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.

يا بهاء الأبهى

AD UN FRATELLO NELLA LUCE

ALLAH' O' ABHA!
ALL' ETERNO

INNO ORCHESTICO

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

(PARTITURA)

PAOLO LITTA

VERLAG ALBERT GUTMANN
WIEN – Nr. 1013 – LEIPZIG

Alle Rechte vorbehalten

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 Halbschlafe, 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. P. LITTA.
Villa Karolina (Italien).

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. P. LITTA.
Villa Carolina (Italia).

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 frisonnement 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. P. LITTA.
Villa Caroline (Italie).

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. P. LITTA.
Villa Caroline (Italy).

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

LA DEA NUDA — IL GIULLARE, LA MORTE — TAMARISKA

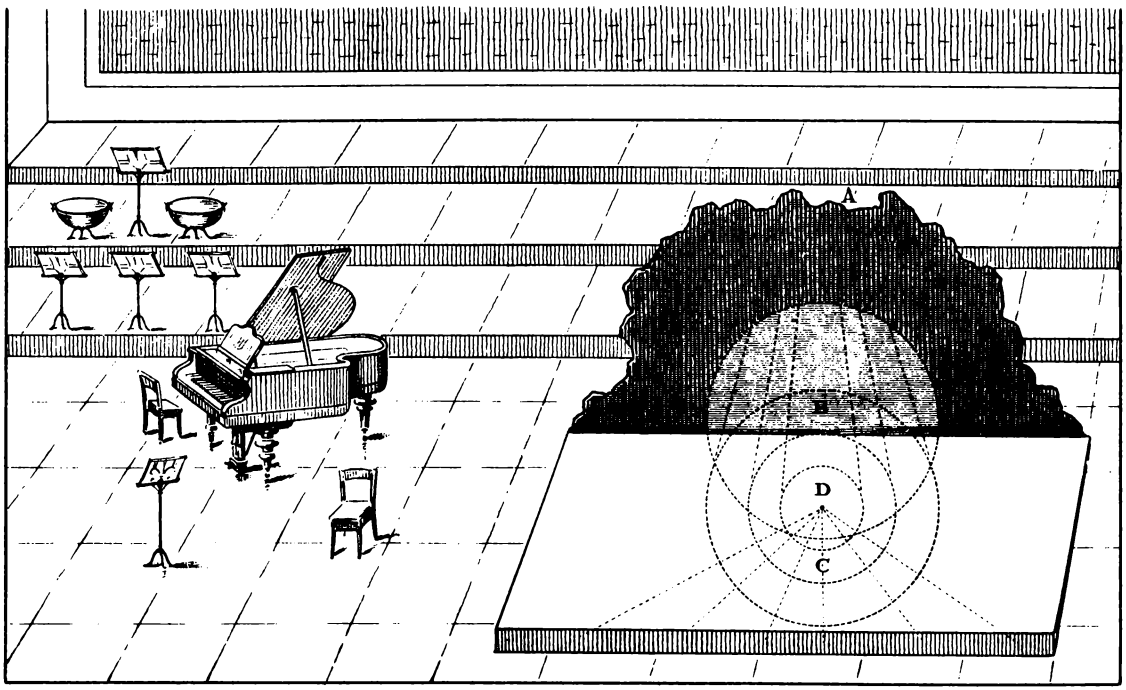
(Vedi a tergo della copertina)

Bühnen-Aufstellung im Konzertsaale

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 ‹elettr.› 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›.

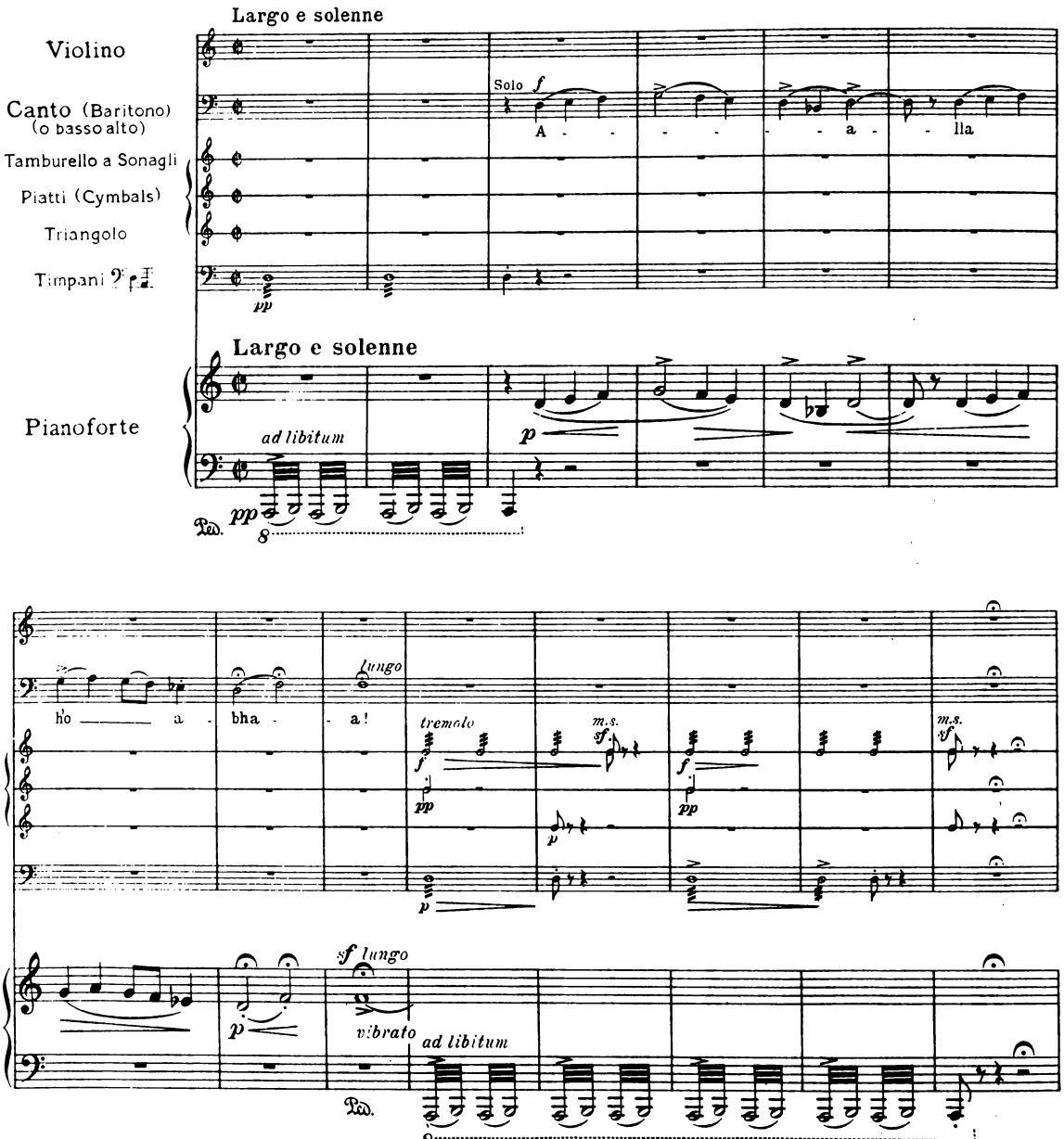
Ad un fratello nella Luce

Einem Bruder im Lichte !

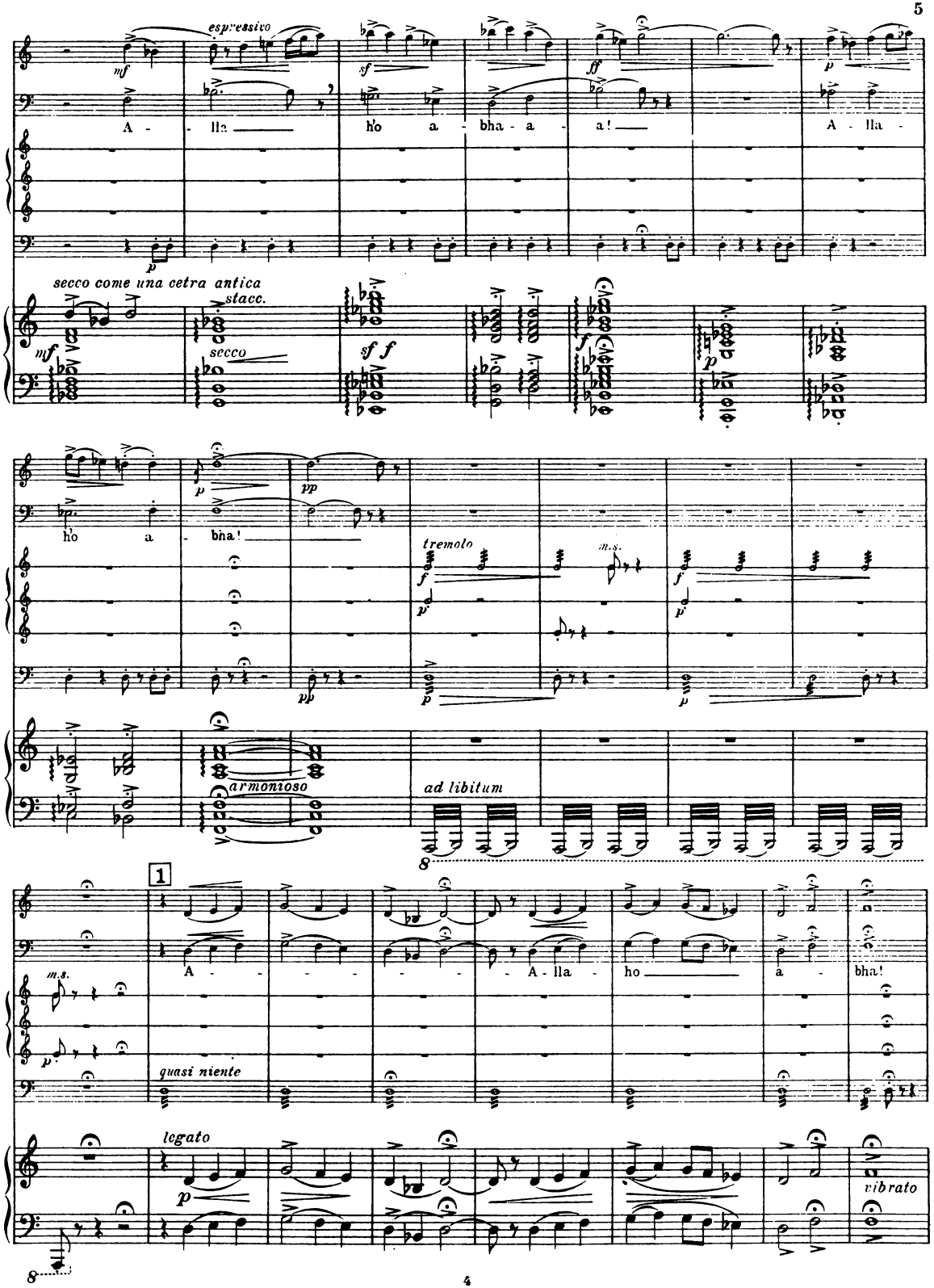
Allah' o' Abha*)

