

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



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**Original Title/Título 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**

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Imperial Music House 2020

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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.

# 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

♩ = 83  
Moderato

Flute Solo

Violines

Violines

Violas

Violonchelos

Contrabajos

*f*  
*Dolce*  
*mf* > *p*  
*f* > *p*  
*f* > *p*

7

Fl.S

Vlins.

Vlins.

Vlas.

Vcs.

Cbs.

*f*  
*f*  
*f*  
*f*  
*f*

11 **A**

Fl.S.

Vlns.

Vlns.

Vlas.

Vcs.

Cbs.

*f*

*mf*

*mf*

*mf*

16

Fl.S.

Vlns.

Vlns.

Vlas.

Vcs.

Cbs.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Poco stringendo

19 **B**

FL.S. *f* *cresc.*

Vlns. *mf* *cresc.*

Vlns. *mf* *cresc.*

Vlas. *mf* *cresc.*

Vcs. *mf* *cresc.*

Cbs. *mf* *cresc.*

22

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

Vlns. *f* *f < sf*

Vlns. *f* *f < sf*

Vlas. *f* *f < sf*

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

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



24

FLS

Vlns.

Vlns.

Vlas.

Vcs.

Cbs.

26

FLS

Vlns.

Vlns.

Vlas.

Vcs.

Cbs.

29 C  $\text{♩} = 87$   
Più animato agitato

Fl.S. 3

Vlns. *mf* *mp*

Vlns. *mf* *mp*

Vlas. *mf* *pp*

Vcs. *pp*

Cbs. *pp*

34

Fl.S. 3 3

Vlns.

Vlns.

Vlas. *mp* 6 6 6 6 6 6

38

FLS

Vlns.

Vlas.

40

FLS

Vlns.

Vlns.

Vlas.

*p*

*mf*

*mf*

*cresc.*

*tr*

3 3

44

FLS. *tr* **D**

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

Vlns.

Vlas. *mf*

Vcs. *mf*

Cbs. *mf*

47

FLS.

Vlns. *f* *cresc.* *p*

Vlns. *f* *p*

Vlas. *f* *p*

Vcs. *f* *p*

Cbs. *f* *p*

50

Fl.S. *f* *p*

Vlns. *f*

Vlns. *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

53

Fl.S.

Vlns. *f* *p* *Dolce*

Vlns. *mf* *p*

Vlas. *mf* *p*

Vcs. *p*

Cbs. *p*

**E**

58

Fl.S

Vlns.

Vlns.

Vlas.

Vcs.

Cbs.

*f*

*Sempre f*

3

61

Fl.S

Vlns.

Vlas.

3

7

6

5

6

5

5

5

5

6

7

6



63 **F**

FLS. *ff* 3

Vlins. *f mf*

Vlins. *f mf*

Vlas. *f mf*

Vcs. *f mf*

Cbs. *f mf*

66

FLS. *mf* *Espress*

Vlins. *p* *>* *>* *p* *<>*

Vlins. *p* *>* *>* *p* *<>*

Vlas. *p* *>* *>* *p* *<>*

Vcs. *p* *>* *>* *p* *<>*

Cbs. *p* *>* *>* *p* *<>*

♩ = 105  
A tempo leggero vivo

72 **G**

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

pizz. p pizz. p pizz. p pizz. p

This section of the score covers measures 72 and 73. It features a Flute Solo (Fl.S.) with a melodic line that includes a triplet of eighth notes. The strings (Vlns., Vlns., Vlas., Vcs., Cbs.) provide accompaniment with a rhythmic pattern of eighth notes and rests. The Flute Solo part is marked with a 'G' in a box. The strings are marked with 'pizz.' and 'p'.

74

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

This section of the score covers measures 74 and 75. The Flute Solo (Fl.S.) continues with a melodic line featuring triplets of eighth notes. The strings (Vlns., Vlns., Vlas., Vcs., Cbs.) continue with their accompaniment. The Flute Solo part is marked with a 'G' in a box.

76

FLS. *3* *3* *3* *3* *3* *3*

Vlns.

Vlns.

Vlas.

Vcs.

Cbs.

