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Orchestral Overture No.2 “Eternity” Opus.3 Li Jia (1977)

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Abstract

The piece was originally composed on a piano back in 2005 winter. The music comes from two piano solo pieces, one for voice & piano and the other for piano solo. After almost 16 years, the composer decided to make an orchestral version of them as a combination. The opening theme was called the girl in the mirror, peaceful and romantic, using more strings. As the music goes on, power gets on more impetus to push the music to part two, its climax. The typical characteristics of the theme mainly depend on the rhythm of the composition, with a distinct personality, intense expression, complete summary of sound and meaning, continuous deduction in different modes, deepening the memory of music content. In a constant way, contrast reflects the complex emotional changes. In the development of the whole work, from theme presentation to change the product 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 efficiently used. The main musical images generally have characteristics, in melody, rhythm, in the sequence of harmony or chord expansion, through a specific part of musical instruments.

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 both for piano 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: Flute, Oboe, clarinet in G, bassoon, horn in G, trumpet in G, trombone, bassoon

Tuba Percussion Group: Piano, triangle iron

String group: Violin 1, violin 2, Viola, Double bass, Double bass

Notes from the Conductor of Debut

The beginning is pastoral, and the theme of the wind group appears. String music group strengthens the bedding of harmony with the intensive sound pattern, enriches fellowship and emotional hearing. Rich sound effects, then percussion entered. In the configuration of the wind group, we constantly

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strengthen the emotional tone of music thinking, enhance the sense of atmosphere, regularly cooperate with other instrument groups in the form of polyphony, and continuously strengthen the development of theme motivation and melody trend. Tonality is continually 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 composition, with a distinct personality, intense expression, complete summary of sound and meaning, continuous deduction in different modes, deepening the memory of music content. In a constant way, contrast reflects the complex emotional changes. In the development of the whole work, from theme presentation to motive development, 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 efficiently used. The main musical images generally have characteristics, in melody, rhythm, in the sequence of harmony or chord expansion, through a specific part of musical instruments. After the introduction, this musical image will appear, which will be repeated in the same way or in a new way. After a significant evolution, it will often enter the stage of recap. At the end of the last part, it will "flash" many times.



Adagio

Flute

Oboe

Clarinet in B

Bassoon

Horn in F

Horn in F

Trumpet in B

Trombone

Tuba

Timpani

Cymbals

Snare Drum

Triangle

Harp

Adagio

Celesta

Violin I

Violin II

Viola

Violoncello

Contrabass

mf

p

mf

p

con sord.

con sord.

con sord.

pizz.

pizz.

p

2

A

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

S. D.

Tri.

Hp.

A

Ocl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

p

mf

16

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

S. D.

Tri.

Hp.

Cel.

senza sord.

Viol. I

senza sord.

Viol. II

senza sord.

Vla.

Vc.

Cb.

3

4

23

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

S. D.

Tri.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

arco

20 5

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

S. D.

Tri.

Hp.

Cel.

Viol. I

Viol. II

Vla.

Vc.

Cb.

6

34

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

S. D.

Tri.

Hp.

Cel.

Viol. I

Viol. II

Vla.

Vc.

Cb.

accel.

p

40 *Allegretto* 7

Fl. I.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

S. D.

Tri.

Hp.

Oel.

Viol. I

Viol. II

Vla.

Vc.

Cb.

p

pizz.

pizz.

pizz.

pizz.

pizz.

8

48

Fl. I.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

S. D.

Tri.

Hp.

Cel.

Viol. I

Viol. II

Viola

Vcl.

Cb.

arco

arco

arco

This musical score covers measures 56 to 65 of a symphony. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Tubas (Tba.), Timpani (Timp.), Cymbals (Cym.), Snare Drum (S. D.), Triangles (Tri.), Harp (Hp.), and Cello/Double Bass (Cel.). The score features a variety of rhythmic patterns, including sixteenth-note passages in the woodwinds and strings, and a prominent sixteenth-note accompaniment in the cellos and double basses. Dynamics such as *pp*, *f*, and *mf* are clearly marked throughout the piece.

10

63

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

S. D.

Tri.

