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# Luigi Legnani

(1790-1877)

36 Caprices Op. 20  
In all major + minor keys



CHANTERELLE 440

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(1790-1877)

# 36 CAPRICES

Opus 20

in all major and minor keys

Editor: Simon Wynberg

CHANTERELLE

440

# CONTENTS

Page and Number

1 **Andante**  
*p* *f* *p*

2 **Allegro**  
*f*

3 **Moderato**  
*p*

4 **Allegretto**  
*p*

5 **Allegro molto**  
mezza voce

6 **Maestoso**  
sotto voce

7 **Prestissimo**

8 **Andante**  
*p*

9 **Largo**  
*ff*

10 **Allegretto con moto**

11 **Andante**  
*mf*

12 **Allegro non tanto**  
*f*

13 **Allegro moderato**  
*f*

14 **Largo assai**  
*p*

15 **[Presto]**  
*f*

16 **Andante sostenuto**  
*f* *p*

17 **Allegro**  
*p*

18 **Maestoso**  
*f*

# CONTENTS

Page and Number

19 Allegretto grazioso  
*mf*

20 Marziale  
sotto voce

21 Allegro giusto  
a mezza voce

22 Allegro

23 Allegro maestoso  
*f*

24 Allegro molto  
*p* IV. Pos.

25 Andante grazioso  
IX. Pos.  
Armon.

26 Allegro giusto  
*p*

27 Allegretto espressivo  
*p*

28 Largo  
sotto voce

29 Prestissimo  
*f*

30 Maestoso  
*p*

31 Allegro  
*mf*

32 Largo  
*p*

33 Pollacca  
*f*

34 Allegro maestoso  
*p*

35 Larghetto cantabile  
VI. Pos.  
*f*

36 Moderato  
*f*

## INTRODUCTION

Legnani's 36 *Caprices* are an unusual and important part of the guitar repertoire. Not only do they fully explore and enlarge the instrument's resources, but they also cover all keys, both major and minor, "Per tutti i tuoni maggiori e minori" as the original that title page has it<sup>1</sup>. There can be no doubt that Paganini's 24 *Caprices* provided the inspiration for Legnani's extremely demanding set, in the same way that Locatelli's *L'arte de violino* served as a Baroque model for Paganini. But, tempting as it is to describe Legnani's *Caprices* as the guitar repertoire's equivalent to those by Paganini, there is little justification. Paganini's works and performances altered the entire course of violin playing and, because of his influence on Liszt, many would argue that he equally affected piano technique and composition. Although Legnani's *Caprices* have many technical hurdles, and challenge all but the most accomplished guitar virtuosos, they do not represent the quantum leap, the total reassessment of possible instrumental techniques which Paganini's do. Neither for that matter do the *Caprices* of Legnani's colleague Marco Aurelio Zani de Ferranti. His set of twenty four were divided into three parts, Opp. 11, 18 and 26 according to a contemporary numbering of Ferranti's *Edition Complète des Œuvres de Guitare*. Unfortunately only the first set appears to have survived<sup>2</sup>. All the *Caprices*, be they by Paganini, Ferranti or Legnani, share a similar musical *raison d'être*; to elevate and glorify transcendental technique and to fully exploit it as part of the process of artistic communication.

Although the Legnani *Caprices* have been part of the repertoire for some time, concert performances and recordings have been sporadic, partly because of their difficulty — many are only truly effective at uncompromisingly fast tempi — and partly because the studies by Coste, Giuliani and in particular Sor have overshadowed them. But the *Caprices* are quite different in style, coupling grand virtuosity with a melodic character that is rooted in the traditions of Italian opera; not surprising when we learn that Legnani's earliest recorded public performances were as a tenor in Ravenna's "Teatro Comunitativo" during the autumn season of 1807<sup>3</sup>. Here he sang, though not as a soloist, in now forgotten operas by Gnecco, Traversari, Guglielmi and Farinelli. Later it was as a singer accompanying himself on the guitar that he earned enthusiastic plaudits from the critics. A noteworthy concert in which he sang Rossini arias to his own accompaniment and performed, among other items, a transcription of the overture to *L'Italiana in Algeri* (*The Italian Girl in Algiers*), took place in Vienna's "Redoutensaal" in 1882. He also appeared in opera performances during the carnival seasons of 1820, 1822, 1824 and in the spring of 1826, singing in, among other operas, Rossini's *Il Barbiere di Siviglia*. Legnani had met the composer in 1808 and sung in his *Mass*, an early work written when the composer was only sixteen.

