

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 music is in 2/4 time with a key signature of two sharps (F# and C#). The upper staff features a melody with dotted rhythms and eighth notes, while the lower staff provides a rhythmic accompaniment with chords and eighth notes. The dynamic marking is *mf*.

3

Musical score for measures 9-10. The upper staff continues the melodic line with eighth notes and dotted rhythms. The lower staff has a steady accompaniment of eighth notes. The dynamic marking is *mf*.

6 *p*

Musical score for measures 11-12. The upper staff features a melodic line with a triplet in measure 12. The lower staff has a rhythmic accompaniment. The dynamic marking is *p*.

9

Musical score for measures 13-14. The upper staff has a melodic line with a slur over measures 13-14. The lower staff has a rhythmic accompaniment. The dynamic marking is *mf*.

12 *mf*

Musical score for measures 15-16. The upper staff has a melodic line with a slur over measures 15-16. The lower staff has a rhythmic accompaniment. The dynamic marking is *mf*.

15

Musical score for measures 17-18. The upper staff has a melodic line with a slur over measures 17-18. The lower staff has a rhythmic accompaniment. The dynamic marking is *mf*.

18

21

24

27

31

39

46... 1° tempo

II organo
pp
3
senza Ped.

Musical score for measures 46-52. The piece is in G major and 3/4 time. The right hand features a complex texture of chords and triplets, while the left hand plays a steady eighth-note accompaniment. The dynamic is *pp* (pianissimo).

53

cresc.
Ped.
Aperto

Musical score for measures 53-59. The texture continues with the right hand playing chords and triplets. A crescendo is indicated. The left hand has a steady eighth-note accompaniment. The dynamic is *pp*. The instruction "Aperto" (open) is written above the right hand, and "Ped." (pedal) is written below the left hand.

60

mf
pp
senza Ped.

Musical score for measures 60-66. The right hand has a more active melodic line with eighth notes and chords. The left hand continues with eighth notes. The dynamic is *mf* (mezzo-forte) in the first measure and *pp* (pianissimo) in the second measure. The instruction "senza Ped." (without pedal) is written below the left hand.

67

cresc.

Musical score for measures 67-73. The right hand features a melodic line with eighth notes and chords. The left hand has a steady eighth-note accompaniment. A crescendo is indicated. The dynamic is *mf*.

74

Chiuso
mf
pp
senza Ped.

Musical score for measures 74-79. The right hand has a melodic line with eighth notes and chords. The left hand has a steady eighth-note accompaniment. The instruction "Chiuso" (closed) is written above the right hand. The dynamic is *mf* in the first measure and *pp* in the second measure. The instruction "senza Ped." (without pedal) is written below the left hand.

80

Musical score for measures 80-85. The right hand has a melodic line with eighth notes and chords. The left hand has a steady eighth-note accompaniment. The dynamic is *mf*.

86

Musical score for measures 86-92. The right hand has a melodic line with eighth notes and chords. The left hand has a steady eighth-note accompaniment. The dynamic is *mf*.

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 consists of seven systems of music, each with a measure number at the beginning. The key signature is two sharps (F# and C#), and the time signature is common time (C). The first system (measures 92-94) starts with a treble clef and a bass clef. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment of eighth notes. A dynamic marking of *mf* (mezzo-forte) is placed above the first measure of the second system. The second system (measures 95-97) features a more complex texture with triplets and accents in the right hand. The third system (measures 98-100) continues the melodic development in the right hand. The fourth system (measures 101-103) is characterized by a series of triplets in the right hand, each marked with a forte dynamic *sf*. The fifth system (measures 104-106) also features triplets in the right hand, with *sf* markings. The sixth system (measures 107-109) shows a continuation of the melodic line in the right hand, starting with a *sf* marking. The seventh system (measures 110-112) concludes the piece with a final cadence in the right hand and a sustained bass line in the left hand.

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.