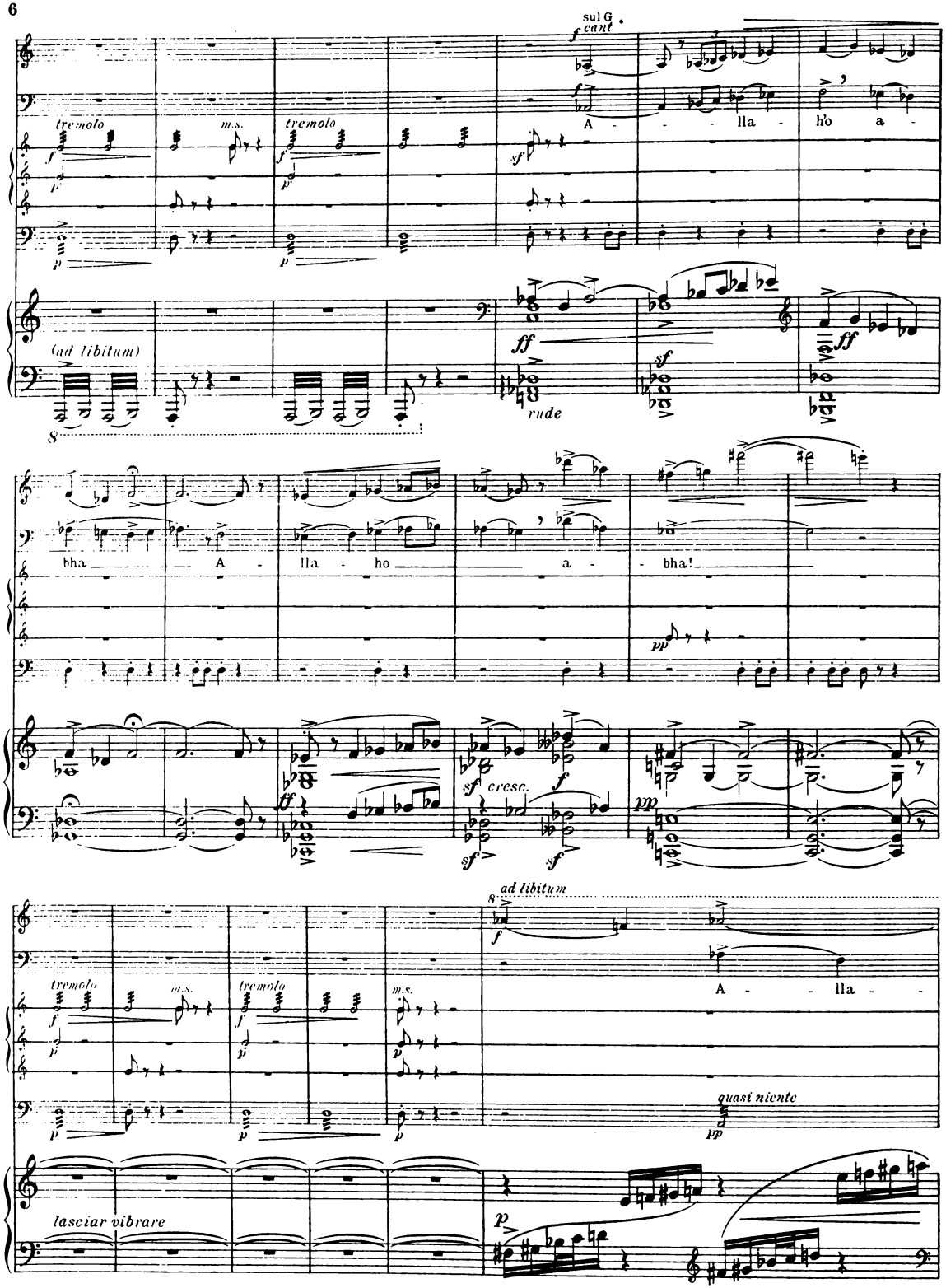
Inno orchestico — Orchestische Hymne

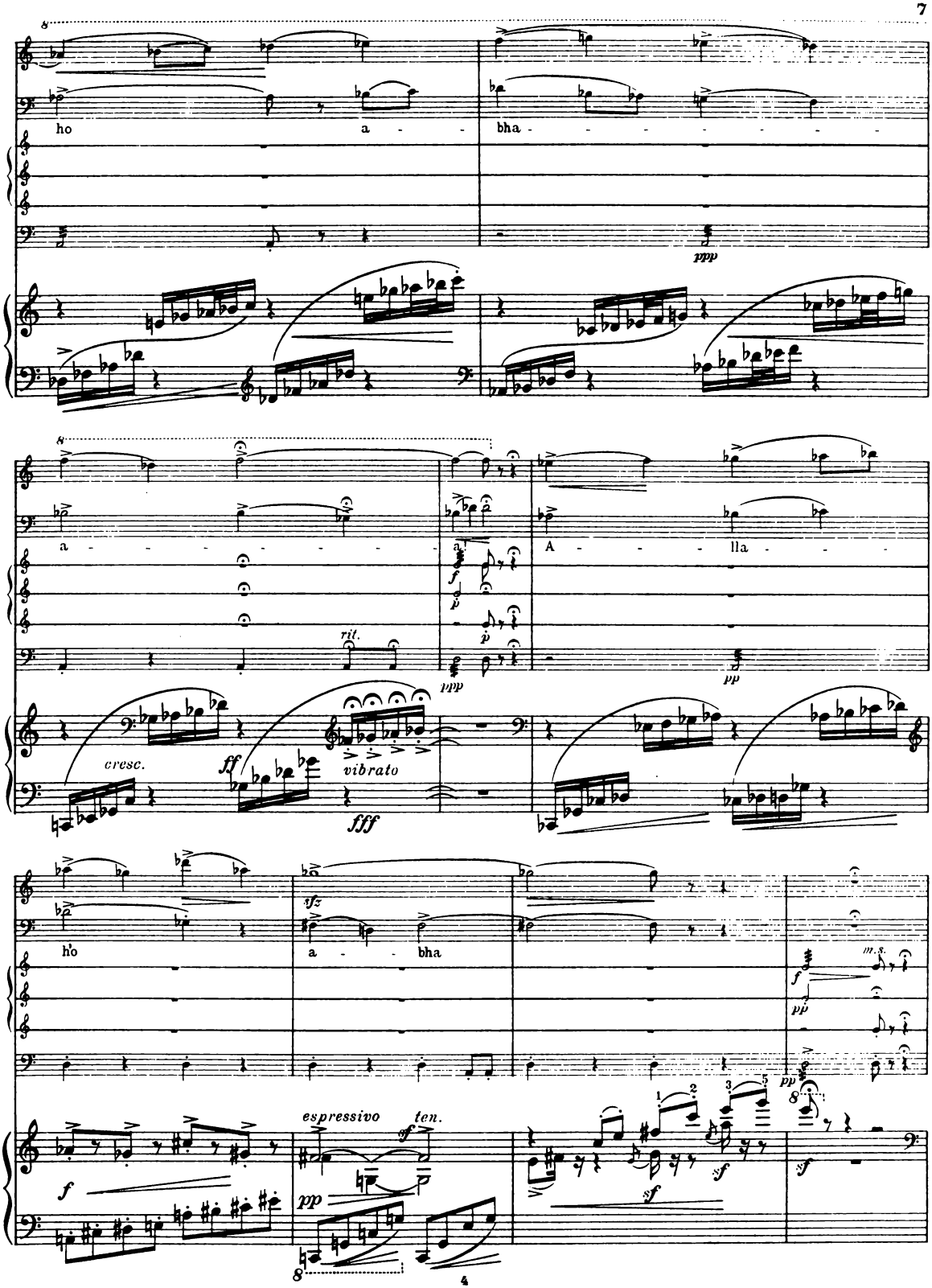
Paolo Litta
Fiesole Maggio 1924

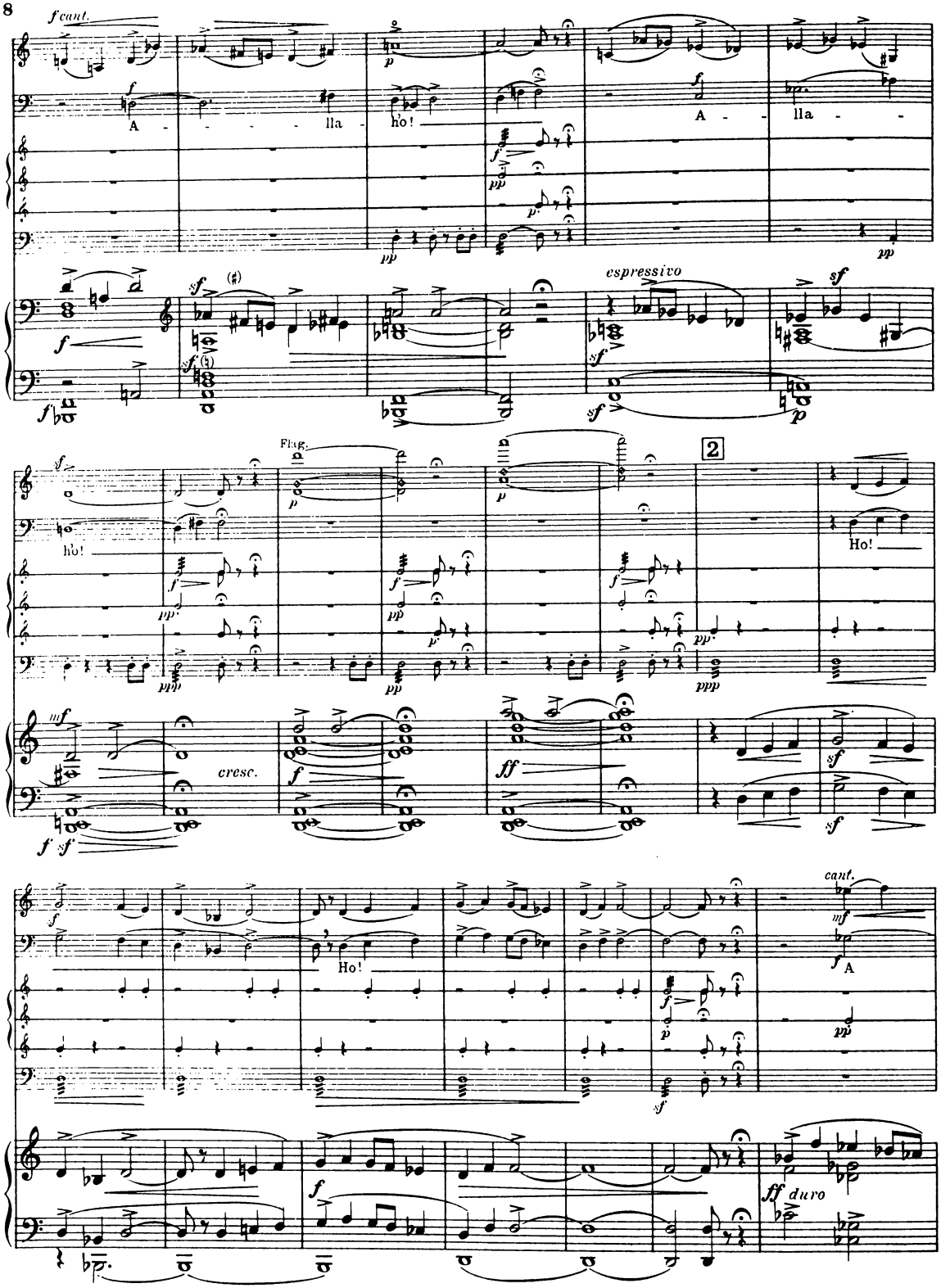


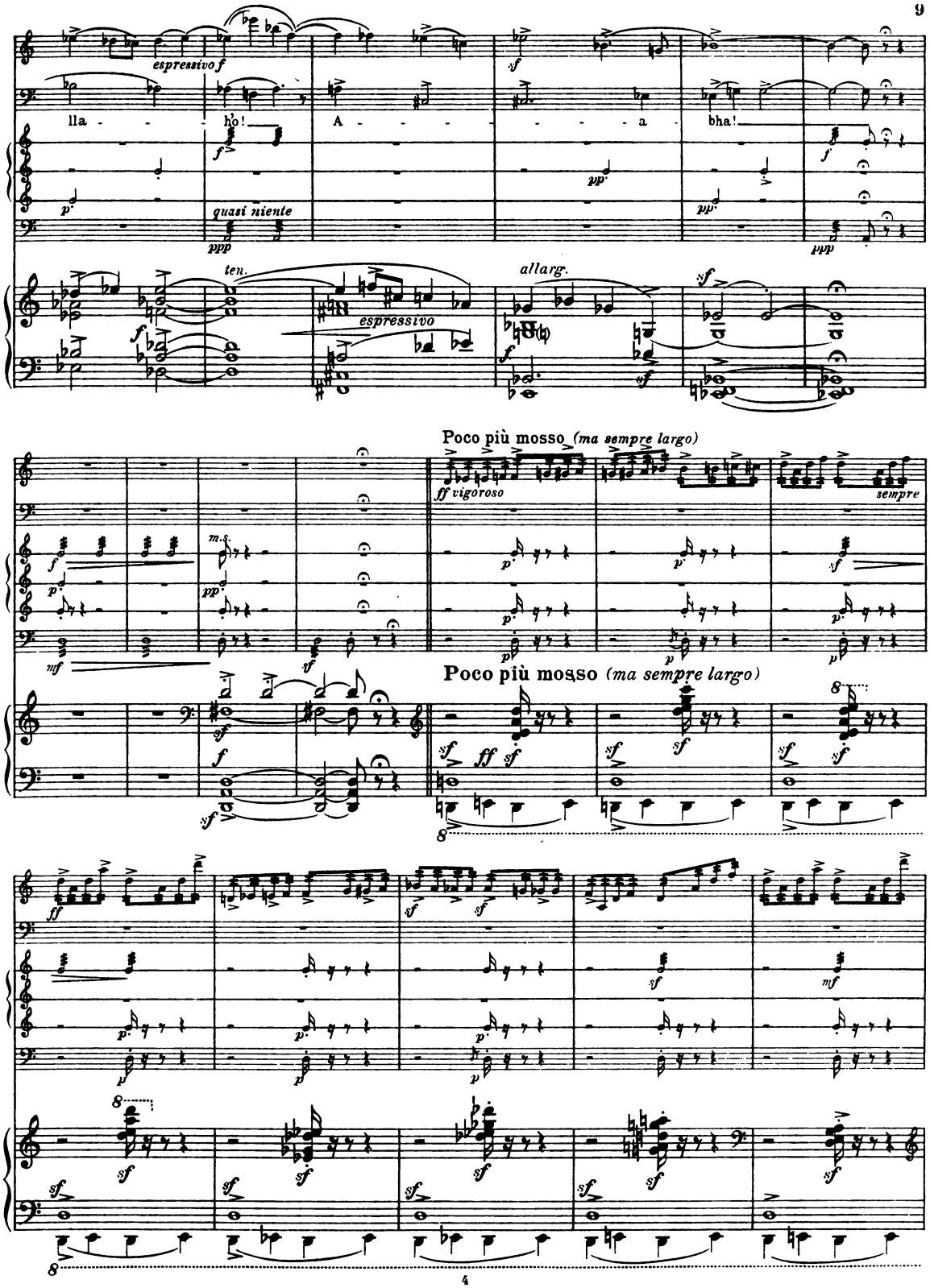
*) Allah' o' Abha:
in persisch: O Herrlichkeit Gottes!
in persiano: Oh magnificenza di Dio!

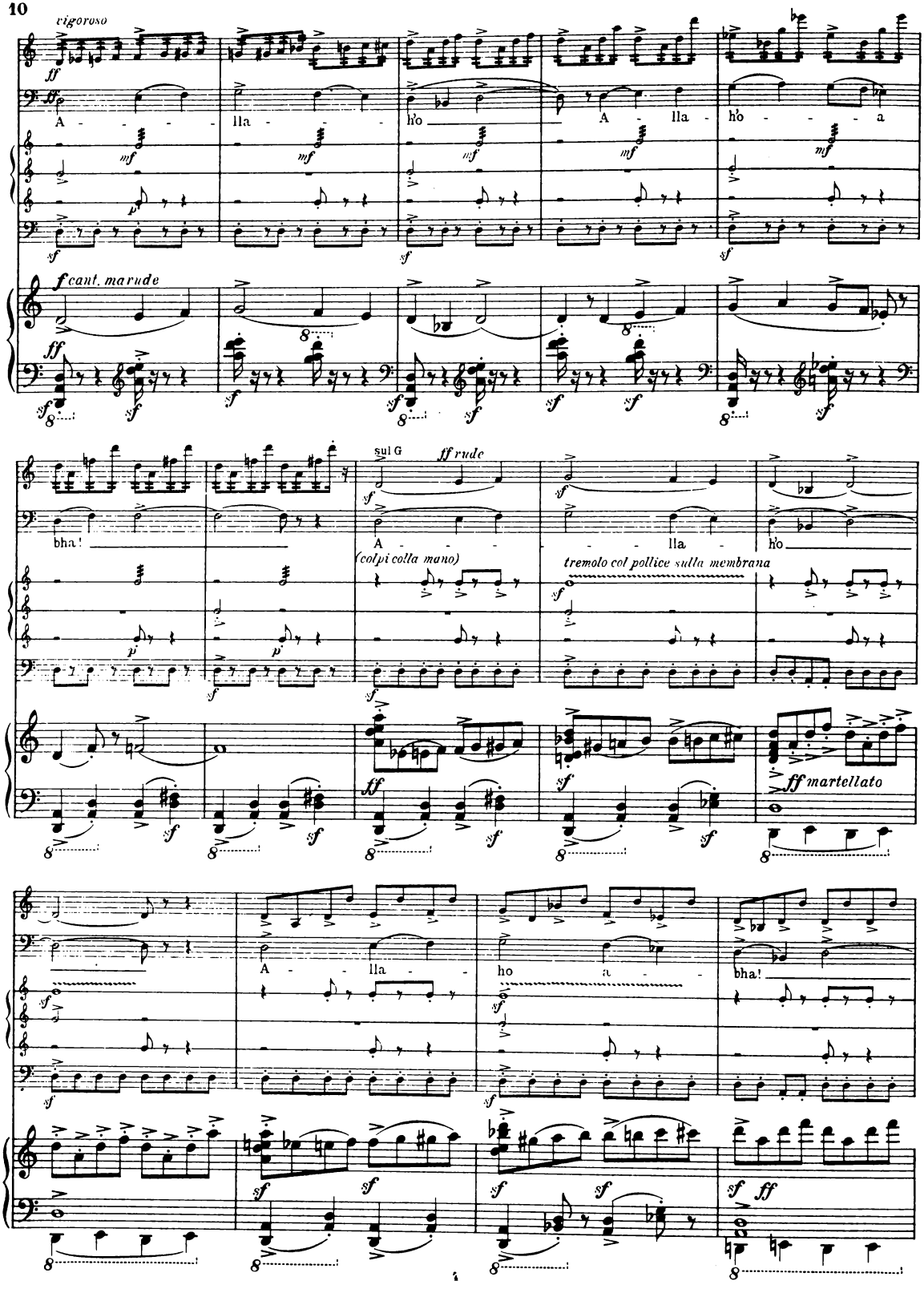

espressivo
mf
sf
ff
p
A - lla
ho a - bha - a!
A - lla -
secco come una cetra antica
stacc.
secco
sf f
f
p
ho a - bha!
pp
tremolo
m.s.
armonioso
ad libitum
1
A - - - - - - A - lla - ho - a - bha!
quasi niente
legato
vibrato

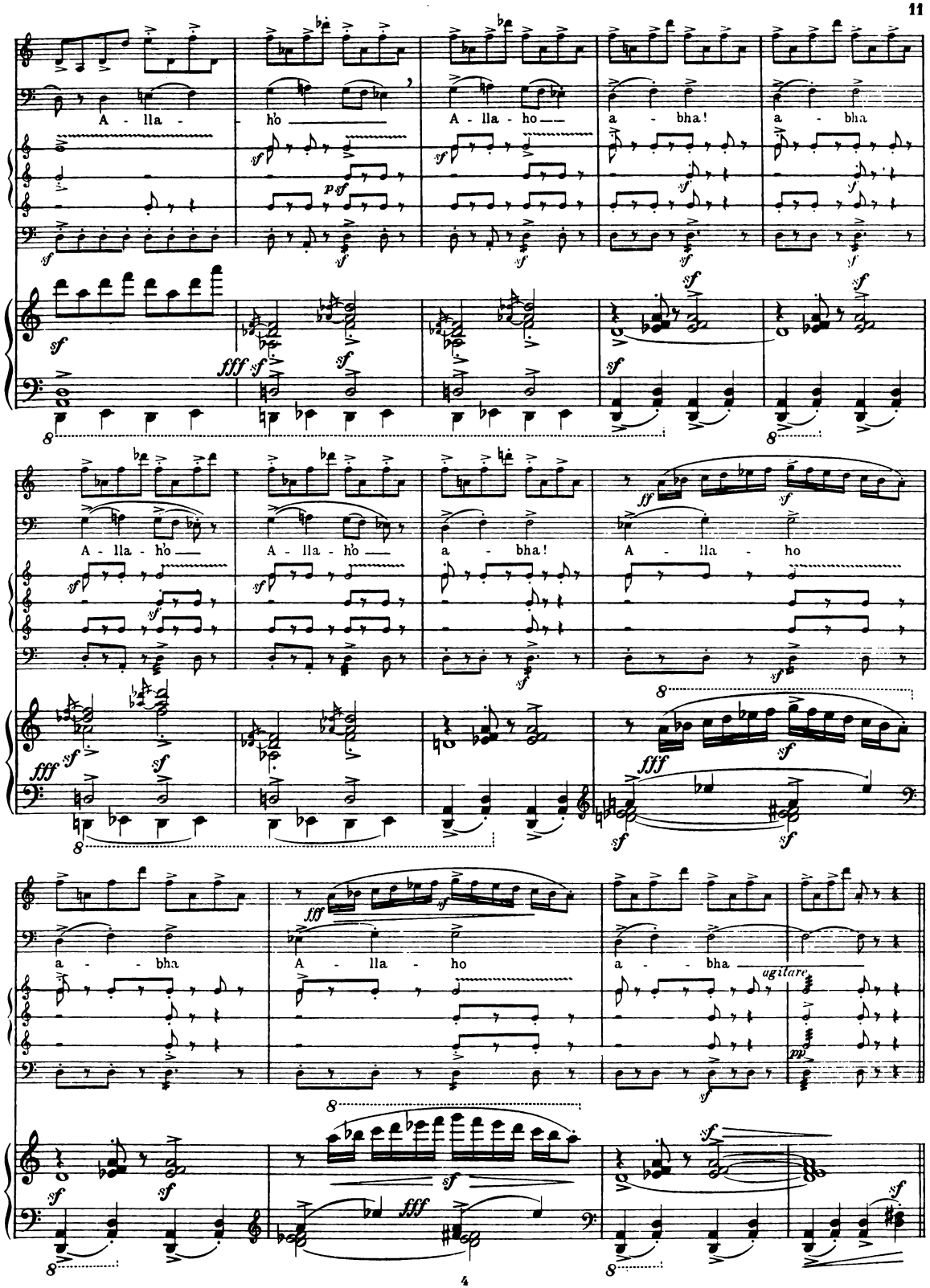

sul G
cant
tremolo
m.s.
tremolo
A - - - lla - ho a -
(ad libitum)
rude
bha - - A - lla - ho - - a - bha!
cresc.
ad libitum
A - - lla -
tremolo
m.s.
tremolo
m.s.
quasi niente
lasciar vibrare

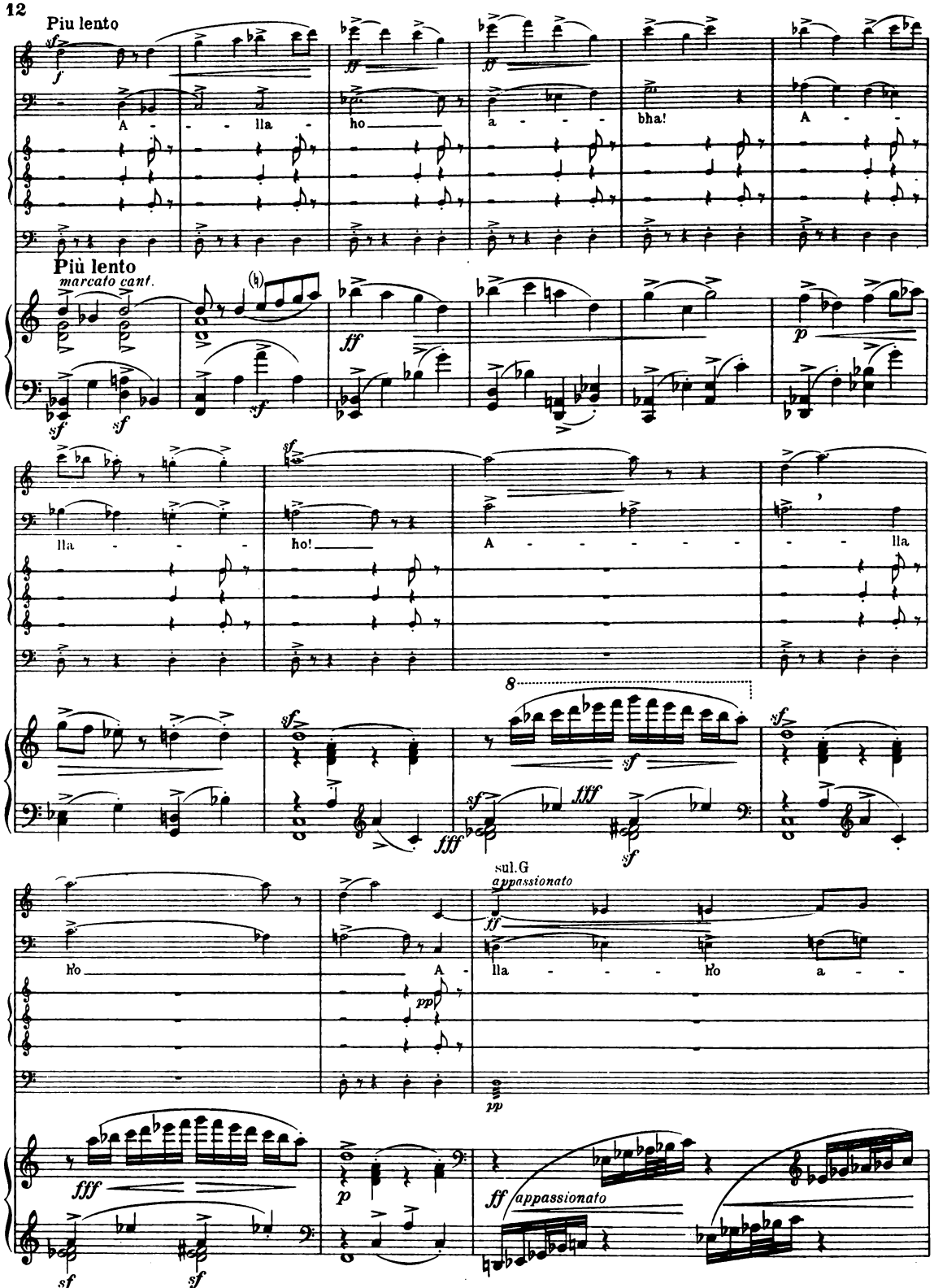

ho a - bha - - - - - - - -
ppp
a - - - - - - - - - a
A - - - - lla - - -
f
p
rit.
ppp
pp
cresc.
ff
vibrato
fff
ho
sfz
a - - bha
m.s.
f
pp
espressivo
ten.
sf
pp
sf
sf
sf

