

Danses hongroises

POUR
LE PIANO
PAR
J. Brahms

Edit. origin. Piano à 4-ms liv.	I	90 cop.	Edit. origin Piano à 2-ms liv.	I	65 cop.
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MOSCOU chez P. JURGENSON.

St.-Petersbourg chez J. Jurgenson. | Varsovie chez G. Sennewald.

Imprimerie de musique P. Jurgenson à Moscou.

DANSES HONGROISES.

Secondo.

J. Brahms, Danses hongroises liv. 1.

Arrangement facile de R. Keller.

Allegro non assai.

I. (N° 2 de l'édition originale)

Vivace.

poco rit.

con 8 ad lib.

ppoco sost.

rit. *dim.*

poco rit.

UNGARISCHE TÄNZE.

Primo.

Joh. Brahms, Ungarische Tänze Heft 1.

Leichtes Arrangement von R. Keller.

Allegro non assai.

I. (No 2 der Original Ausgabe.)

sempre con passione

Vivace.

poco sost.

rit. dim.

sempre con passione

Secondo.

in tempo

p *f*

p *pleggiero*

f *p*

CODA. *f* *sf* *sf*

Da Capo al (e poi la Coda.

f *sf*

3158

The musical score is written for piano in 2/4 time. It begins with a key signature of one sharp (F#) and a tempo marking of 'in tempo'. The first system shows a piano introduction with a bass line starting on F#4 and a treble line with a triplet of eighth notes. Dynamics range from piano (p) to forte (f). The second system continues the piano introduction, with a 'pleggiero' (pleggiato) section marked. The third system features a forte (f) section followed by a piano (p) section. The fourth system is the 'CODA' section, marked with a 'Da Capo al (e poi la Coda.' instruction. It includes a forte (f) section and a section marked 'sf' (sforzando). The score concludes with a final forte (f) section and a double bar line. Fingerings are indicated throughout, and there are several trills and slurs. The page number 3158 is at the bottom.

Primo.

in tempo.

p *cresc.* *f*

p *leggiero*

Da Capo al Coda e poi la Coda

CODA.

f *sf* *f* *sf*

sempre con passione

f *f* *sf*

Secondo.

II. *Allegretto.*

(Nº 3 de l'éditio originale.)

p

pp

ten.

p

pp

Primo.

Allegretto.

H.

No 3 der
Original-
Ausgabe.)

First system of musical notation for the piano part. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 2/4. The first measure is marked with a piano (*p*) dynamic and the tempo/style marking *grazioso*. The melody in the treble clef includes fingerings 2, 3, 5, 4, 3, 2, 4, 3. The bass clef has a whole rest.

Second system of musical notation for the piano part. It consists of a grand staff. The first measure has a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The melody in the treble clef has a forte (>) accent. The bass clef has a whole rest. The second measure is marked with a pianissimo (*pp*) dynamic. The melody in the bass clef begins in the second measure.

Third system of musical notation for the piano part. It consists of a grand staff. The melody in the treble clef has a forte (>) accent. The bass clef has a whole rest. The second measure is marked with a tenuto (*ten.*) marking. The melody in the bass clef begins in the second measure.

Fourth system of musical notation for the piano part. It consists of a grand staff. The melody in the treble clef has a forte (>) accent. The bass clef has a whole rest. The second measure is marked with a tenuto (*ten.*) marking. The melody in the bass clef begins in the second measure. The system ends with a repeat sign and a *grazioso* marking.

Fifth system of musical notation for the piano part. It consists of a grand staff. The melody in the treble clef has a forte (>) accent. The bass clef has a whole rest. The second measure is marked with a tenuto (*ten.*) marking. The melody in the bass clef begins in the second measure. The system ends with a repeat sign and a *pp* marking.

Sixth system of musical notation for the piano part. It consists of a grand staff. The melody in the treble clef has a forte (>) accent. The bass clef has a whole rest. The second measure is marked with a tenuto (*ten.*) marking. The melody in the bass clef begins in the second measure. The system ends with a repeat sign and a *pp* marking.

Secondo.

ten.

Vivace.

Tempo I.

ten.

9

Vivace.

 $ff >$ *Sf*

1.
ten.

ten

p grazioso

72

Secondo.

Poco sostenuto.

*La melodia fed espressivo*Nº 4 de l'
édition
originale.

III.

pp

rit. molto

sosten.

cresc. e string.

Vivace.

f

con 8

f

con 8

Poco sostenuto. **Primo.**

III.

(Nº 4 der
Original-
Ausgabe.)

First system of musical notation, marked *p* *espress.* (piano, expressive). The music is in 2/4 time and features a melody in the right hand with slurs and accents, and a bass line in the left hand.

Second system of musical notation, marked *rit. molto* (ritardando, very much) and *sosten. molto espr.* (sostenuto, very expressive). The music continues with a melody in the right hand and a bass line in the left hand.

Third system of musical notation, marked *in tempo animato* (in tempo, animated). The music features a more active melody in the right hand and a bass line in the left hand.

Fourth system of musical notation, marked *cresc. e string.* (crescendo, and string). The music continues with a melody in the right hand and a bass line in the left hand.

Fifth system of musical notation, marked **Vivace.** (Vivace) and *f ben marcato* (forte, very marked). The music features a more active melody in the right hand and a bass line in the left hand.

Sixth system of musical notation, marked *sf* (sforzando) and *f* (forte). The music continues with a melody in the right hand and a bass line in the left hand.

Secondo.

mf appassionato *p* *leggiero*
con 8

con 8 *Fine.*

TRIO.

Molto Allegro.

pp sempre

pp

sf *f sempre cresc. e stringendo*

ff

mf *dim.* *ppoco rit.* *pp*
con 8

Da Capo sin al Fine.

Primo.

13

mf appassionato

p legg.

f Fine.

TRIO.

Molto Allegro.

p

pp sempre, ma ben marcato

1. 2.

pp

cresc. poco a poco

sf

f sempre cresc. e stringendo

ff

mf

p poco rit.

pp

Da Capo sin al Fine.

PIÈCES

pour le

Piano

À QUATRE MAINS

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