

Concertino Pour Flute
En D Majeur

Cécile Chaminade

Op.107

For Flute and Chamber Orchestra



A032

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Concertino pour Flute, En D majeur

Concertino for Flute, In D major

Concertino para Flauta, En Re mayor

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Op.107

ICC 52

Dedicatee

Claude-Paul Taffanel

Edition by/Edición por

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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 Furosi 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 heartbreaking 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.

ORCHESTRAL SETTING/PLANTILLA ORQUESTAL

Flute Solo / Flauta Solista

2nd Flute / 2da Flauta

1st Oboe/ 1er Oboe

2nd Oboe / 2do Oboe

1st Bb Clarinet / 1er Clarinete en Sib

2nd Bb Clarinet / 2do Clarinete en Sib

1st Bassoon/ 1er Fagot

2nd Bassoon/ 2do Fagot

1st F French horn / 1er Corno en Fa

2nd F French horn / 2do Corno en Fa

1st E French horn / 1er Corno en Mi

2nd E French horn / 2do Corno en Mi

1st Trombone / 1er Trombón

2nd Trombone / 2do Trombón

3rd Trombone / 3er Trombón

Tuba

Timpani/Timbales

Harp

1st Violin (1st and 2nd division) / 1er Violin (1er y 2da division)

2nd Violin (1st and 2nd division) / 2do Violin (1er y 2da division)

Viola (1st and 2nd division)/ Viola (1er y 2da division)

Cellos/Violoncellos

Double basses / Contrabajos

CONCERTINO
Pour Flute
And Chamber Orchestra

Cécile Chaminade
(1857-1944)

Dedicated to
Paul Taffanel
(1844-1908)

Used as a examination piece by
the Conservatoire de Paris

Edition by:
Santiago Andres Barrero Salinas

Op.107
ICC 52
IMH 2020

♩ = 83
Moderato

Flute Solo
Flauta 2
Oboe 1
Oboe 2
Clarinete en Sib 1
Clarinete en Sib 2
Fagot 1
Fagot 2
Corno en Fa 1
Corno en Fa 2
Corno en Mi 1
Corno en Mi 2
Trombón 1
Trombón 2
Trombón 3
Tuba
Timbales
Arpa
Violines 1
Violines 2
Violines
Violas
Violas
Violonchelos
Contrabajos

8

Fl. S. *f* *f* *A*

Ob. 1 *p*

Ob. 2 *p*

Cl. Sib. 1

Cl. Sib. 2

Fag. 1 *p*

Fag. 2 *mf* *p*

Vlns. 1 *pp*

Vlns. 2 *pp*

Vlns. *pp* *pp* *pp* *pp*

Vlas. *pp*

Vlas. *pp*

Vcs. *pp*

Cbs. *pp*

16

FLS

Poco stringendo

B

cresc. *f* < *cresc.*

Fag. 1

p *p*

Fag. 2

p *p*

Cor. Fa 1

p *p*

Cor. Fa 2

p *p*

Cor. Mi 1

p *p*

Cor. Mi 2

p *p*

Tbn. 1

pp *p*

Tbn. 2

pp *p*

Tbn. 3

pp *p*

Tba.

pp *p*

Vlns. 1

cresc. *p*

Vlns. 2

cresc. *p*

Vlns.

cresc. *p*

Vlns.

cresc. *p*

Vlas.

cresc. *p*

Vlas.

cresc. *p*

Vcs.

cresc. *p*

Cbs.

cresc. *p*

22

FL.S
 (cresc.) *f* *pp*

Ob. 1
pp

Ob. 2
pp

Cl. Sib 1
pp

Cl. Sib 2
pp

Fag. 1
pp

Fag. 2
pp

Cor. Fa 1
pp

Cor. Fa 2
pp

Cor. Mi 1
p

Cor. Mi 2
p

Tbn. 1
pp

Tbn. 2
pp

Tbn. 3
pp

Tba.
pp

Timb.

