



# Mike Magatagan

United States (USA), SierraVista

## Sonata in C Major for Winds & Strings (IMM 63 Mvt. 1) Mussorgsky, Modest Petrovich

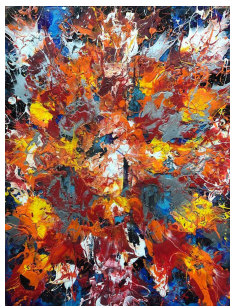
### About the artist

I'm a software engineer. Basically, I'm computer geek who loves to solve problems. I have been developing software for the last 25+ years but have recently rekindled my love of music.

Many of my scores are posted with individual parts and matching play-along however, this is not always practical. If you would like individual parts to any of my scores or other specific tailoring, please contact me directly and I will try to accommodate your specific needs.

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-magataganm.htm>

### About the piece



**Title:** Sonata in C Major for Winds & Strings [IMM 63 Mvt. 1]

**Composer:** Mussorgsky, Modest Petrovich

**Arranger:** Magatagan, Mike

**Copyright:** Public Domain

**Publisher:** Magatagan, Mike

**Instrumentation:** Winds & String Orchestra

**Style:** Romantic

**Comment:** Modest Petrovich Mussorgsky (1839 – 1881) was a Russian composer, one of the group known as The Five. He was an innovator of Russian music in the romantic period. He strove to achieve a uniquely Russian musical identity, often in deliberate defiance of the established conventions of Western music. Many of his works were inspired by Russian history, Russian folklore, and other national themes. Such works include the opera Boris Godunov, the orch... (more online)

### Mike Magatagan on [free-scores.com](https://www.free-scores.com)



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- contact the artist

# Sonata in C Major

Modest Mussorgsky (IMM 63 No. 1), 1860  
Interpretation for Winds & Strings by Mike Magatagan 2020



I. Allegro assai (♩ = 146)

a Tempo

Flute

Oboe

B♭ Clarinet

Horn in F

Bassoon

Violin 1

Violin 2

Viola

Cello

Bass

*p tranquillo*

*p*

*mf*

12

Fl

Ob

Cl

Fh

Ba

*cresc.*

V1

V2

Va

Vc

Cb

*dim.*

20

Fl (cresc.) *f* *mf*

Ob (cresc.) *f* *mf*

Cl *f* *mf*

Fh *f* *mf*

Ba *f* *mf*

V1 *mf*

V2 *mf*

Va (dim.) *f* *mf*

Vc (dim.) *f* *mf*

Cb (dim.) *f* *mf*

29

Fl *f* *mf*

Ob *f* *mf*

Cl *f* *mf*

Fh *f* *mf*

Ba *f* *mf*

V1 *p*

V2 *p*

Va *p*

Vc *p*

Cb *p*

38 *poco rit.* **a Tempo**

Fl  
Ob  
Cl  
Fh  
Ba  
V1  
V2  
Va  
Vc  
Cb

49

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*





88

Fl  
Ob  
Cl  
Fh  
Ba  
V1  
V2  
Va  
Vc  
Cb

*p* *cresc.* *f*

*p* *f*

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

98

Fl  
Ob  
Cl  
Fh  
Ba  
V1  
V2  
Va  
Vc  
Cb

*mf* *cresc.* *f*

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*



109

Fl

Ob

Cl

Fh

Ba

V1

V2

Va

Vc

Cb

119

Fl

Ob

Cl

Fh

Ba

V1

V2

Va

Vc

Cb

*p*

*mf*

*f*

*p*

*mf*

128

Fl *cresc.*

Ob *cresc.*

Cl

Fh *cresc.* *mf* *f*

Ba *cresc.* *mf* *f*

V1 *mf*

V2 *mf*

Va *mp cresc.* *mf*

Vc *cresc.* *mf*

Cb *cresc.* *mf*

136

Fl *ff*

Ob *ff* *ff*

Cl *ff* *ff*

Fh *ff* *ff*

Ba *ff* *ff*

V1 *ff* *ff*

V2 *ff* *ff*

Va *ff* *ff*

Vc *ff* *ff*

Cb *ff* *ff*

*ff*

144

Fl  
Ob  
Cl  
Fh  
Ba

V1  
V2  
Va  
Vc  
Cb

Detailed description: This system contains measures 144 through 151. The Flute part features a melodic line with slurs and ties. The Clarinet and Violoncello parts have similar melodic lines. The Bassoon and Horn parts provide harmonic support with sustained notes and some rhythmic patterns. The strings (Violins, Viola, Cello, and Double Bass) play a steady accompaniment with eighth-note patterns.

