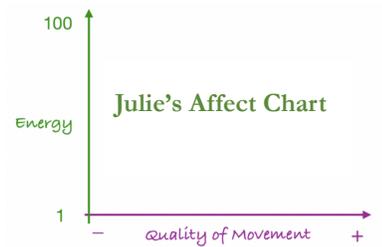




A Baroque Workshop with Julia Wedman October 28, 2023. Victoria



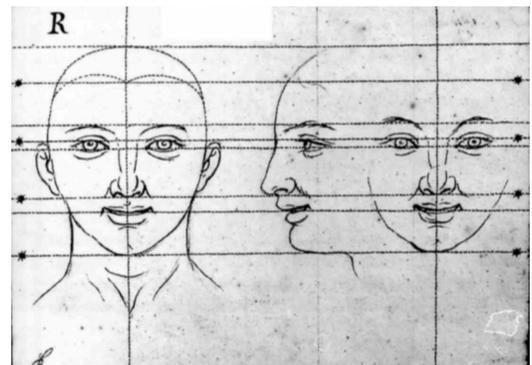
Embodying the music - How do I connect to the audience?

“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)

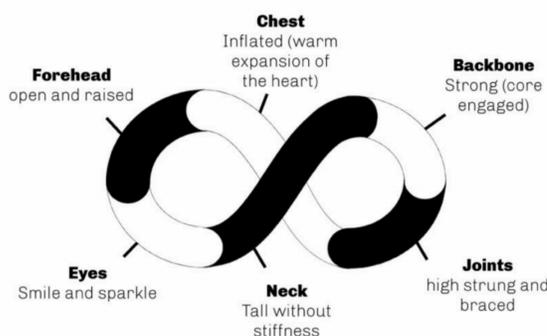
Using historical acting techniques to enhance body language both to help with technique and audience connection. Treatises on historical acting techniques: Aaron Hill, Charles Le Brun, Jelgerhuis, Gilbert Austin, John Walker, Grimarest, etc.

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)



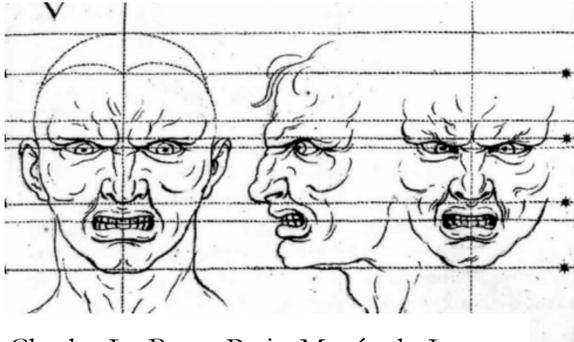
Charles Le Brun, Paris, Musée du Louvre



46 Aria
Pomposo, ma non allegro
Tutti

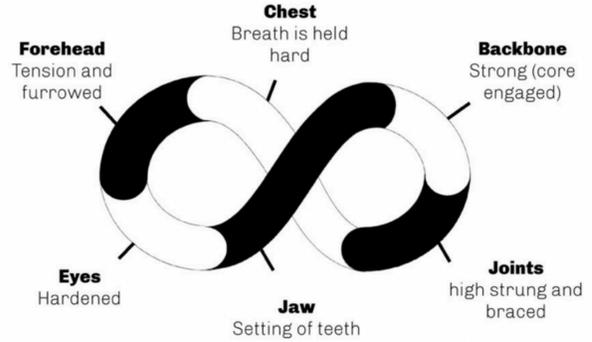
Pomposo, ma non allegro
Tutti

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. *p*

Violino II. *p*

Viola. *p*

SAUL. *f*

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

Bassi. *f*

Organo tasto solo, e l'ottava bassa.

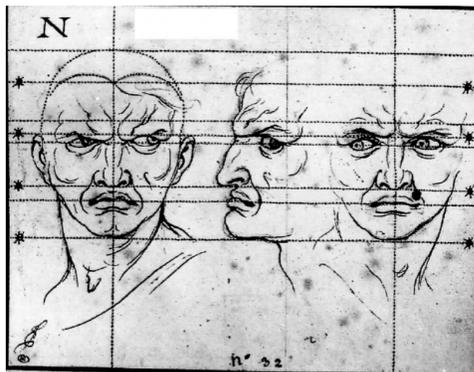
Andante con moto.

Pianoforte. *mp*

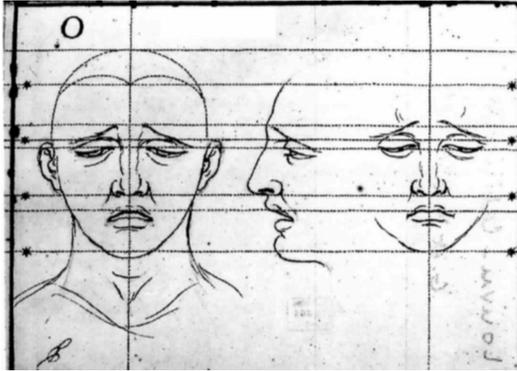
f

p

“**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

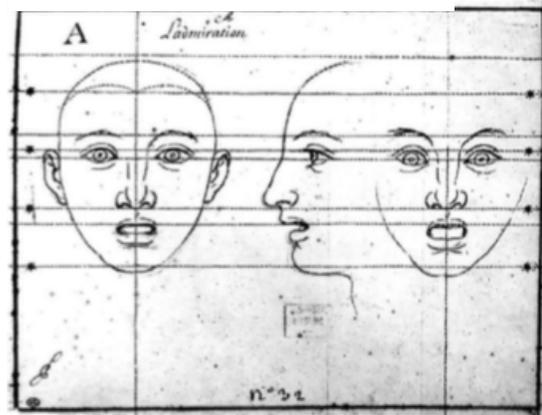


Charles Le Brun, Paris, Musée du Louvre

“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’s’d, 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 opposition: 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:

