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Orchestral Prelude No. 3 “Jupiter” Opus .5 Li Jia (1977)

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Abstract

The piece borrows the theme from Tchaikovsky swan lake,and it was originally planned for piano and band. But I finally decided to make the piece as an independent prelude ,but also give pianist a big part to play ,which is rather different from other orchestral pieces the composer did so far. There was line for soprano in the second part,with many runs from piano. Overall,a mini piano concerto with voice was the base from which this current version was from.

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.

Notes from the Conductor of Debut

This piece of music is majestic and solemn. The ensemble at the beginning makes the music more prosperous and more affluent, highlights its majestic and solemn characteristics, and makes the audience shocked. At the beginning of the repertoire, the orchestral instrument ensemble is more attractive to the audience, making it easier for people to accept a new repertoire, generating curiosity and high expressive force. The high voice is lively and bright, but the low voice is gentle and quiet, which can sufficiently express the emotion and story that the author and performer want to tell for the song. The ensemble part won't make people feel very nervous and huge all the time. All the instruments are light and heavy, which is very harmonious. Sometimes timid, sometimes slow. The last ensemble is lovely, with a compact rhythm and aggressive ending, which paves the way for the solo of various instruments. The piccolo solo makes one jump out of the intensity of the ensemble. Careful use of Piccolo can make music more loud, powerful, and brilliant. It is often used to express victory, dance, or describe the wind roaring in the storm. This solo is like a transition. It's just like the transition section in an article.And this Piccolo is undoubtedly icing on the cake. It neutralizes the intensity of the ensemble and paves the way for the following instrument solo, playing a very appropriate role. The solo of each instrument in the middle makes people feel bright and full of surprise. What impresses me most is the viola part. Usually, the viola is played with violin, cello, and double bass. Most people think that there are no

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characteristics when they talk about the viola. The segment of Viola Solo is not short, and it makes people feel shocked. The music and timbre make people listen carefully. At last, it ends with the bass and returns to its solemn and majestic theme, making people have an endless aftertaste.

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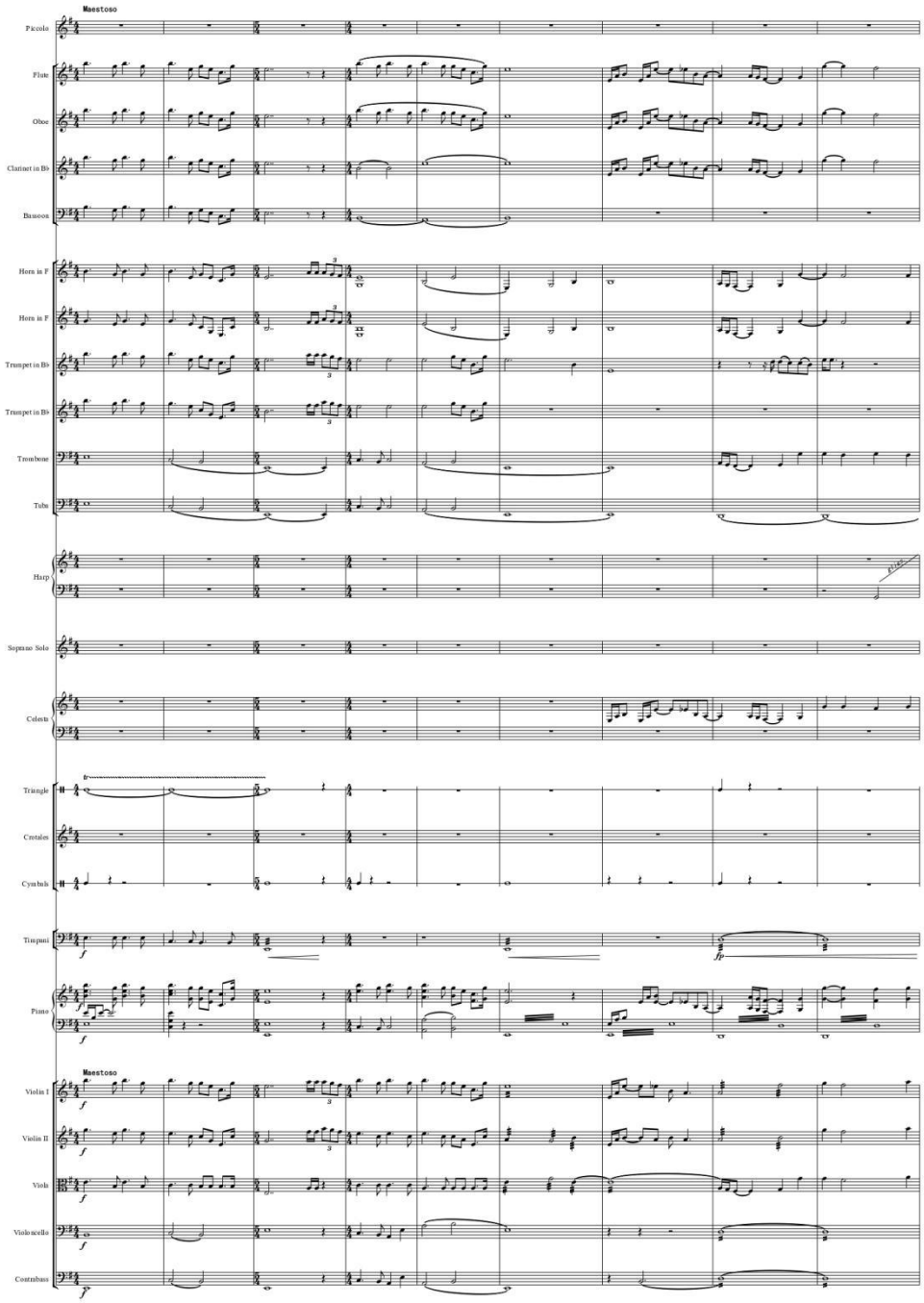
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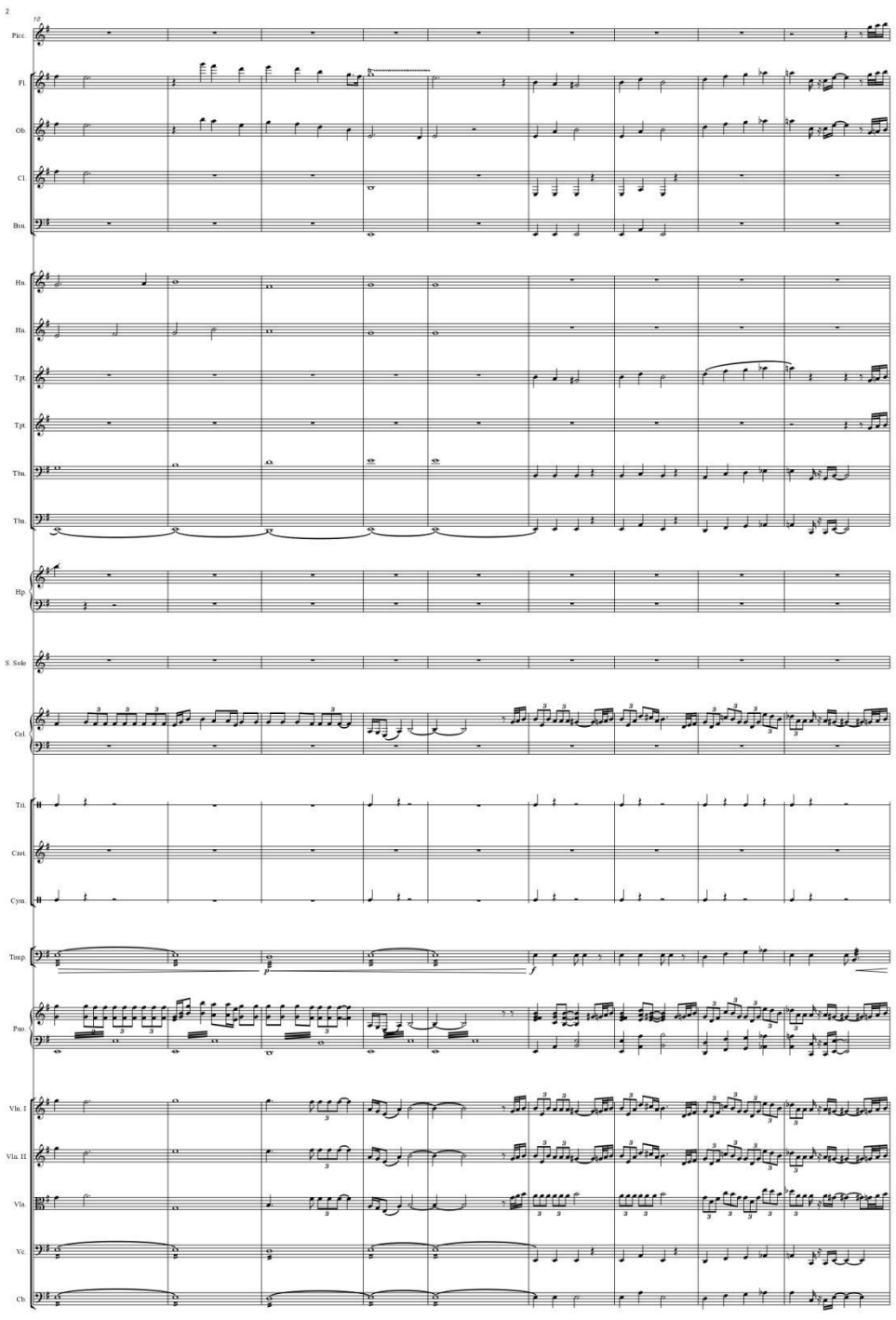
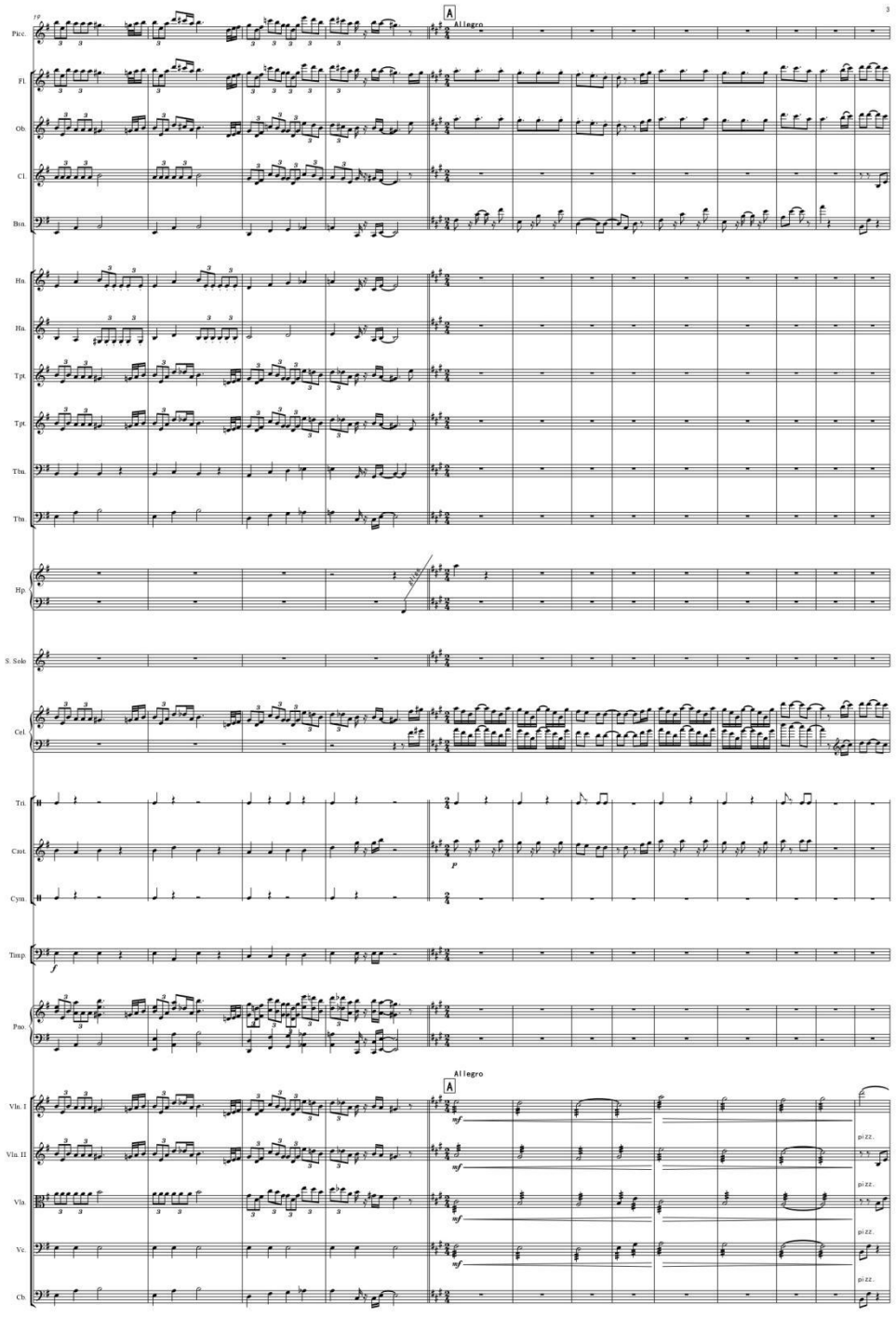
Piccolo
Flute
Oboe
Clarinet in Bb
Bassoon
Horn in F
Horn in F
Trumpet in Bb
Trumpet in Bb
Trombone
Tuba
Harp
Soprano Solo
Celesta
Triangle
Crotales
Cymbals
Timpani
Piano
Maestoso
Violin I
Violin II
Viola
Violoncello
Contrabass


Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
Hp.
S. Solo
Cel.
Tri.
Cast.
Cym.
Timp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.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Hp.
S. Solo
Cel.
Tri.
Cast.
Cym.
Timp.
Pno.
Vln. I
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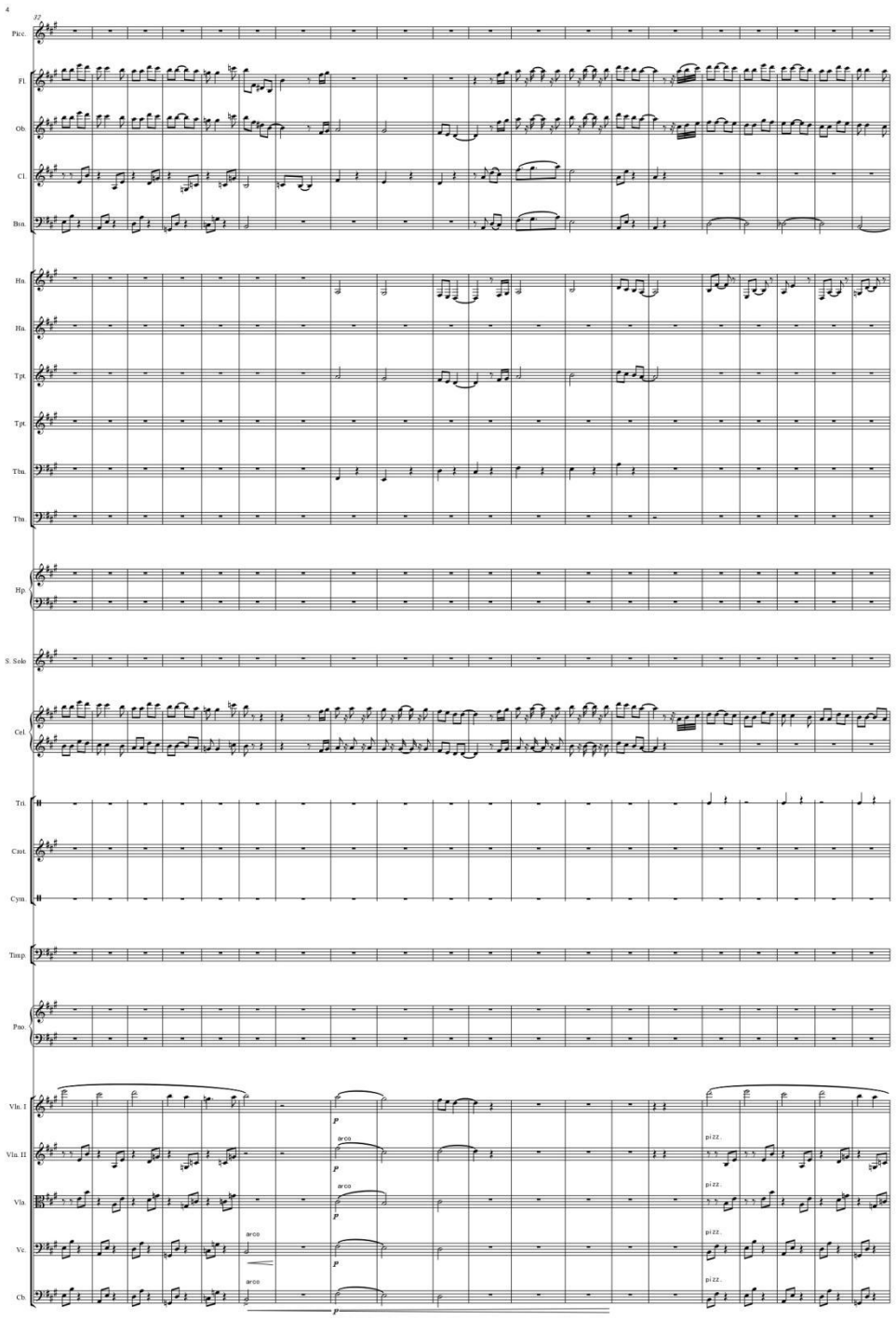
Vla.
Vc.
Cb.
A
Allegro
3
p
mf
pizz.


