

FULL SCORE
TRANSPOSED

Corrado Cerutti

Bestiario Presente

Music for Dancers

2 FLUTES
TRUMPET
TROMBONE
GUITAR
DOUBLE BASS
VIBRAPHONE, PERCUSSION
4 DANCERS

Basel, 24.08.2025

Pagine di Diario -

Questo lavoro rappresenta molte cose per la mia crescita artistica, ma sono due, quasi opposte, le principali: la fine di un percorso di studio e il sentimento di impossibilità a rimanere fermo. Avendo carta bianca per questo concerto, mi sono interrogato su cosa potesse descrivere al meglio quello che sto provando ora come uomo e artista. Sento che non mi è più possibile restare fermo dove sono ora, dopo anni di lavoro nel mondo del Jazz, inseguendo realtà che finalmente ho capito che non mi appartengono, non lo sono mai state. Da qui la necessità di muovermi. Con mezzi nuovi, con cui ho sperimentato poco e ho fame di costruire, come a bilanciare una sensazione di tempo perso in una strada sbagliata. Anche se questa strada non è mai stata davvero sbagliata... anni fa non avrei mai potuto o immaginato di riuscire a scrivere in così poco tempo un lavoro molto complesso con i mezzi, l'autostima e l'atteggiamento necessari. Ad oggi mi sento cresciuto nelle mie capacità tecniche perchè ho avuto la possibilità di confrontarmi con persone e realtà davvero alla cima delle qualità artistiche e umane. Mi è sempre difficile credermi meritevole di stare di fianco a loro con i miei lavori, ma il modo in cui ho lavorato e concluso quest'opera, mi fa credere che il mio valore, la mia qualità, tecnica, volontà sia lì, presente e forte e che va curata con dolcezza senza mai soffocarla troppo di paragoni e giudizi brutali.

Per questo sento la necessità di muovermi, che non significa "andare avanti", ma semplicemente non mi è possibile rimanere dove sono, nemmeno per un respiro di pausa ed è questa la cosa che più mi spaventa: non avere ancora capito cosa è per me la musica, cosa è per me l'arte, essere musicista, identificarmi come tale in tutte le sue qualità. Devo ancora cercare.

Questo lavoro è un tentativo verso questo. Sento che il lavorare con diverse arti, mondi, persone, possa far sì che la mia creatività non sia solo bloccata in un mondo di concerti, prove e studio strumentale, ma io possa essere altro, unire quello che già sono, mentre mi spingo verso l'ignoto, senza nessun confort, prendendomi rischi grandi e che possono far male. Scrivere questa suite di danza ha avuto una serie di difficoltà tra cui la gestione del movimento e il bilanciamento con musica e danza. Il primo obiettivo era quello di riuscire a creare due mondi egualmente fragili da soli, ma che insieme avessero più forza e si aiutassero nelle loro singole difficoltà. Credo di esserci riuscito. Guardo alla musica che ho scritto e ne sento e vedo l'immensa fragilità, non come qualità negativa, ma come possibilità di entrare nelle sue crepe per creare qualcosa di nuovo, come se l'improvvisazione e la danza potessero aiutare ad esprimere quei concetti che la mia scrittura, ad oggi, esprime in modo essenziale, quasi grezzo. L'idea di tirare fuori solamente una certa percentuale di complessità e il resto affidarlo al momento, all'istante e alla creatività delle singole persone, mi ha aiutato a concepire con leggerezza questo lavoro, senza giudicarlo troppo subito perchè non ne vedevo la completezza. Ed è una cosa che ho imparato, a lasciare dello spazio per qualcosa o qualcuno, che non posso controllare e accettarlo con serenità.

L'altra grande ispirazione è stato, come da sempre, la fantasia di Calvino nel descrivere noi umani attraverso animali semplici dando loro un ruolo molto più grande di un semplice animale, ma quasi di Bestia mitologica che attraverso la loro esperienza ci racconta in maniera profonda. Animali e storie che non ho tentato di raccontare alla lettera, sono stati però ispirazione e motivazione per scrivere momenti con una narrazione e che potesse aiutare la danza ad emergere con più chiarezza e coerenza.

Mi sono sentito libero e sereno durante la scrittura, certamente con i classici momenti di emozioni turbolenti tipici dell'atto compositivo, ma una volta presa coscienza di quello che volevo scrivere dato il tempo a disposizione, le mie capacità e il contesto, ho accettato con leggerezza quello che è arrivato e credo che questa sia la cosa che conta più di tutto.

Con questi due anni di esperienza, raccolgo tutto quello che ho collezionato, me lo metto in spalla e parto. Il mio bisogno di muovermi vince ancora una volta su un altro bisogno ancora più umano, quello di restare. Spero di trovare presto la mia casa.

