

Michael Finnissy

Jisei
(1981)

Violoncello solo

Flute

Oboe

Viola

Piano

Percussion (1 player : 3 Tomtoms or
Rototoms.)
hard sticks throughout

Duration : 8 minutes approximately

Preview File Only

First Performance :

3/4 [♩ = 184]

Pizz. *f*

Vcl. solo

Perc. *f* [= Vcl.]
hard sticks

3 Tomtoms
or Rototoms

6:5 6:5 5:3

4/8 7/8 9/7 5:3 4/4

Vcl. solo

Perc. *f* [= Vcl.]

1

4/4 [♩ = 92] 2/4 5/8 [♩ = 184] 2/4

Fl. *ambrosiurae gliss.* (senza dim.)

Ob. *ambrosiurae gliss.* (senza dim.)

Vcl. solo *ff* *pp* *ff* *pp* *p* (*p*) *pp*

Perc. *f* 7:6 7:5

5:4 5:4 6:5 5:4

7:5 8:5

N.B. * The glissando (an even "bending" of the pitch up or down) extends over the full duration of the note irrespective of ties: thus the fifth note of the flute-part slides across nine ♩-beats, not just the final ♩; the fifth note of the oboe-part slides across six ♩-beats, and so on. The final note (♩) represents the pitch arrived at (at the end of the slide), and is not separately fingered.

2 4 4 2 3 4

7:4 7:6 9:8 7:5

Fl. *pp subito*

Ob. *pp subito*

Vcl. solo *ff* *pp* *ff* *(Pizz.) pp*

Perc. *pp (subito)*

7:6 10:9 11:8 8:7

3 3 3 3 4 4

7:5

Fl.

Ob. *pp*

Vcl. solo *pp*

Perc.

3:3 9:7 5:4 7:5 5:4 3 3

3 3 3

7:5 7:6

Fl. *pp*

Ob.

Vcl. solo *pp* *pp*

Perc. *(pp)*

6:5 5:3 11:9

Fl. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{7}{7}$ *pp*

Ob. $\frac{7}{6}$ *pp*

Vcl. solo $\frac{7}{6}$ $\frac{7}{6}$ $\frac{7}{5}$ $\frac{9}{7}$ $\frac{9}{8}$ $\frac{5}{3}$

Perc. *(pp)*

$\frac{3}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ (always $\text{♩} = 92$ inflexible, no expressive rubato)

Fl. $\frac{7}{6}$ $\frac{7}{6}$ *mf subito*

Ob. $\frac{8}{7}$ $\frac{9}{7}$ $\frac{3}{4}$ $\frac{5}{3}$ *mf subito*

Vla. $\frac{13}{10}$ $\frac{6}{5}$ $\frac{5}{4}$ $\frac{5}{3}$ *mf*

Vcl. solo *(pp)*

Perc. *mf (subito) senza cresc.*

Fl. $\frac{7}{5}$ $\frac{5}{4}$ $\frac{5}{3}$ $\frac{7}{5}$ *pppp! subito*

Ob. $\frac{7}{5}$ $\frac{5}{4}$ $\frac{5}{3}$ $\frac{7}{6}$ $\frac{7}{6}$ *pppp! subito*

Vla. $\frac{11}{10}$ $\frac{12}{11}$ $\frac{3}{4}$ *pppp! subito*

Perc. *pppp! (senza cresc.)*

6

Fl. *subito*

Ob.

Vla.

Perc.

ppp *p [= Instr.]* *ppp* *p [= Instr.]*

Fl.

Ob.

Vla.

Perc.

ppp *p [= Instr.]*

7 (same tempo ♩ = 92)

Fl.

Ob.

Vla.

Vcl. solo

Perc.

Arco *p* *p* *p*

8

Ob. *5(d)*
Vla.
Vcl. solo *(p)*
Perc. *(p)*

9

Ob.
Vla.
Vcl. solo *7:5*, *6:5*, *5(d)*
Perc. *(p)*

10

Ob. *5(d)*, *3*, *7:6*
Vla. *mp*, *(mp)*
Vcl. solo *mp*, *5:4*, *9:8*
Perc. *p*, *(poco)*, *mp*, *mp senza cresc.*

11

3
8

Ob. (mp) poco cresc.

Vla. 5:4 9:8 mp poco cresc.

Vcl. solo mp poco cresc.

Perc. mp (poco)

4 12

Ob. mf (mf)

Vla. mf

Vcl. solo 7:6 mf

Pno. mf 3 18:13 7:6 (= 8^{va} bassa sempre.)