4
37
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Ob.
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Hn.
Tpt.
Tpt.
Tbn.
Tbn.
Hp.
S. Solo
Cel.
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Vln. I
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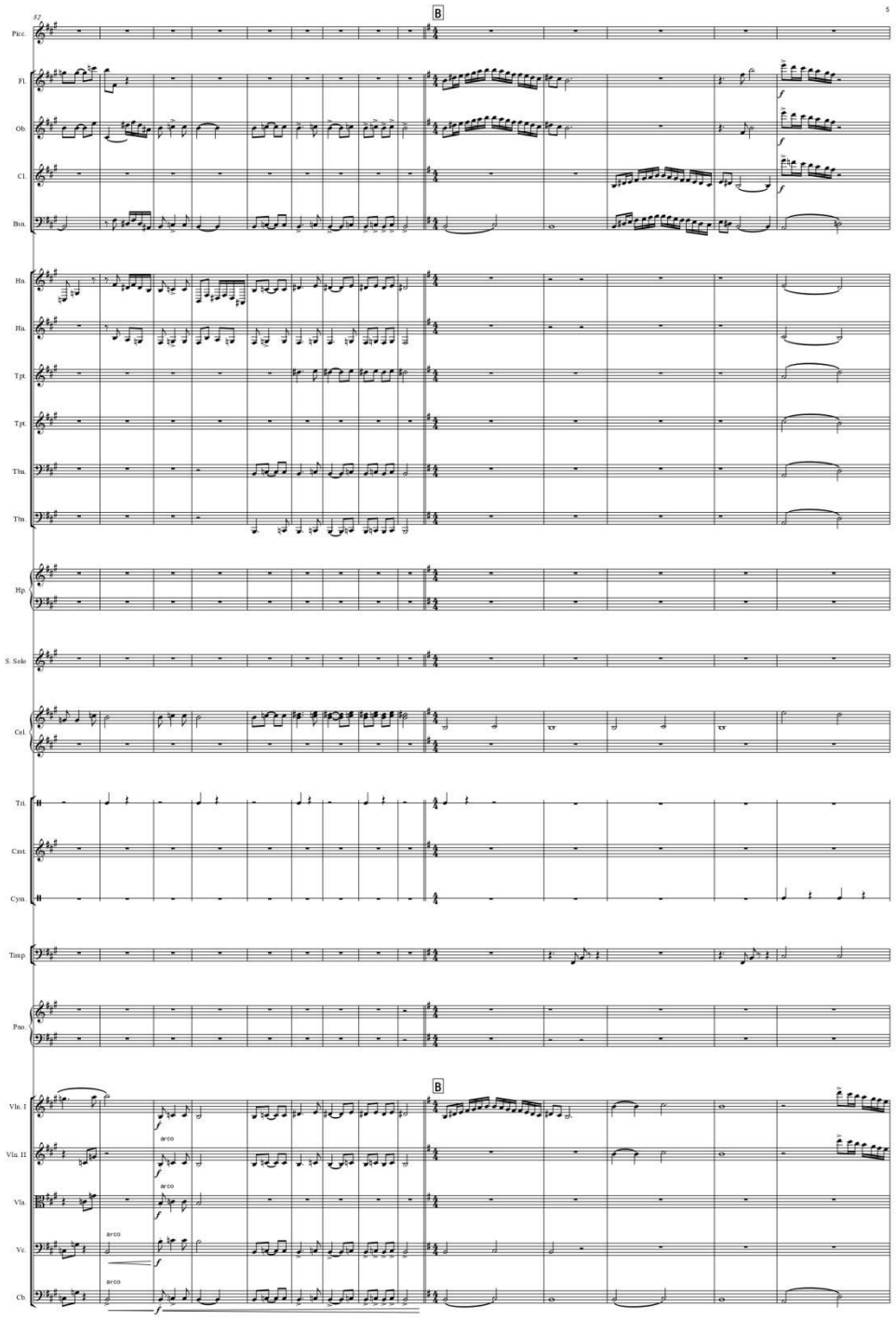
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B
5
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Hn.
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Tpt.
Tbn.
Tbn.
Hp.
S. Solo
Cel.
Tri.
Cast.
Cym.
Timp.
Pno.
B
Vln. I
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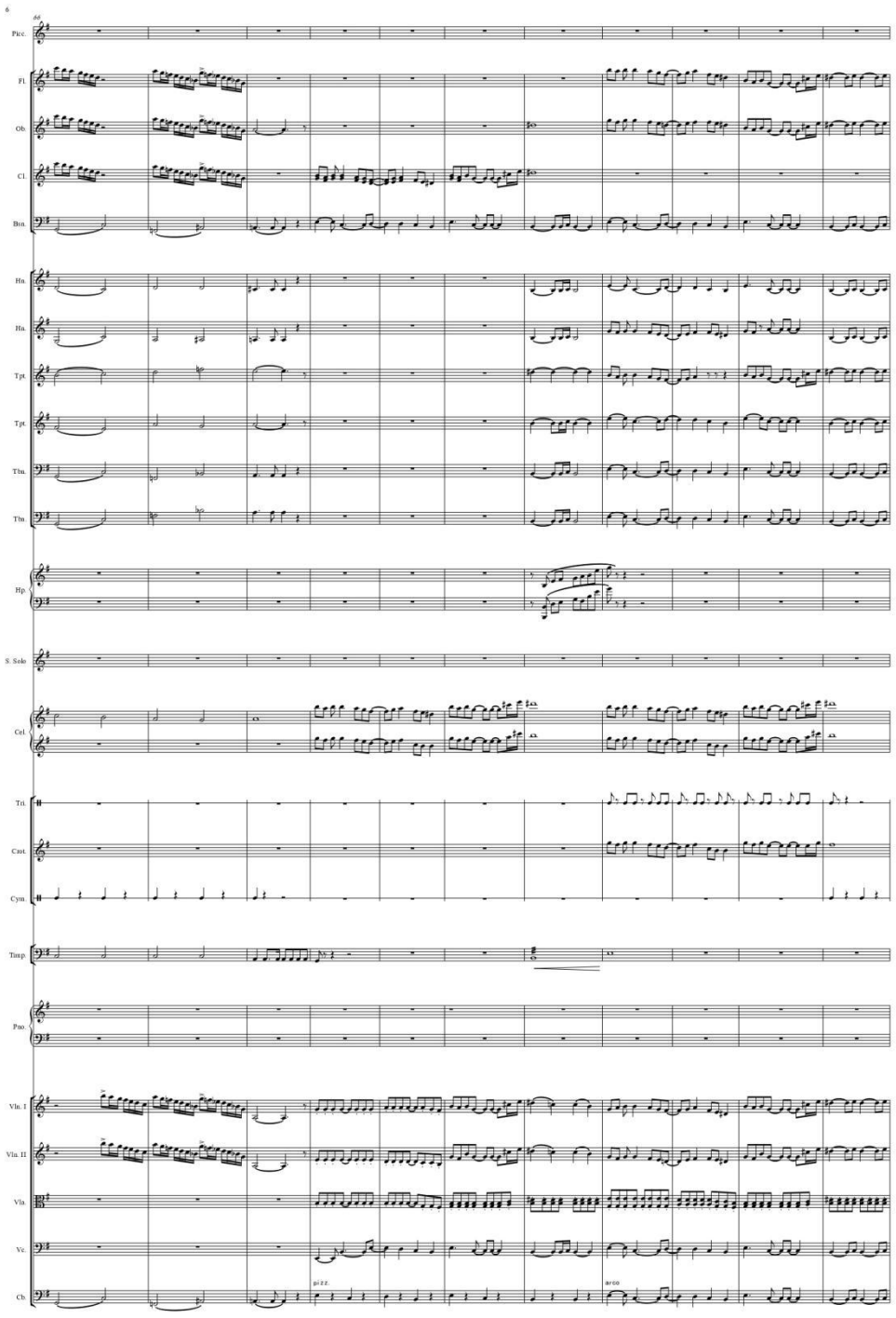
Vc.
Cb.
arco
arco
arco
arco
arco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Fl.
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Tpt.
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S. Solo
Cel.
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Vc.
Cb.
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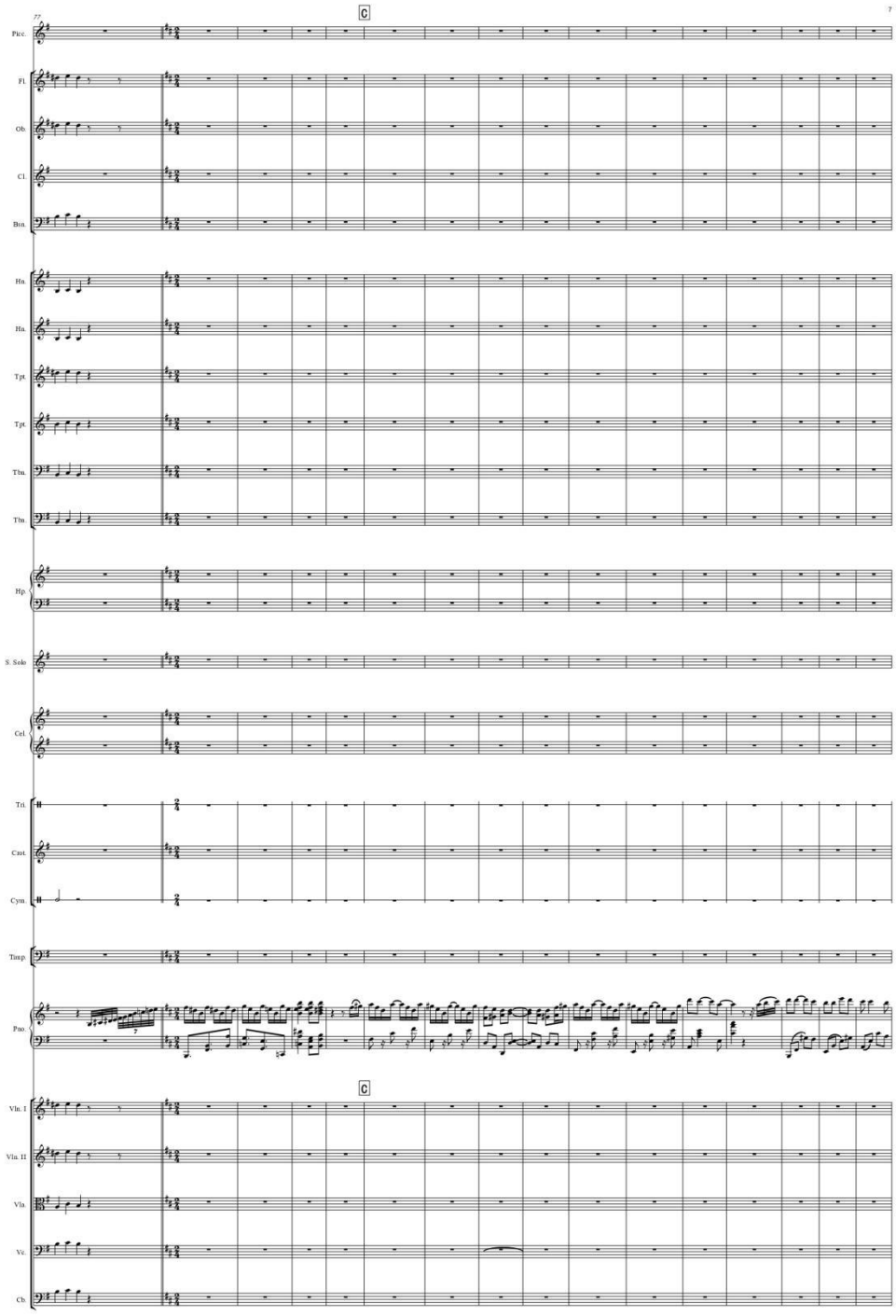
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C
7
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Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
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Tbn.
Hp.
S. Solo
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C
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Vc.
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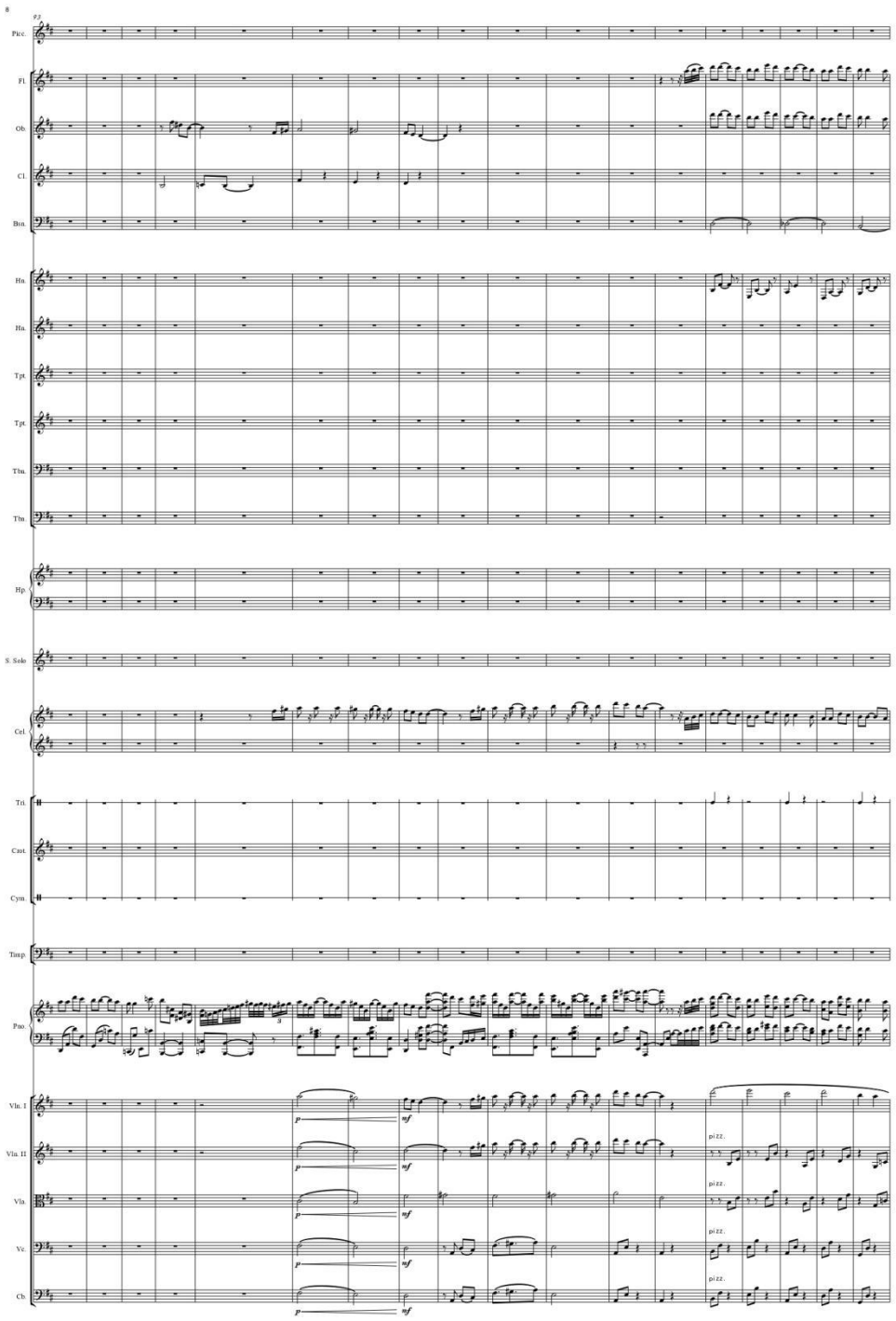
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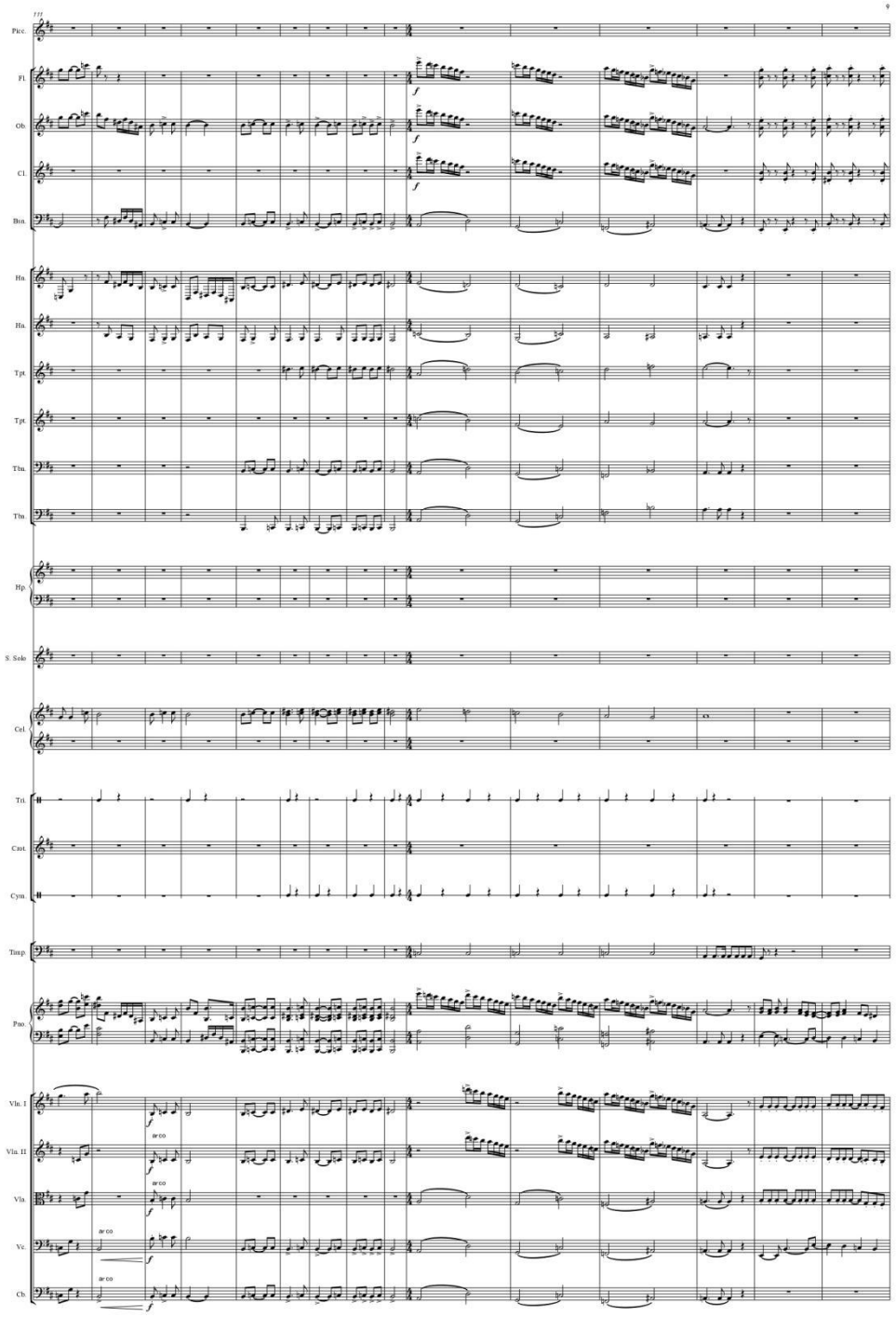
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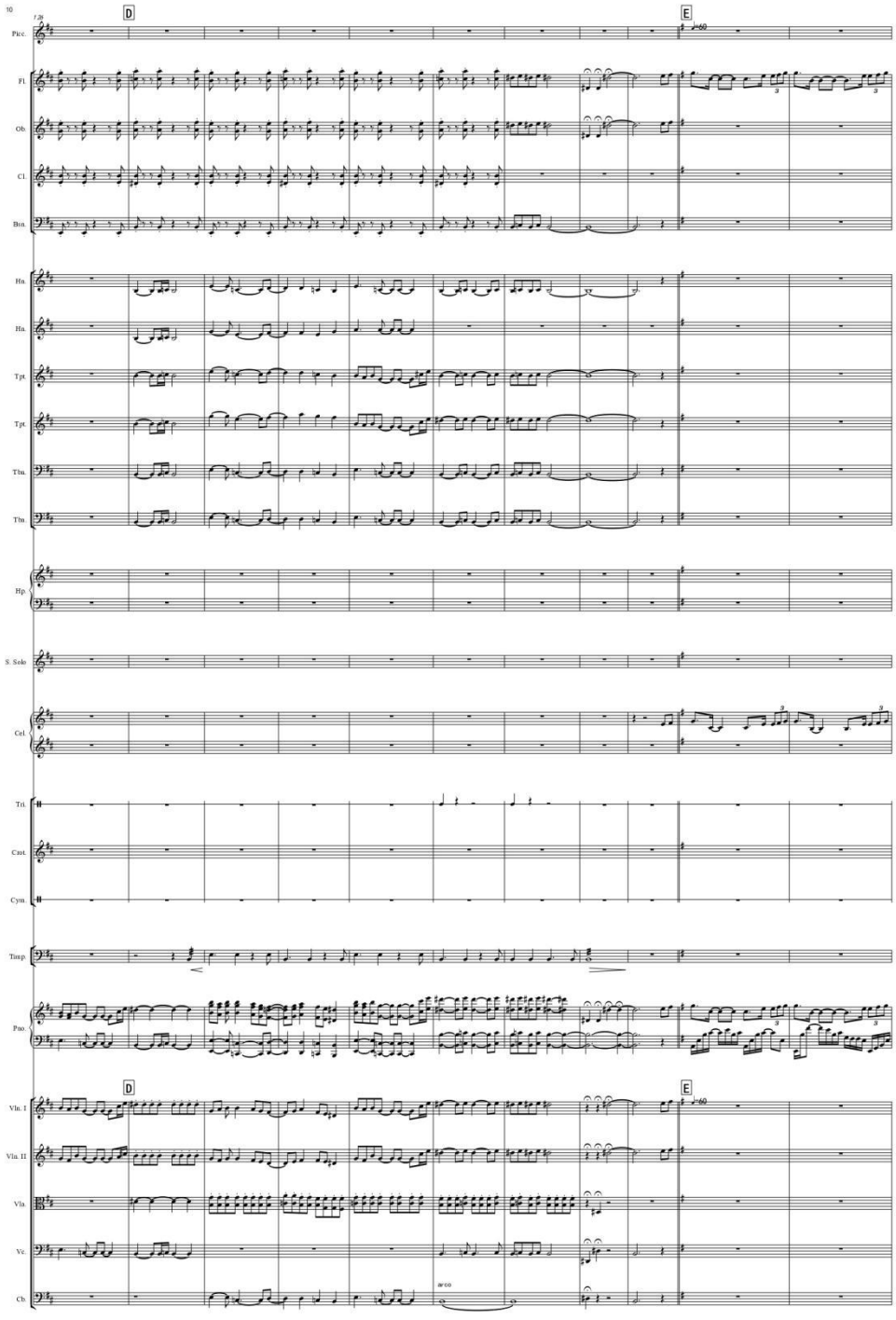
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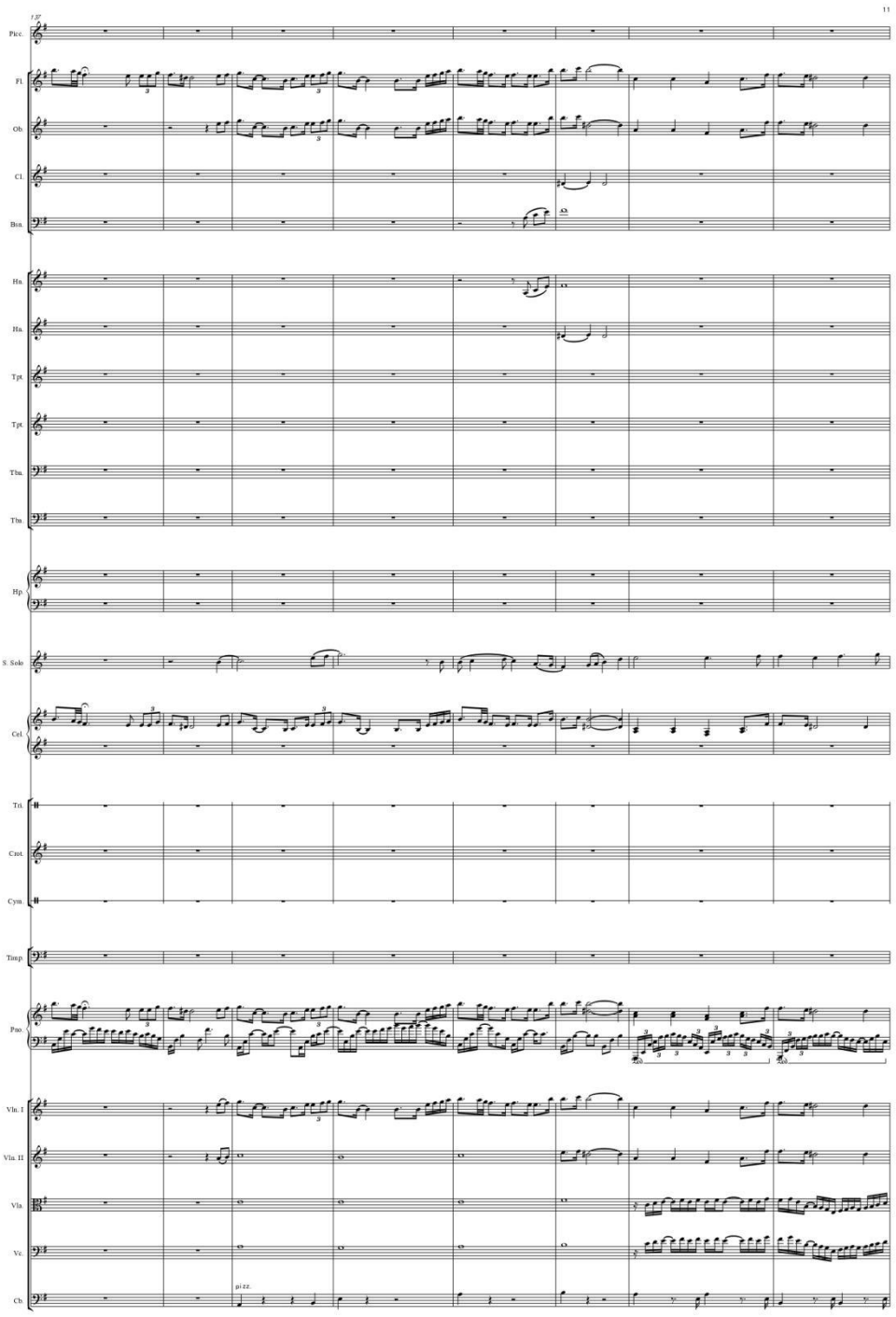
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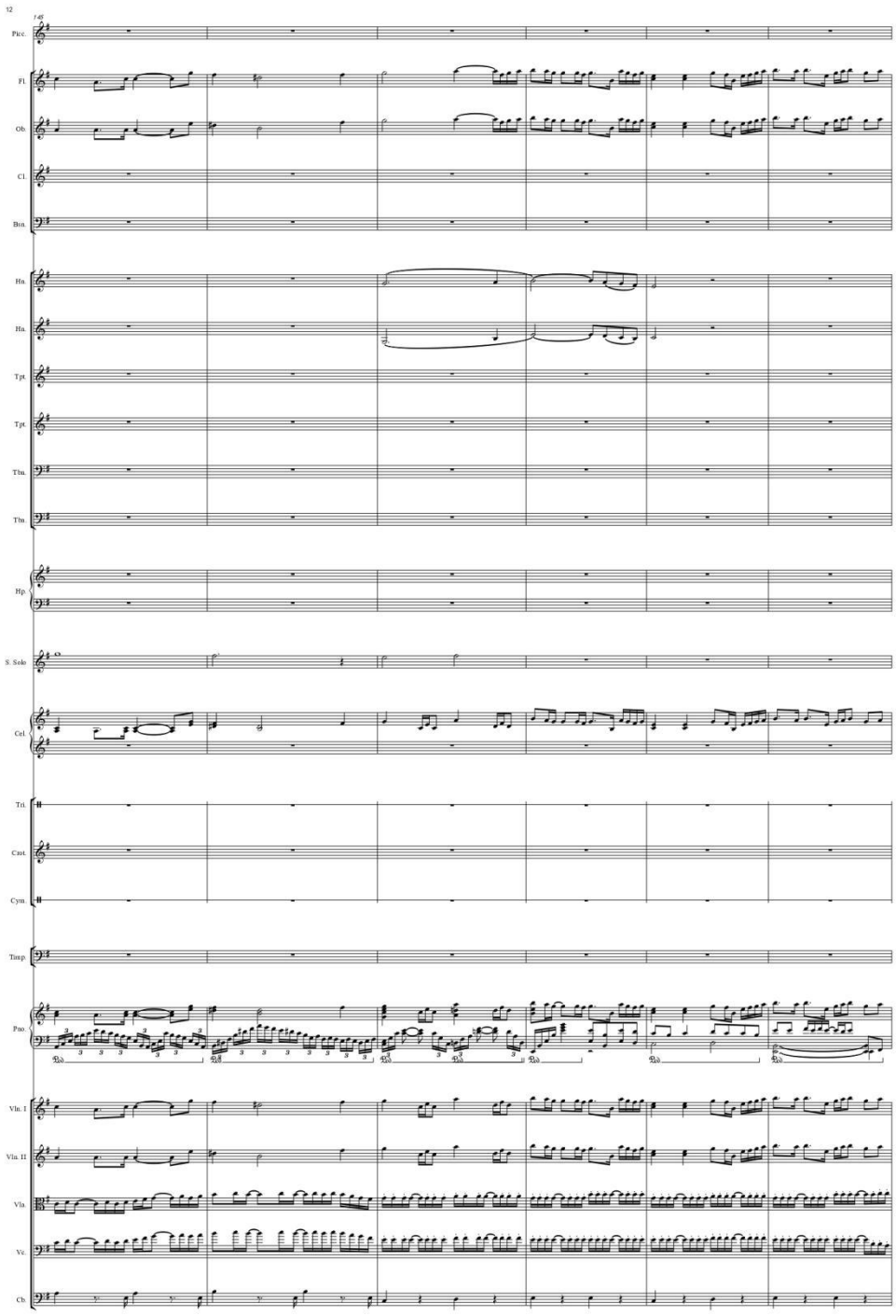
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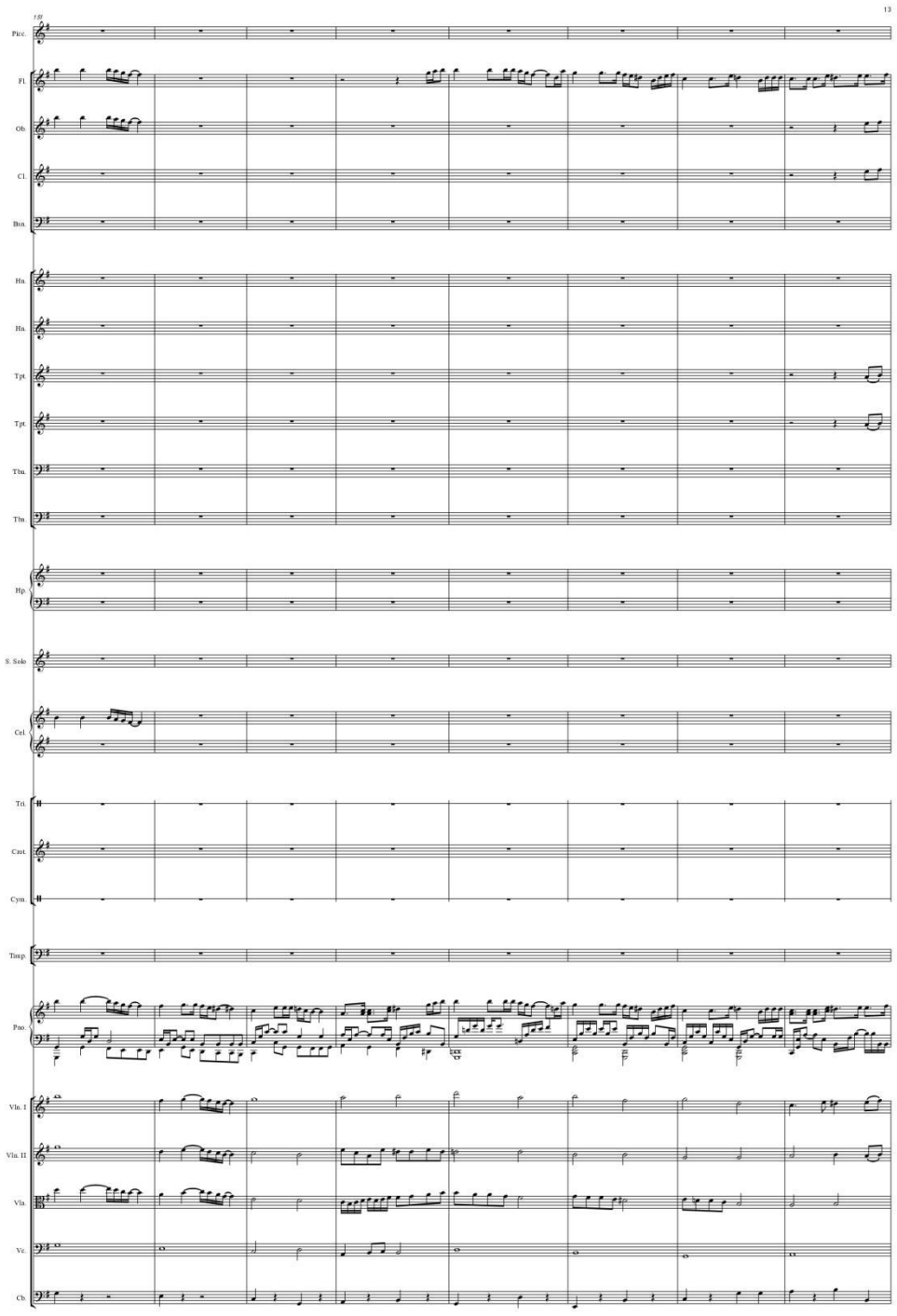
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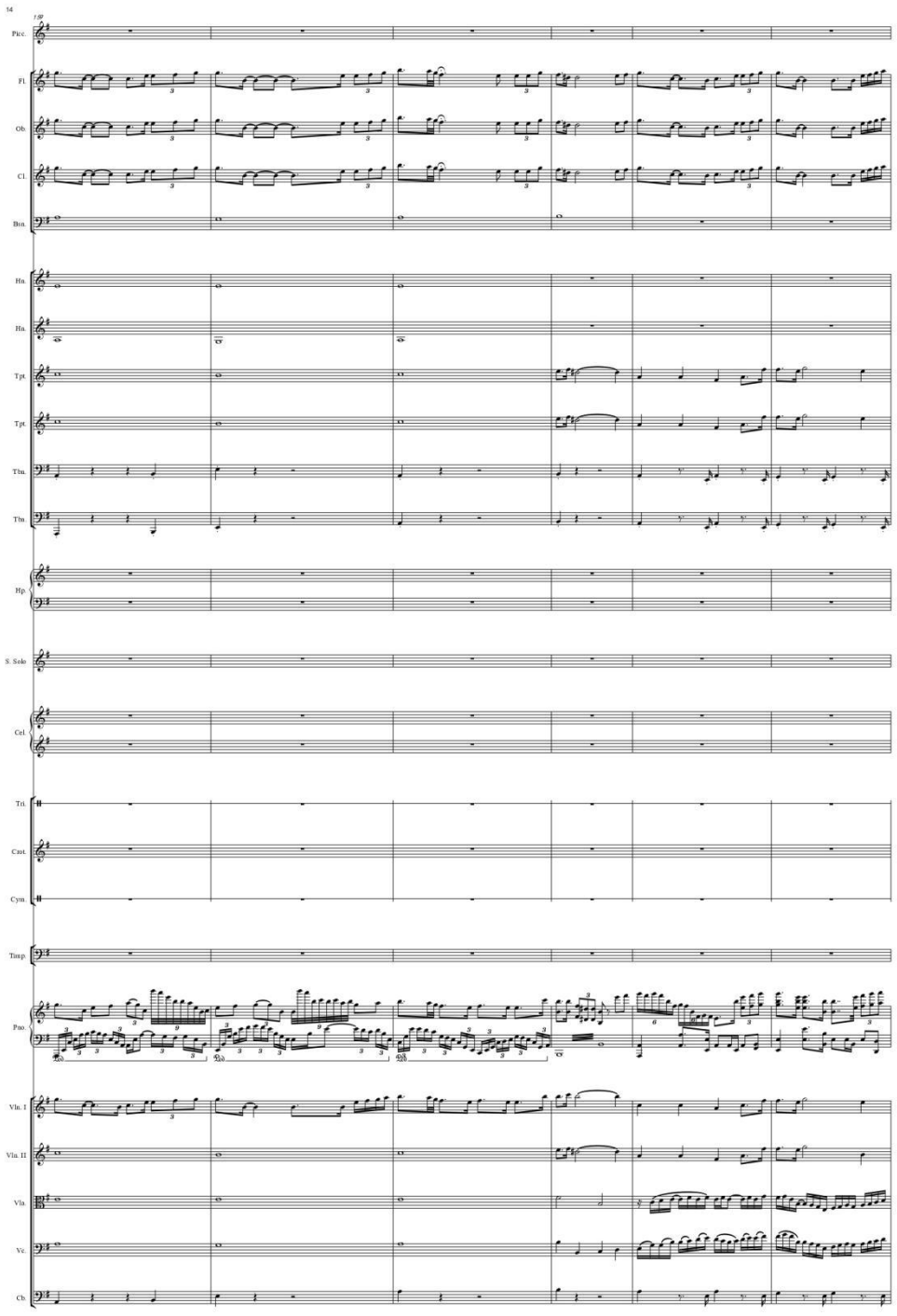
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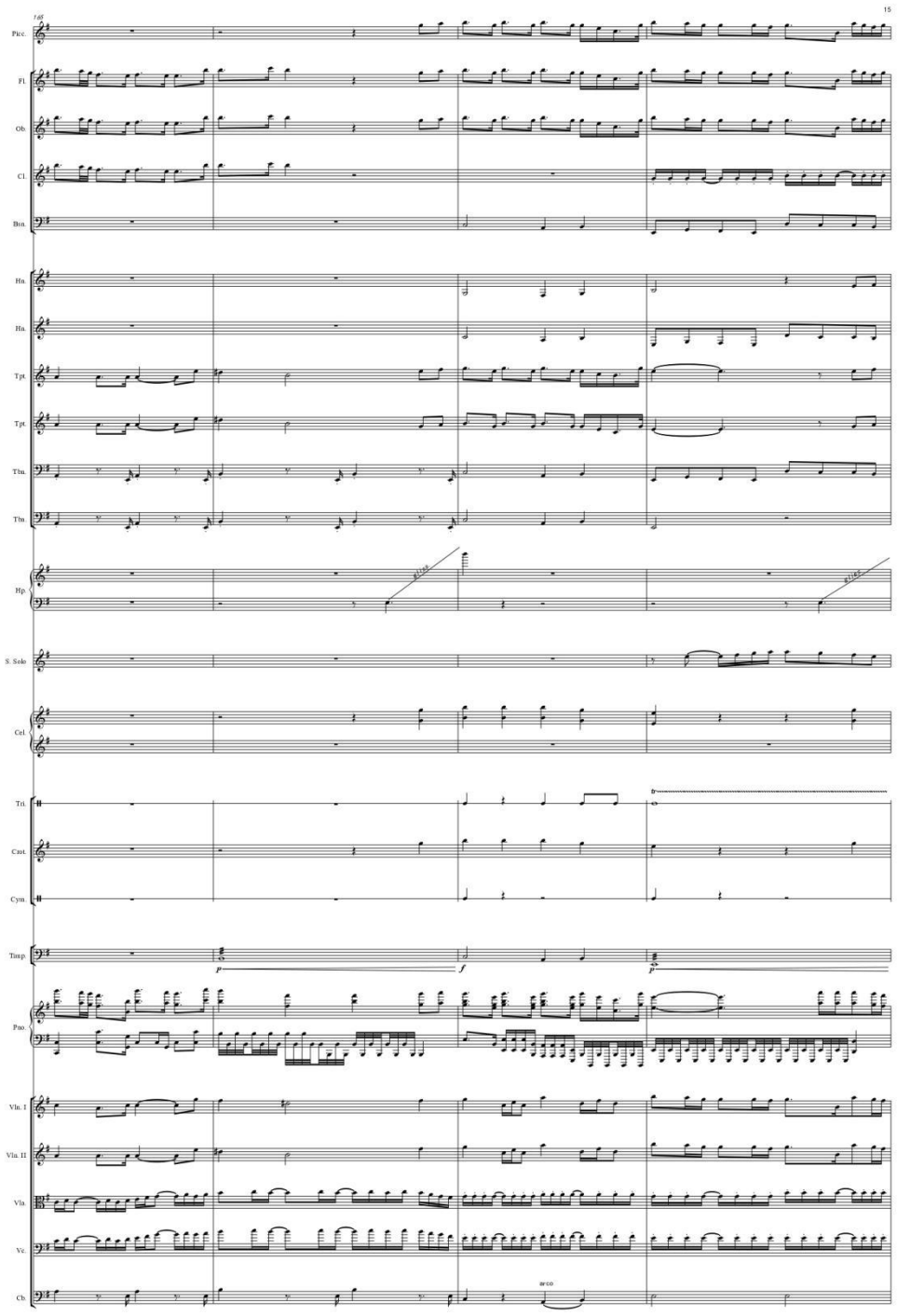
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Fl.
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S. Solo
Cel.
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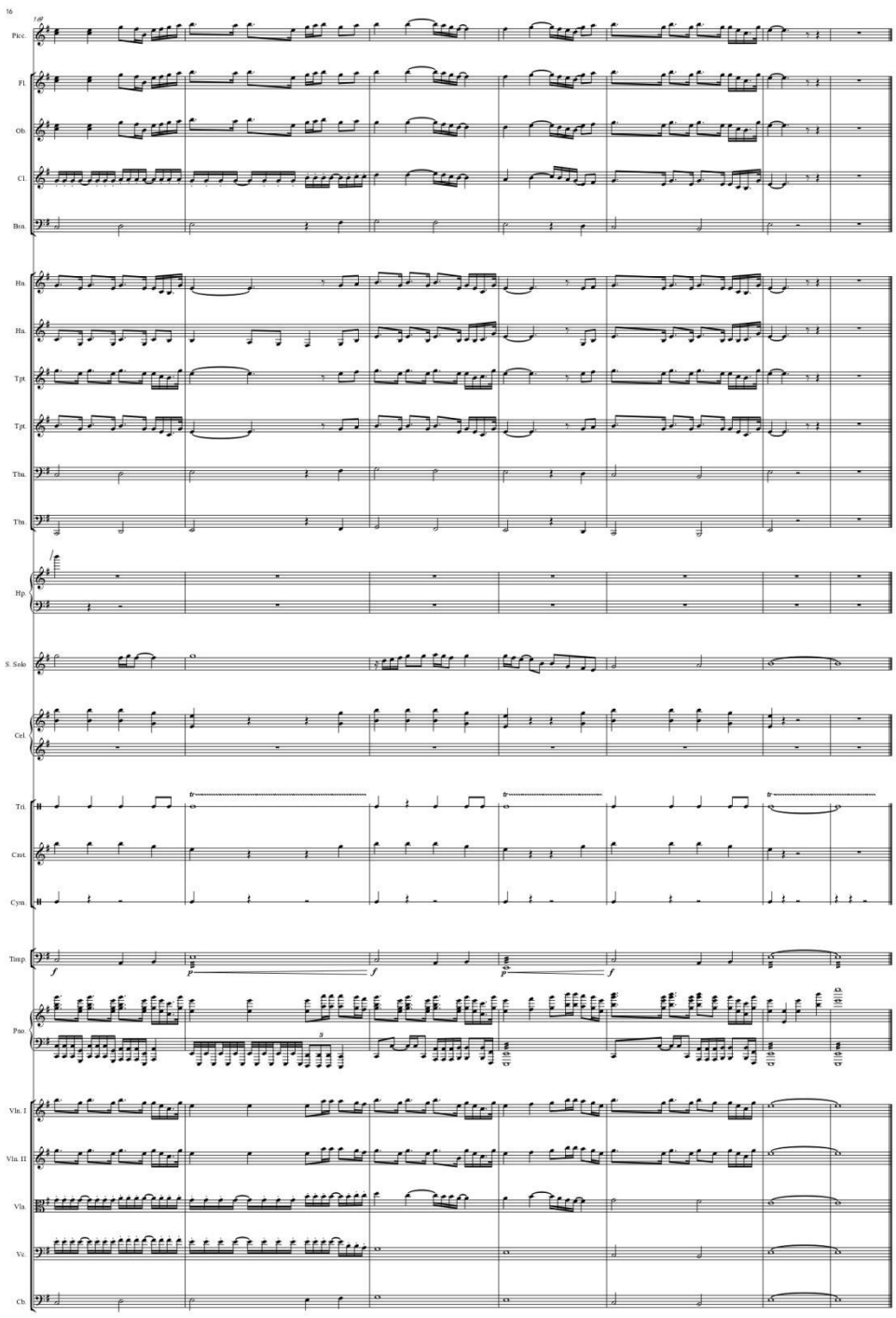
Vln. I
Vln. II
Vla
Vc.
Cb.
arco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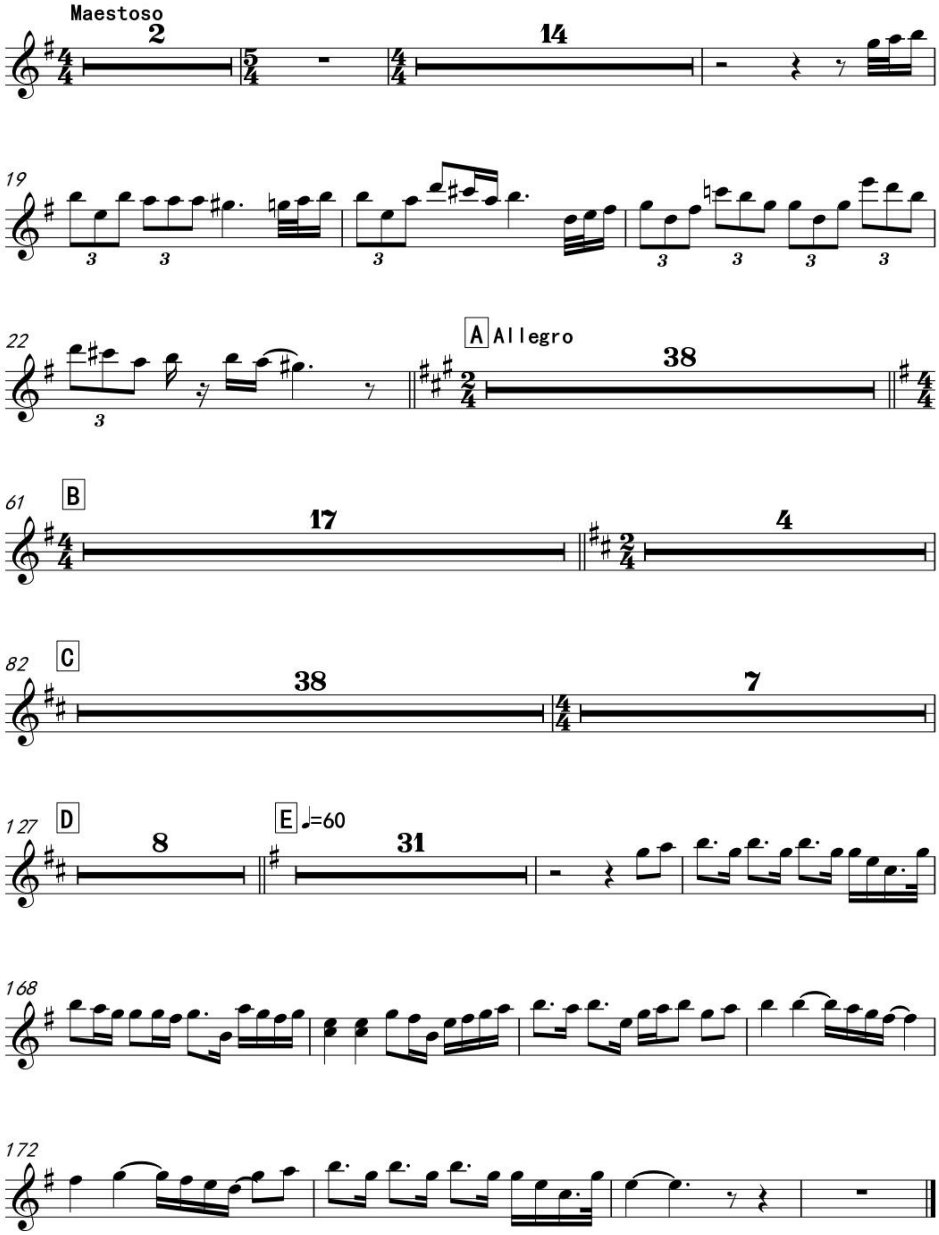
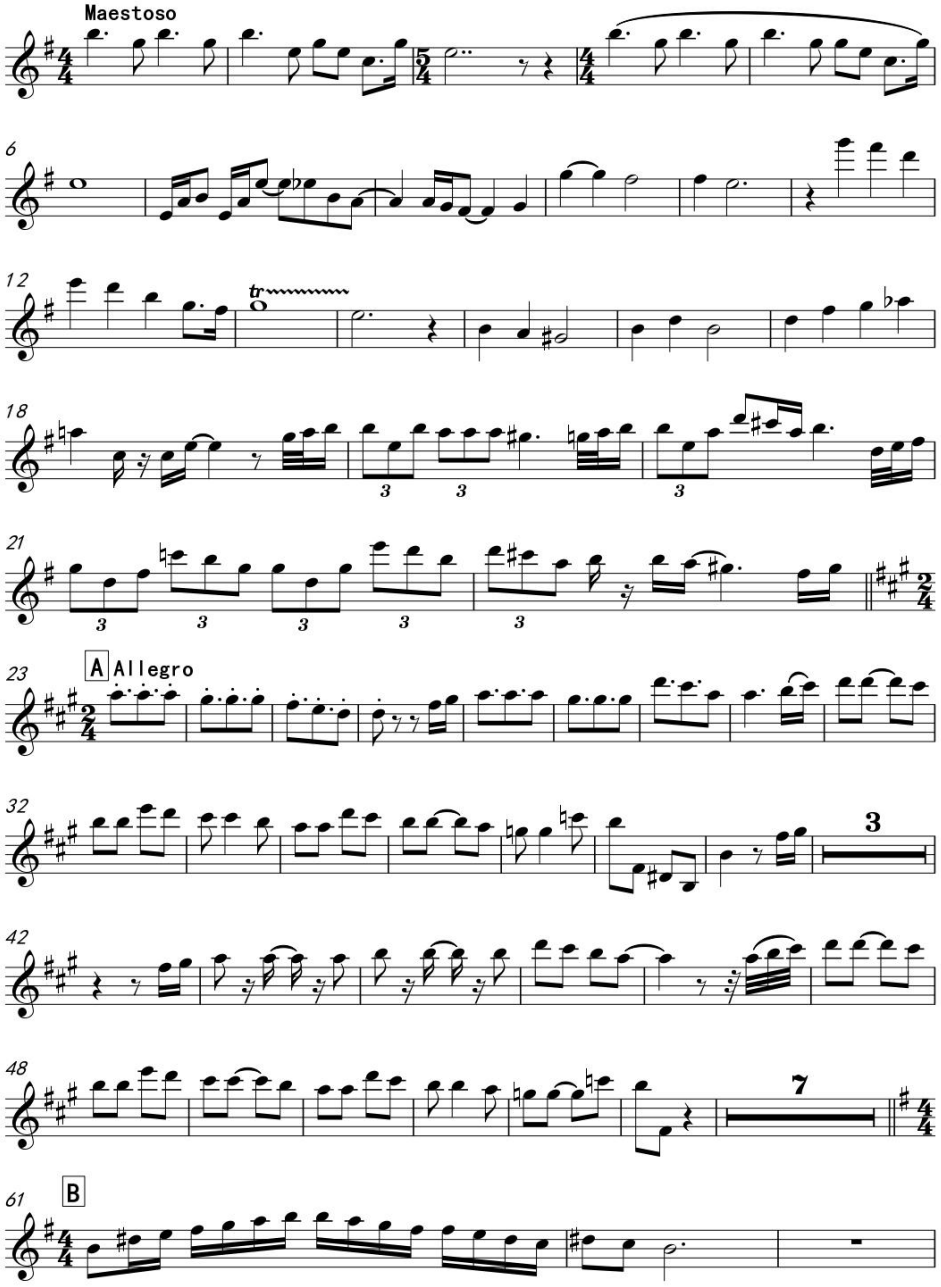
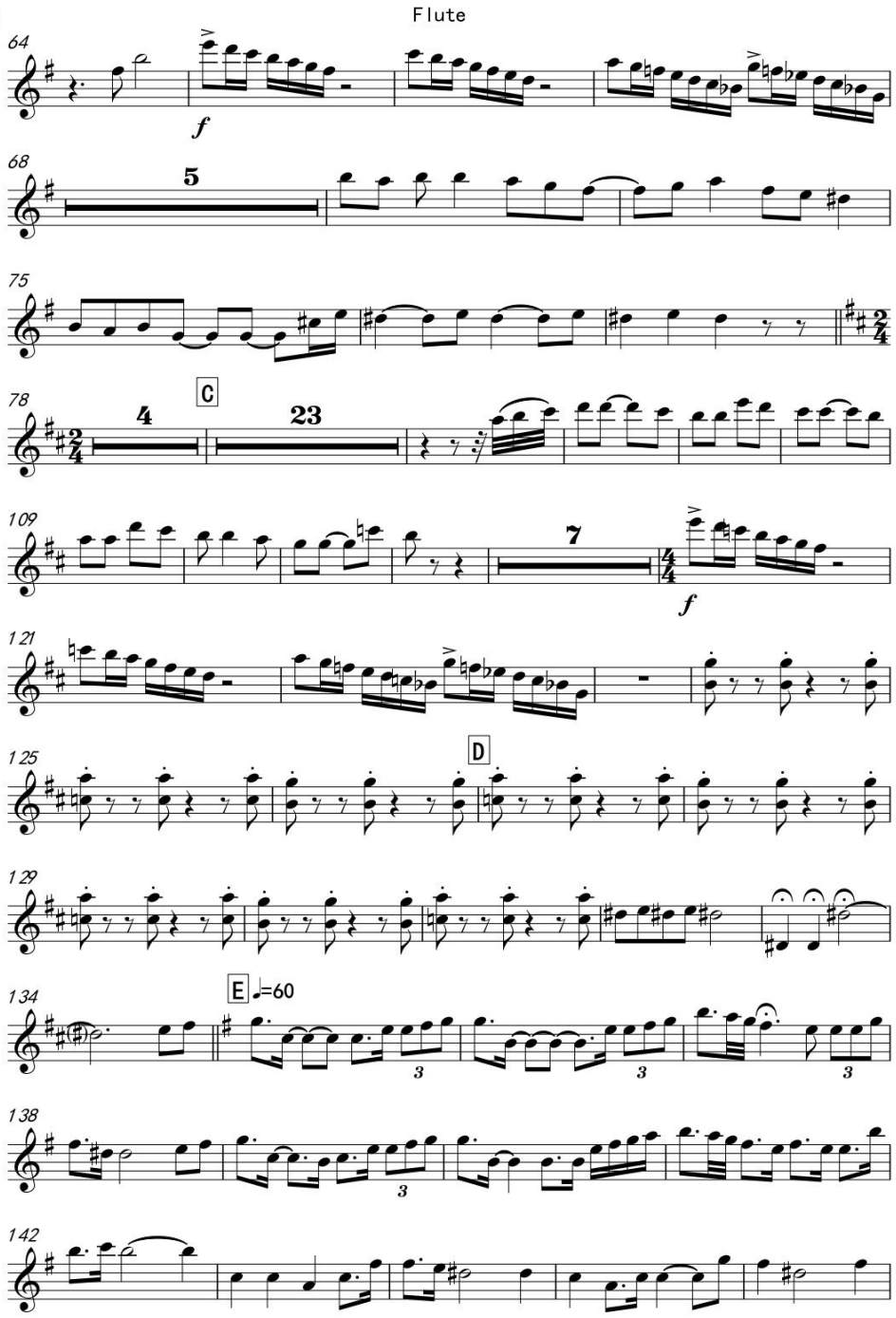
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tba.
Hp.
S. Solo
Cel.
Tri.
Cast.
Cym.
Timp.
Pno.
Vln. I
Vln. II
Vla
Vc.
Cb.

