



Brian Gray

Arranger, Composer

United States (USA), Erie, Pennsylvania

About the artist

Brian S. Gray is a self-taught musician / composer. He also has an interest in amphibians and reptiles, thus, many of his compositions have herpetological titles. Brian Gray started playing guitar when he was 13. He became interested in classical guitar and composition while in high school. Several of his herpetological publications can be downloaded at: http://cnah.org/cnah_pdf.asp

About the piece



Title:	Caprice Number 13
Composer:	Legnani, Luigi
Arranger:	Brian S. Gray
Licence:	Copyright © Brian Gray
Instrumentation:	2 clarinets (B-flat) and 1 bass clarinet
Style:	Classical

Brian Gray on free-scores.com

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Luigi Legnani

Caprice No. 13, Opus 20

Arranged for clarinet trio

By

Brian S. Gray



Preface

The following Caprice was originally composed for solo guitar by Luigi Legnani (1790-1877), a contemporary of the Italian violin virtuoso Niccoló Paganini. As with my previous arrangement of Caprice No. 12, Op. 20, the following arrangement of No. 13 for two B flat clarinets and bass clarinet was made with the hope that it would further encourage clarinet ensemble players to seek out compositions from the vast guitar repertoire and make and perform their own arrangements.

I wish to thank Leonard Anderson for inspiring me to compose and arrange pieces for clarinet.

Brian S. Gray
3 November 2010
Erie, Pennsylvania, USA

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Caprice No. 13

arranged for clarinet trio by Brian S. Gray

Luigi Legnani

Allegro ♩ = 120

Clarinet in B \flat 1

Clarinet in B \flat 2

Bass Clarinet

The first system of the score consists of three staves. The top staff is for Clarinet in B \flat 1, the middle for Clarinet in B \flat 2, and the bottom for Bass Clarinet. All staves are in treble clef with a key signature of one flat (B \flat) and a common time signature (C). The music begins with a half rest in the first measure, followed by a series of eighth and sixteenth notes across the measures.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

The second system of the score consists of three staves. The top staff is for B \flat Cl. 1, the middle for B \flat Cl. 2, and the bottom for B. Cl. A measure rest is indicated above the first measure of the top staff. The music continues with eighth and sixteenth notes.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

The third system of the score consists of three staves. The top staff is for B \flat Cl. 1, the middle for B \flat Cl. 2, and the bottom for B. Cl. A measure rest is indicated above the first measure of the top staff. The music continues with eighth and sixteenth notes.

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14

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

18

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

22

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

rit.
26 *a tempo*

B \flat Cl. 1
B \flat Cl. 2
B. Cl.

This system contains measures 26 through 29. Measure 26 features a whole rest for B \flat Cl. 1 and a half note for B. Cl. The other instruments enter with eighth notes. From measure 27 onwards, all three instruments play continuous eighth-note patterns.

30

B \flat Cl. 1
B \flat Cl. 2
B. Cl.

This system contains measures 30 through 33. The instrumentation and rhythmic patterns continue from the previous system, with all three parts playing eighth-note figures.

34

B \flat Cl. 1
B \flat Cl. 2
B. Cl.

This system contains measures 34 through 37. The patterns for B \flat Cl. 1 and B \flat Cl. 2 remain consistent, while the B. Cl. part shows some melodic variation in the final measures.

4

38

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

42

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

46

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