Perc. mf mf (senza cresc.)

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Ob. $5:4$

Vla.

Vcl. solo $5:4$ (mf)

Pno. $14:11$ $22:19$ $5(d)$ (80)

Perc. (mf)

13

Ob.

Vla.

Vcl. solo $7(d)$ (mf)

Pno. 3 $7:5$ $20:17$ (80)

Perc.

14

Ob. $5:4$

Vla. $5(d)$ $9:8$ $9:8$ *(mf)*

Vcl. solo $9:8$ $5(d)$ *(mf)*

Pno. $9:7$ *(So.)*

Perc. *(mf)*

Ob. $5:4$ $5:4$ *(mf)*

Vla. $5(d)$ $5(d)$

Vcl. solo $5(d)$

Pno. $5:4$ *(So.)*

15

Ob. *(mf)* poco a poco cresc.

Vla. $7:6$ *(mf)* poco a poco cresc.

Vcl. solo *mf* poco a poco cresc.

Pno. $8:5$ $6:5$ $5:3$ 3 *(mf)* poco a poco cresc. *(So.)*

Ob.

Vla. $9:8$

Vcl. solo

Pno. $13:10$ $14:9$ $10:9$ $5:4$

(90)

Ob. $5:4$

Vla. $5(\downarrow)$

Vcl. solo $5(\downarrow)$

Pno. $5:3$ $7:5$ 3 $16:11$

(90)

16

Ob.

Vla. $5(\downarrow)$ $5:4$

Vcl. solo $5(\downarrow)$ $9:8$

Pno. $6:5$ $23:20$ $5:4$ $5:4$

(90)

Ob.

Vla.

Vcl. solo

Pno.

9:8

9:8

7:6

9:8

short, vigorous glissando (bend pitch without changing dynamic level - NOT portamento)

17

Ob.

Vla.

Vcl. solo

Pno.

7:5

9:7

7:6

7:4

11:9

8:7

9:7

Ob.

Vla.

Vcl. solo

Pno.

7:6

8:5

détaché

8:7

6:5

21:20

Ob. *f*

Vla. *f* 7:6

Vcl. Solo 3 3 7:5

Pno. 7:5 3 loco

(Solo)

18

Ob. 5:4

Vla. 5:4

Vcl. Solo 5(d) 3 legatiss.

Pno. 24:19 11:9

(Solo)

Ob. *f* *ppp* (sempre)

Vla. *f* *ppp* (sempre)

Vcl. solo 8:7 9:8 7:6 *pp* *f* *pp subito*

Pno. 10:9 12:7 *ppp* (sempre) (*ppp*)

(Solo)

19

Ob. *ppp*

Vla. *ppp*

Vcl. solo *(pp)* *5:4* *7:6*

Pno. *(pp)* *5:4*

(Sed.) *(ppp)*

20

Fl. *pp (=Vcl.)*

Ob. *(ppp)* *5(♯)*

Vla. *(ppp)* *5:4*

Vcl. solo *pppp!* *12:7* *pp* *(pp)*

Pno. *(ppp)* *5:4* *pp subito [= Vcl.]*

Perc. *molto Sed. sempre simile*

43

3 4 5 [♩ = 184] 4 3

7:6 8 8 8 8

Fl.

Ob.

Vla.

Vcl. solo

Pno. 7:6 7:5 3 7(♩)

Perc. pp

3 3 [♩ = 92]

Fl.

Ob. pp [r.vcl.]

Vla. pp [= Vcl.]

Vcl. solo

Pno. 3 9:7 3

Perc. 3 3 (pp)

21

Musical score for measures 1-4. The score includes staves for Flute (Fl.), Oboe (Ob.), Viola (Vla.), Violin solo (Vcl. solo), Piano (Pno.), and Percussion (Perc.). The Flute and Oboe parts feature long, sustained notes with phrasing slurs. The Viola and Violin solo parts have a 7:6 ratio indicated above the staff. The Piano part has a 3-measure triplet and a 7:6 ratio. The Percussion part has a *pp* dynamic marking and a 3-measure triplet.

Two musical staves that have been redacted with thick black bars.

Musical score for measures 5-8. The score includes staves for Flute (Fl.), Oboe (Ob.), Viola (Vla.), Violin solo (Vcl. solo), Piano (Pno.), and Percussion (Perc.). The Flute and Oboe parts have phrasing slurs and a 7:6 ratio. The Viola part has a 7:6 ratio. The Violin solo part has a 5(d) fingering. The Piano part has a 7:6 ratio. The Percussion part has a *pp* dynamic marking and a 3-measure triplet.

