

Full Score

# Comforting the Soul

for chamber orchestra

by

*Malcolm Bedman*

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GMP9003

## Instrumentation

2 Flutes (2nd doubles on Piccolo)

2 Clarinets in B $\flat$  (2nd doubles  
on Bass Clarinet)

Alto Saxophone in E $\flat$

Trumpet in B $\flat$ /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)

(\*) Percussion

I. 5 Tom-Toms  
Vibraphone  
Marimba

II. Bongos  
Congas  
Finger Cymbals  
Triangle  
Tambourine

Duration:  
6  $\frac{3}{4}$  minutes

*"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."*

## About the Composer

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 Stanford 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

Dances 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 (♩ = 100)

1st Flute

2nd Flute & Piccolo  
take Pic.

1st Clarinet in B $\flat$

2nd Clarinet in B $\flat$  & Bass Clarinet in B $\flat$   
Clar.

Alto Saxophone in E $\flat$

Trumpet in B $\flat$

Tenor Trombone

Tuba (or Euphonium or Bass Trombone)

Timpani  
G, C $\sharp$ , F $\sharp$

5 Tom-Toms  
Vibraphone  
Marimba  
Marim.

Bongos  
Congas  
Finger Cymbals  
Triangle  
Tambourine  
Congas

Moderato ed energico (♩ = 100)

1st Violins  
pizz.

2nd Violins  
pizz.

Violas  
pizz.

Violoncellos  
pizz.

Double Bases  
pizz.

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7

Fl.I.

Pic.

Cl.I.

Cl.II.

A.Sx.

7

Trp.

Trb.

Tub.

7

Timp.

Marim.

Cngs.

7

1Vns.

2Vns.

Vas.

Vcs.

DBs.

arco

*mf*

*f*

pizz.

*mf*

*f*

pizz.

*f*

*f*

II

FLI.

Pic. *f*

Cl.I. *mf*

Cl.II. *mf*

A.Sx.

II

Trp.

Trb.

Tub.

II

Timp.

Marim. *f*

Cngs. *f*

II

1Vns. *mf*

2Vns. *mf*

Vas. *f*

Vcs.

DBs.



19

FLI.  
Pic.  
Cl.I.  
Cl.II.  
A.Sx.

This block contains the musical notation for five instruments: Flute I (FLI.), Piccolo (Pic.), Clarinet I (Cl.I.), Clarinet II (Cl.II.), and Alto Saxophone (A.Sx.). The Flute I part has a melodic line starting at measure 19. The Clarinet parts have a similar melodic line, marked with a mezzo-forte (*mf*) dynamic. The Alto Saxophone part has a melodic line that mirrors the other instruments.

19

Trp.  
Trb.  
Tub.

This block contains the musical notation for three brass instruments: Trumpet (Trp.), Trombone (Trb.), and Tuba (Tub.). All three parts are marked with a whole rest, indicating they are silent in this section.

19

Timp.  
Marim.  
Cngs.

This block contains the musical notation for three percussion instruments: Timpani (Timp.), Maracas (Marim.), and Congas (Cngs.). The Timpani part has a rhythmic pattern starting at measure 19, marked with a mezzo-forte (*mf*) dynamic. The Maracas and Congas parts have rhythmic patterns consisting of chords and single notes.

19

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

This block contains the musical notation for five string instruments: Violin I (1Vns.), Violin II (2Vns.), Violoncello (Vcs.), Viola (Vas.), and Double Bass (DBs.). The Violin I part has a melodic line starting at measure 19, marked with a mezzo-forte (*mf*) dynamic. The Viola part has a melodic line starting at measure 19, marked with a mezzo-forte (*mf*) dynamic and a pizzicato (*pizz*) instruction. The Violoncello and Double Bass parts have a melodic line starting at measure 19, marked with a mezzo-forte (*mf*) dynamic and an arco instruction.

22

Fl.I.

Pic.

Cl.I.

Cl.II.

A.Sx.

Trp.

Trb.

Tub.

22

Timp.

Marim.

Cngs.

22

1Vns.

2Vns.

Vas.

Vcs.

DBs.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*mf*

*f*

*f*

*f*

*f*

*f*

to Tom-Toms

to Bongos

pizz.

*mf*

*f*

*f*

*f*

arco



Musical score for page 9, measures 25-31. The score is arranged in a system with multiple staves for different instruments. The instruments listed on the left are: FLI., Pic., CLI., CLI.II., A.Sx., Trp., Trb., Tub., Timp., Toms, Bngs., 1Vns., 2Vns., Vns., Vcs., and DBs. The music features various dynamics such as *f* (forte), *mf* (mezzo-forte), and *arco* (arco). The score includes melodic lines, rests, and dynamic markings. A large watermark 'DIRECTOR COPY' is overlaid diagonally across the page.

