

Full Score

Comforting the Soul

for chamber orchestra

by

Malcolm Bedman

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GUSTHOLD MUSIC PUBLISHER

GMP9003

Instrumentation

2 Flutes (2nd doubles on Piccolo)

(*) Percussion

2 Clarinets in B♭ (2nd doubles
on Bass Clarinet)

I. 5 Tom-Toms
Vibraphone
Marimba

Alto Saxophone in E♭

II. Bongos
Congas
Finger Cymbals
Triangle
Tambourine

Trumpet in B♭/C

Trombone

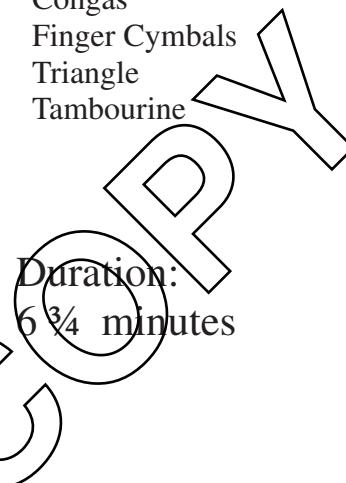
Tuba (or Euphonium, or Bass
Trombone)

Timpani (29", 26", 23")

2 Percussion (*)

Strings (recommended 4.4.3.2.2)

(minimum 2.2.2.2.1)



"I wrote this piece during the lockdown triggered by the COVID-19 pandemic. It was a time of pain and frustration worldwide and the opening section reflects that. But the closing section is a more tranquil expression of hope for the future of humankind."

Born in London in 1948, Malcolm Dedman was initially self-taught, having begun composing at the age of 12. Although he later had formal violin and singing lessons, it was composition, arising out of improvising at the piano, that most interested him. His first formal lessons in composition were with Patric Standford at the Guildhall School of Music and Drama, London, in 1973-74. He has a Masters Degree in Composing Concert Music, with distinction, from Thames Valley University, London.

Other Works by Malcolm Dedman

Danses Concertantes (string orchestra)

Piano Duet Concerto "If Music Be the Food of Love..." (full orchestra)

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Comforting the Soul

for chamber orchestra

Moderato ed energico ($\text{♩} = 100$)

The musical score consists of two systems of music. The top system, in 3/4 time, features parts for 1st Flute, 2nd Flute & Piccolo, 1st Clarinet in B♭, 2nd Clarinet in B♭ & Bass Clarinet in B♭, Alto Saxophone in E♭, Trumpet in B♭, Tenor Trombone, Tuba (or Euphonium or Bass Trombone), Timpani, and a group of percussion instruments including 5 Tom-Toms, Vibraphone, Marimba, Bongos, Congas, Finger Cymbals, Triangle, and Tambourine. The bottom system, also in 3/4 time, features parts for 1st Violins, 2nd Violins, Violas, Violcellos, and Double Basses. Large, stylized letters (H, I, N, S, P, O, C, R, M) are overlaid on the score, appearing to move across the staves. The first system ends with a dynamic *f*. The second system begins with a dynamic *pizz.* and ends with a dynamic *f*.

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II

F.I.

Pic.

f

Cl.I.

mf

Cl.II.

mf

A.Sx.

II

Trp.

Trb.

Tub.

II

Tim.

Marim.

f

Cngs.

f

II

1Vns.

mf

2Vns.

mf

Vcl.

Vcl.

Vcl.

DBs.

GMP9003 - Score

15

Fl.I.

Pic.

Cl.I.

Cl.II.

A.Sx.

15

Trp.

Trb.

Tub.

15

Tim.

Marim.

Cngs.

15

1Vns.

2Vns.

pizz.

Yas.

Vcs.

DBs.

19

Fl.I.

Pic.

Cl.I.

Cl.II.

A.Sx.

19

Trp.

Trb.

Tub.

19

Timp.

Marim.

Cngs.

19

1Vns.

2Vns.

Vcl.

Vcs.

DBs.

22

F.I. Pic. Cl.I. Cl.II. A.Sx.

Trp. Trb. Tub.

22

Tim. Marim. Cngs.

