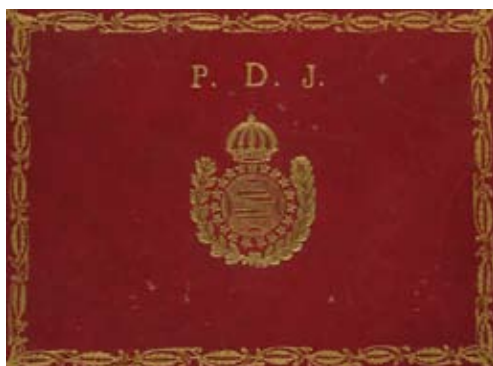


RICHARD C. RAMER



SPECIAL LIST 261
EIGHT MUSICAL WORKS
MANUSCRIPT AND ENGRAVED
IN ROYAL AND IMPERIAL BINDINGS
FROM THE BOURBONS OF THE
TWO SICILIES AND THE
BRAGANÇAS OF
BRAZIL

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FEBRUARY 21, 2017

Special List 261

EIGHT MUSICAL WORKS MANUSCRIPT AND ENGRAVED IN ROYAL AND IMPERIAL BINDINGS FROM THE BOURBONS OF THE TWO SICILIES AND THE BRAGANÇAS OF BRAZIL

All items are in New York.

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VISITORS BY APPOINTMENT



Special List 261

*EIGHT MUSICAL WORKS
MANUSCRIPT AND ENGRAVED
IN ROYAL AND IMPERIAL
BINDINGS FROM THE
BOURBONS OF THE TWO SICILIES
AND THE BRAGANÇAS OF BRAZIL*

Bound for the Daughter of the Brazilian Emperor D. Pedro I

1. **DIABELLI, A[nton].** *Sonatina nach dem Duett: Strahlt auf mich der Blitz des Goldes" aus der Oper: Der Barbier von Sevilla von Rossini. Für das Pianoforte zu vier Händen eingerichtet von ... No. 33 der vierhändigen Sonatinen.* No. 1836. Braunschweig: Im Musikalischen Magazine von J.P. Spehr, n.d. Oblong folio (25.6 x 31 cm.), contemporary (Brazilian?) crimson morocco (minor wear at extremities), smooth spine gilt, covers elaborately gilt with imperial arms of Brazil gilt, initials "P.D.J." stamped in gilt above arms on front cover, edges of covers milled gilt; marbled endleaves, text block edges sprinkled blue-green. Some worming, mostly in the blank margins, but sometime affecting text, but without affecting legibility. Engraved title page. Engraved musical notation throughout. On thick paper of excellent quality. A few small, light dampstains. The binding in very good to fine condition; text in less than good condition. (5 ll.), title page unnumbered, verso and following pp. numbered 24-31, final p. blank. \$1,600.00

A duet for piano based on an aria in Rossini's *Barber of Seville*, which premiered in 1816. Anton Diabelli (1781-1858) was an Austrian music publisher, editor and composer. With Pietro Cappi, he established a music publishing business in 1818; they focused on arranging popular pieces such as opera tunes so that they could be played by amateurs at home. Diabelli also wrote guitar music, an operetta, several masses, and piano four-hand pieces like this one that were quite popular. Today he is best known for what began as a publicity stunt: he wrote a patriotic waltz and invited every important Austrian composer to compose a variation on it. Fifty-one composers submitted entries, including Schubert, Carl Czerny, Ignaz Moscheles, and eight-year-old Franz Liszt. Beethoven submitted thirty-three variations, commonly known as the *Diabelli Variations* (Op. 120), which constitutes one of Beethoven's greatest piano works.

Provenance: "P.D.J." stands for "Princesa Dona Januária", the second daughter of D. Pedro I, Emperor of Brazil and King of Portugal as D. Pedro IV, and his first wife Maria Leopoldina, Archduchess of Austria, Empress consort of Brazil, and Queen consort of



Item 1

Portugal (1797-1826), daughter of the last Holy Roman Emperor Franz II (later Franz I of Austria). Dona Januária was born in Rio de Janeiro, in the Palácio de São Cristóvão, Quinta da Boa Vista, 1822. From 1835 until 1845, she held the title Princess Imperial of Brazil, as the heir presumptive of her brother the Emperor D. Pedro II. Her marriage to Prince Luigi of the Two Sicilies, Count of Aquila (brother of D. Pedro II's new wife, Empress Teresa Cristina) was celebrated on 28 April 1844 in Rio de Janeiro. Her husband was a son of King Francesco I of the Two Sicilies and his second wife the Infanta Maria Isabella of Spain. Friction developed between the Count of Aquila and D. Januária's brother, the Emperor D. Pedro II. D. Januária and Aquila were eventually permitted to leave Brazil in October 1844. In 1845, D. Januária's position as heir presumptive, and the restrictions it entailed, was lost with the birth of D. Pedro II's first child, D. Afonso, Prince Imperial of Brazil. The city of Januária in Minas Gerais was named in her honor. She died in Nice in 1901. Regarding the binding, cf. *Brasiliana Itaú*, "Encadernação no Brasil", especially p. 477, for a binding on a book of Rio de Janeiro, 1824, with some of the same or very similar tooling.

