

I Mean You No Harm

by

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of the requirements for the degree of
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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 A4=440 Hz and A4=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:

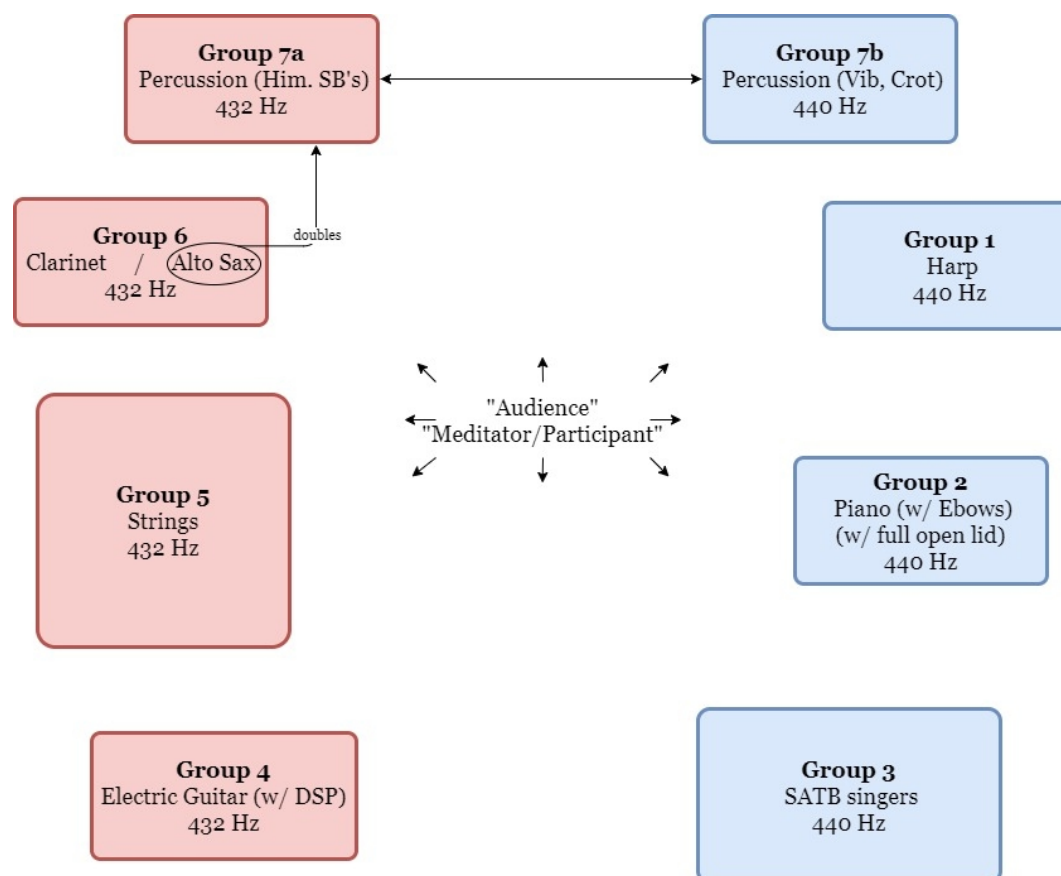


Figure 1: Instrumentalist Spatialization

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/>, 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 \circ 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.

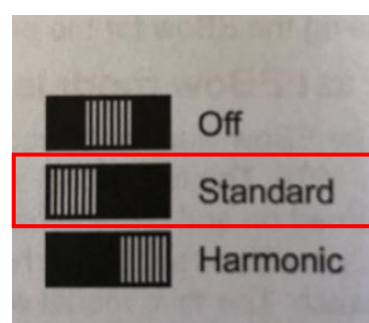


Figure 2: E-Bow switch placement

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).

