

Luigi Legnani's Missing Opus 9

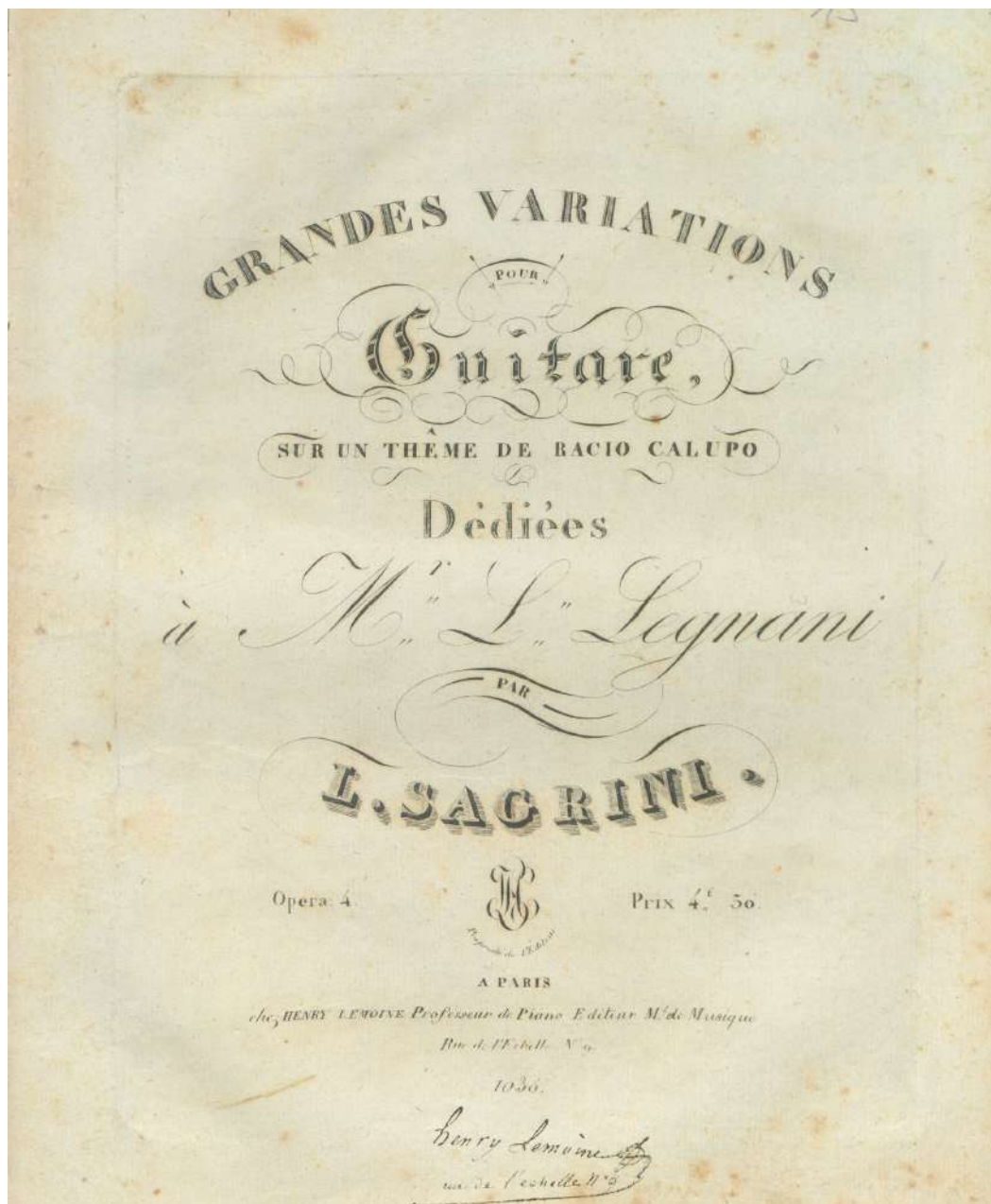
ROBERT COLDWELL

THE GUITARIST-COMPOSER LUIGI LEGNANI (1790–1877) published some 250 works with opus number, most of them for solo guitar;¹ yet his catalog contains many gaps.² More research on Legnani will potentially recover some of the compositions that have gone missing. This article fills in one of these gaps by identifying opus 9 as a set of *Variations brillantes*, published in 1825/6 by Richault in Paris and dedicated to the guitarist Luigi Sagrini (1809–74). The score for these variations survives and is reproduced in an appendix to this article. In the discussion below, I explore the circumstances that led to the discovery of these variations, with particular focus on Legnani's connection with Sagrini.

