Mukti

For Bass Clarinet, Percussion, Acoustic Guitar, and Double Bass

Kenrick Ho

(2026)

Preface

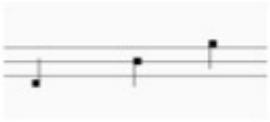
Mukti (मुक्ति) translates to 'liberation' or 'emancipation' in Sanskrit. In Buddhist practice, the term often refers to a more abstract kind of liberation from karmas, particularly the release from material attachments and the physical forms that confine us.

In this piece, the instruments engage in a fluid dialogue, exchanging not only musical themes but also gestures and roles within the structure. For example, the steady beat can emerge from the guitar and cello just as effectively as from the drums. Long tones may be produced by the percussion alongside the clarinet and bass. This openness allows for unexpected interactions between the instruments, leading to new combinations of sounds and inspiring an exploration of timbral techniques.

Additionally, this piece embraces a relatively intuitive compositional approach, as opposed to predetermined forms. The structure is guided by the organic development of sound, and in some instances, there will be open notation for musicians to interpret liberally.

(8'00")

Performance Instructions



Three Stave Lines are used for musical materials without specific pitches but with defined register—low/medium/high—which is relative to the playing technique.

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.

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.

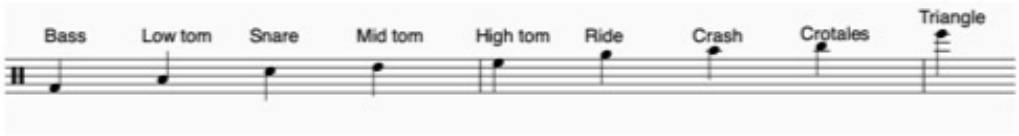
Notes with tremolo lines and marked fl. above should be played as **Flutter Tongue.**

Air sounds are notated as square noteheads and should be played no pitch at all.

Slap tongue is marked by a small downward triangle above the note head

Dynamic markings are always relative to the playing technique, and not the sounding outcome. A guitar harmonic in fortissimo, for instance, is expected to be quite quiet.

Percussion Key



List of Percussion:

Crotales (in any pitch) x1
Triangle x1
Tom toms x3
Crash cymbal x1
Ride cymbal x1

Mallets Required

Triangle beater x 1
Hard stick mallets x 1
Superball mallets x1
Bow x 1
Hand x2
Drumsticks x2

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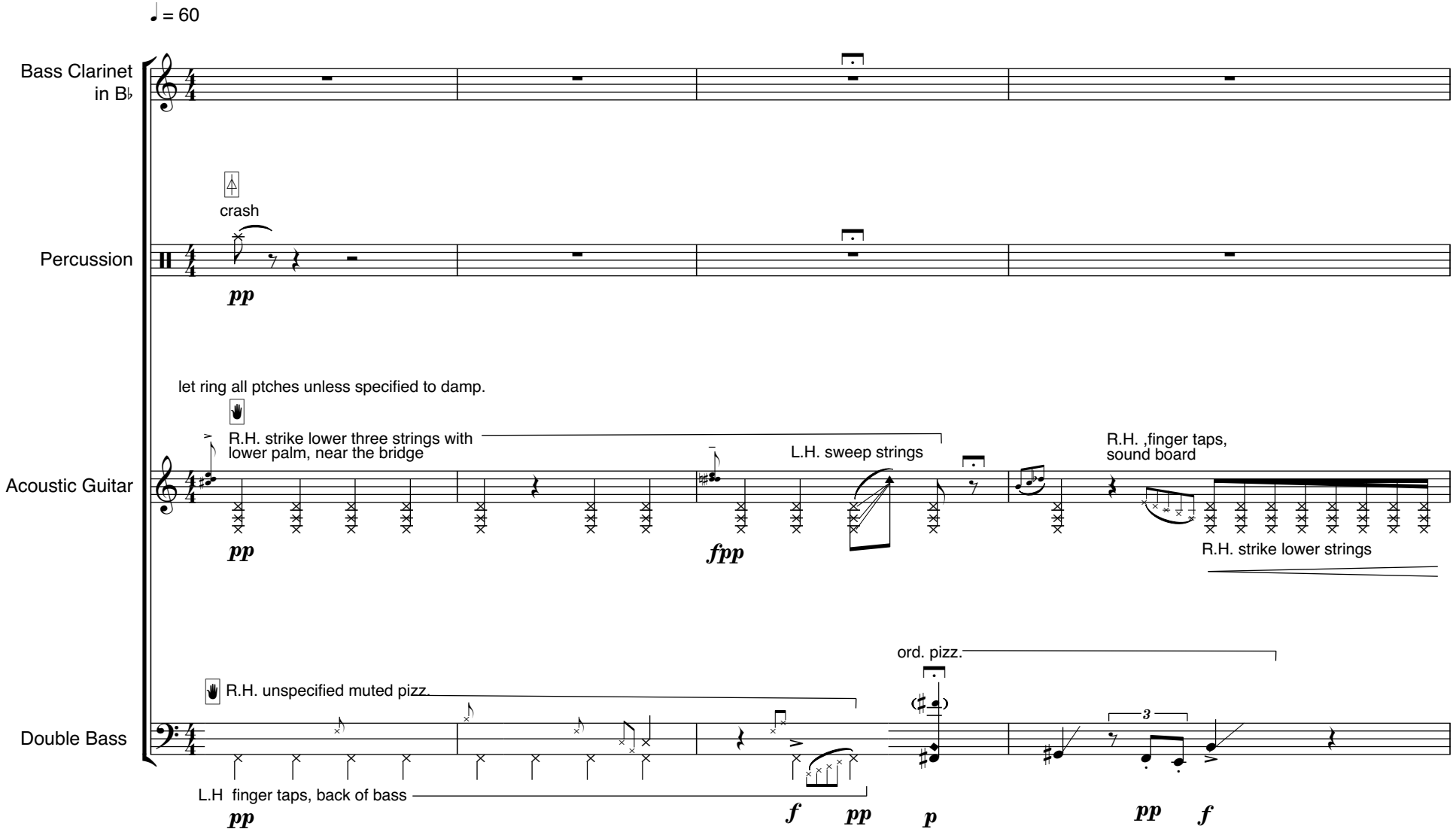
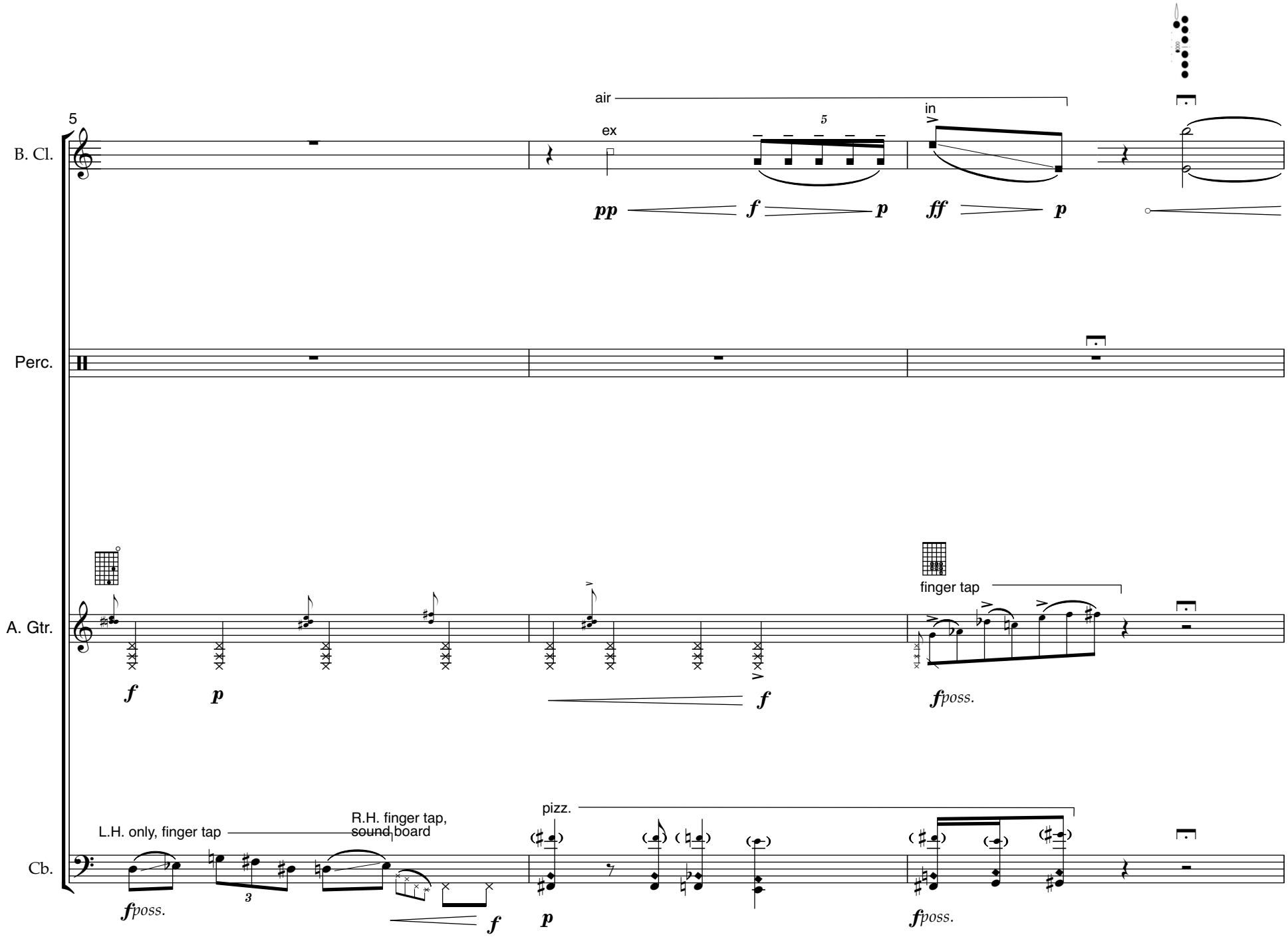
Mukti