Vlns. 1
cresc. *f* *p*

Vlns. 2
cresc. *f* *p*

Vlns.
cresc. *f* *p*

Vlns.
cresc. *f* *p*

Vlas.
cresc. *f* *cresc.*

Vlas.
cresc. *f* *cresc.*

Vcs.
cresc. *f* *cresc.*

Cbs.
cresc. *f* *cresc.*

26

Fl. S *ff* *Tutti.* 10 3 3 3

Fl. 2 *ff* 3 3 3

Ob. 1 *ff* *Tutti.* 3 3 3

Ob. 2 *ff* 3 3 3

Cl. Sib 1 *f* *ff* 3 3 3

Cl. Sib 2 *f* *f* 3

Fag. 1 *f* *f* > *pp*

Fag. 2 *f* > *pp*

Cor. Fa 1 *f* >

Cor. Fa 2 *f* >

Cor. Mi 1 *f* >

Cor. Mi 2 *f* >

Tbn. 1 *f* >

Tbn. 2 *f* >

Tbn. 3 *f* >

Tba. *f* >

Timb. >

Vlns. 1 *mf* *f* 3 3 3 > *pp*

Vlns. 2 *mf* *f* 3 3 3 > *pp*

Vlns. *mf* *f* 3 3 3 > *pp*

Vlns. *mf* *f* 3 3 3 > *pp*

Vlas. *f* > *pp*

Vlas. *f* > *pp*

Vcs. *f* > *pp*

Cbs. *f* > *pp*

33 **C** $\text{♩} = 87$
Piú animato agitato

Fl.S.
Fag. 1
Fag. 2
Arp.
Vlns. 1
Vlns. 2
Vlns.
Vlns.
Vlas.
Vlas.
Vcs.
Cbs.

sf *mf* *mf* *pp* *pp* *pp* *pp* *pp* *pp*

7 7 7 7 6 6 6 7

39

Fl.S. *p* *cresc.* *mf* *tr*

Fl. 2

Ob. 1 *f* *mf* *mf* *tr*

Ob. 2 *p* *pp* *cresc.* *f*

Cl. Sib 1 *p* *pp* *cresc.* *f*

Cl. Sib 2 *p* *pp* *cresc.* *f*

Cor. Fa 1 *mf*

Cor. Fa 2 *mf*

Arp. *f* *mf* *tr*

Vlns. 1 *mf* *tr* *mf* *tr*

Vlns. 2 *mf* *mf* *tr*

Vlns. *mf* *mf*

Vlns. *mf* *mf*

Vlas. *p* *mf*

Vlas. *p* *mf* *pizz.*

Vcs. *mf* *pizz.*

Cbs. *mf*

45 **D**

Fl.S. *cresc.* *f* *cresc.*

Ob. 1 *p*

Ob. 2 *p*

Cl. Sib 1 *p*

Cl. Sib 2 *p*

Fag. 1 *p*

Fag. 2 *p*

Cor. Fa 1

Cor. Fa 2

Vlns. 1 *p < sf* *pp*

Vlns. 2 *p < sf* *pp*

Vlns. *p < sf* *pp*

Vlns. *p < sf* *pp*

Vlas. *p < sf* *pp*

Vlas. *p < sf* *pp*

Vcs. *arco* *p < sf* *pp*

Cbs. *p arco* *p*

50 E

FLS. *f* *p*³

Fl. 2

Ob. 1 *f* *p* *f* *f*

Ob. 2 *f* *f* *f* *f*

Cl. Sib. 1 *f* *f* *f* *f*

Cl. Sib. 2 *f* *f* *f* *f*

Fag. 1 *f* *f* *f* *f*

Fag. 2 *f* *f* *f* *f*

Cor. Fa 1 *mf* *sf* *f*

Cor. Fa 2 *mf* *sf* *f*

Vlns. 1 *mf* *sf* *mf* *f*

Vlns. 2 *mf* *sf* *mf* *f*

Vlns. *mf* *sf* *f* *f*

Vlns. *mf* *sf* *f* *f*

Vlas. *mf* *sf* *f* *f*

Vlas. *mf* *sf* *f* *f*

Vcs. *mf* *sf* *f*

Cbs. *mf* *sf* *f*

56

FL.S
Fl. 2
Ob. 1
Ob. 2
Cl. Sib 1
Cl. Sib 2
Fag. 1
Fag. 2
Cor. Fa 1
Cor. Fa 2
Arp.
Vlns. 1
Vlns. 2
Vlns.
Vlas.
Vlas.
Vcs.
Cbs.

