

*Concertino Pour Flute
En D Majeur
Cécile Chaminade
Op.107
For Flute and String Ensemble*



A034
Imperial Music House
2020

Original Title/Titulo Original

Concertino pour Flute, En D majeur

Concertino for Flute, In D major

Concertino para Flauta, En Re mayor

Author/Autor

Cécile Louise Stéphanie Chaminade

Op.107

ICC 52

Dedicatee

Claude-Paul Taffanel

Arrangement by/Arreglo por

Santiago Andres Barrero Salinas

Imperial Music House 2020

1era Edición

IMH 2020

Dominio Publico

Public Domain

Únicamente para uso educativo

Use for educative purposes only

Prohibido el uso comercial

Non-commercial

BIOGRAPHIES

Cécile Louise Stéphanie Chaminade (1857-1944)



She was a French composer and pianist discovered by George Bizet, the composer of great operas such as *CARMEN*, in 1865; He discovered her talent when she was just 8 years old and her musical skills astonished Bizet so much that he recommended that the young Chaminade should dedicate professionally to music, take advantage of her mother's previous knowledge.

Her father, on the other hand, refused to let her study music, as the sexist thought of the time devoted women to household and family chores; months later with the pleas of Cécile, her mother and Bizet himself, the father agreed to receive private lessons from great musicians, but did not allow her to go to a conservatory. She was initially a student of Benjamin Godard, who was his most recurrent teacher.

Chaminade fought her whole life against social stereotypes derived from sexism and was one of the first successful and most recognized women pianists in all of Europe; after her father's death she dedicated entirely to music and her fame allowed her to create a club of female admirers, but at the same time it brought her the hatred and contempt of many men towards her talent, with which she had to fight always.

she fought strongly for creative gender equality for the arts industry and support for women artists and even attribute her work to all women; her position is remarkable in phrases such as:

"I do not believe that the few women who have achieved greatness in creative work are the exception, but I think life has been tough to women; they have not been given a chance, they have not been given security... The woman has not been considered a workforce in the world and the work that her sex and condition impose on them has not been adjusted to give her a complete idea for the development of the best of herself. She has been incapacitated, and only a few, despite the strength of the circumstances of the inherent difficulty, have been able to get the best out of that incapacitation"

So much was her civic fight, that for the first world war she put aside her work and volunteered as a nurse in field hospitals; for this reason and for her work as a composer she was awarded the *Legion of Honor award*, being one of the first women to receive such an award.

This warrior of art and equality is renowned for her piano pieces, concertos, symphonies, chamber music, and piano etudes; but mostly for her Concertino for Flute in D major. (Op.107).

Claude Paul-Taffanel (1844-1908)



He was a French flutist, conductor and educator; he is the founder of the French flute school in the company of his pupils.

He studied and taught at the Paris Conservatory and was one of the best 19th-20th-century soloists in Europe; He composed some instrumental pieces, but is best known for a complete method for flute and a book of etudes and exercises for the flute in co-authorship with one of his pupils.

He was one of the first exponents of the Modern Flute or Boehm Flute and the development of the new techniques for the instrument.

PIECE DESCRIPTION, HISTORY AND MEANING

The concertino for Flute in D major (Op.107) originally written for Flute and Piano, and then orchestrated for chamber orchestra and solo flute; This piece has a single Rondo form movement.

The piece is well known for its technical passages in the different ranges of the flute and a cadenza that shows the interpretive skills of the soloist. The piece was requested by the Paris Conservatory in 1902 as an examination piece for Paul Taffanel's flutist students; It is said that Cécile and Taffanel fell in love and had an affair that ended when Taffanel allegedly abandoned her to marry another woman, so Chaminade decides to dedicate the piece to him and give it to them as a wedding present arriving at the event with the score in hand.

The difficulty of the piece is likely to be some kind of revenge on Taffanel so that he could not sight read the piece; In addition, the intensity towards the end of the piece seems to show a change in Chaminade's emotional intent in writing it, as if her feelings had become stronger.

Later she decided to re-orchestrate the piece as a gift for a flutist friend named Marquete de Furoso Anderson; Currently, it is still an examination piece for auditions and is a very important and common piece in the repertoire for the flute, unfortunately it is one of the few Chaminade pieces that are still performed in the world.

This piece supposedly depicts Cécile's deepest feelings in a heartbreak moment, full of sadness, rage, vengeance, but also a melancholy look at the story of a love; all this should stand out in the performance in addition to an expressiveness and personal touch that travels throughout the range of the flute that is explored in this piece.

CONCERTINO Pour Flute

Arrangement for Flute and
String Ensemble

Cécile Chaminade
(1857-1944)

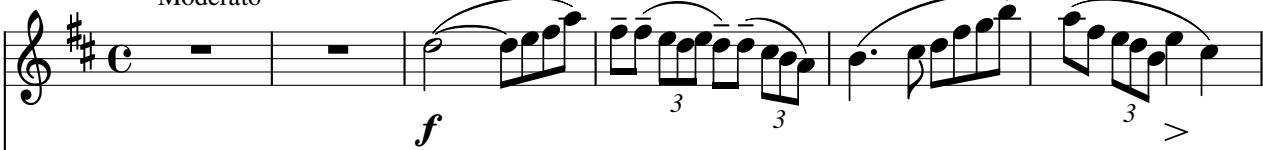
Dedicated to
Paul Taffanel
(1844-1908)

Used as a examination piece by
the Conservatoire de Paris

Arrangement and edition by:
Santiago Andres Barrero Salinas

Op.107
ICC 52
IMH 2020

$\text{♩} = 83$
Moderato

Flute Solo 

Violines 

Violines 

Violas 

Violoncellos 

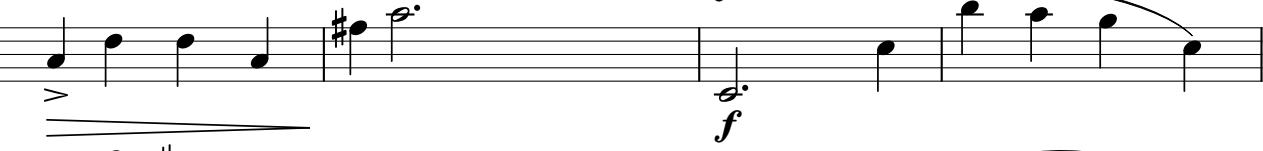
Contrabajos 

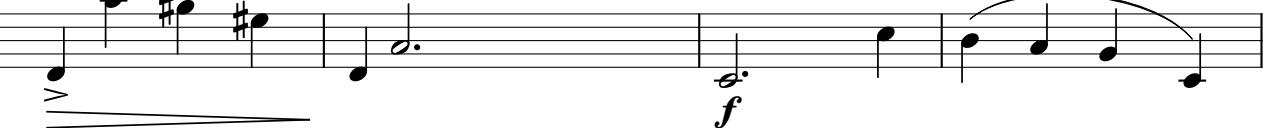
7 Fl.S. 

Vlns. 

Vlns. 

Vlas. 

Vcs. 

Cbs. 

11

A

Fl.S. (Treble clef, 2 sharps) plays a sixteenth-note pattern. Measure 11 ends with a dynamic *f*. Measures 12-14 show eighth-note patterns with grace notes, with measure 14 ending with a dynamic *mf*.

Vlns. (Treble clef, 2 sharps) plays eighth-note patterns.

Vlns. (Treble clef, 2 sharps) plays eighth-note patterns.

Vlas. (Bass clef, 2 sharps) plays eighth-note patterns.

Vcs. (Bass clef, 2 sharps) plays eighth-note patterns.

Cbs. (Bass clef, 2 sharps) plays eighth-note patterns.

16

Fl.S. (Treble clef, 2 sharps) plays sixteenth-note patterns. Measures 16-17 end with a dynamic *cresc.* Measures 18-19 end with a dynamic *Poco stringendo*. Measure 20 ends with a dynamic *cresc.*

Vlns. (Treble clef, 2 sharps) plays eighth-note patterns.

Vlns. (Treble clef, 2 sharps) plays eighth-note patterns.

Vlas. (Bass clef, 2 sharps) plays eighth-note patterns.

Vcs. (Bass clef, 2 sharps) plays eighth-note patterns.

Cbs. (Bass clef, 2 sharps) plays eighth-note patterns.

19

B

Fl.S. *f* < 3 3 3 cresc.

Vlns. *mf* cresc.

Vlns. *mf* 3 cresc.

Vlas. *mf* cresc.

Vcs. *mf* cresc.

Cbs. *mf* cresc.

22

Fl.S. 7 7 7 7 6 6 (cresc.) *f* < *sf*

Vlns. 7 6 6 (cresc.) *f* < *sf*

Vlns. 7 6 6 (cresc.) *f* < *sf*

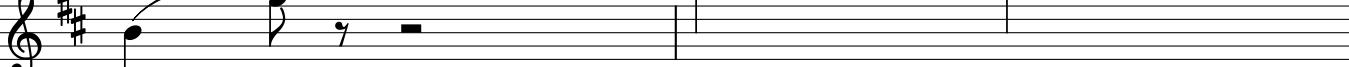
Vlas. 7 6 6 (cresc.) *f* < *sf*

Vcs. 7 6 6 (cresc.) *f* < *sf*

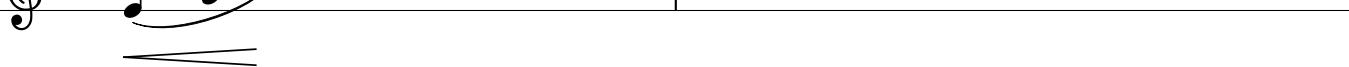
Cbs. 7 6 6 (cresc.) *f* < *sf*

24

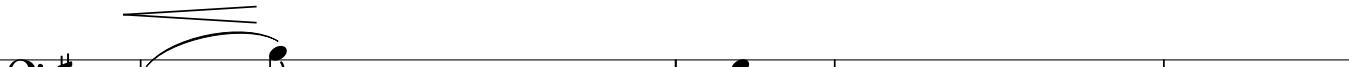
Fl.S. 

