WWW.IJRPR.COM

International Journal of Research Publication and Reviews

Journal homepage: www.ijrpr.com ISSN 2582-7421

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

Li Jia

College of Music,Shanxi Normal University,Linfen,Shanxi041099，China

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 a 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 moreimpetus 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

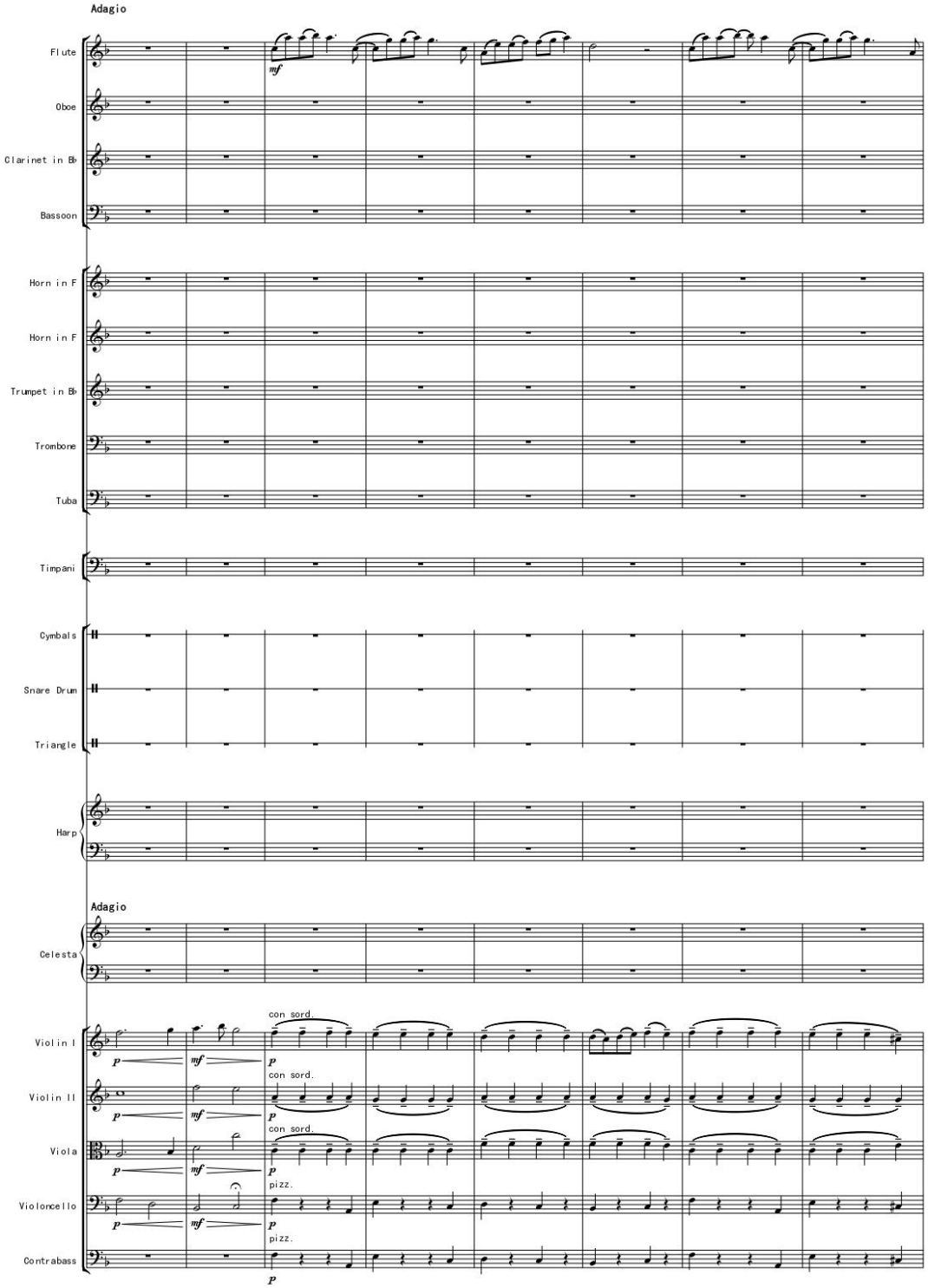
A native Shanghainese,Prof.Dr.Li Jia (Born,1977/4/7) is a Chinese pianist,composer and musicologist. He received his post-graduate diploma(Shanghai Normal University),M.A. in Pop Music Studies(Shanghai Conservatory of Music),M.M. in piano (Sta Isabel College) , PhD(Saint Louis University) and post-doctorate(Central 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.

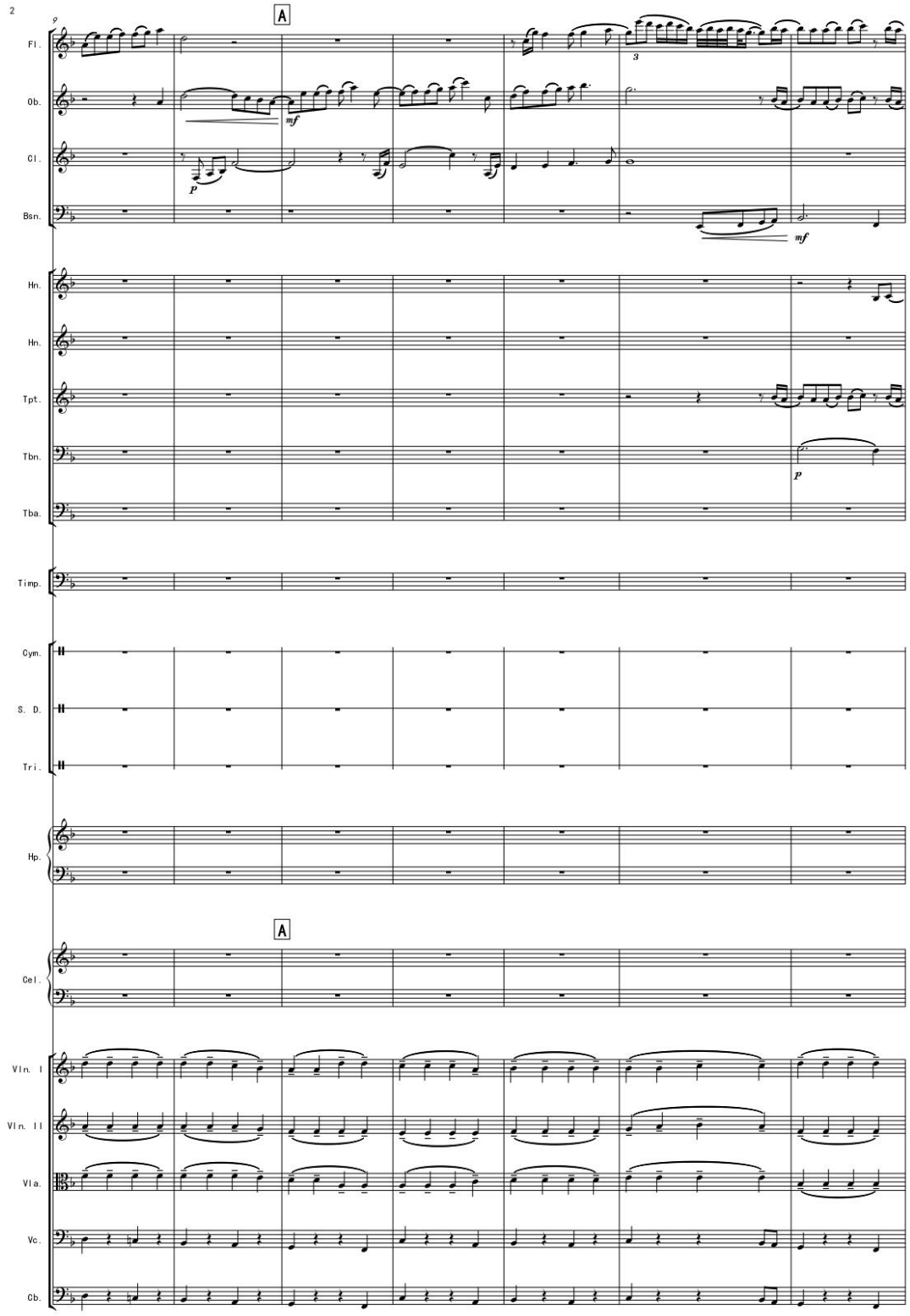
Instrumentation
Wind group: Flute, Oboe, clarinet in G, bassoon, horn in G, trumpet in G, trombone, bassoon
Tuba Percussion Group: Piano, triangle iron
String group: Violin 1, violin 2, Viola, Double bass, Double bass

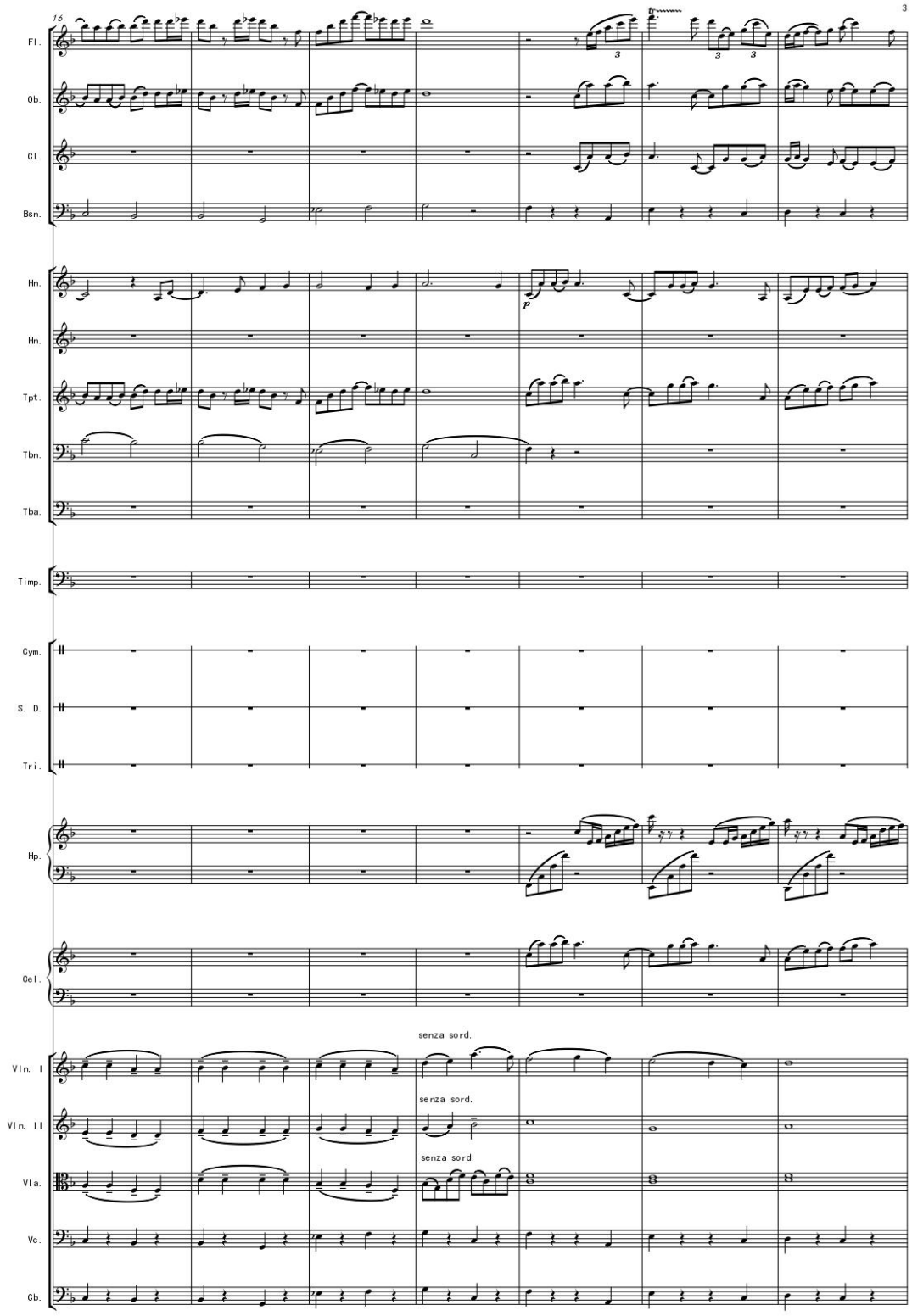
Notes from the Conductor of Debut
The beginning is pastoral, and the theme of the wind group appears . String music group strengthens the bedding of harmony with the intensive sound pattern, enriches fellowship and emotional hearing. Rich sound effects, then percussion entered. In the configuration of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

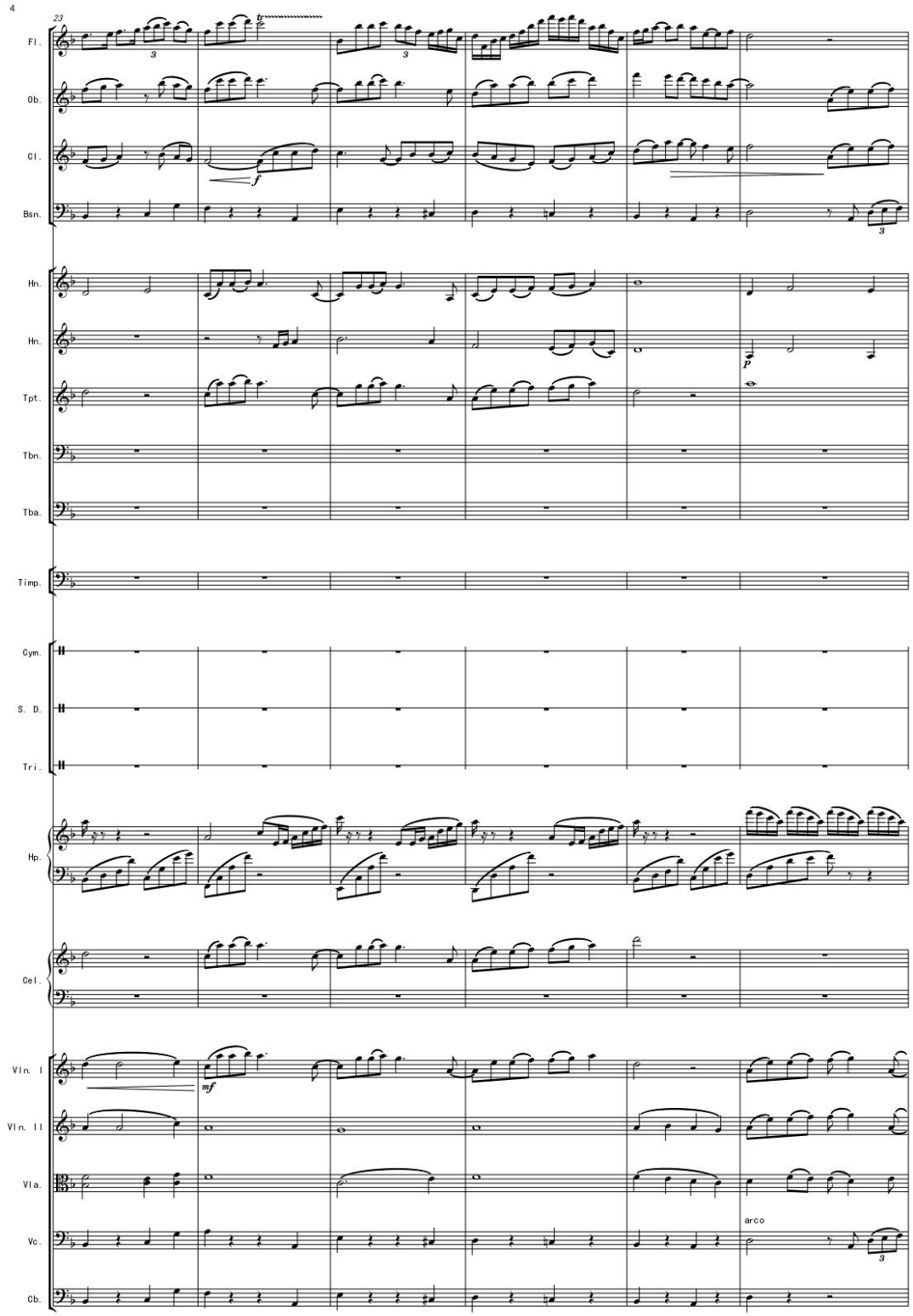
* Corresponding author
E-mail address: 1146043158@qq.com

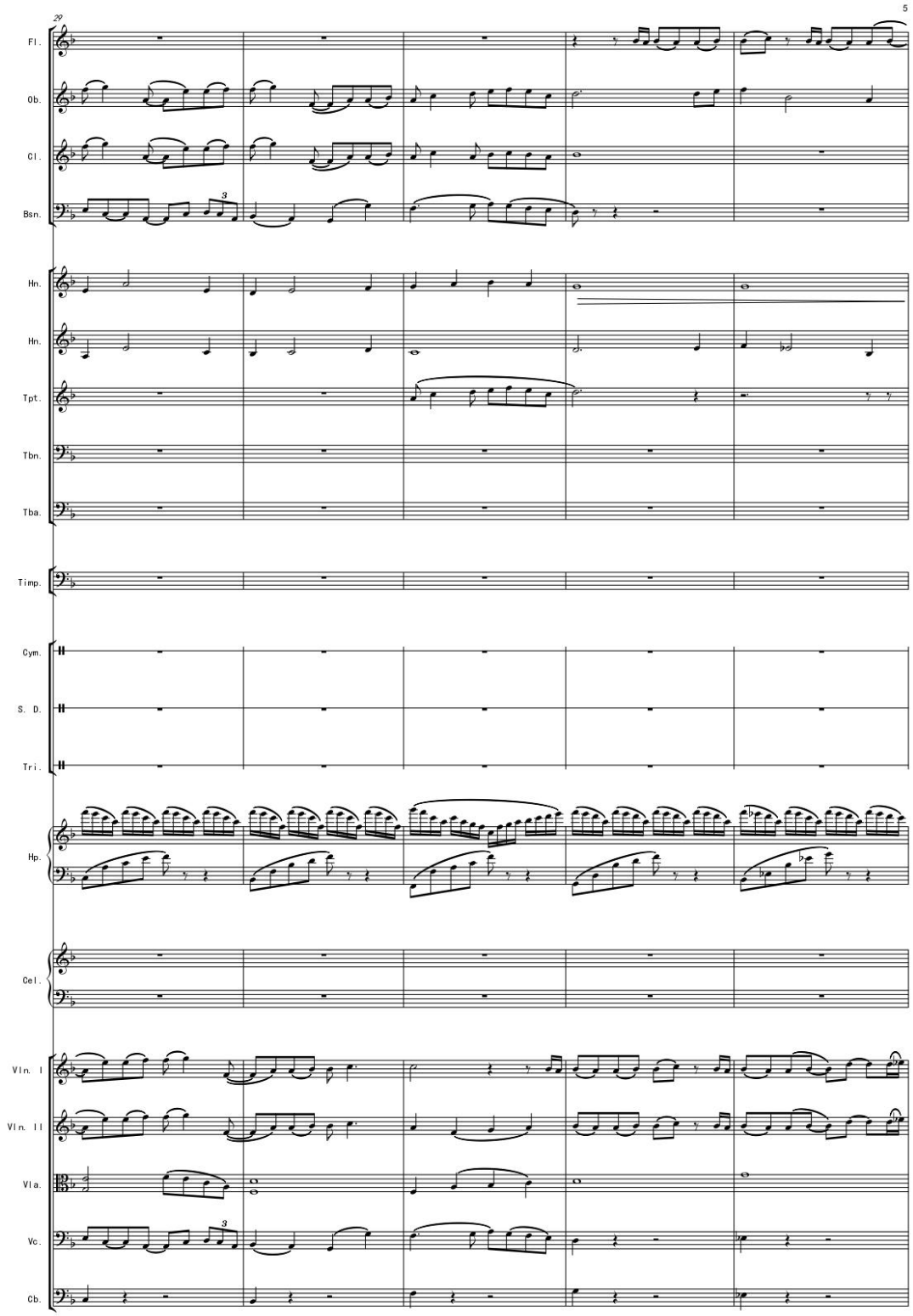
strengthen the emotional tone of music thinking, enhance the sense of atmosphere, regularly cooperate with other instrument groups in the form of polyphony, and continuously strengthen the development of theme motivation and melody trend. Tonality is continually changing. Theme melody motivation presents 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.

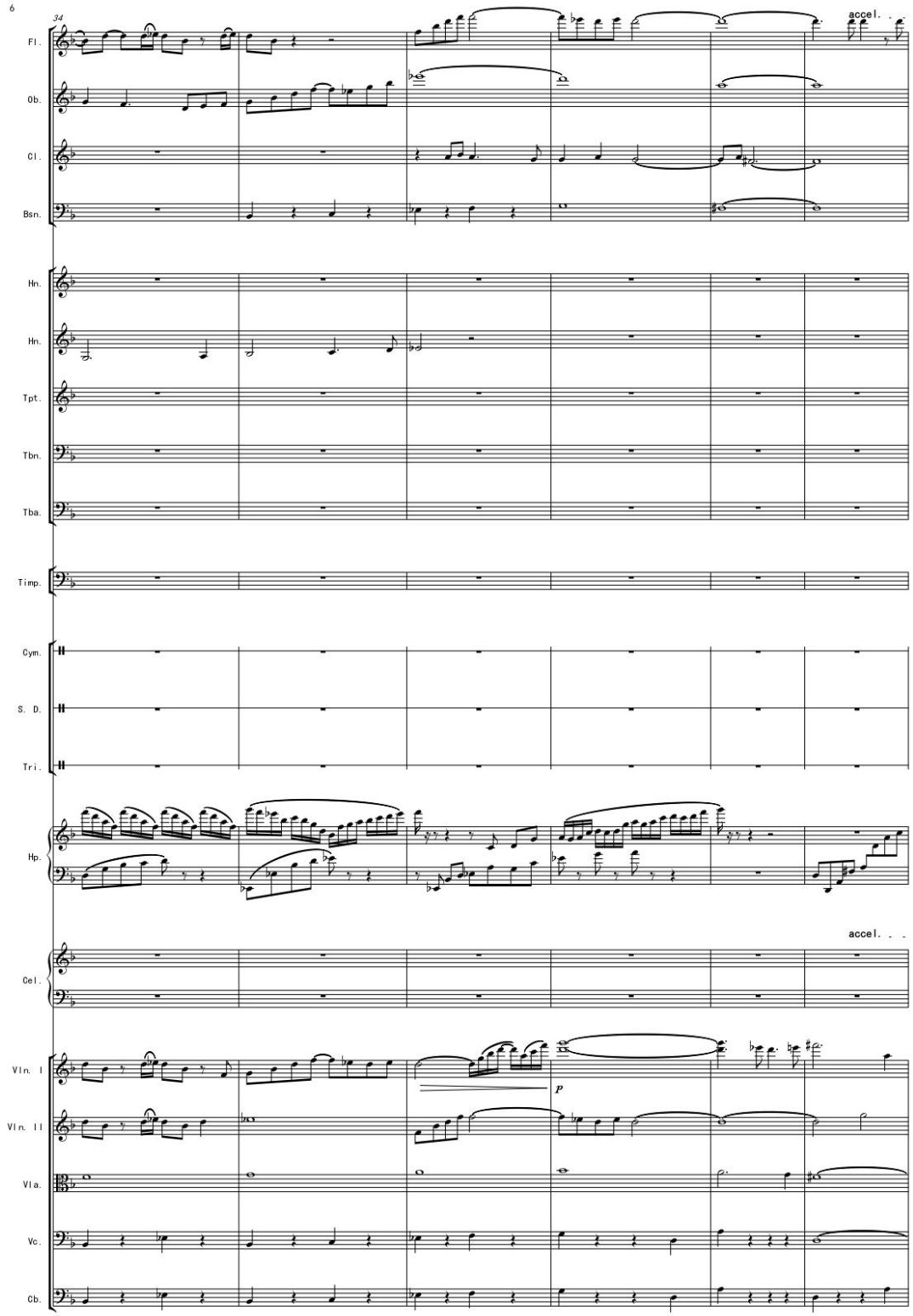

Adagio
Flute
Oboe
Clarinet in B♭
Bassoon
Horn in F
Horn in F
Trumpet in B♭
Trombone
Tuba
Timpani
Cymbals
Snare Drum
Triangle
Harp
Adagio
Celesta
Violin I
Violin II
Viola
Violoncello
Contrabass
con sord.
pizz.

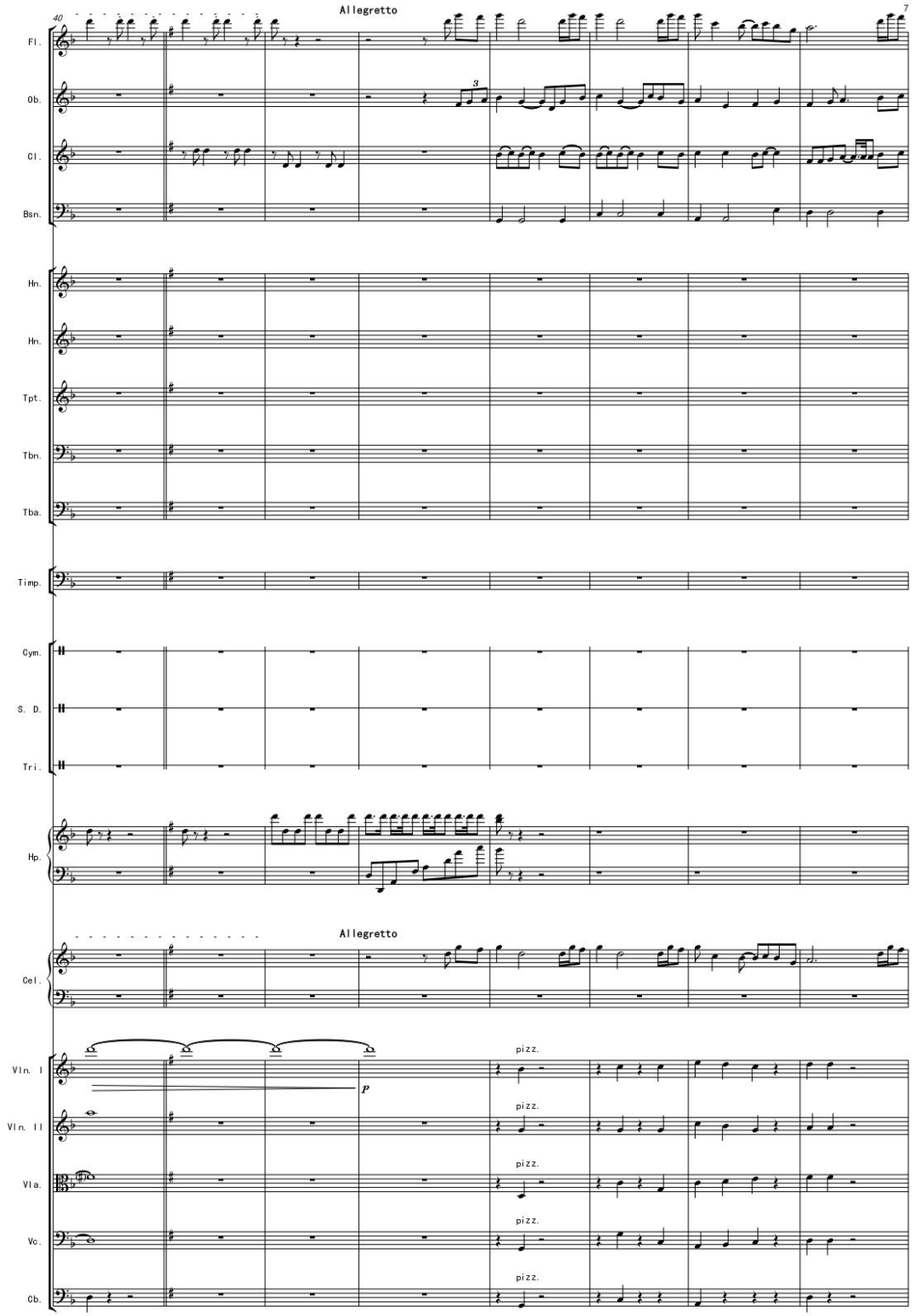

2
9
A
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
S. D.
Tri.
Hp.
A
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
p
3

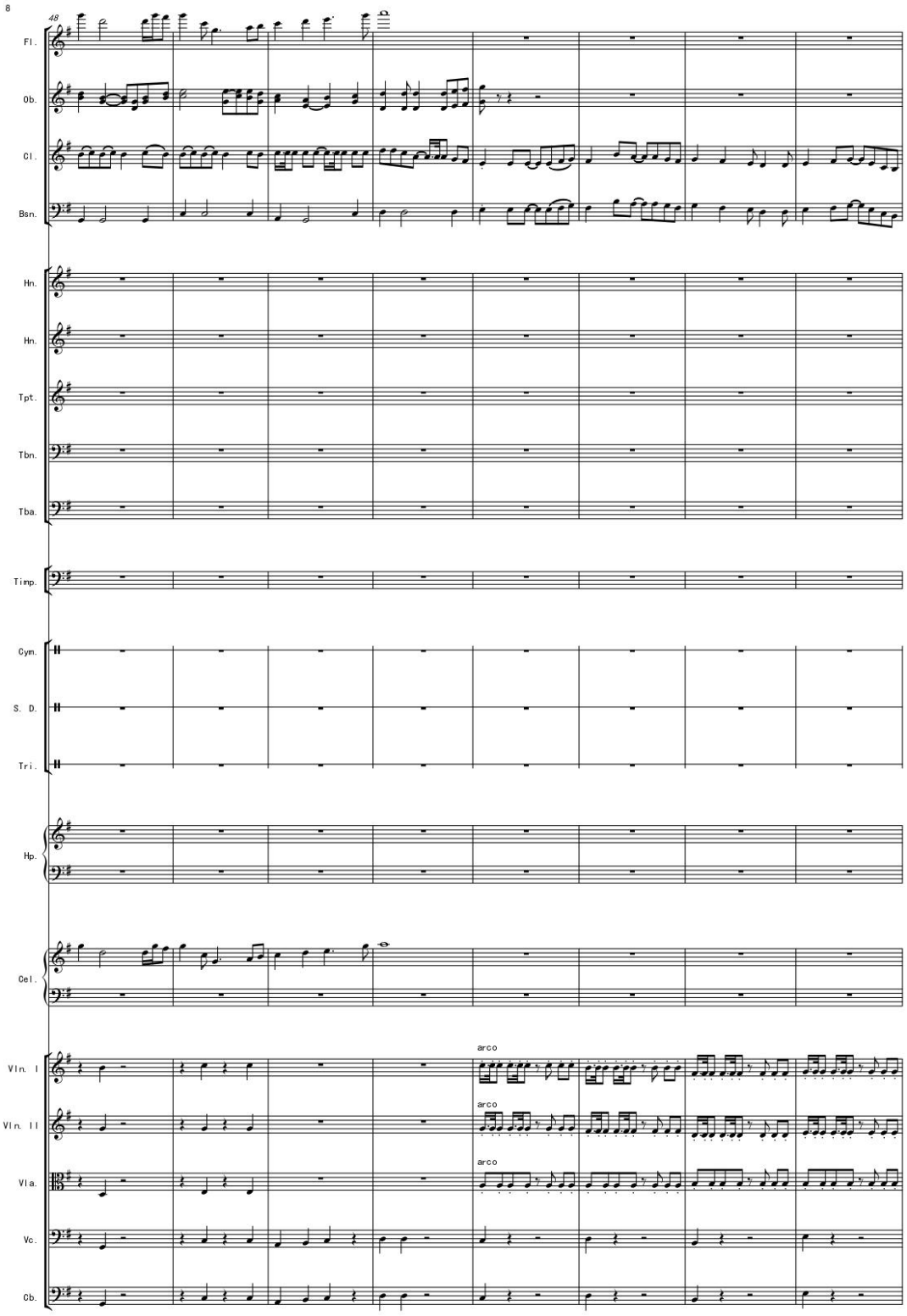

Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
S. D.
Tri.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
senza sord.
senza sord.
senza sord.

