PRELUDE IN TEMPORE BELLII

Evan Williams

A Thesis
Submitted to the Graduate College of Bowling Green State University in partial fulfillment of the requirements for the degree of

MASTER OF MUSIC
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Committee:
Marilyn Shrade, Advisor
Mikel Kuehn
ABSTRACT

Marilyn Shrude, Advisor

Prelude in Tempore Belli is a six-minute work for symphony orchestra submitted in partial fulfillment of the requirements for the degree of Master of Music. The works of composers such as Charles Ives, Benjamin Britten, Krzysztof Penderecki, György Ligeti, Iannis Xenakis, Witold Lutoslawski, and John Adams served as the inspiration to inform the writing of Prelude in Tempore Belli. The piece takes its title from Joseph Haydn’s Missa in Tempore Belli (Mass in the Time of War), a work written during the French Revolutionary Wars. It juxtaposes the sense of glory and nationalist pride held by civilians and governments during war with the harsh tragedy experienced by the soldiers sent to fight and their loved ones. The composition seeks to achieve this through the use of popular tunes. “Johnny Get Your Gun (Over There),” a call to arms during WWI by George M. Cohan, and a partial setting of “The Star-Spangled Banner” represent the nationalist fervor for war. A lengthy setting of the solemn ballad “Johnny Has Gone for a Soldier” serves as a lament for the fallen soldier.

The final moments of Prelude in Tempore Belli feature a repetition of the “Et incarnatus est” motive from Haydn’s Missa in Tempore Belli, like a mantra that leads the piece to a tumultuous ending. Whether this Mass, also known as the "Paukenmesse" for its use of timpani, is an anti-war statement or a literal pounding of the war drums is a point of debate for scholars. Yet, the sudden interruption of the stately Credo by the setting of “Et incarnatus est (and was made flesh)” in a minor key is a striking moment. Bach also employed a minor key for this text in his B Minor Mass, both curious choices given that the birth of Jesus Christ is a cause for celebration in the Christian tradition. The use of this motive in Prelude in Tempore Belli is a lament of shame for mankind’s proclivity for violence and warfare.
ACKNOWLEDGMENTS

My sincere appreciation is given to the following people for their support of this thesis: to my advisor Dr. Marilyn Shrude for her guidance, support, and encouragement throughout this year; to Dr. Mikel Kuehn for serving on my thesis committee and for the teaching and mentorship which lead to the composition of this work; to Dr. Christopher Dietz, my first teacher and mentor at Bowling Green State University, who organized the Toledo Symphony Orchestra Reading Session; and of course, to Maestro Jeffrey Pollack and the Toledo Symphony Orchestra for their excellent reading of Prelude in Tempore Belli and for their helpful insights.
INSTRUMENTATION

Piccolo
2 Flutes
Oboe
English Horn
2 Clarinets in B-flat
Bass Clarinet
2 Bassoons
Contrabassoon

4 Horns in F
2 Trumpets in C
2 Tenor Trombones
Bass Trombone
Tuba

Timpani

Percussion 1
Toms (medium and low), Vibraphone, Snare Drum

Percussion 2
Tam-tam, Suspended Cymbal, Crash Cymbals

Percussion 3
Bass Drum, Chimes (Tubular Bells)

Piano

Violin I
Violin II
Viola
Cello
Bass

Duration: ca. 6'
Transposed Score

Prelude
IN TEMPORE BELLI
for Symphony Orchestra
Evan Williams

\[\text{Tempo: } \text{Slow and ominous} \]

\[\text{Tempo: } d = 60\]

Violin I
Violin II
Viola
Cello
Contrabass

Piano

Timpani

2 Flutes
Piccolo

2 Clarinets in B
Bass Clarinet

2 Bassoons
Corinthian

Horns 1 & 3 in F
Horns 2 & 4 in F

2 Trumpets in C
Tuba

3 Toms (med. and low)

\[\text{Other instruments and percussion} \]

\[\text{Score by Evan Williams} \]

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Fast, with a quiet intensity

\[ \text{\textit{Fast, with a quiet intensity}} \]

Each player should improvise freely, alternating between col legno battuto, pizzicati, and Bartók pizzicati on open strings.

Fast, with a quiet intensity

Each player should improvise freely, alternating between col legno battuto, pizzicati, and Bartók pizzicati on open strings.

Détaché
H With malice and intensity
Fading away...
<table>
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<td>Ob.</td>
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<td>Vln. 1</td>
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<td>Vlc.</td>
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<td>Tuba</td>
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<td>E. Hn.</td>
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<td>C. Bn.</td>
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<td>Perc. 1</td>
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<td>Perc. 3</td>
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-21-
Tempo I, Building until the end
\( \dot{=} 60 \) (\( \approx \) )
Like falling debris

Like falling debris