

Longing for a hug

for ensemble (tele-performance or
performance with social distancing)
(2021)

- version 2 -

D a i F u j i k u r a

“Longing for a hug”

In 2020, I wrote a work called “Longing from afar” which was designed for tele-performance and was later performed live - with social distancing - by some ensembles once they were allowed to perform live. This was my reaction to the pandemic situation in early 2020.

Recently, at the beginning of 2021, I was contacted by my friend, the conductor Ulrich Pöhl, who asked if I wanted to write another kind of piece to be performed during the second pandemic year.

The pandemic situation is constantly changing and, depending on the country, how musicians can perform is different. This time I wanted to approach it in the opposite direction to “Longing from afar”.

In the UK, where I live, they started using the word “Bubbles” since the start of the pandemic. It describes the people you live with or who you can associate with.

So, depending on the infection rate at the time, the government advice can be, “members of 2 bubbles can meet inside” or “you can meet 1 person from another bubble to walk in the park” etc.

Ulrich told me there are 4 bubbles in his ensemble in Holland, which means that musicians can play from 4 different places (1 musician will be playing from her home in Finland). 2 of the bubbles are SOLO (so it is like a person living alone), and the 2 other bubbles have 3 people in each bubble (like 3 people living together), so that these musicians can play together like a chamber ensemble.

In this piece it is up to the conductor how all these bubbles are to be structured: when and how they are played simultaneously, when the parts overlap or are played separately, how to start the piece and how to end the piece.

These 4 bubbles can be connected by tele-performance, or with social distancing on one stage.

Since the pandemic started, the importance of leadership in each country or region has become very clear. The leader decides when a nation must go into lockdown, how the vaccines are given and to which groups of people. It is vitally important that each leader is in discussion with the people he/she is leading.

The goal is that one day, hopefully soon, you will be able to have physical contact with other people from outside of your bubble, even something as wild as a hug.

Dai Fujikura

Commissioned by Insomnio

This work is designed to be played live with social distancing or tele-performance.

There are 4 groups - "bubbles".

Bubble 1 = Solo (designed to be played by violin, but flute or any similar instrument is possible)

Bubble 2 = Trio of plucked/percussion (designed to be played by mandolin, harp and guitar or any similar instrument is possible)

Bubble 3 = trio of sustaining (designed to be played by violin, viola, cello or any similar instrument is possible)

Bubble 4 = solo (designed to be played by bassoon, but bass clarinet, cello or any similar instrument is possible)

Bubble 2 is designed to be in one room, so it's played as chamber music

Bubble 3 is designed to be in one room, so it's played as chamber music.

The 4 Bubbles can be played in difference spaces.

The conductor decides the structure of this work.

Each Bubble has 2 sets of music, A & B

The conductor can decide which section to be played and when.

Overlapping of Bubbles is preferable.

TUTTI Elements

There are 2 types of elements.

Tutti texture

and

Tutti melodies.

Leader can decide WHERE you can place, insert these elements in the piece.

Musicians in the bubbles must immediately switch to play those elements as directed.

Once you have (or leader has) reached the end of any Tutti element, musicians in the bubbles should go back to where you left off in their own score, and continue playing.

All transitions must be smooth.

"Accidentals (including grace notes) only affect the pitch to which they directly refer, not other octaves, for the duration of the bar in which the accidental is written."

Longing for a hug

for performance with social distancing or teleperformance

Bubble 1: High melody A

Dai Fujikura

♩ = 80 (rubato, play freely)
lyrical, molto espress.

Bubble I
(violin or
flute etc.)

Bubble I
(violin or
flute etc.)

Bubble I
(violin or
flute etc.)

Bubble I
(violin or
flute etc.)

senza misura

These boxes can be played in any order.
However you may not repeat each individual segment more than twice
until all the cycles have been played.

Bubble I
(violin or
flute etc.)

♩ = 92 - 110 Take longer "fermatas" on rests.

Bubble I
(violin or
flute etc.)

Bubble I
(violin or
flute etc.)

18

(conductor should decide when Bubble 1 should finish playing)

Bubble 1: High melody B

senza misura

♩ = 100 (rubato, play freely)

These boxes can be played in any order.

However you may not repeat each individual segment more than twice until all the cycles have been played.

Take **longer** "fermatas" on rests.

Bubble I
(violin or
flute etc.)

Segment 1: Treble clef, 8^{va} marking, eighth notes with a slur, followed by a quarter rest and a half note. A box labeled '1' is above the notes. A '5' is written below the staff.

Segment 2: Treble clef, 8^{va} marking, a whole note chord with a slur, followed by a quarter rest and a half note. A box labeled '2' is above the notes. A '5' is written below the staff.



Bubble I
(violin or
flute etc.)

Segment 3: Treble clef, 8^{va} marking, eighth notes with a slur, followed by a quarter rest and a half note. A box labeled '3' is above the notes. A '5' is written below the staff.

Segment 4: Treble clef, 8^{va} marking, a whole note chord with a slur, followed by a quarter rest and a half note. A box labeled '4' is above the notes. A '5' is written below the staff.

Segment 5: Treble clef, 8^{va} marking, eighth notes with a slur, followed by a quarter rest and a half note. A box labeled '5' is above the notes. A '5' is written below the staff.



Bubble I
(violin or
flute etc.)

Segment 6: Treble clef, 8^{va} marking, eighth notes with a slur, followed by a quarter rest and a half note. A box labeled '6' is above the notes. A '5' is written below the staff.

Segment 7: Treble clef, 8^{va} marking, eighth notes with a slur, followed by a quarter rest and a half note. A box labeled '7' is above the notes. A '5' is written below the staff.