A possible association between the two guitarists has only recently come to scholarly attention.³ Born in Chambéry, France, Louis “Luigi” Sagrini may have first encountered the music of Legnani in 1820, when performing in Turin, a year after Legnani began publishing his music with Ricordi.⁴ On March 15, 1824, Sagrini performed for the first time in Paris, where he gave at least seven more concerts, the last of them on May 11, 1825. It was in Paris, in the middle of that same year, that Sagrini began publishing his compositions, and on November 11, 1825, his opus 4 was announced, published by Lemoine. On its title page is a dedication to Legnani (figure 1):

- 1 The original version of this article was published in Italian in *Il Fronimo*, no. 194 (April 2021): 13–16, with facsimile insert; a translation in Japanese appeared in *Gendai Guitar*, no. 696 (September 2021): 22–33, 129–39. The current article has been expanded with new information.
- 2 From opp. 1 to 250, only forty-three published compositions are known, to which can be added published compositions without opus number as well as posthumous editions. A catalog of Legnani's first editions is available in this series of articles: Marco Mustardino, “Luigi Rinaldo Legnani: Catalogo tematico delle prime opere a stampa per chitarra,” *Il Fronimo*, no. 147 (July 2009): 36–50; and *Il Fronimo*, no. 148 (October 2009): 43–56. An updated, more complete catalog is in preparation by Mr. Mustardino. The opus numbers for which no references have been found are 13, 35–39, 41–59, 65–86, 88–200, 205–21, 223, 225–36, 239–49. References to the publication of opp. 17 and 33 have been found but no copies of the editions have been located. Opp. 14 and 15 are known only in manuscript (located in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz), and no references regarding their publication have been found.
- 3 Bernard Lewis and Robert Coldwell, *In Search of Sagrini* (Dallas: DGA, 2021), <https://www.dga-editions.com>.
- 4 Legnani's music was first published in 1819, by Ricordi in Milan.

Figure 1 Sagrini, *Variations on a Theme by Racio Calupo*, op. 4: title page with a dedication to Legnani. Slg. Freie Vereinigung zur Förderung guter Guitaremusik, Staats- und Stadtbibliothek Augsburg, Germany.



GRANDES VARIATIONS / pour /
Guitare, / SUR UN THÈME DE
RACIO CALUPO / Dédiées / à Mr.
L. Legnani / par / L. SAGRINI / Opera:
4 (1038, Lemoine).⁵

One of Legnani's works, meanwhile, contains a dedication to Sagrini: his *Pot-pourri en caprice*, op. 32, published in Paris by Pacini (figure 2). While no announcements of Legnani's publications by Pacini have been found to allow exact dating, opus 32 was likely published between 1825 and 1829. It was in 1825 that Legnani first traveled to Paris, while 1829 is the date of a Pacini catalog that lists Legnani's opus numbers 29–34 and 40 (figure 3).⁶ The dedication is significant, since it is not included in an edition of the same opus published by Jean André in Offenbach am Main.⁷ The Pacini edition was published in Paris, where it is most likely the two guitarists met.

POT-POURRI / en / CAPRICE /
Pour la Guitare / Composé et Dédié / à /
Mr. Sagrini / par / LUIGI LEGNANI /
Euv. [sic] 32 (1336, Pacini).⁸

Figure 2 Legnani, *Pot-pourri en caprice*, op. 32: title page of the Pacini edition, with dedication to Sagrini. Appleby Collection, Guildhall School of Music & Drama, London.



Figure 3 Legnani's *Pot-pourri en caprice*, op. 32, mentioned in Pacini's catalog. *Catalogue de musique, du magasin de Pacini, éditeur des opéras de Rossini, boulevard des Italiens, N° 11* (1829). Bibliothèque nationale de France.

LEGNANI. Thème avec variations brillantes et non difficiles, op. 29.	3	»
— Thème de la Cenerentola, varié; op. 30.	3	»
— Pot-pourri brillant, op. 31.	3	»
— Pot-pourri en caprice, op. 32.	3	75
— Thème varié, op. 33.	4	50
— Grand caprice, op. 34.	4	50
— Introduction et thème varié, op. 40.	4	50

5 Copy located in Stadtbücherei Augsburg. Announced as "Grandes variations pour guitare seule. — 4 fr. 50 c," in *Journal général d'annonce de musique, estampes, livres nouveaux, etc.*, no. 45 (November 11, 1825): 342.

6 *Catalogue de musique, du magasin de Pacini, éditeur des Opéras de Rossini, boulevard des Italiens, no. 11* (1829), Bibliothèque nationale de France. Included in the 1829 Pacini catalog is an entry for Legnani's opus 33 as *Thème varié*, which is a previously unknown composition. No copies have been found of this edition.

7 No publication date for the André edition is given in Mustardino's catalog (see note 2 above), but it was likely the first edition.