Luigi Rinaldo Legnani was born in Ferrara in 1790<sup>4</sup> and began his formal musical education nine years later in Ravenna where he studied the violin with one Pietro Casalini and sang in the boys' choir of the Capella del Duomo under Andrea Ligi. His debut as a guitarist took place on July 2, 1819 at "La Scala" Milan where he was billed as a professor of the "chitarra francese" (French guitar). The concert was a huge success and Legnani went on to play in Austria, Germany, France and his native Italy. He performed duets with the guitarist Stoll, a pupil of Giuliani (whom now Legnani rivalled), and complemented his activities as a singer and guitarist with work as a professional violinist at Ravenna's "Teatro Comunale".

In 1832 Legnani returned to Vienna for recitals and it was at this time that he began to experiment with guitar design and with increasing the instrument's range. His fifth *Caprice* is evidence of this, commencing with a high d, out of range on most modern guitars. His ideas were implemented by one luthier in particular, Georg Stauffer, and it is interesting to note that Nikolai Makaroff (1810-1980), a Russian officer and, if we are able to believe his extremely vain accounts of his concerts, a guitarist of virtuosic ability, bought a Stauffer instrument, probably the type which Legnani had helped him to develop: "...a new guitar, improved by the addition of two extra strings which increase tonal power and harmonic possibilities"<sup>5</sup>. Although some of Legnani's works do call for an instrument with extra strings (two, which were tuned below the sixth string, usually to D and C), the *Caprices* composed ten years or more before this trip to Vienna were written for the regular six-string guitar. Guitarists who play instruments with more than six strings are therefore fully justified in lowering basses an octave where this is musically appropriate.


Naturally enough, Legnani's travels ultimately led him to Paris, the centre of the guitar world. A concert scheduled for November 29th 1835 in the capital had to be cancelled when he fell from a carriage and broke his arm. A similar misfortune befell Napoléon Coste some years later, falling down a flight of stairs, but in his case the damage was permanent and his performing career was halted. Legnani's concert was rescued by two of his colleagues, names not unknown to us today: Fernando Sor and Dionisio Aguado. As was customary at the time, other musicians contributed to the programme as well. In the following two years Legnani was particularly friendly with his famous compatriot Niccoló Paganini. When and where they met is not known but Daniela Rossato<sup>6</sup> suggests that it might have been as early as 1810 during a visit by Paganini to Piangipane near Ravenna. The full extent of their musical collaboration is not quite clear. Rossato believes that their music-making was probably limited to private meetings, certainly informal concerts were unlikely; we must remember that Paganini preferred to play on the concert platform rather than off it. He guarded his technical prowess jealously and seldom rehearsed, using performances to remain in practice. Bone states that they performed in Genoa in 1835 and again in 1836 but that further concerts had to be cancelled because of Paganini's poor health.<sup>7</sup> The stories of the concerts in which Legnani either played the easy guitar part or the easy violin part, while Paganini bewildered his audience with playing of inverse difficulty are probably no more than myths (I have found no evidence to support them) and no less than a total underestimation of Legnani's powers.

In 1838 Legnani performed in Dresden and Munich and returned once again to Vienna. Bone also mentions that he performed in Madrid and Barcelona in the Spring of 1842 and quotes the predictably enthusiastic review by the well-known critic Mariano Soriano Fuertes.<sup>8</sup> The review of a concert held on May 29th appeared in *Iberia Musical* (Madrid). Legnani finally settled in Ravenna in 1850, with his wife Restituta Penzo Tiepolo and family, and spent the remainder of his life making guitars and violins. He died there on August 5th 1877.

