

CARLO BODRO

(1850 ? - 1900 ?)

ALLEGRO SINFONICO

Per Organo

Transcription et révision de Jean-Pierre Coulon

Notice de Michelle Bernard

Tutta la Cassa armonica
p *Principale Soprani e Flauto traversiere*
Ottava bassi e Viola, Contrabassi

Tutti i registri a lingua
mf *Principale in 8 bassi e soprani*
Cornetto

The image displays a musical score for piano and strings, spanning measures 8 to 37. The score is written in 2/4 time and features a key signature of one sharp (F#). The piano part is in the upper staves, and the string part is in the lower staves. The score is divided into systems, with measures 8, 17, 22, 27, 32, and 37 marked at the beginning of each system. The piano part includes various melodic lines, some with slurs and ties, and some with dynamic markings like *pp* (pianissimo). The string part provides harmonic support with chords and moving lines. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible.

43 8

48 8

53 8 *ff*

59

65

72

78 Campana

85 *mf*

92

98

105 *pp*

112 *rall.*

119 *a tempo* *pp*

126 *mf*

The musical score consists of seven systems of two staves each. The first system (measures 85-91) begins with a mezzo-forte (mf) dynamic. The second system (measures 92-97) continues the melodic and harmonic development. The third system (measures 98-104) shows a shift in texture with more sustained notes in the left hand. The fourth system (measures 105-111) introduces a pianissimo (pp) dynamic. The fifth system (measures 112-118) includes a 'rall.' (ritardando) marking. The sixth system (measures 119-125) returns to the original tempo ('a tempo') and features a pianissimo (pp) dynamic. The final system (measures 126-132) concludes with a mezzo-forte (mf) dynamic.

133 *3^a mano*

141

148 *pp* *senza 3^a mano*

155 8

161 8

167 8

172 8 *pp*

The musical score consists of six systems of piano music. The first system (measures 133-140) begins with a forte (*ff*) dynamic and includes a *3^a mano* (third hand) instruction. The second system (measures 141-147) continues the texture. The third system (measures 148-154) introduces a piano (*pp*) dynamic and a *senza 3^a mano* instruction. The fourth system (measures 155-160) features an octave (*8*) marking. The fifth system (measures 161-166) also includes an octave marking. The sixth system (measures 167-172) concludes with a piano (*pp*) dynamic and an octave marking. The notation includes various articulations such as slurs, ties, and accents, as well as specific fingerings and dynamic markings.

178 8

183 8

188 8 Maggiore

193 *mf*

199

205

212 *pp*

The musical score consists of seven systems of piano music. Each system has a treble and bass staff. The key signature is G major (one sharp) from measure 178 to 187, and changes to A major (two sharps) at measure 188, indicated by the word 'Maggiore'. The time signature is 4/4. The music is characterized by intricate right-hand passages, often with slurs and ties, and more rhythmic left-hand accompaniment. Dynamic markings include *mf* (mezzo-forte) at measure 193 and *pp* (pianissimo) at measure 212. The score concludes with a final chord in A major.

218

225 *Più mosso*
rall. molto *mf*

232

240

247 *3^a mano*
string. sempre e ff

253 *rullo*

261 *fff*

The musical score consists of seven systems of piano notation. The first system (measures 218-224) features a right-hand melody of eighth-note arpeggiated chords and a left-hand accompaniment of sustained chords. The second system (measures 225-231) begins with a 'rall. molto' marking and a 'mf' dynamic, showing a change in the right-hand texture. The third system (measures 232-239) continues with similar textures. The fourth system (measures 240-246) shows more complex right-hand figures. The fifth system (measures 247-252) is marked '3^a mano' and 'string. sempre e ff', featuring a dense texture of sustained chords in both hands. The sixth system (measures 253-260) is marked 'rullo' and features a series of accented chords in both hands. The seventh system (measures 261-267) is marked 'fff' and features a very dense texture of sustained chords, ending with a final cadence.

BODRO : *Allegro sinfonico (en la)*.

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.

L'orgue de Bodro.

La registration qu'indique l'auteur est caractéristique de l'époque, comme on le voit dans le traité contemporain de G. Arrigo (*Trattato teorico-pratico per Organo*, Giudici & Strada, Torino, s. d. mais postérieur à 1870, réédition Paideia Bärenreiter 1983). Des détails sont donnés dans nos notices des pièces de G. Cerruti et C. Cerutti sur ce site.

