

Johannes Brahms Two Hungarian Dances

Bassoon I

V

Arranged by Albert Prlow
Revised by Adolf Schmid

Allegro ♩ = 108

First section of the first dance, measures 1-16. The music is in bass clef, 2/4 time, and B-flat major. It begins with a forte (*f*) dynamic. The first line contains measures 1-4. The second line contains measures 5-8, with dynamics *ff*, *p*, and *sfz*. The third line contains measures 9-12, with a first ending bracket and *f* dynamic. The fourth line contains measures 13-16, with dynamics *ff*, *pp*, and *sfz*.

② Maestoso

Second section of the first dance, measures 17-24. The music is in bass clef, 2/4 time, and B-flat major. It begins with a forte marcato (*f marcato*) dynamic. The section ends with a *poco rit.* marking and a fermata over a whole note. Measure numbers 17, 18, 19, 20, 21, 22, 23, and 24 are indicated below the staff.

③ Vivace ♩ = 120

Third section of the first dance, measures 25-32. The music is in bass clef, 2/4 time, and B-flat major. It begins with a piano-piano (*pp*) dynamic, followed by a forte (*ff*) dynamic. The section ends with a *poco rit.* marking and a fermata over a whole note. Measure numbers 25, 26, 27, 28, 29, 30, 31, and 32 are indicated below the staff.

④ molto rit. a tempo molto rit. a tempo

Fourth section of the first dance, measures 33-40. The music is in bass clef, 2/4 time, and B-flat major. It begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The section ends with a *poco rit.* marking and a fermata over a whole note. Measure numbers 33, 34, 35, 36, 37, 38, 39, and 40 are indicated below the staff.

⑤ molto rit.

Fifth section of the first dance, measures 41-48. The music is in bass clef, 2/4 time, and B-flat major. It begins with a piano-piano (*pp*) dynamic, followed by a piano (*p*) dynamic. The section ends with a *poco rit.* marking and a fermata over a whole note. Measure numbers 41, 42, 43, 44, 45, 46, 47, and 48 are indicated below the staff.

⑥ Tempo I°

ff *pp* *sfz*

⑦ Maestoso

f marcato *poco rit.* 2

pp *ff* *ff* *a tempo vivo* *Vivace*

VI

Vivace *poco sostenuto* *f* *p*

più riten. tr *a tempo vivo* *staccato* *p* *f*

riten. dolce *fz* *p* *ff* *sfz* *sfz* *mf*

ff *sf* *sfz* 6 *riten. 2*

⑪ Molto sostenuto quasi $\frac{4}{8}$

Musical notation for exercise 11, bass clef, key signature of one flat, 4/8 time. The piece is marked *ff*. It features a series of eighth notes with accents, followed by a repeat sign and two endings labeled 1 and 2.

⑫ Tempo I^o

Musical notation for exercise 12, bass clef, key signature of one flat, 4/8 time. The piece is marked *p* *leggero ma marcato*. It features a series of eighth notes with accents, followed by a repeat sign and two endings labeled 1 and 2.

⑬ Come prima
poco sostenuto

Musical notation for exercise 13, bass clef, key signature of two sharps, 4/8 time. The piece is marked *sf* and *p*. It features a series of eighth notes with accents and slurs.

⑭ *a tempo*

Musical notation for exercise 14, bass clef, key signature of two sharps, 4/8 time. The piece is marked *p*. It features a series of eighth notes with accents, a trill (*tr*), and a *poco rit.* marking.

⑮ *Vivace sempre*

Musical notation for exercise 15, bass clef, key signature of two sharps, 4/8 time. The piece is marked *fz*, *p*, *f*, and *sf > p*. It features a series of eighth notes with accents and slurs, including a *riten.* marking.

⑯

Musical notation for exercise 16, bass clef, key signature of two sharps, 4/8 time. The piece is marked *pp* and *fz p*. It features a series of eighth notes with accents and slurs.

⑰

Musical notation for exercise 17, bass clef, key signature of two sharps, 4/8 time. The piece is marked *ff*, *fz*, *sf*, and *f*. It features a series of eighth notes with accents and slurs.

⑱

Musical notation for exercise 18, bass clef, key signature of two sharps, 4/8 time. The piece is marked *ff*, *fz*, *sfz*, *fz*, and *ff*. It features a series of eighth notes with accents and slurs, including a *riten. 2* marking and a *Vivace* marking with accents.

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Bassoon II

V

Arranged by Albert Parlow
Revised by Adolf Schmid

Allegro $\text{♩} = 108$

First section of the first dance, measures 1-12. The music is in bass clef, 2/4 time, and B-flat major. It features a series of eighth-note patterns. Dynamics include *f*, *ff*, *p*, *sfz*, and *f*. There are accents and a first ending bracket labeled ①.

Second section of the first dance, measures 13-24. It begins with a *pp* dynamic and a *Maestoso* tempo marking. The music features a mix of eighth and quarter notes. Dynamics include *sfz* and *f*. A 4/4 time signature change is indicated, followed by *a tempo vivo*, *poco rit.*, and *ff*.

Third section of the first dance, measures 25-36. It starts with a *Vivace* tempo marking and a 6/8 time signature. The music consists of eighth-note patterns. Dynamics include *pp* and *p*. There are first ending brackets labeled ③ and ④, and a *molto rit.* marking.

Fourth section of the first dance, measures 37-48. It begins with a *molto rit.* marking and a *pp* dynamic. The music features eighth-note patterns. Dynamics include *p* and *f*. A *Tempo I°* marking is present.

Fifth section of the first dance, measures 49-60. The music features eighth-note patterns. Dynamics include *ff* and *pp*.

Second section of the second dance, measures 1-12. It begins with a *Maestoso* tempo marking. The music features a mix of eighth and quarter notes. Dynamics include *sfz*, *f*, *poco rit.*, *a tempo vivo*, and *Vivace*. There are accents and a *ff* dynamic.

Bassoon II

VI

Vivace *poco sostenuto*

f *p dolce* *p*

⑧ *a tempo vivo*

f *staccato* *ffz* *p* *riten.*

⑨ *a tempo*

ffz *fz* *f* *ff* *fz*

⑩ 6 *riten. 2* ⑪ *Molto sostenuto quasi 4/8*

fz *ff*

⑫ *Tempo I°*

p

⑬ *Come prima* *poco sostenuto*

f *p dolce* *p*

⑭ *a tempo vivo*

staccato *ffz* *p* *riten.*

⑮ *Vivace sempre*

f *fz* *p*

⑯

pp *fz* *p*

⑰

ff *fz* *fz* *f*

⑱ 6 *riten. 2* *Vivace*

ff *fz* *ff*