A list of Legnani's known works with some locations of copies is provided in the article by Rossato in *Il Fronimo*.<sup>9</sup> It includes the usual array of sets of themes and variations from the well-known operas of the day eg. *Norma*, *William Tell*, *Zelmira* and *L'Italiana in Algeri*. There are also a number of studies, pot-pourris and rondos but unfortunately little chamber music. The list runs to 250 opus numbers of which around fifty appear to have been traced.

### Editorial Procedure

The Legnani Caprices Op. 20 were first published by Artaria of Vienna around 1822<sup>10</sup> with the following title page: 36 / CAPRICCI / Per tutti i tuoni maggiori e minori / per la / CHITARRA / composti / da / Luigi Legnani / Proprietà degli editori Op: 20 *Eigenthum der Verleger / No. 2722* [plate no.] Pr. 2 f C.M. / VIENNA / presso Artaria et Comp. They were then issued by Richault of Paris in 1825<sup>11</sup> with a French title page: *Trente Six / CAPRICES / Dans les Tons / Majeurs et Mineurs / POUR / LA GUITARE / composés / PAR / L. LEGNANI / Œuv. 20 Prix 1-2 f / à Paris / Chez Richault, Editeur des Œuvres Legnani, Crusell et J. Czerny, / Boulevard Poissonnière, No. 16, au 1er. / 2046.* R [plate no.]. The latter edition, while correcting some of the errors of the Artaria edition, also introduced several new ones and subsequent publications have followed one or other of these sources.<sup>12</sup> A facsimile of the Richault edition was recently issued by Ricordi (Milan, 1983) but until the present Chanterelle edition, no modern Urtext with a full list of variants has been available.

The Artaria edition has been used as the basis for the present Urtext, corrected where necessary with editorial changes noted in the Critical Commentary. Additions are given in square brackets, no fingering has been added and the order of the Caprices is identical to that of the original. Editorial slurs are indicated by a line through the slur, eg. . "Loco" indicates that the player move to a position closer to the nut, normally the first or second position, or is used to cancel harmonic signs.

Simon Wynberg  
London, 1986.

### NOTES

1. To be completely accurate, the enharmonic keys are omitted. Legnani uses D flat and F sharp rather than C sharp and G flat. In this respect Legnani's Caprices differ from Paganini's famous 24 Op. 1, which as a friend and playing partner Legnani must have known. Paganini makes no attempt to cover all possible keys.
2. Republished by Chanterelle ed. Simon Wynberg.
3. Rossato, D., "Luigi Rinaldo Legnani" *Il Fronimo* (Milan, 1979) No. 27, p. 6. Details of Legnani's life are all taken from this short but well-documented study.
4. Rossato (op. cit.) p. 6. Rossato's information is drawn from Miserocchi, L., *Musica a Teatro in Ravenna dal 1800 al 1920* (Ravenna, 1921) p. 19. Fétis, in his *Biographie Universelle des Musiciens* (Paris, 1867) Vol. V, p. 254 gives Legnani's birth place as Milan not Ferrara. Bone, possibly following Miserocchi also gives Ferrara in *The Guitar and Mandolin* 2nd ed. (London, 1954) p. 204 and this is also corroborated by Ferrari, R., *Luigi Legnani* (Modena, 1932) p. 4.
5. "The Memoirs of Makaroff" transl. Bobri, V. and Ulreich, N., *The Guitar Review* (New York, 1946) No. 1, p. 12.
6. Op. cit. p. 8. See also Tonazzi, B. "Gli interessi chitarristici di Paganini" *Il Fronimo* (Milan, 1975) No. 13, p. 9.
7. Op. cit. p. 205.
8. Op. cit. p. 205.
9. Op. cit. pp. 14-15.
10. Deutsch, O.E., *Musikverlags Nummern Eine Auswahl von 40 datierten Listen 1710-1910* (Berlin, 1961).
11. Hopkinson, C. A *Dictionary of Parisian Music Publishers (1790-1910)* (London, 1954).
12. An edition of the Caprices edited by Hans Ritter was published earlier this century by Schotts Söhne of Mainz. The Artaria version used for this edition is in the Royal Danish Library, Copenhagen, the Richault version in a private collection.

