full score

SCAR TISSUE

for SSATBarB vocal ensemble and piano trio

words by
Michael Redhill

music by
Jeffrey Ryan

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commissioned by the Gryphon Trio in partnership with Chamber Factory
for Nordic Voices and the Gryphon Trio
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

SCAR TISSUE

words by Michael Redhill music by Jeffrey Ryan

I: Unity	1
II: Change	32
III: Growth	69
IV: Disturbance	90
V: Wound	112
VI: Debris	159
VII: Relict	165
VIII: Recovery	195
IX: Renewal	208

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Performance notes

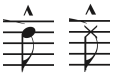
Total performance time ca. 40 minutes.

tied note ends with a sharp accent (no bow change for strings).

give note a slight rhythmic and dynamic stress.

All glissandi begin immediately after the first pitch is sounded; glissandi of duration greater than a quarter note are notated with an opening eighth note along with the required duration. Strings, note that some glissandi end under the same bow, while others have a bow change at the arrival note.

voices: falsetto.


(mə) (s) voices: pitched and unpitched word endings given metric and articulated release.

Other performance notes are given as required in the score and/or part.

Programme note

Every scar—whether physical, emotional, geological, environmental, or cultural—is the end of a three-stage journey. When the body is wounded, it responds with a series of biological processes. Yet, when the healing is complete, it is not returned to its original state. No matter the cause, the resulting scar represents a third state, a "new normal" which allows the body to continue while carrying with it the memory of the past wound.

Scar Tissue for six voices and piano trio takes the listener from unity through disruption to healing. Michael Redhill's concise and evocative poetry unfolds in two parallel processes. Its nine movements are a mirrored mathematical pattern of lines and syllables, while Redhill's own words are increasingly interwoven with lines from other poets, artfully blending emotion and science to reflect the universality and interconnectedness of this journey. The music has a similar trajectory, beginning with the entire ensemble moving together ("*This is who I am, this body*"), then gradually separating into various combinations as growth ("*Change is the nursery of music, joy, life and eternity*") leads to disturbance, wound, and a central movement of chaos ("*A breach opens. In becomes out"*). The debris begins to clear in a moment of fragmentary beauty for voices alone ("*How we all swiftly, swiftly unwrap our lives*"). A "*lost arpeggio*" and "*singing mouths*" announce the biological processes of recovery, summoning relicts of musics past. An unlikely lullaby ("*Phosphatidylinostol is… like a music that plays under everything*") leads to the final movement of recombination which embraces the "new normal" with a dancing celebration of life ("*Eros comes nowhere near this bliss*").

We all carry scars, for in life we have all been wounded in some way. ***Scar Tissue*** evokes that process through words and music, celebrating the body and its capacity to heal.

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.

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Canada Council for the Arts | Conseil des arts du Canada

SCAR TISSUE

Michael Redhill (and others)

(NATURE)

1. UNITY

This body and its grace of being—
I sing gratitude full of feeling
for telomeres and collagen. Our

world is the dream we're having while we
live these lives on earth. So this is who
I am, this body. Hallelujah!

Don't be bothered by death. Unity
is only for the here and now. We
must mourn, come night, so let's celebrate.

2. CHANGE

In the present, it only feels
like things are staying still. The green
fuse burns and sparks life. Your body

will change by the end of this song.
It's hard to live by wits alone.

You still need nature on your side.
Today, the rain: Plip plip then (crack!)
it's boiling everywhere now.

3. GROWTH

A star probably still has light,
don't doubt that herald, flying

at its own speed to glow here
on you. Starblown energy
charged with fire. Change is the

nursery of music, joy,
life and eternity. Sing it.

(DISRUPTION)

4. DISTURBANCE

And now good morrow to
our waking souls. Pain has

an element of blank—

it cannot recollect

when it began, nor re-
call its first disturbance.

5. WOUND

A breach opens. In
becomes out. Stunning

din of a sob. Hold on!

Your scarred skin boat—in-

conceivable now.

6. DEBRIS

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.

(SCAR)

7. RELICT

The savage pianist
annually growing hands

to salvage music from notes.
The lost arpeggio ends
in fatty acids drowned

in so many singing mouths.
Just press my hand if you know.

8. RECOVERY

Phosphatidylinositol,
is central to metabolic

processes. It's like a music

that plays under everything, and
no one knows it. It wounds without

the pleasure of a scar. I am

carried in my shadow like a
violin in its black case.

9. RENEWAL

The maidens sang a holy song and
straight up the air went amazing sound!
A small child says, 'I love you' and lilies

in the yard throw open the doors of
the heart. Accept Lord Mother/Father
the briefness of this life you've granted.

As proof of my love, I offer this.
Pity my voice burning in your mouth:
Eros comes nowhere near this bliss.

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For a detailed annotation of the poem, please visit
https://michaelredhill.wordpress.com/2019/01/16/scartissue/

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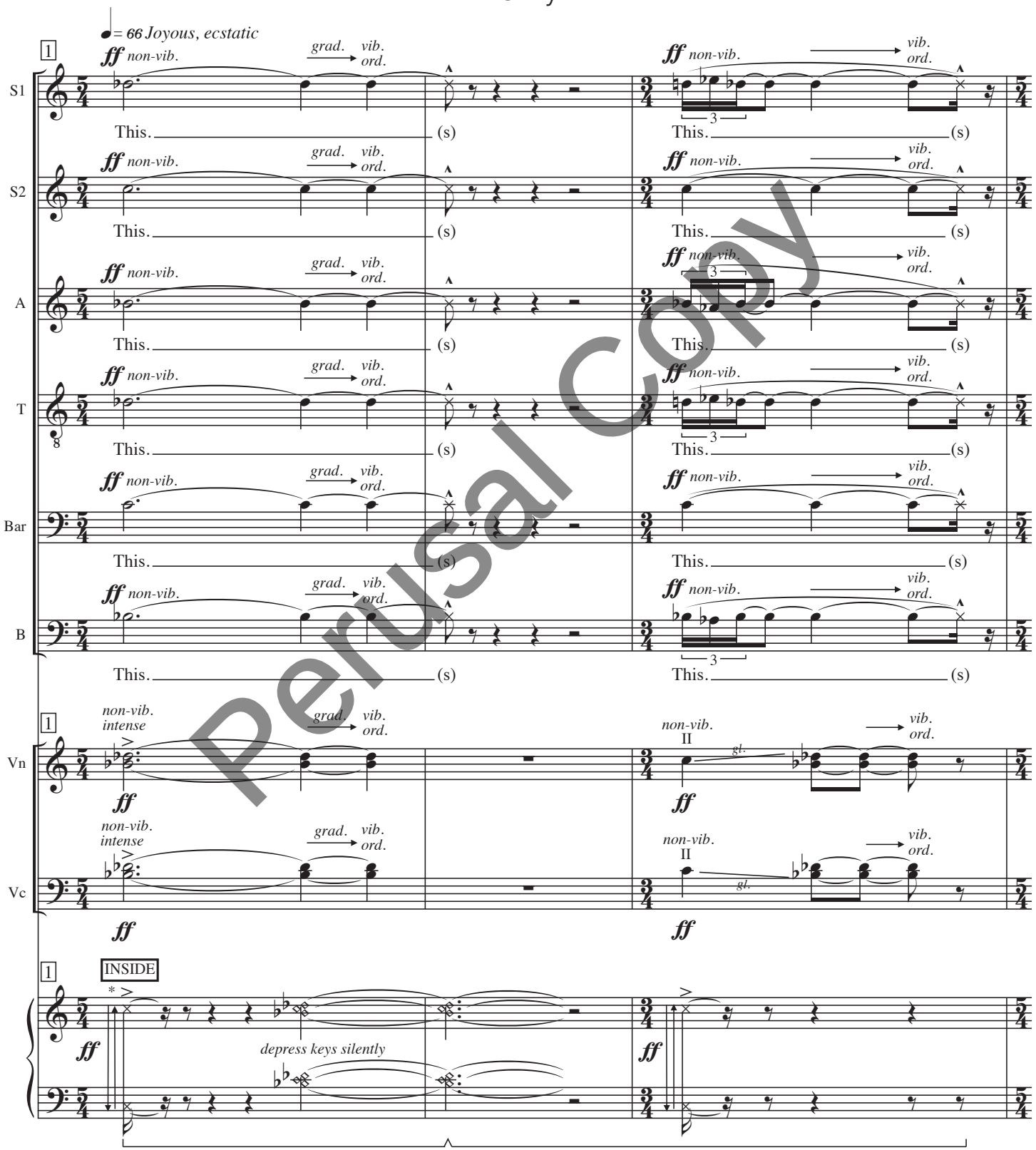
for Nordic Voices and the Gryphon Trio

words by
Michael Redhill

SCAR TISSUE

I: Unity

music by
Jeffrey Ryan



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*Quick, forceful single strum, in the approximate range, simultaneously with both hands, in opposite directions. Use the flesh of the fingers. If the metal frame is such that this range is divided in two, this gesture may be performed as:

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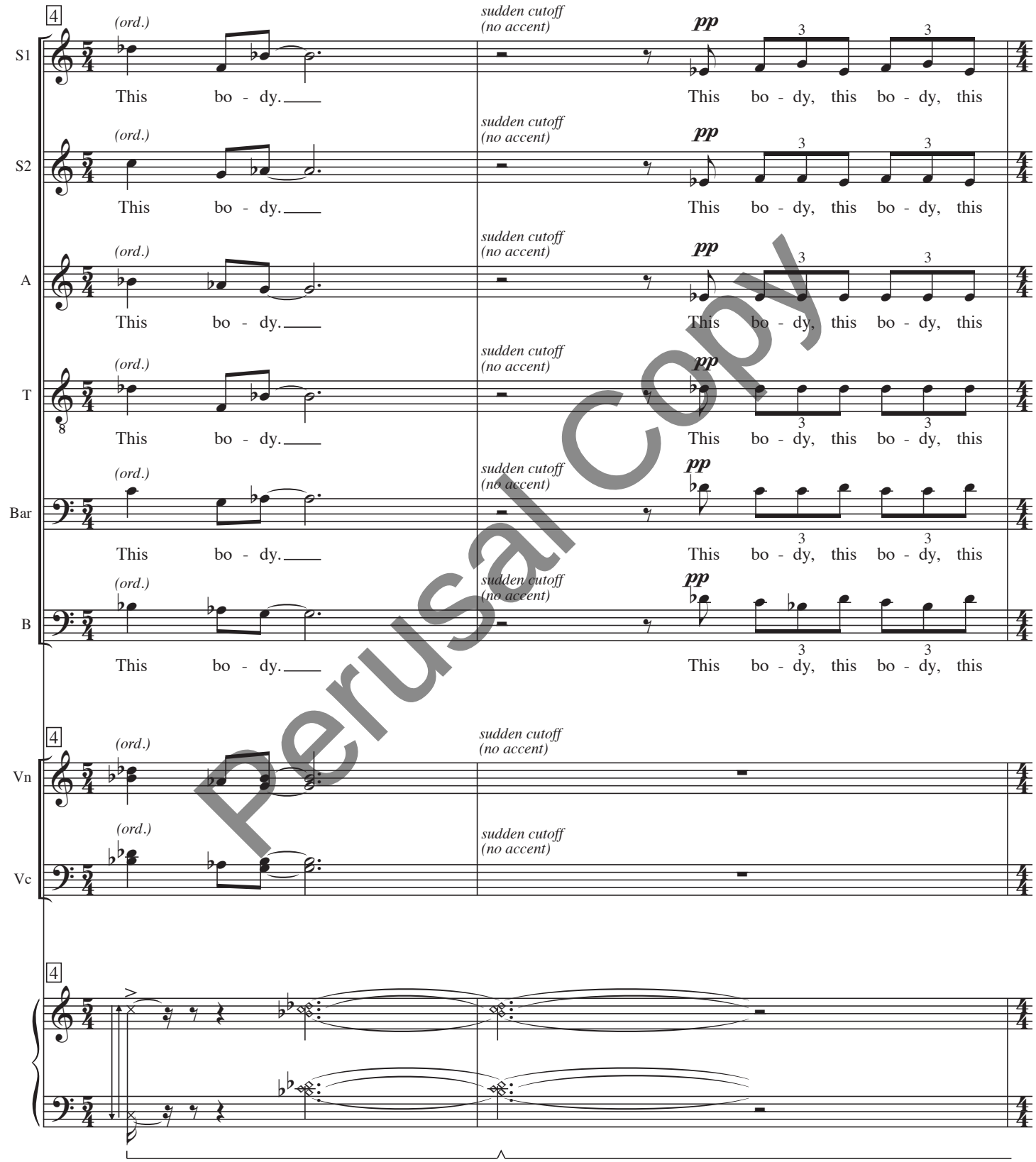

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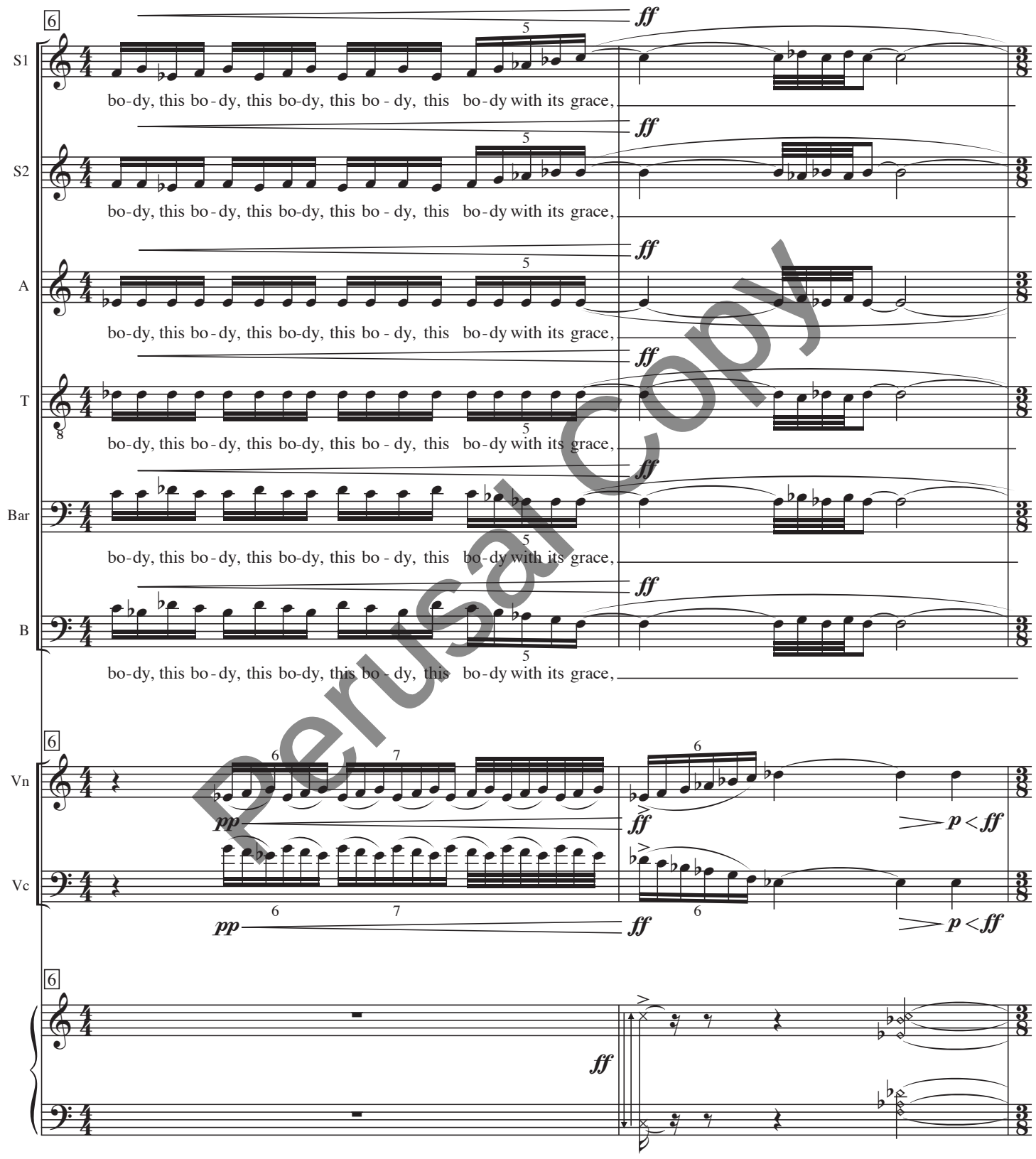

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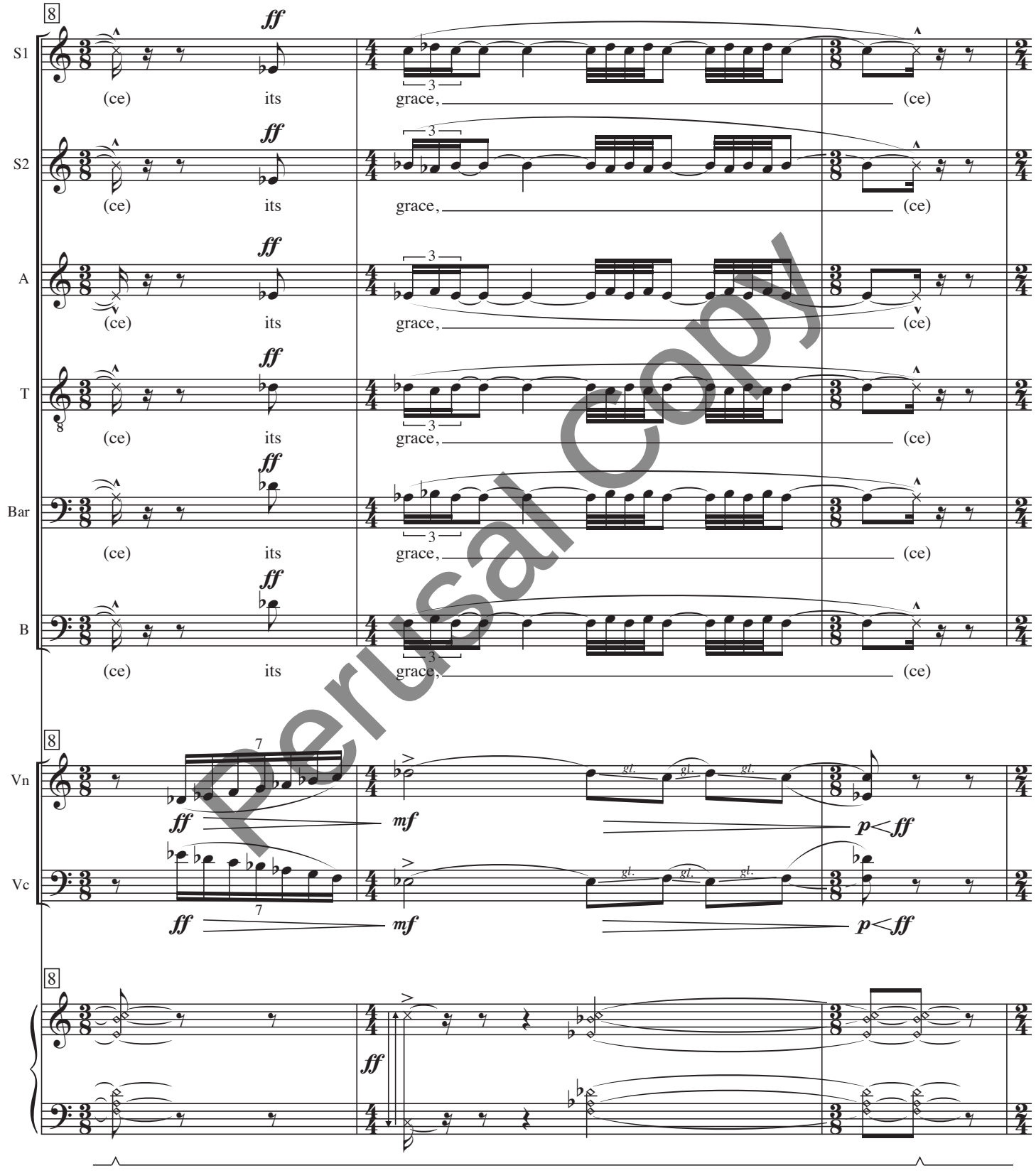

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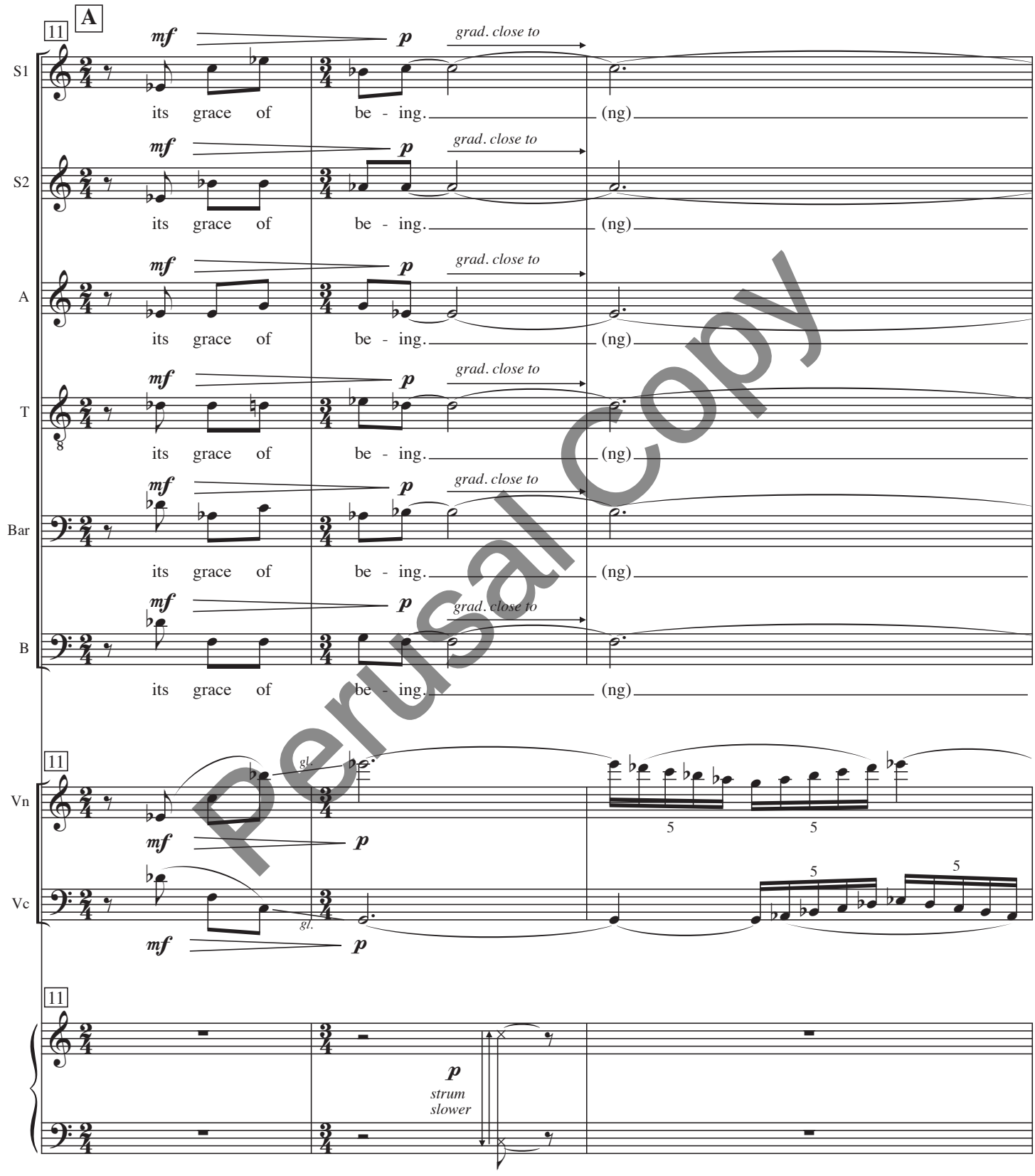

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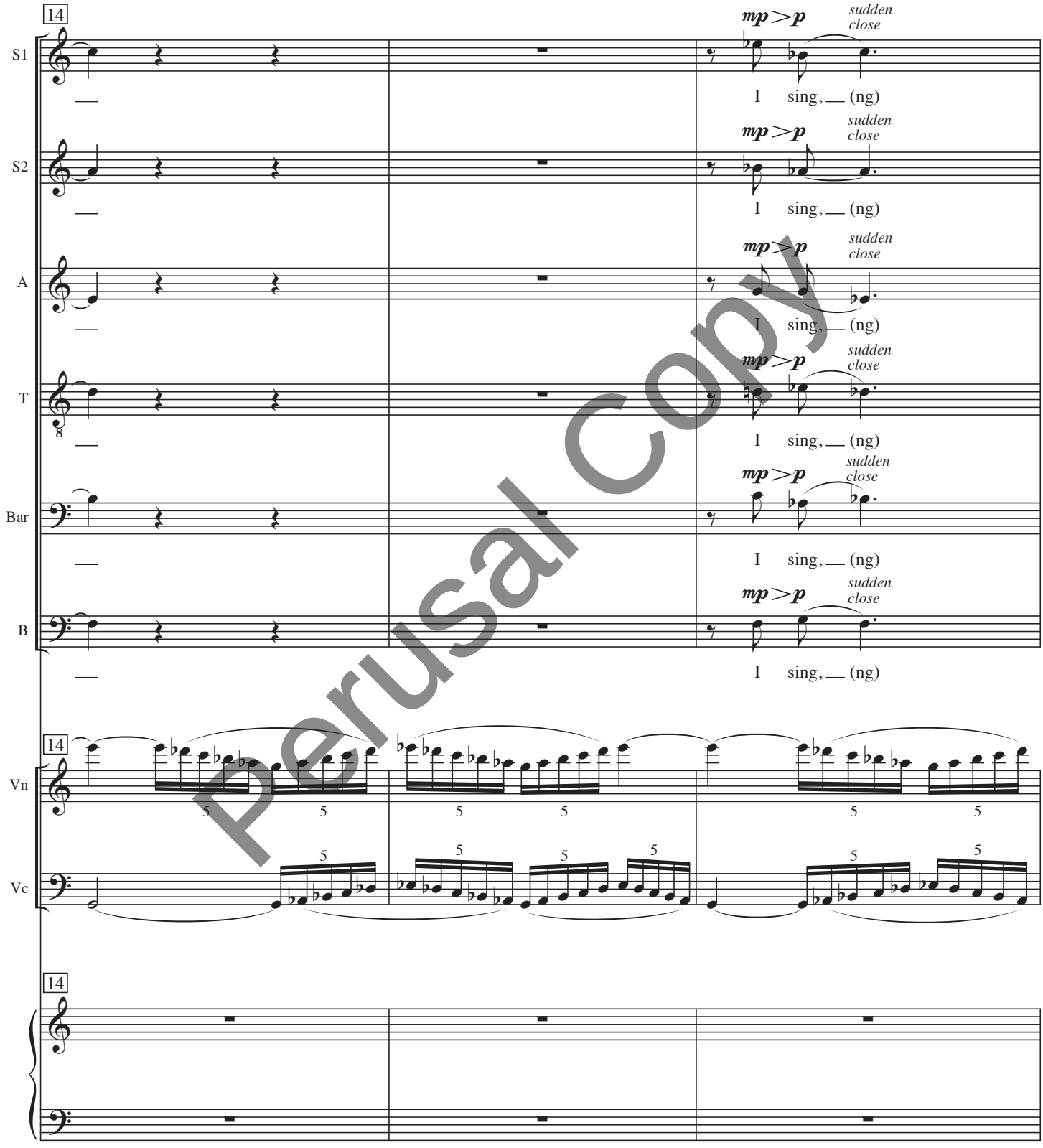

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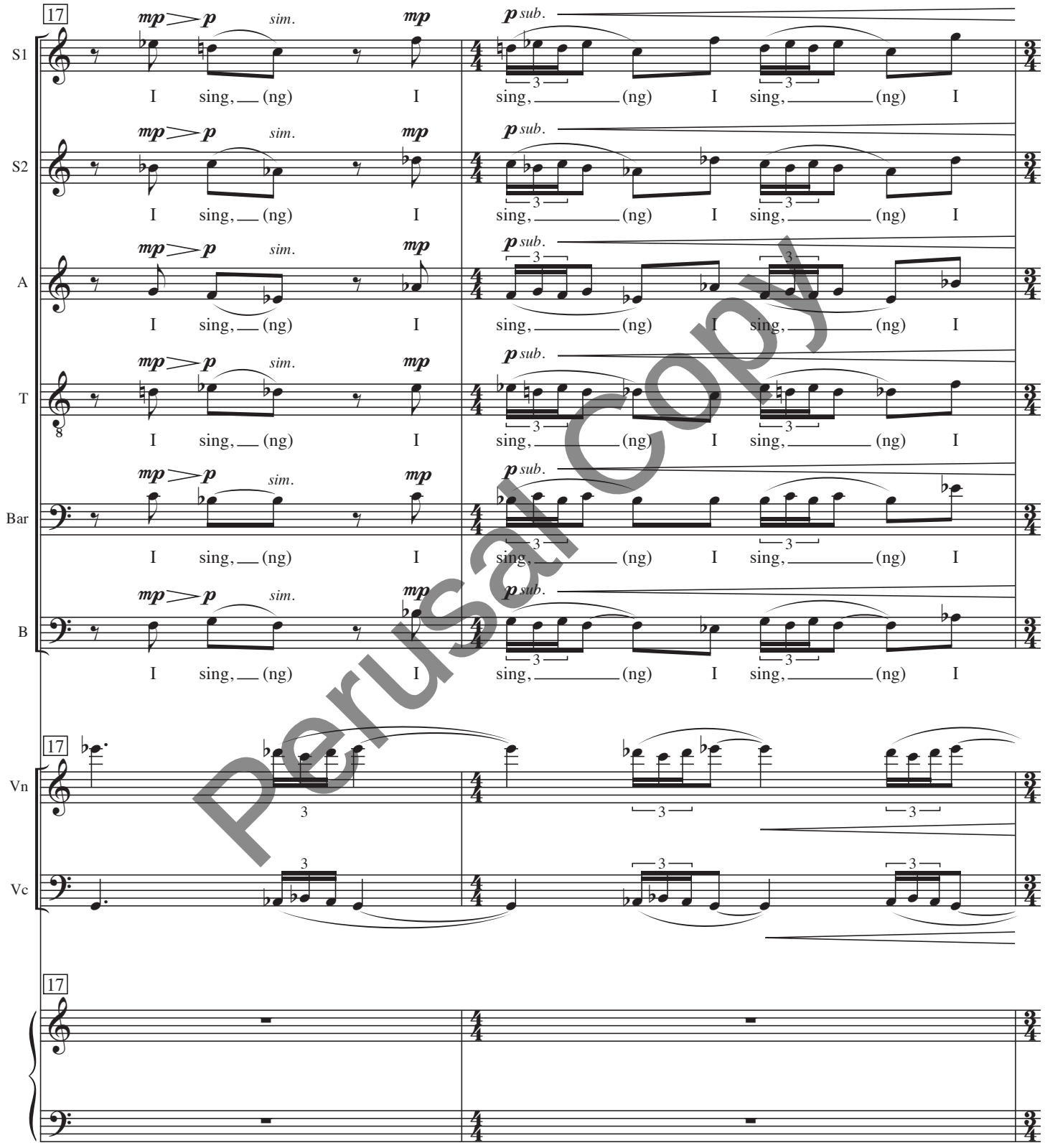

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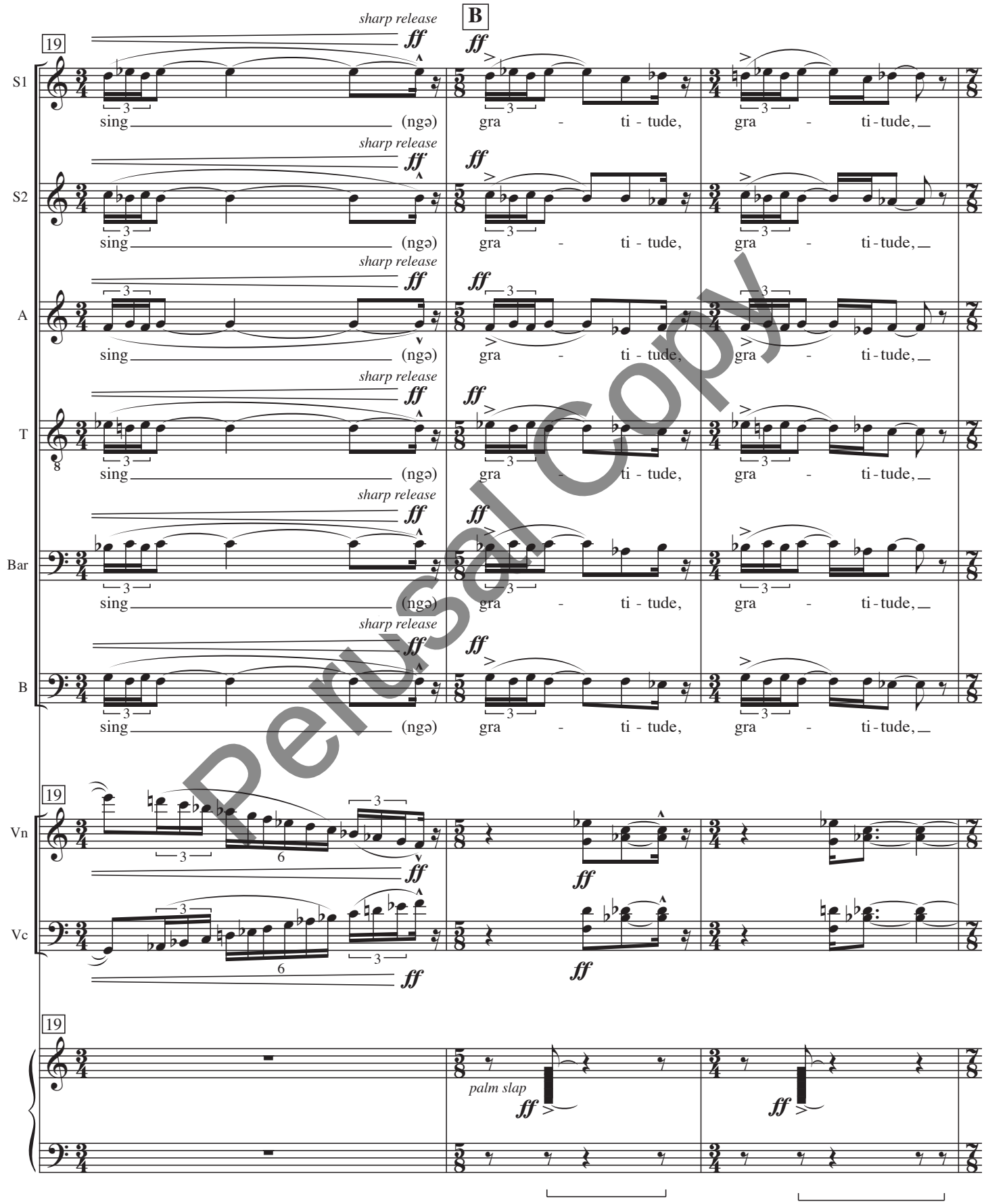

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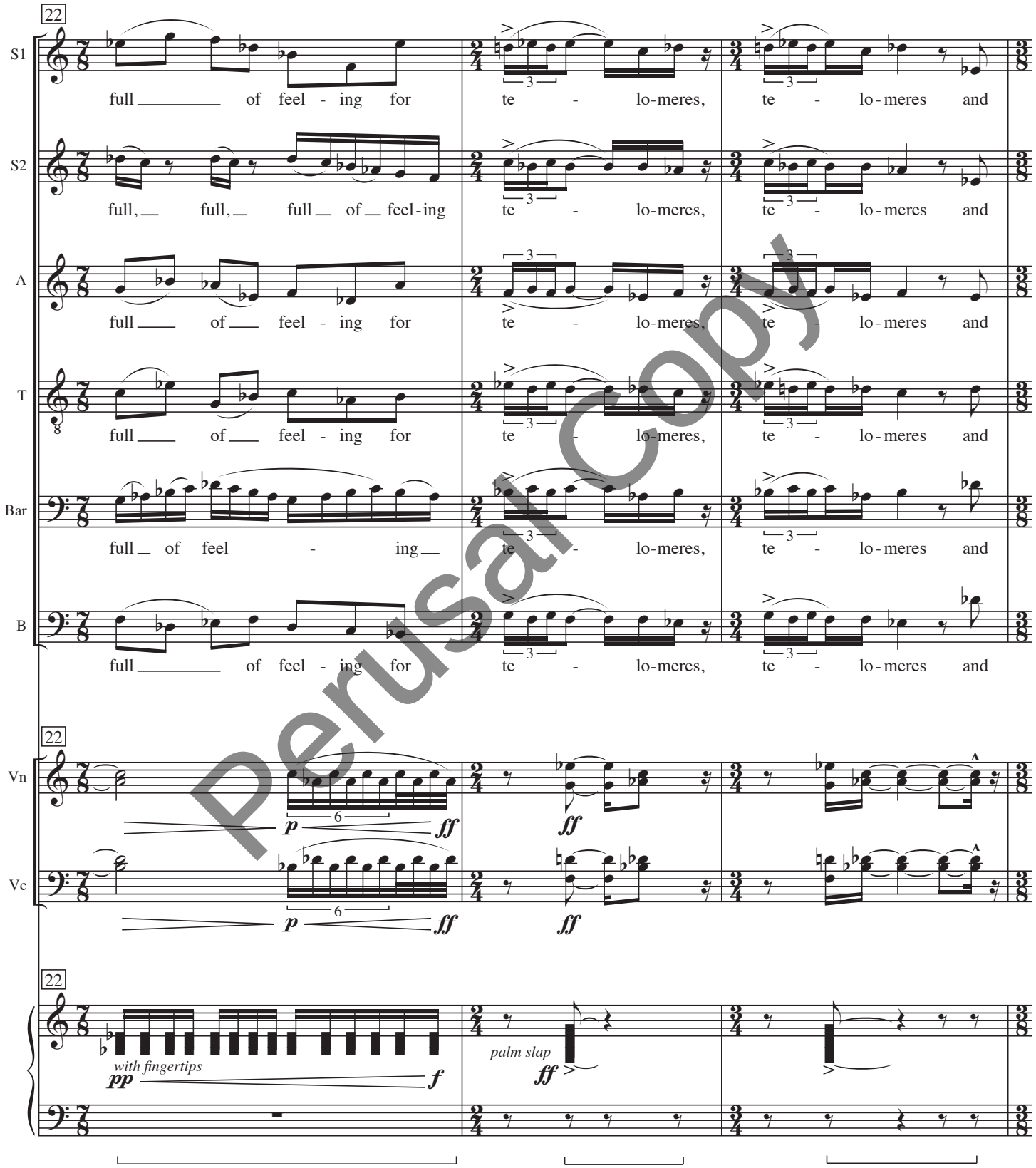

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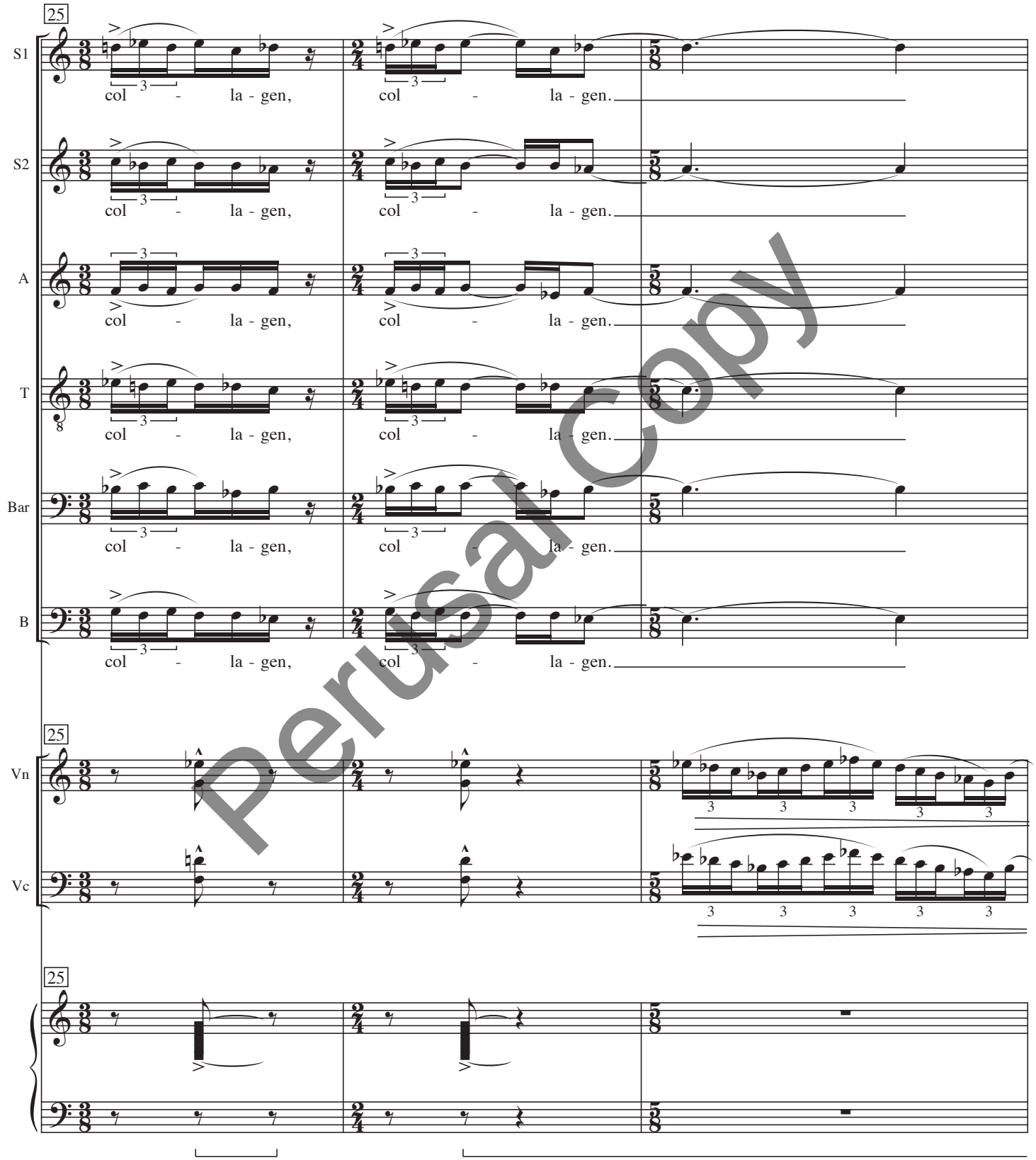

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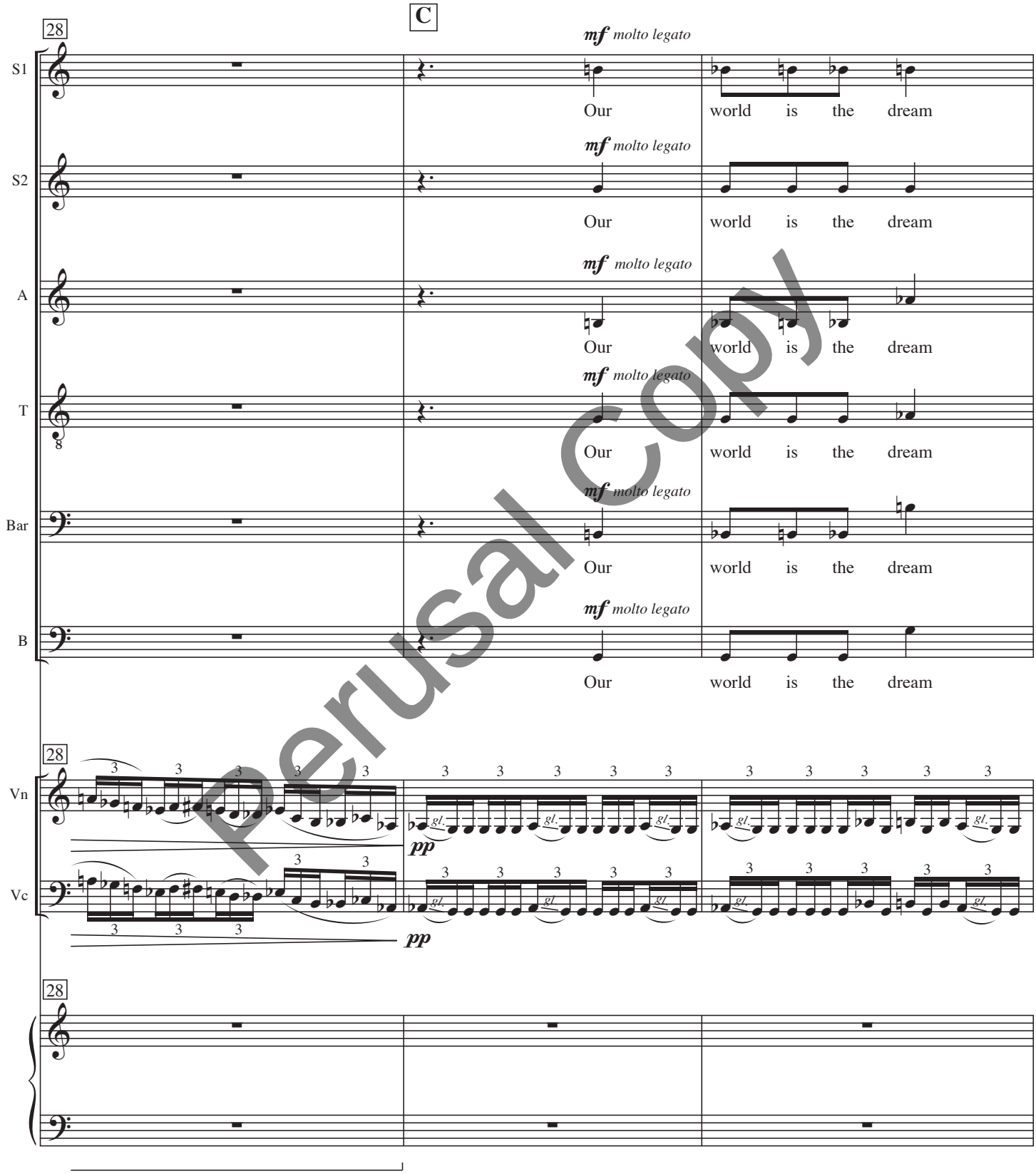
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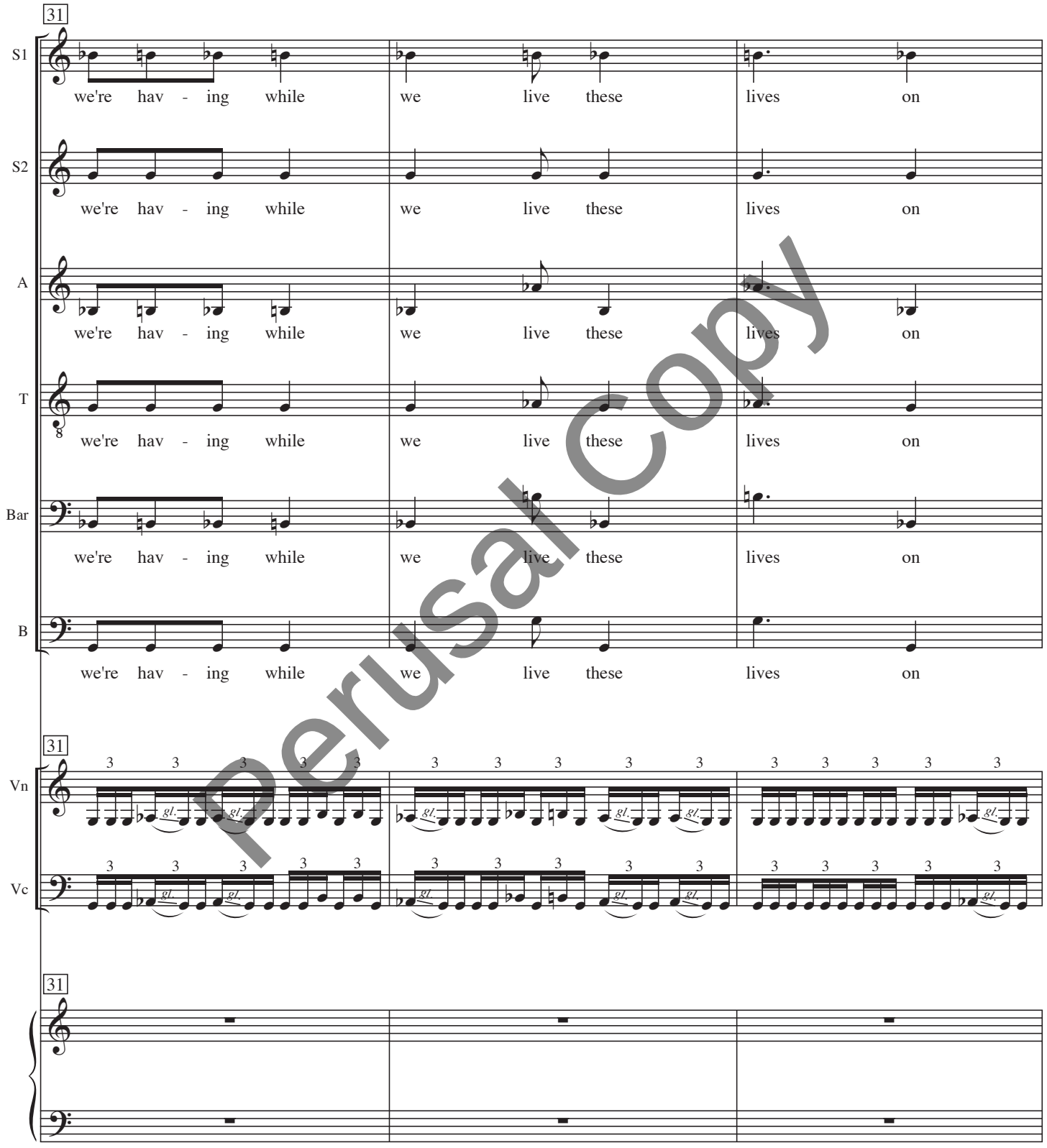

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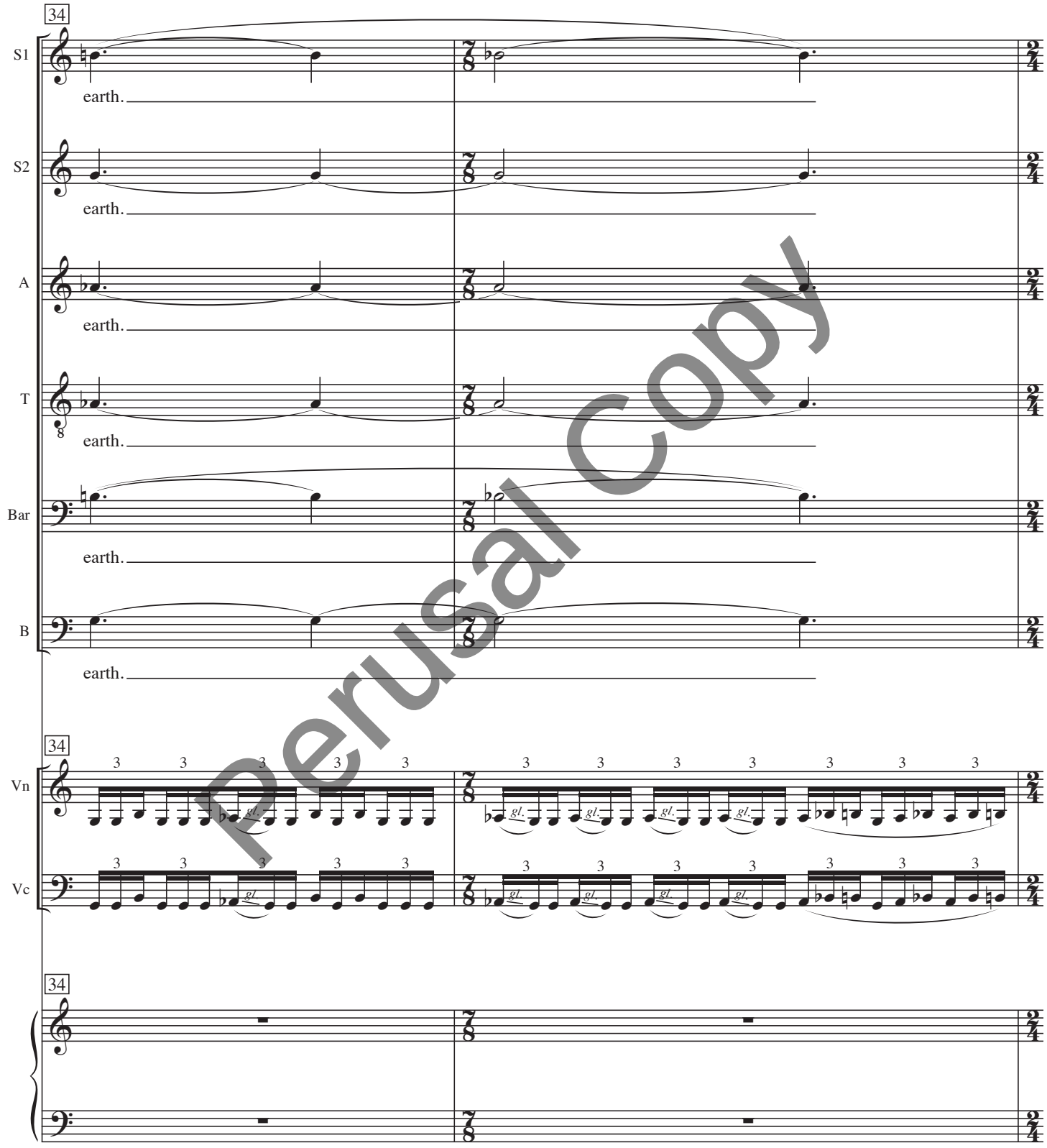

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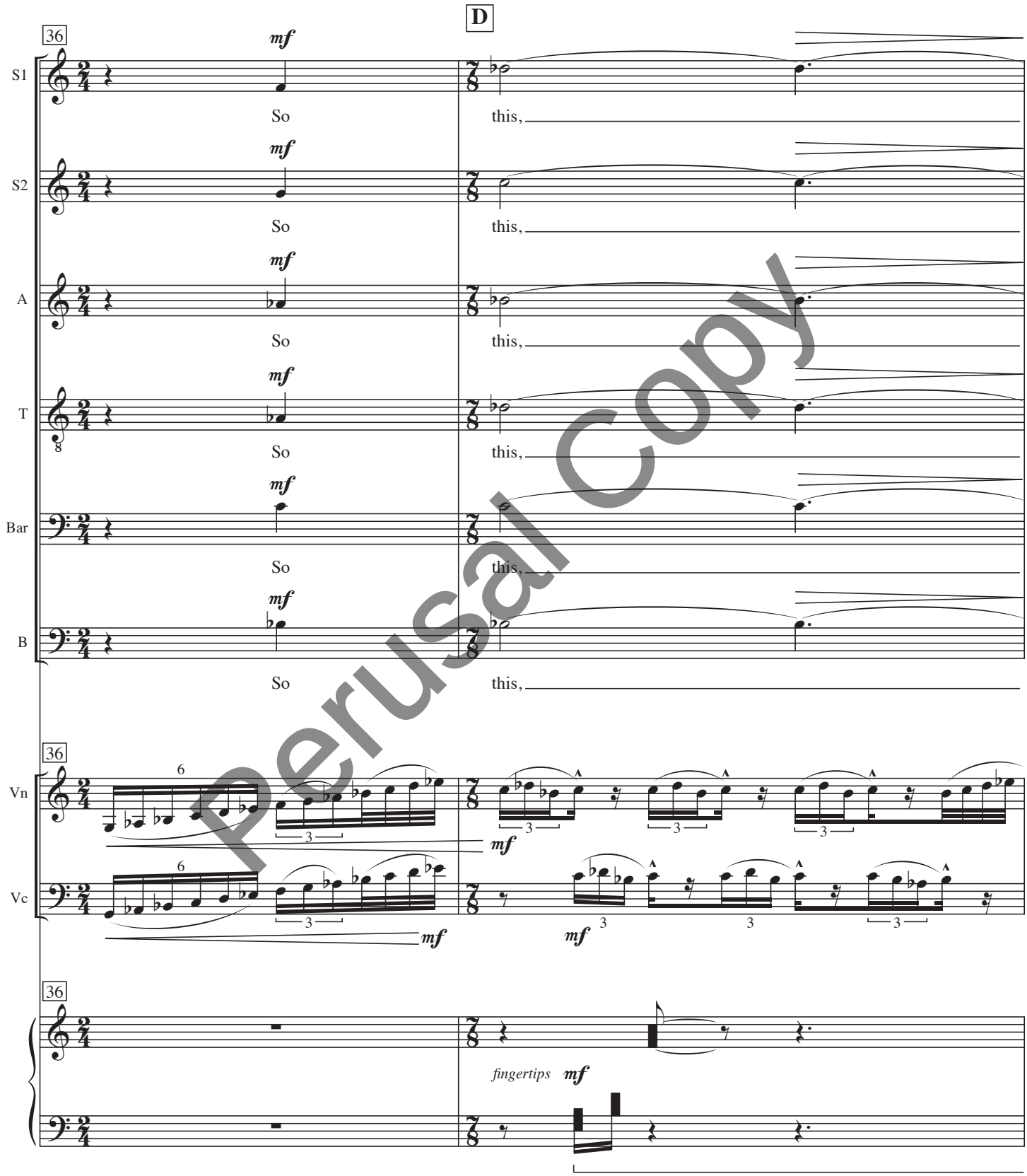

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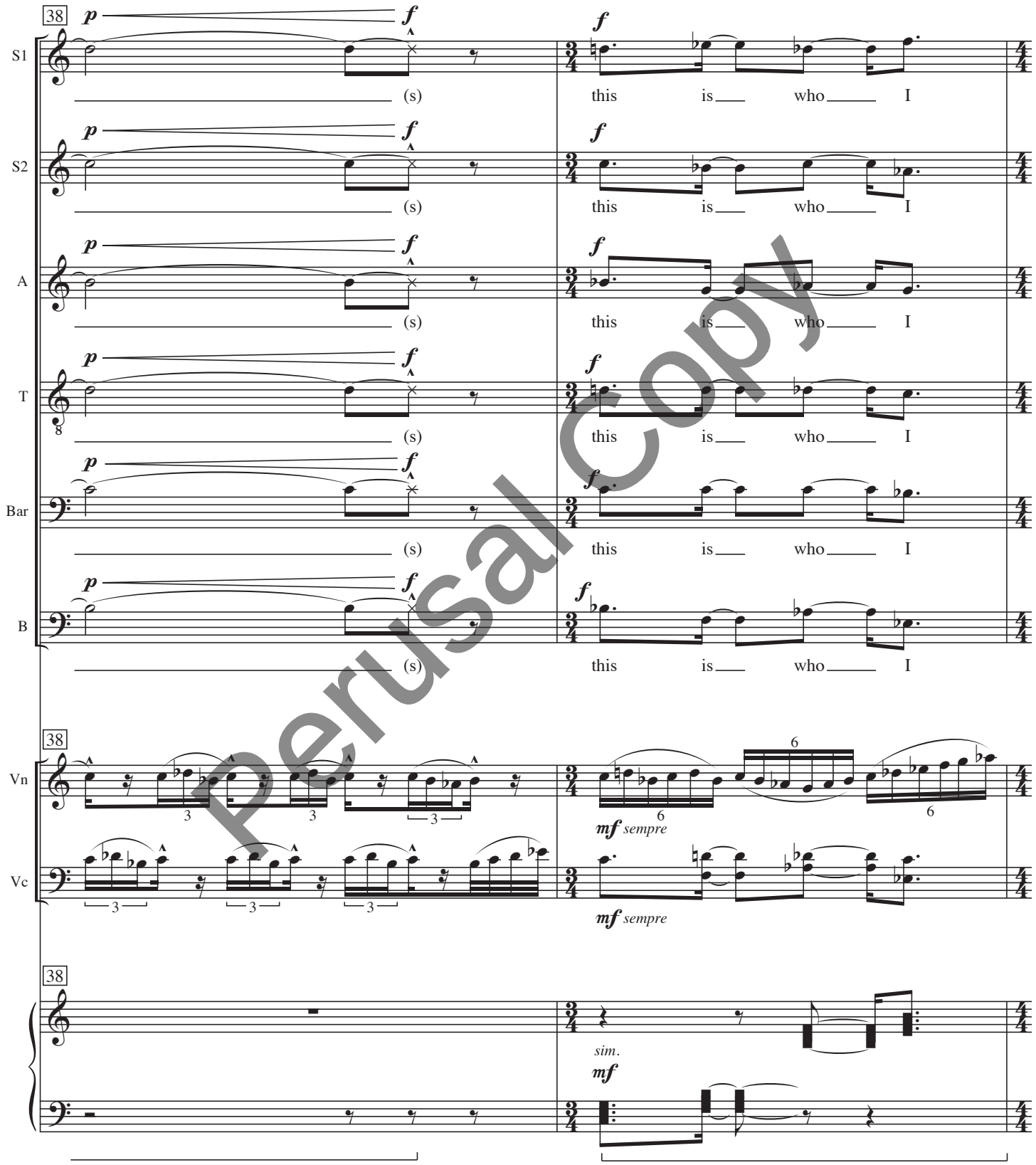

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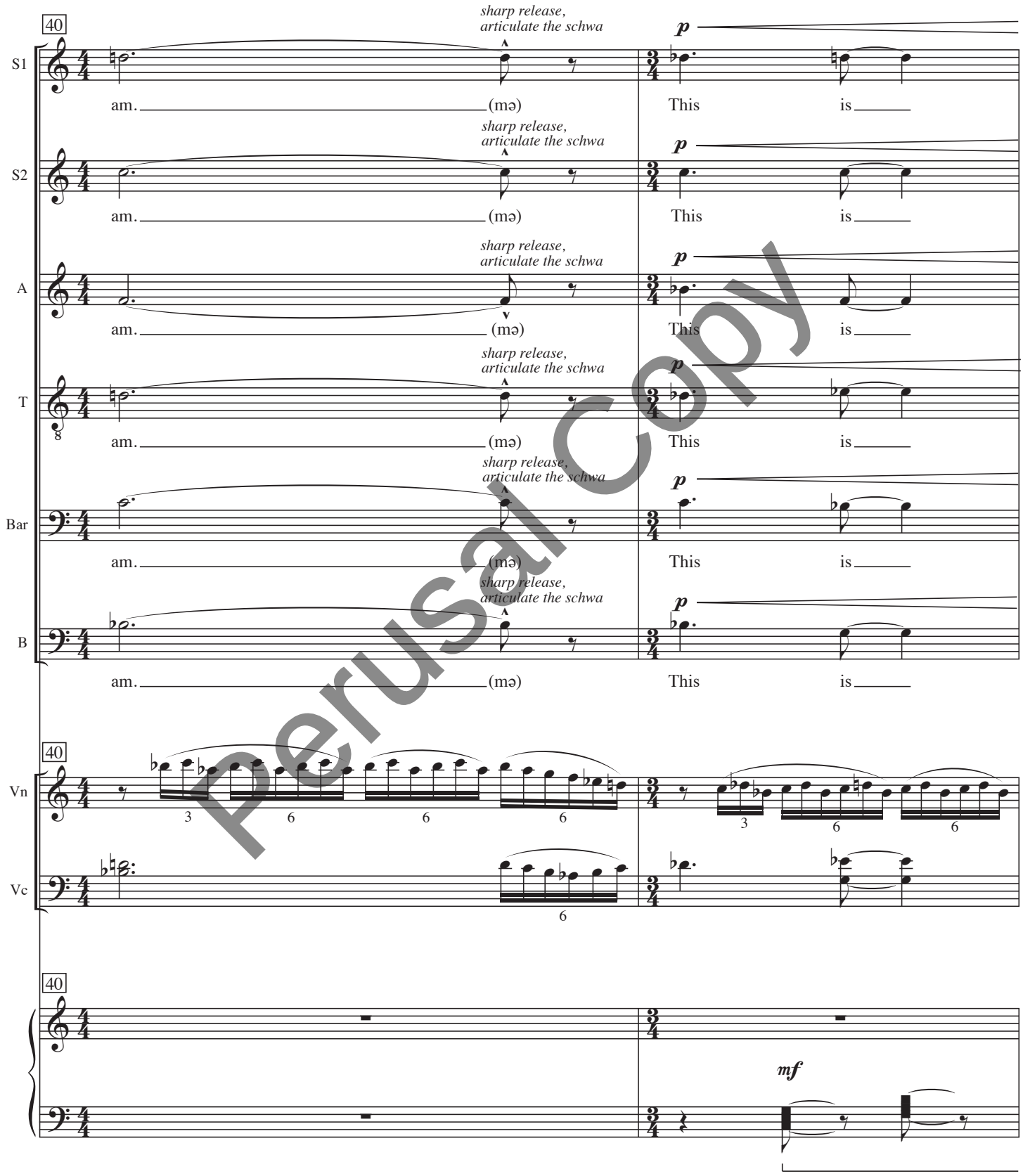

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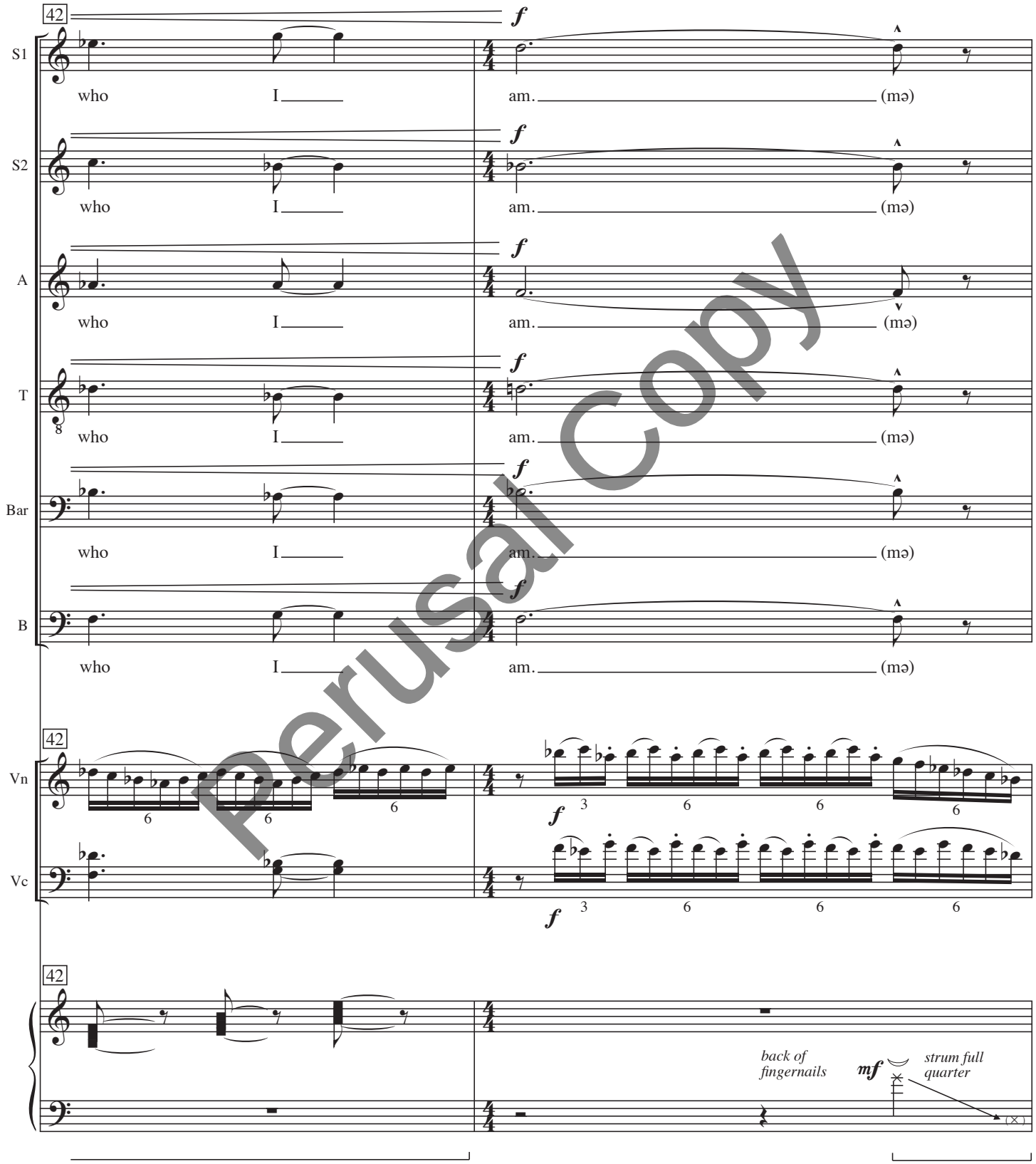

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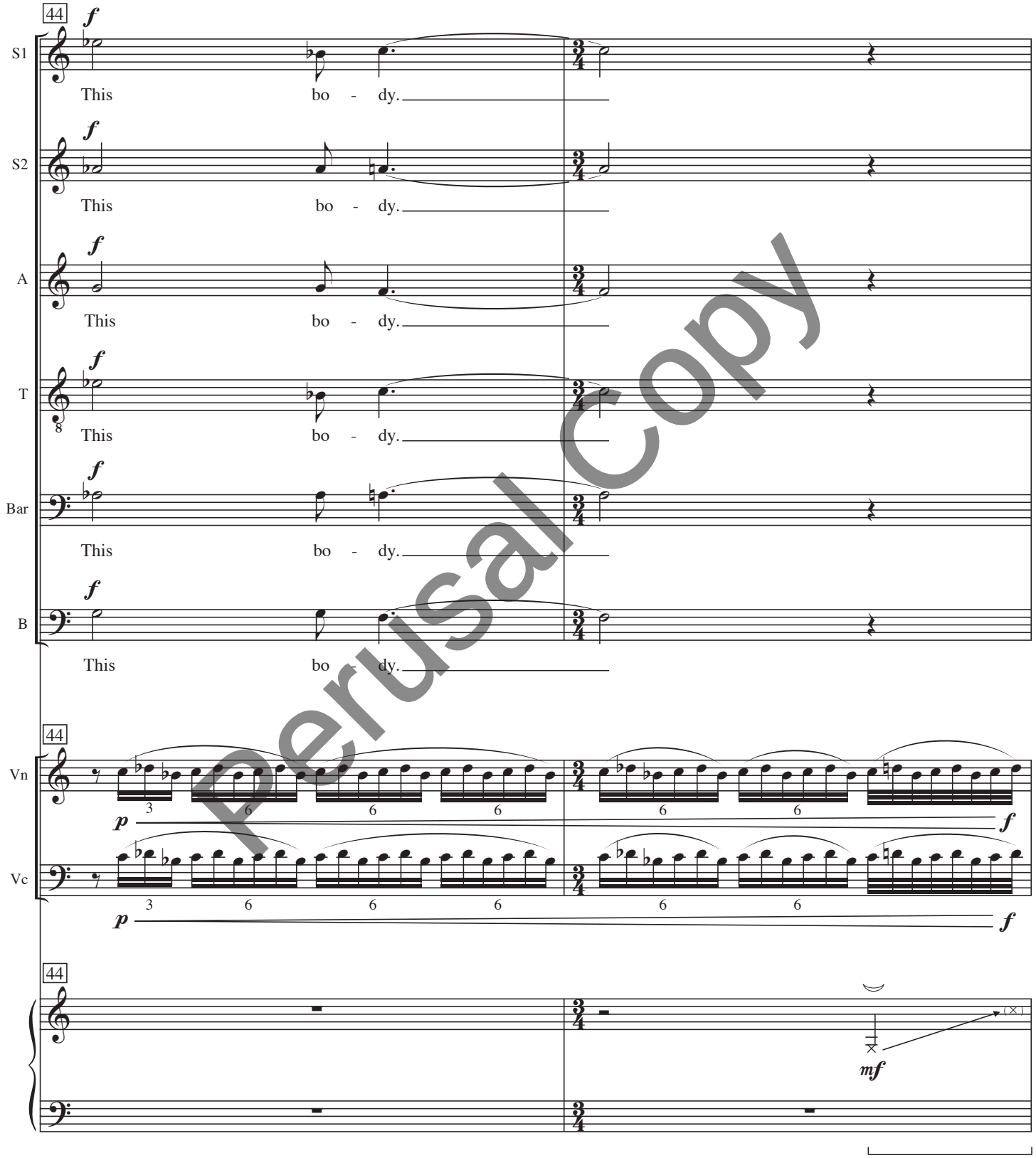

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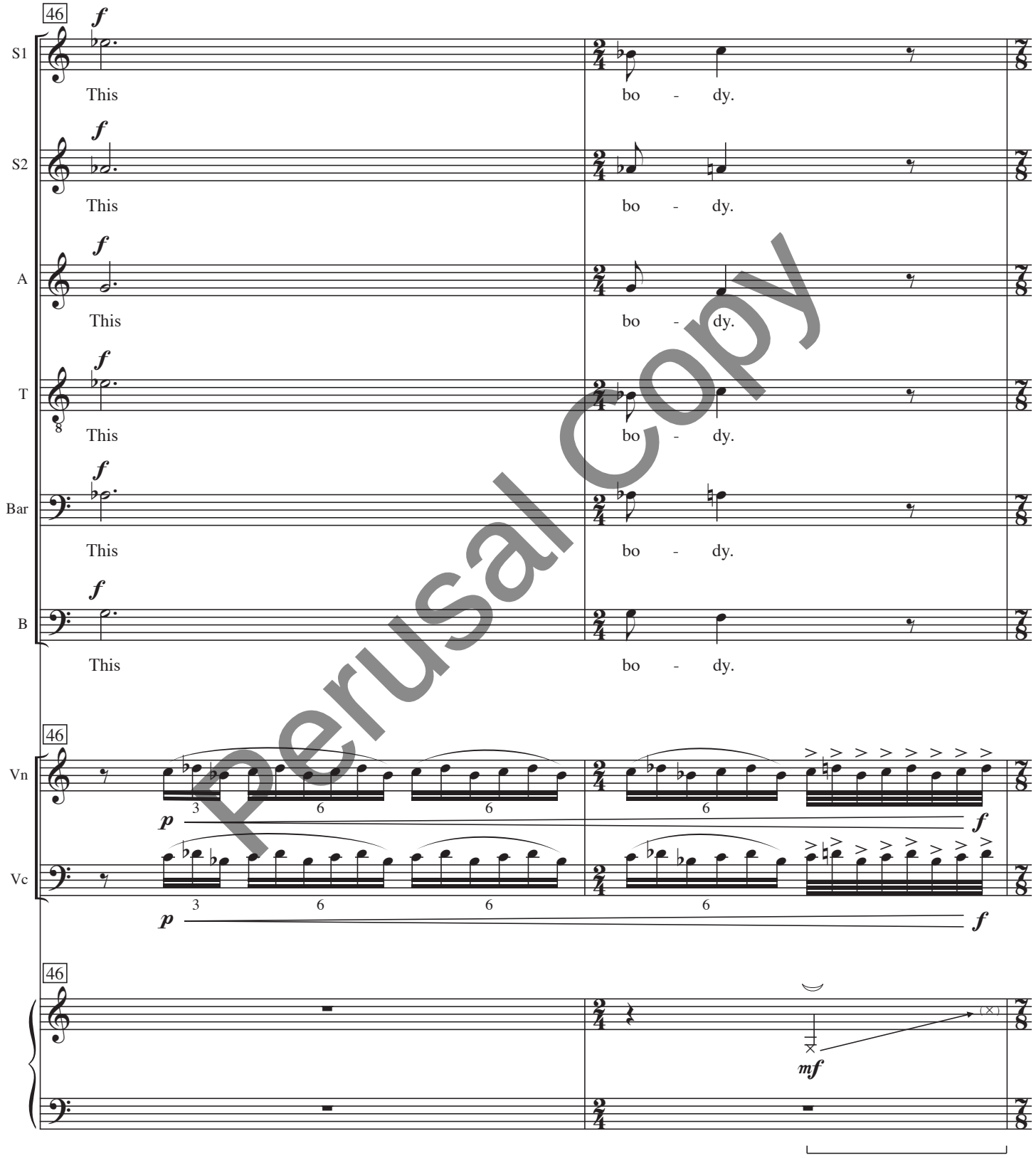

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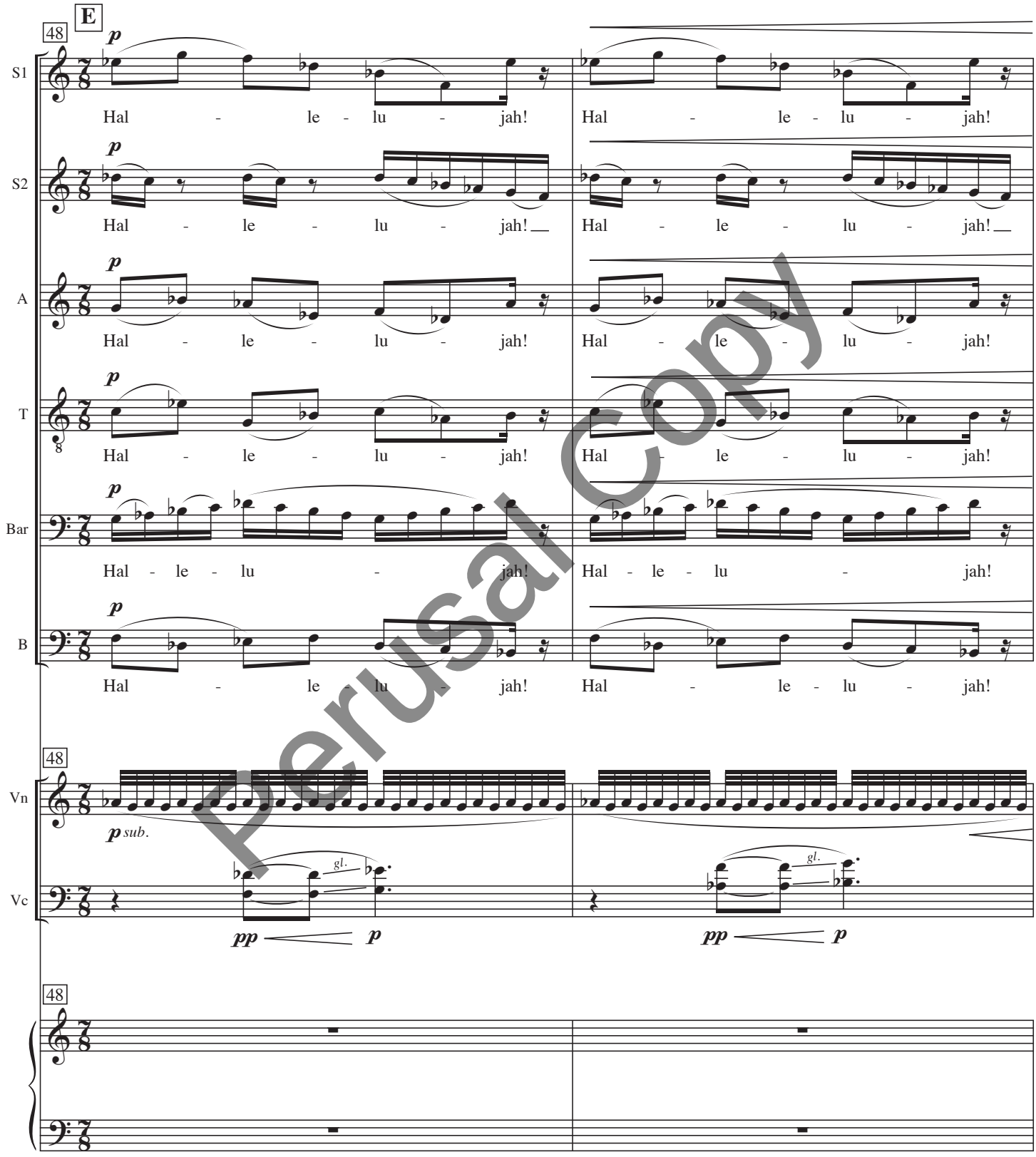

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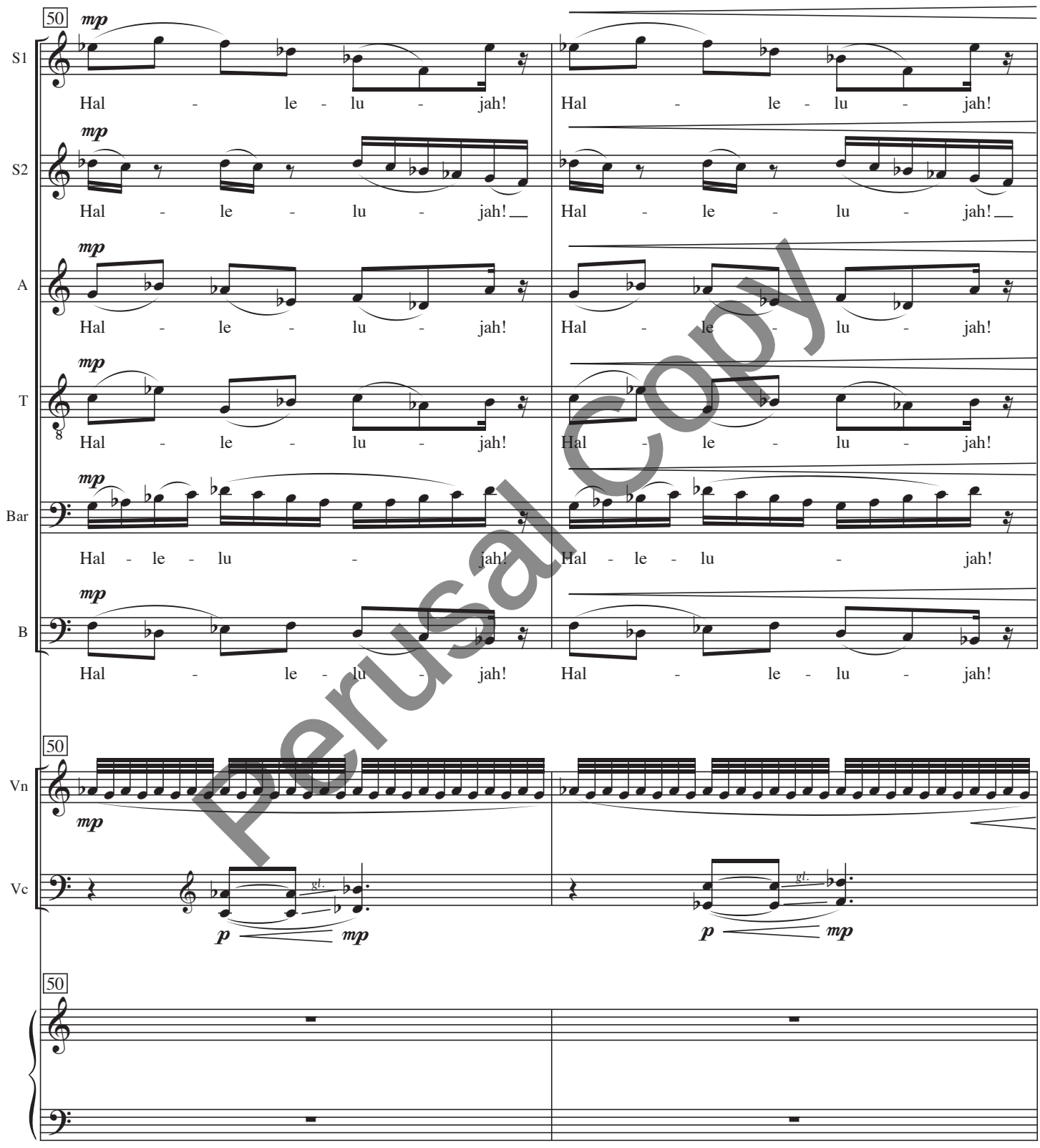

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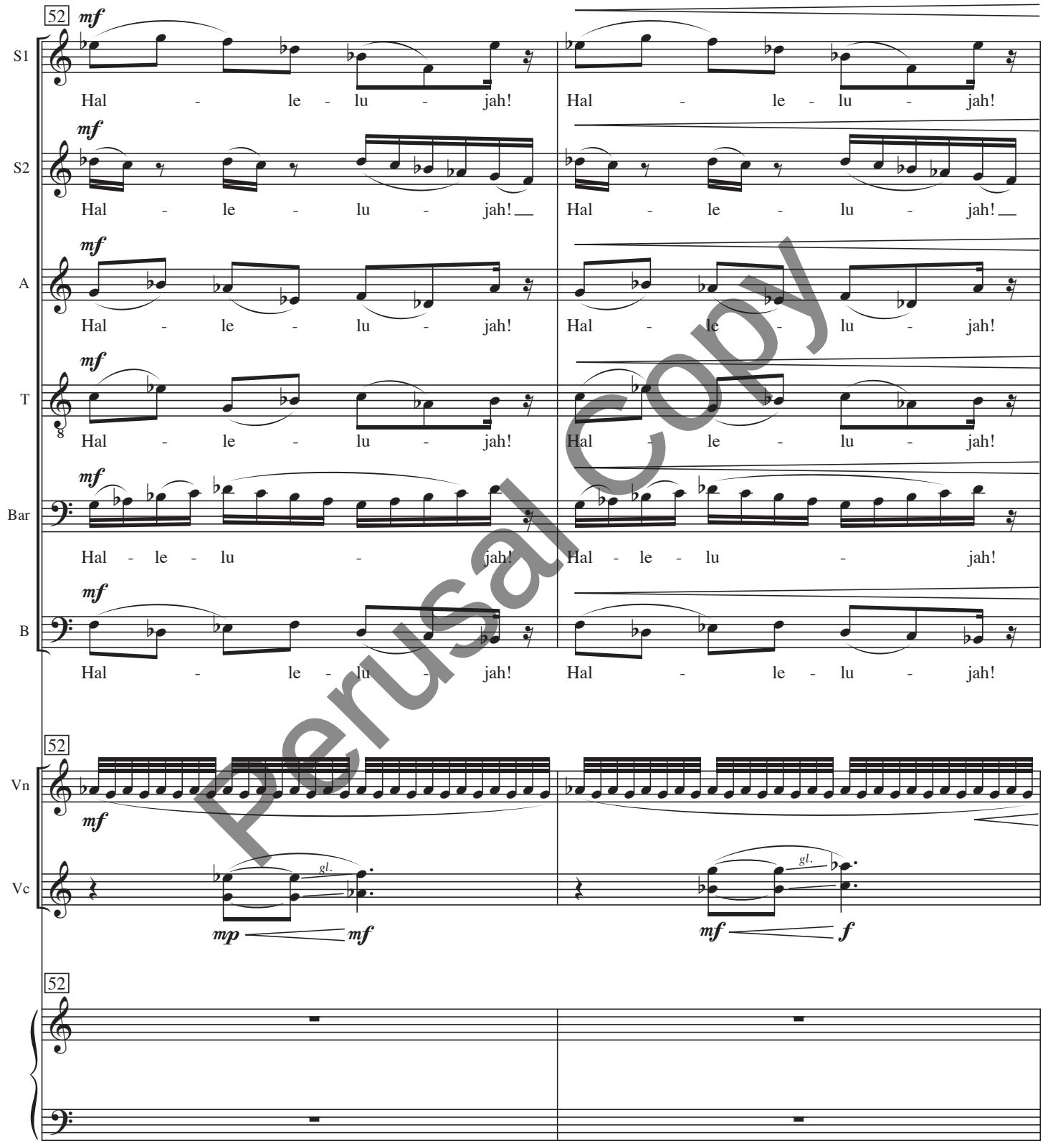

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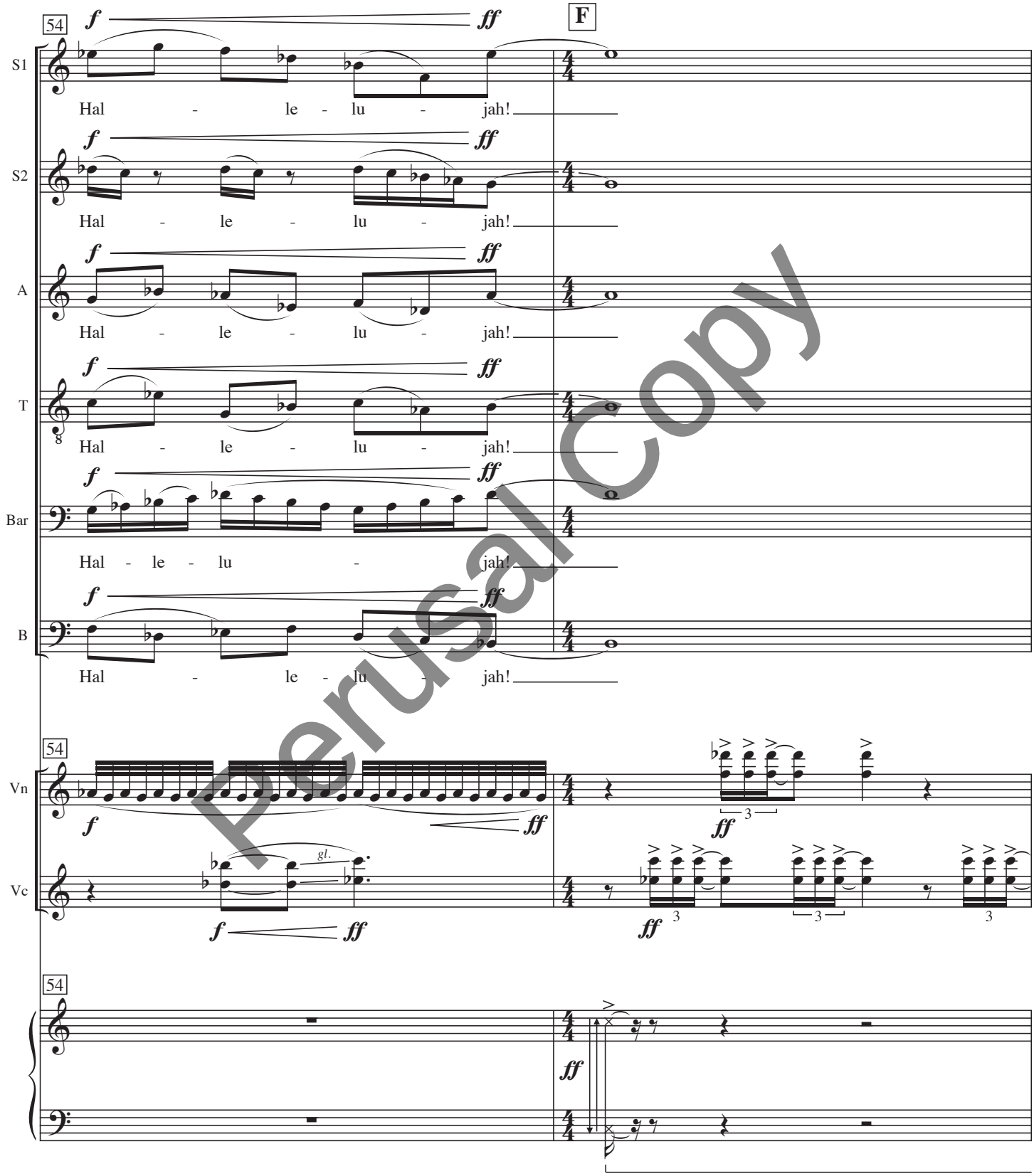

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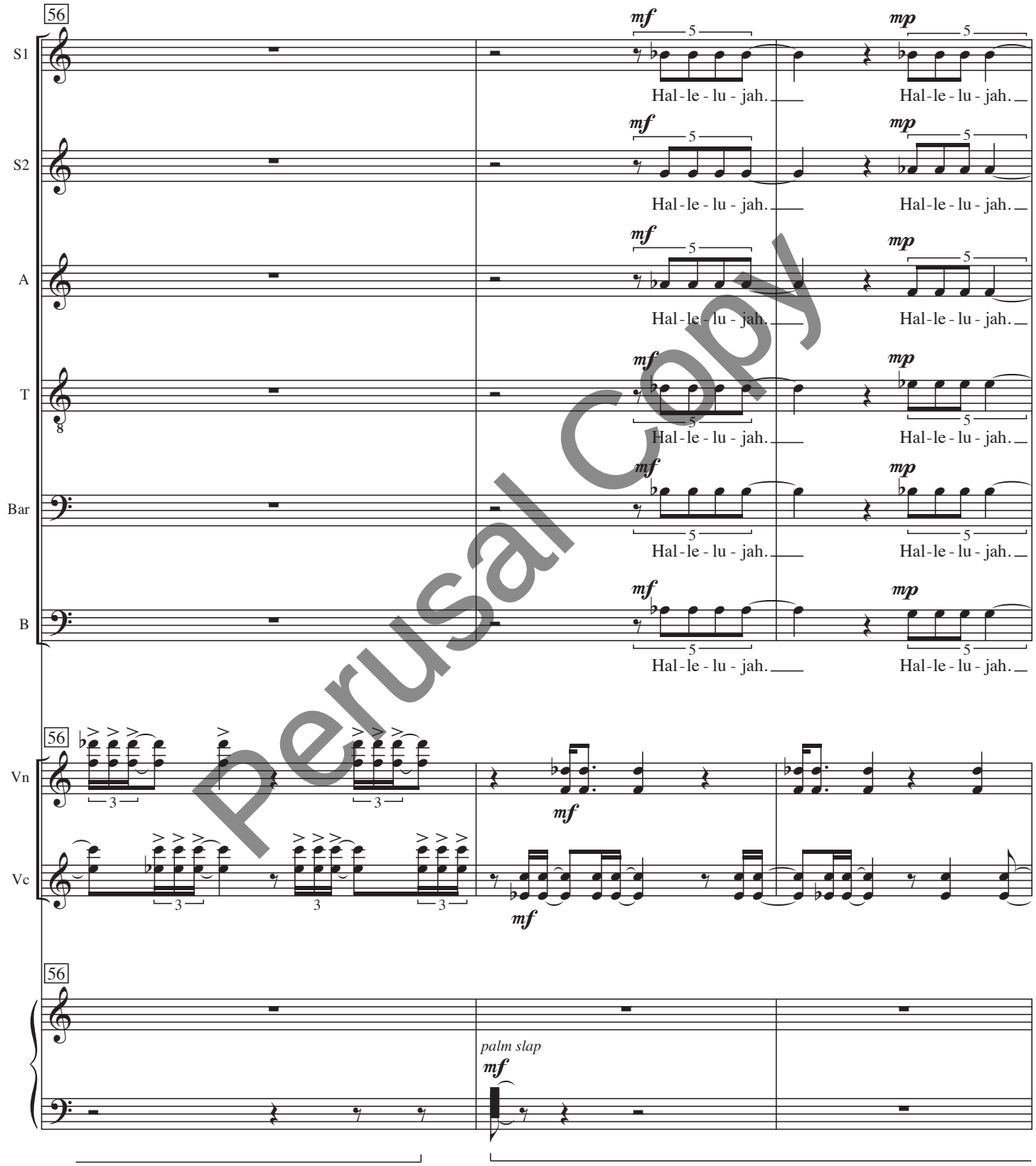

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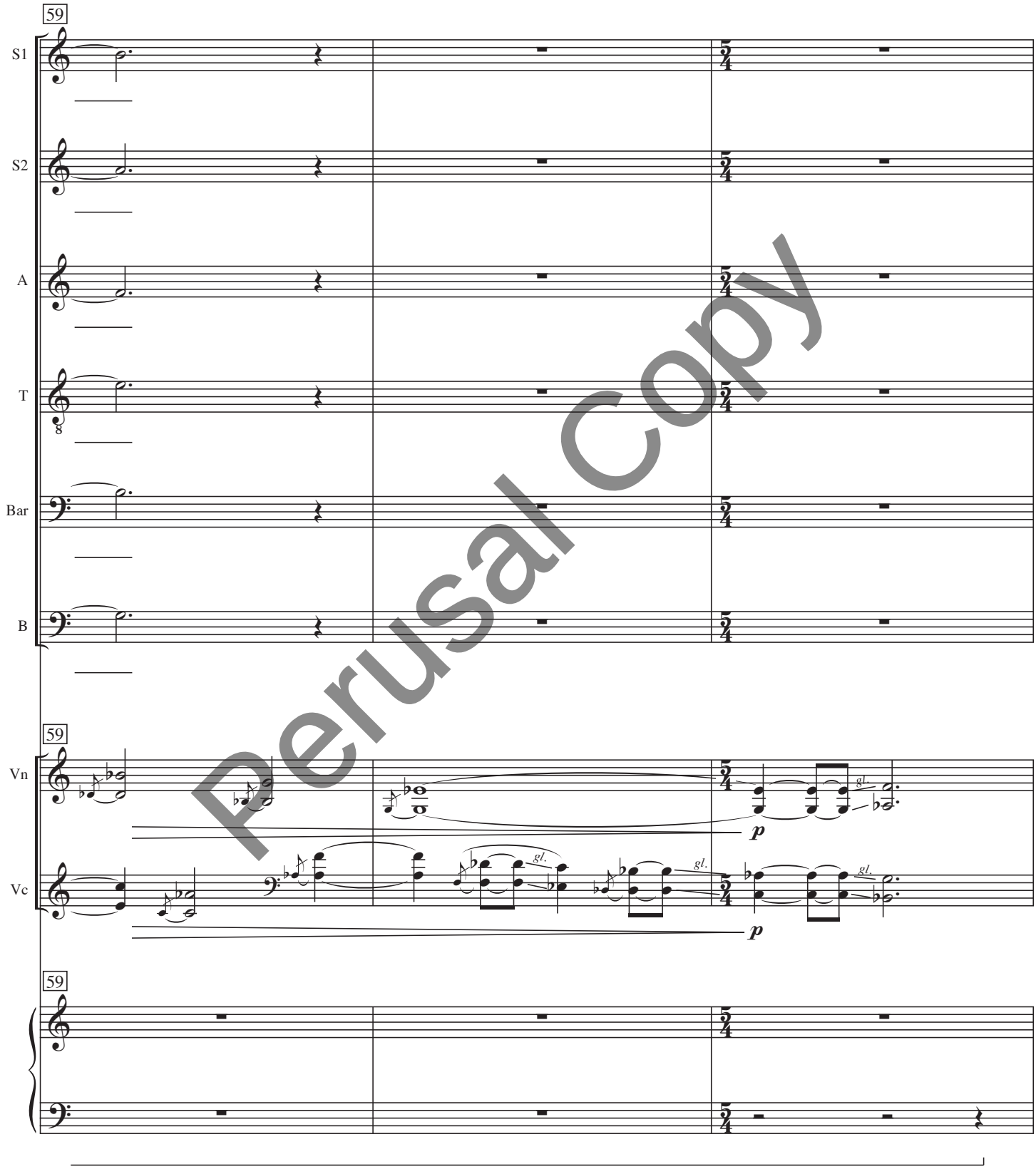

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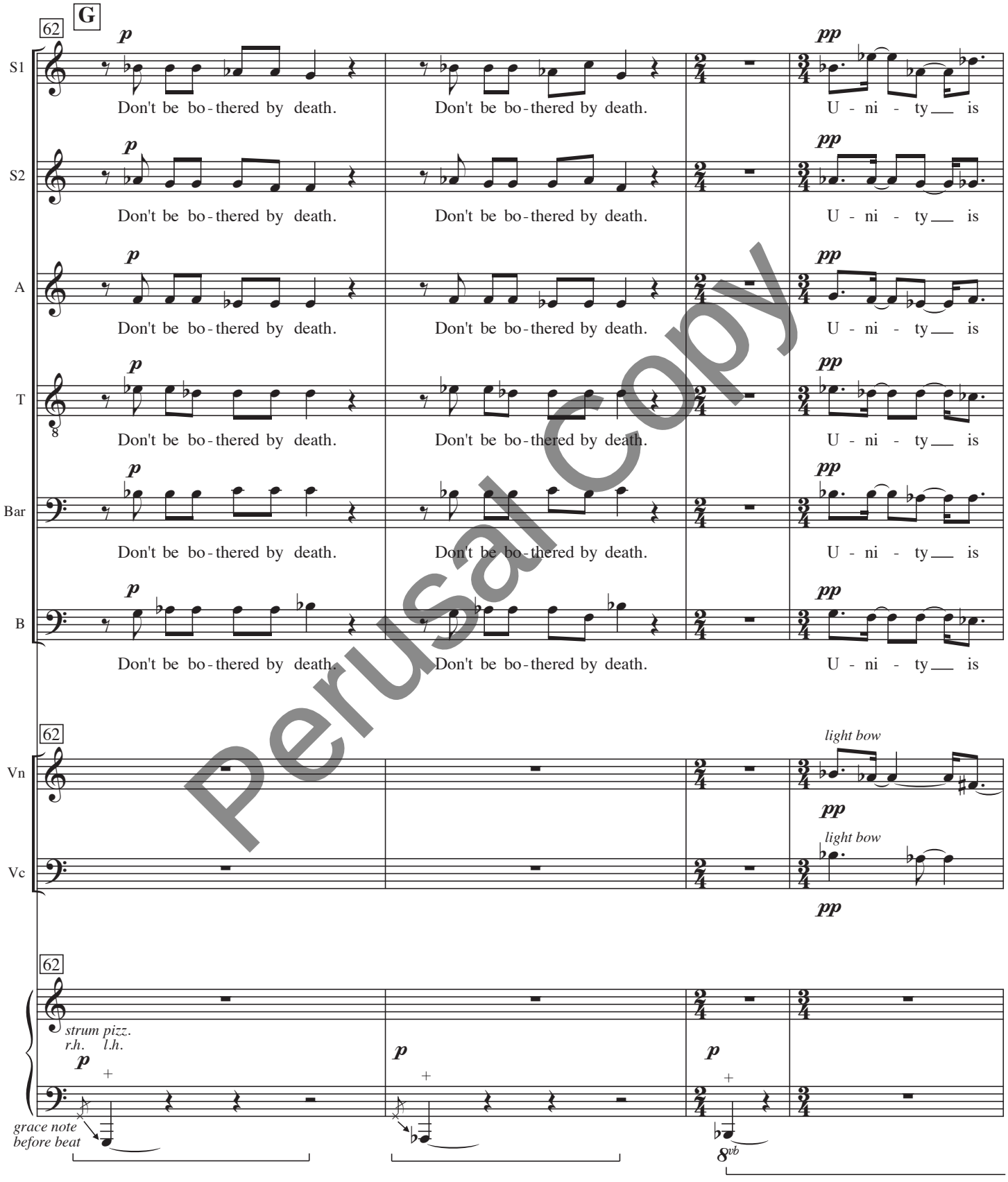

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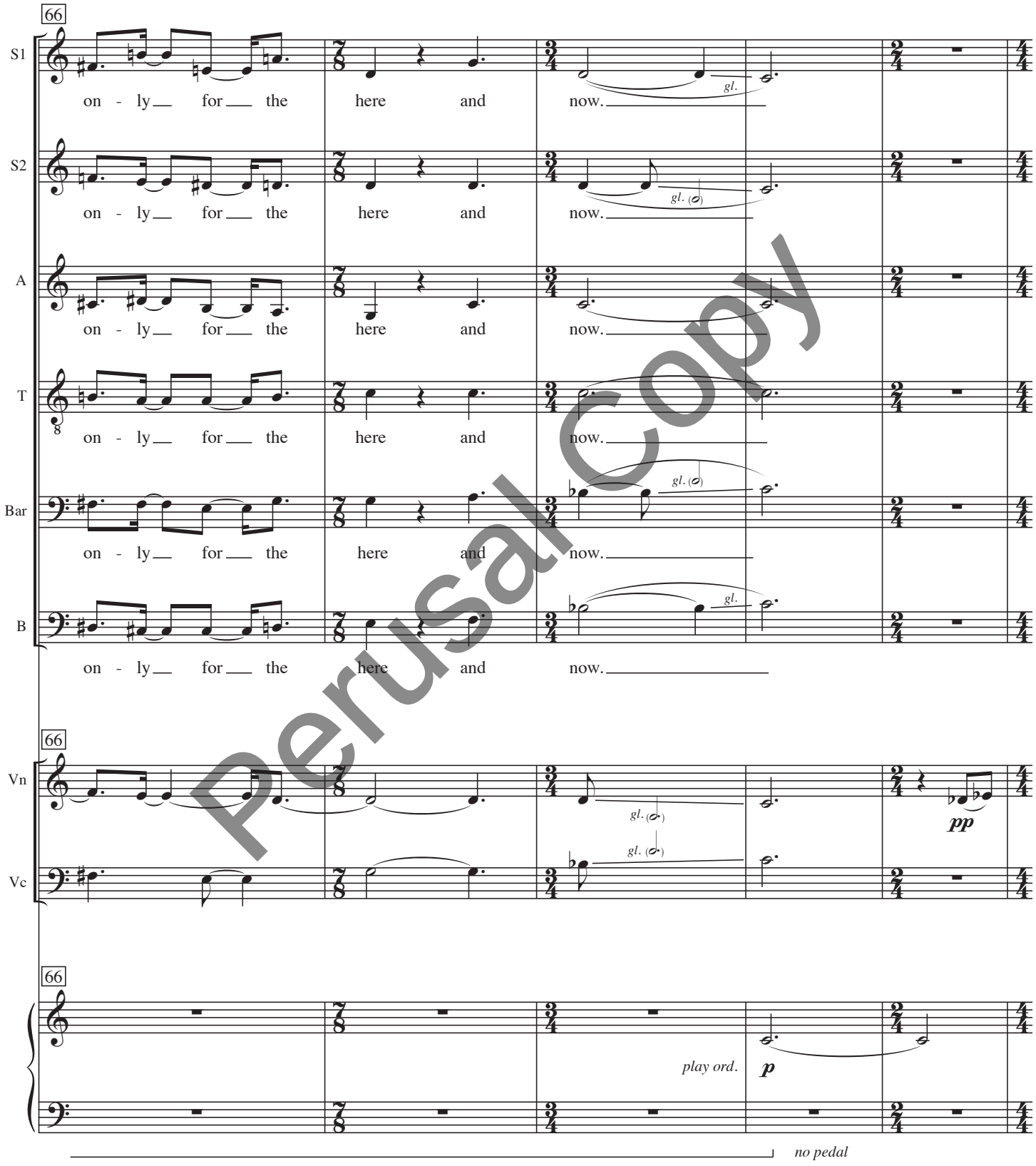

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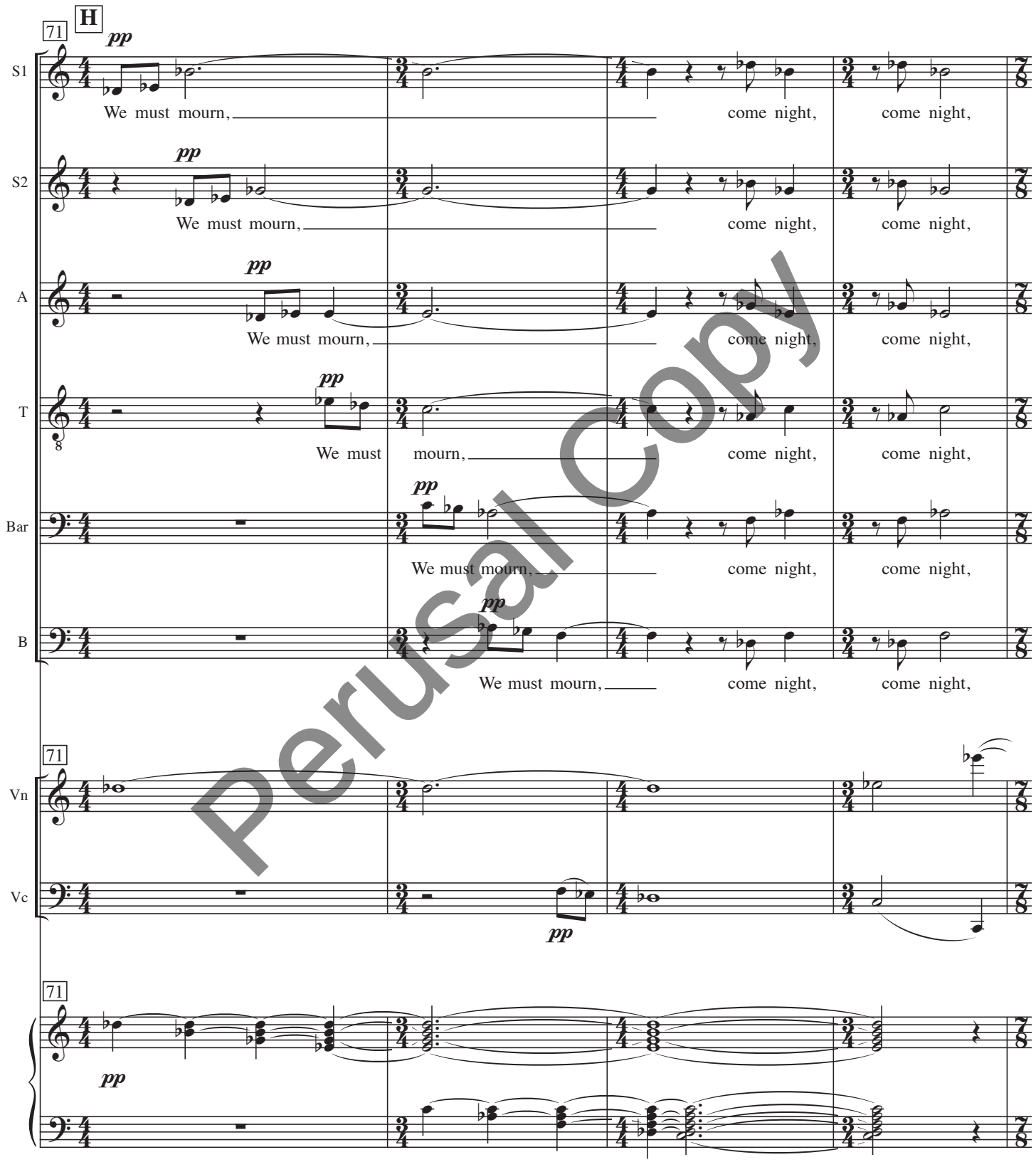

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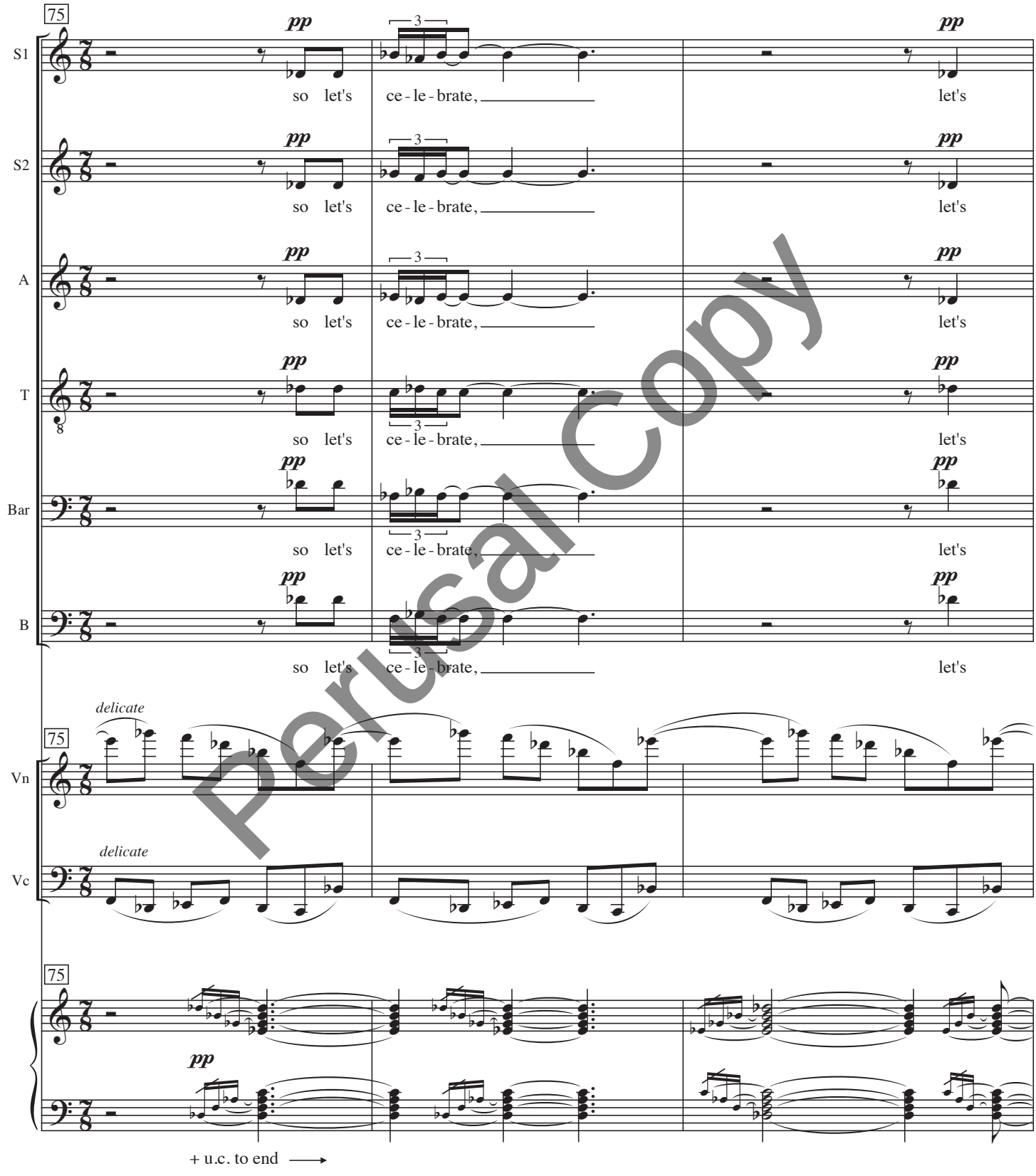

