



# Miguel Bareilles

Arrangeur, Compositeur, Directeur, Interprete, Professeur

Allemagne, Berlin

## A propos de l'artiste

Winner of the first and third prize at the II. International Rachmaninov-Competition for Composition (2015-2016), organized by the Internationale e.V Rachmaninov-Gesellschaft, Germany.

In March this year Bareilles performed at the Manhattan School of Music, New York, his works Urbanisation, Toccata Camila, Balada para Demian by the renowned Argentine guitarist Federico Diaz. In early 2016 the ensemble "The Fourth Wall" premiered his work "Milonguella" at the Boston Conservatory, as part of its series of contemporary artists, and Le Poisson Rouge (New York), as part of the Chamber Music America's pre-conference concert, sponsored by the University of South Carolina and the Peabody Institute of Johns Hopkins University (Baltimore).

In March 2015 the Orchestra of the Youth Cultural Center Skopje of Macedonia premièred his piece Eurythmia.

The multi-faceted and wide repertoire of the pianist and composer Mig... (la suite en ligne)

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## A propos de la pièce

**Titre :** Sol de otoño  
**Compositeur :** Bareilles, Miguel  
**Arrangeur :** Bareilles, Miguel  
**Droit d'auteur :** Copyright © Miguel Bareilles  
**Editeur :** Bareilles, Miguel  
**Instrumentation :** Orchestre  
  
**Style :** Classique

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Miguel Bareilles

# SOL DE OTOÑO

Orquesta de cámara

**Orgánico:**

Maderas

2 flautas  
2 oboes  
2 clarinetes  
1 fagot

Metales

2 trompetas  
2 cornos

Cuerdas:

4 violines I  
4 violines II  
2 violas  
2 Violonchelos  
1 contrabajo

2 percusionistas

Piano

*Nota:* la partitura original fue escrita para violín y guitarra y estrenada en 2013 por Lucía Luque Cooreman y Federico Díaz en Berlín.

La presente orquestación fue escrita especialmente para la Maestra Bracha Waldman, en Agosto de 2015, Berlín.

# Sol de Otoño

Miguel Bareilles  
Agosto 2015, Berlin

♩ = 90 (delicadísimo)

Piano

*pp* *poco a poco cresc.* *p*

**A**

Ob. *I. solo (cantabile)* *mp* *mf* *p* *mp*

Cl. *I. solo (cantabile)* *mp*

Bsn. *p* *mp* *p*

Hn. I II *p* *mp* *p*

Perc. I *bell tree* *p* *mf*

Vln. I *pizz.* *p* *arco* *mp* *p*

Vln. II *pizz.* *p* *arco* *mp* *p* *p*

Vla. *pizz.* *p* *arco* *pp* *p* *arco* *mp* *p*

Vc. *pizz.* *p* *arco* *mp* *p*

Cb. *pizz.* *p* *arco* *mp* *p*

Pno. *p* *poco a poco cresc.* *mp* *poco a poco cresc.*

Musical score for measures 20-27. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn I & II (Hn. I II), Percussion I (Perc. I) with sus cymbal and snare drum, Percussion II (Perc. II) with bass drum, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabasso (Cb.), and Piano (Pno.). The tempo is marked  $\text{♩} = 96$ . Dynamics range from *mp* to *f*. Performance instructions include *poco accel.*, *cresc.*, and *escobillas*. The piano part features a complex rhythmic pattern with triplets and sixteenth notes.

Musical score for measures 28-35. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn I & II (Hn. I II), Percussion I (Perc. I) with bell tree, Percussion II (Perc. II) with triangle, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabasso (Cb.), and Piano (Pno.). The tempo is marked  $\text{♩} = 90$ . Dynamics range from *mp* to *pp*. Performance instructions include *poco dim.*, *rit.*, and *poco a poco decresc.*. The piano part features a complex rhythmic pattern with triplets and sixteenth notes.

**B**  $\text{♩} = 90$   
*I. sola (cantabile)*

Fl. *p* *mp* *mf* *f*  
Cl. *mp*  
Bsn. *f*  
Hn. I *pp*  
Hn. II *p*  
Perc. I *mf* *pp* *mf*  
Perc. II *p* *mf* *mf*  
Vln. I *mp* *mf* *f*  
Vln. II *pp* *mp* *f*  
Vla. *pp* *mp* *f*  
Vc. *pp* *mp* *f*  
Cb. *pp* *mp* *f*  
Pno. *pp* *mp* *mf cresc.* *f*



