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1897

## One Sweetly Solemn Thought: Transcription

Theo. H Northrup

*Arranger*

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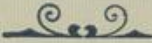
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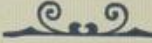
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*One Sweetly  
Solemn Thought.*



Song by Ambrose . . . . .40



Transcription for the Piano  
by Northrup . . . . .50



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(INDIAN MAIDEN)

## WALTZES

Modto.

*p*

*rit.*

Tempo di Valse.

*p*

*f*

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## MOONLIGHT FANCIES

WALTZES

FRED L RYDER

Moderato - con moto

*mf*

*cresc.*

*f*

*ff*

*sfz*

*mf*

*poco rit.*

Valse - lente

*mp*

Moonlight Fancies 2

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# ONE SWEETLY SOLEMN THOUGHT.

Transcription  
RELIGIUOSO.

Arr. by THEO. H. NORTHRUP Op. 149.

Andante Religiuoso.

The musical score is presented in five systems, each with a treble and bass staff. The first system begins with a piano (p) dynamic marking. The notation includes various chordal textures and melodic fragments, with some sixteenth-note passages in the right hand. The piece concludes with a double bar line and repeat signs in the final system.

576-3-1.

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First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a melodic line of eighth notes, followed by a phrase with a slur and a fermata. The bass clef part starts with a dynamic marking of *mf* and consists of a steady eighth-note accompaniment.

Second system of musical notation. The treble clef part continues with a melodic line, including a phrase with a slur and a fermata. The bass clef part continues with the eighth-note accompaniment.

Third system of musical notation. The treble clef part features a series of chords and a melodic line. The bass clef part continues with the eighth-note accompaniment.

Fourth system of musical notation. The treble clef part has a melodic line with a slur and a fermata. The bass clef part continues with the eighth-note accompaniment.

Fifth system of musical notation. The treble clef part features a melodic line with a slur and a fermata. The bass clef part continues with the eighth-note accompaniment.

Sixth system of musical notation. The treble clef part has a melodic line with a slur and a fermata. The bass clef part continues with the eighth-note accompaniment.

First system of musical notation. The treble clef contains a rapid sixteenth-note arpeggiated pattern. The bass clef contains a series of chords, with a dynamic marking of *f* (forte) at the beginning.

Second system of musical notation. The treble clef continues the rapid sixteenth-note arpeggiated pattern. The bass clef contains chords, with a dynamic marking of *f* at the beginning.

Third system of musical notation. The treble clef features a rapid sixteenth-note arpeggiated pattern that concludes with a dotted line and a fermata. The bass clef contains chords. A dynamic marking of *mf* (mezzo-forte) is present. The system concludes with a *rit.* (ritardando) marking and a fermata over the final notes.

Fourth system of musical notation. The treble clef contains a series of chords, some with fermatas. The bass clef contains chords and a melodic line. The system concludes with a fermata over the final notes.

Fifth system of musical notation. The treble clef contains a series of chords, with a dynamic marking of *pp* (pianissimo) and a *dim.* (diminuendo) marking. The bass clef contains a melodic line. The system concludes with a fermata over the final notes.

# TRY THIS PAGE FROM A BEAUTIFUL SONG

Sentiment, Words and Music will Strongly Appeal to all Music Lovers

## LET ME HEAR THE SONGS MY MOTHER USED TO SING

BY EDWARD GABRIEL

### REFRAIN.

Let me hear the songs I heard in days of child-hood, Let me  
feel a - gain the joys they used to bring, Far a -  
way to - night I'm lone - ly for their mu - sic, Let me  
hear the songs my moth - er used to sing.