

Michael Finnissy

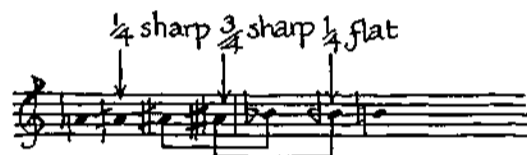
Nobody's Jig (1980-81)  
for 2 violins, viola and violoncello

Commissioned by South Hill Park Arts Centre, Bracknell, with  
funds provided by Southern Arts.

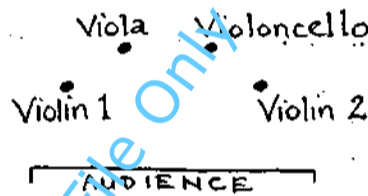
Duration 20 minutes approximately.

Notes:


Quarter tones



Players seated thus



Careful attention is to be given to  
metronomic indications, particularly  
in the slower sections of the work  
— where the indicated durations are  
also to be scrupulously observed.

The four instruments start exactly together on a unison  and  
thereafter pursue an independent course until the end of their  
individual part.

It is not necessary for all to finish together — although additional  
co-ordinating cues may be established at the discretion of the performers  
during the course of rehearsals.

There is no score of this work, as the four parts are independent!

VIOLIN I

Nobody's Jig:  
Michael Finnissey

[♩=100] accel. ———  
 détaché  $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{7:5}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{6:5}{\curvearrowright}$   
 pp  $\overset{fff}{\curvearrowright}$  pp  $\overset{fff}{\curvearrowright}$  pp  $\overset{fff}{\curvearrowright}$

[♩=138] ral. ———  
 $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{7:5}{\curvearrowright}$   $\overset{5:3}{\curvearrowright}$   
 pp  $\overset{fff}{\curvearrowright}$  pp  $\overset{fff}{\curvearrowright}$  pp  $\overset{fff}{\curvearrowright}$

[♩=100] accel. ——— [♩=160]  
 $\overset{8:7}{\curvearrowright}$   $\overset{6:5}{\curvearrowright}$   $\overset{10:7}{\curvearrowright}$   $\overset{6:5}{\curvearrowright}$   
 pp  $\overset{fff}{\curvearrowright}$  pp  $\overset{fff}{\curvearrowright}$  pp *sempre trem. (non legato)*

(D)  $\overset{10:9}{\curvearrowright}$   $\overset{15:11}{\curvearrowright}$

ral. ——— [♩=126] [♩=63]  
 $\overset{12:7}{\curvearrowright}$   $\overset{7:5}{\curvearrowright}$   $\overset{10:9}{\curvearrowright}$   
 (pp) *sul tasto* *pppp! trem. à la pointe*

(sul tasto)  
 non trem.

accel. pos. norm. ———  
 détaché (pppp!)  $\overset{12:11}{\curvearrowright}$   $\overset{9:7}{\curvearrowright}$

[♩=144] [♩=72]  
 $\overset{8:5}{\curvearrowright}$   $\overset{9:7}{\curvearrowright}$   $\overset{6:5}{\curvearrowright}$   
*Molto staccato*

(E♭)  $\overset{6:5}{\curvearrowright}$   $\overset{13:11}{\curvearrowright}$  (f)

3  
p legatiss.

ral. [♩=104 ♩=52]  
(p) legato

7:5

11:10 7:6 17:15

legato

(p) pppp! 9:8 6:5 9:8

pppp! 10:9 (trem.) 6:5 10:7  
(Eb) (F) (Db) accel. détaché (leggierissimo)

pppp! 8:5 (molto stacc.) 14:11

p legatiss. 7:5 5:3 (trem.) 5:4 (non trem.)

VLN. I.

[♩ = 160 ♩ = 80]

(brem.) (non trem.) (p) *ff* subito (senza dimin.)

subito *ppp* (senza cresc.)

(non trem.) *ff* senza dimin.

*sfz* *pp* senza dimin. *sfz* *pp* senza dimin. (non trem.) *ppp* (senza cresc.) *ff* subito (senza dimin.) 8:7 *ppp* subito (senza cresc.)

*ff* sub. (senza dim.) *ppp* sub. (senza cresc.)

9:8 *ff* sub. (senza dim.) 9:7

*ppp* sub. (senza cresc.) *ff* sub. (senza dim.)

[♩ = 160] ral. 9:8 *ppp* sub. (senza cresc.) *f* sub. legato

(D) Long

VLN. I.

[♩ = 76 ♩ = 38]

molto accel.

