

DEBRIS

for SSATBarB voices a cappella

words by
Michael Redhill

music by
Jeffrey Ryan

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Performance notes

Total performance time ca. 4:15.

 tied note ends with a sharp breath accent.

 give note a slight rhythmic and dynamic stress.

 harmonics indicate falsetto tone.

whe(n) and similar: If a final consonant is in parentheses, that consonant is omitted so as to sustain a vowel. The final consonant/completion of the word is sung by another voice. E.g. mm. 13-14 S1/S2/A.

alone__(n) and similar: When a word is written whole, but the final sound is repeated in parentheses, that final sound is sung and placed metrically as indicated. E.g. m. 28 A/Bar.

 pitched, articulated, accented schwa to release a word ending.
(mə)

The notated breathing supports the meditative nature of this piece. Inhalations should be gently obvious and metrically placed as indicated; the exhalation is the sung note. At the end of the piece, these exhalations become air only; the final inhalation is held suspended.

Other performance notes are given as required in the score.

Programme note

Debris is an a cappella choral work taken from the large-scale *Scar Tissue*, written for Nordic Voices and the Gryphon Trio. In this meditative movement, the lines of poet Michael Redhill's words break down and fragment. Similarly, in the music, the words are deconstructed, floating on a sea of vowels, the sounds tumbling over each other until they dissolve away into breath.

Debris is dedicated to Nordic Voices, who take my own breath away.

The original *Scar Tissue* was commissioned by the Gryphon Trio in partnership with Chamber Factory for Nordic Voices and the Gryphon Trio. It was made possible with support from Joyce Miller in honour of the Gryphon Trio's 25th anniversary, the Canada Council for the Arts, and Dr. Glenn Prestwich and the Sounds of Science Commissioning Club.

DEBRIS
(Michael Redhill)

For when I look at you,
even a moment, no
speaking is left in me.

I'm never alone now.

My God, how we all swiftly
swiftly unwrap our lives.

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1 ♩ = 54 *Placid, in awe*

IN* *pp*

S1

S2

A

T

Bar

B

* *Breathing: softly audible, deep and deliberate, but relaxed and meditative, for indicated duration. The breathing is part of the rhythm of the music.*
 ** ɔ ε a u æ u IPA vowels for first line of text "For when I look at you"

8

IN *pp*

A

S1

S2

A

T

Bar

B

u

ɔ ε a u æ u

3 5

13

S1: n_I k_a(t)* IN *pp* you n_I

S2: For whe(n)* loo(k) t_you IN *pp* For whe(n)

A: For whe(n)* t_you IN *pp* For whe(n)

T: *pp* 8 ɔ ε a u æ u IN *pp* 8 ɔ ε a u æ u

Bar: *pp* 5 ɔ ε a u æ u IN *pp* 5 ɔ ε a u æ u IN

B: *pp* 3 ɔ ε a u æ u IN *pp* 3 ɔ ε a u æ u

* Bracketed final consonants are not sung. The sound ends with a vowel. The word or syllable is completed by another voice.

17

S1: t_you e - ven a - ment IN *pp* 3

S2: k_a(t) you e - ve(n) IN *pp* 3

A: loo(k) t_you e - mo IN *pp*

T: IN *pp* 8 ɔ ε a u æ u IN *pp* 3 ɔ ε a u æ u

Bar: *pp* 5 ɔ ε a u æ u IN *pp* 5 ɔ ε a u æ u

B: IN *pp* 3 ɔ ε a u æ u IN *pp* 3 ɔ ε a u æ u

rit. to ----- ♩ = 42

21

S1 (t) no speak - i(ng) *mp* *pp*

S2 no speak - ing is le(ft) *mp* *pp*

A no speak - ing is left in me *mp* *p* *pp*

T no speak - ing i(s)* *mp* *pp*

Bar no speak - ing is left in me *mp* *pp*

B no speak - ing is left i(n)* *mp* *pp*

* Bracketed final consonants are not sung. The sound ends with a vowel. The word or syllable is completed by another voice.

26 **C** ♩ = 54 *Tempo I*

S1 *pp more urgent* I'm ne-ver a lone ne-ver a-lone ne-ver a-lone

S2 *pp more urgent* I'm ne-ver a-lone ne-ver a-lone ne-ver a-lone

A *p* I'm ne-ver a-

T *pp more urgent* I'm ne-ver a-lone I'm ne-ver a-lone I'm ne-ver a-lone

Bar *p* I'm ne-ver a-

B *pp more urgent* I'm ne-ver a-lone I'm ne-ver a-lone I'm ne-ver a-lone

28

S1 *IN pp* I'm ne-ver a-lone I'm ne-ver a-lone *IN*

S2 *IN pp* I'm ne-ver a-lone

A *pp* lone_(n) now *IN p* I'm ne-ver a-lone_(n) *pp*

T *IN pp* I'm ne-ver a-lone ne-ver a-lone

Bar *pp* lone_(n) now *IN p* I'm ne-ver a-lone_(n) *pp*

B *IN pp* I'm ne-ver a-lone ne-ver a-lone *IN*

31 *pp* *accel. to* *D* = 72 A catharsis *f* *f*

S1 now My God, my God, how we all

S2 My (yə) my (yə) my

A *IN p* My my (yə) my (yə) my *f*

T *IN p* My (yə) my (yə) my *f*

Bar *IN p* My my (yə) my (yə) my *mp* *f*

B *pp* now *f*

36

S1: — swift - ly swift - ly swift - ly swift - ly swift -

S2: how_ we all swift - ly swift - ly swift - ly_ swift - ly_

A: — un - wrap_ how_ we all un - wrap_

T: un - wrap_ un - wrap_ un - wrap_ how_ we all_

Bar: how_ we all_

B: —

40

S1: — ly swift - ly swift - ly_ *mf* how_ we swift - ly *mf*

S2: — swift - ly_ swift - ly_ how_ we all_ un - wrap_ *mf* how_ we all_ un - wrap_ *mf*

A: — un - wrap_ *mf* how_ we all_ we *mf*

T: — un - wrap_ our lives swift - ly *mf* swift - ly un - wrap_ our lives_ *mf*

Bar: we all_ we all_ we all_ how_ we all un - wrap_ our_ lives *f*

B: — *mf*

My God, how we all swift - ly swift -

rit. to ----- [E] ♩ = 54 Calming

44

mp *p* *pp* IN *pp*

S1 un - wrap our lives swi(ft)

mp *p* *pp* IN *pp*

S2 wrap our lives our li(ves) How

mp *p* *pp* IN *pp*

A all un-wrap un wrap our li(ves) -ftly

mp *p* *pp* IN *pp*

T how we all un wrap our li(ves) -ftly

Bar *mp* *p* *pp* IN *pp*

lives li(ves)* How

mp *p* *pp* IN *pp*

B ly un - wrap our lives swi(ft)

* Bracketed final consonants are not sung. The sound ends with a vowel. The word is completed by another voice.

49

IN *pp* IN OUT on "oo" (STILL) IN OUT (STILL) IN

S1 swift (ft)

IN *pp* IN *pp* IN OUT on "oo" (STILL) IN

S2 How How

IN OUT on "oo" (STILL) IN OUT (STILL) IN OUT (STILL) IN

A

IN OUT on "oo" (STILL) IN OUT (STILL) IN OUT (STILL) IN

T

IN *pp* IN *pp* IN OUT on "oo" (STILL) IN

Bar How How

IN *pp* IN OUT on "oo" (STILL) IN OUT (STILL) IN

B

swift (ft)