

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.

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

I'm fine
thank you.

Just tired
Yes, from work

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
mf *p* *mf*
my life, of my life

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

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

H
lost ed

K
pp *p* *fp* *mp* *p* *mp*
lost lost ed

8 *p* *mp* *p*

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

H
p *pp*
ges e - er - ni - ee - mm

K
p *pp*
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