

# Twisted values in a hidden world

Stevie Wishart

vox 1 Li - - - - n - - - - ked\_ by\_ wo - - - - - r - - ds tha - - - - - t

vox 2 Linked \_\_\_\_\_ by\_ words \_\_\_\_\_ that \_\_\_\_\_

vox 3 twist - - - - ed \_\_\_\_\_ va -

solo I \_\_\_\_\_ ha - ve \_\_\_\_\_ a \_\_\_\_\_ yo -

vox 4A

vox 4B

no \_\_\_\_\_ lo - - - - - n - - - -

no \_\_\_\_\_ lon - - - - -

- lues \_\_\_\_\_ in \_\_\_\_\_ a \_\_\_\_\_

- - n - g sus - ter \_\_\_\_\_ far \_\_\_\_\_ be -

- ge - - - - - r \_\_\_\_\_ e - - x - i - - - - - st \_\_\_\_\_

- ger \_\_\_\_\_ ex - ist \_\_\_\_\_

hid - den \_\_\_\_\_ world

- - yond \_\_\_\_\_ se \_\_\_\_\_

## "Twisted values in a hidden world" from SUB ROSA, by Stevie Wishart

Sub Rosa was commissioned for OGC by the Foundation for Sport and the Arts, and was premiered by the choir at the Chapelle Royale in Brussels on 29 August 2001.

The work is in three movements: *Secret spaces - Twisted values - Moniso*, and is scored for female voices in up to 14 parts. The composer creates a shifting layered soundscape in which the voices are heard in various combinations, rather in the manner of a French medieval motet. The texts were suggested by members of the choir. Stevie Wishart has worked with the choir for several years on a project to record the complete Hildegard of Bingen. She now divides her time between Brussels and Sydney.

### Performance notes:

vox 1 - this is a spoken part, best performed as a stage whisper, perhaps with amplification; the words should be exaggerated and drawn out, and fitted approximately with vox 2.

vox 2 and 3 - these should be "floated" with one or more voices on each part.

solo - the effect of this should be timeless, though the small notes are to be treated as ornamentation, slightly hurried. The word "Suster" moves into "far" with a tremolo effect.

vox 4 - the main body of voices should sing these drones, either humming or to a French "u".

tempo - this should be set by the solo voice from which the conductor, if any, should take a lead. If the solo voice is not the first to start the conductor should imagine it in order to set an appropriate speed.

The music can be repeated many times in various combinations, for example:

1. vox 1 and 2
2. vox 1 and solo
3. vox 2 and 3
4. solo and vox 4A
5. vox 1, 2, 3 and 4A
6. all voices