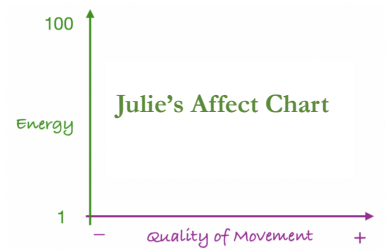




A Baroque Workshop with Julia Wedman October 28, 2023. Victoria



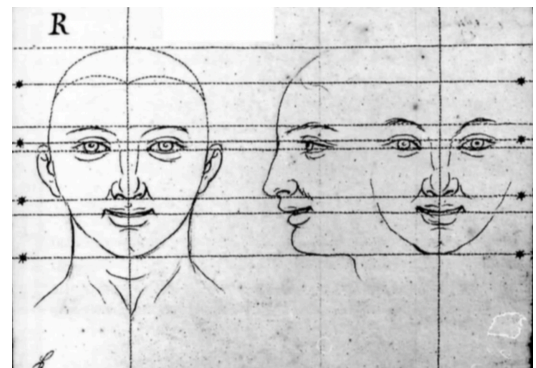
Embodying the music - How do I connect to the audience?

“Since a musician cannot move others unless he too is moved, he must of necessity be able to transport himself into all of the affections that he wants to arouse in his listeners; he makes the listeners understand his sentiments and thus moves them to share the same sentiments in the best way. In languishing, sad passages, he becomes languishing and sad. You see and hear it in him. The same thing occurs in the case of forceful, light or other kinds of ideas; there, too, he transports himself into these affections. He barely calms one before arousing the next, and thus he constantly alternates between the passions. He most certainly will observe this duty in pieces that are composed to be expressive, whether by him or by someone else. In the latter case he must feel within himself the same passions that the creator of the piece felt while producing it.” Carl Phillip Emmanuel Bach – Essay on the True Art of Playing Keyboard Instruments (1787)

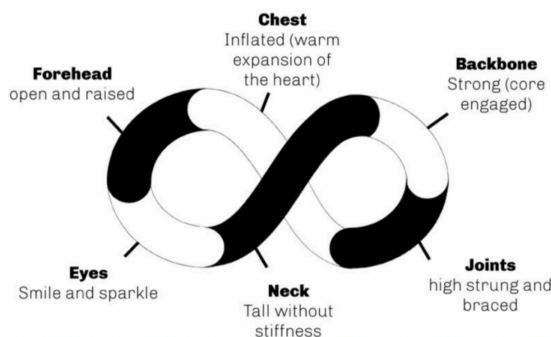
Using historical acting techniques to enhance body language both to help with technique and audience connection. Treatises on historical acting techniques: Aaron Hill, Charles Le Brun, Jelgerhuis, Gilbert Austin, John Walker, Grimarest, etc.

Joy

“Joy is Pride, possessed of Triumph. It is a warm and conscious expansion of the heart, indulging sense of present pleasure, and comparing it with past affliction: It cannot, therefore, be expressed without vivacity, in look, air, and accent.” Aaron Hill, Essay on the Art of Acting (1753) (Hill staged the premiere of Handel’s Rinaldo in London, 1711)