Vlns. 

Vlns. 

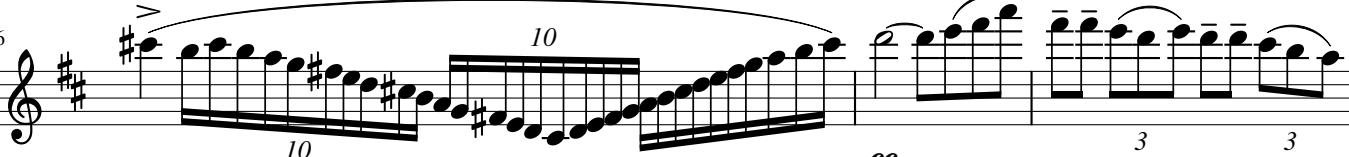
Vlas. 

Vcs. 

Cbs. 

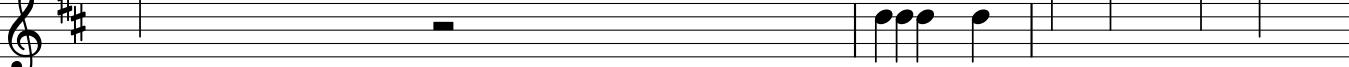


26

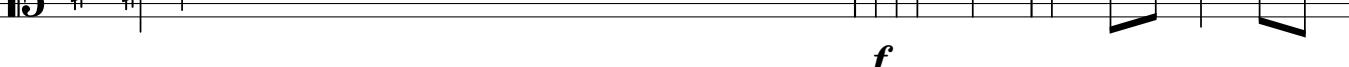
Fl.S. 

Vlns. 

Vlns. 

Vlas. 

Vcs. 

Cbs. 

f

f

f

f

f

C ♩ = 87
Piú animato agitato

29

Fl.S.

Vlns.

Vlns.

Vlas.

Vcs.

Cbs.

34

Fl.S.

Vlns.

Vlns.

Vlas.

38

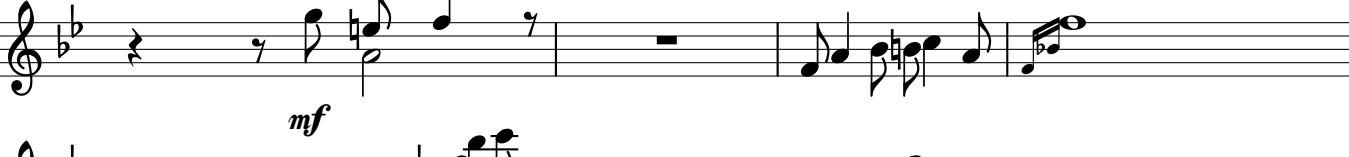
Fl.S. 

Vlns. 

Vlas. 

40

Fl.S. 

Vlns. 

Vlns. 

Vlas. 

44

Fl.S. *tr* **D**

Vlns. *mf* *cresc.* **f**

Vlns. *3 3*

Vlas. *3*

Vcs. *mf*

Cbs. *mf*

47

Fl.S. *cresc.*

Vlns. *f* **p**

Vlns. *f* **p**

Vlas. *f* **p**

Vcs. *f* **p**

Cbs. *f* **p**

50

Fl.S. *f*

Vlns. *f*

Vlns. *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

[E]

53

Fl.S.

Vlns. *f*

Vlns. *mf*

Vlas. *mf*

Vcs.

Cbs.

Dolce

p

p

p

p

58

Fl.S. *3*

Vlns. *f*

Vlns. *Sempre f*

Vlas.

Vcs.

Cbs.

61

Fl.S. *3*

Vlns. *7 6 5 5 5*

Vlas. *6 7 6 5 5 5*

F

63

Fl.S. 

Vlns. 

Vlns. 

Vlas. 

Vcs. 

Cbs. 

66

Fl.S. 

Vlns. 

Vlns. 

Vlas. 

Vcs. 

Cbs. 

$\text{♩} = 105$

A tempo leggiere vivo

72

G

Fl.S. (Treble clef, B-flat key signature) plays eighth-note pairs and sixteenth-note patterns. Vlns. (Treble clef, B-flat key signature) plays eighth-note pairs. Vlns. (Treble clef, B-flat key signature) plays eighth-note pairs. Vlas. (Bass clef, B-flat key signature) plays eighth-note pairs. Vcs. (Bass clef, B-flat key signature) plays eighth-note pairs. Cbs. (Bass clef, B-flat key signature) plays eighth-note pairs.

pizz. 3 3 3 3 3 3

p pizz.

p pizz.

p pizz.

p pizz.

p

74

Fl.S. (Treble clef, B-flat key signature) plays sixteenth-note patterns grouped by measure. Vlns. (Treble clef, B-flat key signature) plays eighth-note pairs. Vlns. (Treble clef, B-flat key signature) plays eighth-note pairs. Vlas. (Bass clef, B-flat key signature) plays eighth-note pairs. Vcs. (Bass clef, B-flat key signature) plays eighth-note pairs. Cbs. (Bass clef, B-flat key signature) plays eighth-note pairs.

76

Fl.S.

Vlns.

Vlns.

Vlas.

Vcs.

Cbs.

77

Fl.S.

Vlns.

Vlns.

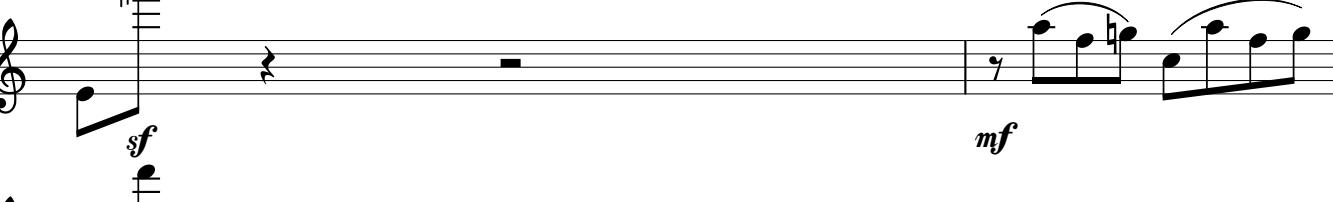
Vlas.

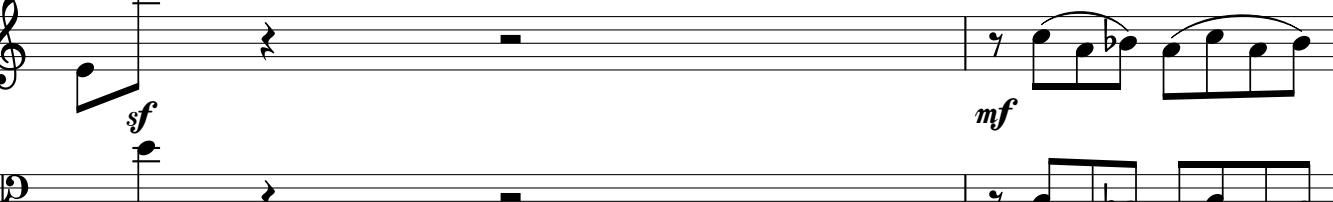
Vcs.

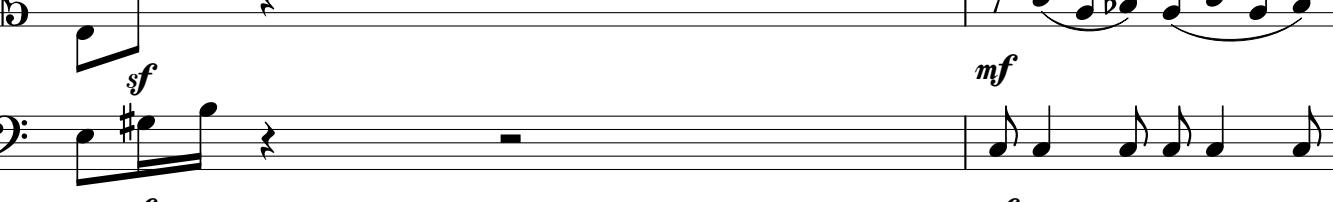
Cbs.