28

FLI.

Pic.

CL.I.

CL.II.

A.Sx.

*mf*

*ff*

*mf*

*ff*

28

Trp.

Trb.

Tub.

*ff*

*ff*

*ff*

28

Timp.

Toms

Bngs.

*fp*

*ff*

*ff*

*ff*

C<sup>b</sup>, F<sup>b</sup>

28

1Vns.

2Vns.

Vas.

Vcs.

DBs.

*mf*

*ff*

32

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

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

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

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

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

32

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

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

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

32

Timp.  $\frac{3}{4}$   
*p*

Toms  $\frac{3}{4}$   
*p*

Bngs.  $\frac{3}{4}$   
*p*

32

1Vns.  $\frac{3}{4}$

2Vns.  $\frac{3}{4}$

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

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

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

36

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

36

Trp.  
Trb.  
Tub.

36

Timp.  
Toms.  
Bngs.

36

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

*f*

*f*

*f*

*f*

pizz.

pizz.

pizz.

pizz.

*f*

div. arco  
*f*

PRELIMINARY COPY

Musical score for page 13, measures 40-44. The score is arranged in systems for various instruments. The measures are marked with a '40' at the beginning of the first system. The time signature is 4/4, and the key signature has two flats (B-flat and E-flat). The instruments and their parts are as follows:

- FLI.** (Flute I): Rests in measures 40-43, then plays a whole note in measure 44.
- Pic.** (Piccolo): Rests in measures 40-43, then plays a whole note in measure 44.
- Cl.I.** (Clarinet I): Plays a melodic line starting in measure 40, marked *f*.
- Cl.II.** (Clarinet II): Plays a melodic line starting in measure 40, marked *f*.
- A.Sx.** (Alto Saxophone): Rests in measures 40-43, then plays a whole note in measure 44.
- Trp.** (Trumpet): Rests in measures 40-43, then plays a whole note in measure 44.
- Trb.** (Trombone): Rests in measures 40-43, then plays a whole note in measure 44.
- Tub.** (Tuba): Rests in measures 40-43, then plays a whole note in measure 44.
- Timp.** (Timpani): Plays a rhythmic pattern in measures 40-43, then a whole note in measure 44, marked *ff*.
- Toms** (Tom-toms): Plays a rhythmic pattern in measures 40-43, then a whole note in measure 44, marked *ff*.
- Bngs.** (Bongos): Plays a rhythmic pattern in measures 40-43, then a whole note in measure 44, marked *ff*.
- 1Vns.** (Violin I): Plays a melodic line in measures 40-43, then a whole note in measure 44, marked *f*.
- 2Vns.** (Violin II): Plays a rhythmic pattern in measures 40-43, then a whole note in measure 44, marked *ff* and *div.*
- Vas.** (Viola): Plays a rhythmic pattern in measures 40-43, then a whole note in measure 44, marked *ff*.
- Vcs.** (Violoncello): Plays a rhythmic pattern in measures 40-43, then a whole note in measure 44, marked *ff*.
- DBs.** (Double Bass): Plays a rhythmic pattern in measures 40-43, then a whole note in measure 44, marked *ff*.

Musical score for measures 45-47. The score is written for a 3/4 time signature and includes the following parts:

- FL. I.**: Flute I, measures 45-47, dynamics *f*.
- Pic.**: Piccolo, measures 45-47, dynamics *f*.
- CL. I.**: Clarinet I, measures 45-47, dynamics *mf*.
- CL. II.**: Clarinet II, measures 45-47, dynamics *mf*.
- A.Sx.**: Alto Saxophone, measures 45-47, dynamics *ff* at the start and *f* towards the end.
- Trp.**: Trumpet, measures 45-47.
- Trb.**: Trombone, measures 45-47.
- Tub.**: Tuba, measures 45-47.
- Timp.**: Timpani, measures 45-47, includes a dynamic change "F to E".
- Toms**: Tom-toms, measures 45-47.
- Bngs.**: Bongos, measures 45-47, includes a dynamic change "to Congas".
- 1Vns.**: Violin I, measures 45-47.
- 2Vns.**: Violin II, measures 45-47.
- Vas.**: Viola, measures 45-47, includes a dynamic change "arco" and dynamics *mf* and *f*.
- Vcs.**: Violoncello, measures 45-47, dynamics *f* and *mf*.
- DBs.**: Double Bass, measures 45-47, dynamics *f* and *mf*.