La majorité des registrations demandées dans les trois fascicules des *12 Suonate* s'appliquent à un orgue typique du facteur Luigi Lingiardi (Pavie) après 1860, tel que celui construit en 1866 à S. Francesco (Pavie) ou, sans grande différence, en 1870 à Sa. Maria Ausiliatrice (Turin) et en 1872 à Sant'Ambrogio (Cuneo).

Il s'agit d'un grand instrument de 16' à deux claviers. 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 premier clavier commande le Ripieno de base 16' et la «Cassa armonica», qui comprend des jeux de récit tels que flûtes 8' et 4', viole 8', anches douces et 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 des soufflets. Ce dispositif si répandu ailleurs n'apparaît en Italie, sous diverses formes, que dans les années 1850.

Le second clavier agit sur un sommier à pression plus forte. Il porte en général un cornet décomposé de cinq rangs, 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 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, mais comprend un ripieno de base 16' complet jusqu'au 1/4' et bombardes 16' et 8'. Les effets de percussion sont nombreux : timbales dans les 12 tons (12 tuyaux légèrement désaccordés), *Rullo* : quatre gros tuyaux de bois désaccordés imitant un tambour, *Banda albanese* (désignation de Lingiardi pour la triple percussion traditionnelle : grosse caisse, cistre et cymbales) et enfin *Tam-tam* (sorte de gong) que Bodro appelle *Campana* (cloche) mais qui, selon Lingiardi, s'accorde mieux aux sons de l'orgue qu'une cloche normale.

Dans le cas de l'*Allegro Sinfonico*, le compositeur demande donc pour la nuance *piano* la Cassa armonica avec ses anches, le principal 8' (sop.) et la flûte 8'. Accompagnement : principal 4' (*Ottava bassi*) et la *Viola* 4' joués une octave au-dessous (à la manière de... Kauffmann !). Le *mezzo forte* se réalisera sur le 2e clavier avec toutes les anches, cornet et principal 8'.

La *Terza mano* (troisième main) est un petit abrégé en dessus qui unit toutes les notes à leur octave supérieure. *Rullo* : voir ci-dessus. Enfin la *Campana* est une percussion qui produit un son de cloche grave sans trop d'harmoniques.

Cette pièce peut néanmoins s'exécuter sur un orgue italien à un seul clavier (de préférence un Lingiardi, dont les nombreuses pédales d'appels facilitent les changements de registration), comme le démontre de façon convaincante un enregistrement de Massimo Gabba (*Antichi organi del Canavese : San Rocco, Alessandria*, CD éd. Leonardi, Milano 2004).

M. Bernard, Centre d'Etudes organistiques.

BODRO : *Allegro sinfonico in A.*

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 Ivrea cathedral. 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.

Bodro's organ.

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*, Giudici & Strada, Turin, date unknown, but later than 1870, Paideia Bärenreiter reprint 1983). Other details are available in our notices about G. Cerruti's and C. Cerutti's pieces on this site.

Most registrations specified in the three booklets of *12 Suonate* are relevant for a typical organ of the organ builder Luigi Lingiardi (Pavia) after 1860, such as that built 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 two keyboards. 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 tracks the Ripieno (principal chorus) 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 with hairpin signs. This device so common elsewhere will not show up in Italy, under various shapes, until the 1850 years.

The second keyboard tracks a higher pressure windchest. It generally contains a 5 separated rank cornet, an 8' flute, a louder 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 8' bass/treble divided principal, and a traditional *Voce umana* (undulating principal stop). A rich read choir with bass/treble divided stop 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 together.

The pedalboard has a narrow compass: one 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. Last the *Campana* is a percussion, *Banda albanese* (Lingiardi's terminology for the triple traditional percussion: kettledrum, sistrum and cymbals) and *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.

Therefore in this *Allegro Sinfonico* the composer requires the Cassa armonica with its reeds, the 8' principal (sop.) and the 8' flute, for the *piano* passages. Accompaniment: 4' principal (*Ottava bassi*) and the 4' *Viola*, played an octave lower (in the way of ... Kauffmann!). The *mezzo forte* is performed on the 2nd keyboard with all its reeds, cornet and 8' principal.

The *Terza mano* (third hand) is a small rollerboard that couples all notes of the treble section to their upper octave. *Rullo*: see above. Last the *Campana* is a percussion providing a bass bell tone without excessive harmonics.

This piece can nevertheless be performed on a single-keyboard Italian organ - preferably a Lingiardi whose many combination pedals allow registration changes - as convincingly proved by a recording by Massimo Gabba (*Antichi organi del Canavese : San Rocco, Alessandria*, CD éd. Leonardi, Milan 2004).

M. Bernard, Centre d'Etudes organistiques.