Wu Man

Two Chinese Paintings (2015)
1. Wu Man / Ancient Echo
2. Traditional / Silk and Bamboo (inspired by Huanlege)

Composed and arranged by Wu Man, and realized by Danny Clay for
Fifty for the Future: The Kronos Learning Repertoire

Glimpses of Muqam Chebiyat (2015)
1. Traditional / Chebiyat Muqam – Muqaddima
2. Traditional / Chebiyat Muqam – Third Dastan

Arranged by Wu Man and realized by Danny Clay for
Fifty for the Future: The Kronos Learning Repertoire

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Two Chinese Paintings

I. Ancient Echo

Ethereal \( \frac{\text{d}}{\text{c. 55}} \)

Violin I

Violin II

Viola

Violoncello

\[ \frac{\text{p}}{\text{mp}} \]

\[ \frac{\text{f}}{\text{pizz. (varying wide vibrato to letter B)}} \]

A

Composed by Wu Man,
realized by Danny Clay

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Two Chinese Paintings

II. Silk and Bamboo

Inspired by Huanlege

Arranged by Wu Man,
realized by Danny Clay

Leisurely \( \frac{d}{\frac{d}{2}} = 65 \)

\( \approx \) = ornamental vibrato
Much slower

Faster

(woodblock cadenza)

(cadenza, ad lib.)

(woodblock cadenza)

(woodblock cadenza)
Faster $d = 128$
Faster $\mathcal{J} = 144$
Much slower
\( \text{\( d = 60 \)} \)

Chinese gong
Glimpses of Muqam Chebiyat

I. Chebiyat Muqam – Muqaddima

\( \text{\textit{q}} = 60 \) Extremely free and flexible; with great fluidity
\( \text{\textit{q}} = \) varying ornamental vibrato
use open strings whenever possible

(octal occasional L.H. pizz. throughout)

Arranged by Wu Man,
realized by Danny Clay
slow tremolo at your own pace

f

slow tremolo at your own pace

f

slow tremolo at your own pace

f

poco accel.

poco rit.
Glimpses of Muqam Chebiyat

II. Chebiyat Muqam – Third Dastan

Playful; flowing \( \dot{\text{j}} = 155 \)

\( \ast \) = one finger mordant

Arranged by Wu Man,
realized by Danny Clay

Violin I
Violin II
Viola
Violoncello

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Two Chinese Paintings

I. Ancient Echo

Ethereal \( \frac{j}{4} = c. 55 \)

Composed by Wu Man,
realized by Danny Clay

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Two Chinese Paintings

II. Silk and Bamboo

Inspired by Huanlege

Gong solo = ornamental vibrato

Leisurely \( \frac{d}{4} = 65 \)

Arranged by Wu Man,
realized by Danny Clay

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Glimpses of Muqam Chebiyat

I. Chebiyat Muqam – Muqaddima

Arranged by Wu Man,
realized by Danny Clay

\( \text{\textdagger} = 60 \) Extremely free and flexible; with great fluidity
\( \text{\textdagger} = \) varying ornamental vibrato
use open strings whenever possible
turn with L.H. while continuing to trem.
Violin I

slow tremolo at your own pace

mf

poco accel.

poco rit.

solo
VIOLIN I

II. Chebiyat Muqam – Third Dastan

Playful; flowing \( \frac{}{=} = 155 \)

\( \wedge = \) one finger mordant

Arranged by Wu Man,
realized by Danny Clay
pizz.

pp

F

arco

FF

rit.

G

slower

a tempo

f

mp

H

mpp

pp

f

ff
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Two Chinese Paintings

I. Ancient Echo

Ethereal \( \frac{j}{j} = c. 55 \)

Composed by Wu Man, realized by Danny Clay

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Violin II

(woodblock cadenza)
Much slower \( \text{\textit{j}} = 60 \)

Violin II

Faster \( \text{\textit{j}} = 112 \)

Faster \( \text{\textit{j}} = 128 \)

Faster \( \text{\textit{j}} = 136 \)

Faster \( \text{\textit{j}} = 144 \)

Much slower \( \text{\textit{j}} = 60 \)

