I Mean You No Harm

by

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of the requirements for the degree of
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(Music: Composition)
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DEDICATION

*Kol Han’shama*, for all people after immense suffering.
ACKNOWLEDGEMENTS

Thank you to Professors Karen Fournier and Charles Garrett for your boundless wisdom as instructors in the two most invigorating courses I have ever enrolled in throughout my tenure as a student at the collegiate level. Your mentorships and knowledge have proved invaluable and indispensable to me as both a musician and human.

Thank you to Professor Erik Santos for your kindness and brilliance. Your musical inquisitiveness has re-enlightened me of the joys that music has to offer and that music can be “cool” within the field of academia.

Thank you to Professor and Rabbi Elliot Ginsburg for your affability, amiability, and sacred guidance. You provided with me a comfortable, safe, and spiritual home in Ann Arbor with no questions asked and you have exemplified the core Jewish teachings of “hachnasat orchim” (welcoming guests) and “g’milut chasadim” (acts of loving-kindness). For this, I am extremely grateful.

Many thanks to my composition professors and advisors, Evan Chambers and Kristin Kuster, for your guidance, instruction, support, and empathy in both music and life. You have both always been present with open ears and open hearts in my time of musical or human need, and I am eternally grateful for each of your presences in my life.

Thanks to my parents who, through physical, mental, and financial hardships, strove and worked for me to receive the highest quality of education possible. This dissertation work is as much yours as it is mine. With this final project and capstone as a student, I hope I have made you proud.
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DURATION, INSTRUMENTATION, AND PERFORMANCE NOTES

**Duration:**
c. 43’30” - 44’00”

**Instrumentation:**
1 Clarinet in A
1 Alto Saxophone (*dbl. Singing Bowls*)
1 Percussion
   - vibraphone (with mallets, bow, and motor)
   - crotales (both octaves)
   - *Singing Bowls (with rubber mallet and felt tube mallet, pitches C4, D4, E4, F4, G4, A4, B4)*
1 Harp
1 Piano - (*with two E-Bows: see performance notes #6, fig #2*)
1 Electric guitar - (*with live digital signal processing: see performance notes #7, figs #3 and #4*)
1 Viola
1 Cello
1 Double Bass - (with C-extension)
1 Soprano vocalist - (range: C4 - E5)
1 Alto vocalist - (range: F3 - B4)
1 Tenor vocalist - (sounding range: C#3 - E4 -- written range: C#4 - E5)
1 Bass vocalist - (range: G2 - C#4)

*(Please contact the composer at composer720@gmail.com to acquire or borrow the proper singing bowls for performance.)*
Performance Notes:

1. General setup and spatial layout for performance:
An individual or small collection of instruments will be spatialized throughout a performance space and placed in groupings based on timbres and tunings required for performance. The spatialization of the performers lends the opportunity to re-figure the role of the “audience” or “concert-goer” as that of “meditator/participant” with agency over individual experience. Each individual has the freedom to discover which individual performer or group of timbres generated by the ensemble resonate best within them, and to move freely throughout the space. Tunings of $A_4=440$ Hz and $A_4=432$ Hz (and all equally tempered pitches with each system) will be adhered to to create a binaural listening experience. The groupings and tunings are as follows:

![Diagram of Instrumentalist Spatialization]

Figure 1: Instrumentalist Spatialization

2. Governing time and cues:
Communication is critical and imperative for this work. All performers should be facing inward to ensure and enhance communication. No conductor is needed for performance; all performers cue each other throughout any given performance. Be sure that no views from one performer to another are obstructed for extended periods of time as audience members will be moving around throughout the performance space.

In order to successfully perform I mean you no harm, each performer must have their own timer, stopwatch, or any similar device. If one uses a computer, tablet, or cellular device for their timer, please put the device in “Airplane Mode” to ensure no calls or messages are received during performance. It is also essential that the device must not power off, vibrate, or enter a “sleep mode” of any sort during performance. The pianist should supervise the synchronization of stopwatches by ensuring all are ready to simultaneously activate their stopwatch and by properly cueing the ensemble for the start of the stopwatches and the piece itself.

A highly recommended online option/alternative for a synchronized stopwatch is [https://chronograph.io/](https://chronograph.io/), a cloud-synchronized stopwatch. If this route is chosen, the pianist
should arrange and control the stopwatch from their device, distribute the “view” link found at the bottom of the website to the ensemble, conduct a test run with the ensemble, then use for performance.

