

**Sergei Rachmaninoff**

**Symphony No.2  
for  
String Nonet**

**3rd movement**

Transcription  
for  
4 Violins, 2 Violas, 2 Cellos and Contrabass  
by  
Atsushi Fukuda.

# Symphony No.2 for String Nonet

3rd movement

Sergei Rachmaninoff  
Atsushi Fukuda

**Adagio**  $\text{♩} = 50$

Violino I

Violino II

Violino III

Violino IV

Viola I

Viola II

Violoncello I

Violoncello II

Contrabass

poco rit.

a tempo

5

**Vl. I**

**Vl. II**

**Vl. III**

**Vl. IV**

**Vla. I**

**Vla. II**

**Vc. I**

**Vc. II**

**Cb.**

*pp*

*mf* espress.  
*e cantabile*

*3*

*più dim.*

*pp dolce*

*dim.*

*più dim.*

*pp*

*pp dolce*

*3*

*più dim.*

*pp*

*pp dolce*

*dim.*

*più dim.*

*pp*

*dim.*

*più dim.*

*pp*

*dim.*

*più dim.*

*pp*

*dim.*

*pp*

*5*

Musical score for orchestra, page 3, measures 1-3.

The score consists of ten staves, grouped by brace, representing different sections of the orchestra:

- Vl. I (Violin I)
- Vl. II (Violin II)
- Vl. III (Violin III)
- Vl. IV (Violin IV)
- Vla. I (Viola I)
- Vla. II (Viola II)
- Vc. I (Cello I)
- Vc. II (Cello II)
- Cb. (Double Bass)

Measure 1:

- Vl. I: Crotchet, dynamic *poco cresc.*
- Vl. II: Sixteenth-note patterns in groups of three, dynamic *poco cresc.*
- Vl. III: Eighth-note patterns, dynamic *poco cresc.*
- Vl. IV: Eighth-note patterns, dynamic *poco cresc.*
- Vla. I: Eighth-note patterns, dynamic *poco cresc.*
- Vla. II: Eighth-note patterns, dynamic *poco cresc.*
- Vc. I: Eighth-note patterns, dynamic *poco cresc.*
- Vc. II: Eighth-note patterns, dynamic *poco cresc.*
- Cb: Eighth-note patterns, dynamic *poco cresc.*

Measure 2:

- Vl. I: Crotchet, dynamic *dim.*
- Vl. II: Sixteenth-note patterns in groups of three, dynamic *dim.*
- Vl. III: Eighth-note patterns, dynamic *dim.*
- Vl. IV: Eighth-note patterns, dynamic *dim.*
- Vla. I: Eighth-note patterns, dynamic *dim.*
- Vla. II: Eighth-note patterns, dynamic *dim.*
- Vc. I: Eighth-note patterns, dynamic *dim.*
- Vc. II: Eighth-note patterns, dynamic *dim.*
- Cb: Eighth-note patterns, dynamic *dim.*

Measure 3:

- Vl. I: Crotchet, dynamic *dolce*
- Vl. II: Eighth-note patterns, dynamic *dolce*
- Vl. III: Eighth-note patterns, dynamic *dolce*
- Vl. IV: Eighth-note patterns, dynamic *dolce*
- Vla. I: Eighth-note patterns, dynamic *dolce*
- Vla. II: Eighth-note patterns, dynamic *p dolce*
- Vc. I: Eighth-note patterns, dynamic *dolce*
- Vc. II: Eighth-note patterns, dynamic *dolce*
- Cb: Eighth-note patterns, dynamic *pp*

10

Vl. I

Vl. II

Vl. III

Vl. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

Musical score for orchestra, page 5, measures 15-16.

The score consists of eight staves, each with a dynamic marking of *poco cresc.* at the beginning of measure 16. Measures 15 and 16 are shown.

- Vl. I:** Playing eighth-note patterns with slurs. Measure 15 ends with a dynamic **p**. Measure 16 begins with a dynamic **p**.
- Vl. II:** Playing sixteenth-note patterns with slurs. Measure 16 begins with a dynamic **poco cresc.**
- Vl. III:** Playing eighth-note patterns with slurs. Measure 16 begins with a dynamic **poco cresc.**
- Vl. IV:** Playing eighth-note patterns with slurs. Measure 16 begins with a dynamic **poco cresc.**
- Vla. I:** Playing eighth-note patterns with slurs. Measure 16 begins with a dynamic **poco cresc.**
- Vla. II:** Playing eighth-note patterns with slurs. Measure 16 begins with a dynamic **poco cresc.**
- Vc. I:** Playing eighth-note patterns with slurs. Measure 16 begins with a dynamic **poco cresc.**
- Vc. II:** Playing eighth-note patterns with slurs. Measure 16 begins with a dynamic **poco cresc.**
- Cb.:** Playing eighth-note patterns with slurs. Measure 16 begins with a dynamic **poco cresc.**

Measure 15 ends with a dynamic **p**. Measure 16 begins with a dynamic **poco cresc.**

Musical score for orchestra, page 6, measures 1-3. The score consists of nine staves, each with a dynamic marking below it. Measures 1-3 are shown.

Measure 1:

- Vl. I:  $f^3$
- Vl. II: 3
- Vl. III: dim.
- Vl. IV: dim.
- Vla. I: dim.
- Vla. II: dim.
- Vc. I: dim.
- Vc. II: dim.
- Cb.: dim.

Measure 2:

- Vl. I: pp
- Vl. II: 3
- Vl. III: pp
- Vl. IV: pp
- Vla. I: pp
- Vla. II: pp
- Vc. I: pp
- Vc. II: pp
- Cb.: pp

Measure 3:

- Vl. I:  $p$
- Vl. II: 3
- Vl. III:  $\sharp\circ$
- Vl. IV: dim.
- Vla. I: pp
- Vla. II: pp
- Vc. I: pp
- Vc. II: pp
- Cb.: pp

20

A musical score for orchestra, page 7, showing measures 20-23. The score includes parts for Vi. I, Vi. II, Vi. III, Vi. IV, Vla. I, Vla. II, Vc. I, Vc. II, and Cb. The key signature is A major (three sharps). Measure 20: Vi. I (mf), Vi. II (3-note groups), Vi. III (poco cresc.), Vi. IV (poco cresc.), Vla. I (poco cresc.), Vla. II (poco cresc.). Measure 21: dim. (diminuendo). Measure 22: p (piano). Measure 23: pp (pianissimo). Measure 24: pp (pianissimo).

Vi. I      Vi. II      Vi. III      Vi. IV      Vla. I      Vla. II      Vc. I      Vc. II      Cb.

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

*poco cresc.*      *dim.*      **pp**

Musical score for orchestra, page 8, measures 1-3. The score consists of ten staves, each with a dynamic marking of **p** (pianissimo) and a crescendo/decrescendo dynamic (indicated by a diagonal line with a triangle). The instruments and their staves are:

- Vl. I (Violin I): Treble clef, 2 measures.
- Vl. II (Violin II): Treble clef, 3 measures.
- Vl. III (Violin III): Treble clef, 3 measures.
- Vl. IV (Violin IV): Treble clef, 3 measures.
- Vla. I (Viola I): Bass clef, 3 measures.
- Vla. II (Viola II): Bass clef, 3 measures.
- Vc. I (Cello I): Bass clef, 3 measures.
- Vc. II (Cello II): Bass clef, 3 measures.
- Cb. (Double Bass): Bass clef, 3 measures.

Measure 1: Vl. I, Vl. II, Vl. III, Vl. IV play eighth-note patterns. Vla. I, Vla. II, Vc. I, Vc. II, Cb. rest.

Measure 2: Vl. I, Vl. II, Vl. III, Vl. IV play eighth-note patterns. Vla. I, Vla. II, Vc. I, Vc. II, Cb. rest.