Hp.

Cel.

Viol. I

Viol. II

Vla.

Vc.

Cb.

f

arco

f

This image shows a page of a musical score, specifically measures 69 through 74. The score is written for a large symphony orchestra. The instruments included are:

- Flute I (Fl.)
- Oboe (Ob.)
- Clarinet (Cl.)
- Bassoon (Bsn.)
- Horn I (Hn.)
- Horn II (Hn.)
- Trumpet (Tpt.)
- Trombone (Tbn.)
- Tuba (Tba.)
- Timpani (Timp.)
- Cymbal (Cym.)
- Snare Drum (S. D.)
- Triangle (Tri.)
- Harp (Hp.)
- Oboe II (Oel.)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Via.)
- Violoncello (Vc.)
- Contrabass (Cb.)

The score is in a key signature of one sharp (F#) and a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The woodwinds and strings are active throughout the measures, while the brass instruments have more sparse parts. The percussion section includes cymbals, snare drum, and triangle. The harp part is mostly rests. The overall texture is dense and characteristic of a late 19th or early 20th-century symphony.

12

75

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

S. D.

Tri.

Hp.

Oel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

f

81 13

Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
S. D.
Tri.
Hp.
Oel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
mf
mf
pizz.
pizz.

14

Fl. *ff*

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

S. D.

Tri.

Hp.

Cel.

Viol. I

Viol. II

Vla.

Vc. *arco*

Cb.

Detailed description: This is a page of a musical score for a symphony orchestra. The page is numbered '14' in the top left corner. The score is written for various instruments, including woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Horns, Trumpets, Trombones, Tuba), percussion (Timpani, Cymbals, Snare Drum, Triangles), strings (Violins I and II, Viola, Violoncello, Contrabass), and keyboard instruments (Harp, Celesta). The Flute part starts with a dynamic marking of *ff*. The Trumpet and Trombone parts have a dynamic marking of *f*. The Viola part has a dynamic marking of *arco*. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The page ends with a double bar line.

95 15

Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
S. D.
Tri.
Hp.
Gel.
Vln. I
Vln. II
Via.
Vc.
Cb.

arco

16

102

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

S. D.

Tri.

Hp.

Cel.

Viol. I

Viol. II

Viola

Vc.

Cb.

arco

arco

3

Detailed description: This page of a musical score covers measures 102 through 107. The score is arranged in a standard orchestral format with multiple staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon) is mostly silent, with a triplet flourish for the Oboe in measure 107. The brass section (Horns, Trumpet, Trombone, Tuba) plays sustained notes, with the Horns and Trumpet having melodic lines. The percussion section includes Timpani, Cymbals, Snare Drum, and Triangle. The strings (Violins I & II, Viola, Cello, Double Bass) provide harmonic support, with the Violins marked 'arco' in measures 106 and 107. The key signature is two sharps (F# and C#), and the time signature is 4/4. Measure numbers 102, 103, 104, 105, 106, and 107 are indicated at the top of the page.

This musical score page covers measures 109 to 117. The instrumentation includes:

- Flute I (Fl.): Melodic line with grace notes and slurs.
- Oboe (Ob.): Melodic line with grace notes and slurs.
- Clarinet (Cl.): Rhythmic accompaniment with sixteenth-note patterns.
- Bassoon (Bsn.): Rhythmic accompaniment with sixteenth-note patterns.
- Horn I (Hn.): Rhythmic accompaniment with eighth-note patterns.
- Horn II (Hn.): Rhythmic accompaniment with eighth-note patterns.
- Trumpet (Tpt.): Melodic line with grace notes and slurs.
- Trombone (Tbn.): Melodic line with grace notes and slurs.
- Tuba (Tba.): Sustained low notes.
- Timpani (Timp.): Sustained notes with a dynamic marking of *f*.
- Cymbals (Cym.): Sustained notes.
- Snare Drum (S. D.): Rhythmic accompaniment with eighth-note patterns.
- Triangle (Tri.): Rhythmic accompaniment with eighth-note patterns.
- Harp (Hp.): Sustained notes.
- Oboe II (Oel.): Sustained notes.
- Violin I (Vln. I): Melodic line with grace notes and slurs.
- Violin II (Vln. II): Melodic line with grace notes and slurs.
- Viola (Via.): Rhythmic accompaniment with sixteenth-note patterns.
- Violoncello (Vc.): Sustained notes.
- Contrabass (Cb.): Sustained notes.