### Acknowledgements

The publishers would like to thank:

The Royal Danish Library, Copenhagen for permission to republish the Artaria edition.

The Museo Ambrosiana, Milan for permission to reproduce the cover painting by Andrea Appiani *Portrait of Carolina Pitrot-Angiolini*.

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CHANTERELLE

# COMMENTARY

A - Artaria edition (1822)

R - Richault edition (1825)

## CAPRICE. Bar

Variants in round brackets ( ) are only to be found in the Richault edition.

4. 4  in R      4. 15  in R

5. 8  in A & R      6. 29-31  in A & R

7. 40  in R      7. 90  in A      8. 3  in A & R

8. 35  in R      8. 52  in A & R      9. 6  in A & R

9. 7  in A & R      9. 20  in A      9. 21 *Largo omitted in R*

11. 44 *Position indication is VI in R*      15. 2  in R      15. 20  in R

16. 9  in A & R      16. 13  in R      16. 16  in A & R

16. 25  in R      17. 10  in R      17. 34-35  in R

18. 7  in R      18. 37  in R      19. 25  in A & R


5. 1-4 Either play the first three notes as harmonics or the entire passage (to the middle of bar 4) an octave lower. The fingering in brackets is from the Richault edition.




19. 51  in R

22.  in R

22. 15  in A

22. 29  in A

23. 7  in R

25. 6  in A & R

25. 37-39  in R

25. 38  in A

26. 6  in A & R

26. 25  in A & R

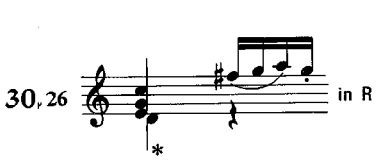
27. 17 Key signature missing in A & R

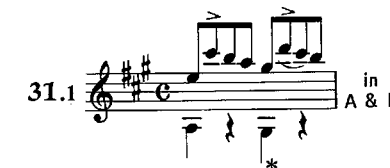
27. 19  in A & R


27. 25 Key signature missing in A & R

27. 25  in R

28. 18&20  in A

30. 26  in R

31. 1  in A & R

31. 8  in R

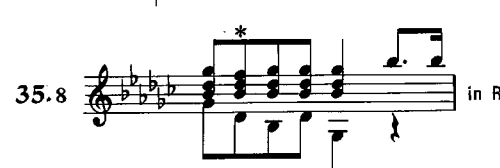
31. 17  in A & R

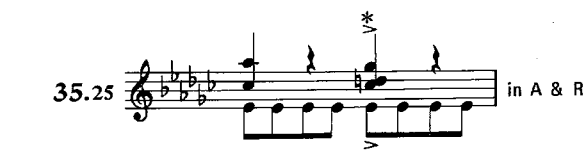
34. 1  in R

34. 5  in A & R

34. 30  in A & R

35. 5  in A & R

35. 8  in R

35. 25  in A & R

# 36 Capricci

Chitarra

Per tutti i tuoni maggiori e minori  
per la  
Chitarra

Luigi LEGNANI  
Opus 20

Andante

N° 1

6

11

16

22

27

32

37

*p* *f* *p* *f*

V. Pos.

*f* *p* *f* *p* *f* *p*

Allegro

N° 2

6 *poco f*

12

17

23

29

35

40

46

*p un poco lento*

*primo tempo*

N° 3

Moderato

*p*

6

12

cresc.

18

*f*

23

*p*

28

33

*f*

38

*p* *f* *p*

43

*Allegretto*

Nº 4

*p*

6

12

*rallentando* - - - - - *a tempo*

18

24

*cresc.* *f*

29

*p*

34

40

45

Allegro molto

N° 5

mezza voce

3 4 1 3 1 1

7

14

21

28

35

43

50

57

p

64

Maestoso

sotto voce

Nº 6

5

10

14

18 dolce

22

26

30 f p

34 III. Pos. rallentando loco a tempo p

39

morendo

\* See commentary

N° 7

Prestissimo

9

18

26

35

45

55

65

74

84

*ff* *p* *rallentando* *a tempo*



N° 8 *Andante*

VI. Pos. *p* III. Pos. *f*

*p* *dolce*

VI. Pos. *loco f*

*p*

*f*

*cresc.*

*f*

*ff*

\* See commentary.

