

Kurt Bikkembergs  
**Street Wise**

für Chor SSAA und Xylomarimba



Auftragswerk von Europa Cantat  
zum Kinder- und Jugendchorfestival Bonn 2008

Europa Cantat



Carus 9.513

## Inhalt

Foreword	II
1. Early Morning Exercises	1
2. Suddenly the midday blues	9
3. Good night tunes	11
Vorwort / Avant-propos	17

## Foreword

When I received the commission from Europa Cantat to write a work on an advanced level for children's/ youth choir for the festival "youth choirs in movement" (Bonn, June 2008), instantly I had an idea about children of our time, living and playing on the street.

My idea was to make everything happen "on wheels" – so that one could perform the piece at different places (on the street, for instance) – I wrote the composition with a xylomarimba accompaniment. In the past, the writer Jos Stroobants had written English texts for youth choir which I set to music. Therefore, I asked him to write some words for children with "street music" as the major theme.

The composition *Street Wise* is divided in three parts, although you have to perform it as one piece, just as "one day passing by."

The first part, "Early Morning Exercises," begins with an awakening, a short warming up for the choir – for the body as well the voice. When the voices are warmed up it is time for fun, dance, music!

In the second part, "Suddenly the midday blues," one of the singers is missing his best friend and calls him on his mobile telephone. When the whole choir repeats his song, also in canon, they are giving their friendship to the unhappy boy/girl.

The third part, "Good night tunes," starts with a rap, body percussion combined with talking and later on singing. When the choir asks for wisdom, then a climax is reached followed by a deep and long silence. Questions are asked, no answers given. Time to go to sleep, taking the xylomarimba with them ...

Stevoort / Belgium, June 2008      Kurt Bikkembergs

Titelbild: Atelier bei Europa-Cantat-Singwoche,  
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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:  
Klavierpartitur (Carus 9.513), Chorpartitur (Carus 9.513/05),  
Xylomarimba / 2 Spieler (Carus 9.513/48).

# Street Wise

## 1. Early Morning Exercises

Music: Kurt Bikkembergs (\*1963)

Text: Jos Stroobants (\*1948)

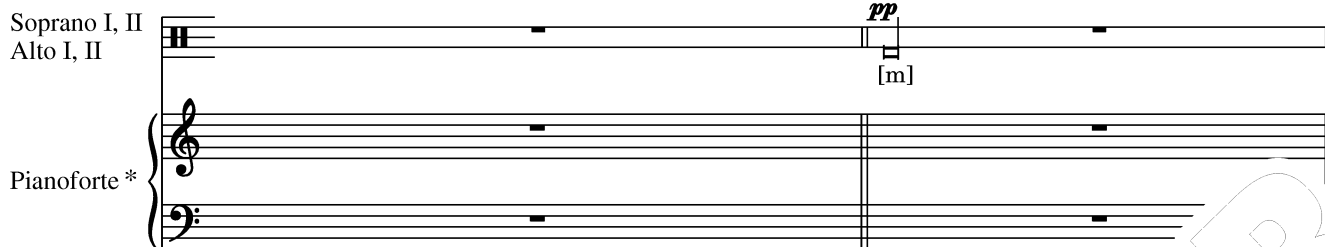
Situation at the beginning:  
Chorus is spread across the stage in a squatting position.  
Hands resting on the floor, head bowed.

