

# BRINGERS OF NOISE

for S.A.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)**

PIANO

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

4

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

8

We exploded the mountaintop.

We crushed the ground under the feet of beasts.

12

\* Also available for S.A. (48323) and T.B. (48324). Visit [alfred.com](http://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.

(8) 15 You hear a blast? We are there.  
16 *mf* cresc. poco a poco  
17 decresc. poco a poco

18

You hear a howl? We are there.

You hear a rumble and a roar? We are there

(8) 18 You hear a howl? We are there.  
19 *f*  
20 decresc. poco a poco

22

We are ... the Bringers of Noise!

25

(8) 22 We are ... the Bringers of Noise!  
23 ff (tacet until m. 52)  
24  
25 (center of drum)  
DRUM (taiko drum preferred)  
(play as written or ab lib.) ff

26

26 ff (center of drum)

29

29 ff (center of drum)

33

33 ff (center of drum)  
decresc. poco a poco

**37** ALL  
**p** (stage whisper)

Shee - vah. Chee - nak.

**41**

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

**45** SOPRANO & ALTO  
**mp**

Shee - vah. Chee - nak.

BARITONE  
**mp**

Shee - vah. Chee - nak.

**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)

*Review Only*  
*Legal Use Requires Purchase*

**53**

S. *mp*

Shee - vah. Chee - nak.

A. *mp*

Shee - vah. Chee - nak.

B. *mp*

Shee - vah. Chee - nak.

*mp*

**57**

(spoken, no longer whispered)

*mf*

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

*mf*

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

*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*

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

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

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

**67** *mf*

*8va*

*mf*

(loco)

*(rim of drum)*

*mf*

69

Kah - yee mah - za - no, mway.

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!

Shee - vah

shee - vah!

*(optional vocal percussion)***f**

Musical score for measures 77-80. The score consists of four staves. The top three staves are vocal parts, each with a dynamic of **f**. The vocal parts feature patterns of 'x' and horizontal bars, with lyrics 'Shhk' and 'chk chk'. The bottom staff is a bass drum part, also with a dynamic of **f**. It includes a measure of rests, followed by a measure with '8' over a dashed line and '(center of drum)' below it, and a final measure with '8' over a dashed line. The score is annotated with a large red diagonal watermark reading 'Preview Use Requires Purchase'.

80

tk

th

tk

tk

tk

shhk

shhk

chk

chk

ch

k

tk

tk

tk

tk

tk

shhk

shhk

chk

chk

ch

k

tk

th

tk

tk

tk

shhk

shhk

chk

chk

ch

k

(8)

83

84  
(stage whisper)  
**p cresc.** >

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

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

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

**p**

86

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

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

**mf cresc.** 3

*Kah - yee mah - za - no,*

**mp cresc.**

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

**mf cresc.** 3

*Kah - yee mah - za - no,*

**mp cresc.** >

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

**mf cresc.** >

*Shan-do kai - zah, mol - vum,*

**mp**

*(8) ...*

**mf**

*8vb*

89

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

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

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

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

cresc.

cresc.

cresc.

cresc.

cresc.

100 *mf*

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

*mf*

*mf*

*mf*

*8va*

*mf*

*cresc.*

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

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

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

*cresc.*

*8va*

*cresc.*

*8va*

*cresc.*

108 (foot stomps on the downbeat of every other measure)

*f*

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

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

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! \_\_\_\_

Kah-yee mah! \_\_\_\_ Kya-na sa - na! \_\_\_\_

*(foot stoms increase to every downbeat)*

116

Shee-vah! Kah-yee mah! \_\_\_\_ Chee-nak! Kya-na sa - na! \_\_\_\_

Shee-vah! Kah-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)*

*opt. SOLO  
(or small group of mixed voices)*

120

*ff*

Ah! \_\_\_\_\_ Ah! \_\_\_\_\_

(foot stomps increase to beats one and three)

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

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

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

*(no stomps)*

124

ALL *mf* *cres.* 3 3 *ff* (stomp)

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

*mf* *cres.* 3 3 *ff*

*8vb*

*mf* *cres.* 3 3 *ff*

# BRINGERS OF NOISE

TAIKO DRUM

*Words and Music by  
KYLE PEDERSON*

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

The musical score consists of 12 staves of taiko drum notation. The first staff begins with a dynamic of **ff** (play as written or ad lib.) at measure 25, marked '(center of drum)'. Measures 11 through 13 are shown with a common time signature. Measure 27 follows. Measures 32 and 37 show a decrescendo with the instruction 'decrec. poco a poco'. Measures 45 and 53 continue the rhythmic pattern. Measure 61 features a dynamic of **mf-f**. Measure 67 is marked '(rim of drum)'. Measures 69, 77, and 84 show a crescendo pattern. Measure 92 is marked '(rim of drum)' and 'sub. **mp**'. Various dynamics and performance instructions like 'cresc.', 'decresc.', and 'p' are scattered throughout the score.

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## 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 sab!  
Sheevah, kahyee mahzano. Cheenak, kahyee mahzano.  
Kahyee mahzano, mway. Kahyee mah! Kyah-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.