

Sergei Rachmaninoff

Symphony No. 2 in E Minor, Op. 27

Violoncello.

I.

Largo. (♩ = 48)

Poco più mosso. (♩ = 58)

poco a poco cresc.

rit. - - - a tempo

div. unis.

rit. - - - a tempo

Violoncello.

div. *f* *p* *f* *p* *mf* *cresc.* *ff* *dim.* *mf* *dim.* *p*

f *p* *f* *p* *mf* *cresc.* *ff* *dim.* *mf* *dim.* *p*

pizz. arco *p* *mf* *p* *mf* *p*

p *mf* *p* *mf* *p*

mf *cresc.* *f* *cresc.* *ff*

mf *cresc.* *f* *cresc.* *ff*

dim. *mf* dim. *p* *mf* dim. *ten.*

dim. *mf* dim. *p* *cresc.* *mf* dim.

10 a tempo unis. *p* *cresc.* *dim.* poco a poco calando

p *pp* un poco *cresc.* *mf* *dim.* *p* rit. sul D

Tempo I. (♩ = 60-63) pizz. 1. 2. *pp* *cresc.* *dim.* *cresc.* *dim.*

Un poco più mosso. arco 11 div. unis. *pp* *p* *cresc.* *mf* *cresc.* *f*

Violoncello.

The musical score for the Cello part consists of several systems of notation. The first system features a single staff with a dynamic marking of *p*. The second system continues with *dim.*, *pp*, and *p*, ending with *div.* and *cresc.*. The third system is marked *div. unis.* and *mf cresc.*, with a tempo change to *Poco più mosso. (♩=76)* and a measure number of 12. The fourth system includes *dim.*, *p*, *f*, and *dim.*. The fifth system is marked *div. à 4 parte* and *p*. The sixth system features *dim.* and *pp*. The seventh system is marked *rit.* and *Meno mosso. (♩=56)*, with dynamics *dim.*, *ppp*, *pp < ff*, and *p < mf dim.*. The eighth system is marked *unis.* and *rit.*, with a tempo change to *a tempo più mosso (♩=66)* and a measure number of 14. The final system is marked *div. à 4 parte* and *pp*, with *cresc.* markings.

Violoncello.

unis. **15** *poco a poco cresc e agitato*

div. a due unis. *dim.* *p* *p* *mf*

unis. *un poco cresc.* *mf* *cresc.* *f*

mf *cresc.* *f* *mf*

16 *f* *dim.* *mf* *cresc.* *f* *dim.* *f* *cresc.*

v ($\text{♩} = 80$) *div.* *ff* *molto marcato*

ff *ff* *p cresc.* *ff* *dim.*

ff *p cresc.* *ff* *dim.*

17 *mf* *poco cresc.*

mf *poco cresc.* *rit.* *a tempo*

cresc. *ff* *p*

cresc. *ff* *p*

Violoncello.

unis.

mf < > *mf* *dim.* < > *poco a poco cresc.*

18

f *cresc.* > *p mf*

cresc. *f*

cresc. *ff*

fff

poco a poco dim.

19 *poco a poco calando e rit.*

20 $(\text{♩} = 56)$
10

div. *p* *dim.* *pp* *pp* *perdendo*

p *dim.* *pp* *pp* *perdendo*

10

Moderato. (Come prima)

Fl. I. e II.

unis.

p < > *mf* < > *p*

pizz.

Varco

div. *p* *p* *mf cresc.* *f* *dim.*

pizz.

Varco

p *p* *mf cresc.* *f* *dim.*

Violoncello.

21

div. *p* *pizz.* arco *p* *pizz.* arco *p* *pizz.* arco

mf *p* *poco a poco cresc.* *poco a poco cresc.*

unis. *v*

f *cresc.* *ff* *dim.* *dim.* *dim.*

22 Moderato.

div. *p* *mf* *dim.* *mf dolce* *calando* *mf dolce*

unis. *mf* *dim.*

23

pp *un poco cresc.* *mf* *dim.* *p* *a tempo* *pp*

mf *dim.* *perdendo* *pp*

Violoncello.

non Più mosso. (♩ = 76)
div. pizz.

