

THOMAS ADÈS

Living Toys

for chamber ensemble of fourteen players

Op.9

(1993)

STUDY SCORE

FABER *ff* MUSIC

© 1996 by Faber Music Ltd
First published in 1996 by Faber Music Ltd
3 Queen Square London WC1N 3AU
Amended impression June 1997
Music processed by Donald Sheppard
Cover Drawing: *The agility and daring of
Juanito Apinani in the bullring at Madrid* by Goya
Cover design by S & M Tucker
Printed in England by Caligraving Ltd
All rights reserved

ISBN 0-571-51706-4

Commissioned by the Arts Council of Great Britain for the London Sinfonietta

The first performance was given by the London Sinfonietta
conducted by Oliver Knussen in the Barbican Hall, London,
on 11 February 1994

Duration: 17 minutes

Living Toys is recorded by the London Sinfonietta conducted by Markus Stenz
on the EMI Début Series: *Living Toys* CDZ 5 72271 2

Permission to perform this work in public must be obtained from the Society
duly controlling performing rights unless there is a current licence for public performance
from the Society in force in relation to the premises at which the performance is to take place.

Such permission must be obtained in the UK from
Performing Right Society Ltd, 29-33 Berners Street, London W1P 4AA.

To buy Faber Music publications or to find out about the full range of titles available
please contact your local music retailer or Faber Music sales enquiries:

Faber Music Limited, Burnt Mill, Elizabeth Way, Harlow, CM20 2HX England
Tel: +44 (0)1279 82 89 82 Fax: +44 (0)1279 82 89 83
sales@fabermusic.com www.fabermusic.com

INSTRUMENTATION

flute = piccolo

oboe = cor anglais + sopranino recorder

clarinet in B \flat = E \flat clarinet + bass clarinet


bassoon = contrabassoon


horn = whip

trumpet in B \flat = piccolo trumpet in B \flat

trombone

percussion (1 player)

3 gongs 

2 large pedal timpani 

2 crotales  (with bow)

talking drum, triangle, 2 suspended cymbals: small and very small, suspended sheet of paper (A3 to A4, struck centrally with side drum beater[†]), 2 cowbells: medium high and very high, 2 temple blocks: medium and high, guero, castanets, piccolo snare drum, field drum (deep, with snares), kit bass drum, vibraslap.

[†] Paper must be fastened securely and be tough enough to withstand repeated strokes.

Ossia: pile of newspaper crudely folded and placed flat on a hard chair.

piano

2 violins

viola

violoncello

double bass (with C extension)[‡]

[‡] *Ossias* are written for double bass without 5 strings

Score in C

Instrumental parts available on hire from the publishers


PERFORMANCE NOTES


The horn has a number of soli requiring certain partials flatter or sharper than the equivalent pitches on the keyboard. In these instances the score indicates the fundamental pitch (by letter name) from which these notes are to be obtained.


The 'talking trumpet' technique is notated using symbols from the International Phonetic Alphabet:

Vowels:	i = <u>ee</u> as in <u>seed</u>
	ɪ = <u>i</u> as in <u>slid</u>
	ɑ = <u>a</u> as in <u>palm</u>
	ʌ = <u>u</u> as in <u>mud</u>
	ɛ = <u>e</u> as in <u>sled</u>
Diphthongs:	aɪ = <u>i</u> as in <u>pile</u>
	eɪ = <u>ai</u> as in <u>pail</u>
	aʊ = <u>ou</u> as in <u>out</u>
Consonants:	d = <u>d</u> as in <u>do</u>
	l = <u>l</u> as in <u>love</u>
	t = <u>t</u> as in <u>to</u>
	j = <u>y</u> as in <u>you</u>

Mutes: When 'felt hat', 'hand' or 'harmon mute' are indicated for trumpet and trombone, the symbol + denotes 'cover bell with hat/hand', or with harmon mute 'cover end of mute with hand'; the symbol O denotes the opposite.

Trombone: a cross through the stem of the note  denotes a smacking sound (for example, blow 'ft' into mouthpiece).

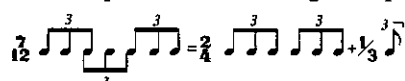
Clarinet and bassoon: a cross through the stem of the note  denotes a smacking sound (smack lips against reed).

Double bass and cello: a slur over pizzicato notes means only the first note should be plucked. Glissando between the notes where marked. Finger each note separately where 'non glissando' is indicated. A cross through the stem of the note  at the end of a pizzicato slur indicates a left hand slap.

