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For Xiao, Pipa, Yangqin or Vibraphone,
Zheng, Erhu and Percussion

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周龙
Zhou Long

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周 龙 简 介

周龙,著名作曲家,1953年出生于中国北京。1973年开始向罗忠镕、黎英海、樊祖荫学习作曲,向严良堃学习指挥。1983年毕业于中央音乐学院,师从苏夏。曾任中国广播艺术团驻团作曲家。1985年获纽约哥伦比亚大学奖学金赴美学习,师从周文中、达维多夫斯基和爱德华兹。1993年获音乐艺术博士学位。现任美国密苏里大学堪萨斯城音乐舞蹈学院作曲教授及天津音乐学院特聘教授。

周龙的作品汇集了东西方审美观念和音乐元素。2011年,周龙以他的第一部歌剧《白蛇传》成为获得普利策音乐奖的首位美籍华裔作曲家(波士顿歌剧院与北京国际音乐节联合委约)。他获得的奖项还包括美国文学艺术院终身成就奖、纽约林肯中心室内乐协会颁发的斯托格国际大奖、美国巴罗基金会国际作曲比赛首奖、美国古根海姆基金会奖金。他曾多次受到美国国会图书馆库茨维斯基音乐基金会、哈佛大学弗朗姆音乐基金会、美国国家艺术委员会委约创作。此外,周龙和陈怡的交响乐《虎门 1839》唱片专辑被提名 2016 年格莱美奖,同年周龙被授予纽约艺术基金会名人堂荣誉称号。

近年来,周龙完成了由青岛交响乐团委约的《琴岛》序曲(获得中国国家艺术基金);由北京交响乐团委约的交响组曲《京华风韵》;由新加坡交响乐团与 BBC 逍遥音乐节联合委约的钢琴协奏曲《态势》(2014 音乐季首演);由北京国际音乐节委约的大型交响史诗《九歌》(2013 年首演)。这些作品均由世界各大音乐团体委约演出并录制唱片,由上海音乐出版社及牛津大学出版社各自出版中英语乐谱。



Zhou Long born on July 8, 1953 in Beijing. Zhou Long enrolled in the Central Conservatory of Music in Beijing in 1977. Following graduation in 1983, he was appointed composer-in-residence with the China Broadcasting Symphony. He travelled to the United States in 1985 under a fellowship to attend Columbia University, where he studied with Chou Wen-Chung, Davidovsky and Edwards, receiving a Doctor of Musical Arts degree in 1993. Dr. Zhou is currently Distinguished Professor of Music at the University of Missouri-Kansas City Conservatory of Music and Dance.

Zhou Long is internationally recognized for creating a unique body of music that brings together the aesthetic concepts and musical elements of East and West. Winner of the 2011 Pulitzer Prize for his first opera, *Madame White Snake*, Dr. Zhou also received the American Academy of Arts and Letters Award, the 2012-2013 Elise Stoecker Prize from Lincoln Center Chamber Music Society. He has been two-time recipient of commissions from the Koussevitzky, From Music Foundations, Meet the Composer, Chamber Music America, and the New York State Council on the Arts. He has received fellowships from the National Endowment for the Arts, the Guggenheim and Rockefeller Foundations, and the New York Foundation for the Arts. In 2015, Zhou Long and Chen Yi both were nominated the 58th Grammy Award.

Recently, he has completed *Tsingtao Overture*, which awarded China National Arts Fund; *Beijing Rhyme - A Symphonic Suite*, commissioned by the Beijing Symphony Orchestra, a quartet co-commissioned by the Wigmore Hall and Lincoln Center, and his first piano concerto *Postures* co-commissioned by the BBC Proms and Singapore Symphony. In 2013, Zhou Long has composed a whole evening symphonic epic 'Nine Odes' on poems by Qu Yaun for four solo vocalists and orchestra, commissioned by the Beijing Music Festival. Zhou's music of all genres has been widely performed and recorded, and published by the Oxford University Press and the Shanghai Music Publishing House.