When sonic events happen simultaneously, they are marked with red arrows. The arrowheads themselves point to and indicate the performer who acts as the signaler/“cuer” of that sonic event for when they should specifically occur.

In the score, there are two or three timestamps per page of music. For timestamps not at the end of a page, they serve as guides/markers as to what music should approximately be occurring at that given time. A ten (10) second window is acceptable when approaching and retreating those timestamps. The timestamp at the end of each page, as indicated by its attached small arrow, corresponds specifically to the end of that page of music. The timeframe of this timestamp must be strictly adhered to. Overall, it is crucial for all performers to be aware of what music is occurring at the end of any given page and immediately at the start of the subsequent page. This will assure that all performers are, literally and figuratively, on the same page.

3. Playing the Himalayan singing bowls:
There are two ways to play the Himalayan singing bowls: by gently striking them with the round rubber mallet, or by “singing” them with the felt tube mallet. For more detailed explanation and instruction, consult this video: https://youtu.be/NiP7-DrZoiQ

4. Vibraphone mallets:
When ‘soft’ mallets for the vibraphone are requested, this indicates that the sound of contact of the mallets on the vibraphone should be as close to inaudible as possible.

5. Harp harmonics:
Harmonics are notated where played with the ♩ symbol. They should sound one octave higher than written.

6. The piano, and using the E-Bows:
The lid for the piano should be full-stick and the (damper) pedal should be down for the full duration of the work. The pianist may use their foot in a standard manner or place an object onto the pedal.

The E-Bow, or electronic bow, functions as a digital bow to create a droning effect. Although E-Bows are monophonic, they can produce overtone pitches as the primary sounding pitch depending on the vertical placement and function of the E-Bow on the string. For I mean you no harm, the E-Bow should sound the pitches notated in the score as the primary sounding pitch (naturally occurring overtones/harmonics are expected and desired for performance, although try to avoid the faint 7th and 14th partials). If the “on” switch is facing you (and the nose and LED light are facing away from you), flip the switch to “standard” to the left to ensure proper pitches are sounded.

![E-Bow switch placement](image)

Figure 2: E-Bow switch placement
Before performance, test the E-Bows on the piano and place sticky-notes onto the soundboard to properly ensure the correct placement of the E-Bows during performance. The four total pitches utilizing the E-Bows are D4 and A4 followed by F4 and C5. For a more detailed explanation and instruction, consult this video by Nina C. Young: https://youtu.be/PSufBIHe92I

7. Electronics/digital signal processing for the guitar:
The timbral quality and musical color of the electric guitar throughout the work should be warm and mellow, but rich and bright.

The electric guitar must employ reverb, distortion, and delay for performance. Below is a diagram for electronics setup (many thanks to Josh Alvarez Mastel for his assistance with the electronics).

A screenshot of the Max/MSP patch, created by John Mallia, is below. It is available for performance at the following link: https://drive.google.com/file/d/1uegonW3fEytmrtw37WhWc1uxfX2S46Uw/view?usp=sharing
Figure 4: Max/MSP Patch

Everything should already be set up properly in the downloadable patch, but in the event it is not, check the instructions below to confirm that the patch is ready for use.

Step 1: Click the large microphone button in the top left-hand corner.
Step 2: Select input source (the audio interface).

Step 3: In DELAY, adjust the five “delay times” (which in the above image all read “0”) to mirror the “tapout~” bar just below them by clicking the arrows on the left hand side of each box and typing the numbers in (333, 750, 1100, 1950, 2450).
Step 4: Adjust each individual delay fader (the five equal faders all currently reading 127) to mirror the numbers directly above it (127, 124, 110, 124, 110) by clicking each of those boxes. The boxes below the faders and the faders themselves will automatically adjust.
Step 5: Adjust universal input (Fader 1) and universal output (Fader 2) accordingly. To turn delay off, turn both input and output faders completely down.

Step 6: In REVERB, adjust your “preset #” to “3” (as shown above).
Step 7: Adjust universal input (Fader 7) and universal output (Fader 8) accordingly.