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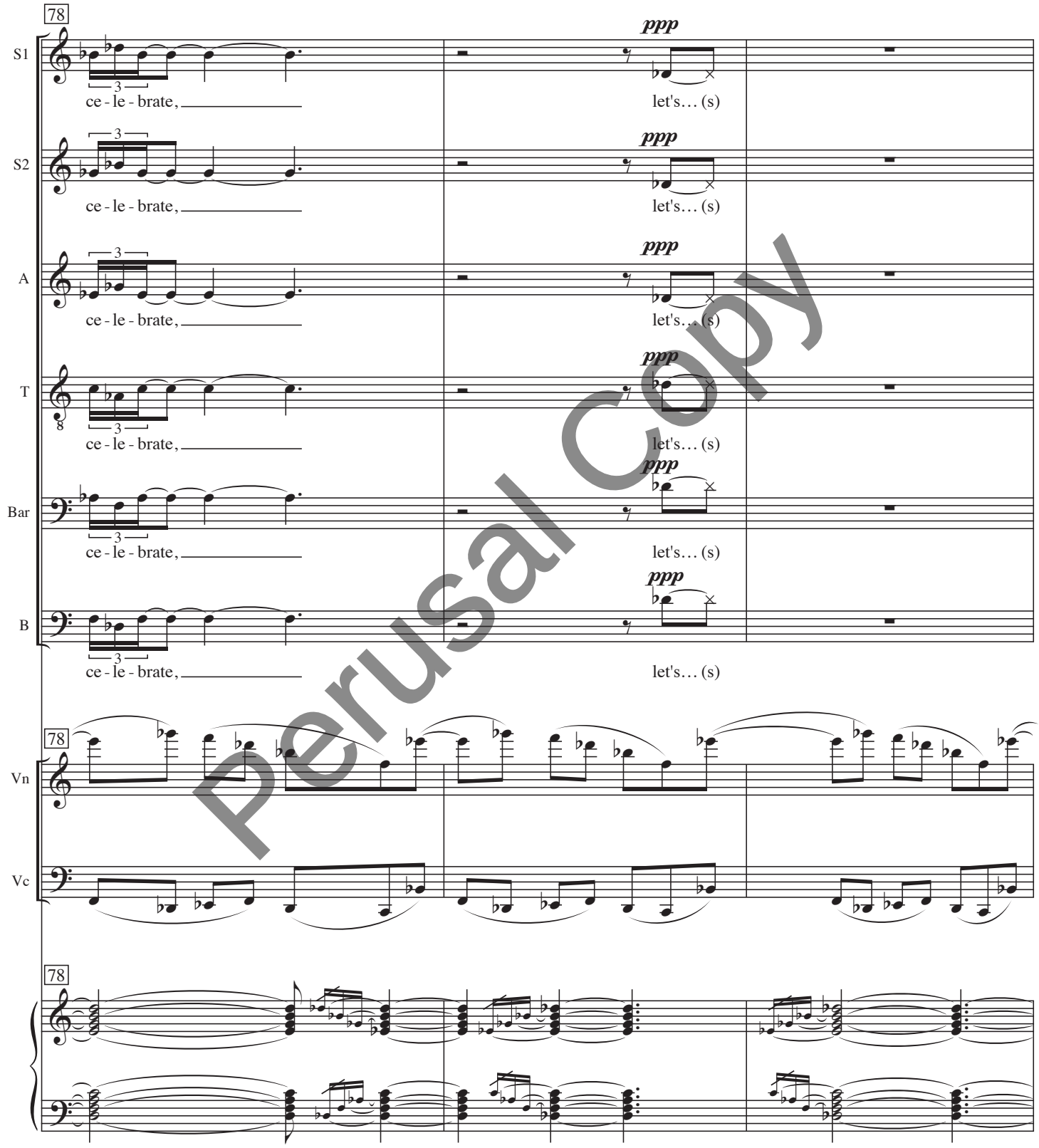

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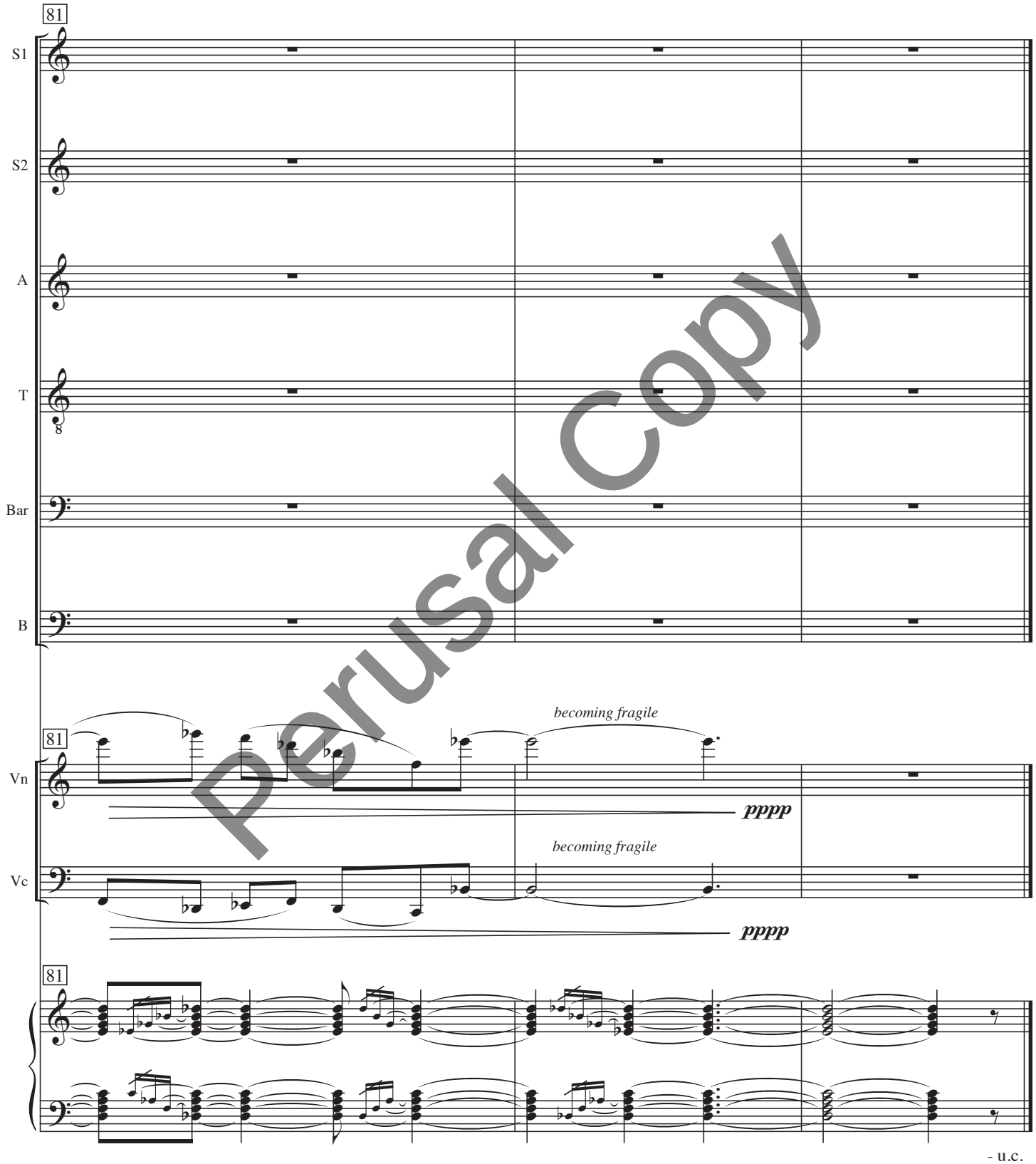

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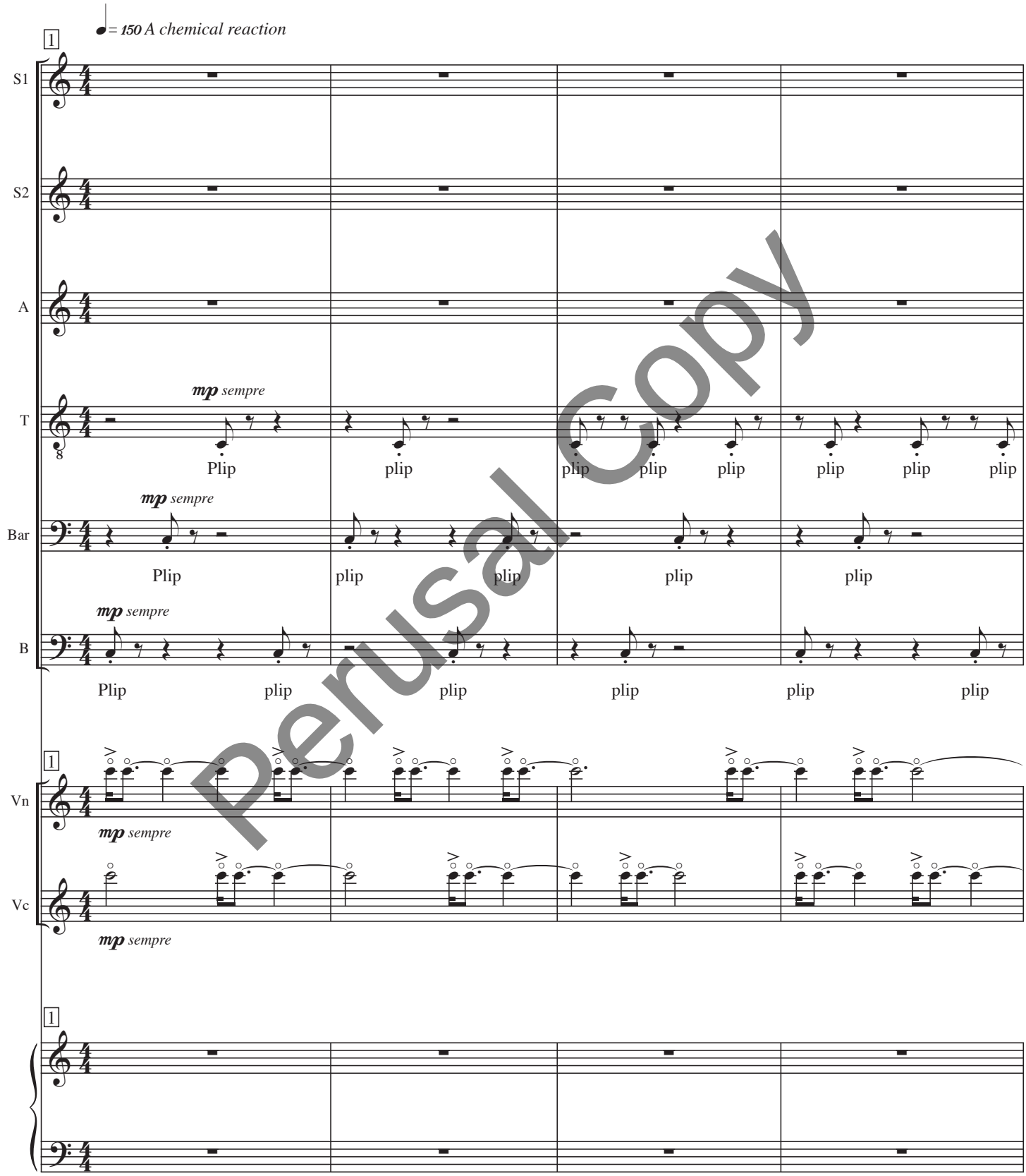

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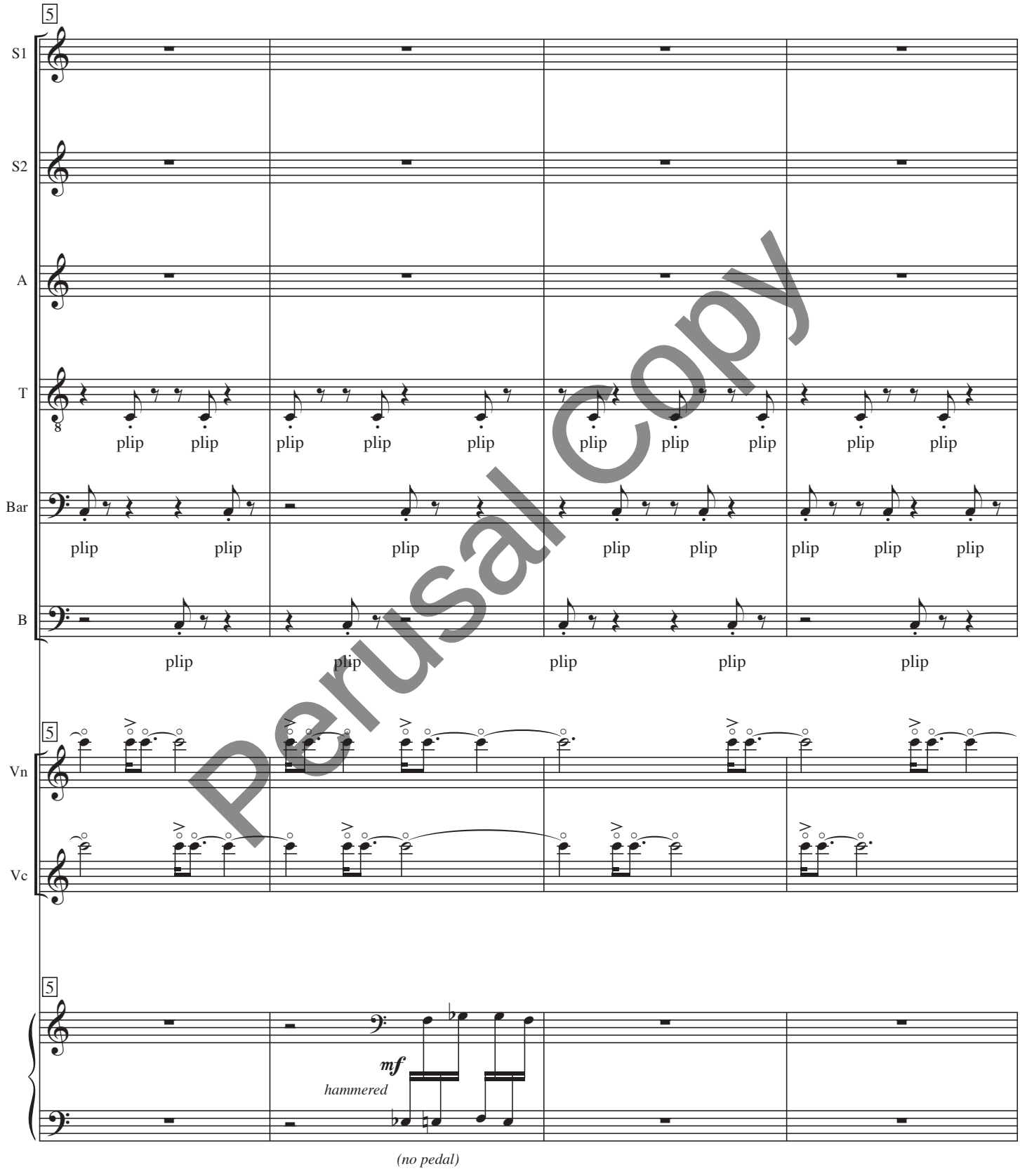

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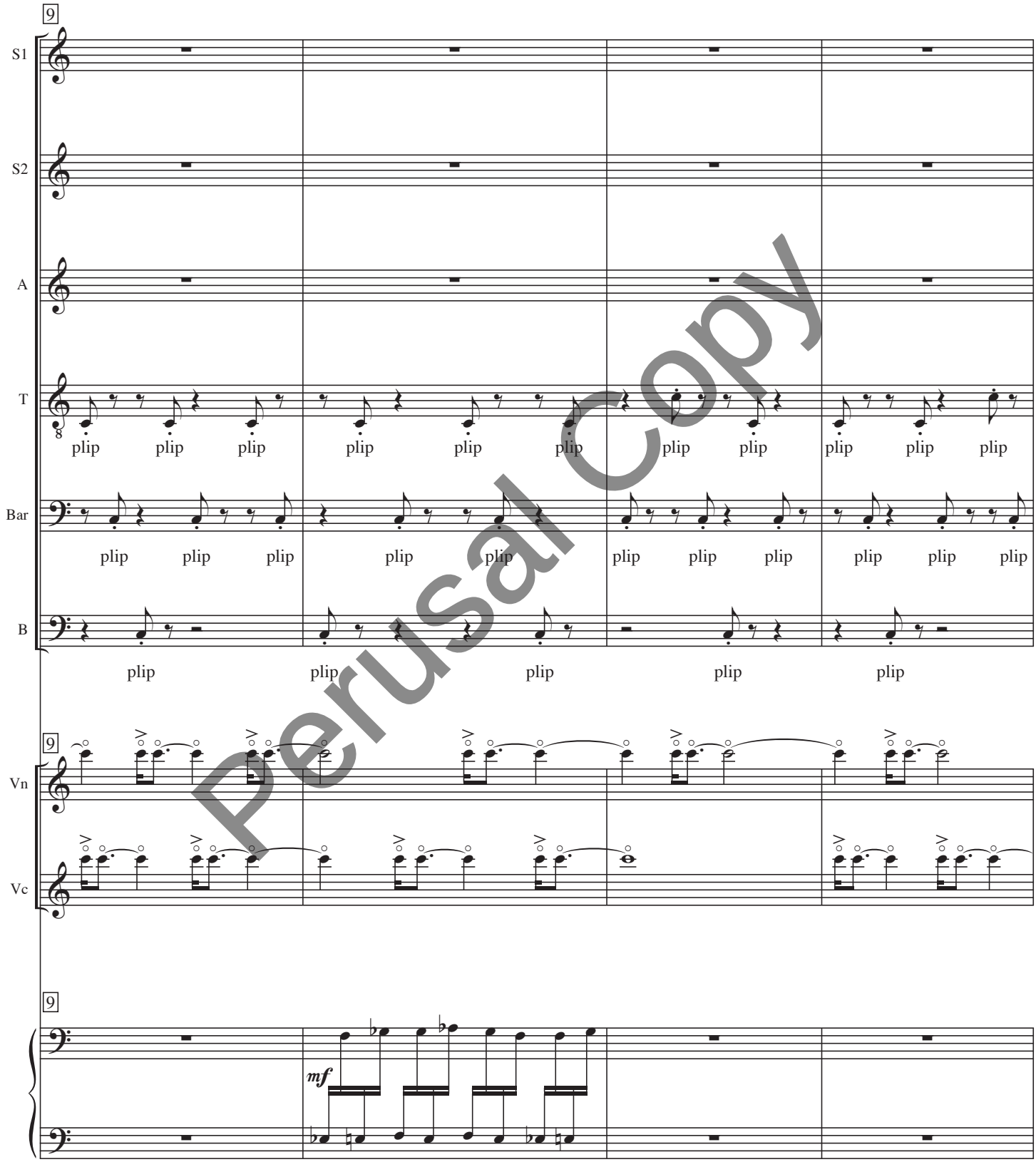

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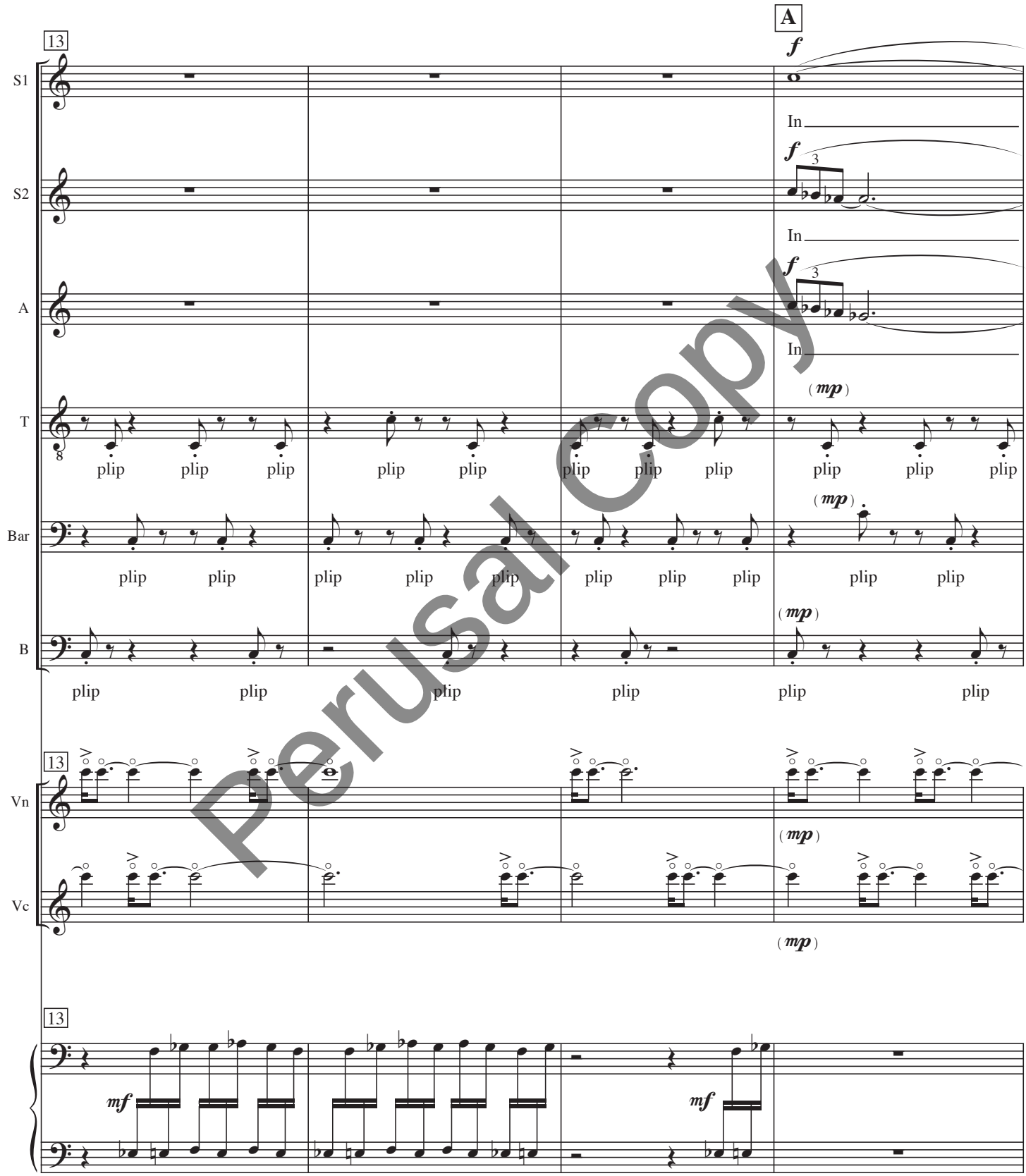

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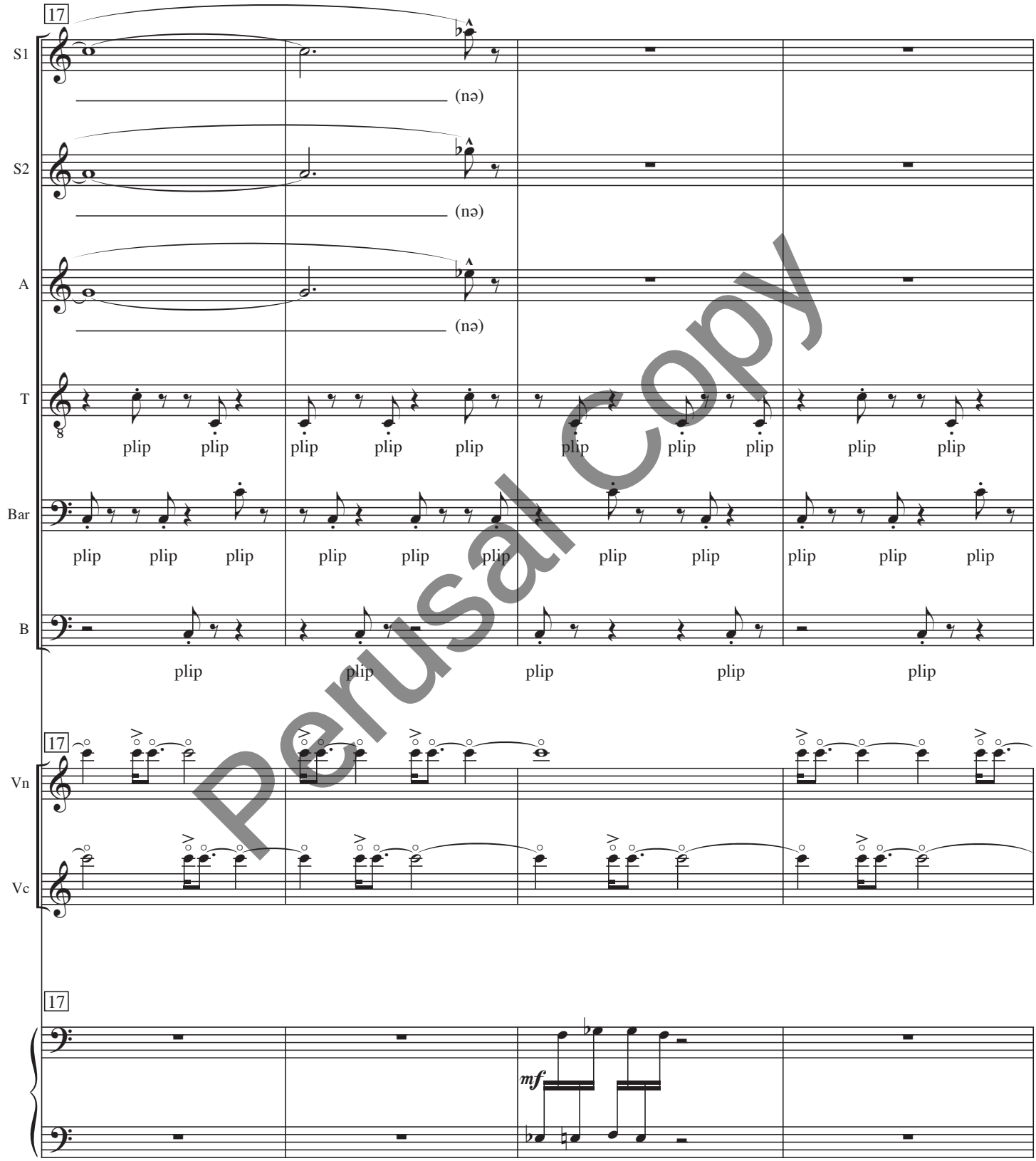

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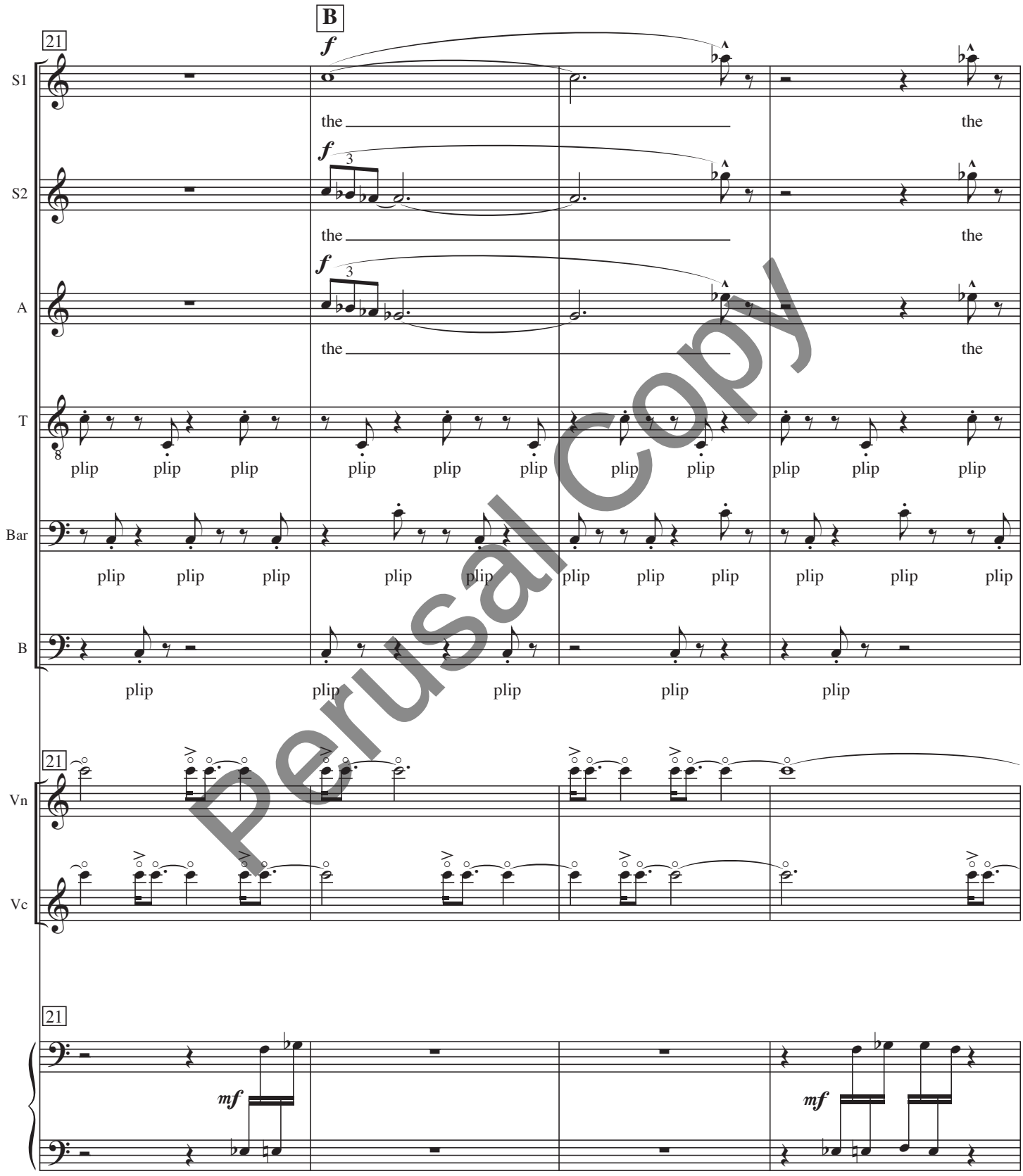
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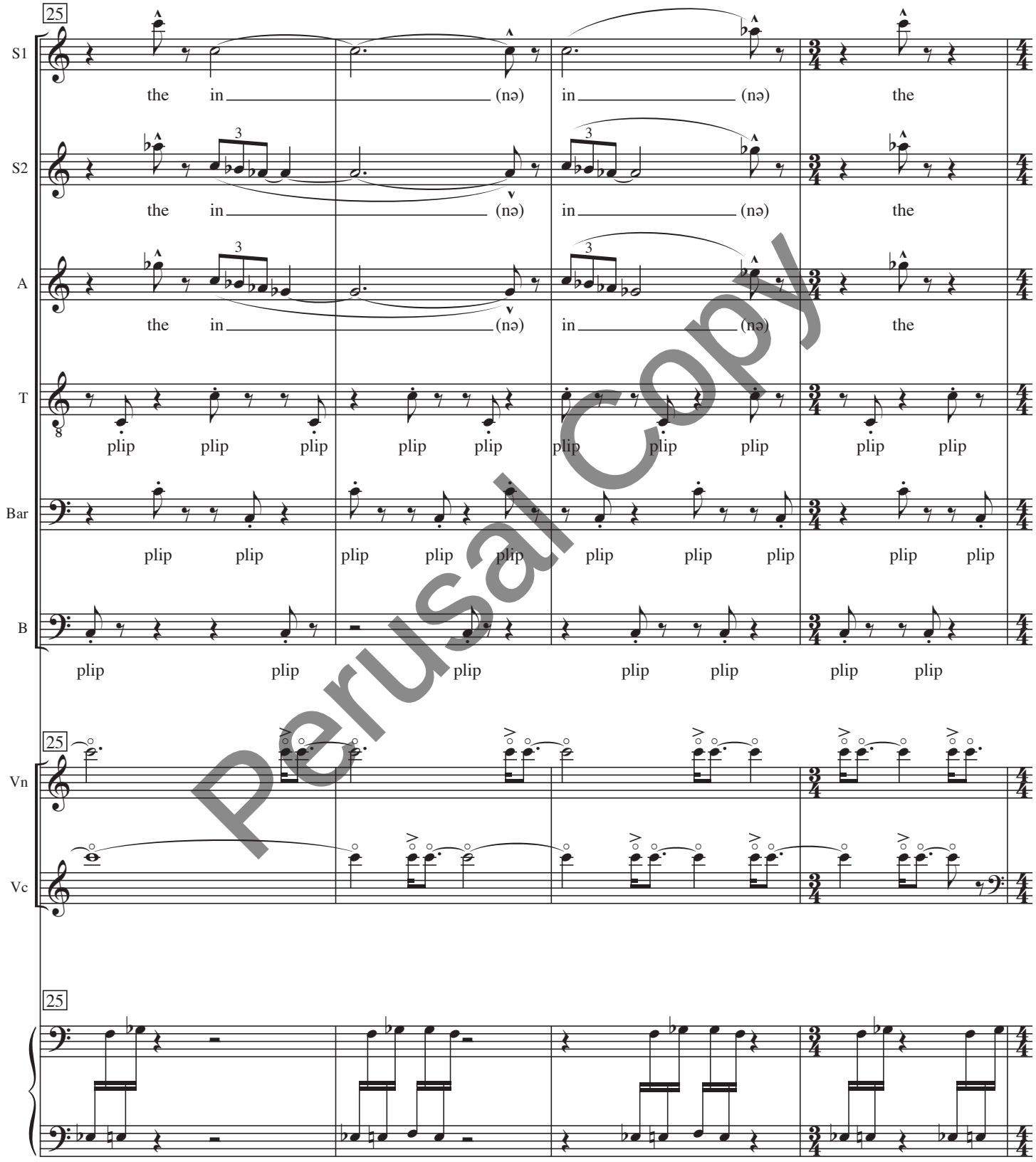

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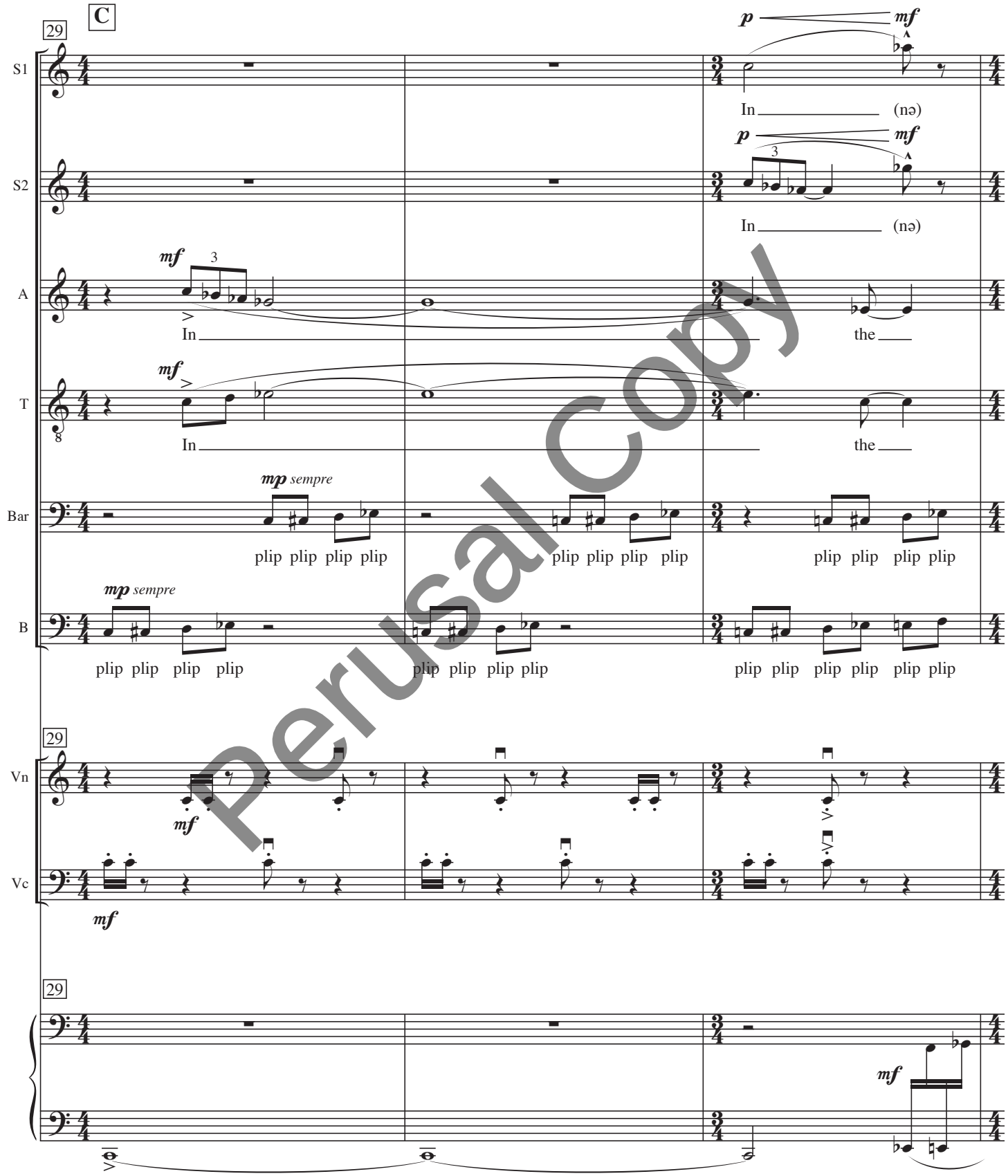

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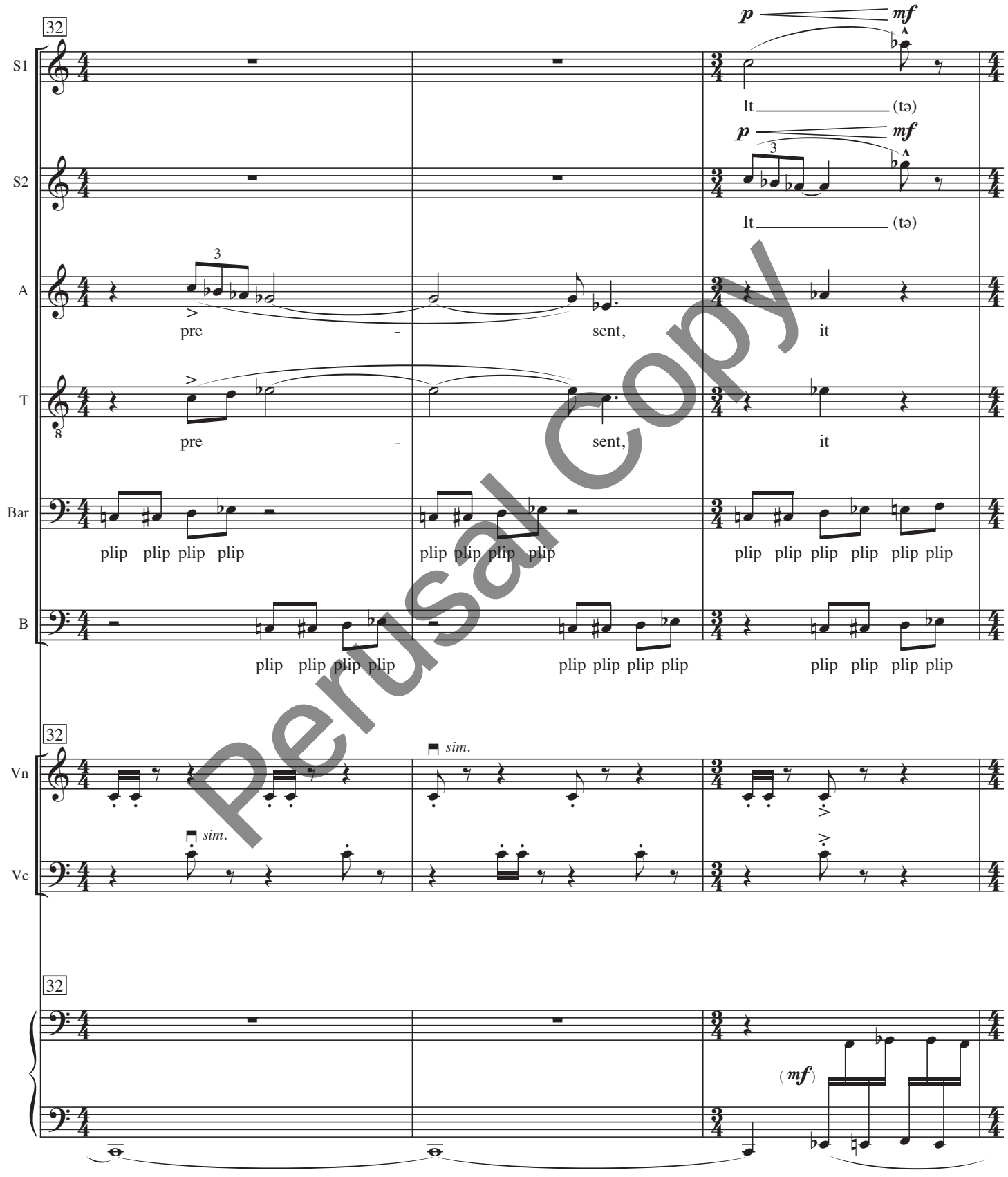

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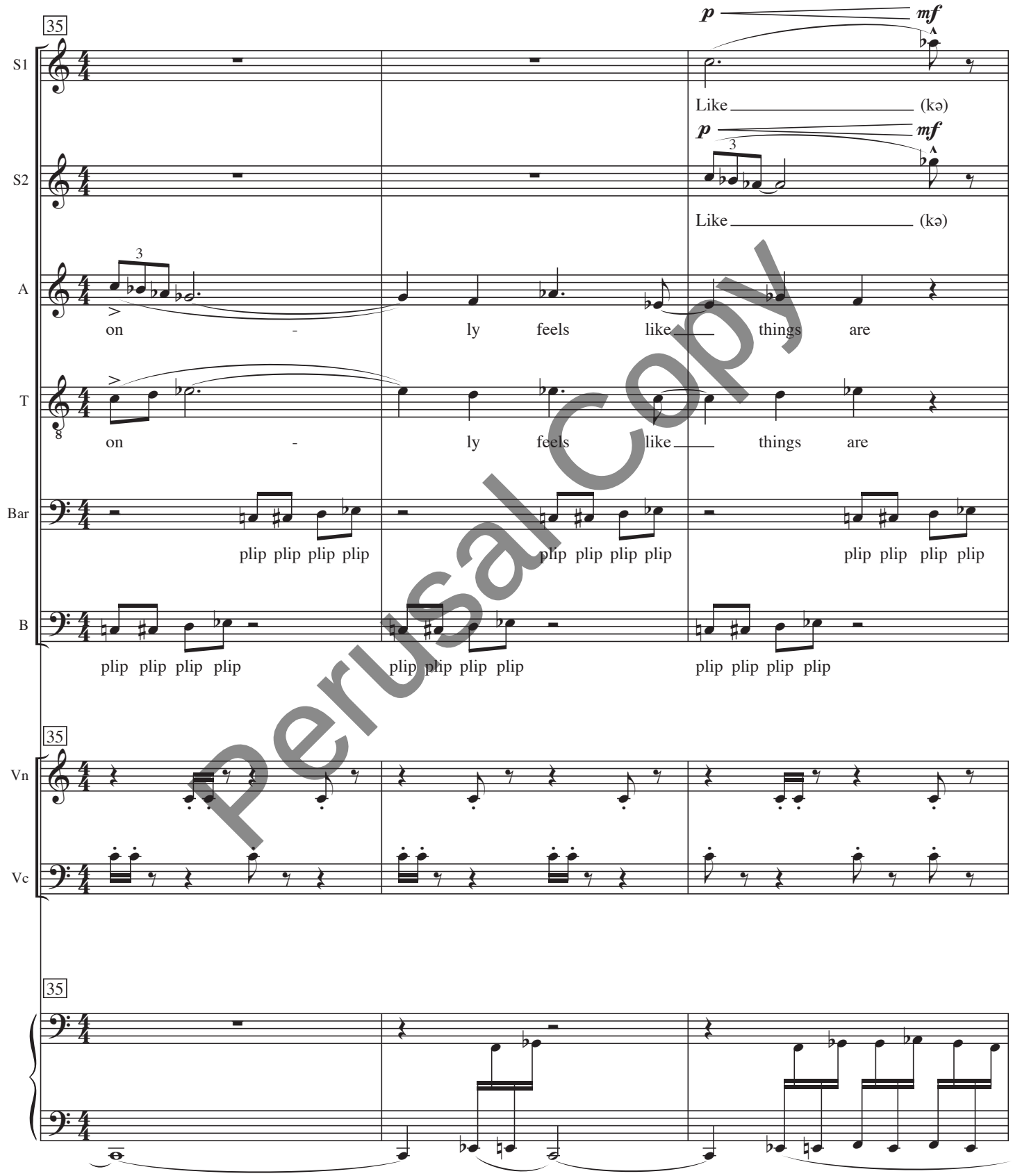

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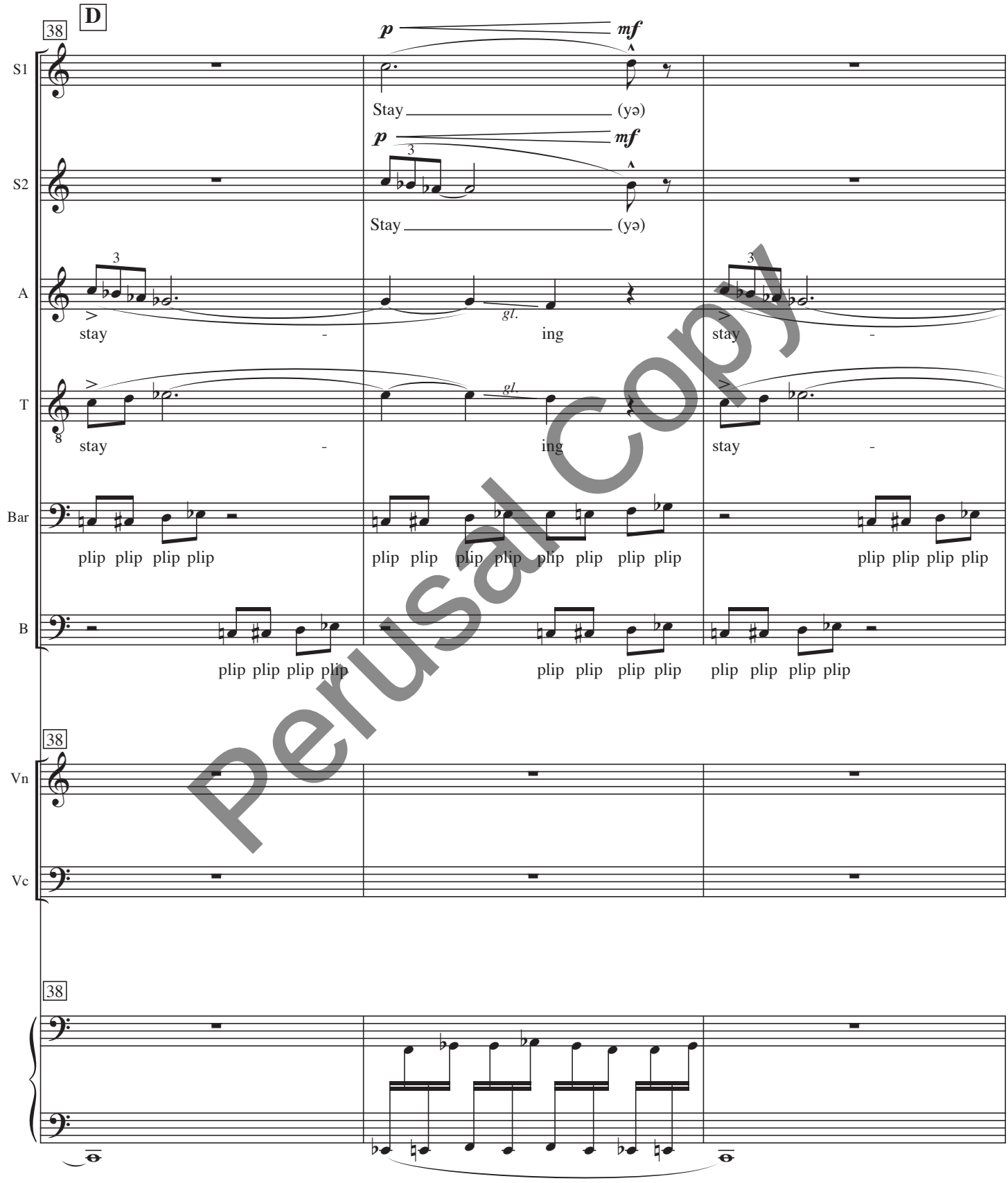

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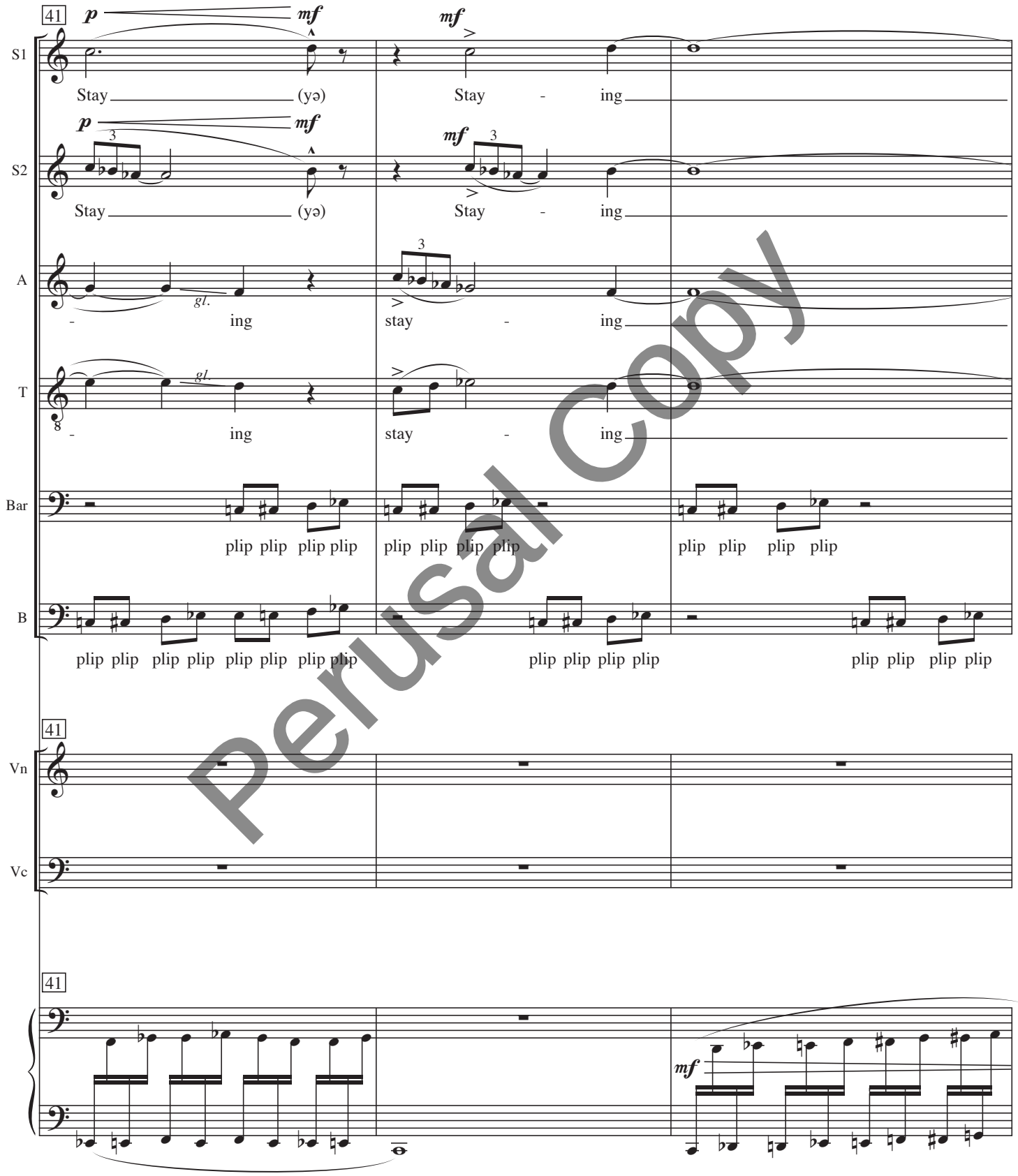

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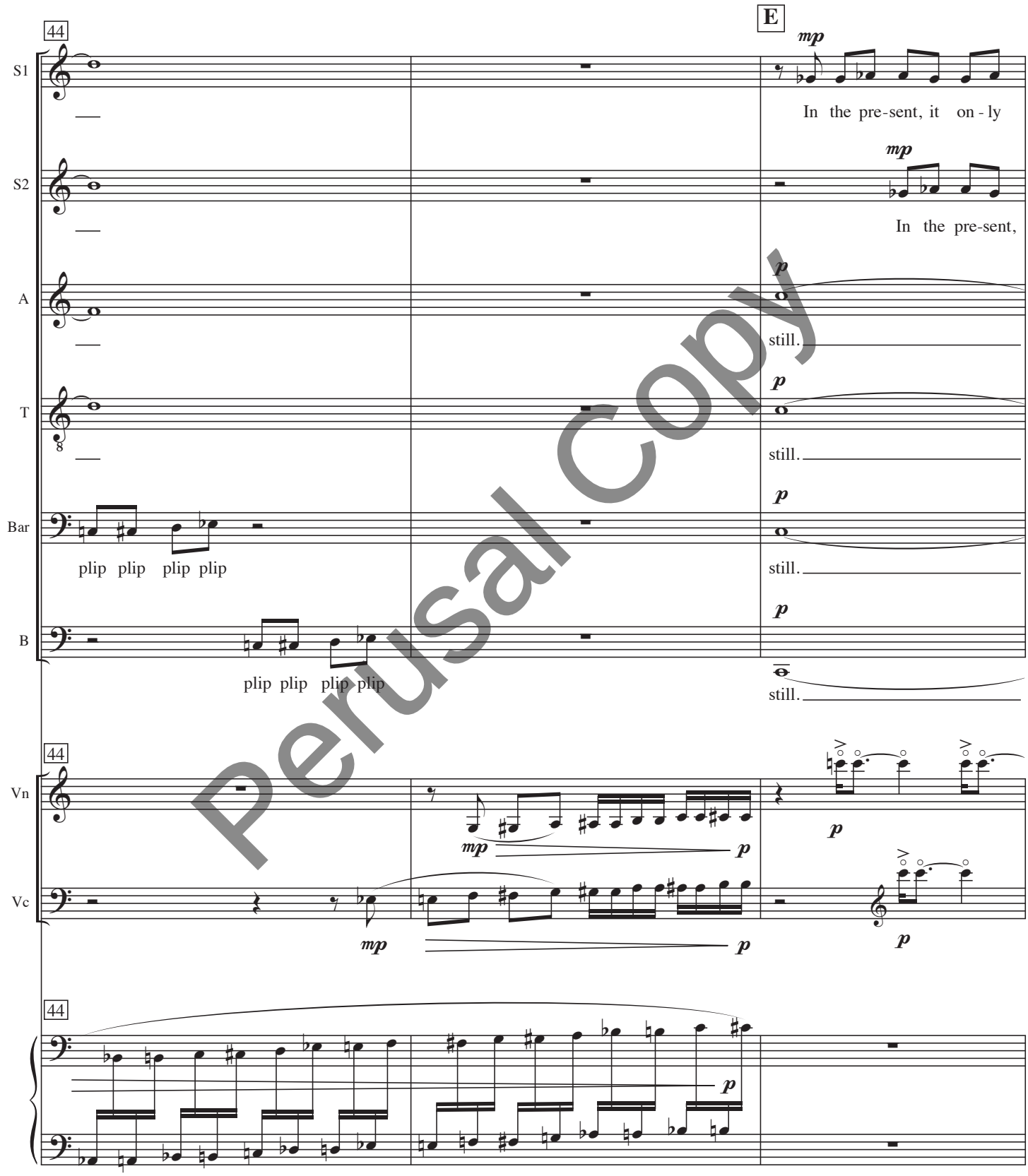

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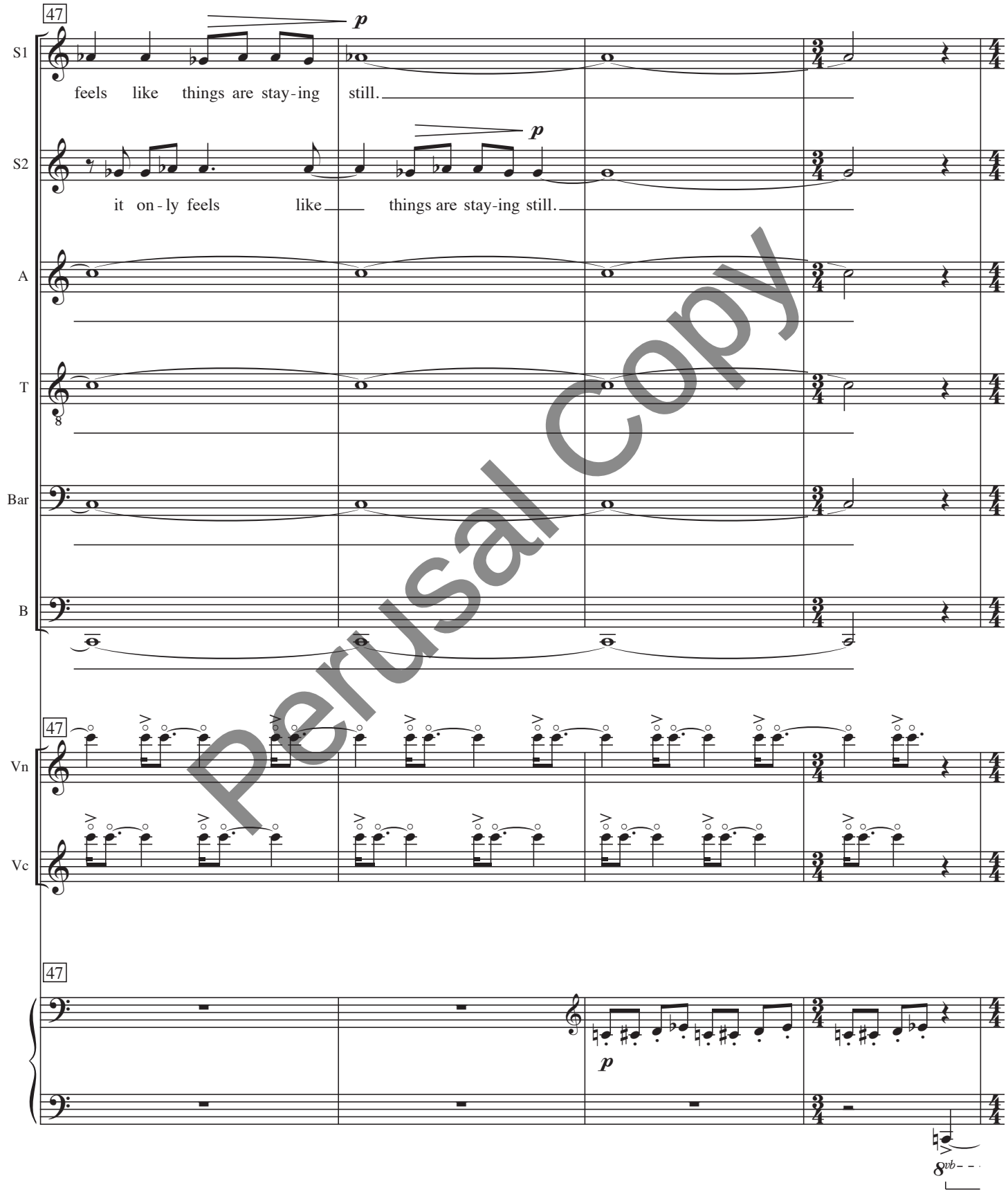

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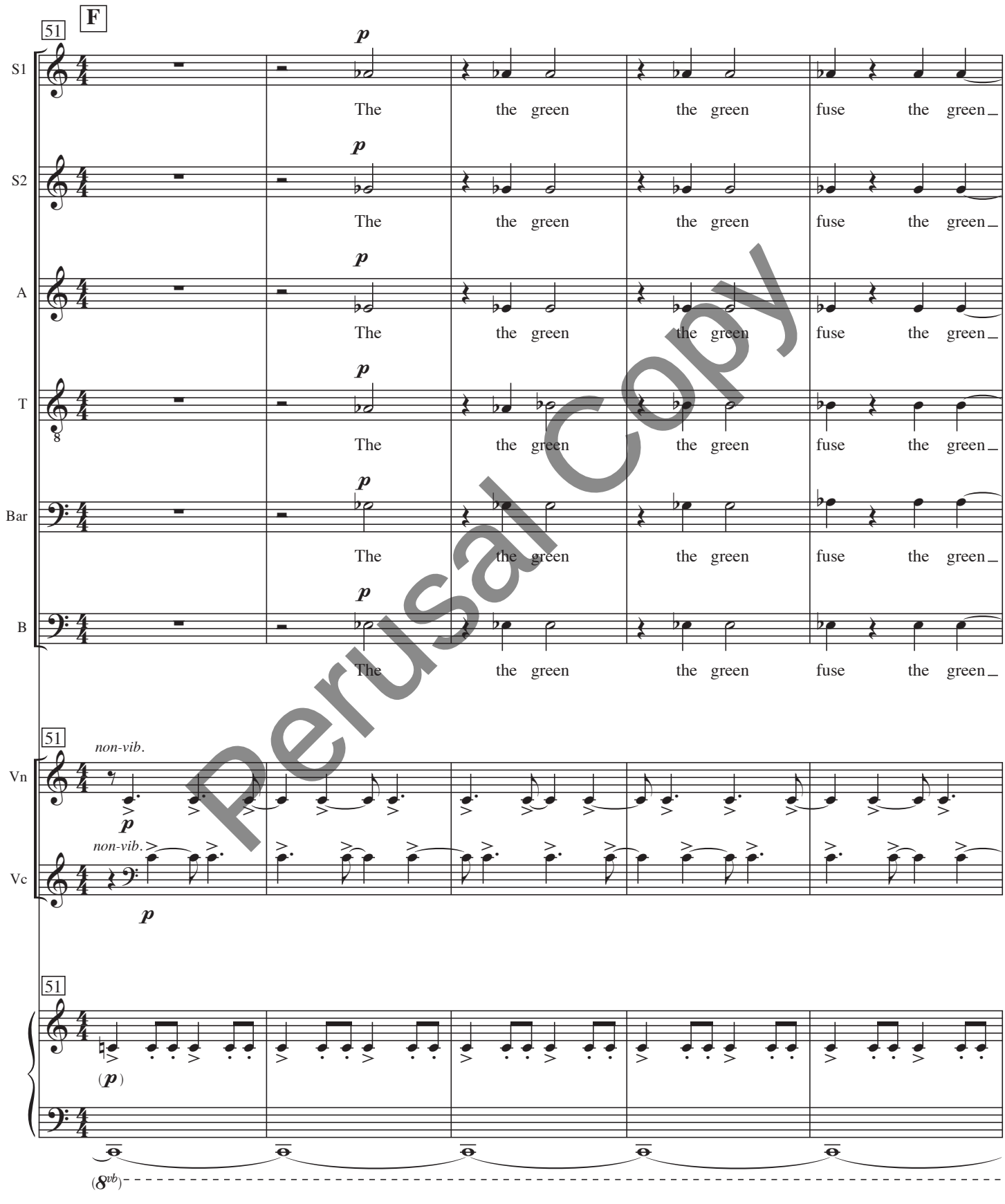

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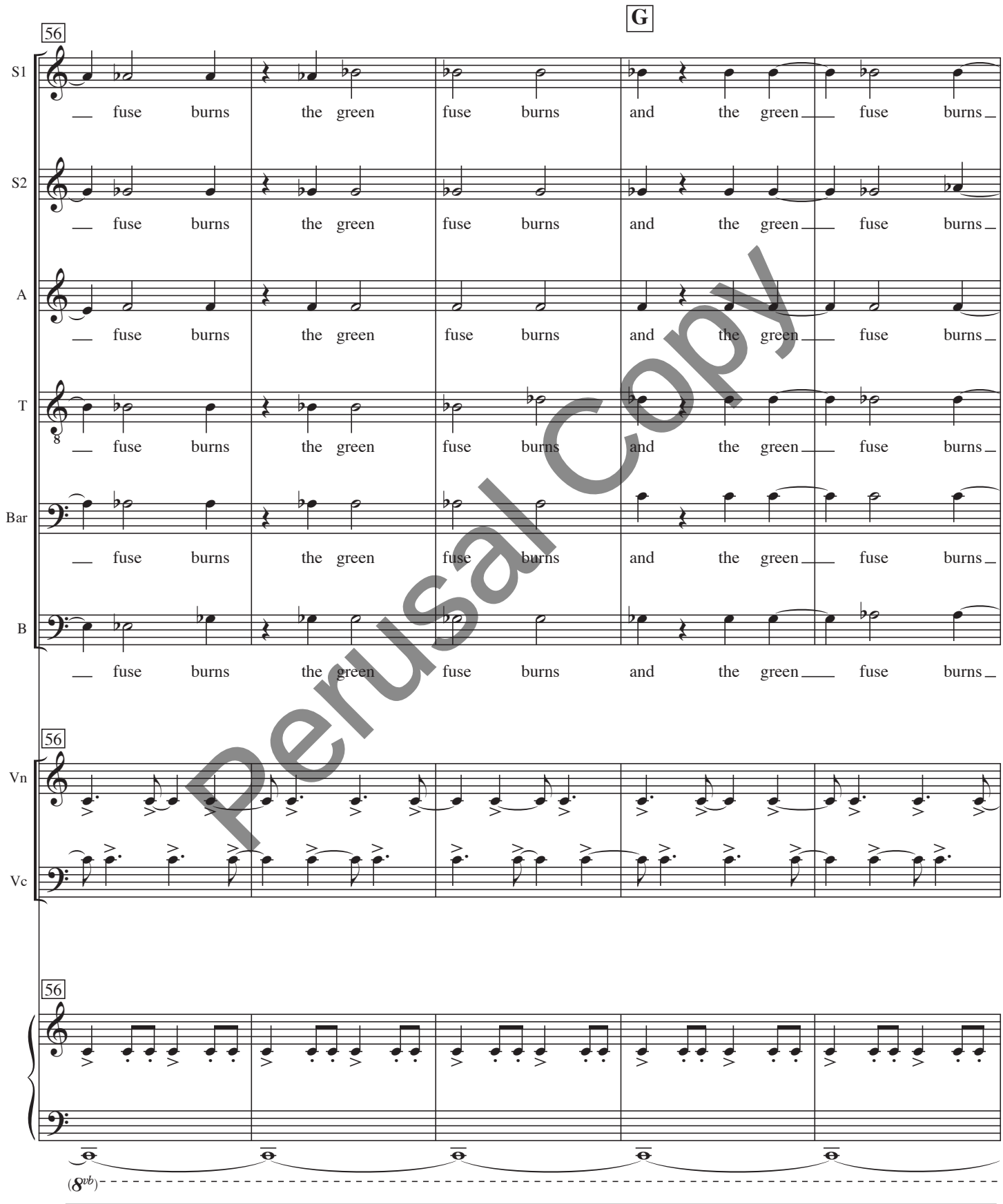

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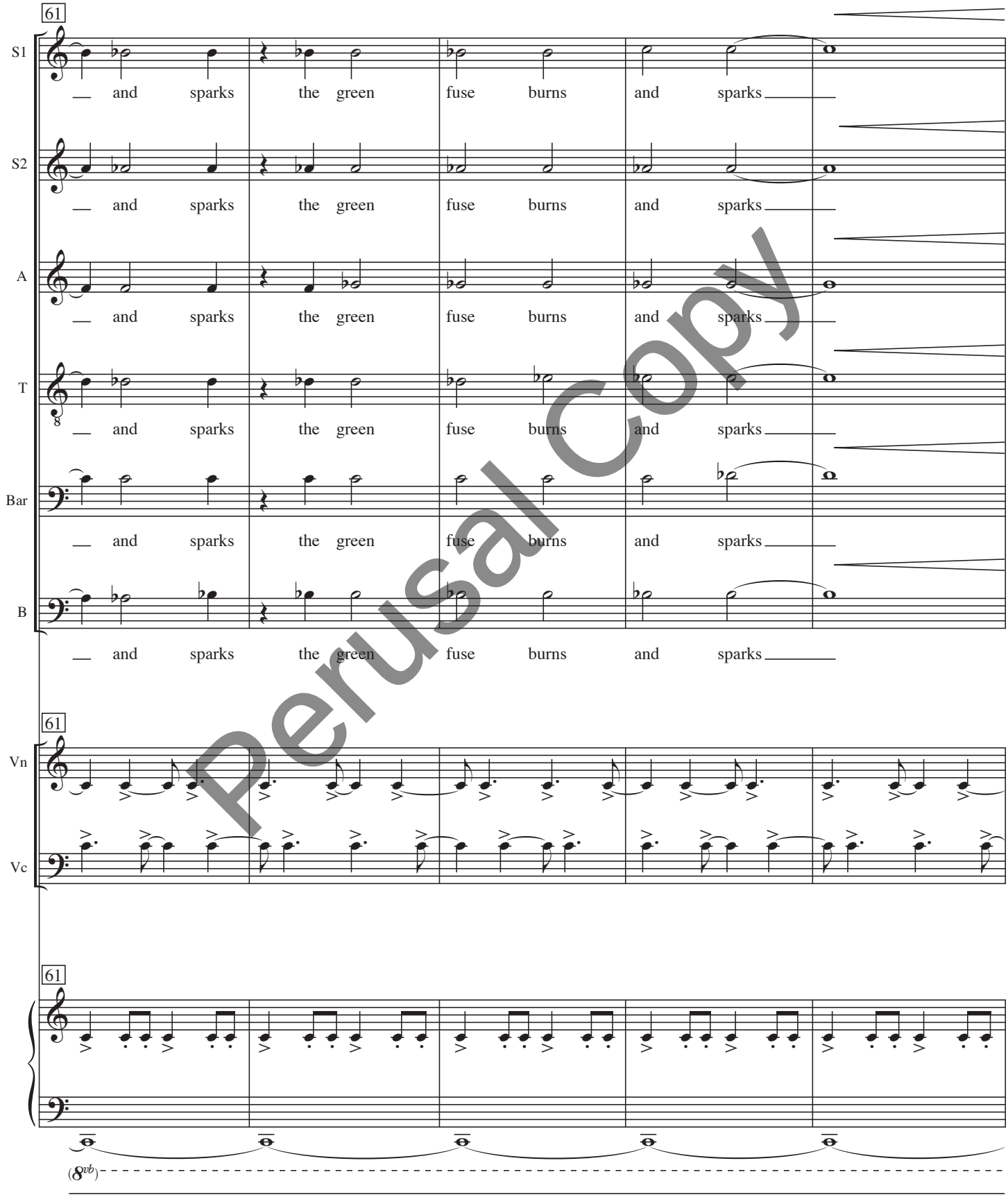

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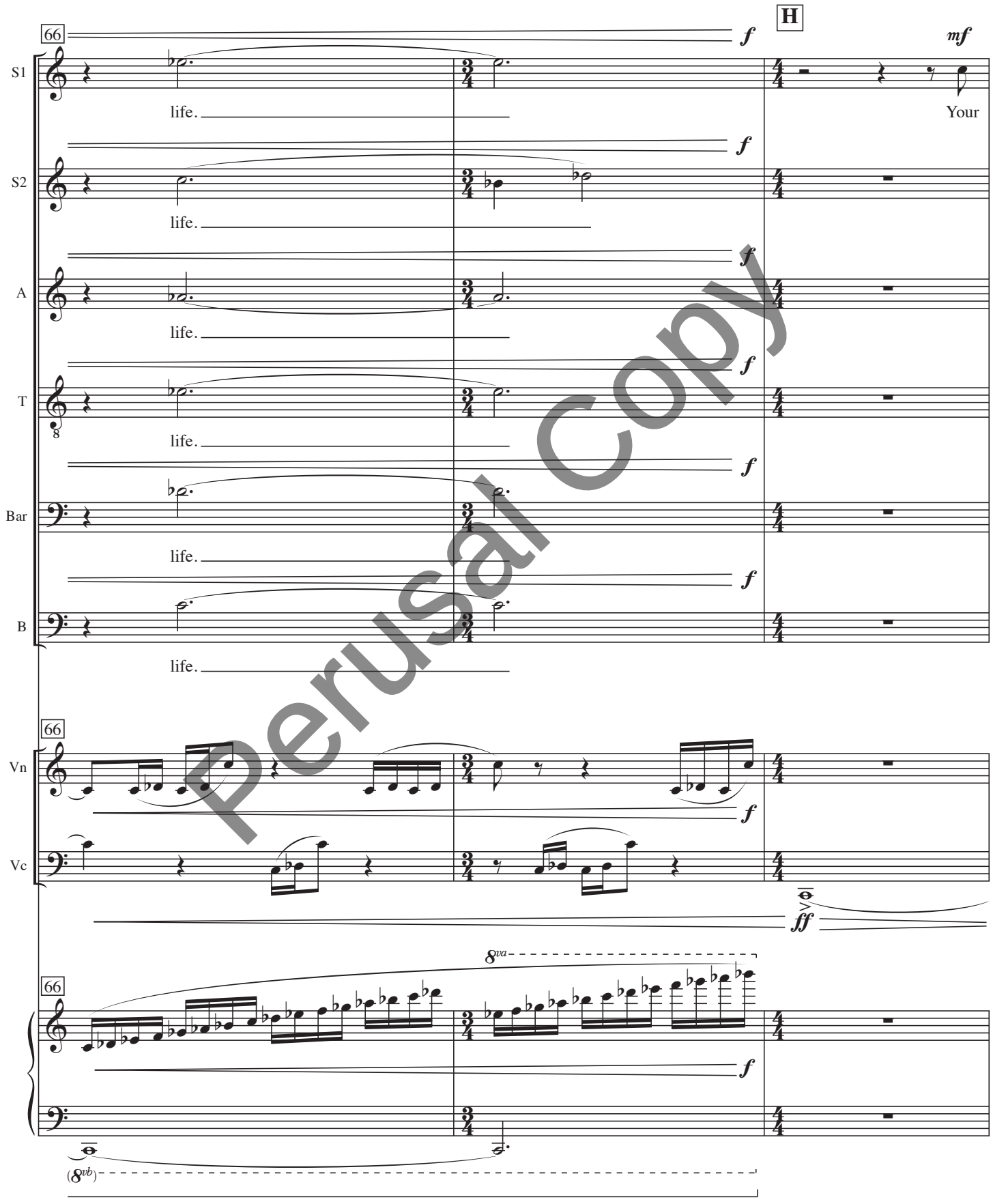

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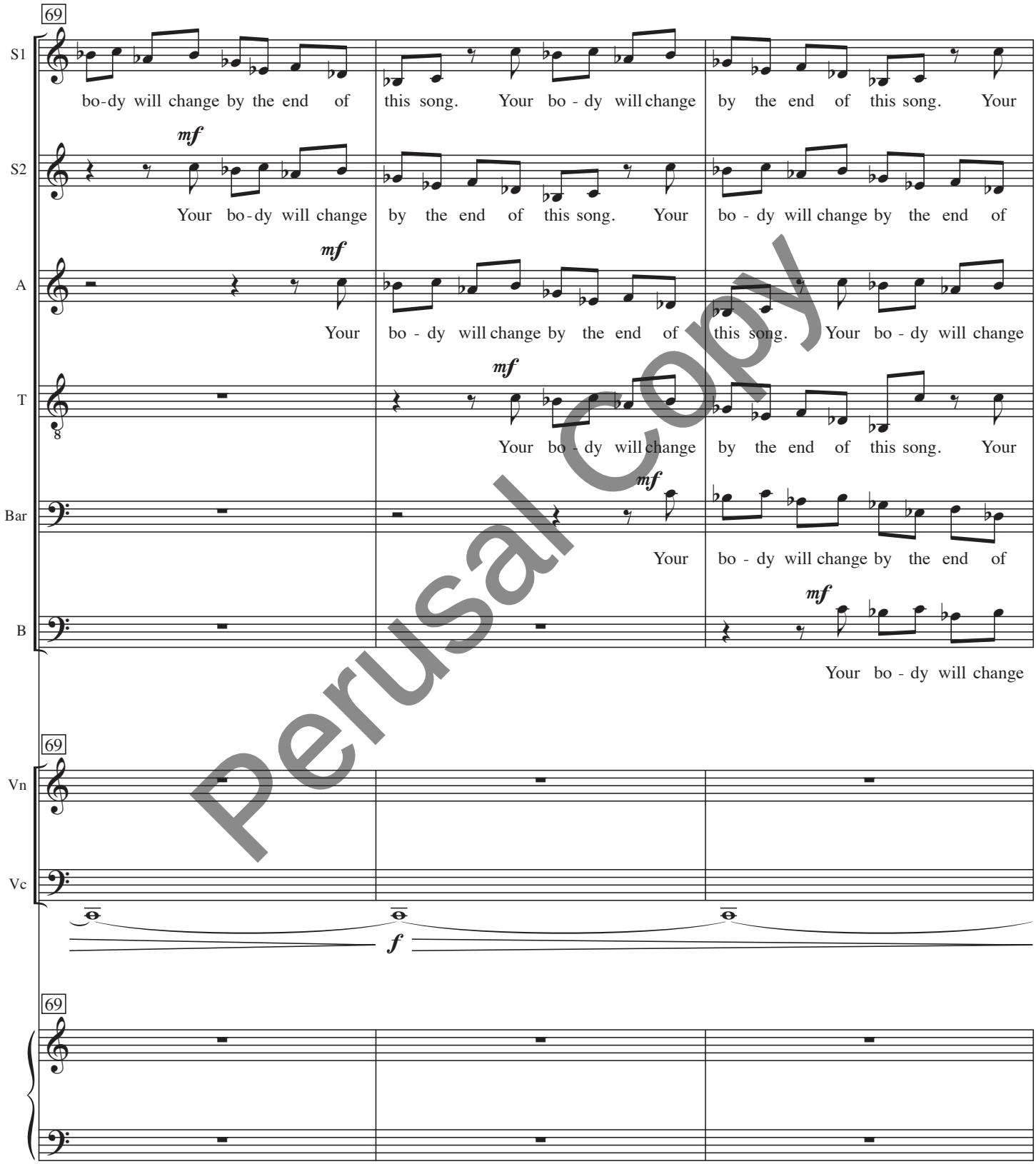

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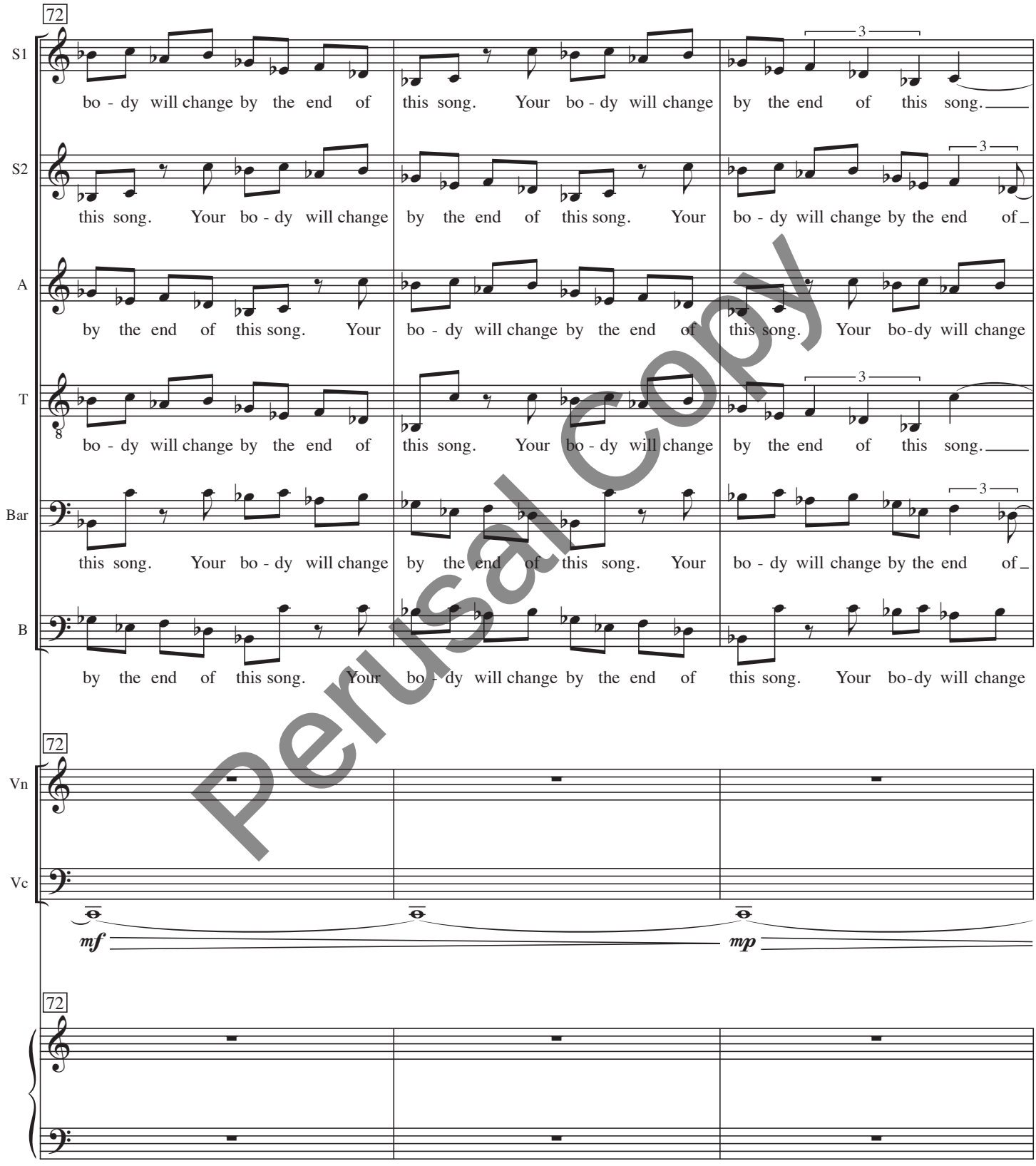

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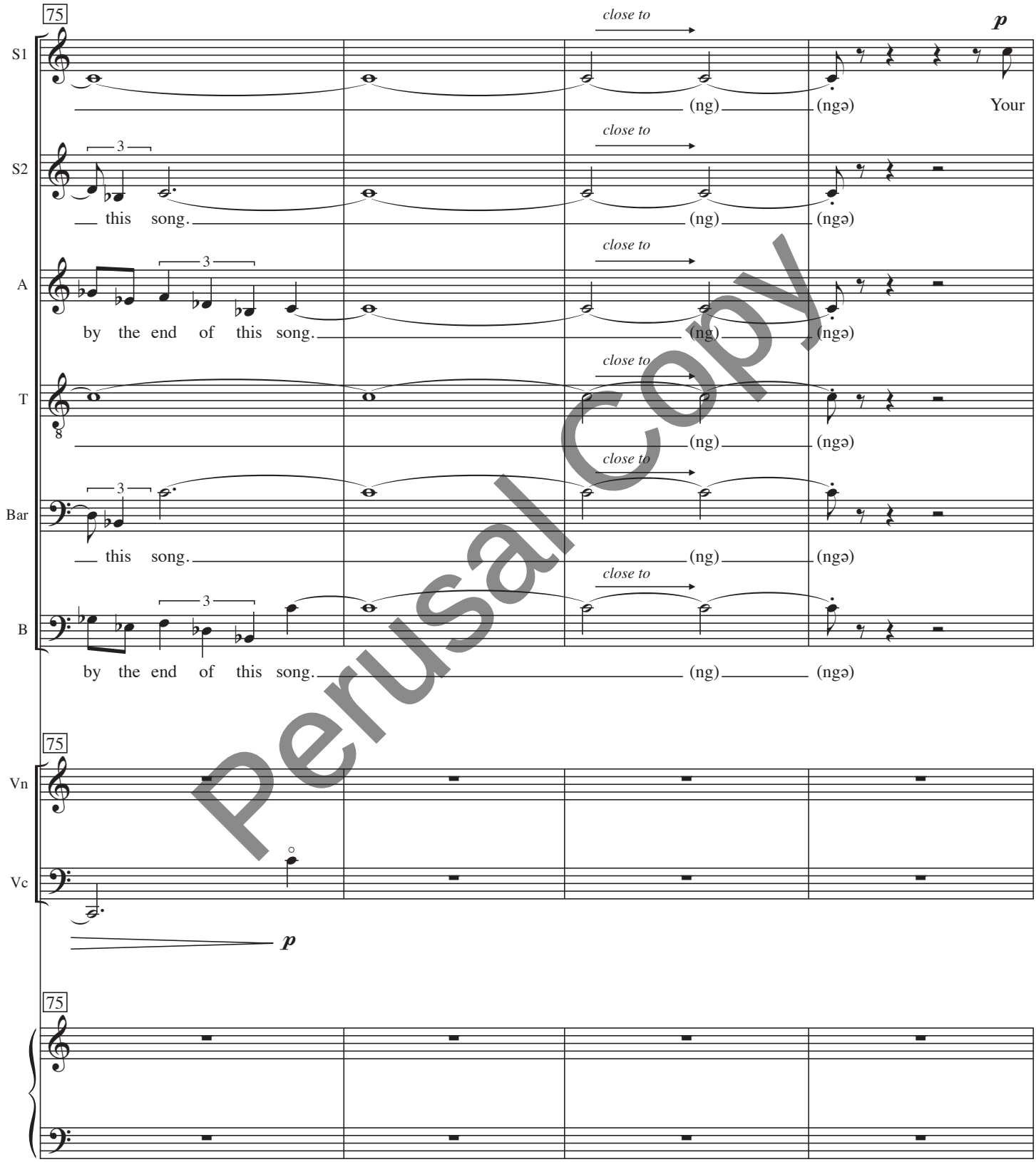

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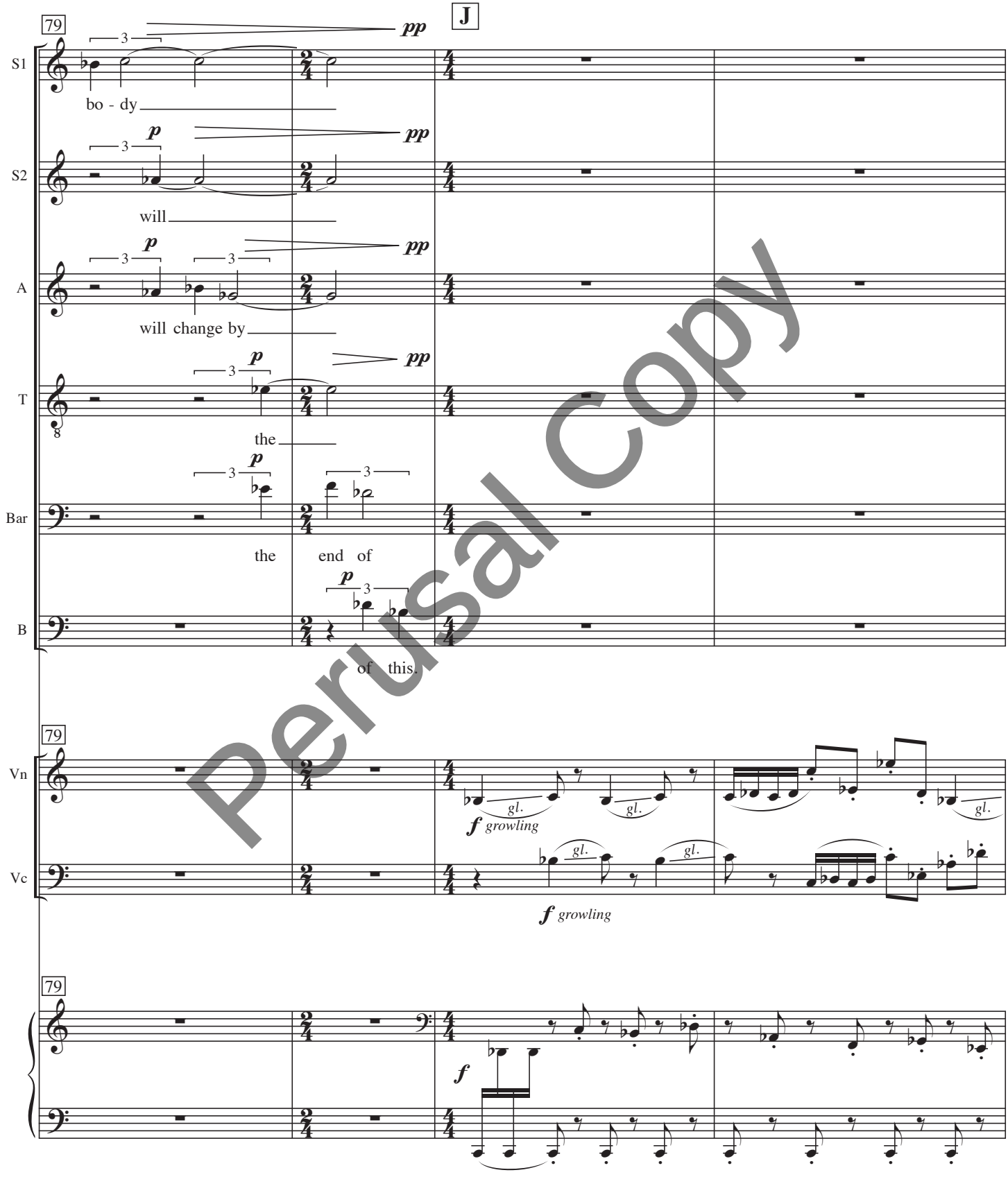

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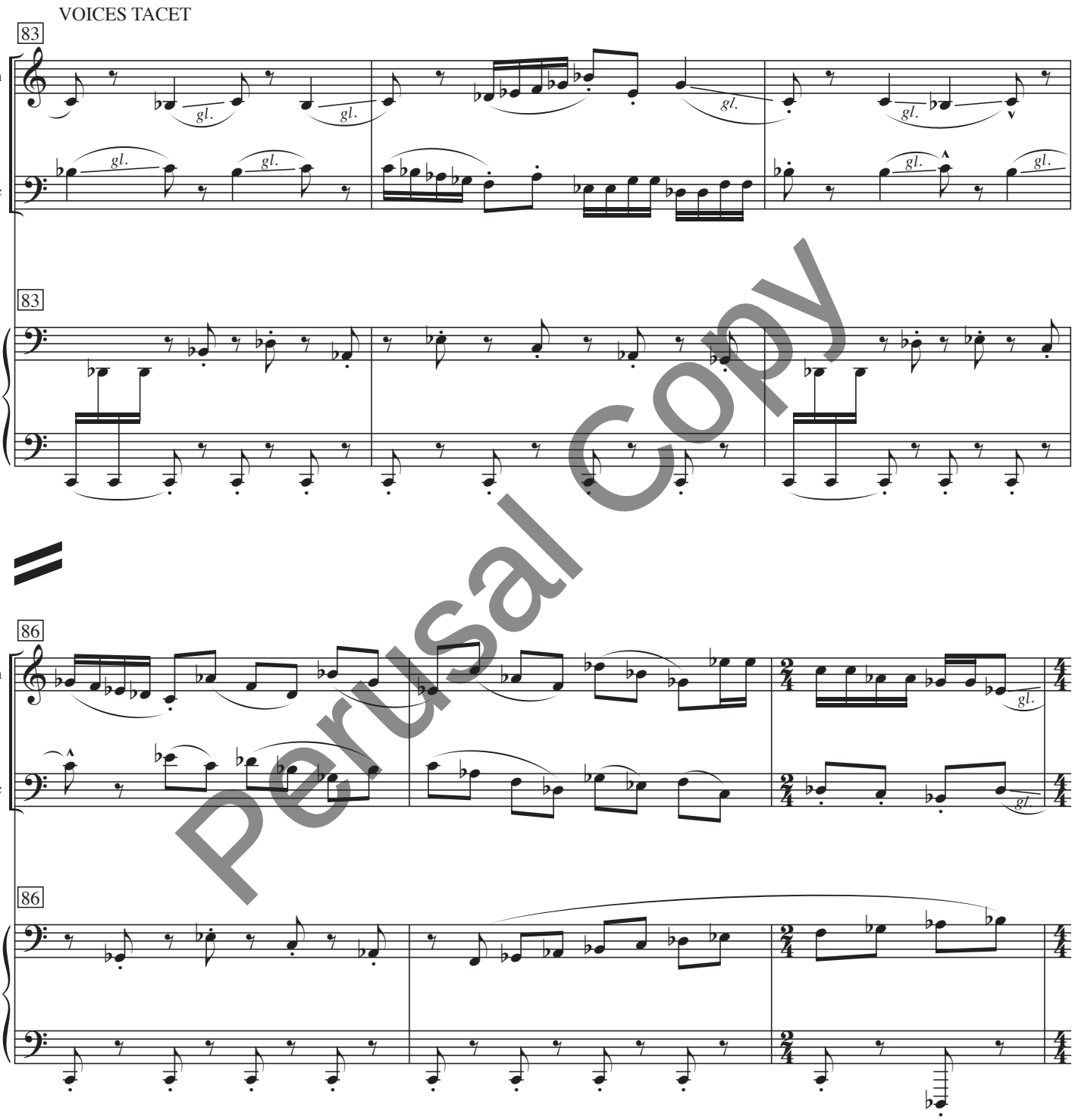

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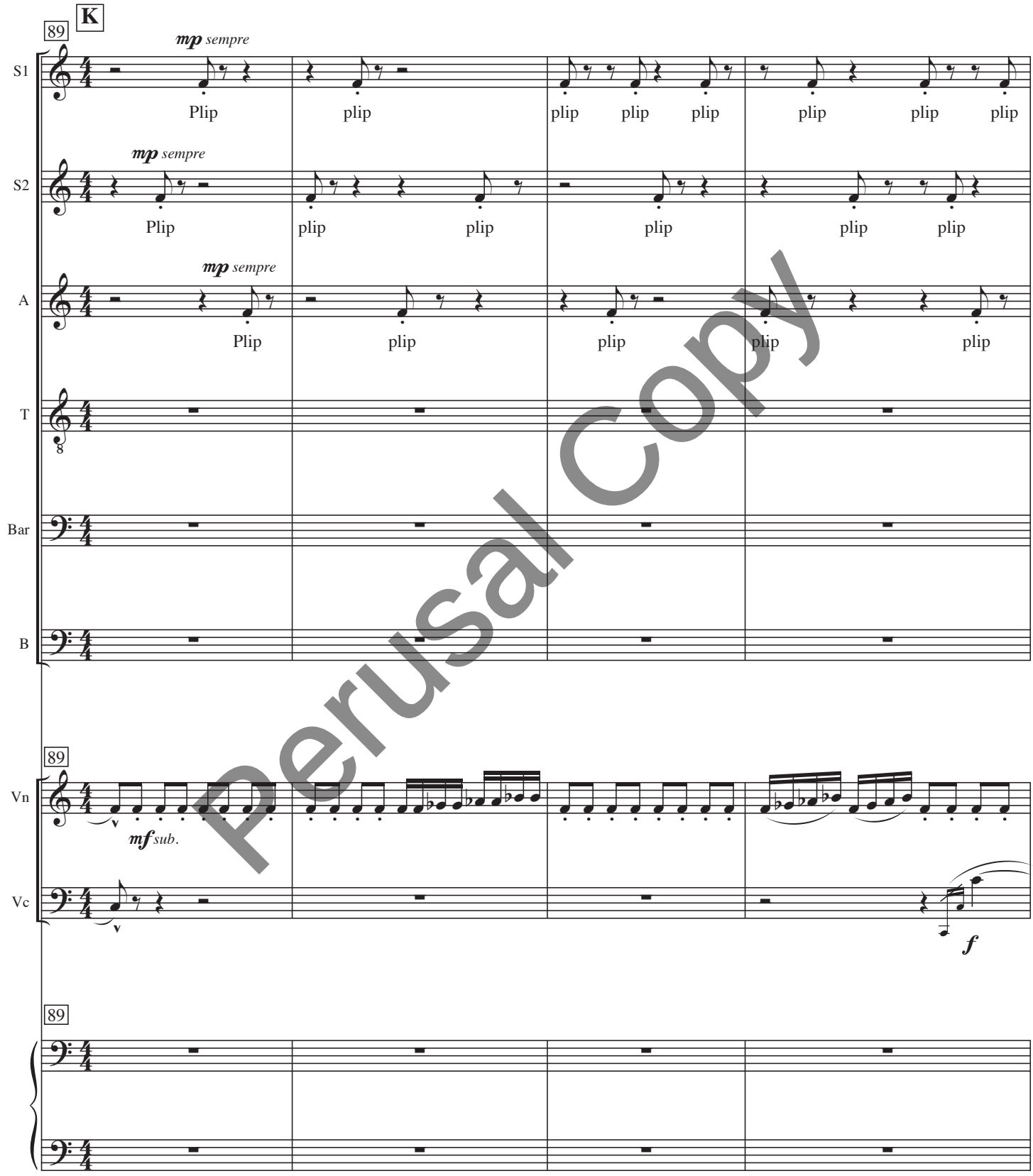

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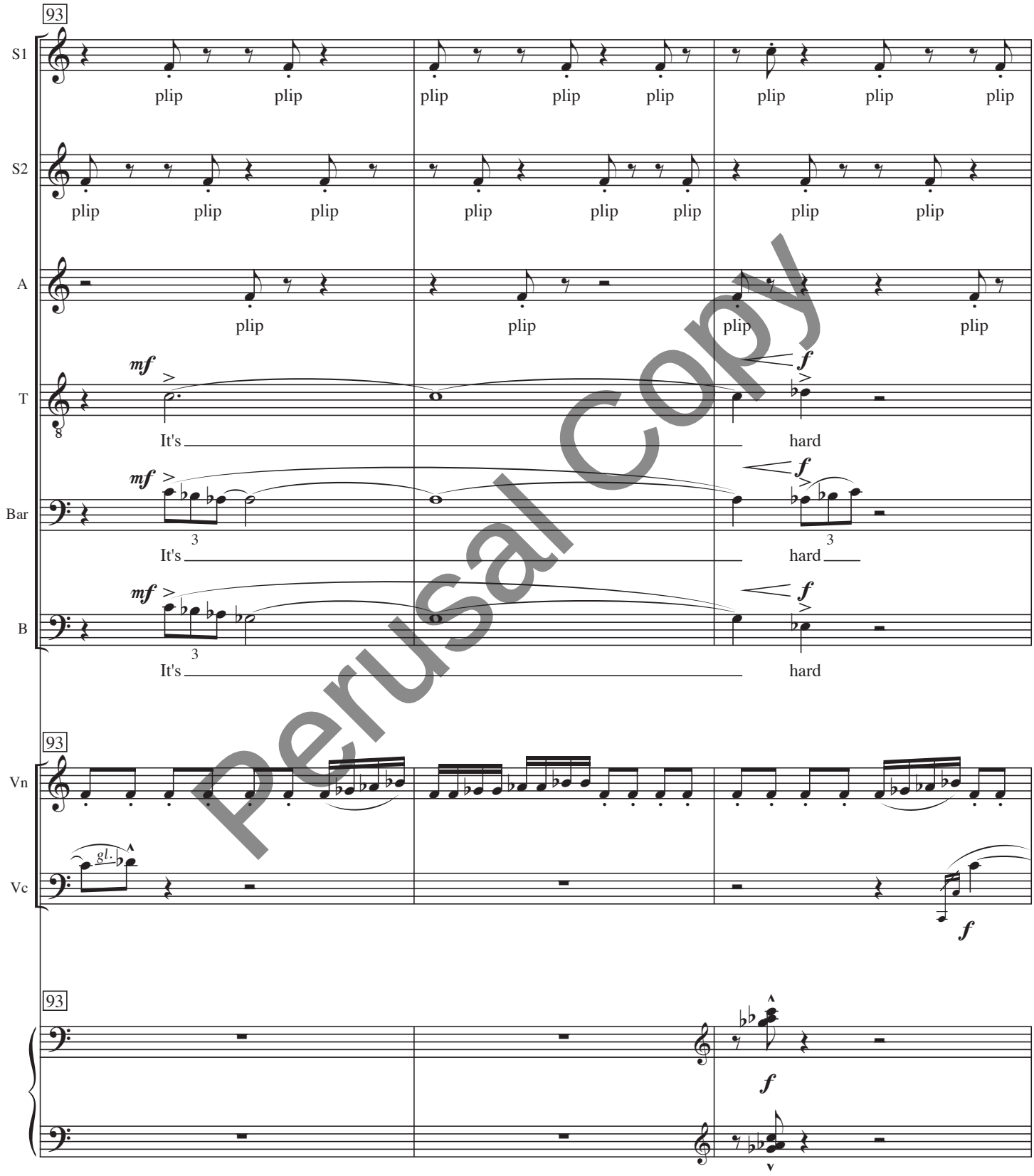

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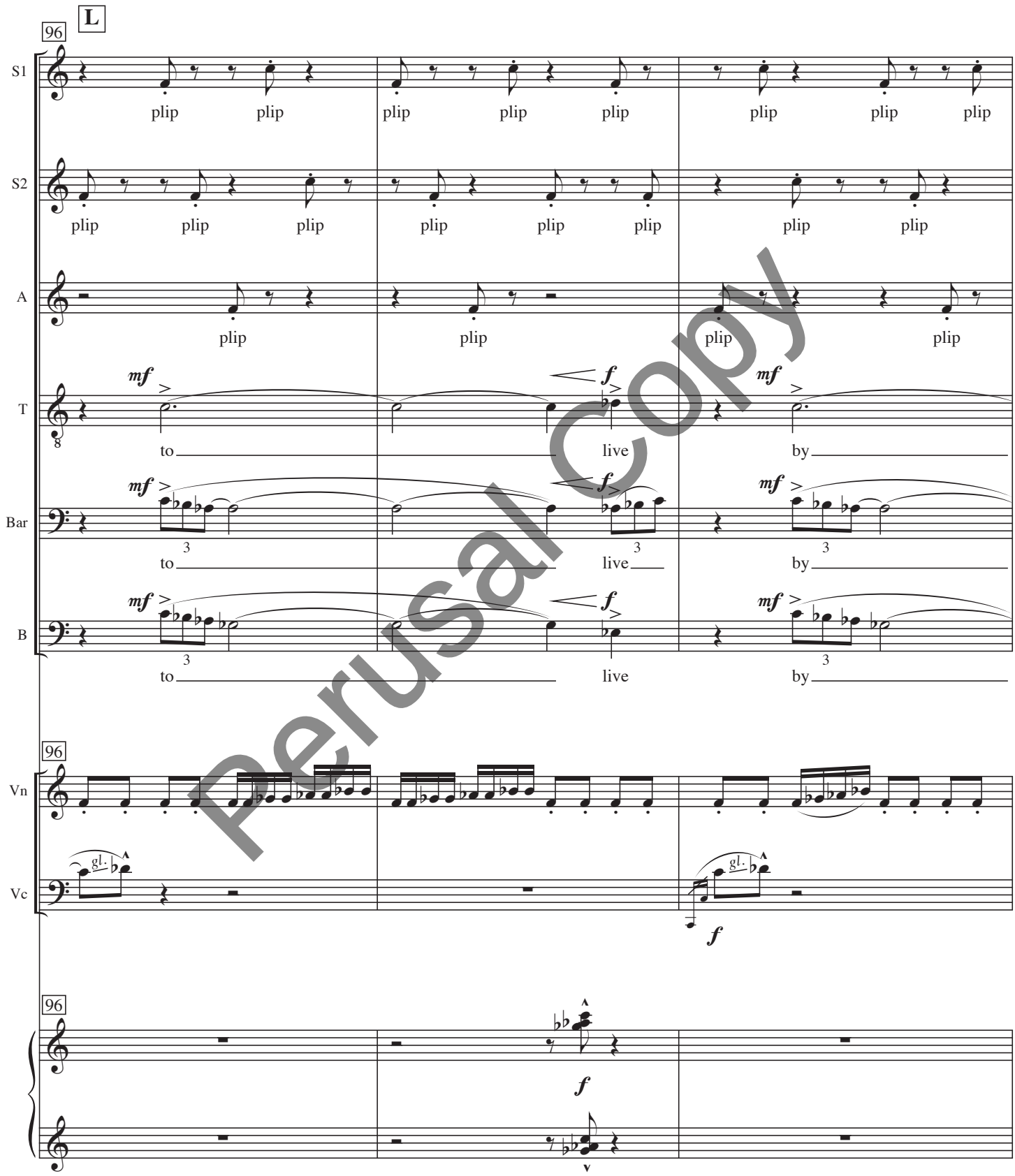

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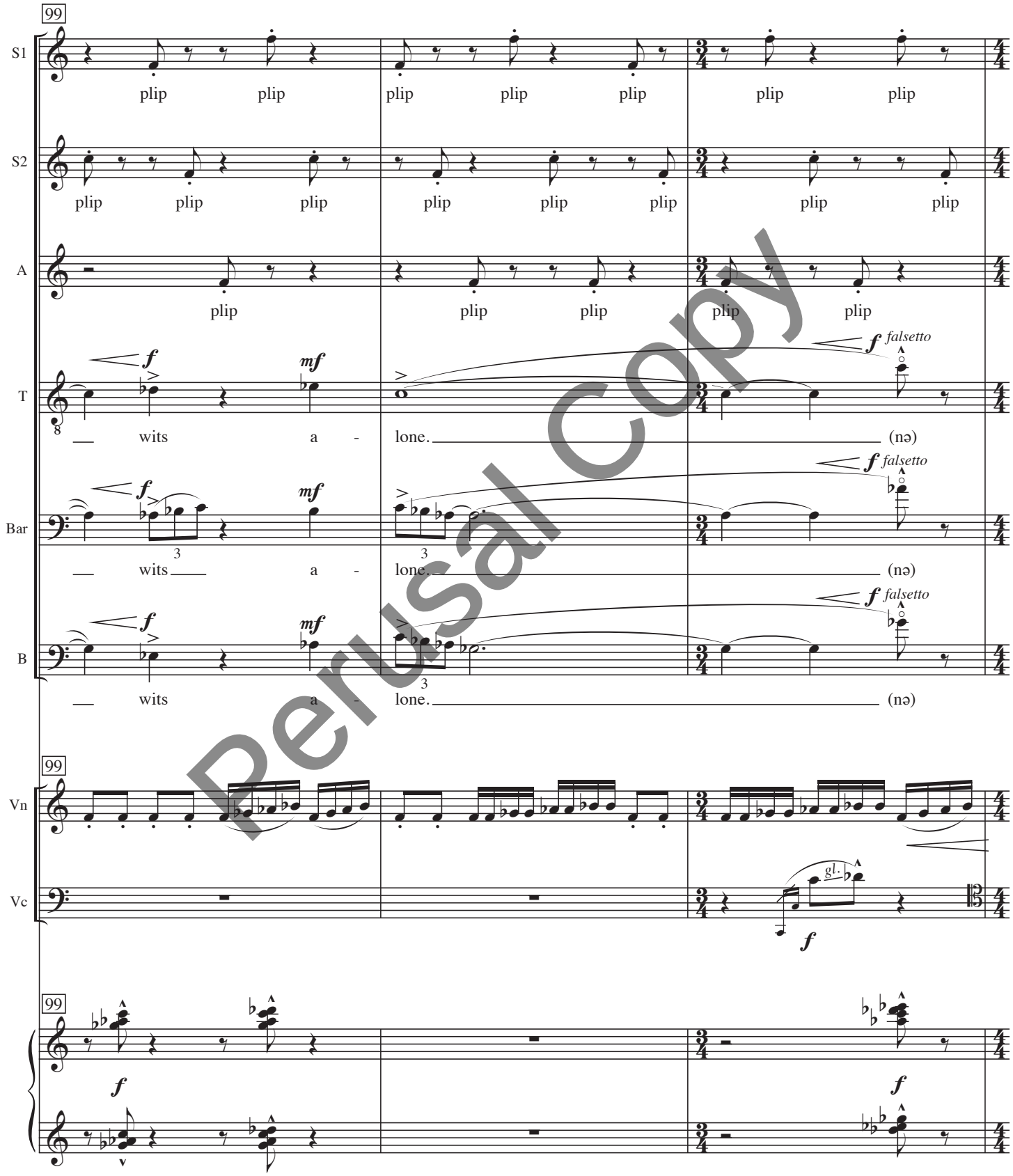

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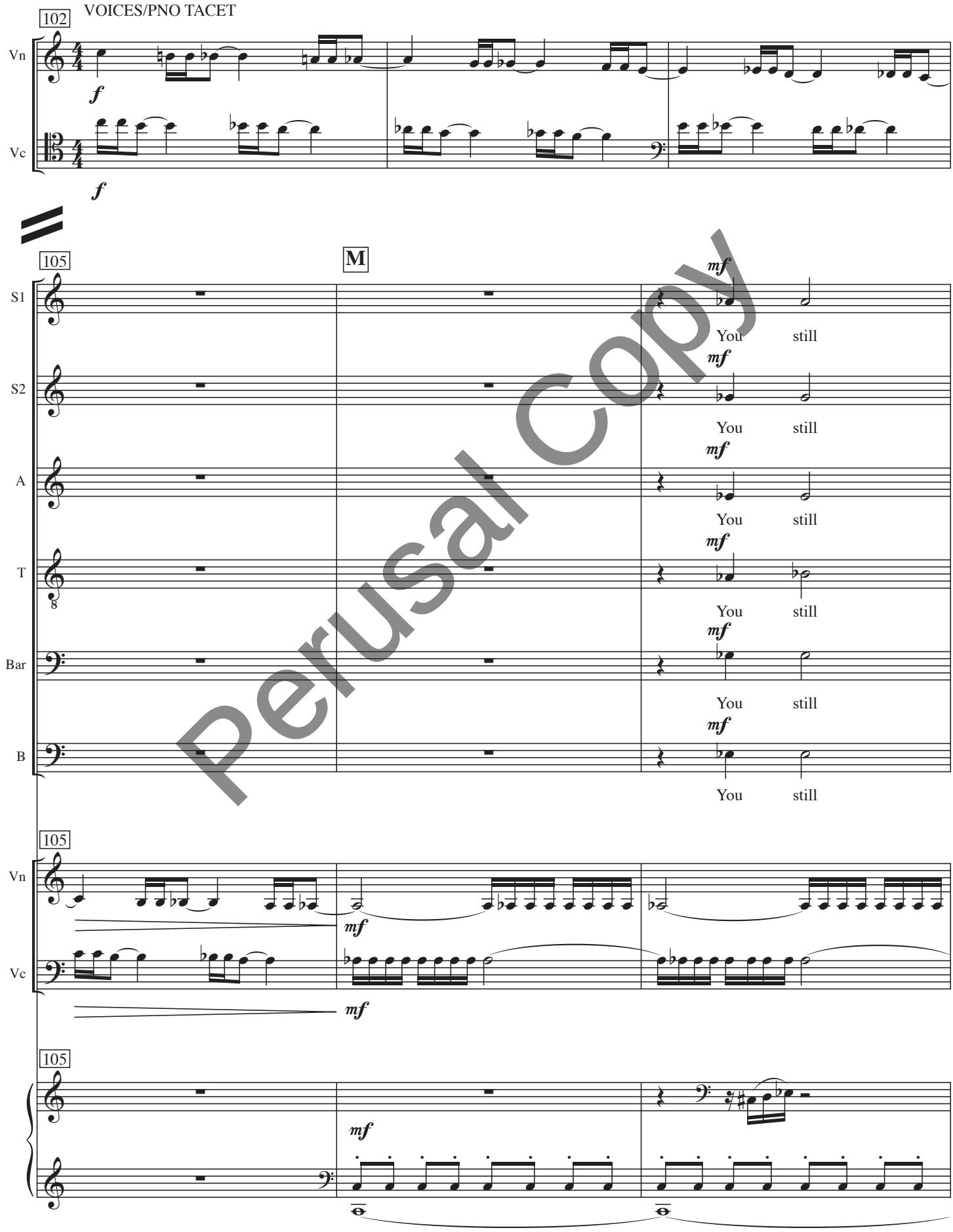

