

# NARCISSUS' PROJECT

FOR TWO CELLOS

(2020)

Nick Main





–Luc Tuymans, *Twenty Seventeen*, 2017

Commissioned by Musica of the Bay  
Audrey Vardanega, director

for Nick Reeves and Gabriel Cabezas

Duration: ~10'

## Performance Notes

The 2nd cello requires a scordatura tuning of  
B - F# - D - G from lowest to highest string.

An upper staff depicts sounding pitch  
and the lower, fingered pitch.  
These are labeled S and F respectively.

The fingered staff may be taken as a suggestion  
and ignored at the discretion of the performer.

All accidentals with downward facing arrows are to be  
played 31 cents lower, as just intonation 7th partials.

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for two cellos

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♩ = 92

1

S

2

F

tuning:

*p*

1

S

2

F

**A** sul pont.

*fp* *mp*

*mp* *p* *mp*

*mp* *p* *mp*

1

S

2

F

*mf* *fp* *cresc.* *mf*

*mf* *fp* *mp* *mp*

B

15

1 *fp sfz p sfz p mf p fp f*

S *ord. fp sfz p sfz p fp fp sffz f vib.*

2 *ord. fp sfz p sfz p fp fp sffz f vib.*

F *fp sfz p sfz p fp fp sffz f*

20 (IV)

1 *mf p dolce*

S *p dolce*

2 *p dolce*

F *p dolce*

C

24

1 *cresc. f mp*

S *cresc. f mp*

2 *cresc. f mp*

F *cresc. f mp*

28

1 *ord. mf*

S *mf*

2 *mf*

F *mf*

32

1 *f* *p*

S *f* *p*

F *f* *p*

36 **D**

1 *f* *p*

S *sfz* *f* *p* *cresc. poco a poco*

F *sfz* *f* *p* *cresc. poco a poco*

40

1 *cresc. poco a poco* *f*

S *f*

F (I) *f*

44 **E**

1 *p*

S *ff* *pp*

F *ff* *pp*

\*31 cents below the pitch, a just 7th partial

1 *cresc.*

S *p cresc.*

2 *p cresc.*

F

1 *f*

S *f*

2 *f*

F *f*

1 *dim. poco a poco* *mp*

S *dim. poco a poco* *mp*

2 *dim. poco a poco* *mp*

F *dim. poco a poco* *mp*

(II)-----1

1 **F** *f*

S *f*

2 *f*

F *f*

(III)-----1

(II)---1



1 *p* *f*

S *fp* *mp* *f*

2 (II)

F *fp* *mp* *f* (III)

1 *mp* *sfz* *f*

S *p* *f*

2 (II)

F *p* *f* (III)...

1

S

2 (III)---(II)---

F (III)---(II)---

1 **G** *p* *f* *sfz* *sfz*

S *p* *f* *sfz* *sfz* ord.

2 *p* *f* *sfz* *sfz* ord.

F *p* *f* *sfz* *sfz* (I)---(II)--- 3

1 <sup>73</sup> *sfz pp cresc.* **H** *f sfz*

S *sfz pp cresc.* *f sfz*

2 *sfz pp cresc.* *f sfz*

F *sfz pp cresc.* *f sfz*

1 *sfz* *sfz* *sfz* *sfz* *sfz*

S *sfz* *più f* *sfz* *sfz* *sfz*

2 *sfz* *più f* *sfz* *sfz* *sfz*

F *sfz* *più f* *sfz* *sfz* *sfz*

1 *sfz* *fp* *f* *mp* *mp*

S *sfz* *mf* *p* *p*

F *sfz* *p* *p* *p*

**I**

1 *pp* *sfz* *pp* *ord.*

S *pp* *sfz* *pp*

F *pp* *sfz* *pp*

(II)

89

1

S

2

F

Detailed description: This system covers measures 89 to 92. The bassoon part (1) features a melodic line with slurs and accents. The piano accompaniment (S and F) consists of chords and moving lines in both hands, with slurs and accents. Measure 92 ends with a fermata.

93

J

1

S

2

F

Detailed description: This system covers measures 93 to 97. A section marker 'J' is placed above measure 93. The bassoon part (1) has a melodic line with a crescendo leading to a piano (*p*) dynamic. The piano accompaniment (S and F) features chords and moving lines with slurs and accents.

98

1

S

2

F

Detailed description: This system covers measures 98 to 102. The bassoon part (1) begins with a piano (*pp*) dynamic and includes a crescendo to mezzo-piano (*mp*). The piano accompaniment (S and F) consists of chords and moving lines with slurs and accents.

103

1

S

2

F

Detailed description: This system covers measures 103 to 106. The bassoon part (1) starts with a piano (*p*) dynamic and crescendos to mezzo-piano (*mp*). The piano accompaniment (S and F) features chords and moving lines with slurs and accents.

108

1 *mp* **K** (I, II)

S *mp*

2 *mp*

F *mp*

114

1 (II) (I, II) (II) (III) *mf*

S *fp* *mf* *sfz mp*

2 *fp* *mf* *sfz mp*

F *fp* *mf* *sfz mp*

**L**

118 (I, II) (II, III) *sfz* *sfz* *f* *mf*

S *mf* *fp* *fp* *mf* *sfz* *mf* *sfz* *mf* *sfz* *f*

2 *mf* *fp* *fp* *mf* *sfz* *mf* *sfz* *mf* *sfz* *f*

F *mf* *fp* *mf* *sfz* *mf* *sfz* *mf* *sfz* *f*

122 (II, III) *sfz* *mf* *sfz* *ff* *sffz*

S *mf* *sfz* *mf* *sfz* *ff* *sffz*

2 *mf* *sfz* *mf* *sfz* *ff* *sffz*

F *mf* *sfz* *mf* *sfz* *ff* *sffz*

126 **M**

ff (II, III) p

ffz p

(I, II) (II) (I, II) (I, II)

131

(II, III) (III, IV) (I, II) (II, III)

(III, IV) (I) (II) (IV) (III) (II) (I, II)

136

(II, III) (III, IV) (I, II) (II) (III, II) (I, II) (II) (I) (II)

(I) (II) (I, II) (I) (II) (II, I) (III) (I) (I)

142 **N**

(IV) (II) (III) (III) (III)

(IV) (III) (IV, III) (III)