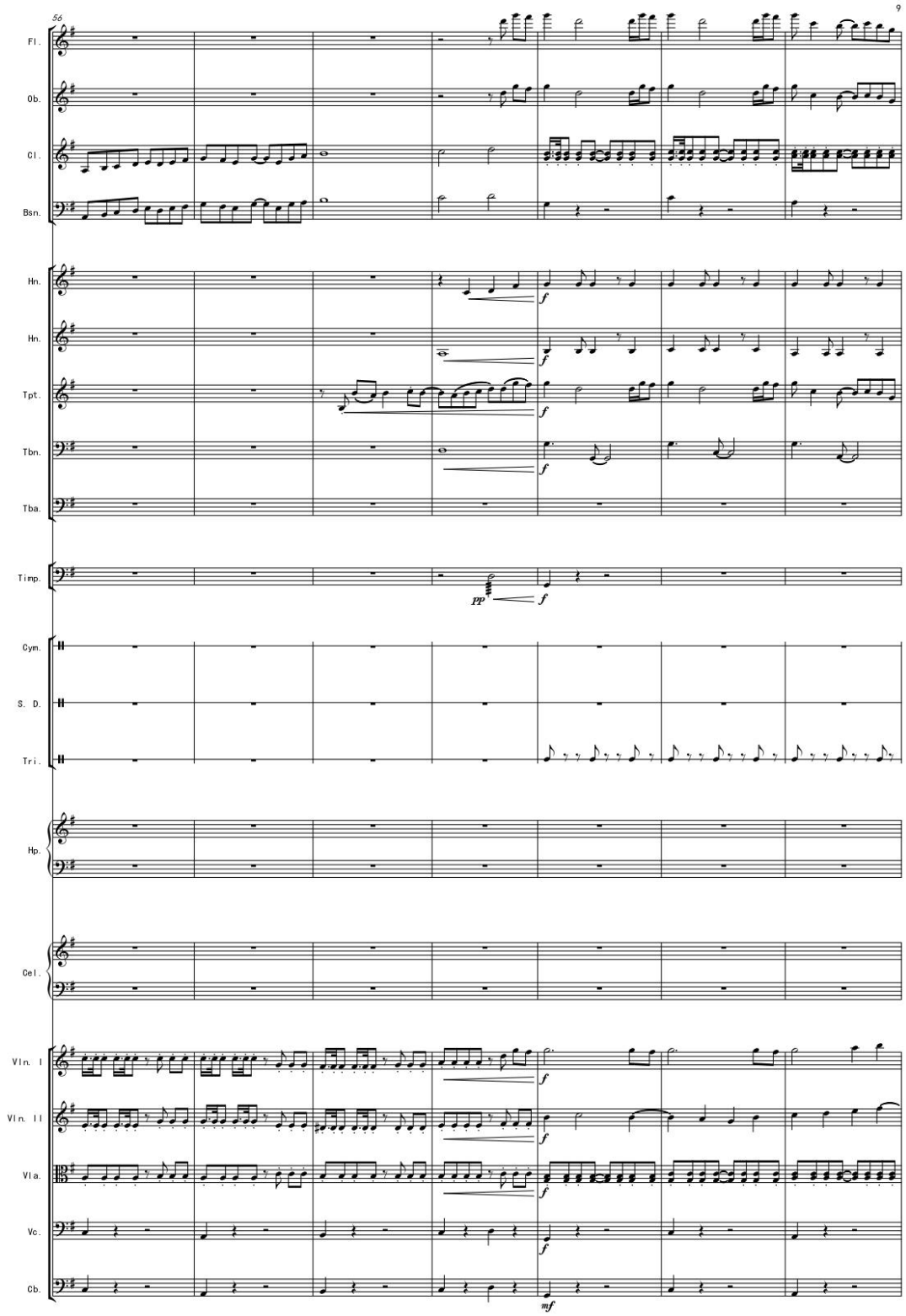

4
23
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
S. D.
Tri.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco

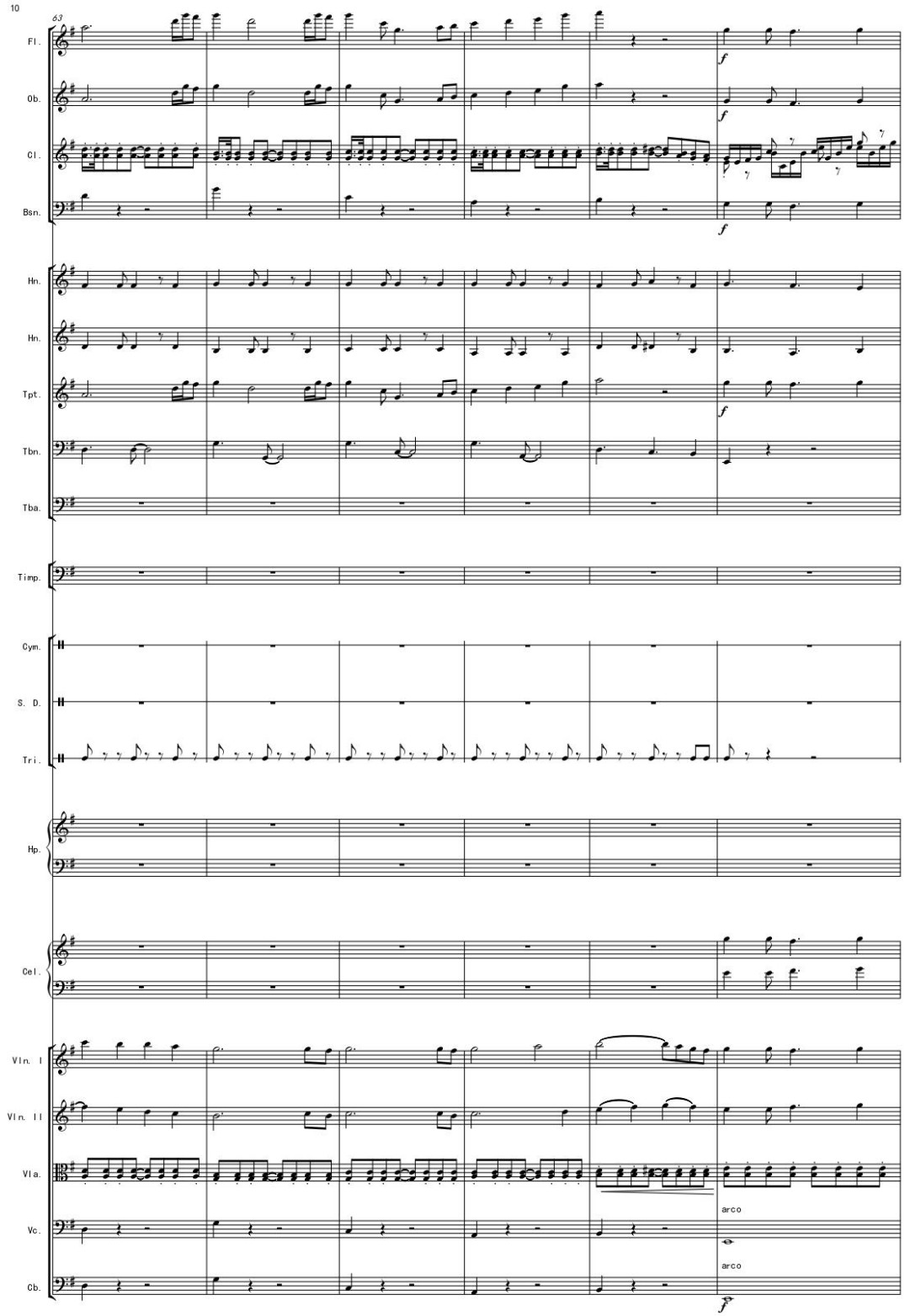

29
5
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
S. D.
Tri.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

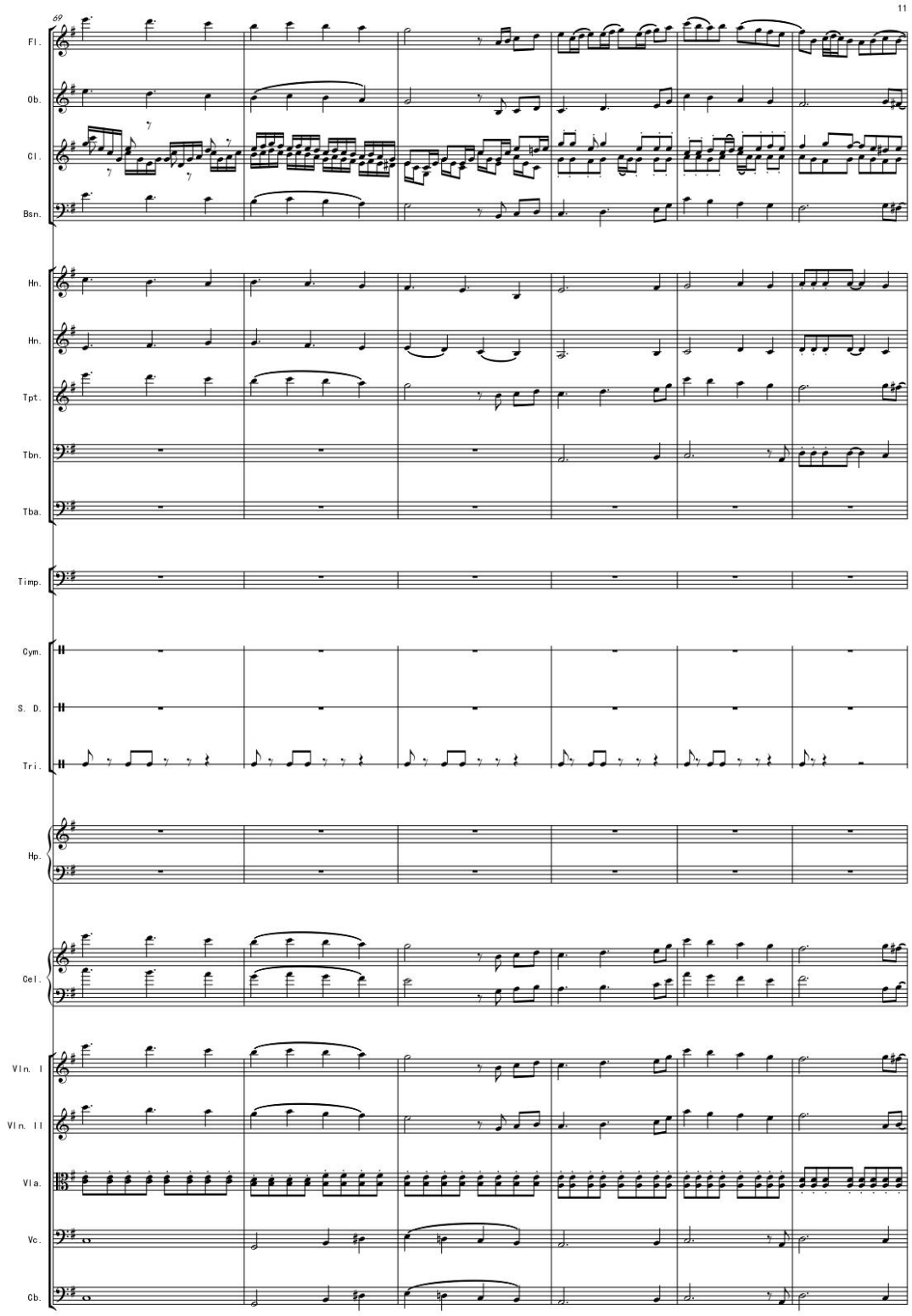

6
34
accel.
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
S. D.
Tri.
Hp.
accel.
Cel.
Vln. I
p
Vln. II
Vla.
Vc.
Cb.

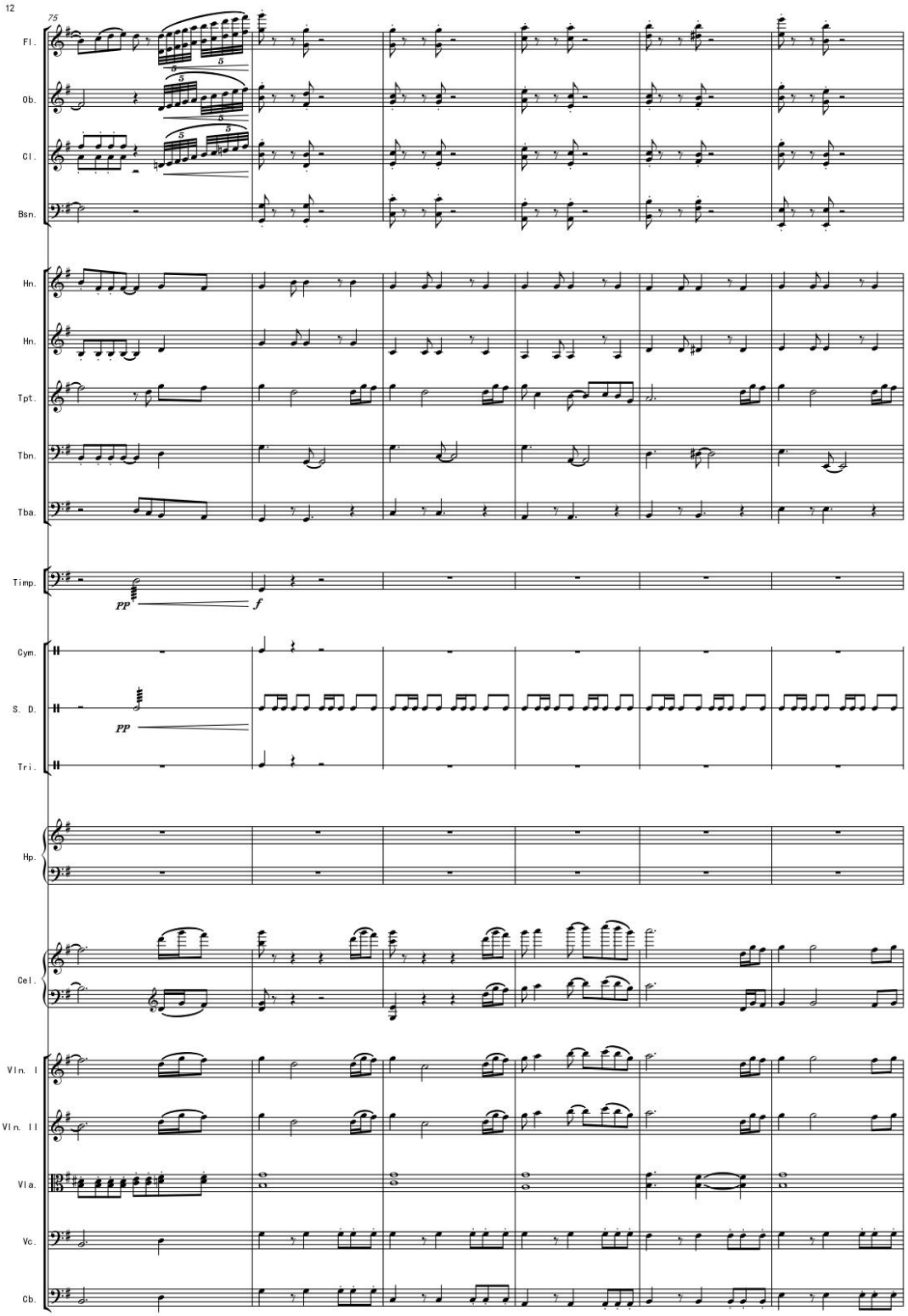

Allegretto
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
S. D.
Tri.
Hp.
Allegretto
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
p

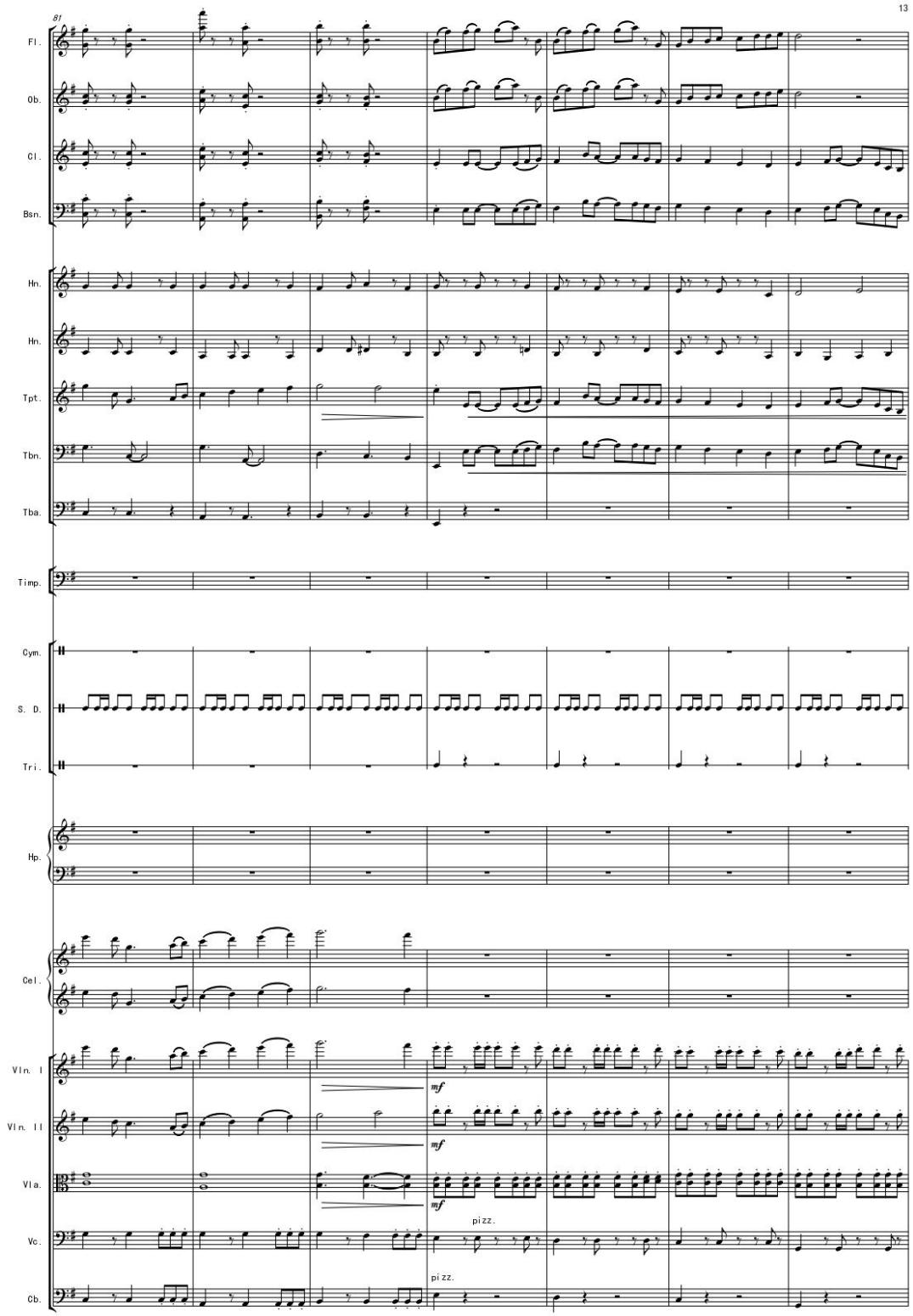

8
48
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
S. D.
Tri.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
arco
arco

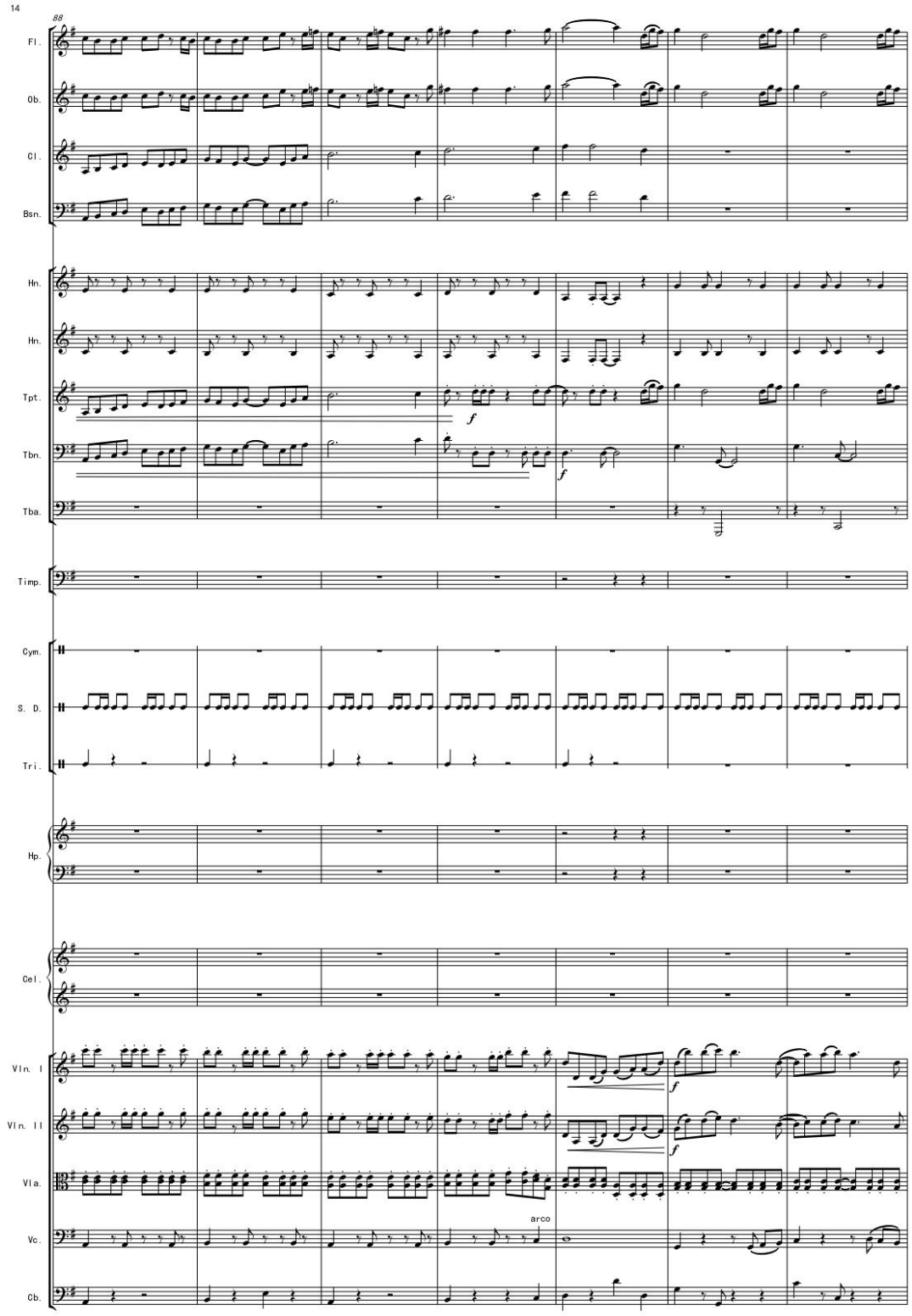

56
9
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
S. D.
Tri.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
f
mf

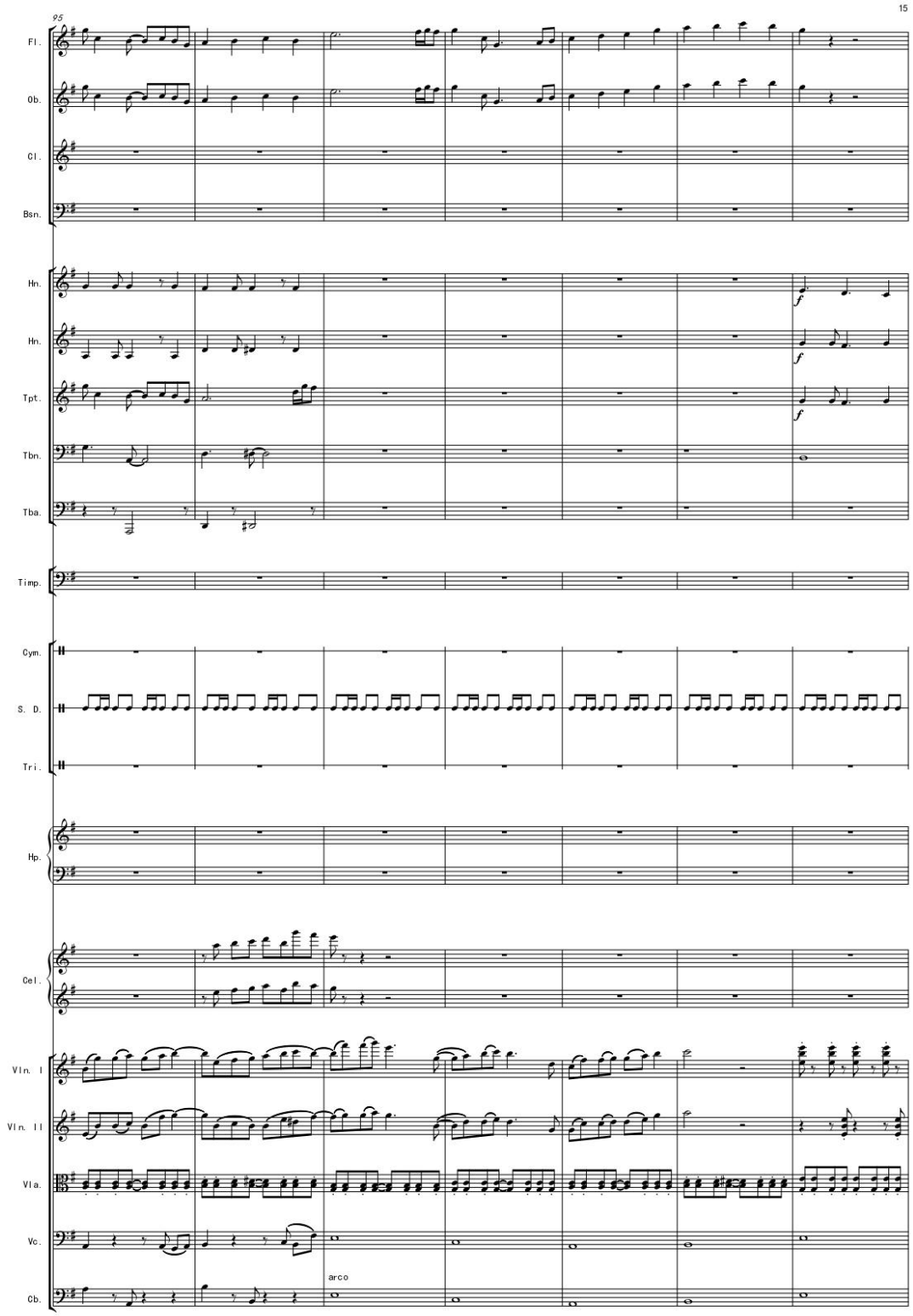

10
63
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
S. D.
Tri.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
arco
arco

