

CARLO BODRO

(1840 ? - 1900 ?)

ALLEGRO SINFONICO

9/12 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 *mf*

Tutti gl'Instrumenti a lingua
Principale in 8 bassi e soprani
Flauto traversiere, Cornetto,
Viola e Violetta Bassi

Allegro moderato

The image shows a piano accompaniment score for the piece 'Allegro Sinfonico'. The score is written for piano and consists of seven systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked 'Allegro moderato'. The score begins with a dynamic marking of *p* (piano) and a tempo marking of *mf* (mezzo-forte). The first system (measures 1-3) features a melodic line in the treble clef and a bass line in the bass clef. The second system (measures 4-7) continues the melodic and bass lines. The third system (measures 8-10) introduces a new melodic line in the treble clef, marked *p*, and a bass line. The fourth system (measures 11-13) continues the melodic and bass lines. The fifth system (measures 14-16) continues the melodic and bass lines. The sixth system (measures 17-19) continues the melodic and bass lines. The seventh system (measures 20-22) continues the melodic and bass lines, with a *cresc.* (crescendo) marking in the bass line.

23

23

f

This system contains measures 23, 24, and 25. The music is in a key with one sharp (F#) and a 2/4 time signature. Measure 23 starts with a treble clef and a key signature of one sharp. The melody in the treble clef features a series of eighth notes with a slur, while the bass clef provides a rhythmic accompaniment of quarter notes. A dynamic marking of *f* (forte) is placed above the first measure of this system.

26

26

This system contains measures 26, 27, and 28. The treble clef part consists of a continuous eighth-note pattern with a slur. The bass clef part consists of quarter notes, some of which are beamed together.

29

29

This system contains measures 29, 30, 31, and 32. The treble clef part has a melodic line with slurs and a dynamic marking of *p* (piano) in measure 30. The bass clef part continues with a steady accompaniment of quarter notes.

33

33

ff

This system contains measures 33, 34, and 35. Measure 33 begins with a dynamic marking of *ff* (fortissimo). The treble clef part features a complex texture with sixteenth-note patterns and slurs. The bass clef part has a more rhythmic accompaniment.

36

36

This system contains measures 36, 37, and 38. The treble clef part continues with intricate sixteenth-note passages and slurs. The bass clef part provides a harmonic foundation with quarter notes.

39

39

This system contains measures 39, 40, and 41. The treble clef part shows a melodic line with slurs and a dynamic marking of *p* (piano) in measure 40. The bass clef part has a steady accompaniment.

42

42

p

This system contains measures 42, 43, 44, and 45. Measure 42 starts with a dynamic marking of *p* (piano). The treble clef part features a melodic line with slurs and accents. The bass clef part has a steady accompaniment of quarter notes.

45...

Measures 45-48 of the musical score. The right hand features a complex, flowing melodic line with many slurs and ties. The left hand provides a steady accompaniment of chords. A dynamic marking of *f* (forte) is present at the beginning of the system.

49

Measures 49-52 of the musical score. The right hand continues with its intricate melodic pattern, while the left hand maintains the chordal accompaniment.

53

Measures 53-57 of the musical score. The right hand's melodic line becomes more rhythmic and chordal. The left hand continues with the accompaniment. A dynamic marking of *pp* (pianissimo) is present at the beginning of the system.

58

Measures 58-61 of the musical score. The right hand features a series of chords with some melodic movement. The left hand continues with the accompaniment. The instruction *aperto cresc.* (open and crescendo) is written above the right hand staff.

62

Measures 62-66 of the musical score. The right hand continues with a series of chords. The left hand continues with the accompaniment.

67

Measures 67-70 of the musical score. The right hand continues with a series of chords. The left hand continues with the accompaniment. The instruction *3^a mano* (third hand) is written above the right hand staff.

71

Measures 71-74 of the musical score. The right hand continues with a series of chords. The left hand continues with the accompaniment.

76

ff

This system contains measures 76 to 80. The right hand features a complex, rhythmic melody with many beamed notes and slurs. The left hand provides a steady accompaniment with chords and moving lines. A fortissimo (*ff*) dynamic marking is present.

81

ff

This system contains measures 81 to 87. The right hand continues with its intricate melodic pattern. The left hand accompaniment remains consistent. A fortissimo (*ff*) dynamic marking is present.

88

senza 3^a mano
p

This system contains measures 88 to 93. The right hand has rests for the first two measures, then resumes with a melodic line. The left hand continues with its accompaniment. A piano (*p*) dynamic marking is present. The instruction *senza 3^a mano* is written above the right hand.

94

This system contains measures 94 to 97. The right hand has a melodic line with slurs. The left hand accompaniment continues.

98

Aperto
Chiuso

This system contains measures 98 to 101. The right hand features a melodic line with slurs. The left hand accompaniment continues. The instruction *Aperto* is written above the right hand in the first measure, and *Chiuso* is written above in the third measure.

102

cresc

This system contains measures 102 to 105. The right hand has a melodic line with slurs. The left hand accompaniment continues. A crescendo (*cresc*) marking is present.

106

f

This system contains measures 106 to 110. The right hand has a melodic line with slurs. The left hand accompaniment continues. A forte (*f*) dynamic marking is present.

110

pp

Measures 110-112: Treble clef with a key signature of one sharp (F#). The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment of eighth notes.

113

Measures 113-115: Continuation of the melodic and accompanimental patterns from the previous system.

116

mf

Measures 116-118: The right hand continues with a more active melodic line, and the left hand accompaniment becomes more complex with some chords.

119

Measures 119-121: Further development of the melodic and accompanimental themes.

122

Measures 122-124: The right hand features a dense, flowing melodic passage, while the left hand accompaniment remains consistent.

125

pp

Measures 125-127: The right hand has a more rhythmic, chordal texture, and the left hand accompaniment is simpler, consisting of eighth notes.

128

Measures 128-130: Continuation of the chordal texture in the right hand and eighth-note accompaniment in the left hand.

132

cresc. *aperto*

135

139

3ª mano

142

145

149

153

BODRO : *Allegro Sinfonico in C.*

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 Sinfonico en do.*

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. Il possède deux claviers.

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). La *terza mano* (*3^a Mano*) est un petit abrégé en dessus qui actionne les touches à l'octave supérieure.

Dans le cas de l'*Allegro Sinfonico en do*, le compositeur demande pour le *p* tout le contenu de la boîte expressive (*Cassa armonica*) plus le principal 4' (prestant) en basses et dessus. A la pédale : sousbasse 16' plus un 8' (le jeu de *Contrabassi* comprend toujours 16' + 8' ensemble). *Chiuso* et *Aperto* indiquent la dynamique fermée-ouverte. A la mesure 69 entre la *terza mano* indiquant la doublure à l'octave de la partie supérieure. Répétons que ce sont seulement les indications originales, l'exécutant fera ce qui lui semble bon.

M. Bernard, Centre d'Etudes organistiques.

BODRO: *Allegro Sinfonico in C*.

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 Sinfonico in C* 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. It has two keyboards.

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). The *terza mano* (3^a *mano*) is a small rollerboard in treble, which tracks the upper octave of keys.

In this *Allegro Sinfonico in C*, 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 and treble. Pedal: 16' subbass and a 8' (the *contrabassi* always includes 16' and 8' together). *Chiuso* and *Aperto* mean open/closed dynamics. The *mf* requires all reed stops, the 8' principal, 8' flute, cornet, 8' and 4' viols in basses. The *terza mano* comes in at bar 69, meaning doubling the upper parts in upper octaves.

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

M. Bernard, Centre d'Etudes organistiques.