technique

Oh, and this. (short plot element)
--kids sense these things--
...but 00, no.
He was?
final line device?

...always.

or: ...even yet.
Ask Becky— and C— about cutting Miss You into shorter chapters for briskness of pace.
thick description (Clifford Geertz)
In his room, he looked out the window. Looked, as big windblown snowflakes danced across his vision... Looked for surveillance, looked for men watching the station.
particularize throughout
use Whistling, perhaps the proofs page by page, to make Miss You match it in effortless flow.
Be careful about too many set scenes, as Work Song has quite a number toward the end.
Rusty's voice: can use two (or rarely, maybe three) short sound modifiers instead of one big telling one; for ex, "good steady water table" of English Creek.
texture:

Consider inserting some blunt this-is-the-way-it-is exposition, such as what works so beautifully in Marian Engel's BEAR:

p. 19--"She was impatient."

p. 133--"He excited her."

p. 94--"She felt weak..."