

„Seiner Majestät dem Tode“

Der Tod als Fiedler

Death as Fiddler · Le Ménétrier, la Mort

Il Giullare, la Morte

Rapsodia da concerto
per violino e pianoforte

(con danza ad libitum)

Paolo Litta

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LEIPZIG

Der Tod als Fiedler

Eine Virtuosen-Rhapsodie für Violine und Klavier

Der Tod als Fiedler ist dieser grausige, herumziehende Spielmann, den wir auf den Freskogemälden des Mittelalters abgebildet sehen, d. h. auf einem Schienbeine Fiedel spielend, ein Wadenbein zum Bogen benützend.

Er ist derjenige Fiedler, der seine Tänzer, ob jung, ob alt, zu einem unwiderstehlichen Tanz auffordert, ein Rundtanz, ein Kehraus, in welchem König und Bauer, — Kind, Braut oder Greis — hoch die Beine schwingen müssen!

Der Tod als Fiedler ist eine Virtuosen-Rhapsodie, die als Gegenstück meines Minne-Sees (Violine und Klavier, Universal-Edition, Wien) dient, und an die Entschleierte Göttin (Violine und Klavier, Universal-Edition, Wien) angeschlossen werden kann, so daß die drei Stücke: Minne-See — Göttin — Tod als Fiedler ein klingendes Triptychon bilden, das am gleichen Abend leicht aufgeführt werden kann.

Der Minne-See ist der Ausdruck von Traumbildern, die mir schon damals, in meiner Jugend, in Flandern, und zwar in der Nähe des Minne-Sees (Brugge-die-Tote) vor meinen Augen schwiebten. Die Entschleierte Göttin ist die darauffolgende Krise der Seele eines gemachten Mannes —; Der Tod als Fiedler ist die ironisch-spöttende Betrachtung aller Dinge, die keine Dauer haben — alles Vergängliche, Verwesliche — eine Wahrheit, die eher dem Herangereisten zum Bewußtsein wird.

Sollte nun aber zu diesen Stücken (Göttin — Tod) ein plastischer Tanz noch hinzugefügt werden, der mit der klingenden Rhythmis des Triangels, oder mit dem feierlichen Schauer der bebenden Zimbeln die Wirklichkeit einer gesehenen Musik gäbe (denn für die Augen des Geistes ist der Kunsttanz nichts anderes), so wäre meine Absicht, eine neue getanzte Kammermusik geschrieben zu haben, wieder einmal erfüllt.

Die Entschleierte Göttin wurde schon in Wien und Paris in dieser Form dem Publikum vorgestellt. — Wenn aber für manche diese Art und Weise noch zu gewagt erscheint, um heutzutage in unseren Konzertsälen angenommen zu werden, so ist es dennoch möglich, die drei Stücke (Minne-See — Göttin — Tod), ohne Tanz noch Schlagzeug, auch wie eine Kammermusik-Sonate aufzuführen.

Fiesole (bei Florenz), Mai 1924
Villa Karolina, Italien.

Paolo Litta

Le Ménétrier, la Mort

Rhapsodie de concert pour violon et piano

«Le Ménétrier, la Mort» est ce sombre et taciturne musicien ambulant qui joue du rebec (violon) sur un tibia, se servant d'un pérone comme d'un archet — personnage que nous voyons reproduit sur les fresques murales du moyen-âge. Ce ménétrier terrible invite les danseurs à la danse — qu'ils soient jeunes ou vieux — seigneur ou serf, et leur fait danser une gigue dans laquelle tous, peu importe leur rang ou leur situation, sont entraînés dans un irrésistible galop final.

«Le Ménétrier, la Mort» est une rhapsodie susceptible de servir de pendant au «Lac d'Amour» (violon et piano, Universal-Edition, Vienne) et peut-être associé à la «Déesse Nue» (violon et piano, Universal-Edition, Vienne) de manière à former un triptyque sonore en trois parties :

- 1°. Les rêveries de l'adolescent — Le «Lac d'Amour» (Bruges);
- 2°. «La Déesse Nue» — La crise de l'âme de l'homme fait;
- 3°. Les réflexions de l'homme mûr — «Le Ménétrier, la Mort».

