

Giuseppe CERRUTI

(1803 - 1869)

Versets pour Orgue

Transcription et révision de Jean-Pierre Coulon

Notice de Michelle Bernard

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 >

G.Cerruti, Versetti, downloaded from <http://imslp.org>

Andante

Nº 4

Voce umana

1 2 3

4

4 5 6

7

7 8 9

10

10 11 12

13

13 14 15

16

16 17 18

19

Two staves of piano music. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. Both staves feature eighth-note patterns.

22

Two staves of piano music. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. The top staff includes a dynamic marking 'V' above the notes.

25

Two staves of piano music. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. The top staff includes a dynamic marking 'V' above the notes.

28

Two staves of piano music. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. The music features sixteenth-note patterns.

30

Two staves of piano music. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. The top staff includes dynamic markings 'tr' and 'pp'.

Flauto in 8^a

Nº 5

7

13

19

25

31

37

Ripieno

Rid.

The musical score consists of six systems of music. The top system starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. It features a single melodic line on the treble staff and a harmonic basso continuo line on the bass staff. The second system begins at measure 7, continuing the melodic line and basso continuo. The third system begins at measure 13, maintaining the same instrumentation and style. The fourth system begins at measure 19. The fifth system begins at measure 25, with a dynamic marking of 'f' (forte). The sixth system begins at measure 31. At the start of the sixth system, there is a performance instruction 'Ripieno' above the basso continuo staff, and below it, the instruction 'Rid.' (Ridotto) with a corresponding dynamic marking. The score concludes with a final measure ending on a half note.

Allegro con brio

Flagioletto

N°7

Fagotti

Musical score page 7, measures 4-5. The top staff (G clef) has a melodic line with eighth-note pairs and sixteenth-note patterns. The bottom staff (Bass clef) has a harmonic bass line. Measure 4 ends with a forte dynamic. Measure 5 begins with a forte dynamic.

Banda

Musical score page 7, measures 7-8. The top staff continues its melodic line. The bottom staff shows a harmonic bass line. Measures 7 and 8 are identical.

10

Banda

Musical score page 7, measures 10-11. The top staff shows a continuous melodic line with eighth-note pairs and sixteenth-note patterns. The bottom staff shows a harmonic bass line. Measures 10 and 11 are identical.

13

Musical score page 7, measures 13-14. The top staff shows a continuous melodic line. The bottom staff shows a harmonic bass line. Measures 13 and 14 are identical.

16

Musical score page 7, measures 16-17. The top staff shows a continuous melodic line. The bottom staff shows a harmonic bass line. Measures 16 and 17 are identical.

19

19

22

22

25

25

28 *tr.*

ff Ripieno

28

31

31

Andante

N°8

pp Voce umana

5

9

13

17

21

25

dol.

29

33

36

40

G.Cerruti, Versetti, downloaded from <http://imslp.org>

VERSETTI IN TONO DI RE

Allegro

N°1

The musical score consists of eight staves of music. The first staff (Flageoletto) starts with a treble clef, common time, and a key signature of one sharp. It features eighth-note patterns with grace notes. The second staff (Fagotti) starts with a bass clef, common time, and a key signature of one sharp. It features eighth-note chords. The music continues with these two parts until measure 24, where they are joined by a third part (Ripieno). The Ripieno part is represented by a bass clef staff with eighth-note chords. The Flageoletto and Fagotti parts continue as eighth-note patterns.

