

Commissioned by the Lakeville North High School Men's Chorus in Lakeville, MN

Jamye Casperson, director

BRINGERS OF NOISE

for T.B. voices and piano

with taiko drum*

Words and Music by
KYLE PEDERSON

NARRATION: In the time before time, all was silent.

Brooding, mysterious (♩ = ca. 152-160)

The musical score is written for piano and taiko drum in 4/4 time. It consists of four systems of music. The piano part is in the upper staves, and the taiko drum part is in the lower staves, indicated by a dashed line. The score includes dynamic markings such as *ff*, *p*, *mp*, and *cresc. poco a poco*. There are also performance instructions like *8va* and *8vb*. The lyrics are: "Hushed tones, soft rains, still waters. Sounds muted. Then we arrived. We brought the clap of the thunder. We brought the pound of the wave. We exploded the mountaintop. We crushed the ground under the feet of beasts." A red watermark "Preview Only" is overlaid on the score.

4 Hushed tones, soft rains, still waters. Sounds muted.

8 Then we arrived. We brought the clap of the thunder. We brought the pound of the wave.

12 We exploded the mountaintop. We crushed the ground under the feet of beasts.

* Also available for S.A. (48323). Visit alfred.com for digital scores and audio.
Drum part is on page 15. See page 16 for background information and performance suggestions.

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15 You hear a blast? We are there.

mf *cresc. poco a poco*

(8)

18 You hear a howl? We are there. You hear a rumble and a roar? We are there.

f

(8)

22 We are ... the Bringers of Noise! 25

ff (*tacet until m. 52*)

(8)

DRUM (*taiko drum preferred*)

(center of drum)

(play as written or ab lib.) *ff*

26

29

33

decresc. poco a poco

37

ALL
p (stage whisper)

Shee - vah. Chee - nak.

41

Kyo - yum. Shan-do kai-zah, mol-vum, kya-hu sa-ba!

45

TENOR
mp

Shee - vah. Chee - nak.

BASS
mp

Shee - vah. Chee - nak.

49

Kyo - yum. Shan-do kai-zah, mol-vum, kya-hu sa-ba!

Kyo - yum. Shan-do kai-zah, mol-vum, kya-hu sa-ba!

PIANO

(L.H. opt. 8vb through m. 67)

53

mp

Shee - vah.

Chee - nak.

*mp**mp*

57

*(spoken, no longer whispered)**mf*

Kyo - vum.

Shan-do kai-zah, mol-vum, kya - hu sa-ba!

mf

61 *mf-f*

Shee - vah, kah-yee mah-za - no. Chee - nak, kah-yee mah-za - no.

mf-f

mf-f

65 *mf* 67

Shan-do kai-zah, mol-vum, kya-lu sa-ba!

Kah - yee mah - za - no, mway.

mf

mf

(loco)

(rim of drum)

mf

69 *mf*
 Kah - yee ___ mah - za - no, ___ mway.
 Kah - yee ___ mah - za - no, ___ mway. ___

8va
 8va

73
 Shee - vah, shee - vah!
 Kah - yee ___ mah - za - no, ___ mway. Kah - yee ___ mah - za - no, ___ mway!

8va
 8vb

77 (optional vocal percussion)

f

Shhk *chk chk* *shhk* *chk chk*

f

(8)---| *8^{vb}* *8^{vb}*

(center of drum)

f

80

tk tk tk tk *shhk shhk chk chk*

(8)-----|

84

*(stage whisper)****p*** *cresc.*

83

tk tk tk tk tk tk tk tk. Shan-do kai-zah, mol-vum, kya-hu sa-ba!

p

p *cresc.*

86

*(spoken, no longer whispered)****mp*** *cresc.****mf*** *cresc.*

Shan-do kai-zah, mol-vum, kya-hu sa-ba! Shan-do kai-zah, mol-vum,

mp *cresc.* ***mf*** *cresc.*

Kah-yee mah - za-no,

mp ***mf***

(8)---| 8^{nb}-----|

mp *cresc.* ***mf*** *cresc.*

89

f

kya - hu sa - ba! Shan - do kai - zah, mol - vum, kya - hu sa - ba!

f

kah - yee mah - za - no, kah yee mah - za - no, mway, kya - hu sa - ba!

cresc.

f

f

92 *sub. mp*

We are the bring - ers of noise, we are bring - ers of

sub. mp

sub. mp

(rim of drum)

sub. mp

96

cresc.

noise, we__ are bring - ers__ of noise, we__ are bring - ers__ of

cresc.

cresc.

cresc.

cresc.