L'auteur a ajouté à cette dernière pièce une partie de cymbales, au cas où la danse serait ajoutée comme supplément visible et plastique à une musique écrite également dans ce but.

Fiesole (Florence), Mai 1924
Villa Carolina, Italie.

Paolo Litta

Il Giullare, la Morte

R a p s o d i a d a c o n c e r t o p e r v i o l i n o e p i a n o

«Il Giullare, la Morte», è quella tetra suonatrice ambulante e girovaga, che suona il violino sopra una tibia, servendosi d'un peroneo come archetto — che noi vediamo riprodotta sui famosi affreschi medioevali. — Essa chiama alla danza giovani e vecchi facendoli ballare un trescone nel quale o re, o cenciaiuolo, o bambino, o sposa, o soldato, o artista, o mercatante, debbono tutti ballare l'ultimo galoppo.

«Il Giullare la Morte», è una rapsodia suscettibile di servire da contrasto al mio «Lago d'Amore» (violino e piano, Universal-Edition, Dienna) è può essere associato alla mia «Dea Nuda» (violino e piano, Universal-Edition, Vienna) in modo di fare una specie di trittico sonoro — se eseguiti tutt'i tre nel medesimo concerto.

Il «Lago d'Amore» corrisponde infatti a quei sogni melanconici, alle poetiche visioni intravvedute nella mia gioventù quando girando per le Fiandre mi fermai presso il «Minnewater» (Il Lago d'amore) di Bruges (la Morta). La «Dea Nuda», invece, è la travagliosa crisi dell'anima d'un uomo compiuto, mentre «Il Giullare la Morte» è il riassunto d'un ironica contemplazione intornoalla vanità umana ed a tutte le cose che periscono, verità però sentite piuttosto dall'uomo maturo.

La danza, elemento facoltativo della «Dea Nuda» e del «Giullare la Morte», sarebbe di certo un complemento plastico alla mia musica, resa «visibile» in quel modo. La vera danza da camera non è altro che della musica visibile. — Se rinforzata poi dalle ritmiche sonorità del triangolo e scossa dai misteriosi brividi, dalle languide vibrazioni dei cimbali, il mio sogno di aver scritto un nuovo lavoro di musica da camera danzata sarebbe ancora questa volta realizzato. La «Dea Nuda» fù già presentata in questa forma al pubblico di Vienna e di Parigi.

Ma, se per taluni, fosse troppo rischiaro di presentare, oggi giorno, una nuova forma d'arte non ancora accettata nelle nostre sale da Concerto — essi possono eseguire il trittico del «Lago d'Amore», della «Dea Nuda», del «Giullare la Morte», come semplici poemì per violino e piano, come lo è di già il «Lago d'Amore», cioè senza danza alcuna, senza triangolo ne cimbali.

Fiesole, Maggio 1924
Villa Carolina, Italia.

Paolo Litta

Death as Fiddler

Concert-rhapsody for violin and piano

"Death as Fiddler" is that wicked itinerant fiddle-player we can see on the medieval frescos, playing violin on a shenbone and making use of a fibula like a fiddle-bow. He is the one who challenges his dancers—are they young or old—to an irresistible dance—a ring-dance, a final galopp—in which king and peasant, child, bride, soldier, artist or merchant—are all "kicking the bucket"!

"Death as Fiddler" is a concert-rhapsody, a counterpart to my "*Lake of Love*" (violin and piano, Universal-Edit., Dienna) which joined to "*The Goddess unveiled*" (violin and piano, Universal-Edit., Dienna) constitutes a compleat and sonorous triptych, fit to be easily performed at the same concert.

The "*Lake of Love*" is the expression of those melancholic and poetical apparitions I could see in the remote dreams of my youth, when wandering through Flemish countries, I stopped near the "*Minne water*" (*Lake of Love*) at Bruges (the dead). "*The Goddess unveiled*" is the crisis of the soul of a man; "*Death as Fiddler*" is the result of an ironic contemplation concerning human vanity and perishable things—a certitude rather experienced in the middle-age.

