

# **CARLO BODRO**

(1840 ? - 1900 ?)

## ***ADAGIO CANTABILE***

2/12 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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# ADAGIO CANTABILE

Andantino

*ff* *pp*

7 *A tempo con molta espress.*

*rall.*

12

17

22

*mf* *p*

27

*tr*

32

36

40

41 *rapido* *lento* *a tempo*

43

48

53 *ritard.* *Si aggiunga il Czacan e la Viola bassi*

The image shows a page of a musical score for piano, consisting of seven systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The score is numbered 32 at the beginning of the first system. The first system (measures 32-35) features a flowing melody in the right hand and a steady accompaniment in the left hand. The second system (measures 36-39) continues this texture. The third system (measures 40-41) shows a more complex melodic line in the right hand with some chromaticism. The fourth system (measures 41-42) is marked with *rapido* and *lento* dynamics, indicating a change in tempo. The fifth system (measures 43-47) returns to a more stable tempo and features a prominent melodic line in the right hand. The sixth system (measures 48-52) continues the melodic development. The seventh system (measures 53-54) concludes with a *ritard.* (ritardando) marking and a final instruction: *Si aggiunga il Czacan e la Viola bassi*.

58

Musical score for measures 58-61. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. A long slur covers the first two measures of the right hand.

62

Musical score for measures 62-65. The right hand continues with a melodic line, and the left hand maintains the accompaniment. A slur is present over the final two measures of the right hand.

66

Musical score for measures 66-69. The right hand has a melodic line with a slur over the first two measures. The left hand continues with the accompaniment.

70

Musical score for measures 70-73. The right hand features a melodic line with a slur over the final two measures. The left hand continues with the accompaniment. The dynamic marking *mf* is present in the right hand.

74

Musical score for measures 74-77. The right hand has a melodic line with a slur over the first measure. The left hand continues with the accompaniment. The dynamic marking *aperto* is present in the left hand.

78

Musical score for measures 78-81. The right hand features a melodic line with a slur over the final measure. The left hand continues with the accompaniment. The dynamic marking *tr* is present in the right hand.

82

Musical score for measures 82-85. The right hand has a melodic line with a slur over the final measure. The left hand continues with the accompaniment.

86

*allarg.* *rapido*

90

*allarg. molto.* *a tempo*

93

97

101

105

*f*

109

*ff*

## BODRO : *Adagio cantabile*

### 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.

### Registration de l'*Adagio cantabile*

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*, Giudici & Strada, Torino, s.d. mais postérieur à 1870, réédition Paideia Bärenreiter 1983). 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 trois fascicules des *12 Suonate* s'appliquent à un orgue 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 1872 à Sant'Ambrogio (Cuneo).

Il s'agit d'un grand instrument de 16' à 2 claviers. 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 commande le Ripieno de base 16' et la «Cassa armonica», qui comprend des jeux de récit tels que flûtes 8' et 4', viole 8', anches douces et 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 les effets dynamiques signalés par des soufflets (ou mention *aperto* de la mesure 74). Ce dispositif si répandu ailleurs n'apparaît en Italie, sous diverses formes, que dans les années 1850.

Le second clavier agit sur un 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 demie, mais comprend un ripieno de base 16' complet jusqu'au 1/4' et bombardes 16' et 8'. Les effets de percussion sont nombreux : timbales dans les 12 tons (12 tuyaux légèrement désaccordés), tambour à quatre gros tuyaux de bois, *Banda albanese* (désignation de Lingiardi pour la triple percussion traditionnelle au XIXe en Italie : grosse caisse, cistre et cymbale) et enfin *Tam-tam* (sorte de gong) que Bodro appelle *Campana* (cloche) mais qui, selon Lingiardi, s'accorde mieux aux sons de l'orgue qu'une cloche normale.

Dans le cas de l'*Adagio cantabile*, le compositeur demande pour la nuance *p* deux jeux de diamètre étroit de 8' (violini) et la Dulciana qui est aussi un jeu étroit mais en 4' et en basse seulement (demi-jeu) comme la Viola, en plus doux. Cette registration veut imiter les instruments à cordes. Le *mf* demande des jeux d'anche avec une flûte (probablement de 8'), et l'accompagnement habituel : Viola 4' et Ottava 4' (équivalent du prestant) en basse. A la mesure 57, on ajoute le Czakan, forte flûte de 8'. La Viola bassi (4') y est déjà. Le *ff* comporte habituellement les jeux d'anches et le Ripieno. Si l'on ne dispose pas d'un orgue italien, on cherchera des sonorités à peu près équivalentes.

M. Bernard, Centre d'Etudes organistiques.

## BODRO : *Adagio cantabile*

### 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 Ivrea cathedral. 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.

### **Adagio cantabile 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*, Giudici & Strada, Turin, date unknown, but later than 1870, Paideia Bärenreiter reprint 1983). 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 two keyboards. 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 tracks the Ripieno (principal chorus) with a 16' foundation, and the "Cassa armonica" which includes swell stops like 8' and 4' flutes, 8' viola, soft reeds and *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 specified with hairpin signs (e.g. bar 74). This device so common elsewhere will not show up in Italy, under various shapes, until the 1850 years.

The second keyboard tracks a higher pressure windchest. 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 stop 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 together.

The pedalboard has a narrow compass: one and a half octave, but includes a 16' based 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) and last the *Tam-tam* (like a gong) called by Bodro *Campana* (bell) but which is, according to Lingiardi, more suited to organ tones than a regular bell.

In this *Adagio cantabile* for the *p* dynamic step the composer requires two narrow-sized 8' stops (*violini*) and the *Dulciana*, also a narrow stop but in 4' and only in basses (half-stop) like a softer *Viola*. This registration is supposed to imitate string instruments. The *mf* requires reed stops with a flute (probably 8') and the usual accompaniment: *Viola* 4' and *Ottava* 4' (equivalent to 4' principal) in basses. At bar 57 you add *Czakan*, a strong 8' flute. The *Viola bassi* (4') is already there. The *ff* usually includes reed stops and the *Ripieno*. If no Italian organ is accessible you will seek almost equivalent timbres.

M. Bernard, Centre d'Etudes organistiques.