

# Hungarian Dance No. 5

(originally for piano)

Johannes Brahms  
(1833-1897)

**Allegro**

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of one sharp (F#). The first measure starts with a mezzo-forte (*mf*) dynamic. The melody consists of eighth notes and quarter notes, with guitar-specific markings such as fret numbers (0, 2, 3, 1, 4) and a 3-fingered triplet in the second measure.

Musical notation for measures 5-8. The melody continues with eighth notes and quarter notes. A 3-fingered triplet is present in measure 6. The bass line features chords and single notes with fret numbers (0, 2, 3, 2, 3).

Musical notation for measures 9-12. Measure 9 begins with a 2-fingered triplet. Measure 10 contains a 4-fingered note. Measure 11 features a circled '1' above a note. Measure 12 includes a 5/8 CII marking above a note and a 3-fingered triplet. The bass line has chords and single notes with fret numbers (0, 1, 1, 2, 0, 0).

Musical notation for measures 13-16. Measures 13-15 feature a continuous eighth-note melody with guitar-specific fret numbers (1, 3, 0, 1, 0, 1, 3, 0, 2, 0, 1, 2, 0, 2, 0, 0, 2, 0, 0, 4, 4, 0). Measure 16 ends with a double bar line and repeat dots. The bass line has chords and single notes with fret numbers (0, 1, 2, 1).

Musical notation for measures 17-20. Measures 17-18 feature a melody with circled '1' and '3' above notes. Measures 19-20 continue the melody with eighth notes and quarter notes. The bass line has chords and single notes with fret numbers (0, 1, 0, 0, 2, 1, 4).

Musical notation for measures 21-24. Measures 21-22 feature a melody with circled '1' and '3' above notes. Measures 23-24 continue the melody with eighth notes and quarter notes. The bass line has chords and single notes with fret numbers (0, 0, 0, 0).

### Andante

25

*p* *rit.*

*a tempo*

29

*f*

*Meno mosso*

33

*mp*  
*poco a poco accelerando e crescendo*

37

### Andante

41

*p* *rit.*

*a tempo*

45

*f*

48



2

17

E7 E7 Am Am

TAB

21

D7 D7 G G

TAB

**Andante**

25

B7 B7 C C Em

*p* *rit.*

TAB

*a tempo*

29

B<sub>arm XII</sub> N.C. Em Am Em

*f* 5

TAB

Meno mosso

3

33 **E7** **E7** **Am** **Am**

*mp*  
*poco a poco accelerando e crescendo*

T  
A  
B

37 **D7** **D7** **G** **G**

T  
A  
B

Andante

41 **B7** **B7** **C** **C** **Em**

*p*  
*rit.*

T  
A  
B

a tempo

45 **B<sub>arm XII</sub>** **N.C.** **Em**

*f*

T  
A  
B

4 Am Em Am B Em

48 5

T 2 0 4 0 2 0 12 12 0

A 0 0 0 0 0 0 0 0

B 0 0 0 0 2 2 0 0

# Practice Tip Sheet

## The Big 5:

1. Reduce work with posture and high dynamic energy
2. Troubleshoot - Everything should be easy
3. Breathe
4. Trust yourself to play accurately and musically inspired (instead of judging)
5. Always play as a gift to yourself and others

## The Main Practice Areas:

1. Technique - Abilities, Movements, Chords, Scales, Patterns, Exercises, etc.
2. New Notes - One new piece of music at a time
3. Tricky Spots - Detailing small sections of pieces
4. Repertoire Maintenance - Pieces you already know
5. Sight-Reading practice - note recognition/playing; clapping/counting rhythms

## The 7 Steps to Learn Any Piece:

1. Make small sections
2. Know all the notes and musical markings
3. Clap and count the rhythm aloud
4. Play the right hand alone, counting aloud
5. Play the left hand alone, counting aloud
6. Play hands together, taking corrective pauses (no mistakes!)
7. Play hands together in rhythm, with slow metronome

## Musical Starting Points:

1. Know which notes are melody (probably stems up), and play the others quieter
2. Connect all melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter
4. When a musical line or melody goes down in pitch, get louder
5. Don't let the high notes stand out (any note higher than those before and after)

## Practice Tips:

1. Before slowing down or speeding up (rubato) master it at a steady pace.
2. For tricky spots, state out loud exactly what the problem is, in every detail.
3. Memorize every piece (even if you don't, you'll learn it faster if you try)
4. Have a purpose behind each repetition (blind repetitions are lazy practice).
5. Video yourself for performance practice and to hear what is and is not working.

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