressivo* *allarg.* *sf*

Poco più mosso (ma sempre largo)

ff vigoroso *sempre*

m.s. *pp* *mf* *sf* *ff* *sf* *sf* *sf* *sf*

Poco più mosso (ma sempre largo)

ff *sf* *sf* *sf* *sf* *mf*

p *p* *p* *p* *p* *sf* *sf* *sf* *sf* *sf*

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

10

vigorouso

ff

A - - - lla - h'o A - lla - h'o - a

mf

p.

f

f cant. marude

ff

8^{va}

f

The musical score is for the song "L'Espresso" by Luigi Dall'Pia. It features a vocal line and a piano accompaniment. The score is written in 2/4 time and includes various performance instructions and dynamics.

Vocal Line:

- Lyrics: bha! A - lla - h'o
- Performance instructions: *ff rude*, *(colpi colla mano)*, *tremolo col pollice sulla membrana*

Piano Accompaniment:

- Performance instructions: *ff*, *ff martellato*

The score is divided into five measures. The first measure shows the vocal line starting with "bha!" and the piano accompaniment. The second measure shows the vocal line with "A - lla - h'o" and the piano accompaniment. The third measure shows the vocal line with "A - lla - h'o" and the piano accompaniment. The fourth measure shows the vocal line with "A - lla - h'o" and the piano accompaniment. The fifth measure shows the vocal line with "A - lla - h'o" and the piano accompaniment.

A musical score for a vocal and piano piece. The score is written for four staves: two for the vocal line (soprano and alto) and two for the piano accompaniment (treble and bass). The vocal line features a melody with lyrics "A - lla - ho a - bha!". The piano accompaniment includes a prominent bass line with eighth notes and a treble line with chords and melodic fragments. The score is marked with dynamic indications such as *sf* (sforzando) and *ff* (fortissimo). The tempo is indicated as "Allegretto". The score is divided into four measures, each containing a vocal phrase and a corresponding piano accompaniment.

A - lla - ho a - bha! a - bha

A - lla - ho a - bha! A - lla - ho

a - bha A - lla - ho a - bha *agitare*

4

Piu lento

sf *f* *ff* *ff* *p*

A - lla - ho a - bha! A -

Piu lento
marcato cant.

sf *sf* *ff* *ff* *p*

lla - ho! A - lla

8

sf *fff* *sf*

sul. G
appassionato

ff *pp* *pp*

ho A - lla - ho a -

fff *p* *ff* *appassionato*

sf *sf*

The image shows a page of a musical score, likely for a vocal and piano piece. The score is written in Italian and features complex musical notation, including staccato and leggiero markings, and dynamic markings like *ff*, *sf*, and *ppp*. The lyrics are in Italian and include words like "bha!", "A", "lla", "ho", and "a".

The score is organized into systems, each containing staves for the vocal line and the piano accompaniment. The vocal line includes lyrics, and the piano accompaniment includes musical notation with various markings.

Key markings and features include:

- stacc.e leggiero*: Staccato and leggiero (light) markings.
- ppp*: Pianissimo (very soft) dynamic marking.
- ff*: Fortissimo (very loud) dynamic marking.
- sf*: Sforzando (accent) dynamic marking.
- sf idem*: Sforzando idem (accent same) dynamic marking.
- ff appassionato*: Fortissimo appassionato (very loud, passionate) dynamic marking.
- stacc.*: Staccato (detached) marking.
- p*: Piano (soft) dynamic marking.
- mf*: Mezzo-forte (moderately loud) dynamic marking.
- 8*: Octave marking.

The lyrics are: "bha! A lla ho a bha! A lla ho a".

Musical score for the first system. The vocal part (top staves) includes the lyrics "bha" and "ha!!!". The piano part (bottom staves) features various dynamics including *sf*, *ff*, *rit.*, *stacc.*, *dim.*, and *al - lar - - gan -*. The piano part also includes the instruction *fff come un grido*.

Tempo primo (In modo arcaico)

Musical score for the second system, marked *Tempo primo (In modo arcaico)*. The vocal part (top staves) includes the lyrics "A - lla - h'ò a - bha a - lla - h'ò a - bha". The piano part (bottom staves) features various dynamics including *p*, *ppp*, and *sf*.

Tempo primo (In modo arcaico)
(leggermente arpeggiato come una cetra greca)

Musical score for the third system, marked *Tempo primo (In modo arcaico) (leggermente arpeggiato come una cetra greca)*. The vocal part (top staves) includes the lyrics "A - lla - h'ò A - lla - h'ò". The piano part (bottom staves) features various dynamics including *f*, *sf*, and *espressivo*.