Step 8: In DISTORTION, adjust your “preset #” to “3” (as shown above).
Step 9: Adjust universal output (Fader 3) accordingly. To turn distortion off, turn the fader completely down.
8. **Harmonics (for strings and guitar):**
All harmonics (unless noted otherwise) are natural harmonics. They are notated either as diamond noteheads at the node/touchpoint on the corresponding string they are played on (noted as I, II, III, or IV), or at **sounding pitch** with the ○ symbol written above it.
There are five (5) different natural harmonics used:

1. If the node/touchpoint is a **perfect fourth** above the fundamental/open string, the sounding pitch will be two octaves above the fundamental/open string, or the 4th **partial**.
2. If the node/touchpoint is a **perfect fifth** above the fundamental/open string, the sounding pitch will be a 12th (or an octave + a perfect fifth) above the fundamental/open string, or the 3rd **partial**.
3. If the node/touchpoint is a **major sixth** above the fundamental/open string, the sounding pitch will be a two octaves + a major 3rd above the fundamental/open string, or the 5th **partial**.
4. If the node/touchpoint is a **minor seventh** above the fundamental/open string, the sounding pitch will be a two octaves + a 31-cent flat minor seventh above the fundamental/open string, or the 7th **partial**. It is acceptable for the resulting sound to be scratchy or fuzzy.
5. If the node/touchpoint is an octave above the fundamental/open string, the sounding pitch will be an octave (same as the written pitch) above the fundamental/open string, or the 2nd **partial**.

9. **The singers:**
The singers sing two vowel sounds throughout the work:

3, or the “open-mid back rounded” vowel, as in “ball” or “thought” (in North American English).

4, or the “open back unrounded” vowel, as in “hot” or “stop” (in North American English).

These vowel sounds should be completely uniform amid the singers. Any specific vocal/timbral details regarding these vowel sounds should be unanimously agreed upon by all four singers. The timbre and color of the voices should blend as fluidly with the rest of the ensemble as possible.

10. **On non-standard and aleatoric notations/performance techniques:**
There are detailed instructions for all non-standard and aleatoric notations in the score. If there are any questions regarding these techniques, please contact the composer directly.

11. **Dynamics:**
Any two dynamics separated by an arrow, for example, \( (mp \rightarrow f) \), indicate a range of dynamics. In the above example, the performer may freely perform within a dynamic range of (and any dynamic in between) mezzo-piano to forte.

\( nf \), or mezzo-forte, should approximately match the sound of a speaking voice at normal volume. All other dynamics are proportionally derived from this.

\[ \text{crescendo dal niente} \] (crescendo from silence)

\[ \text{decrescendo al niente} \] (decrescendo to silence)

Any dashed crescendo or decrescendo markings, such as \(~ = = = = = = = = ~\) indicate natural attacks and decays (fade-ins and fade-outs) of sound, such as the fade-in from the placement of the E-Bow on the piano strings, or the fade-out from the ceasing of bowing the vibraphone, etc.
ABSTRACT

*I mean you no harm* is a work for mixed chamber ensemble (*cl, asax, perc, hp, pno, gtr, vla, vlc, db, SATB choir*) composed with the intent of alleviating stress and down-regulating the sympathetic nervous system based on studies and research at the intersection of music, neurology, and meditation and healing. In this work, I focus on utilizing and applying proven techniques for healing such as binaural beating and auditory entrainment while amplifying the healing power of extra-musical experiences such as those available to us in the natural world and in mystical and spiritual practices such as Kabbalah and meditation. I attempt to accomplish this by means of the use of timbre, pulse, atmosphere, and the manipulation of the overtone series to create a meditative and healing sonic space.

Some of the Jewish teachings I have embraced since my childhood, such as caring for and loving the earth and performing acts of loving-kindness, are exemplified in the teachings and actions of Kabbalah and those who practice it. One of the fundamental questions of Kabbalah is how can we each properly attune ourselves to the earth, to *Havayah* (the Great Existence), to the *Sfirot* (emanations of *Havayah* between the physical and metaphysical realms), and to each other. While the answers lay deeply within each of us and scattered throughout the universe, I aspire that this work might help us each attune to each other, to the depths of the universe, and to our own selves.

While the “standard” unit of time measurement in a piece of classical music is beats per minute within a given time signature, the unit of time measurement in this work is in seconds as dictated by synchronous stopwatches for each performer in the ensemble. The work is to be performed sans conductor; each sonic event will act as a cue for the subsequent sound in the score.