Singers gently tapping their fingertips  
or slapping their palms on the floor

randomly chosen, medium-low tone

Soprano I, II  
Alto I, II

Pianoforte \*



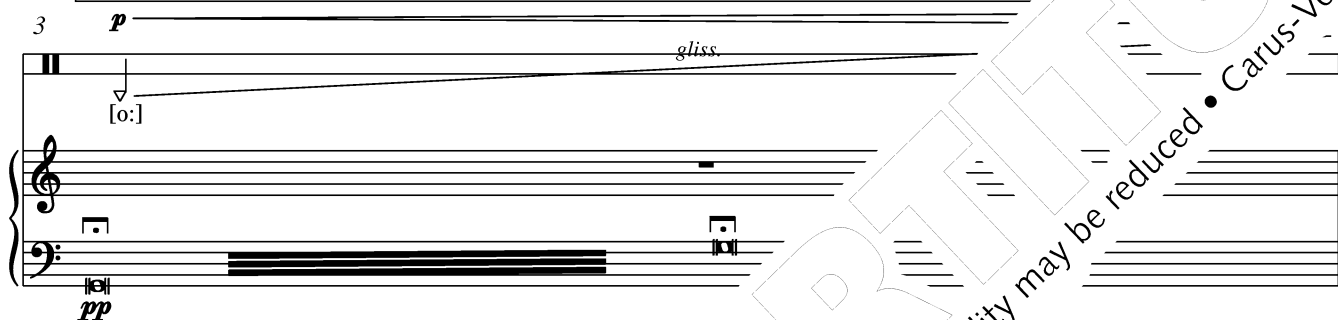
Singers slowly stand up, heads still down, arms hanging close to the body, preparing for a m

3

*p*

[o:]

*gliss.*



Panting in an

4

*f*

[ya:]

*gliss.*

*sempre pp*



Each v  
exei

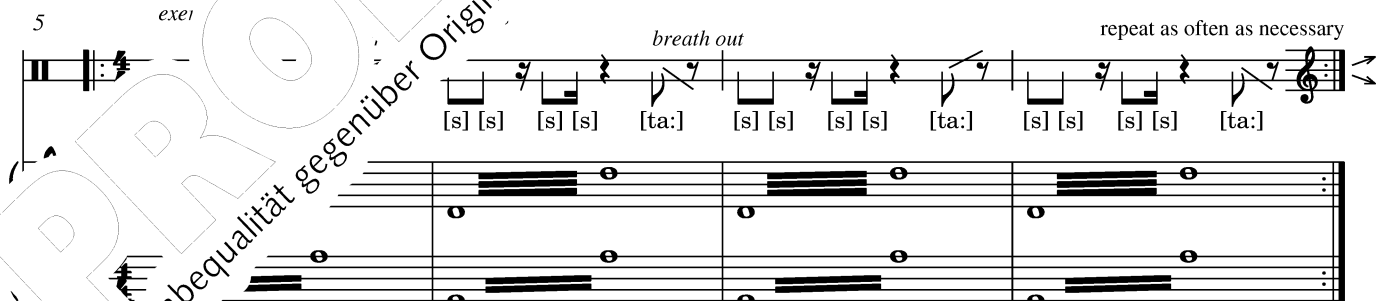
ps; the chorus moves to a new position on stage.

5

*breath out*

repeat as often as necessary

[s] [s] [s] [s] [ta:] [s] [s] [s] [s] [ta:] [s] [s] [s] [s] [ta:]



\* This version is with xylomarimba, available as a separate part for two players.

Aufführungsdauer / Duration: ca. 15 min.

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The conductor may choose other vowels and consonants with a view to a warm-up.

9

S I, II *mf* sing please! *simile*

A I, II *mf* sing please! *simile*

[da] [ba] [da] [ba]

[da] [ba] [da] [ba]

*poco a poco* crescendo

12

15

18

[da]-I

21

woke up, woke up, I woke up, woke up, w  
up, I  
I woke up,

clap hands

24

I woke  
I  
woke up, woke up, I woke up, woke up,  
with the sounds of the, with the sounds of the  
clap hands  
woke up, woke up, I woke up, woke up,  
I woke up, with the sounds of the, with the sounds of the

27

the sun, the sun, — the sun, the sun, the sun shin-ing

cit - y the sun, the sun, the, the sun shin-ing

the sun, the sun, — the sun, the sun, the sun shin-ing

cit - y the sun, the sun, the, the sun shin-ing

*f* *ff* *ff* *ff*

*simile* *simile*

30

bright in my eyes. Hey b.

bright in my eyes.

bright in my eyes. boy!

bright in my eyes. boy!

