OXFORD CHAMBER MUSIC

ZHOU LONG

周龍

HARMONY

和

For String Quartet

SCORE AND PARTS

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.

OXFORD CHAMBER MUSIC

ZHOU LONG

周龍

HARMONY

和

For String Quartet

FULL SCORE

OXFORD
UNIVERSITY PRESS

Zhou Long

HARMONY

和

for String Quartet

Commissioned by the
West Cork Chamber Music Festival
with support from the Arts Council

Premiered by the RTÉ Vanbrugh Quartet on 6 July 2002

In Chinese characters, the word harmony is composed of two parts: the first comes from the ancient symbol for grain or a grain-plant; the second comes from the symbol for mouth. Together they conceptualize the idea that grain is pleasing to the mouth and essential to the body, producing a natural harmony. The combination of these characters also implies increased awareness on a physical, mental, and spiritual level. I believe that when one's personal awareness of these areas is cultivated first from within, it then will reflect out in our relationships with all people, the planet, and the universe. Ancient Chinese philosophy teaches that through proper behavior—exercise, diet, breathing, meditation, and positive mental attitude—we can acquire physical, mental, and spiritual well-being. This can be summarized in the three harmonic principals: Peace, Light, Love.

Harmony for string quartet consists of three movements. The first movement starts with a vigorous five-note chromatic motive, followed by a peaceful harmonic section that gradually develops into a multi-layered chant-like theme. This theme becomes more energetic and rhythmic, moving towards a climax that resolves peacefully. The second movement is slow and meditative with inter-weaving tonal melodies. The third movement returns to the opening chromatic motive, slightly altered and played *prestissimo*. This motive is contrasted with a more peaceful melody based on the traditional Shanxi folk song, "Leaving Home." Gradually, the folk song melody merges with the rhythmic energy of the chromatic motive bringing the quartet to a vibrant, *prestissimo* conclusion.

Guide to the Notation

n.v.	*non vibrato*
s.p.	*sul ponticello*
s.t.	*sul tasto*
	slap *pizzicato*
	in *arco, glissando;* in *pizz.,* slow *glissando*
	quarter flat
	quarter sharp

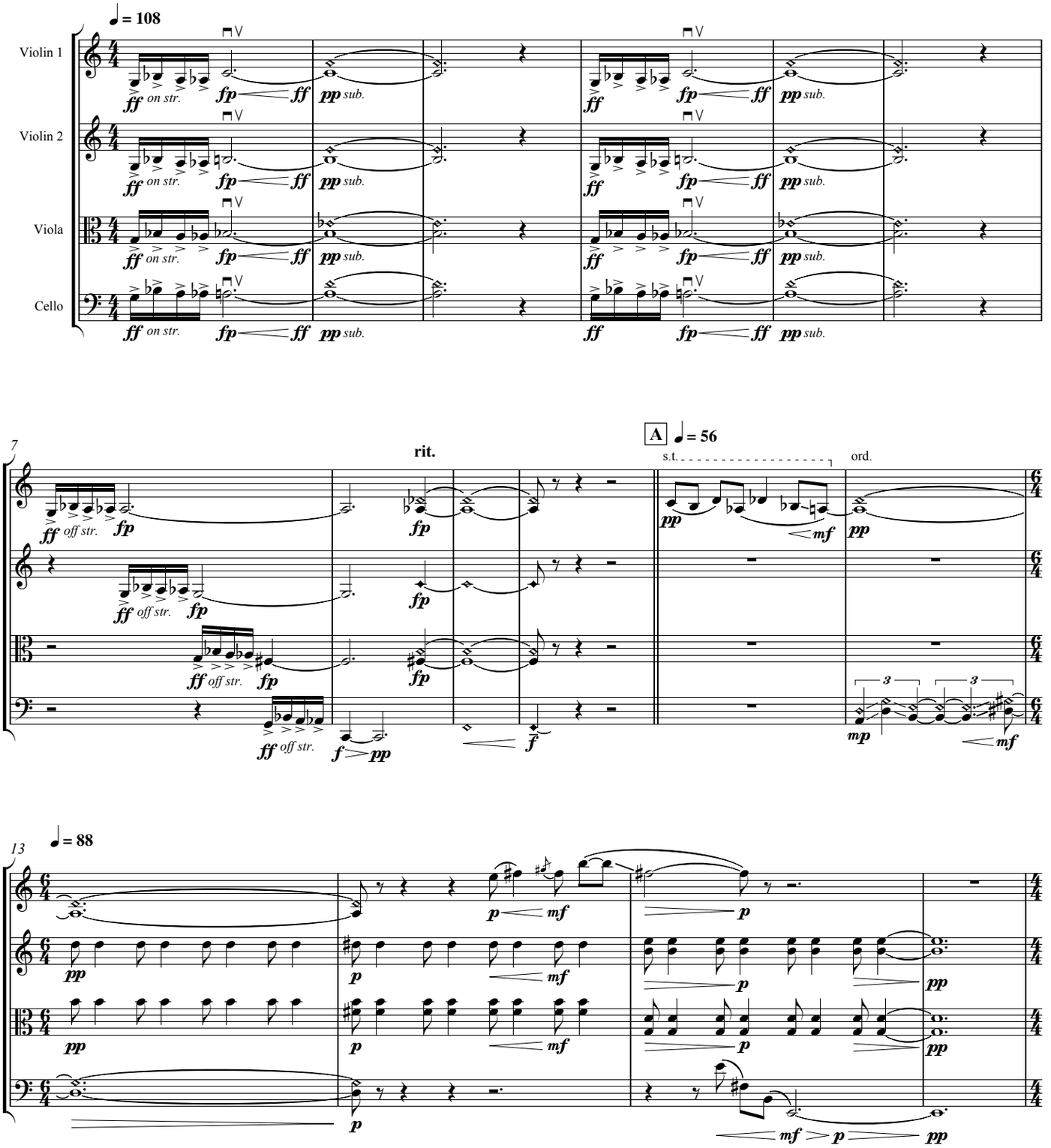
Commissioned by the West Cork Chamber Music Festival with support from the Arts Council