49

FL.I. *mf* *f*

Pic. *f*

CL.I. *f*

CL.II. *f*

A.Sx. *f*

49

Trp.

Trb.

Tub.

49

Timp.

Toms

Cngs.

49

1Vns.

2Vns.

Vas. *f*

Vcs. *f* arco

DBs. *f* arco

53

Fl.I.

Pic. *ff*

Cl.I.

Cl.II.

A.Sx. *ff*

53

Trp.

Trb.

Tub.

53

Timp.

Toms

Cngs.

53

1Vns. *ff* unis. *ff*

2Vns. *f* unis. arco *ff*

Vas. *ff*

Vcs. *ff*

DBs. *ff*



57

FLI.  
Pic.  
Cl.I.  
Cl.II.  
A.Sx.

*mf*

57

Trp.  
Trb.  
Tub.

57

Timp.  
Toms  
Cngs.

57

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

*mf*

60

Fl.I.

Pic.

Cl.I.

Cl.II.

A.Sx.

mf

60

Trp.

Trb.

Tub.

60

Timp.

Toms

Cngs.

mf

f

60

1Vns.

mf

2Vns.

Vas.

Vcs.

DBs.

Detailed description: This page of a musical score, numbered 18, contains 18 staves. The top five staves are for woodwinds: Flute I (Fl.I.), Piccolo (Pic.), Clarinet I (Cl.I.), Clarinet II (Cl.II.), and Alto Saxophone (A.Sx.). The next three staves are for brass: Trumpet (Trp.), Trombone (Trb.), and Tuba (Tub.). The percussion section includes Timpani (Timp.), Tom-toms (Toms), and Congas (Cngs.). The string section consists of Violin I (1Vns.), Violin II (2Vns.), Viola (Vas.), Violoncello (Vcs.), and Double Bass (DBs.). The score is in 3/4 time with a tempo marking of 60. The woodwinds and strings play melodic lines with various dynamics, including *mf* and *f*. The percussion parts feature rhythmic patterns, with the congas playing a specific sequence of notes. A large, diagonal watermark reading 'PROJECTION COPY' is overlaid across the center of the page.

63

FL.I. *f*

Pic. *f*

CL.I. *f*

CL.II. *f*

A.Sx. *f*

63

Trp.

Trb.

Tub.

63

Timp. *mf* *f*

Toms

Cngs. *f*

63

1Vns. *f* pizz.

2Vns. *f* pizz.

Vas. *f* pizz.

Vcs. *f* pizz.

DBs. *f* pizz.

68

Fl.I. *f*

Pic. *f*

Cl.I. *f*

Cl.II. *f*

A.Sx. *f*

68

Trp. *mf*

Trb. *mf*

Tub.

68

Timp. *mf* *f*

Toms

Cngs.

68

1Vns. *f* arco

2Vns.

Vas.

Vcs.

DBs.

72

FLI. *f*

Pic.

CL.I. *f*

CL.II. *f* take Bass Clar.

A.Sx. *f*

72

Trp.

Trb.

Tub. *mf*

72

Timp. *f*

Toms *f* to Bongos

Cngs. *f*

72

1Vns. *f*

2Vns. *f* arco

Vas. *f* pizz.

Vcs. *f* arco

DBs. *f* arco

76

Fl.I.

Pic.

Cl.I.

B.Cl.

A.Sx.

Trp.

Trb.

Tub.

Timp.

Toms

Bngs.

1Vns.

2Vns.

Vas.

Vcs.

DBs.

*mf*

*f*

*ff*

*arco*

*f*

80

79

FLI.

Pic. take Flute

CL.I.

B.Cl.

A.Sx.

79

Trp.

Trb.

Tub.

79

Timp. A, D, E

Toms

Bngs.

80

79

1Vns.

2Vns.

Vas.

Vcs.

DBs.

83

Fl.I. *rit.*

Fl.II. *f*

Cl.I. *f*

B.Cl. *f*

A.Sx.

Trp. *f*

Trb. *f*

Tub. *f*

Timp.

Toms

Bngs.

83

1Vns. *rit.*

2Vns. *più f*

Vas. *più f*

Vcs.

DBs.



Meno mosso (♩ = 80)

86

FL.I. *ff*

FL.II. *ff*

CL.I. *ff*

B.CI. *ff*

A.Sx. *ff*

Trp. *ff* con sord.

