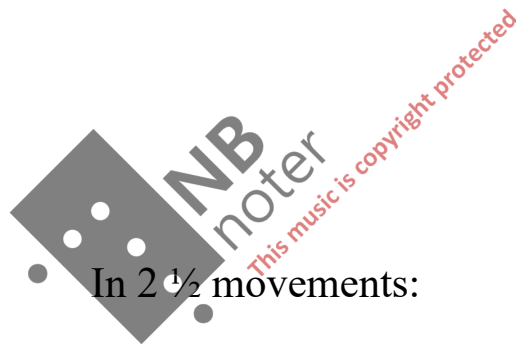


Sonate i Pippi-form | Sonata in Pippi form

REBECKA SOFIA AHVENNIEMI

2020



• In 2 ½ movements:

Maestoso, con scarpe diverse

Borghesemente ma con dolore

Capillo fantastici

Kommissioned by Signe Bakke and Jutta Morgenstern

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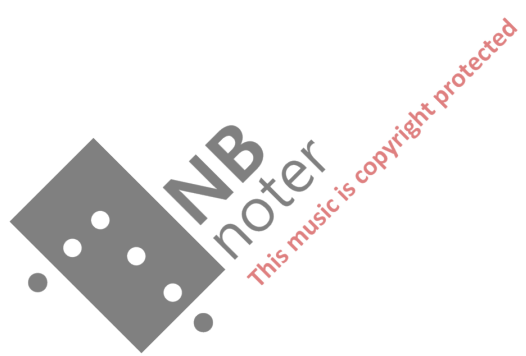
Program notes

Pippi Longstocking, one of the characters of Astrid Lindgren's children's books, has been described as a linguistic genius because of her talent in creating new words, an anarchist due to her lack of respect towards authorities, and a philosopher, as she continuously operates outside of social conventions. But how would Pippi Longstocking perform as a composer?

Musically, Pippi's character may contrast the profession of composition as a disciplinary field, which often requires plenty of education, including knowledge of historical developments, music theory and notational practice. When "discipline", as such, is practiced as a power mechanism, Pippi may be the first one to criticise it. This, she usually does with a playful attitude; "A police officer is one of the most wonderful things I know. Second after rhubarb soup," Pippi states. "Multiplication", as a mathematical term, she refers to as "pluttification". Simultaneously, she demonstrates high degrees of sophistication when it comes to treating all human beings equally, regardless of their social status or position. It is her experience-based knowledge, which comes to expression in the many situations that Astrid Lindgren portrays.

"Sonata in Pippi form" follows a historical convention; the instrumentation of piano and violin has been present in chamber music since the classical and romantic era. How would Pippi Longstocking approach the sonata tradition?

This work is divided in, not 3 or 4 movements, but in 2 and 1/2 movements. Beginning with "maestoso, con scarpe diverse (majestically, with different pair of shoes)", it demonstrates its own musical form and logic. It exaggerates some of the emotional qualities of the sonata tradition, and makes a comment on bourgeois sentimentality.



Instructions

Violin and piano:

Opening of the sonata: Exaggerating, with plenty of temper. The piano imitates the “tremolo glissando” of the violin with pitch in similar area of the scale.

directional pitch, very articulated

S.P. → N.

Violin

mf — *f* — *p* — *f* — *mf*

imitating the 'tremolo gliss.' of the violin, similar pitch

slightly longer than the violin

Piano

f

And.

Violin:

Levels of pressure on bow:

- nat. naturally
- hrd. pressing a bit harder than normally, a colder sound, but not squeaking or breaking the pitch.
- overpress. overpressure, a granular sound but not too squeaky.

