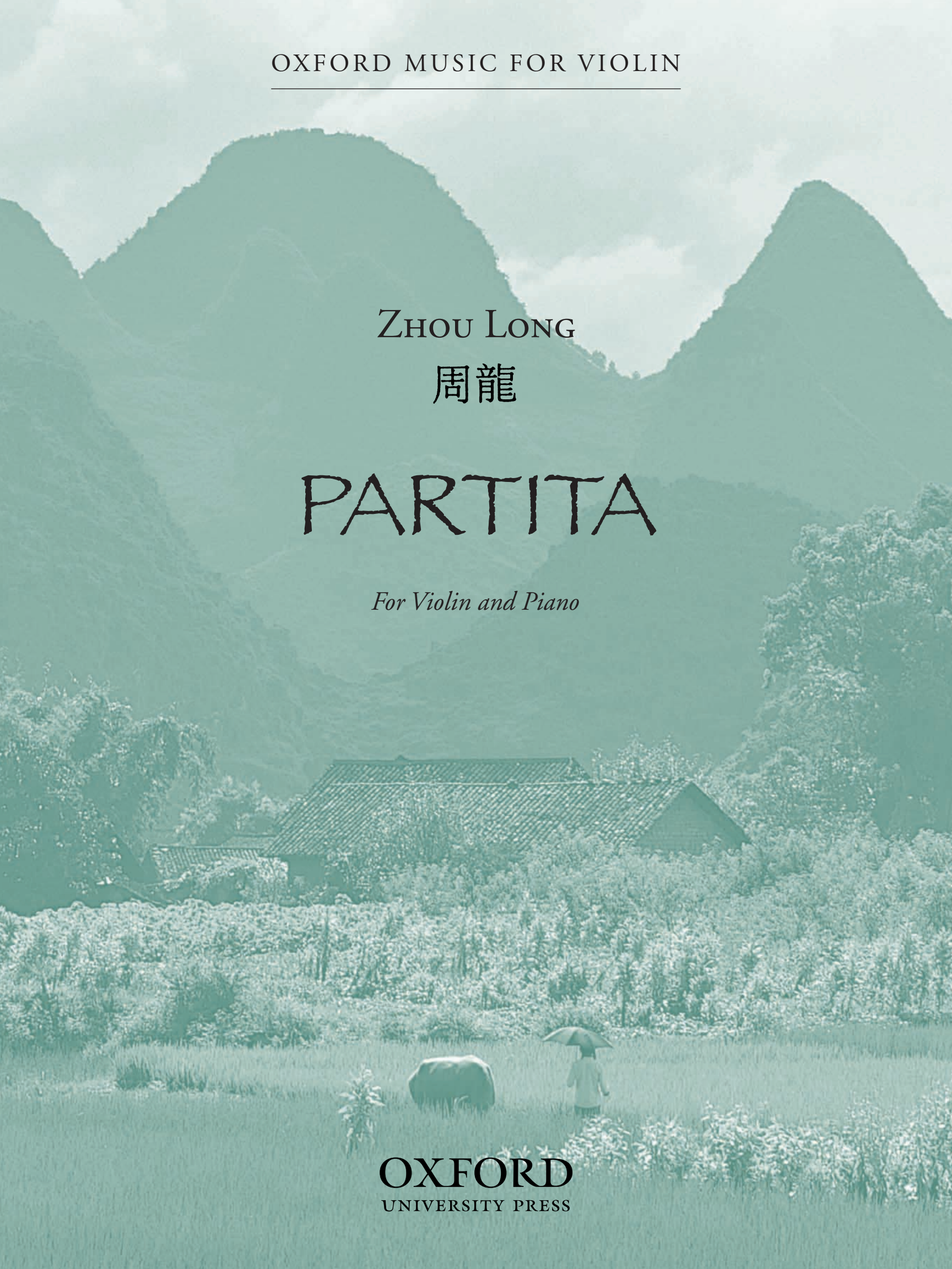
OXFORD MUSIC FOR VIOLIN



ZHOU LONG

周龍

PARTITA

For Violin and Piano

OXFORD
UNIVERSITY PRESS

Zhou Long (b. July 8, 1953, Beijing) is internationally recognized for creating a unique body of music that brings together the aesthetic concepts and musical elements of East and West. Deeply grounded in the entire spectrum of his Chinese heritage, including folk, philosophical, and spiritual ideals, he is a pioneer in extensively transferring the idiomatic sounds and techniques of ancient Chinese musical traditions to modern Western instruments and ensembles. His creative vision has resulted in a new music that stretches Western instruments eastward and Chinese instruments westward, achieving an exciting and fertile common ground.

Zhou Long was born into an artistic family and began piano lessons at an early age. During the Cultural Revolution, he was sent to a rural state farm, where natural scenes of roaring winds and fierce wild fires made a profound and lasting impression. He resumed his musical training in 1973, studying composition, music theory, and conducting, as well as Chinese traditional music. In 1977, he enrolled in the first composition class at the reopened Central Conservatory of Music in Beijing. Following graduation in 1983, he was appointed composer-in-residence with the National Broadcasting Symphony Orchestra of China. He came to the United States in 1985 under a fellowship to attend Columbia University and received a Doctor of Musical Arts degree in 1993, having studied with Chou Wen-Chung, Mario Davidovsky, and George Edwards. After more than a decade as music director of Music from China in New York City, he received ASCAP's prestigious Adventurous Programming Award in 1999.

Zhou Long is currently visiting professor of Composition at the University of Missouri-Kansas City Conservatory of Music. He has also been a visiting professor at Brooklyn College and the University of Memphis. In May 2002, he was *Music Alive!* Composer-in-Residence of the Seattle Symphony's "Silk Road Project" Festival with Yo-Yo Ma, supported by the American Symphony Orchestra League and Meet the Composer. He has received fellowships from the American Academy of Arts and Letters, the National Endowment for the Arts, and the Guggenheim and Rockefeller Foundations, as well as recording grants from the Mary Flagler Cary Trust and the Aaron Copland Fund for Music. His awards include Masterprize (BBC, EMI, London Symphony) and the CalArts/Alpert Award in the Arts, as well as winning the Barlow International Competition, with a performance by the Los Angeles Philharmonic. He has been the recipient of commissions from the Koussevitzky Music Foundation in the Library of Congress, the Fromm Music Foundation at Harvard University, Meet the Composer, Chamber Music America, and the New York State Council on the Arts. Among the ensembles commissioning works from him are the Bavarian Radio Symphony Orchestra, the Brooklyn Philharmonic, the Tokyo Philharmonic, the New Music Consort, the Pittsburgh New Music Ensemble, the Kronos, Shanghai, Ciompi, and Chester string quartets, and the vocal ensemble Chanticleer. Zhou Long's music has been recorded on EMI, CRI, Teldec (1999 Grammy Award), Cala, Delos, Avant, and China Record Corporation.

A United States citizen since 1999, Zhou Long is married to the composer-violinist Chen Yi. It should be noted that Zhou is his family name and Long is his personal name, and thus he should be referred to as Mr. Zhou or Dr. Zhou.

Zhou Long

PARTITA

For Violin and Piano

Duration: 20 minutes

Commissioned by violinist Hong-Ying Ho.
Premiered in Hong Kong on 14 December 2000

Partita for violin and piano consists of four movements inspired by Northern Chinese folk tunes, including mountain songs and working songs. The first movement opens with a tranquil, flowing melody built on intervals of fourths and sevenths, typical of Shanbei mountain-song style. The music gradually becomes more animated and rhythmic with the violin playing in octaves. The movement ends with a recapitulation of the *adagio* opening theme.

The second movement contrasts a lively working song motif in the lower register with a more lyrical melody in the higher register. The music starts *allegro* and ends an energetic *presto*.

The third movement opens with the piano playing in parallel fourths and the violin echoing in harmonics, simulating the sounds of bells. The violin plays a sweet, song-like melody set against a shimmering piano accompaniment that gradually becomes more impassioned. The lyrical melody returns and the movement ends with the sound of the bells heard at the beginning.

The fourth movement echoes the contrasting thematic motifs heard in the first movement. The rhythmically dynamic opening combines leaping intervals in the violin and strong chords in the piano. The tranquil, flowing melody, played by both instruments, returns in alternating brief interludes. After an extended lyrical section, the work concludes with a bright *allegro vivace* burst of energy.

—Z.L.