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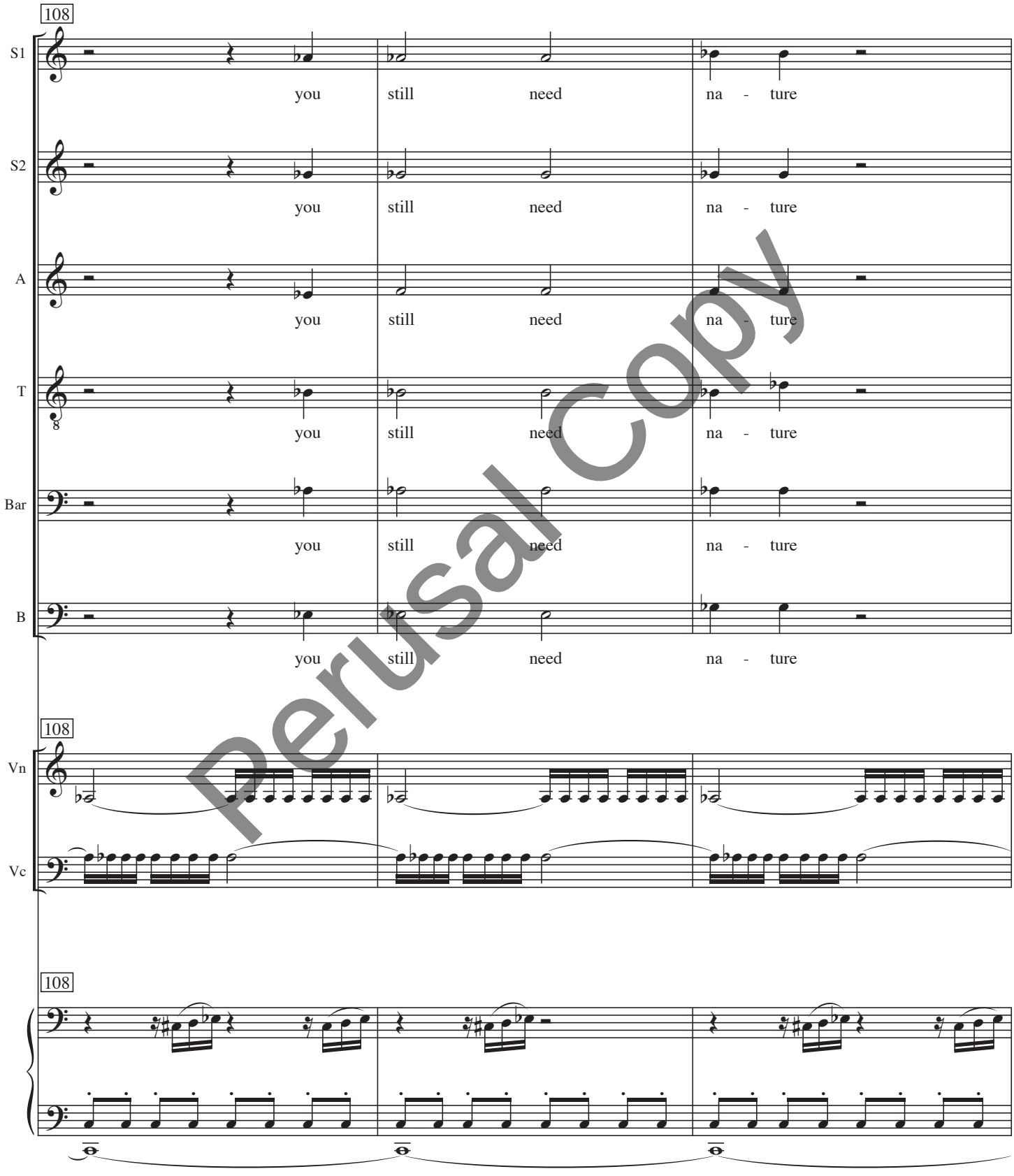

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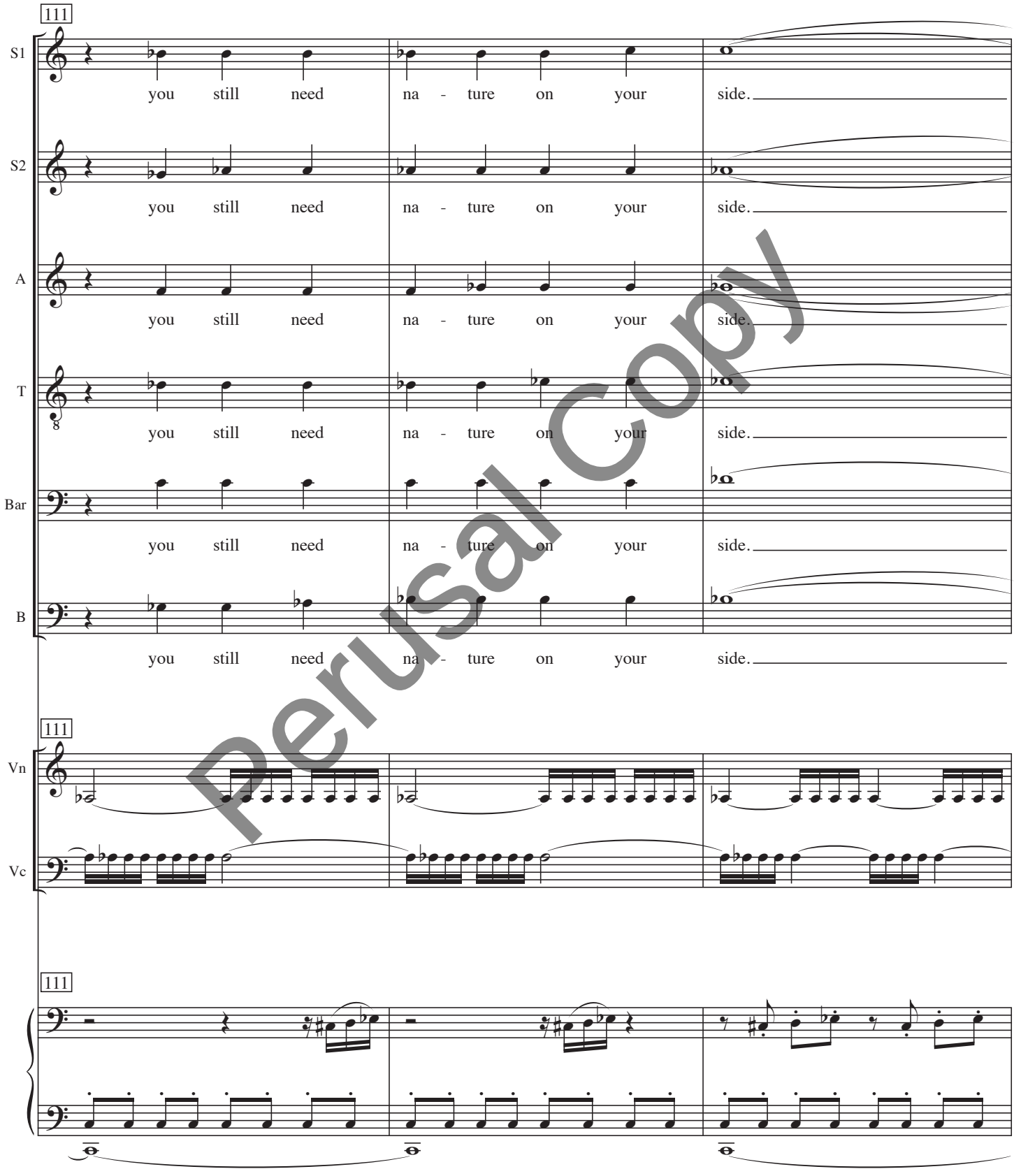

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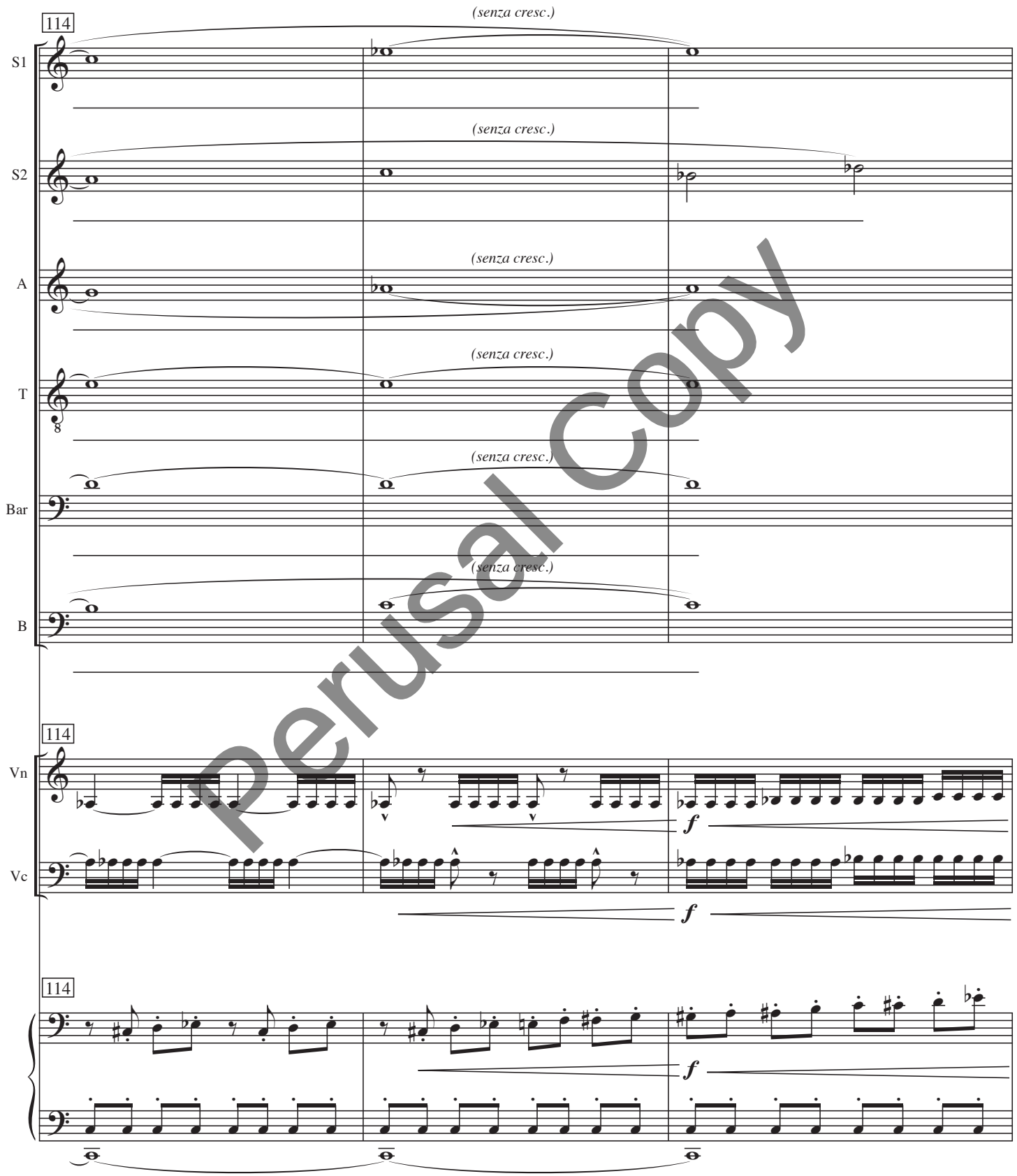

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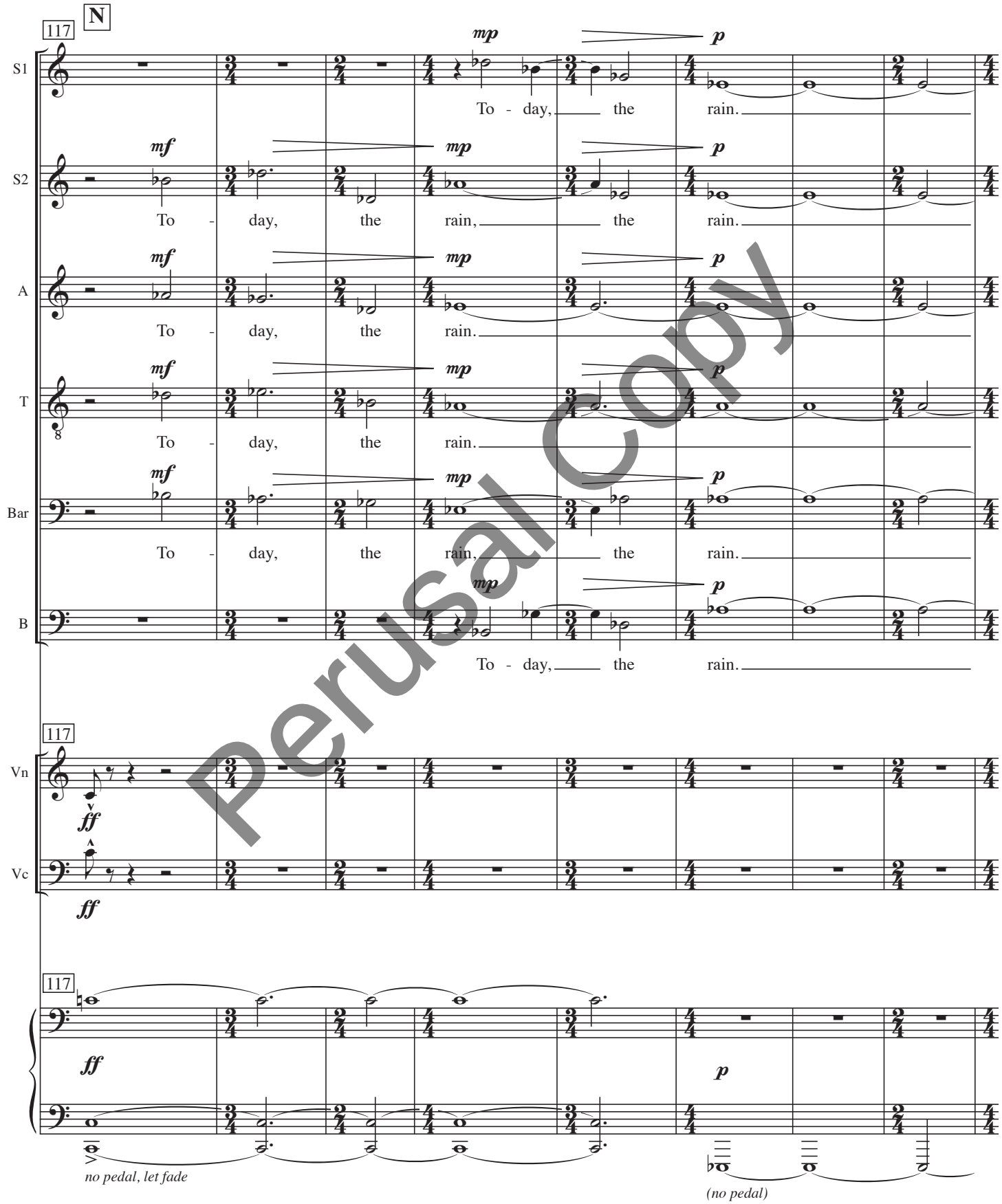

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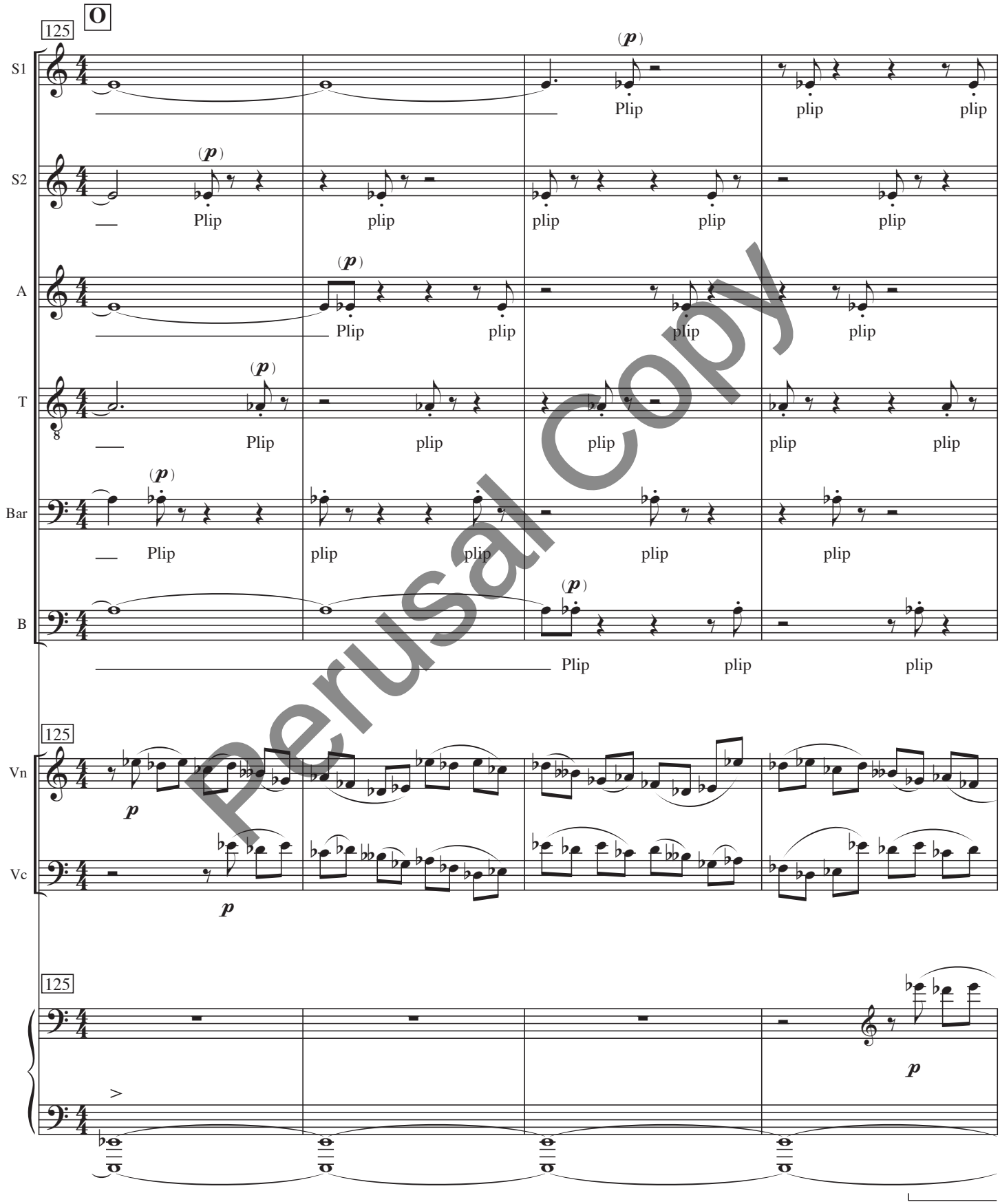
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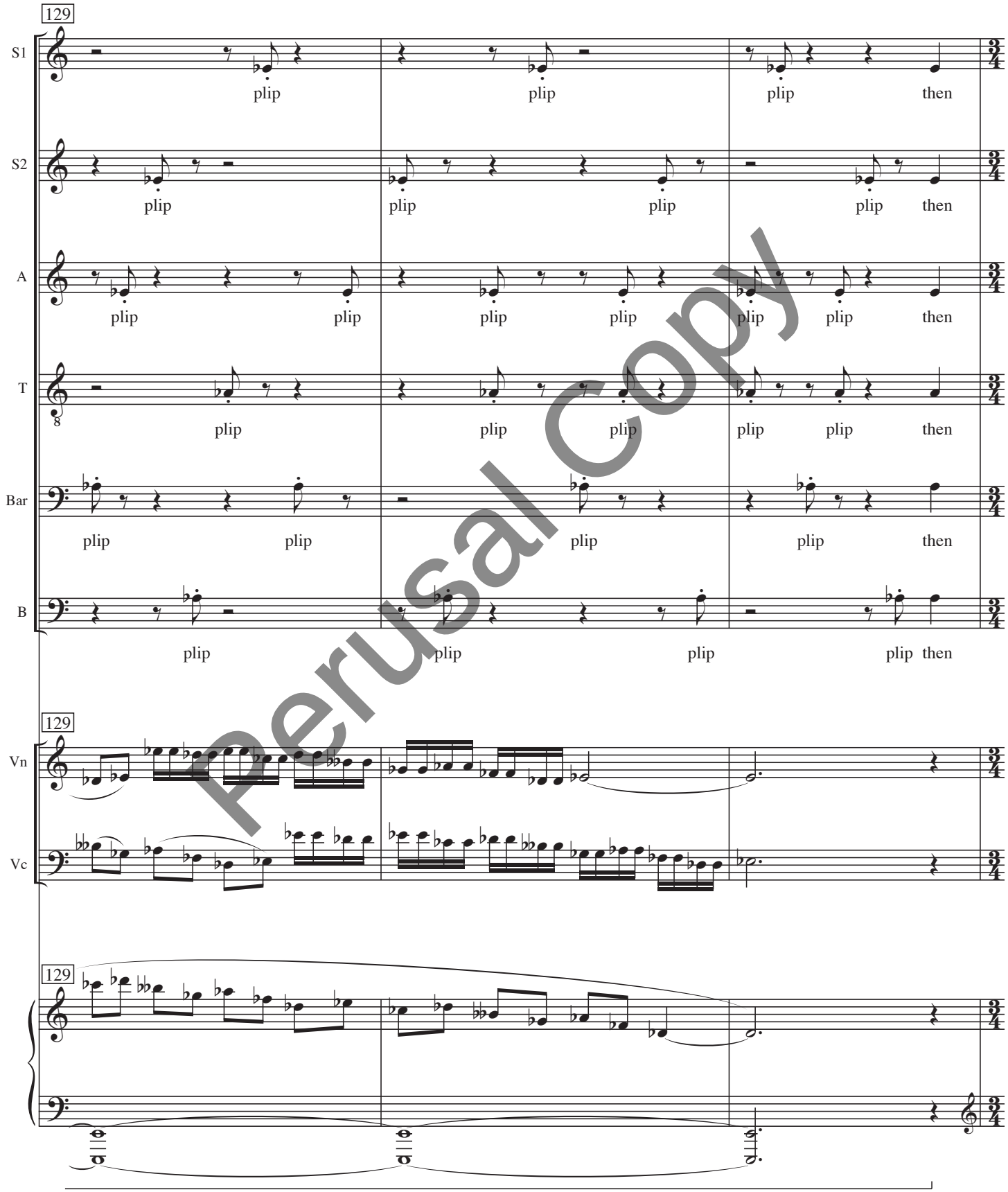

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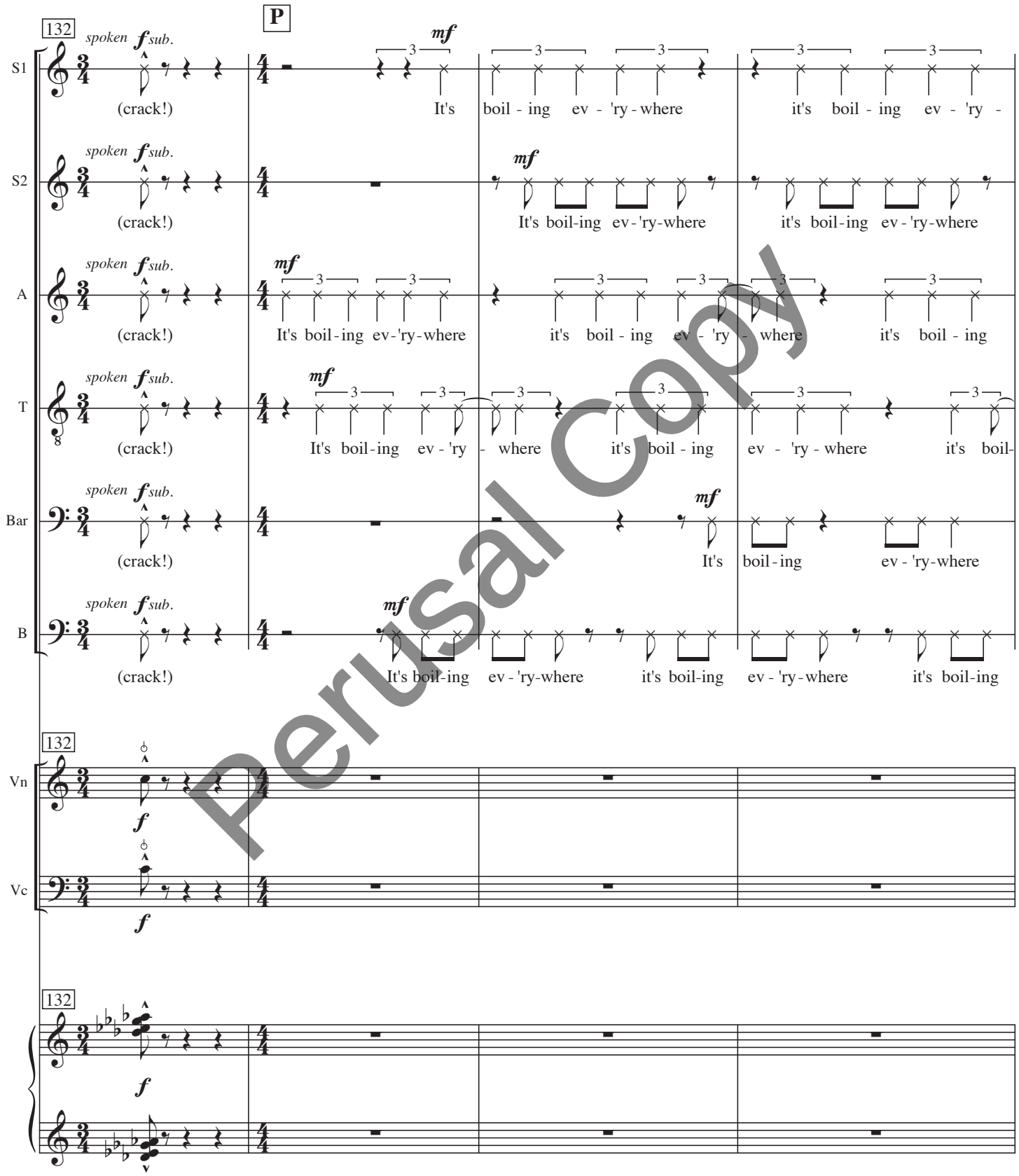

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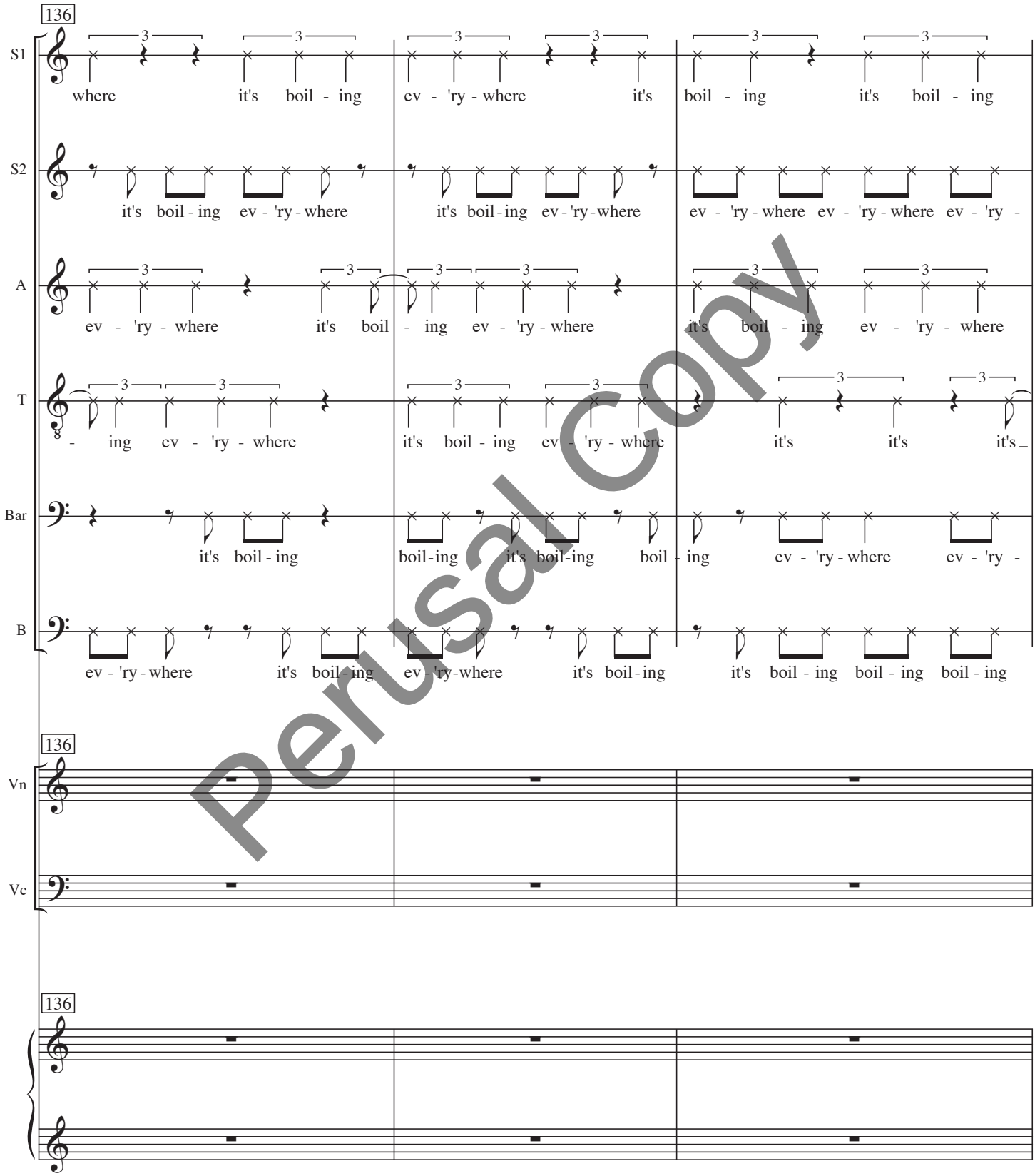

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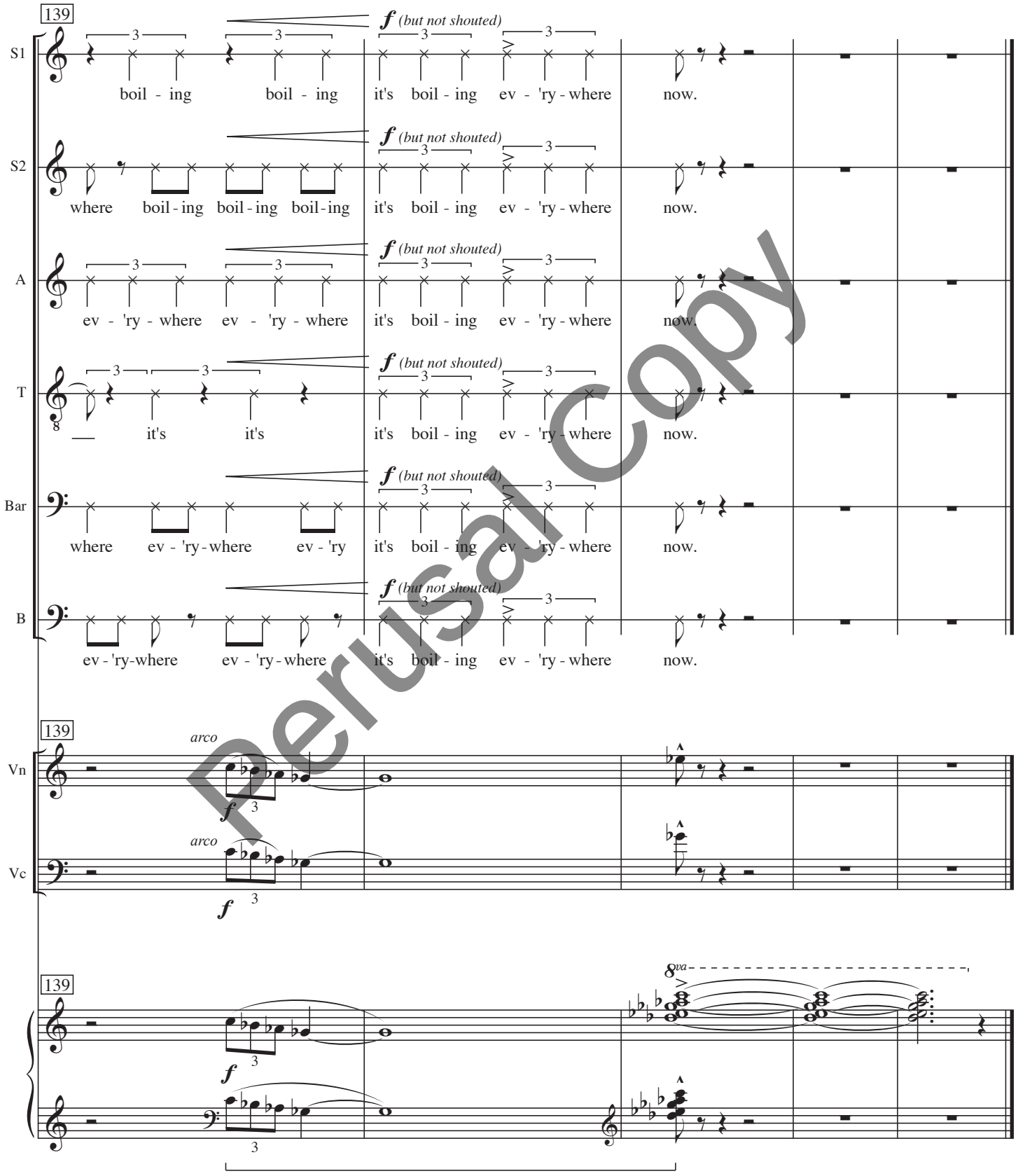

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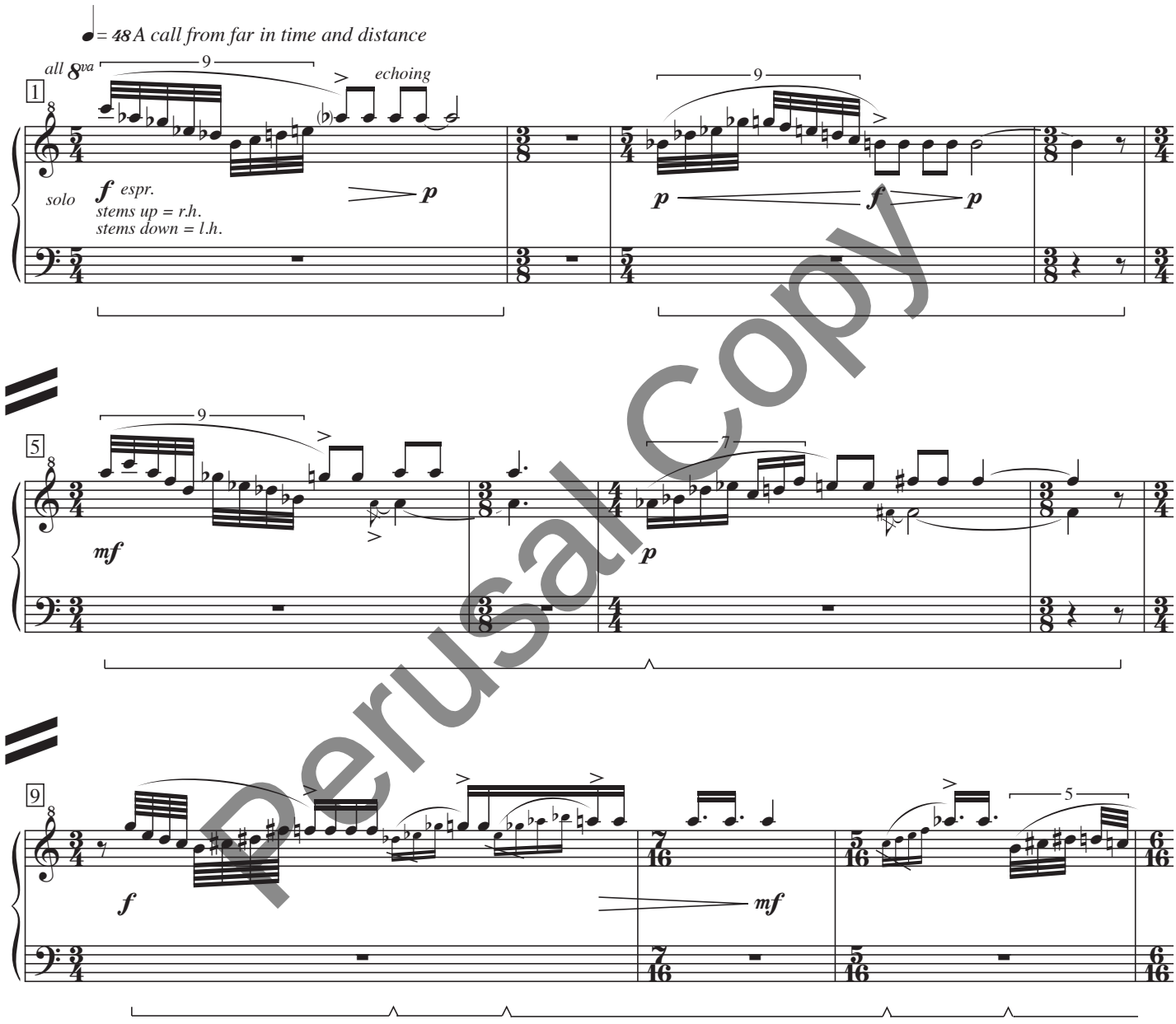
III: Growth

VOICES/VN/VC TACET



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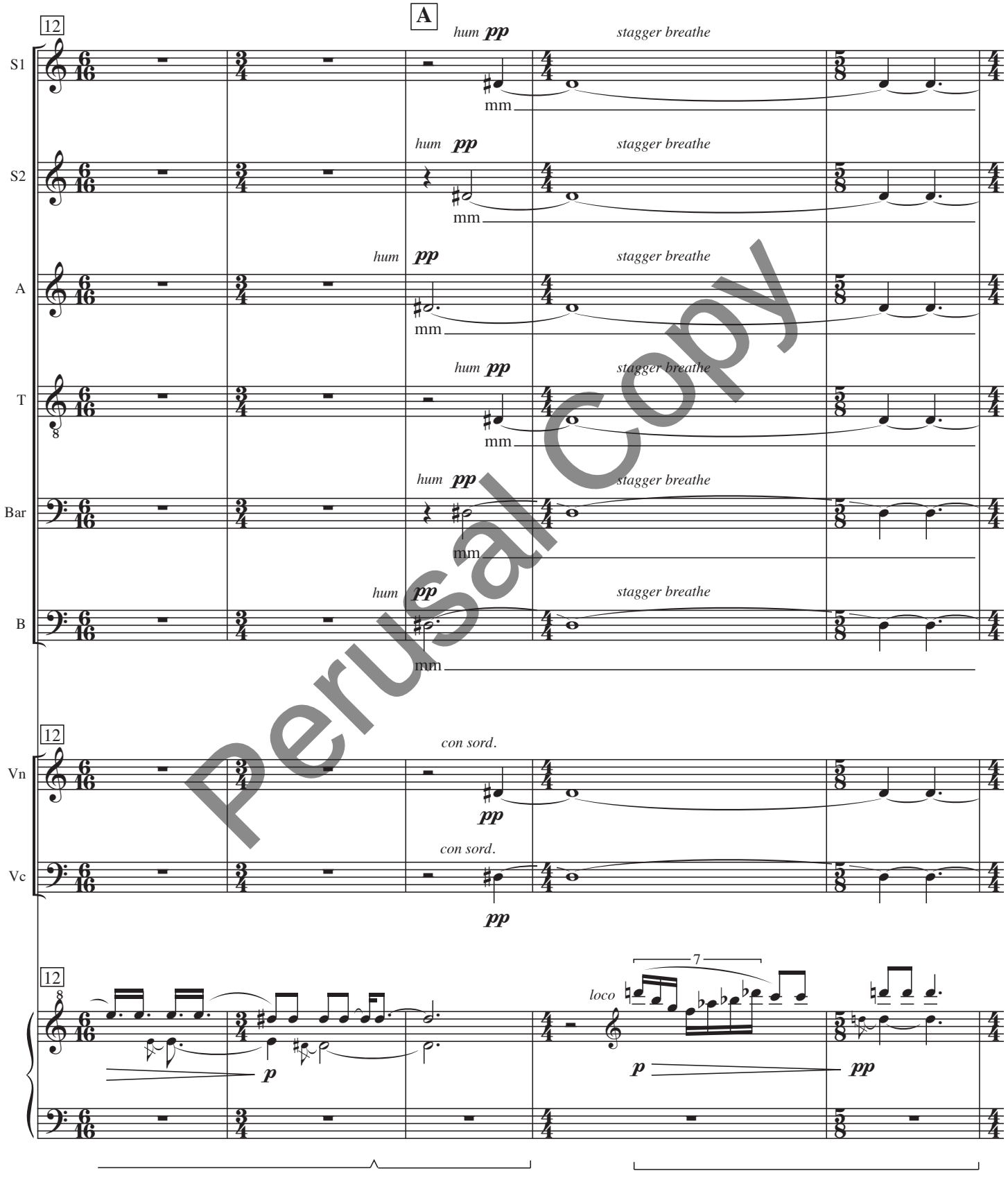

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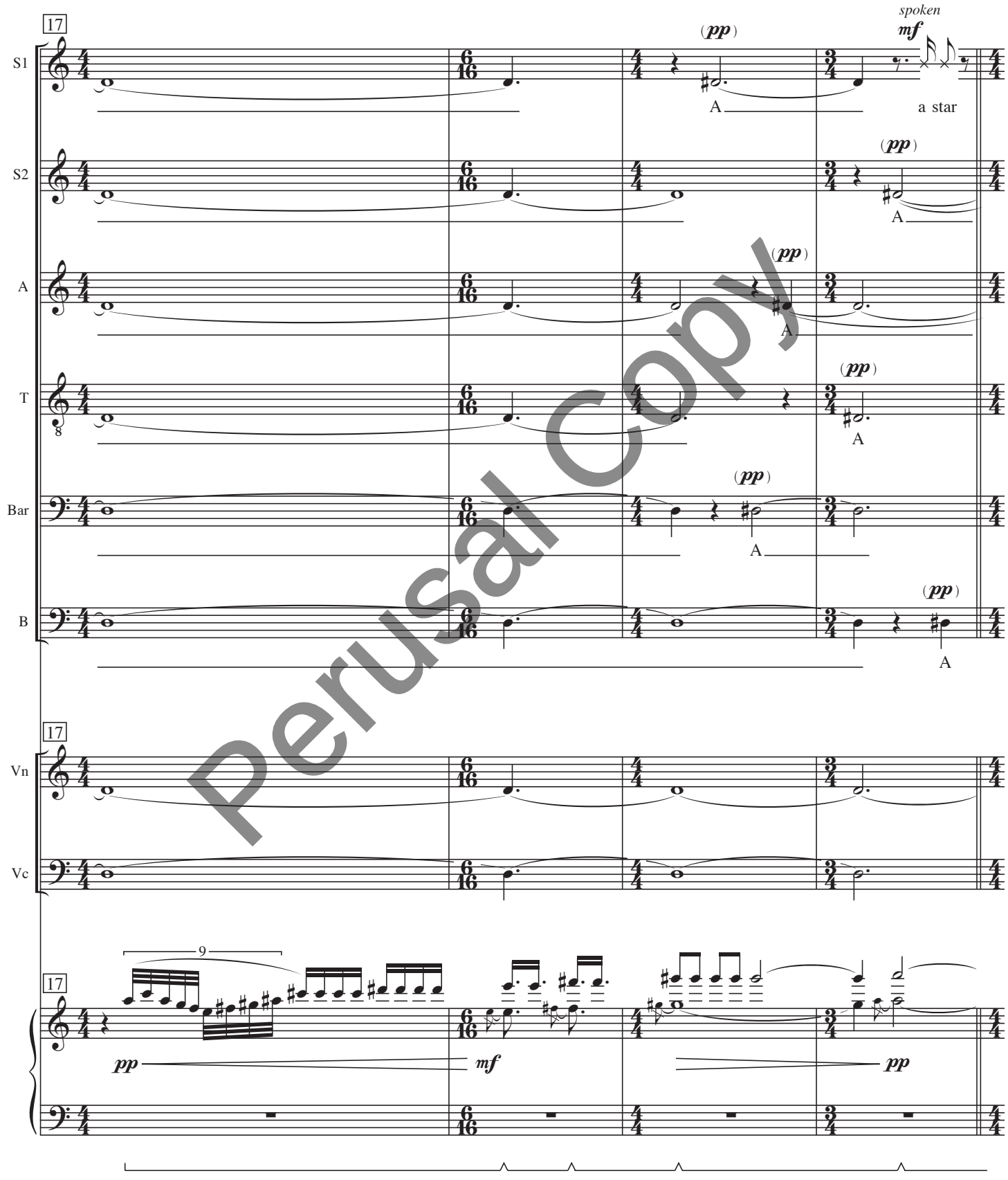

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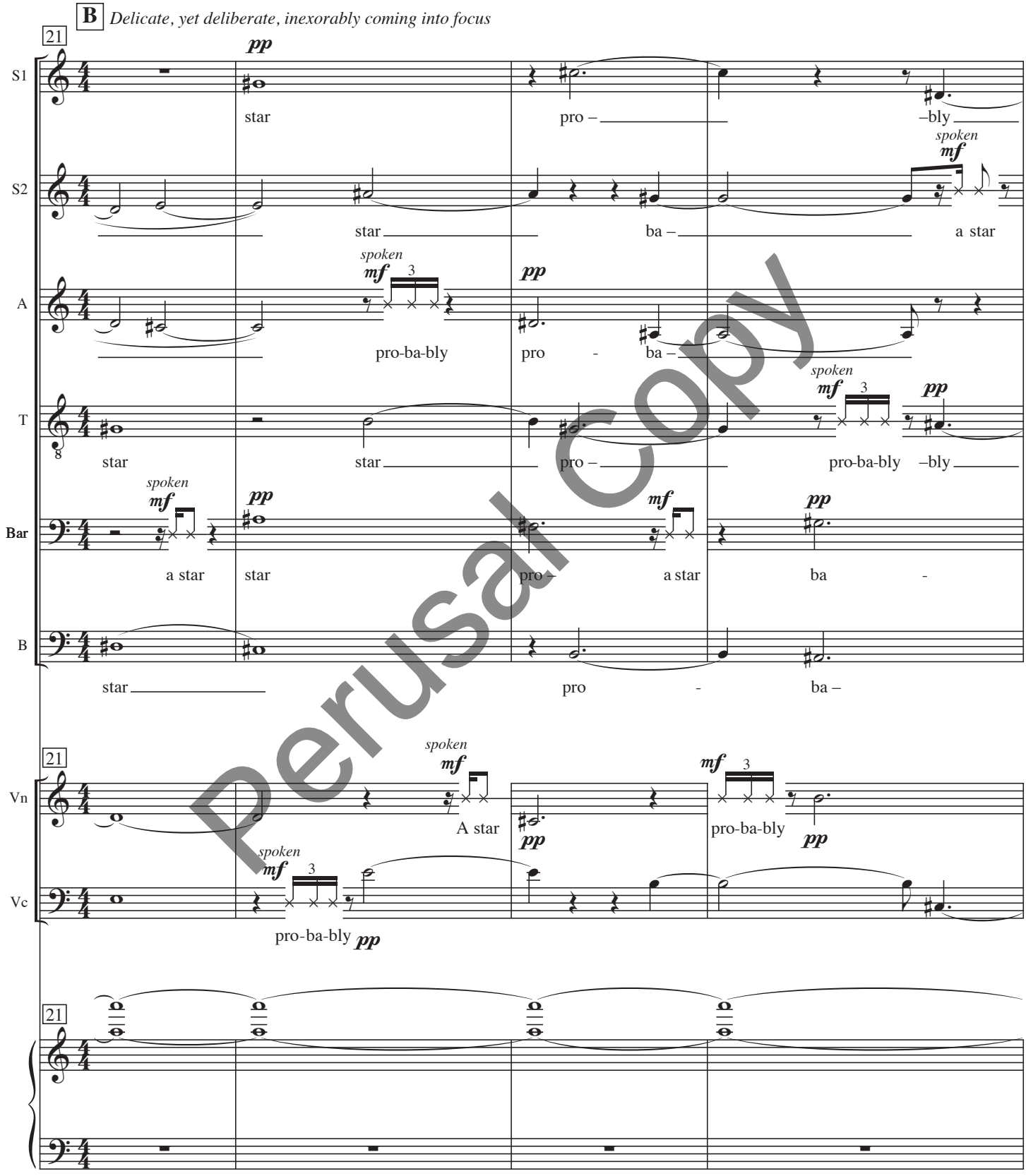

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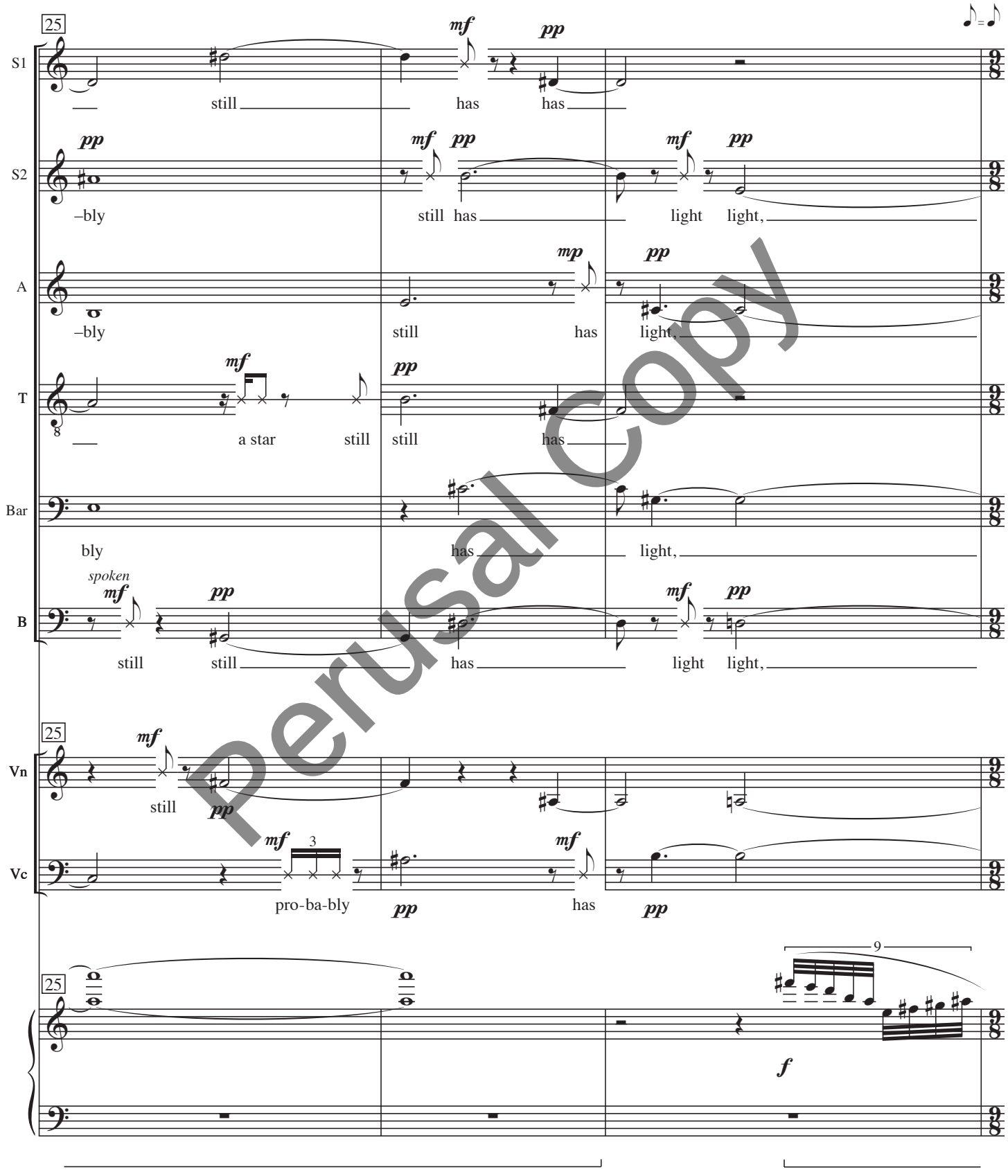

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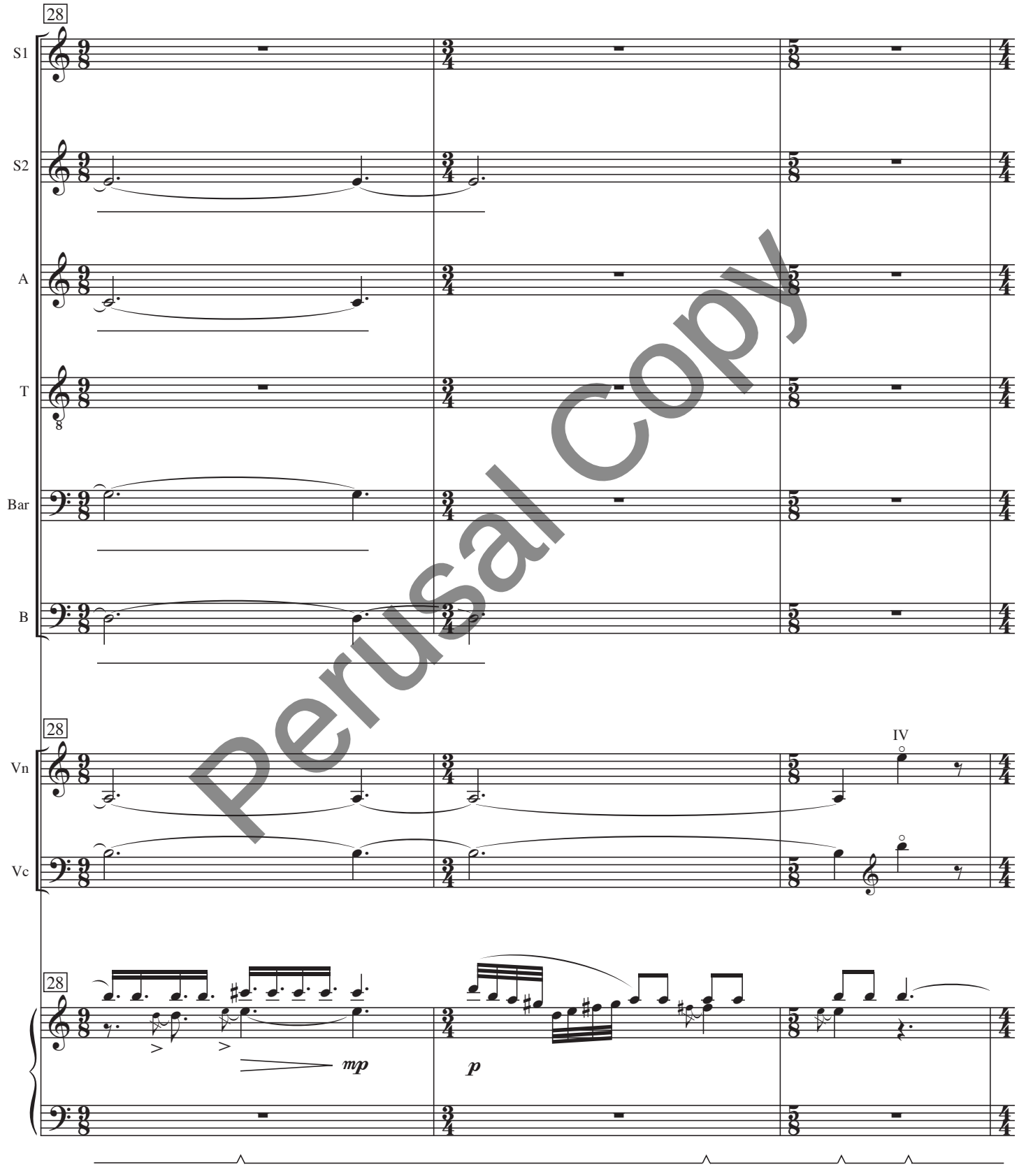

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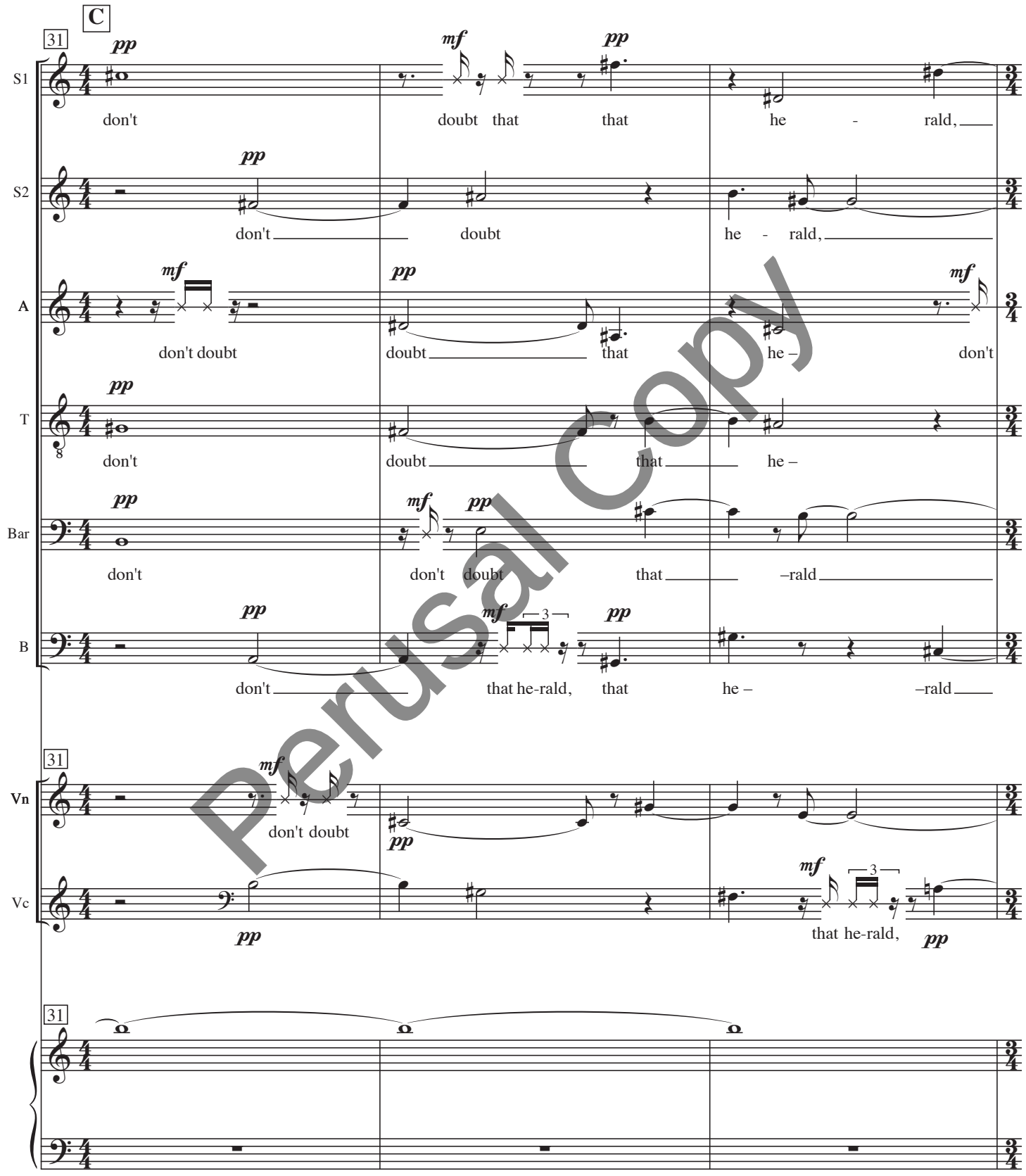

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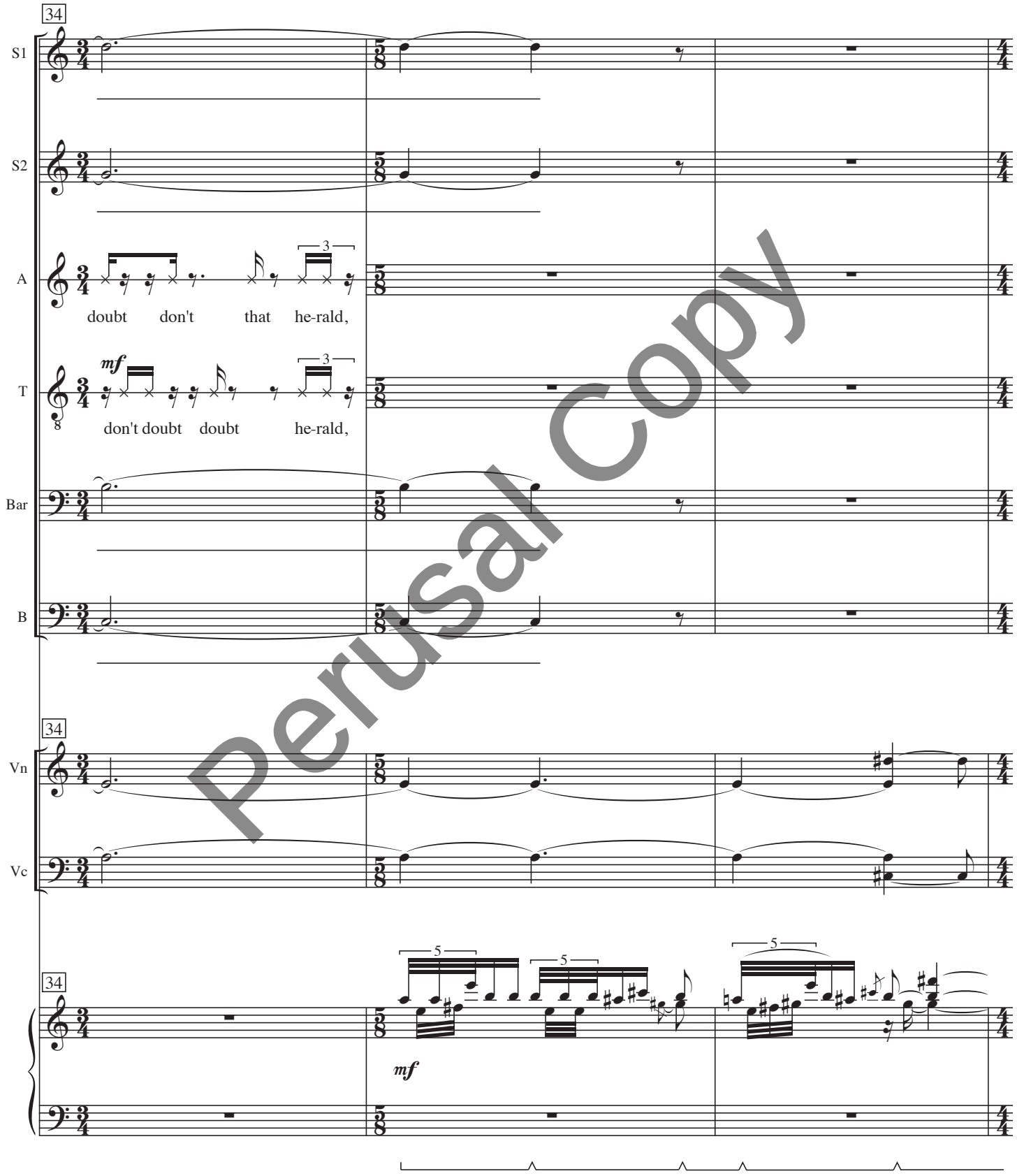

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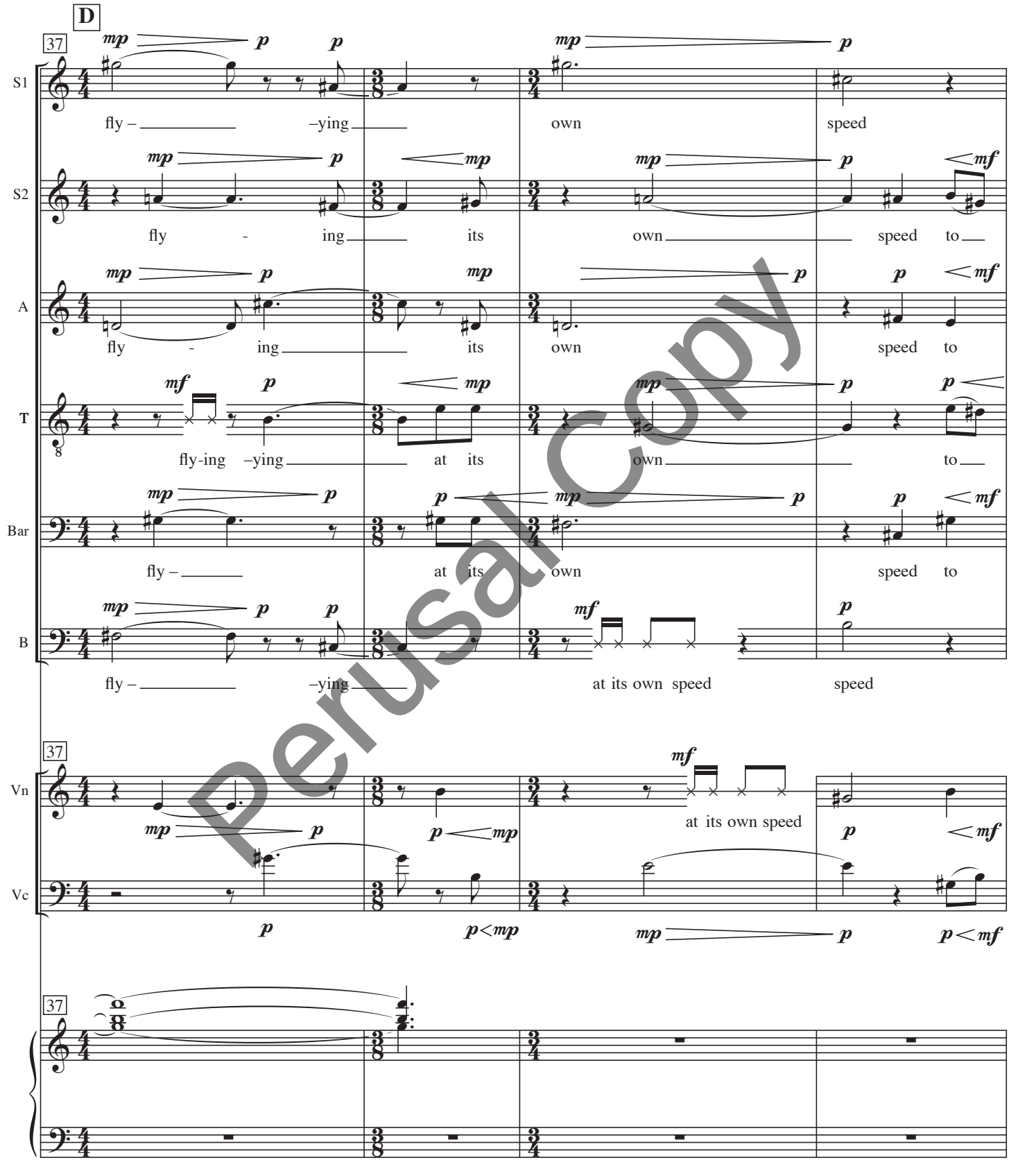

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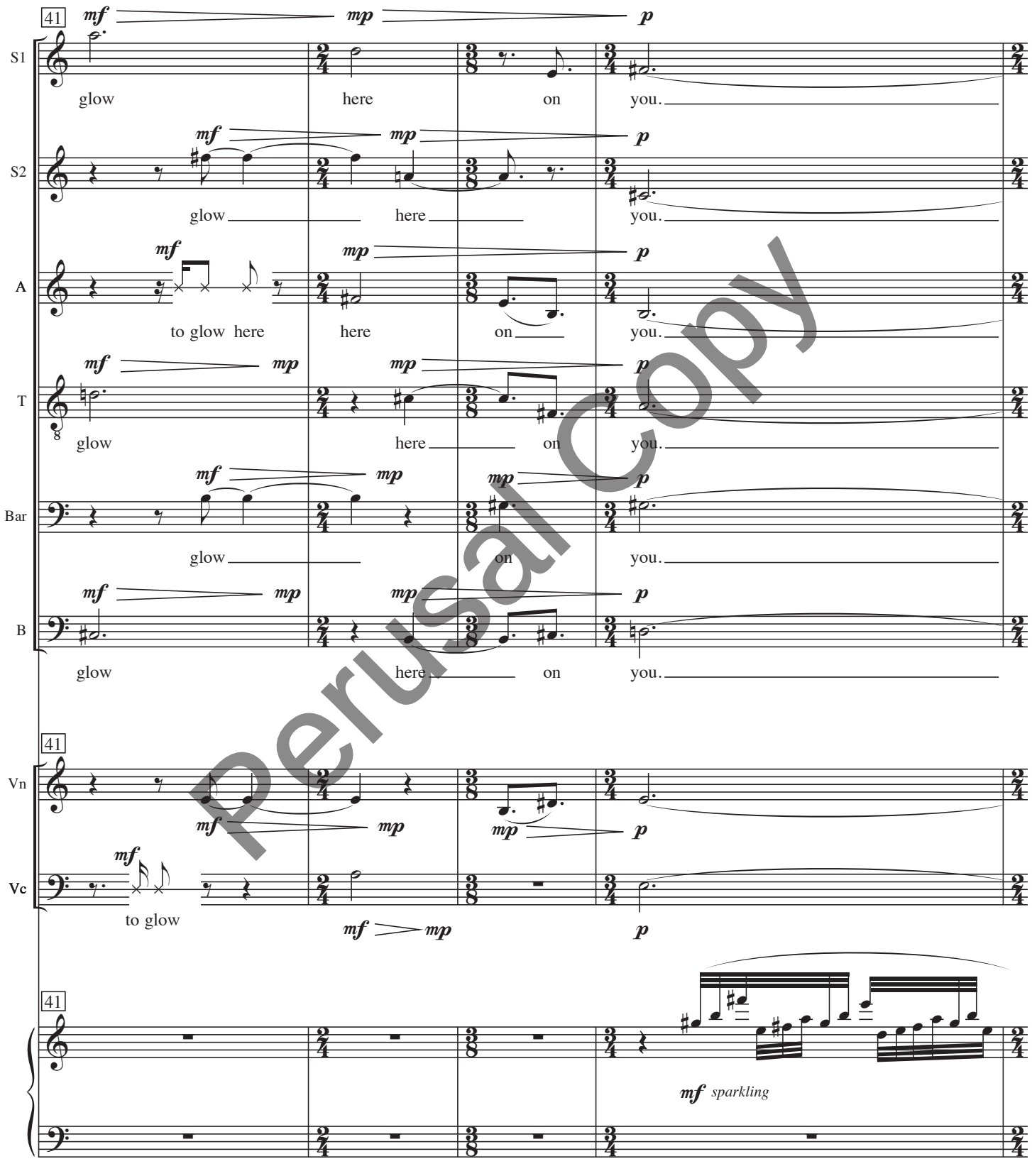

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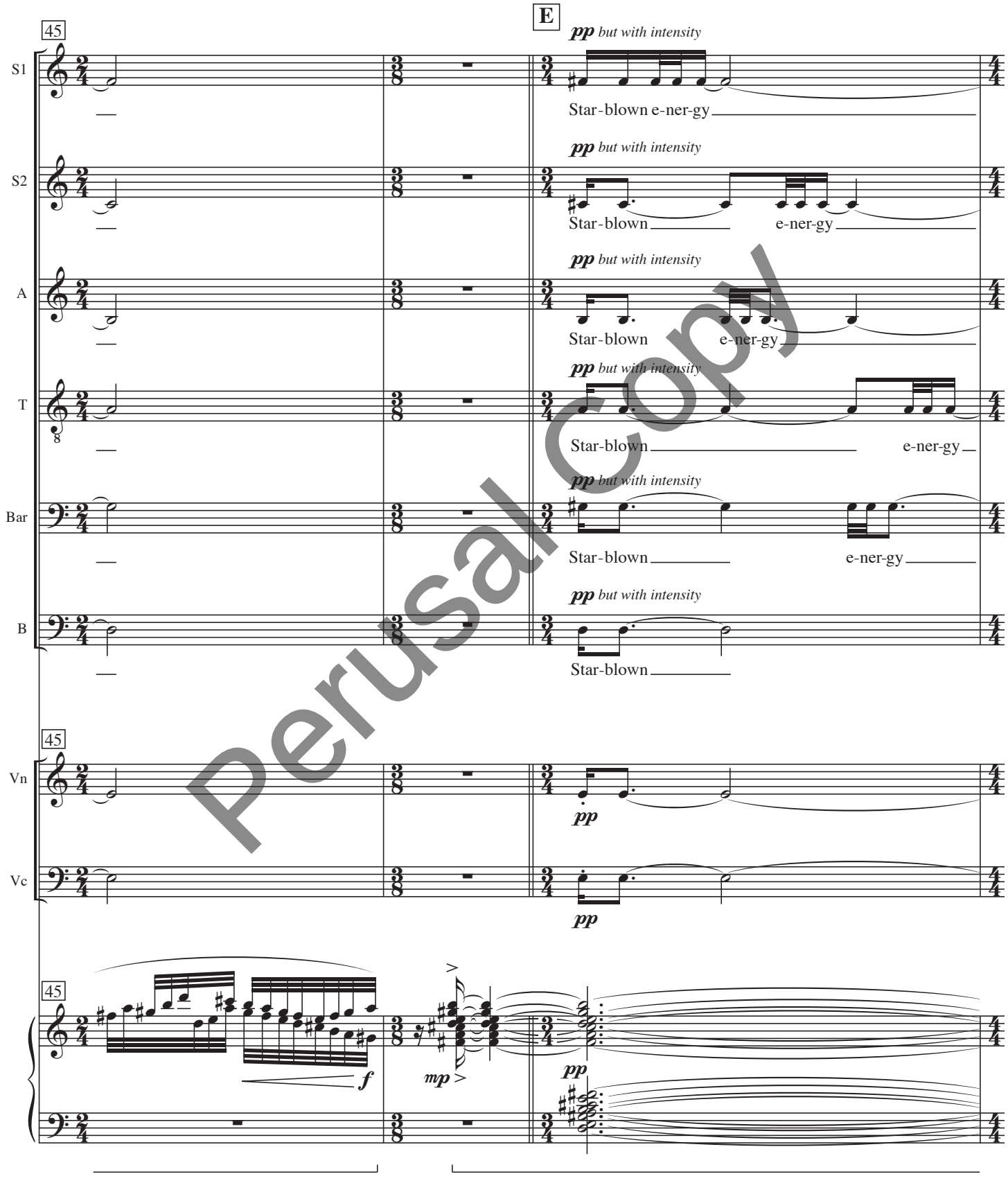

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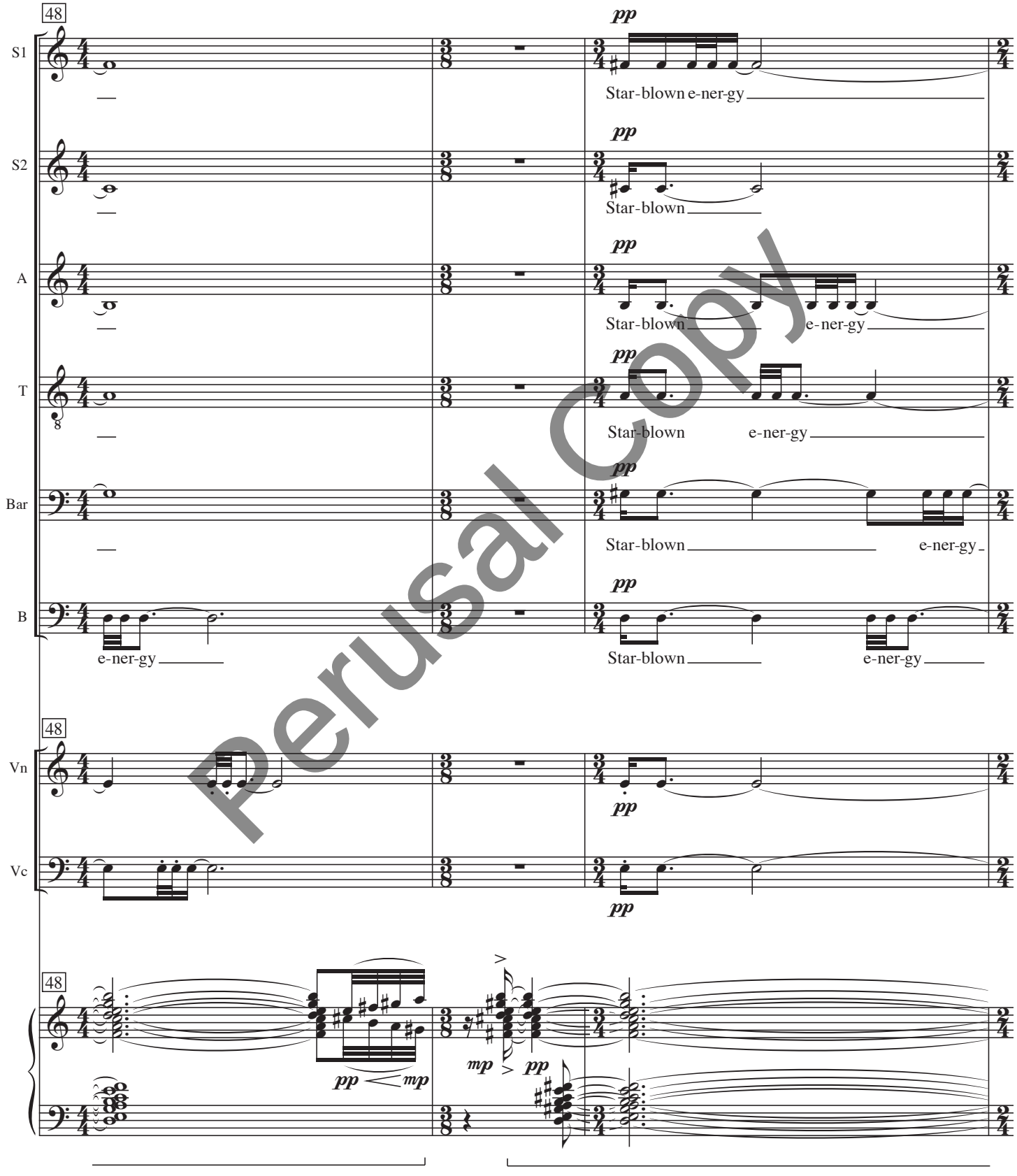

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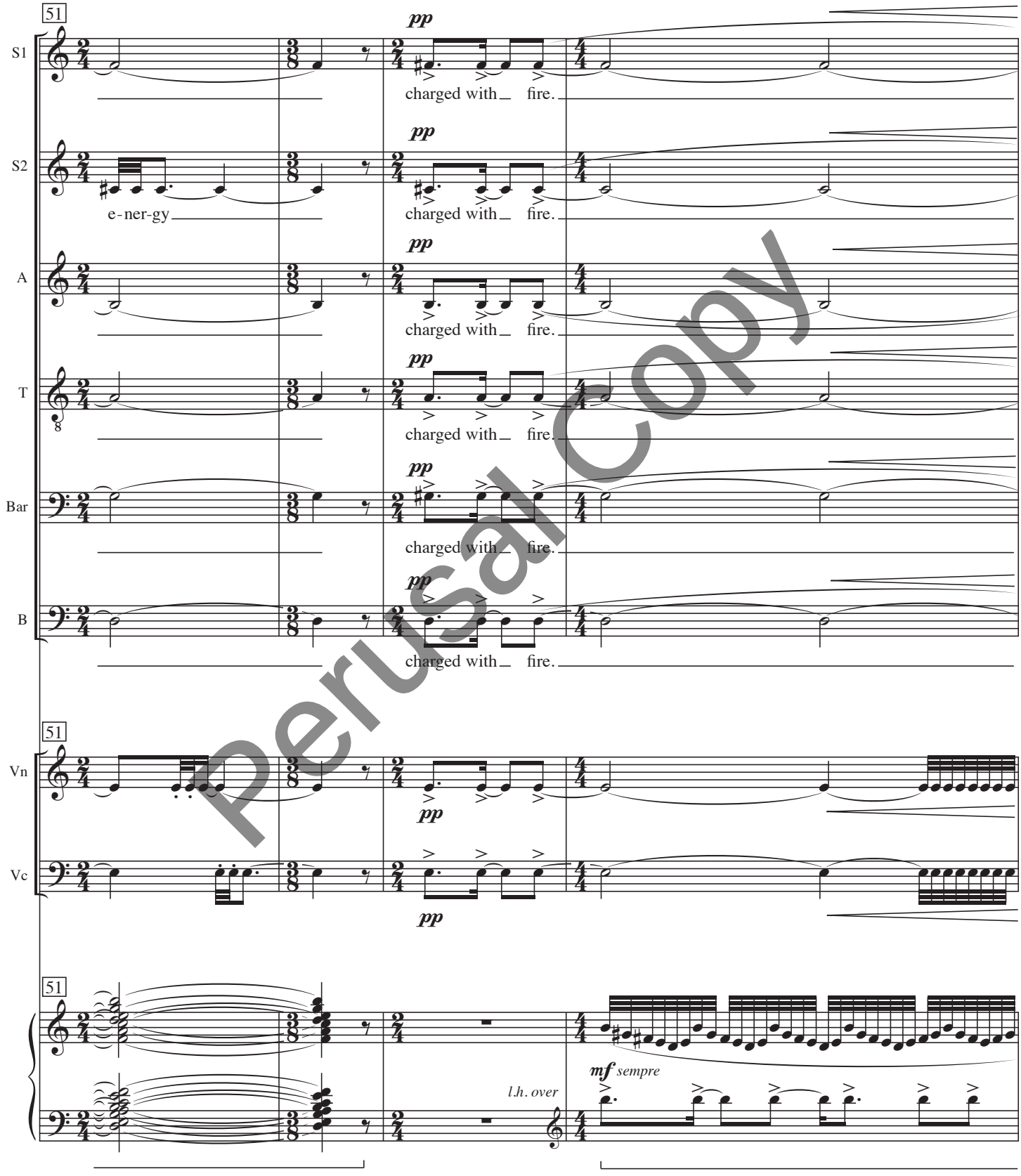

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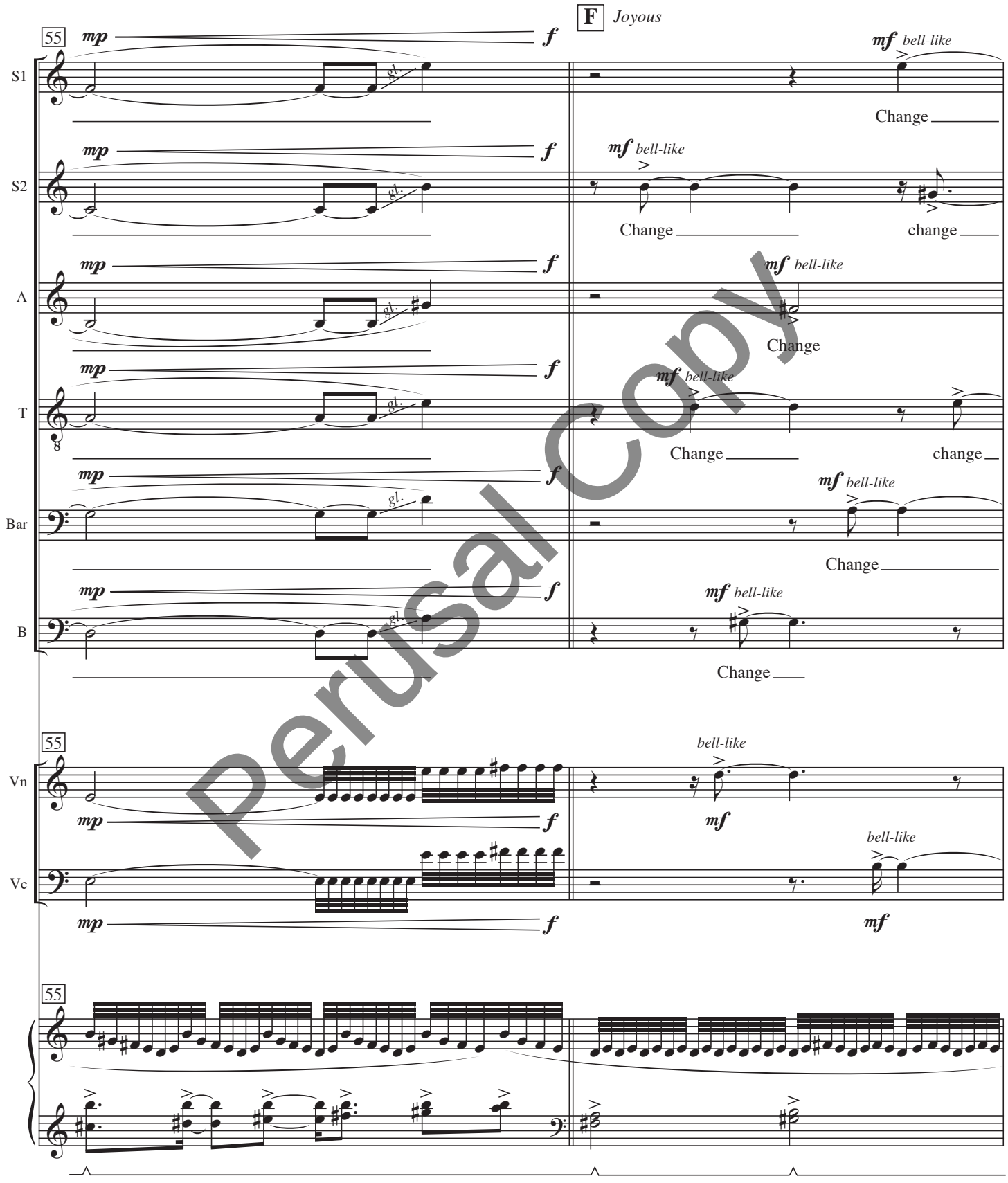

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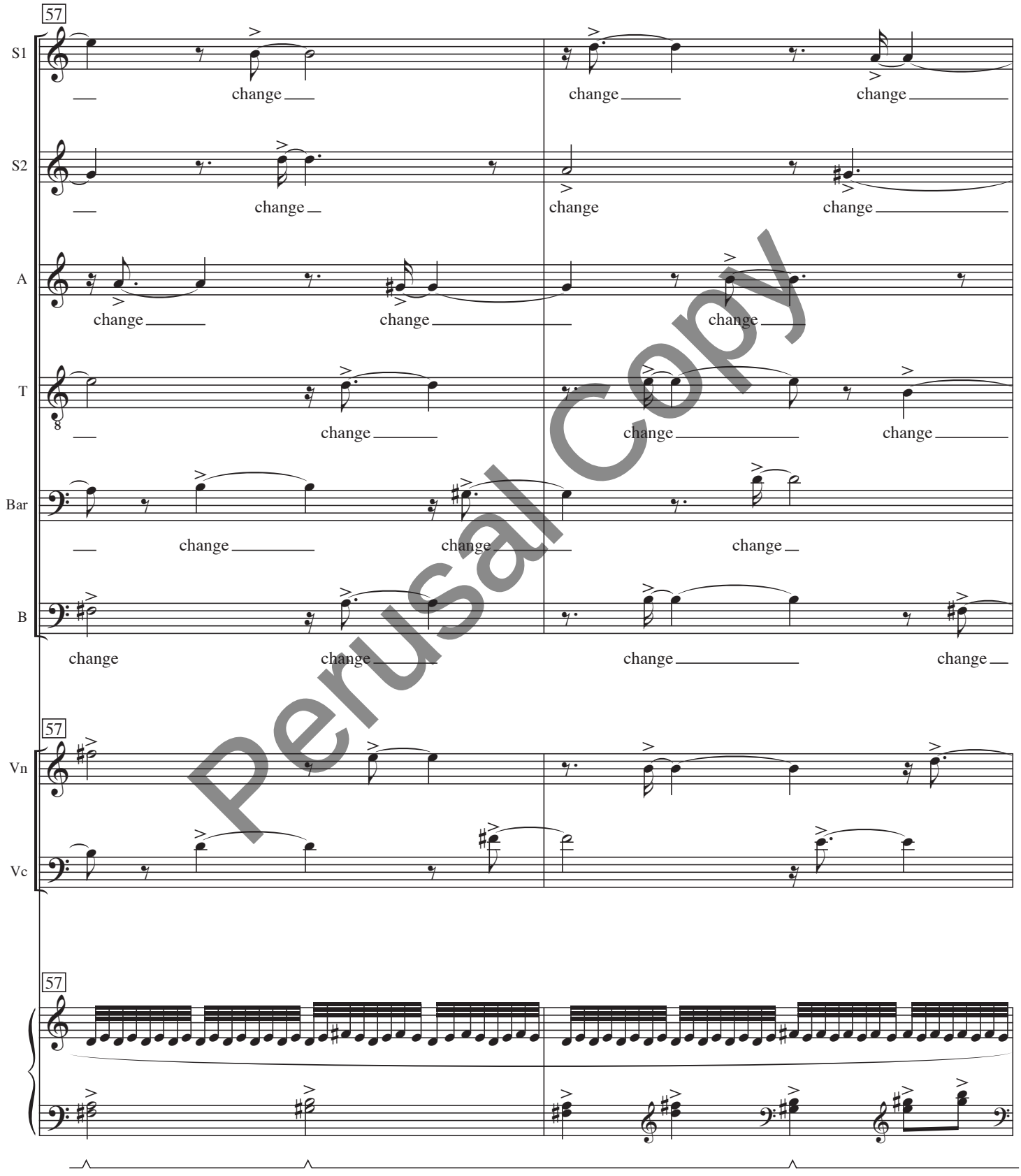

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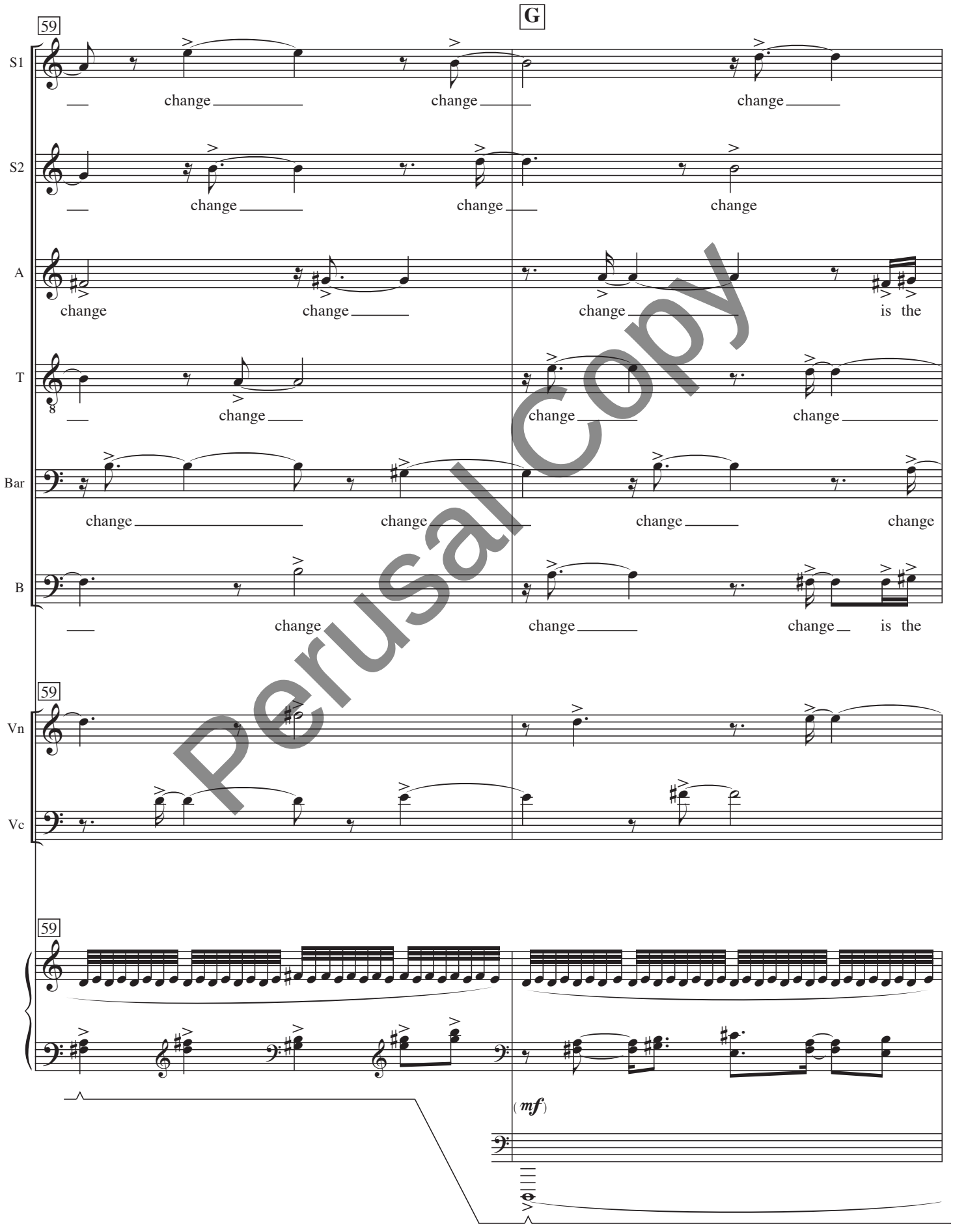

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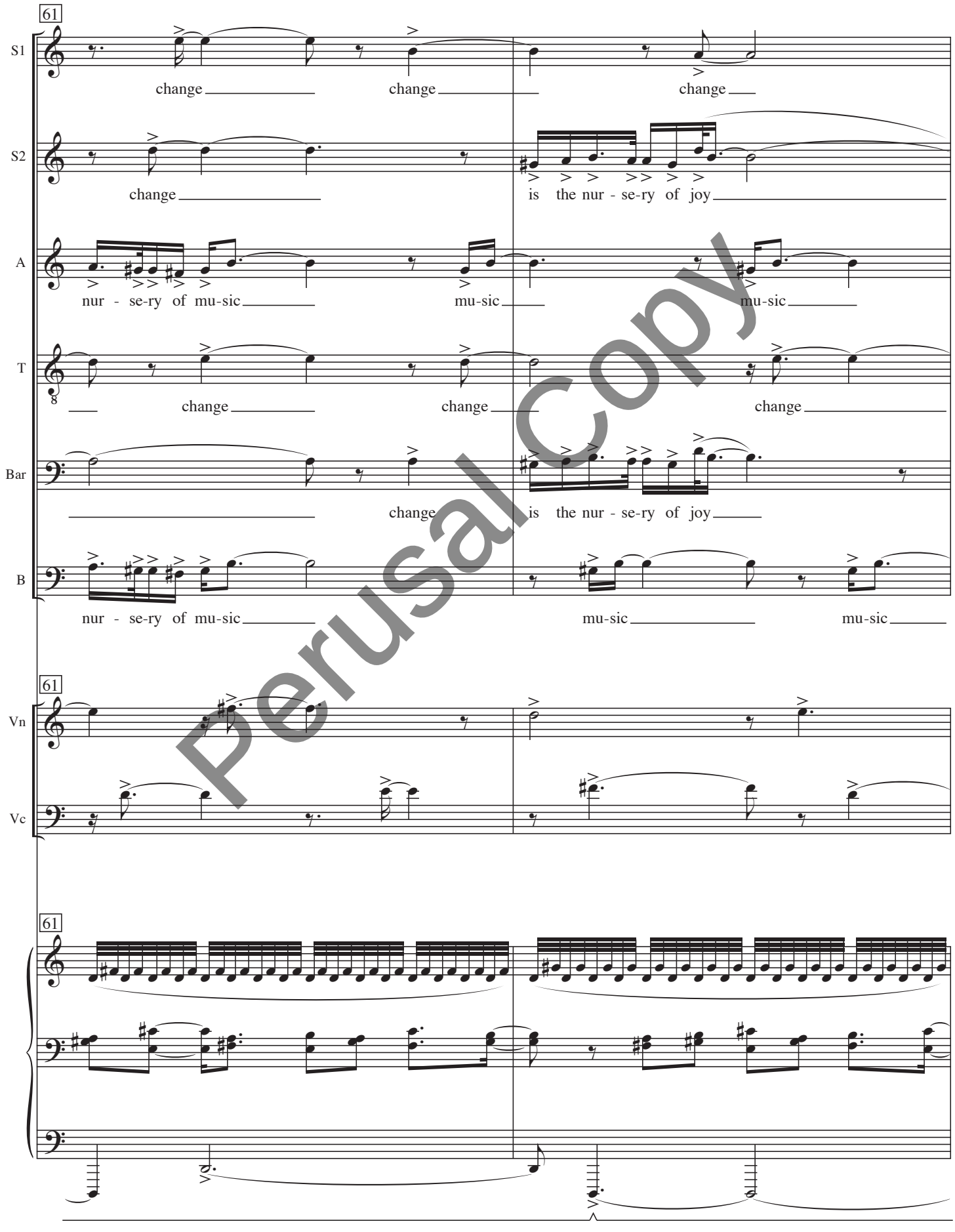

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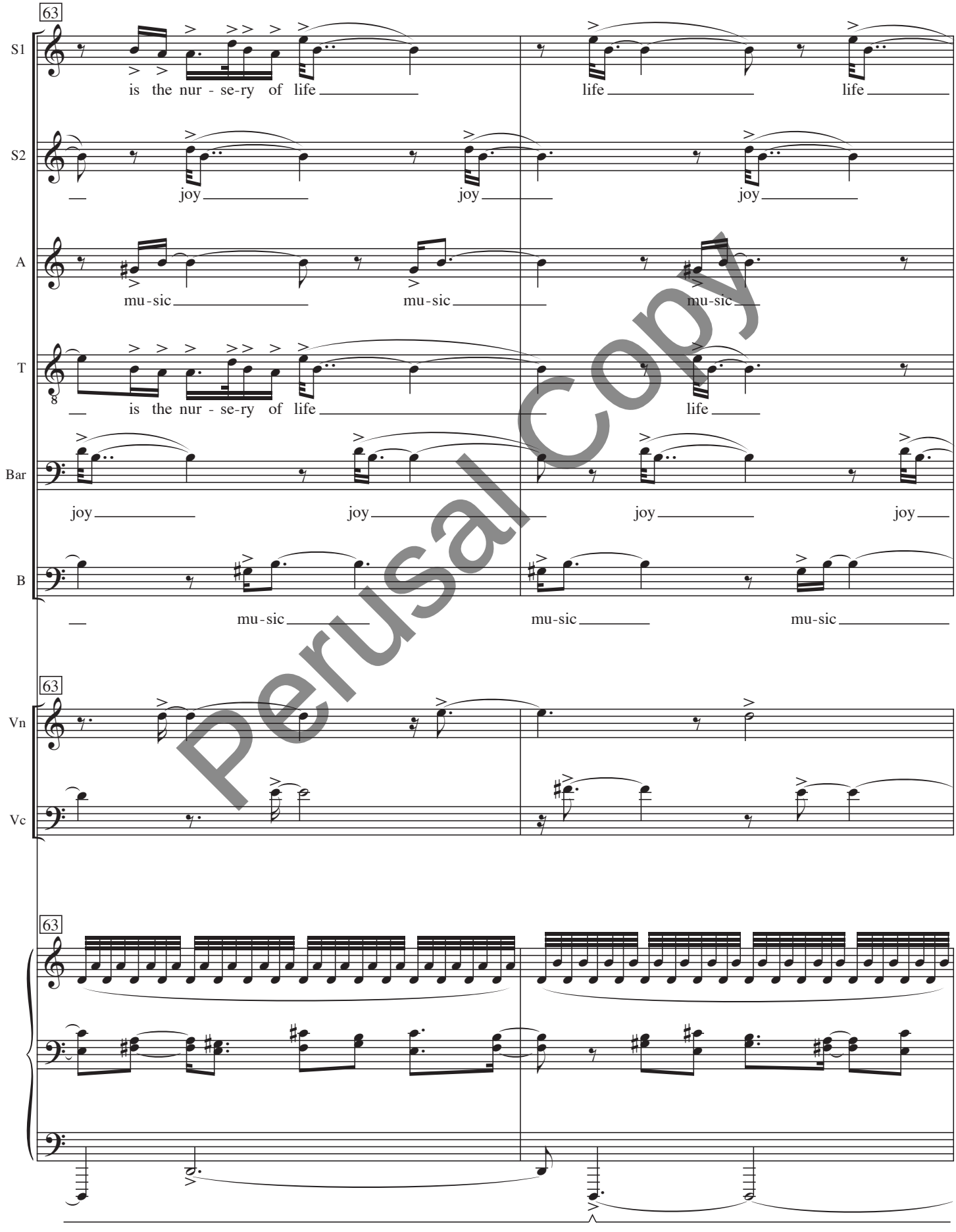

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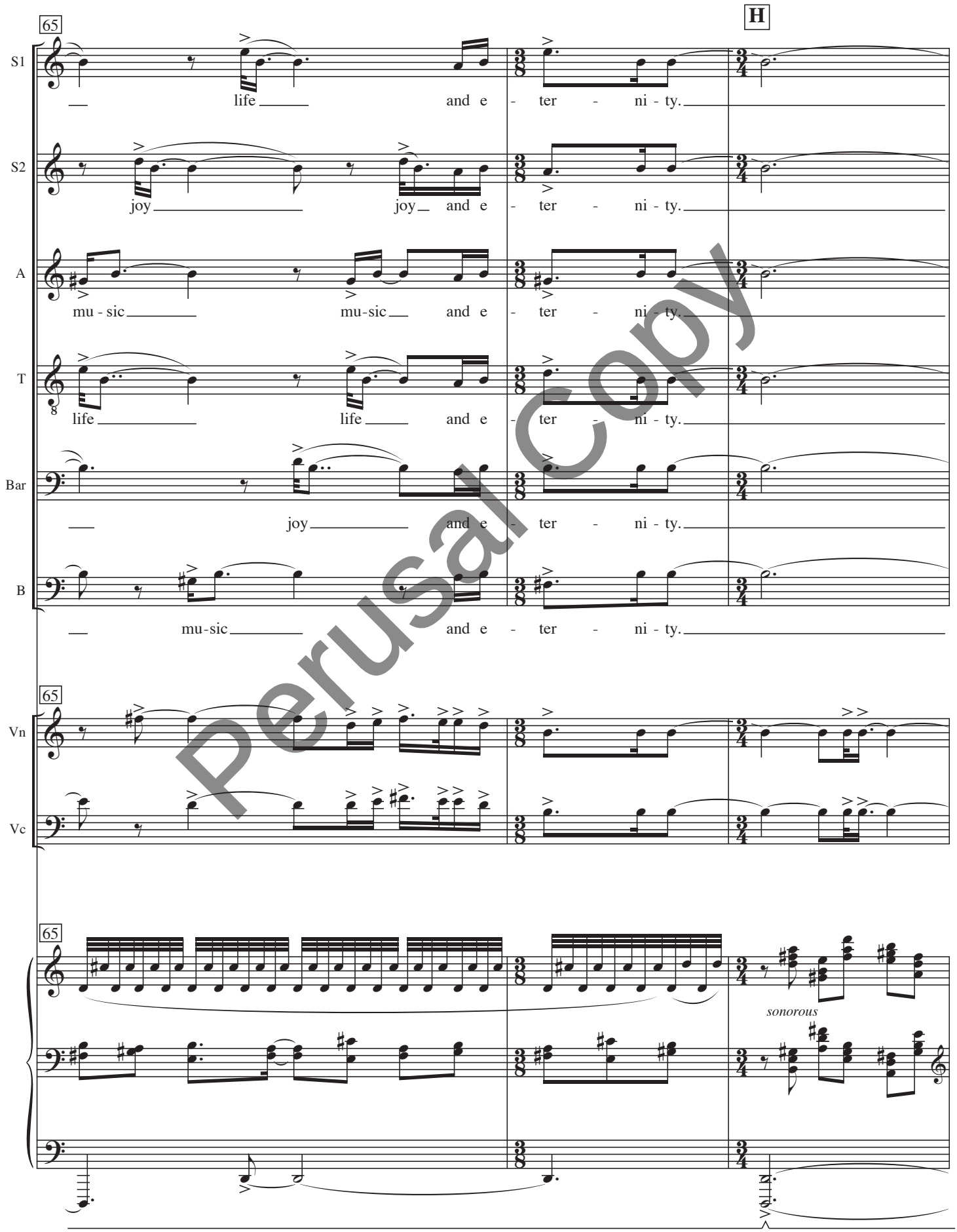

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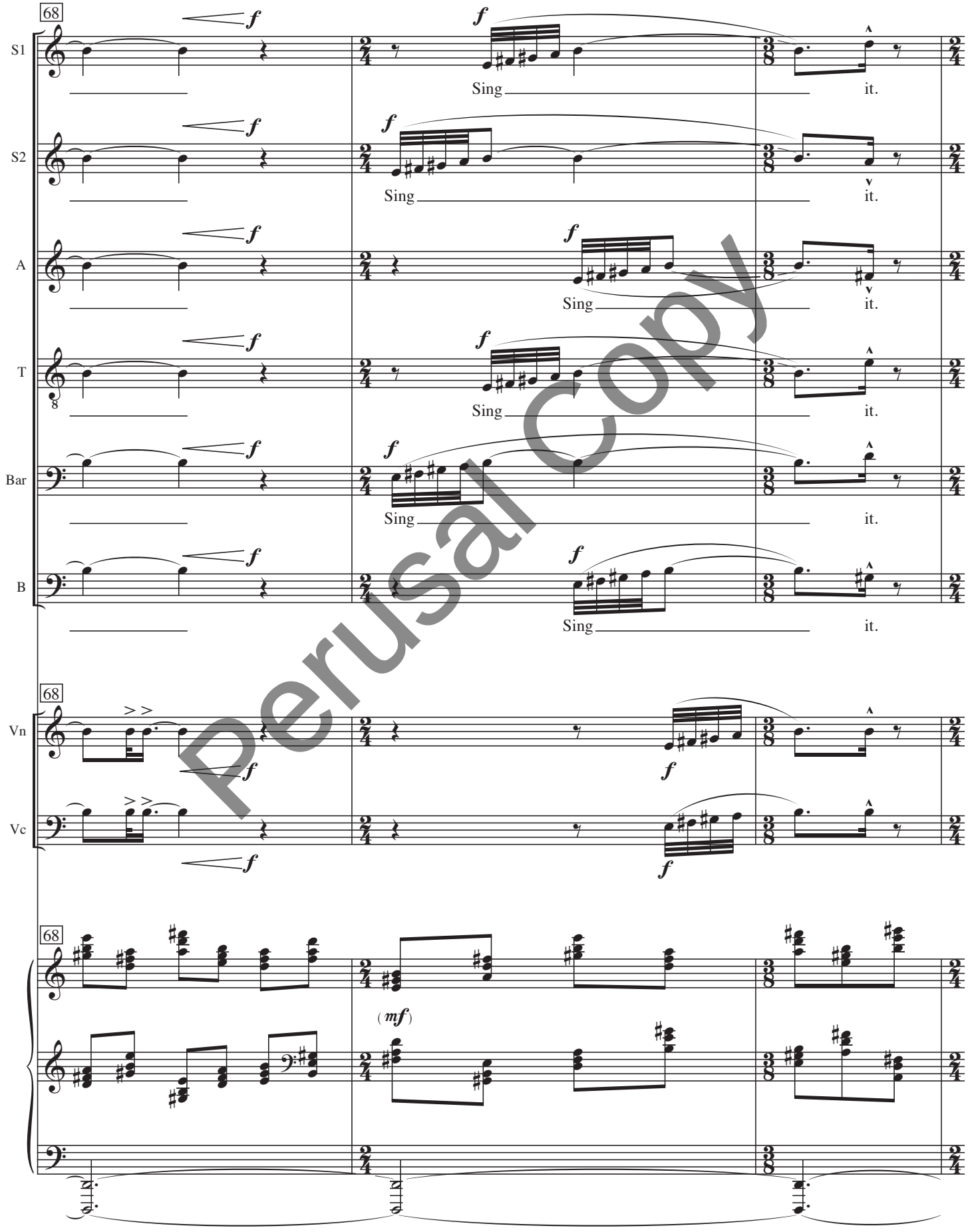

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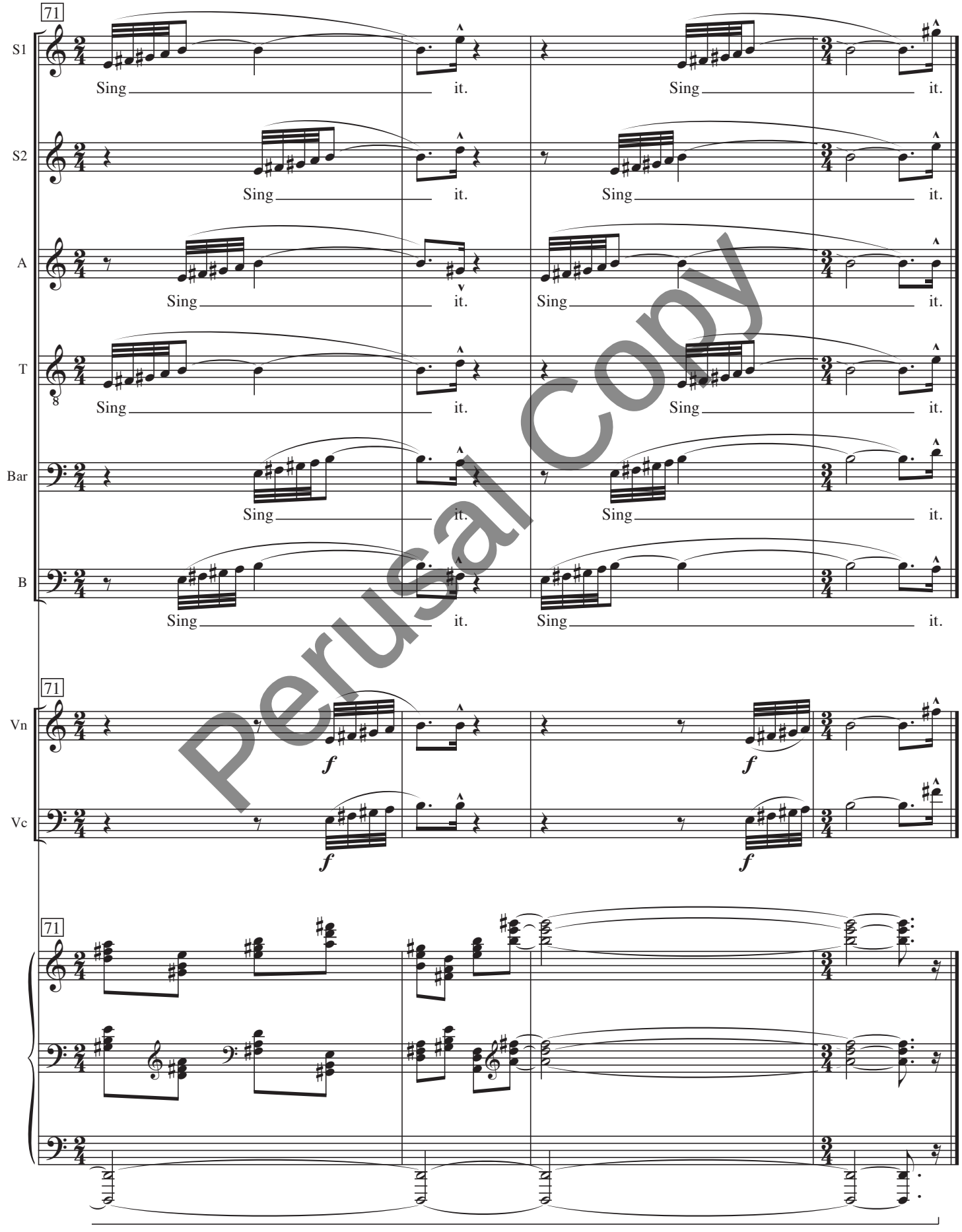

