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“Uno stuolo di cammelli
ti invaderà...”

for Organ

Davide Mutti

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Daide Mutti

Born in Bergamo (Italy) in 1990, Davide Mutti is a composer, organist and choral conductor, having studied with Gianluca Libertucci and Paolo Ugoletti at the Conservatories of Castelnuovo Veneto, Venezia and Brescia, graduating with highest distinction. He has been organist since 2005 at the Parish Church of Torre Boldone and since 2012 at the Villaggio degli Sposi Parish Church in Bergamo. Since 2018 he has also conducted the “Maria Regina dei Cuori” Sanctuary Choir, after conducting for ten years (2008-2018) the “Don Orione” Choir in Bergamo. With these appointments, and with an intense musicological and organological activity, he combines a frequent collaboration with other parishes and choirs both as organist and conductor. His large corpus of works includes all genres (for solo instrument, chamber, opera and symphonic music) and forms, though primarily addressed to sacred and liturgical music. In this field, various pieces have been awarded in national and international competitions. His music is published by Aldebaran Editions, Armelin, Feeria and Fondazione Coro SAT.

Davide MUTTI (b. 1990) – “Uno stuolo di cammelli ti invaderà...”

“Uno stuolo di cammelli ti invaderà...” (Caravans of camels shall fill you...) draws its title from a prophecy contained in the book of Isaiah (60, 6) read as the First Lesson on the Feast of the Epiphany.

The piece was commissioned for the 5th edition of the organ recital series “Box Organi – Suoni e parole d’autore” annually held in Lallio (BG – Italy) by Alessandro Bottelli, the artistic director of it.

It was firstly performed there (in the Parish Church of Saints Bartholomew and Stephen) on September 28th 2019 by the organist Ivan Ronda.

The whole concert series was devoted to explore the theme (bizarre but not rare) of animals in the organ literature (with six new commission standing alongside the historical repertoire): each of the three concert was focused on a particular category of animals (of earth, sea and sky).

For the first recital (animals of earth) I was asked to write a piece mentioning an animal of my own choice. I almost immediately chose the camel, trying to depict its geographical origin using some non-tonal Arabic scales (though not employing them with the original quarter tones but adapting them to our more common system of tones and semitones) and painting its slouching walking with plenty of acciaccaturas in the pedal part.

The piece - in the common Rondò form with two stabbiles (one for the left hand and one for the right) between the refrains, plus a coda – was obviously conceived bearing in mind the features of the organ on which was going to be performed, a very typical Italian romantic instrument, built in 1889 by Adeodato Bossi Urbani. Here is its stoplist to help organists in adapting the piece on different instruments.

Terzamano	Principale 8’ I Bassi
Cornetta Soprani	Principale 8’ I Soprani
Clarino 4’ Bassi	Principale 8’ II Bassi (from C2)
Tromba 8’ Soprani	Principale 8’ II Soprani
Fagotto 8’ Bassi	Ottava 4’ Bassi
Corno Inglese 16’ Soprani	Ottava 4’ Soprani
Clarone 4’ Bassi	Quintadecima 2’
Viola 4’ Bassi	Decimanona 1’ 1/3
Flutta Soprani	Vigesimaseconda 1’
Flauto in XII 2’ 2/3 Bassi	Due di Ripieno
Flauto in XII 2 2/3 Soprani	Due di Ripieno
Ottavino 2’ Soprani	
Voci Umani Soprani	Contrabbasso 16’
	Basso 8’
	Bombarda 16’

One single keyboard (56 notes, C1-G5), stops divided into Bassi and Soprani between C#3 and D3, pedalboard (27 notes, C1-D3).

Six small pedals above the pedalboard: Tasto-Pedale, Terzamano, Ottavino, Corno Inglese, Trombe, Ance.

Two brackets on the right side of the pedalboard: Ripieno, Combinazione Libera.

“Uno stuolo di cammelli ti invaderà...”