The performers are to be distanced and spatialized in individual groupings within the physical space for performance by instrument family. This lends the opportunity to re-figure the role of “concert-goer” as that of “meditator/participant” with agency over individual experience. Each individual has the freedom to discover which individual performer or group of timbres generated by the ensemble resonate best within them, and to move freely throughout the space. It is my utmost hope that in treacherous times of uncertainty or any perilous moments we may endure in the future, that this work be a catharsis and a release for anyone who participates, meditates, or listens.
I mean you no harm
for mixed chamber ensemble

Ari Sussman

Clarinet in A

Alto Saxophone

Percussion

Turn vibraphone motor on "medium-fast"

Singing Bowls

Vibraphone bowed

Harp

E-Bows

place E-Bows on D first, followed by A

Piano

Electric Guitar

Electronics

Viola

Violoncello

Contrabass

Soprano

Alto

Tenor

Bass

c. 30"
c. 1'

1'30"-1'40"

I mean you no harm

&
c. 30"
c. 1'

1'30"-1'40"

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I mean you no harm

Cl.

Alto Sax.

Perc.

Hp.

E-Bows.

Pno.

E. Gtr.

Elec.

Vla.

Vc.

Cb.

S.

A.

T.

B.
I mean you no harm
I mean you no harm

irregular rhythmic tremolo, fidgety and twitchy, like morse code, breathe when necessary.

Vibraphone (bowed)
Cl.

Alto Sax.

Perc.

Hp.

E-Bows.

Pno.

E. Gtr.

Elec.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Soft mallets

Play chords in any order for c. 4'-8" each, loco or 8va

(pp - mf)

I mean you no harm

Play any pitches from the dashed box in any order in the manner below. Each note should last c. 2'-8".

I mean you no harm

Play any pitches from the dashed box in any order in the manner below. Each note should last c. 2'-8".

I mean you no harm

Play any pitches from the dashed box in any order in the manner below. Each note should last c. 2'-8".

I mean you no harm

Pick one pitch from the dashed box and repeat in the manner below in the span of one full breath, new pitch every breath
I mean you no harm

Cl.

Alto Sax.

Perc.

Hp.

E-Bows.

Pno.

E. Gtr.

Elec.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Cl. Peak dynamic now mf

Alto Sax. Peak dynamic now mf

Perc. Each chord should now last c. 3"-4".

Hp. (mf - ff) Each chord should now last c. 3"-4".

E-Bows. Each chord should now last c. 3"-4".

Pno. (mf - f) (f - ff)

E. Gtr. (mf - f) (mf - ff)

Elec. c. 12'30'' c. 12'55'' 13'20''-13'30'' Each note should now last c. 1"-2".

Vla. Peak dynamic now ff

Vc. Each note should now last c. 1"-3".

Cb. Pick one pitch from the dashed box and repeat in the manner below in the span of one full breath, new pitch every breath

S. Peak dynamic now ff

A. Peak dynamic now f

T. Peak dynamic now f

B. Peak dynamic now f

Peak dynamic now ff
I mean you no harm

Cl.

Alto Sax.

Perc.

Hp.

E-Bows.

Pno.

E. Gtr.

Elec.

Vla.

Vc.

Cb.

S.

A.

T.

B.

I mean you no harm

c. 14'00''

Peak dynamic now \( f \)

c. 14'30''

Peak dynamic now \( mf \)

14'50''-15'00''

Peak dynamic now \( mp \)

Play/"improv" on pitches in (dashed) boxed collection in a similar manner to the pattern below. Coordinate pulse with piano and harp.

\( \# = 120 \)

Pno. molto legato

Keep the pedal down!

Each note should now last c. 2"-4".

\( \# = 120 \)

Coordinate pulse with harp and vibraphone

Pno. molto legato

Keep the pedal down!

Each note should now last c. 2"-4".

\( \# = 120 \)

Coordinate pulse with harp and vibraphone
Cl.

Alto Sax.

Perc.

Hp.

E-Bows.

Pno.

E. Gtr.

Elec.

Vla.

Vc.

Ch.

S.

A.

T.

B.

I mean you no harm

c. 15’20”

c. 15’40”

16’-16’10”

Cl.

Alto Sax.

Perc.

Hp.

E-Bows.

Pno.

E. Gtr.

Elec.

Vla.

Vc.

Ch.

S.

A.

T.

B.

Peak dynamic now p

Do not stop playing, just adjust available notes accordingly.

sim, as before

Do not stop playing, just adjust available notes accordingly.

Peak dynamic now p

Each chord should now last c. 2’-6’.

Play these notes, improv rhythm, similar to pattern below

Irregular rhythm, similar to pattern below with pitches from dashed box, alternate short and long rhythms freely, breathe as necessary.

Irregular rhythm, similar to pattern below with pitches from dashed box, alternate short and long rhythms freely, breathe as necessary.

Irregular rhythm, similar to pattern below with pitches from dashed box, alternate short and long rhythms freely, breathe as necessary.

