



# International Journal of Research Publication and Reviews

Journal homepage: [www.ijrpr.com](http://www.ijrpr.com) ISSN 2582-7421

## Orchestra Prelude No.1 “Hero” Opus.2 Li Jia (1977)

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### Abstract

In the aspect of trend structure, it is divided into two parts. In the development of the whole work, from theme presentation to change development to theme present, the author has different emotional changes in the melody, rhythm, harmony, and other aspects of the elaboration of the music in each part. In dealing with some long notes and decorative notes, harmony and polyphony are more easily used. The music was written around 2000 when the composer got his first job as the music producer for Redb52.com music studio, a short-lived online music company in Shanghai. The music was more on the game music style, but inspired by the German classical tradition, like Mozart, Bach, etc. The two parts call for a reminiscence of hero and eternity of glory.

Keywords: Li Jia, Prelude

### Introduction

A native Shanghaiese, Prof. Dr. Li Jia (Born, 1977/4/7) is a Chinese pianist, composer and musicologist. He received his post-graduate diploma (Shanghai Normal University), M.A. in Pop Music Studies (Shanghai Conservatory of Music), M.M. in piano (Sta Isabel College), PhD (Saint Louis University) and post-doctorate (Central Escolar University). He studied piano with such international artists as Prof. Augusto Espino and Prof. Nina Jostel. As a critically acclaimed concert pianist and composer, he has won over 50 international piano and composition competitions, including St. Peter-burg International Piano Competition, New York International Music Competition, Prokofiev international Music Competition, London Young Artist Music Competition, American Young Artist Music Competition, London International Piano Competition, Bonn International Piano Competition, Moscow International Piano Competition, Canadian International Music Competition, WPTA International Piano Competition, etc. Li Jia published his two volumes of piano solo works by Shanghai Music Publishing House and two piano solo CDs by Guangdong Music Publishing House. He specializes in the works of Baroque and Romantic periods, especially by Bach, Scarlatti and Franz Liszt. His performance venue includes Carnegie Hall, Royal Albert Hall, Bonn Beethovenhaus, Bosendorfer Hall at Mozarthaus, Vienna Ehrbar Hall, etc. As a composer, Li Jia wrote hundreds of pieces both for piano solo and orchestra. As a scholar, Li Jia published more than 70 papers in journals and conference. Li Jia currently teaches Masters Students at Shanxi Normal University and PhD Students at Krirk University Thailand. Besides, he is also a professor in piano for several colleges, including Nanyang Institute of Science and Technology, etc. Li Jia gives around 30 solo recitals annually in China and beyond and works as editor for several international journals, such as Educational Science: Theory & Practice (Scopus-indexed), Journal of Art & Design, Education Journal, Journal of Higher Education Research and Educational Research and Review.

### Instrumentation

#### Wind group:

Piccolo, flute, Oboe, clarinet in E flat, bassoon, horn in F flat, trumpet in B flat, trombone, tuba

#### Percussion group:

Dining, Xiaojing, tonga, guanzhongqin, palanquin, xylophone, palanquin, harp

#### String group:

Violin 1, violin 2, Viola, double bass, double bass

### Notes from the Conductor of Debut

The starting speed was slow, and the orchestra's theme appeared (and the first violin). String music strengthens the bedding of harmony with an intensive sound pattern and enriches harmony and emotional hearing. Harp decoration, rich sound effects, then percussion entered. In the configuration

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of the wind group, I constantly strengthen the emotional tone of music thinking, strengthen the sense of atmosphere, constantly cooperate with other instrument groups in the form of polyphony, and constantly strengthen the development of theme motivation and melody trend. Tonality is constantly changing. Theme melody motivation presents and develops in different modes and speeds emotions. The typical characteristics of the theme mainly depend on the rhythm of the theme, with a distinct personality, strong expression, complete summary of sound and meaning, continuous deduction in different modes, deepening the memory of music content. In the continuous mode, contrast reflects the complex emotional changes.

In the aspect of trend structure, it is divided into two parts. In the development of the whole work, from theme presentation to change development to theme present, the author has different emotional changes in the melody, rhythm, harmony, and other aspects of the elaboration of the music in each part. In dealing with some long notes and decorative notes, harmony and polyphony are more easily used. In the climax part of promoting music emotion, the division of labor of each group is just right.

#### Notes from the Composer

The music was written around 2000 when I got my first job as the music producer for Redb52.com music studio, a short-lived www company in Shanghai. The music was more on the game music style, but inspired by the German classical tradition, like Mozart, Bach, etc. The two parts call for a reminiscence of hero and eternity of glory. Hope you can hear some thing close to Bach towards the end of the music, an emulation of a young man in his early 20s.



Grave rit. . . . . Allegro

Piccolo

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F

Trumpet in B $\flat$

Trombone

Tuba

Timpani

Snare Drum

Cymbals

Tubular Bells

Glockenspiel

Xylophone

Celists

Harp

Violin I

Violin II

Viola

Violoncello

Double Bass

2

14

Perc

Fl

Ob

Cl

Bsn

Hr

Tpra

Tbn

Tbs

Timp

S.D.

Cym

Tub B

Glock

Xyl

Cst

Hp I

Vln I

Vln II

Vla

Vc

Db

The musical score is for a symphony, page 3. It features a large orchestra with the following instruments listed on the left: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hr.), Trumpet (Tpts.), Trombone (Tbn.), Timpani (Timp.), Snare Drum (S.D.), Cymbal (Cym.), Tub. B., Glock., Xyl., Cd., Hp. I, Vln. I, Vln. II, Vla., Vc., and Db. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mte' (mute). The score is divided into measures by vertical bar lines.

