SONGS FROM BEDLAM
for solo baritone voice and chamber orchestra

By
Jess Langston Turner

Submitted to the faculty of the Jacobs School of Music in partial fulfillment of the requirements for the degree, Doctor of Music, Indiana University
May, 2015
Accepted by the faculty of the Jacobs School of Music, Indiana University, in partial fulfillment of the requirements for the degree Doctor of Music.

_______________________________________________________
Aaron Travers, Chairman of the Research Committee & Director of Document

_______________________________________________________
David Dzubay

_______________________________________________________
PQ Phan
SONGS FROM BEDLAM

for solo baritone voice and chamber orchestra

By
Jess Langston Turner
Program notes:

Tom O'Bedlam is an anonymous poem from 17th century England about a fictitious inmate from the infamous Bedlam insane asylum. During the time in which the poem was penned, it was quite common for asylums to allow outsiders to stand at the gates and watch the inmates, much as one would watch animals in a zoo today. Thrill-seekers were even allowed to bring sticks with which to goad the inmates if they were not acting in a sufficiently entertaining manner. Tradition holds that the asylums became so overcrowded that inmates were periodically turned loose into the countryside to fend for themselves. Tom O'Bedlam was one of these (likely apocryphal) inmates who wandered the land begging for food and money. References to the character of Tom O'Bedlam appear often in the literature of the day, including the works of Shakespeare.

The drama of the music, as in the poem, is primarily psychological, taking place mainly in the sick mind of poor Tom as he is tormented by both his plight as a beggar and the inscrutable hallucinations and delusions which haunt him day and night. The music is broken up into four sections, each of which corresponds to a stanza of the poem. Between each of these sections, a short refrain appears in which Tom sings his begging song, asking for food, clothes, and money, while reassuring the listener that he is in fact completely harmless. In the first stanza, Tom offers words of caution to the listener. During the first part of this first section, the vocal line hovers between speech and song, making use of occasional extended techniques such as vocal fry, sprechgesang, and falsetto singing. Tom then breaks into an obsessive sing-song as he urges the listener to take care lest they find themselves in the same condition as he. In the second stanza, Tom describes his time in the Bedlam asylum. Within this stanza, the language used to describe the horrors of Bedlam directly contradicts the situations themselves ("stubble soft and dainty," "Sweet whips," "wholesome hunger," etc.). Throughout this section, a Renaissance dance tune appears in various guises, juxtaposed with violent outbursts from the winds and brass and brutal whip strokes and anvil strikes from the percussion. In the third stanza, Tom bemoans his constant loneliness accompanied by far-off animal cries and faint snatches of distant church music. Here, the music requires the singer to navigate large leaps, constantly breaking from full voice to falsetto. This technique serves to heighten the sorrowful mood as Tom softly weeps and moans to himself. The fourth stanza sees Tom being whisked away by his delusions and hallucinations. Tom joins in an imaginary battle and imagines a journey far beyond the edge of the known world. The music here is militaristic, complete with drums, cymbals, and fanfares, however, everything is distorted and confused as Tom attempts to march with a beat that is mercurial and impossible to follow. It is not he who has gone mad, it is the world around him. However, in the end, reality takes over and a despondent Tom wanders away into the distance still bemoaning his pitiful condition.

Casting a shadow over the entire piece is the spectre of the famous song "L'Homme Armee" ("The Armed Man"). Much of the melodic and harmonic material throughout the piece is based on motives found in "L'Homme Armee," and in the final section of the piece, the armed man finally reveals himself in the form of a wild tarentella that bursts forth suddenly and violently. "L'Homme Armee" also forms the basis for the Renaissance-like church music that emerges from the distance in the third section as well as at the very end of the piece. The constant presence of the "armed man" throughout the piece serves as a reminder that violence and insanity are part and parcel of one another.

--Jess Langston Turner
Performance Notes:
Throughout the solo baritone part, the following special notation is used:

- and noteheads indicate falsetto.
- on a note stem indicates the use of sprechgesang.
- noteheads indicate speech.

Text:
Tom O'Bedlam (Anonymous)

From the hag and hungry goblin
That into rags would rend ye,
And the spirit that stands by the naked man
In the Book of Moones - defend ye!
That of your five sound senses
You never be forsaken,
Nor wander from your selves with Tom
Abroad to beg your bacon.

(Chorus)
While I do sing "any food, any feeding,
Money, drink or clothing?"
Come dame or maid, be not afraid,
Poor Tom will injure nothing.

Of thirty bare years have I
Twice twenty been enraged,
And of forty been three times fifteen
In durance soundly caged.
On the lordly lofts of Bedlam,
With stubble soft and dainty,
Brave bracelets strong, sweet whips ding-dong,
With wholesome hunger plenty.

When I short have shorn my sour face
And swigged my horny barrel,
In an oaken inn I pound my skin
As a suit of gilt apparel.
The moon's my constant Mistriss,
And the lowly owl my morrow,
The flaming Drake and the Nightcrow make
Me music to my sorrow.

