

LITTA

„TAMARISKÄ“

LA DANZA DEL VENTO E DELLA SABBIA

DER TANZ DES WINDES
MIT DEM SANDE

PER PIANOFORTE



VERLAG ALBERT GUTMANN

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AL COLLEGA CARISSIMO M^o FELICE TAMONE

„TAMARISKÄ“

LA DANZA DEL VENTO E DELLA SABBIA

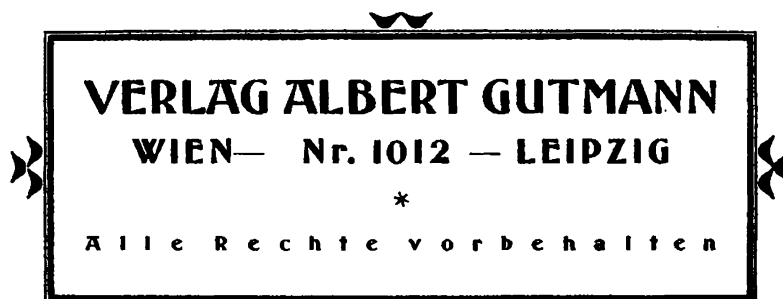
LA DANSE DU SABLE ET DU VENT

THE DANCE OF THE WIND
WITH THE SAND

DER TANZ DES WINDES
MIT DEM SANDE

PER PIANO SOLO DA

PAOLO LITTA



„TAMARISKA“

ALLAH È GRANDE!

Il simum, il gran vento del deserto è passato! La caravana fiaccata riposa mentre Tamariska balla. La sua danza è un lungo brivido. Tamariska balla e balla, e giuoca colla sabbia, e giuoca col vento più pesante di lei. Vi è di nuovo un lungo brivido. La danza è finita.

Lentamente la caravana si rimette in moto. Un dondolio monotono accompagna uomini e cammelli che lentamente spariscono nell'orizzonte dell'infinita, sabbiosa immensità.

Allah è grande! Illallah!

Fiesole, Maggio 1924. P. LITTA.
Villa Carolina (Italia).

ALLAH EST GRAND!

Le simoum, le grand vent du désert est passé! La caravane épuisée se repose tandis que Tamariska danse. Sa danse est un long et voluptueux frisson. Tamariska danse et danse: elle joue avec le sable, elle joue avec le vent plus lourd qu'elle! — Encore un long frisson, et la danse est finie!

La caravane s'ébranle pour le départ. En un silencieux et monotone balancement hommes et bêtes disparaissent lentement dans l'horizon infini de l'immense mer de sable.

Allah est grand! Illallah!

Fiesole, Mai 1924. P. LITTA.
Villa Carolina (Italie).

ALLAH IS ALMIGHTY!

The great symoom wind is past! The caravan is exhausted and rests while Tamariska is dancing. Her dance is like voluptuous and nimble shiverings. Tamariska dances and dances, trifling with the sand, toying with the wind; they are heavier than she! There are shiverings and tremblings! The dance is over!

Men and camels are rising up. By a monotonous and rhythmical rocking, they traverse the desert, vanishing slowly amid the horizon of the infinite and sandy Immensity.

Allah is Almighty! Illallah!

Fiesole, May 1924. P. LITTA.
Villa Caroline (Italy).

ALLAH IST ALLMÄCHTIG!

Der Simumwind ist vorbei! Erschöpft rastet die Karawane, während Tamariska tanzt. Ihr Tanz ist ein langer Schauer. Tamariska tanzt und tanzt: sie spielt mit dem Sande und spielt mit dem Winde, der schwerer wiegt denn sie. — Nun wieder ein langer Schauer, und der Tanz ist zu Ende.

Langsam setzt sich die Karawane in Bewegung zum Aufbruch. In einem langweiligen, schaukelnden Rhythmus schleppen sich Mann und Vieh durch die Wüste, und bald verschwindet der Zug im unendlichen Horizontedes unmeßbaren Sandmeeres.

