# Longing for a hug for ensemble (tele-performance or

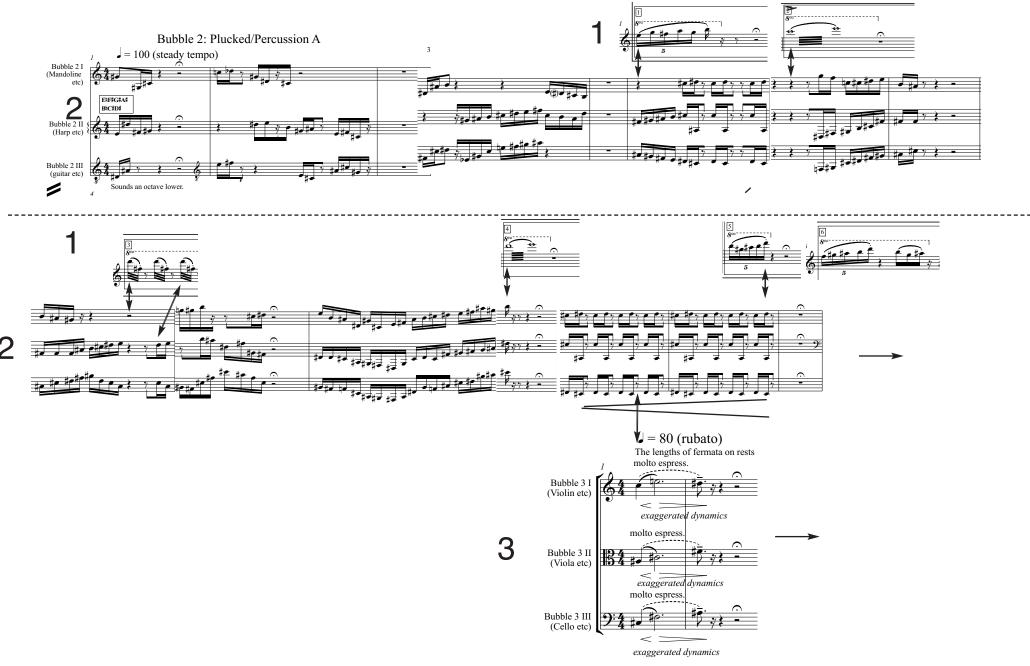
for ensemble (tele-performance or performance with social distancing) (2021)