77

FLS. *f* *3* *3* *3* *3* *3* *3* *3*

Vlns. *f* arco

Vlns. *f* arco

Vlas. *f* arco *3*

Vcs. *f* arco

Cbs. *f* arco

78

Fl.S. *tr*

Vlins. *sf* *mf*

Vlins. *sf* *mf*

Vlas. *sf* *mf*

Vcs. *sf* *mf*

Cbs. *sf* *mf*

3 3 3 3 3 3 3 3

80

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

Vlins. *pizz.* *arco* *p*

Vlins. *pizz.* *p*

Vlas. *pizz.* *p*

Vcs. *pizz.* *p*

Cbs. *pizz.* *p*

83

FLS. *f* *p* pizz.

Vlns. *f* *p* pizz.

Vlns. arco *f* *p* pizz.

Vlas. arco *f* *p* pizz.

Vcs. arco *f* *p* pizz.

Cbs. arco *f* *p* pizz.

85

FLS. *f* *p* pizz.

Vlns. *f* *p* pizz.

Vlns. arco *f* *p* pizz.

Vlas. arco *f* *p* pizz.

Vcs. arco *f* *p* pizz.

Cbs. arco *f* *p* pizz.

87

FLS

Vlns.

Vlns.

Vlas.

Vcs.

Cbs.

3 3 3 3

88

FLS

Vlns.

Vlns.

Vlas.

Vcs.

Cbs.

*f* arco arco arco arco arco arco

3 3 3 3 3 3 3 3



I

89

Fl.S. *f* *tr* *p*

Vlns. *f* *mf*

Vlns. *f* *mf*

Vla. *f* *mf*

Vcs. *f* *mf*

Cbs. *f* *mf*

91

Fl.S. *cresc.* *p*

Vlns. *pizz.* *arco* *p*

Vlns. *pizz.* *p*

Vla. *pizz.*

Vcs. *pizz.*

Cbs. *pizz.*

94

FLS. *arco*

Vlins. *arco*

Vlas. *arco*

Vcs. *arco*

Cbs. *arco*

95

FLS. **J**

Vlins. *f* *ff*

Vlins. *f* *ff*

Vlas. *f*

Vcs. *f*

Cbs. *f*

97

Fl.S. *tr*

Vlins. *mf* *f*

Vlins. *mf* *f*

Vlas. *mf* *f*

Vcs. *mf* *f*

Cbs. *mf* *f*

101

Fl.S. **K**

Vlins. *f* *ff*

Vlins. *mf*

Vlas. *mf*

Vcs. *mp*

Cbs. *mp*

105

Fl.S.

Vlins.

Vlins.

Vlas.

Vcs.

Cbs.

*mf*

*p*

*p*

*p*

*p*

*p*

6

3

110

Fl.S.

Vlins.

Vlins.

Vlas.

Vcs.

Cbs.

Cadenza

Cadenza

8

8

8

113  $\text{♩} = 80$

FL.S *3* *3* *3*

115 *3*

FL.S

118 *10* *8* *10* *8*

FL.S

121 *10* *8* *8* **L**

FL.S

122  $\text{♩} = 40$   $\text{♩} = 60$   $\text{♩} = 85$   
A tempo I.

FL.S *8* *8* *8* *8* *p* *3* *3*

Vlns. *p*

Vlns. *p*

Vlas. *p*

Vcs. *p*

Cbs. *p*

126

Fl.S.

Vlns.

Vlns.

Vla.

Vcs.

Cbs.

*f*

*f*

*f*

*f*

*f*

*f*

131

Fl.S.

Vlns.

Vlns.

Vla.

Vcs.

Cbs.

*M*

*p*

*p*

*p*

*p*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*



135

Fl.S. *f*

Vlns. *f*

Vlns. *(cresc.)* *mf*

Vlas. *(cresc.)* *mf*

Vcs. *(cresc.)* *mf*

Cbs. *(cresc.)* *mf*

138

Fl.S. *cresc.*

Vlns. *cresc.*

Vlns. *cresc.*

Vlas. *cresc.*

Vcs. *cresc.*

Cbs. *cresc.*

140

FLS

Vlins.

Vlins.

Vlas.

Vcs.

Cbs.

*f*

*f*

*f*

*f*

*f*

*f*

6

6

3 3 3 3 3 3

3 3

142

FLS

Vlins.

Vlins.

Vlas.