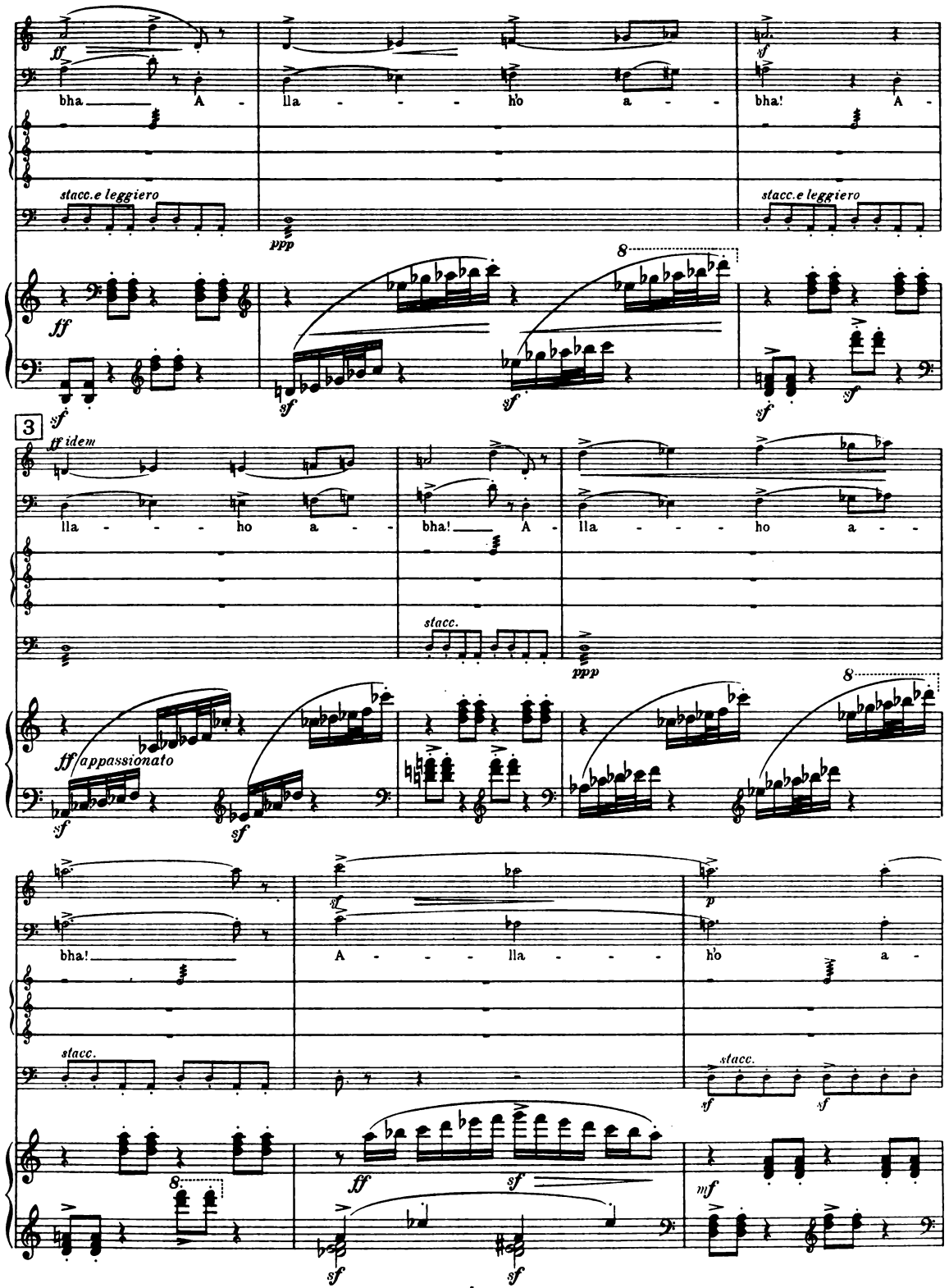

f cant.
A - - - - lla -
ho!
A - lla - -
espressivo
Flag.
2
Ho!
cresc.
cant.
A
duro

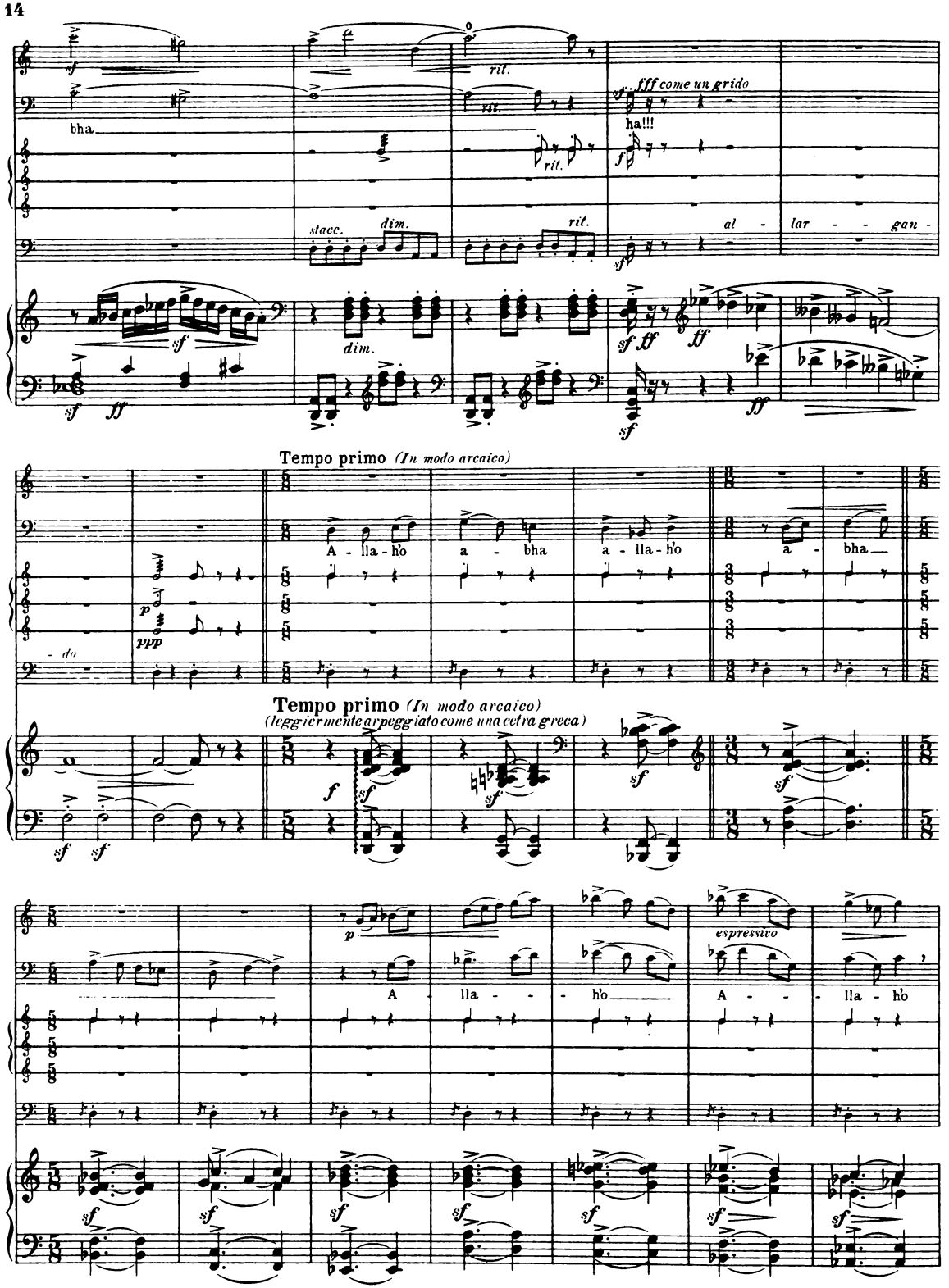

espressivo f
lla - - - ho! A - - - - - - - a - bha!
quasi niente
ten.
espressivo
allarg.
Poco più mosso (ma sempre largo)
ff vigoroso
sempre
m.s.
Poco più mosso (ma sempre largo)

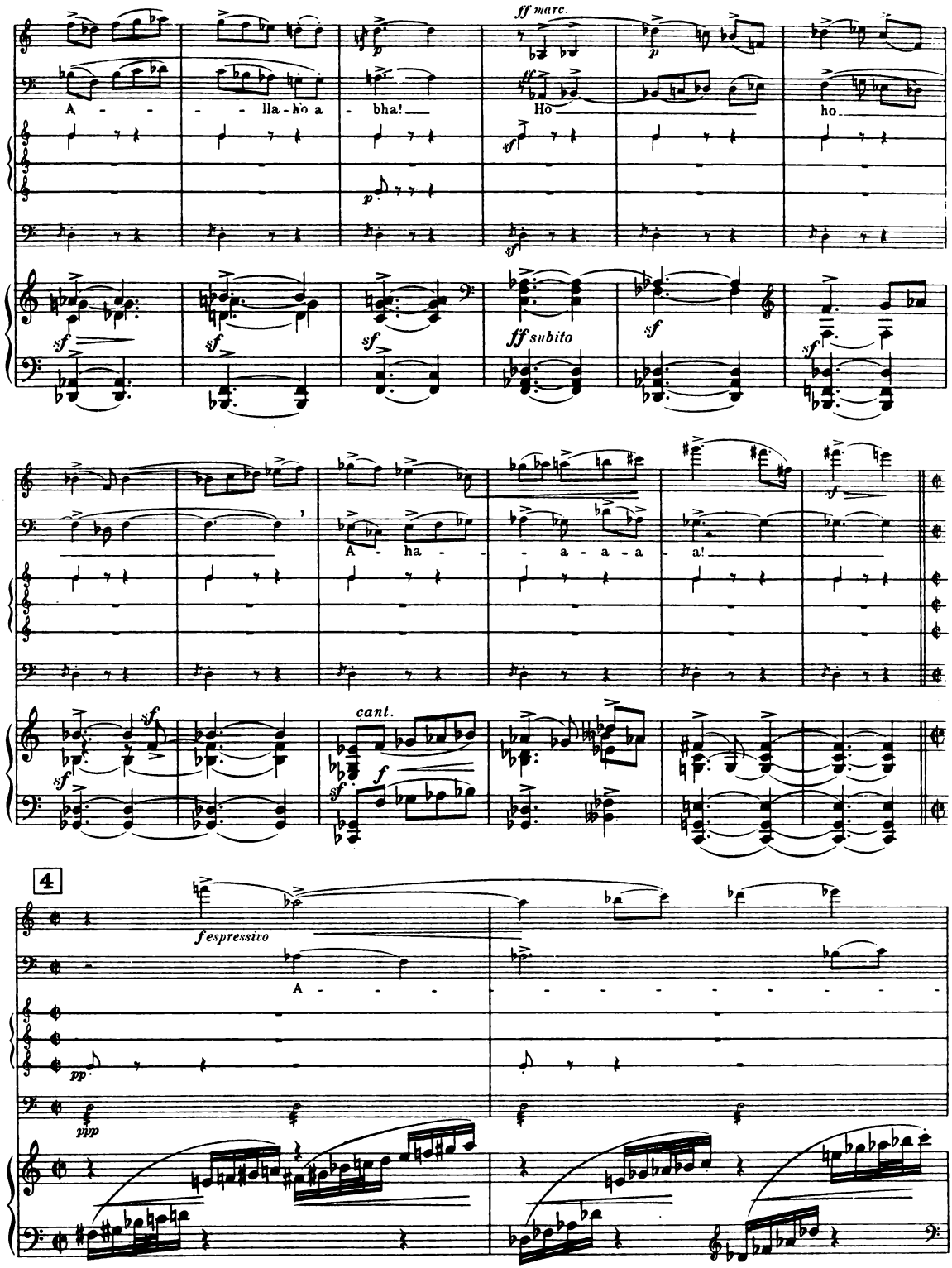

vigoroso
A - - - lla - - - ho
A - lla - ho - - - a
f cant. marude
bha!
sul G
ff rude
A - - - - - - lla - ho
(colpi colla mano)
tremolo col pollice sulla membrana
ff martellato
A - - lla - ho - a - bha!

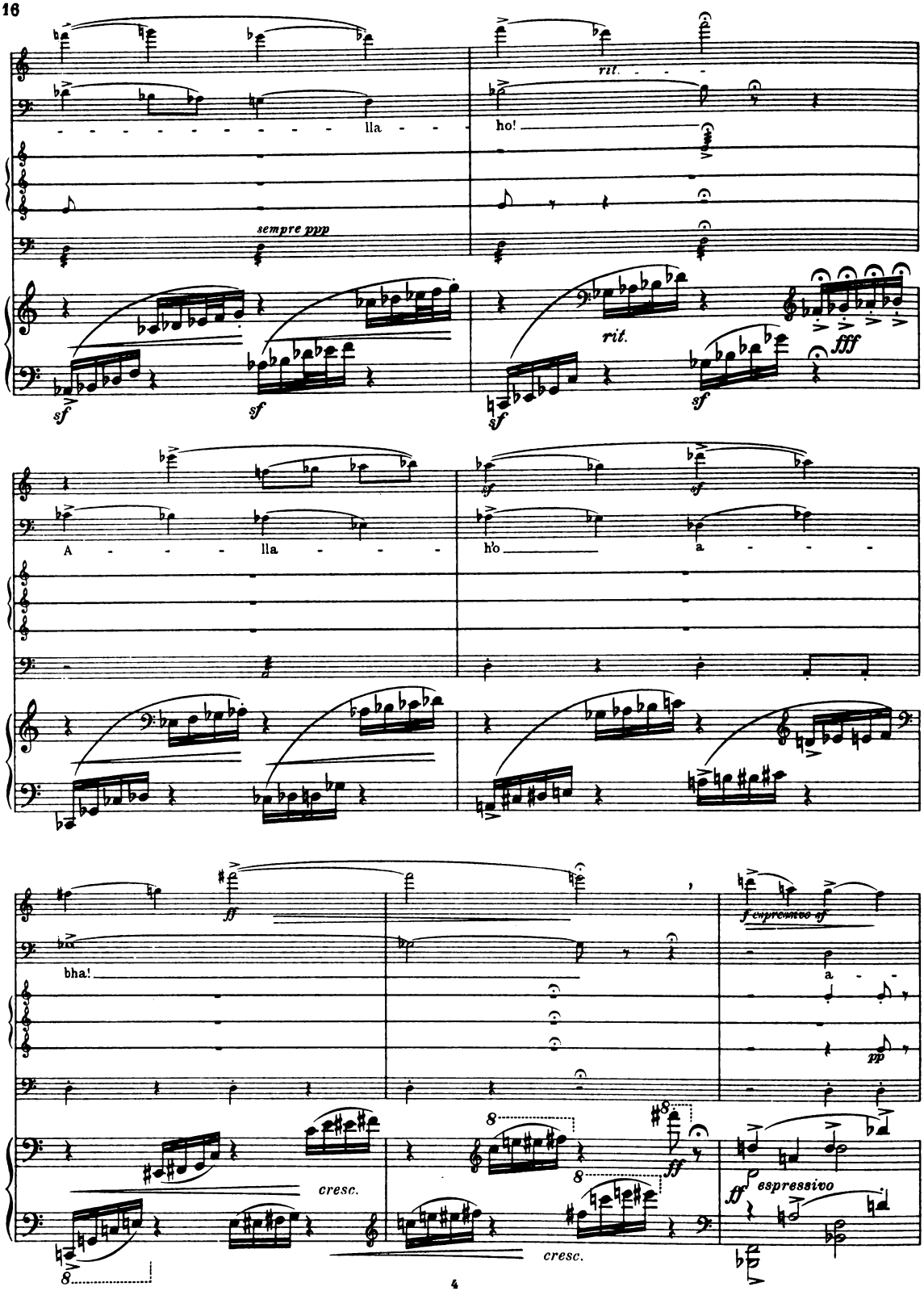

A - lla - ho
A - lla - ho
a - bha!
a - bha
A - lla - ho
A - lla - ho
a - bha!
A - lla - ho
a - bha
A - lla - ho
a - bha
agitare

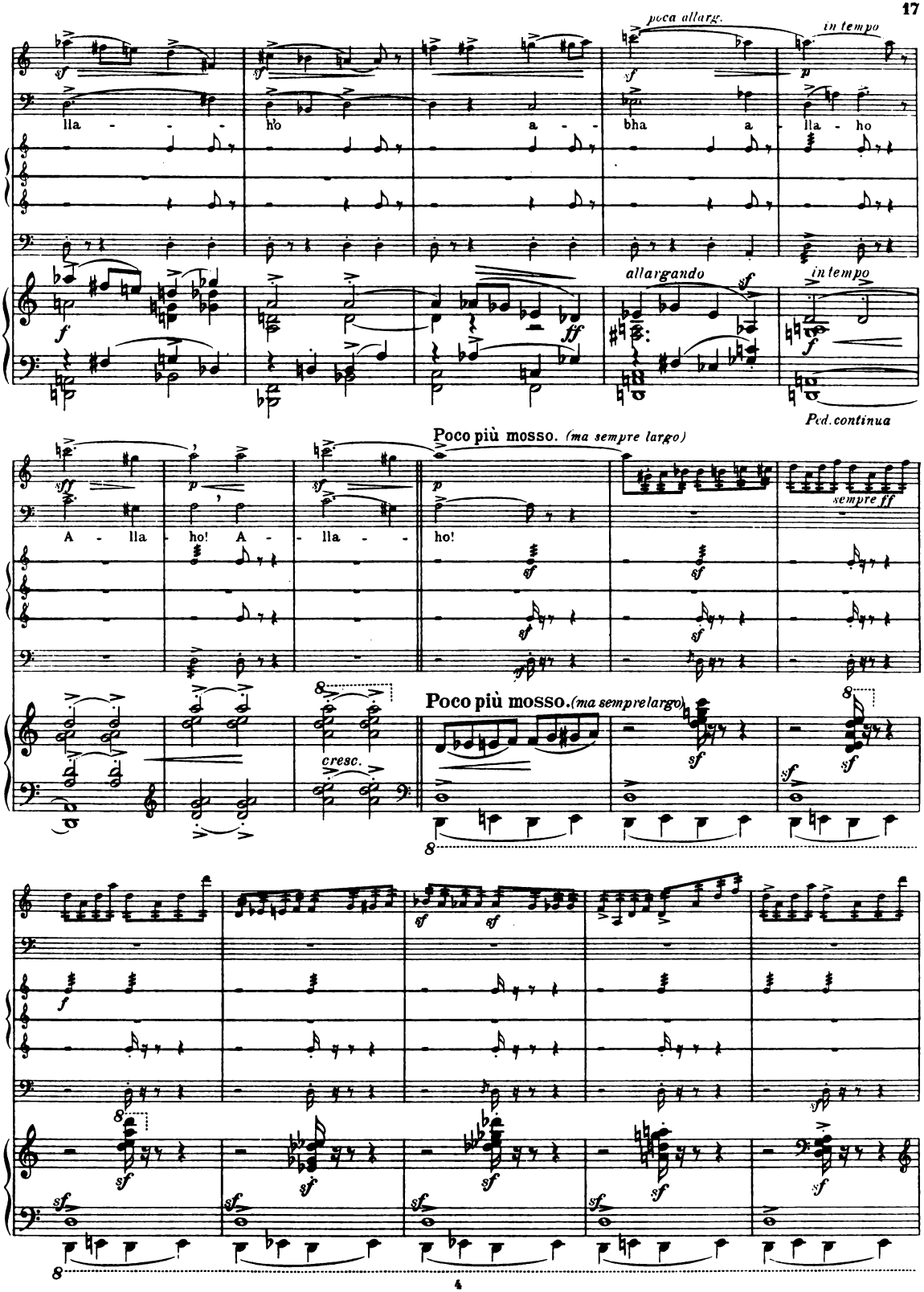

Piu lento
A - - lla
ho
a - -
bha!
A - -
Più lento
marcato cant.
lla - - -
ho!
A - - - - -
- - lla
8
Ho
A -
lla - - - Ho a - -
sul.G
appassionato
appassionato

