

Longing from afar

for to be tele-performed
(2020)

- version 5 -

D a i F u j i k u r a

This is an open score, designed to be tele-performed.
I was asked by my friend Kazuki Yamada to compose this work.

As a result of social distancing during the Covid 19 pandemic, I was considering how all musicians make sound together even when we are all physically far apart.

The situation is a unique one, as all musicians, amateurs, students, and professionals are staying at home due to lockdown. Consequently they are unable to play together. Conductors also have no possibilities to lead ensemble music.

This period is a testing time for national and regional leaders. Their decision making has a direct affect on the survival of many.

Inspired by this, I designed this work to be performed with leader/conductor, which is unlike many other open score works. The conductor has a direct influence on the sound of the music working ensemble with other musicians.

Dai Fujikura

この作品は、かっちり書かれていない、どの楽器、どの声で演奏しても良い、曲の長さも自由という作品です。

「テレワークでみんなで演奏できるような曲作ってよ」と友人の指揮者、山田和樹さんに言われて作ってみました。

よって、テレワークで演奏できるようにデザインされています。

Covid 19のパンデミックの影響によるソーシャル ディスタンスの状況で、僕たち音楽家が物理的に離れていても、一緒に音を出し新しい音楽を作る方法は無いだろうか、と考えました。

ロックダウンのお陰で、一緒に演奏できない、アマチュア、学生、大スター演奏家が皆それぞれの家にいるこの状況は独特です。

音を出さない指揮者も誰も指揮をできずに、家にいます。

各国のリーダーが毎日大きな決断を迫られています。

それぞれのリーダーの決断によりこの期間中に何人の人々が死ぬか、それとも救えるかが決まる。

この作品は、他の多くのオープンスコア作品とは異なり、リーダー/指揮者が一緒に演奏する人たちと話し合っ、音楽をデザインできるように作られています。

藤倉大

Longing from afar

- flexible score designed to be tele-performed

Version 5 (15th April 2020 / 10th October 2020, corrected 11th March 2021)

Dai Fujikura

全体のルール：

- 1：全体の7つのセクションは、セクションからセクションへ移る時にはギャップは無く、続いて流れるように演奏、歌われること。
- 2：Pitchの段にある音程を、Colourの段にある演奏方法で演奏／歌う。Colourの段にあるいくつかの奏法を演奏者／歌手は自由に選んで演奏／歌うする。(か、前もって決めておくのでも良い。例：Section DはColourは2と4のみ、など)
- 3：Pitchの段にある音程はどのオクターヴで演奏しても／歌ってもよい。
- 4：歌う場合は、どの言葉、意味のない言葉、音としての声、で歌っても良い。なるだけ母音を多く使った柔らかな音、子音的なノイズは極力さけて。

指揮者／リーダーへのリクエスト：

必ず1回は(たくさんあっても良い) FREEZEする場所を作ること。

FREEZEとは、指揮者／リーダーがあるサインを出したら、その時歌っていた／演奏していた音を長くレガートで持続すること。

持続時間は最短で8秒。もっと長いほうが好ましい。

General Rule:

1) This work has 7 sections. When you shift from one section to the next, there must not be any gaps between the sections. It has to shift seamlessly.

2) 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 you use in certain sections i.e. in Section D, only using technique 2 and 4.)

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

4) 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.

Request to the leader/conductor:

Make "FREEZE" spots at least once (there can be many spots) FREEZE means that if the conductor / leader gives a sign, the sound that was being sung / played at that time is sustained for a long time.

The minimum duration is 8 seconds. Longer is preferable.

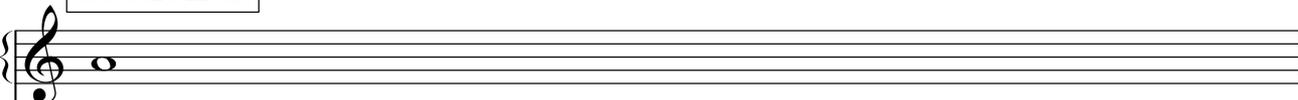
Section A

指揮者／リーダーが、「2」と合図すると、奏者／歌手はこの中から2つの音を選んで、その2つの音のみを演奏／歌う。指揮者／リーダーが「3」と合図すると、同じように今度は3つの音を、「4」とすると4つの音を。指揮者／リーダーは、2、3、4、5、6、7、と徐々に増やしていく必要はなく、例えば、2、6、3、1、5、など、不定期な感覚で変えていくのが良いと思う。

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.

