



Bruno M. 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

Title:	When My Love Comes To See Me
Composer:	Miranda, Bruno M.
Arranger:	Miranda, Bruno M.
Copyright:	Copyright © Bruno M. Miranda
Publisher:	Miranda, Bruno M.
Instrumentation:	Quintet : Piano, 2 Violins, Viola, Cello
Style:	Classical
Comment:	Music from the album "It May Not Always Be So", music inspired on poems by E. E. Cummings.

Bruno M. Miranda on [free-scores.com](http://www.free-scores.com)

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When My Love Comes To See Me

(E. E. Cummings)

Bruno M. Miranda

Larghetto

Musical score for Violino I, Violino II, Viola, Violoncello, and Piano. The score is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked **Larghetto**. The piano part features dynamic markings: *f*, *p*, *f*, *pp*, and *p*. The piano part includes a melodic line in the right hand and a bass line in the left hand, with a double bar line at the end of the first system.

Musical score for Vln. I, Vln. II, Vla., Vc., and Pno. The score is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked **Larghetto**. The piano part features dynamic markings: *mp*. The piano part includes a melodic line in the right hand and a bass line in the left hand, with a double bar line at the end of the first system.

10 **rit.** **A** A tempo

Vln. I
Vln. II
Vla.
Vc.
Pno.

mf *p* *mp*

pp *pp*

14

Vln. I
Vln. II
Vla.
Vc.
Pno.

pp *p* *p* *p*

mf

18

Vln. I

Vln. II

Vla.

Vc.

Pno.

rit.

B A tempo

mp

mp

mp

mp

mp

p

mp

22

Vln. I

Vln. II

Vla.

Vc.

Pno.

mp

25

Vln. I
Vln. II
Vla.
Vc.
Pno.

mf *mf* *mf* *mf* *mf*

p *p* *p* *p* *p*

mp

Detailed description: This system covers measures 25 to 28. It features five staves: Violin I, Violin II, Viola, Violoncello, and Piano. The key signature is two sharps (F# and C#). Measure 25 starts with a dynamic of *mf*. A large slur spans across measures 25, 26, and 27, with a crescendo hairpin. In measure 28, the dynamics change to *p* for the strings and *mp* for the piano. The piano part has a complex texture with sixteenth-note patterns in the right hand and chords in the left hand.

29

Vln. I
Vln. II
Vla.
Vc.
Pno.

mp *mp* *mp* *mp* *mp*

C **C**

Detailed description: This system covers measures 29 to 31. It features the same five staves as the previous system. Measure 29 begins with a dynamic of *mp*. A large slur spans across measures 29, 30, and 31, with a crescendo hairpin. A box containing the letter 'C' is placed above the first staff in measures 29 and 30. The piano part continues with similar textures to the previous system, with sixteenth-note patterns and chords.

32

Vln. I
Vln. II
Vla.
Vc.
Pno.

mf

Detailed description: This system contains measures 32, 33, and 34. The key signature has two sharps (F# and C#). The time signature is 3/4. The first four staves (Vln. I, Vln. II, Vla., Vc.) are marked with a mezzo-forte (*mf*) dynamic. The piano part (Pno.) features a continuous eighth-note accompaniment in the right hand and chords in the left hand. A hairpin crescendo is shown in the first two staves, and a hairpin decrescendo is shown in the last two staves.

35

Vln. I
Vln. II
Vla.
Vc.
Pno.

mp

D

Detailed description: This system contains measures 35, 36, 37, and 38. The key signature remains two sharps. The dynamic for the first four staves is mezzo-piano (*mp*). A square box containing the letter 'D' is placed above measure 35 and below measure 37. The piano part continues with its eighth-note accompaniment and chords. Hairpin crescendos are present in the first two staves, and hairpin decrescendos are present in the last two staves.

39

Vln. I

Vln. II

Vla.

Vc.

Pno.

43

Vln. I

Vln. II

Vla.

Vc.

Pno.

mf

mp cresc.

mf

mp cresc.

mf

mp

mf

mp cresc.

mf

mp cresc.

E

E

47

Vln. I

Vln. II

Vla.

Vc.

Pno.

mf

mp

51

Vln. I

Vln. II

Vla.

Vc.

Pno.

F

f

F

54

Vln. I

Vln. II

Vla.

Vc.

Pno.

G

57

Vln. I

Vln. II

Vla.

Vc.

Pno.

ff

ff

ff

G

61

Vln. I

Vln. II

Vla.

Vc.

Pno.

f

fff

rit.

ff

fff

8^{vb}-----|

Detailed description: This is a page of a musical score for a string quartet and piano. The score is in G major (one sharp) and 2/4 time. It consists of five staves: Violin I, Violin II, Viola, Violoncello, and Piano. The page number 61 is at the top left. The music is divided into four measures. The first measure starts with a dynamic of *f*. The second measure continues with *f*. The third measure continues with *f*. The fourth measure begins with a *rit.* (ritardando) marking and a dynamic of *fff*. The piano part features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand. The piano part also has dynamics of *f*, *ff*, and *fff* across the measures. A *rit.* marking is placed above the piano part in the fourth measure. At the bottom right of the piano part, there is a marking '8^{vb}-----|'.