

Mo Suo's Burial Ceremony

For Woodwind Quintet

Xinyan Li

2006

Mo Suo's Burial Ceremony

Woodwind quintet *Mo Suo's Burial Ceremony* was composed in 2006, commissioned by Aspen Music Festival's composition program. Inspired by the unique funeral customs in Mo Suo, a Chinese southwest minority, this wood quintet depicts Lama's reciting scriptures to release souls from purgatory, Daba monks' dancing to expel ghosts, as well as Lama's cremating corpse which are tied up like a fetus into a wooden cage for reincarnation. I tried to create various colors and dramatic tension and express the touching emotions. In this work, winds are considered human beings' voices that contain joy, sadness, anger, and fear etc. They cry, they laugh, they talk and they dance. In addition, this work is based on three pitches---B, C, and F, initials of Burial, Ceremony and Funeral. The first and last note both use C, which symbolize a life cycle.

INSTRUMENTATION:

Flute
Oboe
Clarinet in Bb
Horn in F
Bassoon

Mo Suo's Burial Ceremony

Transposed Score

Xinyan Li (2006)

Rubato

ca. 10"

Flute

Oboe

Clarinet in B \flat

Horn in F

Bassoon

ca. 8"

$\text{♩} = 68$

Fl.

Ob.

B \flat Cl.

Hn.

Bsn.

Wide Vibrato

pp

4

Fl. *mf* — *p*

Ob. >*pp* *p* — *mf*

B♭ Cl. *mp* — *mf* — *p* — *mf* — *mp*

Hn. — *sfp* — *mp*

Bsn. — *p* — *mf* — *p* — *mp*

A $\bullet = 76$

7

Fl. *sfp* — *mp* — *p*

Ob. — *mp* — *mf* — *pp*

B♭ Cl. — *mp* — *p* — *mf* — *pp*

Hn. — *mp* — *p* — *sfp* — *mf*

Bsn. — *mp* — *p*

10

Fl. — *mp*

Ob. — *mp*

B♭ Cl. — *p* — *mp*

Hn. con sord. *mp* — *mf* — *p* — *mp*

Bsn. — *mp*

13

Fl.

Ob.

B_b Cl.

Hn. senza sord.

Bsn.

16

Fl.

Ob.

B_b Cl.

Hn.

Bsn.

20

B Rubato ca. 8"

Fl.

Ob.

B_b Cl.

Hn.

Bsn.

22

p *mf*

mp *p*

p *mp* *p*

p *mp* *p*

pp

mp *mf* *mp* *p*

Rubato

ca. 10"

26

mp *mp* > *p*

sfp *mf* *p*

Wide Vibrato

27

mp

f

mp

f

mp

f

f

f

f

Rubato

ca. 18"

5

29

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

29

ff **f** **ff** **p** Wide Vibrato rit. **pp**

Musical score for orchestra, page 30, measures 30-31. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), and Horn (Hn.). The key signature changes between C major (indicated by a box), G major, A major, D major, and E major. Measure 30 starts in C major at 60 BPM. Measure 31 begins in G major, followed by a section in A major with grace notes and slurs, then returns to G major, and concludes in E major. Dynamics include *p*, *p*¹, and *f*.

Musical score for orchestra, page 10, measures 35-38. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), and Bass Clarinet (B♭ Cl.). The key signature changes between F major (3 sharps) and B major (3 sharps). Measure 35: Flute and Oboe play eighth-note patterns with grace notes, dynamic *p*. Bassoon and Horn play eighth-note patterns with grace notes, dynamic *p*. Bass Clarinet plays eighth-note patterns with grace notes, dynamic *p*. Measure 36: Flute and Oboe play eighth-note patterns with grace notes, dynamic *mp*. Bassoon and Horn play eighth-note patterns with grace notes, dynamic *mp*. Bass Clarinet plays eighth-note patterns with grace notes, dynamic *mp*. Measure 37: Flute and Oboe play eighth-note patterns with grace notes, dynamic *mp*. Bassoon and Horn play eighth-note patterns with grace notes, dynamic *mp*. Bass Clarinet plays eighth-note patterns with grace notes, dynamic *mp*. Measure 38: Flute and Oboe play eighth-note patterns with grace notes, dynamic *mp*. Bassoon and Horn play eighth-note patterns with grace notes, dynamic *mp*. Bass Clarinet plays eighth-note patterns with grace notes, dynamic *mp*.

