

*alan ridout
& david delve*

little sad sound

*a melodrama
for double bass
and narrator*



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Πανεπιστήμιο Μακεδονίας

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*a melodrama
for double bass
and narrator*

yorke edition



A Sound came out in the dark. He crept slowly . . . through the blackness . . . of the wild wood. Then he jumped and ran . . . and somersaulted through the bushes . . . running on, *on* into the darkness . . . of the unknown. The trees . . . creaked above him. Little Sound was lost. He didn't know where or what he was. Little Sound had lost his memory. And he sat down . . . and cried.

Far away in the Land of Music, several other sounds were very hot-and-bothered. Each time they tried to play 'Together', something was missing. "I know what it is," said a High Sound. "It's the Middle Sounds. they . . . are . . . *useless!*" The Middle Sounds were very angry. "It's not *our* fault . . . It's *not* our fault . . . It's *not!*" And Single Bass Sound just mumbled quietly to himself, "We've lost Little Sound! Let's go and find him."

They came to a river which they had to cross . . . by hopping from a leaf to a branch to a stone. Now they went in single file through a field of high grass. Suddenly . . . strange noises came from behind . . . getting *nearer* and *nearer*. The Sounds began to run. As fast as the speed of sound they ran. Hurry! Or you will be caught. Hurry! Hurry!

They got to the end of the field . . . dived through a prickly bush . . . (*Ouch!*) under a fence . . . round four giant trees

Ein Ton kam aus der Dunkelheit. Langsam kroch er . . . durch den schwarzen . . . wilden Wald. Dann sprang er und lief . . . schlug Purzelbäume in den Buschen . . . lief immer weiter, *weiter* in die Dunkelheit . . . der Fremde. Bäume . . . knarrten über ihm. Da hatte er sich verirrt. Er wusste nicht wo und was er war. Alles hatte der kleine Ton vergessen. Da setzte er sich hin . . . und weinte.

Im fernen Land der Musik war es ein paar anderen Tönen recht ungemütlich geworden. Versuchten sie ihr 'Zusammenspiel', so fehlte immer etwas. „Ich weiss, was fehlt“, sagte ein hoher Ton. „Es sind die Mitteltonen sie . . . geben . . . *keinen Ton von sich!*“ Das ärgerte die Mitteltonen sehr. „Nicht *uns're* Schuld . . . *nicht* uns're Schuld . . . *gar* nicht!“ Und der einzelne Basston murmelte vor sich hin. „Uns fehlt der kleine Ton. Los, suchen wir ihn.“

Sie kamen zum Fluss und mussten hinüber . . . so hupften sie von Blatt zu Zweig, und Zweig zu Stein. Jetzt gingen sie im Gänsemarsch durch ein Feld mit hohem Grass. Plötzlich . . . kam von hinten ein seltsames Geräusch . . . es kam *näher* und *näher*. Die Töne fingen an zu laufen. So schnell wie die Schallgeschwindigkeit. Schneller! Sonstwerdet ihr erwischt. Schneller! Schneller!

Sie kamen zum Ende des Felds . . . schlupften durch einen Dornbusch . . . (*Autsch!*) und einen Zaun . . . rund um

. . . and tumbled into an empty tree trunk. They hid – making as little noise as possible. Then they heard something. Something like crying

Little Sound was very sad. “This must be the end of me! I’m so alone!”

“It could be a Monster,” squeaked High Sound. The Middle Sounds huddled together for protection.

Sad Sound heard noises. Too tired to get up and run away, he called out, “Come on, come on and eat me up . . . I won’t taste very good but it’ll end my misery!”

“Someone needs help,” said Single Bass Sound, sensibly

“Oh you know it *all*,” said High Sound.

“Hic”: High Sound had the hiccups

“Sssshhhhh” went the others

“Hic”

“Sshhh”

“Hic”

“Sshh”

“ . . . Hic!” “Sh!”

They listened . . . and decided it must be someone crying, so they went timidly to investigate

“Hello, are you Lost Sound?”

“Yes . . . I am,” said Little Sad Sound

“Well . . . that’s wonderful,” everyone shouted, “Come along with us”.