22

1Vns. 2Vns. Yas. Ves. DBs.

f

f

f

f

to Tom-Toms

to Bongos

f

f

pizz.

mf

arco

f

f

f

25

Fl.I.

Pic.

Cl.I.

Cl.II.

A.Sx.

Trp.

Trb.

Tub.

25

Timp.

Toms

Bngs.

25

1Vns.

2Vns.

Vcl.

Vcs.

DBs.

10

29

Fl.I.

Pic.

Cl.I. *mf*

Cl.II. *mf*

A.Sx.

Trp. 28 *ff*

Trb. *ff*

Tub. *ff*

Tim. 28 *fp* *ff* C \natural , F \sharp

Toms *ff*

Bngs. *ff*

1Vns. 28 *mf* *ff*

2Vns. *ff*

Vcl. *ff*

Vcl. *ff*

DBs.

A musical score page with four staves of music. The top staff consists of woodwind instruments: Flute I (Fl.I.), Piccolo (Pic.), Clarinet I (Cl.I.), and Clarinet II (Cl.II.). The second staff includes Trombone (Trb.) and Bass Trombone (Tub.). The third staff features Timpani (Timp.), Toms, and Bongos (Bngs.). The bottom staff includes Four Trombones (1Vns.), Two Trombones (2Vns.), Bass Trombone (Vbs.), Bassoon (Vcs.), and Double Bass (DBs.). The music is in 32nd note time signature (32) and common time (3/4). Large, stylized letters are overlaid on the music: 'SECTION' is positioned over the middle two staves, and 'SPLASH' is positioned over the bottom staff. The letters are outlined in black and have internal geometric shapes. Dynamics like 'p' (pianissimo) are indicated near the timpani and bongos.

36

Fl.I. Pic. Cl.I. Cl.II. A.Sx.

Trp. Trb. Tub.

Tim. Toms Bngs.

1Vns. 2Vns. Vas. Vcs. DBs.

40

F.I. -

Pic. -

Cl.I. -

Cl.II. -

A.Sx. -

40

Trp. -

Trb. -

Tub. -

40

Timp. -

Toms -

Bngs. -

1Vns. -

2Vns. -

Vas. -

Vcs. -

DBs. -

45

F.II. *f*

Pic. *f*

Cl.I. *mf*

Cl.II. *mf*

A.Sx. *ff* *f*

45

Trp.

Trb.

Tub.

45 F to E

Timp.

Toms

Bngs. to Congas

45

1Vns.

2Vns.

Vcl. arco *mf* *f*

Vcl. *f*

Vcl. *mf*

DBs. *f* *mf*

49

F.I. *mf*

Pic.

Cl.I.

Cl.II.

A.Sx.

49

Trp.

Trb.

Tub.

49

Tim.

Toms

Cngs.

49

1Vns.

2Vns.

Vas.

Vcs.

DBs.

53

F.I. Pic. Cl.I. Cl.II. A.Sx.

Trp. Trb. Tub.

Tim. Toms Cngs.

1Vns. 2Vns. Yas. Ves. DBs.

unis.
ff
unis.
arco
ff
ff
ff
ff
ff

57

F.I. *mf*

Pic. *mf*

Cl.I. *mf*

Cl.II. *mf*

A.Sx.

57

Trp.

Trb.

Tub.

57

Tim.

Toms

Cngs.

57

1Vns.

2Vns.

Vas.

Vcs.

DBs.

60

F.I.

Pic.

Cl.I.

Cl.II.

A.Sx.

Trp.

Trb.

Tub.

60

Tim.

Toms

Cngs.

60

1Vns.

2Vns.

Vcl.

Vcs.

DBs.

60

63

F.I. *f*

Pic. *f*

Cl.I. *f*

Cl.II. Cl.I. *f*

A.Sx. *f*

63

Trp.

Trb.

Tub.

63

Timp. *mf*

Toms

Cngs. *f*

63

1Vns. *f*

2Vns. *f* pizz.

Vas. *f* pizz.

Vcs. *f* pizz.

DBs. *f* pizz.