Allah ist allmächtig! Illallah!

Fiesole, Mai 1924. P. LITTA.
Villa Karolina (Italien).

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

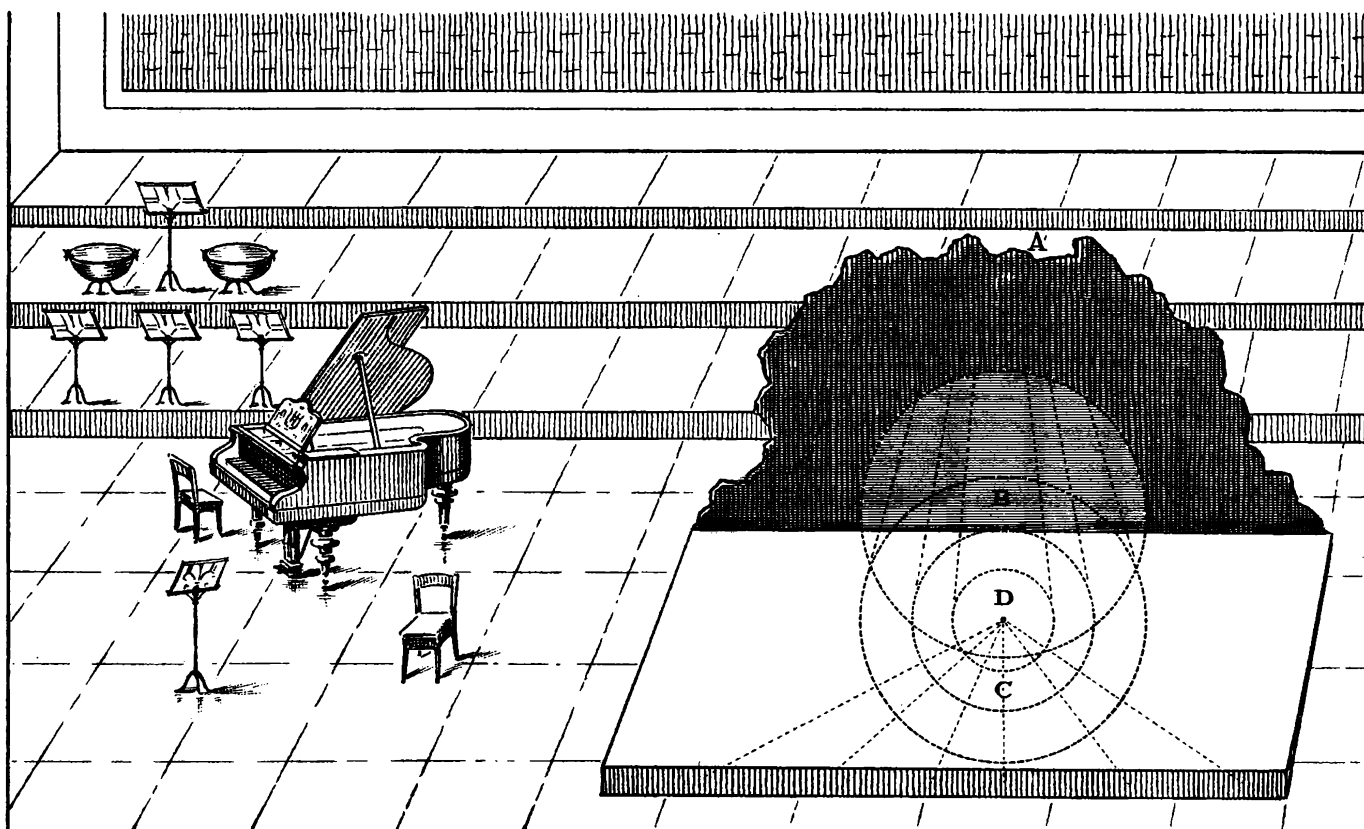
LA DEA NUDA — IL GIULLARE, LA MORTE — ALLAH' O' ABHA

(Vedi a tergo della copertina)

Bühnen=Aufstellung im Konzertsale

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 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).

