

Faxhe



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The sun is pale, the heavens are troubled,
Pain threatens, death prepares himself,
Everything inspires me with remorse and fright.

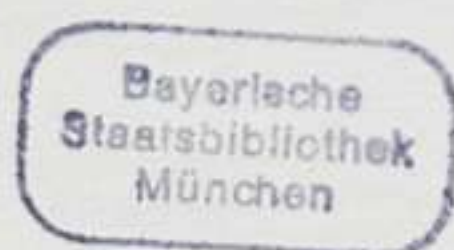
Fear surrounds me with icy cold,
Sorrow embitters my life,
I tremble before my own heart.

Pallido il sole, torbido il cielo,
Pena minaccia, morte prepara,
Tutto mi spira rimorso e orror.

Timor mi cinge di freddo gelo,
Dolor mi rende la vita amara,
Io stesso fremo contro il mio cor.

De zon is bleek, de hemel is somber,
Smart dreigt, de dood bereidt zich voor,
Alles boezemt mij wroeging en angst in.

Vrees omvangt mij met ijzige koude,
Droefenis maakt mij het leven bitter,
Ik beef voor mijn eigen hart.



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4 Mus. pr. 86. 378

"Hans Schouwman Society"

The Hague,
P.O. Box 5046

On April 8th 1967 Hans Schouwman died. To honour the memory of this most universal musician and bring to a broader public at least a part of the 17th and 18th century music he revised, the Hans Schouwman Society was founded. This Society plans the edition of a series of vocal works with instrumental accompaniment from the Bel Canto period. These compositions have all been discovered by Hans Schouwman in European libraries and scored by him with a realisation of the thorough bass.

The repertory comprises works of French, Italian and German composers. Several names and compositions have been completely unknown so far. It is a matter of great satisfaction that the first publication of this series can be brought out. This publication was supervised by Felix de Nobel.

Board "Hans Schouwman Society"

Johann Adolf Hasse behoorde in zijn tijd (hij leefde van 1699 tot 1783) tot de meest bekende componisten. Hij was typisch een exponent van de toen heersende stroming van het Rationalisme. Zin voor orde, logica, regelmaat, overzichtelijkheid treden met name in zijn opera's ten duidelijkste naar voren. Men heeft hem wel - dit niet begrijpend - een te star en te formalistisch componist genoemd. Wie dat zonder meer beweert doet hem onrecht. Hij deed wat de cultuur-historische omstandigheden hem "voorschreven". Daardoor ook kon hij mede de weg openen tot de "stille Einfalt und edele Grösse" die de idealen waren van de klassieke stijl.

De opera Artaserse werd in 1734 te Londen opgevoerd. Het werk is een z.g. pasticcio, d.w.z. verschillende componisten leverden er hun bijdrage aan.

W. H. Thijssse.

In his life time (1699-1783) Johann Adolf Hasse belonged to the most famous composers. He was a typical exponent of his time; rationalism governed his way of composing. Sense of order, regularity, clearness come forward, especially in his operas, as very characteristic. A subsequent generation called him - not understanding - a too stiff and too formalistic composer. This is not correct. He did what the cultural circumstances of his days dictated him to do. Only in this way he could help to prepare the "stille Einfalt und edele Grösse" of the classical style.

The opera Artaserse was performed in London in 1734. This work is so called "pasticcio", which means that different composers cooperated.

W. H. Thijssse.

«PALLIDO IL SOLE»

Aria voor Alt
uit 'Artaserse'

J. A. HASSE

Andante
con Sordini

Viool

Continuo

V.

4

8

(p)

(p)

tr

cresc.

6 6 6 6

6 4 5 3 6 6 6

4 2

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V. *tr* *p* §

Solo *(p)* Pal - li - do il so - le, tor - bi - do il cie - lo, Pe - na mi - nac - cia,

12 *(p)*

V. *f* *p tr*

Solo *f* *p* mor - te pre - pa - ra, mor - te pre - pa - ra, Tut - to mi spi - ra ri - mor - so e or - ror,

16 *f* *p*

V. *f* *mf*

Solo *mf* Tut - to mi spi - ra ri - mor - so e or - ror, ri - mor - so e or - ror, Tut - to mi spi - ra ri -

20 *f* *mf*

V. *ff* *p*

Solo *ff* *p* mor - so e or - ror. Pal - li - do il

24 *ff* *p*

V. *f* *p*

Solo
so - le, tor - bi - do il cie - lo, Pe - na mi - nac - cia, mor - te pre - pa - ra, Tut - to mi

