Little Busters

a song cycle for piano, voice and electronics

by Finn Endries



Perusal Score

program notes

Magical realism has long been a source of inspiration to me. The act of exploring common themes and experiences through the lens of the fantastical has resonated with myself and countless others. There is an abundance of great art in this vein, and this piece is to act as an affectionate love letter to not only those works who have inspired it, but that the genre as a whole. It is said that imitation is the highest form of flattery, and those familiar with the genre may recognise some familiar flavours! That is all I can reveal to you, for the rest is secret.

lyrics

Little Busters

Here come the little busters
Swinging their guitar all limp from the neck
When you've got to make your stomach shrink
For the world can't rise to feed you

They'll save you in the long run
They'll save you in the long run

Long live the little busters
Screaming down the hall all types of helpful things
You've got to dim the lights and scoop the cat in
Before the fire takes a hold

They'll save you in the long run
They'll save you in the long run
They'll save you in the long run

The Devil comes to Moscow

I walked by the spring, met a whistling girl
ignis
The one holding a jar to her side
ignis
I told her a word, she got angry with me
*And stood with her back to the sun**

You can't have done, it won't burn
You can't have done, it won't burn
You can't have done, it won't burn

A Pig's got to Fly

Death is a beautiful naked man
Not satisfied with those who wither in age
After the war
He holds his boys to breast, raking their brow
And he wets their lips to his wine

Hey Benny
The days of wild abandon are over
Of course there were storms
A pig's got to fly

We'll sing the time of cherries
With the north sea as our wasteland
We'll scrub the back of every leaf
Until it sings again of springtime

Of course there were storms

A pig's got to fly

**Italicised lyrics are an adaption of the Georgian folk song "*Tsintskaro*"*

Perusal score

production notes

The score is designed to serve as a producers guide to understanding and recreating the piece. A live performance of the piece is possible, though perhaps impractical, as the piece was written to exploit the benefits of a studio work. A plethora of electronic instruments are used throughout the piece, and in order to effectively portray them, they have been condensed into instrument archetypes, or categories. Many of the listed instruments within the score, such as the *Noise Synth* for example, contain multiple individual elements, and it becomes the producers discretion as to how it is interpreted within the piece. For the reproduction of this work, artistic licence is given and it's use encouraged! The general guideline for instruments is as following:

voice

The slashed notation throughout *Little Busters* calls for a style of singing similar to Schoenberg's Sprechgesang, mixed with modern rock sensibilities. The performer is to use fast repetition and improvisation to bring forth rhythmic elements and patterns. The vocalist may choose to perform the score as written, or to improvise their own part. If further reference is needed, the track T*he Leanover* by *Life Without Buildings* provides an excellent example in this style of singing. Bar 47 of *A Pig's got to Fly* is to be spoken.

grand piano

war synth.

A collection of synths using guitar harmonics as a sound source, and heavily processed through high gain amplifier emulators. The have glide activated to a length of up to 8 seconds, causing a siren like sliding between pitches. Graphic notation has been used to portray this synth. Convolution reverb may be used to create extreme effects. The desired sound, when played in extreme high registers, is an uncomfortable, piercing sound resembling a bomb siren. In its lower registers it resembles a foghorn. At the end of *A Pig's got to Fly*, the synth is to transform into the sound produced by an old jet propeller. It is recommended to achieve this sound by modulating a low pass filter with a LFO that is beating around 60 Hz, which produces the rapid whirring sound found in that of a jet propeller.

drone synth.

A pitched collection of seemingly large and mildly distorted sounds. They have a diffusive yet thunderous quality which make them felt, rather than noticed. Use of amplifier emulations and convolution reverb is suggested.

guitar synth.

A distorted guitar emulation which resembles a tone traditionally found in shoegaze. Heavily distorted, somewhat muted, and dripping in reverb.

noise synth.

Possessing many similar qualities to that of the drone synth though unpitched. During *The Devil comes to Moscow*, more aggressive and piercing synths may be added. These can be dynamic and irregular, jumping in and out of the listeners field of perception.

impact synth.

A collection of synths with a sharp attack and long sustain to emphasise crucial moments. May include a gong sample.

Perusal Score

percussive synth.*

A collection of percussive sounds, generally skewing towards deep and spacious. When prompted by the score, found sounds are to be included. These are sharp, percussive sounds created by hitting and scraping various wooden objects.

drum kit

audio*

Various audio recordings have been included within the piece. They are presented in one of two ways, through regular playback, or through the use of a gate, which will mute and unmute the sound to a particular rhythm. The score will indicate in which manner the audio is to be used.

organ

Resembles a hammond organ in sound, with many of the bass and fundamental frequencies removed to be left with just its airy, top resonating frequencies. An extended crossfade is required in The Devil comes to Moscow, where the organ is moving between two chords. The original chord is to decrease in volume while the other increases, in such a way where there is never a shift in overall volume.

plucked tremolo synth.