Section B

Section C

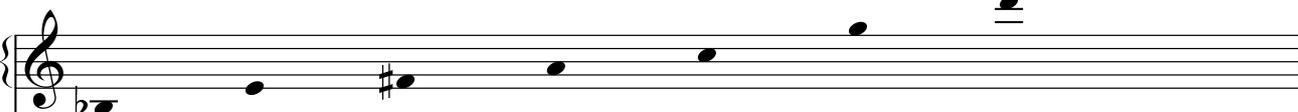
Pitch 

Colour 

指揮者／リーダーが、「2」と合図すると、奏者／歌手はこの中から2つの音を選んで、その2つの音のみを演奏／歌う。指揮者／リーダーが「3」と合図すると、同じように今度は3つの音を、「4」とすると4つの音を。指揮者／リーダーは、2、3、4、5、6、7、と徐々に増やしていく必要はなく、

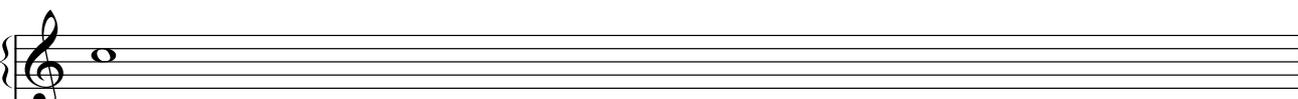
When the conductor / leader signals "2", the player / singer chooses two pitches from the "Pitch Stave". If the conductor / leader signals "3", then s/he chooses 3 pitches, and so on. The conductor / leader does not have to increase gradually, for instance 2, 3, 4, 5, 6, 7. I think it's good to change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

Section D

Pitch 

Colour 

Section E

Pitch 

Colour 

指揮者／リーダーが、「2」と合図すると、奏者／歌手はこの中から2つの音を選んで、その2つの音のみを演奏／歌う。指揮者／リーダーが「3」と合図すると、同じように今度は3つの音を、「4」とすると4つの音を。指揮者／リーダーは、2、3、4、5、6、7、と徐々に増やしていく必要はなく、例えば、2、6、3、1、5、など、不規則な感覚で変えていくのが良いと思う。

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.

Section F の音程を弾き、歌いながら、指揮者が全員に指示を出し、スタッカート、テヌート+フェルマータ、トレモロ、など全員一緒に演奏、歌うようにする。

Keep playing/singing the pitches of Section F, but this time the conductor cues staccato, tenuto+fermata, tremolo etc. to the all musicians. Musicians should try to play/sing as tutti.

Example below:

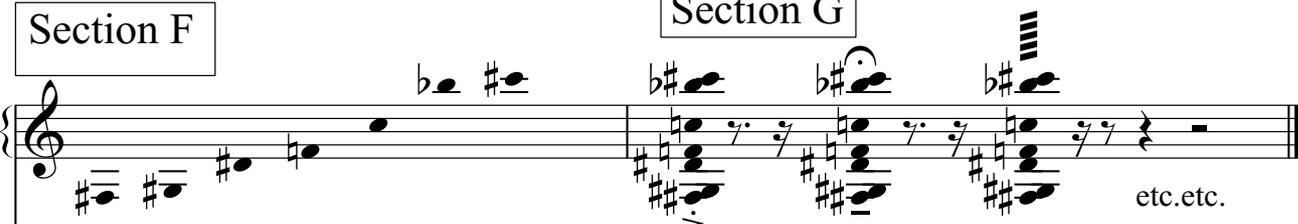
以下、例：

Section F

Pitch 

Colour 

Section G

Pitch 

Colour 

etc.etc.

下のメロディを曲のどこかで演奏／歌ってもよい。どこに入れるか、は自由。ただし、グループで演奏／歌うこと。

メロディは必ずレガートで演奏／歌うこと。

メロディ 1 とメロディ 2 を同時に演奏、歌っても良い（例えば、2つのグループがそれぞれのメロディを同時に演奏、歌う、など）

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.)