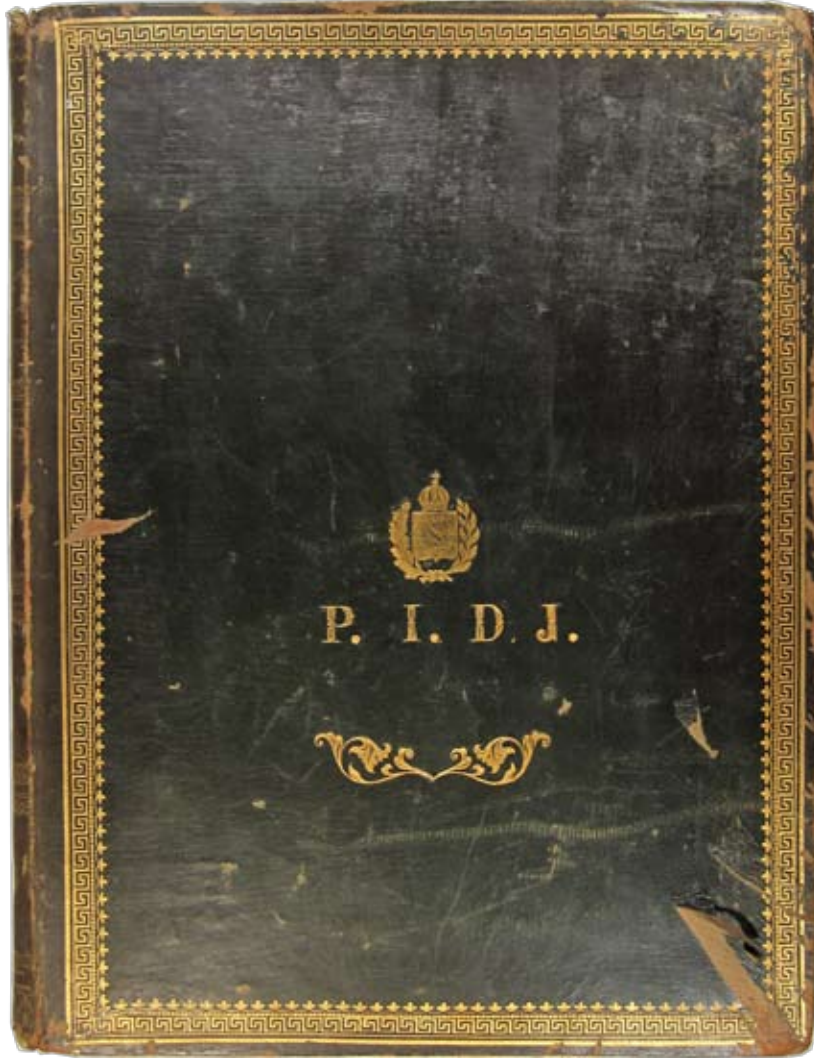
* Not located in OCLC.

Bound for Ferdinando II, King of the Two Sicilies

2. ELIA, Enea. *A S. Real Maestà Ferdinando II Re del Regno delle Due Sicilie &c. &c. &c. questo Inno di laudazioni e di grazie alla SS. Vergine Immacolata per averlo prodigiosamente salvato dall' attentato nefando degli VIII Xbre. MDCCCLVI Enea Elia d.d.d.* Naples: Presso Clausetti e C.^o, 1856. Folio (35.2 x 25.8 cm.), contemporary dark blue pebbled cloth (some wear to corners, head and foot of spine), plain, smooth spine, covers with elaborate gilt-tooled and black strapwork design within gilt ruled border, gilt royal arms of Ferdinando II, King of the Two Sicilies at center, white paper endleaves with moiré affect. Engraved title page. Engraved musical notation throughout. On thick paper of excellent quality. Very good to fine condition. Bookplate apparently removed from front pastedown. (1 l.), 6 pp., (1 blank l.). Page 1 blank. SOLD

FIRST and ONLY EDITION of this hymn to the Virgin Mary, in thanks for saving King Ferdinando II when a soldier attempted to assassinate him in 1856.

Provenance: Ferdinando II (1810-1859) was King of the Two Sicilies from 1830 until his early death in 1859. Born in Palermo, to King Francesco I of the Two Sicilies and his wife (and first cousin) Maria Isabella of Spain, his paternal grandparents were King Ferdinando I of the Two Sicilies and Queen Maria Carolina of Austria. His maternal grandparents were Carlos IV of Spain and Maria Luisa of Parma. In his early years he was fairly popular. Progressives credited him with Liberal ideas and, in addition, his free and easy manners endeared him to the so-called lazzaroni, the lower classes of Neapolitan society. On succeeding to the throne in 1830, he published an edict in which he promised the impartial administration of justice, to reform the finances, and to use every effort to heal the wounds which had afflicted the Kingdom for so many years. His goal, he said, was to govern his Kingdom in a way that would bring the greatest happiness to the greatest number of his subjects while respecting the rights of his fellow monarchs and those of the Roman Catholic Church. The early years of his reign were comparatively peaceful: he cut taxes and expenditures, had the first railway in Italy built (between Naples and the



