

# **CARLO BODRO**

(1840 ? - 1900 ?)

## ***MODERATO CARATTERISTICO***

3/12 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.

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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.

**Traduction de la registration du *Moderato caratteristico*.**

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 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. 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 (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 les effets dynamiques signalés par l'indication *chiuso* (mes. 16) ou *aperto* (mes. 27). La boîte expressive, si répandue à l'étranger, n'apparaît en Italie, sous diverses formes, que dans les années 1850.

Le second clavier (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 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 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 et demie, mais comprend un ripieno de base 16' complet et bombardes 16' et 8'. Les effets de percussion sont nombreux : timbales dans les 12 tons (12 tuyaux légèrement désaccordés), le *Rullo*, tambour formé par quatre gros tuyaux de bois, la *Banda albanese* (désignation de Lingiardi pour la triple percussion traditionnelle au XIX<sup>e</sup> en Italie : grosse caisse, cistre et cymbale) 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. 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 du *Moderato caratteristico*, le compositeur demande pour la nuance *p* (ce *p* manquait) le contenu de la boîte expressive plus la trompette 8' basses et dessus. Avec un «organo-orchestra», il faudrait accoupler les claviers.

Le *mf* comprend tous les instruments à anches (sic), le Principal 8' entier, l'Ottava 4' (= Prestant) en basses seulement, la Flûte 4' et une flûte brillante 2' en dessus. Ce serait donc le second clavier découpé.

A la mesure 78, l'indication *camp<sup>a</sup>* (*campana*) désigne une cloche (le *tam-tam*), précédée d'un roulement de tambour (*rullo*) sur l'accord. A la fin de la mesure 78 entrent les *Voci umane* (= Voix Humaine, jeu d'anche). L'indication *3<sup>a</sup> mano* de la mesure 128 désigne l'introduction de la doublure à l'octave de la ligne mélodique.

# MODERATO CARATTERISTICO

[p] *Tutta la Cassa armonica*  
*con Trombe in 8 e Fagotti Bassi e Soprani*

*mf* *Tutti li Instrumenti a lingua*  
*Principale in 8 bassi e soprani, 8<sup>a</sup> bassi*  
*Flauto, Viola e Ottavino*

First system of the musical score, measures 1-4. The piece is in 6/8 time with a key signature of one sharp (F#). The first staff (treble clef) begins with a melodic line marked *mf*. The second staff (bass clef) provides harmonic support with chords and a bass line. A dynamic marking *p* appears at the end of the system.

Second system of the musical score, measures 5-8. The melodic line continues with a *mf* dynamic marking. The bass line features a steady rhythmic pattern.

Third system of the musical score, measures 9-13. The melodic line shows some chromatic movement. The bass line continues with chords and a bass line.

Fourth system of the musical score, measures 14-17. The melodic line features a sequence of eighth notes. The bass line continues with chords and a bass line. A performance instruction *I<sup>o</sup> organo chiuso senza Pedali* is written below the bass staff.

Fifth system of the musical score, measures 18-21. The melodic line includes accents and slurs. The bass line continues with chords and a bass line.

Sixth system of the musical score, measures 22-25. The melodic line features accents and slurs. The bass line continues with chords and a bass line. A dynamic marking *p* *aperto* is written at the end of the system.

26...

Musical score system 1 (measures 26-30). The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed notes and rests. The bass line is particularly active with many sixteenth notes.

31

Musical score system 2 (measures 31-34). The system consists of two staves. The music continues with similar rhythmic patterns and textures as the previous system.

35

Musical score system 3 (measures 35-38). The system consists of two staves. The music continues with similar rhythmic patterns and textures as the previous system.

39

Musical score system 4 (measures 39-42). The system consists of two staves. The music continues with similar rhythmic patterns and textures as the previous system. The text "1° organo" is written in the right margin of the system.

43

Musical score system 5 (measures 43-46). The system consists of two staves. The music continues with similar rhythmic patterns and textures as the previous system. The dynamic marking "ff" is present at the beginning of the system.

47

Musical score system 6 (measures 47-50). The system consists of two staves. The music continues with similar rhythmic patterns and textures as the previous system.

51

Musical score system 7 (measures 51-54). The system consists of two staves. The music continues with similar rhythmic patterns and textures as the previous system.

55

*p*

Measures 55-58: Treble clef contains chords with slurs and ties. Bass clef contains a rhythmic pattern of eighth notes and chords. A piano (*p*) dynamic marking is present in measure 58.

59

*II<sup>o</sup> organo*

Measures 59-62: Treble clef contains a melodic line with slurs. Bass clef contains chords with slurs. A marking *II<sup>o</sup> organo* is present in measure 60.

