

CARLO BODRO

(1840 ? - 1900 ?)

ALLEGRO FINALE

4/12 Suonate per Organo

Transcription et révision de Jean-Pierre Coulon

d'après l'exemplaire de l'Archivio musicale del Duomo di Como, par courtoisie du Dr. A. Picchi.

Notice de Michelle Bernard

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ALLEGRO FINALE

Allegro.

Measures 4-6 of the piano accompaniment. The music is in 2/4 time with a key signature of one sharp (F#). The left hand plays a rhythmic pattern of eighth notes, while the right hand plays chords and eighth notes. Dynamics include *f* and *ff*.

Measures 7-12 of the piano accompaniment. The right hand features a melodic line with trills (*tr*) and slurs. The left hand continues with a rhythmic accompaniment. Dynamics include *ff* and *p*.

Measures 13-18 of the piano accompaniment. The right hand has a melodic line with trills (*tr*). A section for the Flute is indicated with the word "Flauto". Dynamics include *ff* and *p*.

Measures 19-23 of the piano accompaniment. The right hand features a melodic line with trills (*tr*). Dynamics include *ff* and *p*.

Measures 24-29 of the piano accompaniment. The right hand has a melodic line with slurs and trills (*tr*). The left hand plays a rhythmic accompaniment. Dynamics include *ff* and *p*.

Measures 30-35 of the piano accompaniment. The right hand has a melodic line with slurs. The left hand plays a rhythmic accompaniment. Dynamics include *p* and *dim.*

36

Musical score for measures 36-40. Treble clef has a melodic line with eighth and sixteenth notes. Bass clef has a harmonic accompaniment of chords and single notes.

41

Musical score for measures 41-45. Treble clef has a melodic line with eighth notes and rests. Bass clef has a harmonic accompaniment. A *mf* dynamic marking is present in the second measure.

46

Musical score for measures 46-50. Treble clef has a melodic line with eighth notes and rests. Bass clef has a harmonic accompaniment. A *mf* dynamic marking is present in the second measure.

50

Musical score for measures 50-54. Treble clef has a melodic line with eighth notes and rests. Bass clef has a harmonic accompaniment. Dynamic markings *p* and *pp* are present in the first and second measures respectively. A triplet of eighth notes is marked with a *3* in the fourth measure.

54

Musical score for measures 54-58. Treble clef has a melodic line with eighth notes and rests. Bass clef has a harmonic accompaniment. A triplet of eighth notes is marked with a *3* in the fourth measure.

58

Musical score for measures 58-63. Treble clef has a melodic line with eighth notes and rests. Bass clef has a harmonic accompaniment. A *Flauto* instruction is present in the second measure, and *allarg. a piac.* is present in the third measure.

63

Musical score for measures 63-67. Treble clef has a melodic line with eighth notes and rests. Bass clef has a harmonic accompaniment. A *rall.* dynamic marking is present in the fourth measure.

68 *a tempo*

f *IP organo* *eco*

73

f

78

tr *p*

83

p

88

f *p*

92

f

97

f

BODRO : *Allegro finale* en ré majeur.

NOTICE SUR L'AUTEUR ET EXPLICATION DE LA REGISTRATION DEMANDÉE

Carlo Bodro est né à Albiano (Piémont, Italie) vers 1840. Les dernières traces de son activité sont signalées à Rome, où l'on suppose qu'il mourut après 1900. Il est inconnu des principaux dictionnaires biographiques italiens. Fils d'un facteur d'orgues d'Albiano, il fut élève de B. Barasa, organiste de la cathédrale d'Ivrea. D'abord organiste à Albiano, il s'installe à Cuneo (Piémont) vers 1880 ou peu avant et ouvre un institut d'enseignement musical. Il édite des pièces pour orgue et pour piano dès 1881 à Cuneo, puis à Turin de 1884 jusqu'en 1897. Ses œuvres sont aussi publiées par d'autres éditeurs à Turin et même à Milan.

Traduction de la registration de l'*Allegro finale*.

