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### Title

Bits torn from words

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Bits torn from words

By

Peter Seajong Shin

A dissertation submitted in partial satisfaction of the  
requirements for the degree of  
Doctor of Philosophy  
in  
Music  
in the  
Graduate Division  
of the  
University of California, Berkeley

Committee in charge:

Professor Myra Melford, Chair

Professor Edmund Campion

Professor David Milnes

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Abstract

Bits torn from words

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Peter Seajong Shin

Doctor of Philosophy in Music

University of California, Berkeley

Professor Myra Melford, Chair

*Bits torn from words* examines the mental health condition of generalized anxiety disorder – how the dread of even the most inconsequential circumstances feels gargantuanly out of proportion to its relative impact. In expanded song form, voices traverse through wavering pitches, surrendered exclamations, and quivering breaths, all conveying the vivid manifestations of anxiety in the body and psyche. The title comes from the opening pages of *Dictée* (1982) by the pioneering Korean American conceptual artist Theresa Hak Kyung Cha (1951-82). Through intricate diagrams and vivid prose, Cha illustrates the visceral phenomenology of vocalization, and the yearning to say and be heard.

In the first movement, *Reach across oceans (intro)*, a soloist desperately wails into the expanse in an attempt to reach another. Evoking *p'ansori*, this Korean vocal tradition nearly requires damage to the vocal cords in such a way to produce a uniquely raw and soul-wrenching intensity. In the second movement, *I'm terrible at making decisions (refrain)*, the mental fatigue of facing infinite options is expressed through a repetitive torrent of utterances. The third movement, *Notice how your body spreads like water (post-refrain)*, comes from *Yoga nidra*, a guided meditation practice for the purposes of sleep and relieving stress which often helps me to find a place allowing the ability to rest. The fourth movement, *GaNADaRaMaBaSa AJaChaKaTaPaHa (bridge)*, concentrates on the 14 consonants of the Korean alphabet, the very roots and building blocks of the language through aspirated articulations layered in chained suspensions. From here, the beginning of the piece returns in this fifth movement, embracing our coexistence with the natural ebb and flow of anxiety in our consciousness.

Finally, the last movement poses the question: “If \_\_\_\_\_ did happen, how bad would it be?” Taken from a worksheet from my therapist on disputing irrational anxieties, the question serves as a space for introspection and mindfulness, to be more compassionate with ourselves, to comfort and to nourish. If it doesn't go perfectly, if it doesn't pan out, and so on and so forth... how bad would it be?

Bits torn from words

for 8 voices

2019-22 (rev. 2023)

*Bits torn from words* was commissioned for the ACF CONNECT, a program of the American Composers Forum. Written for and premiered by Roomful of Teeth.

T A B L E O F C O N T E N T S

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Lyrics/Text .....	p. ii
Dissertation/Musical Score .....	p. 1

M O V E M E N T S

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I. I'm happy ( <i>solo</i> ) .....	p. 2   m. 1   0:00
II. I'm terrible at making decisions ( <i>refrain</i> ) .....	p. 7   m. 35   3:00
III. Notice how your body spreads like water ( <i>post-refrain</i> ) .....	p. 18   m. 80   4:57
IV. GaNaDaRaMaBaSaAJaChaKaTaPaHa ( <i>bridge</i> ) .....	p. 38   m. 148   8:22
V. I'm happy ( <i>reprise</i> ) .....	p. 53   m. 217
VI. If _____ did happen, how bad would it be? ( <i>outro</i> ) .....	p. 70   m. 282   12:40

*Bits torn from words* was recorded on Roomful of Teeth's studio album, *Rough Magic* (released by New Amsterdam Records on May 5, 2023), which won the Grammy Award for Best Small Ensemble Performance in 2024.

Note: Several pages were modified to fit the 1-inch margins of the dissertation guidelines.

## I. Reach across oceans (*intro*)

i'm happy

i'm happy

i'm happy

i'm happy to go with the—

## II. I'm terrible at making decisions (*refrain*)

flow

the flow

i'm happy to go with the flow

i'm happy to go with

the flow

is that okay with (x4)

You?

flow

flow

is that okay with You?

is that oh u oh u okay okay is that oh

oh is that oh oh

oh is that oh oh

oh is that oh u oh u u u

flow

with You? (x14)

### III. Notice how your body spreads like water (*post-refrain*)

오우

어음

오우아이

오우아이예

오우아이예아오우

오우아이예

이야

이야아이

아애아오아애아오

이야아

이야오아이야

이야아이

이야아애이야

어음음

어음

음

음



#### IV. GaNaDaRaMaBaSa AJaChaKaTaPaHa (*bridge*)

가

나

다

라

마

바

사

아

자

차

카

타

파

하

가나다라마바사아자차카타파하

## V. Reach across oceans (*reprise*)

i'm happy

i'm happy

i'm happy

i'm happy to go with the—

flow

the flow

i'm happy to go with the flow

i'm happy to go with

the flow

is that okay with (x4)

You?

with You?

with You?

with You?

is that okay with You?

VI. If \_\_\_\_\_ did happen, how bad would it be? (*outro*)

...how bad would it be?

...how bad would it be? (*...would it be?*)

...how bad...?

— Peter S. Shin

FULL SCORE

---

# Bits torn from words

for 8 voices

PETER S. SHIN

# Bits torn from words

for 8 voices

## I. I'm happy (*intro*)

PETER S. SHIN  
(b. 1991)

With all the time in the world (♩ = ca. 54)

The musical score consists of eight staves, numbered 1 through 8. Staves 1, 2, 3, 5, 6, 7, and 8 are empty, indicating that all other voices are silent. Staff 4 contains the vocal line with the following lyrics: "hm u hm oh u". The music is written in 9/8 time and is divided into three measures. The first measure is 9/8, the second is 12/8, and the third is 9/8. The tempo is marked as ♩ = ca. 54. The dynamics are *ppp* (pianissimo) for the first two measures and *ppp sub.* (pianissimo sussurro) for the third measure. The lyrics "hm" are placed under the first and third notes of the first measure, "u" under the second note of the first measure and the first note of the second measure, and "oh u" under the first and second notes of the third measure. The word "breathy, dark" is written above the first measure. The dynamic markings *ppp*, *p*, and *ppp* are placed above the first, second, and third notes of the first measure, respectively. The dynamic marking *ppp sub.* is placed above the first note of the third measure.

SHIN - Bits torn from words

5

3

shiver delicately  
*ppp* *p* *ppp*

huh

4

hm → oh u huh oh huh



8

4

*p* *sub. ppp*

huh u



12

4

*f*

huh u huh ah ha oh ha



15

bright, fry  
*fp* *f* *f*

17 Freddie Mercury/Xtina lovechild

ya huh ah huh



19

(♩ = ♪)

with sudden intimacy  
*p* *sweetly*

i ya ha uh u oh u uh u

SHIN - Bits torn from words

23 poco rit.

1 *ppp* u

2 *ppp* u

3 *ppp* u

4 *ppp* *delicately* *p* *ppp* hu i oh u hu

5 *ppp* u

6 *ppp* u

7 *ppp* u

8 *ppp* u

Performance instructions: *ppp*, *poco rit.*, *breathy, dark*, *delicately*, *p*, *ppp*, *melt*.