18

116

Fl. I

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

S. D.

Tri.

Hp.

Cel.

118

119

120

Vi n. I

Vi n. II

Vi a.

Vc.

Cb.

This image shows a page of a musical score for a symphony orchestra, covering measures 123 to 19. The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The instruments included are:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinet (Cl.)
- Bassoon (Bsn.)
- Horn (Hn.) - two staves
- Trumpet (Tpt.)
- Trombone (Tbn.)
- Tuba (Tba.)
- Timpani (Timp.)
- Cymbal (Cym.)
- Snare Drum (S. D.)
- Triangle (Tri.)
- Harp (Hp.)
- Ocel. (Ocel.) - two staves
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Via.)
- Voice (Vc.)
- Conductor's part (Cb.)

The score features various musical notations such as notes, rests, slurs, and dynamic markings. The page number '123' is located at the top left of the first staff, and the number '19' is at the top right of the first staff.

20

128

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

S. D.

Tri.

Hp.

Oel.

Vln. I

Vln. II

Via.

Vc.

Cb.

Flute

Adagio

Musical staff 1: Flute part, measures 1-6. Includes a dynamic marking of *mf* and a fingering of 2.

Musical staff 2: Flute part, measures 7-10.

Musical staff 3: Flute part, measures 11-15. Includes a section marker 'A' and a fingering of 2.

Musical staff 4: Flute part, measures 16-19.

Musical staff 5: Flute part, measures 20-23. Includes a trill marking (*tr*) and a fingering of 3.

Musical staff 6: Flute part, measures 24-26. Includes a trill marking (*tr*) and a fingering of 3.

Musical staff 7: Flute part, measures 27-30. Includes a fingering of 3.

2 Flute

32

36 *accel.*

41 *Allegretto*

46

52 7

63 *f*

69

74

78 5 5

83

88

Oboe

Adagio

8

11 **A**

mf

16

21

26

30

35 *accel.* #

41 Allegretto

47

50 6

Detailed description: This is a musical score for the Oboe part of a piece. It begins with the tempo marking 'Adagio'. The score is written on a single staff in treble clef with a key signature of one flat (B-flat). Measure 8 starts with a whole rest followed by a half note G4. Measure 11 is the start of a first ending marked 'A', featuring a melodic line with slurs and a dynamic marking of 'mf'. The piece continues with various rhythmic patterns and slurs. At measure 35, there is an 'accel.' marking and a key signature change to one sharp (F#). The tempo changes to 'Allegretto' at measure 41. The score concludes at measure 50 with a final whole note chord and a fermata.

2

Oboe

Musical score for Oboe, measures 59-112. The score is written in treble clef with a key signature of one sharp (F#). The tempo and dynamics are not explicitly marked, but a forte (*f*) dynamic is indicated at measure 64. The score includes various musical notations such as slurs, ties, and fingerings (5, 6, 3).

Measures 59-63: Melodic line starting with a quarter rest, followed by eighth and quarter notes.

Measures 64-69: Melodic line with a forte (*f*) dynamic marking at measure 64.

Measures 70-74: Melodic line with a slur over measures 70-71 and a fermata over measure 74.

Measures 75-78: Melodic line with a slur over measures 75-76 and a fermata over measure 78. Fingerings 5 and 5 are indicated.

Measures 79-83: Melodic line with a slur over measures 79-80 and a fermata over measure 83.

Measures 84-87: Melodic line with a slur over measures 84-85 and a fermata over measure 87.

Measures 88-91: Melodic line with a slur over measures 88-89 and a fermata over measure 91.

Measures 92-96: Melodic line with a slur over measures 92-93 and a fermata over measure 96.

Measures 97-101: Melodic line with a slur over measures 97-98 and a fermata over measure 101.

