

*Angela Elizabeth Slater*

# Twice Removed

for the Juice vocal ensemble  
SSA

**Performance layout***Soprano I**Alto**Soprano II***Performance notes:**

- 1) + for closed mouth, return to natural position when 'nat' is indicated
- 2) x noteheads indicate percussive or whispered sounds
- 3) Material in boxed material should be repeated for as long as the dotted line above shows or otherwise indicated.
- 4) stemless notes indicate a more flexible approach to rhythm

*Twice Removed* (for three female voices - SSA) was written for the Juice ensemble for the Cheltenham Composers Academy 2018. The piece is a dramatic setting of a new text by the poet and playwright Helene Grøn. The piece explores the themes of loss, the loss of people, the loss of innocence and yourself leading to a feeling of disconnection from the world and from who you once were – therefore being twice removed. The text is split between the inner feelings of a woman and her outward conversations as she tries to conform with society, essentially creating two voices from the text that act in juxtaposition to each other. The third voice, sung by the alto, captures words from text of the inner voice sung by Sop 1 creating another inner voice with darker more pointed thoughts.

The three voices come together as one at the end, 'Just tired, Yes from work' showing that all layers of this woman's thoughts know deep down that she must conform to society and project an image of being fine.

Today,  
I know the perimeters of my life  
By what's lost.  
By what has fallen off its edges  
into (an) eternity.

I'm going to a party  
without you.  
I stand in front of the mirror  
to become myself.  
But  
She looks much more like me  
than I do.

enter  
and I'm  
twice removed  
from them  
from myself  
so how to avoid  
speaking  
in a tongue of loss.

I'm fine  
thank you.

Insertions:

Fine  
Good  
Great

I'm great  
I'm good  
Thanks

Great, thank you.

And the only way is up  
The only way is up

the unfairness of it  
shatters me  
stops me dead on my feet  
mid dance  
with a stranger  
i promised not to speak of this tonight  
i know the human truth  
that everyone fights  
but why do they return to life  
(every morning)  
just by opening their eyes  
when I am on my knees  
to please  
get one glimpse  
of an every-day?

(I know)  
The only choice I have tonight  
Is to take the long way home  
Pack my (reticent) language  
in my handbag  
smile  
make an (appropriate) excuse

Just tired  
Yes, from work

By *Angela Elizabeth Slater*

for the Juice ensemble  
**Twice Removed**

Text by Helene Grøn

Angela Elizabeth Slater

**Expressive, with an acute sense of loss** ♩ = c.60

*mf* *p* *mf*

Sarah  
To - day I know the per - rim - met - ters of my life, my life

Héloïse

Kerry  
my life, of my life

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

S  
By what's lost. By what has fal - len off its ed

H  
lost ed

K  
lost lost ed

8

*p* *mp* *p*

S  
ges In - to e - ter - ni - ty

H  
ges e - er - ni - ee - mm

K  
ges to - e - er - ni - ee mm

11 *f* with expectation and then mournful realisation *p*

S I'm go-ing to a par-ty with-out you.

H *p* *mf* *pp* *pp*  
mm go-ing (ng) with-out whisper

K *p* *pp*  
with - - - out with-

15 *mf* *f* *p* *mf* *p*

S I stand in front of the mir-ror mir - ror,

H you mir - - - ror,

K *mf* *p* *p* *mf* *p*  
out you mir-ror mir - ror

20 *p* *mp* *p* *mp* *mf* *f*

S mir - ror, mir-ror to be-come - my self. be-come -

H *p* *mf* *p*  
with ou - t mm my - self my

K *p* *mf* *p* *p*  
mir - ror, mir - ror, mir - ror my- self

closed → open

6  
24 *mp* *ff* *mf* *fp* *mf* *fp*  
S my- self. But She looks much more looks much more

H *mf* *mp*  
self

K *mf* *mp* *mf* *fp*  
my self She looks more like

28 *mf* *f* *fp*  
S like me than I do

H *mp* *f* *mf* *p* *mf*  
She looks much more like me she looks more

K *mf*  
me

c.20 - 30 secs

*with growing realisation and insistance*

32 *p* *f* *fp*  
S I do

alternate and repeat boxed material starting **slowly** and gradually getting quicker and more agitated

c.20 secs

H like me  
she looks more like me  
she looks much more like me

\*slowly begin to walk towards the centre of the stage and meet sop II and then return to position

repeat boxed material c.20 SECS starting **slowly** and gradually getting quicker and more agitated

K *p* *mf* *3*  
she looks more like me  
She looks much more like me

\*slowly begin to walk towards the centre of the stage and meet sop II and then return to position

*f fp* \_\_\_\_\_ *f fp* \_\_\_\_\_ *ff* 7  
26

S  
than I do I do en-ter

H  
*ff* abruptly off

K  
*ff* abruptly off

34 *mf fp* \_\_\_\_\_ *f* \_\_\_\_\_ *sf* \_\_\_\_\_ *mp* \_\_\_\_\_ *mf* \_\_\_\_\_ *f* \_\_\_\_\_ *p* \_\_\_\_\_

S  
and I'm \_\_\_\_\_ from them \_\_\_\_\_ (m) from my- self \_\_\_\_\_ so how to a-

H  
*f* \_\_\_\_\_ *pp* \_\_\_\_\_ *f* \_\_\_\_\_ *pp* \_\_\_\_\_  
twice re moved \_\_\_\_\_ twice re moved \_\_\_\_\_

K  
*f* \_\_\_\_\_ *pp* \_\_\_\_\_ *f* \_\_\_\_\_ *pp* \_\_\_\_\_ *mf* \_\_\_\_\_ *f* \_\_\_\_\_ *mp* \_\_\_\_\_  
re moved \_\_\_\_\_ re moved \_\_\_\_\_ from my- self \_\_\_\_\_ a-

38 *mf* \_\_\_\_\_ *f* \_\_\_\_\_ *p* \_\_\_\_\_ *mp* \_\_\_\_\_ *mf* \_\_\_\_\_ *f* \_\_\_\_\_

S  
void speak ing \_\_\_\_\_ in a tongue in a tongue of loss

H  
*mf* \_\_\_\_\_ *p* \_\_\_\_\_ \*whisper *mf* \_\_\_\_\_ *p* \_\_\_\_\_  
speak-ing speak-ing

K  
*mf* \_\_\_\_\_ *mp* \_\_\_\_\_ *mf* \_\_\_\_\_ *mp* \_\_\_\_\_ *port.* \_\_\_\_\_  
- void \_\_\_\_\_ a - void \_\_\_\_\_ loss a - void loss \_\_\_\_\_

41 *p* *mm* *mf* *sf* *p agitated* *mp* *mp*

S the un-fair ness\_ of it\_

H I'm fine thank you I'm fine thank you

K *p* *pp* *mp* *mp*

hum un - fair ness\_

45 *p* *mf* *f*

S the un-fair - ness\_ of it\_ shat - ters\_ me

H *pp cresc.* muttering *gradually to half voiced* \*GASP\*

(I'm fine)

K *f* *whisper* *mf* *p* *f*

shat - ters\_ un - fair - ness\_ shat - ters\_ me\_

48 *sf* *sf*

S stops me dead stops me dead

H *half-voiced* *f* *fp* *fp* *f*

I'm fine\_ fine

K *sf* *sf*

dead\_ dead\_