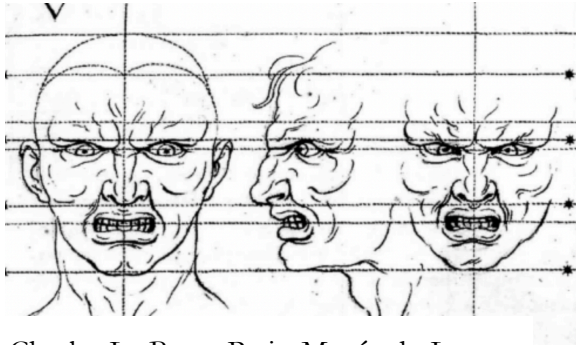
Charles Le Brun, Paris, Musée du Louvre



46 Aria
Pomposo, ma non allegro
Tutti

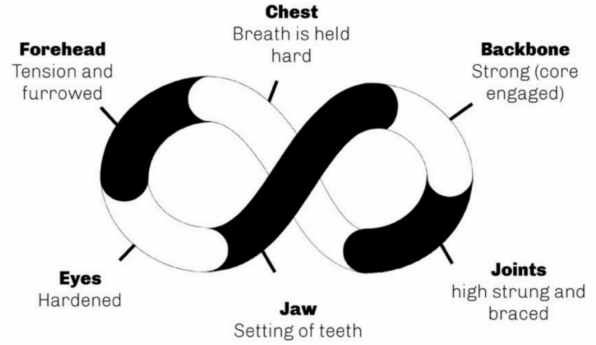
Pomposo, ma non allegro
Tutti

Anger



Charles Le Brun, Paris, Musée du Louvre

“Anger is pride provoked beyond regard of caution. It is a fierce and unrestrained effusion of reproach and insult: It must therefore be expressed, impatiently, by a fiery propension in the eye, with a disturbed and threatening air, and with a voice strong, swift, and often interrupted by high swells of choking indignation. (Aaron Hill Essay on the Art of Acting)



Andante.

Violino I.

Violino II.

Viola.

SAUL.

Bassi.

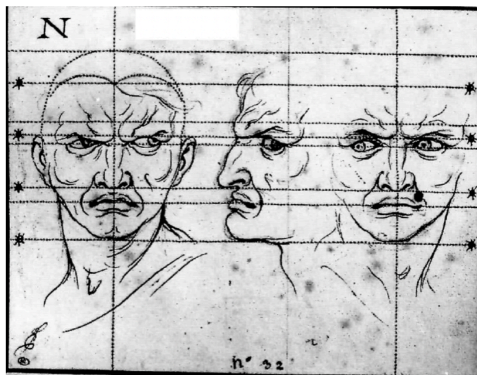
With rage I shall burst his — praises to hear!
Wie wallt mir vor Zorn in — Bu.sen das Blut!

Organo tasto solo, e l'ottava bassa.

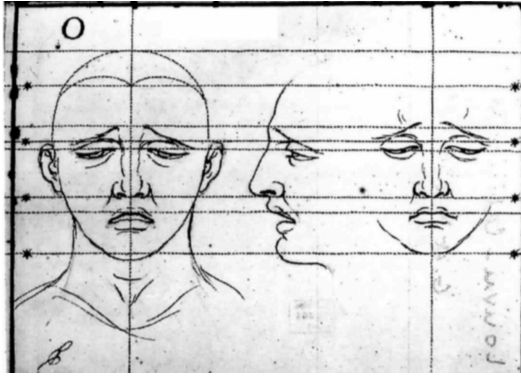
Andante con moto.

Pianoforte.

“**Jealousy**, is doubtful Anger, struggling against faith and pity. It is a painful softness in the heart, resisted by a vindictive disposition in the spirits: It cannot, therefore, be expressed without a doubtful variation, in both look and air, divided and suspended, betwixt wavering passions.” (Aaron Hill Essay on the Art of Acting).



Grief

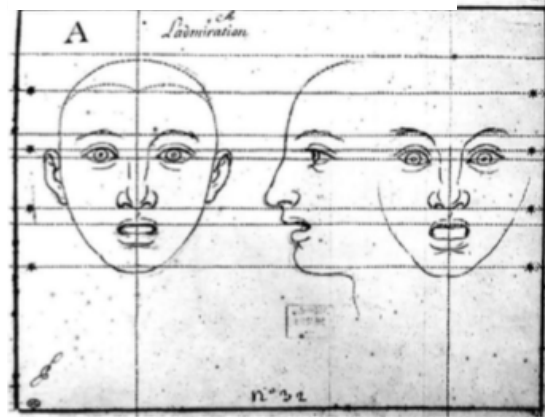


Charles Le Brun, Paris, Musée du Louvre

“Grief is Disappointment, void of Hope. It is a mournful, and unstruggling resignation of defence, to apprehension of calamity: and therefore must require, to express it rightly, a sad look, careless air, and voice un-rai’sd, and indolent.”
 Aaron Hill Essay on the Art of Acting (indolent – wanting to avoid exertion or activity)

“Wonder, is inquisitive Fear. It is an ebb of spirits, rushing back upon the heart; but leaving an alarm on the muscles, that invigorates them toward defence and oposition: No actor can imitate this Passion with ints natural propriety and force, without dividing its idea, into the following two degrees of distinction: the first degree is Amazement, the second is Astonishment. (Aaron Hill Essay on the Art of Acting).