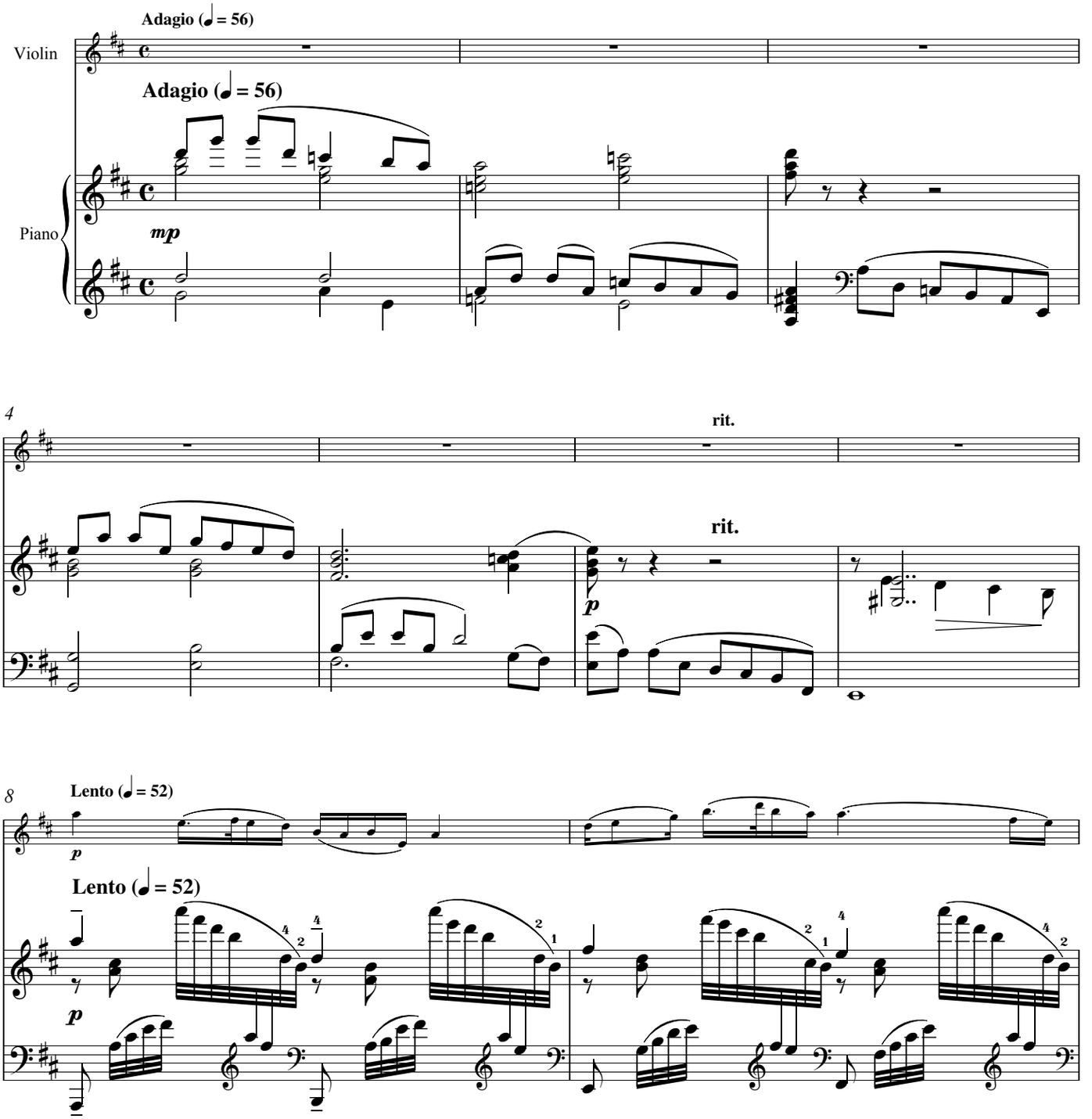
to Ho Hong-Ying

PARTITA

For Violin and Piano

Zhou Long

I



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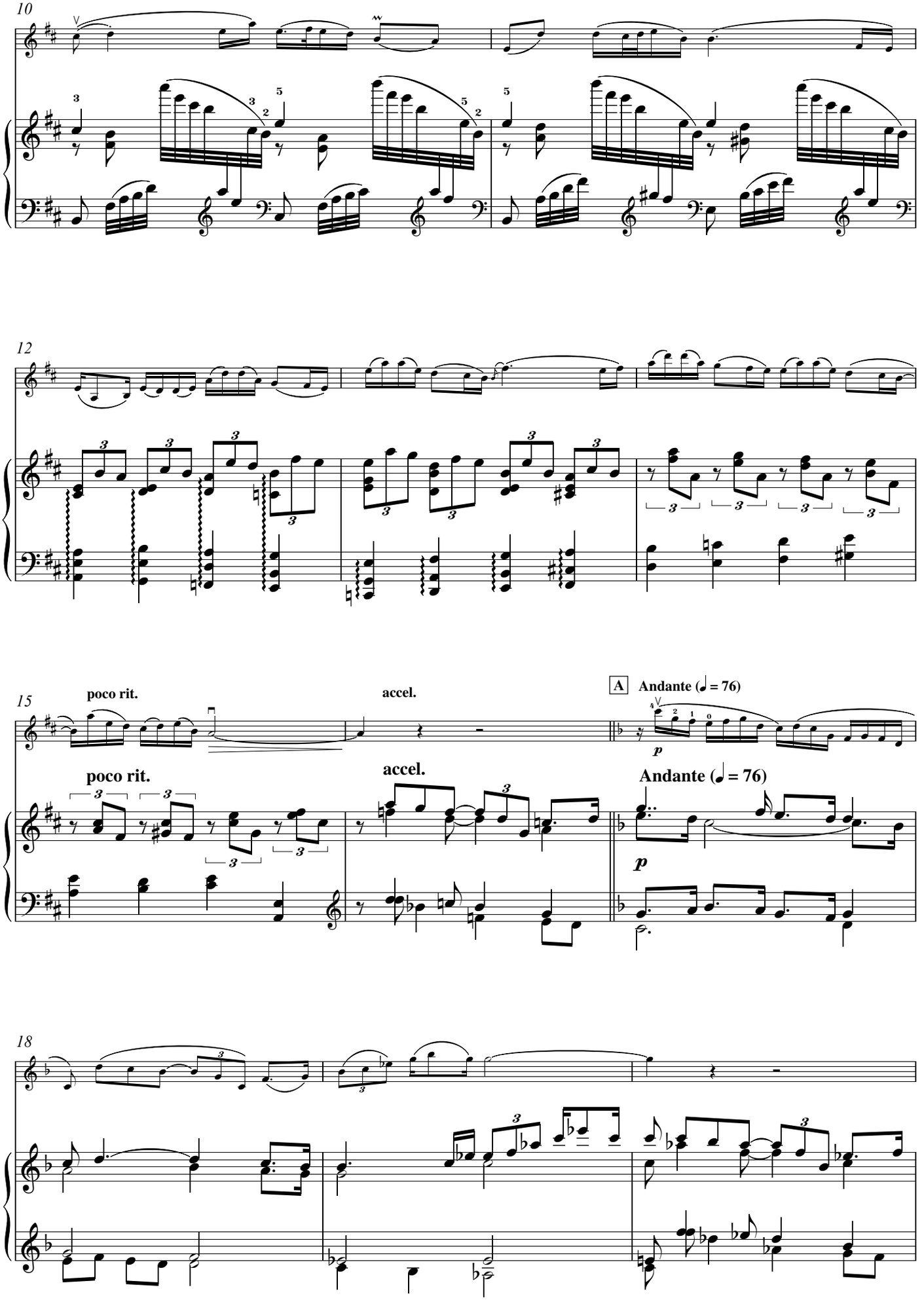
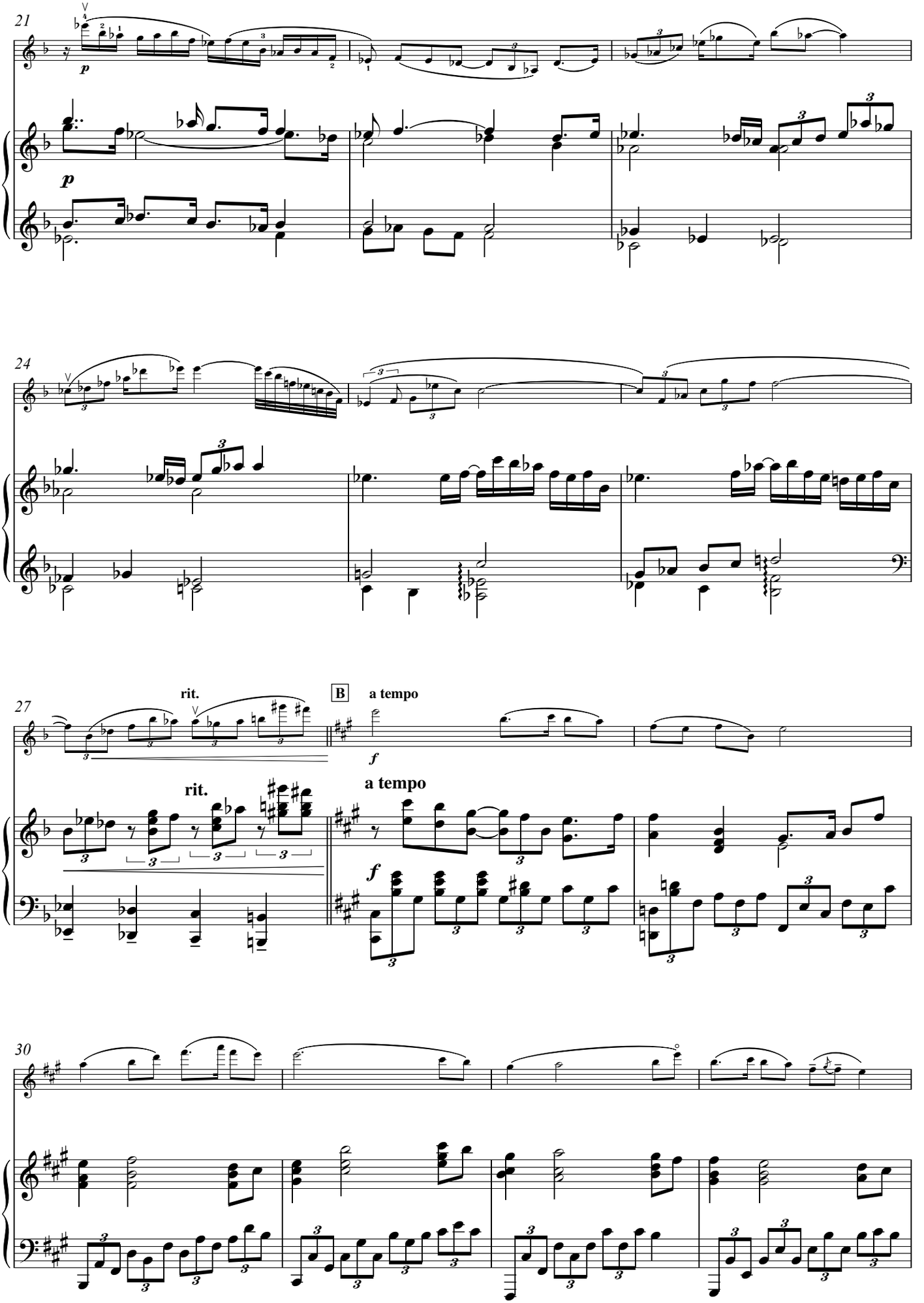
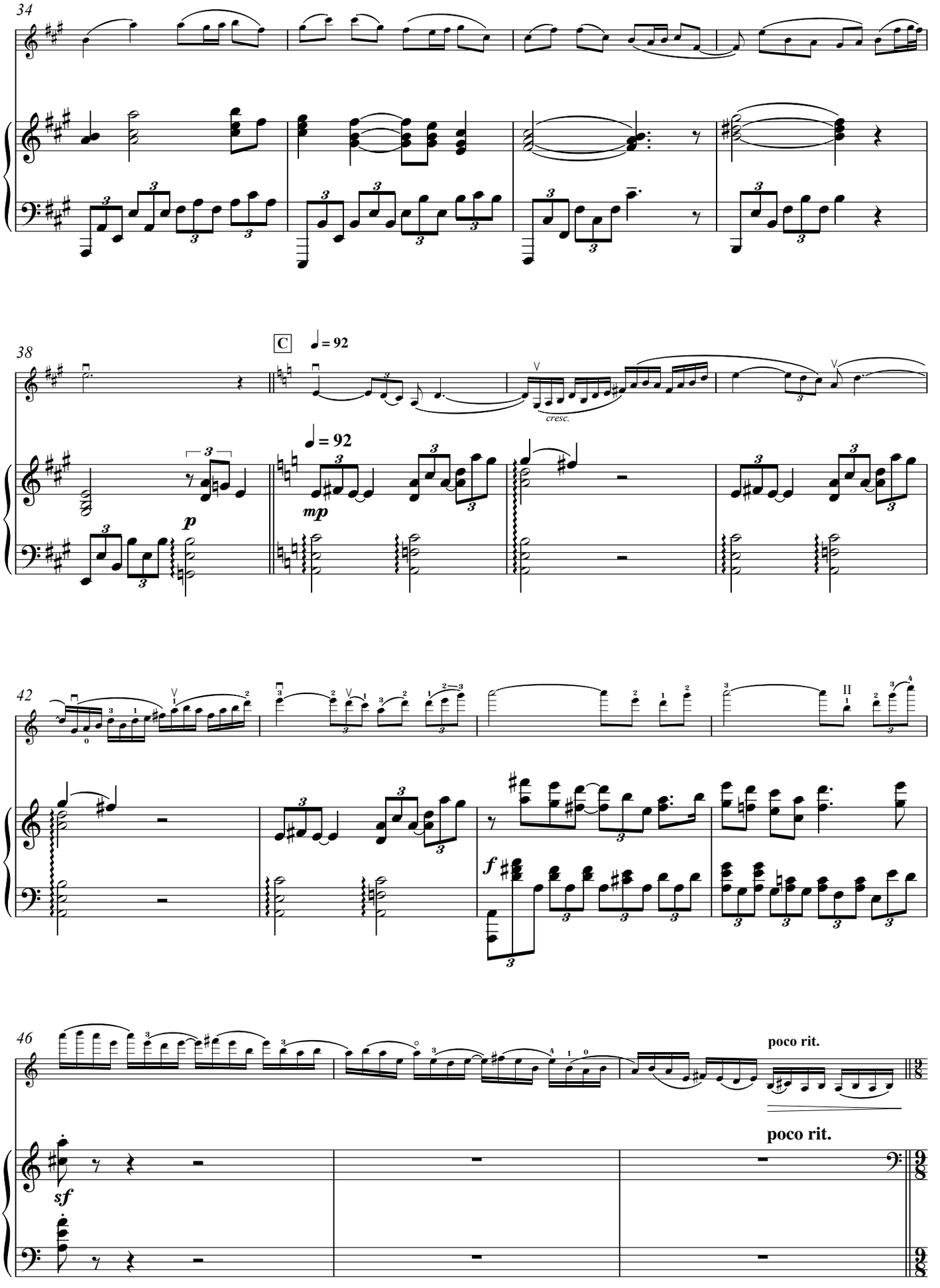
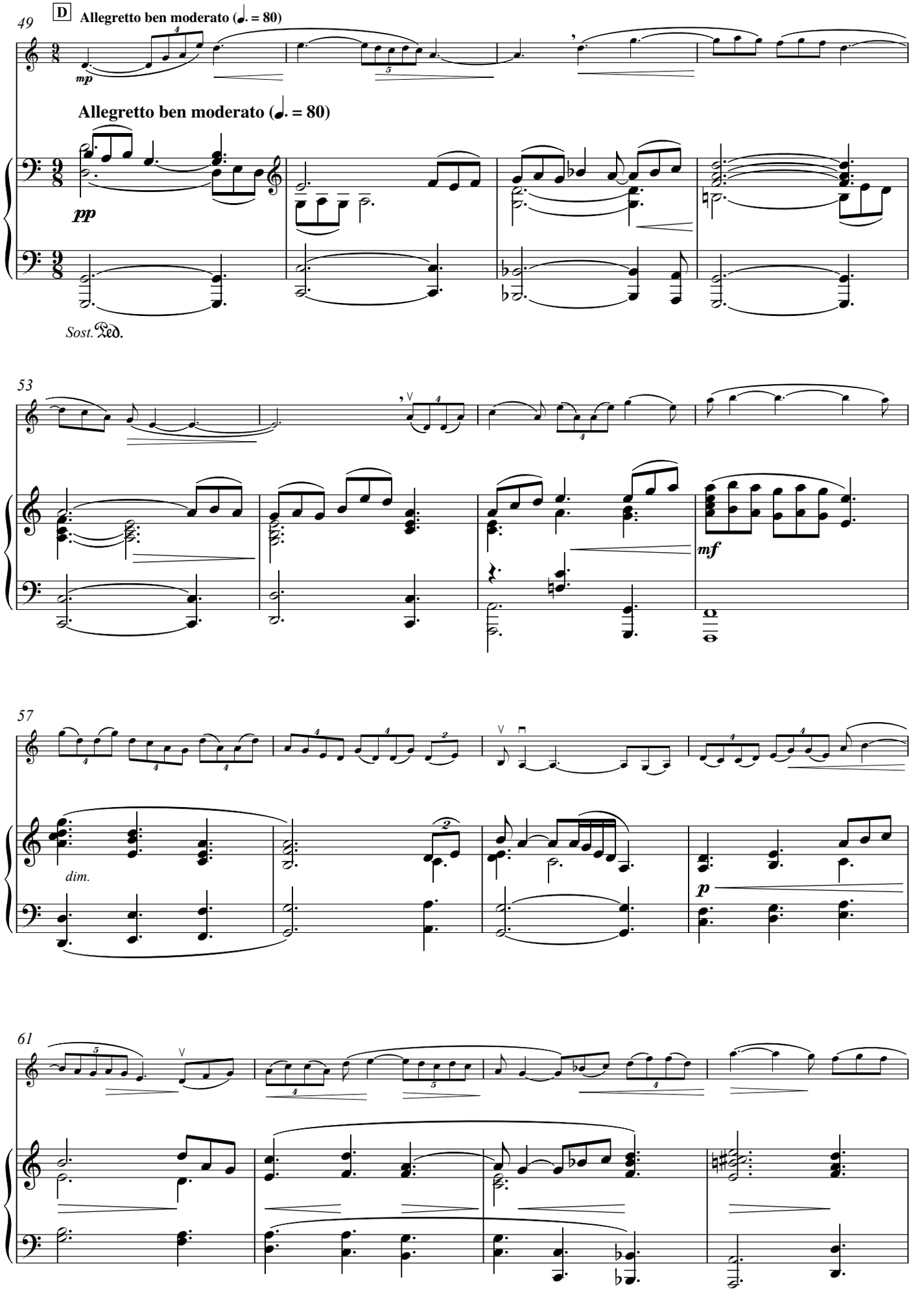
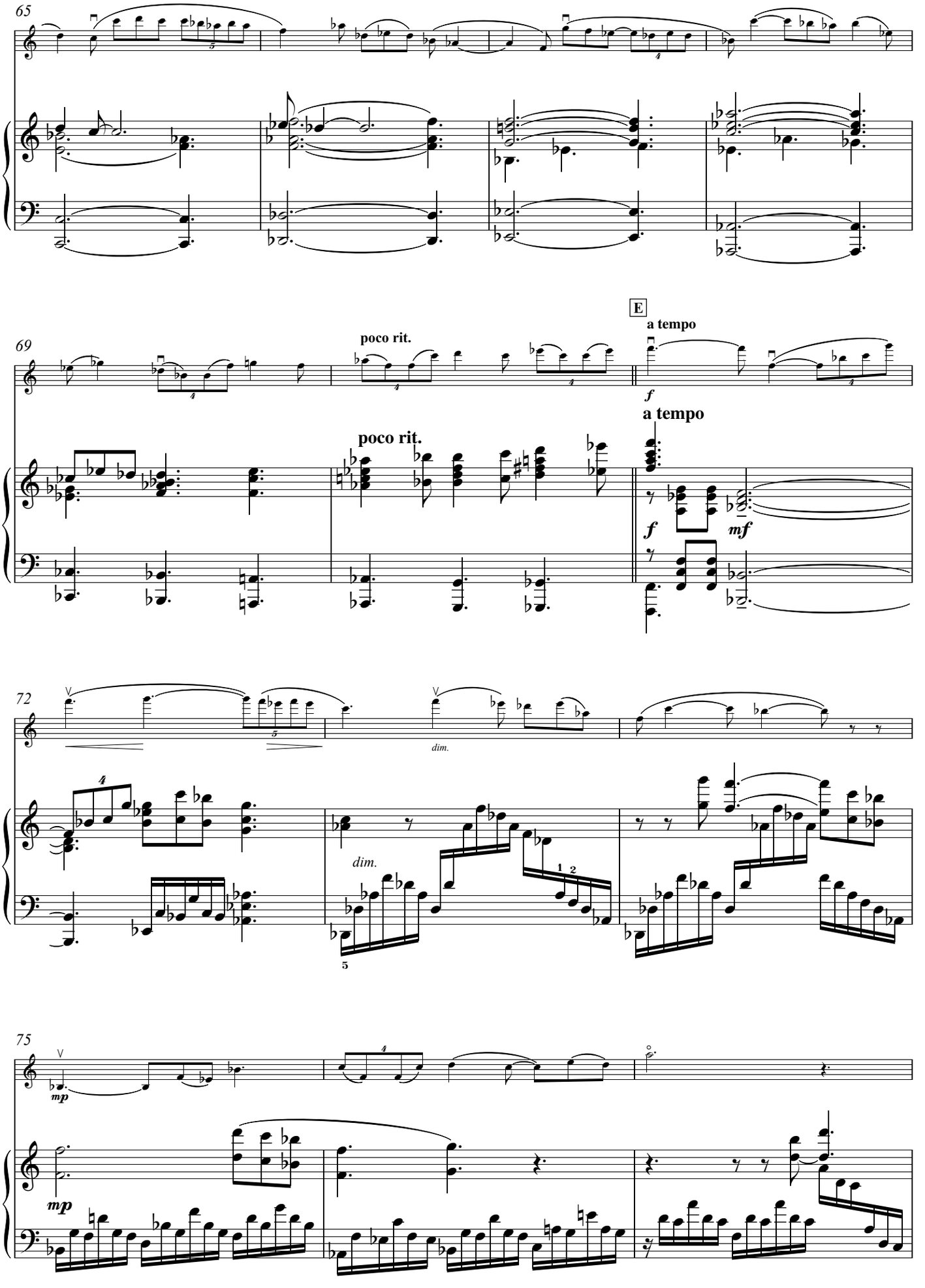
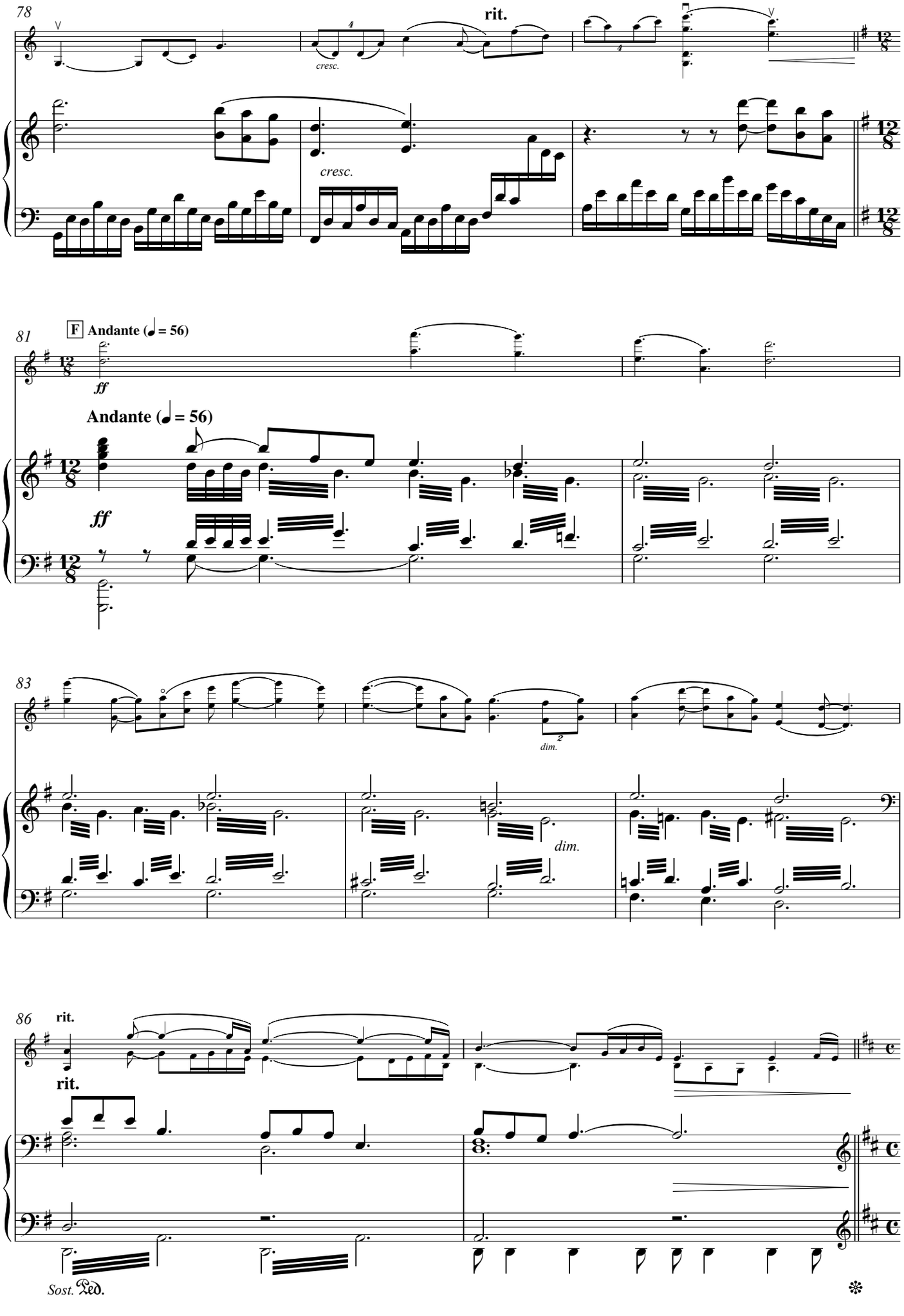

10
12
15
poco rit.
accel.
A
Andante (♩ = 76)
poco rit.
accel.
Andante (♩ = 76)
p
p
18