CONDUCTOR'S NOTES

The first movement is 'in one'; square-bracketed arabic numerals indicate suggested subdivisions where ensemble might require them.

Time signatures with /6 or /12 denote quantities of single triplet subdivisions of the beat, for example, bar 330:



I Angels page 1

II Aurochs 19

BALETT 40

III Militiamen 47

IV H.A.L.'s Death 62

BATTLE 72

V Playing Funerals 96

TABLET 105

Preview File Only

WHEN they asked him what he wanted to be, the boy did not name any of the men's occupations, as they had all hoped he would, but replied: "I am going to be a hero, and dance with angels and bulls, and fight with bulls and soldiers, and die a hero in a distant place, and be buried a hero." Hearing this child's words, the men felt small, understanding that they were not heroes, and that their lives were less substantial than the dreams which surrounded him like toys.

– from the Spanish

Preview File Only

Living Toys

Thomas Adès

I Angels

♩. = 50 [2]

[3]

[2]

Piccolo
mf → f → ff

Oboe
mf → f → ff

Clarinet in Eb
p < mf → f → ppp → ff

Bassoon
pp → mf → f

Horn in F

Piccolo Trumpet in Bb
felt hat
pp → mf → poco f → pp < f

Trombone
felt hat
pp → mp

Percussion
Gongs 1.v. sempre
p nobilmente → mp → p

Piano
pp → mf → f → ppp → pp
Ped. sempre

♩. = 50 [2] [3] [2]

Violin I
f

Violin II
f

Viola
f

Cello
f

Double Bass
ppp sempre

A [3]

[2]

Picc. *ff*

Ob. *ff*

Cl.(Eb) *ppp* *< pp >* *ff*

Bsn. *ppp < mp; ff sub.*

Hn.

Picc. Tpt. *ppp* *< pp >* *f*

Tbn.

Perc. *mp > p* *pp* *p*

Pno. *ppp* *mf* *mp* *ppp* *pp*

(Ped.) →

A [3]

[2]

Vln. I *mf* *p* *pp*

Vln. II *p*

Vla. *pp < p >*

Vc.

Cb.

B [3]

[2]

[3]

16

Picc. *pp poss.* *p*

Ob. *ppp* *pp >* *ppp* *p*

Cl.(E♭) *ppp* *pp >* *ppp* *pp*

Bsn. *ppp* *pp >* *pp* *p*

Hn. *solo* *mf cantabile* *mf*

Picc. Tpt. *ppp* *pp >* *ppp*

Tbn. *ppp*

Perc. *pp* *p* *pp*

Pno. *ppp* *pp* *ppp*

(Ped.) →

con sord. ad lib. senza sord.

B [3]

[2]

[3]

Vln. I *pp* *ppp* *pp* *ord.*

Vln. II *pp < >* *pp* *ppp* *pp*

Vla. *pp* *ppp* *pp*

Vc. *p*

Cb.

II *5* *III* *II* *II*

sul tasto *sul tasto* *sul tasto*

[2]

C

24

Picc. *ff* *f* *p dolce* *at ease*

Ob. *pp* *<mp, ff sub.* *p dolce*

Cl.(Eb) *p* *pp* *<mp, ff sub.* *p dolce*

Bsn. *ppp*

Hn. *f* *mf* *espr.* *mf* *(Ab)* *(cantabile)* *Eb*

Picc. Tpt.

Tbn.

Perc. *p* *pp* *p*

Pno. *ppp* *pp* *pp* *pp*

(Ped.) →

[2]

C

Vln. I *pp* *mf* *pp* *mp* *sul tasto* *ord.*

Vln. II *pp* *mf* *pp* *mp* *sul tasto* *ord.*

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

Vc.

Cb.

[3]

30

Picc. *pp at ease* *p* *pp*

Ob. *p* *pp*

Cl.(Eb) *pp* *p* *ppp* *pp* *pp*

Bsn. *pp* *ppp* *pp* *ppp* *pp*

Hn. (Eb)

Picc.Tpt. *ppp* *pp* *ppp* *pp* *ppp*

Tbn. *ppp*

Perc. *pp* *ppp*

Pno. *ppp* *p* *pp* *mf*

(Ped.) → (Ped.)

[3]

Vln. I *pp mf* *p* *mp* *pp* *mf*

Vln. II *pp* *p* *mp* *pp* *mf*

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

Vc. *pp* *mp* *ppp* *p*

Cb.