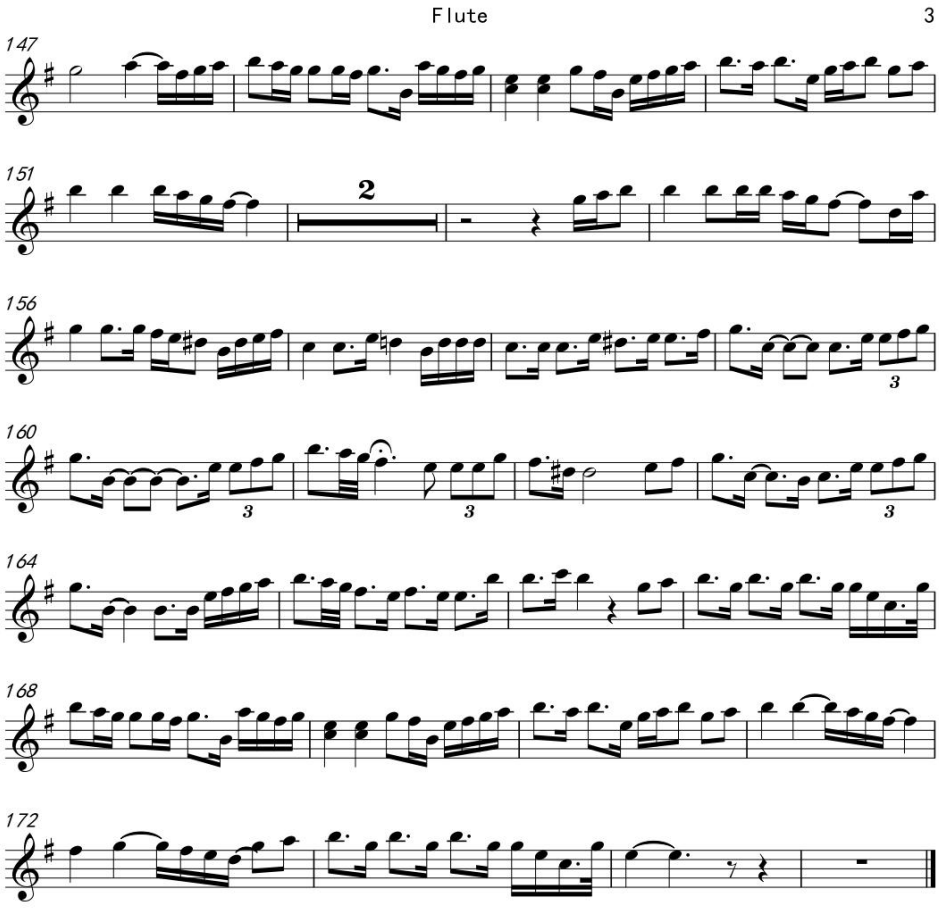
Piccolo


Maestoso
2
14
19
22
A Allegro
38
61
B
17
4
82
C
38
7
127
D
8
E ♩=60
31
168
172

Flute




2
Flute
64
f
68
5
75
78
4
C
23
109
7
f
121
125
D
129
134
E
♩=60
3
3
3
138
3
142


Flute
3
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151
2
156
160
164
168
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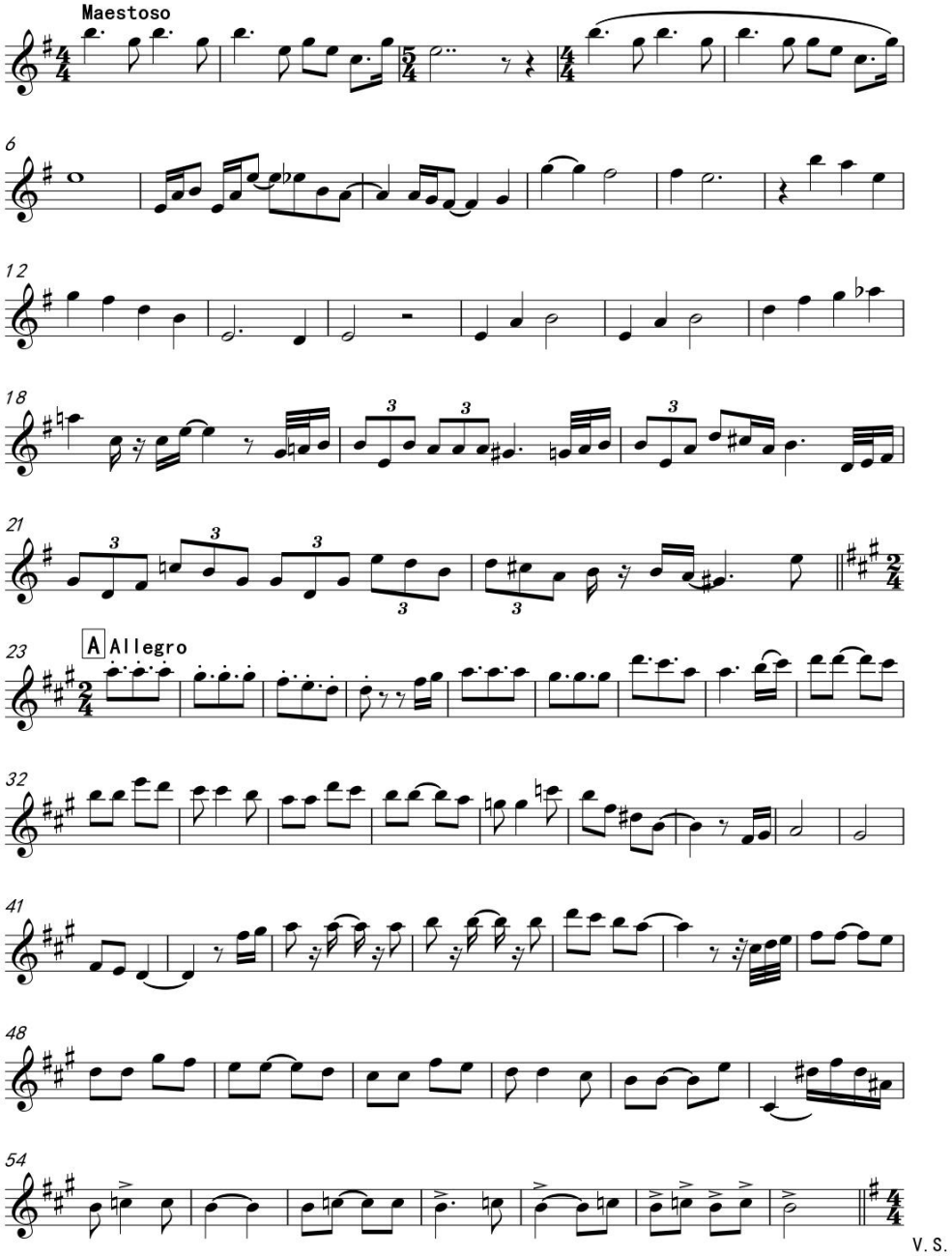
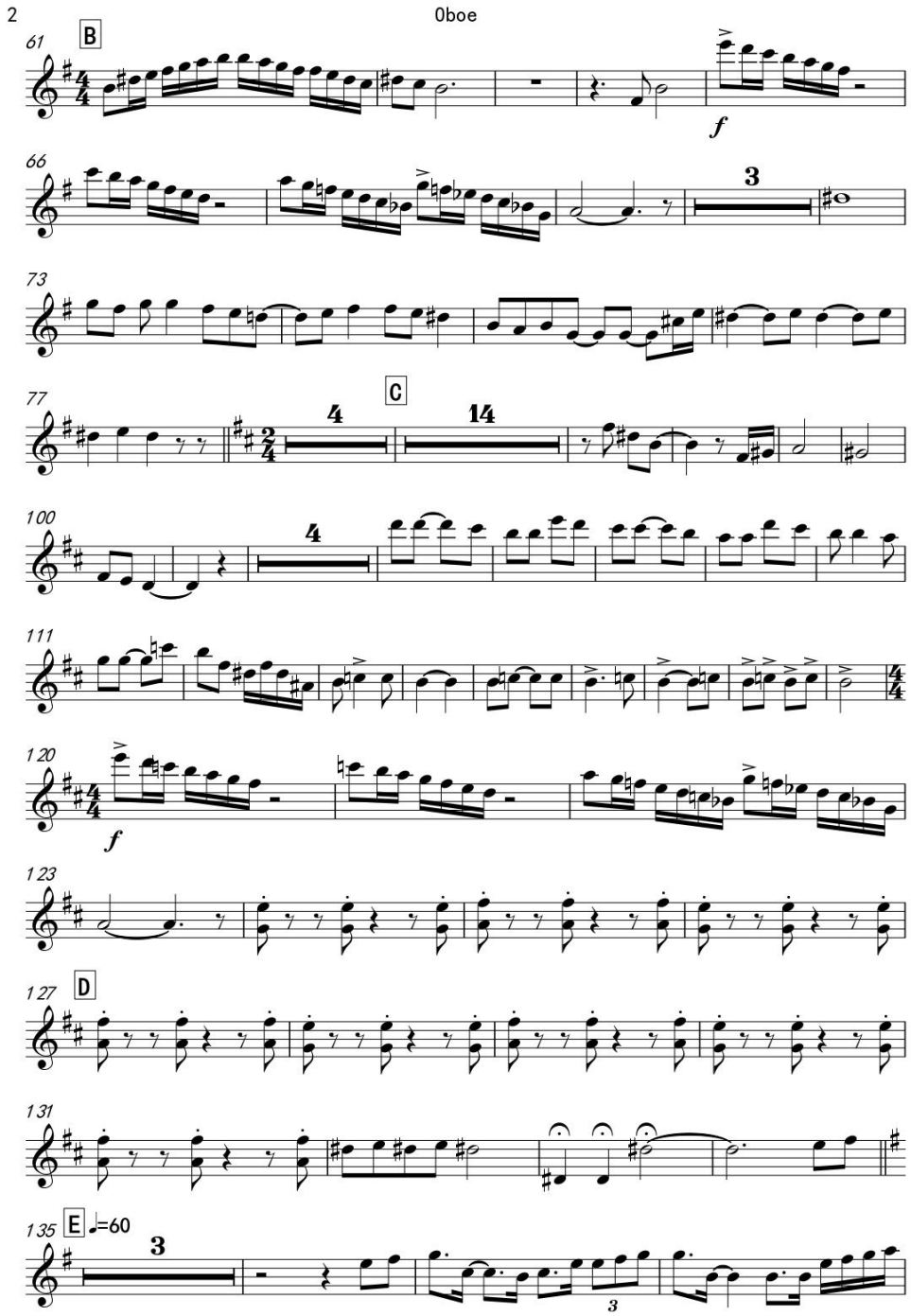
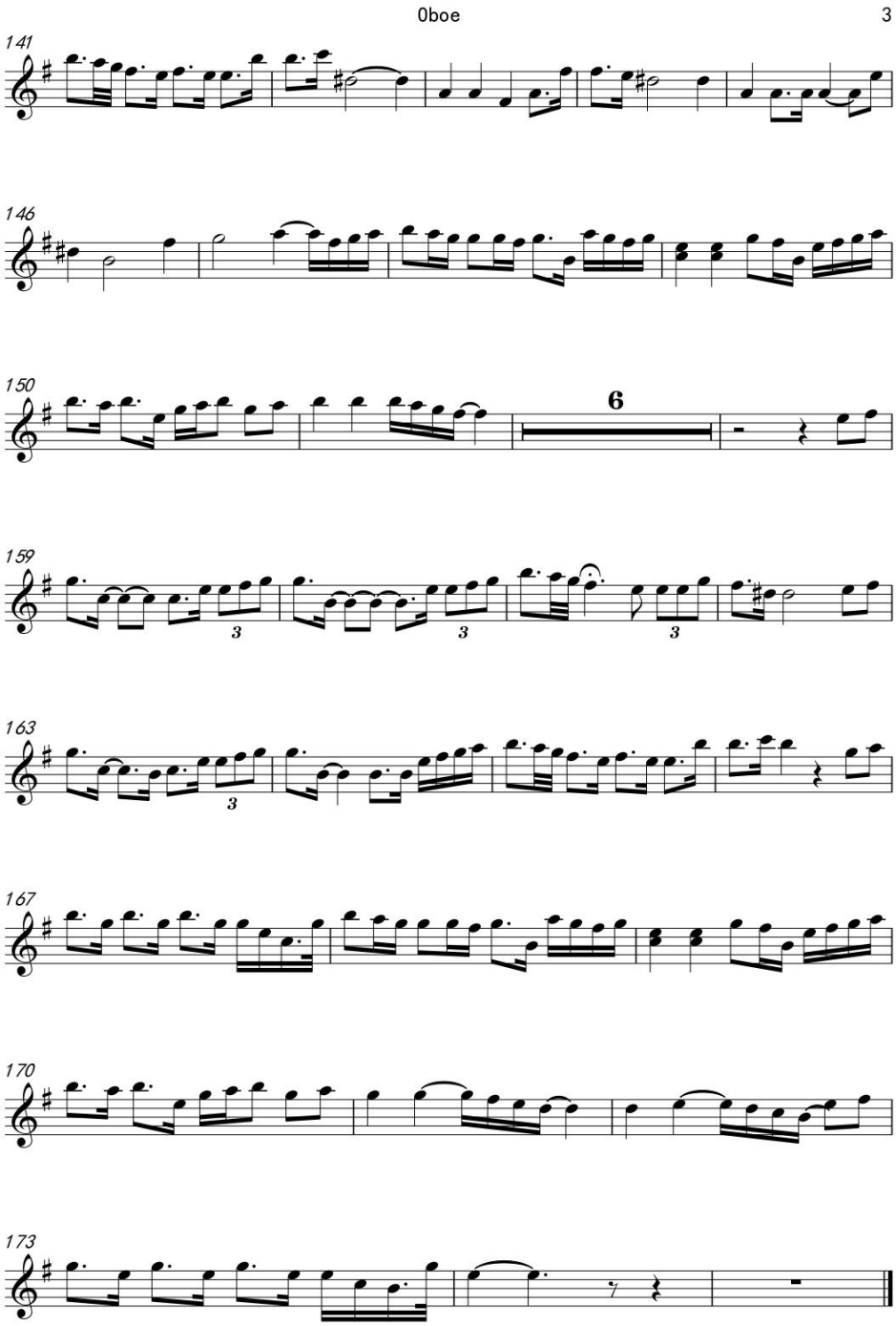
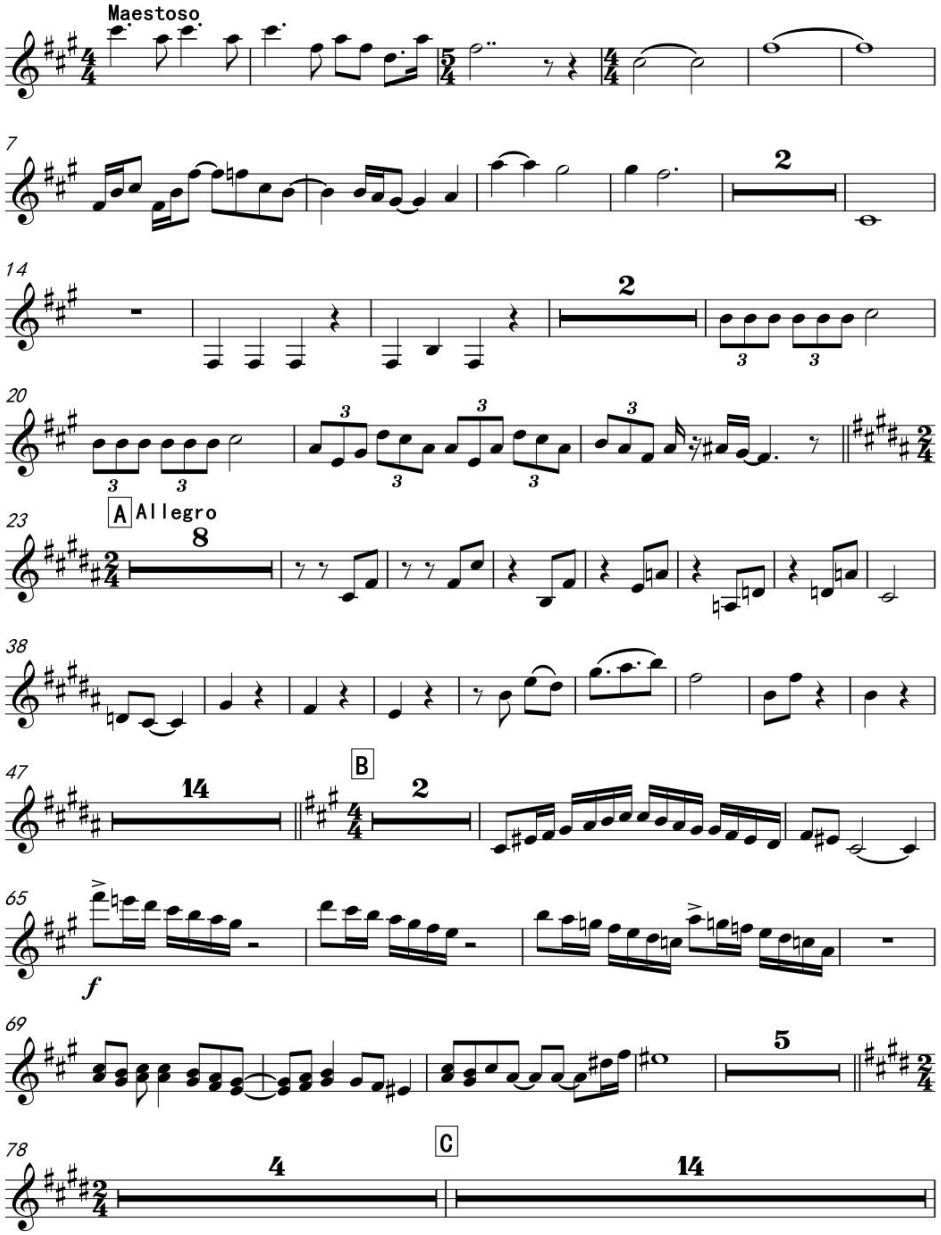
Oboe