Diary Pages

This work represents many things for my artistic growth, but two, almost opposite, stand out: the end of a path of study, and the feeling of impossibility to remain still. Having carte blanche for this concert, I asked myself what could best describe what I am experiencing now as a man and as an artist. I feel that it is no longer possible for me to stay where I am, after years of working in the world of jazz, chasing realities that I have finally understood do not belong to me, and never really did. Hence the need to move. With new means, ones I have experimented with little and hunger to build upon, as if to balance a sense of lost time spent walking the wrong road. Even though this road was never truly wrong... years ago I could never have imagined being able to write in such a short time such a complex work, with the tools, self-confidence, and attitude required. Today I feel I have grown in my technical abilities because I have had the chance to engage with people and realities at the very peak of artistic and human qualities. It is always hard for me to believe myself worthy of standing beside them with my own work, but the way I have worked and completed this piece makes me believe that my value, my quality, my technique, and my will are there, present and strong — and that they must be nurtured gently, without suffocating them under too many comparisons or harsh judgments.

This is why I feel the necessity to move, which does not mean “to go forward,” but simply that it is not possible for me to remain where I am, not even for the space of a breath. And this is what frightens me the most: not yet having understood what music is to me, what art is to me, what it means to be a musician, to identify fully with that word in all its qualities. I still have to search.

This work is an attempt in that direction. I feel that working across different arts, worlds, and people might allow my creativity not to be locked solely within a world of concerts, rehearsals, and instrumental study, but that I might be something else, uniting what I already am as I push myself toward the unknown — without comfort, taking risks that are large and may hurt. Writing this dance suite brought with it a number of difficulties, above all the balance between movement and music. My first goal was to create two worlds, each fragile on its own, but which together could be stronger, supporting each other in their individual weaknesses. I believe I succeeded. I look at the music I wrote and I feel and see its immense fragility, not as a negative quality but as a possibility to enter into its cracks and create something new, as though improvisation and dance could help express those concepts that my writing, for now, can only convey in an essential, almost raw way. The idea of bringing out only a certain percentage of complexity and leaving the rest to the moment, to the instant, to the creativity of individuals, allowed me to conceive this work lightly, without judging it too harshly at first because I did not see its completeness. And this is something I have learned: to leave space for something or someone that I cannot control, and to accept it with serenity.

Another great inspiration was, as always, Calvino's imagination in describing us humans through simple animals, granting them a role much greater than that of mere animals — almost as mythological beasts that, through their experiences, speak to us in profound ways. Animals and stories that I did not attempt to narrate literally, but which nonetheless inspired and motivated me to write moments with a sense of narration, helping the dance to emerge with greater clarity and coherence.

I felt free and serene while writing, certainly with the classic turbulent emotions typical of the compositional act, but once I became aware of what I wanted to write — given the time available, my abilities, and the context — I accepted lightly what arrived. And I believe this is what matters most of all.

With these two years of experience, I gather all that I have collected, carry it on my shoulders, and set off. My need to move once again outweighs another, even more human need: that of staying. I hope to find my home soon.

"Your home is not where you were born. Home is where all your attempts to escape cease."
Naguib Mahfouz – Nobel Prize in Literature, 1988.

“La tua casa non è dove sei nato. Casa è dove cessano tutti i tuoi tentativi di fuga.”
Nagib Mahfuz - Premio Nobel per la Letteratura 1988.

Il Giardino dei Gatti Ostinati



Each instrument has a LOOP.

Repeat that loop ad lib. and join the others in the order of the sequence here displayed.

You can stop the loop and bring it back shortly.

You can flourish the loop and play with it.

Trumpet in Bb

Tempo: 139

Flute 1

Tempo: 139

Flute 2

Tempo: 139

Trombone

Tempo: 139

Jazz Guitar

Tempo: 139

Percussion 1

Tempo: 139

metallic sound groove

Upright Bass

Tempo: 139

repeat same phrase from beginning

Il Coniglio velenoso

(Pastorale)

A

♩ = 62

slowly enter into stage

B

Dancers

Dancer I

Dancer II

Flute 1

Flute 2

Vibraphone

Trumpet in Bb

2

3

4

5

6

7

8

9

10

11

12

13

14

15

alone cadenza // take percussion with you

C

Dancers

I

II

Fl. 1

Fl. 2

Vib.

Tpt in Bb

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

pp

p

p

mf > *p*

mf > *p*

p

p

cresc.

cresc.

mf

mf

mf

p

Dancers

I

II

Fl. 1

Fl. 2

Vib.

Tpt in Bb

31

32

33

34

35

36

37

38

39

40

41

42

pp

Slow alone cadenza w/
percussion

mp *sfz*

mfz

mf cresc.