N° 9

Largo

*ff*

4

Recitativo

8

Allegro

*p* *cresc.*

12

ad libitum.

16

20

Largo

*f*

22

*cresc.* *ff*

24

*p*

27

*pp*

Allegretto con moto

N° 10

III. Pos.

loco

VI. Pos.

f

p

loco

VI. Pos.

ff

loco

ff

p

f

p

ff

N° 11 *Andante*  
*mf*

9

17

22

27

32

37

42 *IV. Pos.*

46 *loco*

Allegro non tanto

N° 12

Allegro moderato

N° 13

*f*

8

*p*

V. Pos.

13

*f*

18

*dolce*

23

*rallentando*

*a tempo*

*loco*

28

33

*f*

*p*

38

*f*

*p*

43

*p*

48

Largo assai

N° 14

*p* *f* *p*

5

9

*ff* *p* *ff* *p*

13 VIII. Pos. *pp*

16 IV. Pos. *p* *f*

19 *rallentando* *f a tempo*

22 *p*

27

[Presto]

N° 15

The musical score is written for guitar in G major (one sharp) and 2/4 time. It is marked [Presto]. The piece is numbered N° 15. The score consists of ten staves of music. The first staff begins with a forte (f) dynamic. The second staff has a measure number of 8. The third staff has a measure number of 15. The fourth staff has a measure number of 22 and includes triplet markings (3) over groups of notes. The fifth staff has a measure number of 27 and includes a piano (p) dynamic marking. The sixth staff has a measure number of 31 and includes a crescendo (cresc.) marking. The seventh staff has a measure number of 35 and includes a forte (f) dynamic marking. The eighth staff has a measure number of 39 and includes a piano (p) dynamic marking. The ninth staff has a measure number of 43 and includes a crescendo (cresc.) marking. The tenth staff has a measure number of 47 and includes a forte (f) dynamic marking. The piece concludes with a final chord on the tenth staff.



Andante sostenuto

N° 16

*f* *p* *f* *p*

*f* *p* IX. Pos.

IV. Pos. *f* *p* IX. Pos. VIII. Pos.

VI. Pos. VIII. Pos. *f* *p* loco

*p* *f*

*cresc.* *f*

*ff* *p rallentando* *dolce*

*diminuendo il suono*

**N° 17** *Allegro*

7

13

19 *III. Pos.*

26

32

38 *loco*

44 *p cresc. f*

51 *ff*

59 *loco*

*VII. Pos.*

Maestoso

Nº 18

*f* *p* *f*

*dolce*

*p*

Allegretto grazioso

N° 19

*mf* *f*

6 *p* VI. Pos. VII. VI.

12 VII. *p*

19 *f* *p* VI. Pos. *f* *p*

27 *f* *mf*

34 *f*

40 *p*

46 XI. Pos. VII. Pos. VI. Pos. *p* *f*

53 loco *p* *f*

Marziale

N° 20

*sotto voce*

*p*

5

*f*

9

*ff*

*p*

13

*f*

*p*

*f*

*dolce*

17

21

*f*

*p*

25

1.

2.

(28)

*p*

*f*

*p*

*f*

*p*

31

*f*

*p*

*f*

N° 21 *Allegro giusto*  
*a mezza voce*

3

6

9

12

15

18

22

*f*

Adagio

N° 22

5

9

14

17

20

24

28

*dolce*

*ritardando* *morendo*

**N° 23** *Allegro maestoso*

6 *f* *dolce* VI. Pos.

10

13

16 *f*

20 *f* *loco* VI. Pos.

24

28 *f* *loco* *p* *sf* *p* IV. Pos.

32 *sf* *p* *sf* *p* *f*



Allegro molto

N° 24   
*p* IV. Pos.