D [2]

Picc. *p* *mp* *ff* *pp*

Ob. *mp* *p* *mf* *ff* *pp*

Cl.(E♭) *mp* *p* *mf* *ff* *pp*

Bsn. *ppp*

Hn. *poco f* (camabile)

Picc. Tpt. *p* *mp* *f*

Tbn. *p* *mp*

Perc. *mf* *p* *mp*

Pno. *p* *pp* *p*

Ped. _____ Ped.

D [2]

Vln. I *p* *mf* *mp* *<mf*

Vln. II *mf* *mp* *<mf*

Vla. *p* *mf* *mp* *<mf*

Vc. _____

Cb. _____

E

Musical score for the first system, measures 42-45. The instruments and their parts are:

- Picc.**: *p*, *5 p*, *p*
- Ob.**: *p*, *p*, *ppp*
- Cl.(Eb)**: *p*, *ppp*, *mp*, *p*, *pp*, *p*
- Bsn.**: *pp*, *pppp molto espr.*
- Hn.**: *mf*
- Picc.Tpt.**: *ppp*, *pp*, *pppp molto espr.*, *pp*
- Tbn.**: *pppp molto espr.*, *ppp*
- Perc.**: *pp*, *p*
- Pno.**: *pp*, *p*, *mf*, *ppp*

Dynamic markings include *pp*, *ppp*, *pppp*, *mp*, *p*, *mf*, and *ppp molto espr.*. Performance instructions include *molto espr.* and *espr. dolciss.*. A *G* dynamic marking is present above the Horn staff. Pedal markings are shown below the Piano staff.

E

Musical score for the second system, measures 42-45. The instruments and their parts are:

- Vln. I**: *pp*, *mf*, *pp*, *mf*, *pp*, *mp*, *p*, *pp espr. dolciss.*
- Vln. II**: *pp*, *mf*, *pp*, *mf*, *pp*, *mp*, *p*, *p*, *pp*
- Vla.**: *mf*, *pp molto espr.*, *pp*
- Vc.**: *pp*, *pp*, *mf*, *pp*, *mp*, *p*, *p*
- Cb.**: *pp*, *pp*, *mf*, *pp*, *mp*, *p*, *p*

Dynamic markings include *pp*, *mf*, *ppp*, *mp*, *p*, *pp*, and *pp molto espr.*. Performance instructions include *espr. dolciss.*. First and second endings are marked with *I (8)* and *II (8)*. Pedal markings are shown below the Piano staff.

F

43

Picc. *mp* *pp* *mf* *p*

Ob. *pp* *p poss.* *mf* *pp* *mp* *mf molto*

Cl. (Eb) *ppp* *mf* *pp* *mp* *pp*

Bsn. *ppp* *pp* *ppp* *p* *mf*

Hn. *dim.* *al* *ppp*

Picc. Tpt. *p* *pp* *mf* *pp*

Tbn. *ppp*

Perc. *ppp*

Pno. *p* *p* *pp*

(Ped.) Ped. (senza Ped.)

F

Vln. I *marcatiss. al* *p* *ff* *ff* *p* *ff*

Vln. II *poco brillante* *mf* *pp* *pp* *ff* *ff* *pp*

Vla. *poco brillante* *mf* *pp* *pp* *ff*

Vc. *ppp*

Cb. *ppp*

54

Picc. *pp* *p* *pp* *mp* *mf*

Ob. *ppp* *pp* *pp*

Cl.(Eb) *ppp* *pp*

Bsn. *pp* *p* *mf* *pp* *pp*

Hn. *pp* *mf* *pp* *mf*

Picc. Tpt. *ppp* *mf* *pp* *mf*

Tbn. *pp* *mf* *pp* *mf*

Perc. *pp* *mf*

Pno. *pp* *mf*

Ped.

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

Vln. II *ff* *mf* *ff* *pp* *ff* *pp* *ff*

Vla. *pp* *ff* *ff* *pp* *ff* *pp*

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

Cb. *pp* *ff* *pp* *ff*

G

[3]

59

Picc. *mf* *f* *ff*

Ob. *pp* *f*

Cl.(Eb) *ff sub. 5* *mf* *f*

Bsn. *mf* *f* *ff*

Hn. *sempre solo molto cantabile, nobilmente* *f*

Picc. Tpt. *non troppo* *pp* *mf* *f* *ff*

Tbn. *p* *mf*

Perc. *mp* *damp!* *||*

Pno. *pp* *ff sub.* *ppp 5* *mf* *f*

(Ped.) *(senza Ped.)* *Ped.*

G

[3]

Vln. I *pp* *ff* *fff* *mf* *fff*

Vln. II *pp* *fff* *mf* *ff*

Vla. *ff* *fff* *mf* *ff*

Vc. *f* *pizz.* *arco* *fff*

Cb.

