

CARLO BODRO

(1840 ? - 1900 ?)

ALLEGRO MARZIALE

7/12 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 MARZIALE

Cassa armonica
p *Trombe in 8 e Fagotti*
Ottava bassi e Contrabassi e quinta di rinforzo

Czachan Flauto traversiere Tutti gli Instrumenti
mf *a lingua Principale in 8 bassi e soprani.*
Ottavino soprani Timpani

All^o marziale assai mod^{to}.

7 *mf*

Musical score for measures 7-8. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music features a mix of chords and moving lines. A dynamic marking of *mf* is present at the beginning of the system.

3

Musical score for measures 9-10. The system consists of two staves: a treble clef staff and a bass clef staff. The music continues with similar rhythmic patterns and chordal textures.

6 *p*

Musical score for measures 11-12. The system consists of two staves: a treble clef staff and a bass clef staff. A dynamic marking of *p* is present at the end of the system.

9

Musical score for measures 13-14. The system consists of two staves: a treble clef staff and a bass clef staff. The music features a melodic line in the treble and a supporting bass line.

12 *mf*

Musical score for measures 15-16. The system consists of two staves: a treble clef staff and a bass clef staff. A dynamic marking of *mf* is present at the end of the system.

15

Musical score for measures 17-18. The system consists of two staves: a treble clef staff and a bass clef staff. The music concludes with a final chord in the bass and a melodic flourish in the treble.

18

Musical score for measures 18-20. Treble and bass staves. Measure 18 has a fermata on the bass staff. Measure 19 has a fermata on the treble staff. Measure 20 has a fermata on the bass staff.

21

Musical score for measures 21-23. Treble and bass staves. Measure 21 has a fermata on the treble staff. Measure 22 has a fermata on the treble staff. Measure 23 has a fermata on the treble staff. Dynamics: *ff*, *p*.

24

Musical score for measures 24-26. Treble and bass staves. Measure 24 has a fermata on the treble staff. Measure 25 has a fermata on the treble staff. Measure 26 has a fermata on the treble staff.

27

Musical score for measures 27-30. Treble and bass staves. Measure 27 has a fermata on the treble staff. Measure 28 has a fermata on the treble staff. Measure 29 has a fermata on the treble staff. Measure 30 has a fermata on the treble staff. Dynamics: *ff*. Tempo: *Adagio*. Text: *Campana*, *Voci umane*.

31

Musical score for measures 31-38. Treble and bass staves. Measure 31 has a fermata on the treble staff. Measure 32 has a fermata on the treble staff. Measure 33 has a fermata on the treble staff. Measure 34 has a fermata on the treble staff. Measure 35 has a fermata on the treble staff. Measure 36 has a fermata on the treble staff. Measure 37 has a fermata on the treble staff. Measure 38 has a fermata on the treble staff.

39

Musical score for measures 39-46. Treble and bass staves. Measure 39 has a fermata on the treble staff. Measure 40 has a fermata on the treble staff. Measure 41 has a fermata on the treble staff. Measure 42 has a fermata on the treble staff. Measure 43 has a fermata on the treble staff. Measure 44 has a fermata on the treble staff. Measure 45 has a fermata on the treble staff. Measure 46 has a fermata on the treble staff.

46... 1° tempo

II organo
pp
3
senza Ped.

Musical score for measures 46-52. The piece is in G major (one sharp) and 3/4 time. The tempo is marked '1° tempo'. The score is for organ, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The dynamic is *pp* (pianissimo). There are three ledger lines above the treble clef. The instruction 'senza Ped.' (without pedal) is written below the bass staff.

53

cresc.
Aperto
Ped.

Musical score for measures 53-59. The score continues with the organ. The dynamic is *cresc.* (crescendo). The instruction 'Aperto' (open) is written above the treble staff, and 'Ped.' (pedal) is written below the bass staff.

60

mf
pp
senza Ped.

Musical score for measures 60-66. The dynamic is *mf* (mezzo-forte) in measure 60 and *pp* (pianissimo) in measure 61. The instruction 'senza Ped.' (without pedal) is written below the bass staff.

67

cresc.

Musical score for measures 67-73. The dynamic is *cresc.* (crescendo).

74

Chiuso
mf
pp
senza Ped.

Musical score for measures 74-79. The instruction 'Chiuso' (closed) is written above the treble staff. The dynamic is *mf* (mezzo-forte) in measure 74 and *pp* (pianissimo) in measure 75. The instruction 'senza Ped.' (without pedal) is written below the bass staff.

80

Musical score for measures 80-85. The score continues with the organ. The dynamic is *pp* (pianissimo).

86

Musical score for measures 86-92. The score continues with the organ. The dynamic is *pp* (pianissimo).

92

mf

95

98

101

sf *sf* *sf* *sf* *sf* *sf*

104

sf *sf* *sf* *sf* *sf*

107

sf

110

Detailed description: This image shows a page of a musical score for a piece titled 'Allegro Marziale' by C. Bodro. The score is written for piano and is divided into seven systems, each containing a grand staff (treble and bass clefs). The measures are numbered 92, 95, 98, 101, 104, 107, and 110. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf* (mezzo-forte) and *sf* (sforzando). There are also accents (>) and slurs over the notes. The piece concludes with a double bar line and a fermata over the final note in measure 110.

BODRO : *Allegro Marziale*.

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. Il a dû être pendant quelques temps organiste de l'église de Don Bosco, Sa. Maria Ausiliatrice. Ses œuvres sont aussi publiées par d'autres éditeurs à Turin et même à Milan.

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

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 clavier supérieur (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 clavier inférieur (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 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), cloche (*Campana*), registre de dessus de petits timbres (*Campanelli*).

Dans le cas de l'*Allegro Marziale*, le compositeur demande pour le *p* tout le contenu de la boîte expressive (*Cassa armonica*) plus la trompette de 8' en basses et dessus et le principal 4' en basses. L'imposante pédale comprend la sousbasse 16' plus un 8' (en Italie, toujours 16' + 8' ensemble) renforcés par une quinte 2'2/3. *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 (*Ottavino*). Pédale : on ajoute les *timpani*, ou quelque chose pouvant évoquer des timbales. Répétons que ce sont seulement les indications originales, l'exécutant fera ce qui lui semble bon.

M. Bernard, Centre d'Etudes organistiques.

BODRO: *Allegro Marziale*.

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. He must have been organist of the Don Bosco church, Sa. Maria Ausiliatrice for some time. His works are also edited by other publishers in Turin and even in Milan.

Translation of the *Allegro Marziale* 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 Cavaillé-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 upper keyboard (called here *II^o Organo* because it is the upper one) 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 lower 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 Italian percussion: bass drum, sistrum and cymbals), bell (*Campana*), treble stop of small chimes (*Campanelli*).

In this *Allegro Marziale*, the composer requires for the *p* dynamic level the entire swell box (*Cassa armonica*), the 8' trumpet (bass and treble) and the 4' principal in basses. The impressive pedale includes the 16' subbass with a 8' (always associated together in Italy) and with a 2' 2/3 fifth. *Chiuso* and *Aperto* mean open/closed dynamics. The *mf* requires all reed stops, the 8' principal, 8' flute, 8' czakan, 2' flute in treble (*Ottavino*), 4' principal in basses and 4' viol or 4' gamba in basses. Pedal: add the *timpani*, or something sounding like kettledrums.

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

M. Bernard, Centre d'Etudes organistiques.