  
*f* III. Pos. IV. Pos. VI. Pos. VII. Pos.  
*p*

  
III. Pos. IV. Pos. *ff* loco IV. Pos.

  
*p* *f* loco *p*



  
*f* *p*



  
*f* rallen tan do a tempo

  
*f*

Per bene eseguire gl'armonici, si osservi li Numeri di sopra indicanti i Tasti, e li Numeri di sotto indicanti le Corde. [In playing the harmonics note that the upper numbers indicate the frets and the lower numbers the strings.] 25

Andante grazioso

N° 25

The musical score consists of eight staves of music. The first staff is the main melody, starting with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It begins with a 'IX. Pos.' (Ninth Position) marking. The melody is composed of eighth and sixteenth notes, often with natural harmonics indicated by numbers above the notes (e.g., 12, 9, 7, 12, 9). The second staff is an 'Armon.' (harmonic) line, showing chords with fret numbers above and string numbers below. The third staff continues the melody, marked 'loco' and 'p' (piano). The fourth staff is another 'Armon.' line. The fifth staff continues the melody, marked 'loco'. The sixth staff is an 'Armon.' line. The seventh staff continues the melody, marked 'loco'. The eighth staff is an 'Armon.' line. The final staff is a 'loco' section with various markings including 'Armon.', 'loco', and 'Chanterelle'.

Allegro giusto

N° 26

Musical score for guitar, N° 26, in 3/4 time, key of D major. The score consists of ten staves of music. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked "Allegro giusto". The piece starts with a piano (*p*) dynamic. The first staff (measures 1-4) features a rhythmic pattern of eighth notes with accents. The second staff (measures 5-8) continues this pattern, with a forte (*f*) dynamic marking at the end. The third staff (measures 9-12) returns to the piano (*p*) dynamic. The fourth staff (measures 13-16) shows a crescendo leading to a forte (*f*) dynamic. The fifth staff (measures 17-20) is marked "dolce" and features a more melodic line. The sixth staff (measures 21-24) is marked "cresc." and leads to a fortissimo (*ff*) dynamic. The seventh staff (measures 25-28) continues the fortissimo section. The eighth staff (measures 29-32) returns to a piano (*p*) dynamic. The ninth staff (measures 33-36) is marked "IV. Pos. loco" and features a melodic line. The piece concludes with a final chord.

\* See commentary

## Allegretto espressivo

N° 27

*p*

(8) *p*

*dolce*

*f*

III. Pos. IV. Pos.

*p* *cresc.*

38 *loco* *f*

44 VII. Pos. *ff* *p*

52 *f* *p*

60

N° 28 *Largo*

*sotto voce*

5

9 *p* *f*

12 *p* *f*

15 *dolce*

18

20

22

Prestissimo

N° 29

8

17

25

33

40

47

55

63

*f*

*p*

*f*

Maestoso

N° 30

5

9

13

17

21

25

29

34

*p*

*f*

*p*

Allegro

N° 31

*mf*

6

*p cresc. f*

12

*p f*

17

*meno f*

22

*p*

27

32

*p cresc.*

36

*f ff*

40

*p f*



N° 32 *Largo*

3

5

7 *dolce*

9 *III. Pos.* *loco*

12

14

**N° 33** *Pollacca*

*f* *p*

4 *f* *p* *f*

8 *p*

12

16 VII.Pos. IV.Pos. VII.Pos. V.Pos. VII.Pos. IV.Pos. VII.Pos.

20 V.Pos.

24 *cresc.* *f* *p*

28 *f* *p* *f*

32

Allegro maestoso

N° 34

*p*

5

*f* \*

*p*

10

*cresc.*

15

*f* *p*

20

*cresc.* *f*

25

*ff* *p*

31

*f*

36

*p*

42

*f*

\* See commentary

Larghetto cantabile

Nº 35

VI. Pos.

4

7

9

VI. Pos.

12

16

16

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VII. Pos. IV. Pos. p

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\* See commentary

Moderato

Nº 36

*f*

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*meno f*

*cresc.*

*ff*

# Chanterelle

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