Sonate i Pippi-form | Sonata in Pippi form

REBECKA SOFIA AHVENNIEMI

2020

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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 eduction, 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.

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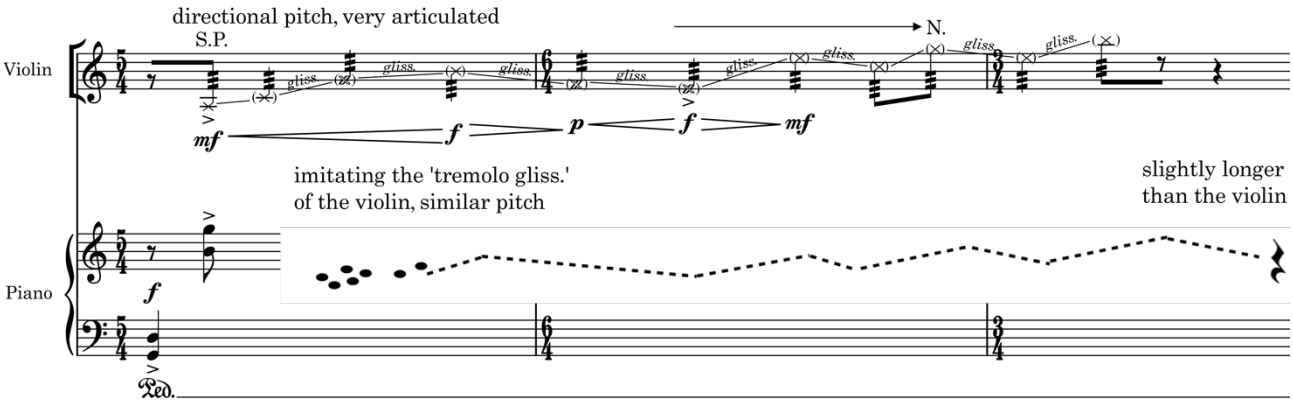
Instructions

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.



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.

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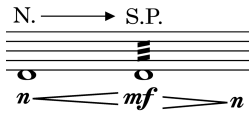
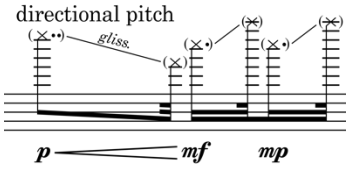
Placement of bow:

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

Arrow, a gradual change:

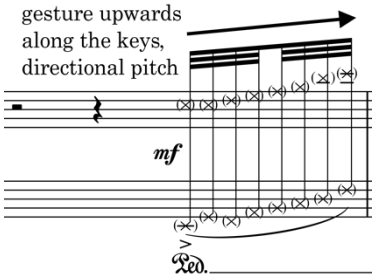


Gestural glissandos. Pitch not specific, but directional:



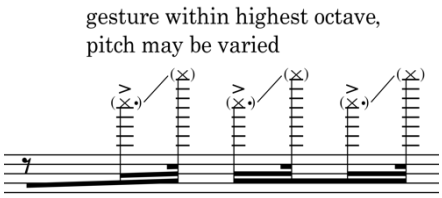
Piano:

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:



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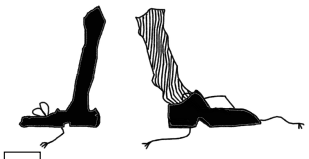
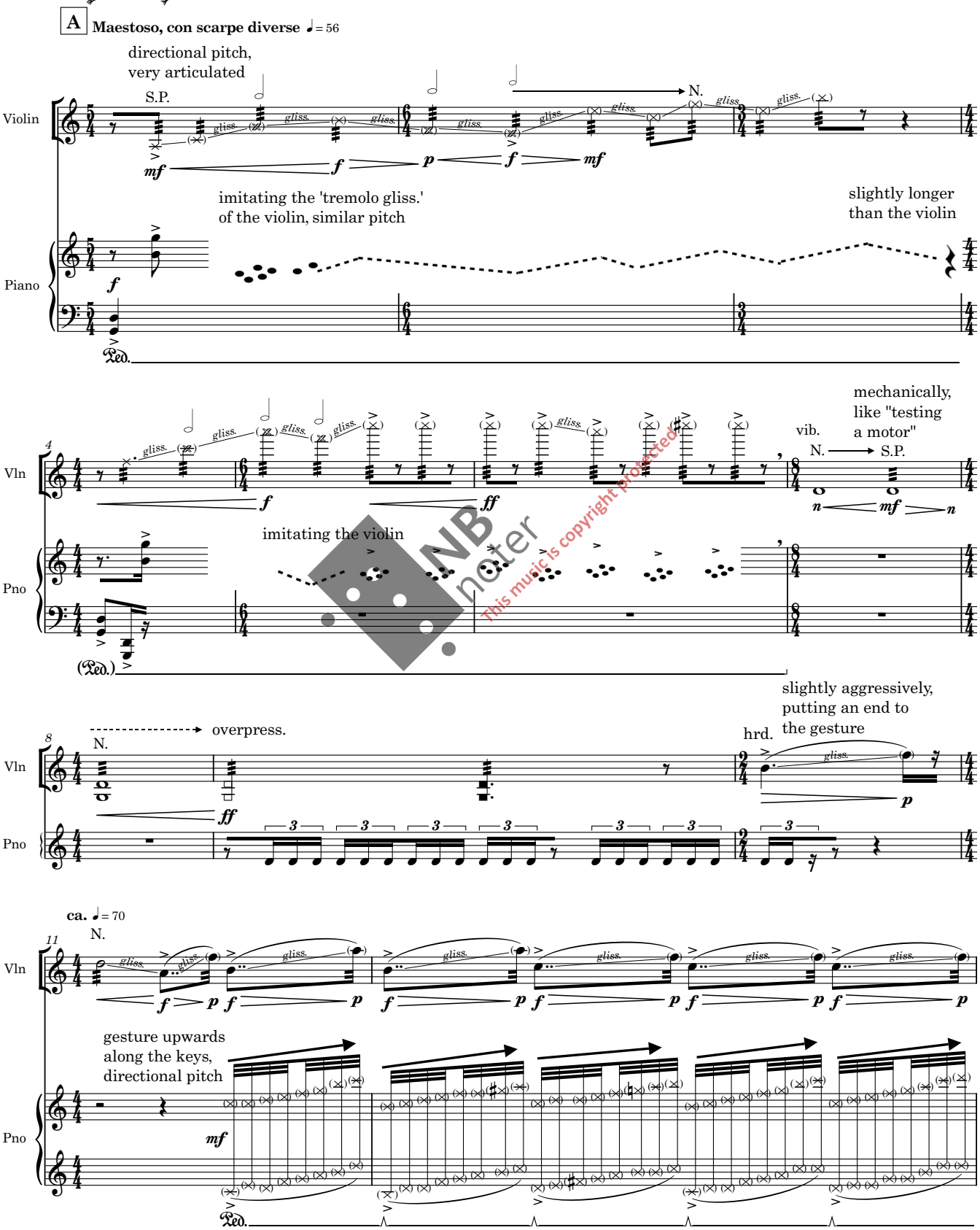
Sonate i Pippi-form | Sonata in Pippi Form

Rebecka Sofia Ahvenniemi

in 2 and 1/2 movements:

Maestoso, con scarpe diverse (1)
Borghesemente ma con dolore (1)
Capelli fantastici (1/2)





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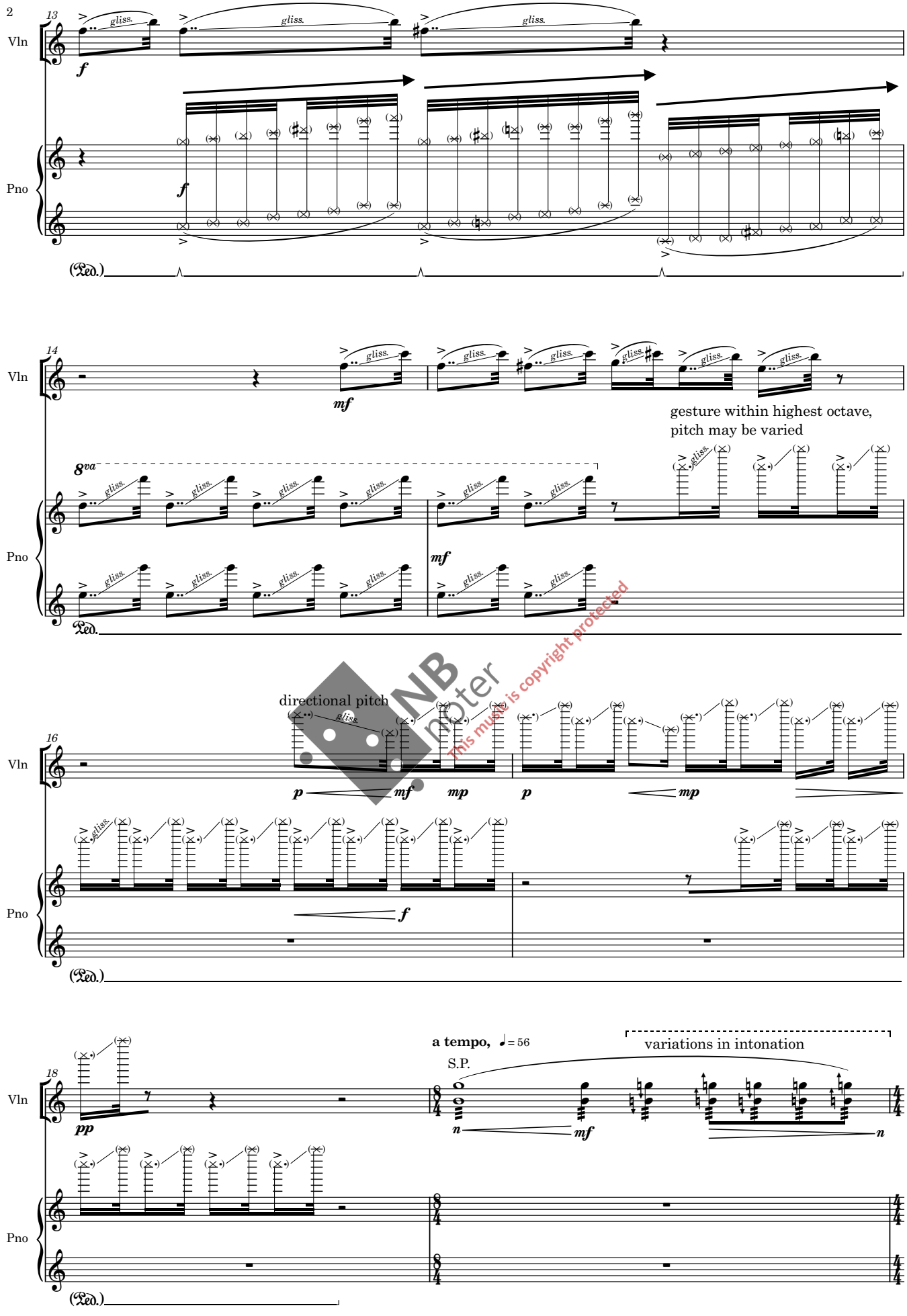