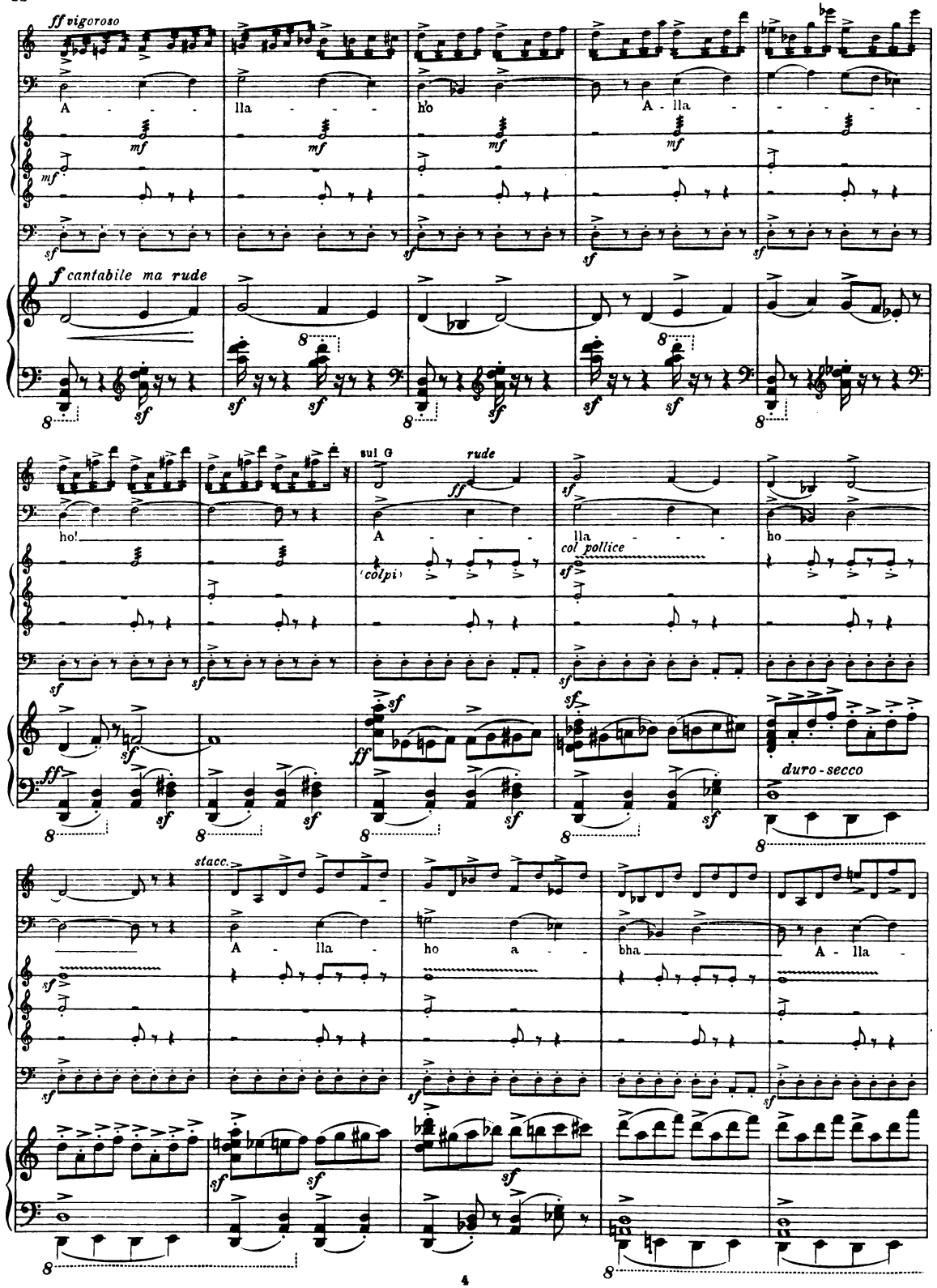

ff
bha A -
lla - - - ho a -
bha! A -
stacc.e leggiero
ppp
stacc.e leggiero
ff
8
sf
sf
sf
sf
3
ff idem
lla - - - ho a -
bha! A -
lla - - - ho a -
stacc.
ppp
ff/appassionato
8
sf
sf
bha!
A - - - lla - - - ho a -
p
stacc.
stacc.
sf
sf
8
ff
sf
mf
sf
sf

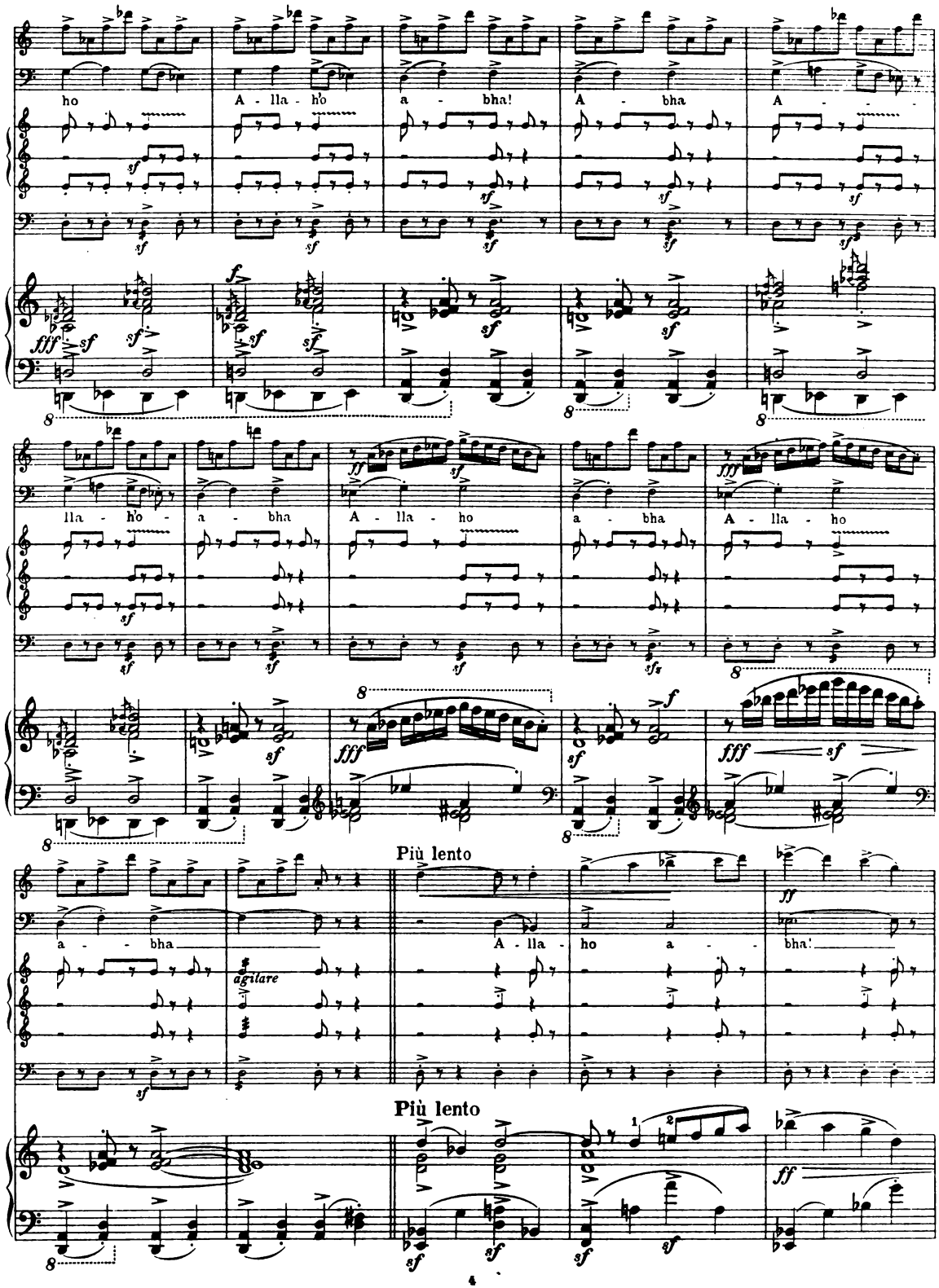

bha
rit.
rit.
fff come un grido
ha!!!
stacc.
dim.
dim.
rit.
al - lar - gan -
Tempo primo (In modo arcaico)
A - lla - h'o
a - bha
a - lla - h'o
a - bha
Tempo primo (In modo arcaico)
(leggiermente arpeggiato come una cetra greca)
espressivo
A - lla - h'o
A - lla - h'o

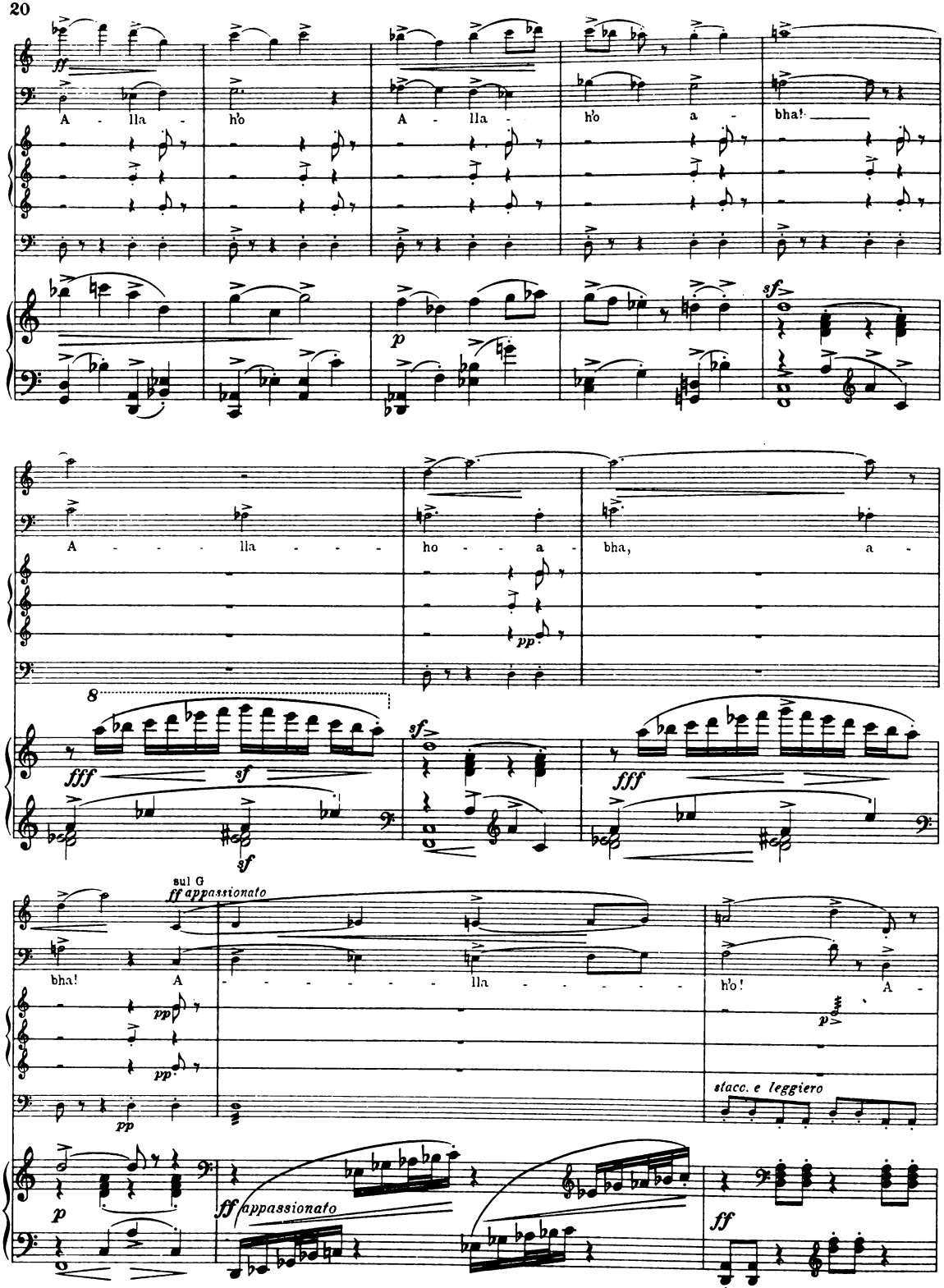

ff marc.
A - - - lla-ho a - bha!
Hō
ho
ff subito
A - ha - - a - a - a!
cant.
4
f espressivo
A - - -
pp
ppp

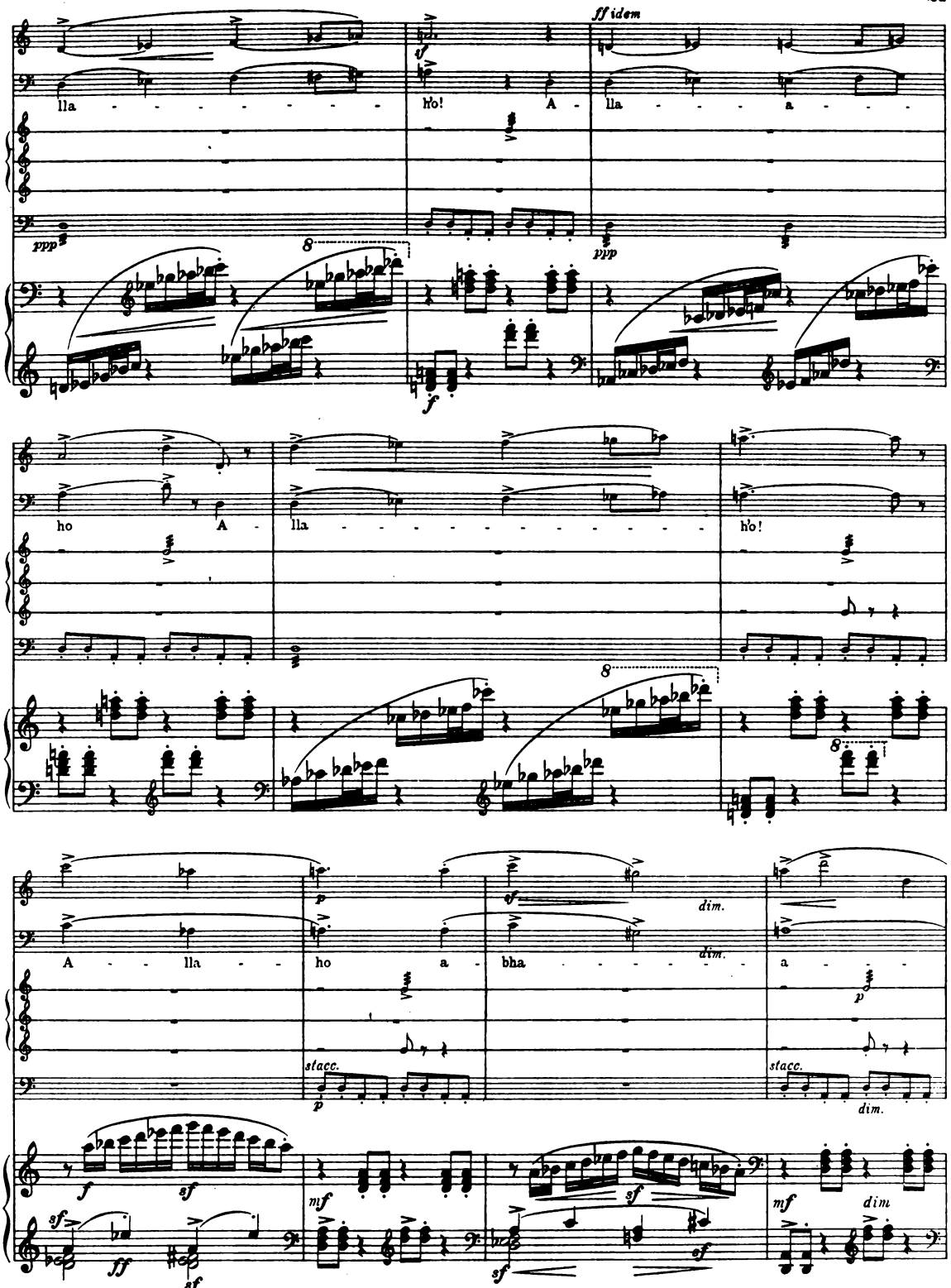

rit.
lla
ho!
sempre ppp
sf
rit.
fff
A
lla
h'o
a
ff
bha!
f espressivo sf
a
pp
cresc.
ff
espressivo
cresc.

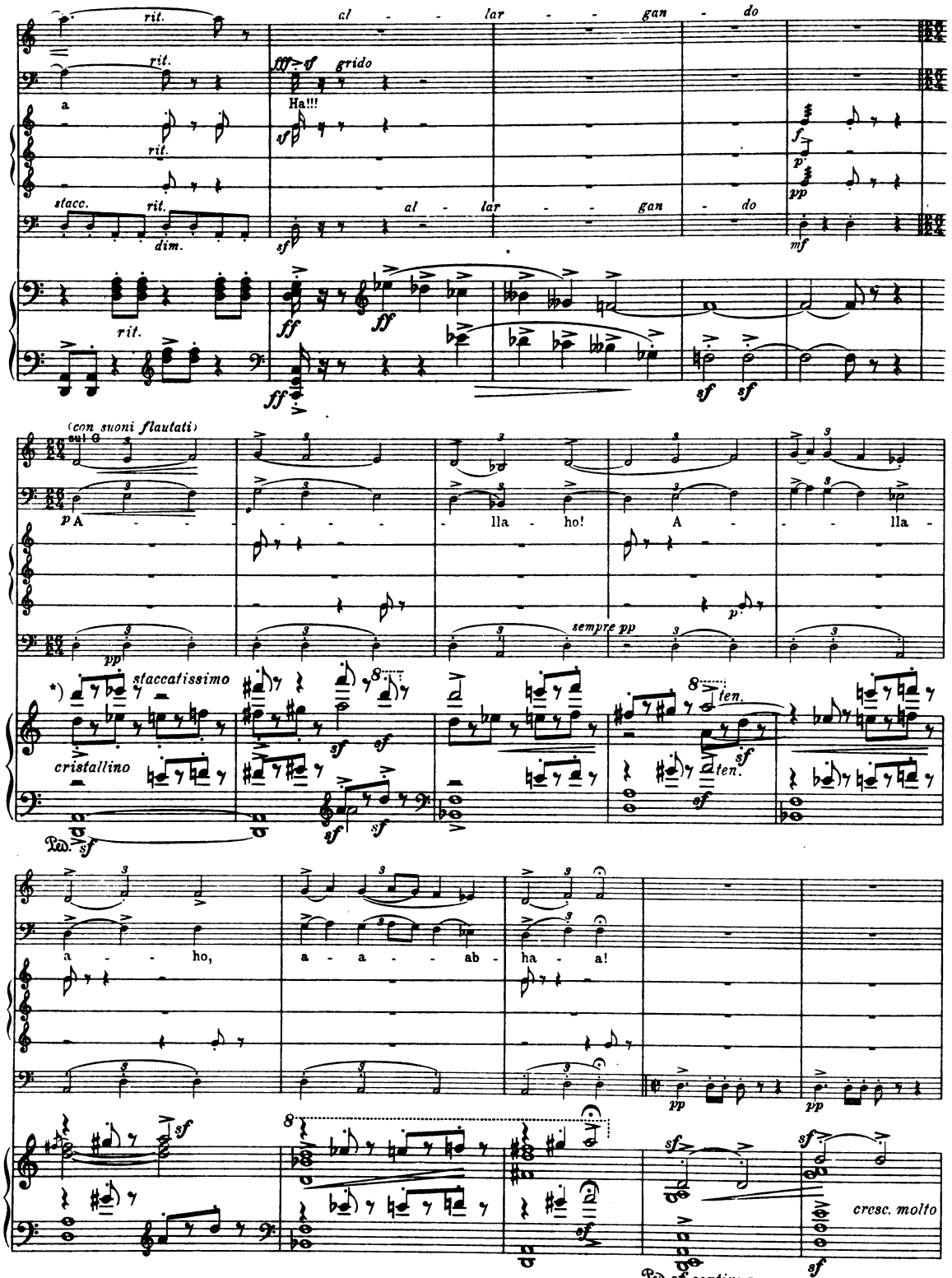

poco allarg.
in tempo
lla - - - ho a - bha a - lla - ho
allargando
in tempo
Ped. continua
Poco più mosso. (ma sempre largo)
A - lla - ho! A - lla - ho!
sempre ff
cresc.
Poco più mosso. (ma sempre largo)


ff vigoroso
A - - -
lla - - -
ho
A - lla
mf
sf
f cantabile ma rude
8
ho!
sul G
rude
ff
A - - -
(colpi)
lla - - -
col pollice
ho
duro - secco
stacc.
A - lla -
ho a -
bha
A - lla -

