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1906

# In Switzerland: Vor der Sennhuette

C Bohm  
*Composer*

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# In Switzerland. (Vor der Sennhütte.)

IDYL.

C. BOHM.

Revision, Phrasing and Fingering  
by Hans T. Seifert.

**Moderato.**

Piano. *p*

*rit.*

*a tempo.*

*p*

First system of musical notation. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand provides harmonic support with chords and single notes. Dynamics include *p* and *pp*. A *rit.* marking is present in the third measure.

*più mosso.*

Second system of musical notation. The tempo is marked *più mosso.* The right hand continues with a melodic line, and the left hand has a more active bass line. Dynamics include *mf*.

Third system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with chords. A *rit.* marking is present in the third measure.

*a tempo.*

Fourth system of musical notation. The tempo is marked *a tempo.* The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with chords. Dynamics include *mf*.

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with chords. Dynamics include *poco rit.* and *dim.*

Tempo I.

First system of musical notation, measures 1-4. The piece is in G major (one sharp) and 2/4 time. The first measure starts with a piano (*p*) dynamic. The right hand features a melodic line with triplets and slurs, while the left hand provides harmonic support with chords and single notes. Fingering numbers (1-5) are indicated throughout.

Second system of musical notation, measures 5-8. The melodic line continues with intricate triplet patterns and slurs. The left hand accompaniment consists of chords and moving lines. Dynamics are not explicitly marked in this system.

Third system of musical notation, measures 9-12. The right hand continues its melodic development. The left hand accompaniment features chords and moving lines. A forte (*f*) dynamic is marked in the final measure of this system.

Fourth system of musical notation, measures 13-16. This system includes dynamic markings: piano (*p*), pianissimo (*pp*), piano (*p*), *rit.* (ritardando), and mezzo-forte (*mf*). The melodic line shows a variety of rhythmic values and slurs. The left hand accompaniment includes chords and moving lines.

Fifth system of musical notation, measures 17-20. The melodic line concludes with a series of chords and slurs. The left hand accompaniment consists of chords and moving lines. Fingering numbers are present throughout.



First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. Fingering numbers are visible above and below the notes.

Second system of musical notation. The right hand continues with complex rhythmic patterns, including slurs and triplets. A crescendo (*cresc.*) marking is present towards the end of the system. The left hand maintains a steady accompaniment.

Third system of musical notation. The right hand features several triplet figures. Dynamics include piano (*p*), pianissimo (*pp*), and a ritardando (*rit.*) marking. The left hand accompaniment includes some triplet patterns.

Fourth system of musical notation. The tempo is marked *a tempo*. The right hand has a more active melodic line with slurs and accents. The dynamic is mezzo-forte (*mf*). The left hand accompaniment consists of chords and moving lines.

Fifth system of musical notation. The right hand continues with slurred melodic phrases. Dynamics include *poco rit.* (poco ritardando) and *dim.* (diminuendo). The left hand accompaniment features chords and moving lines.

*p a tempo.*

*f p pp*

*rit.*

*pp p*



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*Moderato*

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