作品简介

1987年周龙受纽约州艺术委员会委约,为纽约长风中乐团创作作品《恒》。这首作品是为箫、琵琶、扬琴(或颤音琴)、箏、二胡与打击乐(5件木鱼、大堂鼓、碰铃、4面京锣、吊钹、风锣、高边锣)而作。

“像恒星转变运行,静中蕴含着无极的动势。”此曲之构思启发于佛教中恒转的显现。以长气息的旋律线条与多层不同节律音群的织体相反相成,以中国的美学概念与抽象的结构逻辑相并置,以中国传统乐器独特的音色与非传统演奏法的新音响相对比,从而使音乐形成一种收摄、凝聚的整体及刚健而不为物化的自性。

Heng (Eternity) was commissioned by music from China with a grant from the New York State Council on the Arts in 1987. Scored for Xiao, Pipa, Yangqin (or Vibraphone), Zheng, Erhu and Percussion-5 Blocks, Chinese bass drum (C.B.D.), Peng Ling (small bells), 4 Opera Gongs Suspended Cymbal (S.Cym.), Wind Gongs (Feng Luo) and Deep Gongs (Gaobian Luo).

Like the eternal stars in heaven, in stillness lies a realm of movement. With this philosophic outlook, this composition uses various treatments of single notes, each meaningful in expression, to symbolize the theme of eternity. It purposely opts for a pitch material mixed with traditional Chinese pentatonic modes and pantonal tunes. The continuous background with multi-rhythm which serves as a foil further increases the dim lingering atmosphere and conception, supporting the long-breathing melodic lines. Traditional Chinese instruments are used in an unconventional manner to seek greater variations and richness of sonority and tone color.

恒

HENG

为箫、琵琶、扬琴（颤音琴）、箏、二胡、打击乐而作
 For Xiao, Pipa, Yangqin or Vibraphone, Zheng, Eehu and Percussion

周 龙曲
 Zhou Long
 1987年

$\text{♩} = 76$
 Score in C

箫 (G)
 Xiao in G

琵琶
 Pipa

扬琴或
 颤音琴
 Yangqin or
 Vibraphone

箏
 Zheng

打击乐
 Percussion

二胡
 Erhu

Deep Gong

Wind Gong

S. Cymbal

4

Xiao

Pipa

Yangqin or Vibra.

Zheng

Deep Gong

S. Cym.

Perc.

Erhu

mp, *ppp*, *mf*, *p*, *mp*, *pp*, *mf*, *pp*, *mp*

8

箫 Xiao

琵琶 Pipa

扬琴或
颤音琴
Yangqin
or Vibra.

箏 Zheng

打击乐 Perc.

二胡 Erhu

11

箫 Xiao

琵琶 Pipa

扬琴或
颤音琴
Yangqin
or Vibra.

箏 Zheng

打击乐 Perc.

二胡 Erhu

14

箫 Xiao

琵琶 Pipa

扬琴或
颤音琴
Yangqin
or Vibra.

箏 Zheng

打击乐 Perc.

二胡 Erhu

mf *mp* *pp*

Deep Gong

17

箫 Xiao

琵琶 Pipa

扬琴或
颤音琴
Yangqin
or Vibra.

箏 Zheng

打击乐 Perc.

二胡 Erhu

mp *ppp* *pp* *p* *f*

Peng Ling

Blocks (hard)

20

箫 Xiao

琵琶 Pipa

扬琴或
颤音琴
Yangqin
or Vibra.

箏 Zheng

打击乐 Perc.

二胡 Erhu

H. Gongs C.B.D. H. Gongs Blocks H. Gongs C.B.D. H. Gongs

24

箫 Xiao

琵琶 Pipa

扬琴或
颤音琴
Yangqin
or Vibra.

箏 Zheng

打击乐 Perc.