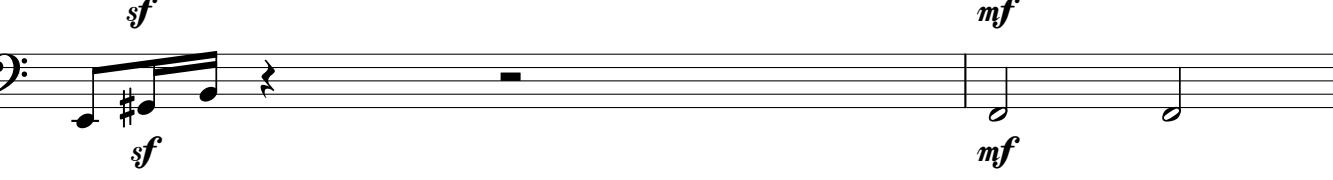
78

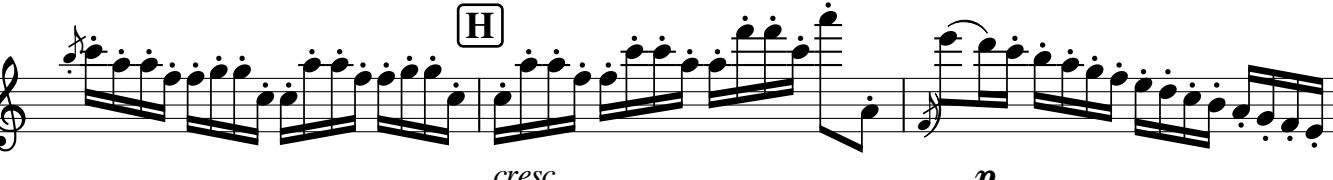
Fl.S. 
tr

Vlns. 
sf

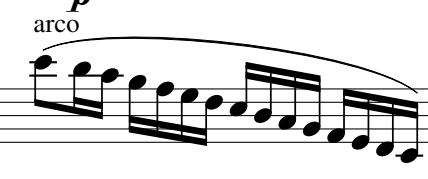
Vlns. 
mf

Vlas. 
mf

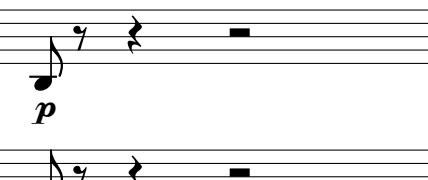
Vcs. 
sf

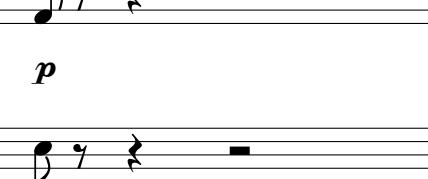
Cbs. 
mf

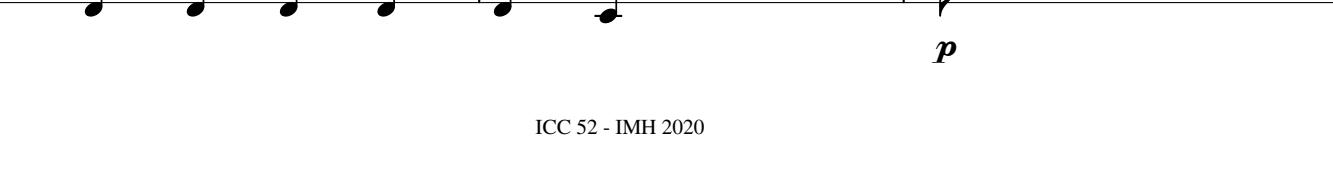
80

Fl.S. 
H
cresc. 

Vlns. 
pizz.

Vlns. 
pizz. 

Vlas. 
pizz. 

Vcs. 
pizz. 

Cbs. 
p

83

Fl.S.  

Vlns. 

f

Vlns. 

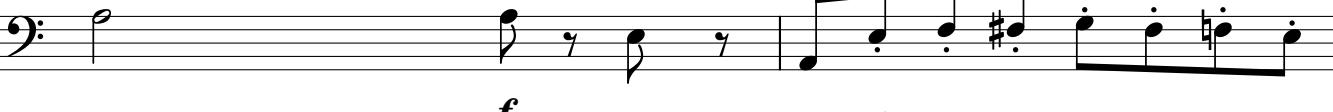
arco *f* *p* pizz.

Vlas. 

arco *f* *p* pizz.

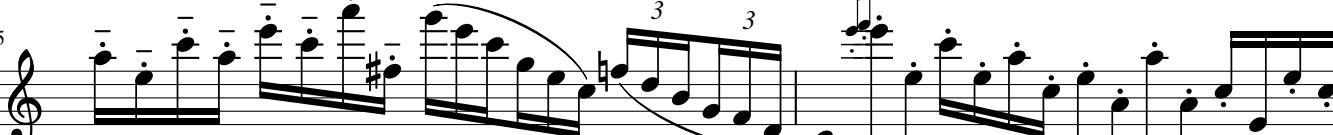
Vcs. 

arco *f* *p* pizz.

Cbs. 

f *pizz.*

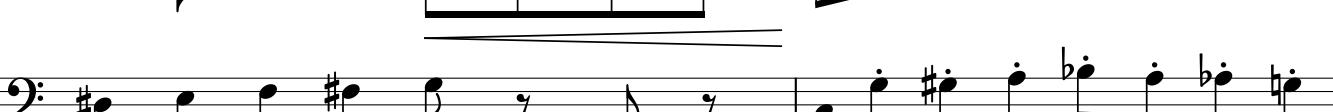
85

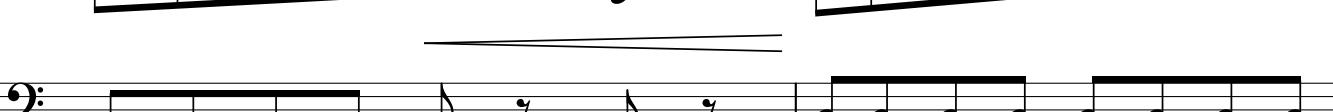
Fl.S. 

Vlns. 

Vlns. 

Vlas. 

Vcs. 

Cbs. 

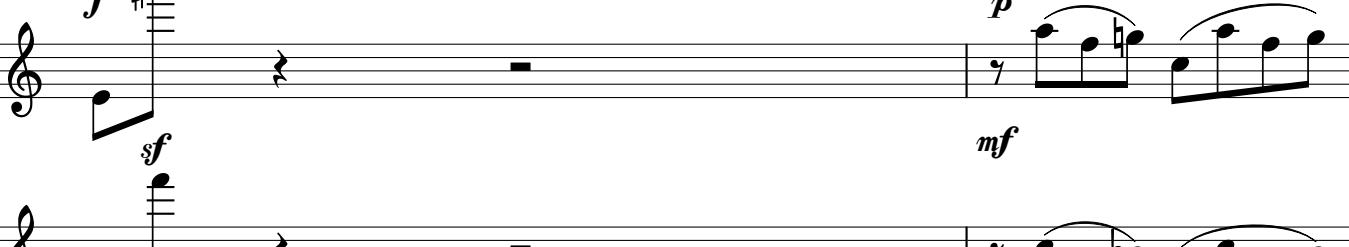
Musical score for orchestra, page 87, measures 1-4. The score includes parts for Fl.S, Vlns., Vlns., Vlas., Vcs., and Cbs. The Fl.S part features a melodic line with grace notes and slurs. The Vlns. and Vlns. parts provide harmonic support with sustained notes. The Vlas. part has a sustained note. The Vcs. part has a sustained note. The Cbs. part provides a rhythmic foundation with eighth-note patterns.

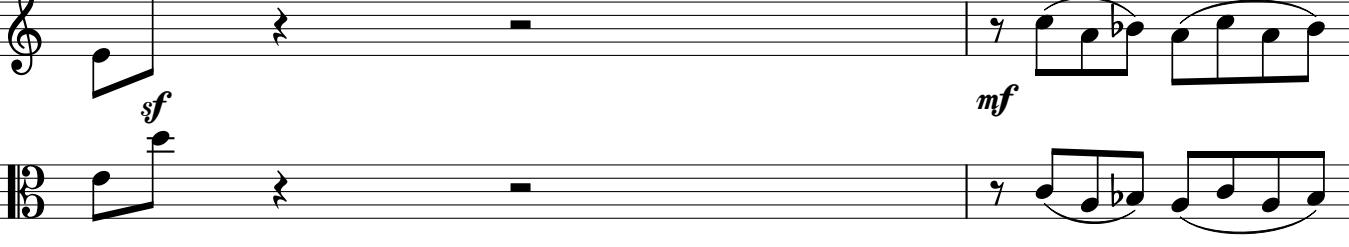
Musical score for orchestra, page 88, measures 1-6. The score includes parts for Fl.S, Vlns., Vlns., Vlas., Vcs., and Cbs. The Fl.S part starts with a melodic line. The Vlns. and Vlns. parts play eighth-note patterns. The Vlas. part has sustained notes. The Vcs. and Cbs. parts provide harmonic support. Measure 1 ends with a forte dynamic (f). Measures 2-6 feature sixteenth-note patterns with grace notes and slurs. Measure 6 concludes with a fermata over the bassoon part.

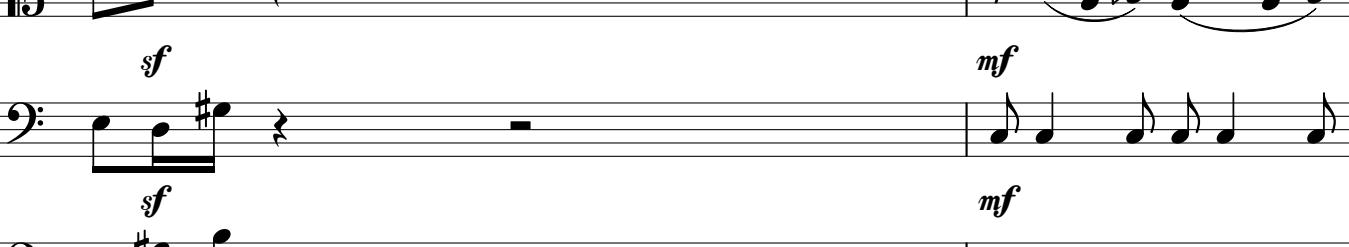
I

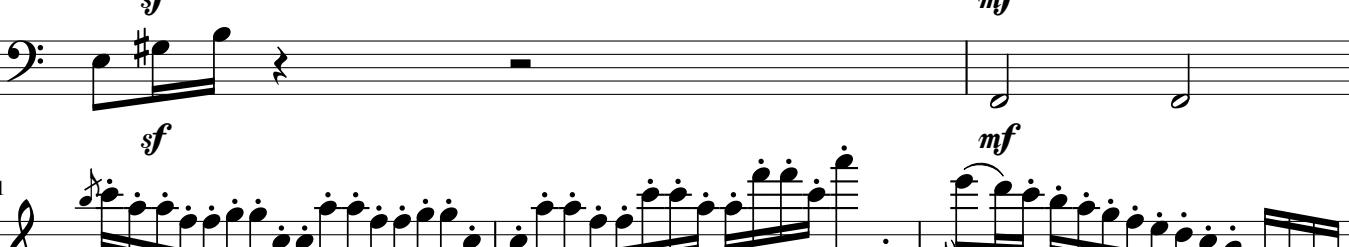
89

Fl.S. 

Vlns. 

Vlns. 

Vlas. 

Vcs. 

Cbs. 

