

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,
SCHLÄGZEUG & TANZ
(PARTITUR)



VERLAG ALBERT GUTMANN

WIEN. — N^o 1013 — LEIPZIG.

Alle Rechte vorbehalten.



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 merkbares Vibrieren --; ein Zucken der Muskeln — ein Schaudern 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' imbrividire 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:

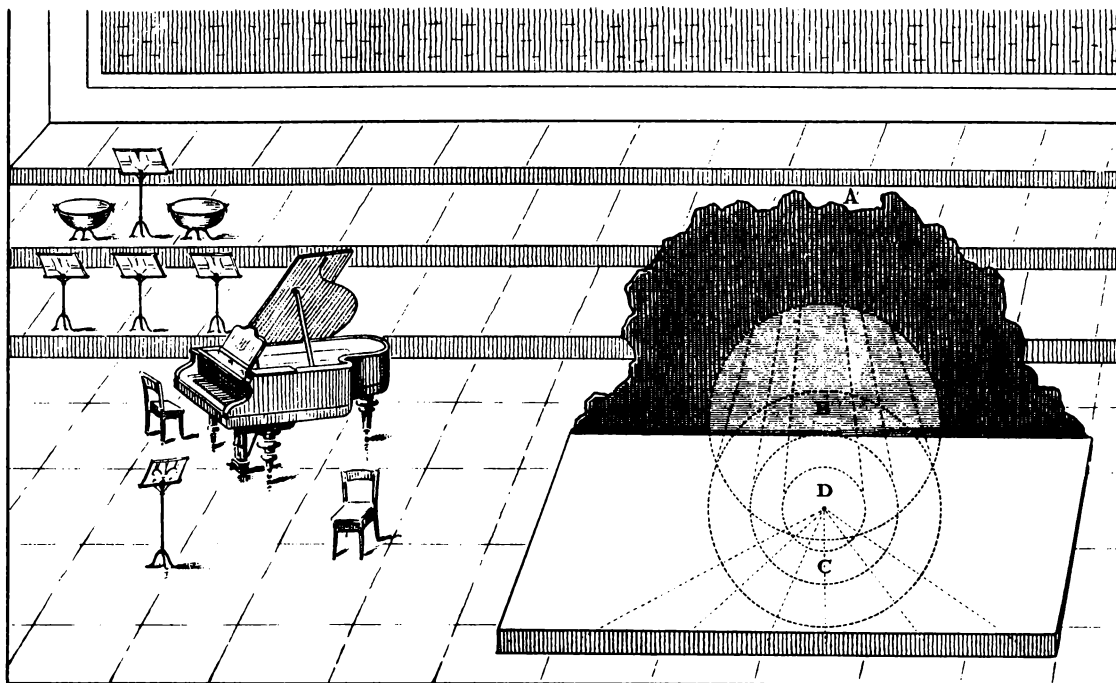
LA DEA NUDA — IL GIULLARE, LA MORTE — TAMARISKA

(Vedi a tergo della copertina)

Bühnen=Aufstellung im Konzertsaal

für den Tanz und die Aufführung von Paul Littas Kammermusik

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 felsentypig abgeackte 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

pp

Solo f

A - . . . a - . . . lla

Largo e solenne

ho - a . . . bha . . . a!

Lungo

tremolo

pp

pp

vibrato

ad libitum

f

pp

m.s.

m.s.

p

pp

f

pp

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

espressivo

mf A - lla - *sf* ho a bha - a a! *ff* A - lla - *p*

secco come una cetra antica
stacc.

mf *secco* *sf* *f*

ho a bha!

pp *tremolo* *f* *m.s.* *f* *p*

armonioso *ad libitum*

1

m.s. A - lla - ho a bha!

p *quasi niente*

legato *p* *vibrato*

sul G. cant.

tremolo *m.s.* *tremolo*

A - - lla - ho a -

(ad libitum)

ff *ff* *ff*

rude *vado* *vado*

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

sf *cresc.* *sf* *sf* *sf*

ad libitum

tremolo *m.s.* *tremolo* *m.s.*

A - - lla - -

quasi niente *pp*

lasciar vibrare

p

ho a - bha -

mp

This system contains the first vocal line with lyrics 'ho a - bha -'. The piano accompaniment features a complex, flowing melodic line with many accidentals. A dynamic marking of *mp* is present in the piano part.

a A - lla -

rit. *v* *pp* *pp*

cresc. *ff* *vibrato* *fff*

This system continues the vocal line with lyrics 'a A - lla -'. It includes performance instructions such as *rit.*, *v*, *pp*, *pp*, *cresc.*, *ff*, *vibrato*, and *fff*. The piano part has a *fff* dynamic marking.

ho a - bha

f *pp* *espressivo* *ten.* *f* *pp*

This system concludes the vocal line with lyrics 'ho a - bha'. It features dynamic markings *f*, *pp*, *espressivo*, *ten.*, *f*, and *pp*. The piano part includes a section with a *pp* dynamic and a *f* dynamic. At the bottom, there are markings '8' and '4'.

cant.