“This can’t be happening,” thought Little Sound “This is too wonderful”

vier Riesenbäume . . . und purzelten in einen hohlen Stamm . . . versteckten sich und waren so still wie möglich. Dann hörten sie was . . . das klang wie Weinen.

Ganz traurig war der kleine Ton „Mit mir ist’s aus! Ich bin so einsam!“

„Sicher ein Untier“, quakte der hohe Ton. Die Mittelton drängten sich aneinander aus Angst.

Der traurige Ton horte Geräusche. Zu mude, um davonzulaufen, rief er, „Kommt, kommt doch und fresst mich auf . . . Gut schmecken werd’ ich nicht, doch mein Leid wird so ein Ende haben!“

„Jemand braucht Hilfe“, sagte vernünftig der einzelne Basston.

„Du weisst *alles* besser“, sagte der hohe Ton. „Hick“: der hohe Ton hatte Schlucken.

“Sssstttt” machten die anderen.

„Hick”

„Ssstt”

„Hick”

„Ssstt”

„ . . . Hick!” „St!”

Sie lauschten . . . und beschlossen, dass es Weinen war. So gingen sie zaghaft, um nachzusehen.

„Bist Du der verlorene Ton?”

„Ja . . . ja”, sagte der traurige kleine Ton.

„Wirklich . . . das ist aber schön”, riefen alle, „komm mit uns”.

„Das ist doch nicht möglich,” dachte der kleine Ton. „Es wäre zu schön.”

But it *was* happening, and all the Sounds set off out of the wood.

When they reached the Land of Music, they all sat down to play. Little Sound sat by *Single Bass Sound* and joined in when *he* did.

“It works, it works!” shouted High Sound. “That’s what you needed someone to help you.”

“Yes,” said *Single Bass Sound*, “and now I am not so lonely down here. Hello, *Friend Bass*”

“Hello, *Friend Bass*,” said *Little Sound*. “Partners!” they agreed .

With *two Bass sounds together* they could make a *Double Bass!*

Aber es *war* möglich, und alle Töne machten sich auf, hinaus dem Wald.

Im Lande der Musik angekommen, setzten sie sich hin und spielten. Der kleine Ton sass beim *einzelnen* Basston und machte mit, wenn *er* es tat.

„Es stimmt, es stimmt!“ rief der hohe Ton. „Das hat dir gefehlt. jemand der dir hilft”

„Ja”, sagte der einzelne Basston, „und jetzt bin ich nicht mehr so einsam hier unten. Gruss dich, mein Bassfreund”

„Gruss dich, mein Bassfreund”, sagte der kleine Ton.

„Mein Partner!” riefen beide . . .

Zwei Bässe zusammen im Kontrapunkt- wurde daraus nicht ein *Kontrabass?*

Deutsche Übersetzung Stefan de Haan

Little Sad Sound was commissioned in 1974 with funds provided by the Arts Council of Great Britain. It was first performed by Rodney Slatford in Delhi in January 1975. The work was revised in 1977 and performed in its present version on 15 July 1978 at the Wigmore Hall, London.

full score

a melodrama for speaker and double bass (or speaking double bass player)

little sad sound

duration 9' 30"

for Rodney Slatford

music by Alan Ridout words by David Delve

$\text{♩} = \text{c. } 54$

The musical score is written in bass clef with a 4/4 time signature. It consists of five staves of music. The first staff begins with a tempo marking of quarter note = c. 54 and a dynamic marking of *ppp*. The second staff has dynamic markings of *pp* and *cresc*. The third staff has lyrics underneath. The fourth staff has a dynamic marking of *f* and a triplet of eighth notes. The fifth staff is a continuous eighth-note accompaniment.

ppp

pp *cresc*

A Sound came out in the dark.

He crept slowly... through the blackness... of the wild wood

f

Then he jumped and ran...

Musical notation for the first system, featuring a bass clef and a complex rhythmic pattern with triplets.

and somersaulted through the bushes, ...

Musical notation for the second system, continuing the bass clef melody with triplets.

