



Mike Magatagan

United States (USA), SierraVista

Sonata in C Major for Winds & Strings (IMM 63 Mvt. 2) Mussorgsky, Modest Petrovich

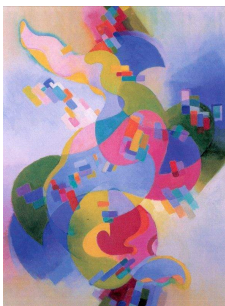
About the artist

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. 2]

Composer: Mussorgsky, Modest Petrovich

Arranger: Magatagan, Mike

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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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Sonata in C Major

Modest Mussorgsky (IMM 63 No. 2), 1860

Interpretation for Winds & Strings by Mike Magatagan 2020



II. Scherzo: Allegro non troppo (♩ = 70)

Flute *p marcato*

Oboe

B♭ Clarinet

Horn in F

Bassoon

Violin 1 *p staccato*

Violin 2 *p staccato*

Viola *p staccato*

Cello *p staccato*

Bass *p staccato*

The first system of the score features a flute melody in the upper register, marked *p marcato*. The woodwinds (oboe, clarinet, horn, bassoon) are silent. The strings (violins, viola, cello, bass) play a rhythmic accompaniment of eighth notes, marked *p staccato*. The key signature is two flats (B♭, E♭) and the time signature is 2/4.

Flute

Oboe

Clarinet

Fhorn

Bassoon

Violin 1

Violin 2

Viola

Cello

Contra Bass

The second system begins at measure 11. The flute continues its melodic line, featuring a triplet of eighth notes in measure 11. The woodwinds (oboe, clarinet, horn, bassoon) remain silent. The strings continue their *p staccato* accompaniment. The score concludes with repeat signs and first/second endings in the final measures.

44

Fl
Ob
Cl
Fh
Ba
V1
V2
Va
Vc
Cb

ff f sf f sf f

ff mf sf mf sf mf

55

Fl
Ob
Cl
Fh
Ba
V1
V2
Va
Vc
Cb

mf cresc. mf mf f

mf cresc. mf f

67 To Coda

Flute: *cresc.*, *ff*

Clarinet: *cresc.*, *f*, *ff*

Violoncello: *f*

Contrabass: *f*

78 **Poco meno mosso** ($\text{♩} = 200$)

Flute: *mf*

Clarinet: *p*

F Horn: *p*

Violin I: *mp*

Violin II: *mp*

Viola: *p legato*

Violoncello: *p*

Contrabass: *p legato*

91

Fl

Ob

Cl

Fh

Ba

V1

V2

Va

Vc

Cb

mf

mf

p

pp

103

Fl

Ob

Cl

Fh

Ba

V1

V2

Va

Vc

Cb

mf

mp

114

Fl

Ob

Cl

Fh

Ba

V1

V2

Va

Vc

Cb

mf

mp

mp

mf

mp

mp

p

127

Fl

Ob

Cl

Fh

Ba

V1

V2

Va

Vc

Cb

p

pp

mf

p

pp

mp

p

pp

mf

pp

pp

mp

pp

mp

pp

mp

mf

mp

142

Fl
Ob
Cl
Ba
V1
V2
Va
Vc
Cb

p *pp* *mf*

154

Fl
Ob
Cl
Ba
V1
V2
Va
Vc
Cb

p *f* *mf*

Flute

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p marcato

16 *p cresc.* *mf*

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

47 *ff f* *mf cresc.*

60 *(cresc.)* *3* *3* *3* *3* *cresc.*

73 *(cresc.)* *3* *3* *ff* *mf* **Ta Coda**

90 *mf* *4* *mf* *4* *2*

114 *mf* *p* *mf* *6*

141 *mf* *p* *mf* *2*

158 *p*

175 *f* *mf* *rit.* *a Tempo* *mf* *D.C. al*

186 *f dim.* *rit.* *mf* *mf* *p* *pp*

Oboe

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II. Scherzo: *Allegro non troppo* (♩ = 70)

20 8

mf sf < > *mf cresc.* - - - -

41

ff 3 *dim.* 3 3 *ff f* *fff f*

53

fff *mf mf* *f*

69 To Coda 6 14 4

mf *mf*

102 4

mf *mf*

117 9 4

p pp *mf*

142

p pp

155 8

f mf *mf* < *mf rit.*

175 3 3 3 3 3 D.C.₃ al^o

f dim. *rit.*

183 3 2 4

mp mf *pp*

B \flat Clarinet

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II. Scherzo: *Allegro non troppo* ($\text{♩} = 70$)

20 6

mf sf f f³ mf cresc.

39 3

(cresc.) ff mf ff f sf f sf f

55

mf cresc. cresc.

68 3 3 To Coda 6

(cresc.) 3 3 f < ff p

88 7

mp

110 4

mp

130 4

p pp p

151

pp f

166

mf rit. rit. a Tempo mf

178 3 3 3 D.C. al Fine

f dim. mp rit. mp

189

pp ppp

Horn in F

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II. Scherzo: Allegro non troppo (♩ = 70)

17

p cresc. *p* *mf* *sf*

33

sf *mf* *ffmf* *ff f* *fff* *fff*

54

mf *mf* *f*

72

To Coda

ff *p*

103

mp

120

p *pp* *mp*

139

p *pp* *f*

164

mf *f* *p*

rit. *D.C. al* *rit.* *a Tempo*

186

mp *pp* *ppp*

Bassoon

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II. Scherzo: *Allegro non troppo* (♩ = 70)

20 5 2 3

p sf sf mf

41 2

ff mf ff f ff f ff f

57

mf mf f

73 To Coda 2 13 11 3 4

ff p

114 18 5

pp mp p

150 2 5 8

pp p f mf

175 *rit.* *D.C. al Fine* *rit.* *a Tempo*

f mf mp

188 4

pp

Violin 2

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II. Scherzo: *Allegro non troppo* (♩ = 70)

p staccato

18

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

47

fff *fff* *mf* *mf* *f*

65

To Coda *mp*

98

p *mf* *p*

131

pp *mp* *p* *pp* *f*

166

mf *f* *rit.* *rit.*

187

mf *rit.* *ppp*

Viola

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II. Scherzo: Allegro non troppo (♩ = 70)

p staccato

16

mf *mf* *sf*

31

sf *mf* *cresc.* *ff* *mf* *ff* *mf*

48

sf *mf* *cresc.* *ff* *mf* *ff* *mf*

63

sf *mf* *cresc.* *ff* *mf* *ff* *mf*

To Coda

78

Poco meno mosso (♩ = 200) *f*

99

p legato *pp*

120

mp

141

p *pp* *mp*

160

p *pp*

175

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

185

f *mf* *dim.* *rit.* *mp* *ppp*

Cello

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II. Scherzo: Allegro non troppo (♩ = 70)

p staccato

20 *mf* *sf* *sf* *mf* *cresc.*

41 *ffmf* *ffmf* *sfmf* *sfmf* *mf* *mf*

60 *f* *f* *p* To Coda

83 *mp*

106 *mp*

128 *pp* *mp* *pp*

153 *f* *mf*

166 *mf* *a Tempo*

177 *f* *mf* *dim.* *mf* *rit.* *p*

187 *mp* *pp*

Bass

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II. Scherzo: Allegro non troppo (♩ = 70)

p staccato

p < > *mf sf*

cresc. - - *ff mf* *ff mf* *sf mf* *sf mf*

mf mf *f* *f*

Poco meno mosso (♩ = 200)

To Coda *p* legato *p* *mp* >

p *mf* *mp*

mf

mp *f mf* cresc. - - - -

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

p *pp* ☺