Tutti Melody 1



Tutti Melody 2



もしこの二つのTutti Melody 1 と 2 を同時に演奏し、それでこの作品の演奏を終えたい場合。
提案：このTutti Melody 2の最後の音「シ」が残る感じで終わるのが良いかもしれない（よって Tutti Melody1の最後の音、「ドのシャープ」は書かれた通り3拍で切り、Tutti Melody 2の最後の音「シ」はフェルマータ、よって、この「シ」だけが残って、終わる。

If you want to, you can end this piece with the simultaneous playing of these two tutti melodies, Tutti Melody 1 and Tutti Melody 2.

Suggestion: In this case, it may be better to end with the B-natural alone from Tutti Melody 2. This means that the last note of Tutti Melody 1, which is C-sharp, should be held for 3 beats as written, while the last note of Tutti Melody 2, which is B-natural, should be held for longer (put a "fermata" on it). Thus, the piece finishes with B-natural alone.

下のメロディは各自ソロで歌っても、演奏しても良い（歌わなくても、演奏しなくても良い）。どれを歌っても／演奏しても良いし、どの順番でも良い。

ただし、Section CとSection Eの時のみ、に歌い、演奏したい人はすること。

メロディは必ずレガートで演奏／歌うこと。このメロディは移調はしないこと。

These **solo melodies** below may be sung/played, but you don't have to sing / play any of these at all. If you are singing/playing these melodies, they must be played/sung as solos.

You can sing / play these melodies in any order and any of them.

However, if you want to sing / play these, you can **ONLY do so in Section C and/or Section E.**

These melodies must be played / sung legato.
Do not transpose these "solo melodies".

solo melodies

Pitch



Pitch



Pitch

下のメロディはピアノで演奏しても良い
(演奏しなくても良い)。どれを演奏して
も良いし、どの順番でも良い。
フェルマータは長すぎると思うくらい長く
取る事。

**ただし、Section Bの時のみ、演奏したい
場合は演奏可能。**

このメロディは移調はせず、楽譜のまま演
奏すること。

These melodies below can be played
on the piano. You may also decide not
to play any of them. If you do choose to
play them, you can play any of them
and in any order.

The fermatas should be sustained
almost to the point where you think they
are too long.

These melodies can only be played in
Section B.

Do not transpose these melodies, just
play as written if you want to play any of
them.

Piano Melodies I

P1B
Very slow tempo
(but grace notes must be played rapidly)
espress.
p
Ped. (do not change pedal)

P2B
Very slow tempo
(but grace notes must be played rapidly)
espress.
p
Ped. (do not change pedal)

P3B
Very slow tempo
espress.
p
Ped. (do not change pedal)



P4B
in Steady tempo (♩ = 40 - 52)
p
senza pedale

下のメロディはピアノで演奏しても良い
 (演奏しなくても良い)。どれを演奏して
 も良いし、どの順番でも良い。
 フェルマータは長すぎると思うくらい長く
 取る事。

**ただし、Section Dの時のみ、演奏したい
 場合は演奏可能。**
 このメロディは移調はしせず、楽譜のまま
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These melodies below can be played
 on the piano. You may also decide not
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The fermatas should be played almost
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These melodies can only be played in
 Section D.

Do not transpose these melodies, just
 play as written if you want to play any of
 them.

Piano Melodies II

Musical score for Piano Melodies II, measures P1D, P2D, and P3D. The score is in 3/4 time and piano (p).
 - P1D: Treble clef, notes G4, A4, B4, C5, D5. Bass clef, notes G3, F3, E3, D3. Pedal: senza pedale.
 - P2D: Treble clef, notes G4, A4, B4, C5, D5. Bass clef, notes G3, F3, E3, D3. Pedal: Ped.
 - P3D: Treble clef, notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Bass clef, notes G3, F3, E3, D3. Pedal: Ped. An 8va bracket is shown above the treble staff.