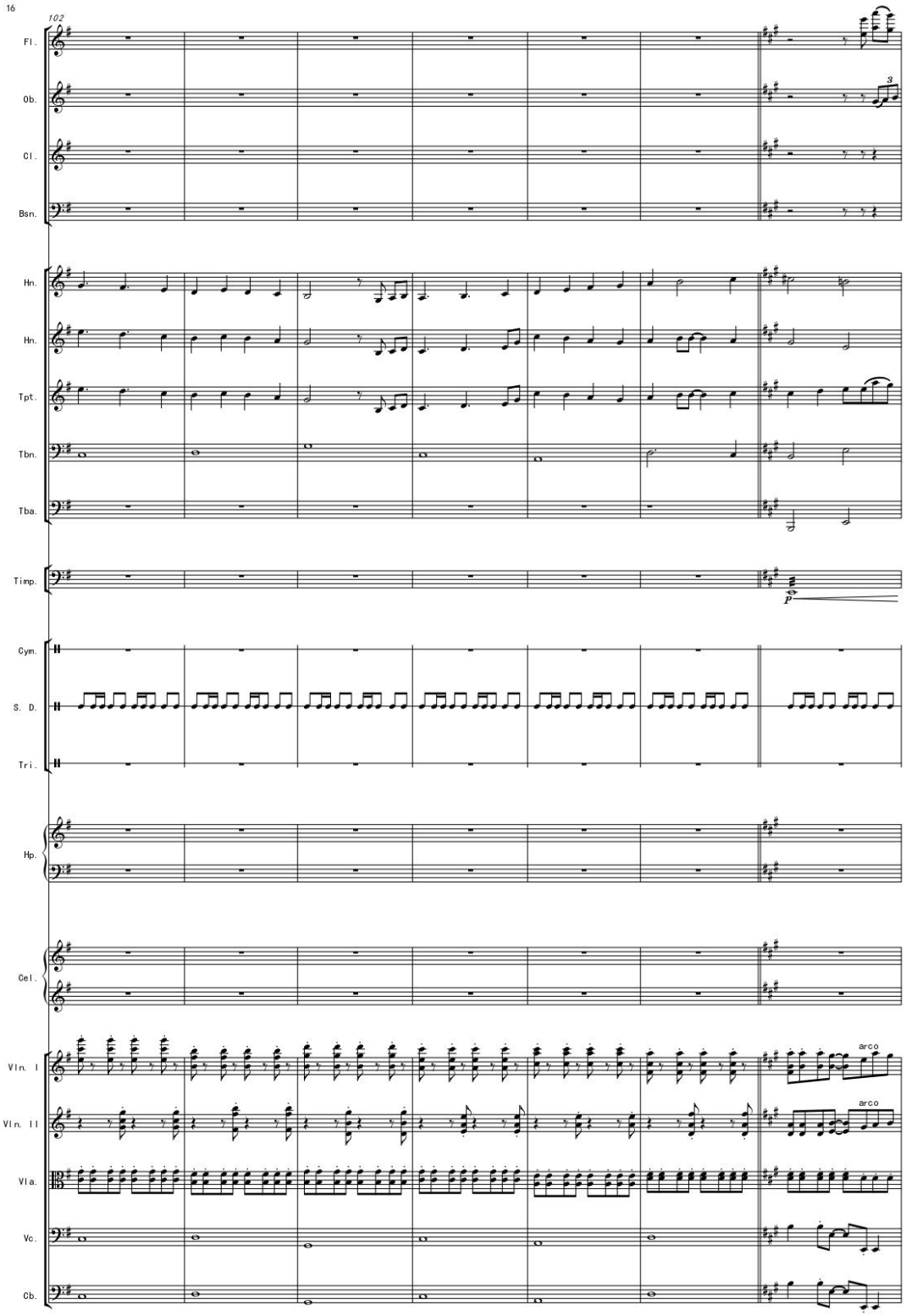

69
11
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
S. D.
Tri.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

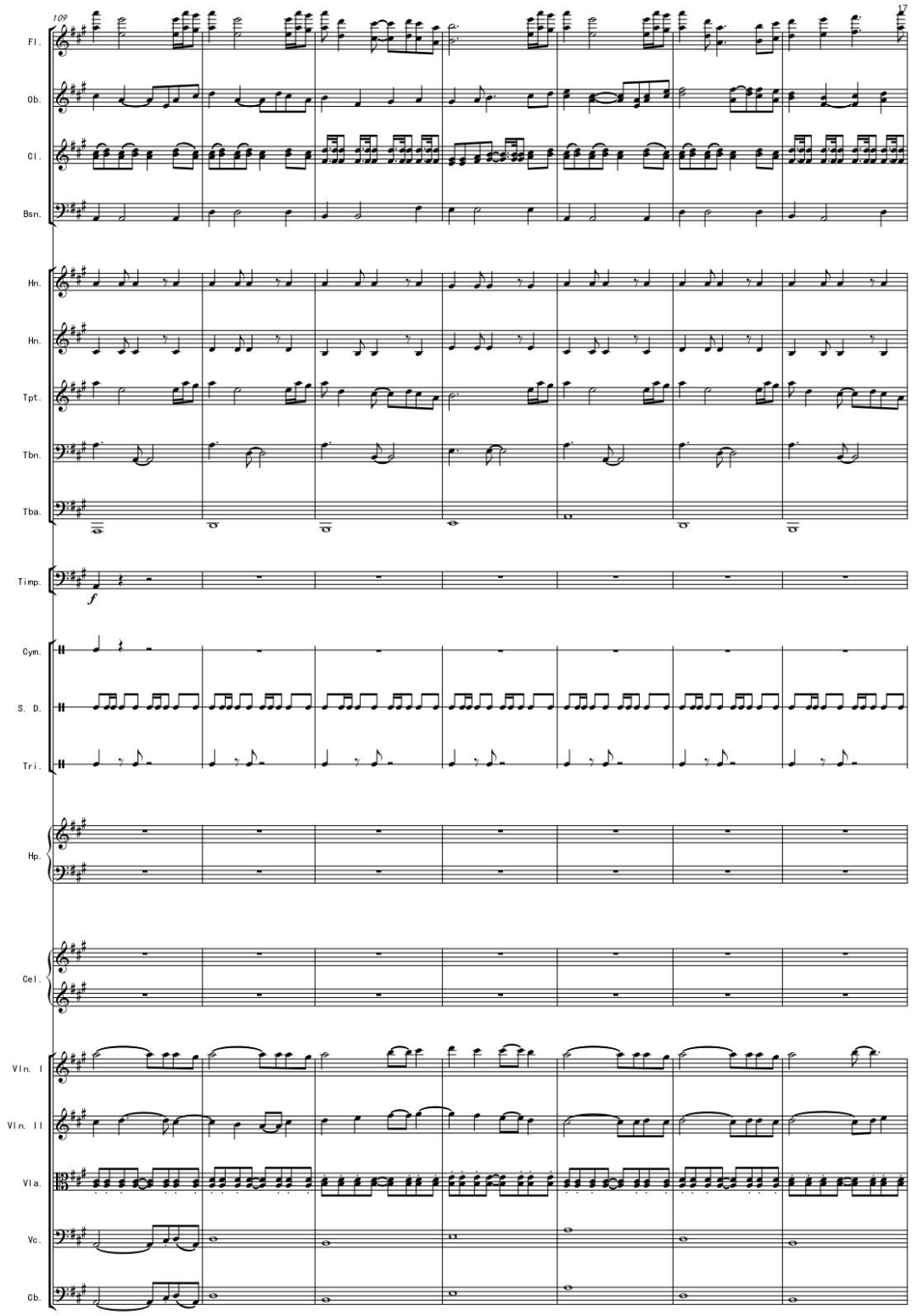

12
75
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
pp
f
Cym.
S. D.
pp
Tri.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

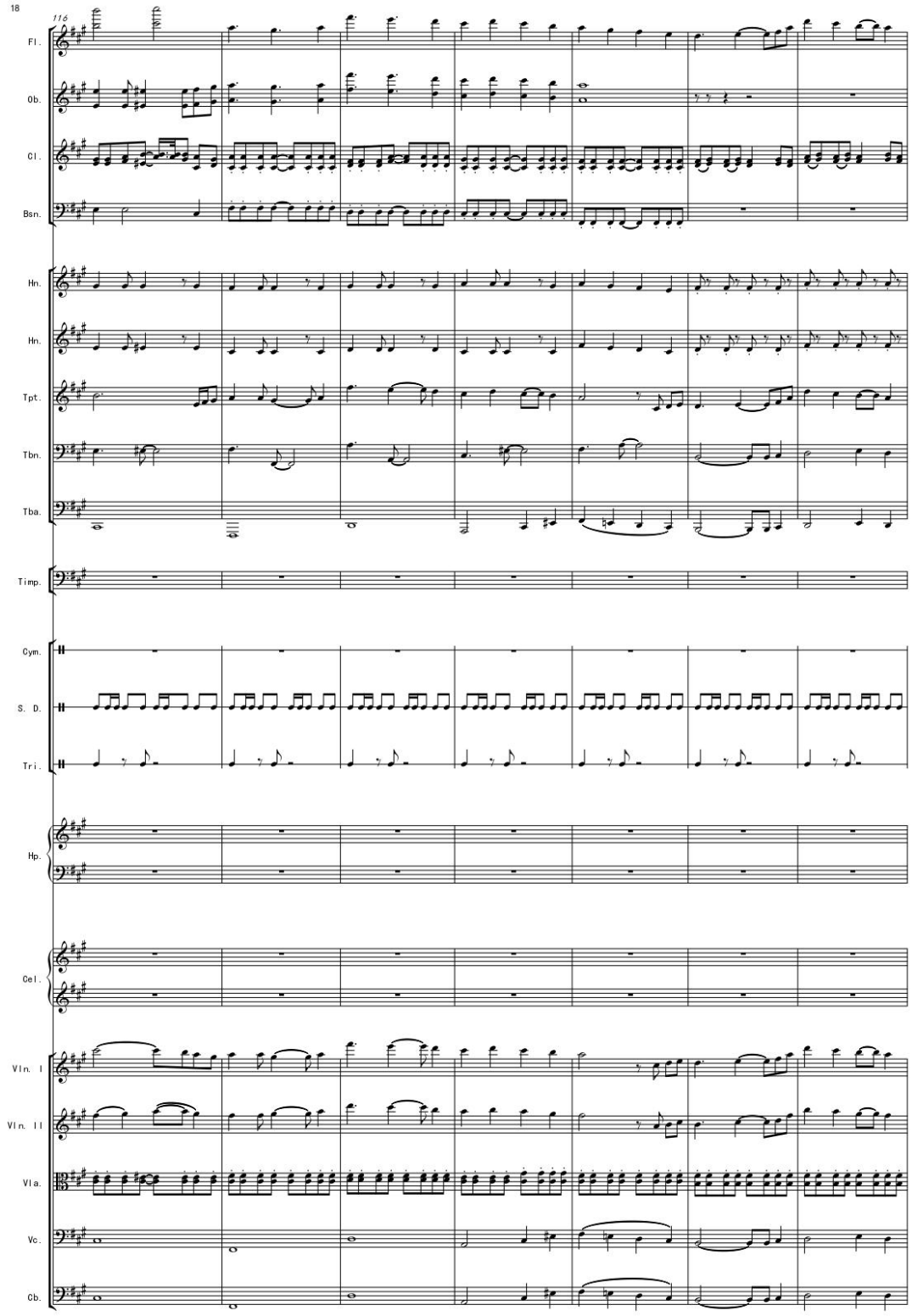

81
13
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
S. D.
Tri.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mf
mf
pizz.
pizz.

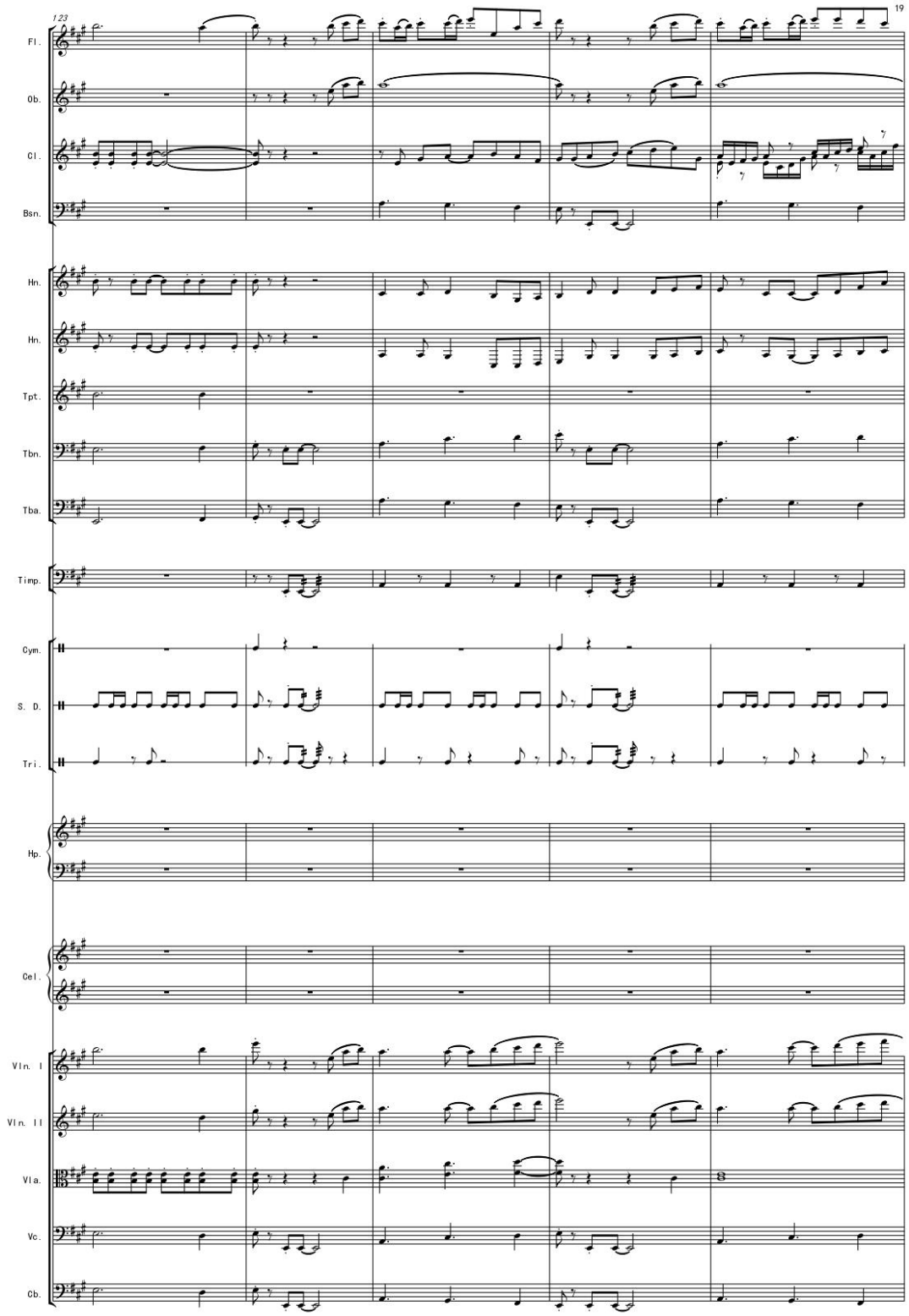

14
88
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
S. D.
Tri.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
arco

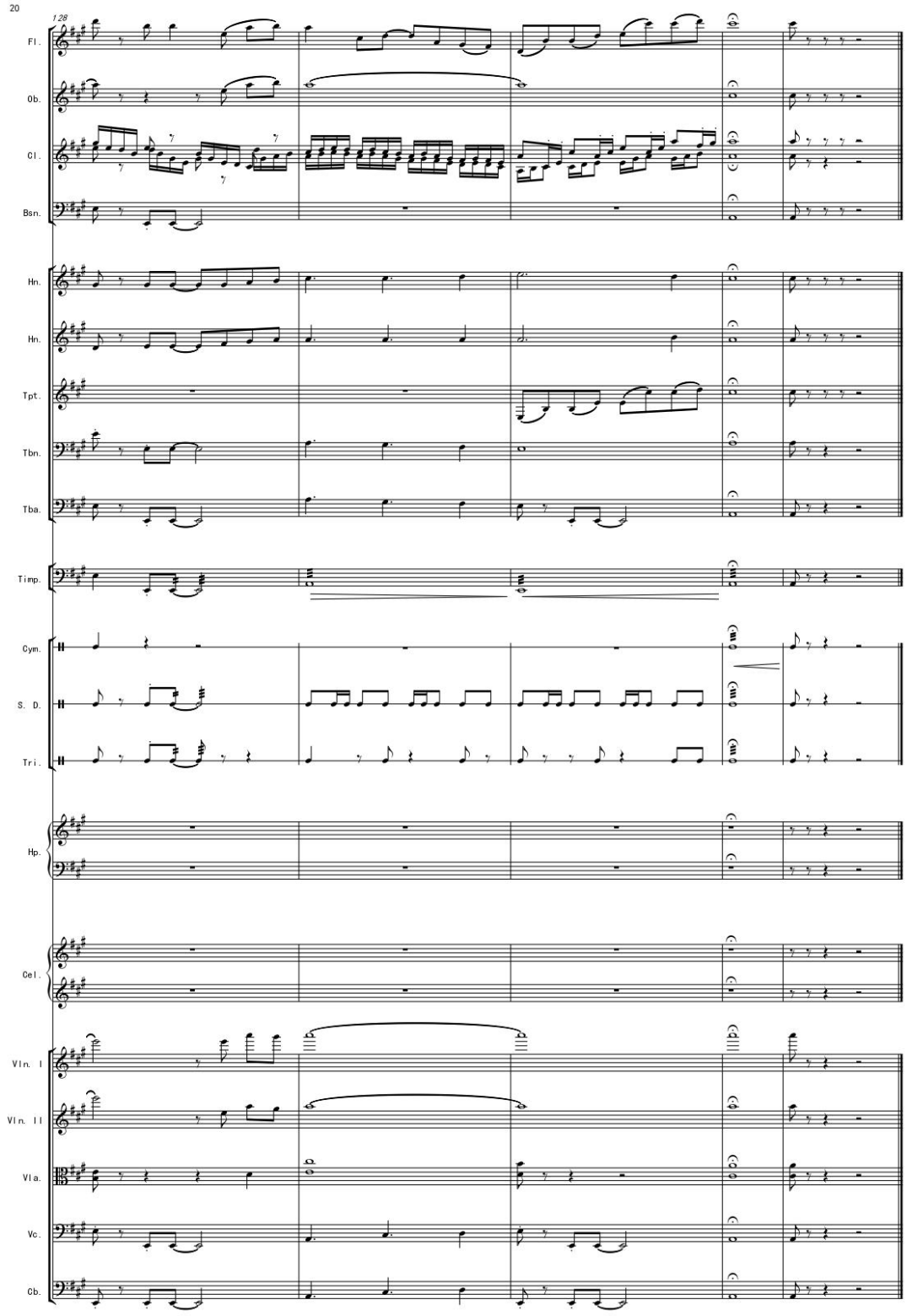

95
15
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
S. D.
Tri.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
f
f
arco


16
102
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
S. D.
Tri.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
arco

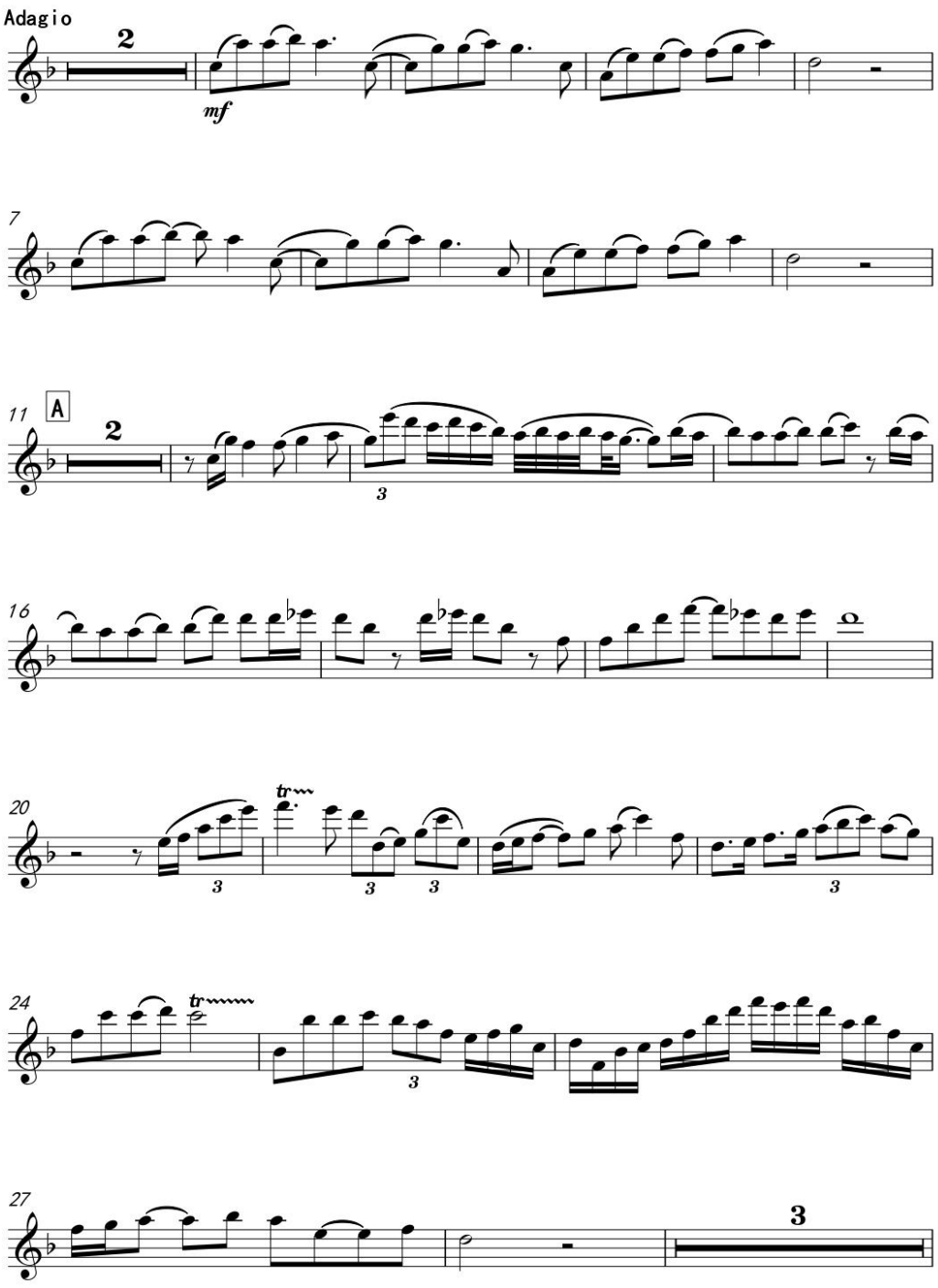

109
17
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
f
Cym.
S. D.
Tri.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

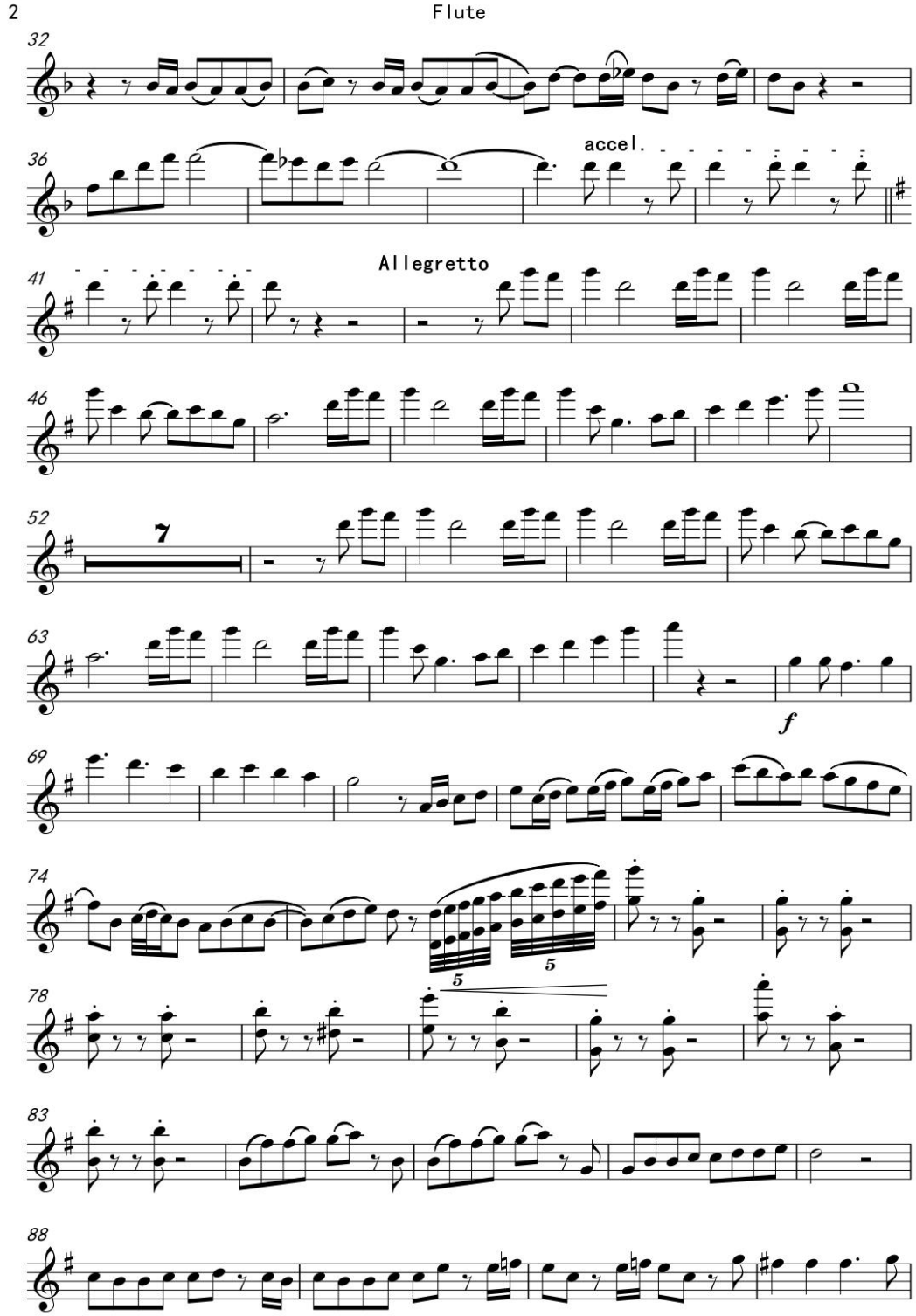

18
116
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
S. D.
Tri.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.


