

# Callisto CERUTTI

(1841 - 1882)

## *IL GIOVANE ORGANISTA*

SUONATE PER LA MESSA LETTA

Transcription et révision de Jean-Pierre Coulon

Notice de Michelle Bernard

<http://imslp.org>

Moderato

*p*

The musical score is written for piano accompaniment in common time (C). It consists of six systems, each with a grand staff (treble and bass clef). The tempo is marked 'Moderato'. The dynamics range from *p* (piano) to *ff* (fortissimo) and *pp* (pianissimo). The key signature has one sharp (F#). The score includes various musical notations such as slurs, ties, and articulation marks. Measure numbers 4, 7, 10, 13, 16, and 20 are indicated at the start of their respective systems.

24

28

31

34

37

41

Allegro

Ripieno

ff

5

10

16

21

25

28

Detailed description: This is a musical score for piano, measures 1 through 28. The tempo is marked 'Allegro' and the dynamic is 'ff' (fortissimo). The score is in common time (C) and features a key signature of one flat (B-flat). The notation is for a grand piano, with a treble and bass staff. The first system (measures 1-4) includes the word 'Ripieno' above the staff. The melody in the treble staff is characterized by eighth-note patterns, often beamed in groups of four, and is frequently accompanied by slurs. The bass staff provides harmonic support with chords and single notes. Measure numbers 5, 10, 16, 21, 25, and 28 are indicated at the start of their respective systems. The score concludes with a double bar line at measure 28.

# DUE ADAGI

Voce umana Principali bassi e soprani

N°1

*pp*

5

10

*ben legato*

14

18

22

Nº2

*pp*

6

10

14

18

22

# ADAGIO

This musical score is for a piece titled "ADAGIO". It is written for piano and features a complex harmonic structure with frequent chromaticism and dissonance. The score is divided into systems, with measure numbers 6, 11, 16, 20, 24, and 29 marking the beginning of new sections. The notation includes a variety of note values, rests, and dynamic markings such as *pp* (pianissimo). The key signature is highly chromatic, with many sharps and flats. The piece concludes with a final cadence in measure 29.

6

11

16

20

24

29

# ADAGIO

This musical score is for a piece titled "ADAGIO". It is written for piano in common time (C). The score consists of six systems, each with a treble and bass staff. The first system begins with a piano (*pp*) dynamic marking. The key signature has one sharp (F#). The notation includes various musical elements: eighth and sixteenth notes, chords, and rests. The bass line is characterized by a steady eighth-note accompaniment in measures 9, 12, 15, and 18. The melody in the treble staff features slurs and ties, indicating a continuous line. Measure numbers 5, 9, 12, 15, and 18 are placed at the beginning of their respective systems.

22

26

30

34

38

42

# MESTO PENSIERO

Principale bassi e soprani

Flauto traverso

Adagio

*pp*

The musical score is written for Principal Basses and Sopranos and Flute. It is in 3/4 time, key of B-flat major, and marked Adagio. The score is divided into systems, with measures 5, 9, 13, 17, 22, and 28 marked at the beginning of each system. The basses and sopranos play a melodic line with various ornaments and trills, while the flute plays a rhythmic accompaniment of eighth notes. The score includes dynamic markings such as *pp* and *tr* (trill). The piece concludes with a final cadence in the basses and sopranos.

Callisto CERUTTI est né à Turin en 1841 et mort dans cette ville en 1882. Il fut sous-chef de la fanfare municipale, professeur de musique et compositeur. Auteur de nombreuses pièces profanes vocales, instrumentales, de transcriptions d'opéras publiées chez les éditeurs Perosino, Mariani, Lemoine, et de 25 fascicules dans la collection « Il Giovane organista » éditées par Cantone (Turin) après 1875.

## 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*<sub>2</sub> et *do*<sub>3</sub>, ou entre *do*<sub>3</sub> et *do*<sub>3</sub><sup>#</sup>, plus rarement entre *do*<sub>3</sub><sup>#</sup> et *ré*<sub>3</sub>.

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'anche 8' (dessus). Se joue avec le *Flauto* 8', accompagné par la *Viola* 4' (plus l'*Ottava* 4').

*Corno inglese* : jeu d'anche 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'anche 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.

M. Bernard, Centre d'études organistiques.

Callisto CERUTTI was born in Turin 1841 and died there 1882. He was assistant conductor of the municipal brass band, music teacher and composer. He wrote many profane vocal and instrumental pieces, and opera transcriptions published by Perosino, Mariani and Lemoine, and 25 parts in the collection "Il Giovane Organista" published by Cantone (Turin) after 1875.

## 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.

M. Bernard, Centre d'études organistiques.