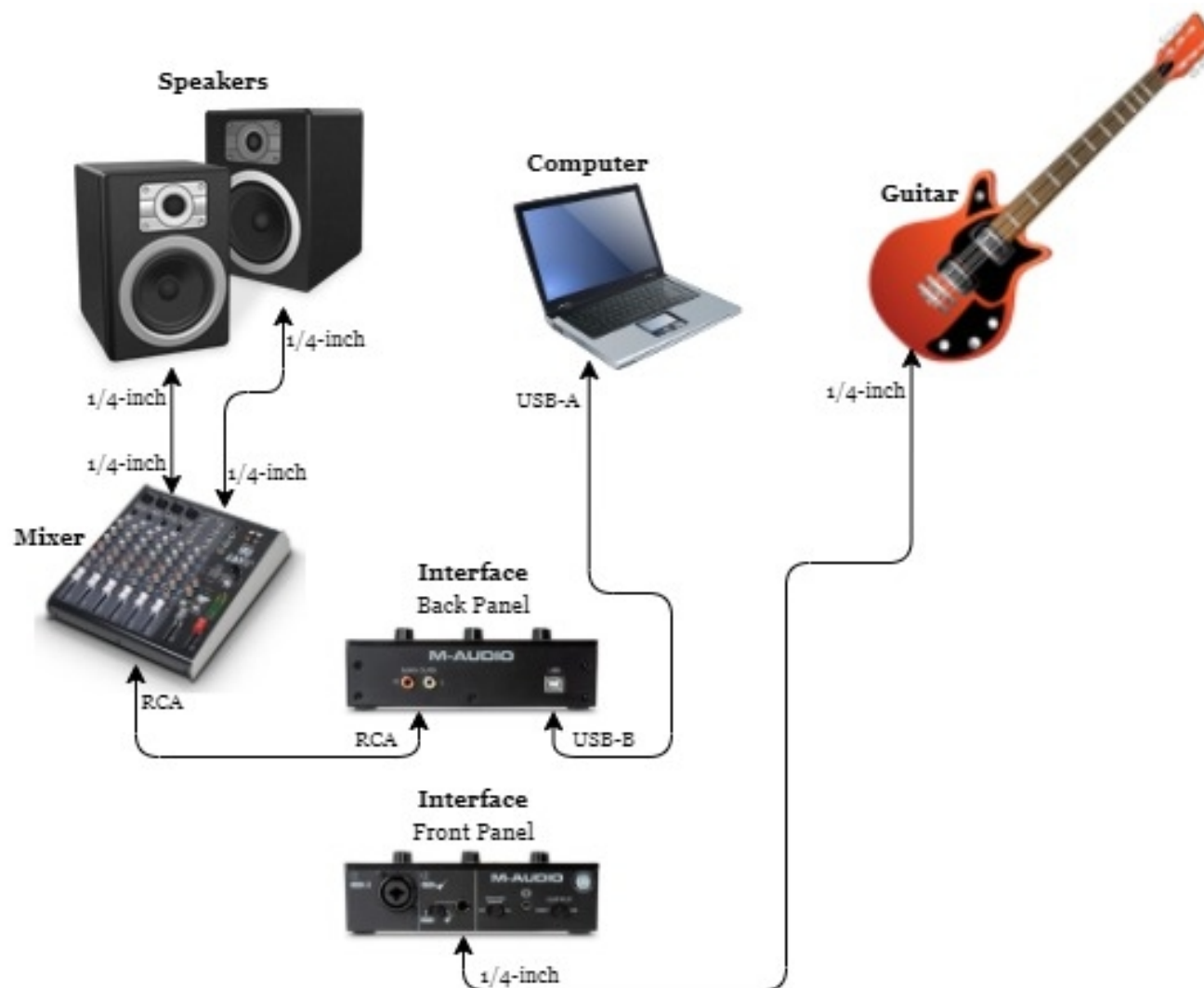


Figure 3: Electronic set-up for electric guitar

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/1ueqonW3fEytmrtw37WhWc1uxfX2S46Uw/view?usp=sharing>