123
19
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
S. D.
Tri.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

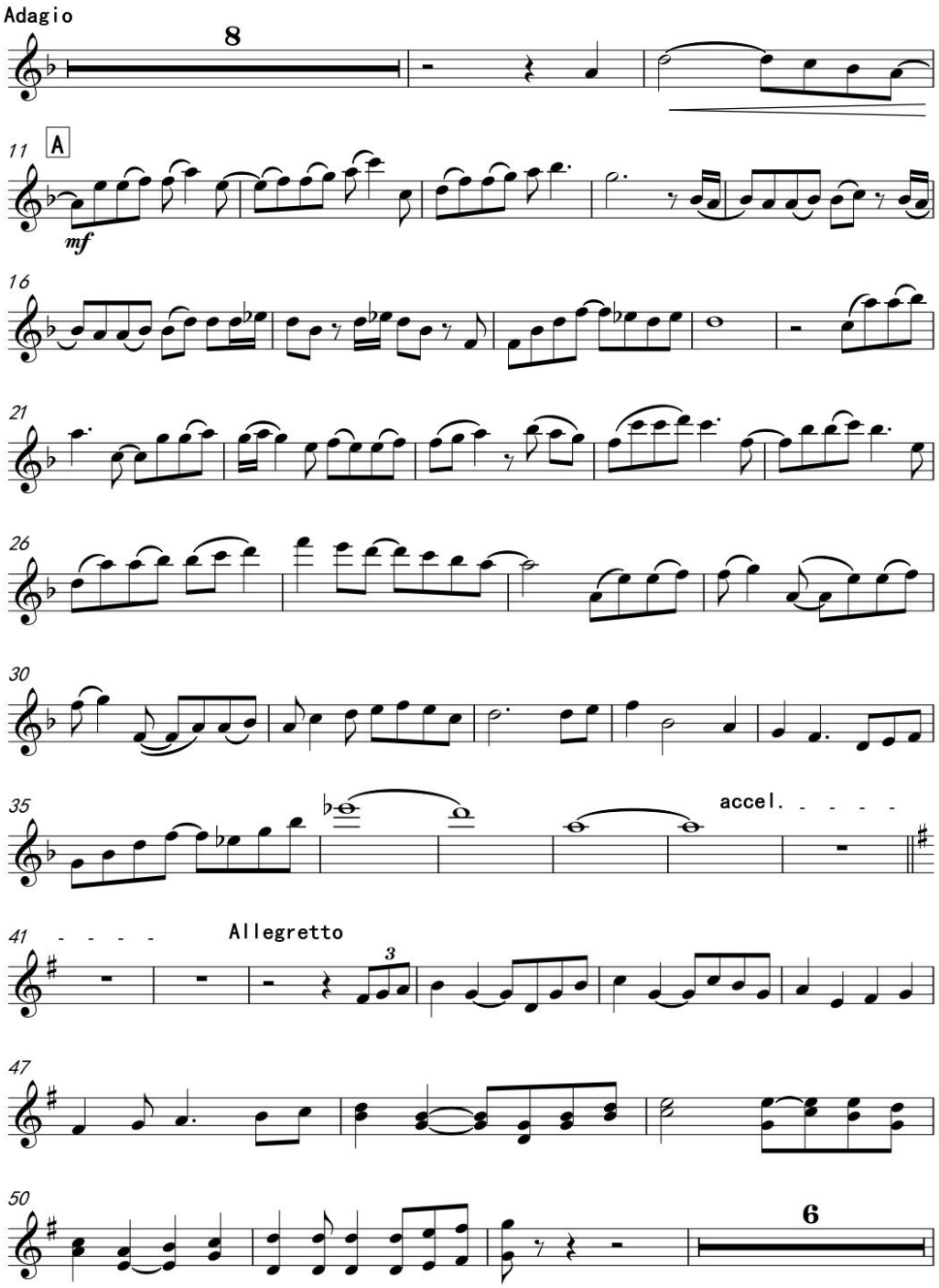

20
128
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
S. D.
Tri.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

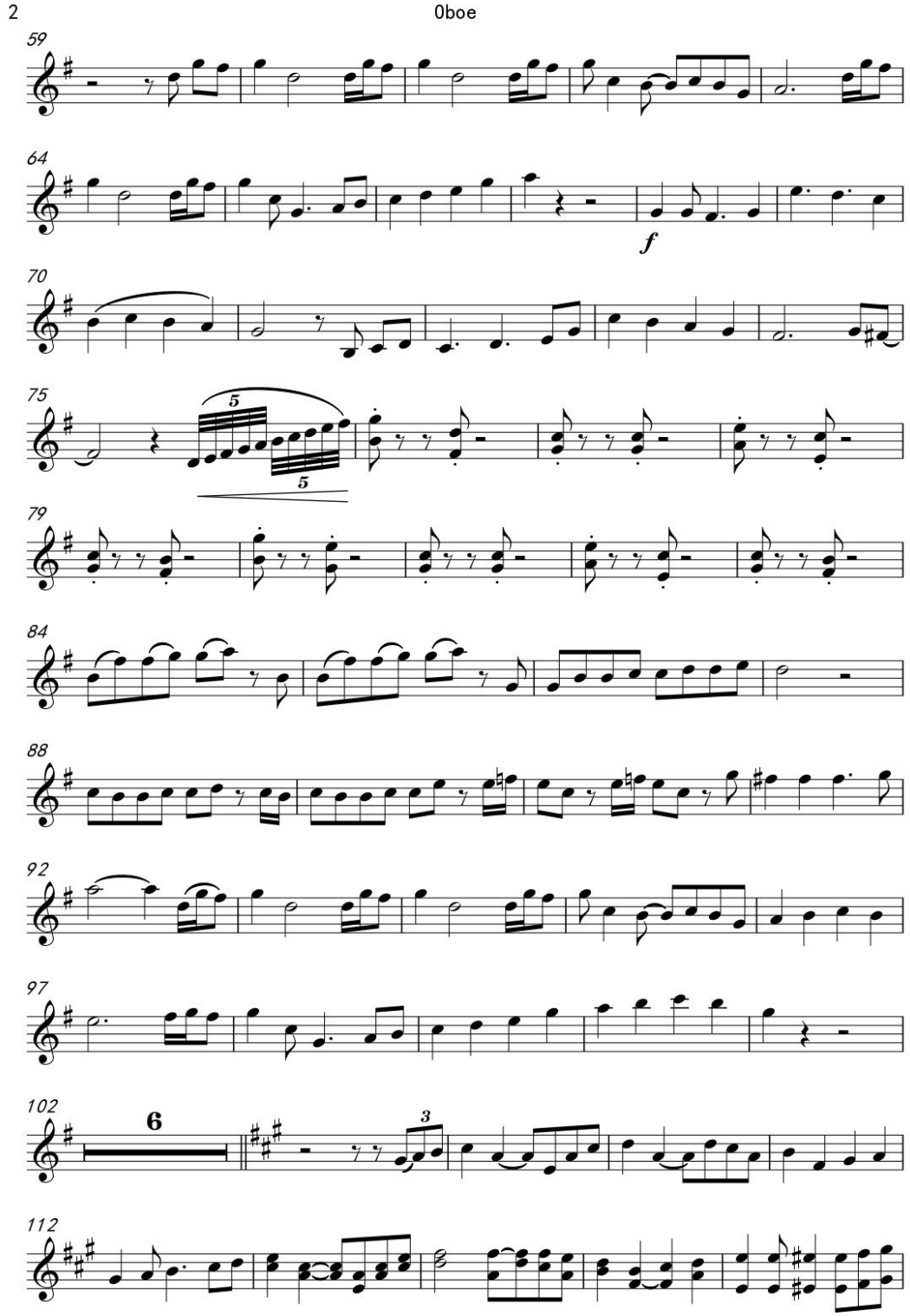
Flute



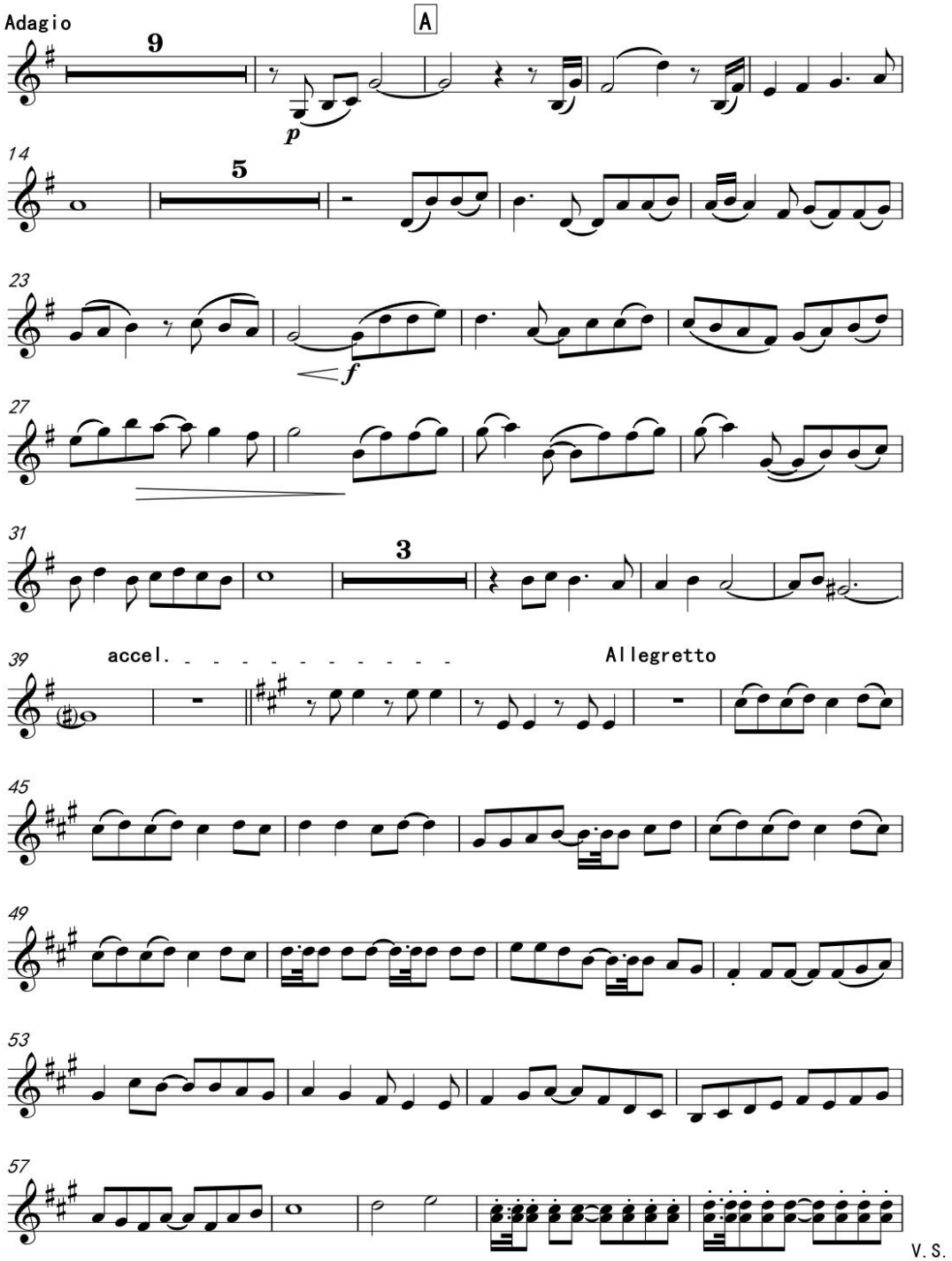

2
Flute
32
36
accel.
41
Allegretto
46
52
7
63
f
69
74
5
5
78
5
83
88

Oboe

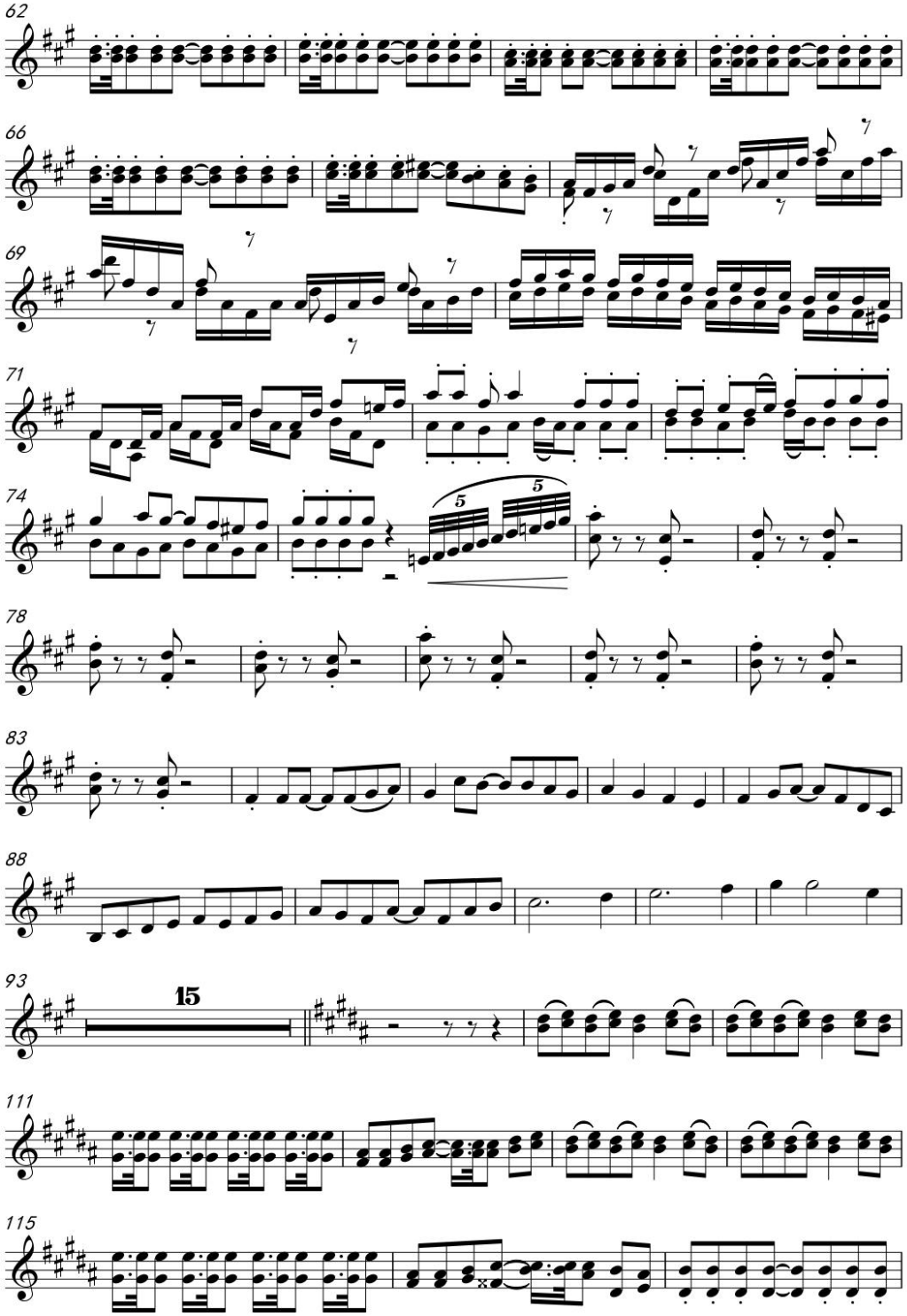


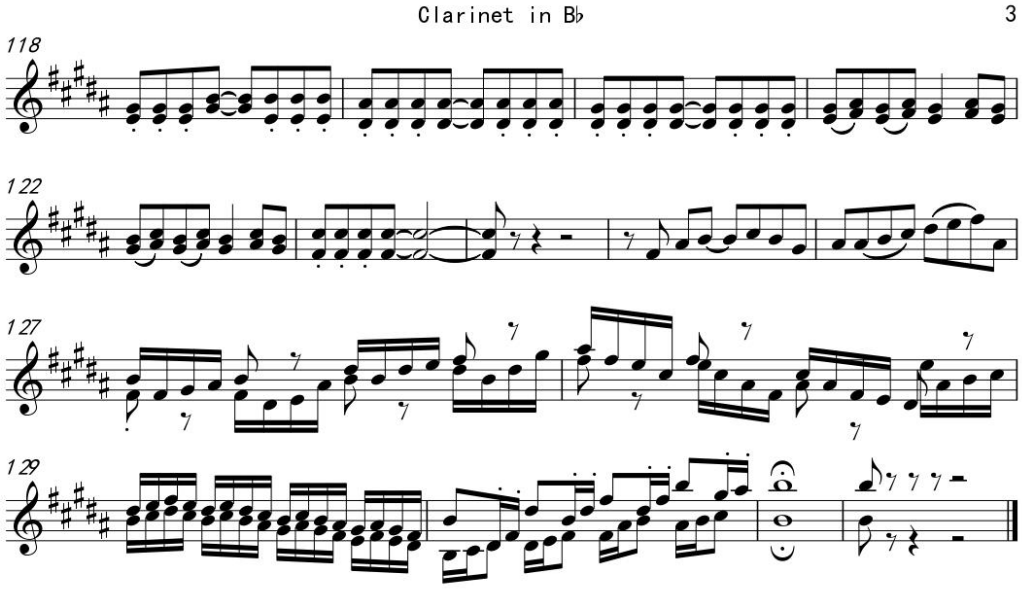

2
0boe
59
64
f
70
75
5
5
79
84
88
92
97
102
6
3
112

Clarinet in B♭

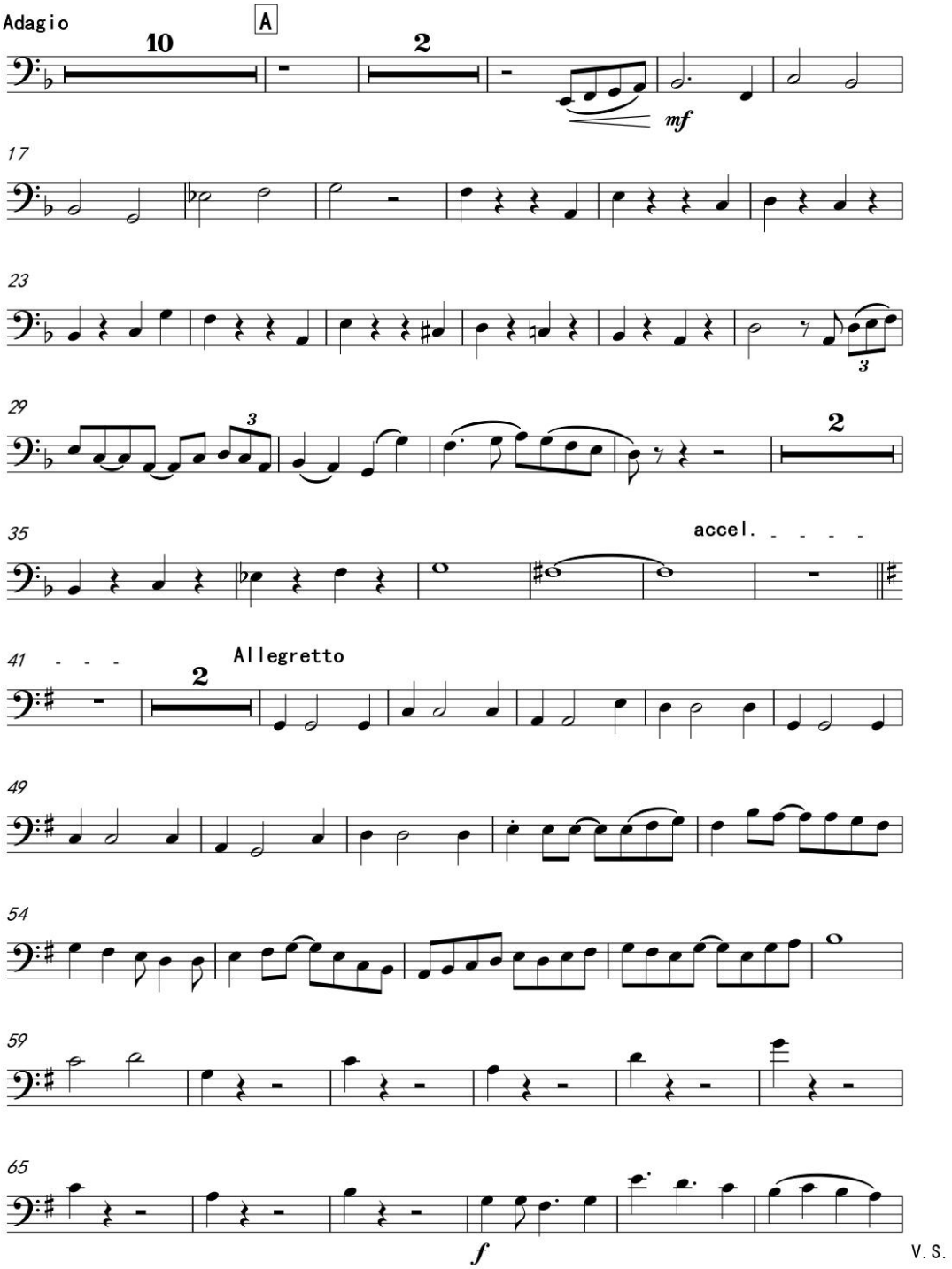


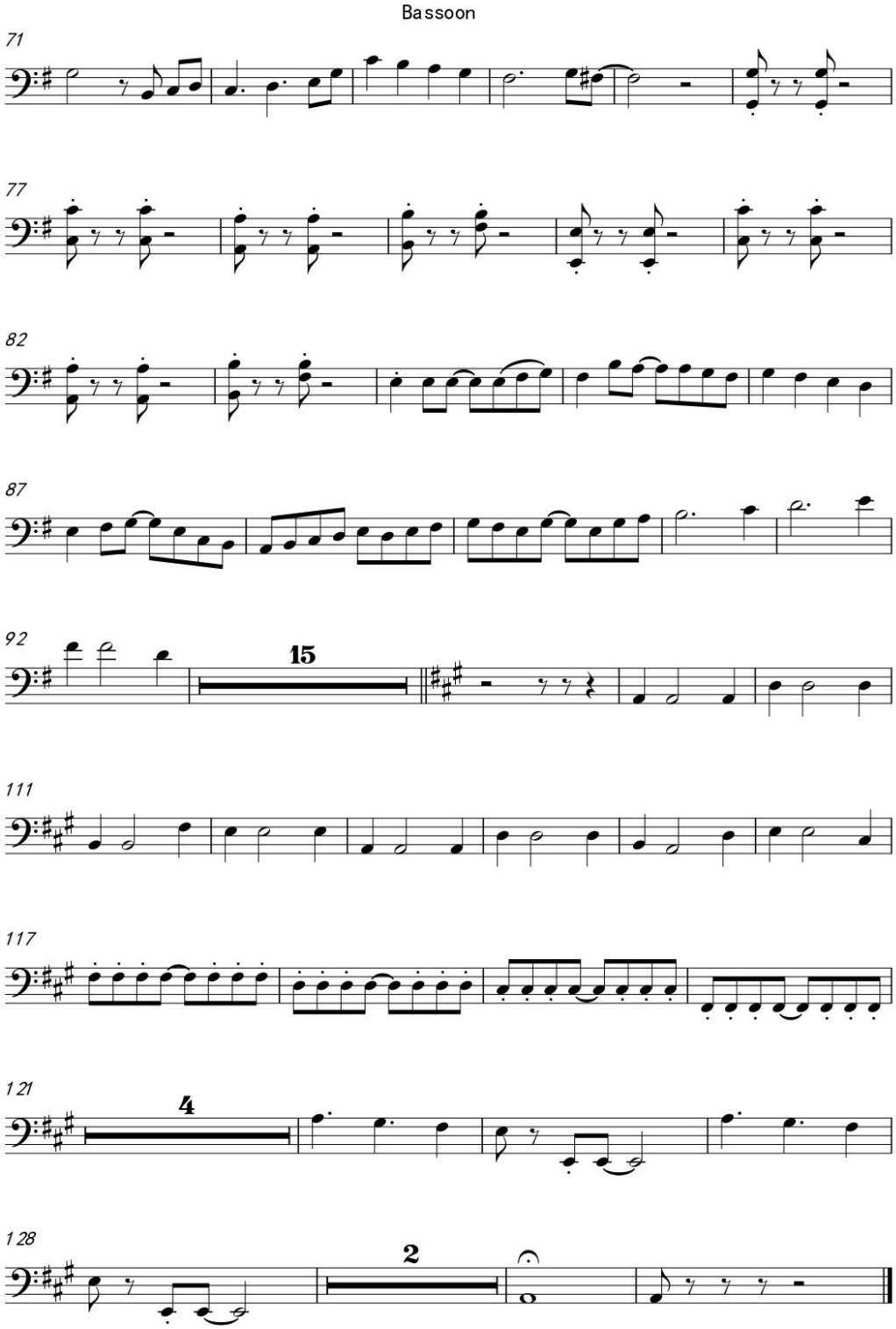
Clarinet in B♭



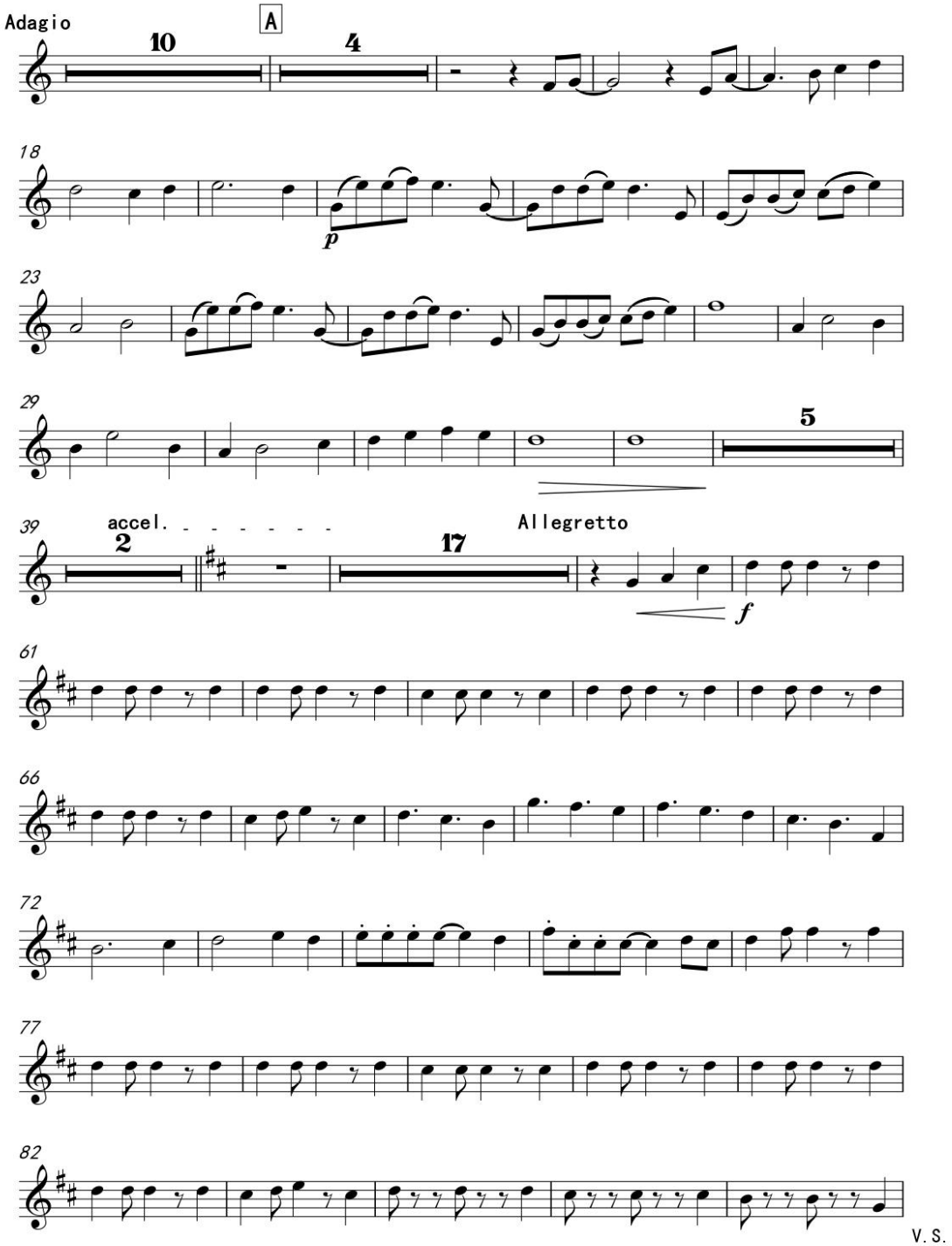

Clarinet in B♭
3
118
122
127
129

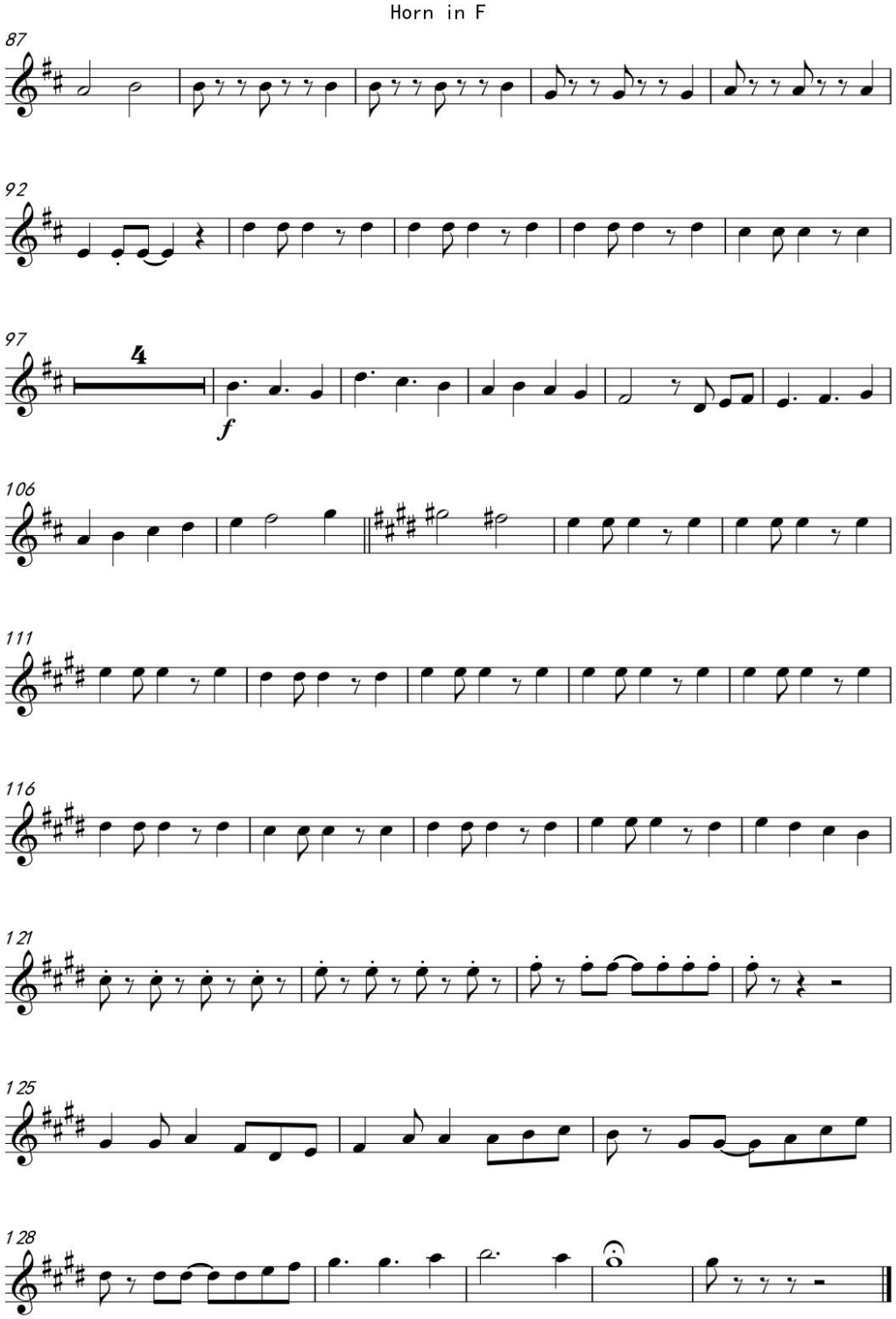
Bassoon


Adagio
10
A
2
mf
17
23
3
29
3
2
35
accel.
41
2
Allegretto
49
54
59
65
f
V.S.