*mf* *mf* *mf* *mf*

*gliss.* *gliss.*

32

Will you be there, will you be there, will you be there when the

are, will you be there, will you be there, will you

will you be there, will you be there, will you be there when the

Will you be there, will you be there, will you be there, will you

34

mid - day, when the mid - day, when the mid - day ex - plodes, when the  
 be there when the mid - day, when the mid - day, when the mid - day ex - plodes,  
 mid - day, when the mid - day, when the mid - day ex - plodes, when the  
 be there when the mid - day, when the mid - day, when the mid - day ex - plodes,

36

mid - day ex - plo - - [o] - [o] .  
 when the mid - day ex - plo - - in the  
 mid - day ex - plo - - in the  
 when the mid - day ex - r<sup>1</sup> [o] - odes in the

38

streets, in the streets with its  
 stree' in the streets  
 in the streets with its  
 ts, in the streets





47 *laughter*

all our laughs *laughter* hang - ing, hang - ing, hang - ing

laughs *laughter* hang - ing, hang - ing, hang - ing

all our laughs *laughter* hang - ing, hang - ing, hang - ing

laughs *laughter* hang - ing, hang - ing, hang - ing

50 *f* *ff* *f* *ff*

'round us the cit - y, 'round us the cit

'round us the cit - y, 'round us the

'round us the cit - y, 'round u

'round us the cit - y, 'ro

'round us the cit - y, as one

53 *ff* *f* *ff* *ff*

cit - y, 'rou

cit - y, u.

the cit - y, 'round us the cit - y,

one big, as one big sur - prise!

58 S I, II  
*mf* *port.* *port.* *ff*  
 [s] [s] [s] [s] [ta:] [s] [s] [s] [s] [ta:] big sur - prise!  
 A I, II  
*mf* *port.* *port.* *ff*  
 [s] [s] [s] [s] [ta:] [s] [s] [s] [s] [ta:] big \_\_\_\_\_ sur - prise!

63 S + A  
*mf* *port.* *port.*  
 [s] [s] [s] [s] [ta:] [s] [s] [s] [s] [ta:] [s] [s]

66  
 [s] [s] [s] [s] [ta:] \_\_\_\_\_

70 Singers take mobile phones and call each other.

*poco a poco ritenuto* repeat as often as necessary

*attacca*

## 2. Suddenly the midday blues

Phones are ringing (different ring tones)

Soloist is singing (talking) into his mobile.  
Chorus, seeking privacy, turn from each other.

$\text{♩} = 66$

repeat as often as necessary

first time only Soprano I, second time tutti

*mp* (only second time)

Soprano I, II

Alto I, II

Pianoforte

Con Ped.

5

you for - get me? — Your ab - sence like rain in —

did you for - get me? hang - ing like

9

— my he — There's no life in this cit - y with - out — you, with -

There's no life in this cit - y with - out — you,

14

*f*

out you:— co - lours, — spar - kles, — all fled. —

with-out you:— co - lours, — spar - kles, — all fled. —

*sempre mf*

18

*mp*

only the first time: Chorus becomes interest  
They hang up and surround him.

I feel blue in this cit - y no.

*mp*

I feel blue in this

23

*p*

my hr

— ice of death. —

*p*

*D.C.*

*D.C.*  
attacca to No. 3

### 3. Good night tunes

as long as necessary ♩ = 144

Soprano I

Soprano II

Alto I

Alto II

Pianoforte

*sempre p*

*gliss.*

[m]

\* Beating on breast \*\* Slapping breast

7 *mp* voice drum

[dm] [tss] [dm] [dm] [dm] [tss] [t] [k] [dm] [tss] [dm]

*mp* voice drum

[dm] [tss] [dm] [dm] [dm] [tss] [t] [k] [dm] [tss] [dm]

Good to

...ng please!

11

[dm] [tss] [t] [k] [dm] [tss] [dm] [dm]

know, boy and! Good to know, boy, that you're still a -

*mf* sing please!