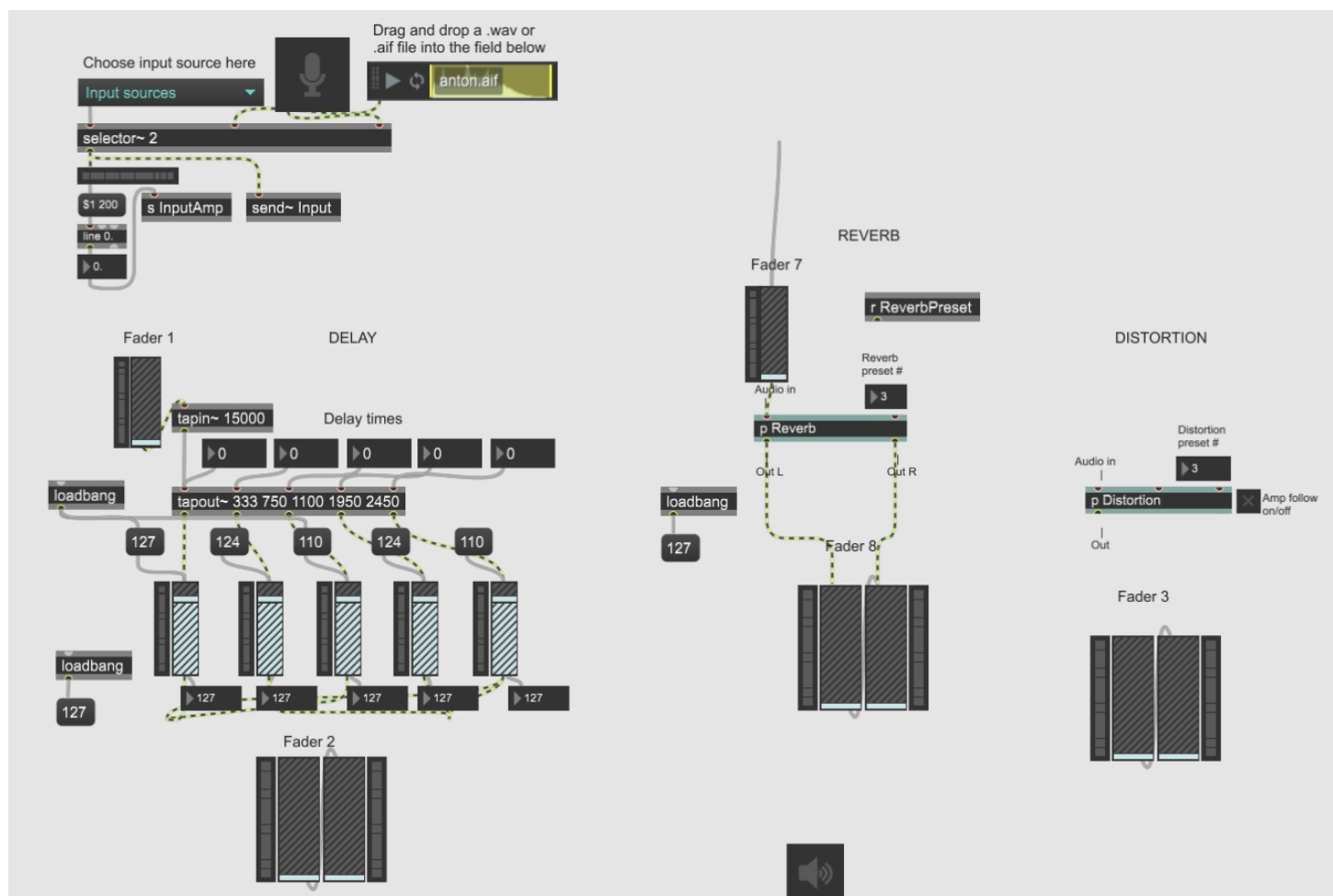


Figure 4: Max/MSP Patch

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 \circ 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 **3th 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:

\mathfrak{O} , or the “open-mid back rounded” vowel, as in “ball” or “thought” (in North American English).

\mathfrak{U} , 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*.

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

 = *crescendo dal niente* (crescendo from silence)

 = *decrescendo al niente* (decrescendo to silence)

Any *dashed* crescendo or decrescendo markings, such as $\diamond - = = = \square \quad \square = = = - \diamond$ 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 *S'firot* (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

c. 30"

c. 1'

1'30"-1'40"

Clarinet in A *calm and steady*

Alto Saxophone *calm and steady*

Percussion
 Turn vibraphone motor on "medium-fast"
Singing Bowls (w/ rubber mallet) *calm and steady*
Vibraphone bowed *mf*

Harp
 D \sharp C \sharp B \sharp | E \flat F \sharp G \sharp A \flat
calm and steady *p*

E-Bows
 place E-Bows on D first, followed by A
mf

Piano
 Ped. *sempre*
 (• = c. 126) *calm and steady, bring out*
p mp

Electric Guitar
 "Drop-D" tuning
 Reverb ON, medium
calm and steady *pp*

Electronics

Viola
 con sord, molto sul tasto, flautando
calm and steady *p*

Violoncello
 III con sord, molto sul tasto, flautando
calm and steady *p*

Contrabass
 C gate to D
 III con sord, molto sul tasto, flautando
calm and steady *p*

Soprano
senza vibrato sempre
 breathe when necessary, *calm and steady* *p*

Alto
senza vibrato sempre
 breathe when necessary, *calm and steady* *p*

Tenor
senza vibrato sempre
 breathe when necessary, *calm and steady* *p*

Bass

I mean you no harm

c. 2'05"

as long as
breath allows

c. 3"-5"

c. 2'40"

3'10"-3'20"

Cl. *p*

Alto Sax. *mf* *f*

Perc. *mp* *f*

Hp. *f* *pp* *mf*

E-Bows.

Pno. *f* *mf* *mf*

E. Gtr. *f* *mp*

Elec. *c. 2'05"* *c. 2'40"* *3'10"-3'20"*

Vla. *pp*

Vc. *f* *mf*

Cb. *f* *pp* *mf*

S. *p* *mf*

A. *f* *mf* *mp* *mf*

T. *f* *mf*

B. *f* *mf*

Singing Bowls (w/ rubber mallet)

Vibraphone (bowed)

(• = c. 138) bring out

II sim

II arco, sim

nb (c)

I mean you no harm

c. 4'05"

c. 4'35"

5'05"-5'15"

Cl.

Alto Sax.

Perc. motor to "slow" soft mallets

Hp. *mf* *mf* *mp* < *f* bring out *mp*

E-Bows.

Pno. *p* *mf* (♩ = 144) loco, bring out *mf*

E. Gtr. *mp* (= = ○) immediately after vib begins *mp* < *f*

Elec. Delay ON

Vla. *ppp* *pp* *p* irregular rhythmic tremolo, alternate freely between open strings and harmonics. sul pont, light bowing. fidgety and twitchy, like morse code

Vc. *ppp* *pp* *p* irregular rhythmic tremolo, alternate freely between open strings and harmonics. sul pont, light bowing. fidgety and twitchy, like morse code

Cb. *ppp* *pp* *p* *mp* irregular rhythmic tremolo, alternate freely between open strings and harmonics. sul pont, light bowing. fidgety and twitchy, like morse code

S. nb (c)

A. nb (c)

T. nb (c)

B.

c. 4'05"

c. 4'35"

5'05"-5'15"

I mean you no harm

c. 5'35"

c. 6'

6'30"-6'40"

Cl.

Alto Sax.

