

नाद (Nāda)

For B \flat Clarinet, Alto Saxophone, and Viola

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Preface









Nāda refers to the internal 'human' sounds, such as heartbeats and breaths, in spiritual practices such as Buddhism and Yoga. Although these sounds are generally considered inaudible in everyday life, they are often foregrounded in meditative practices as a means of grounding, reconnecting the body and mind through being mindful of the sounds of our own bodies.

This piece utilizes the 'breath sounds' of the three performers as its main material. While these sounds may be quiet, the piece is energetic, animated, and at times dramatic. Therefore, the physical gestures involved in producing these subtle sounds should be exaggerated, as the theatrical and visual elements are vital part to the piece.

The romanization of the title, *Nada*, coincidentally, means 'nothing' in Spanish (which is used in English colloquially), and it can also reference the absence of pitched material in this composition.

(12'00")

Notation Legend

	<p>Three Staff Lines are used for materials without specific pitches but with defined register—low/medium/high—which is relative to the playing technique.</p> <p>For example, a note placed on the top line as air sound is a relatively high-pitched air noise, but not necessarily played on the highest pitch of the instrument.</p>
	<p>Glissandi are indicated by a diagonal line connecting headless stems to reflect the rhythmic precision of the slide. The stems are only meant to serve as a visual aid, so no metric pulse should be emphasised.</p>
	<p>Bisbigliandi are colouristic trills on the same note using alternative fingerings. A suggestive fingering is always given where this technique is used, but any fingering that produces a similar pitch with less than quartertonal difference can be used.</p> <p>The speed of which is sometimes notated (<i>fast/slow</i>), and it should be interpreted akin to a vibrato, where the frequency, evenness, and width of the trill is subject to expressive interpretation.</p>
	<p>From left to right: short, medium, long pauses.</p>
	<p>Arrow noteheads pointing upwards mean to play the highest pitch possible, relatively to the playing technique.</p>
	<p>Notes with tremolo lines and marked <i>fl.</i> above should be played as Flutter Tongue.</p>
	<p>Air sounds are notated as square noteheads and should be played with no pitch at all.</p> <p>The direction of the sound, either inhale or exhale, is sometimes denoted with 'in' or 'ex' above the note. These should generally be exhaled if not notated explicitly.</p>
	<p>Multiphonics are always notated with fingerings provided above it. These are always used as a timbral effect, so pitch precision should not be of concern. Players are free to choose any other multiphonic on the same root if the fingering does not work for them.</p>

Transposed Score

नाद (Nāda)

Kenrick Ho

♩ = 60 Washes of white noise, animated

Approximate air sounds and unpitched glissandi using various embrochure, air pressure, vowel sounds, etc.

Clarinet in B \flat

4/4 slap air, rapid key clicks

ff p < f > p ff

5/4 fl. air slap

fp

2/4 fp

3/4 in ex

f

4/4

Approximate air sounds and unpitched glissandi using various embrochure, air pressure, vowel sounds, etc.

Alto Saxophone

air, rapid key clicks

ff pp ff

slow fast

slap air

pp ff p

in ex

f

fp

Use loosened bow throughout for an 'airy' timbre

Approximate 'air sounds' and unpitched glissandi using L.H. half stops, bow pressure, and different bowing positions

Viola

m.s.p. III

ff

c.l. battuto

m.s.p. tratto

p < fp > pp

fast slow

fp f pp

ord.

p

5

Cl. $\frac{4}{4}$ slap $\frac{5}{4}$ air, rapid key clicks $\frac{4}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Sax. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Vla. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

pp f $p < f > p$ pp f ppp p

fl. pp f

slow \rightarrow fast \rightarrow slow

in ex in ex in

slap f ff fpp f ppp p pp p

m.s.p. c.l. battuto || m.s.p. tratto slow \rightarrow fast III IV ord. slow \rightarrow fast \rightarrow m.s.p. slow

pp pp f fpp p

9

Cl. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{5}{4}$

Sax. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{5}{4}$

Vla. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{5}{4}$

ord. \rightarrow m.s.p. fp ppp ppp $< f$ pp f ff f fp pp ppp

harmonic half stopping

L.H. alternate between fundamental and half-pressed harmonic

ord. \rightarrow m.s.p. $fast \rightarrow slow$ $ord. \rightarrow m.s.p.$ $half harmonic press$

Cl. **5/4** **3/4** **4/4** **2/4** **4/4**

Sax.