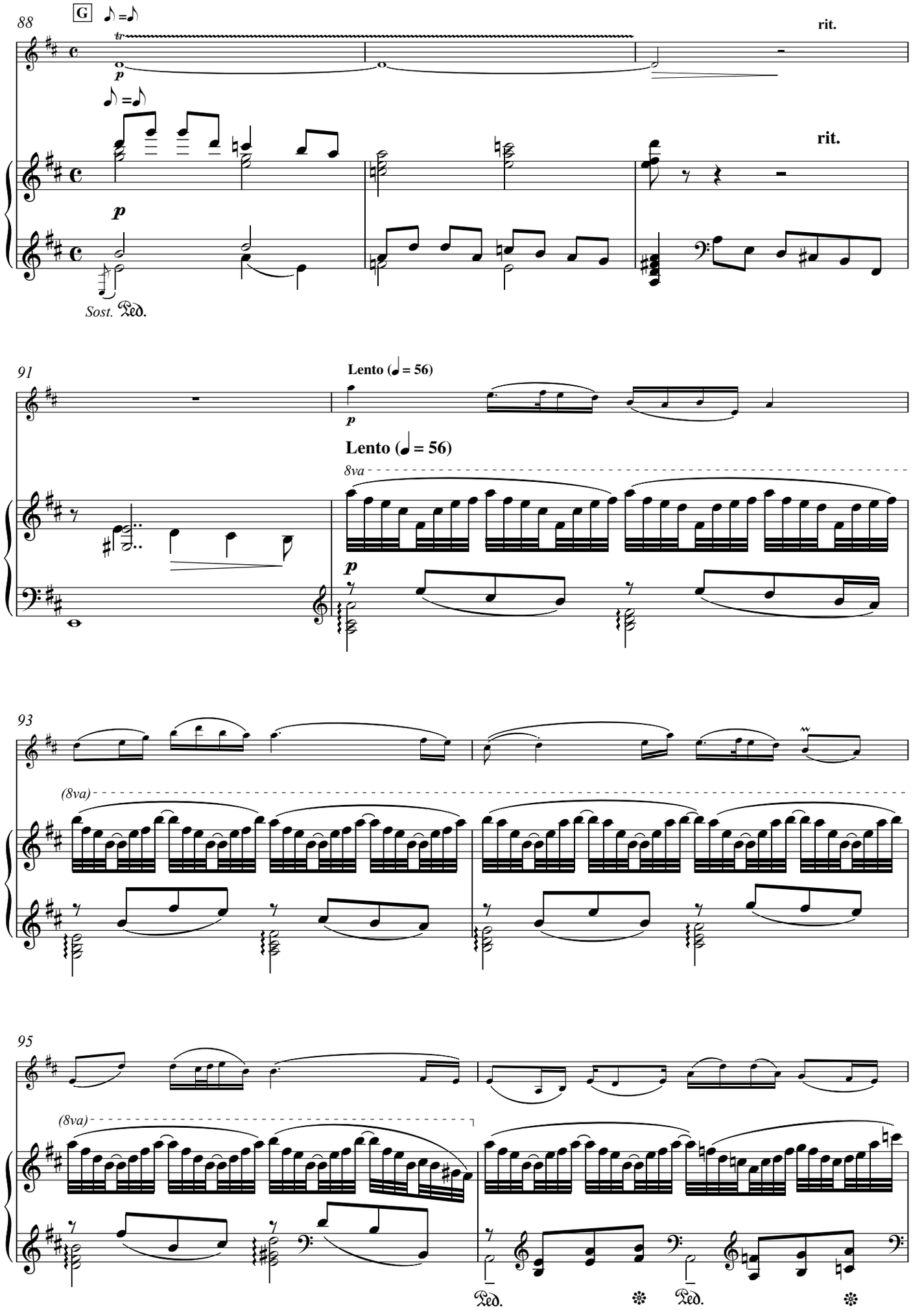

21
p
24
27
rit.
B
a tempo
f
rit.
a tempo
f
30

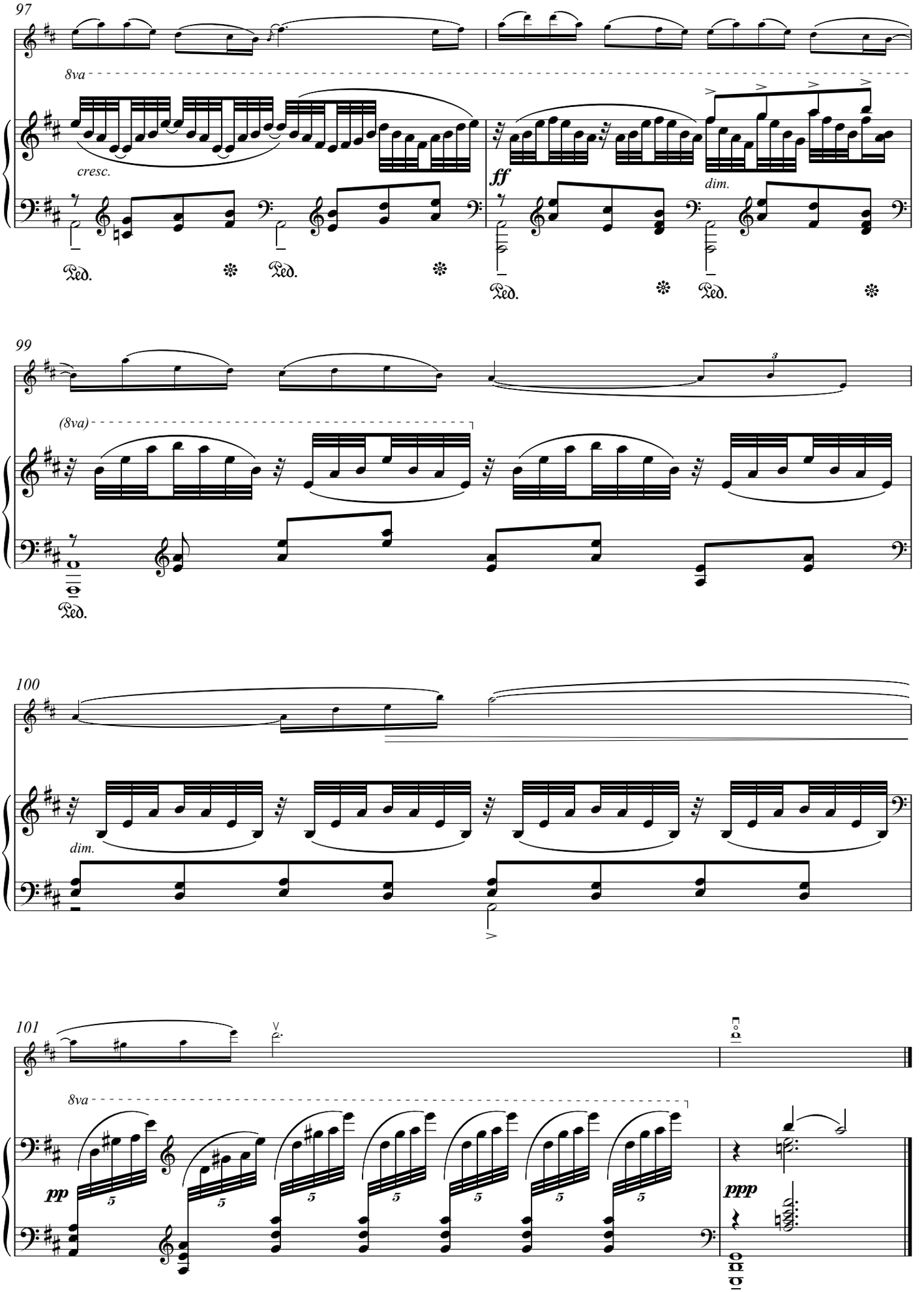

34
38
C
= 92
cresc.
= 92
mp
p
42
II
46
poco rit.
poco rit.
sf


49
D
Allegretto ben moderato (♩. = 80)
mp
Allegretto ben moderato (♩. = 80)
pp
Sost. Ped.
53
mf
57
dim.
p
61

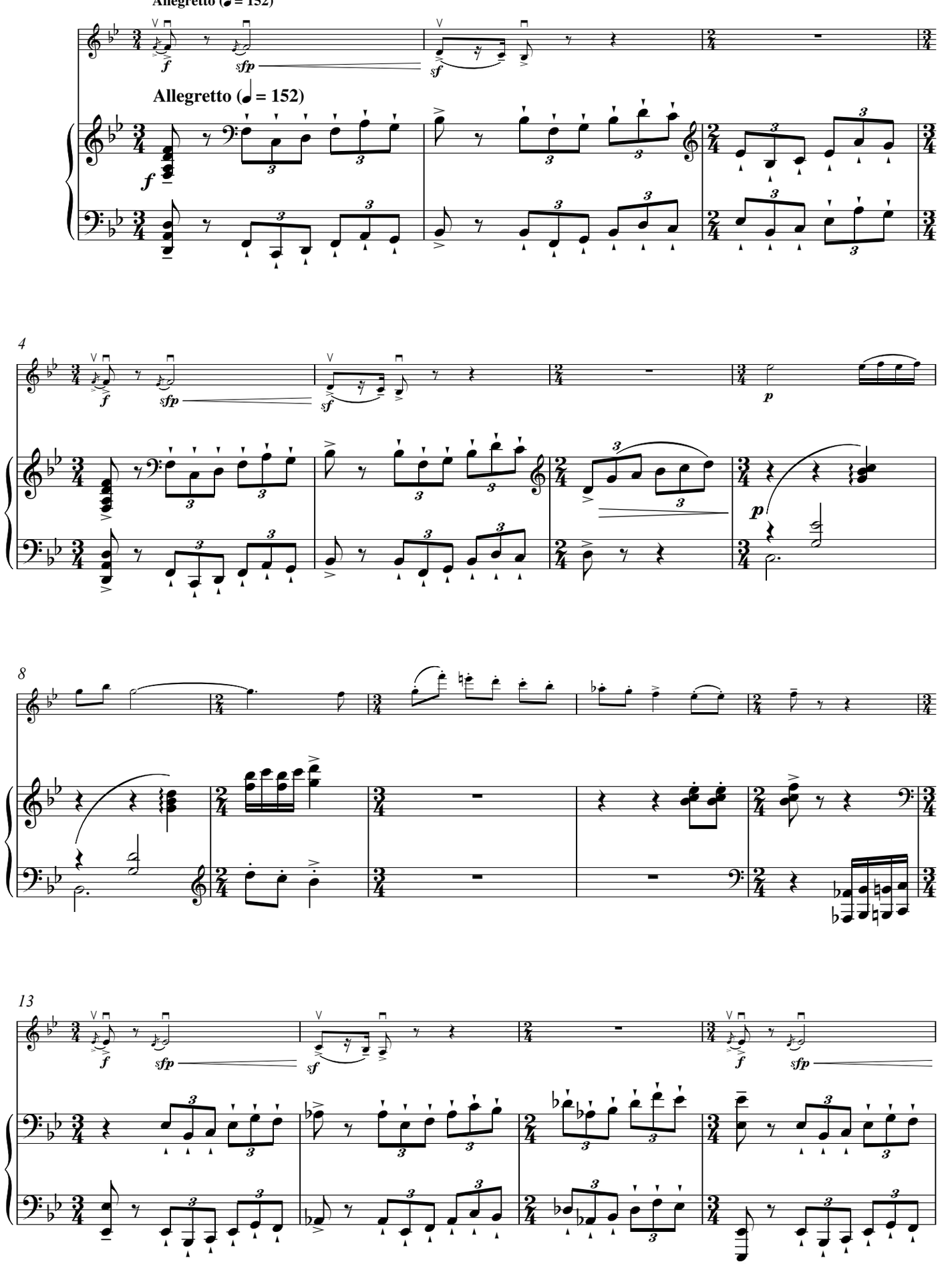

65
69
poco rit.
E
a tempo
f
a tempo
poco rit.
f
mf
72
dim.
dim.
75
mp
mp

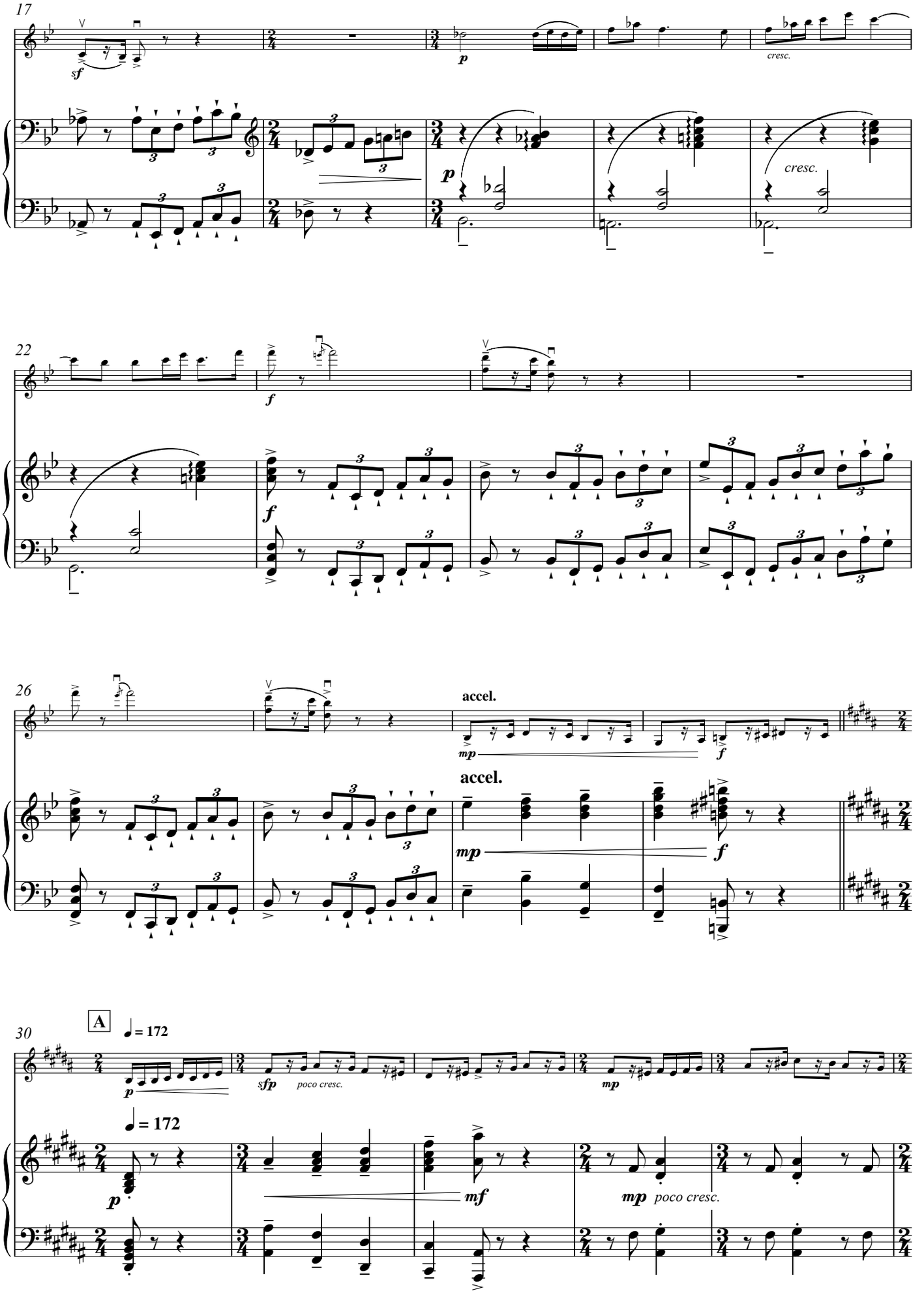

78
rit.
cresc.
cresc.
81
F Andante (♩ = 56)
ff
Andante (♩ = 56)
ff
83
dim.
dim.
86
rit.
rit.
Sost. Ped.