8 Copies located in the Appleby Collection, Guildhall School of Music & Drama, London, and the Hudleston Collection, Royal Irish Academy of Music, Dublin.

	fr. e.		fr. e.
CURJANI. Recueil de marches.....	2 50	LEGNANI. Op. 7. Cavatine de l'Italienne à Alger.....	1 80
GOLMICK. Six walses.....	1 50	— op. 8. Chœur et rondo de l'Italienne à Alger.....	2 50
GRAGNANI. Op. 5. Fantaisie.....	5 50	— op. 18 et 24. Deux thèmes de la Dame du Lac, variés.....	4 50
— op. 10. Trois thèmes variés.....	4 50	— op. 19. Fantaisie et variations faciles.....	5
— op. 11. Trois exercices.....	6	— op. 21. Variations sur Zelmire.....	4
— op. 15. Le Déluge, sonate sentimentale.....	4 50	— op. 22. Variations sur la marche de Robin des Bois.....	3 75
KUFFNER. Op. 16 et 22. Deux airs variés, dont un l'air tyrolien.....	4	— op. 23. Variations brillantes exécutées par Sagrini.....	3 75
— op. 51. Air autrichien national, varié.....	2 50	— op. 25. Variations sur un thème.....	3 75
— op. 80. Vingt-cinq sonatines très-faciles.....	4	— op. 26. Rondo.....	3
LEGNANI. Op. 1er. Le Tremblement de terre.....	3 75	— op. 27. Variations sur un thème original.....	3 75
— op. 2. Ouverture de l'Italienne à Alger, de Rossini.....	3 75	MOLITOR. Marche funèbre.....	1 50
— op. 3. Grand exercice ou étude.....	3 75	PRADATSCHE. Six variations.....	1 80
— op. 4. Variations sur le trio Piache l'impegno.....	3 75	ROGER. Op. 21. Douze petites pièces faciles, suivies de l'air du Clair de Lune, varié.....	3 75
— op. 5. Duo de l'Italienne à Alger, varié.....	3		
— op. 6. Grand caprice.....	3 75		

Figure 4 A Richault catalog from around 1826 refers to a set of “Brilliant Variations, Performed by Sagrini,” with opus number 23. Notice *ou Supplément des nouveautés qui viennent de paraître chez S. Richault, éditeur de musique, boulevard Poissonnière, No 16, au premier, à Paris* (c. 1826). Bibliothèque nationale de France.

HORATZKY. Oeuv. 12. Sérénade et var.	2 50	LEGNANI. Oeuv. 20. 56 caprices dans les tons majeurs et min.	9
— Op. 16. Grandes variat. brillantes.....	4 50	— op. 21. Variations sur l'air de Zelmire.....	4
— Op. 17. La Lyre, album musical.....	4 50	— op. 22. Variations sur la marche de Robin des Bois.....	3 75
JOLY. Sonate, suivie d'un thème varié.....	3 75	— op. 25. Variations sur un thème de Schuster.....	3 75
KUFFNER. Oeuv. 16 et 22. Deux airs variés, dont un l'air tyrolien.....	4	— op. 26. Mélange sur Zelmire et Coratino.....	6
— op. 51. Air autrichien national, varié.....	2 50	— op. 27. Variations sur un thème original.....	3 75
— op. 80. Vingt-cinq sonatines très-faciles.....	4	MAGNIEN. Oeuv. 7. Variations sur l'air russe <i>Schona minka</i> , et un thème de Preciosa.....	4
LEGNANI. Oeuv. 1er. Le Tremblement de terre.....	3 75	— op. 8. Six andantes à plusieurs parties.....	3 75
— op. 2. Ouverture de l'Italienne à Alger, de Rossini.....	3 75	— op. 9. Fantaisie et rondo suivis de deux walses.....	3 75
— op. 3. Grand exercice ou étude.....	3 75	— op. 13. Deux quadrilles de contredanses.....	3 75
— op. 4. Variations sur le trio Piache l'impegno.....	3 75	— op. 15. Variations sur un air suisse favori, chanté par M ^{me} Stockausen.....	5
— op. 5. Duo de l'Italienne à Alger, varié.....	3	— op. 16. Six menuets.....	3
— op. 6. Grand Caprice.....	3 75	— op. 17. Six andantes. 2 ^e Livre.....	3 75
— op. 7. Cavatine de l'Italienne à Alger.....	1 80	— op. 18. Bataille, ou Fantaisie imitative.....	3
— op. 8. Chœur et Rondo de l'Italienne à Alger.....	2 50	— op. 20. Mélanges sur le Crocciato.....	4 50
— op. 9. Variations brillantes, exécut. par M. Sagrini.....	3 75	MOLITOR. Marche funèbre.....	1 50
— op. 11. Ocherzô, avec 4 var.....	2 50	PAULIAN. Oeuv. 17. Mélanges sur Preciosa et le chœur d'Eurianthe, de Weber.....	3 75
— op. 11. Rondo.....	3	— op. 20. Airs favoris allemands, avec variations brillantes et faciles.....	3 75
— op. 12. Grandes variations sur la tyrolienne.....	4 50		
— op. 16. Variations sur l'air <i>Notte e giorno</i>	4 50		
— op. 18 et 24. Deux thèmes de la Dame du Lac, var.....	4 50		
— op. 19. Fantaisie et variations faciles.....	3		

Figure 5 A later Richault catalog, issued around 1831, again refers to a set of variations performed by Sagrini, but now with opus number 9, apparently correcting the opus number assigned in the earlier catalog. *Catalogue des ouvrages composant le fonds de musique de Simon Richault ... Paris, Boulevard Poissonnière, N. 16, au premier* (c. 1831). Bibliothèque nationale de France.

