

# **CARLO BODRO**

(1840 ? - 1900 ?)

## ***MARCIA FINALE***

8/12 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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# MARCIA FINALE

*Cassa armonica*  
**p** *Contrabassi*

*Tutti li Istrumenti a lingua*  
**mf** *Principale in 8 bassi e soprani, 8<sup>a</sup> bassi e*  
*Viola, Flauto traversiere, Czachan*  
*Ottavino soprani, Timpani e Bombarde*

Allegro

II organo chiuso

Measures 1-5: The organ part begins with a series of chords in the right hand and a steady eighth-note accompaniment in the left hand. The tempo is marked 'Allegro'.

Measures 6-10: The organ part continues with similar chordal textures. The instruction 'Aperto' appears in measure 9, indicating the organ is to be played open.

Measures 11-15: The organ part features more complex chordal structures and some melodic movement in the right hand.

Measures 16-20: The organ part becomes softer, marked 'pp Chiuso' in measure 17, indicating it should be played closed.

Measures 21-25: The organ part continues with a 'pp' dynamic marking in measure 24.

Measures 26-30: The organ part concludes with sustained chords in the right hand and a rhythmic accompaniment in the left hand.

31 *3<sup>a</sup> mano*  
*mf*

36

41

46 *ff*

51 *mf*

56 *ff*

61 *mf* Fine

66 *3<sup>a</sup> mano*

TRIO

*mf*

70

75

80

84

89

*ff*

94

Musical score for measures 94-98. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music features a melody in the treble staff with accents and a bass line with chords and eighth notes. A slur covers measures 95-97 in the treble staff.

99

Musical score for measures 99-103. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music features a melody in the treble staff with accents and a bass line with chords and eighth notes. A slur covers measures 100-102 in the treble staff.

104

Musical score for measures 104-108. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music features a melody in the treble staff with accents and a bass line with chords and eighth notes. A slur covers measures 105-107 in the treble staff.

109

Musical score for measures 109-112. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music features a melody in the treble staff with accents and a bass line with chords and eighth notes. A slur covers measures 110-112 in the treble staff.

113

Musical score for measures 113-117. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music features a melody in the treble staff with accents and a bass line with chords and eighth notes. A slur covers measures 114-116 in the treble staff.

118

Musical score for measures 118-122. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music features a melody in the treble staff with accents and a bass line with chords and eighth notes. A slur covers measures 119-121 in the treble staff. The text "D.C. al Fine" is written in the right margin of the system.

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 la *Marcia 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 *IP 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 *P 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 ondulant 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 : *Timpani*, 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* (3<sup>a</sup> Mano) est un petit abrégé en dessus qui actionne les touches à l'octave supérieure.

Dans le cas de la *Marcia Finale*, le compositeur demande pour le *p* tout le contenu de la boîte expressive (*Cassa armonica*) et à la pédale, la sousbasse 16' plus un bourdon de 8' (en Italie, toujours 16' + 8' liés). *Chiuso* et *Aperto* indiquent la dynamique fermée-ouverte. Pour le *mf* ce sont toutes les anches, le principal 8', la flûte 8', la *Czakan* 8', une flûte de 2' en dessus, avec le principal 4' en basses ainsi que la viole ou gambe 4' en basses. Pédale : on ajoute la bombarde et les timpani, ou quelque chose pouvant évoquer des timbales. Le trio doit se jouer en octaves si l'on ne dispose pas de la *terza mano*. Répétons que ce sont seulement les indications originales, l'exécutant fera ce qui lui semble bon.

M. Bernard, Centre d'Etudes organistiques.

## BODRO: *Marcia Finale*.

### 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 *Marcia 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<sup>o</sup> 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<sup>o</sup> 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 Italian percussion: bass drum, sistrum and cymbals). The *terza mano* (*3<sup>a</sup> mano*) is a small rollerboard in treble, which tracks the upper octave of keys.

In this *Marcia Finale*, the composer requires for the *p* dynamic level the entire swell box (*Cassa armonica*) and the 8' and 16' stopped (always coupled together in Italy). *Chiuso* and *Aperto* mean open/closed dynamics. The *mf* requires all reed stops, the 8' principal, 8' flute, 8' czakan, 2' flute in treble, 4' principal in basses and 4' viol or 4' gamba in basses. Pedal: add the bombard and the timpani, or something sounding like kettledrums. The trio must be played in octaves if there is no *terza mano*.

Again, these are only the original indications, the performer will rely on his own taste.

M. Bernard, Centre d'Etudes organistiques.