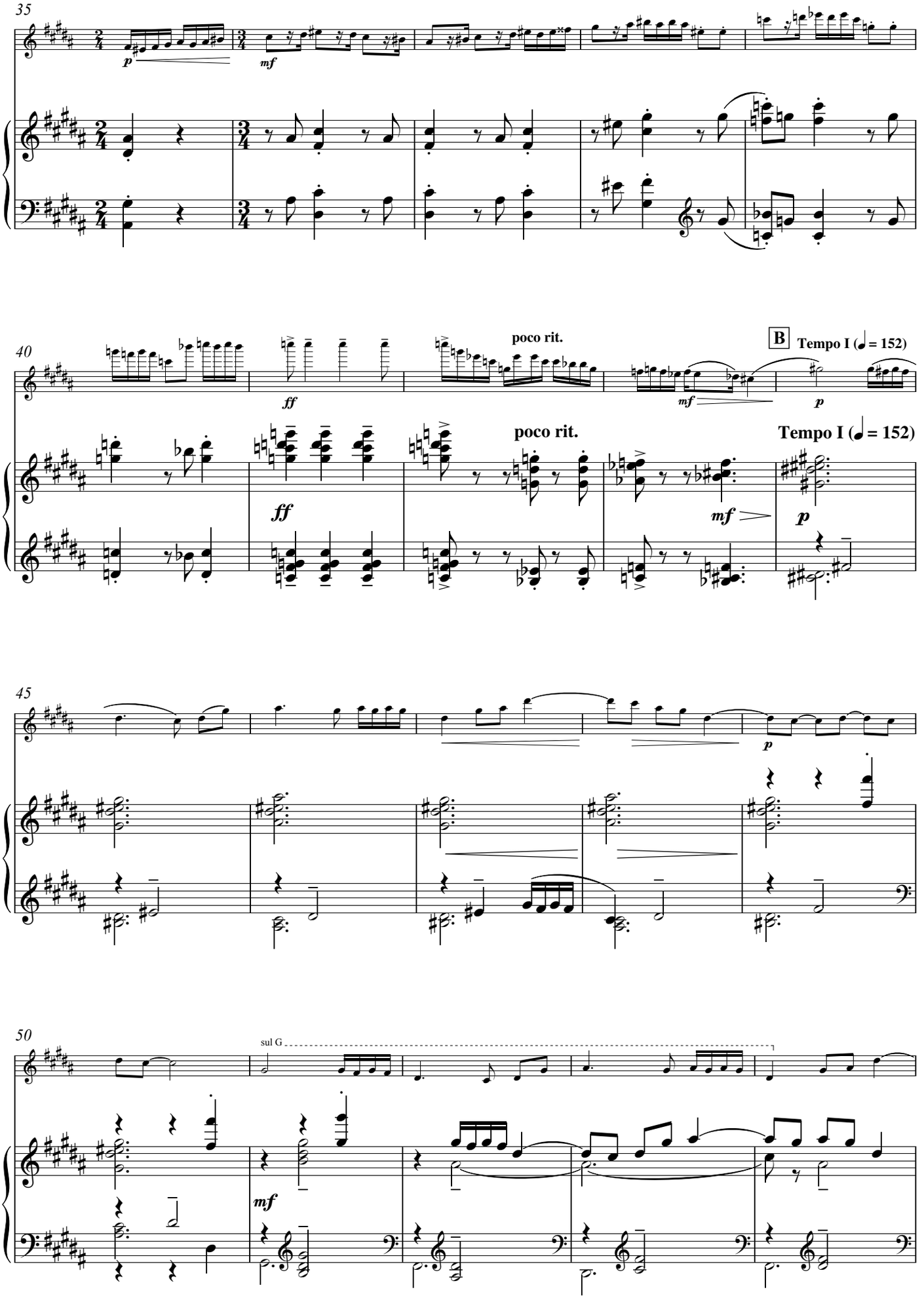

88
G
rit.
Sost. Ped.
91
Lento (♩= 56)
8va
93
(8va)
95
(8va)
Ped.
Ped.

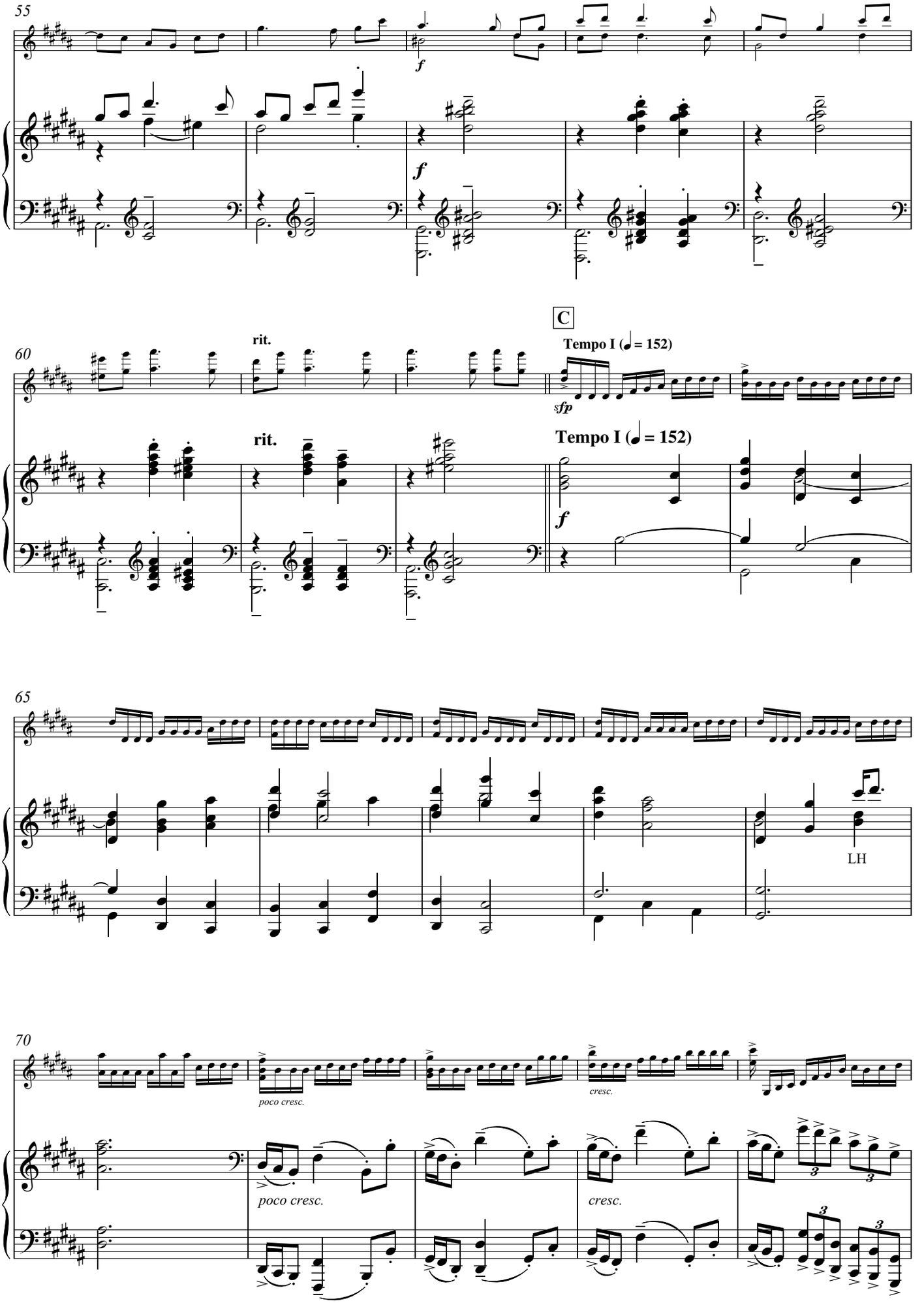

97
8va
cresc.
ff
dim.
Ped.
99
(8va)
3
100
dim.
101
8va
pp
ppp

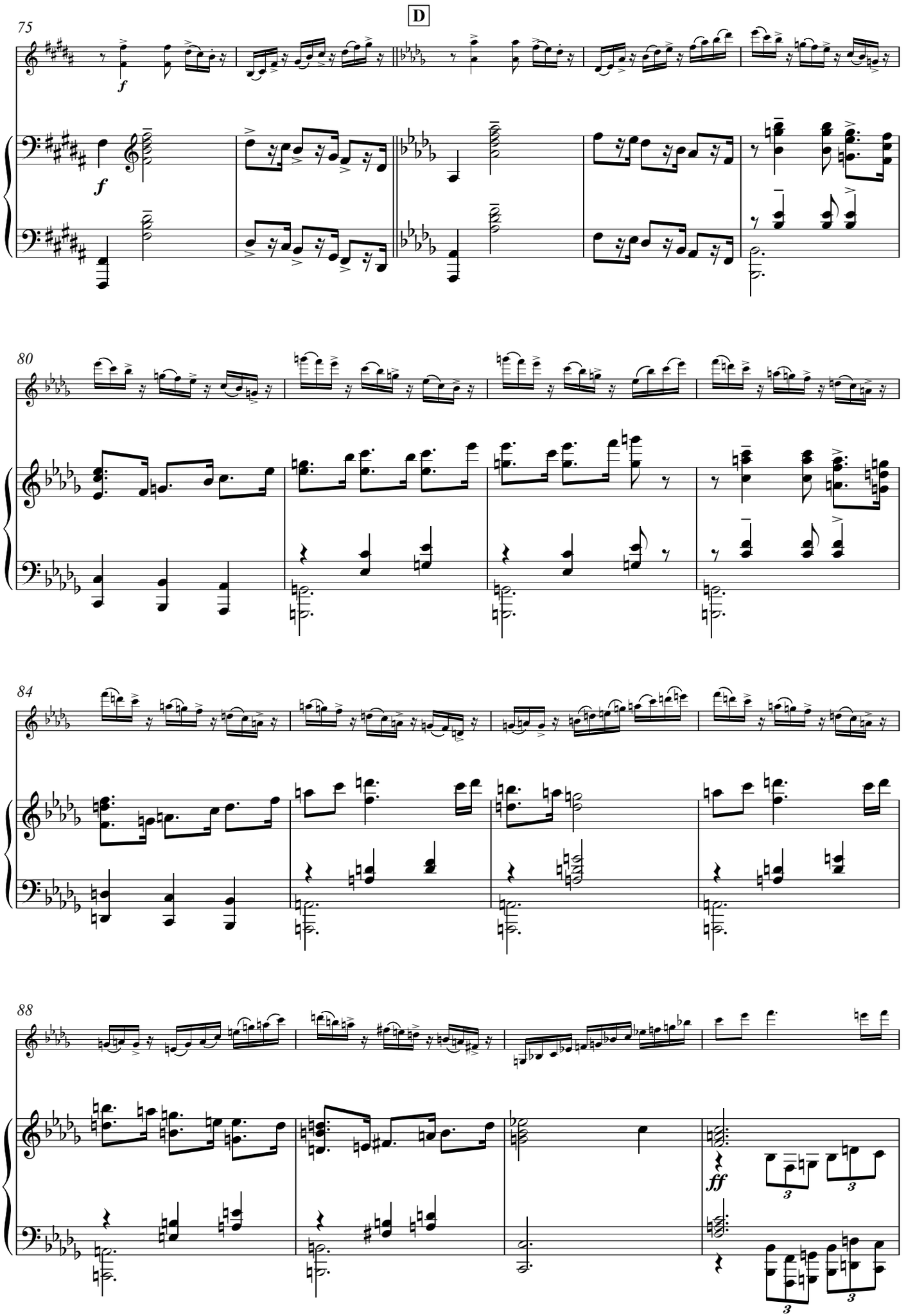
II

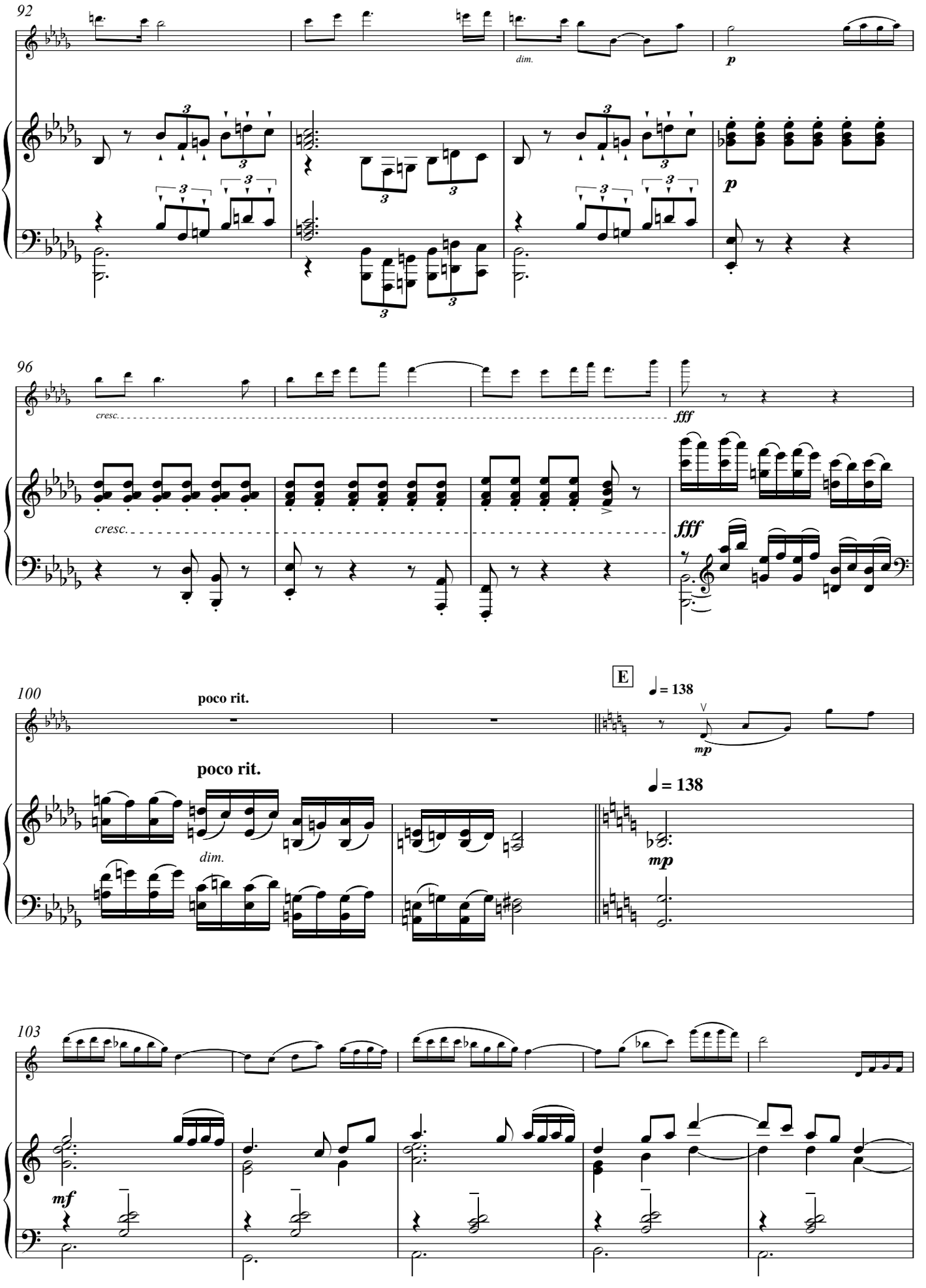


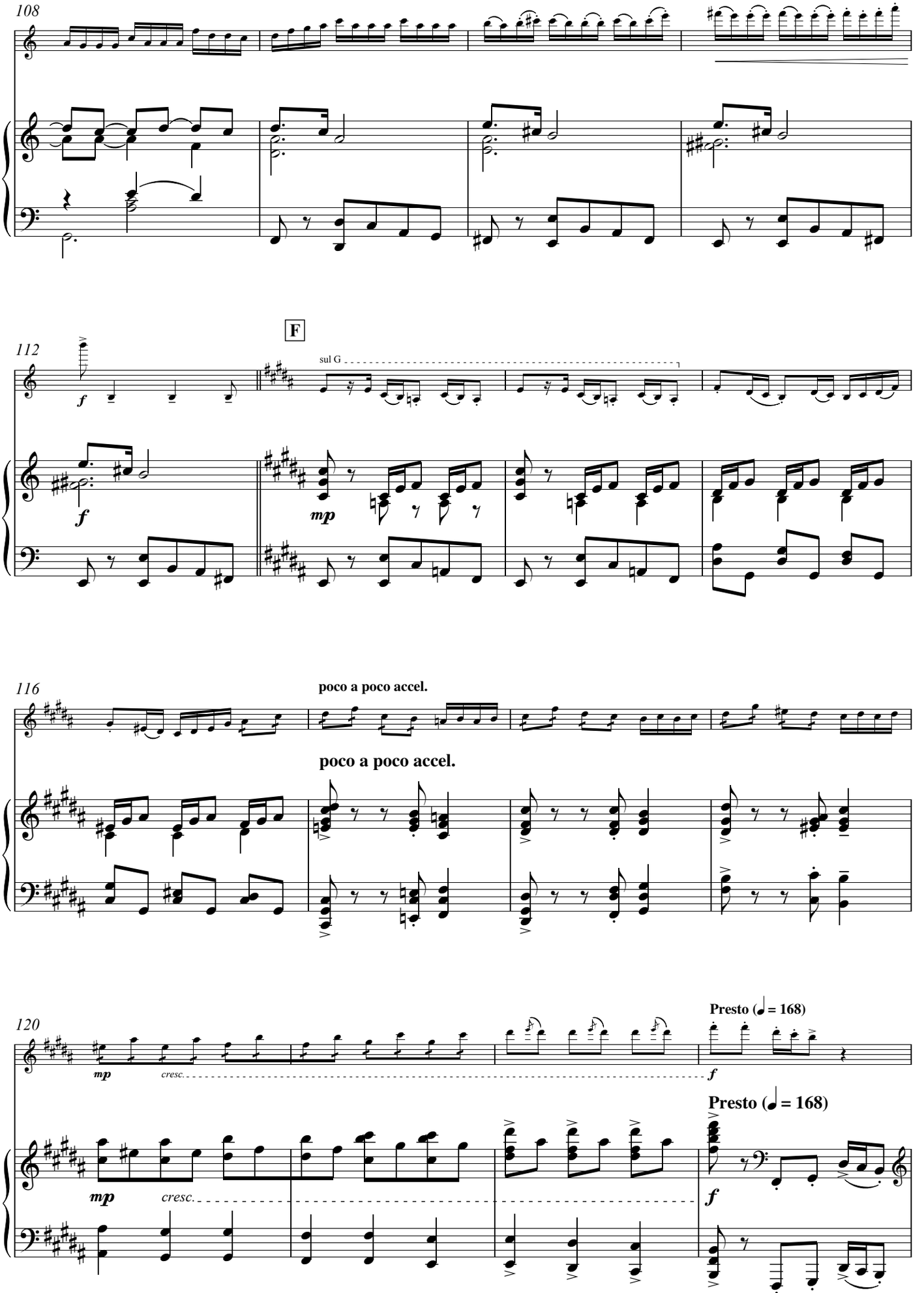

17
sf
p
cresc.
22
f
26
accel.
mp
f
30
A
♩ = 172
sfp
poco cresc.
mf
mp poco cresc.