Bubble I
(violin or
flute etc.)

8 (conductor should decide when Bubble 1 should finish playing)

Bubble 2: Plucked/Percussion A

♩ = 100 (steady tempo)

Bubble 2 I
(Mandoline
etc)

E♭F#G#A#
B♭C#D#

Bubble 2 II
(Harp etc)

Bubble 2 III
(guitar etc)

Sounds an octave lower.

Bubble 2 I
(Mandoline
etc)

Bubble 2 II
(Harp etc)

Bubble 2 III
(guitar etc)

Bubble 2 I
(Mandoline
etc)

Bubble 2 II
(Harp etc)

Bubble 2 III
(guitar etc)

Bubble 2 I
(Mandoline
etc)

Bubble 2 II
(Harp etc)

Bubble 2 III
(guitar etc)

Bubble 2 I
(Mandoline
etc)

Bubble 2 II
(Harp etc)

Bubble 2 III
(guitar etc)

4 Bubble 2 I (Mandoline etc)

16

Bubble 2 II (Harp etc)

Bubble 2 III (guitar etc)

Bubble 2 I (Mandoline etc)

19

Bubble 2 II (Harp etc)

Bubble 2 III (guitar etc)

Bubble 2 I (Mandoline etc)

21

Bubble 2 II (Harp etc)

Bubble 2 III (guitar etc)

Bubble 2 I (Mandoline etc)

23

Bubble 2 II (Harp etc)

Bubble 2 III (guitar etc)

Bubble 2 I (Mandoline etc)

26

Bubble 2 II (Harp etc)

Bubble 2 III (guitar etc)

Bubble 2: Plucked/Percussion B

♩ = 60 (rubato)

The lengths of fermata on rests should be irregular, overall, very long rest.

Always let it ring.

1

Bubble 2 I
(Mandoline
etc)

Bubble 2 II
(Harp etc)

Bubble 2 III
(guitar etc)

E♭F#G#A#
B#C#D#

E♭

8

Sounds an octave lower.



6

Bubble 2 I
(Mandoline
etc)

Bubble 2 II
(Harp etc)

Bubble 2 III
(guitar etc)

Bubble 3: Trio A

1 ♩ = 80 (rubato)

Bubble 3 I
(Violin etc)

Bubble 3 II
(Viola etc)

Bubble 3 III
(Cello etc)



11

Bubble 3 I
(Violin etc)

Bubble 3 II
(Viola etc)

Bubble 3 III
(Cello etc)



21

Bubble 3 I
(Violin etc)

Bubble 3 II
(Viola etc)

Bubble 3 III
(Cello etc)

Bubble 3: Trio B

♩ = 80 (rubato)

The lengths of fermata on rests should be irregular, overall, very long rest.
molto espress.

1

Bubble 3 I
(Violin etc)

Bubble 3 II
(Viola etc)

Bubble 3 III
(Cello etc)

exaggerated dynamics

molto espress.

exaggerated dynamics

molto espress.

exaggerated dynamics

7

Bubble 3 I
(Violin etc)

Bubble 3 II
(Viola etc)

Bubble 3 III
(Cello etc)

12

Bubble 3 I
(Violin etc)

Bubble 3 II
(Viola etc)

Bubble 3 III
(Cello etc)

Bubble 4: low melody A

♩ = 100 (rubato)

1 *molto espress.*

Bubble 4
(Bassoon
etc)

||

Bubble 4
(Bassoon
etc)

||

Bubble 4
(Bassoon
etc)

||

Bubble 4
(Bassoon
etc)

||

Bubble 4
(Bassoon
etc)

Bubble 4: low melody B

senza misura

♩ = 100 (rubato, play freely)

These boxes can be played in any order.
However you may not repeat each individual segment more than twice
until all the cycles have been played.
Take **longer** "fermatas" on rests.

Bubble 4 (Bassoon etc)



Bubble 4 (Bassoon etc)



Bubble 4 (Bassoon etc)



Bubble 4 (Bassoon etc)



Bubble 4 (Bassoon etc)

(conductor should decide when Bubble 4 should finish playing)

TUTTI elements

Tutti texture

ALL musicians in all "bubbles" can play/sing TUTTI elements.

When the conductor / leader signals "2", the player / singer chooses two pitches from the "Pitch Stave". If the conductor / leader signals "3", then s/he chooses 3 pitches, and so on. The conductor / leader does not have to increase gradually, for instance 2, 3, 4, 5, 6, 7. I think it's good to change it in an irregular way, such as 2, 6, 3, 1, 5, etc.

1) Sing/perform the pitches in the "Pitch" stave with the singing/ performing techniques mentioned in the "Colour" stave. Performers can choose the pitch(es) from the "Pitch Stave" to perform with the playing techniques in the "Colour Stave". It is up to the performer to choose the combination of pitches and techniques. (you may previously decide which techniques

2) You can play/sing these pitches in any octaves.

3) if you are singing, you can sing any text, including nonsense texts and vocal noises. However, use as many vowel sounds as possible, avoiding consonants, sharp sounds wherever possible.

Tutti Melodies

ALL musicians in all "bubbles" can play/sing TUTTI elements.

You may play / sing the melodies below somewhere in the piece. It's up to the musicians and the leader where to put it. However, a group must play / sing this melody together.

These melodies must be played and sung legato.

Melody 1 and 2 can be played, sung simultaneously (i.e. one group plays/sings Melody 1, the other group plays/sings Melody 2 etc.)
You can play/sing these pitches in any octaves.

Tutti Melody 1

Tutti Melody 2