

**Callisto CERUTTI**  
(1841 - 1882)

***IL GIOVANE ORGANISTA***

SUONATE PER LA MESSA LETTA

**Transcription et révision de Jean-Pierre Coulon**

**Notice de Michelle Bernard**

Principali bassi e 8<sup>a</sup> bassi - Principali soprani e Flauto traverso

Moderato

*p*

The image shows a musical score for piano accompaniment, consisting of six systems of two staves each (treble and bass clef). The music is in common time (C) and marked 'Moderato'. The first system starts with a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Measure numbers 4, 7, 10, 13, 16, and 20 are indicated at the beginning of their respective systems. The key signature has one sharp (F#). The score concludes with a fortissimo (*ff*) dynamic marking in measure 13.

24

Musical score for measures 24-27. The right hand features a melodic line with eighth notes and slurs. The left hand provides a harmonic accompaniment with chords and single notes.

28

Musical score for measures 28-30. The right hand continues the melodic line with slurs and accents. The left hand has a steady accompaniment of eighth notes.

31

Musical score for measures 31-33. The right hand has a melodic line with slurs. The left hand accompaniment consists of eighth notes.

34

Musical score for measures 34-36. The right hand continues the melodic line. The left hand accompaniment includes a dynamic marking *ff* (fortissimo) in measure 35.

37

Musical score for measures 37-40. The right hand has a melodic line with slurs. The left hand accompaniment consists of chords and eighth notes.

41

Musical score for measures 41-44. The right hand has a melodic line with slurs. The left hand accompaniment consists of chords and eighth notes.

Ripieno

Allegro

*ff*

First system of the musical score, measures 1-4. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with chords and single notes.

Second system of the musical score, measures 5-8. The right hand continues the melodic development with slurs, and the left hand maintains the accompaniment.

Third system of the musical score, measures 9-15. The right hand has a more active melodic line with frequent slurs, and the left hand accompaniment becomes more complex with chords.

Fourth system of the musical score, measures 16-20. The right hand features a melodic line with slurs, and the left hand accompaniment consists of chords and single notes.

Fifth system of the musical score, measures 21-24. This system includes repeat signs at the beginning and end. The right hand has a melodic line with slurs, and the left hand accompaniment is rhythmic.

Sixth system of the musical score, measures 25-27. This system also includes repeat signs. The right hand has a melodic line with slurs, and the left hand accompaniment is rhythmic.

Seventh system of the musical score, measures 28-31. The right hand has a melodic line with slurs, and the left hand accompaniment is rhythmic.

# DUE ADAGI

Voce umana Principali bassi e soprani

N°1

*pp*

5

10

*ben legato*

14

18

22

Nº2

*pp*

Measures 1-5. Treble clef, common time. Bass clef, common time. Dynamics include *pp* and *p*. A fermata is present over the final note of measure 5.

6

Measures 6-9. Treble clef, common time. Bass clef, common time. Dynamics include *p* and *pp*. A fermata is present over the final note of measure 9.

10

Measures 10-13. Treble clef, common time. Bass clef, common time. Dynamics include *p* and *pp*. A fermata is present over the final note of measure 13.

14

Measures 14-17. Treble clef, common time. Bass clef, common time. Dynamics include *p* and *pp*. A fermata is present over the final note of measure 17.

18

Measures 18-21. Treble clef, common time. Bass clef, common time. Dynamics include *p* and *pp*. A fermata is present over the final note of measure 21.

22

Measures 22-25. Treble clef, common time. Bass clef, common time. Dynamics include *p* and *pp*. A fermata is present over the final note of measure 25.

# ADAGIO

Musical score for measures 1-5. The piece is in 3/4 time and E-flat major. The first measure is marked *pp*. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic support with chords and single notes.

6

Musical score for measures 6-10. The right hand continues the melodic line with some rests, while the left hand plays a steady eighth-note accompaniment.

11

Musical score for measures 11-15. The right hand has block chords and some moving lines, while the left hand maintains the eighth-note accompaniment.

16

Musical score for measures 16-19. The right hand features block chords and some moving lines, while the left hand continues the eighth-note accompaniment.

20

Musical score for measures 20-23. The right hand has block chords and some moving lines, while the left hand continues the eighth-note accompaniment.

24

Musical score for measures 24-28. The right hand has block chords and some moving lines, while the left hand continues the eighth-note accompaniment.

29

Musical score for measures 29-33. The right hand features a melodic line with slurs and ties, while the left hand continues the eighth-note accompaniment.

# ADAGIO

The image displays a musical score for a piece titled "ADAGIO". The score is written for piano and consists of six systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The first system begins with a piano (*pp*) dynamic marking. The melody in the treble clef is characterized by a slow, expressive line with various phrasings, including slurs and ties. The bass clef accompaniment features a steady, rhythmic pattern of chords, often in a block-chord style. Measure numbers 5, 9, 12, 15, and 18 are clearly marked at the beginning of their respective systems. The notation includes various musical symbols such as notes, rests, slurs, ties, and dynamic markings.



22

Musical score for measures 22-25. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, including a sharp sign (F#) and a slur over the final two measures. The bass staff contains a harmonic accompaniment with chords and single notes.

26

Musical score for measures 26-29. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melodic line with a slur over measures 28 and 29. The bass staff continues the harmonic accompaniment.

30

Musical score for measures 30-33. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a complex melodic line with many beamed notes and slurs. The bass staff continues the harmonic accompaniment.

34

Musical score for measures 34-37. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the complex melodic line. The bass staff continues the harmonic accompaniment.

38

Musical score for measures 38-41. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melodic line. The bass staff continues the harmonic accompaniment.

42

Musical score for measures 42-45. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melodic line. The bass staff continues the harmonic accompaniment, ending with a double bar line and repeat signs.

# MESTO PENSIERO

Principale bassi e soprani

Flauto traverso

Adagio

*pp*

The musical score is written for piano and flute. It consists of seven systems of music, each with a grand staff (treble and bass clefs) for the piano and a single staff for the flute. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Adagio' and the dynamic is 'pp' (pianissimo). The score includes various musical notations such as slurs, accents, and triplets. Measure numbers 5, 9, 13, 17, 22, and 28 are indicated at the beginning of their respective systems. The piece concludes with a double bar line and repeat dots at the end of the final system.

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  $si_2$  et  $do_3$ , ou entre  $do_3$  et  $do\sharp_3$ , plus rarement entre  $do\sharp$  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'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<sub>3</sub> and C<sub>4</sub>, or C<sub>3</sub> and sometimes between C<sub>4</sub><sup>#</sup> and D<sub>4</sub>.

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.