A spacious instrument resembling the plucked tremolo of a mandolin. Rich and heavy in tone.

plucked tremolo 2, sine, brass & saw synth.

This is a set of synths all designed to compliment the plucked tremolo synth, and are all to be processed through the same amplifier emulator. They are all to be unobtrusive and complimentary, and while in name they may sound rather different, this is just to communicate the essence of their sound. They are to blend with one another.

*audio files will be provided

key

boxed cells - a box around a set of notes indicates to perform ad libitum around the notes provided. A thick horizontal line will indicate duration.

horizontal line - a thick horizontal line which indicates the duration of a prescribed event.

grace notes - to be played before the beat

U.C. & T.C. - una corda and tre corde

drum key

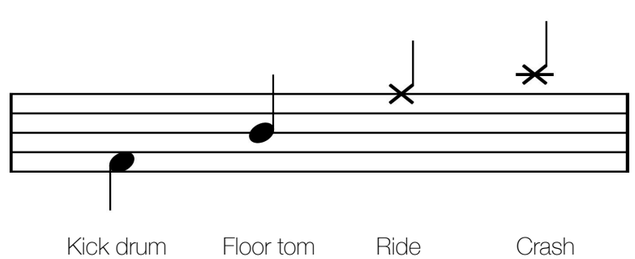


Image on cover is *Old Man Playing With Child, 1635-1640, artist unknown*

Approximate length is 10 minutes

Perusal score

1. Little Busters

for piano, voice, and electronics

Finn Endries

♩ = 114

Mezzo-soprano

Overdub 1

Grand Piano

mf *f* *mp* sparce ord. *f* *mp* sparce

U.C.

War Synth.

Drone Synth.

Guitar Synth.

Noise Synth.

Percussive Synth.

Percussive Synth.

Impact Synth.

Drum Kit

Bass Audio

Matchstick Audio

Wind Audio

Hammond Organ

Plucked Tremolo Synth.

Plucked Tremolo Synth. 2

Sine Synth.

Brass Synth.

Saw Synth.

Perusal score

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A

13

Mzs. — *mf*

Here here come the bus-ters Here here come the lit-tle bus – ters Here come_ the lit-tle bus – ters Swing-in' swing-in' their gui-tar Swing-in' their gui-tar___ all limp from Limp from theneck When you

G. Pno. — ord. — *f* *mp* — *f* *mp* — T. C. — *pp* — *pp*

Drone — *mf*

Guit. — *mf*

Noise — *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

WITHOUT FOLEY

Perc. — *mp*

Imp. — *mp*

PLAYBACK

B. Au. — *f* — *pf*

Org. — *mp*

P. Trem. — *p* — *mp*

P. Trem. 2 — *p* — *mp*

Brass — *pp* — *p*

Saw — *pp* — *p*

Perusal score

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21

B

Mzs.

got to make When you got to make When you got When you got When you got to make your stom-ach shrink For the world For the world For the world can't rise to feed you

G. Pno.

Drone

Guit.

Noise

WITH FOLEY

Perc.

Imp.

D. Kit

GATED

B. Au.

Org.

P. Trem.

P. Trem. 2

Brass

Saw

Perusal score

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28

C

Mzs.

p

They'll save you in the long run They'll save you in the long

Od. 1

p

They'll save you in the long run They'll save you in the long

G. Pno.

mf mp

pp mp

Drone

pp mp

Guit.

mp mp

Noise

pp mp

Perc.

D. Kit

mf

PLAYBACK

B. Au.

p p

Org.

8

pp

Perusal score

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D

42

Mzs.

run

Long long live the bust-ers Long live the lit-tle bus-ters Long live the lit-tle bus-ters

Scream-ing scream-ing down the hall Scream-ing down the hall all types of help-ful things

Od. 1

run

G. Pno.

Drone

Guit.

Noise

B. Au.

54

Mzs.

You've got to dim the lights You got to dim the lights You got to dim the lights and scoop the cat in

Be - fore the fire takes a hold

G. Pno.

U.C.

Perusal score

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E

63

G. Pno.

War

Guit.

Noise

B. Au.

W. Au.

PLAYBACK

74

Mzs.

Od. 1

They'll save you in the long run

They'll save you in the long run

They'll save you in the long run

They'll save you in the long run

They'll

G. Pno.

T.C.

U.C.

T.C.

Drone

Guit.

Noise

B. Au.

P. Trem.

P. Trem. 2

Saw

Perusal score

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G

88

Mzs.

save you in the long run

Od. 1

save you in the long run

G. Pno.

U.C T. C. U.C.

Guit.

Noise

Match.