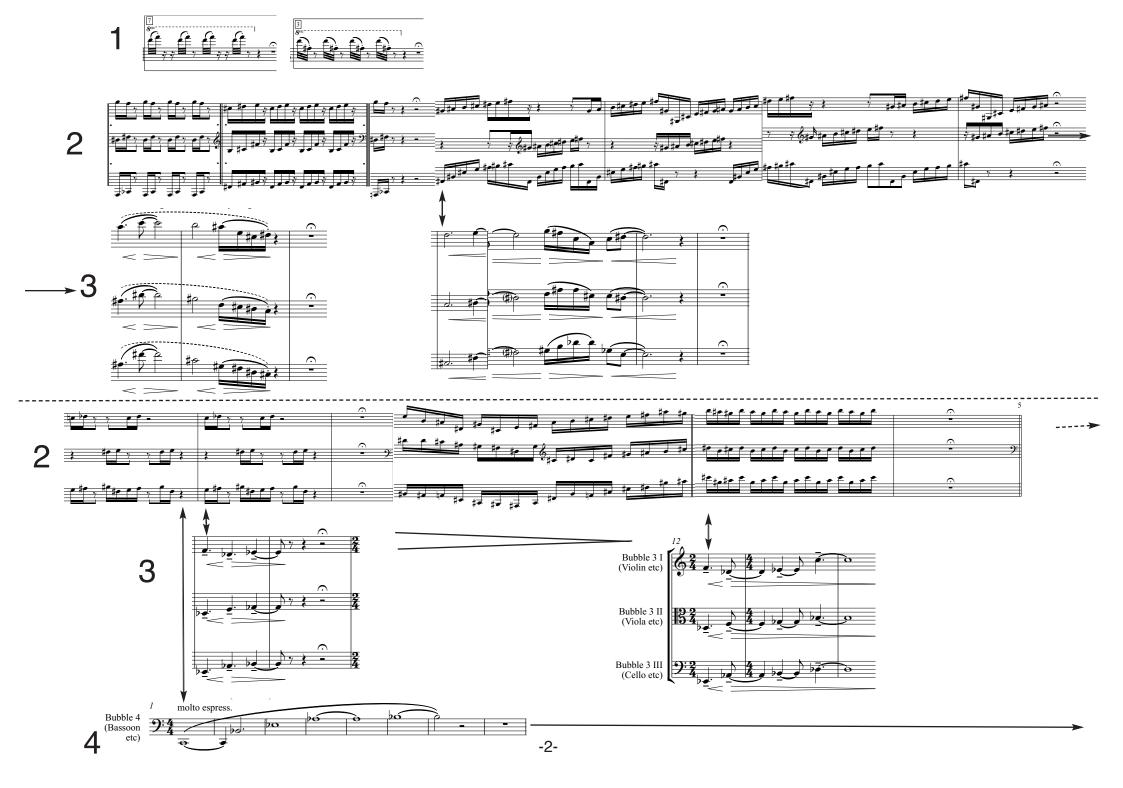
- version 2 -

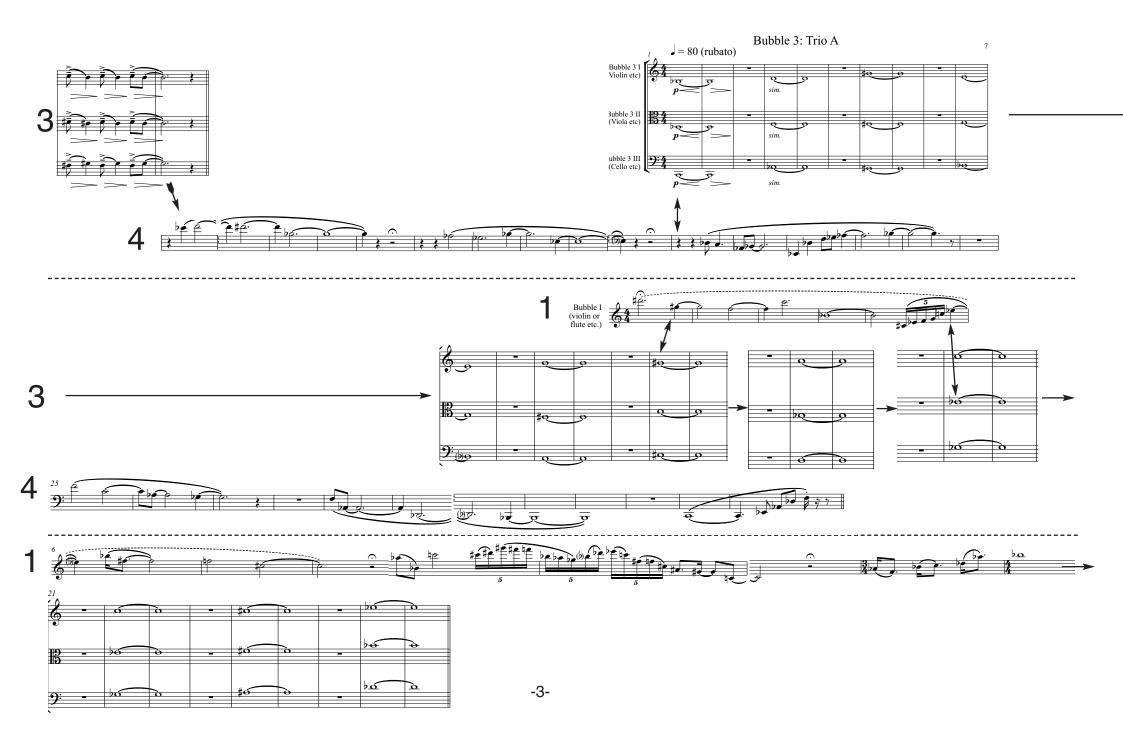
Dai Fujikura

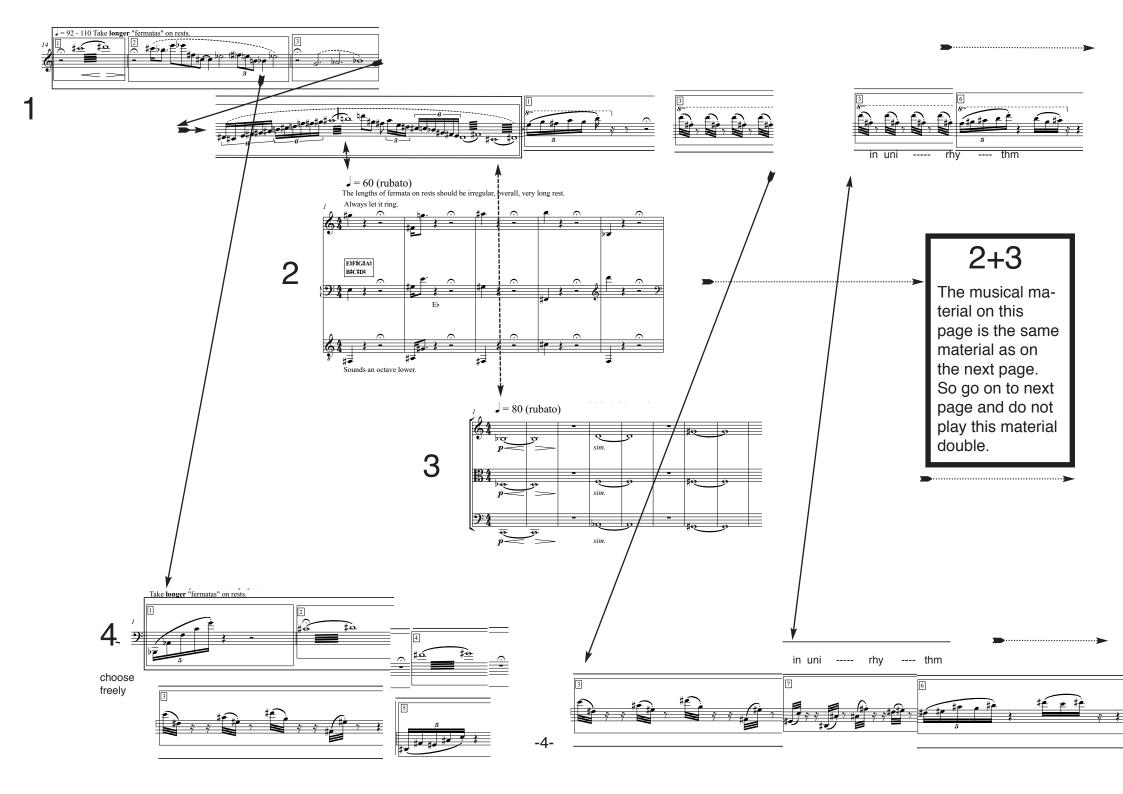
Arrangement Ulrich Pöhl

# **INTRODUCTION**



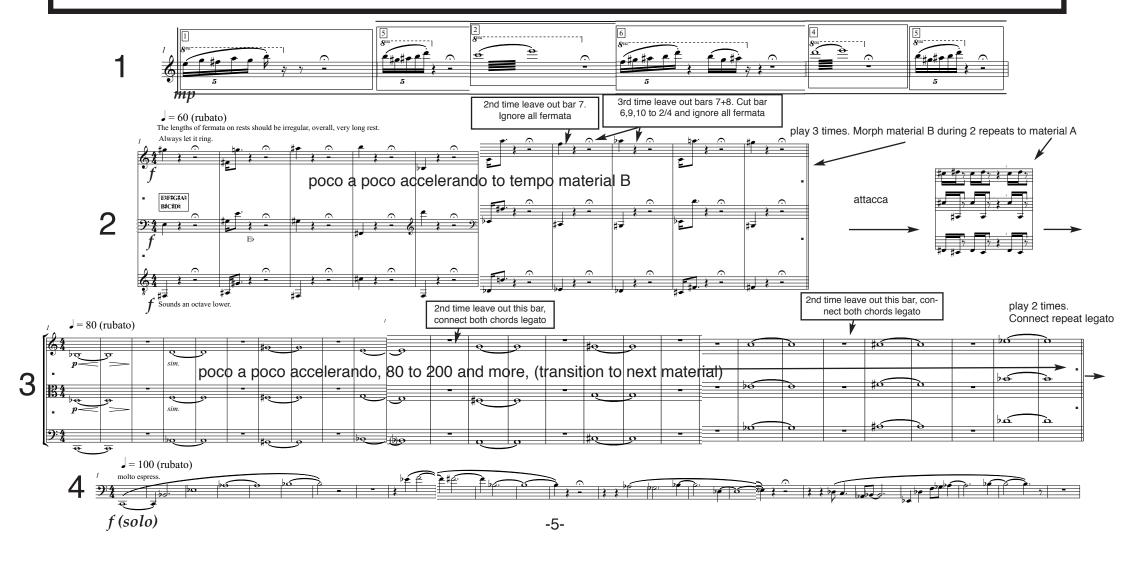


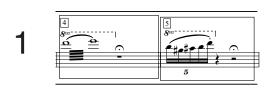




## "Durchführung"

- Start playing the suggested material. Then choose any of your ascendent motivic material of this score. Mix up shorter and longer lines. Transform descendent melody lines in ascendent ones by octaving up if necessary. Gradually get denser by choosing denser material and by speeding up. If you can't go higher start again low. If you start low cover your entrance, start unnoticeable, within the tutti sound bubble, but not d'al niente. Then crescendo.
- Perform the material within your bubble together. Poco a poco accelerando if possible. Transform first material to second material than go on to page 6.
  - Initially perform the material within your bubble together. After some time play individually (not for bubble 2. they stay together as written.) Start in order as written. But take time, the whole process should take 3 minutes, gradually crescendo to forte.
- Your Solo. Enjoy! If you have more time follow instrusctions bubble 1.







