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Rose, Lily, Spring for Chamber Orchestra

Thomas M. Bourcier

*Western Michigan University*

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ROSE, LILY, SPRING FOR CHAMBER ORCHESTRA

by

Thomas M. Bourcier

A Thesis
Submitted to the
Faculty of The Graduate College
in partial fulfillment of the
requirements for the
Degree of Master of Music
School of Music

Western Michigan University
Kalamazoo, Michigan
August 1991
ROSE, LILY, SPRING FOR CHAMBER ORCHESTRA

Thomas M. Bourcier, M.M.
Western Michigan University, 1991

The compositional use of Guillaume de Machaut's rondeau *Rose, liz, printemps* (Rose, lily, spring) is intended to be a modern reflection of the social, religious, and political trends of fourteenth century Europe.

While the thirteenth century witnessed the perfecting of a universal philosophy that reconciled revelation and reason, the divine and the human, the religious and the political in one unbroken and harmonious order of thought, the fourteenth century perceived each arena of thought as independent in itself and not subject to the others.

Similarly, through isolation and independent use of Machaut's melodic and rhythmic motives in composition for chamber orchestra, I have represented the disjunct characteristics of life in Europe at the time *Rose, liz, printemps* was composed.

The late medieval and early Renaissance composer's propensity toward concealed meaning, capriciousness, and sometimes perverse obscurity of musical thought, further parallels my treatment of the model.
ACKNOWLEDGEMENTS

I wish to express a special acknowledgement and sincere appreciation to my committee chairperson, Mr. Ramon Zupko, for his encouragement, assistance, direction, and support throughout my course of study; and to my committee members Dr. David Sheldon and Dr. Stephen Zegree for their advice, guidance, and assistance.

Appreciation is expressed also to Western Michigan University for its financial support during my course of study.

Last, but not least, my deepest gratitude, thanks, and appreciation are extended to my parents, Jean and Kathleen Bourcier, for their love, support, sacrifice, and encouragement needed to bring this study to completion.

Thomas M. Bourcier
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Rose, Lily, Spring for chamber orchestra. [Original composition]

Bourcier, Thomas Murray, M.M.
Western Michigan University, 1991

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# INSTRUMENTATION

<table>
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<tr>
<th>Flute</th>
<th>Marimba</th>
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<tbody>
<tr>
<td>Oboe</td>
<td>Celesta</td>
</tr>
<tr>
<td>Clarinet in Bb</td>
<td>Piano</td>
</tr>
<tr>
<td>Bassoon</td>
<td>Violin I</td>
</tr>
<tr>
<td>Horn in F</td>
<td>Violin II</td>
</tr>
<tr>
<td>Trumpet in Bb</td>
<td>Viola</td>
</tr>
<tr>
<td>Trombone</td>
<td>Violincello</td>
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<tr>
<td>Tuba</td>
<td>Bass</td>
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Duration approx. 8 min.
EXPLANATORY NOTES

1. The piano and celesta, whether playing a principal or a subordinate part, or even the accompaniment to a principal part, must always be distinctly audible.

2. In specific instances where the damper pedal of the piano is to be depressed for a duration of time, the marking $D_{\text{pedal}}$ will be used to note depression and release of pedal.

3. In the marimba, the tremolando effect, whether notated $\rightarrow \rightarrow \rightarrow \rightarrow$ or $\uparrow \uparrow \uparrow \uparrow$ should be a rapid alternation of upper and lower voices. In the piano and celesta, random alternation of all voices is sufficient.

4. Violin I and Violin II shall play unison in the event of single note passages, with Violin I taking the upper note where necessary.

5. Violin I, Violin II, Viola, and Violincello may be doubled or tripled.

6. All accidentals remain in effect for the full measure unless otherwise indicated.

7. Metronome markings should be strictly observed.

8. All instruments are notated in “C”.

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Fl.
Ob.
Cl.(Bb)
Fg.
Cor.(F)
Tr.(Bb)
Trb.
Tuba
Mar.
Cel.
Pfz.
VII. II
Vla.
Vc.
Cs.