

UCLA
Contemporary Music Score Collection

Title

They Are At Rest

Permalink

<https://escholarship.org/uc/item/1r28n2z1>

Author

Lam, Matthew

Publication Date

2020

Matthew Lam

They are at Rest

他們在安息之中

for Flute, Horn in F, Vibraphone, Percussion, Piano,
and String Quartet

為長笛，F 圓號，顫音琴，敲擊，鋼琴，和弦樂四重奏而
寫

c.a. 7'

(2019)

List of Percussions

Sleigh Bells

Suspended Cymbal (mallets, coin and string)

Penling (碰鈴)

Programme Notes

For the nameless who had contributed, left repressed and unsounded.

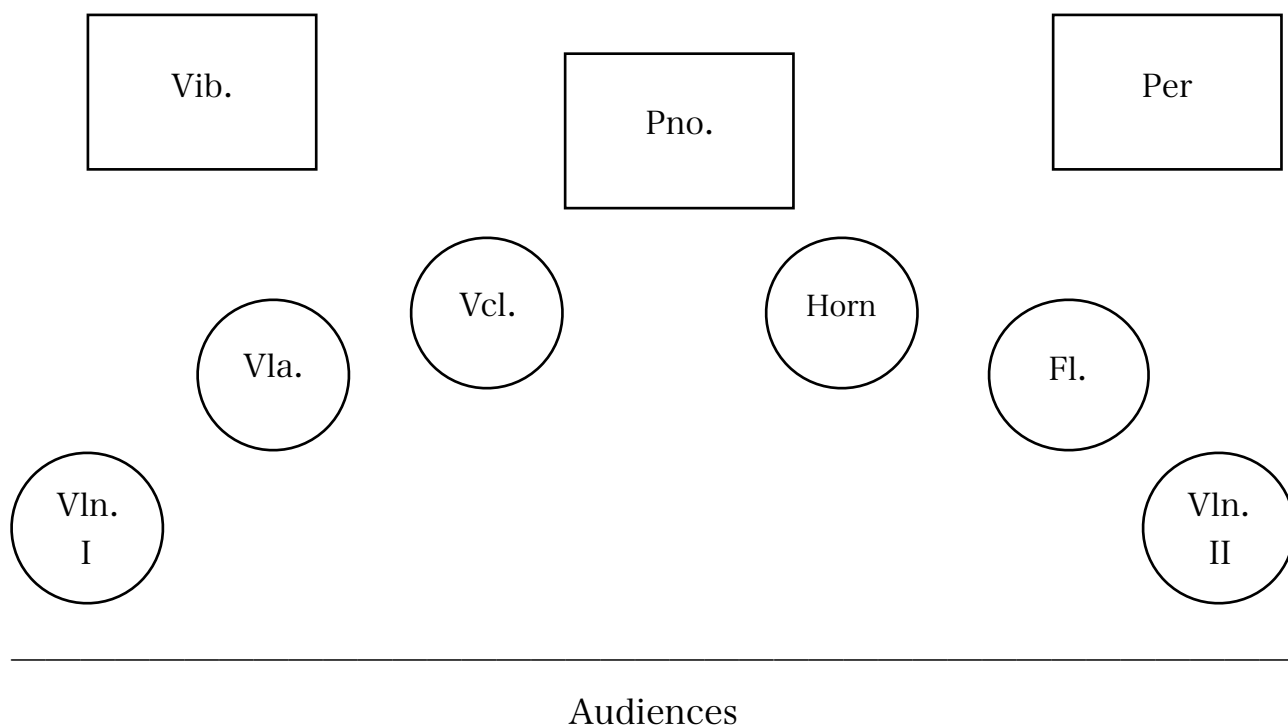
The piece could be simply divided in the 3 sections with only 9 chords used. The first section: 'Returning to Peace' slowly develops itself by gradually adding layers. The peacefulness is signified by the fourth chord, which would reappear throughout the entire piece. The second section: 'Lament' has an expressive melodic line and a moving development, describing the regret and sorrow of the dead. The last section: 'The souls returning to the sky' has frequent appearance of harmonics and upward glissando, which symbolises the souls returning to the sky, followed by the reprise of a re-orchestrated first section. At last there is a coda section, with the music gradually leaning towards silence.