Transposed Score

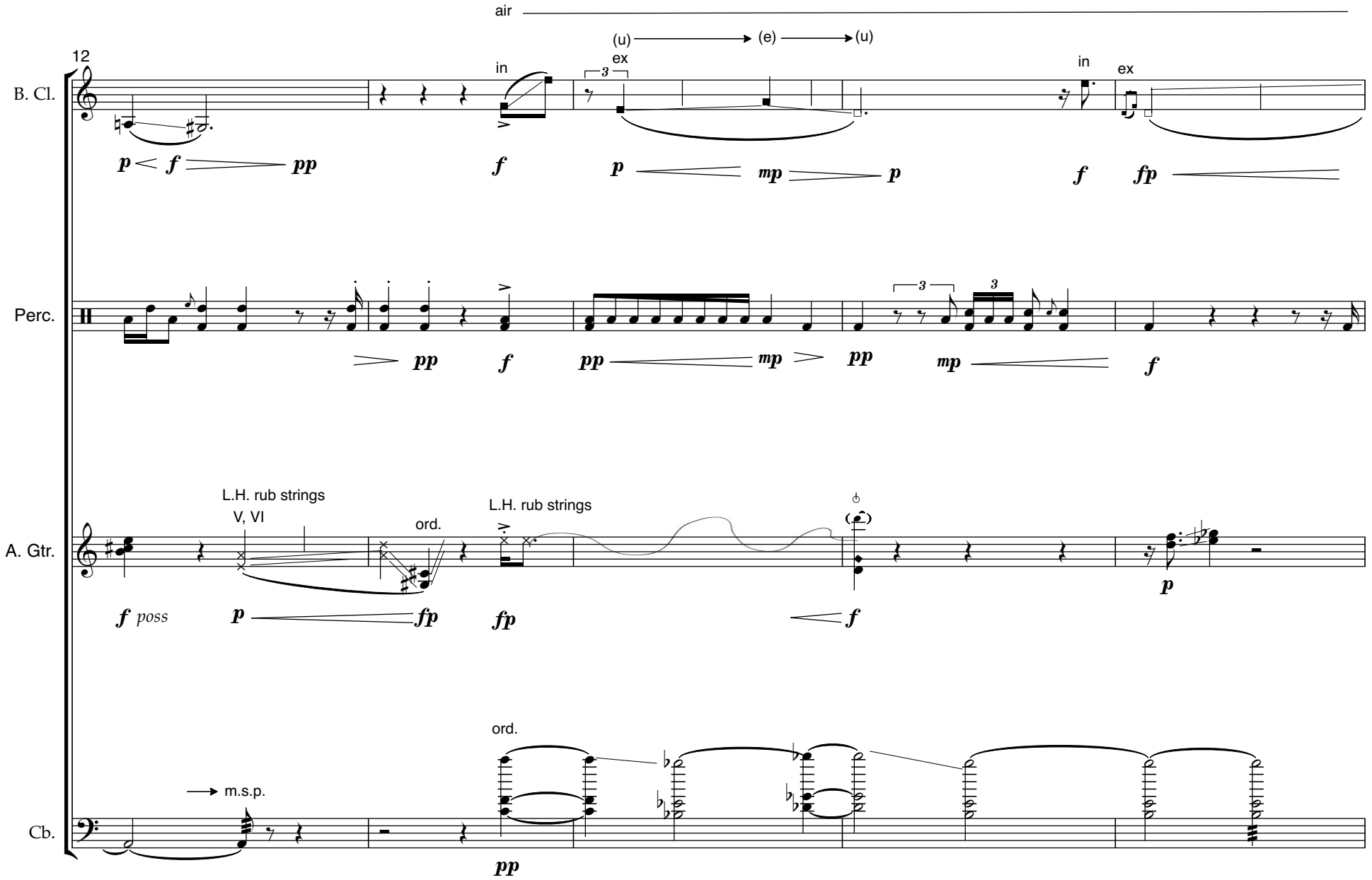
For Aktapha Ensemble

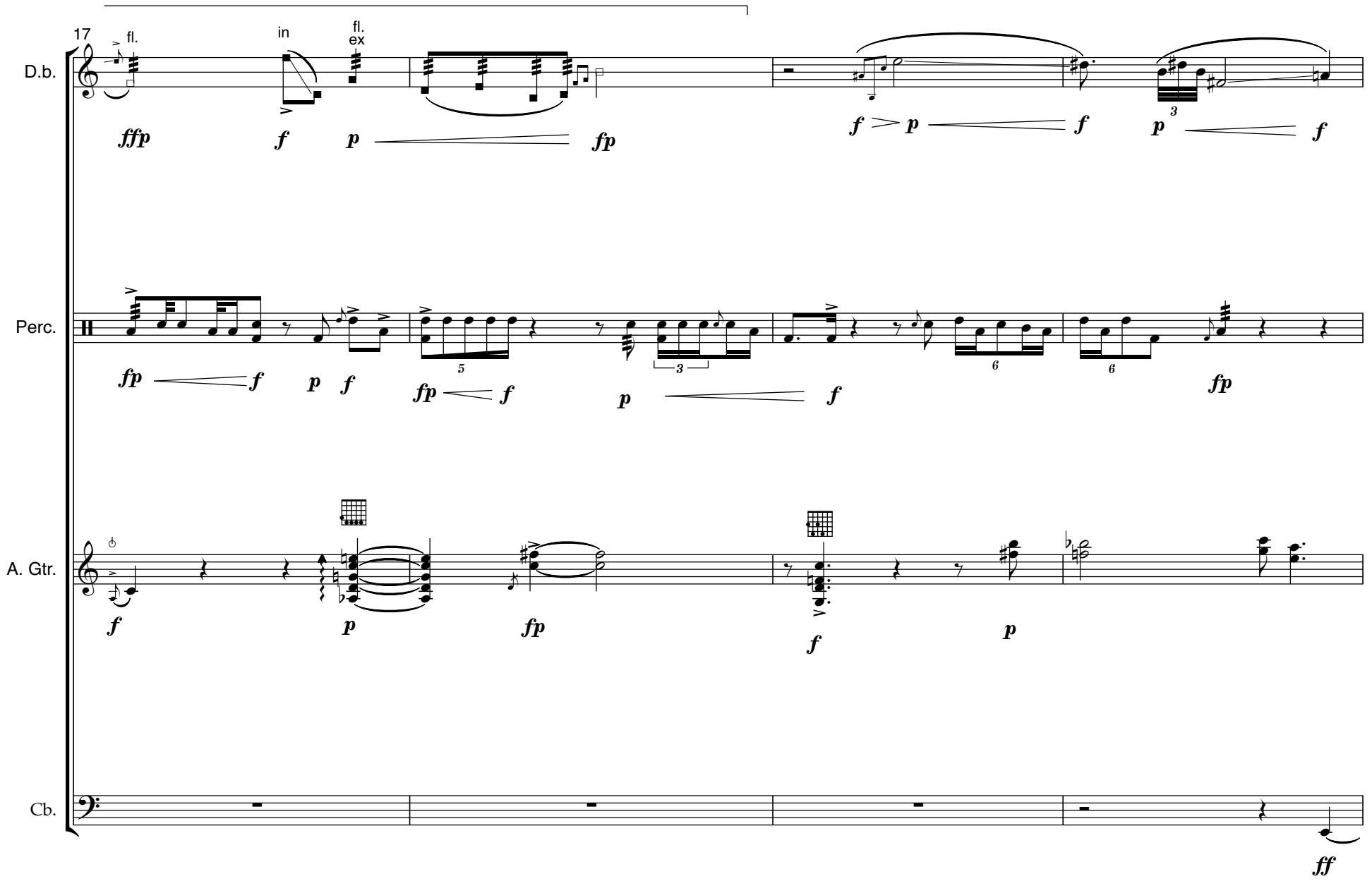
Kenrick Ho

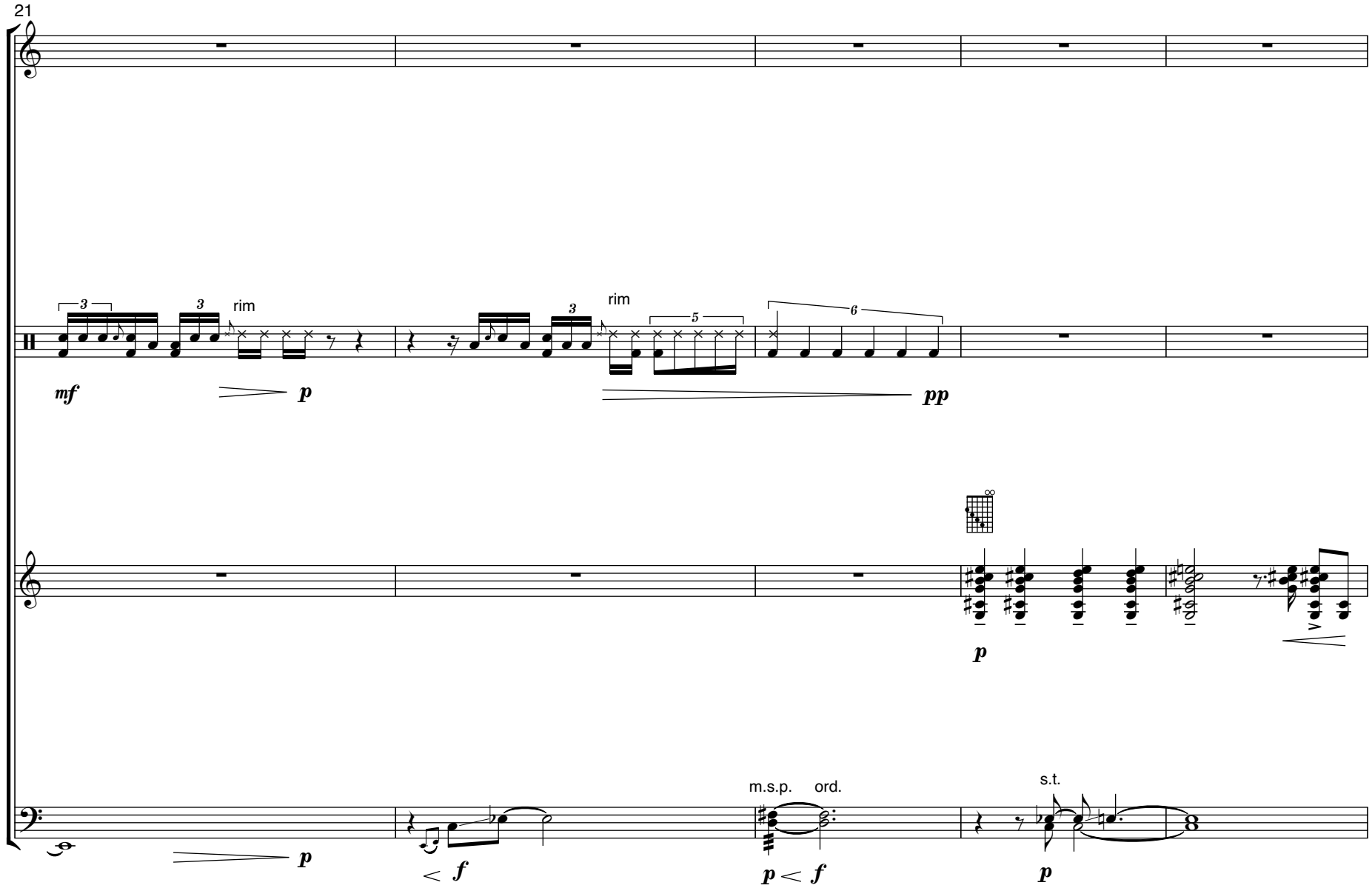


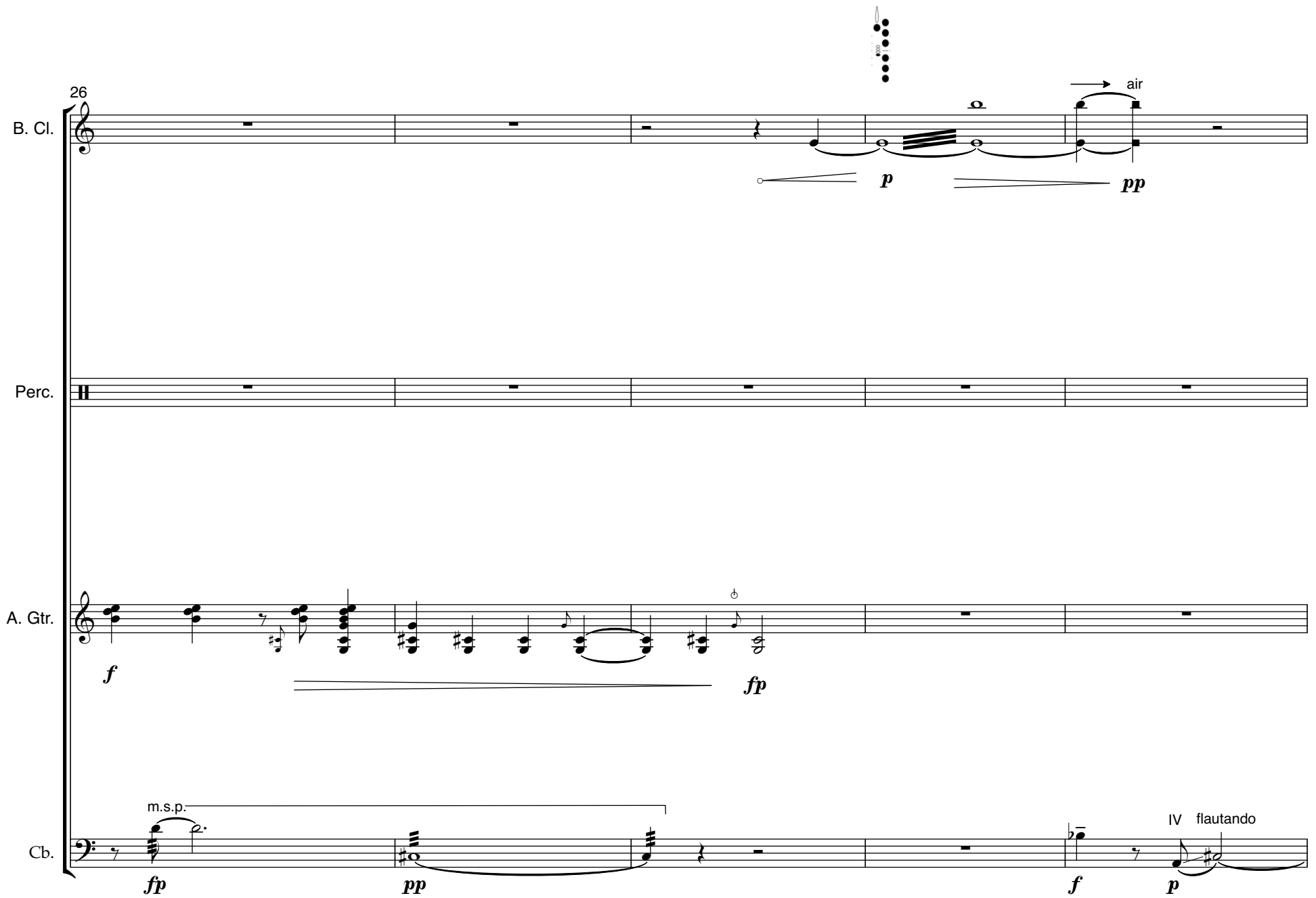

5
B. Cl.
air
ex
5
in
pp
f
p
ff
p
Perc.
A. Gtr.
f
p
f
finger tap
fposs.
Cb.
L.H. only, finger tap
R.H. finger tap,
sound board
3
fposs.
f
pizz.
p
fposs.

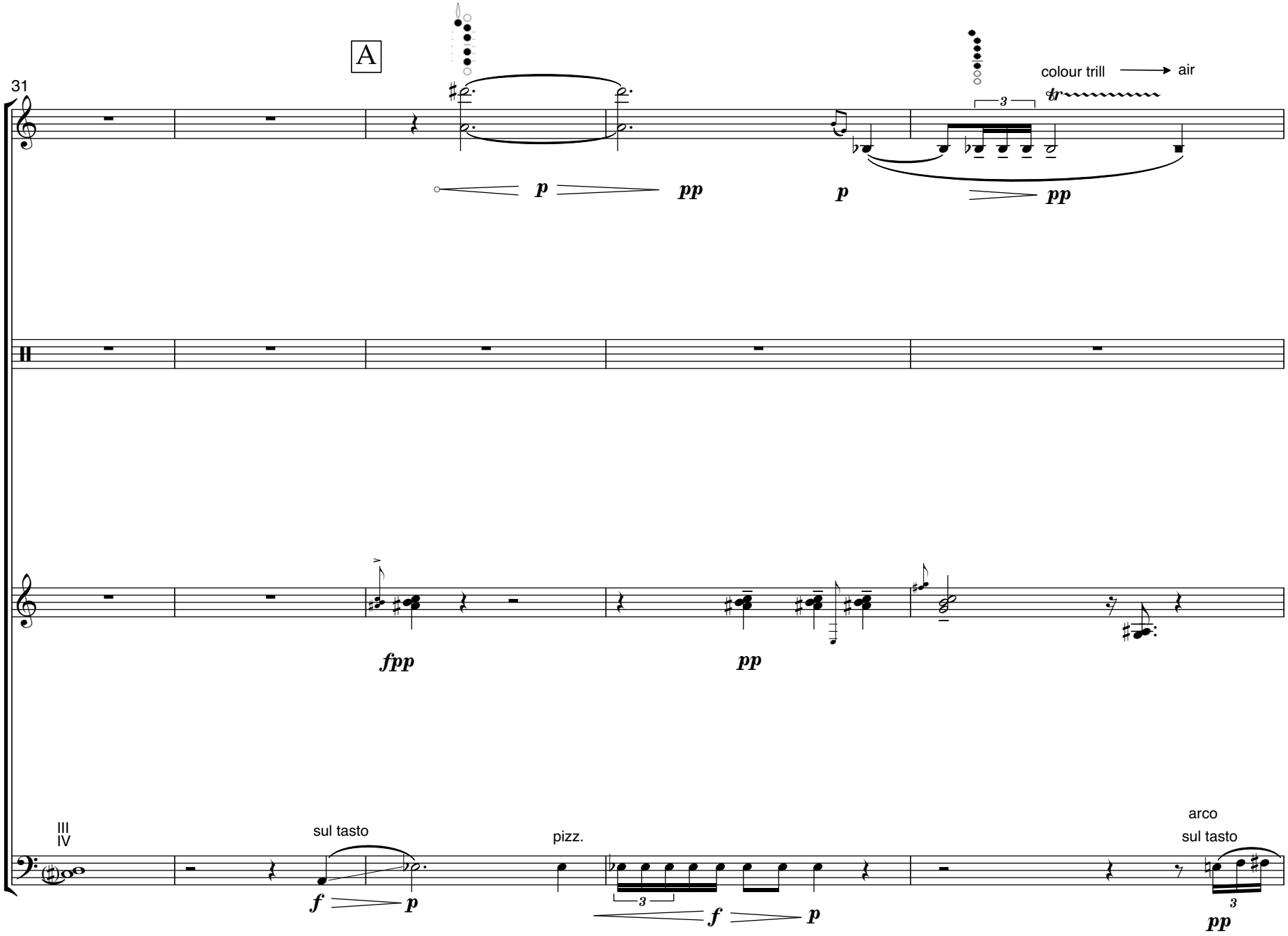
8
B. Cl.
air
ord.
p
pp
p
pp
f
pp
f
p
f
3
Perc.
mid tom
high tom
high, mid, low tom
ppp
pp
f
fp
f
3
5
A. Gtr.
L.H. rub lower strings
slow
fast
slow
fpp
f
pp
Cb.
scratch
arco
ord.
p
fp
f
p
f
p