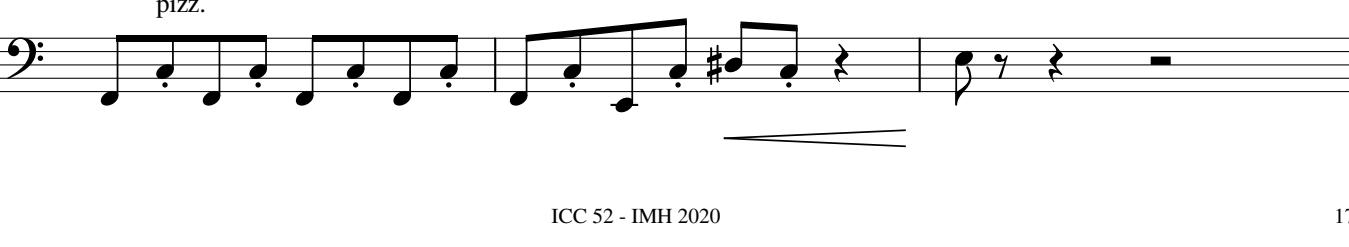
91

Fl.S. 

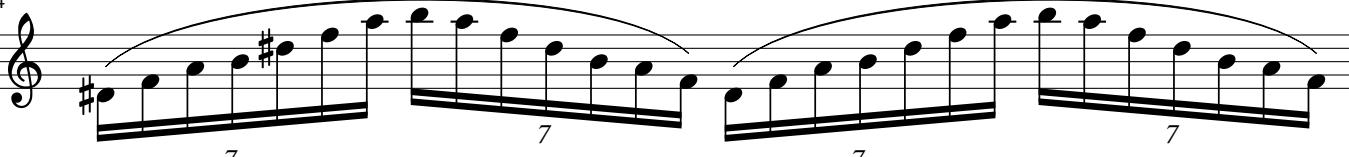
Vlns. 

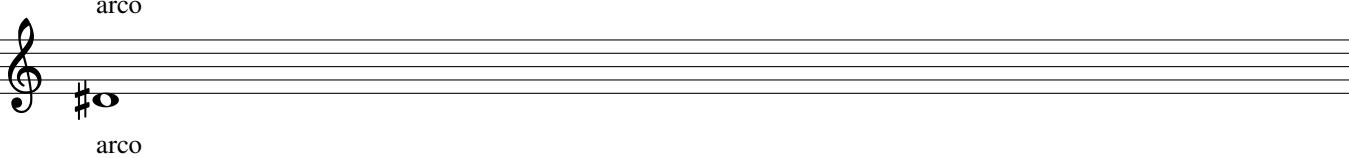
Vlns. 

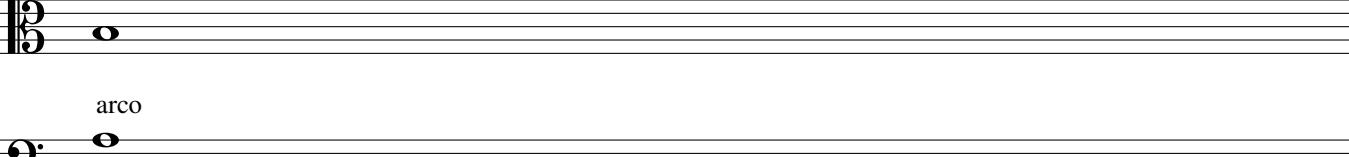
Vlas. 

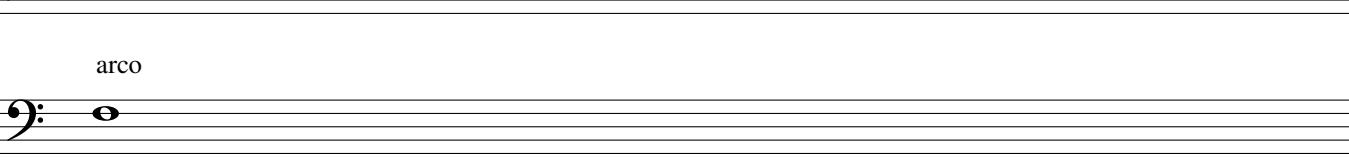
Vcs. 

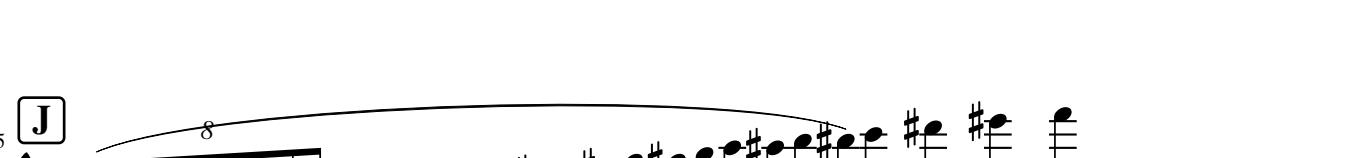
94

Fl.S. 

Vlns. arco 

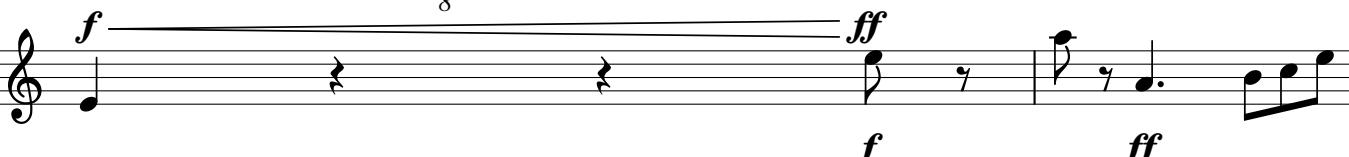
Vlas. arco 

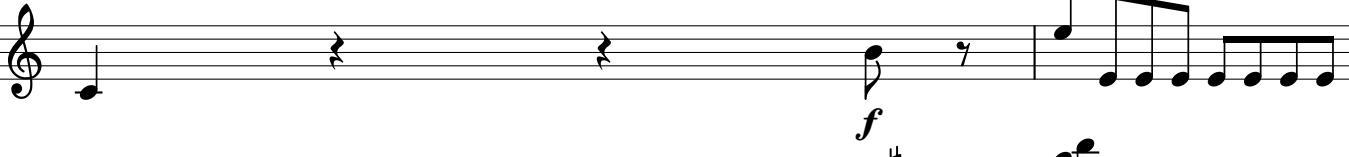
Vcs. arco 

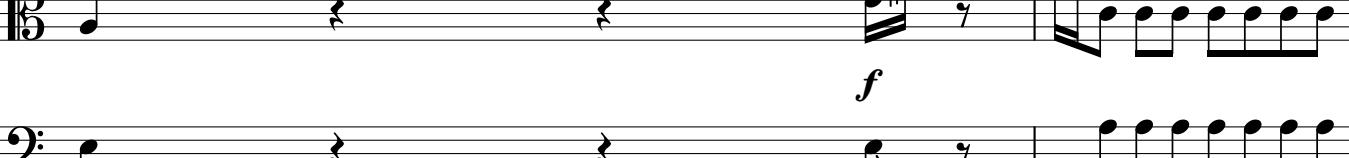
Cbs. 

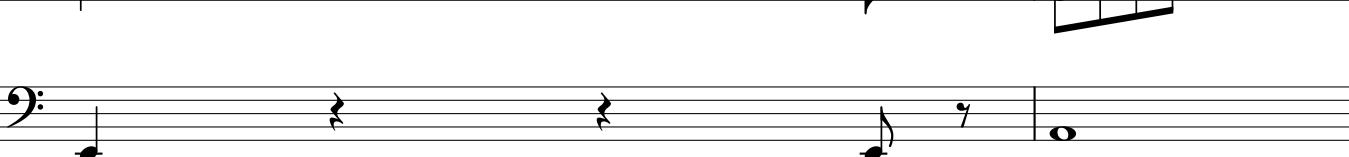
95 J

Fl.S. 

Vlns. f 

Vlns. 

Vlas. 

Vcs. 

Cbs. 

97

Fl.S. - *mf* — *f* *tr*

Vlns. 3 *mf* — *f*

Vlns. *mf* — *f*

Vlas. *mf* — *f*

Vcs. *mf* — *f*

Cbs. *mf* — *f*

101

Fl.S. - *f* *K* 3

Vlns. 3 *mf* — *ff*

Vlns. *mf*

Vlas. *mf*

Vcs. *mp*

Cbs. *mp*

105

Fl.S. 

Vlns. 

Vlns. 

Vlas. 

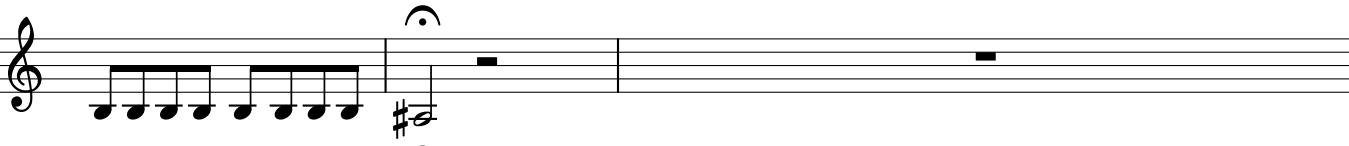
Vcs. 

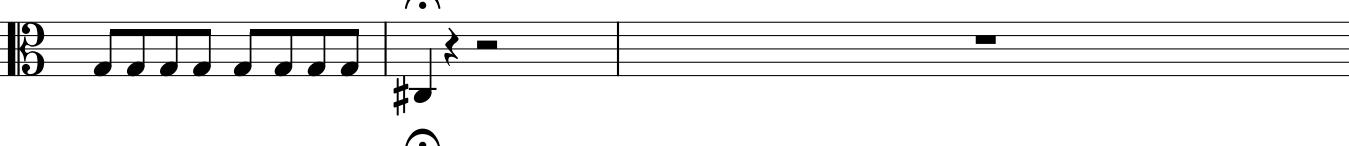
Cbs. 