Man.: Ripieno + Tromba 8' S. e Fagotto 8' B.
Ped.: Contrabbasso 16', Basso 8', Bombarda 16',
Unione al Manuale

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Solenne, con libertà ♩ = 48

The musical score is written for a grand piano and includes parts for Tromba 8' S., Fagotto 8' B., and Bombarda 16'. The score is in 2/4 time and begins with a forte (ff) dynamic. It features complex rhythmic patterns, including triplets and a 7-measure rest. The score is divided into three systems, with the second system marked for Fagotto 8' B. and the third system marked for Bombarda 16'. The piece concludes with a 3/4 time signature.

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Man.: Principale I e II S., Clarone 4' B.
Ped.: Contrabbasso 16', Basso 8', via Unione al Manuale

8 Poco più mosso, cantabile ♩ = 52

mp

Musical score for measures 8-10. The piece is in 3/4 time. The upper staff (treble clef) contains a melodic line with a *mf* dynamic marking. The lower staff (bass clef) features a bass line with a *mf* dynamic marking, including a quintuplet (5) and several triplets (3). A large watermark 'DONOT COPY' is overlaid on the score.

Musical score for measures 11-13. The upper staff (treble clef) continues the melodic line with a *mp* dynamic marking. The lower staff (bass clef) continues the bass line with a *mf* dynamic marking, including a quintuplet (5) and several triplets (3). A large watermark 'DONOT COPY' is overlaid on the score.

Musical score for measures 14-16. The upper staff (treble clef) continues the melodic line with a *mp* dynamic marking. The lower staff (bass clef) continues the bass line with a *mf* dynamic marking, including a triplet (3). A large watermark 'DONOT COPY' is overlaid on the score.

- Clarone 4' B.
+ Clarino 4' B.

17

20

+ Fl. in XII S.

rit.

Tempo I ♩ = 60

- Cl. 4' B. + Principale I e II B.,
Fl. in XII B., Ottava B. e S.

+ Unione al Man.

VI

22

24

Man.: Principale I e II B., Flutta 8' S. e Cornetta S.
Ped.: Contrabbasso 16', Basso 8', via Unione al Manuale

Elastico e cantabile ♩ = 52

27 *mf* 5 3

3 *mp*

This system contains measures 27 and 28. The treble clef staff begins with a 5-measure rest, followed by a melodic line with a 3-measure rest. The bass clef staff has a 3-measure rest followed by a melodic line. A 3-measure rest is also present in the bass clef staff at the end of measure 28.

29 3 5

This system contains measures 29, 30, and 31. The treble clef staff features a melodic line with a 3-measure rest in measure 29 and a 5-measure rest in measure 31. The bass clef staff has a melodic line with a 3-measure rest in measure 30.

32 3 5 3 3 rit.

This system contains measures 32, 33, and 34. The treble clef staff has a 3-measure rest in measure 32, a 5-measure rest in measure 33, and a 3-measure rest in measure 34. The bass clef staff has a 5-measure rest in measure 32 and 3-measure rests in measures 33 and 34. The system concludes with a *rit.* marking.

A tempo

- Cornetta S.

35

3

5

3

This system contains measures 35, 36, and 37. It features a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The bass clef staff has a key signature of one flat (Bb). Measure 35 has a 3-measure rest. Measure 36 has a 5-measure rest. Measure 37 has a 3-measure rest.

38

+ Ottavino 2' S.

7

3

5

6

3

This system contains measures 38, 39, and 40. It features a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The bass clef staff has a key signature of one flat (Bb). Measure 38 has a 7-measure rest. Measure 39 has a 3-measure rest. Measure 40 has a 3-measure rest.

41

5

3

This system contains measures 41, 42, and 43. It features a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The bass clef staff has a key signature of one flat (Bb). Measure 41 has a 5-measure rest. Measure 42 has a 3-measure rest. Measure 43 has a 3-measure rest.

44

rit.

3

5

3

7

rit.

+ Unione al Man.
e Bombarda 16'

This system contains measures 44, 45, and 46. It features a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The bass clef staff has a key signature of one flat (Bb). Measure 44 has a 3-measure rest. Measure 45 has a 5-measure rest. Measure 46 has a 7-measure rest. The system concludes with a 2/4 time signature change.

Tempo I ♩ = 48

46

ff - Fl. 8' S. e Ott. 2' S.
+ Ripieno

48

rit.

51

+ Ance

fff

Andito

accel.

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