It is of further significance that Legnani usually did not add dedications to his editions, yet three of the seven works published by Pacini carry them.⁹ A possible explanation is that they were added by the publisher—a common occurrence during this period—but one of the three, opus 40, is dedicated “à son ami Fr. Pacini.” It is reasonable to assume, therefore, that all three dedications on the Pacini editions were added by Legnani himself.¹⁰

Although Sagrini and Legnani can both be placed in Paris in 1825, and the mutual dedications discussed above can be dated within a few years of each other, these facts might not seem sufficient to prove a connection between the two. Further detail, however, is provided by three Richault catalogs listing a set of *Variations brillantes* by Legnani and mentioning Sagrini by name. The first, from 1826, includes an entry for “op. 23. Variations brillantes exécutées par Sagrini” (figure 4).¹¹ The opus number is an apparent mistake, as Artaria had already published Legnani’s opus 23 in 1822.¹² The correct number, 9, was provided a few years later in a c. 1831 Richault catalog, which gives “Œuv[re] 9. Variations brillantes, exéc[utées] par Sagrini” (figure 5).¹³ An even later Richault catalog gives the same information (figure 6).¹⁴

Figure 6 A still later Richault catalog again lists the variations performed by Sagrini as opus 9. *Catalogue de musique spécial pour la harpe, la guitare et l'accordéon. Extrait du catalogue général publié par S. Richault, éditeur, boulevard des Italiens, N° 4, au premier.* Bayerische Staatsbibliothek.

LEGNANI et LEIDESDORF. Œuvre 28. Variations concertantes sur un thème de Rossini, avec acc. de quatuor.....	12 »
LEGNANI. Œuvre 23. Duo.....	9 »
LEGNANI. Œuvre 1. Le Tremblement de terre.....	6 »
LEGNANI. Œuvre 2. Overture de l'Italienne à Alger.....	6 »
— Œuvre 3. Grand exercice ou études.....	6 »
— Œuvre 4. Trio priache l'impegno, varié.....	6 »
— Œuvre 5. Duo de l'Italienne à Alger.....	5 »
— Œuvre 6. Grand caprice.....	6 »
— Œuvre 7. Cavatine de l'Italienne à Alger.....	5 »
— Œuvre 8. Chœur et rondo, id.....	6 »
— Œuvre 9. Variations brillantes exécutées par Sagrini.....	6 »
— Scherzo avec quatre variations.....	6 »
— Œuvre 11. Rondo.....	6 »
— Œuvre 12. Tyrolienne variée.....	7 50
— Œuvre 16. Nel cor più, air varié.....	7 50
— Œuvres 18 et 21. Deux thèmes de la Dame du Lac, variés.....	7 50
— Œuvre 19. Fantaisie et variations faciles.....	6 »
— Œuvre 20. Trente-six caprices dans les tons majeurs et mineurs.....	12 »
— Œuvre 21. Air de Zelmira, varié.....	7 50
— Œuvre 22. Marche de Robin des Bois, variée.....	6 »
— Œuvre 23. Thème de Schubert, var. Zelmira.....	9 »
— Œuvre 27. Thème original varié.....	7 50
— Œuvre 34. Caprice.....	6 »
— Œuvre 60. Grande étude.....	7 50
— Œuvre 61. Grande fantaisie.....	7 50
— Œuvre 62. Introduction et rondo.....	6 »
— Œuvre 63. Trente-six valse.....	7 50
— Œuvre 64. Thème varié.....	6 »
— Trois airs de danses espagnoles.....	7 50

9 Of Legnani’s known published opus numbers, thirteen include dedications.

10 No copies of opus numbers 30 and 33 by Pacini have been found. Opus 30, published by A. Meissonnier and Jean André, were both dedicated “à Monsieur J. Rossini.” Opus 34, published by Pacini, Probst, Kistner, and Vizzari, all carry the dedication “à Monsieur Carulli.” Opus 40 is not known to have been published by anyone but Pacini, and Legnani did not dedicate any other compositions to Pacini.

11 *Notice ou Supplément des nouveautés qui viennent de paraître chez S. Richault, éditeur de musique, boulevard Poissonnière, N° 16, au premier, à Paris* (c. 1826). Bibliothèque nationale de France.

12 DUETTO / concertante / Chitarra e Flauto / composto dal Sigr. / Luigi Legnani (2726, Artaria & Co.). Advertised in *Wiener Zeitung*, December 19, 1822, 1168.

13 *Catalogue des ouvrages composant le fonds de musique de Simon Richault ... Paris, Boulevard Poissonnière, N. 16, au premier* (c. 1831), Bibliothèque nationale de France.

