University of Cincinnati

Date: 4/1/2013

I, Lindsey Jacob, hereby submit this original work as part of the requirements for
the degree of Doctor of Musical Arts in Composition.

It is entitled:
Thoughts for soprano and orchestra

Student's name: Lindsey Jacob

This work and its defense approved by:

Committee chair: Mike Fiday, PhD
Committee member: Joel Hoffman, DMA
Committee member: Douglas Knehans, DMA
Thoughts
for soprano and orchestra

A dissertation submitted to the
Graduate School
of the University of Cincinnati
in partial fulfillment of the
requirements for the degree of

Doctor of Musical Arts

in the Division of Composition, Musicology, and Theory
of the College-Conservatory of Music

by

Lindsey Jacob

MM, Louisiana State University, 2010
BM, Murray State University, 2006

2013
Committee Chair: Michael Fiday, PhD
Abstract

*Thoughts*, a poem by Ella Wheeler Wilcox, embodies mystical and metaphysical properties with beautifully imaginative imagery that elevates one to another place. This text reveals the mysterious qualities of thoughts and the influence thoughts have on peoples’ actions. Even though the text was written in the early 20th Century, her philosophy of positive thinking remains relevant to contemporary society, supporting many peoples’ belief that American culture is too steeped in negativity.

This piece sweeps through various states of mind via episodes of stylistically different musical material. Soloistic woodwind passages interweave with motor-like motivic string passages. Although the solo soprano line functions as the center of attention when it conveys text, there are also moments when the soloist sings timbrally and texturally rather than textually driven lines, blending amidst the orchestral sonorities.

An important structural moment occurs during a brass feature, before the first statement of “love.” This passage of text details the power of love and how even unspoken love can increase the world’s light. Wilcox’s text is reminiscent of a Biblical passage in John 1: “Lux lucet in tenebris” [Light shines in the darkness]. While these texts hail from differing spiritual points of view, they share philosophical and symbolic associations concerning the essence of thoughts, words, life, love, and light. This literary connection is represented musically through the use of quotation; the chords stated in the horn soli are quoted from a children’s chorus statement of “Lux lucet in tenebris!” in George Crumb’s *Star Child*. The placement of these chords parallels the literary association in that Crumb’s music often addresses themes of light and dark.
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Instrumentation (Transposed Score)

2 Flutes
2 Oboes
2 Clarinets in A
2 Bassoons
4 Horns in F
2 Trumpets in B-flat
3 Trombones
1 Tuba
Timpani (5)

Percussion: Marimba, Chimes, Crotales (D, E, A, B: high set), and Suspended Cymbal (bowed)
Soprano
Strings

Text:

From Poems of Sentiment, Thoughts by Ella Wheeler Wilcox
Published by W. B. Conkey Company in 1906 and is in the public domain in the United States.

Thoughts do not need the wings of words
To fly to any goal.
Like subtle lightnings, not like birds,
They speed from soul to soul.

Hide in your heart a bitter thought -
Still it has power to blight;
Think Love - although you speak it not
It gives the world more light.

All consonants and vowels within brackets in the score are based on the International Phonetic Alphabet (2005 revision).

This piece was commissioned by the William & Mary Symphony Orchestra for Mary Mackenzie, soprano; Grant Gilman, music director. The work was premiered on February 26, 2013 at Phi Beta Kappa Hall, Williamsburg, VA.

Duration: approx. 8 minutes

Contact the Composer:

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composer@lindseyjacob.com
Transposed Score
commissioned by the William & Mary Symphony Orchestra for Mary Mackenzie, soprano
Grant Gilman, music director
Lindsey Jacob

Thoughts

Lively \( \frac{3}{4} = 92 \) (with mystical undertones)

\( \text{rit.} \)

Flute 1 2

Oboe 1 2

Clarinet in A 1 2

Bassoon 1 2

Horn in F 1 2

Horn in F 3 4

Trumpet in B 1 2

Trombone 1 2

Trombone 3

Tuba

5 Timpani

Marimba, Chimes, Crotales, Suspended Cymbal

Soprano

Lively \( \frac{3}{4} = 92 \) (with mystical undertones)

\( \text{rit.} \)

Violin I

Violin II

Viola

Cello

Double Bass

\( \text{p} \)

\( \text{pp} \)

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Note: It is a violation of the U. S. Copyright Law to reproduce copies of this composition.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
A Cl. 1
A Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
B. Tpt. 1
B. Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
Timp.
Ch.
S
Vln. I
Vln. II
Vla.
Vc.
D. B.

mallets: articulate with warm/timber

rit. a tempo

Chimes

pizz.
Mysteriously $\bullet = 62$
Alternate between "o" vowel and "l" consonant.
They speed from soul to chimes.
They speed from soul to soul.
\[
\begin{align*}
\text{Fl.} & \\
\text{Ob.} & \\
\text{A Cl.} & \\
\text{Bsn.} & \\
\text{Hn.} & \\
\text{Hn.} & \\
\text{B Tpt.} & \\
\text{Tbn.} & \\
\text{Tbn.} & \\
\text{Tuba} & \\
\text{Timp.} & \\
\text{Mar.} & \\
\text{S} &
\end{align*}
\]
Still
it has
power
to
blight;
bit-
ter
thought

Fl. 1
Fl. 2
Ob. 1
Ob. 2
A Cl. 1
A Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
B. Tpt. 1
B. Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
Timpani
S. Cymb.
S.
(like a beacon of light)
Fl.
Ob.
Alto Cl.
Bsn.
Hn.
Hn.
B
b
Tpt.
Tbn.
Tbn. 3
Tuba
Timpani
Ch.
S
Vla.
Vc.
Db.

