

TO
Dr. Douglass H. Stewart.

L.A.

GRACE

Etude
Mélodieuse
No. 4.

POUR

PIANO

PAR

Homer N. Bartlett.

OP. 68.



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LA GRÂCE. ÉTUDE MÉLODIEUSE.

Allegretto grazioso. (M ♩ = 120.)

HOMER N. BARTLETT, Op. 68.

PIANO.

p

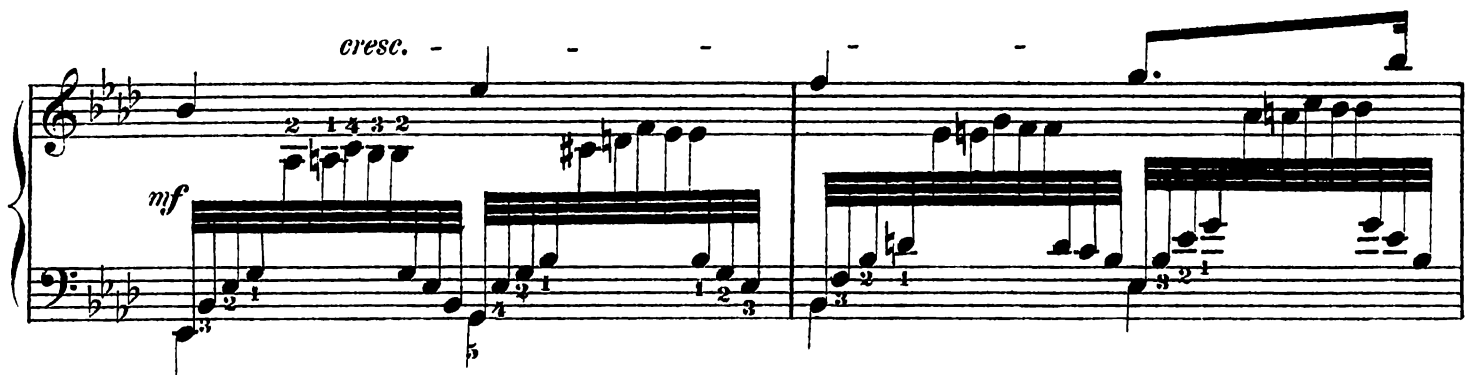
Ben sostenuto la melodia.

m.d.

ff.



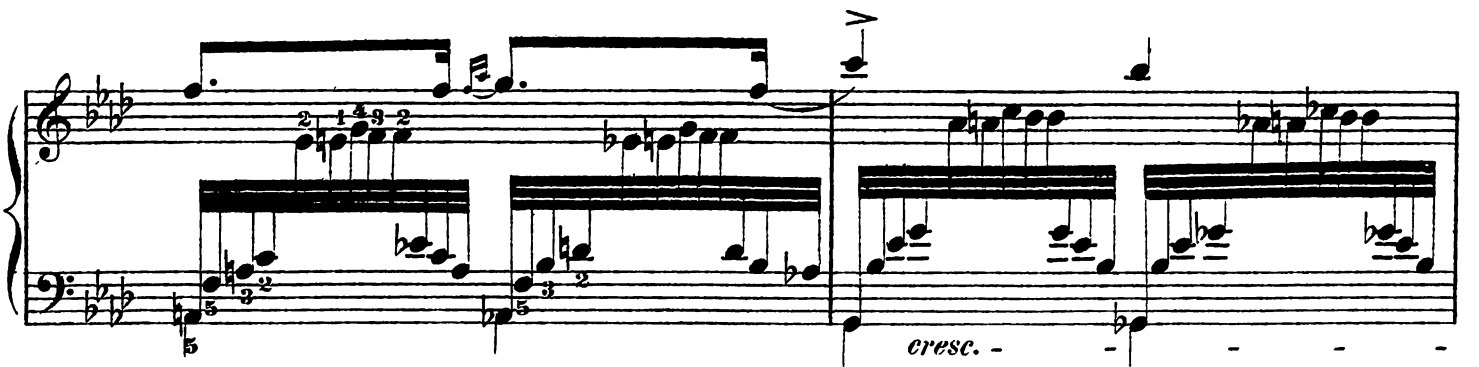
First system of musical notation. The treble clef staff contains a melodic line with a long note followed by a series of eighth notes. The bass clef staff contains a complex accompaniment with many beamed eighth and sixteenth notes. Fingering numbers (1-5) are present in both staves. The tempo/mood marking *rall. e dim.* is written below the bass staff.



