

No 16

THE MORTIMER EDITION

*Repertoire Series of Pianoforte Music
by Modern British Composers.*



CAPRICCIO

in G Minor

by

Edgar L. Bainton

price **2/** net

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In G Minor

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CAPRICCIO.

IN G MINOR.

EDGAR L. BAINTON.

Allegro, molto scherzando.

PIANO

mf

f

martellato

ff

p

rit.

a tempo

rit. *pp a tempo* rit.

The first system of music features a treble and bass clef. The treble clef has a melodic line with a long slur over the first two measures and a 'rit.' marking above the third measure. The bass clef has a harmonic accompaniment with a 'rit.' marking above the first measure and a 'pp a tempo' marking above the second measure.

a tempo *p*

The second system continues the piece. The treble clef has a melodic line with a slur and a 'p' marking above the second measure. The bass clef has a harmonic accompaniment with a 'p' marking above the second measure.

dim. *espress* *p*

The third system shows a 'dim.' marking above the first measure in the bass clef and an 'espress' marking above the second measure in the treble clef. A 'p' marking is also present above the second measure in the bass clef.

dim.

The fourth system features a 'dim.' marking above the second measure in the bass clef. The treble clef has a melodic line with a slur and a '7' marking below the second measure.

rit. *pp* *mf* *Tempo Io*

The fifth system concludes the page. It includes a 'rit.' marking above the first measure in the treble clef, a 'pp' marking above the second measure in the bass clef, and an 'mf' marking above the third measure in the bass clef. The system ends with a 'Tempo Io' marking above the final measure in the treble clef.

Ped.

Ped.



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3

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include piano (*p*) and forte (*f*).

The second system continues the piece. It includes a *cresc.* (crescendo) marking in the lower staff. A first ending bracket labeled '8' spans the final two measures of the system. A *rit.* (ritardando) marking is placed above the final measure of the system.

The third system is marked *a tempo* and begins with a piano (*p*) dynamic. It features a melodic line in the upper staff with slurs and a more active bass line. A first ending bracket labeled '8' is present at the end of the system.

The fourth system is marked *Meno mosso.* and *dolce espress.* (dolce e espressivo). The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment. A mezzo-piano (*mp*) dynamic marking is used in the final measure.

The fifth system features a decrescendo (*dim.*) in the upper staff and a crescendo (*cresc.*) in the lower staff. The music continues with slurred melodic lines and rhythmic accompaniment.

First system of musical notation, consisting of a grand staff with two staves. The music is in a key with two flats and a 3/4 time signature. It features a melodic line in the right hand and a more rhythmic accompaniment in the left hand, with various phrasing slurs and accents.

Second system of musical notation. It includes dynamic markings: *p* (piano) at the beginning, *dim.* (diminuendo) in the middle, and *pp* (pianissimo) towards the end. The notation continues with complex phrasing and articulation.

Third system of musical notation. It includes the tempo marking *a tempo* and the dynamic marking *dolcissimo*. A *rit.* (ritardando) marking is also present. The music features a mix of melodic and harmonic textures.

Fourth system of musical notation. It includes the dynamic marking *mp* (mezzo-piano). The notation shows a continuation of the piece's melodic and harmonic development.

Fifth system of musical notation. It includes dynamic markings *dim.* and *dolcissimo*. The system concludes with a triplet of notes in the right hand.

The first system of music consists of two staves. The treble staff contains a melodic line with a long slur over the first two measures. The bass staff features a more rhythmic accompaniment with several triplet markings (indicated by a '3' in a circle) and slurs.

The second system continues the piece with performance directions. *poco rit.* is written above the treble staff in the second measure. *cresc.* is written below the bass staff in the third measure. *f appassionato* is written above the treble staff in the fourth measure. The music includes slurs and triplet markings.

The third system features the instruction *calando* above the bass staff in the second measure and *pp* (pianissimo) above the treble staff in the fourth measure. The notation includes complex chordal textures and slurs.

The fourth system concludes the page with the instruction *Tempo I.* above the treble staff in the second measure and *p* (piano) above the bass staff in the third measure. The system ends with a double bar line.

The first system of music consists of two staves. The upper staff contains a melodic line with several slurs and accents. The lower staff provides harmonic support with chords and single notes. Dynamics include piano (*p*) and forte (*f*).

The second system continues the piece. It features a prominent *f* dynamic and the instruction *martellato* (hammered) in the right hand. The notation includes slurs and accents, emphasizing the percussive quality of the notes.

The third system includes tempo markings *rit.* (ritardando) and *a tempo*. Dynamics range from *ff* (fortissimo) to *p* (piano) and *dim.* (diminuendo). The notation shows a mix of chords and moving lines.

The fourth system begins with a measure marked with an '8' above it, indicating an eighth note. It features a *Presto.* tempo marking and a *pp* (pianissimo) dynamic. The instruction *R.H.* (Right Hand) is placed at the end of the system. The notation includes slurs and accents.

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The REPERTOIRE SERIES is being published with a view to the issue of a uniform edition of British Pianoforte Music of the best class, in which an endeavour will be made to include representative works by all native composers of standing, and others whose names are not yet well known, but whose compositions are of real merit. Although no questions of technical difficulty will be considered in the selection—the main consideration in each case being the effectiveness and value of the work for concert and salon purposes—it is hoped that teachers will find in the collection many pieces suitable for their own particular purposes. They can be graded at discretion. Many idioms will be admitted, so that the work may reflect the styles and methods of expression most fully representative of modern British work at its present stage of development and also at its worthiest.

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