Measures 102-106: Melodic line with a slur over measures 102-103 and a fermata over measure 106. Fingerings 6 and 3 are indicated.

Measures 107-112: Melodic line with a slur over measures 107-108 and a fermata over measure 112.

Clarinet in B \flat

Adagio

9 **A**

14 5

23 <f>

27

31 3

39 accel. Allegretto

45

49

53

57

V. S.

2

Clarinet in B \flat

Musical score for Clarinet in B \flat , measures 62-115. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The music consists of several staves of notation, including chords, melodic lines, and a section marked with a '15' and a double bar line. Measure numbers 62, 66, 69, 71, 74, 78, 83, 88, 93, 111, and 115 are indicated at the beginning of their respective staves. A '5' is written above a measure in staff 74, and a '7' is written above a measure in staff 69.

Clarinet in B♭

3

118

122

127

129

Bassoon

Adagio

10 A 2

mf

17

23

29

mf

35

accel.

41 Allegretto

2

49

54

59

65

f

2

Bassoon

71



77



82



87



92



111



117



121



128



Horn in F

Adagio

10 4

18 *p*

23

29 5

39 accel. 2 17 Allegretto *f*

61

66

72

77

82

V. S.

2

Horn in F



Horn in F

Adagio

10 A 13

27 *p*

33 **2** *accel.* **2**

41 - - - **17** *Allegretto* *f*

63

68

74

79

84

89

V. S.

2 Horn in F

94 *f*

102

107

112

117

122

127

129

Detailed description: This is a musical score for a Horn in F. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of eight staves of music. The first staff (measures 94-98) begins with a dynamic marking of *f* and includes a 4-measure rest. The second staff (measures 99-101) continues the melodic line. The third staff (measures 102-106) shows a key signature change to two sharps (F#, C#) at measure 107. The fourth staff (measures 107-111) continues in the new key. The fifth staff (measures 112-116) continues the melody. The sixth staff (measures 117-121) continues the melody. The seventh staff (measures 122-126) continues the melody. The eighth staff (measures 127-129) concludes the piece with a final cadence.

Trumpet in B \flat

Adagio

10 **A** 3

16

21

26 2

32 5 accel. 2

41 **Allegretto** 16 *f*

61

66 *f*

72

78

V. S.

2 Trumpet in Bb

84

89

94

102

107

111

116

121

130

Trombone

Adagio

10 **A** 4 *p*

18 18 *accel.* 2

41 - - - - - **17** Allegretto *f*

63

69 **3**

77

83

88

92 *f* **3**

2

Trombone

100



108



114



120



126

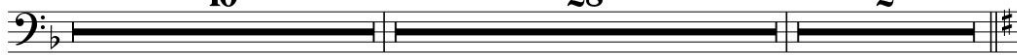


129



Tuba

Adagio 10 A 28 accel.
 2



A musical staff in bass clef with a key signature of one flat (B-flat). It contains a single whole note chord in measure 10, followed by a whole rest in measure 11, and another single whole note chord in measure 28. The tempo is marked 'Adagio'.

41 - - - - 33 Allegretto



A musical staff in bass clef with a key signature of two sharps (D major). It starts with a whole rest in measure 41, followed by a whole note chord in measure 33, and then a series of eighth notes in measures 34-41. The tempo is marked 'Allegretto'.

78



A musical staff in bass clef with a key signature of two sharps (D major). It contains a sequence of eighth notes and quarter notes across measures 78-84.

84 8




A musical staff in bass clef with a key signature of two sharps (D major). It features a whole note chord in measure 84, followed by a whole rest in measure 85, and then a sequence of eighth notes in measures 86-96.

96 3 6



A musical staff in bass clef with a key signature of two sharps (D major). It contains a whole note chord in measure 96, followed by a whole rest in measure 97, and then a whole note chord in measure 108. The tempo is marked 'Allegretto'.

108



A musical staff in bass clef with a key signature of two sharps (D major). It contains a sequence of eighth notes and quarter notes across measures 108-117.

117



A musical staff in bass clef with a key signature of two sharps (D major). It contains a sequence of eighth notes and quarter notes across measures 117-124.