Trb. *ff* con sord.

Tub. *ff* con sord.

Timp. *ff*

Toms *ff* to Vibraphone

Bngs. *ff* take Tamba

1Vns. *ff* con sord.

2Vns. *ff* con sord.

Vas. *ff* non div. con sord.

Vcs. *ff*

DBs. *ff* con sord.

*f* *p* *al niente*

92 Adagio e tranquillo (♩ = 60)

FLI. *pp espress.*

FLII.

Cl.I. *pp espress.* *p* *pp*

B.Cl. *pp* *pp*

A.Sx.

Trp.

Trb.

Tub.

Timp.

Vibr.

Tamb. *shake only* *pp*

92 Adagio e tranquillo (♩ = 60)

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

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

Vas. *con sord. (al fine)* *ppp*

Ves. *con sord.* *al niente* *ppp* *con sord. (al fine)* *pizz.*

DBs. *ppp*

98

FL.I. *p* *pp* FL.II. *pp*

CL.I. *pp*

B.CI.

A.Sx.

98

Trp. con sord. (al fine) *ppp*

Trb. con sord. (al fine) *ppp*

Tub. con sord. (al fine) *ppp*

98

Timp.

Vibr.

Tamb. take Tri.

98

1Vns. div.

2Vns. div. unis. *ppp*

Vas. div. unis. *ppp*

Vcs. *ppp*

DBs. *ppp*

104

FLI.

FLII.

CL.I.

B.Cl.

A.Sx.

Trp.

Trb.

Tub.

Timp.

Vibr.

Tri.

1Vns.

2Vns.

Vas.

Vcs.

DBs.

*pp*

*mf*

*pp*

*pp*

*ppp*

*unis.*

*pizz.*

*ppp*

109

Fl.I. *mf* *p* *pp* Fl.II. *pp*

Cl.I. *pp*

B.Cl. *p* *pp*

A.Sx.

109

Trp. *ppp*

Trb. *ppp*

Tub.

109

Timp.

Vibr. *motor on* *pp*

Tri. *pp*

109

1Vns. *pp* non div. solo *pp* solo

2Vns. *pp* non div. *pp* solo

Vas. *pp* non div. *pp* solo

Vcs. *pp* solo *pp*

DBs. *pp*

116 *play*

Fl.I. *pp*

Fl.II. *pp*

Cl.I. *pp*

B.Cl. *pp*

A.Sx.

Trp.

Trb.

Tub.

116

Timp.

Vibr.

Tri. *take Tamb.*

116

1Vns.

2Vns.

Vas.

Vcs.

DBs. *solo arco*

*pp*

123

FL.I.

FL.II.

CL.I.

B.Cl.

A.Sx.

123

Trp.

Trb.

Tub.

123

Timp.

Vibr.

Tamb.

shake only

take F.Cyms.

*pp*

*p*

*pp*

123

1Vns.

2Vns.

Vas.

Vcs.

DBs.

*p*

*pp*

*p*

*pp*

*p*

*pp*

*pp*

134

131

FL.I.

FL.II.

CL.I.

B.Cl.

A.Sx.

*p*

*p*

*p*

*p*

*p*

131

Trp.

Trb.

Tub.

131

Timp.

Vibr.

F.Cyms.

*pp*

*pp*

*pp*

with Vc. bow

134

131

1Vns.

2Vns.

Vas.

Vcs.

DBs.

*p*

*p*

*p*

*p*

*ppp*

tutti div. *ppp*

*ppp*

*ppp*



137

FL.I.

FL.II.

CL.I.   
*pp espress.*

B.CL.   
*pp*

A.Sx.   
*pp espress.*, *p*, *pp*

137

Trp.

Trb.

Tub.

137

Timp.

Vibr.   
*p* > *pp*, *pp*

F.Cyms.   
*pp*

137

1Vns.   
*tutti div.*, *ppp*

2Vns.   
*ppp*

Vas.

Vcs.

DBs.   
*tutti*

*ppp*

142

Fl.I. *pp*

Fl.II. *pp* *ppp*

Cl.I. *p* *pp*

B.Cl. *ppp*

A.Sx. *pp* *ppp*

142

Trp. *ppp*

Trb. *ppp*

Tub. *ppp*

142

Timp. *ppp*

Vibr. *p* *pp* *pp* *ppp*

E.Cyms. *p*

142

1Vns. *p* *al niente*

2Vns. *p* *al niente*

Vas. *p* *al niente*

Vcs. *p* *al niente*

DBs. *non div.* *p* *al niente*