

Tom o'Bedlam

for solo flute and percussion

Jess Langston Turner

I. Travel abroad with Tom ... Senza misura e mesto

very breathy (as if struggling to produce a sound)

The score is written for Flute (alto) and Percussion (chains) in 4/4 time. It consists of four systems of music.

System 1: Flute (alto) starts with a whole note G4, marked *ppp*. Percussion (chains) plays a series of eighth notes, marked *pp*. A note above the flute staff is marked "Alto flute".

System 2: Flute (alto) begins with a triplet of eighth notes (A4, B4, C5), marked *mf*. Percussion (chains) plays eighth notes, marked *pp*. The flute part includes dynamics *n*, *p*, and *mp*. A note above the flute staff is marked "continue to blow air softly after the pitch has ceased".

System 3: Flute (alto) features a series of eighth notes with accents, marked *fp*. Percussion (chains) plays eighth notes, marked *mp*, *mf*, and *mf*. A circled letter "A" is above the flute staff. A note above the flute staff is marked "quickly, but with rubato".

System 4: Flute (alto) begins with a "very wide vibrato" on a whole note G4, marked *mp*. Percussion (chains) plays eighth notes, marked *mp*, *p*, *p*, *mp*, *sfz*, *f*, and *f*. The flute part includes dynamics *mf*, *sfz*, *p*, *sfz*, and *p*. Notes above the flute staff are marked with a flat and a fermata.

(B)

Steady tempo - misterioso ♩ = c.a. 80

Fl. (alto) 17 *p* *f* *p*

Perc. (chains) 17 *p* *sfz* *p* tom-toms

tamb.

Fl. (alto) 21 *mf* *p*

Perc. 21

Continue in a similar manner, gradually becoming more irregular, as if "losing the beat."

(C)

Fl. (alto) 24 *f* *p sub.* *pp* *rubato*

Perc. (tom-toms/tamb.) 24 more and more improvisatory →

tongue slaps

Fl. (alto) 27 *f* *mp* *(rubato)*

Perc. (tom-toms/tamb.) 27 becoming quite out of control

(D)

Steady tempo

29 Fl. (alto)

3 *ff* T P *p sub.* *sfz*
regaining composure 8va

29 Perc. (tom-toms/tamb.)

ff p sub.

32 Fl. (alto)

mf mp f p

32 Perc. (tom-toms/tamb.)

35 Fl. (alto)

mf 3 *p* slow 1/4 tone vib.

35 Perc. (tom-toms/tamb.)

pp

(E)

Senza Misura

38 Fl. (alto)

p pp p

38 Perc. (tom-toms/tamb.)

f p pp p chains

42

Fl. (alto)

freely

take C flute

mf

f

ff

5

Perc. (chains)

p

mf

mp

mf

f

ff

Drop chains loudly

F

II. The lordly lofts of Bedlam

Allegro feroce

45

Fl.

C flute

breath noise while fingering rapidly

pp

breathe as needed

Perc. (tom-toms/bass drum)

toms

B.D.

f

sffz

p

3

Gradually transform air into pitch, continuing to finger as fast as possible. Pitches are to be at the performer's discretion.

47

Fl.

p

Perc. (tom-toms/bass drum)

mp

48

Fl.

Perc. (tom-toms/bass drum)

f

mp

6

3

more and more out of control!

49

Fl. *mf*

Perc. (tom-toms/bass drum) *f sfz p f*

G

highest note possible

bend as far as possible

51

Fl. *fff ff*

Perc. tenor drum *fff f*

53

Fl. *ff*

Perc. (ten. drum)

55

Fl. *fff*

Perc. (ten. drum) *fff*

H

57 *sotto voce*

Fl. *pp* *mf* *sfz* *sfz*

57 Perc. (cowbells/anvil) *mf*

cowbells (H+L)

59 Fl. *sfz* *mf*

59 Perc. (cowbells/anvil)

I

61 Fl. *ft.* *f*

61 Perc. (cowbells/anvil) *f*

64 Fl. *sfz* *sfz* *sfz*

64 Perc. (cowbells/anvil) *anvil*

J

67

Fl. *pp*

Perc. (cowbells/anvil) to bass drum (snare sticks) *p*

70

Fl. *mf* *fff*

Perc. (b.d.) *mf*

Finger and make exaggerated motions as if playing, but do not produce a sound - as if you are playing an imaginary concerto. c.a. 10-15 sec.