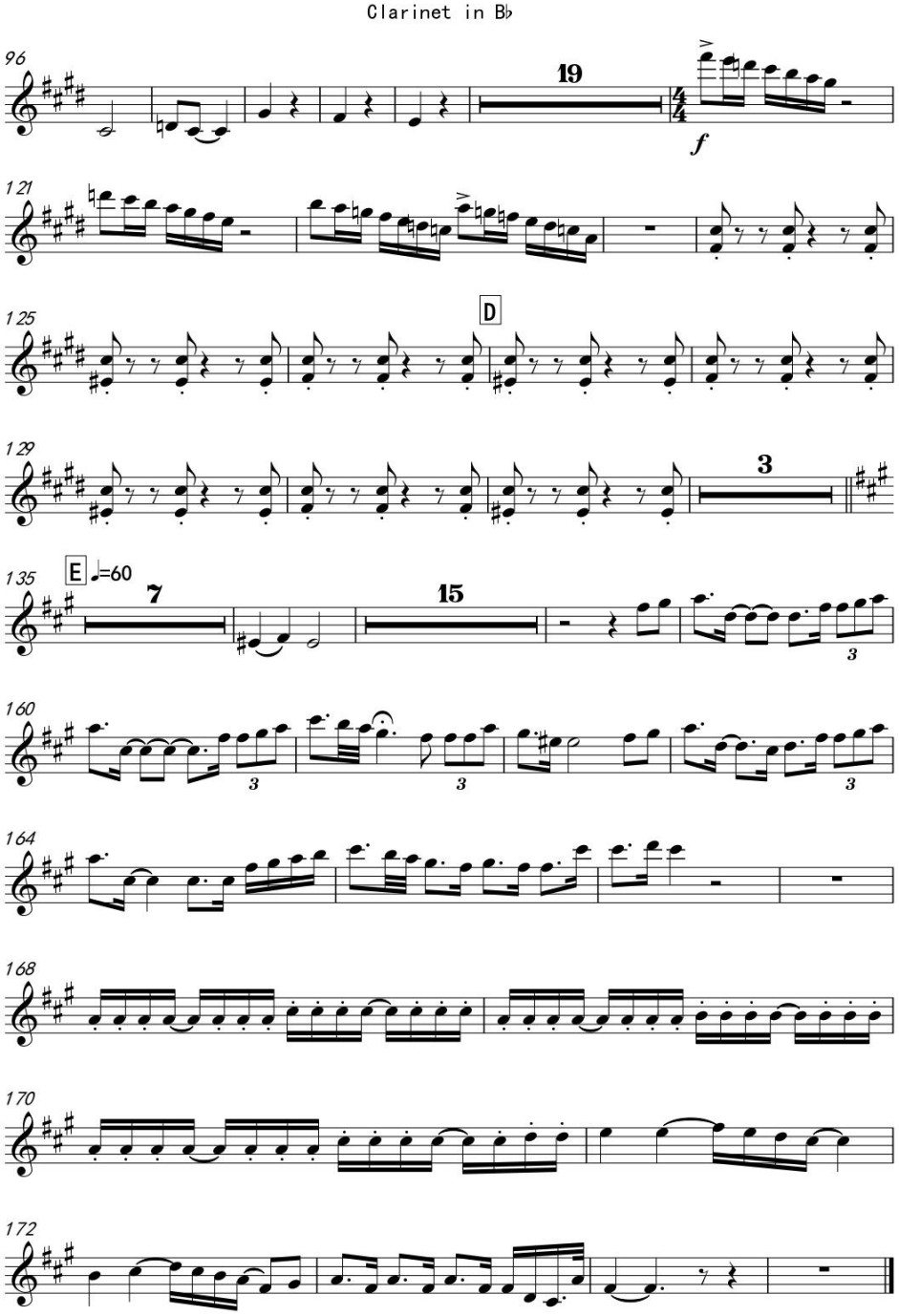



2
Oboe
61
B
f
66
3
73
77
C
4
14
100
4
111
120
f
123
127
D
131
135
E
♩=60
3
3

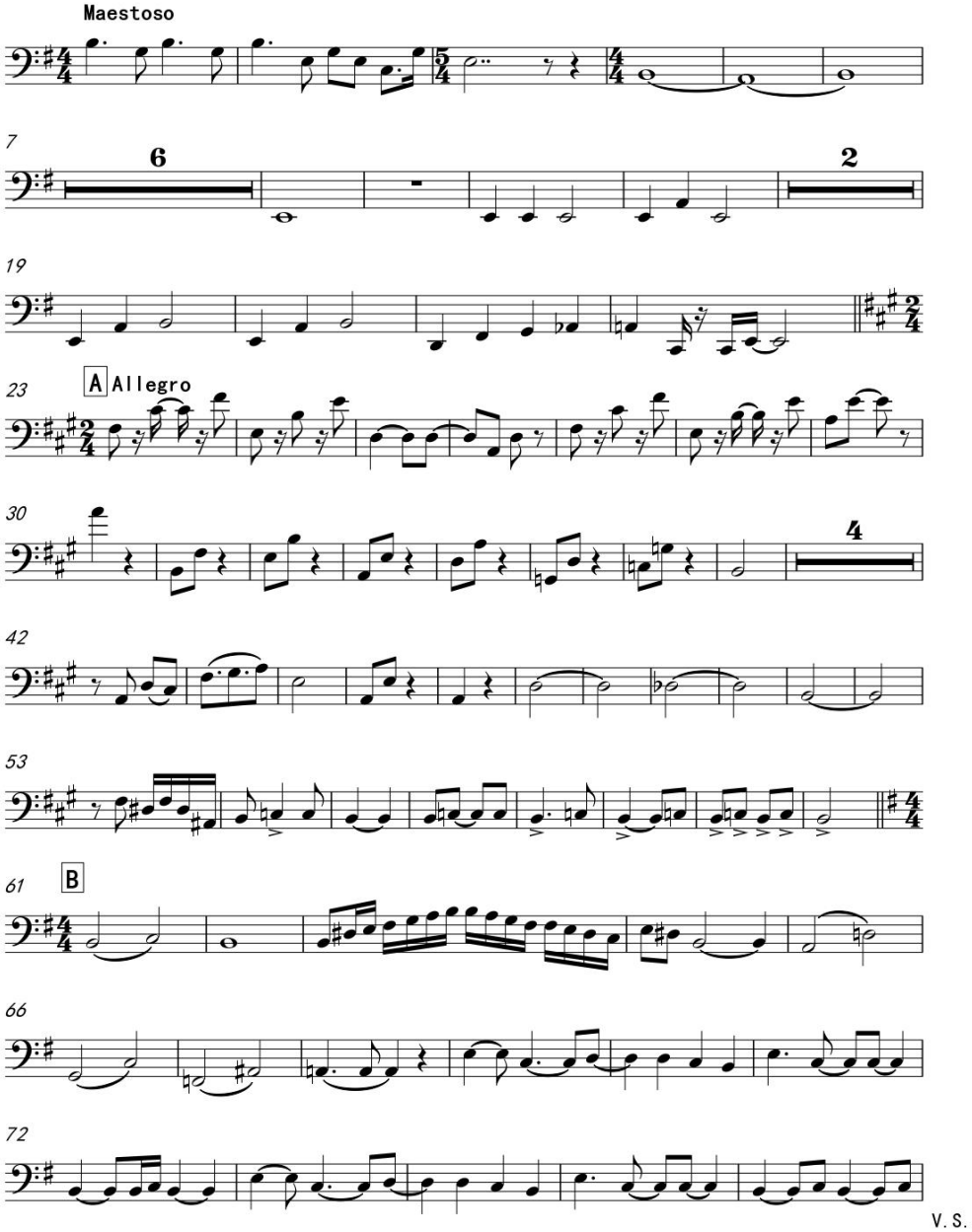

Oboe
3
141
146
150
6
159
163
167
170
173

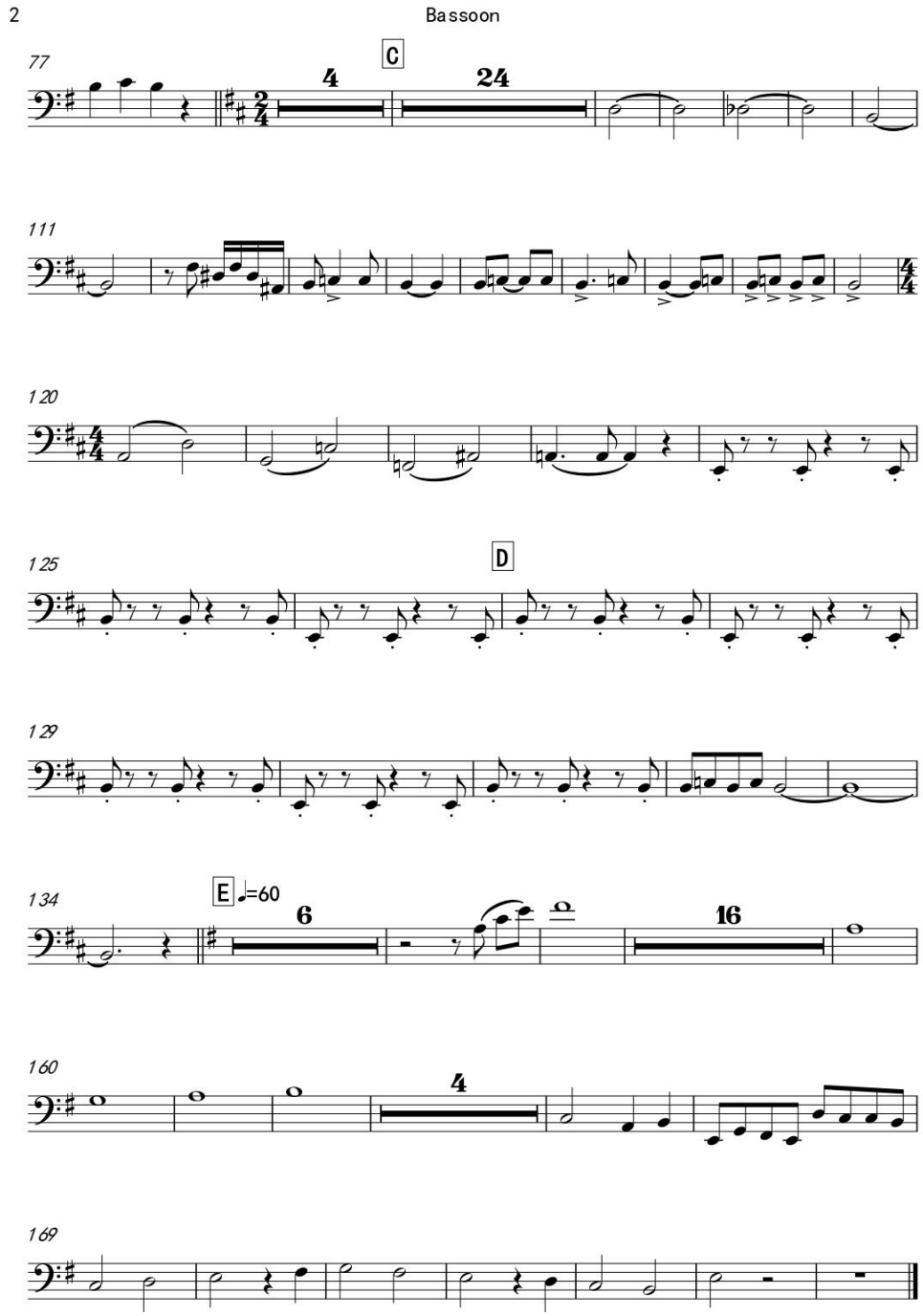
Clarinet in B♭



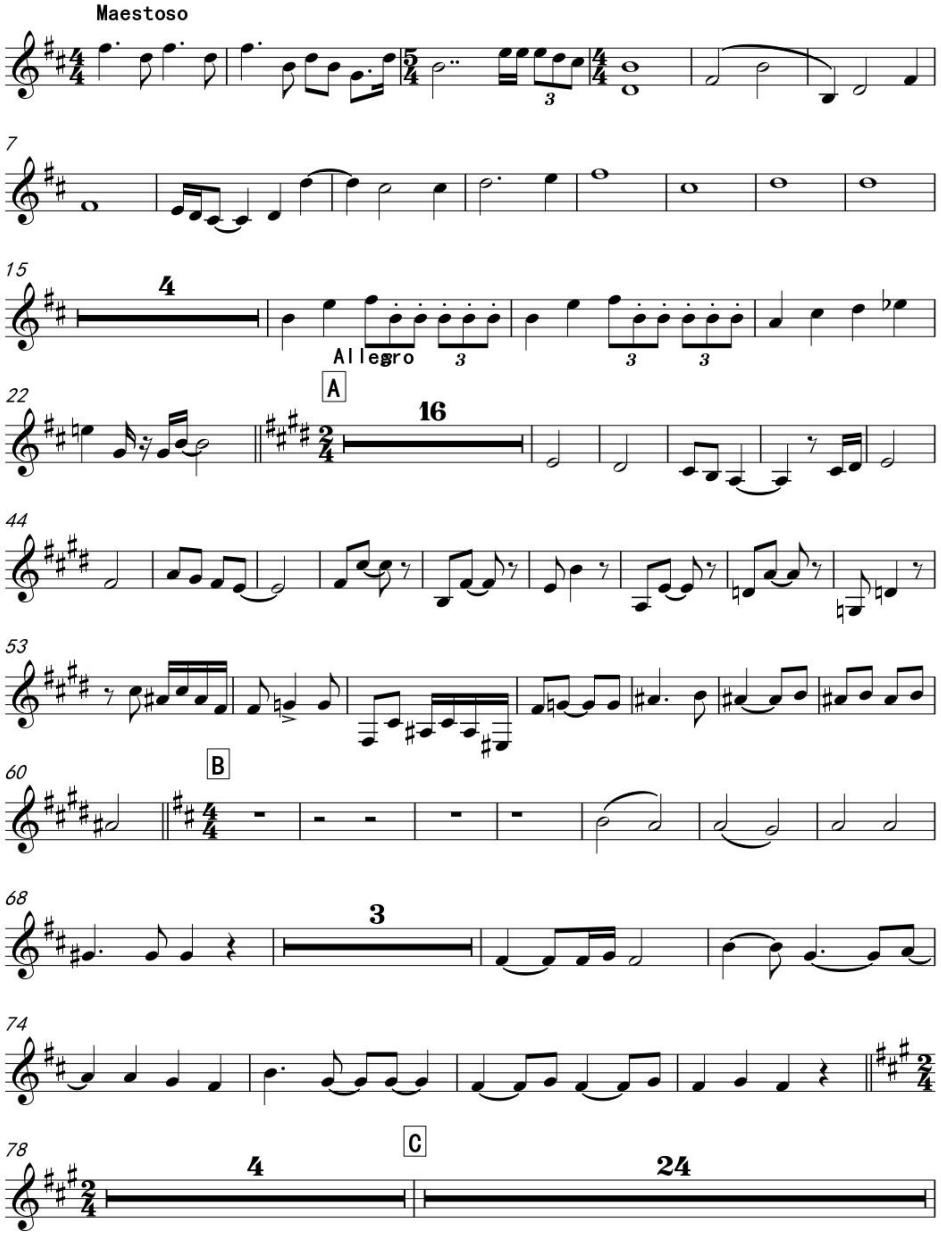

2
Clarinet in B♭
96
19
f
121
125
D
129
3
135
E ♩=60
7
15
160
164
168
170
172

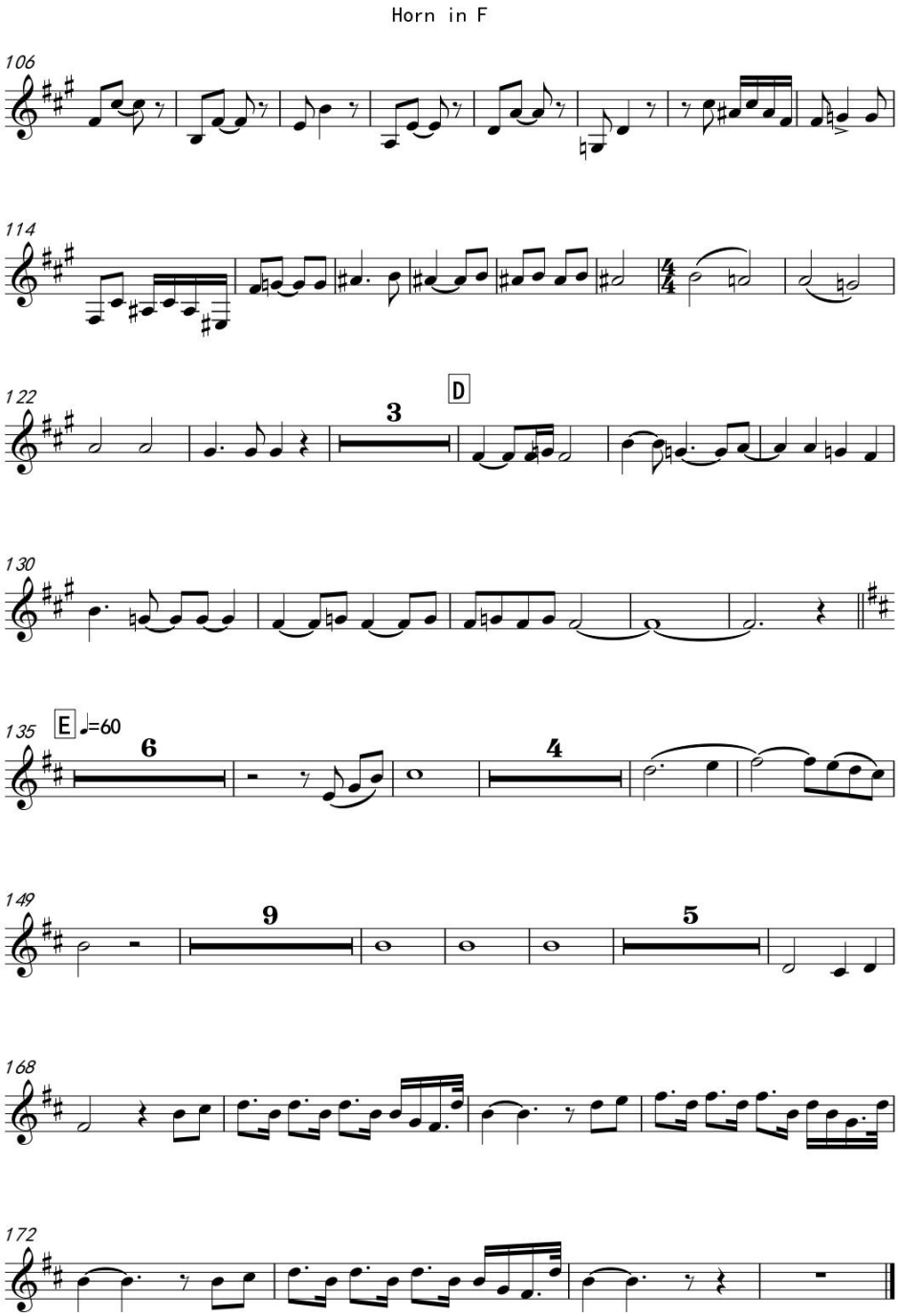
Bassoon



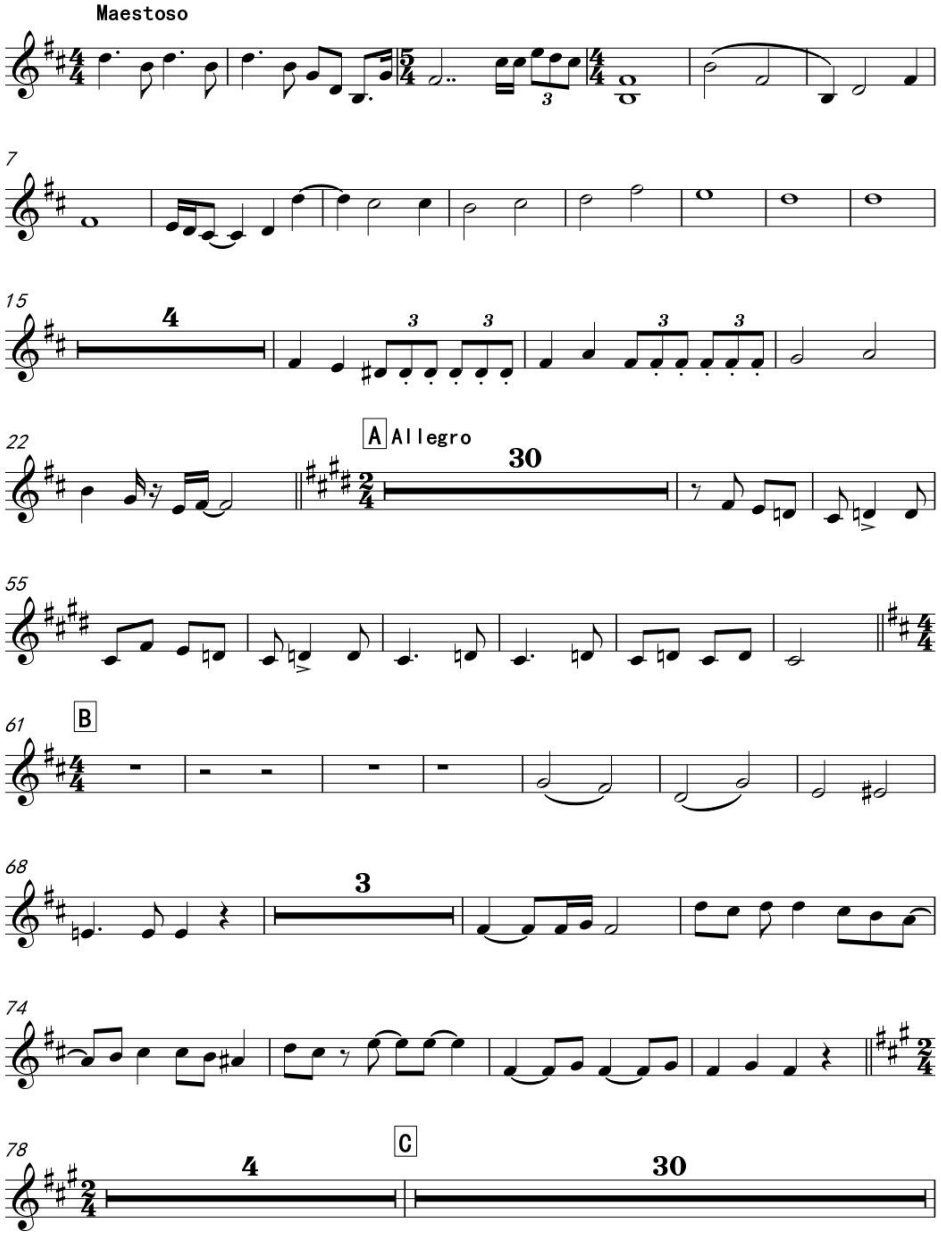

2
Bassoon
77
C
4
24
111
120
125
D
129
134
E ♩=60
6
16
160
4
169

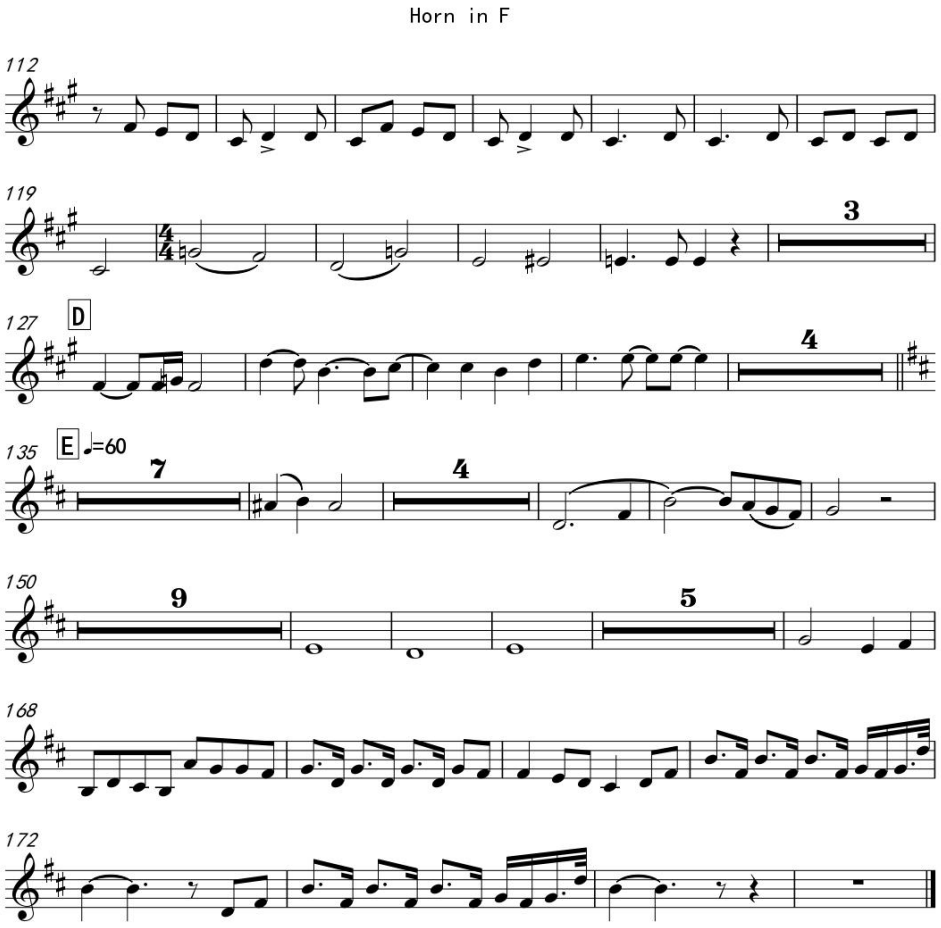
Horn in F



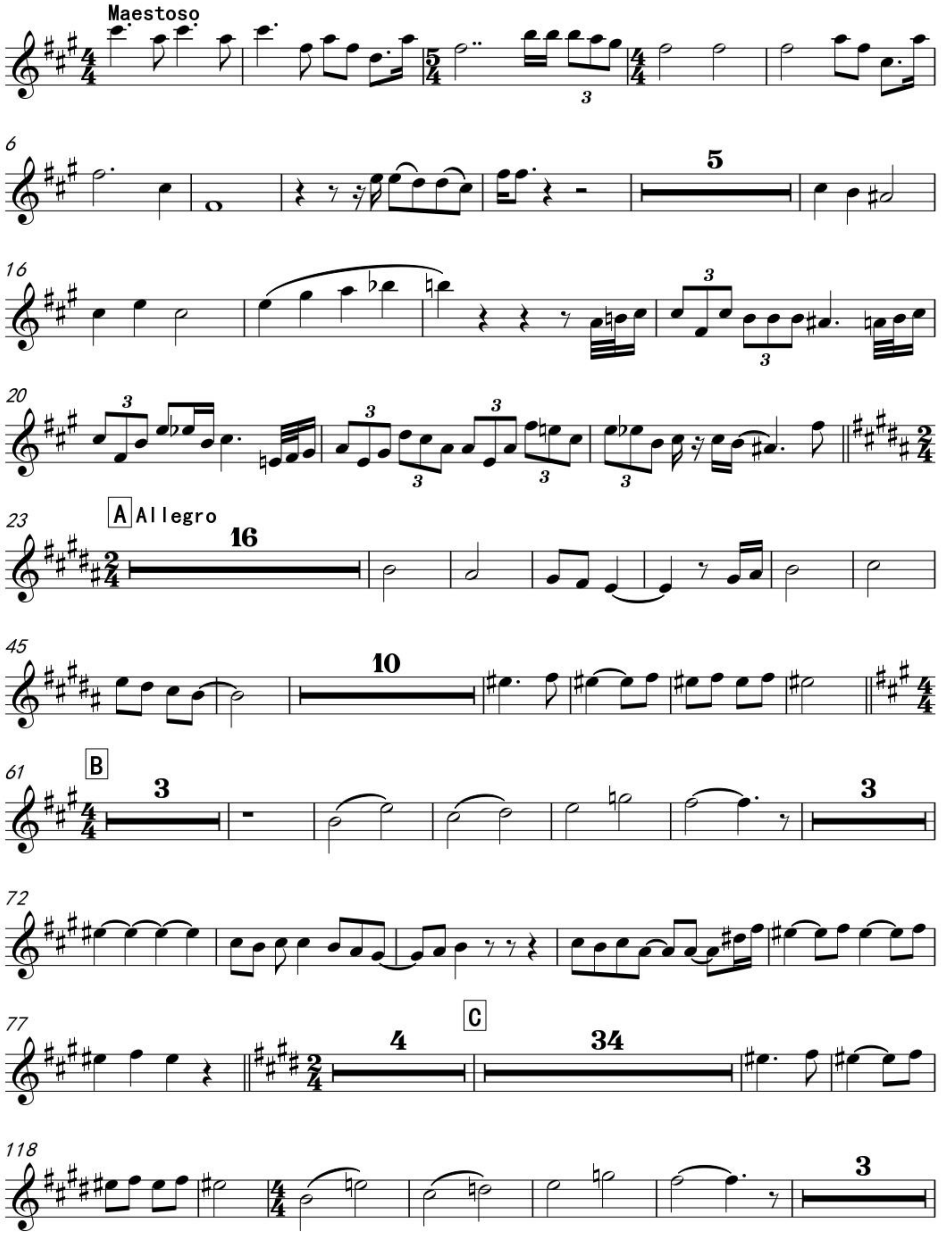

2
Horn in F
106
114
122
3
D
130
135
E
♩=60
6
4
149
9
5
168
172

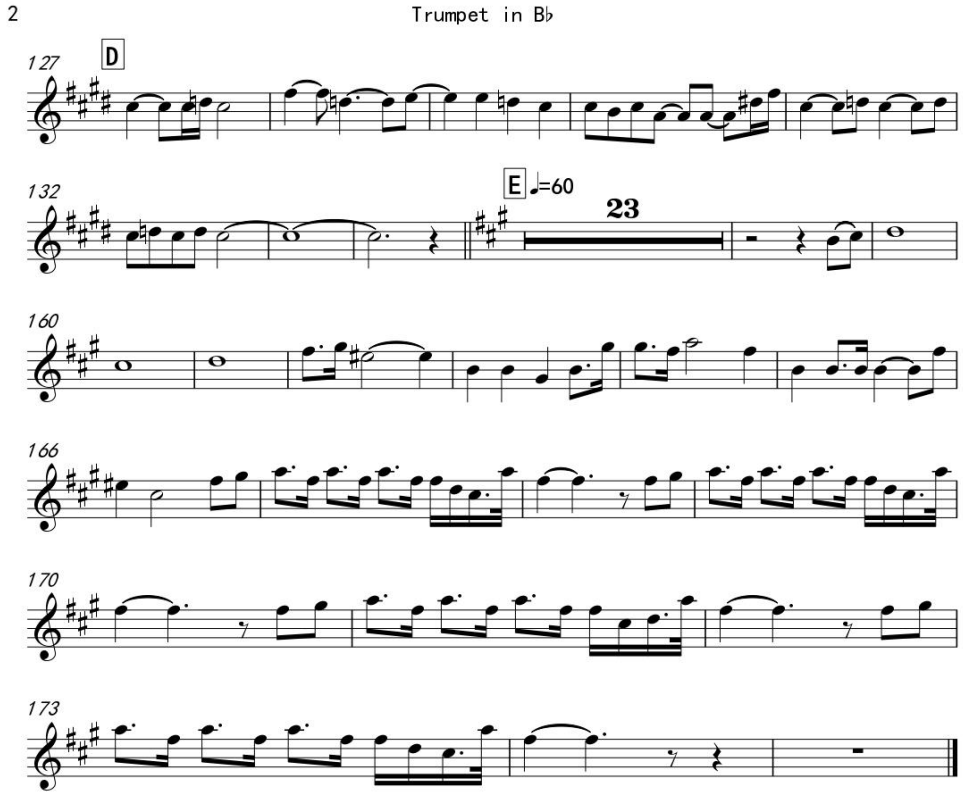
Horn in F



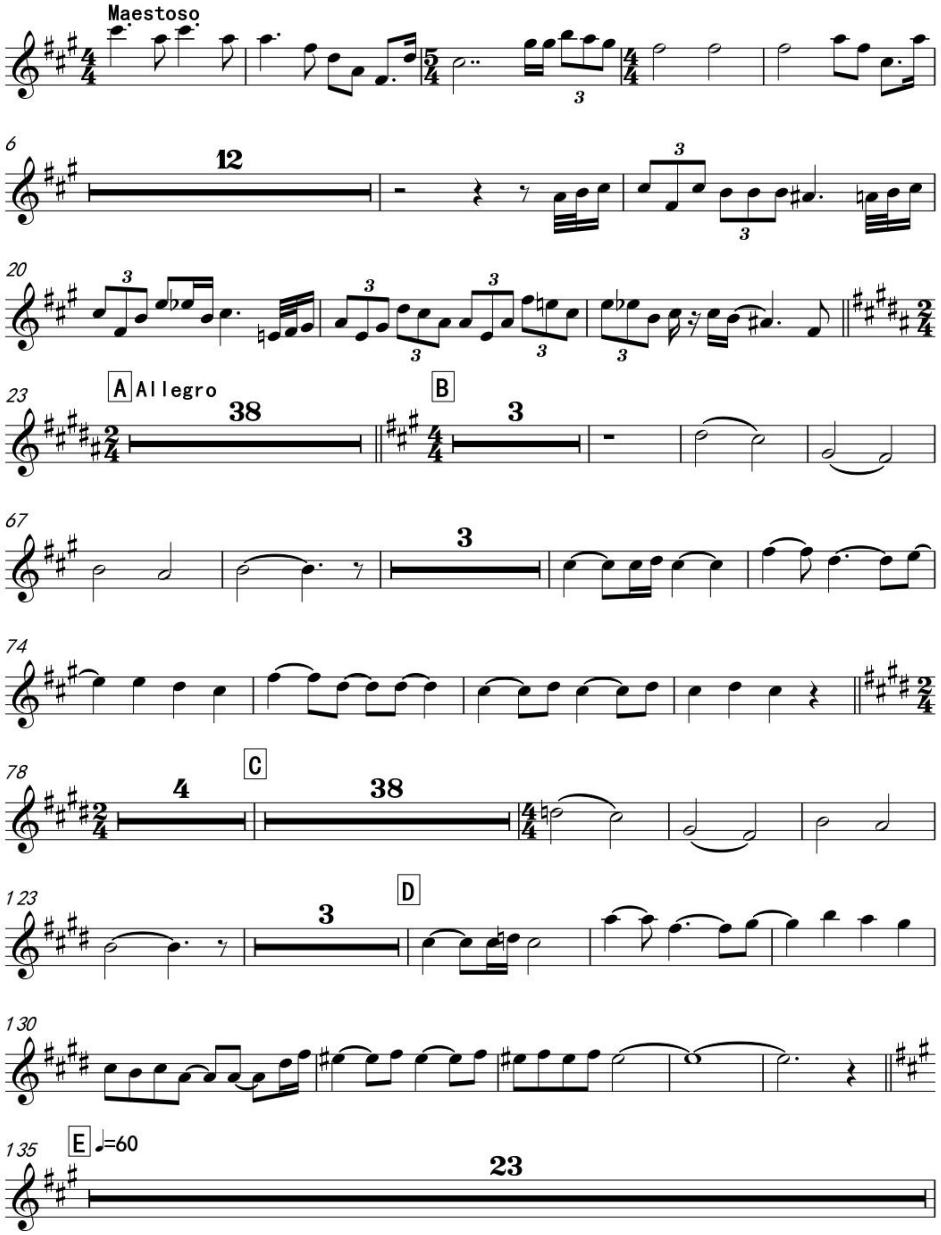

2
Horn in F
112
119
3
127
D
4
135
E
♩=60
7