34

Picc.

Fl.

Ob.

Cl.

Bsn.

Hr.

Hr.

Tpts.

Tbn.

Tbn.

Temp.

S. D.

Cym.

Tub. B.

Glock.

Xyl.

Cel.

Hr. I.

Vln. I.

Vln. II.

Vla.

Vcl.

Db.

The musical score on page 5 is for a large orchestra. It begins with a 6/8 time signature and a key signature of one flat (B-flat). The score is divided into several systems, each containing staves for different instrument groups. The instruments listed on the left side of the staves are: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hr.), Trumpet (Tpts.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Snare Drum (S.D.), Cymbal (Cym.), Tub. B., Glockenspiel (Glock.), Xylophone (Xyl.), Cello (Cdl.), Harp (Hp. I), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vcl.), and Double Bass (Db.). The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). The percussion section includes a snare drum, cymbal, tuba, and xylophone. The string section includes violins, violas, violoncellos, and double basses. The woodwind section includes piccolo, flute, oboe, clarinet, bassoon, horn, and trumpet. The brass section includes trombone, tuba, and timpani. The score is a complex arrangement of musical parts, likely for a symphony or concert.

6

57

Picc.

Fl.

Ob.

Cl.

Bsn.

Ha.

Tpts.

Tbn.

Tba.

Timp.

S.D.

Cym.

Tub. B.

Glock.

Xyl.

Cd.

Hp. I.

Vln. I.

Vln. II.

Vla.

Vc.

Db.



7

The musical score is for a large orchestra, page 7. The key signature is B-flat major (two flats) and the time signature is 6/8. The score includes staves for the following instruments: Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Timpani, Snare Drum, Cymbal, Tubas, Glockenspiel, Xylophone, Cello, Double Bass, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music features various dynamics including *f* (forte), *mp* (mezzo-piano), and *pp* (pianissimo). There are also markings for *ff* (fortissimo) and *sf* (sforzando). The score includes a repeat sign at the end of the page.

8

79 rit. . . . . rit. . . . . Lento

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hr. *ff*

Tpts. *ff*

Tbn. *ff*

Tba. *ff*

Timp. rit. . . . . Lento *ff* *pp* *ppp*

S.D. *ff*

Cym.

Tub. B.

Glock.

Xyl.

Cd.

Hp. I

Vln. I rit. . . . . rit. . . . . Lento *ff* *fff*

Vln. II *ff* *fff*

Vla. *ff* *fff*

Vcl. *ff* *fff*

Db. *ff* *fff* *p*

This page of the musical score is for a symphony, featuring a variety of instruments. The instruments listed on the left include Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Timpani, Snare Drum, Cymbal, Tubular Bells, Glockenspiel, Xylophone, Celesta, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in 3/4 time and includes dynamic markings such as *mf*, *p*, *pp*, *f*, and *pi zz*. The tempo is marked *Andante*. The page shows the first system of the score, with measures 1 through 10. The Piccolo part begins with a *mf* dynamic. The Flute part has a *p* dynamic. The Oboe part has a *p* dynamic. The Clarinet part has a *mf* dynamic. The Bassoon part has a *pp* dynamic. The Horn part has a *p* dynamic. The Trumpet part has a *p* dynamic. The Trombone part has a *p* dynamic. The Timpani part has a *p* dynamic. The Snare Drum part has a *p* dynamic. The Cymbal part has a *p* dynamic. The Tubular Bells part has a *p* dynamic. The Glockenspiel part has a *p* dynamic. The Xylophone part has a *p* dynamic. The Celesta part has a *p* dynamic. The Harp part has a *p* dynamic. The Violin I part has a *p* dynamic. The Violin II part has a *mf* dynamic. The Viola part has a *p* dynamic. The Violoncello part has a *p* dynamic. The Double Bass part has a *p* dynamic.

10

10

*Moderato*

Flc

Fl

Ob

Cl

Bsn

Hrn

Tpta

Tbn

Tba

*Moderato*

Trmp

S. Dr

Cym

Tub B

Glock

Xyl

Cel

Hrp I

*Moderato*

Vln I

Vln II

Vla

Vcl

Dbl

109

Picc. Fl. Ob. Cl. Bsn. Hrn. Tpts. Tbn. Tba. Timp. S. D. Cym. Tbn. B. Glock. Xyl. Cdl. Hp. I. Vln. I. Vln. II. Vla. Vc. Db.

The image displays a musical score for measures 109 and 110. The score is written for a large ensemble, including woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba), percussion (Timpani, Snare Drum, Cymbal, Tuba/Bell, Glockenspiel, Xylophone, Cymbal), and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The notation is in 4/4 time, with a key signature of one flat (B-flat). The score is divided into two systems, with measures 109 and 110 clearly marked. The woodwinds and strings are active throughout, while the brass instruments (Horn, Trumpet, Trombone, Tuba) have more prominent parts in measure 110. The percussion section includes a timpani roll in measure 109 and a cymbal crash in measure 110. The string section provides a harmonic foundation with sustained notes and moving lines.

12

112

Picc.

Fl.

Ob.

Cl.

Bsn.

Hr.

Trpt.

Tbn.

Tba.

Timp.

S. D.

Cym.

Tub. B.

Glock.

Xyl.

Cal.

Hp. I

Vln. I

Vln. II

Vla.

Vc.

Db.

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

*f*

*trango*

*trango*