SHIN - Bits torn from words

28

1 *p* *ppp*  
ra...ra...ra... → ro...ro...ro... (cont.)

2 *p* *ppp*  
da...da...da... → do...do...do... (cont.)

3 *p* *ppp*  
ma...ma...ma... → mo...mo...mo... (cont.)

4 *ff* reaching across oceans  
ha *fp* *fff* dark

5 *p* *ppp*  
na...na...na... → no...no...no... (cont.)

6 *p* *ppp*  
ra...ra...ra... → ro...ro...ro... (cont.)

7 *p* *ppp*  
da...da...da... → do...do...do... (cont.)

8 *p* *ppp*  
na...na...na... → no...no...no... (cont.)

Note: On tremolo, repeat the syllable ad lib., oscillate between varying speeds



29

30 slightly faster

softly gliding *ppp*

rit. (♩. = ♩)

1 u to go with the

2 u to go with the

3 u to go with the

4 *p* I'm ha - ppy I'm ha - ppy I'm ha - ppy I'm ha - ppy to go with the

5 norm. *ppp* hm → u with the

6 norm. *ppp* hm → u with the

7 norm. *ppp* hm → u with the

8 norm. *ppp* hm → u with the

II. I'm terrible at making decisions (*refrain*)

35 (♩. = 54)

like shouting across the Appalachians

1 *ppp* flow oh huh oh huh oh the *f*

2 *ppp* flow oh huh oh huh oh the *f*

3 like shouting across the Appalachians *ppp* flow oh huh oh huh oh the *f*

4 like shouting across the Appalachians *ppp* flow oh huh oh huh oh the *f*

5 *ppp* flow

6 *ppp* flow

7 *ppp* flow

8 *ppp* flow

SHIN - Bits torn from words

39 *fp* *f* *fp* *f* *p*

1 flow oh huh oh a oh ha oh huh oh u u

2 flow oh huh oh a oh ha oh huh oh u u

3 flow oh huh oh a oh ha oh huh oh u u

4 flow oh huh oh a oh ha oh huh oh u u

5

6

7

8

SHIN - Bits torn from words

42

1  
I'm ha - ppy to go with the *fp* flow oh huh oh u I'm ha - ppy to go with *f*

2  
I'm ha - ppy to go with the *fp* flow oh huh oh u I'm ha - ppy to go with *f*

3  
I'm ha - ppy to go with the *fp* flow oh huh oh u I'm ha - ppy to go with *f*

4  
I'm ha - ppy to go with the *fp* flow oh huh oh u I'm ha - ppy to go with *f*

5  
-

6  
-

7  
-

8  
-

SHIN - Bits torn from words

46

1 *p* *fp* *f* *ppp*  
the flow oh u u

2 *p* *fp* *f* *ppp*  
the flow oh u u

3 *p* *fp* *f* *ppp*  
the flow oh u u

4 *p* *fp* *f* *ppp*  
the flow oh u u

5 *ppp* *f* *ppp*  
oh u u

6 *ppp* *f* *ppp*  
oh u u

7 *ppp* *f* *ppp*  
oh u u

8 *ppp* *f* *ppp*  
oh u u

SHIN - Bits torn from words

50

1 *p* is that o - kay with is that o - kay with you? \_\_\_\_\_ u oh \_\_\_\_\_ u oh \_\_\_\_\_ *f*

2 *p* is that o - kay with you? \_\_\_\_\_ u oh \_\_\_\_\_ u oh \_\_\_\_\_ *f*

3 *p* is that o - kay with is that o - kay with you? \_\_\_\_\_ u oh \_\_\_\_\_ u oh \_\_\_\_\_ *f*

4 *p* is that o - kay with is that o - kay with you? \_\_\_\_\_ u oh \_\_\_\_\_ u oh \_\_\_\_\_ *f*

5 \_\_\_\_\_ *p* \_\_\_\_\_ *f* \_\_\_\_\_ u \_\_\_\_\_

6 \_\_\_\_\_ *p* \_\_\_\_\_ *f* \_\_\_\_\_ u \_\_\_\_\_

7 \_\_\_\_\_ *p* \_\_\_\_\_ *f* \_\_\_\_\_ u \_\_\_\_\_

8 \_\_\_\_\_ *p* \_\_\_\_\_ *f* \_\_\_\_\_ u \_\_\_\_\_

Note:  
breath in should be airy, open-throated

53

1 *fp* *f* *fp* *fp*  
woh woh woh

2 *fp* *f* *fp* *fp*  
woh woh woh

3 *fp* *f* *fp* *fp*  
woh woh woh

4 *fp* *f* *fp* *fp*  
woh woh woh

5 *fp* *fp* *fp*  
flow flow woh

6 *fp* *fp* *fp*  
flow flow woh

7 *fp* *fp* *fp*  
flow flow woh

8 *fp* *fp* *fp*  
flow flow woh

SHIN - Bits torn from words

57

1 *f* *p*  
u oh is that o - kay with you? Is that oh u oh u o - kay o - kay, is that

2 *f* *p*  
u oh is that o - kay with you? Is that oh u oh u o - kay o - kay, is that

3 *f* *p*  
u oh is that o - kay with you? Is that oh u oh u o - kay o - kay, is that

4 *f* *p*  
u oh is that o - kay with you? Is that oh u oh u o - kay o - kay, is that

5 *f* *p*  
u oh you? u oh woh oh woh

6 *f* *p*  
u oh you? u oh woh oh woh

7 *f* *p*  
u oh you? u oh woh oh woh

8 *f* *p*  
u oh you? u oh woh oh woh



SHIN - Bits torn from words

62

67

1  
oh oh is that oh oh is that oh oh is that oh u oh u u u woh

2  
oh oh is that oh oh is that oh oh is that oh u oh u u u woh

3  
oh oh is that oh oh is that oh oh is that oh u oh u u u woh

4  
oh oh is that oh oh is that oh oh is that oh u oh u u u woh

5  
oh woh oh woh oh woh flow flow

6  
oh woh oh woh oh woh flow flow

7  
oh woh oh woh oh woh flow flow

8  
oh woh oh woh oh woh flow flow

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

SHIN - Bits torn from words

68

1 *fp fp* *f*  
woh woh u woh u oh u woh u oh

2 *fp fp* *f*  
woh woh u woh u oh u woh u oh

3 *fp fp* *f p*  
woh woh u woh u oh u woh u oh wih

4 *fp fp* *f*  
woh woh u woh u oh u woh u oh

5 *fp mp fp f*  
woh u oh

6 *fp mp fp f*  
woh u oh

7 *fp mp fp f*  
woh u oh

8 *fp mp fp f*  
woh u oh

SHIN - Bits torn from words

73

1 *p* with you?\_ with you?\_ with you?\_ with you?\_ you

2 *p* with you?\_ with you?\_ with you?\_ u

3 you?\_ with you?\_ with you?\_ you

4 *p* with you?\_ with you?\_ with you?\_ with you?\_

5 12/16

6 12/16

7 12/16

8 12/16

SHIN - Bits torn from words

( $\text{♪} = \text{♪}$ )