<table>
<thead>
<tr>
<th>Note</th>
<th>Duration</th>
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<tbody>
<tr>
<td>F</td>
<td>1/4</td>
</tr>
<tr>
<td>G</td>
<td>1/4</td>
</tr>
<tr>
<td>A</td>
<td>1/4</td>
</tr>
<tr>
<td>B</td>
<td>1/4</td>
</tr>
<tr>
<td>C</td>
<td>1/4</td>
</tr>
<tr>
<td>D</td>
<td>1/4</td>
</tr>
<tr>
<td>E</td>
<td>1/4</td>
</tr>
<tr>
<td>F</td>
<td>1/4</td>
</tr>
</tbody>
</table>

(with warmth and tenderness)

Chimes

(rawhide mallets)
accel. \[ \text{[124] Joyously} \quad \text{\( \mathbf{\dot{\mathbf{\mu}}} = 92 \)} \]

\begin{align*}
\text{Fl. 1 & 2} & \quad \text{\( \text{accel.} \)} \\
\text{Ob. 1 & 2} & \quad \text{\( \text{a}_2 \: \text{mf} \)} \\
\text{A Cl. 1 & 2} & \quad \text{\( \text{mf} \)} \\
\text{Bsn. 1 & 2} & \quad \text{\( \text{a}_2 \: \text{mf} \)} \\
\text{Hn. 1 & 2} & \quad \text{\( \text{a}_2 \: \text{mf} \)} \\
\text{Hn. 3} & \quad \text{} \\
\text{B. Tpt. 1 & 2} & \quad \text{} \\
\text{Tbn. 1 & 2} & \quad \text{} \\
\text{Tbn. 3} & \quad \text{} \\
\text{Tuba} & \quad \text{} \\
\text{Timp.} & \quad \text{\( \text{mf} \)} \\
\text{Ch.} & \quad \text{} \\
\text{S} & \quad \text{\( \text{al-though you speak it not} \)} \\
\text{Vln. I} & \quad \text{\( \text{accel.} \)} \\
\text{Vln. II} & \quad \text{\( \text{div.} \)} \\
\text{Vla.} & \quad \text{\( \text{ff} \)} \\
\text{Vc.} & \quad \text{\( \text{ff} \)} \\
\text{D. B.} & \quad \text{\( \text{sub} \: \text{p} \)}
\end{align*}
Fl.  
Ob.  
A Cl.  
Bsn.  
Hn.  
Hn.  
Bb Tpt.  
Tbn.  
Tbn. 3  
Tuba  
Timb.  
Ch.  
S  
Vln. I  
Vln. II  
Vla.  
Vc.  
D. B.  

P.  
mp  
p  

mf  

rit.  

Love  
more  
light.  

It gives the world

\( \text{Fl.} \)  
\( \text{Ob.} \)  
\( \text{A Cl.} \)  
\( \text{Bsn.} \)  
\( \text{Hn.} \)  
\( \text{Bb Tpt.} \)  
\( \text{Tbn.} \)  
\( \text{Tbn. 3} \)  
\( \text{Tuba} \)  
\( \text{Timb.} \)  
\( \text{Ch.} \)  
\( \text{S} \)  
\( \text{Vln. I} \)  
\( \text{Vln. II} \)  
\( \text{Vla.} \)  
\( \text{Vc.} \)  
\( \text{D. B.} \)  

\( \text{Fl.} \)  
\( \text{Ob.} \)  
\( \text{A Cl.} \)  
\( \text{Bsn.} \)  
\( \text{Hn.} \)  
\( \text{Bb Tpt.} \)  
\( \text{Tbn.} \)  
\( \text{Tbn. 3} \)  
\( \text{Tuba} \)  
\( \text{Timb.} \)  
\( \text{Ch.} \)  
\( \text{S} \)  
\( \text{Vln. I} \)  
\( \text{Vln. II} \)  
\( \text{Vla.} \)  
\( \text{Vc.} \)  
\( \text{D. B.} \)  

\( \text{Fl.} \)  
\( \text{Ob.} \)  
\( \text{A Cl.} \)  
\( \text{Bsn.} \)  
\( \text{Hn.} \)  
\( \text{Bb Tpt.} \)  
\( \text{Tbn.} \)  
\( \text{Tbn. 3} \)  
\( \text{Tuba} \)  
\( \text{Timb.} \)  
\( \text{Ch.} \)  
\( \text{S} \)  
\( \text{Vln. I} \)  
\( \text{Vln. II} \)  
\( \text{Vla.} \)  
\( \text{Vc.} \)  
\( \text{D. B.} \)  

\( \text{Fl.} \)  
\( \text{Ob.} \)  
\( \text{A Cl.} \)  
\( \text{Bsn.} \)  
\( \text{Hn.} \)  
\( \text{Bb Tpt.} \)  
\( \text{Tbn.} \)  
\( \text{Tbn. 3} \)  
\( \text{Tuba} \)  
\( \text{Timb.} \)  
\( \text{Ch.} \)  
\( \text{S} \)  
\( \text{Vln. I} \)  
\( \text{Vln. II} \)  
\( \text{Vla.} \)  
\( \text{Vc.} \)  
\( \text{D. B.} \)
medium yarn mallets: articulate with focused sound