Measure 3: Vl. I, Vl. II, Vl. III, Vl. IV play eighth-note patterns. Vla. I, Vla. II, Vc. I, Vc. II, Cb. rest.

25

Vl. I      **p**      *dim.*

Vl. II      3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vl. III      **pp**

Vl. IV      **pp**

Vla. I      **p**      **pp**

Vla. II      **pp**

Vc. I      **p**      **pp**

Vc. II      **pp**

Cb.      **p**      **pp**

VI. I      V

VI. II      3 3 3 3

VI. III      *mf cantabile*

VI. IV

Vla. I      *mf cantabile*

Vla. II

Vc. I      *mf*

Vc. II

Cb.

30

*poco a poco cresc.*

30

*poco a poco cresc.*

30

*poco a poco cresc.*

**p**

30

30

30

Musical score for orchestra, page 11. The score includes parts for Vi. I, Vi. II, Vi. III, Vi. IV, Vla. I, Vla. II, Vc. I, Vc. II, and Cb. The score shows measures 11-13.

Measure 11:

- Vi. I: Sixteenth-note pattern with '3' underbrace markings.
- Vi. II: Rest.
- Vi. III: Sixteenth-note pattern with '3' underbrace markings.
- Vi. IV: Rest.
- Vla. I: Sixteenth-note pattern with '3' underbrace markings.
- Vla. II: Rest.
- Vc. I: Sixteenth-note pattern with '3' underbrace markings.
- Vc. II: Sustained note.
- Cb.: Sustained note.

Measure 12:

- Vi. I: Sixteenth-note pattern with '3' underbrace markings.
- Vi. II: Rest.
- Vi. III: Sixteenth-note pattern with '3' underbrace markings.
- Vi. IV: Rest.
- Vla. I: Sixteenth-note pattern with '3' underbrace markings.
- Vla. II: Rest.
- Vc. I: Sixteenth-note pattern with '3' underbrace markings.
- Vc. II: Sustained note.
- Cb.: Sustained note.

Measure 13:

- Vi. I: Sixteenth-note pattern with '3' underbrace markings.
- Vi. II: Rest.
- Vi. III: Sixteenth-note pattern with '3' underbrace markings.
- Vi. IV: Rest.
- Vla. I: Sixteenth-note pattern with '3' underbrace markings.
- Vla. II: Rest.
- Vc. I: Sixteenth-note pattern with '3' underbrace markings.
- Vc. II: Sustained note.
- Cb.: Sustained note.

Dynamics:

- 'cresc.'
- Sustained notes in Vc. II and Cb.

Musical score for orchestra, page 12, measures 35-36. The score includes parts for Vl. I, Vl. II, Vl. III, Vl. IV, Vla. I, Vla. II, Vc. I, Vc. II, and Cb. The key signature is A major (three sharps). Measure 35 starts with **f** for Vl. I, followed by *dim.*, then a sixteenth-note pattern with a 3 overline. Measure 36 begins with **p** and *cresc.* for Vl. I, followed by a sixteenth-note pattern with a 3 overline. The strings play eighth-note patterns with slurs and grace notes. The bassoon part consists of sustained notes with slurs.

Measure 35:

- Vl. I: **f**, *dim.*, 3
- Vl. II: -
- Vl. III: **f**, *dim.*, 3
- Vl. IV: -
- Vla. I: **f**, *dim.*, 3
- Vla. II: -
- Vc. I: **f**, *dim.*, 3
- Vc. II: **f**, *dim.*
- Cb.: **f**

Measure 36:

- Vl. I: **p**, *cresc.*, 3
- Vl. II: 3
- Vl. III: **p**, *cresc.*, 3
- Vl. IV: 3
- Vla. I: **p**, *cresc.*
- Vla. II: **p**, *cresc.*
- Vc. I: **p**, *cresc.*
- Vc. II: **p**, *cresc.*
- Cb.: **p**, *cresc.*

Violin I      ff      dim.

Violin II     f  $\begin{smallmatrix} 3 \\ \searrow \\ \nearrow \\ 3 \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ \searrow \\ \nearrow \\ 3 \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ \searrow \\ \nearrow \\ 3 \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ \searrow \\ \nearrow \\ 3 \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ \searrow \\ \nearrow \\ 3 \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ \searrow \\ \nearrow \\ 3 \end{smallmatrix}$  dim.

Violin III    ff      dim.

Violin IV    f  $\begin{smallmatrix} 3 \\ \searrow \\ \nearrow \\ 3 \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ \searrow \\ \nearrow \\ 3 \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ \searrow \\ \nearrow \\ 3 \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ \searrow \\ \nearrow \\ 3 \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ \searrow \\ \nearrow \\ 3 \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ \searrow \\ \nearrow \\ 3 \end{smallmatrix}$  dim.

Viola I      ff      dim.

Viola II     ff      dim.

Cello I       ff      dim.

Cello II     ff      dim.

Cello        ff      dim.



15

rit.

Vl. I

a tempo

45

*mf* dim.*p*< *f*

dim.

Vl. II

pizz.

*mf*dim. *p*

arco

*mf*

Vl. III

*mf*

dim.

*p**mf* < *f*

Vl. IV

*mf*

dim.

*p**mf* < *f*

Vla. I

*mf*

dim.

*p**mf* < *f*

Vla. II

pizz.

*mf*

dim.

*p*

Vc. I

*mf*

dim.

*p**f*

Vc. II

*mf*

dim.

*p**mf* < *f*

Cb.

*mf*

dim.

*p**f*

45

16  
**Tempo I**

50

Vl. I      *mf*      *dim.*      *pp p < >*

Vl. II      *arco*      *p < mf >*      *< == dim.*      *p*

Vl. III

Vl. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

Musical score for orchestra, page 18, measure 49. The score consists of eight staves:

- Vl. I**: Treble clef, key signature of two sharps. Notes:  $\gamma \text{--} \text{--}$ ,  $\text{--} \text{--}$ .
- Vl. II**: Treble clef, key signature of two sharps. Dynamics: *dim.*. Performance instruction: **p**. Articulation:  $>$ ,  $>$ ,  $>$ ,  $>$ ,  $>$ .
- Vl. III**: Treble clef, key signature of two sharps. Dynamics: *dim.*. Performance instruction: **pp**.
- Vl. IV**: Treble clef, key signature of two sharps. Dynamics: *dim.*. Performance instruction: **pp**, **p**,  $>$ ,  $>$ ,  $>$ ,  $>$ .
- Vla. I**: Bass clef, key signature of two sharps. Dynamics: **p**. Performance instruction: pizz.
- Vla. II**: Bass clef, key signature of one sharp. Dynamics: **p**. Performance instruction: pizz.
- Vc. I**: Bass clef, key signature of one sharp. Dynamics: **pp**. Performance instruction: arco.
- Vc. II**: Bass clef, key signature of one sharp. Dynamics: **pp**.
- Cb.**: Bass clef, key signature of one sharp. Dynamics: **pp**.

55

Vl. I

Vl. II      *poco cresc.*      *dim.*      *f*      

Vl. III

Vl. IV      *poco cresc.*      *dim.*

Vla. I      *arco*      *f*      

Vla. II      *arco*      *f*      

Vc. I      *poco cresc.*      *dim.*      *mf*      

Vc. II      *poco cresc.*      *dim.*      *mf*      

Cb.      *mf*      

55



Violin I      *p*

Violin II      *p*

Violin III      *pp*

Violin IV      *p*

Cello I      *pizz.*

Cello II      *pizz.*

Bassoon      *p*

Double Bass      -

65

Vl. I

Vl. II

Vl. III

Vl. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

*f*

*dim.*

*f*

*dim.*

*dim.*

*f*

*arco*

*dim.*

*f*

*arco*

*dim.*

*mf*

*dim.*

*f*

*dim.*

*f*

*dim.*

*f*

*dim.*

50

VI. I      VI. II      VI. III      VI. IV      Vla. I      Vla. II      Vc. I      Vc. II      Cb.

Measures 1-2: VI. I, VI. III, Vla. I play sixteenth-note patterns. VI. II rests. VI. IV rests.  
Measures 3-4: VI. III, Vla. I play eighth-note patterns. VI. II rests. VI. IV rests.  
Measures 5-6: Vc. I, Vc. II play eighth-note patterns. Vla. I rests. Vla. II rests.  
Measures 7-8: Cb. plays eighth-note patterns. Vc. I rests. Vc. II rests.