1  
oh ————— ah eh oh ah eh oh ah eh oh ah eh oh  
ya ————— ch

2  
oh ————— ah eh oh ah eh oh ah eh oh ah eh oh  
ya ————— ch

3  
oh ————— ah oh ah\_ oh ah\_ oh ah\_ oh ah\_ oh ah  
ya ————— ch

4  
oh ————— ah oh ah\_ oh ah\_ oh ah\_ oh ah\_ oh ah  
ya ————— ch

5  
12  
16

6  
12  
16

7  
12  
16

8  
12  
16

bright  
*f*  
like a pitched breath  
//

bright  
*f*  
like a pitched breath  
//

bright  
*f*  
like a pitched breath  
//

bright  
*f*  
like a pitched breath  
//

VERSION 2:  
as one continuous melodic line instead of hocketed

III. Notice how your body spreads like water (*post-refrain*)

80 a tempo (♩ = 54)

*p* dark, mellow, breathy

1 uh m uh m uh m uh m uh m uh m uh m

*p* dark, mellow, breathy

2 oh u oh u oh u oh u oh u oh u

*p* dark, mellow, breathy

3 oh u oh u oh u oh u oh u oh u

*p* dark, mellow, breathy

4 uh m uh m uh m uh m uh m oh

5

6

7

8

Note:  
the 'uh-m' should be the way Esteli does it  
with a slight flip(?) or break

SHIN - Bits torn from words

85

1  
uh m oh u uh m oh u uh m uh m oh u ah i oh u ah i

2  
uh m oh u ah i uh m oh u ah i uh m oh u ah i uh m oh u ah i oh

3  
uh m oh u uh m oh u ah i uh m oh u ah i uh m uh m

4  
u oh u ah i uh m oh u ah i uh m oh u ah i oh u ah i uh m

5

6

7

8

SHIN - Bits torn from words

39

1 yeh\_ uh m oh u ah i yeh\_ ah uh m oh u ah i yeh\_ ah oh u oh u ah i yeh\_ ah oh u oh

2 u ah i yeh\_ uh m oh u ah i yeh\_ ah uh m oh u ah i yeh\_ ah oh u oh u ah i yeh\_ ah oh u

3 oh u ah i yeh\_ uh m oh u ah i yeh\_ ah uh m oh u ah i yeh\_ ah oh u oh u ah i yeh\_ ah oh u

4 uh m oh u ah i yeh\_ uh m oh u ah i yeh\_ ah uh m oh u ah i yeh\_ ah oh u oh u oh u ah i

5

6

7

8

SHIN - Bits torn from words

93

1 *ppp*  
u ah i ya\_\_ oh u ah i ya\_\_ i ya\_\_ i ya\_\_ i ya\_\_ i ya\_\_

2 *ppp*  
oh u ah i ya\_\_ oh u ah i ya\_\_ i ya\_\_ i ya\_\_ i ya\_\_ i ya\_\_

3 gradually more muted, "bassier"  
oh u ah i yeh\_\_ ah oh u ah i ya\_\_ oh u ah i ya\_\_ oh u ah i ya\_\_

4 gradually more muted, "bassier"  
yeh\_\_ ah oh u ah i ya\_\_ oh u ah i ya\_\_ oh u ah i ya\_\_

5

6

7

8



SHIN - Bits torn from words

96

1 *muted ppp* *f* *bright*  
i ya— i ya— i ya— i ya— i ya— i ya— i ya— i ya— i ya— i

2 *muted ppp* *f* *bright*  
i ya— i ya— i ya— i ya— i ya— i ya— i ya— i ya— i

3 *ppp* *bright f*  
u ————— m ————— i

4 *ppp* *bright f*  
u ————— m ————— i

5

6

7

8

SHIN - Bits torn from words

99

1  $\frac{4}{4}$  - - - -  $\frac{12}{16}$   $\frac{3}{4}$   $\frac{9}{16}$   
i ya\_\_ i ya\_\_ i ya\_\_ i ya\_\_ i

2  $\frac{4}{4}$  - - - -  $\frac{12}{16}$   $\frac{3}{4}$   $\frac{9}{16}$   
i ya\_\_ i ya\_\_ i ya\_\_ i ya\_\_ i

3  $\frac{4}{4}$  ya\_\_ i ya\_\_ i ya\_\_ i ya\_\_ i  $\frac{12}{16}$  - - - -  $\frac{3}{4}$  ya\_\_ i ya\_\_ i ya\_\_ i  $\frac{9}{16}$

4  $\frac{4}{4}$  ya\_\_ i ya\_\_ i ya\_\_ i ya\_\_ i  $\frac{12}{16}$  - - - -  $\frac{3}{4}$  ya\_\_ i ya\_\_ i ya\_\_ i  $\frac{9}{16}$

5  $\frac{4}{4}$  - - - -  $\frac{12}{16}$  - - - -  $\frac{3}{4}$  - - - -  $\frac{9}{16}$

6  $\frac{4}{4}$  - - - -  $\frac{12}{16}$  - - - -  $\frac{3}{4}$  - - - -  $\frac{9}{16}$

7  $\frac{4}{4}$  - - - -  $\frac{12}{16}$  - - - -  $\frac{3}{4}$  - - - -  $\frac{9}{16}$

8  $\frac{4}{4}$  - - - -  $\frac{12}{16}$  - - - -  $\frac{3}{4}$  - - - -  $\frac{9}{16}$

SHIN - Bits torn from words

102

1 *ppp* → dark, always  
ya\_ i ya\_ i ya\_ i ya\_ i ah i ah i ah i ah i

2 *ppp* → dark, always  
ya\_ i ya\_ i ya\_ i ya\_ i ah i ah i ah i ah i

3 → dark, always  
i ya\_ i ya\_ i ya\_ i ya\_ i ya\_ i ya\_ i ya\_ i

4 → dark, always  
i ya\_ i ya\_ i ya\_ i ya\_ i ya\_ i ya\_ i ya\_ i

5

6

7

8

SHIN - Bits torn from words

106 *p*

1  
ya\_ i ya\_ i ya\_ i ya\_ i ah i ah i ah i ah i ya\_ i ya\_ i ya\_ i ya\_ i ah i ah i ah i ah i

2  
ya\_ i ya\_ i ya\_ i ya\_ i ah i ah i ah i ah i ya\_ i ya\_ i ya\_ i ya\_ i ah i ah i ah i ah i

3  
ah i ah i ah i ah i ya\_ i ya\_ i ya\_ i ya\_ i ah i ah i ah i ah i ya\_ i ya\_ i ya\_ i ya\_ i

4  
ah i ah i ah i ah i ya\_ i ya\_ i ya\_ i ya\_ i ah i ah i ah i ah i ya\_ i ya\_ i ya\_ i ya\_ i

