



Micheline Cumant

Arranger, Composer, Interpreter, Publisher, Teacher

France, Courbevoie

About the artist

I am cellist, and began by composing for the teaching. I worked for research in early and baroque music and practised the recorder then the viola da gamba, and was brought to write arrangements of ancient works. As said it Arnold Schoenberg (at the end of his life): " there is some more of good music to be written in major C "... Of course, it is a joke! But, as for me, although having practised the contemporary music and having been a fan of the IRCAM, I compose in a "less cerebral" style and prefer that we find it "attractive" rather than "innovator". I like particularly the music of the XVIe century, the organ and the theme music (after Bach-Beethoven-Brahms, Ennio Morricone, John Williams and Nino Rota ...).

Qualification: Cello prize CNR Boulogne - Harmony & Analysis Ecole Normale de Musique de Paris, doctorate of musicology

Associate: SACEM - IPI code of the artist : 00050792580

About the piece



Title: Dances of the Oper "Richard the Lionheart"
Composer: Grétry, André
Arranger: Cumant, Micheline
Licence: Copyright © Micheline Cumant
Publisher: Cumant, Micheline
Instrumentation: String Orchestra : Violins, Viola, Basso continuo
Style: Classical

Micheline Cumant on [free-scores.com](http://www.free-scores.com)



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Danses de l'Opéra Richard Coeur de Lion

Ernest-Modeste Grétry - arrangement
de Micheline Cumant

1.

Violon I
mf

Violon II
mf

Alto
mf

Violoncelle
mf

4

VI. I

VI. II

Alt.

Vlc.

8

VI. I

VI. II

Alt.

Vlc.

Detailed description: This is a musical score for a string quartet. It consists of three systems of staves. The first system includes Violon I, Violon II, Alto, and Violoncelle. The second system includes VI. I, VI. II, Alt., and Vlc. The third system includes VI. I, VI. II, Alt., and Vlc. The music is in 6/8 time and features a melodic line in the violins and alto, with a supporting bass line in the cellos. Dynamics are marked as *mf* (mezzo-forte). The score includes various musical notations such as notes, rests, slurs, and articulation marks.

12

VI. I

VI. II

Alt.

Vlc.

16

VI. I

VI. II

Alt.

Vlc.

mf

mf

20

VI. I

VI. II

Alt.

Vlc.

dim.

dim.

dim.

dim.

24

VI. I

VI. II

Alt.

Vlc.

p

28

VI. I

VI. II

Alt.

Vlc.

32

VI. I

VI. II

Alt.

Vlc.

mf

mf

mf

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4 37

VI. I

VI. II

Alt.

Vlc.

42

VI. I

VI. II

Alt.

Vlc.

47

VI. I

VI. II

Alt.

Vlc.

dim.

dim.

dim.

mf

dim.

mf

52

VI. I

VI. II

Alt.

Vlc.

rit.

2.

57

VI. I

VI. II

Alt.

Vlc.

64

VI. I

VI. II

Alt.

Vlc.

f

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6 72

VI. I

VI. II

Alt.

Vlc.

77

VI. I

VI. II

Alt.

Vlc.

82

VI. I

VI. II

Alt.

Vlc.

rit.

♩ = 120

3.

♩ = 140

87

VI. I

VI. II

Alt.

Vlc.

95

VI. I

VI. II

Alt.

Vlc.

100

VI. I

VI. II

Alt.

Vlc.

108

VI. I

VI. II

Alt.

Vlc.

Detailed description: This system of music covers measures 108 to 113. It features four staves: Violin I (VI. I), Violin II (VI. II), Alto (Alt.), and Violoncello (Vlc.). The key signature is two sharps (F# and C#). The music begins with a repeat sign at measure 108. From measure 109 onwards, the Violin I and Violoncello parts play a rhythmic pattern of eighth notes with accents, while the Violin II and Alto parts play a similar pattern of eighth notes. The system concludes with a double bar line at measure 113.

114

VI. I

VI. II

Alt.

Vlc.

Detailed description: This system of music covers measures 114 to 119. It features the same four staves as the previous system. The music continues with the same rhythmic patterns. The Violin I and Violoncello parts continue with their eighth-note patterns, while the Violin II and Alto parts also continue with theirs. The system concludes with a double bar line at measure 119.

120

VI. I

VI. II

Alt.

Vlc.

f

rit.

f

Detailed description: This system of music covers measures 120 to 125. It features the same four staves. The music begins with a double bar line at measure 120. The Violin I and Violoncello parts start with a dynamic marking of *f* (forte). The Violin II and Alto parts also start with *f*. The music continues with the same rhythmic patterns. At measure 124, there is a dynamic marking of *rit.* (ritardando) above the Violin I staff. The system concludes with a double bar line at measure 125.