If, however, the dance is added to the "*Goddess unveiled*" and to "*Death as Fiddler*", a dance which could provoke the illusion of visible music especially if the ritmical sound-colours of the triangle and the mysterious shiverings and vibrations of the cymbals are perceptible (because the art of dance, if seen with spiritual eyes, is really a visible and living music), my intention, then, to have written a new danced chamber music, would be once more realised.

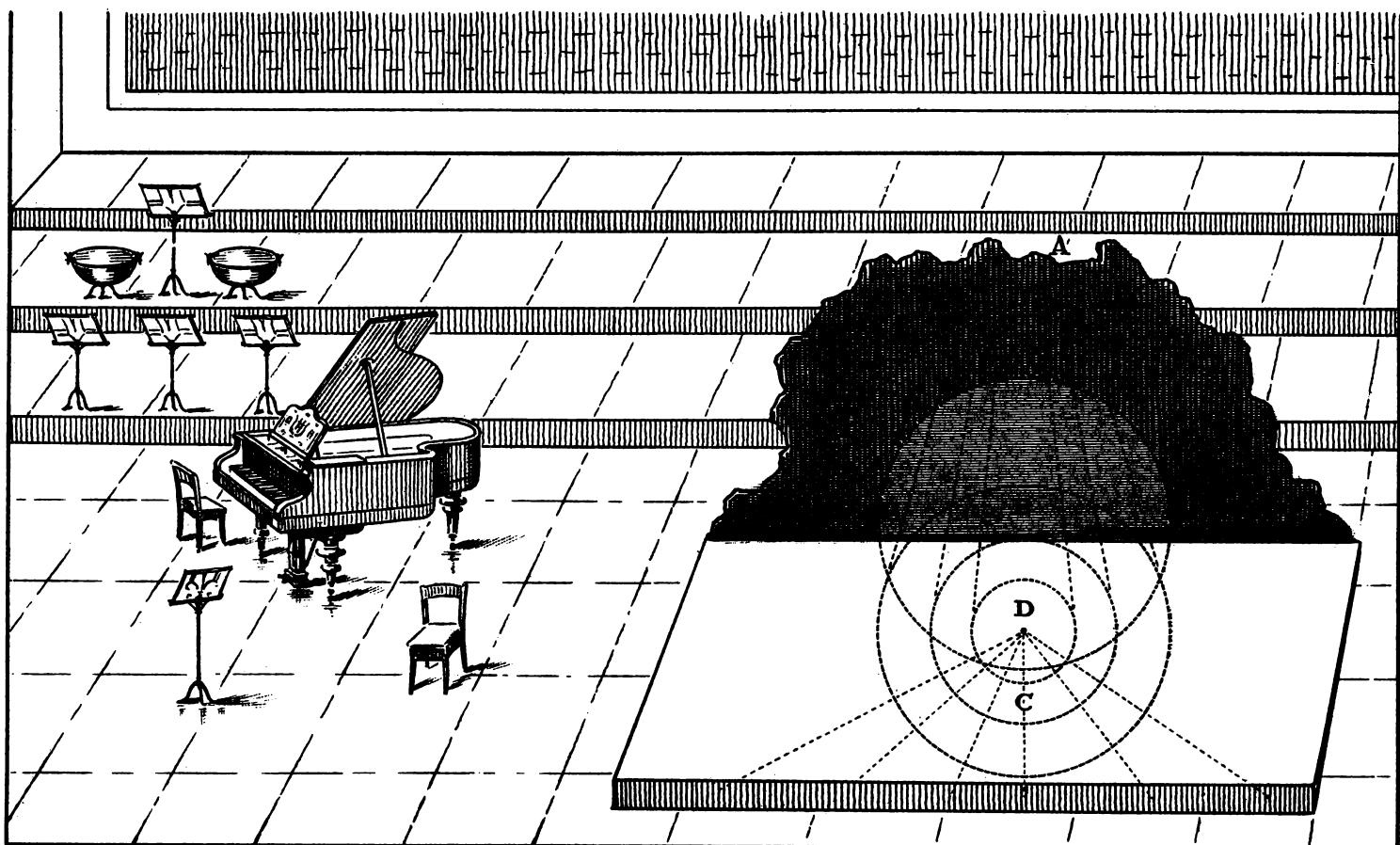
In fact, the "*Goddess unveiled*" has been publicly performed in this manner at Dienna and Paris.—But if otherwise this form of art would appear yet too risked, if presented now-a-day to the public of our concert-halls—the "*Goddess*" and "*Death*" could then be executed without dance, nor triangle, nor cymbals—like a chamber music Sonata, a musical poem similar to my "*Lake of Love*".

