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Flirtation
Dance
for
PIANOFORTE
by
ARTHUR L. BROWN.

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Flirtation Dance.

Introduction.

Arthur L. Brown.

PIANO.

Musical notation for the Introduction section, featuring a piano introduction with a treble and bass staff. The treble staff has a melody with triplets and fingerings 4, 3, 2, 1. The bass staff has a simple accompaniment. Dynamics include *mf* and *f*.

Moderato con grazia.

Musical notation for the first system of the Moderato con grazia section, featuring a piano accompaniment with a treble and bass staff. The treble staff has a melody with triplets and fingerings 4, 3, 2. The bass staff has a simple accompaniment. Dynamics include *mf*.

Musical notation for the second system of the Moderato con grazia section, featuring a piano accompaniment with a treble and bass staff. The treble staff has a melody with triplets and fingerings 5, 4, 2, 1, 3, 4, 5. The bass staff has a simple accompaniment. Dynamics include *mf*.

Musical notation for the third system of the Moderato con grazia section, featuring a piano accompaniment with a treble and bass staff. The treble staff has a melody with triplets and fingerings 5, 3, 2, 1. The bass staff has a simple accompaniment. Dynamics include *mf*.

Musical notation for the fourth system of the Moderato con grazia section, featuring a piano accompaniment with a treble and bass staff. The treble staff has a melody with triplets and fingerings 5, 2, 4, 2, 5, 2. The bass staff has a simple accompaniment. Dynamics include *mf*.

mf
p
melody marcato

f

mf

f mf

mf

mf

mf

mf

mf.
p

f

The first system of music consists of two staves. The treble staff begins with a triplet of eighth notes. The bass staff features a series of chords and single notes. A dynamic marking of *mf* is present at the beginning.

The second system continues the musical piece. It includes a triplet in the treble staff and various articulations such as slurs and accents. The bass staff continues with its rhythmic accompaniment.

The third system shows further development of the melody in the treble staff, with a triplet and a slur. The bass staff maintains the accompaniment with chords and moving lines.

The fourth system includes a triplet in the treble staff. The dynamics are consistent with the previous systems, with *mf* and *f* markings.

The fifth system is marked with *faccell. e cresc.* (faccello and crescendo). It features a triplet in the treble staff and a dynamic marking of *f*.

The sixth system concludes the piece. It features a dynamic marking of *mf* at the start, followed by *f*, *sf*, and *ff*. The treble staff has a complex melodic line with slurs and accents, while the bass staff provides a strong accompaniment.

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