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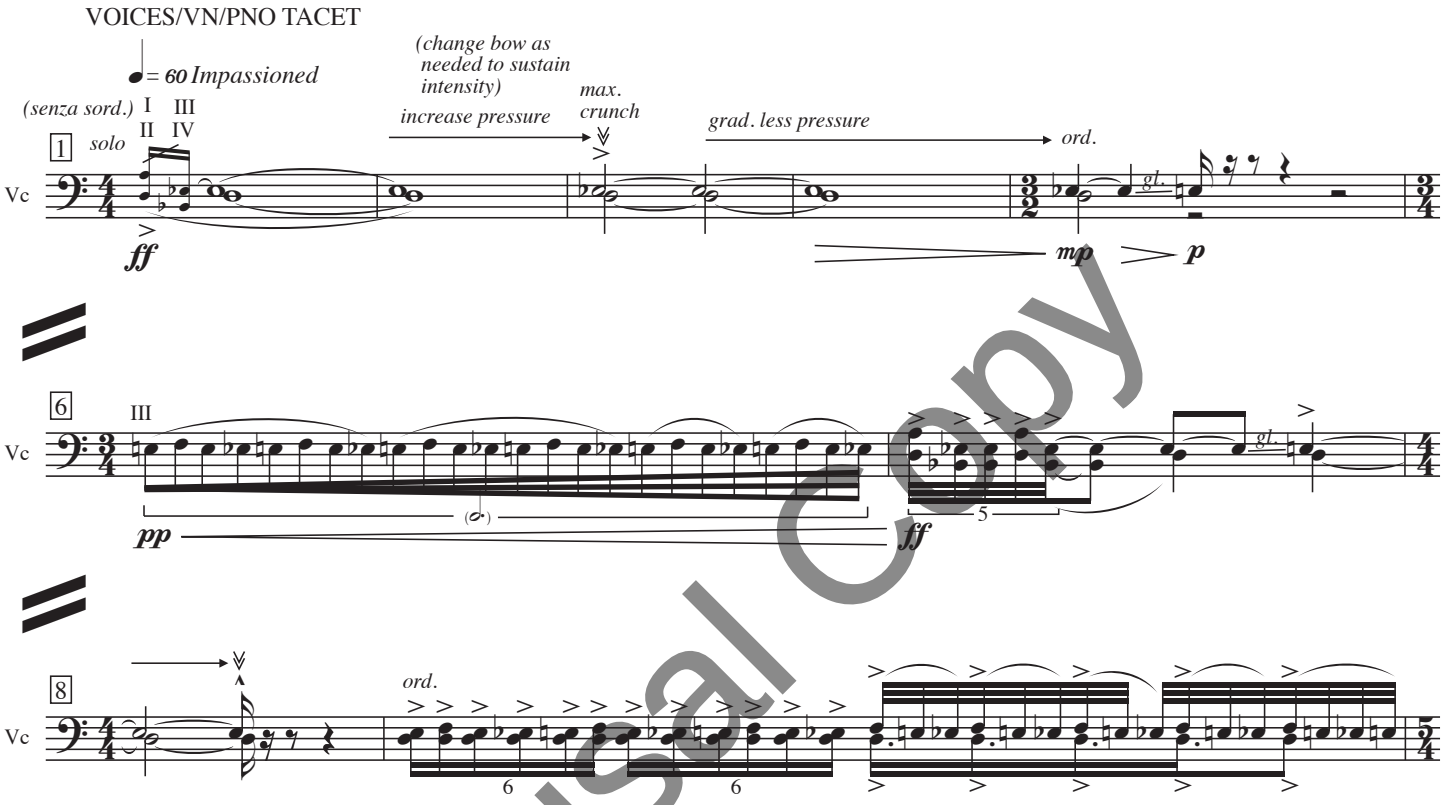
IV: Disturbance



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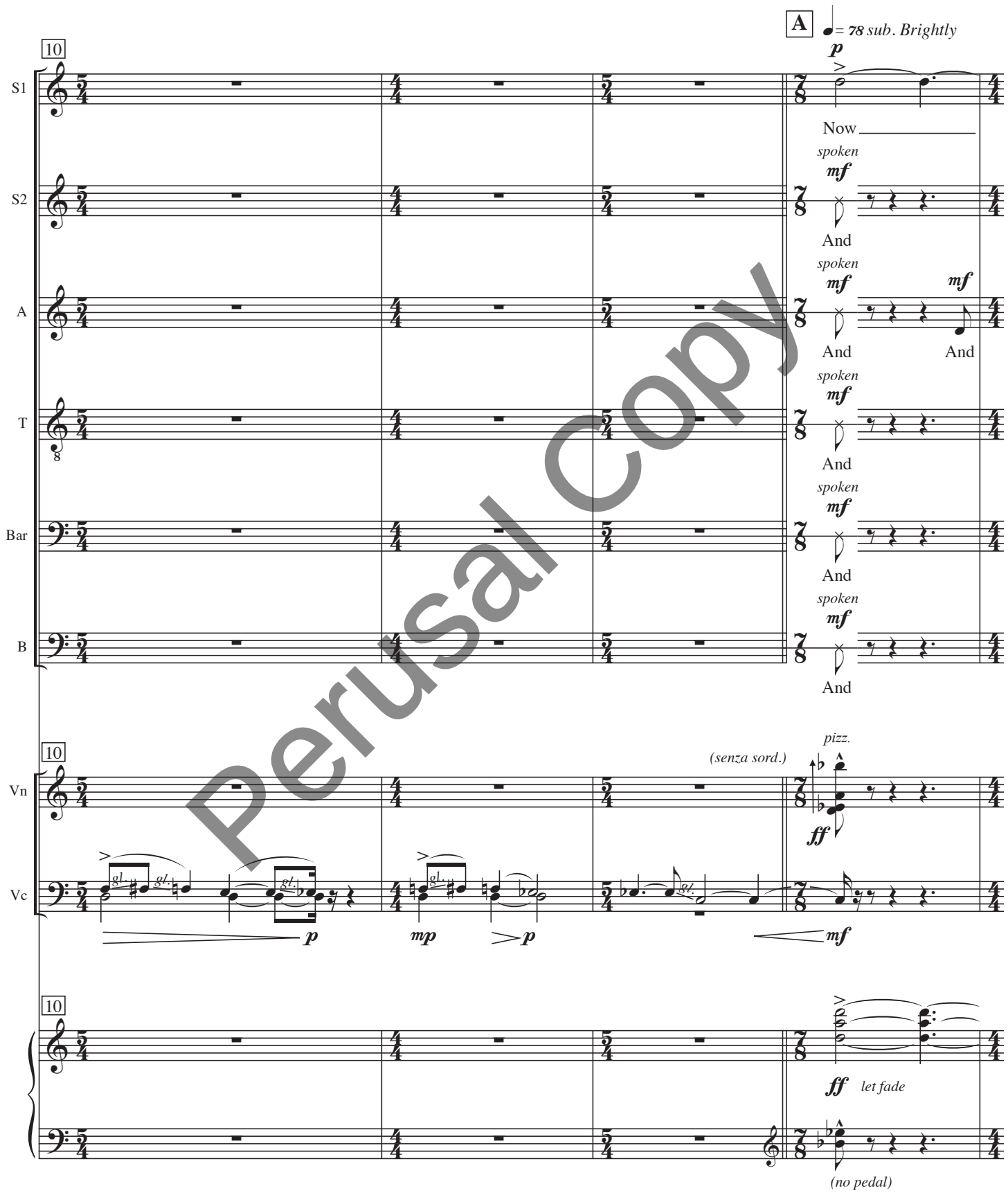

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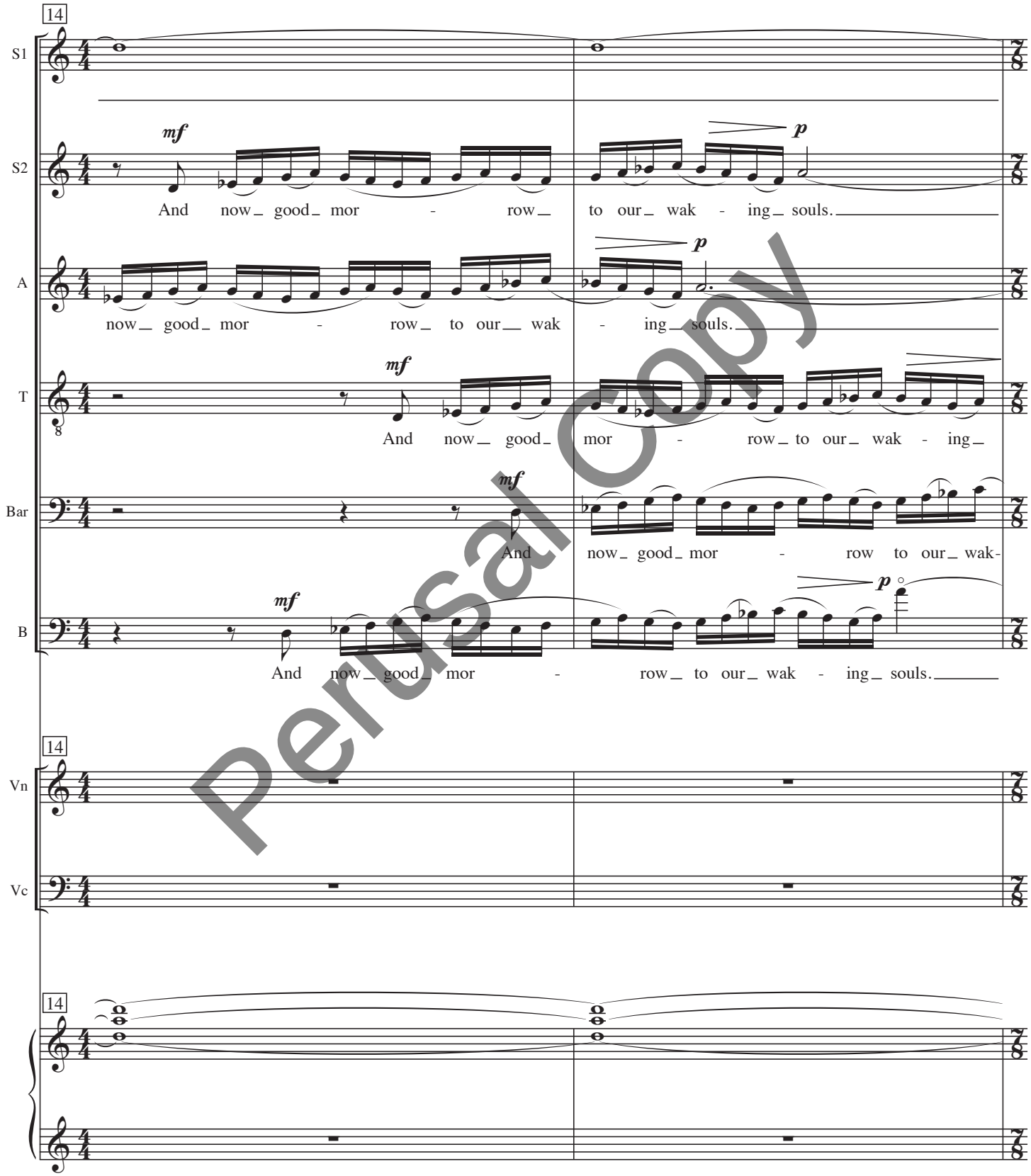

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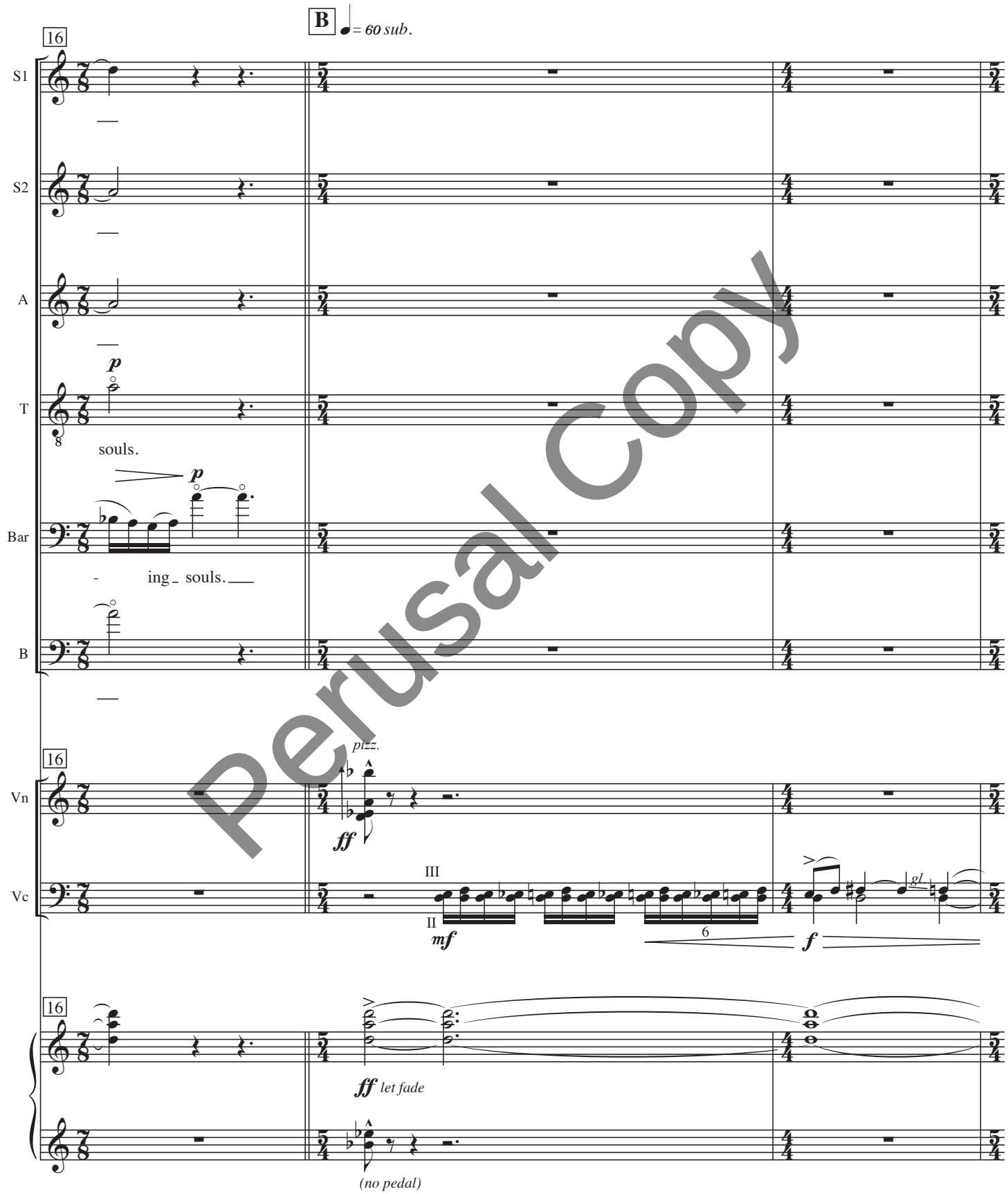

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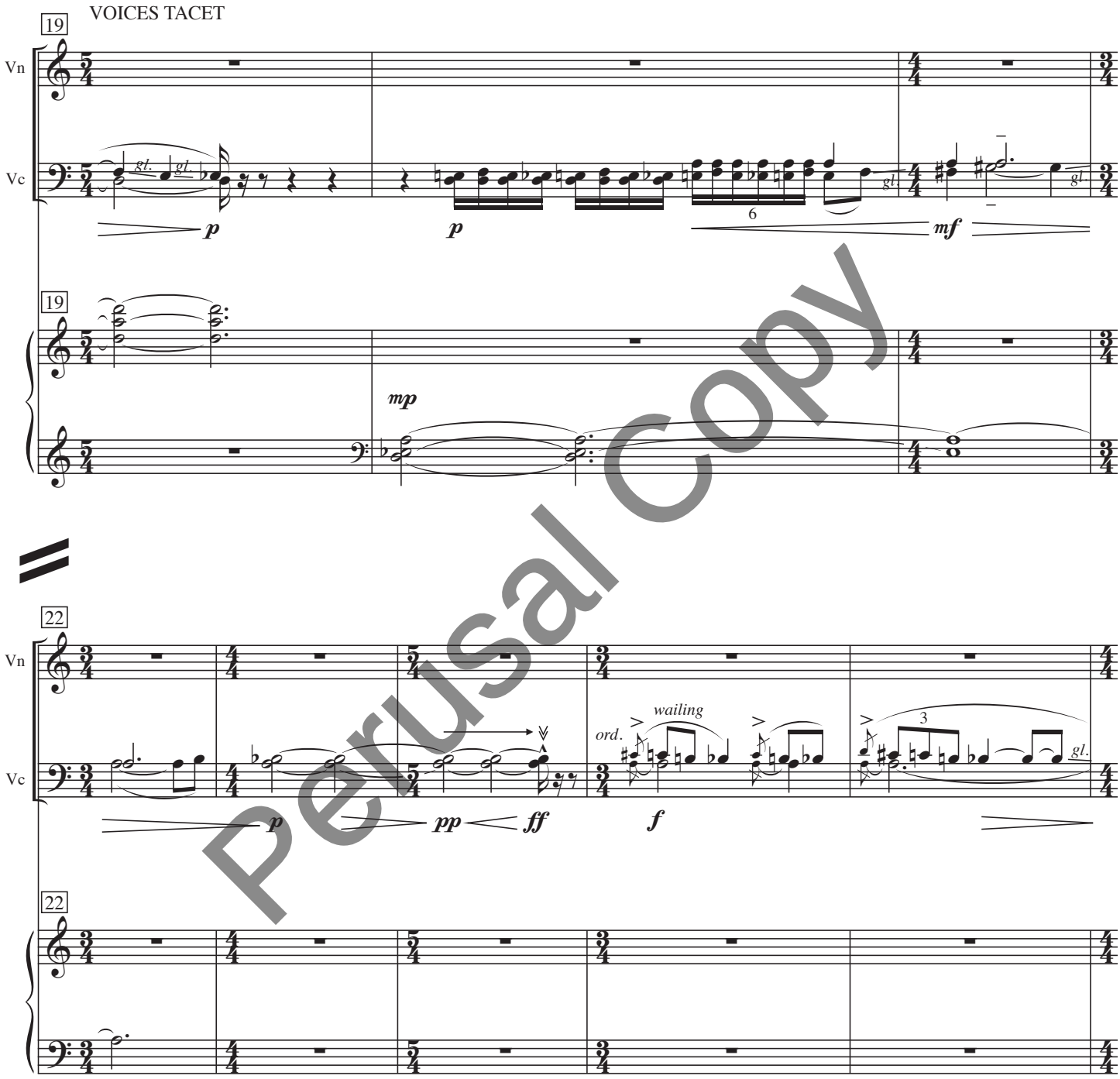

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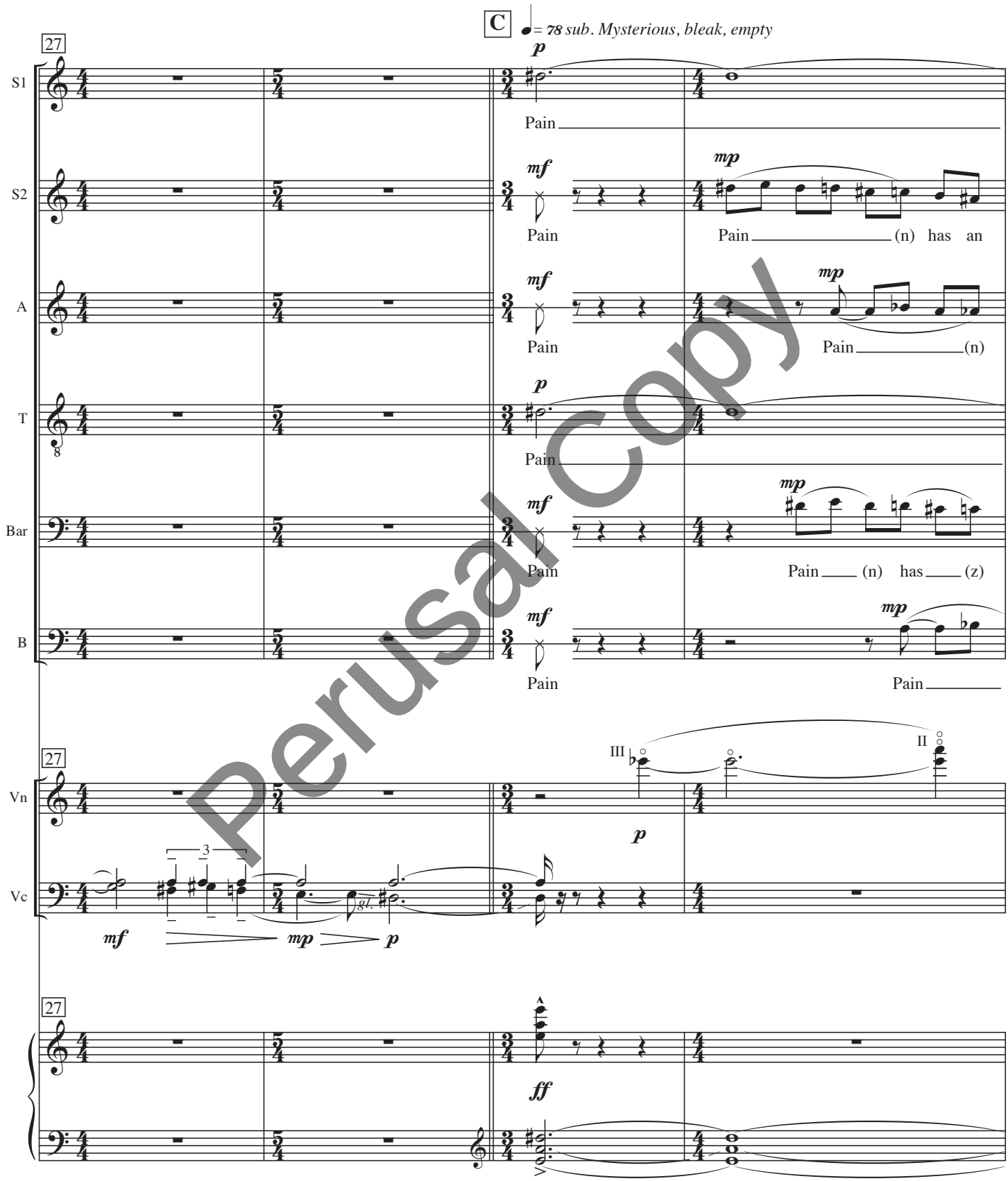

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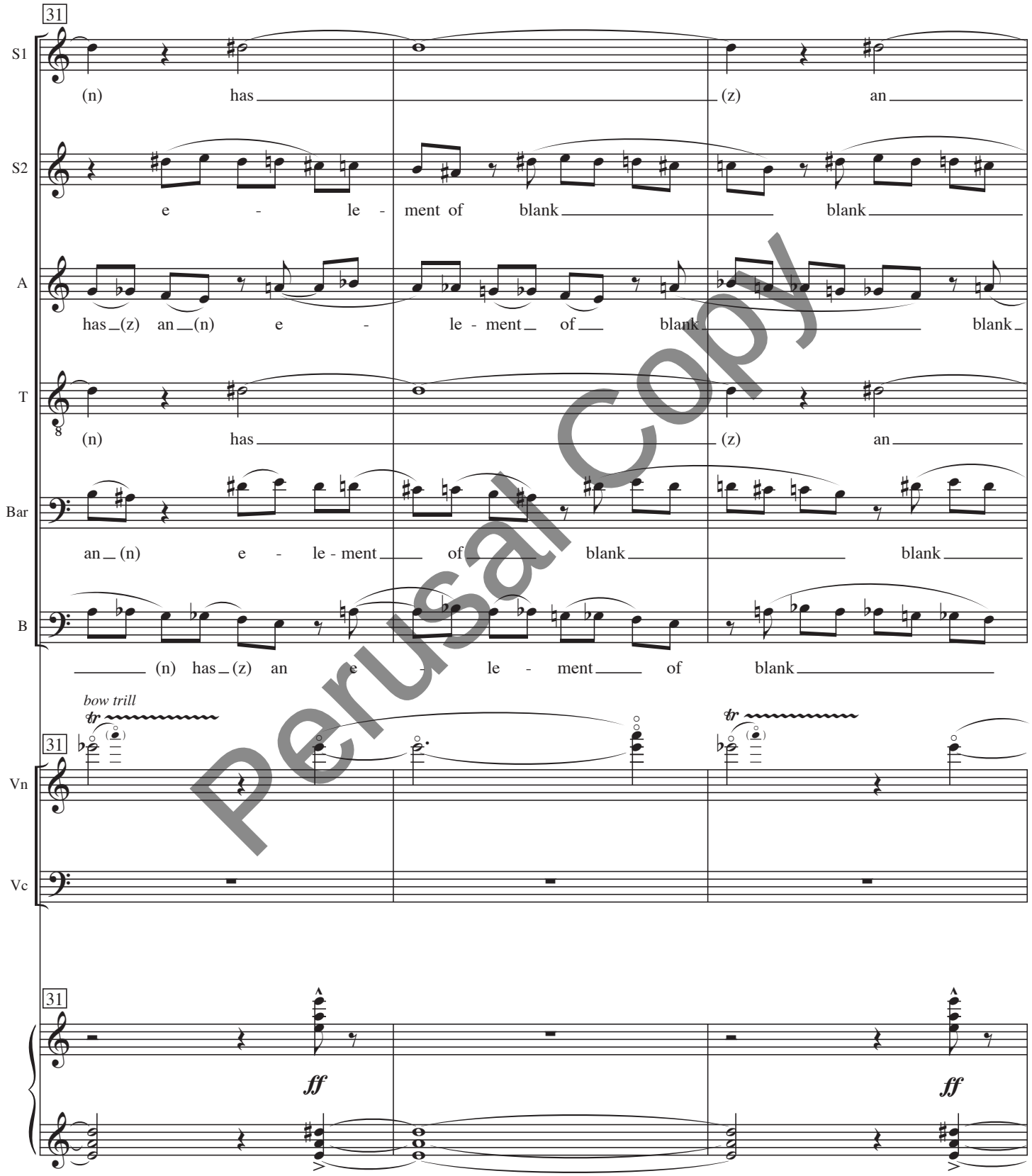

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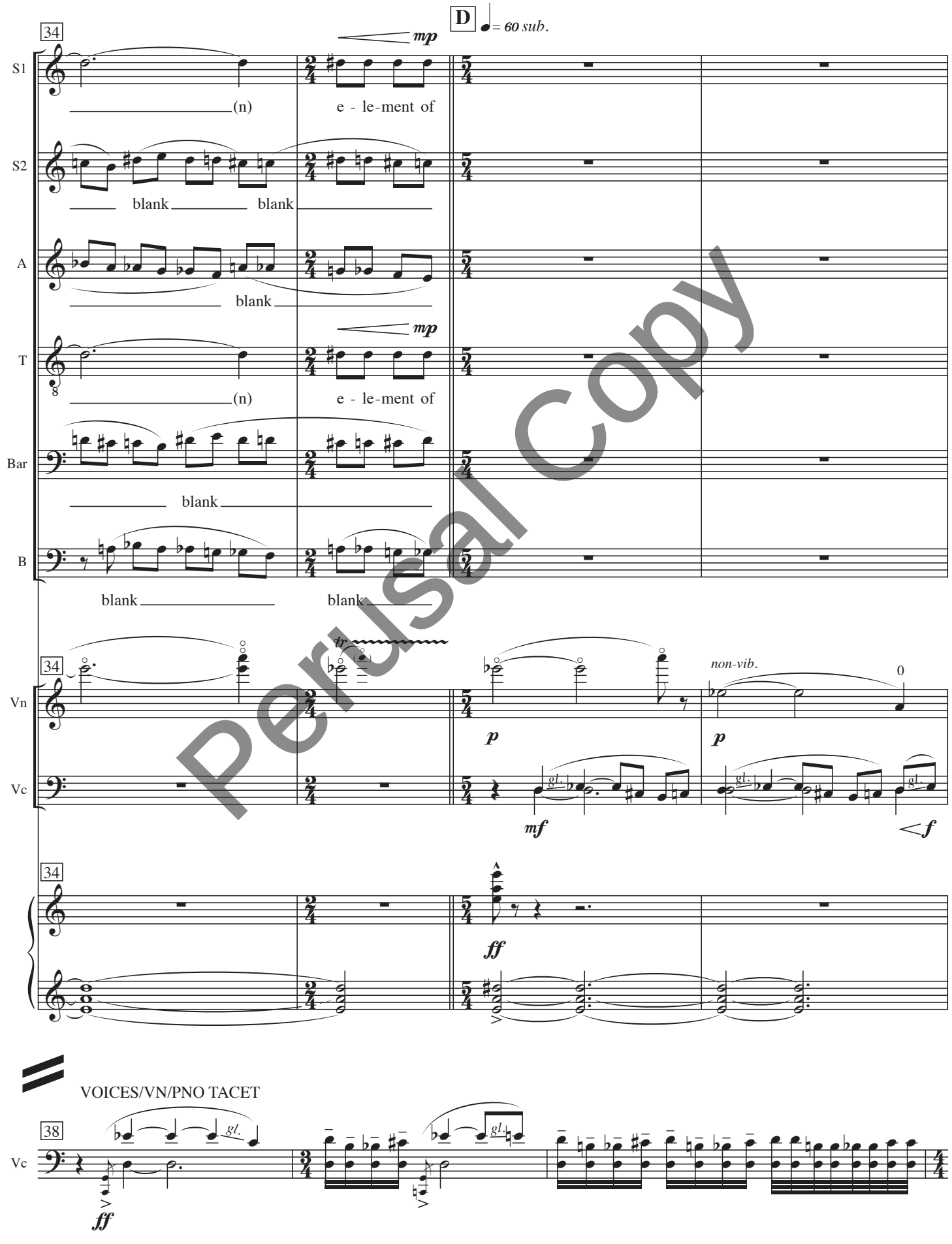

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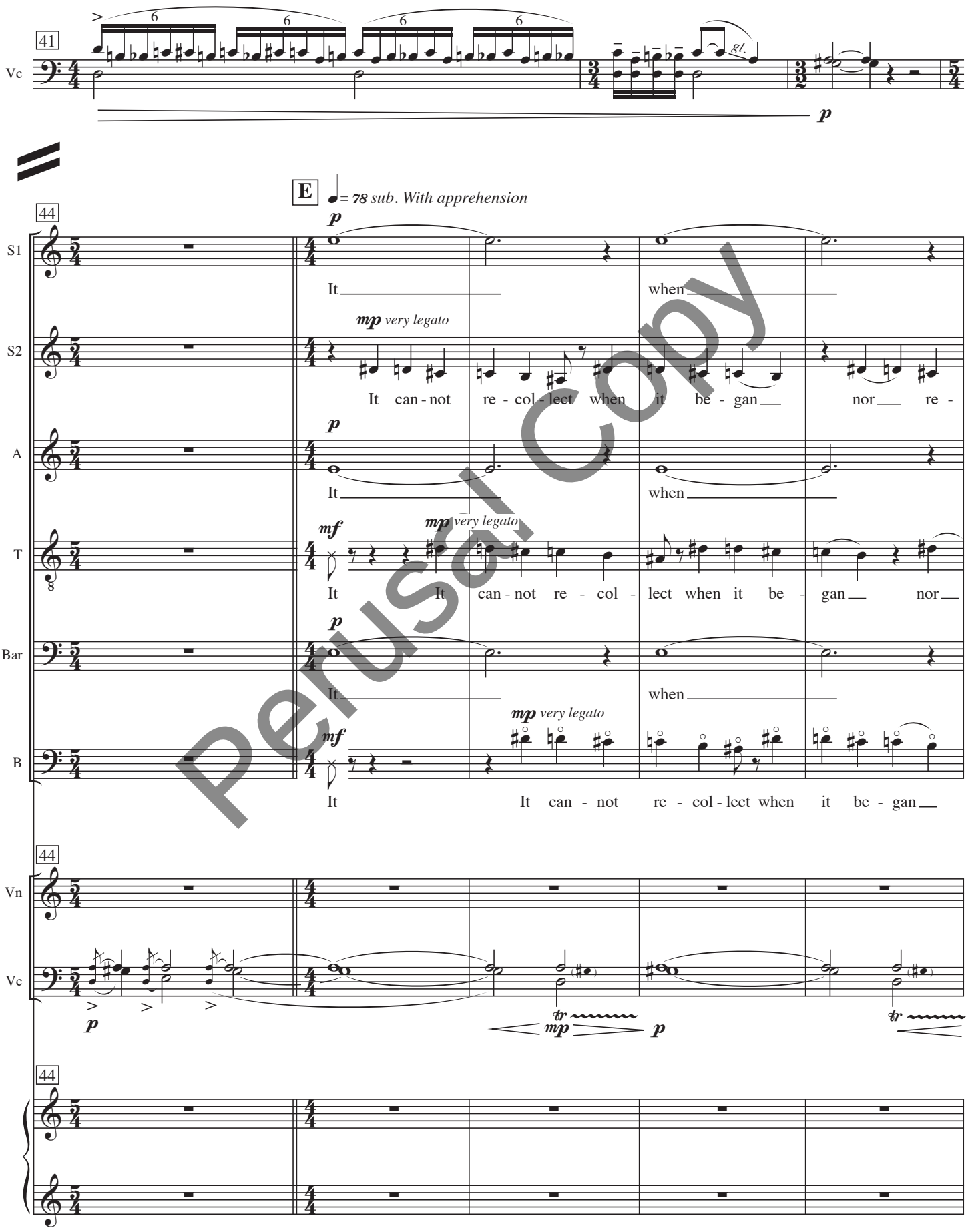

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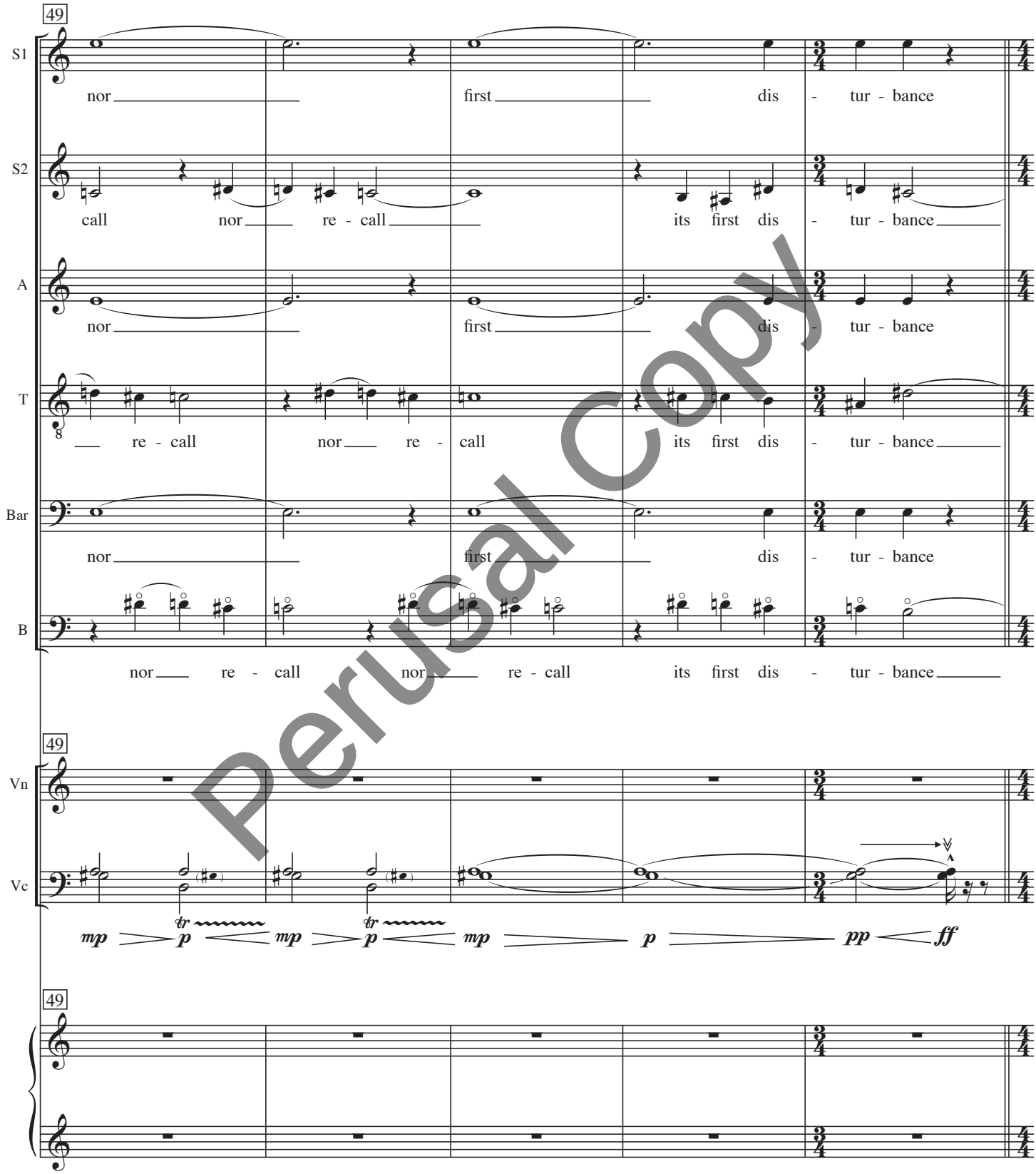

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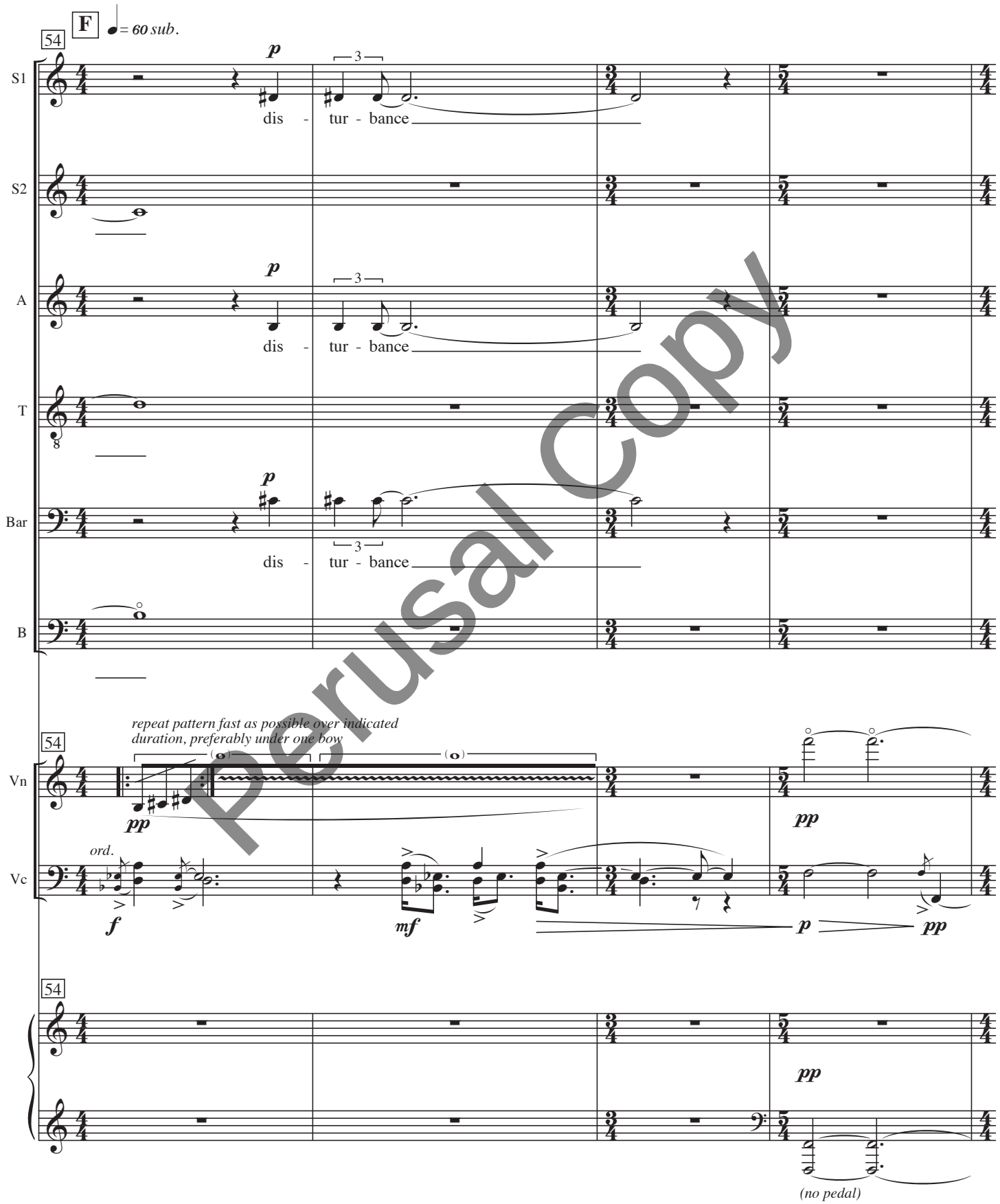

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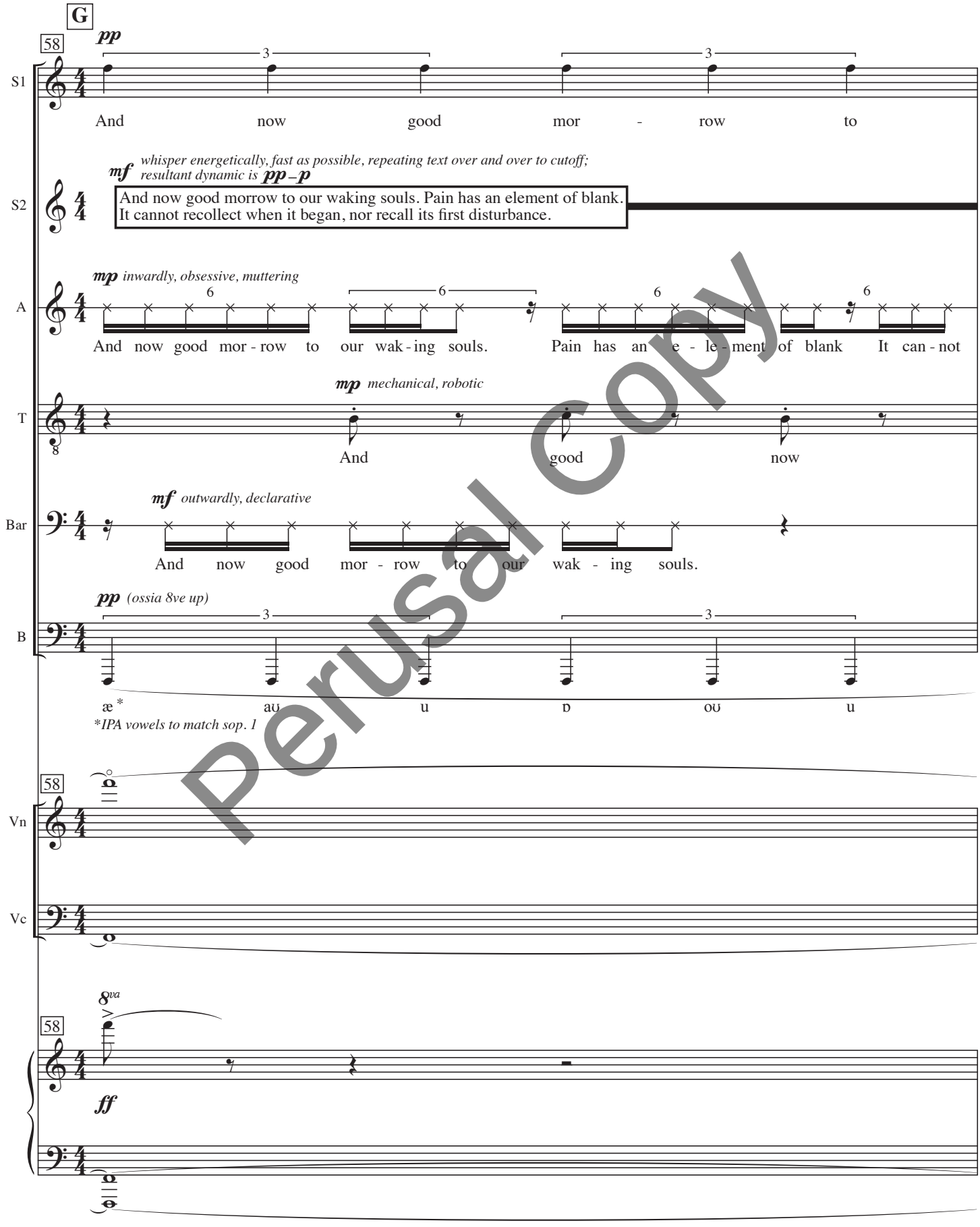

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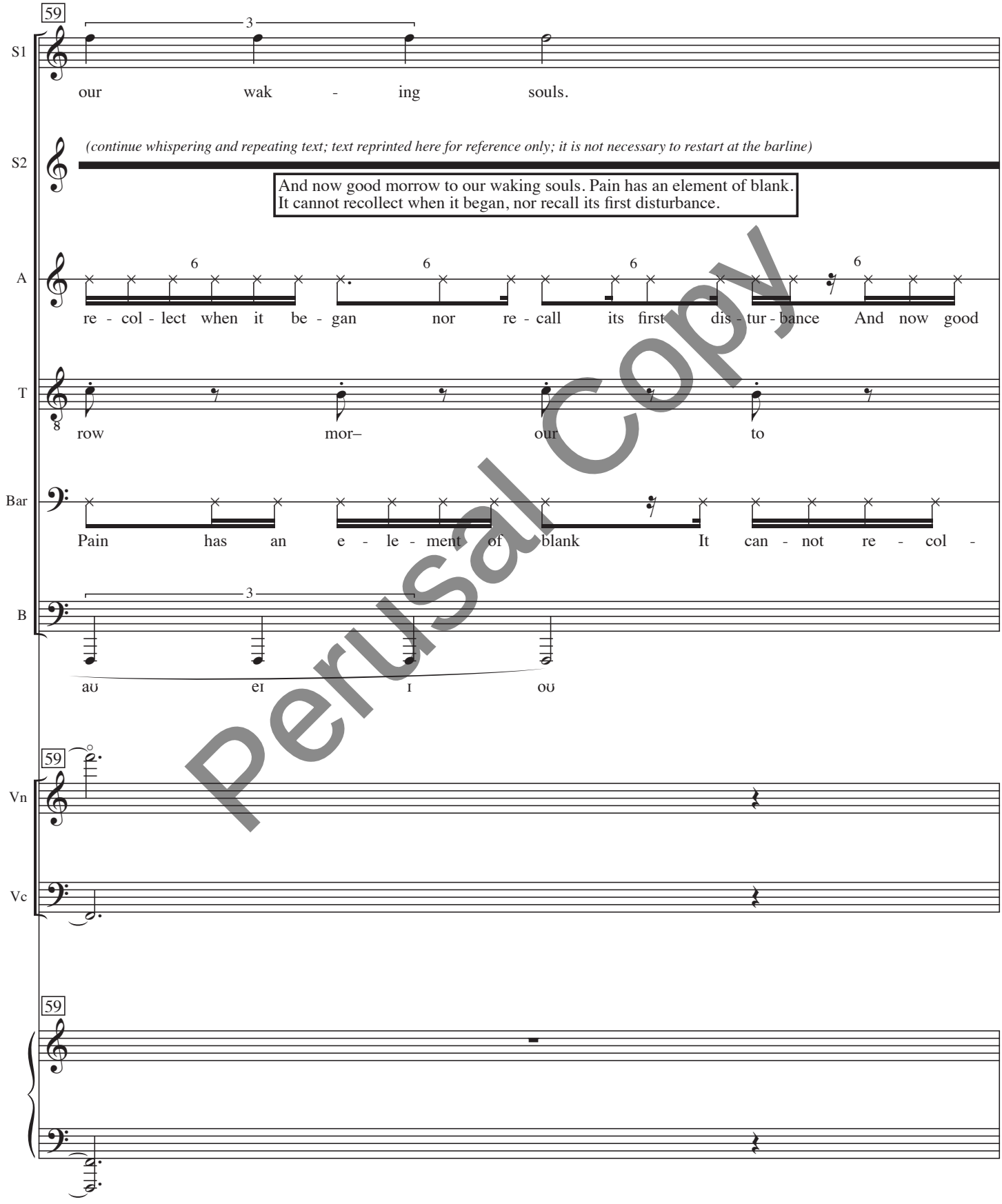

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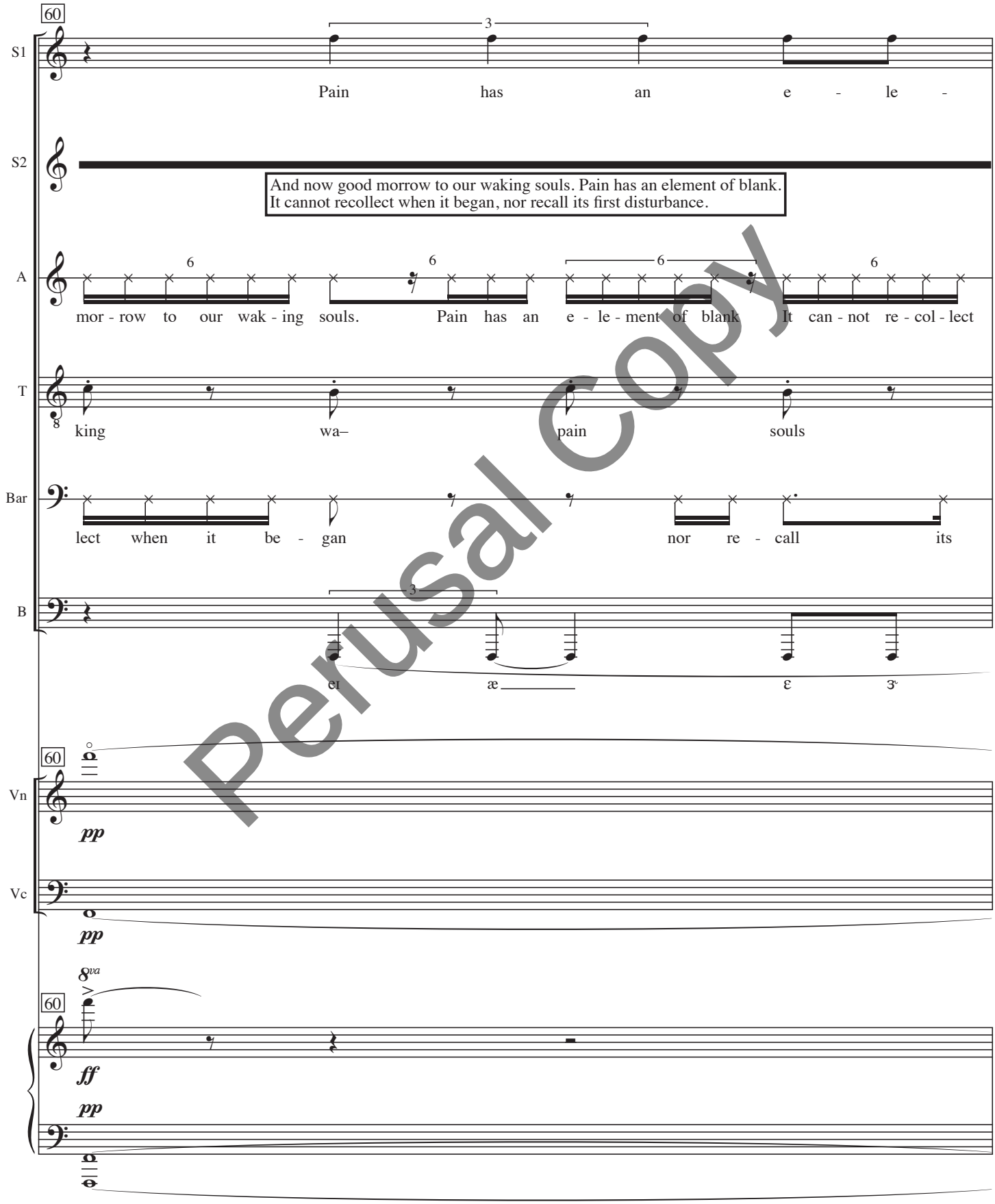

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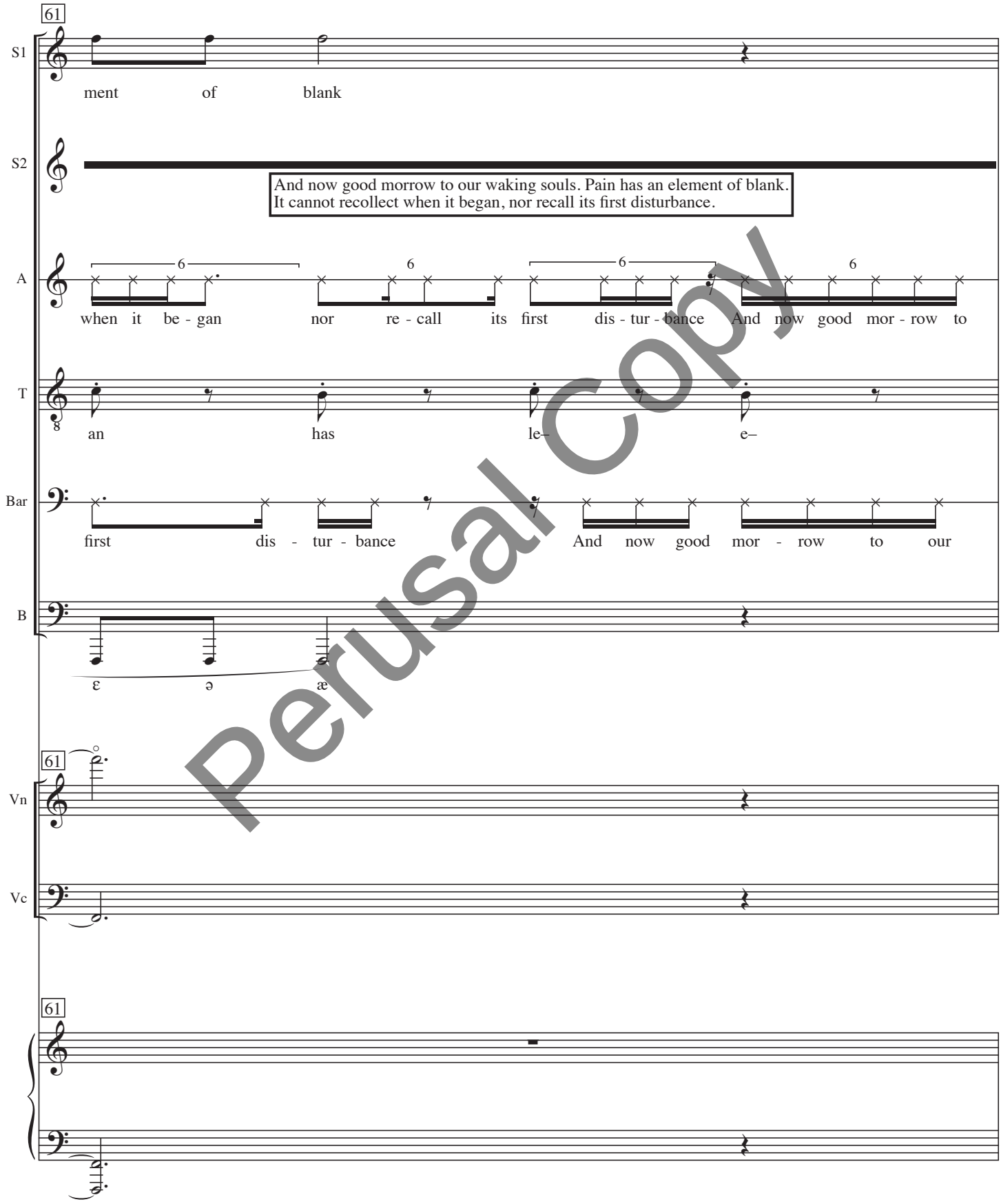

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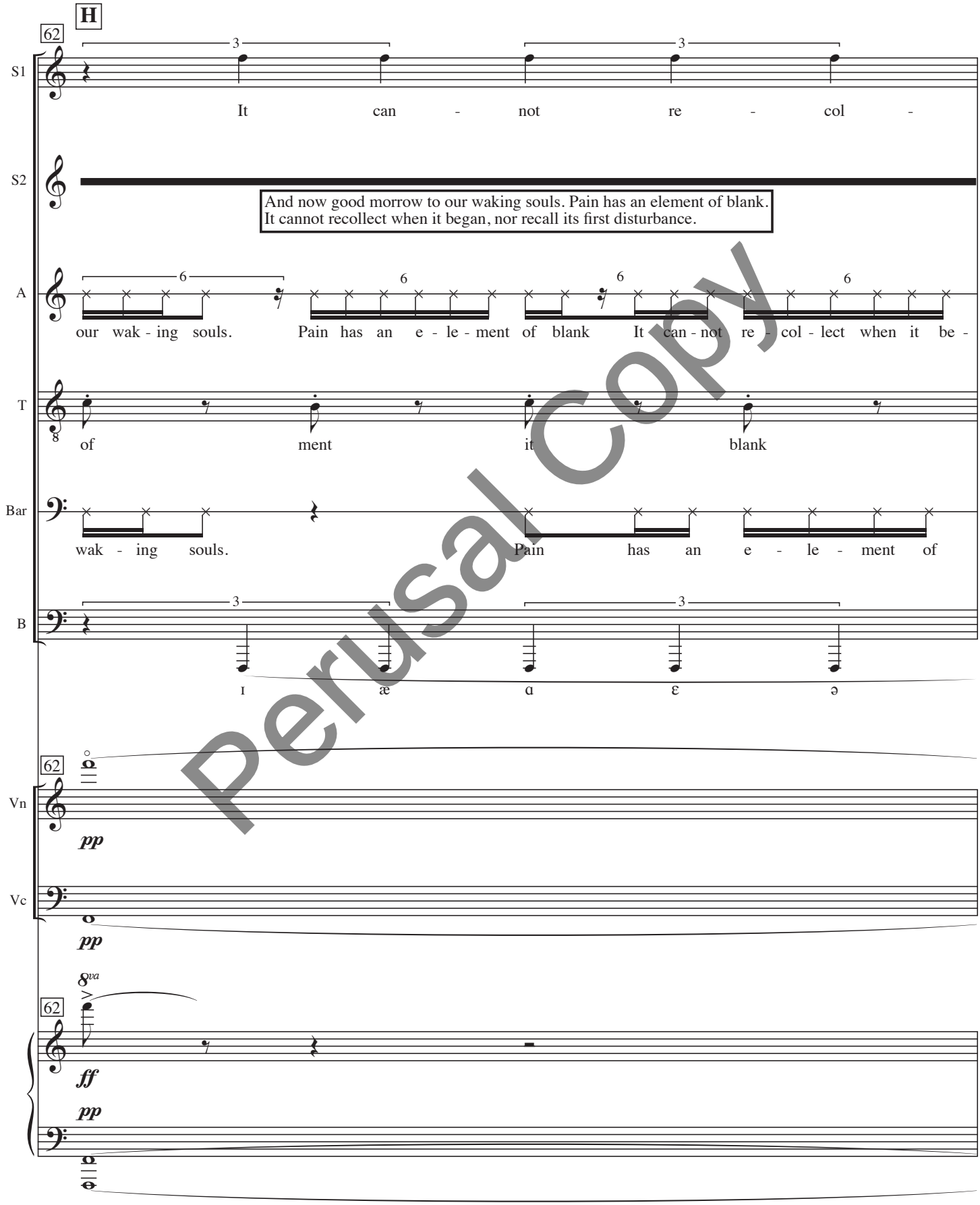

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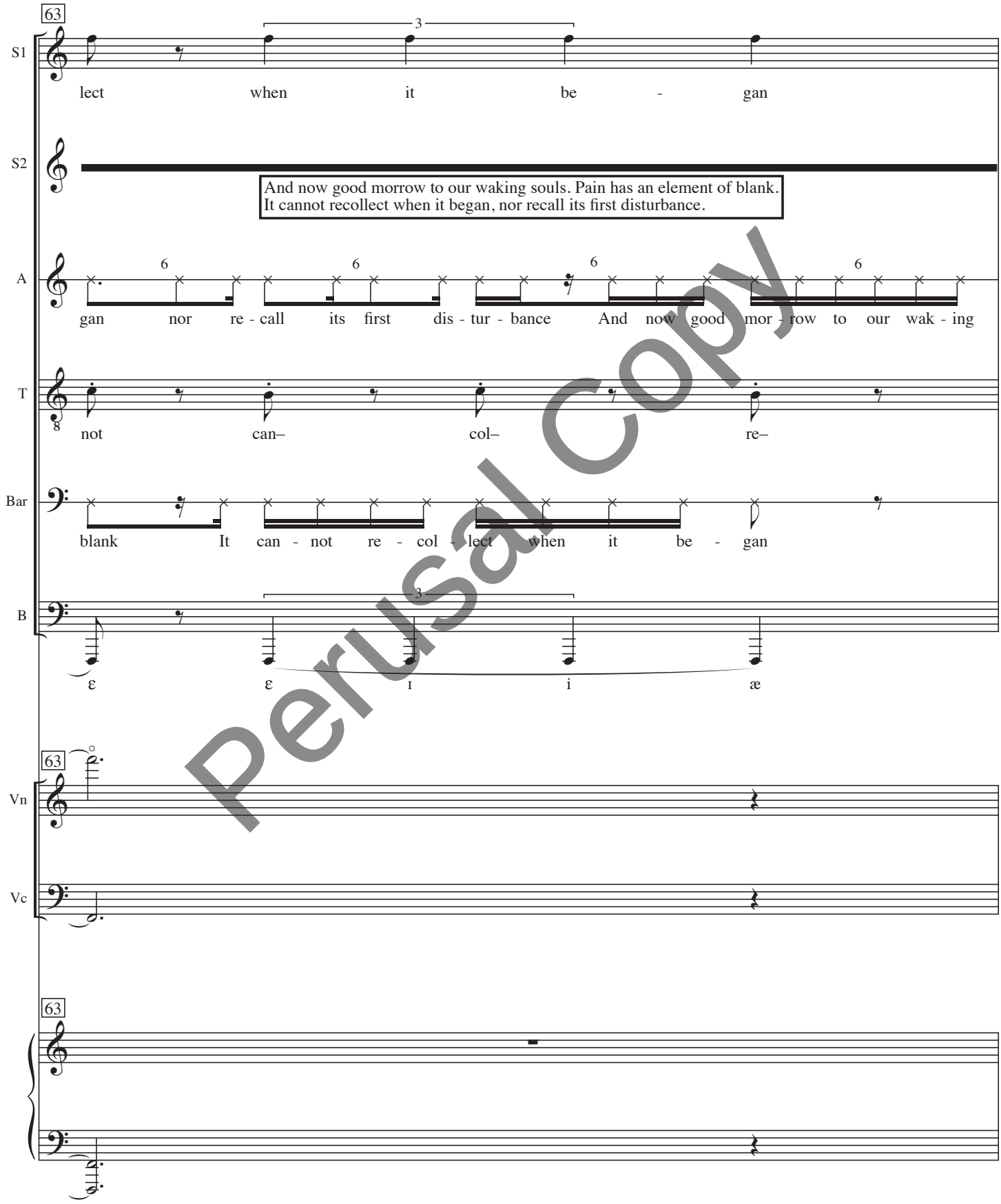

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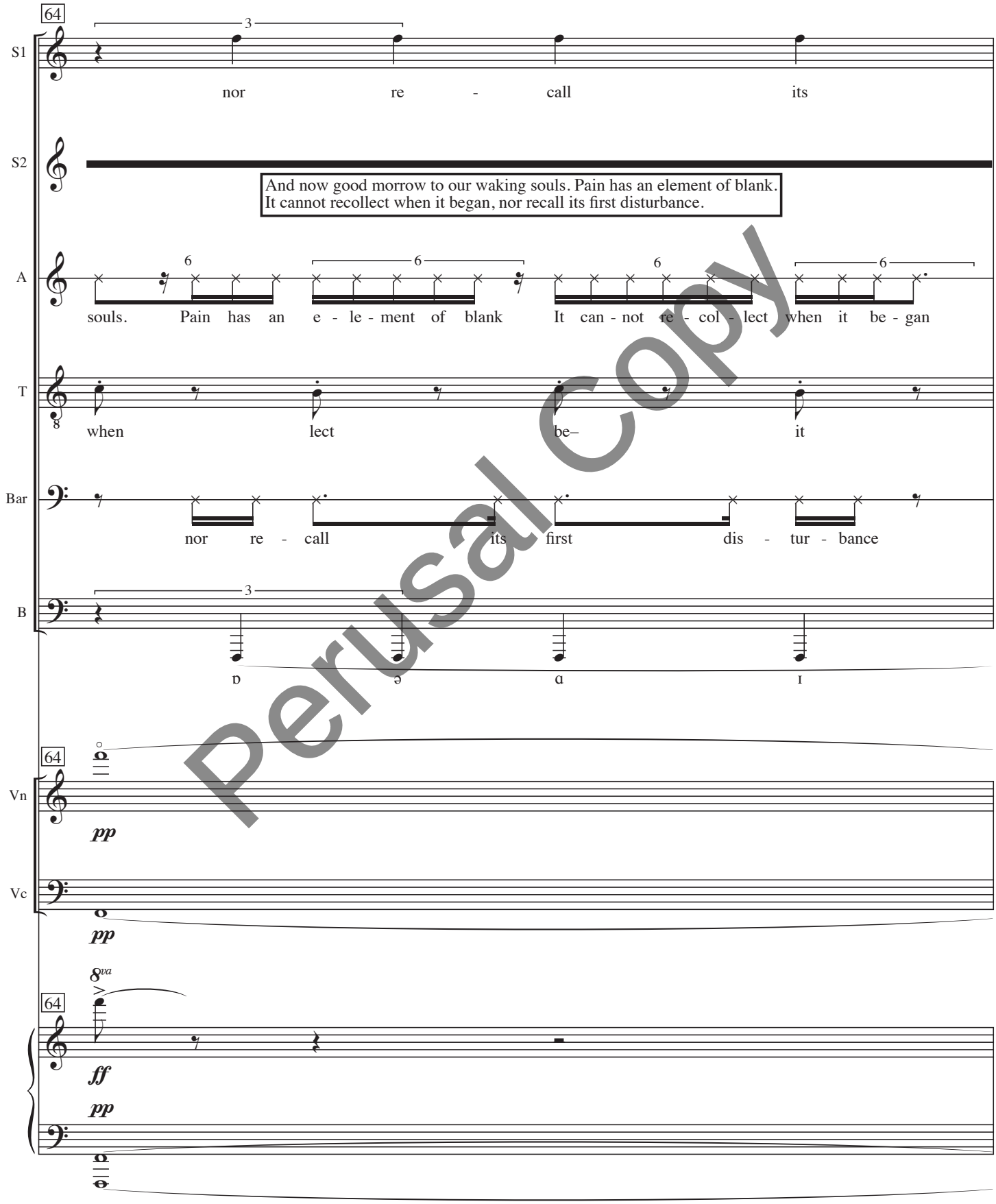

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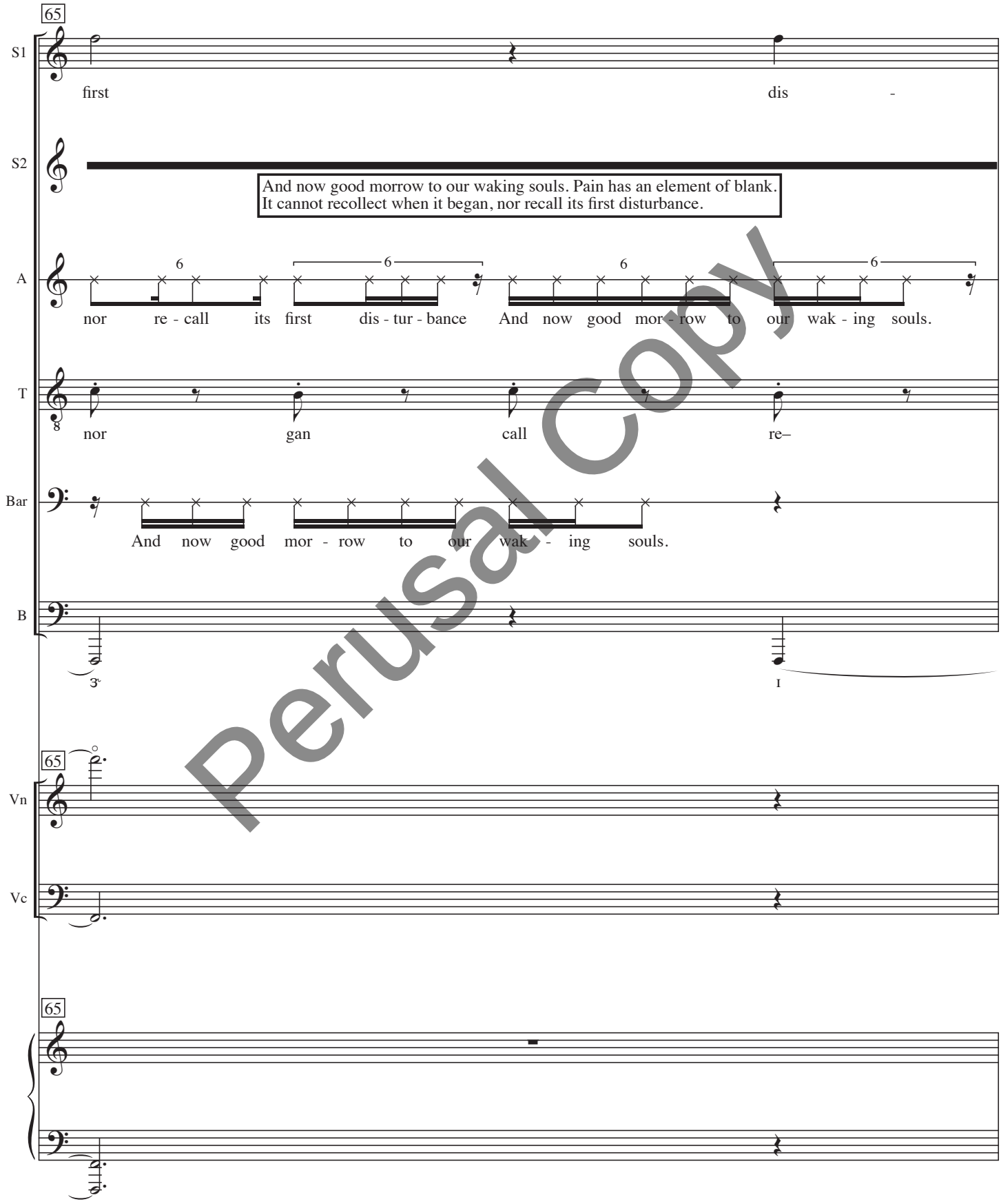

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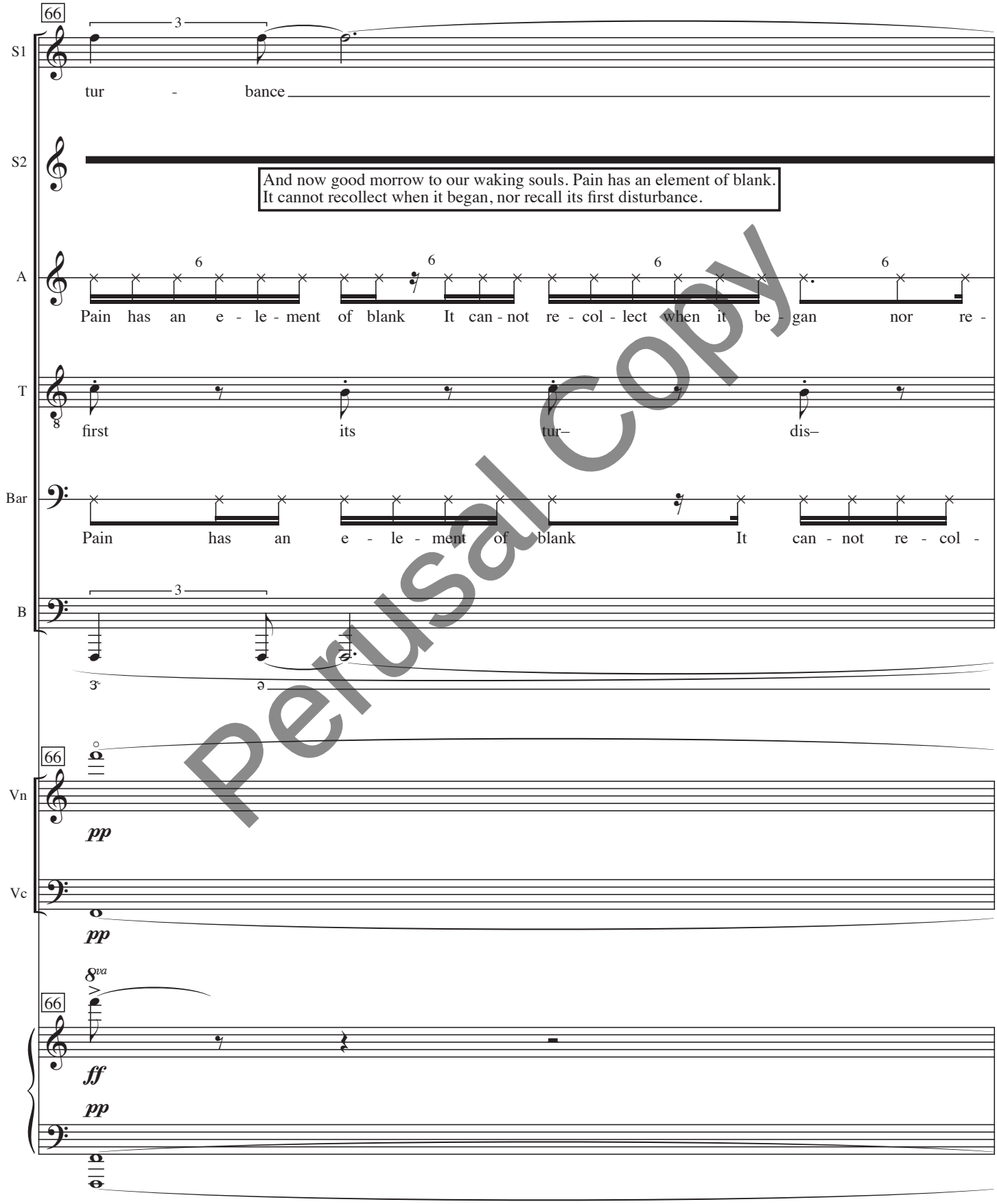

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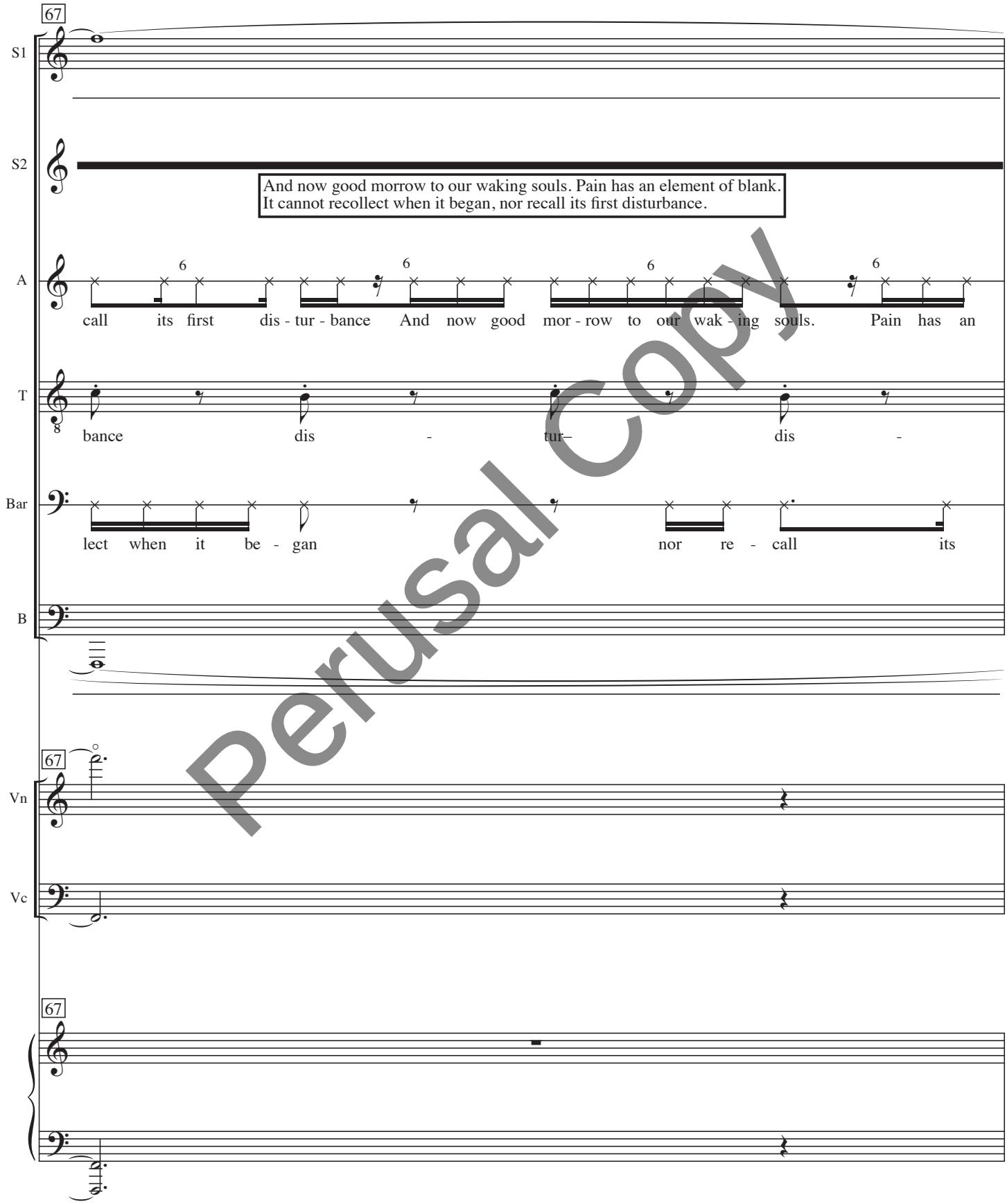

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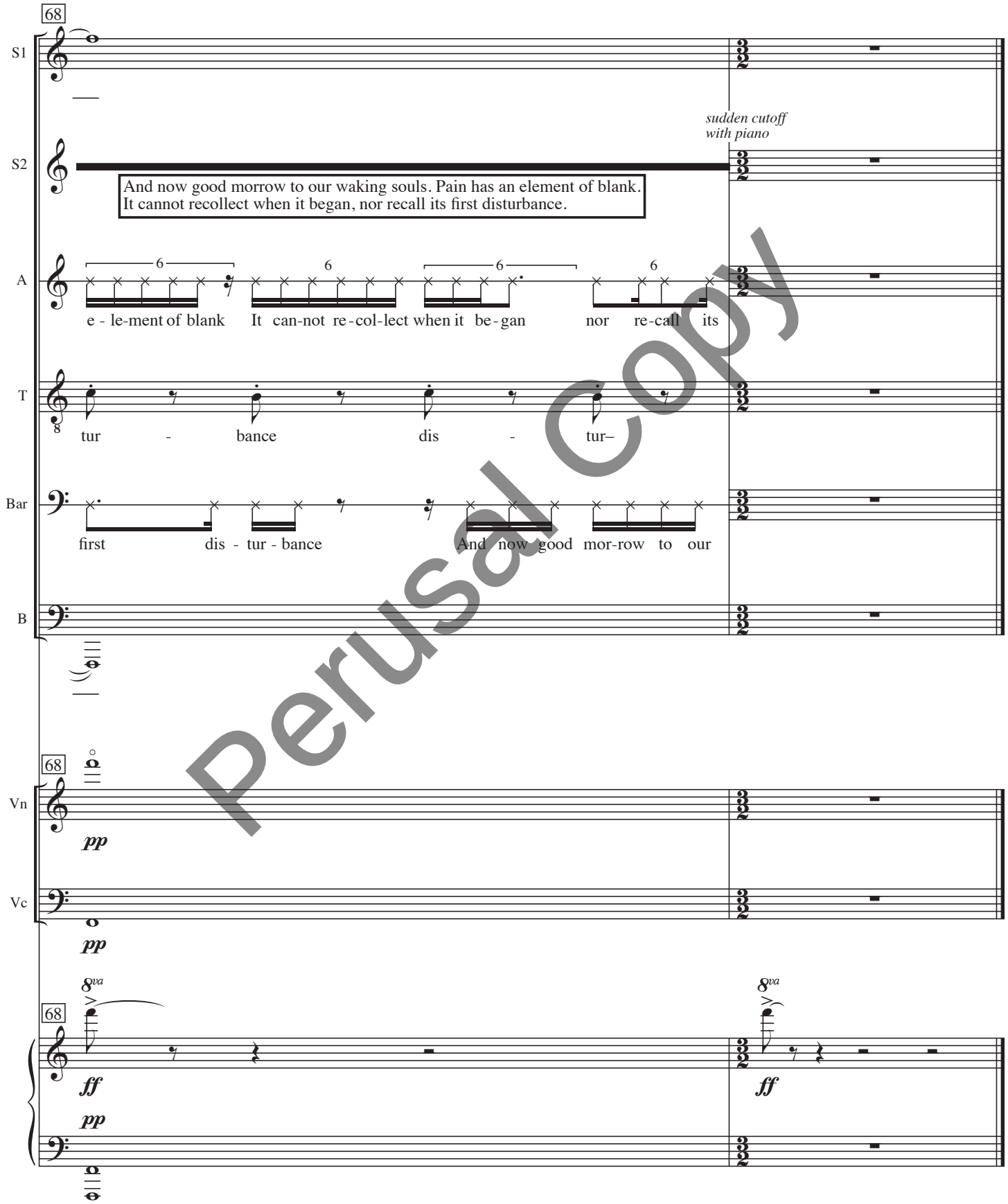

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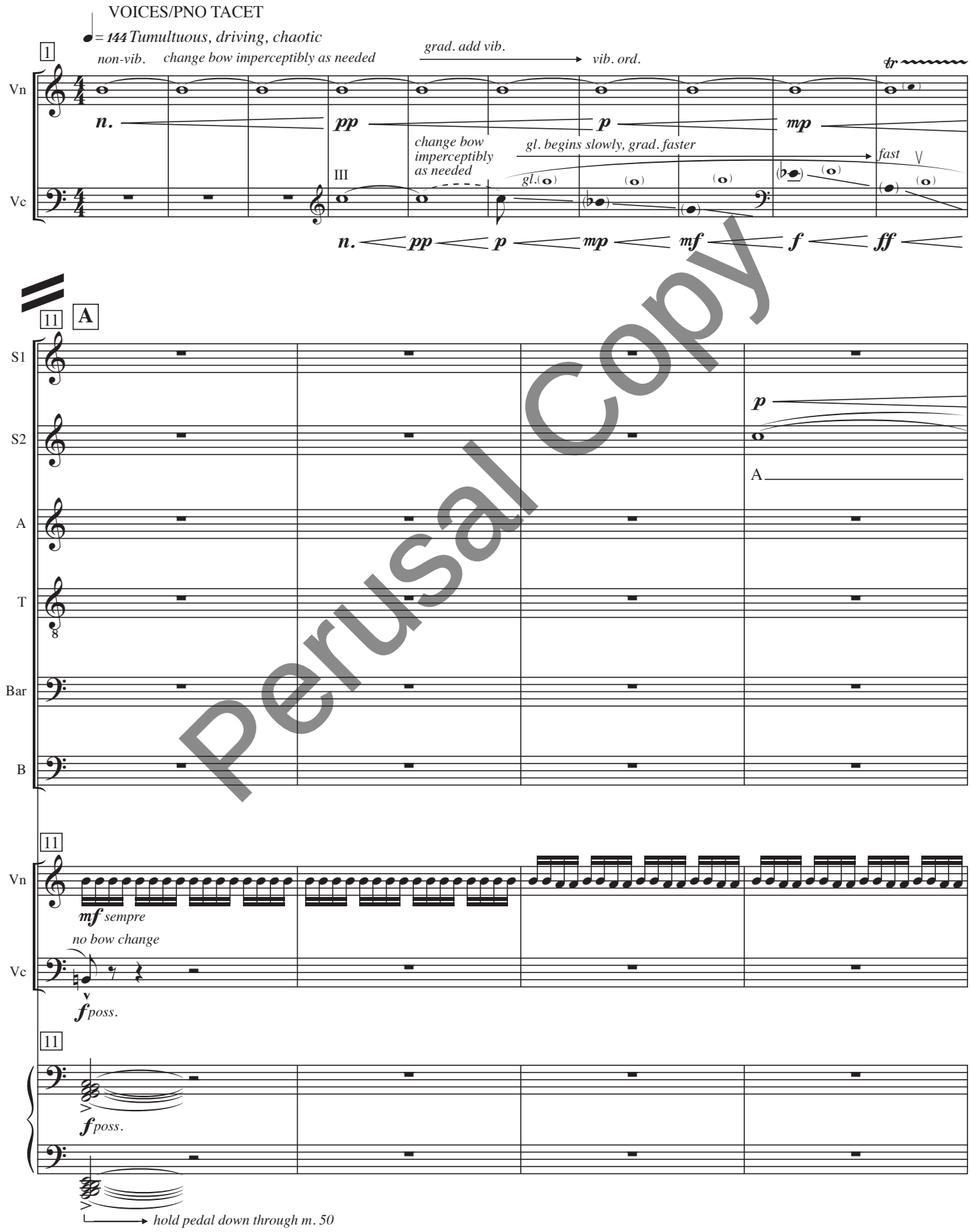

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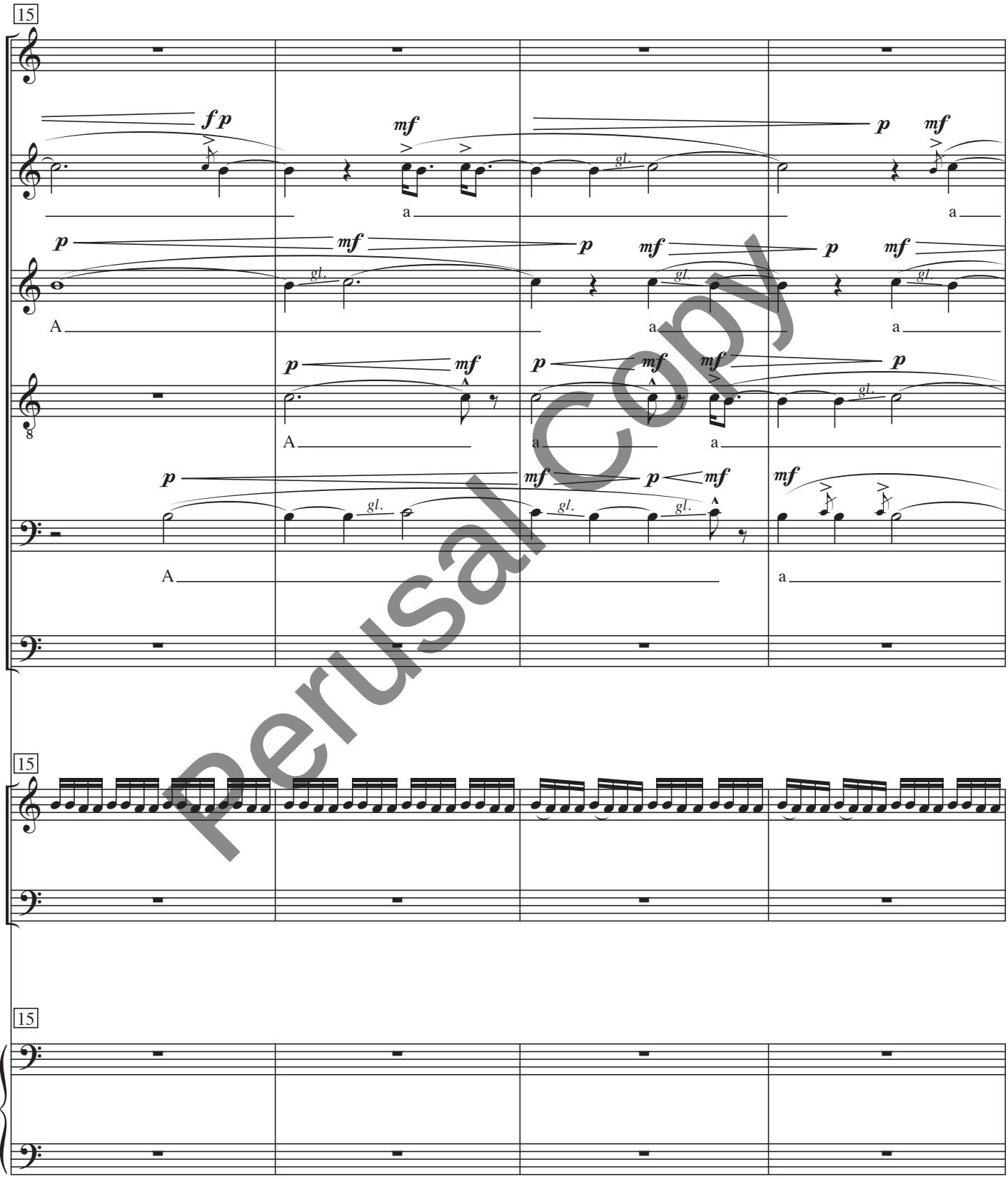

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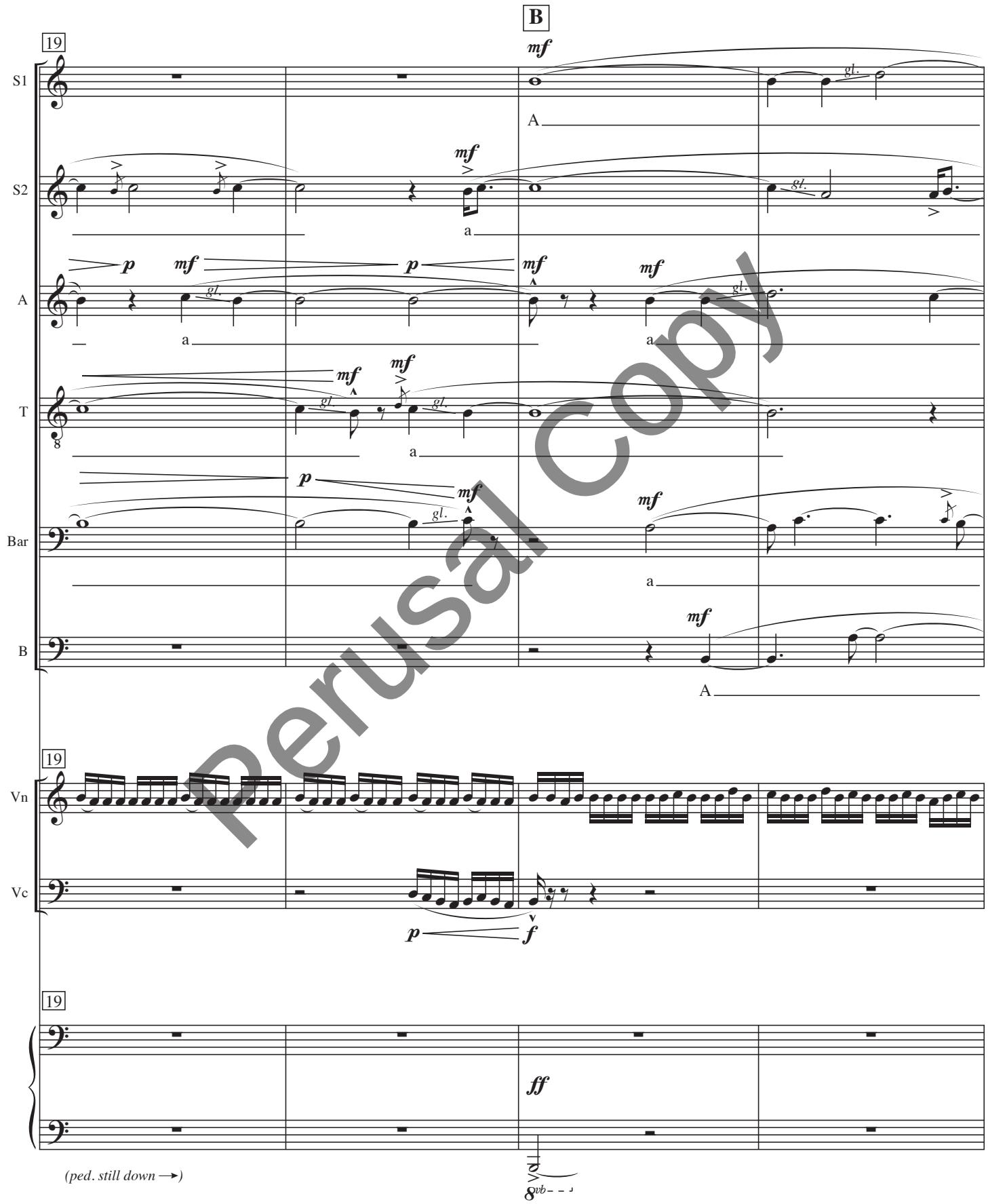

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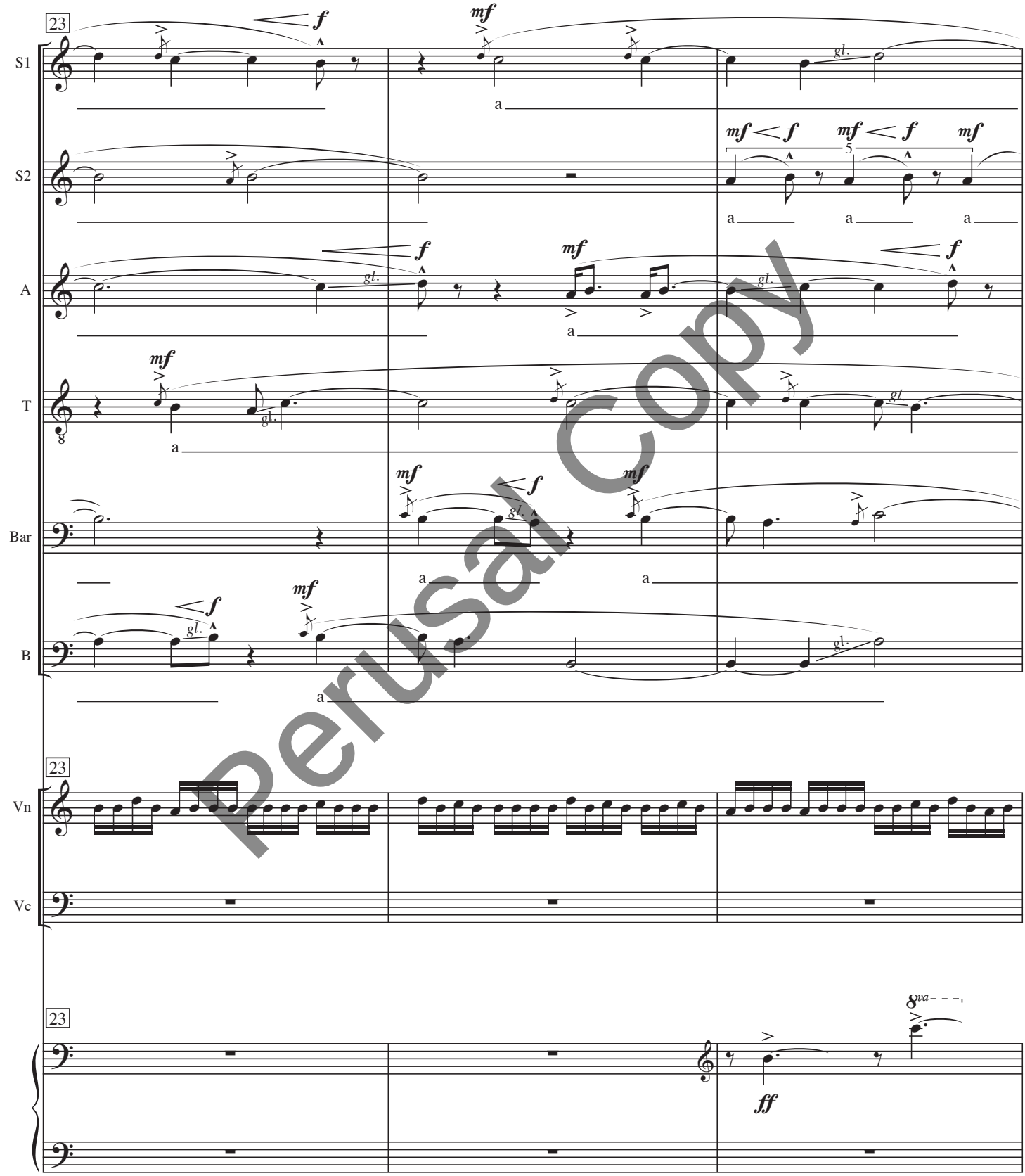

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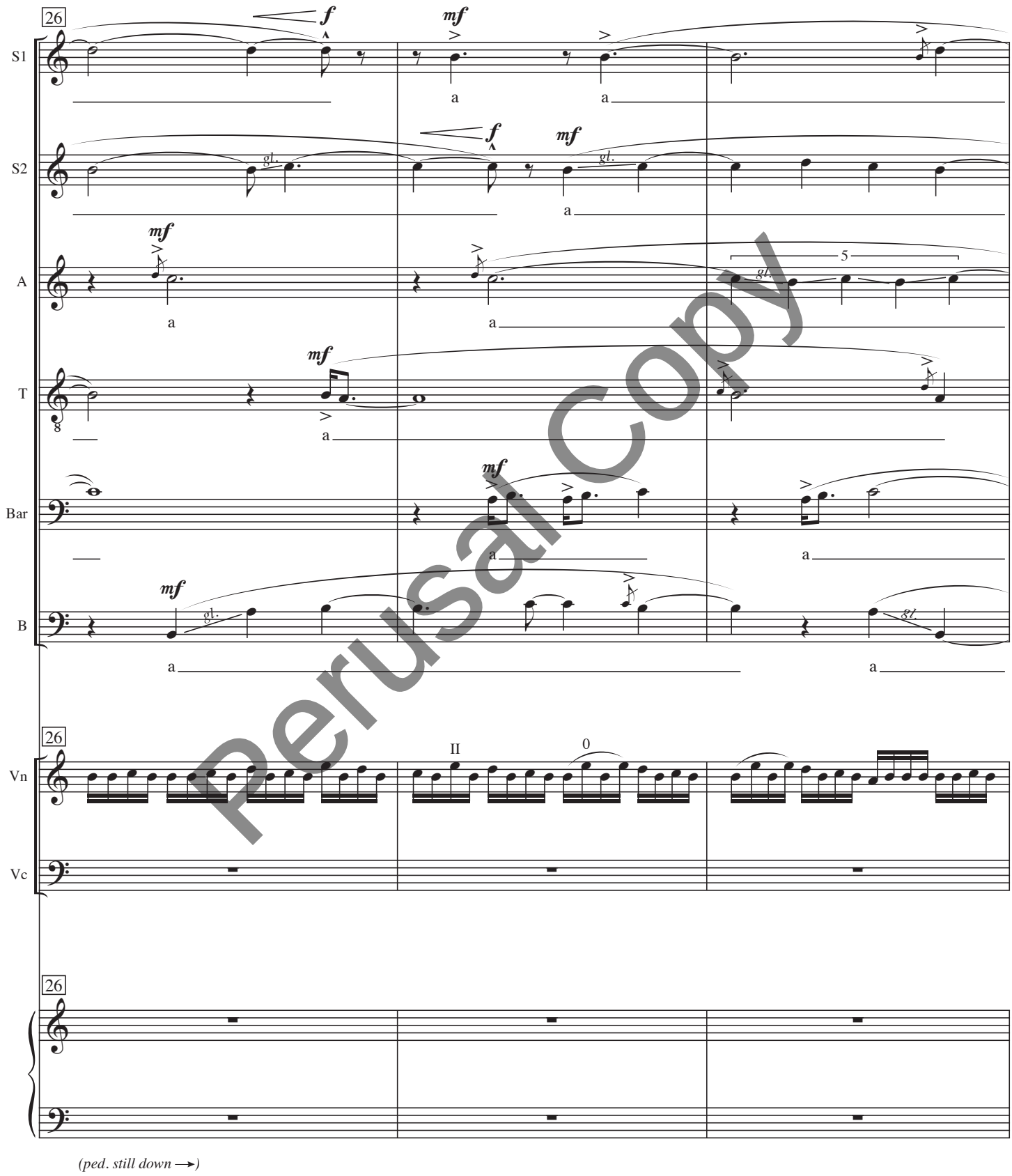

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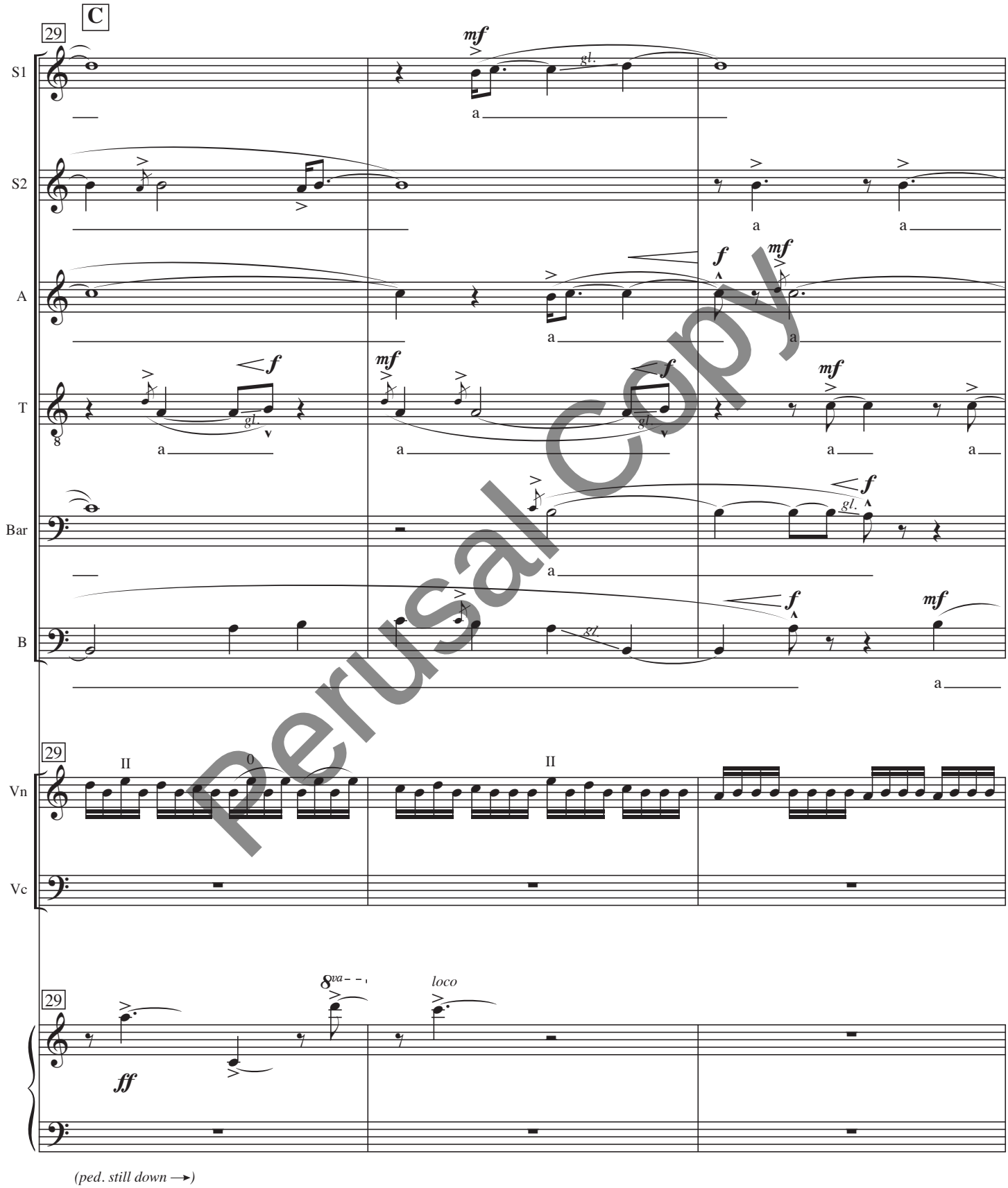

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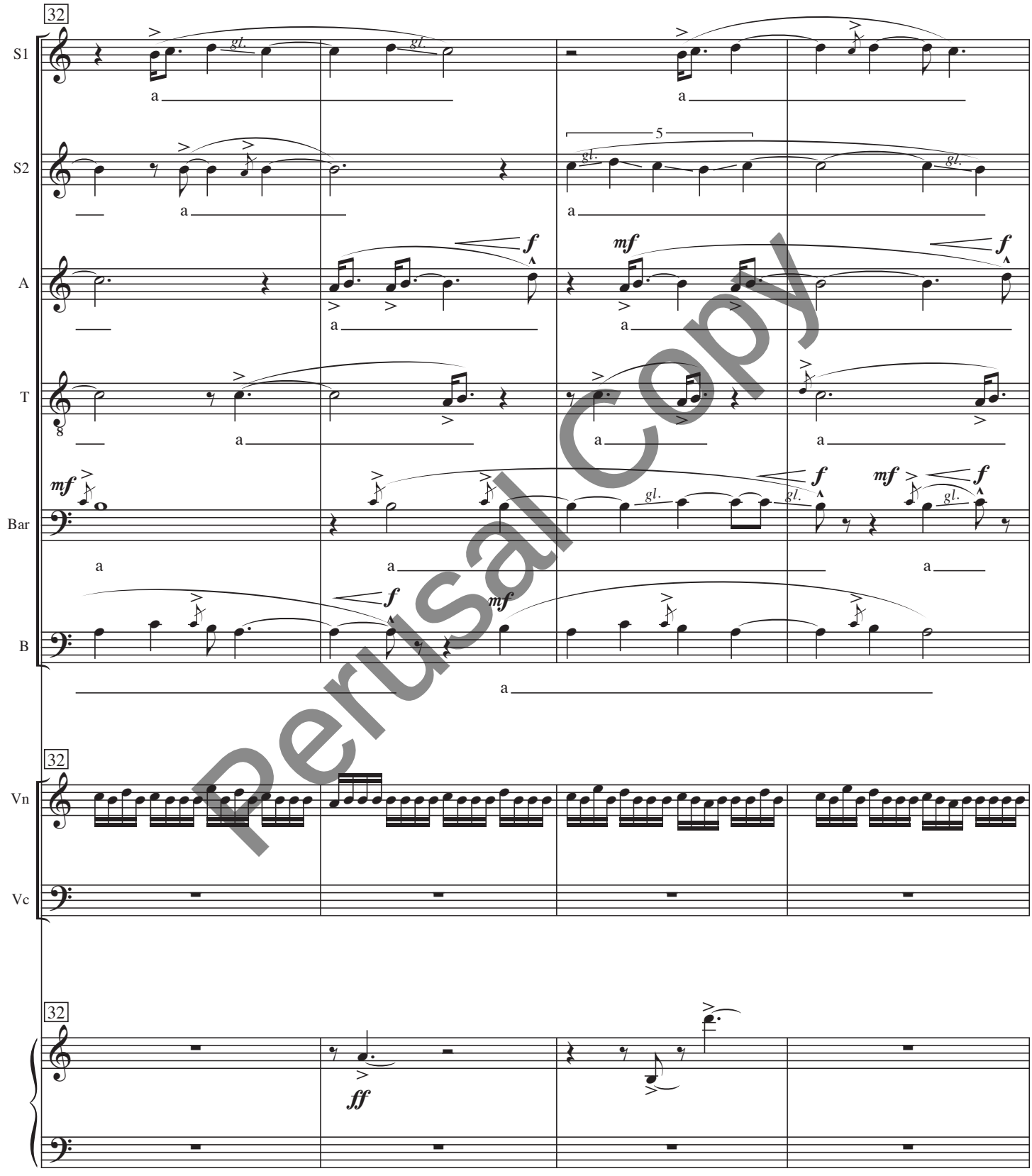

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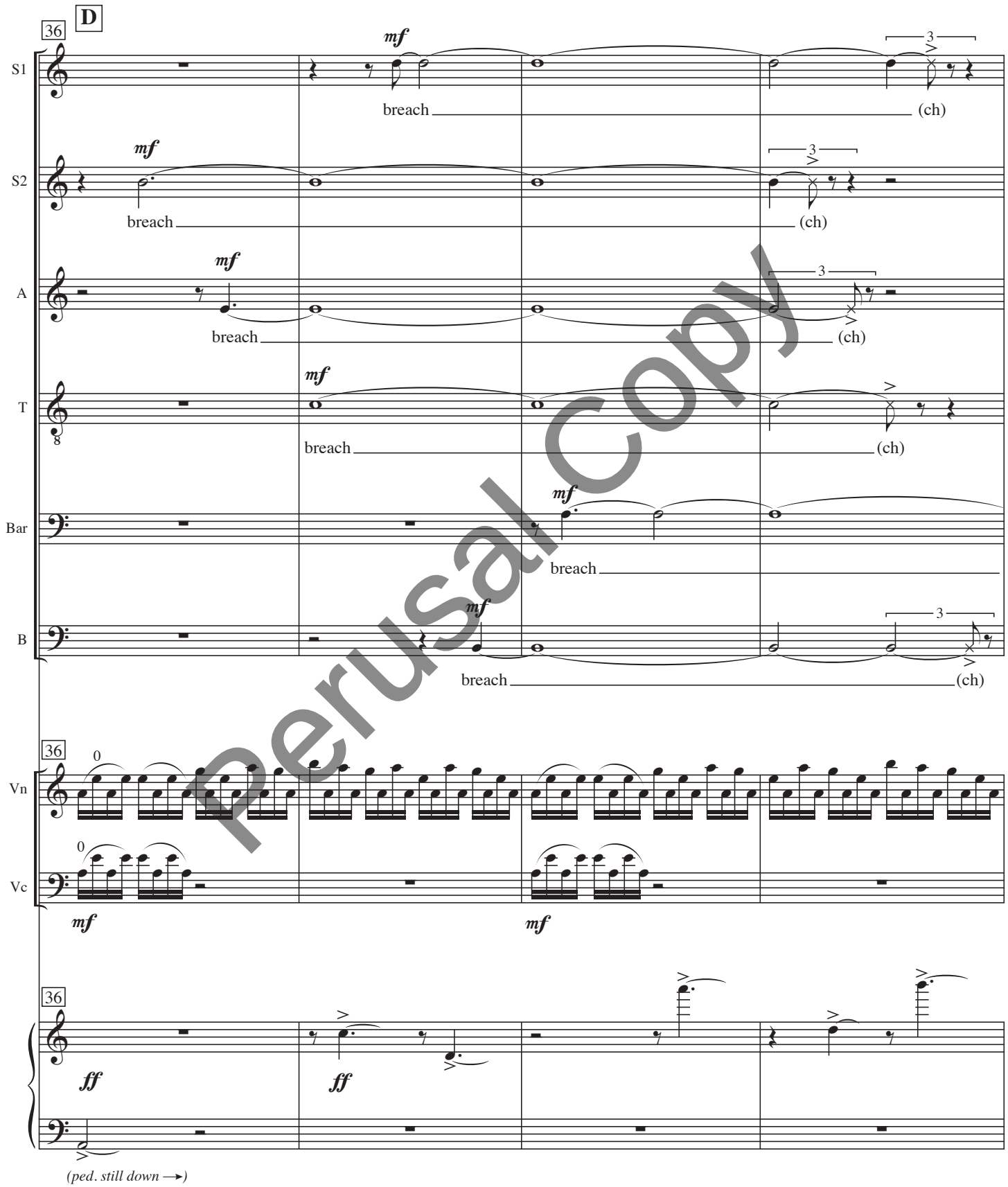