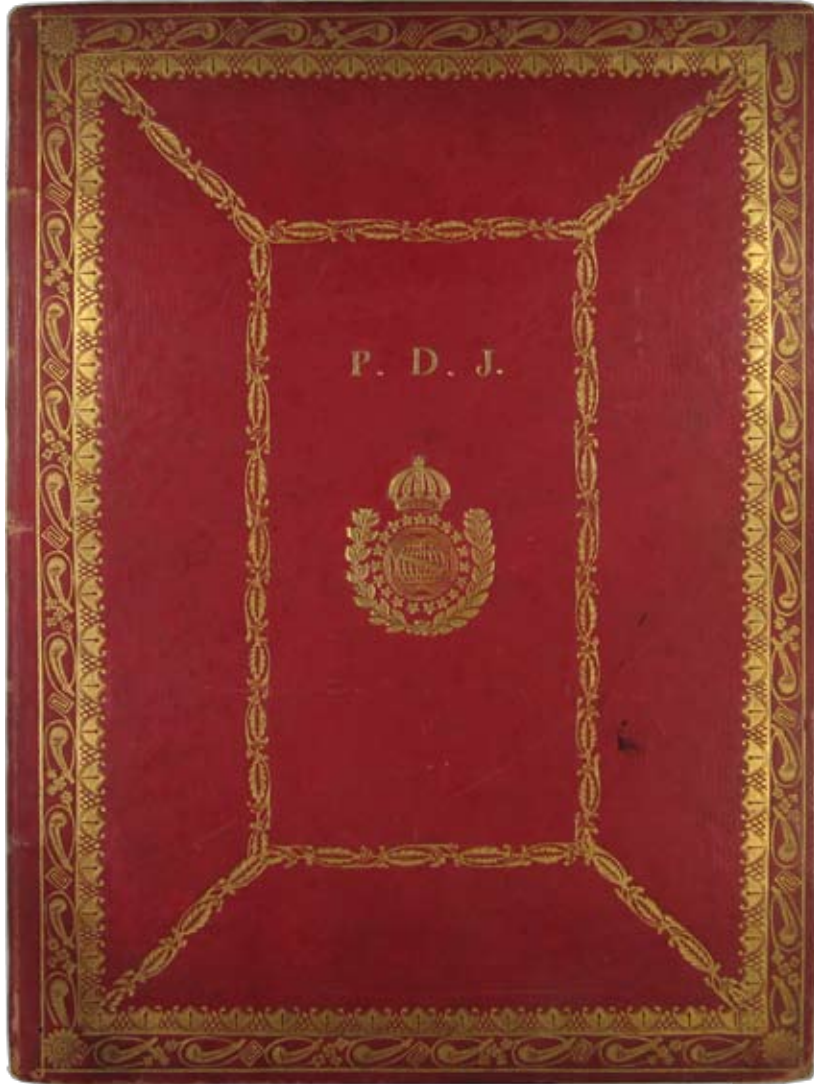
Item 3

royal palace at Portici), his fleet had the first steamship in the Italian Peninsula, and he had telegraphic connections established between Naples and Palermo, Sicily. However, in 1837 he violently suppressed Sicilian demonstrators demanding a constitution and maintained strict police surveillance in his domains. Progressive intellectuals, who were motivated by visions of a new society founded upon a modern constitution, continued to demand the King to grant a constitution and to liberalize his rule. In September 1847, violent riots inspired by Liberals broke out in Reggio Calabria and in Messina and were put down by the military. On 12 January 1848 a rising in Palermo spread throughout the island and served as a spark for the Revolutions of 1848 all over Europe. After similar revolutionary outbursts in Salerno, south of Naples, and in the Cilento region which were backed by the majority of the intelligentsia of the Kingdom, on 29 January 1848 King Ferdinand was forced to grant a constitution patterned on the French Charter of 1830. A dispute, however, arose as to the nature of the oath which should be taken by the members of the chamber of deputies. As an agreement could not be reached and the King refused to compromise, riots continued in the streets. Eventually, the King ordered the army to break them and dissolved the national parliament on 13 March 1849. Although the constitution was never formally abrogated, the King returned to reigning as an absolute monarch. During this period, Ferdinando showed his attachment to Pope Pius IX by granting him asylum at Gaeta. The pope had been temporarily forced to flee from Rome following similar revolutionary disturbances. In the meantime, Sicily proclaimed its independence under the leadership of Ruggero Settimo, who on 13 April 1848 declared the King deposed. In response, the King assembled an army of 20,000 under the command of General Carlo Filangieri and dispatched it to Sicily to subdue the Liberals and restore his authority. A naval flotilla sent to Sicilian waters shelled the city of Messina with "savage barbarity" for eight hours after its defenders had already surrendered, killing many civilians and earning the King the nickname "Rè Bomba" ("King Bomb"). After a campaign lasting close to nine months, Sicily's Liberal regime was completely subdued on 15 May 1849. A soldier attempted to assassinate Ferdinando in 1856, and many believe that the infection he received from the soldier's bayonet led to his ultimate demise. He died on 22 May 1859, shortly after the Second French Empire and the Kingdom of Sardinia had declared war against the Austrian Empire. This would later lead to the invasion of his Kingdom by Giuseppe Garibaldi and Italian unification in 1861.

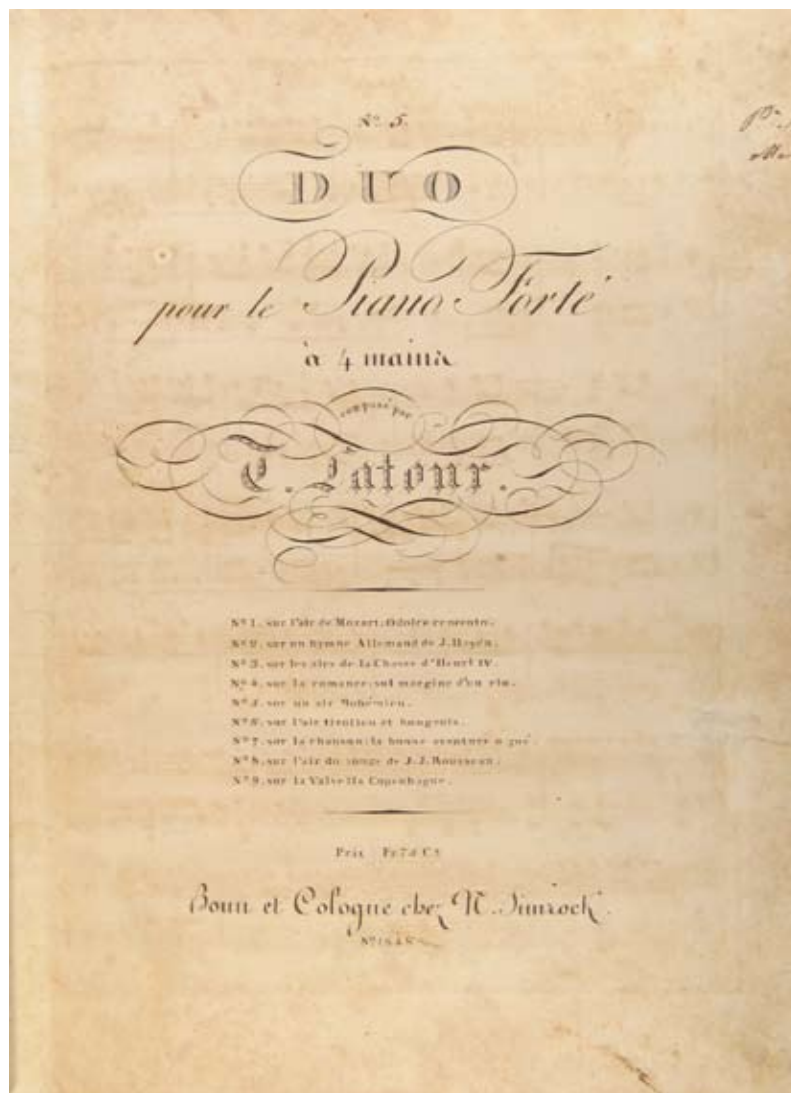
* Not located in OCLC. Not located in ICCU. Not located in Copac. Not located in KVK (44 databases searched).