(D#) Long 14:11 7:6

*p* détaché (bém.) 7:5 (bém.) (bém.) *pp* *f*

(D) (E) [♩ = 152] molto staccato 6:5

*pp* *f* *pp* *f* *pp*

12:11 7:6

*f* *pp* *f* *pp*

3 3 sul tasto

*f* *ppp* *legatiss.* *mp* (*mp*)

(*fff*) *fff* *mp* *mp* *fff* *ppp* *ppp*

*f* *mp* *mp* *f* *ppp*

*ppp* *f* *fff* *f* *mp* *mp*

*ppp* (*ppp*) *f* *f* *fff* *f* *ppp*

*mp* *mp* *fff* *ppp* *ppp* *mp* con sord.

[♩ = 100]  
 pos. norm. 8:7 6:5 6:5  
 con sord. pp mp pp mp pp mp pp mp pp mp pp

c.s. 7:5 11:9 9:8 8:7  
 mp f niente pp mp pp mp pp mp pp mp pp

c.s. 5:3 5:3 12:11  
 mp pp mp f niente pp mp pp mp pp mp pp mp

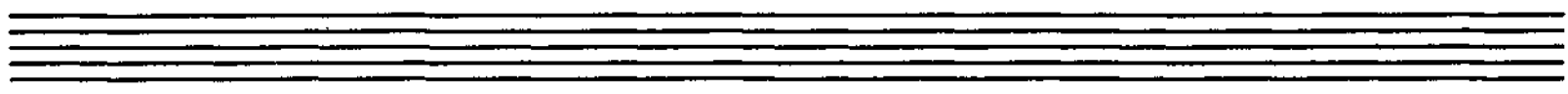
c.s. 5:4 8:5 5:3 7:5 9:8  
 pp mp pp mp f niente pp mp pp mp pp mp pp

c.s. 10:9 5:4 11:10 7:5 3  
 mp pp mp f niente pp mp pp mp pp mp pp

c.s. 6:5 8:7 7:5 7:6 5:3  
 mp pp mp f niente pp mp pp mp pp mp pp

c.s. 7:6 5:4 8:7 8:5  
 mp f niente pp mp pp mp pp mp pp mp f niente pp

c.s. 3 5:3 8:5  
 mp pp mp pp mp f niente pp mp pp niente



2.

# VIOLIN II

## Nobodys Jig.

Michael Finnissey.

*♩ = 104 accel.*

*détaché*

*pp* *fff* *pp* *fff* *pp* *fff*

*♩ = 132 rall.*

*5:3* *5:4* *♩ = 104* *9:7*

*pp* *fff* *pp* *fff* *pp* *mp* *pp*

*3* *7:6* *3* *5:4* *5:3*

*mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *f* *niente* *pp*

*12:11* *8:7* *5:4* *5:3*

*mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *f* *niente* *pp*

*5:4* *5:3* *7:6* *9:7*

*mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *f* *niente* *pp* *mp*

*9:7* *3* *10:9* *5:3* *3* *6:5* *5:3*

*pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *f* *n.* *pp* *mp* *pp* *mp* *pp*

*7:5* *6:5* *5:3* *16:13* *7:6* *5:4*

*mp* *pp* *mp* *pp* *mp* *f* *n.* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

*7:5* *3* *3* *8:7* *7:5*

*mp* *f* *n.* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *f* *n.*

*7:5* *18:17* *7:6* *poco accel* *5:4*

*pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *f* *n.* *pp* *mp* *pp* *mp*

(accel.) - - - -

pp mp f 1. pp < mp PP (senza cresc)

3 10:7 5:4 7:5 7:6

$\text{♩} = 132 (\text{♩} = 66)$

7:5 7:6 7:5 7:6 7:5

5:4 9:8 8:7

détaché

7:6 9:8 5:4

8va loco 8va loco

5:4 3

pp legatiss.

mp 7:5

pp 7:6

détaché

12:11 accel - - - -

10:9 8va loco 13:11

f pp f pp

(accel.) - - - -

5:3 16:13 V.S.

f pp mf

(♩ = 152)



$\text{♩} = 152$   
 10:7  
*mf molto stacc.* *pppp!* *mf* 74:11  
 5:4

*pppp!* 15:13  
*mf* *pppp*

*mf* *rallentando*  $\text{♩} = 144$  *pp* *molto stacc.* 9:7  
 71:9

5:4 11:7 *pp legatiss.*

5:4

*f* niente *mp détaché* (senza dimin.) 7:6

7:5 5:4

*pp legatiss.* 6:5 9:7 9:8

*mp détaché* 10:7 *loco* 9:8

Musical staff 1: Treble clef, key signature of one sharp (F#). Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *pp*. Ratios: 7:5, 7:6.

