

# **Five Tableaux after Remedios Varo**

*for large orchestra*

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**Niccolo D. Athens (2009)**

## Instrumentation:

3 flutes, 3<sup>rd</sup> doubling on piccolo, 2<sup>nd</sup> doubling on alto flute (optional)  
2 oboes  
english horn  
3 Bb clarinets, 3<sup>rd</sup> doubling on bass clarinet  
2 bassoons  
contrabassoon

4 horns in F  
3 trumpets in C  
2 tenor trombones  
bass trombone  
tuba

timpani

3 percussion players on: *tam tam, xylophone, tubular bells (chimes), bass drum, crotales, vibraphone, glockenspiel, triangle, suspended cymbal, side drum, tenor drum, guiro, 2 smaller gongs, tambourine, 3 woodblocks*

2 harps  
celesta (separate player)  
piano

strings

**Program Note:** I first came into contact with the work of the Spanish painter Remedios Varo in, of all places, high school Spanish class. Her work, earthy but mystical, and intricate but surreal, struck me immediately as if it were something I had always known, and resonated strongly within my imagination. The idea to write a suite for orchestra inspired by her art came to me soon after, but it was not until four years later that I finally got around to composing it. The result is these Five Tableaux, each of which is named after a different Varo painting. While I hope that this music stands on its own, it is shamelessly evocative, and I have attempted to create a musical version of Varo's fantastic paintings with all the coloristic resources at my disposal. I have tried to capture in my music the dichotomy between clear shape and otherworldly content that I find in these works of art.

The first movement, "Roulotte," is very brief, but contains many vivid colors. A long legato line is carried by the orchestra throughout, punctuated by flourishes from the piano and celesta. The second movement, "Papilla estelar," is a brief canzona that unfolds over a blanket of mysterious harmonies. Third is "Aprendiz de Ícaro," a miniature scherzo, fleet but rhythmically decisive. The fourth movement, "Camino árido," is the longest movement and the dramatic center of the piece. It is an almost post-romantic adagio, complete with distant funeral drums and a cataclysmic climax. The final movement, "Microcosmos," is introduced by a distant horn call, which summons the full orchestra to a festive conclusion.

The 'Five Tableaux' were awarded a BMI Student Composer Award in 2009.

Duration: about 13 minutes

**Transposed Score** (cues in parts are *untransposed*.)

# Five Tableaux after Remedios Varo

for my parents

## I. Roulotte

Niccolo. D. Athens (2009)

Transposed Score

*Allegretto fluendo* (♩=84)

Flute I.

Flute II.

Piccolo

Oboe I.

Oboe II.

English Horn

Clarinet in Bb I.

Clarinet in Bb II.

Bass Clarinet / Clarinet in Bb III.

Bassoon I.

Bassoon II.

Contrabassoon

Horn in F I and II.

Horn in F III. and IV.

Trumpet in C I.

Trumpet in C II. and III.

Trombones I and II.

Bass Trombone / Tuba

Timpani

Percussion I.

Percussion II.

Percussion III.

Harp I.

Harp II.

Piano

Celesta

*Allegretto fluendo* (♩=84)

Violin I.

Violin II.

Viola

Cello

Double Bass

Fl. I. *p* *mp* *pp*

Fl. II. *p* *mp* *pp*

Picc. *p* *mp* *pp*

Ob. I. *p* *mp* *pp*

Ob. II.

E. Hn. *mf* *p*

B♭ Cl. I.

B♭ Cl. II.

B. Cl. / B♭ Cl. III.

Bsn. I. *p* *mp* *p*

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

C. Bn. *p* *mp* *pp*

Hn. I. II.

Hn. III. IV.

C Tpt. I.

C Tpt. II. III.

Tbn. I. II. *pp*

B. Tbn. / Tuba *pp*

Timp.

Perc. I.

Perc. II. *to bass drum*

Perc. III.

Hp. I. *f* *mf* *mp*

Hp. II. *mp* *mp* *p*

Pno. *mf* *mp* *p*

Cel. *mf* *mp* *mp* *p*

Vln. I. *mf* *p* *ppp*

Vln. II. *mf* *p* *ppp*

Vla. *mf cantabile*

Vlc. *pp* *pp* *p* *pp*

D.B. *pp* *ppp* *p* *ppp*

Fl. I.  
Fl. II.  
Picc.  
Ob. I.  
Ob. II.  
E. Hn.  
B $\flat$  Cl. I.  
B $\flat$  Cl. II.  
B. Cl. /  
B $\flat$  Cl. III.  
Bsn. I.  
Bsn. II.  
C. Bn.  
Hn. II. *con sord.*  
Hn. III. IV. *con sord.*  
C Tpt. I.  
C Tpt. II. III.  
Tbn. I. II. *con sord.*  
B. Tbn. /  
Tuba *bass tbn. con sord.*  
Timp.  
Perc. I.  
Perc. II.  
Perc. III.  
Hp. I.  
Hp. II.  
Pno.  
Cel.  
Vln. I.  
Vln. II.  
Vla.  
Vlc.  
D.B.

