

L'Italienne à Alger

Gioachino Rossini
Arr. : Franck Masquelier

Septuor

Conducteur
Flûte 1
Flûte 2
Violon 1
Violon 2
Alto
Violoncelle
Contrebasse

Niveau : fin de cycle 2 et cycle 3

La célèbre ouverture de L'Italienne à Alger de Rossini (1792 - 1868) est une pièce brillante qui reprend les airs de l'opéra comme il se doit.

Afin qu'elle puisse être interprétée en plus petite formation, nous vous proposons un arrangement en septuor dans une formation écrite pour 2 flûtes et cordes.

Tous les tutti de cordes ont été conservés comme dans l'original. Concernant les différents solos originaux, ils ont été répartis entre les deux parties de flûtes et les parties de violon I et II. La partie de flûte 2 peut tout à fait être interprétée par un hautbois, afin de varier les timbres de l'ensemble.

Cet arrangement s'adresse bien évidemment à des étudiants de fin cycle 2 et de cycle 3, tant ce morceau

Franck Masquelier consacre aujourd'hui une grande partie de son activité au développement de ses propres projets artistiques, faisant partager sa vitalité, notamment au sein de l'Ensemble Laborintus, du Quintette Aria de Paris, du Trio Adonis, du Trio Furioso et du Trio Panama, ensembles dont il est membre fondateur. Il s'est également produit en musique de chambre avec des artistes comme Vadim Tchijik, Jane Peters, Bathyle Goldstein (violon), Pierre-Henri Xuereb (alto), Henri Demarquette, Fabrice Loyal, Xavier Philips (violoncelle), Patrick Messina (clarinette), les harpistes Marielle Nordmann, Hélène Breschand, Céline Mata, Iole Cerri, et Delphine Benhamou et les pianistes Daniela Mizzi (Malte) et Jasmina Kulaglich (Serbie) : Il est le directeur artistique du Festival "Musiques en Vercors" (Isère) et de l'Académie Musicale d'Été de Villard-de-Lans, qu'il a créés en 1991.

Né à Paris, il a obtenu une Médaille d'Or à l'Unanimité de Flûte et un Prix d'Excellence au Conservatoire National de Région de Rueil-Malmaison. Également récompensé d'un Prix de Perfectionnement au Conservatoire National de Région de Saint-Maur, il est ensuite entré au Conservatoire Royal de Musique de Bruxelles, où il a été récompensé par le Diplôme Supérieur. Il s'est ensuite perfectionné à la Hochschule für Musik de Freiburg (Allemagne) avec le flutiste anglais William Bennett. Il est également lauréat du 2ème Prix au Concours International de Musique de Chambre d'Ilzsch (France), 1er ex-æquo au Concours International de Martigny (Suisse) et lauréat des Fondations Cziffra et Menuhin et de l'Action Musicale Philip Morris.

Parallèlement à ses activités d'artiste interprète, Franck Masquelier développe également des activités d'arrangeur et de compositeur. Son catalogue compte déjà près d'une cinquantaine d'œuvres pour des formations très diverses, ainsi que plus de quatre cents cinquante arrangements ou orchestrations. Plusieurs dizaines sont désormais éditées (Edition Robert Martin, Edition Da Camera, Editions Sempre Piu, Editions Questions de tempéraments...).

Titulaire du Diplôme d'État, du Certificat d'Aptitude de flûte et pédagogue reconnu, il est professeur de flûte et de musique de chambre au Conservatoire à Rayonnement Communal Agréé de Rungis (94), ainsi qu'à l'Académie Internationale de Colombes (92).

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Andante (♩ = 66-72)

Flûte 1

Flûte 2 *pp*

Violon 1 *pp*

Violon 2

Alto *pp*

Violoncelle *pp*

Contrebasse *pp*

7

Fl. 1 solo *mp* *press.* 6 6

Fl. 2 *pp*

V. 1 *f pp*

V. 2 *f*

A. *f pp*

Vc. *f pp*

C. B. *f pp*

28

Fl. 1

Fl. 2

V. 1

V. 2

A. *solo*
mp 6

Vc.

C. B.

32 **Allegro** (♩ = 132-144)

Fl. 1 *p* *p* *sf* *p*

Fl. 2 *p* *sf* *p* *sf* *p*

V. 1 *p* *sf* *p* *sf* *p*

V. 2 *p* *sf* *p* *sf* *p*

A. *sf* *sf*

Vc. *sf* *sf*

C. B. *sf* *sf*

36

Fl. 1

Fl. 2

V. 1

V. 2

A.