Violoncello staff 1: Bass clef, key signature of one sharp (F#). The staff contains a series of eighth notes with a dynamic marking of *p* at the beginning and *poco a poco cresc.* at the end.

Violoncello staff 2: Bass clef, key signature of one sharp. The staff contains a melodic line with a dynamic marking of *f* and *cresc.* leading to *ff* and *f*. A box containing the number 24 is present. The word *arco* is written above the staff.

Violoncello staff 3: Bass clef, key signature of one sharp. The staff contains a melodic line with a dynamic marking of *mf* and *dim.* leading to *pp*. A first ending bracket is shown at the end of the staff.

Piano accompaniment staves 1 and 2: Grand staff with bass and treble clefs, key signature of one sharp. The left hand plays chords with a dynamic marking of *p* and *cresc. poco a poco*. The right hand plays chords with a dynamic marking of *p* and *cresc. poco a poco*.

Piano accompaniment staves 3 and 4: Grand staff with bass and treble clefs, key signature of one sharp. The left hand plays chords with a dynamic marking of *ff* and *dim.* leading to *p stacc. leggiero* and *mf*. The right hand plays chords with a dynamic marking of *mf* and *p*.

Violoncello staff 4: Bass clef, key signature of one sharp. The staff contains a melodic line with a dynamic marking of *mf* and *dim.* leading to *p stacc. leggiero* and *cresc.* leading to *f* and *dim.*. A box containing the number 25 is present.

Violoncello staff 5: Bass clef, key signature of one sharp. The staff contains a melodic line with a dynamic marking of *p* and *cresc.* leading to *f*.

Piano accompaniment staves 5 and 6: Grand staff with bass and treble clefs, key signature of one sharp. The left hand plays chords with a dynamic marking of *dim.* and *mf cresc.* leading to *f* and *cresc. ff marc.*. The right hand plays chords with a dynamic marking of *dim.* and *mf cresc.* leading to *f* and *cresc. ff marc.*.

Violoncello staff 6: Bass clef, key signature of one sharp. The staff contains a melodic line with a dynamic marking of *ff* and *dim.*.

Violoncello staff 7: Bass clef, key signature of one sharp. The staff contains a melodic line with a dynamic marking of *f* and *cresc.* leading to *ff* and *marcato* leading to *ff ff*.

Violoncello.

II.

Allegro molto. (♩ = 126)

mf un poco marc. poco cresc. dim. p

p cresc. f mf cresc. dim. p

dim. pp < f p cresc.

div. mf mf mf mf

unis. dim. p cresc. f

div. ff pesante ff sempre marcato ff ff

ff pesante ff sempre marcato

unis. mf

cresc. f ff marcato

rit. - - - 3

poco a poco dim. perdendo pp

Violoncello.

Moderato.

29
p cantabile *dim.* *p* *dim.* *p cresc.*

f *dim.* *dim.* *p poco a poco cresc.*

Con moto. *div.*
f *dim.* *p* *pp col legno*

1 *5* *unis. arco*
pp *p* *pp*

accel. *3* *3* **30** *Tempo I.* *3* *pizz.*
dim. *p* *cresc.* *sf* *f*

arco *pizz.* *arco* *pizz.* *arco*
cresc *ff*

31
dim. *p staccato*

dim. *div.* **32** *unis. pizz.*
mf *dim.*

33 *Meno mosso.* ($\text{♩} = 104$) *arco* *Viol. I.*
ff *9* *10* *11*

Violoncello.

div. *f molto marcato* *più cresc.*
f molto marcato *più cresc.*

ff *ff*

unis. 1 [34]
f dim. *f dim.* *p* *f*

dim. *p* *leggiere*

dim. *pp* *sf* 3 [35] 10 Clar. I. 11

pizz. *pp* *pizz.* *pp*
poco cresc. dim. *pp*
pp *poco cresc. dim.* *pp*

poco cresc. *sf* *dim.*
poco cresc. *sf* *dim.*

[36] *pp* 4
pp 4

Violoncello.

