

Giuseppe CERRUTI

(1803 - 1869)

SONATA N°2 POUR ORGUE

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SUONATA N°2

Fagotti, Flauto, Ottavini, 8^a bassa.

ALLEGRO

The first system of the musical score is for the Allegro section. It consists of two staves. The upper staff is for the Flute (Flauto) and the lower staff is for the Bassoon (Fagotti). The key signature is one sharp (F#) and the time signature is common time (C). The music features a rhythmic pattern of eighth notes in the bassoon and a more melodic line in the flute. The system is marked with a '4' at the beginning of the first measure.

ANDANTE

Oboe o Corno inglese, Viola, 8^a bassa

The second system of the musical score is for the Andante section. It consists of two staves. The upper staff is for the Oboe or English Horn (Oboe o Corno inglese) and the lower staff is for the Viola and the 8th Bass (8^a bassa). The key signature is one sharp (F#) and the time signature is common time (C). The music features a slower tempo and a more melodic line in the upper staff. The system is marked with a '3' at the beginning of the first measure. Below the staves, there are several measures of music for the 8th Bass, marked with a '7' at the beginning of the first measure.

12

15

18

Fine

22

25

28

31

dal 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.

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).

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 $do\sharp_3$, plus rarement entre $do\sharp_3$ et $ré_3$.

Pour les registrations demandées, se reporter à notre édition des *Versets et Sonata N.2*.



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.

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).

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 .

For registrations refer to our edition of *Versets and Sonata No.2*.