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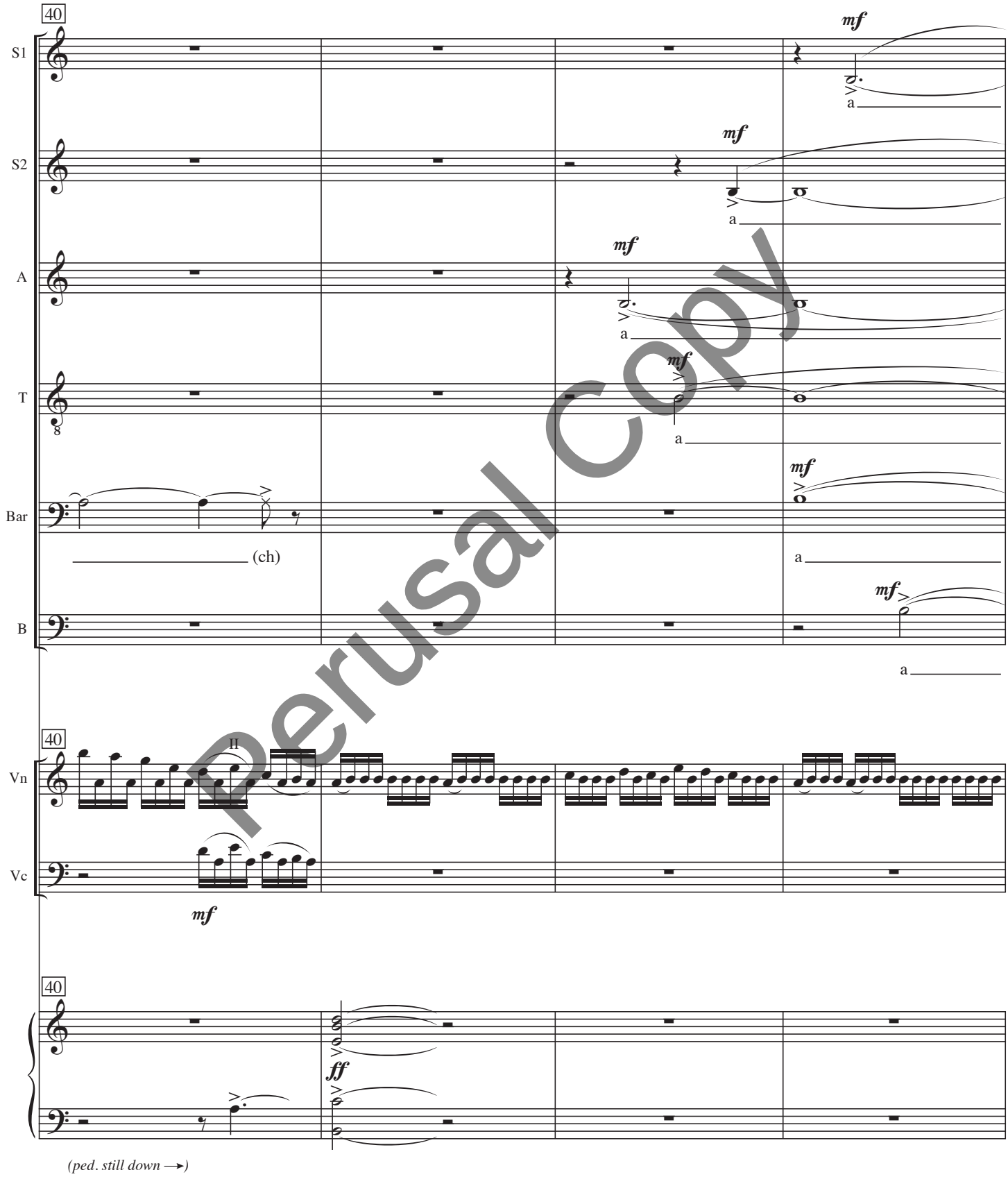

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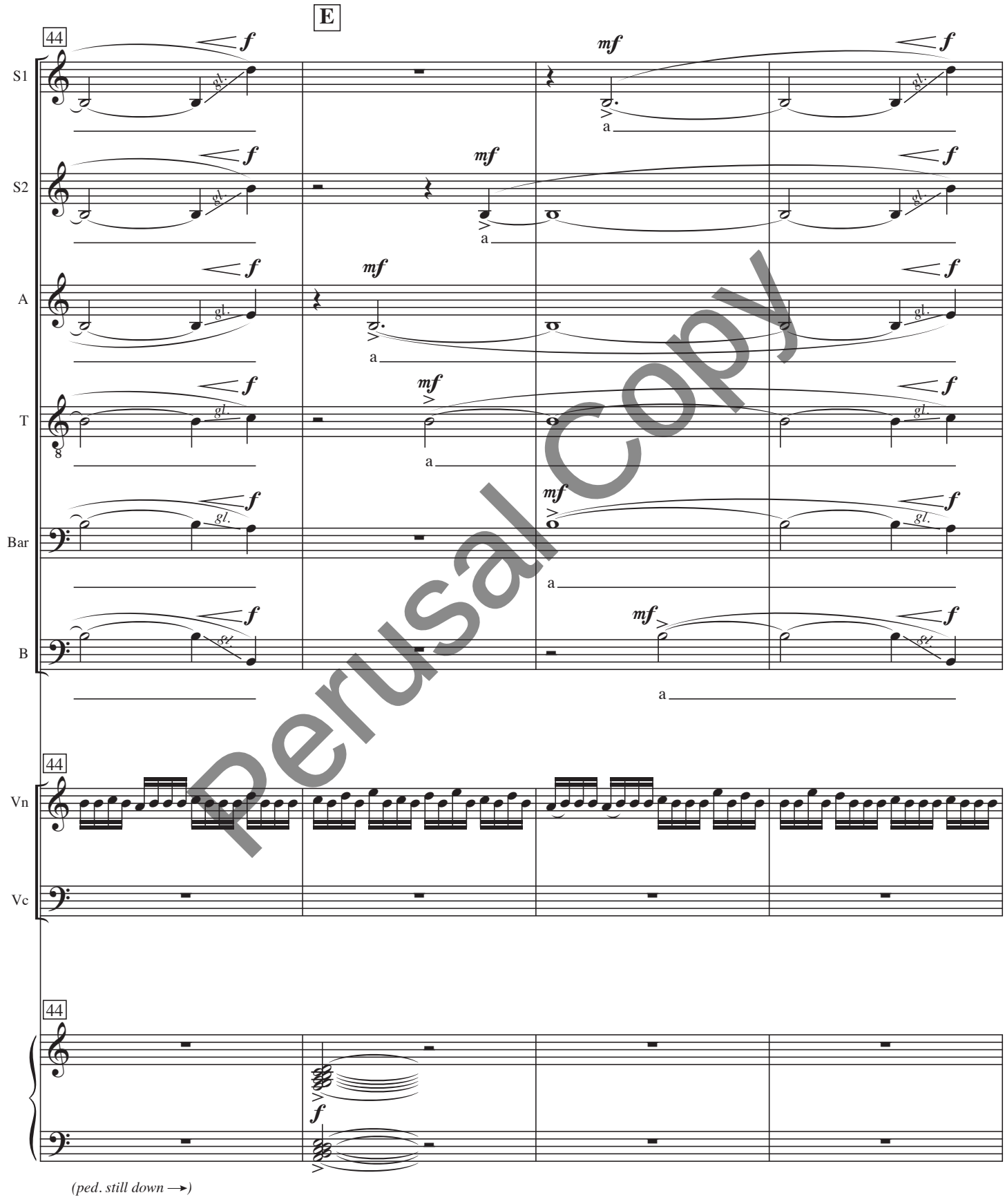

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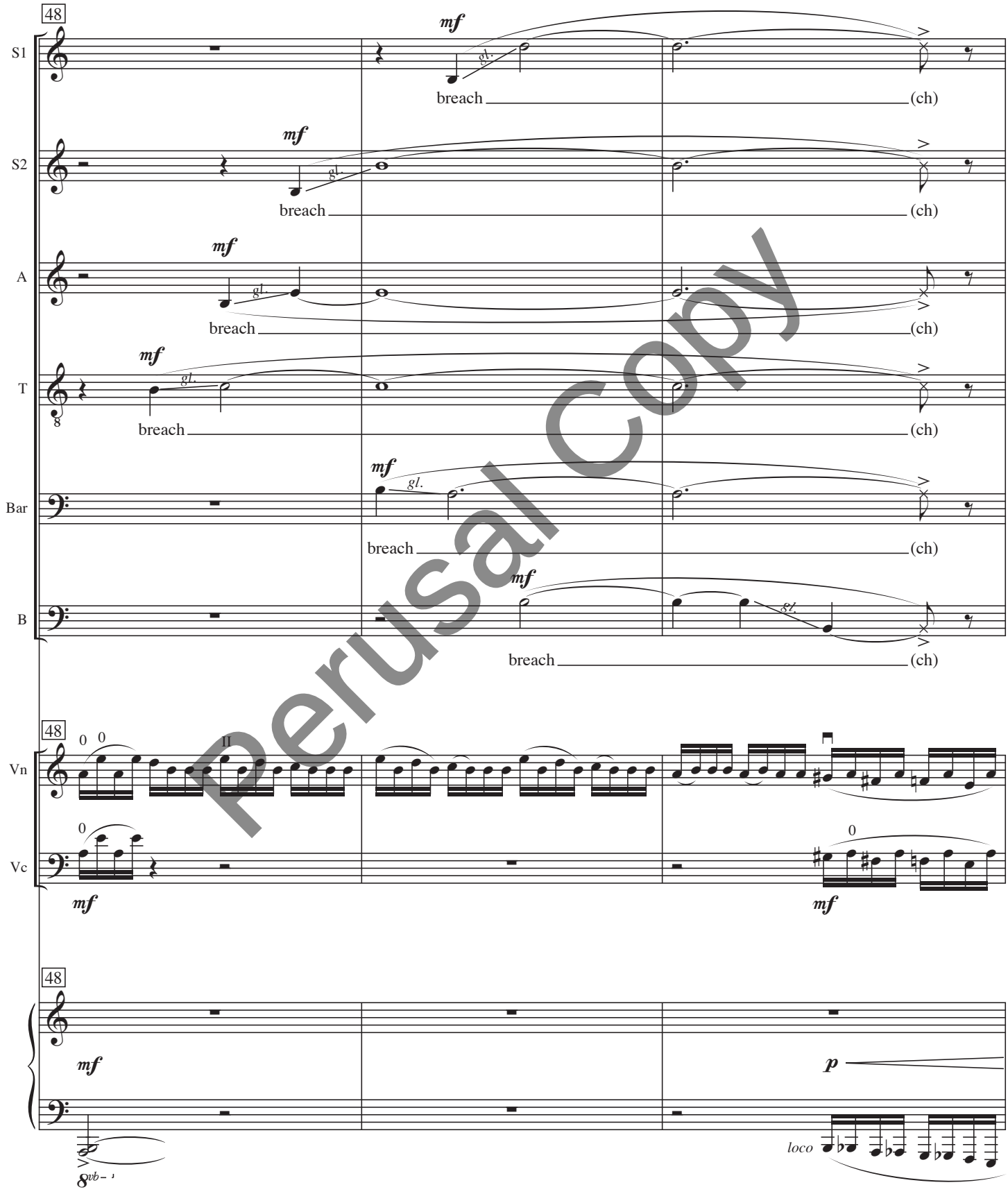

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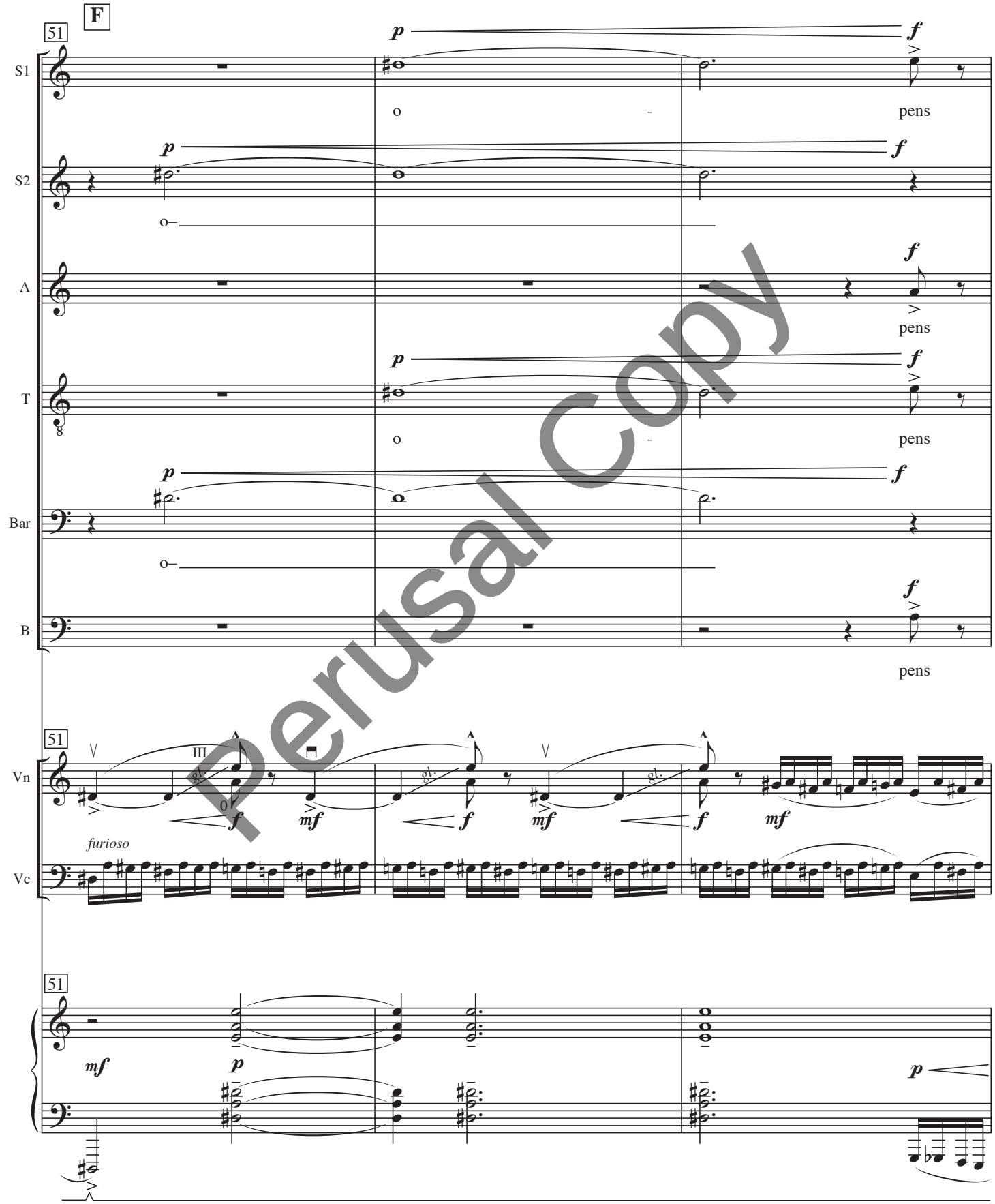

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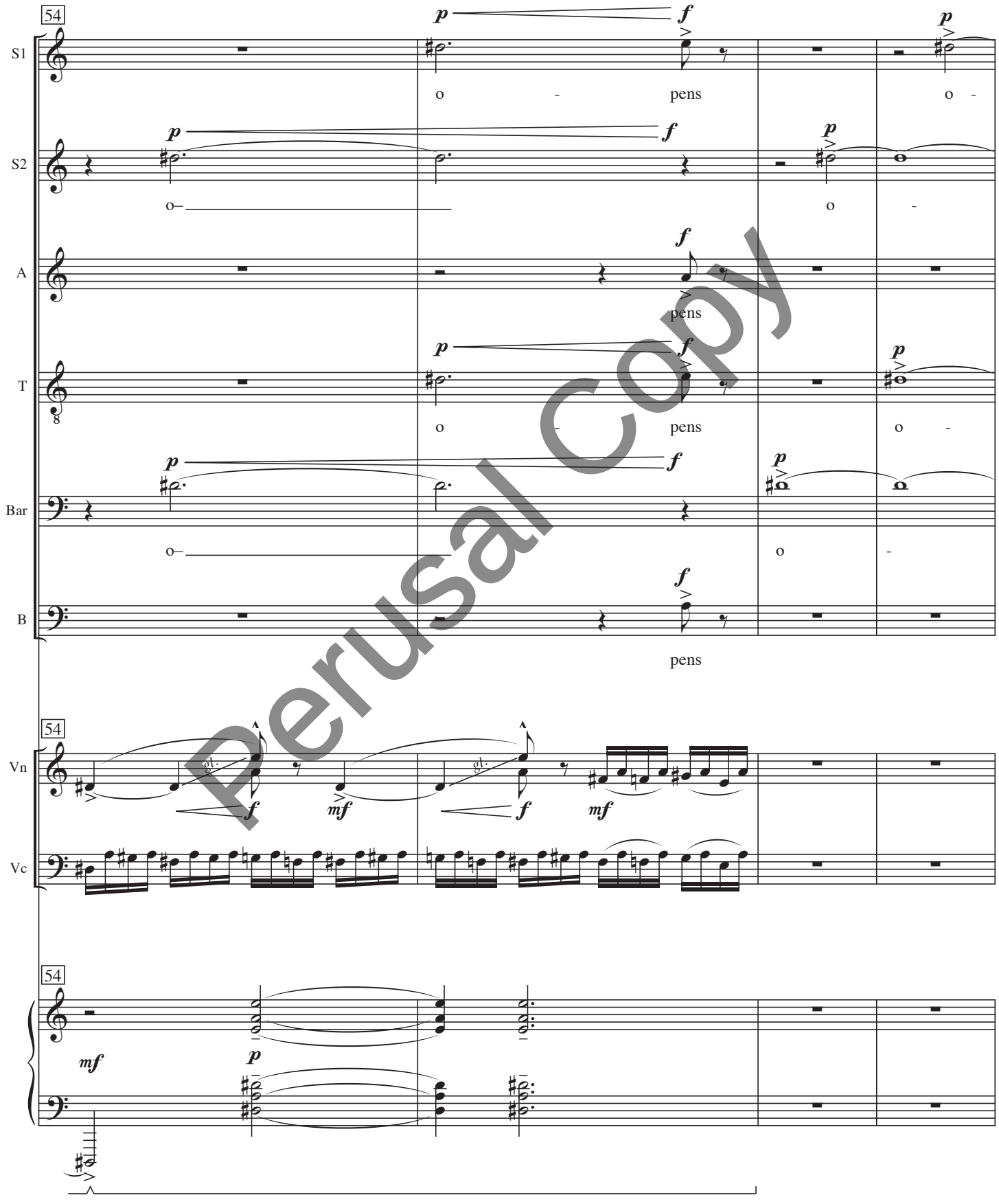

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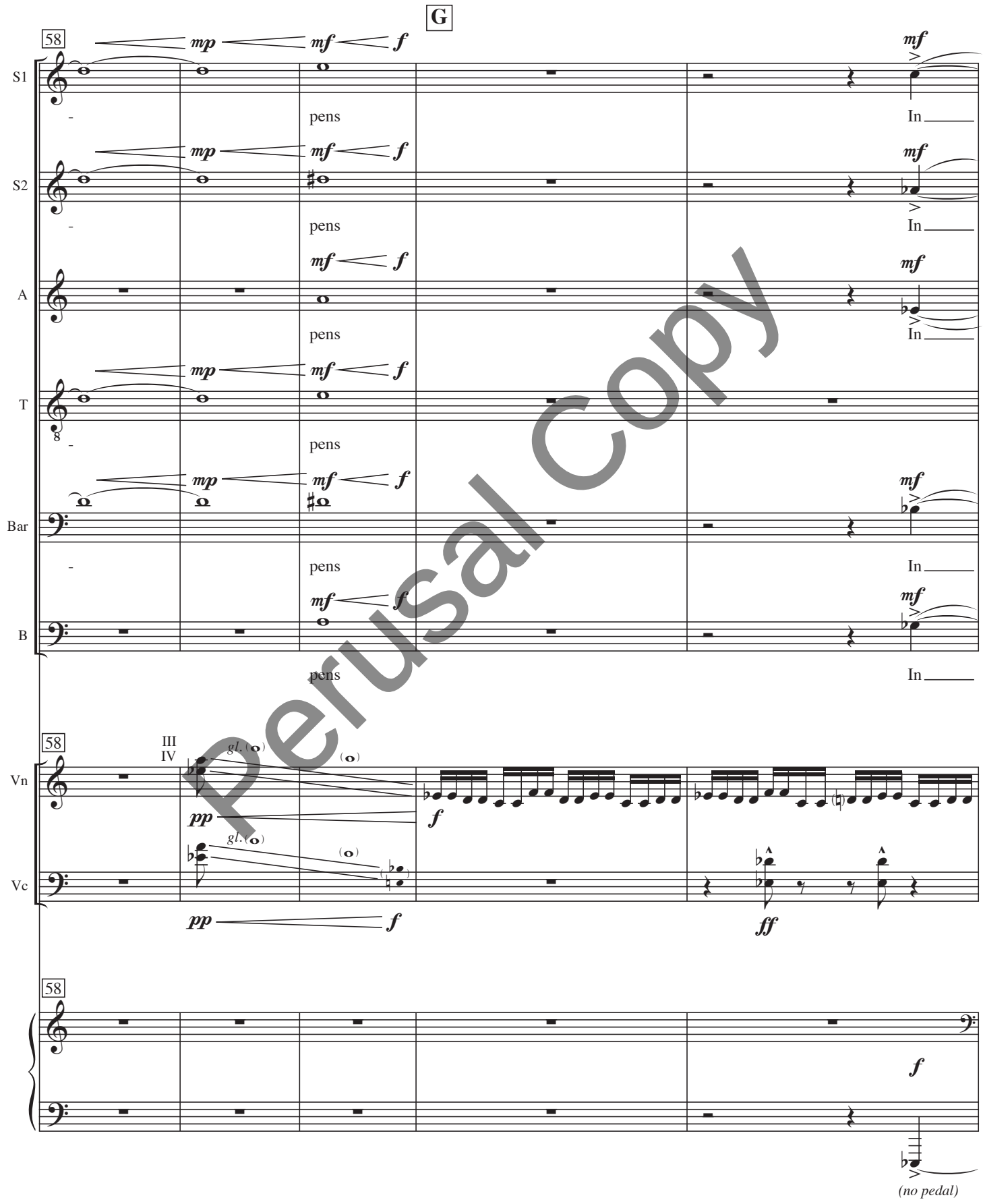

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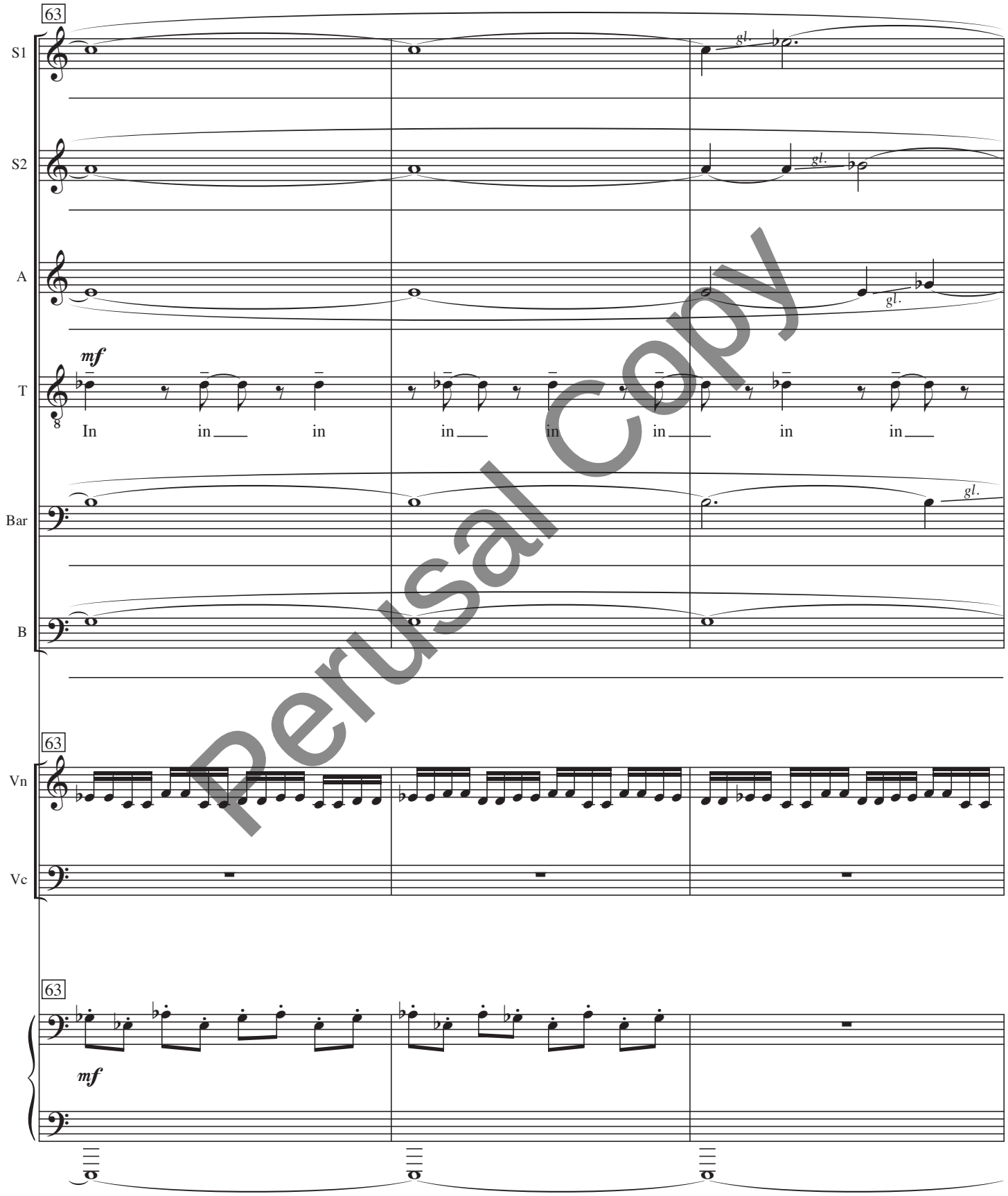

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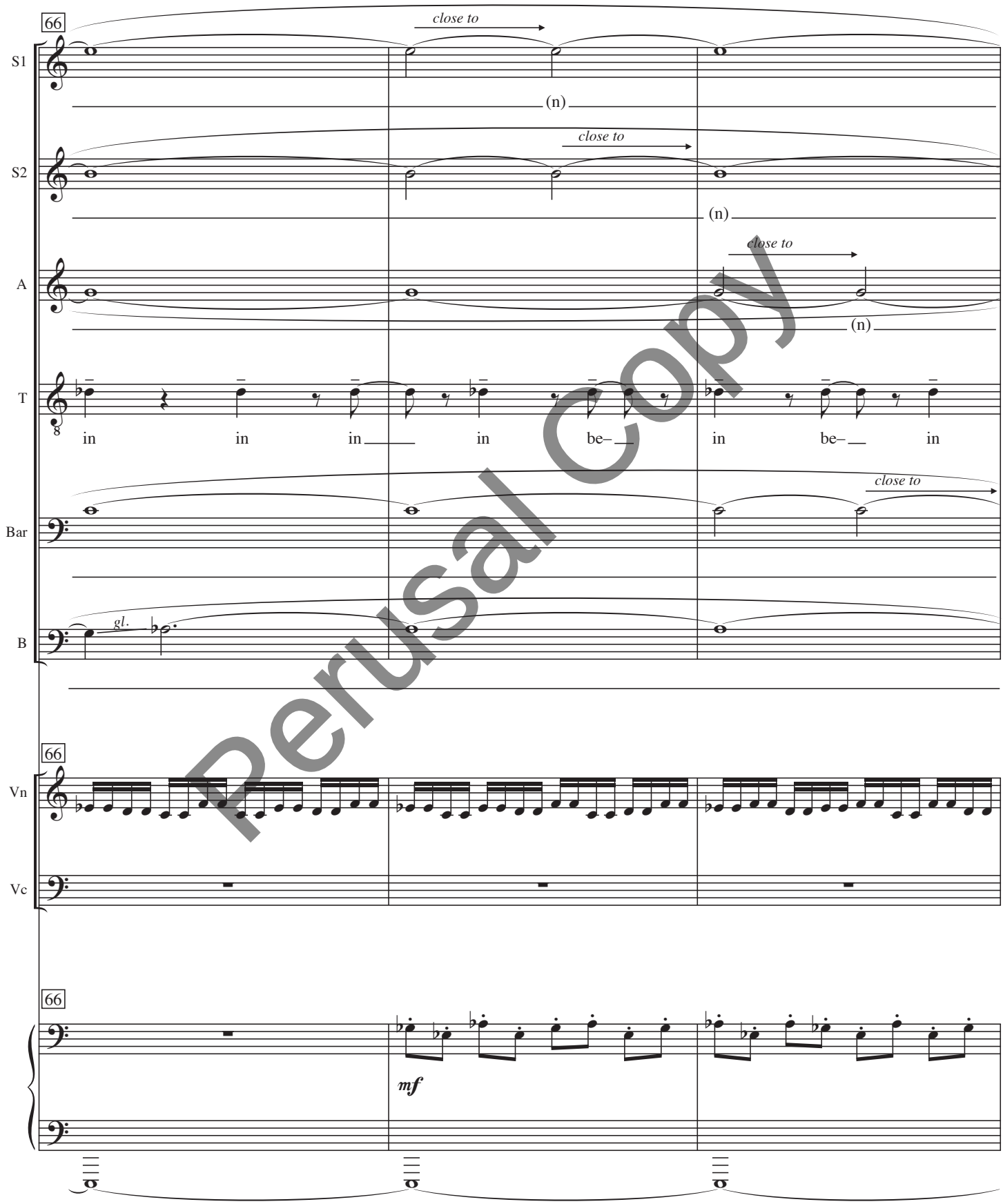

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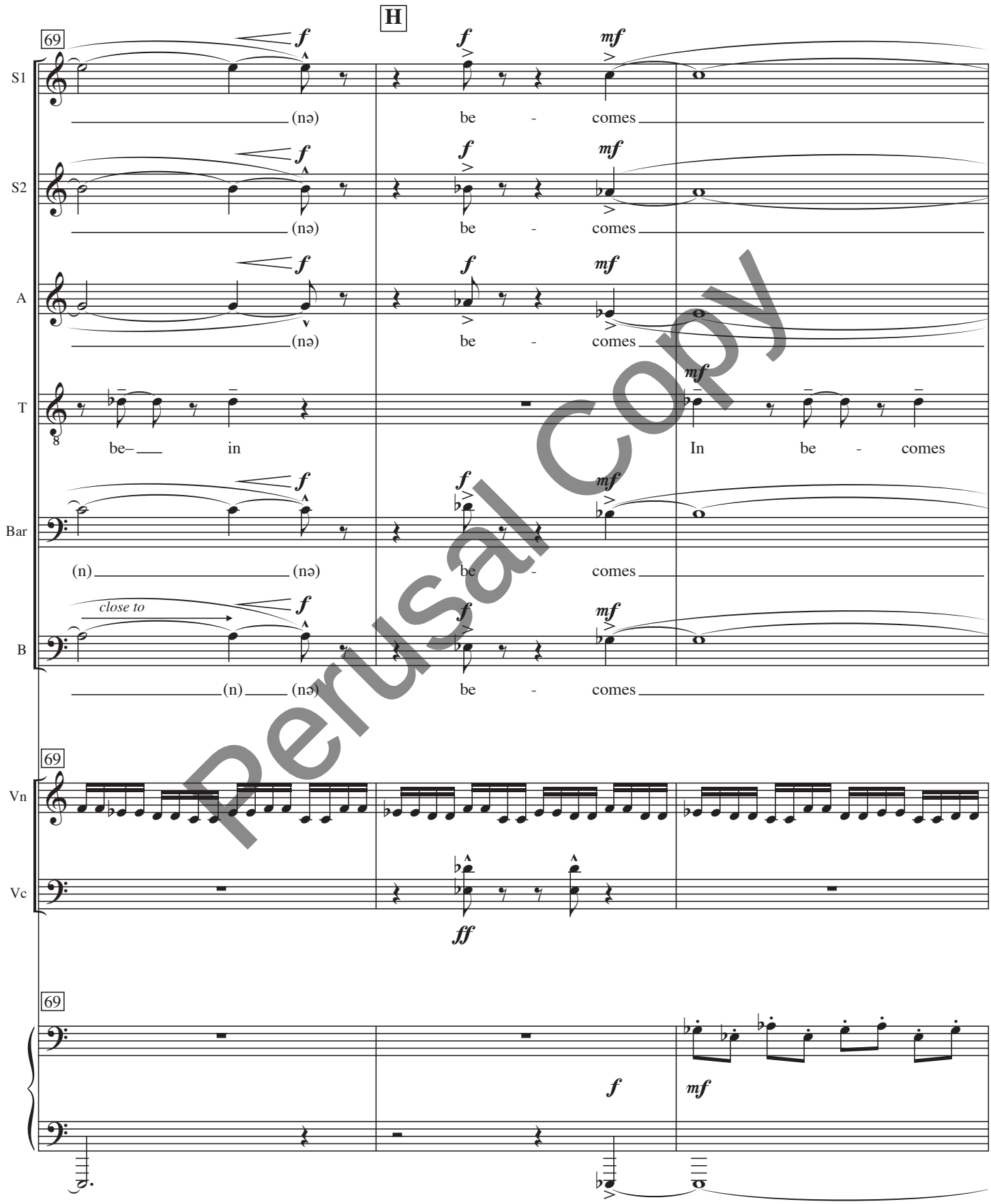

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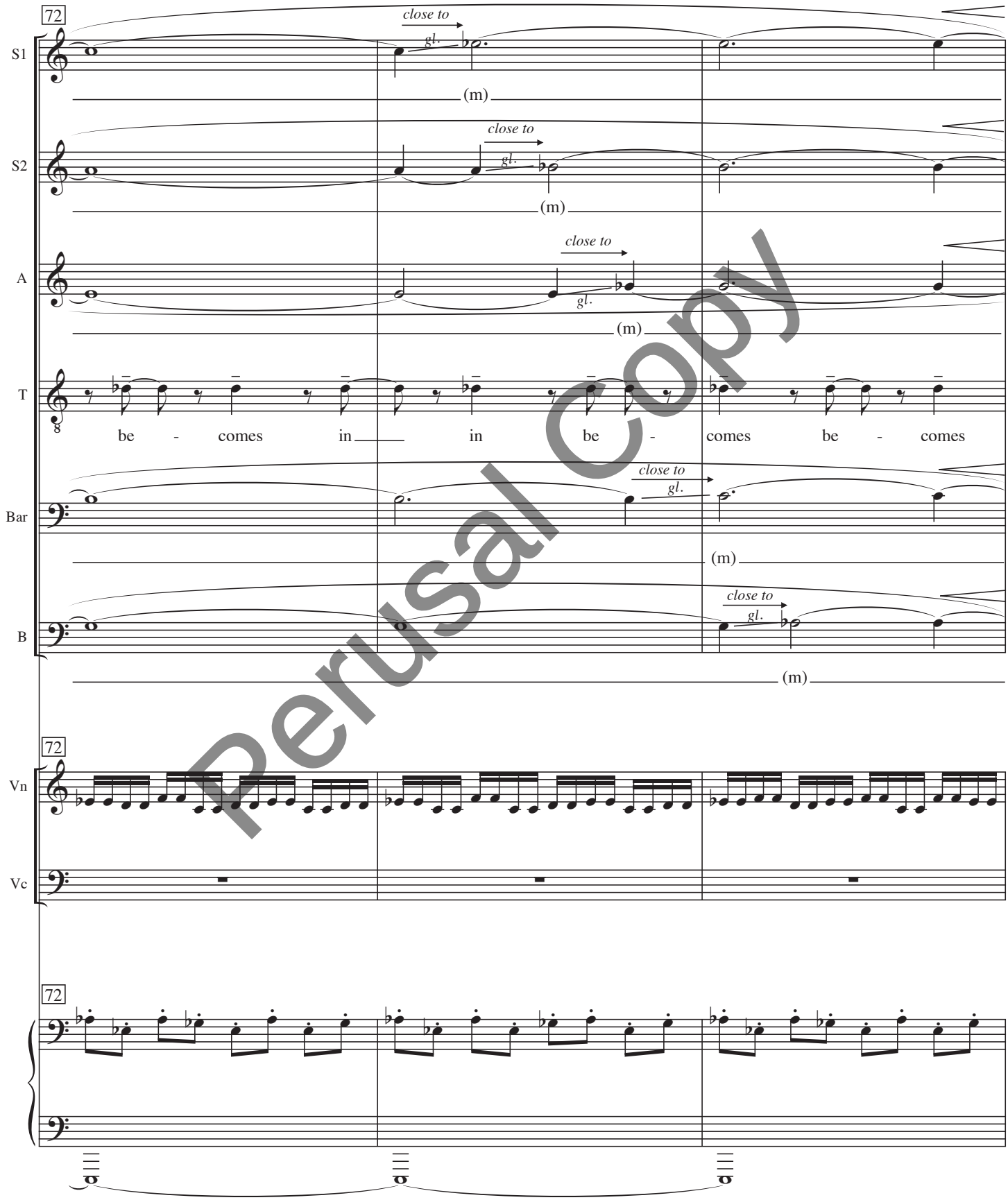

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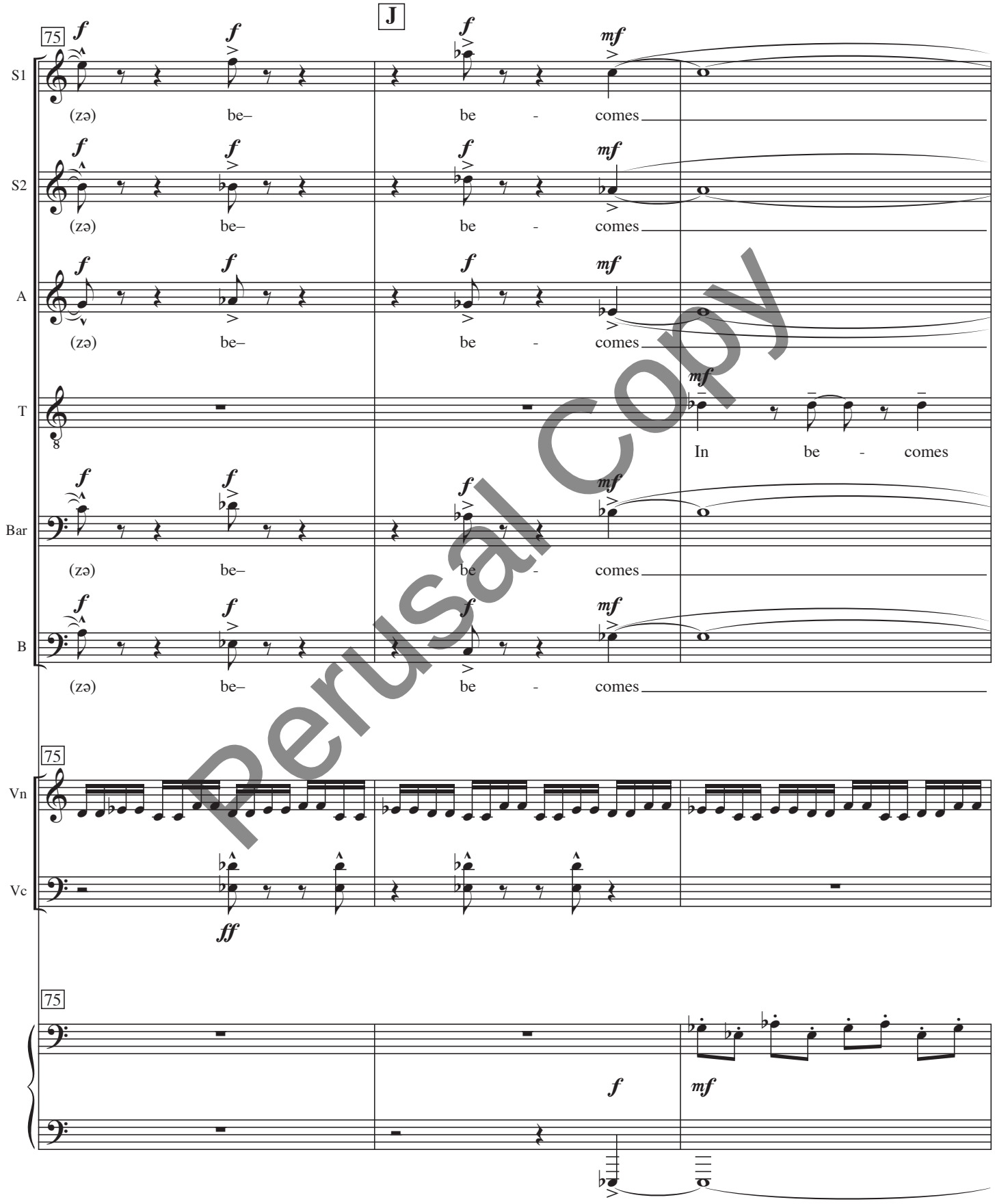

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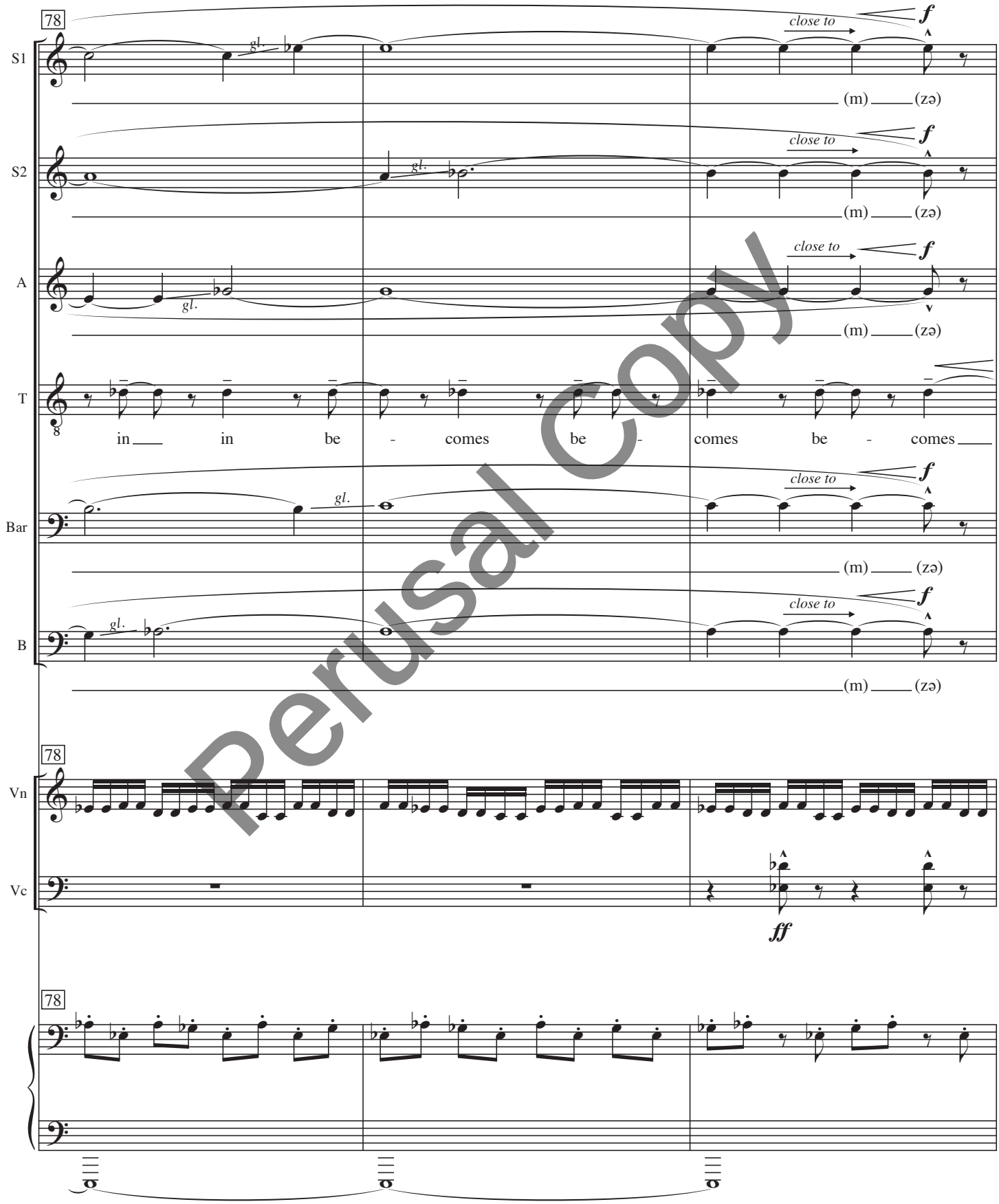

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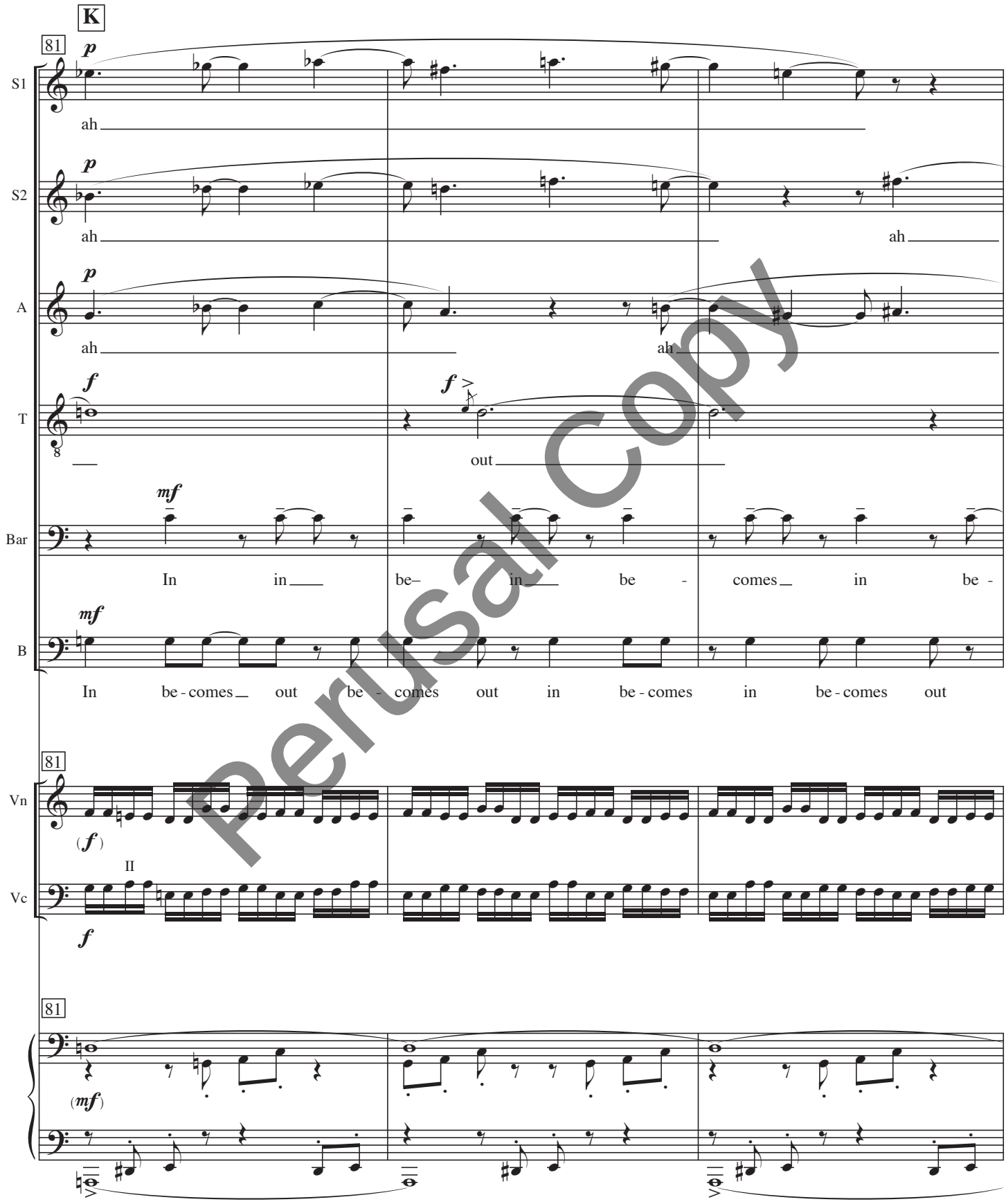

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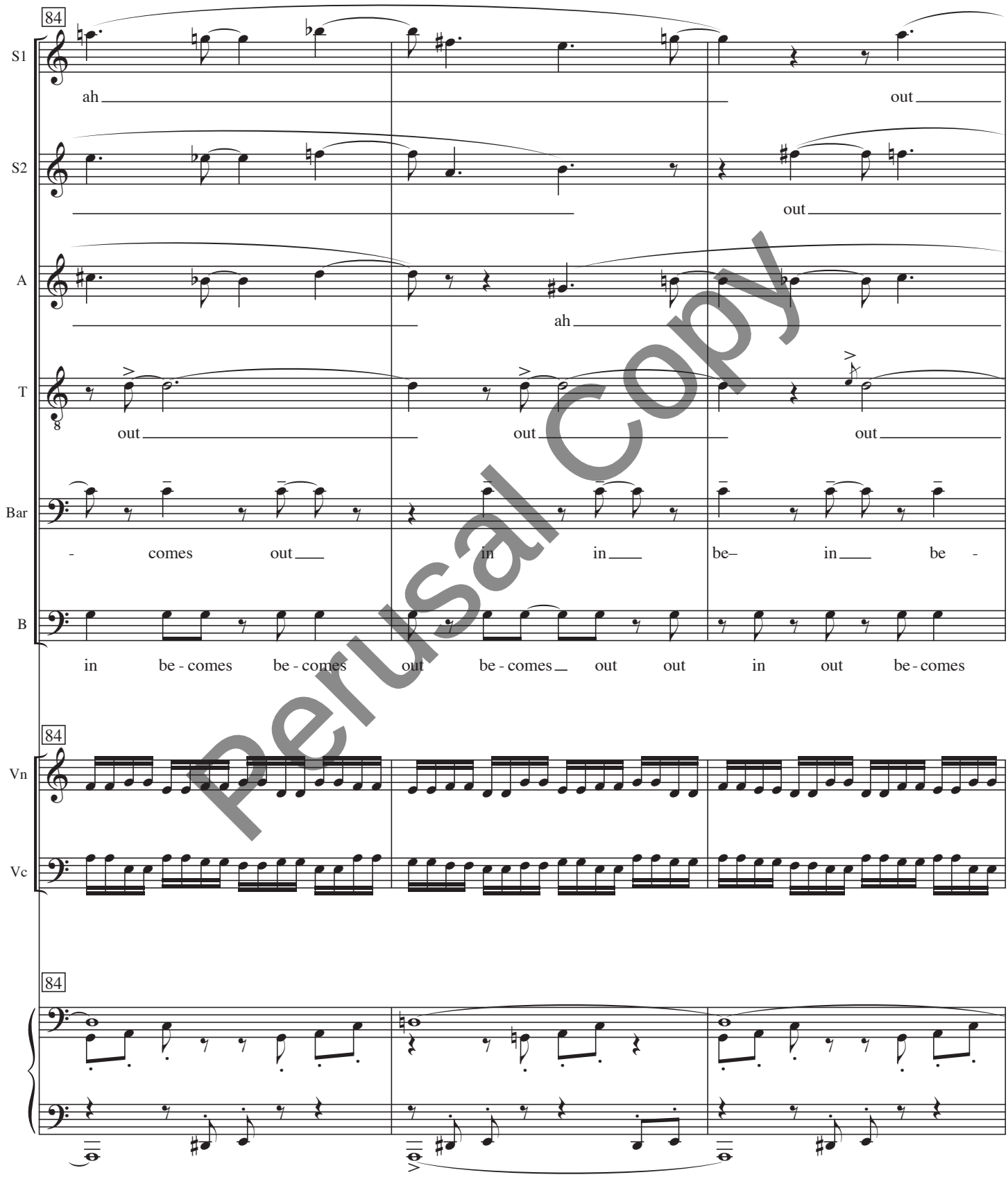

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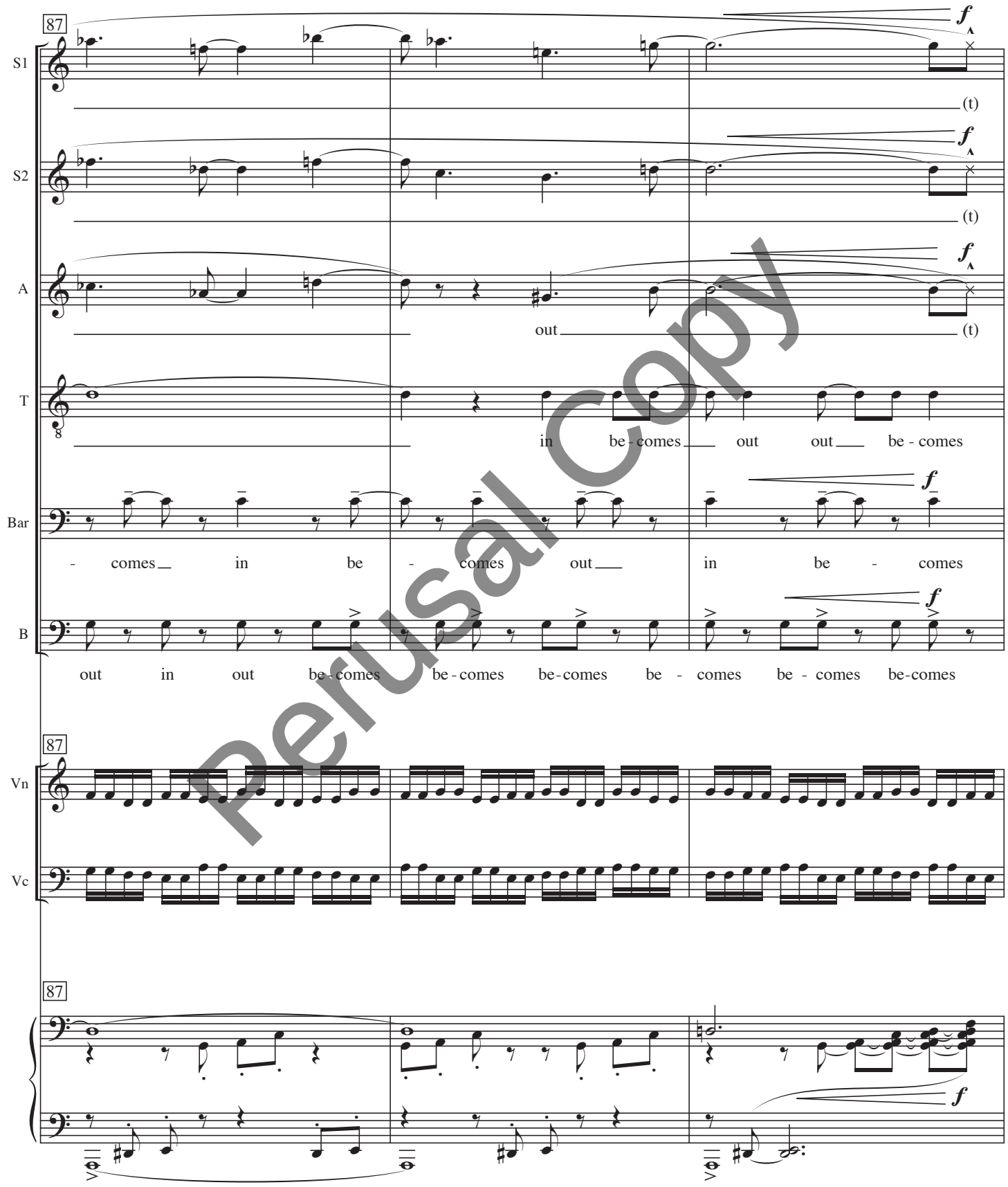

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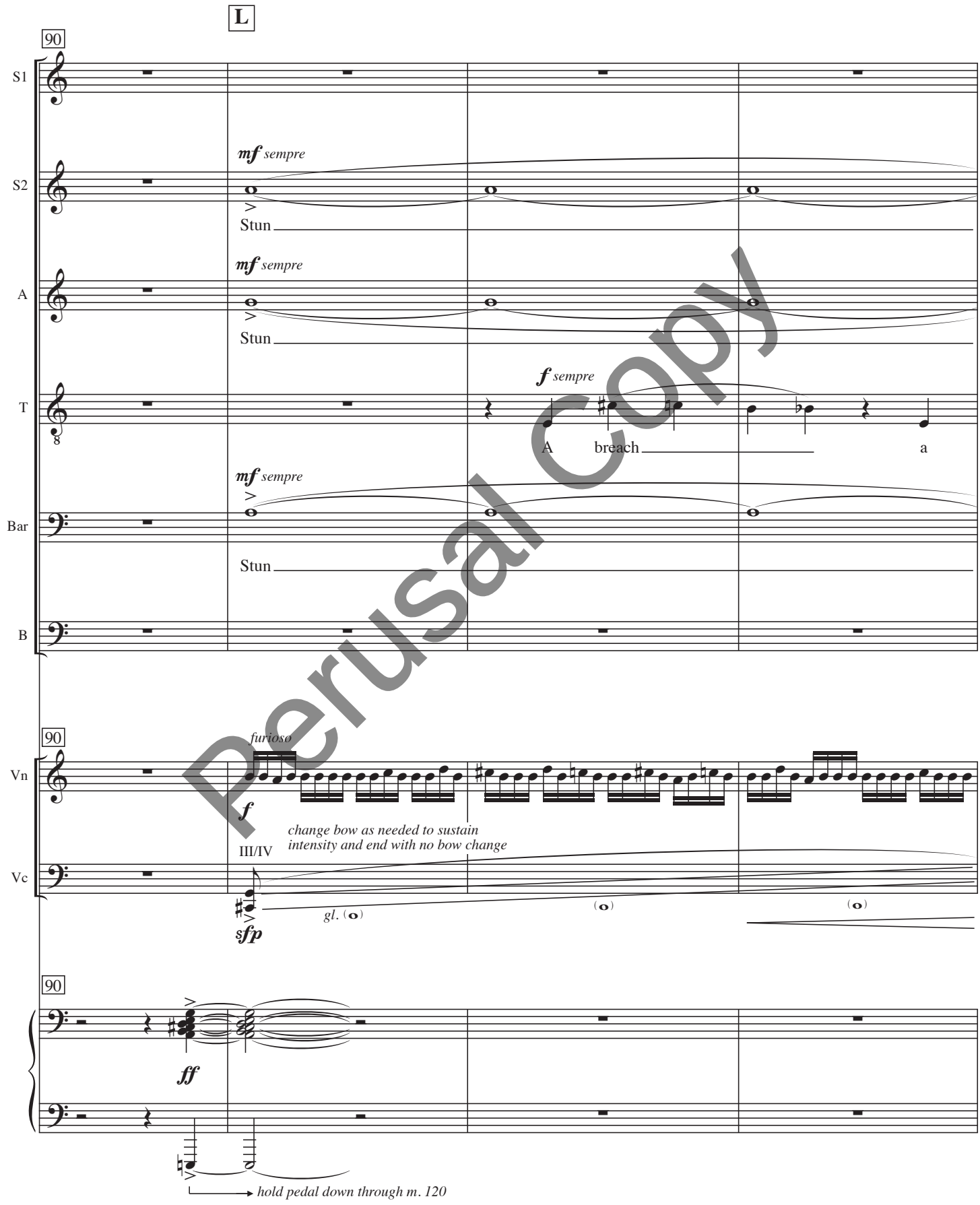

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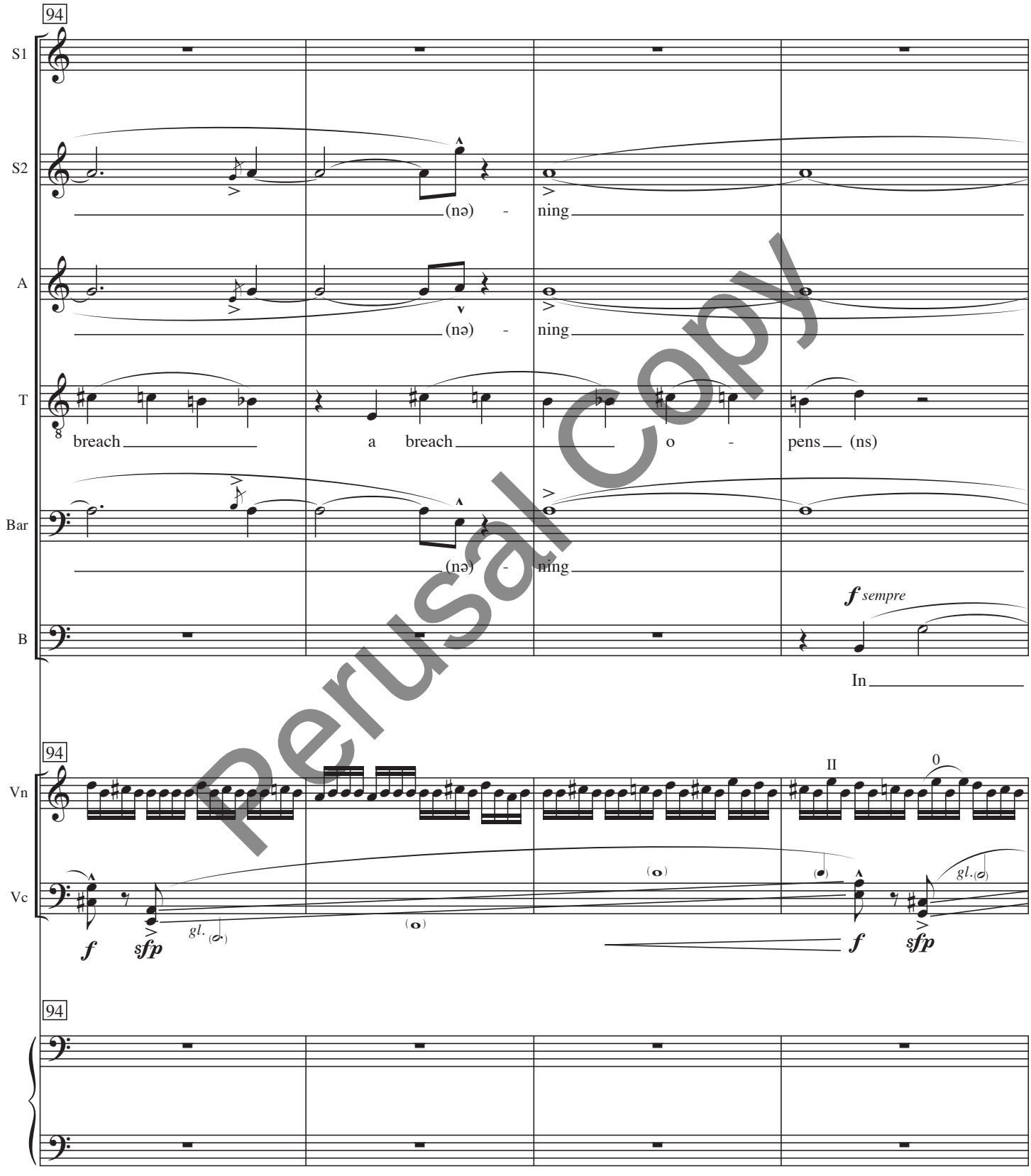

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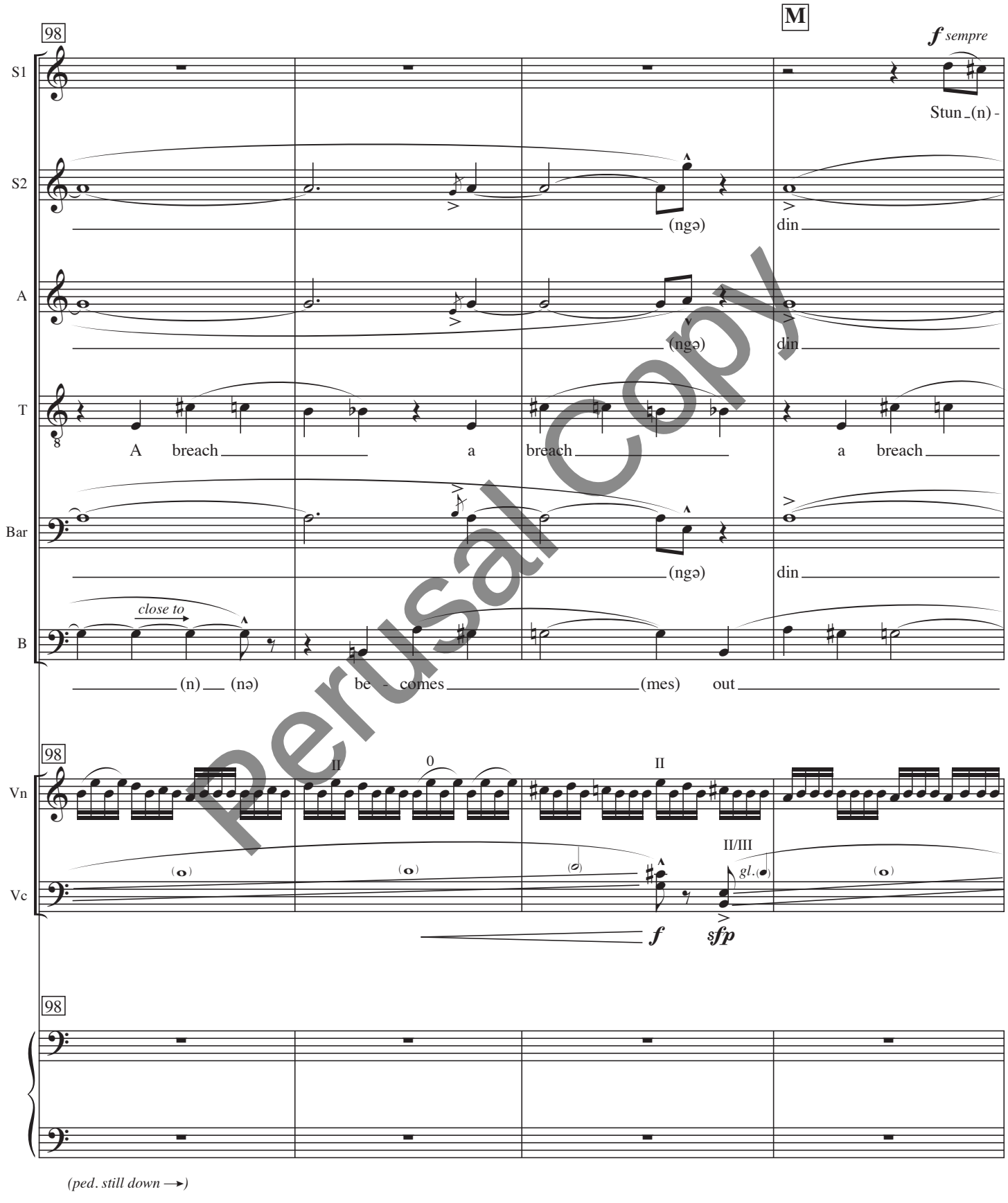

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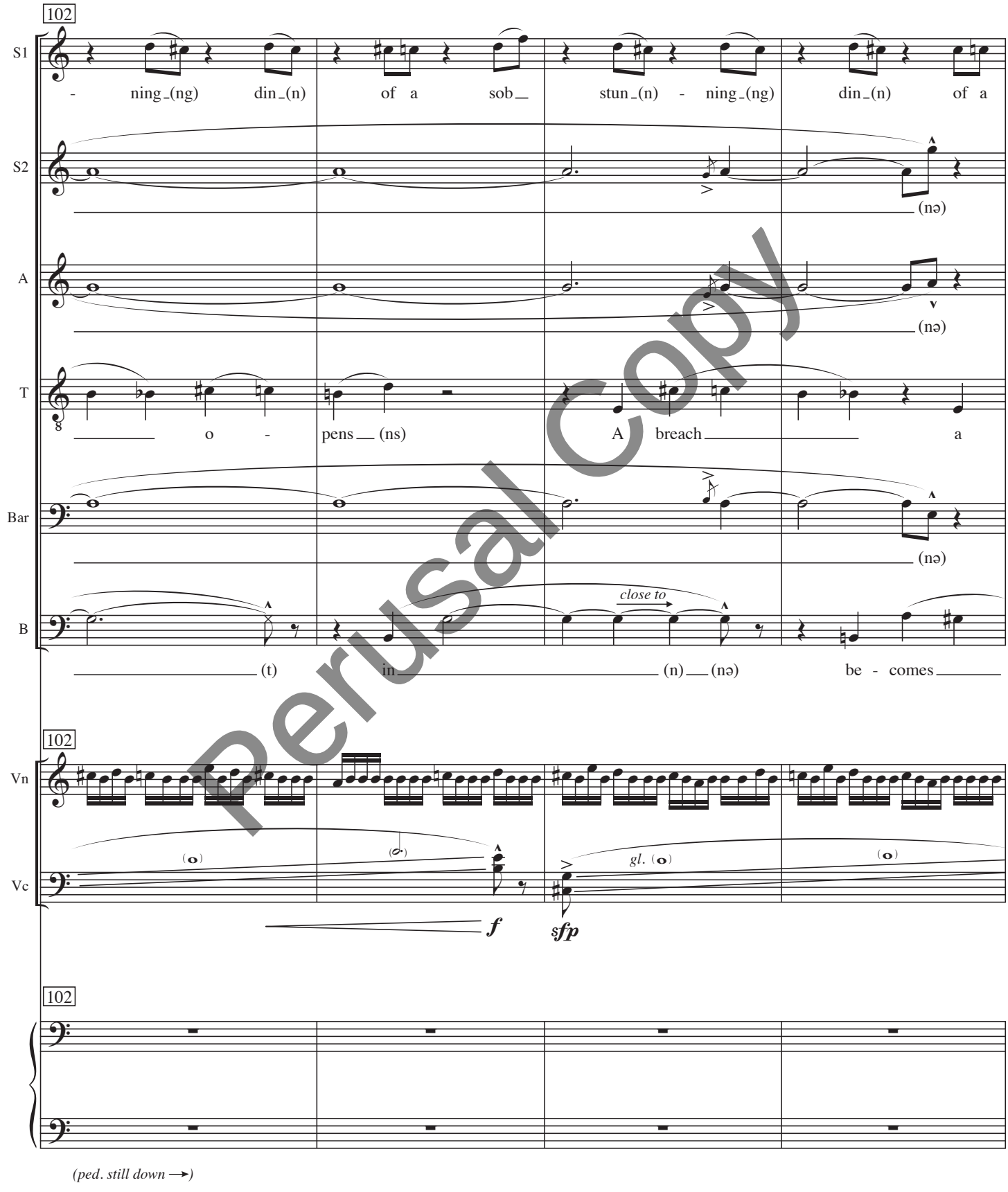

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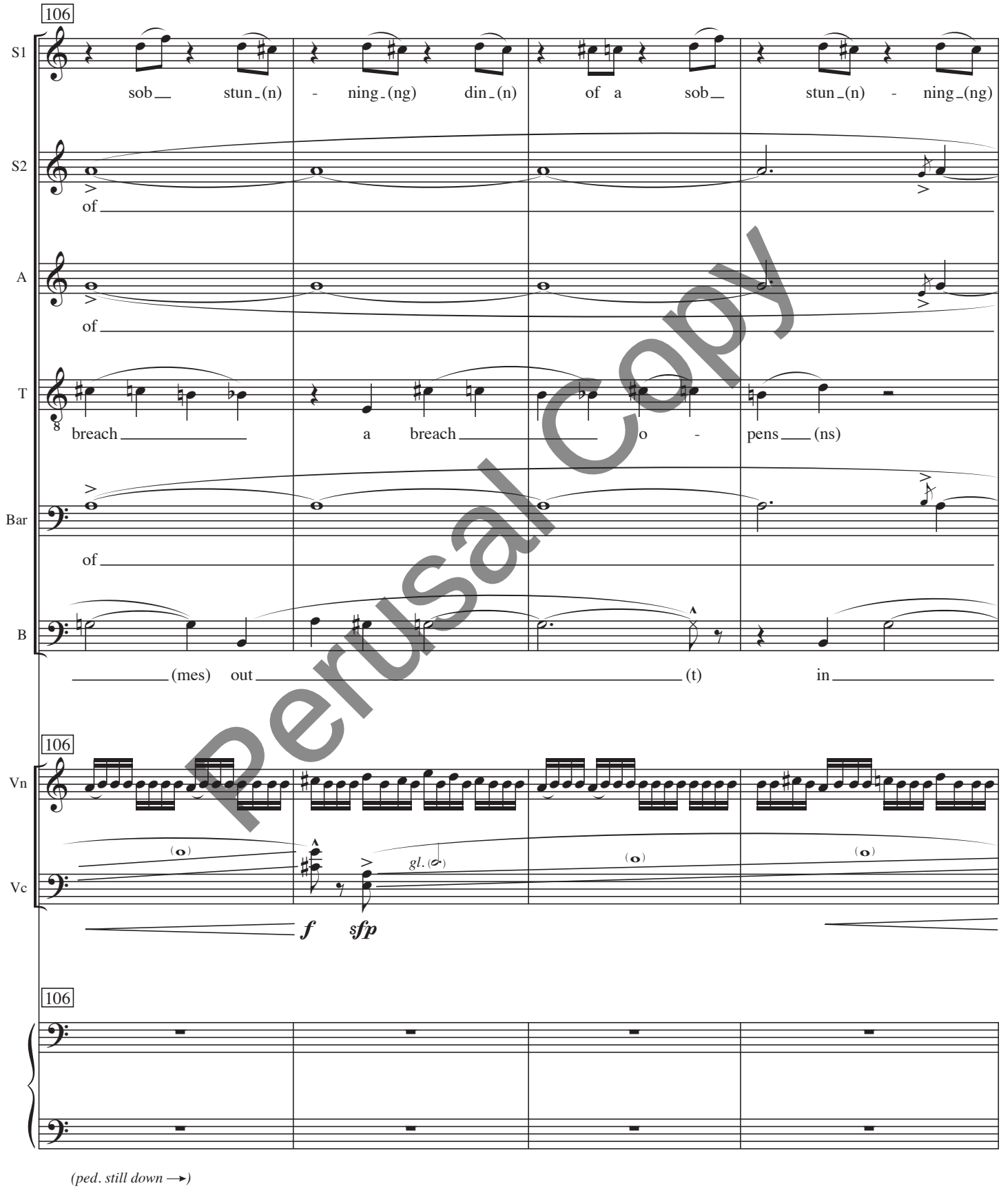

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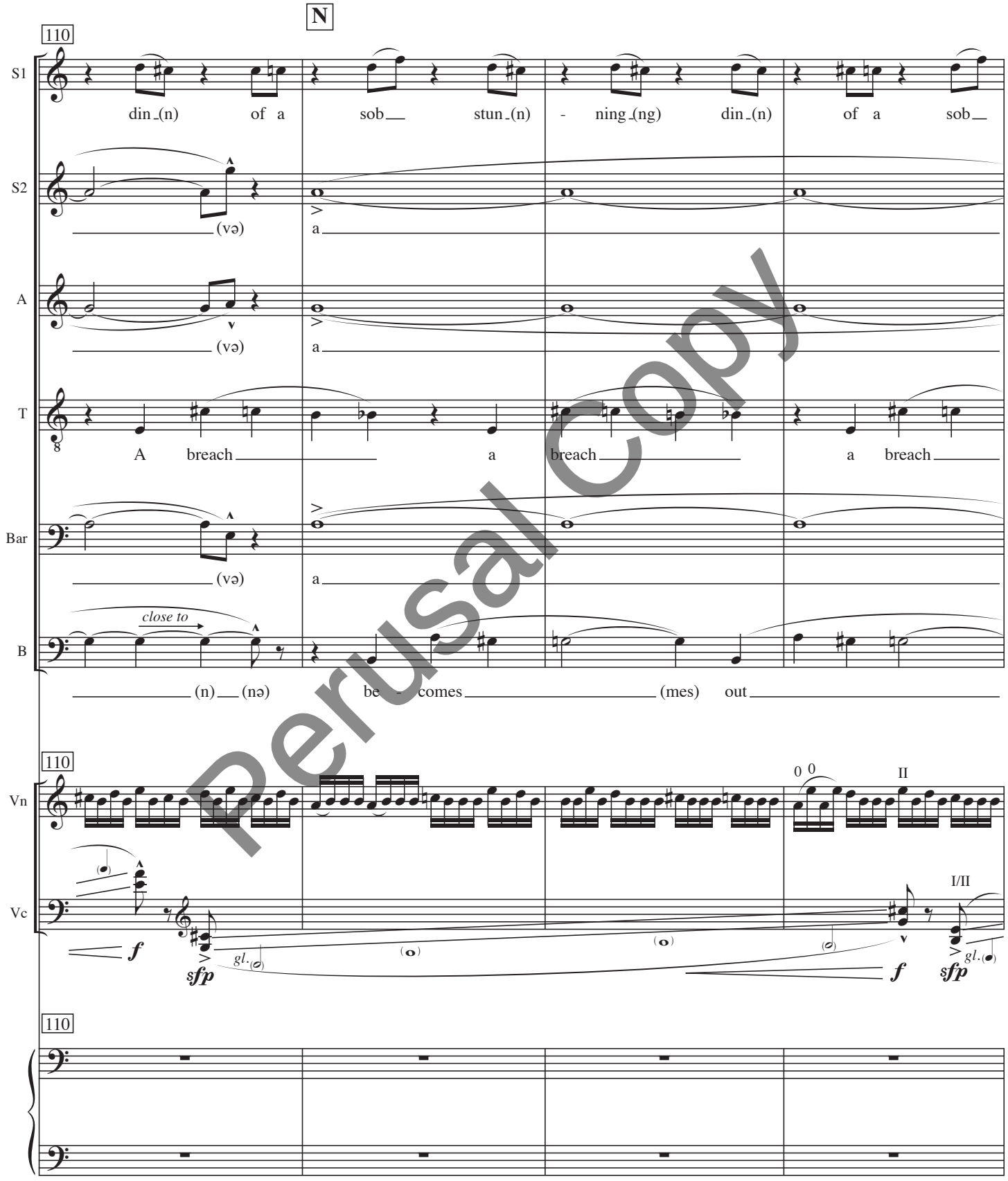

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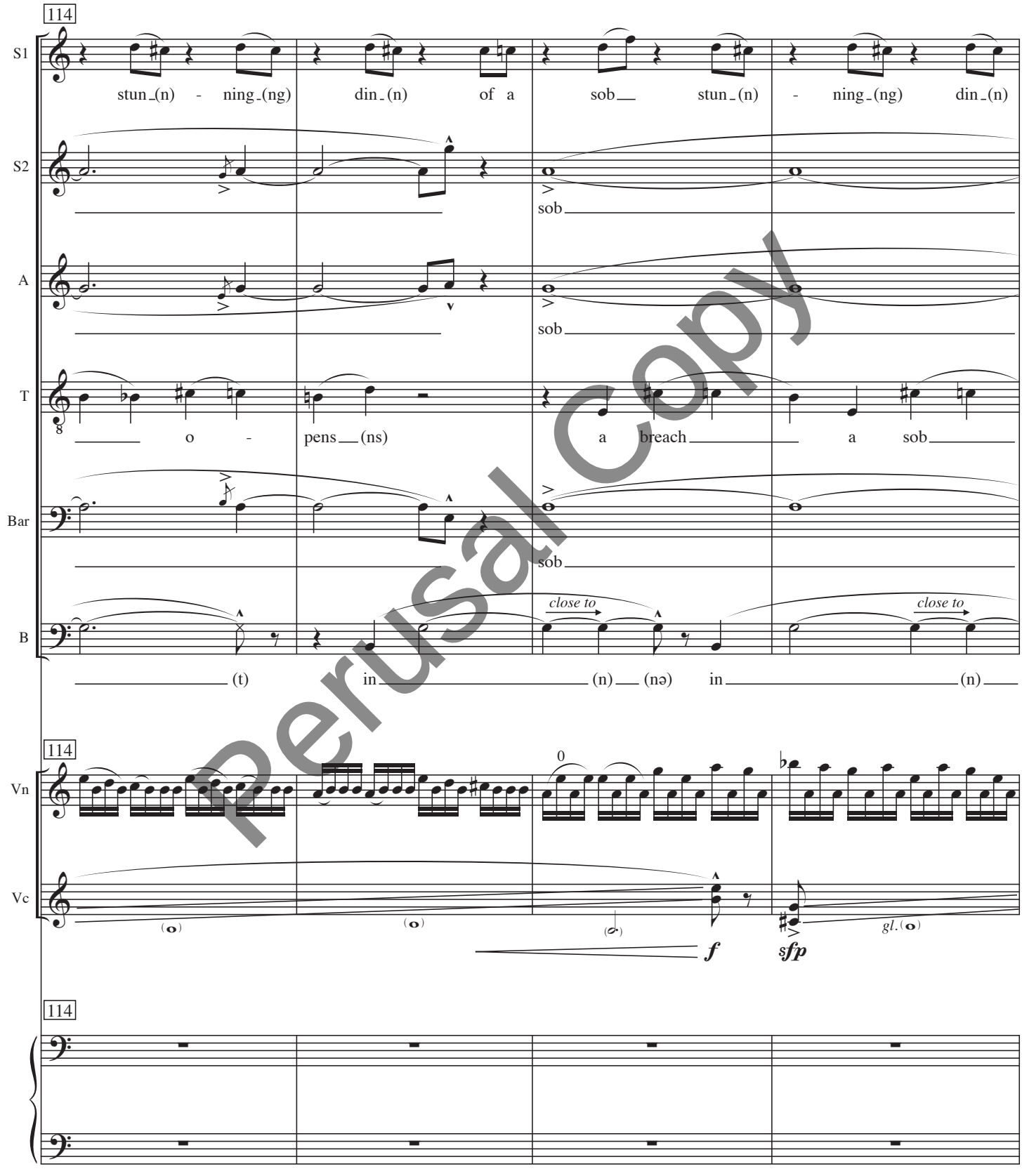

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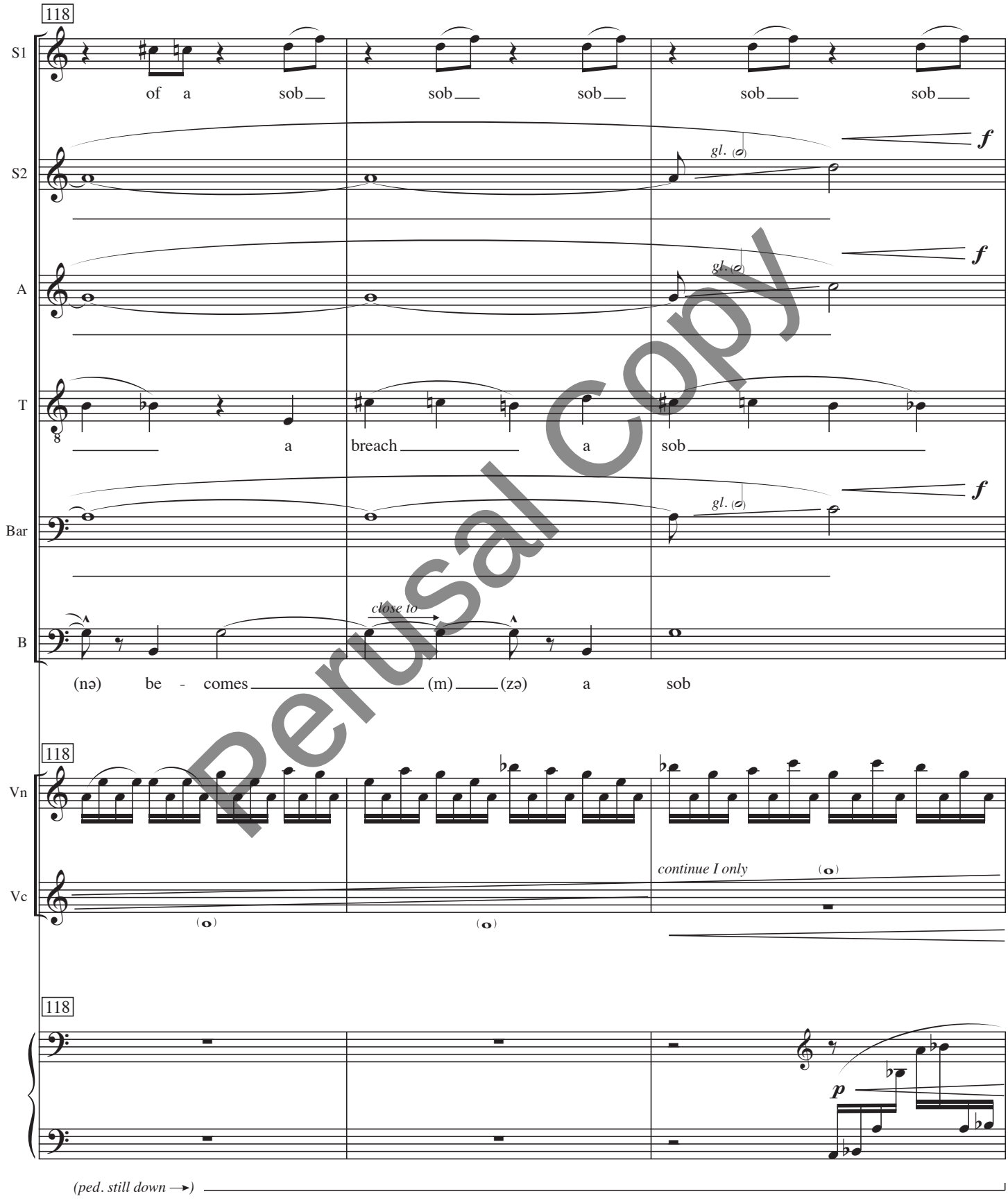

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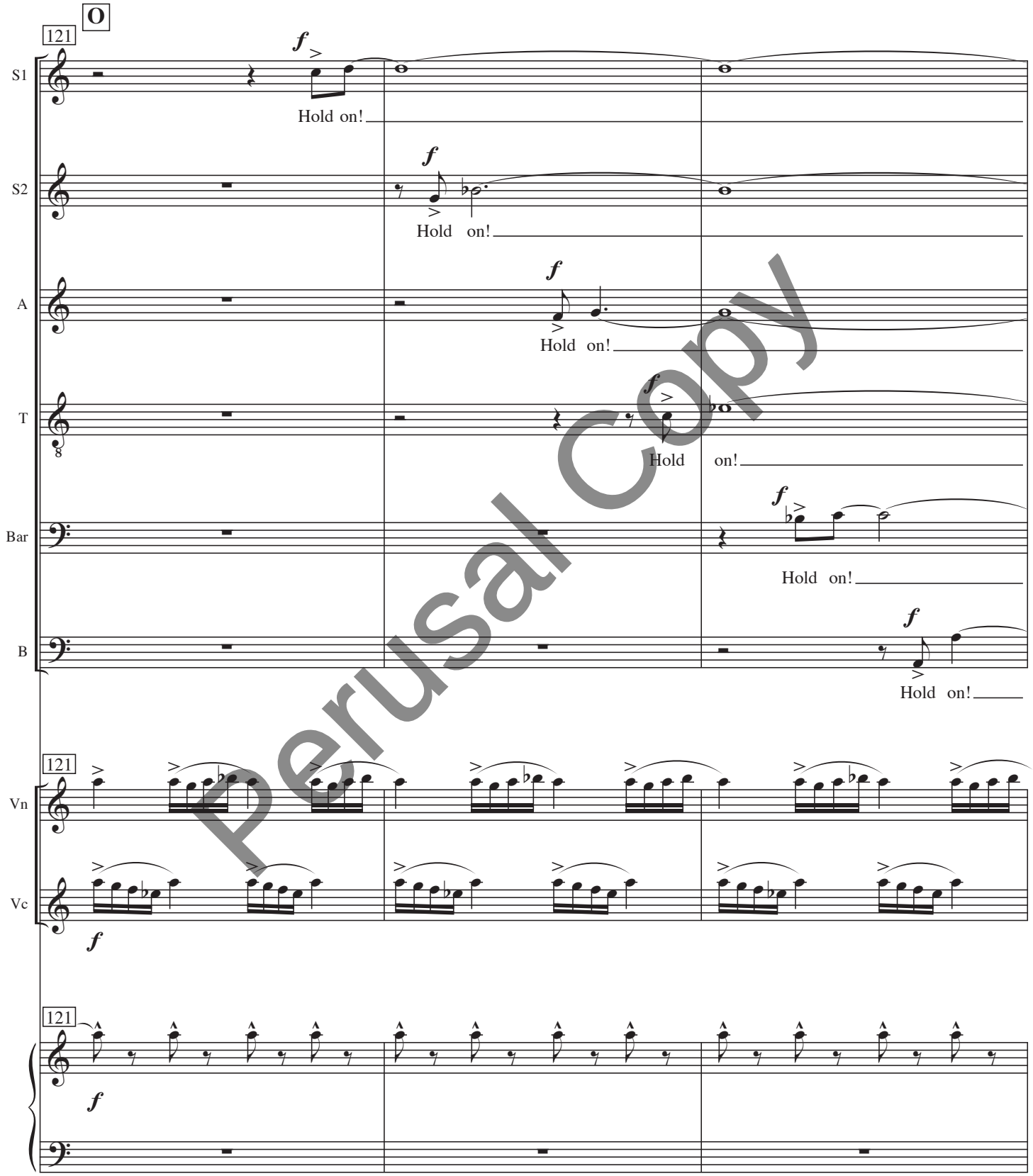

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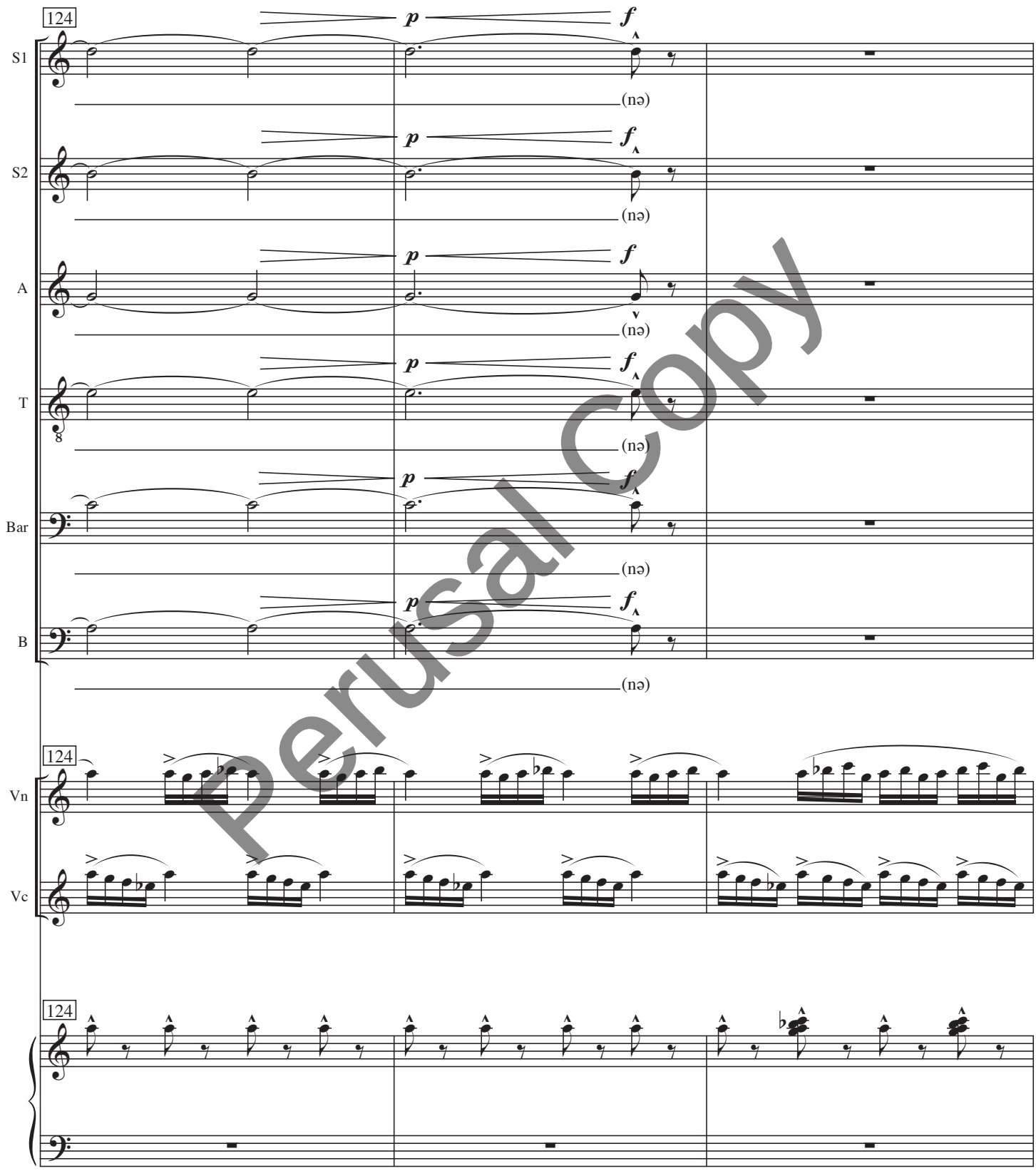

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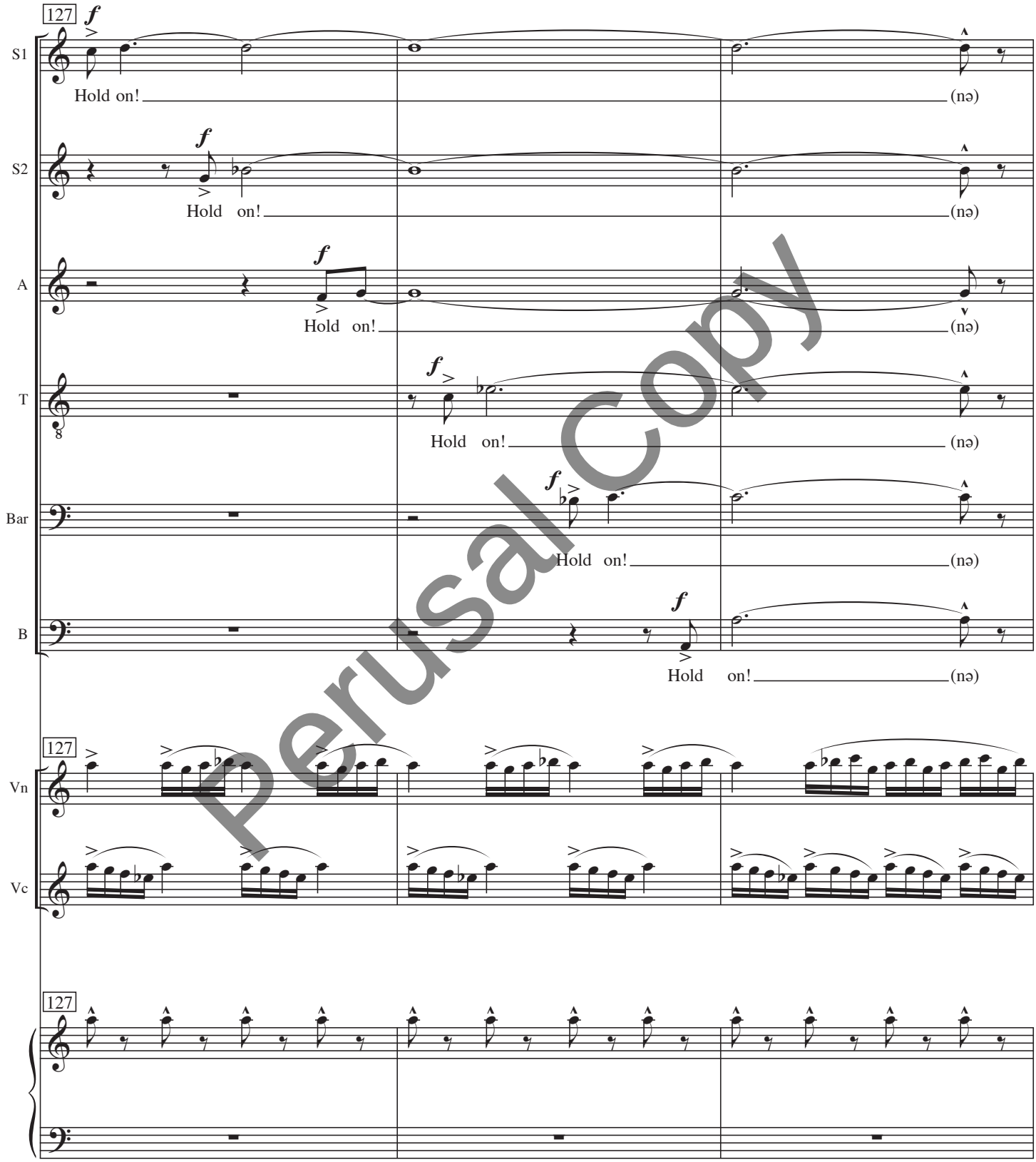

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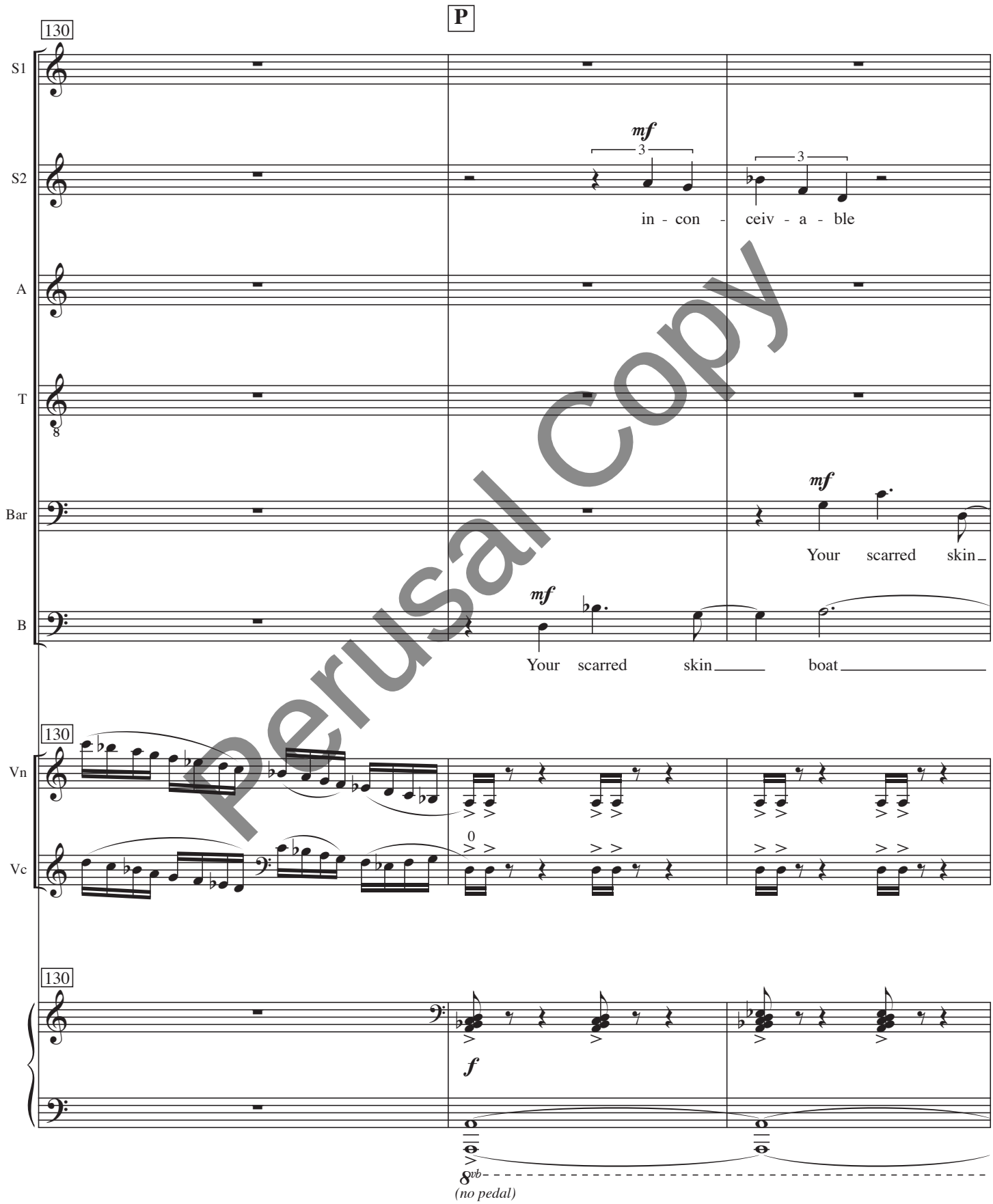

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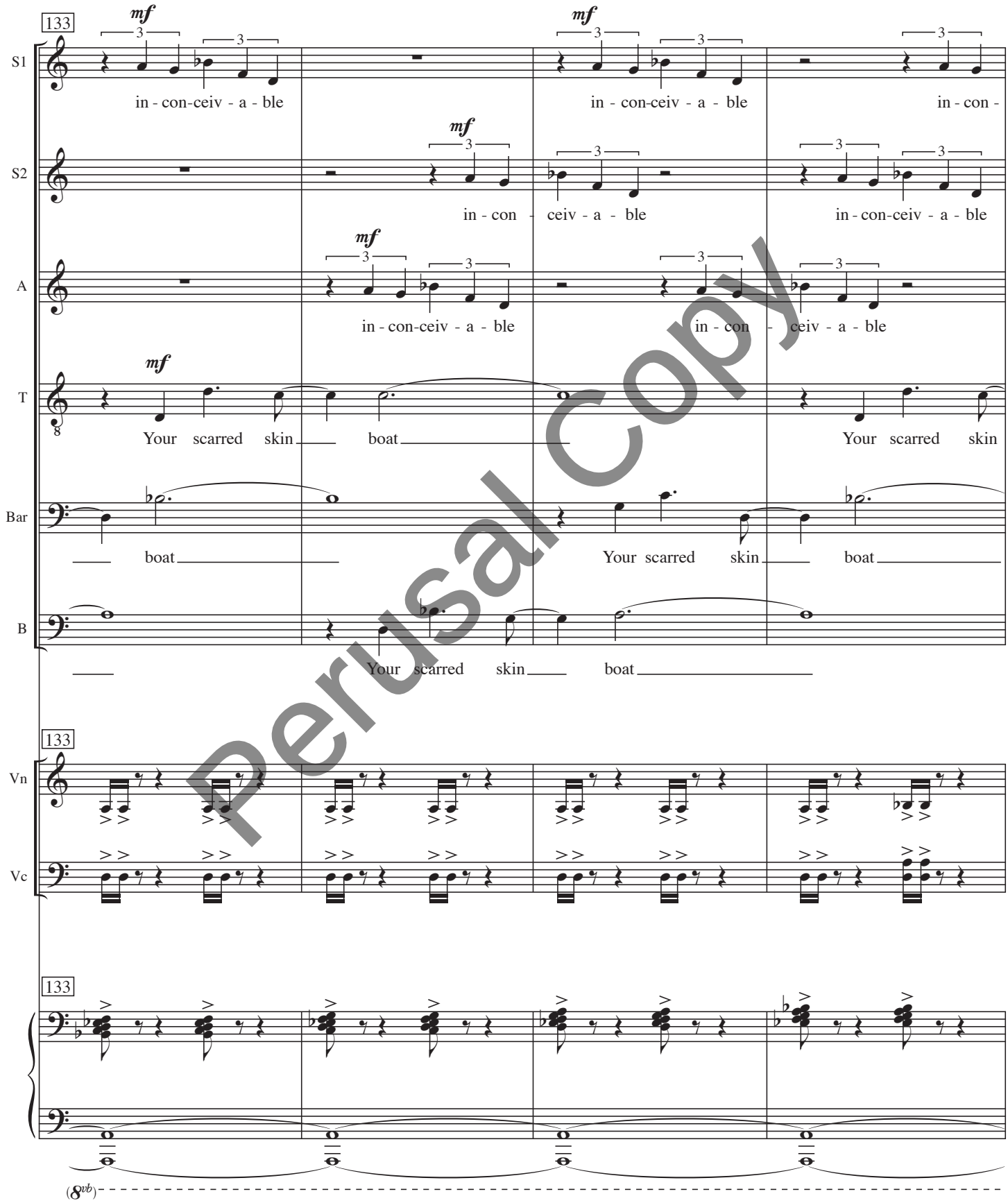

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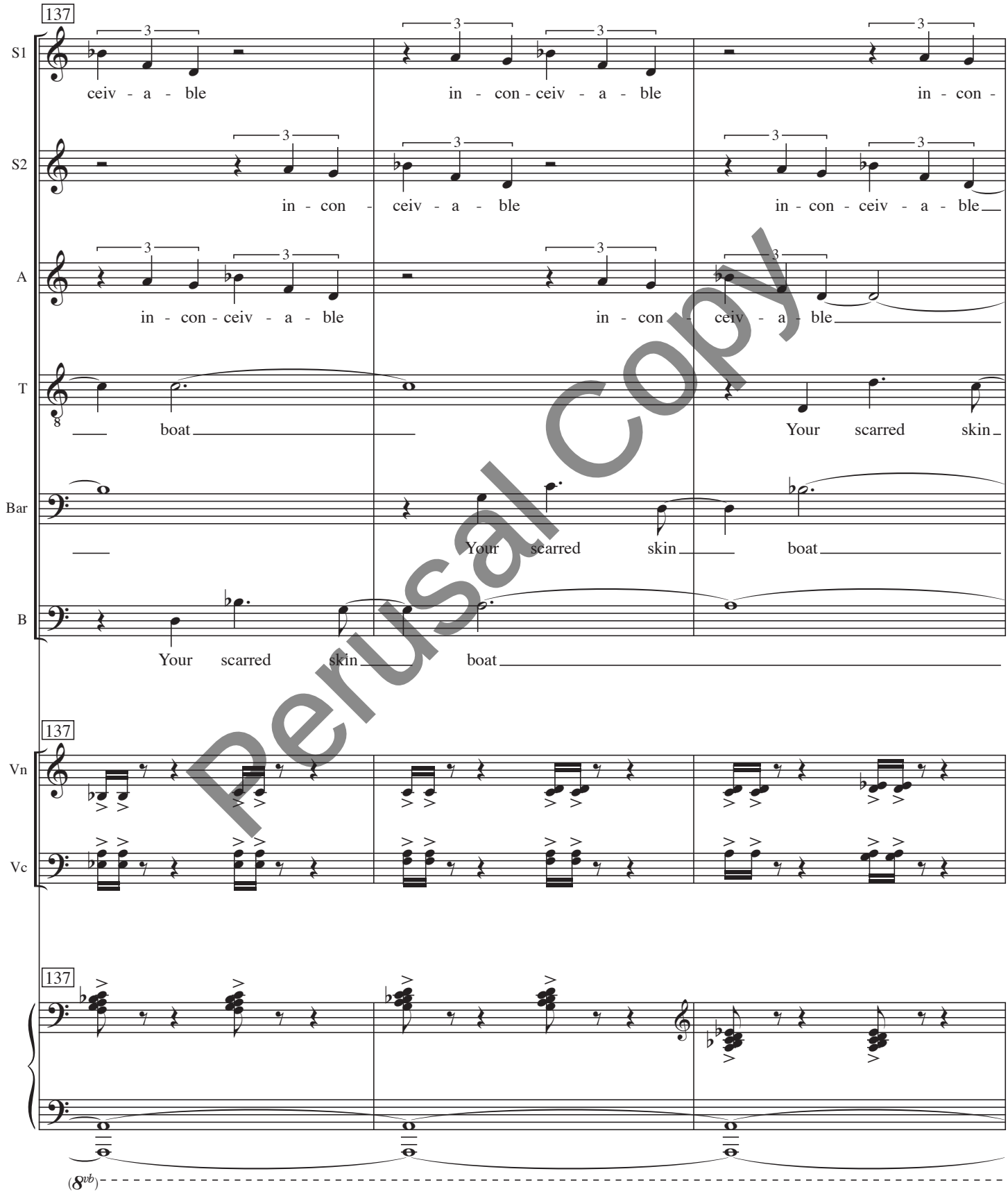

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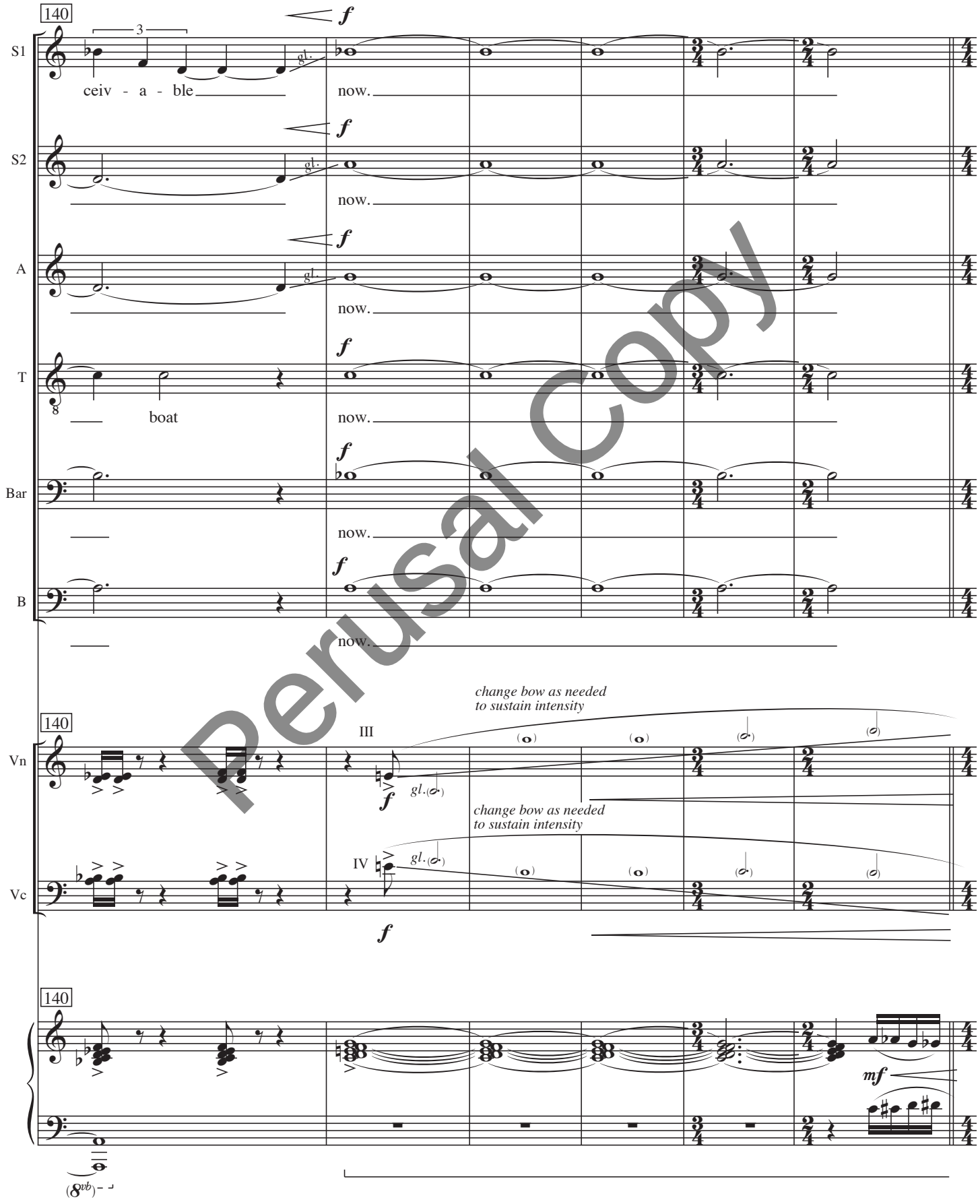

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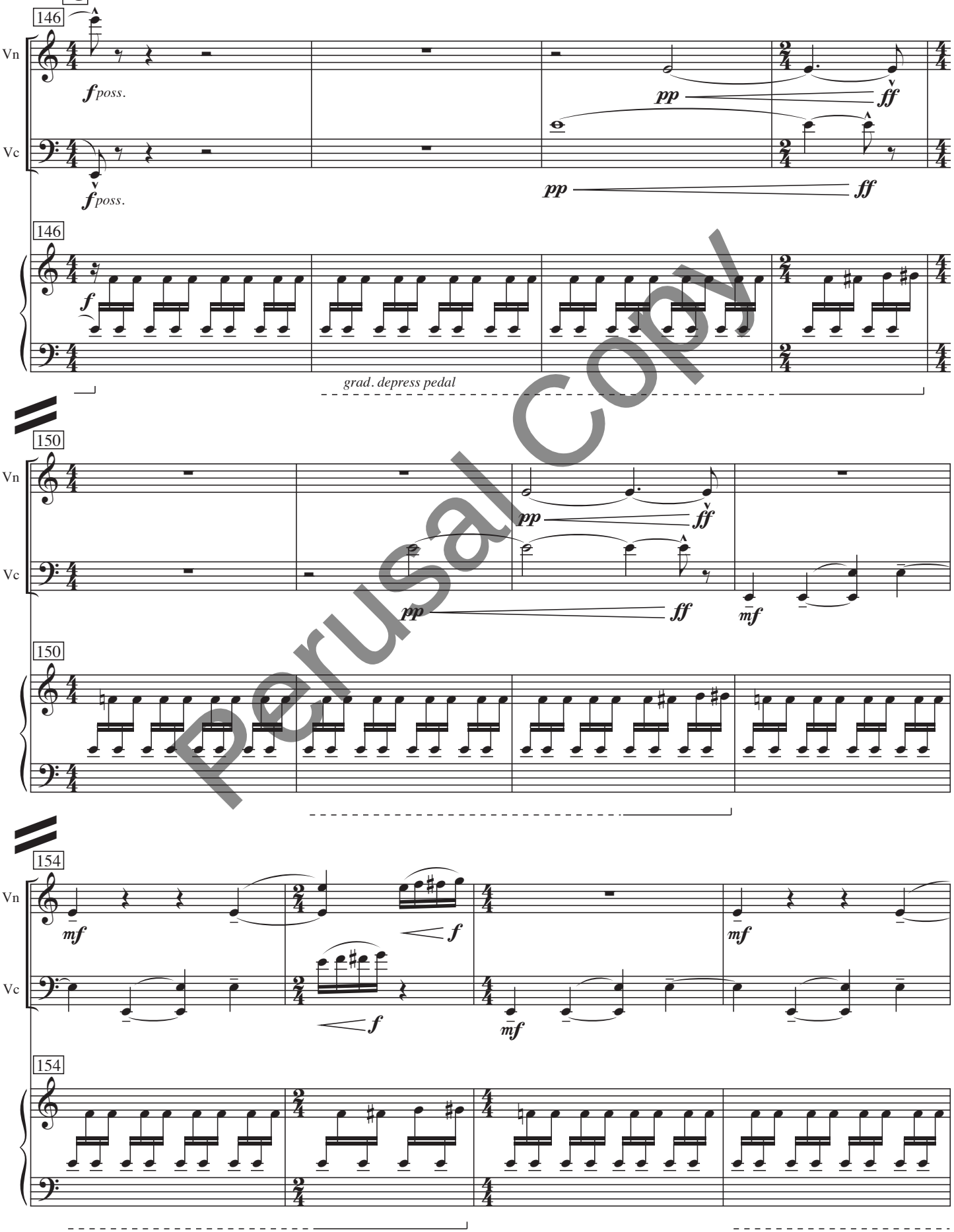