HARMONY

For String Quartet

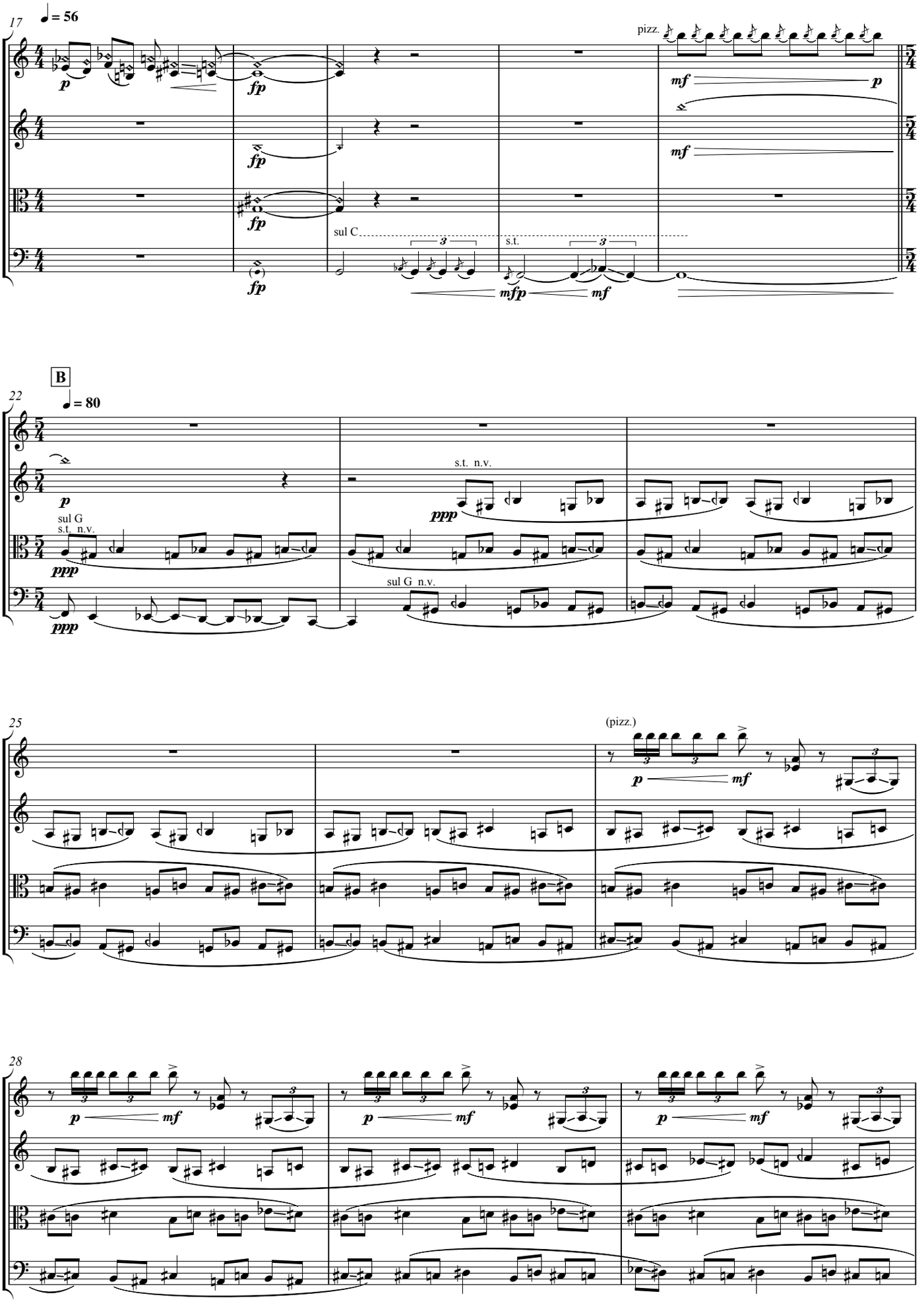
Zhou Long

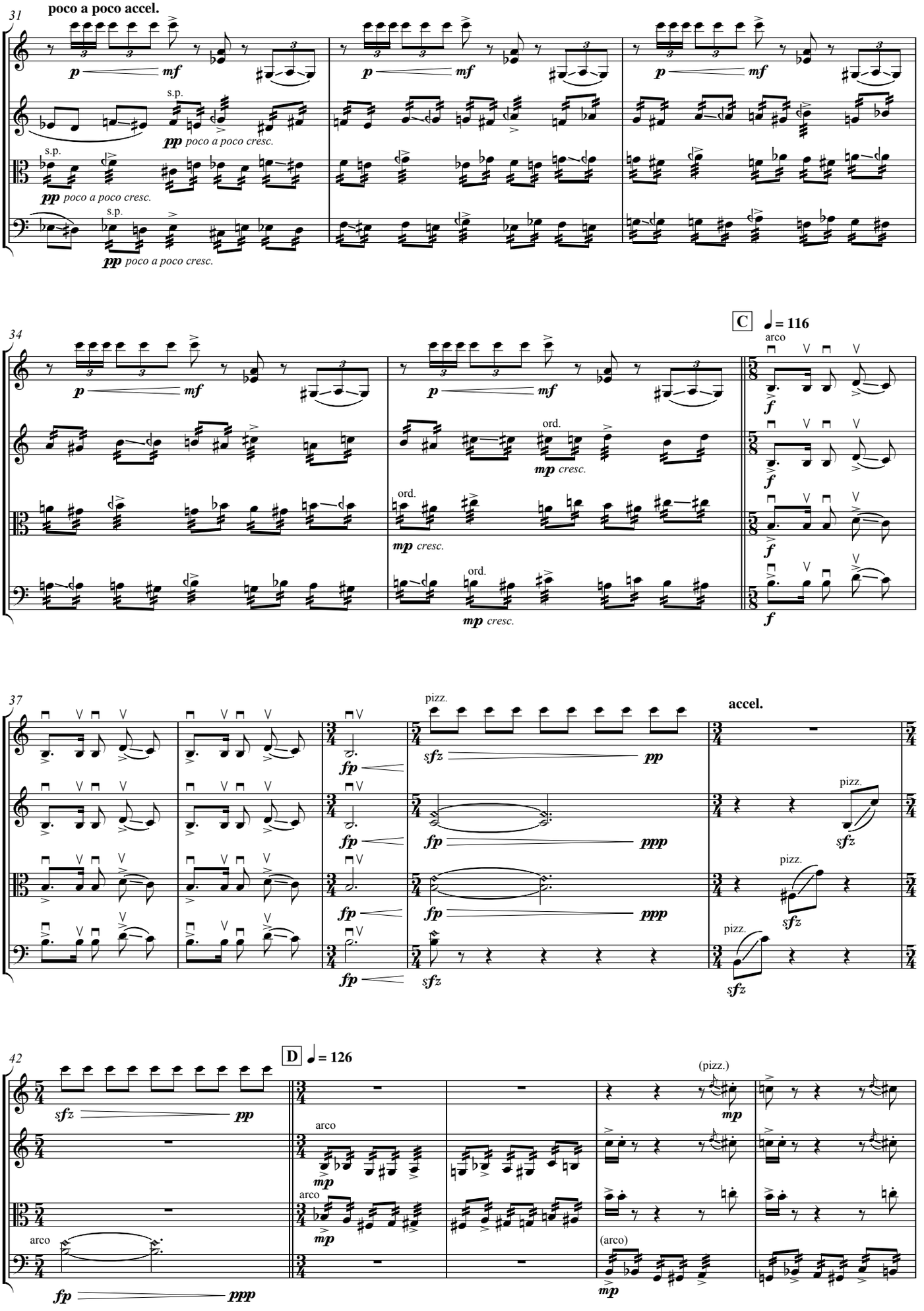
I

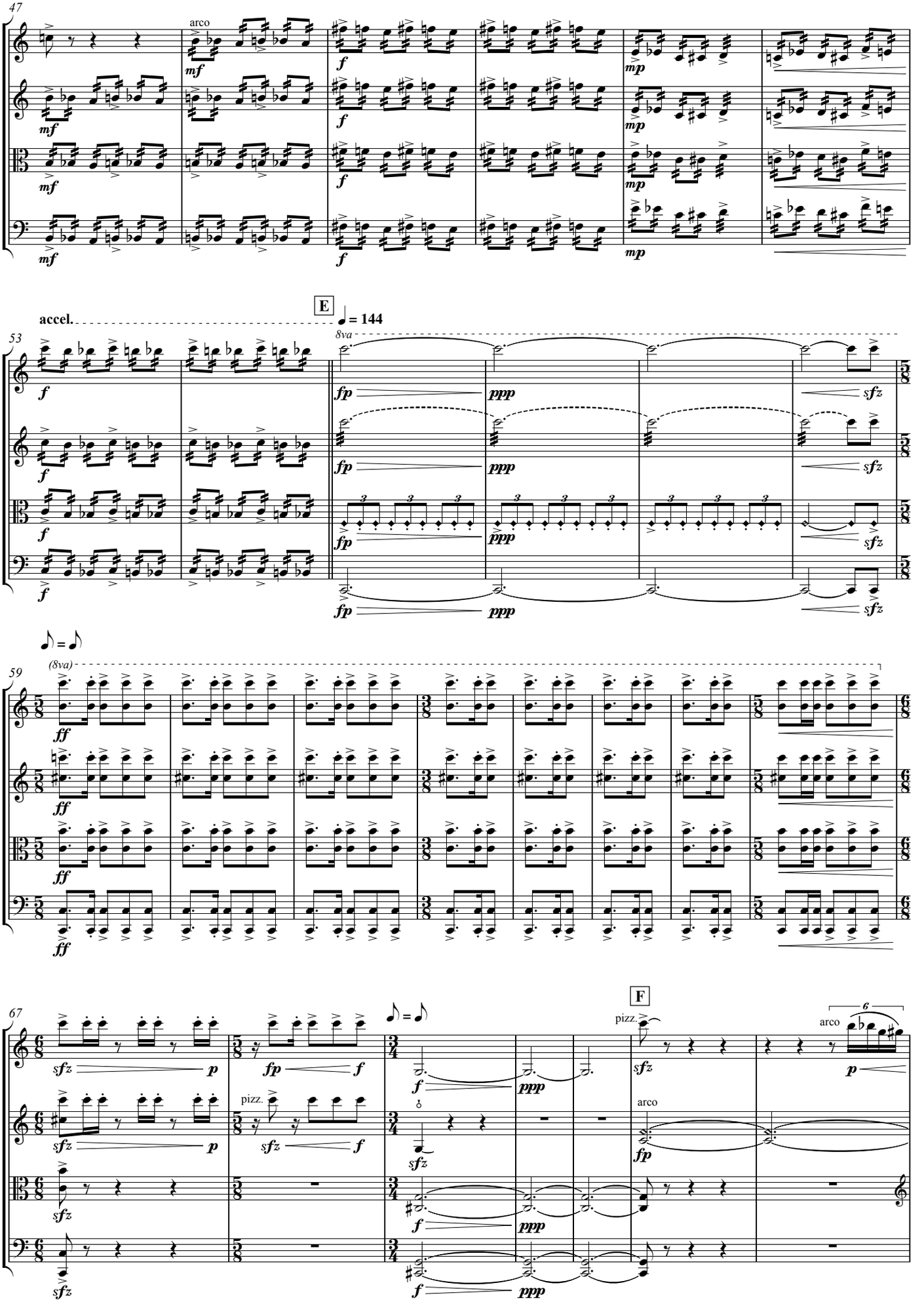


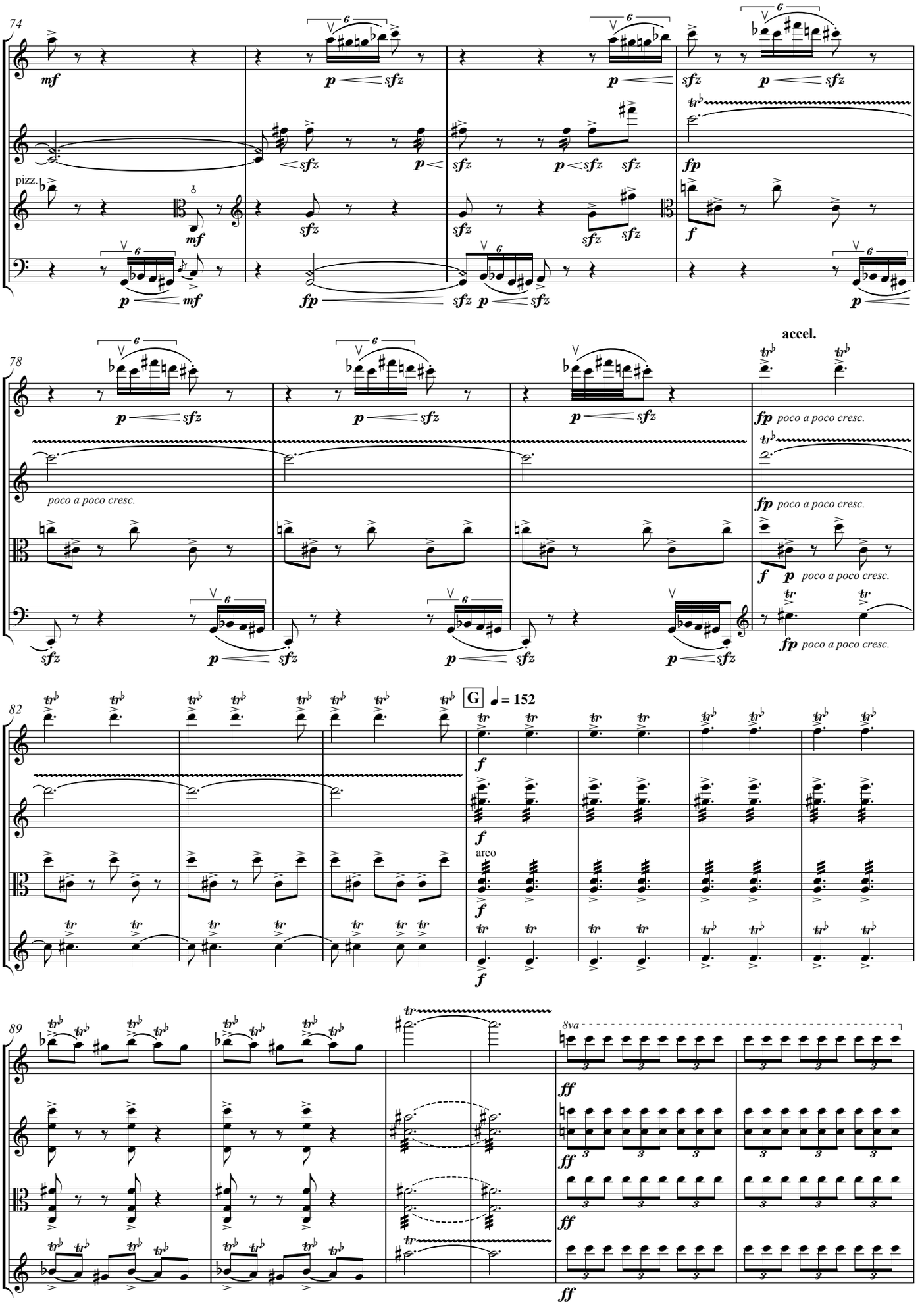
Copyright © 2003, Oxford University Press, Inc. Printed in U.S.A.