70

Vl. I      Vl. II      Vl. III      Vl. IV      Vla. I      Vla. II      Vc. I      Vc. II      Cb.

*> mf > mf cresc.*

*f =*

*> mf mf cresc.*

*f =*

*f = mf cresc.*

*f = mf cresc.*

70

*f = mf cresc.*

*f = mf cresc.*

*f = mf cresc.*

*f = mf cresc.*

75

Vl. I      *mf*      *cresc.*      *f*      *f molto cantabile*

Vl. II      -      -      -      *f molto cantabile*

Vl. III      *f*      *mf*      *cresc.*      *f*      *f molto cantabile*

Vl. IV      -      -      -      *f molto cantabile*

Vla. I      *mf*      *cresc.*      *f*      *f molto cantabile*

Vla. II      -      -      -      *f molto cantabile*

Vc. I      *f*      *cresc.*      -      *f*

Vc. II      -      -      -      *f*

Cb.      *f*      *cresc.*      -      *f*

Musical score for orchestra, page 26. The score includes parts for Violin I, Violin II, Violin III, Violin IV, Viola I, Viola II, Cello I, Cello II, and Double Bass.

The score consists of eight staves, each with a clef, key signature, and time signature. The violins (Vl. I, Vl. II, Vl. III, Vl. IV) play eighth-note patterns with grace notes. The violas (Vla. I, Vla. II) play eighth-note patterns with grace notes. The cellos (Vc. I, Vc. II) play eighth-note patterns with grace notes. The double bass (Cb.) plays sustained notes.

27

**51**

Vl. I

*più cresc.*

Vl. II

*più cresc.*

Vl. III

*più cresc.*

Vl. IV

*più cresc.*

Vla. I

*più cresc.*

Vla. II

*più cresc.  
molto cantabile*

Vc. I

*più cresc.*

Vc. II

*più cresc.*

Cb.

*più cresc.*

Musical score for orchestra, page 28. The score consists of six staves of music for string instruments, arranged in two groups of three staves each. The top group includes Vl. I, Vl. II, and Vl. III. The bottom group includes Vla. I, Vla. II, Vc. I, Vc. II, and Cb. The music is divided into measures by vertical bar lines. The first measure shows the top four staves playing eighth-note patterns with dynamic *ff*. The second measure shows the same pattern for Vl. I, Vl. II, and Vl. III, while Vl. IV begins a new eighth-note pattern. The third measure shows the same pattern for Vl. I, Vl. II, and Vl. III, while Vl. IV continues its pattern. The fourth measure shows the same pattern for Vl. I, Vl. II, and Vl. III, while Vl. IV continues its pattern. The fifth measure shows the same pattern for Vl. I, Vl. II, and Vl. III, while Vl. IV continues its pattern. The sixth measure shows the same pattern for Vl. I, Vl. II, and Vl. III, while Vl. IV continues its pattern. The seventh measure shows the same pattern for Vl. I, Vl. II, and Vl. III, while Vl. IV continues its pattern. The eighth measure shows the same pattern for Vl. I, Vl. II, and Vl. III, while Vl. IV continues its pattern. The ninth measure shows the same pattern for Vl. I, Vl. II, and Vl. III, while Vl. IV continues its pattern. The tenth measure shows the same pattern for Vl. I, Vl. II, and Vl. III, while Vl. IV continues its pattern. The eleventh measure shows the same pattern for Vl. I, Vl. II, and Vl. III, while Vl. IV continues its pattern. The twelfth measure shows the same pattern for Vl. I, Vl. II, and Vl. III, while Vl. IV continues its pattern. The thirteenth measure shows the same pattern for Vl. I, Vl. II, and Vl. III, while Vl. IV continues its pattern. The four staves in the bottom group (Vla. I, Vla. II, Vc. I, Vc. II) play eighth-note patterns with dynamic *ff*. The two staves in the bottom group (Vc. I, Vc. II) play sixteenth-note patterns with dynamic *ff*. The bottom staff (Cb.) plays quarter notes with dynamic *ff*.

29

85

Violin I

Violin II

Violin III

Violin IV

Viola I

Viola II

Cello I

Cello II

Bassoon

*ff*

*ff* *f*<

*ff*

*ff*

*ff*

trem.

trem.

trem.

trem.

trem.

trem.

*ff*

*ff*

*ff*

*ff*

*marcato*

*marcato*

*ff*

VI. I      dim.      ***mf***      dim.

VI. II      dim.      ***mf***      ***p***      dim.

VI. III      ***mf***      dim.      ***p***

VI. IV      dim.      ***p***

Vla. I      dim.      ***mf***      dim.

Vla. II      dim.      ***mf***      dim.

Vc. I      dim.      ***mf***      dim.

Vc. II      dim.      ***mf***      dim.

Cb.      dim.      ***mf***      dim.      90

VI. I

VI. II

VI. III

VI. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

52  
Tempo I

32

95

VI. I

VI. II

VI. III

VI. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

*pp*

*pp*

*con sord.*

*mf* > *p*

*con sord.*

*pizz.*

*p*

*p*

*p*

*pizz.*

*p*

*pizz.*

*muta E in D*

*p*

VI. I

VI. II

VI. III

VI. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

*mf*

*dim.*

*dim.*

***pp***

*dim.*

***pp***

***pp***

***pp***

***pp***

***pp***

*arco*

***pp***

*arco*

***pp***

100

Vi. I

Vi. II

Vi. III

Vi. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

p

mf

dim.

p

pp

p

pp

p

pp

p

pp

pizz.

p

arco

pizz.

p

arco

p

pp

arco

100

pp

VI. I      *dim.*      *mf*      *f*  
 VI. II      *mf*  
 VI. III      *poco cresc.*  
 VI. IV      *poco cresc.*  
 Vla. I      *poco cresc.*      *mf*  
 Vla. II      *p*  
 Vc. I  
 Vc. II      *pizz.*      *poco cresc.*      *mf*  
 Cb.      *pizz.*      *poco cresc.*      *mf*

105

VI. I

VI. II

VI. III

VI. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

53

110

VI. I      **p**      **p cantabile**      **mf**

VI. II      **p**      -      **p** *legato* *dim.*

VI. III      **p** *dim.* **pp**      **pp dolce**

VI. IV      **p** *dim.* **pp**      **pp dolce**

Vla. I      **pp** *dolce*

Vla. II      **p** *dim.*      **pp dolce**

Vc. I      **p** *dim.*      **pp**

Vc. II      **p** *dim.*      **pp**

Cb.      **p** *dim.*      **pp**

Musical score for orchestra, page 38, featuring nine staves of music. The score includes parts for Violin I (Vl. I), Violin II (Vl. II), Violin III (Vl. III), Violin IV (Vl. IV), Viola I (Vla. I), Viola II (Vla. II), Cello I (Vc. I), Cello II (Vc. II), and Double Bass (Cb.). The music is divided into measures by vertical bar lines. The key signature is three sharps (F major). Measure 1: Vl. I plays eighth-note pairs with slurs. Measure 2: Vl. II and Vl. III play eighth-note pairs with slurs. Measure 3: Vl. II and Vl. III play eighth-note pairs with slurs. Measure 4: Vl. III and Vl. IV play eighth-note pairs with slurs. Measure 5: Vla. I and Vla. II play eighth-note pairs with slurs. Measure 6: Vla. II and Vc. I play eighth-note pairs with slurs. Measure 7: Vc. I and Vc. II play eighth-note pairs with slurs. Measure 8: Cb. plays a sustained note.