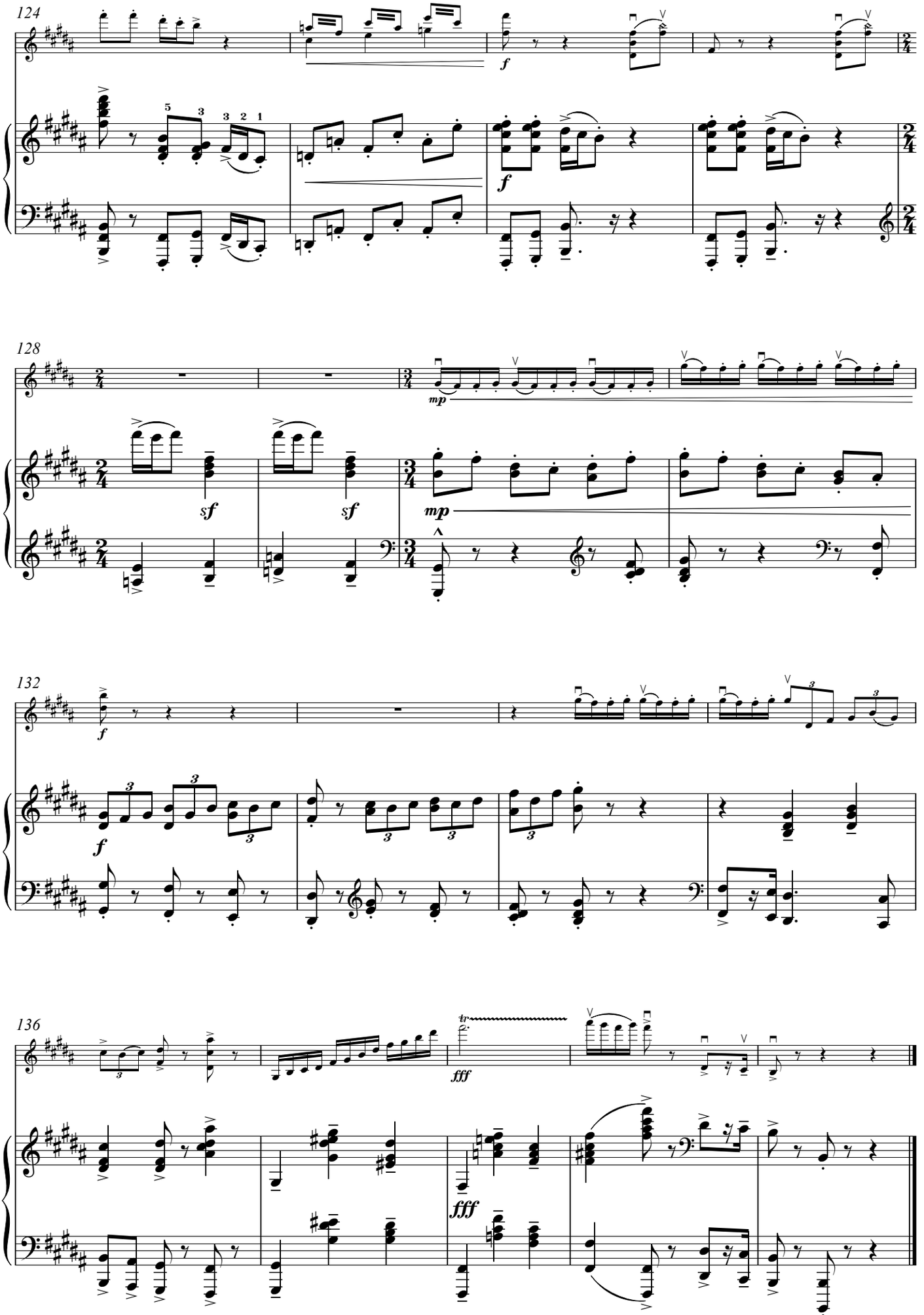

35
p
mf
40
ff
poco rit.
B
Tempo I (♩ = 152)
mf
p
ff
poco rit.
mf
p
Tempo I (♩ = 152)
45
p
50
sul G
mf


55
f
f
C
60
rit.
rit.
Tempo I (♩ = 152)
sfp
Tempo I (♩ = 152)
f
65
LH
70
poco cresc.
cresc.
poco cresc.
cresc.

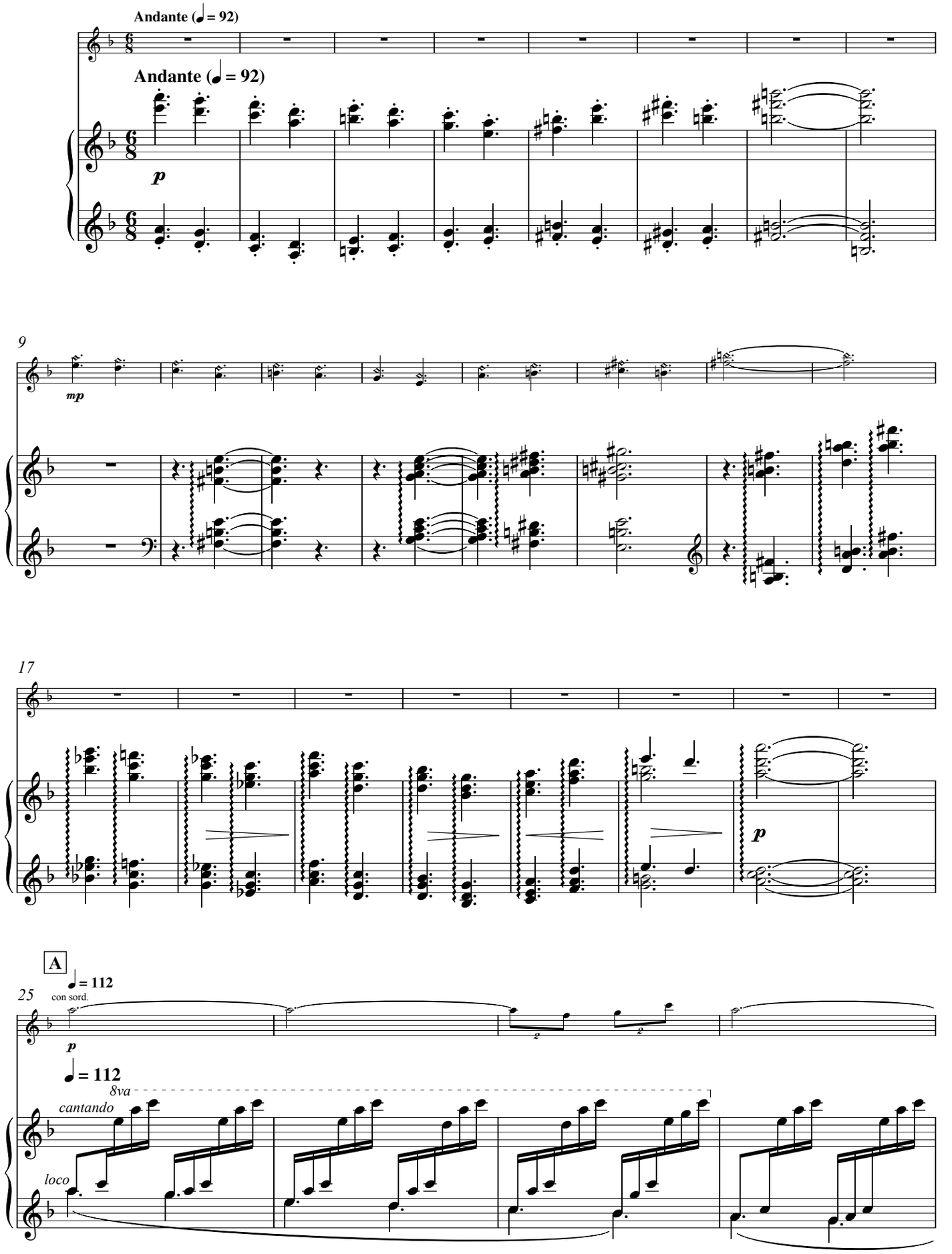

D
75
f
f
80
84
88
ff
3
3
3
3

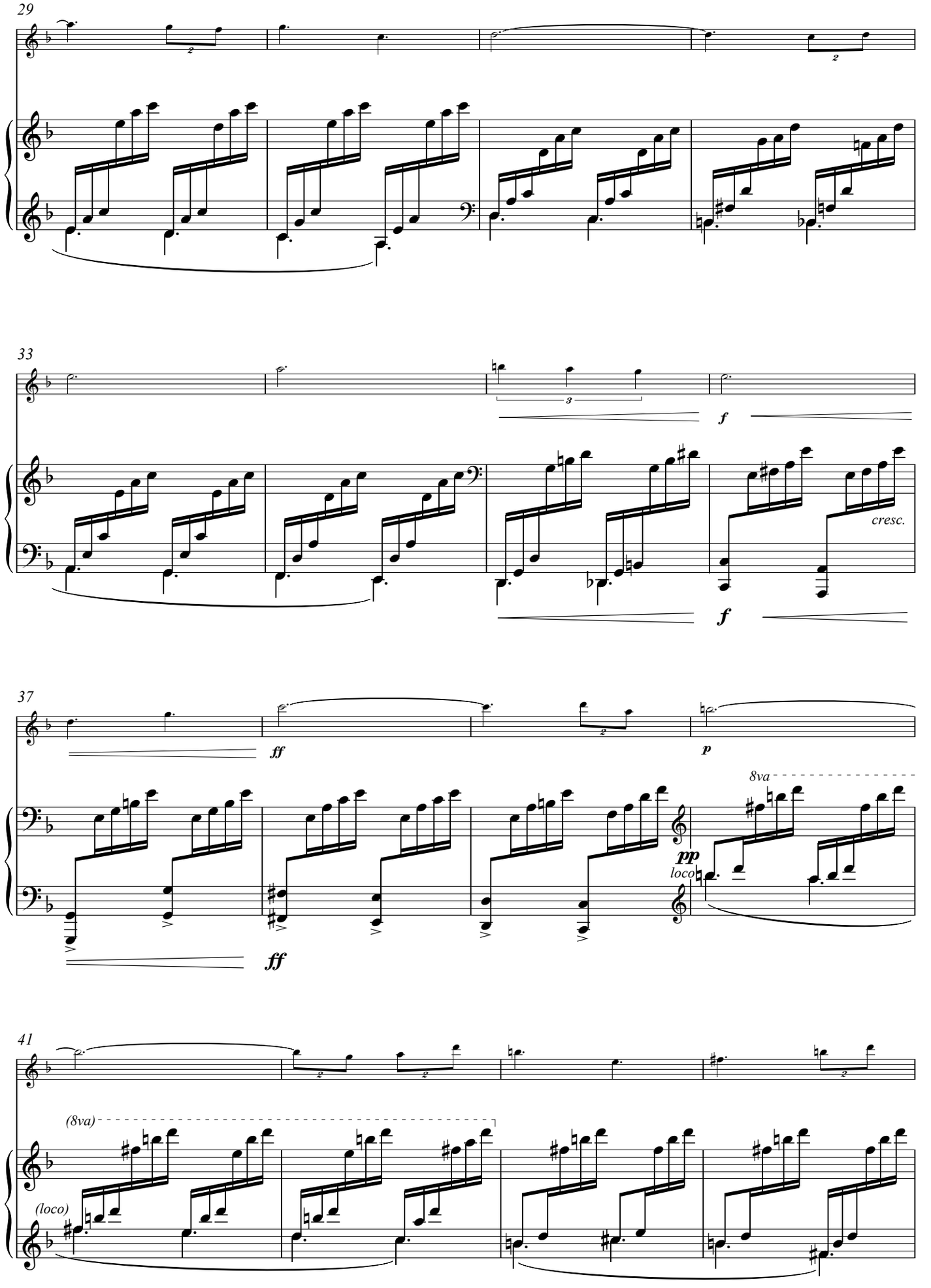

92
dim.
p
p
96
cresc.
fff
cresc.
fff
100
poco rit.
E
♩= 138
mp
poco rit.
♩= 138
dim.
mp
103
mf

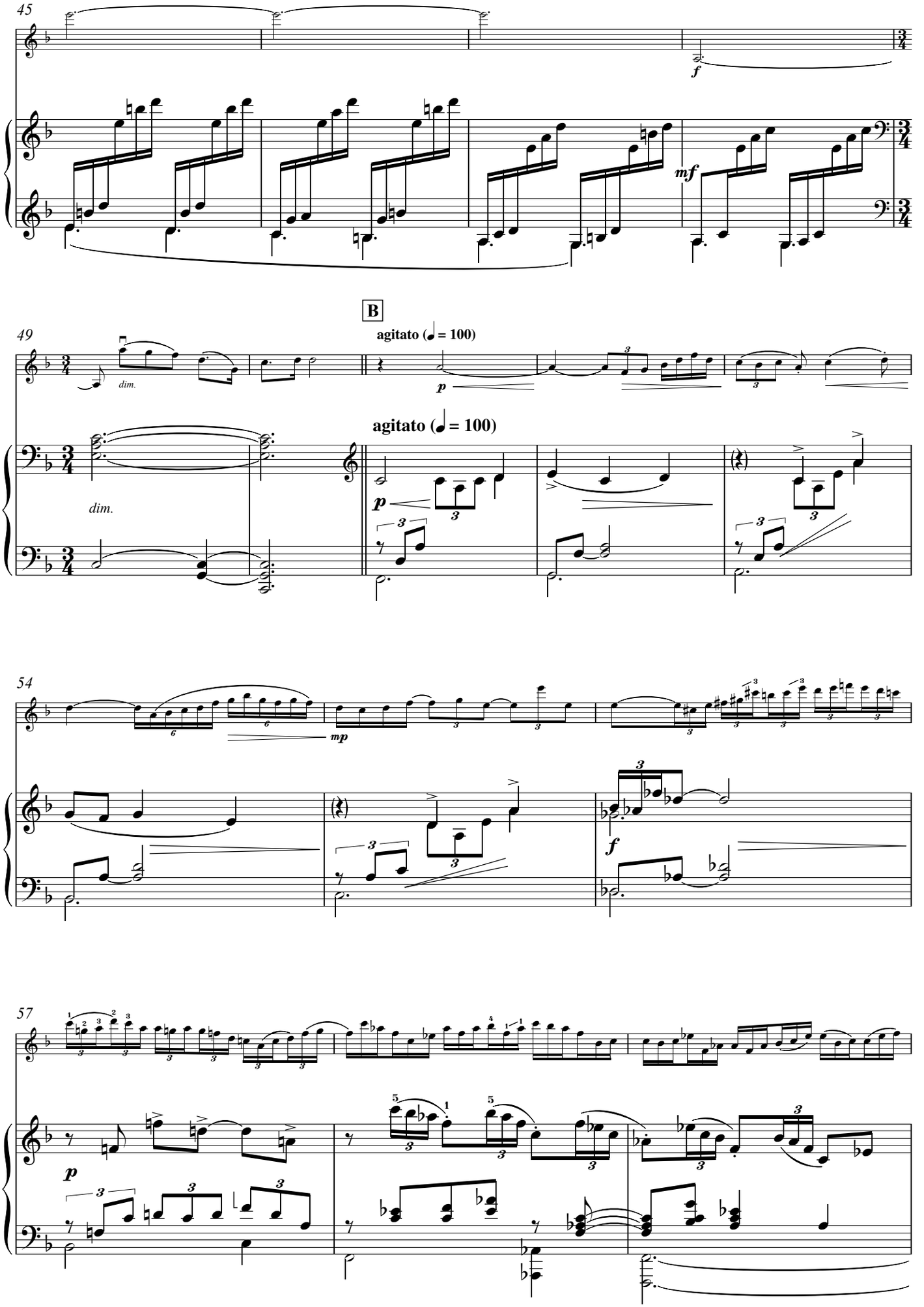

108
112
F
sul G
f
mp
116
poco a poco accel.
120
mp
cresc.
f
Presto (♩ = 168)

