William Sundman Sääf

PAY (NO) ATTENTION
for chamber ensemble

2020
PAY (NO) ATTENTION
by William Sundman Sääf
Dedicated to Lo Sundman Rosenius

Duration:
ca 65 minutes

Written between:
March & October 2020, Stockholm

First performed:
25th of March 2021
at the "Svensk Musikfestival", KMH, Stockholm, by fellow students &
conductor Sofie Winarski

Instrumentation:
Flute
Oboe
Clarinet in Bb & Bass Clarinet in Bb
Bassoon
Horn in F
Bass Trombone
Percussion
Accordion
Harp
Violin I (soloist)
Violin II (soloist)
Viola (soloist)
Cell (soloist)
Bass (soloist)

Percussion Setup:
3 suspended cymbals
Tom-tom
Gong tuned to F (lowest available octave)
Gong tuned to A (lowest available octave)

Objects for musicians:
Bubble wrap
Pieces of paper

Sections:
I - ca. 12'
II - ca. 10'
III - ca. 18'
IV - ca. 14'
V - ca. 3'
Total - 60'-70'
(The sections are to be played without pauses and
they are composed in a way to make sure that
they blend into each other more or less.)

About the piece:
When my daughter was very small I used to make
the sleeping process easier by playing noises to her.
The thing about noises is that they tend to be quite
boring to listen to over and over again. At least if you
don't want to sleep yourself...

This piece was written as a response. It
should be boring, simple, monotonous & soporific enough
to be used as an effective sleeping pill. At the same
time it should be exciting, interesting and with enough
variation to be appreciated as a normal piece of music.
This is to tread a thin line, but hopefully I
pulled it off!

Now, go listen, play, or fall to sleep!!!

William Sundman Sääf
13th of April 2021

Extra stor tack till:

Lo - För att du är världens bästa dotter & pappa slutet!
Marie & Johan - För att du städade under denna & för att du gav mig Lo
Söcia - För först lekade av ordurken & för att städade en svår tid
Alla medverkande musiker, inga mönster, inga glöd
Kompositören på KMH torn - Zorz
Frederick, Petter, & resten av L101s band
Jörgen, David, Karin, Anna, & många andra musik-vänner
Sven-Olof Hulten

För att upplifte en hel kväll då en ENTLEK kväll.
För idéer av din avbild!
EXPLANATION OF TECHNIQUES

WOODWINDS

Air noise. As much noise as possible, not with any pitch.

FLUTE: air-tone + syllable

Random key-clicks. The specific rhythm independent of the tempo.

Rhythmic key-clicks. In extreme cases, use one key-click.

CLARINET Only:
Broken tones / high notes / multiphonics. Add over-tone. The sound should be well a bit broken.

BRASS

Random key-clicks

Key-clicks with contact pitch

Rhythmic key-clicks

Air tones

Horn only: Stepped horn from D (open) to + (closed).

TRANVERSE only: When using fipple mouthpiece, from opened to closed.

PERCUSSION

SNARE DRUM:
Drag the brushes around on the snare drum to create a continuous sound. Tap the snare drum in any manner you see fit.

Strings

White noise. No pitch.

Finger, an harmonic very lightly.

Half harmonic (1 & 2)

S.T. = slow bowing
S.P. = sul ponticello
S.T. = sul tasto
M.S.P. = molto sul ponticello
S.U. = zurgo vibrato
ord. = ordinaire "Reset"

Over-pressure
# Explanation of Carpet-Improvisation

In section IV (but after the end of section III and the beginning of section V) you are all asked to perform what I call carpet-improvisation. The idea is that this will create a background of mostly unpitched sounds - like a sound carpet on the floor that "the solo of composed music" is placed upon.

These are the guidelines for doing carpet-improvisation:

- When you have pieces, you will improvised sounds.
- Don't feel that you have to keep improvising as soon as you have a hump or a grade. Only start when you have time, and also stop when you need to. Don't sleep.
- Don't worry about your performance. There is no wrong or right. And your improvisation is NOT a solo.
- You have 1-3 types of sounds that you can choose between. The quality of the sound is more important than how it is created. This means that you don't need to do exactly as you are instructed.
- The percentages below refer to the amount of each sound you should be doing. You can also combine sounds if you want.
- Play calmly, quietly and slowly.