39

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

43

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

D

♩ = 138

47

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Musical score for orchestra, page 7, measures 55-56. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), and Horn (Hn.). Measure 55 starts with a dynamic of *mp* for Flute and *mf* for Oboe. The Flute has sixteenth-note patterns with grace notes. The Oboe has eighth-note pairs. The Bassoon and Horn are silent. Measure 56 begins with a dynamic of *mf* for Bassoon and *mp* for Horn. The Bassoon has eighth-note pairs. The Horn has sixteenth-note patterns with grace notes. The Flute and Oboe continue their sixteenth-note patterns from the previous measure. The score concludes with a dynamic of *f* for all instruments.

Musical score for orchestra, page 16, measures 63-64. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), and Horn (Hn.). The key signature is B-flat major (two sharps). Measure 63 starts with a rest followed by a melodic line from the Flute and Ob. The Bb Clarinet (Bb Cl.) and Bassoon play eighth-note patterns. Measure 64 continues with similar patterns, with dynamic markings *mp*, *p*, *mp*, *p*, and *mp*. The score is in common time (indicated by '2'). Measure numbers 63 and 64 are shown above the staves.

Musical score for orchestra, page 71, measures 1-2. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), and Horn (Hn.). Measure 1: Flute and Oboe play eighth-note patterns. Bassoon and Horn play sixteenth-note patterns. Measure 2: Flute and Oboe play eighth-note patterns. Bassoon and Horn play sixteenth-note patterns. Dynamics: *mp*, *mf*.

79

Fl. *mf*
Ob. *mf*
B♭ Cl. *tr*
Hn.
Bsn.

79

mf p *mf mp* *p* *mp f*

mp

E $\bullet = 128$

86

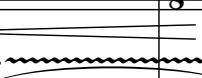
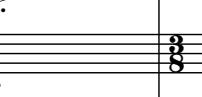
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.

p
p
p
mp
mp

93

Fl.
Ob.
B♭ Cl.
Hn.
Bsn.

p
p
mp
mp
p

Fl. 107 
f 
Ob. 
B♭ Cl. 
Hn. 107 
Bsn. 
f 
Ob. 
B♭ Cl. 
Hn. 
Bsn. 

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

119

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

125

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

G Rubato ca. 5"

$\text{♩} = 128$

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Rubato

ca. 8"

Fl. 133

Ob.

B♭ Cl.

Hn. 133

Bsn.

Fl. 128

Ob.

B♭ Cl.

Hn.

Bsn.

Rubato

ca. 8"

♩ = 60

Fl. 137 **f**

Ob. **f** **ff** **fff**

B♭ Cl.

Hn. 137 **ff** **fff** **senza sord.** **f**

Bsn. **f** **pp** **3** **6** **sfp**

H $\text{C} = 138$

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

139

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

145

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

152

160

I

Fl. ff

Ob. ff

B♭ Cl. ff

Hn. ff

Bsn. ff

160

ff

p mf

p mf

160

ff

p mf

p mf

ff

p mf

p mf

164

Fl. p mp

Ob. p mp

B♭ Cl. -

Hn. -

Bsn. mf

164

mp

mp mf

mf

164

-

mf

-

mf

168

Fl. mf

Ob. mf

B♭ Cl. mf

Hn. mf

Bsn. mf

168

f

p

f

f

168

f

f

f

f

173.

Fl. *f*

Ob. *f mp*

B♭ Cl. *f mp*

Hn.

Bsn. *f sfp* *f*

178.

Fl. *mp* *mf* *mp* *mf* *f* *mf f*

Ob. *mp* *mf* *mp* *mf* *f* *mf f*

B♭ Cl. *mp* *mf* *mp* *mf* *f* *mf f*

Hn. *mf* *f* *f* *mf f* *Glissando* *f*

Bsn. *mf* *f* *f* *mf f*

182.

Fl. *f* *mf f* *f* *mf f*

Ob. *f* *mf f* *f* *mf f*

B♭ Cl. *f* *mf f* *f* *mf f*

Hn. *f* *Glissando* *f* *Glissando* *f* *Glissando* *f*

Bsn. *f* *mf f* *f* *mf f*

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

186

Gliissando

mf — f — ff

J

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

191

mf

mf

mf

f

ff

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

194

mf

mf

mf

f

ff

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

197

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

200

ff

ff

fff

ff

fff

K

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

203

fff

ff

f

mf

f

ff

mf

mf

mp

fff

ff

f

mf

209

Fl. *mp*

Ob. *mp*

B♭ Cl.

Hn. *pp*

Bsn. *mp*

L $\bullet = 76$

210

Fl. *pp* *ppp*

Ob.

B♭ Cl.

Hn.

Bsn.

$\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$

p *pp*

222 $\bullet = 68$

Fl.

Ob. *pp* *p* *pp* *pp* *p* *pp*

B♭ Cl. *pp* *p* *pp* *pp* *p* *pp*

Hn. *p*

Bsn. *p*

$\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

p *pp* *mp* *p* *ppp* *p* *ppp* *p* *ppp*