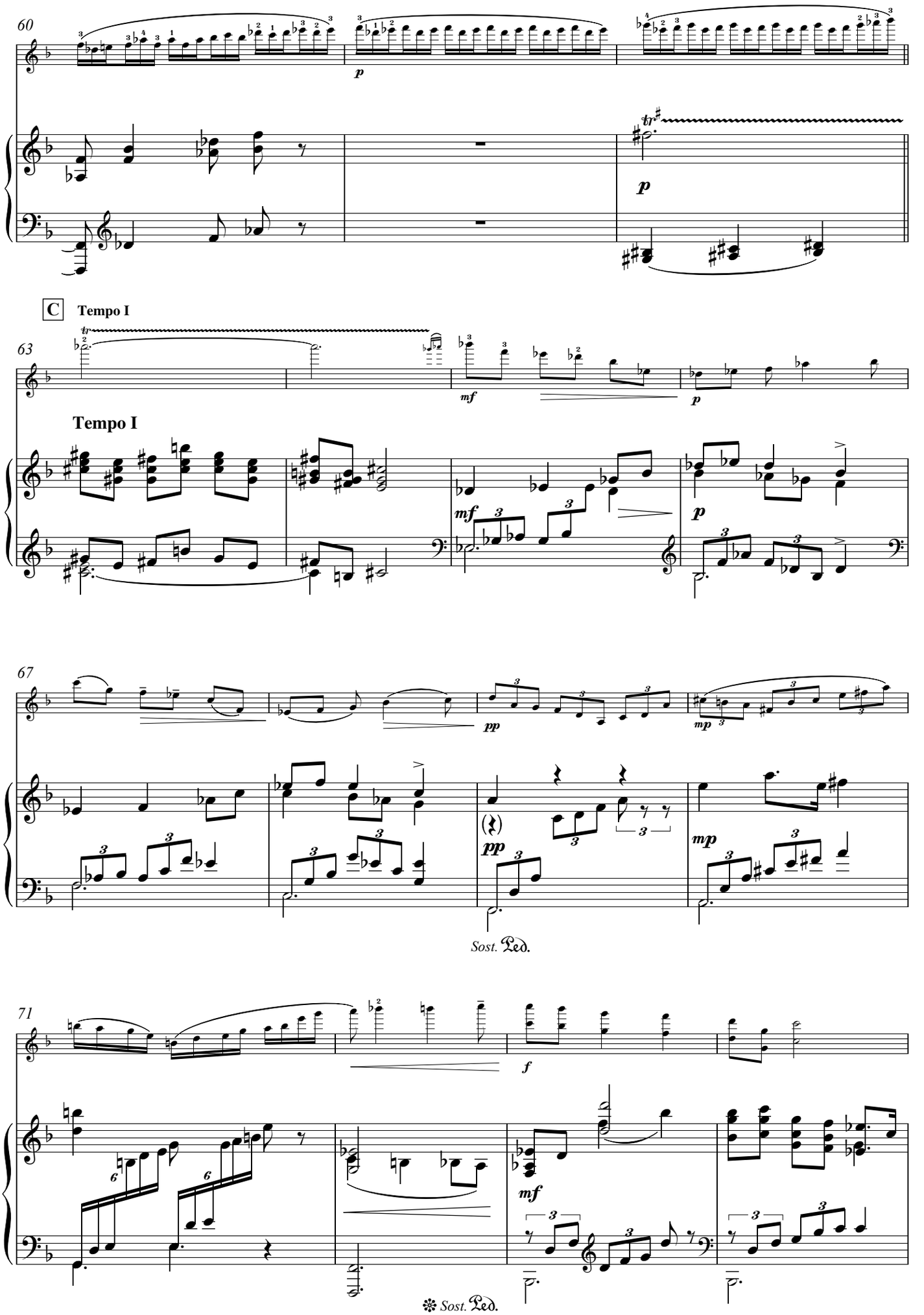

124
f
128
mp
sf
132
f
136
fff

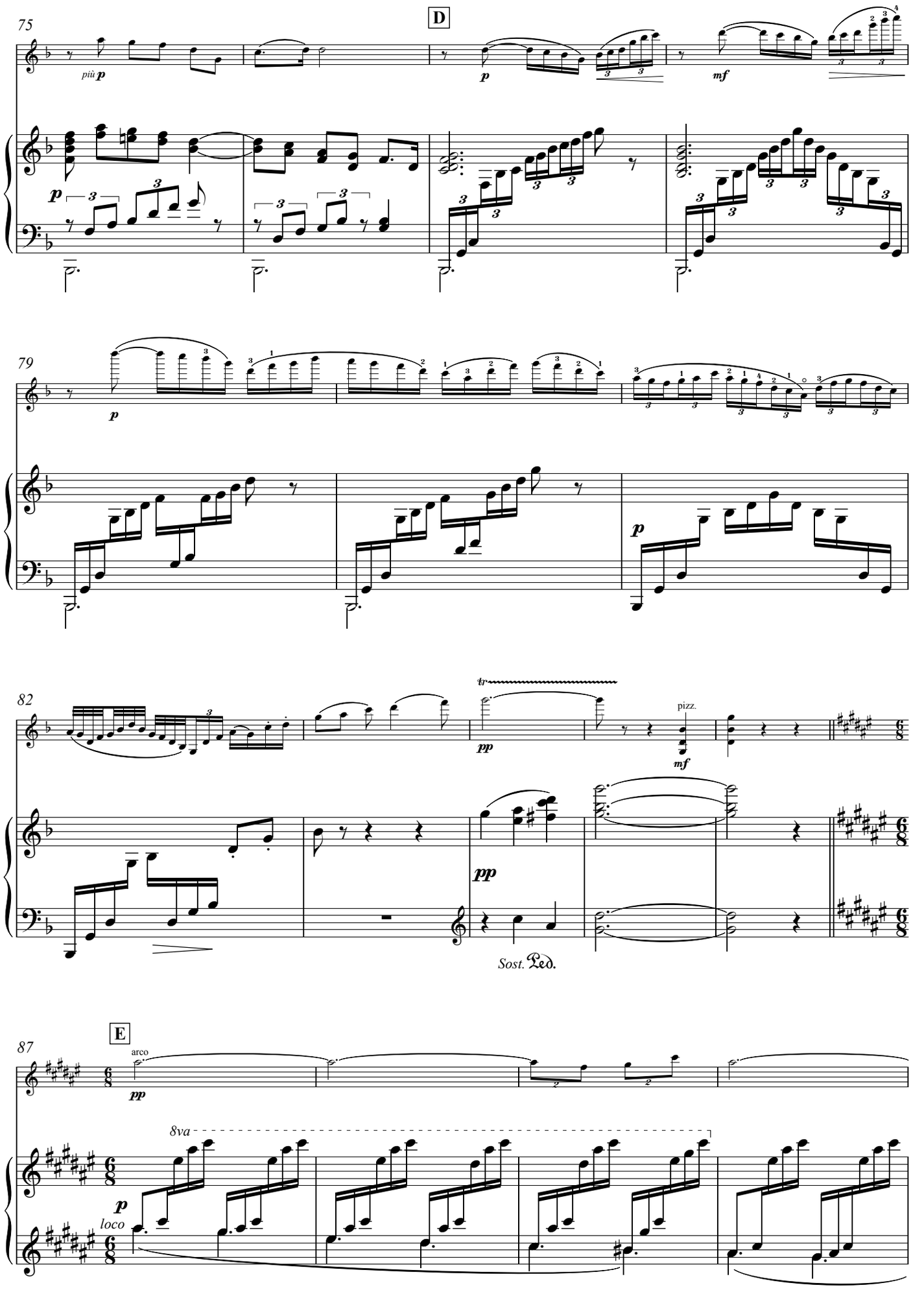
III

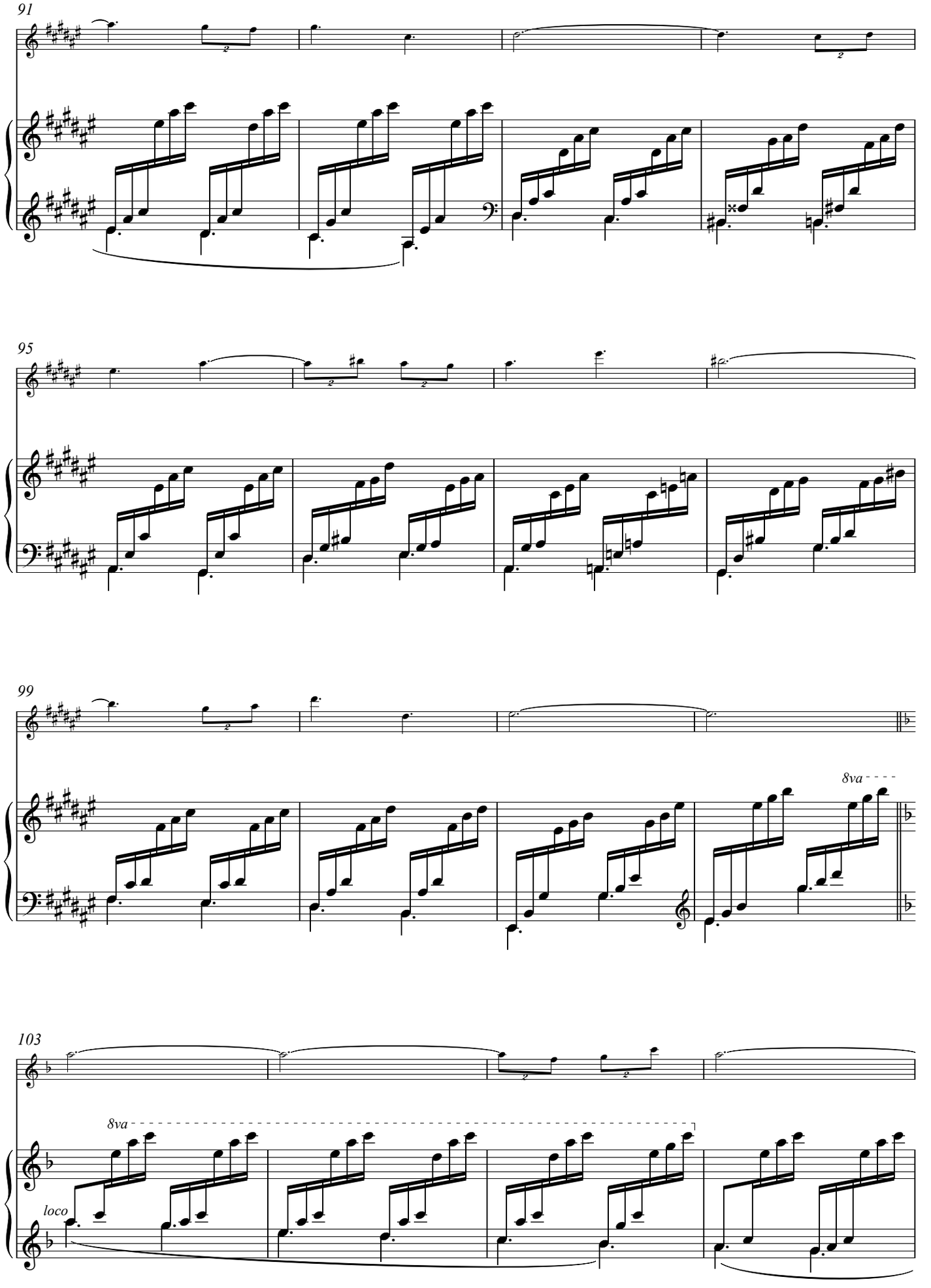

Andante (♩ = 92)
Andante (♩ = 92)
p
9
mp
17
p
A
25
♩ = 112
con sord.
p
♩ = 112
8va
cantando
loco

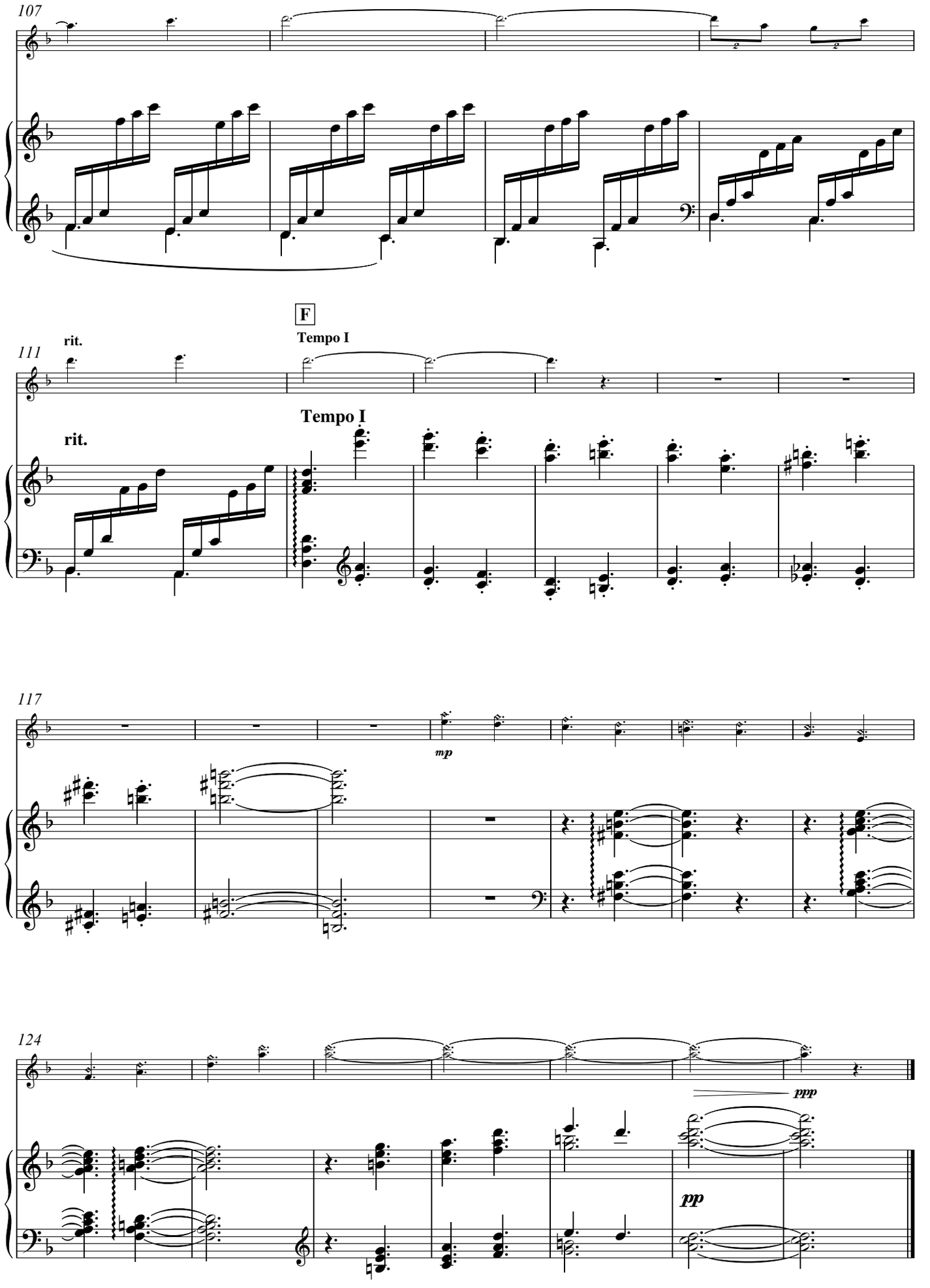

29
33
f
cresc.
f
37
ff
p
8va
pp
loco
ff
41
(8va)
(loco)


45
f
mf
B
49
agitato (♩ = 100)
dim.
p
agitato (♩ = 100)
dim.
54
mp
f
57
p

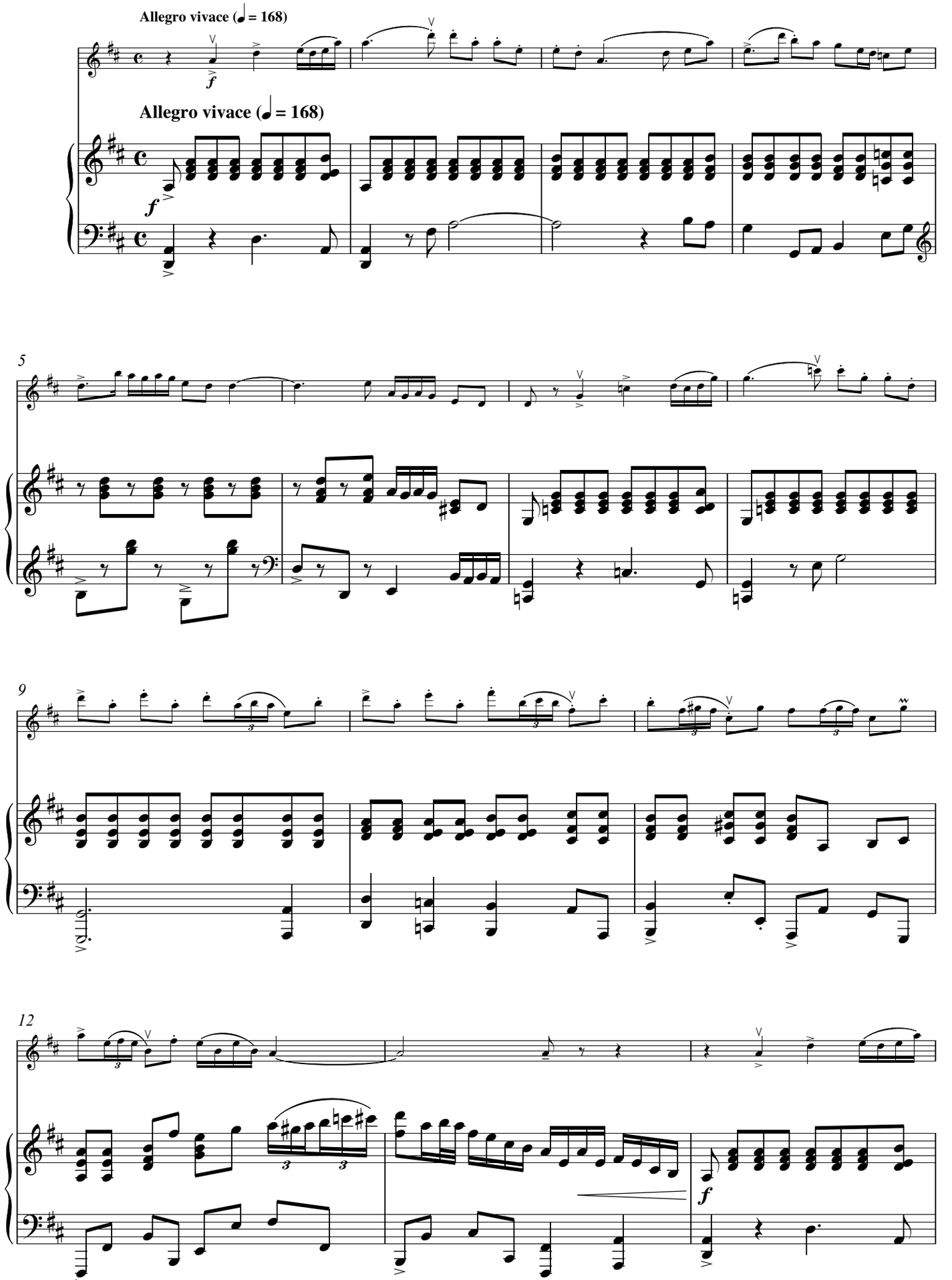

60
p
p
C
Tempo I
63
mf
p
Tempo I
mf
p
67
pp
mp
pp
mp
Sost. Ped.
71
f
mf
Sost. Ped.