vl choose material freely

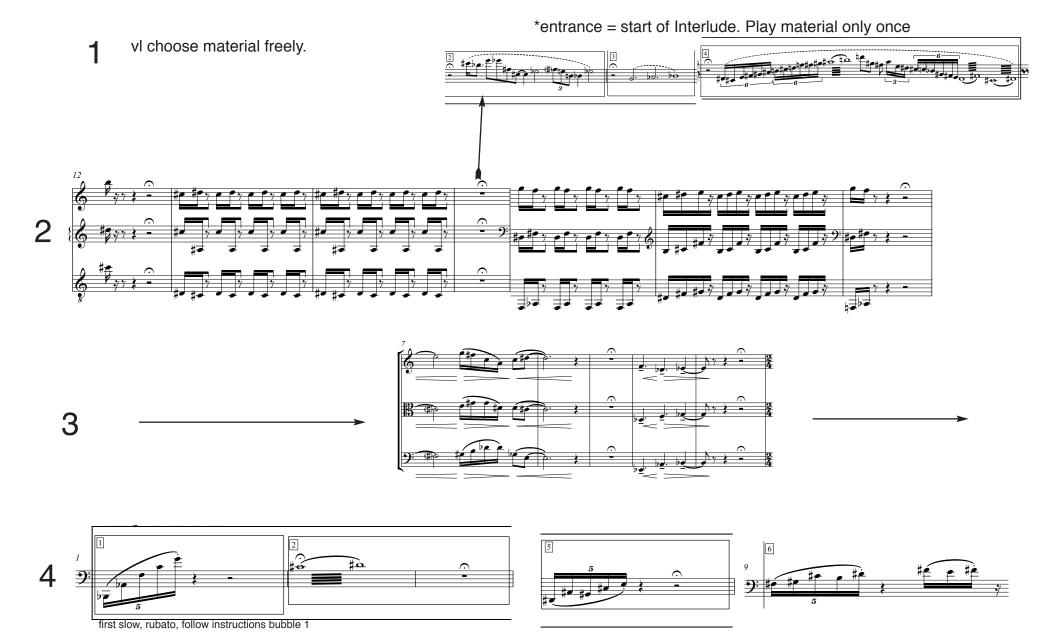


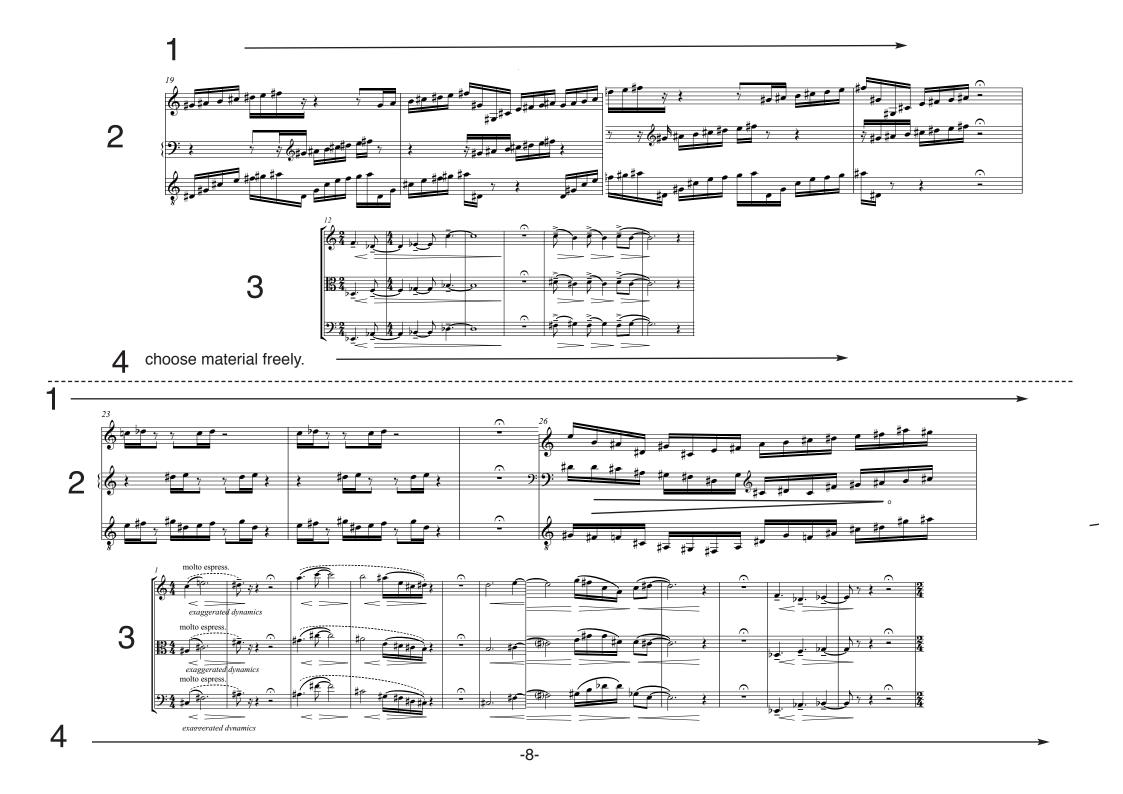


gradually start playing lines indivually, non sync within bubble 3



transorm material to next page





### INTERLUDE



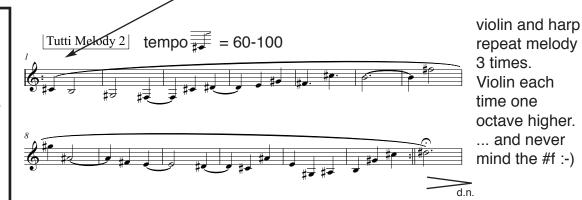
- VI 1 start Tutti Melody 2. Play 3 times, every time one octave higher. Fade out on fermata
- When harp hears violin melody (even if still playing), fall in with melody, playing flagolets in unison. Mandoline and guitar may add a few harmonics of the tutti scale or freely improvise imitating shooting stars (gliss. up notes with bottle neck). Only on downbeats!
- When you hear vI or hrp playing melody 2, vI and vIa switch to accompaning with long chords. Choose pitches freely from the tutti scale. Never repeat a pitch. Every pitch should be used. (with exception of the first repeat because you probably start late). Octafs and colours are free to choose.

Follow the 3/4 cadence of violin and harp. Violin and Viola are only allowed to change on 8-notes-off-beats (1+, 2+, 3+). Add small accents on pitch changes.

Cello is pizzing 8va or 16va bassa on nearly all downbeats or incidentally exactly middle of the bar (2+).

On last note of melody (#d fermata) all 3 strings stay on their last note (pp, cello arco) during fade out bubble 1 and perform a 15-20 seconds slowissimo glissando to first note Bubble 3 Trio B. This is a solo moment! Then play complete material Trio B, after some bars non sync (should sound quite active), => see next page.

- (fade out), tacet and start again any time after bubble 3 plays their ma-4 terial Trio B, up to entrance Tutti 1 Melodie by violin (bubble 1) of Coda
- For all: poco a poco crescendo p to mp. If melody is finished (#d""), Solo glissando-chord by bubble 3. After their entrance 1-4 material Bubble 3 Trio B => next page



violin (bubble 1) and harp, central-mid, close. All others in a circle around vI and harp. If possible move them in a circle around vI and harp.