5  
*ppp*  
hm

6  
*ppp*  
hm

7

8

SHIN - Bits torn from words

110

1  
ya\_ i ya\_ i ya\_ i ya\_ i ah i ah i ah i ah i ah i ya\_ i ya\_ i ya\_ i ya\_ i

2  
ya\_ i ya\_ i ya\_ i ya\_ i ah i ah i ah i ah i ah i ya\_ i ya\_ i ya\_ i ya\_ i

3  
ah i ah i ah i ah i ya\_ i ya\_ i ya\_ i ya\_ i ya\_ i ah i ah i ah i ah i

4  
ah i ah i ah i ah i ya\_ i ya\_ i ya\_ i ya\_ i ya\_ i ah i ah i ah i ah i

5  
hm hm hm hm hm hm

6  
hm hm hm hm hm hm

7

8

6 16 6 16 6 16 6 16 6 16 6 16 6 16 6 16 6 16

SHIN - Bits torn from words

113

1 *mf (dark)*  
 ch ah ch ah ch o ah eh ch i ya\_\_ i ya\_\_ i ya\_\_ i ya\_\_ i

2 *mf (dark)*  
 ch ah ch ah ch o ah eh ch i ya\_\_ i ya\_\_ i ya\_\_ i ya\_\_ i

3 *mf (dark)*  
 ch ah ch ah ch ah o eh ah o ah i ah i ah i ah i

4 *mf (dark)*  
 ch ah ch ah ch ah o eh ah o ah i ah i ah i ah i

5 *p*  
 hm huh huh huh huh huh

6 *p*  
 hm hm huh huh huh huh huh

7 *p*  
 huh huh

8 *p*  
 huh huh

SHIN - Bits torn from words

116

1 *p* ah i ah i ah i ah i ah i ya\_ i ya\_ i ya\_ i ya\_ i ya i ya i ya i ya

2 *p* ah i ah i ah i ah i ah i ya\_ i ya\_ i ya\_ i ya\_ i ya i ya i ya i ya

3 *p* ya\_ i ya\_ i ya\_ i ya\_ i ya\_ i oh i ya oh i ya oh i ya oh i oh i oh i oh

4 *p* ya\_ i ya\_ i ya\_ i ya\_ i ya\_ i oh i ya oh i ya oh i ya oh i oh i oh i oh

5 huh huh huh huh huh huh huh huh huh

6 huh huh huh huh huh huh huh huh huh

7 huh huh huh huh huh huh huh huh huh

8 huh huh huh huh huh huh huh huh huh

Detailed description: This musical score consists of eight staves. Staves 1 and 2 are vocal lines with lyrics 'ah i ah i ah i ah i ah i' and 'ya\_ i ya\_ i ya\_ i ya\_ i ya i ya i ya i ya'. Staves 3 and 4 are vocal lines with lyrics 'ya\_ i ya\_ i ya\_ i ya\_ i ya\_ i oh i ya oh i ya oh i ya oh i oh i oh i oh'. Staves 5, 6, 7, and 8 are piano accompaniment lines with lyrics 'huh huh huh huh huh huh huh huh huh'. The score is divided into three measures. The first measure is in 5/4 time, the second in 3/4, and the third in 7/16. A piano (*p*) dynamic marking is present at the start of each measure. The page number 116 is at the top left.

120

119 *f*

1 *f*  
i ya oh i ya i ya ah i ah i ah i ah i ah i ya\_\_ i ya\_\_ i ya\_\_ i ya\_\_ i ya\_\_ i

2 *f*  
i ya oh i ya i ya ah i ah i ah i ah i ah i ya\_\_ i ya\_\_ i ya\_\_ i ya\_\_ i ya\_\_ i

3 *f*  
i ya oh ah i ya i ya\_\_ i ya\_\_ i ya\_\_ i ya\_\_ i ya\_\_ i ah i ah i ah i ah i ah i

4 *f*  
i ya oh ah i ya i ya\_\_ i ya\_\_ i ya\_\_ i ya\_\_ i ya\_\_ i ah i ah i ah i ah i ah i

5 *f*  
→ ah oh u

6 *f*  
→ ah oh u

7 *f*  
→ ah oh u

8 *f*  
→ ah oh u

10/16



SHIN - Bits torn from words

122

1  
ah eh ah eh ah eh ah eh ya\_\_ i ya\_\_ i ya\_\_ i ya\_\_ i

2  
ah eh ah eh ah eh ah eh ya\_\_ i ya\_\_ i ya\_\_ i ya\_\_ i

3  
ya\_\_ eh i ya\_\_ eh i ya\_\_ eh i ya\_\_ eh i ah i ah i ah i ah i

4  
ya\_\_ eh i ya\_\_ eh i ya\_\_ eh i ya\_\_ eh i ah i ah i ah i ah i

5

6

7

8

SHIN - Bits torn from words

125

1  
ya\_\_ i ya\_\_ i ya\_\_ i ya\_\_ i ah eh ah eh ah eh ah eh

2  
ya\_\_ i ya\_\_ i ya\_\_ i ya\_\_ i ah eh ah eh ah eh ah eh

3  
ah i ah i ah i ah i ya\_\_ eh i ya\_\_ eh i ya\_\_ eh i ya\_\_ eh i

4  
ah i ah i ah i ah i ya\_\_ eh i ya\_\_ eh i ya\_\_ eh i ya\_\_ eh i

5

6

7

8

SHIN - Bits torn from words

128

1  
ya\_ i ya\_ i ya\_ i ya\_ i ya\_ i ya\_ i ya\_ i ya\_ i ah ch ah ch ah ch ah ch

2  
ya\_ i ya\_ i ya\_ i ya\_ i ya\_ i ya\_ i ya\_ i ya\_ i ah ch ah ch ah ch ah ch

3  
ah i ah i ah i ah i ah i ah i ah i ah i ya\_ ch i ya\_ ch i ya\_ ch i ya\_ ch i

4  
ah i ah i ah i ah i ah i ah i ah i ah i ya\_ ch i ya\_ ch i ya\_ ch i ya\_ ch i

5  
10 16

6  
10 16

7  
10 16

8  
10 16

SHIN - Bits torn from words

132

1 *p* *f*  
ah ch i yah\_ i yah\_ i yah\_ i yah\_ i yah\_ i yah\_ i ya

2 *p* *f*  
ah ch ah ch i yah\_ i yah\_ i yah\_ i yah\_ i yah\_ i yah\_ i ya

3 *p* *f* *fff*  
ya\_ ch i ya\_ ah i ah i ah i ah i ah i ah i ya m

4 *p* *f* *fff*  
ya\_ ch i ya\_ ah i ah i ah i ah i ah i ah i ya m

5 *p* *f* *fff* chest  
→ ah ah

6 *p* *f* *fff* chest  
→ ah ah

7 *p* *f* *fff* chest  
→ ah ah

8 *p* *f* *fff* chest  
→ ah ah

Note:  
x notehead = closed mouth percussive attack from back of mouth/top of throat  
with propulsive airy decay through nose & with some pitch/body  
like getting side-checked by a stranger on a crowded sidewalk  
staff placement is arbitrary