115

Vl. I

Vl. II

Vl. III

Vl. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

*p*

*dim.*

*pp p*

*mf*

Musical score for orchestra, page 40, featuring nine staves of music. The score includes parts for Violin I (Vl. I), Violin II (Vl. II), Violin III (Vl. III), Violin IV (Vl. IV), Viola I (Vla. I), Viola II (Vla. II), Cello I (Vc. I), Cello II (Vc. II), and Bass (Cb.). The music is in common time, with a key signature of three sharps. The score consists of three measures. Measure 1: Vl. I plays eighth-note patterns with dynamic  $\geq 3$ , followed by a dynamic *dim.*; Vl. II plays eighth-note patterns with dynamic *mf*, followed by a dynamic *dim.*; Vl. III plays sixteenth-note patterns with dynamic  $\geq 3$ , followed by a dynamic *poco cresc.*; Vl. IV rests. Measure 2: Vl. I rests; Vl. II plays eighth-note patterns with dynamic *mf*, followed by a dynamic  $\geq 3$ ; Vl. III plays sixteenth-note patterns with dynamic  $\geq 3$ , followed by a dynamic *poco cresc.*; Vl. IV rests. Measure 3: Vl. I rests; Vl. II rests; Vl. III rests; Vl. IV rests; Vla. I plays quarter notes with dynamic *poco cresc.*; Vla. II plays quarter notes with dynamic *poco cresc.*; Vc. I plays eighth-note patterns with dynamic  $\geq 3$ , followed by a dynamic *poco cresc.*; Vc. II rests; Cb. rests. The bassoon part (Cb) begins in measure 3 with a dynamic *poco cresc.*

41

120

54

Vl. I      *dim.*      *pp* — *mf*      — *dim.*

Vl. II      *dim.*      *p*      *p*      *p*

Vl. III      *dim.*      *pp*      *3*      *3*      *3*      *3*      *3*      *3*

Vl. IV      *dim.*      *pp*

Vla. I      *dim.*      *3*      *pp*

Vla. II      *dim.*      *pp*

Vc. I      *dim.*      *pp*      *3*      *3*      *3*      *3*      *3*

Vc. II      *dim.*      *pp*      *3*

Cb.      *dim.*      *pp*

120

125

VI. I      VI. II      VI. III      VI. IV

Vla. I      Vla. II

Vc. I      Vc. II

Cb.

Detailed description: This is a page from a musical score for orchestra. The top section (measures 1-3) features four violin parts (VI. I-IV) in treble clef, each with a dynamic of **p**. Measure 1 has slurs and a crescendo. Measure 2 has slurs and a decrescendo. Measure 3 starts with a dynamic of **p**, followed by slurs and a decrescendo. The bottom section (measures 4-6) features two double bass parts (Vla. I-II) in bass clef, and two cello parts (Vc. I-II) in bass clef. The double basses play sustained notes. The cellos play eighth-note patterns with slurs and a tempo marking of 3. The bass part (Cb.) also plays sustained notes. Measure 4 has a dynamic of **p** and a crescendo. Measure 5 has a dynamic of **p** and a decrescendo. Measure 6 has a dynamic of **p** and a decrescendo.

Musical score for orchestra, page 43, featuring nine staves of music. The score includes parts for Violin I (Vl. I), Violin II (Vl. II), Violin III (Vl. III), Violin IV (Vl. IV), Viola I (Vla. I), Viola II (Vla. II), Cello I (Vc. I), Cello II (Vc. II), and Double Bass (Cb.). The music is divided into measures by vertical bar lines. Dynamic markings include **p** (piano) and **mf** (mezzo-forte). Articulation marks such as **3** and **>** are present on various notes. Measure 1: Vl. I, Vl. II, Vl. III, Vl. IV play eighth-note patterns. Vla. I, Vla. II play quarter notes. Vc. I, Vc. II play eighth-note patterns. Cb. plays quarter notes. Measure 2: Vl. I, Vl. II, Vl. III, Vl. IV play eighth-note patterns. Vla. I, Vla. II play quarter notes. Vc. I, Vc. II play eighth-note patterns. Cb. plays quarter notes. Measure 3: Vl. I, Vl. II, Vl. III, Vl. IV play eighth-note patterns. Vla. I, Vla. II play quarter notes. Vc. I, Vc. II play eighth-note patterns. Cb. plays quarter notes. Measure 4: Vl. I, Vl. II, Vl. III, Vl. IV play eighth-note patterns. Vla. I, Vla. II play quarter notes. Vc. I, Vc. II play eighth-note patterns. Cb. plays quarter notes.

130

Vi. I      *dim.*      ***pp***      ***p***

Vi. II      *dim.*      ***p***      ***mf***

Vi. III      *dim.*      senza sord.      ***pp***      ***mf***

Vi. IV      *mf*      *dim.*      senza sord.      ***pp***

Vla. I      *dim.*      senza sord.      ***pp***

Vla. II      *dim.*      senza sord.      ***pp***

Vc. I      *dim.*      ***pp***      senza sord. ***3***      ***p***

Vc. II      *dim.*      ***pp***

Cb.      *dim.*      ***pp***

130

45

55

VI. I      *poco a poco cresc.*  
 VI. II      *poco a poco cresc.*       $\overbrace{\quad}^3 \overbrace{\quad}^3 \overbrace{\quad}^3$   
 VI. III     *poco a poco cresc.*       $\overbrace{\quad}^3 \overbrace{\quad}^3 \overbrace{\quad}^3$   
 VI. IV      -      -       $f$        $\overbrace{\quad}^{<>}$   
 Vla. I      *poco a poco cresc.*       $\overbrace{\quad}^3 \overbrace{\quad}^3 \overbrace{\quad}^3$   
 Vla. II      *poco a poco cresc.*       $\overbrace{\quad}^3 \overbrace{\quad}^3 \overbrace{\quad}^3$   
 Vc. I       $\overbrace{\quad}^3 \overbrace{\quad}^3 \overbrace{\quad}^3$        $\overbrace{\quad}^3 \overbrace{\quad}^3 \overbrace{\quad}^3$       *cresc.*  
 Vc. II      -       $mf$       *cresc.*  
 Cb.      -       $\overline{\circ}$        $\overline{\circ}$

**p**      *poco a poco cresc.*

135

Vl. I

Vl. II

Vl. III

Vl. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

135

*f*

*f dim.*

*f dim.*

*f dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*f dim.*

140

Violin I (Vi. I) rests.