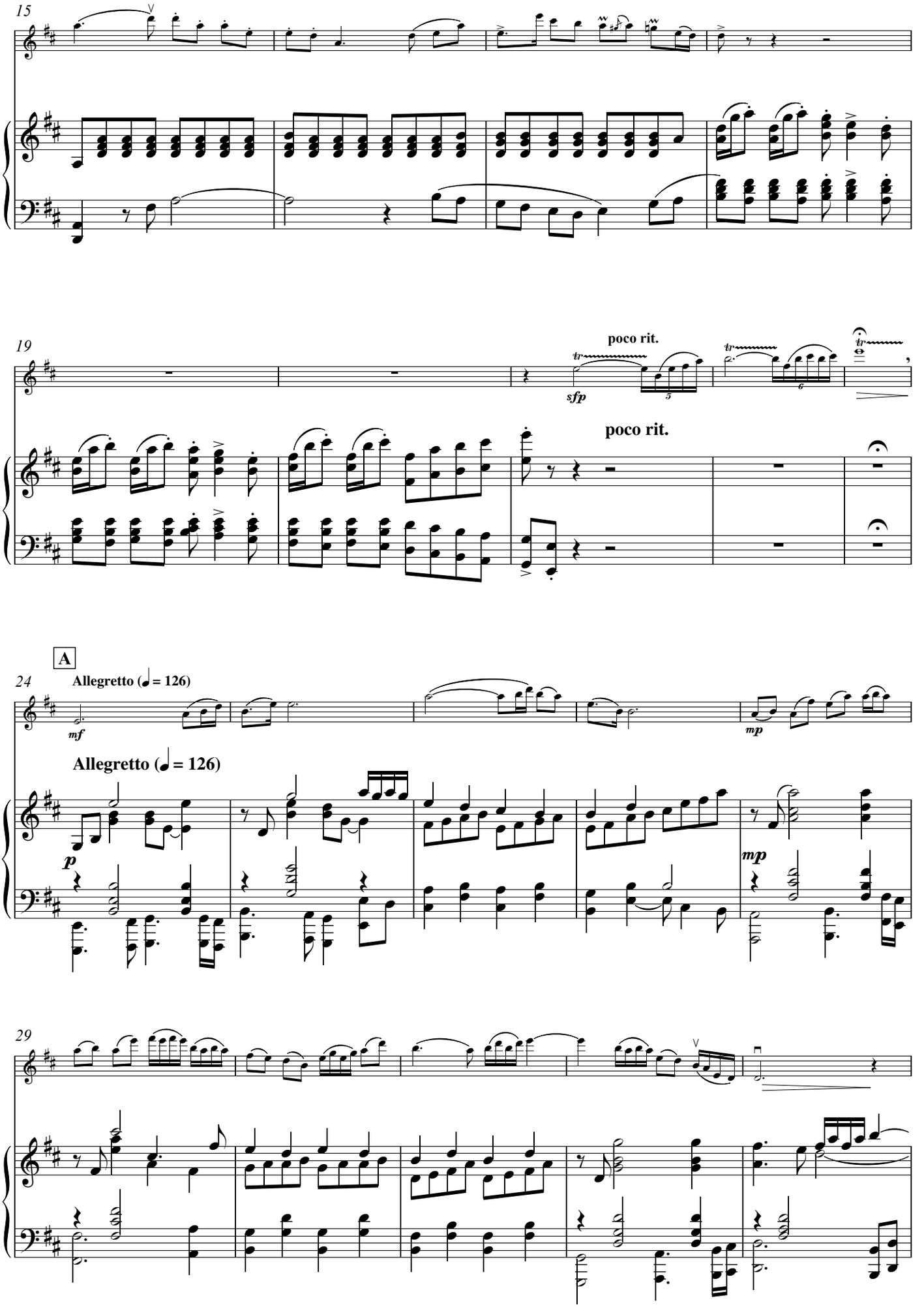

75
D
più p
p
mf
79
p
82
tr
pp
pizz.
mf
pp
Sost. Ped.
87
E
arco
pp
8va
p
loco

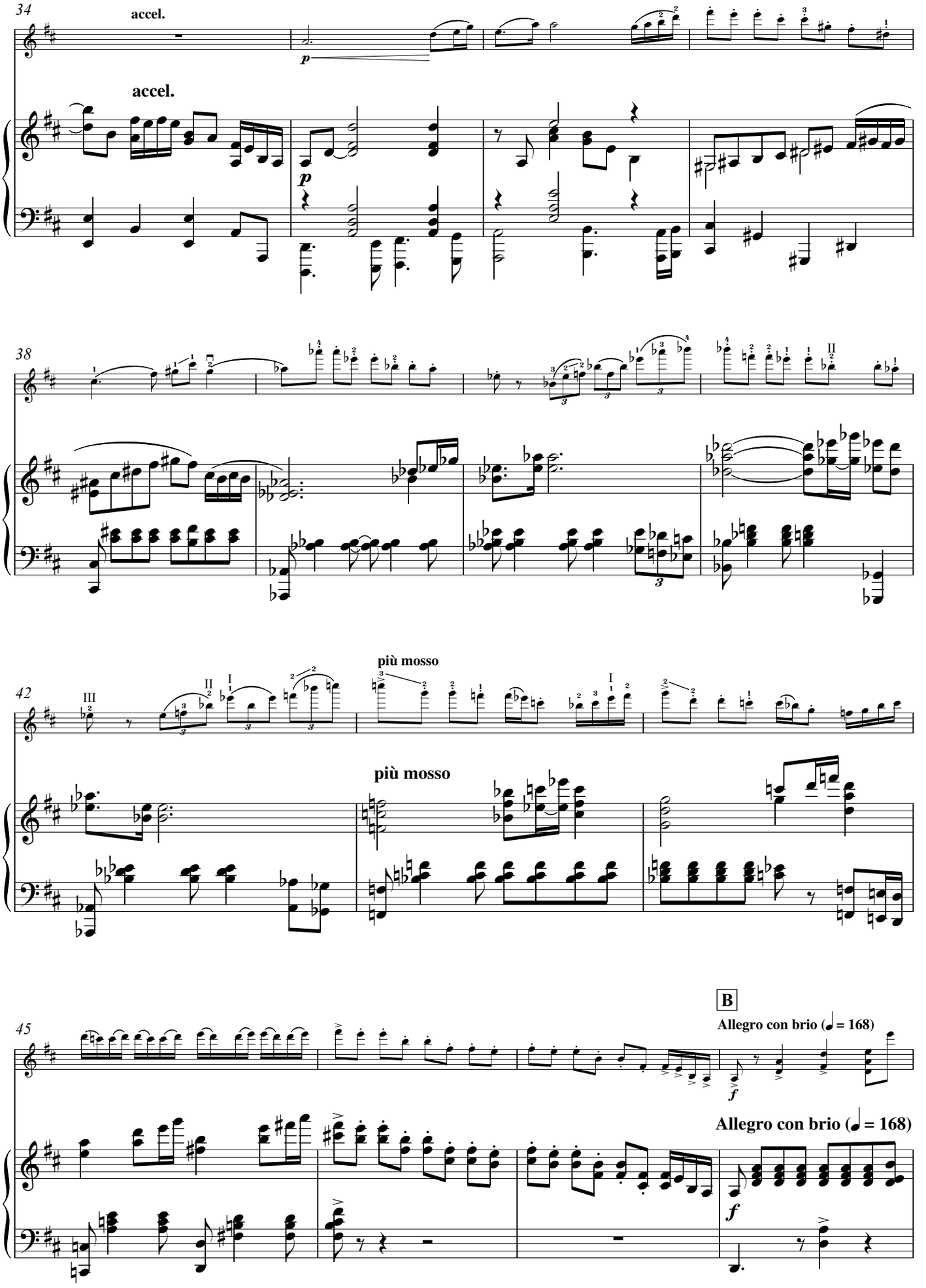

91
95
99
8va
103
8va
loco

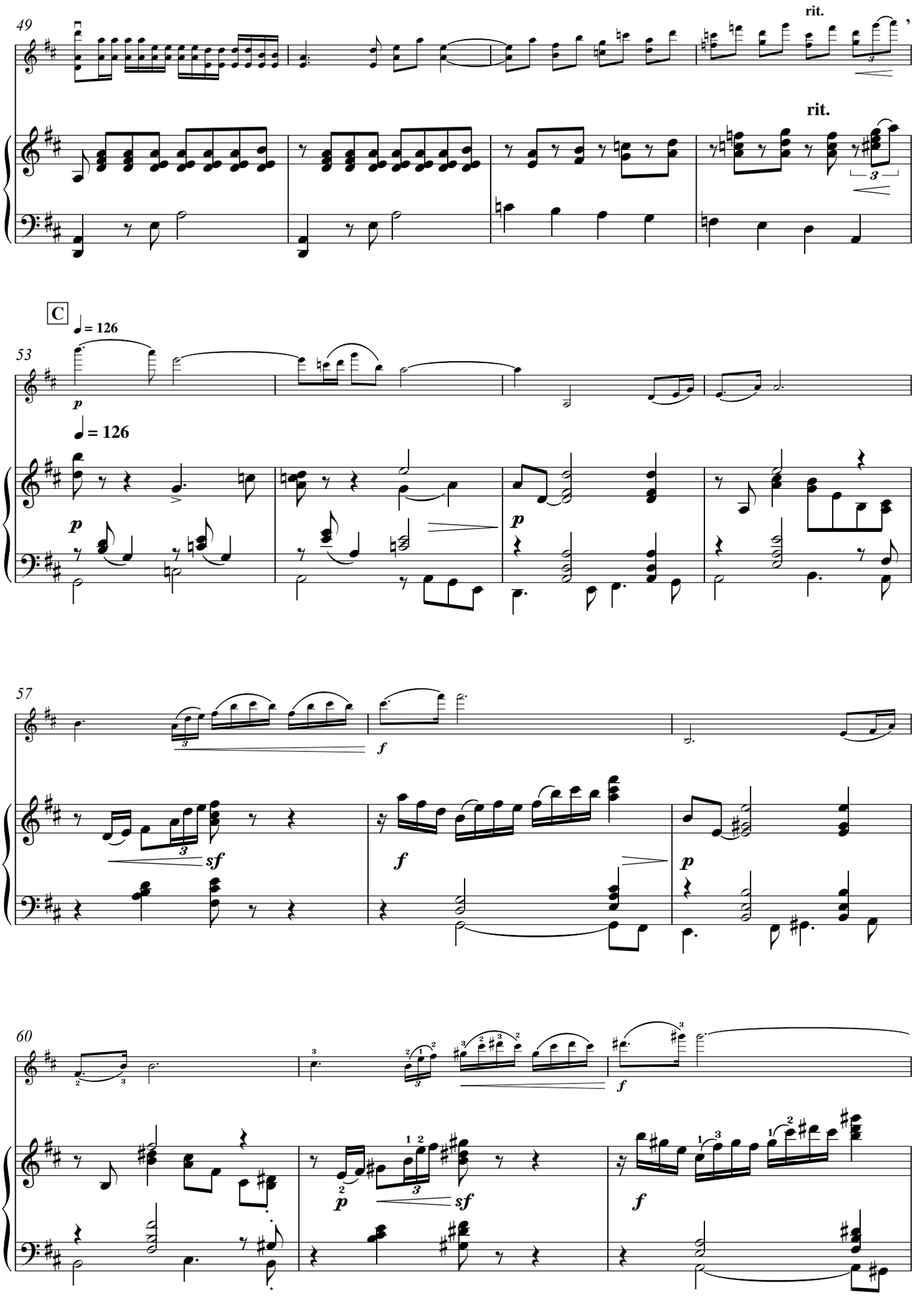

107
F
Tempo I
rit.
111
Tempo I
rit.
117
mp
124
ppp
pp

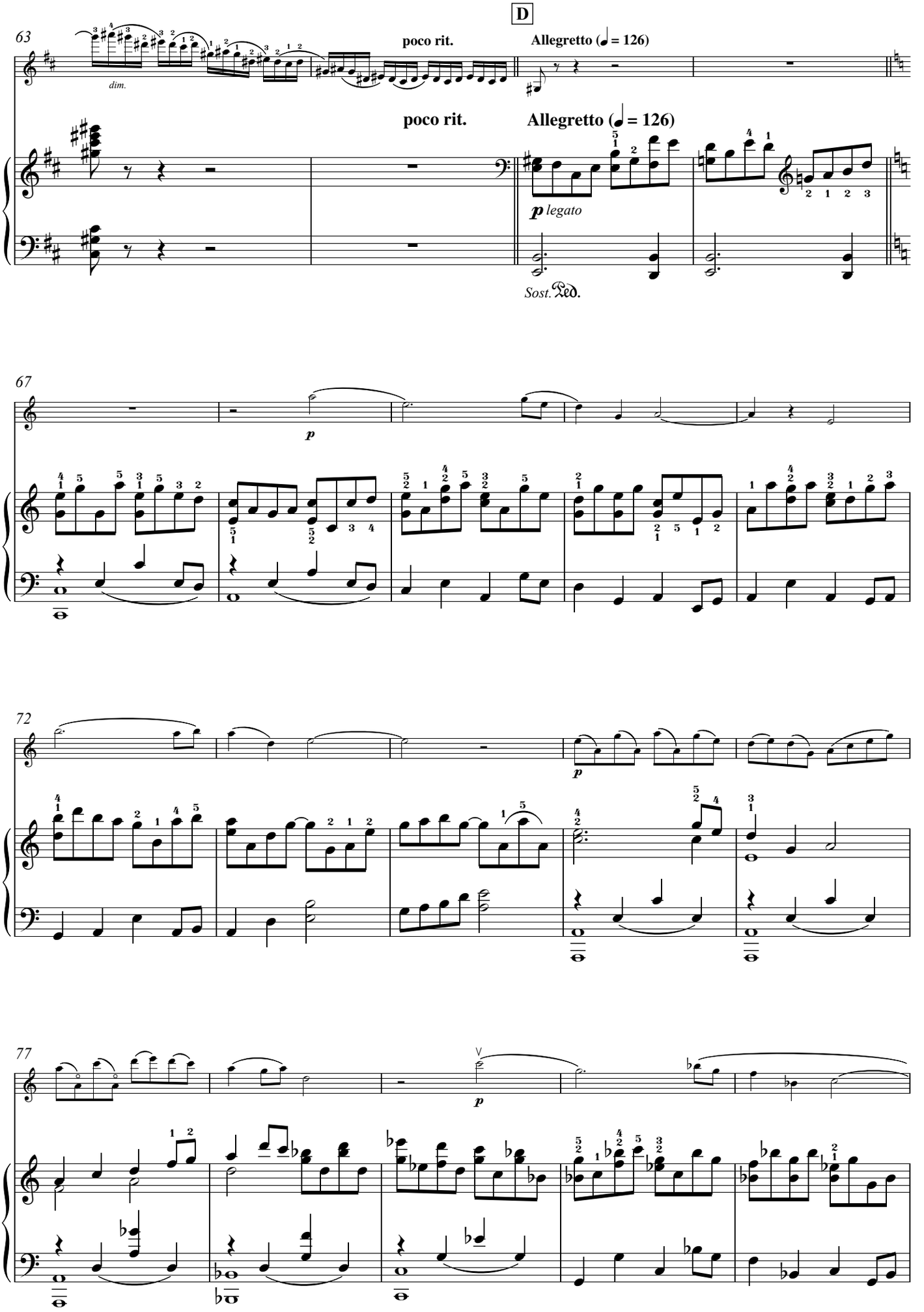
IV

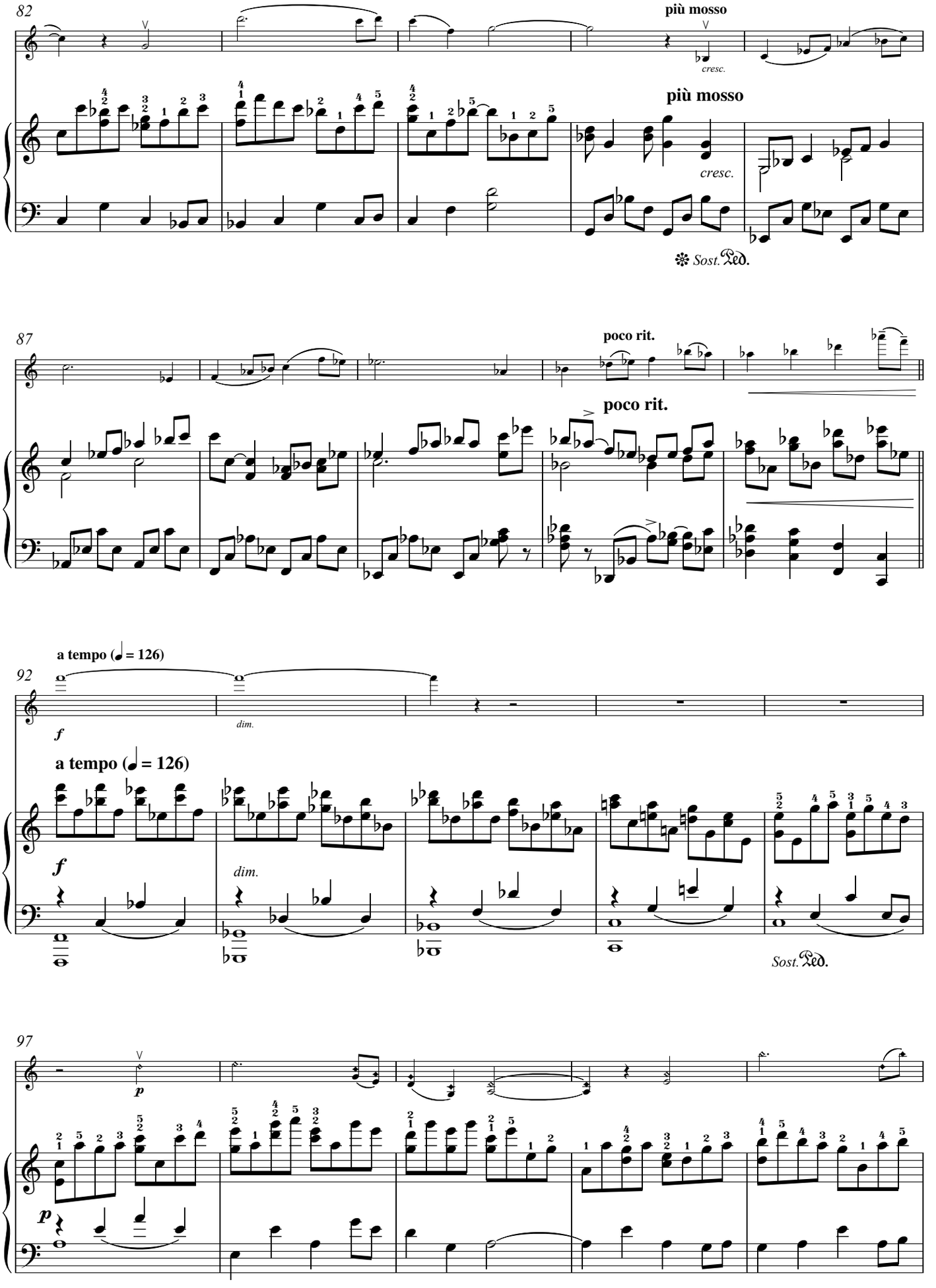


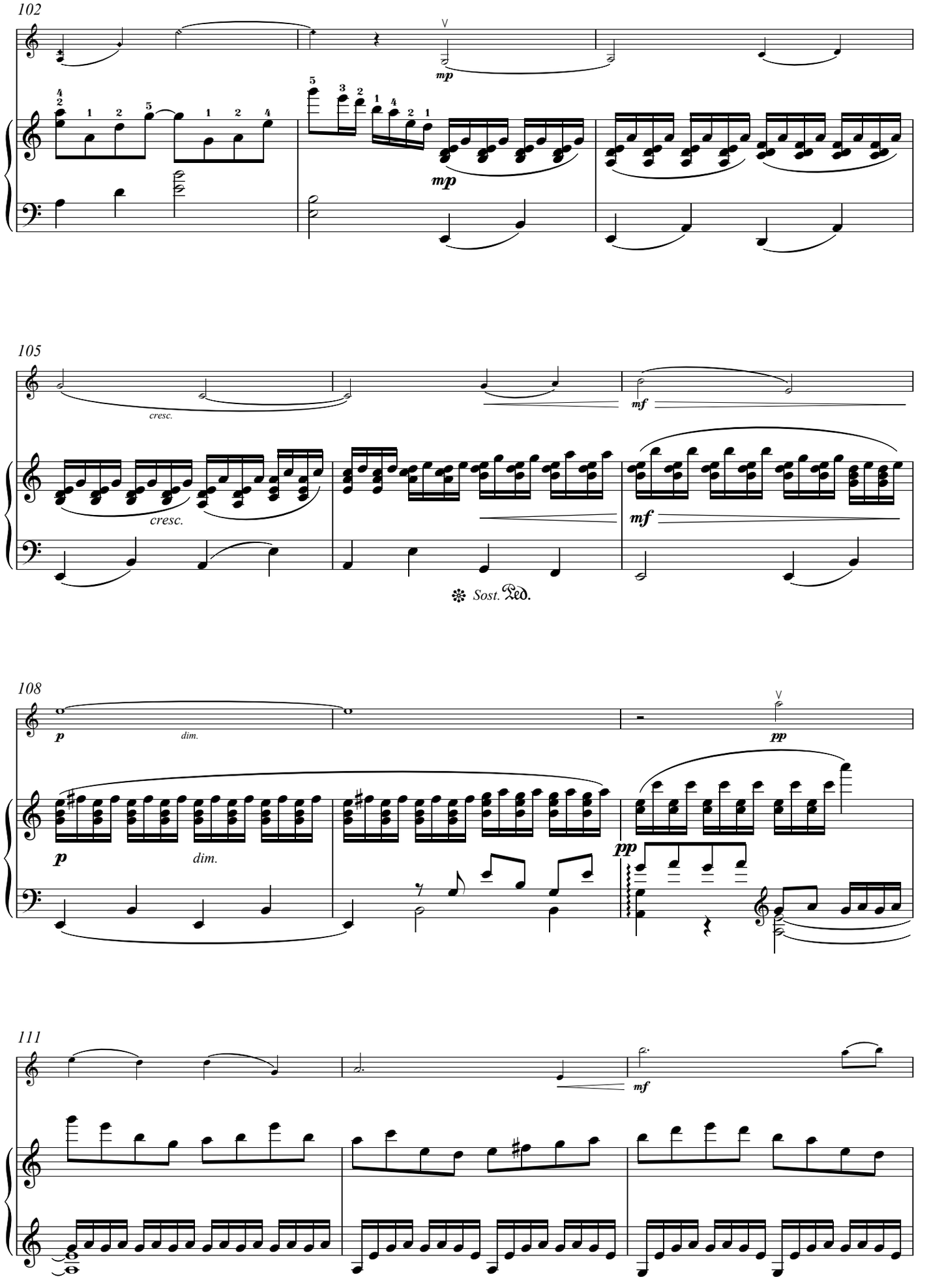

15
19
poco rit.
sfp
poco rit.
A
24
Allegretto (♩ = 126)
mf
mp
Allegretto (♩ = 126)
p
mp
29

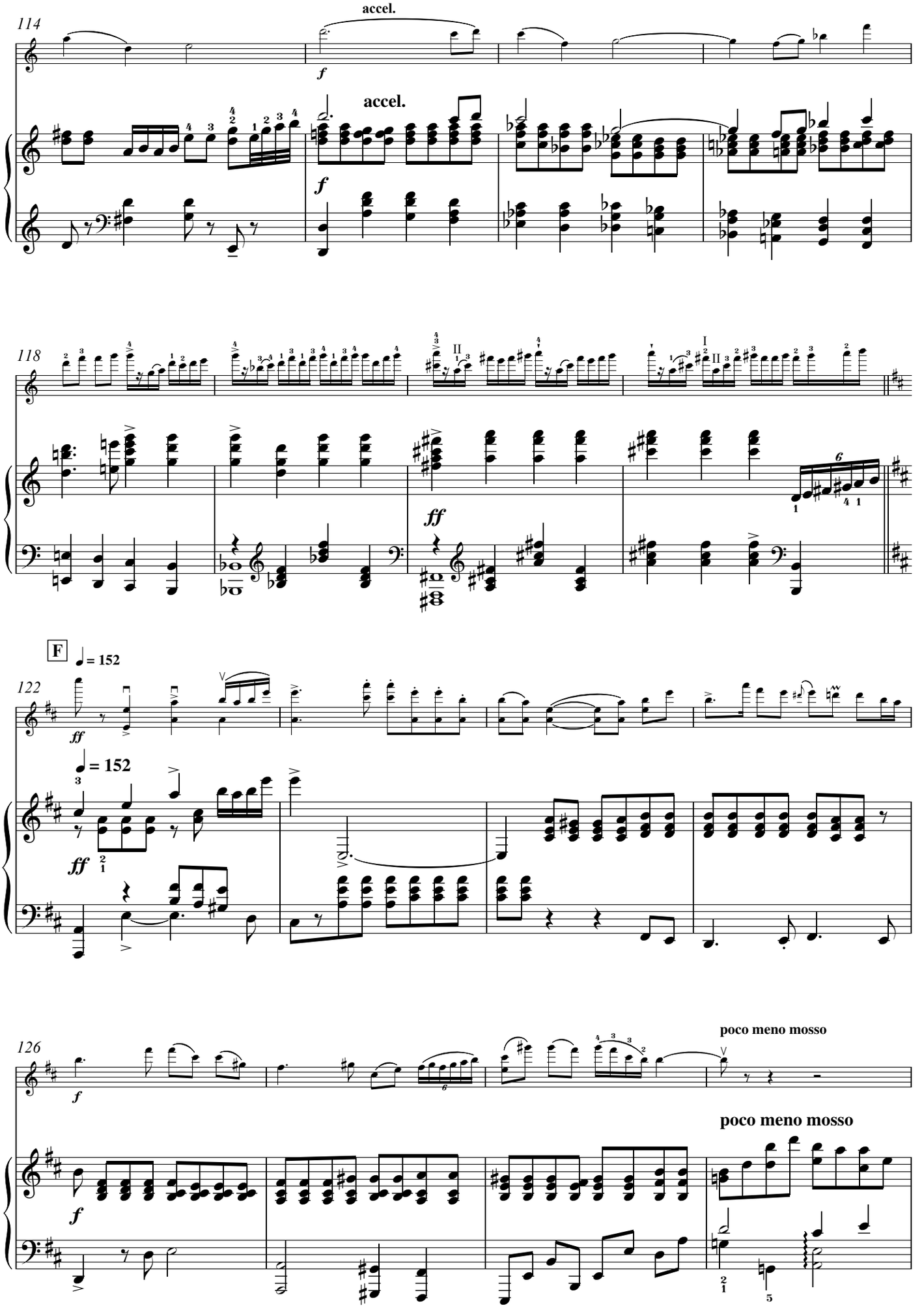

34
accel.
p
accel.
p
38
42
III
II
I
più mosso
più mosso
I
45
B
Allegro con brio (♩ = 168)
f
Allegro con brio (♩ = 168)
f

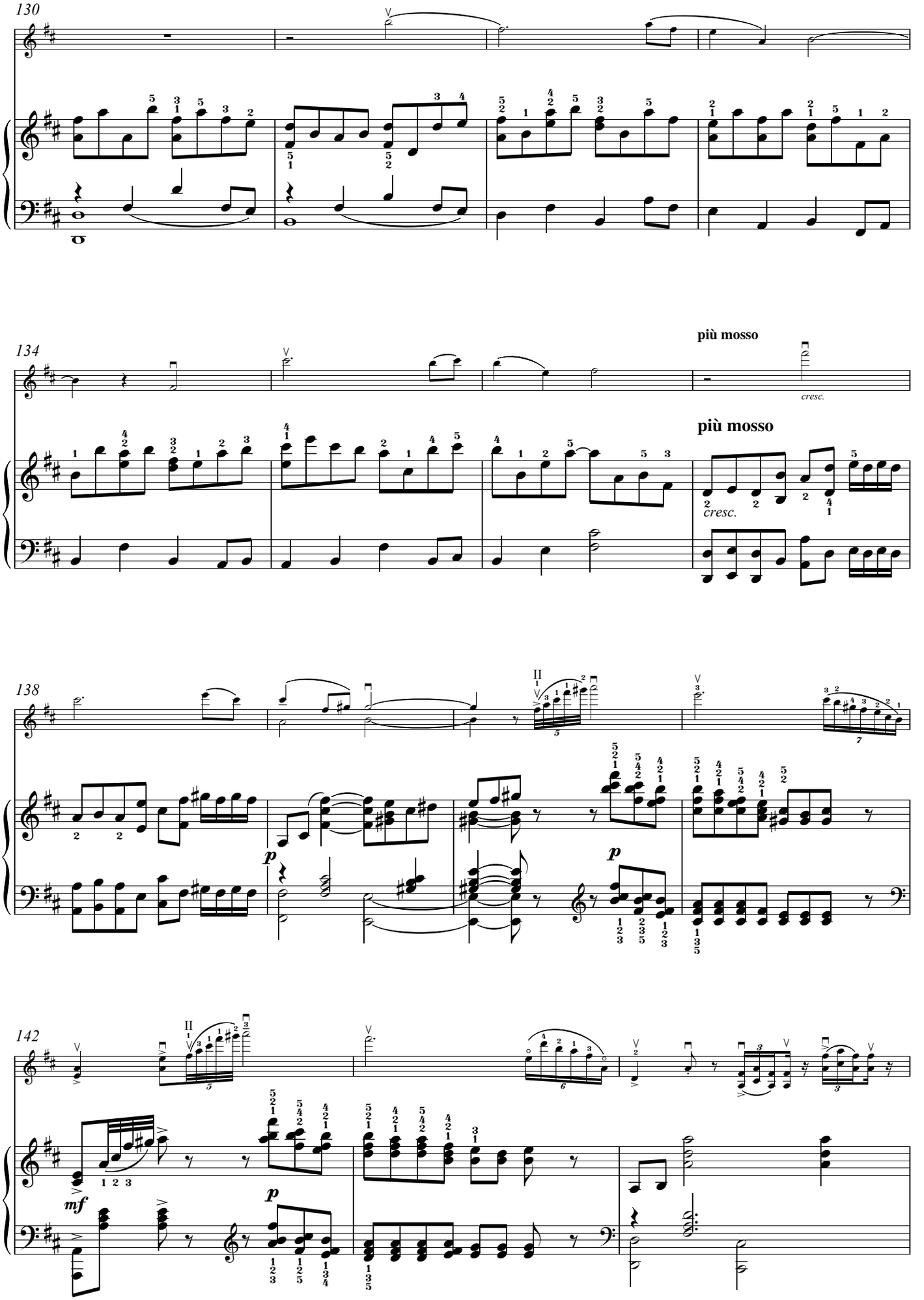

49
rit.
rit.
C
♩ = 126