SHIN - Bits torn from words

135

1 *fff*  
m uh m m uh m m uh m m uh m m uh m m uh m m uh m m uh m m uh m m uh m

2 *fff*  
uh m uh m uh m uh m uh m uh m uh m uh m uh m uh m uh m uh m uh m

3  
uh m m uh m m uh m m uh m m uh m m uh m m uh m m uh m m uh m m

4  
m m m m m m m m m m m m

5

6

7

8

SHIN - Bits torn from words

138

1 m uh m m uh m m uh m m uh m m uh m m uh m m uh m m uh m m uh m m uh m m uh m

2 m uh m uh m uh m uh m uh m uh m uh m uh m uh m uh m uh m uh m uh m uh m uh m uh m

3 uh m m uh m m uh m m uh m m uh m m uh m m uh m m uh m m uh m m uh m m uh m

4 m m m m m m m m m m m m m m m m

5

6

7

8

SHIN - Bits torn from words

141

1 *p* *ppp*

2 *p*  
m

3 *p* *ppp*  
uh m uh m uh m uh m uh m uh m uh m uh m uh m uh m uh m

4 *p* *ppp*  
m m m m m m m m m m

5 *p*  
u

6 *p*  
u

7 *p*  
u

8 *p*  
u

SHIN - Bits torn from words

poco rall.

144 *ppp* *mp* *ppp*

1 *ppp* *mp* *ppp*  
uh m uh m uh m uh m uh m uh m uh m uh m uh m uh m m m m

2 *ppp* *mp* *ppp*  
uh m uh m uh m uh m uh m uh m uh m uh m m m m m m

3

4

5 *ppp*  
m

6 *ppp*  
m

7 *ppp*  
m

8 *ppp*  
m



IV. GaNaDaRaMaBaSaAJaChaKaTaPaHa (bridge)

148 a tempo (♩ = 54)

The musical score is arranged in eight staves. Staves 1 through 4 are empty. Staff 5 contains a vocal line with lyrics 'ga oh u m' and dynamic markings 'fp', 'ppp', and 'fp'. Staves 6 through 8 are empty. The score is in 4/4 time with a tempo of 54 quarter notes per minute.

Grace Note Phrase: Over the course of each phrase, exaggerate vowels and transition smoothly from the starting word → "oh" → "u" → "m"  
Tremolo Phrase: repeat word ad lib., oscillate between varying speeds

SHIN - Bits torn from words

155

1

2

3

4

5

6

7

8

*ppp* *fp* *ppp*

ga → oh → u → m

*fp* *ppp*

ga → oh → u → m

SHIN - Bits torn from words

162

1  
2  
3  
4  
5  
6  
7  
8

na...na...na...      huh      shiver

*fp*      *ppp*

ga → oh → u → m

*fp*      *ppp*

ga → oh → u → m

Detailed description: The score consists of eight staves. Staves 1, 2, 4, 7, and 8 are empty. Staff 3 is a vocal line with lyrics 'na...na...na...' (measures 4-5), 'huh' (measures 6-7), and 'shiver' (measure 8). It includes a *ppp* dynamic marking and a slur over the final notes. Staff 5 is a vocal line with lyrics 'ga' (measure 4), 'oh' (measure 5), 'u' (measure 6), and 'm' (measure 7). It includes *fp* and *ppp* dynamic markings and a slur over the notes. Staff 6 is a vocal line with lyrics 'ga' (measure 4), 'oh' (measure 5), 'u' (measure 6), and 'm' (measure 7). It includes *fp* and *ppp* dynamic markings and a slur over the notes. Staves 1, 2, 4, 7, and 8 are empty.

Note: Shivering is intimate and delicate, centered at the front of the mouth

SHIN - Bits torn from words

169

1 *ppp* da...da...da...

2

3 *ppp* na...na...na... huh

4 *ppp* da...da...da...

5 *fp* ga → u → m *ppp* da → u

6 *fp* ga → oh → u → m *ppp*

7 *fp* da

8

Detailed description: The score consists of eight staves. Staves 1-4 are vocal lines. Staff 1 has a long note with lyrics 'da...da...da...' and a *ppp* dynamic. Staff 2 is mostly silent. Staff 3 has lyrics 'na...na...na...' and 'huh' with *ppp* dynamics. Staff 4 has lyrics 'da...da...da...' with a *ppp* dynamic. Staves 5-6 are piano accompaniment. Staff 5 has lyrics 'ga → u → m' and 'da → u' with *fp* and *ppp* dynamics. Staff 6 has lyrics 'ga → oh → u → m' with *fp* and *ppp* dynamics. Staff 7 has a vocal line with lyrics 'da' and a *fp* dynamic. Staff 8 is mostly silent.

SHIN - Bits torn from words

174

1 *huh* *shiver* *ma...ma...ma...* *huh*

2 *ppp* *ra...ra...ra...* *huh* *shiver* *ma...ma...ma...*

3 *shiver* *ra...ra...ra...* *huh* *shiver* *norm. fp* *ba*

4 *shiver* *norm. fp* *ma* *u*

5 *ppp* *m* *fp* *ma* *u*

6 *fp* *ra* *u* *ppp* *m* *fp* *ba*

7 *ppp* *fp* *ma* *u*

8 *fp* *ppp* *fp* *ra* *u* *m* *ba*

SHIN - Bits torn from words

178

1 sa...sa...sa... huh

2 huh sa u m ma...ma...ma... huh

3 u m ah u m

4 m sa u m

5 m sa u m

6 u m ah u

7 m sa u m

8 u m ja u m

norm. *fp* *ppp*

*ppp* *fp* *ppp*

*ppp* *fp* *ppp*

*ppp* *fp* *ppp*

*ppp* *fp* *ppp*

*ppp* *fp* *ppp*

*ppp* *fp* *ppp*

SHIN - Bits torn from words

182 shiver

1 *fp* norm. *fp* *ppp*  
huh ha u m

2 *fp* norm. *ppp*  
pa u m

3 *ppp* *fp* *ppp*  
ta u m hm

4 *fp* *ppp*  
ka u m hm

5 *fp* *ppp*  
cha u m hm

6 *ppp*  
m

7

8 *ppp*

SHIN - Bits torn from words

187

1 *ppp* oh

2 *ppp* *p* *ppp* oh

3 oh

4 oh

5

6 *ppp* oh

7 *ppp* oh

8 *ppp* oh



SHIN - Bits torn from words

191

1 *ppp* *p* *ppp*

2 oh

3

4 oh

5

6

7 *ppp*

8 *b2.*

12/8 12/8 12/8 12/8 12/8 12/8 12/8 12/8

Detailed description: This is a musical score for a piece titled 'SHIN - Bits torn from words'. The score consists of eight staves, numbered 1 through 8. Staff 1 is a treble clef with a complex rhythmic pattern of eighth notes. Staff 2 is a treble clef with lyrics 'oh' and dynamic markings *ppp*, *p*, and *ppp*. Staff 3 is a treble clef with a whole note. Staff 4 is a treble clef with lyrics 'oh' and a complex rhythmic pattern. Staff 5 is a treble clef with a whole note. Staff 6 is a treble clef with a complex rhythmic pattern. Staff 7 is a bass clef with dynamic marking *ppp*. Staff 8 is a bass clef with dynamic marking *b2.*. The score is divided into three measures, with a 12/8 time signature indicated at the end of each measure.