Violin II (Vi. II):  $\text{p}$ ,  $\text{ff}$ ,  $\text{dim.}$

Violin III (Vi. III):  $\text{p}$ , *cresc.*,  $\text{ff}$ ,  $\text{dim.}$

Violin IV (Vi. IV):  $\text{mf} \geq$ ,  $\text{p}$  *cresc. cantabile*,  $\text{f}$ ,  $\text{dim.}$

Violoncello I (Vcl. I):  $\text{p}$ ,  $\text{ff}$ ,  $\text{dim.}$

Violoncello II (Vcl. II):  $\text{p}$ ,  $\text{ff}$ ,  $\text{dim.}$

Cello (Vcl. I):  $\text{p}$ , *cresc.*,  $\text{f}$ ,  $\text{dim.}$

Bassoon (Vcl. II):  $\text{p}$ , *cresc. cantabile*,  $\text{f}$ ,  $\text{dim.}$

Cello (Cb.):  $\text{p}$ ,  $\text{f}$ ,  $\text{dim.}$

Musical score for orchestra, page 48, featuring parts for Violin I, Violin II, Violin III, Violin IV, Viola I, Viola II, Cello I, Cello II, and Bass. The score is divided into three measures. Dynamics and performance instructions include:

- Measure 1:**
  - Vl. I: **p**
  - Vl. II: **mf**
  - Vl. III: **mf**
  - Vl. IV: **p**
  - Vla. I: **mf**
  - Vla. II: **mf**
  - Vc. I: **p**
  - Vc. II: **p**
  - Cb.: **mf**
- Measure 2:**
  - Vl. I: **3**
  - Vl. II: **3**
  - Vl. III: **3**
  - Vl. IV: **dim.**
  - Vla. I: **3**
  - Vla. II: **3**
  - Vc. I: -
  - Vc. II: -
  - Cb.: **3**
- Measure 3:**
  - Vl. I: **p** *cresc.*
  - Vl. II: **mf** *3 cresc. 3*
  - Vl. III: **mf** *3 cresc. 3*
  - Vl. IV: **p dim.** **pp**
  - Vla. I: **mf** *cresc.*
  - Vla. II: **mf** *cresc.*
  - Vc. I: - **mf cresc.**
  - Vc. II: - **mf cresc.**
  - Cb.: **mf** *cresc.*

Vl. I

Vl. II

Vl. III

Vl. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

145

## poco accelerando

VI. I      *pp*

VI. II      *p*

VI. III      *p*      *mf*

VI. IV      *p*

Vla. I      *p*      *mf*

Vla. II      *p*

Vc. I      *p*      *mf*

Vc. II      *p*

Cb.      *p*      *mf*

150

Vl. I

Vl. II

Vl. III

Vl. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

*mf*

*cresc.*

*f*

*dim.*

*cresc.*

*f*

*f*

*f*

*f*

*f*

*f*

150

**rallentando**  
**Tempo I**  
 155  
 52

Vl. I  
*dim.*      3      3      **p**

Vl. II  
*-*      *-*      **p**

Vl. III  
*dim.*      **pp**

Vl. IV  
*-*      **p**

Vla. I  
**p**      **pizz.**  
*-*      **mf**

Vla. II  
*-*      *-*

Vc. I  
*dim.*      **p**      *dim.*      **p**

Vc. II  
*-*      *-*

Cb.  
*dim.*      **p**      *dim.*      **p**

53

53

Vl. I

Vl. II

Vl. III

Vl. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

*dim.*

*mf*

*p*

*dim.*

*arco*

*p*

*dim.*

*p*

*dim.*

*p*

*dim.*

*p*

*dim.*

*dim.*

*dim.*

*dim.*

160

VI. I      *pp p < > dim.*

VI. II      *> mf dim.*

VI. III      *trem. p dim.*

VI. IV      *trem. pp p dim.*

Vla. I      *pp p dim.*

Vla. II      *pp*

Vc. I      *pp p dim.*

Vc. II      *pp*      *mf dim.*

Cb.      *p*      *160 dim.*

This musical score page contains eight staves of music for a string quartet and a string octet. The top four staves are for the strings: Violin I, Violin II, Violin III, and Violin IV. The bottom four staves are for the lower strings: Viola I, Viola II, Cello I, and Cello II. The Double Bass (Cb) is on the bottom staff. The key signature is A major (three sharps). Measure 57 begins with Violin I playing sixteenth-note patterns. The tempo is marked 160. Dynamics include **pp**, **p**, **<**, **>**, **mf**, **trem.**, and **dim.**. The score shows various rhythmic patterns and dynamics across the different sections. Measure 57 ends with a dynamic of **pp**.

VI. I

VI. II

VI. III pizz.

VI. IV pizz.

Vla. I pizz. arco

Vla. II con sord. f dim. pp cresc.

Vc. I pp pizz. arco

Vc. II pp

Cb. pp <

165

Vl. I      

Vl. II

Vl. III

Vl. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

170

Violin I

Violin II

Violin III

Violin IV

Viola I

Viola II

Cello I

Cello II

Double Bass

dim.

pp

pizz.

dim.

dim.

pp

170

# Symphony No.2 for String Nonet

3rd movement

Violino I

Sergei Rachmaninoff  
Atsushi Fukuda

**Adagio**  $\text{♩} = 50$

Vla. I

Violino I

**Adagio**  $\text{♩} = 50$

Vla. I

**poco rit.**

**a tempo**

**46**

**mf** *espress.*  $\begin{smallmatrix} 3 \\ \swarrow \searrow \end{smallmatrix}$  **poco cresc.** **dim.** **dim.** **> pp**

**12** **p**  $\begin{smallmatrix} 3 \\ \swarrow \searrow \end{smallmatrix}$  **poco cresc.**  $\begin{smallmatrix} 3 \\ \swarrow \searrow \end{smallmatrix}$  **p** **cresc.**

**16** **< f**  $\begin{smallmatrix} 3 \\ \swarrow \searrow \end{smallmatrix}$  **dim.** **pp** **< p** **< mf**

**20** **p** **poco cresc.**

**24** **> dim.** **p** **<** **>** **p** **dim.** **mf** *cantabile*

**47**

**poco a poco cresc.**  $\begin{smallmatrix} 3 \\ \swarrow \searrow \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ \swarrow \searrow \end{smallmatrix}$

**33** **f** **dim.**  $\begin{smallmatrix} 3 \\ \swarrow \searrow \end{smallmatrix}$  **p** **cresc.**

**48**

**ff** **Poco più mosso** **>** **dim.**

**40** **p** **f** **dim.** **Vc. I** **pizz.**

rit.

a tempo

43 Vcl. I *mf* *dim.* 3 3 *p* rit. < *f* *dim.* **Tempo I**

46 *mf* *dim.* 3 3 *p* *p* <

49 *mf* *dim.*

**49**  
Vla. I  
pizz.

53 *f*

57 *dim.* *p*

59 *mf* *dim.*

Vla. I  
pizz.

61 *pp* *f*

65 *dim.* *p*

**50**  
*p* *cresc.* *mf*

67 *p* *cresc.* *mf*

71                          *mf*                          *cresc.*                          *f*

73                          *mf*                          *cresc.*                          *f*

75                          *f molto cantabile*

77                          **51**

79                          *più cresc.*

81

83                          *ff*

85

87                          *ff*                          *dim.*

89                          *mf*                          *dim.*

91                          *pp*                          *pp*                          *p*                          *< >*                          *pp*

Tempo I

4

52

Vc. II  
pizz.

95

*mf*      *dim.*      *p*

Vl. II

101      *p*      *dim.*      *mf* < >      *f* < >

105      *f* <> <> <> <> <>      *dim.*      *p*

53

109      *p cantabile* 3 < > *mf*      < >      < >      *dim.*

113

*p*      3 <>      *mf* <>

117

3 <>      *dim.*      *p*      *poco cresc.* < >      3 <>      *dim.*

54

121      *pp* <> *mf*      <> *dim.*      *p*      <> <>

124

*p* <>

128

*p*      *dim.*      *pp*      *p*

**55**

132      *poco a poco cresc.*

136      *f*

VI. II

141      *p*      *cresc.*

144      *poco accelerando*

**56**

145      *f*      *dim.*

146      *p*      *dim.*

147      *pp*

149      *mf*      <>

150      *mf*      *cresc.*

151      *rallentando*

**Tempo I**

152      *f*      >

153      *dim.*

154      3

155      *dim.*

155      *p*

156      *dim.*

**57**

159      *pp*      <>

160      *dim.*

161      *Vla. II*

162      3

163      *pp*

164      *dim.*

165      *f*      *dim.*

165      *dim.*

166      *p*

167      *dim.*

168      *pp*

# Symphony No.2 for String Nonet

Violino II

3rd movement

Sergei Rachmaninoff  
Atsushi Fukuda

**Adagio**  $\text{♩} = 50$

Vla. I

Adagio  $\text{♩} = 50$

Vla. I

poco rit.