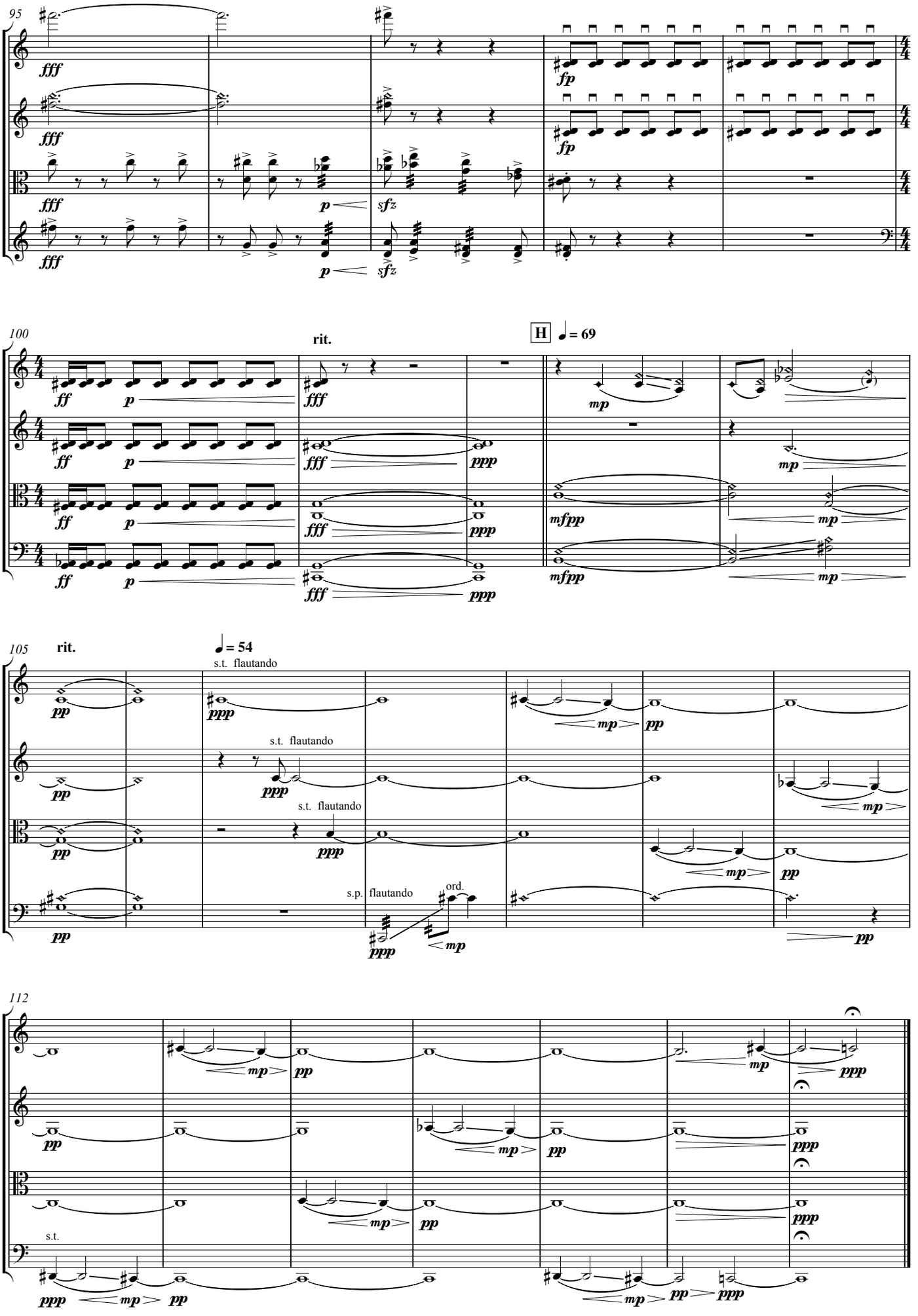
All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, without the prior permission in writing of Oxford University Press. Permission to perform in public (except in the course of divine worship) should normally be obtained from the American Society of Composers, Authors, and Publishers (ASCAP), One Lincoln Plaza, New York, NY, 10023, or its affiliated societies in each country throughout the world, unless the owner or the occupier of the premises being used holds a license from the Society.


17
♩ = 56
pizz.
sul C
s.t.
B
22
♩ = 80
s.t. n.v.
sul G
s.t. n.v.
sul G n.v.
25
(pizz.)
28


31
poco a poco accel.
p
mf
s.p.
pp poco a poco cresc.
34
C
♩ = 116
arco
ord.
mp cresc.
f
37
pizz.
fp
sfz
pp
ppp
accel.
42
D
♩ = 126
(pizz.)
mp
arco
(arco)

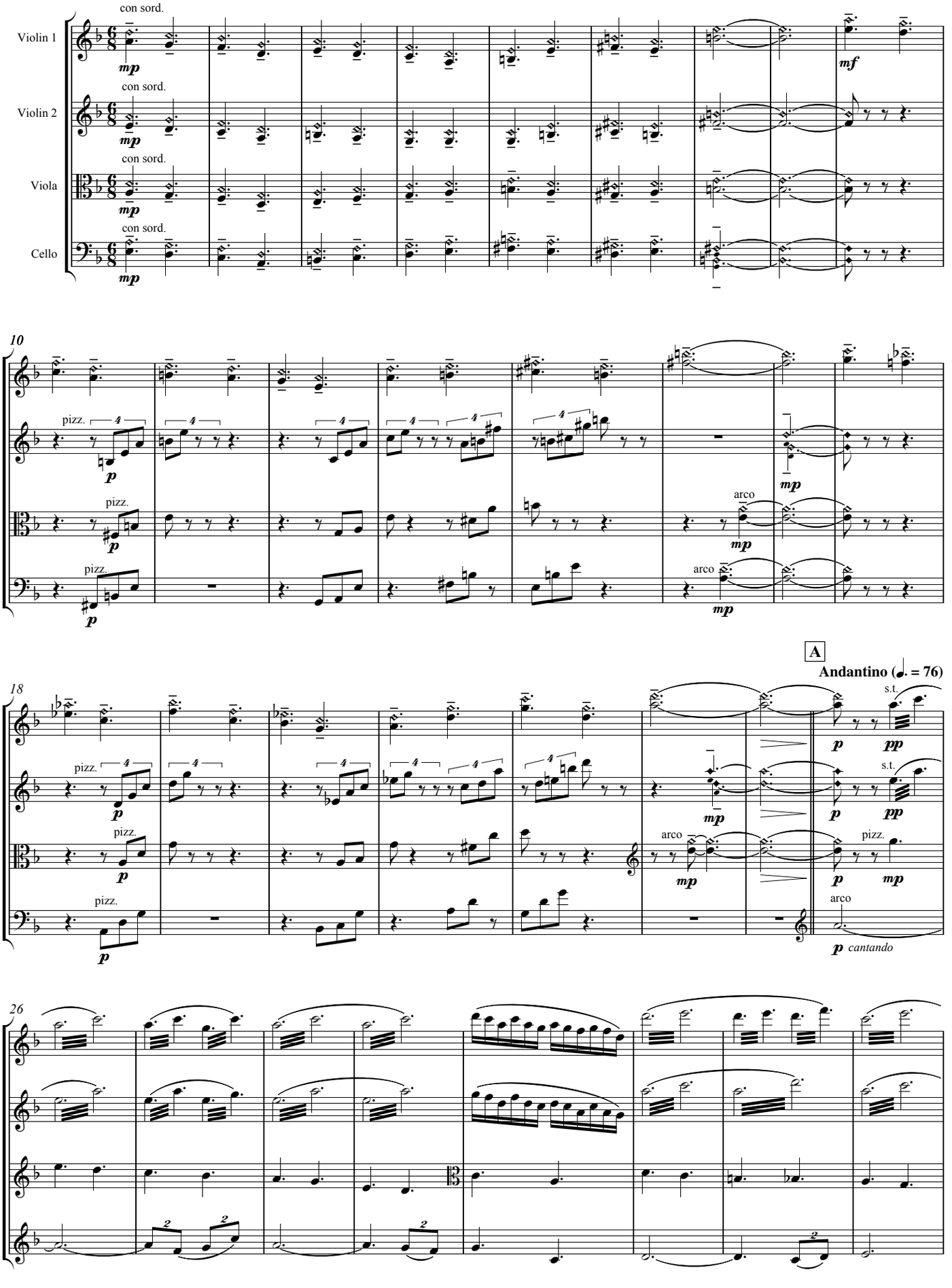

47
arco
mf
f
mp
accel.
E
♩ = 144
53
8va
fp
ppp
sfz
♪ = ♪
59
(8va)
ff
67
F
pizz.
arco
sfz
p
fp
f
ppp

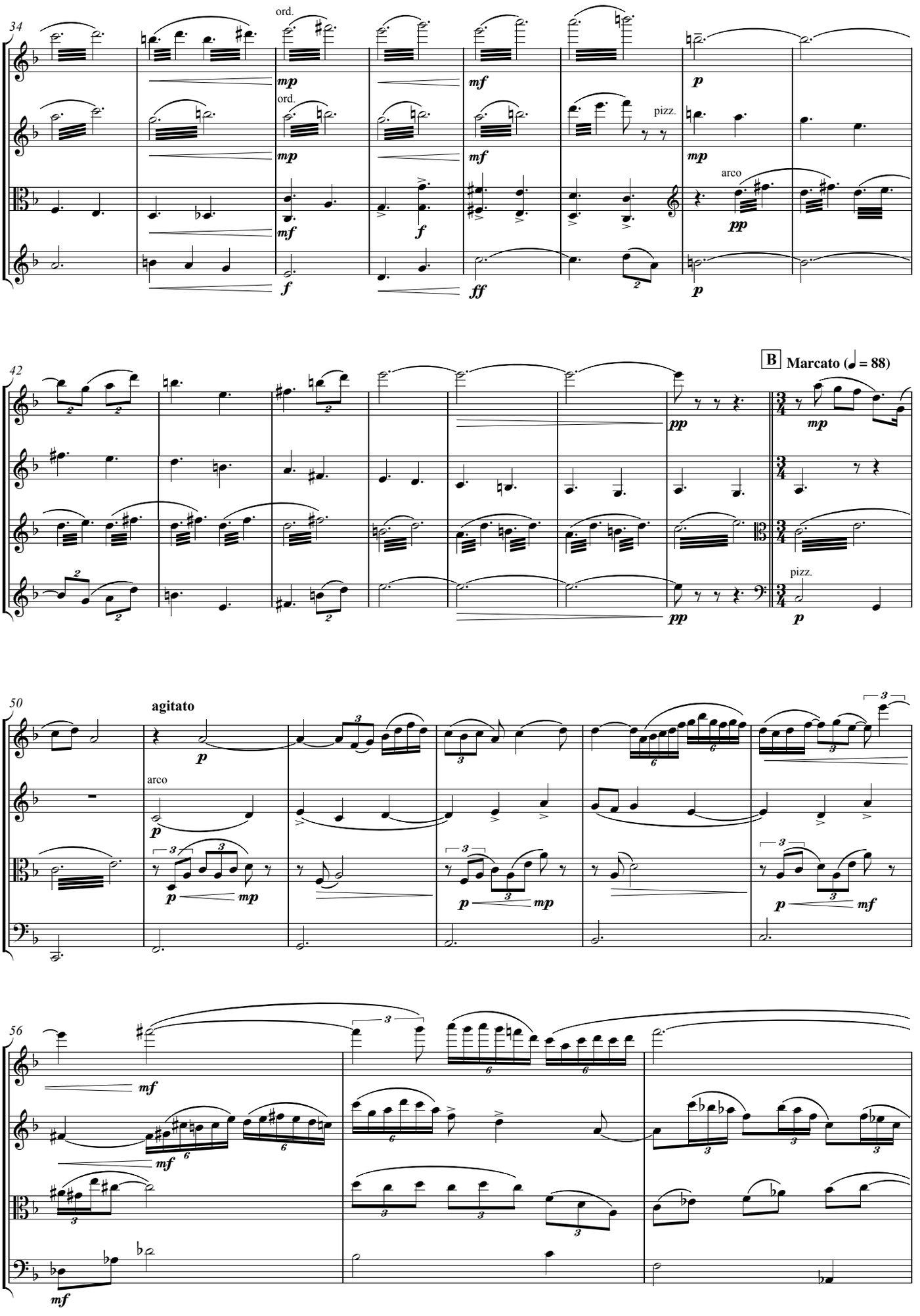

74
pizz.
78
poco a poco cresc.
accel.
fp poco a poco cresc.
82
G
♩ = 152
arco
89
8va