After the percussionist stops playing, continue to "improvise" for about 5 sec. before giving a large flamboyant cut-off.

72

Fl. *n sub.*

Perc. (b.d.) *ff* *n*

to tom-toms (use brushes)

K

Slow and Stately ♩ = 80

74

Fl.

Perc. (tom-toms) *p*

(Tom imagines that he is the Earl of Oxford.)
If desired, this section may be memorized
and performed while slowly marching about
the stage in a very pompous manner.

76

Fl. *mp*

Perc. (tom-toms) *p*

79

Fl.

Perc. (tom-toms)

82

Fl. He forgets who exactly he was supposed to be . . . *p* *pp*

Perc. (tom-toms) to tenor drum

L Allegro feroce

85 . . . and flies into a rage *f* *ff* overblow

Fl. *f* *ff*

Perc. (ten. drum) *ff* *mf*

88 Fl. *ff* overblow

Perc. (ten. drum)

90 Fl. *mp* *f* *mp* (M)

Perc. (ten. drum) cowbells *ff* *f*

92 Fl. *fp* *ff* *fp*

Perc. (cowbells/anvil)

94 Fl. *ff* *mf* *fff* overblow

Perc. (cowbells/anvil) anvil to bass drum (snare sticks) B.D. *mp* *ff*



97

Fl. *p sub.*

97

Perc. (tom-toms/bass drum) *pp sub.*

100

Fl. *mf* *f*

100

Perc. (tom-toms/bass drum) *f*

toms

102

Fl. becoming wilder and more chaotic

Improvise in a frenetic manner, even shouting at intervals; c.a. 10-15 sec.

fff

102

Perc. (tom-toms/bass drum) becoming wilder and more chaotic

Improvise in a frenetic manner, c.a. 10-15 sec.

fff

104

Fl. Suddenly as if on cue, stop producing sound, but keep acting as if you are playing. Become more and more animated until the end of the movement. This should last 7-10 sec.

give large, flamboyant cut-off

Take alto flute

104

Perc. (tom-toms/bass drum) When the flutist stops producing sound, look at them for a moment, then sigh and walk over to the vibraphone and prepare to play the next movement.

to vibes (motor on - slow)

III. Tom's Lament

Senza misura e mesto

P

105 Alto flute

Fl. (alto)

Vibes, motor on (slow)

Perc. (vibes)

pp *p*

pp
sempre ped.

111

Fl. (alto)

Perc. (vibes)

pp *mp* *mp*

116

Fl. (alto)

Perc. (vibes)

mf

sim.

Q

121

Fl. (alto)

Perc. (vibes)

mp *mf* *mf*

weeping

pedal with chord changes

124 *ritardando* *a tempo*

Fl. (alto) *f*

Perc. (vibes) *mf*

127 *mp*

Fl. (alto) *mp*

Perc. (vibes) *mp*

(R) 130 *p*

Fl. (alto) *p*

Perc. (vibes) *pp* *delicately* *p* *pp*

133 *mp* *fingered trem.* *p* *fingered trem.*

Fl. (alto) *mp* *p*

133 *non glissando* *non glissando* *pp* *1.v.*

Perc. (vibes) *p* *pp*

Play a rapid run from the top to the bottom of the instrument using the handles of the mallets.

sed.

S Poco piu mosso

From this point until the end of the movement, the flutist should slowly back off the stage appearing as if disturbed by a vision only they can see. By the end of the movement, the flutist should be completely off stage.

135

Fl.

p *p*

Perc. (vibes)

p
sempre ped.