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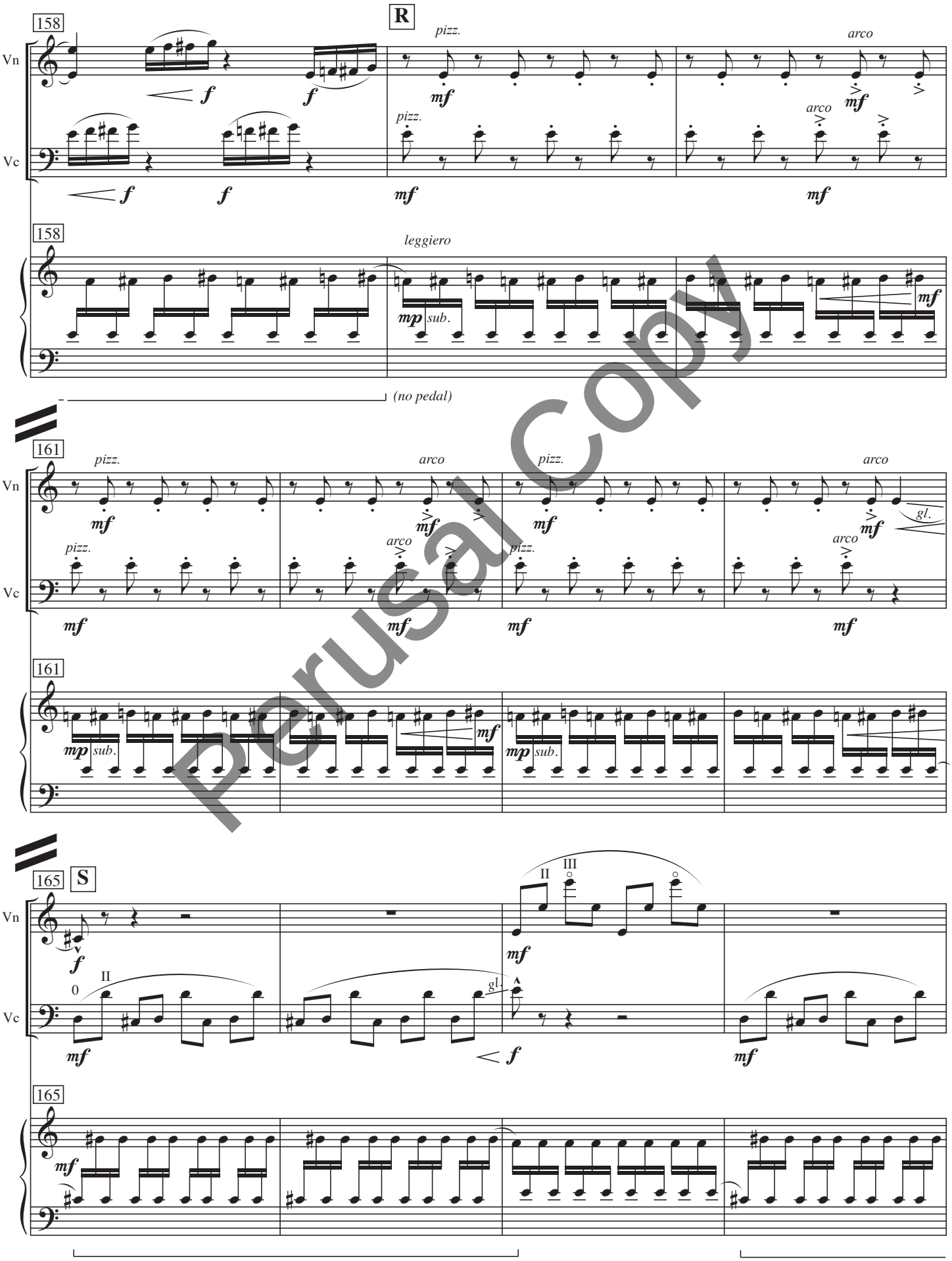

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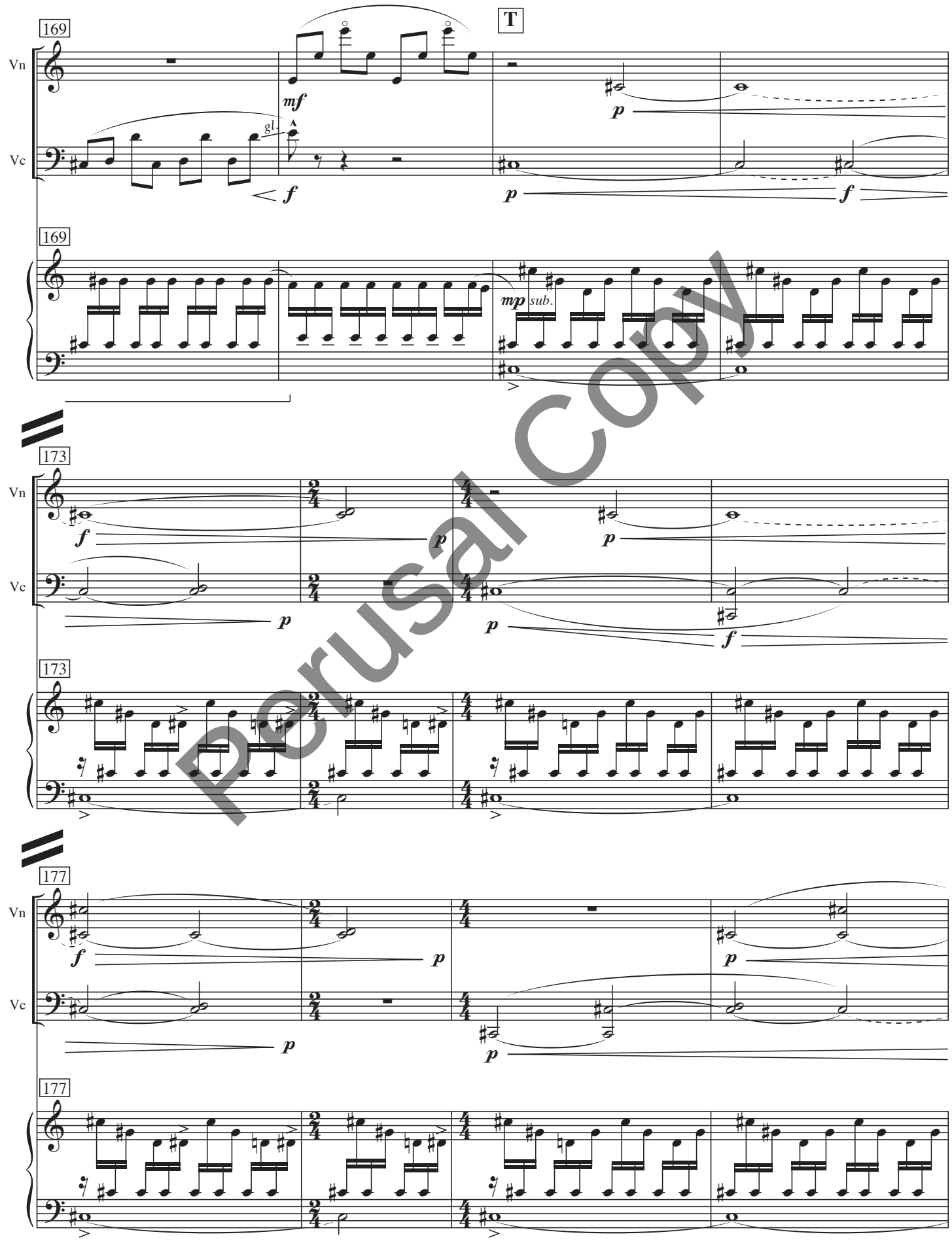

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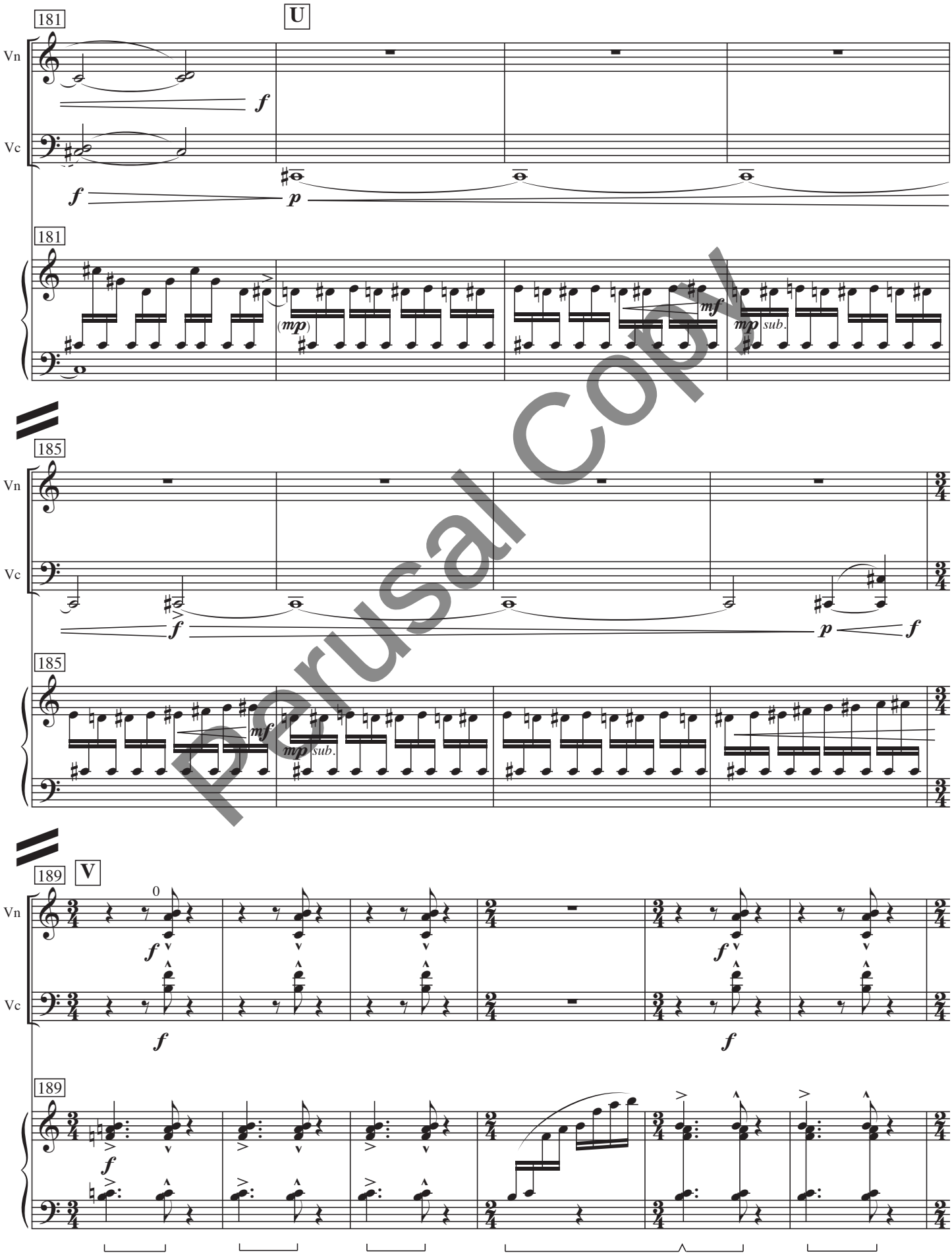

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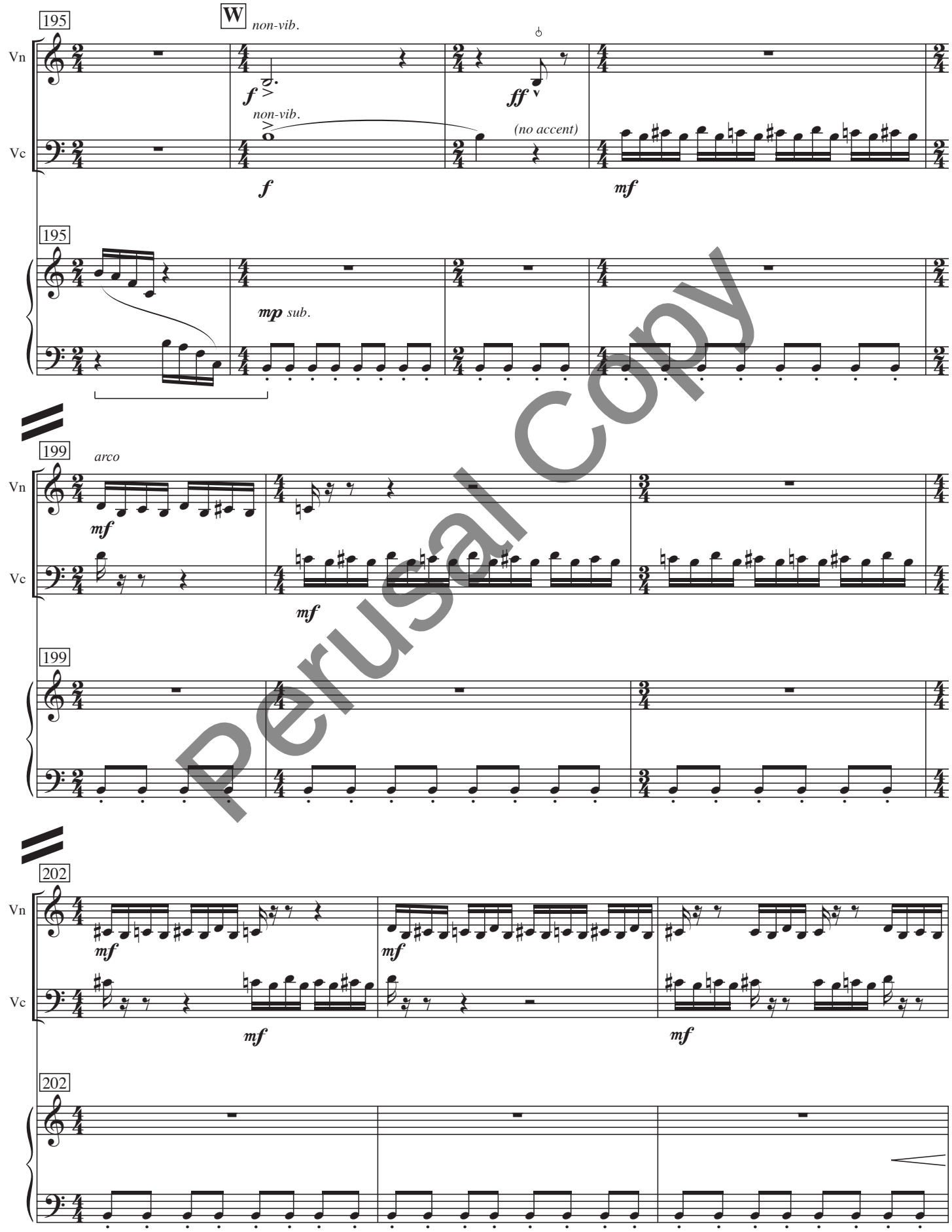

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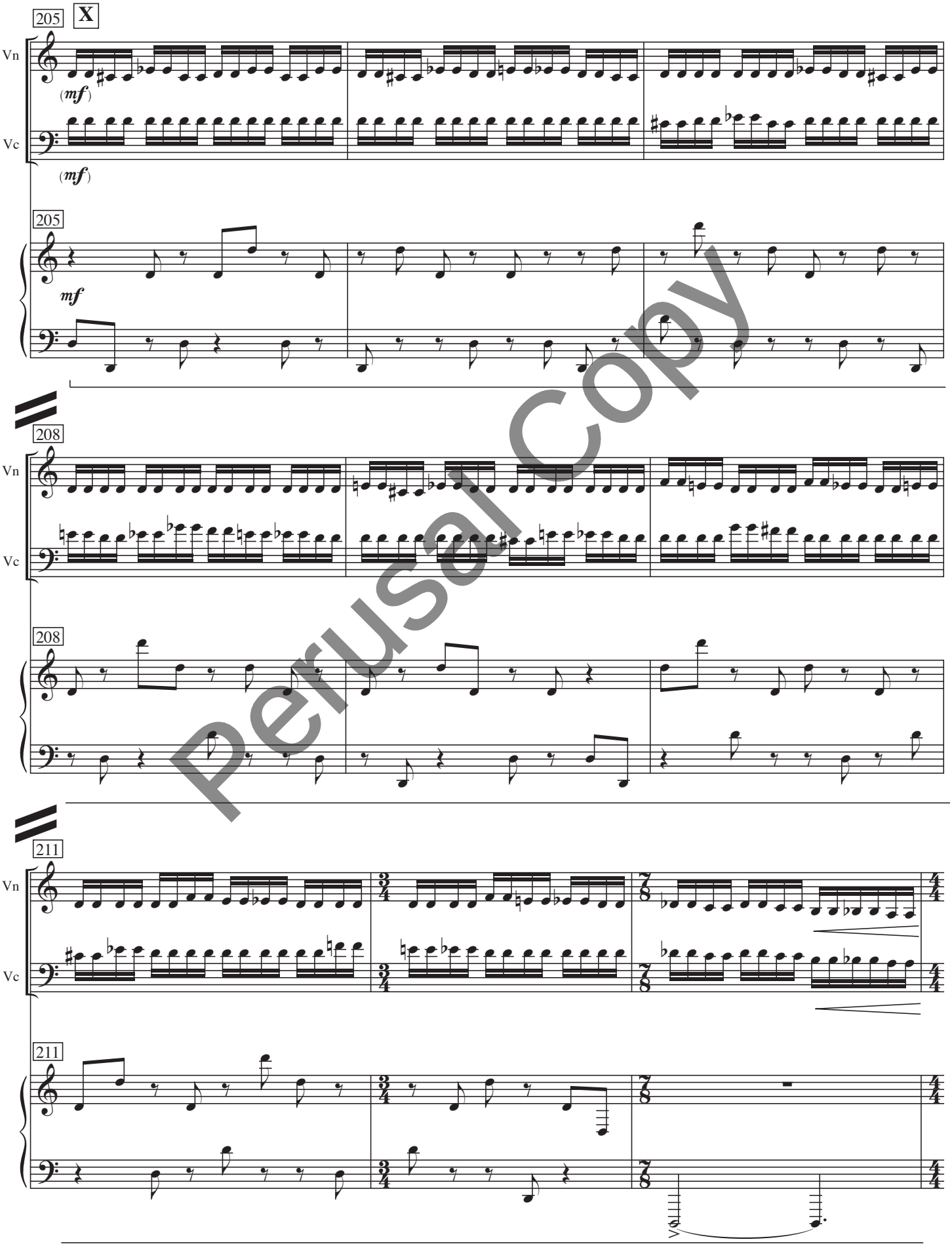

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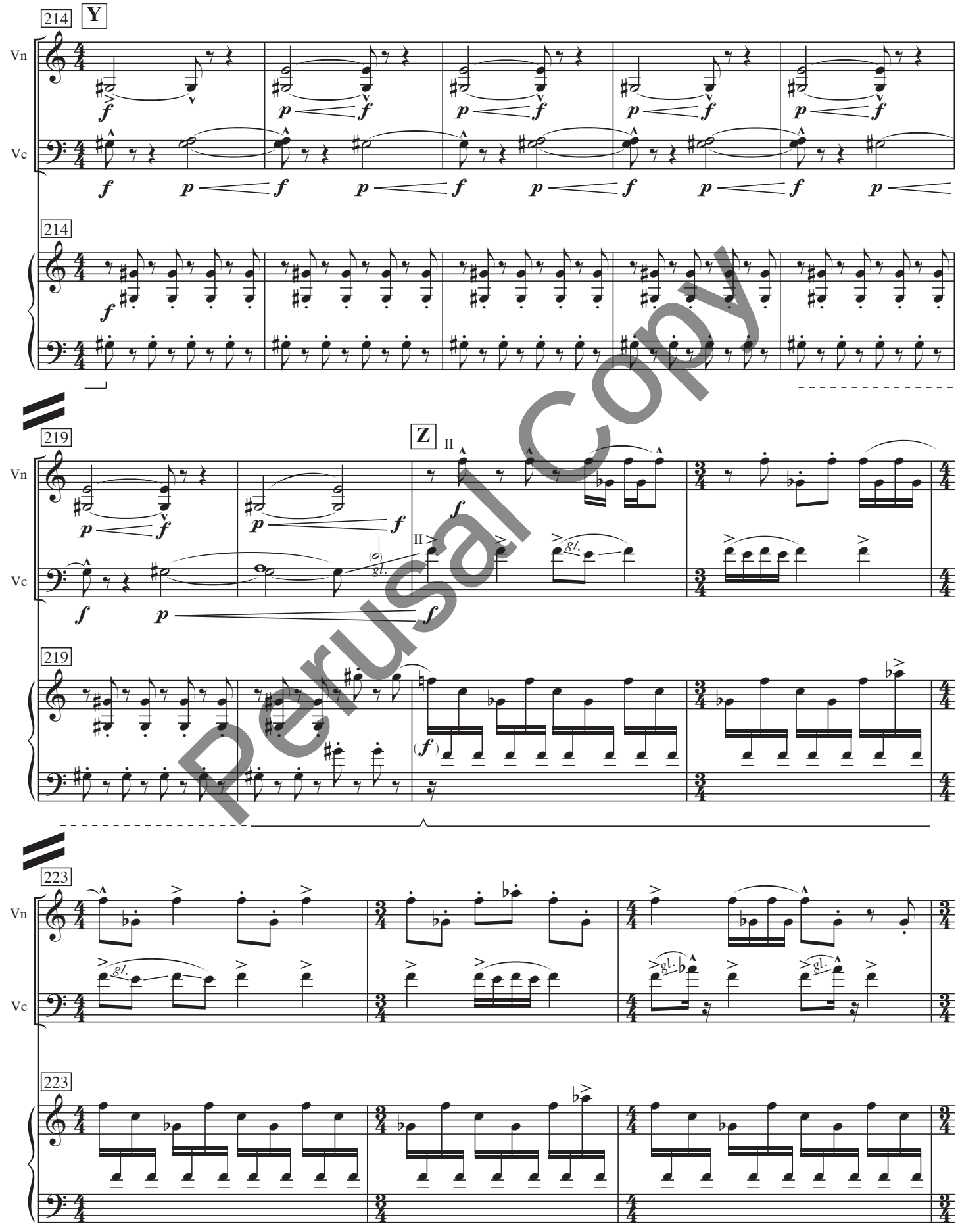

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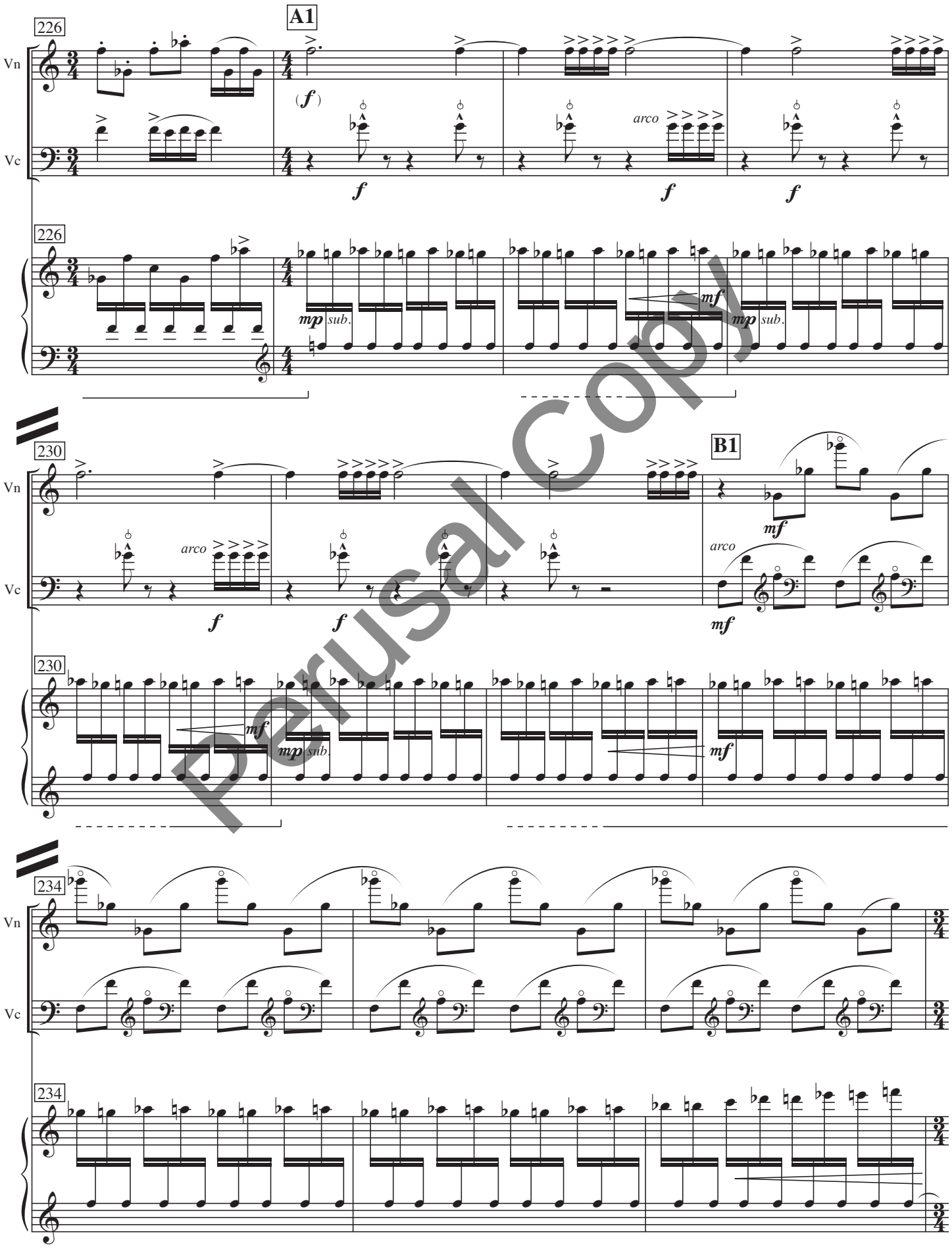

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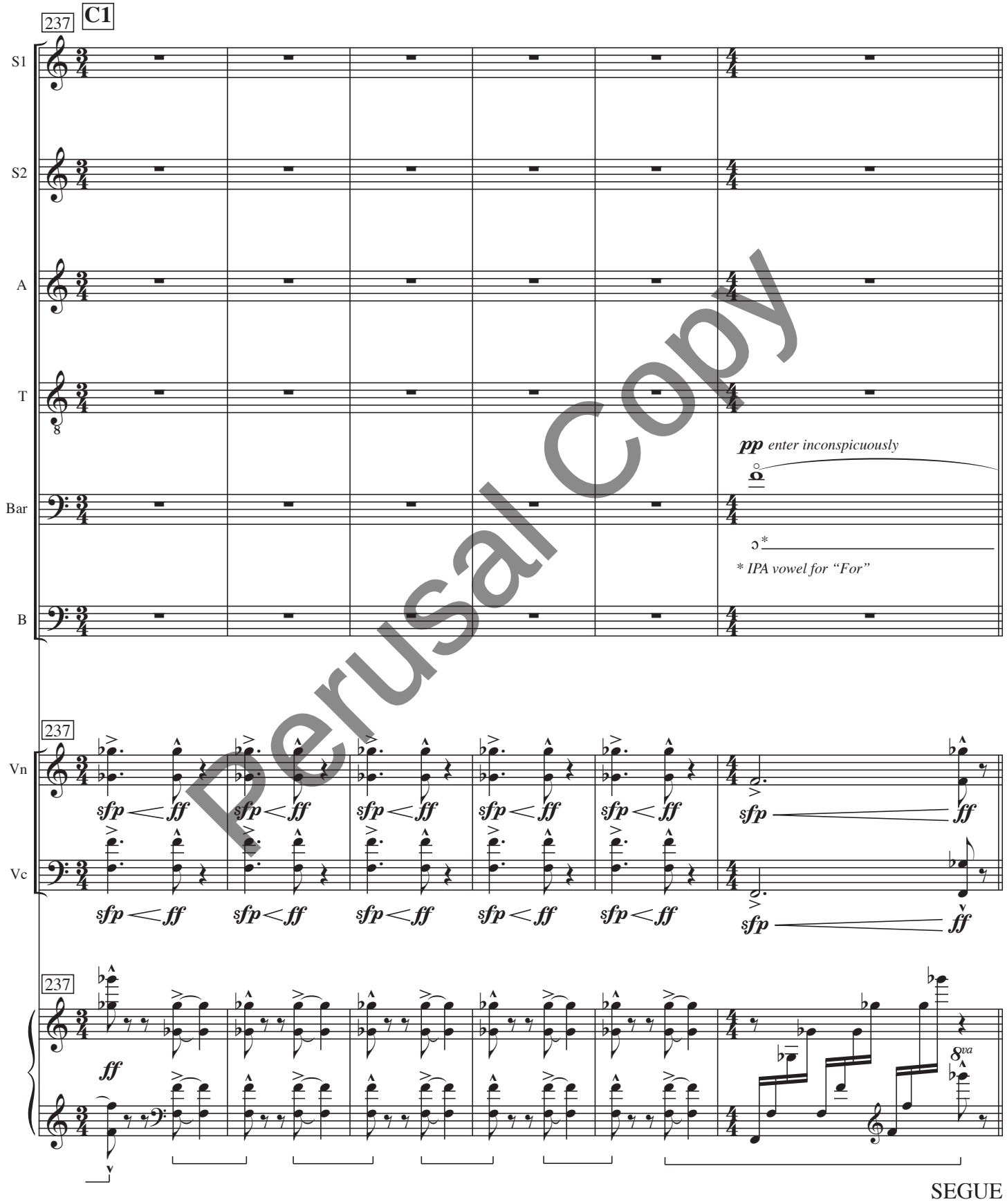

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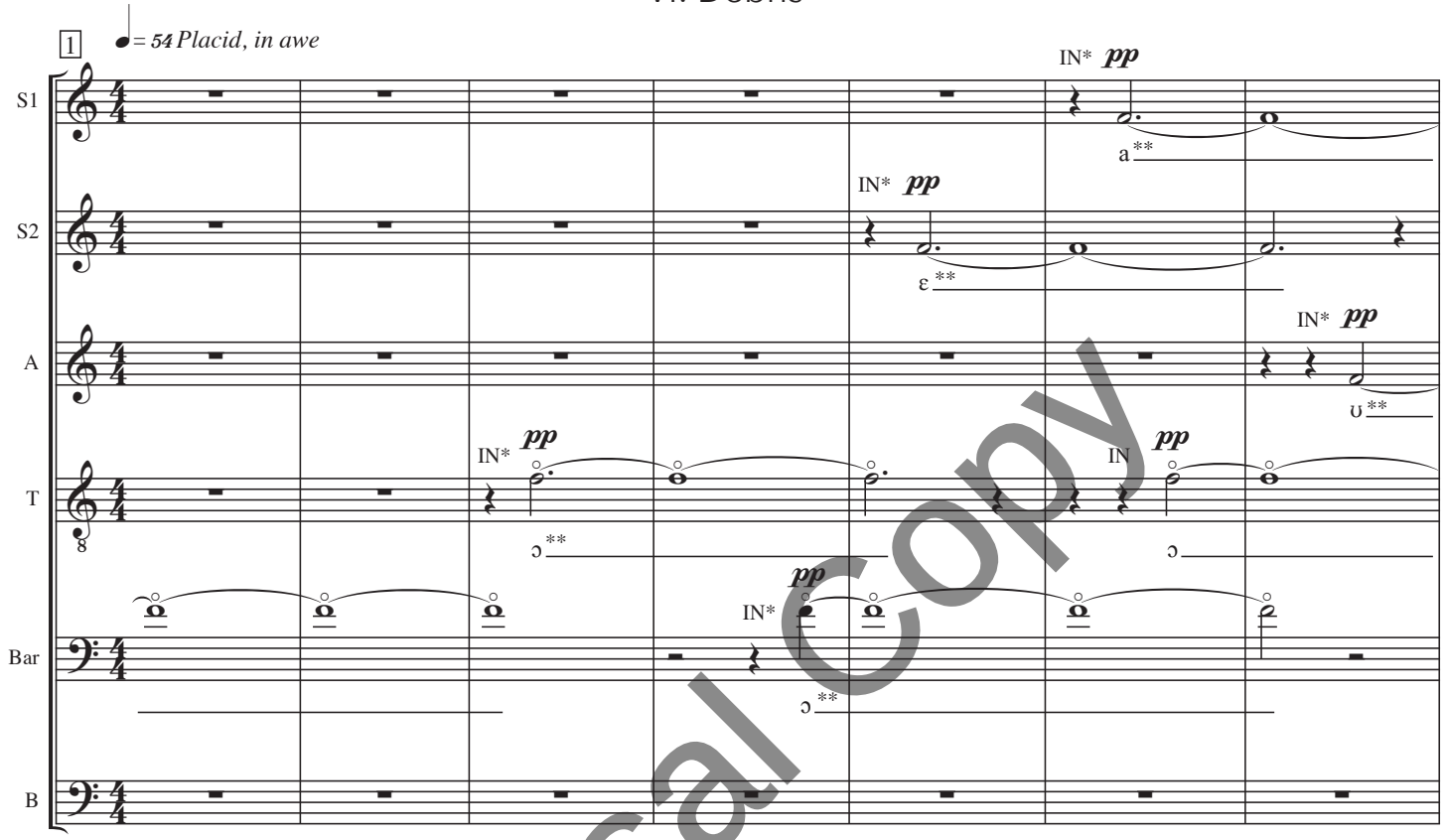
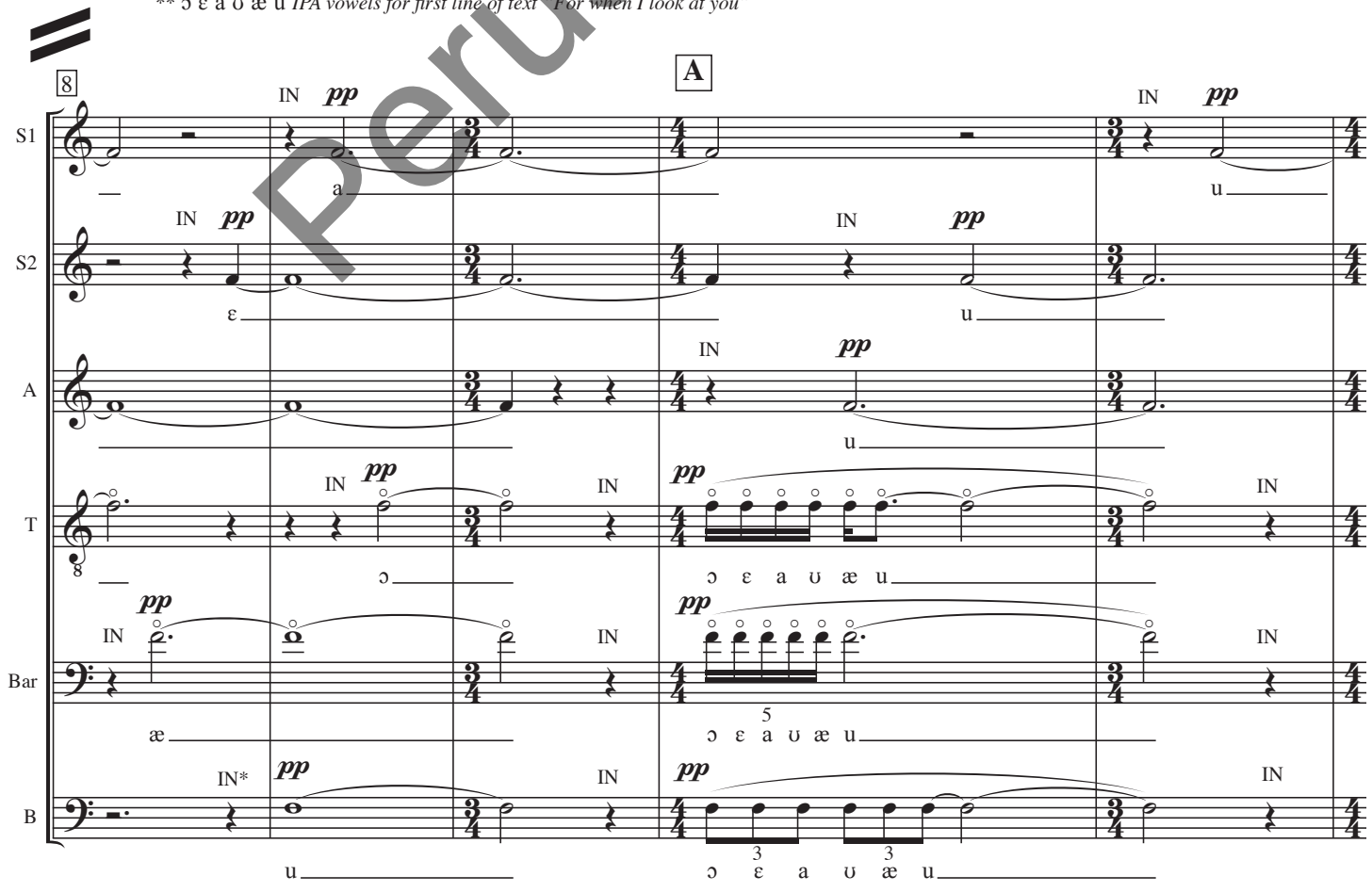
VI: Debris





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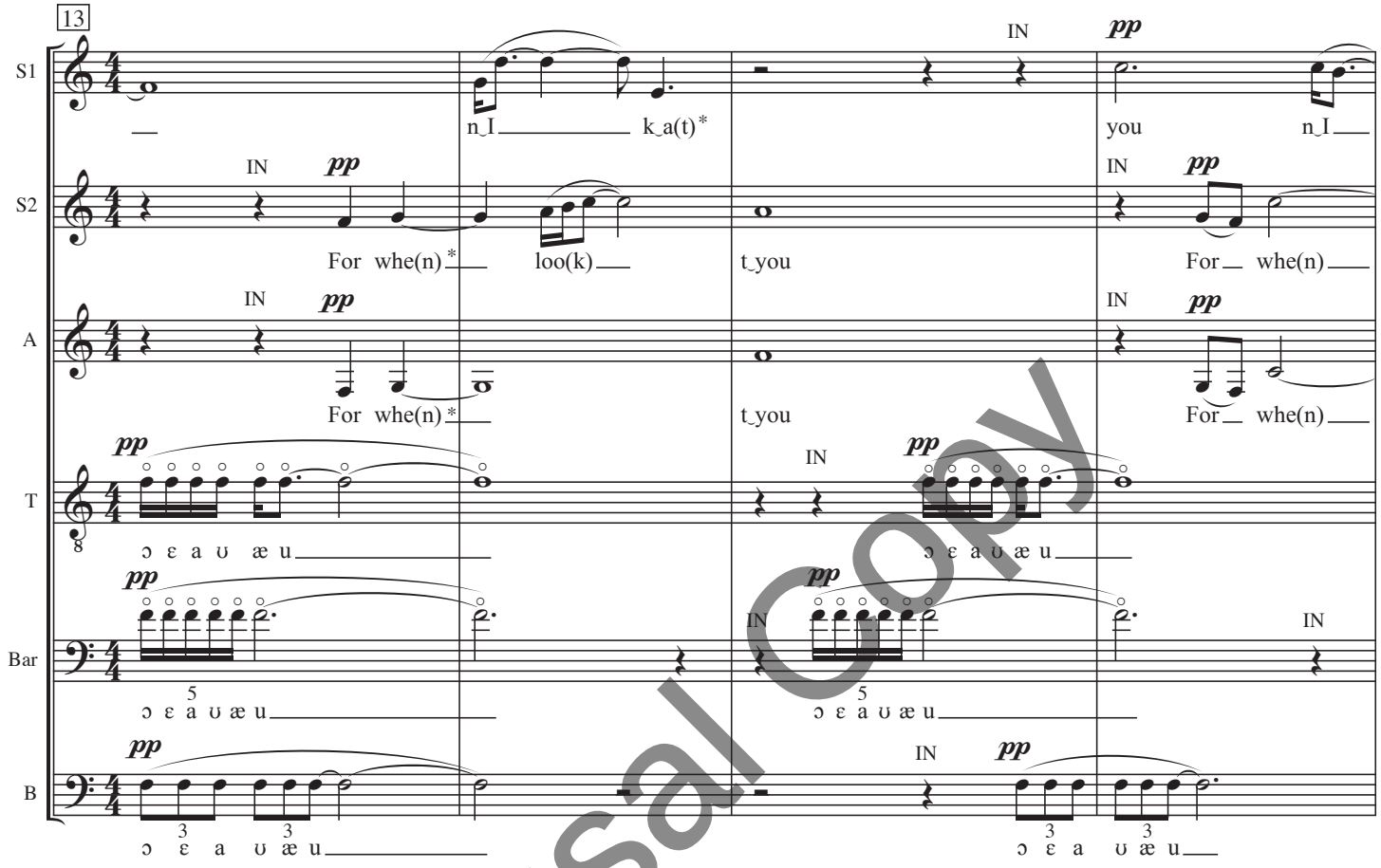
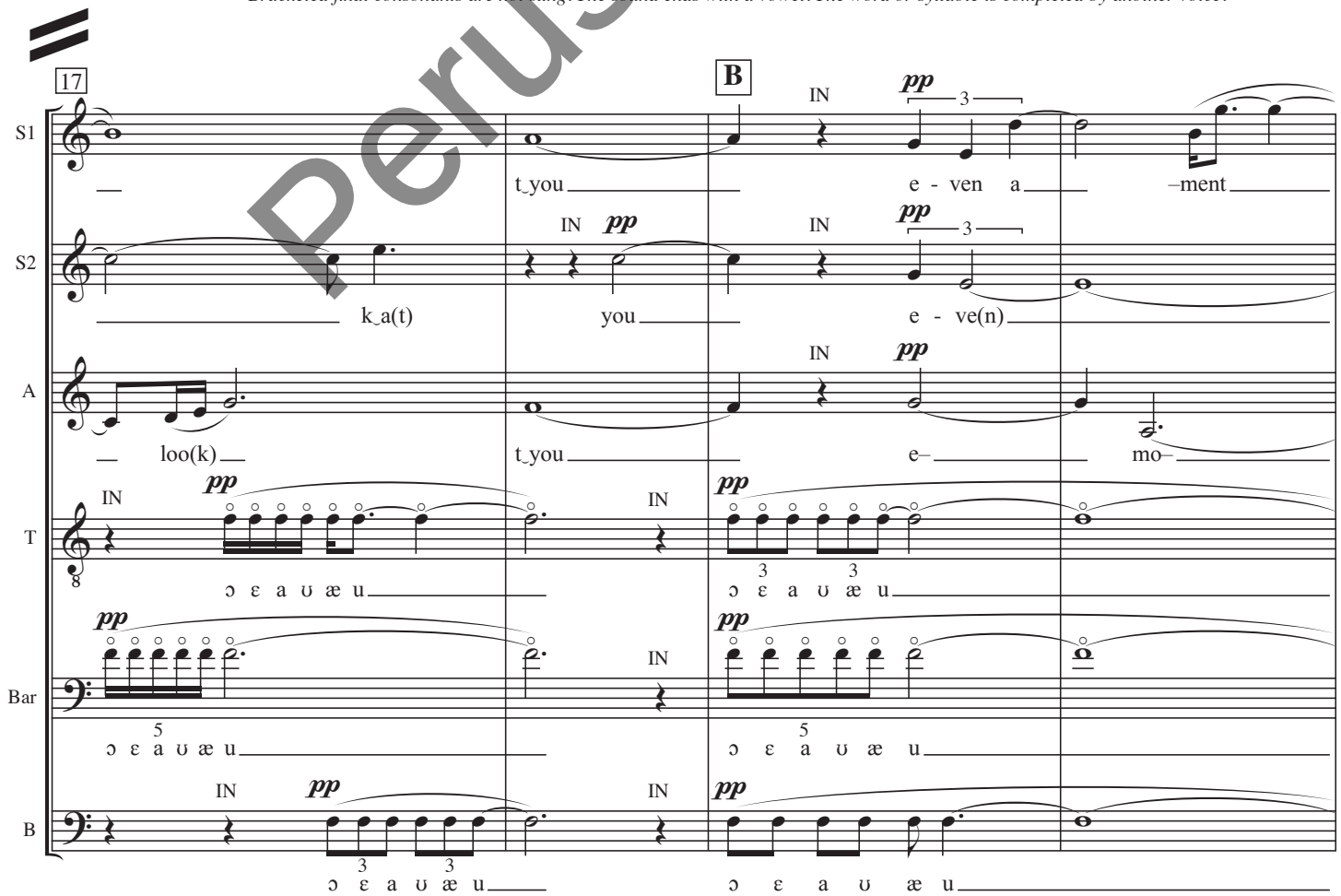


** Bracketed final consonants are not sung. The sound ends with a vowel. The word or syllable is completed by another voice.*



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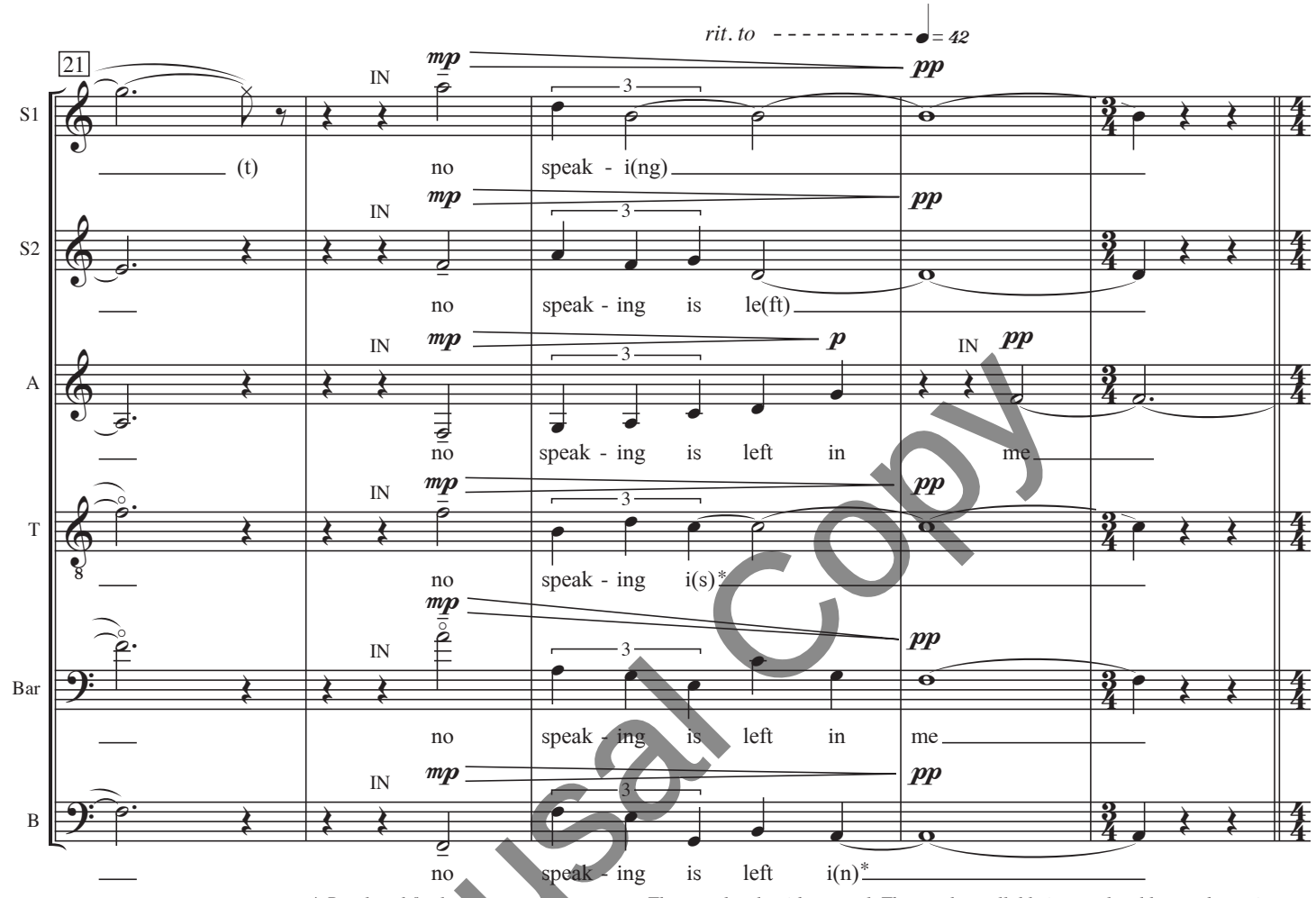
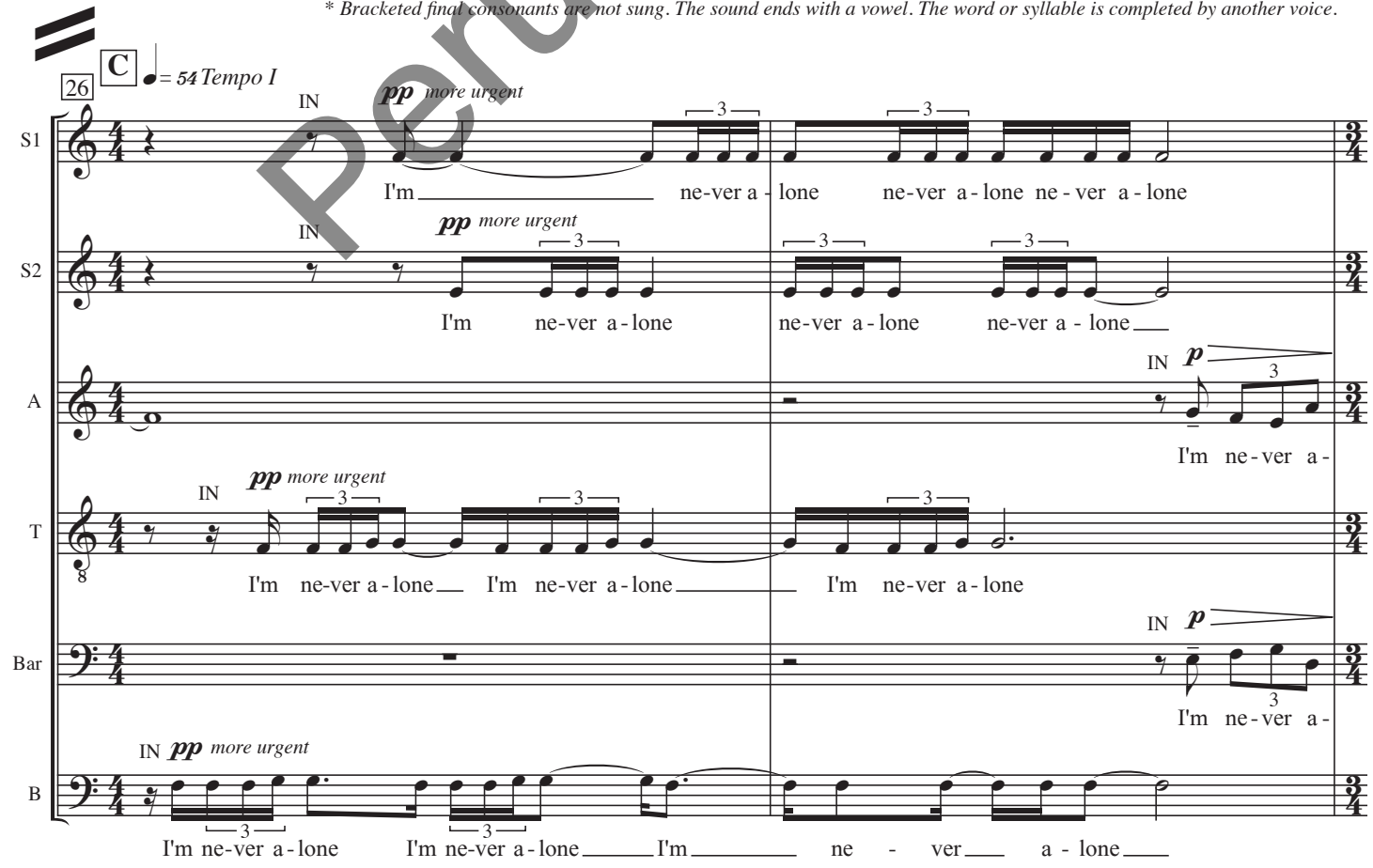


* Bracketed final consonants are not sung. The sound ends with a vowel. The word or syllable is completed by another voice.



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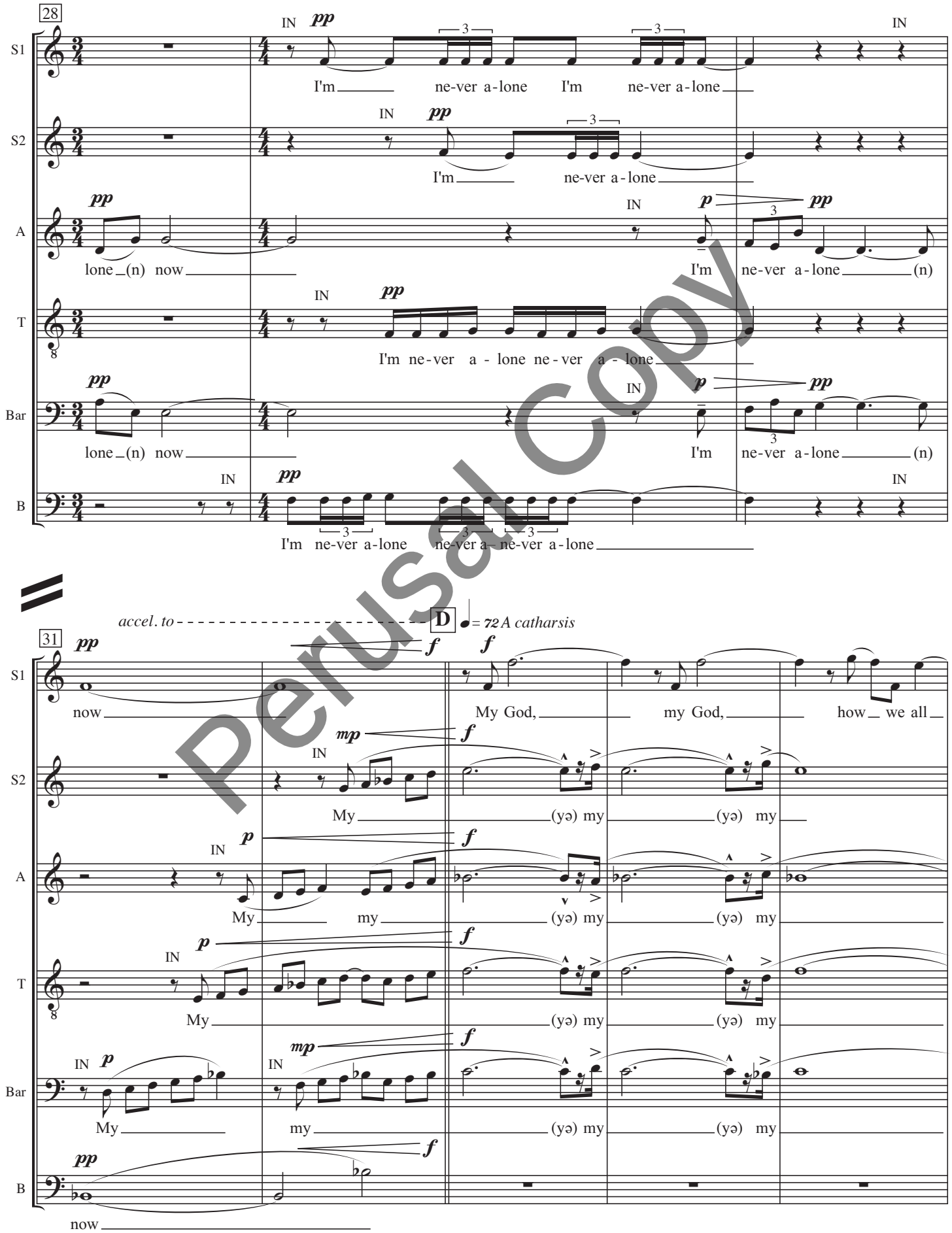

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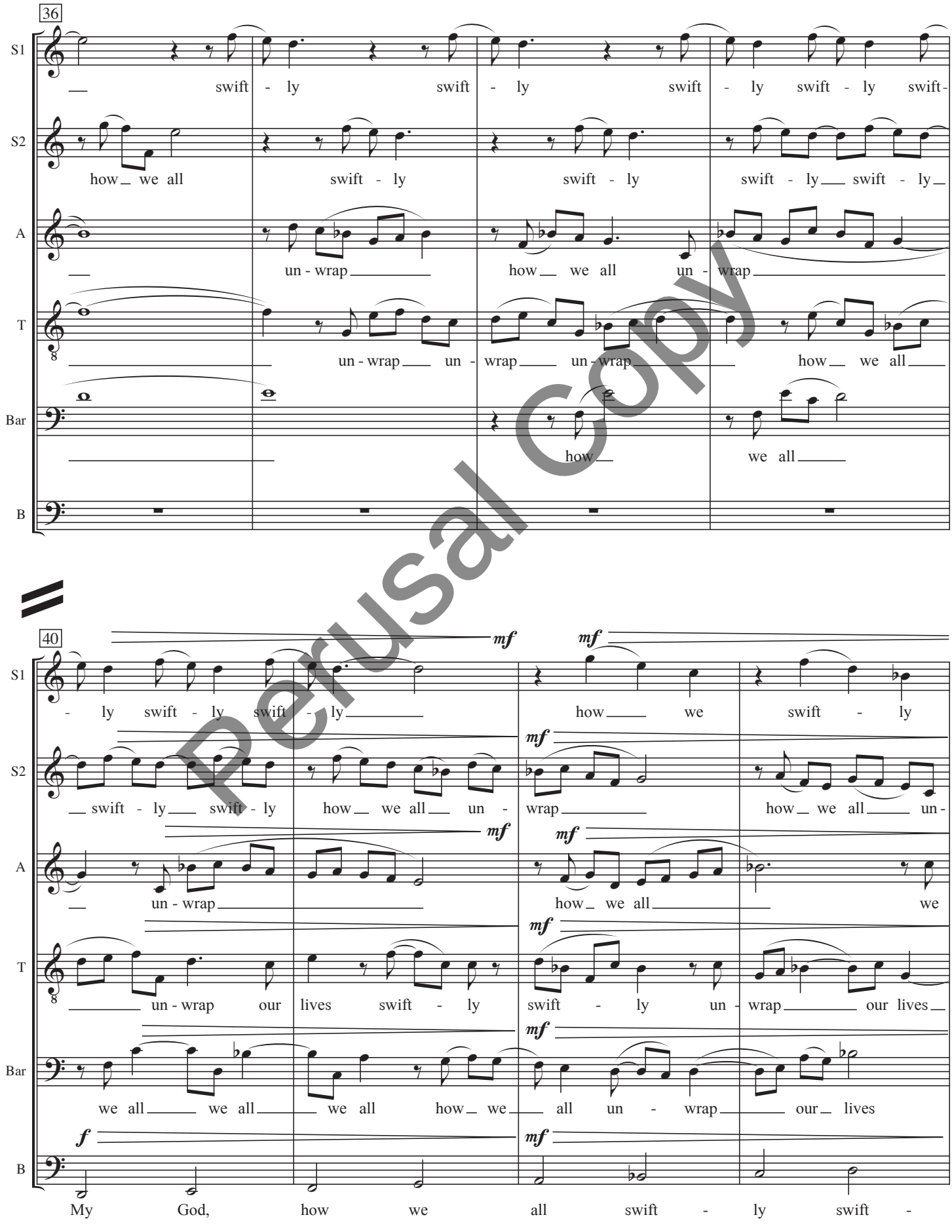

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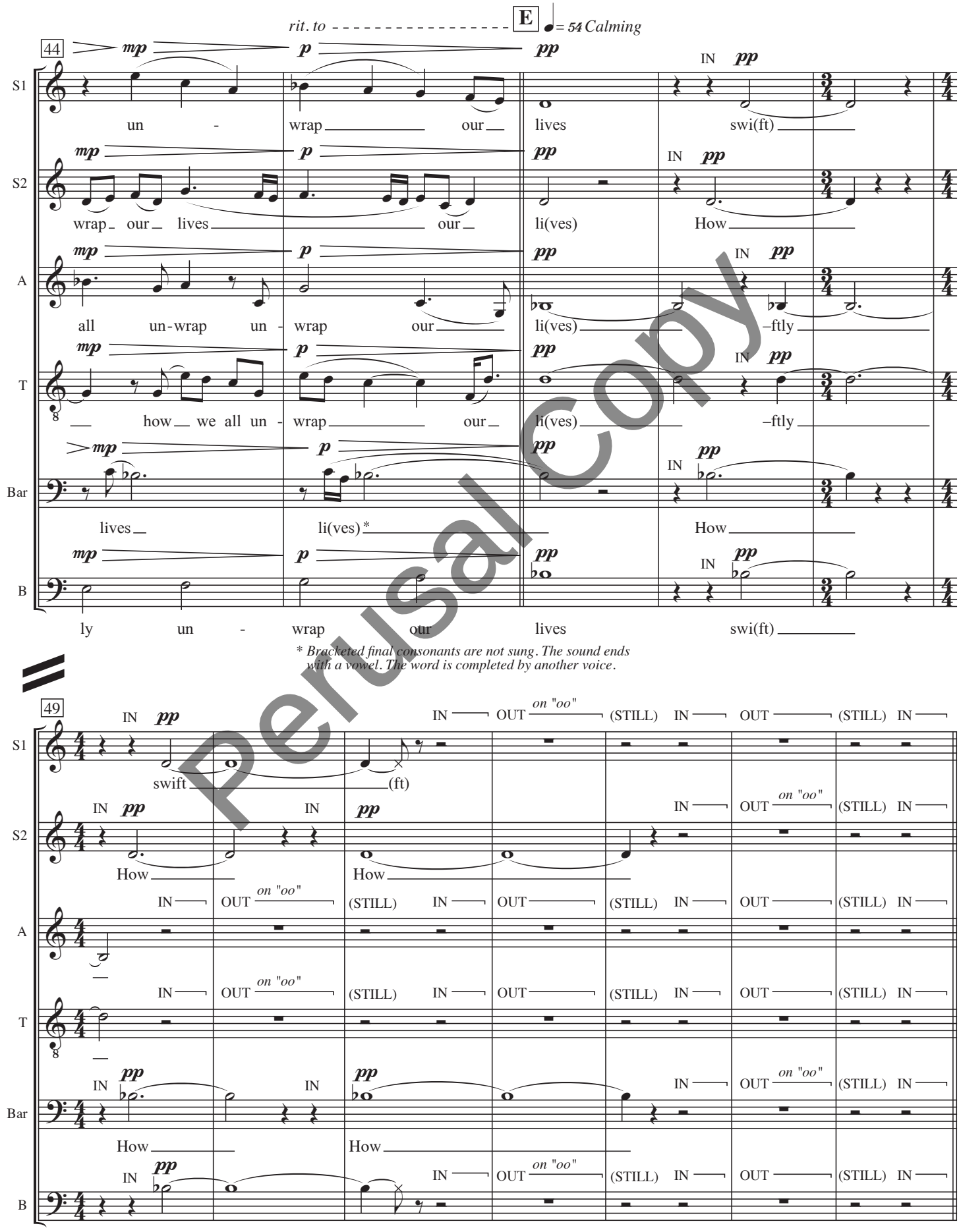


Perusal Copy

SEGUE

VII: Relict

♩= 60 *Simply*

rit. to - - - ♩= 48

1

Stay still for a moment, then exhale unobtrusively and breathe normally

S1

Stay still for a moment, then exhale unobtrusively and breathe normally

S2

Stay still for a moment, then exhale unobtrusively and breathe normally

A

Stay still for a moment, then exhale unobtrusively and breathe normally

T

Stay still for a moment, then exhale unobtrusively and breathe normally

Bar

Stay still for a moment, then exhale unobtrusively and breathe normally

B

1

Vn

Vc

1

5

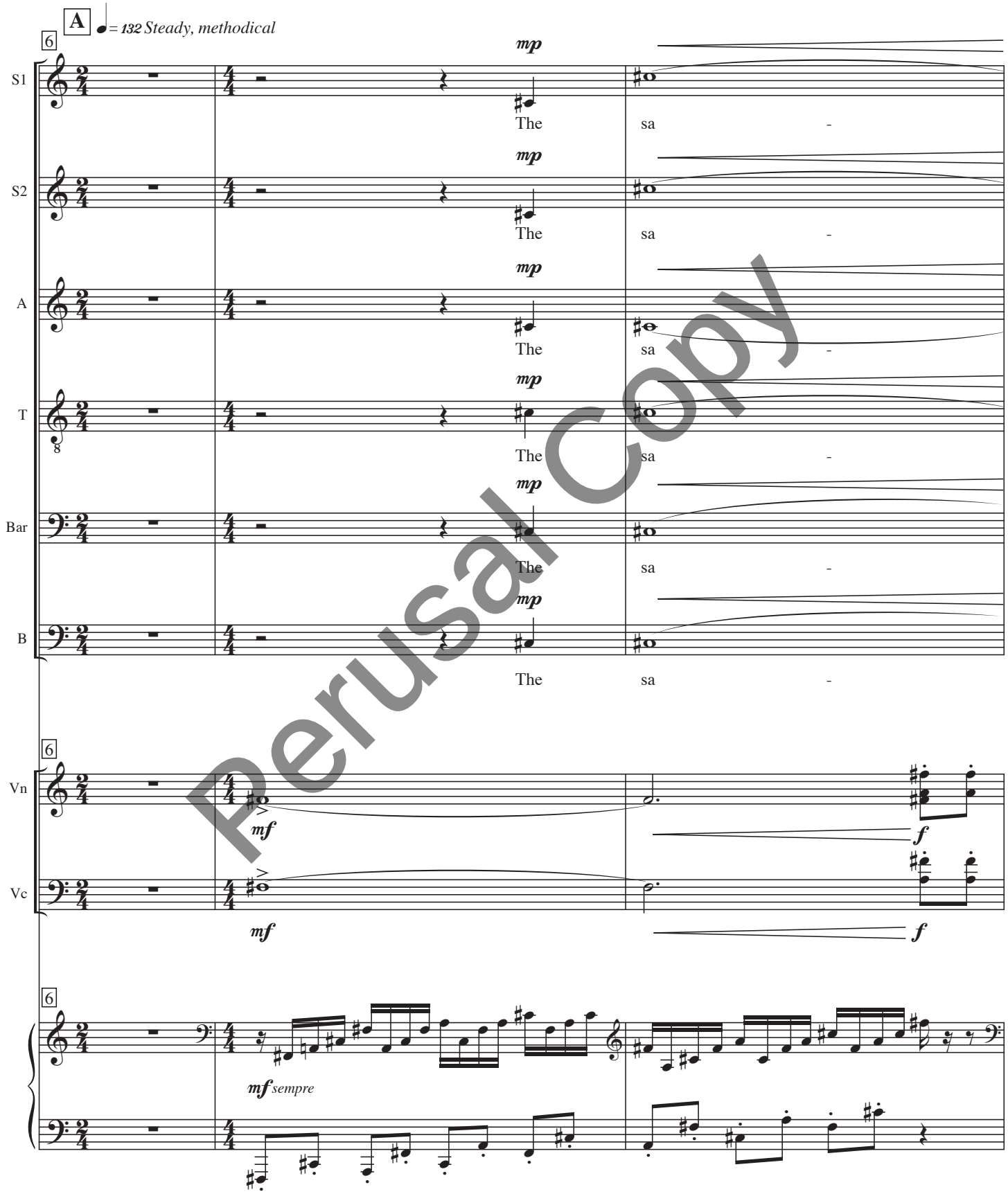
mf

mp

p

The piano is the "exhale" from the previous movement

Perusal Copy



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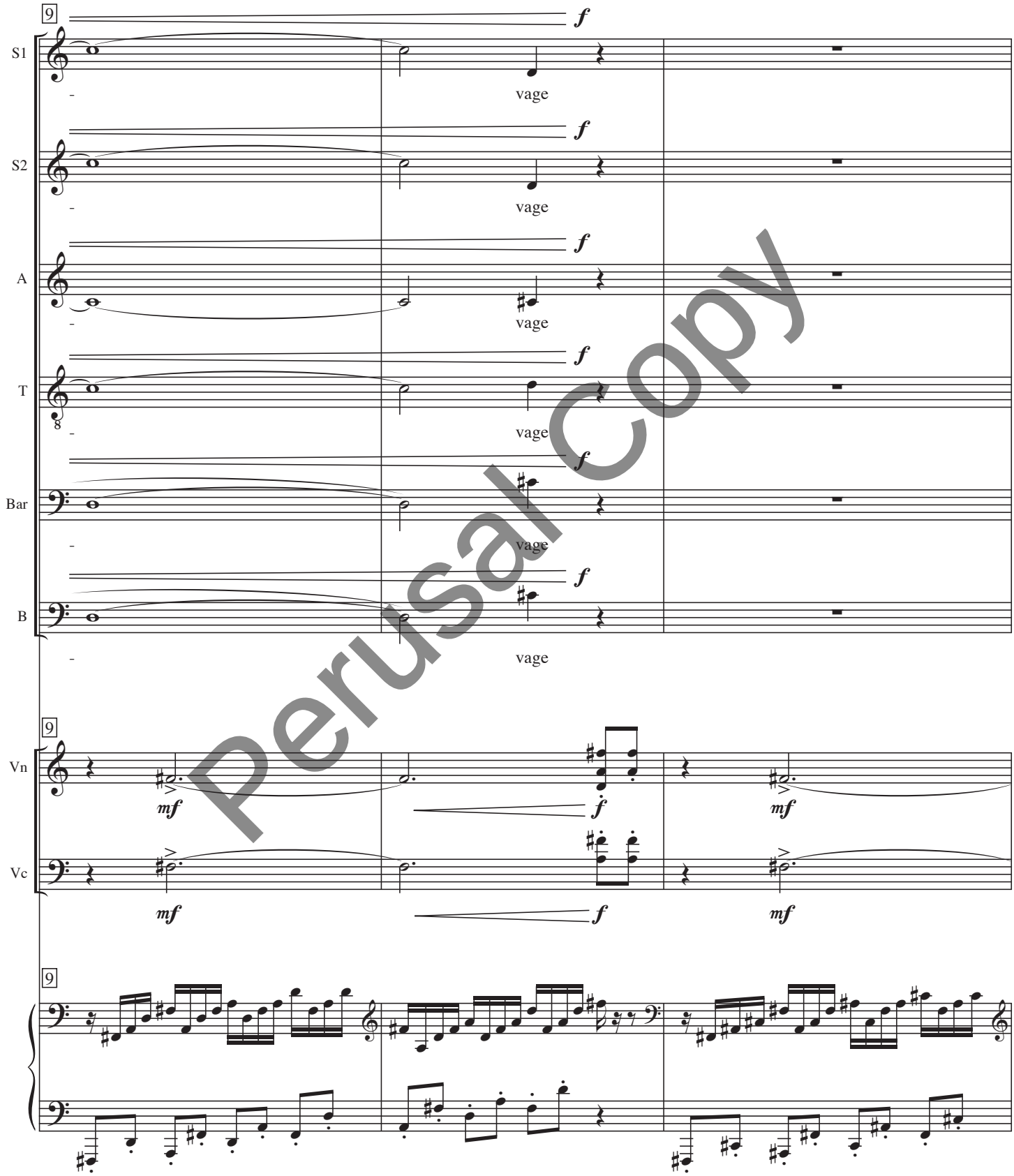
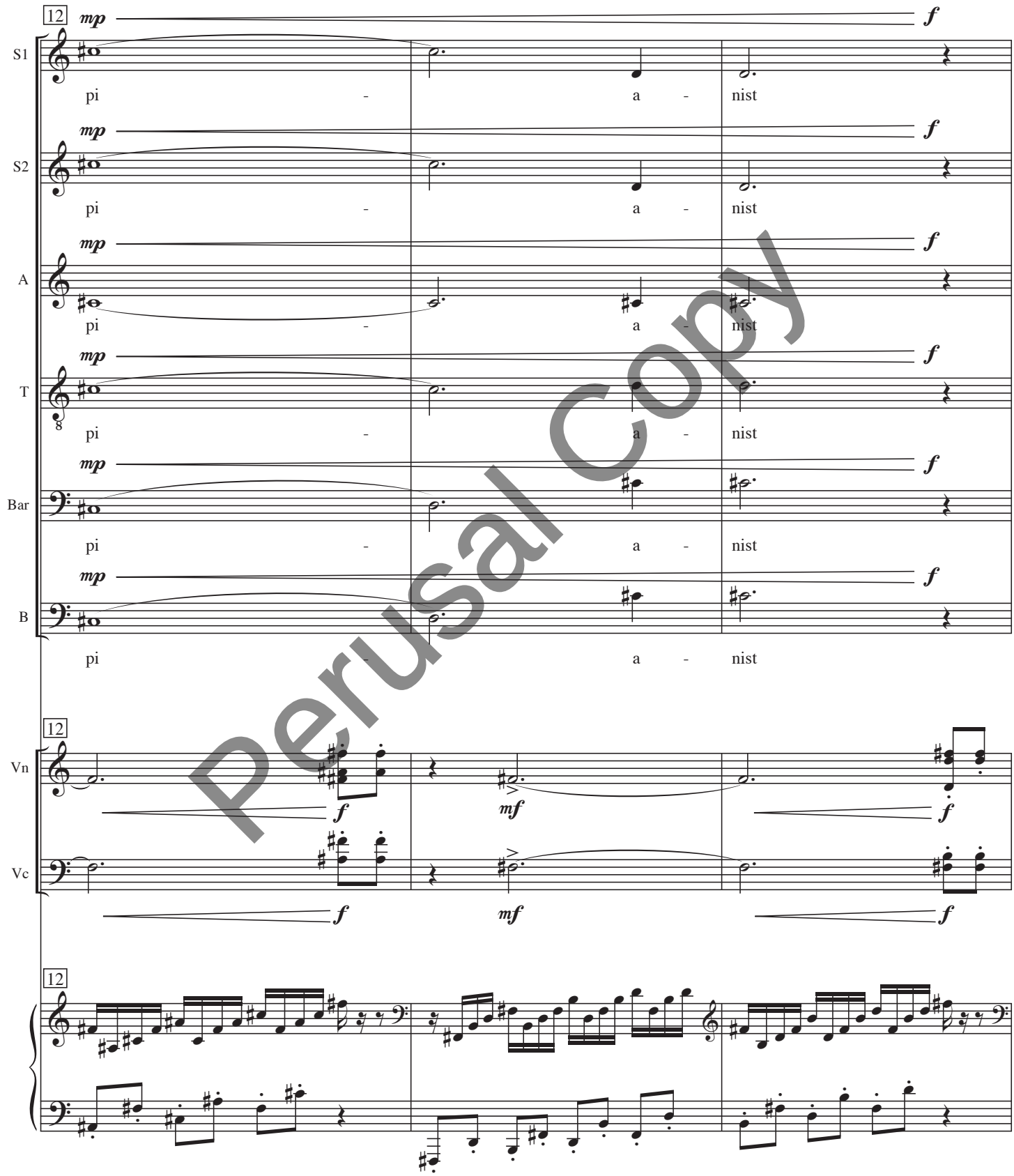

9
S1
S2
A
T
Bar
B
Vn
Vc
f
mf
vage
Perusal Copy



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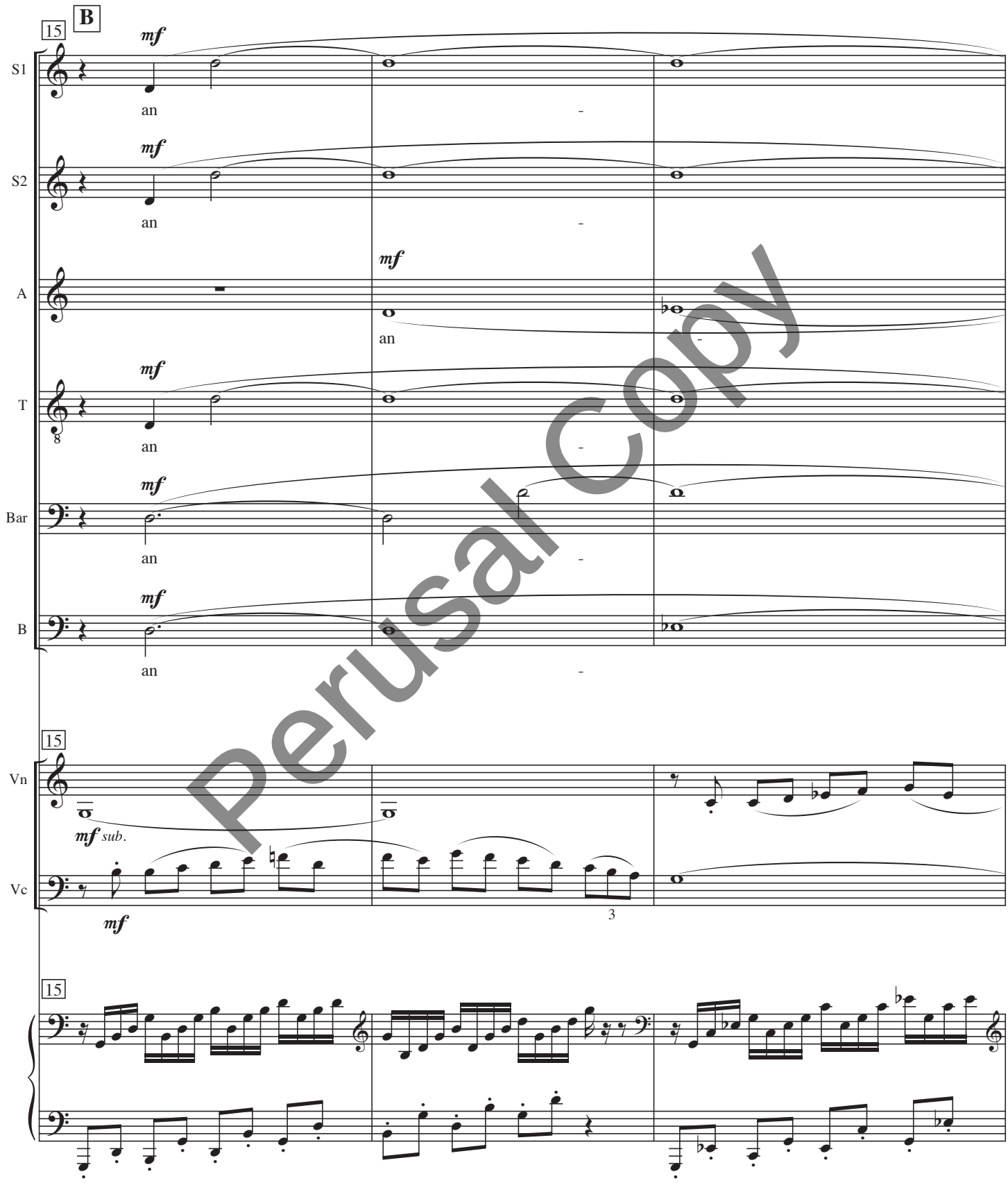

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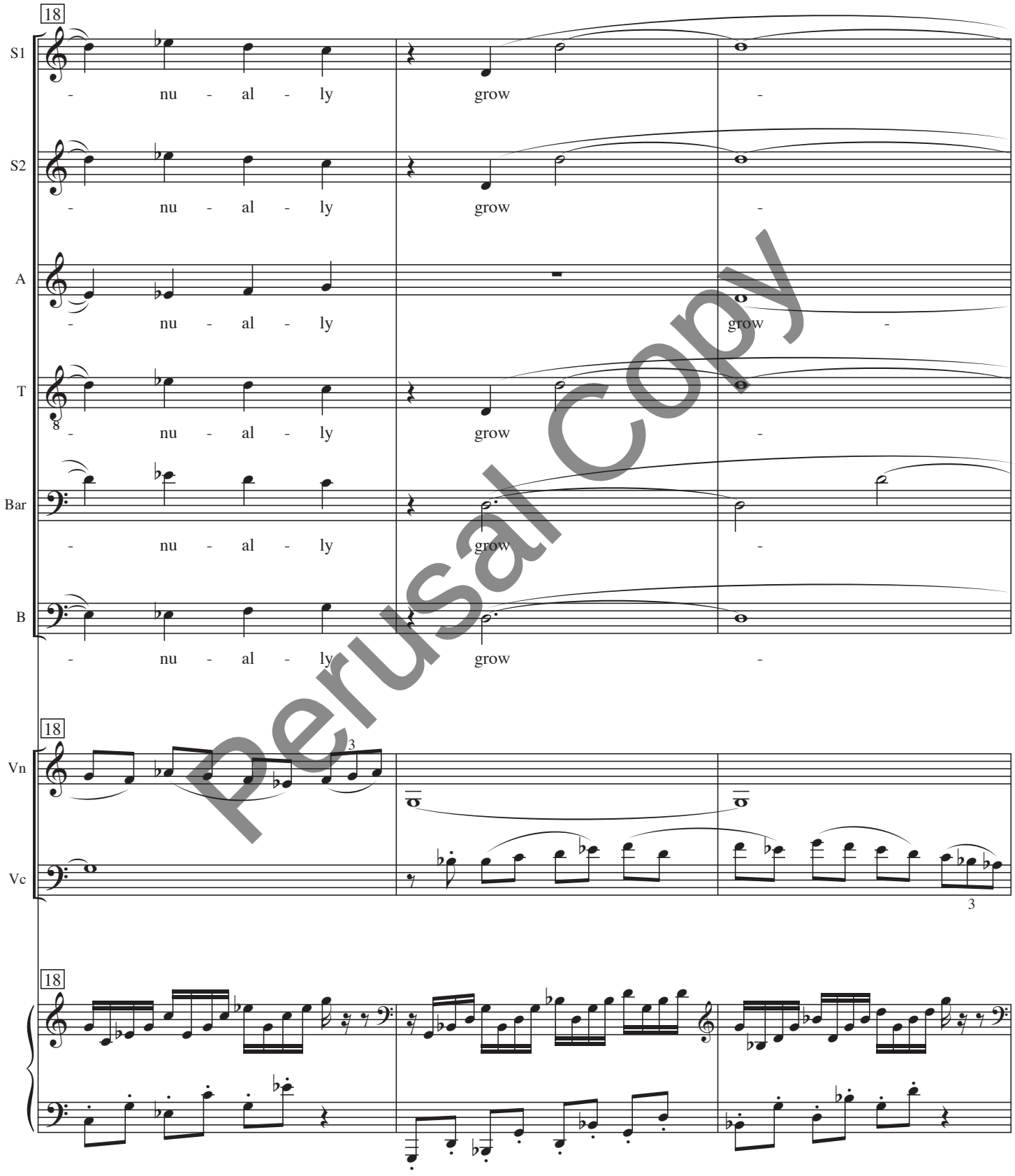

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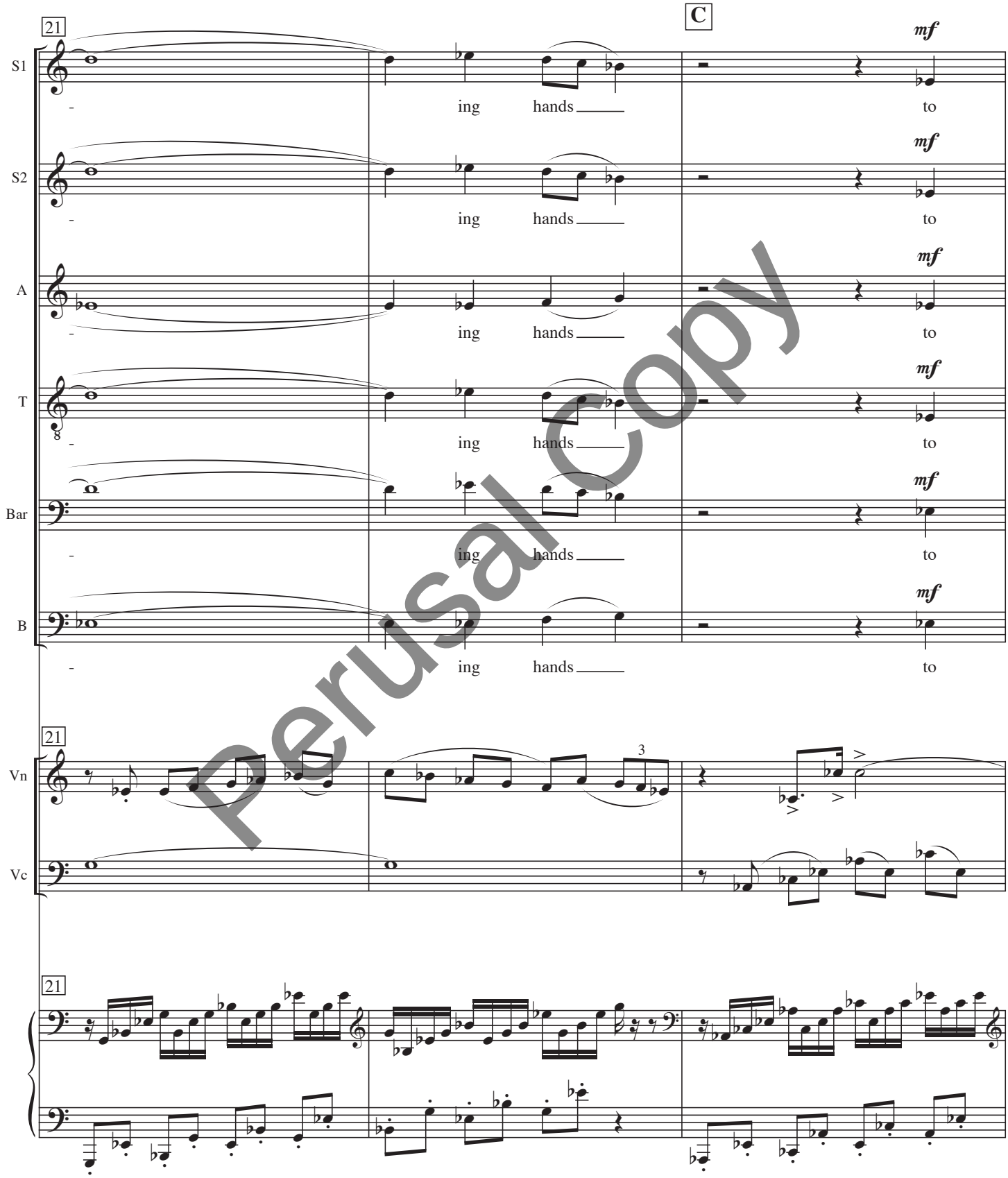

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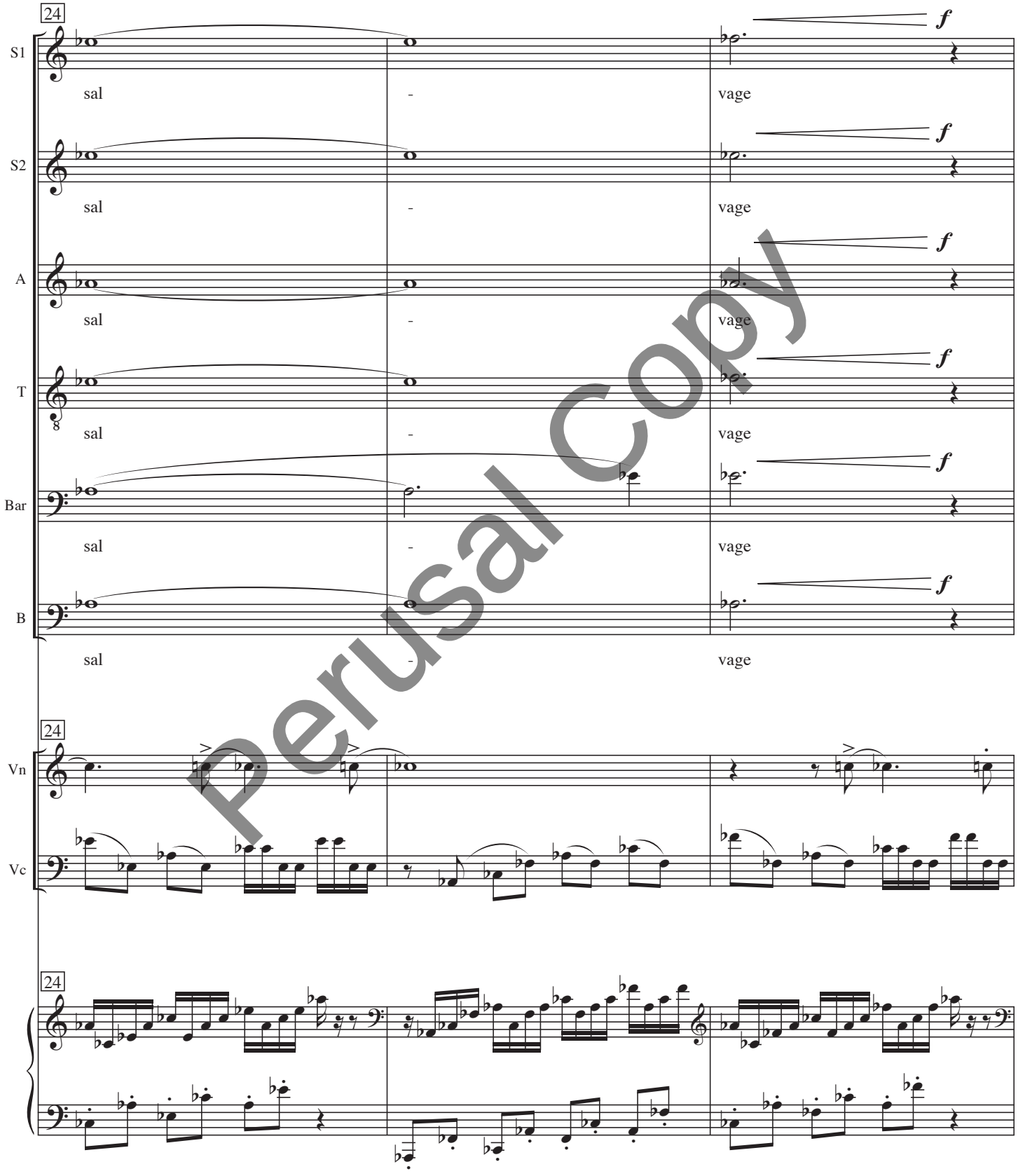

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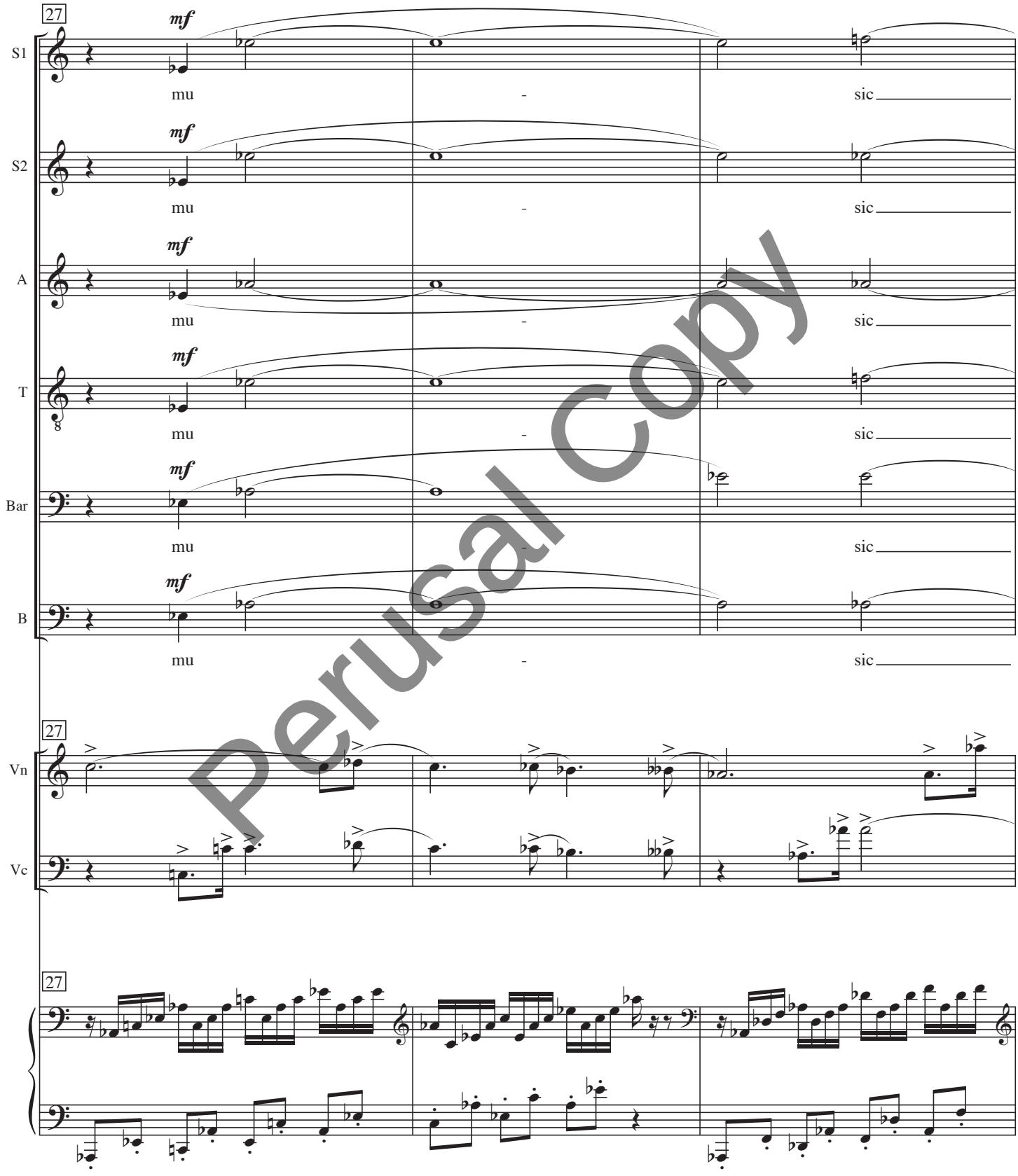

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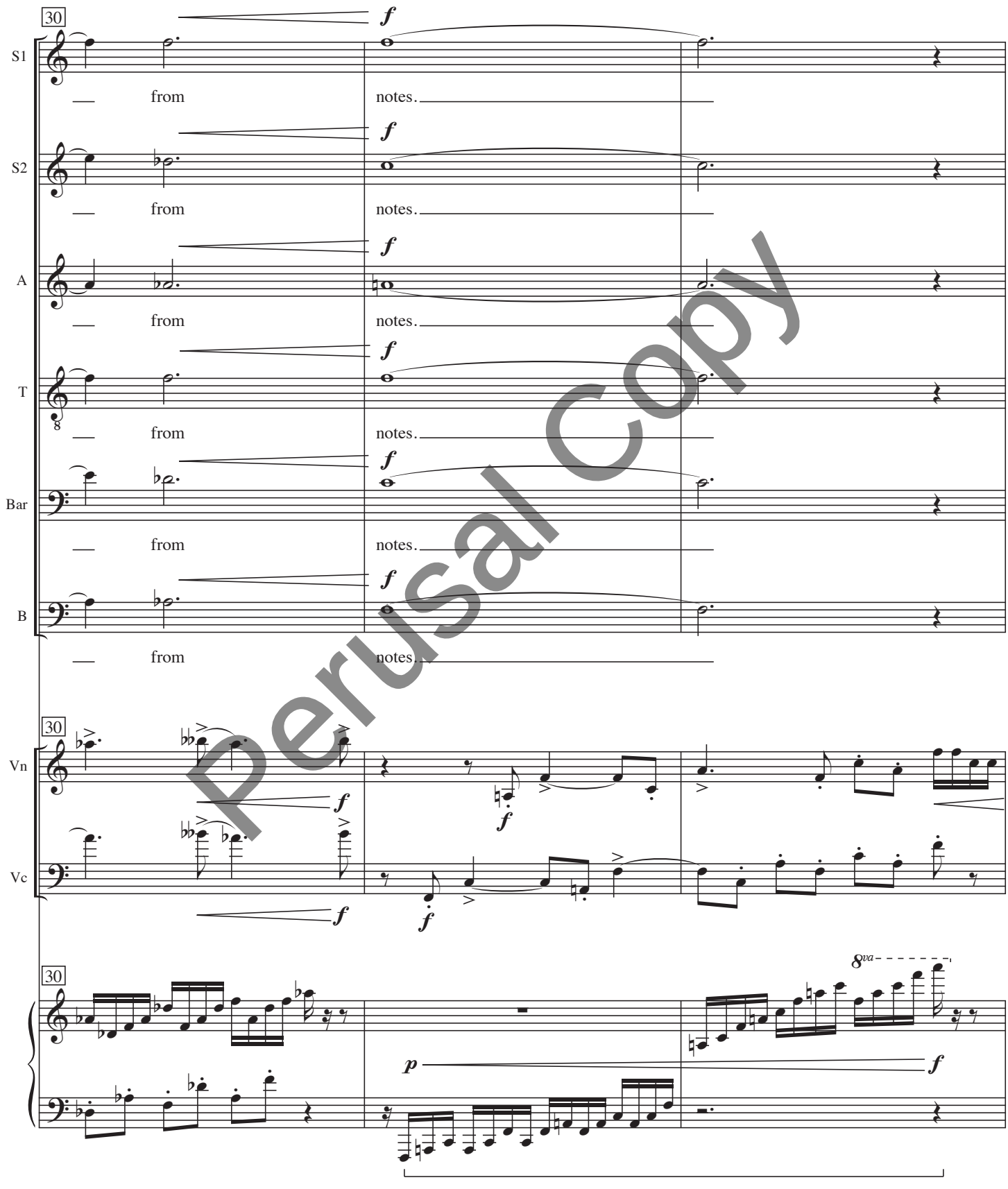

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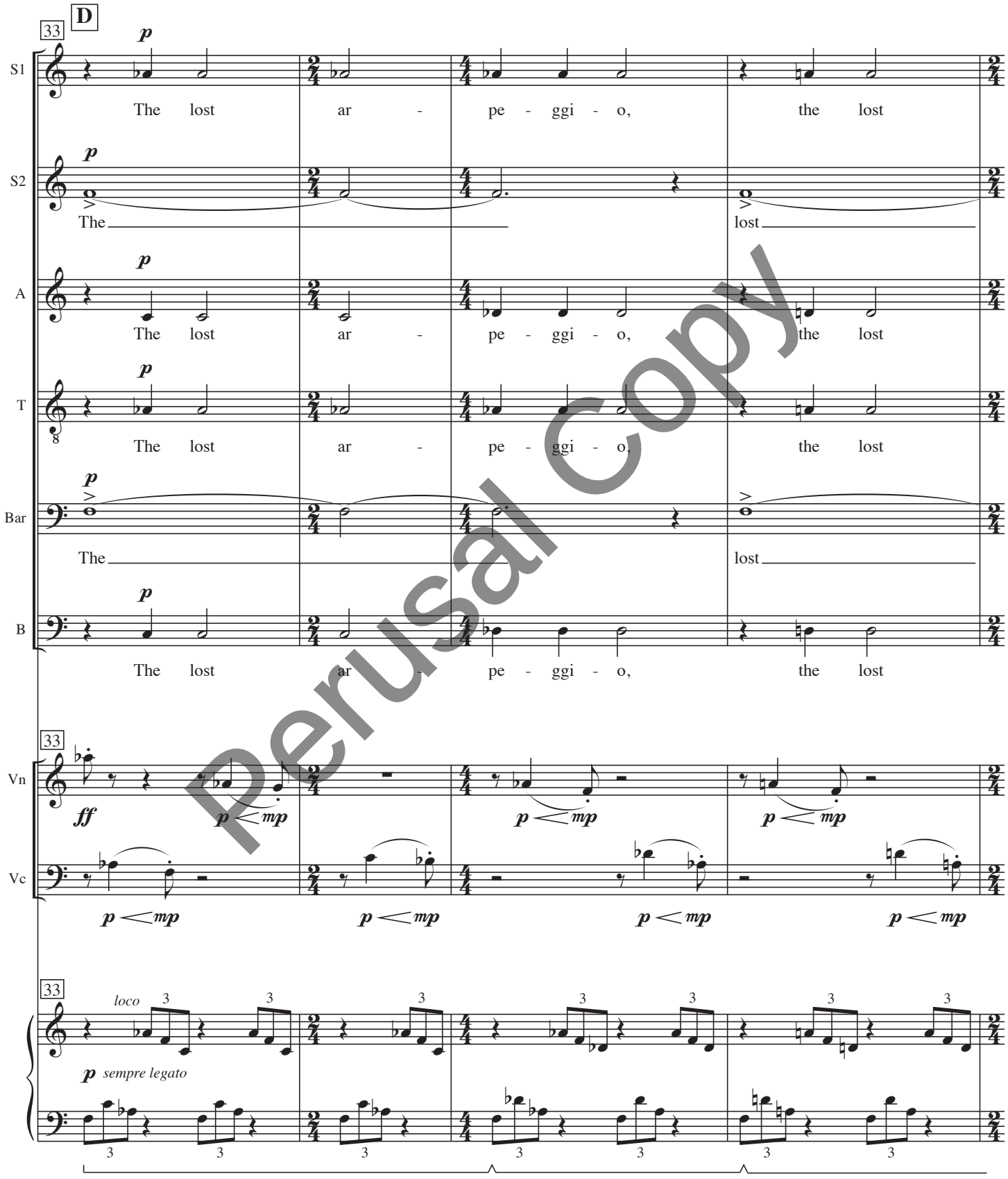

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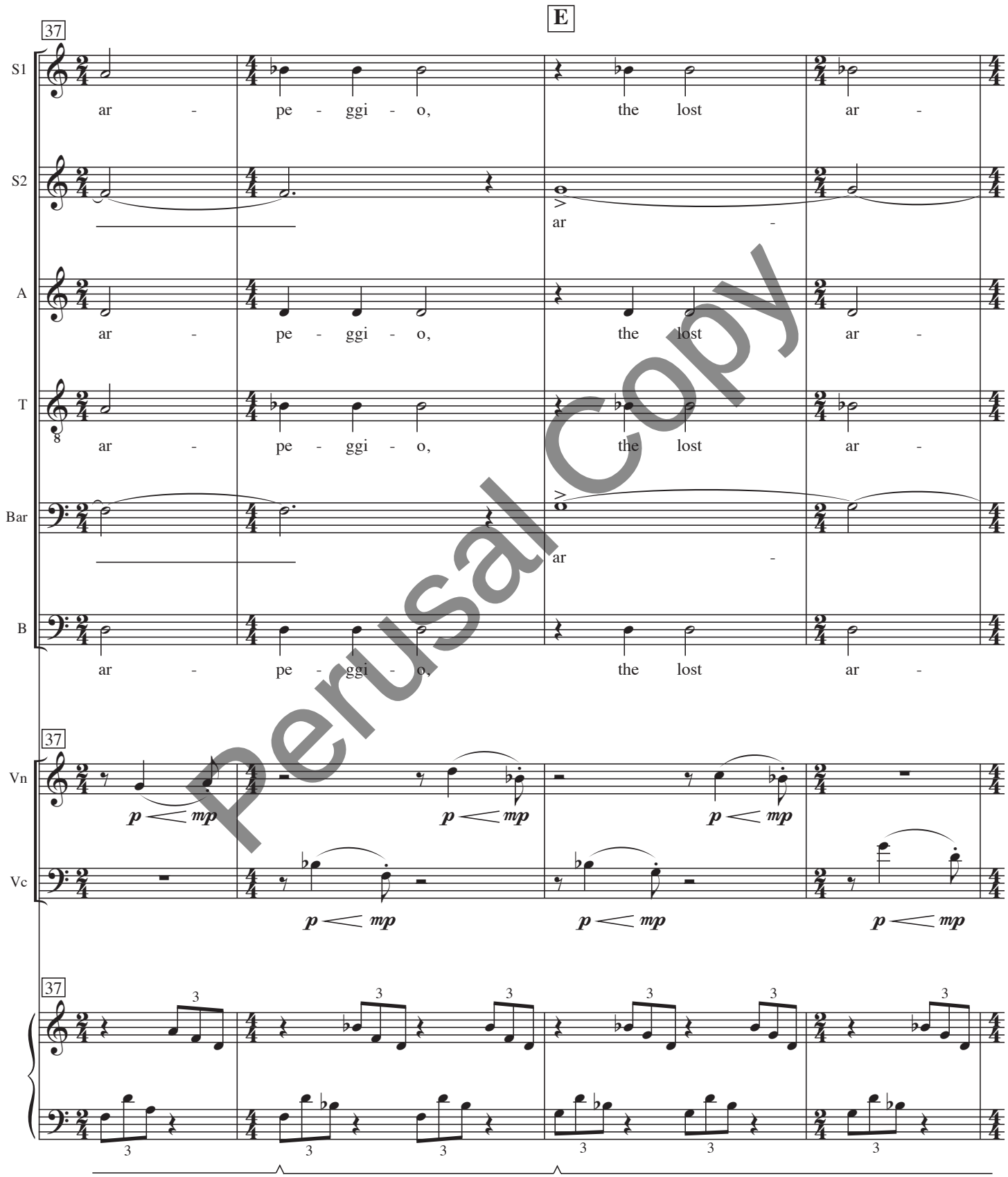

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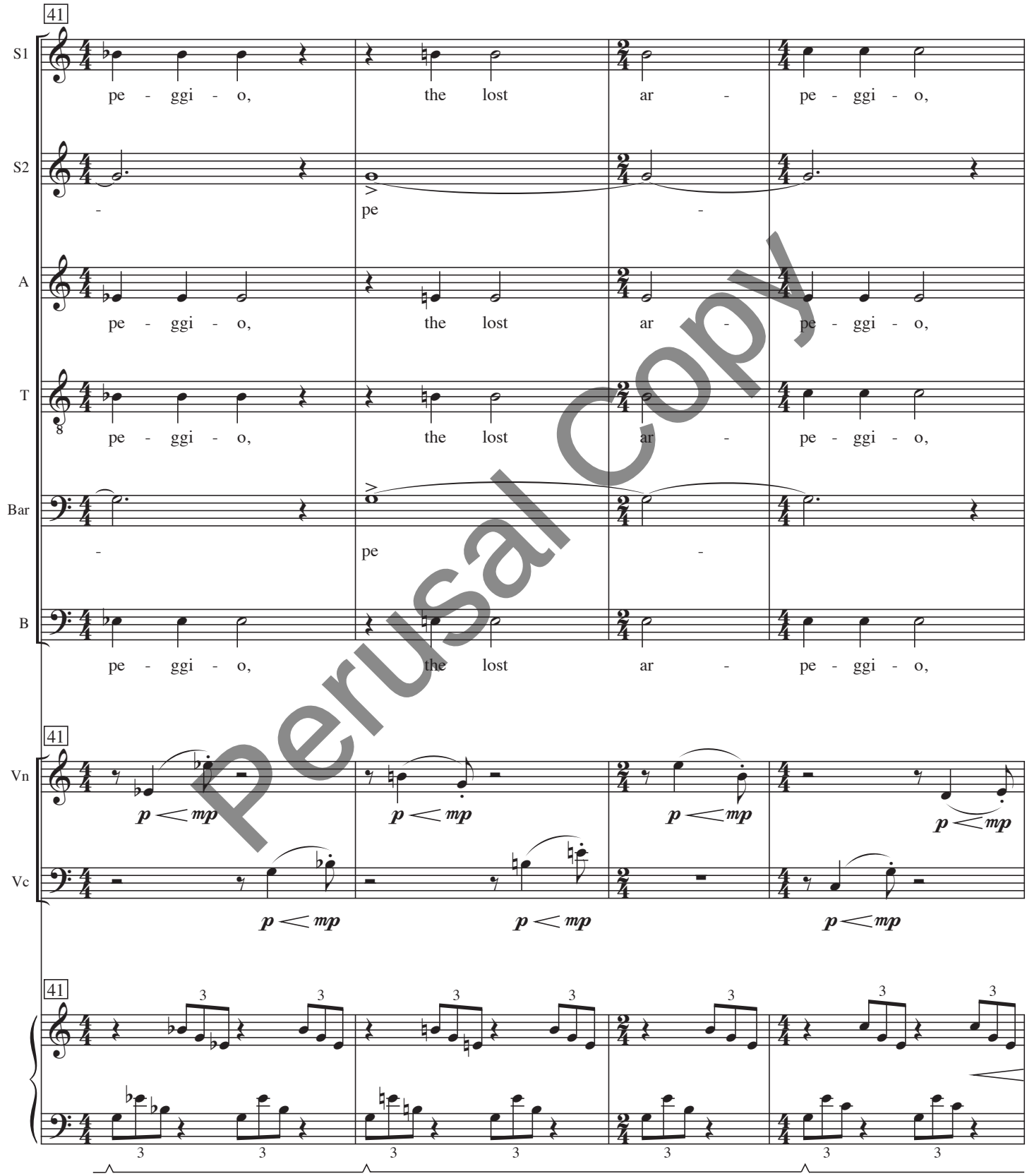

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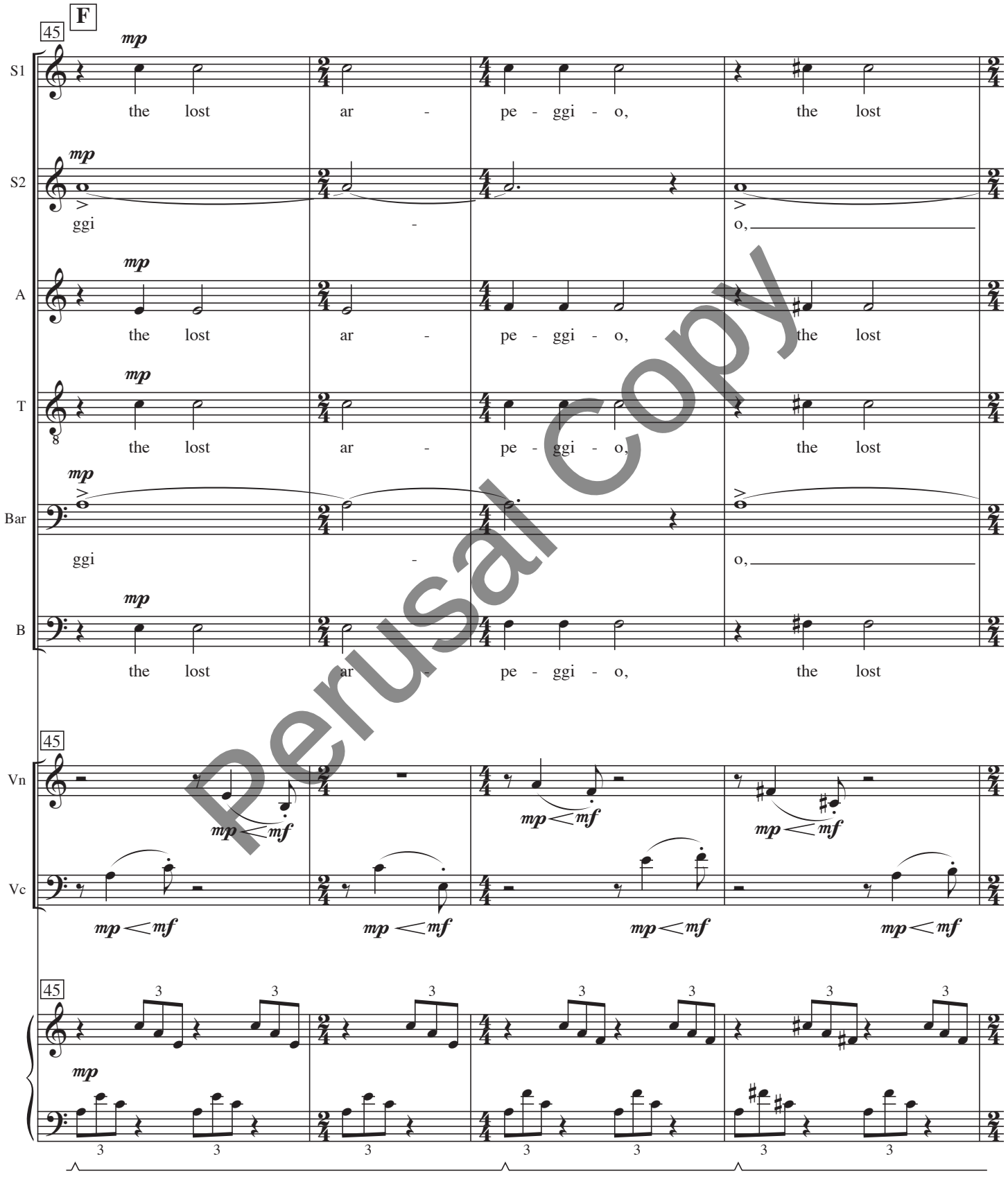