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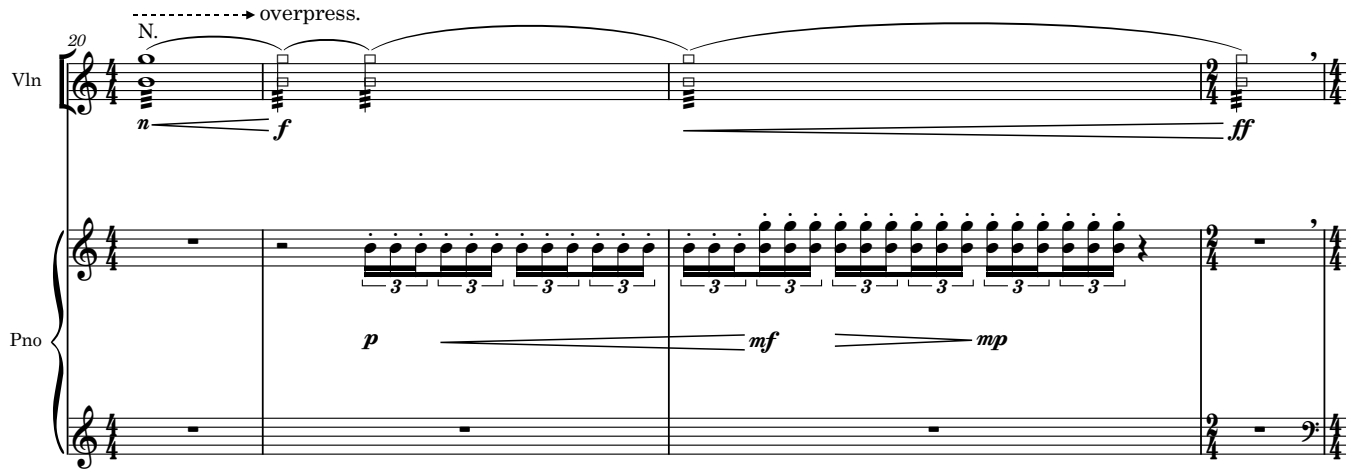