100

mf

noise, we__ are bring - ers__ of noise, we__ are bring - ers__ of

mf

mf

mf

mf

104

cresc.

noise, we are bring - ers of noise, we are bring - ers of

cresc.

8va

cresc.

cresc.

108

(foot stomps on the downbeat of every other measure)

f

noise! Kah-vee mah! Kya-na sa - na! —

f

f

(center of drum)

f

112

Kah-ye mah! ___ Kya-na sa - na! ___

116

(foot stomps increase to every downbeat)

Shee - vah! Kah-ye mah! ___ Chee-nak! Kya-na sa - na! ___

(2nd time—play eighth notes for these four measures)

120 *opt. SOLO*
(or small group) ***ff***

Ah! _____ Ah! _____

(foot stomps increase to beats one and three)

ff

Shee-vah! Bring the noise! Chee-nak! Bring the noise!

ff

124 *(no stomps)*
mf *cresc.*

Shee-vah! Chee-nak! Kah-yee mah-za-no, mway. Hya!

mf *cresc.* ***ff*** *(stomp)*

mf *cresc.* ***ff***

8^{vb}

mf *cresc.* ***ff***

BRINGERS OF NOISE

TAIKO DRUM

Words and Music by
KYLE PEDERSONBrooding, mysterious ($\text{♩} = \text{ca. } 152\text{-}160$)

11 12 13 25 (center of drum)

$\frac{4}{4}$ *ff* (play as written or ad lib.)

27

32 *decresc. poco a poco*

37 *p*

45 *mp*

53

61 *mf-f* (rim of drum)

69

77 (center of drum) *f*

84 *p cresc.* *mp cresc.* *mf cresc.* *f*

92 (rim of drum) *sub. mp* *cresc.*

The musical score is written on a single staff with a treble clef and a 4/4 time signature. It consists of 92 measures. Measures 11, 12, and 13 are marked with a thick black line above them. Measure 25 is marked '(center of drum)'. Measure 32 has a decrescendo hairpin. Measures 37, 45, and 53 have dynamic markings p, mp, and mf-f respectively. Measures 61, 77, and 84 have dynamic markings mf-f, f, and p cresc., mp cresc., mf cresc., f respectively. Measure 92 is marked '(rim of drum) sub. mp cresc.'. There are several repeat signs (double bar lines with dots) and fermatas throughout the piece. A large red watermark 'Preview Only' is overlaid diagonally across the score.

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100 *mf* 4 8 *cresc.*

108 (center of drum) *f* 4 8

116 (2nd time—play eighth notes for these four measures) *ff* 120

122 *mf* *cresc.* 124 *ff*

Background Information

“Bringers of Noise” utilizes an imaginary language and is based on a fictional story.

The Oracle at Draydok murmured these words before falling silent. Faint echoes can still be heard rumbling in the cavernous depths of Mount Olympus herself.

Sheevah. Cheenak. Kyovum.
Shando kaizah, mohlum, kyah! saba!
Sheevah, kahyee mahzano. Cheenak, kahyee mahzano.
Kahyee mahzano, mway. Kahyee mah! Kyana sana! Hya!

Pronunciation:

(Since the Oracle is now silent, this is the best guess . . .)

Shee-vah. Chee-nahk. Kyo-voom.
Shahn-doh kahee-zah, mohl-voom, kyah-hoo sah-bah!
Shee-vah, kah-yee mah-zah-noh. Chee-nahk, kah-yee mah-zah-noh.
Kah-yee mah-zah-noh, mway. Kah-yee mah! Kyah-nah sah-nah! Hyah!

Performance Suggestions:

1. For greater drama in the opening narration, consider adding the entire chorus on each “We are there.”
2. The pianist may need to stretch the accompaniment under the opening narration. Feel free to slow the tempo or repeat two measure phrases as needed. If desired, tremolos in the LH will increase the intensity.
3. The percussion part is intended for taiko drum, but djembe, bass drum, tom-tom, or a large hollow pot may be substituted. If multiple drums are used, be sure not to overpower the choir.
4. The vocal percussion in measures 77-83 is optional but may be particularly impactful if only one drum is used. If several drums are used, you may choose to forgo the vocal percussion and create a percussion feature.
5. Foot stomps are indicated with arrows beginning at measure 108. They are optional.
6. Beginning in measure 116, the spoken text may be assigned to a select group. This option eliminates the need for choral singers to alternate between loud speaking and loud singing.
7. Consider mood lighting, costumes, and fire.