Preview File Only

22

7

4

3

23

Fl.

Ob.

Vla.

Vcl. solo

Pno.

Perc.

Fl.

Ob.

Vla.

Vcl. solo

Pno.

Perc.

5

5
8

3
4

4
4

9:8

24

5:4

7
8

Fl.

Ob.

Vla.

Vcl. solo

Pno.

Perc.

pp

pp

pp

pp

pp

3
4

4
4

5:4

25

7
8

3
4

Fl.

Ob.

Vla.

Vcl. solo

Pno.

Perc.

pp

3
4

Fl. $7:6$

Ob. *pp* [*vcl.*]

Vla. *pp* [*vcl.*]

Vcl. solo

Pno. $9:7$

Perc.

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Fl. $5:4$

Ob.

Vla.

Vcl. solo $7:6$

Pno. $8:7$ $11:9$ $7:5$

Perc. *pp* 3 3

26

3/4 4/4 5/8 27 4/4 5:4

Fl. *scd*

Ob. *7:9* *smo. re.*

Vla. *smo. re.*

Vcl. solo

Pno. *9:7*

Perc. *pp* *pp*

3/4 28 9:8

Fl. *5* *scd*

Ob.

Vla.

Vcl. solo *7:6*

Pno. *5:4*

Perc. *pp* *pp*

Fl. *502* *7:4*

Ob.

Vla.

Vcl. solo

Pno. *7:6* *7:6* *5:4*

Perc.

29

Fl. *7:6*

Ob. *7:6* *7:6*
pp staccato (quasi Pizz.)

Vla. *Pizz.*
pp (=Ob.)

Vcl. solo *7:6* *5(d)*

Pno. *7:6*

Perc.

30

5
8

4
8

Fl. *5(d)*

Ob.

Vla.

Vcl. solo *5(d)*

Pno. *7:6* *5:4* *7:5*

Perc. *3* *pp*



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Fl. *5:4* *7* *9:7* *pp* *mf* *pp*

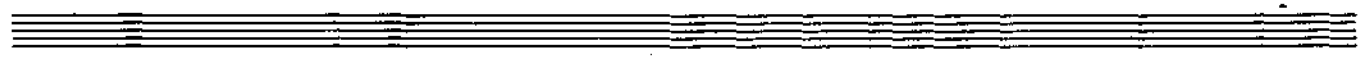
Ob.

Vla.

Vcl. solo *7:6* *pp*

Pno. *3* *subito cresc.* *10:7*

Perc.



31

2

3 [♩ = 184]

7

4

11:7

8

8

8

9:7

8

Fl.

Ob.

Vla.

Vcl. solo

subito cresc. molto

pp

di nuovo

pp

subito cresc. molto

6:5

ff

al fine

simile

8:7

Pno.

(pp)

p

mf

f

9:7

Perc.

pp

mf

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4 7 32

5:4

8

8:7

8:7

9:7

7:6

Fl.

Ob.

Vla.

Vcl. solo

staccato, senza ped., quasi Pizz.

Pno.

(S)

(Sed.)

p

f

Perc.

5 7 6
8 8 8

9:7

Fl. *ff* *pp*

Ob.

Vla.

Vcl. solo
I. 8:7 II. III.

Pno.
10:7 9:7 7:5 7:6

Perc.

6 7 33

8 8 8

7:6 9:7

Fl. *ff* *pp* *ff* *pp*

Ob.

Vla.

Vcl. solo
I. 8:7 II. 9:7

Pno.
10:6 12:7

Perc.
mf

Fl. $9:7$ $5:3$ pp ff pp

Ob. $10:7$ $12:7$ $5:4$ 3
pp stacc. (quasi Pizz.) mp f

Vla. $9:7$ $11:7$ 3 $14:9$
Pizz. pp mp f

Vcl. solo $8:7$ 3 $8:7$

Pno. $10:7$ $9:7$ $9:7$ (f)

Perc. pp f p ff

4 *senza ral.*

Fl. *embouchure 6/8 (over the last 4 2-beats only)* f

Ob. $7(4)$ 3 $9:8$ f [=vel.]

Vla. $5(4)$ $11:8$ f [=vel.]

Vcl. solo

Pno. 3 $6:5$ (f) f p

Perc. 3 f ff **Fine**