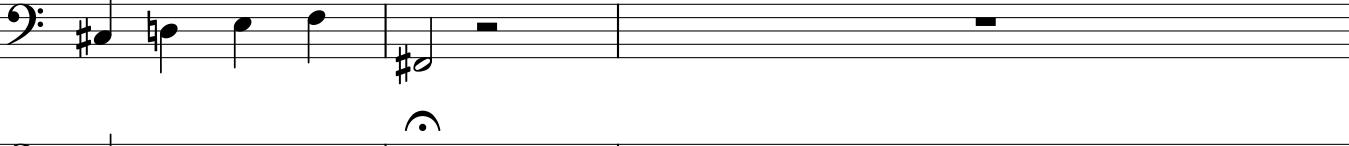
110

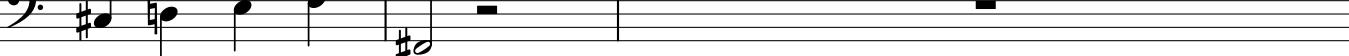
Fl.S. 

Vlns. 

Vlns. 

Vlas. 

Vcs. 

Cbs. 

113 Fl.S.

 115 Fl.S.

 118 Fl.S.

 121 Fl.S.

 122 Fl.S.

 Vlns.

 Vlns.

 Vlas.

 Vcs.

 Cbs.

126

Fl.S. Vlns. Vlns. Vlas. Vcs. Cbs.

131

Fl.S. Vlns. Vlns. Vlas. Vcs. Cbs.

M

cresc.

p

cresc.

p

cresc.

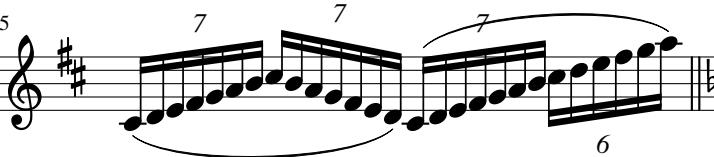
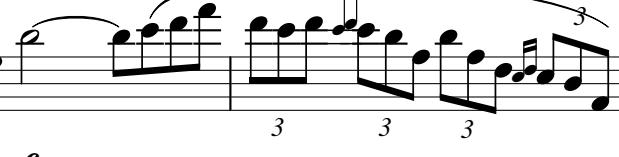
p

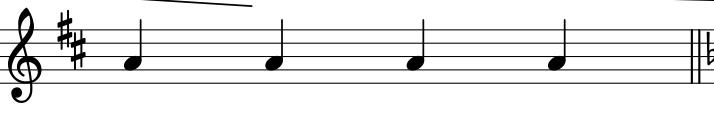
cresc.

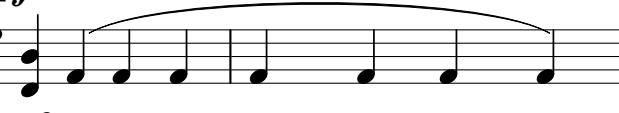
cresc.

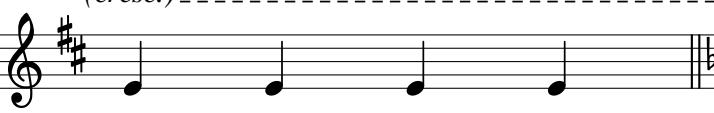
cresc.

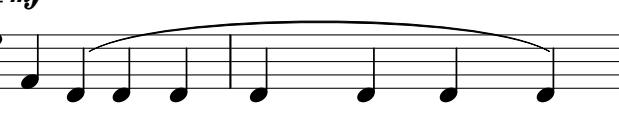
135

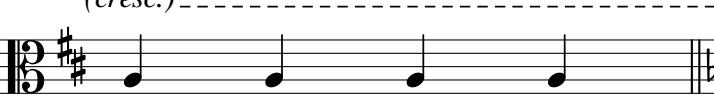
Fl.S.  

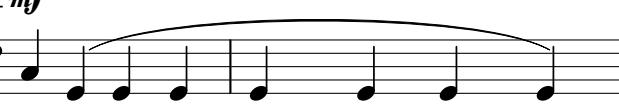
Vlns. 

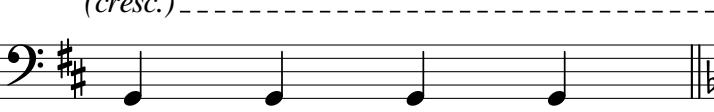
(cresc.) 

Vlns. 

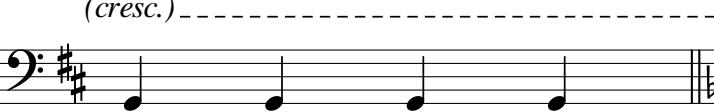
(cresc.) 

Vlas. 

(cresc.) 

Vcs. 

(cresc.) 

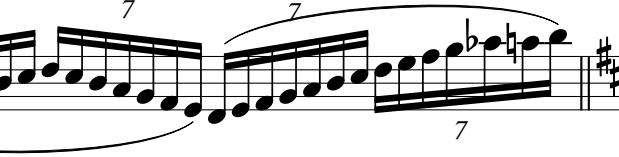
Cbs. 

(cresc.) 

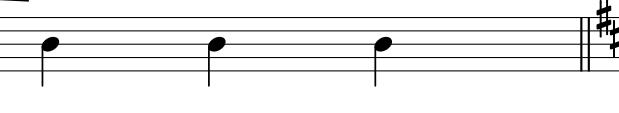
mf

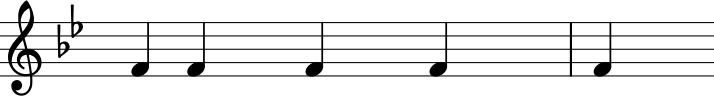
138

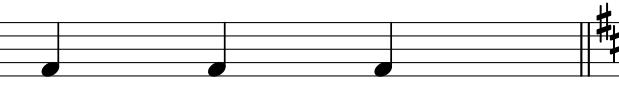
Fl.S. 

cresc. 

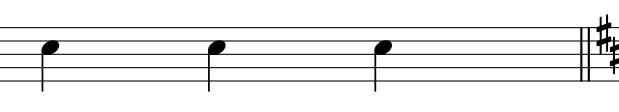
Vlns. 

cresc. 

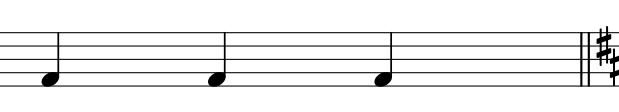
Vlns. 

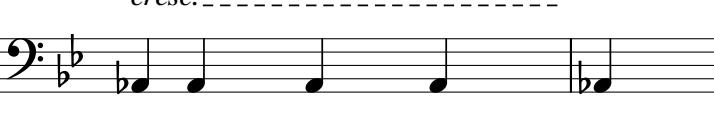
cresc. 

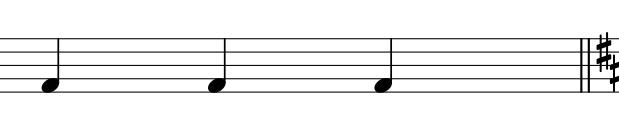
Vlas. 

cresc. 

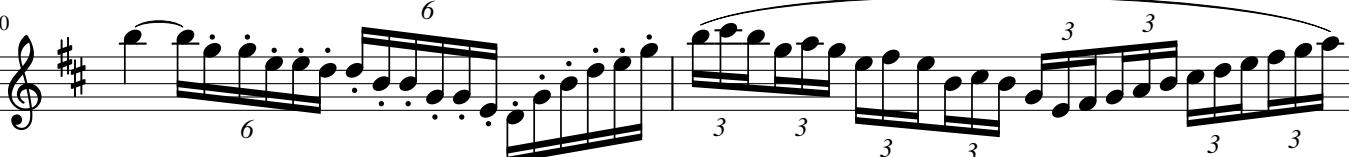
Vcs. 

cresc. 

Cbs. 

cresc. 

140

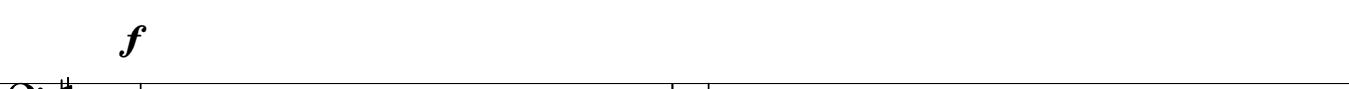
Fl.S. 

Vlns. 

Vlns. 

Vlas. 

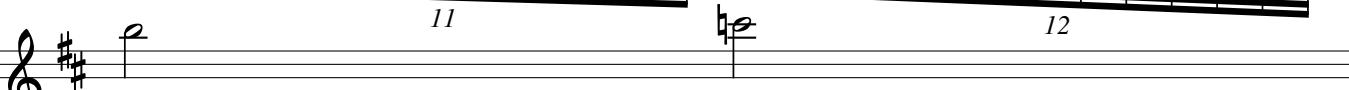
Vcs. 

Cbs. 

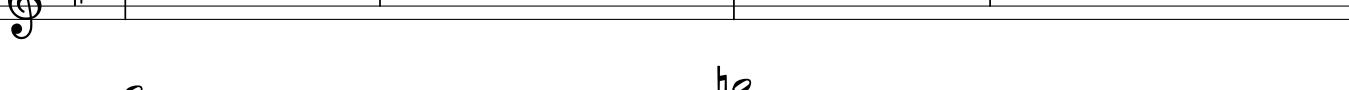
f

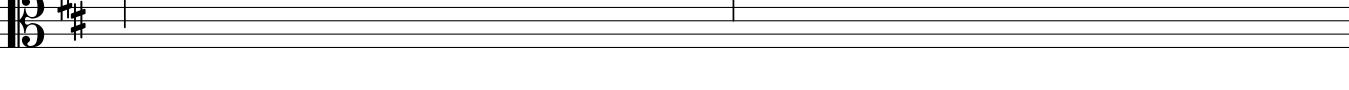
142

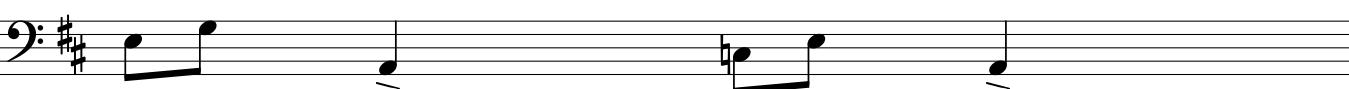
Fl.S. 