Vla. **13**

ord. harmonic
half harmonic press
slow → fast → slow → fast → slow
ord. → m.s.p.

mp *ppp* *p* *pp* *fp > pp* *mp* *p*

Cl. **18** **4/4** **3/4** **5/4** **4/4** **3/4**

Sax.

Vla.

air, rapid key clicks
ex
ff
p *mp* *p* *mp* *p* *f* *p*
fil. 5

air, rapid key clicks
slap.
in ex
ff
p *f* *p* *p* *f* *p*
6
slap
pp *f*

c.l., tratto
ord. → m.s.p.
ff
c.l. battuto
tratto
battuto
p *fp* *pp*

22 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Cl. *f* \triangleright *p* *f* *pp* *f* *p* *f* *p* *fp* *ff* *sfz*

Sax. *p* *f* *pp* *ff* *f* *pp* *ff*

Vla. m.s.p. slow \rightarrow fast \rightarrow slow *p* \triangleleft *f* \triangleright *p* *pp* *c.l. tratto* *battuto* *p* *tratto* *pp*

25 $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Cl. *p* *f* *pp*

Sax. *p* \triangleleft *f* \triangleright *p* *f* *p* \triangleleft *f* *pp*

Vla. *battuto* *f* *p* *f* *pp*

m.s.p. L.H. half stopping slow \rightarrow fast

A

27 $\frac{4}{4}$ ord. bisb. 6 $\frac{5}{4}$ $\frac{4}{4}$

Cl. *ord.* *p* *pp* *p* *pp* *p*

Sax. *ord.* *bisb.* (u) → (a) (u) → (a) (u) → (a)

Vla. *ord.* *p* *pp* *p* *pp* *p* *pp*

molto vib. ord. → m.s.p. *ord. → m.s.p.*

31 $\frac{4}{4}$ air

Cl. *air* *p* *fpp* *p* *pp* *p* *f* *pp*

Sax. *air only* *p* *pp* *fp* *f* *p* *f*

Vla. *half stopping, flautando* *3* *m.s.p.* *3* *s.t.* *m.s.p. slow → fast* *I* *IV* *slow → fast* *II* *IV* *ord. → m.s.p.*

p *pp* *p* *f* *pp* *f* *p* *f* *fp* *pp*

Cl. 37

hold until out of breath

ord.

bisb.

Sax.

overblow to get 'whispering' harmonics

ord.

bisb.

(u) → (a)

(u)

Vla.

ord.

p

ppp

p

p

pp

p

pp

Cl. 43

(u) → (a)

6

7

Sax.

(a)

bisb.

(u) → (a)

bisb. slow → fast → slow

ord. → over blow (fizzy high pitch)

Vla.

molto vib.

ord. → m.s.p.

ord. → m.s.p.

ord. → m.s.p. fast → slow

ord. → m.s.p.

p

pp

p

pp

ppp

pp

p

pp

p

ppp

ppp

ppp

f

pp

p

ppp

B

47 Cl. *ff* *p* *f* *p* *ff* *p* *fp* *fp*

Sax. *ff* *pp* *ff* *pp* *ff* *p* *f*

Vla. *ff* *p* *fp* *pp* *f* *pp*

Annotations: slap, air, rapid key clicks, 5/4, 2/4, 3/4, m.s.p. III, c.l. battuto, m.s.p. tratto, slow, fast, in, ex, 6, 3

50 Cl. *f* *pp* *f* *p* *f* *p* *pp* *f*

Sax. *fp* *f* *ff* *fpp* *f*

Vla. *p* *pp* *pp* *f*

Annotations: 3/4, 4/4, 5/4, fl., in, ex, slap, air, rapid key clicks, m.s.p. tratto, c.l. battuto, II, III, ord., m.s.p., slow, fast

53

air, key clicks

slow → fast → slow

slow → fast → slow

slow → fast → slow

slow → fast → slow

in ex slap

air

Cl.

