



# Bruno Miranda

Arranger, Composer, Interpreter, Publisher, Teacher

Portugal, Linda-a-Velha

## About the artist

Bruno Miranda was born in Lisbon, on February 22, 1971.

He started to learn music with his grandmother, a former lyrical singer and piano teacher.

He continued his musical studies at the Academia dos Amadores de Música (Music Academy) , where he studied music theory and piano.

Later, he was admitted to the Music School of the National Conservatory, where he graduated. At the Conservatory, he studied Piano, Analysis and Composition Techniques, Music Theory, Choir, Music History and Acoustics.

During the course he played as a soloist in several piano recitals.

In order to improve his composition skills, he had private lessons with the portuguese composer Sérgio Azevedo and also with Jorge Machado.

He also studied Orchestration with the composer and Conservatory teacher Paulo Brandão.

He participated in several orchestration/composition courses and seminars given by the composer Emanuel Nunes.

In 1991, he c... (more online)

**Qualification:** Graduate

**Artist page :** <http://www.free-scores.com/Download-PDF-Sheet-Music-bruno-miranda.htm>

## About the piece



<b>Title:</b>	Because You Take Life In Your Stride
<b>Composer:</b>	Miranda, Bruno
<b>Arranger:</b>	Miranda, Bruno
<b>Copyright:</b>	Copyright © Bruno Miranda
<b>Publisher:</b>	Miranda, Bruno
<b>Instrumentation:</b>	Quintet : Piano, 2 Violins, Viola, Cello
<b>Style:</b>	Classical

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# Because You Take Life In Your Stride

(E. E. Cummings)

Bruno M. Miranda

**Lento**

Violino I

Violino II

Viola

Cello

**Lento**

Piano

6

Pno.

11

Pno.

16

Pno.

The score is written for Violino I, Violino II, Viola, Cello, and Piano. The tempo is marked 'Lento'. The key signature has two flats (B-flat major), and the time signature is 4/4. The piano part is the most active, featuring a series of chords and melodic lines in both hands. Dynamics include *pp*, *p*, and *mp*. There are also some unusual markings like  $\sigma$  and  $\phi$  above notes. The score is divided into systems, with measure numbers 6, 11, and 16 indicated at the beginning of the piano staves.

21

Pno.

*p*

Measures 21-25: The right hand plays a melodic line starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, and F3. The left hand plays a steady accompaniment of eighth-note chords.

26

Pno.

*mp*

Measures 26-30: The right hand continues the melodic line with quarter notes G3, A3, B3, C4, D4, and E4. The left hand accompaniment remains consistent.

31

Pno.

*p* *pp* *p*

Measures 31-35: The right hand features a melodic line with a half note G3, quarter notes A3, B3, C4, and D4. Dynamics include *p*, *pp*, and *p*. The left hand accompaniment continues.

36

Pno.

*pp* *p* *mp* *p*

Measures 36-40: The right hand plays a melodic line with a half note G3, quarter notes A3, B3, C4, and D4. Dynamics include *pp*, *p*, *mp*, and *p*. The left hand accompaniment continues.

41

Vla.

Vc.

*p espress.*

Pno.

*mp* *mf* *pp*

Measures 41-45: This system includes staves for Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The Viola and Violoncello parts are mostly rests. The Piano part continues with a melodic line in the right hand (half note G3, quarter notes A3, B3, C4, D4) and accompaniment in the left hand. Dynamics include *mp*, *mf*, and *pp*. The instruction *p espress.* is placed below the Vc. staff.

46

Vla. *p* *mp*

Vc. *mp* *mf*

Pno. *p* *mp*

8va

8va

51

Vln. II

Vla. *mp espress.*

Vc. *p*

Pno. *p*

V.

56

Vln. II

Vla.

Vc.

Pno.

*p* *mf* *p* *mf*

*mf* *mf* *mp*

*mf* *mf*

*p* *mf* *p* *mp*

*8va*

61

Vln. II

Vla.

Vc.

Pno.

*mp* *mf* *mp*

*mf* *mp* *p*

*mp* *mf* *p*

*mf* *p*

*8va*



76

Vln. I

Vln. II

Vla.

Vc.

Pno.

*mp* *mf* *mf* *mf*

81

Vln. I

Vln. II

Vla.

Vc.

Pno.

*cresc.* *f* *ff*

*cresc.* *f* *ff*

*cresc.* *f* *ff*

*cresc.* *f* *ff*





**rit.**

The musical score consists of five staves. The top four staves are for Vln. I, Vln. II, Vla., and Vc. The bottom staff is for Pno. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The time signature is not explicitly shown but appears to be 4/4. The Vln. I and Vln. II staves contain rests. The Vla. staff has a melodic line starting with a half note, followed by a dotted quarter note, and ending with a quarter note, marked *pp*. The Vc. staff has a similar melodic line, also marked *pp*. The Pno. staff has a bass line of chords in the left hand and a treble line with a whole note chord marked (8) and a half note chord. A *pp* dynamic marking is present in the treble line. A **rit.** marking is placed above the Pno. staff. The score concludes with a double bar line.