First system of the musical score. It includes a vocal line with lyrics "A - lla - ho!" and "A - lla -". The piano accompaniment features dynamic markings such as *p*, *pp*, and *mp*. The system concludes with a *sf* (sforzando) marking.

Second system of the musical score. It includes a vocal line with lyrics "ho!" and "Ho!". A section marked "Fig." (Figura) is indicated. The piano accompaniment includes dynamic markings like *pp*, *ppp*, and *ff*. A box containing the number "2" is present in the upper right of this system. The system ends with a *sf* marking.

Third system of the musical score. It includes a vocal line with lyrics "Ho!" and "A". A section marked "cant." (cantabile) is indicated. The piano accompaniment features dynamic markings such as *p*, *pp*, and *sf*.

Fourth system of the musical score, primarily piano accompaniment. It includes dynamic markings like *f* and *ff duro*. The system concludes with a *pp* marking.

espressivo *f*

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

ppp *quasi niente* *pp* *ppp*

ten. *allarg.* *f* *espressivo*

Poco più mosso (ma sempre largo)

ff vigoroso *sempre*

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

Poco più mosso (ma sempre largo)

8

8

rigoroso

Musical score for the first system. The vocal line (top) is marked *ff* and contains the lyrics: A - lla - h'ò - A - lla - h'ò - a. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth notes with a forte (*f*) dynamic.

Musical score for the second system. The vocal line (top) includes the lyrics: bha! A - lla - h'ò. The piano part (middle and bottom staves) includes performance instructions: *sul G*, *ff rude*, *(colpi colla mano)*, *tremolo col pollice sulla membrana*, and *ff martellato*. The piano accompaniment continues with a rhythmic pattern of eighth notes.

Musical score for the third system. The vocal line (top) includes the lyrics: A - lla - h'ò - a - bha!. The piano part (middle and bottom staves) concludes with a flourish marked *f ff*. The piano accompaniment continues with a rhythmic pattern of eighth notes.

First system of the musical score. It features a vocal line with lyrics: "A - lla - ho A - lla - ho a - bha! a - bha". The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a steady bass line. Dynamics include *mf* and *ppf*. There are fermatas over the vocal line in the second and fourth measures.

Second system of the musical score. The vocal line continues with lyrics: "A - lla - ho A - lla - ho a - bha! A - lla - ho". The piano accompaniment features a more active right-hand part with a melodic flourish in the fourth measure. Dynamics include *ff* and *sf*. There are fermatas over the vocal line in the second and fourth measures.

Third system of the musical score. The vocal line continues with lyrics: "a - bha A - lla - ho a - bha *agitare*". The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a steady bass line. Dynamics include *ff* and *mp*. There are fermatas over the vocal line in the second and fourth measures.

Piu lento

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

Piu lento
marcato cant.

lla - ho! A - - - lla

lla - ho! A - - - lla

8

Ho - A - lla - Ho a -

sul G
appassionato

ff appassionato

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

stacc. e leggiero
ppp
stacc. e leggiero

ff
sf
sf
sf
sf

3 *ff idem*
lla - - - ho a - - - bha! A - lla - - - ho a - - -

stacc.
ppp

ff appassionato
sf
sf
sf
sf

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

stacc.
stacc.
sf
sf

sf
ff
sf
mf
sf

Musical score for the first system. It includes vocal lines and piano accompaniment. The vocal line starts with the syllable "bha" and continues with "ha!!!". The piano accompaniment features various dynamic markings: *rit.*, *fff come un grido*, *stacc.*, *dim.*, *rit.*, and *al - lar - - gan -*. The piano part includes *sf* and *ff* markings.

Tempo primo (In modo arcaico)

Musical score for the second system. It features vocal lines with the lyrics "A - lla - ho a - bha a - lla - ho a - bha". The piano accompaniment includes dynamic markings *p* and *ppp*. The system is marked "Tempo primo (In modo arcaico)".