Irregular rhythm, similar to pattern below with pitches from dashed box, alternate short and long rhythms freely, breathe as necessary.

Irregular rhythm, similar to pattern below with pitches from dashed box, alternate short and long rhythms freely, breathe as necessary.

Each note lasts c. 2’-6’.

Do not stop playing, just adjust available notes accordingly.

sim, as before

Do not stop playing, just adjust available notes accordingly.

sim, as before

Do not stop playing, just adjust available notes accordingly.

sim, as before

Do not stop playing, just adjust available notes accordingly.

sim, as before

Play these notes, improv rhythm, similar to pattern below

Irregular rhythm, similar to pattern below with pitches from dashed box, alternate short and long rhythms freely, breathe as necessary.

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Irregular rhythm, similar to pattern below with pitches from dashed box, alternate short and long rhythms freely, breathe as necessary.

Irregular rhythm, similar to pattern below with pitches from dashed box, alternate short and long rhythms freely, breathe as necessary.
Irregular rhythm, similar to pattern below with pitches from dashed box; alternate short and long rhythms freely, breathe as necessary.

I mean you no harm

Cl.

Alto Sax.

Perc.

Hp.

E-Bows.

Pno.

E. Gtr.

Elec.

Vla.

Vc.

Cb.

S.

A.

T.

B.

\( \text{as long as breath allows} \)

\( \text{as long as breath allows} \)

\( \text{as long as breath allows} \)

\( \text{as before} \)

\( \text{as before} \)

\( \text{as before} \)

\( \text{as before} \)

\( \text{as before} \)

\( \text{as before} \)

Distortion ON, low Delay OFF
I mean you no harm

Cl.
Alto Sax.
Perc.
Hp.
E-Bows.
Pno.
E. Gtr.
Elec.
Vla.
Vc.
Cb.
S.
A.
T.
B.

(c. 17'55'')

Peak dynamic now mp or mf

(c. 18'25'')

18'40''-18'50''

Peak dynamic now mp or mf

? sim, as before

? sim, as before

? sim, as before

? sim, as before

? sim, as before

? sim, as before

? sim, as before

? sim, as before

(c. 17'55'')

(c. 18'25'')

18'40''-18'50''

sim, as before, now with these pitches

sim, as before, now with these pitches

(p - mp)

(p - mp)

(p - mp)

(p - mp)

(p - mp)

(p - mp)
I mean you no harm
I mean you no harm

Cl.

Alto Sax.

Perc.

sim, as before, now with these pitches

Hp.

E-Bows.

Pno.

E. Gtr.

Elec.

Vla.

Vc.

Cb.

S.

A.

T.

B.

sim, as before

sim, as before

sim, as before

sim, as before

sim, as before

bring out

mf

sim, as before

sim, as before

sim, as before

sim, as before

sim, as before

sim, as before

sim, as before

sim, as before

sim, as before

sim, as before
I mean you no harm

Cl.

Alto Sax.

Perc.

Hp.

E-Bows.

Pno.

E. Gtr.

Elec.

Vla.

Vc.

Cb.

S.

A.

T.

B.

sim, as before, now with these pitches

Peak dynamic now

sim, as before

Peak dynamic now

sim, as before

sim, as before

sim, as before

sim, as before

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I mean you no harm

Cl.

Alto Sax.

Perc.

Hp.

E-Bows.

Pno.

E. Gtr.

Elec.

Vla.

Vc.

Ob.

S.

A.

T.

B.
I mean you no harm

Cl.  
Alto Sax.  
Perc.  
Hp.  
E-Bows.  
Pno.  
E. Gtr.  
Elec.  
Vla.  
Vc.  
Cb.  
S.  
A.  
T.  
B.  

\( \text{(p - mp)} \)
I mean you no harm

c. 25'20"

Alto Sax.

Perc.

Hp.

E-Bows.

Pno.

E. Gtr.

Elec.

Vla.

Vc.

Ob.

S.

A.

T.

B.
I mean you no harm

Cl.  
Alto Sax.  
Perc.  
Hp.  
E-Bows.  
Pno.  
E. Gtr.  
Elec.  
Vla.  
Ve.  
Cb.  
S.  
A.  
T.  
B.
I mean you no harm

c. 27'45''

sim, as before, now with these pitches

28'20''-28'30''
I mean you no harm

c. 28'40"
c. 28'55"
29'05"-29'15"

Cl.