V1  
V2  
Va  
Vc  
Cb

Detailed description: This system contains measures 152 through 159. The Flute part continues its melodic line. The Clarinet and Violoncello parts have similar melodic lines. The Bassoon and Horn parts provide harmonic support. The strings continue their accompaniment.

152

Fl  
Ob  
Cl  
Fh  
Ba

V1  
V2  
Va  
Vc  
Cb

*accel.*

Detailed description: This system contains measures 152 through 159. The Flute part features a melodic line with slurs and ties. The Clarinet and Violoncello parts have similar melodic lines. The Bassoon and Horn parts provide harmonic support. The strings continue their accompaniment. The word "accel." is written above the Flute staff in measure 155.

V1  
V2  
Va  
Vc  
Cb

Detailed description: This system contains measures 152 through 159. The strings (Violins, Viola, Cello, and Double Bass) play a steady accompaniment with eighth-note patterns.

161 *rit.* **a Tempo**

Fl  
Ob  
Cl  
Fh  
Ba  
V1  
V2  
Va  
Vc  
Cb

172

*cresc.* *ff* *dim.*

*cresc.* *ff*

179

*rit.*

*dim.* *mf* *cresc.* *ff* *a Tempo*

Fl

Ob

Cl

Fh

Ba

V1

V2

Va

Vc

Cb

*mf* *mf* *mf* *ff* *ff* *ff* *mf* *mf* *f* *mf*

*dim.* *mf*

187

Fl

Ob

Cl

Fh

Ba

V1

V2

Va

Vc

Cb

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

198

Fl

Ob

Cl

Fh

Ba

V1

V2

Va

Vc

Cb

206

Fl

Ob

Cl

Fh

Ba

V1

V2

Va

Vc

Cb

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*mf cresc.*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

213

Fl *ff* *mp* *rit.*

Ob *ff* *mp*

Cl *ff* *mp*

Fh *ff*

Ba *ff* *mp*

V1 *ff*

V2 *ff*

Va *ff*

Vc *ff* *p* *p* *p*

Cb *ff* *p* *p* *p*

224

Fl *f*

Ob *f*

Cl *f*

Fh *f*

Ba *f*

V1 *f*

V2 *f*

Va *mf*

Vc *mf*

Cb *mf*

234

241

247

*cresc.* *mf*



248

Fl

Ob

Cl

Fh

Ba

V1

V2

Va

Vc

Cb

255

Fl

Ob

Cl

Fh

Ba

V1

V2

Va

Vc

Cb

265

Fl

Ob

Cl

Fh

Ba

V1

V2

Va

Vc

Cb

*mf*

*cresc.*

*ff* *mf*

*ff* *p*

279

Fl

Ob

Cl

Fh

Ba

V1

V2

Va

Vc

Cb

*mf*

*f*

*mf*

*f*

*mf*

Vc

Cb

*mf*

*f*

*cresc.* - - - - -

288

Fl  
Ob  
Cl  
Fh  
Ba  
V1  
V2  
Va  
Vc  
Cb

(cresc.) ... *f* ... *mf* ... *cresc.* ...

298

Fl  
Ob  
Cl  
Fh  
Ba  
V1  
V2  
Va  
Vc  
Cb

(cresc.) ... *ff* ... *f* ... *ff* ... *f* ... *ff* ... *f* ...

305

Fl  
Ob  
Cl  
Fh  
Ba

V1  
V2  
Va  
Vc  
Cb

313

Fl  
Ob  
Cl  
Fh  
Ba

V1  
V2  
Va  
Vc  
Cb

Flute

# Sonata in C Major

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I. Allegro assai (♩ = 146) a Tempo

4 4

*mf*

15

*cresc.*

22 2

*(cresc.) f mf poco rit.*

30

*f mf*

40 a Tempo

*sf*

50

*mf*

58

63

*cresc. f*

69

*mf f*

76 rit.

