

Music and Emotion

Prof. Jeremy Summerly

Part 1

Music and Nostalgia









‘Nostalgia’ – Johannes Hofer in 1688

nostos (homecoming) + *algos* (distress)

form of melancholia caused by prolonged absence from one’s home or country

sentimental longing or wistful affection for a period in the past

feeling of pleasure (and also slight sadness) when thinking about things in the past



Photochrom Co. Ltd.. Photo.]

GLOUCESTER CATHEDRAL, FROM THE ROOF OF ST. JOHN'S CHURCH.

Ralph Vaughan Williams
Fantasia on a Theme by Thomas Tallis
for double string orchestra
(première 6 September 1910)

Largo sostenuto. $\text{♩} = 56$ ($\text{♩} = 112$) ($\text{♩} = \text{♩}$)

div. unis.

Violin I solo. *pp molto sostenuto*

Violin II solo. *pp molto sostenuto*

Viola solo. *pp molto sostenuto*

Violoncello solo. *pp molto sostenuto*

Orchestra I.

Violin I. *pp molto sostenuto*

Violin II. *pp molto sostenuto*

Viola. *pp molto sostenuto*

Violoncello (tutti). *pp molto sostenuto*

Violoncello (last desk). *pp molto sostenuto*

Contrabass. *pp molto sostenuto*

Orchestra II.

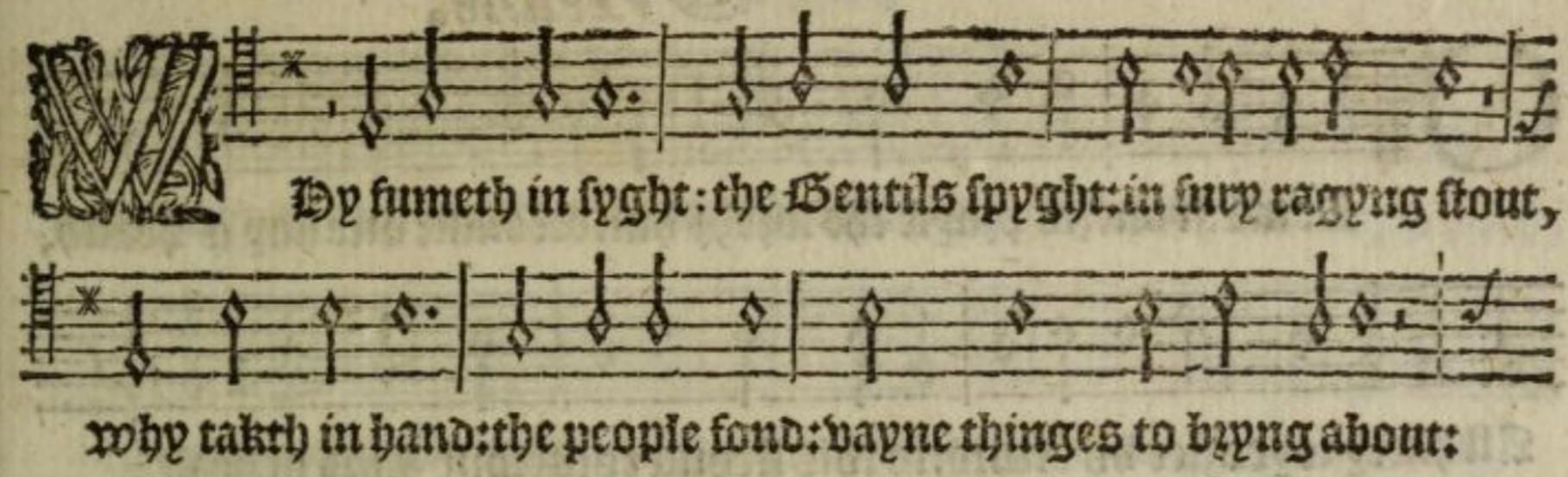
Violin I (1 desk). *pp molto sostenuto*

Violin II (1 desk). *pp molto sostenuto*

Viola (1 desk). *pp molto sostenuto*

Violoncello (1 desk). *pp molto sostenuto*

Contrabass (1 player). *pp molto sostenuto*



Metrical version of Psalm 2
from Archbishop Parker's Psalter (1567)

