



## Mike Magatagan

United States (USA), SierraVista

### "Sehnsucht & Mein Leibchen, Des Ch &cedil;hers Mailed" from "Schweizerweisen" for String Quartet (Op. 60 No. 4) Raff, Joachim

#### 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



<b>Title:</b>	"Sehnsucht & Mein Leibchen, Des Ch &cedil;hers Mailed" from "Schweizerweisen" for String Quartet [Op. 60 No. 4]
<b>Composer:</b>	Raff, Joachim
<b>Arranger:</b>	Magatagan, Mike
<b>Copyright:</b>	Public Domain
<b>Publisher:</b>	Magatagan, Mike
<b>Instrumentation:</b>	String Quartet
<b>Style:</b>	Classical
<b>Comment:</b>	Joseph Joachim Raff was born on 27 May 1822 in the Lachen, on the shores of lake Zürich in Switzerland. Joseph, was a native of Empfingen, in Württemberg, Germany. In 1811, Joseph Raff had fled south to avoid conscription into Napoleon's army. After spells as organ teacher in a monastery in Wettingen and also in Lucerne himself up as a schoolmaster in Lachen. In time he m online)

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



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# "Sehnsucht und mein Liebchen" from "Schweizerweisen"

Johann Joachim Raff (Op. 60 No. 4) 1851

Interpretation for String Quartet by Mike Magatagan 2019

**Vivace** (♩ = 132)

Violin 1

Violin 2

Viola

Cello

*poco f*

*poco f*

*poco f*

10

V1

V2

Va

Vc

*poco f*

*poco f*

*poco f*

18

V1

V2

Va

Vc

*poco f*

*poco f*

*poco f*

28

V1  
V2  
Va  
Vc

*poco f*

36

V1  
V2  
Va  
Vc

42

V1  
V2  
Va  
Vc

*p* *cresc.* *accel.*

50

V1  
(cresc.) - - - - *f*

V2  
(cresc.) - - - - *f*

Va  
(cresc.) - - - - *f*

Vc  
(cresc.) - - - - *f*

57

V1

V2

Va

Vc

69 **Andante malinconico** (♩ = 60)

V1 *p*

V2 *p*

Va *p*

Vc *p*

77

Violin I (V1), Violin II (V2), Viola (Va), and Violoncello (Vc) parts for measures 77-84. The score features a complex rhythmic texture with eighth and sixteenth notes, often beamed together. The key signature has one sharp (F#), and the time signature is 3/4. The music is characterized by frequent slurs and accents, particularly in the first and third staves.

85

Violin I (V1), Violin II (V2), Viola (Va), and Violoncello (Vc) parts for measures 85-91. The texture continues with intricate rhythmic patterns. The first staff (V1) shows a melodic line with many slurs and accents. The second staff (V2) has a more rhythmic, accompanimental role. The third and fourth staves (Va and Vc) provide harmonic support with similar rhythmic motifs.

92

Violin I (V1), Violin II (V2), Viola (Va), and Violoncello (Vc) parts for measures 92-98. In this section, the Violin I part (V1) becomes more active with a series of sixteenth-note passages. The Violin II part (V2) has several measures of rests, indicating a change in its role. The Viola and Violoncello parts continue with their rhythmic accompaniment.

99

V1

V2

Va

Vc

105

V1

V2

Va

Vc

*espress.*

*sf*

*p*

110

V1

V2

Va

Vc

**a Tempo**

*mp*

*mp*

114

V1  
V2  
Va  
mf  
Vc

This system contains measures 114, 115, and 116. The first violin (V1) and second violin (V2) parts feature a melodic line with a sharp sign and a slur. The viola (Va) part begins with a mezzo-forte (mf) dynamic marking and plays a rhythmic accompaniment. The first cello (Vc) part provides a simple harmonic support.

117

V1  
V2  
Va  
Vc

This system contains measures 117, 118, and 119. The violin parts (V1 and V2) continue with their melodic lines, which become more densely packed in measure 118. The viola (Va) part includes a triplet of eighth notes in measure 118. The cello (Vc) part continues with its harmonic accompaniment.

120

V1  
V2  
Va  
Vc

This system contains measures 120, 121, and 122. The violin parts (V1 and V2) conclude their melodic phrases with slurs and fermatas. The viola (Va) and cello (Vc) parts provide a final harmonic accompaniment for the section.

123

V1

V2

Va

Vc

126

V1

V2

Va

Vc

129

*doppio movimento* (♩ = ♩ du mouvement précédent)

V1

V2

Va

Vc



134

Violin I (V1) features a complex melodic line with sixteenth-note runs and a five-fingered chord (5). Violin II (V2) has a rest. Viola (Va) and Violoncello (Vc) play a simple harmonic accompaniment with slurs and accents.

139

Violin I (V1) has a triplet of eighth notes. Violin II (V2) has a triplet of eighth notes. Viola (Va) and Violoncello (Vc) continue with their accompaniment.

141

Violin I (V1) has a long melodic phrase with slurs and accents. Violin II (V2) has a triplet of eighth notes. Viola (Va) and Violoncello (Vc) continue with their accompaniment.