53
p
♩ = 126
p
p
57
f
sf
f
p
60
f
p
sf
f


D
63
poco rit.
Allegretto (♩ = 126)
dim.
poco rit.
Allegretto (♩ = 126)
p legato
Sost. Ped.
67
p
72
p
77
p


82
più mosso
cresc.
più mosso
cresc.
Sost. Ped.
87
poco rit.
poco rit.
a tempo (♩ = 126)
92
f
dim.
a tempo (♩ = 126)
f
dim.
Sost. Ped.
97
p
p


102
mp
mp
105
cresc.
cresc.
mf
mf
Sost. Ped.
108
p
dim.
p
dim.
pp
pp
111
mf


114
accel.
f
accel.
f
118
ff
F
♩= 152
122
ff
♩= 152
ff
126
f
poco meno mosso
f
poco meno mosso


130
134
più mosso
cresc.
più mosso
cresc.
138
142
mf
p
p
p

G

Allegro con brio (♩ = 168)

145

cresc.

f

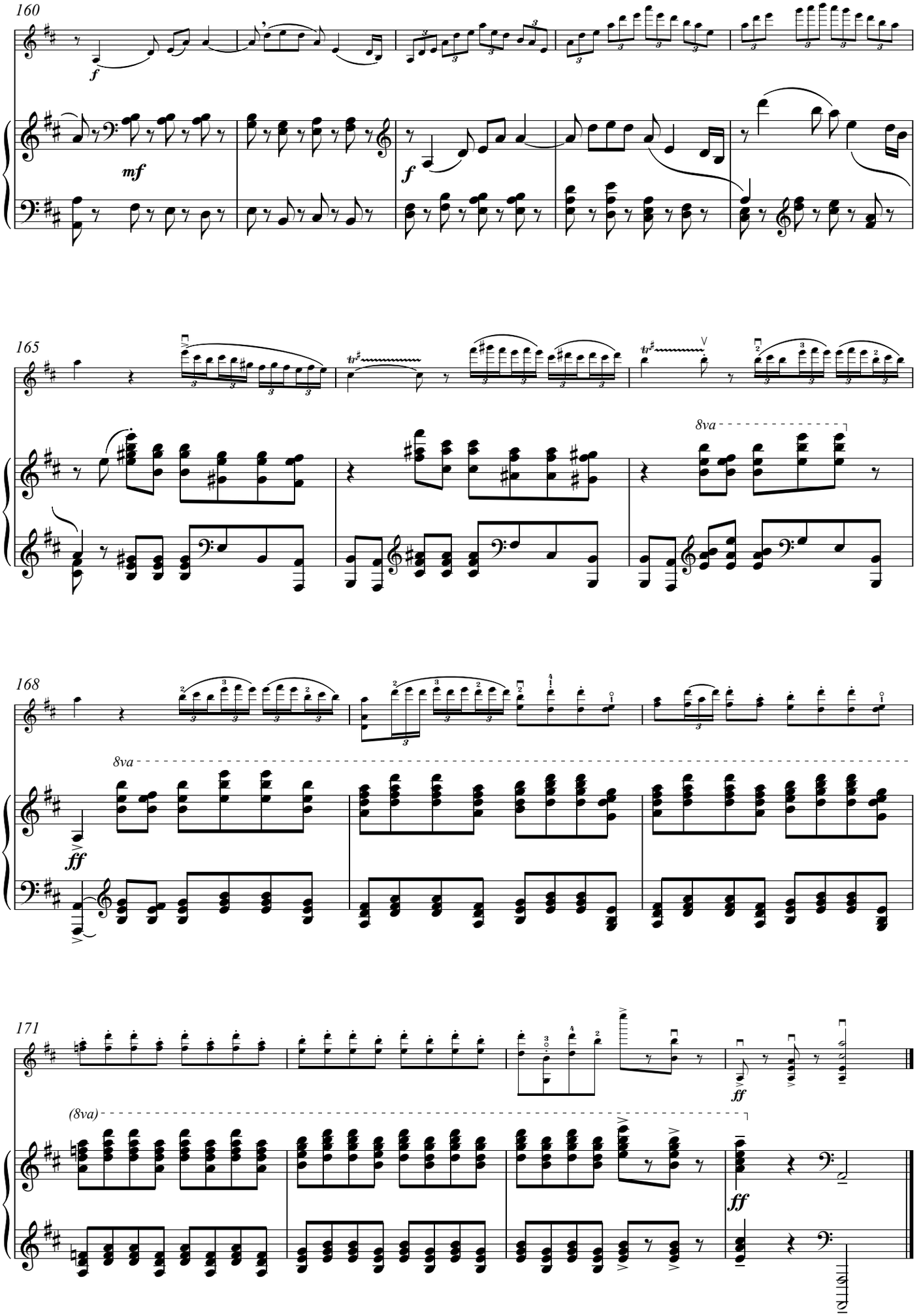
148

ff

152

ff

156


160
f
mf
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165
8va
168
8va
ff
171
(8va)
ff
ff