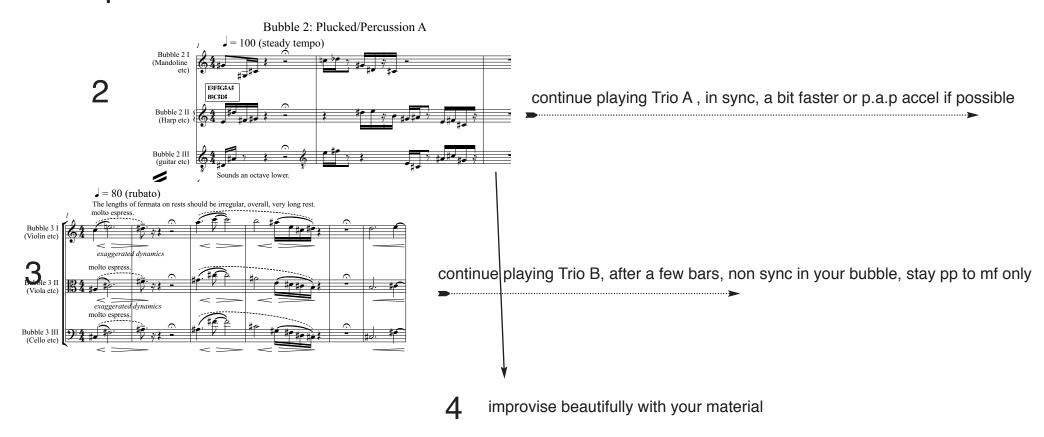
repeat ad. lib

Tonmeister: Audiopostion during Interlude:

Colour H

## Reprise

tacet up to bar



Tonmeister: switch audio positions bubble 2 and 3 during Reprise. Position Bubble 2 initially very present and close. Move them gradually far away. Position Bubble 3 lontano and move them very close to the ear of the listener.

repeat x-times 3/16 motief, with gaps, stop and go together, switch one after each other to Coda



- vl 1 starts to play Tutti Melody 1 appox bar 19 of bubble 2 material B (piano al fine, in an introvert/monolog character)
- 4 bs fall in playing Tutti Melody 2 (piano al fine, in an introvert/monolog character) when hearing violin. Start your bar 2 on bar 2 of violin.
- After bassoon starts to play melody 2, gradually all instruments bubble 2 and 3, one after each other, start to join Tutti Melody 1 or 2. Mandoline is last to shift to the melodies. When joining the Melodies do not play in unison with violin or bassoon, start the melody at bar 1, but one or two beats early or late. Preferable not together with any other player in your bubble. Choose the same tempo. Imitate each others line.
- **1 \_4** Make a "free" 8 voice double canon, poccissimo vibrato

When even the mandoline joined, enjoy the moment a bit, before bubble 2 and 3 players individually phase tempo temporarily slighty up or down to shift one or two beats to unison with violin or bassoon (phasing like Steve Reich). Shifting should take aprox. 2 repeats. When al players are in sync. Start molto vibrato (with taste). Enjoy for x repeats, then tutti decresc (one repeat). Last repeat tutti ppp, fade out to al niente.

### Coda



Tonmeister: Add room (reverb) when players are in sync/use more vibrato.

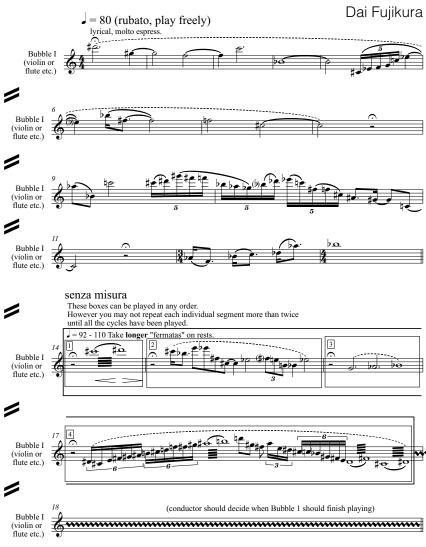
to Ulrich Pöhl

"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

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#### Bubble 1: High melody A



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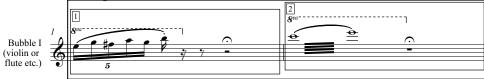
#### Bubble 1: High melody B

#### senza misura

#### = 100 (rubato, play freely)

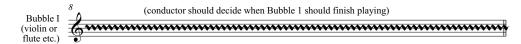
These boxes can be played in any order. However you may not repeat each individual segment more than twice until all the cycles have been played.

Take longer "fermatas" on rests.