The Composer

Matthew Lam, is currently a music undergraduate at the Chinese University of Hong Kong. He is now studying composition with Prof. Chan Kai-young and he had also studied with Dr. Phoebus Lee Kar Tai. He is also studying piano under Dr. Timothy Kwok Ka Ho. He is an active composer and an enthusiast of contemporary music style, frequently explores and experiments with new styles and techniques. Recently, his piece 'Elements Garden' was selected as the finalist of Toolbox Percussion International Composition Competition 2019 (TPICCC2019). His works was featured in CUHK Bauhinia Concert 2017 and 2018, 'Musical Convergence' concert held by Hong Kong Composers Guild, 'Music from the Heart' concert held by Hong Kong Chinese Orchestra, Music x Hon Chi Fun Showcase and is broadcasted by RTHK Radio 4 (Radio Television Hong Kong). His works was played by various groups, such as the Mivos Quartet, Music-joint Association (凝音樂坊), Stellar Trio and the Hong Kong Chinese Orchestra.

Performance Directions

I. The ideal sitting plan of the ensemble is as of the follows:



II. General notation and abbreviations

Crescendo dal niente



Diminuendo al niente



Gradual transition from one state to another



(e.g. sul pont. —————> ord.)

molto vib./non. vib - more vibrato/no vibrato

ord. - use ordinary position/playing

III. Instrument specific notation and abbreviations

(a) Strings

Artificial harmonics, diamond notehead as harmonic fingering and small notehead as fundamental



Bow on bridge - Bow on bridge to imitate air sound, avoid any pitch



Highest note possible with harmonics



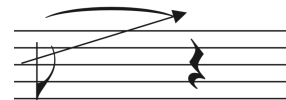
sul pont. - sul ponticello

(b) Piano

Chromatic chord clusters



Scratch strings using fingertip



Tap on the strings using palm



(c) Flute

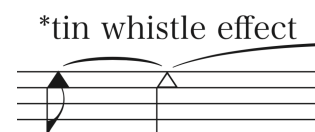
Airy sound, with NO sense of pitch



(d) Horn

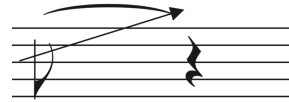
Tin whistle effect -

Remove mouthpiece from horn, reverse it, and blow air to it to create a 'whistle' effect



(e) Percussion

Suspended cymbal: bow with a string bow



Suspended cymbal: scratch with a coin
(preferably with a wavy edged shape e.g.
Hong Kong 2-dollar coin)



IV. Other instructions

All glissandi NEED NOT to be evenly glided

They are at Rest

他們在安息之中

Matthew Lam

♩ = 46 Peacefully

Flute

Horn in F

Vibraphone
soft mallet
mp

Percussion
Sleigh Bells
p quasi kagura suzu (神楽鈴)

Piano
pp
(play on keys)
8va
con pedale
pp
8va

Violin I
sul pont.
p

Violin II
sul pont.
p

Viola

Cello

They are at Rest

2

Musical score for measures 5-8. The score includes parts for Flute (Fl.), Horn (Hn.), Vibraphone (Vib.), Percussion (Per.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Rests in all measures.
- Hn.:** Rests in all measures.
- Vib.:** Measures 5-6: Sustained chords with tremolos. Measure 7: Triplet eighth notes. Measure 8: Triplet eighth notes.
- Per.:** Measures 5-6: Quarter notes. Measure 7: Quarter notes. Measure 8: Rest.
- Pno.:** Right hand (R.H.): Measures 5-6: Sustained chords. Measure 7: Sustained chords. Measure 8: Sustained chords. Left hand (L.H.): Measures 5-6: Sustained chords. Measure 7: Sustained chords. Measure 8: Sustained chords. Dynamics: *p*, *pp*, *8va*.
- Vln. I & II:** Measures 5-6: Sustained chords. Measure 7: Sustained chords. Measure 8: Sustained chords. Dynamics: *p*.
- Vla.:** Measures 5-6: Rests. Measure 7: Rests. Measure 8: Sustained chords. Dynamics: *p*, *sul pont.*
- Vc.:** Rests in all measures.