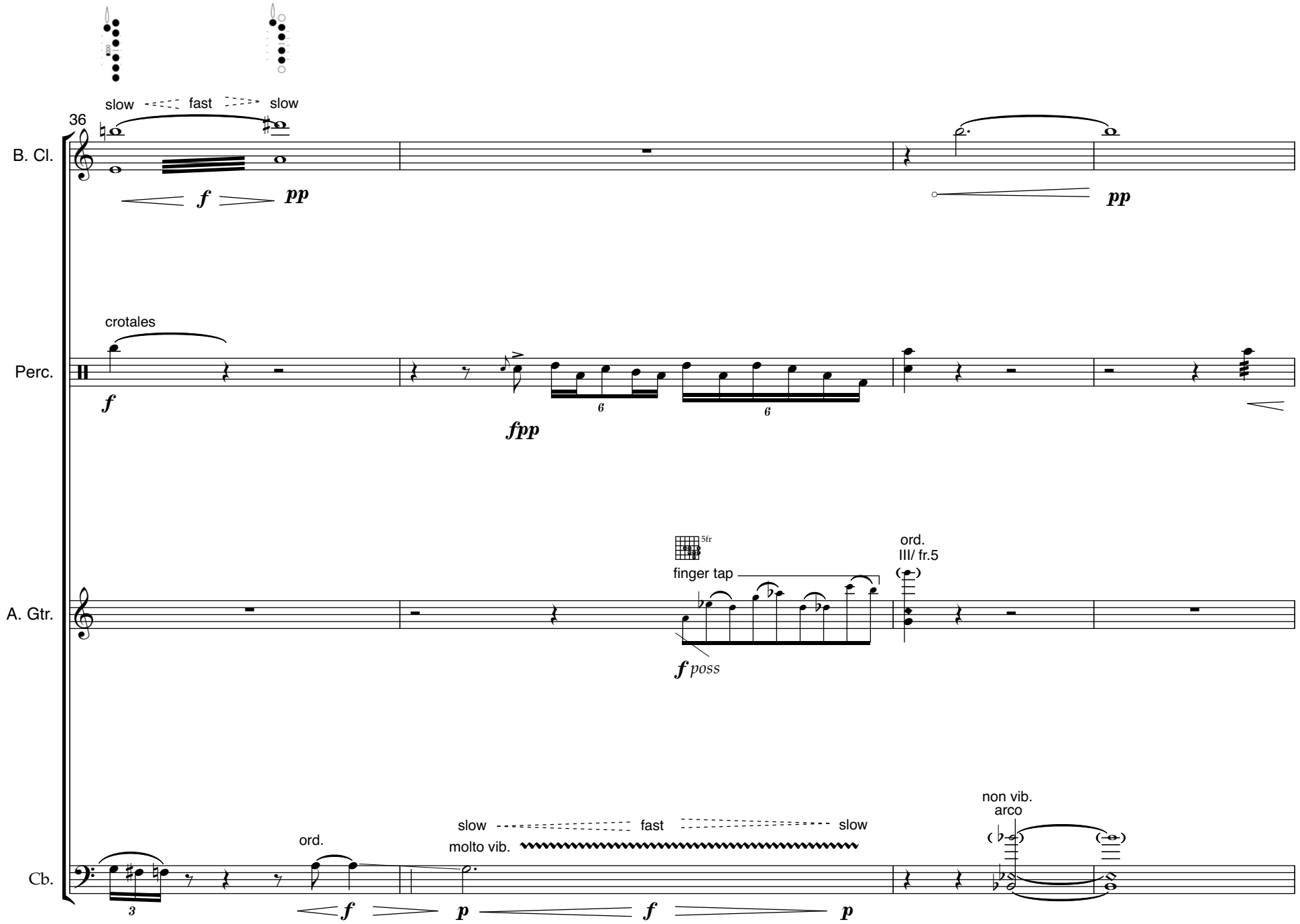

air
12
B. Cl.
in
ex
(u)
(e)
(u)
in
ex
p f pp
f
p mp p
f fp
Perc.
pp f
pp mp
pp
3
3
mp
f
A. Gtr.
L.H. rub strings
V, VI
ord.
L.H. rub strings
f poss
p fp
fp
f
p
Cb.
m.s.p.
ord.
pp