Why fumeth in sight: the Gentiles spite:
in fury raging stout,
why taketh in hand: the people fond:
vain things to bring about:



This musical score is for the final movement of Brahms' Symphony No. 1, specifically a choral section. It features woodwind and string parts. The woodwinds include Flute (Fag), Clarinet in B-flat (K-Fag), Horn in C (Hr (C)), Horn in E-flat (Hr (E)), and Trombone (Pos.). The strings are represented by two staves at the bottom. The tempo and mood are indicated by the marking *p dolce* (piano, dolce). The score is written in 4/4 time. The key signature is one sharp (F#), and the time signature is 4/4. The woodwinds and strings play a melodic line, while the brass instruments provide harmonic support. The score is divided into measures by vertical bar lines. The woodwinds and strings are grouped together, while the brass instruments are grouped separately. The string parts are written in a simplified manner, focusing on the harmonic structure.

Fag

K-Fag.

(C)
Hr

(E)
Hr

Pos.

p dolce

p dolce

p dolce

p dolce

p dolce

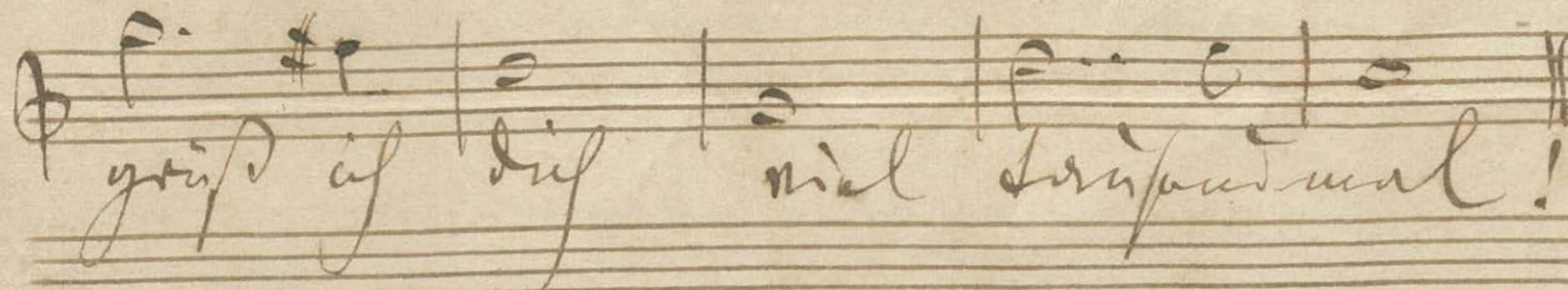
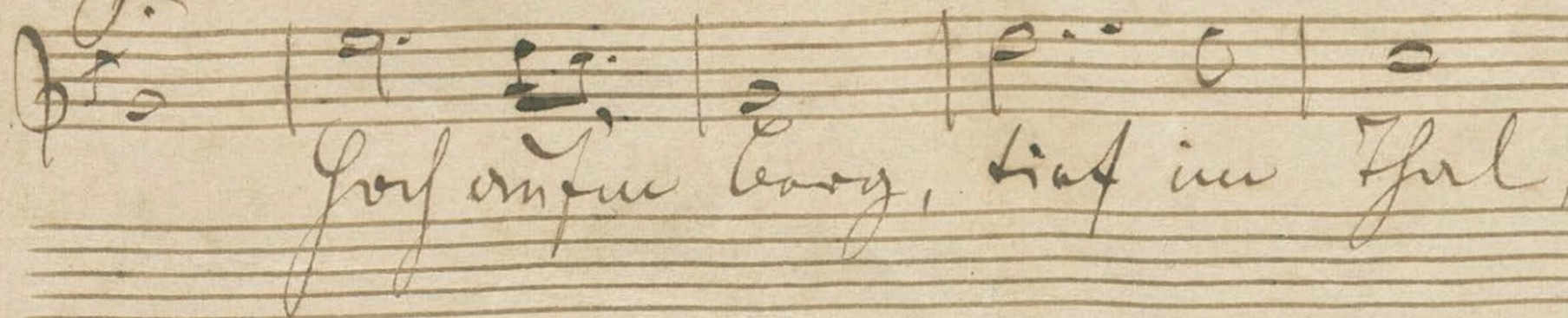
p dolce