D

Dancers

I

II

Fl. 1

Fl. 2

Vib.

Tpt in Bb

43

44

45

46

47

48

49

50

51

52

53

p *p*

E

rest position on stage

op

54

55

56

57

58

59

on Cue

 mp

mp

p

rall......

60

61

62

63

64

65

66

67

68

59

La Gallina di Reparto

(Fuga)

♩ = 120

A

w/percussion // curious exploration

B

on Cue

interaction w/ dancer 2

C

Dancers

Dancer I

Dancer II

Dancer III

Dancer IV

Piccolo

Flute 2

Trumpet in B♭

Trombone

Upright Bass

Percussion 1

impro w/ dancer 1 // grow into a rhythm with calm.
factory sound like

mf

rhythms as example, play around that with different registers
gradually show subdivisions

3

4

5

6

7

8

9

10

D

REPEAT AD LIB. C SECT.

I
II
III
IV

dancer 3/4 on stage // interact gently // w/flutes

dancer 3/4 on stage // jealousy w/ flutes

on stage // circles ; dancer 1 w/ brass

Picc.

cresc.

tr

mf

Fl. 2

cresc.

tr

mf

Tpt in Bb

impro w/ short rhythmical phrases interacting with dancer 1+2; alternating with brass // gradually crescendo

p

Tbn.

p

Bass

p

Perc. 1

continue steady pattern p

play into groove cresc.

11 12 13 14 15 16 17 18 19 20 21

E calmer // slower mov. // crescendo

I

II

III

IV

Picc.

Fl. 2

Tpt in Bb

Tbn.

Bass

Perc. 1

22 **23** **24** **25** **26** **27** **28** **29** **30** **31**

The musical score is for a piece titled "Dancers". It features a solo cadenza for the band, indicated by the text "stop w/ band" and "alone cadenza". The score is written for a full band, including Piccolo (Picc.), Flute 2 (Fl. 2), Trumpet in Bb (Tpt in Bb), Trombone (Tbn.), Bass, and Percussion 1 (Perc. 1). The key signature is F major (one flat) and the time signature is 4/4. The score is divided into measures 32 through 42. The percussion part (Perc. 1) is marked "bass line as reference" and "bass reference". The brass parts (Tpt in Bb and Tbn.) are marked with dynamics *p* (piano) and *mf* (mezzo-forte). The woodwind parts (Picc. and Fl. 2) are marked with dynamics *mf* (mezzo-forte). The string parts (I, II, III, IV) are marked with dynamics *mf* (mezzo-forte) and *mf* (mezzo-forte). The score is written for a full band, including Piccolo (Picc.), Flute 2 (Fl. 2), Trumpet in Bb (Tpt in Bb), Trombone (Tbn.), Bass, and Percussion 1 (Perc. 1). The key signature is F major (one flat) and the time signature is 4/4. The score is divided into measures 32 through 42. The percussion part (Perc. 1) is marked "bass line as reference" and "bass reference". The brass parts (Tpt in Bb and Tbn.) are marked with dynamics *p* (piano) and *mf* (mezzo-forte). The woodwind parts (Picc. and Fl. 2) are marked with dynamics *mf* (mezzo-forte). The string parts (I, II, III, IV) are marked with dynamics *mf* (mezzo-forte) and *mf* (mezzo-forte). The score is written for a full band, including Piccolo (Picc.), Flute 2 (Fl. 2), Trumpet in Bb (Tpt in Bb), Trombone (Tbn.), Bass, and Percussion 1 (Perc. 1). The key signature is F major (one flat) and the time signature is 4/4. The score is divided into measures 32 through 42. The percussion part (Perc. 1) is marked "bass line as reference" and "bass reference". The brass parts (Tpt in Bb and Tbn.) are marked with dynamics *p* (piano) and *mf* (mezzo-forte). The woodwind parts (Picc. and Fl. 2) are marked with dynamics *mf* (mezzo-forte). The string parts (I, II, III, IV) are marked with dynamics *mf* (mezzo-forte) and *mf* (mezzo-forte).

end w/ band

Dancers

Picc.

Fl. 2

Tpt in Bb

Tbn.

Bass

Perc. 1

continue pattern while slightly fading out rall.