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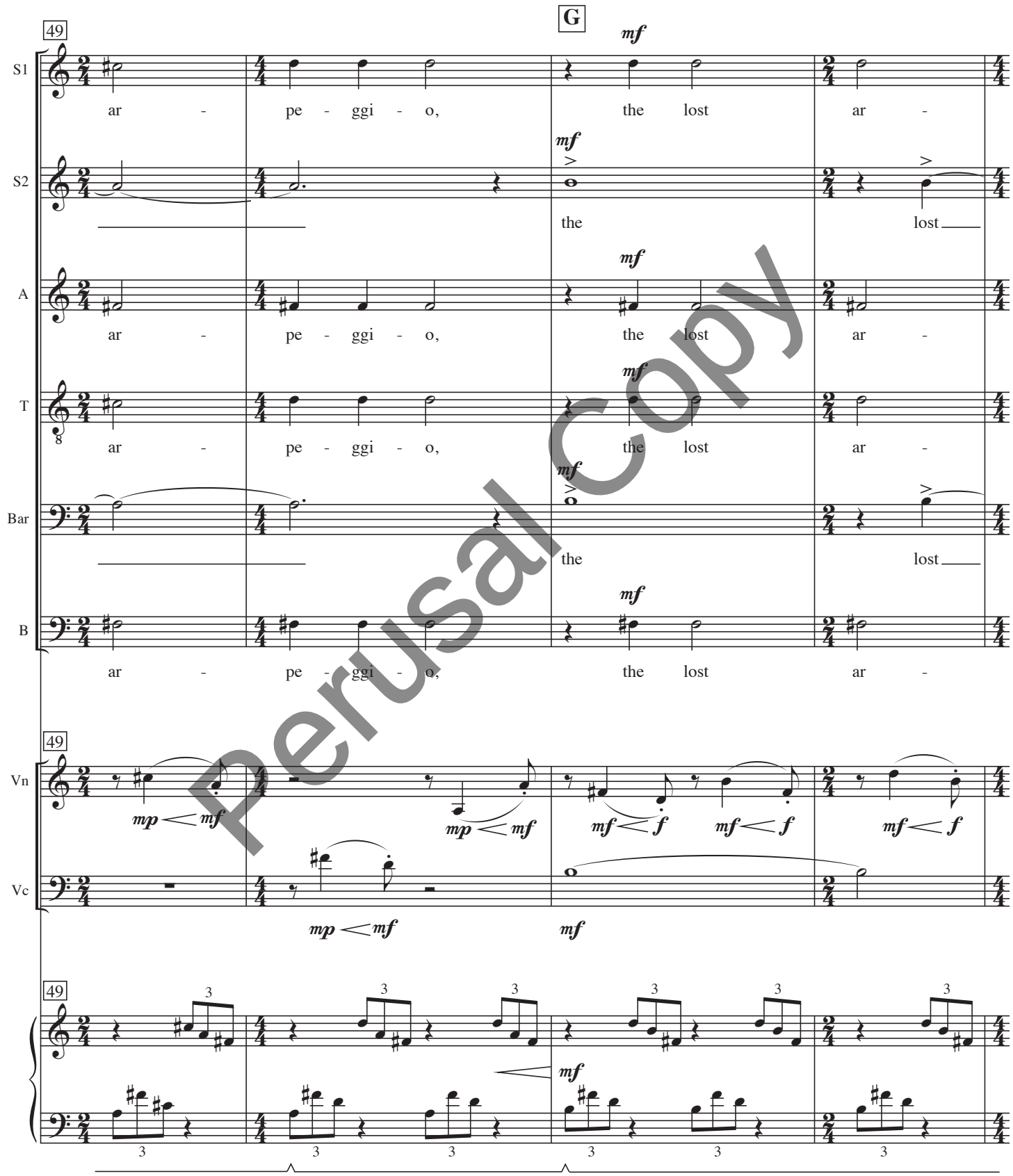

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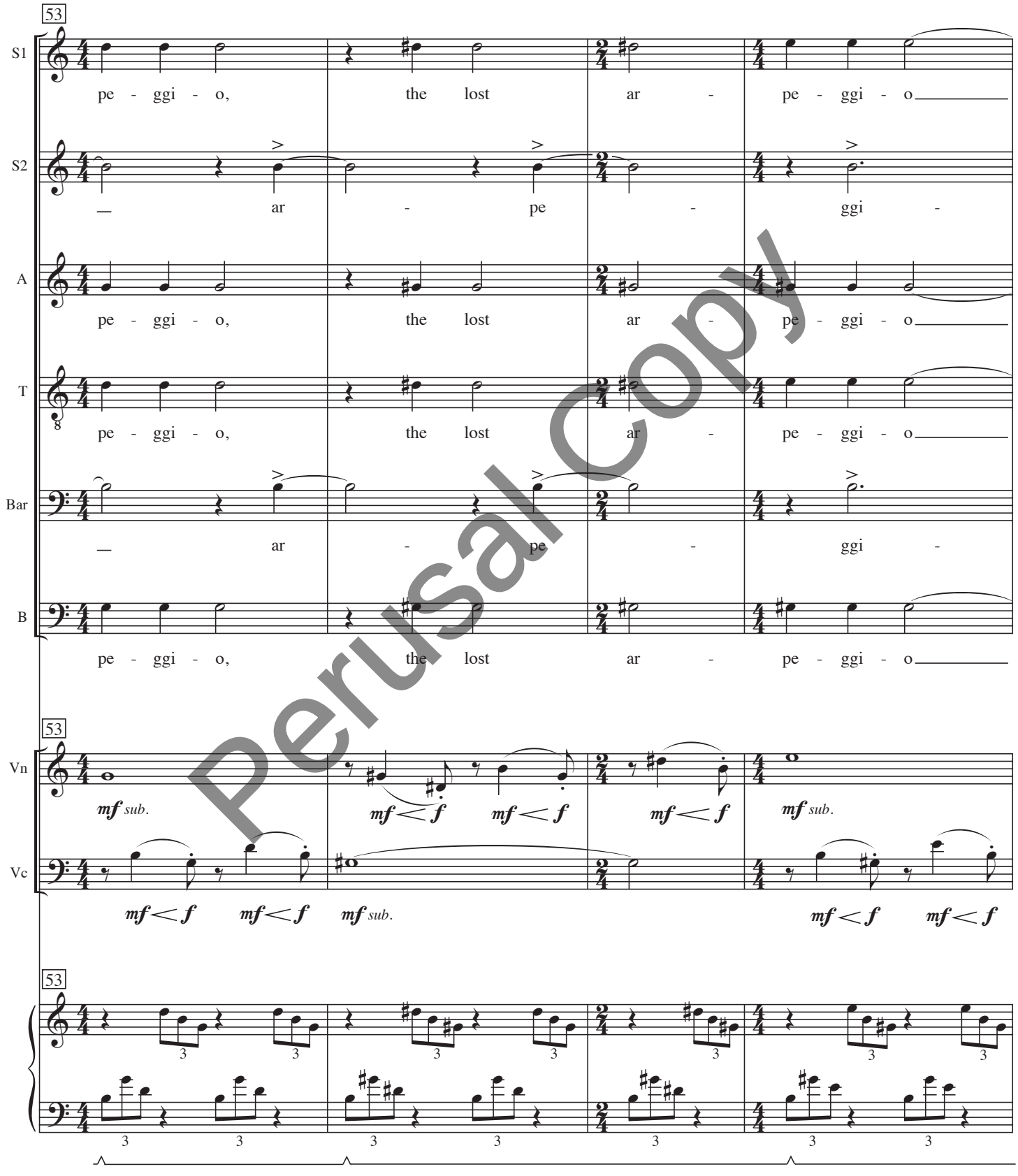

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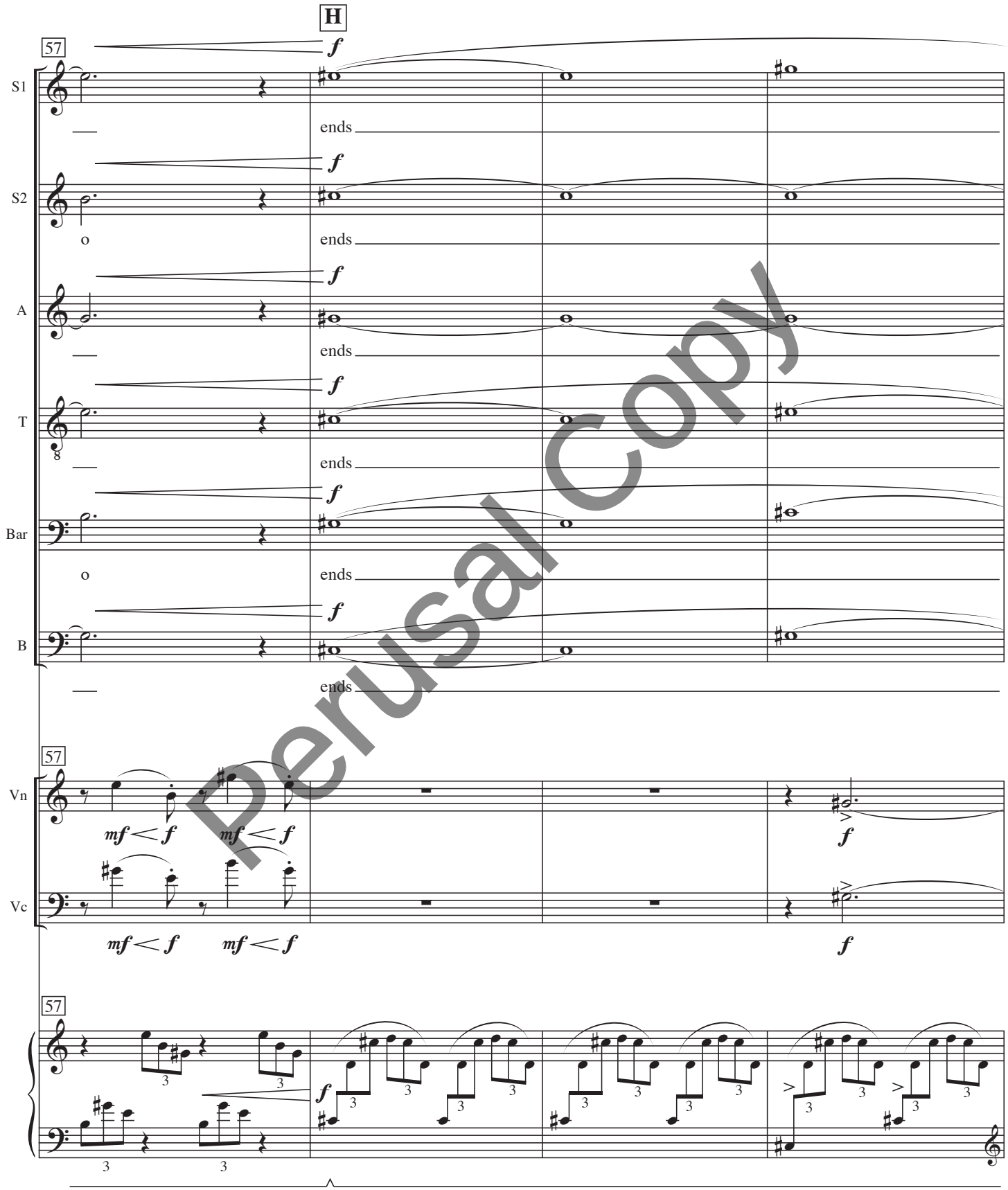

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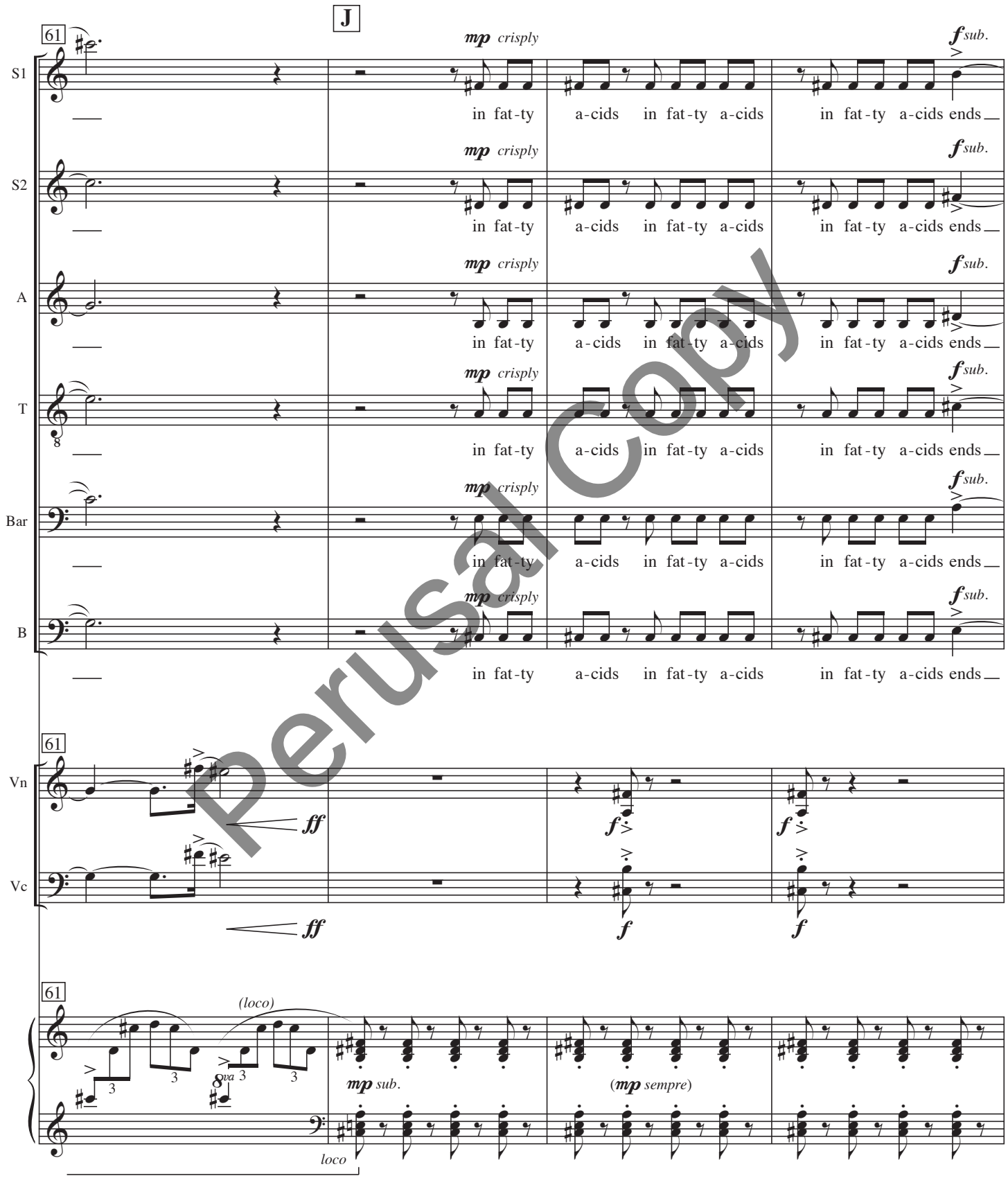

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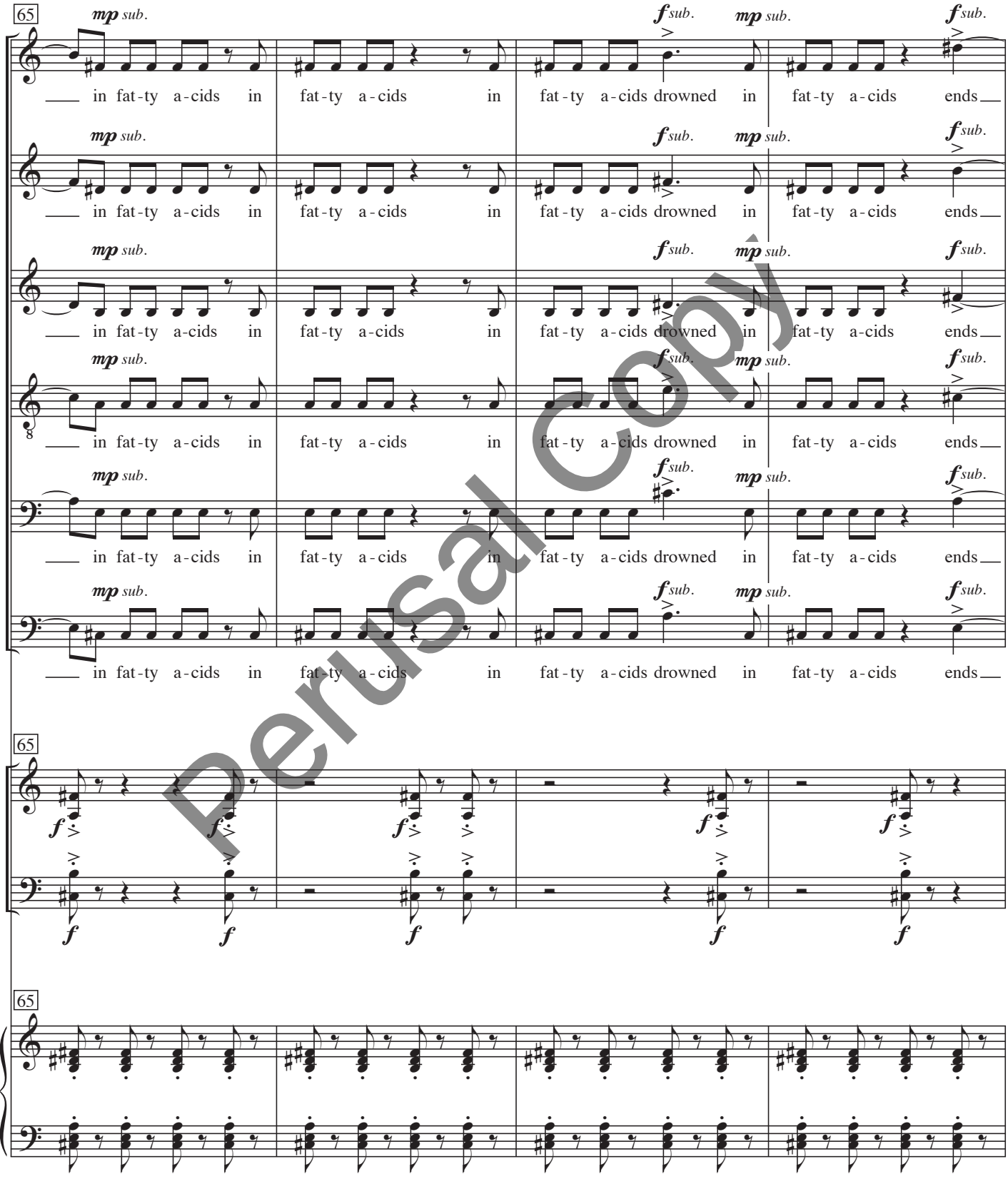

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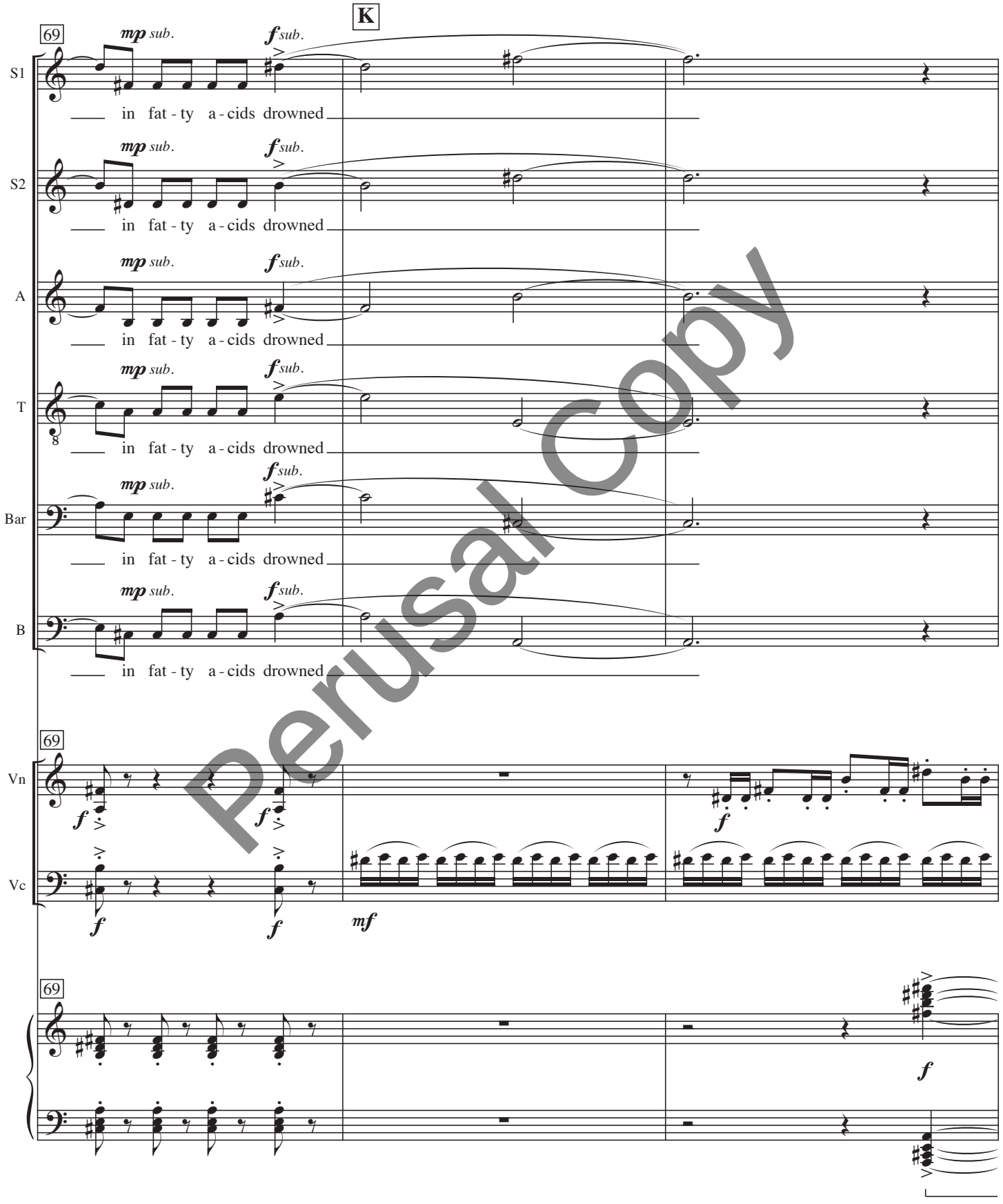

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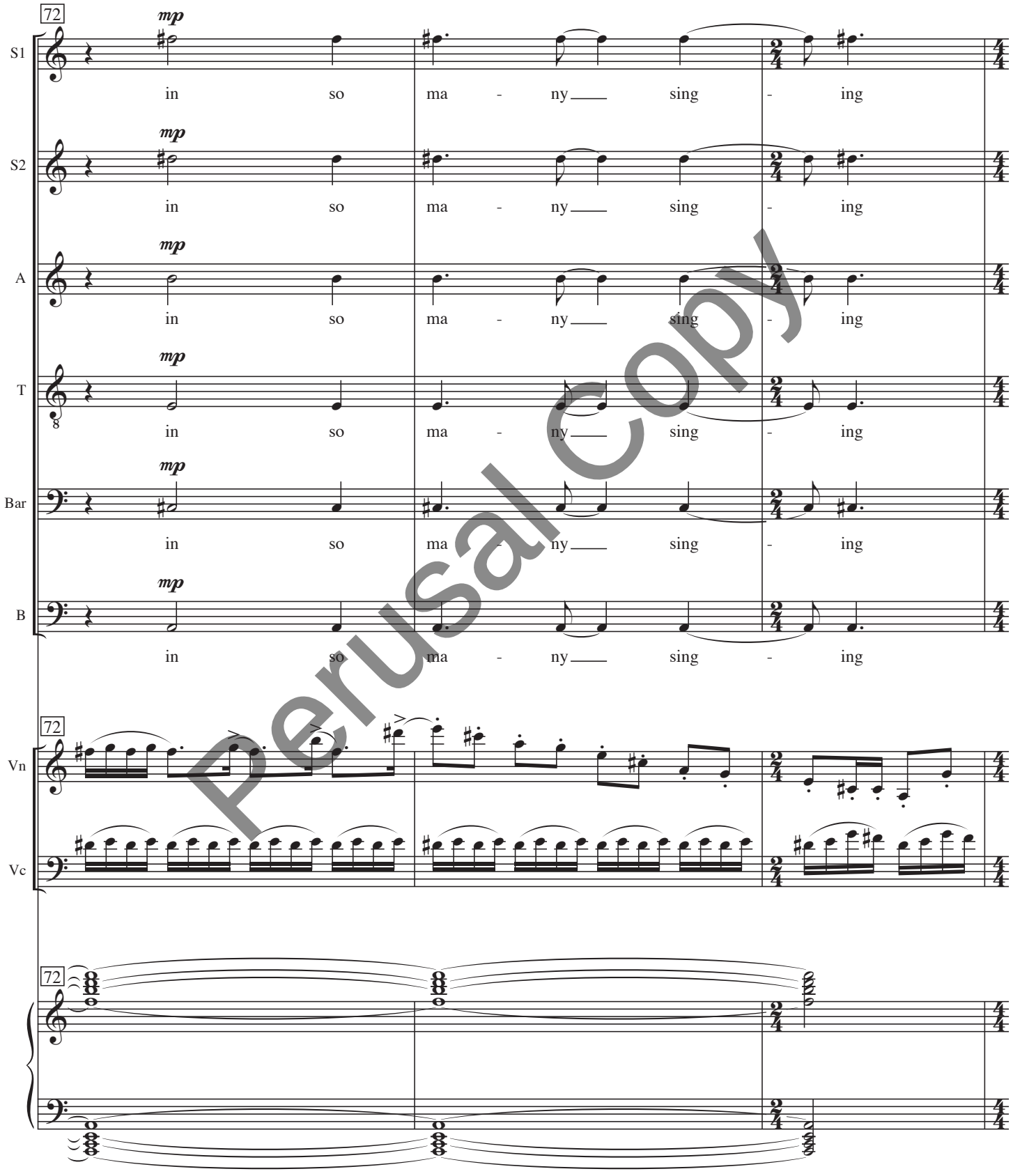

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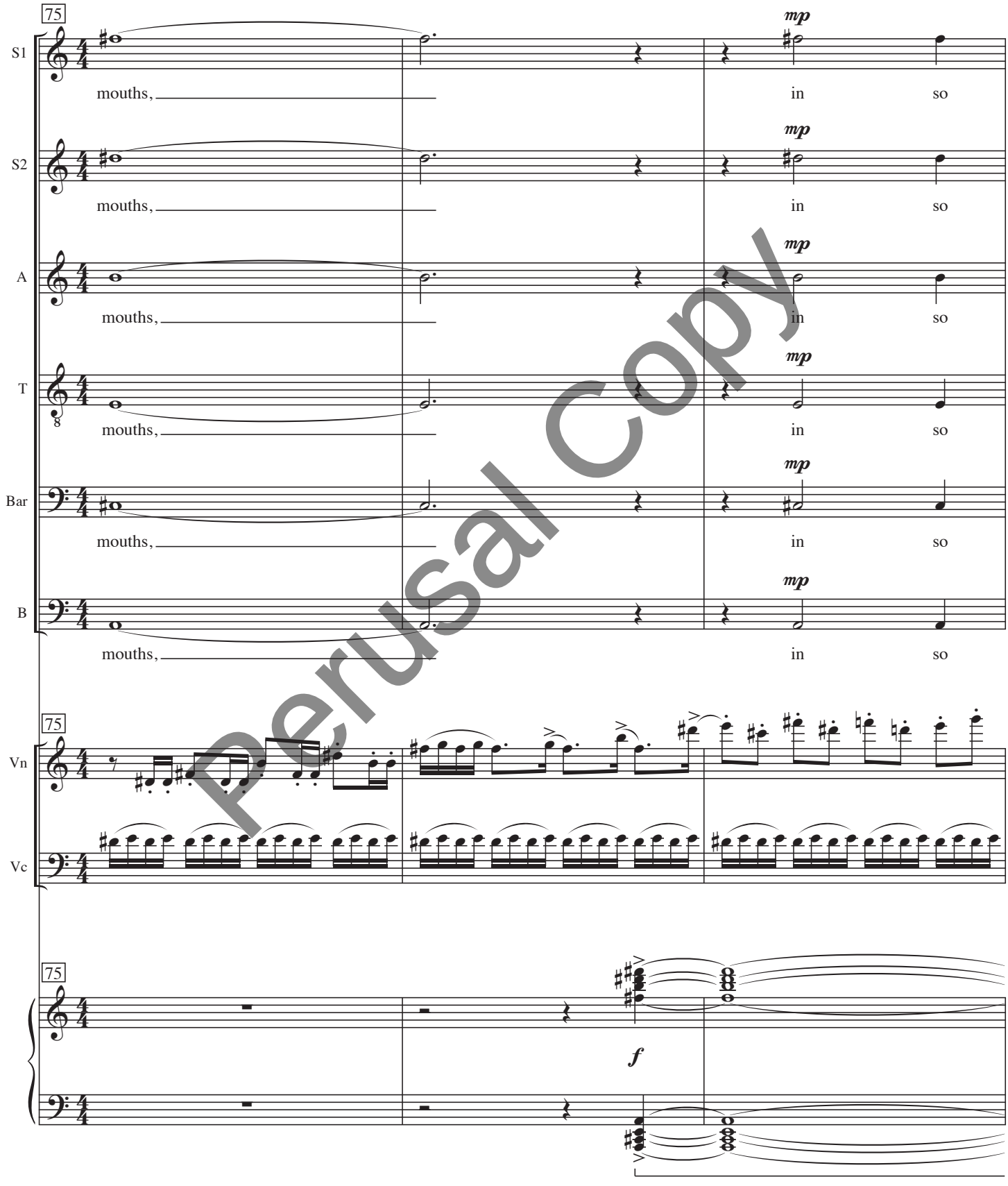

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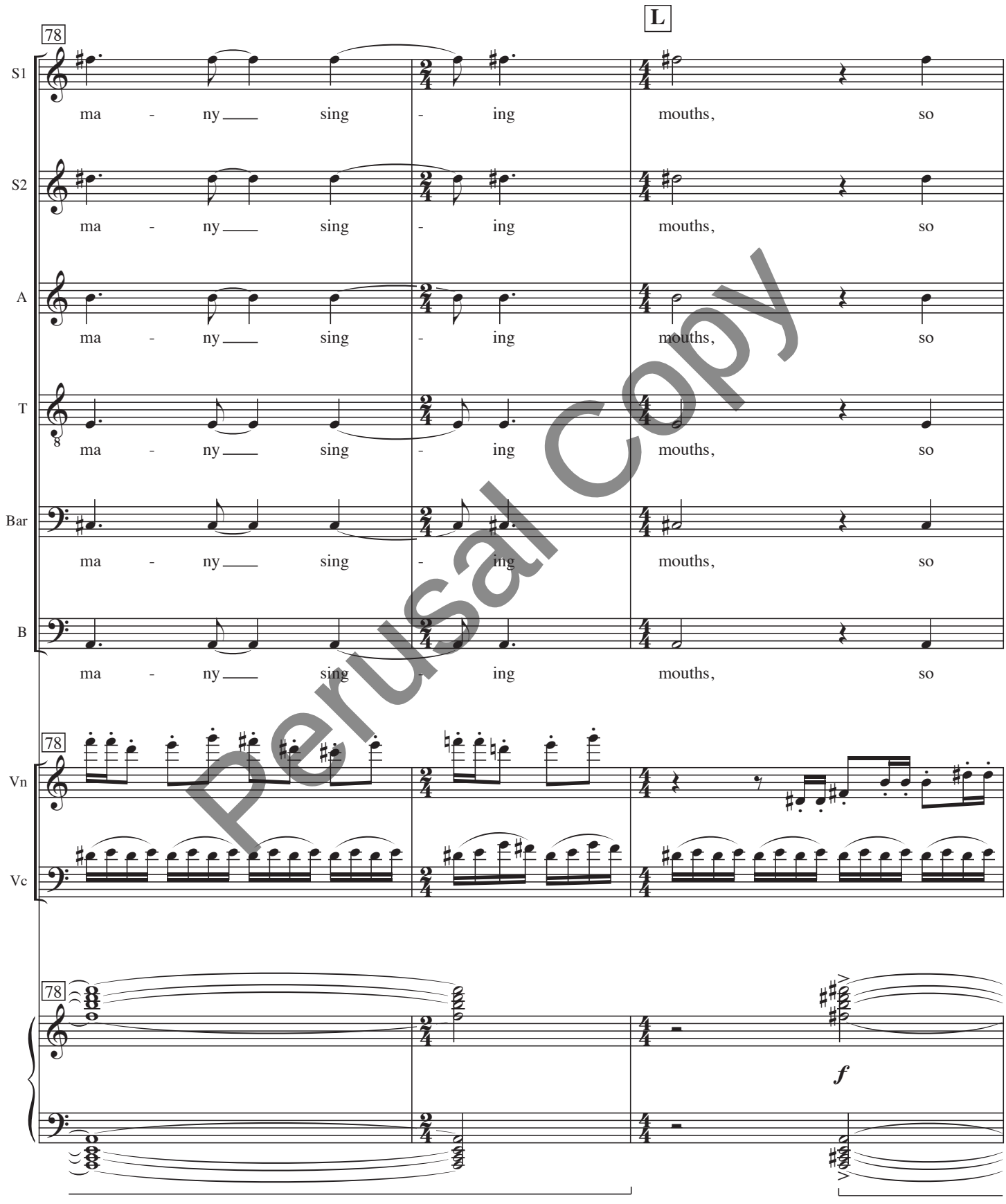

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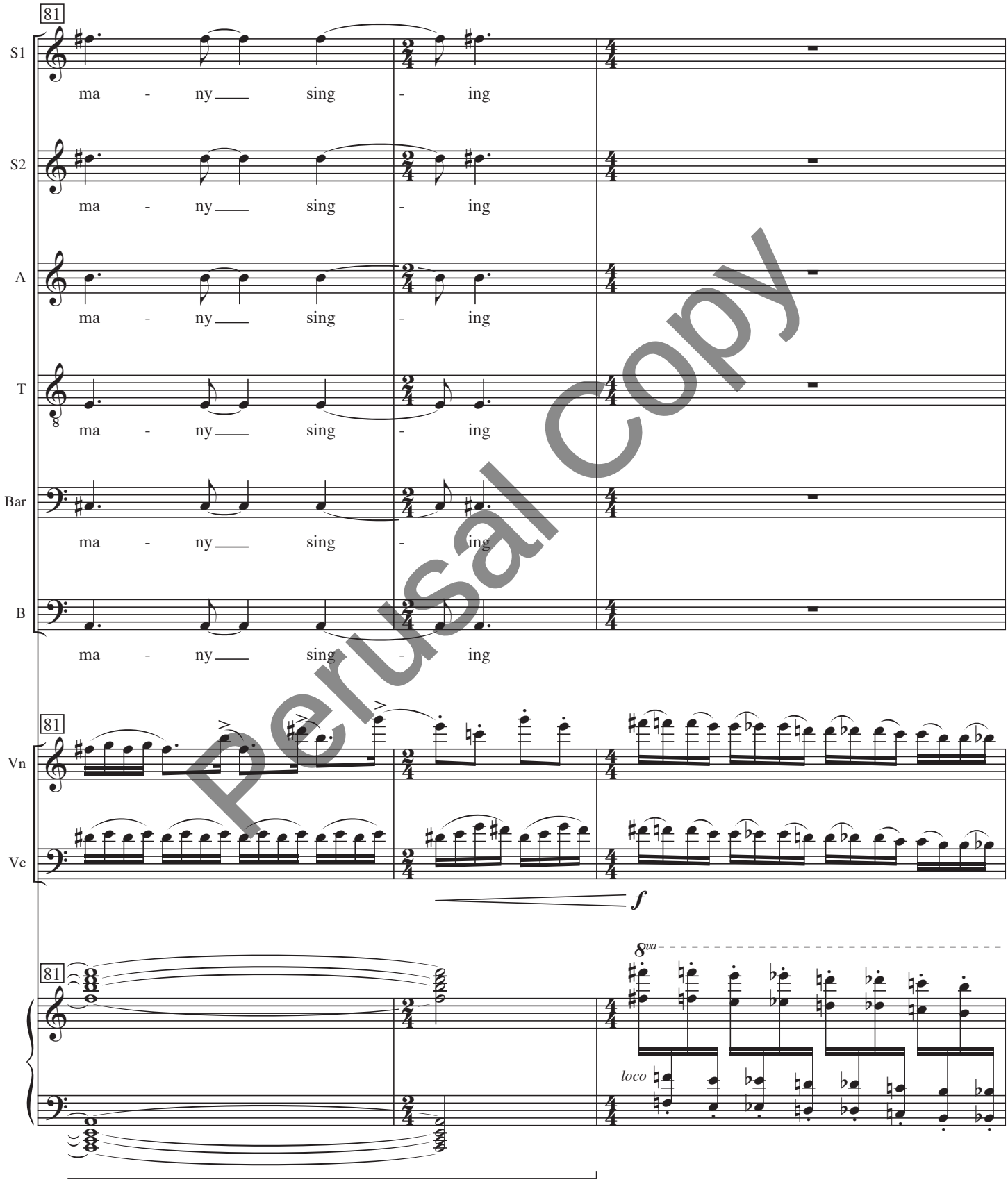

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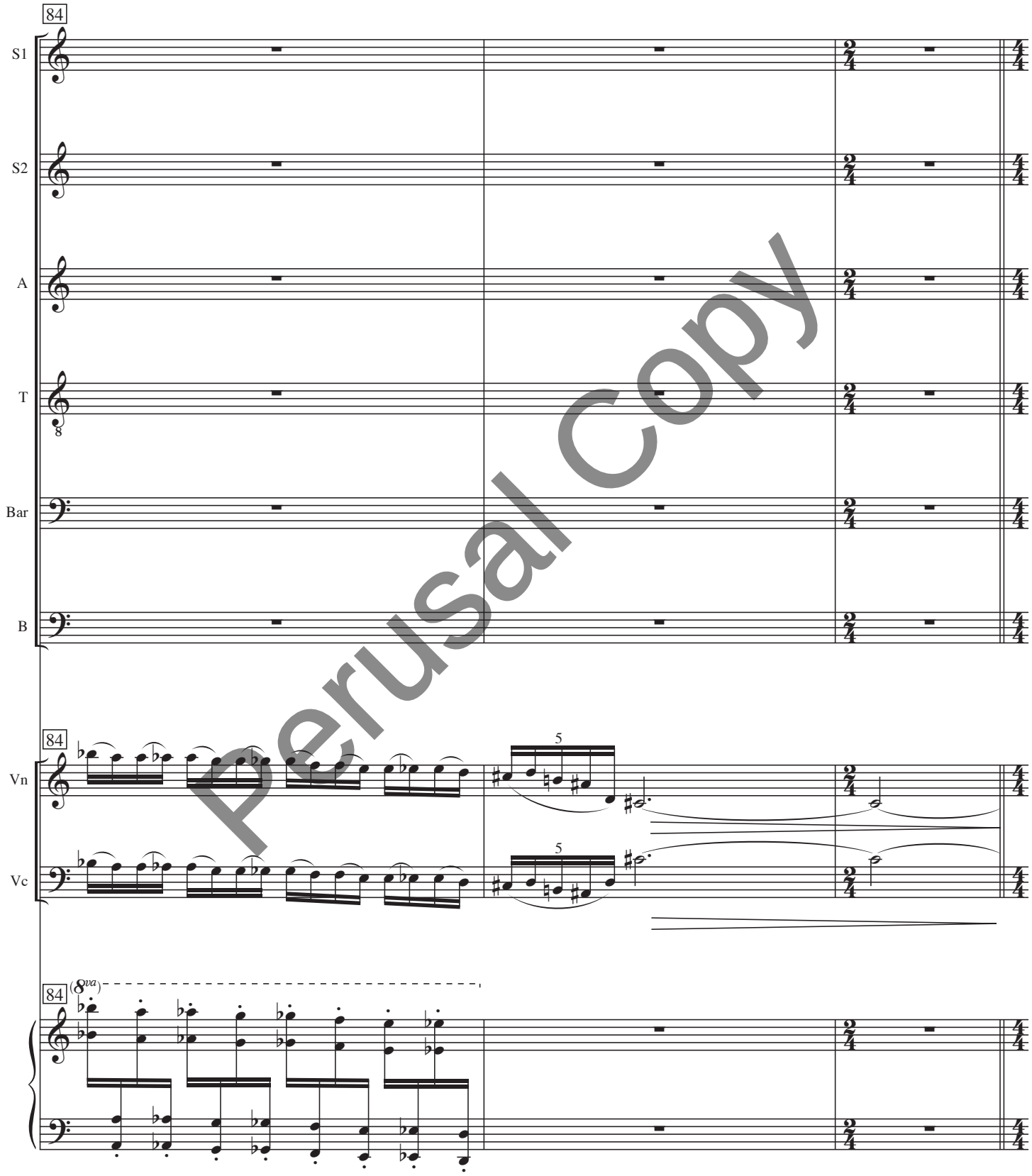

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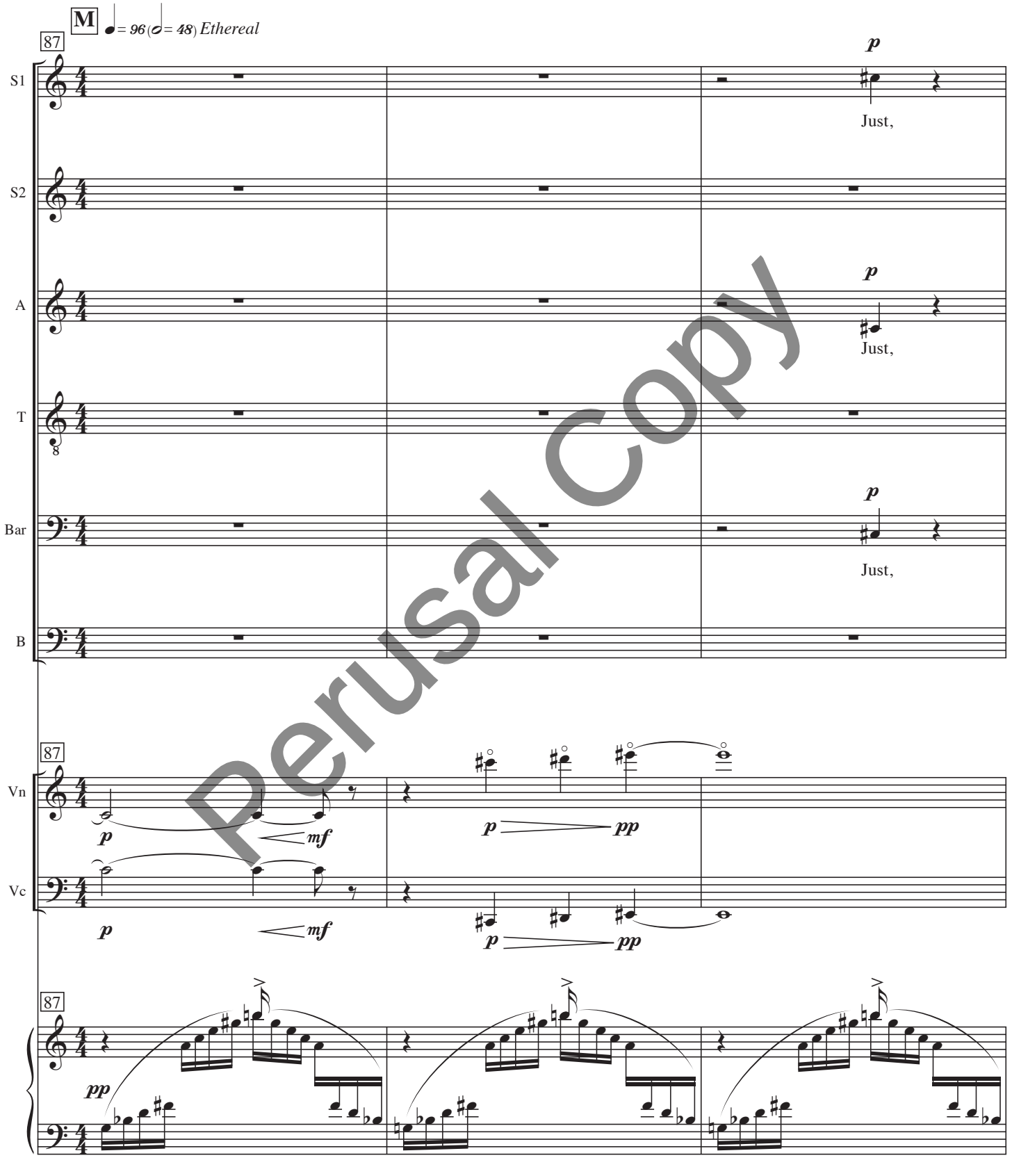

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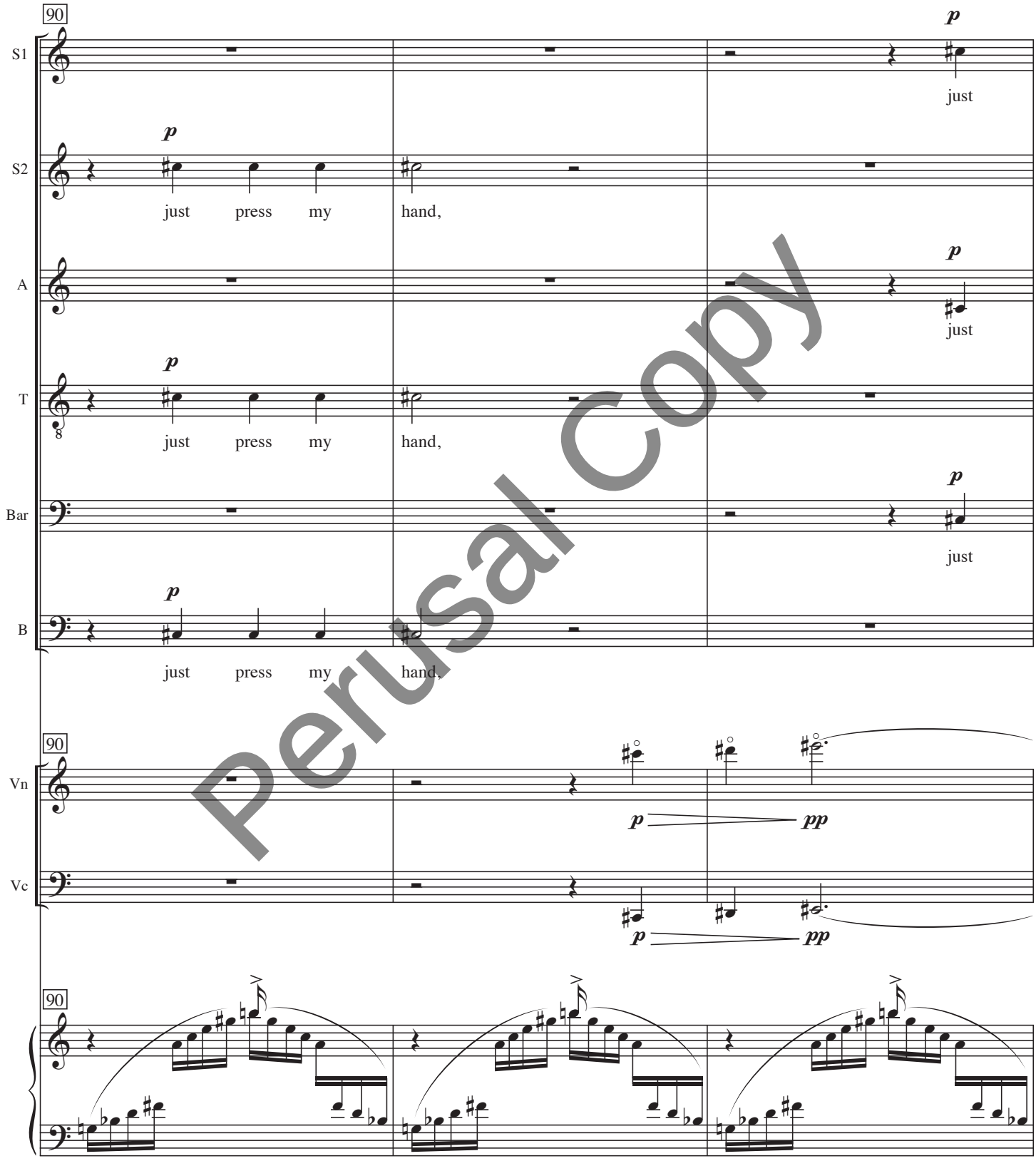

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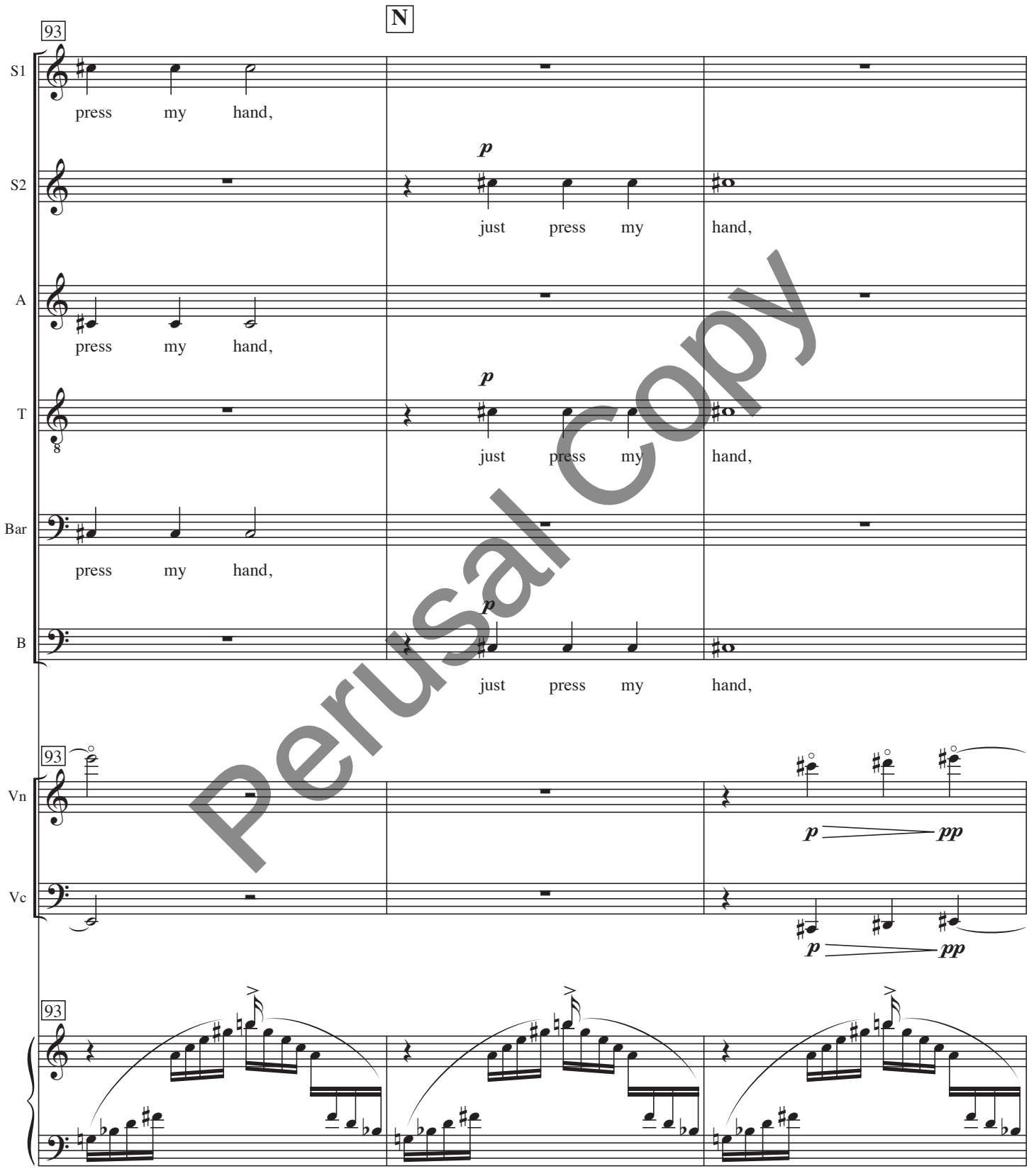

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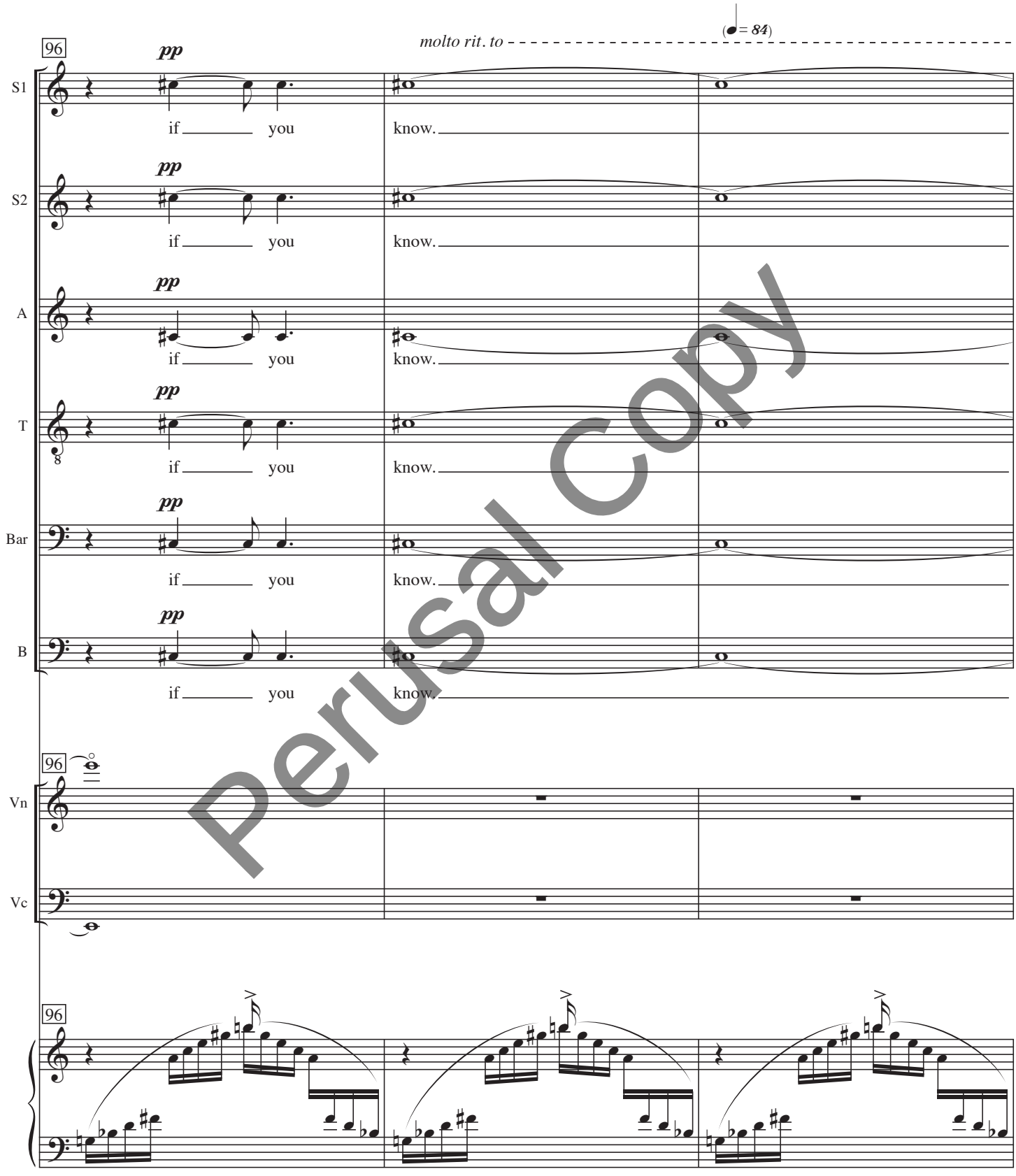

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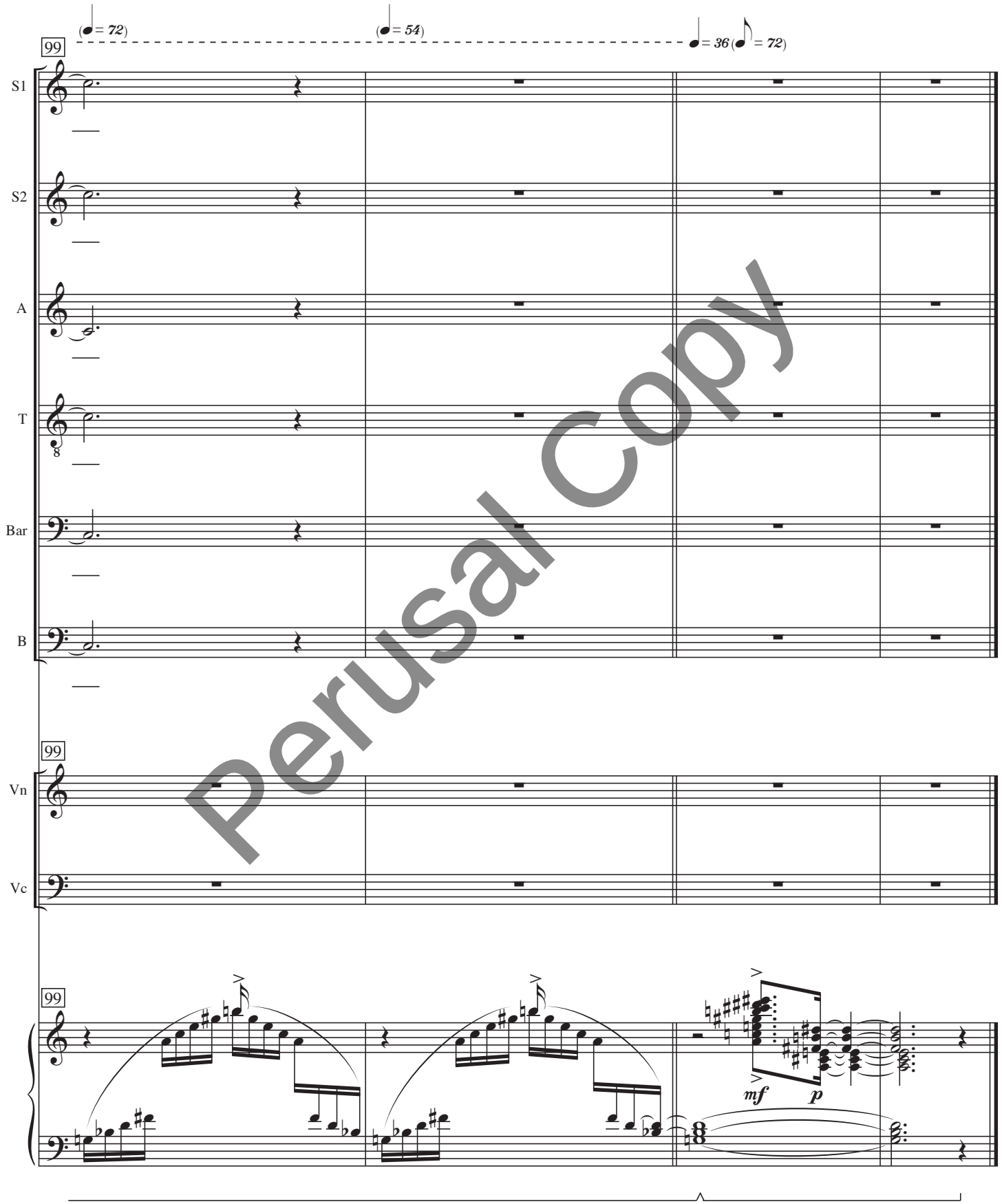
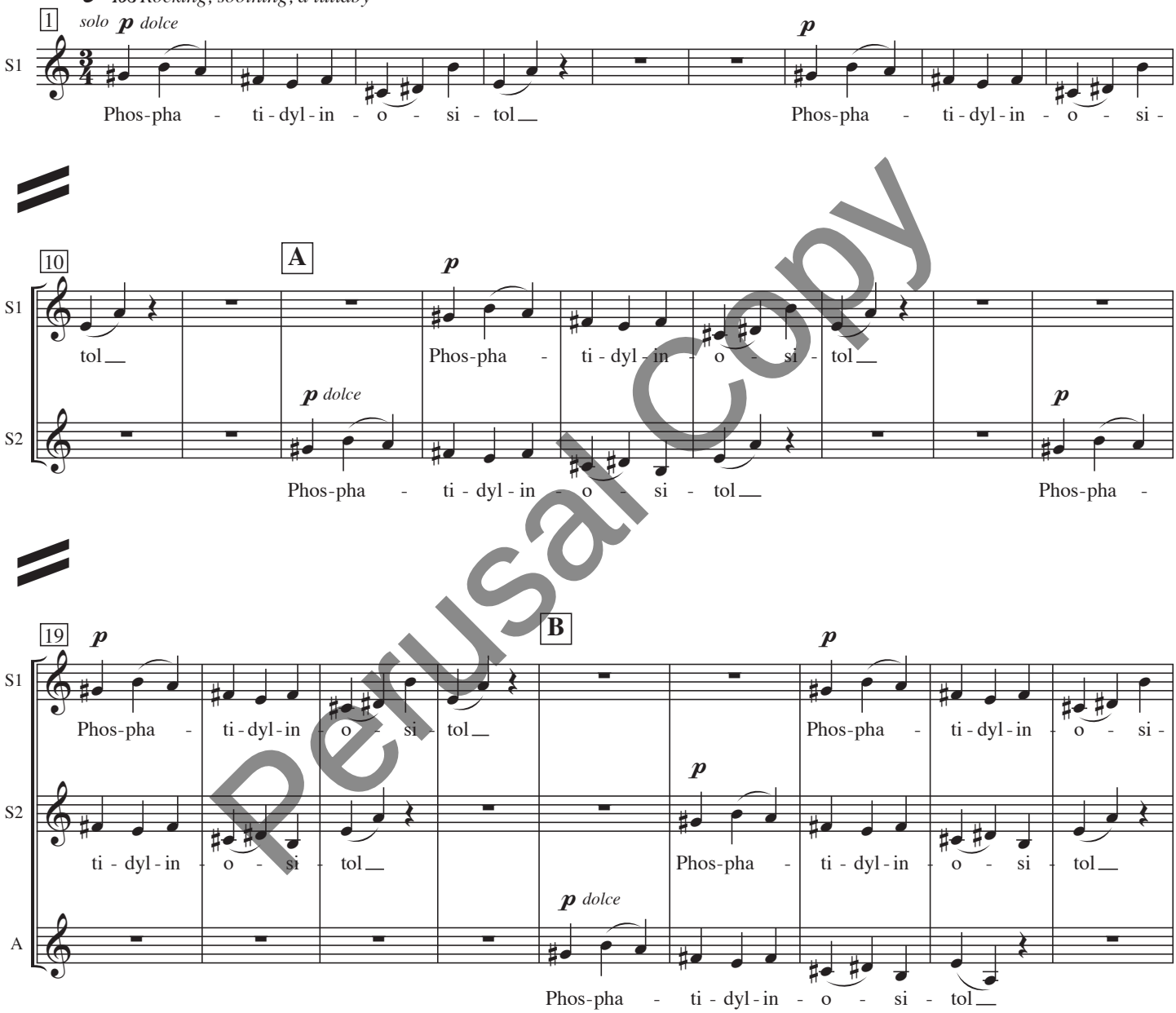


Perusal Copy

VIII: Recovery

SOPRANO 1 SOLO / OTHERS TACET

♩ = 108 *Rocking, soothing, a lullaby*



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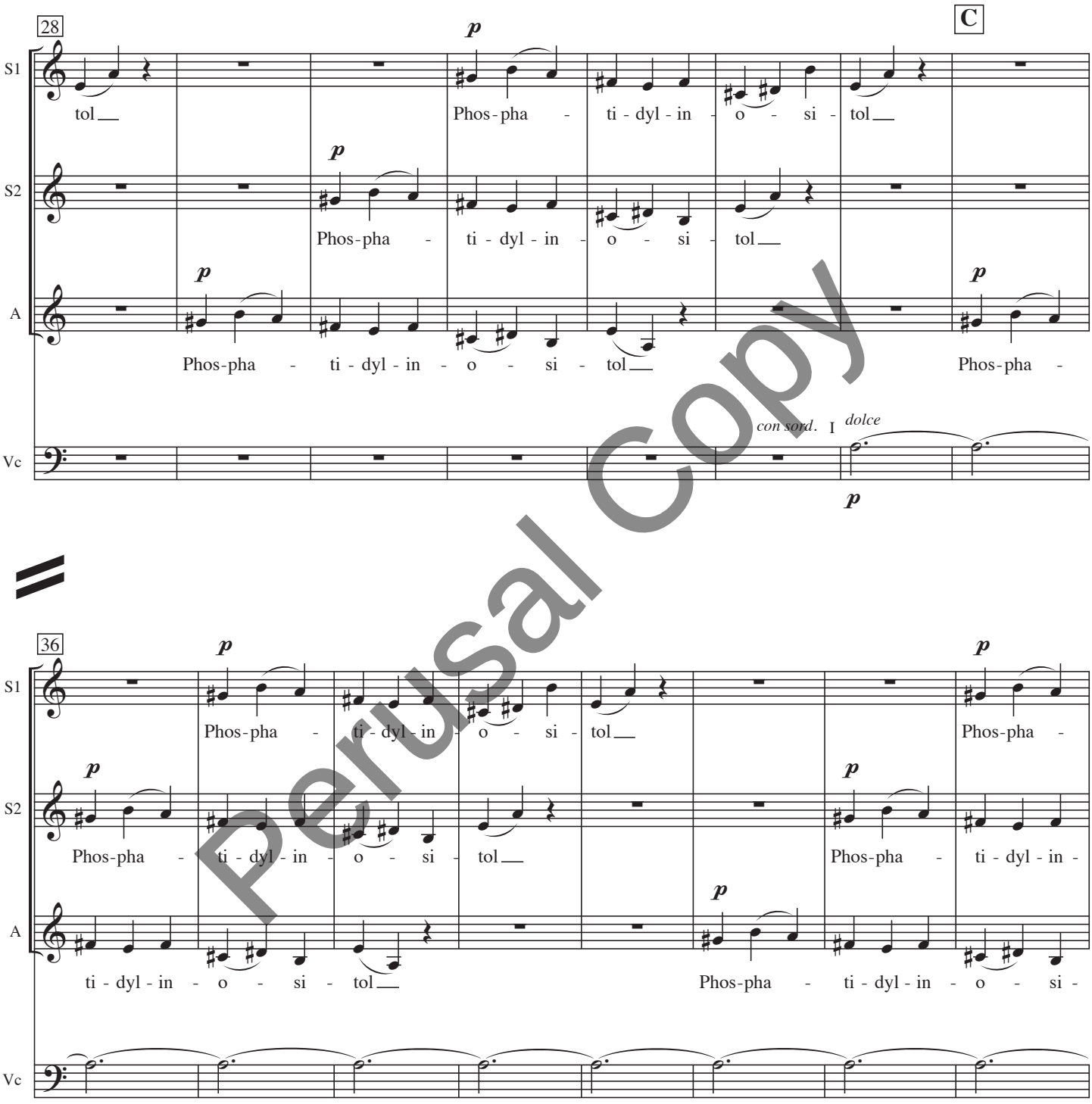

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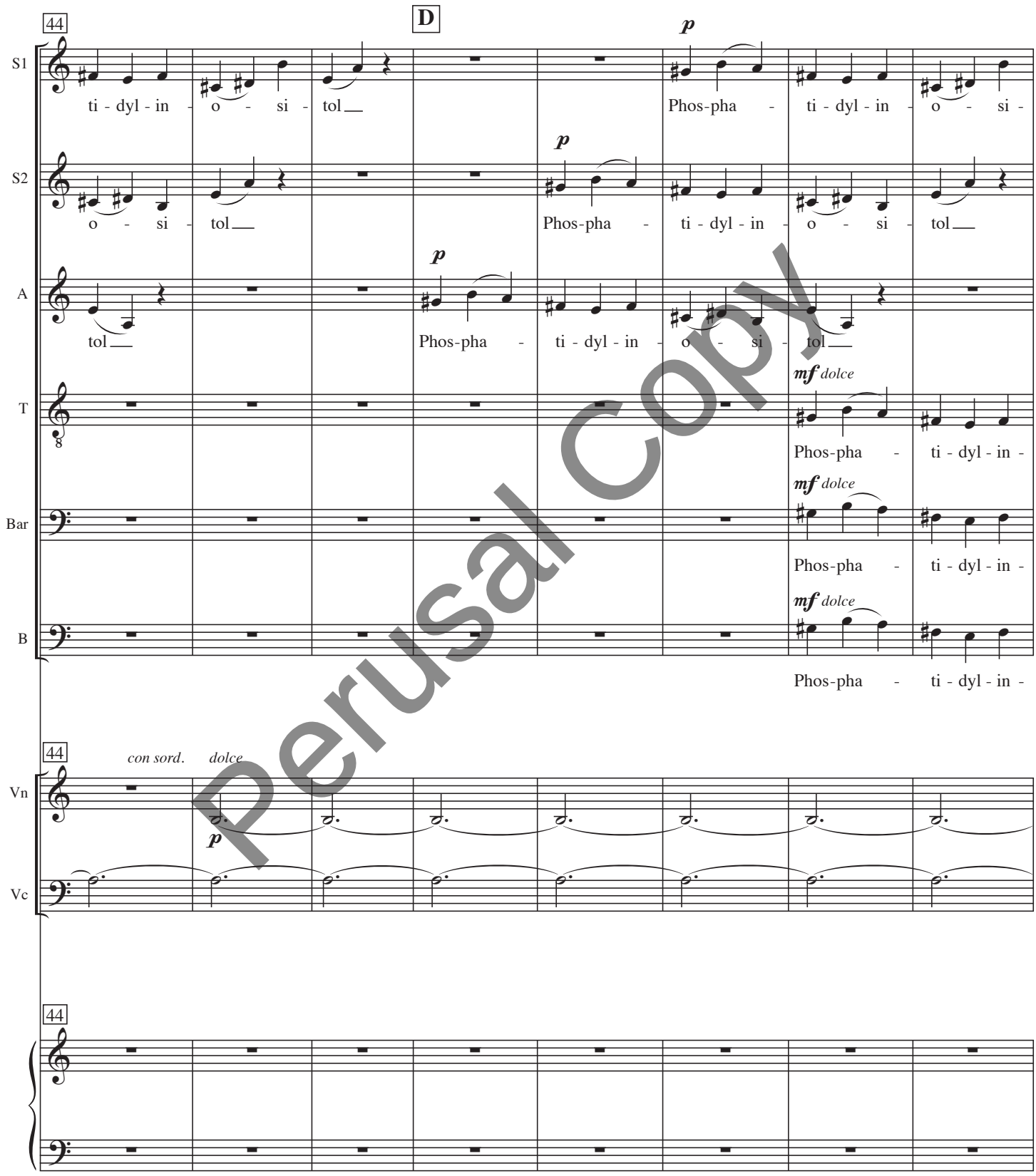

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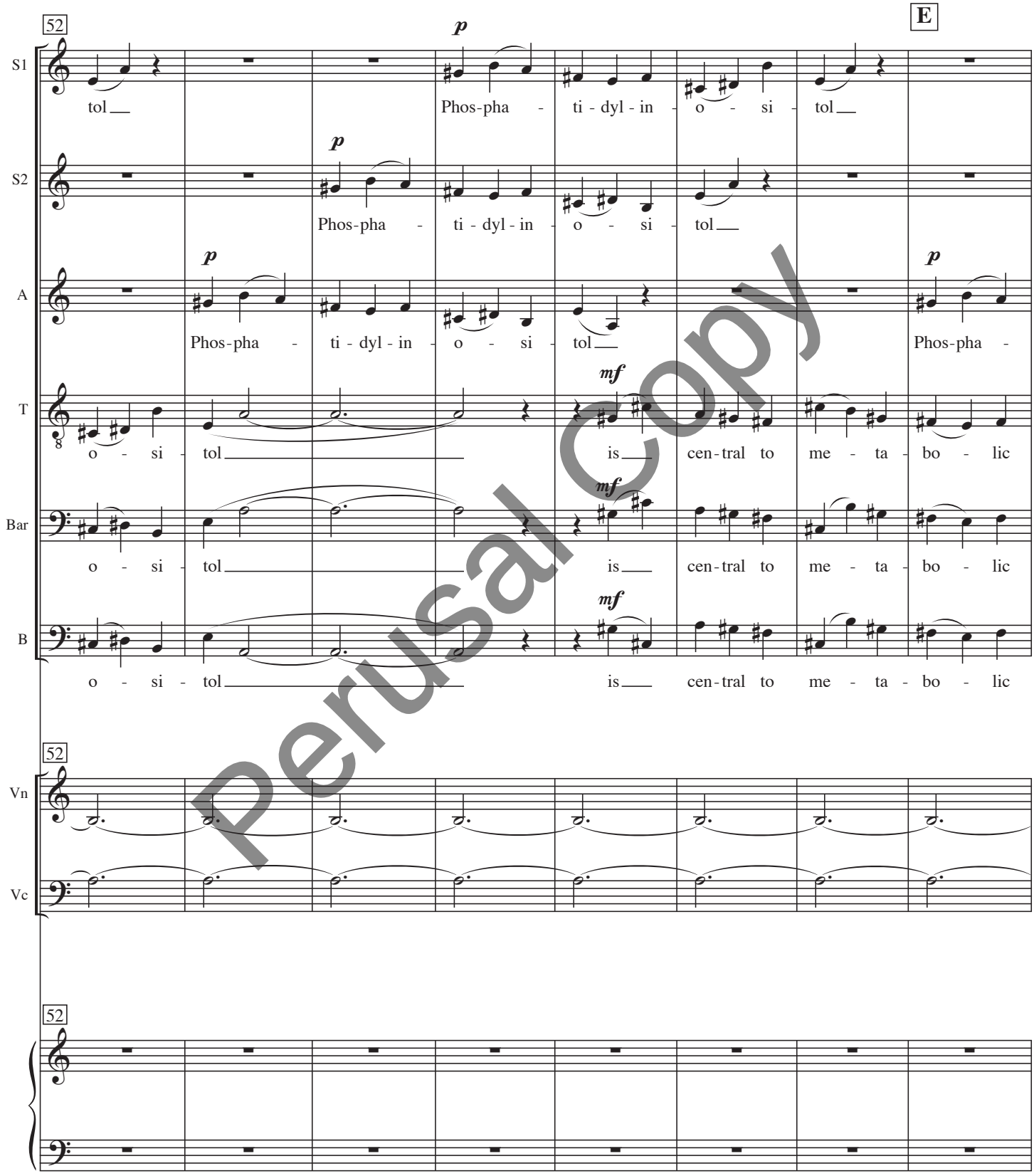

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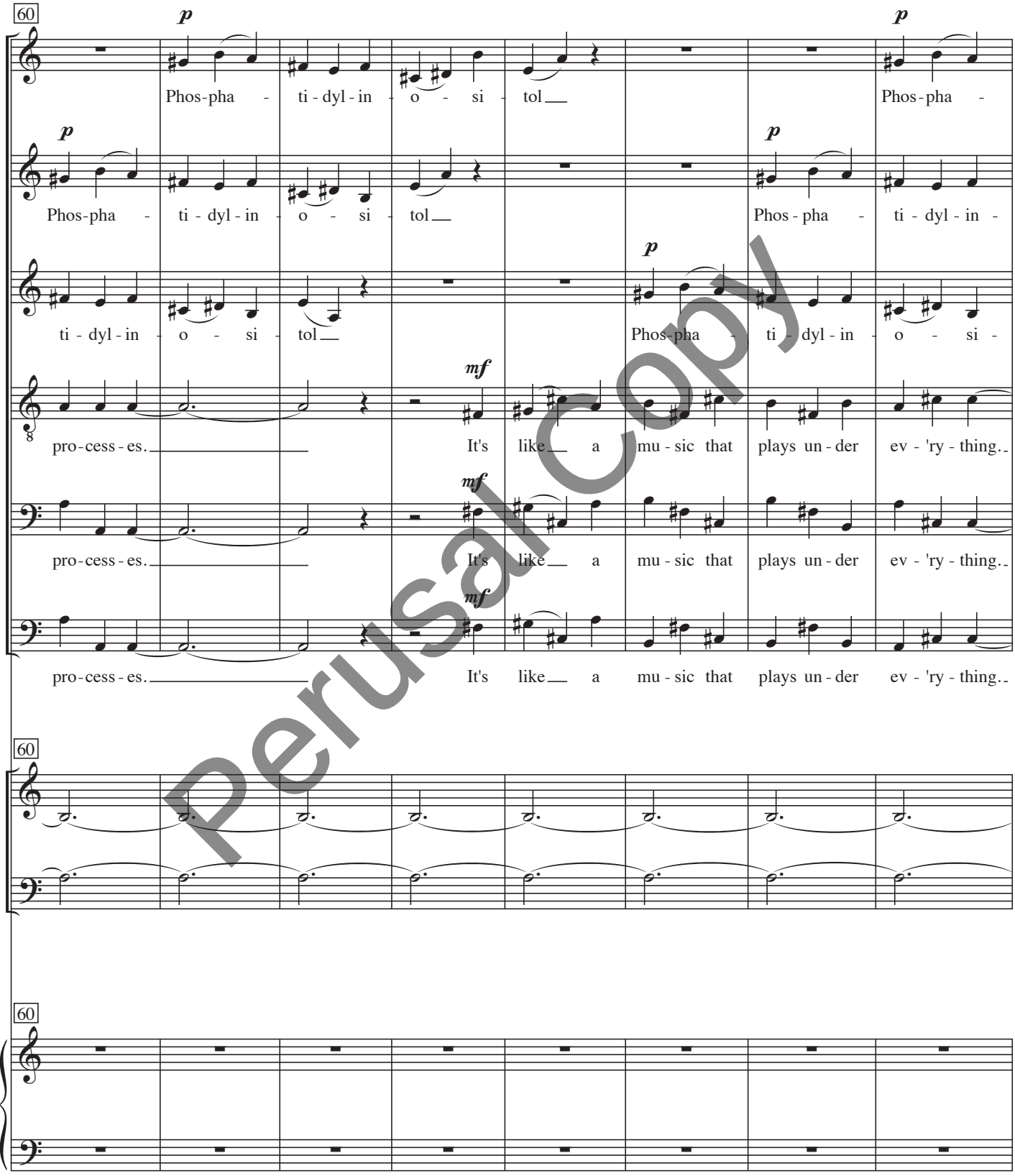

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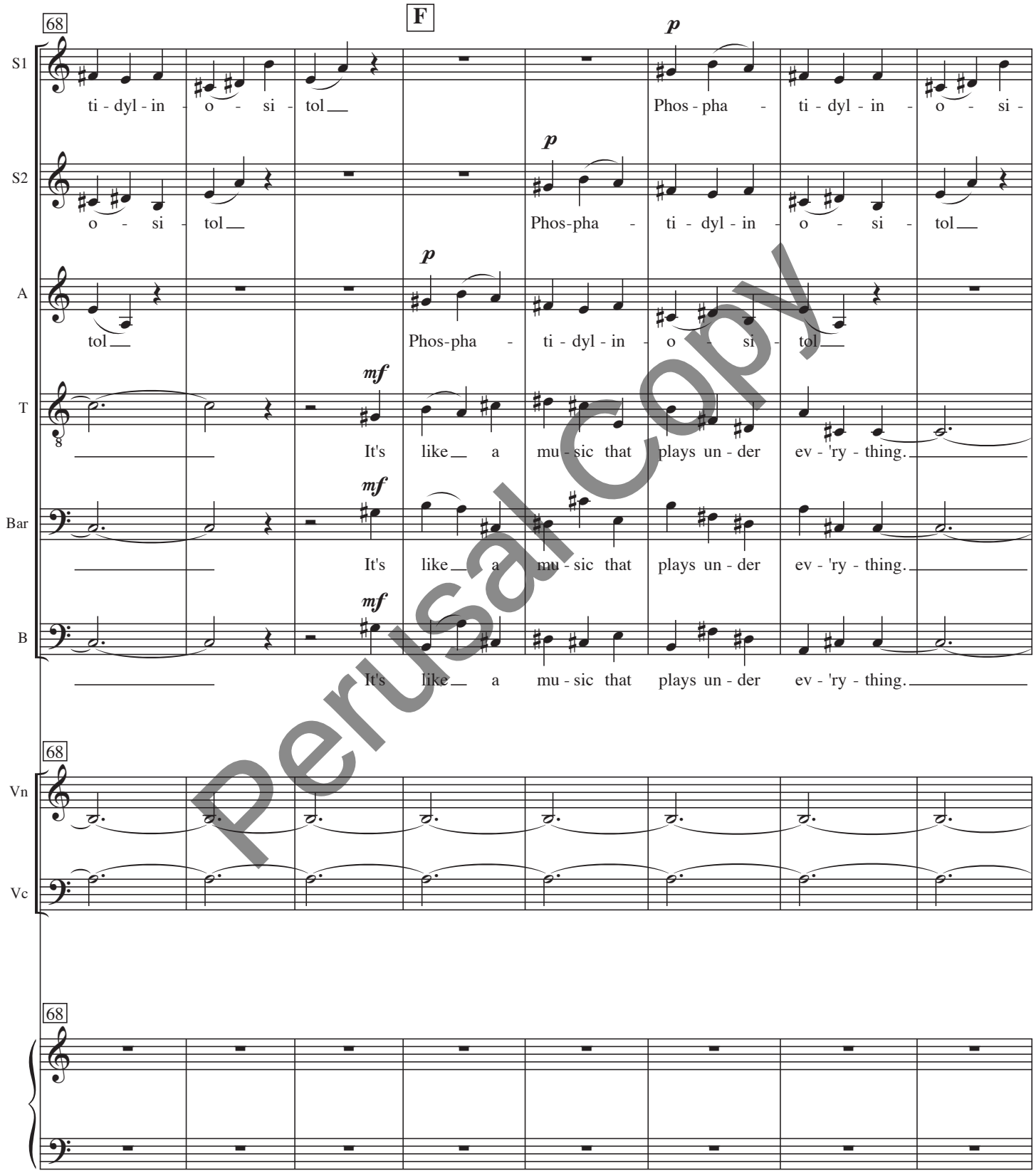

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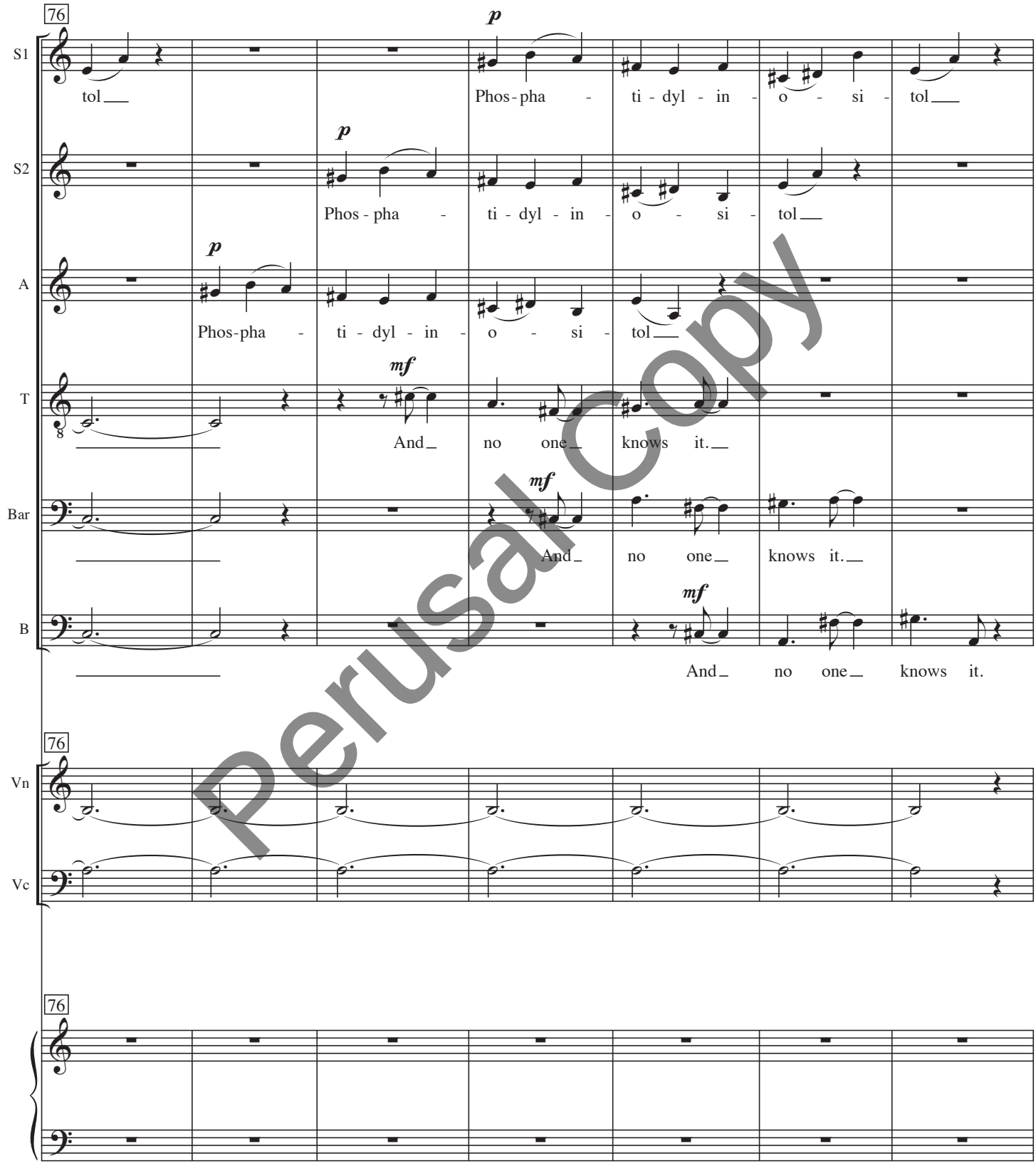

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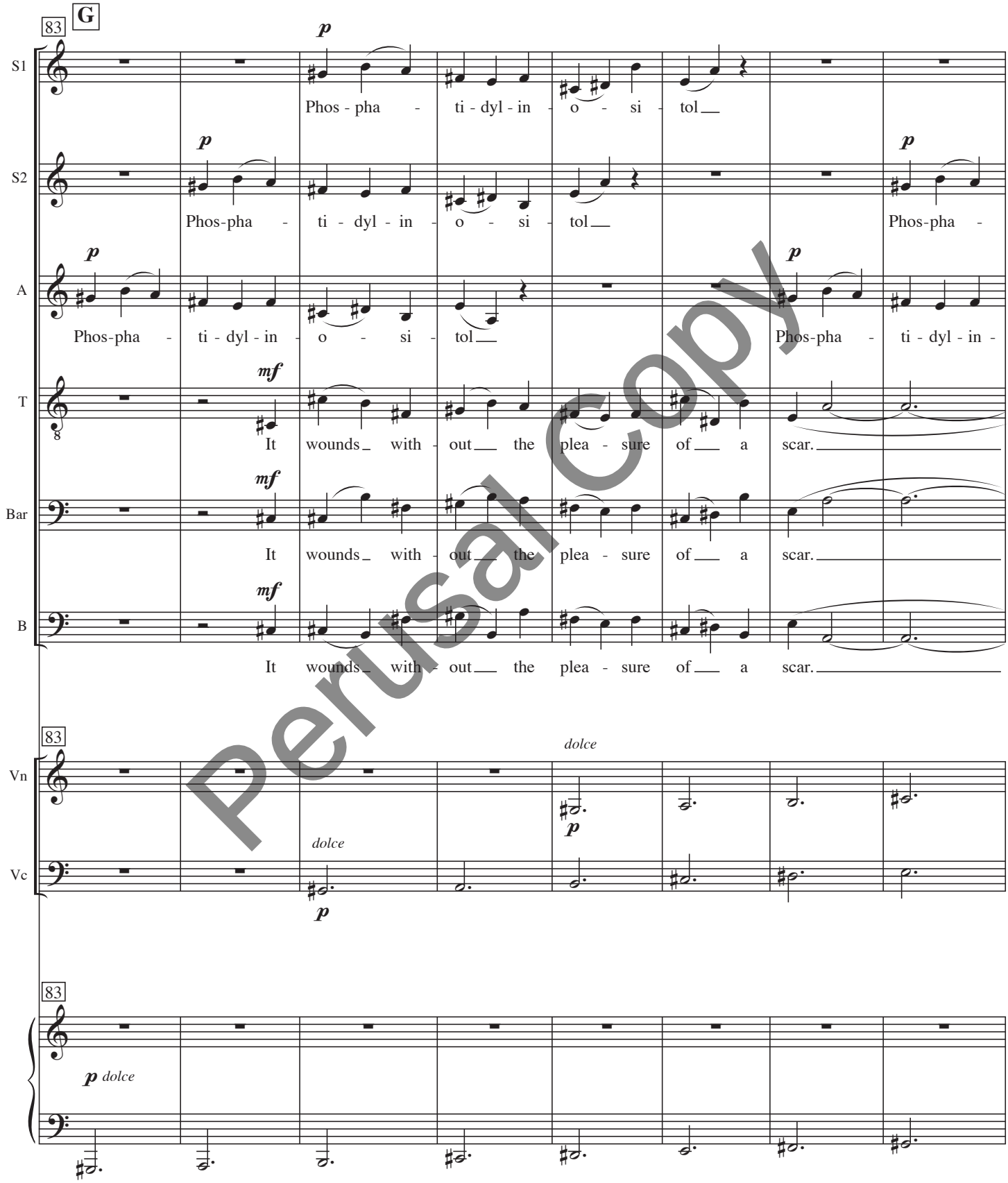

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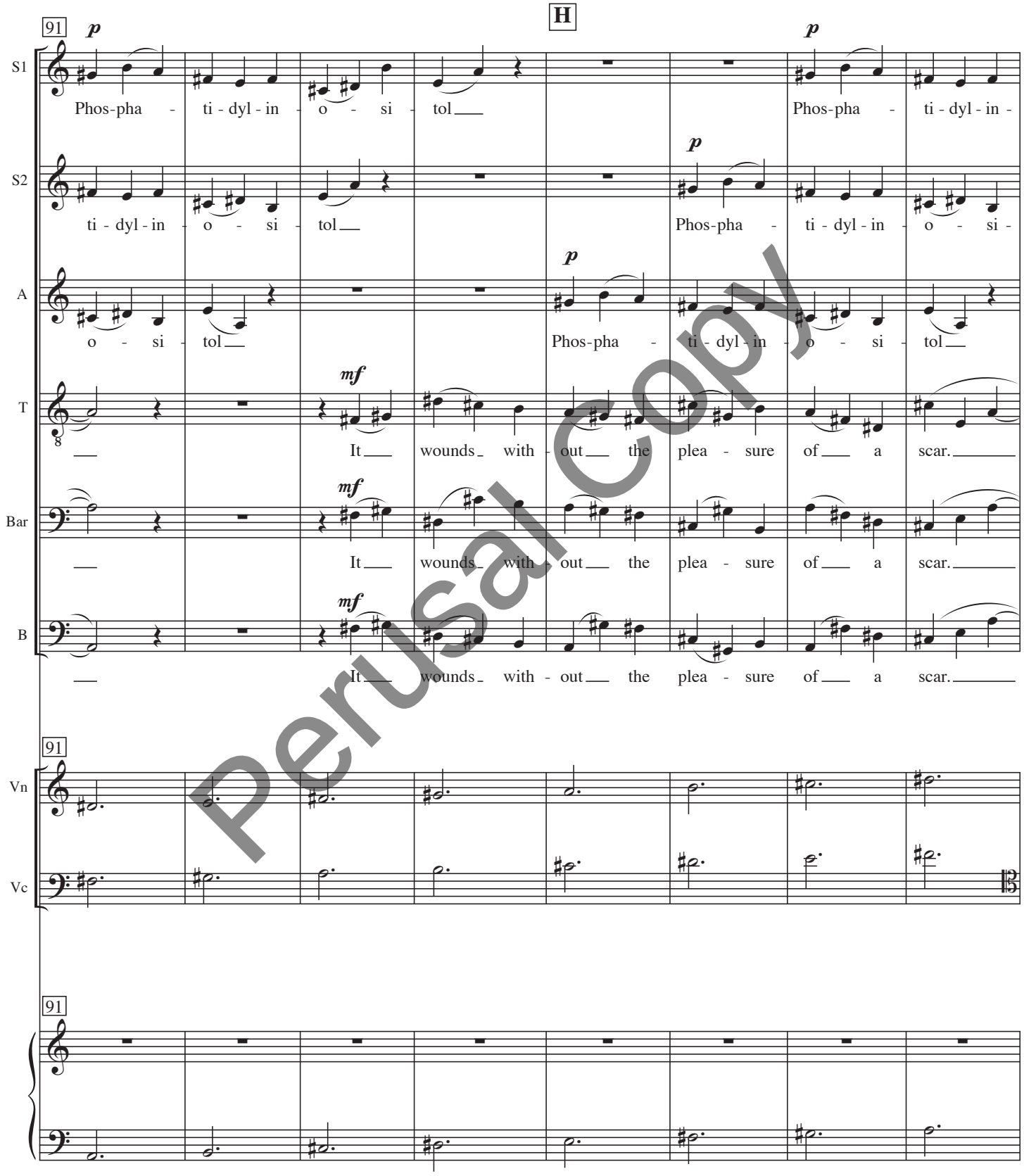

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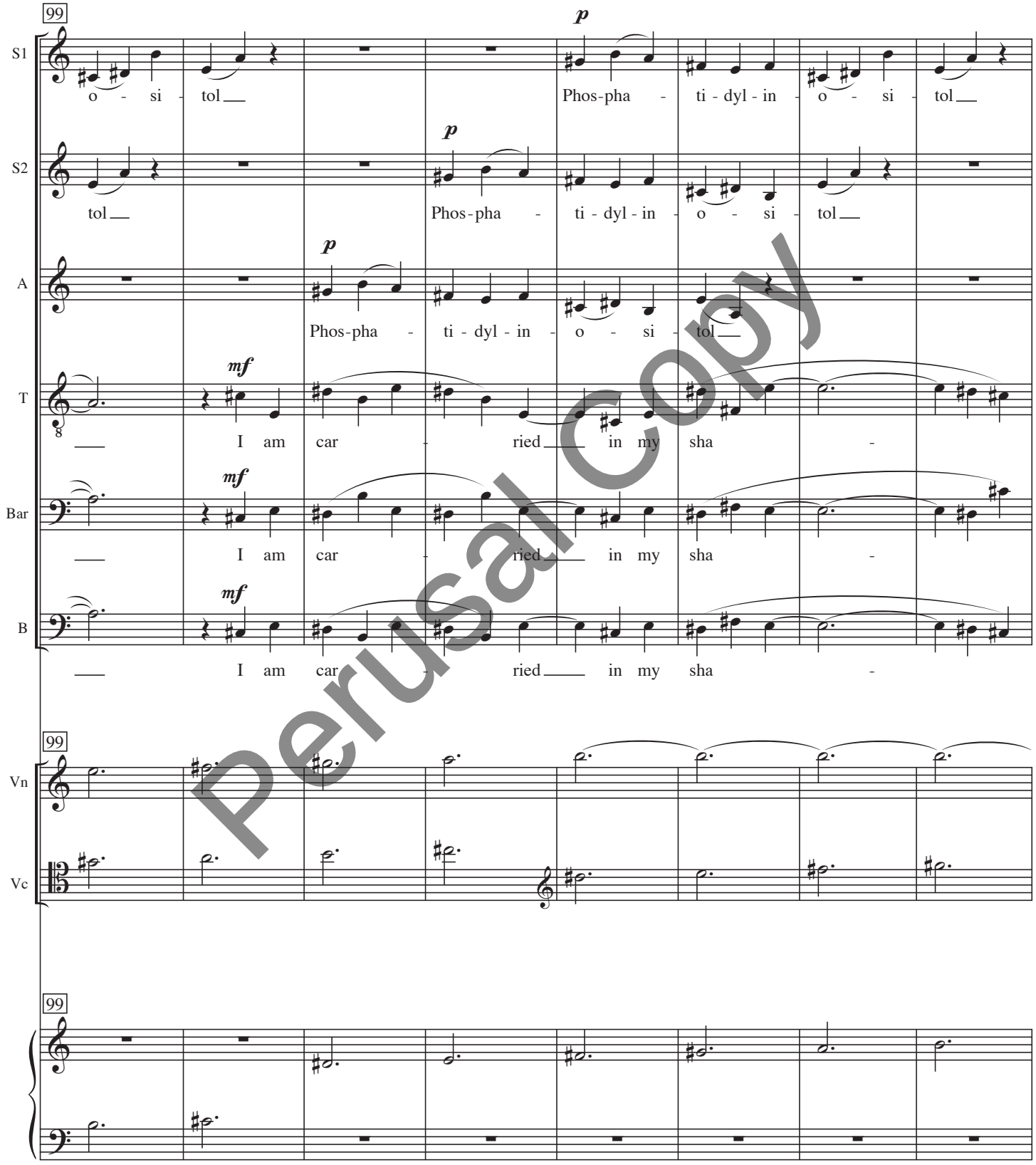

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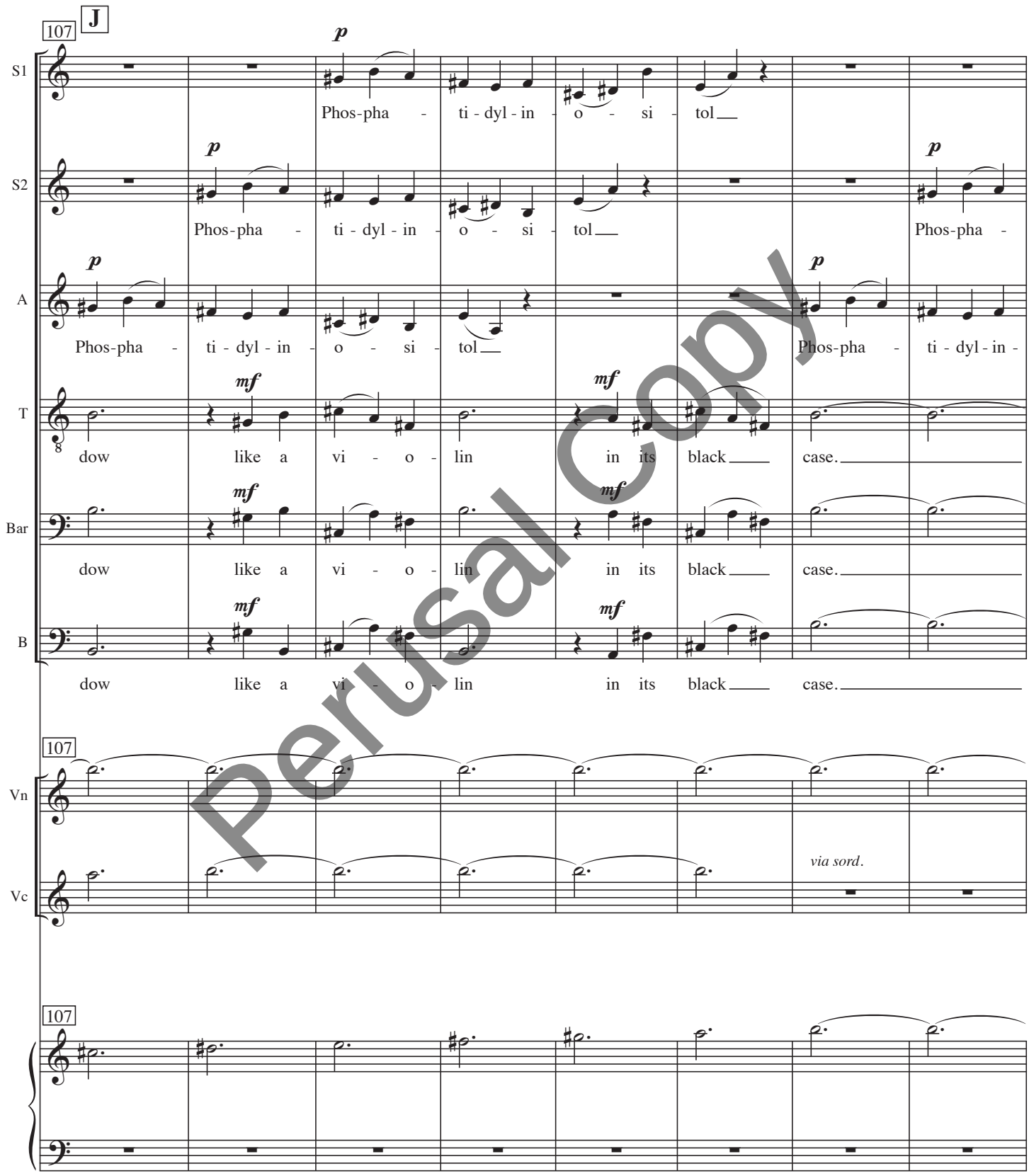

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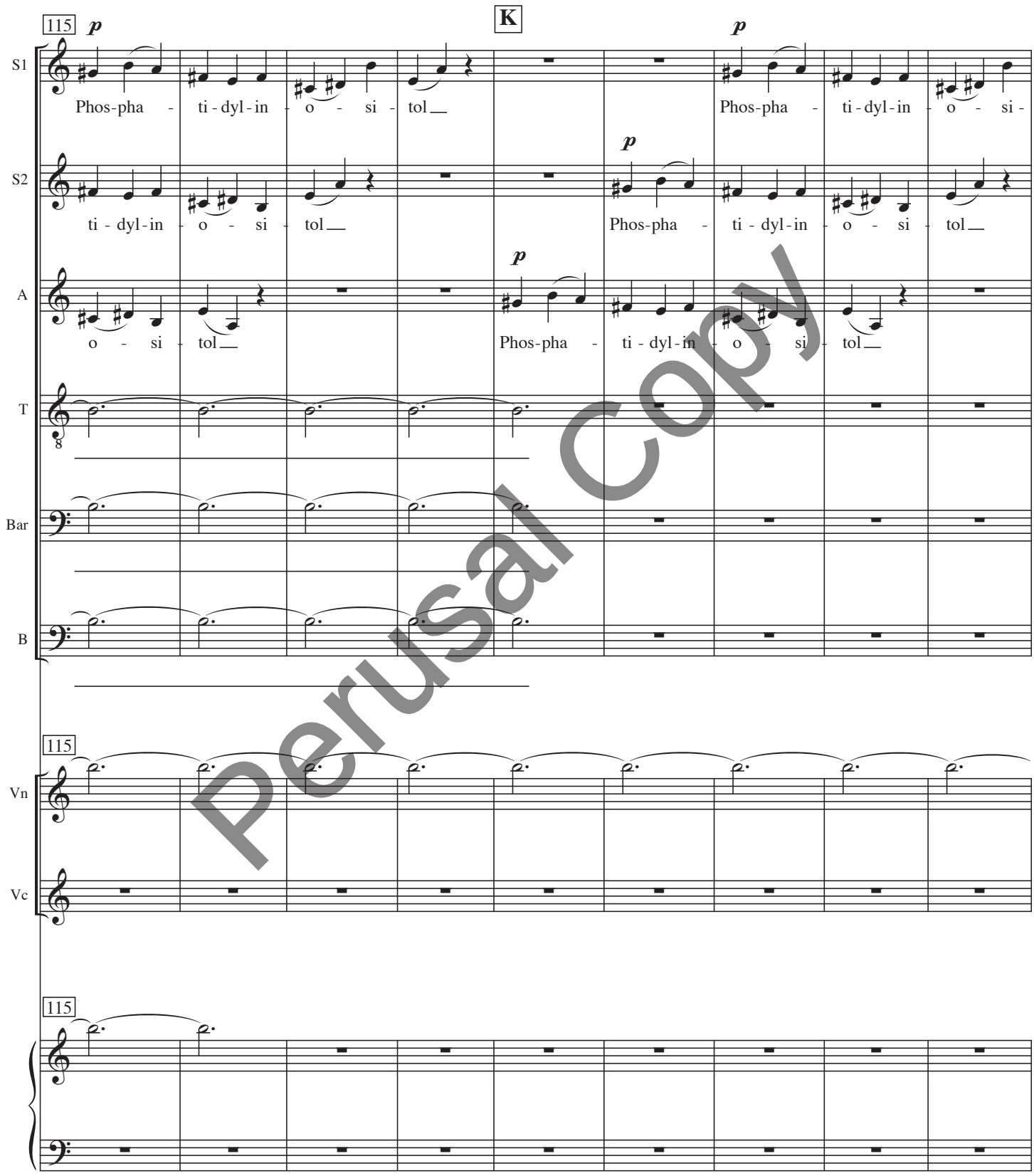

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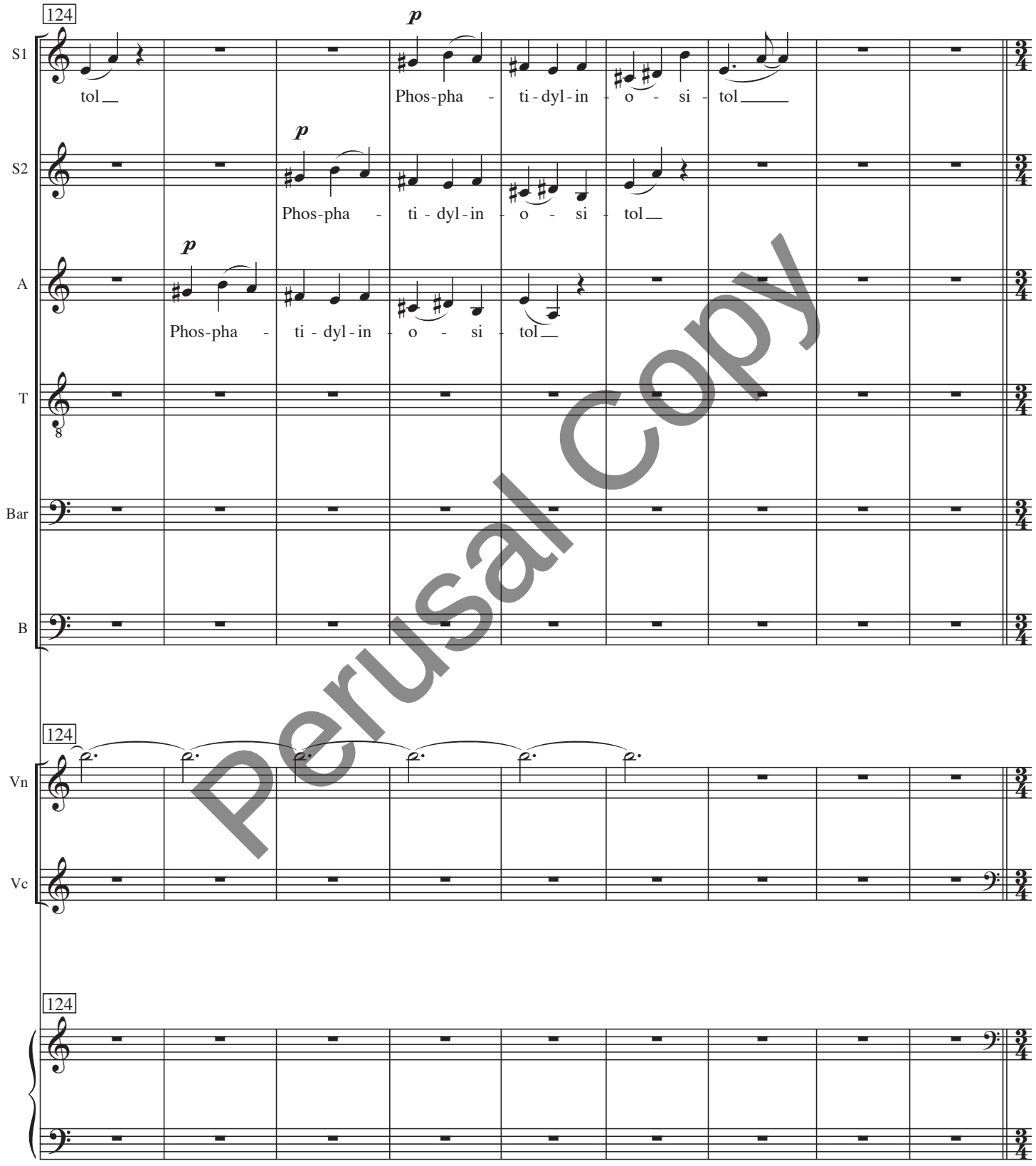

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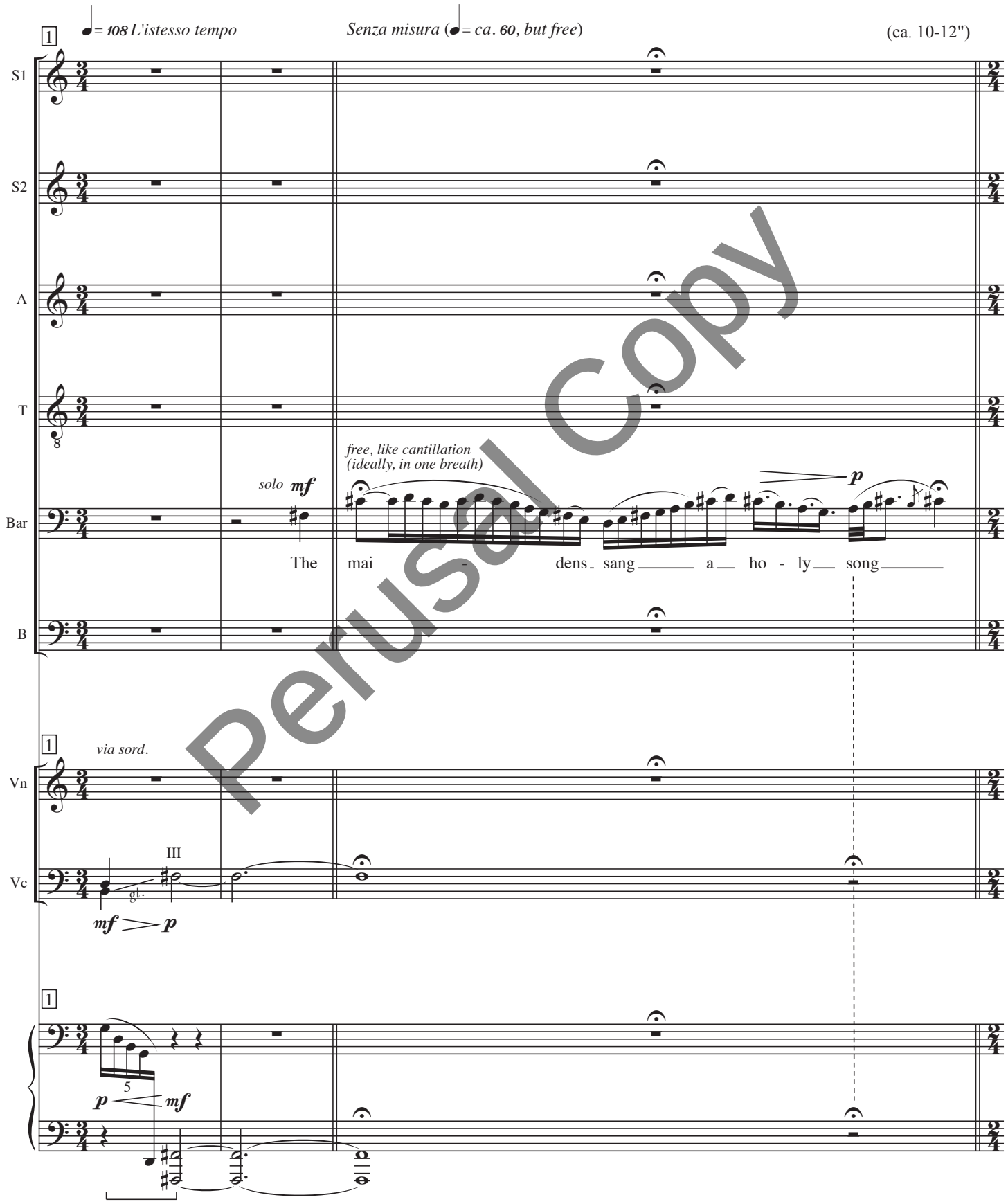
IX: Renewal