140

Fl.

mp *mp*

Perc. (vibes)

145

Fl.

mp *mp*

Perc. (vibes)

151

Fl.

p *pp* *ppp*

breathy very breathy, almost no pitch

Perc. (vibes)

pp *ppp*

freely l.v. to temple blocks and tom-toms

T IV. A Host of Furious Fancies

156 Allegro con spirito

Fl.

Perc. (temple blocks/tom-toms)

156 temple blocks (2 - H+L) toms

p

Fl.

Perc. (temple blocks/tom-toms)

159

mf

Fl.

Perc. (temple blocks/tom-toms)

162

f

At this point, come charging out onto the stage, making as much commotion as possible.

calmly switch to C flute as if nothing happened

Stop and stare at the flutist

U Slow and overly dramatic

make exaggerated virtuosic gestures

C flute

Fl.

Perc. (temple blocks/tom-toms)

165

ff

fff

3

V Quasi cadenza

improvise fast running passages for 5-10 sec.

frenetico

give cut-off

168

Fl.

ff *f* *ff*

improvise fast running passages on toms and woodblocks until flutist's cut-off

to chains

Perc. (temple blocks/ tom-toms)

168

Perc.

ff

171

Fl.

ff *mf* *ff* *p*

ft. *dolce*

sing

Perc. (chains)

171

Perc.

chains *mp*

"Attempt" to play the highest note possible. The result should be mostly air and a red face.

175

Fl.

ff *mp*

Perc. (chains)

175

Perc.

W

Breathe heavily for a couple of seconds as if exhausted

178

Fl.

f *mf* *p* *dolce*

sing bottom notes

Perc. (chains)

178

Perc.

p

182

Fl.

ff 6 6 *mf* 6 *ff*

Perc. (chains)

(X)

184 *dolce*

Fl.

sing *p* (if possible)

Make a show out of holding as long as possible.

Perc. (chains)

p

190

Fl.

ff *p* *p* sing *ff* *p* *p* sing

Perc. (chains)

p *p*

195

Fl.

ff *p* sing *p* tongue slaps

Perc. (chains)

p to tambourine

(Y)

199 *frantically* ord. *mp* *fff* *mf* (1st time only) * (see below)

Fl.

Perc.

199 tambourine *mp*

202 *sprightly*

Fl.

Perc. (tamb.)

206

Fl.

Perc. (tamb.)

210 discreetly remove head joint

Fl.

Perc. (tamb.)

* "Now Is The Month Of Maying" should be memorized and performed while roaming about the audience with the percussionist trailing behind, perhaps stopping to play to a few individuals for a while, and then moving on. After a full tour of the audience has been completed, make your way back to the stage and after finishing the melody one final time, continue with the rest of the piece. During the tour of the audience, feel free to embellish the melody as desired.

(Z)

like a call to arms

Rudely gesture for the percussionist to stop playing

head joint alone - overblow

214

Fl.

214

Perc. (tamb.)

ff

to toms

Allegro marziale ♩ = c.a. 72

217

Fl.

217

Perc. (tom-toms)

reattach head joint

warlike toms

ff

221

Fl.

221

Perc. (tom-toms)

fp

ff

fp

mf

(AA)

226

Fl.

226

Perc. (tom-toms)

ff

mf

ff

mf

230 Fl. *f*

230 Perc. (tom-toms)

233 Fl. *ff* *mf* **BB**

233 Perc. (tom-toms) *ff* *mf*

238 Fl. *f*

238 Perc. (tom-toms) *f*

242 Fl. *ff* *fp* *fit.*

242 Perc. (tom-toms)

Improvise as fast as possible, all the while strutting around the stage.
The following passage is to be in strict time.



247

Fl.

fff

fff sempre

Perc.
(tom-toms)

fff sempre

252

Fl.

Perc.
(tom-toms)

256

Fl.

Perc.
(tom-toms)

3

259

Fl.