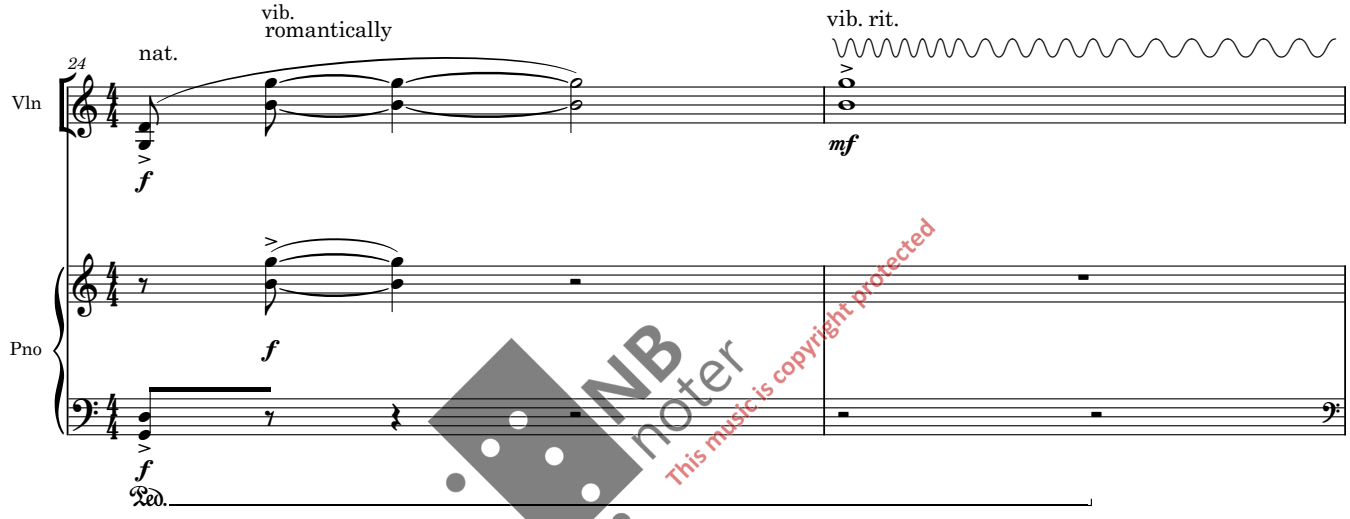

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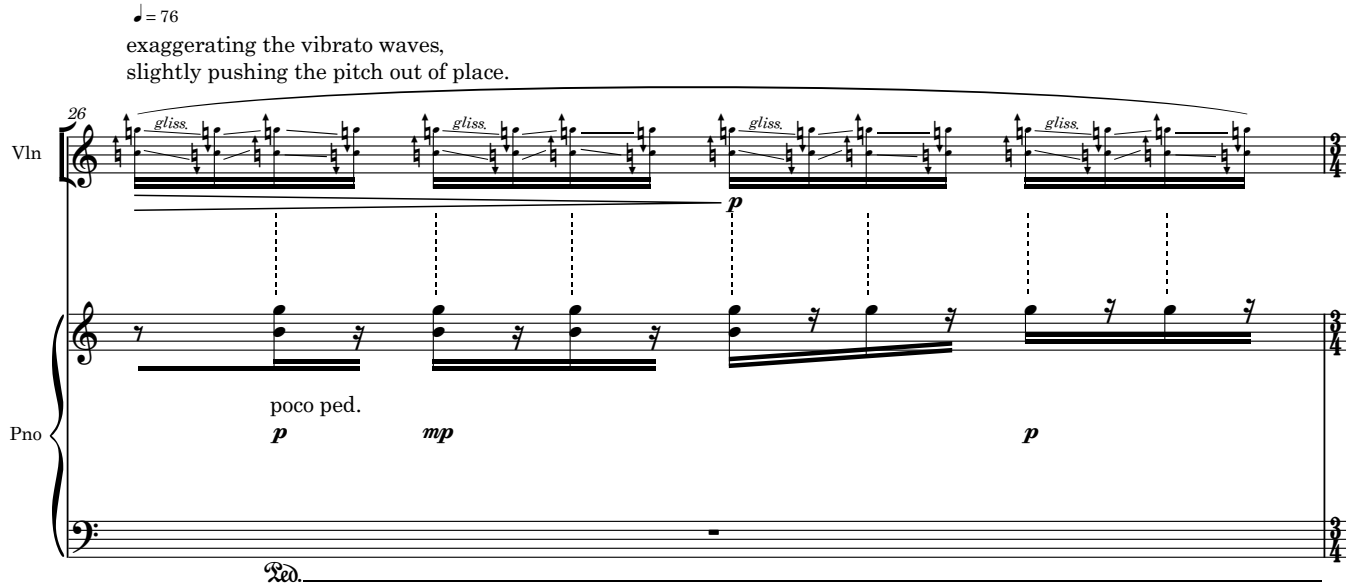

