

# CARLO BODRO

(1840 ? - 1900 ?)

## *ALLEGRO BRILLANTE*

11/12 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 BRILLANTE

*Flauto traversiere e Duodecima soprani*  
**p** *Dulciana, Viola e 8<sup>a</sup> bassi*  
*Contrabassi e Quinte di essi*

*Tutti gl'Instrumenti a lingua*  
**mf** *Principale in 8 bassi Cornetto,*  
*Czakan, Terza mano e Timpani*  
*ai pedali*

Allegro

The musical score is written for a piano and flute/duodecime. It consists of six systems of staves, each with a treble and bass clef. The key signature has one sharp (F#). The tempo is marked 'Allegro'. The score includes various musical notations such as notes, rests, and dynamic markings. The first system starts with a forte (ff) dynamic. The second system includes piano (p) markings. The third system has a forte (f) marking. The fourth system has a piano (p) marking. The fifth system has a piano (p) marking. The sixth system has a forte (f) marking. The score is divided into measures by bar lines, with some measures containing multiple notes or rests. The overall structure is a continuous piece of music.

8

37

43

49

54

59

64

68

*p Campanelli*

This musical score is for a piece titled 'Allegro brillante' by C. Bodro. It is written for piano and features a variety of musical textures and techniques. The score is divided into systems, each with a measure number at the beginning. The first system (measures 37-42) includes a first ending bracket and a repeat sign. The second system (measures 43-48) continues the melodic and harmonic development. The third system (measures 49-53) features a repeat sign and a first ending bracket. The fourth system (measures 54-58) includes a dynamic marking of *p* (piano) and the instruction *Campanelli*, which refers to a specific piano technique. The fifth system (measures 59-63) shows a continuation of the melodic lines. The sixth system (measures 64-67) continues the piece. The seventh system (measures 68-72) concludes the excerpt with a final cadence. The score is written in a key with three flats (B-flat major or D-flat minor) and a 2/4 time signature. The notation includes treble and bass staves, chords, single notes, and various musical ornaments and techniques.

73

*ff*

*Red.*

78

83

*p*

89

94

99

*Cassa armonica*

104

*senza Campanelli e Cassa armonica*

8

This musical score is for a piece titled 'Allegro brillante' by C. Bodro. It is written for piano and features a variety of musical textures and dynamics. The score is divided into systems, each with a measure number at the beginning. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The piece begins with a forte (ff) dynamic and a 'Red.' (ritardando) marking. The first system (measures 73-77) shows a rapid sixteenth-note melody in the right hand and a bass line with chords and single notes in the left hand. The second system (measures 78-82) continues this texture. The third system (measures 83-88) introduces a piano (p) dynamic and features a more complex, arpeggiated texture in the right hand. The fourth system (measures 89-93) returns to a more rhythmic, eighth-note pattern. The fifth system (measures 94-98) continues this pattern. The sixth system (measures 99-103) introduces a 'Cassa armonica' (armonica) effect, indicated by a bracket and the text 'Cassa armonica'. The seventh system (measures 104-108) is marked 'senza Campanelli e Cassa armonica' (without Campanelli and Armonica) and features a more complex, arpeggiated texture in the right hand. The piece ends with a final chord in measure 108.

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs). The measures are numbered as follows:

- System 1 (Measures 110-115):** Measure 110 starts with a forte (**f**) dynamic and an 8-measure rest. The music features complex chordal textures and some melodic lines.
- System 2 (Measures 116-121):** Measure 116 begins with a mezzo-forte (**mf**) dynamic. The texture continues with dense chords and some melodic movement.
- System 3 (Measures 122-127):** Measure 122 starts with a piano (**p**) dynamic. The music features a more active bass line with eighth-note patterns.
- System 4 (Measures 128-133):** Measure 128 begins with a mezzo-forte (**mf**) dynamic. The texture is dense with many chords.
- System 5 (Measures 134-138):** Measure 134 starts with a forte (**f**) dynamic. The music features a prominent melodic line in the treble and a more active bass line.
- System 6 (Measures 139-144):** Measure 139 begins with a fortissimo (**ff**) dynamic. The music features a very active, rapid melodic line in the treble and a more active bass line.

## BODRO : *Allegro Brillante*.

### 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 Brillante*.

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 à deux claviers 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, fruit de ses contacts avec A. Cavaillé-Coll à partir de 1856. Selon la terminologie propre à Lingiard, 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<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 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<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 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 Lingiard 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 l'*Allegro brillante*, le compositeur demande pour le *p* la flûte 8' et le nasard 2'2/3, accompagnés par deux jeux gambés de 8' et 4' (*Dulciana* et *Viola*) et le principal 4' en basses seulement. A la pédale : sousbasse 16' plus un 8' (le jeu de *Contrabassi* comprend toujours 16' + 8' ensemble) et le 2'2/3 de pédale. *Chiuso* et *Aperto* indiquent la dynamique fermée-ouverte. Pour le *mf* il faut tous les jeux d'anches, le cornet, le principal 8' en basses seulement et la *Czakan* 8'. La *Terza mano* est notée par le signe 8 - - - -. Ajouter à la pédale les *Timpani* ou quelque chose imitant 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 Brillante 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 Brillante* 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. It has two keyboards.

The upper keyboard (called here *II<sup>o</sup> 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<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 *Allegro Brillante*, the composer requires for the *p* dynamic level the 8' flute and the nazard 2'2/3, accompanied by two string-tone 8' and 4' stops and the 4' principal in bass only. Pedal: 16' subbass plus a 8' (the *Contrabassi* stop always includes 16' and 8' together). *Chiuso* and *Aperto* denote the closed/open dynamics. The *mf* requires all reed stops, the cornet, the 8' principal in basses only and the 8' *Czakan*. La *Terza mano* is noted with the 8 - - - sign. Add the *Timpani* to the pedal or something imitating kettledrums.

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

M. Bernard, Centre d'Etudes organistiques.

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