*mf*

a tempo

*dim.*

*più dim.*

*pp dolce*

46

poco cresc.

*dim.*

*pp*

47

Vla. I

48

34 *p* cresc. *f* Poco più mosso

38 *dim.* rit. *cresc.* a tempo

41 *f* *dim.* *mf* rit. *dim.* *p* Tempo I

45 arco *mf* *dim.* *mf* *dim.* *p*

49 *p* *mf* *dim.*

51 *dim.*

49

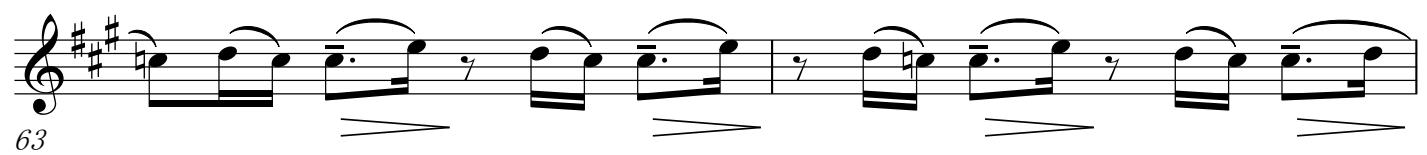
53 *p*

55 poco cresc. *dim.*

57 *f* > < *dim.* > *p*

59 VI. I

61 *p*



65

**50**

**f**

*Vc. I*

*dim.*

66

67

69

*f molto cantabile*

70

71

**51**

72

73

*pì cresc.*

74

75

76

77

78

79

**ff**

80

81

82

83

**ff**

84

85

*f*

86

87

*dim.*

88

89

**mf**

90

91

**p**

92

Tempo I

52

VI. III

95 VI. III  
99 VI. III  
103 VI. I  
106 VI. I

53

VI. I

109 VI. I  
113 VI. I  
117 VI. I

54

VI. IV

121 VI. IV  
124 VI. IV  
128 VI. IV

**55**

132      *poco a poco cresc.*

133      *f*      *dim.*

134-135

136

137

138      *ff*

139      *p*      *ff*      *dim.*      *mf*

140

141

142

**56**

**poco accelerando**

145      *mf*

146      *dim.*

147      *p*

148

149

149      *mf*      *cresc.*

150      *dim.*

151      *p*

152

153

**rallentando**

**Tempo I**

Vl. I

153

154

155      *p*

156

157      *mf*

158      *dim.*

8

158

159

160

161

162

# Symphony No.2 for String Nonet

Violino III

3rd movement

Sergei Rachmaninoff  
Atsushi Fukuda

poco rit.

**Adagio**  $\text{♩} = 50$

Vla. I

3 3 3 3 3 3 3 3 3 3 3 3

**a tempo**

**46** **pp dolce**

6 12 17 21 25 29 33 37 41 45

**poco cresc.**

**dim.** **pp** **poco cresc.** **dim.** **pp** **pp** **mf cantabile** **f** **dim.** **p** **cresc.** **ff** **dim.** **rit.** **f** **dim.** **mf** **dim.** **rit.** **p** **mf** **Tempo I** **Vl. I**

**poco rit.**

49

51 **49**

Vla. I

53 **pp**

55 **f**

57 **p**

59 **dim.**

61 **pp**

63 **p**

65 **p**

67 **cresc.**

69 **mf**

**50**

**cresc.**

**cresc.**

71      *mf*      *mf*      *cresc.*

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

75      *f* *molto cantabile*

77

51

79      *più cresc.*

81

83      *ff*

85

87      *ff*      *mf*      *dim.*      *p*

VI. II

91      *pp*      *poco cresc.*      *mf > p*

con sord.

94

**52**

95 *p* dim. *pp*

99 *p* *pp* *3*

103 *poco cresc.* *mf*

106 dim. *p* dim. *pp*

**53**

109 *pp dolce*

112

115

118 *poco cresc.* *3* dim. *3* *3* *3*

**54**

121 *pp* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

124 *3*

127      *p*      senza sord.      55      *dim.*

130      *pp*      *mf*      *poco a poco cresc.*

133

136      *f*      *dim.*      3

139      *p* *cresc.*      < *ff*      *dim.* 3 *mf*

142      *mf*      *cresc.*      *f*      *dim.*

56      *poco accelerando*

145      *mf*      *dim.*      *p*      < *mf*

149      *cresc.*      *rallentando*      *cresc.*      **Tempo I**

152      *f*      *dim.*

155      *pp*      trem.

57

159      *p* <> *dim.*

162      *pizz.*      6

# Symphony No.2 for String Nonet

Violino IV

3rd movement

Sergei Rachmaninoff  
Atsushi Fukuda

poco rit.

**Adagio** ♩=50

Vla. I

**a tempo**

**46**

**47**

**48**

**Tempo I**

**Violino IV**

**3rd movement**

**Sergei Rachmaninoff**  
**Atsushi Fukuda**

**poco rit.**

**Adagio** ♩=50

Vla. I

**p**    **mf**    **mf**    **dim.**    **più dim.**

**a tempo**

**pp**    **pp dolce**

**46**

**poco cresc.**

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

**pp**

**pp**

**47**

**3**    **Vl. I**

**p**    **cresc.**

**48**

**f**    **f**

**Poco più mosso**

**p**    **cresc.**

**dim.**

**rit.**

**p**    **cresc.**

**a tempo**

**f**

**dim.**

**mf**

**dim.**

**p**

**mf**

**rit.**

**f**

**dim.**

**mf**

**dim.**

**p**

**Tempo I**

**Vl. I**

49

51

**49**

**p**

*dim.*

53

**49**

**pp**

*poco cresc.*

*dim.*

55

*poco cresc.*

*dim.*

57

**1**

59

Vl. I

61

**p**

63

65

**1**

50

67

Vc. I

71

73

75 *f molto cantabile*

77

79 *più cresc.*

81

83 *ff*

85

87 *ff* *dim.* *p*

**Tempo I**

4

con sord.

C

**52**

90

95      *p*      *dim.*      *pp*

99      *p*      *pp*

103     *poco cresc.*      *mf*

106     *dim.*      *p*      *dim.*      *pp*

**53**

109     *pp*      *dolce*

113

117     >      *poco cresc.*      *dim.*

**54**

121     *pp*

125

129     <      *mf*      *dim.*      >      >      *p*      senza sord.      *pp*

**55**

Vl. II

132

f <> <>

135

136

f 3 dim. mf >

139

p cresc. 3 f dim. p cantabile

142

dim. p pp

poco accelerando

**56**

145

mf <> > p mf <> > p

147

Vc. I

148

rallentando

Tempo I

151

2

VI. I

155

p

**57**

trem.

159

pp p <> > dim.

pizz.

6

162

pp mf dim. pp

# Symphony No.2 for String Nonet

Viola I

3rd movement

Sergei Rachmaninoff  
Atsushi Fukuda

**Adagio**  $\text{♩} = 50$

**Adagio**  $\text{♩} = 50$

**p cresc.** **mf** **poco rit.**

**a tempo** **più dim.**

**6** **pp dolce**

**12** **poco cresc.**

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

**21** **pp** **p** **pp** **mf cantabile**

**25** **poco a poco cresc.** **3** **f** **dim.** **3** **p** **cresc.** **Poco più mosso**

**37** **ff** **>** **dim.** **rit.** **p** **cresc.** **a tempo**

**41** **f** **dim.** **mf** **dim.** **p** **mf** **Tempo I**

**45** **f** **dim.** **mf** **dim.** **p**

VI. I

49

51 **49**  
pizz.