Chorale in the final movement of
Brahms Symphony No. 1

Alto blies das Alpenhorn Gm7:

2. 12^{tes} Sept. 1868.

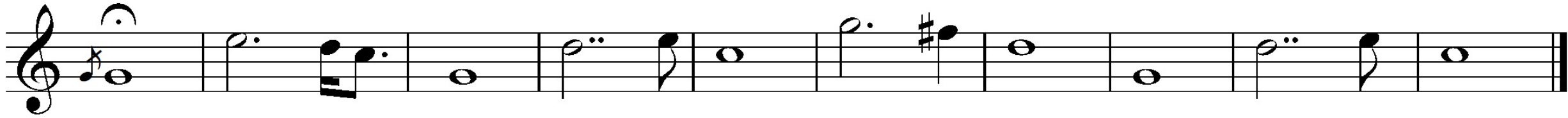
Adagio.



Also blus das Alphorn heut:

Adagio

d. 12ter Sept: 1868



hoch auf'm Berg, tief in Tal, grüß ich dich viel tau - send-mal!

Thus blew the Alphorn today:

from high on the mountain,
and deep in the valley,
I greet you a thousandfold!

Brahms Symphony No. 1, Finale

Allegro non troppo, ma con brio

This musical score snippet shows three staves of music in treble clef. The first staff, starting at measure 61, features a melodic line with eighth and sixteenth notes, accented with slurs. The second staff, starting at measure 69, continues the melodic development and includes a *poco f* dynamic marking. The third staff, starting at measure 76, features a more rhythmic, eighth-note pattern with a *pizz.* (pizzicato) marking and a *p* (piano) dynamic. A *tr* (trill) marking is also present above the first measure of the third staff. A *sf* (sforzando) marking with a wedge is located in the middle of the second staff.

