

Giuseppe CERRUTI

(1803 - 1869)

Versets et Sonata N°2 pour Orgue

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RACCOLTA DI VERSETTI SCELTI

Allegretto

N°2 Flauto

5

9

13

17

21

24

Marcia

Nº3

con Trombe

5

10 terza mano

14

18 ff

22 ff

26

Andante

Nº 4

Voce umana

1 2 3

4

5 6

7

8 9

10

11 12

13

14 15

16

17 18

19

Two staves of musical notation. The top staff uses a treble clef and a key signature of one sharp. It contains six measures of eighth-note chords. The bottom staff uses a bass clef and a key signature of one sharp. It contains six measures of eighth-note chords.

22

Two staves of musical notation. The top staff uses a treble clef and a key signature of one sharp. It contains four measures of eighth-note chords. The bottom staff uses a bass clef and a key signature of one sharp. It contains four measures of eighth-note chords.

25

Two staves of musical notation. The top staff uses a treble clef and a key signature of one sharp. It contains four measures of eighth-note chords. The bottom staff uses a bass clef and a key signature of one sharp. It contains four measures of eighth-note chords.

28

Two staves of musical notation. The top staff uses a treble clef and a key signature of one sharp. It contains five measures of eighth-note chords. The bottom staff uses a bass clef and a key signature of one sharp. It contains five measures of eighth-note chords.

30

Two staves of musical notation. The top staff uses a treble clef and a key signature of one sharp. It contains five measures. The first measure has a dynamic 'tr'. The second measure has a dynamic 'tr' above a sixteenth-note. The third measure has a dynamic 'tr' above a sixteenth-note. The fourth measure has a dynamic 'pp'. The fifth measure has a dynamic 'pp' above a sixteenth-note. The bottom staff uses a bass clef and a key signature of one sharp. It contains five measures.

Flauto in 8^a

Nº 5

7

13

19

25

31

37

Ripieno

Red.

Allegro con brio

Flagioletto

N°7

The musical score consists of two staves. The top staff is for the Flute (Flagioletto), indicated by a treble clef and a sharp sign. It features sixteenth-note patterns with slurs and grace notes. The bottom staff is for the Bassoon (Fagotti), indicated by a bass clef and a common time signature. It consists of sustained chords. The music is in common time.

Banda

This section continues the musical score. The bassoon part remains the same with sustained chords. The band part (Banda) is introduced, consisting of a treble clef staff with sixteenth-note patterns. The measure number 4 is shown above the staff.

This section continues the musical score. The bassoon part remains the same with sustained chords. The band part (Banda) continues its sixteenth-note patterns.

Banda

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19

Forte dynamic (F)

22

Forte dynamic (F)

25

Forte dynamic (F)

28

tr. dynamic (tr.)

ff Ripieno dynamic (ff)

31

p dynamic (p)

Andante

N^o8 *pp* Voce umana

5

9

13

17

21

25

dol.

29

p z

33

p z

36

p z

40

p z

VERSETTI IN TONO DI RE

Allegro

N°1

Flagioletto

Fagotti

5

9

14

17

20

24

Ripieno

Fagotti

Allegretto

N°3

Flauto e viola

6

11

15

20

tr.

25

tr.

29

Andantino

Nº5

Voce umana

A musical score page featuring two staves. The top staff is in treble clef, common time, with a key signature of one sharp. It contains eighth and sixteenth note patterns. The bottom staff is in bass clef, common time, with a key signature of one sharp. It features sustained notes and some harmonic changes indicated by key signature changes. The section is labeled "Voce umana".

5

A continuation of the musical score from the previous page. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff provides harmonic support with sustained notes and chordal patterns.

9

A continuation of the musical score. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff provides harmonic support with sustained notes and chordal patterns.

12

A continuation of the musical score. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff provides harmonic support with sustained notes and chordal patterns.

15

8a ad lib.

A continuation of the musical score. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff provides harmonic support with sustained notes and chordal patterns. A dashed line with the instruction "8a ad lib." indicates a section where the bass part may vary.