Vc.

C. B.

p *sf* *p* *sf* *p*

p *sf* *p* *sf* *p*

p *sf* *sf*

p *sf* *sf*

sf *sf*

40

Fl. 1

Fl. 2

V. 1

V. 2

A.

Vc.

C. B.

mp *p* *p* *p*

p *p* *p* *p*

p *p* *p* *p*

p *p* *p* *p*

p *p* *p* *p*

p *p* *p* *p*

44

Fl. 1

Fl. 2

V. 1

V. 2

A.

Vc.

C. B.

mp

p

p

p

p

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Detailed description: This block contains the musical score for measures 44 through 47. It features six staves: Fl. 1, Fl. 2, V. 1, V. 2, A., and C. B. The Fl. 1 staff has a whole rest in measure 44. The Fl. 2 staff begins with a *mp* dynamic and a grace note, followed by a melodic line with a *p* dynamic in measure 45. The V. 1 staff has a whole rest in measure 44. The V. 2 staff begins with a *mp* dynamic and a grace note, followed by a melodic line with a *p* dynamic in measure 45. The A. staff begins with a grace note and a melodic line with a *p* dynamic in measure 45. The Vc. and C. B. staves begin with a grace note and a melodic line with a *p* dynamic in measure 45. A large red watermark 'www.profs-edition.com' is overlaid diagonally across the score.

48

Fl. 1

Fl. 2

V. 1

V. 2

A.

Vc.

C. B.

mf

mf

mf

mf

mf

mf

mf

mf

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Detailed description: This block contains the musical score for measures 48 through 50. It features six staves: Fl. 1, Fl. 2, V. 1, V. 2, A., and C. B. The Fl. 1 staff has a melodic line with a *mf* dynamic in measure 48. The Fl. 2 staff has a melodic line with a *mf* dynamic in measure 48. The V. 1 staff has a melodic line with a *mp* dynamic in measure 48. The V. 2 staff has a melodic line with a *mf* dynamic in measure 48. The A. staff has a melodic line with a *mf* dynamic in measure 48. The Vc. and C. B. staves have a melodic line with a *mf* dynamic in measure 48. A large red watermark 'www.profs-edition.com' is overlaid diagonally across the score.

51

52

Fl. 1

Fl. 2

V. 1

V. 2

A.

Vc.

C. B.

f

3

3

54

Fl. 1

Fl. 2

V. 1

V. 2

A.

Vc.

C. B.

f

3

3

4

4

57

Fl. 1
Fl. 2
V. 1
V. 2
A.
Vc.
C. B.

This block contains the musical score for measures 57, 58, and 59. It features six staves: Fl. 1, Fl. 2, V. 1, V. 2, A., and Vc. C. B. The Fl. 1 part has a complex melodic line with many slurs and ties. The V. 1 and V. 2 parts have rhythmic patterns with slurs. The A. part has a steady eighth-note accompaniment. The Vc. and C. B. parts have rests in measures 57 and 58, followed by a rhythmic pattern in measure 59. A large red watermark 'www.profs-edition.com' is overlaid diagonally across the score.

60

Fl. 1
Fl. 2
V. 1
V. 2
A.
Vc.
C. B.

f

f

f

f

f

f

This block contains the musical score for measures 60, 61, and 62. It features the same six staves as the previous block. Measure 60 starts with a forte (*f*) dynamic. The Fl. 1 part has a triplet of eighth notes. The V. 1 and V. 2 parts also have triplet markings. The A. part has a steady eighth-note accompaniment. The Vc. and C. B. parts have a rhythmic pattern. A large red watermark 'www.profs-edition.com' is overlaid diagonally across the score.

63

Fl. 1

Fl. 2

V. 1

V. 2

A.

Vc.

C. B.

f

66

68

Fl. 1

Fl. 2

V. 1

V. 2

A.

Vc.