4
150
9
5
168
172

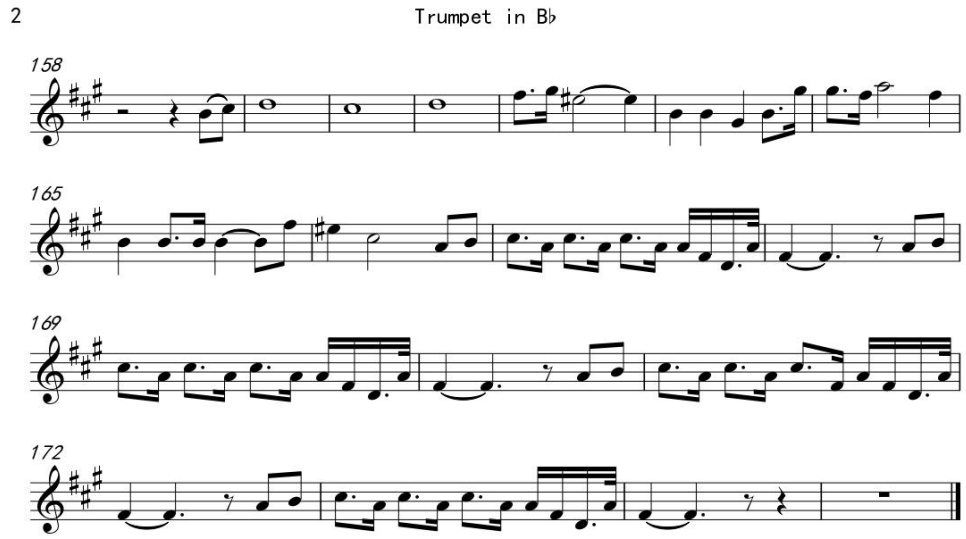
Trumpet in B♭



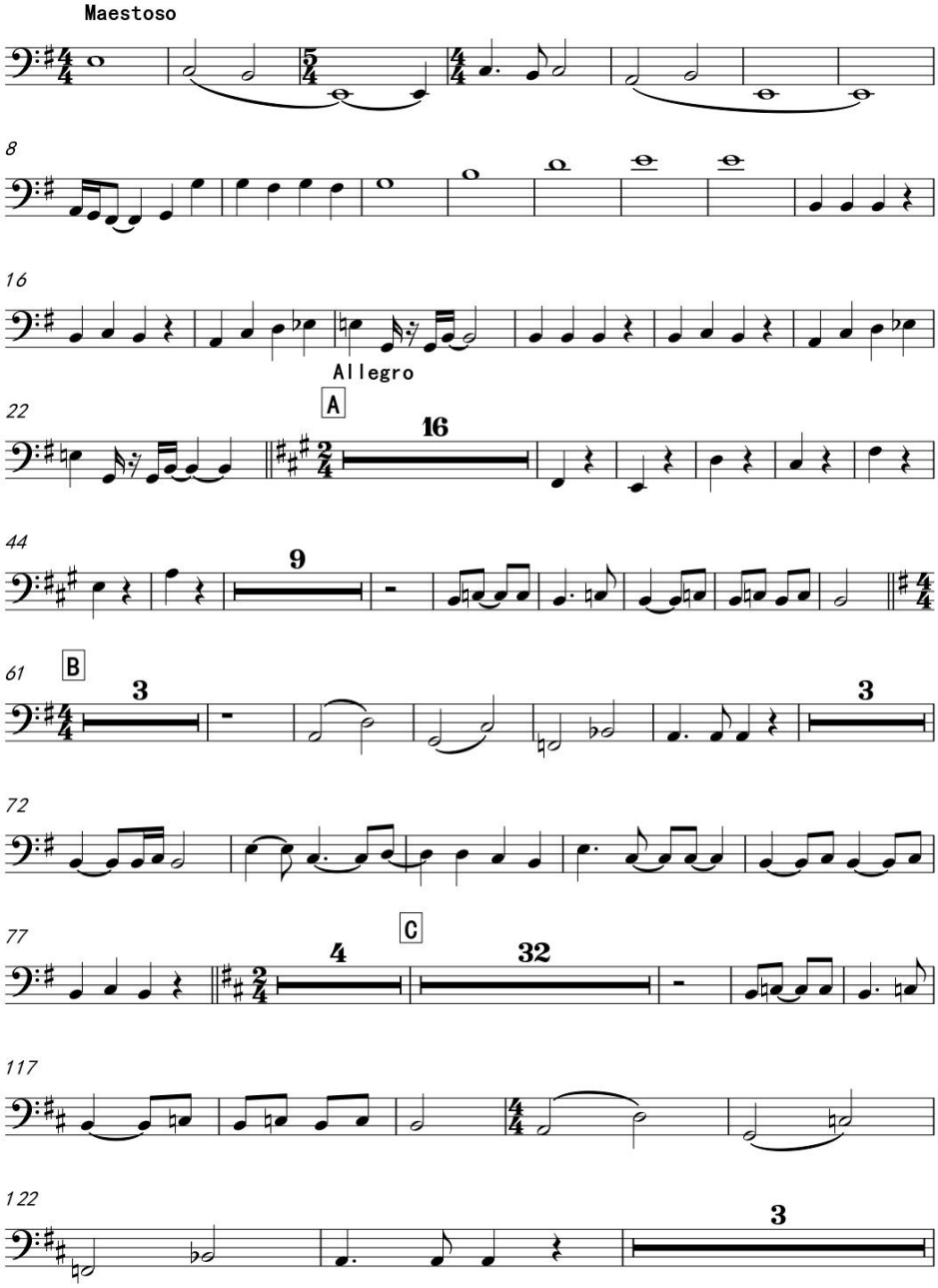

2
Trumpet in B♭
127
D
132
E
♩=60
23
160
166
170
173

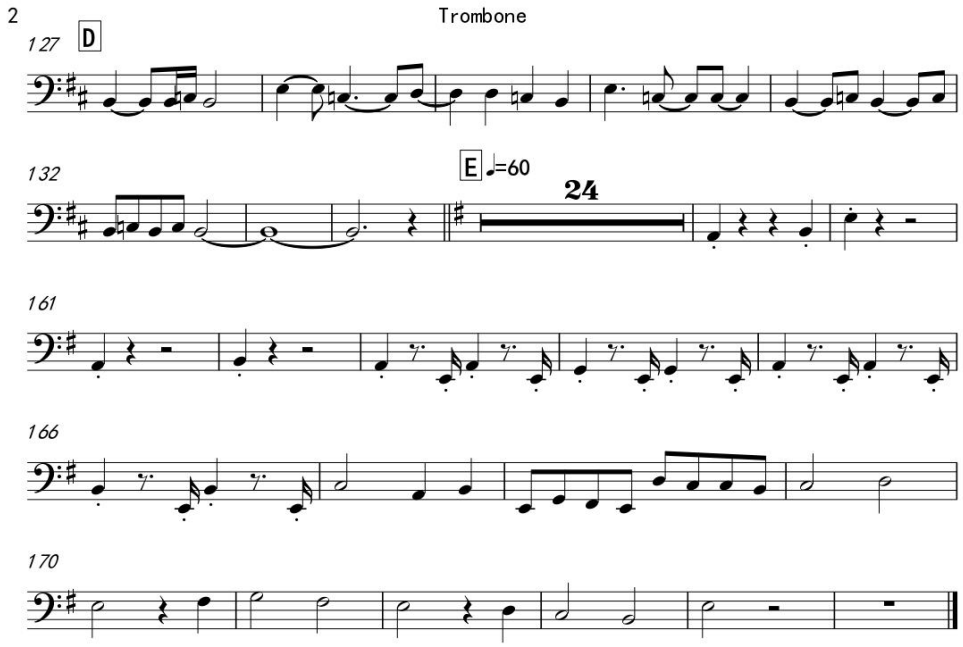
Trumpet in B♭



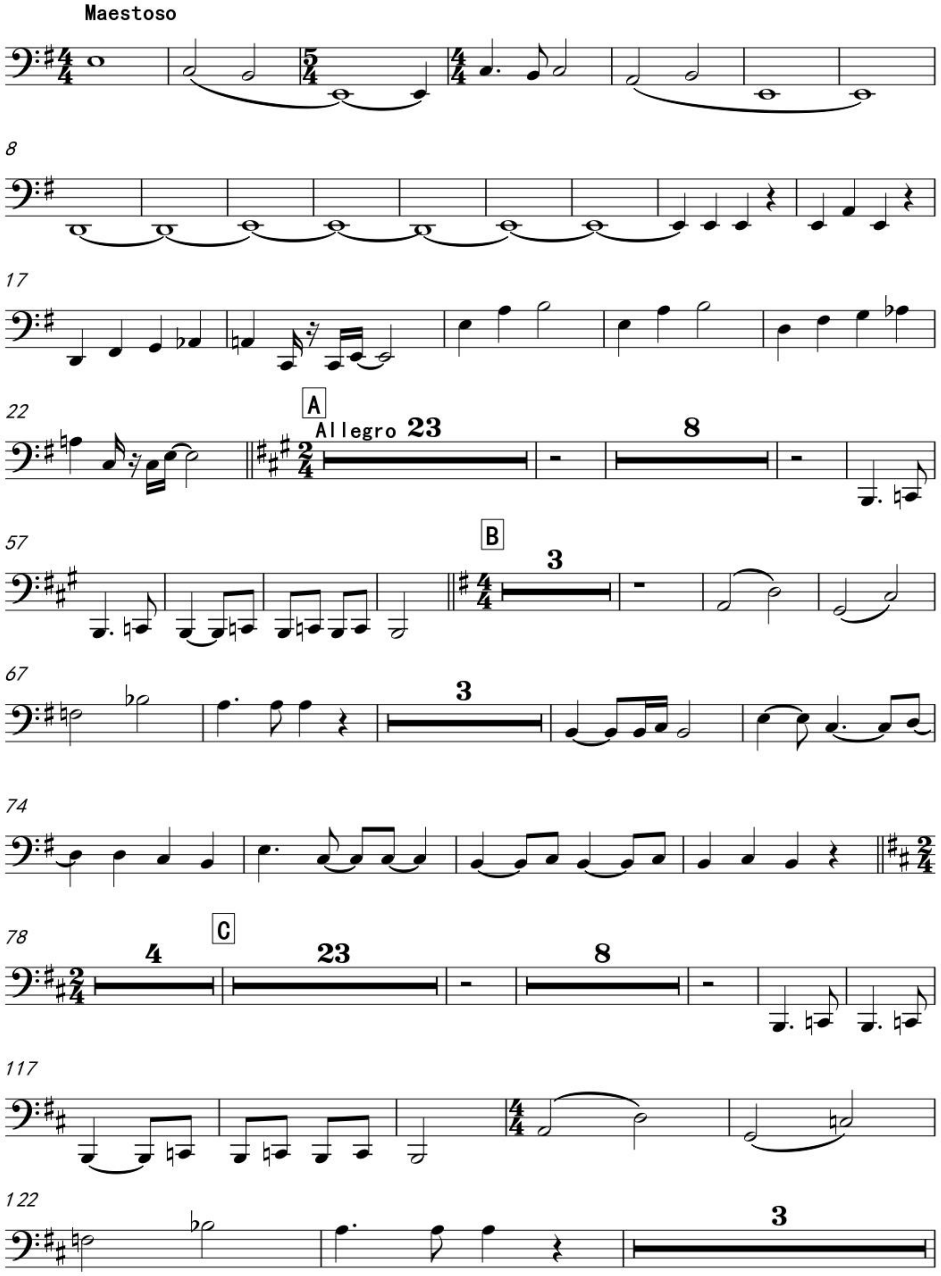

2
Trumpet in B♭
158
165
169
172

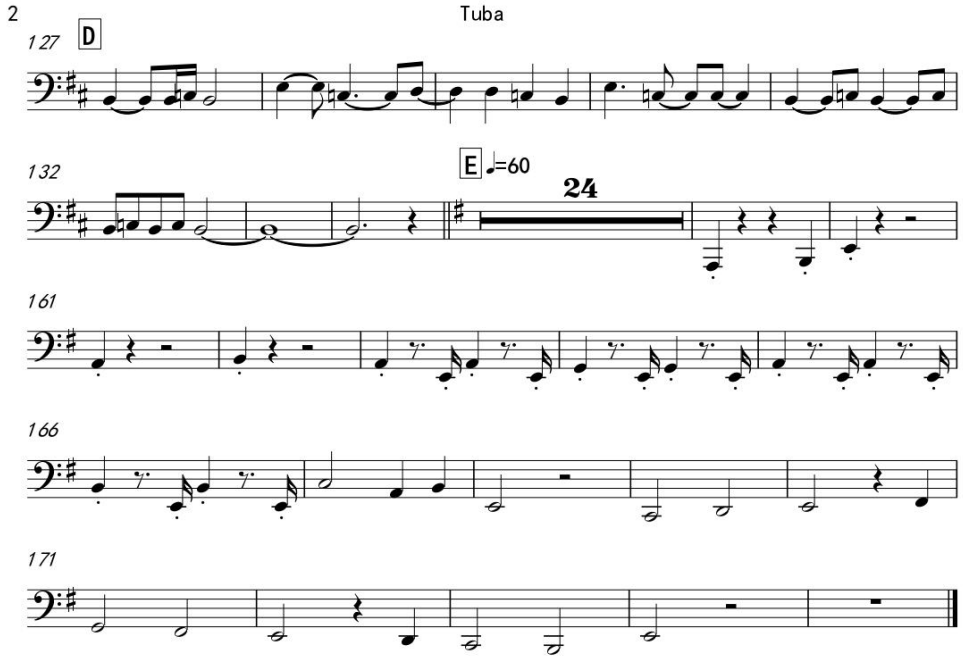
Trombone



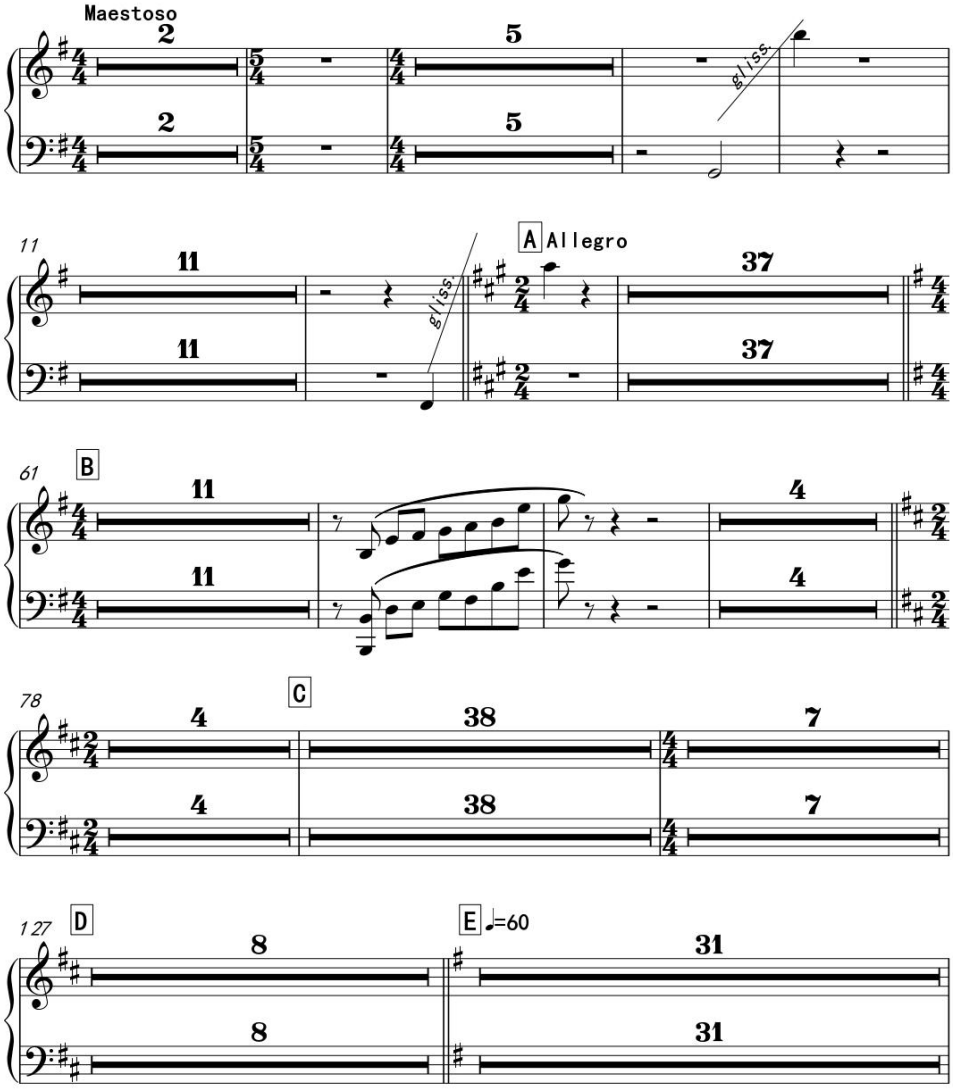

2
Trombone
127
D
132
E
♩=60
24
161
166
170

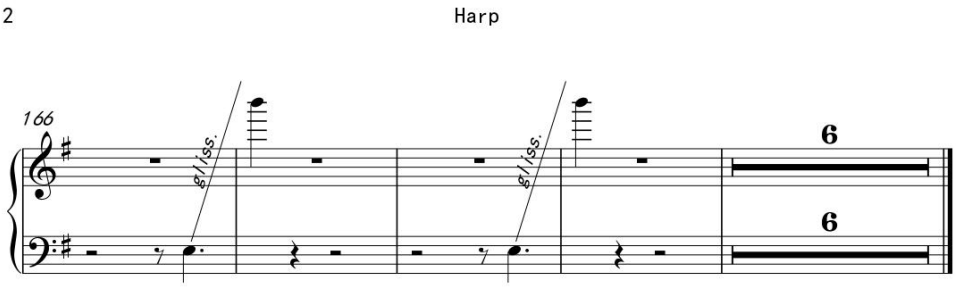
Tuba



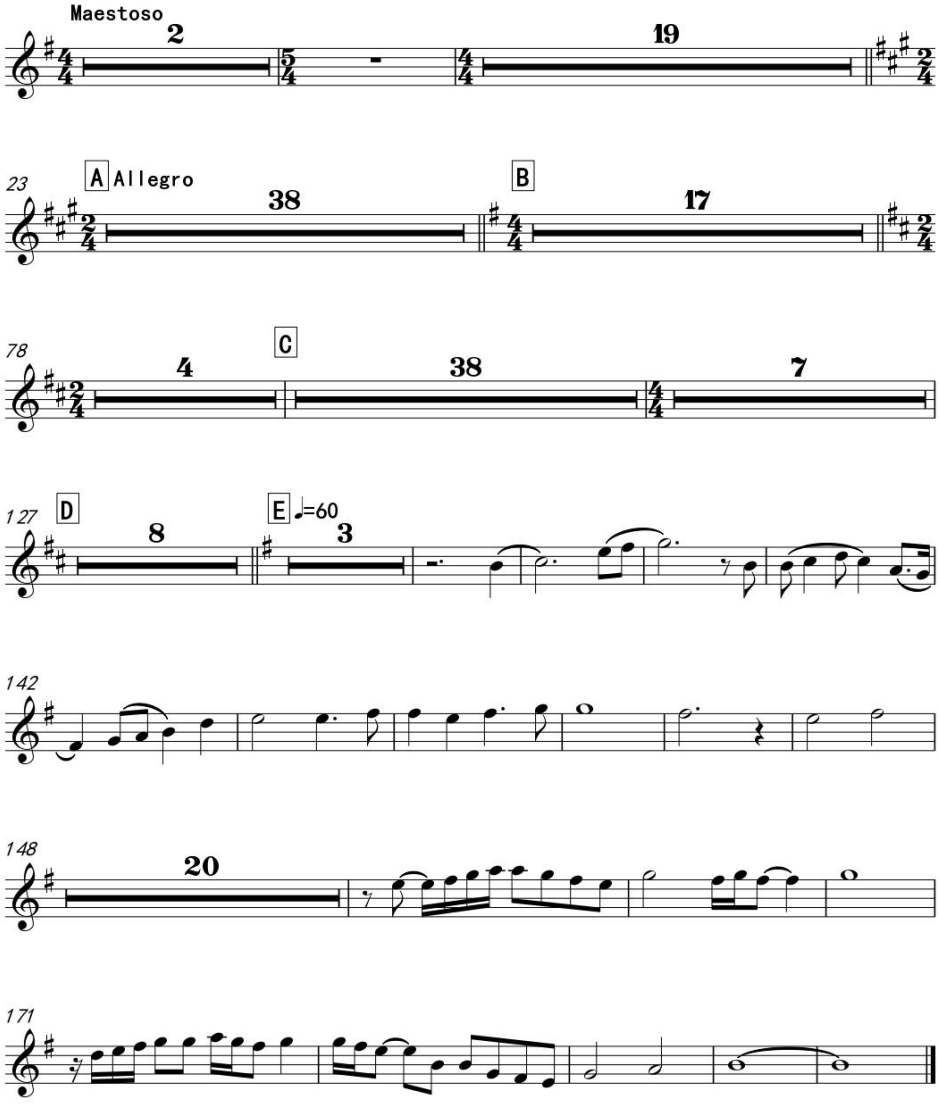

2
Tuba
127
D
132
E
♩=60
24
161
166
171

Harp

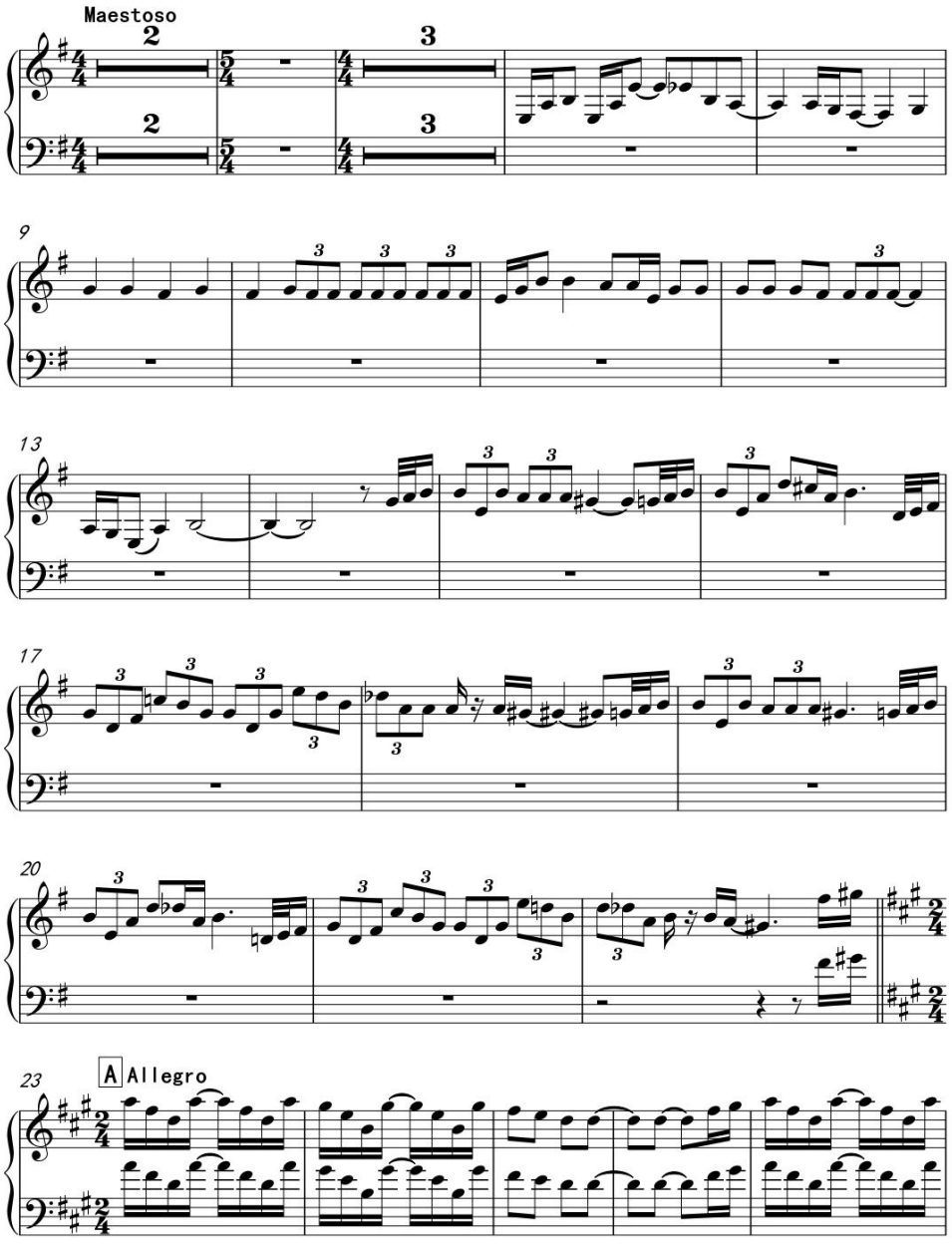



2
Harp
166
6
6

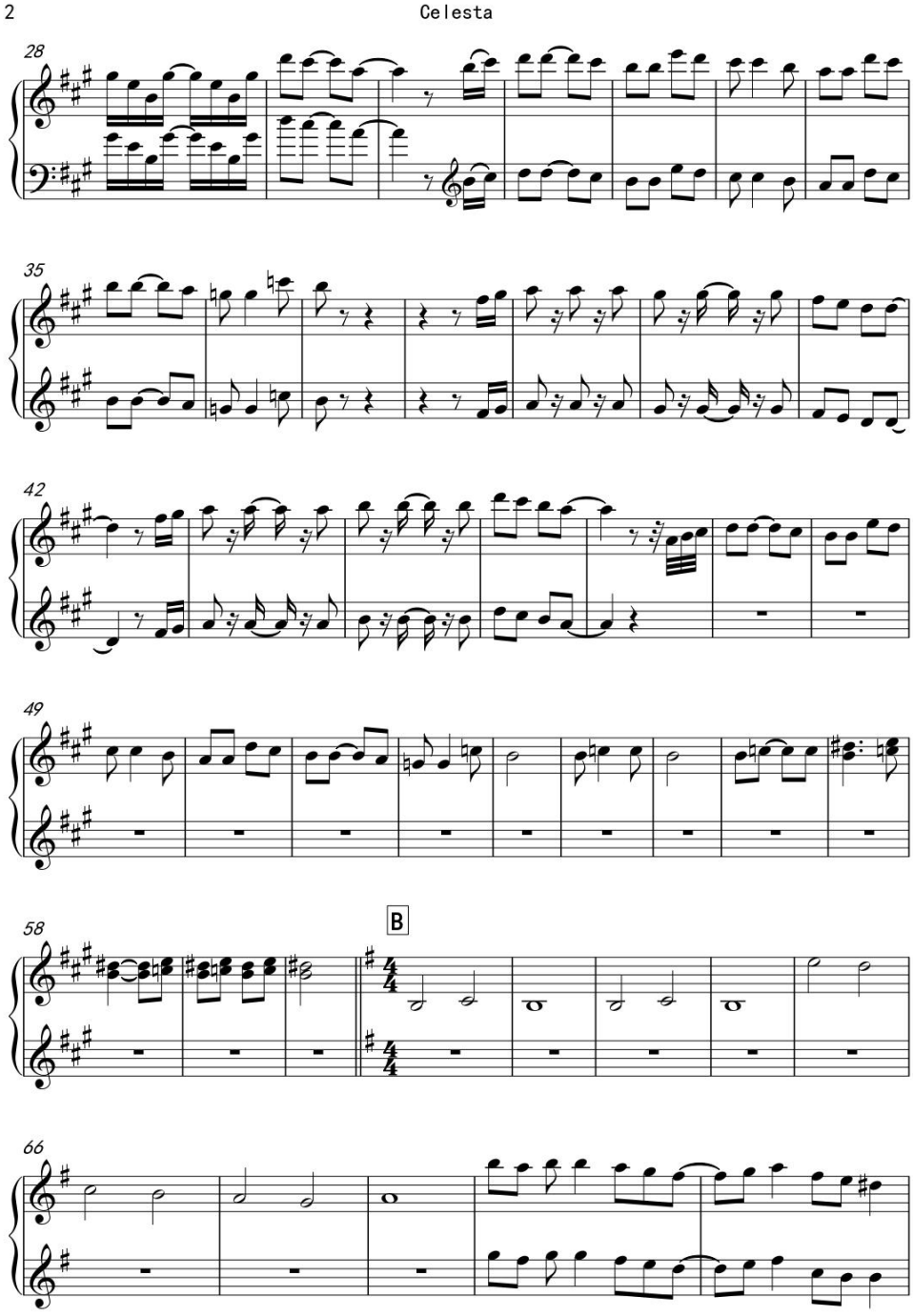
Soprano Solo

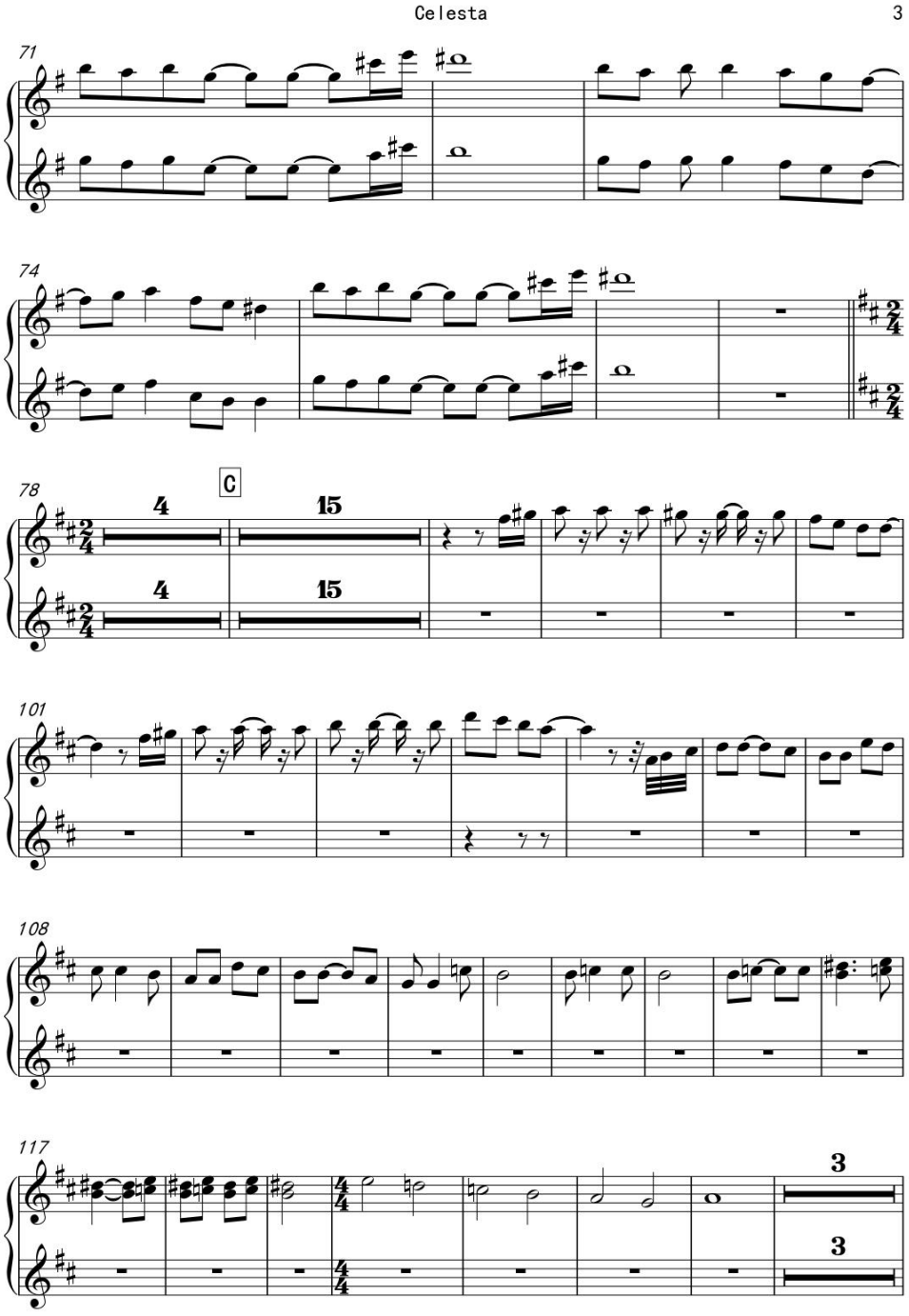


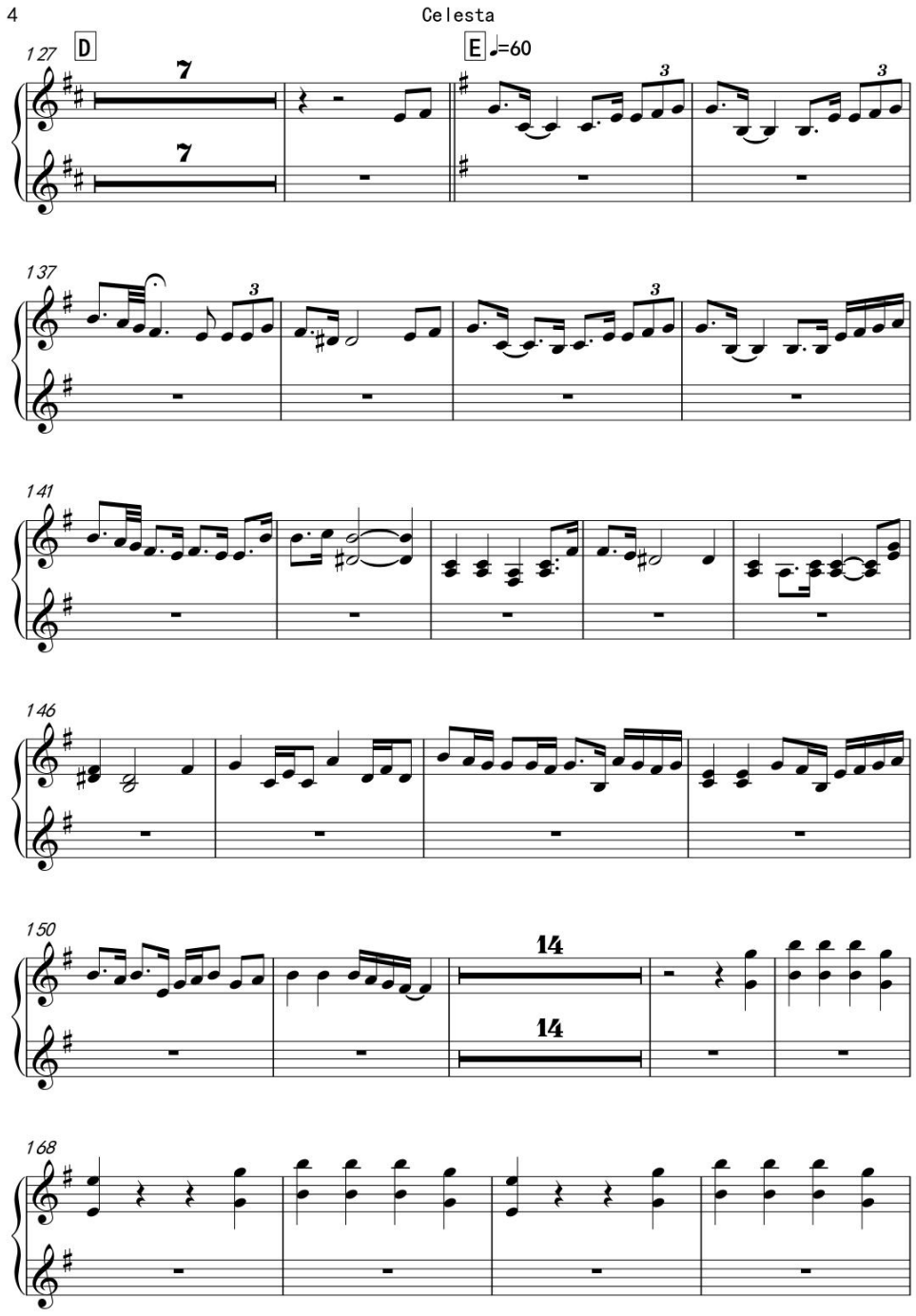
Celesta

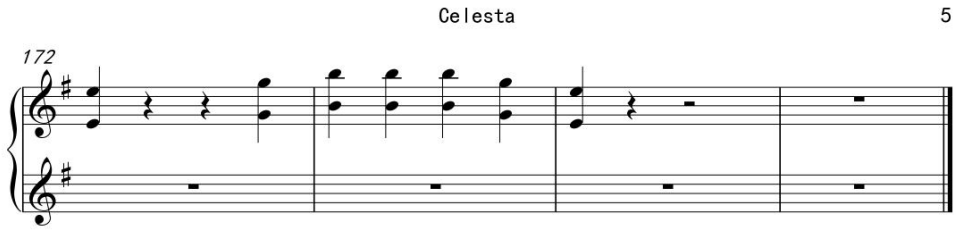


V. S.