Perc.

Hp.

E-Bows.

Pno.

E. Gtr.

Elec.

Vla.

Vc.

Cb.

S.

A.

T.

B.

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

Singing Bowls (w/ rubber mallet) bring out

"Sing" bowl w/ felt tube mallet

mf *mp* *p*

mf *p*

mf *p*

mp *p*

mp *p*

mf *p*

mp *p*

mf *p*

mf *p*

Delay OFF

c. 5'35"

sim, as before (p)

c. 6'

6'30"-6'40"

mp *mf* *p*

mp *mf* *p*

mf *p*

f *p* *mf* *p*

f *p* *mf* *p*

f *p* *mf* *p*

f *p* *mf* *p*

(c)

(c)

4

Detailed description of the musical score: This is a page from a musical score for the piece 'I mean you no harm'. It features multiple staves for different instruments and voices. The instruments include Clarinet (Cl.), Alto Saxophone (Alto Sax.), Percussion (Perc.), Harp (Hp.), Electric Bows (E-Bows.), Piano (Pno.), Electric Guitar (E. Gtr.), Electric Bass (Elec.), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is divided into three time segments: approximately 5'35", 6', and 6'30"-6'40". Dynamic markings such as *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *f* (forte) are used throughout. Performance instructions include 'Singing Bowls (w/ rubber mallet) bring out' and '"Sing" bowl w/ felt tube mallet'. A box in the Viola part contains the instruction 'sim, as before (p)'. The score includes various musical notations such as slurs, accents, and fermatas. Red arrows indicate specific performance cues or dynamics. The page number '4' is centered at the bottom.

I mean you no harm

c. 7'10"

c. 7'40"

8'15"-8'25"

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

Cl.

Alto Sax.

Perc. **Vibraphone (bowed)** motor off

Hp.

E-Bows.

Pno.

E. Gtr.

Elec.

Vla.

Vc.

Cb.

S.

A.

T.

B.

f *mf* *mp* *p*

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

bring out

remove A first, then D. Keep the pedal down!

(• = c. 100) bring out

quickly, but each note is discernible, bring out

Delay ON

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

IV III molto sul tasto c. 1"-3"
pp *f*

(o)

c. 7'10" c. 7'40" 8'15"-8'25"

I mean you no harm

c. 9'

c. 9'35"


10'-10'15"

Cl.

Alto Sax.

Perc. soft mallets

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



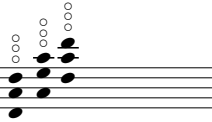
Ped. →
(pp → mf)

Hp.

E-Bows.

Pno.

Play chords in any order once every c. 2"-6".



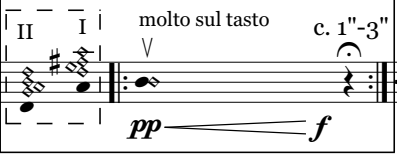
(pp → p)

E. Gtr.

Elec.

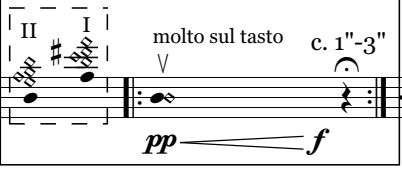
c. 9' c. 9'35" 10'-10'10"

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



molto sul tasto c. 1"-3"

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



molto sul tasto c. 1"-3"

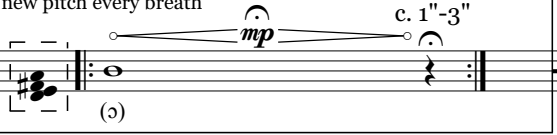
Vla.

Vc.

Cb.

S.

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



mp c. 1"-3"

A.

T.

B.

I mean you no harm

c. 10'40"

c. 11'10"

11'45"-11'55"

Pick one pitch from the dashed box and repeat in the manner below, new pitch every breath. *mp* *one full breath* c. 2"-4"

Pick one pitch from the dashed box and repeat in the manner below, new pitch every breath. *mp* *one full breath* c. 2"-4"

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

(*p* → *mf*)

Play (block or roll) chords in any order for c. 2"-6" each, loco or any octave (*p* → *f*)

Play any chord in any order for c. 4"-8" each, loco or any octave (*pp* → *mf*)

Each chord should now last c. 2"-4". (*p* → *f*)

Play chords in any order, in same manner as before. Each chord should now last c. 2"-4". (*mp* → *mf*)

(*p* → *mp*)

c. 10'40"

c. 11'10"

11'45"-11'55"

Each note should now last c. 2"-5".

Each note should now last c. 2"-5".

Peak dynamic now *ff*

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

Peak dynamic now *ff*

Peak dynamic now *mf*

Pick one pitch from the dashed box and repeat in the manner below in the span of one full breath, new pitch every breath. *mp* c. 1"-3"

Peak dynamic now *mf*

Pick one pitch from the dashed box and repeat in the manner below in the span of one full breath, new pitch every breath. *mf* c. 1"-3"

(o)

(o)

I mean you no harm

c. 12'30"

c. 12'55"

13'20"-13'30"

Cl. Peak dynamic now *mf* Peak dynamic now *ff*

Alto Sax. Peak dynamic now *mf* Peak dynamic now *ff*

Perc. Each chord should now last c. .5"-2". (*mf* → *ff*)

Hp. Each chord should now last c. .5"-3". (*mf* → *ff*)

E-Bows. Each chord should now last c. .5"-2".