With a host of furious fancies
Whereof I am commander,
With a burning spear and a horse of air,
To the wilderness I wander.
By a knight of ghosts and shadows
I summoned am to tourney
Ten leagues beyond the wild world's end.
Methinks it is no journey.
Duration: 17:00

Transposed Score

Instrumentation:

Flute 1 (doubling piccolo)
Flute 2 (doubling alto flute)
Oboe 1
Oboe 2
E♭ Clarinet
B♭ Bass Clarinet
Bassoon
Contrabassoon
F Horn 1
F Horn 2
B♭ Trumpet 1 (doubling B♭ piccolo trumpet)
B♭ trumpet 2 (doubling B♭ piccolo trumpet)
Tenor trombone
Tuba

Percussion 1 -- chains, chimes, bass drum (share w/ perc. 2), hand drum, tambourine, lion's roar (or cuica), brake drums (2 of different pitch), large tam-tam, vibraphone, miniature crash cymbals, suspended cymbal

Percussion 2 -- almglocken, suspended cymbal, castanets, glockenspiel, bass drum (share w/ perc. 1), triangle, crotales, giant whip, tom-toms (5), vibraslap, mark tree, vibraphone, snare drum, small tam-tam, flexatone

Harp

Piano/Celesta (1 player)

Violin 1 (4 stands)
Violin 2 (4 stands)
Viola (at least 4 players)
Cello (at least 4 players)
Double Bass (at least 2 players, at least 1 with low C extension)
I. . . wander from yourselves with Tom . . .

\[ \text{B) Distant, Free} \]

Notes indicate when chains are to be lowered.

Rests indicate when chains are to be raised (as quietly as possible).

Bars between chains must be removed (insert paper between wooden block or plank).

C Flute

Flute 1
(doubling Alto Flute)

Flute 2
(doubling piccolo)

Oboe 1

Oboe 2

E-flat Clarinet

B♭ Bass Clarinet

Bassoon

Contrabassoon

Horn in F 1

Horn in F 2

Trumpet in B♭-
(doubling B♭ Picc. Trumpet)

Trumpet in B♭-
(doubling B♭ Picc. Trumpet)

Trombone

Tuba

Percussion 1

Percussion 2

Harp

Piano/
Celesta

Baritone

\[ \text{Copyright ©2014 by Bluejay Way Music} \]

\[ \text{bluejaywaymusic.com} \]
74

75

78 $\frac{1}{2} = 52$ Poco meno mosso

Fl. 1

Fl. 2

Ob. 1

E. Hn.

E-C. Cl.

Bs. Cl.

Bsn.

Cel.

Hp.

C. Bn.

Hn. 1

Hn. 2

B-Tpt. 1

B-Tpt. 2

Tbn.

Tuba

Perc. 1

Perc. 2

Improvis: as fast as possible (32nd notes and faster), using only the normal pitches, compres fingers.

Improv. as fast as possible (32nd notes and faster), using only the normal pitches. compres fingers.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.
...
\[ \text{perc. 1} \]

\[ \text{perc. 2} \]

\[ \text{hp} \]

\[ \text{perc. 1} \text{ (muted)} \]

\[ \text{perc. 2} \]

\[ \text{hb} \]
\(\text{I12} \quad \text{Poco piu mosso} \)
motto accel...

Picc.
FL. 2
Ob. 1
Ob. 2
Es. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Tuba
Perc. 1
Perc. 2
Hp.
Pno.
Bar.

Vln. 1
Vln. 2
Vla.
Vc.
D.B.

to hand drum/tamb.

B♭ Cl.
Tuba
Bsn.
Hp.

D.B.

Vln. 1
Vln. 2
Vla.
Vc.
D.B.

Vln. 1
Vln. 2
Vla.
Vc.
D.B.

Vln. 1
Vln. 2
Vla.
Vc.
D.B.

Vln. 1
Vln. 2
Vla.
Vc.
D.B.

Vln. 1
Vln. 2
Vla.
Vc.
D.B.

Vln. 1
Vln. 2
Vla.
Vc.
D.B.

Vln. 1
Vln. 2
Vla.
Vc.
D.B.

Vln. 1
Vln. 2
Vla.
Vc.
D.B.

Vln. 1
Vln. 2
Vla.
Vc.
D.B.

Vln. 1
Vln. 2
Vla.
Vc.
D.B.

Vln. 1
Vln. 2
Vla.
Vc.
D.B.

Vln. 1
Vln. 2
Vla.
Vc.
D.B.
Suddenly much slower - dramatico

\( \frac{3}{2} = 88 \)
III. . . . The moone's my constant Mistrisse . . .
\( j = 56 \) Suspended

III. . . . The moone's my constant Mistrisse . . .
\( j = 56 \) Suspended

page 36
Chromatic noodling as rapidly as possible - stay in the range of C#2 to F2.

Vln. 1 (div. a4)

Vln. 2 (div. a4)

Vln. 3 (div. a4)

Vc. (div. a4)

D.B.

Vln. (div. a4)

Vln. 2 (div. a4)

Vln. 3 (div. a4)

Vc. (div. a4)

D.B.
Page 51
IV. With a host of furious fancies . . .

\[ q = 112 \] Double time

Vln. 1

Vln. 2

Vln.

Vc.

D.B.
Improvise using only the notated pitches. Note durations should range between an 8th and a 16th.

Improvise using only the notated pitches. Note durations should range between an 8th and a 16th.

Note durations should range between an 8th and a 16th. Improvise using only the notated pitches.

Improvise using only the notated pitches. Note durations should range between an 8th and a 16th.

Improvise using only the notated pitches. Note durations should range between an 8th and a 16th.

Improvising using only the notated pitches. Note durations should range between an 8th and a 16th.

Improvising using only the notated pitches. Note durations should range between an 8th and a 16th.
Note durations should range between an 8th and a 16th.

Improvise using only the notated pitches, sempre staccato.
Suddenly much slower, very free
Continue in a similar manner. Avoid repeating rhythmic patterns.

Bar.

Pno.

Hn. 1

Hn. 2

B- Picc. Tpt. 1

B- Picc. Tpt. 2

Tuba

Tbn.

Perc. 1 (chimes)

Perc. 2 (tom-toms)

Hp.

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice

normal speaking voice