



Brian Gray

Arrangeur, Compositeur

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A propos de l'artiste

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

A propos de la pièce



Titre:	Caprice Number 13
Compositeur:	Legnani, Luigi
Arrangeur:	Brian S. Gray
Licence:	Copyright © Brian Gray
Instrumentation:	2 clarinettes (Sib) et 1 clarinette basse
Style:	Classique

Brian Gray sur [free-scores.com](http://www.free-scores.com)

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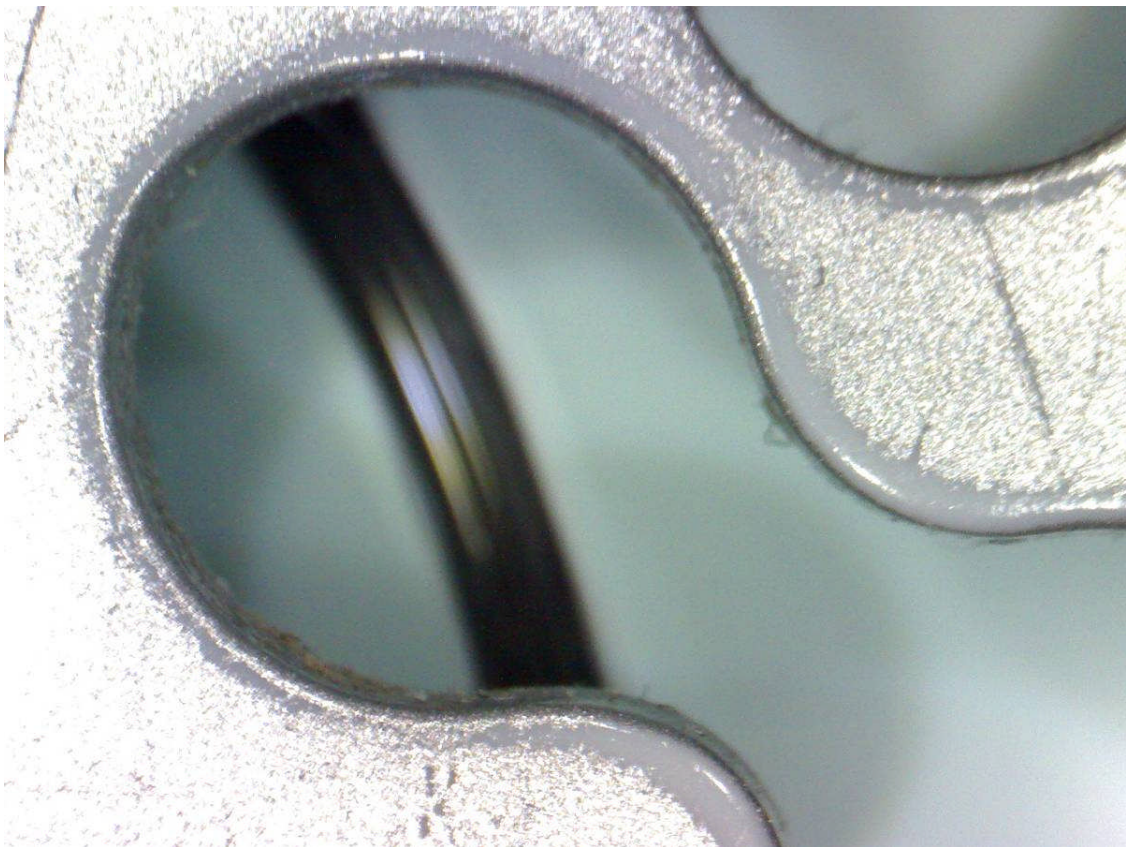
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Luigi Legnani

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

Cover Image: spinning disc ©2010 Brian S. Gray

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 all parts, followed by a series of eighth and quarter notes. The Bass Clarinet part has a sharp sign (#) under the final note of the first measure.

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 with the number 6 above it is placed at the beginning of the system. The B \flat Cl. 1 and B \flat Cl. 2 parts feature a dense sixteenth-note pattern starting in the second measure. The B. Cl. part has a more melodic line with some rests.

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 with the number 10 above it is placed at the beginning of the system. The B \flat Cl. 1 and B \flat Cl. 2 parts continue with their sixteenth-note patterns. The B. Cl. part continues its melodic line.

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2

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 to 29, B \flat Cl. 1 plays a steady eighth-note pattern, B \flat Cl. 2 plays a similar eighth-note pattern with a different pitch contour, and B. Cl. plays a more complex eighth-note line.

30

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

This system contains measures 30 through 33. The instrumentation and patterns continue from the previous system. B \flat Cl. 1 and B \flat Cl. 2 maintain their eighth-note textures, while B. Cl. continues its melodic line.

34

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

This system contains measures 34 through 37. The patterns for all three instruments are consistent with the previous systems, showing a continuation of the eighth-note textures and B. Cl. line.

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.

50

B♭ Cl. 1

B♭ Cl. 2

B. Cl.