53 **p**

55 **f** arco

57 **dim.**

59 **pizz.**

61 **p**

63 **f** arco

65 **dim.**

67 **50** **p** **cresc.** **mf**

69 **p** **cresc.** **mf**

71      *mf*                  *cresc.*                  *f*

73      *mf*                  *cresc.*                  *f*

75      *f molto cantabile*

77

51

79      *più cresc.*

81

83      *ff*

85

87      *ff*                  *dim.*

89      *mf*                  *dim.*                  *pp*

1

con sord.

dim.

*pp*

**93**

**52**

**95** **p**

**99** **p**

**103** *poco cresc.* **mf** **mf**

**106** **dim.** **3** **3**

**109** **pp** *dolce*

**113**

**117** *poco cresc.* **dim.** **3**

**121** **pp**

**125** **p**

**129** *dim.* **pp**

*senza sord.*

138

**p** *cresc.*

*ff*

*dim.*

$\underline{3}$

Musical score for piano, page 141, measures 1-10. The score consists of two staves. The top staff uses a treble clef and a key signature of three sharps. The bottom staff uses a bass clef and a key signature of one sharp. Measure 1 starts with a dynamic of *mf*. Measures 2-3 show a melodic line with slurs and grace notes. Measures 4-5 continue the melodic line. Measure 6 begins with a dynamic of *mf*, followed by *cresc.* Measures 7-8 show eighth-note patterns. Measure 9 starts with a dynamic of *f*. Measure 10 ends with a dynamic of *dim.* and a measure repeat sign with a '3' underneath.

56

## poco accelerando

**rallentando** **Tempo I**

57

159      ***pp***    ***p***    ***dim.***

Musical score for orchestra, page 165, section 3. The score consists of two systems of music. The first system shows a bassoon line with a dynamic marking *f*. The second system begins with a forte dynamic and includes a rehearsal mark '3'.

# Symphony No.2 for String Nonet

Viola II

3rd movement

Sergei Rachmaninoff  
Atsushi Fukuda  
**poco rit.**

**Adagio**  $\text{♩} = 50$   
VI. I

**a tempo**

6      **pp**      **p dolce**

**46**

12      **poco cresc.**

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

21      **pp**      **p**  $\geq$

25      **pp**

**47**      **3**      VI. I

29      **p** **cresc.**  $\ll$

**48**

37      **ff**      **=**      **dim.**      **p** **cresc.**

**Poco più mosso**

Vc. I pizz.

41      **f**      **dim.**      **mf**      **dim.**      **p**

**rit.** **pizz.**      **a tempo**

Vc. I pizz.

45      **arco**      **mf**      **dim.**      **p**

**rit.** **pizz.**      **Tempo I**

VI. I

49

51

**49**

pizz.

53

55

arco

**f**

57

*dim.*

VI. I

59

pizz.

61

**p**

63

arco

**f**

65

**50**

*dim.*

**4**

67

Vc. I

71

73

75      *f* molto cantabile

77

51

79      più cresc.  
molto cantabile

81

83      *ff*

85      trem.      trem.      trem.      trem.

87      *ff*      dim.

89      *mf*      dim.      *pp*

93      1      con sord.      **Tempo I**

4

**52**

Vc. II  
pizz.

95 Vc. II  
pizz.

99

pp

103

p — mf

106 dim. p dim.

**53**

109 pp dolce

113

117 poco cresc. dim.

**54**

121 pp >>

125 > p

senza sord.

129 dim. pp

**55**

132 3 poco a poco cresc. 3 3 3

The musical score consists of five staves of music for strings, primarily bassoon. The score includes dynamic markings such as **pp**, **p**, **mf**, **dolce**, **poco cresc.**, **dim.**, and **senza sord.**. Articulations include **pizz.** and slurs. Performance instructions like **>>** and **3** are also present. Measure numbers 52, 53, 54, and 55 are indicated at the top of their respective sections. Measures 95, 99, 103, 106, 109, 113, 117, 121, 125, 129, and 132 are numbered along the left side of the page.

135

VI. II

138

*dim.*

*p*

*ff*

*dim.*

141

*mf*

*cresc.*

*f*

*dim.*

**56**

*poco accelerando*

145

*mf*

*p*

*mf*

*p*

**rallentando**

**5**

**Tempo I**

153

**VI. I**

157

**p**

*dim.*

**57**

**VI. II**

**Vc. II**

159

**pp**

*con sord.*

162

**f**

*dim.*

**pp cresc.**

165

**f**

*dim.*

**mf**

*dim.*

**3**

168

**pp**

# Symphony No.2 for String Nonet

Violoncello I

3rd movement

Sergei Rachmaninoff  
Atsushi Fukuda  
**poco rit.**

**Adagio**  $\text{♩} = 50$   
VI. I

1  
6      **pp**      *dolce*  
**46**

12      *poco cresc.*

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

21      **pp**      **p**       $\nearrow$

25      **47**      **pp**  
29      *mf*       $\overbrace{3}$        $\overbrace{3}$        $\overbrace{3}$       *poco a poco cresc.*  
32       $\overbrace{3}$        $\overbrace{3}$        $\overbrace{3}$        $\overbrace{3}$        $\overbrace{3}$        $\overbrace{3}$        $\overbrace{3}$       **f**      *dim.*

35      **48**       $\overbrace{3}$        $\overbrace{3}$        $\overbrace{3}$       **p**      *cresc.*      **Poco più mosso**

37      **ff**       $\overbrace{3}$        $\overbrace{3}$        $\overbrace{3}$        $\overbrace{3}$       *dim.*      **p**      *cresc.*

41      *pizz.*      **f**      *dim.*      **mf**      *dim.*      **p**      *rit.*      VI. I 3      *a tempo*

45      **f**      *dim.*      *dim.*      *dim.*      *dim.*      **p**      *rit.*      **1**      **Tempo I**