Dolce *f* *Sempre f*

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

mf *pp* *cresc.* *mf* *pp* *pp*

mf *pp* *cresc.* *mf* *pp* *pp*

pp *cresc.* *mf* *pp* *pp*

pp *cresc.* *mf* *pp* *pp*

pp *cresc.* *mf* *pp* *pp*

mf *pp* *cresc.* *pp* *pp*

mf *pp* *cresc.* *pp* *pp*

pp *mf* *pp* *pp*

mf *pp*

62

FLS
 Fl. 2
 Ob. 1
 Ob. 2
 Cl. Sib 1
 Cl. Sib 2
 Fag. 1
 Fag. 2
 Cor. Fa 1
 Cor. Fa 2
 Arp.
 Vlns. 1
 Vlns. 2
 Vlns.
 Vlns.
 Vlas.
 Vlas.
 Vcs.
 Cbs.

F

ff *f* *mf* *f* *mf* *f* *p* *f* *f* *p* *p* *p* *p* *p* *p* *p* *p*

3 3 3 7 8

6 6 6 7 7 7 7 7

68

G

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

Fl.S. *Espress*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. Sib 1 *p*

Cl. Sib 2 *p*

Fag. 1 *p* *sf*

Fag. 2 *p* *sf*

Cor. Fa 1 *p* *sf*

Cor. Fa 2 *p* *sf*

Vlns. 1 *sf* *pizz.*

Vlns. 2 *sf* *pizz.*

Vlns. *sf* *pizz.*

Vlns. *sf* *pizz.*

Vlas. *p* *sf* *pizz.*

Vlas. *p* *sf* *pizz.*

Vcs. *p* *sf* *pizz.*

Cbs. *sf* *pizz.*

75

Fl.S

Cl. Sib 1

Cl. Sib 2

Vlins. 1

Vlins. 2

Vlins.

Vlins.

Vlas.

Vlas.

Vcs.

Obs.

f

mf

arco

arco

arco

arco

arco

arco

arco

78

Fl.S. *p* *cresc.* *p*

Fl. 2 *p*

Ob. 1 *mf* *pp dim.*

Ob. 2 *mf* *pp dim.*

Cl. Sib. 1 *mf* *pp*

Cl. Sib. 2 *mf* *pp*

Fag. 1 *mf*

Fag. 2 *mf*

Cor. Fa 1 *mf* *pp*

Cor. Fa 2 *mf* *pp*

Arp. *mf* *pp*

Vlns. 1 *mf* *pizz.* *p* *pizz.* *mf* *sf*

Vlns. 2 *p* *pizz.* *sf*

Vlns. *p* *pizz.* *sf*

Vlns. *p* *pizz.* *sf*

Vlas. *p* *pizz.* *sf*

Vlas. *p* *pizz.* *sf*

Vcs. *arco* *pizz.* *sf*

Cbs. *p* *sf*

Musical score for orchestra and woodwinds, measures 83-92. The score includes the following instruments and parts:

- Fl.S.** (Flute Soloist): Treble clef, complex melodic line with triplets and slurs.
- Fl. 2** (Flute 2): Treble clef, playing a sustained note.
- Ob. 1** (Oboe 1): Treble clef, playing a sustained note.
- Ob. 2** (Oboe 2): Treble clef, playing a sustained note.
- Cl. Sib 1** (Clarinet in Bb 1): Treble clef, playing a sustained note.
- Cl. Sib 2** (Clarinet in Bb 2): Treble clef, playing a sustained note.
- Fag. 1** (Bassoon 1): Bass clef, playing a sustained note.
- Fag. 2** (Bassoon 2): Bass clef, playing a sustained note.
- Cor. Fa 1** (Horn in F 1): Treble clef, playing a sustained note.
- Cor. Fa 2** (Horn in F 2): Treble clef, playing a sustained note.
- Cor. Mi 1** (Horn in Bb 1): Bass clef, playing a sustained note.
- Cor. Mi 2** (Horn in Bb 2): Bass clef, playing a sustained note.
- Arp.** (Arpeggiator): Treble clef, playing arpeggiated chords with dynamic markings *p* and *sf*.
- Vlins. 1** (Violins 1): Treble clef, playing a rhythmic pattern with dynamic markings *f*, *arco*, *p*, and *pizz.*.
- Vlins. 2** (Violins 2): Treble clef, playing a rhythmic pattern with dynamic markings *f*, *arco*, *p*, and *pizz.*.
- Vlins.** (Violins): Treble clef, playing a rhythmic pattern with dynamic markings *f*, *arco*, *p*, and *pizz.*.
- Vlins.** (Violins): Treble clef, playing a rhythmic pattern with dynamic markings *f*, *arco*, *p*, and *pizz.*.
- Vlas.** (Violas): Bass clef, playing a rhythmic pattern with dynamic markings *f* and *p*.
- Vlas.** (Violas): Bass clef, playing a rhythmic pattern with dynamic markings *f* and *p*.
- Vcs.** (Cellos): Bass clef, playing a rhythmic pattern with dynamic markings *f*, *arco*, and *p*.
- Cbs.** (Double Bass): Bass clef, playing a rhythmic pattern with dynamic markings *f* and *p*.