18

tr

tr

21 [tr]

[tr]

tr

24

tr

tr

27

tr

tr

30

tr

tr

Andante

Nº8 Flauto traverso o voce umana

stacc.

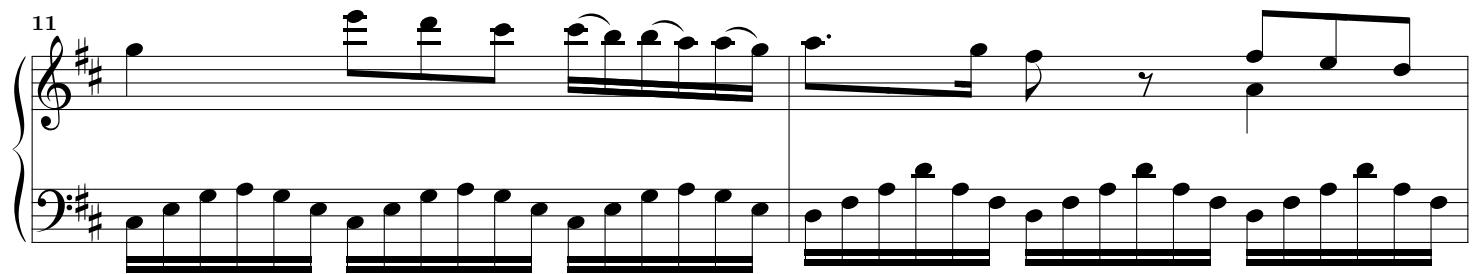
3

5

7

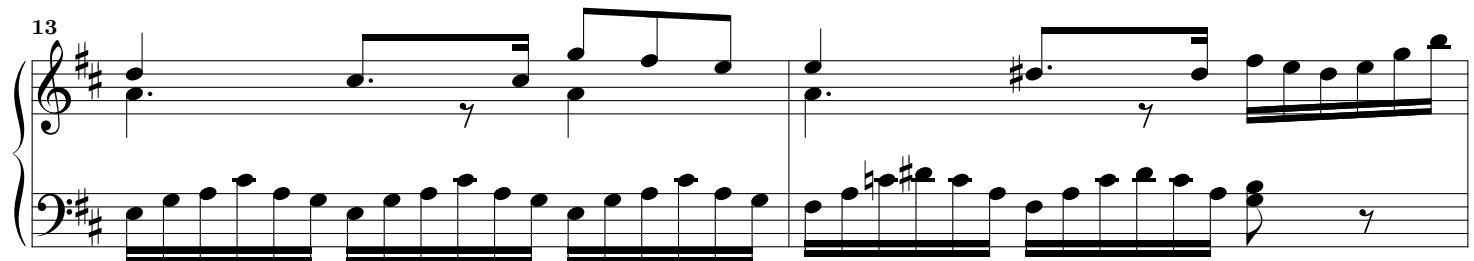
9

11



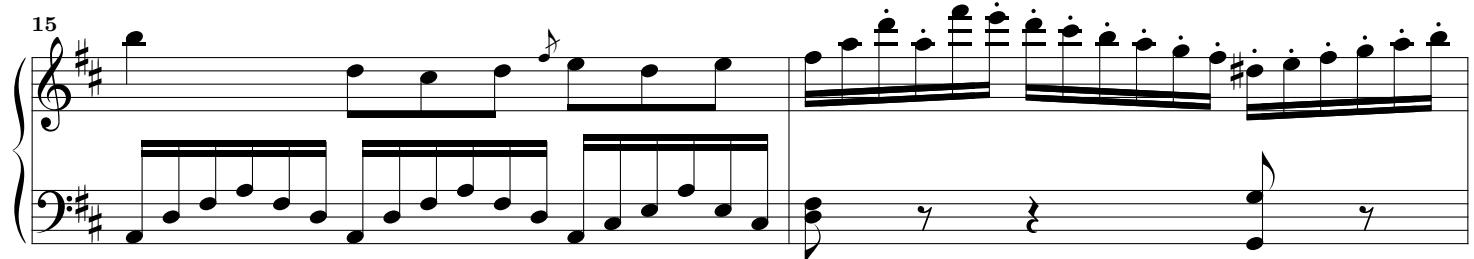
Musical score page 11. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The music consists of two staves with various note heads and stems.