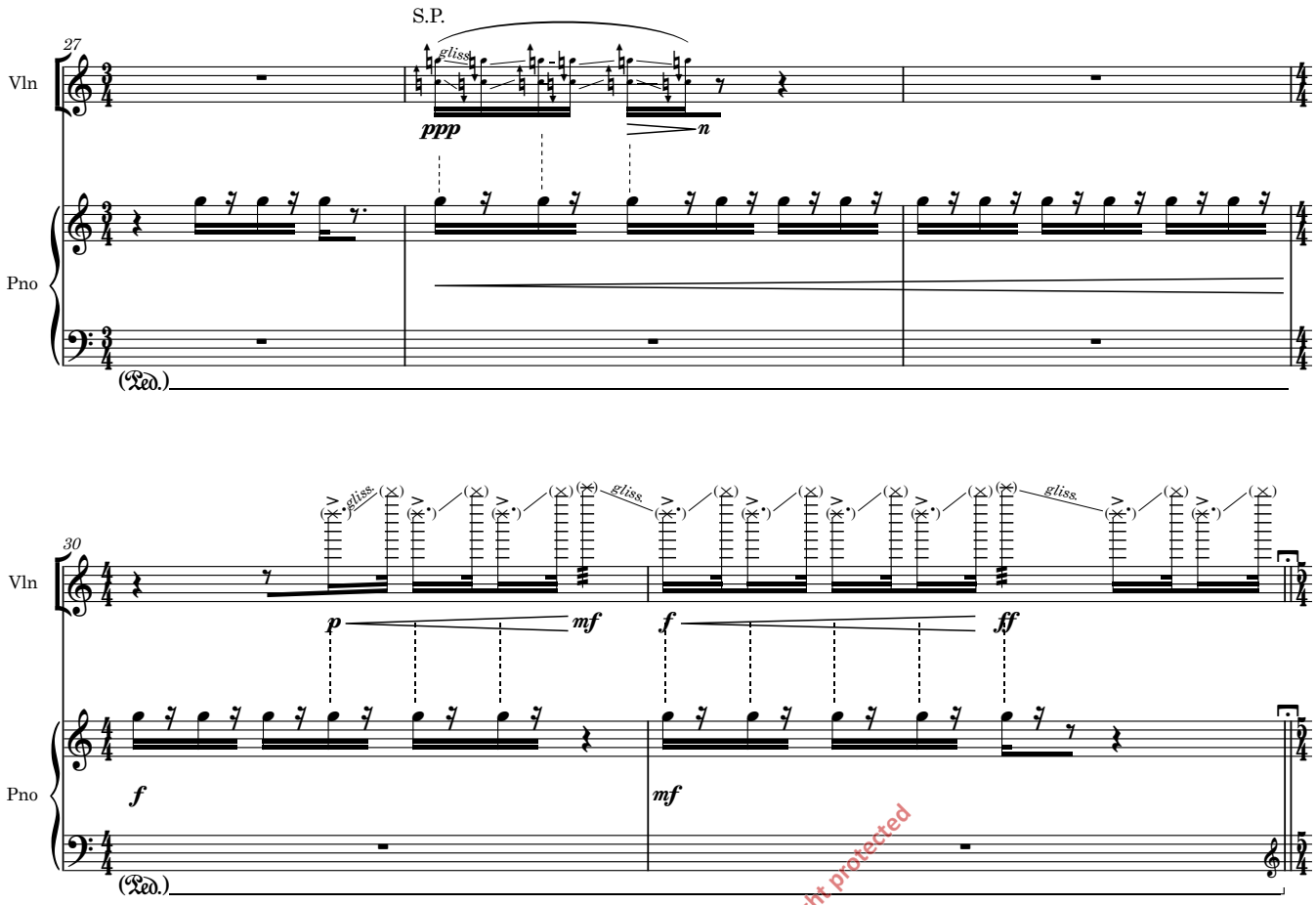

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B **Borghesemente ma con dolore** ♩ = 60

arco ord.

N.

32

Vln

Pno

pp *p* *pp*

p

poco ped.

Ped.

36

S.P.

mp *p* *pp*

mp

mf *f* *ff*

non ped.

(Ped.) Ped.

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II, III

elastically

40

gliss.

ppp *p* *ppp* *p* *ppp* *p* *ppp* *p* *n*

f

non ped.

mf *f* *p*

non ped.

Ped. Ped.

♩ = 86

42

S.P.

♩ = 60

gliss.