Musical score for Piano Melodies II, measures P4D and P5D. The score is in 3/4 time and piano (p).
 - P4D: Treble clef, notes G4, A4, B4, C5, D5. Bass clef, notes G3, F3, E3, D3. Pedal: P senza pedale. An 8va bracket is shown above the treble staff.
 - P5D: Treble clef, notes G4, A4, B4, C5, D5. Bass clef, notes G3, F3, E3, D3. Pedal: senza pedale. Text: Very slow tempo (but grace notes must be played rapidly). An 8va bracket is shown above the treble staff.

Longing from afar

- flexible score designed to be tele-performed

Version 5 (15th April 2020 / 12th October 2020)

BASS Clef Version

Dai Fujikura

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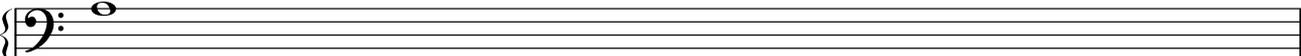
Section A

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Section B

Section C

Pitch 

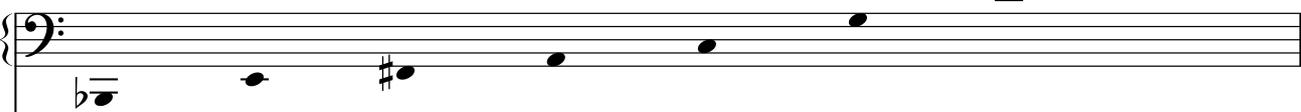
Colour 



指揮者／リーダーが、「2」と合図すると、奏者／歌手はこの中から2つの音を選んで、その2つの音のみを演奏／歌う。指揮者／リーダーが「3」と合図すると、同じように今度は3つの音を、「4」とすると4つの音を。指揮者／リーダーは、2、3、4、5、6、7、と徐々に増やしていく必要はなく、例えば、2、6、3、1、5、など、不規則な感覚で変えていくのが良いと思う。

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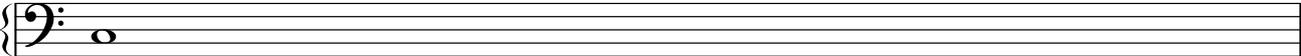
Section D

Pitch 

Colour 



Section E

Pitch 

Colour 



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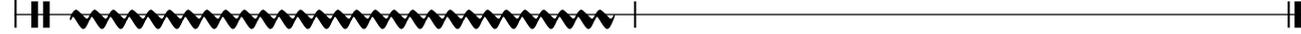
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Section F の音程を弾き、歌いながら、指揮者が全員に指示を出し、スタッカート、テヌート+フェルマータ、トレモロ、など全員一緒に演奏、歌うようにする。

Example below:

Section G

Pitch 

Colour 

etc.etc.

下のメロディを曲のどこかで演奏／歌ってもよい。どこに入れるか、は自由。ただし、グループで演奏／歌うこと。

メロディは必ずレガートで演奏／歌うこと。

メロディ 1 とメロディ 2 を同時に演奏、歌っても良い（例えば、2つのグループがそれぞれのメロディを同時に演奏、歌う、など）

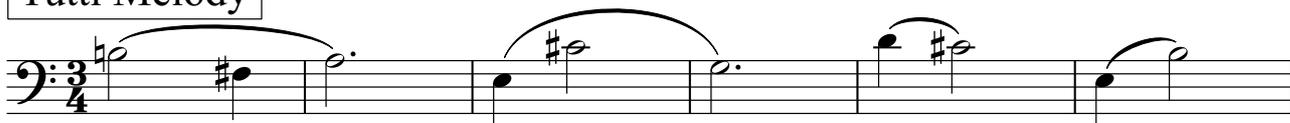
You may play / sing the melodies below somewhere in the piece. It's up to the musicians and the leader where to put it. However, a group must play / sing this melody together.

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.)