Musical staff 2: Treble clef, key signature of one sharp (F#). Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *pp*. Tempo:  $\text{♩} = 126 (\text{♩} = 63)$ . Performance instruction: *détaché*. Ratios: 5:3, 7:6, 5:4.

Musical staff 3: Treble clef, key signature of one sharp (F#). Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *f*, *pp*, *f*. Performance instruction: *long*. Ratios: 6:5, 9:8.

Musical staff 4: Treble clef, key signature of one sharp (F#). Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *pp*, *f*, *pp*. Performance instruction: *long*. Ratios: 9:7, 6:5.

Musical staff 5: Treble clef, key signature of one sharp (F#). Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *f*, *pp*, *f*, *pp*. Performance instruction: *long*. Ratios: 6:5, 7:6.

Musical staff 6: Treble clef, key signature of one sharp (F#). Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *f*, *pp*, *f*. Ratios: 10:7, 9:7.

Musical staff 7: Treble clef, key signature of one sharp (F#). Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *pp*, *f*. Ratios: 6:5.

Musical staff 8: Treble clef, key signature of one sharp (F#). Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *pp*, *f*, *pp*, *f*, *pp*. Performance instruction: *long.* Text: *con sord V.S.* Ratios: 3.

Empty musical staff.

6.

Con  
Sord.

pp legatiss. 7:5

mp long  $\text{♩} = 88$  7:6

pp 9:7 mp dimin. 5:4 pp mp

dim. 9:7 pp mp dim. pp mp > pp mp

pp mp  $\text{♩} = 152$  5:3 pp molto stacc. 11:11

pp mp 15:9 7:5 9:8

(pp molto stacc.) 6:5 13:11

pp 11:9

6:5

16:9

5:3

14:11

5:3

8:5

3

5:3

3

8:7

accel. 13:10

$\text{♩} = 102 (\text{♩} = 96)$

-3-

(pp molto stacc)

7:5

8va

9:7

9:8

pp niente.

2. **VIOLA**

Nobody's Jig

Michael Finissy.

The musical score for the Viola part of "Nobody's Jig" is divided into eight staves. The first staff begins with a tempo of  $\text{♩} = 108$  and an *accel.* instruction. It features a *détaché* marking and dynamics of *pp*, *fff*, *pp*, *fff*, *pp*, *fff*, and *pp*. The second staff has a tempo of  $\text{♩} = 126$  and a *rall.* instruction, with dynamics of *fff*, *pp*, *fff*, *pp*, and *fff*. The third staff is marked *(rall)* and *sempre trem (non legato)* with a tempo of  $\text{♩} = 108$  and *accel.*, including a *simile (trem)* instruction and dynamics of *pp*, *fff*, *pp*, *fff*, *pp*, *fff*, and *pp*. The fourth staff is marked *(accel)* and features dynamics of *pp* and *fff*. The fifth staff has a tempo of  $\text{♩} = 126$  and a *rall.* instruction, with dynamics of *pp*, *fff*, *pp*, and *fff*. The sixth staff is marked *(rall)* and includes a *(sempre trem e non legato)* instruction and dynamics of *pp*, *fff*, *fff*, and *pp*. The seventh staff is marked *(rall.)* and features dynamics of *pp*, *fff*, and *pp*. The final two staves are empty.

---  $\text{♩} = 108$  accel ---  
 9:7

fff pp fff pp

(accel.) ---

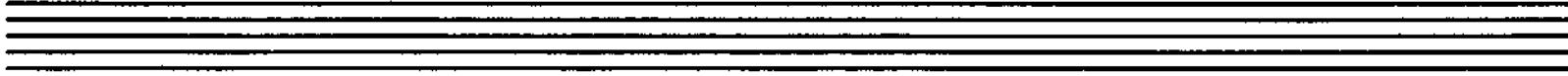
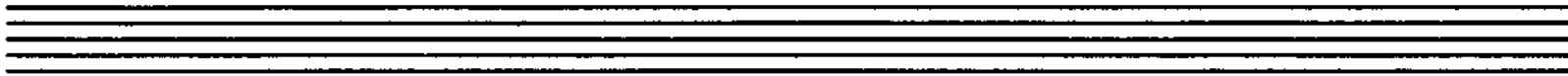
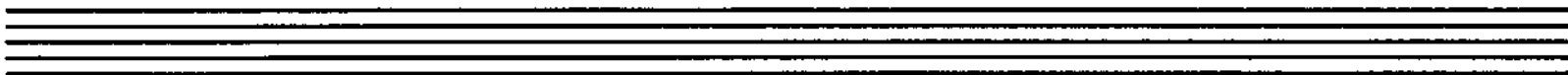
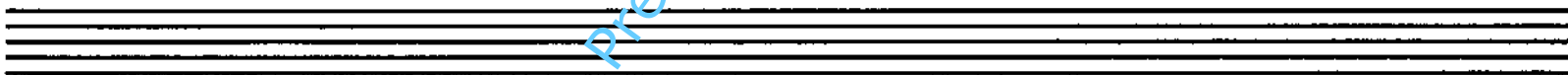
fff pp (fff)

