

C.BODRO

ALLEGRO BRILLANTE

PER LA CONSUMAZIONE

Ottava bassi, Viola e Violetta bassi; Flauto traverso e Duodecima soprani, Contrabassi.

Quasi tempo
di
Valzer

The musical score is written for piano and fagotto. It begins with a treble and bass clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked 'Quasi tempo di Valzer'. The score is divided into systems, each starting with a measure number. The first system (measures 1-5) features a forte (ff) dynamic. The second system (measures 6-12) includes a piano (p) dynamic and a crescendo. The third system (measures 13-18) features a decrescendo (dim.). The fourth system (measures 19-25) includes a decrescendo (dim.) and a fagotto entry. The fifth system (measures 26-30) features a fagotto entry. The sixth system (measures 31-35) features a fagotto entry. The seventh system (measures 36-40) features a fagotto entry. The score includes various musical notations such as notes, rests, and dynamic markings.

6 8

13 8

19 8

26 8

31 8

36 8

ff

p

dim.

Fagotto.

41 8 *f* *p* campanelli

47

53 *f* *pp* via il Fagotto

59 *ff*

65

72

77

Detailed description: This is a page of a musical score for a piano piece. It contains six systems of music, each with a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The first system (measures 41-46) features a melody in the right hand with eighth-note patterns and chords, while the left hand plays a steady eighth-note accompaniment. Dynamics range from *f* to *p*. The second system (measures 47-52) continues the melodic and accompanimental patterns. The third system (measures 53-58) introduces a new melodic line in the right hand, marked *f*, while the left hand remains accompanimental. The fourth system (measures 59-64) features a more complex melodic line in the right hand, marked *ff*. The fifth system (measures 65-71) shows a change in the right-hand melody, with some measures containing sustained chords. The sixth system (measures 72-77) continues the piece with similar melodic and accompanimental textures. The score includes various musical notations such as slurs, ties, and dynamic markings.

83

rullo

90

96

8

p

102

8

108

8

114

8

Fagotto.

118 8

122 8

126 8

130

ff ff p.

rullo.....

137

rullo.....

142

rullo.....

Explication des registrations demandées par les compositeurs turinois du XIXe.

Généralités.

Minoritaires, les instruments à deux claviers sont cependant assez répandus dans les villes. Le second clavier est conçu comme un Echo plutôt que comme un Positif ou un Récit. Plusieurs jeux sont coupés en basses (*Bi*) et dessus (*Si* ou *Sop*). D'autres sont des demi-jeux commençant à des hauteurs variables selon les facteurs et les dimensions de l'instrument. Les coupures les plus courantes en factures lombarde et piémontaise sont entre si_2 et do_3 , ou entre do_3 et $do\sharp_3$, plus rarement entre $do\sharp_3$ et $ré_3$.

Giuseppe Cerruti, organiste de la cathédrale de Turin, disposait d'un instrument de Calandra (1741) reconstruit par les frères Concone en 1780. On ignore sa composition, mais selon l'usage de ces facteurs pour les grands instruments, il avait vraisemblablement deux claviers, sans boîte expressive. Les registres demandés par ce compositeur sont identiques à ceux de la facture lombarde. Cerruti a d'ailleurs adapté la méthode d'orgue de G.P. Calvi (Milan, 1833).

Bodro composait pour un grand *organo-orchestra* de Lingiardi à deux claviers. On ignore sur quel instrument jouait Callisto Cerutti. Dans une certaine mesure, ces explications peuvent aussi servir pour les pièces des compositeurs lombards.

Les registres demandés. (les noms sont parfois au pluriel finissant par *i* ou *e*)

Principale : Montre 16' et 8'. Ce dernier est toujours coupé en *Bi* et *Si*.

Ottava ou *8a.* : Prestant 4', également coupé.

Flauto et *Flauto in 8a.* : Flûte de 4', jeu de dessus. Peut se joindre aux principaux.

Flauto traverso : Flûte de 8'.

Flagioletto : Flageolet, 2', jeu de dessus.

Ottavino : Flûte forte en 2'.

Viola : jeu étroit (gambe) de 4' en basses servant uniquement à l'accompagnement. Tirer en même temps l'Ottava 4' en basses, car ce jeu, employé seul, parle avec retard.

Voce umana : principal 8' (dessus) accordé 1/6 de ton (en principe) plus haut que le *Principale* 8' qui se tire toujours en même temps de façon à produire des battements. Ce couple oscillant se joue seul.

Fagotto : trompette 8' (basses) assez douce. S'unit bien au principal 8' pour les accompagnements.

Trombe : trompette 8' (dessus) ou bien jeu coupé plus fort que le *Fagotto*. S'unit au principal 8'

Oboe : jeu d'anche 8' (dessus). Se joue avec le *Flauto* 8', accompagné par la *Viola* 4' (plus l'*Ottava* 4').