14 *Catalogue de musique spécial pour la harpe, la guitare et l'accordéon: Extrait du catalogue général publié par S. Richault, éditeur; boulevard des Italiens, no. 4, au premier* (c. 1850), Bayerische Staatsbibliothek, <http://opacplus.bsb-muenchen.de/title/BV040194636/ft/bsb1135099>, and Google Books (digitized 20 February 20, 2014). The library has marked this catalog as “c. 1850,” although Richault was not at boulevard des Italiens until 1862, according to Donald William Krummel and Stanley Sadie, eds., *Music Printing and Publishing*, The New Grove Handbooks in Music (London: Macmillan Press, 1990), 392.

Figure 7 A bound volume of nineteenth-century guitar music contains a set of *Variations brillantes* by Legnani. Its title page states that Sagrini performed the work in Paris. Author's collection.

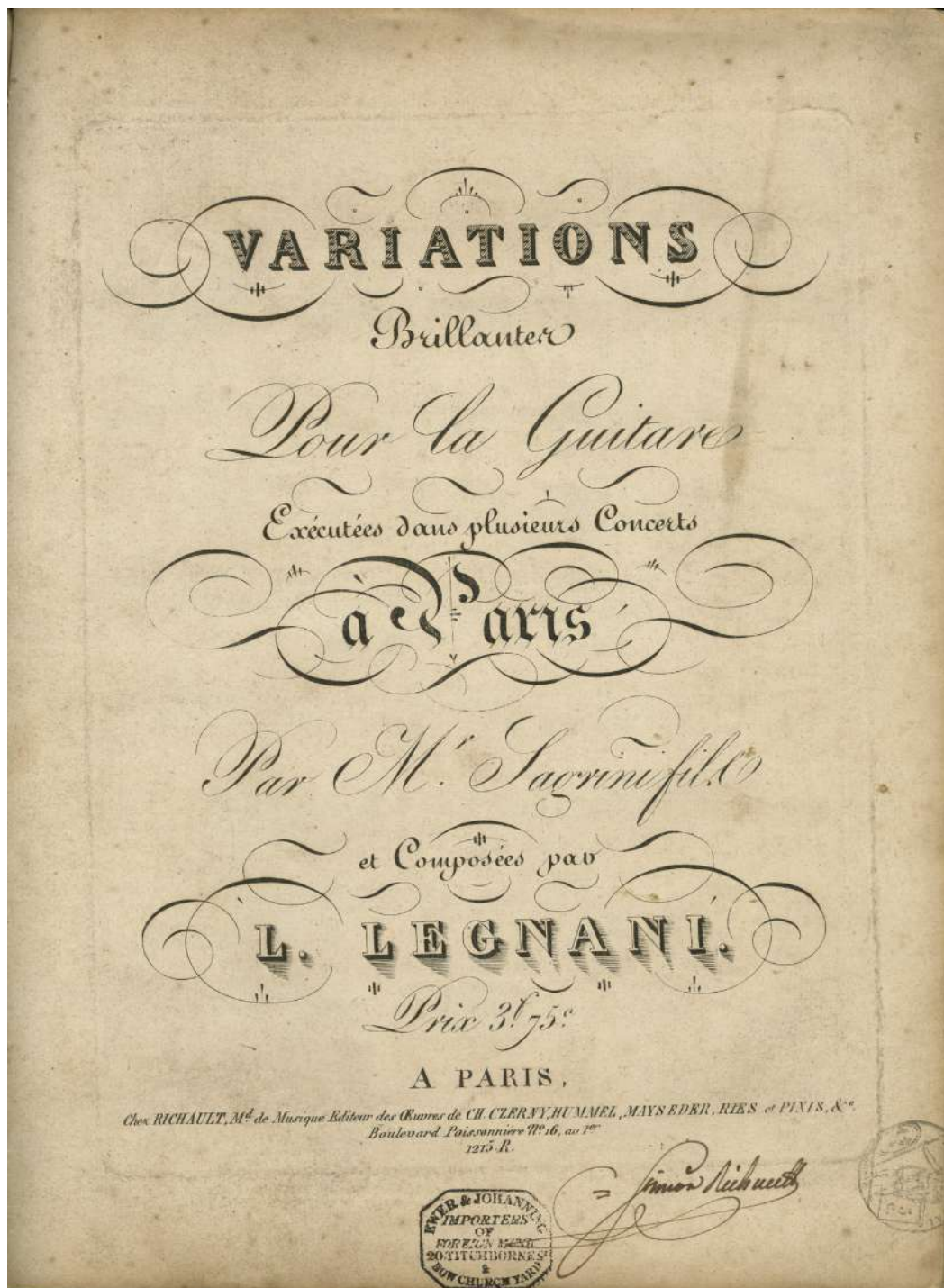


Figure 8 The opening measures of Legnani's *Variations brillantes*, from the same copy as figure 7. Note the blank space after the word "Oeu[vre]" (opus), with no number after.