61

poco f

69

tr *pizz.*

76

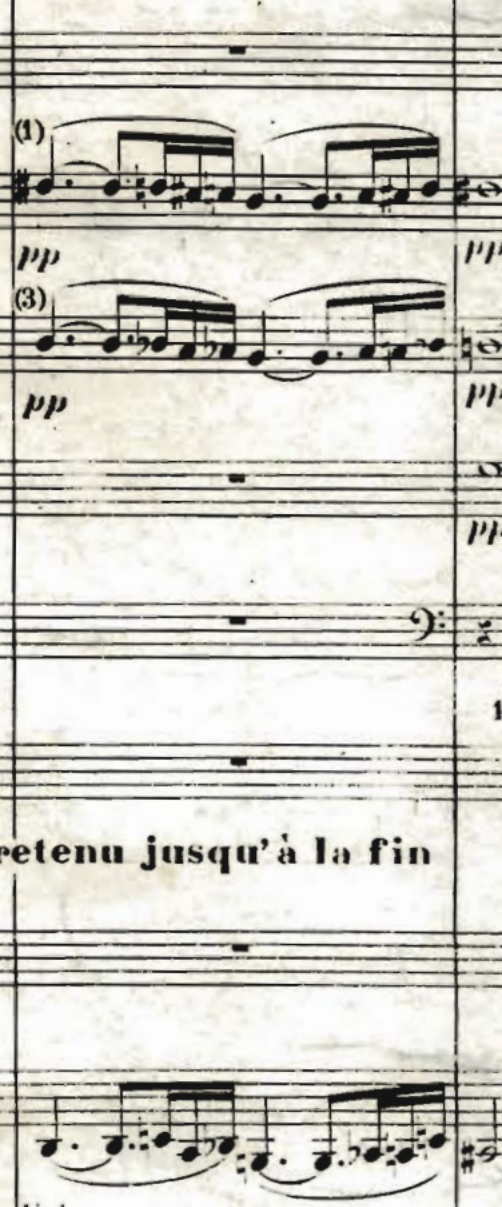
p

sf



American Beauty (1999)
BAFTA Best Original Score
BAFTA Best Sound

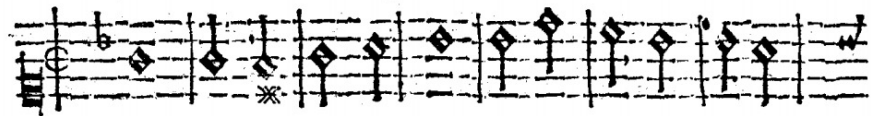
Thomas Newman (born 1955)



Ending of Debussy's
Prélude à l'après-midi d'un faune

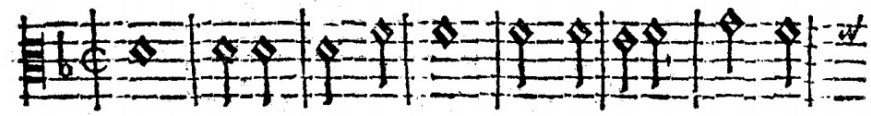
1st Horn, 3rd Horn, 2nd Violins

Superius



bel le qui tiens ma vi e cap tiue dans tes

Contra tenor.



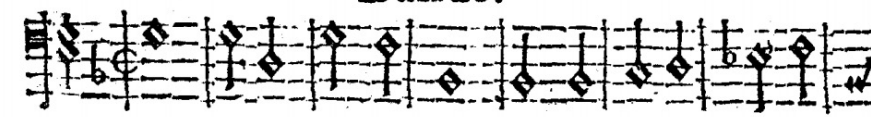
Bel le qui tiens ma vi e cap tiue dans tes

Tenor



Bel le qui tiens ma vi e cap tiue dans tes

Bassus.



bel le qui tiens ma vi e cap tiue dans tes

Superius.



yeulx, qui m'as la me ra ui e d'un foubz-riz

Contra tenor.



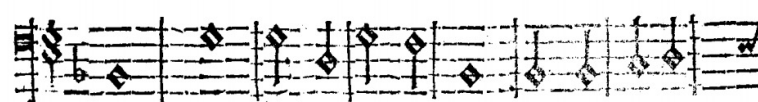
yeulx, qui m'as l'ame ra ui e d'un foubz-riz

Tenor



yeulx, qui m'as l'ame ra ui e d'un foubz-riz

Bassus.



yeulx qui m'as l'ame ra ui e d'un foubz-riz

Belle qui tiens ma vie
captive dans tes yeulx,
qui m'as l'âme ravie
d'un soubzriz gracieux,
viens tost me secourir
ou me fauldra mourir.

Beauty, who holds my life
captive in your eyes,
who makes my soul glad
with a gracious smile,
come soon to rescue me
or I'll need to die.