**B**  $\text{♩} = 90$   $\text{♩} = 96$

Fl. *f* *cresc.* *f*  
Bsn. *mp* *mf* *f* *sfz*  
Hn. I *mf* *mp* *mf* *f* *sfz*  
Hn. II *mf* *mp* *mf* *f* *sfz*  
Tpt. I *fp* *rfz* *mp* *f* *mf* *rfz*  
Tpt. II *fp* *rfz* *mp* *f* *mf* *rfz*  
Perc. I *o simil* *mf* *mf*  
Perc. II *mf* *mf*  
Vln. I *rfz* *f*  
Vln. II *rfz* *mp* *mf* *f* *sfz*  
Vla. *mp* *mf* *f* *sfz*  
Vc. *mp* *mf* *f* *sfz*  
Cb. *mp* *mf* *f* *sfz*  
Pno. *f* *mp* *mf* *f* *sfz*

53 *rit.*  $\text{♩} = 90$

Fl. *decresc.* *p* *pp*

Ob. *mf* *f* *mf* *mp* *p*

Cl. *mf* *f* *p* *pp*

Bsn.

Hn. I *mf* *f* *f* *mp* *p*

Hn. II *mf* *f* *f* *mp* *p*

Tpt. I *mf* *f* *f* *mp* *p*

Tpt. II *mf* *f* *f* *mp* *p*

Perc. I

Perc. II

Vln. I *decresc.* *p* *pp* *ppp* *pppp* *ppppp*

Vln. II *mf* *p* *pp* *ppp* *pppp* *ppppp*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p* *pizz.* *ppp*

Pno. *decresc.* *mp* *p* *pp*

*♩ = 90* *rit.*



61 **C** *ad libitum* *acc.*

Perc. II *mf*

Pno. *p* *poco a poco accel.* *mp* *mf* *mp* *mf*



70 *rit.* **D**  $\text{♩} = 90$  (*delicadissimo*)

Cl. *p* *mp*

Hn. I *pp* *p*

Hn. II *pp* *p*

Perc. II *sus cymbal* *p* *mf*

Vln. II *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

Cb. *pp* *p*

Pno. *f* *mf* *mp* *p* *pp* *pp* *poco a poco cresc.* *p*

*rit.* **D**  $\text{♩} = 90$  (*delicadissimo*)

80

Fl. *mp* *poco accel.* *mf* *f* *mf*

Cl. *poco accel.* *mp* *f*

Bsn. *f*

Hn. I II

Tpt. I II *mf con sord.* *fp* *rfz*

Perc. I *pp* *mf* *mf* *o simil*

Perc. II *mf* *mf*

Vln. I *mf* *poco accel.* *f* *f* *rfz*

Vln. II *mp* *poco accel.* *f* *rfz*

Vla. *mp* *poco accel.* *f*

Vc. *mp* *poco accel.* *f*

Cb. *mp* *poco accel.* *f*

Pno. *mf* *poco accel.* *cresc.* *f* *f*

*♩ = 96*



88

Fl. *f*

Ob. *mf* *f* *mf*

Cl. *mf* *f*

Bsn. *mp* *mf* *f* *sfz*

Hn. I II *mp* *mf* *f* *sfz* *mf* *f* *f*

Tpt. I II *mp* *f* *mf* *rfz* *mf* *f* *f*

Perc. I

Perc. II *mf*

Vln. I *f*

Vln. II *mp* *mf* *f* *sfz* *mf*

Vla. *mp* *mf* *f* *sfz* *mf*

Vc. *mp* *mf* *f* *sfz* *mf*

Cb. *mp* *mf* *f* *sfz* *mf*

Pno. *mp* *mf* *f* *sfz*

6

95 **E** ♩ = 90

Fl. *decesc.*

Ob. *mp*

Hn. I II *mp*

Tpt. I II *mp*

Perc. II triangle *mf* *mp*

Vln. I *decesc.* *p* *mp* 3

Vln. II *p* *poco a poco decresc.* *pp*

Vla. *p* *mp* 3

Vc. *p* *poco a poco decresc.*

Cb. *p* *pizz.*

Pno. *decesc.* *mf*

100 rit. . . . .

Fl. *ppp*

Ob. *pp* *ppp*

Cl. *p* *pp* *ppp*

Bsn. *pp* *ppp*

Hn. I II *ppp*

Perc. I *bell tree* *p* *mf* *p*

Perc. II *p*

Vln. I *p* 3 *tr.* *pp* *ppp*

Vln. II *ppp*

Vla. *p* 3 *pp* *ppp*

Vc. *pp* *ppp*

Cb. *arco* *pp* *ppp*

Pno. *mp* *p* *pp* *ppp* rit. . . . .