

# **CARLO BODRO**

(1840 ? - 1900 ?)

## ***ALLEGRO SINFONICO***

1/12 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**

<http://imslp.org>

# ALLEGRO SINFONICO

*Tutta la Cassa armonica*

**p** *con principale 2° Soprani in 8  
Ottava bassi e Soprani*

*Principale 1° Bassi e Soprani in 8*

**mf** *Trombe e Fagotti, Cornetto.*

**Maestoso**

Musical score for measures 1-4. The piece is in 3/4 time and B-flat major. The upper staff (treble clef) features a melodic line with eighth and sixteenth notes, while the lower staff (bass clef) provides a harmonic accompaniment with chords and single notes.

Musical score for measures 5-8. The upper staff continues the melodic line with some rests, and the lower staff features a more active accompaniment with eighth-note patterns. A **pp** dynamic marking is present at the end of measure 8.

**All° vivace**

Musical score for measures 9-14. The tempo changes to All° vivace and the time signature to 2/4. The upper staff has a very active melodic line with many sixteenth notes, and the lower staff has a steady accompaniment of chords.

Musical score for measures 15-19. The upper staff continues the rapid melodic line, and the lower staff maintains the chordal accompaniment.

Musical score for measures 20-25. The upper staff continues the rapid melodic line, and the lower staff maintains the chordal accompaniment.

Musical score for measures 26-31. The upper staff continues the rapid melodic line, and the lower staff maintains the chordal accompaniment.

31

*ff*

*Red.*

This system contains measures 31 through 36. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a rhythmic accompaniment with chords and moving lines. A dynamic marking of *ff* is present, and the word *Red.* is written below the first measure.

37

This system contains measures 37 through 43. The right hand continues with intricate melodic patterns, while the left hand maintains a steady accompaniment. The dynamic remains *ff*.

44

*mf*

This system contains measures 44 through 49. The right hand has a more active, rhythmic melody. The left hand accompaniment consists of chords with a consistent bass line. A dynamic marking of *mf* is shown.

50

This system contains measures 50 through 54. The right hand continues with a rhythmic, eighth-note melody. The left hand accompaniment is composed of chords with a steady bass line.

55

This system contains measures 55 through 59. The right hand melody remains rhythmic and active. The left hand accompaniment continues with chords and a steady bass line.

60

This system contains measures 60 through 64. The right hand melody is rhythmic and active. The left hand accompaniment consists of chords with a steady bass line.

65

*Il organo*

*pp*

This system contains measures 65 through 70. The right hand melody is rhythmic and active. The left hand accompaniment consists of chords with a steady bass line. A dynamic marking of *pp* is shown, and the instruction *Il organo* is written above the final measure.

71

Musical score for measures 71-77. The right hand features a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. The left hand plays a steady eighth-note accompaniment.

78

*aperto*  
*cresc.*

*Red.*

Musical score for measures 78-84. The right hand continues with complex rhythmic patterns. The left hand features a series of chords with a *Red.* (ritardando) marking. The *aperto* and *cresc.* markings are present.

85

*P organo*

Musical score for measures 85-91. The right hand has complex rhythmic patterns. The left hand features a series of chords with a *P organo* marking.

92

Musical score for measures 92-98. The right hand has complex rhythmic patterns. The left hand features a series of chords with a *rullo* marking.

99

*rullo* *rullo* *rullo*

Musical score for measures 99-105. The right hand has complex rhythmic patterns. The left hand features a series of chords with a *rullo* marking.

106

*pp*

*rullo*

Musical score for measures 106-112. The right hand has complex rhythmic patterns. The left hand features a series of chords with a *pp* marking and a *rullo* marking.

113

Musical score for measures 113-119. The right hand has complex rhythmic patterns. The left hand features a series of chords.

119

Musical score for measures 119-124. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a complex, rhythmic melody with many sixteenth notes and slurs. The bass staff provides a harmonic accompaniment with block chords and some moving lines.

125

Musical score for measures 125-130. The treble staff continues with the intricate melodic pattern. The bass staff has a more active role with some eighth-note patterns.