13



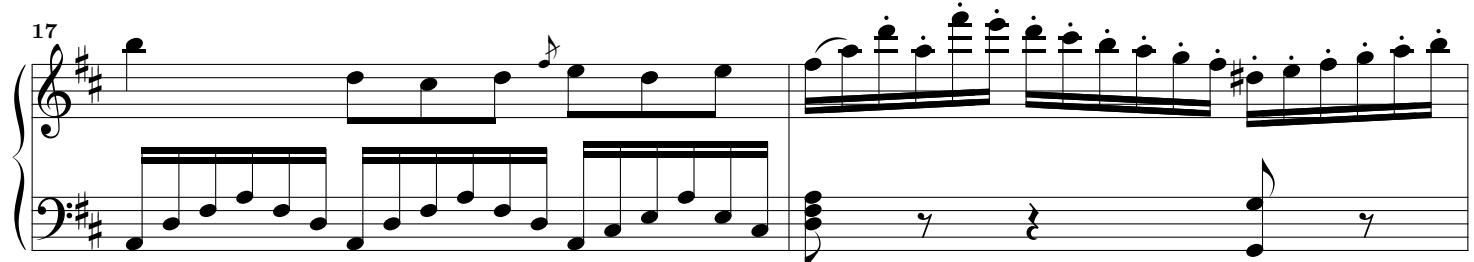
Musical score page 13. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The music consists of two staves with various note heads and stems.

15



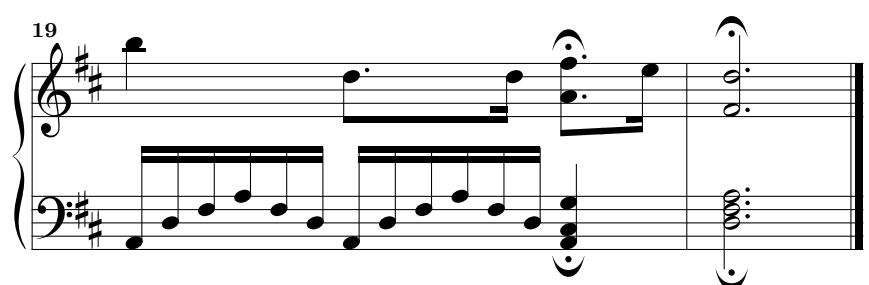
Musical score page 15. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The music consists of two staves with various note heads and stems.

17



Musical score page 17. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The music consists of two staves with various note heads and stems.

19



Musical score page 19. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The music consists of two staves with various note heads and stems.

SUONATA N°2

Fagotti, Flauto, Ottavini, 8^a bassa.

ALLEGRO

Oboe o Corno inglese, Viola, 8^a bassa

ANDANTE

12

 15

 18

Fine

 22

 25

 28

 31

dal al fine

Giuseppe CERRUTI (Turin 1803 - Turin 1869) ne figure pas dans les dictionnaires biographiques. Son père était un guitariste réputé, mais G. Cerruti fut presque autodidacte. D'abord chanteur à la cathédrale puis organiste suppléant, il devint titulaire de l'orgue de la cathédrale en 1831, puis maître de chapelle de la Ville de Turin. Il a publié chez Magrini (Turin) une méthode d'orgue adaptée de celle de G. P. Calvi (Milan, 1833) et plusieurs pièces pédagogiques et religieuses pour orgue. Il a aussi écrit des transcriptions d'opéras et de la musique vocale religieuse.

Le célèbre facteur de Pavie L. Lingiardi le cite pleurant d'émotion en entendant le jeu d'ancre *Vociumane* (sic), spécialité du facteur (Memorie, p.105) et unique en Italie (à l'époque).

Explication des registrations demandées par les compositeurs turinois du XIXe.

Généralités.

