



Bruno Miranda

Portugal, Linda-a-Velha

When My Love Comes To See Me

A propos de l'artiste

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 ... (la suite en ligne)

Page artiste : https://www.free-scores.com/partitions_gratuites_bruno-miranda.htm

A propos de la pièce



Titre :	When My Love Comes To See Me
Compositeur :	Miranda, Bruno
Arrangeur :	Miranda, Bruno
Droit d'auteur :	Copyright © Bruno M. Miranda
Editeur :	Miranda, Bruno
Instrumentation :	Quintette : Piano, 2 Violons, Alto, Violoncelle
Style :	Classique

Bruno Miranda sur [free-scores.com](https://www.free-scores.com)

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When My Love Comes To See Me

(E. E. Cummings)

Bruno M. Miranda

Larghetto

Violino I

Violino II

Viola

Violoncello

Larghetto

Piano

6

Vln. I

Vln. II

Vla.

Vc.

Pno.

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

rit. **B** A tempo

Vln. I

Vln. II

Vla.

Vc.

Pno.

mp

mp

mp

mp

mp

mp

mp

mp

p

mp

22

Vln. I

Vln. II

Vla.

Vc.

Pno.

mp

25

Vln. I
mf

Vln. II
mf

Vla.
mf

Vc.
mf

Pno.
mf

p

mp

p

29

Vln. I
mp

Vln. II
mp

Vla.
mp

Vc.
mp

Pno.
mp

p

32

Vln. I

Vln. II

Vla.

Vc.

Pno.

mf

mf

mf

mf

mf

Detailed description: This system contains measures 32, 33, and 34. The score is for a string quartet and piano. Measures 32 and 33 feature a crescendo leading to a mezzo-forte (*mf*) dynamic. Measure 34 begins with a decrescendo. The piano part consists of a right-hand melodic line and a left-hand accompaniment of chords and eighth notes. A fermata is placed over the first measure of the piano part in measure 34.

35

Vln. I

Vln. II

Vla.

Vc.

Pno.

mp

mp

mp

mp

mp

D

D

Detailed description: This system contains measures 35, 36, 37, and 38. The dynamic is mezzo-piano (*mp*). Measures 35 and 36 feature a decrescendo. Measures 37 and 38 feature a crescendo. The piano part continues with a right-hand melodic line and a left-hand accompaniment. A fermata is placed over the first measure of the piano part in measure 38. Two dynamic markings 'D' are present: one above measure 35 and one below measure 37.

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

Detailed description: This system contains measures 47 through 50. It features five staves: Violin I, Violin II, Viola, Violoncello, and Piano. The key signature is two sharps (F# and C#) and the time signature is 3/8. In measure 47, Vln. I has a whole rest, while Vln. II, Vla., and Vc. play quarter notes. In measure 48, Vln. I and Vln. II play quarter notes with a *mf* dynamic, while Vla. and Vc. play quarter notes. In measure 49, Vln. I and Vln. II have whole rests, Vla. plays a quarter note, and Vc. plays a quarter note. In measure 50, Vln. I and Vln. II play quarter notes with a *mp* dynamic, Vla. plays a quarter note, and Vc. plays a quarter note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

51

Vln. I

Vln. II

Vla.

Vc.

Pno.

F

f

F

Detailed description: This system contains measures 51 through 54. It features the same five staves as the previous system. In measure 51, Vln. I has a whole rest, while Vln. II, Vla., and Vc. play quarter notes. In measure 52, Vln. I and Vln. II play quarter notes with a *f* dynamic, while Vla. and Vc. play quarter notes. In measure 53, Vln. I and Vln. II play quarter notes with a *f* dynamic, Vla. plays a quarter note, and Vc. plays a quarter note. In measure 54, Vln. I and Vln. II play quarter notes with a *f* dynamic, Vla. plays a quarter note, and Vc. plays a quarter note. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand. There are two boxed 'F' markings above the Vln. I staff in measures 53 and 54.

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 music begins at measure 61. The Violin I part features a melodic line with a long slur over measures 61-63 and a 'rit.' marking above measure 64. The Violin II, Viola, and Violoncello parts have a dynamic marking of *f* at the start of measure 61 and *fff* at the start of measure 64. The Piano part has a dynamic marking of *f* at the start of measure 61, *ff* at the start of measure 64, and *fff* at the start of measure 65. A 'rit.' marking is placed above the piano staff at the beginning of measure 64. The piano part includes a bass line with a '8^{vb}-----|' marking at the end of measure 65. The score concludes with a double bar line at the end of measure 65.