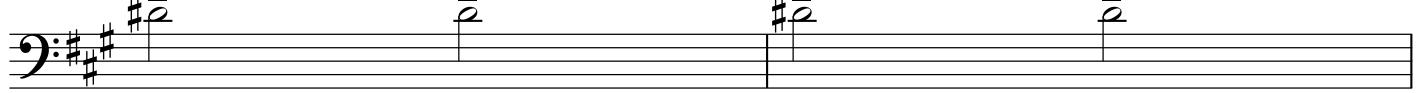
49



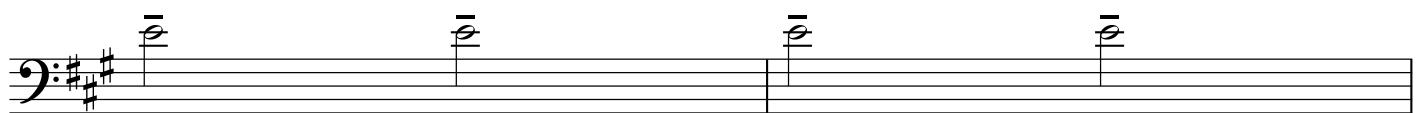
51

**49**

arco



53

***pp***

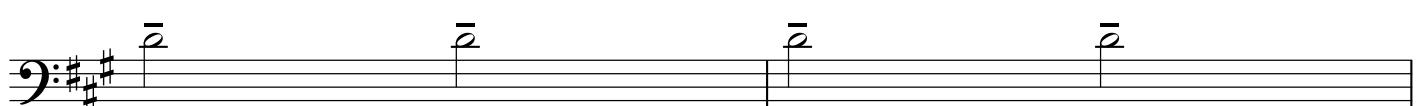
55

*poco cresc.**dim.*

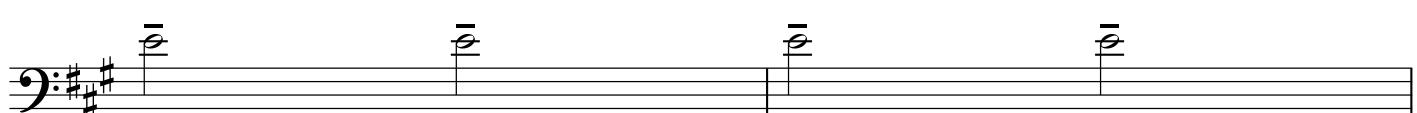
57

***mf****dim.*

59



61

***pp***

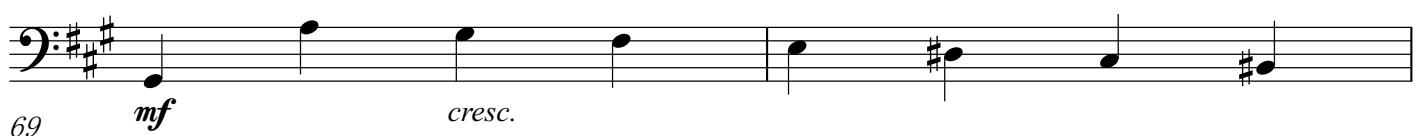
63



65

***mf****dim.***50**

67

***pp******p*** *cresc.*  
*ben marcato*

69

71      *f*      *mf*      *cresc.*

73      *f*      *cresc.*

75      *f*

77      **51**

79      *più cresc.*

81

83      *ff*

85      trem.      trem.      trem.      trem.

87      *ff*      *dim.*      *dim.*

89      *mf*      *dim.*      *pp*      con sord.      **Tempo I**

52

Vc. II  
pizz.

95

99

103

Vc. II pizz. arco

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

53

109

**pp**

112

115

118

*poco cresc.*

dim.

54

121

**pp**

124

127

*VI. IV*

dim. **pp**

senza sord.

**p**

**55**

132

133

134

cresc.

dim.

138

VI. II

p cresc.

f dim.

141

p

mf cresc. f dim.

poco accelerando

**56**

145

mf dim.

p

mf

148

cresc.

rallentando

Tempo I

152

f

Vla. I pizz.

dim.

p

dim.

155

p

p

dim.

**57**

159

pp p dim.

VI. III pizz.

pizz. Vla. II arco

162

pp

tr

dim.

f pizz.

165

dim.

p

168

dim.

pp

# Symphony No.2 for String Nonet

Violoncello II

3rd movement

Sergei Rachmaninoff  
Atsushi Fukuda

poco rit.

**Adagio**  $\text{♩} = 50$

Vla. I

**46**

**47**

**48**

**Tempo I**

**Tempo II**

Vl. I

49

51

**49**

53      **pp**

55      *poco cresc.*                          *dim.*

57      *mf*    *dim.*

Vl. I

59

61      **pp**

63

65      *f*    *dim.*

**50**

**3**

67      **pp**

Vc. I

71

73

Vl. I

*f*

75

77

**51**

*più cresc.*

79

81

*ff*

83

*marcato*

85

*ff*

*dim.*

87

*mf*

*dim.*

*pp*

89

## **Tempo I**

1 con sord.

93 52 pizz. arco

95 p pp

pizz. arco

99 p pp

pizz. arco

103 poco cresc. mf mf

dim. p dim.

106 53

109 pp

113

117 poco cresc. dim.

121 54 pp 3 <>

125 <> <> p

129 dim. pp VI. II



# Symphony No.2 for String Nonet

Contrabass

3rd movement

Sergei Rachmaninoff  
Atsushi Fukuda

poco rit.

**Adagio** ♩=50

Vla. I 3

a tempo

VI. I

6 [46]

pp

12

poco cresc.

17 dim. pp poco cresc. dim.

21 pp

25 [47] pp

29 p cresc.

33 [48] f dim. p cresc. Poco più mosso

37 ff > dim. rit. p cresc. a tempo

41 f dim. mf dim. rit. p Tempo I

45 f dim. mf dim. p

**4**

49 **49**  
Vla. I  
pizz.

53  
arco

55

57 *mf* <><><><><> *dim.*

**2**

59 Vla. I  
pizz.

61  
arco

63

65 *f* <><><><><> *dim.*

**50**

67 *pp*      *p*      *cresc.*  
*ben marcato*

69 *mf*      *cresc.*

71      *f*      *mf*      *cresc.*

73      *f*      *cresc.*

75      *f*

77

**51**

79      *più cresc.*

81

83      *ff*

85      *marcato*

87      *ff*

*dim.*

89      *mf*

*dim.*

*pp*

muta E in D      **1**

93      **52**  
pizz.                  arco

95      **p**                  **pp**

99      pizz.                  arco

103     poco cresc.          **mf**          **mf**

107     **dim.**                  **p**                  **dim.**

109     **53**  
**pp**

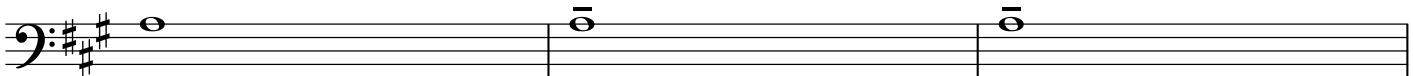
113

117     **poco cresc.**          **dim.**

121     **54**  
**pp**

125     <>>                  **p**

129     **dim.**                  **pp**

**55**

Continuation of the musical score for bassoon part, page 55. It shows two more measures. The first measure has a tempo of 135. The second measure has a dynamic of **f** (fortissimo) and a dynamic of *dim.* (diminuendo).

Continuation of the musical score for bassoon part, page 55. It shows two more measures. The first measure has a tempo of 138. The second measure has a dynamic of **p** (piano) and a dynamic of **<f** (less than forte).

Continuation of the musical score for bassoon part, page 55. It shows two more measures. The first measure has a dynamic of **mf** (mezzo-forte) and a dynamic of **<mf** (less than mezzo-forte). The second measure has a dynamic of *cresc.* (crescendo), a dynamic of **f** (fortissimo), and a dynamic of *dim.* (diminuendo).

**56***poco accelerando*

Continuation of the musical score for bassoon part, page 56. It shows two measures. The first measure has a dynamic of **mf** (mezzo-forte) and a dynamic of *dim.* (diminuendo). The second measure has a dynamic of **p** (piano) and a dynamic of **<mf** (less than mezzo-forte).

Continuation of the musical score for bassoon part, page 56. It shows two measures. The first measure has a dynamic of *cresc.* (crescendo). The second measure has a dynamic of **ralentando**.

**Tempo I**

Continuation of the musical score for bassoon part, page 56. It shows two measures. The first measure has a dynamic of **f** (fortissimo). The second measure has a dynamic of **p** (piano) and a dynamic of *dim.* (diminuendo).

Continuation of the musical score for bassoon part, page 57. It shows two measures. The first measure has a dynamic of **p** (piano). The second measure has a dynamic of *dim.* (diminuendo).

**57**

Continuation of the musical score for bassoon part, page 57. It shows two measures. The first measure has a dynamic of **p** (piano). The second measure has a dynamic of *dim.* (diminuendo).

Vla. II

Continuation of the musical score for bassoon part, page 57. It shows a measure with a dynamic of **pp** (pianississimo). The measure includes a bassoon part and a cello part (Vla. II).

Continuation of the musical score for bassoon part, page 57. It shows two measures. The first measure has a dynamic of **f** (fortissimo). The second measure has a dynamic of **pp** (pianississimo).