Vcs.

Cbs.

*p*

*p*

*p*

*p*

*p*

*p*

N

11

12

143

FLS. *10*

Vlins. *ff*

Vlins. *ff*

Vlas. *ff*

Vcs. *ff*

Cbs. *ff*

145

$\text{♩} = 150$   
Presto

FLS. *tr*

Vlins. *p*

Vlins. *p*

Vlas. *p*

Vcs. *p*

Cbs. *p*

150

FLS *tr* 0

Vlins.

Vlins.

Vlas.

Vcs.

Cbs.

154

FLS *tr* *tr* *tr* *tr*

Vlins.

Vlins. *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

158

FLS. *tr*

Vlms. *p*

Vlms. *p*

Vlas. *p*

Vcs. *p*

Cbs. *p*

6

13

161

FLS. *tr*

Vlms. *ff*

Vlms. *ff*

Vlas. *tr*

Vcs. *tr*

Cbs. *tr*

3

3

3

3

8

Flute Solo

# CONCERTINO

Arrangement and edition by:  
Santiago Andres Barrero Salinas

## Pour Flute

Arrangement for Flute and  
String Ensemble

Cécile Chaminade  
(1857-1944)

$\text{♩} = 83$   
Moderato

**2**  
*f*  
*Dolce*

**6**

**10** **A** *f*

**14** *cresc.*

**18** *Poco stringendo* **B** *(cresc.)* *f*

**21** *cresc.*

**23** *f*

**25** **10** **10**

**27** *ff*



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

Musical staff 33-36: Treble clef, key signature of two flats (B-flat, E-flat). Measure 33 starts with a quarter rest followed by a quarter note G4. Measures 34-36 contain eighth and sixteenth notes with triplets and slurs.

37

Musical staff 37-40: Continuation of the previous staff with eighth and sixteenth notes, triplets, and slurs.

41 **D**

Musical staff 41-45: Treble clef. Measure 41 starts with a piano (*p*) dynamic. Measures 42-45 include triplets, slurs, and a trill (*tr*) in measure 44. Dynamics range from *p* to *mf* with a *cresc.* marking.

46

Musical staff 46-48: Treble clef. Measure 46 starts with a forte (*f*) dynamic. Measures 47-48 contain sixteenth-note triplets and slurs.

49

Musical staff 49-51: Treble clef. Measure 49 starts with a *cresc.* marking leading to a forte (*f*) dynamic. Measures 50-51 contain sixteenth-note patterns and slurs.

52 **E**

Musical staff 52-58: Treble clef. Measure 52 starts with a piano (*p*) dynamic. Measure 53 has a triplet. Measure 54 has a whole rest. Measure 55 has a second (*2*) marking. Measure 56 has a *Dolce* marking. Measure 57 has a triplet. Measure 58 has a *cresc.* marking.

59

Musical staff 59-62: Treble clef. Measure 59 starts with a forte (*f*) dynamic. Measure 60 has a *Sempre f* marking. Measures 61-62 contain triplets and slurs.

63 **F**

Musical staff 63-67: Treble clef. Measure 63 starts with a fortissimo (*ff*) dynamic. Measures 64-67 contain triplets and slurs. Dynamics range from *ff* to *mf* with a *cresc.* marking.

68 **G**

Musical staff 68-71: Treble clef. Measure 68 starts with an *Espress* marking. Measures 69-71 contain eighth notes and slurs.

♩ = 105  
A tempo leggero vivo

73

75

77

*f*

78

*p*

80

**H**

83

*cresc.*

*p*

86

88

*f*

**I**

89

*f*

*p*

91

*cresc.*

*p*

94

95 **J**

96 *f* *mf* *f* *tr* *ff*

102 *f* *ff* **K** 3

106 3 6 *mf* *p*

111 Cadenza 8 8 8

113 3 3  $\text{♩} = 80$  3 3

115 3

118 10 8 10 8

121 10 8 8

122  $\text{♩} = 40$

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

128 *f*

132 **M**

135 *f*

138 *cresc.*

140

142 **N**

143 *cresc.*

144  $\text{♩} = 150$   
Presto

150

3 3 3 3

tr

O

8

153

8

tr

tr

8

tr

158

6

13

160

3

tr

tr

tr

tr

p

ff

Violines 1

# CONCERTINO

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## Pour Flute

Arrangement for Flute and  
String Ensemble

Cécile Chaminade  
(1857-1944)