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 #

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 #

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

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

31

D.C. al Fin

103

Musical score for measures 103-107. The score is in G major (one sharp) and 2/4 time. It consists of six staves: two treble clefs, two bass clefs, and a double bass clef. The first two treble staves contain a complex melodic line with many sixteenth notes. The two bass staves contain a steady eighth-note accompaniment. The double bass staff contains a bass line with some sixteenth-note patterns. Fingering numbers '6' are indicated in the first two bass staves.

Adagio

108

Musical score for measures 108-112. The score is in G major (one sharp) and 2/4 time. It consists of six staves: two treble clefs, two bass clefs, and a double bass clef. The first two treble staves contain a melodic line with some rests and slurs. The two bass staves contain a bass line with various fingering numbers: 6, #6, 6, 7, 7, 7, 4, 3, 4, 9, 6, 4. The double bass staff contains a bass line with some slurs. Dynamics *p* and *f* are marked in the first two treble 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>	

*) Vgl. Krit. Bericht.

9. Gigue

1

Musical notation for measures 1-4 of '9. Gigue'. The score is in 6/4 time with a key signature of two flats (B-flat and E-flat). It features five staves: a treble clef staff and four bass clef staves. The music includes various note values such as quarter, eighth, and sixteenth notes, along with rests and slurs. Measure 1 starts with a treble clef staff containing a quarter note G4, followed by a dotted quarter note A4, and a half note B4. The bass clef staves provide harmonic support with chords and moving lines.

5

Musical notation for measures 5-8 of '9. Gigue'. This section continues the piece with similar rhythmic patterns and melodic lines. Measure 5 begins with a treble clef staff containing a quarter note G4, followed by a dotted quarter note A4, and a half note B4. The bass clef staves continue the harmonic accompaniment. Measure 8 ends with a double bar line.

10

Musical notation for measures 9-14 of '9. Gigue'. This section continues the piece with similar rhythmic patterns and melodic lines. Measure 9 begins with a treble clef staff containing a quarter note G4, followed by a dotted quarter note A4, and a half note B4. The bass clef staves continue the harmonic accompaniment. Measure 14 ends with a double bar line.

15

Musical notation for measures 15-18 of '9. Gigue'. This section continues the piece with similar rhythmic patterns and melodic lines. Measure 15 begins with a treble clef staff containing a quarter note G4, followed by a dotted quarter note A4, and a half note B4. The bass clef staves continue the harmonic accompaniment. Measure 18 ends with a double bar line.

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 #

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 #

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

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

6

I

II

H-C

T

B-C

Fin *doux*

Fin *doux* [sic]

Fin *doux*

Fin *doux*

Fin *doux*

11

I

II

H-C

T

B-C

fort *D.C. al Fin*

31

D.C. al Fin

Chaconne

Score

Marais

Musical score for measures 1-9. The score is in G major and 3/8 time. It consists of five staves: two treble clefs, two alto clefs, and one bass clef. The music features a repeating rhythmic pattern of eighth and sixteenth notes. Measure numbers 6, 5, 6, 5, and 6 are written below the bass staff.

Musical score for measures 10-19. The score continues with the same five-staff arrangement. Measure numbers 6, 6, 6, 4/2, and 6 7 are written below the bass staff.

Musical score for measures 20-29. The score continues with the same five-staff arrangement. Measure numbers 4/2, 6 7, 6, and 7 are written below the bass staff.

103

Musical score for measures 103-107. The score is written for a grand piano with two systems of staves. Each system contains a treble clef staff, a middle C-clef staff, and a bass clef staff. The key signature is one sharp (F#). The music features a complex texture with rapid sixteenth-note passages in the treble and bass staves, and a more melodic line in the middle C-clef staff. Fingering numbers (6) are indicated in the bass clef staves.

Adagio

108

Musical score for measures 108-112. The score is written for a grand piano with two systems of staves. Each system contains a treble clef staff, a middle C-clef staff, and a bass clef staff. The key signature is one sharp (F#). The tempo is marked 'Adagio'. The music is characterized by a slower, more expressive style. Dynamics markings *p* (piano) and *f* (forte) are used. Fingering numbers (6, #6, 7, 4, 3, 9, 6, 4) are indicated in the bass clef 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,*
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<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 notation for measures 1-4 of '9. Gigue'. The score is in 6/4 time with a key signature of two flats (B-flat and E-flat). It features five staves: a treble clef staff and four bass clef staves. The music includes various note values such as quarter, eighth, and sixteenth notes, along with rests and ties. A first ending bracket is present at the end of measure 4.

5

Musical notation for measures 5-8 of '9. Gigue'. This section continues the piece with similar rhythmic patterns and includes a repeat sign at the end of measure 8.

10

Musical notation for measures 9-14 of '9. Gigue'. The notation continues across five staves, featuring a variety of rhythmic figures and melodic lines.

15

Musical notation for measures 15-18 of '9. Gigue'. The final section of the page shows the continuation of the piece, ending with a repeat sign at the end of measure 18.