*Bound for the Princess Imperial
Heir Presumptive to the Throne of the Empire of Brazil:
Rossini and Others Adapted to Piano*

3. HERZ, Henri. *Variations Brillantes pour le Piano Forte sur la Cavatine favorite Aurora sorgerai nella Donna del Lago del Maestro Rossini, Dediées à Madame la Comtesse de la Roche-Agnon [?] et composées par Henri Herz.* Oeuv. 17. Paris: Au Magasin de Musique de Pacini, n.d. (late 1820s-1830s?). Folio (33.8 x 26 cm.), contemporary (Brazilian?) green sheep, smooth spine gilt (defective at head and foot, a bit faded), covers with Greek key design gilt within ruled gilt border, Imperial arms of Brazil at center with gilt initials "P.I.D.J.", additional gilt-tooled vignette below the arms



Item 4



Item 4

on the front cover (significant scraping and some other wear, mostly to extremities), edges of covers milled (but much faded), green endleaves, all text block edges gilt. Engraved title page. Engraved musical notation throughout. On thick paper of excellent quality. Minor dampstaining at outer margin of first 4 leaves. Overall in good to very good condition. (1 l.), 17, (1) pp. *5 works bound together.* \$1,200.00

Another edition of this piece was published in Vienna by Diabelli, also without date; the Österreichischen Nationalbibliothek record for it gives the year [1828]. Rossini's *La Donna del Lago* premiered in 1819.

Henri Herz (1803-1888) was one of the most popular pianists, composers and teachers in Europe during the mid-nineteenth century, when he capitalized on the public's new passion for pianos. He performed in Europe, Russia, South America, and in the United States. From 1842 to 1874 he taught piano at the Paris Conservatoire, where he had studied himself back in 1816. Herz established a piano factory in Paris in 1830, and won first prize for his entry to the Paris Exposition of 1855. Herz and contemporaries such as Johann Hummel and Carl Czerny were criticized by Robert Schumann for shallow virtuosity. Herz, a Jew, was born in Vienna, where he studied music with his father and the organist Daniel Hüntten. On one of the title pages in this volume, he describes himself as "Pianiste de S.M. le Roi de France."

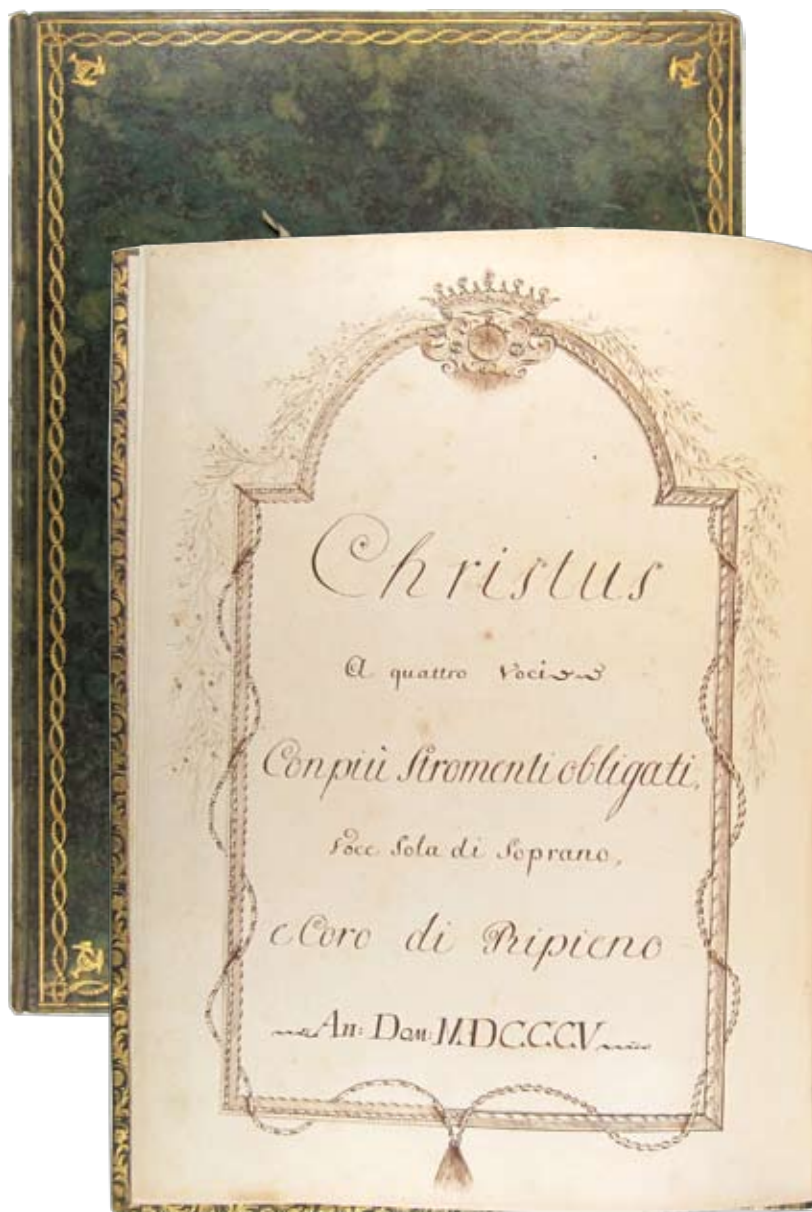
Provenance: "P.I.D.J." stands for "Princesa Imperial Dona Januária", the second daughter of D. Pedro I, Emperor of Brazil and King of Portugal as D. Pedro IV, and his first wife Maria Leopoldina, Archduchess of Austria, Empress consort of Brazil, and Queen consort of Portugal (1797-1826), daughter of the last Holy Roman Emperor Franz II (later Franz I of Austria). Dona Januária was born in Rio de Janeiro, in the Palácio de São Cristóvão, Quinta da Boa Vista, 1822. From 1835 until 1845, she held the title Princess Imperial of Brazil, as the heir presumptive of her brother the Emperor D. Pedro II. Her marriage to Prince Luigi of the Two Sicilies, Count of Aquila (brother of D. Pedro II's new wife, Empress Teresa Cristina) was celebrated on 28 April 1844 in Rio de Janeiro. Her husband was a son of King Francesco I of the Two Sicilies and his second wife the Infanta Maria Isabella of Spain. Friction developed between the Count of Aquila and D. Januária's brother, the Emperor D. Pedro II. D. Januária and Aquila were eventually permitted to leave Brazil in October 1844. In 1845, D. Januária's position as heir presumptive, and the restrictions it entailed, was lost with the birth of D. Pedro II's first child, D. Afonso, Prince Imperial of Brazil. The city of Januária in Minas Gerais was named in her honor. She died in Nice in 1901.

