

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

Arrangement Ulrich Pöhl

INTRODUCTION

Bubble 2: Plucked/Percussion A

$\text{♩} = 100$ (steady tempo)

1

Bubble 2 I (Mandoline etc)

Bubble 2 II (Harp etc)

Bubble 2 III (guitar etc)

Sounds an octave lower.

2

3

1

1

2

$\text{♩} = 80$ (rubato)

The lengths of fermata on rests molto espress.

3

Bubble 3 I (Violin etc)

exaggerated dynamics

molto espress.

Bubble 3 II (Viola etc)

exaggerated dynamics

molto espress.

Bubble 3 III (Cello etc)

exaggerated dynamics

1

2

→ 3

2

3

4

Bubble 3: Trio A

$\text{♩} = 80$ (rubato)

Bubble 3 I (Violin etc.)

Bubble 3 II (Viola etc.)

Bubble 3 III (Cello etc.)

3

4

1 Bubble 1 (violin or flute etc.)

3

4

25

1

6

21

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

in uni ---- rhy ---- thm

1

2

♩ = 60 (rubato)
The lengths of fermata on rests should be irregular, overall, very long rest.
Always let it ring.

Sounds an octave lower.

3

♩ = 80 (rubato)

4.

Take longer "fermatas" on rests.

choose freely

2+3
The musical material on this page is the same material as on the next page. So go on to next page and do not play this material double.

in uni ---- rhy ---- thm

“Durchführung”

- 1 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.
- 2 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.
- 3 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 proces should take 3 minutes. gradually crescendo to forte.
- 4 Your Solo. Enjoy! If you have more time follow instructions bubble 1.

1

mp

1 5 8^{va} 2 5 8^{va} 6 5 8^{va} 4 5 8^{va}

♩ = 60 (rubato)
The lengths of fermata on rests should be irregular, overall, very long rest.
Always let it ring.

2nd time leave out bar 7. Ignore all fermata
3rd time leave out bars 7+8. Cut bar 6,9,10 to 2/4 and ignore all fermata

play 3 times. Morph material B during 2 repeats to material A

2

f

poco a poco accelerando to tempo material B

EHFGGAR
BFCDDA

f Sounds an octave lower.

attacca

2nd time leave out this bar, connect both chords legato

2nd time leave out this bar, connect both chords legato

play 2 times. Connect repeat legato

3

♩ = 80 (rubato)

p *sim.*

poco a poco accelerando, 80 to 200 and more, (transition to next material)

4

♩ = 100 (rubato)
molto espress.

f (solo)

1

vi choose material freely

2

3

gradually start playing lines individually, non sync within bubble 3

4

transorm material to next page

*entrance = start of Interlude. Play material only once

1 vl choose material freely.

2

3

4

first slow, rubato, follow instructions bubble 1

1

2

3

4 choose material freely.

1

2

3

4

INTERLUDE

1 

last material (in this order), then go to tutti Melody 2

1 VI 1 start Tutti Melody 2. Play 3 times, every time one octave higher. Fade out on fermata


2 When harp hears violin melody (even if still playing), fall in with melody, playing flageolets 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!


3 When you hear vl or hrp playing melody 2, vl and vla switch to accompanying 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). Octaves 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.

4 (fade out), tacet and start again any time after bubble 3 plays their material Trio B, up to entrance Tutti 1 Melodie by violin (bubble 1) of Coda

1-4 For all: poco a poco crescendo p to mp. If melody is finished (#d"), Solo glissando-chord by bubble 3. After their entrance material Bubble 3 Trio B => next page

Tutti Melody 2 tempo  = 60-100



violin and harp repeat melody 3 times. Violin each time one octave higher. ... and never mind the # :-)

TUTTI 

Tonmeister: Audioposition during Interlude: violin (bubble 1) and harp, central-mid, close. All others in a circle around vl and harp. If possible move them in a circle around vl and harp.

Reprise

1 tacet up to bar

Bubble 2: Plucked/Percussion A

2

♩ = 100 (steady tempo)

Bubble 2 I (Mandoline etc)

Bubble 2 II (Harp etc)

Bubble 2 III (guitar etc)
Sounds an octave lower.

continue playing Trio A , in sync, a bit faster or p.a.p accel if possible

♩ = 80 (rubato)

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

Bubble 3 I (Violin etc)

Bubble 3 II (Viola etc)

Bubble 3 III (Cello etc)

exaggerated dynamics

molto espress.

continue playing Trio B, after a few bars, non sync in your bubble, stay pp to mf only

4 improvise beautifully with your material

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 motif, with gaps,
stop and go together, switch one after
each other to Coda

2

3

Coda

1 Tutti Melody 1

1 Tutti Melody 2

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

1 vl 1 starts to play Tutti Melody 1 approx 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.

2+3 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 slightly 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 all 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.

*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.

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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.

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

Bubble I (violin or flute etc.)

Bubble I (violin or flute etc.)

Bubble I (violin or flute etc.)

(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.)

Bubble I (violin or flute etc.)

Bubble I (violin or flute etc.)

Bubble I (violin or flute etc.)

(conductor should decide when Bubble 1 should finish playing)

Bubble 2: Plucked/Percussion A

♩ = 100 (steady tempo)

Bubble 2 I (Mandoline etc)

Bubble 2 II (Harp etc)

Bubble 2 III (guitar etc)

E:F#G#A#
B:C#D#

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)

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)

Bubble 2 I (Mandoline etc)

Bubble 2 II (Harp etc)

Bubble 2 III (guitar etc)

27 5

Bubble 2 I
(Mandoline
etc)

Bubble 2 II
(Harp etc)

Bubble 2 III
(guitar etc)

6

Bubble 2: Plucked/Percussion B

$\text{♩} = 60$ (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♭

Sounds an octave lower.



6

Bubble 2 I
(Mandoline
etc)

Bubble 2 II
(Harp etc)

Bubble 2 III
(guitar etc)

Bubble 3: Trio A

7

$\text{♩} = 80$ (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

8

$\text{♩} = 80$ (rubato)

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

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

9

$\text{♩} = 100$ (rubato)
molto espress.

Bubble 4
 (Bassoon
 etc)

Bubble 4
 (Bassoon
 etc)

Bubble 4
 (Bassoon
 etc)

Bubble 4
 (Bassoon
 etc)

Bubble 4
 (Bassoon
 etc)

10

Bubble 4: low melody B

senza misura

$\text{♩} = 100$ (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 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