Musical score for the fourth system. The vocal part (top staves) includes the lyrics "A - lla - h'ò A - lla - h'ò". The piano part (bottom staves) features various dynamics including *p*, *sf*, and *espressivo*.

ff marc.

p

ff

p

sf

p

sf

sf

ff subito

sf

sf

A - - - lla - h'o a - bha! -

Ho - ho

sf

sf

sf

sf

sf

sf

A - ha - - a - a - a - a!

cant.

f

f

f

f

f

4

f espressivo

pp

ppp

A - - -

lla ho!

sempre ppp

sf *sf* *rit.* *fff*

A - - - lla ho a

bha! a

ff *f espressivo sf* *pp*

cresc. *cresc.* *ff espressivo*

4

poca allarg. *in tempo*

sf *p*

lla - h'o a - bha a lla - ho

f *ff* *sf* *in tempo*

Ped. continua

Poco più mosso. (ma sempre largo)

sf *p* *sf* *p* *sempre ff*

A - lla ho! A - lla - ho!

cresc. *sf* *sf* *sf*

Poco più mosso. (ma sempre largo)

sf *sf* *sf* *sf* *sf*

4

[illegible]

ff

A - lla - h'o A - lla h'o a - bha!

p

sf

A - - - lla - - - ho - - - a - bha, a -

pp

8

fff *sf* *fff*

sf

sul G
ff appassionato

bha! A lla h'o! A

pp *pp* *pp*

stacc. e leggiero

p *ff appassionato* *ff*

lla - - - - - h'o! A lla - - - - - a - - - - -

ff idem

ppp *8* *ppp* *f*

ho A lla - - - - - h'o!

8

A lla ho a bha a

dim. *dim.* *p*

stacc. *p* *stacc.* *dim.*

f *sf* *mf* *sf* *mf* *dim*

sf *ff* *sf* *sf* *sf* *dim*

4

rit. al - lar - gan - do

rit. *fff* *sf* grido

Ha!!!

stacc. rit. al - lar - gan - do

dim. *sf* *mf*

rit. *ff* *ff* *sf* *sf*

(con suoni flautati)
sul G

p A - lla - ho! A - lla -

pp *sempre pp* *p*

staccatissimo *sf* *sf* *ten.* *sf* *ten.*

cristallino *sf* *sf*

Red. sf

a - ho, a - a - ab - ha - a!

pp *pp*

sf *sf* *cresc. molto*

Red. sf continua *sf*

*) Wie ein Glockenspiel. Like a "carillon"

Wie ein Ruf
(come un grido) A - lla - ho ab - ha!

Imitare il tuono (Den Donner nachahmen)
Cadenza *cresc.*

pp *fff* *dim.* *rall.*

sf *fff sf sf* *lasciar vibrare*

ppp *ppp* niente

mf *cantato* *sf* *sf* *sf* *sf*

ppp *ppp* *pp* *pp* *sf*

(colpo) niente

sf *pp* *vibrato*

Gloria sia all' Eterno!!
Preiset Jehovah, Den Ewigen!!

PAULLITTA

Werke für Violine und Pianoforte und Violine allein

I. **Der Minne-See** — Le lac d'amour. Dichtung in 4 Teilen nach Georges Rodenbachs „Bruges-la-Morte“ Universal-Edition, Wien=Leipzig

II. **Die entschleierte Göttin** — La déesse nue. Esoterisches Monodram aus dem Leben Psyches: Lebenswille — Zweifel — Todesgrauen — Ergebung. Dichtung in einem Satz (mit Tanz ad libitum) Universal-Edition, Wien=Leipzig

III. **Der Tod als Fiedler** — Le ménétrier, la mort. Eine mittelalterliche „a fresco“-Rhapsodie (mit Tanz ad libitum) Universal-Edition, Wien=Leipzig

Diese drei Kompositionen bilden eine Konzert-Trilogie:

1. **Der Minne-See** (Traumbilder aus der Jugend) Universal-Edition, Wien=Leipzig

2. **Die entschleierte Göttin** (Das tragische Ringen im Mannesalter) Universal-Edition, Wien=Leipzig

3. **Der Tod als Fiedler** (Todesgedanken des Greises) Universal-Edition, Wien=Leipzig

IV. **Ballade-Ciaccona (einstimmige Linearfuge) für Violine allein** Verlag Albert Gutmann, Wien=Leipzig

Getanzte Kammermusik

V. **„Allah' o' Abha.“** Orchestrische Hymne (Tanzgebet) für Bariton, Violine, Pianoforte, Pauken, Zimbeln, Tamburin, Triangel (mit Tanz ad libitum). Eine persische Ode dem Allerhöchsten Verlag Albert Gutmann, Wien=Leipzig

Für Orchester

VI. **Kleopatras Tod.** Für Orchester mit Sopransolo (dramatischer Sopran). Klavier mit Gesang Universal-Edition, Wien=Leipzig

VII. **„Musik und Tanz eines Besessenen.“** Pathologische Ballade für großes Orchester Verlag Albert Gutmann, Wien=Leipzig

VIII. **„Andalusia.“** Don Giovannis Wiederkehr. Spanische Liebesklänge für großes Orchester

Für Pianoforte allein

IX. **„Tamariska“** (Der Tanz des Windes mit dem Sande). Konzertstück (mit Tanz ad libitum) Verlag Albert Gutmann, Wien=Leipzig