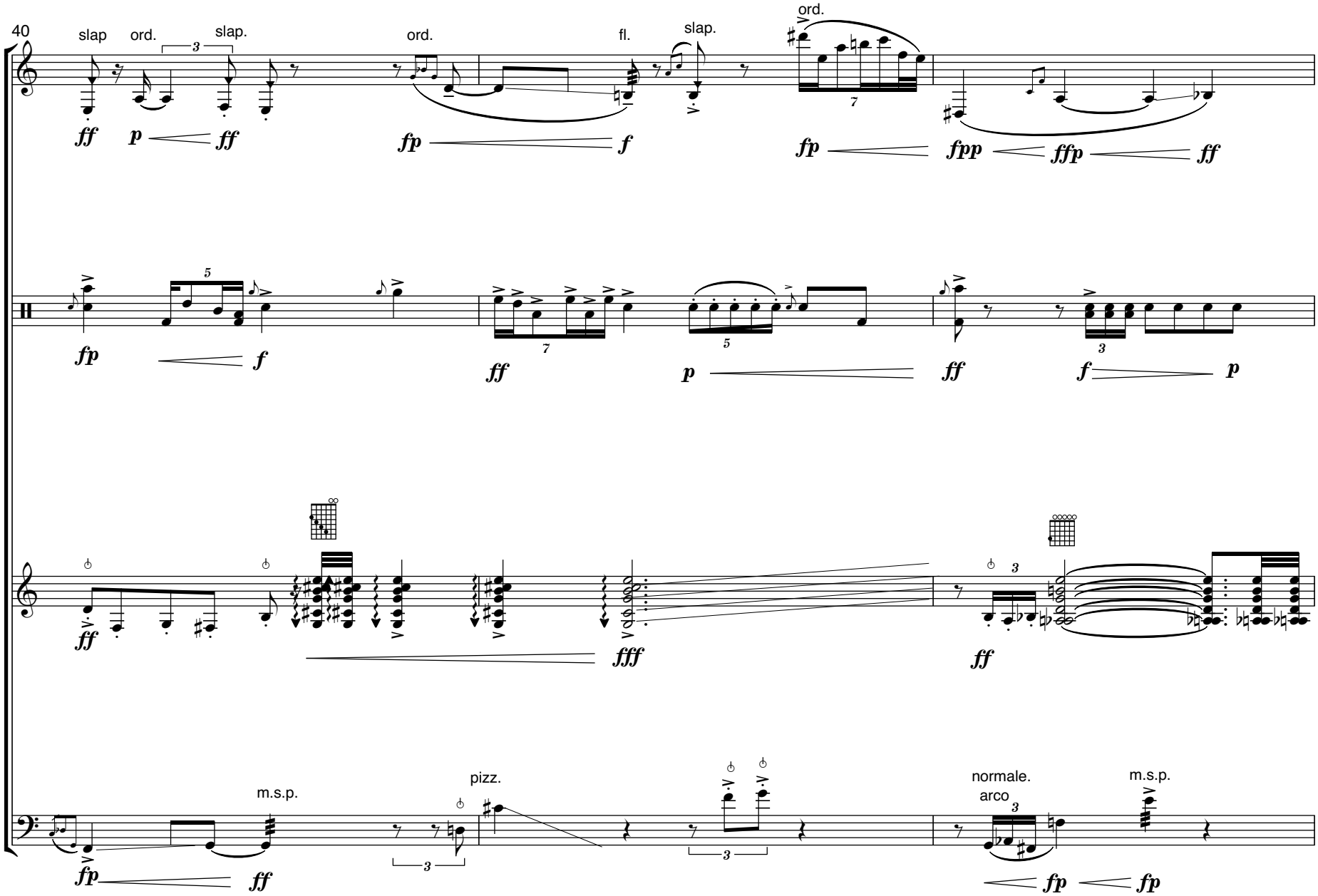

17
D.b.
Perc.
A. Gtr.
Cb.
fl.
in
fl.
ex
ffp
f
p
fp
f
p
f
p
3
f
fp
f
p
f
fp
f
5
p
3
f
6
6
fp
f
p
fp
f
p
ff

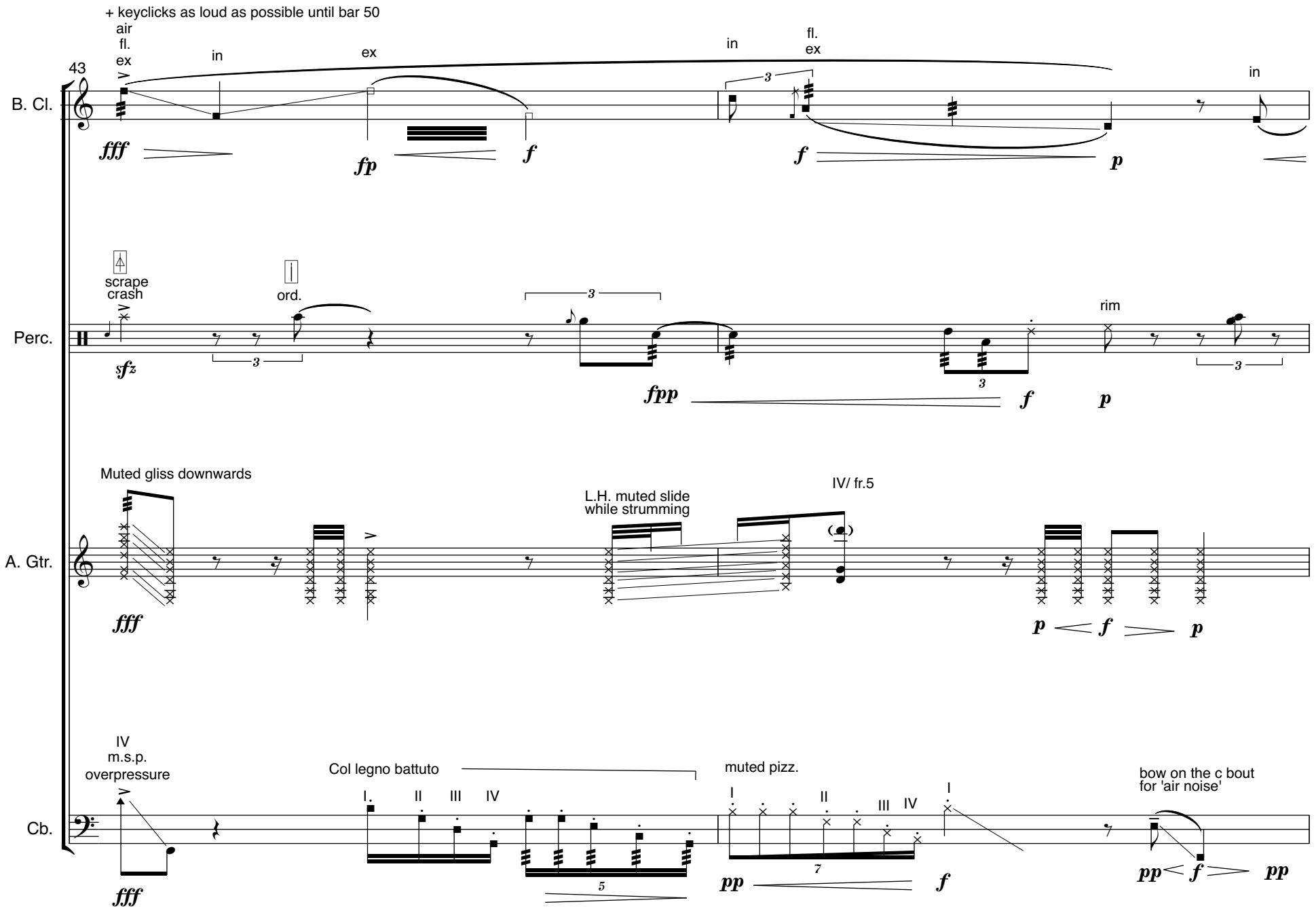

21
B. Cl.
Perc.
A. Gtr.
Cb.
rim
rim
m.s.p.
ord.
s.t.
mf
p
pp
p
p
< f
p < f
p

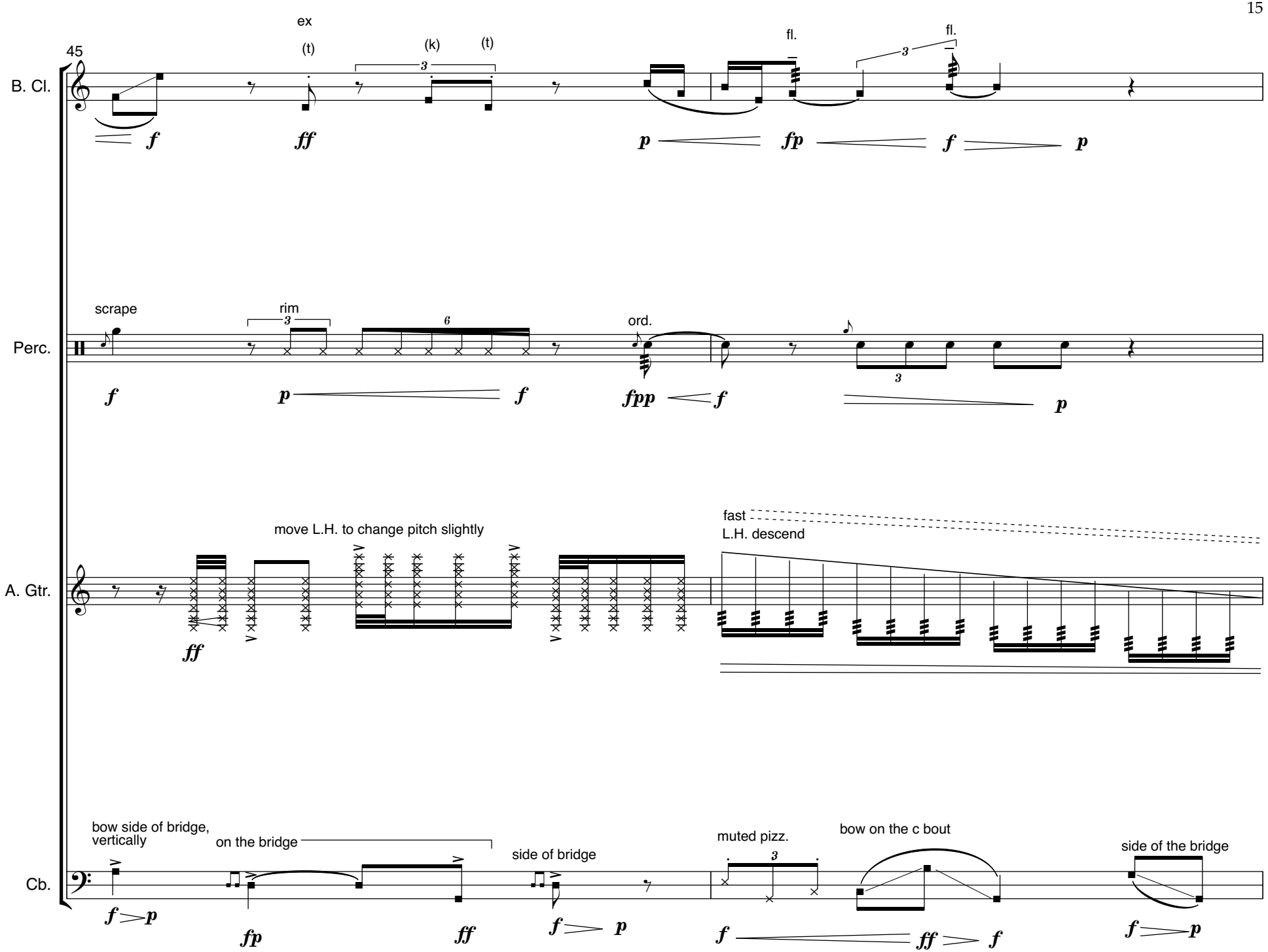

26
B. Cl.
air
p
pp
Perc.
A. Gtr.
f
fp
Cb.
m.s.p.
fp
pp
IV
flautando
f
p

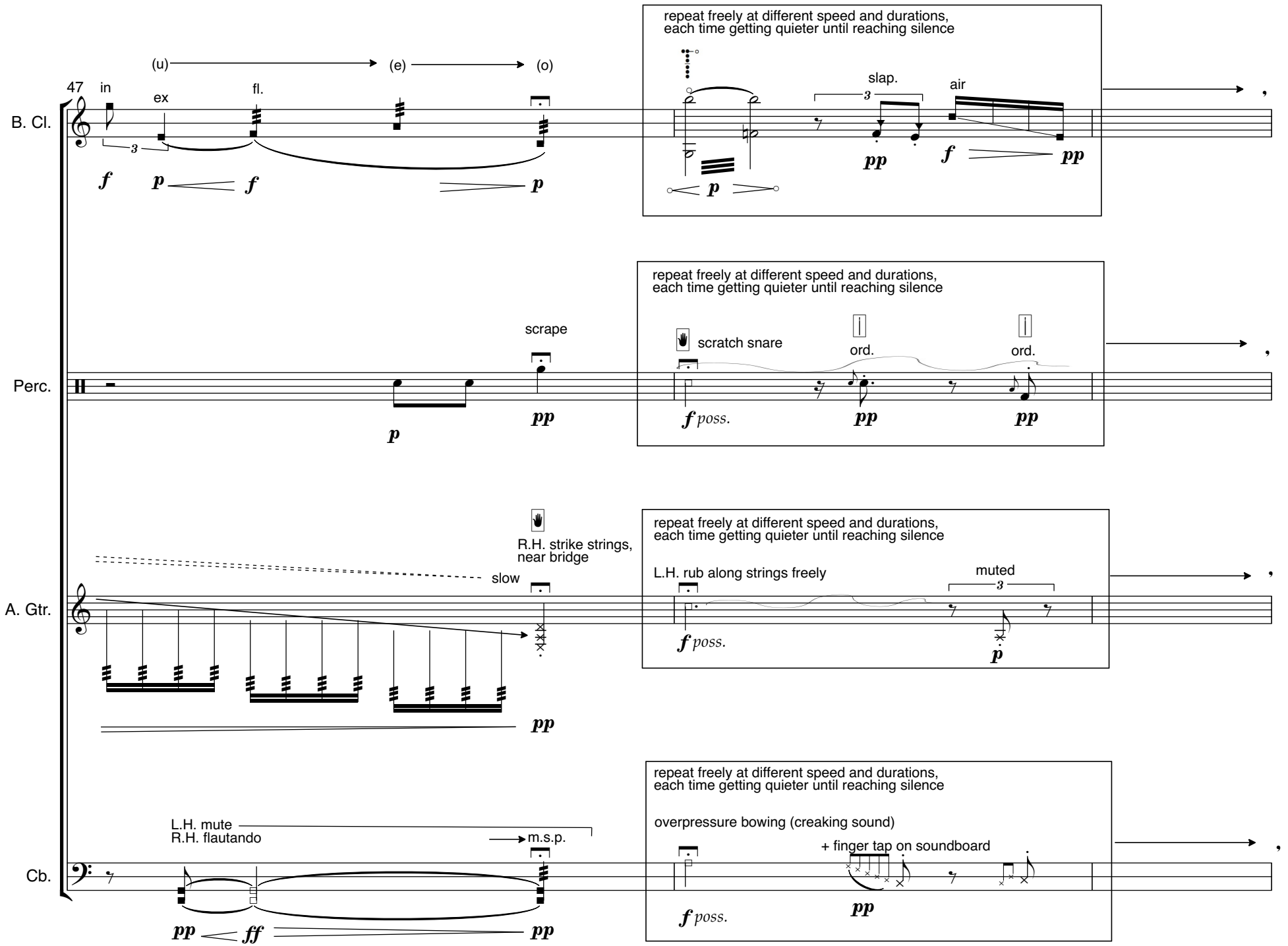

A
31
B. Cl.
Perc.
A. Gtr.
Cb.
p
pp
p
pp
colour trill
air
fpp
pp
III
IV
sul tasto
f
p
pizz.
f
p
arco
sul tasto
pp

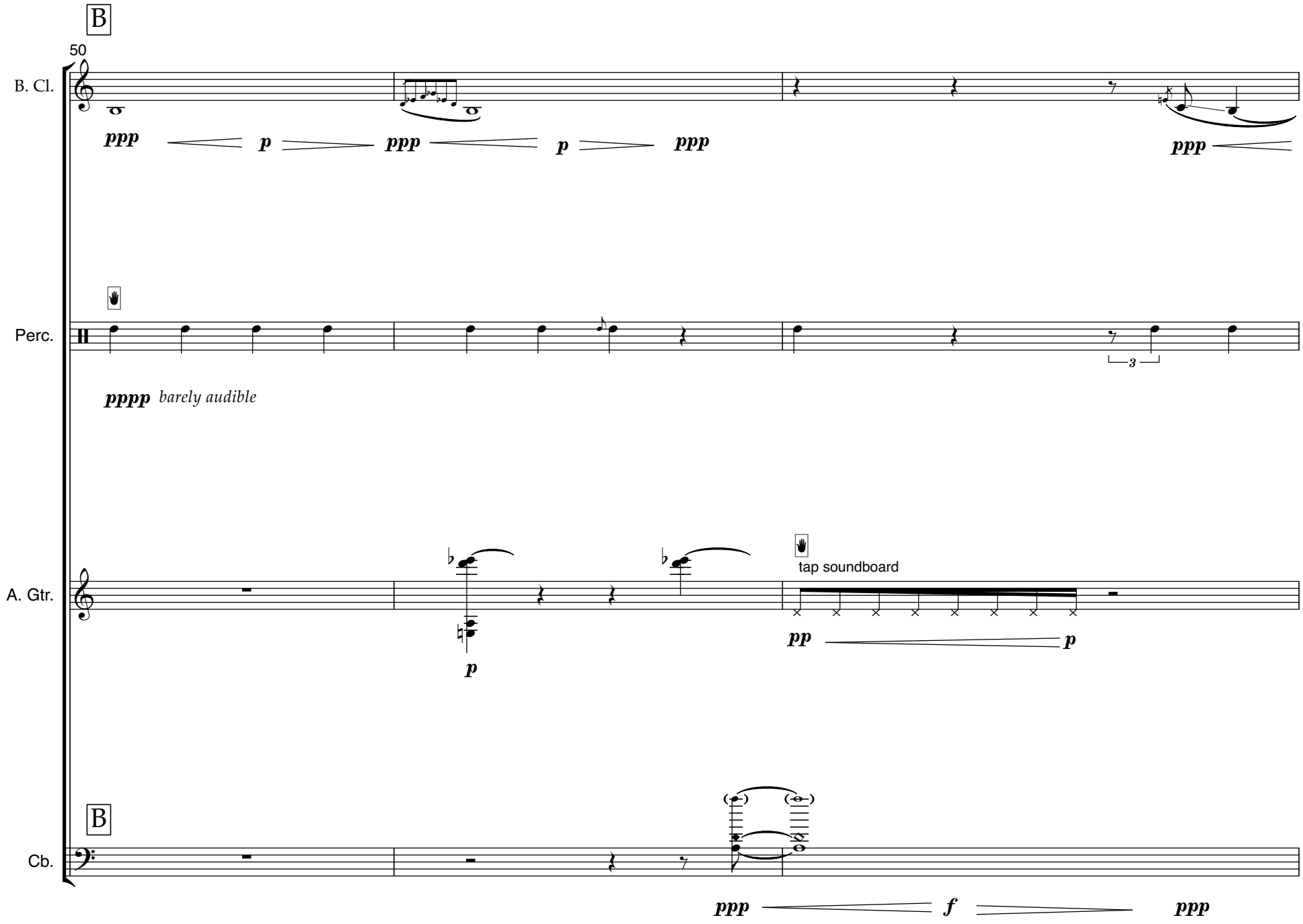

36
B. Cl.
slow
fast
slow
f
pp
pp
Perc.
crotales
f
fpp
A. Gtr.
5fr
finger tap
f poss
ord.
III/ fr.5
Cb.
ord.
f
slow
fast
slow
molto vib.
p
f
p
non vib.
arco

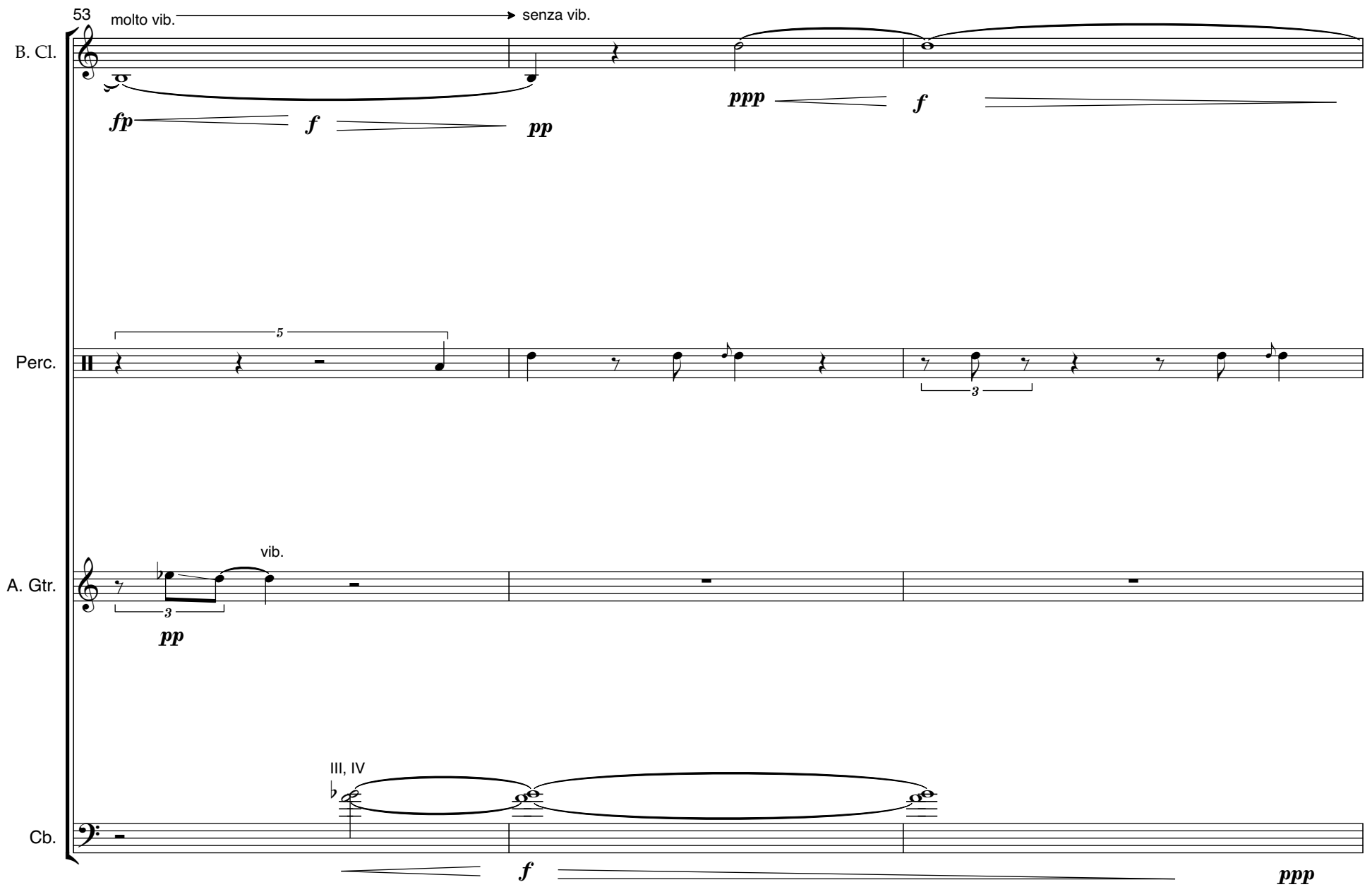

40
B. Cl.
slap
ord.
slap.
ord.
fl.
slap.
ord.
Perc.
A. Gtr.
Cb.
m.s.p.
pizz.
normale.
arco
m.s.p.

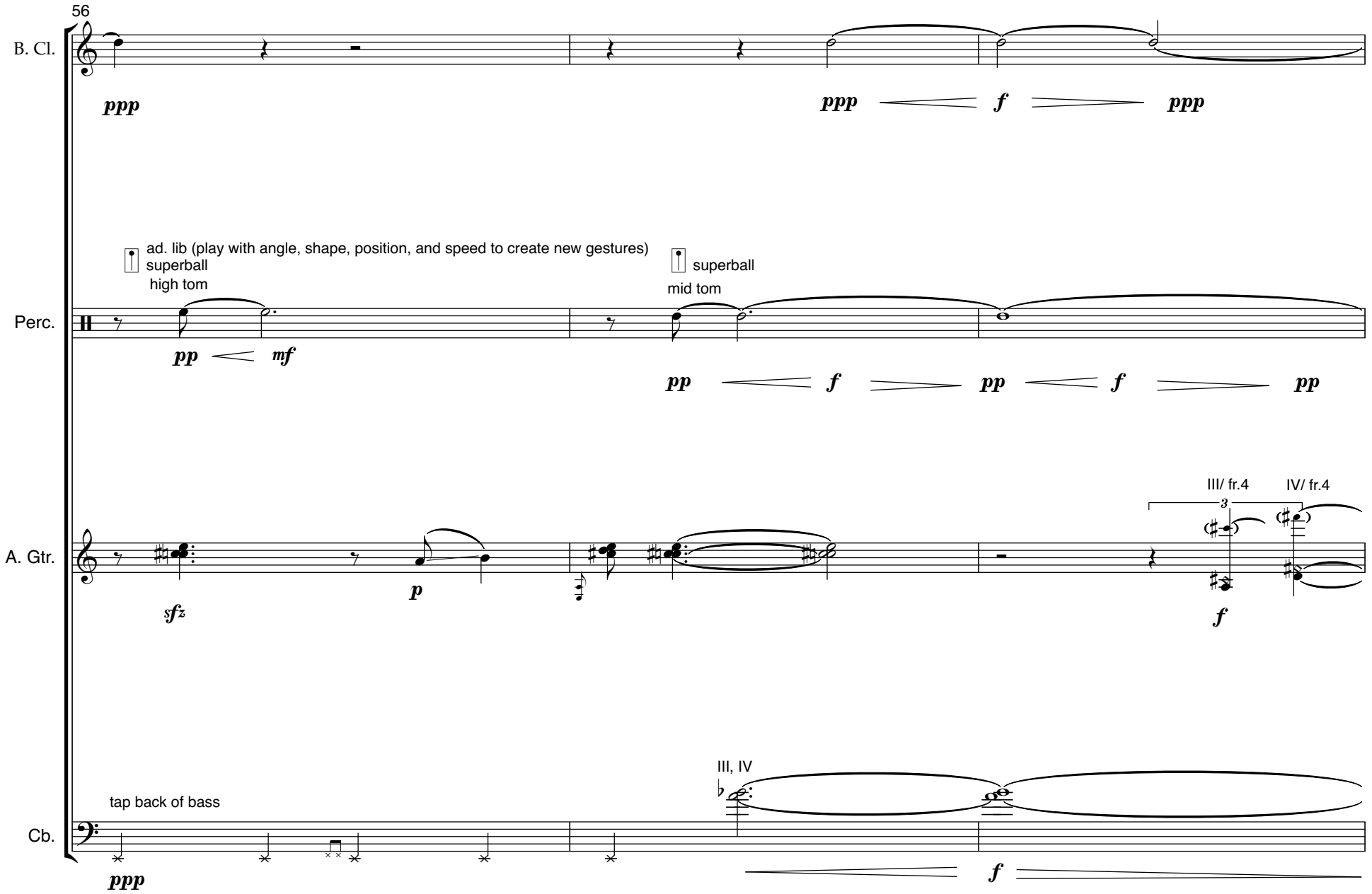

+ keyclicks as loud as possible until bar 50
43
B. Cl.
air
fl.
ex
in
ex
in
fl.
ex
in
fff
fp
f
f
p
Perc.
scrape
crash
ord.
rim
sfz
fpp
f
p
A. Gtr.
Muted gliss downwards
L.H. muted slide
while strumming
IV/ fr.5
fff
p
f
p
Cb.
IV
m.s.p.
overpressure
Col legno battuto
I
II
III
IV
muted pizz.
bow on the c bout
for 'air noise'
fff
pp
f
pp
f
pp