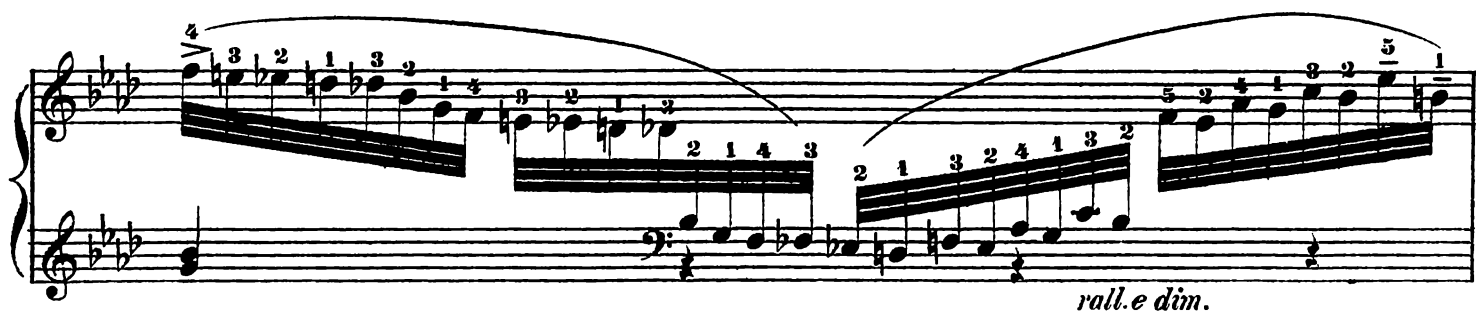
Second system of musical notation. The treble clef staff continues the melodic line with a crescendo marking *cresc.* above it. The bass clef staff continues the accompaniment. A mezzo-forte marking *mf* is placed at the beginning of the system.



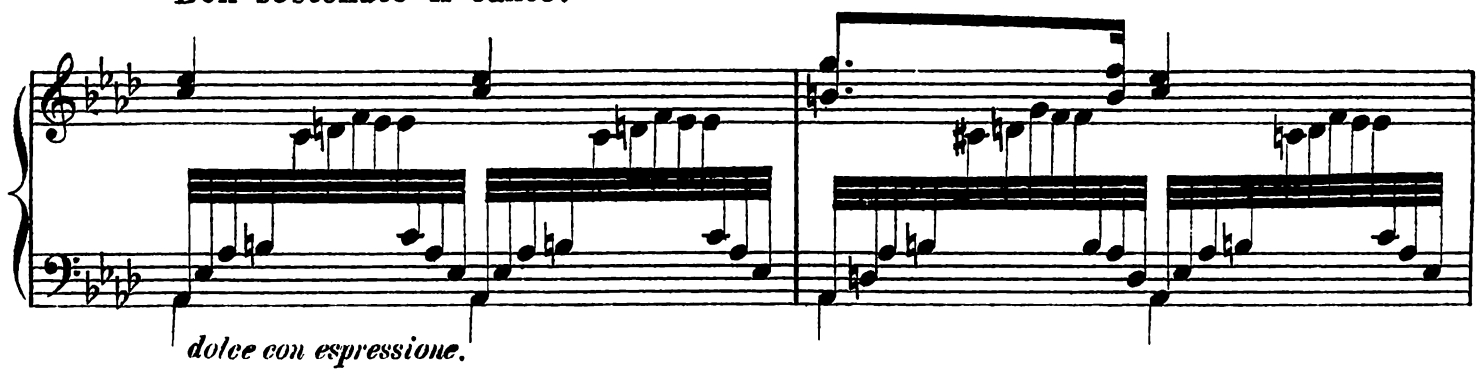
Third system of musical notation. The treble clef staff features a forte marking *f* and a dynamic accent *>* over a long note. The bass clef staff continues the accompaniment with various fingering numbers.



Fourth system of musical notation. The treble clef staff continues the melodic line with a crescendo marking *cresc.* below it. The bass clef staff continues the accompaniment.



Ben sostenuto il canto.



This page of musical notation consists of five systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical elements such as chords, arpeggios, and melodic lines. Performance instructions are written below the staves:

- rit.* (ritardando) appears at the end of the second system.
- cresc.* (crescendo) appears at the end of the third system.
- poco rit.* (poco ritardando) appears at the beginning of the fourth system.
- dolce.* (dolce) appears in the middle of the fourth system.
- ten.* (tenuto) appears above a note in the fourth system.
- f* (forte) appears at the beginning of the fifth system.

The notation also includes various articulations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5). The piece concludes with a final chord in the fifth system.

dolce. *molto rit. e con espress.*

rall.

cresc.

pp *rit.* *dim - in - u - en - do.* *f* *f*