

नाद (Nāda)

For B \flat Clarinet, Alto Saxophone, and Viola

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Preface









In many spiritual practices, such as Buddhism and Yoga, *Nāda* refers to the internal 'human' sounds, such as heartbeats and breaths. 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 and in English colloquially, which can also reference the absence of pitched sounds in this composition.

(9'00")

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

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

Sax. f in ex ff fpp f ppp p pp p

Vla. pp pp f fpp p

Annotations: *fl.*, *tr.*, *slow*, *fast*, *slow*, *m.s.p.*, *tratto*, *c.l. battuto*, *III*, *IV*, *ord.*, *slow*, *fast*, *m.s.p.*, *slow*

9 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{5}{4}$

Cl.

Sax.

Vla. fp ppp ppp $< f$ pp f $< ff$ f fp pp ppp

Annotations: *ord.*, *m.s.p.*, *harmonic half stopping*, *m.s.p.*, *L.H. alternate between fundamental and half-pressed harmonic*, *m.s.p.*, *c. l. tratto*, *III*, *ord.*, *m.s.p.*, *half harmonic press*, *II*

Cl. **5/4**

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**

Sax.

Vla.

air, rapid key clicks

ex

ff

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

air, rapid key clicks

slap.

in ex

6

slap

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

c.l., tratto

c.l. battuto

tratto

battuto

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

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

Vla. *battuto* *f* *pp* *c.l. tratto* *battuto* *p* *tratto* *pp* *m.s.p. L.H. half stopping* *slow* *fast* *IV* *III* *II* *I*

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* *m.s.p.* *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

7

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

ppp

pp

p

pp

p

ppp

f

pp

p

ppp

53

air, key clicks

slow → fast → slow

slow → fast → slow

slow → fast → slow

in ex slap

air

Cl.

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

Sax.

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

Vla.

III IV slow → fast → slow

slow II → fast m.s.p.

half stopping, flautando

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

57

4/4

Cl.

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

Sax.

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

Vla.

m.s.p. 3 → s.t.

m.s.p. slow → fast

I IV slow → fast

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

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. air ex in ex *ff* *pp* *f* *pp* *p* *pp* *p* *f*

Sax. air ex in ex *ff* *pp* *f* *pp* *fp* *f* *p*

Vla. m.s.p. c.l., tratto III *ff* *pp* *f* 3 s.t. *pp* m.s.p. slow → fast *p* I IV *f* slow → fast *pp* *f* II *p* *f*

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 system covers measures 90 to 94. The Clarinet part starts with a *pp* dynamic and includes a *tr* (trill) in measures 92-94. The Saxophone part features a *f* dynamic in measure 90 and a *tr* in measure 92. The Viola part includes a *fp* dynamic in measure 90 and a *tr* in measure 92. Performance instructions include tempo changes (slow to fast) and articulation (air, key clicks).

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 *tr* slow → fast m.s.p. III IV slow → fast → slow III IV slow → fast → slow

6 6 6

4/4 3/4 6/4

Detailed description: This system covers measures 95 to 99. The Clarinet part has a *ff* dynamic in measure 95 and a *tr* in measure 97. The Saxophone part has a *ff* dynamic in measure 95 and a *tr* in measure 97. The Viola part has a *ff* dynamic in measure 95 and a *tr* in measure 97. Performance instructions include tempo changes (slow to fast) and articulation (slap, air, key clicks).

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

Sax. *pp* *p* *pp* *p* *pp* *fff* *sfz*

Vla. *p* *pp* *pp* *p* *pp* *sfz*

air, key clicks in ex

slap. 3 fl.

air, key clicks

slap. air.

m.s.p. no pitch III

battuto

m.s.p. tremolo between half pressed harmonic and fundamental

enter on sax cue air, fl.

1/4 4/4

sfz

spectral gliss upward

M

enter on sax cue m.s.p. half stopped

sfz

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: Starts at measure 110 in 4/4 time. The first measure contains a triplet of eighth notes with a dynamic of *p*. The second measure has a dynamic of *pp* and is marked "slap.". The third measure has a dynamic of *f* and is marked "air". The fourth measure has a dynamic of *pp*. A long horizontal line with an arrow points from the end of the first measure to the end of the fourth measure.

Sax. Staff: The first measure is marked "higher multiphonic whistling, trembling" with a dynamic of *p*. The second measure is marked "air, key clicks" with a dynamic of *ppp*. The third measure has a dynamic of *p*. The fourth measure has a dynamic of *ppp*.

Vla. Staff: The first measure is marked "overpressure bowing (creaking sound)" with a dynamic of *f poss.*. The second measure is marked "c.l. tratto m.s.p." with a dynamic of *ppp*. The third measure has a dynamic of *p*. The fourth measure has a dynamic of *ppp*.