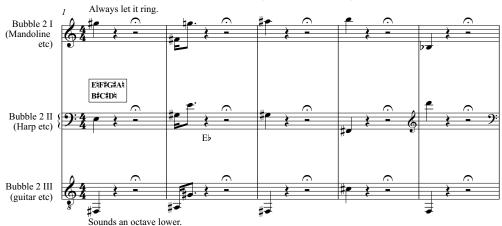




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#### Bubble 2: Plucked/Percussion B

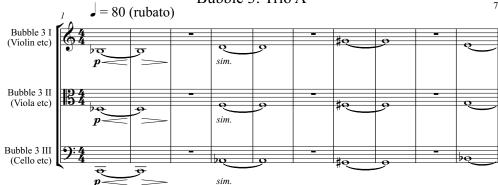
J = 60 (rubato)The lengths of fermata on rests should be irregular, overall, very long rest.



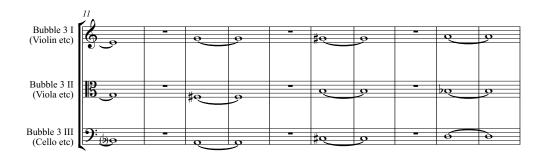




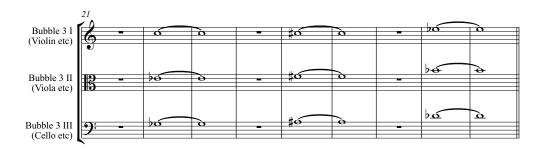






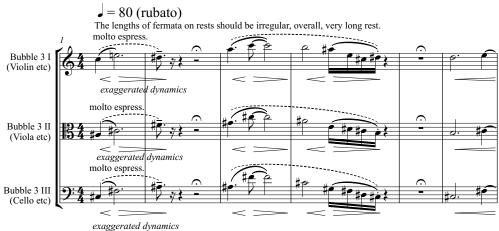






#### Bubble 3: Trio B



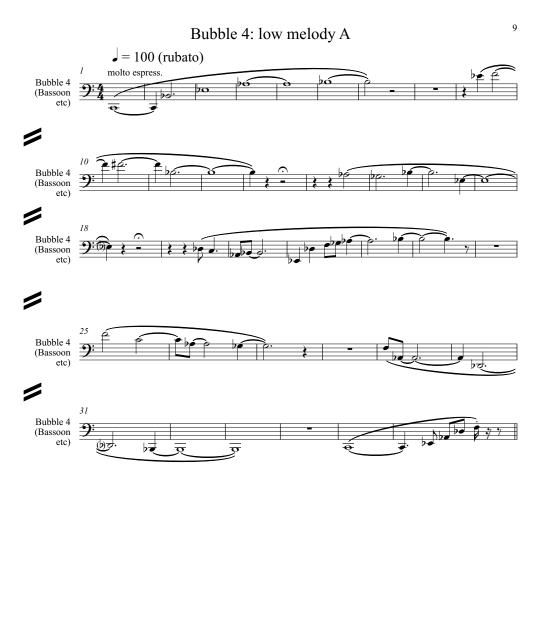












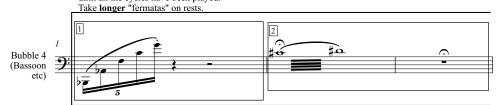
#### Bubble 4: low melody B

#### senza misura

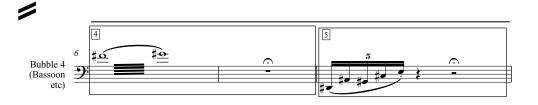
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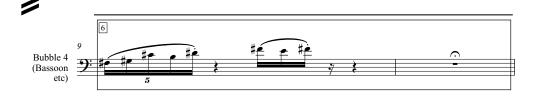
J = 100 (rubato, play freely)

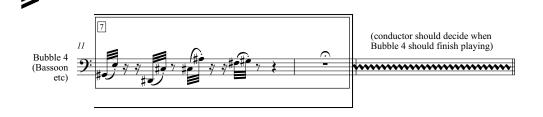
These boxes can be played in any order. However you may not repeat each individual segment more than twice until all the cycles have been played.











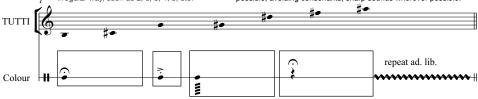
### **TUTTI** elements

### 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 she 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. irregular way, such as 2, 6, 3, 1, 5, etc.

- 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 goup 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.