Musical notation for the third system, split between treble and bass clefs.

... running on, on ...

Musical notation for the fourth system, featuring a bass clef and a complex rhythmic pattern.

into the darkness...

Musical notation for the fifth system, featuring a bass clef and a complex rhythmic pattern.

of the unknown.

The trees..

*twist bow slowly across A & D strings
to make a creaking sound*

Musical notation for the sixth system, featuring a bass clef and a creaking sound effect.

mp

.....creaked above him.

Little Sound was lost.

mf espress

He didn't know where
or what he was, *mp* Little Sound had lost
his memory, And he sat down..... and cried'

mf

f

Far away in the Land
of Music, several other
Sounds were very hot
and bothered.

sul pont.

mp

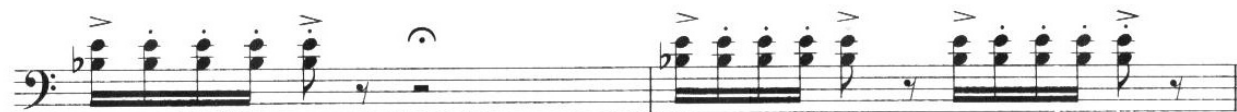
Each time they tried to play
Together, something was
missing.



'I know what it is.'
said a High Sound.



'It's the Middle Sounds.
They... are... USELESS!'



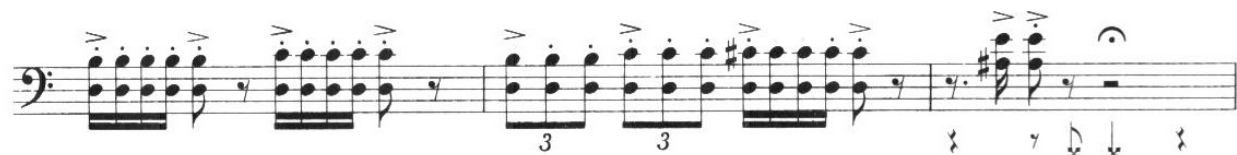
ff

The Middle Sounds
were very angry.



'It's not our fault.'

'It's not our fault.'

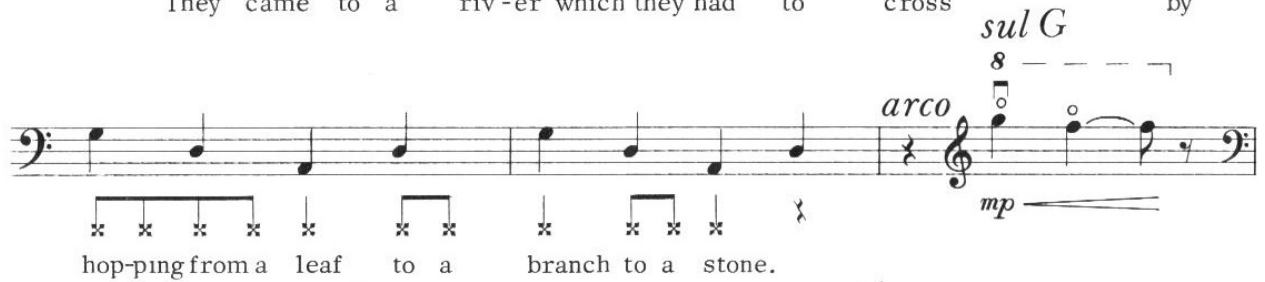
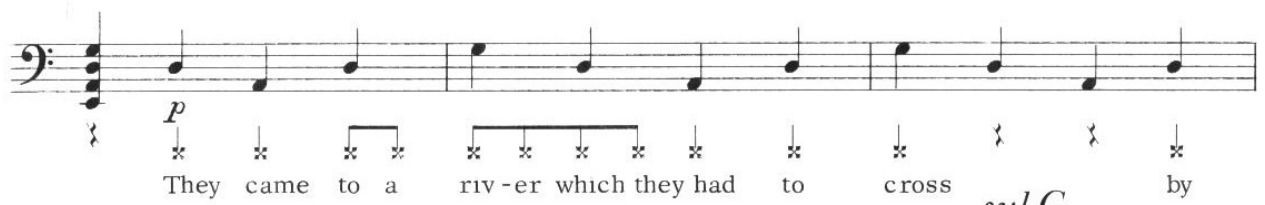