143 **Tempo I (Vivace)**

V1  
V2  
Va  
Vc

*mp cresc.*

151

V1  
V2  
Va  
Vc

*f*

159

V1  
V2  
Va  
Vc

*solo*

165

V1

V2

Va

Vc

170

V1

V2

Va

Vc

*tr*

*espress.*

176

V1

V2

Va

Vc

*a Tempo*

181

V1  
V2  
Va  
Vc

*f*

190

V1  
V2  
Va  
Vc

*espress.*

*a Tempo*

*f*

194

V1  
V2  
Va  
Vc

*mp*

201

V1  
V2  
Va  
Vc

206

V1  
V2  
Va  
Vc

*rit.*  
*dim.*  
*a Tempo*

212

V1  
V2  
Va  
Vc

*poco f*

220

V1

V2

Va

Vc

*mf*

*mf*

*mf*

*mf*

227

V1

V2

Va

Vc

*dim.*

*dim.*

*dim.*

*rit.*

*a Tempo*

*p*

*dim.*

*p*

234

V1

V2

Va

Vc

*p*

*p*

*mf*

*mf*

*mf*

*mf*

240

VI1  
VI2  
Va  
Vc

This system contains measures 240 through 245. The first violin (VI1) has a melodic line with slurs and ties. The second violin (VI2) is mostly silent. The viola (Va) and cello (Vc) provide harmonic support with eighth and quarter notes.

246

VI1  
VI2  
Va  
Vc

This system contains measures 246 through 252. The first violin (VI1) features a complex melodic line with slurs and ties, including a quintuplet in measure 246. The second violin (VI2) has a melodic line starting in measure 250. The viola (Va) and cello (Vc) continue with their harmonic accompaniment.

253

VI1  
VI2  
Va  
Vc

This system contains measures 253 through 258. The first violin (VI1) has a melodic line with slurs and ties, including a quintuplet in measure 253. The second violin (VI2) has a melodic line with slurs and ties. The viola (Va) and cello (Vc) continue with their harmonic accompaniment.

259

V1

V2

Va

Vc

*rit.*

267

**a Tempo**

V1

V2

Va

Vc

*f*

*f*

*f*

*fr*

276

V1

V2

Va

Vc

5

5

5



282

V1 *f* *mp*

V2 *f* *mp*

Va *f* *mp*

Vc *f* *mp*

289

V1 *mp*

V2

Va

Vc

295

V1 *cresc.* *dim.* *rit.* *a Tempo* *p dolce*

V2

Va

Vc *p*

301

V1

V2

Va

Vc

*p*

310

V1

V2

Va

Vc

*mf*

*mf*

*mf*

318

V1

V2

Va

Vc

*dim.*

*p*

*dim.*

*p*

*dim.*

*p*

*dim.*

*p*

*p*

Quasi Marcia (♩ = 132)

329

Violin I (V1) and Violin II (V2) parts are marked *f energ.*. The Viola (Va) and Violoncello (Vc) parts are marked *f*. The score includes dynamic markings *f*, *energ.*, and *energ.*, as well as articulation marks like *v* and *Λ*. A five-measure slur is present in the V1 part.

333

The V1 part features a five-measure slur and triplet markings (3). The V2 part also includes triplet markings (3). The Va and Vc parts continue with their respective parts. Dynamic markings *f* and *energ.* are present, along with articulation marks *v* and *Λ*.

337

The V1 part features a five-measure slur and a triplet marking (3). The V2 part includes a triplet marking (3). The Va and Vc parts continue with their respective parts. Dynamic markings *f* and *energ.* are present, along with articulation marks *v* and *Λ*.

341

V1

V2

Va

Vc

345

V1

V2

Va

Vc

349

V1

V2

Va

Vc

*rit.*

Violin 1

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6

26

36

46

61

74

83

92

100

108

113

*poco f*

*poco f*

*accel.*

*p cresc.*

*f*

*Andante malinconico* (♩ = 60)

*p*

*espress.*

*a Tempo*

*sf*

*p*

*p*

116

119

122

125

128 *doppio movimento* (♩ = ♩ du mouvement précédent)

132

138

140

141

142

Tempo I (Vivace)

143

157

163

168

174

177

183

191

195

202

207

213

220

226

*f* *solo* *sf* *espress.* *a Tempo* *f* *mp* *rit.* *a Tempo* *dim.* *poco f* *rit. mf* *dim.*

233 **a Tempo**

(dim.) *p* *mf*

239

244

249

254

259

**a Tempo**

266

274 *f* *tr*

280

284

290 *mp*

295 *rit.*

300 **a Tempo** *cresc.* *dim.*

308 *p dolce*



314 *dim.*

320 *(dim.)* *p* *p*

329 **Quasi Marcia** (♩ = 132)  
*f energ.*

333

336

339

342

346

349

351 *rit.*

Violin 2

# "Sehnsucht und mein Liebchen" from "Schweizerweisen"

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7 8

27 *poco f* 5 *poco f* 2

45 *poco accel.* 3

59 *p cresc. f* **Andante malinconico (♩ = 60)**

73 *p p*

82

90

100

106 *espress.* 3

114 *f p*

117

Detailed description: This is a page of a musical score for Violin 2. It features ten staves of music in 2/4 time. The key signature has one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings. Measure numbers 7, 8, 27, 45, 59, 73, 82, 90, 100, 106, 114, and 117 are indicated. Performance instructions include *poco f*, *poco accel.*, *p cresc. f*, **Andante malinconico (♩ = 60)**, *espress.*, *f*, and *p*. There are also some numerical markings (7, 8, 5, 2, 3) above the staves.