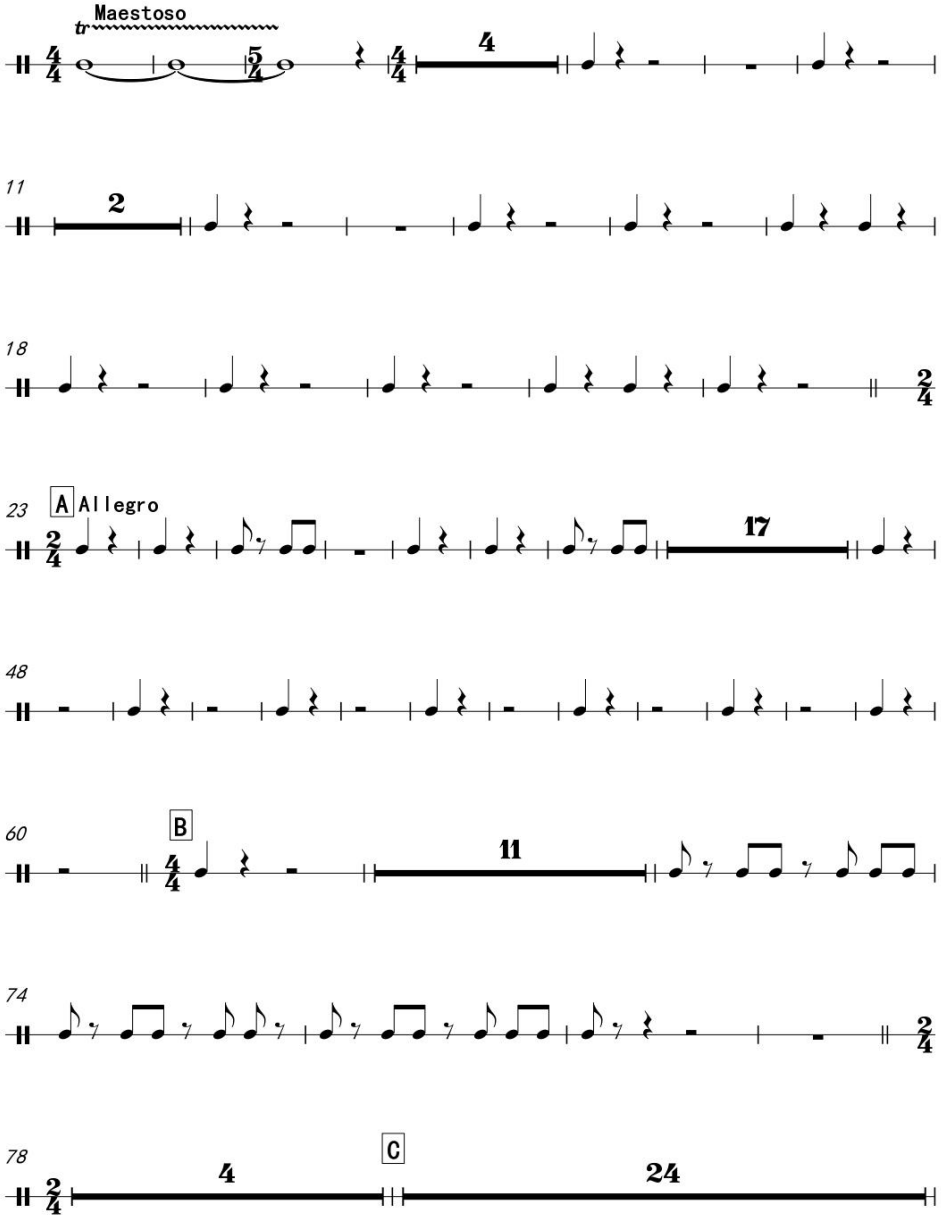

2
Celesta
28
35
42
49
58
B
66

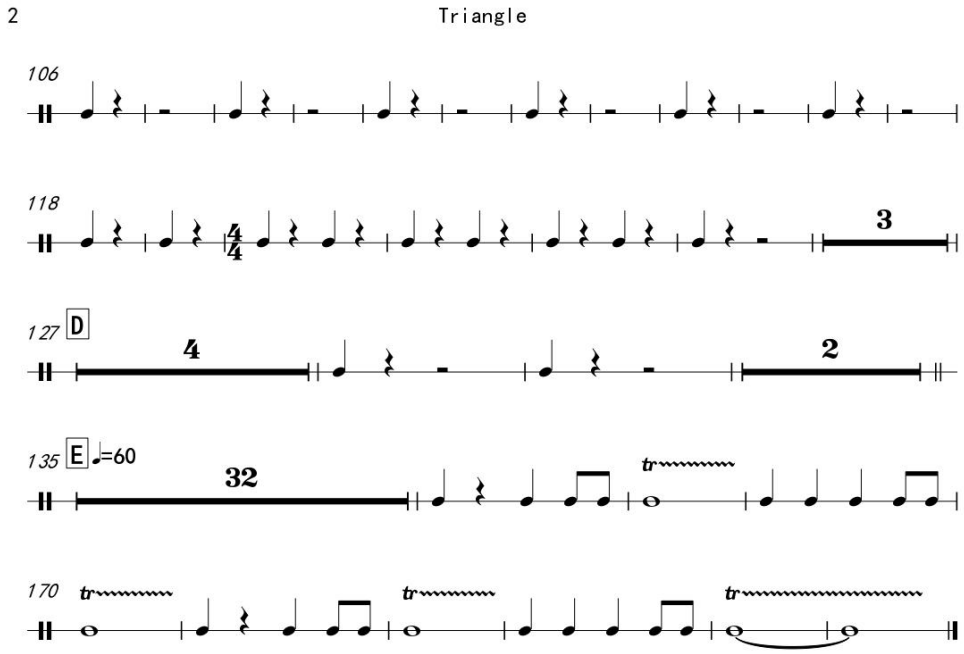

Celesta
3
71
74
78
C
4
15
4
15
101
108
117
3
3


4
Celesta
127
D
7
7
E
♩=60
3
3
137
3
3
141
146
150
14
14
168

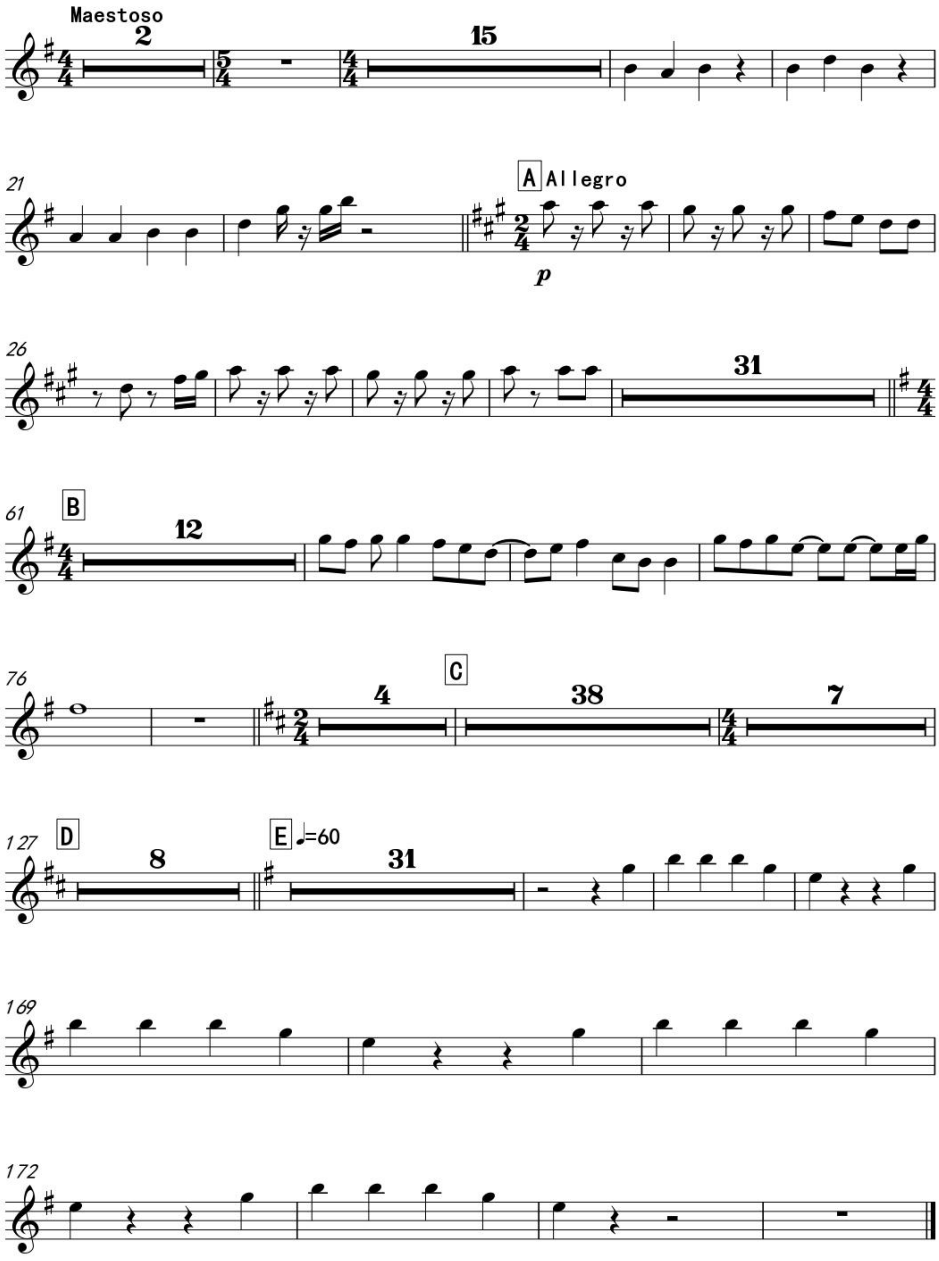

Celesta
5
172

Triangle

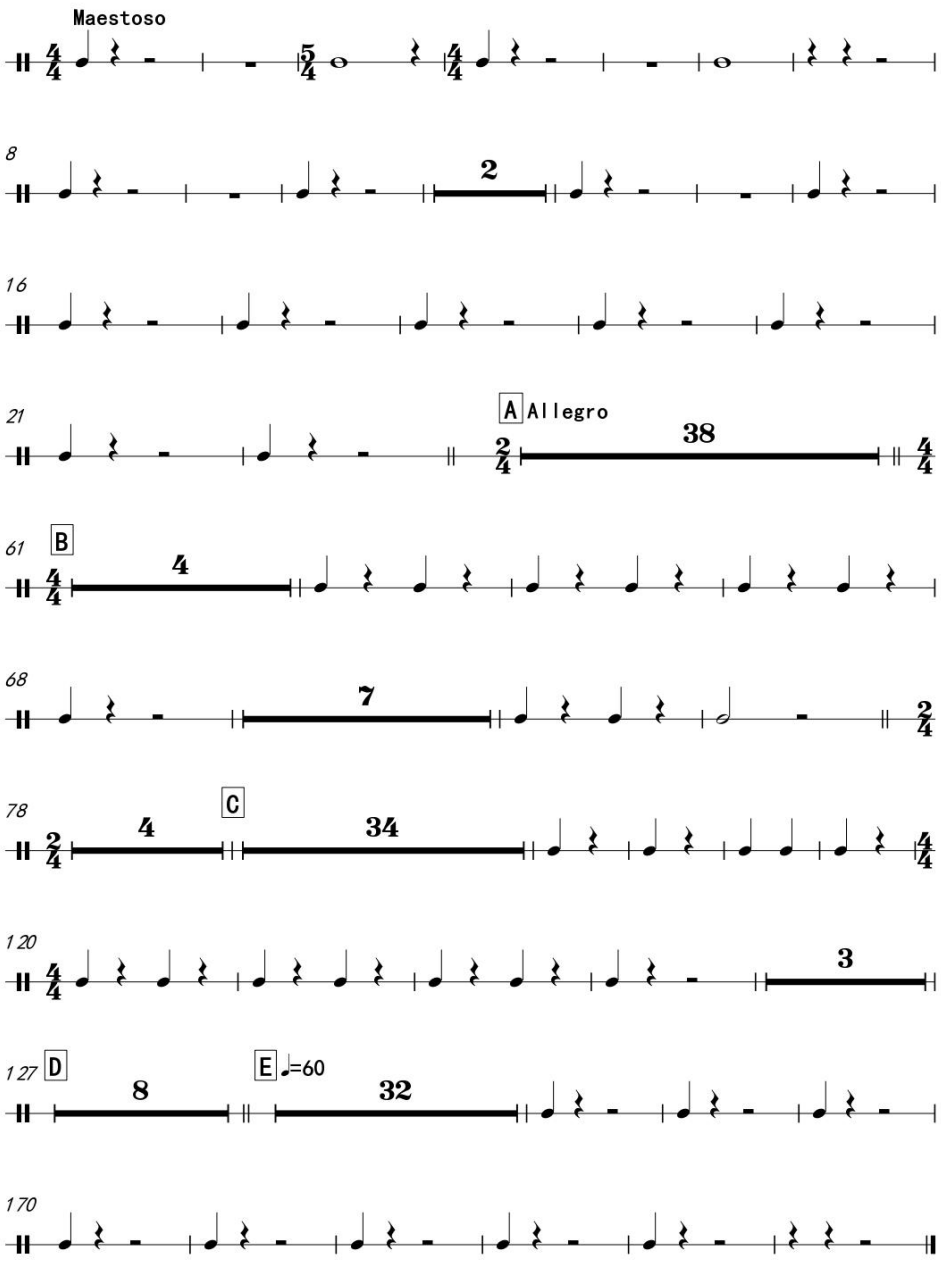



2
Triangle
106
118
3
127
D
4
2
135
E
♩=60
32
tr
170
tr
tr
tr

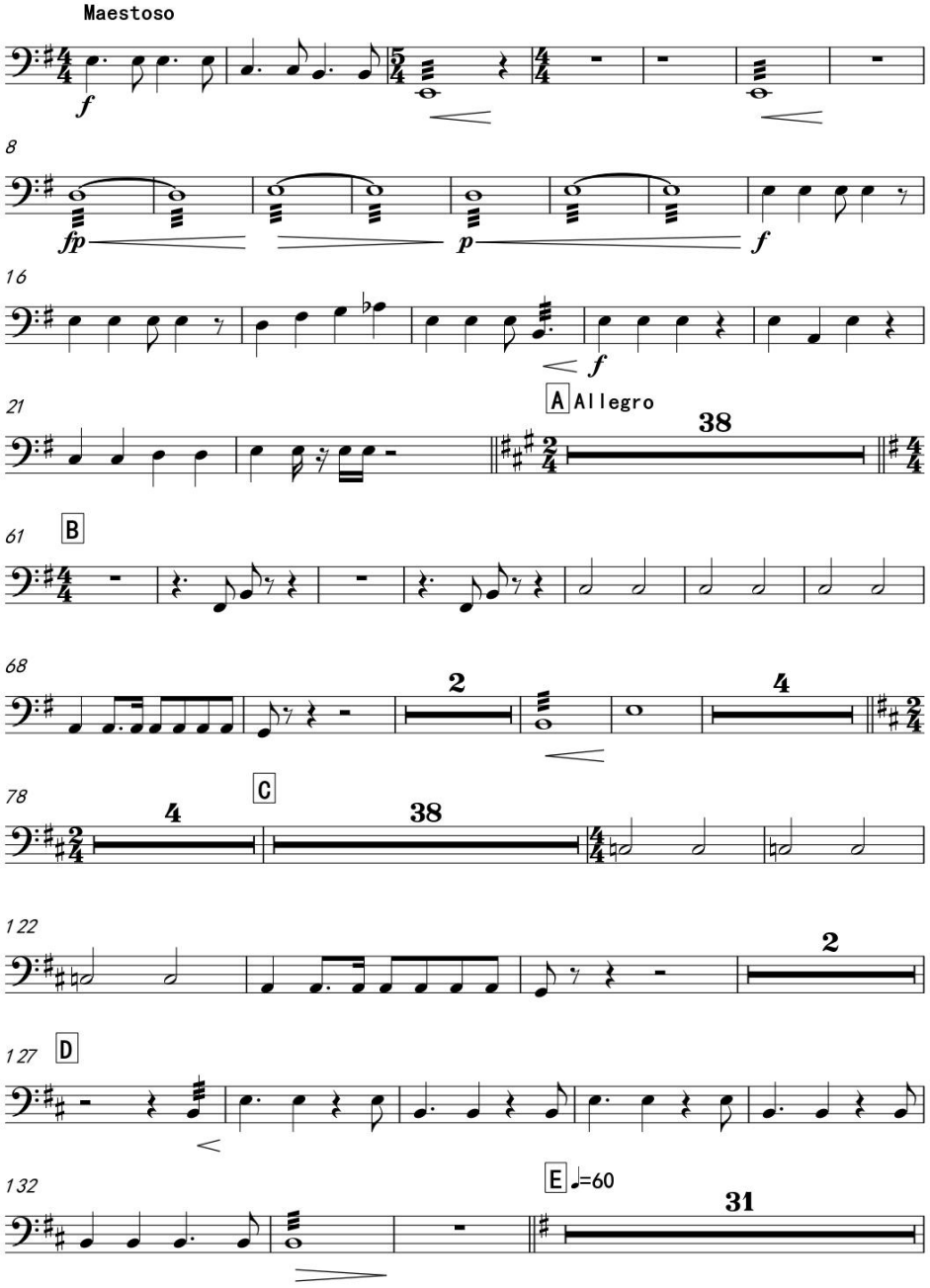
Crotales

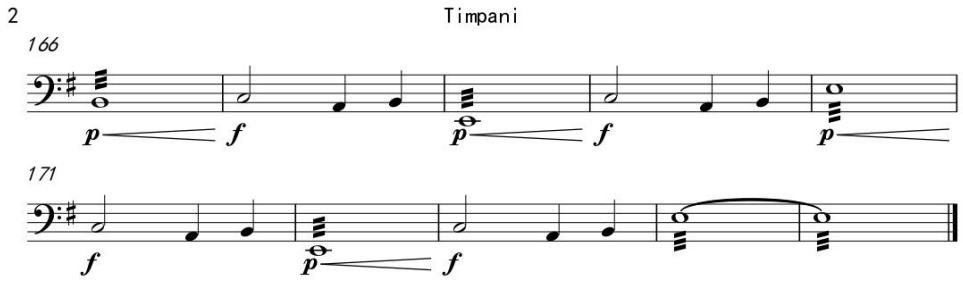

Maestoso
2
15
21
A Allegro
p
26
31
61
B
12
76
C
4
38
7
127
D
8
E ♩=60
31
169
172

Cymbals

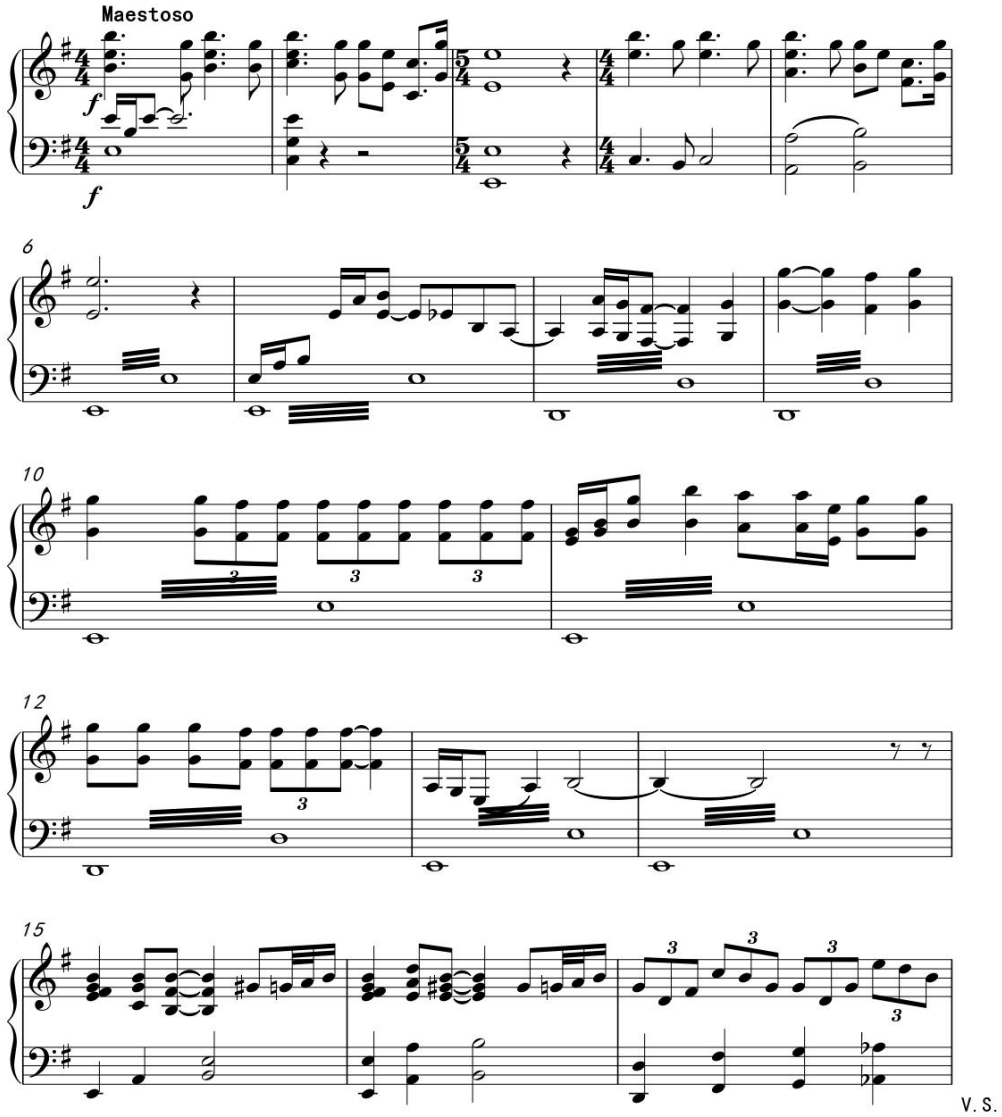

Maestoso
8
2
16
21
A Allegro
38
61
B
4
68
7
78
4
C
34
120
3
127
D
8
E ♩=60
32
170

Timpani

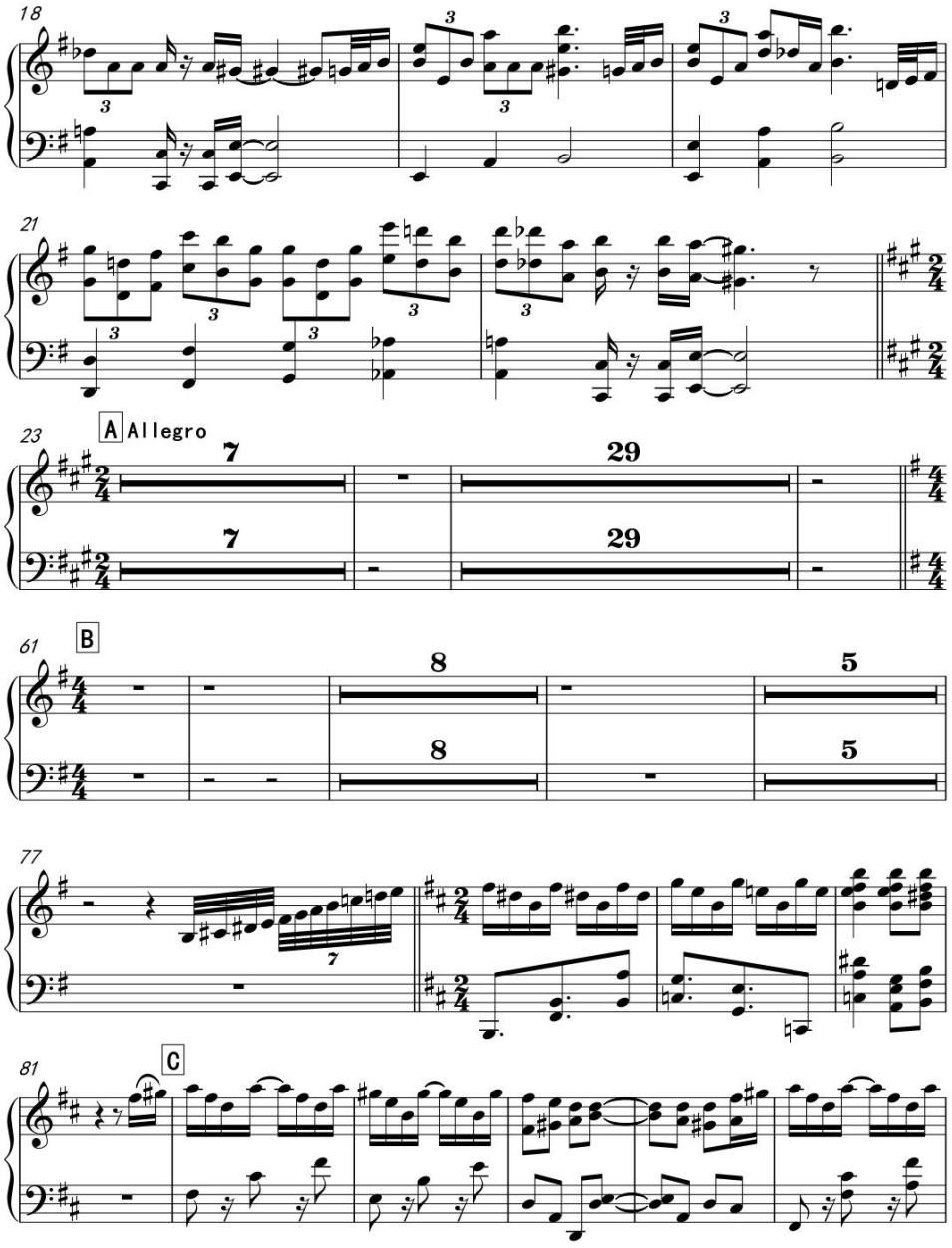

Maestoso
f
8
fp
p
f
16
f
21
A Allegro
38
61
B
68
2
4
78
C
4
38
122
2
127
D
132
E ♩=60
31