After a search through published research on Legnani revealed no mention of Sagrini or opus 9, I reviewed my personal files and collection of scores.¹⁵ In a bound volume of guitar music from the nineteenth century, I found a Legnani edition that mentions Sagrini on the title page (figure 7):

Variations / Brillantes / Pour la Guitare / Exécutées dans plusieurs Concerts / à Paris / Par Mr. Sagrini fils / et Composées par / L. Legnani. / Prix 3.f 75.c / A PARIS, / Chez RICHAULT. Md. de Musique Editeur des Œuvres de CH. CZERNY, HUMMEL, MAYSEDER, RIES et PIXIS, &c. / Boulevard Poissonière No. 16, au 1er / 1215.R.

The title page does not give an opus [French, *œuvre*] number, while the first page of music has a printed "Oeu:" followed by only a blank space (figure 8). There is a very faint ink print of "Largo" between the printed composer's name "L. LEGNANI" and the "Oeu:." The indication "Largo" is clearly printed above the staff, making it apparent that an engraving change was made. There is, however, no indication that an opus number was ever in the print. And yet even without an explicit opus number, the unique mention of Sagrini performing this work both in the Richault catalogs and on the title page of the edition indicate that this is indeed the opus 9 of Legnani that was published in 1825 or 1826.¹⁶

¹⁵ In addition to the aforementioned articles by Marco Mustardino, I reviewed the following books and articles: Philip Bone, *The Guitar and Mandolin* (London, Mainz, Leipzig: Schott, 1st ed., 1914; 2nd ed., 1954); Josef Zuth, *Handbuch der Laute und Gitarre* (Hidelsheim, New York: Georg Olm, 1972; facsimile of Vienna, 1926–8); Romolo Ferrari, "Luigi Legnani," *Der Gitarrefreund*, Heft 7/8 (1926) through Heft 1/2 (1927); Domingo Prat, *Diccionario de guitarristas* (Buenos Aires: Romero y Fernández, 1934); *Dizionario dei chitarristi e liutai italiani* (Bologna: La Chitarra, 1937); Daniela Rossato, "Luigi Rinaldo Legnani," *Il Fronimo*, no. 27 (April 1979): 5–15; Danilo Prefumo, "L'attività concertistica di Luigi Legnani nei resoconti dei giornali dell'epoca," *Il Fronimo*, no. 41 (October 1982): 8–23; Daniela Rossato, "Luigi Rinaldo Legnani," *Nova Giulianiad* 2, no. 7 (November 1985): 154–63; Douglas James, "Luigi Rinaldo Legnani: His Life and Position in European Music of the Early Nineteenth Century" (DMA diss., University of Arizona, 1994); Sergio Monaldini, *Chitarra romantica: Luigi (Rinaldo) Legnani e il virtuosismo strumentale nell'Ottocento* (Ravenna: Longo, 2015).

¹⁶ No Richault catalogs have been found between 1820 and 1826, and no newspaper announcements have been found to permit dating this edition more precisely.

The reference to Sagrini on the title page is not a conventional dedication, in that it does more than mention him by name: rather, it calls out his performances of the composition “in several Paris concerts.” Unfortunately, newspaper reviews of Sagrini’s concerts in Paris rarely list the works he performed. If Sagrini did indeed perform these variations several times, then it would have been during the eight known performances by him that coincide with the dates when Legnani was in Paris.¹⁷ Legnani performed in Geneva on November 23, 1824, and he may have arrived in Paris in the first months of 1825, judging by an announcement of the publication of his opus 22 by Richault on April 29 of that year.¹⁸ Between November 1824 and April 1825 the activities and location of Legnani are unknown. He performed on July 3, 1825, in the *salle du Wauxhall* in Paris; then, on December 12, 1825, he was back in Geneva performing in concert. If Legnani arrived in Paris in late 1824, then Sagrini might have performed the opus 9 Variations in his December and January concerts; it seems more likely, however, that he would have performed them in his March and May concerts. Sagrini’s activities after May 1825 and until September 1826 are unknown, so there might have been additional concerts in which he performed Legnani’s opus 9. It is a testament to the abilities and popularity of Luigi Sagrini that this was not just a dedication to a fellow performer: Sagrini, Legnani, and Richault must have stood to gain some promotional value from the specific mention of performances of this work. It seems reasonable, then, to date the publication of opus 9 to 1825 or 1826, when the two guitarists were active in the city and both could receive immediate benefit from the publication.

Some additional context for dating the work comes from the title page of the copy in my collection, which includes an import stamp in the name of Ewer & Johanning, with the address “20 Titchborne St & Bow Church Yard” (see again [figure 7](#)).¹⁹ The company was located at this address from approximately 1826 until 1829, when their partnership dissolved.²⁰ This narrows the date of the printed score’s import into England to within a few years of its publication.

A printed reference to Sagrini performing a work of Legnani does not appear until February 1833, in a Paris newspaper: “The young guitarist Sagrini was heard in the intermission, and performed with as much brilliance as clarity the famous

17 Sagrini’s known performances in Paris span the period from March 1824 to May 1825. They are as follows: (1) *salle Pfeiffer*, March 15, 1824; (2) *rue de Cléry*, June 6, 1824; (3) *salle Favart*, June 13, 1824; (4) *rue de Cléry*, December 29, 1824; (5) *rue de Cléry*, January 5, 1825; (6) *salon de Mme Creep-Bercyter*, March 14, 1825; (7) *rue de Cléry*, March 23, 1825; (8) *rue de Cléry*, May 11, 1825.