*dim. a Tempo mf p*

85 2

*p cresc.*

96 *f* *mf* *cresc.*

106 *f* *p* *cresc.*

116 *f* *mf*

128 *cresc.* *f*

135 *ff*

142 *ff*

148 *ff*

155 *accel.* *a Tempo* *3*

166 *mf*

176 *cresc.*

181 *(cresc.) - ff* *dim.* *a Tempo* *3*

191 *(dim.) mf* *cresc.* *ff* *mf*

202 *mf* *cresc.* *f*

208

mf cresc. rit. ff

214

**Tempo**

224

f

234

242

248

f mf

255

262

mf cresc. ff mf

278

f f

292

301

cresc.

(cresc.) ff f

307

314

rit. ff f

Oboe

# Sonata in C Major

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I. Allegro assai (♩ = 146) a Tempo

4 *mf* 2

16 *cresc.* *poco rit.* *mf* 6 *a Tempo*

31 *f* *mf* 2 *f*

45 *mf* 4 5

62 *cresc.* *rit. f* 2 *a Tempo*

72 *mf* 3 *mf* 3

89 *f* 2 *mf*

105 *p* 2

118 *f* *mf* *cresc.*

130 *(cresc.)* *f*

138 *ff* 2 *ff* 2



150 *accel.*

162 **a Tempo**

177 *mf* *rit.* **a Tempo** *ff*

189 *dim.* *mf* *ff*

202 *cresc.* *f* *rit.* *fff* **a Tempo** *mp*

216 *f*

227 3 8

247 *f*

258 3 *mf* 3 2 *cresc.*

275 (cresc.) *ff* *mf* 3

287 *f* *mf* *cresc.* 2

302 (cresc.) *ff* *f*

313 2 *rit.* *ff* *f*

B $\flat$  Clarinet

# Sonata in C Major

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I. Allegro assai (♩ = 146)

a Tempo

4

*mf*

18

*f* *poco rit.* *mf* a Tempo

31

*f* *mf* *sf*

44

*mf*

57

*f*

69

*rit.* *mf* a Tempo *p* *f*

78

*mf* *p*

93

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

108

(*cresc.*) *f* *p*

125

*f* *mf*

138

*ff* *ff*

147 *accel.*

159 *rit.* **a Tempo**

170 **2** *mf* *rit.*

182 **a Tempo** *ff* *mf* **2**

196 *ff* *mf* *mf* *p*

207 *mf* *f*

218 *rit.* *mf* **a Tempo** *fff* *mp*

233 **4** *mf* *f*

250 *mf* *cresc.* *ff* *mf*

261 *mf* *f*

279 *mf* *f*

297 *ff* *f* *rit.*

309 *ff* *f* *ff*

# Horn in F

# Sonata in C Major

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I. Allegro assai (♩ = 146) a Tempo

5 *mf* 5 *f* *mf* a Tempo

20 *mf* *poco rit.* *f* *mf* a Tempo

35 *f*

46 *mf*

57 4 *rit.* *f* a Tempo

72 4 3 *mf* *p*

92 2 *f* *mf*

107 *p*

121 *f* *mf* *cresc.*

132 2 *(cresc.)\_ mf* *ff* *ff* *accel.*

144 2 2

157 *rit.* **a Tempo**

170

180 *rit.* **a Tempo**

193

205

221 *rit.* **a Tempo**

234

280

291

308 *rit.*

Bassoon

# Sonata in C Major

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I. Allegro assai (♩ = 146) a Tempo

7 11 4

mf poco rit.

29 4

a Tempo f mf

43 2

f

54 8

72 4 rit. f mf a Tempo 3

mf p

88 2 2 f

103 2 6 mf p

120 f mf cresc.

