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Introduction

At the end of a long and lucrative career in his native country and in Denmark, the renowned Italian maestro di cappella Giuseppe Sarti (1729–1802) spent an extended period of service in the Russian Empire.¹ Initially arriving in St. Petersburg in August 1784 to replace the court composer Giovanni Paisiello (1740–1816), Sarti remained in Russia until May 1801, serving two monarchs: Catherine the Great (1784–86 and 1792–96) and her son Paul I (1796–1801). After the termination of his first tenure at Catherine’s court, Sarti accepted a job offer from the statesman and military leader Prince Grigorii Aleksandrovich Potemkin-Tavricheskiĭ (1739–91).² From February 1787 to September 1791, Sarti served Potemkin in the southern province of Novorossiia (present-day southern Ukraine), annexed by the Russian Empire in the wake of the Russo-Turkish War of 1768–74.³ Through this affiliation with Prince Potemkin, Sarti produced a number of encomiastic compositions, among them two notable *Te Deum* settings commemorating his patron’s victories in the 1787–91 Russo-Turkish War. The present volume contains his setting of the canonic Latin *Te Deum* text.

1. MGG, s.v. “Sarti, Giuseppe,” by Ronald Pfeiffer; *GMO*, s.v. “Sarti [Sardi], Giuseppe,” by David DiChiera, Marita P. McClymonds, and Caryl Clark, <https://doi.org/10.1093/gmo/9781561592630.article.24599>; *MP*, s.v. “Giuseppe Sarti,” by Anna Porfir’eva; *DBI*, s.v. “Sarti, Giuseppe Francesco Eligi,” by Bella Brover-Lubovsky, Christine Jeanneret, Nicolai E. Østenlund, and Roland Pfeiffer.

2. On 12 July 1786, Sarti received notice that his contract with the Russian court would not be renewed for the following year. See Bella Brover-Lubovsky, “Music for Cannons: Giuseppe Sarti in the Second Turkish War,” in *Music and War from French Revolution to WWI*, ed. Étienne Jardin (Turnhout: Brepols, 2016), 71–88. All dates are given according to the Julian calendar.

3. For more information on the numerous military campaigns between the Russian and Ottoman Empires, see Andreĭ Zorin, *Kormiā dvoĭlavogo orla: Literatura i gosudarstvennāi ideologiā v Rossii v poslednei treti XVIII – pervoi treti XIX veka* [Feeding the double-eagle: Literature and state ideology in Russia in the last third of the eighteenth through the first third of the nineteenth centuries] (Moscow: Novoe literaturnoe obozrenie, 2001); Andreĭ N. Petrov, *Voĭna Rossii s Turf̄siei i pol’skimi konfederatami, 1769–1774* [Russia’s war with Turkey and the Polish Confederation], 5 vols. (St. Petersburg: Eduard Veimar, 1866–74); Petrov, *Vtoraia turef̄skaia voĭna v’ f̄sarstvovanie imperatritsy Ekateriny II (1787–1791 g.)* [The second Turkish War in the reign of Empress Catherine II], 2 vols. (St. Petersburg: R. Golike, 1880).

Historical Background

The late eighteenth century was a period of frequent military activity between Russia and the Ottoman Empire. In the Russo-Turkish War of 1768–74, Russia captured Azov, Crimea, much of the Pontic-Caspian steppe, Bessarabia (the region of historical Moldova between the Dniester and Prut rivers), and part of Bulgaria. This war was concluded with the Treaty of Küçük Kaynarca (Kainardzha, Bulgaria), signed on 21 July 1774. On 19 August 1787, however, a new escalation broke out as an attempt by the Ottomans to regain the lands in the Danube, Dniester, and Bug river basins lost in the previous conflict.

The Ottoman Empire opened its offensive with an attack on two fortresses near Kinburn (Ukraine), but was rebuffed by Russian forces in September and October 1787. The fortress of Ochakov (Ochakiv, Ukraine) fell out of Ottoman control in December 1788; later, Jassy (Iași, Romania) and Khotin (Khotyn, Ukraine) were also captured by Russia. Under the command of Field Marshal Aleksander Vasil’evich Suvorov (1730–1800) and Grand Admiral Potemkin, Russian forces further defeated the Turks in Wallachia (present-day Romania) at Foçșani and Rymnik (Râmnicu Sărat) on 21 July and 22 September 1789, and in the Danube delta at Kiliia (Ukraine) on 18 October 1790. On 11 December 1790, Suvorov captured the reportedly impenetrable fortress of Izmail (Izmail, Ukraine) at the mouth of the Danube. A final Ottoman defeat at Măcin (Romania) on 9 July 1791 led to a ceasefire and peace treaty, signed in Jassy on 29 December 1791, according to which the Russians forced the Turks to relinquish previous conquests and won new territory along the Black Sea.