Vlns. 

Vlns. 

Vlas. 

Vcs. 

Cbs. 

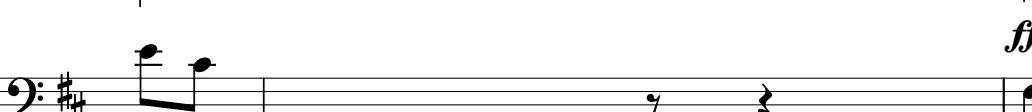
143

Fl.S.  ff

Vlns. 

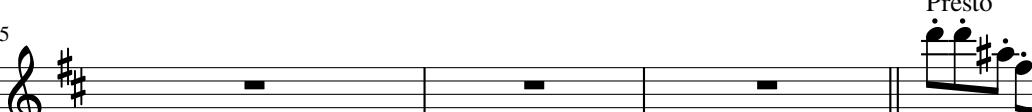
Vlns.  ff

Vlas.  ff

Vcs.  ff

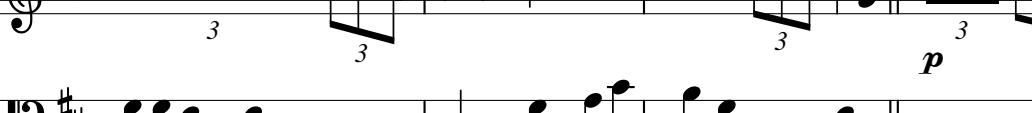
Cbs.  ff

145

Fl.S.  tr

Vlns.  3 3 3 3 3 3

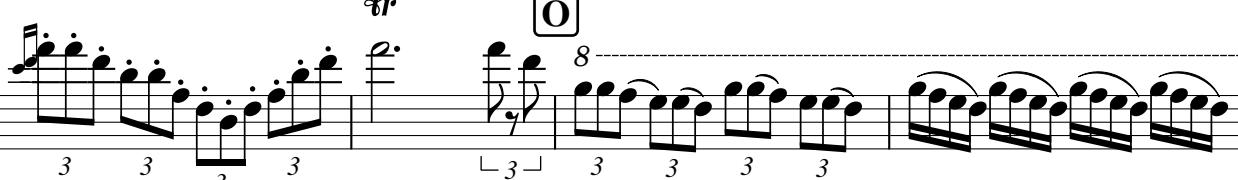
Vlns.  p 3 3 3 3 3 3

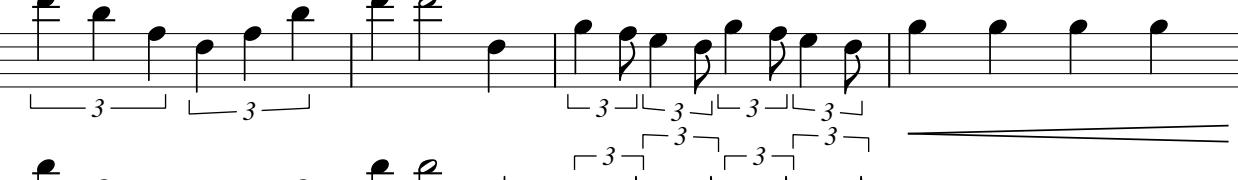
Vlas.  3 3 3 3 3 3

Vcs.  p 3 3 3 3 3 3

Cbs.  p

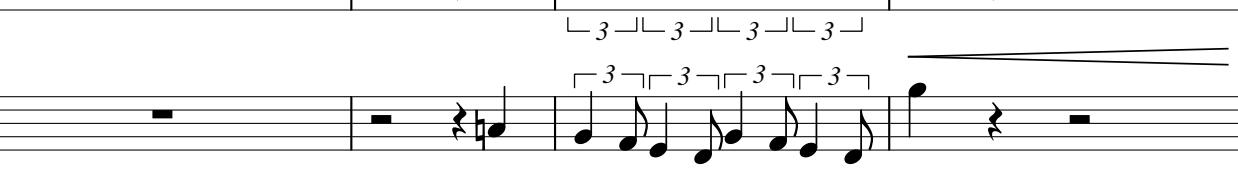
150

Fl.S. 

Vlns. 

Vlns. 

Vlas. 

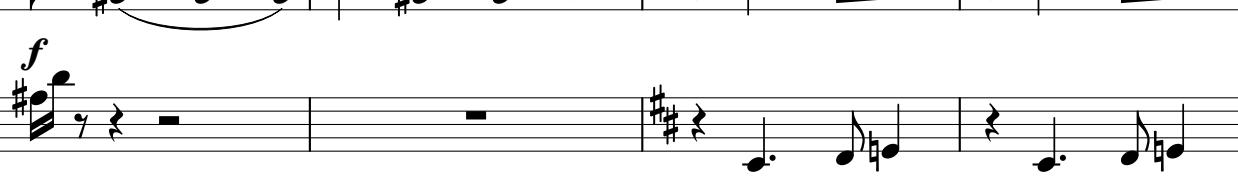
Vcs. 

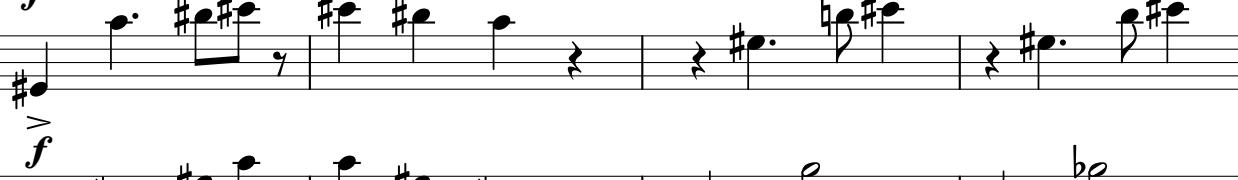
Cbs. 

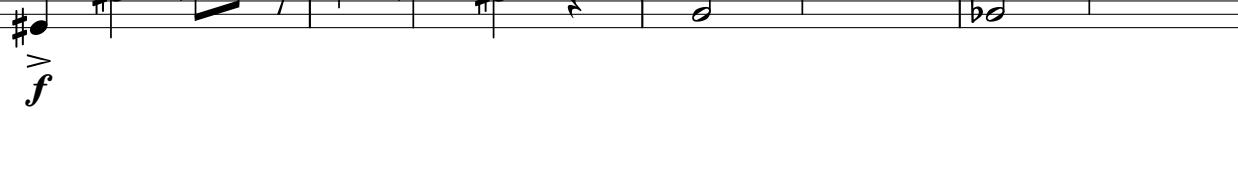
154

Fl.S. 

Vlns. 

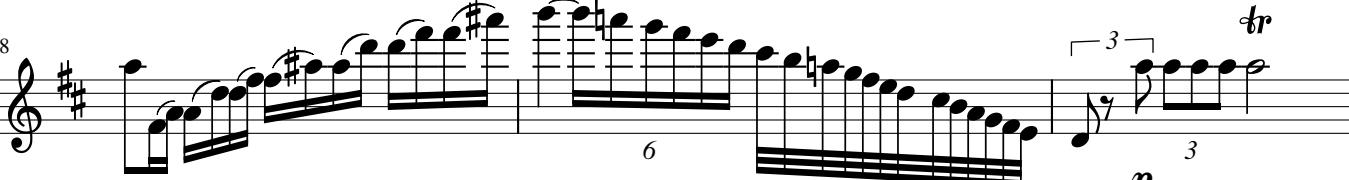
Vlns. 

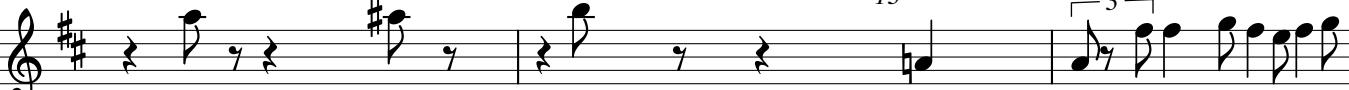
Vlas. 

Vcs. 

Cbs. 

158

Fl.S. 

Vlns. 

Vlns. 

Vlas. 

Vcs. 

Cbs. 

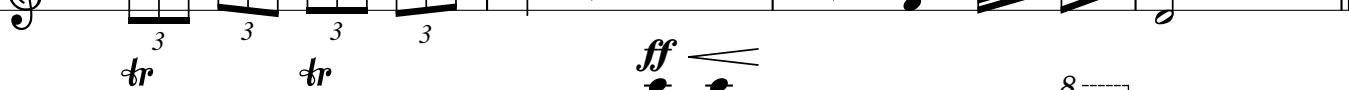
161

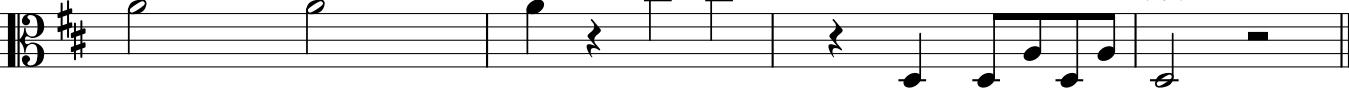
Fl.S. 

Vlns. 

Vlns. 

Vlas. 

Vcs. 

Cbs. 

Flute Solo

CONCERTINO

Arrangement and edition by:
Santiago Andres Barrero Salinas

Pour Flute

Arrangement for Flute and
String Ensemble

Cécile Chaminade
(1857-1944)

$\text{J} = 83$
Moderato

2

f
Dolce

6

3

10

A

f

14

3

cresc.

Poco stringendo

B

(cresc.)

18

7

6

f

21

6

7

7

cresc.