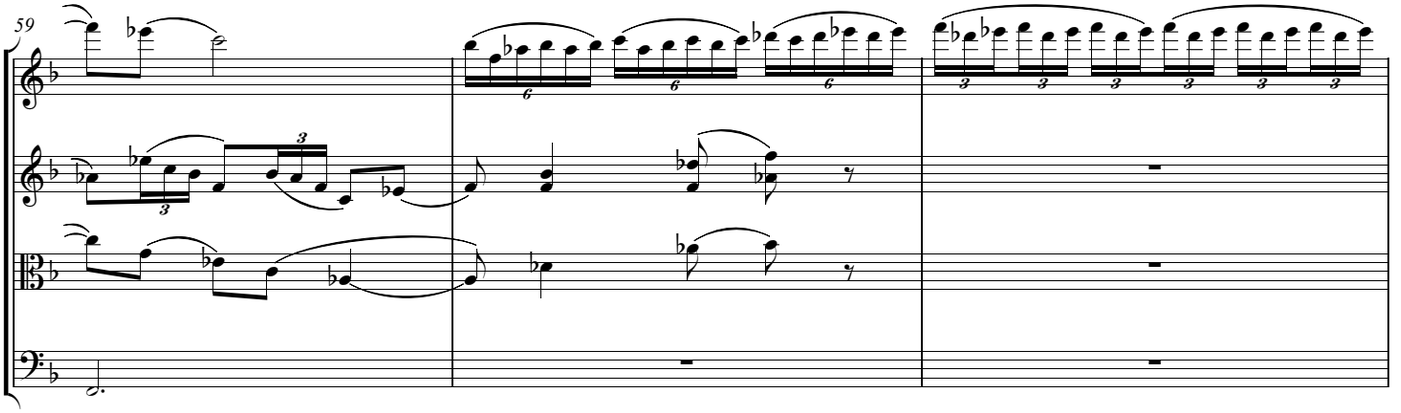

95
100
rit.
H
= 69
105
rit.
= 54
s.t. flautando
s.t. flautando
s.t. flautando
s.p. flautando
ord.
112
s.t.

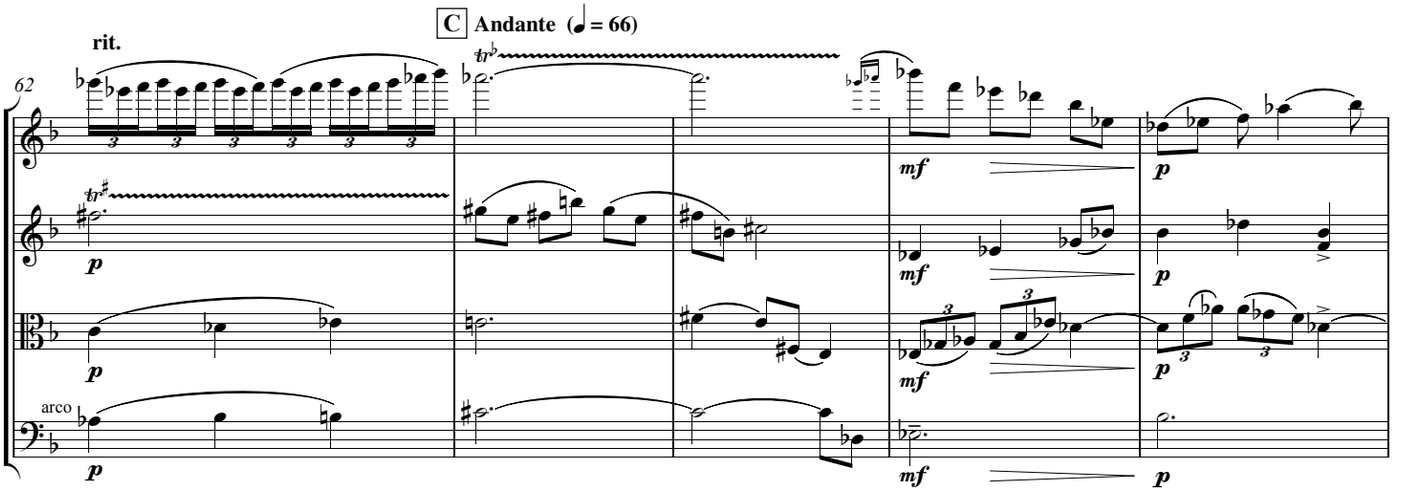
II

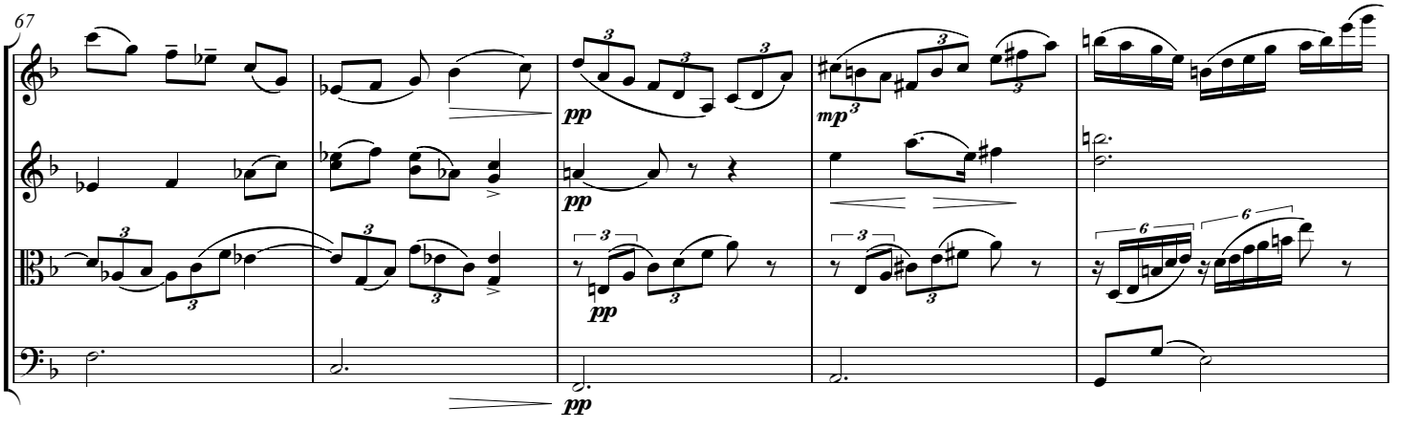
Larghetto (♩. = 63)

