



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

Page artiste : www.free-scores.com/partitions_gratuites_micheline.htm

A propos de la pièce



Titre : Remember Scarborough Fair
Compositeur : Cumant, Micheline
Licence : Copyright © Micheline Cumant
Editeur : Cumant, Micheline
Style : Classique moderne
Commentaire : Variation pour trio flûte, alto et violoncelle sur le thème populaire anglais "Scarborough Fair"

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Remember Scarborough Fair

Pour flûte, alto et violoncelle

Micheline Cumant

$\text{♩} = 110$

Flûte

Alto

Violoncelle

p

pizz.

mf marcato

6

Fl.

6

Alt.

Vlc.

p

p

arco

p

11

Fl.

11

Alt.

Vlc.

p

16

Fl.

16

Alt.

Vlc.

rit.

tr

rit.

tr

rit.

a tempo

mf

41

Fl.

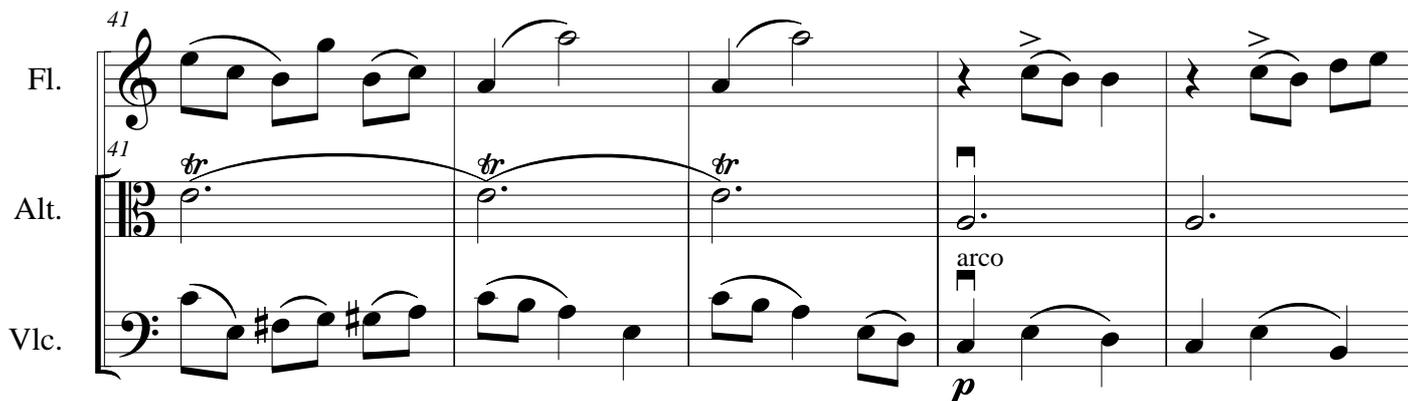
Alt.

Vlc.

tr

arco

p



46

Fl.

Alt.