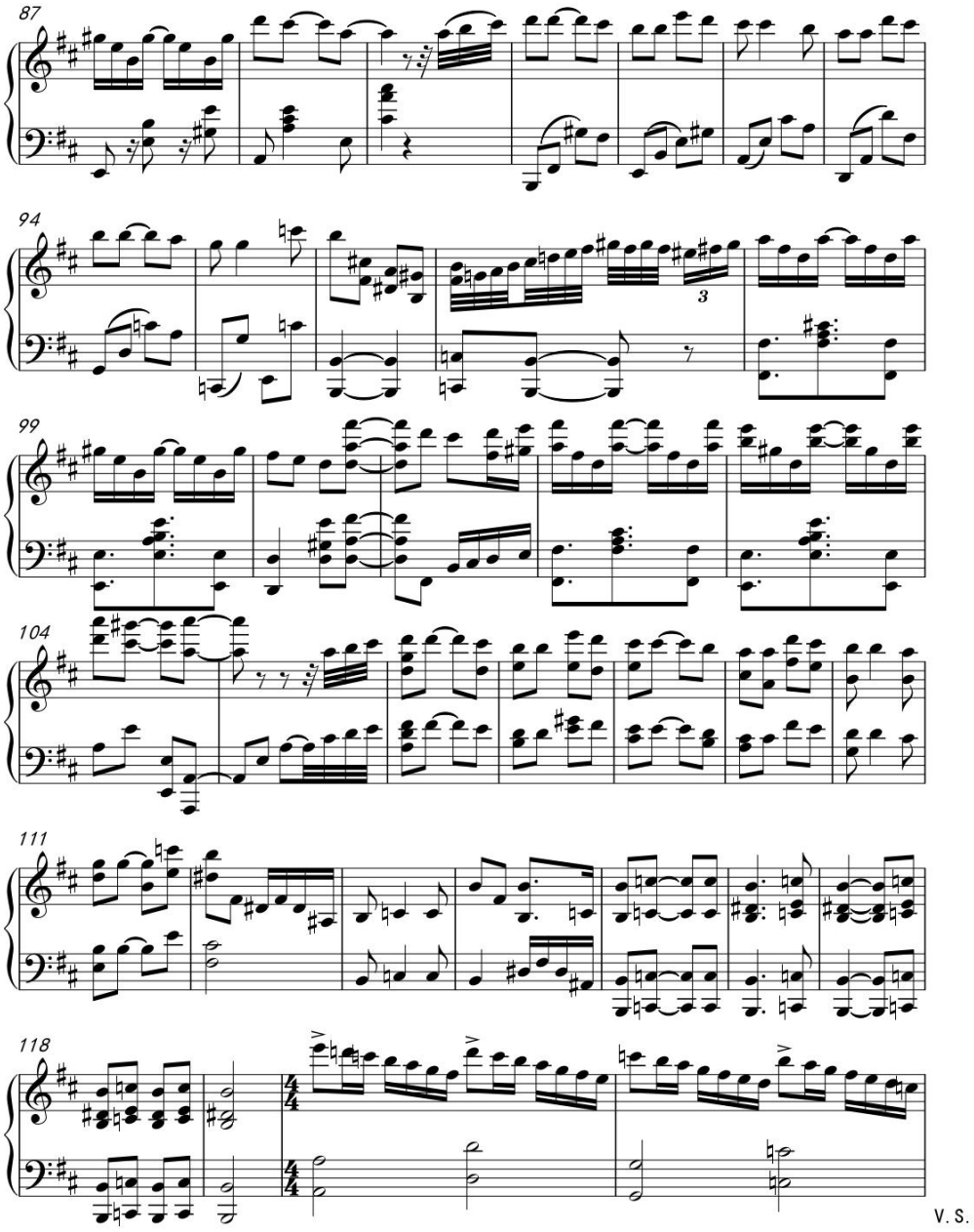

2
Timpani
166
p
f
p
f
p
171
f
p
f

Piano

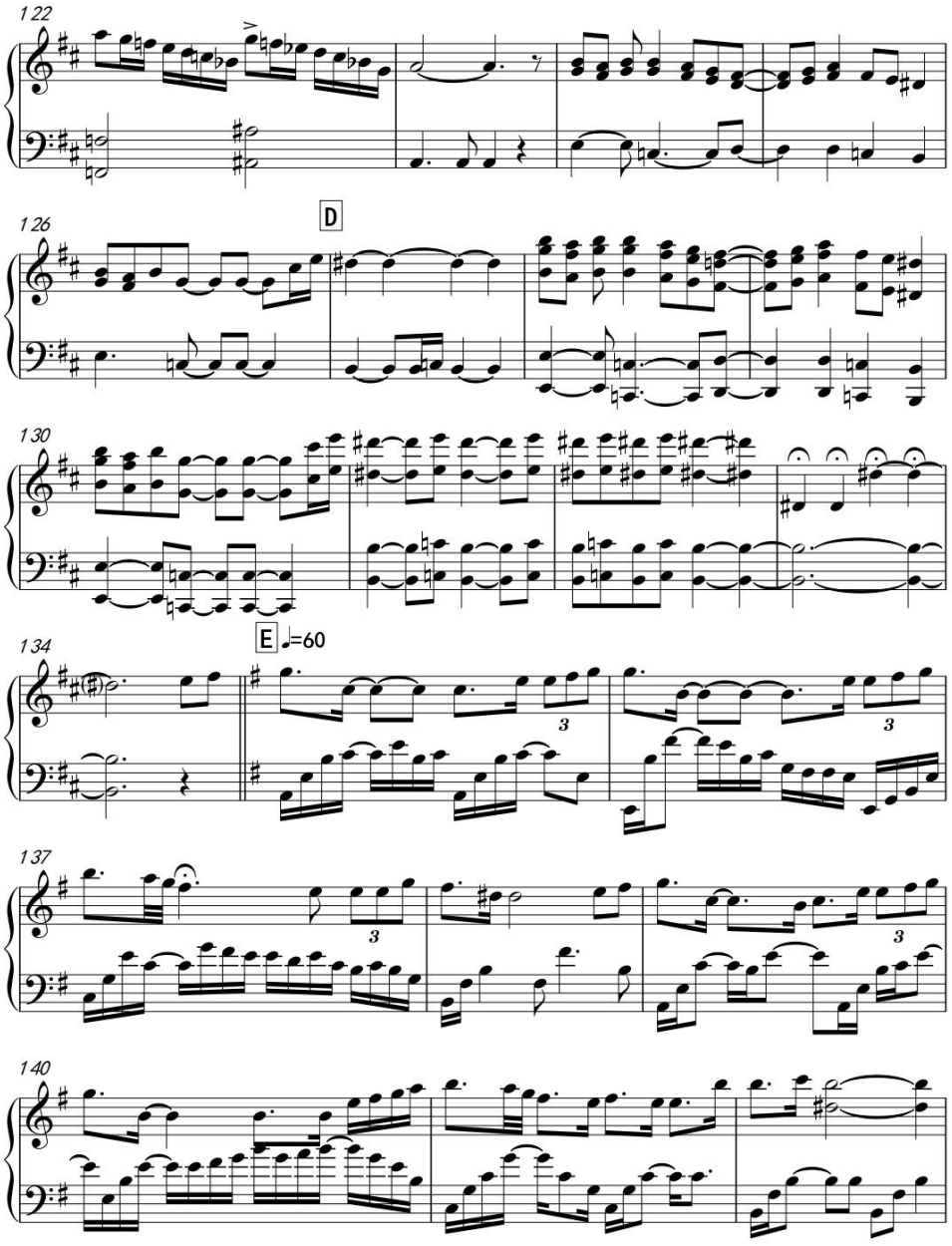


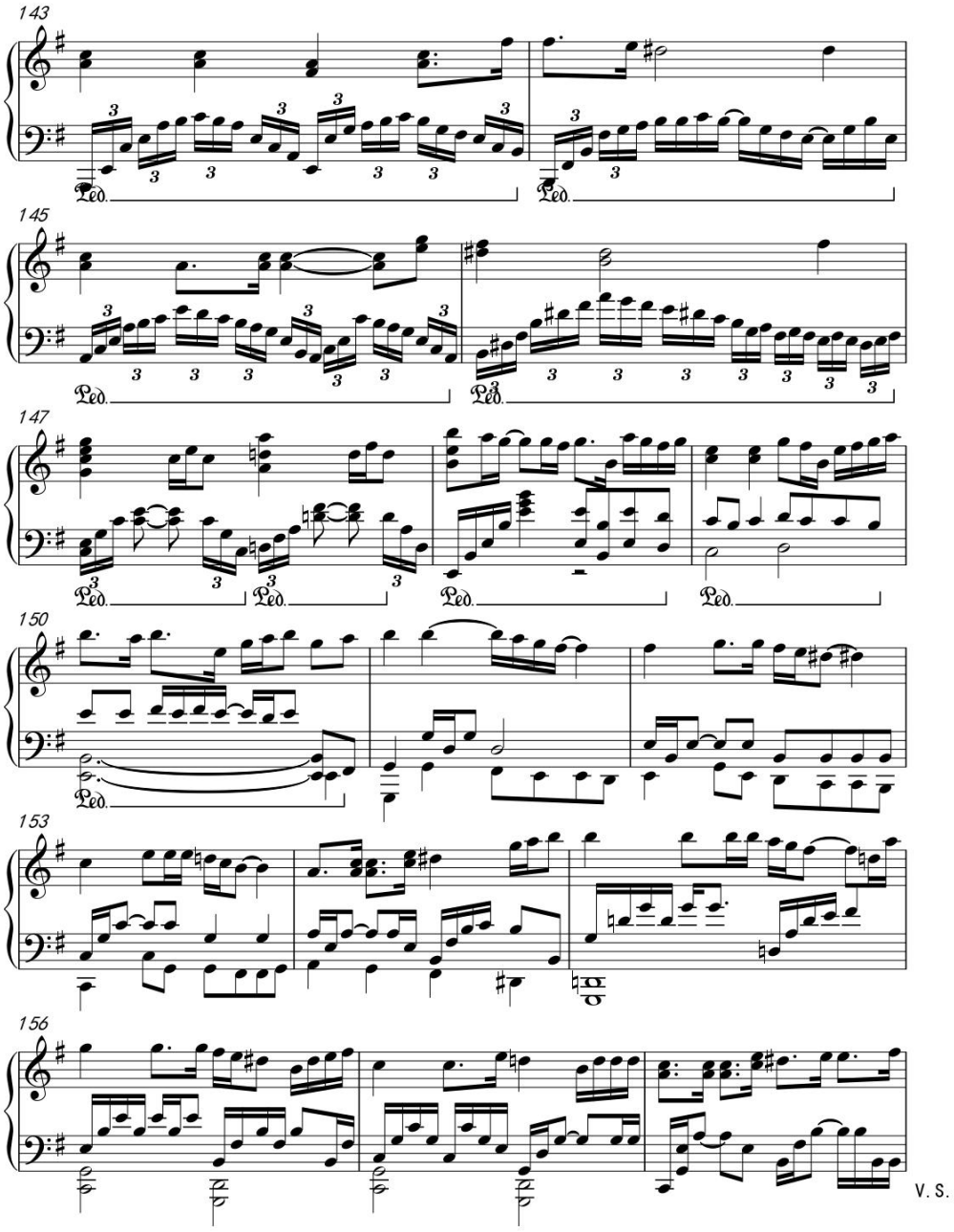
2 Piano

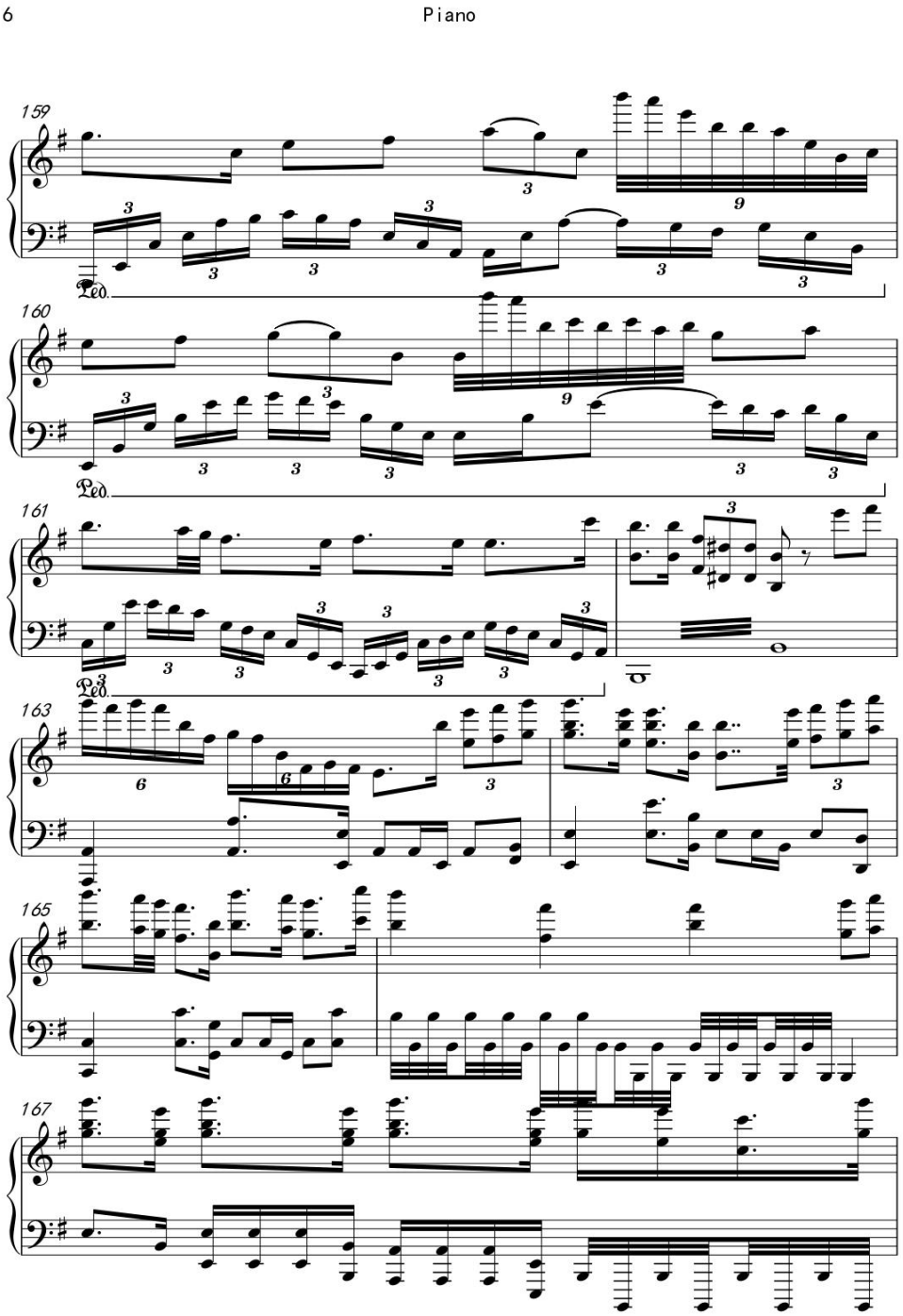


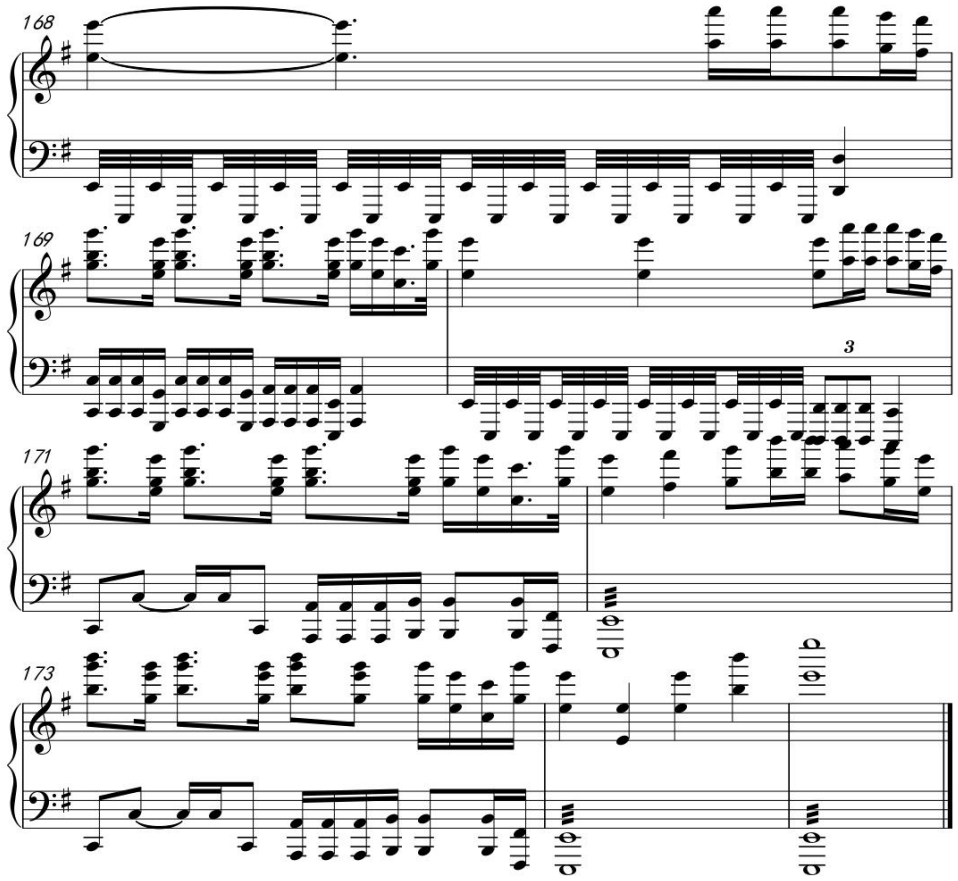

87
94
3
99
104
111
118
V. S.

4 Piano

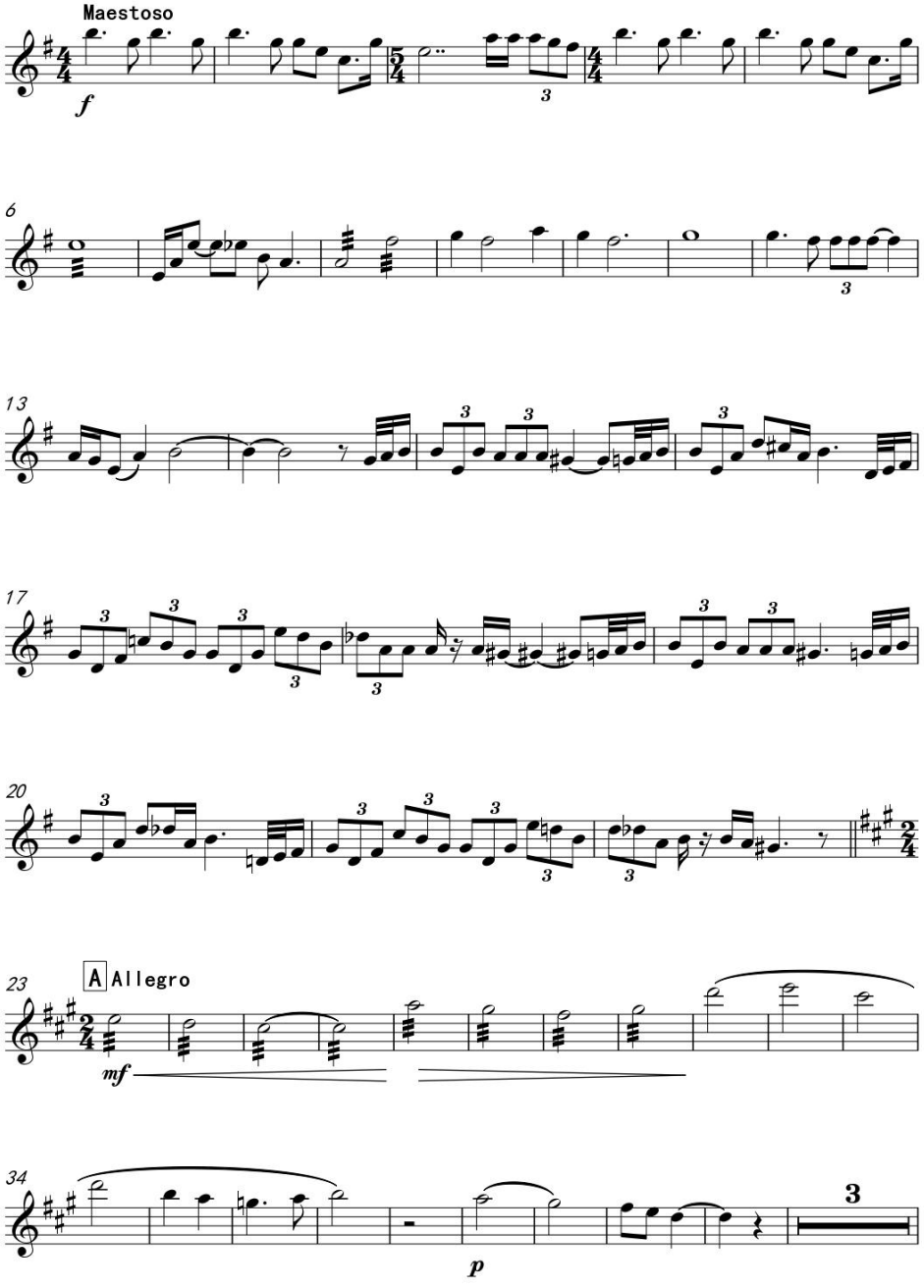


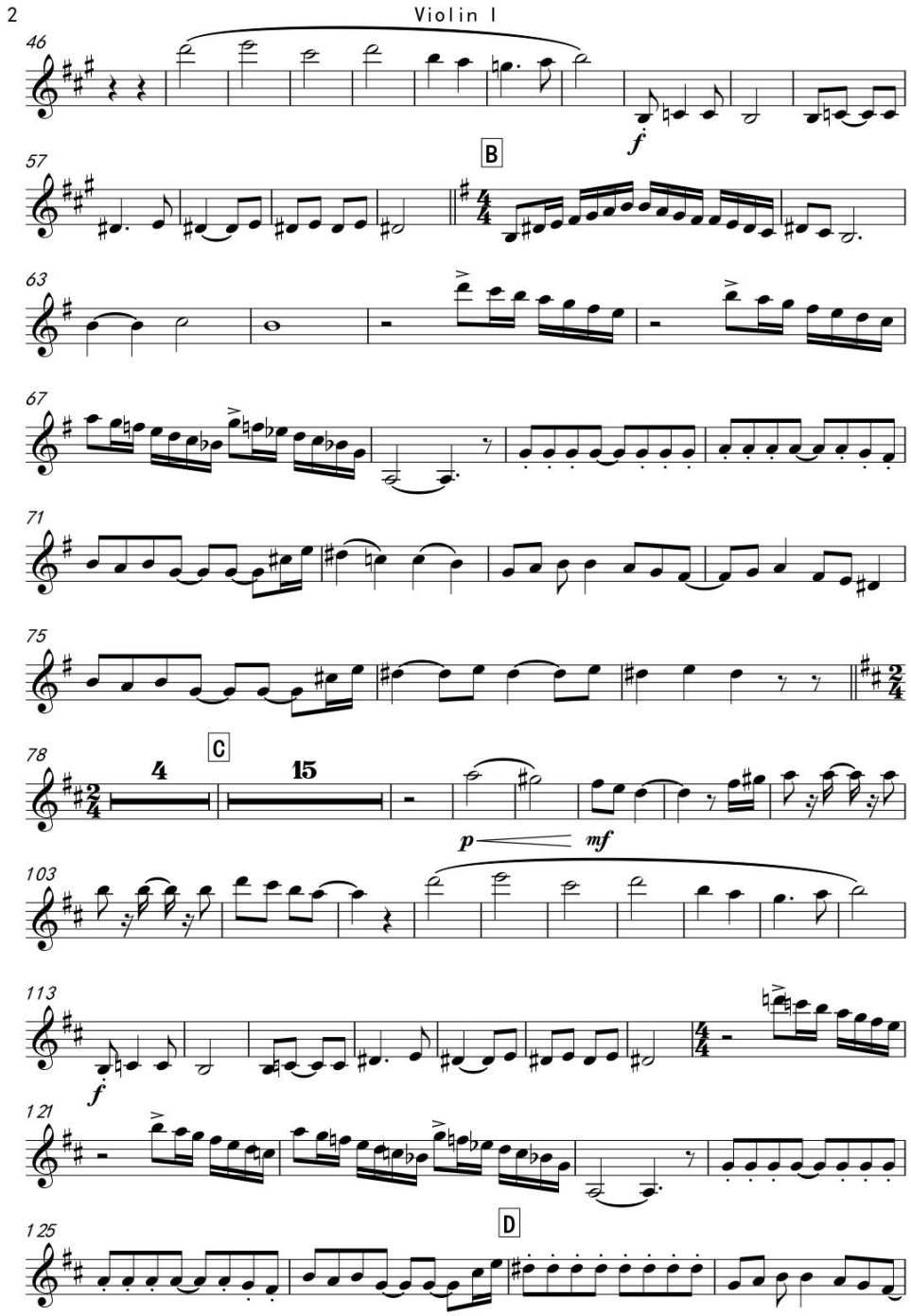

143
145
147
150
153
156
V. S.