Flagioletto

Fagotti

5

9

14

17

20

24

Ripieno

Fagotti

Allegretto

N°3

Flauto e viola

This musical score consists of eight staves of music for Flute and Viola. The score is in 3/4 time, with a key signature of two sharps. Measure 1 starts with a dynamic of 4, followed by a series of eighth-note chords. Measures 2-3 show a continuation of eighth-note chords. Measures 4-5 feature sixteenth-note patterns. Measures 6-7 show eighth-note chords. Measures 8-9 feature sixteenth-note patterns. Measures 10-11 show eighth-note chords. Measures 12-13 feature sixteenth-note patterns. Measures 14-15 show eighth-note chords. Measures 16-17 feature sixteenth-note patterns. Measures 18-19 show eighth-note chords. Measures 20-21 feature sixteenth-note patterns. Measures 22-23 show eighth-note chords. Measures 24-25 feature sixteenth-note patterns. Measures 26-27 show eighth-note chords. Measures 28-29 feature sixteenth-note patterns. Measure 30 ends with a dynamic of 6.

Andantino

Nº5

Voce umana

A musical score page featuring two staves. The top staff is in treble clef and common time, with a key signature of one sharp. It contains eighth-note patterns and rests. The bottom staff is in bass clef and common time, with a key signature of one sharp. It contains quarter notes and rests. The page number 'Nº5' is at the top left, and the instruction 'Voce umana' is centered between the staves.

5

A continuation of the musical score from the previous page. The top staff shows a melodic line with eighth-note patterns and rests. The bottom staff shows harmonic support with eighth-note chords. Measure number '5' is indicated at the beginning of the top staff.

9

A continuation of the musical score. The top staff features eighth-note patterns with grace notes. The bottom staff provides harmonic support with eighth-note chords. Measure number '9' is indicated at the beginning of the top staff.

12

A continuation of the musical score. The top staff shows eighth-note patterns with grace notes. The bottom staff provides harmonic support with eighth-note chords. Measure number '12' is indicated at the beginning of the top staff.

15

8a ad lib.

A continuation of the musical score. The top staff shows eighth-note patterns with grace notes. The bottom staff provides harmonic support with eighth-note chords. Measure number '15' is indicated at the beginning of the top staff, and the instruction '*8a ad lib.*' is written above the bass staff.

18

tr

tr

21 [tr]

[tr]

24

tr

27

tr

30

tr

Andante

N°8 Flauto traverso o voce umana

stacc.

