

BRINGERS OF NOISE

for S.A. 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)

PIANO

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.

* Also available for T.B. (48324). 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.

p

41

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

45 SOPRANO *mp*

ALTO *mp*

Shee - vah. Chee - nak.

ALTO *mp*

Shee - vah. Chee - nak.

mp

49

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

>

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

>

PIANO

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

p

p

(changed voices may sing the top part down one octave throughout)

53

mp

Shee - vah.

Chee - nak.

mp

Shee - vah.

Chee - nak.

mp

57

Kyo - vum.

(spoken, no longer whispered)

mf

>

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

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

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

65

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

67 *mf*

Shan-do kai - zah, mol - vum, kya - hu sa - ba! Kah - yee — mah - za - no, — mway.

mf

(loco) *8va* *mf*

(rim of drum) *mf*

69

Kah - yee mah - za - no, mway.

Kah - yee mah - za - no, mway.

73

Shee - vah,

shee - vah!

Kah - yee mah - za - no, mway. Kah - yee mah - za - no, mway!

(optional vocal percussion)

f

Shhk chk chk

Shhk chk chk

shhk chk chk

shhk chk chk

f

(8)---

(center of drum)

f

80

tk tk tk tk

shhk shhk chk chk

shhk shhk chk chk

(8)---

83

84

(stage whisper)

p cresc. >

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

p cresc. >

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. 3

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

Kah - yee mah - za - no,

mp

mf

(8) *8vb*

mp cresc.

mf cresc.

89

kyah - hu sa - ba!

Shan - do kai - zah, mol - vum,

kyah - hu sa - ba!

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

cresc.

f

92 *sub. mp*

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

sub. mp

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

sub. mp

(rim of drum)

sub. mp

96

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

cresc.

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

cresc.

cresc.

100 *mf*

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

mf

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

mf

sva

mf

104

cresc.

noise, we — are bring - ers — of noise, we — are bring - ers — of
cresc.

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

8va

8va

cresc.

cresc.

108

(foot stomps on the downbeat of every other measure)

f

noise! Kah-yeemah! Kya-na sa - na!

f

noise! Kah-yeemah! Kya-na sa - na!

f

(center of drum)

f

112

Kah-yee mah! __ Kya-na sa - na! __
Kah-yee mah! __ Kya-na sa - na!

(foot stomps increase to every downbeat)

116

Shee-vah! Kan-yee mah! Chee-nak! Kya-na sa - na! __
Shee-vah! Kah-yee 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

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

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

mf ***cresc.***

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

mf ***cresc.***

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

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

8vb

cresc. ***ff***

BRINGERS OF NOISE

TAIKO DRUM

*Words and Music by
KYLE PEDERSON*

Brooding, mysterious ($\text{♩} = \text{ca. } 152\text{-}160$)

The musical score consists of 14 staves of music for Taiko Drum, arranged in three columns. The first column contains staves 11 through 15. The second column contains staves 27 through 32. The third column contains staves 37 through 92. The music includes various dynamics such as **p**, **mp**, **mf**, **f**, and **ff**. Performance instructions include **(center of drum)** and **(rim of drum)**. The tempo is indicated as $\text{♩} = \text{ca. } 152\text{-}160$.

Staff 11: $\frac{4}{4}$ time. Dynamics: **p**. Measure 11: **11**. Measure 12: **12**. Measure 13: **13**. Measure 14: **25** (center of drum). Dynamic: **ff** (play as written or ad lib.).

Staff 27: Measure 27: **decrec. poco a poco**.

Staff 32: Measure 32: **decresc. poco a poco**.

Staff 37: Measure 37: **p**. Measure 38: **2**. Measure 39: **2**.

Staff 45: Measure 45: **mp**. Measure 46: **2**.

Staff 53: Measure 53: **2**.

Staff 61: Measure 61: **mf-f**. Measure 62: **2**. Measure 63: **2**. Measure 64: **67** (rim of drum).

Staff 69: Measures 69-72: **4**. Measures 73-76: **8**.

Staff 77: Measure 77: **f**. Measure 78: **2**.

Staff 84: Measures 84-87: **p cresc.**, **mp cresc.**, **mf cresc.**, **f**.

Staff 92: Measures 92-95: **sub. mp**, **4**, **8 cresc.**.

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100 *mf* 4 *cresc.* 8

108 (*center of drum*) *f* 4 8

116 4 *ff*

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

120 *ff*

122 *ff*

124 *mf* *cresc.* 3 3 *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, molvum, kyahu abah

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 stoms 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.
8. Changed voices may sing the top voice part down one octave.