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Orchestral Prelude No. 4 “Paradise Dance” Opus .6 Li Jia (1977)

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Abstract

The very theme inspiration comes from an Irish air. After the composer first encountered that music style, he decided to use the dance beat 6/8 to do something. So here is what he has. The music, as indicated in the title, is dance-like. Human spirits and angels are dancing altogether, a beautiful scene of afterlife. We have no idea whether God exists, but it is everyone's hope to have a life that can extend beyond his life span. Overall, the music is pastoral, with momentum builds up gradually. The harmony is simplistic, based majorly on E minor, which is one of the composer's favorite keys. The music is flowing, without conflicts to resolve. It is my intention to create a piece of easy-listening music to make people relax and enjoy the pure atmosphere of an ethereal virtual space (maybe real the same time).

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

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Andante

Flute *p*

Oboe *mf*

Clarinet in Bb *p*

Bassoon *p*

Horn in F

Horn in F

Trumpet in Bb

Trombone

R □ □

Celesta *p*

Andante

Triangle

Violin I

Violin II

Viola *pizz.* *p*

Violoncello *pizz.* *p*

Contrabass

2

16

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Timp.

Cel.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

37

A

3

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Timp.

Cel.

Tri.

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

4

42

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Timp.

Cel.

Tri.

Vln. I

pizz.
p

Vln. II

pizz.
p

Vla.

Vc.

Cb.

52

B

5

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Timp.

Cel.

B

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

mf

arco

mf

arco

mf

arco

mf

arco

mf

6

64

Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Timp.
Cel.
Tri.
Vln. I
Vln. II
Vla.
Vc.
Cb.

75 7

Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Timp.
Cel.
Tri.
Vln. I
Vln. II
Vla.
Vc.
Cb.

8

86

C

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Timp.

Cel.

Tri.

C

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

p

pizz.

p

pizz.

p

10

113

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Timp.

Cel.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

mf

arco

mf

arco

mf

127 11

Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Timp.
Cel.
Tri.
Vln. I
Vln. II
Vla.
Vc.
Cb.

12 E

138

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Timp.

Cel.

E

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

149 F 13

Fl.

Ob. *mf*

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Timp.

Cel.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

14

163

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Timp.

Cel.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

178 15

Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Timp.
Cel.
Tri.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pizz.
p
pizz.
p
pizz.
pizz.

16

188

Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Timp.
Cel.
Tri.
Vln. I
Vln. II
Vla.
Vc.
Cb.

17

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Timp.

Cel.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

mf

arco

mf

arco

mf

arco

mf

arco

mf

209

FL.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Timp.

Cel.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

pizz.

Conclusion

The very theme inspiration comes from an Irish air. After I first encounter that music style, I decided to use the dance beat 6/8 to do something. So here is what I have. The music, as indicated in the title, is dance-like. Human spirits and angels are dancing altogether, a beautiful scene of afterlife. We have no idea whether God exists, but it is everyone's hope to have a life that can extend beyond his life span. Overall, the music is pastoral, with momentum builds up gradually. The harmony is simplistic, based majorly on E minor, which is one of my favorite keys. The music is flowing, without conflicts to resolve. It is my intention to create a piece of easy-listening music to make people relax and enjoy the pure atmosphere of an ethereal virtual space (maybe real the same time).