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

Musical score for the third system, primarily piano accompaniment. It includes dynamic markings *f* and *sf*. The system is marked "Tempo primo (In modo arcaico) (leggiermente arpeggiato come una cetra greca)".

Musical score for the fourth system. It features vocal lines with the lyrics "A lla - - - ho A - - - lla - ho". The piano accompaniment includes dynamic markings *p* and *espressivo*.

Musical score for the fifth system, primarily piano accompaniment. It includes dynamic markings *sf*.

ff marc.

A - - - - - la - ho a - bha! Ho ho

ff subito

Detailed description: This system contains the first two systems of music. The top system features a vocal line with lyrics 'A - - - - - la - ho a - bha! Ho ho' and a piano accompaniment. The piano part includes a grand staff with treble and bass clefs. The second system continues the vocal line with 'A ha - - a - a - a a!' and the piano accompaniment. The piano part includes a grand staff with treble and bass clefs. The piano accompaniment features a prominent bass line with chords and some melodic movement in the right hand.

cant.

A ha - - a - a - a a!

Detailed description: This system contains the third and fourth systems of music. The top system features a vocal line with lyrics 'A ha - - a - a - a a!' and a piano accompaniment. The piano part includes a grand staff with treble and bass clefs. The second system continues the vocal line and piano accompaniment. The piano accompaniment features a prominent bass line with chords and some melodic movement in the right hand.

4

f espressivo

A - - - - -

pp

ppp

Detailed description: This system contains the fifth and sixth systems of music. The top system features a vocal line with lyrics 'A - - - - -' and a piano accompaniment. The piano part includes a grand staff with treble and bass clefs. The second system continues the vocal line and piano accompaniment. The piano accompaniment features a prominent bass line with chords and some melodic movement in the right hand.

First system of the musical score. It features a vocal line with lyrics "lla ho!" and a piano accompaniment. The piano part includes dynamic markings *sf* and *rit.*. The vocal line has a *rit.* marking above it.

Second system of the musical score. The vocal line continues with lyrics "A lla ho a". The piano accompaniment features *sf* markings and a *rit.* marking. The vocal line has a *rit.* marking above it.

Third system of the musical score. The vocal line has lyrics "bha!" and "a". The piano accompaniment includes dynamic markings *cresc.*, *ff*, and *ff espressivo*. The vocal line has a *ff* marking above it. There are also markings for *8* and *8* in the piano part.

poca allarg. *in tempo*

lla - ho a - bha a lla - ho

allargando *in tempo*

ff

Ped. continua

Poco più mosso. (ma sempre largo)

A - lla ho! A - lla - ho!

sempre ff

Poco più mosso. (ma sempre largo)

cresc.

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

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

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

agitare

A - lla - ho a - bha!

Più lento

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

A lla ho a bha, a

fff sf fff

bha! A lla h'o! A

sul G ff appassionato

p

ff appassionato ff

stacc. e leggiero

ff idem

lla ho! A lla a

ppp *f*

ho A lla ho!

ppp *f*

A lla ho a bha a

p *stacc.* *dim.*

sf *mf* *dim.*

rit. *al lar gan do*

rit. *ff sf grido*

Ha!!!

rit. *stacc.* *rit.* *dim.* *sf* *al lar gan do* *pp* *mf*

(con suoni flautati)

pa *lla ho! A lla*

pp *sempre pp* *p*

staccatissimo *crystallino* *8* *ten.* *sf* *ten.*

a ho, a a ab ha a!

pp *pp* *cresc. molto*

Red. sf *Red. sf* *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 *crac.*

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

fff sf sf *lasciar vibrare*

ppp *ppp niente*

mf cantato sf sf sf sf

ppp *(colpo) niente sf*

ppp *pp* *pp* *sf*

sf 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 Rodenbads „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 Meer mädchen.“** 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 Litras Originaldichtung für Vortrag und Klavier eingerichtet

Allah' o' Abha

Violino

Paolo Litta

Largo e solenne

Timpani

Tamburello

Pfte.

espressivo

mf *sf*

ff *p* *p* *pp*

Tamburello

1

4 *sul G cant.*

f

5 *ad libitum*

8

cant.

sfz *f* *p*

Flag.

2

Violino

sf
cant. *mf* *espressivo* *f* *sf allarg.* 2

Pfte. **Poco più mosso (ma sempre largo)**
ff vigoroso *sempre ff*

sf *sf*

ff vigoroso

sfz *sfz* *sf* sul G *ff rude*

marcato *gran stacc. secco*

ff *ff*

ff *f*

fff *f sf* **Più lento**

ff *ff* *ff* *sf*

sul G. 3

ff appassionato ff sfz ff idem

sfz p rit. allarg.