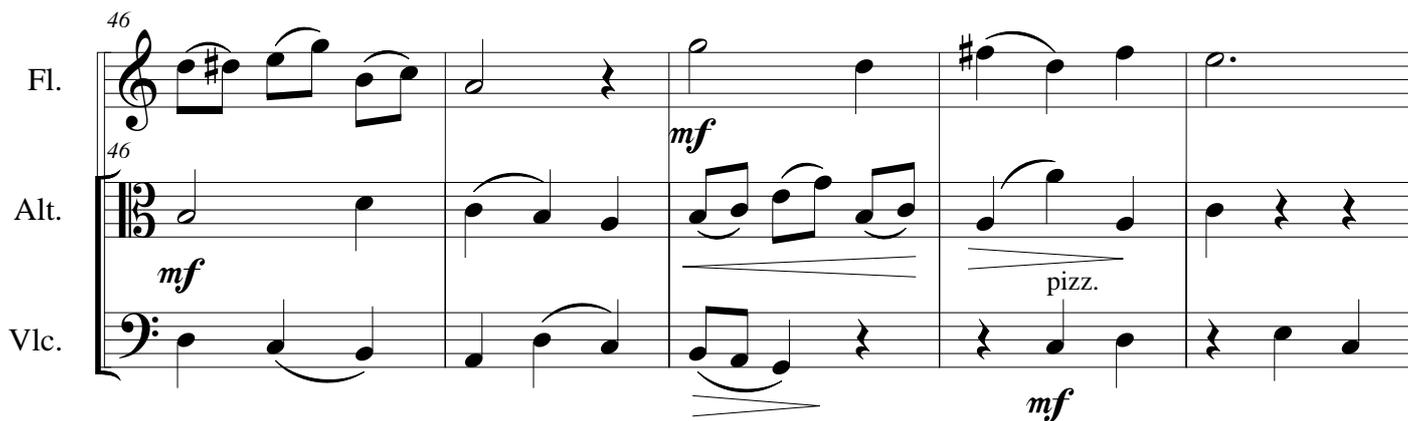
Vlc.

mf

mf

pizz.

mf



51

Fl.

Alt.

Vlc.



56

Fl.

Alt.

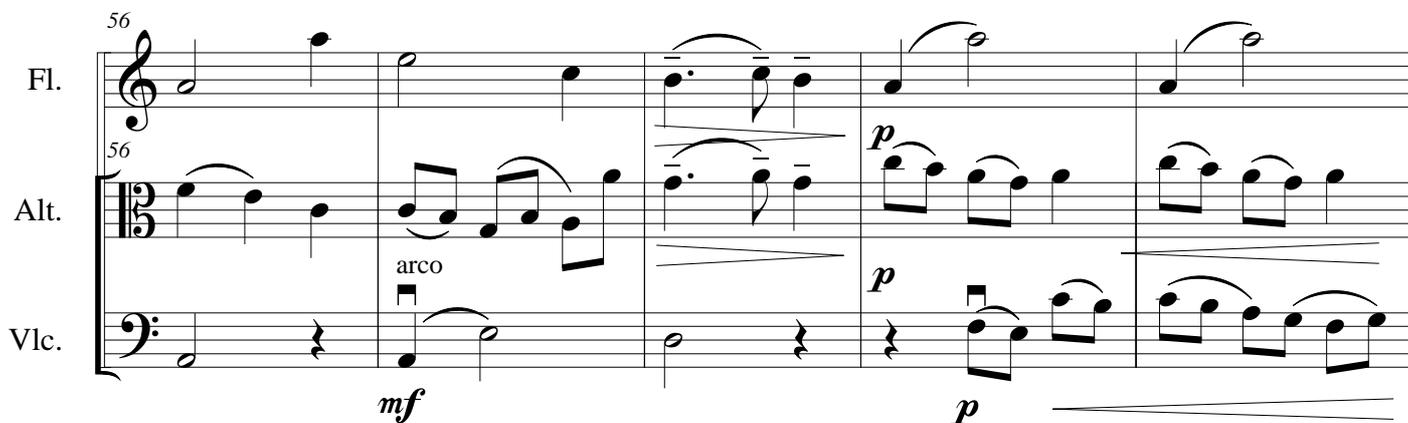
Vlc.

arco

mf

p

p



61 *mf*

Fl. *mf*

Alt. *mf*

Vlc. *mf*

Detailed description: This system covers measures 61 to 65. The Flute part (Fl.) features a melodic line with eighth-note patterns and slurs, starting at a mezzo-forte (*mf*) dynamic. The Alto Saxophone part (Alt.) provides a harmonic accompaniment with quarter notes and rests, also at *mf*. The Violoncello part (Vlc.) consists of a bass line with quarter notes and slurs, maintaining the *mf* dynamic. A hairpin crescendo is visible at the end of the system.