PLAYBACK

P. Trem. 2

Saw

Pause for 8 - 10 seconds before proceeding to - *2. The Devil comes to Moscow*

Perusal score

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2. The Devil comes to Moscow

for piano, voice, and electronics

Finn Endries

♩ = 72

mf

Mezzo-soprano: I walked by the spring met a whist – ling girl

mp

Mezzo-soprano: Ign is Ign – is One hold – ing a jar by her side

Overdub 1: Ooo

Overdub 2: Ooo

Overdub 3: Ign – is Ign – is

Piano

15

War Synth.

Drone Synth.: *pp*

Guitar Synth.

Noise Synth.: *pp*

Impact Synth.

Percussive Synth.

Bass Audio

Fire Audio

Wind Audio

Hammond Organ

Plucked Tremolo Synth.

Plucked Tremolo Synth. 2

Sine Synth.

Brass Synth.

Saw Synth.

Perusal Score

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A

♩ = 57

B

Banging on a door ♪ = 164

12

Mzs.

Ign_ is_ Ign – is_ Ign – is_ I told her a word she got ang – ry with_ me

Od. 1

Ooo_ Stood with her back to the sun

Od. 2

Ooo_ I told her a word she got ang – ry with me

Od. 3

Ign – is oh Ign – is

Pno.

accented notes fortissimo, unaccented notes pianissimo

Ped.

15

War

Drone

Noise

Perc.

WITH FOLEY

F. Au.

GATED

hold

Org.

P. Trem.

p. Trem.

Sine

Brass

Perusal score

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24

C

Mzs.

Od. 1

Pno.

15

War

Noise

Perc.

F. Au.

Org.

P. Trem.

p. Trem.

Sine

Brass

mf

You can't

mp

You can't

p

mf

p

pp

p

pp

p

pp

p

Perusal score

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36

D

Mzs.
Od. 1
Od. 2
Pno.
War
Drone
Noise
Imp.
Perc.
F. Au.
W. Au.
Org.
P. Trem.
p. Trem.
Sine
Brass

have done It won't burn You can't have done

PLAYBACK

Perusal score

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48

E

Mzs.

mp

It won't burn

mf

You can't have done

It won't

Od. 2

p

mf

You can't have done

Pno.

15

War

Drone

mf

f

Noise

mf

f

Imp.

mf

Perc.

F. Au.

W. Au.

mp (cont.)

Org.

P. Trem.

f

pp

p. Trem.

mf

pp

Sine

mf

pp

Saw

mf

pp

Perusal score

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62

F

Mzs.

pp

burn

Pno.

Drone

Guit.

mp

Noise

Perc.

B. Au.

PLAYBACK

mp

F. Au.

W. Au.

p

(cont.)

Org.

CROSSFADE

73

Guit.

B. Au.

W. Au.

Org.

Proceed without silence
into - *3. A Pig's got to Fly*

Perusal score

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3. A Pig's got to Fly

for piano, voice and electronics

Finn Endries

Restrained ♪ = 130

Mezzo-soprano

mp *pp* *mf* *p*

Death is a beau – ti – ful na – ked man not sat–is – fied with those who with–er in age

Grand Piano

pp *mp* *pp*

War Synth.

Drone Synth.

Noise Synth.

Beach Audio

Hammond Organ

hold

ppp

Plucked Tremolo Synth.

Plucked Tremolo Synth. 2

Sine Synth.

pp

Saw Synth.

Brass Synth.

pp

Perusal score

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14

A

Mzs.

Af – ter the war he holds his boys to breast rak – ing their brow and he wets their lips to his wine

mf mp

Pno.

p mf mp

War

Drone

p

Noise

ppp p

B. Au.

PLAYBACK

Org.

P. Trem.

p mp

P. Trem. 2

pp mp

Sine

p mp

Brass

pp mp

Perusal score

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26

B

C

Mzs.

Pno.

War

Drone

B. Au.

Org.

P. Trem.

P. Trem. 2

Sine

Brass

mf *mp* *mf* *p*

Hey Ben-ny the days of wild a – ban – don are o – ver Of

mf *mp* *mp* *mf* *mp*

mf *mp*

ppp

p

(cont.)

pp

pp

ppp

ppp

Perusal Score

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D

36

Mzs.

course the were storms a pig's got to fly

mf

Pno.

f mp

War

f

Drone

mp

Noise

mp

B. Au.

p

Org.

p

P. Trem.

mf

P. Trem. 2

mf

Sine

mp

8

Saw

p

Brass

mp

Perusal score

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30'

We'll sing the time of cherries
With the north sea as our wasteland
We'll scrub the back of every leaf
until it sings again of springtime

Of course there were storms

A Pig's got to fly

30'

46

Mzs.

War

B. Au.

Org.

pp

P. Trem.

P. Trem. 2

Sine

8

Saw

Perusal score

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