Tempo primo (In modo arcaico)

canto p

espressivo p marc. ff

p

8

8 4

sf f espressivo rit. sf sf

ff f espressivo sf sf mollo espressivo poco allarg. sf

in tempo Poco più mosso

p sfz p sf p ff ff

sf sf

vigoroso ff

sf sul G ff rude

Violino

gran stacc. secco

marcato

ff *sfz*

fff

Più lento

ff *ff*

sf *sul G*

ff appassionato

idem

sf *ff*

sf *p* *sf* *rit.* *4* *sul G (con*

allarg. *p* *3*

suoni flautati *3* *2* *3* *3* *tacet*

Allah' o' Abha *)

Baritono
(o Basso alto)

Paolo Litta

Largo e solenne Solo

Timpani

A - - - - a - lla - hò a -

lungo 2 Tambur

bha - a - a! A - lla - - hò a - bha - a -

1 *f* Tambur 2

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

1 Solo *mf*

A - - - - A - lla - hò a - - bha

Tambur

A - - lla - hò a - bha! - - A -

5 Violino *f*

lla - hò - - - a - bha - - A - lla - hò a -

bha - - a - a A - lla - hò a - bha - - 1 A -

3 1

. lla - hò - - - A - lla - - hò - - - 1

*) In persisch: O Herrlichkeit Gottes!
In persiano: Oh magnificenza di Dio!

Baritono

2

sonore

Pfte. Ho! Ho!

f

A - lla - h'ò A - - a - bha!

Poco più mosso (ma sempre largo)

3 *Violino* 5 *ff*

A - -

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

A - - - lla - h'ò A - lla - h'ò a - bha

a - lla - ho A - lla-h'ò a - bha a - bha A - lla-ho

A - lla-h'ò a - bha A - lla-h'ò a - bha A - lla-h'ò a - bha

Più lento

A - - lla - h'ò A - - bha! A - - - lla - -

f

ho A - - - lla - h'ò A - lla - h'ò a - bha! A -

3

lla - ho a - bha! A - lla - h'ò a - bha A - lla - ho a - bha

A - lla - h'ò a - bha! Ha!!!

rit. *fff. Schrei di grido* 2 Tambur

Tempo primo (In modo arcaico)

f A - lla - ho a - bha A - lla - ho A - bha

A - lla - - h'ò A - - lla - ho A - - - lla - ho a -

bha Ho ho A - - - a - -

4

a A - - - lla - h'ò A - lla -

poco rall. in tempo
h'ò a - bha! A - lla - h'ò A - bha A - lla - h'ò

Poco più mosso

A - lla - h'ò! A - lla - h'ò!

Violino 4

A - - lla - - h'ò A - lla - - - h'ò

Baritono

A - - lla - - hò _____ A - lla - hò a - bha _____

_____ A - lla - ho _____ A - lla - ho _____ A - bha! A - bha A - - -

lla _____ a - bha A - lla - hò a - bha A - lla - hò a - bha! _____

Più lento

A - lla - hò a - bha _____ A - lla - hò _____ A - lla - ho _____ a -

bha! _____ A - lla - ho a - bha a - bha A - - lla - - hò A -

lla - - - hò! A - lla - - - hò _____ A - lla - - - hò! _____

A - lla - ho ab - ha _____ Ha!!! *allargando*

A - - - lla - hò! _____ A - - - lla - - hò

a - - a - bha! _____ *Timpani* A - lla - hò a - bha! _____ *tacet*

(invocazione a Jehovah!
Ruf an Jehovah)

Allah' o' Abha

Timpani in D & A

Paolo Litta

Largo e solenne

Piano

The musical score consists of ten staves of music for Timpani in D & A. The tempo is marked 'Largo e solenne'. The dynamics range from *pp* (pianissimo) to *sf* (sforzando). The score includes various musical notations such as accents, slurs, and fermatas. There are two first endings marked with a '1' in a box and two second endings marked with a '2' in a box. The key signature has one sharp (F#) and the time signature is 4/4.