(A) Returning to Peace - Meditatively

Musical score for measures 9-12. The score includes parts for Flute (Fl.), Horn (Hn.), Vibraphone (Vib.), Percussion (Per.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Measures 9-11: Rests. Measure 12: *p* < *mf* > *p*.
- Hn.:** Measures 9-11: Rests. Measure 12: Rest.
- Vib.:** Measures 9-10: Sustained chords with tremolos. Measure 11: Sustained chords with tremolos. Measure 12: Sustained chords with tremolos. Dynamics: *mp*.
- Per.:** Measures 9-10: Suspended cymbal (scratch with coin). Measure 11: Suspended cymbal (scratch with coin). Measure 12: Rest.
- Pno.:** Right hand (R.H.): Measures 9-10: Sustained chords. Measure 11: Sustained chords. Measure 12: Sustained chords. Left hand (L.H.): Measures 9-10: Sustained chords. Measure 11: Sustained chords. Measure 12: Sustained chords. Dynamics: *pp*, *8va*.
- Vln. I & II:** Measures 9-10: Sustained chords. Measure 11: Sustained chords. Measure 12: Sustained chords. Dynamics: *p*.
- Vla.:** Measures 9-10: Sustained chords. Measure 11: Sustained chords. Measure 12: Sustained chords. Dynamics: *p*.
- Vc.:** Measures 9-10: Sustained chords. Measure 11: Sustained chords. Measure 12: Sustained chords. Dynamics: *pp*, *non vib.*, *mp*, *p*.

They are at Rest

13

Fl. *p* *mf* *p*

Hn.

Vib. *mp* *mf* freely, expressively

Per. Sleigh bells Suspended cymbal *mp* *p*

Pno. *mp* *p* *as if echo* *p*

Vln. I *p* *pp* *mp* *sul pont.*

Vln. II *p* *pp* *mp* *sul pont.*

Vla. *p* *pp* *mp* *sul pont.*

Vc. *mp* *p* *pp* *mp*

(B)

17

Fl. *p* *mf* *p*

Hn. *p* *mf* *p* *p*

Vib. *mp*

Per. *mf*

Pno. *mf* *p* (scratch strings using fingertip) *mf* *p* *as if echo* *p*

Vln. I *pp* *mp* *pp* *mp* *pp* *sul pont.*

Vln. II *pp* *mp* *pp* *mp* *pp* *sul pont.*

Vla. *pp* *mp* *pp* *mp* *pp* *sul pont.*

Vc. *p* *mf* *p*

They are at Rest

4

20

Fl. *p* *mf* *p*

Hn. *mf* *p* *mf* *mp*

Vib. *mp* *mf* freely, expressively

Per.

Pno. *p* *mf* *p*

Vln. I *mp* *pp* *mp* *sub. pp*

Vln. II *mp* *pp* *mp* *sub. pp*

Vla. *mp* *pp* *mp* *sub. pp*

Vc. *mf* *mp* *mf* *mp* *sub. pp*

23

Fl. *p* *mf* *p* *mf* *p*

Hn. *mp* *mf* *p*

Vib. *f*

Per.

Pno. *mf* *mp* *as if echo p* *mp*

Vln. I *mf* *poco* *più mf*

Vln. II *mf* *poco* *più mf*

Vla. *mf* *poco* *più mf*

Vc. *mf* *poco* *più mf*

They are at Rest

Ⓒ Lament - Espresso
Slightly faster ♩ = 52

5

Musical score for measures 27-30. The score includes parts for Flute (Fl.), Horn (Hn.), Vibraphone (Vib.), Percussion (Per.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Starts with a dynamic of *p*, rises to *mf*, and then returns to *p*. A slur covers measures 27-29.
- Hn.:** Starts with a dynamic of *p*, then *pp* in measure 29.
- Vib.:** Remains silent.
- Per.:** Features sleigh bells and a suspended cymbal. Dynamics are *p* and *pp*.
- Pno.:** Features a triplet in measure 29 and an *8va* marking. Dynamics are *mp* and *p*.
- Vln. I, Vln. II, Vla.:** All three parts are marked *sul pont.* and play sustained chords.
- Vc.:** Starts with a dynamic of *p*, then *mf* in measure 29, marked *freely, soloistic*. A slur covers measures 27-30.