Corno inglese : jeu d'anche 16' (dessus) qui ressemble au Cromorne en plus doux et moins cruchant, de même que le *Violoncello Si*. Le *Corno inglese* peut s'accompagner de *Corni dolci* (aussi en dessus) pour imiter la clarinette d'orchestre, ou bien d'une flûte 8'.

Clarone : jeu d'anche 4' assez doux (basses). Renforce les anches 8', ou sert pour l'accompagnement.

Accessoires.

Terza mano : troisième main. En dessus, un petit abrégé unit toutes les notes à leur octave supérieure.

Banda : percussion triple, formée d'une grosse caisse, d'une cymbale et d'un sistre frappés simultanément au moyen d'une pédale. D'origine toscane, elle est dérivée d'un accessoire identique monté sur certains pianofortes viennois et anglais entre 1800 et 1820 (Bernard, *Informazione organistica*, 1992).

Ripieno : ensemble de la série des principaux du 16' ou du 8' jusqu'au 1/2' quand il existe. Désigne aussi les pièces d'ouverture des messes pour orgue. En principe elle devaient être d'un style grave, *legato*, et plus ou moins fugué selon les capacités du compositeur.

Accompagnement.

Les jeux d'accompagnement en 4' dans les basses se jouent à l'octave inférieure pour ne pas franchir la limite de la coupure du clavier. Ce n'est pas indiqué sur la partition. Il faut parfois modifier certains accords ou notes, quand le compositeur n'en a pas tenu compte.

M. Bernard, Centre d'études organistiques.

Explanation of registrations requested by 19C Turin composers.

Although found in minority, two-manual instruments are rather common in cities. The second manual is more intended to be an Echo than a Choir or Swell.

Several stops are divided in bass (*Bi*) and treble (*Si* or *Sop*). Other are half-stops whose lowest pitch varies according to builders and instrument dimensions. The most common division with Lombardic and Piemontese builders is between B₃ and C₄, or C₃ and sometimes between C₃[#]₄ and D₄.

Giuseppe Cerruti, organist of the Turin cathedral, played an instrument by Calandra (1741) at his disposal, rebuild 1780 by Concone brothers. Its composition is unknown, but according to these builders' usage for great instruments it had likely two manuals without a swell box. Stops requested by this composer coincide with those of Lombard building. Cerruti otherwise adapted G.P. Calvi's teaching method (Milan, 1833).

Bodro wrote for Lingardi's two-manual *organo-orchestra*. The instrument played by Callisto Cerutti is unknown. The present explanation can somehow also be useful for Lombard composers' pieces.

Requested stops.. (names are sometimes at plural, ending with *i* or *e*)

Principale : 16' or 8' Diapason. This latter is always divided in *Bi* and *Si*.

Ottava or *8a.* : 4' Diapason, divided as well.

Flauto and *Flauto in 8a.* : 4' stop, treble only. Can be associated with diapasons.

Flauto traverso : 8' Flute.

Flagioletto : 2' Flageolet, treble stop.

Ottavino : loud 2' Flute.

Viola : narrow 4' gamba in basses intended for accompaniment only. Draw the 4' *Ottava* with it because this stop speaks with delay when alone.

Voce umana : 8' diapason (treble) tuned a 1/6 tone (in theory) higher than the *Principale* 8', always drawn together so as to make beats audible. No other stops are added to this undulating pair.

Fagotto : rather soft 8' trumpet (basses). Melts well with the *principale* 8' for accompaniment.

Trombe : 8' trumpet (treble) or divided stop louder than the *Fagotto*. Melts well with *Principale* 8'

Oboe : 8' reed stop (treble). Is played with *Flauto* 8', accompanied with the 4' *Viola* (and the 4' *Ottava*).

Corno inglese : 16' reed stop (treble) similar to the *Cromorne* but softer and without the French character, as well as *Violoncello Si*. The *Corno inglese* can be accompanied with *Corni dolci* (treble as well) to imitate orchestra clarinet, or a with a 8' flute.

Clarone : rather soft 4' reed stop (basses). Strengthen the 8' reeds, or is used for accompaniment.

Accessories.

Terza mano : Third hand. A small rollerboard couples all treble notes to their upper octave.

Banda : triple percussion instrument: kettledrum, cymbal and sistrum, stroke together with a pedal. Originating from Tuscany, it derives from an identical accessory present on some Viennese and English pianofortes between 1800 and 1820 (Bernard, *Informazione organistica*, 1992).

Ripieno : association of Principals from 16' or 8' up to 1/2' when present. Also denotes introduction pieces in organ masses. They had to be in a grave style, *legato*, and more or less *fugato* according to the composer's abilities.

Accompaniment.

4' accompaniment bass stops are played an octave lower to avoid crossing the division of the manual. This is not stated on the score. Sometimes some chords or notes must be arranged when the composer did not take this into account.

M. Bernard, Centre d'études organistiques.