La registration qu'indique Bodro est caractéristique de l'époque, comme on le voit dans le traité contemporain de G. Arrigo (*Trattato teorico-pratico per Organo*, réédition Paideia Bärenreiter 1983). Elle figure ici pour la fidélité historique, mais ne correspond pas à nos critères esthétiques actuels. L'exécutant fera ce que lui dicte son bon goût et les capacités de son instrument. Des détails sont donnés dans les notices des autres pièces de Bodro ainsi que dans celles de Giuseppe Cerruti et Callisto Cerutti.

La majorité des registrations demandées dans les 3 fascicules des *12 Suonate* s'appliquent à un orgue à deux claviers typique du facteur Luigi Lingiardi (1814-1882, Pavie) tel qu'il les construisit après 1860, par exemple en 1866 à S. Francesco (Pavie) ou, sans grande différence, en 1870 à Sa. Maria Ausiliatrice (Turin) et en 1872 à Cuneo (Sant'Ambrogio).

Il s'agit d'un grand instrument de 16', pourvu d'un sommier à double pression, fruit de ses contacts avec A. Cavallé-Coll à partir de 1856. Selon la terminologie propre à Lingiardi, c'est un «organo-orchestra», de conception différente de celle de ses collègues italiens de la même période.

Le premier clavier (équivalent du Grand-Orgue, appelé ici *II^o Organo* car il se trouve au second plan) commande le Ripieno de base 16' et la «Cassa armonica», qui comprend des jeux de récit tels que flûtes 8' et 4', viole 8', voix humaine (à anche), principaux de 8', 4' et 2'2/3 en dessus (*soprani*). Ces jeux sont enfermés dans une boîte expressive actionnée par une pédale, ce qui permet des effets dynamiques. La boîte expressive, si répandue à l'étranger, n'apparaît en Italie, sous diverses formes, que dans les années 1850.

Le second clavier (ici *I^o Organo*, sous le premier) agit sur la partie du sommier à pression plus forte. Il porte en général un cornet de 5 rangs divisés, une flûte 8', une flûte plus forte caractéristique de Lingiardi (*Czakan*), une flûte harmonique de 4', une flûte de 16' en dessus (*Corni dolci*), et une flûte brillante de 2' (*Ottavino*). On a aussi un principal de 8' divisé en basses et dessus et une *Voce umana* traditionnelle (jeu oscillant en principal). Un riche chœur d'anches en jeux coupés bénéficie de la pression plus forte que dans les autres orgues italiens : basson et trompette de 16', trompette 8', clairon 4', hautbois 8', *Corno inglese* (sorte de cromorne 16' en dessus) et petite bombarde 4'. Les claviers peuvent s'accoupler.

La pédale a une faible extension : une octave et demi, mais comprend un ripieno de base 16' complet et bombardes 16' et 8'. Les effets de percussion sont nombreux: timbales dans les 12 tons (12 tuyaux légèrement désaccordés), le *Rullo*, tambour formé par 4 gros tuyaux de bois désaccordés, la *Banda albanese* (désignation de Lingiardi pour la triple percussion traditionnelle au XIXe en Italie : grosse caisse, cistre et cymbale). La *terza mano* (3a Mano) est un petit abrégé en dessus qui actionne les touches à l'octave supérieure. Les *Campanelli* (clochettes) sont une série de timbres frappés par de petits marteaux, accordés comme un jeu de dessus.

Dans le cas de l'*Allegro finale*, le compositeur demande de préparer une forte flûte 8' (*Czakan*) accompagnée par un principal 4' et une viole 4' en basses seulement, plus les clochettes (*Campanelli*). Pour le *ff* (à droite, les *ff* manquent), on accouplera afin d'avoir la *Cassa armonica* et le Principal 8' plus tous les jeux d'anches. Répétons que ce sont seulement les indications originales, l'exécutant fera ce qui lui semble bon.

M. Bernard, Centre d'Etudes organistiques.

BODRO : *Allegro finale in D major.*

NOTE ABOUT THE COMPOSER AND THE REQUIRED REGISTRATION.