unis. arco

p *dim.* *pp.* *ff* *molto marc.*

37 *poco a poco accelerando al tempo I*

Tempo I.

ff *mf* *cresc.*

dim. *p* *< sf* *p cresc.* *f* **38** *3*

mf cresc. *dim. p* *dim.*

pp *pizz.* *f* *dim.* *p cresc.* *f* *p* *arco* *p*

39 *pizz.* *arco* *mf* *cresc.*

ff *f* *p*

40 *f* *arco* *p* *cresc.* *f* *rit.* *ff marc.* *3*

poco a poco dim. *perdendo* *pp*

Moderato.

41 *p cantabile* *dim.* *p* *dim.* *p cresc.*

Violoncello.

f *dim.* *dim. p poco a poco dim.*
f *dim.* *p* *pp col legno*
pp *pizz.* *p* *pp* *dim.* *accel.*
cresc. *ff* *f* *mf* *pp* *arco* *pizz.*
p *arco* *p* *mf*
cresc. *ff*
poco a poco dim.
p stacc. *unis.* *dim.*
pp *pp*
Meno mosso ($\text{♩} = 80$) *accel.* *arco* *Tempo I.* *pizz.*
Meno mosso $\frac{4}{4}$ *accel.* *arco* *Tempo I.*
dim. *pp* *mf* *dim.*
perdendo *ppp*

Violoncello.

III.

Adagio. (♩=50)

poco rit. a tempo

I. Pult. *p* < *mf* > *mf* > *dim.* *piu dim.* *pp* *dolce*

II. Pult. *p* < *mf* > *mf* > *dim.* *piu dim.* *pp* *dolce*

III. Pult. *p* < *mf* > *mf* > *dim.* *piu dim.* *pp* *dolce*

IV. *p* < *mf* > *mf* > *dim.* *piu dim.* *pp*

46

poco cresc. *dim.* *pp* *poco cresc.*

poco cresc. *dim.* *pp* *poco cresc.*

poco cresc. *dim.* *pp* *poco cresc.*

poco cresc. *dim.* *pp* *poco cresc.*

dim. *pp* *p* > *pp*

dim. *pp* *p* > *pp*

dim. *pp* *p* > *pp*

dim. *pp* *p* > *pp*

47 unis.

mf *3* *3* *3* *3* *poco a poco cresc.*

f *dim.* *3* *3* *p* *cresc.*

Violoncello.

48 *ff* *dim.* *p cresc. f* *dim.* *Poco più mosso.* *pizz.*

mf dim. p *rit.* *a tempo* *f* *dim.* *mf dim. p* *rit.*

Tempo I. 49 *arco* *mf* *dim.* *p* **6**

50 *mf* *dim.* *p* *pp* *p cresc.* *ben marcato*

mf cresc. *f* *mf cresc.* *f cresc.*

div. *molto cantabile* *f*

51 *molto cantabile* *più cresc.* *più cresc.*

trem. *trem.* *ff* *trem.* *trem.*

trem. *trem.* *ff* *dim.* *mf dim.* *pp* *con sord.* **1**

mf dim. *pp*

Violoncello.

52 Tempo I.
con sord.
unis. pizz.

p *ppp* *p*

arco div. unis. pizz.

pp *poco cresc.* *mf* *mf*

div. arco unis. pizz. arco

I. II. Pult **53** unis. *pp*

dim. *p* dim.

III. IV. Pult *pp*

dim. *p* dim. *pp*

poco cresc. *poco cresc.*

54 *dim.* *pp*

dim. *pp*

senza sord. *p* *dim.* *pp* senza sord.

p *dim.* *pp*

Violoncello.