Al collega Carissimo, M^o Felice Tamone.

„Tamariska“ (Una danza nel deserto)

Paolo Litta.

Allegro moderato. (alla breve)

leggiero

Pianoforte.

mf leggiero

mf (La sabbia)

*Pedali
stacc.*

(il deserto)

(Tamariska)*

First system of the musical score. It features a grand staff with treble and bass clefs. The tempo is marked "in tempo" and the dynamics include "dim.", "poco marcato", "pp", "sf", "cresc.", "cresc.", "ff", and "saltando". The key signature has one sharp (F#).

Second system of the musical score. It continues the grand staff notation. Dynamics include "sf", "ff", "meno f", and "dim.". The tempo is marked "pomposo". The key signature remains one sharp.

Third system of the musical score. It begins with the section title "Tamariska danza marcato". Dynamics include "p", "sf", "fff", and "sf". The tempo is "marcato". The key signature is one sharp.

Fourth system of the musical score. Dynamics include "sf", "meno f", and "sf". The key signature is one sharp.

Fifth system of the musical score. Dynamics include "sf", "marcato", "m.d.", and "m.s.". The key signature is one sharp.

*) „Tamariska“ da Tamar-Tadmor in Siro-caldaico-Palma Tadmor o Palmira, l'Orientale Città.

Tempo I. (La Sabbia)

8 *secco*

First system of the musical score. The right hand (treble clef) begins with a whole rest. The left hand (bass clef) plays a rhythmic pattern of eighth notes. Dynamics include *pp* (pianissimo) and *stacc.* (staccato). The system concludes with a measure marked *secco* and a fermata over an eighth note.

Second system of the musical score. The right hand features a melodic line with a fermata and a *secco* marking. The left hand continues with eighth notes. Dynamics include *ff* (fortissimo) and *sf* (sforzando).

Third system of the musical score. The right hand has a melodic line with a fermata. The left hand continues with eighth notes. Dynamics include *sf* (sforzando).

Fourth system of the musical score. The right hand has a melodic line with a fermata. The left hand continues with eighth notes. Dynamics include *ff* (fortissimo).

Fifth system of the musical score. The right hand has a melodic line with a fermata and a *secco* marking. The left hand continues with eighth notes. Dynamics include *ff* (fortissimo), *fff* (fortississimo), and *dim.* (diminuendo). The system concludes with a measure marked *secco* and a fermata over an eighth note.

(il deserto)

First system of the musical score. It consists of two staves. The upper staff is in bass clef and contains a melodic line with various dynamics including *poco marcato*, *pp*, *sf*, *cresc.*, *ff*, and *sf saltando*. The lower staff is in bass clef and contains a rhythmic accompaniment with dynamics *pp* and *ff*. A dotted line with the number 8 is positioned below the lower staff.

Second system of the musical score. The upper staff continues the melodic line with dynamics *sf*, *ff*, and *dim.*. The lower staff continues the accompaniment with dynamics *sf*, *ff*, and *pp pomposo*. A dotted line with the number 8 is positioned below the lower staff.

Third system of the musical score. The upper staff features a melodic line with dynamics *sf*, *ff*, and *sf*. The lower staff continues the accompaniment with dynamics *sf* and *fff*. A dotted line with the number 8 is positioned below the lower staff.

Fourth system of the musical score. The upper staff continues the melodic line with dynamics *sf* and *sf marcato*. The lower staff continues the accompaniment with dynamics *sf* and *pp*. A dotted line with the number 8 is positioned below the lower staff.

Fifth system of the musical score. The upper staff continues the melodic line with dynamics *sf* and *meno f*. The lower staff continues the accompaniment with dynamics *sf* and *pp*. The system concludes with the markings *m. d.* and *m. s.* A dotted line with the number 8 is positioned below the lower staff.

Tempo primo.