64

Picc. *ff*

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

Cl.(Eb) *mf* *ff* *p* *f* *p* *ff*

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

Hn. *mf* *f* *sempre f*

Picc. Tpt. *p* *mf* *p* *f*

Tbn.

Perc. *ff* *mf* *mp* l.v.

Pno. *mf* *mp* *pp* l.v.

(Ped.) Ped. →

Vln. I *trem.* *pp* *mf > pp* *mp* *pp* *cresc.*

Vln. II *trem.* *pp* *mf > pp* *mp* *pp* *cresc.*

Vla. *trem.* *pp* *mf > pp* *mp* *pp* *cresc.* *f*

Vc. *trem.* *pp* *mf > pp* *mp* *pp* *cresc.* *mf*

Cb. *ff* *mf* *p*

H

71

Picc.

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

Cl.(Eb) *mf* *ff* *p* *mf* *mp* 3 3

Bsn. *p* *mf*

Hn. *ff* *f* *pp* *mf*

Picc. Tpt. *p* *mf* *pp* *mf*

Tbn. *pp* *molto*

Perc. *ff* *mf* *p*

Pno. *mp* *mp* *pp*

(Ped.) →

H

Vln. I *f* *pizz.* *arco trem.* *tr.* *pp* *f* *pp* *mf* *p* *cresc.* *mf*

Vln. II *f* *ff* *trem.* *tr.* *pp* *f* *pp* *mf* *p* *cresc.* *mf*

Vla. *pp* *f* *pp* *mf* *pp* *mf*

Vc. *pp* *f* *pp* *mf* *pp* *mf*

Cb. *ff* *mf* *p*

[2]

I [3]

77

Picc. *mf* *ff* *mf*

Ob. *mf* *ff* *mf*

Cl.(Eb) *p* *poco ff sub.* *p* *mf* *mf*

Bsn. *p* *f* *pp*

Hn. *ff* *f*

Picc.Tpt. *pp* *f* *mf*

Tbn. *p* *mf* *p*

Perc. l.v. *ff* *f*

Pno. l.v. *mf* *loco ff* *pp* *mf*

(Ped.) →

[2] I [3]

Vln. I *p* *f* *pizz.* *arco trem.* *f* *p*

Vln. II *p* *f* *pizz.* *arco trem.* *f* *p*

Vla. *p* *poco* *f* *trem.* *f* *p*

Vc. *f* *trem.* *f* *p*

Cb. *ff*

J

82

Picc. *mf* *f*

Ob. *mf* *f*

Cl. (Eb) *p* *mf* *f*

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

Hn. *ff*

Picc. Tpt. *mf* *p* *f* *mf*

Tbn. *p* *f* *ff*

Perc. *mp* *ff* *mf* *High C. bell* *High T. blk.*

Pno. *cresc. molto* *ff*

(Ped.) *senza Ped.*

(omit if insufficient time to move)

damp both // reverse beaters

J

Vln. I *cresc.* *molto* *ff* *pizz.* *f*

Vln. II *cresc.* *molto* *ff* *pizz.* *f*

Vla. *cresc.* *molto* *ff* *pizz.* *f*

Vc. *cresc.* *ff*

Cb. *mf* *ff*

87

Picc. *f* *mf*

Ob. *pp* *f* *mp* *f* *pp* *f* *p* *f*

Cl.(E♭) *pp* *f* *mp* *f* *pp* *f* *p*

Bsn. *f* *p* *molto* *f* *molto* *pp* *p* *f*

Hn. *f quasi nobilmente* *ff* *più f* *ff*

Picc. Tpt. *f* *pp* *f* *p* *mf* *p* *f*

Tbn. *p* *mf* *molto* *pp* *p*

Perc. Low C. bell Low T. blk

Pno. *f* *f*

Vln. I arco trem. *p* *ff* pizz. *f* arco trem. *p* *ff*

Vln. II arco trem. *p* *ff* pizz. arco trem. *f* *p* *ff*

Vla. arco trem. *p* *ff* pizz. arco trem. *f* *p* *ff*

Vc.