<table>
<thead>
<tr>
<th>Fl.</th>
<th>Calm air sounds</th>
<th>30%</th>
<th>10%</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>key-clicks</td>
<td></td>
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<table>
<thead>
<tr>
<th>Ob.</th>
<th>Rub 2 papers</th>
<th>30%</th>
<th>10%</th>
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<tbody>
<tr>
<td></td>
<td>Calm air sounds</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>syllables (whispered)</td>
<td></td>
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</tbody>
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<table>
<thead>
<tr>
<th>Cl.</th>
<th>Calm air sounds</th>
<th>20%</th>
<th>20%</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>key-clicks</td>
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</table>

<table>
<thead>
<tr>
<th>Bsn.</th>
<th>Rub 2 papers</th>
<th>33%</th>
<th>33%</th>
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<tbody>
<tr>
<td></td>
<td>pop bubble wrap</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>air sounds &amp; key-clicks</td>
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<td></td>
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</tbody>
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<thead>
<tr>
<th>Hn.</th>
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<tr>
<td></td>
<td>Top instrument</td>
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<td></td>
<td>syllables (whispered)</td>
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<thead>
<tr>
<th>B.thn.</th>
<th>Calm air sounds</th>
<th>30%</th>
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<tr>
<td></td>
<td>Top instrument</td>
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<tr>
<td></td>
<td>syllables (whispered)</td>
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</table>

| Perc. | Do whatever you want to. | 100% |
|-------|----------------------------|

<table>
<thead>
<tr>
<th>Hp.</th>
<th>Top soundboard</th>
<th>30%</th>
<th>20%</th>
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<tbody>
<tr>
<td></td>
<td>Pop bubble wrap</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>deep clusters</td>
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<td></td>
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<table>
<thead>
<tr>
<th>Acc.</th>
<th>Rub 2 papers</th>
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<th>20%</th>
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<td>crush papers</td>
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<thead>
<tr>
<th>Vln.I</th>
<th>White noise</th>
<th>10%</th>
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<tbody>
<tr>
<td></td>
<td>Pitchless pizz</td>
<td></td>
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<table>
<thead>
<tr>
<th>Vln.II</th>
<th>White noise</th>
<th>10%</th>
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<tbody>
<tr>
<td></td>
<td>Pitchless Pizz</td>
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<table>
<thead>
<tr>
<th>Vla.</th>
<th>Pitchless Pizz</th>
<th>33%</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>white noise</td>
<td></td>
</tr>
<tr>
<td></td>
<td>unstable, high harmonics</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Vlc.</th>
<th>White noise</th>
<th>10%</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>unstable high harmonics</td>
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<tr>
<td></td>
<td>overpressure &amp; slow bowing</td>
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<thead>
<tr>
<th>D.D.</th>
<th>White noise</th>
<th>25%</th>
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<tbody>
<tr>
<td></td>
<td>Pitchless Pizz</td>
<td></td>
</tr>
<tr>
<td></td>
<td>top instrument</td>
<td></td>
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</tbody>
</table>
EXPLANATION OF SECTION III

In Section III, you will play less. Below is an example of how a page in the score could look like, although with our music (not the music that is in the real score). Below the score is an example of how the players would see:

In each part, the players are divided into sections. Each section has its own letter and number. Conductors show page layouts.

- Bars are not exact.
- These players should be in sync.
- Each bar is shown without any delay.
- This tells you to stop your bar.
- The black thick lines show that you should continue your bar.
- This arrow shows that your bar continues on the next page or system.

The players only see the numbers that are relevant in their own part.
PAY (NO) ATTENTION
SECTION I

TRANPOSED SCORE

\( \text{\footnotesize 4} \), \( \text{\footnotesize 4} \) = 48 Calm & soothing, with a tiny bit of dirt.

\( \text{\footnotesize 4} \)

Fl.
Ob.
Cl.
Bsn.
Hn.
Db.

Vc.
Va.

Vla.
Vlb.

Vlc.
Db.

\( \text{\footnotesize 4} \), \( \text{\footnotesize 4} \) = 48 Calm & soothing, with a tiny bit of dirt.

\( \text{\footnotesize 4} \)
as long as possible
a little "piano dynamic" for the start of every bar.

Stumped pizz. with no pizz.
Fl.  Carpet impro.
Ob.  
Bcl.  
Bsn.  
Hn.  Carpet impro.
Pr.tn.  
Vln.  
Cello in B  
Hn.  S  Carpet impro.
Axe.  S  carpet impro.
Vsl.  S  Carpet impro.
Vsl.  S  Carpet impro.
Vla.  S  Carpet impro.
Vc  Carpet impro.
Db  Carpet impro.

calm and slowly. This is not a note.
Impro only D&A (sounding EDP).
It should never be quiet.
SECTION IV

Be ready for Carpet-impro.

See the immediately following pages.

P.S. make sure the musicians don’t forget...

30'-60'\[\text{4}289\]  $= \text{4}8$ in deep sleep. Small islands made of dreams pop up once in a while.
The slow and gradual process of waking up
 SECTION VI

Fl.

Ob.

Cl.

Bsn.

Hn.

B.Hn.

Perc.

Vib.

Hp.

Acr.

Vln. I

Vln. II

Vla.

Vlc.

Db.

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Since the process of handwriting inevitably causes more misprints than digital engraving, the parts, which are digitally engraved, should be considered correct in case discrepancies are found.