130 (cresc.) mf 2 accel. ff

140 2 8 ff

159 3 a Tempo 5 mf

175

*rit.* **a Tempo**

*ff* *ff*

186

*f* *mf*

210

*sff* *mp*

220

*rit.* **a Tempo**

*f*

230

240

*f*

256

*mf* *f*

295

*ff*

312

*rit.*

*ff* *ff*

# Violin 1

# Sonata in C Major

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I. Allegro assai (♩ = 146) a Tempo

7 8 5

*mf*

26 *mf* 7 *poco rit.*

41 *a Tempo* *sf*

50 *mf* 13 *rit.* *f* *mf*

69 8

85 *a Tempo* 2 2 *mf* *p*

97 2 *f* *mf* 4 5

115 4 *mf* *f* *mf*

128 6 *mf* *ff* *accel.*

141 5 4 *ff*

158 3 *a Tempo* *mf*



170

*ff*

179

*rit.*

*mf* *ff*

*a Tempo*

6

193

9

*cresc.* *f*

4

212

*sf* *f*

7

*rit.*

*a Tempo*

228

10

*p*

246

*mf* *f*

6

258

15

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

10

290

8

2

*ff*

307

*ff*

316

2

*rit.*

*f* *ff* *f*

Violin 2

# Sonata in C Major

Modest Mussorgsky (IMM 63 No. 1), 1860

Interpretation for Winds & Strings by Mike Magatagan 2020

I. Allegro assai (♩ = 146) a Tempo

7 8 6

*mf* *poco rit.* *mf*

27 7

a Tempo

43 *sf*

51 13 6

*mf* *rit.* a Tempo *f* *mf* *f*

76 4 2

*mf*

92 2 2

*mf*

103 4

*p* *mf*

117 2 3 5

*f* *mf*

133 *mf*

139 2 5 4

*ff* *accel.* *ff* a Tempo

156 3

*mf*

169 2 *ff*

178 *rit.* *mf* *ff* **a Tempo** 6

192 5 *cresc.*

204 (cresc.) *f*

209 *mf* *ff* *rit.* 7

224 **a Tempo** *f* 8 *p*

242 6 *f*

257 15 20 *cresc.* *ff* *mf*

299 2 3 2 *ff*

311 2 1 *ff* *f* *ff* *f* *rit.*

Viola

# Sonata in C Major

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I. Allegro assai (♩ = 146)

a Tempo

4

*p* *mf*

17

*dim.* *f* *mf* *poco rit.* a Tempo

29

2 *p* *sf*

44

54

62

2 *rit.* *f* *mf* a Tempo *p*

74

2 *f* *p* *mf*

89

*mf*

102

2 *p* *mf*

118

4 *mp* *cresc.*

134

*mf* *ff*

143

*accel.*

Musical staff 143-166. Measures 143-166. Includes dynamic markings *ff* and *rit.*. Fingerings 5, 3, 3, 2 are indicated above the staff.

167

Musical staff 167-181. Measures 167-181. Includes dynamic markings *mf* and *ff*.

182

Musical staff 182-195. Measures 182-195. Includes dynamic markings *ff*, *mf*, and *p*. Tempo marking *a Tempo* is present.

196

Musical staff 196-206. Measures 196-206. Includes dynamic markings *mf* and *f*. Tempo marking *a Tempo* is present.

207

Musical staff 207-224. Measures 207-224. Includes dynamic markings *mf* and *ff*. Tempo marking *a Tempo* is present. A fermata is marked above measure 224.

225

Musical staff 225-236. Measures 225-236. Includes dynamic markings *mf* and *ff*. Tempo marking *a Tempo* is present. A fermata is marked above measure 236.

237

Musical staff 237-244. Measures 237-244. Includes dynamic markings *mf* and *f*. Tempo marking *a Tempo* is present.

245

Musical staff 245-256. Measures 245-256. Includes dynamic markings *f*. Tempo marking *a Tempo* is present.

257

Musical staff 257-270. Measures 257-270. Includes dynamic markings *mf*. Tempo marking *a Tempo* is present.

271

Musical staff 271-282. Measures 271-282. Includes dynamic markings *mf*. Tempo marking *a Tempo* is present.

283

Musical staff 283-295. Measures 283-295. Includes dynamic markings *f*, *ff*, *p*, and *mf*. Tempo marking *a Tempo* is present.

296

Musical staff 296-310. Measures 296-310. Includes dynamic markings *mf* and *ff*. Tempo marking *a Tempo* is present.

311

Musical staff 311-318. Measures 311-318. Includes dynamic markings *ff* and *f*. Tempo marking *a Tempo* is present.