Pno. (*mf* → *f*) (*f* → *ff*)

E. Gtr. Play chords in any order, in same manner as before. Each chord should now last c. .5"-2". (*mf* → *f*) (*mf* → *ff*)

Elec. II

Vla. Each note should now last c. 1"-2". Peak dynamic now *ff*

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

Cb.

S. Pick one pitch from the dashed box and repeat in the manner below in the span of one full breath, new pitch every breath Peak dynamic now *ff*

A. Peak dynamic now *f* Peak dynamic now *ff*

T. Peak dynamic now *f* Peak dynamic now *ff*

B. Peak dynamic now *f* Peak dynamic now *ff*

I mean you no harm

c. 14'00"

c. 14'30"

14'50"-15'00"

Cl. Peak dynamic now *f* Peak dynamic now *mf* Peak dynamic now *mp*

Alto Sax. Peak dynamic now *f* Peak dynamic now *mf* Peak dynamic now *mp*

Perc. (*mp* → *f*)

Hp. (*mf*)

E-Bows.

Pno. (*mf* molto legato) Keep the pedal down! Coordinate pulse with harp and vibraphone

E. Gtr. (*mp* → *f*) (*p* → *mf*)

Elec.

Vla. Peak dynamic now *f* Peak dynamic now *mf* Peak dynamic now *mp*

Vc. Peak dynamic now *f* Peak dynamic now *mf* (*mp*) legato

Cb. Peak dynamic now *f* Peak dynamic now *mf* Peak dynamic now *mp*

S. Peak dynamic now *f* Peak dynamic now *mf* Peak dynamic now *mp*

A. Peak dynamic now *f* Peak dynamic now *mf*

T. Peak dynamic now *f* Peak dynamic now *mf*

B. Peak dynamic now *f* Peak dynamic now *mf*

Play/"improv" on pitches in (dashed) boxed collection in a similar manner to the pattern below. Coordinate pulse with piano and harp. (♩ = 120)

Play/"improv" on pitches in (dashed) boxed collection in a similar manner to the pattern below. Coordinate pulse with piano and vibraphone. (♩ = 120)

Play these notes, improv rhythm, similar to pattern below. (♩ = c. 144-184) (*mp*) legato

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

I mean you no harm

c. 15'20"

c. 15'40"

16'-16'10"

Cl. Peak dynamic now *p*

Alto Sax. Peak dynamic now *p*

Perc. Do **not** stop playing, just adjust available notes accordingly. sim, as before

Hp. Do **not** stop playing, just adjust available notes accordingly. sim, as before

E-Bows. Do **not** stop playing, just adjust available notes accordingly. sim, as before

Pno. Do **not** stop playing, just adjust available notes accordingly. sim, as before

E. Gtr. Each chord should now last c. 2"-6". (*pp* → *mp*)

Elec. II

c. 15'20"

c. 15'40"

16'-16'10"

Vla. Play these notes, improv rhythm, similar to pattern below (• = c. 144-184) (*mp*) legato (*p* → *mf*)

Vc. Play these notes, improv rhythm, similar to pattern below (• = c. 144-184) (*mp*) legato (*p* → *mf*)

Cb. Irregular rhythm, similar to pattern below with pitches from dashed box, alternate short and long rhythms freely, breathe as necessary. (*mp*) (*p* → *mf*)

S. Irregular rhythm, similar to pattern below with pitches from dashed box, alternate short and long rhythms freely, breathe as necessary. (*mp*) (*p* → *mf*)

A. Peak dynamic now *mp* Irregular rhythm, similar to pattern below with pitches from dashed box, alternate short and long rhythms freely, breathe as necessary. (*mp*) (*p* → *mf*)

T. Peak dynamic now *mp* Irregular rhythm, similar to pattern below with pitches from dashed box, alternate short and long rhythms freely, breathe as necessary. (*mp*) (*p* → *mf*)

B. Peak dynamic now *mp*

I mean you no harm

c. 16'35"

c. 17'

17'20"-17'30"

Play any of the pitches from the dashed box in any order in the manner below.

as long as breath allows
c. 2"-4"
mp

Play any of the pitches from the dashed box in any order in the manner below.

as long as breath allows
c. 2"-4"
mp

sim,
as before
(mp → f)

sim,
as before
(mp → f)

sim,
as before
(mp → f)

bring out
mf

Distortion ON, low
Delay OFF

c. 16'35"

c. 17'

17'20"-17'30"

(p → mp)

(p → mf)

(p → mf)

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

(mp)

I mean you no harm

c. 17'55"

c. 18'25"

18'40"-18'50"

Cl. *Peak dynamic now mp or mf*

Alto Sax. *Peak dynamic now mp or mf*

Perc. *sim, as before*

Hp. *sim, as before*

E-Bows.

Pno. *sim, as before*

E. Gtr.

Elec.

