

HEIKKI SARMAANTO

NORTHERN DREAMS

RÊVES DU NORD

*A Suite in Four Movements
for Bassoon Saxophone & Piano*



1. Benediction	1
2. Your Heartbeat	10
3. Whisbone Pony	20
4. New Day	29

Heikki Sarmanto: Northern Dreams (Rêves du Nord)

Neliosainen sarja fagotille ja pianolle (2006)

Pianisti ja säveltäjä Heikki Sarmannon (1939–) sormissa ovat soineet lukuisat jazzteokset. *Northern Dreams* -sarjan pianostemmassa resonoivat käteen istuvat sointuhajotukset ja tutut sävellajit. Pianon soolovälitteet ovat kuin tyylieltyjä improvisaatioita. Sarmannon hyödyntämien jazz-idiomien lisäksi sarjaa värittävät Chopin-tyyliset *arpeggiot*. Tunnelmia värittävät vähennetyt soinnut, diatoniikka, kokosävelkulut ja jazzareiden rakastamat ”kakkosvitokset” (II-V) löytävät kaikki paikkansa ja tehtävänsä tässä suloisessa tetralogiassa. Sarjan neljässä osassa – oli sitten kyse *Benedictionin* uskonnollisesta hurmuksesta, *Your Heartbeatin* synkemmistä sävyistä, *Whisbone Ponyn* viattomuudesta tai *New Dayn* seesteisestä melankoliasta – säilyy jazz-balladien sielukkuus.

Heikki Sarmanto on yksi suomalaisen modernin jazzin pioneereista. Hän on kansainvälisesti arvostettu säveltäjä ja muusikko, jota on kiitetty erityisesti teoksistaan orkestereille ja jazzyhtyeille. Sarmannon sävelkieli on melodista ja kommunikoivaa. Hän maalailee sävelin tunteita, tilanteita ja tapahtumia. *Northern Dreams* on sävelletty alun perin Juhani Aaltosen tenorisaksofonismi mielessä ja soolo-osuus on transkriptio hänen improvisaatiostaan. Teoksen soolostemma on sovitettu ja saatavilla myös alttosaksofonille, huilulle, klarinetille, fagotille ja trumpetillem.

Kimmo Kuitunen

Heikki Sarmanto: Northern Dreams (Rêves du Nord)

Suite in four movements for bassoon and piano (2006)

Pianist-composer Heikki Sarmanto (1939–) is renowned for his renderings of jazz numbers. No wonder, therefore, that broken chords and familiar keys resonate and sit well under the hand in the piano part of this *Northern Dreams* suite. The solo passages for the piano are like stylised improvisations. In addition to jazz idioms, the suite features Chopin-style arpeggios. Colouring the moods are diminished chords, diatonic and whole-tone progressions, and the “two-fives” (II–V) so loved by jazzers; all have a place and a role in this charming tetralogy. And all the movements have the soulfulness of a jazz ballad, be it in the religious ecstasy of *Benediction*, the most sombre tones of *Your Heartbeat*, the innocence of *Whisbone Pony* or the serene melancholy of *New Day*.

A pioneer of Finnish modern jazz, Heikki Sarmanto is internationally renowned, and especially for his works for orchestra and jazz ensemble. His music is melodic and communicative, painting feelings, situations and events. *Northern Dreams* was originally composed with the tenor sax of Juhani Aaltonen in mind, and the solo part is a transcription of his improvisation. The solo part is also available in arrangements for alto sax, flute, clarinet, bassoon and trumpet.