Wonder



Charles Le Brun, Paris, Musée du Louvre

The use of the bow:

1 2 1 2 3 4 1 2 3 4 5 6 7 8 1 2 3 4 etc.

1 2 3 4 5 6 1 2 3 4 5 etc. 1 2 3 4 5 6 1 2 3 4 5 6 7 etc.

1 2 3 4 5 6 7 8 9 etc. 1 2 3 4 5 6 etc.

1 2 1 2 1 2 3 4 1 2 1 2 3 4 5 1 2 3 4 5 etc.

1 2 3 1 2 3 1 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 4

Menuet

German/Italian

Lullian

Fairest Isle

John Dryden
from *King Arthur*, Act V

Henry Purcell (1659-1695)
ed. S. J. Pirttijarvi

1. Fair - est Isle, all isles ex - cel - ling. Seat of plea - sure and of love,
2. Gen - tle mur - murs sweet com - plain - ing, Sighs that blow the fire of love,

6 6 6 #6 4 #

9
Ve - nus here will choose her dwel - ling, And for - sake her Cy - prian grove.
Soft re - pul - ses, kind dis - dain - ing, Shall be all the pains you prove.

6 6 6 #6 4 #

17
Cu - pid from his fav' - rite na - tion, Care and en - vy will re - move;
Ev - 'ry swain shall pay his du - ty, Grate - ful ev - 'ry Nymph shall prove;

7 6 7 6 6 #
3 4 # 5 4

25
Jea - lou - sy, that poi - sons pas - sion, And de - spair that dies for love.
And as these ex - cel in beau - ty, Those shall be re - nown'd for love.

6 6 6 7 6 6 7 6 6 4

9. Loure [pour les Phrigiens]

1er Dessus

2d Dessus

Haute-Contre

Taille

Basse

I

II

H-C

T

B-C

Fin *doux*

[sic]

Fin *doux*

Fin *doux*

Fin *doux*

I

II

H-C

T

B-C

fort

fort

fort

fort

fort

D.C. al Fin

D.C. al Fin

D.C. al Fin

D.C. al Fin

D.C. al Fin

Chaconne

Score

Marais

The musical score is arranged in five systems, each containing five staves. The first two staves of each system are in treble clef, and the last three are in bass clef. The key signature is one sharp (F#), and the time signature is 3/8. The score includes various musical notations such as eighth notes, quarter notes, and rests, with some notes marked with a '+' sign. The bass line features several figured bass notations: 6, 6/5, 6, 6/5, 6, 6, 6, 6, 6, 7, 2, 6, 7, 2, 6, 7, 6, 7.

103

Musical score for measures 103-107. The score is in G major (one sharp) and 2/4 time. It consists of five systems of staves. The first system has four staves: two treble clefs and two bass clefs. The second system has three staves: two treble clefs and one bass clef. The third system has two staves: one treble and one bass clef. The fourth system has three staves: two treble clefs and one bass clef. The fifth system has two staves: one treble and one bass clef. Fingerings are indicated by numbers 6 and #6. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Adagio

108

Musical score for measures 108-112. The score is in G major (one sharp) and 2/4 time. It consists of five systems of staves. The first system has four staves: two treble clefs and two bass clefs. The second system has three staves: two treble clefs and one bass clef. The third system has two staves: one treble and one bass clef. The fourth system has three staves: two treble clefs and one bass clef. The fifth system has two staves: one treble and one bass clef. Fingerings are indicated by numbers 6, #6, 7, 4, 3, and 9. Dynamics are marked with *p* (piano) and *f* (forte). The tempo is marked Adagio. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