Minoritaires, les instruments à deux claviers sont cependant assez répandus dans les villes. Le second clavier est conçu comme un Echo plutôt que comme un Positif ou un Récit. Plusieurs jeux sont coupés en basses (*Bi*) et dessus (*Si* ou *Sop*). D'autres sont des demi-jeux commençant à des hauteurs variables selon les facteurs et les dimensions de l'instrument. Les coupures les plus courantes en factures lombarde et piémontaise sont entre *si*₂ et *do*₃, ou entre *do*₃ et *do*_#₃, plus rarement entre *do*_# et *ré*₃.

Giuseppe Cerruti, organiste de la cathédrale de Turin, disposait d'un instrument de Calandra (1741) reconstruit par les frères Concone en 1780. On ignore sa composition, mais selon l'usage de ces facteurs pour les grands instruments, il avait vraisemblablement deux claviers, sans boîte expressive. Les registres demandés par ce compositeur sont identiques à ceux de la facture lombarde. Cerruti a d'ailleurs adapté la méthode d'orgue de G.P. Calvi (Milan, 1833).

Bodro composait pour un grand *organo-orchestra* de Lingiardi à deux claviers. On ignore sur quel instrument jouait Callisto Cerutti. Dans une certaine mesure, ces explications peuvent aussi servir pour les pièces des compositeurs lombards.

Les registres demandés. (les noms sont parfois au pluriel finissant par *i* ou *e*)

Principale : Montre 16' et 8'. Ce dernier est toujours coupé en *Bi* et *Si*.

Ottava ou *8a.* : Prestant 4', également coupé.

Flauto et *Flauto in 8a.* : Flûte de 4', jeu de dessus. Peut se joindre aux principaux.

Flauto traverso : Flûte de 8'.

Flagioletto : Flageolet, 2', jeu de dessus.

Ottavino : Flûte forte en 2'.

Viola : jeu étroit (gambe) de 4' en basses servant uniquement à l'accompagnement. Tirer en même temps l'*Ottava* 4' en basses, car ce jeu, employé seul, parle avec retard.

Voce umana : principal 8' (dessus) accordé 1/6 de ton (en principe) plus haut que le *Principale* 8' qui se tire toujours en même temps de façon à produire des battements. Ce couple oscillant se joue seul.

Fagotto : trompette 8' (basses) assez douce. S'unit bien au principal 8' pour les accompagnements.

Trombe : trompette 8' (dessus) ou bien jeu coupé plus fort que le *Fagotto*. S'unit au principal 8'.

Oboe : jeu d'ancre 8' (dessus). Se joue avec le *Flauto* 8', accompagné par la *Viola* 4' (plus l'*Ottava* 4').

Corno inglese : jeu d'ancre 16' (dessus) qui ressemble au Cromorne en plus doux et moins cruchant, de même que le *Violoncello Si*. Le *Corno inglese* peut s'accompagner de *Corni dolci* (aussi en dessus) pour imiter la clarinette d'orchestre, ou bien d'une flûte 8'.

Clarone : jeu d'ancre 4' assez doux (basses). Renforce les anches 8', ou sert pour l'accompagnement.

Accessoires.

Terza mano : troisième main. En dessus, un petit abrégé unit toutes les notes à leur octave supérieure.

Banda : percussion triple, formée d'une grosse caisse, d'une cymbale et d'un sistre frappés simultanément au moyen d'une pédale. D'origine toscane, elle est dérivée d'un accessoire identique monté sur certains pianofortes viennois et anglais entre 1800 et 1820 (Bernard, *Informazione organistica*, 1992).

Ripieno : ensemble de la série des principaux du 16' ou du 8' jusqu'au 1/2' quand il existe. Désigne aussi les pièces d'ouverture des messes pour orgue. En principe elle devaient être d'un style grave, *legato*, et plus ou moins fugué selon les capacités du compositeur.

Accompagnement.

Les jeux d'accompagnement en 4' dans les basses se jouent à l'octave inférieure pour ne pas franchir la limite de la coupure du clavier. Ce n'est pas indiqué sur la partition. Il faut parfois modifier certains accords ou notes, quand le compositeur n'en a pas tenu compte.