First system of the musical score. It consists of two staves. The upper staff has a treble clef and contains a melodic line with slurs and accents. The lower staff has a bass clef and contains a rhythmic accompaniment. Dynamics include *mf* and *stacc.*

Second system of the musical score. The upper staff begins with the vocal instruction *(La sabbia)*. It features a melodic line with slurs and accents, and a bass line with a steady accompaniment. Dynamics include *mf* and *sf*.

Third system of the musical score. It continues the melodic and accompanimental lines. Dynamics include *sf*, *sf crescendo*, and *molto*.

Fourth system of the musical score. The upper staff is marked *marcatissimo*. It features a more rhythmic and accented melodic line. Dynamics include *ff sonore*, *ff*, *cresc.*, and *ff cresc*. The lower staff is marked *ff marcatissimo*.

Fifth system of the musical score. It concludes with a powerful melodic and accompanimental passage. Dynamics include *ff*, *cresc.*, *molto*, and *fff trionfante*. There are also *sf* markings at the end of the system.

fff sf fff fff pomposi quasi tromboni

This system contains the first four measures of the piece. It features a grand staff with treble and bass clefs. The music is characterized by a heavy, dramatic texture with frequent use of fortissimo (fff) and sforzando (sf) dynamics. The key signature has one sharp (F#) and the time signature is 4/4. The instruction 'pomposi quasi tromboni' is written below the bass staff in the third measure.

poco dim. sf calmato

This system contains measures 5 through 8. The dynamics shift from a gradual decrease ('poco dim.') to sforzando (sf) in measure 5, followed by a 'calmato' (calmed) section in measure 6. The texture remains dense with many notes in both hands.

fff

This system contains measures 9 through 12. It begins with a fortissimo (fff) dynamic and continues with a complex, rhythmic accompaniment in both hands.

m.s. m.d. stringendo

This system contains measures 13 through 16. It includes markings for mezzo-forte (m.f.) in the treble and mezzo-dolce (m.d.) in the bass. The music becomes more intense, marked 'stringendo' (increasingly) in the final measure.

Lento. (♩ = ♩) pp sf non rapido poetico ten. molto espressivo un poco marcato con pedali.....

This system contains measures 17 through 20. It begins with a tempo change to 'Lento' (slow) and a metronome marking of quarter note equals quarter note. The dynamics range from pianissimo (pp) to sforzando (sf). The instruction 'non rapido' (not fast) is written above the treble staff. The piece concludes with 'con pedali.....' (with pedals) in the bass staff.

pp *dolcissimo sf non rapido* *ff* *m.s.* *ff marcato* *ff* *marcato* *sf*

ff sf appassionato *ff sf* *poco rit.* *sf* *accarezzando* *dolce calm.* *ten. espressivo* *sf cant.* *sf*

espressivo *marc.* *rit.* *Tempo I. (♩ = ♩)* *sf.* *p mezza voce* *poco marc.* *espressivo* *Pedali* *sf* *sf*

sf. *(danza Tamariska)* *mf* *mf* *rubato e languido* *sf* *sf*

sf *m.s.* *m.d.* *languido* *sf* *sf*

saltare

in tempo

poco marcato

pp

First system of musical notation. Treble clef, key signature of one flat (B-flat), 3/4 time signature. The piece begins with a piano introduction marked *poco marcato* and *pp*. The main melody starts with a forte dynamic (*sf*) and is characterized by a jumping, rhythmic quality (*saltare*). The bass line provides harmonic support with chords and single notes.

Lento. (♩ = ♩)

dolcissimo, non rapido

m.s.