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

Fl. I.  
Fl. II.  
Picc.  
Ob. I.  
Ob. II.  
E. Hn.  
B♭ Cl. I.  
B♭ Cl. II.  
B. Cl. /  
B♭ Cl. III. (clarinet in B♭)  
Bsn. I.  
Bsn. II.  
C. Bn.

Hn. I. II.  
Hn. III. IV. (mp)  
C Tpt. I.  
C Tpt. II. III.  
Tbn. I. II. (p)  
B. Tbn. /  
Tuba (p)  
Timp.  
Perc. I. (xylophone) (f, sf)  
Perc. II.  
Perc. III.  
Hp. I.  
Hp. II.  
Pho.  
Cel.

Vln. I.  
Vln. II.  
Vla. (mp)  
Vlc.  
D.B.

\*very rapid, powerful swells throughout the section

Fl. I. *ff* *repeat rapidly, in independent tempo* *ff*

Fl. II. *ff* *repeat rapidly, independent tempo* *ff*

Picc. *ff* *repeat rapidly, in independent tempo* *ff*

Ob. I. *ff* *repeat rapidly, in independent tempo* *ff*

Ob. II. *ff* *repeat rapidly, in independent tempo* *ff*

E. Hn. *ff* *repeat rapidly, independent tempo* *ff*

Bs. Cl. I. *ff* *repeat rapidly, independent tempo* *ff*

Bs. Cl. II. *ff* *repeat rapidly, independent tempo* *ff*

B. Cl. / Bs. Cl. III. *ff* *repeat rapidly, independent tempo* *ff*

Bsn. I. *ff* *barbaro* *ff*

Bsn. II. *ff* *barbaro* *ff*

C. Bn. *ff* *barbaro* *ff*

Hn. I. II. *ff* *repeat rapidly, in independent tempo* *senza sord.* *f*

Hn. III. IV. *ff* *repeat rapidly, in independent tempo* *senza sord.* *f*

C Tpt. I. *ff* *repeat rapidly, in independent tempo* *f*

C Tpt. II. III. *ff* *repeat rapidly, in independent tempo* *f*

Tbn. I. II. *ff* *senza sord.* *a 2* *barbaro* *ff*

B. Tbn. / Tuba *ff* *senza sord.* *a 2* *barbaro* *ff*

Timp. *ff* *mp*

Perc. I. *fp* *subular bells* *ff* *hard mallets* *trattales*

Perc. II. *ff* *repeat rapidly, in independent tempo* *ff*

Perc. III. *ff* *bass drum* *ff*

Hp. I.

Hp. II.

Pho.

Cel.

Vln. I. *f* *p* *ff* *pp*

Vln. II. *f* *p* *ff* *pp*

Vla. *f* *p* *ff* *pp*

Vlc. *f* *p* *ff* *pp*

D.B. *ff* *barbaro* *ff*

Fl. I. *ff* *pp* *stop*

Fl. II. *ff* *pp* *stop*

Picc. *ff* *pp* *stop* take flute

Ob. I. *ff* *pp* *stop*

Ob. II. *ff* *pp* *stop*

E. Hn. *ff* *pp* *stop*

B. Cl. I. *ff* *pp* *stop* *mp*

B. Cl. II. *ff* *pp* *stop* *mp*

B. Cl. / B. Cl. III. *ff* *pp* *stop* take bass cl. *[bass clarinet]* *mp*

Bsn. I. *ff* *pp* *stop*

Bsn. II. *ff* *pp* *stop*

C. Bn. *ff* *pp* *stop* *f* *mp*

Hn. I. II. *stop* *p*

Hn. III. IV. *stop* *p*

C Tpt. I. *stop* *p*

C Tpt. II. III. *stop* *p*

Tbn. I. II. *ff* *pp* *stop* *f* *mp*

B. Tbn. / Tuba *ff* *pp* *stop* *f* *mp*

Timp. *mp* *ff* *pp* *stop* *p* to vibraphone

Perc. I. *stop* *p* *[vibraphone]* *mf con ped.*

Perc. II. *stop* *p*

Perc. III. *ff*

Hp. I.

Hp. II.

Pno. *mf* *con ped.*

Cel. *mf* *con ped.*

Vln. I. *ff* *pp* *ppp*

Vln. II. *ff* *pp* *ppp* *pp*

Vla. *ff* *pp* *ppp*

Vlc. *ff* *pp* *ppp* *ppp* *3 solo cello: mp*

D.B. *ff* *pp* *ppp* *f* *mp* *pp* *ppp*