二胡 Erhu

Detailed description of the musical score: The score is for a traditional Chinese ensemble. It consists of two systems of staves. The first system starts at measure 20 and the second at measure 24. The instruments are: Xiao (Flute), Pipa (Pipa), Yangqin or Vibra. (Yangqin or Vibraphone), Zheng (Zongzi), Perc. (Percussion), and Erhu (Erhu). The score includes various musical notations such as dynamics (mf, p, f, pp, ppp), articulation (accents, slurs), and specific performance instructions (H. Gongs, C.B.D., Blocks). The key signature is one sharp (F#). The first system (measures 20-23) features a complex interplay of instruments with various dynamics and articulations. The second system (measures 24-27) shows a more sustained performance with some instruments playing continuous patterns (Pipa, Yangqin, Zheng) while others have more melodic lines (Xiao, Erhu). The percussion part includes specific instructions for H. Gongs, C.B.D., and Blocks.

27 *poco a poco accel.*

箫 Xiao

琵琶 Pipa

扬琴或
颤音琴
Yangqin
or Vibra.

箏 Zheng

打击乐
Perc.

二胡 Erhu

Blocks (hard)

pp *f* *p*

30 $\text{♩} = 112$

箫 Xiao

琵琶 Pipa

扬琴或
颤音琴
Yangqin
or Vibra.

箏 Zheng

打击乐
Perc.

二胡 Erhu

mf *ff* *ff* *ff* *p* *f* *f* *p*

33

箫 Xiao

琵琶 Pipa

扬琴或
颤音琴
Yangqin
or Vibra.

笙 Zheng

打击乐
Perc.

二胡 Erhu

rit.
tr
p

p

pp

mf

S. Cym. C.B.D.

p *mp* *ppp*

tr
p

35

箫 Xiao

琵琶 Pipa

扬琴或
颤音琴
Yangqin
or Vibra.

笙 Zheng

打击乐
Perc.

二胡 Erhu

pp

f *p* *mp* *mf*

p *mf*

mp *f* *mf*

ffz

Peng Ling

mp

tr

< *>* *<* *>* *<* *>* *<* *>*

38

箫 Xiao

琵琶 Pipa

扬琴或
颤音琴
Yangqin
or Vibra.

箏 Zheng

打击乐
Perc.

二胡 Erhu

ppp

pp *p* *mp* *mf* *pp*

pp *p* *mf* *f* *ppp*

p *sfz* *mp* *mf* *f* *ppp*

ppp

42

箫 Xiao

琵琶 Pipa

扬琴或
颤音琴
Yangqin
or Vibra.

箏 Zheng

打击乐
Perc.

二胡 Erhu

mf

fp

ppp *fp*

mf

pp

fp

47

箫 Xiao

琵琶 Pipa

扬琴或
颤音琴
Yangqin
or Vibra.

箏 Zheng

打击乐 Perc.

二胡 Erhu

ppp *p* *pp*

ppp

p *mf* *p* *mf*

51

箫 Xiao

琵琶 Pipa

扬琴或
颤音琴
Yangqin
or Vibra.

箏 Zheng

打击乐 Perc.

二胡 Erhu

mp *p* *f*

mp *mp* *f*

ppp *p* *p*

Blocks (hard)

ppp *p*

mp *p* *mf*

54

箫 Xiao

琵琶 Pipa

扬琴或
颤音琴
Yangqin
or Vibra.

箏 Zheng

打击乐 Perc.

二胡 Erhu

tr

sfz *ppp*

sfz *ppp* *mp*

sfz *p*

sfz *p*

C.B.D. S.Cym. Peng Ling Blocks (hard)

mf *ppp* *p*

tr *Glissando* *tr#*

sfz *pp*

59

箫 Xiao

琵琶 Pipa

扬琴或
颤音琴
Yangqin
or Vibra.

箏 Zheng

打击乐 Perc.

二胡 Erhu

pp

mf *mf*

fp *fp*

mf *mf*

C.B.D. S.Cym. Blocks C.B.D.

pp *p* *pp*

pp

63 *poco a poco accel.*

箫 Xiao

琵琶 Pipa

扬琴或
颤音琴
Yangqin
or Vibra.

箏 Zheng

打击乐
Perc.

