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Title

are we just atoms

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Gu Wei

are we just atoms

for modified Pierrot Ensemble

Instrumentation

Flute

Clarinet in B \flat

Percussion

3 crotales tuned to G4, A4, and D5 (written pitches), with a bowl of water to bend crotale pitches

Piano

Viola

Violoncello

Program Note

I hear this piece as a question – one that gets asked over and over again with getting a satisfactory answer. The descending spiral that frequently occurs also points us toward a rather clear and inevitable endpoint, though we might not be able to witness the ultimate outcome. With this very existential nature of the title, I often find myself pondering over the meaning of our ‘selves’ and what constitutes ‘us’. We could be little units of cells, or even atoms that constitute a larger whole – a collective longevity only possible with the continuous existence and progression of smaller particles.

are we just atoms is dedicated to Matthew Jaroszewicz, who conducted the premiere on March 8, 2020, at Centre Street Performance Studio in Baltimore, MD.

Performance Directions

Flute:

- All air tones should contain recognizable pitches and clear articulation.

Crotales:

- Always use hard mallets for a sharp, crisp sound.
- Sempre l.v.
- Bend notes down by partially dipping the disks into water. Bend notes up by starting the note while the disk is submerged in water, then gradually taking it out. A bowl of water should be prepared for this technique, and the crotales disks can be either completely detached or suspended individually and hung on a stand.

Piano:

- Muted notes should be done by depressing the strings near the edge with the non-playing hand, resulting in a muted tone with recognizable pitches.

Performance duration is approximately 8 minutes.

Composer Contact

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for Matthew Jaroszewicz and the CNSNC Spring Concert 2020

are we just atoms

(Score in C)

Gu Wei

With Inevitability ♩=88
(air tones)*

Flute

Clarinet in Bb

Crotales

Piano

With Inevitability ♩=88
col legno

Viola

Violoncello

pp
(2nd and 3rd times only)
col legno

pp
(3rd time only)

Fl.

Vla.

Vc.

repeat 3x

Fl.

Crot.

Vla.

Vc.

p
(3rd time only)

p
repeat 3x

17 **A**

Fl. *pp*

Cl. *ppp*

Vla. *pp*

Vc. *pp*

23

Fl. *p*

Cl. *p*

Crot. *p*

Vla. *p*

Vc. *p*

28

Fl. *mp* (ord.) *pp* (air tones)

Cl. *p* *ppp* *col legno*

Vla. *mp* *pp* *col legno*

Vc. *mp* *pp* *col legno*

33 **B**

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

Cl. *ppp* *p* *ppp* *p*

Crot. *p*

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

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

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

ord. sim.

mute with palm*

pizz. col legno

39

Fl. *p* *mp* *p*

Cl. *ppp* *p* *ppp*

Crot. *mp*

Pno. *ppp* *ppp* *ppp*

Vla. *pp* *mp* *pp*

Vc. *pp* *mp* *pp*

ord.

col legno pizz. col legno

44

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

Cl. *p* *ppp* *p*

Crot. *mf*

Pno. *p*

Vla. *pizz.* *col legno* *pizz.* *arco*
mp *pp* *mp* *p*

Vc. *pizz.* *col legno* *pizz.*
mp *pp* *mp*



49

Fl. *mp*

Cl. *mp*

Crot. *mf*

Pno. *p*

Vla. *mf*

Vc.

54

Fl.

Cl.

Crot.

Pno.

Vla.

Vc.

gliss.

59

Fl.

Cl.

Crot.

Pno.

Vla.

Vc.

D

mp

pp

p

arco

pp

mf

64

Fl.

Cl.

Crot.

Pno.

Vla.

Vc.

Partially submerge G4 in water to play F#, then gradually release from water for G

gliss.

gliss.

gliss.

gliss.

69

Fl.

Cl.

Crot.

Pno.

Vla.

Vc.

Gradually submerge G4 in water while playing, ultimately reaching F# and sustain pitch

gliss.

gliss.

gliss.

p

4:3

73 **E**

Fl. *mp*

Cl. *mp*

Crot. *f*

Pno. *p*

Vla. *sfz* *p*

Vc. *sfz* *p*

Double bar line

79

Fl.

Cl.

Crot. *gliss.*

Pno.

Vla. *gliss.* *gliss.* *sempre p*

Vc. *gliss.* *gliss.* *sempre p*

84

Fl.

Cl.

Crot.

Pno.

Vla.

Vc.

sim.

gliss.

p

ppp — *mp*



88

F

Fl.

Cl.

Crot.

Pno.

Vla.

Vc.

gliss.

p

gliss.

p

gliss.

p

gliss.

p

gliss.

91

Fl.

Cl.

Crot.

Pno.

Vla.

Vc.

94

Fl.

Cl.

Crot.

Pno.

Vla.