Sax.

Vla.

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

sfz *p* *ff* *pp* *p* *pp*

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

pp *p* *pp* *fp* *f* *pp* *p*

III IV slow fast slow slow II fast m.s.p. half stopping, flautando

57

4/4

Cl.

Sax.

Vla.

p *pp* *p* *f* *pp*

pp *fp* *f* *p* *f* *pp*

pp *p* *f* *pp* *f* *pp*

m.s.p. slow fast m.s.p. slow fast I IV slow → fast II

60 $\frac{4}{4}$

Cl. *ff* in ex in ex in ex in ex in ex in ex in ex

Sax. *ff* in ex in ex in ex in ex in ex in ex in ex in

Vla. m.s.p. m.s.t. *ppp* *f* *ff* c.l. tratto m.s.p. L.H. half press m.s.p. m.s.t. *ppp* *f* *p* 6

64 in ex in ex in ex in ex in ex in ex in ex in ex in ex in ex in

Cl. *sfz* *mf* 3 3 3 3 3

Sax. ex in in ex in ex in in ex ex 3 ex ex in ex in ex in ex in ex in ex in ex ex

Vla. *ff* *ffp* *sfz* *mf* I V III V

C Static

73 circular breathing, stagger breath with sax if needed

Cl.

Sax. circular breathing, stagger breath with clarinet if needed

Vla. change bows as continuously as possible

pp *p* *p*

2/4 4/4

A tempo

85

Cl. *ff* *pp* *f* *pp* *p* *pp* *p* *f*

Sax. *ff* *pp* *f* *pp* *fp* *f* *p*

Vla. m.s.p. c.l., tratto *ff* *pp* *f* *pp* *p* *f* *pp* *f* *p* *f*

air ex in ex in ex in ex in ex in ex

tr. slow

3 s.t.

m.s.p. slow → fast

I IV slow → fast II

90

Cl. *pp* *ff* *ppp* *p* *ppp* *p* *ppp* *sfz* *p*

Sax. *f* *ff* *ppp* *p* *ppp* *p* *pp*

Vla. *fp* *pp* *ff* *ppp* *pp* *p* *pp* *ffp*

ord. → m.s.p. c.l. tratto m.s.p. III IV slow → fast → slow slow II → fast

3/4 air, key clicks 4/4 *tr* slow → fast → slow 5/4 *tr* slow → fast → slow 3/4 in ex

Detailed description: This block contains the musical score for measures 90 through 94. It features three staves: Clarinet (Cl.), Saxophone (Sax.), and Viola (Vla.). The Clarinet part starts with a *pp* dynamic and includes performance instructions for 'air, key clicks' and 'tr' (trills) in 3/4, 4/4, 5/4, and 3/4 time signatures, with tempo markings of 'slow', 'fast', and 'slow'. The Saxophone part begins with a *f* dynamic and also includes 'tr' markings and tempo changes. The Viola part starts with a *fp* dynamic and features 'ord.' (ordinate) and 'm.s.p.' (mezzo-soprano) markings, along with 'c.l. tratto' (crescendo) and 'm.s.p.' markings. Dynamic markings for the Viola include *pp*, *ff*, *ppp*, *pp*, *p*, *pp*, and *ffp*. The Viola part also includes tempo markings of 'slow', 'fast', and 'slow'.