Good to know, boy, that you're still a - round! Good to

[dm] [tss] [t] [k] [dm] [tss] [dm] [dm] [dm] [tss] [t] [k]

round! that you're still a-round! that you're still a-round! [t] [k]

know, boy, that you're still a - round! that you're still a - round! that you're still a -

*mf sing please!*

[dm] [tss] [dm] [dm] Yes, 't was me th'on-ly sour my [dm]

[dm] [tss] [dm] [dm] [dm] [tss] [dm]

*mf sing please!*

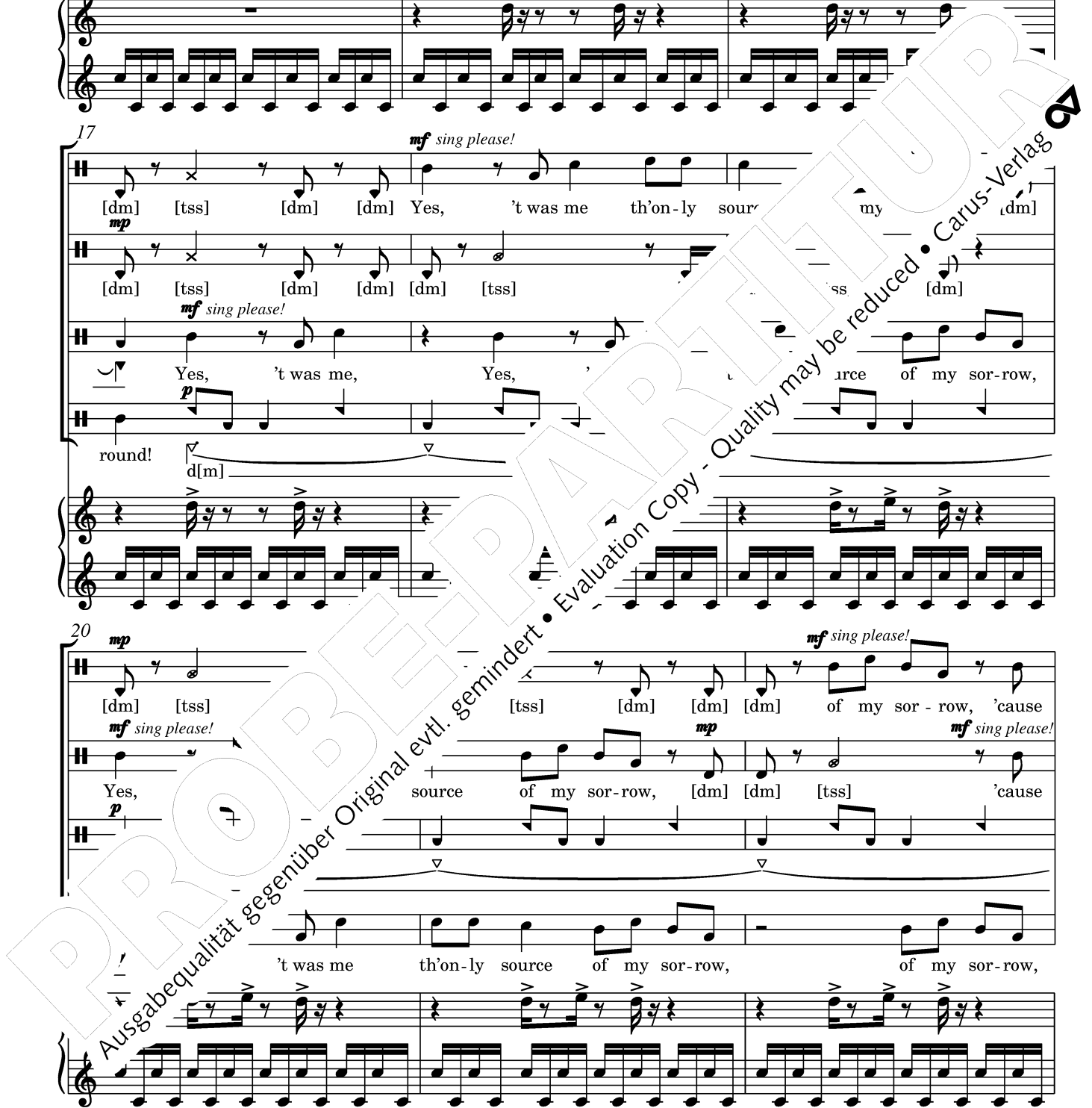
Yes, 't was me, Yes, rce of my sor-row,

round! d[m]