SHIN - Bits torn from words

194

1 *oh* H

2 H

3 *oh* H

4 *oh*

5

6

7

8

Detailed description: The musical score consists of eight staves. Staves 1 and 2 are vocal parts. Staff 1 has a treble clef and contains a melodic line with lyrics 'oh' and 'H'. Staff 2 has a treble clef and contains a vocal line with lyrics 'H'. Staves 3 and 4 are vocal parts. Staff 3 has a treble clef and contains a melodic line with lyrics 'oh' and 'H'. Staff 4 has a treble clef and contains a vocal line with lyrics 'oh'. Staves 5, 6, 7, and 8 are piano accompaniment parts. Staves 5 and 6 have treble clefs, while staves 7 and 8 have bass clefs. The time signature is 12/8 throughout. The score is divided into three measures by vertical bar lines. The first measure is 4 bars long, the second is 4 bars long, and the third is 4 bars long. The key signature has one flat (B-flat).

SHIN - Bits torn from words

197

1  $\frac{9}{8}$

2  $\frac{9}{8}$  *p*

3  $\frac{9}{8}$  *p* oh

4  $\frac{9}{8}$

5  $\frac{9}{8}$  H oh

6  $\frac{9}{8}$  H oh

7  $\frac{9}{8}$  oh

8  $\frac{9}{8}$  oh

Detailed description: This musical score consists of eight staves, numbered 1 through 8. The music is written in 9/8 time. The first staff (1) features a complex, rhythmic melody with many sixteenth notes. The second staff (2) has a more melodic line with a dynamic marking of *p* (piano). The third staff (3) includes the lyric 'oh' and a dynamic marking of *p*. The fourth staff (4) continues the rhythmic pattern. The fifth staff (5) has the lyric 'oh' and a dynamic marking of *H* (fortissimo). The sixth staff (6) has the lyric 'oh' and a dynamic marking of *H*. The seventh staff (7) has the lyric 'oh'. The eighth staff (8) has the lyric 'oh'. The score is divided into three measures, with measure numbers 12, 12, and 9 appearing at the beginning of each measure. There are various musical notations such as slurs, accents, and dynamic markings throughout.

SHIN - Bits torn from words

rit.

202 Slightly slower (♩ = 50)

Musical score for SHIN - Bits torn from words, measures 200-202. The score is in 9/8 time and consists of eight staves. The tempo is marked 'rit.' and 'Slightly slower (♩ = 50)'. The key signature has one flat (B-flat). The score is divided into three measures: 200, 201, and 202. The first measure (200) is in 9/8 time. The second measure (201) is in 6/8 time. The third measure (202) is in 12/8 time. The score includes vocal lines (1, 2, 3, 5, 6, 7, 8) and piano accompaniment (4). The vocal lines feature lyrics: 'ga na da ra ma ba' (staves 1 and 3), 'ah' (staves 2, 5, 6, 7, 8), and 'yah' (staves 5 and 6). The piano accompaniment includes dynamics such as *fp* and *f*. The score is marked with a fermata over the final measure (202).

SHIN - Bits torn from words

203

1 *p* *f* *ppp* *f*  
pa ah

2 *p* *f* *ppp*  
sa ah ja cha ka ta ha

3 *p* *f* *ppp* *f*  
pa ah

4 *H* *p* *f* *ppp*  
sa ah ja cha ka ta ha

5 *p* *f* *p* *f* *p* *f*  
oh

6 *p* *f* *p* *f* *p* *f*  
oh

7 *p* *f* *p* *f* *p* *f*  
oh

8 *p* *f* *p* *f*  
oh

SHIN - Bits torn from words

207

1 *ppp*

2

3 *ppp*

4

5 *p* *f* *ppp* *ppp* *f*  
ah u u oh ah

6 *p* *f* *ppp* *ppp* *f*  
ah u u oh ah

7 *p* *f* *ppp* *ppp* *f*  
ah u u oh ah

8 *p* *f* *ppp* *ppp* *f*  
ah u u oh ah

SHIN - Bits torn from words

212

1

2

3

4

5 *fp* *f* *f* *ppp*  
ah ah u m

6 *fp* *f* *f* *ppp*  
ah ah u m

7 *fp* *f* *f* *ppp*  
ah ah u m

8 *fp* *f* *f* *ppp*  
ah ah u m

V. I'm happy (reprise)

217 With all the time in the world (♩. = ca. 54)

breathy, dark  
**ppp** *p* **ppp** *ppp sub.*

hm → u hm → oh u



221  
 shiver delicately  
**ppp** *p* **ppp** *p* **ppp**

hm → oh u huh oh huh huh



226  
*sub. ppp*

u huh u huh



230 *f* *fp* *f* **233** unrestrained swamp witch power *f*

ah ha oh ha ya huh



(♩. = ♩) with sudden intimacy *p* *sweetly*

ah huh i ya ha uh u oh u uh u



SHIN - Bits torn from words

239 poco rit.

1 *ppp* melt *ppp*  
u

2 *ppp* melt *ppp*  
u

3 melt *ppp*  
u

4 breathy, dark *ppp* delicately *p* *ppp* melt *ppp*  
hu i oh u hu

5 melt *ppp*  
u

6 melt *ppp*  
u

7 melt *ppp*  
u

8 melt *ppp*  
u

SHIN - Bits torn from words

244

1  
ra...ra...ra... → ro...ro...ro... (cont.)

2  
da...da...da... → do...do...do... (cont.)

3  
ma...ma...ma... → mo...mo...mo... (cont.)

4  
you are amazing <3  
*ff anguished*  
ha  
milk it  
*fp* → *fff* dark

5  
na...na...na... → no...no...no... (cont.)

6  
ra...ra...ra... → ro...ro...ro... (cont.)

7  
da...da...da... → do...do...do... (cont.)

8  
na...na...na... → no...no...no... (cont.)