* OCLC: 40603709 (Southern Baptist Theological Seminary); 496710909 (Bibliothèque Musicale de Touraine). Not located in Copac. KVK (44 databases searched) repeats Bibliothèque Musicale de Touraine.

BOUND WITH:

HERZ, Henri. *Air Suisse avec variations et introduction pour le piano-forte, dédié a Miss Georgiana Marsham et composé par ... Pianiste de S.M. le Roi de France.* Opera 46. Paris: Chez H. Lemoine Editeur, n.d. (ca. 1830?). Folio (33.8 x 26 cm.). Engraved title page. Engraved musical notation throughout. On thick paper of excellent quality. Faint stamp of the publisher in lower blank margin of title page. 14 pp., (1 blank l.).

* OCLC: 843432619 (Bibliothèque nationale de France); 610877950 (Universitätsbibliothek Basel); 33304626 (Cornell University); 493771418 (Bibliothèque musicale de



Item 5

Touraine); 223584568 (University of Ontario Institute of Technology, Music Library-University of Toronto).

AND BOUND WITH:

HERZ, Henri. *Variations quasi fantaisie pour le piano-forte sur le Trio favori de Mazaniello Notre Dame du mont Carmel de Carafa. Dédiées à Mademoiselle Butel de Ste. Ville et composés par Henri Herz* Opera 43. Paris: Chez Frere, and London: Goulding d'Almaine, n.d. [ca. 1828-1829]. Folio (33.8 x 26 cm.). Engraved title page. Engraved musical notation throughout. On thick paper of excellent quality. Faint stamp of the publisher, Frere, in lower blank margin of title page. (1 l.), 24 pp.

Masaniello is another name for *La muette de Portici*, by Daniel Auber, which premiered in 1828. Herz's adaptation was reviewed in *Harmonicon*, 1829 (p. 136), which noted that it has "many original passages and effects ... The five variations on this are ingenious, and an *intermezzo alla fuga* is unexpected, and new because in a style almost unknown to the present age. Throughout the whole twenty pages of which the piece consists, there is hardly one that does not require an expert player, though there is not so much to shew his taste and feeling as we could wish. Such however is the fashion of the day."

* OCLC: 496710923 (Bibliothèque musicale de Touraine); 29624618 (Tulane University); 610878018 (Universitätsbibliothek Basel); 843433809 and 843433807 (Bibliothèque nationale de France).

AND BOUND WITH:

HERZ, Henri. *Fantaisie et rondo pour le piano-forte sur la cavatine Caradeh attendimi de Zelmire, opéra de Rossini. Dédiés à Mademoiselle M. [?] Gibbings, et composés par* Opera 12. Paris: Chez Henry Lemoine, n.d. (1822-1830?). Folio (33.8 x 26 cm.). Engraved title page. Engraved musical notation throughout. On thick paper of excellent quality. Faint stamp of the publisher in lower blank margin of title page.

Rossini's *Zelmira* premiered in 1822.

* OCLC: 43612693 (University of California-Berkeley, University of North Carolina-Chapel Hill, British Library).

AND BOUND WITH:

HERZ, Henri. *Variations brillantes pour le piano sur un thème favori de o'opéra de Zampa, dédiées à son ami Edouard Billard, et composées par* Opera 66. Paris: Chez J. Meissonnier, and London: Chez Dalmaine, n.d. (ca. 1831-1832?). Folio (33.8 x 26 cm.). Engraved title page. Engraved musical notation throughout. On thick paper of excellent quality. Faint stamp of the publisher, Meissonnier, in lower blank margin of title page. (1 l.), 15 pp. [first blank].

Zampa, ou La fiancée de marbre, a comic opera by Louis Joseph Ferdinand Hérold, premiered in 1831.

* This edition not located in OCLC (cf. 843433894 for another edition, printed by J. Meissonnier, of which a single copy is cited, at the Bibliothèque national de France).

Bound for the Princess of Brazil: Piano Four-Hands

4. LATOUR, T. *Duo pour le Piano Forté à 4 mains, composé par* Bonn and Cologne: Chez N. Simrock, n.d. (1821?). No. 5. Folio (33.4 x 25.1 cm.), contemporary (Brazilian?) crimson morocco (slight wear at extremities), smooth spine gilt, covers elaborately gilt with imperial arms of Brazil gilt, initials "P.D.J." above arms on front cover, edges of covers milled gilt; marbled endleaves, text block edges sprinkled blue-green. Engraved title page. Engraved musical notation throughout. On thick paper of excellent quality. In fine condition. Contemporary cipher (of D. Pedro I, Emperor of Brazil?) in ink in blank outer margin of title page. The date "1821" is noted in (later?) pencil on the second front endleaf recto. Frequent penciled notations above the notes (for fingering?). 15 pp. \$2,200.00

According to the list on the title page, this is the fifth in a series of duets: "Sur un air Bohémien." The other duets in the series included airs of Mozart and Rousseau, a hymn by Franz Joseph Haydn, and the "Copenhagen Waltz."

Jean Théodore Latour (1766-1837), a French pianist and composer, was official pianist to the Prince Regent (later King George IV of the United Kingdom).

Nikolaus Simrock began publishing music in Bonn in 1793, and is well known for being one of Beethoven's good friends in Bonn. Simrock soon became one of the most important music publishers of the first-half of the nineteenth century, publishing Mozart's compositions, first editions of Joseph Haydn's work, as well as many first editions of Beethoven's music. Simrock was also a member of the Minervalkirche Stagira in Bonn, which was a part of the Bavarian Illuminati order. Upon his death in 1832, the firm was taken over by his son Peter Joseph. This second phase of the publishing house is known for its publications of music by Robert Schumann and Felix Mendelssohn. The Simrock archives, which included numerous letters, manuscripts, and first editions of music, were destroyed in WWII; this loss is well-noted in the musicology community. See, for example, Theodore Albrecht, ed., *Letters to Beethoven and other correspondence*, Volume I: 1772-1812, p. 117, note. N. Simrock editions are rare. This work does not appear on the massive online database of music scores in public domain: https://imslp.org/wiki/Category:Scores_published_by_N._Simrock.