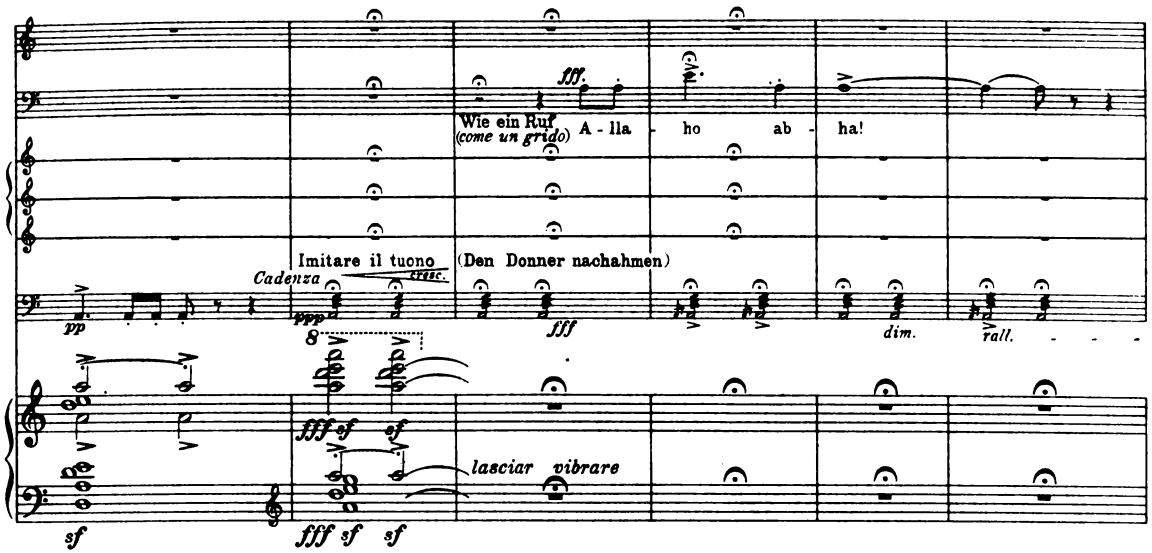

ho
A - lla - h'o
a - bha!
A - bha
A - -
lla - h'o -
a - bha
A - lla - ho
a - bha
A - lla - ho
a - bha
agilare
A - lla -
ho a - -
bha!
Più lento
Più lento

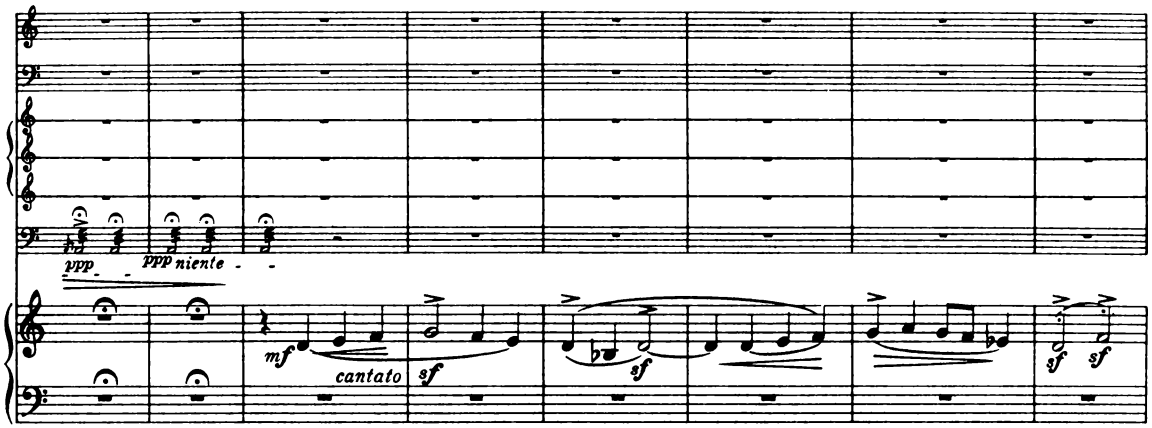

A - lla - h'o A - lla - h'o a - bha!
A - - - lla - ho - a - bha, a -
sul G
ff appassionato
bha! A - - - - - - lla - - - - - h'o! A -
stacc. e leggiero
ff appassionato

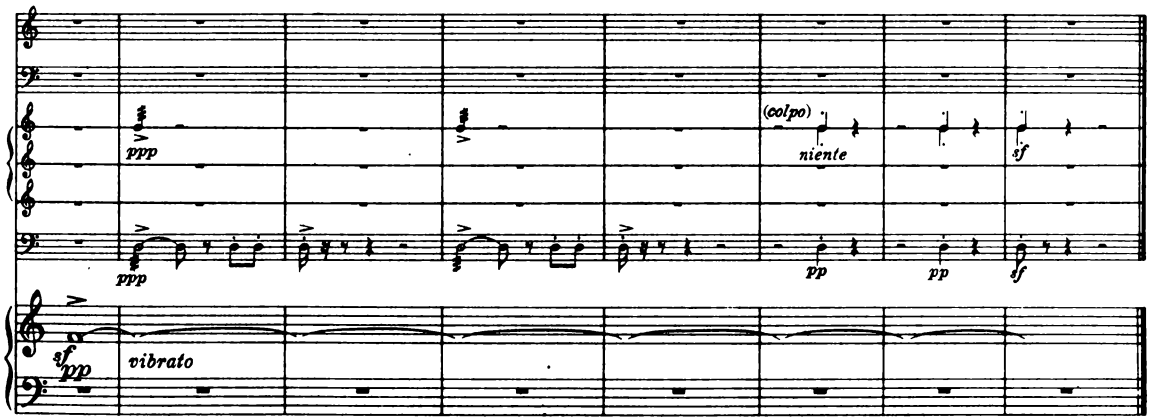

ff idem
lla - - - - - - - - - h'o! A - lla - - - - a - - -
ho A - lla - - - - - - - - - - - - - h'o!
A - - lla - - ho a - bha - - - - - - - a - - -
ppp
ppp
f
sf
p
dim.
stacc.
mf
ff
dim



*) Wie ein Glockenspiel. Like a "carillon"







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

PAUL LITTA

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."** Orchestische 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 .....

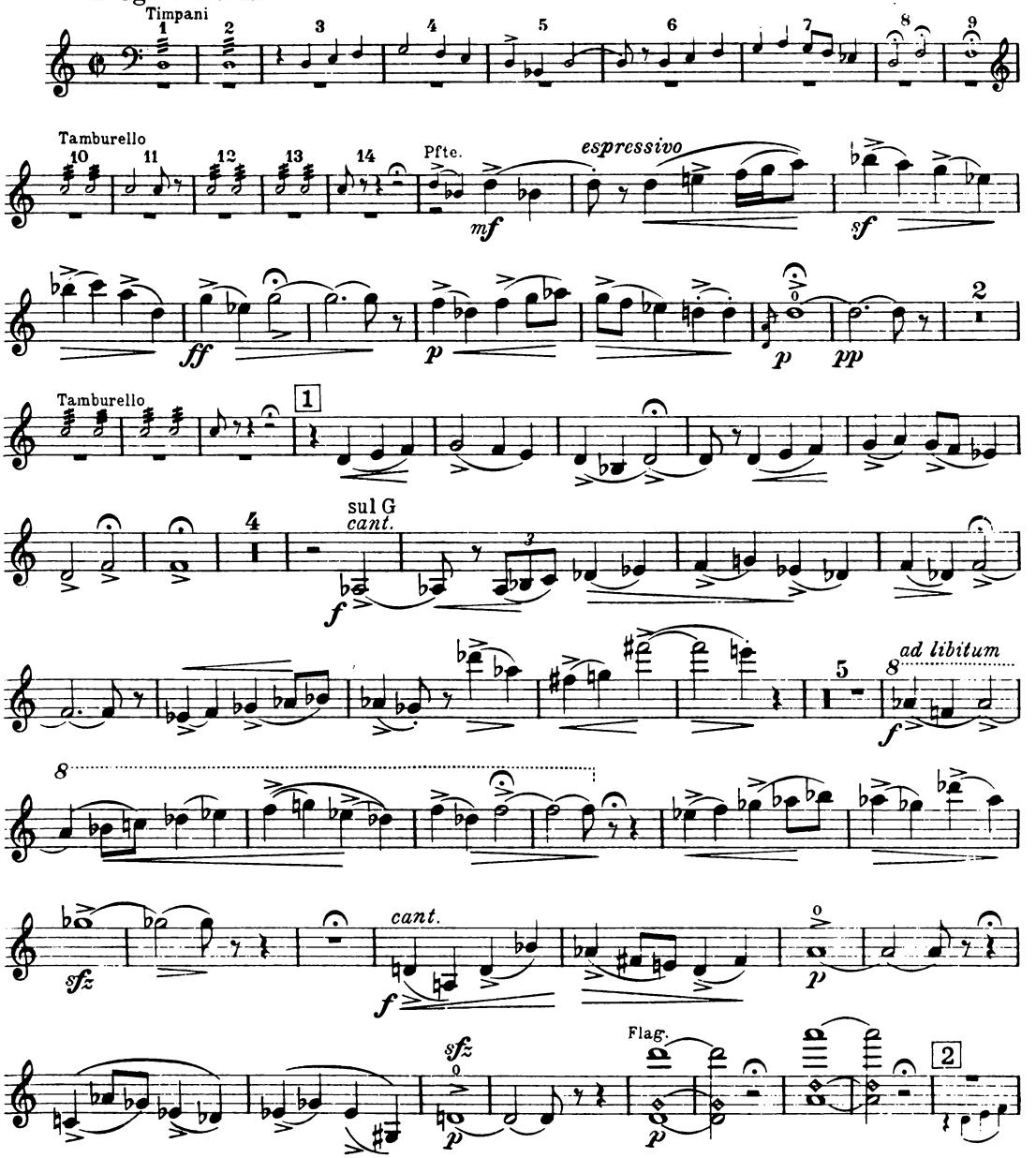
Die Verlage Universal-Edition u. A. Gutmann (Wien), in Leipzig bei Hofmeister

Allah' o' Abha

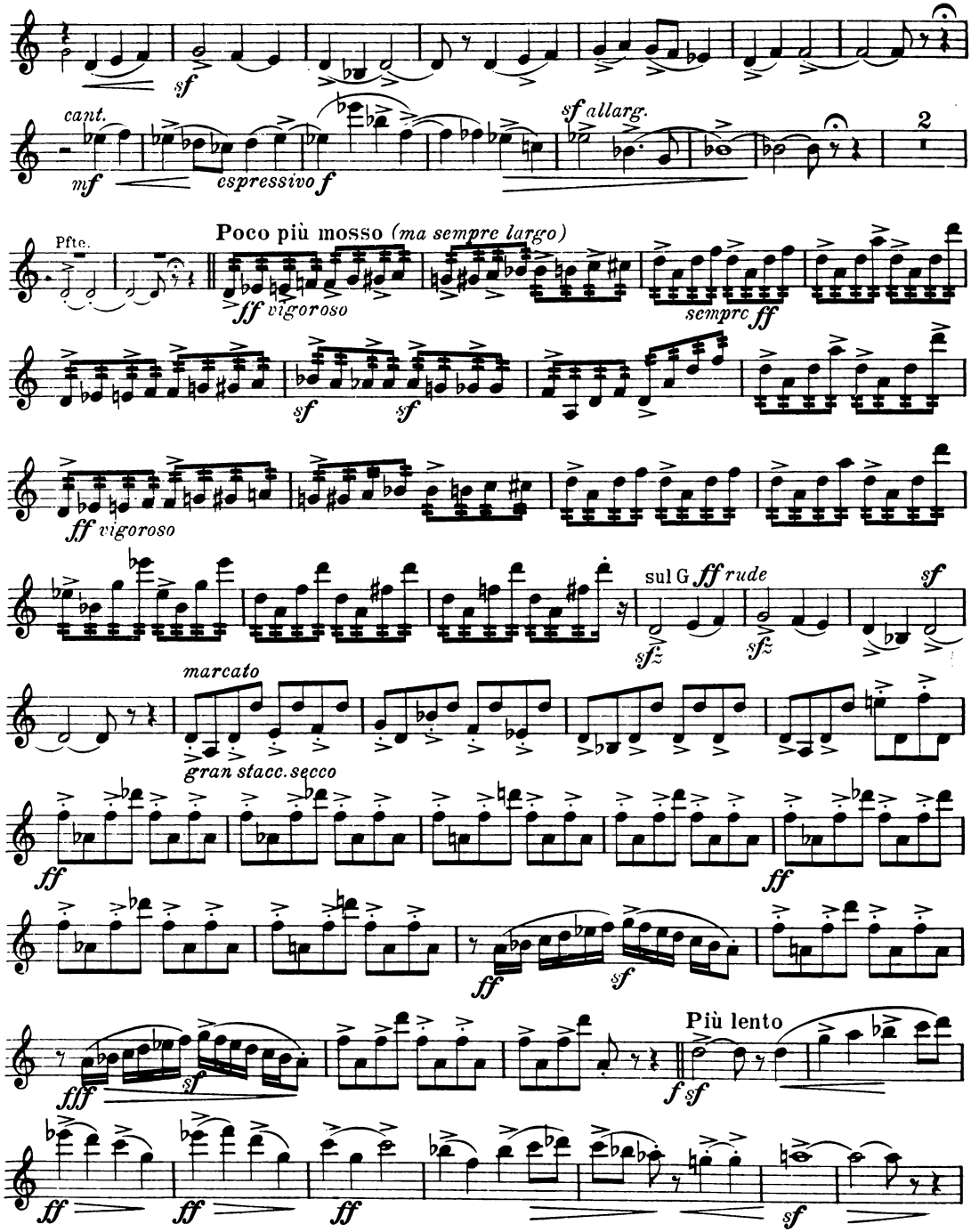
Violino

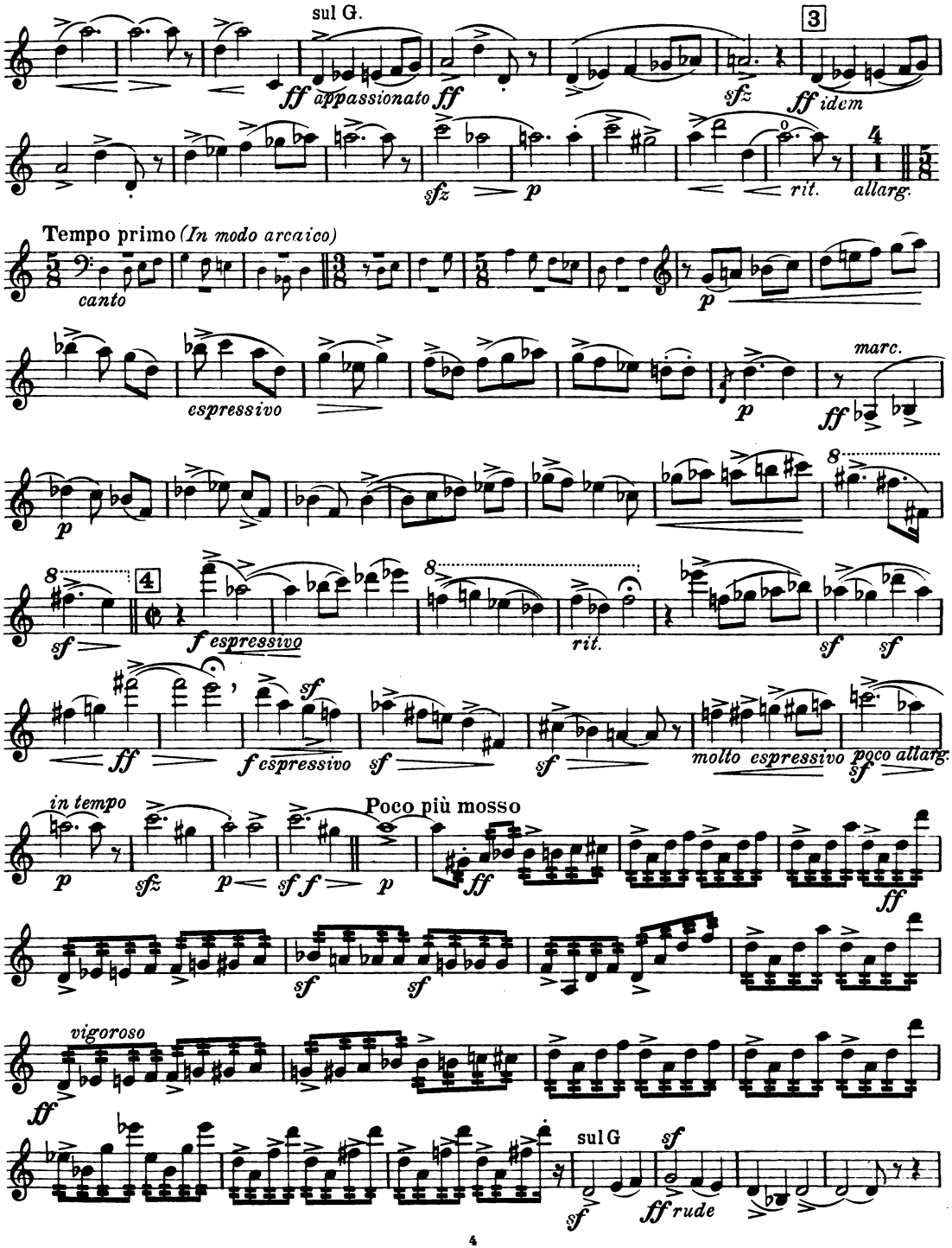
Largo e solenne

Paolo Litta

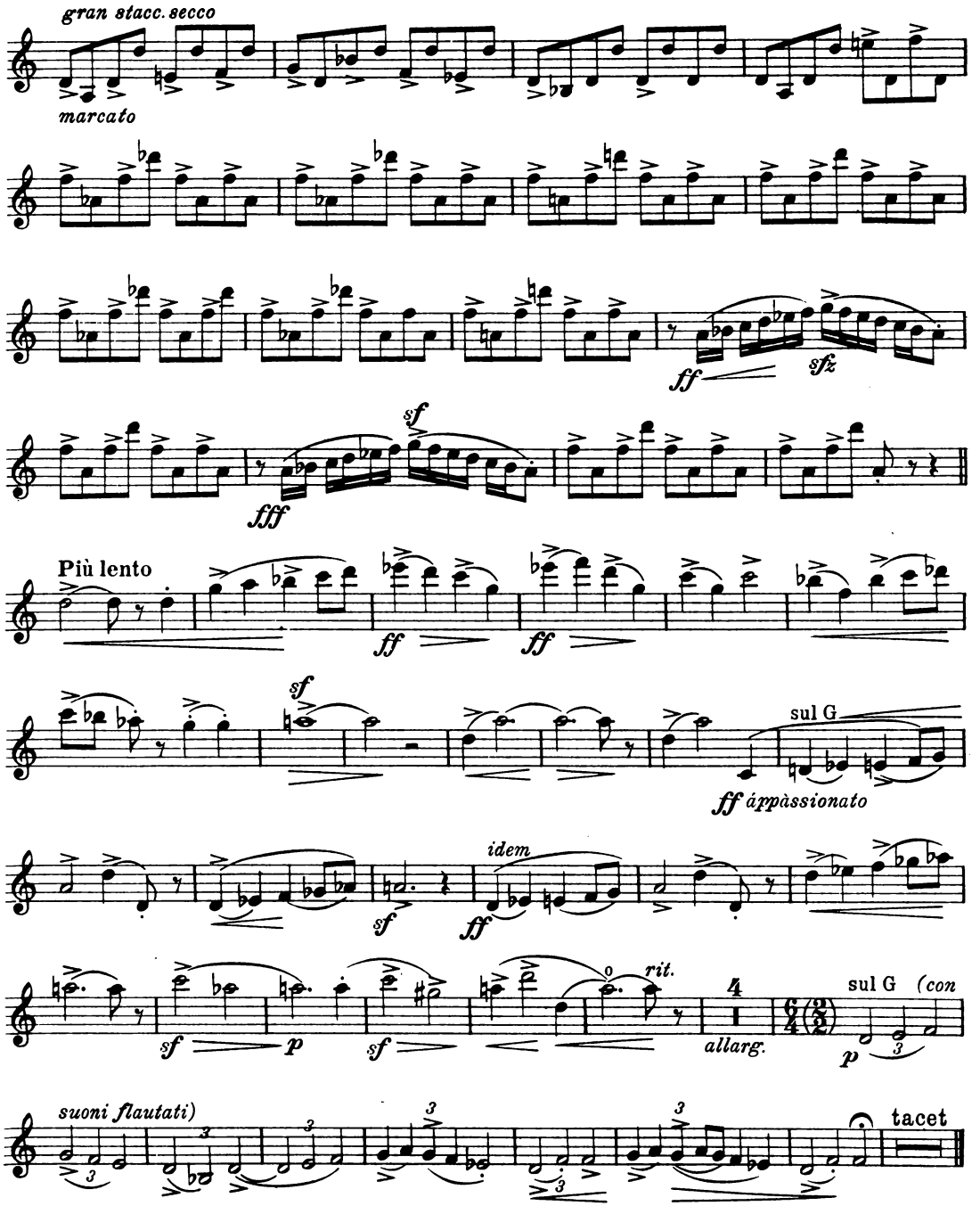


Violino


sf
cant.
mf
espressivo f
sf allarg.
2
Pfte.
Poco più mosso (ma sempre largo)
ff vigoroso
sempre ff
sf
sf
ff vigoroso
sul G ff rude
sf
sfz
sfz
marcato
gran stacc. secco
ff
ff
ff
sf
fff
sf
Più lento
f sf
ff
ff
ff
sf


sul G.
ff appassionato ff
3
sfz
ff idem
sfz
p
rit.
4
allarg.
5/8
Tempo primo (In modo arcaico)
canto
p
espressivo
marc.
ff
p
8
sf
4
f espressivo
rit.
sf
sf
ff
f espressivo
sf
sf
sf
molto espressivo
poco allarg.
in tempo
p
sfz
p
sf f
p
Poco più mosso
ff
sf
sf
ff
vigoroso
ff
sul G
sf
ff rude