120

124

128

140

152

185

198

213

225

231

238

256

*f*

*mp* *esf* *desc.*

*a Tempo*

*f*

*a Tempo*

*f*

*rit.*

*a Tempo*

*mp*

*poco f*

*mf*

*rit.*

*a Tempo*

*dim.*

*(dim.)*

*p*

*mf*

*rit.*

*doppio movimento* (♩ =  $\frac{1}{2}$  du mouvement précédent)

a Tempo

267

278 *f* 4 *rit.*

288 *f* 3 4

304 *mp*

313 *p* *mf*

319

326 *dim.* **Quasi Marcia** (♩ = 102) *p*

333 *p* *f energ.* 3 3

337 3 3

342 3 3 3 3

345 3

348 3 3

351 3 3 3 3

Viola

# "Sehnsucht und mein Liebchen" from "Schweizerweisen"

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Vivace (♩ = 132)

The musical score for the Viola part is written in bass clef with a 2/4 time signature. It consists of 11 staves of music, with measure numbers 12, 20, 31, 40, 53, 65, 78, 87, 95, and 103 marked at the beginning of their respective staves. The score includes various musical notations such as slurs, ties, and dynamic markings. The first section, starting at measure 12, is marked 'Vivace' and includes dynamics like *poco f*, *f*, and *accel.*. A triplet of eighth notes is indicated at measure 20. The second section, starting at measure 65, is marked 'Andante malinconico' and includes dynamics like *p*, *p cresc.*, and *f*. The score concludes at measure 103 with a *sf* marking.

**a Tempo**

110

116 *mp* *mf*

123 *doppio movimento*

131 *f*

142 **Tempo I (Vivace)**

152 *mp* *cresc.* *espress.* **a Tempo**

179

189 **a Tempo**

201 *f* *rit.* **a Tempo** *mp*

214

223 *poco f* *rit.*

232 **a Tempo** *mf* *dim.*

241 *(dim.)* *p* *mf*

Musical staff 251-261. The staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes, some beamed together. A *rit.* (ritardando) marking is present below the staff. The tempo changes to **a Tempo** in the middle of the staff.

Musical staff 262-272. The key signature changes to two sharps (F# and C#). The music continues with eighth and sixteenth notes. A *f* (forte) dynamic marking is present below the staff.

Musical staff 273-285. The music features a four-measure rest marked with a '4' above the staff. A *f* dynamic marking is present below the staff. The tempo changes to *rit.* (ritardando).

Musical staff 286-299. The music features a three-measure rest marked with a '3' above the staff. The tempo changes to **a Tempo**. A *mp* (mezzo-piano) dynamic marking is present below the staff.

Musical staff 300-308. The music continues with eighth and sixteenth notes. A *p* (piano) dynamic marking is present below the staff.

Musical staff 309-317. The music continues with eighth and sixteenth notes. A *mf* (mezzo-forte) dynamic marking is present below the staff.

Musical staff 318-329. The music features a two-measure rest marked with a '2' above the staff. A *dim.* (diminuendo) marking is present below the staff. The tempo changes to **Quasi Mar** (Quasi March). A *p* dynamic marking is present below the staff.

Musical staff 330-336. The music continues with eighth and sixteenth notes. A *f* dynamic marking is present below the staff.

Musical staff 337-343. The music continues with eighth and sixteenth notes. A *f* dynamic marking is present below the staff.

Musical staff 344-348. The music features triplet eighth notes. A *rit.* marking is present below the staff.

Musical staff 349-353. The music features triplet eighth notes. A *rit.* marking is present below the staff.

Cello

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Vivace (♩ = 132)

8 *poco f*

16 *poco f*

25

38 *poco f*

47 *accel.* *p cresc.*

56 *(cresc.)* *f*

Andante malinconico (♩ = 60)

69

78 *p*

86

94 *espress.*



110 **a Tempo**

120 *mp*

129 *doppio movimento* (♩ = ♩ du mouvement précédent)

138 *f* **Tempo I (Vivace)** *espress.*

148 *mp* *cresc.* 4 14

177 *(cresc.)* **a Tempo** *f* **a Tempo**

185 2

195 *f*

205 3 *rit.* **a Tempo** *mp*

216 2 *rit.* **a Tempo** *mf*

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

234 *dim.* *p*

242 *mf*

The image shows a bassoon part of a musical score. It consists of 14 staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The tempo changes from 'a Tempo' to 'Tempo I (Vivace)' and back to 'a Tempo'. There are also markings for 'doppio movimento' and 'espress.'. The score ends with a double bar line and a key signature change to one flat (Bb).

249

264

273

285

295

306

315

323

332

337

342

346