Placement of bow:

- S.P. sul ponticello: close to the bridge, but not breaking the pitch.
- N. normally

Arrow, a gradual change:

N. → S.P.

n — *mf* — *n*

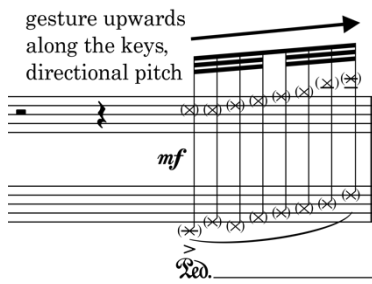
Gestural glissandos. Pitch not specific, but directional:

directional pitch

p — *mf* — *mp*

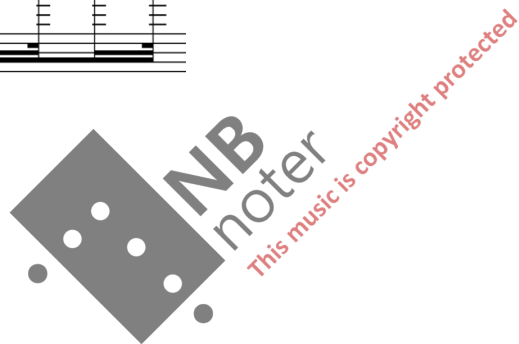
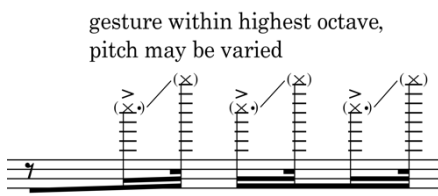
Piano:

Gestures upwards along the keys. Should not sound harmonic. Pitch not specific, but directional.



Heavy, percussive glissandos up the scale along the white piano keys, within the highest octave.

Lesser than a whole octave:



20 N. overpress.

Vln *n* *f* *ff*

Pno *p* *mf* *mp*

24 nat. vib. romantically vib. rit.

Vln *f* *mf*

Pno *f*

♩ = 76
exaggerating the vibrato waves,
slightly pushing the pitch out of place.

26 gliss. *p*

Pno *p* *mp* *p*

27

Vln

S.P.

gliss.

ppp

n

Pno

(20.)

30

Vln

gliss.

p

mf

f

ff

Pno

f

mf

(20.)



**B** Borghesemente ma con dolore $\text{♩} = 60$

arco ord.

N.

Vln pp p pp

Pno p poco ped. Red.

Vln mp p pp S.P.

Pno mp mf non ped. f ff Red.

Vln II, III
elastically
 ppp p ppp p ppp p ppp p ppp p n

Pno f non ped. mf f non ped. p Red. Red.

Vln ppp p pp S.P. $\text{♩} = 86$ $\text{♩} = 60$

Pno mp mf f non ped. p Red.

44

Vln

pp n p mf f n

hrd. nat. (ord. vib.)

Pno

mf p mf f p

Red. Red. Red.

49

Vln

mp mf p mf f

hrd. nat. hrd. nat. overpress.

Pno

mf p mf mp

52

Vln

mf f ff mf

nat. hrd. nat.

Pno

p p

Red. Red.

55

Vln

f mp p mp f

overpress. nat. hrd.

gliss.

Pno

mp p pp p mp f

Red. non ped. Red.

59 *overpress.* *ff* *vib. nat.* *f*

Vln

Pno

ff *ff* *mp*

Red.

61 *S.P.* *p* *gliss.* *mp* *p* *mf* *vib. (IV)*

Vln

Pno

mp *mf*

Red.

♩ = 84

N.

63 *S.P.* *f* *gliss.* *p* *mp*

Vln

Pno

f *p*

Red.

66 *vib. N.* *ff* *ff*

Vln

Pno

p *f* *ff*

Red.

♩ = 58



C Capelli fantastici (♩ = 58)

68 Vln S.P. *n* *f* *gliss.* N. *gliss.*

Pno *p* *f* non ped.

69 Vln *gliss.* overpress. *gliss.* *fff*

Pno *ff* *fff*

70 Vln *f*

Pno *f*

71 Vln nat. *n*

Pno

72 Vln *mf* *n* *n* *f* *n*

Pno

73

Vln

n *mp* *n*

Pno

mp

mp

74

Vln

n *mf* *n*

Pno

75

overpress. N. nat. hrd. nat. overpress. nat. S.P. *gliss.* *gliss.*

Vln

ff *f* *ff* *f* *mf* *gliss.* *p*

Pno

ff *f* *ff* *f* *mf*

3 *3* *3*

ped. *ped.* *ped.*

79

Vln

gliss. *gliss.*

mp

Pno

8va

p *ff*

Vln

mf

S.P. → N.

f → *p*

gliss. along the white keys

Ⓢ

Pno

mf

f