(accel.) ---  $\text{♩} = 126$  rall. ---  
 15:9

fff pp fff

(rall.) --- 13:9 ---

pp fff pp V.S.



Preview File Only

Via.

4.

[♩ = 108 ♪ = 54] accel

Sempre *ppp* molto stacc.

♩ = 144 ♪ = 72 rall.

♩ = 108 accel.

♩ = 144 rall.

♩ = 108 accel.

♩ = 144 rall.

♩ = 108 accel

♩ = 108 accel

♩ = 144 rall.

(rall.)

9:5 10:7 7:6

$\text{♩} = 108$  accel.

10:8 8:7

$\text{♩} = 144$  (senza rall.)

7:6 6:5 5:4

mp pp mp pp mp pp mp pp

5:4 10:9 7:6

mp f niente pp mp sim sim sim sim

5:3 6:5 5:3 5:4

sim sim f niente pp mp sim sim

9:7 5:4 9:7

sim sim sim f niente pp

9:7 8:7 3

mp sim sim sim sim

5:4 6:4 5:3 7:5 5:3

f niente pp mp sim sim sim sim f

5:3 3 7:5 7:5

niente pp mp sim sim sim f niente



6.

The musical score for Viola, numbered 6, consists of ten staves of music. The dynamics and articulations are as follows:

- Staff 1: *pp*, *mp*, *sim*, *sim*, *f* > niente *pp*. Fingering: 5:3, 7:5, 9:7.
- Staff 2: *mp*, *sim*, *sim*, *f*, *pppp!*, *pp*. Fingering: 3, 5:3, 3. Tempo:  $\text{♩} = 76$ .
- Staff 3: *pppp!* *cresc. poco a poco*. Fingering: 5:3.
- Staff 4: *pp dim poco a poco*. Fingering: 3, 7:6, 7:5, 5:4.
- Staff 5: *pppp! cresc*, *pp dim*. Fingering: 8:7, 5:3.
- Staff 6: *pppp! con sord pppp!*, *pp dim*. Tempo:  $\text{♩} = 88$ . Fingering: 5:3, 5:3, 7:6.
- Staff 7: *pppp cresc.*. Fingering: 3, 5:4, 5:3.
- Staff 8: *pp dim*, *pppp cresc.*. Fingering: 5:3, 5:3.
- Staff 9: *pp dim*, *pppp cresc.*, *ppp cresc*. Fingering: 9:7, 9:8, 5:3, 7:5, 3.

Interval markings: 8:7, 7:5. Dynamics: *pp*, *dim*.

Interval markings: 5:3, 3, 5:4. Dynamics: *pppp cresc.*

Interval markings: 7:5, 5:3, 5:3. Dynamics: *pp*, *dim*.

Interval markings: 6:5, 3. Dynamics: *pppp cresc.*

Interval markings: 13:11, 7:5, 9:7. Dynamics: *pp*.

Interval markings: 9:7, 5:3, 5:3. Dynamics: *dim*, *pppp*.

Interval markings: 3, 7:5. Dynamics: *pp*, *pppp*, *PPP sempre legatiss. (senza cresc.) 9:8*.

Interval markings: 11:9, 13:9. Dynamics: *accel...*

Interval markings: 14:9, 13:9, 7:4. Dynamics: *accel...*, *dim al niente.*

2.

**VIOLONCELLO**

Nobody's Jig.

Michael Finnissy

$\text{♩} = 112$  accel.

détaché *pp* *fff* *pp* *fff*

$\text{♩} = 120$  rall. ---

*pp* 7:6 *fff* *pp* *fff* *pp* *fff*

$\text{♩} = 112$  accel. ---

*pp* *fff* *pp* *fff* *pp* *fff*

$\text{♩} = 120$  rall.

6:5 *pp* 5:4 5:3 7:5 6:5 7:5 *pp* *fff*

6:5 *pp* 5:4 5:3 7:5 6:5 7:5 *pp* *fff*

$\text{♩} = 112$  accel.