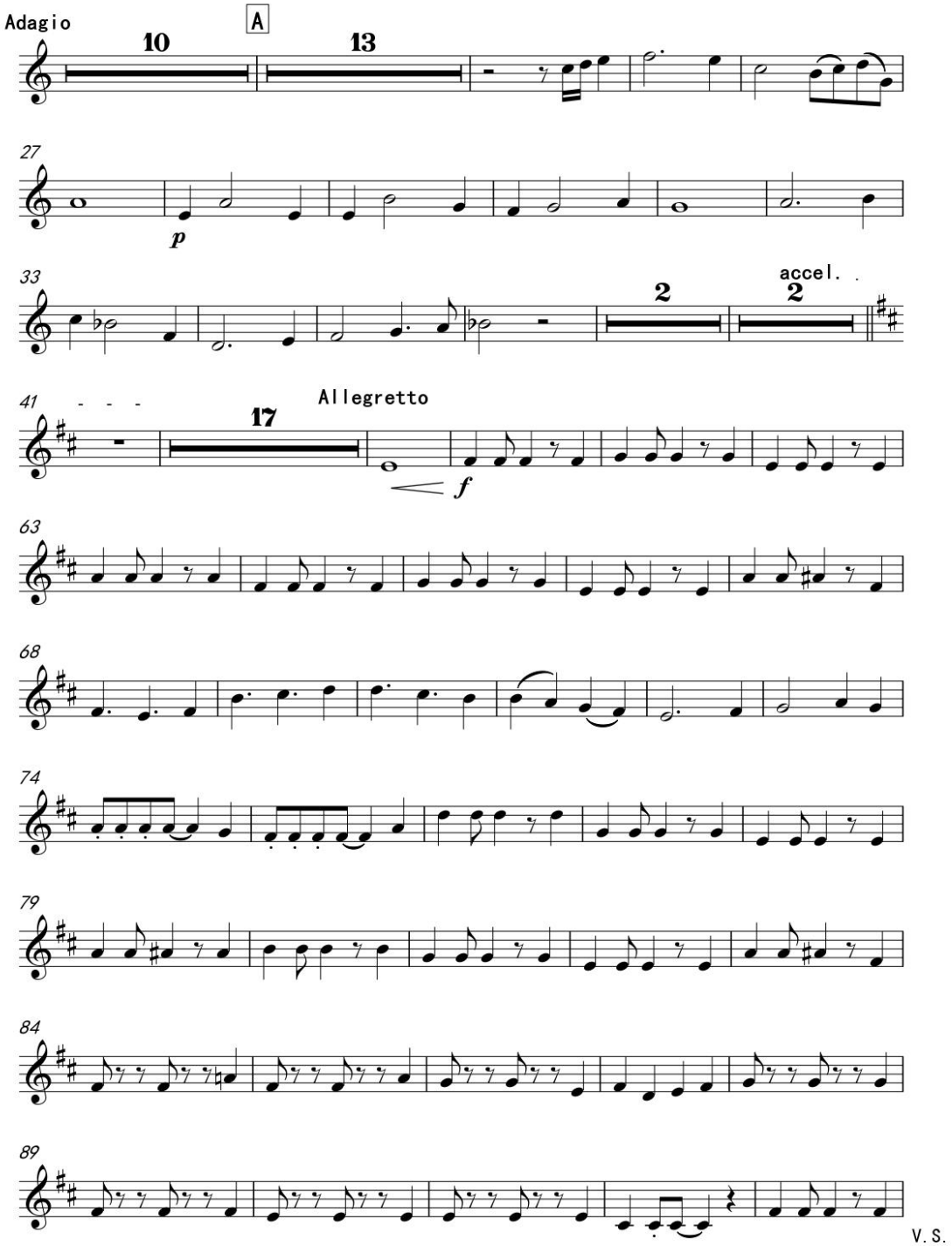

2
Bassoon
71
77
82
87
92
15
111
117
121
4
128
2

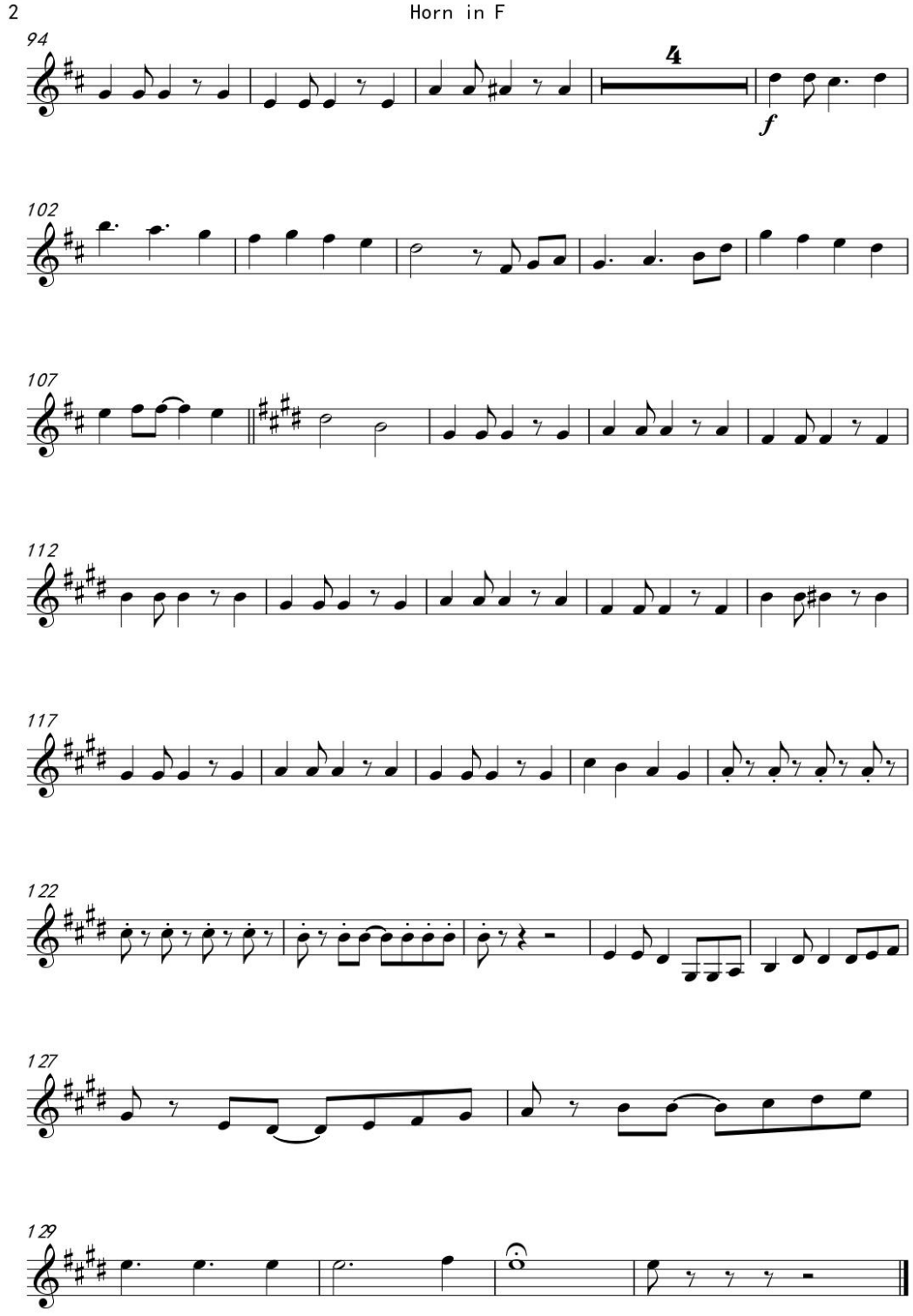
Horn in F


Adagio
10
A
4
18
p
23
29
5
39
accel.
2
17
Allegretto
f
61
66
72
77
82
V. S.

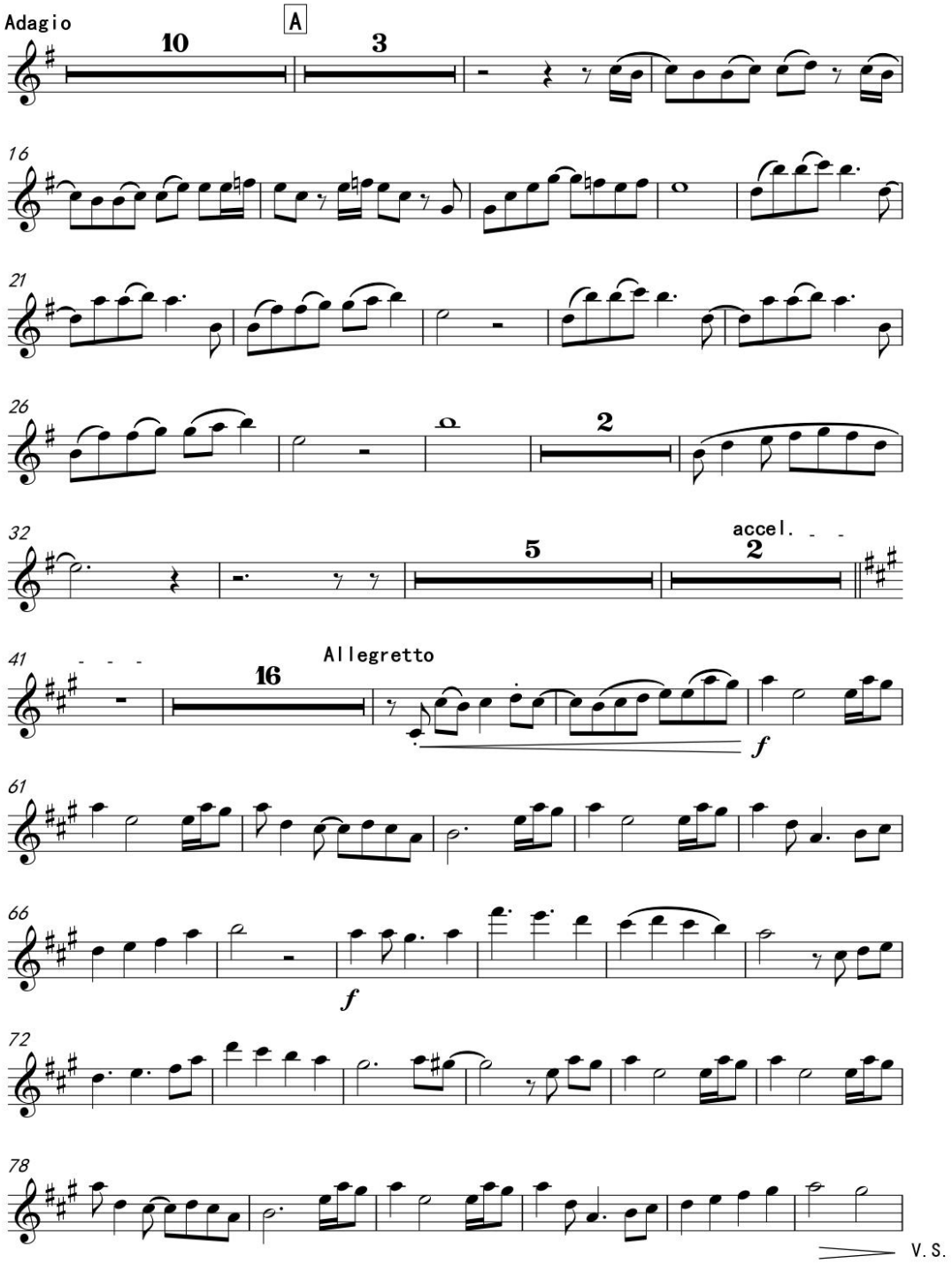

2
Horn in F
87
92
97
4
f
106
111
116
121
125
128

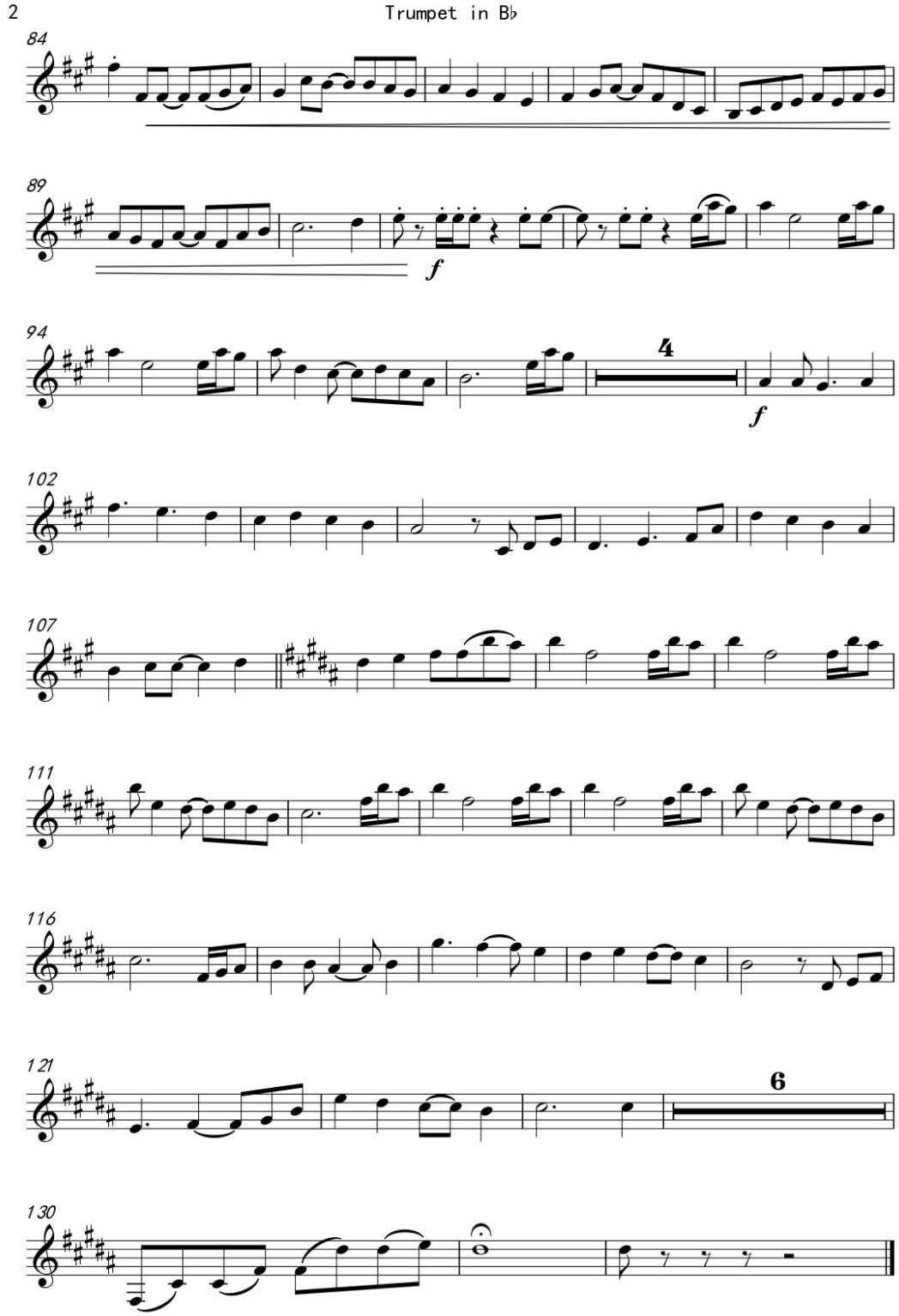
Horn in F


Adagio
A
10
13
27
p
33
2
accel.
2
41
17
Allegretto
f
63
68
74
79
84
89
V. S.

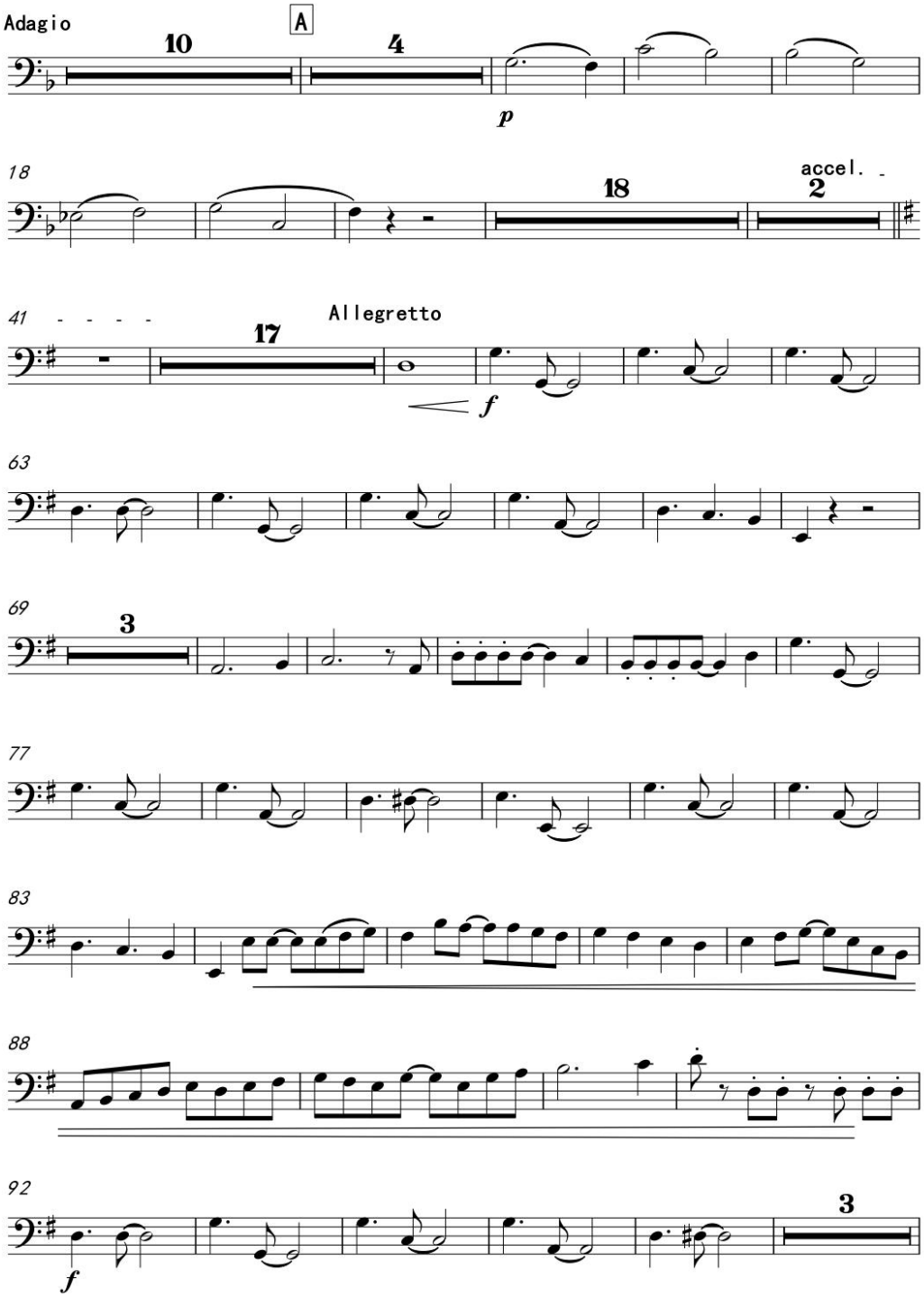

2
Horn in F
94
4
f
102
107
112
117
122
127
129

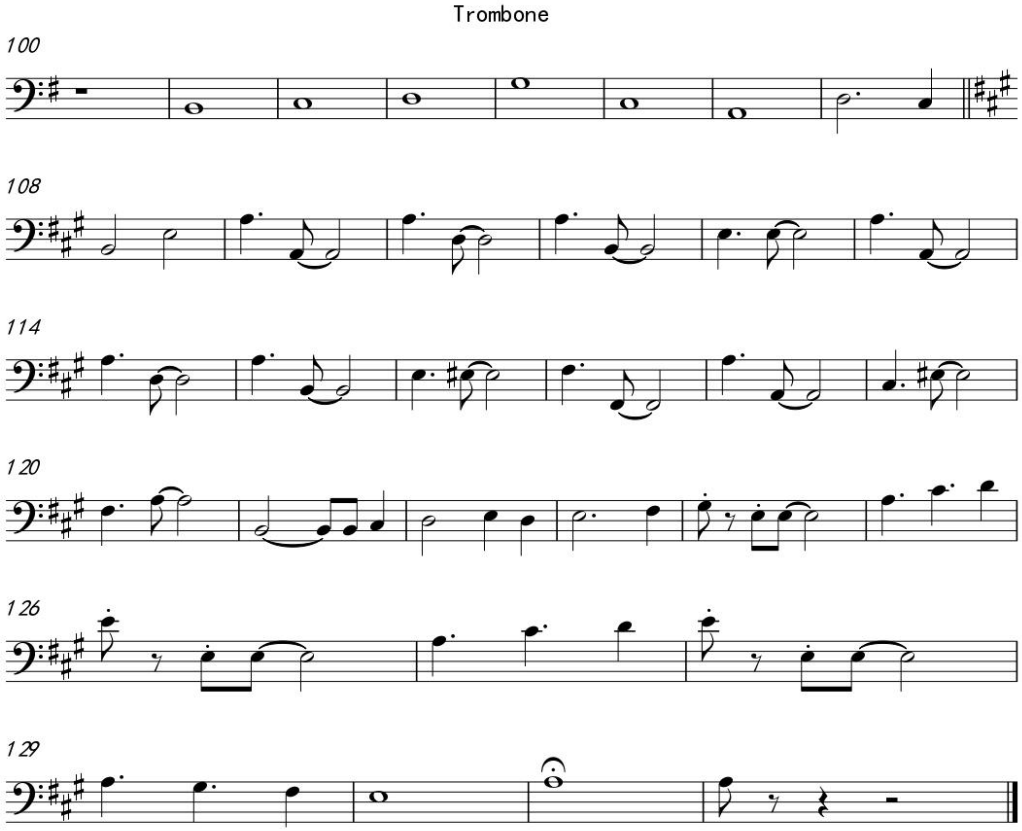
Trumpet in B♭


Adagio
10
A
3
16
21
26
2
32
5
accel.
2
41
16
Allegretto
f
61
66
f
72
78
V.S.

