

Nicolas Chuaqui

Morning Greeting

FOR PERUSAL USE ONLY

2022

Morning Greeting is a short work for orchestra. The piece begins with bright and youthful themes, but eventually transitions to a darker and more experienced world. This change represents a loss of innocence experienced both through the transition from childhood to adulthood and through the progression of a day—morning being a time when possibilities seem virtually endless, and the later day becoming a time for reflection.

INSTRUMENTATION

Oboe
Clarinet in B \flat
Bassoon
Horn in F
Piano
Violin 1
Violin 2
Viola
Violoncello
Bass

Duration: ca. 3:30

Morning Greeting

Commissioned by the Albany (NY) Symphony Orchestra

Nicolas Chuaqui

Dreamy and playful ♩ = 84 **poco rit.** **A** **A tempo**

Oboe *mp*

Clarinet in B \flat *ppp* *mp*

Piano *p* *poco cresc.* *pp* *legato*

Viola *p* *pp* *pizz.*

Violoncello *p*

B **A little slower** ♩ = 76 **C** (♩ = 76) (♩ = 152)

Ob. *mf* *p*

Cl. *mf* *p*

Bsn. *mf* *p*

Pno. *p* *mf* *mf p* *mf p* *sim.*

Vln. 1 *mf*

Vln. 2 *mf* *p*

Vla. *p* *mf*

Vc. *mf* *p* *mf = f* *p* *mf p*

Db. *mp* *mp* *mf mp*

rit.

D Slower; Lyrically ♩ = 104

14

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f*

Hn.

Pno. *f* *ff* *p* < *pp* *p* < *pp*

(8) *f* *ff*

rit.

D Slower; Lyrically ♩ = 104

Vln. 1 *pp* < *poco* > *dolce*

Vln. 2 *f* *pp* < *poco* > *arco dolce*

Vla. *mf p* *f*

Vc. *f*

Db.

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20 rit. **E** Tempo I; With grandeur (♩ = 84)

Ob. *mf* *ff* *p* *ff*

Cl. *mf* *ff* *p* *ff*

Bsn. *mp* *ff* *ff*

Hn. *mf* *p* *mf* *p*

Pno. *mf* *f cresc.* *ff* *ff*

rit. **E** Tempo I; With grandeur (♩ = 84)

Vln. 1 *ff* *ff*

Vln. 2 *f* *ff* *ff*

Vla. *pizz.* *mp* *ff* *arco* *mf* *p* *mf*

Vc. *f* *ff* *ff* *ff*

Db. *ff* *pizz.* *ff* *ff*

29 **F** A little slower ♩ = 76 **Tempo I** (♩ = 84)

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Pno. *f marcato* *f sempre* *flashy*

F A little slower ♩ = 76 **Tempo I** (♩ = 84)

Vln. 1 *pizz.* *pp* *f marcato* *ff* *mp*

Vln. 2 *pp* *f marcato* *ff* *mp*

Vla. *ff* *pp* *f marcato* *ff* *mp*

Vc. *pp* *pp* *f marcato* *ff* *mp*

Db. *pp* *f* *ff* *mp*

arco

35 **rit.**

Cl. *ppp*

Pno. *p subito* *pp* *pp*

G Faster ♩ = 100 **H**

43

Ob. *ff*

Cl. *mf* *ff* *separated mp dim.* *ppp*

Bsn. *ff* *mf > p* *ff*

Hn. *ff* *mf*

Pno. *ff*

G Faster ♩ = 100 **H**

Vln. 1 *ff* *p < poco >*

Vln. 2 *ff* *p < poco >*

Vla. *mf* *ff > p* *ff* *pizz. mf dim.* *pp* *pp*

Vc. *ff* *> p* *ff* *mf* *ff* *pp*

Db. *ff*

51

Vln. 1 *pp < poco >* *pp* *cresc.* *mf* *p < poco >* *pp < poco >* *pp* *cresc.*

Vln. 2 *pp < poco >* *pp < >* *< >* *sim.* *mf* *p < poco >* *pp < poco >* *pp < >* *< >*

Vla. *cresc.* *arco* *mf* *p* *pp* *cresc.*

Vc. *p* *mf > p* *pp*

I

57

Ob. *mp* *f*

Cl. *p* *mf* *mf*

Bsn. *p* *cresc.* *f*

Hn. *mp*

Pno. *mp*

Red.