23

f

6

6

3

3

3

3

25

11

12

10

10

10

27

ff

3

3

3

3

33 **C** ♫ = 87 Piú animato agitato

37

41 **D** *tr*

p *cresc.* *mf* *cresc.*

46 *f*

49 *cresc.* *f*

52 **E** *p* *3* *3* *2* *Dolce* *3*

59 *f* *Sempre f* *3* *3*

63 **F** *ff* *3* *mf*

68 **G** *Espress*

This page contains musical staves for a solo instrument, likely violin or cello. The key signature varies throughout the page, with changes indicated by key signature symbols. Measure 33 begins with a grace note followed by eighth notes. Measures 34-37 feature sixteenth-note patterns. Measure 41 introduces a trill, followed by dynamic markings *p*, *cresc.*, *mf*, and *cresc.*. Measure 46 features eighth-note patterns with a dynamic *f*. Measure 49 shows eighth-note patterns with a dynamic *cresc.* leading to *f*. Measure 52 includes a dynamic *p*, sixteenth-note patterns with *3* over them, a dynamic *2*, and the dynamic *Dolce*. Measure 59 shows eighth-note patterns with a dynamic *f* and the dynamic *Sempre f*. Measure 63 features sixteenth-note patterns with a dynamic *ff*, a dynamic *3*, and a dynamic *mf*. Measure 68 concludes with eighth-note patterns and the dynamic *Espress*.

$\text{♩} = 105$
A tempo leggiero vivo

Sheet music for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure numbers 73 through 91 are indicated on the left. The music consists of sixteenth-note patterns with various dynamics and performance instructions.

Measure 73: Treble staff has sixteenth-note pairs. Bass staff has sixteenth-note pairs. Measure number 73 is at the top of the page.

Measure 75: Treble staff has sixteenth-note pairs. Bass staff has sixteenth-note pairs. Measure number 75 is below 73.

Measure 77: Treble staff has sixteenth-note pairs. Bass staff has sixteenth-note pairs. Measure number 77 is below 75. Dynamic **f** is indicated.

Measure 78: Treble staff has sixteenth-note pairs. Bass staff has sixteenth-note pairs. Measure number 78 is below 77. Dynamic **tr** (trill) is indicated.

Measure 80: Treble staff has sixteenth-note pairs. Bass staff has sixteenth-note pairs. Measure number 80 is below 78. Dynamic **p** (piano) is indicated. Boxed letter **H** is above the treble staff.

Measure 83: Treble staff has sixteenth-note pairs. Bass staff has sixteenth-note pairs. Measure number 83 is below 80. Dynamic **p** (piano) is indicated. Measure begins with a dynamic **cresc.** (crescendo).

Measure 86: Treble staff has sixteenth-note pairs. Bass staff has sixteenth-note pairs. Measure number 86 is below 83. Measure ends with a dynamic **p** (piano).

Measure 88: Treble staff has sixteenth-note pairs. Bass staff has sixteenth-note pairs. Measure number 88 is below 86. Dynamic **f** (forte) is indicated.

Measure 89: Treble staff has sixteenth-note pairs. Bass staff has sixteenth-note pairs. Measure number 89 is below 88. Boxed letter **I** is above the treble staff. Dynamic **tr** (trill) is indicated.

Measure 91: Treble staff has sixteenth-note pairs. Bass staff has sixteenth-note pairs. Measure number 91 is below 89. Dynamic **p** (piano) is indicated. Measure begins with a dynamic **cresc.** (crescendo).

94

J

95

f

96

mf

f

tr

102

f

ff

3

106

6

mf

p

Cadenza

111

8

8

8

Cadenza

113

3

3

ff = 80

3

115

ff = 80

3

118

10

8

10

8

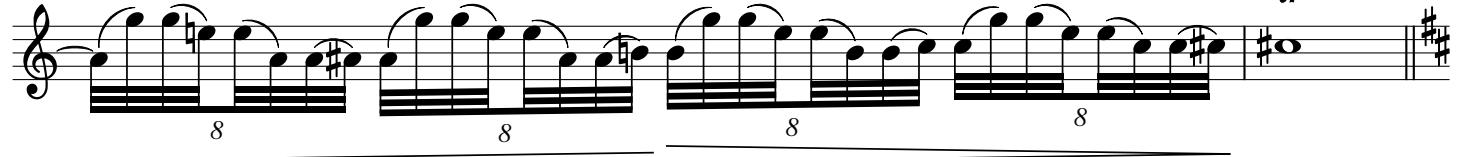
121

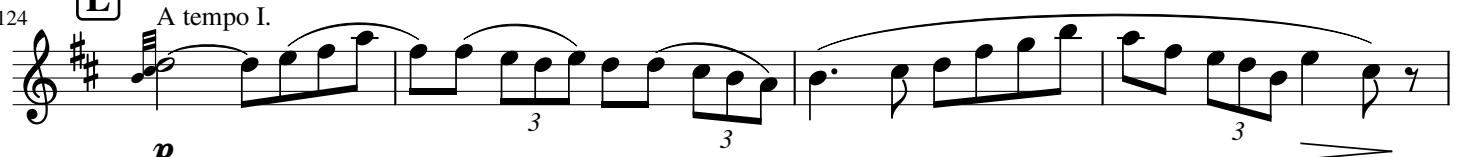
8

10

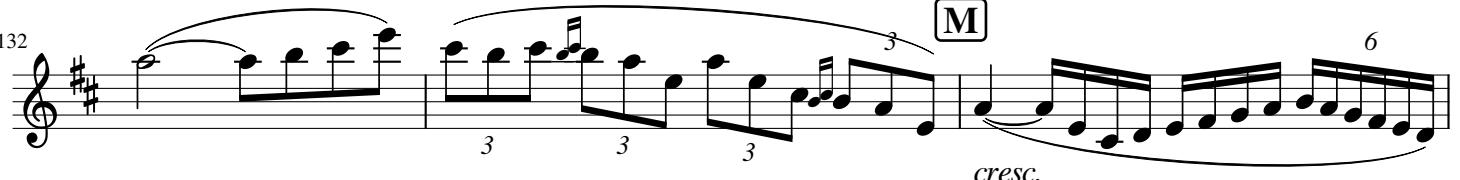
8

ICC 52 - IMH 2020

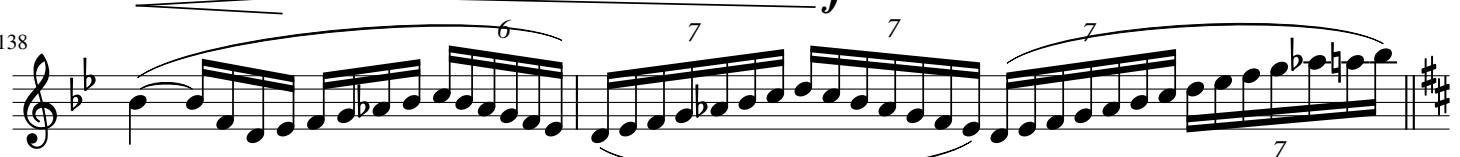
122 $\text{♩} = 40$ 


124 **L** $\text{♩} = 85$ A tempo I.
p 

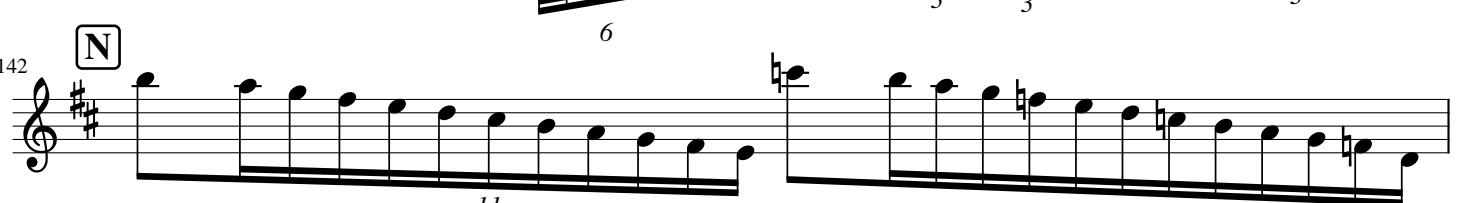
128 

132 

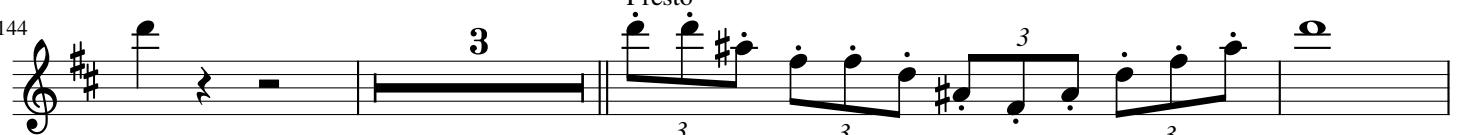
135 

138 

140 

142 **N** 

143 

144 

150

153

158

160

Violines 1

CONCERTINO

Arrangement and edition by:

Santiago Andres Barrero Salinas

Pour Flute

Arrangement for Flute and
String Ensemble

Cécile Chaminade
(1857-1944)

$\text{♩} = 83$
Moderato

A

B

C $\text{♩} = 87$
Piú animato agitato

D

E

58

F 2 f mf

65

p > > p

J = 105

A tempo leggiero vivo

71

G pizz.

75

p arco f > sf

79

pizz. H

mf arco

82

pizz.

86

p arco f > p # sf mf J

91

pizz. arco sf mf J

96

ff 3 mf 3 f

100

3 3 mf

K

104

p > > p

110 Cadenza 9 $\text{♩} = 40 \text{♩} = 60$ **L** $\text{♩} = 85$
 A tempo I.
p

127 **f** **p**

133 **M** *cresc.* **mf** *cresc.*

140 **N** **f** **ff**

145 **3** **3** **3**

148 **Presto** **O** **p** **3** **3** **3** **3** **3** **3** **3** **3** **3** **3** **3** **3**

153 **f** **3**

157 **p** **3** **3** **3** **3**

161 **ff** **<**

Violines 2

CONCERTINO

Arrangement and edition by:
Santiago Andres Barrero Salinas

Pour Flute

Arrangement for Flute and
String Ensemble

Cécile Chaminade
(1857-1944)

$\text{♩} = 83$
Moderato

A

B

C

D

E

57

61

63

F

f mf

66

A tempo leggiere vivo

p

= 105

<>=>

72

G

p

pizz.