Kimmo Kuitunen

Bassoon

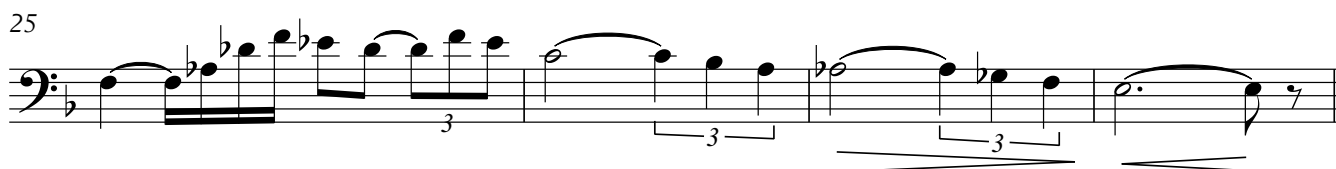
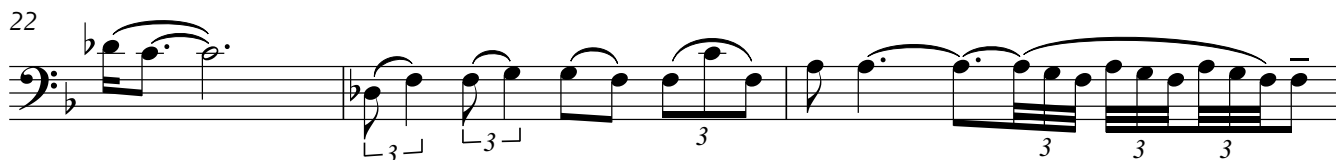
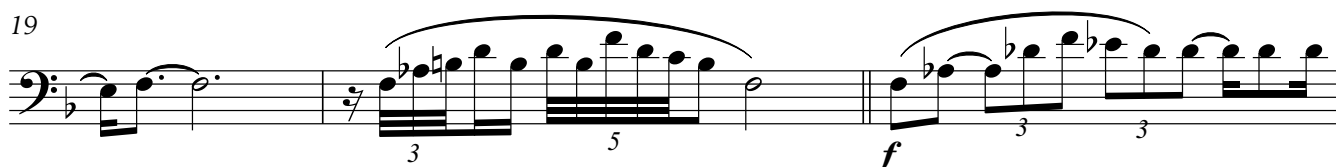
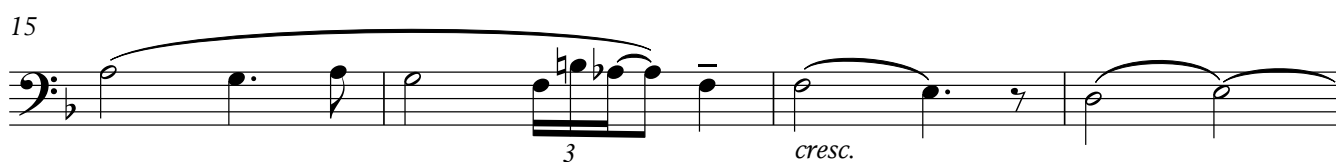
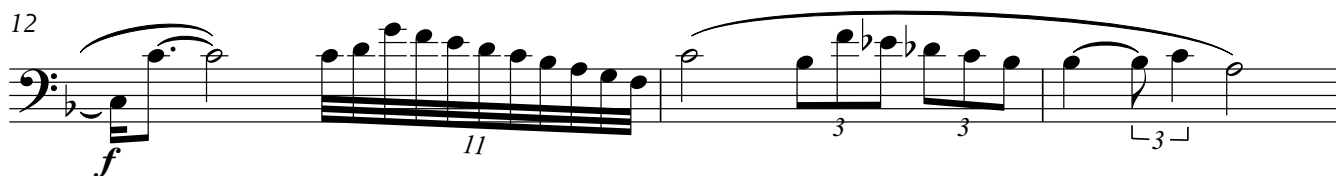
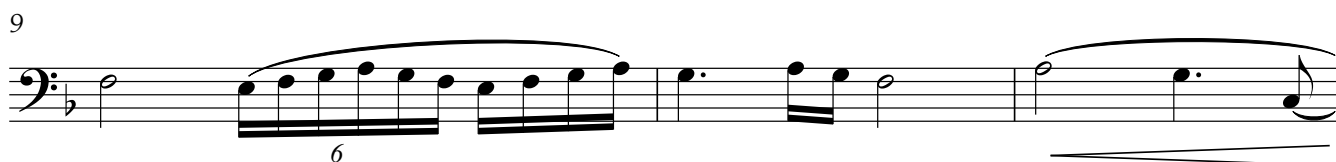
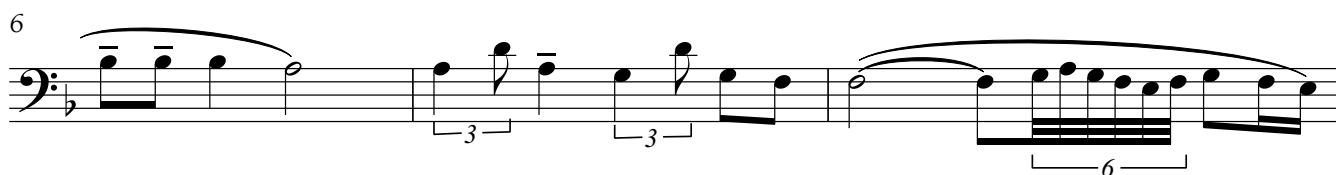
NORTHERN DREAMS

