



# Micheline Cumant

Arrangeur, Compositeur, Interprete, Editeur, Professeur

France, Courbevoie

## A propos de l'artiste

Violoncelliste de formation, j'ai commencé par composer pour l'enseignement. J'ai fait des recherches en musique ancienne et baroque et ai pratiqué la flûte à bec puis la viole de gambe, et ai ainsi été amenée à écrire des arrangements d'oeuvres anciennes. Comme l'a dit Arnold Schoenberg (à la fin de sa vie) : « Il y a encore beaucoup de bonne musique à écrire en ut majeur" ... Bien sûr, c'est une boutade ! Mais, en ce qui me concerne, bien qu'ayant pratiqué la musique contemporaine et ayant été une assidue de l'IRCAM, je compose dans un style moins "cérébral" et préfère que l'on trouve cela "joli" plutôt que "novateur". J'aime particulièrement la musique de la Renaissance, la musique d'orgue et la musique de film (après Bach-Beethoven-... (la suite en ligne)

**Qualification:** Prix violoncelle CNR  
Boulogne - Harmonie-  
Analyse Ecole Normale  
Supérieure de Musique de  
Paris - CA violoncelle -  
Doctorat de musicologie

**Sociétaire :** SACEM - Code IPI artiste : 00050792580

## A propos de la pièce



**Titre:** Danses de l'Opéra "Richard Coeur de Lion"  
**Compositeur:** Grétry, André  
**Arrangeur:** Cumant, Micheline  
**Licence:** Copyright © Micheline Cumant  
**Editeur:** Cumant, Micheline  
**Instrumentation:** Orchestre à cordes : Violons, Alto, Basse  
**Style:** Classique

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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 a supporting bass line in the cellos and alts. Dynamics are marked as *mf* (mezzo-forte). There are various musical notations including slurs, accents, and dynamic markings.

12

VI. I

VI. II

Alt.

Vlc.

16

VI. I

VI. II

Alt.

Vlc.

*mf*

20

VI. I

VI. II

Alt.

Vlc.

*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.

Musical score for measures 72-76. The score is for four parts: VI. I, VI. II, Alt., and Vlc. The key signature is two sharps (F# and C#). The time signature is 3/4. The music features a strong dynamic of *f* (forte). The VI. I and VI. II parts have triplet markings (3) over groups of notes. The Alt. part has a melodic line with some accidentals. The Vlc. part has a simple bass line. There are fermatas over the first and last notes of the VI. I and VI. II parts.

77

VI. I

VI. II

Alt.

Vlc.

Musical score for measures 77-81. The score is for four parts: VI. I, VI. II, Alt., and Vlc. The key signature is two sharps (F# and C#). The time signature is 3/4. The VI. I and VI. II parts continue with triplet markings (3). The Alt. part has a melodic line with a fermata over the first note. The Vlc. part has a simple bass line with a fermata over the first note.

82

VI. I

VI. II

Alt.

Vlc.

Musical score for measures 82-86. The score is for four parts: VI. I, VI. II, Alt., and Vlc. The key signature is two sharps (F# and C#). The time signature is 3/4. The VI. I part has a melodic line with a *rit.* (ritardando) marking. The VI. II part has a melodic line with a fermata over the first note. The Alt. part has a melodic line with a fermata over the first note. The Vlc. part has a simple bass line with a fermata over the first note. The score ends with a double bar line and repeat signs.

♩ = 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.

This system contains measures 108 to 113. It features four staves: Violin I, Violin II, Alto, and Violoncello. The key signature is two sharps (F# and C#). The music consists of rhythmic patterns with eighth and sixteenth notes, often beamed together. A repeat sign is present at the beginning of the system, and a double bar line is used to separate measures 108-110 from 111-113.

114

VI. I  
VI. II  
Alt.  
Vlc.

This system contains measures 114 to 119. It continues the rhythmic patterns from the previous system across the same four staves. The notation includes various note values and rests, maintaining the overall rhythmic character of the piece.

120

VI. I  
VI. II  
Alt.  
Vlc.

*f* *rit.*

This system contains measures 120 to 125. It begins with a dynamic marking of *f* (forte) in the first measure. The music concludes with a *rit.* (ritardando) marking in the final measure. The notation includes accents and dynamic markings across the staves.