68

F.I. *f*

Pic. *f*

Cl.I. *f*

Cl.II. *f*

A.Sx. *f*

68

Trp.

Trb.

Tub.

68

Tim.

Toms

Cngs.

68

1Vns. arco

2Vns.

Vas.

Ves.

DBs.

72

F.I. Pic. Cl.I. Cl.II. A.Sx.

72

Trp. Trb. Tub. m^f

72

Tim. Toms Cngs. f

72

1Vns. 2Vns. Vas. Vcs. DBs.

take Bass Clar.

to Bongos

pizz.

f arco

f arco

f

76

F.I. -

Pic. *f* -

CLL. -

B.Cl. -

A.Sx. -

76

Trp. *mf* - *f* -

Trb. *mf* - *f* -

Tub. *f* -

76

Tim. -

Toms -

Bngs. -

76

1Vns. -

2Vns. -

Vas. -

Ves. -

DBs. -

24

Fl.I. 83 rit.

Fl.II. f

Cl.I. f

B.Cl. f

A.Sx. f

Trp. 83 f

Trb. f

Tub. f

Tim. 83

Toms

Bngs.

1Vns. rit.

2Vns. più f

Vcl.

Vcl.

DBs. > >

Meno mosso (♩ = 80)

86

F.I. *ff*

F.II. *ff*

C.I. *ff*

B.Cl. *ff*

A.Sx. *ff*

Trp. *ff* con sord.

Trb. *ff* con sord.

Tub. *ff* con sord.

Tim. *ff*

Toms *ff*

Bngs. *ff* take Tamb.

1Vns. *ff* con sord.

2Vns. *ff* con sord.

Vcl. *ff* non div.

Vcs. *ff* con sord.

DBs. *ff* *f* *p* *p* *con sord.* *al niente*

92 Adagio e tranquillo ($\text{♩} = 60$)

Musical score for Flute I (Fl.I.), Flute II (Fl.II.), Clarinet I (Cl.I.), Bassoon (B.Cl.), and Alto Saxophone (A.Sx.). The score consists of five staves. The first four staves (Flute I, Flute II, Clarinet I, Bassoon) have treble clefs and the Alto Saxophone staff has a bass clef. The time signature changes between 3/4 and 2/4. Dynamics include *pp* and *espress.*. The Bassoon and Alto Saxophone parts feature sustained notes with grace notes and slurs.

92

Musical score for brass instruments (Trp., Trb., Tub.) across four measures. The score includes clefs, key signatures, and time signatures. Measures 1-3 show standard notation. Measure 4 features large, hollow, hand-drawn-style letters 'C' and 'G' on the staff, indicating a sustained note or specific performance instruction.

92

Musical score for Timpani, Vibraphone, and Tambourine. The score consists of three staves. The top staff is for Timpani (Bass clef), the middle for Vibraphone (Treble clef), and the bottom for Tambourine (Clef of 4). The time signature changes between $\frac{3}{4}$ and $\frac{4}{4}$. The Vibraphone part includes a large circle with a vertical line through it, indicating a sustained note or specific timbre. The Tambourine part includes a large circle with a vertical line through it, and a dynamic marking "pp" (pianissimo) at the end. The score ends with the instruction "shake only".

92 Adagio e tranquillo ($\bullet = 60$)

~~con sord. (al fine)~~

1Vns. *con sord. (al fine)*

2Vns. *con sord. (al fine)*

Vas. *con sord.*

Ves. *al niente*

DBs. *ppp*

98

F.I. $\frac{3}{4}$ $\# \text{D}$ $\frac{4}{4}$ p $\frac{4}{4}$ pp

F.II. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\text{d}.$ $\frac{4}{4}$ pp

C.I. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\# \text{D}$ $\frac{4}{4}$ pp

B.Cl. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

A.Sx. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

98

Trp. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\# \text{D}$ $\frac{4}{4}$ ppp

Trb. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\# \text{D}$ $\frac{4}{4}$ ppp

Tub. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\# \text{D}$ $\frac{4}{4}$ ppp

98

Tim. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vibr. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Tamb. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

98

1Vns. $\frac{3}{4}$ $\# \text{D}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