Vla. *sim, as before, now with these pitches* (*p → mp*)

Vc.

Cb. *sim, as before, now with these pitches* (*p → mp*)

S. *sim, as before* (*p → mp*)

A. *sim, as before* (*p → mp*)

T.

B. (*p → mp*)

The score is arranged in a system with 13 staves. The instruments are listed on the left: Cl., Alto Sax., Perc., Hp., E-Bows., Pno., E. Gtr., Elec., Vla., Vc., Cb., S., A., T., and B. The vocal parts (S., A., T., B.) are at the bottom. The score includes rehearsal cues at approximately 17'55", 18'25", and 18'40"-18'50". Dynamic markings include *mp*, *mf*, *p*, and *mp*. Performance instructions such as *sim, as before* and *sim, as before, now with these pitches* are provided for several instruments. The vocal parts have dynamic markings like *(p → mp)*. The Percussion staff shows a complex rhythmic pattern. The Piano and Harp parts feature dense chordal textures. The string parts (Vla., Vc., Cb.) have specific pitch changes indicated. The vocal parts (S., A.) have melodic lines with specific articulation marks.

I mean you no harm

c. 19'

c. 19'20"

19'30"-19'40"

Cl.

Alto Sax.

Perc.

Hp.

E-Bows.

Pno.

E. Gtr.

Elec.

c. 19"

c. 19'20"

19'30"-19'40"

Vla.

Vc.

(p → mp)

Cb.

S.

A.

T.

α

B.

α

I mean you no harm

c. 20'15"

c. 20'45"

21'15"-21'25" ↓

The score includes the following parts and annotations:

- Cl.**: Clarinet part.
- Alto Sax.**: Annotation: "sim, as before, now with these pitches" with a box containing a chord diagram.
- Perc.**: Annotation: "sim, as before" with a box containing a chord diagram.
- Hp.**: Annotation: "sim, as before" with a box containing a chord diagram.
- E-Bows.**: Empty staff.
- Pno.**: Annotation: "sim, as before" with a box containing a chord diagram.
- E. Gtr.**: Annotation: "bring out" above a chord diagram and "mf" below it.
- Elec.**: Empty staff.
- Vla.**: Empty staff.
- Vc.**: Empty staff.
- Cb.**: Empty staff.
- S.**: Annotation: "sim, as before" with a box containing a chord diagram and a vocal line starting with "a".
- A.**: Empty staff.
- T.**: Empty staff.
- B.**: Empty staff.

Time markers are repeated at the bottom of the page: c. 20'15", c. 20'45", and 21'15"-21'25" ↓.

I mean you no harm

Score for "I mean you no harm" featuring various instruments and vocal parts. Time markers are provided for key sections: **c. 21'55"**, **c. 22'20"**, and **22'35"-22'45"**.

Cl. (Clarinet): *sim, as before, now with these pitches* (c. 21'55"). Peak dynamic now *f*.

Alto Sax. (Alto Saxophone): Peak dynamic now *f*.

Perc. (Percussion): *sim, as before* (*mf* → *ff*) (c. 21'55").

Hp. (Harp): *sim, as before* (*mf* → *ff*) (c. 21'55").

E-Bows. (Electric Bows): *sim, as before* (*mf* → *ff*) (c. 21'55").

Pno. (Piano): *sim, as before* (*mf* → *ff*) (c. 21'55").

E. Gtr. (Electric Guitar): *sim, as before* (*mf* → *ff*) (c. 21'55").

Elec. (Electric Bass): Delay ON (c. 21'55").

Vla. (Viola): (*mp* → *mf*) (c. 21'55").

Vc. (Violin): (*mp* → *mf*) (c. 21'55").

Cb. (Cello): *sim, as before, now with these pitches* (*mp* → *mf*) (c. 21'55").

S. (Soprano): (*mp* → *f*) (c. 21'55").

A. (Alto): (*mp* → *f*) (c. 21'55"). *sim, as before* (c. 22'20").

T. (Tenor): *sim, as before* (*mp* → *f*) (c. 21'55").

B. (Bass): (*mp* → *f*) (c. 21'55").

I mean you no harm

c. 23'15"

c. 23'40"

23'55"-24'05"

Cl.

Alto Sax.

Perc.

Hp.

E-Bows.

Pno.

E. Gtr.

Elec.

Vla.

Vc.

Cb.

S.

A.

T.

B.

sim, as before

sim, as before, now with these pitches

sim, as before

sim, as before

bring out

f

sim, as before

sim, as before, now with these pitches

sim, as before

a

a

c. 23'15"

c. 23'40"

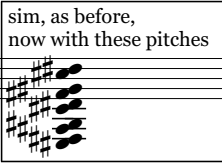
23'55"-24'05"

I mean you no harm


c. 24'15"


c. 24'30"

24'45"-24'55"


Cl. 

Alto Sax.


Perc. 

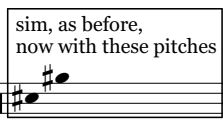
Hp. 

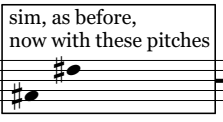
E-Bows.

Pno. 