Violino

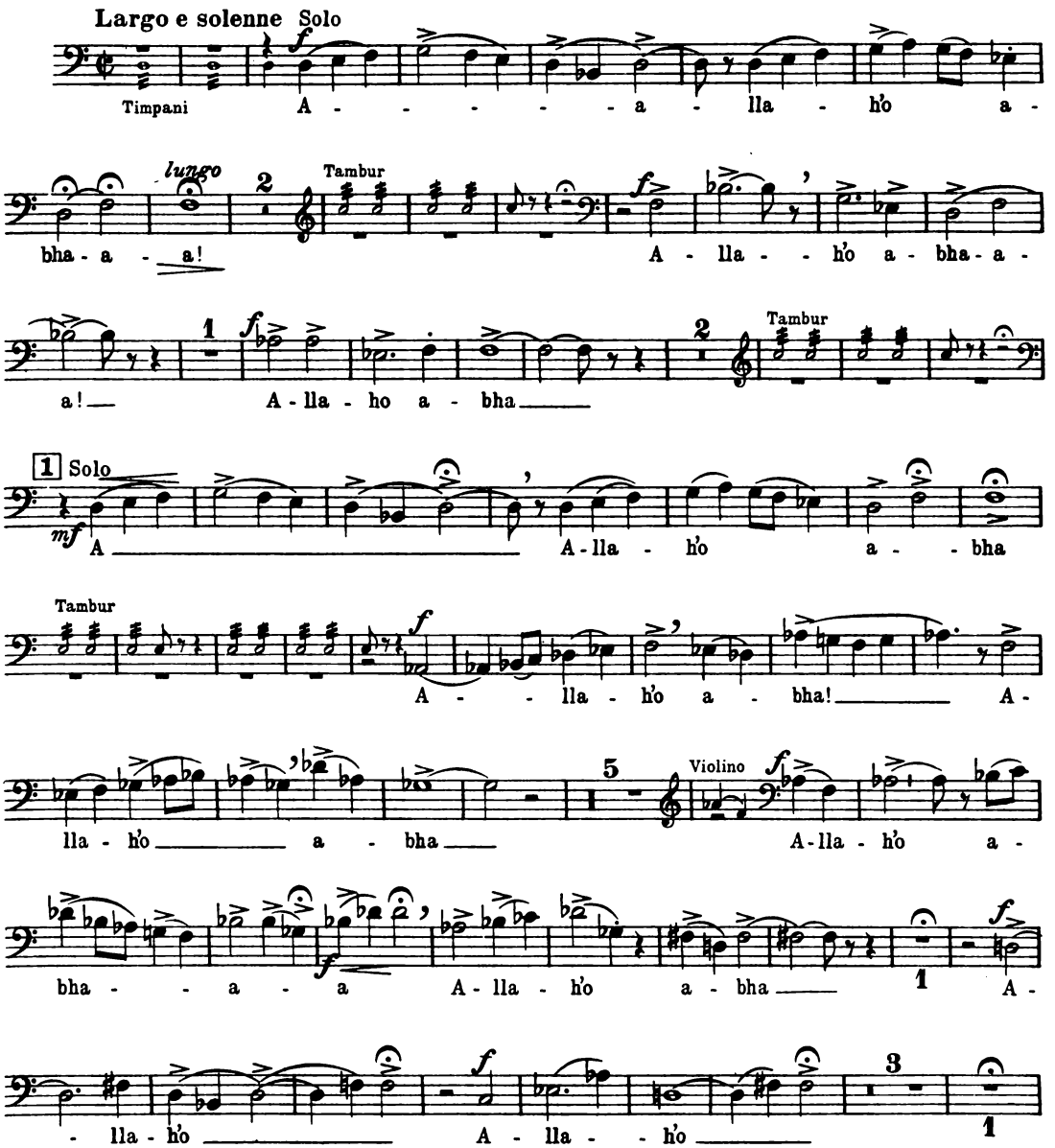


Fiesole Maggio 1924

Allah' o' Abha *)

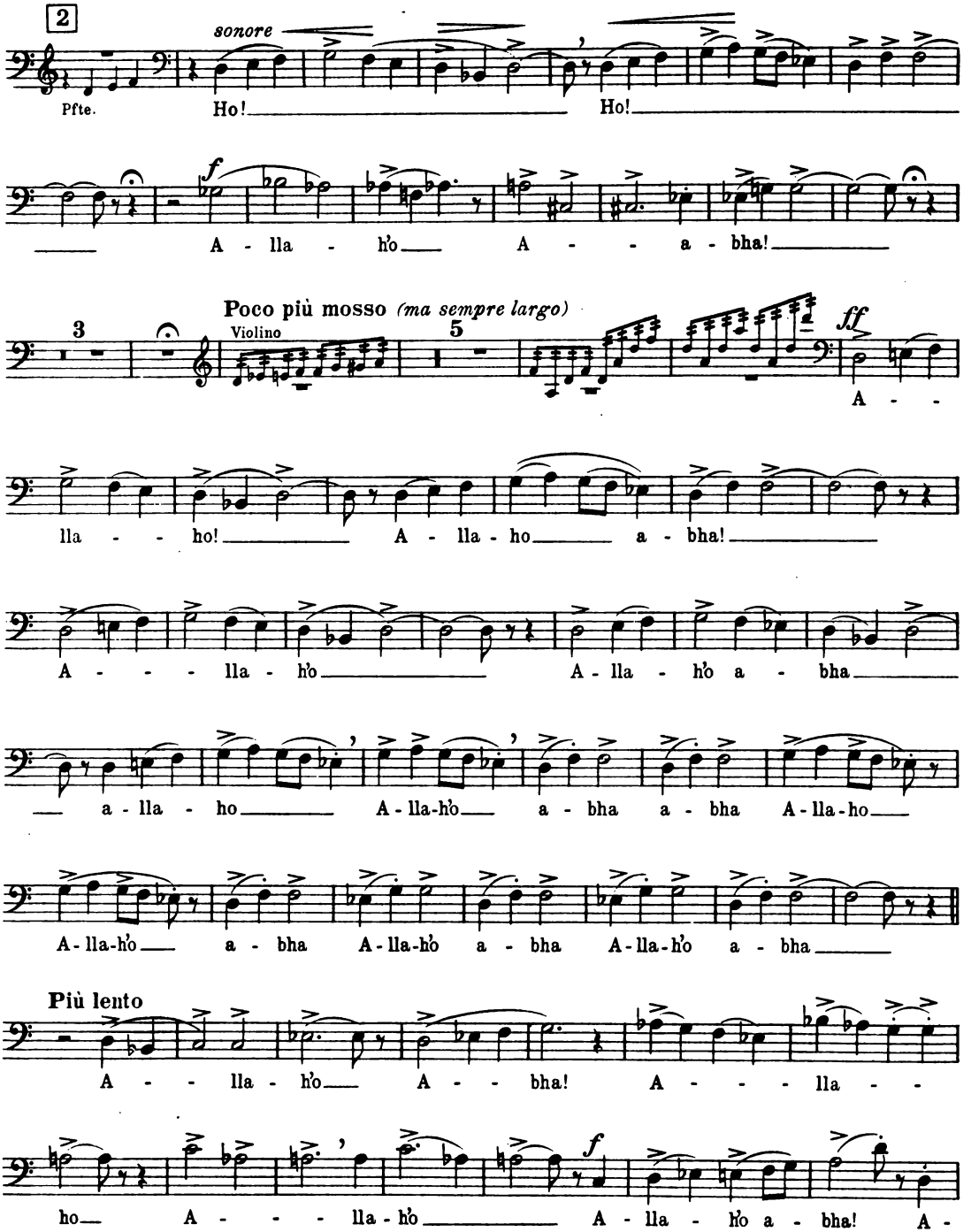
Baritono
(o Basso alto)

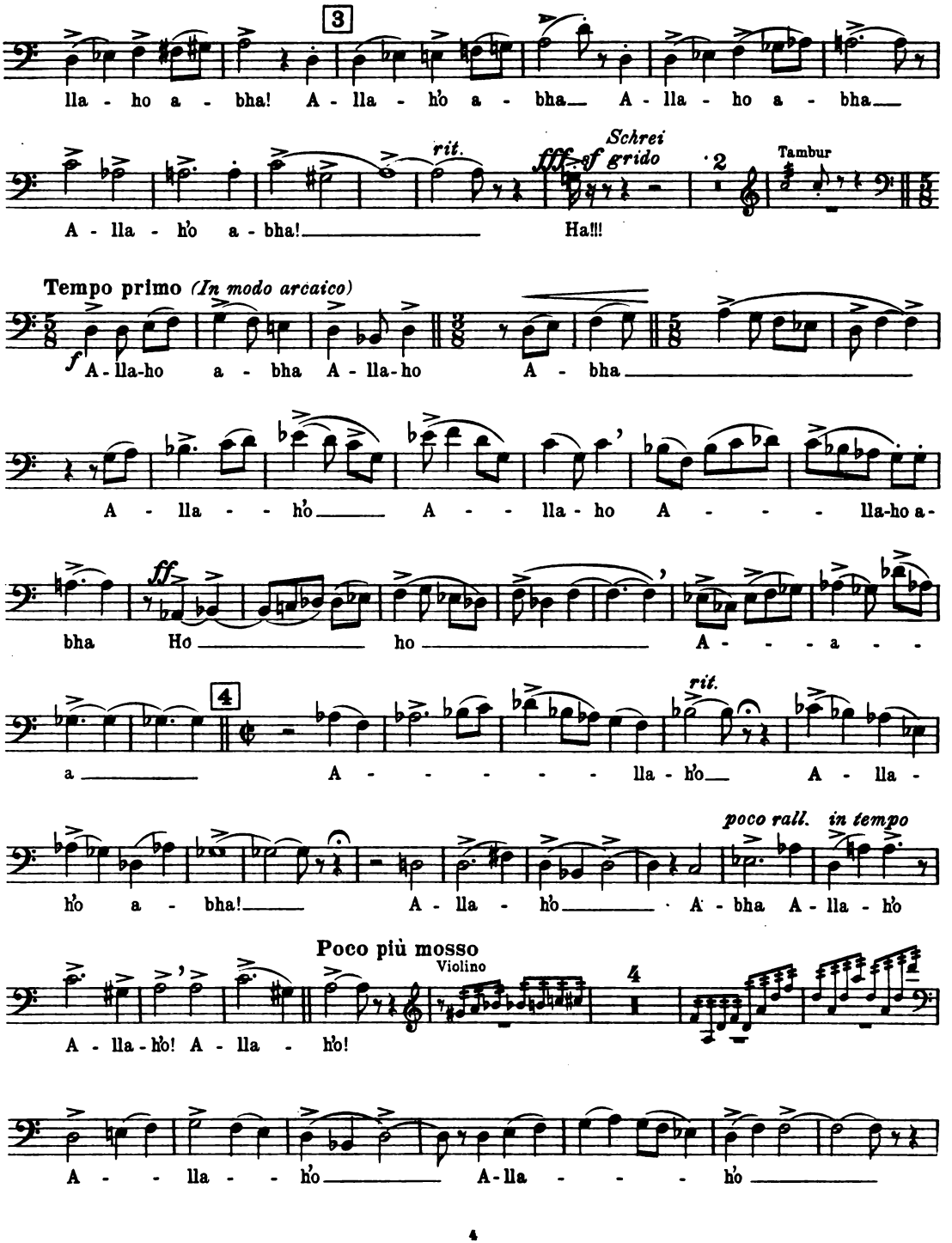
Paolo Litta



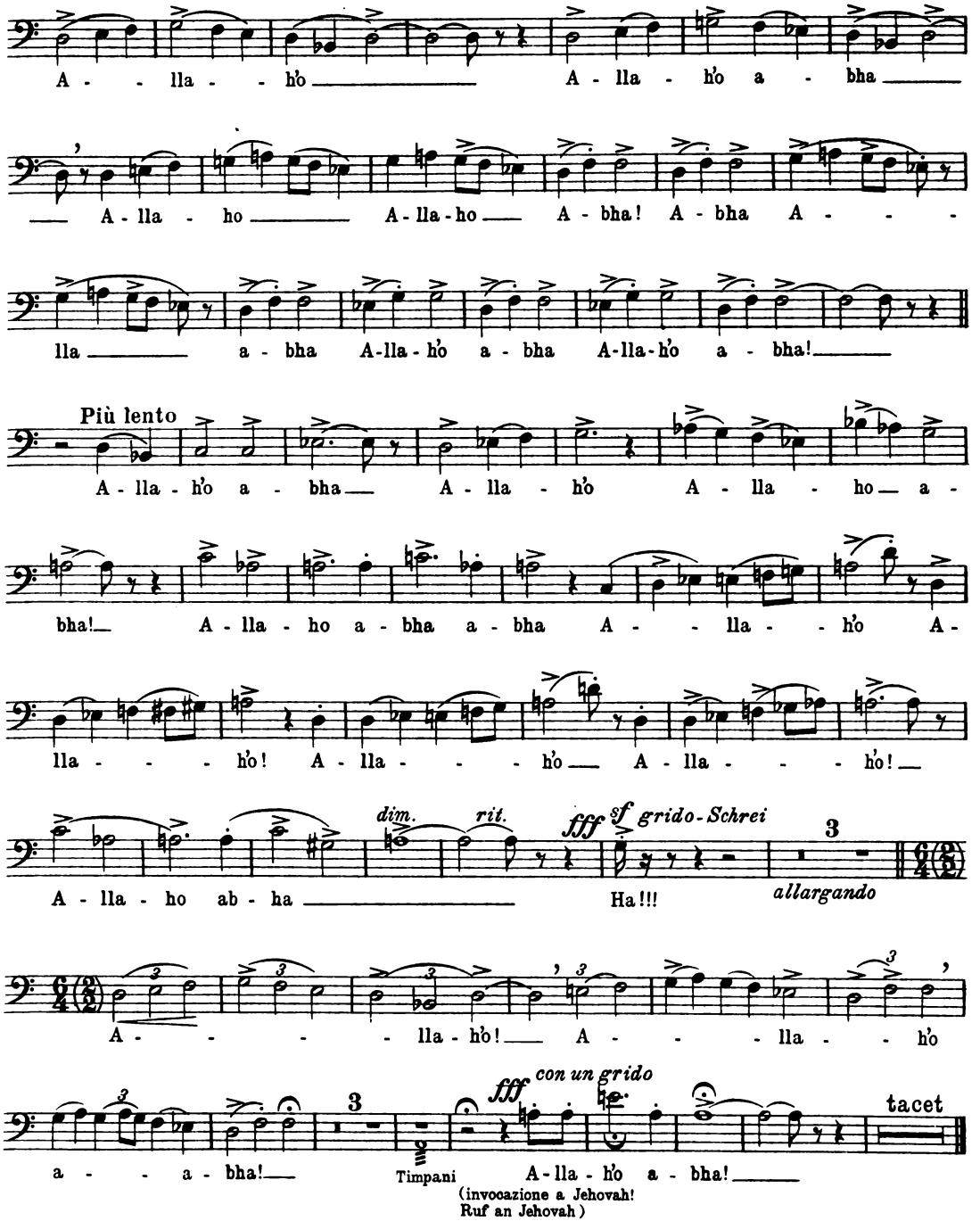
*)In persisch: O Herrlichkeit Gottes!
In persiano: Oh magnificenza di Dio!

Baritono


2
sonore
Pfte.
Ho!
Ho!
f
A - lla - h'o
A - - a - bha!
Poco più mosso (ma sempre largo)
3
Violino
5
ff
A - -
lla - - ho!
A - lla - ho
a - bha!
A - - - lla - h'o
A - lla - h'o a - bha
a - lla - ho
A - lla-h'o
a - bha a - bha
A - lla - ho
A - lla-h'o
a - bha
A - lla-h'o a - bha
A - lla-h'o a - bha
Più lento
A - - lla - h'o
A - - bha!
A - - - lla - -
ho
A - - - lla - h'o
A - lla - h'o a - bha!
A -


3
lla - ho a - bha! A - lla - h'o a - bha A - lla - ho a - bha
rit.
fff Schrei
sf grido
2
Tambur
A - lla - h'o a - bha! Ha!!!
Tempo primo (In modo arcaico)
f A - lla-ho a - bha A - lla-ho A - bha
A - lla - - h'o A - - lla - ho A - - - lla-ho a-
ff
bha Ho ho A - - - a -
4
rit.
a A - - - - - - lla - h'o A - lla -
poco rall. in tempo
h'o a - bha! A - lla - h'o A - bha A - lla - h'o
Poco più mosso
Violino
4
A - lla - h'o! A - lla - h'o!
A - - lla - - h'o A - lla - - - h'o

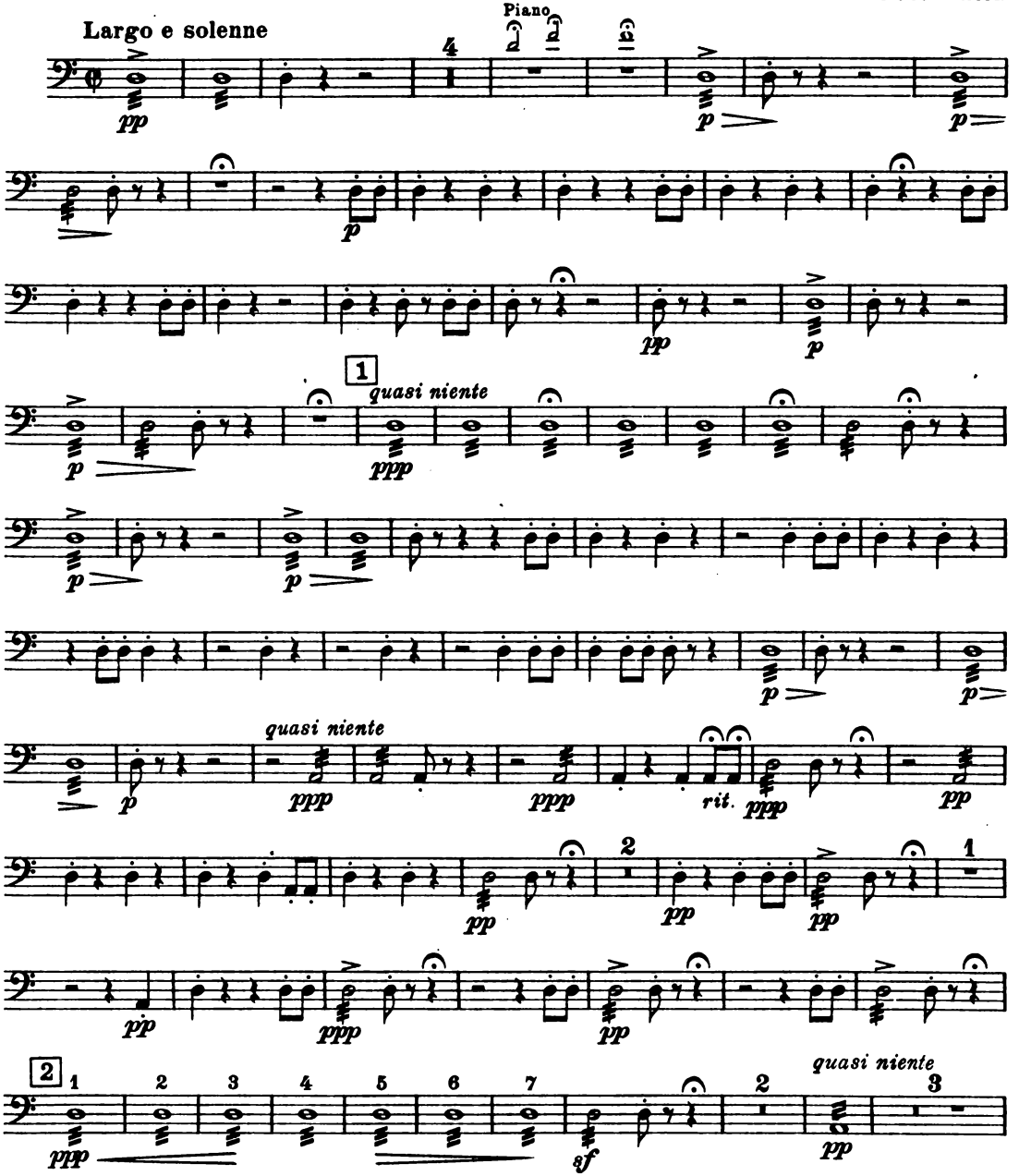
Baritono


A - - lla - - h'o A - lla - h'o a - bha
A - lla - ho A - lla - ho A - bha! A - bha A - - -
lla a - bha A-lla - h'o a - bha A-lla - h'o a - bha!
Più lento
A - lla - h'o a - bha A - lla - h'o A - lla - ho a -
bha! A - lla - ho a - bha a - bha A - - lla - - h'o A -
lla - - - h'o! A - lla - - - h'o A - lla - - - h'o!
dim. rit. fff sf grido - Schrei
A - lla - ho ab - ha Ha!!!
allargando
A - - - - lla - h'o! A - - - lla - - h'o
fff con un grido
a - - - a - bha! Timpani A - lla - h'o a - bha!
tacet
(invocazione a Jehovah!
Ruf an Jehovah)