63

*ff*

Measures 63-67: Treble clef contains chords with slurs and accents. Bass clef contains chords with slurs. A fortissimo (*ff*) dynamic marking is present in measure 63.

68

Measures 68-72: Treble clef contains chords with slurs and ties. Bass clef contains chords with slurs and ties.

73

Measures 73-77: Treble clef contains chords with slurs and ties. Bass clef contains chords with slurs and ties.

78

*Lento*

*rullo Camp<sup>a</sup>* *Voci umane*

Measures 78-82: Treble clef contains chords with slurs and ties. Bass clef contains chords with slurs and ties. A tempo marking *Lento* is present above the staff. The marking *rullo Camp<sup>a</sup>* is in the bass clef of measure 78, and *Voci umane* is in the bass clef of measure 79.

83

*ff* *Camp<sup>a</sup>* *Camp<sup>a</sup>*

Measures 83-87: Treble clef contains chords with slurs and ties. Bass clef contains chords with slurs and ties. A fortissimo (*ff*) dynamic marking is present in measure 83. The marking *Camp<sup>a</sup>* appears in the bass clef of measures 86 and 87.

senza Ped.

1° tempo

88

*Voci umane*

This system contains measures 88 to 93. The upper staff features a melodic line with various intervals and slurs. The lower staff provides harmonic accompaniment with chords and single notes. The tempo is marked as 1° tempo.

94

*Campana* *org.* *ff*

*rullo.....*

This system contains measures 94 to 98. The upper staff continues the melodic line. The lower staff includes a section marked *Campana* and *org.* with a dynamic marking of *ff*. The system concludes with a *rullo* (roll) indicated by a dotted line.

99

*Campana* *Voci umane*

...

This system contains measures 99 to 103. The upper staff has a melodic line with slurs. The lower staff features chords and notes, with a section marked *Campana* and *Voci umane*. The system ends with an ellipsis.

104

This system contains measures 104 to 109. The upper staff continues the melodic line. The lower staff provides harmonic support with chords and notes.

110

This system contains measures 110 to 115. The upper staff features a melodic line with slurs. The lower staff includes chords and notes, with a dynamic marking of *p*.

116

*II° organo chiuso*

This system contains measures 116 to 121. The upper staff has a melodic line with slurs. The lower staff features chords and notes, with a dynamic marking of *p*. The section is marked *II° organo chiuso*.

119

122

125

128

*ff* *3<sup>a</sup> mano*

132

136

*rullo* *rullo* *rullo* *rullo* *rullo* *rullo*

139

*rullo* *rullo* *rullo.....*

*dim*

The image shows a page of musical notation for piano, consisting of seven systems of two staves each (treble and bass clef). The measures are numbered 119, 122, 125, 128, 132, 136, and 139. The key signature has two sharps (F# and C#). The notation includes various rhythmic patterns, including sixteenth-note runs and chords. Dynamic markings include *ff* and *dim*. The word *rullo* is used to describe specific passages. The piece concludes with a double bar line and a fermata over the final chord.

## BODRO : *Moderato caratteristico*

### 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. His works are also edited by other publishers in Turin and even in Milan.

### Translation of the *Moderato caratteristico* 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. 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 (called here *II<sup>o</sup> Organo* because it is the upper keyboard) tracks the Ripieno 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 by *chiuso* (bar 16) or *aperto* (bar 26). The swell box, so common elsewhere, will not show up in Italy, under various shapes, until the 1850ties.

The second 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' based ripieno with all ranks until 1/4', and 16' and 8' bombards. There are many percussion effects: kettle-drums 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 percussion: bass drum, sistrum and cymbals) and last the *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. The *terza mano* (*3<sup>a</sup> mano*) is a small rollerboard in treble, which tracks the upper octave of keys.

In this *Moderato caratteristico*, for the *p* dynamic step (this *p* was missing) the composer requires all swell box stops plus the 8' trumpet, bass and treble. With an "organo-orchestra" the manuals should be coupled.

The *mf* includes all reed instruments (sic), the 8' Principal, the 4' Ottava only in basses, the 4' Flute and a bright 2' flute in trebles. It would likely be the second manual without coupler.

The *camp<sup>a</sup>* indication at bar 78 means a bell (*tam-tam*) preceded by a drum roll (*rullo*) on the chord. The *Voci umane* (human voices, reed stop) show up at end of bar 78. The *3<sup>a</sup> mano* indication at bar 128 denotes addition of the coupling of the melodic line to the octave above.

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