Second system of musical notation. The tempo slows down to *Lento* (♩ = ♩). The dynamics shift to *f* and *sf*. The melody becomes more lyrical and expressive. A section marked *m.s.* (maestros) is indicated. The bass line continues with harmonic accompaniment.

molto espressivo

un poco marcato

dolcissimo

non rapido

Pedali

Third system of musical notation. The tempo remains *Lento*. The dynamics are *f* and *sf*. The melody is marked *molto espressivo* and *un poco marcato*. The bass line includes a section marked *Pedali* (pedals). The overall mood is tender and expressive.

m.s.

marcato

appassionato

Fourth system of musical notation. The tempo is *marcato*. The dynamics are *ff* and *sf*. The melody is marked *appassionato*. The bass line provides a strong harmonic foundation.

accarezzevole

dolce, calmato

cantato

Fifth system of musical notation. The tempo is *accarezzevole*. The dynamics are *ff* and *sf*. The melody is marked *dolce, calmato* and *cantato*. The piece concludes with a soft, lyrical passage.

espressivo Tempo I. (♩ = ♩)

marc. *pp*

espressivo Pedali - - -

mf *sf* *cresc.*

f *pp*

mf *pp*

Lento. (♩ = ♩)

dolcissimo *sf non rapido* *ten.* *molto espressivo* *poco marcato* *sf* Pedali

23 5 3 4

8. *dolce sf non rapido* *ff* *sf marcato* *sf* *ff* *sf*

8. *ff* *sf* *appass.* *sf* *ff* *rit.* *sf* *accarezzevole* *dolce, calmato* *cant.*

8. *espressivo* *ff marc.* *sf* *pp languido* *Tempo I. (♩ = ♩)* *espressivo* *Pedali*

8. *grazioso* *dolce*

8. *un poco marcato* *languido* *mf marcato* *in tempo*

tempo primo

mf

stacc.

sf

sf

sf

leggiere *cresc.* *sf* *accentuato* *dim.*

ff *marcato* *cresc.* *molto* *fff* *con tutta forza* *trionfante*

sf *sf* *sf* *sf* *fff* *fff*

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents, marked with *fff* and *f*. The left hand (bass clef) provides a harmonic accompaniment with slurs and accents, marked with *fff marc. quasi tromboni*. The system concludes with a *vibrato* marking and the word *brutale*.

Second system of musical notation. The right hand continues the melodic line with a *vibrato* marking. The left hand accompaniment is marked with *meno f*. The system ends with a fermata over the final notes.

Third system of musical notation. The right hand features a melodic line with a *cresc.* (crescendo) marking. The left hand accompaniment is marked with *f*. The system ends with a fermata over the final notes.

Fourth system of musical notation. The right hand has a melodic line with a *languido* marking. The left hand accompaniment is marked with *in tempo*. The system ends with a fermata over the final notes.

Fifth system of musical notation. The right hand has a melodic line with a *dim.* (diminuendo) marking. The left hand accompaniment is marked with *f*. The system ends with a fermata over the final notes.

Sixth system of musical notation. The right hand features a melodic line with a *pp* (pianissimo) marking. The left hand accompaniment is marked with *pp* and *f*. The system ends with a fermata over the final notes.

sf ff sf ff pp(eco)

sf ff sf ff

pp(eco) sf cresc.

fff fff rallen

tan - do e dim. mf saltando sf

sf mf ten. ten. ten. (senza Ped.)

(L'ultimo brivido)
Lento.

dolce non rapido
armonioso
ppp
dolce ppp
espressivo
dolce non rapido
pp
8.....

(Fine della danza)

Tempo primo. (♩ = ♩) Maestoso. (il deserto)

ff espressivo rit.
fff marcato
(Allah è grande! Allah! - - -)
fff
fff
8.....

Allah!)
fff
fff
mf
rit.
in tempo
fff
8.....

fff
fff
mf
rit. e dim.
8.....

Cadenza.

p
glissando
cresc.
sf ten.
sf ten.
perdendosi ppp
8.....

essi spariscono nell' orizzonte infinito!
... sie verschwinden im Horizonte des unmeßbaren Sandmeeres.

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 Meer mädchen.“** Ballade nach Ossian (in Vorbereitung)
- XII. **Präludium** (Preludio lineare) Verlag Albert Gutmann, Wien-Leipzig

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- 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