Provenance: "P.D.J." stands for "Princesa Dona Januária", the second daughter of D. Pedro I, Emperor of Brazil and King of Portugal as D. Pedro IV, and his first wife Maria Leopoldina, Archduchess of Austria, Empress consort of Brazil, and Queen consort of Portugal (1797-1826), daughter of the last Holy Roman Emperor Franz II (later Franz I of Austria). Dona Januária was born in Rio de Janeiro, in the Palácio de São Cristóvão, Quinta da Boa Vista, 1822. From 1835 until 1845, she held the title Princess Imperial of Brazil, as the heir presumptive of her brother the Emperor D. Pedro II. Her marriage to Prince Luigi of the Two Sicilies, Count of Aquila (brother of D. Pedro II's new wife, Empress Teresa Cristina) was celebrated on 28 April 1844 in Rio de Janeiro. Her husband was a son of King Francesco I of the Two Sicilies and his second wife the Infanta Maria Isabella of Spain. Friction developed between the Count of Aquila and D. Januária's brother, the Emperor D. Pedro II. D. Januária and Aquila were eventually permitted to leave Brazil in October 1844. In 1845, D. Januária's position as heir presumptive, and the restrictions it entailed, was lost with the birth of D. Pedro II's first child, D. Afonso, Prince Imperial of Brazil. The city of Januária in Minas Gerais was named in her honor. She died in Nice in 1901.

* OCLC: 67933261 (Nederlands Muziek Instituut, calling for "9? dl."). Not located in Copac, which has two other works in this series. KVK (44 databases searched) locates only a copy at Bischöfliche Zentralbibliothek Regensburg. Regarding the binding, cf. *Brasiliana Itaú*, "Encadernação no Brasil", especially p. 477, for a binding on a book of Rio de Janeiro, 1824, with some of the same or very similar tooling.

*Bound for the Infanta María Isabella of Spain,
Duchess of Calabria, Later Queen of the Two Sicilies:
Manuscript with Music for Orchestra, Two Choirs, and Solo Voice*

5. MELE, Giuseppe. “*Christus a quattro voci Con più Stromenti obligati, voce sola di Soprano, e Coro di Ripieno An: Dom: MDCCCV*”. Calligraphic manuscript in ink on paper. 1805. Folio (36.8 x 27 cm.), contemporary green tree sheep (front and rear covers each with a small scrape; other minor rubbing and wear), smooth spine gilt, borders on covers of intertwined gilt tooling within gilt rule, with a gilt tool of two birds atop a bowl in each corner, edges of covers milled gilt, inner dentelles gilt, marbled endleaves. Title page (verso of first leaf) has an elaborate pen-and-ink border, arched, with a crown at the top and twining ropes down the sides, meeting at a tassel at the foot. The facing page, with dedication in a nice calligraphic hand, also has a calligraphic border. Written in ink, on thick paper of excellent quality. In very good condition overall. Internally fine. (16 ll.); recto of first leaf blank.

\$1,200.00

Music for solo voice (soprano), two choirs (soprano, alto, tenor, bass), and orchestra (two horns in E-flat, two flutes, two oboes, two clarinets, bassoon, and viola). The instrumental parts have sudden changes from loud to soft dynamic levels, consistent with the turn of the nineteenth century.

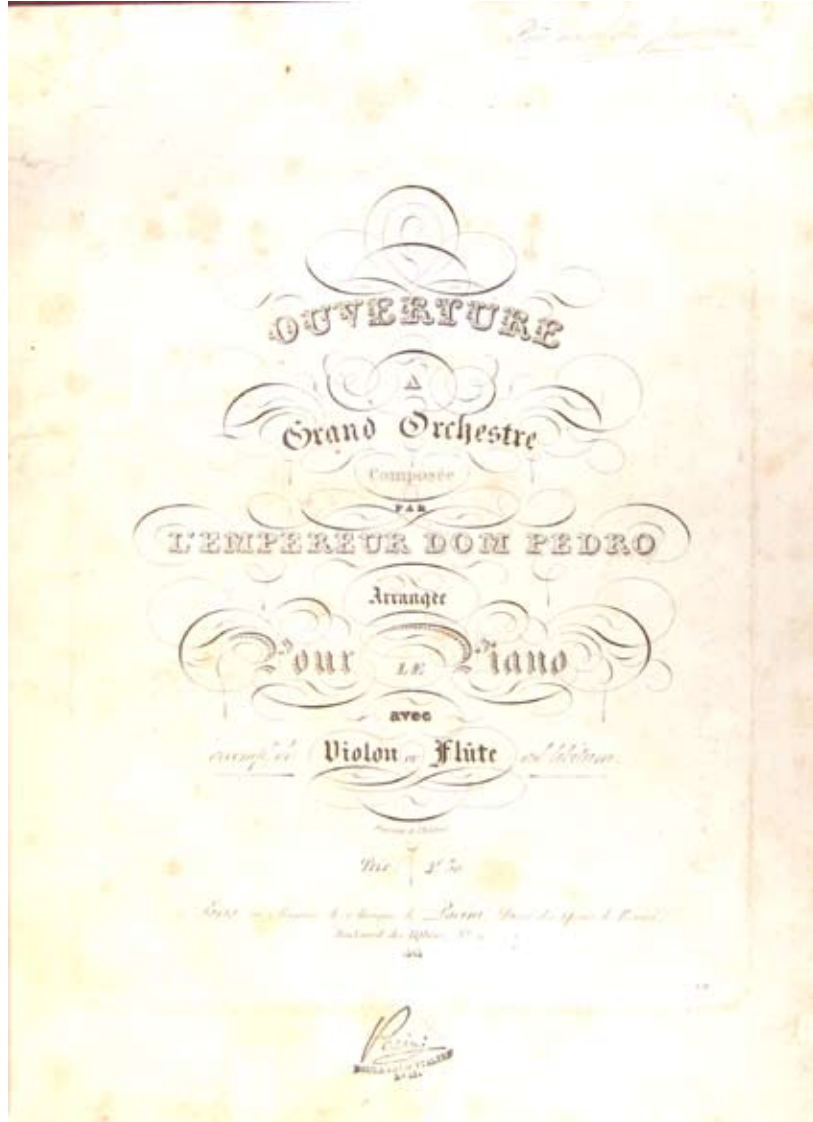
The identity of the composer, Giuseppe Mele, has been difficult to determine.