二胡 Erhu

The musical score for measures 63-66 is arranged in six staves. The first staff (Xiao) has a treble clef and a key signature of one flat. It begins with a half note G4, followed by a quarter note F#4, and a quarter rest. In measure 64, it has a half note G4, followed by a quarter note F#4, and a quarter rest. In measure 65, it has a half note G4, followed by a quarter note F#4, and a quarter rest. In measure 66, it has a half note G4, followed by a quarter note F#4, and a quarter rest. The second staff (Pipa) has a treble clef and a key signature of one flat. It begins with a half note G4, followed by a quarter note F#4, and a quarter rest. In measure 64, it has a half note G4, followed by a quarter note F#4, and a quarter rest. In measure 65, it has a half note G4, followed by a quarter note F#4, and a quarter rest. In measure 66, it has a half note G4, followed by a quarter note F#4, and a quarter rest. The third staff (Yangqin or Vibra) has a treble clef and a key signature of one flat. It begins with a half note G4, followed by a quarter note F#4, and a quarter rest. In measure 64, it has a half note G4, followed by a quarter note F#4, and a quarter rest. In measure 65, it has a half note G4, followed by a quarter note F#4, and a quarter rest. In measure 66, it has a half note G4, followed by a quarter note F#4, and a quarter rest. The fourth staff (Zheng) has a grand staff (treble and bass clefs) and a key signature of one flat. It begins with a half note G4, followed by a quarter note F#4, and a quarter rest. In measure 64, it has a half note G4, followed by a quarter note F#4, and a quarter rest. In measure 65, it has a half note G4, followed by a quarter note F#4, and a quarter rest. In measure 66, it has a half note G4, followed by a quarter note F#4, and a quarter rest. The fifth staff (Percussion) has a single line with a key signature of one flat. It begins with a half note G4, followed by a quarter note F#4, and a quarter rest. In measure 64, it has a half note G4, followed by a quarter note F#4, and a quarter rest. In measure 65, it has a half note G4, followed by a quarter note F#4, and a quarter rest. In measure 66, it has a half note G4, followed by a quarter note F#4, and a quarter rest. The sixth staff (Erhu) has a treble clef and a key signature of one flat. It begins with a half note G4, followed by a quarter note F#4, and a quarter rest. In measure 64, it has a half note G4, followed by a quarter note F#4, and a quarter rest. In measure 65, it has a half note G4, followed by a quarter note F#4, and a quarter rest. In measure 66, it has a half note G4, followed by a quarter note F#4, and a quarter rest.

67 $\text{♩} = 100$

箫 Xiao

琵琶 Pipa

扬琴或
颤音琴
Yangqin
or Vibra.

笙 Zheng

打击乐
Perc.

二胡 Erhu

rit. *mf* *pp* *tr*

mf *pp* *mf* *pp* *tr*

Deep Gong

72 $\text{♩} = 69$

箫 Xiao

琵琶 Pipa

扬琴或
颤音琴
Yangqin
or Vibra.

箏 Zheng

打击乐
Perc.

二胡
Erhu

Blocks

S. Cym.

77 $\text{♩} = 76$

箫 Xiao

琵琶 Pipa

扬琴或
颤音琴
Yangqin
or Vibra.

箏 Zheng

打击乐
Perc.

二胡
Erhu

bamboo pizz.

ord.

81

箫 Xiao

琵琶 Pipa

扬琴或
颤音琴
Yangqin
or Vibra.

箏 Zheng

打击乐
Perc.

二胡 Erhu

p *fp* *cresc.*

fz *p* *cresc.*

cresc.

mf *p* *l.h. cresc.* *r.h.*

p *cresc.*

cresc.

84

箫 Xiao

琵琶 Pipa

扬琴或
颤音琴
Yangqin
or Vibra.

箏 Zheng

打击乐
Perc.

二胡 Erhu

poco rit. $\text{♩} = 63$

sffz *p*

sffz *p*

ff *p*

sffz *p*

sffz *mf*

sffz