113

9 6 4 9 6 7 6 6 5 5 # 4 9 6 4 4 3

6 5 6 # 4 3 4 3 9 8 4 3 4 3

117

9 6 7 4 3 6 4 2 7 5 3 8 6 4 5 p 6 7 4 3

9 8 7 4 3 6 4 2 7 5 3 8 6 4 5 p 6 7 4 3

Ouverture

Score

Dessus

Haute-contre

Taille

Quinte

Basse

b6 b5 6 5 b 6 7 6 7 #

8

5 #6 6 5 6 # 7 #

16

b6 b7 6

Bourrée

2 fois

Violino I
Oboe I
12 per parte

Violino II
Oboe II
12 per parte

Viola

Bassi
(*Violoncello,*
Violone,
Fagotto I, II,
Cembalo)

7

13

20

La seconda volta senza Oboi e Fagotti

Menuet II

PRIMA VOLTA SECONDA VOLTA TERZA VOLTA

<i>Tromba I</i>	<i>Corno da caccia I</i>	<i>Tromba I Corno da caccia I</i>	
<i>Tromba II</i>	<i>Corno da caccia II</i>	<i>Tromba II Corno da caccia II</i>	
<i>Tromba III</i>	<i>Corno da caccia III</i>	<i>Tromba III Corno da caccia III</i>	
<i>Timpani</i>		<i>Timpani</i>	
<i>Violino I</i>	<i>Oboe I</i>	<i>Violino I Oboe I</i>	
<i>Violino II</i>	<i>Oboe II</i>	<i>Violino II Oboe II</i>	
<i>Viola</i>		<i>Viola</i> *)	
<i>Violoncello Violone Fagotto I, II Cembalo</i>	<i>Fagotto I, II Contrafagotto</i>	<i>Violoncello Violone Fagotto I, II Contrafagotto Cembalo</i>	

*) Vgl. Krit. Bericht.

9. Gigue

1

Musical score for measures 1-4. The score is in 6/4 time and B-flat major. It features a treble and bass staff with three piano staves. The music is characterized by a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

5

Musical score for measures 5-8. This section continues the piece and includes a repeat sign at the end of measure 8. The melodic line in the treble staff shows some rhythmic variation.

10

Musical score for measures 9-14. The piece continues with a consistent eighth-note accompaniment. A fermata is placed over the final note of measure 14.

15

Musical score for measures 15-18. The final section of the piece, ending with a fermata over the final note in measure 18.

Fairest Isle

John Dryden
from *King Arthur*, Act V

Henry Purcell (1659-1695)
ed. S. J. Pirttijarvi

1. Fair - est Isle, all isles ex - cel - ling. Seat of plea - sure and of love,
2. Gen - tle mur - murs sweet com - plain - ing, Sighs that blow the fire of love,

6 6 6 #6 4 #

9
Ve - nus here will choose her dwel - ling, And for - sake her Cy - prian grove.
Soft re - pul - ses, kind dis - dain - ing, Shall be all the pains you prove.

6 6 6 #6 4 #

17
Cu - pid from his fav' - rite na - tion, Care and en - vy will re - move;
Ev - 'ry swain shall pay his du - ty, Grate - ful ev - 'ry Nymph shall prove;

7 6 7 6 6 #
3 4 # 5 4

25
Jea - lou - sy, that poi - sons pas - sion, And de - spair that dies for love.
And as these ex - cel in beau - ty, Those shall be re - nown'd for love.

6 6 6 7 6 6 7 6 6 6 4

9. Loure [pour les Phrigiens]

1er Dessus

2d Dessus

Haute-Contre

Taille

Basse

I

II

H-C

T

B-C

Fin *doux*

Fin *doux* [sic]

Fin *doux*

Fin *doux*

Fin *doux*

I

II

H-C

T

B-C

fort *D.C. al Fin*

fort *D.C. al Fin*

fort *D.C. al Fin*

fort *D.C. al Fin*

fort *D.C. al Fin*

31 *D.C. al Fin*

Chaconne

Score

Marais

The musical score is presented in five systems, each containing five staves. The first system (measures 1-9) features a 3/8 time signature and a key signature of one sharp (F#). The melody is primarily composed of eighth and quarter notes, with some dotted rhythms. The bass line includes figured bass notation: 6, 6, 6, 6, 6, 6, 5, 6, 5, 6. The second system (measures 10-19) continues the melodic and harmonic development. The bass line includes figured bass notation: 6, 6, 6, 6, 6, 6, 4/2, 6, 7, 2. The third system (measures 20-29) shows further melodic variation. The bass line includes figured bass notation: 4/2, 6, 7, 6, 7. The score concludes with a final cadence in the fifth system.