Tutti Melody

Pitch

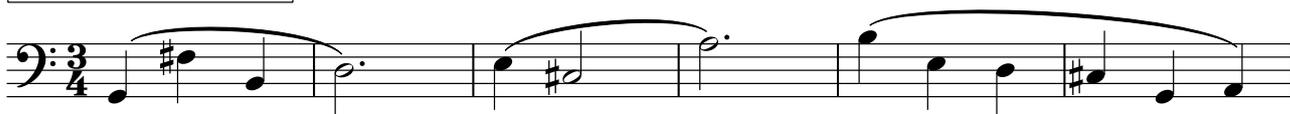


Pitch



Tutti Melody 2

Pitch



Pitch



もしこの二つのTutti Melody 1 と 2 を同時に演奏し、それでこの作品の演奏を終えたい場合。
提案：このTutti Melody 2の最後の音「シ」が残る感じで終わるのが良いかもしれない（よって Tutti Melody1の最後の音、「ドのシャープ」は書かれた通り3拍で切り、Tutti Melody 2の最後の音「シ」はフェルマータ、よって、この「シ」だけが残って、終わる。

If you want to, you can end this piece with the simultaneous playing of these two tutti melodies, Tutti Melody 1 and Tutti Melody 2.

Suggestion: In this case, it may be better to end with the B-natural alone from Tutti Melody 2. This means that the last note of Tutti Melody 1, which is C-sharp, should be held for 3 beats as written, while the last note of Tutti Melody 2, which is B-natural, should be held for longer (put a "fermata" on it). Thus, the piece finishes with B-natural alone.

下のメロディは各自ソロで歌っても、演奏しても良い（歌わなくても、演奏しなくても良い）。どれを歌っても／演奏しても良いし、どの順番でも良い。

ただし、Section CとSection Eの時のみ、
に歌い、演奏したい人はすること。
メロディは必ずレガートで演奏／歌うこと。 このメロディは移調はしないこと。

These **solo melodies** below may be sung/played, but you don't have to sing / play any of these at all. If you are singing/playing these melodies, they must be played/sung as solos.

You can sing / play these melodies in any order and any of them.

However, if you want to sing / play these, you can **ONLY do so in Section C and/or Section E.**

These melodies must be played / sung **legato.** **Do not transpose** these "solo melodies".

solo melodies

Pitch



Pitch



Pitch

下のメロディはピアノで演奏しても良い
(演奏しなくても良い)。どれを演奏しても
良いし、どの順番でも良い。
フェルマータは長すぎると思うくらい長く
取る事。

**ただし、Section Bの時のみ、演奏したい
場合は演奏可能。**

このメロディは移調はせず、楽譜のまま演
奏すること。

These melodies below can be played
on the piano. You may also decide not
to play any of them. If you do choose to
play them, you can play any of them
and in any order.

The fermatas should be sustained
almost to the point where you think they
are too long.

These melodies can only be played in
Section B.

Do not transpose these melodies, just
play as written if you want to play any of
them.

Piano Melodies I

P1B
Very slow tempo
(but grace notes must be played rapidly)
espress.
p
Ped. (do not change pedal)

P2B
Very slow tempo
(but grace notes must be played rapidly)
espress.
p
Ped. (do not change pedal)

P3B
Very slow tempo
espress.
p
Ped. (do not change pedal)



P4B
in Steady tempo (♩ = 40 - 52)
p
senza pedale

下のメロディはピアノで演奏しても良い
 (演奏しなくても良い)。どれを演奏して
 も良いし、どの順番でも良い。
 フェルマータは長すぎると思うくらい長く
 取る事。

**ただし、Section Dの時のみ、演奏したい
 場合は演奏可能。**
 このメロディは移調はしせず、楽譜のまま
 演奏すること。

These melodies below can be played
 on the piano. You may also decide not
 to play any of them. If you do choose to
 play them, you can play any of them
 and in any order.

The fermatas should be played almost
 to the point where you think they are too
 long.

These melodies can only be played in
 Section D.

Do not transpose these melodies, just
 play as written if you want to play any of
 them.

Piano Melodies II

Musical score for Piano Melodies II, sections P1D, P2D, and P3D. The score is for Piano in 3/4 time. P1D and P2D are short melodic phrases. P3D is a longer melodic phrase with an 8va marking. Pedal markings are present below the bass staff for each section.



Musical score for Piano Melodies II, sections P4D and P5D. P4D is a melodic phrase with a very slow tempo instruction and a grace note. P5D is a melodic phrase with a very slow tempo instruction. Both sections include piano markings and 'senza pedale' instructions.