♩ = 83  
Moderato

mf > p

**A**

f

**B**

mf cresc.-----mf cresc.-----

f sf <

**C** ♩ = 87  
Più animato agitato

mf mp

**D**

mf

**E**

p f f

p

58 F *f* *mf*

65 *p*  $\text{♩} = 105$  *p*

71 G *p* pizz. *f* *sf* arco

75 *f* *sf*

79 *mf* arco *pizz.* H

82 *mf* arco *pizz.* *f* *p* I

86 *p* *f* arco *p* *sf* *mf* J

91 *pizz.* arco *p* *f* K

96 *ff* *mf* *f*

100 *mf*

104 *p* *p*

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

*p*

127

*f* *p*

133 **M**

*cresc.* *mf* *cresc.*

140 **N**

*f* *ff*

145

148  $\text{♩} = 150$   
Presto **O**

*p*

153

*f*

157

*p*

161 *tr*

*ff*



Violines 2

# CONCERTINO

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Santiago Andres Barrero Salinas

## Pour Flute

Arrangement for Flute and  
String Ensemble

Cécile Chaminade  
(1857-1944)

$\text{♩} = 83$   
Moderato

**A**  $mf > p$

**B**  $f$   $mf$   $cresc.$

**C**  $f < sf$   $mp$   $\text{♩} = 87$  Più animato agitato

**D**  $f$

**E**  $p$   $f$   $mf$

The score is written for Violins 2 in treble clef. It begins in G major (one sharp) and common time. Section A (measures 1-8) starts with a dynamic of  $mf$  and ends with  $p$ . Section B (measures 9-22) begins with  $f$  and includes a  $mf$  dynamic and a  $cresc.$  marking. Section C (measures 23-36) starts with  $f < sf$  and  $mp$ , and includes a tempo change to  $\text{♩} = 87$  and the instruction 'Più animato agitato'. Section D (measures 37-48) features a  $f$  dynamic and includes complex fingering with sixths and triplets. Section E (measures 49-56) starts with  $p$  and  $f$ , and includes a  $mf$  dynamic. The piece concludes with a final chord in G major.

57 *p*

61

63 **F** *f mf*

66 *p* **J = 105** *p*

72 **G** *pizz.* *p*

76 *arco* *f >* *sf* *mf* *pizz.*

81 **H** *arco* *pizz.* *p* *f* *p*

87 *arco* **I** *sf* *mf* *pizz.*

92 *arco* **J** *f*

98 *mf* *f* *mf*

103 **K**

*p*

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

*p*

126

*f* *p*

133 **M**

*cresc.* *mf* *cresc.*

140 **N**

*f* *ff*

146  $\text{♩} = 150$  *Presto*

*p*

151 **O**

*f*

156

*p*

161

*ff*

Violas

# CONCERTINO

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## Pour Flute

Arrangement for Flute and  
String Ensemble

Cécile Chaminade  
(1857-1944)

♩ = 83  
Moderato

8 **A**

14 **B** 3

21 *cresc.* *mf* *cresc.* *mf*

28 *cresc.* *f* *f* **C** ♩ = 87 *f*  
Piú animato agitato  
*pp* *mp*

36 6

38 5 5 5 5 6 6 6

40 6 *mf*

45 **D** 6 *f* *p*

Musical staff 50-54. Key signature: one flat (B-flat). Time signature: 3/4. Measure 50 starts with a circled letter 'E'. Dynamics: *f* (measures 50-51), *mf* (measures 52-54).

Musical staff 55-60. Measure 55 starts with a circled letter 'E'. Dynamics: *f* (measures 55-56), *mf* (measures 57-60).

Musical staff 61-65. Measure 61 starts with a circled letter 'F'. Fingerings: 7 (measures 61-62), 5 (measures 63-64), 5 (measures 65-66). Dynamics: *p* (measures 61-65).

Musical staff 63-65. Measure 63 starts with a circled letter 'F'. Fingerings: 6 (measures 63-64), 6 (measures 65-66), 6 (measures 67-68), 6 (measures 69-70). Dynamics: *f* (measures 63-64), *mf* (measures 65-70).