Vc.

pizz.

p

arcol

gliss.

gliss.

f

gliss.

gliss.

p

97

Fl. *ord.* *gradual transition to air tones, fade out* *(air tones)* *p*

Cl. *fade out* *pp*

Crot. *3* *gliss.*

Pno.

Vla. *V* *gliss.* *gliss.* *p*

Vc. *gliss.*



100

Cl. *G* *mp*

Crot. *gliss.*

Pno.

Vla. *G* *V* *gliss.* *gliss.* *p*

Vc. *gliss.*

103

Fl.

Cl.

Crot.

Pno.

Vla.

Vc.

Partially submerge D4 in water to play C#

mf

mf

gliss.

sempre p

pizz.

mf

gliss.

Detailed description: This system contains measures 103, 104, and 105. The Flute part is mostly silent, with a melodic line starting in measure 105 marked *mf*. The Clarinet part plays a rhythmic eighth-note pattern throughout, marked *mf*. The Crochet part has a glissando in measure 103. The Piano part plays a complex rhythmic accompaniment, marked *sempre p*. The Viola part has a glissando in measure 103 and a pizzicato line in measure 105 marked *mf*. The Violin part has a long glissando across all three measures.

106

Fl.

Cl.

Crot.

Pno.

Vla.

Vc.

mf

fade out

pp

Detailed description: This system contains measures 106, 107, and 108. The Flute part has a melodic line in measure 106, then rests in 107, and resumes in 108 marked *mf*. The Clarinet part continues its rhythmic pattern in 106 and 107, then resumes in 108 marked *mf*. The Crochet part has a glissando in measure 106. The Piano part continues its rhythmic accompaniment. The Viola part has a melodic line in measure 106, rests in 107, and resumes in 108. The Violin part has a long glissando across all three measures, ending with a *fade out* instruction and a *pp* dynamic marking.

109

Fl.

Cl.

Crot.

Pno.

Vla.

Vc.

H

mf

f

sempre p

pizz.

mf

pizz.

mf



113

Fl.

Cl.

Crot.

Pno.

Vla.

Vc.

gliss.

117

Fl.

Cl.

Crot.

Pno.

Vla.

Vc.

121

Fl.

Cl.

Pno.

Vla.

Vc.

124

Fl.

Cl.

Crot.

Pno.

Vla.

Vc.

p

p

p

ppp

una corda

I

p

p

128

Fl.

Cl.

Pno.

Vla.

Vc.

132

Fl. Cl. Pno. Vla. Vc.

This system contains measures 132, 133, and 134. The key signature is B-flat major. Measure 132 is in 4/4 time. Measure 133 is in 3/4 time. Measure 134 is in 4/4 time. The score includes parts for Flute, Clarinet, Piano (treble and bass clefs), Viola, and Violoncello. The piano part features a complex rhythmic pattern with many sixteenth notes.

135

Fl. Cl. Pno. Vla. Vc.

This system contains measures 135, 136, and 137. The key signature is B-flat major. Measure 135 is in 3/4 time. Measure 136 is in 3/4 time. Measure 137 is in 4/4 time. The score includes parts for Flute, Clarinet, Piano (treble and bass clefs), Viola, and Violoncello. The piano part continues with its complex rhythmic pattern.

138

Fl. Cl. Vla. Vc.

This system contains measures 138, 139, and 140. The key signature is B-flat major. Measure 138 is in 3/4 time. Measure 139 is in 3/4 time. Measure 140 is in 3/4 time. The score includes parts for Flute, Clarinet, Viola, and Violoncello. The piano part is not present in this system.

J

140

(air tones)

Fl. *pp* *pp*

Cl. *pp* *ppp*

Vla. *pp* *pp* col legno

Vc. *pp* *pp* col legno

J

145

Fl. *pp*

Cl. *pp*

Vla. *pp*

Vc. *pp*

150

Fl. *p* ord.

Cl. *p*

Vla. *p* pizz.

Vc. *p* pizz.

155 (air tones)

ppp

ppp

col legno

pp

col legno

pp

This musical system covers measures 155 to 158. It features four staves: Flute (Fl.), Clarinet (Cl.), Viola (Vla.), and Violoncello (Vc.). The Flute part is marked with 'ppp' and '(air tones)', showing a complex rhythmic pattern of sixteenth notes with many rests. The Clarinet part is also marked 'ppp' and has a simpler rhythmic pattern. The Viola and Violoncello parts are marked 'pp' and 'col legno', indicating a woodblock-like texture. The time signature changes from 3/4 to 2/4 and back to 3/4.

159

This musical system covers measures 159 to 162. It features the same four staves as the previous system. The Flute part continues with its complex rhythmic pattern. The Clarinet part has a few notes in measure 159 and then rests. The Viola and Violoncello parts continue with their woodblock-like texture. The time signature changes from 3/4 to 4/4.