Timpani in D & A

Poco più mosso (ma sempre largo)

mp *mf* *sf* *p* *p*

1 2

3 4 5 6 7 8

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

6 7

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

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

sf *sf* *sf*

Più lento

1 1 *stacc. e leggero*

pp *pp* *pp*

stacc. 3 *stacc.* *stacc.*

mp *mp*

stacc. 1 *dim.* *rit.* al - - lar - 2 -

sf *sf* *sf*

Timpani in D & A

- gando **Tempo primo (In modo arcaico)**

1 2

mf

3 4 5 6 7 8 9 10

11 12 13 14 15 16 17 18 19

sf

4

ppp *sempre ppp* *ppp*

rit. in tempo 1 1 **Poco più mosso** 2

sf

3 4 5 6 7 8

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

2 3 4 5 6

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

7

sf

sf *sf* *sf*

sf *sf* *sf*

sf *sf* *sf*

Timpani in D & A

Più lento

stacc. e leggero

stacc.

stacc. dim. rit. al - lar - gando

pp sempre ppp

Cadenza Solo

Imitare il tuono-Den Donner nachahmen

Allah' o' Abha

Becken - Cimbali — Triangolo-Triangle

Paolo Litta

Largo e solenne

Baritono Solo

Becken (Piatto Cymbals) Cymb.

Triangolo

Triangolo Violino

pp *p*

Cymb. Tutti Cymb.

p *p* *p*

p *p* *pp* *p*

Violino Cymb.

p *p* *pp* *f* *p*

pp p pp

p pp 2 pp pp

Poco più mosso (*ma sempre largo*)

p pp 1 p p

5 6 7 8 mf mf

p pf sf sf

First system of musical notation. The upper staff contains a melodic line with accents and slurs. The lower staff contains a rhythmic accompaniment. Dynamics include *sf* (sforzando) and *f* (forte).

Second system of musical notation, marked *Più lento*. The upper staff continues the melodic line. The lower staff features a more complex accompaniment with dynamic markings *sf* and *pp* (pianissimo).

Third system of musical notation, starting with a measure repeat sign (a box with the number 3). The upper staff has a simple accompaniment. The lower staff includes fingerings: 1, 1, 4, 9.

Fourth system of musical notation, titled *Grido - Schrei*. It includes the instruction *Piano* and *Tempo primo (In modo arcaico)*. The upper staff is marked *Violino*. The lower staff has dynamic markings *p* and *ppp* (pianississimo) and includes fingerings 3, 2, 5.

Fifth system of musical notation, starting with a measure repeat sign (a box with the number 4). The upper staff has a melodic line with slurs. The lower staff includes dynamic markings *p* and *pp* and fingerings 9, 3.

Sixth system of musical notation, marked *poco allarg. in tempo*. The upper staff is mostly empty. The lower staff contains a simple accompaniment with fingerings 1, 2, 3, 4, 5, 6, 1, 1 and dynamic marking *pp*.

Poco più mosso (ma sempre large)

1 2 3 4 5 6 7 1 *mf*

sf sf

leggiero

sf sf sf

leggiero

sf sf sf

Più lento

1 2 3 4 5 6 7

1 1 7 1 1 *rit.*

pp pp

Grido - Schrei

Piano

p pp

1 1 1 1

tacet

Allah' o' Abha

Tamburello a Sonagli (Schellentamburin)

Per il suonatore di tamburello. Für den Spieler genau zu beobachten:



agitare; schütteln.

agitare e battere sul pugno della mano sinistra.
schütteln und nachher das Tamburin auf die Faust der linken Hand schlagen.

Colpi contro il ginocchio destro o contro la mano sinistra.
Schläge des Schellentamburin auf das Knie des rechten Beines oder auf die Faust der linken Hand.

Vibrazione del pollice sopra la pelle del tamburello.
Vibration des steifen Daumens, das Fell nicht verlassend.

Largo e solenne

Paolo Litta



Tamburello a Sonagli

m.s. Poco più mosso (ma sempre largo)

1 2 3 4 5 6 7 8

sf *mf* *mf*

colpi *col pollice*

sf *sf*

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

sf

agitare Più lento

1 2 3 4 5 6 7

sf

8 1 1 1 1 3 1 1

pp

sf Grido-Schrei

1 1 1 1 2

sf *rit.*

Tempo primo (In modo arcaico)

1 2 3 4

f

5 6 7 8 9 10 11 12 13

sf

14 15 16 17 18 19 3 3

sf

Tamburello a Sonagli

1 2 3 4 *poco allarg. in tempo* 5 1 1



Poco più mosso (ma sempre largo)



3 4 5 6 7 *Colpi > > > > >*



agitare *Più lento* 1 2 3 4 5



6 7 8 1 1 1 1 1



1 1 1 1 1 1 *rit.*



Grido - Schrei 2 1 1 1 1



3 *Tuono - Donner* *Timpani* *Pianoforte*



Tamb. 1 1