E. Gtr.

Elec. 


Vla. 


Vc. 

Cb.

S.

A.

T. 

B. 

(p → mp)

I mean you no harm

c. 25'20"

c. 25'45"

26'05"-26'15"

Cl. Peak dynamic now *mp* or *mf*

Alto Sax. Peak dynamic now *mp* or *mf*

Perc. sim, as before (*mp* → *f*)

Hp. sim, as before (*mp* → *f*)

E-Bows.

Pno. sim, as before (*mp* → *f*)

E. Gtr.

Elec. c. 25'20" c. 25'45" 26'05"-26'15"

Vla. (*p* → *mp*)

Vc. (*p* → *mp*)

Cb. sim, as before, now with these pitches

S. (*p* → *mp*) sim, as before a

A. (*p* → *mp*) sim, as before a

T. (*p* → *mp*)

B. sim, as before a

I mean you no harm

c. 26'30"

c. 26'50"

27'05"-27'15" ↓

Cl.


Alto Sax.

Perc. sim,
as before

Hp. sim,
as before

E-Bows.

Pno. sim,
as before

E. Gtr. bring out 

Elec.

Vla.

Vc.

Cb. *(p → mp)*

S.

A.

T. sim,
as before

B.

c. 26'30" c. 26'50" 27'05"-27'15" ↓

I mean you no harm

c. 27'45"

c. 28'

28'20"-28'30"

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

sim, as before

sim, as before

sim, as before

Distortion OFF

sim, as before, now with these pitches

sim, as before, now with these pitches

sim, as before

The musical score is arranged in a vertical stack of staves. From top to bottom, the staves are: Clarinet (Cl.), Alto Saxophone (Alto Sax.), Percussion (Perc.), Harp (Hp.), Electric Bows (E-Bows.), Piano (Pno.), Electric Guitar (E. Gtr.), Electric Bass (Elec.), Viola (Vla.), Violin (Vc.), Contrabass (Cb.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score includes several performance instructions in boxes: 'sim, as before, now with these pitches' for Cl., Perc., Hp., Pno., Vla., Cb., and A.; 'sim, as before' for Perc., Hp., E-Bows., and A.; and 'Distortion OFF' for Elec. Time markers are placed above the Elec. staff: 'c. 27'45"', 'c. 28'', and '28'20"-28'30"'. Arrows indicate the start of these sections. The A. staff has a 'c' below a specific note.

I mean you no harm

c. 28'40"

c. 28'55"

29'05"-29'15"

Cl.

Alto Sax.

Perc.

Hp.

E-Bows.

Pno.

E. Gtr.

Elec.

Vla.

Vc.

Cb.

S.

A.

T.

B.

sim, as before

sim, as before, now with these pitches

Peak dynamic now *p* or *mp*

bring out

mp

Delay ON

c. 28'40"

c. 28'55"

29'05"-29'15"

sim, as before, now with these pitches

sim, as before, now with these pitches

sim, as before

pp → *p*

pp → *p*

sim, as before

sim, as before

a

a

I mean you no harm

c. 29'30"

c. 29'50"

30'10"-30'20"

Cl. *Peak dynamic now *p* or *mp**

Alto Sax.

Perc. *sim, as before*
(p → mf)

Hp. *sim, as before*
(p → mf)

E-Bows.

Pno. *sim, as before*
(p → mf)

E. Gtr.

Elec. *c. 29'30"* *c. 29'50"* *30'10"-30'20"*

Vla.

Vc. *(pp → p)*

Cb.

S.

A. *(pp → p)*

T. *(pp → p)*

B.

I mean you no harm

c. 31'35"

c. 31'50"

32'10"-32'20"

Cl.

Alto Sax. **to Singing Bowls**

Perc. **"Sing" bowl w/ felt tube mallet**

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

mp

p

mp

p

pp

pp

ppp

pp

(pp → p)

(pp → p)

(pp → p)

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

V I V I V I

VI V IV III I

(pp → mp)

molto sul pont, bow lightly, calm and steady

(pp → p)

(pp → p)

(pp → p)

(pp → p)

I mean you no harm

c. 32'50"

c. 33'15"

33'50"-34'

Cl.

Alto Sax. "Strike" these pitches freely with uneven rhythm, vary speed. let ring. (*pp* → *mp*)

Perc. 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" *p*

Hp. bring out *mp*

E-Bows. place E-Bows on F first, followed by C. *mf*

Pno. bring out *mp*

E. Gtr.

Elec. c. 32'50" c. 33'15" 33'50"-34'

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

Vc. *ppp* (*pp* → *mp*)

Cb. *p*

S. (*senza vibrato*) breathe when necessary, calm and steady *p*

A. (*senza vibrato*) breathe when necessary, calm and steady *p*

T. (*senza vibrato*) breathe when necessary, calm and steady *p*

B.

I mean you no harm

c. 34'30"

c. 34'55"

35'25"-35'35"

Cl. as long as breath allows c. 4"-6"

Alto Sax. sim. each strike should now last c. 2"-8" (pp → mf)

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

Hp. (pp → mp)

E-Bows.

Pno. p

E. Gtr.

Elec.