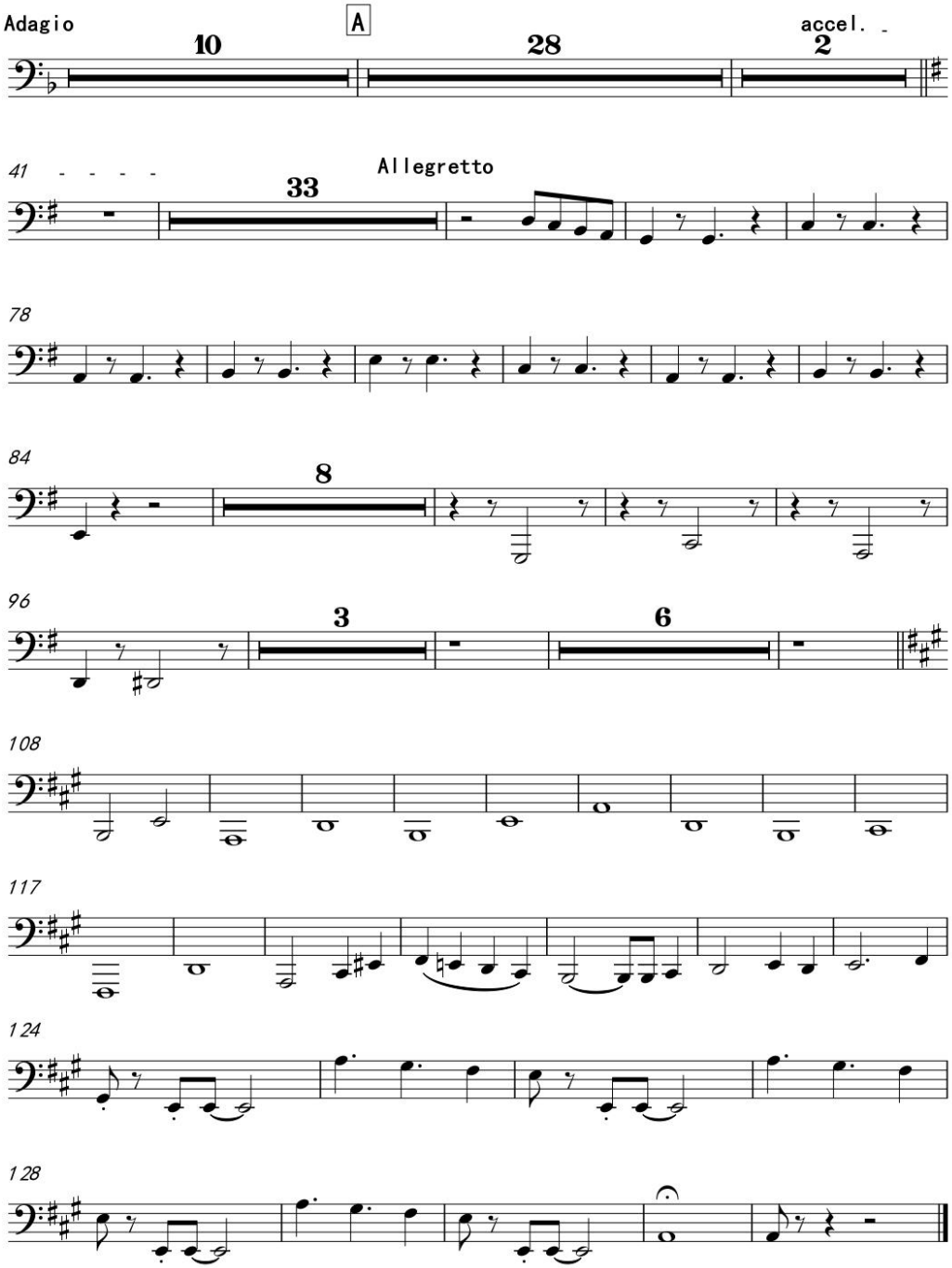

2
Trumpet in B♭
84
89
f
94
4
f
102
107
111
116
121
6
130

Trombone

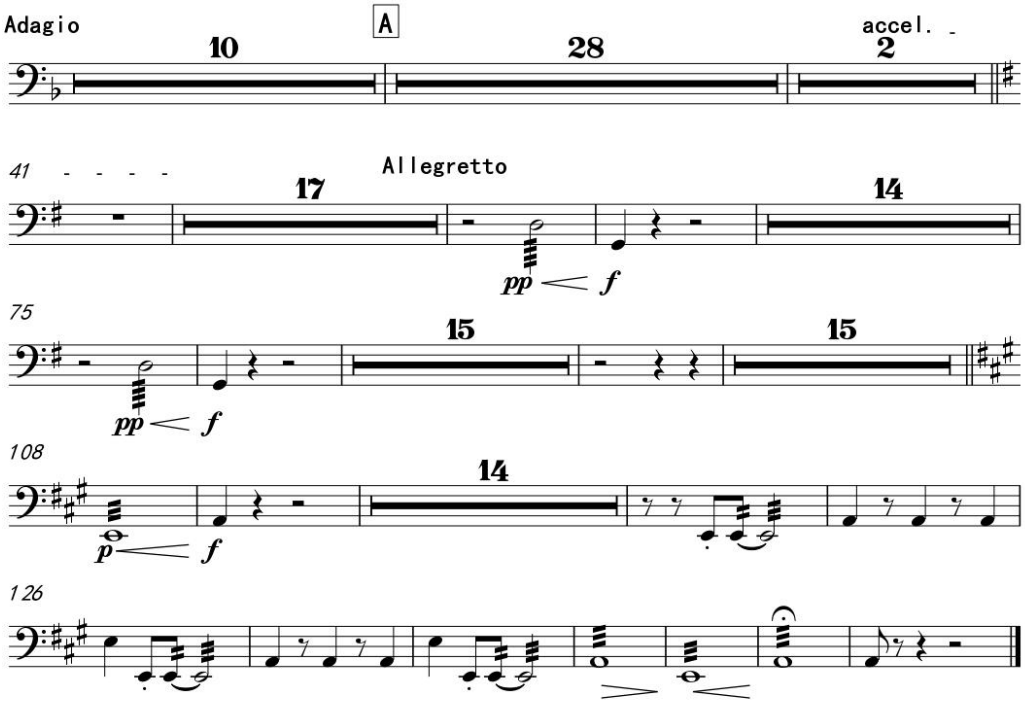

Adagio
A
10
4
p
18
18
accel.
2
41
17
Allegretto
f
63
69
3
77
83
88
92
f
3


2
Trombone
100
108
114
120
126
129

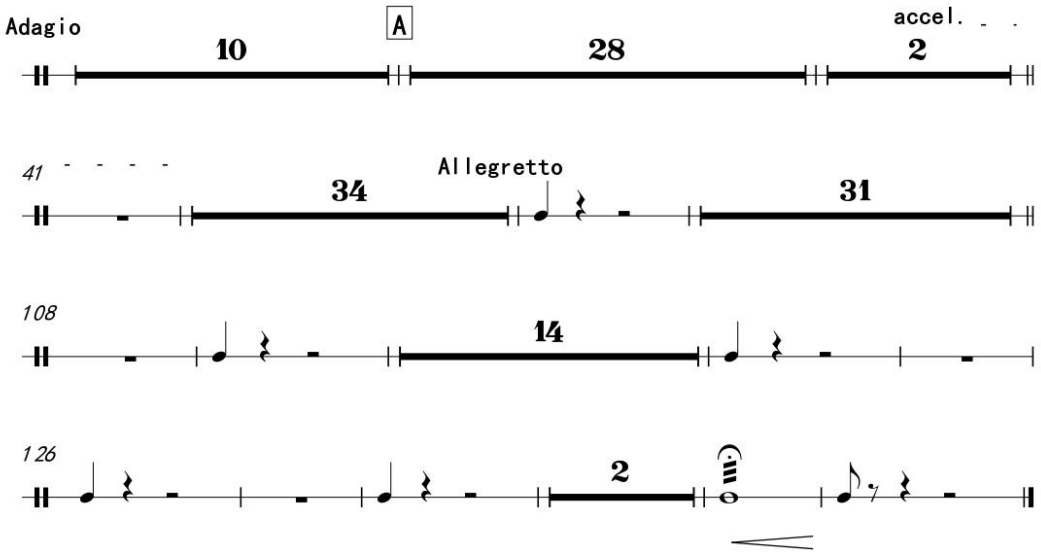
Tuba


Adagio
10
A
28
accel.
2
41
33
Allegretto
78
84
8
96
3
6
108
117
124
128

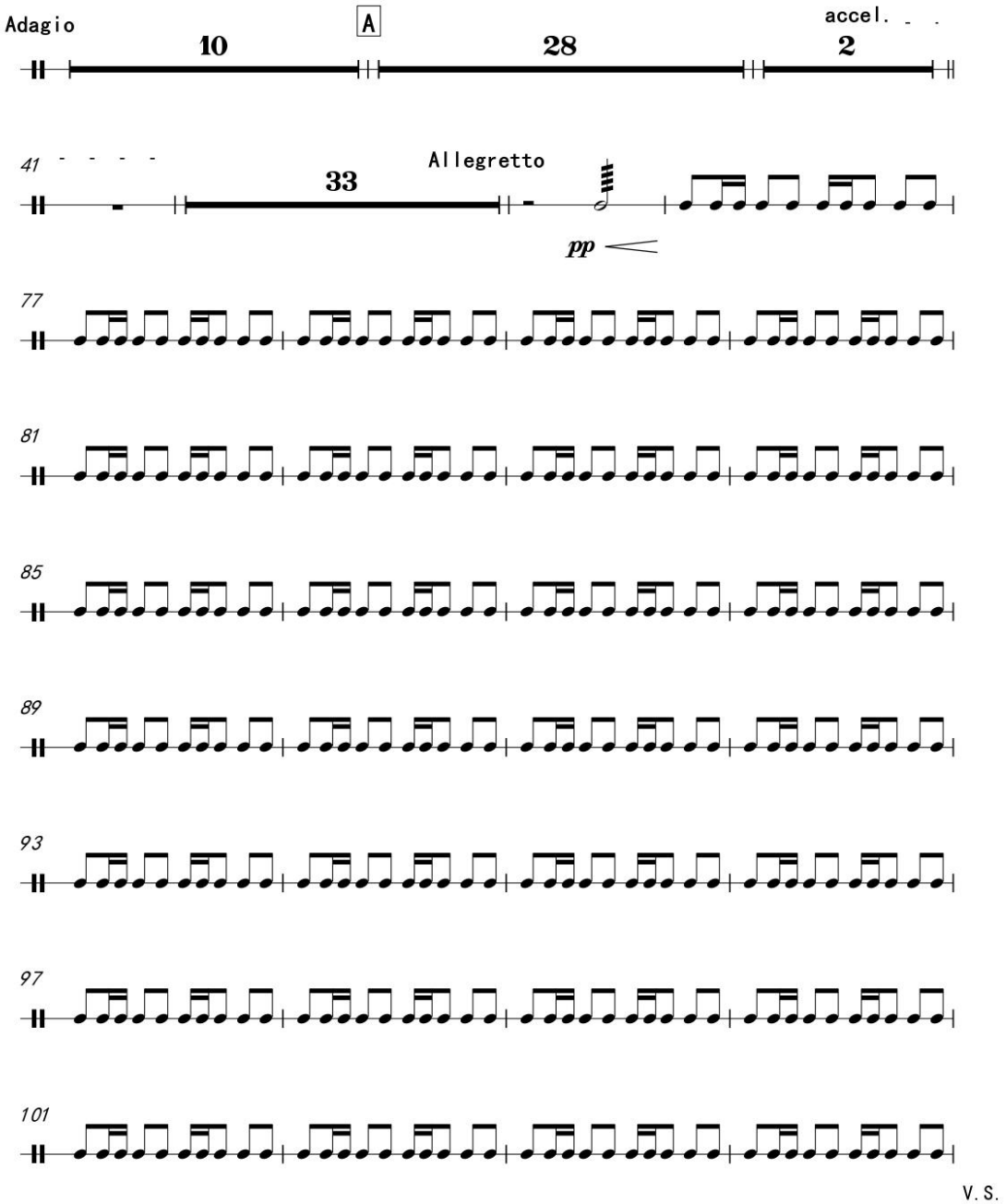
Timpani


Adagio
A
accel.
10
28
2
41
Allegretto
17
14
pp
f
75
15
15
pp
f
108
14
p
f
126

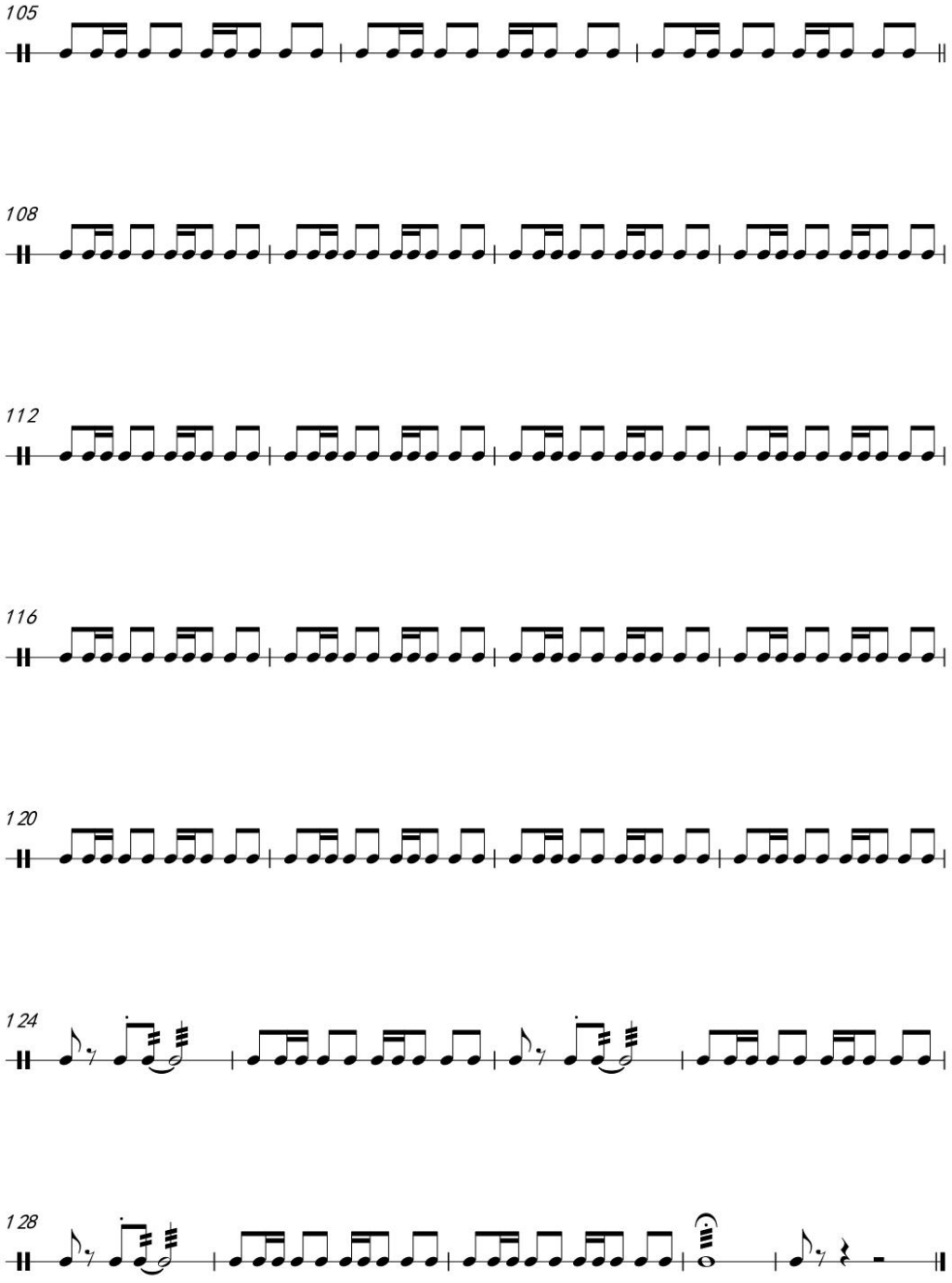
Cymbals



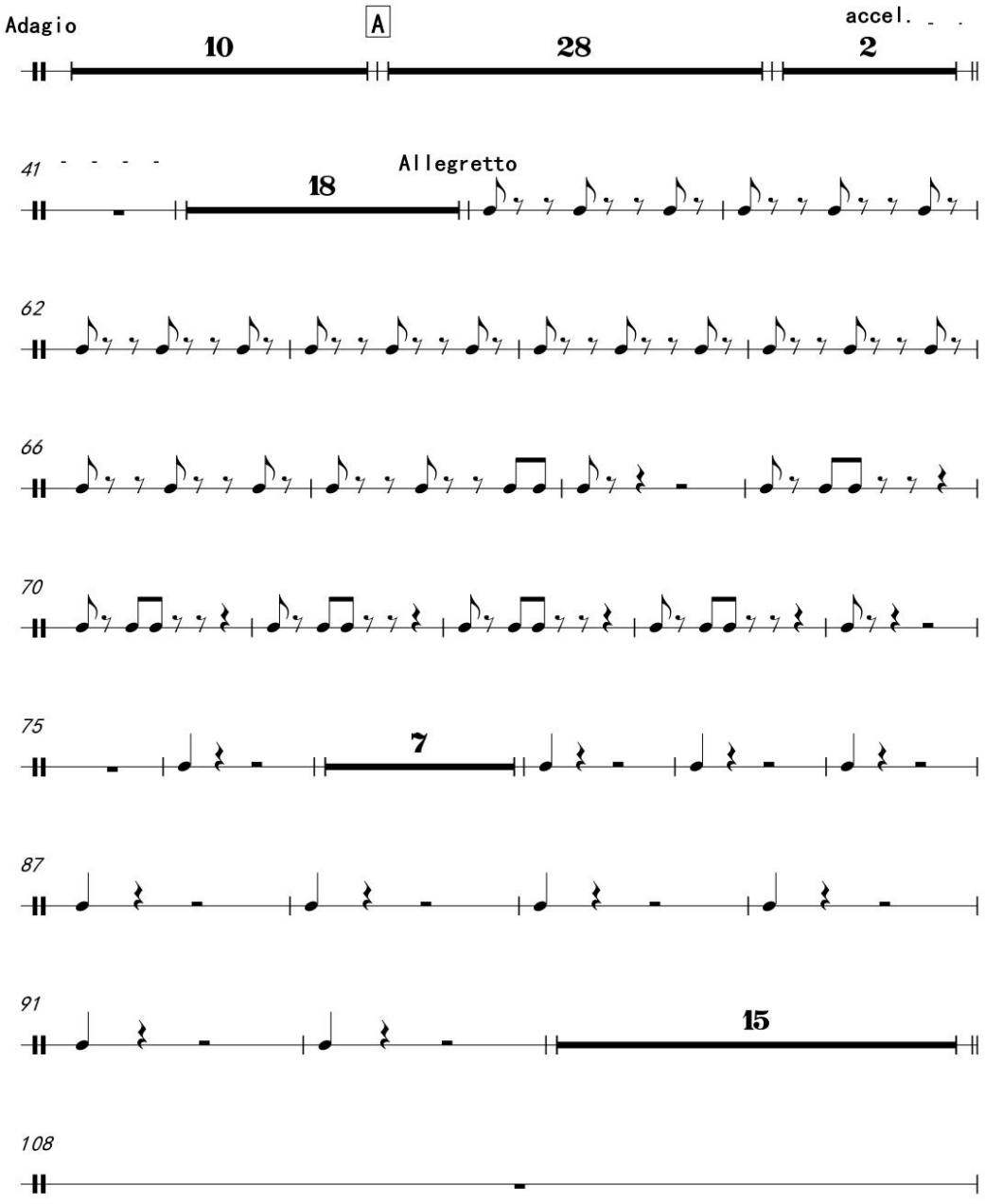
Snare Drum


Adagio
10
A
28
accel.
2
41
33
Allegretto
pp
77
81
85
89
93
97
101
V.S.