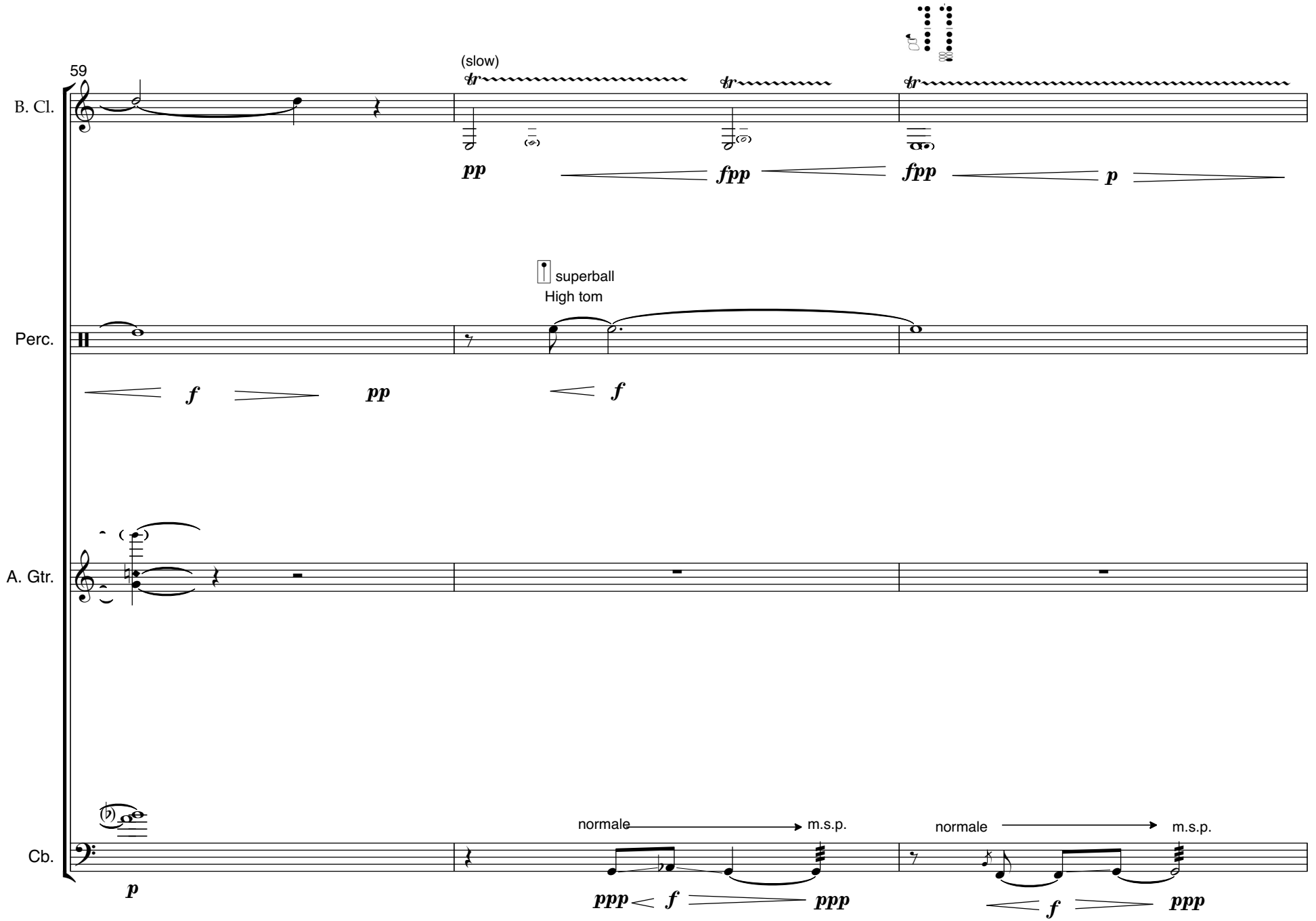

45
B. Cl.
ex
(t)
(k)
(t)
fl.
fl.
Perc.
scrape
rim
ord.
A. Gtr.
move L.H. to change pitch slightly
fast
L.H. descend
Cb.
bow side of bridge, vertically
on the bridge
side of bridge
muted pizz.
bow on the c bout
side of the bridge

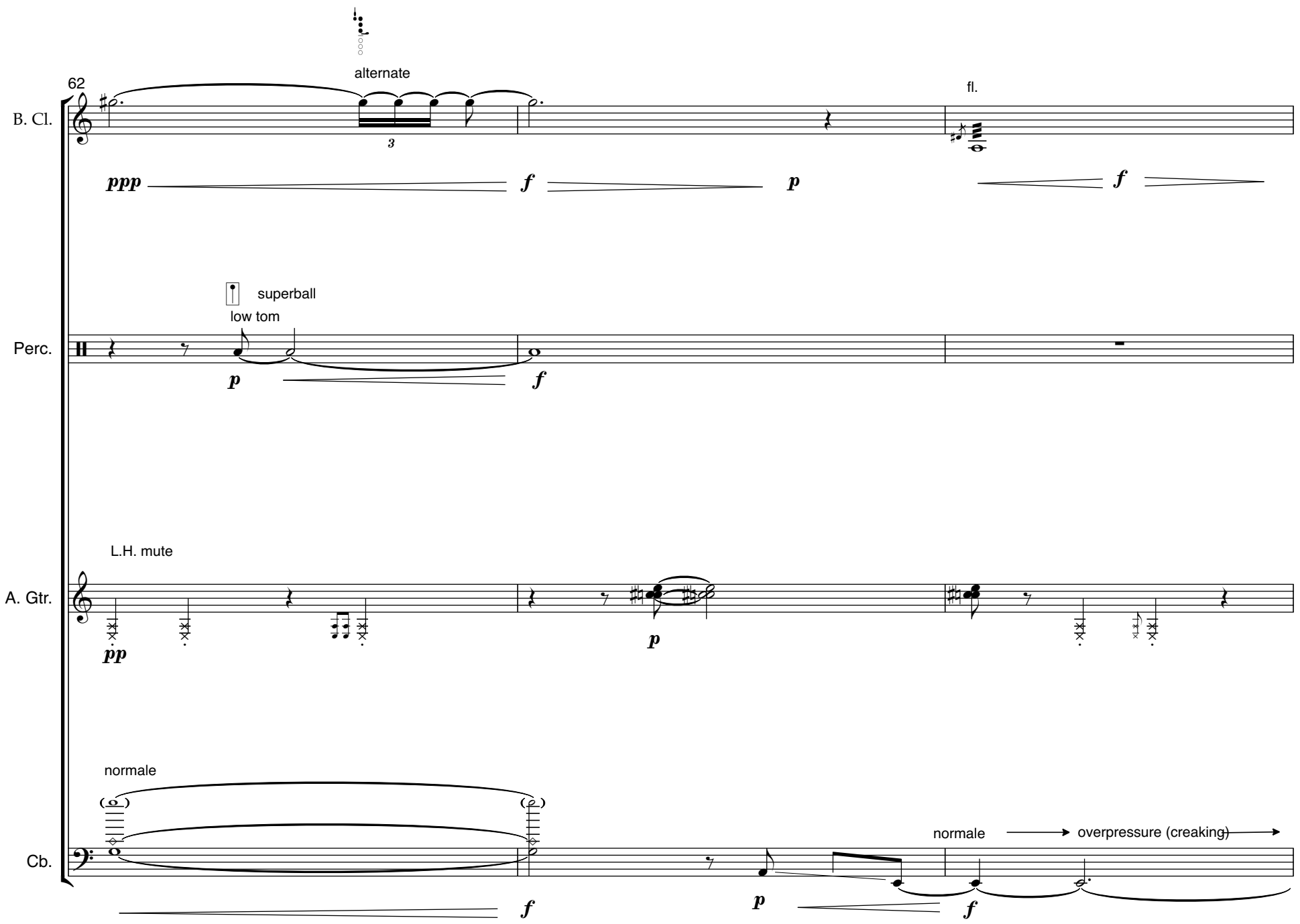

47
B. Cl.
in
ex
fl.
(u)
(e)
(o)
repeat freely at different speed and durations,
each time getting quieter until reaching silence
slap.
air
Perc.
scrape
scratch snare
ord.
ord.
A. Gtr.
R.H. strike strings,
near bridge
slow
L.H. rub along strings freely
muted
Cb.
L.H. mute
R.H. flautando
m.s.p.
overpressure bowing (creaking sound)
+ finger tap on soundboard
poss.

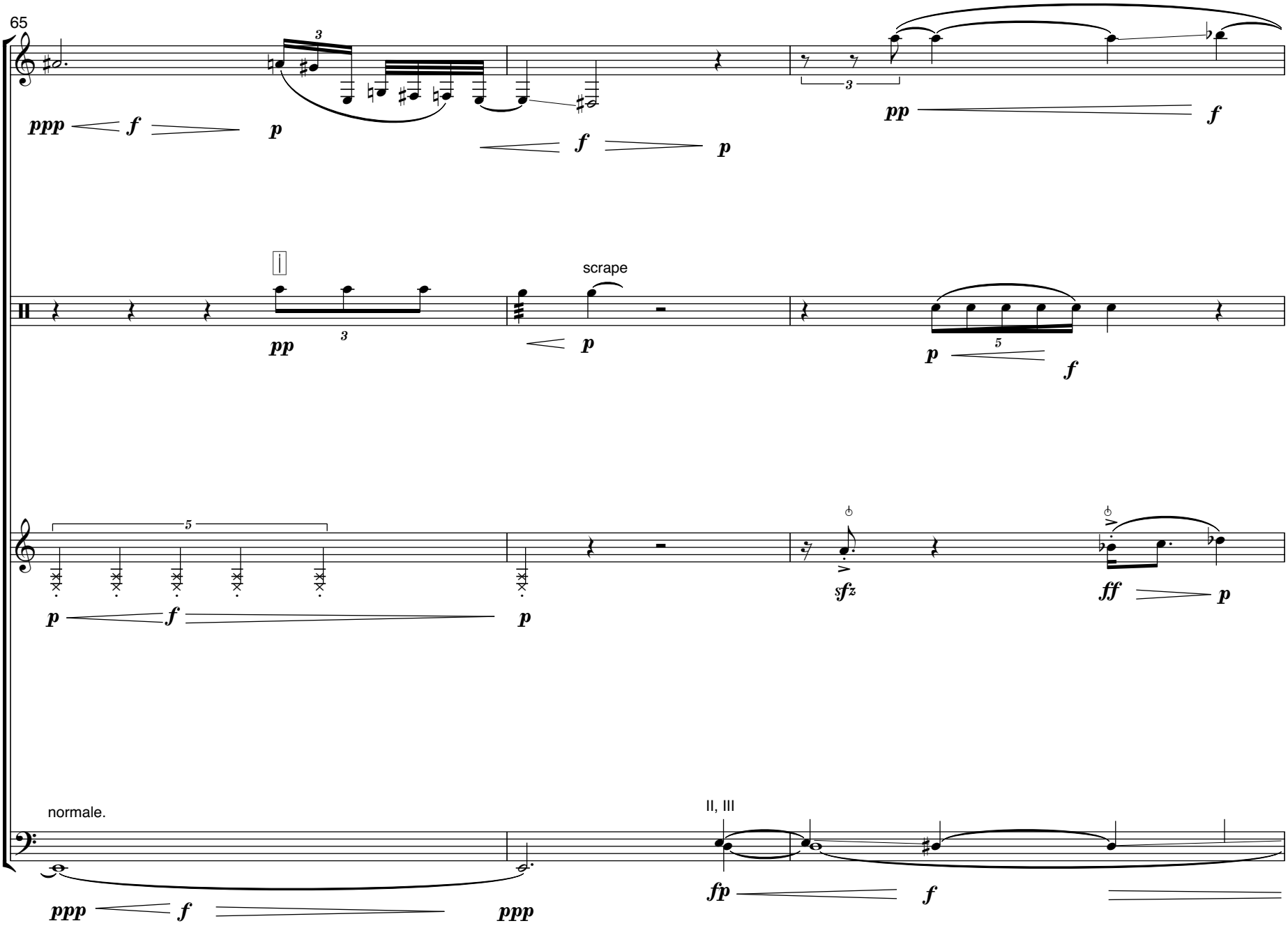

B
50
B. Cl.
ppp
p
ppp
p
ppp
ppp
Perc.
3
pppp barely audible
A. Gtr.
p
tap soundboard
pp
p
B
Cb.
ppp
f
ppp

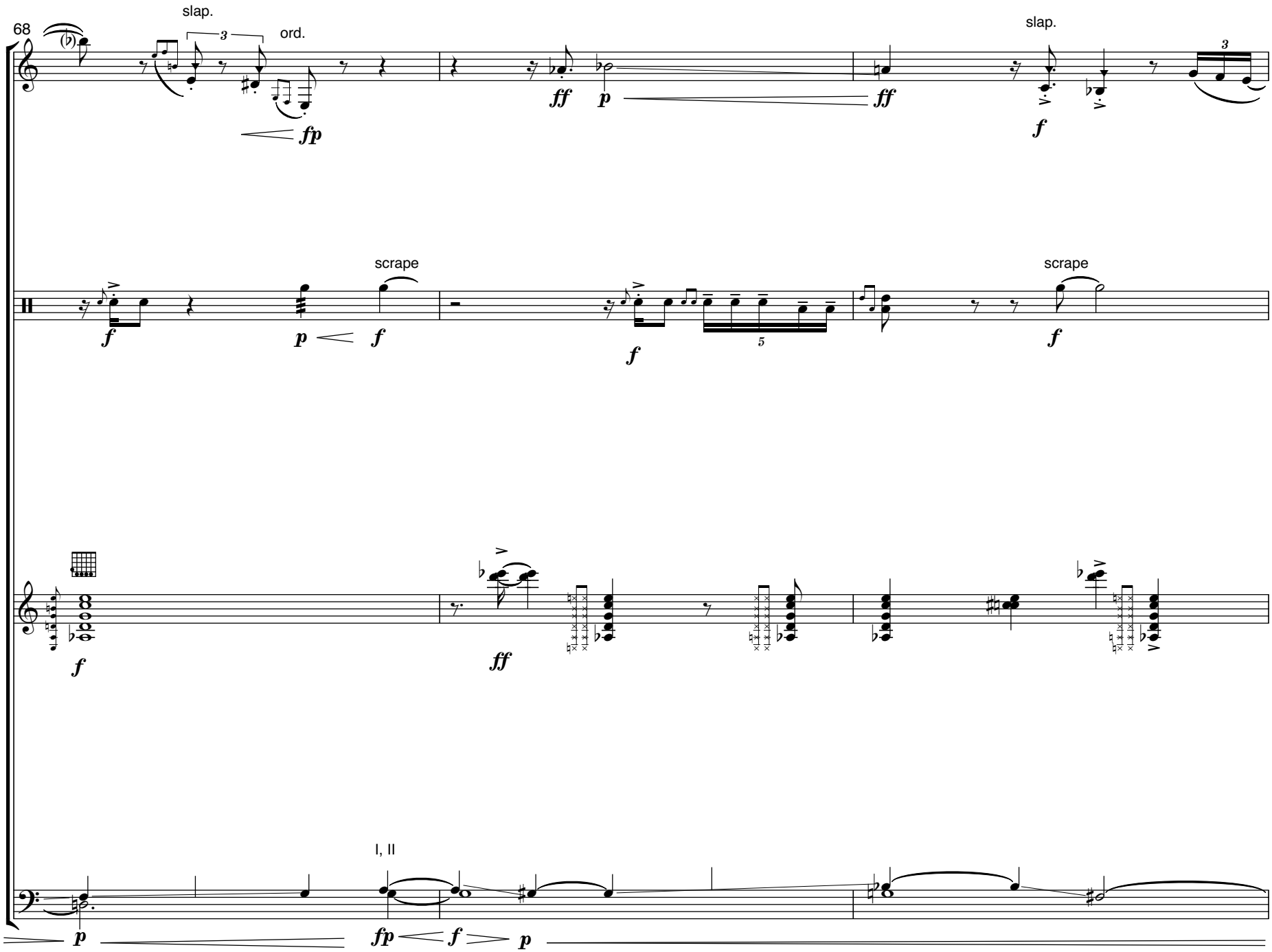

53
molto vib.
senza vib.
B. Cl.
fp
f
pp
ppp
f
Perc.
5
3
A. Gtr.
vib.
3
pp
III, IV
Cb.
f
ppp