Musical staff 319-326. Measures 319-326. Includes dynamic markings *ff* and *f*. Tempo marking *a Tempo* is present.

Cello

# Sonata in C Major

Modest Mussorgsky (IMM 63 No. 1), 1860  
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## I. Allegro assai (♩ = 146)

a Tempo

*p tranquillo* *p* *mf*

10

18 *dim.* *f* *mf*

26

34 *p poco rit.*

41 a Tempo *f*

49

56

62 *f* *mf*

70

79 *rit.* *p* a Tempo *f* *mf*

Musical staff 91: Bass clef, starting with a half note G2, followed by quarter notes F2, E2, D2, C2, B1, A1, G1. A fermata is placed over the G1. The staff continues with a whole rest, then a half note G1, quarter notes F1, E1, D1, C1, B0, A0, G0. A fermata is placed over the G0. The staff concludes with a half note G0, quarter notes F0, E0, D0, C0, B-1, A-1, G-1. Dynamics: *mf*.

Musical staff 99: Bass clef, starting with a half note G1, quarter notes F1, E1, D1, C1, B0, A0, G0. A fermata is placed over the G0. The staff continues with a whole rest, then a half note G0, quarter notes F0, E0, D0, C0, B-1, A-1, G-1. A fermata is placed over the G-1. The staff concludes with a half note G-1, quarter notes F-1, E-1, D-1, C-1, B-2, A-2, G-2. Dynamics: *mf*.

Musical staff 109: Bass clef, starting with a half note G-2, quarter notes F-2, E-2, D-2, C-2, B-3, A-3, G-3. A fermata is placed over the G-3. The staff continues with a whole rest, then a half note G-3, quarter notes F-3, E-3, D-3, C-3, B-4, A-4, G-4. A fermata is placed over the G-4. The staff concludes with a half note G-4, quarter notes F-4, E-4, D-4, C-4, B-5, A-5, G-5. Dynamics: *p mp*.

Musical staff 121: Bass clef, starting with a half note G-5, quarter notes F-5, E-5, D-5, C-5, B-6, A-6, G-6. A fermata is placed over the G-6. The staff continues with a whole rest, then a half note G-6, quarter notes F-6, E-6, D-6, C-6, B-7, A-7, G-7. A fermata is placed over the G-7. The staff concludes with a half note G-7, quarter notes F-7, E-7, D-7, C-7, B-8, A-8, G-8. Dynamics: *mf p cresc.*

Musical staff 131: Bass clef, starting with a half note G-8, quarter notes F-8, E-8, D-8, C-8, B-9, A-9, G-9. A fermata is placed over the G-9. The staff continues with a whole rest, then a half note G-9, quarter notes F-9, E-9, D-9, C-9, B-10, A-10, G-10. A fermata is placed over the G-10. The staff concludes with a half note G-10, quarter notes F-10, E-10, D-10, C-10, B-11, A-11, G-11. Dynamics: *(cresc.) mf*

Musical staff 137: Bass clef, starting with a half note G-11, quarter notes F-11, E-11, D-11, C-11, B-12, A-12, G-12. A fermata is placed over the G-12. The staff continues with a whole rest, then a half note G-12, quarter notes F-12, E-12, D-12, C-12, B-13, A-13, G-13. A fermata is placed over the G-13. The staff concludes with a half note G-13, quarter notes F-13, E-13, D-13, C-13, B-14, A-14, G-14. Dynamics: *ff*

Musical staff 143: Bass clef, starting with a half note G-14, quarter notes F-14, E-14, D-14, C-14, B-15, A-15, G-15. A fermata is placed over the G-15. The staff continues with a whole rest, then a half note G-15, quarter notes F-15, E-15, D-15, C-15, B-16, A-16, G-16. A fermata is placed over the G-16. The staff concludes with a half note G-16, quarter notes F-16, E-16, D-16, C-16, B-17, A-17, G-17. Dynamics: *ff accel.*

Musical staff 150: Bass clef, starting with a half note G-17, quarter notes F-17, E-17, D-17, C-17, B-18, A-18, G-18. A fermata is placed over the G-18. The staff continues with a whole rest, then a half note G-18, quarter notes F-18, E-18, D-18, C-18, B-19, A-19, G-19. A fermata is placed over the G-19. The staff concludes with a half note G-19, quarter notes F-19, E-19, D-19, C-19, B-20, A-20, G-20. Dynamics: *rit. a Tempo*