1

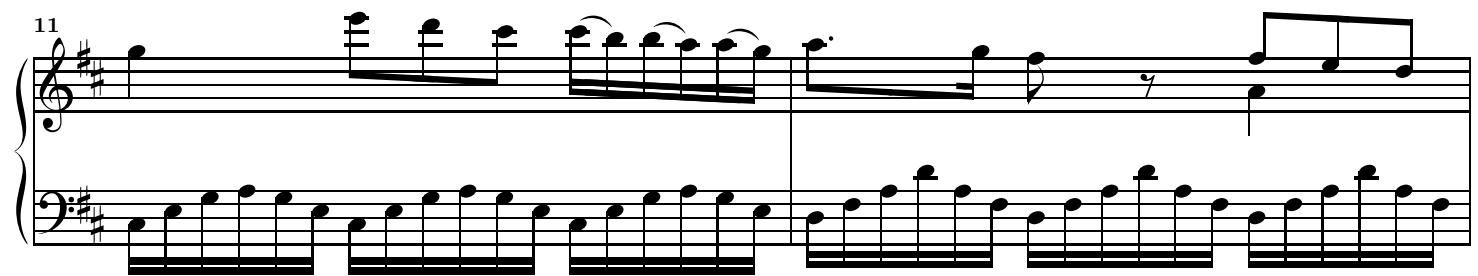
3

5

7

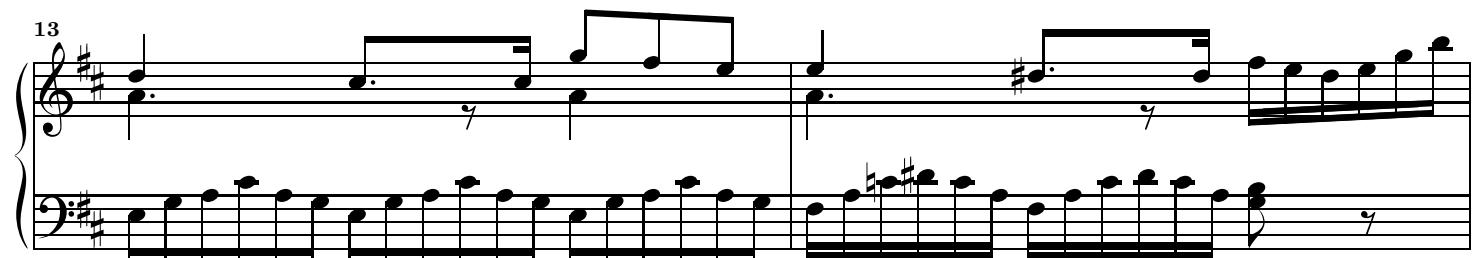
9

11



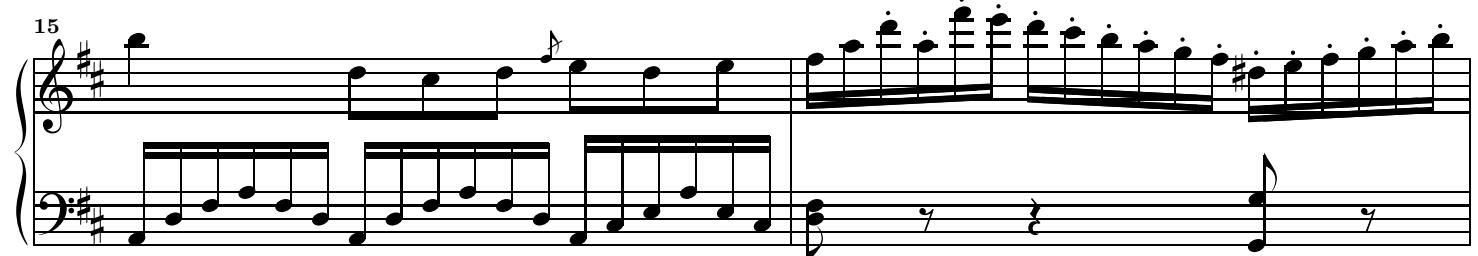
Musical score page 11. The top staff shows a melodic line with eighth-note patterns and grace notes. The bottom staff shows a harmonic line with eighth-note chords. The key signature is two sharps.

13



Musical score page 13. The top staff features a rhythmic pattern of eighth and sixteenth notes. The bottom staff shows eighth-note chords. The key signature changes to one sharp at the end of the measure.

15



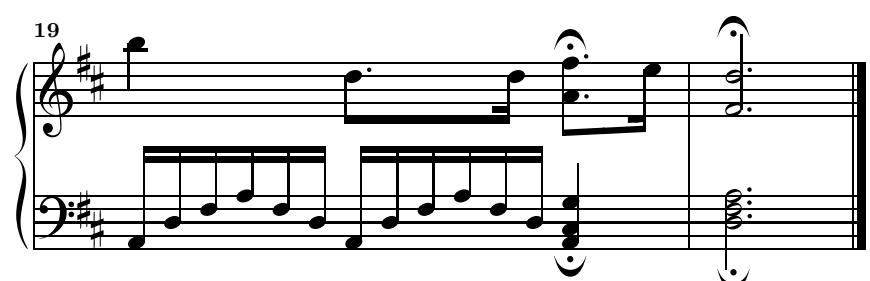
Musical score page 15. The top staff has a steady eighth-note pulse. The bottom staff shows eighth-note chords. The key signature changes to one sharp at the end of the measure.

17



Musical score page 17. The top staff has a steady eighth-note pulse. The bottom staff shows eighth-note chords. The key signature changes to one sharp at the end of the measure.

19



Musical score page 19. The top staff has a steady eighth-note pulse. The bottom staff shows eighth-note chords. The key signature changes to one sharp at the end of the measure.

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.