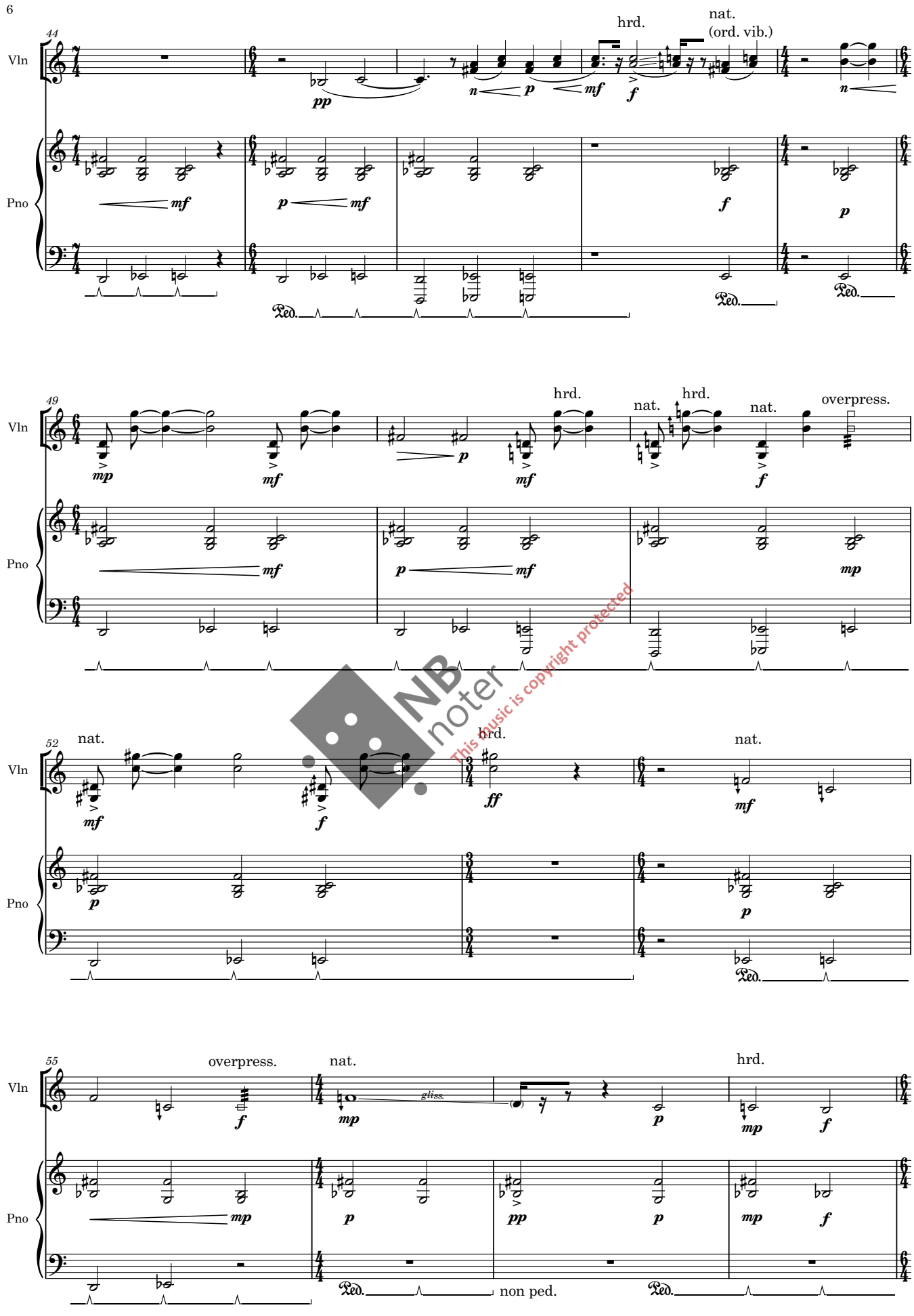
ppp *p* *pp*

mp

mf *f* *p*

non ped.

Ped.



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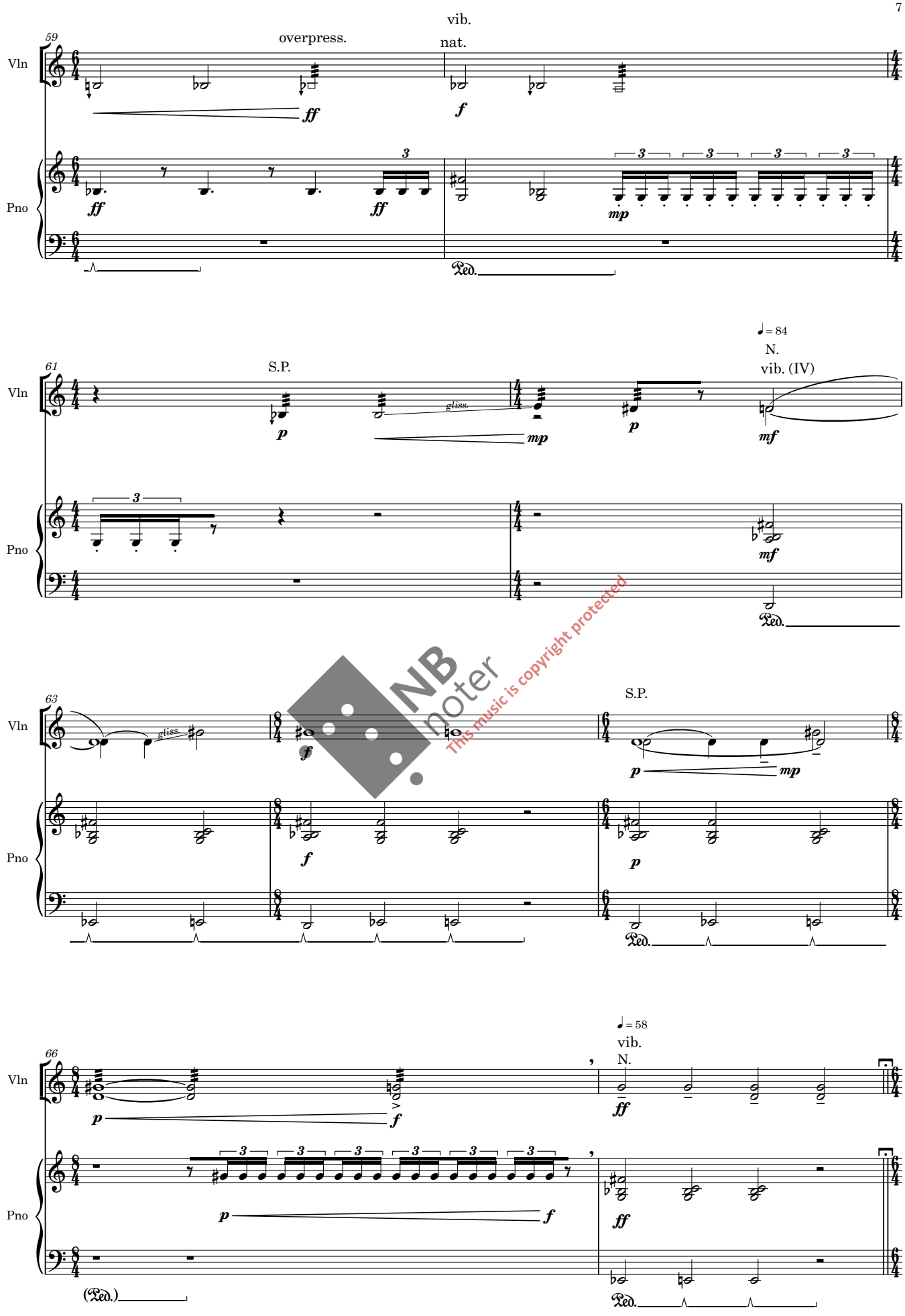