131

Musical score for measures 131-135. A dynamic marking of *mf* (mezzo-forte) is placed above the treble staff in measure 134. The treble staff shows a change in melodic texture, and the bass staff has some rests.

136

Musical score for measures 136-141. The treble staff has a more active melodic line with many sixteenth notes. The bass staff continues with block chords.

142

Musical score for measures 142-147. The treble staff features a rhythmic pattern of eighth notes. The bass staff has a steady accompaniment of block chords.

148

Musical score for measures 148-152. The treble staff continues with the eighth-note rhythmic pattern. The bass staff has a consistent accompaniment.

153

Musical score for measures 153-157. A dynamic marking of *pp* (pianissimo) is placed above the treble staff in measure 156. The treble staff has a melodic line with some rests, and the bass staff has a steady accompaniment.

159

Musical score for measures 159-164. The system consists of a treble and bass clef. The treble clef contains a series of chords and arpeggiated figures. The bass clef contains a steady accompaniment of chords with a rhythmic pattern of eighth notes.

165

Musical score for measures 165-170. The system consists of a treble and bass clef. The treble clef contains a series of chords and arpeggiated figures. The bass clef contains a steady accompaniment of chords with a rhythmic pattern of eighth notes. Dynamic markings include *cresc.* and *aperto*.

171

Musical score for measures 171-176. The system consists of a treble and bass clef. The treble clef contains a series of chords and arpeggiated figures. The bass clef contains a steady accompaniment of chords with a rhythmic pattern of eighth notes. Dynamic markings include *p<sup>o</sup> organo* and *mf*.

177

Musical score for measures 177-181. The system consists of a treble and bass clef. The treble clef contains a series of chords and arpeggiated figures. The bass clef contains a steady accompaniment of chords with a rhythmic pattern of eighth notes. There are accents (>) over some notes in the treble clef.

182

Musical score for measures 182-188. The system consists of a treble and bass clef. The treble clef contains a series of chords and arpeggiated figures. The bass clef contains a steady accompaniment of chords with a rhythmic pattern of eighth notes. A dynamic marking of *ff* is present.

189

Musical score for measures 189-194. The system consists of a treble and bass clef. The treble clef contains a series of chords and arpeggiated figures. The bass clef contains a steady accompaniment of chords with a rhythmic pattern of eighth notes. There are accents (>) over some notes in the treble clef. The word *rullo* is written below the bass clef in four places.

195

202

rullo rullo rullo rullo

208

213

219

225

## BODRO : *Allegro Sinfonico en ré mineur.*

### 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 del'*Allegro Sinfonico*.

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 trois fascicules des *12 Suonate* s'appliquent à un orgue typique du facteur Luigi Lingiard (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. Selon la terminologie propre à Lingiard, 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<sup>o</sup> 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 les effets dynamiques signalés par l'indication *chiuso* ou *aperto*. 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<sup>o</sup> 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 Lingiard (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 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 quatre gros tuyaux de bois, la *Banda albanese* (désignation de Lingiard 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 Lingiard, s'accorde mieux aux sons de l'orgue qu'une cloche normale. 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 l'*Allegro sinfonico*, le compositeur demande pour la nuance *p* le contenu de la boîte expressive plus le second principal 8' en dessus seulement et l'*ottava* 4' (prestant) complet. Pour le *mf*, on ajoutera le premier Principal 8' entier, la Trompette 8' et le Cornet. *Rullo* indique un roulement de tambour et *aperto* l'ouverture complète de la boîte expressive.

M. Bernard, Centre d'Etudes organistiques.



## BODRO : *Allegro Sinfonico in D minor*.

### 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 Sinfonico* 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. 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' 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 by *chiuso* or *aperto*. 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' 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. The *terza mano* (*3<sup>a</sup> mano*) is a small rollerboard in treble, which tracks the upper octave of keys.

In this *Allegro Sinfonico*, for the *p* dynamic step the composer requires all the swell box stops plus the second 8' principal in treble only. The *mf* requires adding the whole first 8' Principal, the 8' Trumpet and the Cornet. *Rullo* means a drum roll and *aperto* means full opening of the swell box.

M. Bernard, Centre d'Etudes organistiques.