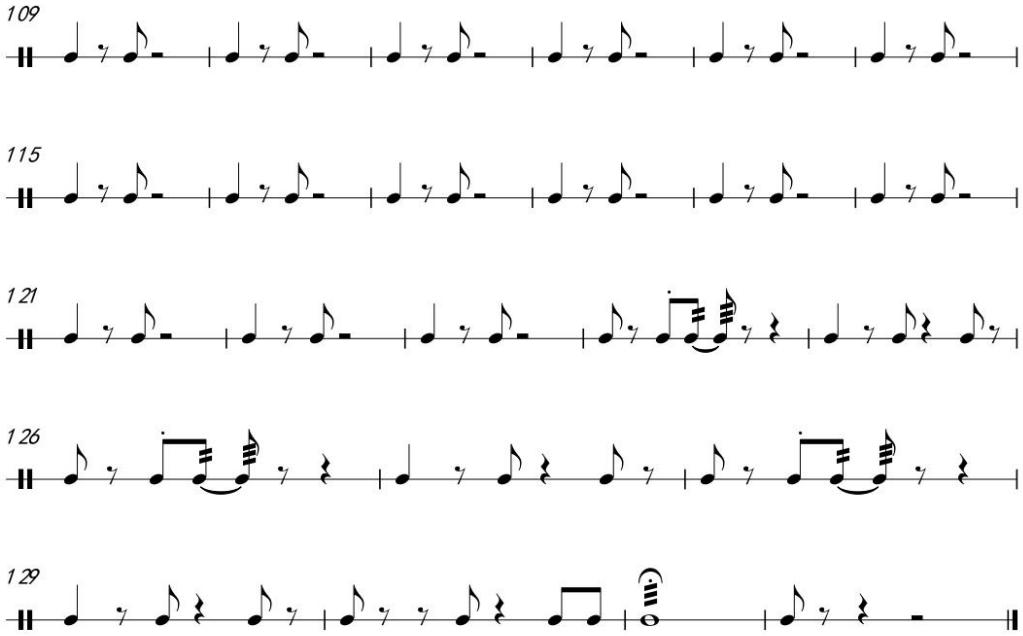
2 Snare Drum



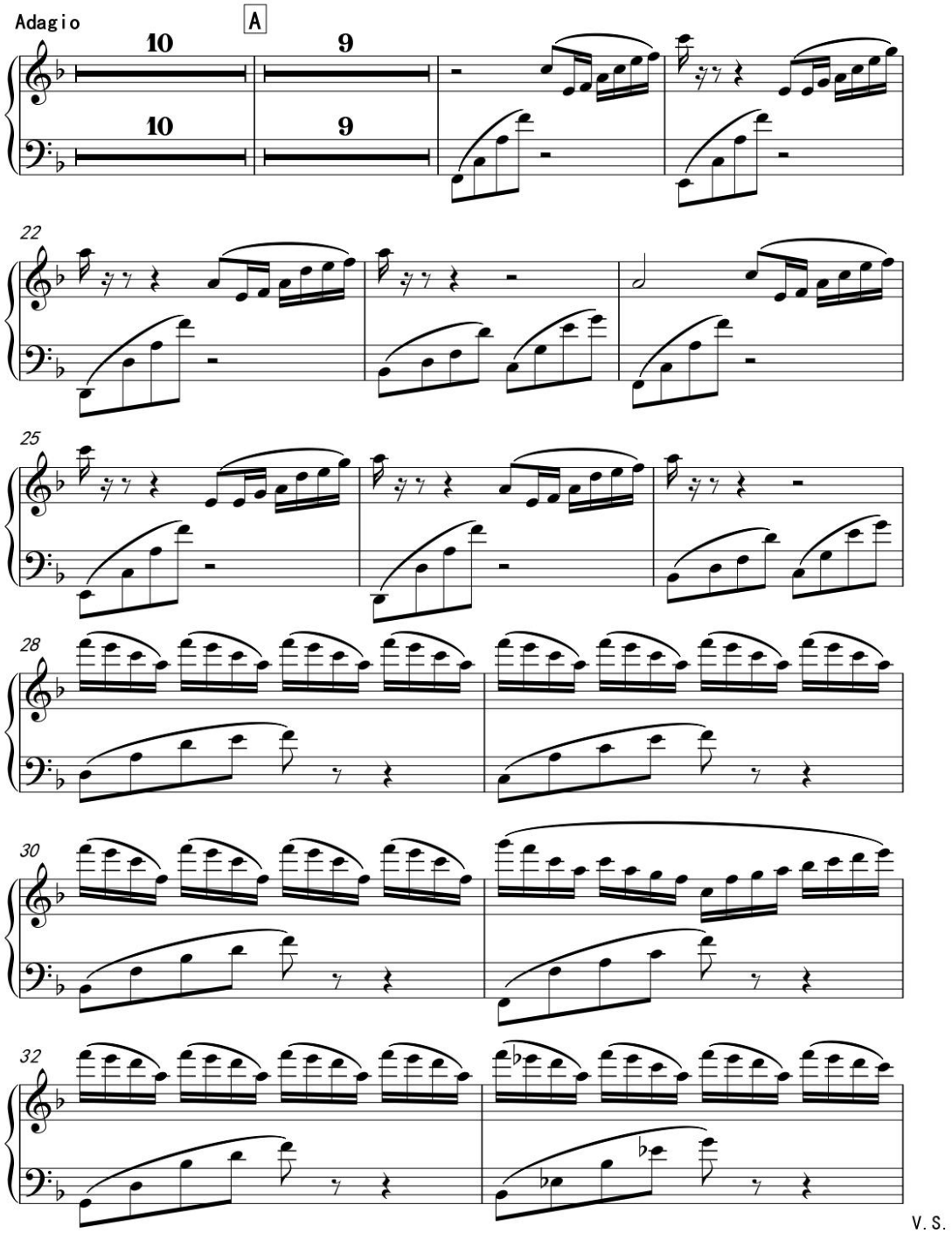
Triangle

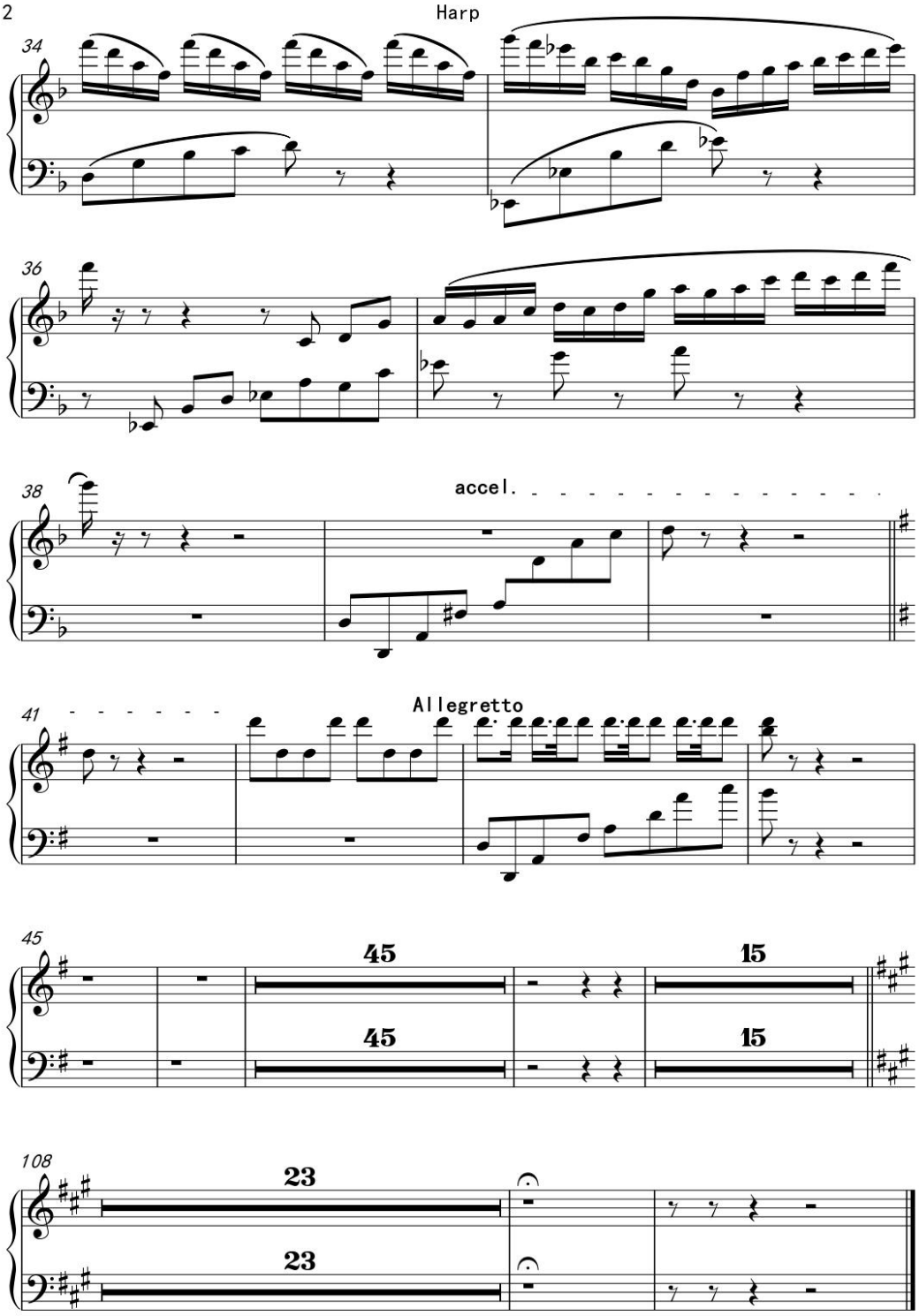


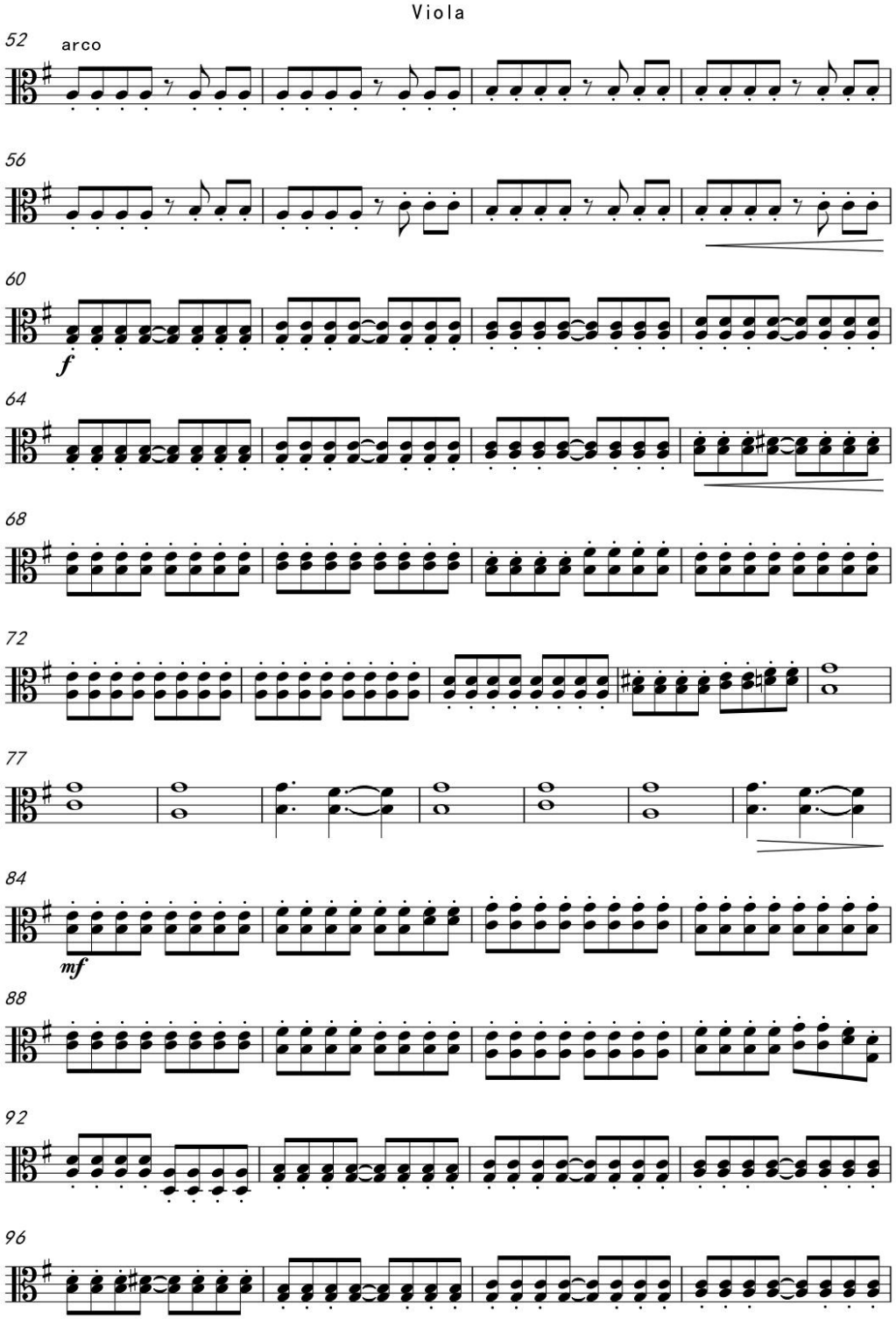
2 Triangle



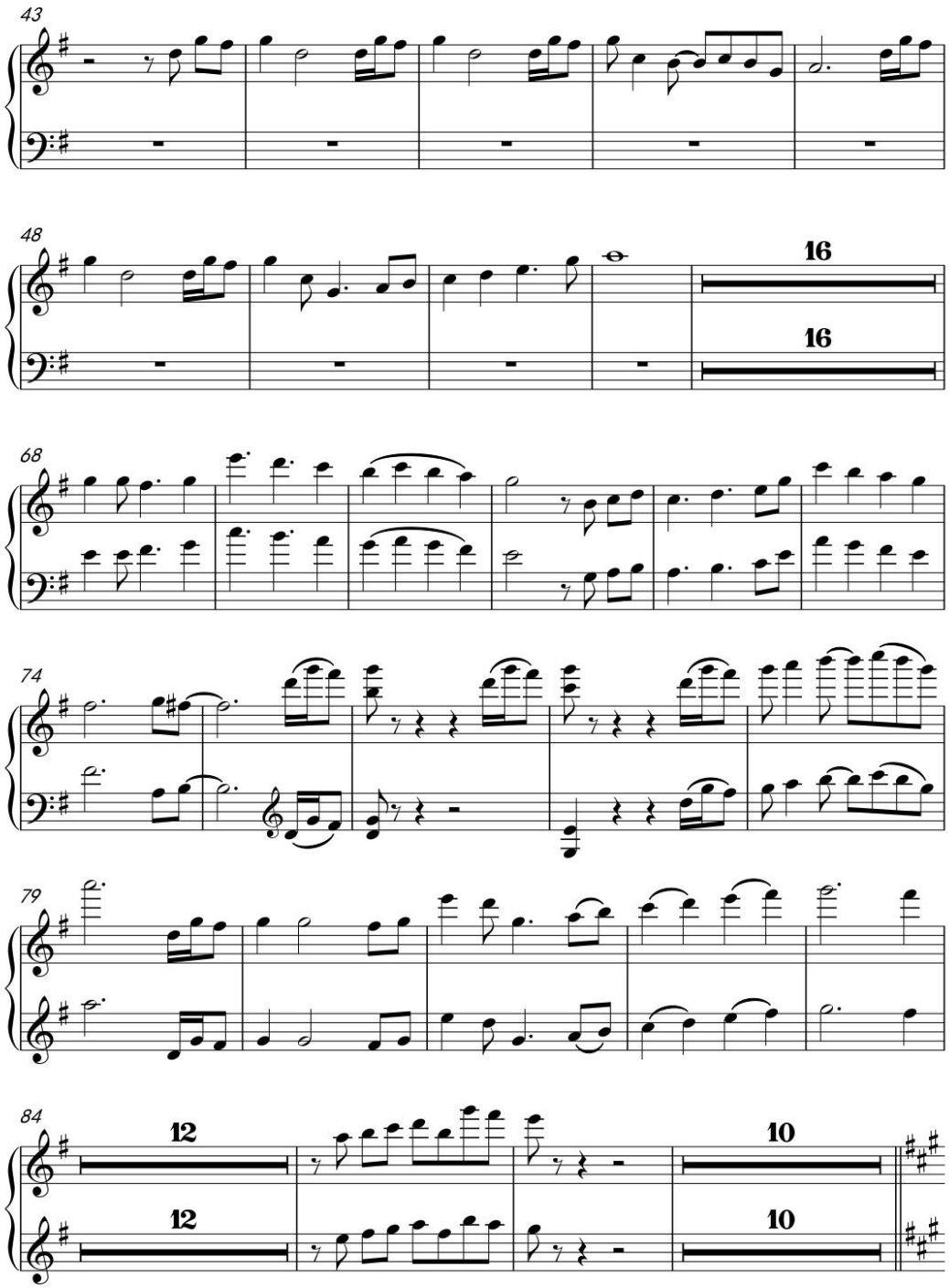
Harp

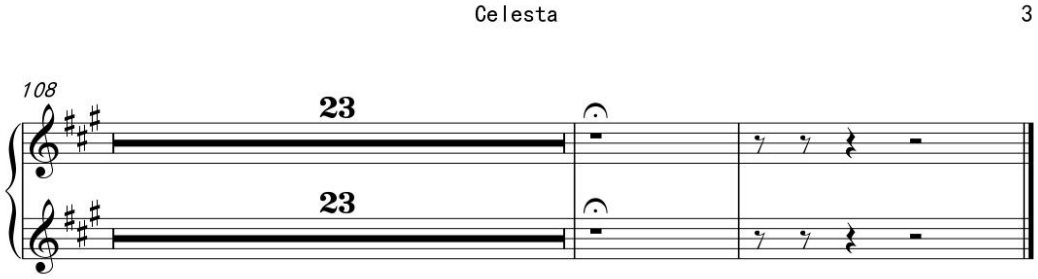



2
Harp
34
36
38
accel.
41
Allegretto
45
45
45
15
15
108
23
23

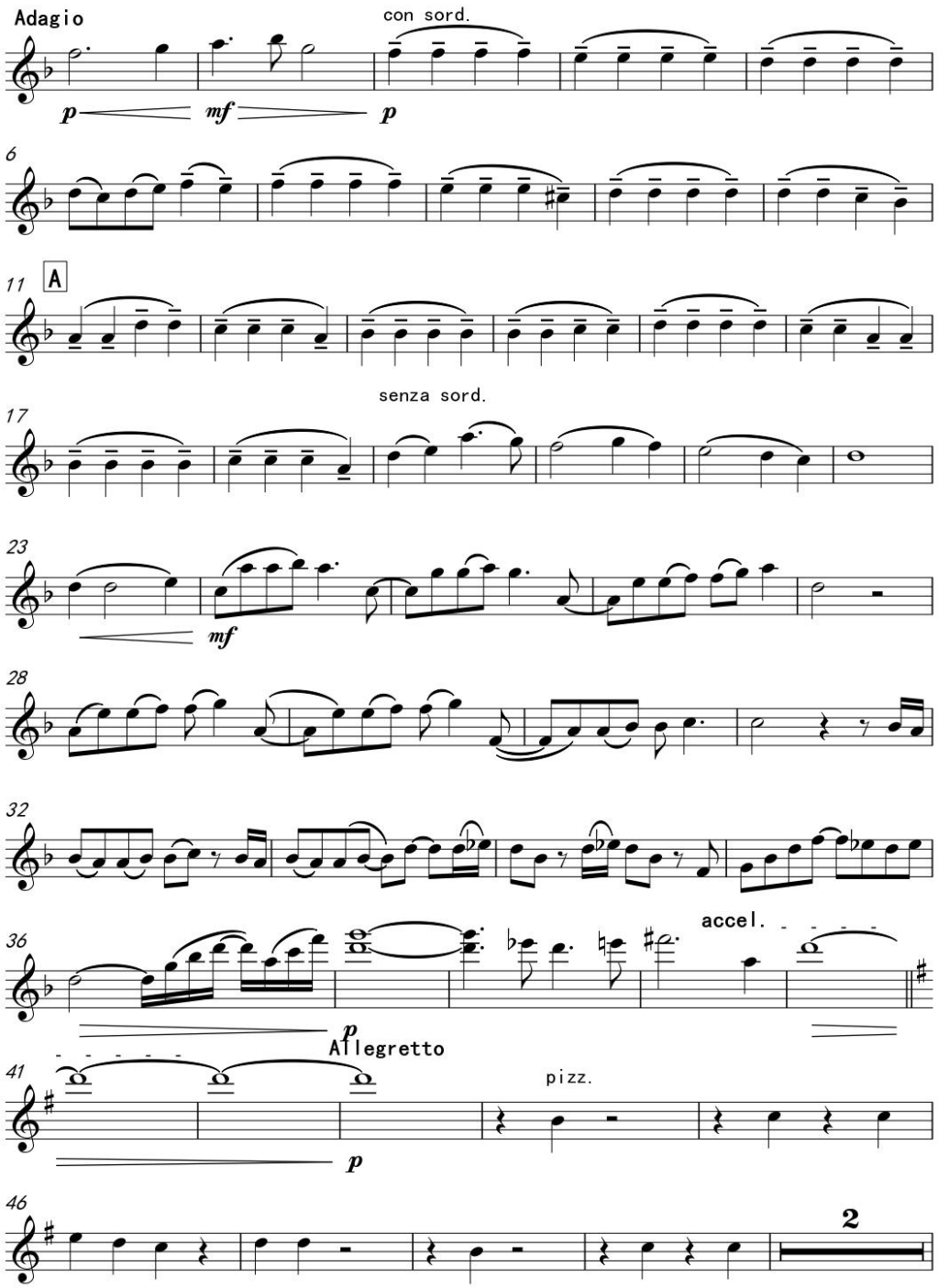

2
Viola
52
arco
56
60
f
64
68
72
77
84
mf
88
92
96

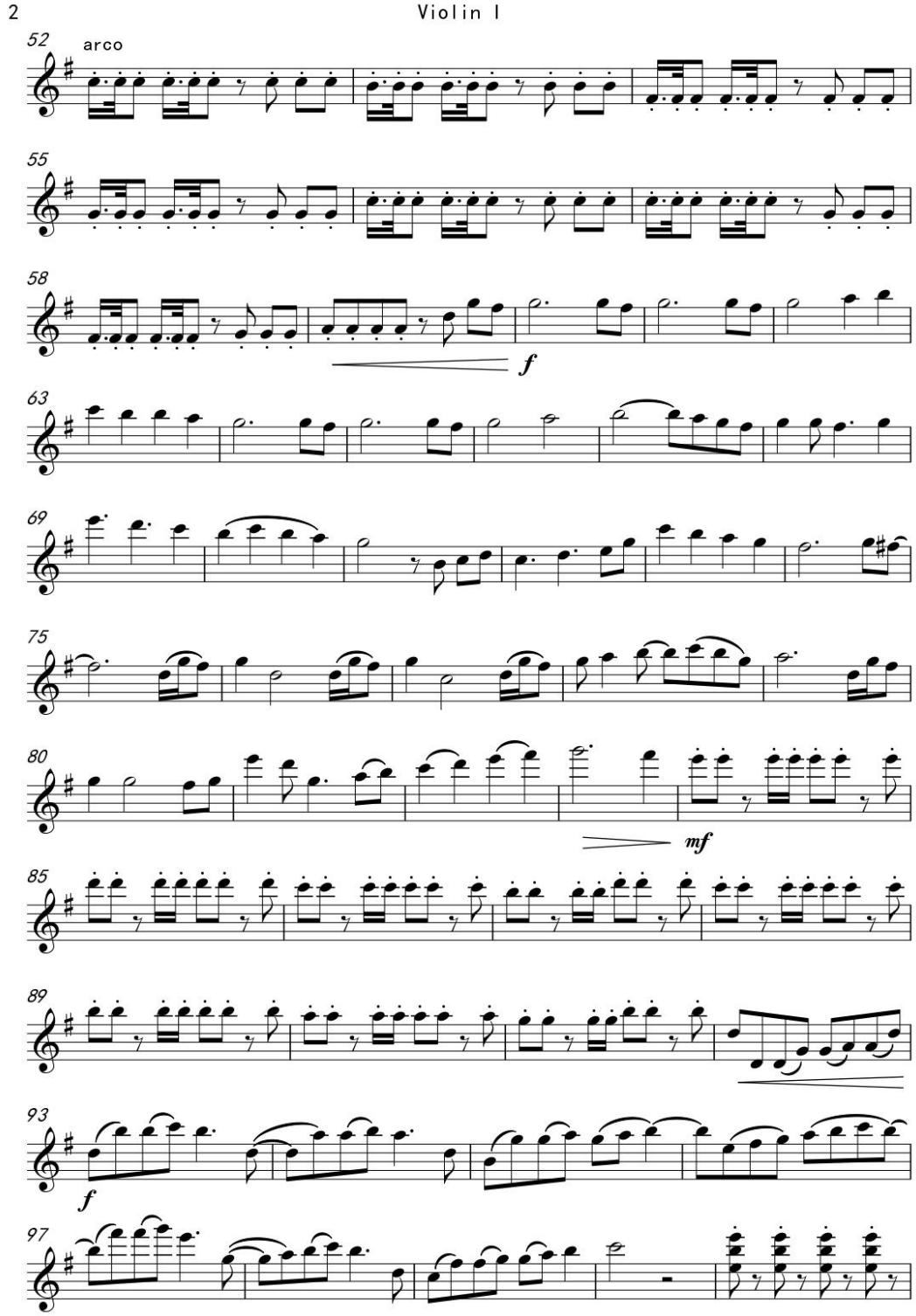
2 Celesta

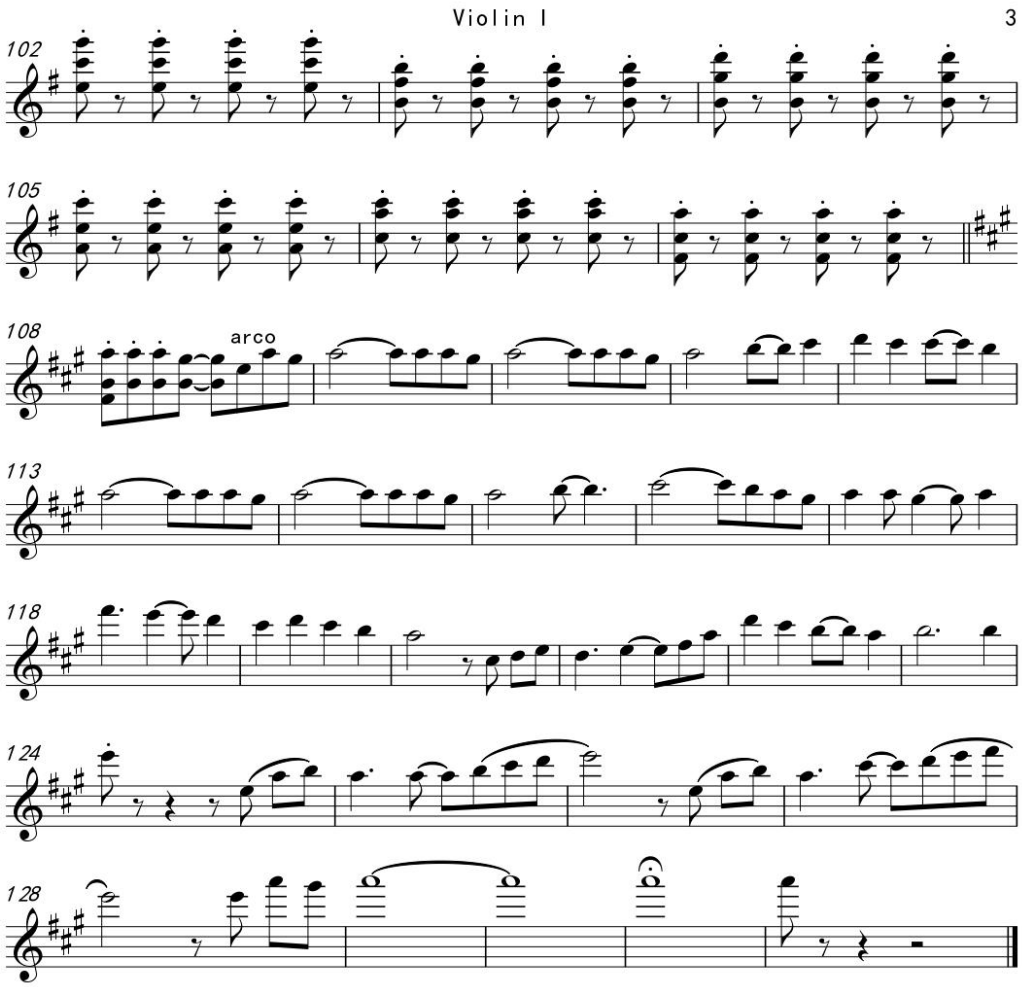



Celesta
3
108
23
23

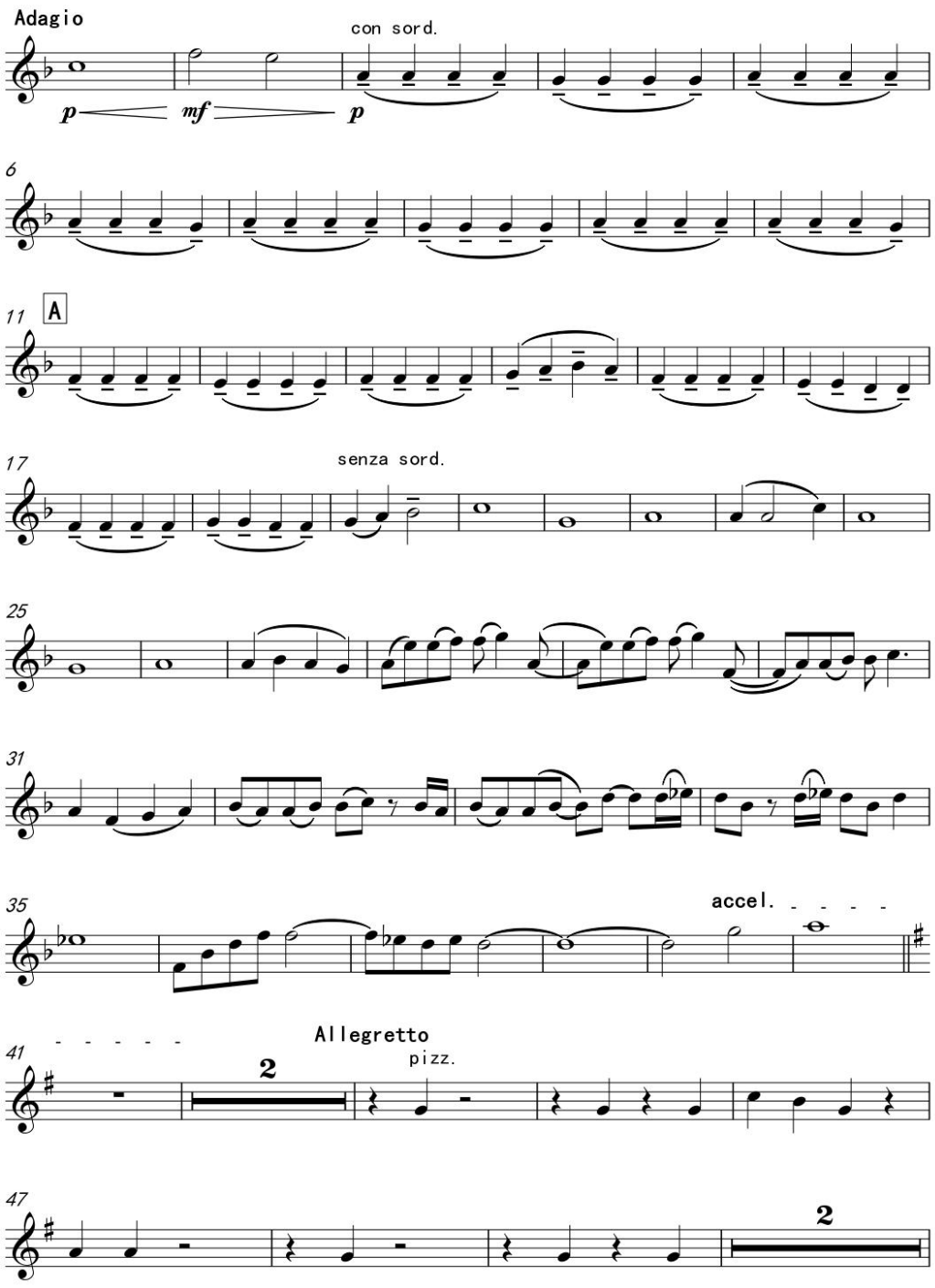
Violin I

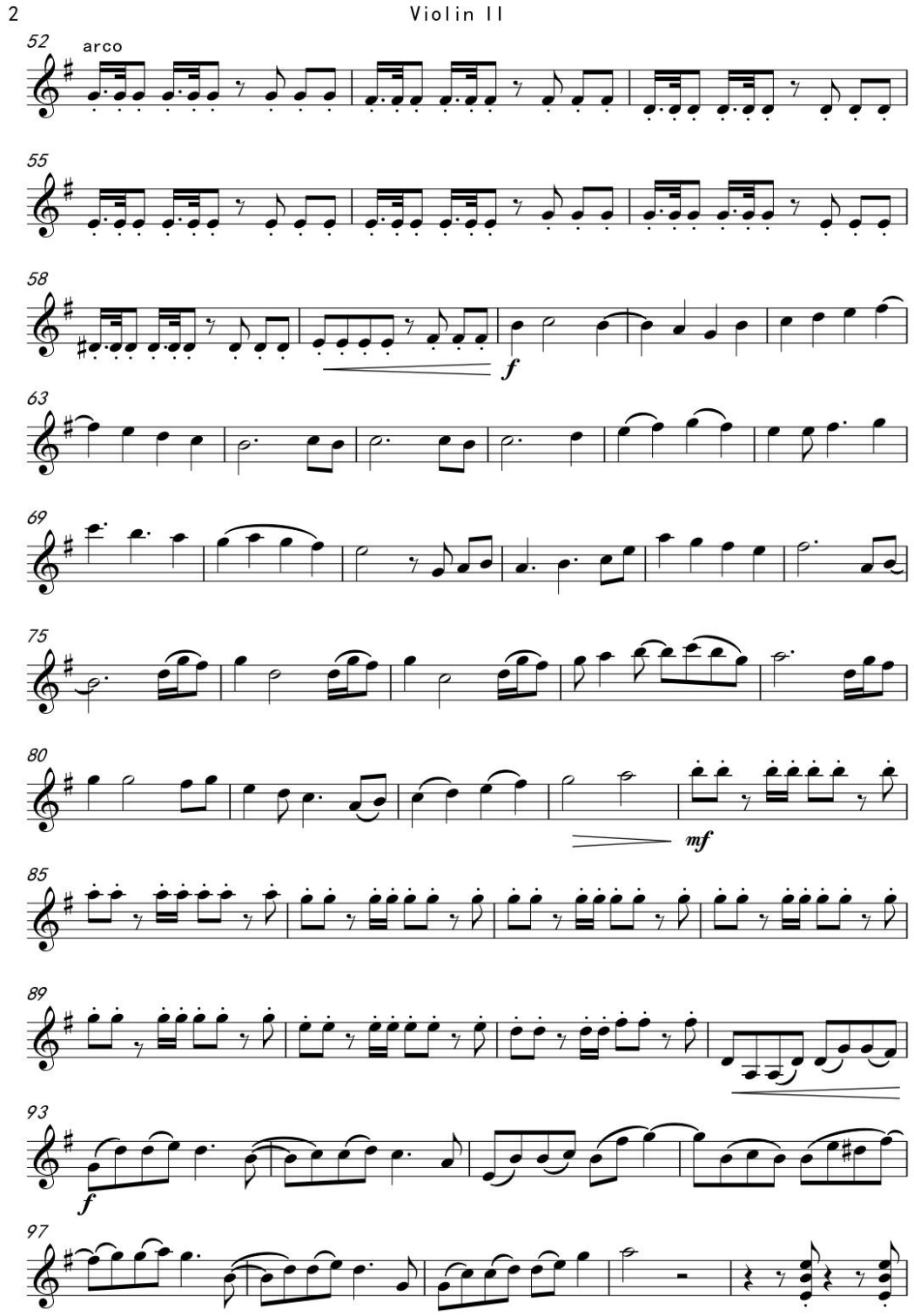

Adagio
con sord.
p
mf
p
6
11
A
senza sord.
17
23
mf
28
32
36
accel.
p
Allegretto
41
pizz.
p
46
2

