

# Giuseppe CERRUTI

(1803 - 1869)

## SONATA N°8 POUR ORGUE

Transcription et révision de Jean-Pierre Coulon

Notice de Michelle Bernard

<http://imslp.org>

Marcia N. 2

Allegretto marcato

N. 8

Trombe Fagotti Principale Timpani Tromboni Banda

senza Ped.

Musical score for measures 1-6. The score is in 2/4 time and B-flat major. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a rhythmic accompaniment of eighth notes. The tempo is marked 'Allegretto marcato' and the performance instruction is 'senza Ped.'.

Musical score for measures 7-12. The upper staff features a melodic line with a long note in measure 8. The lower staff continues the rhythmic accompaniment. Measure numbers 7 and 12 are indicated at the beginning and end of the system.

Musical score for measures 13-18. The upper staff has a melodic line with some chromaticism. The lower staff has a rhythmic accompaniment with some rests. Measure numbers 13 and 18 are indicated at the beginning and end of the system.

Musical score for measures 19-24. The upper staff includes a melodic line with a long note in measure 20. The lower staff has a rhythmic accompaniment. Measure numbers 19 and 24 are indicated at the beginning and end of the system.

Cornetto

Musical score for measures 25-30. The upper staff has a melodic line with eighth notes. The lower staff has a rhythmic accompaniment with some rests. Measure numbers 25 and 30 are indicated at the beginning and end of the system.

Musical score for measures 31-36. The upper staff has a melodic line with eighth notes. The lower staff has a rhythmic accompaniment with some rests. Measure numbers 31 and 36 are indicated at the beginning and end of the system.

Musical score for measures 37-42. The upper staff has a melodic line with eighth notes. The lower staff has a rhythmic accompaniment with some rests. Measure numbers 37 and 42 are indicated at the beginning and end of the system.



Giuseppe CERRUTI (Turin 1803 - Turin 1869) ne figure pas dans les dictionnaires biographiques. Son père était un guitariste réputé, mais G. Cerruti fut presque auto-didacte. 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*.



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 the *Versetti*.