43

44

45

46

47

48

49

50

51

52

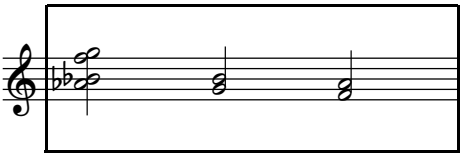
53

Il Gorilla Albino

(Copito de Nieve)

INTRO

Jazz Guitar

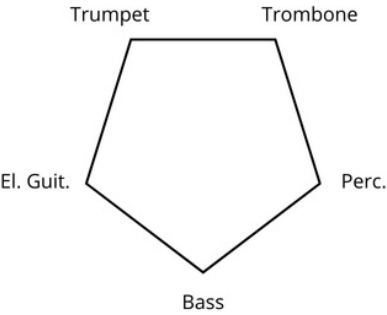
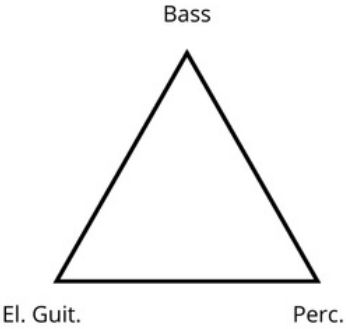
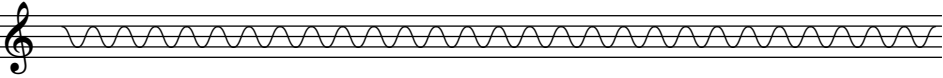


solo guitar intro // play around these chords
slowly // HABIT A3 IN //

El. Guit. _____ Perc.

IMPRO

Dancer I



CORALE

Flute 1

Flute 2

Trumpet in Bb

straight mute

mf

p

pp

pp

pp



La Formica Argentina



all dancers on stage

INTRO

El. Guit. Perc.

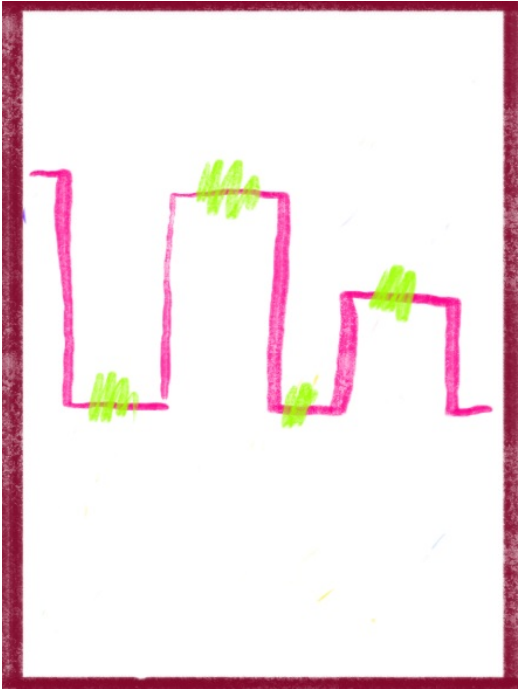
IMPRO

Impro around UNISON.

Try to find a common note between each other. You can vary and play around timbre, pitch and intonation. You can suggest a new note, make sure everybody tune with you.

You can choose a parameter to explore or mix them.
Feel free to pass to the next figure when you want.

Low Freq.



Pulse

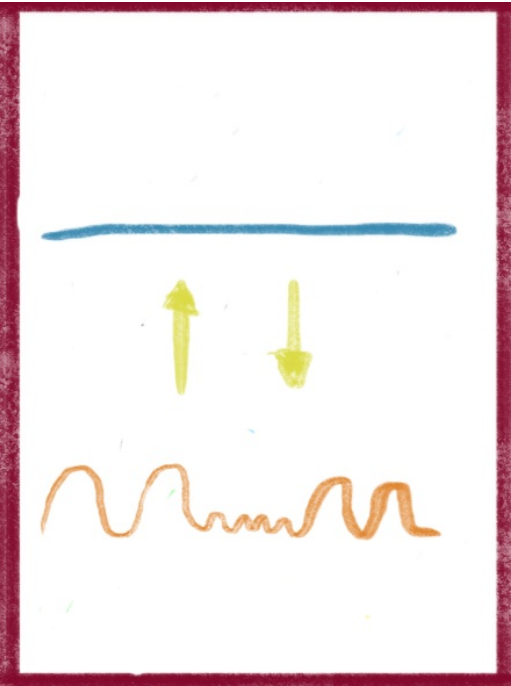
Vibrato/Legato

Feedback



Rhythm

Expand



Contract

Fantasmî



INTRO

Vibraphone

Musical notation for Vibraphone. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The notes are: B-flat (quarter), A-flat (quarter), G (quarter), F (quarter), E (quarter), and D (quarter). The staff ends with a double bar line.

Jazz Guitar

Musical notation for Jazz Guitar. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The notes are: B-flat (half), A-flat (half), G (half), F (half), E (half), and D (half). The staff ends with a double bar line.

IMPRO

Time



Breathing

All players on stage. Find a loop and stick to it.
You can change that and interact freely.

Bestiario Presente

