

NOTES ON THE ACCOMPANIMENTS

These MIDI accompaniments have some rubato and sudden tempo changes programmed in that will take some time to get used to. Please note these irregularities:

Concert Etude

A four bar introduction has been added. The tempo slows down at both "Quasi cantabile" sections. On page 3 staff 6 the tempo gradually slows (as written). The fermata at the end of the line creates a slight pause, and then "a tempo" on the next line.

Vals Venezolano:

Bar 9 (silent in piano) is a bit stretched to give the trumpet some time to make a dramatic entrance, bars 25 and 61 are slowed even more for the "calmato".

Da tempeste:

Ritard in bar 56, bar 57 is stretched (keyboard silent) for the fermata (same on Da Capo but even more time is taken). Meno mosso in bar 58 and ritard in bar 59. Slightly slower tempo at letter C (bar 71), that entire section (to the D.C.) is a bit held back. Ritard in bar 98 and meno mosso in bar 99 followed by a ritard in bar 100.

Piangero:

Bar 1 starts with a "rolled" chord in the keyboard...but it is strictly in time. The "agitato" second section is 120 per quarter note. Ritard in bar 68 and meno mosso in bar 69 followed by a ritard in bar 70.

Arpeggione Sonata:

Tempo abruptly speeds up in bar 24. Ritard in bars 38 – 39, "a tempo" in bar 40 (same in bars 155 – 157). Ever so slight stretching of the tempo in bars 62 & 179. Bar 123 is lengthened (piano silent) for the ritard and the "a tempo" at bar 124 is the same slower tempo as the opening of the movement (96 per quarter note). Tempo slows a bit in bar 185 but then remains constant till the end of the piece.

Please note that the Contradanza is strictly in tempo but the piano part in the second section (bars 26 – 41) is heavily syncopated for an extended period of time, making it difficult to stay with the accompaniment. The first strong downbeats you get in this section are in bars 38 & 43.