Although Sarti’s original contract with Potemkin obliged him to serve the personal needs of the prince (a devoted music lover) and to realize his ambitious project of establishing a music academy in the south, the onset of military action soon found the composer personally involved in the war. Several months after the beginning of military operations, Sarti, as the head of Potemkin’s music chapel, was obligated to leave the southern administrative center of Kremenchug (Kremenchuk, Ukraine), following the prince and the Russian army to their headquarters and camps in Elisavetgrad (Kropyvnyiŭkyĭ, Ukraine), Ol’viopol’ (Ukraine), Dubossary (Dubăsari, Moldova), Bendery (Bender, Moldova), and Jassy. Potemkin maintained a multitude of musical ensembles including a military band, an Italian chamber chapel,

I. Te Deum laudamus

Allegro con spirito

Flute 1, 2
a 2
f

Oboe 1, 2
a 2
f

Horn 1, 2
in D
f

Horn 3, 4
in G
a 2
f

Trumpet 1, 2
in D
a 2
f

Timpani
in D, A
f

Allegro con spirito

Soprano

Alto

Tenor

Bass

Allegro con spirito

Violin 1
f

Violin 2
f

Viola
f

Basso
f

Detailed description: This page of a musical score is for the first movement, 'I. Te Deum laudamus', marked 'Allegro con spirito'. It features a woodwind section with Flute 1, 2 and Oboe 1, 2 (both in A2), Horns 1, 2 in D and 3, 4 in G, and Trumpets 1, 2 in D. The percussion includes Timpani in D and A. The vocal section consists of Soprano, Alto, Tenor, and Bass staves, all of which are currently empty. The string section includes Violin 1, Violin 2, Viola, and Basso, all marked 'f'. The score is in 4/4 time with a key signature of one sharp (F#). The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the brass instruments provide harmonic support with sustained notes and chords. The vocal parts are silent on this page.

II. Te ergo quaesumus

Largo

Oboe 1, 2 *p rinf.*

Horn 1, 2 in A \flat *p rinf.* a 2

Horn 3, 4 in G

Soprano **Largo** *p* *rinf.*
 Te er- go quae- su- mus, tu- is fa- mu- lis sub- ve-

Alto *p* *rinf.*
 Te er- go quae- su- mus, tu- is fa- mu- lis sub- ve-

Tenor *p* *rinf.*
 Te er- go quae- su- mus, tu- is fa- mu- lis sub- ve-

Bass *p* *rinf.*
 Te er- go quae- su- mus, tu- is fa- mu- lis sub- ve-

Largo

Violin 1 *p* *rinf.*

Violin 2 *p* *rinf.*

Viola [div.] *p* [*rinf.*]

Basso *p* *rinf.*

III. Aeterna fac

Allegro

Flute 1, 2 **f**

Oboe 1, 2 **f**

Horn 1, 2 in D

Horn 3, 4 in G **f**

Allegro **f**

Soprano
Ae-ter-na fac cum san-ctis tu-is, cum —

Alto
Ae-ter-na fac cum san-ctis tu-is, cum

Tenor
Ae-ter-na fac cum san-ctis tu-is, cum

Bass
Ae-ter-na fac cum san-ctis tu-is, cum

Allegro **f**

Violin 1 **f**

Violin 2 **f**

Viola **f**

Basso **f**

IV. In te Domine speravi

Allegro

Flute 1, 2

Oboe 1, 2

Horn 1, 2
in D

Horn 3, 4
in G

Trumpet 1, 2
in D

Timpani

Allegro
tutti
f

Soprano
In te Do- mi- ne spe- ra- vi: non con- fun- dar, non con-
tutti
f

Alto
In te

Tenor

Bass

Allegro
f

Violin 1

Violin 2
f

Viola

Organ
f

Basso

The image shows a page of a musical score for a choral and orchestral work. The title is 'IV. In te Domine speravi'. The tempo is marked 'Allegro'. The score includes parts for Flute 1, 2; Oboe 1, 2; Horn 1, 2 in D; Horn 3, 4 in G; Trumpet 1, 2 in D; Timpani; Soprano; Alto; Tenor; Bass; Violin 1; Violin 2; Viola; and Organ. The Soprano part has lyrics: 'In te Do- mi- ne spe- ra- vi: non con- fun- dar, non con-'. The Alto part has lyrics: 'In te'. The Organ part has a dynamic marking of 'f'. The score is written in G major and common time.