124



A musical staff in bass clef with a key signature of two sharps (D major). It contains a sequence of eighth notes and quarter notes across measures 124-128.

128



A musical staff in bass clef with a key signature of two sharps (D major). It contains a sequence of eighth notes and quarter notes across measures 128-135.

Timpani

Adagio 10 A 28 accel. .
2

41 - - - - Allegretto 17 14

75 15 15

108 14

126

Detailed description: The image shows five staves of musical notation for a timpani part. The first staff is labeled 'Adagio' and contains measures 10, 28, and 2. Above the staff, there is a box labeled 'A' between measures 10 and 28. The second staff is labeled 'Allegretto' and contains measures 17 and 14. The third staff contains measures 15 and 15. The fourth staff contains measure 14. The fifth staff contains measures 126 and 140. Dynamics include *pp* < *f* and *p* < *f*. The notation includes rests, notes, and chords.

Cymbals

Adagio

10 **A** 28 accel. . . . 2

41 34 Allegretto 31

108 14

126 2 **mf**

The musical score for Cymbals consists of four staves. The first staff begins with the tempo marking 'Adagio' and contains measures 10, 28, and 2. Measure 10 is marked with a boxed 'A'. The second staff contains measures 34 and 31, with the tempo marking 'Allegretto' above measure 34. The third staff contains measure 14. The fourth staff contains measure 2, which is marked with a dynamic of 'mf'. The score uses various musical notations including rests, stems, and dynamic markings.

Snare Drum

Adagio

10 **A** 28 accel. 2

41 33 Allegretto

pp <

77

81

85

89

93

97

101

V. S.

2

Snare Drum



Triangle

Adagio **10** **A** **28** **accel. . .**
2

41 - - - - - **18** Allegretto

62

66

70

75 **7**

87

91 **15**

108

2

Triangle

Musical score for the instrument 'Triangle'. The score consists of five staves of music, each beginning with a measure number:

- Staff 1: Measure 109. The notation shows a sequence of six eighth notes, each followed by a quarter rest, creating a rhythmic pattern of eighth notes and quarter rests.
- Staff 2: Measure 115. This staff continues the rhythmic pattern from the previous staff, consisting of six eighth notes and quarter rests.
- Staff 3: Measure 121. This staff continues the pattern but includes a triplet of eighth notes in the fourth measure, followed by a quarter rest.
- Staff 4: Measure 126. This staff continues the pattern with a triplet of eighth notes in the first measure, followed by a quarter rest.
- Staff 5: Measure 129. This staff concludes the piece with a final triplet of eighth notes in the first measure, followed by a quarter rest, and ends with a double bar line.

Harp

Adagio

10 **A** **9**

22

25

28

30

32

V. S.

2

Harp

34

36

38 accel.

41 Allegretto

45 45 15

108 23 23

The musical score is for a Harp piece. It begins at measure 34 with a treble clef and a key signature of one flat. The first system (measures 34-40) features a complex melodic line in the treble clef with many slurs and a more active bass line. The second system (measures 41-108) starts with a tempo change to 'Allegretto' and includes a section with 'accel.' markings. The final system (measures 108-110) consists of two measures, each marked with a '23', indicating a specific rhythmic or melodic pattern. The score concludes with a double bar line.

2

Viola

52 arco



56



60



64



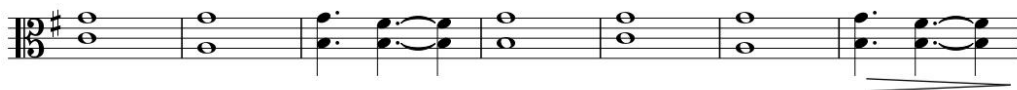
68



72



77



84



88



92



96



2

Celesta

43

48

68

74

79

84

Celesta

3

108

23

23

7 7

Violin I

Adagio

con sord.

p — *mf* — *p*

6

11 **A**

senza sord.