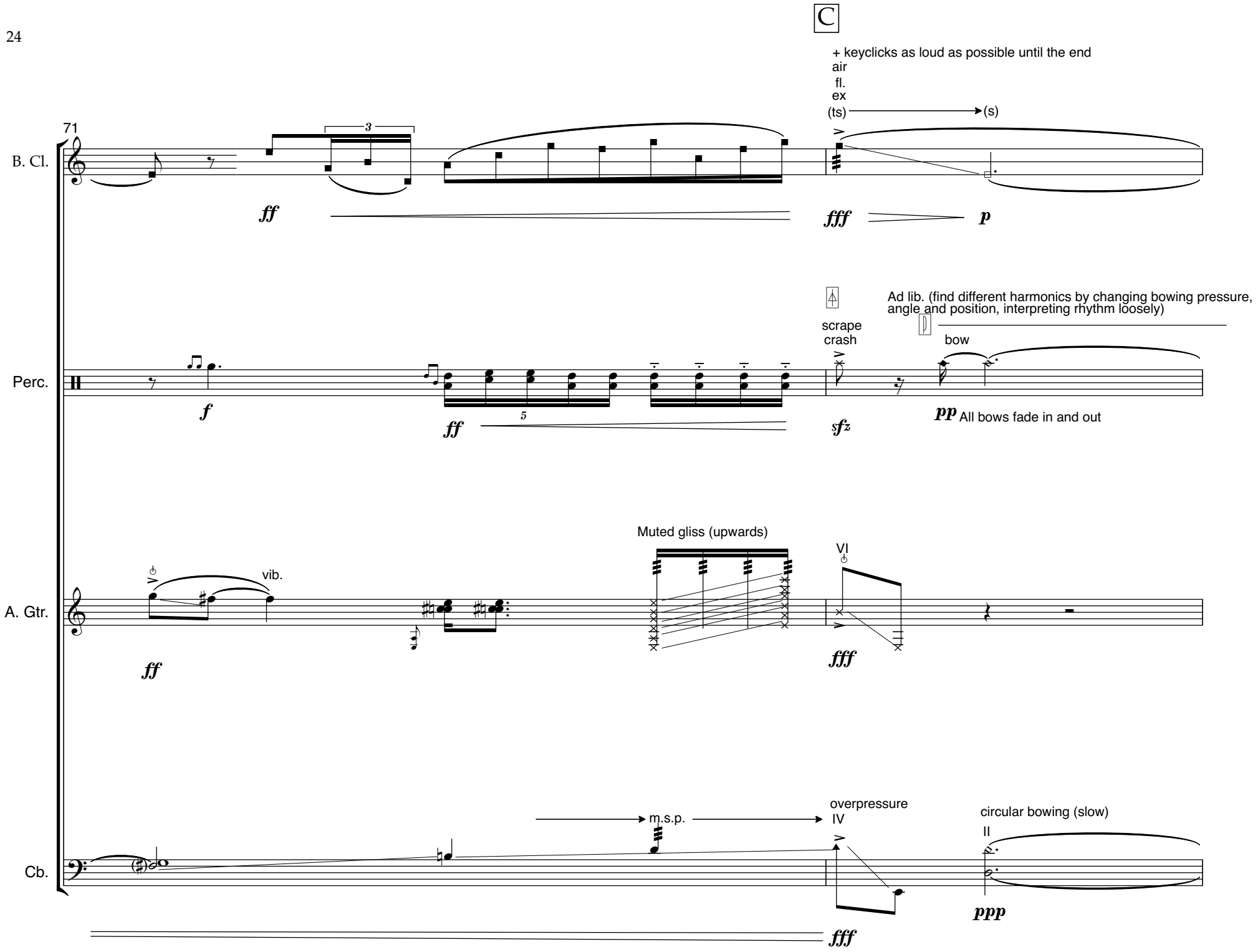

56
B. Cl.
ppp
ppp
f
ppp
ad. lib (play with angle, shape, position, and speed to create new gestures)
superball
high tom
superball
mid tom
Perc.
pp
mf
pp
f
pp
f
pp
III/ fr.4
IV/ fr.4
3
A. Gtr.
sfz
p
f
III, IV
tap back of bass
Cb.
ppp
f

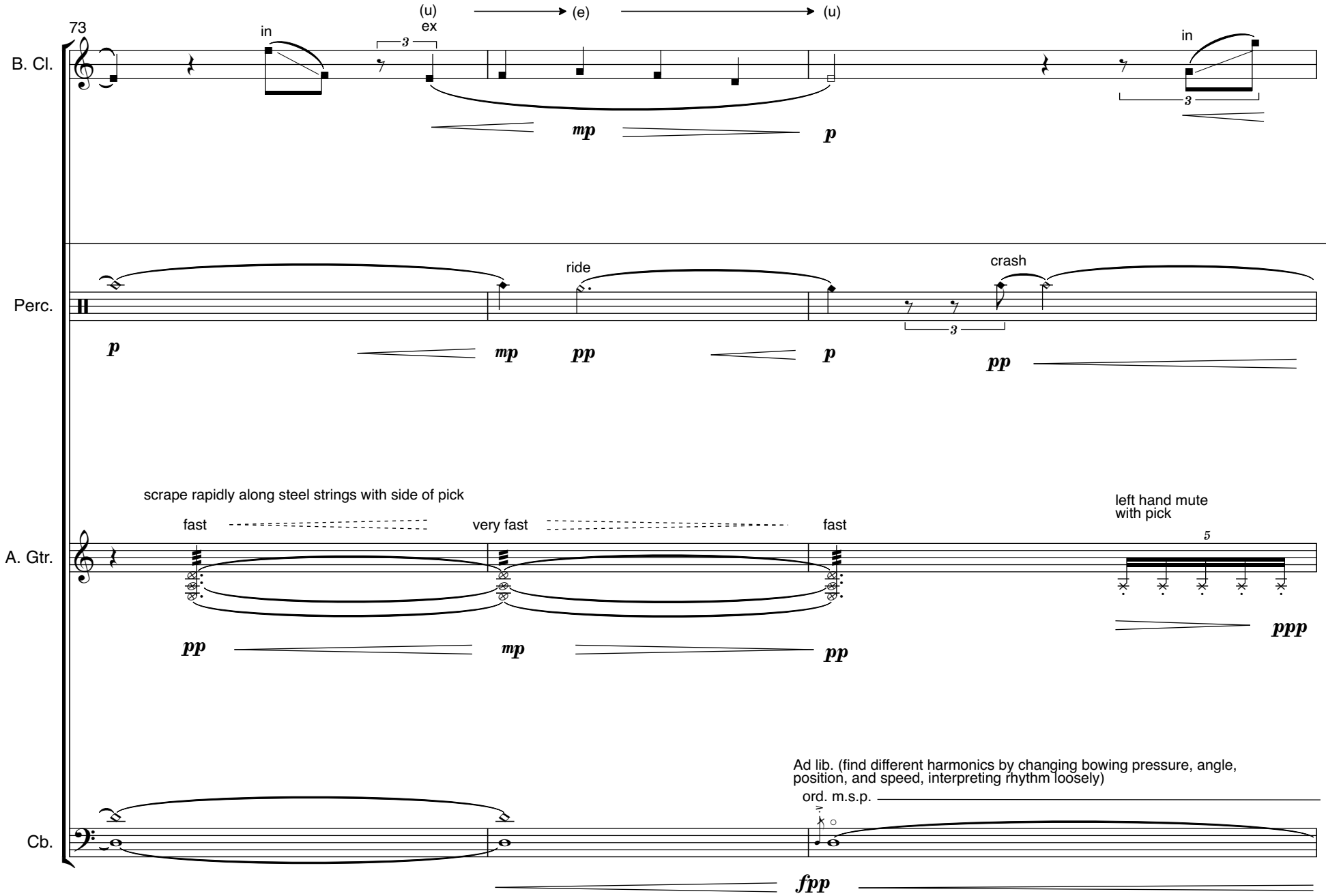

59
(slow)
B. Cl.
pp
fpp
fpp
p
superball
High tom
Perc.
f
pp
f
A. Gtr.
Cb.
p
normale
m.s.p.
ppp
f
ppp
normale
m.s.p.
f
ppp

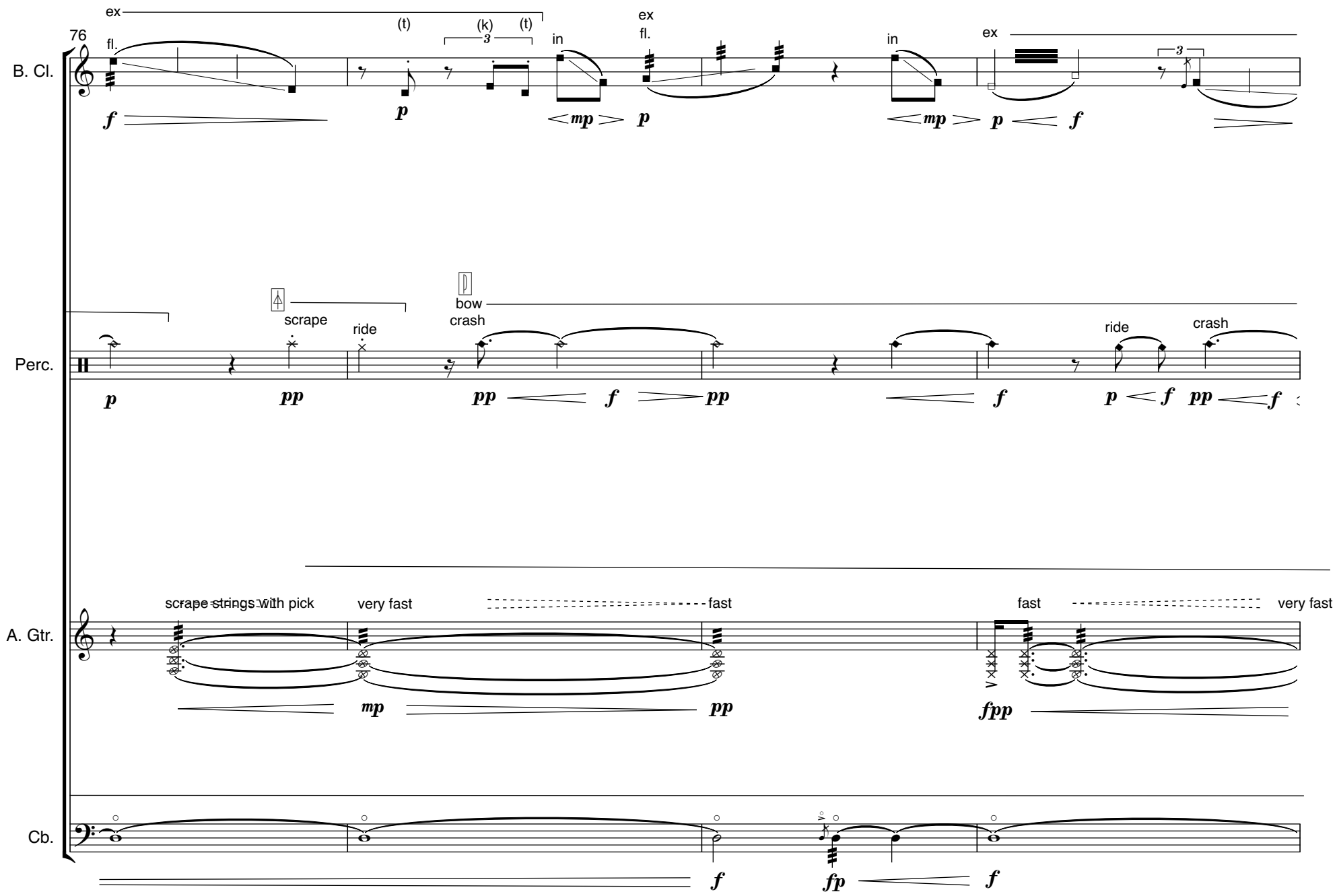

62
B. Cl.
alternate
3
fl.
ppp
f
p
f
Perc.
superball
low tom
p
f
A. Gtr.
L.H. mute
pp
p
Cb.
normale
f
p
normale
overpressure (creaking)
f