28 *f* *p*

6 4 2 6 6 7

V. *f*

Solo
spi - ra ri - mor - so e or - ror, ri - mor - so e or - ror, Tut - to mi spi - ra ri - mor - so e or -

32 *f*

6 4 5 3 4 2 7 6 4 5 8 7 6 4 5 3

Si levano i Sordini la 2^o Volta

V. *ff* *p*

Solo
ror, Pal - li - do il so - le, *ff* tor - bi - do il cielo *p* Pe - na mi - nac - cia,

36 *ff* *p*

6 4 5 3 7 6 4 5 3

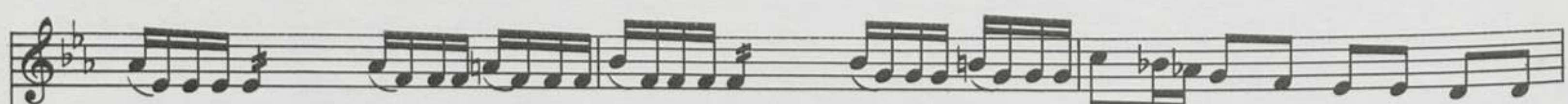
V. *f* *p* *p* *f*

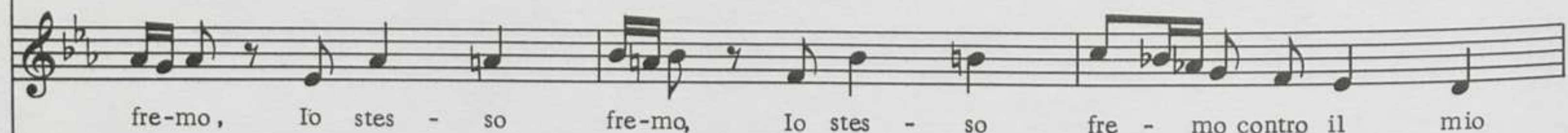
Solo
f mor - te pre - pa - ra, *p* Tut - to mi spi - ra ri - mor - so e or - ror, ri - mor - so e or - ror,

40 *f* *p* *f*

7 6 6 6 6 6 6 6

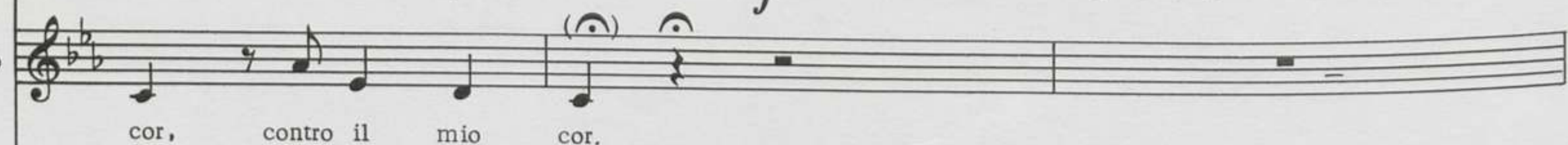
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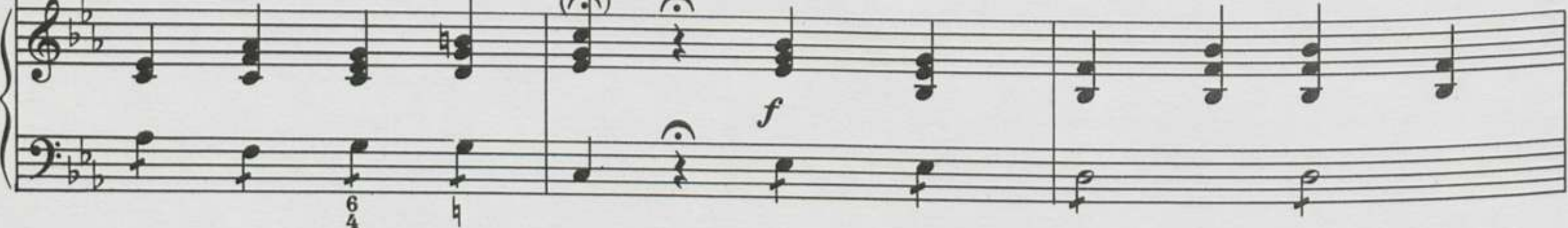
V. 

Solo 
fre-mo, Io stes - so fre-mo, Io stes - so fre - mo contro il mio

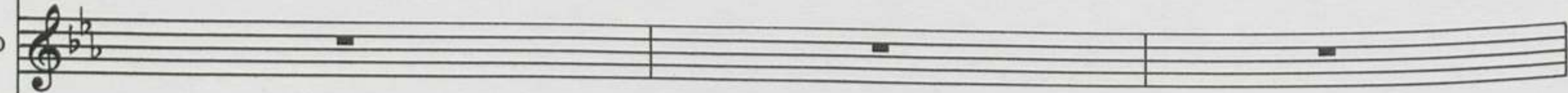
60 

V. 