Note: On tremolo, repeat the syllable ad lib, oscillate between varying speeds

245 (♩ = 54)

1 *p* *echo, sweetly*  
I'm ha - ppy

2

3

4 *p* *sweetly*  
I'm ha - ppy I'm

5 "Run Away" vibe with overtones  
*ppp* w/o overtones, softly gliding  
u

6 "Run Away" vibe with overtones  
*ppp* w/o overtones, softly gliding  
u

7 "Run Away" vibe with overtones  
*ppp* w/o overtones, softly gliding  
u

8 "Run Away" vibe with overtones  
*ppp* w/o overtones, softly gliding  
u

SHIN - Bits torn from words

248

(♩ = ♩)

1 I'm ha - ppy— I'm ha - ppy— to go with the

2 softly gliding *ppp* u to go with the

3 *p echo, sweetly* I'm ha - ppy— I'm ha - ppy— to go with the

4 ha - ppy— I'm ha - ppy— I'm ha - ppy to go with the

5 with the

6 with the

7 with the

8 with the

251 (♩. = 54)

like shouting across the Appalachians

1 *fp* *f* *fp* *f*  
flow \_\_\_\_\_ huh oh \_\_\_\_\_ huh oh \_\_\_\_\_ the flow\_ oh \_\_\_\_\_ huh

2 *fp* *f* *fp* *f*  
flow \_\_\_\_\_ huh oh \_\_\_\_\_ huh oh \_\_\_\_\_ the flow\_ oh \_\_\_\_\_ huh

3 *fp* *f* *fp* *f*  
flow \_\_\_\_\_ huh oh \_\_\_\_\_ huh oh \_\_\_\_\_ the flow\_ oh \_\_\_\_\_ huh

4 *fp* *f* *fp* *f*  
flow \_\_\_\_\_ huh oh \_\_\_\_\_ huh oh \_\_\_\_\_ the flow\_ oh \_\_\_\_\_ huh

5 *fp*  
flow \_\_\_\_\_

6 *fp*  
flow \_\_\_\_\_

7 *fp*  
flow \_\_\_\_\_

8 *fp*  
flow \_\_\_\_\_

SHIN - Bits torn from words

255

1  
oh a oh ha oh huh oh u u I'm

2  
oh a oh ha oh huh oh u u I'm

3  
oh a oh ha oh huh oh u u I'm

4  
oh a oh ha oh huh oh u u I'm

5

6

7

8

SHIN - Bits torn from words

258

1  
ha - ppy to go with the flow oh huh oh I'm ha - ppy to go with

2  
ha - ppy to go with the flow oh huh oh I'm ha - ppy to go with

3  
ha - ppy to go with the flow oh huh oh I'm ha - ppy to go with

4  
ha - ppy to go with the flow oh huh oh I'm ha - ppy to go with

5

6

7

8

SHIN - Bits torn from words

261

The musical score consists of eight staves, numbered 1 through 8. Each staff begins with a treble clef and a 3/8 time signature. The score is divided into four measures, with measure numbers 12, 16, and 20 indicated at the top of each staff. The lyrics are: "with the flow oh u u u". Dynamic markings include *p*, *fp*, *f*, and *ppp*. The music features a complex rhythmic pattern with many sixteenth notes and a melodic line that spans across the staves. The lyrics are written below the notes, with "u u u" appearing at the end of each line.

1 with the flow oh u u u

2 with the flow oh u u u

3 with the flow oh u u u

4 with the flow oh u u u

5 oh u u u

6 oh u u u

7 oh u u u

8 oh u u u



SHIN - Bits torn from words

265

1 *p* *fp* *f*  
Is that o - kay with you

2 *p* *fp* *f*  
Is that o - kay with you

3 *p* *fp* *f*  
Is that o - kay with you

4 *p* *fp* *f*  
Is that o - kay with you

5 *ppp pulsed*  
hm hm

6 *ppp pulsed*  
hm

7 *ppp pulsed*  
hm hm

8 *ppp pulsed*  
hm

SHIN - Bits torn from words

267

1 *p* *fp* *f*  
Is that o - kay with you

2 *p* *fp* *f*  
Is that o - kay with you

3 *p* *fp* *f*  
Is that o - kay with you

4 *p* *fp* *f*  
Is that o - kay with you

5 *fp* *f*  
hm you

6 *fp* *f*  
hm you

7 *fp* *f*  
hm you

8 *fp* *f*  
hm you

SHIN - Bits torn from words

269

1 *p* *fp*  
Is that o - kay with you

2 *p* *fp*  
Is that o - kay with you

3 *p* *fp*  
Is that o - kay with you

4 *p* *fp*  
Is that o - kay with you

5 *ppp pulsed* *fp*  
hm hm you

6 *ppp pulsed* *fp*  
hm you

7 *ppp pulsed* *fp*  
hm hm you

8 *ppp pulsed* *fp*  
hm you

SHIN - Bits torn from words

271

1 *f* *p*  
Is that o - kay with

2 *f* *p*  
Is that o - kay with

3 *f* *p*  
Is that o - kay with

4 *f* *p*  
Is that o - kay with

5 *f* *ppp pulsed*  
hm hm with

6 *f* *ppp pulsed*  
hm with

7 *f* *ppp pulsed*  
hm with

8 *f* *ppp pulsed*  
hm with

metallic, w/ overtones

Detailed description: This musical score consists of eight staves, numbered 1 through 8. Staves 1-4 are in treble clef, and staves 5-8 are in bass clef. The time signature is 9/8, and the key signature has one flat (B-flat). The score is divided into two measures: measure 271 and measure 282. In measure 271, all staves play a continuous eighth-note pattern. Staves 1-4 are marked with a forte (*f*) dynamic. Staves 5-8 are marked with a forte (*f*) dynamic and the instruction 'metallic, w/ overtones'. In measure 282, the music changes. Staves 1-4 play a phrase starting with a half note followed by eighth notes, marked with a piano (*p*) dynamic. Staves 5-8 play a phrase starting with a half note followed by eighth notes, marked with a pianissimo (*ppp*) dynamic and the instruction 'pulsed'. The lyrics 'Is that o - kay with' are written under staves 1-4, and 'hm hm with' are written under staves 5-8.

273

1 *ppp* *sweetly* *mp*  
you? \_\_\_\_\_ u \_\_\_\_\_ u

2 *ppp* *sweetly* *mp*  
u \_\_\_\_\_ u \_\_\_\_\_

3 *ppp* *sweetly* *mp*  
u \_\_\_\_\_ u \_\_\_\_\_

4 *ppp* *sweetly* *mp*  
u \_\_\_\_\_ u \_\_\_\_\_

5 *p* *sweetly* *mp*  
you? \_\_\_\_\_ with you? \_\_\_\_\_ with

6 *p* *sweetly* *mp*  
you? \_\_\_\_\_ with you? \_\_\_\_\_ with

7 *p* *sweetly* *mp*  
you? \_\_\_\_\_ with you? \_\_\_\_\_ with

8 *p* *sweetly* *mp*  
you? \_\_\_\_\_ with you? \_\_\_\_\_ with

SHIN - Bits torn from words

275

1 *mf* *f*  
u oh

2 *mf* *f*  
u u oh

3 *mp* *mf* *f*  
u u oh

4 *mp* *f*  
u oh

5 *mf*  
you? with you?

6 *mf*  
you? with you?

7 *mf*  
you? with you?

8 *mf*  
you? with you?