Fiesole (Florence), May 1924
Villa Carolina, Italy.

Paolo Litta

Bühnen-Aufstellung im Konzertsaal 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).

Themen - Verzeichnis

Lista dei temi ♫ Catalogue of the themes
Der Tod als Fiedler — Il giullare la morte.

Paolo Litta.

<p>1 Maestoso</p> <p>Der Tod Death La morte</p>	<p>2</p> <p>Majestät u. Kronenmotif Deaths Crown motif La corona regale della morte</p>	
<p>3</p> <p>Ableitung von № 1 Derivation of № 1 Derivazione da № 1</p>	<p>4</p> <p>Geripp' oder Knochenklapper The rattling of the bones Lo schiocco delle ossa</p>	
<p>5</p> <p>feroce</p> <p>Des Todes Befehl Deaths bidding L'invito della morte</p>	<p>6</p> <p>Des Todes Tanzschritt Death's dancing step Il glissando della morte</p>	
<p>Des Todes Fiedel — auf den zwischen Steg u. Saitenhalter gespannten Saiten zu spielen Death's fiddle — to be played on the strings between the bridge and the stringholder La ribeca della morte — da suonarsi sulle corde vuote fra il ponticello ed il reggicorde</p>		
<p>8</p> <p>Die Ewigkeit Eternity L'Eternità</p>	<p>9</p> <p>Totenglocken Deaths bells Campane dà morti</p>	<p>10</p> <p>Des Todes Trotz-motiv Stubbornness Il dispetto della morte</p>
<p>11 Largo</p> <p>Des Menschen Lebenswahn The illusion of man I sogni dell'uomo</p>	<p>12</p> <p>Des Todes Kosemotif Deaths coaxing Le carezze della morte</p>	
<p>13</p> <p>Klapperbeinmotif The skeleton Lo scheletro</p>	<p>14 Andante</p> <p>Der süße Tod The sweet Death La morte dolce</p>	
<p>15</p> <p>sul G</p>	<p>Der grausame Tod The painful Death La morte crudele</p>	
<p>16</p>	<p>Des Todes Tag = Nachtstunden Deaths hours = Day and Night Le ore diurne e notturne della morte</p>	

17

- | | |
|-------|-------------------|
| I | Des Todes Sanduhr |
| II | |
| III | |
| IV | |
| V | |
| VI | |
| VII | |
| VIII | |
| IX | |
| X | |
| XI | |
| XII | |
| XIII | |
| XIV | |
| XV | |
| XVI | |
| XVII | |
| XVIII | |
| XIX | |
| XX | |
| XXI | |
| XXII | |
| XXIII | |
| XXIV | |

Der Tod als Fiedler.

Il giullare la Morte. ♫ Death as Fiddler. Affresco — Rapsodia da concerto.

Paolo Litta.

Maestoso (ma poco a poco allegro animato)

Violino.

Cimbali.
(ad libitum)

Pianoforte.
Con pedali.

Violino.

Cimbali.
(*ad libitum*)

Pianoforte.
Con pedali.

Maestoso (ma poco a poco allegro animato)

Allegro animato (La danza comincia)

A page from a musical score featuring six staves of music. The top two staves are in treble clef, the middle two in bass clef, and the bottom two in bass clef. The music includes dynamic markings such as *sf*, *ff*, *rit.*, *vigoroso*, *ten.*, *ff*, *Pedali*, *rit.*, *in tempo*, *ff glissando*, *pizzicato*, *mf*, *p*, *arco*, *glissando*, *pizzicato*, *fff serratissimo furioso*, and *mf p*. The score also features various slurs, grace notes, and rhythmic patterns. Measure numbers 8 and 9 are indicated at the beginning of some staves.

sf sf sf sf sf sf sul G sf *marcatissimo* 3
 v. v. v. v. v. v. ff
 8. p. p. 8. ff 8. p. 8. sf legatissimo
eroico sf sf sf sf sf sf 3
 cresc. 3 sempre ff rit.
 sf sf 3 sf 3 sf 3 sf 3 sf 3 rit.
 sf sf sf sf sf sf 3
 Flag. lunga
 fff vibratissimo molto rit. fff lasciar vibrare lunga
 Pedale continua. v.

