



# Micheline Cumant

France, Courbevoie

## Chanson à cordes

### 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

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-micheline.htm>

### About the piece



**Title:** Chanson à cordes  
**Composer:** Cumant, Micheline  
**Copyright:** Copyright © Micheline Cumant  
**Publisher:** Cumant, Micheline  
**Instrumentation:** String Quartet  
**Style:** Modern classical

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# Chanson

Micheline Cumant

♩ = 90

*mf*

Violon I

*mf*

Violon II

*mf*

Alto

*mf*

Violoncelle

*mf*

5

*rit.*

VI. I

VI. II

Alt.

Vlc.

9

*a tempo*

*p*

VI. I

VI. II

Alt.

Vlc.

VI. I *p*

VI. II *p*

Alt. *mf*

Vlc. *mf*

13

rit.

VI. I *mf*

VI. II *mf*

Alt.

Vlc.

17

a tempo

VI. I

VI. II

Alt.

Vlc.

21

rit.

25 *tempo*

VI. I *mf*

VI. II *mf*

Alt.

Vlc. *mf*

29

VI. I *f*

VI. II *f*

Alt.

Vlc. *f*

*rit.*

33 *a tempo*

VI. I *p*

VI. II *pizz.* *p*

Alt. *pizz.* *p*

Vlc. *p*

37

VI. I

VI. II

Alt.

Vlc.

*rit.*

41

*a tempo*

VI. I

*f*  
arco

VI. II

*f*  
arco

Alt.

*f*

Vlc.

*f*

45

VI. I

VI. II

Alt.

Vlc.

*rit.*

49

VI. I

VI. II

Alt.

Vlc.

*f*

53

VI. I

VI. II

Alt.

Vlc.

*ff*

*rit.*

*rit.*

57

VI. I

VI. II

Alt.

Vlc.

*a tempo*

*p*

*p*

*p*

61

VI. I  
VI. II  
Alt.  
Vlc.

Detailed description: This system contains measures 61 to 64. The key signature has two sharps (F# and C#). The first two staves (VI. I and VI. II) are in treble clef and play a melodic line with eighth and sixteenth notes, often beamed together. The third staff (Alt.) is in bass clef and plays a simple harmonic accompaniment of quarter notes. The fourth staff (Vlc.) is in bass clef and plays a more active bass line with eighth and sixteenth notes, including some triplets.

65

VI. I  
VI. II  
Alt.  
Vlc.

*rit.*  
*Tous*

Detailed description: This system contains measures 65 to 67. Measures 65 and 66 continue the melodic patterns from the previous system. In measure 67, the tempo is marked *rit.* (ritardando). The strings play a sustained chord. In measure 68, the word *Tous* is written above the bass line. The bass line in measure 68 consists of a single quarter note.

68

VI. I  
VI. II  
Alt.  
Vlc.

*a tempo*  
*p*  
*pizz.*  
*p*  
*pizz.*  
*p*

Detailed description: This system contains measures 68 to 73. The tempo is marked *a tempo*. The first staff (VI. I) plays a rapid sixteenth-note pattern starting with a *p* (piano) dynamic. The second and third staves (VI. II and Alt.) play a pizzicato accompaniment, indicated by *pizz.* and *p* dynamics. The fourth staff (Vlc.) plays a simple harmonic accompaniment of quarter notes, also starting with a *p* dynamic.

74

VI. I

VI. II

Alt.

Vlc.

*rit.*

*a tempo*

*f*  
arco

80

VI. I

VI. II

Alt.

Vlc.

*rit.*

*f*

86

VI. I

VI. II

Alt.

Vlc.

*ff*

*ff*

*ff*

*ff*

*rit.*

*rit.*

Fine

Fine