Carlo Bodro was born in Albiano (Piemonte, Italy) near 1840. The last evidences of his activity are pointed out in Rome, where he presumably died after 1900. He does not appear in main Italian biographic dictionaries. Son of an organ builder in Albiano, he was a pupil of B. Barasa, organist of the cathedral of Ivrea. First, organist in Albiano, he settles at Cuneo (Piemonte) in about 1880 or slightly before, and opens a school of music. He publishes organ and piano pieces as soon as 1881 in Cuneo, and then in Turin from 1884 to 1897. His works are also edited by other publishers in Turin and even in Milan.

Translation of the *Allegro finale* registration

The registration specified by Bodro is characteristic of the period, as can be read from G. Arrigo's contemporaneous treatise (*Trattato teorico-pratico per Organo*, Paideia Bärenreiter reprint 1983). It is reproduced here for historical faithfulness, but does not match our current esthetical criteria. The performer will rely on his own taste and instrument abilities. Other details are available in our notices about other Bodro's pieces and Giuseppe Cerruti's and Callisto Cerutti's pieces.

Most registrations specified in the three booklets of *12 Suonate* are relevant for an organ typical of the organ builder Luigi Lingiardi (1814-1882, Pavia) such as those built after 1860, e.g. in 1866 at S. Francesco (Pavia) or similarly in 1870 at Sa. Maria Ausiliatrice (Turin) and in 1872 at Sant'Ambrogio (Cuneo).

It is a great 16' instrument with a divided soundboard, result of his relationships with Cavallé-Coll from 1856. According to Lingiardi's own terminology, it is an "organo-orchestra" designed in a different way than that of his contemporaneous Italian colleagues.

The first keyboard (called here *II^o Organo* because it is the upper keyboard) tracks the Ripieno with a 16' ground and the "Cassa armonica" which includes swell stops like 8' and 4' flutes, 8' viola, *Vox umana* (reed), 8', 4' and 2' 2/3 principals in treble (*soprani*). These stops are enclosed in a swell box controlled with a pedal, which allows dynamic effects. The swell box, so common elsewhere, will not show up in Italy, under various shapes, until the 1850's.

The second keyboard (here *I^o organo*, under the first) tracks a higher pressure section of the soundboard. It generally contains a 5-separated-rank cornet, an 8' flute, a stronger 8' flute characteristic of Lingiardi (Czakan), a 4' harmonic flute, a 16' flute in treble (*Corni dolci*), and a 2' flute (*Ottavino*). There is also a bass/treble divided 8' principal, and a traditional *Voce umana* (undulating principal stop). A rich reed choir with bass/treble divided stops takes advantage of a higher pressure than usual in other Italian organs: 16' bassoon and trumpet, 8' trumpet, 4' clarion, 8' oboe, *Corno inglese* (similar to a treble 16' cromorne) and 4' bombard. Keyboards can be coupled.

The pedalboard has a narrow compass: one and a half octave, but includes a 16' ripieno with all ranks until 1/4', and 16' and 8' bombards. There are many percussion effects: kettledrums in the 12 tones (12 slightly mistuned pipes), *Rullo*, also known as *Rollante*, drum imitation provided by 4 large mistuned wooden pipes, *Banda albanese* (Lingiardi's terminology for the triple traditional percussion: bass drum, sistrum and cymbals). The *terza mano* (*3^a mano*) is a small rollerboard in treble, which tracks the upper octave of keys. The *Campanelli* are a rank of small bells struck by small hammers, in the treble.

In this *Allegro finale*, the composer requires preparing a strong 8' Flute (called *Czakan*), a 4' Principal and a 4' Viol in basses only, and the small bells (*Campanelli*). The **ff** (this *ff* is missing on the right) requires coupling the keyboards to have the *Cassa armonica*, the 8' Principal and all reed stops. Again, these are only the original indications, the performer will rely on his own taste.

M. Bernard, Centre d'Etudes organistiques.