55

p *cresc.*

mf *cresc.*

dim. *unis.* *p*

f *p*

56

ff *dim.* *mf* *cresc.* *f* *dim.* *mf* *dim.*

ff *dim.* *mf* *cresc.* *f* *dim.* *mf* *dim.*

unis. *poco accelerando* *rallent.*

p *mf* *cresc.* *f* *dim.* *p* *dim.*

Tempo I. 57

div. *p* *trem.* *pp* *p*

p *p* *pp* *p*

dim. *pp* *pizz.* *arco*

dim. *pp* *pizz.* *arco*

f *dim.* *p* *pizz.*

f *dim.* *p* *dim.* *pp*

Violoncello.

IV.

Allegro vivace. (♩ = 84-92)

The image shows a page of a musical score for the Violoncello part of the fourth movement of Rachmaninoff's Symphony No. 2. The score is written in bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The tempo is marked 'Allegro vivace' with a metronome marking of quarter note = 84-92. The music consists of ten staves of notation. The first staff begins with a forte (ff) dynamic and features a triplet of eighth notes. The second staff has a 'ff marcato' dynamic. The third staff shows a dynamic shift from mezzo-forte (mf) to ff. The fourth staff includes a 'dim.' (diminuendo) marking. The fifth staff has dynamics of p (piano), cresc. (crescendo), mf, cresc., f, dim., and f. The sixth staff is marked with a box containing the number 58 and a ff dynamic. The seventh staff has an mf dynamic. The eighth staff is marked with ff. The ninth staff continues with various dynamics and accents. The tenth staff, marked with a box containing the number 59, begins with a pizzicato (pizz.) instruction and dynamics of sff, mf, and p.

Violoncello.

arco
mf *p* *pp leggiere*

pp *mf* *pp*

60 *dim.* *pp*

pp *mf* *pp* *dim.*

mf cresc. *f* *mf* *più dim.* *p* *pp*

mf cresc. *f* *dim.* *mf* *più dim.* *p* *pp*

unis. 61 *mf* *ff* *marcato*

mf *ff*

mf *ff*

dim. *p cresc.* *mf cresc.*

62 1

Violoncello.

pizz. *arco*
ff
mf *ff*
dim. *mf* *p* *cresc. f*
63 *pizz.* *arco*
ff *ff* *dim.* *p*
cresc. *ff* *dim.* *p*
a tempo ($\text{♩} = 88 - 92$)
dim. *p* *cresc.*
f *dim.* *mf* *cresc.*
64 *f*
dim. *mf* *cresc.* *f*
dim. *p* *f*

Violoncello.

65

1

ff *dim.* *mf* *cresc.* *f* *non div.*

66

p *cresc.* *mf* *p* *div.* *unis.*

ff *ff* *dim.*

67

cresc. *ff* *ff*

dim.

f *dim.*

68

div.

dim. *p* *mf*

dim. *p* *mf*

69

unis. *poco a poco dim.* *p* *6*

Detailed description: This page contains the musical score for the Cello part of Rachmaninoff's Symphony No. 2, measures 65 through 69. The score is written in bass clef with a key signature of two sharps (F# and C#). Measure 65 begins with a dynamic of *ff* and a *non div.* marking. It features a melodic line with slurs and a fermata. Measure 66 starts with a *p* dynamic and includes a *div.* marking. Measure 67 continues with *ff* dynamics and a *dim.* marking. Measure 68 is marked *div.* and shows a melodic line with a *dim.* marking. Measure 69 begins with a *unis.* marking and a *poco a poco dim.* instruction, ending with a *p* dynamic and a first ending bracket labeled '6'.

Violoncello.

p *rit.* *dim.*

Adagio. (♩ = ♩)
div. *pp* *sempre pp* *unis. pizz.*

Tempo precedente. (♩ = ♩) (♩ = 88-92)
1 *3* *ff* *sf* *sf* *pp* *div.* *unis.* **70** *pizz.* *p*

arco *pp* *poco marc. cresc.* *mf* *pp*

pp *p* *mf* *pp*

71 *poco marcato* *pp* *p* *mf* *p* *dim.*

cresc. *mf* *dim.* *mf dim. pp* *1*

72 *p* *mf poco marcato* *dim.*

73 *pp* *pp* *ppp*

pp *cresc.*

Violoncello.