X. **„Musik und Tanz eines Besessenen.“** Pathologische Ballade mit Tanz (obligat) Verlag Albert Gutmann, Wien=Leipzig

XI. **„Das Meermädchen.“** Ballade nach Ossian (in Vorbereitung)

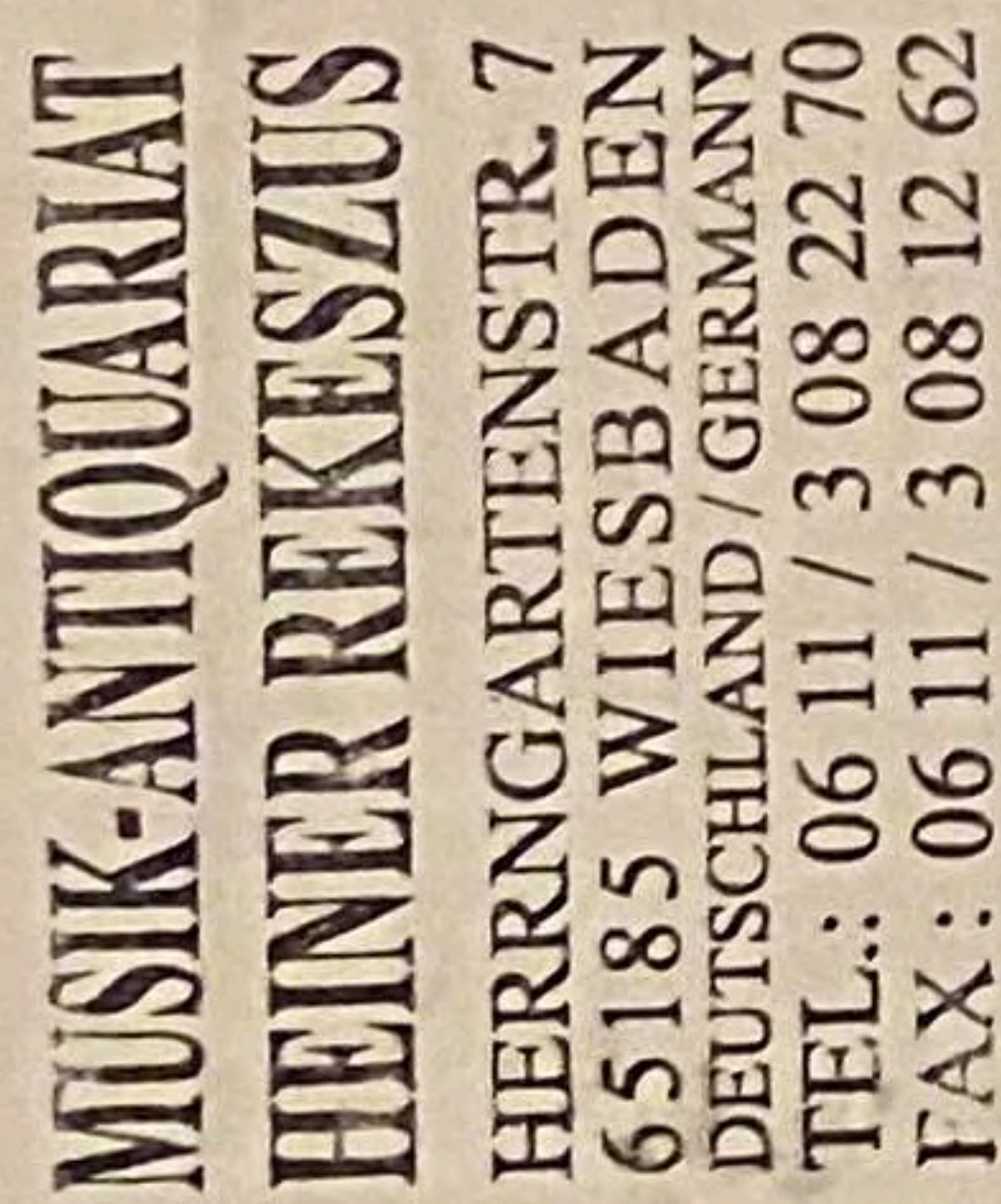
XII. **Präludium** (Preludio lineare) Verlag Albert Gutmann, Wien=Leipzig

Für Violoncello allein

XIII. **Sarabanda** (Ballata in fugato lineare) Verlag Albert Gutmann, Wien=Leipzig

Melodram (Rezitation mit Klavier)

XIV. **Three Poems** — Drei Dichtungen: a) Mumie und Schmetterling (in vier Sprachen), b) Die Lotusblume (in vier Sprachen), c) Die Sphinx (in vier Sprachen). „Ägyptische Hieroglyphe“ nach Littas Originaldichtung für Vortrag und Klavier eingerichtet



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