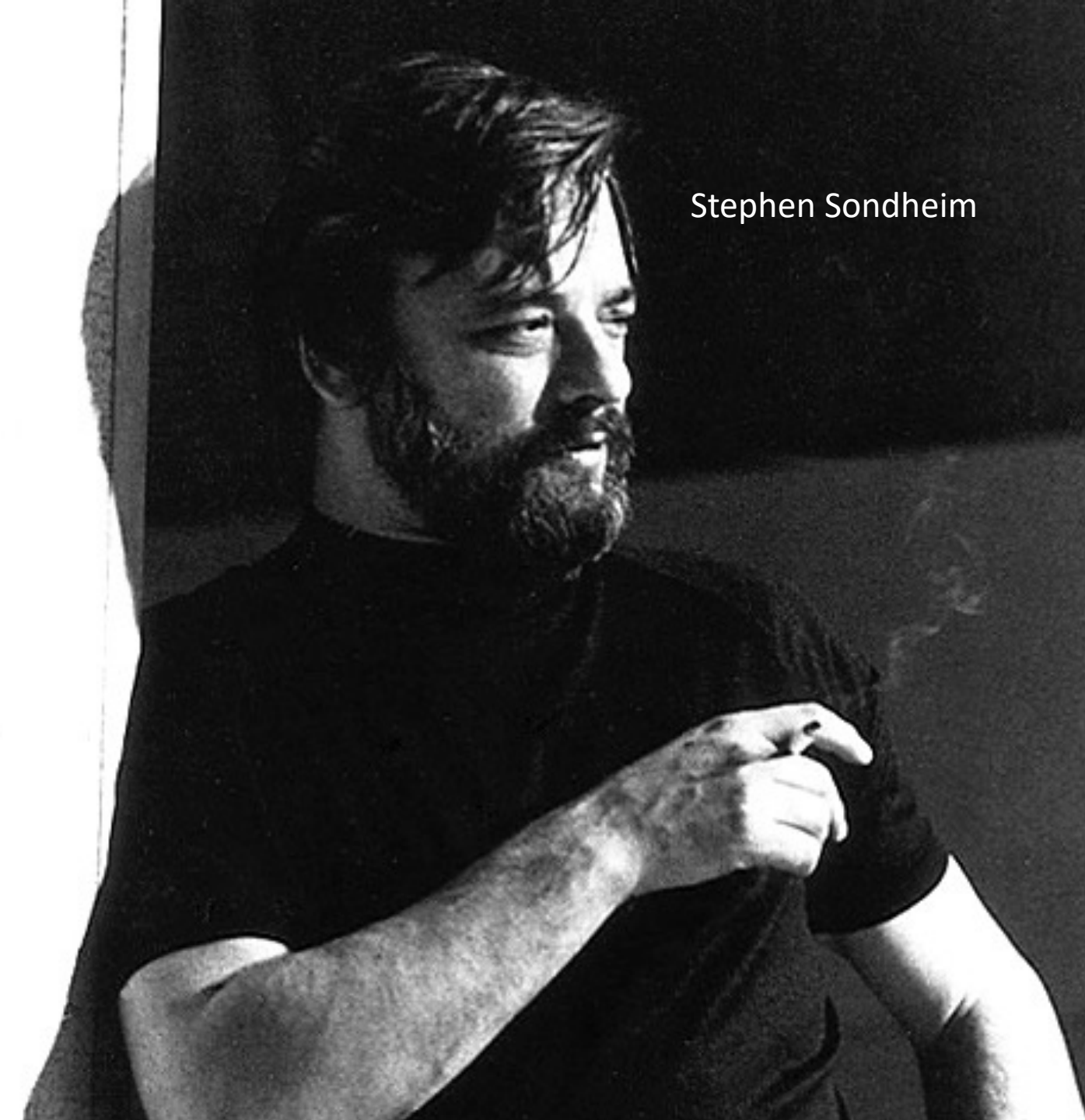
Pavane a4 from *Orchésographie* (1588) by Thoinot Arbeau (Jehan Tabourot)




The Rite of Spring (1913)

The Fairy's Kiss (1928)

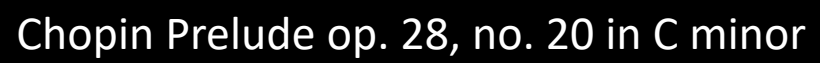


A black and white portrait of Stephen Sondheim. He is shown from the chest up, turned slightly to his right, looking off-camera. He has dark, wavy hair and a full beard. He is wearing a dark, short-sleeved turtleneck sweater. His hands are clasped together in front of him. The lighting is dramatic, with strong highlights on his face and hands against a dark background.