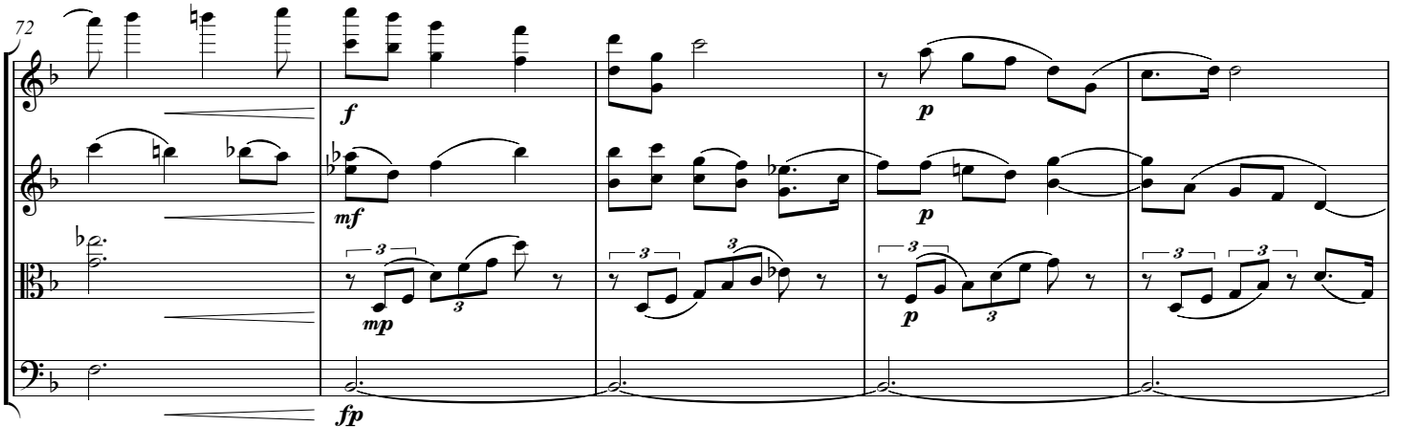


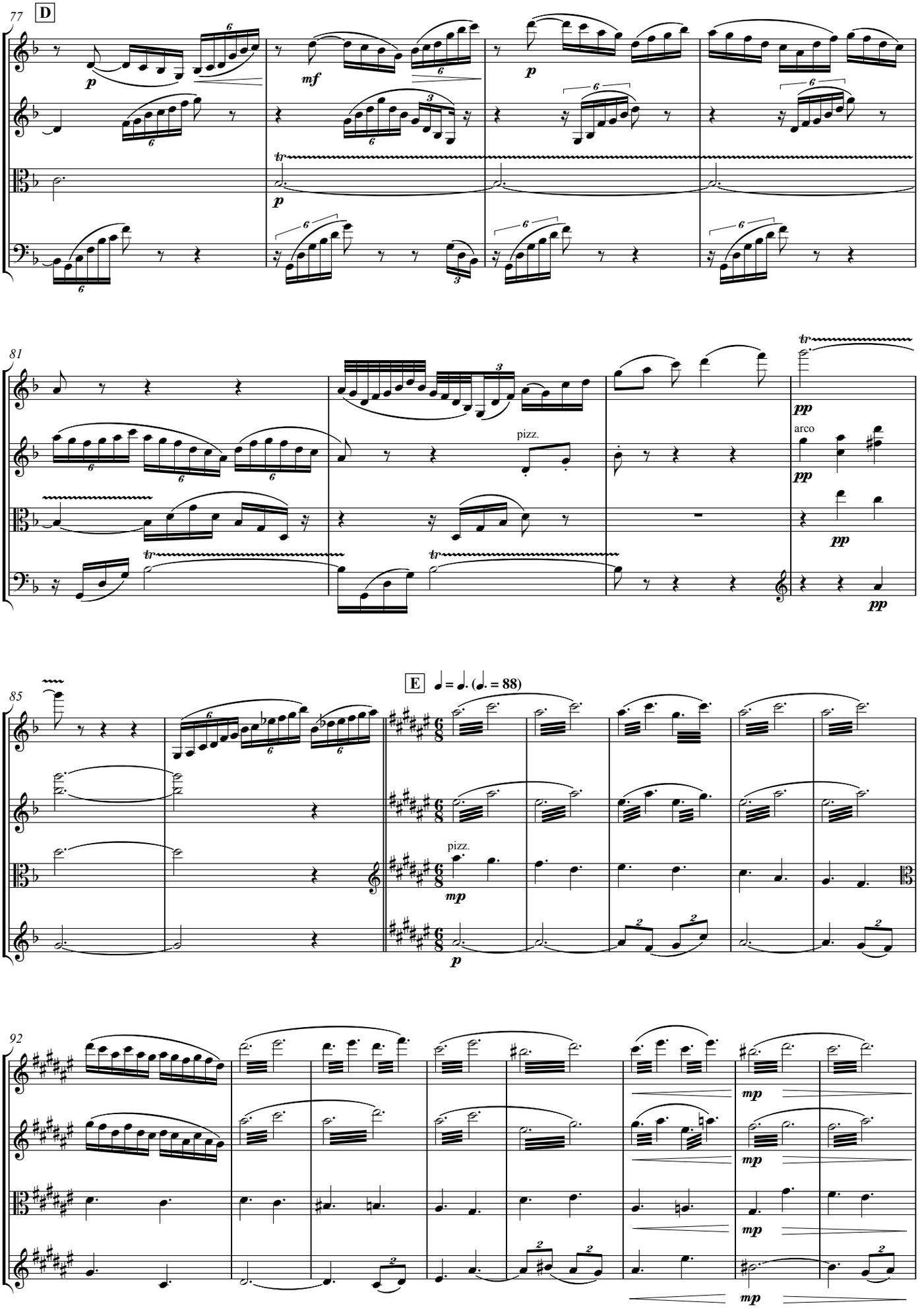

34
ord.
mp
mf
p
pizz.
arco
pp
f
ff
42
B
Marcato (♩ = 88)
50
agitato
56

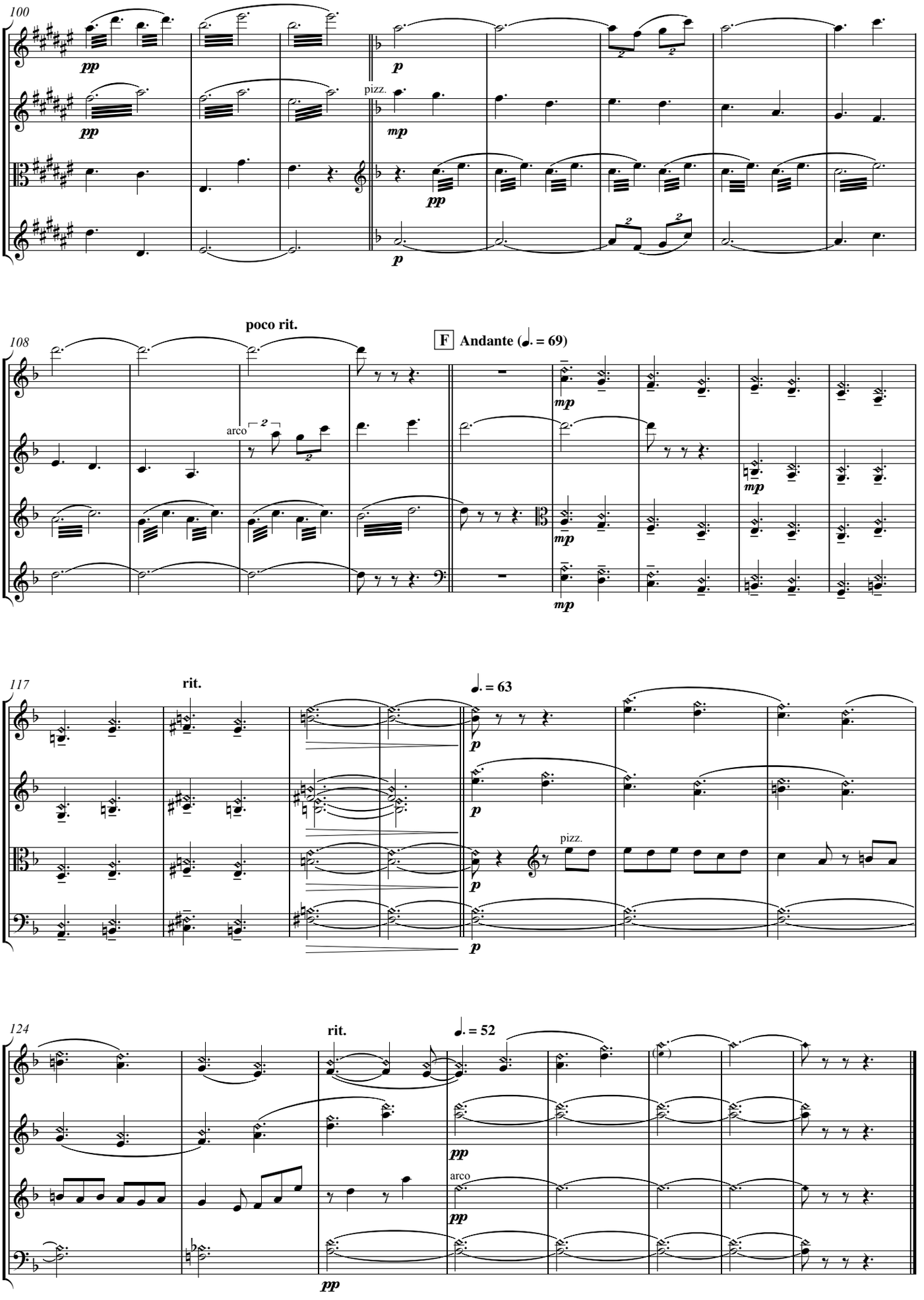

59


C Andante (♩ = 66)
rit.
62
arco

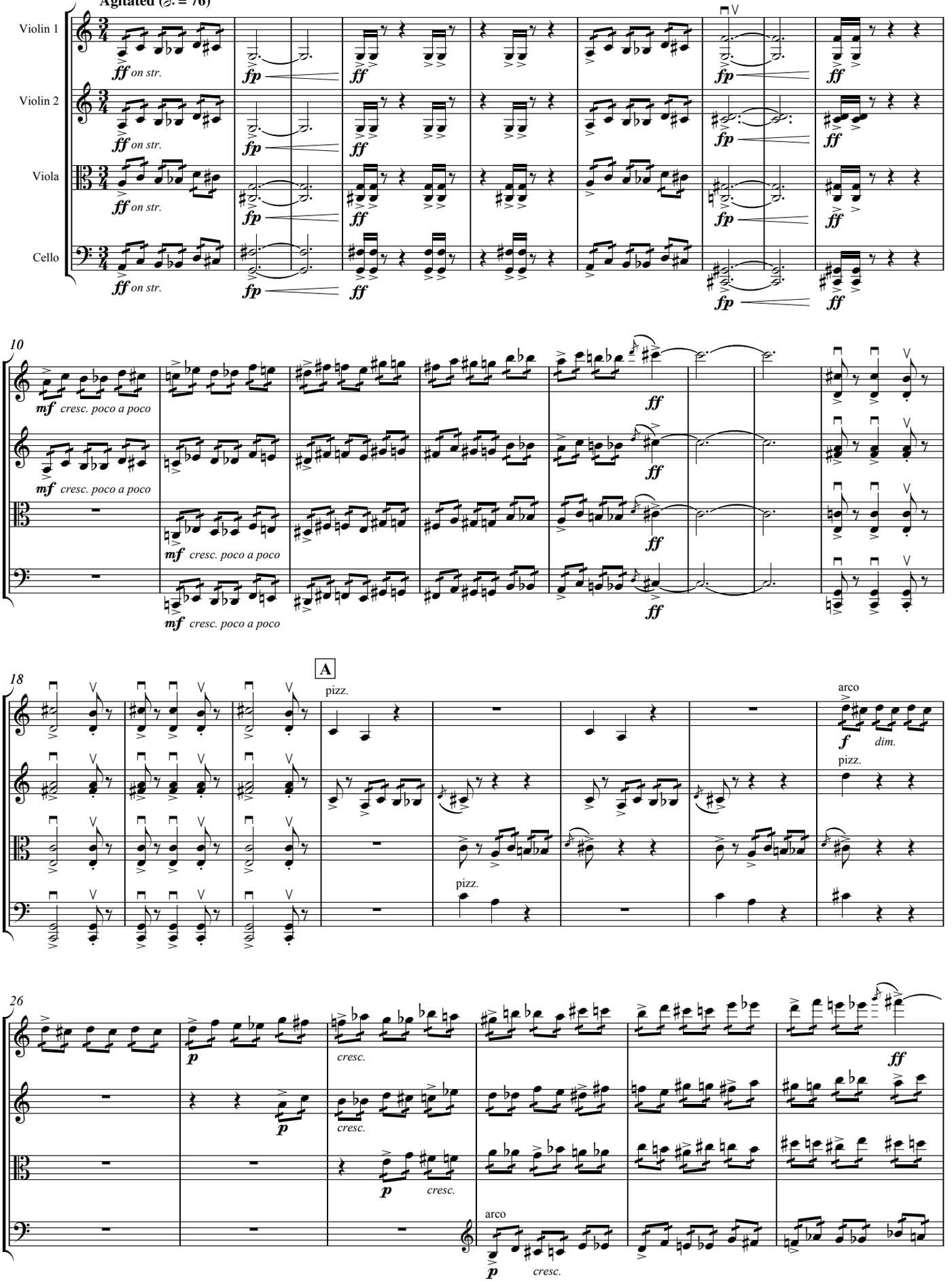