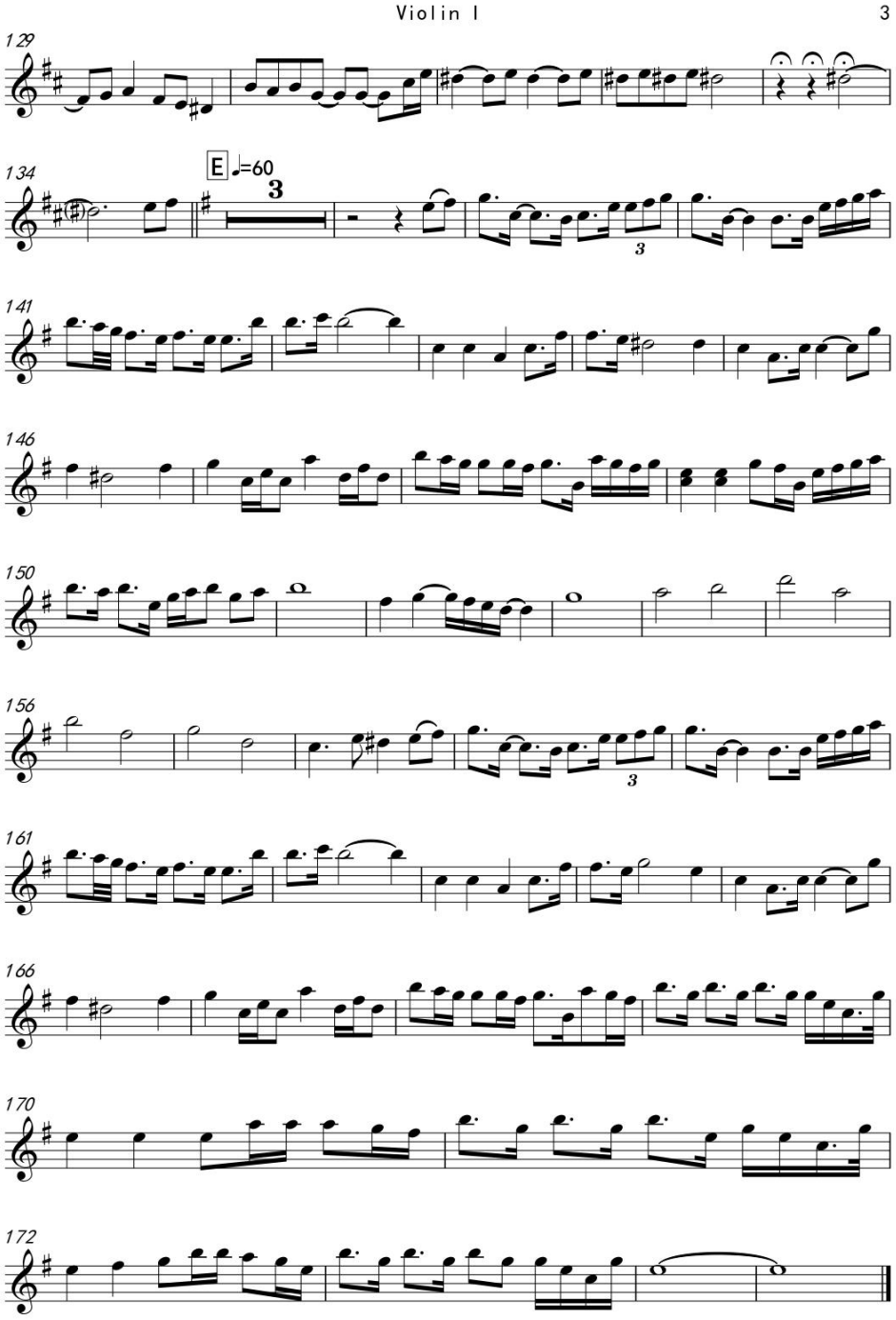

6
Piano
159
160
161
163
165
167


168
169
3
171
173

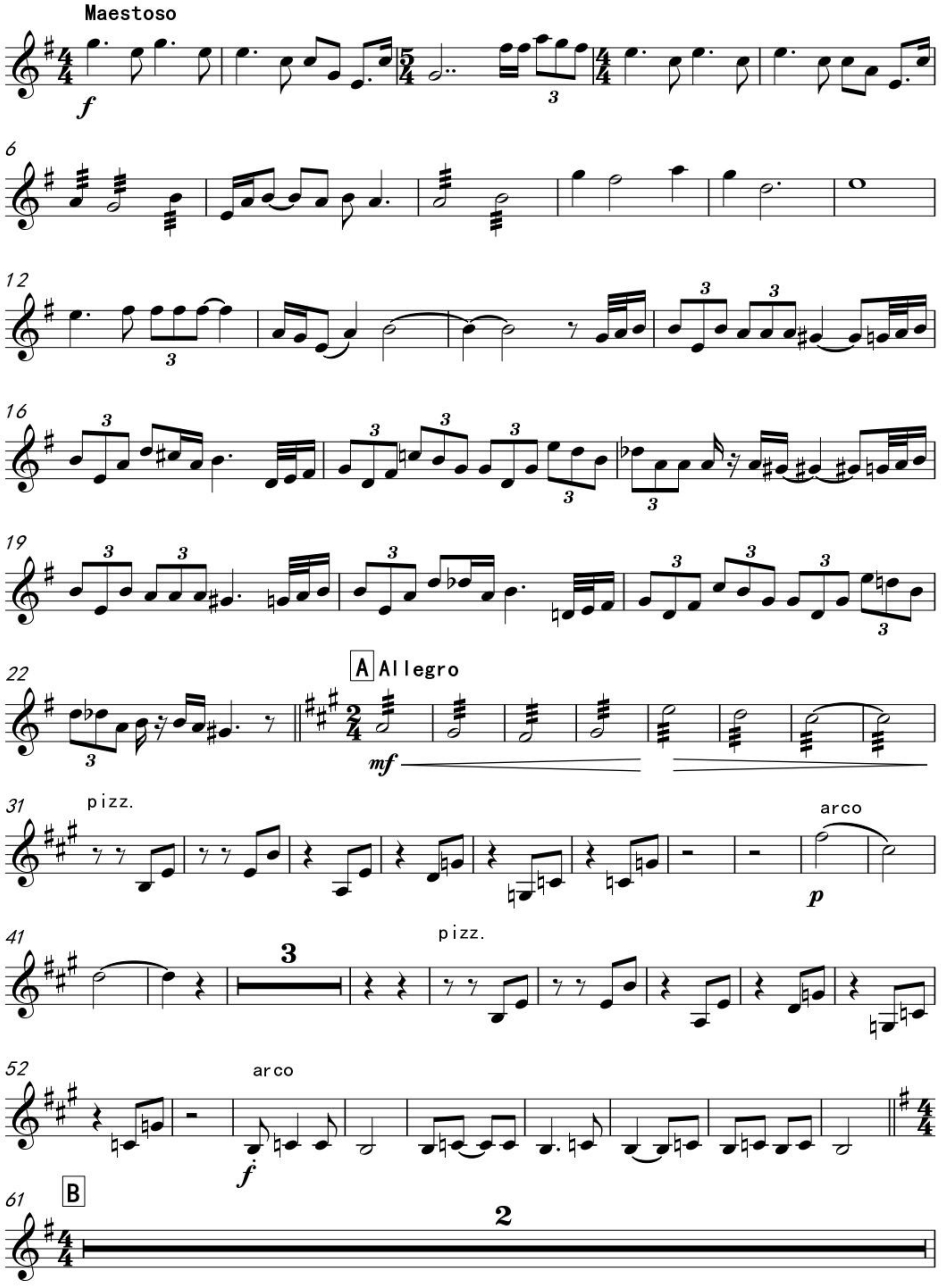
Violin I

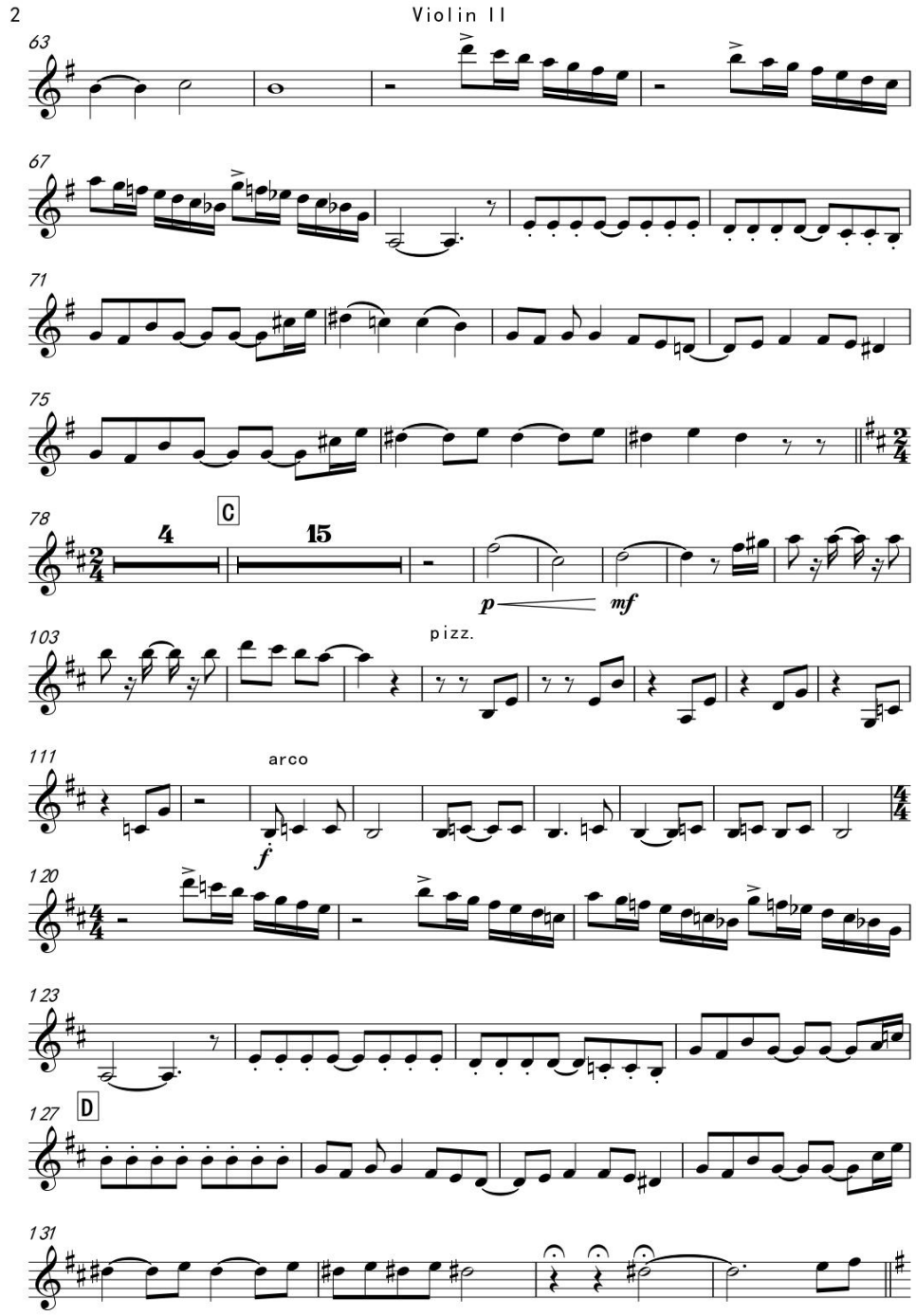


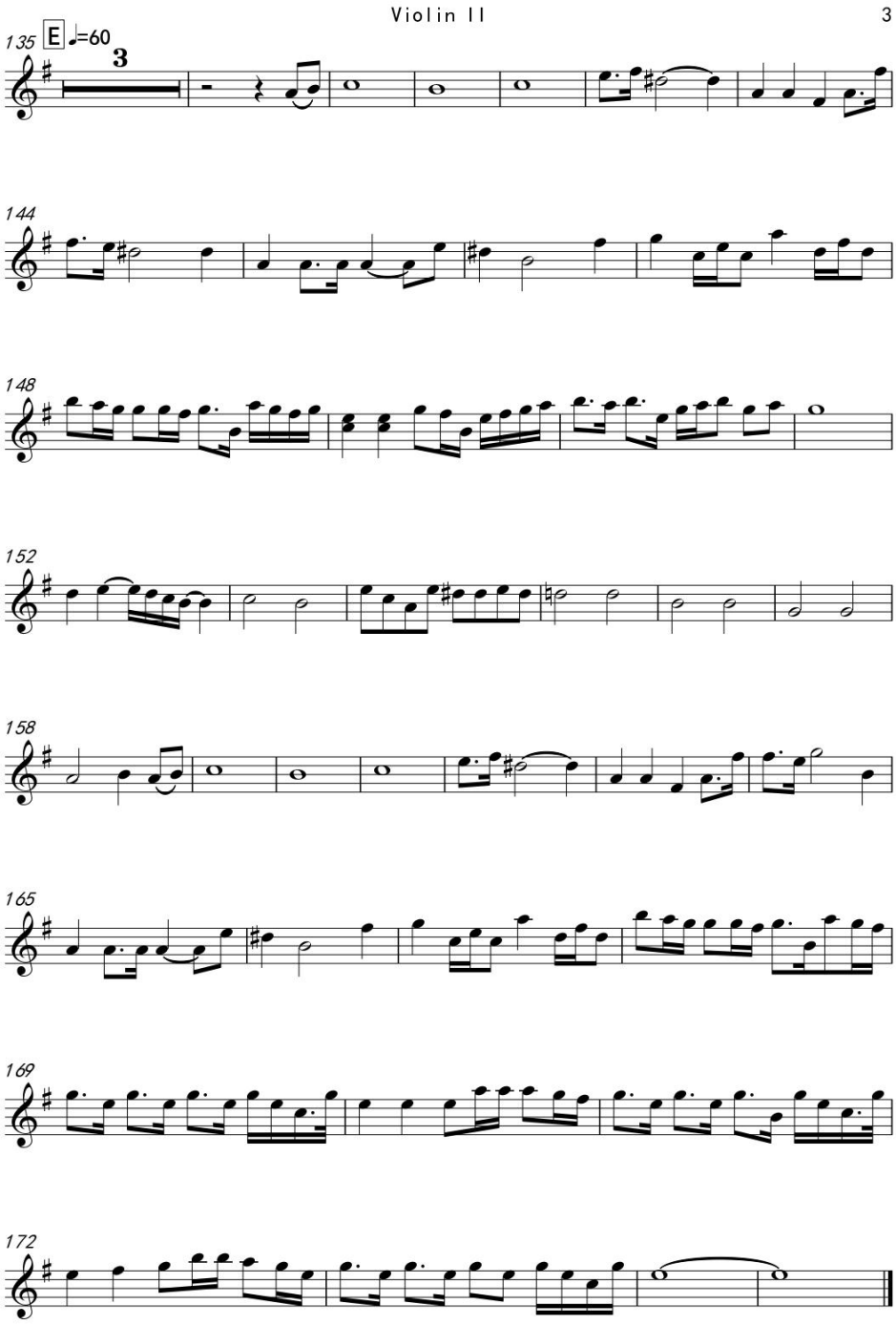

2
Violin I
46
f
57
B
63
67
71
75
78
C
4
15
p
mf
103
113
f
121
125
D


Violin I
3
129
134
E
♩=60
3
141
146
150
156
161
166
170
172

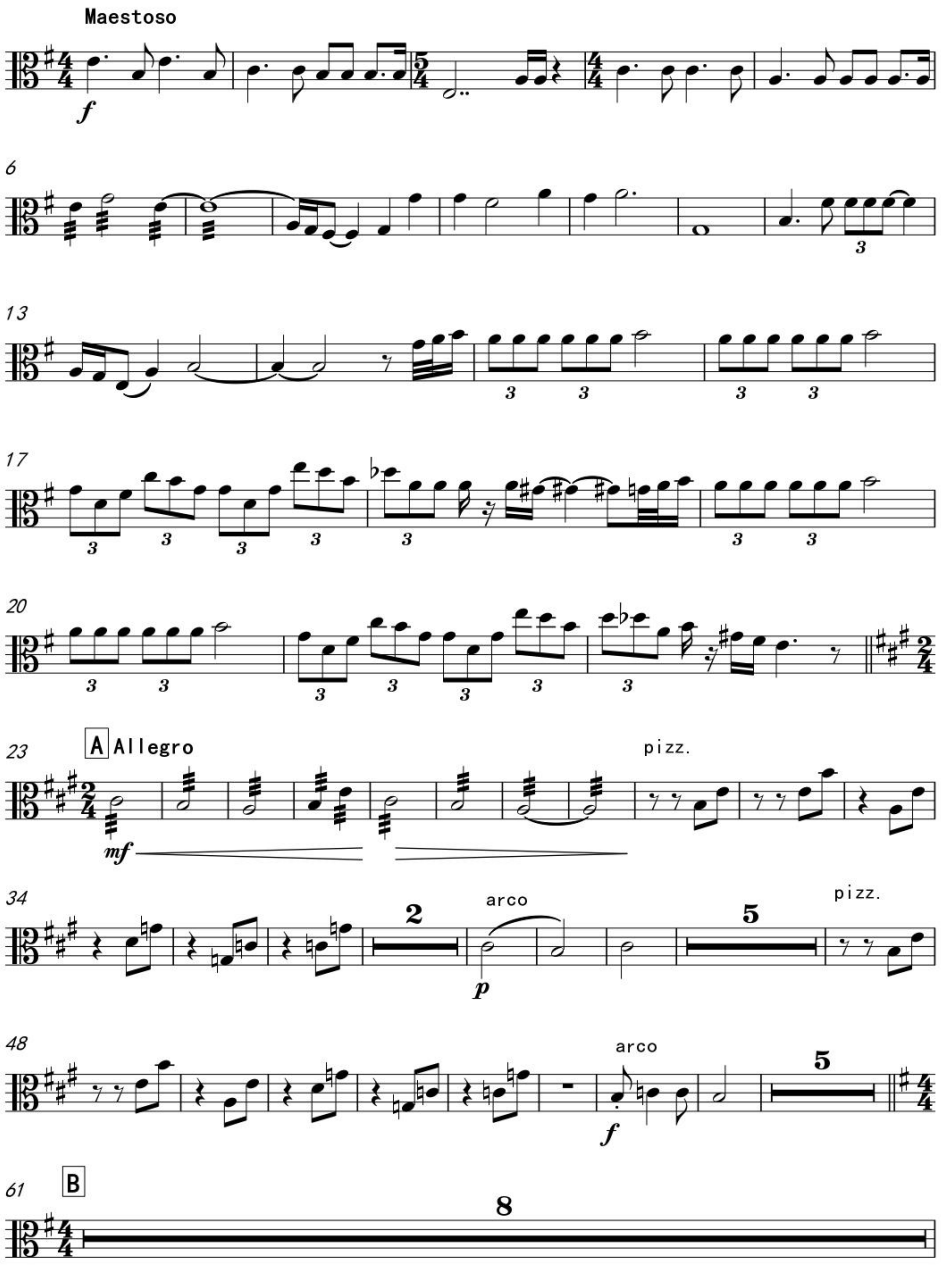
Violin II

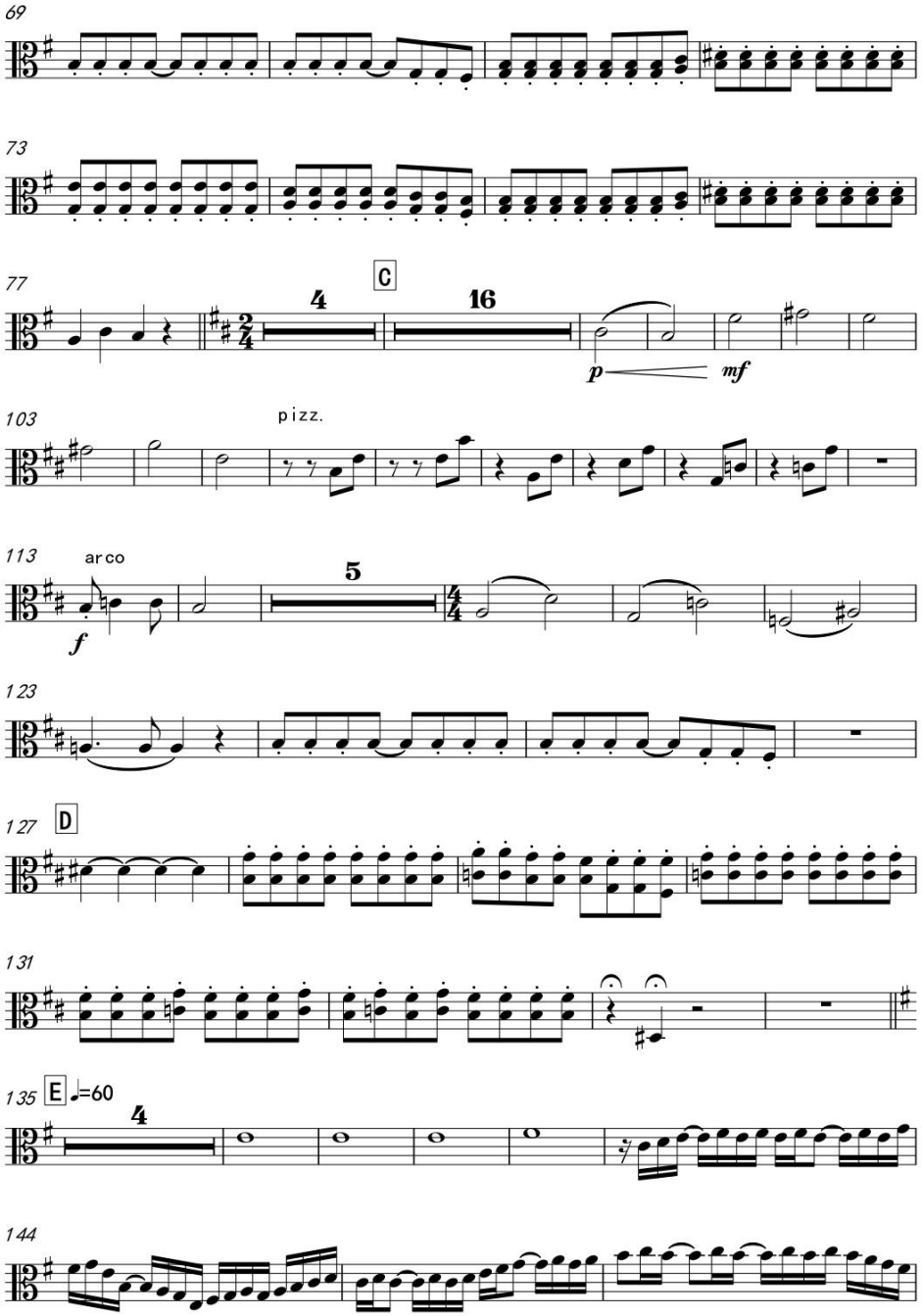

Maestoso
f
6
12
16
19
22
A Allegro
mf
31
pizz.
arco
p
41
3
pizz.
52
arco
f
61
B
2

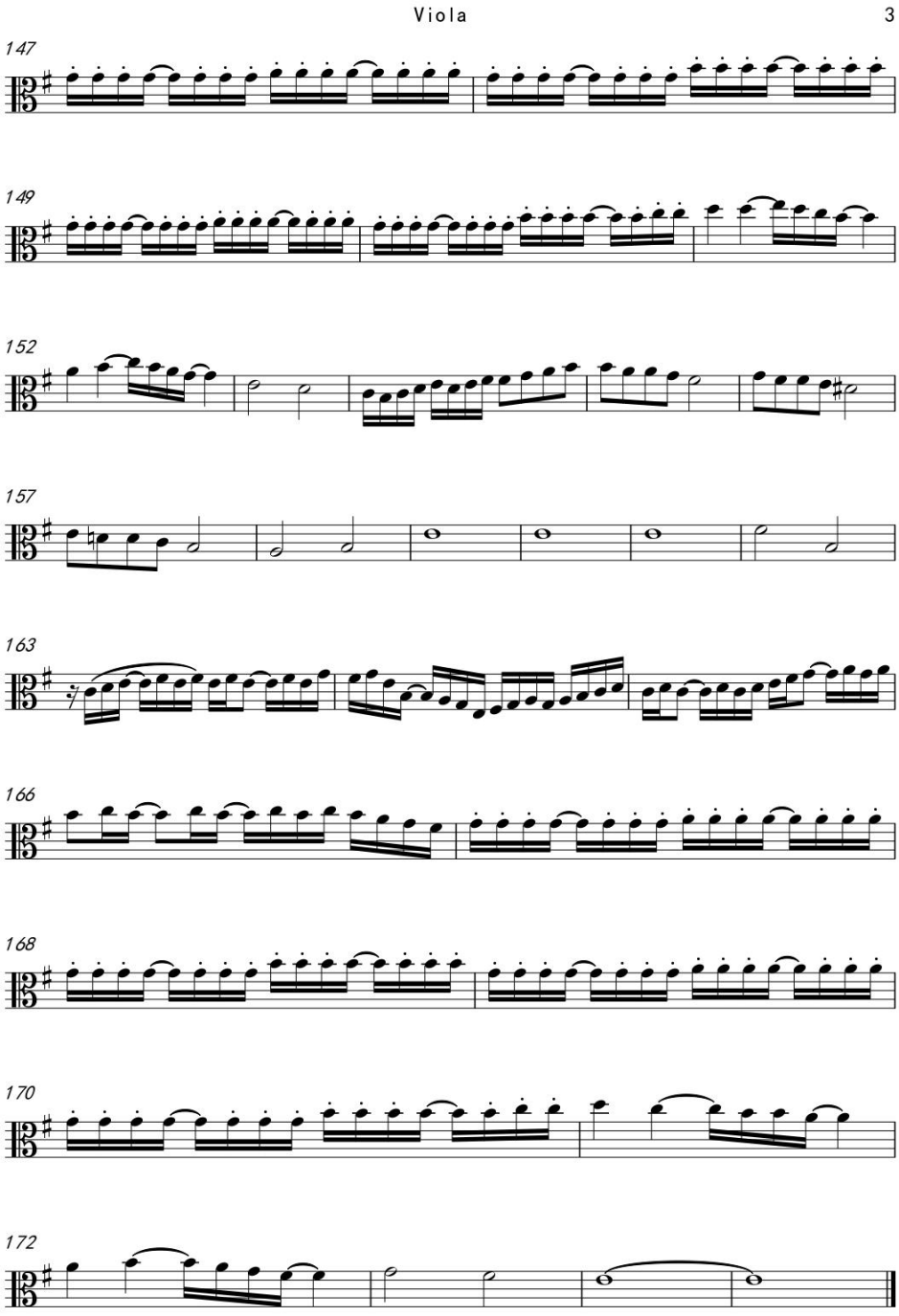

2
Violin II
63
67
71
75
78
C
4
15
p
mf
103
pizz.
111
arco
f
120
123
127
D
131


Violin II
3
135
E
♩=60
3
144
148
152
158
165
169
172

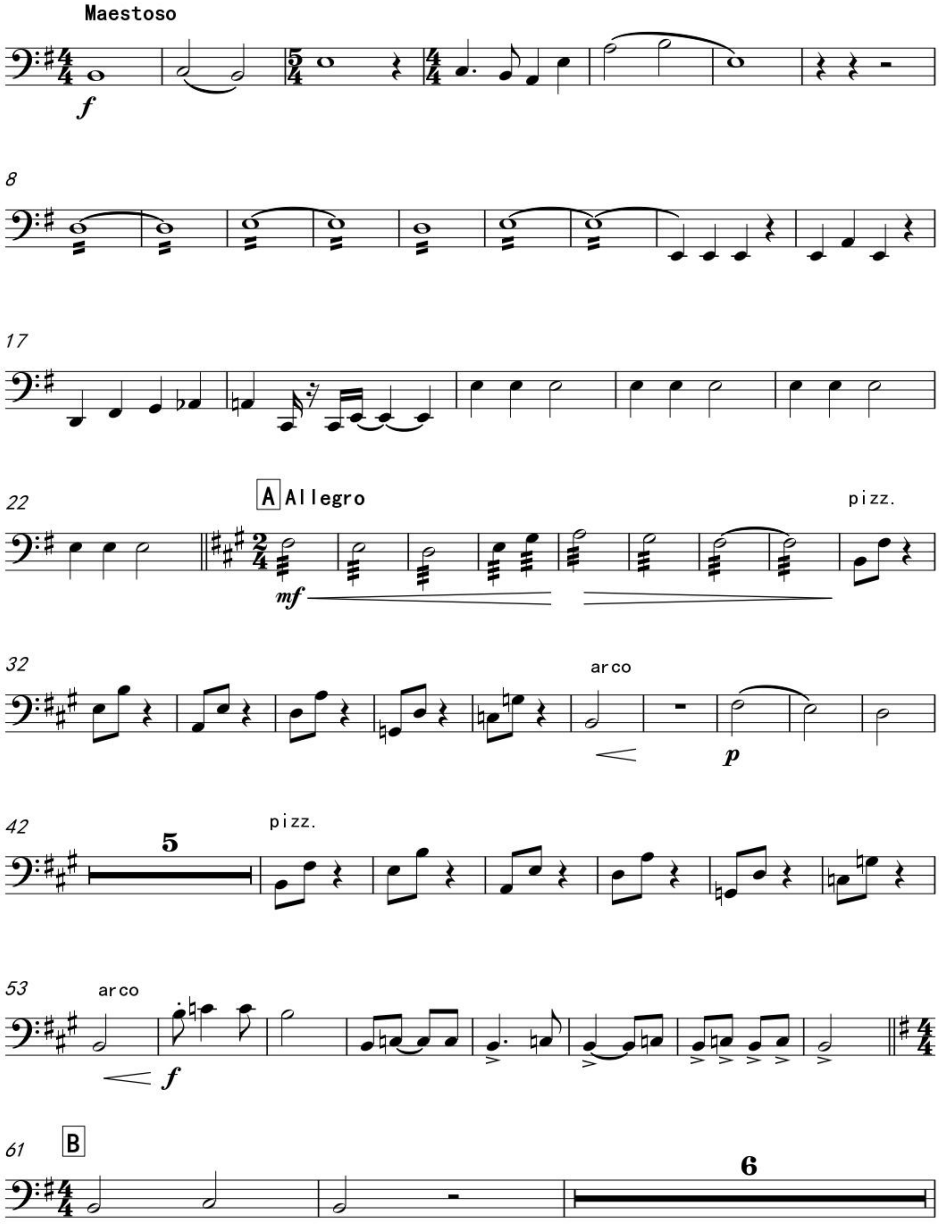
Viola

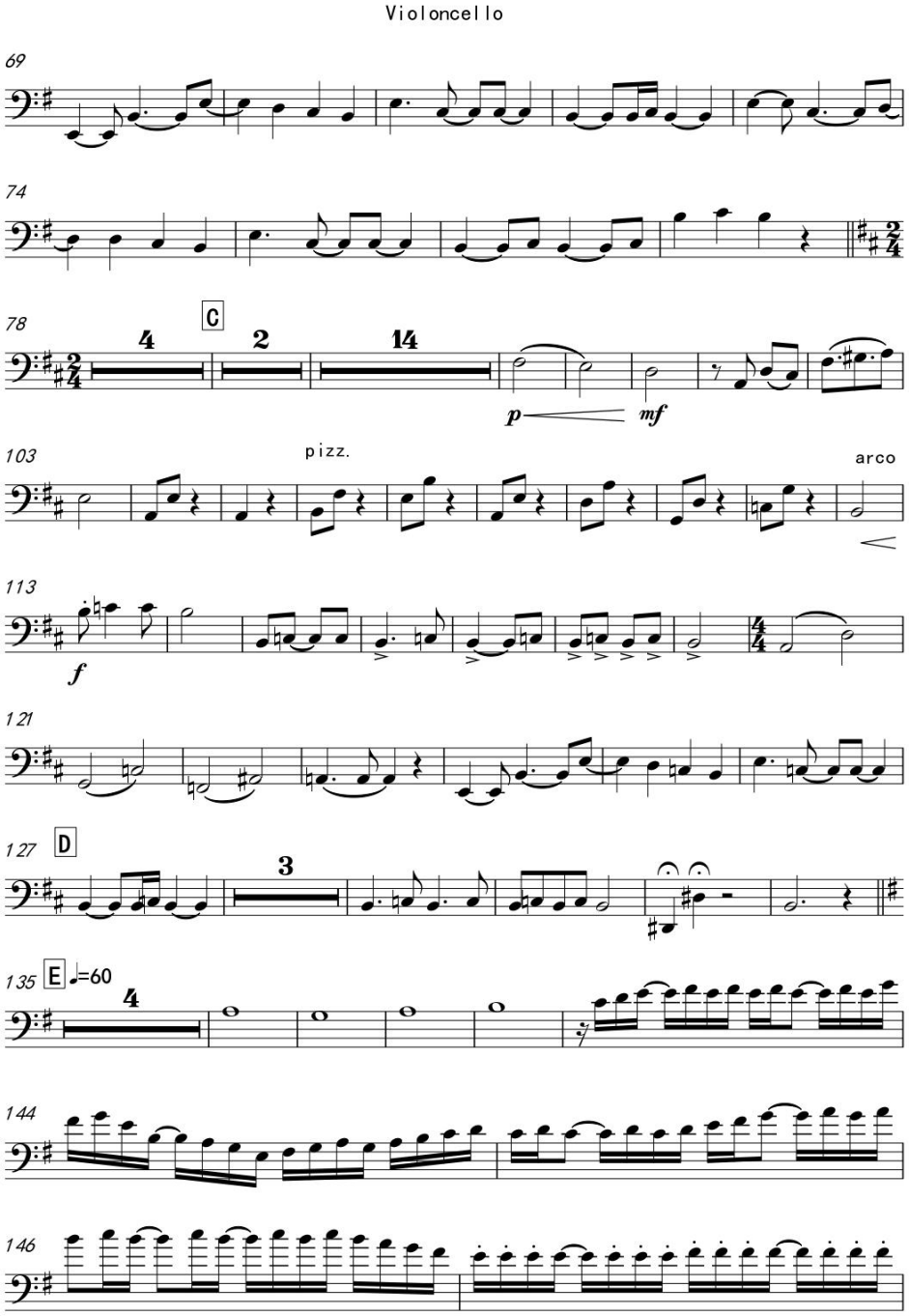

Maestoso
f
6
13
17
20
A Allegro
mf
pizz.
34
arco
p
pizz.
48
arco
f
61
B

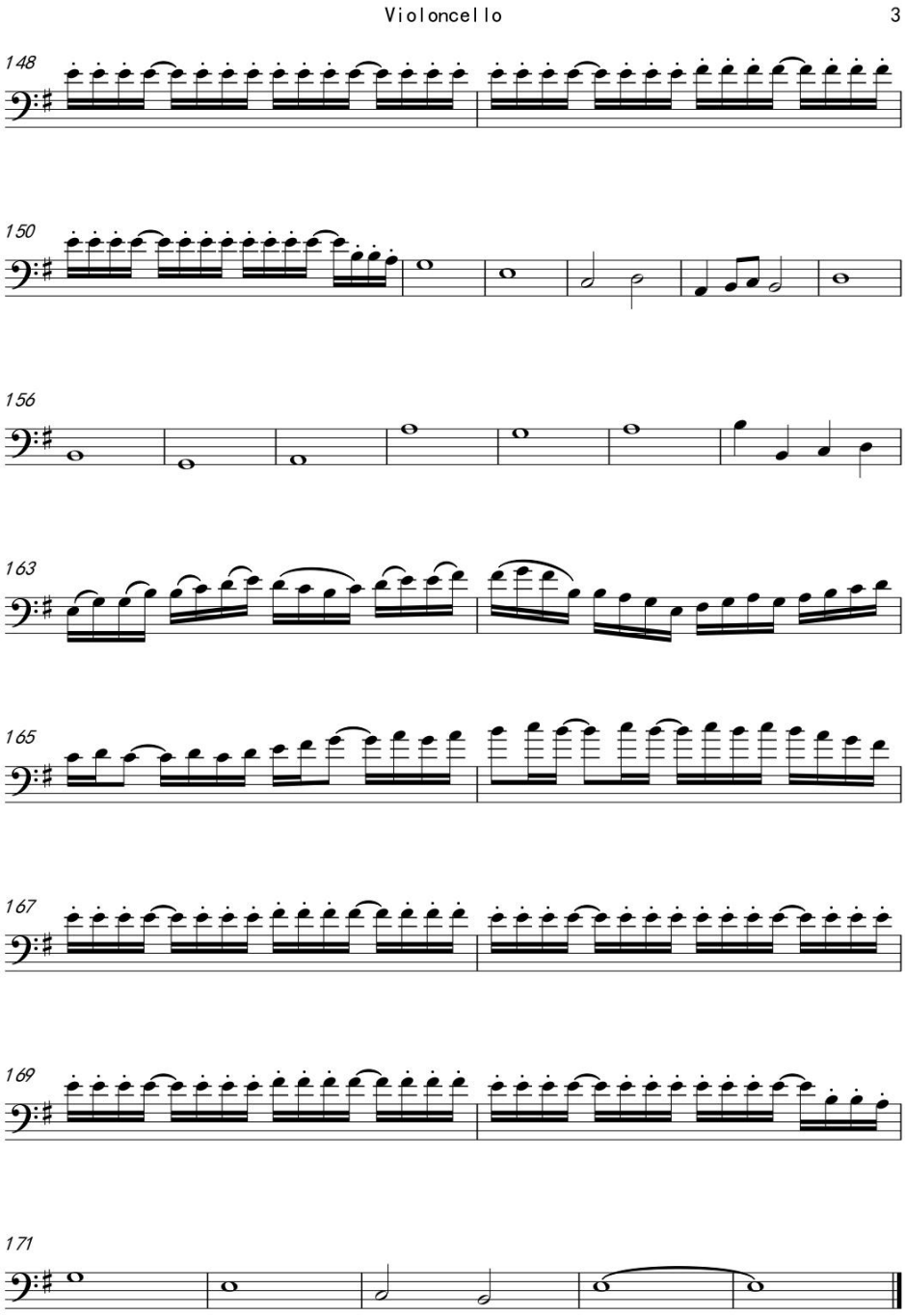

69
73
77
C
4
16
p
mf
103
pizz.
113
arco
5
f
123
127
D
131
135
E
♩=60
4
144


Viola
3
147
149
152
157
163
166
168
170
172

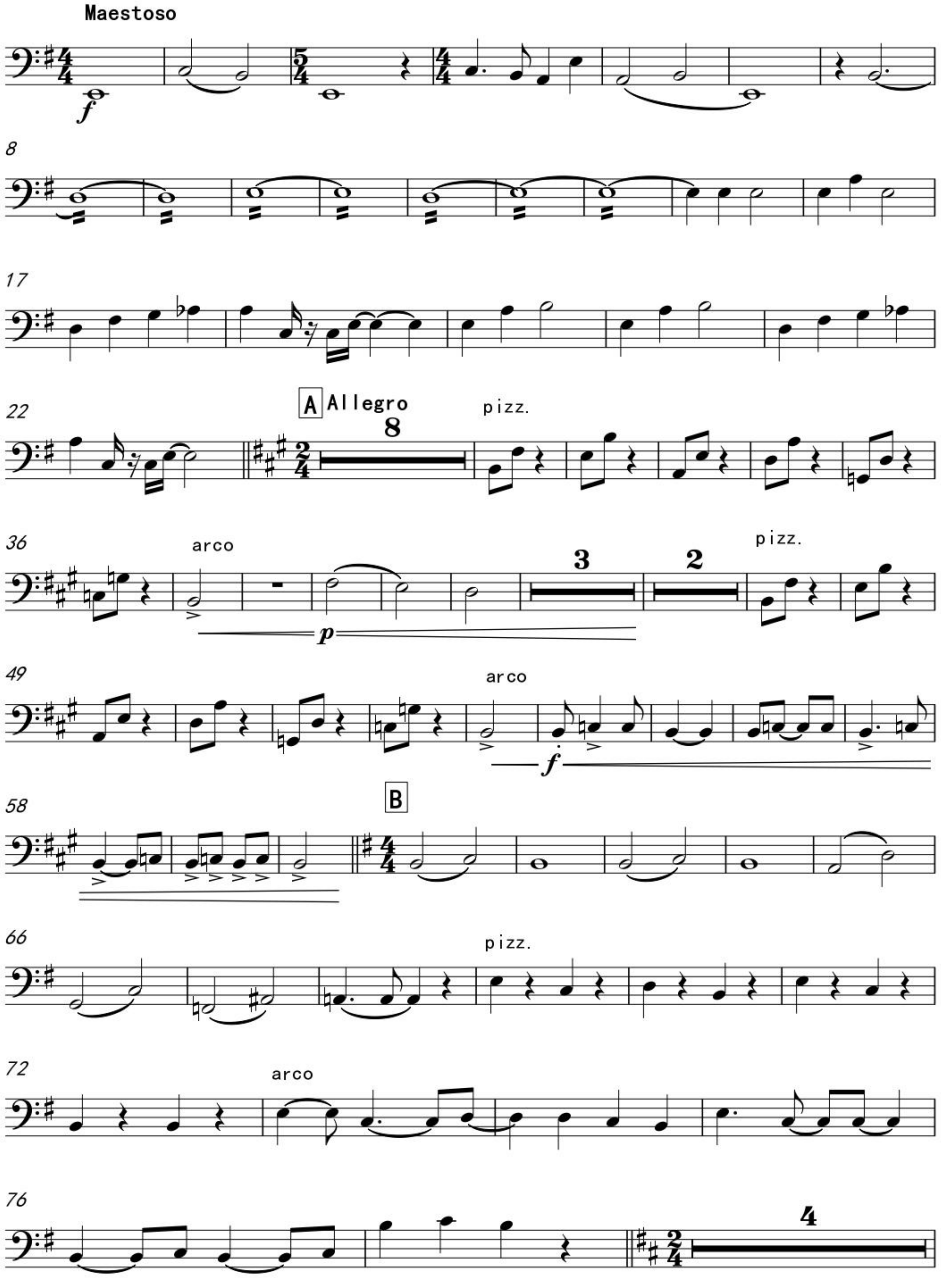
Violoncello

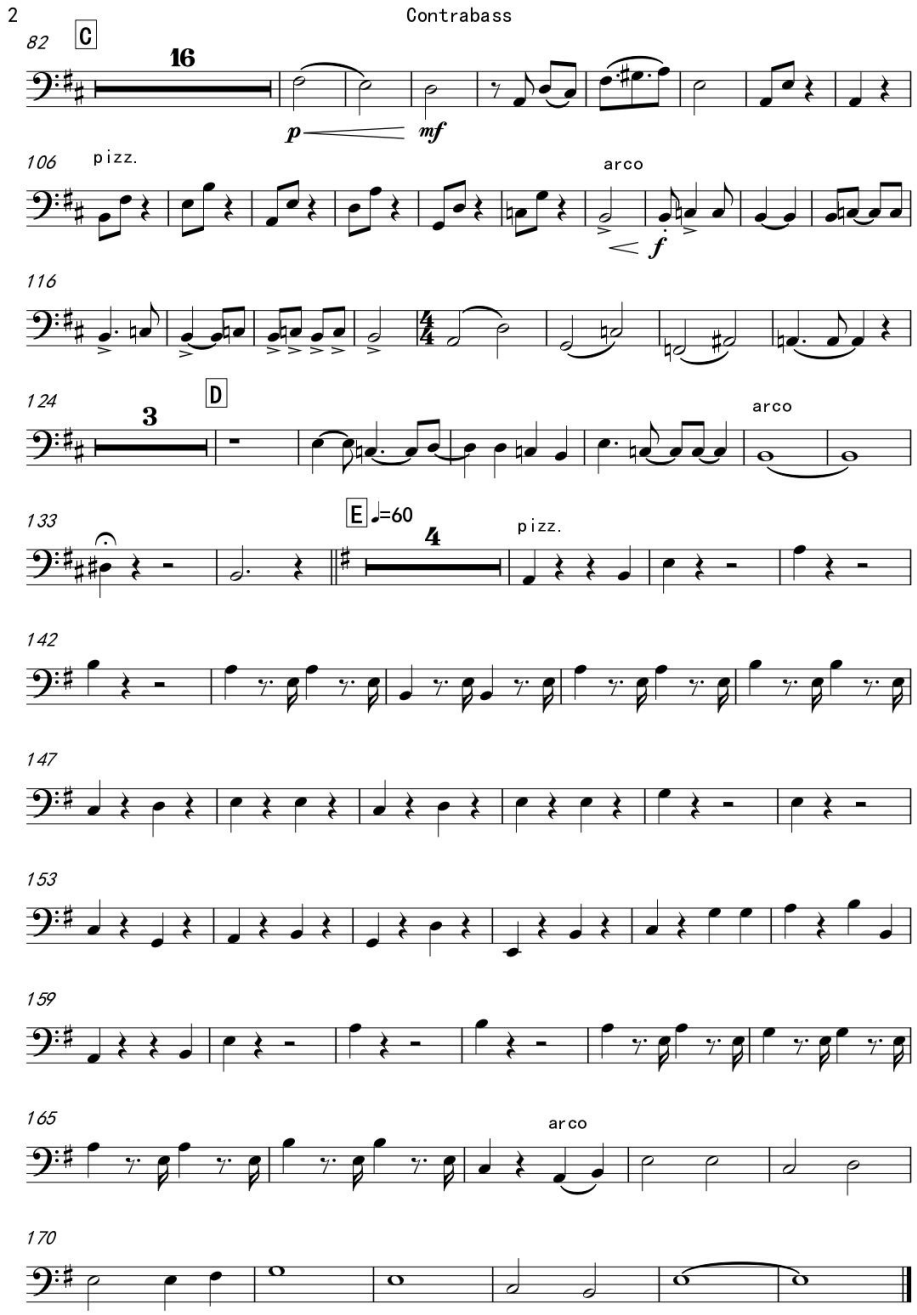



2
Violoncello
69
74
78
C
4
2
14
p
mf
103
pizz.
arco
113
f
121
127
D
3
135
E
♩=60
4
144
146


Violoncello
3
148
150
156
163
165
167
169
171

Contrabass


Maestoso
f
8
17
22
A Allegro
pizz.
36
arco
p
3
2
pizz.
49
arco
f
58
B
66
pizz.
72
arco
76
4



Conclusion

The piece borrows the theme from Tchaikovsky swan lake,and it was originally planned for piano and band. But I finally decided to make the piece as an independent prelude ,but also give pianist a big part to play ,which is rather different from other orchestral pieces I did so far. There was line for soprano in the second part,with many runs from piano. Overall,a mini piano concerto with voice was the base from which this current version was from.