Stephen Sondheim

A black and white photograph of Maurice Ravel. He is shown in profile, seated at a piano. He is wearing a dark suit jacket over a light-colored shirt. He is holding a cigarette in his mouth and a pen in his right hand, which is raised towards a sheet of music on a stand. His left hand is on the piano keyboard. The background is dark, and the lighting highlights his face and the piano.

Maurice Ravel



Chopin Prelude op. 28, no. 20 in C minor

c) Var. XII.

Moderato. (♩ = 60.)

First system of musical notation (measures 1-4). The piece is in B-flat major (two flats) and common time. The tempo is Moderato (♩ = 60). The first staff (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The second staff (bass clef) begins with a whole rest, followed by a half note F4, a quarter note G4, and a half note A4. Dynamic markings include *mf* *sempre legato* in the first staff, *mf* and *m.d.* in the second staff, and *dim.* and *m.d.* in the third staff.

Second system of musical notation (measures 5-8). The first staff (treble clef) contains a series of eighth and sixteenth notes, starting with a half rest. Dynamic markings include *p* in the first staff, *m.g.* in the second staff, *m.d.* in the third staff, and *mf* in the fourth staff. The second staff (bass clef) contains a series of eighth and sixteenth notes, starting with a half rest.

Third system of musical notation (measures 9-12). The first staff (treble clef) contains a series of eighth and sixteenth notes, starting with a half rest. Dynamic markings include *mf* in the first staff, *p* in the second staff, and *m.d.* in the third staff. The second staff (bass clef) contains a series of eighth and sixteenth notes, starting with a half rest.

Rachmaninov
22 Chopin Variations
op. 22 (1902-3)

Dimitri Tiomkin

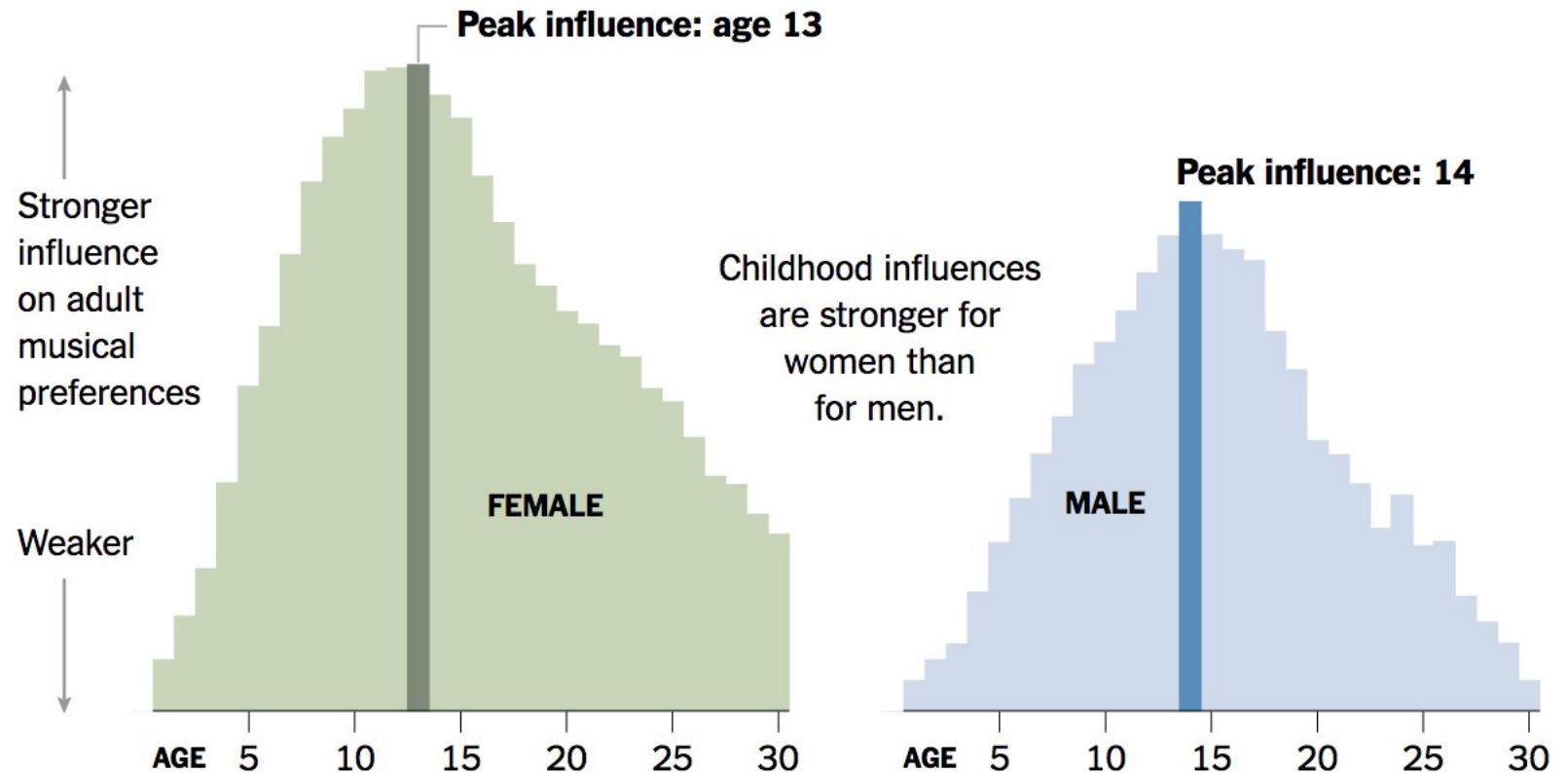
Acceptance speech for the 1955 Oscar for best score
(*The High and The Mighty*, 1954)