*mp* [dm] [tss] [tss] [dm] [dm] [dm] of my sor - row, 'cause *mf sing please!*

Yes, *p* source of my sor-row, [dm] [dm] [tss] 'cause *mf sing please!*

't was me th'on-ly source of my sor-row, of my sor-row,



23

*mf* mid - day may ei - ther be twelve - or one! - twelve - or one! - twelve -

*mp* mid - day may ei - ther be [dm] [dm] [tss] [t] [k] [dm] [tss] [dm] [dm]

*mf* twelve - or one! - twelve - or one! -

*p* d[m]

26

*mp* - - or one! - twelve - or one! - [dm] [k]

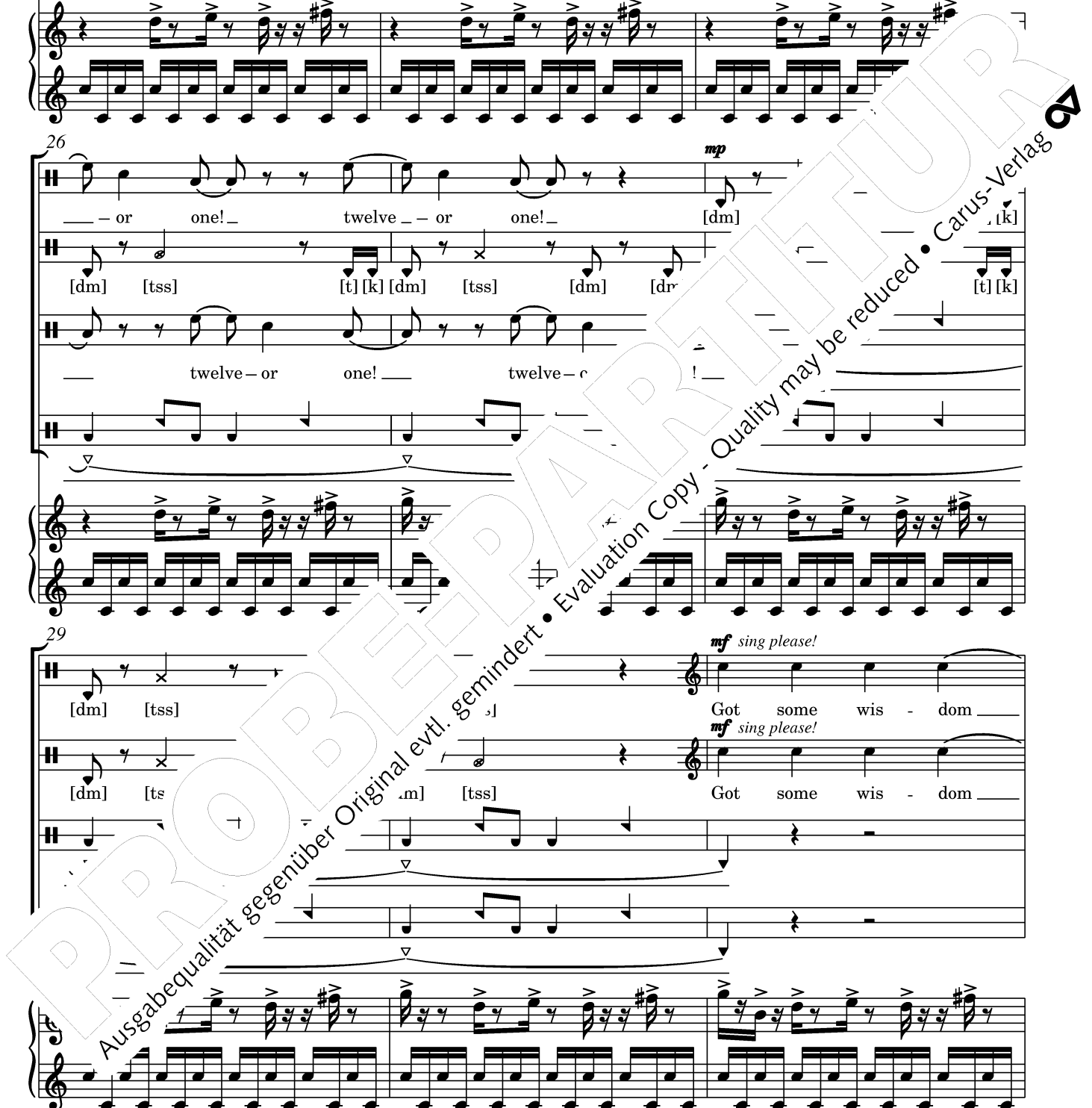
[dm] [tss] [t] [k] [dm] [tss] [dm] [dr] [t] [k]