Giuseppe CERRUTI (Turin 1803 - Turin 1869) is absent from biographic dictionaries. His father was a famous guitarist but G.Cerruti was almost self-taught. Initially singer at the cathedral he became the official organist of the organ, and then choir-master of the city of Turin. He published with Magrini (Turin) an organ manual adapted from that of G.P.Calvi (Milan, 1833) and several pedagogical and religious organ pieces. He also composed opera transcriptions and sacred vocal music.

Lingardi, the famous organ builder of Pavia, mentions him weeping by emotion when hearing the reed stop *Vociumane* [sic], specialty of this builder (Memorie, p.105) and found in Italy only (by that time).

Explanation of registrations requested by 19C Turin composers.

Although found in minority, two-manual instruments are rather common in cities. The second manual is more intended to be an Echo than a Choir or Swell.

Several stops are divided in bass (*Bi*) and treble (*Si* or *Sop*). Other are half-stops whose lowest pitch varies according to builders and instrument dimensions. The most common division with Lombardic and Piemontese builders is between B_3 and C_4 , or C_3 and sometimes between $C\sharp_4$ and D_4 .

Giuseppe Cerruti, organist of the Turin cathedral, played an instrument by Calandra (1741) at his disposal, rebuild 1780 by Concone brothers. Its composition is unknown, but according to these builders' usage for great instruments it had likely two manuals without a swell box. Stops requested by this composer coincide with those of Lombard building. Cerruti otherwise adapted G.P.Calvi's teaching method (Milan, 1833).

Bodro wrote for Lingardi's two-manual *organo-orchestra*. The instrument played by Callisto Cerutti is unknown. The present explanation can somehow also be useful for Lombard composers' pieces.

Requested stops.. (names are sometimes at plural, ending with *i* or *e*)

Principale : 16' or 8' Diapason. This latter is always divided in *Bi* and *Si*.

Ottava or *8a.* : 4' Diapason, divided as well.

Flauto and *Flauto in 8a.* : 4' stop, treble only. Can be associated with diapasons.

Flauto traverso : 8' Flute.

Flagioletto : 2' Flageolet, treble stop.

Ottavino : loud 2' Flute.

Viola : narrow 4' gamba in basses intended for accompaniment only. Draw the 4' Ottava with it because this stop speaks with delay when alone.

Voce umana : 8' diapason (treble) tuned a 1/6 tone (in theory) higher than the *Principale* 8', always drawn together so as to make beats audible. No other stops are added to this undulating pair.

Fagotto : rather soft 8' trumpet (basses). Melts well with the principale 8' for accompaniment.

Trombe : 8' trumpet (treble) or divided stop louder than the Fagotto. Melts well with *Principale* 8'

Oboe : 8' reed stop (treble). Is played with *Flauto* 8', accompanied with the 4' *Viola* (and the 4' *Ottava*).

Corno inglese : 16' reed stop (treble) similar to the Cromorne but softer and without the French character, as well as *Violoncello Si*. The *Corno inglese* can be accompanied with *Corni dolci* (treble as well) to imitate orchestra clarinet, or a with a 8' flute.

Clarone : rather soft 4' reed stop (basses). Strengthen the 8' reeds , or is used for accompaniment.

Accessories.

Terza mano : Third hand. A small rollerboard couples all treble notes to their upper octave.

Banda : triple percussion instrument: kettledrum, cymbal and sistrum, stroke together with a pedal. Originating from Tuscany, it derives from an identical accessory present on some Viennese and English pianofortes between 1800 and 1820 (Bernard, *Informazione organistica*, 1992).

Ripieno : association of Principals from 16' or 8' up to 1/2' when present. Also denotes introduction pieces in organ masses. They had to be in a grave style, *legato*, and more or less *fugato* according to the composer's abilities.

Accompaniment.

4' accompaniment bass stops are played an octave lower to avoid crossing the division of the manual. This is not stated on the score. Sometimes some chords or notes must be arranged when the composer did not take this into account.