67

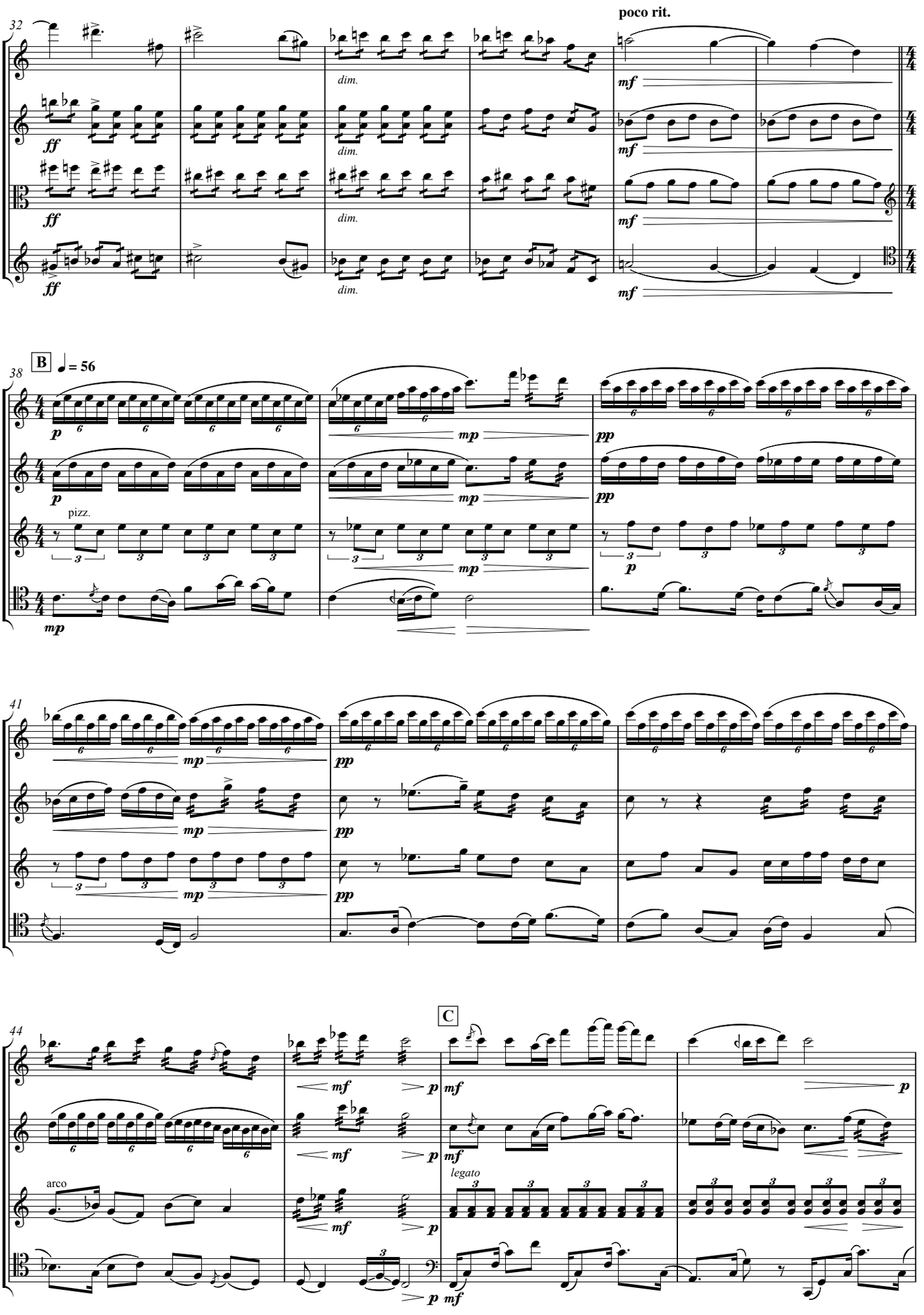

72

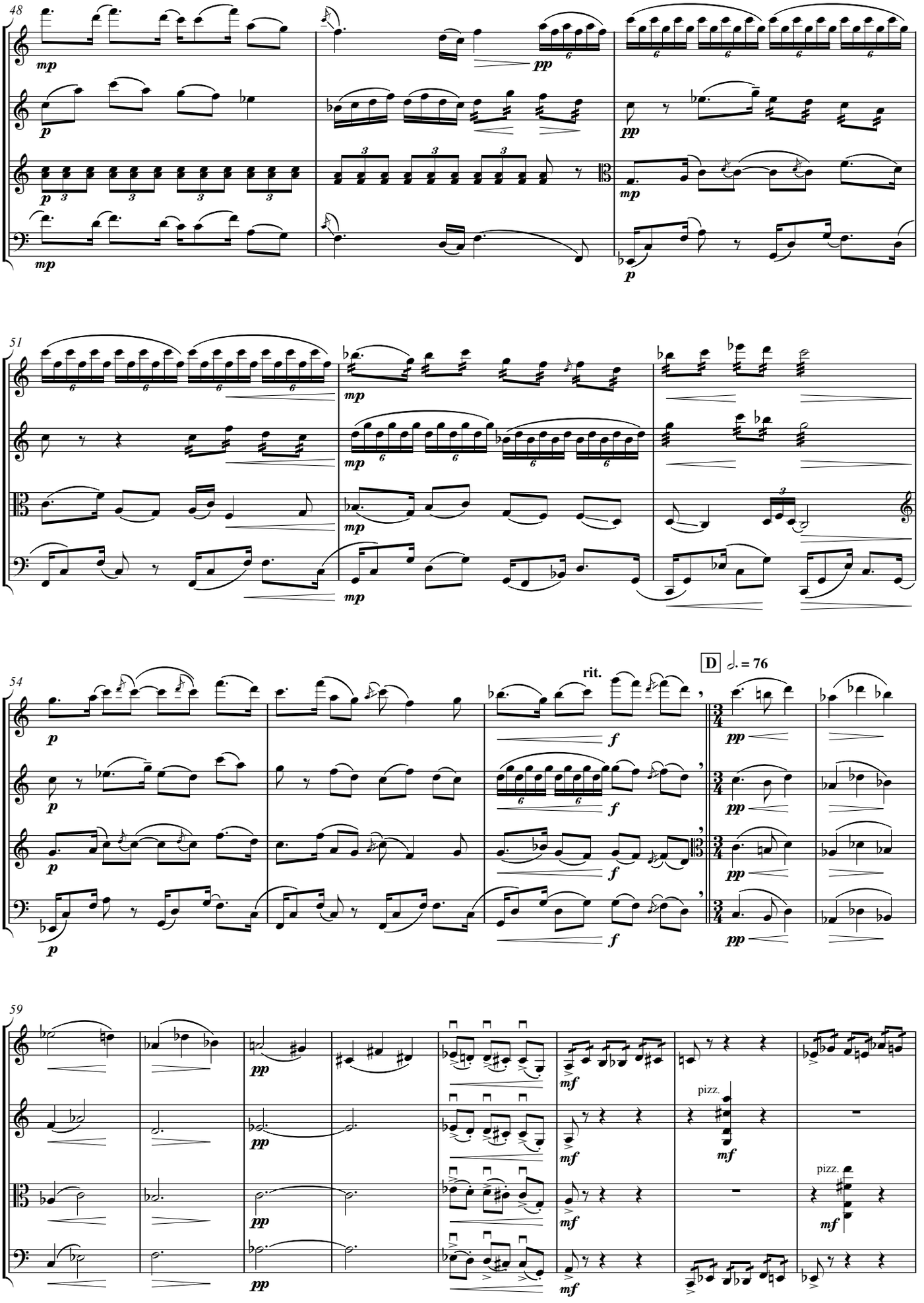

77
D
81
pizz.
arco
85
E
♩ = ♩. (♩. = 88)
pizz.
92

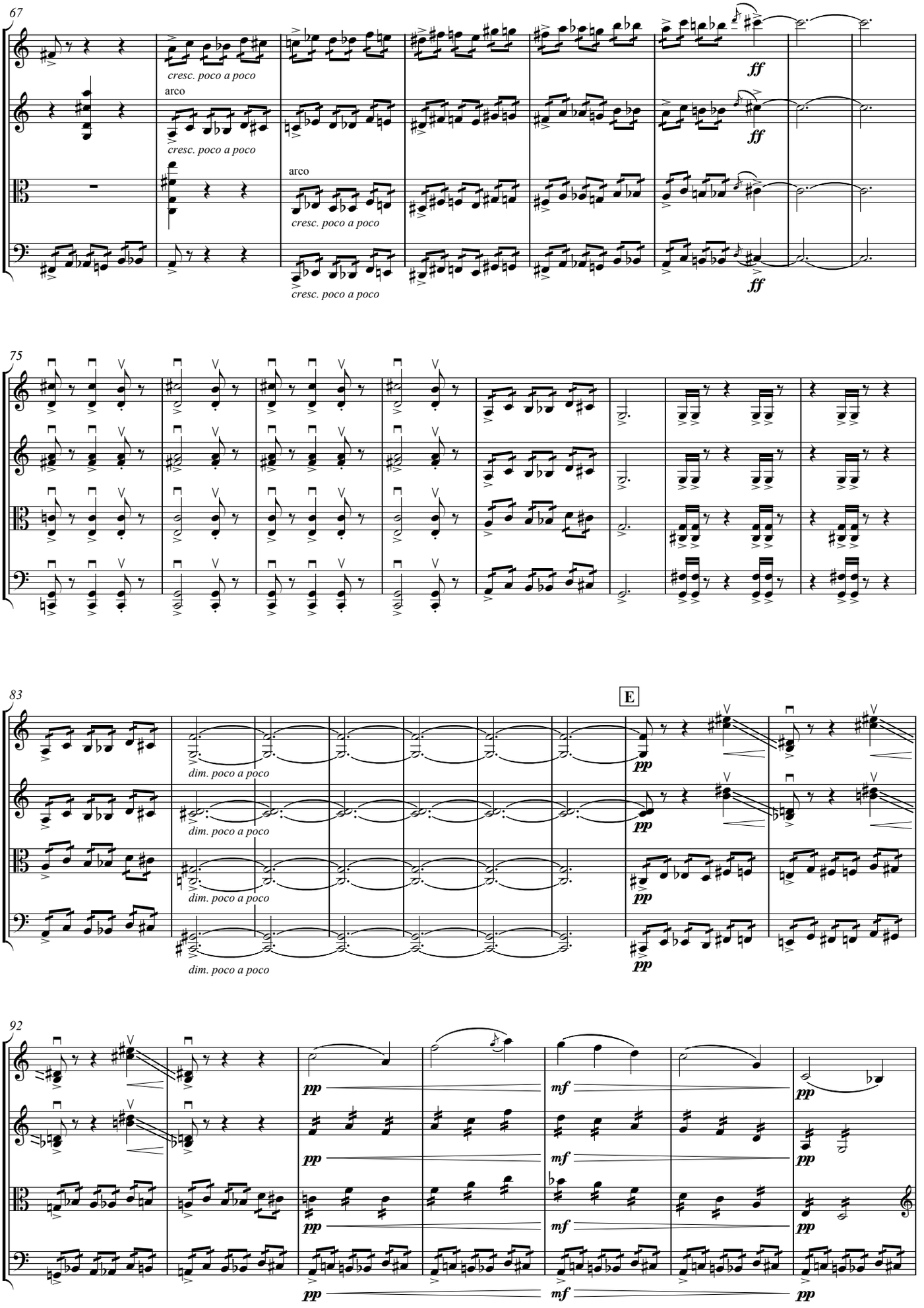

100
pp
pizz.
mp
108
poco rit.
F Andante (♩. = 69)
arco
117
rit.
♩. = 63
124
rit.
♩. = 52
arco