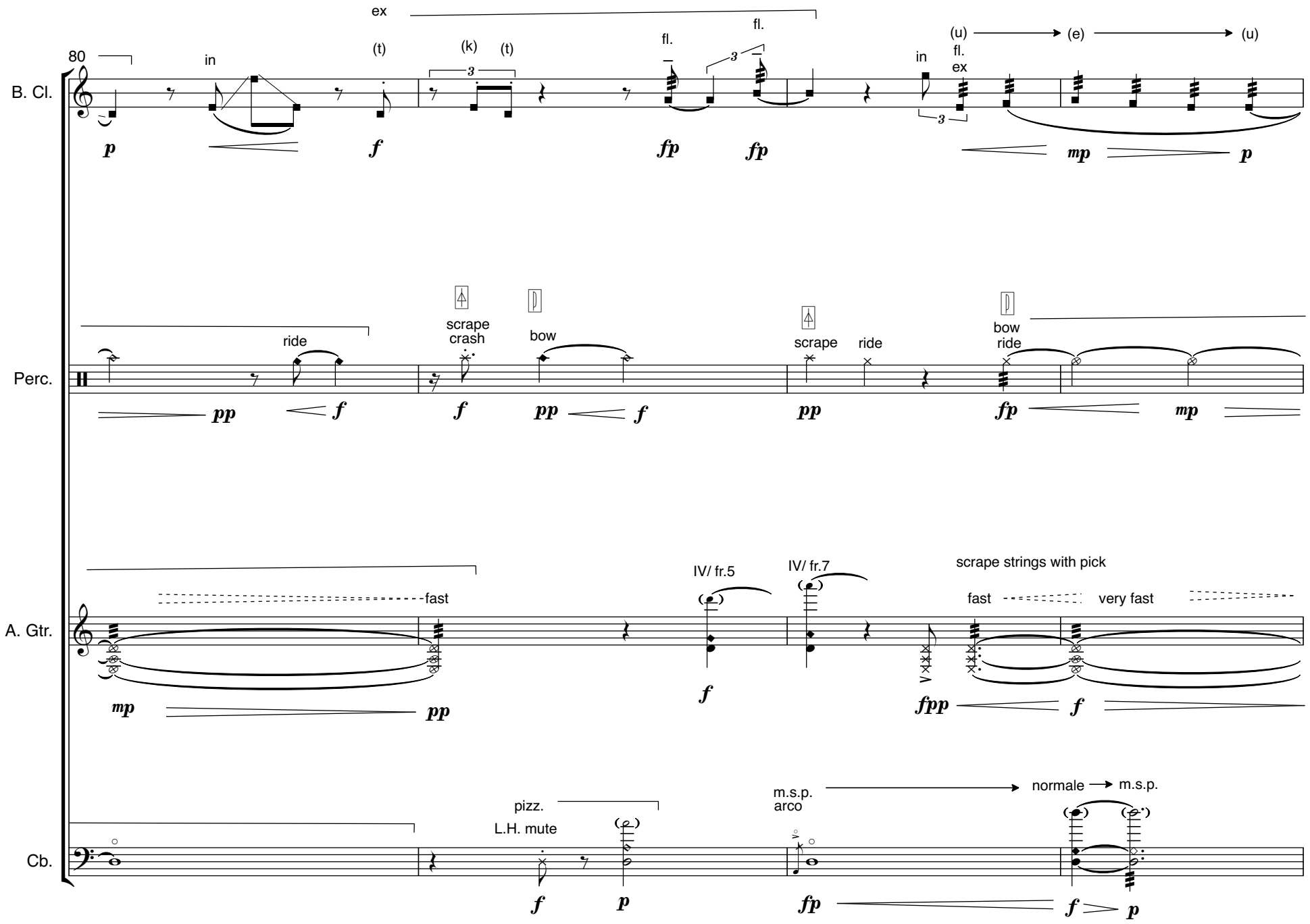

65
B. Cl.
Perc.
A. Gtr.
Cb.
scrape
normale.
II, III

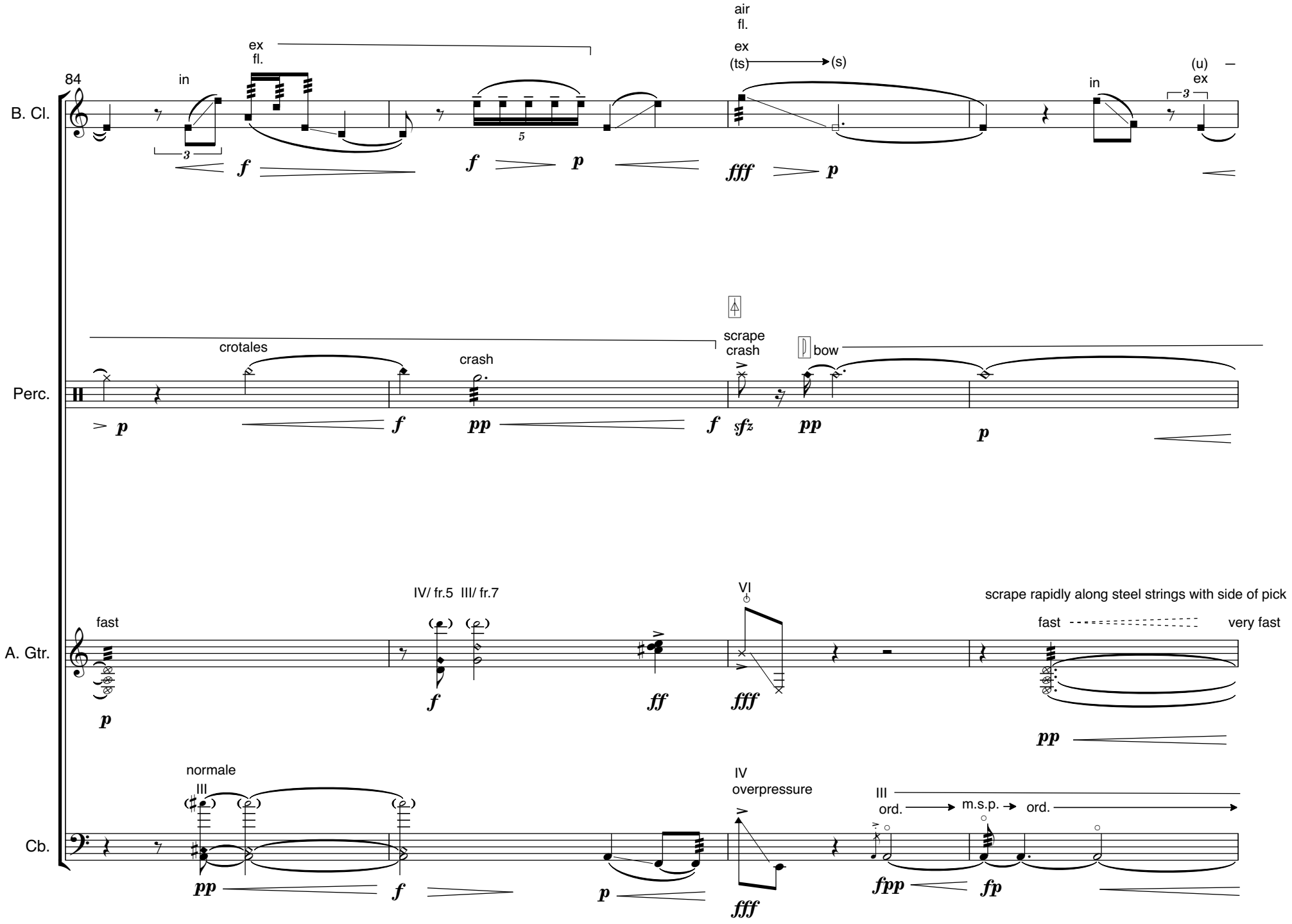

68
B. Cl.
slap.
ord.
fp
ff
p
ff
slap.
f
Perc.
scrape
f
p
f
f
5
scrape
f
A. Gtr.
f
ff
Cb.
I, II
p
fp
f
p

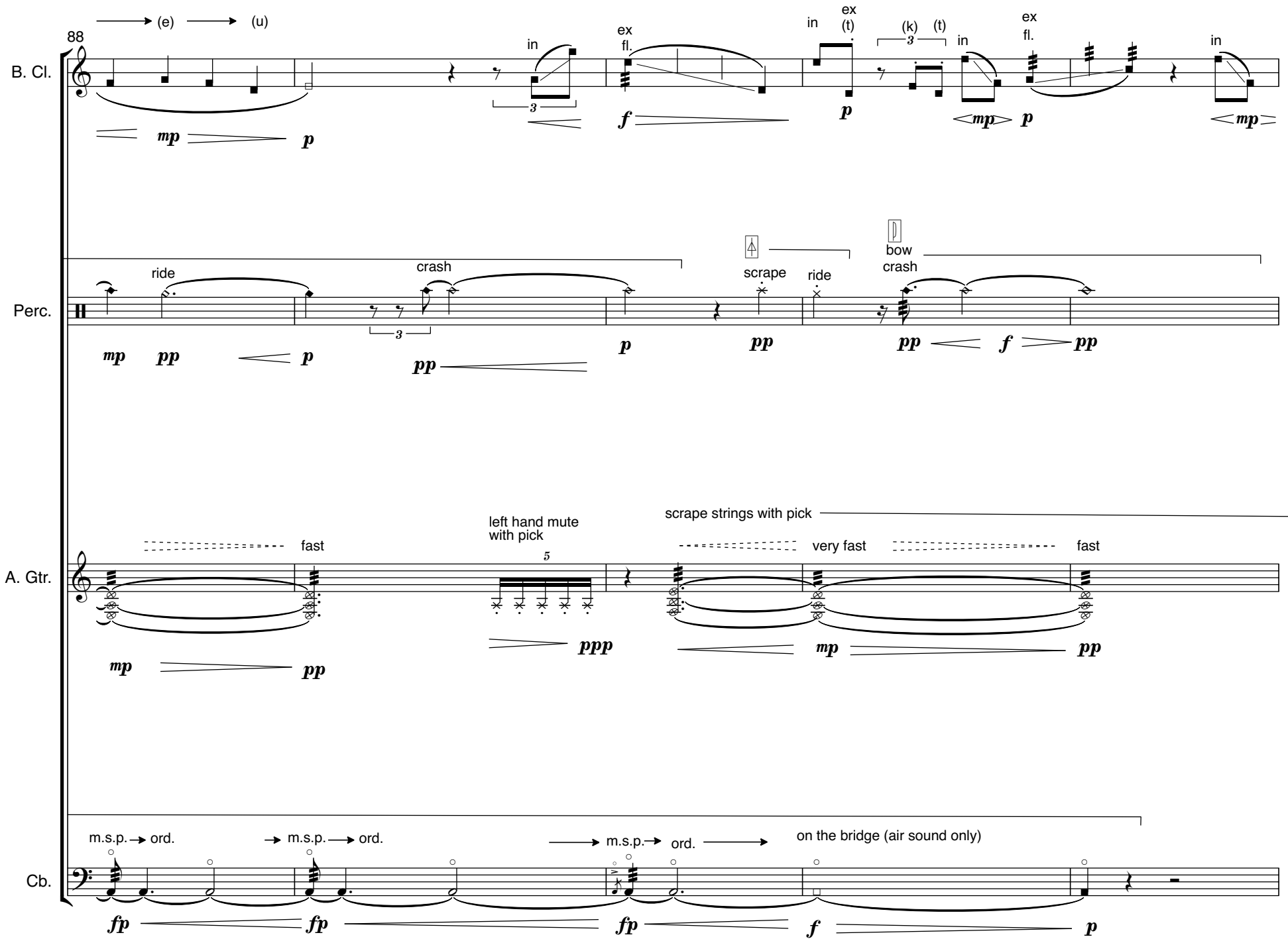

C
+ keyclicks as loud as possible until the end
air
fl.
ex
(ts)
(s)
71
B. Cl.
3
ff
fff
p
Perc.
scrape
crash
Ad lib. (find different harmonics by changing bowing pressure, angle and position, interpreting rhythm loosely)
bow
f
ff
5
sfz
pp All bows fade in and out
A. Gtr.
vib.
Muted gliss (upwards)
VI
ff
fff
Cb.
m.s.p.
overpressure
IV
circular bowing (slow)
II
ppp
fff

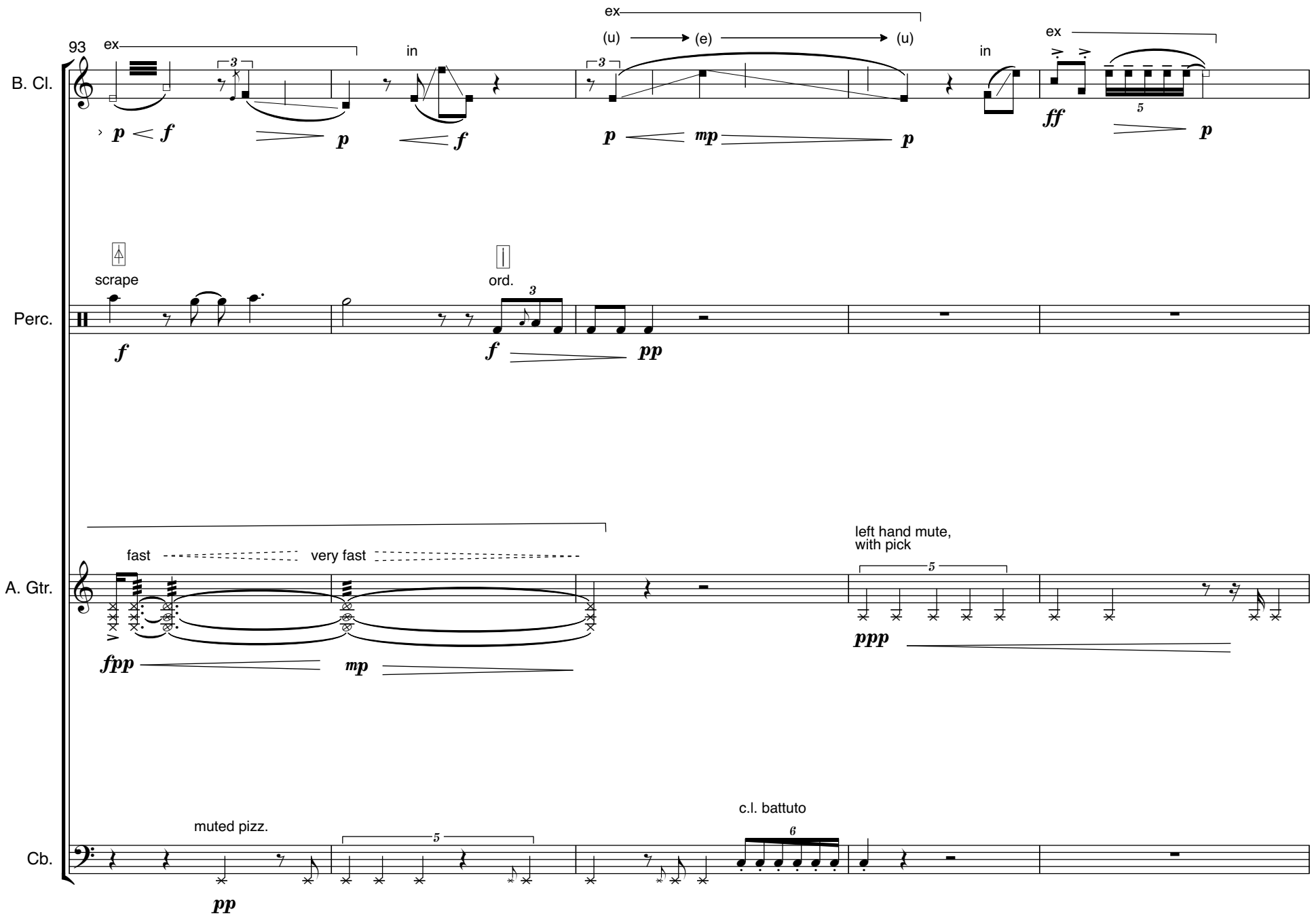

73
B. Cl.
in
(u)
ex
(e)
(u)
in
mp
p
Perc.
ride
crash
p
mp
pp
p
pp
A. Gtr.
scrape rapidly along steel strings with side of pick
fast
very fast
fast
left hand mute
with pick
pp
mp
pp
ppp
Cb.
Ad lib. (find different harmonics by changing bowing pressure, angle, position, and speed, interpreting rhythm loosely)
ord. m.s.p.
fpp

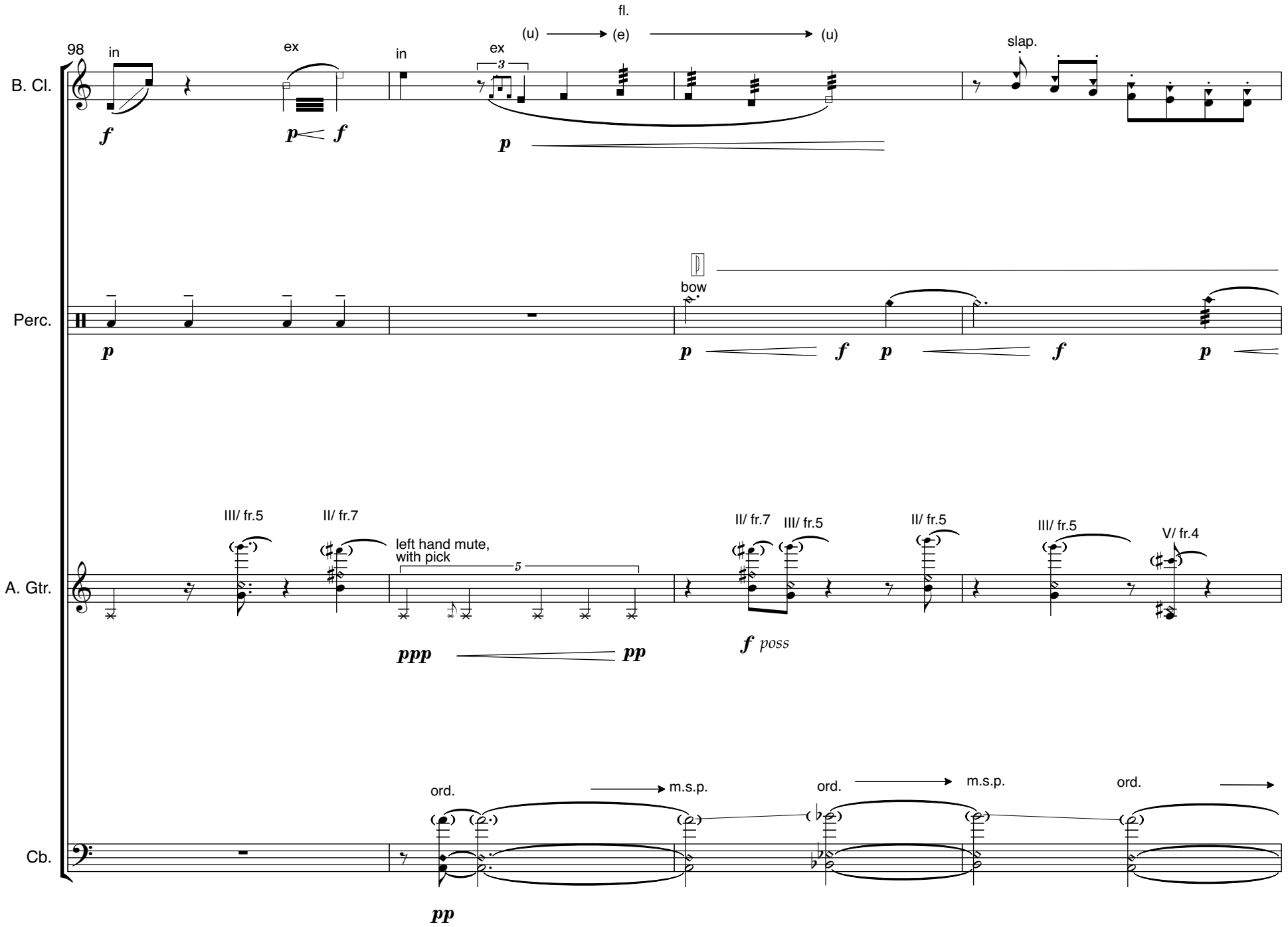

76
B. Cl.
ex
fl.
(t)
(k)
(t)
3
in
ex
fl.
in
ex
3
Perc.
scrape
ride
bow
crash
ride
crash
A. Gtr.
scrape strings with pick
very fast
fast
fast
very fast
Cb.