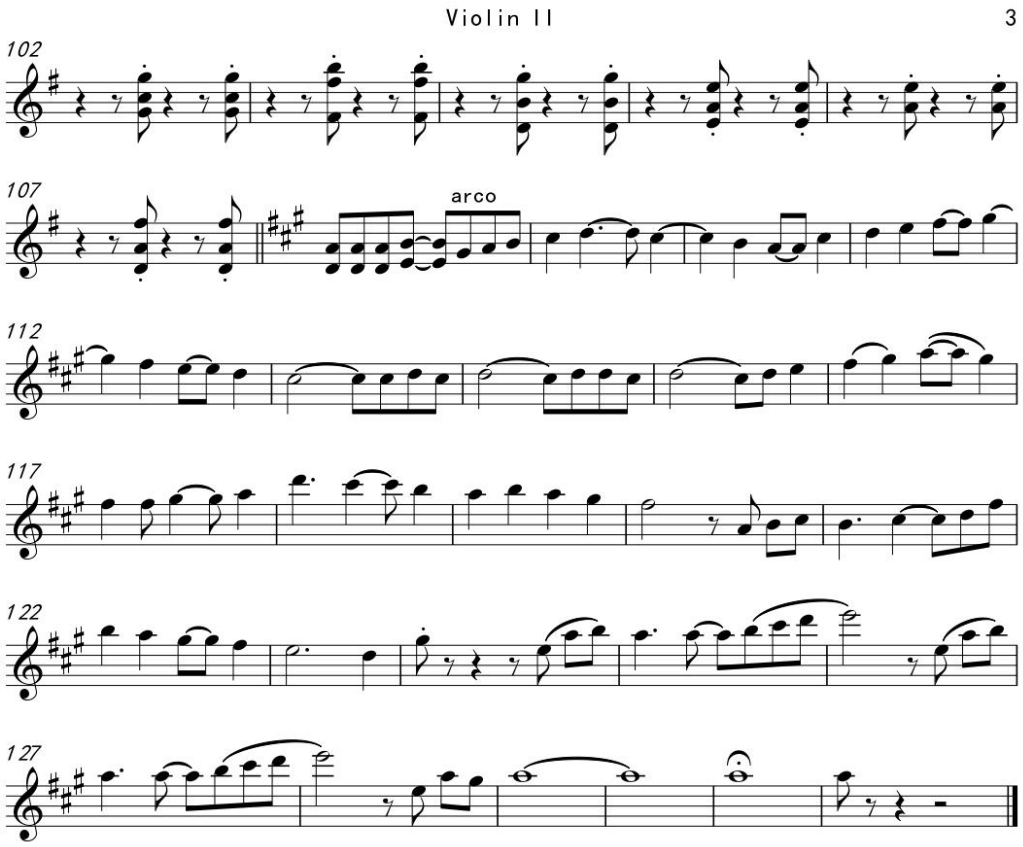

2
Violin I
52
arco
55
58
f
63
69
75
80
mf
85
89
93
f
97


Violin I
3
102
105
108
arco
113
118
124
128

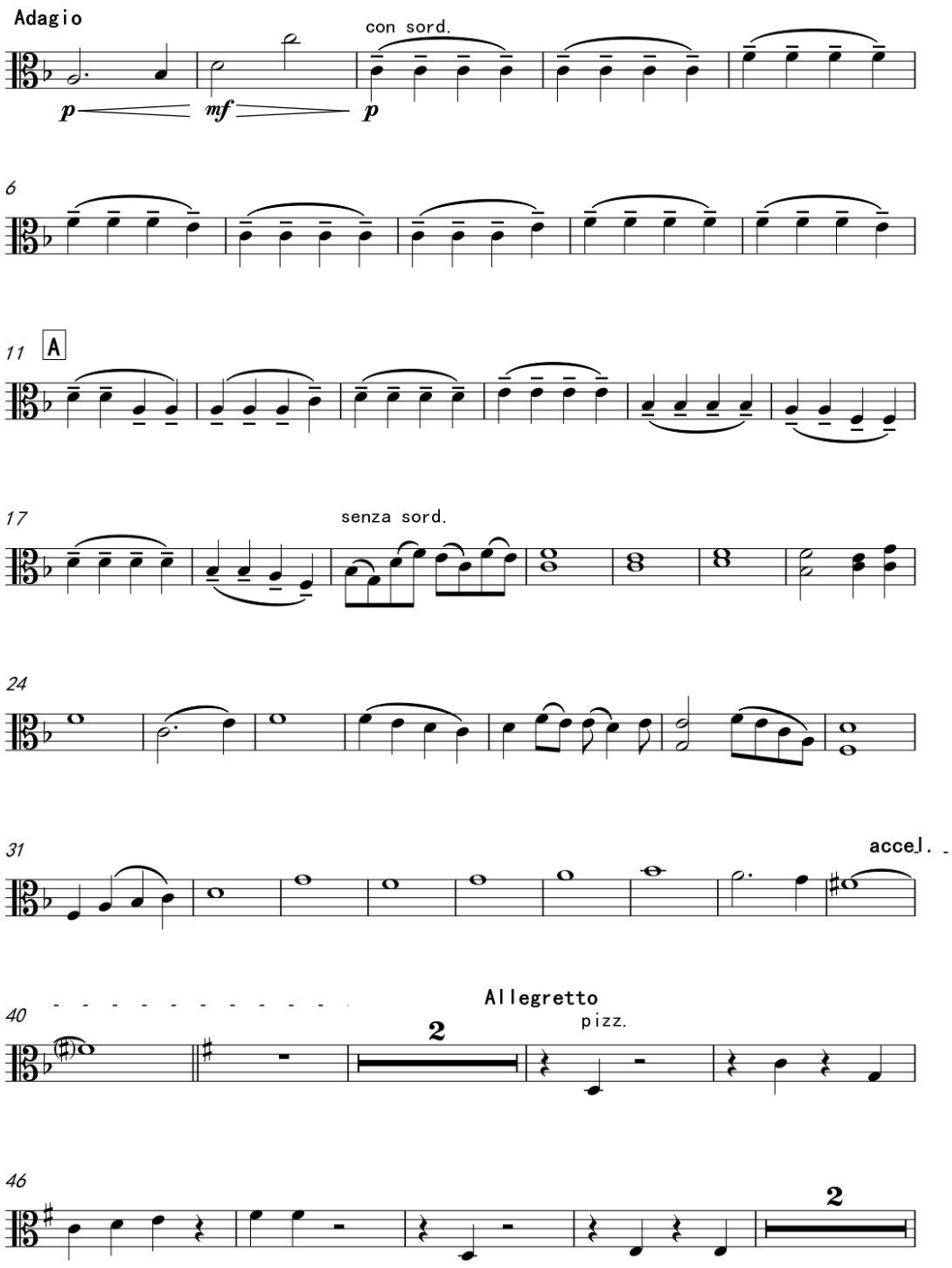
Violin II

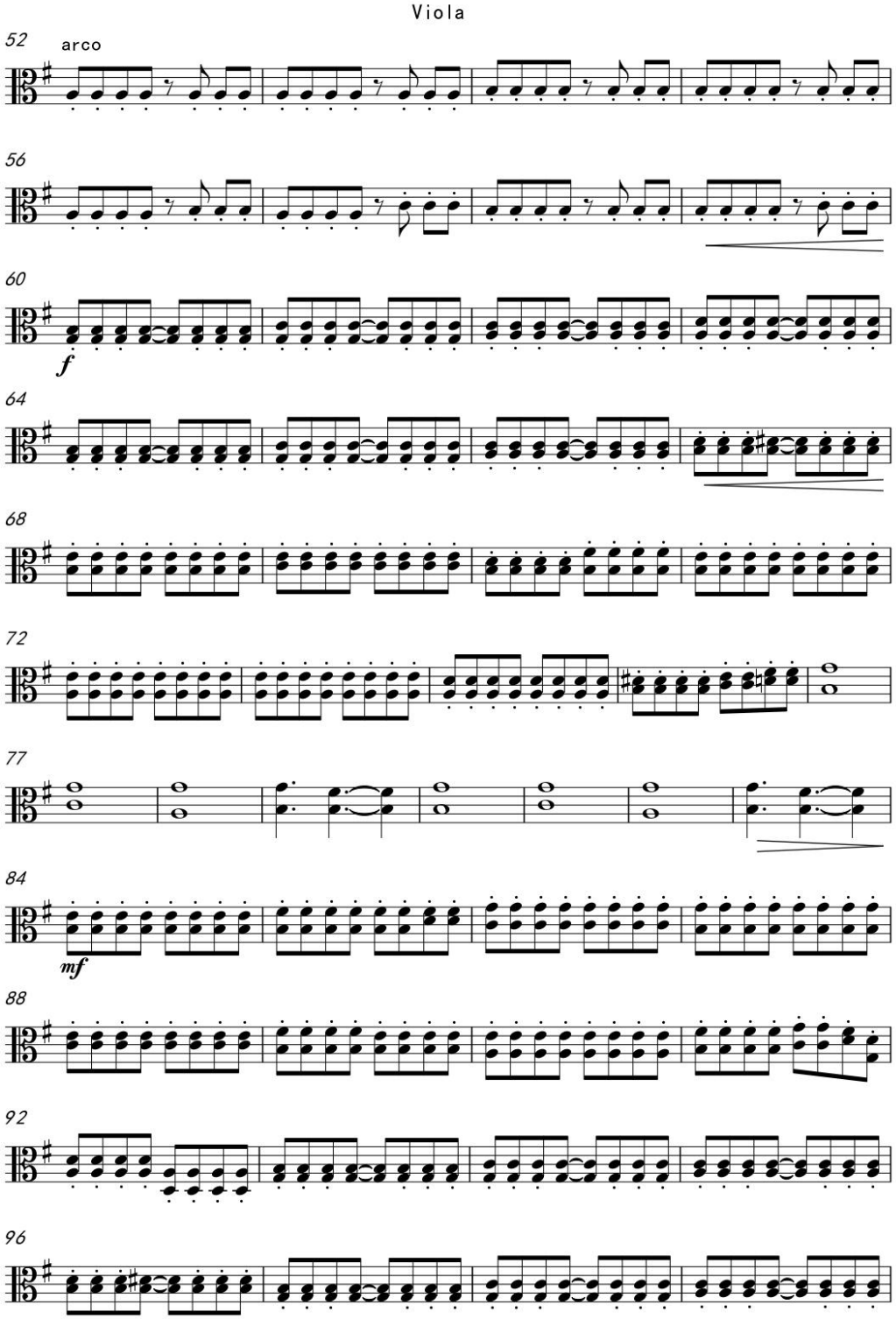

Adagio
con sord.
p
mf
p
6
11
A
17
senza sord.
25
31
35
accel.
Allegretto
41
2
pizz.
47
2

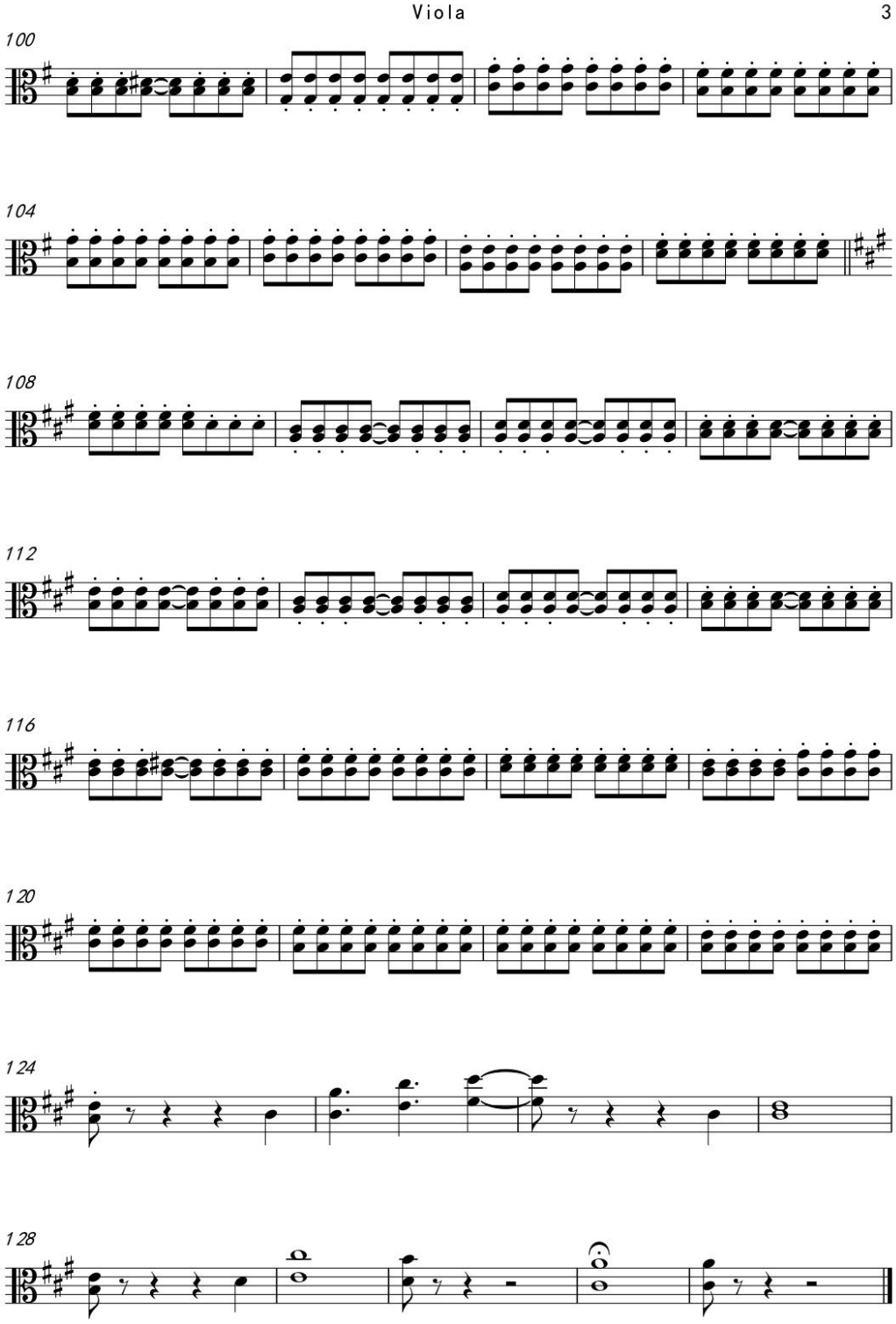

2
Violin II
52
arco
55
58
f
63
69
75
80
mf
85
89
93
f
97


Violin II
3
102
107
arco
112
117
122
127

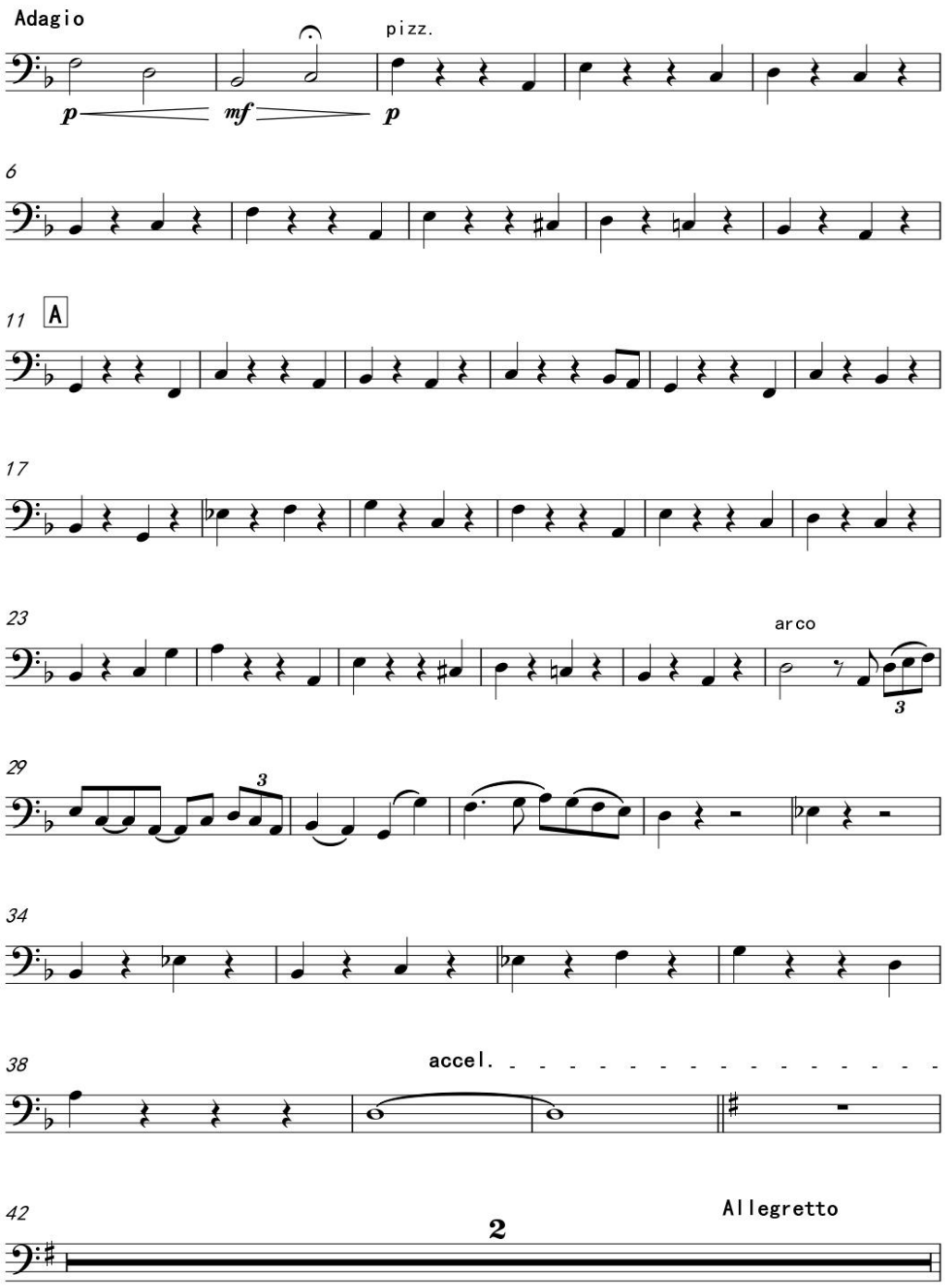
Viola

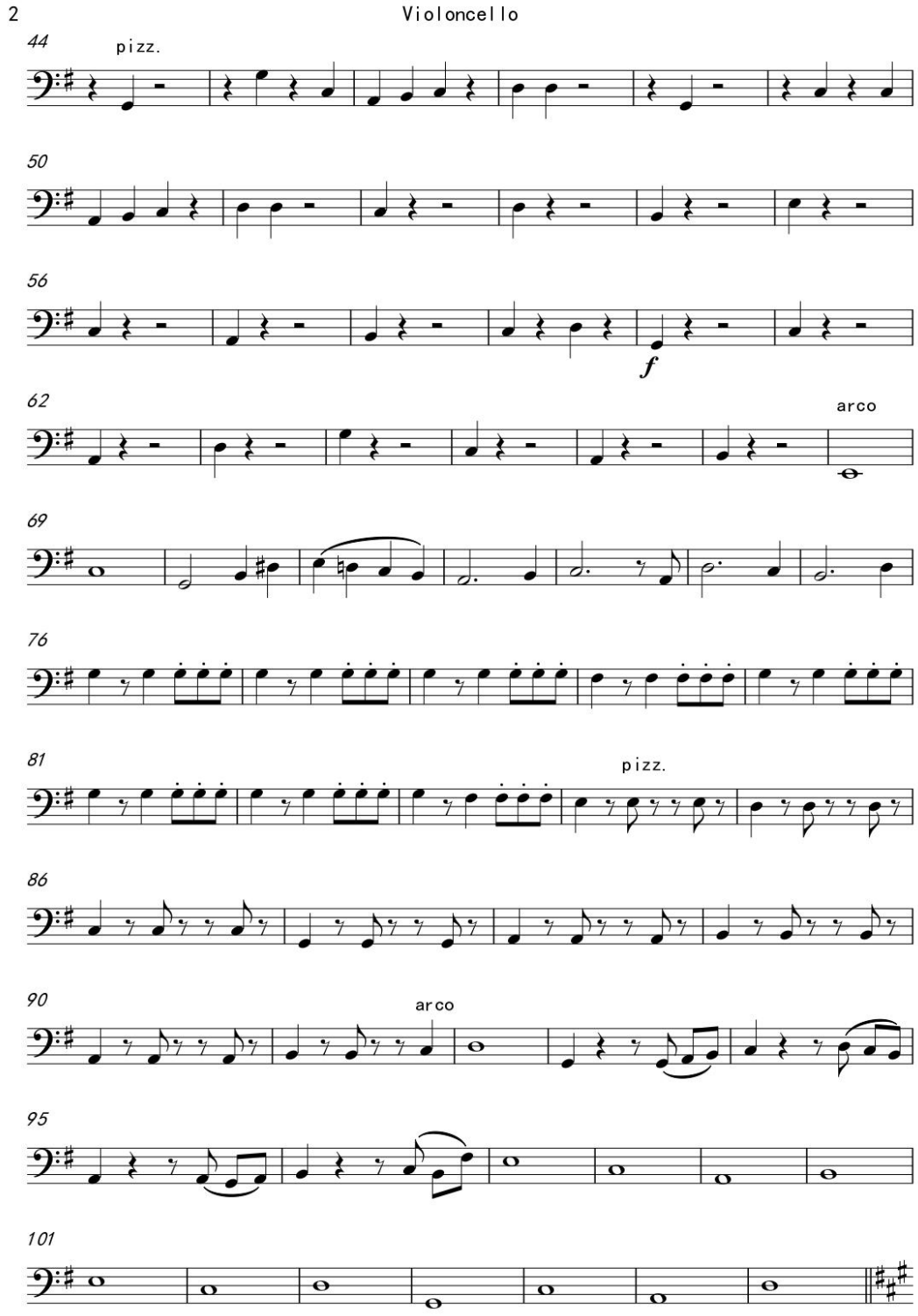

Adagio
con sord.
p
mf
p
6
11
A
17
senza sord.
24
31
accel.
40
Allegretto
pizz.
2
46
2

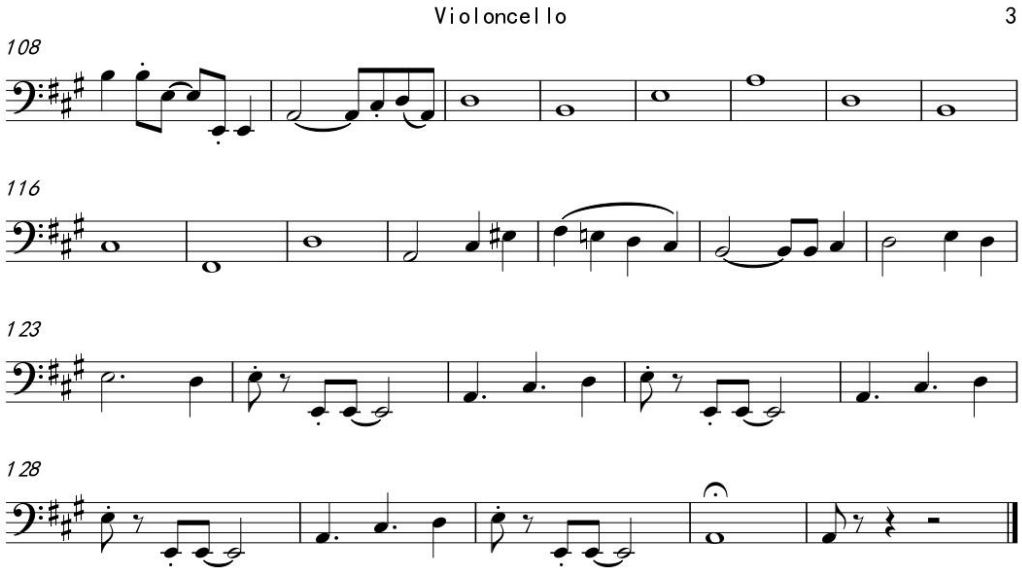

2
Viola
52
arco
56
60
f
64
68
72
77
84
mf
88
92
96


Viola
3
100
104
108
112
116
120
124
128

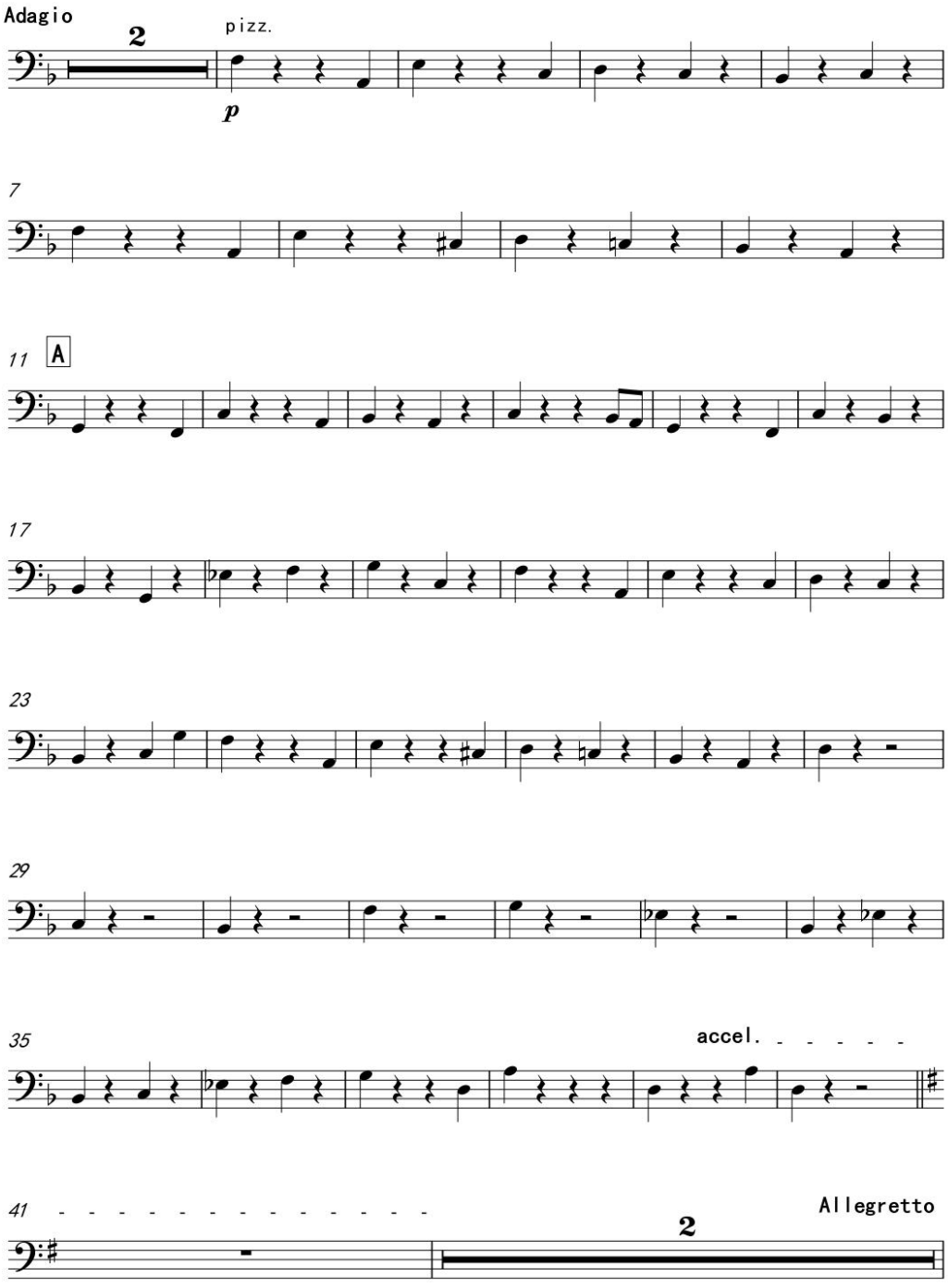
Violoncello

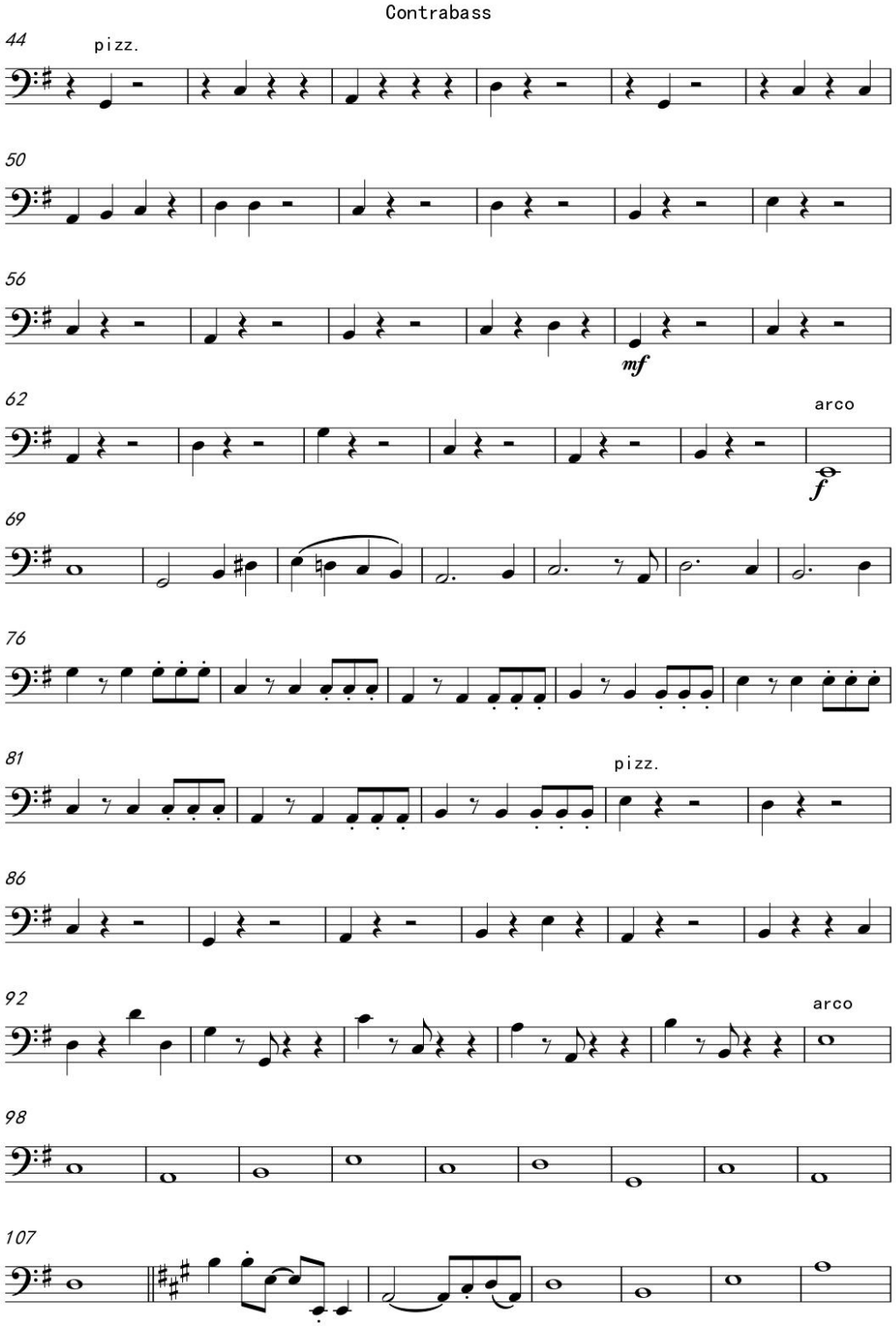


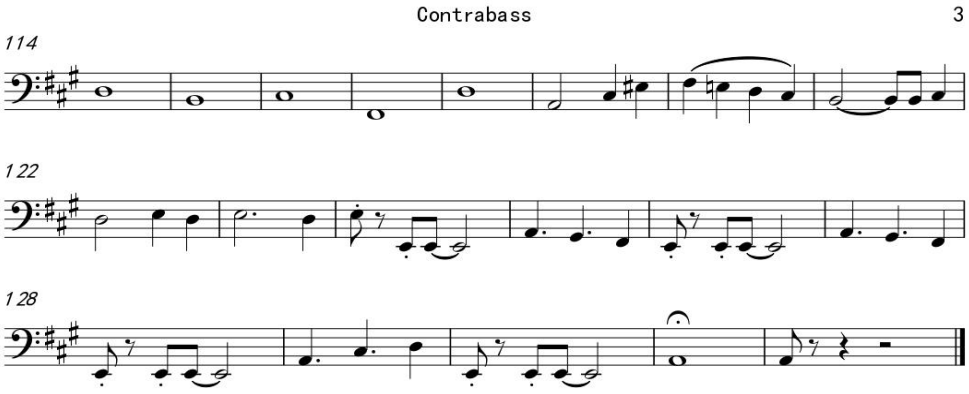

2
Violoncello
44
pizz.
50
56
f
62
arco
69
76
81
pizz.
86
90
arco
95
101


Violoncello
3
108
116
123
128

Contrabass




2
Contrabass
44
pizz.
50
56
mf
62
arco
f
69
76
81
pizz.
86
92
arco
98
107



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 a 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.