74 *div.* *f* *cresc.*

75 *unis.* *cresc.* *ff*

76 **Tempo I.** *pizz.* *f* *arco* *mf* *ff* *pizz.* *arco* *dim.*

77 *p cresc.* *mf cresc.* *f* *dim.* *f* *ff* *pizz.* *arco*

78 *mf* *dim.* *p*

79 *arco* *pp molto leggiero*

Detailed description: This page contains the cello part for measures 74 through 79 of Rachmaninoff's Symphony No. 2. The score is written in bass clef with a key signature of three sharps (F#, C#, G#). Measure 74 features a divided string texture with a forte dynamic and a crescendo. Measure 75 is unison with a forte dynamic and a crescendo. Measure 76 begins with a tempo change to 'Tempo I.' and includes various articulations like pizzicato and arco, with dynamics ranging from forte to fortissimo. Measures 77 and 78 continue with complex rhythmic patterns, including triplets and sixteenth notes, with dynamics like fortissimo and piano. Measure 79 concludes with a very light arco texture.

Violoncello.

First staff of music for the Cello. It features a melodic line with triplets and a 4-measure rest at the end.

Piano accompaniment for measures 80 and 81. The right hand has a melodic line with dynamics *mf*, *f*, *mf*, *più dim.*, *p*, and *p*. The left hand has a rhythmic accompaniment with dynamics *mf cresc.*, *f*, *mf*, *più dim.*, and *p*. Both hands end with *pizz.* (pizzicato).

Second staff of music for the Cello. It includes markings for *unis.* (unison), *arco* (arco), *pizz.* (pizzicato), and dynamics *sf* and *ff*.

Third staff of music for the Cello, starting at measure 81. It features a melodic line with dynamics *mf* and *ff*.

Fourth staff of music for the Cello, featuring a melodic line with triplets.

Fifth staff of music for the Cello, featuring a melodic line with dynamics *p* and *cresc.*

Sixth staff of music for the Cello, starting at measure 82. It includes markings for *pizz.* (pizzicato), *arco* (arco), and dynamics *sf* and *f*.

Seventh staff of music for the Cello, featuring markings for *pizz.* (pizzicato), *arco* (arco), and *dim.* (diminuendo).

Piano accompaniment for measures 83 and 84. The right hand has a melodic line with dynamics *p*, *mf*, *cresc.*, *f*, and *dim.*. The left hand has a rhythmic accompaniment with dynamics *p* and *cresc.*.

Violoncello.

div. *p* *cresc.* *f* *p* *cresc.*

p *cresc.* *f* *p* *cresc.*

84 *ff* *unis.*

1 *f* *dim.* *p*

85 *pizz.* *pp* *arco* *p*

cresc.

mf *dim.* *p*

p

cresc. *f*

86 *dim.*

Violoncello.

cresc. *ff*

mf cresc. *ff* [87]

dim. cresc. *ff* *ff*

dim. cresc. *ff* *ff* [88]

poco a poco cresc. *ff*

[89] *ff* *sempre ff*

Più mosso. *ff* *sf*

[90] *sf*

p cresc. *ff* *ff*

Detailed description: This page contains the cello part for measures 87-90 of Rachmaninoff's Symphony No. 2. The music is in 3/4 time with a key signature of two sharps (D major). The score consists of ten staves. The first staff begins with a *cresc.* marking and reaches *ff* by measure 87. The second staff starts with *mf cresc.* and *ff* at measure 87. The third staff has *dim. cresc.* and *ff* markings. The fourth staff continues with *dim. cresc.* and *ff*. The fifth staff has *f* and *ff* markings. The sixth staff is marked *poco a poco cresc.* and *ff*. The seventh staff starts at measure 89 with *ff* and *sempre ff*. The eighth staff has *ff* and *sf* markings. The ninth staff begins measure 90 with *sf*. The tenth staff starts with *p cresc.* and reaches *ff* by the end of the page. Various articulation marks like accents and slurs are present throughout the score.