103

Musical score for measures 103-107. The score is written in G major (one sharp) and 2/4 time. It consists of two systems of staves. The first system has a treble staff with a complex sixteenth-note pattern, a middle treble staff with a simpler melody, and a bass staff with a sixteenth-note accompaniment. The second system has a treble staff with a complex sixteenth-note pattern, a middle treble staff with a simpler melody, and a bass staff with a sixteenth-note accompaniment. Fingering numbers '6' are present in the bass staves.

Adagio

108

Musical score for measures 108-112. The tempo is marked 'Adagio'. The score is written in G major (one sharp) and 2/4 time. It consists of two systems of staves. The first system has a treble staff with a melodic line, a middle treble staff with a melodic line, and a bass staff with a sixteenth-note accompaniment. The second system has a treble staff with a melodic line, a middle treble staff with a melodic line, and a bass staff with a sixteenth-note accompaniment. Dynamics 'p' and 'f' are indicated. Fingering numbers '6', '#6', '7', '4', '3', '9', '6', '4' are present in the bass staves.

113

9 6 4 9 6 7 6 6 5 5 # 4 9 6 4 4 3

6 5 6 # 4 3 4 3 9 8 4 3 4 3

117

9 6 7 4 3 6 4 2 7 5 3 8 6 4 5 p 6 7 4 3

9 8 7 4 3 6 4 2 7 5 3 8 6 4 5 p 6 7 4 3

Ouverture

Score

Dessus

Haute-contre

Taille

Quinte

Basse

b6 b5 6 5 b 6 7 6 7 #

8

5 #6 6 5 6 # 7 #

16

b6 b7 6

Bourrée

2 fois

Violino I
Oboe I
12 per parte

Violino II
Oboe II
12 per parte

Viola

Bassi
(*Violoncello,*
Violone,
Fagotto I, II,
Cembalo)

7

13

20

La seconda volta senza Oboi e Fagotti

Menuet II

PRIMA VOLTA SECONDA VOLTA TERZA VOLTA

<i>Tromba I</i>	<i>Corno da caccia I</i>	<i>Tromba I Corno da caccia I</i>	
<i>Tromba II</i>	<i>Corno da caccia II</i>	<i>Tromba II Corno da caccia II</i>	
<i>Tromba III</i>	<i>Corno da caccia III</i>	<i>Tromba III Corno da caccia III</i>	
<i>Timpani</i>		<i>Timpani</i>	
<i>Violino I</i>	<i>Oboe I</i>	<i>Violino I Oboe I</i>	
<i>Violino II</i>	<i>Oboe II</i>	<i>Violino II Oboe II</i>	
<i>Viola</i>		<i>Viola *)</i>	
<i>Violoncello Violone Fagotto I, II Cembalo</i>	<i>Fagotto I, II Contrafagotto</i>	<i>Violoncello Violone Fagotto I, II Contrafagotto Cembalo</i>	

7

1. 2.

6 6 6 6

Fine

*) Vgl. Krit. Bericht.

9. Gigue

1

Musical score for measures 1-4 of '9. Gigue'. The score is written for five staves: Treble, two Middle (C1 and C2), and Bass. The key signature is two flats (B-flat and E-flat), and the time signature is 6/4. The music features a mix of eighth and sixteenth notes, with some measures containing slurs and ties.

5

Musical score for measures 5-8 of '9. Gigue'. This section includes a double bar line with repeat dots at the end of measure 8. The notation continues with similar rhythmic patterns and melodic lines across the five staves.

10

Musical score for measures 9-14 of '9. Gigue'. The notation continues across the five staves, showing a continuation of the piece's rhythmic and melodic motifs.

15

Musical score for measures 15-18 of '9. Gigue'. The final section of the score on this page, showing the concluding notes of the piece across the five staves.