C. B.

ff

75 76

Fl. 1
Fl. 2
V. 1
V. 2
A.
Vc.
C. B.

f *p* *pp* *f* *p* *pp* *f* *p* *pp* *mp* *mp*

solo

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Detailed description: This block contains the musical score for measures 75 and 76. It features seven staves: Fl. 1, Fl. 2, V. 1, V. 2, A., Vc., and C. B. Measure 75 shows various instruments playing rhythmic patterns. Measure 76 begins with a box containing the number 76. Dynamics include *f*, *p*, *pp*, and *mp*. A 'solo' marking is present above the Vc. staff in measure 76. A large red watermark 'www.profs-edition.com' is overlaid diagonally across the score.

80 82

Fl. 1
Fl. 2
V. 1
V. 2
A.
Vc.
C. B.

mp *p* *p* *p* *p* *pizz.* *p*

Detailed description: This block contains the musical score for measures 80, 81, and 82. It features seven staves: Fl. 1, Fl. 2, V. 1, V. 2, A., Vc., and C. B. Measure 80 is mostly empty. Measure 81 starts with a box containing the number 82. Dynamics include *mp*, *p*, and *pizz.*. A large red watermark 'www.profs-edition.com' is overlaid diagonally across the score.

92 94

Fl. 1
Fl. 2
V. 1
V. 2
A.
Vc.
C. B.

mp
p
p
mp
p
pizz.
p

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Detailed description: This block contains the musical score for measures 92 to 94. The score is arranged in a system with six staves: Fl. 1, Fl. 2, V. 1, V. 2, A., and C. B. Measure 92 shows Fl. 1 with a complex melodic line and V. 1 with a rhythmic accompaniment. Measure 93 continues these parts. Measure 94 features a dynamic shift to *mp* for Fl. 2 and *p* for V. 1 and A. The C. B. part includes a *pizz.* marking. A large red watermark 'www.profs-edition.com' is overlaid diagonally across the score.

96

Fl. 1
Fl. 2
V. 1
V. 2
A.
Vc.
C. B.

mp
mp
mp

Detailed description: This block contains the musical score for measures 96 to 99. The score is arranged in a system with six staves: Fl. 1, Fl. 2, V. 1, V. 2, A., and C. B. Measure 96 shows Fl. 2 with a melodic line and V. 1 with a rhythmic accompaniment. Measure 97 continues these parts. Measure 98 features a dynamic shift to *mp* for Fl. 2 and *mp* for A. Measure 99 continues the parts. A large red watermark 'www.profs-edition.com' is overlaid diagonally across the score.

113

Fl. 1
Fl. 2
V. 1
V. 2
A.
Vc.
C. B.

This block contains the musical score for measures 113, 114, and 115. It features seven staves: Fl. 1, Fl. 2, V. 1, V. 2, A., Vc., and C. B. The woodwinds and strings play a rhythmic pattern of eighth notes with slurs. The strings are marked with a 'z' symbol, indicating a specific articulation. A red watermark 'www.profs-edition.com' is visible across the score.

116

118

Fl. 1
Fl. 2
V. 1
V. 2
A.
Vc.
C. B.

pp

This block contains the musical score for measures 116, 117, and 118. It features the same seven staves as the previous block. Measures 116 and 117 continue the rhythmic pattern. Measure 118 is marked with a box containing the number '118' and the dynamic marking '*pp*'. The woodwinds and strings play a rhythmic pattern of eighth notes with slurs. The strings are marked with a 'z' symbol. A red watermark 'www.profs-edition.com' is visible across the score.

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Andante (♩ = 66-72) solo

mp *espress.* 6 6

19 *pp*

f

32 Allegro (♩ = 132-144) *mp* < >

6 *p* *sf* *p*

sf *p* *p* *sf* *p*

40 *sf* *p* *p*

p

52 *mf*

f 3 3

f 3 3

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Andante (♩ = 66-72)

The first section of the score is in 3/4 time and consists of 31 measures. It begins with a *pp* dynamic. The melody features eighth and sixteenth notes with grace notes. A *f pp* dynamic appears in measure 10. A *p* dynamic is used in measure 18, followed by a *sf pp* dynamic in measure 19. The section concludes with a *p* dynamic in measure 31.

32 Allegro (♩ = 132-144)

The second section is in common time and starts at measure 32. It is marked *p*. The tempo is *Allegro*. Dynamics include *sf*, *p*, *sf*, and *p*. A *mp* dynamic is used in measure 40, which is also marked *solo*. A first ending bracket labeled '2' spans measures 45-48. A second ending bracket labeled '3' spans measures 51-52. The section ends with a *mf* dynamic in measure 52.