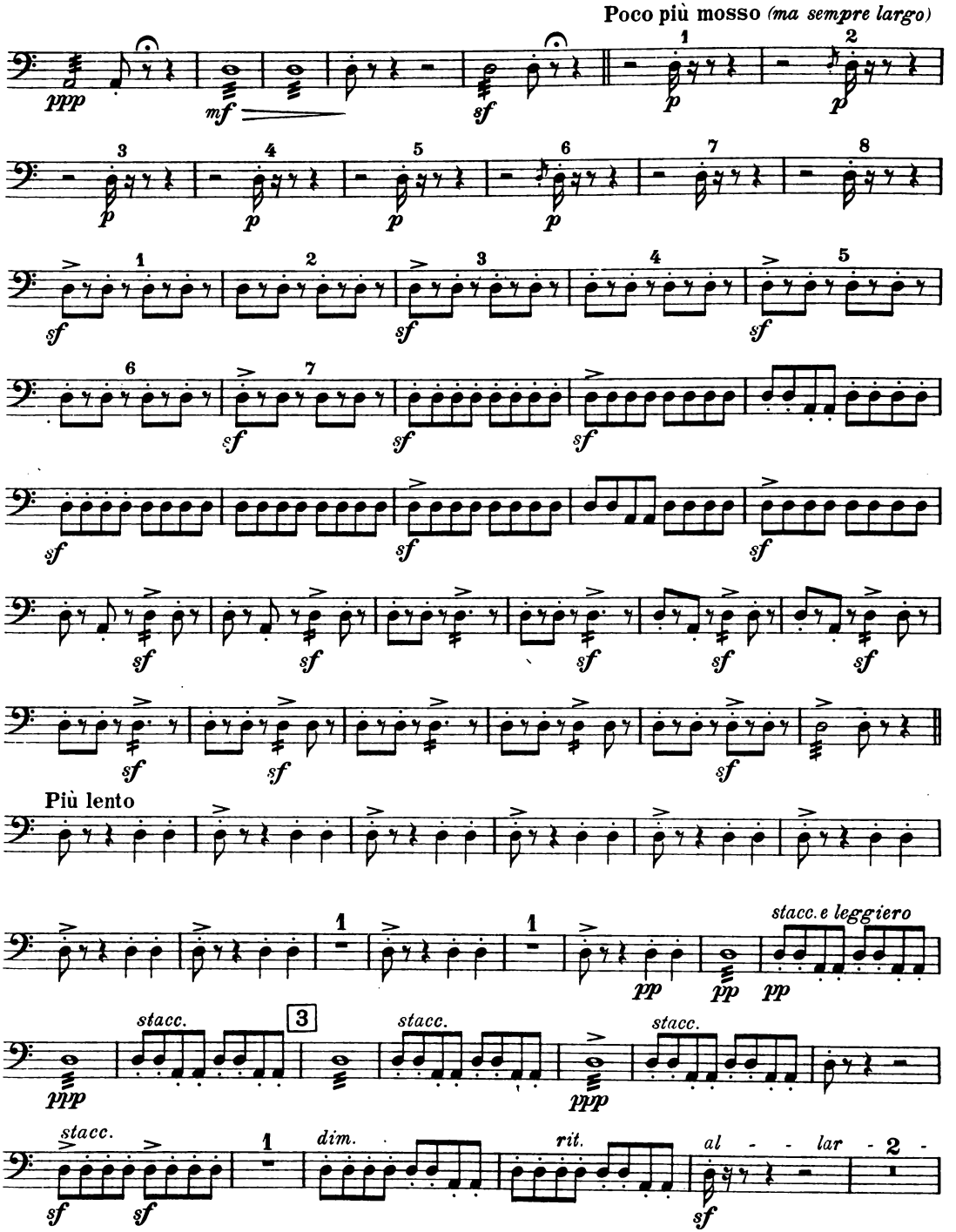
Allah' o' Abha

Timpani in D & A

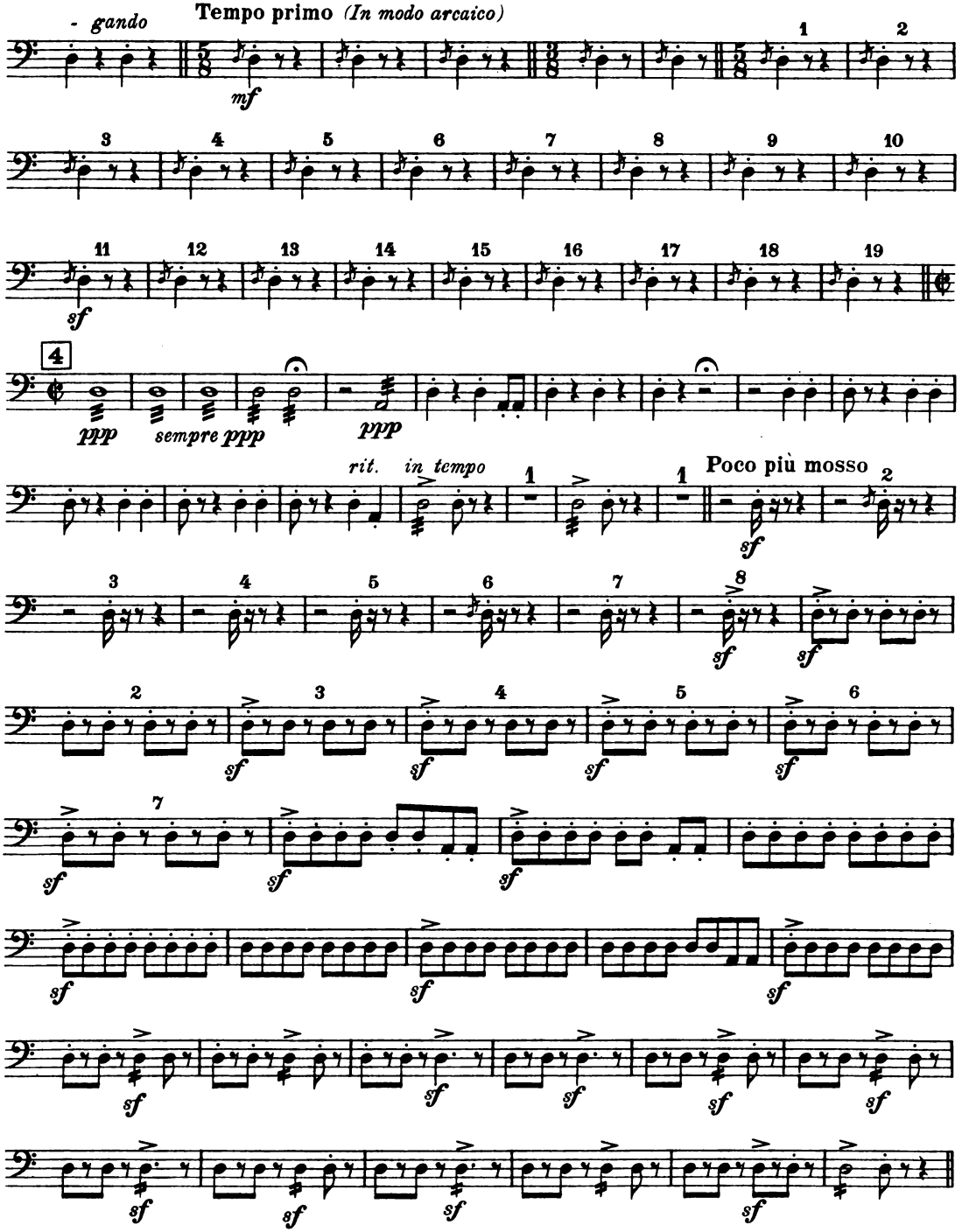
Paolo Litta



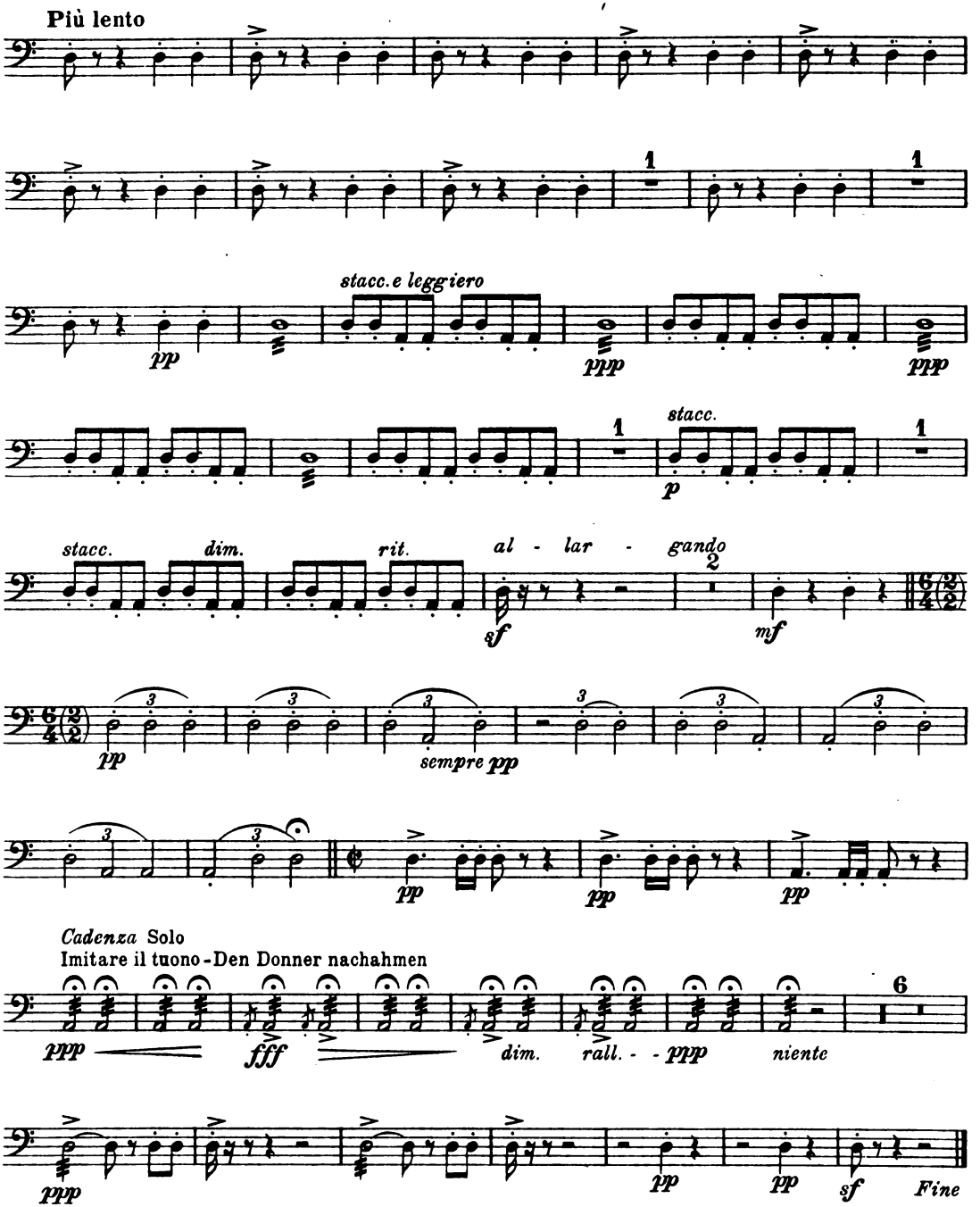
Timpani in D & A



Timpani in D & A



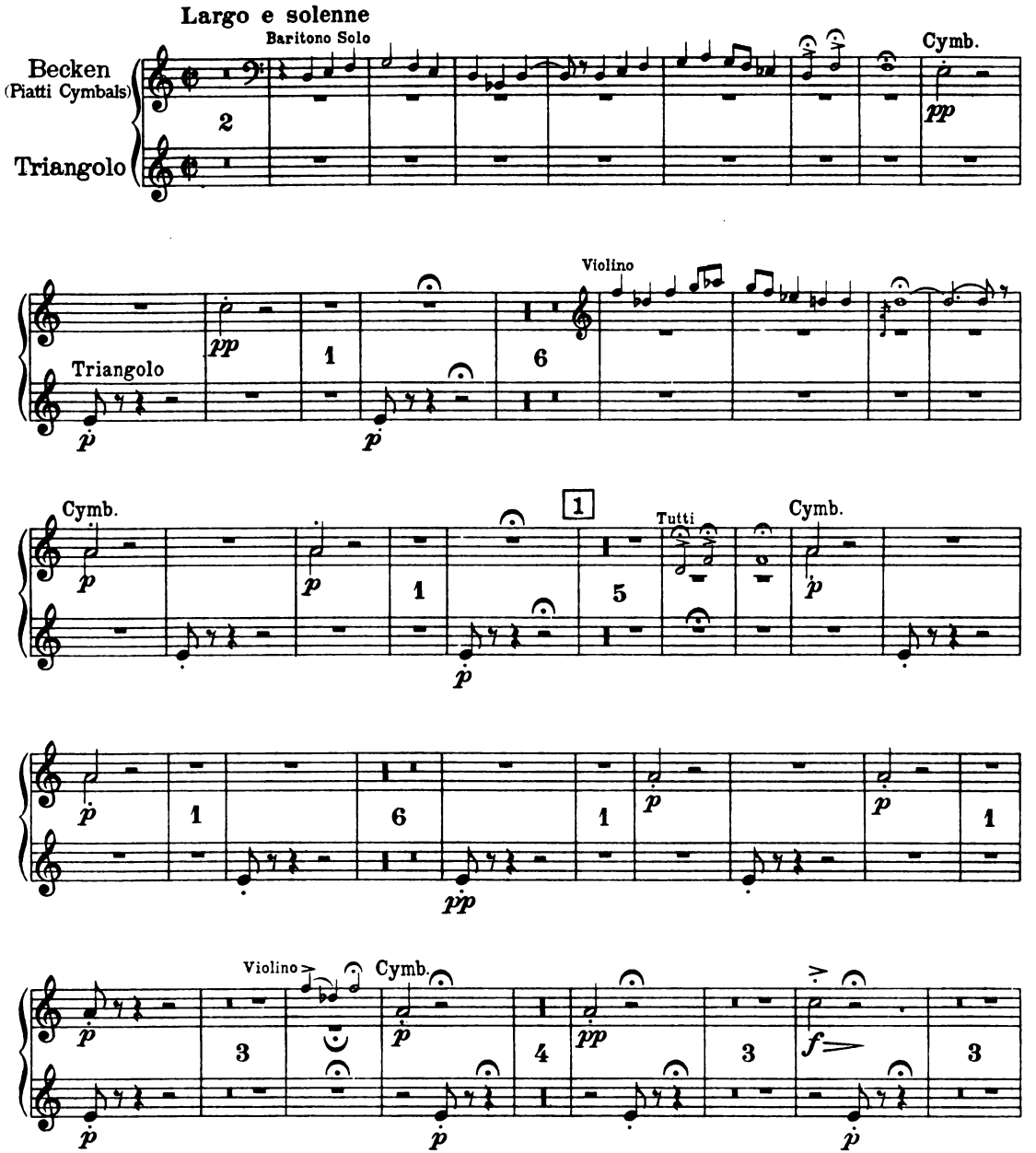
Timpani in D & A

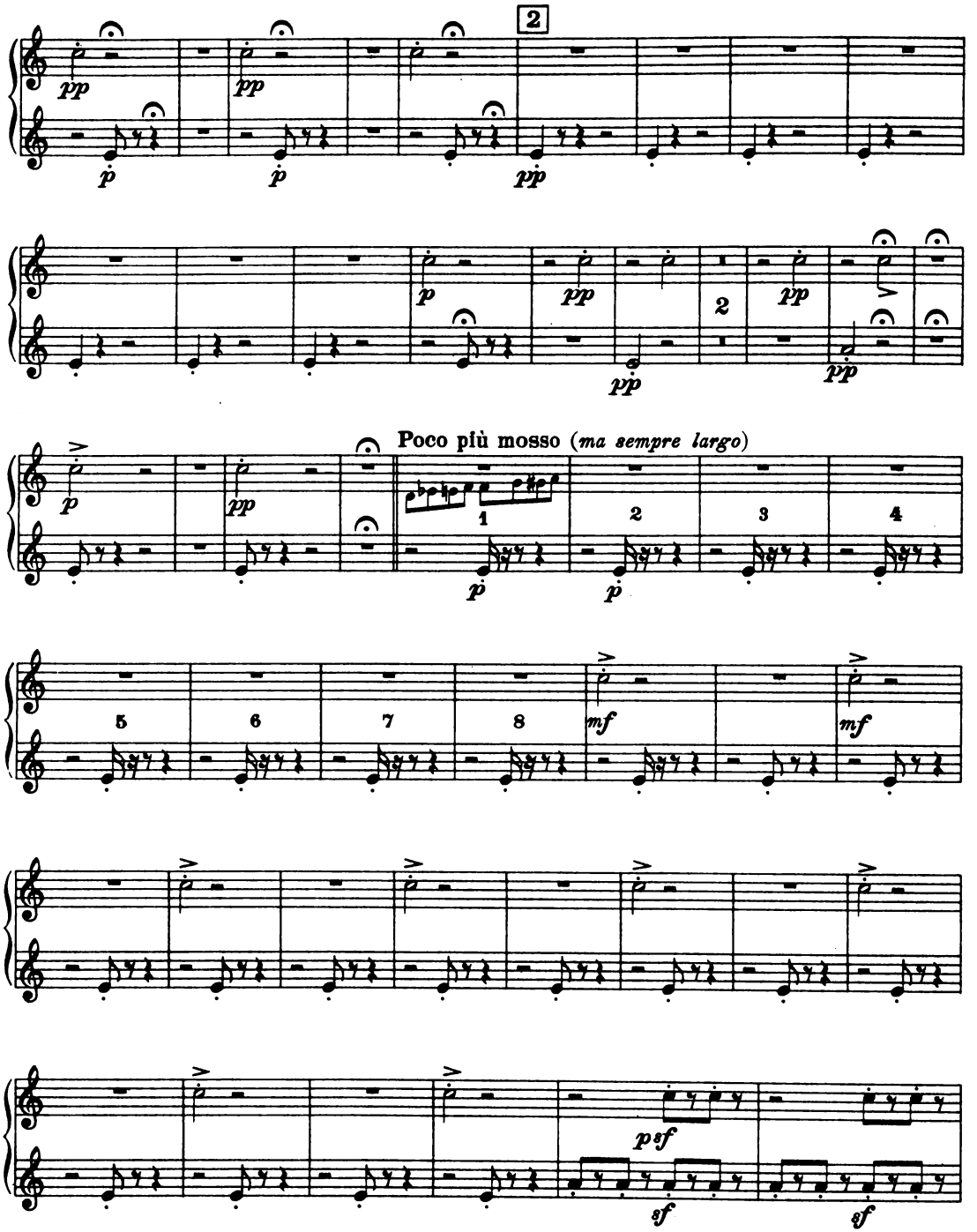


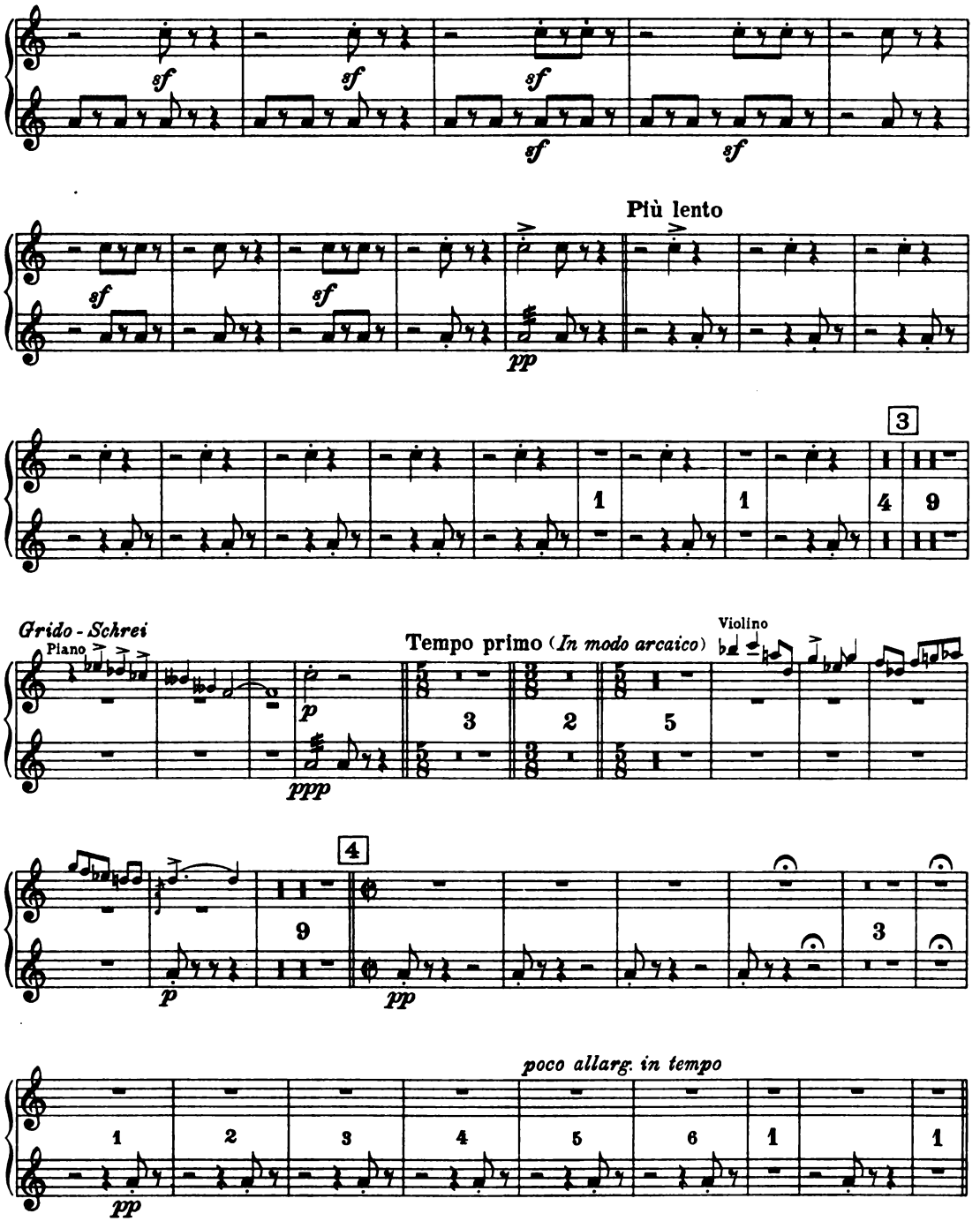
Allah' o' Abha

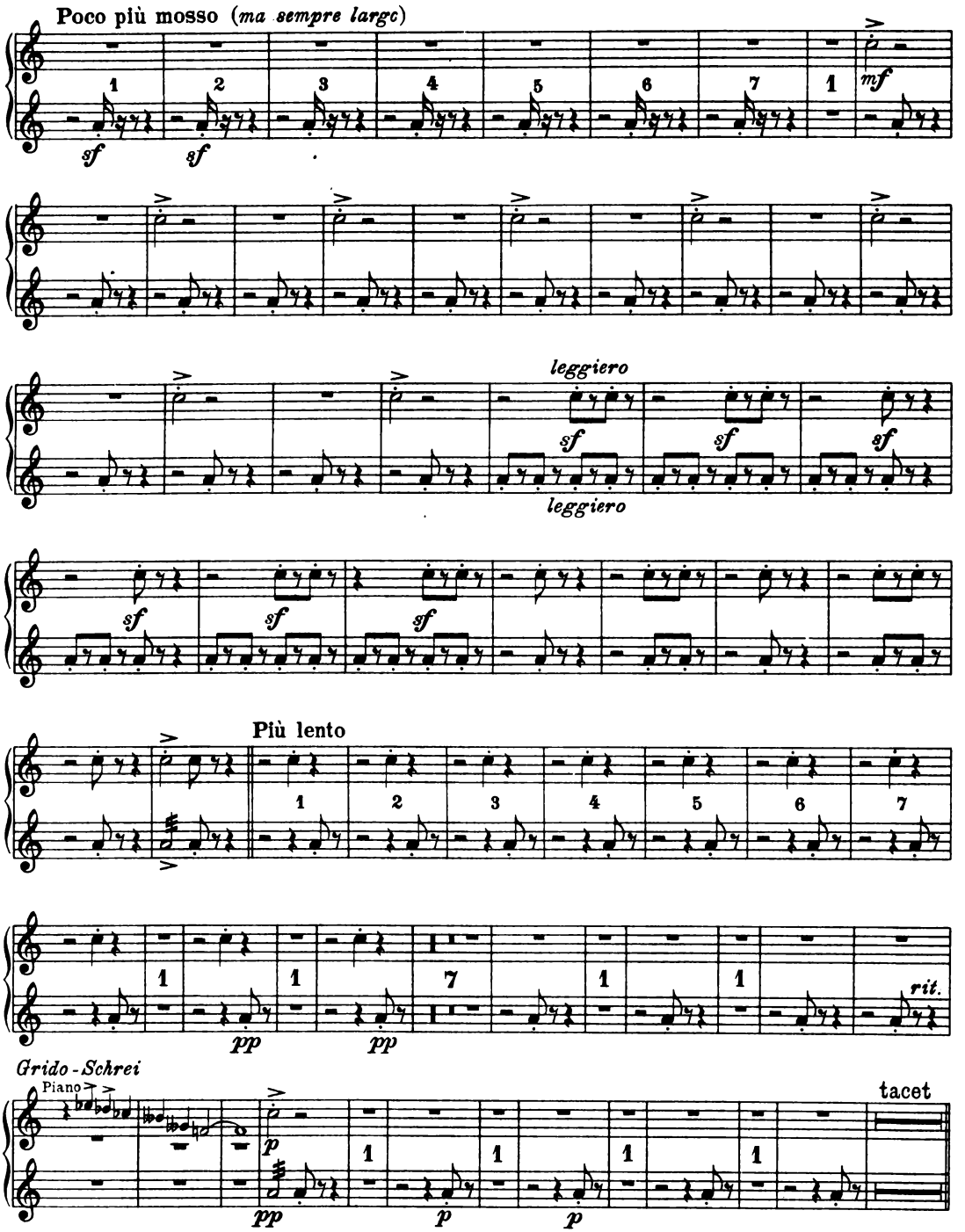
Becken - Cimbali — Triangolo-Triangle

Paolo Litta




2
pp
p
2
Poco più mosso (ma sempre largo)
1
2
3
4
5
6
7
8
mf
pf
sf

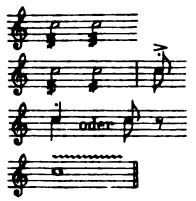

sf
Più lento
pp
3
1
4
9
Grido - Schrei
Piano
p
ppp
Tempo primo (In modo arcaico)
Violino
5
4
poco allarg. in tempo
6