SHIN - Bits torn from words

277

1 *p* *f*  
oh → ah ch ah ch... i eh i eh i ah i ah ch ah ch ch ah ch ah

2 *p* *f*  
oh → ah ch ah ch... i eh i eh i ah i ah ch ah ch ch ah ch ah

3 *p* *f*  
oh → ah ch ah ch... i eh i eh i ah i ah ch ah ch ch ah ch ah

4 *p* *f*  
oh → ah ch ah ch... i eh i eh i ah i ah ch ah ch ch ah ch ah

5 *f* *ppp* *f*  
oh ah ch ah ch... i eh eh ah ah eh oh u

6 *f* *ppp* *f*  
oh ah ch ah ch... i eh eh ah ah eh oh u

7 *f* *ppp* *f*  
oh ah ch ah ch... i eh eh ah ah eh oh u

8 *f* *ppp* *f*  
oh ah ch ah ch... i eh eh ah ah eh oh u

SHIN - Bits torn from words

279

1 *p* *mp* *p* *ppp sub.*  
ch Is that o - kay with you? u \_\_\_\_\_ woh \_\_\_\_\_ u

2 *p* *mp* *p* *ppp sub.*  
ch Is that o - kay with you? u \_\_\_\_\_ woh \_\_\_\_\_ u

3 *p* *mp* *p* *ppp sub.*  
ch Is that o - kay with you? u \_\_\_\_\_ woh \_\_\_\_\_ u

4 *p* *mp* *p* *ppp sub.*  
ch Is that o - kay with you? u \_\_\_\_\_ woh \_\_\_\_\_ u

5 *ppp*  
with you? \_\_\_\_\_

6 *ppp*  
with you? \_\_\_\_\_

7 *ppp*  
with you? \_\_\_\_\_

8 *ppp*  
with you? \_\_\_\_\_



VI. If \_\_\_\_\_ did happen, how bad would it be? (outro)

282 (♩ = 50)

1  
2  
3  
4  
5  
6  
7  
8

rich and weighty, w/ overtones  
*mf* → *f* → *ppp*  
hm → o → m

rich and weighty, w/ overtones  
*mf* → *f* → *ppp*      w/o overtones *ppp*  
hm → o → m      m

rich and weighty, w/ overtones  
*mf* → *f* → *ppp*      w/o overtones *ppp*  
hm → o → m      m

*p* intensely expressive      *mf*  
oh u oh

SHIN - Bits torn from words

288

1

2

3

4

5

6

7

8

oh

u oh

oh u oh

u

u

u

u

u

u

echo

*p*

*mf*

*p*

*ppp*

*ppp*

w/o overtones

2 2

2 2

SHIN - Bits torn from words

floating a million miles above

293

1 *p* *pp* *mf* *pp*  
oh u ah oh u ah

2 *p*  
oh

3 *p* *mf* *p* *mf*  
oh oh ah

4 *mf* *p* *mf* *p*  
oh u oh ah oh u oh

5

6 w/ overtones

7

8

SHIN - Bits torn from words

297

1 *f* *pp*  
how bad would it be?

2 *mf* *p*  
ah oh ah

3 *p* *mf* *p* *mf*  
oh ah oh oh ah

4 *mf* *mf*  
ah oh u oh ah

5

6

7

8

SHIN - Bits torn from words

301

1 *f* *pp* *f* *pp*  
how bad would it be? oh u ah oh u

2 *mf* > *p* *p* *mf* > *p* *p*  
oh ah oh

3 *p* *mf* *pp* *p* < *mf* > *p* *mf*  
would it be? ah how bad?

4 *p* *mf* *p*  
oh u oh ah oh u oh

5

6

7

8

SHIN - Bits torn from words

305

1 *f* ah — u ah — u

2 *mf*  $\rightarrow$  *p* *p* ah

3 *p* *mf* *p* *f* norm. *p* ah — u

4 *mf* *p* ah

5 *mf*  $\rightarrow$  *p* oh — ah — u

6 w/o overtones

7 *mf*  $\rightarrow$  *p* oh — ah — u

8

SHIN - Bits torn from words

309

1 *mf* *p* *mf* *p*  
ah u ah u oh u

2 *p* *mf* *p* *f* *norm.* *p*  
ah u

3 *mf*  
oh ah u

4 *mf* *mf* *p*  
oh ah u

5 *mf* *p*  
oh ah u

6 *mf* *p*  
oh ah u

7 *mf* *p*  
oh ah u

8

Detailed description: This is a musical score for a piece titled 'SHIN - Bits torn from words'. It consists of eight staves, numbered 1 through 8. The first staff (1) is in treble clef, 9/8 time, and contains lyrics: 'ah u ah u oh u'. The second staff (2) is in treble clef, 9/8 time, with dynamic markings *mf* and *p*. The third staff (3) is in treble clef, 9/8 time, with dynamic markings *p*, *mf*, *p*, *f*, *norm.*, and *p*. The fourth staff (4) is in treble clef, 9/8 time, with a dynamic marking of *mf*. The fifth staff (5) is in treble clef, 9/8 time, with dynamic markings *mf* and *p*. The sixth staff (6) is in bass clef, 9/8 time, with dynamic markings *mf* and *p*. The seventh staff (7) is in bass clef, 9/8 time, with dynamic markings *mf* and *p*. The eighth staff (8) is in bass clef, 9/8 time. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The lyrics are fragmented, appearing as 'ah u', 'oh u', and 'oh ah u' across different staves.

SHIN - Bits torn from words

314

1 *mf* *p* *f* *sub. p*  
oh

2 *f* *p* *f* *p*

3 *mf* *p* *f* *sub. p*  
oh

4 *mf* *mf* *p* *f* *p*

5 *H* *fp*  
oh ya

6 *H* *fp*  
oh ya

7 *p*

8 *p*



SHIN - Bits torn from words

rit.                      Slightly slower (♩ = 50)

1 *f* *H* *p*  
ga na da ra ma ba

2 *f* *H*  
sa ah ja cha ka ta

3 *f* *H*  
ga na da ra ma ba

4 *f* *H*  
sa ah ja cha ka ta

5 *f*  
oh

6 *f*  
ah

7 *f*  
ah

8 *f*  
ah

SHIN - Bits torn from words

rit.

322

1 *p* pa

2 *p* ha

3 *p* pa

4 *p* ha

5 *p* *f* *p* *f* *p* *f* *ppp* u

6 *p* *f* *p* *f* *p* *f* *ppp* u

7 *p* *f* *p* *f* *p* *f* *ppp* u

8 *p* *f* *p* *f* *p* *f* *ppp* u

330

Bathe (♩ = 46)

327

1 *ppp* < *p* m → o → m  
woh u

2 *ppp* < *p* m → o → m *ppp* echo u

3 *ppp* < *p* m → o → m *ppp* echo u

4 *ppp* < *p* m → o → m *ppp* echo u

5 *p* < *ppp* m → o → m *ppp* u

6 *p* < *ppp* m → o → m warmly, deeply *mf* < *ppp* hm → w/ overtones

7 *p* < *ppp* m → o → m *ppp* u w/ overtones

8 *p* < *ppp* m → o → m warmly, deeply *mf* < *ppp* hm → w/ overtones

SHIN - Bits torn from words

333

1

2

3

4

5

6

7

8

ah u

ah u

ah u

ah u

ah u

ah u

ah u

ah u

SHIN - Bits torn from words

336

1 *mf* *ppp* *p* *ppppp*  
woh u oh hu

2 *p* *ppp* *ppppp*  
u oh oh

3 *ppppp*  
u

4 *ppp* *ppppp*  
u

5 *ppppp*

6 *ppppp*  
u  
w/o overtones 2

7 *ppppp*  
w/o overtones

8 *ppppp*  
u