Solo 
cor, contro il mio cor.

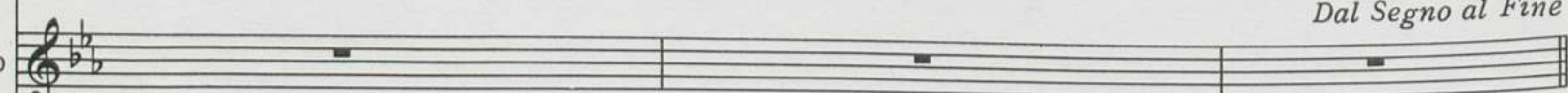
63 

V. 

Solo 

66 

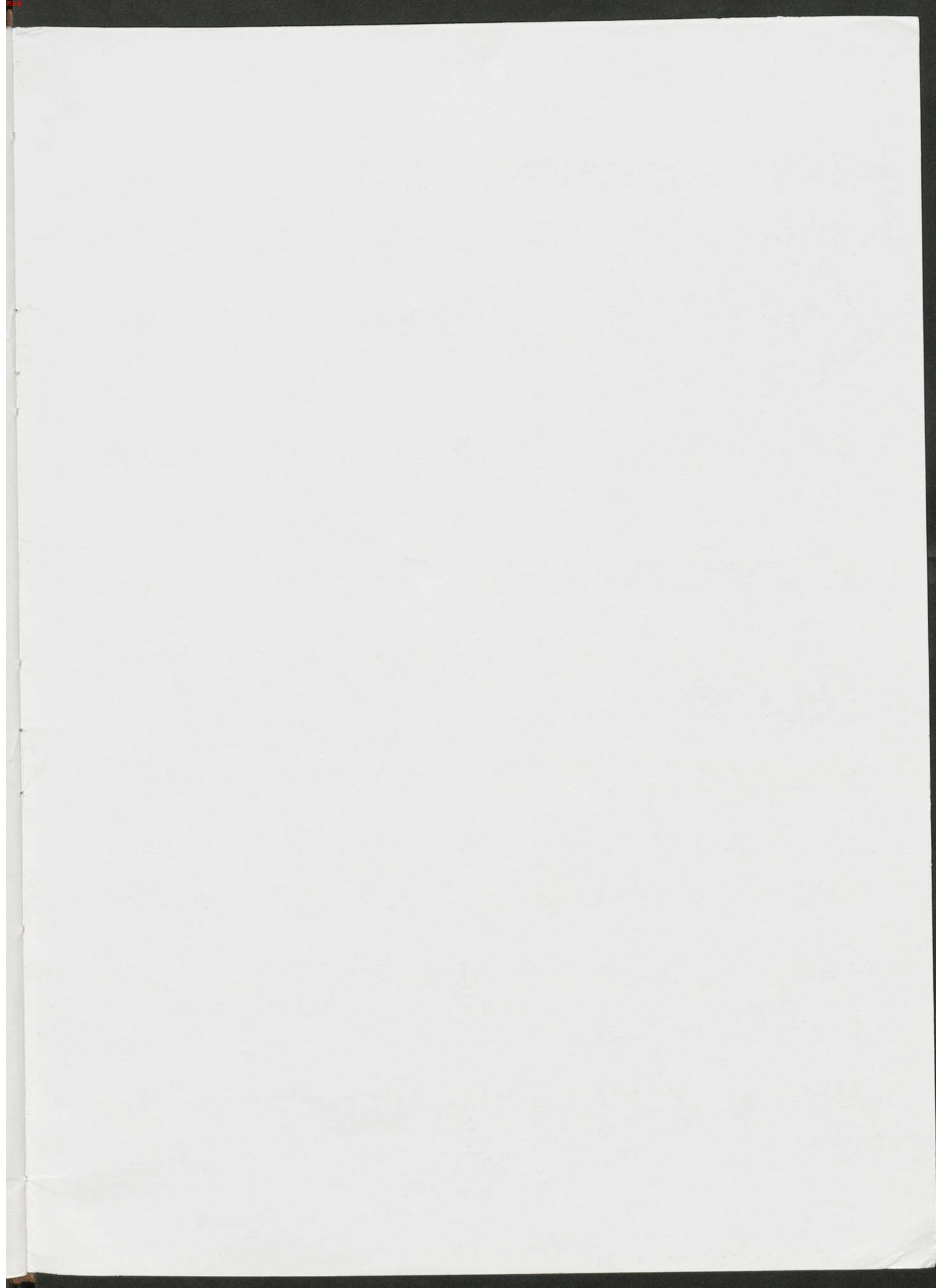
V. 