*A suite in 4 movements
for Tenor Saxophone
(Alto Saxophone, Flute, Clarinet, Bassoon, or Trumpet)
and Piano*

1. Benediction

HEIKKI SARMANTO

Festive ♩ = 72



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1. Benediction

HEIKKI SARMANTO

Festive ♩ = 72

in C

Piano

4

7

ped. *

3

3

3

6

3

9

6
7
6

12

f
11
3
3
3
3

15

3
3
6
3
3

Red *

17

cresc.
3
3

Red * *Red* * *Red* *

2. Your Heartbeat

Sentimentally ♩ = 112

Sentimentally ♩ = 112

4

7

10

The image displays a musical score for the piece "Your Heartbeat". It is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked "Sentimentally" with a metronome marking of ♩ = 112. The score is arranged for voice and piano. The piano accompaniment features a steady bass line with eighth-note patterns and chords, often using triplets. The vocal line consists of a single melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The score is divided into four systems, with measure numbers 4, 7, and 10 indicated at the beginning of their respective systems. The first system shows the beginning of the piece with a long vocal note and piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system features a key signature change to two flats (B-flat, E-flat) and includes a triplet in the vocal line. The fourth system concludes the piece with a final vocal note and piano accompaniment.

3. Whisbone Pony

Slowly, tenderly ♩ = 68

mf

Slowly, tenderly ♩ = 68

mf

3

5

7

The musical score is written in 4/4 time with a tempo of 68 beats per minute. It consists of four systems of music. The first system (measures 1-2) features a vocal line with triplets and a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The second system (measures 3-4) continues the vocal line with a sextuplet and piano accompaniment with triplets. The third system (measures 5-6) features a more active vocal line with sixteenth notes and piano accompaniment with a seventh-note figure. The fourth system (measures 7-8) concludes with a vocal line of eighth notes and piano accompaniment with triplets. The dynamic marking *mf* is present throughout.

4. New Day

Quasi tempo ♩ = 63

The first system of the musical score for '4. New Day' is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Quasi tempo' with a quarter note equal to 63 beats per minute. The music is written for voice and piano. The piano part features a melody in the right hand starting with a half note G4, followed by eighth notes, and a bass line in the left hand. The first measure of the piano part is marked *mf*. The system concludes with a fermata over the final note of the voice line and a 'Red.' (Reduction) symbol with an asterisk.

The second system continues the musical score. It features a more active piano melody in the right hand, including a triplet of eighth notes. The bass line remains simple. The system ends with a 'Red.' symbol and an asterisk.

The third system shows the piano part with an 8va (octave) marking above a series of eighth notes in the right hand. The bass line has a few chords. The system concludes with a 'Red.' symbol and an asterisk.

The fourth system begins with a tempo change to 'A tempo'. The piano part features a more complex melody in the right hand with some chords. The bass line is active. The system ends with a 'Red.' symbol and an asterisk.