Poco più mosso (ma sempre largo)
mf
sf
leggiero
Più lento
rit.
Grido - Schrei
Piano
tacet

Allah' o' Abha

Tamburello a Sonagli
(Schellentamburin)

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



agitare; schütteln.

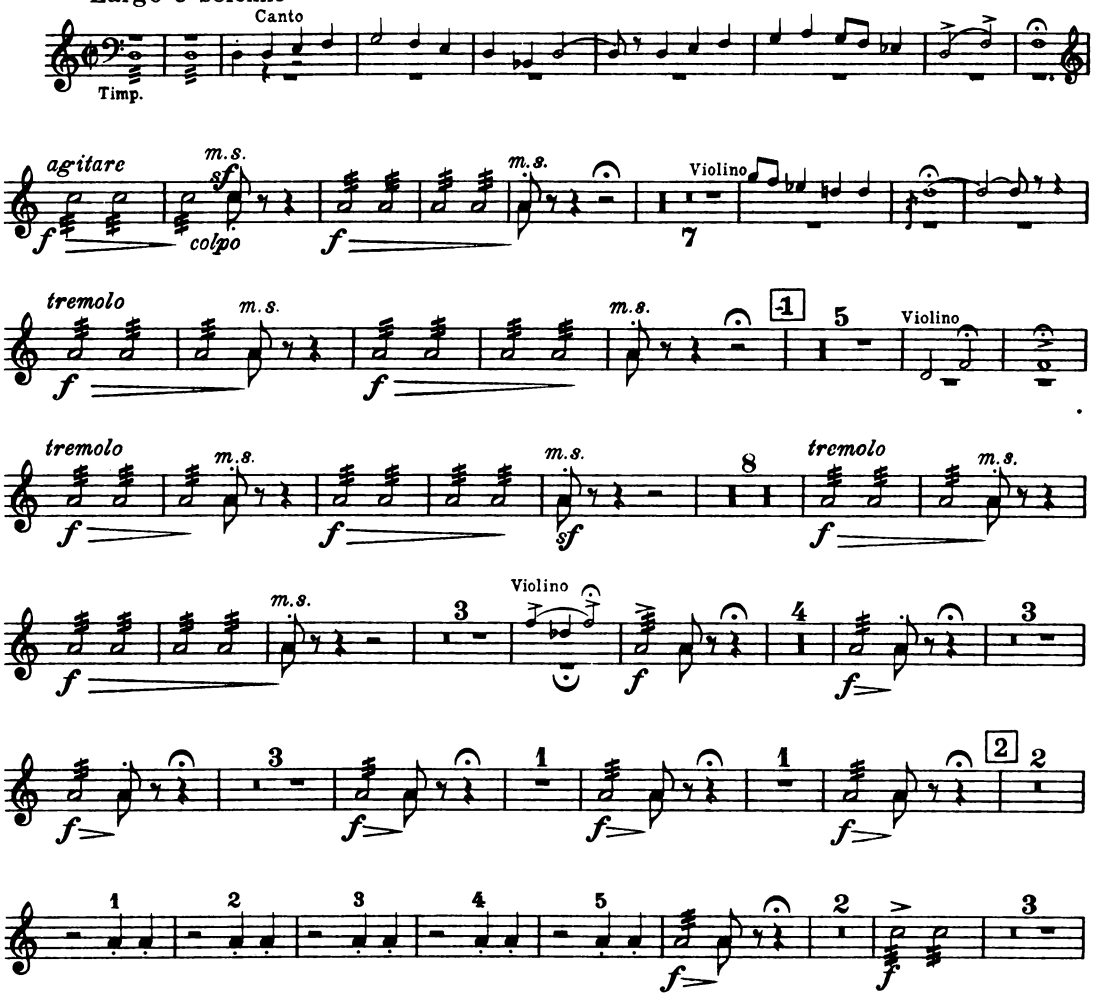
agitare e battere sul pugno della mano sinistra.
schütteln und nachher das Tamburin auf die Faust der linken Hand schlagen.

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.

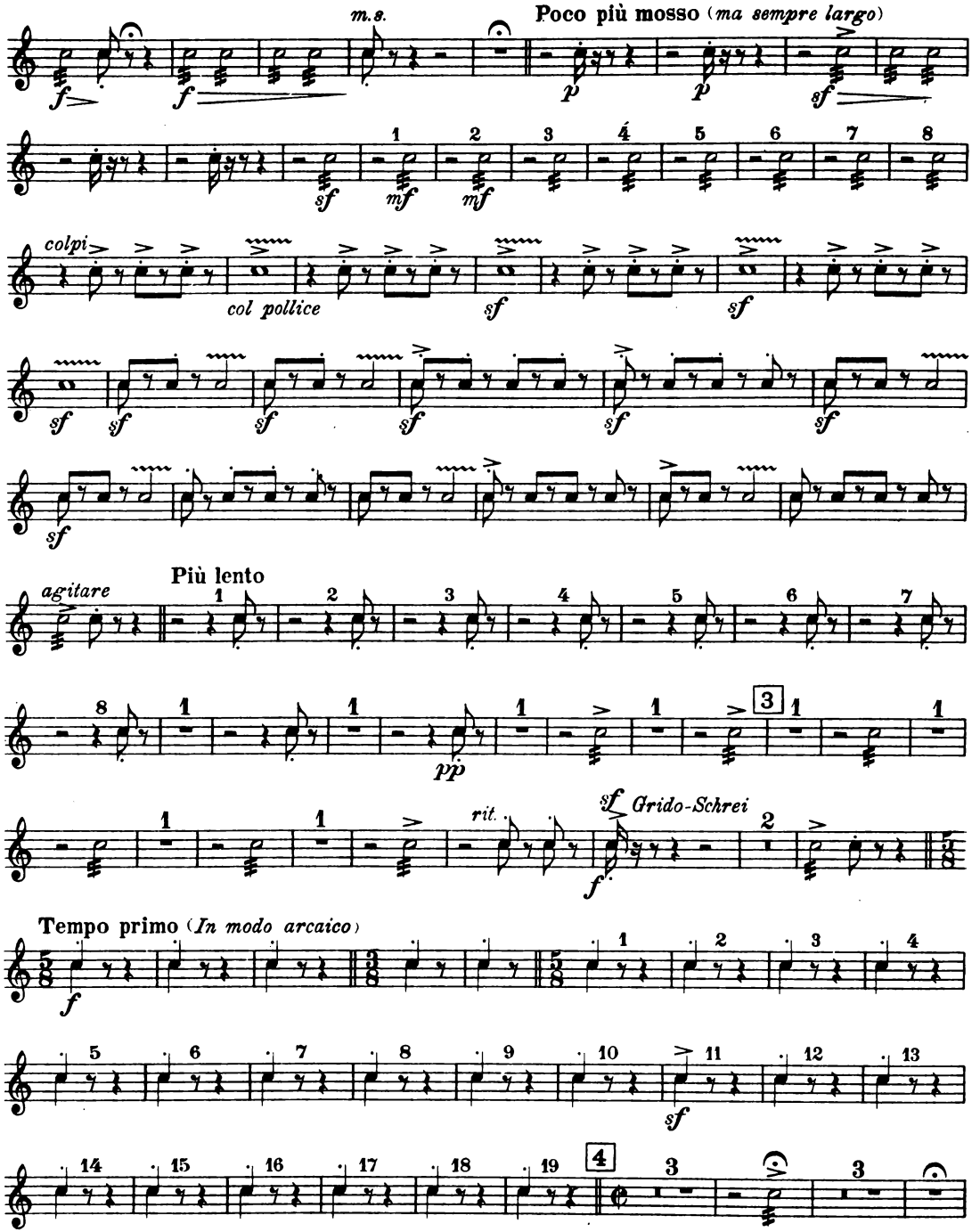
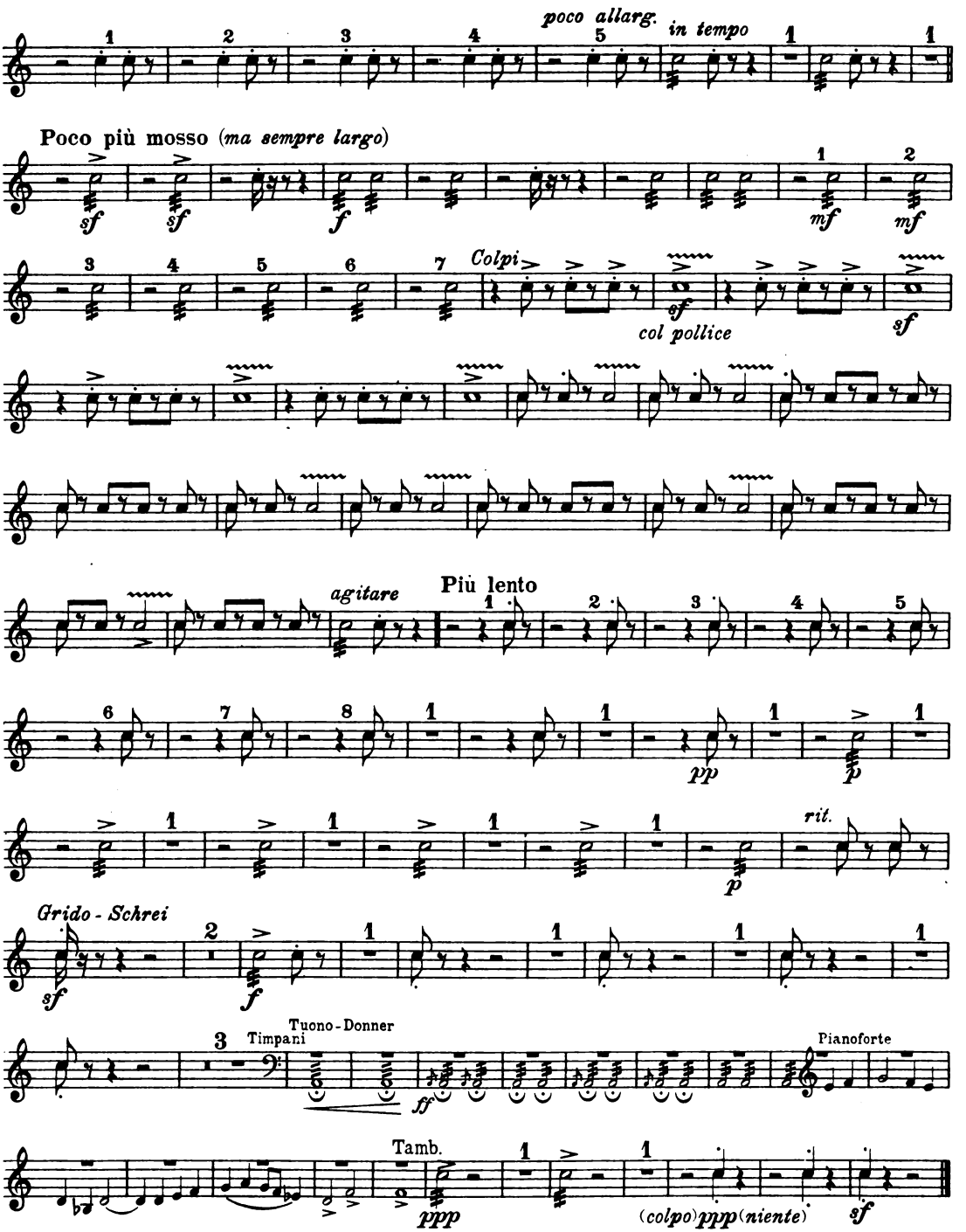
Vibrazione del pollice sopra la pelle del tamburello.
Vibration des steifen Daumens, das Fell nicht verlassend.

Largo e solenne

Paolo Litta



Tamburello a Sonagli



Tamburello a Sonagli