I

Vln. 1 *cresc.* *f*

Vln. 2 *sim.* *cresc.* *f* *p subito*

Vla. *mf* *cresc.* *f*

Vc. *p* *arco* *mf* *sim.* *f*

Db. *p* *f*

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accel. **J** Doppio movimento ♩ = 132

62

Ob. *mf* *p* *p* *f* *ff*

Cl. *p* *p* *f* *ff*

Bsn. *mf* *p*

Hn. *pp* *f* *sim.*

Pno. *mf* *mp* *molto cresc.* *ff*

accel. **J** Doppio movimento ♩ = 132

Vln. 1 *p* *f*

Vln. 2 *p* *cresc.* *f*

Vla. *p* *cresc.* *ff*

Vc. *p* *ff*

Db. *p* *f*

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76 *accel.* **L** ♩ = 144 *molto rit.*

Ob. *f* *cresc.* *ff* *p*

Cl. *f* *cresc.* *ff* *p*

Bsn. *f* *ff* *p* *p*

Hn. *mf* *cresc.* *f*

Pno. *mf* *ff* *cresc.* *fff* *solo* *mf* *f marcato* *3 cresc.*

Vln. 1 *f* *cresc.* *ff* *p* *mp*

Vln. 2 *f* *cresc.* *ff* *p* *p*

Vla. *f* *cresc.* *ff* *p*

Vc. *pp* *ff* *p* *ff* *p*

Db. *pp* *ff* *p* *ff* *p*

84 $\text{♩} = 72$ rit. molto rit. rit. Very long (let sound die out) //

Bsn. p f p ff p fff //

Hn. rip mf f ff //

Pno. sfz p f ff *very emphatically* fff *dim.* p pp ppp //

Vln. 1 mf rit. molto rit. rit. Very long (let sound die out) //

Vc. mp f p f p fff pp //

Db. f p ff p fff pp //

91 **M** Slow and wistful $\text{♩} = 50$ Freely rit. A tempo $\text{♩} = 50$

Cl. pp mp pp *a piacere* pp mp //

Pno. p ppp //

Vln. 1 pp mp pp ppp pp mp //

Vln. 2 mp pp ppp mp //

Vla. pp mp pp ppp pp mp //

Vc. pp mp pp ppp pp mp //

Db. p *cresc.* mf p *cresc.* mf //

95 *poco rit.*

N *Molto espressivo and even slower, though still moving; ♩ = 48* *rit.*

Ob. *pp* *mf* *pp* *mp*

Cl. *pp* *mf* *p* *pp* *mp* *pp* *mp*

Bsn. *pp* *mp* *pp* *mp*

Hn. *pp* *mp* *pp* *mf* *bring out*

Pno. *p* *mf* *mp* *mf* *solo*

poco rit.

N *Molto espressivo and even slower, though still moving; ♩ = 48* *rit.*

Vln. 1 *pp* *mf* *p* *pp* *pp* *mp* *pp* *mp*

Vln. 2 *mp* *mf* *pp* *mp* *pp* *mp*

Vla. *pp* *mf* *pp* *mp* *pp* *mp*

Vc. *pp* *mf* *p* *pp* *pp* *mp* *pp* *mp*

Db. *p* *cresc. mf* *mf* *p* *pp* *mp* *pp* *mp*

arco

99 A tempo rit. . . A tempo Faster ♩ = 72

Ob. *pp* *mf* *mp subito* *pp* *f* *ppp*

Cl. *pp* *mf* *f* *ppp*

Bsn. *pp* *mf* *p subito* *f* *mp*

Hn. *pp* *mf* *f* *ppp*

Pno. *mp* *mf* *mp subito* *pp* *fff* *fff* *bring out*

Vln. 1 A tempo rit. . . A tempo Faster ♩ = 72
pp *mf* *p subito* *f* *ppp*

Vln. 2 *pp* *mf* *p subito* *f* *ppp*

Vla. *pp* *mf* *p subito* *f* *pizz.*

Vc. *pp* *mf* *p subito* *f*

Db. *pp* *mf* *p subito* *f*