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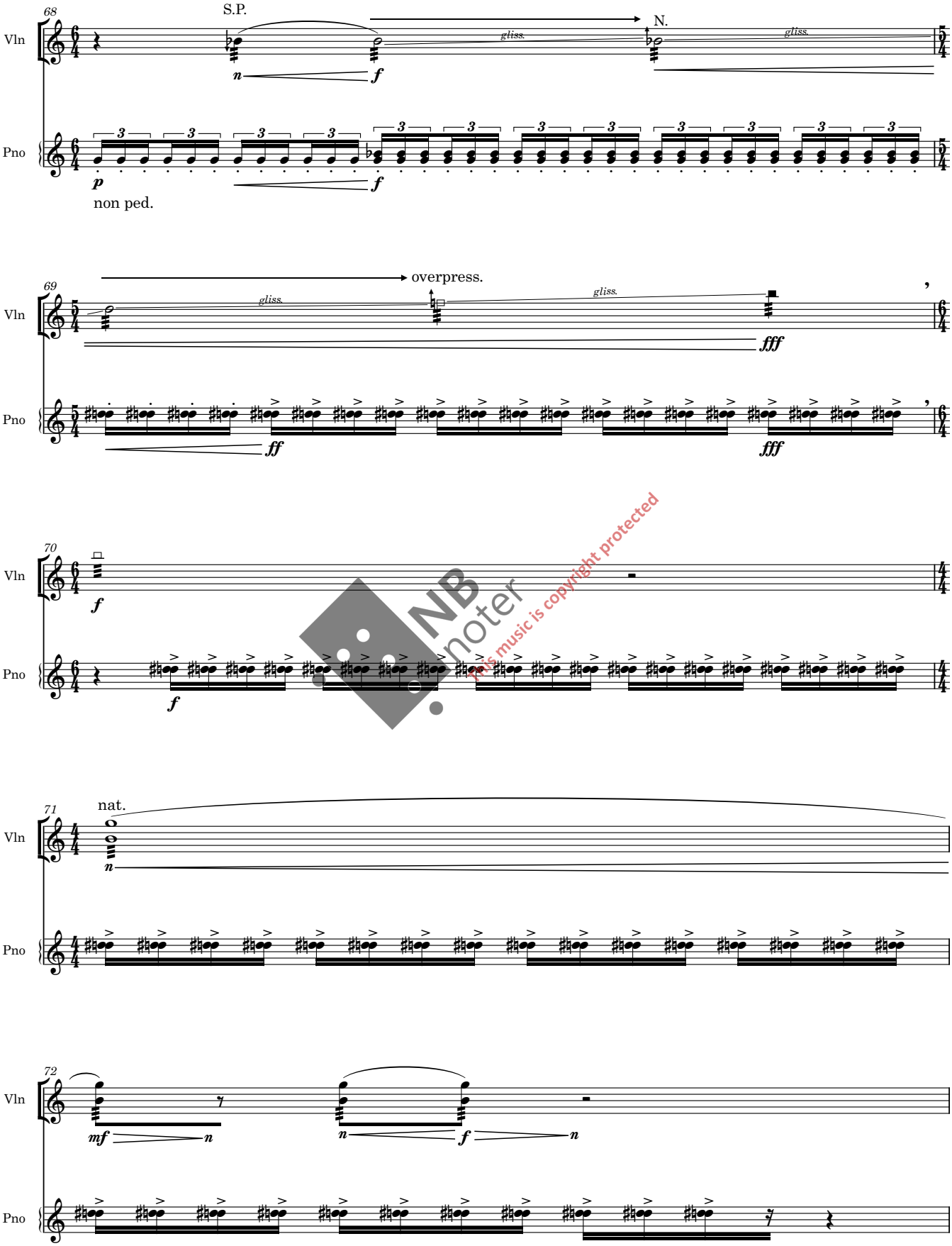
C **Capelli fantastici** (♩ = 58)