66 *mf*

Fl. *mf*

Alt. *mf*

Vlc. *p*

Detailed description: This system covers measures 66 to 70. The Flute part (Fl.) continues with eighth-note patterns, marked *mf*. The Alto Saxophone part (Alt.) has a more active line with eighth notes and slurs, also at *mf*. The Violoncello part (Vlc.) plays a slower, more sustained bass line with half notes, marked *p* (piano). A hairpin crescendo is present at the end of the system.

71 *rit.* *a tempo* *mf* *pizz.* *p*

Fl. *mf*

Alt. *mf* *tr.*

Vlc. *mf*

Detailed description: This system covers measures 71 to 75. The Flute part (Fl.) begins with a *rit.* (ritardando) marking, then returns to *a tempo*. It features eighth-note patterns and slurs, marked *mf*. The Alto Saxophone part (Alt.) has a melodic line with slurs and trills (*tr.*), marked *mf*. The Violoncello part (Vlc.) plays a bass line with slurs and pizzicato (*pizz.*) markings, marked *p*. A hairpin crescendo is visible at the end of the system.

76 *mf*

Fl. *mf*

Alt. *mf*

Vlc. *mf*

Detailed description: This system covers measures 76 to 80. The Flute part (Fl.) continues with eighth-note patterns and slurs, marked *mf*. The Alto Saxophone part (Alt.) has a melodic line with slurs and trills (*tr.*), marked *mf*. The Violoncello part (Vlc.) plays a bass line with slurs and arco markings, marked *mf*. A hairpin crescendo is visible at the end of the system.

81

Fl.

Alt.

Vlc.

p

Musical score for measures 81-85. The Flute part (Fl.) starts with a treble clef and a key signature of one sharp (F#). It features a melodic line with accents and a dynamic marking of *p*. The Alto part (Alt.) is in bass clef and begins with a rest, then enters with a melodic line and a dynamic marking of *p*. The Violin part (Vlc.) is in bass clef and also begins with a rest, then enters with a melodic line and a dynamic marking of *p*. The measures are connected by a single bar line.

86

Fl.

Alt.

Vlc.

mf

Musical score for measures 86-90. The Flute part (Fl.) continues with a melodic line, featuring a sharp sign (F#) and a dynamic marking of *mf*. The Alto part (Alt.) continues with a melodic line and a dynamic marking of *mf*. The Violin part (Vlc.) continues with a melodic line and a dynamic marking of *mf*. The measures are connected by a single bar line.

91

Fl.

Alt.

Vlc.

Musical score for measures 91-95. The Flute part (Fl.) continues with a melodic line. The Alto part (Alt.) continues with a melodic line. The Violin part (Vlc.) continues with a melodic line. The measures are connected by a single bar line.

96

Fl.

Alt.

Vlc.

rit. *a tempo*

tr

p *pizz.*

mf

Musical score for measures 96-100. The Flute part (Fl.) starts with a rest, then enters with a melodic line. It includes a *rit.* marking and a *a tempo* marking. The Alto part (Alt.) continues with a melodic line and includes a *tr* marking. The Violin part (Vlc.) continues with a melodic line and includes a *p* marking and a *pizz.* marking. The measures are connected by a single bar line.

101

Fl.

Alt.

Vlc.

mf

mf

106

Fl.

Alt.

Vlc.

111

Fl.

Alt.

Vlc.

f

f

f

p pizz.

p

116

Fl.

Alt.

Vlc.

arco *mf*

p

arco *mf*

121

Fl.

Alt.

Vlc.

tr

p

pizz.

f

126

Fl.

Alt.

Vlc.

tr

tr

131

Fl.

Alt.

Vlc.

136

Fl.

Alt.

Vlc.

rit.

a tempo

f

f

arco

f

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141

Fl.

Alt.

Vlc.

p

mf arco

mf arco

p

mf

146

Fl.

Alt.

Vlc.

rit.

rit.

rit.