18 VARIATIONS / Pour la Guitare / sur la marche favorite / de l’Opéra / DER FREYSCHÜTZ / de Ch. M. de Weber / Par / L. LEGNANI (997, Richault). Copy located in the Hudleston Collection, Royal Irish Academy of Music, Dublin. Announced in *Journal général d’annonce de musique, estampes, livres nouveaux, etc.*, no. 17 (April 29, 1825): 135, as “VARIATIONS, sur la marche de *Robin des Bois*, pour guitare, par Legnani. Op. 22 . . . 3–75.”

19 The stamp reads: “Ewer & Johanning / Importers / of / Foreign Music / 20 Titchborne St / & / Bow Church Yard.”

20 Charles Humphries and William C. Smith, *Music Publishing in the British Isles* (London: Cassell, 1954), 143.

variations of Legnani; we find all the music of this composer engraved at Pacini.”²¹ It is unfortunate that the title of the work he performed is not included. With the phrase “the music of this composer,” the reviewer refers to the Pacini editions of Legnani listed in the 1829 catalog above (see again **figure 3**), for Legnani is not known to have published any works with Pacini other than those in the catalog. Sagrini never published with Pacini, although the latter sold tickets to two of his concerts in 1824. Concert programs from Sagrini’s performances in Bristol from September 1833 give an indication of the Legnani works that he may have been performing in prior years. He performed a set of *Grand variations* on September 3 and September 18, and an *Aria variata* on September 7. Unfortunately, these titles are not precise enough to identify which of Legnani’s works he performed.

As for the bound volume of guitar music that contains Legnani’s op. 9, it has a stamp on the inside front cover that reads “H.-L.-F. Guermonprez. ‘Pratten Legacy.’ 1889.”²² According to Andrew Britton, the “Pratten Legacy” items were bequeathed to Guermonprez by his friend William Sidney Pratten (1820–82),²³ a piano prodigy and son of Stephen Pratten (1799–1845). Stephen’s other children were Frederick Stephen Sidney Pratten (1823–73), a double bass player in a London orchestra, and Robert James Sidney Pratten (1824–68), a flute prodigy who married Catharina Josepha Pelzer (1824–95)—later known as Madame Sidney Pratten. In the September 18 concert in Bristol mentioned above, William Sidney Pratten performed with Sagrini.²⁴ The “Pratten Legacy” volume contains works by guitarists who performed in Bristol, including a work by Sagrini. How Stephen Pratten acquired opus 9 and whether Sagrini was involved is unknown.

The remaining gaps in Legnani’s opus numbers deserve more research to understand the specific circumstances for each. While it may be impossible to definitively identify each missing opus, it is fortunate that one piece of the puzzle has been found and set in position. It is important to note how this particular discovery came to be made: not by investigating Legnani directly but through a broad investigation of one of his contemporaries—Sagrini—who, though unknown today, was a well-known prodigy, performing with many famous musicians of the time. More details of Legnani’s relationships with his contemporaries, his publishers, and his other compositions may be discovered through research into the records and activities of other musicians, prominent at the time but now forgotten.

21 “Le jeune guitariste Sagrini s’est fait entendre dans l’entr’acte, et a exécuté avec autant de brillant que de netteté les célèbres variations de Legnani ; on trouve toute la musique de ce compositeur gravée chez Pacini.” *Vert-Vert: Journal des salons et des théâtres* (Paris), no. 175, February 23, 1833, 3.

22 This entire volume is available as a digital edition: *Pratten Legacy* (Dallas: DGA, 2020), <https://dga-editions.com/pratten-legacy.html>.

23 Andrew Britton, “The Guitar in the Romantic Period: Its Musical and Social Development, with Special Reference to Bristol and Bath” (PhD diss., Royal Holloway College, University of London, 2010), 269n176.

24 Britton, 261.

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About the Author

ROBERT COLDWELL began his guitar research activities in 1991 with his first article, “History of the Guitar in Japan,” published on Matanya Ophee’s *Guitar and Lute Issues* website in 1997. Online and print output of his research was formalized with his creation of Digital Guitar Archive and DGA Editions in 2005. Digital Guitar Archive, www.digitalguitararchive.com, contains numerous articles, over fifty thousand pages of historical guitar journals, and a database of over thirty thousand sheet music editions in library collections. The print catalog of DGA Editions, www.dga-editions.com, consists of twenty titles. He currently resides in Dallas, Texas.