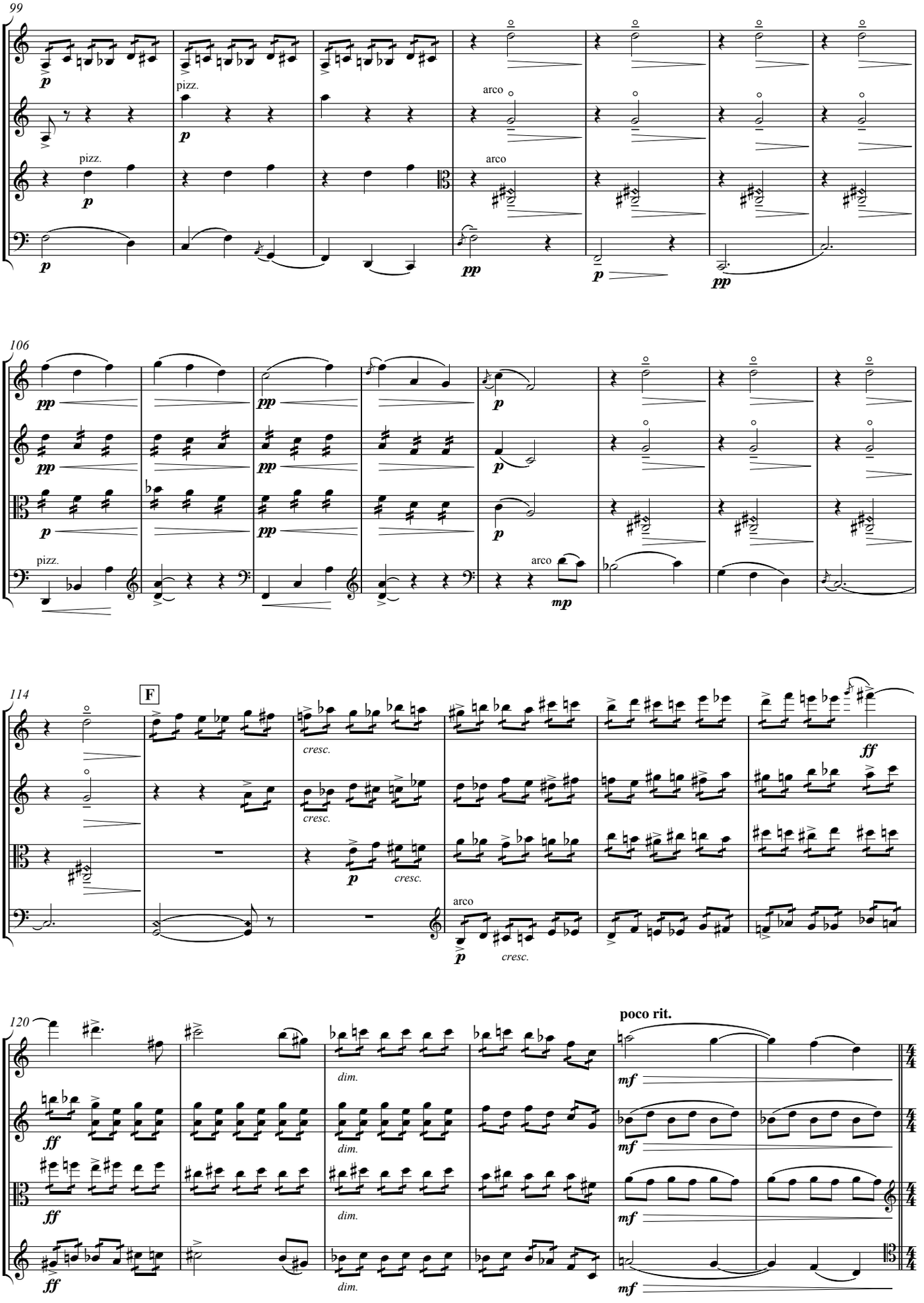
III

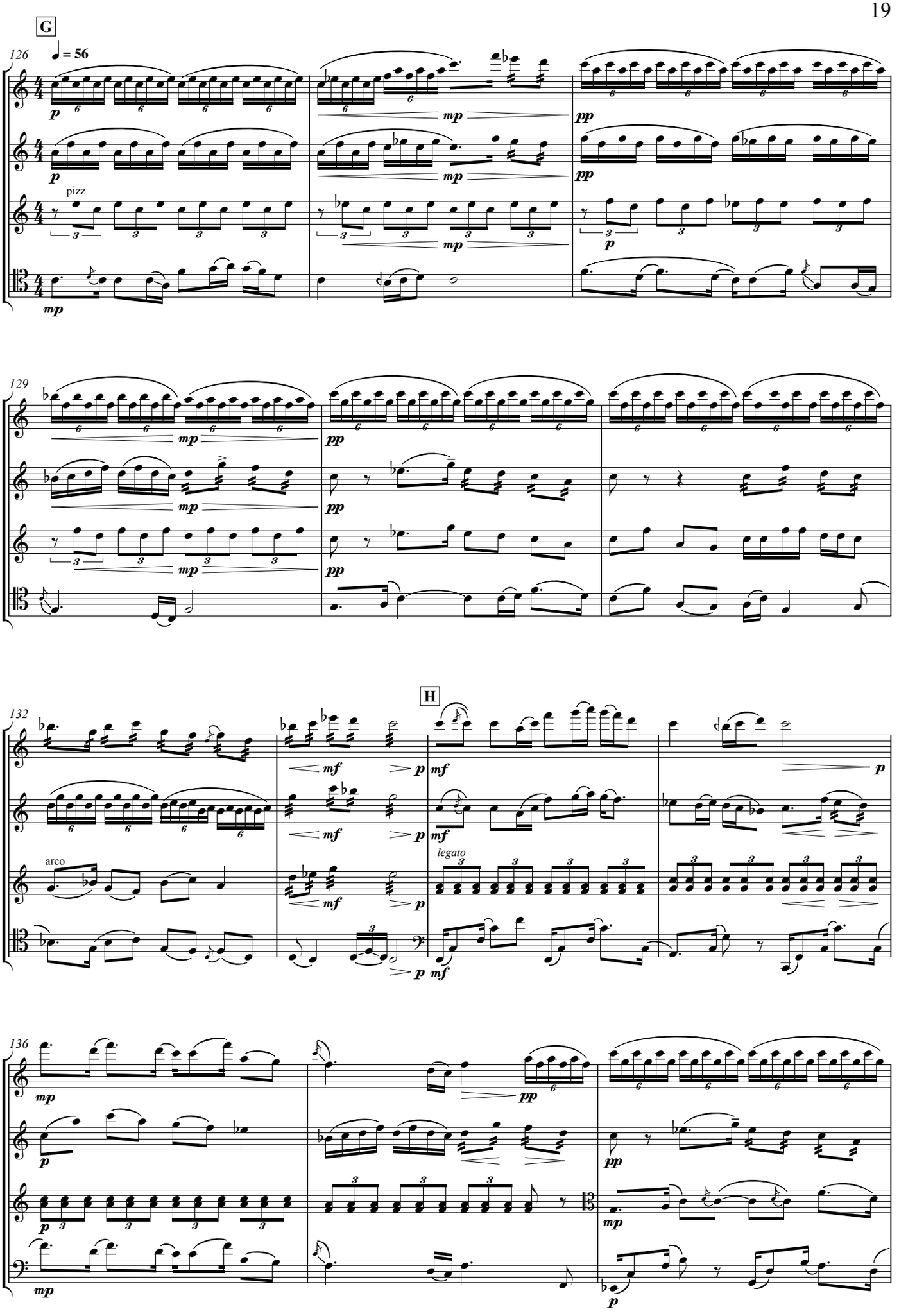

Agitated (𝅗𝅥. = 76)
Violin 1
Violin 2
Viola
Cello
ff on str.
fp
ff
10
mf cresc. poco a poco
ff
18
A
pizz.
arco
f
dim.
26
p
cresc.
ff
arco