twelve - or one! - twelve -

29

[dm] [tss] *mf* sing please! Got some wis - dom

[dm] [ts] [m] [tss] *mf* sing please! Got some wis - dom



32

to bor - row? to bor - row?

to bor - row? to bor - row?

*mf sing please!*

Got some wis - dom to bor - row? to

*mf sing please!*

Got some wis - dom to bor - row? to

35

Wis - - dom to bor - row? to bor - row?

Wis - - dom to bor - row? to bor - row?

bor - row? Wis - - row? to bor - row?

bor - row? Wis - - row? to bor - row? to bor - row?

38

[o] [o] [o] [o] [o] [o] [o] [o] [o]w?

[o] [o] [o] [o] [o] [o] [o] [o] [o]w?

[o] [o] [o] [o] [o] [o] [o] [o] [o]w?

[o] [o] [o] [o] [o] [o] [o] [o] [o]w?



41  $\text{♩} = 72$  *pp* white tone

[m] [m] [m]

[m] [m] [m]

[m] [m] [m]

[m] [m] [m]

52

[o:] [o:] [o:]

[o:] [o:] [o:]

[o:] [o:] [c]

[o:] [o:]

62

[a:]

*mp* You're the tune in my

*andante* ead - y for bed, read-y for bed, read-y for

*un poco portamento*

I'm read - y for bed, *mp* read-y for bed, ready -

You're the tune in my

66

head and my bright - est to - mor - - - row. *mf*

bed, read-y for bed, read-y for bed! *sempre pp* [m]

for bed, read-y for bed, read-y for bed! [m]

head and my bright - est to - mo(r) *mf* [n]

70 *pp un poco portamento*

Read-y for bed, read-y for bed! [m]

74 *poco a poco tempo rubat*

re washing the xylomarimba repeat as often as necessary

no.

*poco a poco*

*poco a.*

## Vorwort

Als ich von Europa Cantat damit beauftragt wurde, für das Festival „Jugendchöre in Bewegung“ (Bonn, Juni 2008) ein Werk für Kinder-/Jugendchor auf fortgeschrittenem Niveau zu schreiben, kamen mir als Idee unmittelbar die Kinder unserer Zeit in den Sinn, die auf der Straße leben und spielen.

Ich hatte den Gedanken, alles „auf Rädern“ geschehen zu lassen, damit das Stück an den verschiedensten Orten (z. B. auf der Straße) aufgeführt werden könnte – daher schrieb ich es mit Xylomarimba-Begleitung.

Der Textautor Jos Stroobants hatte in der Vergangenheit schon einige englische Texte für Jugendchor verfasst, die ich vertont habe. Also bat ich ihn um einen Text für Kinder mit „Straßenmusik“ als Hauptthema.