The manuscript is dedicated on the second leaf recto “Al raro incomparabile merito // di Sua Altezza // Maria Isabella // Infanta dei luminosi Regni della Spagna // Principessa Reale // del Reame delle due Sicilie // Che allo Splendor della cuna // unisce Santità di costumi // Giuseppe Mele // Maestro di Cappella di Nazion. Spagnuola // questo Componimento in musica vocale // intitolato // Christus factus est pro nobis obediens // in tributo di venerazione // Ai doni delle conosciute virtù // Che la Provvidenza Governatrice // Con larga mano Le ha profuse // Reverentemente // Offre dedica e consacra”.

Provenance: María Isabella of Spain (1789-1848) was an Infanta of Spain, Duchess of Calabria, and in 1825 became Queen of the Two Sicilies. She was the youngest daughter of King Carlos IV of Spain and his wife Maria Luisa of Parma. In 1802, age thirteen, she married her first cousin Francesco, Crown Prince of Naples, who was a widower. The following years were marked by the Napoleonic Wars that affected the Italian Peninsula. In 1806, she fled Naples for Sicily with the rest of the Neapolitan royal family. She lived with her husband in Palermo until 1820. She was good natured and pliable and was well matched with her husband. Theirs was a happy marriage that produced thirteen children. In 1825 her husband ascended to the throne as King Francesco I of the Two Sicilies. During his reign, she did not play any political role, but was well liked for her simple manners and generosity. She visited her native Spain in 1830 when her second daughter Maria Christina married King Fernando VII of Spain. Shortly after their return to Naples, her husband died in November 1830. As Queen mother, she remained a popular figure. Her eldest son, Ferdinando II of the Two Sicilies, was deferential towards her. In 1839, with Ferdinando II's approval, she contracted a morganatic marriage. Her portrait as a young princess was painted by Goya.



Item 7



Item 7

*Bound for Maria Isabella of Spain, Queen of the Two Sicilies:
Manuscript Adaptation of an Opera*

6. PAVESI, Stefano [and Andrea Leone Tottola]. *“Nell’ Opera Eugenia degli Astolfi. Duetto Ei giura d’amarmi. Musica Del Signor Maestro Stefano Pavesi.”* Manuscript in ink on paper with musical notation throughout, and libretto. Before 1825. Oblong folio (22.2 x 30.3 cm.), contemporary straight-grained crimson morocco (slight wear to corners), smooth spine with gilt fillets, covers with roll-tooled design gilt within double ruled gilt borders, “DUETTO // DEL SIG. MAESTRO PAVESSE // PER DIVERTIMENTO // DI // S.A. LA PRINCEIPessa REALE // DUCHESSA DI CALABRIA.” stamped in gilt on front cover, marbled endleaves. Written on thick paper of excellent quality. Very good to fine condition. (18 ll.). \$1,800.00

Stefano Pavesi (1779-1850) was an Italian composer known for his many operas. Born in Casaleto Vaprio, he died at Crema, Lombardy in 1850. *Eugenia degli Astolfi* was performed in the Autumn of 1820 at the Teatro Nuovo, Naples, with libretto by Andrea Leone Tottola. In addition to Pavesi, Tottola wrote librettos for Rossini, Donizetti, Pacini, and others. Possibly born in Naples, second half of the eighteenth century, he died there in 1831.

Provenance: María Isabella of Spain (1789-1848) was an Infanta of Spain, Duchess of Calabria, and in 1825 became Queen of the Two Sicilies. She was the youngest daughter of King Carlos IV of Spain and his wife Maria Luisa of Parma. In 1802, age thirteen, she married her first cousin Francesco, Crown Prince of Naples, who was a widower. The following years were marked by the Napoleonic Wars that affected the Italian Peninsula. In 1806, she fled Naples for Sicily with the rest of the Neapolitan royal family. She lived with her husband in Palermo until 1820. She was good natured and pliable and was well matched with her husband. Theirs was a happy marriage that produced thirteen children. In 1825 her husband ascended to the throne as King Francesco I of the Two Sicilies. During his reign, she did not play any political role, but was well liked for her simple manners and generosity. She visited her native Spain in 1830 when her second daughter Maria Christina married King Fernando VII of Spain. Shortly after their return to Naples, her husband died in November 1830. As Queen mother, she remained a popular figure. Her eldest son, Ferdinando II of the Two Sicilies, was deferential towards her. In 1839, with Ferdinando II’s approval, she contracted a morganatic marriage. Her portrait as a young princess was painted by Goya.

*Imperial Brazilian Binding
Presentation Copy of a Musical Composition*

By the Former Emperor of Brazil D. Pedro I to His Daughter D. Januária

7. D. PEDRO, Duque de Bragança, formerly D. Pedro I, Emperor of Brazil, and D. Pedro IV, King of Portugal. *Ouverture a Grand Orchestre composé par l’Empereur Dom Pedro, arrangée pour le Piano avec accompt. de Violon ou flute ad libitum. Propriété de l’Editeur.* Paris: Au Magasin de Musique de Pacini, Editeur des Operas de Pacini, n.d. (1832?). Folio (33.7 x 25 cm.), contemporary (Brazilian?) morocco (minor wear at

extremities), smooth spine gilt (slight fading), covers elaborately gilt with imperial arms of Brazil gilt, initials "P.D.J." above arms on front cover, edges of covers milled gilt; marbled endleaves, text block edges sprinkled blue-green, pale blue silk ribbon place marker. Elaborately engraved title page, with initials "A.M." just inside the lower outer plate mark. Engraved musical notation throughout. On thick paper of excellent quality. In very good to fine condition. Presentation inscription (presumably from the composer D. Pedro) in ink (?) in upper blank margin of title page: "Pour ma fille Januaria." The date "c. 1825" is noted in (later?) pencil on the second front endleaf recto. Stamp of the publisher in lower blank margin of title page. 11, (1 blank), 3 pp., (2 blank) pp., pp. 2-3, (1 blank p.). \$8,000.00

FIRST [?] and ONLY [?] EDITION of this extremely rare work. In 1831, after abdicating from the throne of the Brazilian Empire in favor of his son D. Pedro II, D. Pedro traveled to France to organize an expedition to reclaim the Portuguese throne for his daughter, D. Maria II. During his stay in Paris, he wrote an opera in Portuguese, the overture of which was performed in the Théâtre-Italien in November 1832. We could find no citation for any edition.