Musical staff 160: Bass clef, starting with a half note G-20, quarter notes F-20, E-20, D-20, C-20, B-21, A-21, G-21. A fermata is placed over the G-21. The staff continues with a whole rest, then a half note G-21, quarter notes F-21, E-21, D-21, C-21, B-22, A-22, G-22. A fermata is placed over the G-22. The staff concludes with a half note G-22, quarter notes F-22, E-22, D-22, C-22, B-23, A-23, G-23. Dynamics: *mf mp p p*

Musical staff 168: Bass clef, starting with a half note G-23, quarter notes F-23, E-23, D-23, C-23, B-24, A-24, G-24. A fermata is placed over the G-24. The staff continues with a whole rest, then a half note G-24, quarter notes F-24, E-24, D-24, C-24, B-25, A-25, G-25. A fermata is placed over the G-25. The staff concludes with a half note G-25, quarter notes F-25, E-25, D-25, C-25, B-26, A-26, G-26. Dynamics: *cresc.*

Musical staff 175: Bass clef, starting with a half note G-26, quarter notes F-26, E-26, D-26, C-26, B-27, A-27, G-27. A fermata is placed over the G-27. The staff continues with a whole rest, then a half note G-27, quarter notes F-27, E-27, D-27, C-27, B-28, A-28, G-28. A fermata is placed over the G-28. The staff concludes with a half note G-28, quarter notes F-28, E-28, D-28, C-28, B-29, A-29, G-29. Dynamics: *(cresc.) rit. ff a Tempo mf*

Musical staff 180: Bass clef, starting with a half note G-29, quarter notes F-29, E-29, D-29, C-29, B-30, A-30, G-30. A fermata is placed over the G-30. The staff continues with a whole rest, then a half note G-30, quarter notes F-30, E-30, D-30, C-30, B-31, A-31, G-31. A fermata is placed over the G-31. The staff concludes with a half note G-31, quarter notes F-31, E-31, D-31, C-31, B-32, A-32, G-32. Dynamics: *f mf*

Musical staff 188: Bass clef, starting with a half note G-32, quarter notes F-32, E-32, D-32, C-32, B-33, A-33, G-33. A fermata is placed over the G-33. The staff continues with a whole rest, then a half note G-33, quarter notes F-33, E-33, D-33, C-33, B-34, A-34, G-34. A fermata is placed over the G-34. The staff concludes with a half note G-34, quarter notes F-34, E-34, D-34, C-34, B-35, A-35, G-35. Dynamics: *p mf*

Musical staff 198-205

Musical staff 206-213

Musical staff 214-221

Musical staff 223-230

Musical staff 232-237

Musical staff 238-243

Musical staff 244-251

Musical staff 253-260

Musical staff 260-273

Musical staff 274-289

Musical staff 290-305

Musical staff 301-310

Musical staff 311-318



Bass

# Sonata in C Major

Modest Mussorgsky (IMM 63 No. 1), 1860  
Interpretation for Winds & Strings by Mike Magatagan 2020

I. Allegro assai (♩ = 146) a Tempo

*p tranquillo*

19 *dim.* *f* *mf* *poco rit.* a Tempo

31 *p* *sf*

45

55 *rit.* a Tempo *f* *mf*

76 *p* *mf*

96 *mf* *p*

113 *mf* *p* *cresc.*

131 *(cresc.)* *mf* *ff*

144 *accel.* *rit.* a Tempo

156 *mf* *mp* *p* *p*

169 *cresc.* *rit.* *a Tempo* *ff*

179 *dim.* *mf* *f* *mf* **2**

193 **4** **2** *p* *f* *rit.*

209 *mf* *a Tempo* *ff* *p* *p*

222 *p* *mf*

234 *pizz.* *p*

244 *arco.* *cresc.* *mf* *f*

257 **2** *mf* *cresc.*

274 *(cresc.)* *ff* *p* *cresc.*

288 *(cresc.)* *f* *mf* *cresc.*

301 *(cresc.)* *ff* *f* *rit.*

312 *ff* *f*