95

Cl. *ff* *ff* *p* *pp* *ff* *pp* *ff* *pp*

Sax. *ff* *pp* *ff* *p* *ff* *pp* *p*

Vla. *ff* *pp* *p* *pp* *ff* *pp* *p* *pp*

slap air, key clicks air, key clicks m.s.p. III IV slow → fast → slow m.s.p. III IV slow → fast → slow slow

6 6 6

4/4 3/4 6/4

Detailed description: This block contains the musical score for measures 95 through 99. It features three staves: Clarinet (Cl.), Saxophone (Sax.), and Viola (Vla.). The Clarinet part starts with a *ff* dynamic and includes performance instructions for 'slap' and 'air, key clicks'. The Saxophone part begins with a *ff* dynamic and also includes 'air, key clicks' instructions. The Viola part starts with a *ff* dynamic and features 'm.s.p.' (mezzo-soprano) markings. Dynamic markings for the Viola include *ff*, *pp*, *p*, *pp*, *ff*, *pp*, *p*, and *pp*. The Viola part also includes tempo markings of 'slow', 'fast', and 'slow'. The Clarinet and Saxophone parts include '6' markings, likely indicating sixteenth notes. The Clarinet part includes time signature changes to 4/4, 3/4, and 6/4.

Play these materials in any order, at any speed, and freely expanding/subtracting from it.
Start slow and quiet, getting louder, faster, and denser over time, building up to the subsequent sforzando

100

Cl. $\frac{6}{4}$ air, key clicks *f* *p* in *f* ex *p* slap. *pp* *3* fl. *f* *p* $\frac{4}{4}$

Sax. air, key clicks *pp* *p* *pp* *p* *6* *pp* slap. air. *fff* M

Vla. m.s.p. no pitch *p* *||* *battuto* *pp* *3* m.s.p. tremolo between half pressed harmonic and fundamental *pp* *p* *pp*

This multiphonic signals the end of the section. Hold any noisy multiphonic for one long breath, with a dramatic cresc.

102 $\frac{4}{4}$ enter on sax cue
slap air, rapid key clicks

Cl. ff $p < f > p$ ff p fp fp f

Sax. air, rapid key clicks tr $slow$ $fast$
 ff pp ff pp ff p f fp

Vla. enter on sax cue
m.s.p. III c.l. battuto m.s.p. tratto $fast$ $slow$ II III ord. p

$\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{7}{4}$

106 $\frac{4}{4}$ slap 3 air, rapid key clicks

Cl. pp $f p < f > p$ pp f pp f pp f pp f

Sax. f in ex in ex in tr $slow$ $fast$ $slow$
 fpp f pp f pp f pp f

Vla. m.s.p. pp pp f fpp f pp f

m.s.p. $slow$ $fast$ $slow$ $slow$ $fast$ $slow$ II IV II

$\frac{5}{4}$ $\frac{4}{4}$

Play these materials in any order, at any speed, and freely expanding/subtracting from it.
 Getting quieter, slower, and more sparse each time, until fading to silence.
 Players may choose to finish earlier than the 1-minute mark. In that case, simply wait for all other instruments to fade out.

The score consists of three staves: Clarinet (Cl.), Saxophone (Sax.), and Viola (Vla.).

Cl. Staff: Measure 109, 4/4 time. Starts with a dynamic of *p*. Includes markings for "slap." and "air". Dynamics range from *pp* to *f* to *pp*. A slur covers the first two notes, and another slur covers the next two notes.

Sax. Staff: Starts with a dynamic of *p*. Includes the instruction "higher multiphonic whistling, trembling". Later, it has "air, key clicks" and dynamics of *ppp*, *p*, and *ppp*.

Vla. Staff: Starts with a dynamic of *f poss.*. Includes the instruction "overpressure bowing (creaking sound)". Later, it has "c.l. tratto m.s.p." and dynamics of *ppp*, *p*, and *ppp*.

The score is divided into four measures. The first measure contains the main musical notation. The second and third measures are mostly empty, with some faint markings. The fourth measure contains a single note on each staff. An arrow points from the end of the first measure to the right.