

Preface

This Suite was originally a bassoon piece, written in 1992 for the bassoonist Margreet Bongers. Later, when I started to play solo recitals, people asked me to play my own music, so I decided to make a saxophone version of it. I revised it for this publication.

I knew that instrumentalists have a habit of playing Bach, in particular the cello suites. I had some spare time so I considered it a good idea to create a 20th-century suite. The suite follows the classic form of a typical 'French dance-suite' by Bach: Prélude, Allemande, Courante, Sarabande, Menuet, and Gigue. Each of them has been given a subtitle, based on my associations with the dance titles. Now each movement has its own character. The Prélude is a free melodic melody, like the traditional *librement* opening of a 17th-century French suite. The Allemande deals with the concept of learning and practicing, the Courante is a gently swaying movement, while the Sarabande is a meditative study with multiphonous chords. The Menuet explores the rhetoric complexity of three long musical periods, while the concluding Gigue is a funky dance.

Raaf Helkkema

Die Suite wurde ursprünglich für die Bassonistin Margreet Bongers geschrieben. Später, als ich Solo-Konzerte gab, bat mich ein Publikum, mir meine eigenen Kompositionen zu hören. Ich entschied mich, eine Saxophonversion der Suite anzufertigen und für diese Ausgabe überarbeitet.

Ich wusste, dass Instrumentalisten in ihrer Freizeit oft Werke von Bach, insbesondere die Cellosuiten, spielen. Ich dachte mir, es sei eine gute Idee, eine Suite des 20. Jahrhunderts zu schreiben. Die Suite folgt dem klassischen Formenmuster einer französischen Tanzsuite: Prélude, Allemande, Courante, Sarabande, Menuett und Gigue. Jeder Satz wurde von mir mit einem Titel versehen, der auf meinen Assoziationen zu den Tanztiteln beruht – jeder Satz hat seinen eigenen Charakter. Das Prélude basiert auf einer freien Melodik, wie die freie Melodie-Einführung einer französischen Suite für Laute aus dem 17. Jahrhundert.

Bei der Allemande geht es um das Konzept des Lernens und Übens, die Courante ist ein schneller, sich sanft wiegender Satz, während die Sarabande eine nachdenkliche Studie mit multiphonischen Akkorden ist. Das Menuett spielt mit der rhetorischen Komplexität von drei langen musikalischen Perioden, während es sich bei der abschließenden Gigue um einen funigen Tanz handelt.

Raaf Helkkema
Übersetzung: Esther Dubielzig

Suite

Raaf Hekkema

*1968

$\text{♩} = 108, \text{♪} = 54$

I Prelude – to (day)dream –

The musical score consists of eight staves of music for a woodwind instrument. The staves are in common time, with key signatures changing frequently. Dynamics include *mf*, *p*, *pp*, *mp*, *f*, and *ppp*. Performance instructions such as "give all rests full length", "mf, easy", "p, sub. mp", "mf, light", "p, hesitant", "int", "create pulsations", "cantabile", "f sempre calmando e ritenuto", "a tempo", "calmo", and "put reed in better position (or profound) and play:" are scattered throughout the score. A large, diagonal watermark reading "PREVIEW Low Resolution" is overlaid across the music.

turn the page

*) Hold note to full length then stop abruptly with tongue.

put vocal in better position (or pretend) and play:



wait a moment and start: II Allemande (the whole act should take about 20 seconds)
- to learn -

= 100

p *vivace*

(don't play the space between beats)

(p)

f

impassionato

(p)

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19

(p)

20

mf

f

(p)

21

(p)

22

(p)

23

ff (angry)

fff

p, come prima

24

(p)

25

26

ff

27

ff

28

ff

29

ff

30

p (senza dim., senza rall.)

attacca

*) quarter tone higher / Viertelton höher

III Courante
– to work –

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A musical score for 'III Courante' consisting of ten staves of music. The score is in common time and includes the following dynamics and markings:

- Staff 1: $\text{♩} = 288$, *mp*, non staccato.
- Staff 6: *poco*, *mf*.
- Staff 12: *mf*, *mp*, *f*.
- Staff 18: *ss*, *f*.
- Staff 25: *f*.
- Staff 31: *poco a poco diminuendo*.
- Staff 37: *pp*, *p*.
- Staff 43: *mf*, *f*.
- Staff 52: *p*, *pp, senza rit.*

The score features a variety of musical elements including eighth and sixteenth note patterns, grace notes, and dynamic changes. The key signature varies throughout the piece.

IV Sarabande
– to think –

$\text{♩} = 46$, very restful

The sheet music consists of eight staves of musical notation. The first staff uses a treble clef and has a dynamic marking of p . The second staff uses a bass clef. The third staff uses a treble clef. The fourth staff uses a bass clef. The fifth staff uses a treble clef. The sixth staff uses a bass clef. The seventh staff uses a treble clef. The eighth staff uses a bass clef. Various musical elements include eighth-note patterns, sixteenth-note patterns, quarter notes, eighth rests, sixteenth rests, and sixteenth-note grace patterns. Articulation marks like dots and dashes are present. Measure numbers 1 through 16 are indicated above the staves. A large, diagonal watermark reading "PREVIEW Low Resolution" is overlaid across the music.

^{*)} quarter tone lower / Viertelton tiefer