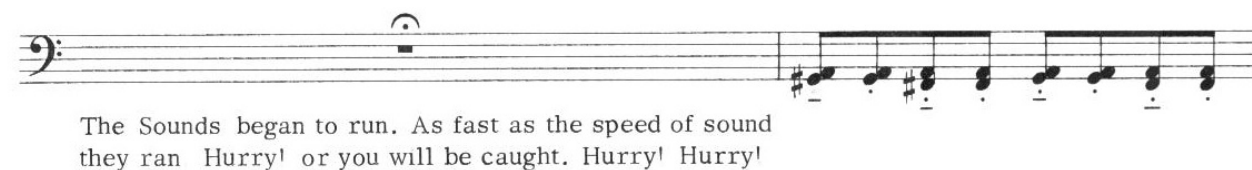
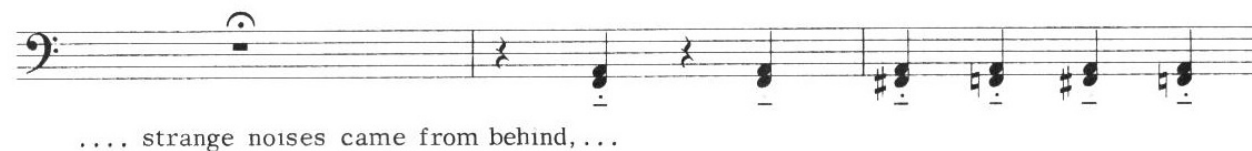
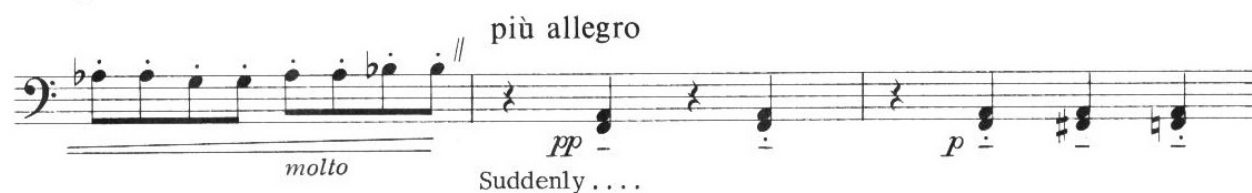
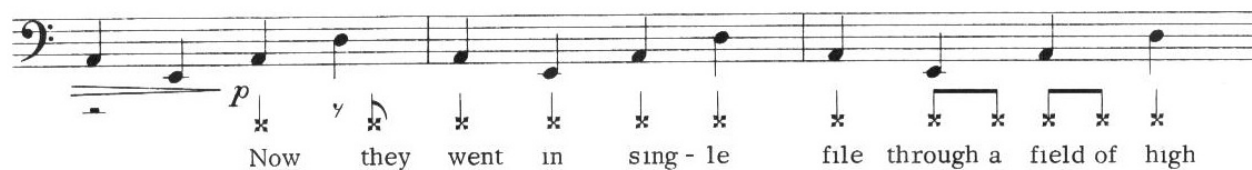
'It's not!'

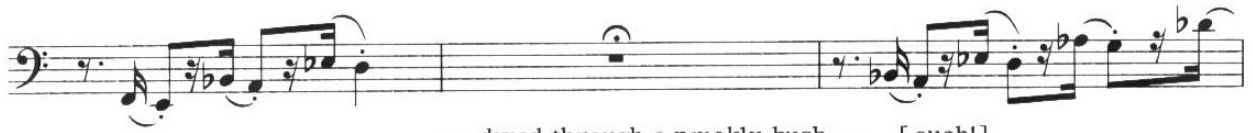


dim
And Single Bass Sound just
mumbled quietly to himself...

'We've lost Little Sound!
Let's go and find him.'