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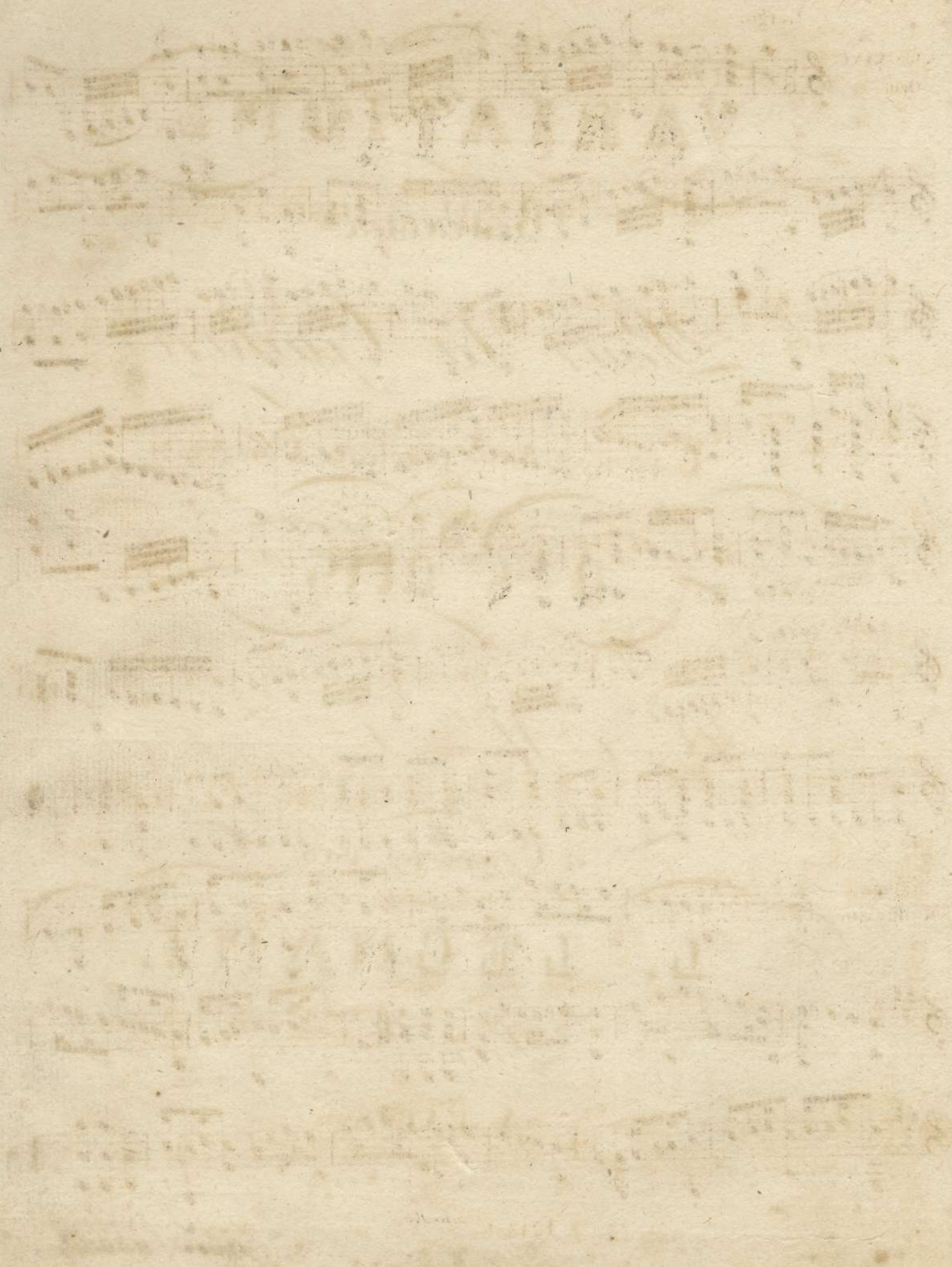
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Simon Richault





Largo.

LIEGNANI.

Ocu:

Musical score for 'Largo' by Liegnani, Opus 7. The score is written in 6/8 time and consists of seven staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by dense, rhythmic textures with frequent sixteenth and thirty-second notes. Dynamic markings include 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and repeat signs.

Tema
Moderato.

Musical score for 'Tema Moderato' by Liegnani. The score is written in 3/4 time and consists of three staves. It begins with a treble clef and a key signature of two sharps (F# and C#). The music is more melodic and rhythmic than the 'Largo' section, featuring a clear theme with various rhythmic patterns. The piece concludes with a double bar line and repeat signs.

1^{re} Var:



5^{me} Var.

Largo.

A handwritten musical score consisting of ten staves. The notation is in a single system, likely for a single melodic line. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several instances of triplets and slurs. The paper shows signs of age, with some staining and a slightly yellowed tone. There are some handwritten marks, including a small 'x' on the second staff and some 'w' marks on the right side of the staves.

6^{me} Var:

1^{re} fois.

2^e fois.

Coda.

A handwritten musical score on ten staves. The music is written in a treble clef with a key signature of two sharps (F# and C#). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The first seven staves feature a consistent rhythmic pattern of eighth notes. The eighth staff contains a section with a double bar line and repeat dots, followed by a circled section labeled "Bis". The final two staves continue with rhythmic patterns, including some chords and rests.