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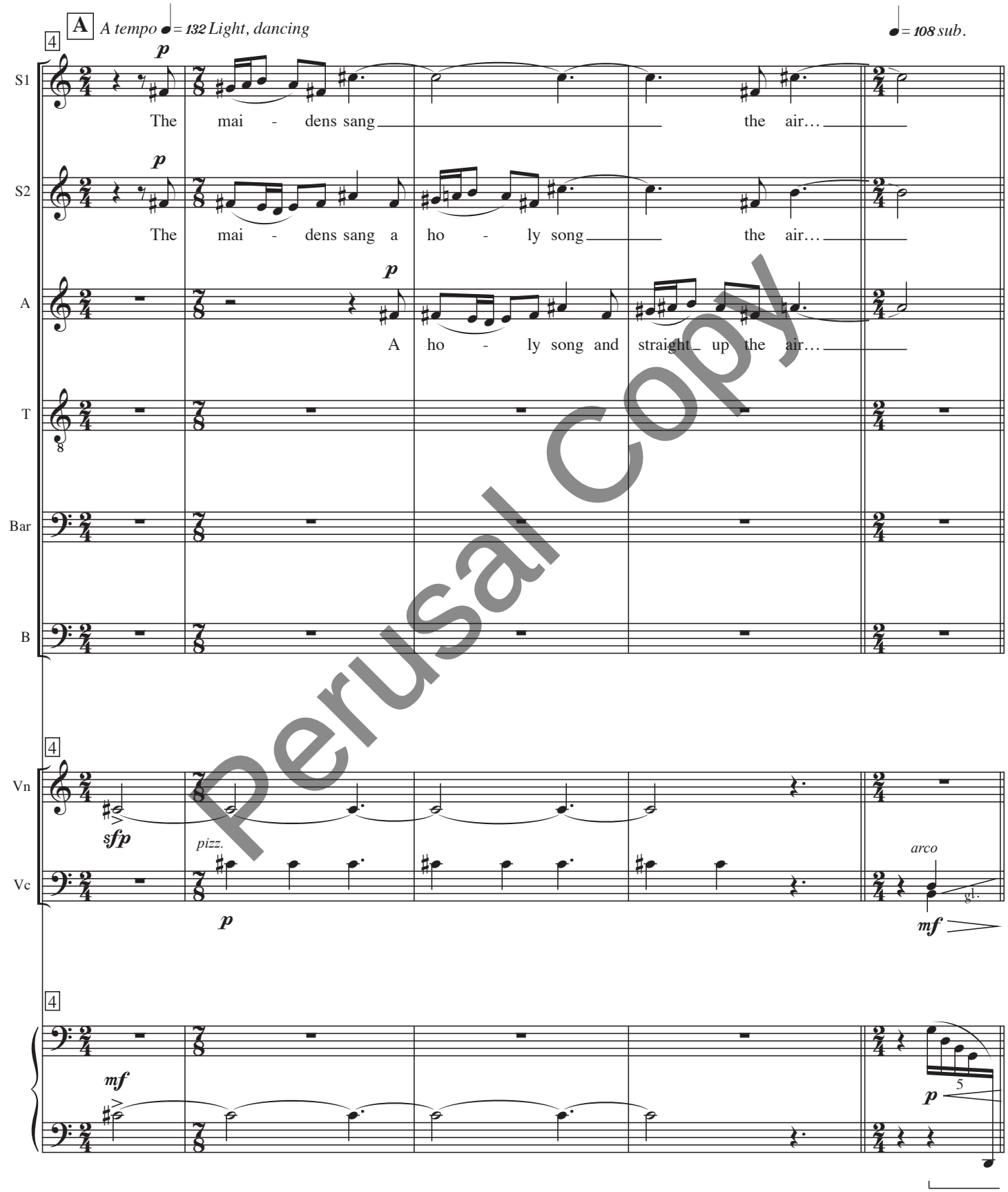

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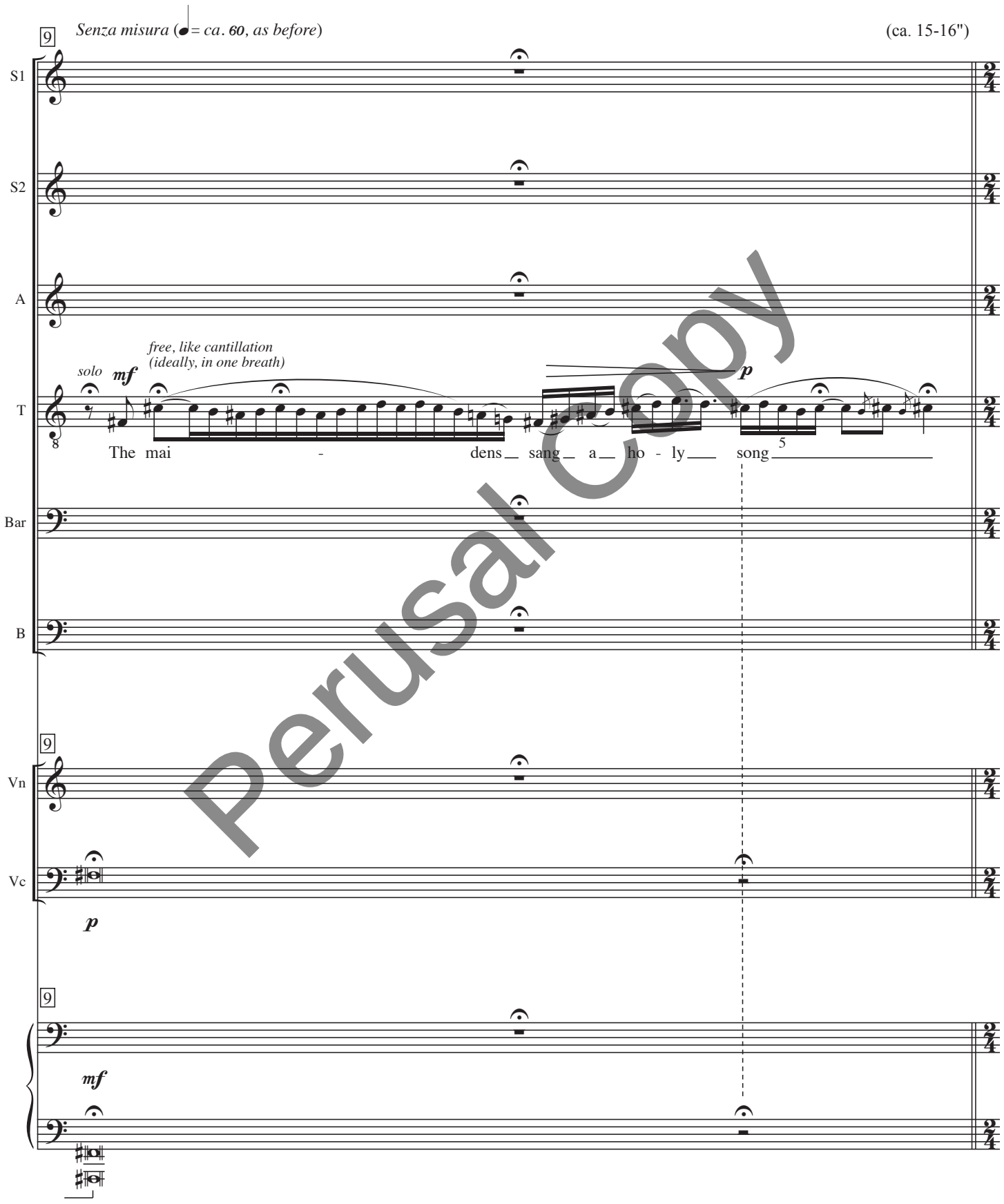

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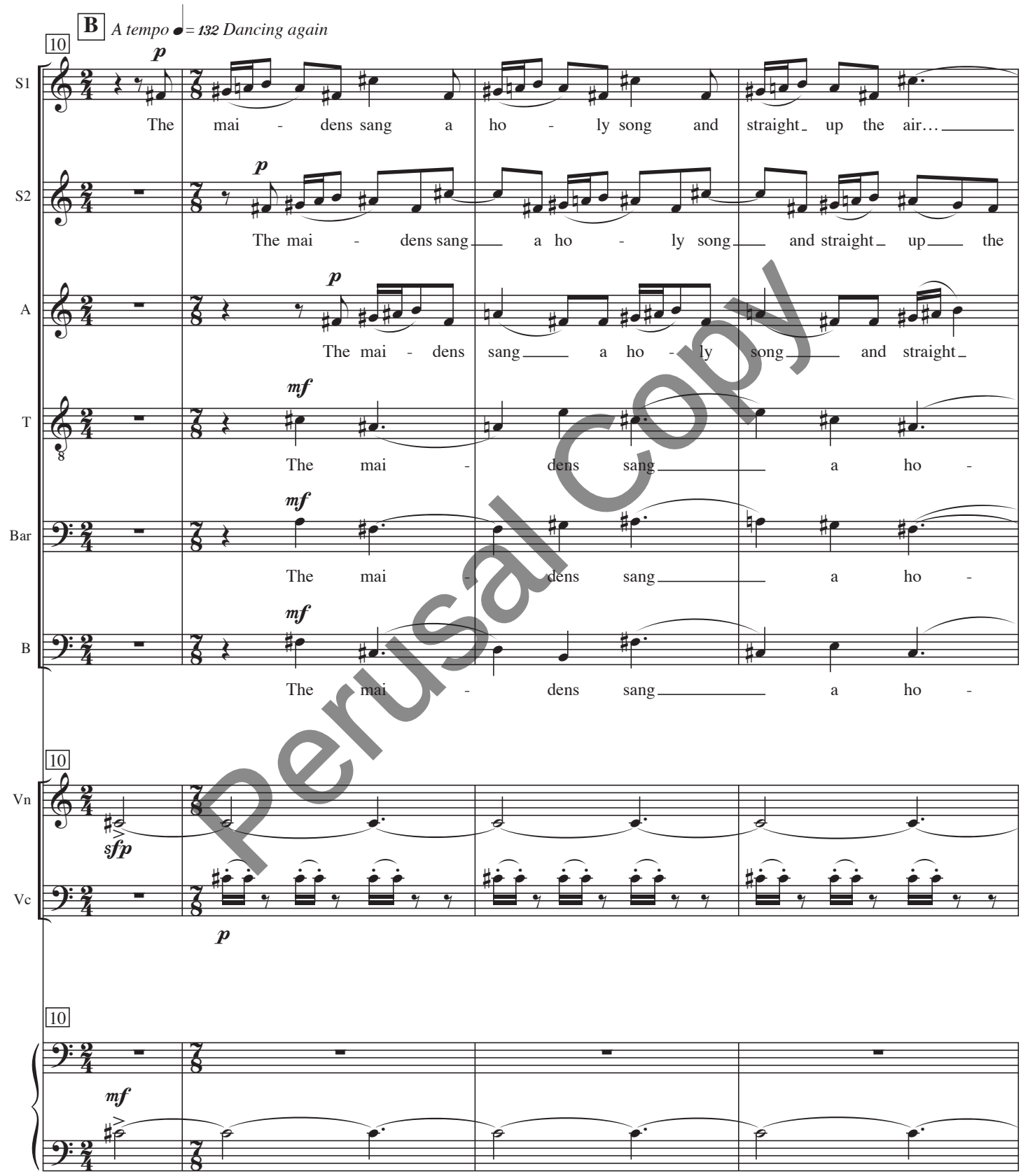

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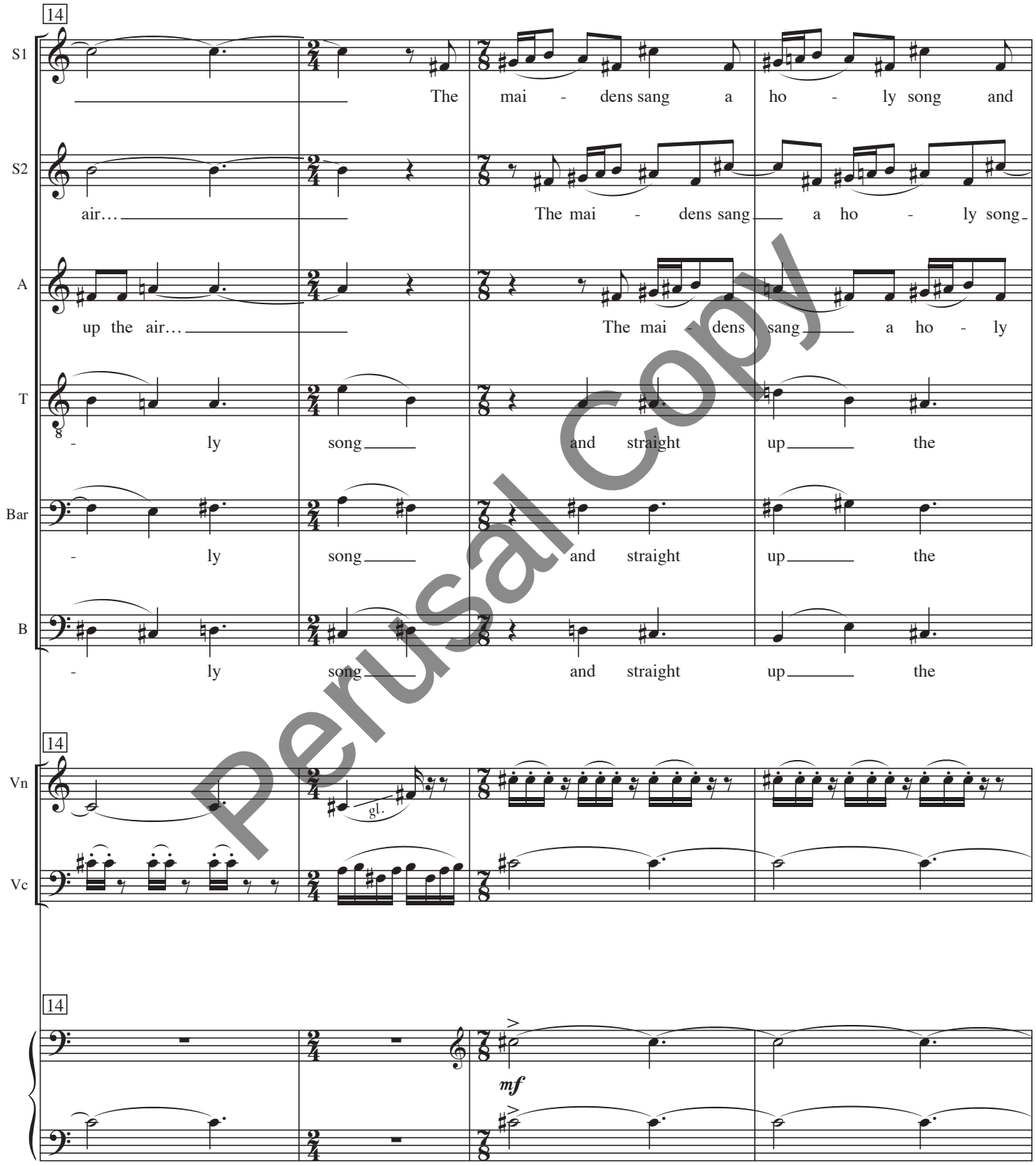

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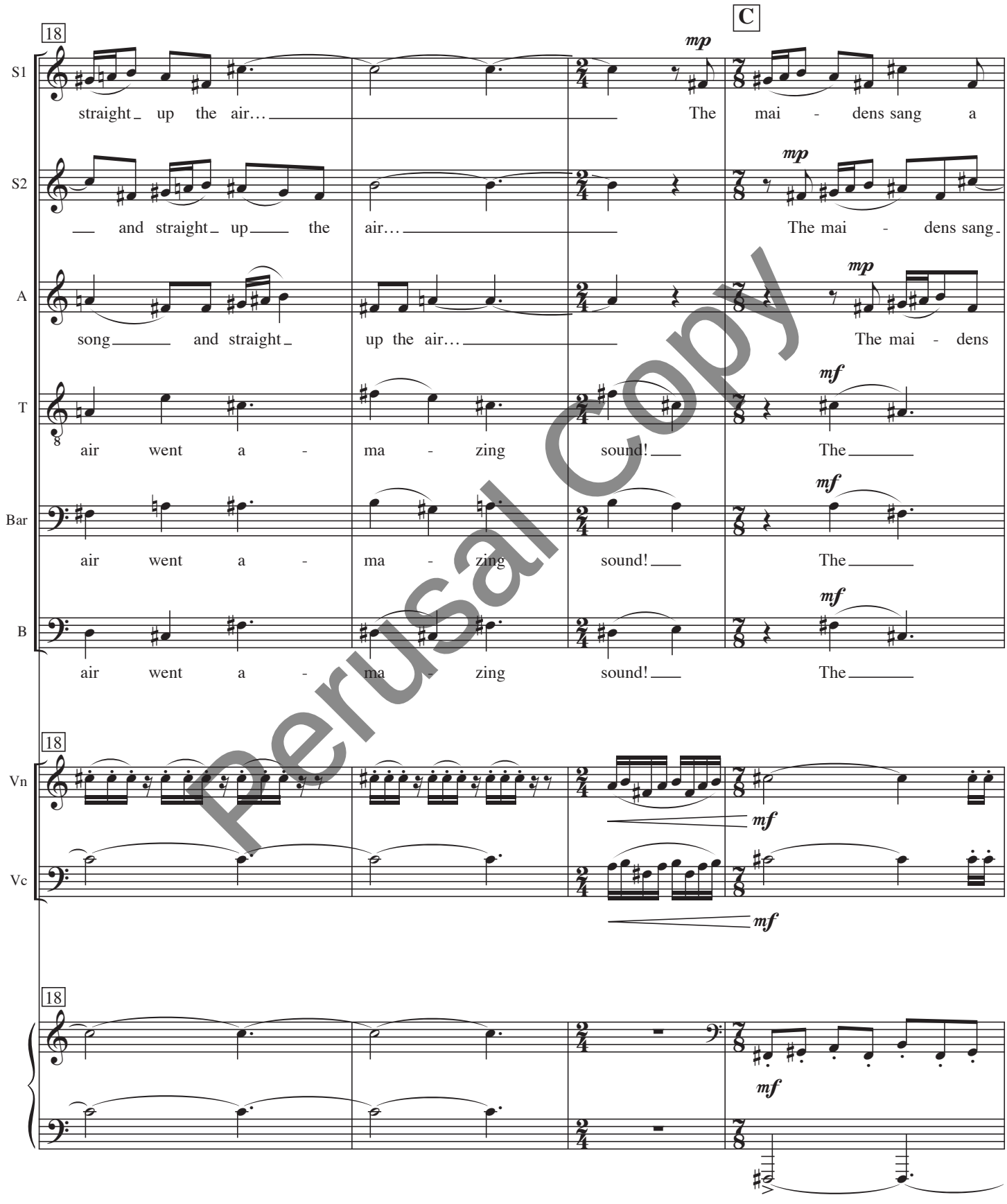

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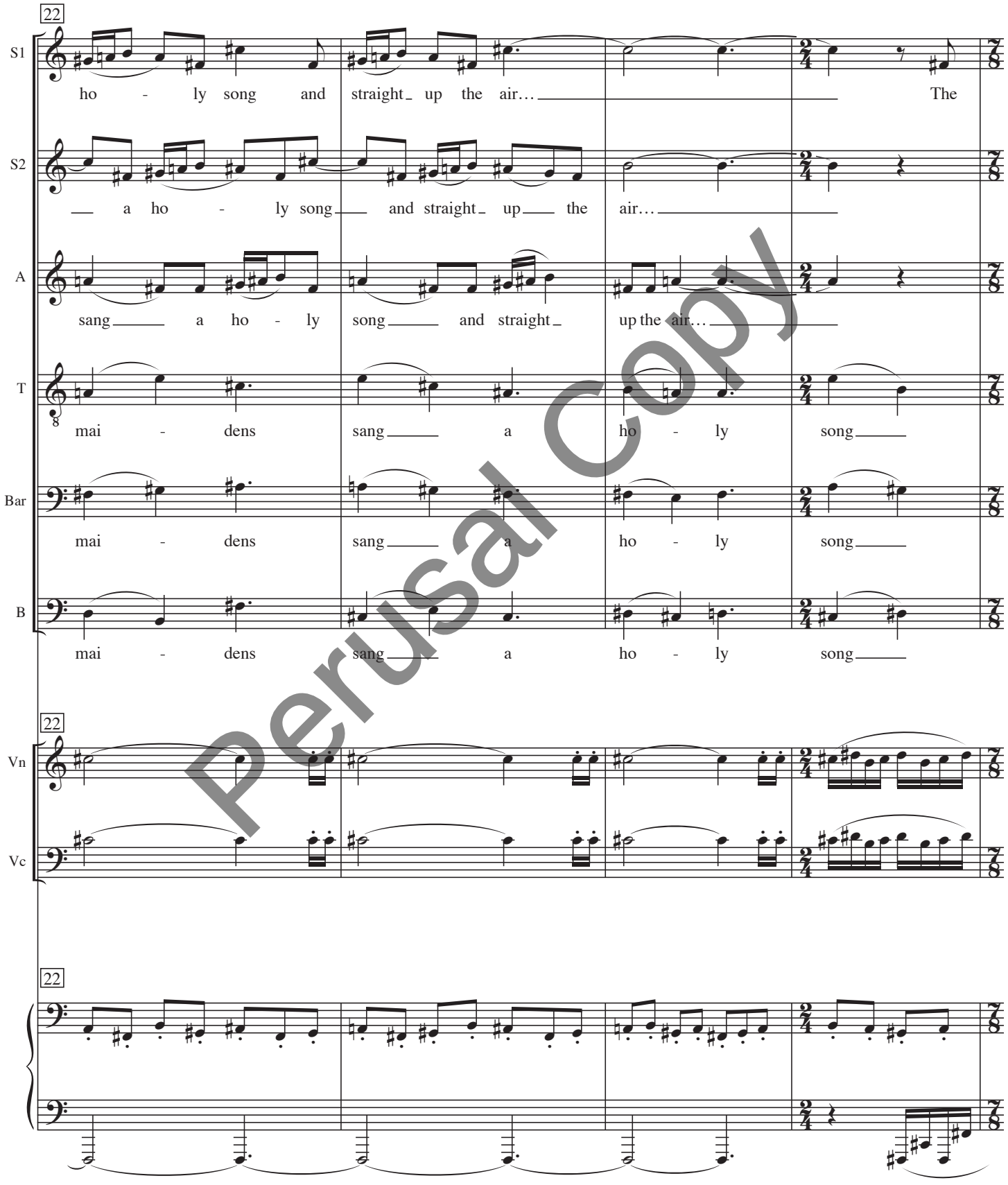

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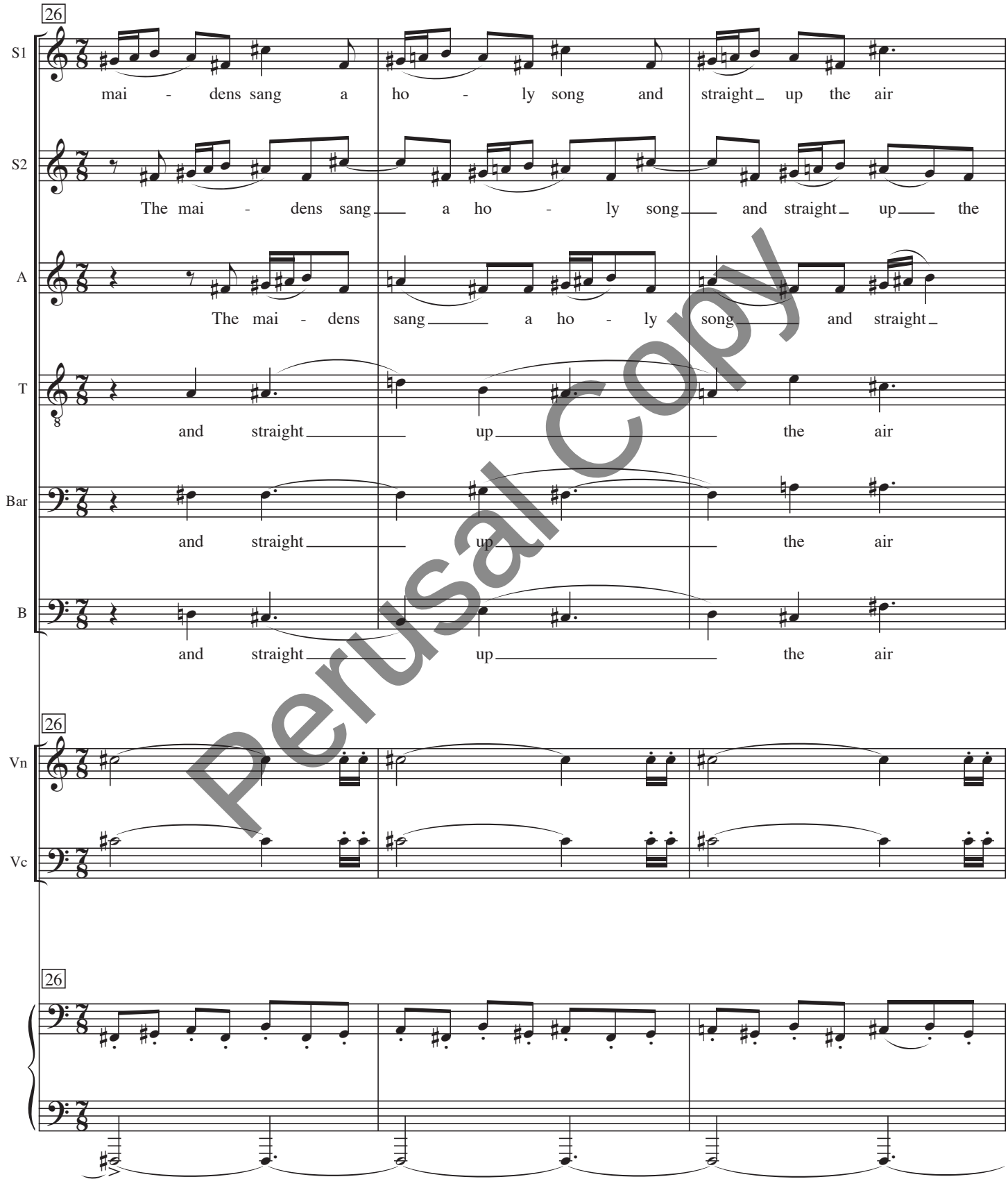

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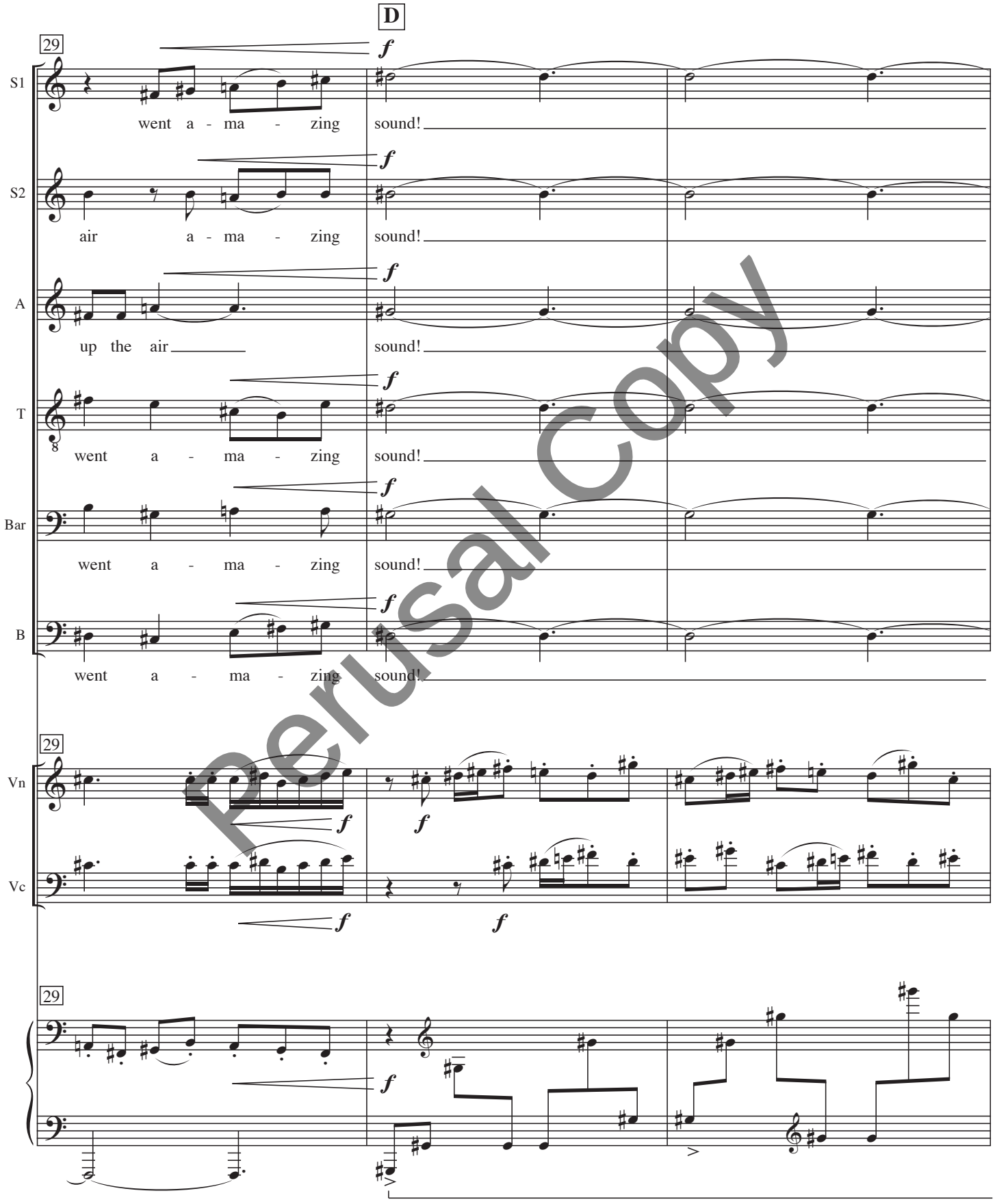

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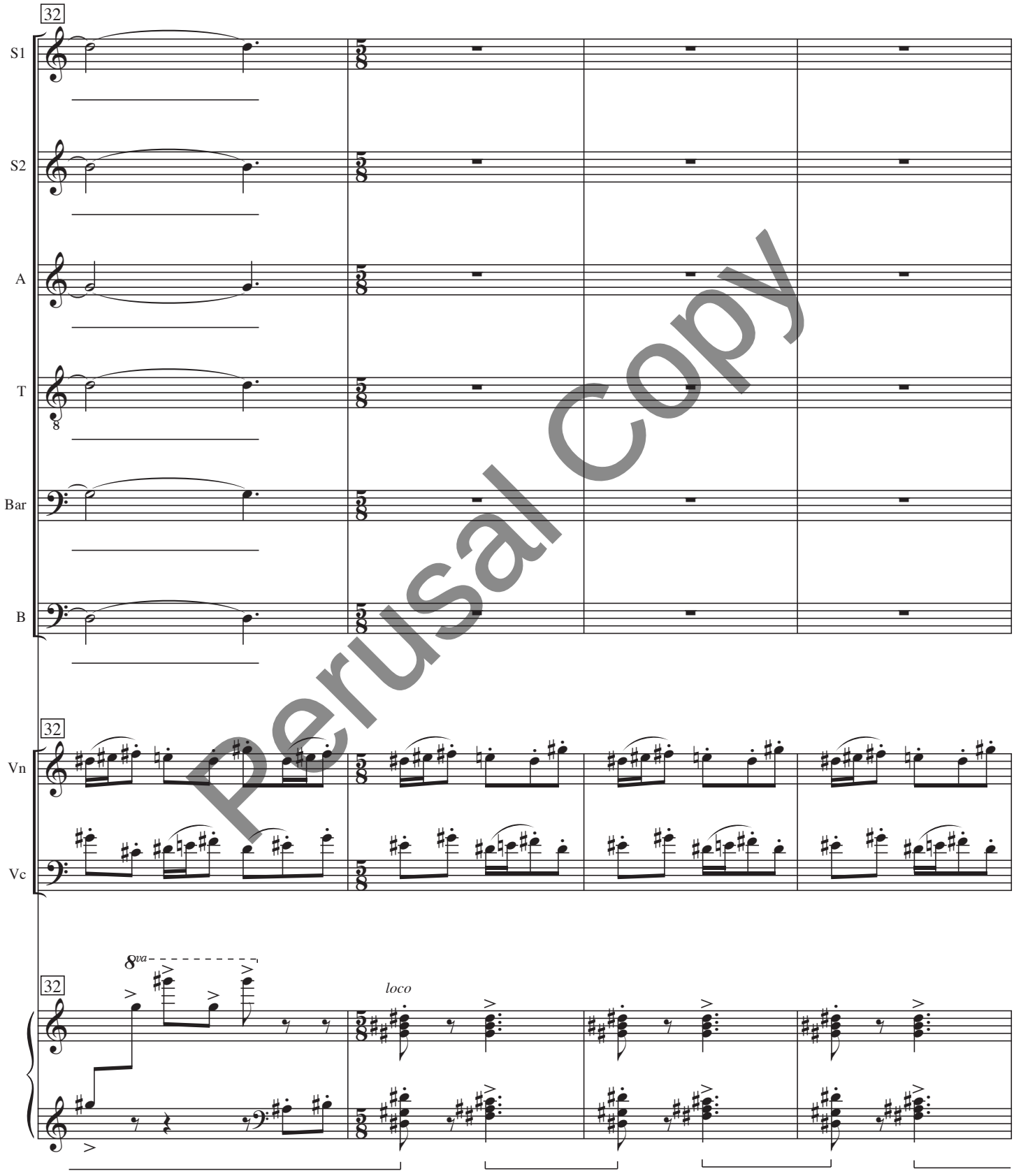

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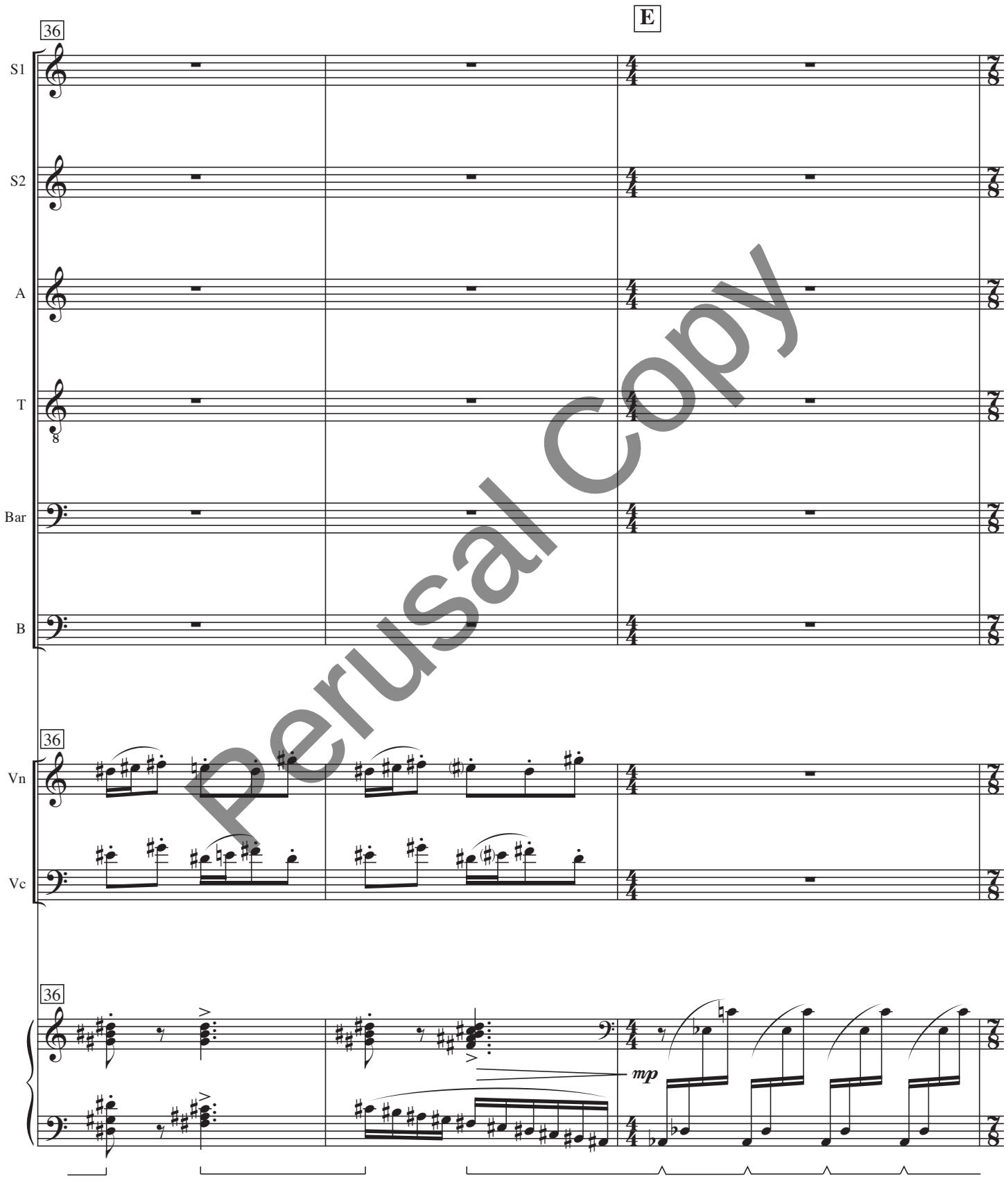

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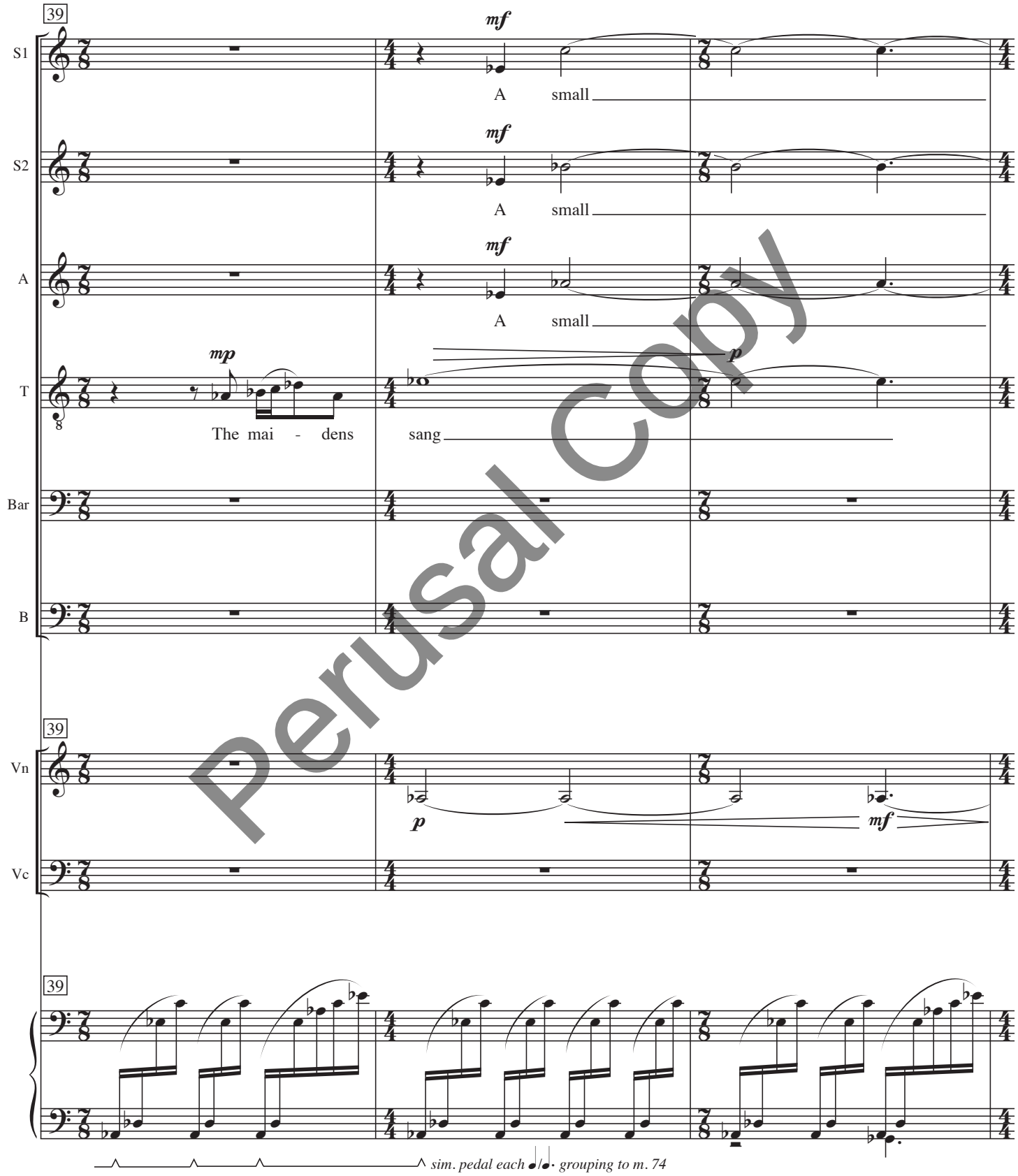

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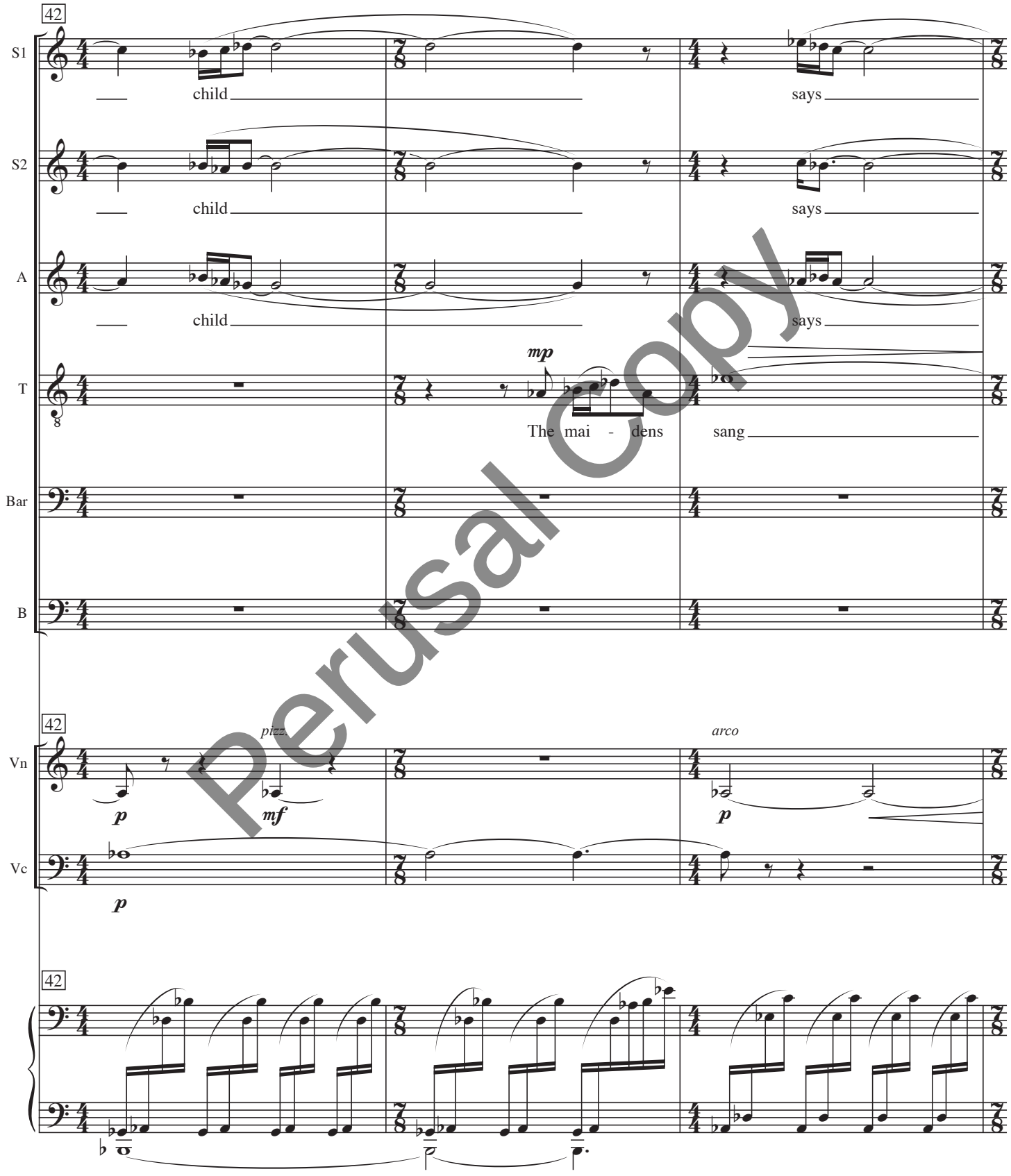

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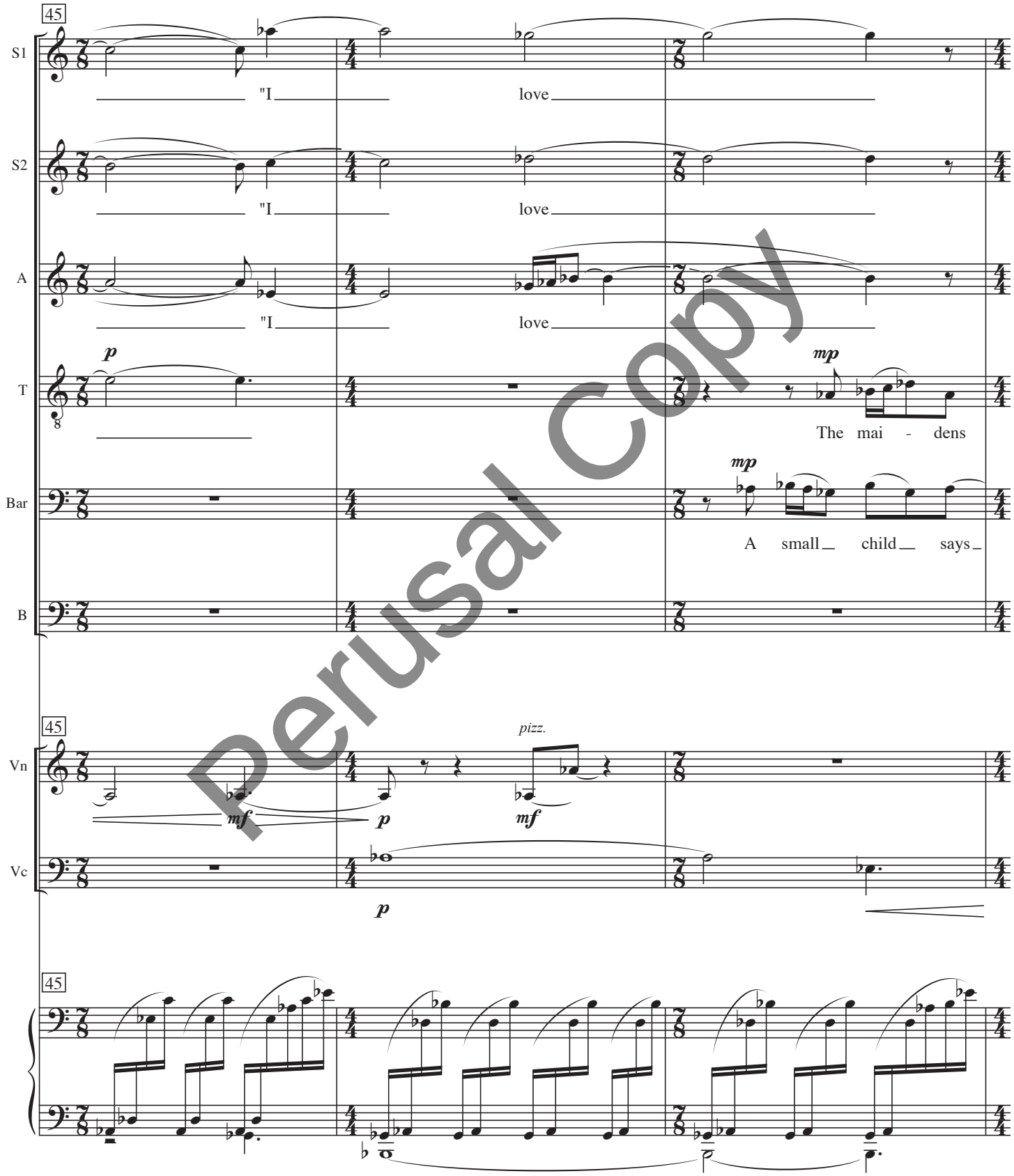

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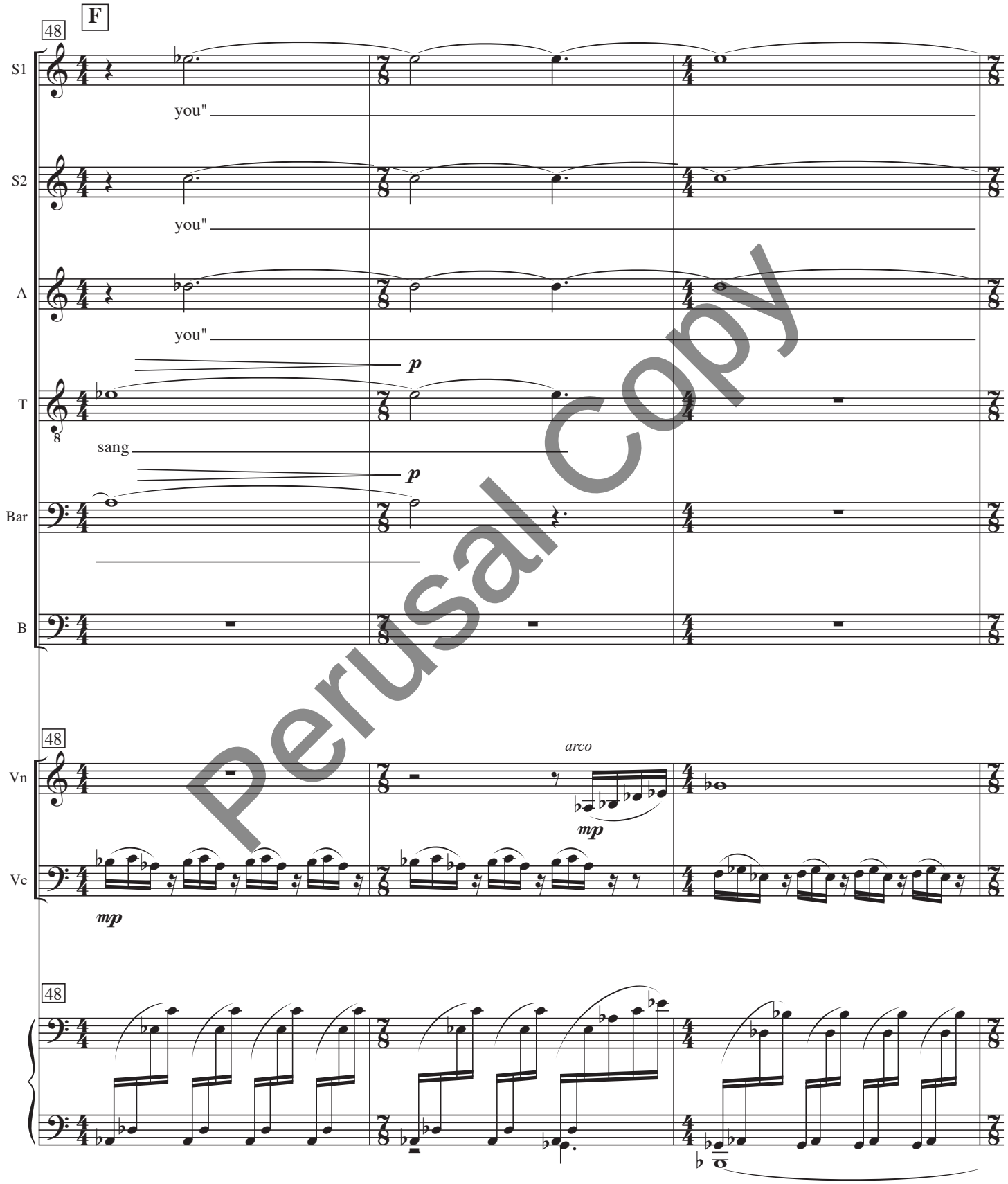

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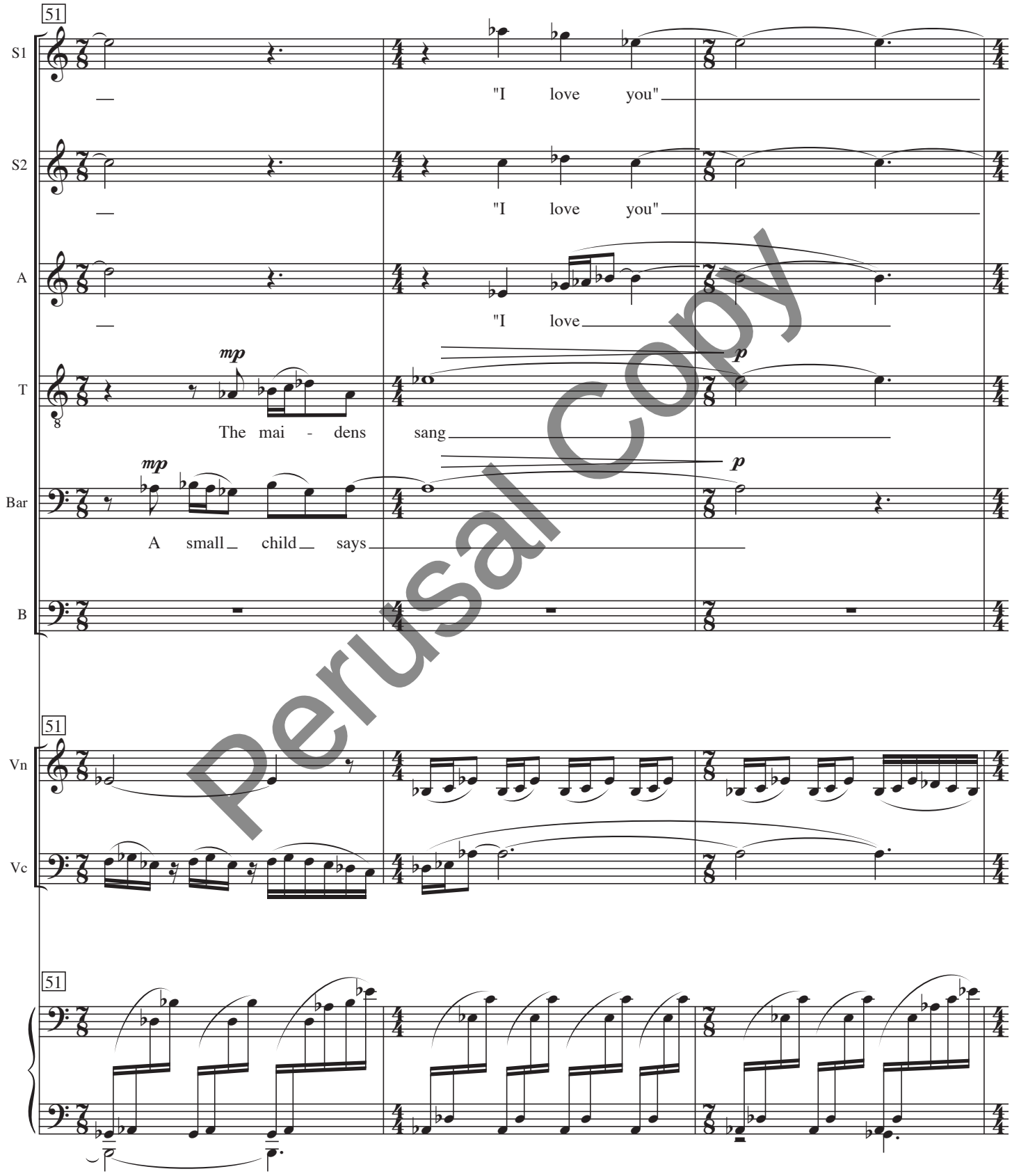

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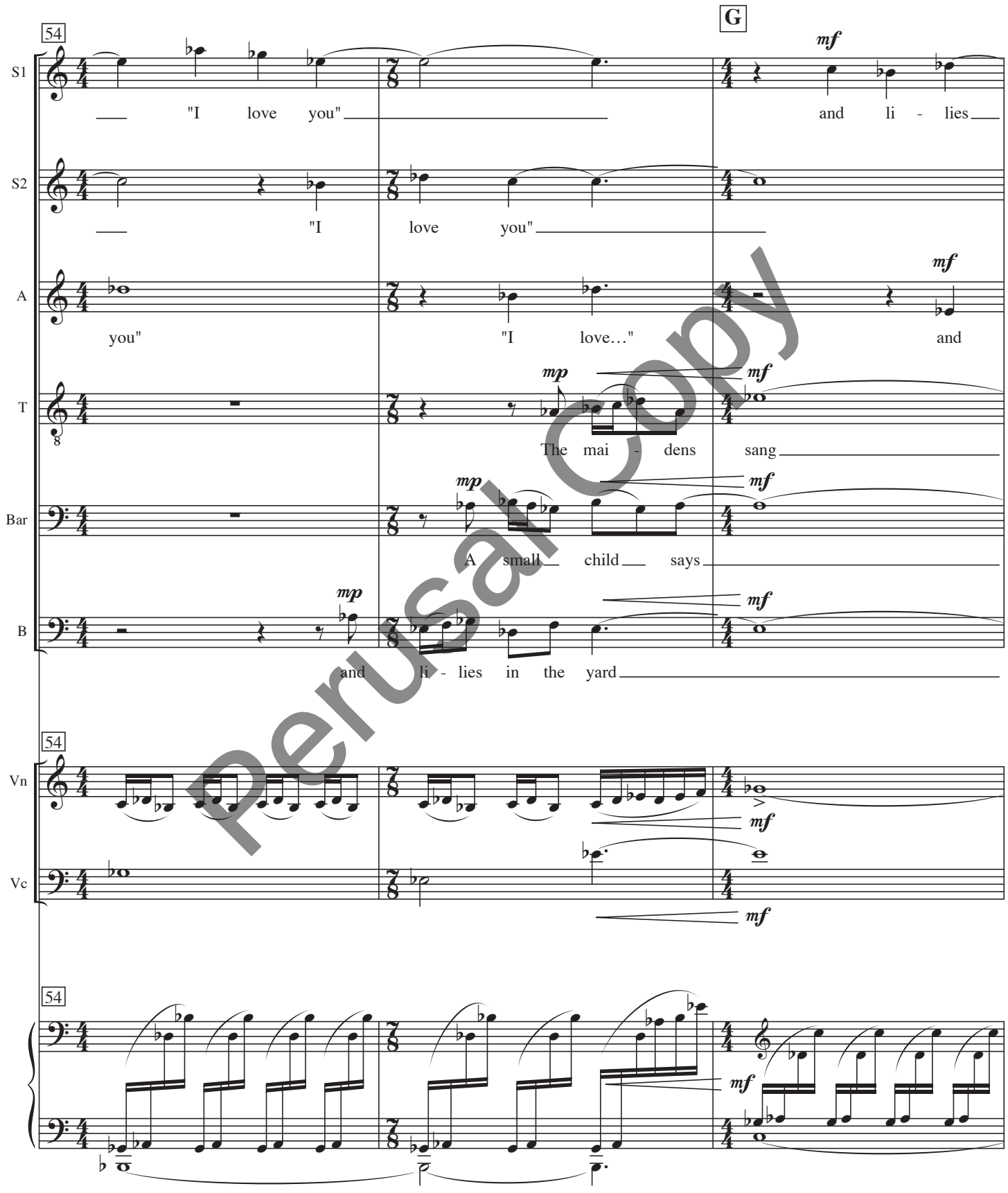

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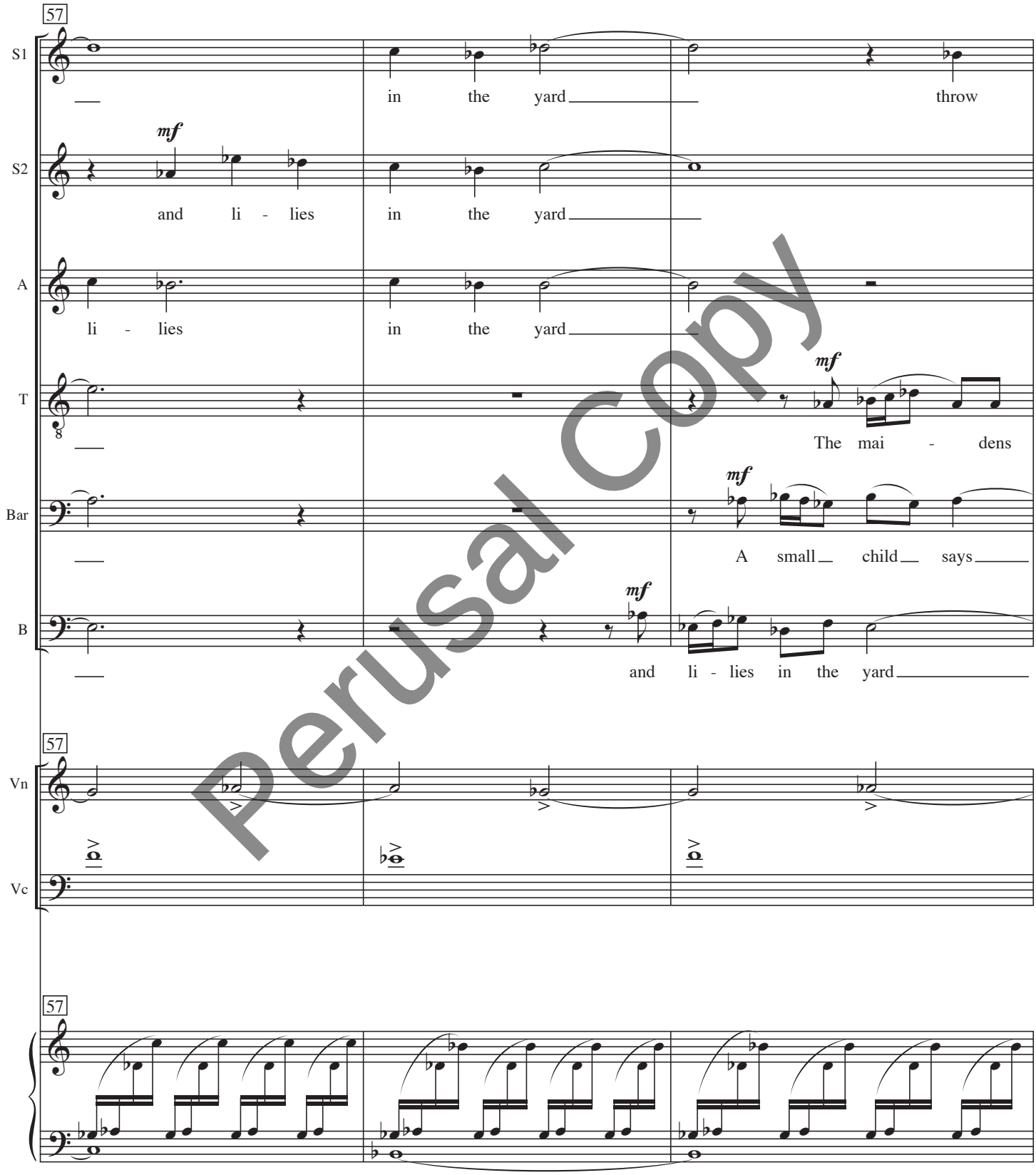

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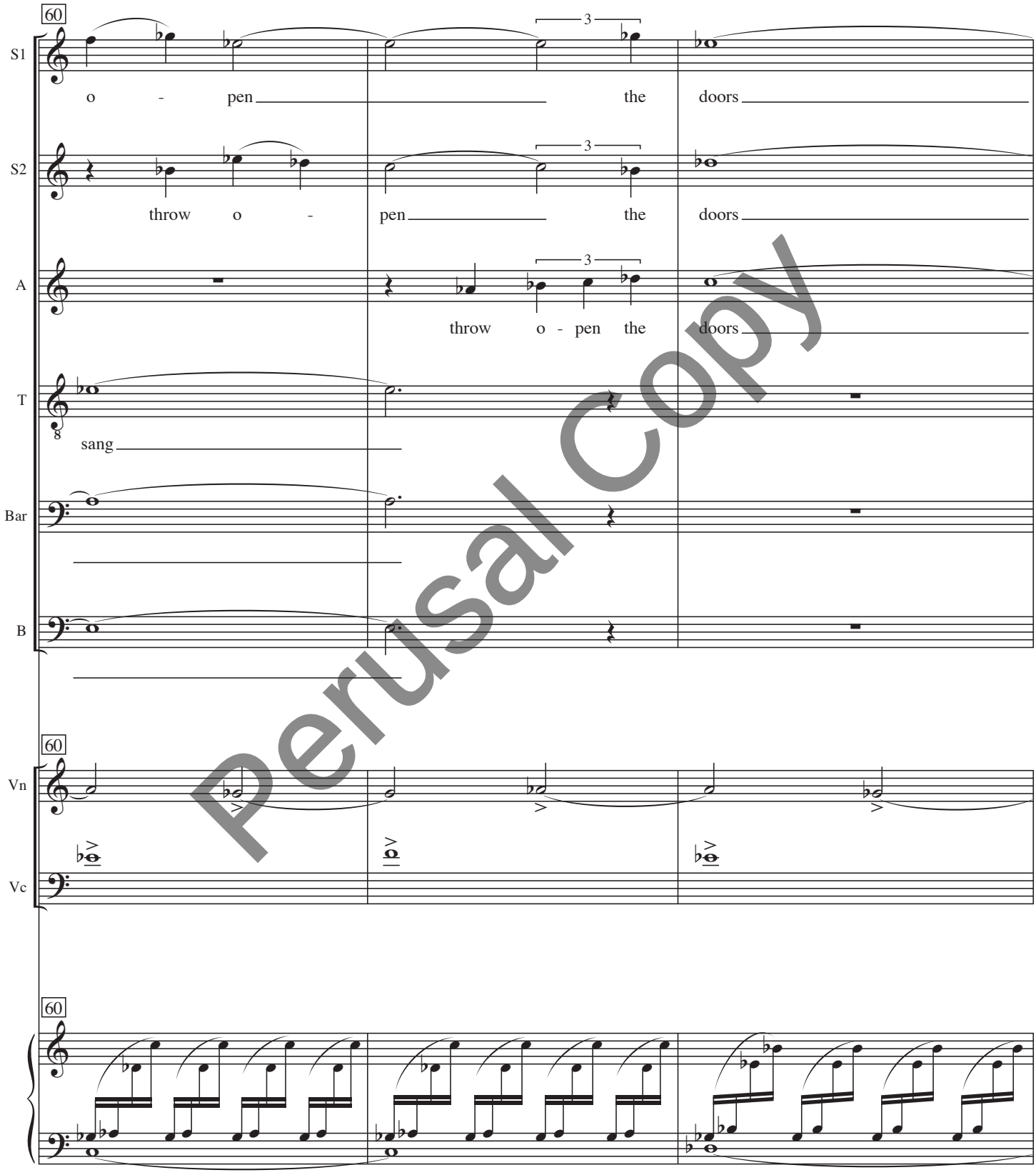

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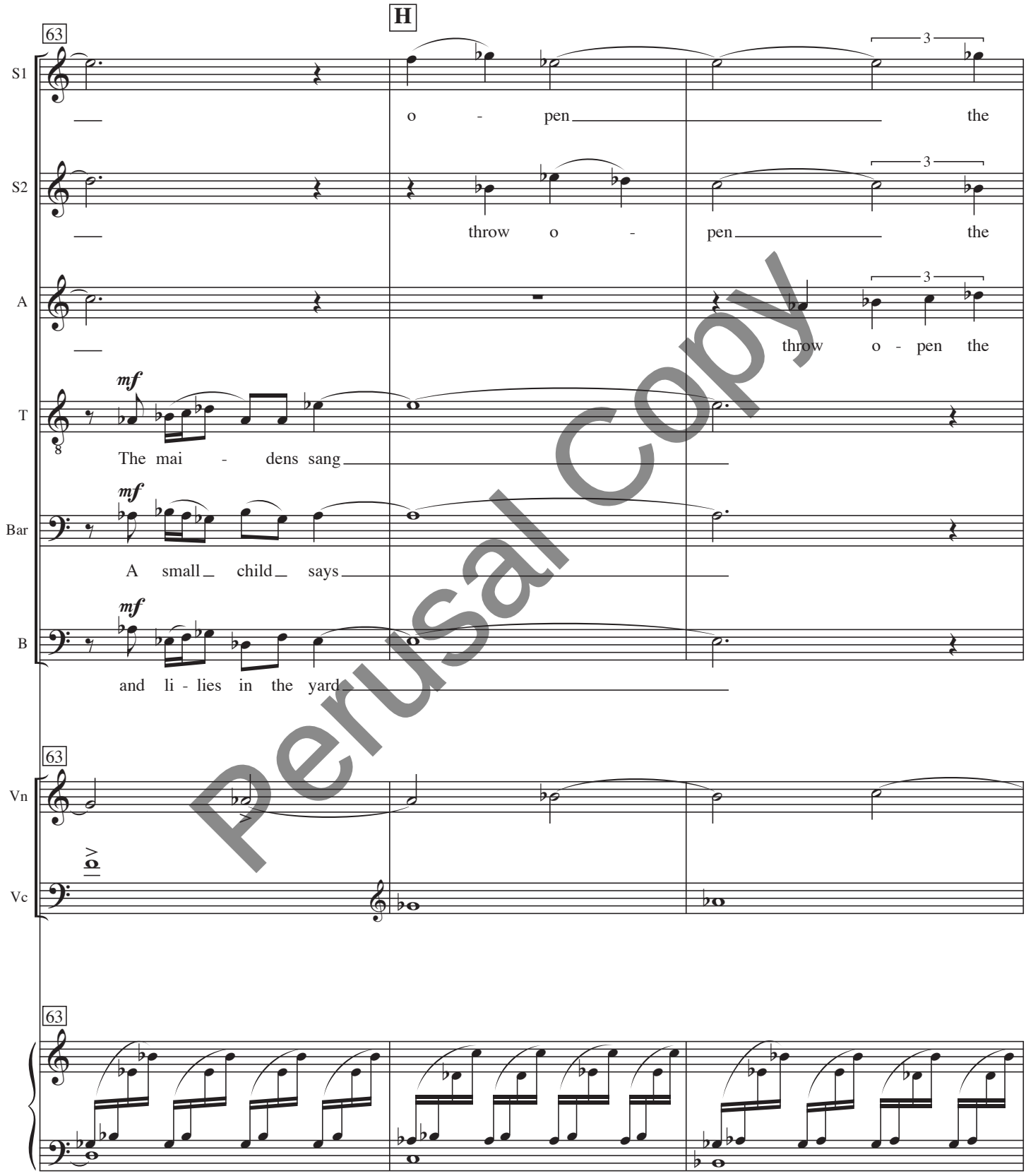

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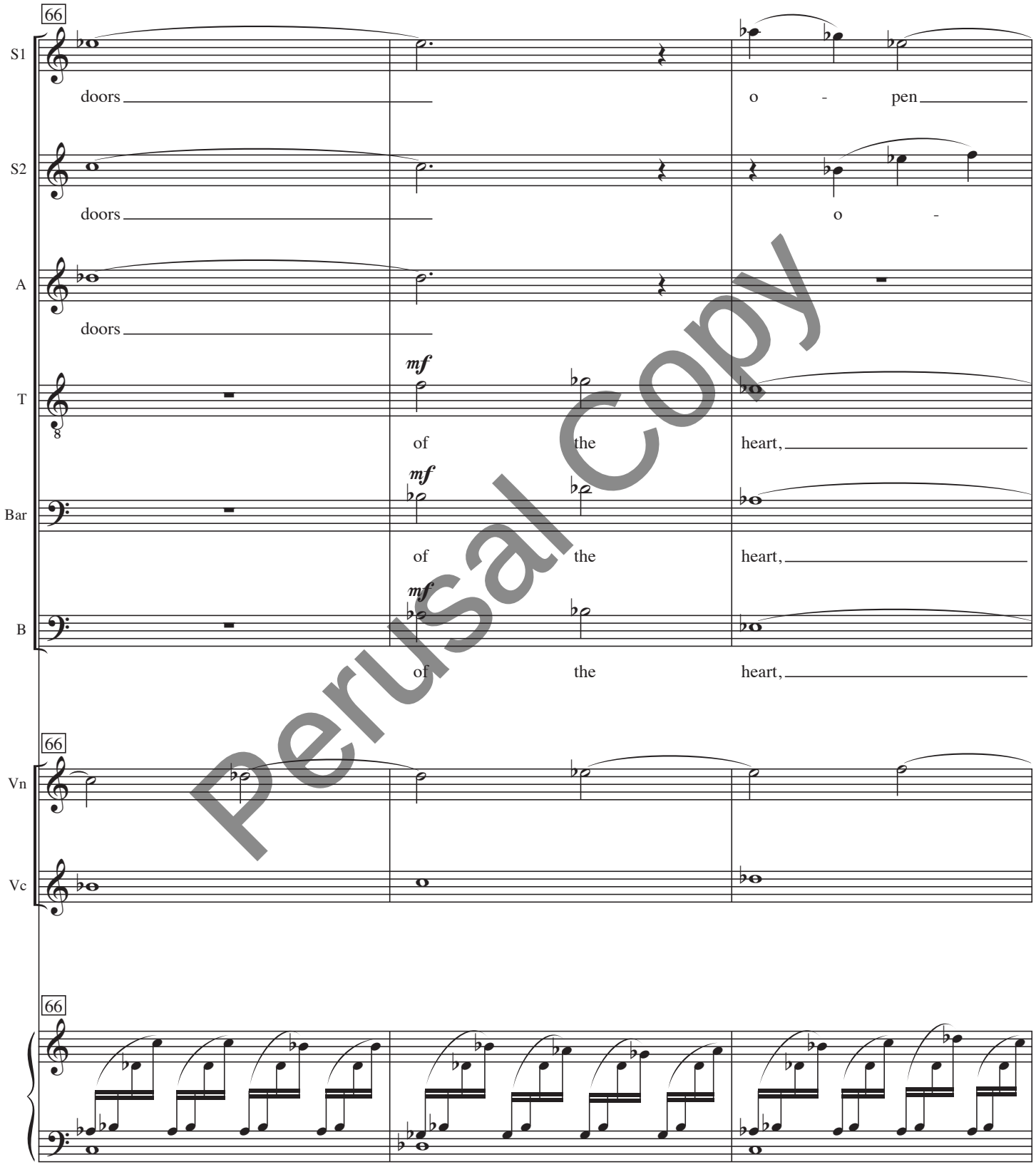

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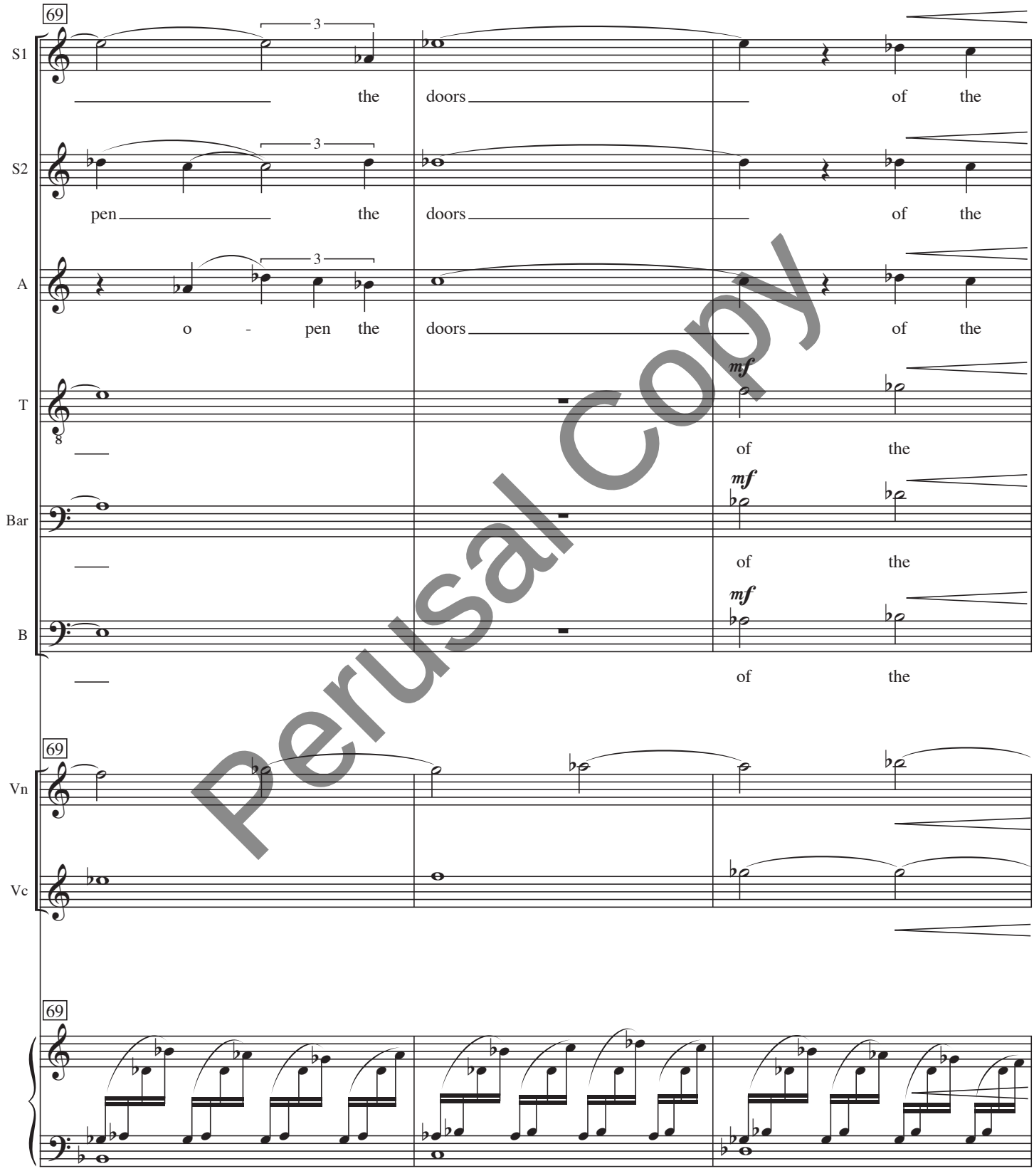

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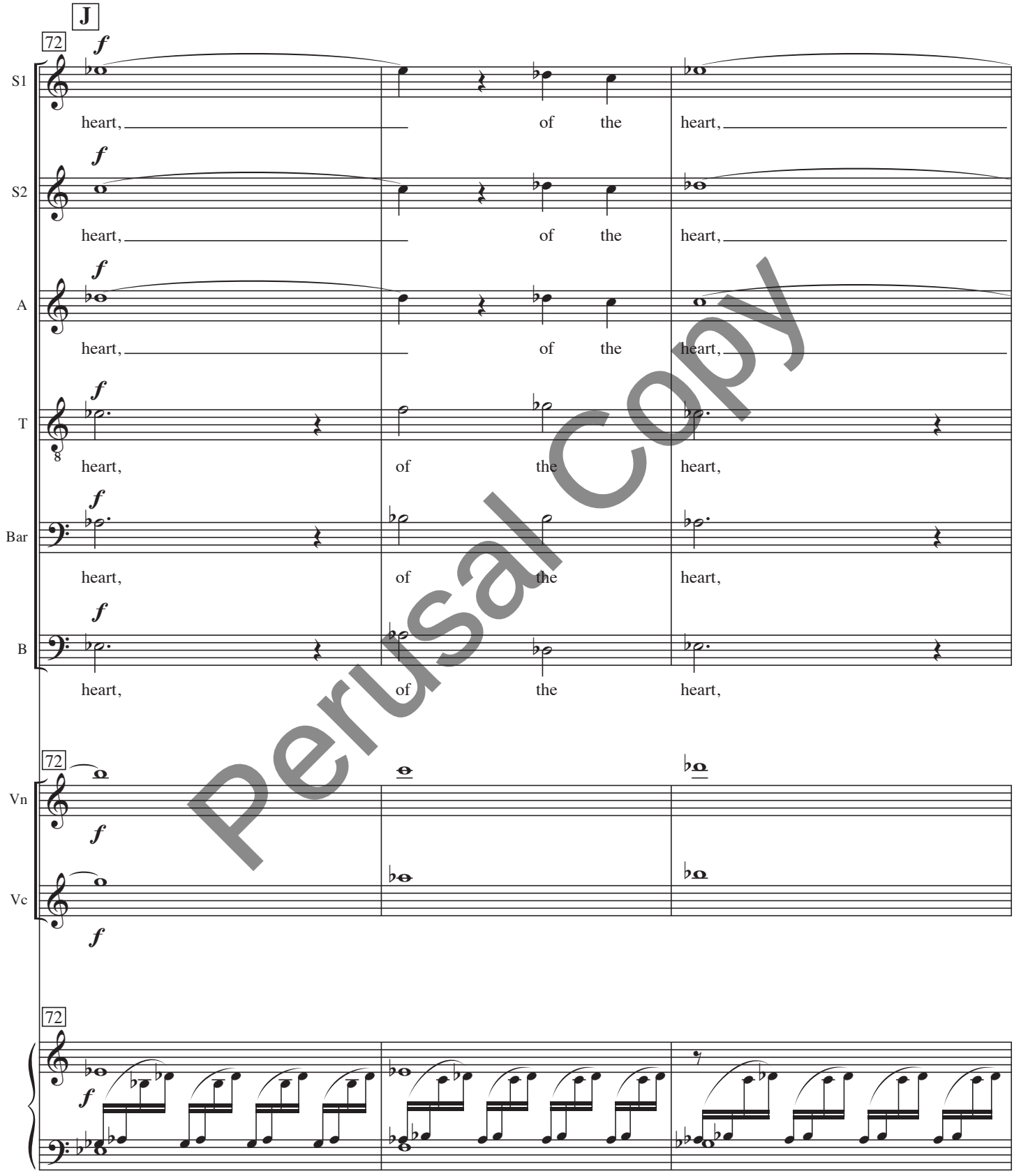

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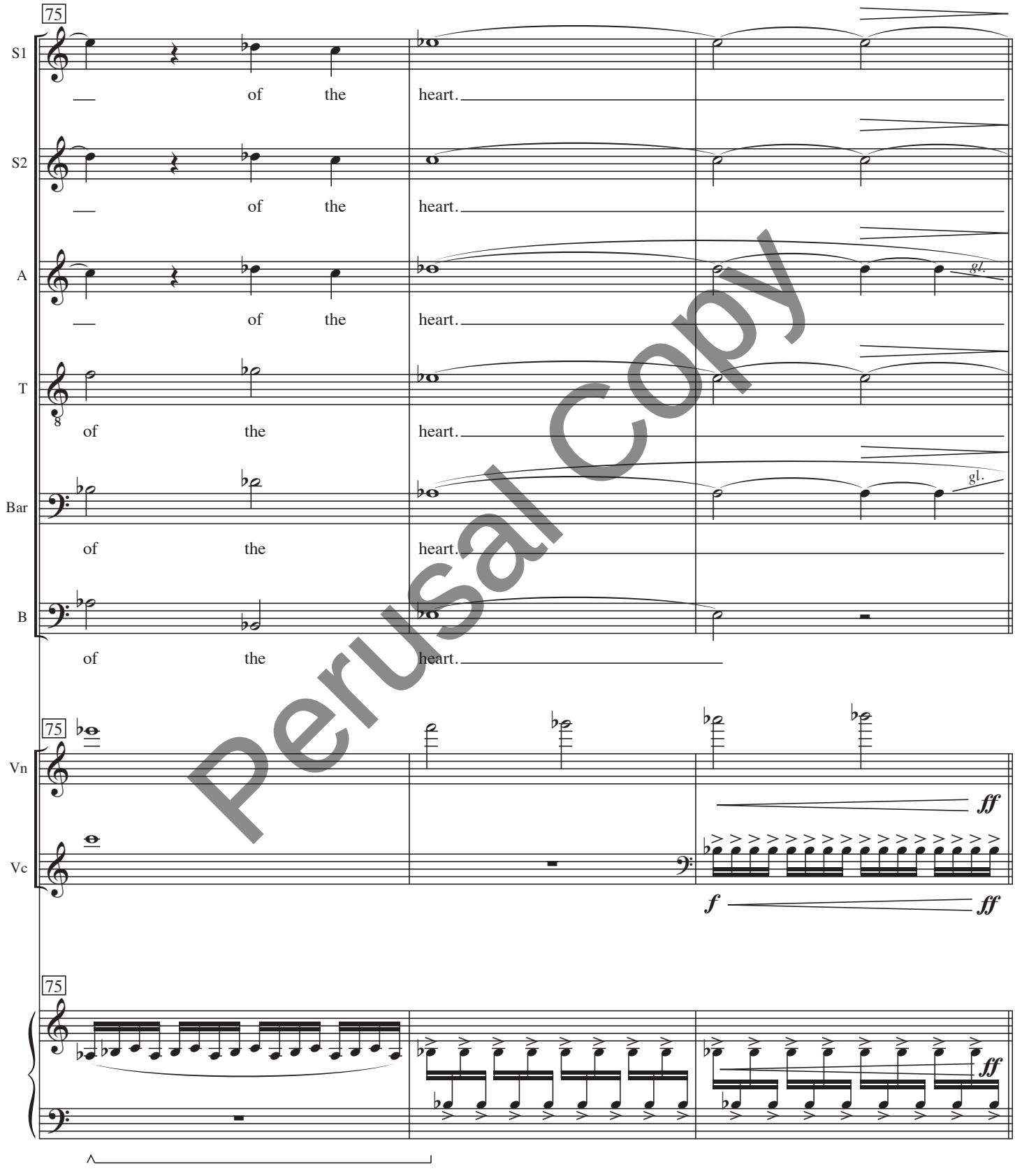

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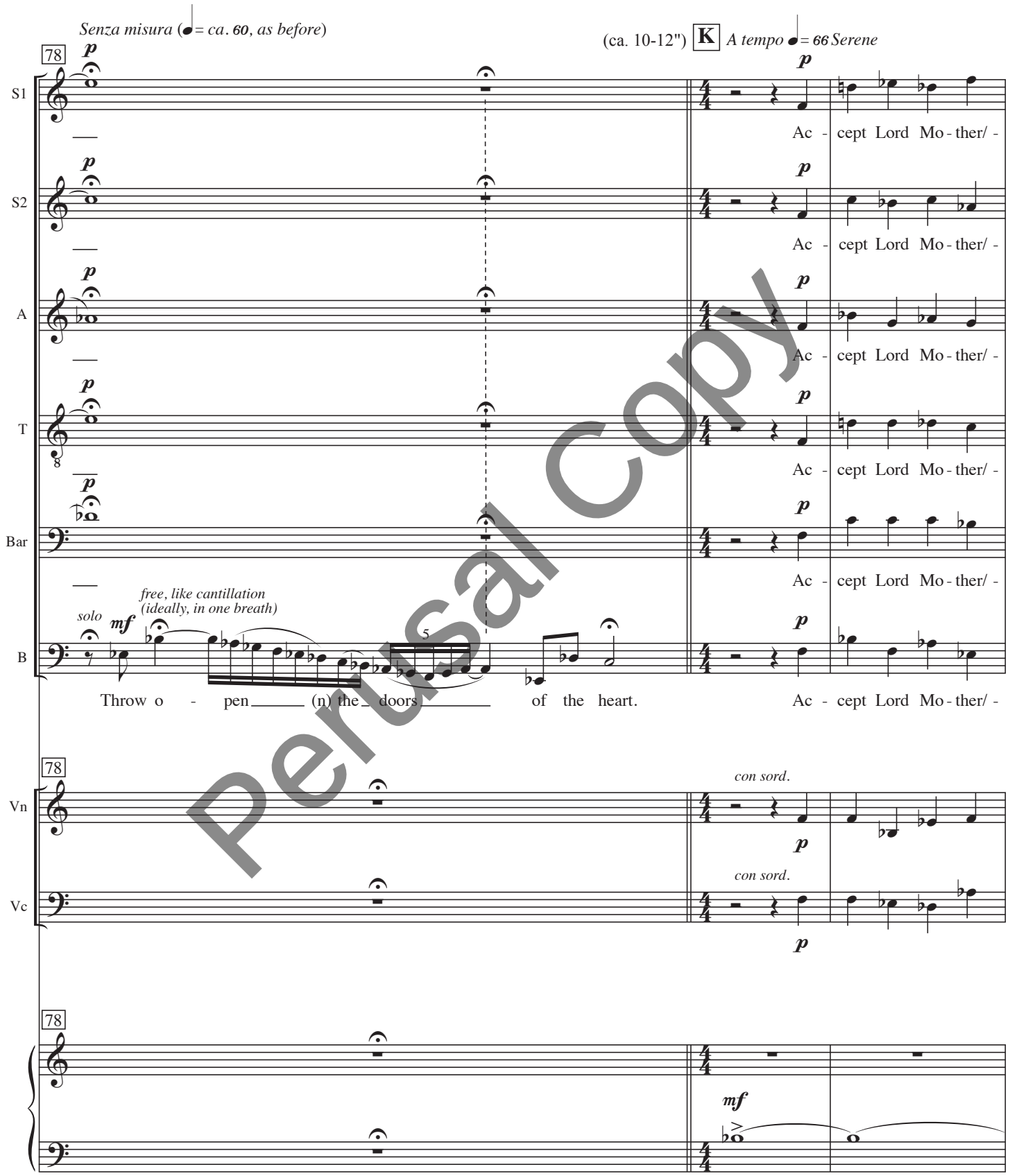

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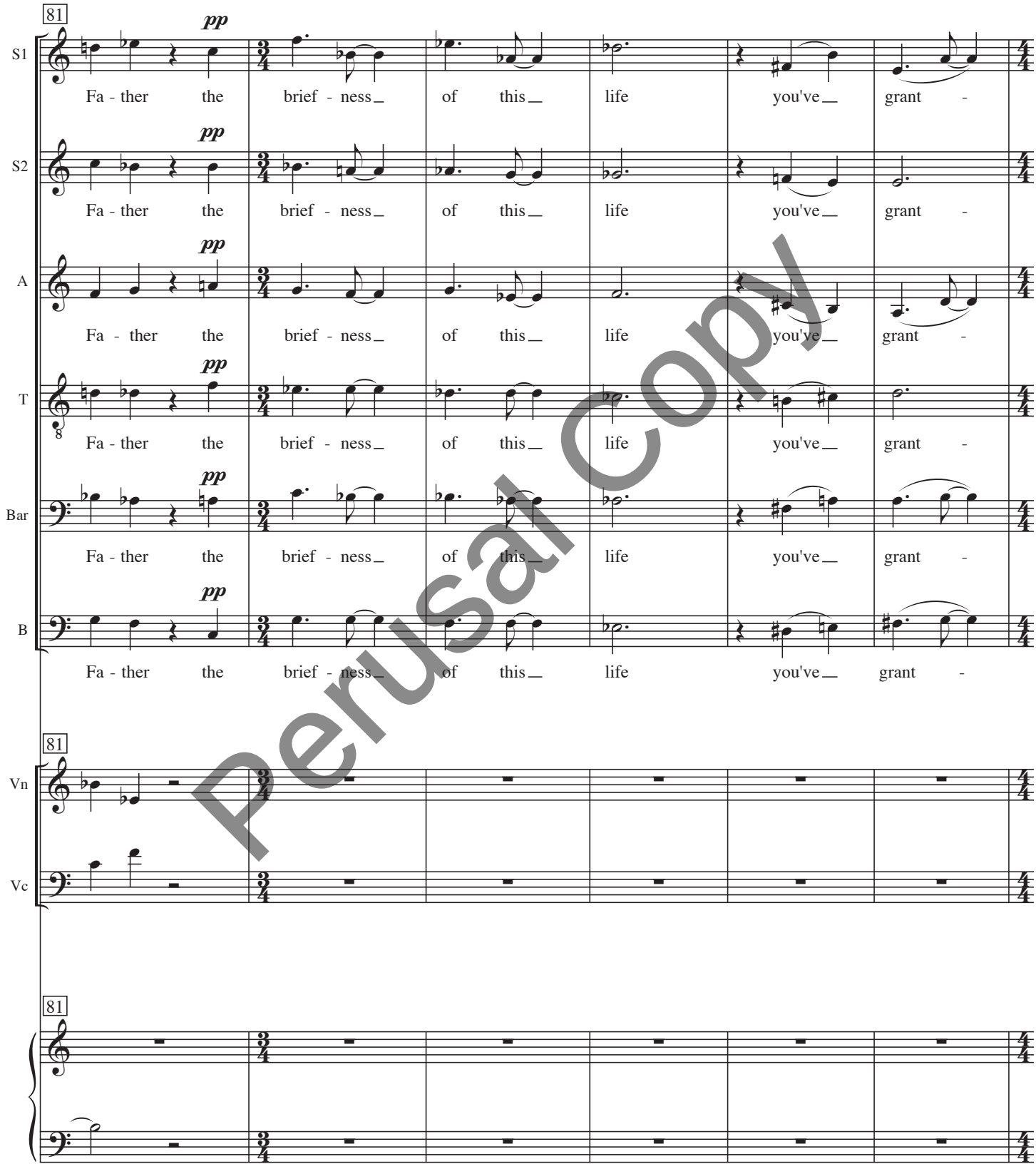

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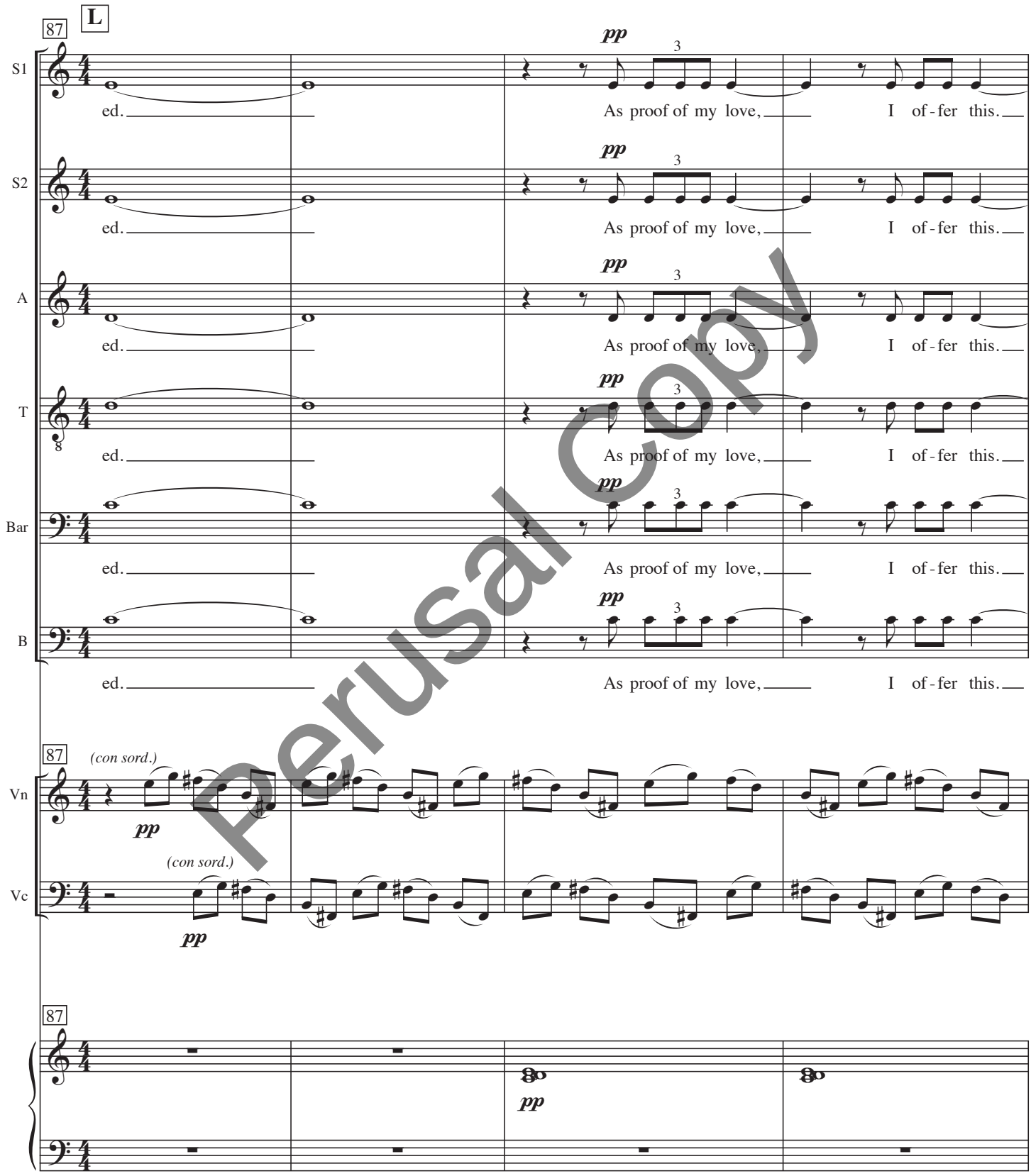

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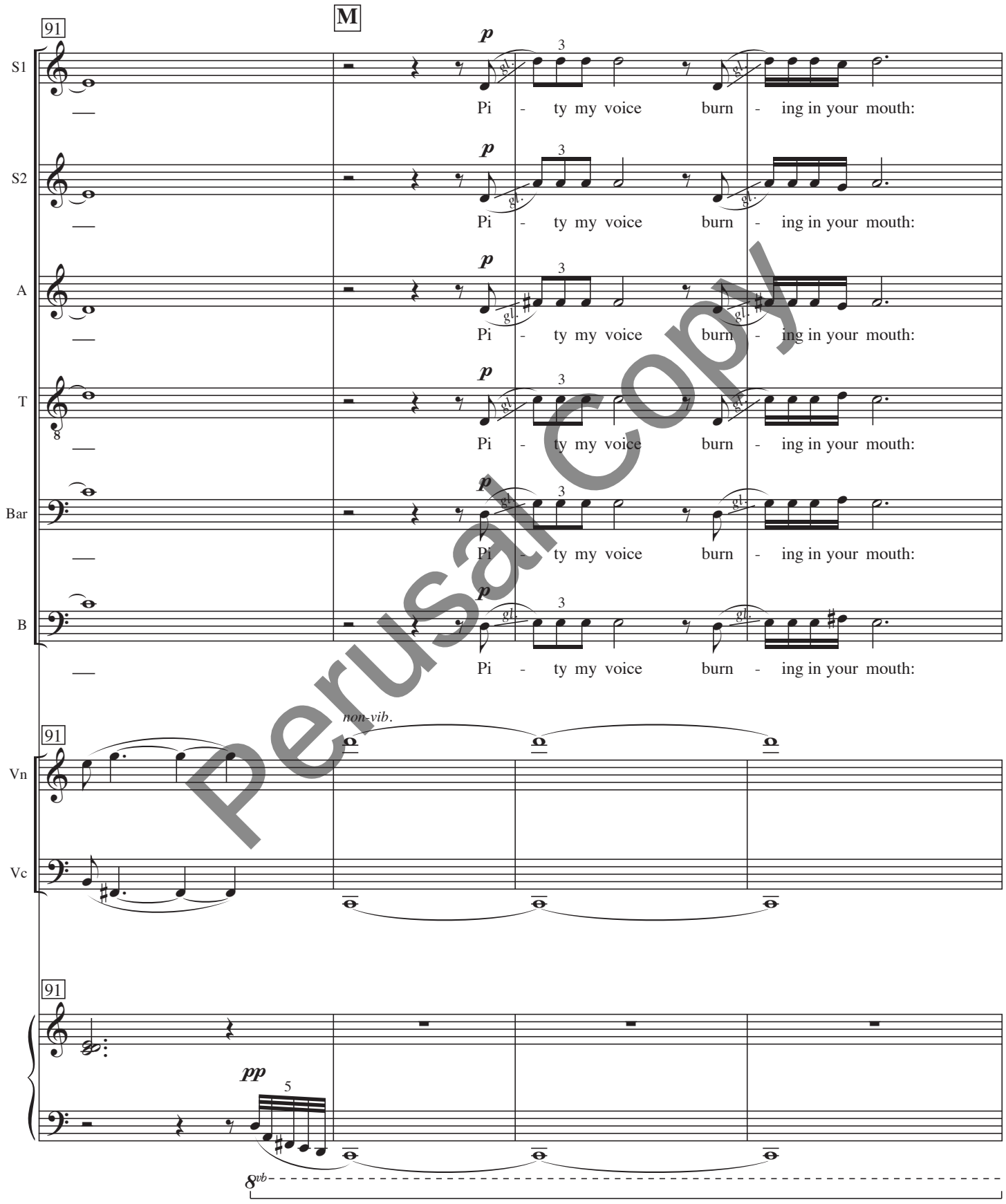

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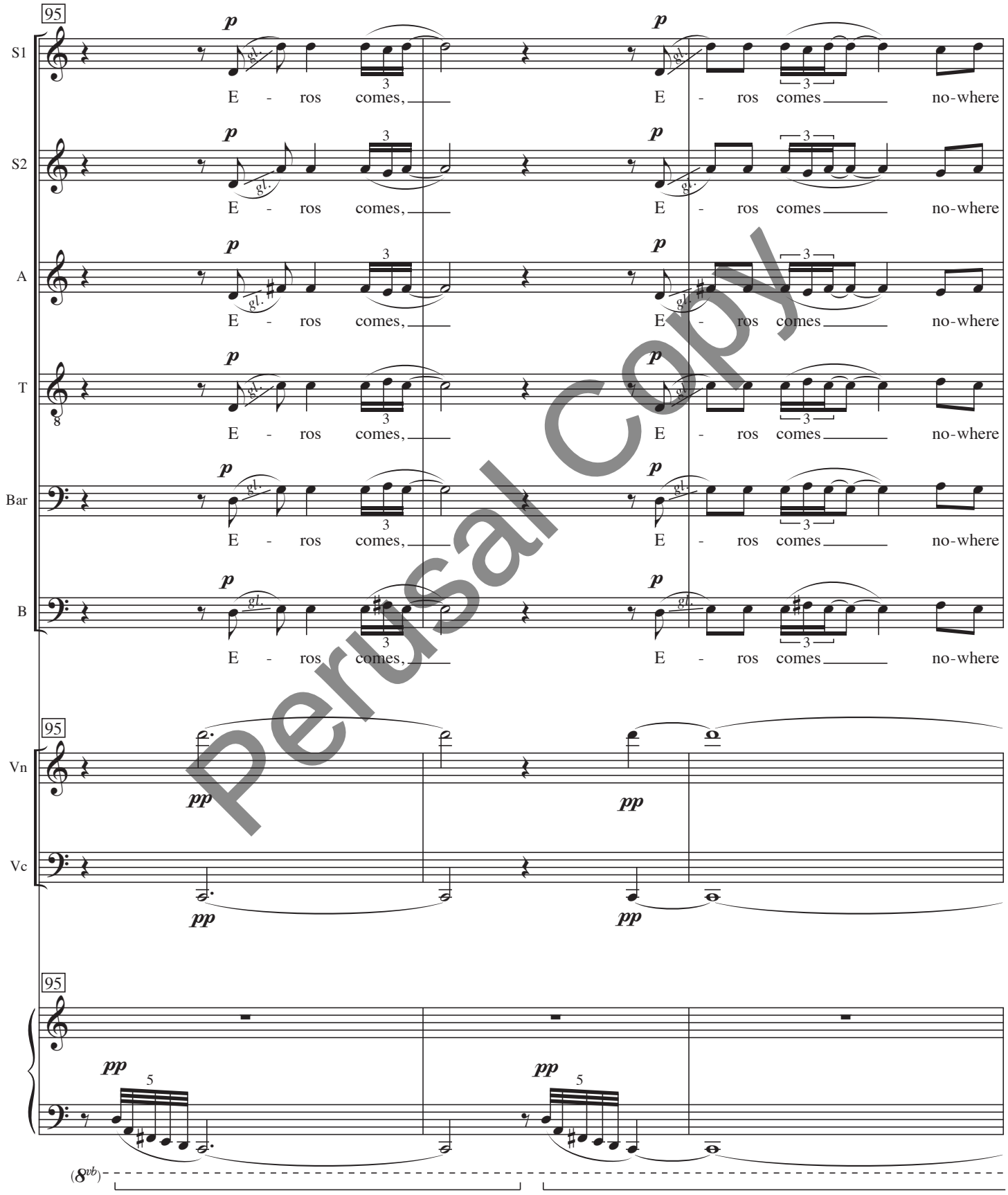

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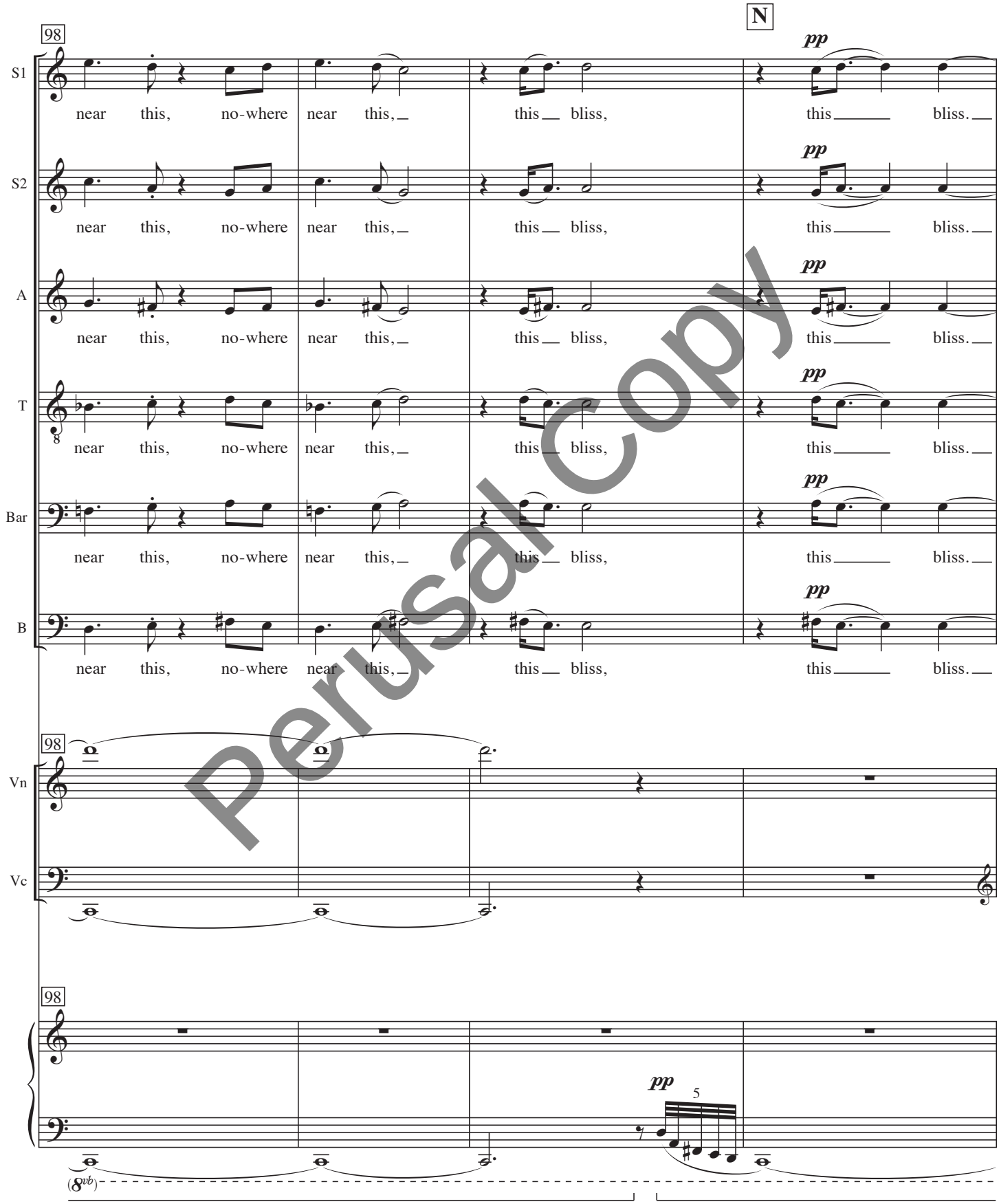

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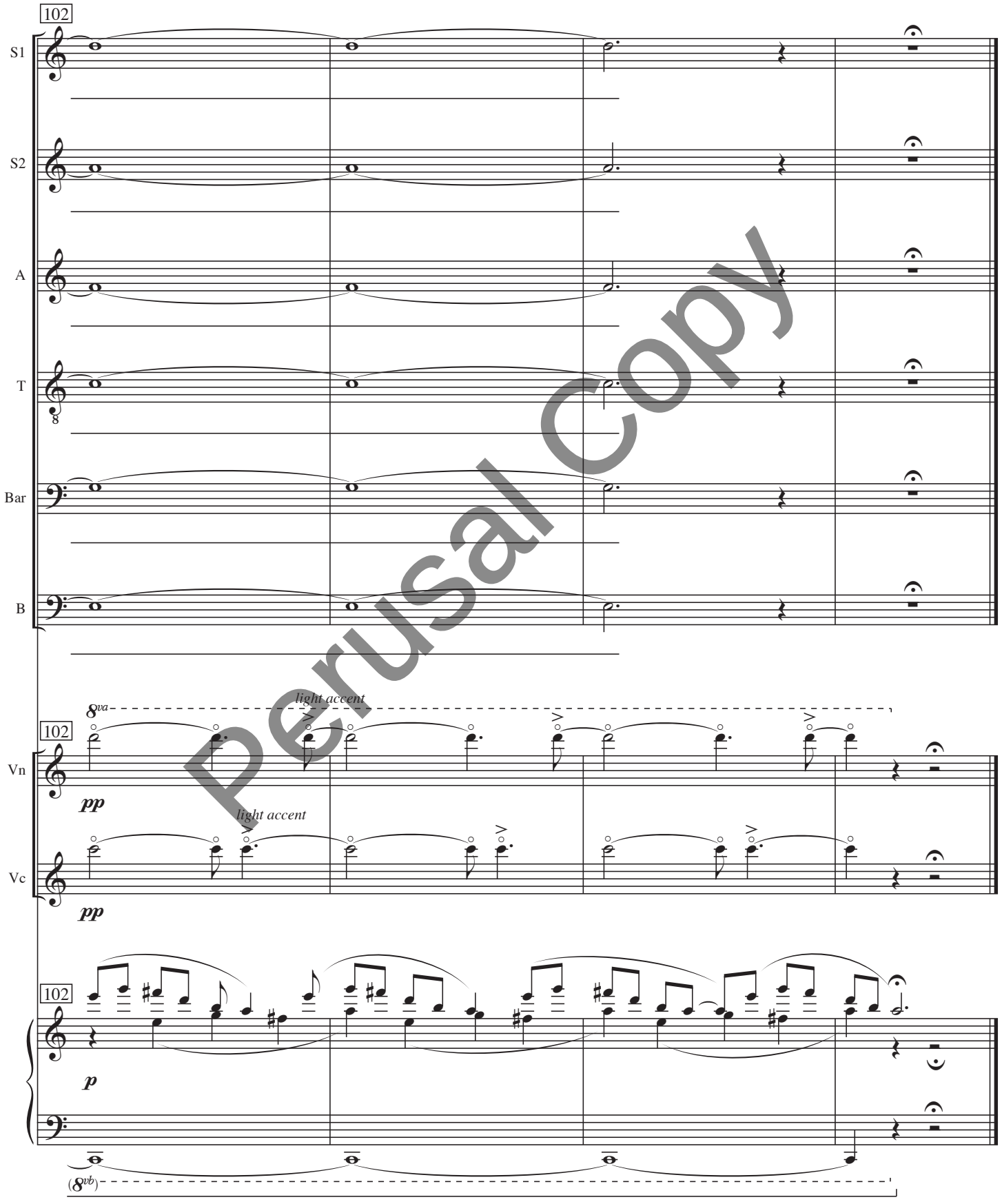

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