2Vns. $\frac{3}{4}$ $\# \text{D}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vas. $\frac{3}{4}$ $\# \text{D}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vcs. $\frac{3}{4}$ $\# \text{D}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

DBs. $\frac{3}{4}$ $\# \text{D}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

104

F.I. -

F.II. -

C.I. *mf*

B.Cl. *pp*

A.Sx. -

104

Trp. -

Trb. -

Tub. -

104

Tim. -

Vibr. -

Tri. *pp*

104

1Vns. *unis.*

2Vns. *ppp*

Vas. -

Ves. -

DBs. *pizz.* *ppp*

109

F.I. $\frac{3}{4}$ *mf* $\frac{4}{4}$ *p* $\frac{3}{4}$ *pp* FL.II. $\frac{3}{4}$ *pp*

FL.II. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ *pp*

Cl.I. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ *pp*

B.Cl. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ *pp*

A.Sx. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

109

Trp. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ *ppp*

Trb. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ *ppp*

Tub. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

109

Tim. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ *motor on*

Vibr. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ *pp*

Tri. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ *pp*

109

1Vns. $\frac{3}{4}$ *pp* non div. solo $\frac{3}{4}$ *pp* solo

2Vns. $\frac{3}{4}$ *pp* non div. solo $\frac{3}{4}$ *pp* solo

Vcl. $\frac{3}{4}$ *pp* non div. solo $\frac{3}{4}$ *pp*

Vcs. $\frac{3}{4}$ *pp* solo $\frac{3}{4}$ *pp*

DBs. $\frac{3}{4}$ *pp*

116

F.I. play *pp*

F.II. *pp*

Cl.I. *pp*

B.Cl. *pp*

A.Sx.

116

Trp.

Trb.

Tub.

116

Tim.

Vibr.

Tri. take Tamb.

116

1Vns.

2Vns.

Vas.

Ves.

DBs.

pp solo arco

123

F.I. F.II. Cl.I. B.Cl. A.Sx.

Trp. Trb. Tub.

Tim. Vibr. Tamb.

1Vns. 2Vns. Vas. Vcs. DBs.

pp

pp

pp

p

take F.Cyms.

pp

p — *pp*

p — *pp*

p — *pp*

p — *pp*

pp

pp

131

134

F.II. -
F.II. -
Cl.I. -
B.Cl. -
A.Sx. -

p

131

Trp. -
Trb. -
Tub. -

131

Timp. -
Vibr. -
F.Cyms. -

pp

p

pp

pp

with Vc. bow

134

1Vns. -
2Vns. -
Yas. -
Vcs. -
DBs. -

p

p

p

p

tutti div. *ppp*

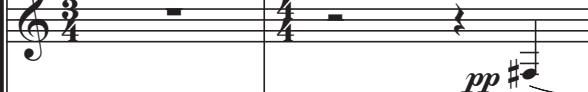
ppp

137

F.I. 

F.II. 

C.I. 

B.Cl. 

A.Sx. 

137

Trp. 

Trb. 

Tub. 

137

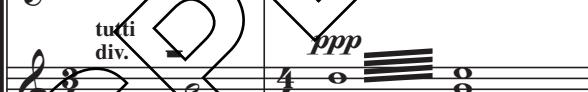
Tim. 

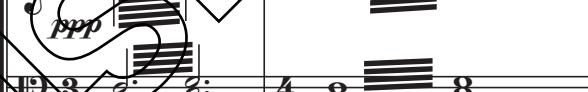
Vibr. 

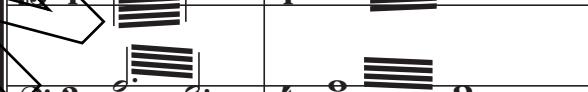
F.Cyms. 

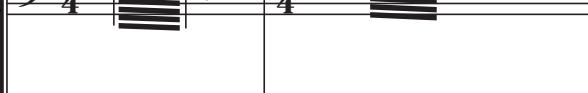
137

1Vns. 

2Vns. 

Vas. 

Vcs. 

DBs. 

pp express.

p > pp

tutti div.

ppp

tutti

ppp