88

Fl.S. *f* *f* *p* 1 *4r*

Fl. 2 *mf*

Ob. 1 *p* *4r*

Ob. 2 *p*

Cl. Sib. 1 *mf*

Cl. Sib. 2 *mf*

Fag. 1 *mf*

Fag. 2 *mf*

Cor. Fa 1 *p*

Cor. Fa 2 *p*

Arp. *p* *pp*

Vlns. 1 *arco* *ff* *pizz.*

Vlns. 2 *arco* *pp* *pizz.*

Vlns. *arco* *pp* *pizz.*

Vlns. *arco* *pp* *pizz.*

Vlas. *arco* *pp* *pizz.*

Vlas. *arco* *pp* *pizz.*

Vcs. *arco* *p* *pizz.*

Cbs. *sf* *p* *pp*

92

Fl.S. *cresc.* *p* *f* *ff*

Fl. 2 *p* *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. Sib 1 *p* *f*

Cl. Sib 2 *p* *f*

Fag. 1 *p* *f*

Fag. 2 *p* *f*

Cor. Fa 1 *f*

Cor. Fa 2 *f*

Cor. Mi 1 *f*

Cor. Mi 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tbn. 4 *f*

Arp. *f*

Vlns. 1 *f* *arco* *f* *ff* 8

Vlns. 2 *f* *arco* *f* *ff* 8

Vlns. *f* *arco* *f* *ff*

Vlns. *f* *arco* *f* *ff*

Vlas. *f* *arco* *f* *ff*

Vlas. *f* *arco* *f* *ff*

Vcs. *f* *arco* *f* *ff*

Cbs. *f* *ff*

97

FL.S
mf *f* *f*

Fl. 2
f

Ob. 1
f

Ob. 2
f

Cl. Sib 1
mf *f*

Cl. Sib 2
mf *f*

Fag. 1
f *mf* *f*

Fag. 2
f *mf* *f*

Cor. Fa 1
f *f*

Cor. Fa 2
f *f*

Cor. Mi 1
f *f*

Cor. Mi 2
f *f*

Tbn. 1
f *p*

Tbn. 2
f *p*

Tbn. 3
f *f* *p* *f*

Tba.
f *f* *p* *f*

Timb.
p *f* *p*

Vlns. 1
f *ff*

Vlns. 2
f *ff*

Vlns.
cresc. *ff*

Vlns.
cresc. *ff*

Vlas.
cresc. *ff*

Vlas.
cresc. *ff*

Vcs.
f

Cbs.
f

104 **K**

FL. 1 *ff* *mf* *p* Cadenza

FL. 2 *ff* *mf* *p* Cadenza

Ob. 1 *f* *mf* *p*

Ob. 2 *mf* *mf* *p*

Cl. Sib. 1 *f* *mf* *p*

Cl. Sib. 2 *f* *mf* *p*

Fag. 1 *f* *p*

Fag. 2 *f* *p*

Cor. Fa 1 *f* *p*

Cor. Fa 2 *f* *p*

Cor. Mi 1 *f* *p*

Cor. Mi 2 *f* *p*

Tbn. 1 *f* *p* *pp*

Tbn. 2 *f* *p* *pp*

Tbn. 3 *f* *p* *pp*

Tba. *f* *p* *pp*

Timb. *f* *p* *pp*

Vlns. 1 *f* *mf* *p* *p*

Vlns. 2 *f* *mf* *p* *p*

Vlns. *f* *mf* *p* *p*

Vlns. *f* *mf* *p* *p*

Vlas. *f* *mf* *p*

Vlas. *f* *mf* *p*

Vcs. *f* *mf* *p*

Cbs. *f* *mf* *p*

112

Fl.S. $\text{♩} = 80$

117

Fl.S. $\text{♩} = 60$ $\text{♩} = 85$
A tempo 1.