Die Komposition *Street Wise* besteht aus drei Teilen. Trotzdem sollte sie als ein ganzes Stück aufgeführt werden, quasi als „ein Tag, der vorüberzieht“.

Der erste Teil „Early Morning Exercises“ beginnt mit dem Aufwachen, einem kurzen Aufwärmen für den Chor – sowohl für den Körper als auch für die Stimme. Wenn die Stimmen aufgewärmt sind, ist es Zeit für Spaß, Tanz und Musik!

Im zweiten Teil „Suddenly the midday blues“ vermisst einer der Sänger seinen besten Freund und ruft ihn auf dem Handy an. Wenn der ganze Chor das Lied im Kanon wiederholt, erweist er dem unglücklichen Jungen/Mädchen seine Freundschaft.

Der dritte Teil „Good night tunes“ beginnt mit einem Rap, Körperperkussion in Kombination mit Sprache und später mit Gesang. Als der Chor um Weisheit bittet, ist der Höhepunkt erreicht, gefolgt von einer tiefen und langanhaltenden Stille. Fragen sind gestellt, keine Antworten gegeben. Zeit schlafen zu gehen und das Xylomarimba mitzunehmen ...

Stevoort / Belgien, Juni 2008      Kurt Bikkembergs  
Übersetzung: Sabine Bock

## Avant-propos

Lorsqu' Europa Cantat m'a chargé, pour le festival « Jeunes Chœurs en Movement » (Bonn, juin 2008), d'écrire une œuvre pour chœur d'enfants/d'adolescents à un niveau avancé, j'ai aussitôt pensé aux enfants de notre temps qui vivent et jouent dans la rue. J'avais en tête que tout se passe « sur roues », afin que le morceau puisse être joué dans les lieux les plus différents (p. ex. dans la rue) – et je l'écrivai donc avec accompagnement de xylomarimba.

Jos Stroobants, l'auteur du texte avait déjà dans le passé rédigé quelques textes en anglais pour chœur d'adolescents que j'avais mis en musique. Je le priai donc d'écrire un texte pour enfants avec de la « musique de rue » comme thème principal.

La composition *Street Wise* s'agence en trois parties. Elle devrait pourtant être jouée d'un seul tenant, pour ainsi dire comme « un jour qui passe ».

La première partie « Early Morning Exercises » s'ouvre sur le réveil, un bref échauffement pour le chœur – aussi bien pour le corps que pour la voix. Une fois les voix échauffées, place à l'amusement, à la danse et à la musique !

Dans la deuxième partie « Suddenly the midday blues », un des chanteurs cherche son meilleur ami et l'appelle sur son portable. Lorsque tout le chœur a repris le chant en canon, il témoigne son amitié au garçon/à la fille chagriné(e).

La troisième partie « Good night tunes » débute sur un rap, percussion physique en combinaison avec le langage et plus tard avec le chant. Lorsque le chœur demande la sagesse, le point culminant est atteint, suivi d'un silence profond et prolongé. Des questions sont posées qui restent sans réponse. L'heure d'aller dormir en emmenant le xylomarimba avec soi ...

Stevoort / Belgique, juin 2008      Kurt Bikkembergs  
Traduction française : Sylvie Coquillat