Andante con moto (Alla breve)

(d = d) stesso ritmo

(sulle corde tese fra il ponticello e la coda)

ff (sulle corde tese fra il ponticello e la coda)

sfacciato, frech, insolente

ff *glissando*
(coll' unghia del pollice)

ff *sf* *marcattissimo*

ff *sf* *marcattissimo*

ff una corda

2 Ped.

ff m.s. sola

ff

sf *con espressione finta ed esagerata*

ff

sf

ten.

f accarezzevole e finto

sf cresc.

Musical score for piano, page 10, measures 141-156. The score consists of two systems of musical staves. The top system starts with a dynamic of *sf* and includes a measure with a 142142 pattern. The bottom system begins with a dynamic of *dim.*, followed by *sf*. The score features various dynamics such as *mf*, *ff*, *f*, *cresc.*, *ppp annebbiato*, *2 Pedali*, *sf*, and *sf* (with a tempo marking of *Più animato*). The music is set against a background of eighth-note patterns in the bass staff.

8

Allegro alla breve (d=d)

sf *sf*
fff stridente

mf **Allegro alla breve**
fff sf eroico, trombe

8

*allargato
feroce e pesante**allargato
brutale**ff ral - len - tan -**meno f**fff marcatisimo
secco**ral - sf len - tan -*

8

Maestoso (Largo)

sf sf *sul G* *sf cantabile*
f rit.

do - poco - a - poco

sf sf sf sf sf rit.

do - poco - a - poco

8

perdendosi

sf *pp* *ppp*

sf *sf* *sf* *sf*

fmare. *sf* *sf* *sf* *sf*

2 ped. *sf* *sf*

8

espressivo

p dolce *cresc.* *grazioso* *pp dolce* *rit.*

dolce *ppp* *rit.*

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

con anima

pp *cresc. molto*

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

mf

f p *rit. - dim.* *pp*

8 *cresc.* *rit. - dim.* *pp*

f p *rit.* *pp*

8 Red.

espressivo

p dolce *rit. - mf* *pp dolce* *rit. - sf*

dolce *poco marc.* *rit. - sf pp sf* *dolce* *rit. - sf*

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

allargando

pp *f* *f*

8

ppp *cresc.* *f*

5

Ped. e vibrato

fp *f* *f*

sopra

fpp *sff* *sff* *sff*

fpp *sff* *sotto* *sf* *sf* *sf*

Ped.

rit. *espressivo*

dim.

pp *sf* *sf* *pp* *sf* *sf* *sf* *sf* *ppp rit.* *sf*

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

c

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *c*

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *c*

Andante. (con moto)

Andante. (con moto) *molto espressivo*

Andante. (con moto)

p espressivo

ppp *ppp* *pp*

Ad.

This image shows two staves of a musical score. The top staff is for the piano, indicated by a treble clef and a bass clef, with a key signature of one sharp. The bottom staff is for the strings, indicated by a treble clef and a bass clef, with a key signature of one sharp. The music consists of two measures. Measure 11 starts with a piano dynamic and a melodic line consisting of eighth and sixteenth notes. Measure 12 begins with a piano dynamic, followed by a melodic line with eighth and sixteenth notes. The score includes dynamic markings such as *molto espressivo*, *p espressivo*, *ppp*, *ppp*, and *pp*. The instruction *Ad.* appears at the end of measure 12.

poco accellerando

cresc.

portato (ad libitum)

in tempo

pp

pp

accel.

cresc.

ff

sf

accel.

cresc.

ff

sf

rit.

ff rit.

f

sf

molto espressivo

*) Erinnerung an die entschleierte Göttin.
Ricordo della Dea nuda.

rallentando sempre di più

Danza rustica.