122

Fl.S. $\text{♩} = 40$

Ob. 1

Ob. 2

Cl. Sib 1

Cl. Sib 2

Fag. 1

Fag. 2

Vlns. 1

Vlns. 2

Vlns.

Vlns.

Vlas.

Vlas.

Vcs.

Cbs.

p *mf* *f* *pp*

132

Fl.S *cresc.* **M** *f* *cresc.*

Fag. 1 *p* *pp* *p*

Fag. 2 *p* *pp* *p*

Cor. Fa 1 *p* *p* *cresc.*

Cor. Fa 2 *p* *pp* *p* *cresc.*

Cor. Mi 1 *pp* *p*

Cor. Mi 2 *pp* *p*

Tbn. 1 *pp* *pp*

Tbn. 2 *pp* *pp*

Tbn. 3 *pp* *pp*

Tba. *pp* *pp*

Arp. *f* *f*

Vlns. 1 *pp* *cresc.* *pp*

Vlns. 2 *pp* *cresc.* *pp*

Vlns. *pp* *cresc.* *pp*

Vlns. *pp* *cresc.* *pp*

Vlas. *pp* *cresc.* *pp*

Vlas. *pp* *cresc.* *pp*

Vcs. *pp* *cresc.* *pp*

Cbs. *cresc.* *pp*

139

Fl.S.

Ob. 1

Ob. 2

Cl. Sib 1

Cl. Sib 2

Fag. 1

Fag. 2

Cor. Fa 1

Cor. Fa 2

Cor. Mi 1

Cor. Mi 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Arp.

Vlns. 1

Vlns. 2

Vlns.

Vlns.

Vlas.

Vlas.

Vcs.

Cbs.

cresc.

pp

sf

p

7

7

7

6

6

3

3

3

3

3

3

11

12

N

♩ = 150
Presto

tr

143

Fl. S. 10 10 10 10 10 10 10 10

Fl. 2. 8 3 3 3 3 3 3 3 3 3

Ob. 1. *ff* *mf* *f* *mf*

Ob. 2. *mf* *mf* *mf* *mf*

Cl. Sib. 1. *f* *ff* *mf* *f* *mf*

Cl. Sib. 2. *f* *ff* *mf* *f* *mf*

Fag. 1. *f* *ff* *mf* *f* *mf*

Fag. 2. *f* *ff* *mf* *f* *mf*

Cor. Fa 1. *f* *ff* *f* *mf*

Cor. Fa 2. *f* *ff* *f* *mf*

Cor. Mi 1. *f* *ff* *f* *mf*

Cor. Mi 2. *f* *ff* *f* *mf*

Tbn. 1. *f* *ff* *f* *mf*

Tbn. 2. *f* *ff* *f* *mf*

Tbn. 3. *f* *ff* *f* *mf*

Tba. *f* *ff* *f* *mf*

Timb. *f* *ff* *f* *mf*

Arp. *f* *ff* *f* *mf*

Vlns. 1. *f* *ff* *f* *mf*

Vlns. 2. *f* *ff* *f* *mf*

Vlns. *f* *ff* *f* *mf*

Vlns. *f* *ff* *f* *mf*

Vlas. *f* *ff* *f* *mf*

Vlas. *f* *ff* *f* *mf*

Vcs. *f* *ff* *f* *mf*

Cbs. *f* *ff* *f* *mf*

f *ff* *f* *mf*

157

4r

Fl. 1

Fl. 2

Cl. Sib 1

Cl. Sib 2

Fag. 1

Fag. 2

Cor. Fa 1

Cor. Fa 2

Cor. Mi 1

Cor. Mi 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Arp.

Vlns. 1

Vlns. 2

Vlns.

Vlns.

Vlas.

Vlas.

Vcs.

Cbs.

p

f

ff

p

p

p

p

p

p

p

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