76

arco

f>

sf

mf

pizz.

81

arco

p

f

p

pizz.

87

arco

sf

mf

I

pizz.

92

arco

J

f

pizz.

98

mf

f

mf

103 **K**

109 Cadenza 9 **L** $\text{♩} = 40 \text{♩} = 60$ $\text{♩} = 85$ A tempo I. **p**

126 **M**

140 **N**

146 **O** $\text{♩} = 150$ Presto **p** **f**

151 **P** **f**

156 **R** **p**

161 **S** **ff** <

Violas

CONCERTINO

Arrangement and edition by:
Santiago Andres Barrero Salinas

Pour Flute

Arrangement for Flute and
String Ensemble

Cécile Chaminade
(1857-1944)

$\text{J} = 83$
Moderato

The sheet music consists of ten staves of musical notation for violas. The key signature varies between major and minor keys throughout the piece. Measure numbers are indicated at the beginning of each staff. The music includes dynamic markings such as mf , p , f , $cresc.$, pp , and mp . Performance instructions include tempo changes ($\text{J} = 83$ and $\text{J} = 87$), articulations like accents and slurs, and rhythmic patterns marked with brackets (e.g., groups of 5 or 6 notes). The piece is divided into sections labeled A, B, C, and D, which are further subdivided by measure number. The first section (A) starts with a dynamic $mf > p$. The second section (B) begins with f . The third section (C) starts with $cresc.$ followed by $f < sf$. The fourth section (D) starts with mf .

Bass clef, 2 flats.

E *f*

F *p* *mf*

G *p* *pizz.* $J=105$ A tempo leggiero vivo

H *arco* *f* *s>* *3* *sf* *mf* *pizz.*

I *pizz.* *mf*

J *arco* *s>* *f*

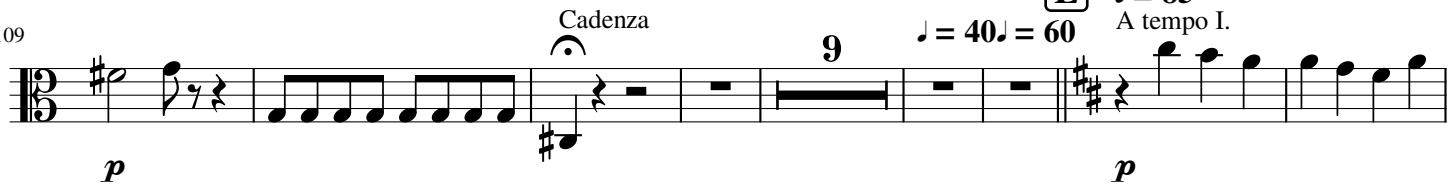
100



104



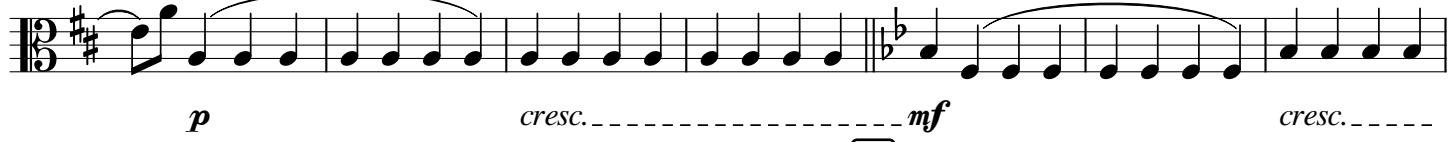
109



126



132



139



145



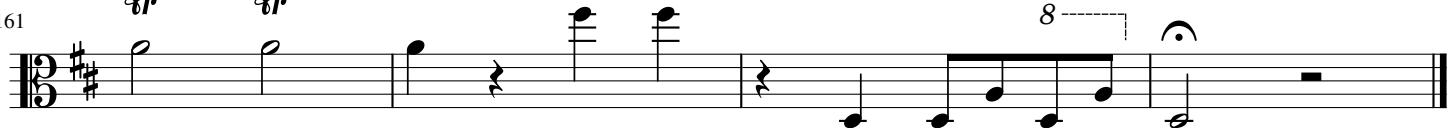
150



156



161



Violoncellos

CONCERTINO

Arrangement and edition by:

Santiago Andres Barrero Salinas

Pour Flute

Arrangement for Flute and
String Ensemble

Cécile Chaminade
(1857-1944)

$\text{♩} = 83$
Moderato

6 A

12 B cresc. -----

18 (cresc.) ----- mf cresc. ----- f <sf

24 C $\text{♩} = 87$ Piú animato agitato 10 pp

29 D

45 E mf f

49 F p f 2

57 p

64



66



71

G

p

d = 105
pizz. A tempo leggiero vivo

p

Musical staff with dynamic **p**, tempo marking **d = 105**, and instruction **pizz. A tempo leggiero vivo**.

75

arco

Musical staff showing eighth-note patterns with dynamic **p** and **arco**.

78

sf

mf

pizz.

H

f

Musical staff with dynamics **sf**, **mf**, **pizz.**, **H**, and **f**.

82

arco

p

f

arco

Musical staff with dynamics **arco**, **p**, **f**, and **arco**.

86

arco

Musical staff showing eighth-note patterns with dynamic **arco**.

89

I

pizz.

sf

mf

J

Musical staff with dynamics **I**, **pizz.**, **sf**, **mf**, and **J**.

93

Musical staff showing sixteenth-note patterns.

98

mf

f

Musical staff with dynamics **mf** and **f**.

101

mp

Musical staff showing eighth-note patterns with dynamic **mp**.

103

K

105

p

109

Cadenza

9

$\text{♩} = 40 \quad \text{♩} = 60$

L $\text{♩} = 85$
A tempo I.

p

126

f

M

132

cresc. ----- mf N

138

cresc. ----- f

143

ff $\text{♩} = 150$

Presto

O

147

3 3 p 2 3 3 3 3 3

153

f

157

p

161

V

Contrabajos

CONCERTINO

Arrangement and edition by:
Santiago Andres Barrero Salinas

Pour Flute

Arrangement for Flute and
String Ensemble

Cécile Chaminade
(1857-1944)

$\text{♩} = 83$
Moderato

6

11 A

16 B

22 cresc. ————— mf cresc. —————

27

33 C $\text{♩} = 87$ Più animato agitato 10 D

47 E

51

60

2

F

65

p

G

68

p

73 $\text{J} = 105$
pizz. A tempo leggiero vivo

76 arco

f **sf** **mf**

80 pizz. H

p arco

84 pizz.

87 arco

I

sf **mf**

91 pizz. J

96 **f** **mf** **f**

100 **mp**

103

K

106



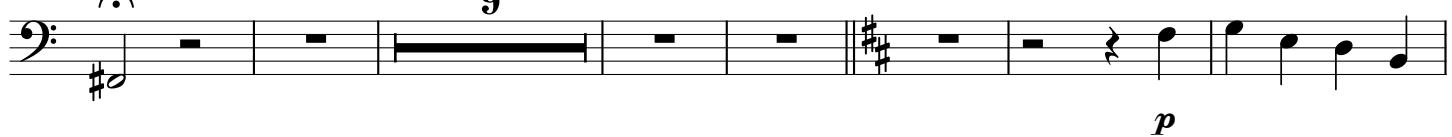
111

Cadenza

9

♩ = 40

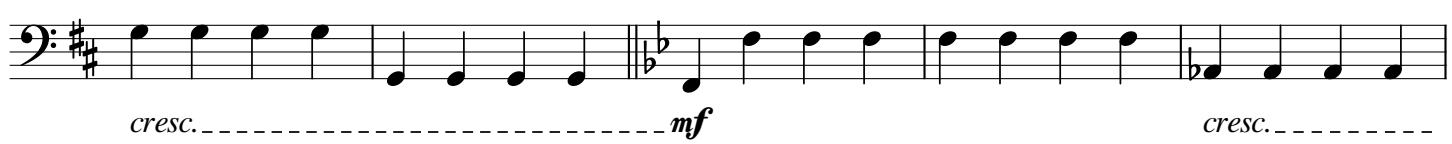
♩ = 60

L♩ = 85
A tempo I.

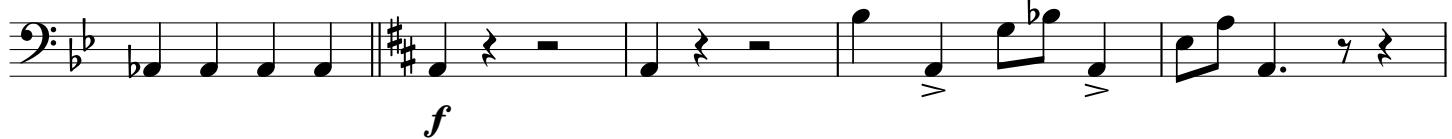
127



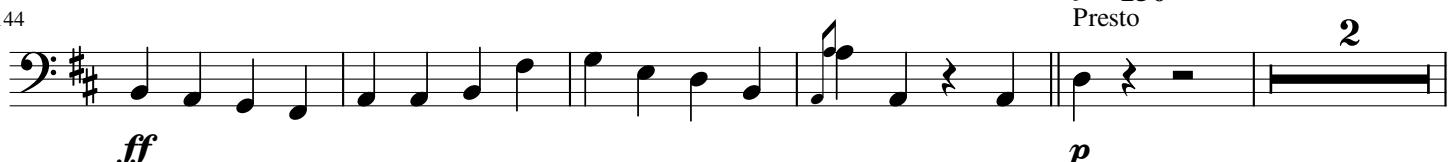
134

M

139

N

144



151

O

155



160