6:5 *pp* 5:4 5:3 7:5 6:5 7:5 *pp* *fff*

$\text{♩} = 120$  rall.

6:5 *pp* 5:4 5:3 7:5 6:5 7:5 *pp* *fff*

7:6 *pp* 5:3 *fff* *pp* *fff*

$\text{♩} = 112$  accel.

5:4 *pp* 7:5 7:6 *fff* *pp* *fff*

$\text{♩} = 120$   
 74:17  
 6:5  
 (7:6) *pp* *fff* *pp*

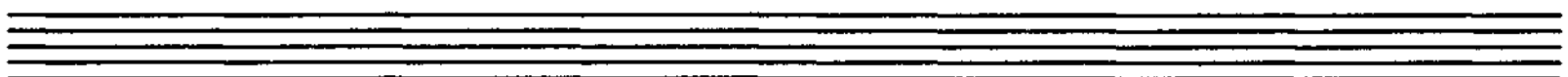
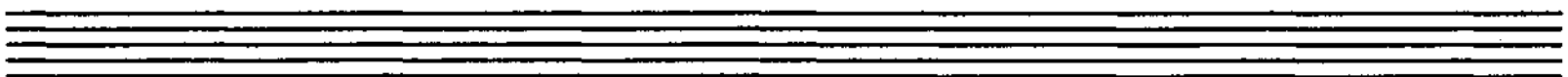
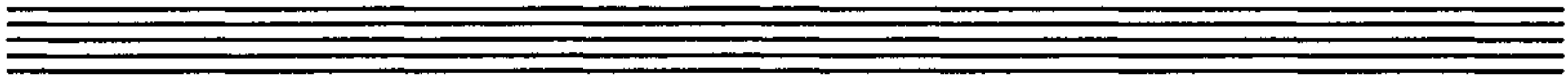
$\text{♩} = 112$  *accel.*  
 8:5 *fff* 10:9 *pp*

6:5 7:5 9:7  
*fff* *pp* *fff*

$\text{♩} = 120$  *rall.*  
 6:5 8:5 9:7  
*pp* *fff* *pp* *fff* *subito ppp! brem à la pointe.*

$\text{♩} = 112$  ( $\text{♩} = 56$ )  
 8:7 9:7 11:7  
*pppp!* *pp* *pp* *pp* *pp*

$\frac{3}{5}$  non brem  
 V.S.



8:7 9:7

(pp)

à la pointe.

3 5:3 8:7

pp < mp pp < mp

7:6 5:3 7:6

pp < mp pp < mp pp senza cresc. f niente pp < mp

8:7 5:4 5:3

pp < mp pp < mp pp < mp pp < mp f niente pp < mp

10:9 5:4 7:5 7:6 7:5

mp pp < mp pp < mp pp < mp pp < mp

7:6 non trem. 5:4 5:3 8:7

mp f niente pp < mp pp < mp pp senza cresc. (pp)

5:3 13:11 3

f niente pp < mp pp senza cresc

9:7 7:6

f niente pp senza cresc. pp

7:5 6:5

mp pp < mp pp < mp f niente pp < mp pp

7:5  $\text{f}$  *niente* *pp*  $\text{mp}$

$\text{f}$  *niente* *pp*  $\text{mp}$  *pp*  $\text{mp}$  *pp*  $\text{mp}$   $\text{f}$  *n. pp*  $\text{mp}$  *pp*

$\text{mp}$   $\text{f}$   $\text{ppp}$  *sempre.*

10:7 9:8 10:7 13:11

10:9 12:11 9:8

6:5 6:5 *accel.*  $\text{mp}$   $\text{pppp!}$  *detaché*  $\text{molto stacc.}$  10:9

12:7 14:11

9:7 10:9 3-  $\text{pppp!}$

*Volto.*

6.

long  
 PPPP *legatiss*  
 long

5:4  
 PPP  
 sim  
 (PPP)

7:5  
 6:5  
 pp  
 7:5

7:5  
 pp  
 P  
 7:5

3  
 3  
 5:3  
 5:3  
 5:4  
 (p)

7:5

7:5  
 mf  
 7:5  
 3  
 (mf)

5:3  
 5:3  
 f  
 9:8

♩ = 112 (♩ = 56)  
 11:9  
 con sord.  
 pp molto stacc.

10:9 15:11 9:7 7:5

11:8 10:8 3

5:3 13:10

9:7 12:7 long 6:5

12:7 5:4 5:4

9:7 8:5 9:7 7:5

9:8 9:7 (pp) niente