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Komponist

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Hungarian Dance

Book 1 No. 5

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Arranged by Watson Forbes

Johannes Brahms

Allegro [♩ = c.116]

The musical score is written in G minor (two flats) and 2/4 time. It begins with a tempo marking of *Allegro* and a metronome marking of [♩ = c.116]. The score is divided into five staves, with measure numbers 2, 8, 14, 20, and 27 indicated at the start of each line. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte), *sfz* (sforzando), and *p leggiero* (piano, light). Fingering numbers 1 and 2 are placed above specific notes throughout the piece.

The German composer Johannes Brahms (1833–97) loved the brilliance and spontaneity of Hungarian gypsy music, which he got to know through his youthful recital partnership with the Hungarian violinist Ede Reményi, a noted exponent of the gypsy style. In 1869 and 1880 he published two sets of *Hungarian Dances* for piano duet, based with varying degrees of freedom on authentic gypsy melodies. These were later orchestrated by various composers, and they were also arranged for violin and piano by Brahms's violinist friend Joseph Joachim – who transposed the fifth dance from F sharp minor to the more violinistic key of G minor. This precedent was followed by the Scottish violist Watson Forbes (1909–97) in his arrangement, which is less virtuosic than Joachim's but still preserves the flamboyance and the strong contrasts of colour of the gypsy style.

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33 *f marcato*

Musical staff 33-38: Treble clef, key signature of one flat. Measure 33 starts with a repeat sign and a triplet of eighth notes. The music is marked *f marcato*. Measure 38 ends with a triplet of eighth notes.

39 *poco rit.*
p

Musical staff 39-44: Treble clef, key signature of one flat. Measure 39 starts with a triplet of eighth notes. The music is marked *poco rit.* and *p*. Measure 44 ends with a triplet of eighth notes.

45 *a tempo (vivo)*
sfz *f* *sfz* *attacca Vivace* *ff* *Fine*

Last time to Coda ⊕ **CODA**

Musical staff 45-48 and Coda: Treble clef, key signature of one flat. Measure 45 starts with a triplet of eighth notes. The music is marked *a tempo (vivo)*. Measure 48 ends with a triplet of eighth notes. The Coda section starts with a Coda symbol and is marked *ff* and *Fine*. The tempo marking *attacca Vivace* is placed between the end of the main section and the start of the Coda.

49 *Vivace* [♩ = c.132]
f sfz *sfz*

Musical staff 49-54: Treble clef, key signature of one flat. The music is marked *Vivace* with a tempo indication [♩ = c.132]. The dynamic marking is *f sfz*. Measure 54 ends with a triplet of eighth notes.

55 *sfz* *sfz*

Musical staff 55-60: Treble clef, key signature of one flat. The music is marked *sfz*. Measure 60 ends with a triplet of eighth notes.

51 *poco rit.* *a tempo* *poco rit.*
p *mf* *p*

Musical staff 51-63: Treble clef, key signature of one flat. Measure 51 starts with a triplet of eighth notes. The music is marked *poco rit.*, *a tempo*, and *poco rit.*. The dynamic markings are *p*, *mf*, and *p*. Measure 63 ends with a triplet of eighth notes.

66 *a tempo* *poco rit.*
mf *p*

Musical staff 66-71: Treble clef, key signature of one flat. Measure 66 starts with a triplet of eighth notes. The music is marked *a tempo* and *poco rit.*. The dynamic markings are *mf* and *p*. Measure 71 ends with a triplet of eighth notes.

71 *a tempo* *poco rit.* *a tempo*
mf *p* *mf*

Musical staff 71-76: Treble clef, key signature of one flat. Measure 71 starts with a triplet of eighth notes. The music is marked *a tempo*, *poco rit.*, and *a tempo*. The dynamic markings are *mf*, *p*, and *mf*. Measure 76 ends with a triplet of eighth notes.

D.C. Allegro with Coda

B:1

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Johannes Brahms

Allegro [$\text{♩} = \text{c.}116$]

7

14

20

f

f

p *leggiero*

f *sfz* *f*

f *sfz* *f*

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27

p leggiero

f sfz

33

f marcato

f marcato

39

poco rit.

p

p

45

a tempo (vivo)

Last time to Coda ⊕

sfz

f

sfz

attacca Vivace

⊕ CODA

ff

ff

Fine

Vivace [♩ = c.132]

49

f sfz *f* *simile*

55

sfz

61

poco rit. *a tempo* *poco rit.*

p *mf* *p*

66

a tempo *poco rit.*

mf *p*