... dived through a prickly bush ... [ouch!]

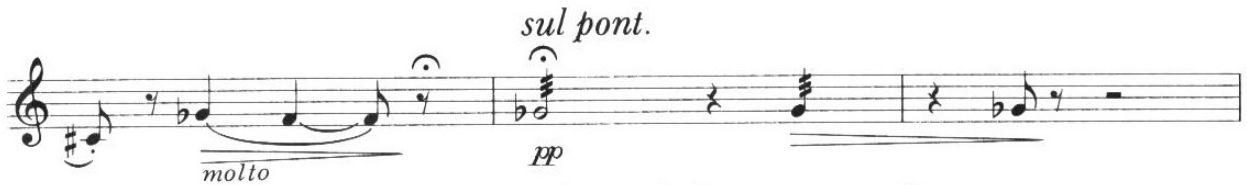


... under a fence, ...

... round four giant trees, ...



... and tumbled into
an empty tree trunk.



sul pont.

molto

pp

They hid— making as little noise as possible.



Tempo I

nat

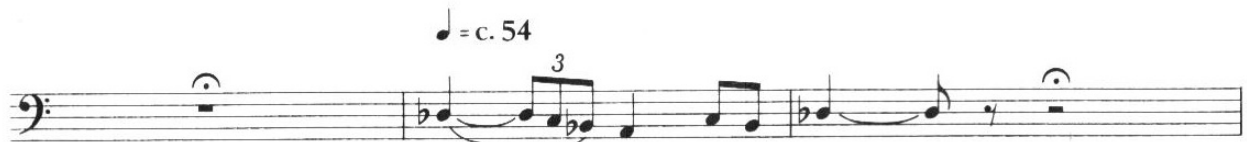
p

Then they heard something,



mp

Something like crying.



♩ = c. 54

p espress

Little Sound was very sad.

"This must be the end of me!
I'm so alone!"

'It could be a monster!' squeaked High Sound.

The Middle Sounds huddled together for protection.

Sad Sound heard noises.

Too tired to get up and run away, he called out, 'Come on. Come and eat me up.'

'I won't taste very good, but it'll end my misery.'

mf 'Someone needs help.' said Single Bass Sound, sensibly.

'Oh, you know it all.' said High Sound.

stroke belly with nails of l h.

'HIC'. High Sound had the hiccups.

SSSSHHHHH _____ went the others. 'HIC' SSSHHH _____

'HIC' SSSHHH _____

'HIC!' SH! _____

They listened... and decided it must be someone crying, so they went timidly to investigate.

8 *sul* G—D—A—D—G

mp

'Hello. Are you
Lost Sound?'
'Yes... I am.' said
Little Sad Sound.

p 'Well, ... *ff* 3

mp *mf*

... that's wonderful!
everyone shouted
'Come along with us.'

'This can't be
happening, thought
Little Sound.

This is too
wonderful.

f

But it was happening, and all the
Sounds set off out of the ...

(arco)

wood.

pizz.

When they reached the Land of Music,
they all sat down to play. Little Sound
sat by Single Bass Sound and joined in
when he did.

arco

f *p* *f*

Musical notation for the first system, featuring a bass line with dynamics *p* and *f*, and a treble line with an 8-measure rest.

It works, it works!' shouted
High Sound. 'That's what you
needed, ... someone to help you.'

Musical notation for the second system, featuring a bass line with a *cresc* marking.

'Yes,' said Single Bass Sound, 'and now I am not
so lonely down here. Hello, Friend Bass.'

Musical notation for the third system, featuring a bass line with dynamics *f* and *ff*.

'Hello, Friend Bass,'
said Little Sound. 'Partners!' they agreed.

Musical notation for the fourth system, featuring a bass line with dynamics *f* and an 8-measure rest.

Musical notation for the fifth system, featuring a bass line with dynamics *f* and an 8-measure rest.

Musical notation for the sixth system, featuring a bass line with dynamics *p*, *f*, and *ff*, and markings *pizz.* and *arco*.

With Two Bass Sounds together
they could make a Double Bass.

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