Vla. Play any of the individual harmonics below in any order with uneven rhythm, vary speed. (pp → mp)

Vc.

Cb. D gate to E molto sul pont, bow lightly, calm and steady ppp

S. (senza vibrato) breathe when necessary, calm and steady p

A.

T. (senza vibrato) breathe when necessary, calm and steady p

B.

c. 34'30" c. 34'55" 35'25"-35'35"

I mean you no harm

c. 36'

c. 36'20"

36'45"-36'50"

Cl.

Alto Sax.

Perc.

Hp.

E-Bows.

Pno.

E. Gtr.

Elec.

Vla.

Vc.

Cb.

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

(*pp* → *mp*) Within range, change dynamics
freely from chord to chord

(this D is optional; it may be played
or omitted upon each repeat)

Keep the pedal down!

c. 36'

c. 36'20"

36'45"-36'50"

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.

p

Sing and repeat progression homophonically and
homorhythmically with the other singers.
Watch soprano for cues. Breathe at your own pace.

p

Sing and repeat progression homophonically and
homorhythmically with the other singers.
Watch soprano for cues. Breathe at your own pace.

p

Sing and repeat progression homophonically and
homorhythmically with the other singers.
Watch soprano for cues. Breathe at your own pace.

p

I mean you no harm

c. 37'15"

c. 37'35"

37'55"-38'

Musical score for various instruments. The score includes staves for Cl., Alto Sax., Perc., Hp., E-Bows., Pno., E. Gtr., Elec., Vla., Vc., Cb., S., A., T., and B. Time markers are present at c. 37'15", c. 37'35", and 37'55"-38'. Dynamics include *mp* (mezzo-piano) for the vocal parts (S., A., T., B.). A red vertical arrow points upwards from the bottom staff to the top staff, indicating a dynamic or volume change.

I mean you no harm

c. 38'30"

c. 39'

39'30"-39'40"

The musical score is arranged in a vertical column of staves. From top to bottom, the instruments are: Cl. (Clarinet), Alto Sax. (Alto Saxophone), Perc. (Percussion), Hp. (Harp), E-Bows. (Electric Bows), Pno. (Piano), E. Gtr. (Electric Guitar), Elec. (Electric Bass), Vla. (Viola), Vc. (Violin), Cb. (Cello), S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The vocal staves (S., A., T., B.) have a red arrow pointing to a measure in the Soprano part. The time markers are placed above the Cl. staff and below the Elec. staff. The Elec. staff has a double bar line at the beginning.

The last heard chord need not be the last written chord in the progression.

I mean you no harm

c. 40'10"

c. 40'30"

40'50"-41'

Musical score for various instruments. The score is organized into staves for each instrument. The instruments listed are: Cl., Alto Sax., Perc., Hp., E-Bows, Pno., E. Gtr., Elec., Vla., Vc., Cb., S., A., T., and B. The score includes time markers: **c. 40'10"**, **c. 40'30"**, and **40'50"-41'**. The Cl. staff has a long horizontal line with a downward arrow at the end. The Elec. staff has a long horizontal line with a downward arrow at the end. The Vc. and Cb. staves have long horizontal lines with downward arrows at the end. The S., A., T., and B. staves are empty.

I mean you no harm

c. 41'10"

c. 41'25"

41'35"-41'40"

Cl.

Alto Sax.

Perc.

Hp.

E-Bows.

Pno.

E. Gtr.

Elec.

Vla.

Vc.

Cb.

S.

A.

T.

B.

The musical score consists of 13 staves. The top staff is for Clarinet (Cl.). The second staff is for Alto Saxophone (Alto Sax.), which contains a dense, repetitive rhythmic pattern. The third staff is for Percussion (Perc.). The fourth staff is for Harp (Hp.), showing a long, sustained note with a tremolo effect. The fifth staff is for Electric Bows (E-Bows.). The sixth staff is for Piano (Pno.), with two staves. The seventh staff is for Electric Guitar (E. Gtr.), showing a long note with a tremolo effect. The eighth staff is for Electric Bass (Elec.), with a double bar line. The ninth staff is for Viola (Vla.), showing a long note with a tremolo effect. The tenth staff is for Violoncello (Vc.). The eleventh staff is for Contrabass (Cb.). The twelfth staff is for Soprano (S.). The thirteenth staff is for Alto (A.). The fourteenth staff is for Tenor (T.). The fifteenth staff is for Bass (B.).

I mean you no harm

c. 41'55"

c. 42'15"

42'25"-42'30"

Cl.

Alto Sax.

Perc.

Hp.

E-Bows.

Pno.

E. Gtr.

Elec.

Vla.

Vc.

Cb.

S.

A.

T.

B.

The last heard chord need not be the last written chord in the progression.

I mean you no harm

c. 42'50"

43'10"-43'30"

Cl.

Alto Sax. cease "singing" and l.v. naturally to silence.

Perc.

Hp.

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

Pno. (Ped.) lift *only* when E-bows fade *completely* to silence.

E. Gtr.

Elec. c. 42'50" 43'10"-43'30"

Vla.

Vc.

Cb.

S.

A.

T.

B.

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