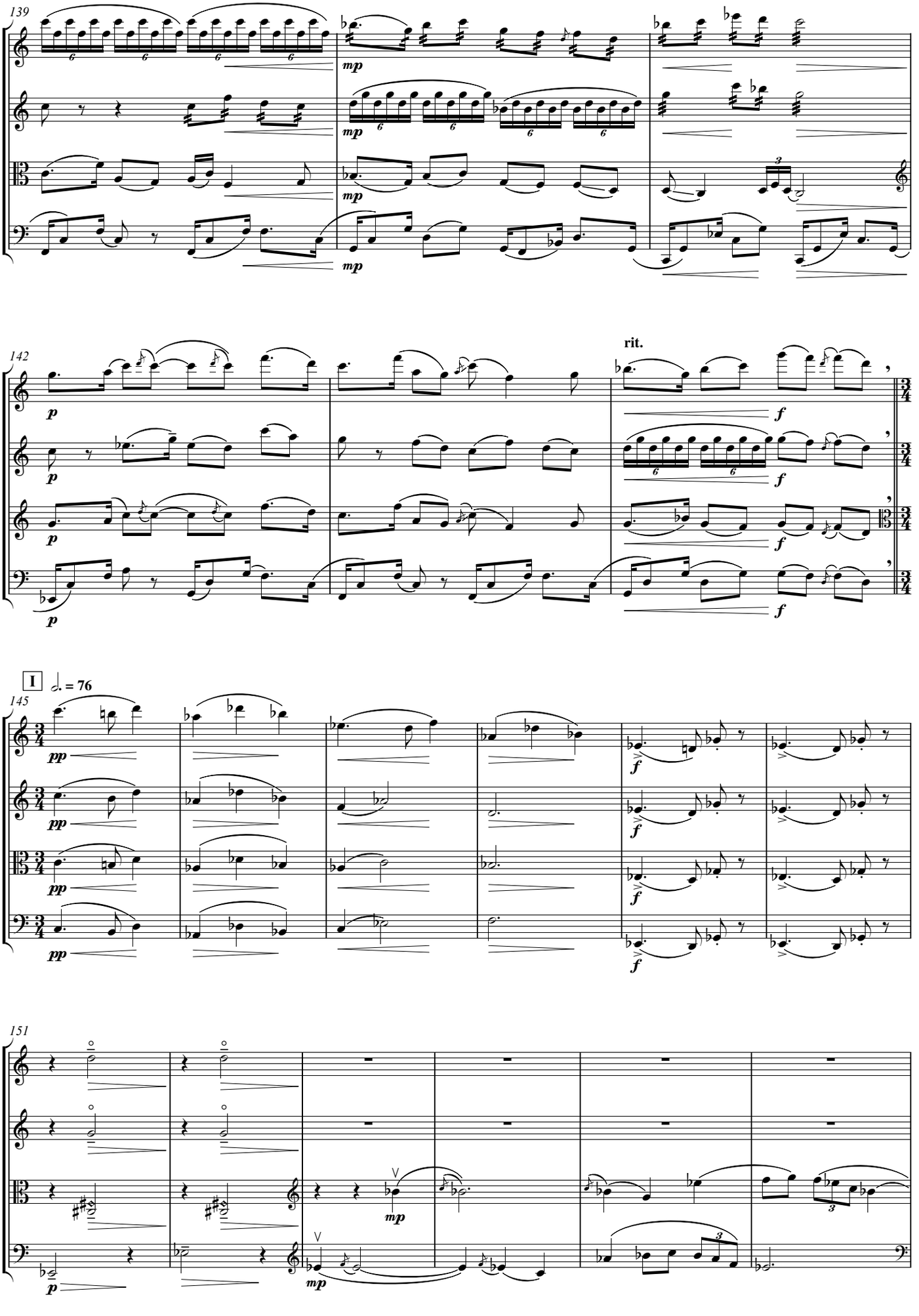

poco rit.
dim.
B
♩= 56
pizz.
arco
C
legato

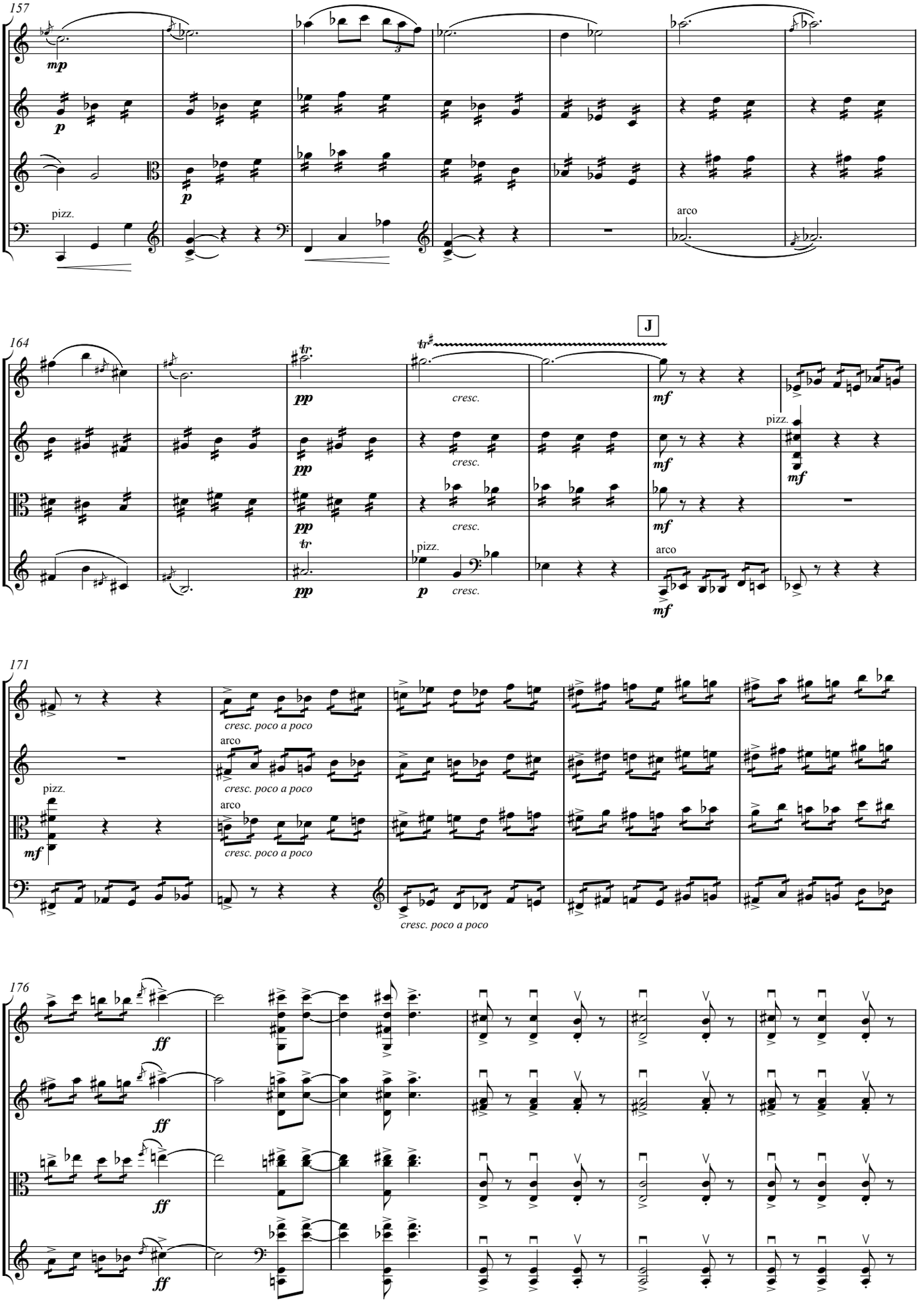

48
51
54
rit.
D
= 76
59
pizz.
pizz.

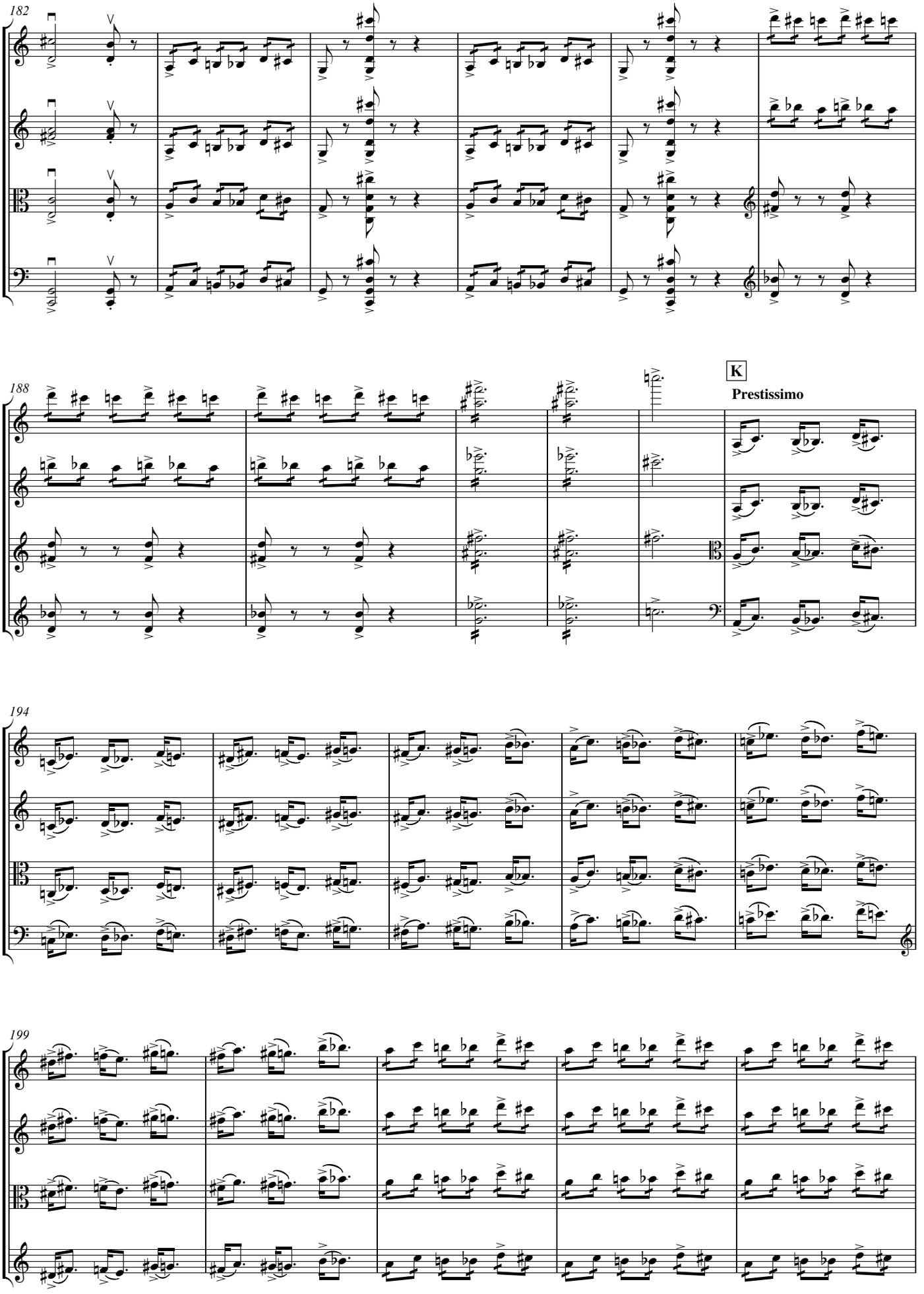

67
cresc. poco a poco
arco
cresc. poco a poco
arco
cresc. poco a poco
cresc. poco a poco
ff
ff
ff
75
83
dim. poco a poco
dim. poco a poco
dim. poco a poco
dim. poco a poco
E
pp
pp
pp
pp
92
pp
pp
pp
pp
mf
mf
mf
pp
pp
pp

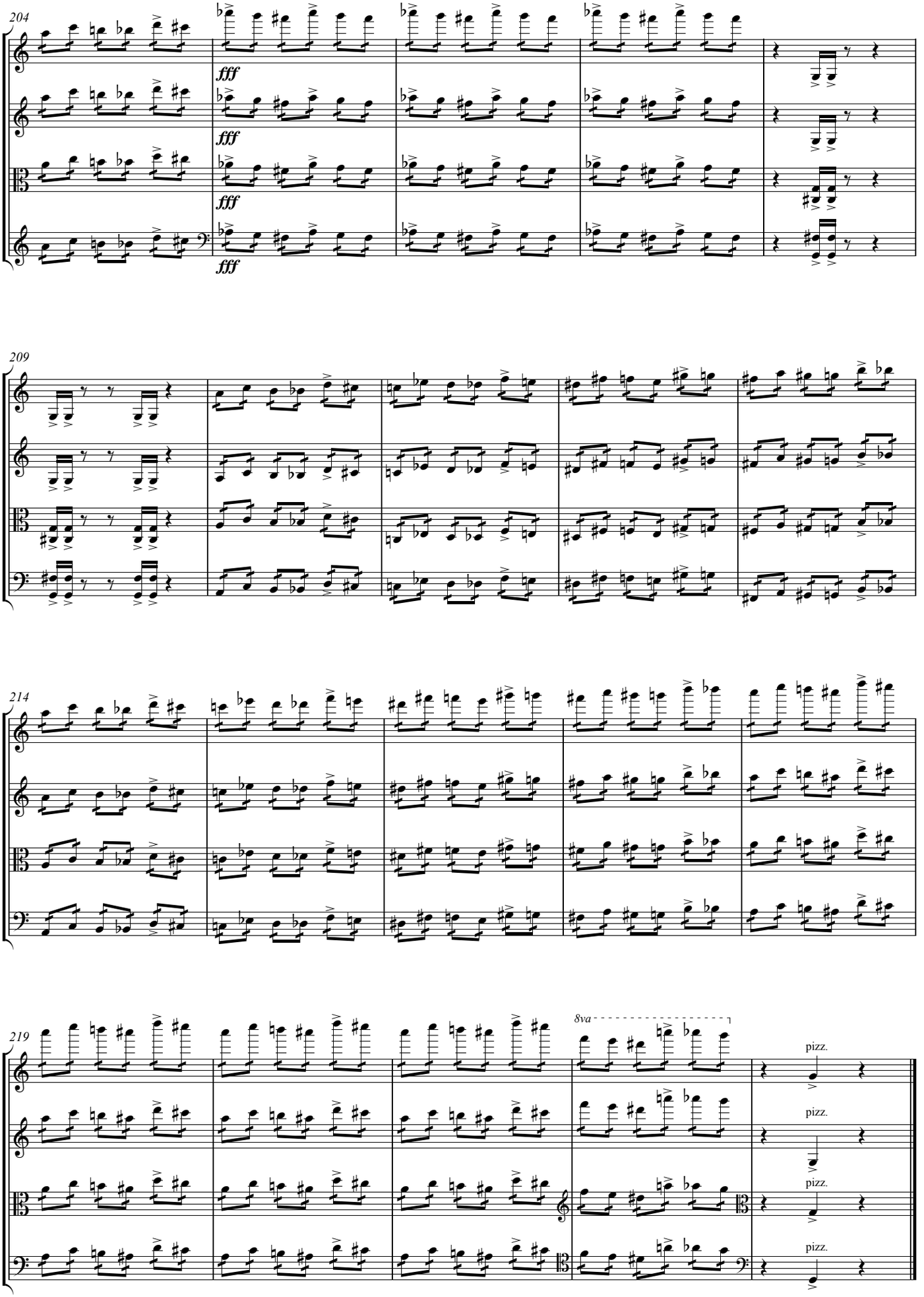

99
pizz.
arco
pizz.
arco
106
pizz.
arco
114
F
cresc.
cresc.
cresc.
arco
cresc.
120
dim.
dim.
dim.
dim.
poco rit.


G
126
♩ = 56
pizz.
129
H
132
arco
legato
136


139
mp
142
p
rit.
f
I
= 76
145
pp
151
mp


157
mp
p
p
pizz.
arco
164
J
pp
pp
pp
pp
tr
tr
cresc.
cresc.
cresc.
cresc.
mf
mf
mf
mf
pizz.
pizz.
mf
p
arco
171
cresc. poco a poco
arco
cresc. poco a poco
pizz.
mf
arco
cresc. poco a poco
cresc. poco a poco
176
ff
ff
ff
ff


182
188
K
Prestissimo
194
199



12 April 2002,
Kansas City, MO