Alto Sax.
sim, as before

Perc.
sim, as before

 Hp.
sim, as before

E-Bows.
sim, as before

Pno.
sim, as before

E. Gtr.
bring out

Elec.
sim, as before, now with these pitches

Vla.
sim, as before, now with these pitches

Vc.
sim, as before, now with these pitches

Ch.

S.
sim, as before

A.

T.

B.
I mean you no harm

c. 29'30''
c. 29'50''
30'10''-30'20''

Cl.

Alto Sax.

Perc.

Hp.

E-Bows.

Pno.

E. Gtr.

Elec.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Peak dynamic now p or mp

sim, as before

(p - mf)

sim, as before

(p - mf)

sim, as before

(p - mf)

sim, as before

(p - mf)

sim, as before

(p - mf)

sim, as before

(p - mf)

I mean you no harm

c. 29'30''
c. 29'50''
30'10''-30'20''

Peak dynamic now p or mp
I mean you no harm

c. 31'35''

c. 31'50''

32'10''-32'20''

Cl.

 Alto Sax.

 Perc.

Hp.

E-Bows.

Pno.

E. Gtr.

Elec.

Vla.

Vc.

Cb.

S.

A.

T.

B.

&

O

I mean you no harm

"Sing" bowl
w/ felt tube mallet

sim. as before

mp

p

sim. as before

mp

p

molto sul pont, bow lightly,

calm and steady

Play any of the individual harmonics
below in any order with uneven rhythm,

calmp speed.

V IV III I

( pp - mp )
I mean you no harm

Cl.

Alto Sax.

Perc.

Hp.

E-Bows.

Pno.

E. Gtr.

Elec.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Pick a pitch from the dashed box and repeat in the manner below. Alternate pitches freely each time.

Crotales bowed

c. 3"-5"
c. 1"-4"

Bring out

Place E-Bows on F first, followed by C.

Bring out

Play any of the individual harmonics below in any order with uneven rhythm, vary speed.

Play when necessary, calm and steady

I mean you no harm
I mean you no harm

Cl. (c. 34'30'')

Alto Sax. (pp - mf)

Perc. (ppp)

Harp. (pp - mp)

E-Bow.

Pno.

E. Gtr.

Elec.

Vla.

Vc.

Ob.

S.

A.

T.

B.

Play any pitch(es) within the noted range in F major as harmonics. Alternate pitches freely with uneven rhythms, vary speed.

Play any of the individual harmonics below in any order with uneven rhythm, vary speed.

(moltosul pont, bow lightly, calm and steady)

(senza vibrato)

(breathe when necessary, calm and steady)

(breathe when necessary, calm and steady)
I mean you no harm

Cl.  
Alto Sax.  
Perc.  
Hp.  
E-Bows.  
Pno.  
E. Gtr.  
Elec.  
Vla.  
Vc.  
Cb.  
S.  
A.  
T.  
B.  

Play and repeat progression. Each chord should last c. 1"-6".

E. Gtr.  
Elec.  
Vla.  
Vc.  
Cb.  
S.  
A.  
T.  
B.  

I mean you no harm

Cl.  
Alto Sax.  
Perc.  
Hp.  
E-Bows.  
Pno.  
E. Gtr.  
Elec.  
Vla.  
Vc.  
Cb.  
S.  
A.  
T.  
B.  

Play and repeat progression. Each chord should last c. 1"-6".

E. Gtr.  
Elec.  
Vla.  
Vc.  
Cb.  
S.  
A.  
T.  
B.  

Sing and repeat progression homophonically and homorhythmically with the other singers. Each note/chord should last c. 1"-6". Cue each chord for all singers. Breathe at your own pace.

Sing and repeat progression homophonically and homorhythmically with the other singers. Watch soprano for cues. Breathe at your own pace.
I mean you no harm
The last heard chord need not be the last written chord in the progression.
I mean you no harm

Cl. c. 40'10"
Alto Sax. c. 40'30"

Perc. c. 40'10"
Hp. c. 40'30"

E-Bows. 40'50''-41'
Pno. 40'50''-41'

E. Gtr. 40'50''-41'
Elec. 40'50''-41'

Vla. c. 40'10"
Vc. c. 40'30"

Ob. 40'50''-41'
S. 40'50''-41'
A. 40'50''-41'
T. 40'50''-41'
B. 40'50''-41'

I mean you no harm
I mean you no harm
The last heard chord need not be the last written chord in the progression.

I mean you no harm
I mean you no harm

cease "singing" and lv. naturally to silence.

remove C first, then F. Keep the pedal down!

lift only when E-bows fade completely to silence.
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