Musical score for measures 31-34. The score includes parts for Flute (Fl.), Horn (Hn.), Vibraphone (Vib.), Percussion (Per.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Starts with a dynamic of *mf* in measure 34.
- Hn.:** Starts with a dynamic of *mf* in measure 34.
- Vib.:** Starts with a dynamic of *mp* in measure 34.
- Per.:** Starts with a dynamic of *mp* in measure 34.
- Pno.:** Starts with a dynamic of *mp* in measure 34.
- Vln. I, Vln. II, Vla.:** All three parts are marked *ord.* and *mp* in measure 31, then *mf* in measure 34.
- Vc.:** Starts with a dynamic of *mp* in measure 31, then *mf* in measure 34.

They are at Rest

6

35

Fl. *f* *mp* *mf*

Hn. *mp* *f* *mp*

Vib. *mp*

Per. *mp*

Pno. *mp* *mf* *mf*

Vln. I *mp* *mf* *mp*

Vln. II *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

39 *accel.* *a tempo* (D)

Fl. *f* *mf*

Hn. *f* *mf* *mp*

Vib. *mf* *mp*

Per. *pp* *mp* *mp* *Suspended cymbal (mallets)* *pengling (碰鈴)*

Pno. *mf* *mp* *mf*

Vln. I *accel.* *a tempo* *sul pont.* *p*

Vln. II *f* *mf* *sul pont.* *p* *mp*

Vla. *f* *mf* *sul pont.* *p* *mp*

Vc. *f* *mf* *mp*

They are at Rest

43

Fl. *mf*

Hn. *mf* *mp* *mf*

Vib. *mp* *mf*

Per. Pengling Sleigh bells Suspended cymbal

Pno. *f* *mp*

Vln. I *mp* *p* *mp* *p*

Vln. II *mp* *p* *mp*

Vla. *p* *mp*

Vc. *mp*

47

Fl. *mf* *f* *molto vib.* *mp* (E)

Hn. *f* *mp*

Vib. *mp*

Per. *pp* *mf* *mp*

Pno. *mf* *f* *mp*

Vln. I *mf* *f* *più f* *mf*

Vln. II *mf* *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

accel. *a tempo*

5 *3* *3* *3*

cuijvre *ord.*

sul pont. *ord.* *ord.* *ord.*

They are at Rest

8

accl. *a tempo*

Fl. *mf* *f* *fff* *molto vib.*

Hn. *cuivre* *mf* *f* *fff*

Vib. *mf* *fff*

Per. *pp* *mf* *mp*

Pno. *mf* *hard* *fff*

Vln. I *a tempo* *f* *mf*

Vln. II *sul pont.* *f* *mf* *ord.* *sul pont.* *ord.*

Vla. *sul pont.* *f* *mf* *ord.* *sul pont.* *ord.*

Vc. *sul pont.* *f* *mf* *ord.*

Fl. *mf* *p* *mf* *p*

Hn. *mf*

Vib. *f* *mp*

Per. *ff* *mf* *mp*

Pno. *mf* *mp* *f*

Vln. I *fff* *ord.* *molto vib.* *mf* *poco* *mp* *ord.*

Vln. II *fff* *ord.* *molto vib.* *mf*

Vla. *fff* *ord.* *molto vib.* *mf*

Vc. *fff* *ord.* *molto vib.* *mf*

The soul returning to the skies

They are at Rest

F Tempo I (♩ = 46)

This musical score is for a section titled "The soul returning to the skies" and "They are at Rest". It is marked "Tempo I" with a quarter note equal to 46 beats per minute. The score is for a full orchestra and includes parts for Flute (Fl.), Horn (Hn.), Vibraphone (Vib.), Percussion (Per.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

The score is divided into two systems, each starting at measure 59. The first system covers measures 59 to 62, and the second system covers measures 63 to 66. The music is in 4/4 time and features a variety of dynamics and articulations.