Animatissimo.

con bravura

(Der Tod, als Spielmann, auf der Landkirmes.
Il giullare la Morte al ballo campestre.)

Musical score for orchestra and piano, page 10, measures 7-15. The score consists of six systems of music. Measure 7 starts with a piano dynamic (pp) followed by ff. Measure 8 begins with sf. Measure 9 starts with ff. Measure 10 starts with ff. Measure 11 starts with ff. Measure 12 starts with ff. Measure 13 starts with ff. Measure 14 starts with ff. Measure 15 starts with ff.

Andante con moto.

secco

ff sf

sf

secco *sf* *fff glissando stridente e rapido*

secco *(Schreckensruf - Alle stürzen entsetzt davon!*
sf Grido di terrore - Tutti fuggono terrorizzati!)

Più lento.

Più lento.

Die Totenglocken.
Death bells. (Campane da morti.)

ff tenuto

vibrato

pp

8va basso

ff violento, pesante *ff violento, pesante* *fff violentissimo*

sf lasciar vibrare

sf *sf*

8va basso

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

mf mit Paukenschlägel.

f e marcato

8va basso

Lento e triste.

*Die Seele des Kindes.—*L'anima del bambino.*—The child's soul.

„Echo“-Töne d.h. die oberen Octaventöne gleichzeitig mitklingend, wie Flageolett.
 „Echo“-Tones, that is the overtones ringing simultaneously like an „Echo“ or flageolett, on octave higher.

Largo.
espressivo

Like a remembrance
Wie eine Erinnerung

pp incrociato

pp [Der Minne See] *)

lunghissimo

Tempo I.

8va basso

8

Largo.
*sordina ad lib.
con espressione*

8

Tempo I.
levare la Sordina

8

*) Erinnerung an „Brügge - die - Tote“ (Flandern)
Ricordo a „Bruges - la - morta“ (Fiandre)

sul G marcatissimo
fff f brutale

fff violentissimo, vibrato
staccato e brutale
sf

fff sf violentissimo e stridente
sul G

ten. marcato con espressione falsa ed esagerata
sf ff sf marcato sf sf sf sf sf sf sf

sf
cresc.
sf

sf
cresc.
sf
1 5 1 2 4 3
f

Più animato.

Musical score for orchestra and piano, page 10, measures 8-10. The score consists of five staves. The top staff shows three measures of piano music with dynamics: cresc., cresc., ff, cresc. The second staff shows three measures of orchestra music with dynamics: f, cresc., sf, cresc., sf, ff. The third staff shows three measures of piano music with dynamics: sf, cresc., sf, cresc., sf, sf. The fourth staff shows three measures of orchestra music with dynamics: f, cresc., fff, fff, fff, fff. The fifth staff shows three measures of piano music with dynamics: sf, sf, sf, sf, sf, sf. Measure 10 concludes with a dynamic of fff and a fermata over the piano part.

(dotted) Allegro alla breve.

ff con bravura sf sf sf stridente fff

Allegro alla breve.

sempre con tutta forza sf sf sf fff sf

sf ff sf sf sf dim.

Musical score for orchestra and piano. The score consists of two systems of music. The top system is for the orchestra, featuring three staves: violin (G clef), viola (C clef), and cello/bass (F clef). The bottom system is for the piano, indicated by a treble clef and a bass clef. The first system starts with a dynamic of *allargato* and *secco fff brutale*. The second system begins with *allargato* dynamics. Both systems include performance instructions such as *feroce e pesante*, *sf*, *sfz*, *sfz.*, *sf*, *sfz.*, *sfz.*, *sempre ffff*, *sfrallentando*, and slurs. The piano part features sustained notes and rhythmic patterns.

Maestoso. (Largo)

Musical score for orchestra and piano, page 12, measures 11-12. The score consists of two systems of music. The top system features a treble clef, a bass clef, and a piano part. Measure 11 starts with a rest followed by eighth-note patterns. Measure 12 begins with a dynamic *f*, followed by eighth-note patterns and a sustained note. The bottom system features a bass clef and a piano part. Measure 11 has dynamics *s.f.* and *poco a poco*. Measure 12 has dynamics *f* and *s.f.*. Various performance instructions like *rit.*, *sul G*, *cant. espress.*, and *8* are included.

