

Giuseppe CERRUTI

(1803 - 1869)

SONATA N°2 POUR ORGUE

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SUONATA N°2

Fagotti, Flauto, Ottavini, 8^a bassa.

ALLEGRO

4

7

ANDANTE

Oboe o Corno inglese, Viola, 8^a bassa

3

6

9

12

Musical score for measures 12-14. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). Measure 12 features a complex melodic line in the treble with many accidentals and a rhythmic accompaniment in the bass. Measure 13 continues the melodic development. Measure 14 shows a continuation of the bass line with some rests.

15

Musical score for measures 15-17. The system consists of two staves. Measure 15 has a melodic line in the treble and a bass line with chords. Measure 16 features a melodic line in the treble and a bass line with chords, including a dynamic marking *p.*. Measure 17 continues the melodic and harmonic development.

18

Musical score for measures 18-21. The system consists of two staves. Measure 18 has a melodic line in the treble and a bass line with chords. Measure 19 contains the word *Fine* in the treble staff. Measure 20 features a melodic line in the treble and a bass line with chords. Measure 21 continues the bass line with chords.

22

Musical score for measures 22-24. The system consists of two staves. Measure 22 has a melodic line in the treble with trills and a bass line with chords. Measure 23 continues the melodic line with trills and the bass line. Measure 24 features a melodic line in the treble with trills and a bass line with chords.

25

Musical score for measures 25-27. The system consists of two staves. Measure 25 has a melodic line in the treble and a bass line with chords. Measure 26 continues the melodic line and bass line. Measure 27 features a melodic line in the treble and a bass line with chords.

28

Musical score for measures 28-30. The system consists of two staves. Measure 28 has a melodic line in the treble and a bass line with chords. Measure 29 continues the melodic line and bass line. Measure 30 features a melodic line in the treble and a bass line with chords.

31

Musical score for measures 31-33. The system consists of two staves. Measure 31 has a melodic line in the treble and a bass line with chords. Measure 32 continues the melodic line and bass line. Measure 33 features a melodic line in the treble and a bass line with chords, ending with the instruction *dal ♩ al 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 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 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*.