As was the case with many of his Bragança ancestors as well as Braganças of later generations, D. Pedro was a talented musician. He had a good singing voice and as a child learned to play various instruments, including piano, flute, and guitar. He studied music with Sigismundo Neukomm and Father José Maurício in Rio de Janeiro, and under the guidance of Marcos Portugal went on to compose religious music, patriotic hymns, even a symphony, and the opera for which the present work is the overture. He established the conservatory of music in Rio de Janeiro.

Provenance: "P.D.J." stands for "Princesa Dona Januária", the second daughter of D. Pedro I, Emperor of Brazil and King of Portugal as D. Pedro IV, and his first wife Maria Leopoldina, Archduchess of Austria, Empress consort of Brazil, and Queen consort of Portugal (1797-1826), daughter of the last Holy Roman Emperor Franz II (later Franz I of Austria). Dona Januária was born in Rio de Janeiro, in the Palácio de São Cristóvão, Quinta da Boa Vista, 1822. From 1835 until 1845, she held the title Princess Imperial of Brazil, as the heir presumptive of her brother the Emperor D. Pedro II. Her marriage to Prince Luigi of the Two Sicilies, Count of Aquila (brother of D. Pedro II's new wife, Empress Teresa Cristina) was celebrated on 28 April 1844 in Rio de Janeiro. Her husband was a son of King Francesco I of the Two Sicilies and his second wife the Infanta Maria Isabella of Spain. Friction developed between the Count of Aquila and D. Januária's brother, the Emperor D. Pedro II. D. Januária and Aquila were eventually permitted to leave Brazil in October 1844. In 1845, D. Januária's position as heir presumptive, and the restrictions it entailed, was lost with the birth of D. Pedro II's first child, D. Afonso, Prince Imperial of Brazil. The city of Januária in Minas Gerais was named in her honor. She died in Nice in 1901.

* Not located in Innocência. Strangely, D. Pedro is not included in Sacramento Blake, despite the fact that most other naturalized Brazilians are listed. On D. Pedro as a musician, see Mariz, *História da música no Brasil*, pp.44-6; Vasconcellos, *Os músicos portugueses* II, 20-21, and Vieira, *Dicionário biográfico de músicos portugueses* II, 152-56; in November 1832, none were able to cite any actual edition of this work.. Not located in OCLC. Not located in Porbase. Not located in Copac. Not located in KVK (44 databases searched). Regarding the binding, cf. *Brasiliiana Itaú*, "Encadernação no Brasil", especially p. 477, for a binding on a book of Rio de Janeiro, 1824, with some of the same or very similar tooling.

*Bound for María Isabella of Spain, Queen of the Two Sicilies:
Manuscript Homecoming Hymn*

8. TAURO, Nicola. “*Pel fausto Ritorno dalla Toscana De Nostra Amabilissimi Sovrani Inno Posto in Musica dall’ umile Vassallo Nicola Tauro*”. Manuscript in ink on paper. Circa 1826. Oblong folio (23.6 x 29 cm.), contemporary straight-grained green morocco flat spine with gilt fillets, over straight-grained crimson morocco boards (some minor wear), covers with roll-tooled design gilt borders and gilt royal arms of the House of Bourbon of the Kingdom of the Two Sicilies, the initials “A.L.R.M.” below the arms on the front cover. Calligraphic title page with Greek key border. Thick, high quality paper. Very good to fine condition. Early ink annotation in upper outer corner of front pastedown: “122”. (17 ll., with music on 2v-17r). \$1,600.00

The hymn celebrates the return from Tuscany of the rulers of the Kingdom of the Two Sicilies. The words to the hymn are written on the verso of the title page in the same hand as the rest of the manuscript. Below are the words, “In seno di rispettoso ossequio il fedelissimo suddito // Luigi Cerroni.” We have not been able to find any information about Cerroni.

The music by Nicola Tauro (1803-1887) includes a vocal quartet (soprano, contralto, tenor, bass), an orchestra (two violins, two violas, two flutes, piccolo, two oboes, two clarinets, two bassoons, two horns in D, and two trombones), and continuo. The lack of percussion and the simplicity of the instrumental parts suggest an earlier type of court music in the galant style, although it includes some dissonant intervals more common in the mid-1800s.

Provenance: “A.L.R.M.” refers to María Isabella of Spain (1789-1848) Infanta of Spain, Duchess of Calabria, as Queen of the Two Sicilies, which she became in 1825. She was the youngest daughter of King Carlos IV of Spain and his wife Maria Luisa of Parma. In 1802, age thirteen, she married her first cousin Francesco, Crown Prince of Naples, who was a widower. The following years were marked by the Napoleonic Wars that affected the Italian Peninsula. In 1806, she fled Naples for Sicily with the rest of the Neapolitan royal family. She lived with her husband in Palermo until 1820. She was good natured and pliable and was well matched with her husband. Theirs was a happy marriage that produced thirteen children. In 1825 her husband ascended to the throne as King Francesco I of the Two Sicilies. During his reign, she did not play any political role, but was well liked for her simple manners and generosity. She visited her native Spain in 1830 when her second daughter Maria Christina married King Fernando VII of Spain. Shortly after their return to Naples, her husband died in November 1830. As Queen mother, she remained a popular figure. Her eldest son, Ferdinando II of the Two Sicilies, was deferential towards her. In 1839, with Ferdinando II’s approval, she contracted a morganatic marriage. Her portrait as a young princess was painted by Goya.

* For Nicola Tauro (1803-1887), see *Annuario biografico universale*, 1888, pp. 397-8.

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