17

23

mf

28

32

36

accel.

p

Allegretto

pizz.

p

46

2

The musical score for Violin I is written in a single system with ten staves. It begins with the tempo marking 'Adagio' and the instruction 'con sord.' (with mutes). The first staff contains measures 1-5, with dynamics *p*, *mf*, and *p* indicated. The second staff (measures 6-10) continues the melodic line. The third staff (measures 11-16) is marked with a box 'A' and 'senza sord.' (without mutes). The fourth staff (measures 17-22) continues the piece. The fifth staff (measures 23-27) features a *mf* dynamic. The sixth staff (measures 28-31) continues the melodic development. The seventh staff (measures 32-35) continues the piece. The eighth staff (measures 36-40) includes an 'accel.' (accelerando) marking and a dynamic of *p*. The ninth staff (measures 41-45) is marked 'Allegretto' and 'pizz.' (pizzicato), with a dynamic of *p*. The final staff (measures 46-50) concludes the piece with a double bar line and the number '2' below it.

2

Violin I

52 arco

55

58 *f*

63

69

75

80 *mf*

85

89

93 *f*

97

Violin I

3

102

105

108 arco

113

118

124

128

The image shows a musical score for Violin I, measures 102 through 128. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The music consists of several lines of notes, including chords and melodic passages. Measure 108 is marked 'arco'. The score ends with a double bar line and repeat dots at measure 128.

Violin II

Adagio

con sord.

p *mf* *p*

6

11 **A**

17 senza sord.

25

31

35 accel.

41 **Allegretto**
pizz.

47 **2**

The musical score for Violin II is written in a single system with a treble clef and a key signature of one flat (B-flat). It begins with the tempo marking 'Adagio' and the instruction 'con sord.' (with mutes). The first line contains measures 1-5, with dynamics *p*, *mf*, and *p* indicated by slanted lines. Measure 6 is the start of a new line. Measure 11 is marked with a boxed 'A' and contains a first ending bracket. Measure 17 is marked 'senza sord.' (without mutes). Measure 25 is the start of a new line. Measure 31 is the start of a new line. Measure 35 is marked 'accel.' with a dotted line. Measure 41 is marked 'Allegretto' and 'pizz.' (pizzicato), and contains a second ending bracket. Measure 47 is marked with a '2' and a second ending bracket. The score concludes with a sharp sign (#) at the end of the final line.

2

Violin II

52 arco

55

58 *f*

63

69

75

80 *mf*

85

89

93 *f*

97

Violin II

3

Musical score for Violin II, measures 102-127. The score is written in treble clef with a key signature of two sharps (F# and C#). The music consists of six staves of notation. Measure 102 shows a series of chords. Measure 107 includes the instruction 'arco' above the staff. The notation includes various note values, rests, and articulation marks.

Viola

Adagio

con sord.

p *mf* *p*

6

11 **A**

17

senza sord.

24

31

accele. .

40

Allegretto
pizz.

46

2

Viola

52 arco



56



60



64



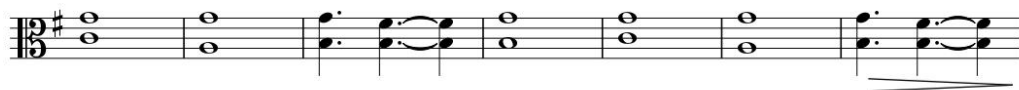
68



72



77



84



88



92



96



Viola

3

100



104



108



112



116



120



124



128



Violoncello

Adagio

p ————— *mf* ————— *p* pizz.

6

11 **A**

17

23

arco

29

34

38

accel.

42

2 Allegretto

2

Violoncello

44 *pizz.*

50



56



62



69



76



81



86



90



95



101



Violoncello

3

108



116



123



128



Contrabass

Adagio

2

pizz.

p

7

11 **A**

17

23

29

35

accel.

41

2

Allegretto

2

Contrabass

44 *pizz.*



50



56



mf

62



arco
f

69



76



81



pizz.

86



92



arco

98



107



Contrabass 3

114

122

128

Conclusion

The piece was originally composed on a piano back in 2005 winter. The music comes from two piano pieces, one for voice & piano and the other for piano solo. After almost 16 years, I decided to make an orchestral version of them as a combination. The opening theme was called the girl in the mirror, peaceful and romantic, using more strings. As the music goes on, power gets on more impetus to push the music to part b, its climax.