

Exaggerate! Minor

Hungarian Dance Chord



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B:1

Book 1 No. 5

Arranged by Watson Forbes

Johannes Brahms

Allegro [♩ = c. 116]

Handwritten notes: touching, shorter, HEAVY, Lesson, minor vib, p leggiero, "separate", minor vib.

Handwritten annotations on the score:

- Measure 1: *touching* (with an arrow pointing to the first note), *shorter* (with an arrow pointing to the eighth note).
- Measure 2: *HEAVY* (written below the staff).
- Measure 3: *Lesson* (written above the staff).
- Measure 4: *minor vib* (written below the staff).
- Measure 5: *p leggiero* (written below the staff).
- Measure 6: *minor vib* (written below the staff).
- Measure 7: *"separate"* (written below the staff).
- Measure 8: *minor vib* (written below the staff).

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*

softer not as sharp in sound
but sharper
shorter

39 *p*

poco rit.

45 *a tempo (vivo)*

vib.

Last time to Coda \oplus

\oplus CODA

minor!
vib.

f *sfz* *attacca Vivace* *ff* *Fine*

49 *Vivace* [$\text{♩} = c. 132$]

LH softer

D higher

f *sfz* *sfz*

(marcato)

55 *sfz* *sfz*

v v *separate*

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

Play 2 Cs

p *mf* *p*

66 *a tempo* *poco rit.*

Play 2 Cs

4 slide

1 *1* *1*

mf *p*

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

mf *p* *mf*

4