Musical score for piano, page 10, measures 11-12. The score consists of three staves. The top staff is treble clef, 12/8 time, dynamic sf, with markings *espresso*, *dolce*, and *grazioso, dolce*. The middle staff is treble clef, 8/8 time, dynamic sf, with markings *dolce* and *rit.*. The bottom staff is bass clef, 12/8 time, dynamic sf. The music features eighth-note patterns and rests, with various dynamics and performance instructions.

con anima *cresc.* *ff appassionato*
mf in tempo *ff sf*
fp *sf* *perdendosi*
fp *sf* *sp*
fp *sp* ***
p dolce *rit.* *cresc.* *grazioso, dolce*
dolce *sf* *sf rit.* *psf* *sf rit.*
allargando cresc *pp*
pp *cresc.*

Musical score pages 32 and 33. The score consists of three staves. The top staff is in 2/4 time, the middle in 2/4 time, and the bottom in 2/4 time. The key signature changes frequently, including major and minor keys with sharps and flats. Dynamics include *f*, *fp*, *pp*, *sf*, *sotto*, *sf dim.*, *espressivo*, *p*, *ien. sf*, and *pp*. The score includes performance instructions like *sotto* and *espressivo*.

Andante con moto.

Musical score page 34. The score consists of three staves. The top staff has a dynamic of *mf* and a tempo marking *espressivo*. The middle staff has a dynamic of *p* and a tempo marking *espressivo*. The bottom staff has a dynamic of *pp* and a tempo marking *dolce*. The score includes performance instructions like *dolce* and *pp*.

un poco accelerando

Musical score page 35. The score consists of three staves. The top staff has a dynamic of *sf* and a tempo marking *un poco accelerando*. The middle staff has a dynamic of *pp* and a tempo marking *un poco accelerando*. The bottom staff has a dynamic of *pp* and a tempo marking *ff*. The score includes performance instructions like *un poco accelerando* and *ff*.

Tempo I.

p

pp subito

pp subito

un poco accelerando

un poco accelerando

ff

ff appass.

sf

rit.

rall.

molto espressivo

ral - - len - - tan - - do

len - - poco marcato

dolcissimo

rit.

sf

sf secco

*) (La déesse nue)

This page of the musical score contains several staves of music for orchestra and piano. The top section features dynamic markings like *fff*, *sf*, and *sf*. The middle section includes a piano part with a glissando instruction and dynamic markings *fff* and *allargando molto*. The bottom section begins with a piano part labeled *cresc.* followed by a piano cadenza labeled *(Cadenza della morte)* with dynamics *fff* and *sf sf sf sf sf sf*. The score then transitions through various performance instructions: *lunga Lento dim. p espressivo*, *cresc.*, *lunga*, *energico*, *ritardando*, *precipitando*, *rapido*, *rit.*, *allargando espressivo*, *lunga in tempo*, and *pomposo cresc.*

(Maestoso)

*in tempo
gliss.*

pizz.

arco

gliss.

pizz.

Musical score for orchestra and piano, page 36, measures 1-4. The score consists of four systems of music. The top system features two staves: the upper staff has a treble clef and the lower staff has a bass clef. The middle system also has two staves: the upper staff has a treble clef and the lower staff has a bass clef. The bottom system has two staves: the upper staff has a treble clef and the lower staff has a bass clef. Measure 1 starts with a dynamic *f* and a *gliss.* in the upper staff. Measures 2 and 3 show a transition with dynamics *p*, *pp*, and *sf*. Measure 4 concludes with a dynamic *pp*.

arco furioso

*ff**ff**pp**pp*

Continuation of the musical score for orchestra and piano, page 36, measures 5-8. The score remains in four systems. The top system shows a dynamic *ff* followed by *ff*. The middle system shows a dynamic *pp*. The bottom system shows a dynamic *pp*. Measures 7 and 8 conclude with a dynamic *pp*.