Cb. pizz. *f*

K

94

Picc. *f* *ff*

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

Cl.(E♭) *f* *mf* *f* take Bass Clarinet

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

Hn. *molto p* *ff* *poco grandioso, quasi liberamente* *7:6* *5:3* *sempre solo* *A*

Picc. Tpt. *mp* *mp* *mf* *fmp* hand:

Tbn. *f* *mp* *ff* (felt hat)

Perc. 2 C. bells
2 T. bells
Craque
Vibraslap *f marc.* *scrape* *scrape*

Pno. *mp* *f* *ff* *f* *ff* *f* *ff* *Ped.* *Ped.* *ff* *Ped. ad lib.*

Vln. I *mp* *mf* *pp* *intenso*

Vln. II *mp* *mf* *pp* *intenso*

Vla. *ff* *f* *ff* *pp* *intenso* trem.

Vc. *ff* *f* *ff* II trem.

Cb. (pizz.) *ff* *ff*

K

L

100

Picc.

Ob.

B. Cl.

Bsn.

Hn.

Picc. Tpt.

Tbn.

Perc.

Pno.

(8)

Gongs

Ped.

ff *f* *ff*

f *mf* *p* *ff*

mf *f* *ff*

f

L

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *cresc.* *mf* *f*

pp *cresc.* *mf* *f*

pp *cresc.* *mf* *f*

fff legato

arco *gliss.* *fff* *gliss.* *fff*



106

take Flute

Picc.

Ob.

B. Cl.

Bsn.

(Gb)----- Bb

Hn.

Picc. Tpt.

Tbn.

Perc.

Pno.

(Ped.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

106

take Flute

mf *f*

p *mf*

fff *fff*

(Gb)----- Bb

fff

solo *ff* *mf*

preciso, stacc. (non solo)

mf

ppp *ppp* *fff*

ppp *mf* *f* *loco* *ff*

(Ped.)

trem. *mp* *molto* *ff*

trem. *mp* *molto* *ff*

trem. *mp* *molto* *ff*

ff

gliss. *ff*

fff



II Aurochs

M

**Brutale,
con eleganza**

$\text{♩} = 67$

Fl.

Ob.

B. Cl.

Bsn.

Hn. (Bb) *disperando* con sord. take Whip

Picc. Tpt. $\text{♩} = 67$ *f* *mf sub.* *f* *p*

Tbn. *f* *p* drop hat

Perc. *fff* damp both

Pno. *poco f* *ppp*

$\text{♩} = 67$

— \wedge (Ped.) —

M

**Brutale,
con eleganza**

$\text{♩} = 67$

Vln. I *jeté 8* *ff* *mf* *sul pont.* *ord.* *sul pont.* *ord.*

Vln. II *p* *cresc.* *mf* *mf* *ff*

Vla. *sul tasto* *p* *ff* *p* *ord.*

Vc. *ff*

Cb. *ff*

N

118

Fl. *p* *f*

Ob. *p* *f*

B. Cl.

Bsn.

Hn. Whip *ff*

Picc. Tpt. *pp* *f*

Tbn.

Perc. Castanets *p*

Pno. *f* *loco* *p* *pp*

(8) (Ped.)

Vln. I *ppp* *mf* *pp*

Vln. II *ppp* *mf* *f* *ff* *pp*

Vla. *f* *pp*

Vc. *pp* *mf* *f*

Cb. *pizz.* *mf*

senza vib. molto vib.

tr *IV* (*)

tr *III* (*)

N



126

Fl. *p* *f* *mp < f* *mf*

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

B. Cl. *ff* *fff*

Bsn. *p* *ff* *fff*

Hn.

Picc. Tpt. *mf brillante* *mp*

Tbn. *f* *ff*

Perc. *mf* *p*

Pno. *pp* *< mf* *mp < mf* *f* *p* *loco*



Vln. I *pizz. arco* *jeté* *mf < f* *ff* *p*

Vln. II *jeté* *3* *3* *mf < f* *pizz. arco* *ff* *p*

Vla. *sul tasto* *ord.* *ff*

Vc. *ff* *fff*

Cb. *arco* *ff* *fff*

P

133

Fl. *f p < f p < f ff fp fp fp f*

Ob. *f p < f p < f ff fp fp fp f*

B. Cl. *fff*

Bsn. *fff*

Hn.

Picc. Tpt. *f p < f p < f f brillante*

Tbn. *ff*

Perc. *f mf p 5 mf p 5 f*

Pno. *mf p quasi pizz. 3-3 f sub.*

P

Vln. I *f mf f fff* *pizz. arco*

Vln. II *f mf f fff* *pizz. arco*

Vla. *mf f fff*

Vc. *fff*

Cb. *fff*