Musical staff 66-71. Measure 66 starts with a circled letter 'G'. Dynamics: *p* (measures 66-71). Tempo marking:  $\text{♩} = 105$ . Performance instruction: *A tempo leggero vivo*.

Musical staff 72-75. Measure 72 starts with a circled letter 'G'. Performance instruction: *pizz.*. Dynamics: *p* (measures 72-75).

Musical staff 76-80. Measure 76 starts with a circled letter 'H'. Performance instruction: *arco*. Dynamics: *f* (measures 76-77), *sf* (measures 78-79), *mf* (measures 80-81). Performance instruction: *pizz.* (measures 80-81).

Musical staff 81-85. Measure 81 starts with a circled letter 'H'. Performance instruction: *arco*. Dynamics: *p* (measures 81-82), *f* (measures 83-84), *p* (measures 85-86). Performance instruction: *pizz.* (measures 85-86).

Musical staff 86-90. Measure 86 starts with a circled letter 'I'. Performance instruction: *arco*. Dynamics: *f* (measures 86-87), *mf* (measures 88-89), *f* (measures 90-91). Performance instruction: *pizz.* (measures 88-89).

Musical staff 90-95. Measure 90 starts with a circled letter 'I'. Performance instruction: *arco*. Dynamics: *mf* (measures 90-91), *f* (measures 92-93), *mf* (measures 94-95). Performance instruction: *pizz.* (measures 92-93).

Musical staff 96-100. Measure 96 starts with a circled letter 'J'. Dynamics: *mf* (measures 96-97), *f* (measures 98-99), *f* (measures 100-101).

100

*mf*

104 **K**

*p*

109 **L**

Cadenza

*p* *p*

$J = 40$   $J = 60$

A tempo I.

126

*f*

132 **M**

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

139 **N**

*f* *ff*

145 **O**

*p*

$J = 150$   
Presto

150

*f*

156

*p*

161

*p*

Violonchelos

# CONCERTINO

Arrangement and edition by:  
Santiago Andres Barrero Salinas

## Pour Flute

Arrangement for Flute and  
String Ensemble

Cécile Chaminade  
(1857-1944)

$\text{♩} = 83$   
Moderato

**f** **p** **f** **cresc.** **(cresc.)** **mf** **cresc.** **f < sf** **f** **♩ = 87** **Piú animato agitato** **10** **pp** **mf** **f** **p** **f** **p** **2**

**A** **B** **C** **D** **E** **F**

64

66

*p*

**G**

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

*p*

71

*p*

75

arco

78

pizz.

**H**

*f*

*sf*

*mf*

82

pizz.

arco

*p*

*f*

86

arco

89

pizz.

**I**

*sf*

*mf*

93

arco

**J**

98

*mf*

*f*

101

*mp*



103 K

105

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

126 *p* *f*

132 M

138 *cresc.* *mf* N

143 *ff*

147  $\text{♩} = 150$  Presto O  
 3 3 2 3 3 3 3

153

157 *p* 3 3 3

161

Contrabajos

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## Pour Flute

Arrangement for Flute and  
String Ensemble

Cécile Chaminade  
(1857-1944)

$\text{♩} = 83$   
Moderato

*f* *p* *f* *cresc.* *mf* *cresc.* *(cresc.)* *f < sf* *f*  $\text{♩} = 87$  *pp* *mf* *f* *p* *f* *p*

6 11 [A] 16 [B] 22 27 33 [C] *Piú animato agitato* 10 [D] 47 [E] 51 *p*

60

**F**

2

65

*p*

68

**G**

*p*

$\text{♩} = 105$

pizz. A tempo leggero vivo

73

*p*

76

arco

*f*

*sf*

*mf*

80

pizz.

**H**

arco

*p*

*f*

84

pizz.

87

arco

*sf*

*mf*

**I**

91

pizz.

arco

**J**

96

*f*

*mf*

*f*

100

*mp*

103

**K**

106

111

Cadenza

9

$\text{♩} = 40$

$\text{♩} = 60$

**L**

$\text{♩} = 85$   
A tempo I.

127

134

**M**

139

**N**

144

$\text{♩} = 150$   
Presto

2

151

**O**

3 3 3 3

155

160

2