*sul G**ff**eroico**sf*

Continuation of the musical score for orchestra and piano, page 36, measures 9-12. The score remains in four systems. The top system shows a dynamic *ff* followed by *sf*. The middle system shows a dynamic *sf*. The bottom system shows a dynamic *sf*. Measures 11 and 12 conclude with a dynamic *sf*.

A musical score for piano, page 8, featuring six staves of music. The score includes dynamic markings such as *sf*, *ff*, *fff*, *mf*, *vibrato*, *leggiero*, and *marcatissimo*. The music consists of six staves, each with a different key signature and time signature. The first staff starts with a treble clef and a key signature of one sharp. The second staff starts with a bass clef and a key signature of one sharp. The third staff starts with a treble clef and a key signature of one sharp. The fourth staff starts with a bass clef and a key signature of one sharp. The fifth staff starts with a treble clef and a key signature of one sharp. The sixth staff starts with a bass clef and a key signature of one sharp.

8

fin quanto è possibile

con tutta forza e serratissimo!!

come un rullio di tamburo

8

9

marcatissimo

fff

ardito

p legato *sf* *cresc.* *sf* *fff* *mfp*

sf b.a. vibrato

fff

sf b.a. vibrato

marcatissimo

sf *fff* *sf violento* *sf* *ten*

sf *con tutta forza* *sf* *sf*

sf 8

This block contains four staves of musical notation for orchestra and piano. The top staff shows a treble clef with dynamic markings *fff* and *marcatissimo*. The second staff shows a bass clef with dynamic *fff*. The third staff shows a treble clef with dynamic *ardito*, *p legato*, *sf*, *cresc.*, *sf*, *fff*, and *mfp*. The fourth staff shows a bass clef with dynamic *sf b.a. vibrato*. The fifth staff shows a treble clef with dynamic *fff*. The sixth staff shows a bass clef with dynamic *sf b.a. vibrato*. The seventh staff shows a treble clef with dynamic *marcatissimo*. The eighth staff shows a bass clef with dynamic *sf*, *fff*, *sf violento*, *sf*, *ten*. The ninth staff shows a treble clef with dynamic *sf* and *con tutta forza*. The bottom staff shows a bass clef with dynamic *sf* and *sf 8*.

A musical score page showing two staves of music. The top staff is for the orchestra, featuring multiple woodwind instruments (flutes, oboes, bassoon) and strings. The bottom staff is for the piano. Measure 11 starts with a dynamic of *f*, followed by a long sustained note. Measure 12 begins with a dynamic of *ff*. The piano part includes several slurs and grace notes. Measures 11-12 are separated by a vertical bar line. The score concludes with a final dynamic of *p subito*.

idem

fff *sf*

sf

fff *p subito* *sf*

sf *p subito*

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of three staves. The top staff is for the piano, showing sixteenth-note patterns with dynamic markings *fff*, *sf*, and *fff con fuoco*. The middle staff is for the strings, with dynamic markings *fff*, *sf*, *p subito*, *fff*, *sf fff*, *sf*, *fff*, and *sf*. The bottom staff is for the woodwinds, with dynamic markings *fff*, *sf*, and *sf > p subito*.

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of three staves. The top staff is for the piano, showing two hands playing eighth-note patterns. The middle staff is for the orchestra, featuring woodwind instruments like oboes and bassoons. The bottom staff is for the strings. Measure 11 starts with dynamic *p subito*, followed by *sf* and *fff*. Measure 12 begins with *Allargando il tempo.* The score includes various dynamics such as *sf*, *fff*, and *sforzando* marks, along with grace notes and slurs. The piano part ends with a forte dynamic and the word "La".

Maestoso.

con tutta forza

molto ritardando

1^a Fine

sf molto ritardando

sf sf sf fff rit.

8

marcato

Largo.

(Il trionfo della morte nell' Eternità)

fff *sempr. fff*

fff *cresc.*

fff Fine. Fiesole (Florence) Maggio 1924

Lasciare vibrare, fino a zero come un organo.
Wie eine Orgel, ausklingen lassen.
 Let it ring out, like an organ.

2. Fine ad libitum
Largo.

fff

sf

fff

sf Timpani

fff

senza ritardando

glissando

senza ritardando

8

sf

fff

sf

PAUL LITTA

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