First System (Measures 59-62):

- Flute:** Starts with a rest, then plays a melodic line with dynamics *mp* and *p*. A fermata is placed over the final note.
- Horn:** Plays a melodic line with dynamics *mp* and *p*.
- Vibraphone:** Plays a complex, multi-layered texture with dynamics *mp*.
- Percussion:** Features "Sleigh bells" and "Pengling" with a dynamic of *mp* throughout.
- Piano:** Plays chords with dynamics *mp* and *p*. Includes a *gliss.* marking.
- Violins I & II:** Play sustained chords with dynamics *p*, *mf*, and *p*.
- Viola:** Plays a melodic line with dynamics *mp* and *mf*, including a triplet.
- Violoncello:** Plays a melodic line with dynamics *mp* and *mf*.

Second System (Measures 63-66):

- Flute:** Plays a melodic line with dynamics *mp* and *pp*.
- Horn:** Plays a melodic line with dynamics *mp* and *p*.
- Vibraphone:** Continues with its complex texture.
- Percussion:** Continues with sleigh bells and pengling.
- Piano:** Plays chords with dynamics *mp*, *mf*, and *p*. Includes a *gliss.* marking.
- Violins I & II:** Play sustained chords with dynamics *mf*, *p*, *mf*, and *p*.
- Viola:** Plays a melodic line with dynamics *mp* and *mf*, including a triplet.
- Violoncello:** Plays a melodic line with dynamics *mf* and *p*.

They are at Rest

10

(G)

Fl. *p* *mf* *p* *p*

Hn. *mf* *p* *pp*

Vib. *mf* *mp*

Per. *p* Suspended cymbal

Pno. *p* *mf* *p* *mf* *p*

Vln. I *mf* *p* *mf* *p* *p* *mf*

Vln. II *p* *p* *mf* *p* *p* *mf* *p*

Vla. *p* *mf* *p* *p* *mf* *p*

Vc. *mp* *p* *mf* *sul pont.* *ord.*

Fl. *mf* *p* *p* *mf* *p*

Hn. *mp* *pp* *pp* *mp* *pp*

Vib. *mp*

Per. *p*

Pno. *p* *mf* *p*

Vln. I *p* *mp* *mp*

Vln. II *p* *mf* *p* *p* *mf*

Vla. *mf* *p* *p* *mp* *p* *p*

Vc. *p* *sul pont.* *sul pont.* *ord.* *sul pont.* *p* *mf* *p*

They are at Rest

12

79

Fl. *p* *mf* *p* *p* *mf*

Hn. *ppp* *p* *ppp* *ppp*

Vib. *ppp* *ppp*

Per.

Pno. *pp* lightly (use palm to hit on the strings) *pp* *mp*

Vln. I

Vln. II *poco a poco dim.*

Vla. *mp* *sul pont.* *ord.* *sul pont.* *(sul pont.)*

Vc. *pp* *mp* *pp* *pp*

82

Fl. *p* *pp* *mp* *pp*

Hn. *p* remove mouthpiece from the horn

Vib. *p*

Per.

Pno. *pp* *p*

Vln. I *poco a poco dim.*

Vln. II

Vla. *poco a poco dim.*

Vc. *mp* *bow on bridge* *poco a poco dim.*

I Towards Silence

Fl. *p*

Hn. *p* *tin whistle effect
p *reverse the mouthpiece and blow air on it to create a 'whistle' effect

Vib. *p*

Per. *p* Suspended cymbal

Pno. *pp* *p* *pp* *p* *ppp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* bow on bridge*
p *imitate air sound, avoid any pitch

Fl. *p*

Hn. *p*

Vib. *pp*

Per. *pp*

Pno. *p* *pp*

Vln. I

Vln. II

Vla.

Vc. *p*