“I’d like to thank Johannes Brahms,
Johann Strauss, Richard Strauss, Beethoven,
Mozart, George Gershwin, Jerome Kern,
Wagner, Tchaikovsky, Rimsky-Korsakov.
Thank you.”



Seth Stephens-Davidowitz
The New York Times
10 February 2018

‘The Songs that Bind’



Nat King Cole
Mona Lisa
1950



Simon & Garfunkel
Bridge over troubled water
1970



Nat King Cole
Mona Lisa
1950



Bryan Adams
I do it for you
1990



Simon & Garfunkel
Bridge over troubled water
1970



Nat King Cole
Mona Lisa
1950



Bryan Adams
I do it for you
1990



Simon & Garfunkel
Bridge over troubled water
1970



Adele
Someone like you
2010



Nat King Cole
Mona Lisa
1950

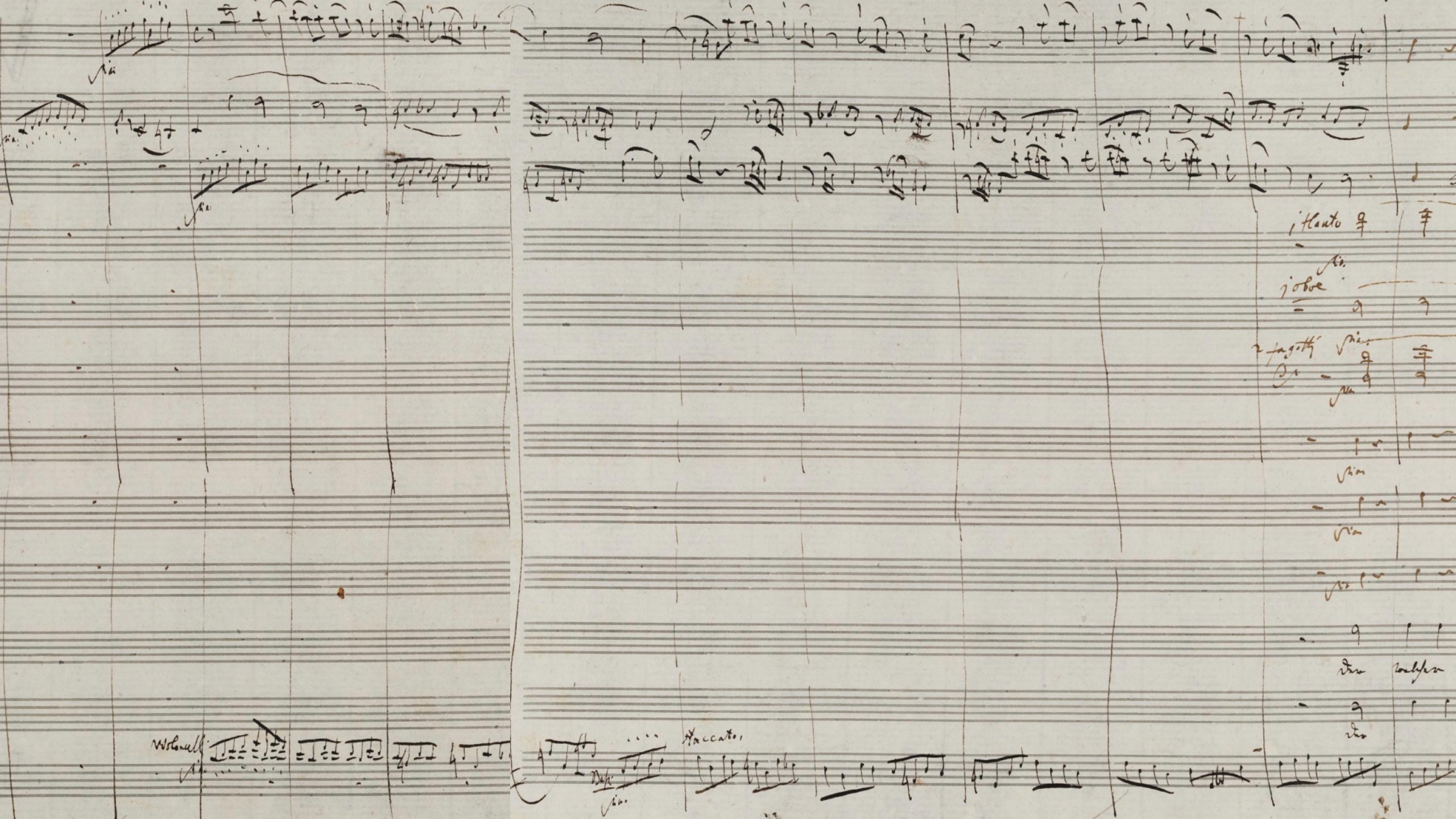


GENESIS
A Trick of the Tail



1975 Proms

3 August	Stravinsky	<i>The Soldier's Tale</i>
	Walton	<i>Façade</i>
4 August	Vaughan Williams	<i>5th Symphony</i>
7 August	Stravinsky	<i>The Rake's Progress</i>
11 August	Ockeghem	<i>Intemerata Dei mater</i>
15 August	Stravinsky	<i>The Rite of Spring</i>
21 August	Schubert	<i>5th Symphony</i>
	Sibelius	<i>1st Symphony</i>
	Britten	<i>Serenade for Tenor, Horn, & Strings</i>
25 August	Beethoven	<i>Grosse Fuge</i>
1 September	Palestrina	<i>Stabat mater</i>
3 September	Britten	<i>Peter Grimes</i>
4 September	Elgar	<i>Introduction & Allegro</i>



Handwritten musical score on ten staves. The notation is in brown ink on aged paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of various note values, rests, and accidentals. The middle staves feature a series of chords and single notes, some with slurs. The bottom staves include a vocal line with German lyrics and a final instrumental flourish.

Max, my life has been: I
find my life here, happy, light and so: I am.