Critical Report

Sources

Primary Source

The edition is based on the autograph manuscript from Sarti's personal collection of works.¹

I-FZc. Faenza, Biblioteca Comunale Manfrediana, Raccolte Musicali, R.M. cart. 16. Autograph score. The title page (not in Sarti's hand) reads "Te Deum Laudamus."

The score consists of fifty-three folios and is notated on fifteen staves. Score order is as follows, in descending order: two flutes, two oboes, two horns in D (in A \flat in the second movement, "Te ergo quaesumus"), two horns in G, two trumpets in D, timpani, violins 1 and 2 on separate staves, two staves for violas, SATB choir, and basso. Only the wind, brass, and timpani staves are labeled (see plate 1). The basso part has occasional indications for organ or violoncellos followed by lengthy sections marked tutti. The brass and timpani staves are notated without key signatures throughout. Both horn staves are notated in alto clef; the choral staves for soprano, alto, and tenor also use C clefs. The basso part, though in most places notated in bass clef, occasionally employs C1 and C4 clef, typically in tandem with a marked change in instrumentation. Each choral part contains indications for two soloists at various points throughout the first and the third movements. The text underlay is mostly written under the lowest voice only, appearing under the upper parts during polyphonic passages. The text often lacks clear syllabification. The score is divided into four movements, with movements 2–4 numbered in the lefthand margin.

This source employs notational shorthand extensively. Most of the time, flutes and oboes are directed to double the violins, or each other. Horns in D are often similarly instructed to double the trumpets. The violin 2 staff frequently has the abbreviation // to indicate doubling violin 1. While these shorthand indications need little editorial clarification, that which is used on the two viola staves requires further consideration. Both staves throughout most of the score are frequently left blank, and the lower staff is hardly used at all. In some places, both viola parts

appear to be notated together on the upper staff. The abbreviation "B." appears occasionally in the upper staff, presumably to indicate doubling the basso at the octave; this nonetheless leaves large sections of music where there is no explicit indication from Sarti as to what—or even whether—the violas should play. In this edition, the viola parts have been notated on a single staff and are fully realized based on the additional source I-Fc.

Additional Sources

In addition to Sarti's autograph, several manuscript copies of this setting remain extant:

I-Fc. Florence, Conservatorio Statale di Musica "Luigi Cherubini," F. P. Ch. 814. Hand-copied score and full set of parts, in separate volumes. The score cover bears the title "Te Deum | con Strumenti | del Sig. Giuseppe Sarti." The parts cover reads "Te Deum. | in D. | del | Signore Giuseppe Sarti."

The manuscript, notated on seventy-one folios, follows the score order of I-FZc, with all staves labeled. The text is clearly syllabified and underlaid in all four vocal parts. The movements are unnumbered, although as in I-FZc each begins on a new indented system. In the final movement, "In te Domine speravi," the music ends in measure 156 in both the score and parts, with a half rest and fermata in all parts on beat 3 (the basso has a half-note D on beat 1). The collection of twenty-six parts, notated on ten staves per page with separate pagination in each part, contains double parts for violins 1 and 2, a single part for violas with divisi scoring where needed, a single basso part (see plate 2) plus an additional part for bassoon that duplicates the basso part, pairs of parts for flutes, oboes, horns in D/A \flat , horns in G, and trumpets in D, a single part for timpani, and double parts for each voice within the choir, with two additional tenor parts labeled 3 and 4 (some pages of the partbooks are missing). The text, with partial syllabic division, is underlaid in all of the vocal partbooks.

D-B. Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, Mus.ms. 19481. Fair copy of the score with a folio collection of parts (shelfmark Mus.ms. 19481/2). The cover reads "Inno Ambrogiano. | Te Deum laudamus | a due Cori | composto | da | Giuseppe Sarti. | 1811," while the title page reads "Te Deum laudamus. | a due Cori, | coll' Orchestra | Del Sign: Giuseppe Sarti." The final page of

1. See Piero Zama, *Opere musicali di Giuseppe Sarti possedute dalla Biblioteca comunale di Faenza* (Faenza: F. Lega, 1933); and Elvidio Surian, *Giuseppe Sarti, Musicista del '700 (1729–1802)* (Faenza: Biblioteca comunale, 1983).