Perc.
(tom-toms)

DD

Put C flute down and swagger about the stage very self-importantly for a little while, then, as if on impulse, rush over and wrest the sticks from the percussionist and begin to improvise wildly on all the available instruments.

262

Fl. 

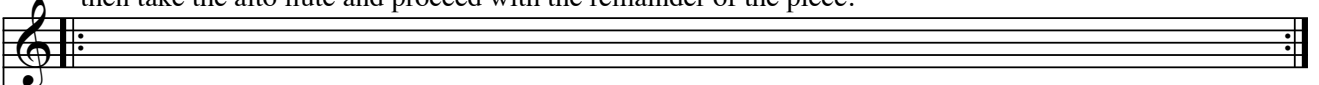
262

Perc. (tom-toms) 

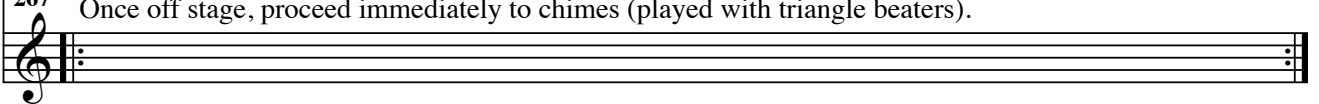
repeat until flutist grabs sticks
thunderous!
ff

Improvise furiously on the percussion instruments for about 8-10 sec. or until the percussionist has left the stage, then gradually slow down and stop, breathing heavily and looking around as if to realize that you are alone on the stage. Upon hearing the offstage chimes, look around very nervously, then take the alto flute and proceed with the remainder of the piece.

267

Fl. 


267

Perc. (tom-toms) 

Stare in disbelief at the flutist for a few seconds, then march off the stage in a huff. Once off stage, proceed immediately to chimes (played with triangle beaters).

EE Senza Misura

269


Fl. (alto) 

Alto flute *falteringly*
mp

offstage chimes (triangle beaters) *lontano*
mf

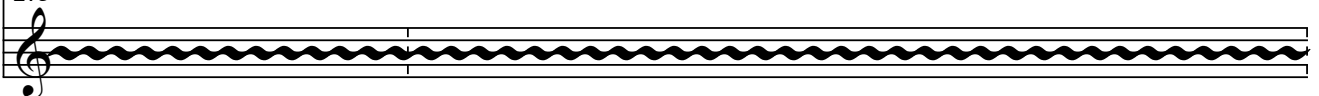
Improvise on the notated pitches. Note durations should range between an eighth note and a quarter note. Avoid repeating rhythm or pitch patterns.

273

Fl. (alto) 

pp *mp* *p* *pp* *mf*

273

Perc. (chimes) 

As if searching for the correct note *more hesitantly*

FF

begin slowly backing offstage, glancing about in a haunted manner

277 *very nervously*

Fl. (alto) *mp* *pp* *pp* *mp*

Perc. (chimes) *mp*

GG

Speak in a very breathy stage whisper across the flute, while fingering the notes indicated ("speakflute").

281

Fl. (alto) *mf* *pp* *p*

Perc. (chimes)

Poor Tom will in - jure no-thing

285

Fl. (alto) *mf* *p* *mp*

Perc. (chimes) *p*

whisper as before

Poor Tom will in - jure no-thing

Noth-ing

During this last fermata, back almost completely off stage. When the final pitch finally dies away, turn and exit the stage in a furtive manner (like a hunted animal). Proceed immediately to the chains located offstage.

289

Fl. (alto) *pp* *p* *ppp* *n*

Perc. (chimes)

No-thing



Shake chains at somewhat regular intervals, eventually leaving more and more time between shakes - c.a. 10-15 sec.

294

Fl. (chains)

shake chains

mf

294

Perc. (chimes)

Repeat as many times as desired

pp

298

Fl. (chains)

continue to shake chains, eventually dying away to nothing (Tom wandering off into the distance).

p

n

298

Perc. (chimes)

8-10 sec.

ppp

n