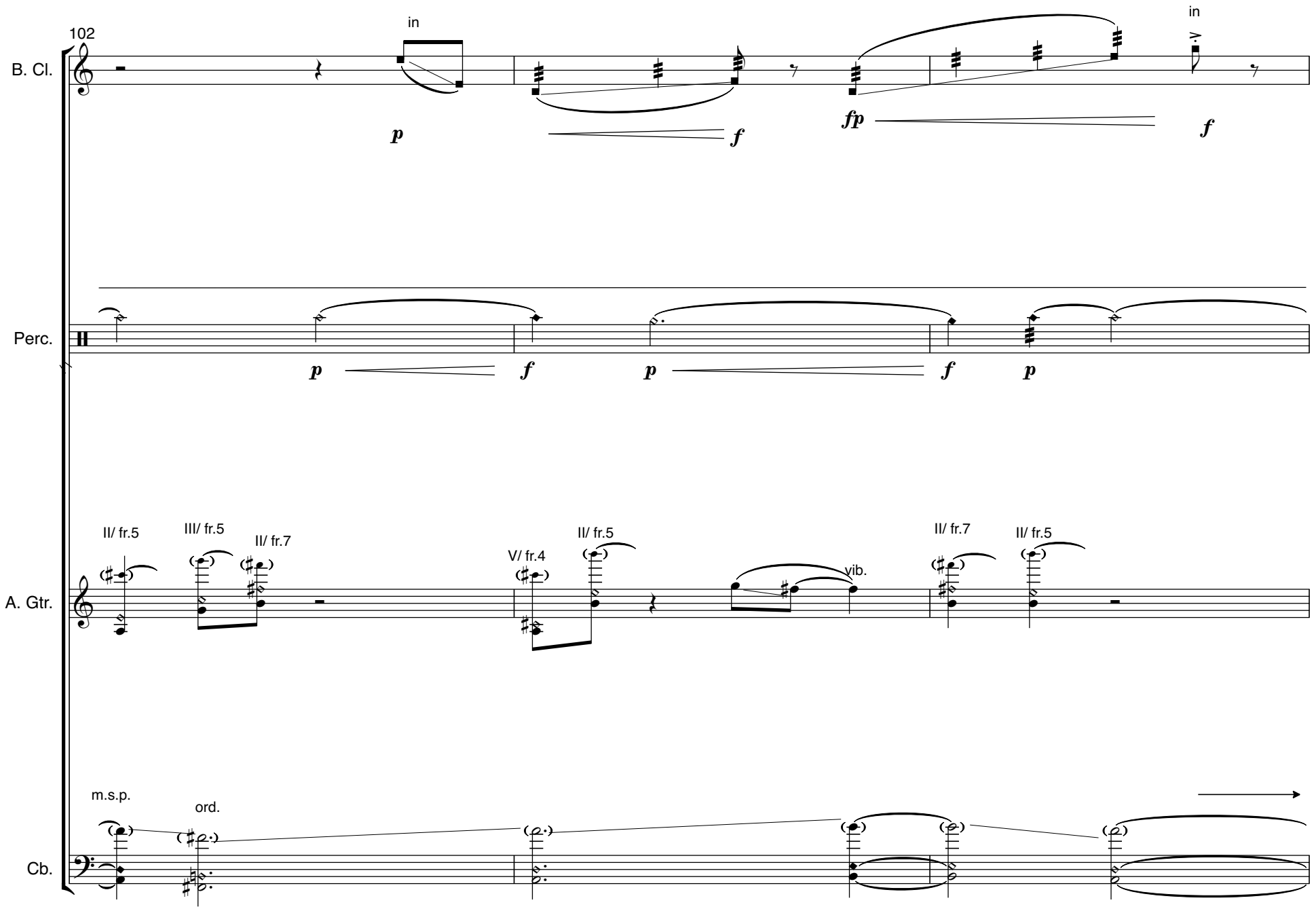

80
B. Cl.
Perc.
A. Gtr.
Cb.
in
ex
(t)
(k)
(t)
fl.
fl.
in
fl.
ex
(u)
(e)
(u)
p
f
fp
fp
mp
p
ride
scrape
crash
bow
scrape
ride
bow
ride
pp
f
f
pp
f
pp
fp
mp
fast
fast
IV/ fr.5
IV/ fr.7
scrape strings with pick
fast
very fast
mp
pp
f
fpp
f
pizz.
L.H. mute
m.s.p.
arco
normale
m.s.p.
f
p
fp
f
p

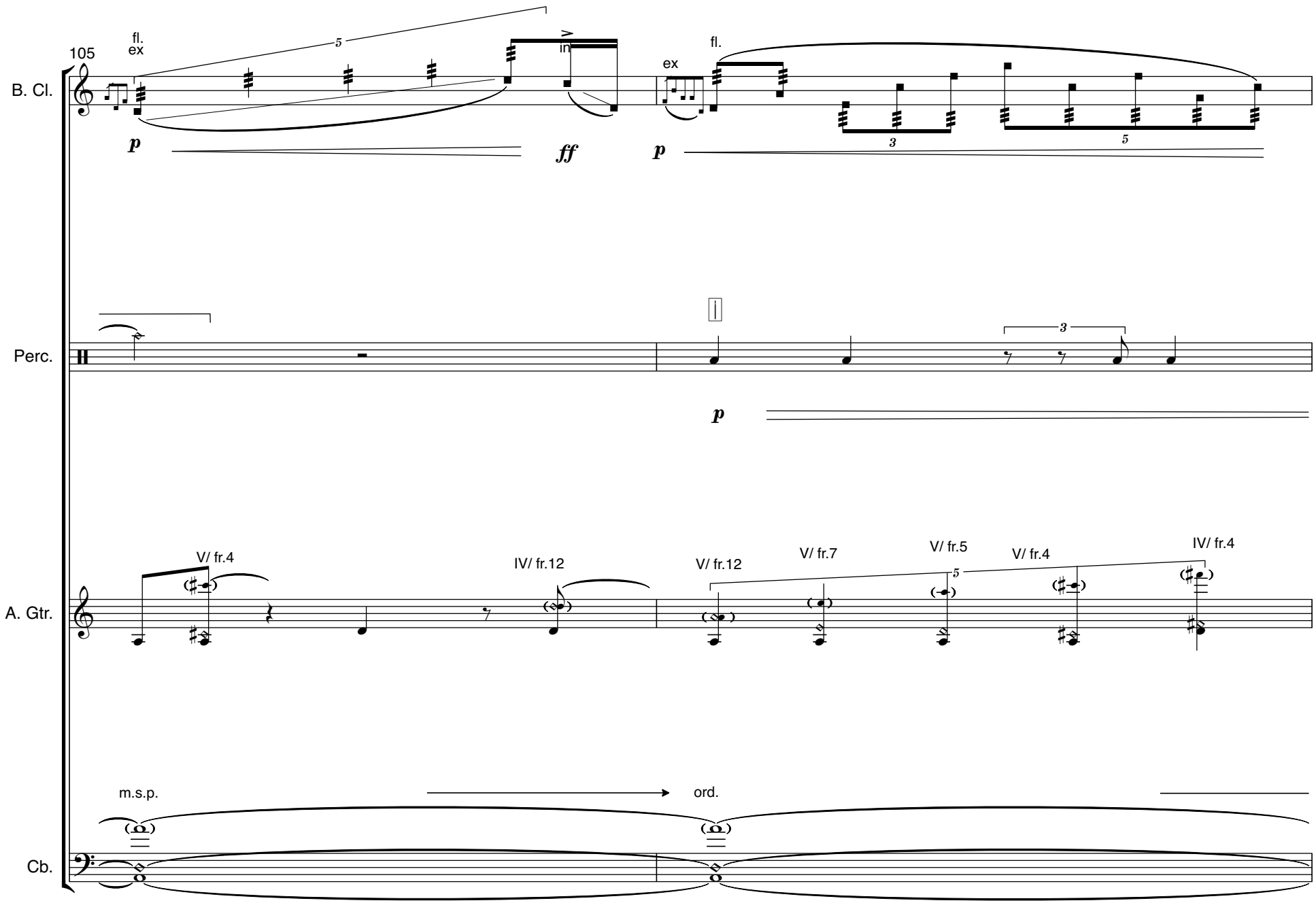

84
B. Cl.
in
ex
fl.
air
fl.
ex
(ts)
(s)
in
(u)
ex
Perc.
crotales
crash
scrape
crash
bow
A. Gtr.
fast
IV/ fr.5 III/ fr.7
VI
scrape rapidly along steel strings with side of pick
fast
very fast
Cb.
normale
III
IV
overpressure
III
ord.
m.s.p.
ord.

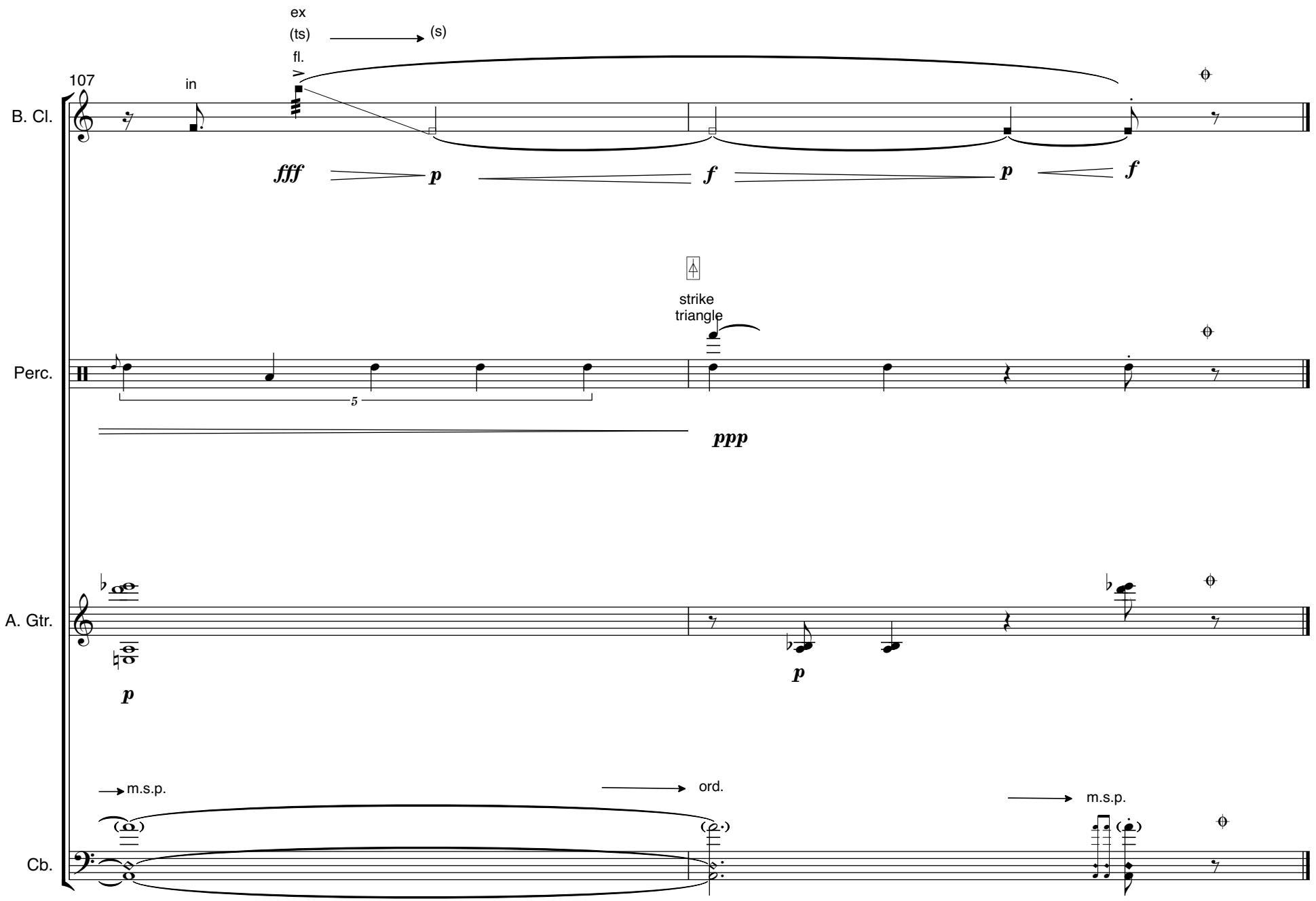

88
B. Cl.
(e)
(u)
in
ex
fl.
in
ex
(t)
(k)
(t)
in
ex
fl.
in
mp
p
f
p
mp
p
mp
Perc.
ride
crash
scrape
ride
bow
crash
mp
pp
p
p
pp
pp
pp
f
pp
A. Gtr.
fast
left hand mute
with pick
5
scrape strings with pick
very fast
fast
mp
pp
ppp
mp
pp
Cb.
m.s.p.
ord.
m.s.p.
ord.
m.s.p.
ord.
on the bridge (air sound only)
fp
fp
fp
f
p


93
B. Cl.
ex
in
ex
(u)
(e)
(u)
in
ex
p
f
p
f
p
mp
p
ff
p
Perc.
scrape
ord.
f
f
pp
A. Gtr.
fast
very fast
left hand mute,
with pick
fpp
mp
ppp
Cb.
muted pizz.
c.l. battuto
pp


98
B. Cl.
in
ex
in
ex
fl.
(u)
(e)
(u)
slap.
f
p f
p
Perc.
bow
p
p f p f p
A. Gtr.
III/ fr.5
II/ fr.7
left hand mute,
with pick
II/ fr.7
III/ fr.5
II/ fr.5
III/ fr.5
V/ fr.4
ppp
pp
f poss
Cb.
ord.
m.s.p.
ord.
m.s.p.
ord.
pp


102
B. Cl.
in
p
f
fp
in
f
Perc.
p
f
p
f
p
A. Gtr.
II/ fr.5
III/ fr.5
II/ fr.7
V/ fr.4
II/ fr.5
vib.
II/ fr.7
II/ fr.5
Cb.
m.s.p.
ord.


105
B. Cl.
fl.
ex
in
ex
fl.
p
ff
p
Perc.
p
A. Gtr.
V/ fr.4
IV/ fr.12
V/ fr.12
V/ fr.7
V/ fr.5
V/ fr.4
IV/ fr.4
m.s.p.
ord.
Cb.


ex
(ts)
(s)
fl.
107
in
B. Cl.
fff
p
f
p
f
strike
triangle
Perc.
5
ppp
A. Gtr.
p
p
m.s.p.
ord.
m.s.p.
Cb.