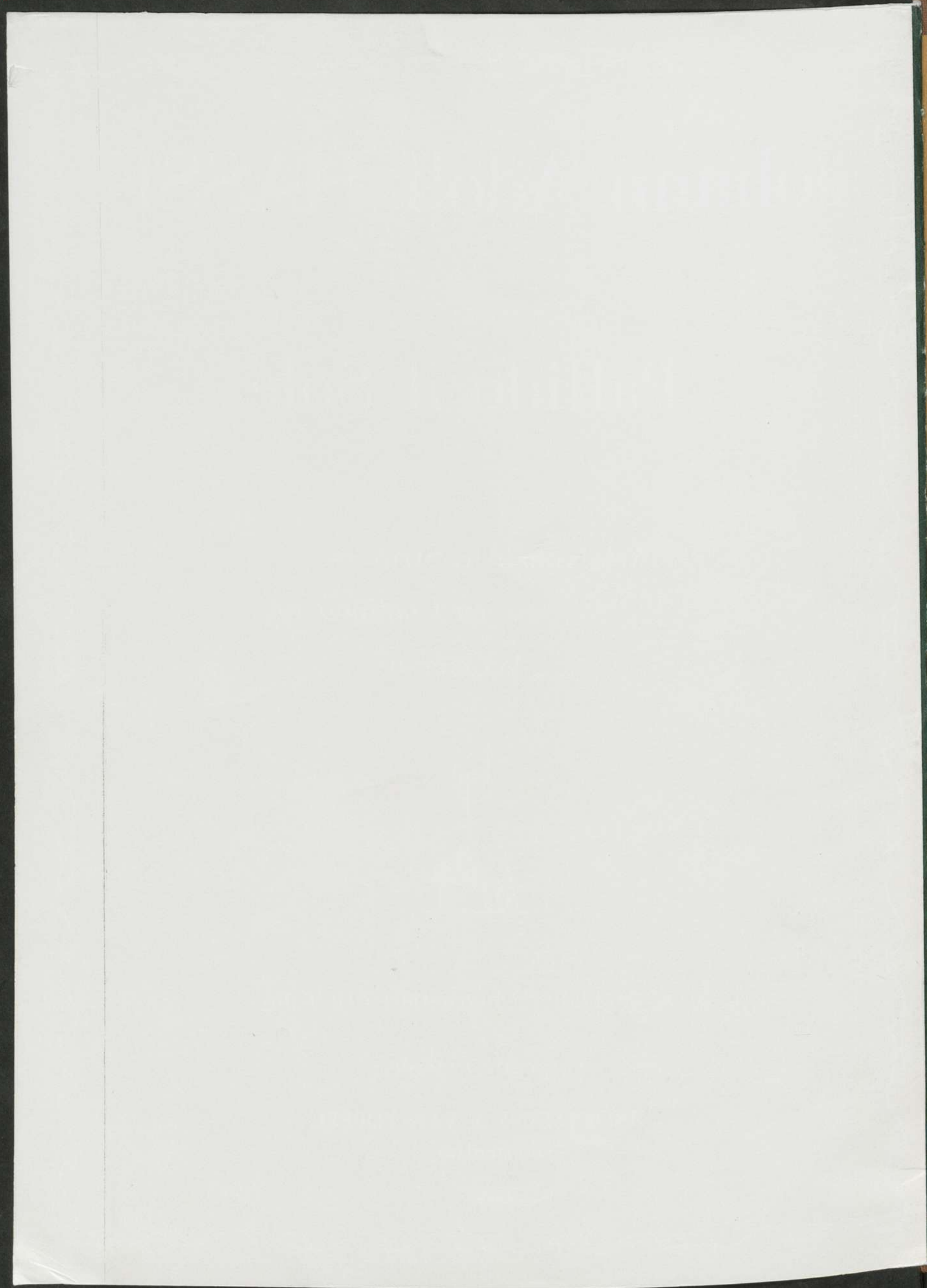
Solo 

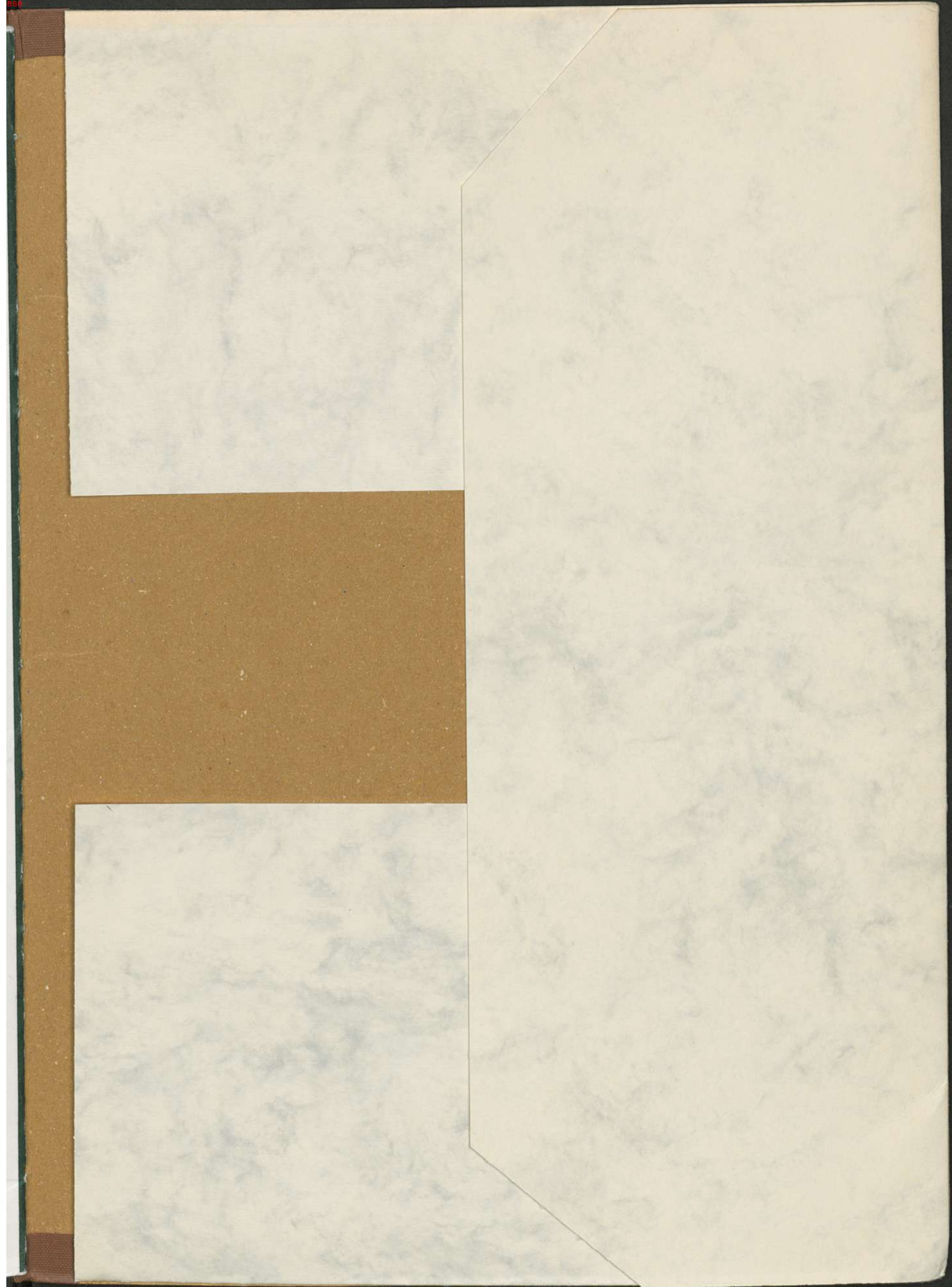
69 

Dal Segno al Fine

Dal Segno al Fine







«PALLIDO IL SOLE»

Aria voor Alt
uit 'Artaserse'

Violino

J. A. HASSE

The image displays a violin score for the aria 'Pallido il Sole' from the opera 'Artaserse' by J.A. Hasse. The score is written for a single violin and consists of eight staves of music. The key signature is B-flat major (two flats) and the time signature is common time (C). The music is characterized by rapid sixteenth-note passages and trills. Dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). Performance markings include a repeat sign at the beginning of the fifth staff, a trill (*tr*) above a note on the second staff, and various fingering numbers in parentheses. The score is numbered with circled figures 5, 10, 15, 20, 25, and 30, indicating measure numbers. The notation includes many sixteenth-note runs and trills, typical of the Baroque style.



4 Mus. pr. 86. 378

«PALLIDO IL SOLE»

Aria voor Alt
uit 'Artaserse'

Violoncello

J. A. HASSE

Andante

(p) Con Sord.

5

10

15

20

25

30

35

40

45

50

55 Fine

60

65

70

Dal Segno al Fine