\( \text{\textit{fp}} \) \( \text{\textit{ff}} \)
Violin II

I. Chebyiat Muqam – Muqaddima

\( \text{\textasciitilde} = \text{varying ornamental vibrato} \)

\( \text{use open strings whenever possible} \)

\( \text{\textasciitilde} \text{=} 60 \text{ Extremely free and flexible; with great fluidity} \)

Arranged by Wu Man, realized by Danny Clay

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Violin II

20

22

24

27

31

34

36
slow tremolo at your own pace
Glimpses of Muqam Chebiyat

II. Chebiyat Muqam – Third Dastan

Arranged by Wu Man, realized by Danny Clay

Playful; flowing \( \frac{\dot{\text{r}}}{\text{q}} = 155 \)

\( \text{mf} \)

\( \text{A} \)

\( \text{A} \)

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Two Chinese Paintings

I. Ancient Echo

Ethereal $\mathbf{j} = \text{c. 55}$

10

19

27

36

45

52

60

68

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Two Chinese Paintings

II. Silk and Bamboo

Percussion

(Chinese gong,
woodblocks - high & low)

Chinese gong solo - ad lib.

very slow (accelerando..........................................................ritardando.........................),

Woodblocks

Leisurely \( \frac{j}{=} 65 \)

Arranged by Wu Man,
realized by Danny Clay

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Percussion (Chinese gong & woodblocks - high & low)
Percussion (Chinese gong & woodblocks - high & low)

(woodblock cadenza)

(cadenza, ad lib.)

Much Slower \( \dot{\jmath} = 60 \)

accel.

Faster \( \dot{\jmath} = 112 \)

accel.

Faster \( \dot{\jmath} = 128 \)

accel.
Percussion (Chinese gong & woodblocks - high & low)

Faster $\dot{=} 136$

Faster $\dot{=} 144$

Much slower $\dot{=} 60$

Chinese gong

$\text{Accel.}$

$\text{ff}$
Viola

I. Chebiyat Muqam – Muqaddima

\( \text{\textdagger} = 60 \) Extremely free and flexible; with great fluidity
\( \text{= varying ornamental vibrato} \)
use open strings whenever possible

\[ \text{Arranged by Wu Man,}
\text{realized by Danny Clay} \]
Glimpses of Muqam Chebiyat

II. Chebiyat Muqam – Third Dastan

Arranged by Wu Man,
realized by Danny Clay

Viola

Playful; flowing \( \frac{J}{q} = 155 \)

\( \text{\textbullet\textbullet\textbullet} = \text{one finger mordant} \)

\( \text{pp} \)

7

\( \text{f c resc.} \)

\( \text{p sub.} \)

12

\( \text{sim.} \)

19

\( \text{sim.} \)

25 A

\( \text{mf} \)

33

\( \text{f} \)

38

7

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smooth, lyrical

C

legato

pizz.

arco

f

mp
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\[ \text{pizz. (varying wide vibrato to letter B)} \]

\[ \text{arco} \]

\[ \text{ritard.} \]
Two Chinese Paintings

II. Silk and Bamboo

Arranged by Wu Man, realized by Danny Clay

Leisurely \( \dot{d} = 65 \)

Gong solo

\( \sim \) = ornamental vibrato

 Violoncello

Seven Chinese Paintings

Arrangement of Huanlege for pipa by Wu Man, realized by Danny Clay
Violoncello

44

49

54

59

(woodblock
cadenza)
Glimpses of Muqam Chebiyat

I. Chebiyat Muqam – Muqaddima

Arranged by Wu Man, realized by Danny Clay

\( \text{\textit{j}} = 60 \) Extremely free and flexible; with great fluidity
\( \sim \) = varying ornamental vibrato
use open strings whenever possible
Glimpses of Muqam Chebiyat

II. Chebiyat Muqam – Third Dastan

Arranged by Wu Man,
realized by Danny Clay

Violoncello

Playful; flowing \( \frac{1}{q} = 155 \)

\( \ll = \text{one finger mordant} \)

\( f \text{ cresc.} \)

\( p \text{ sub. sim.} \)

\( \text{smooth, lyrical} \)

\( \text{pp} \)

\( \text{A} \)

\( \text{B} \)