Berlioz: Veni Creator Spiritus (L/G) / Soli e Coro SSA, Org ad lib.	in 40.702
Brahms: Psalm 13 „Herr, wie lange willst du“ op. 27 (G) / Coro SSA, Org o Str	40.182
Buchenberg: Gulla, mille gullala bena / SSAA (Kinderchor)	12.322
Caplet: Inscriptions Champêtres (F) / Soli e Coro SSA	9.506
Clerambeault: Sechs Motetten	Δ 9.521
Debussy/Gottwald (arr.): Les Angélus (F)/ Coro SSSAAA	9.503
Dychko: Sviatyj Bozhe / Heiliger Gott / Lord, most holy (R/G/E) / Solo S, Coro SSAA	7.509
Eben: Chrámová – Dommusik (Cz/G) / Coro SA, Pfte	7.336
Fauré: Messe basse (L) (1881, rev. 1906) / Solo S, Coro S(S)A, Org o Pfte	40.705
Flotow: Tantum ergo in a (L) / Solo A, Coro SSA, Org	40.721
Gabriel: Swing low (E) / Coro SSSAA, Pfte	in 9.701/80
Gounod: Messe brève no. 4 in C (L) / Soli SA, Coro SA, Org	27.024
- Messe Sainte Cécile (L) / Soli SA, Coro SA, Org o Pfte	27.025
- Noël (F/G) / Weihnachtslied für Soli SA, Coro SSA, Pfte, Org ad lib.	23.325
Grieg: Barnlige Sanger op. 61 (Kinderlieder) (N/G) / Coro SSA	40.717
Haydn, J.M.: Missa sub titulo Sancti Leopoldi MH 837 / Soli e Coro SSA, 2 Cor, 2 VI, Bc	Δ 54.837
- Puer natus in Bethlehem MH deest / SSA, Fl trav, 2 Clt, Fg, 2 Cor, Vc	54.999
- Vesperae pro Festo Sanctorum Innocentium MH 548 / Soli e Coro SSA, 2 Cor, 2 VI, Bc	Δ 54.548
Hiller: Sappho (G) / Coro SSA, Fl, Vc	9.505
Hodie Christus natus est. European Christmas Songs I (Slg)	2.099
Lachner: Stabat Mater op. 168 (L) / Soli SS, Str o Org	40.773
Mendelssohn Bartholdy: Drei Motetten op. 39 (L/E)	
- 1. Veni Domine / Coro SSA, Org	40.703/10
- 2. Laudate pueri / Soli SSA, Coro SSA, Org	40.703/20
- 3. Surrexit pastor bonus / Soli SSAA, Coro SSAA, Org	40.703/30
Močnik: Acclamatio	Δ 7.511
- Doxologia „Salus Deo nostro“ (L) / Coro SSAA	7.527
Nystedt: Der Ölbaum spricht (G/N) / Coro SSSSAAAA	9.510
- Die Sternseherin (G) / Coro SSAA	9.504
Raritäten der Romantik für Frauenchor (Slg)	40.740
Rheinberger: Maitag op. 64 (G) / Coro SSA, Pfte	50.064
- Messe in A op. 126 (L) / Coro SSA, Orch o Org	50.126
- Messe in g op. 187 (L) / Coro SSA, Org, Soli SSA ad lib.	50.187
- Weltliche Musik für Frauenchor (Slg)	50.262
Saint-Saëns: Ave verum corpus (L) / Coro SSAA, Org	9.507
- Tantum ergo (L) / Soli SSA, Coro 1stg ad lib., Org	9.508
Schanderl: Morgenglanz der Ewigkeit (G) / Coro SSAA	7.512
Schumann: In Meeres Mitten op. 91 (G) / Coro SSSAAA	9.501
Świder: Arioso / Coro SSAA	7.501
- Gossips (Schwätzereien) / Coro SSAA	7.502
- Mamamia / Coro SAA, Pfte	7.503
- Polnischer Tanz (Oberek) / Coro SSA	7.504
- Zwölf polnische Weihnachtslieder (PL/G) / Coro SSAA	40.718
Tormis: 8 Estonian Lyric Folk Songs / Coro SSAA	9.509

### Compact Discs

Jakobs Stern ist aufgegangen Weihnachtliche Chormusik für Frauenchor Mädchenchor Hannover / G. Schröfel	83.126
Kaleidoscope: International Collection for Women's Choir Vocal Ensemble Hodie / J.-C. Wilkens	83.150
Rheinberger, Josef Gabriel: Missa et Hymni (Musica sacra VI) Elektra Women's Choir Vancouver Morna Edmundson / Diane Loomer	83.145

Δ = In Vorbereitung / in preparation  
Slg = Sammlung / collection

Stand: 12/05