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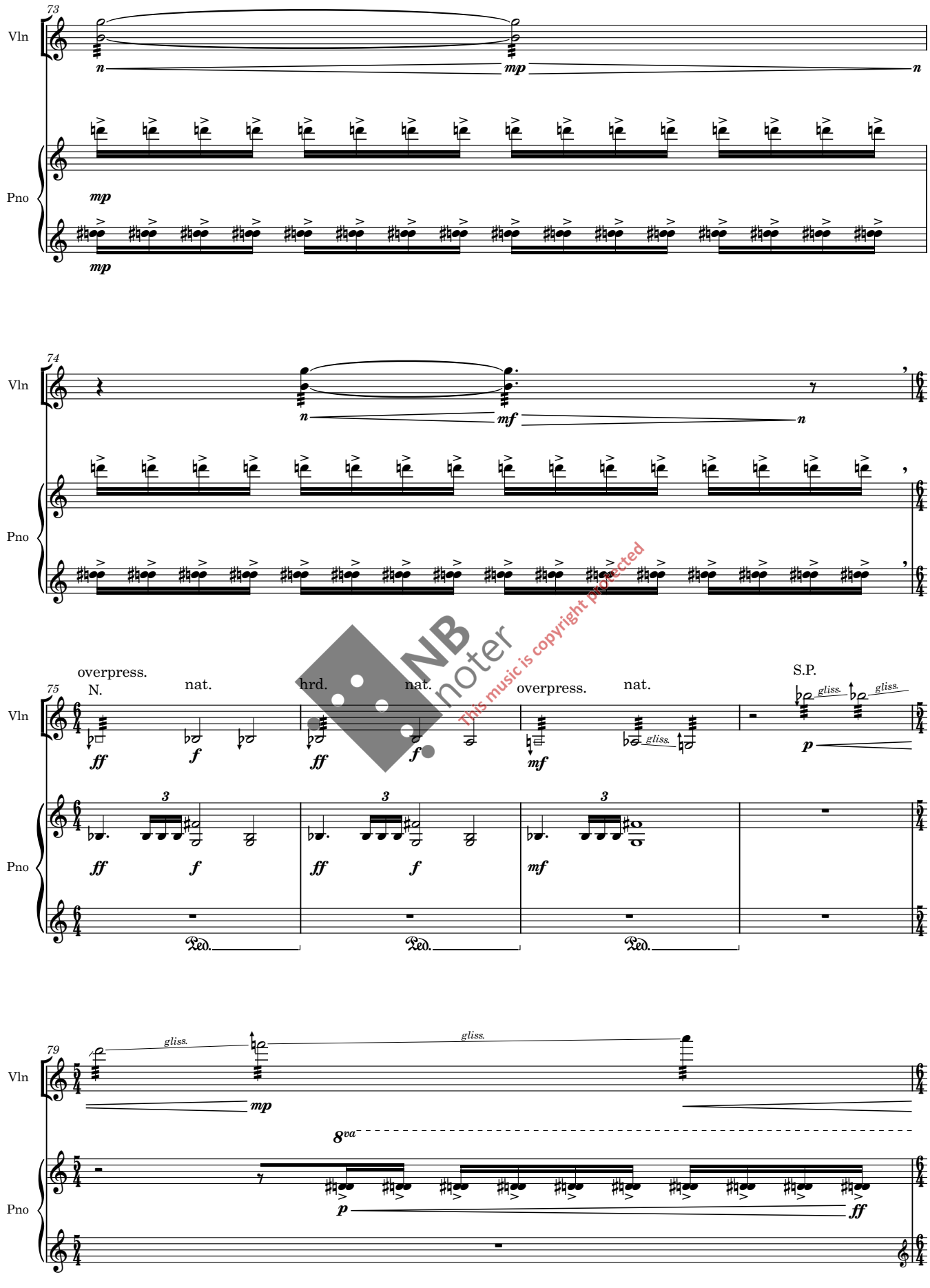

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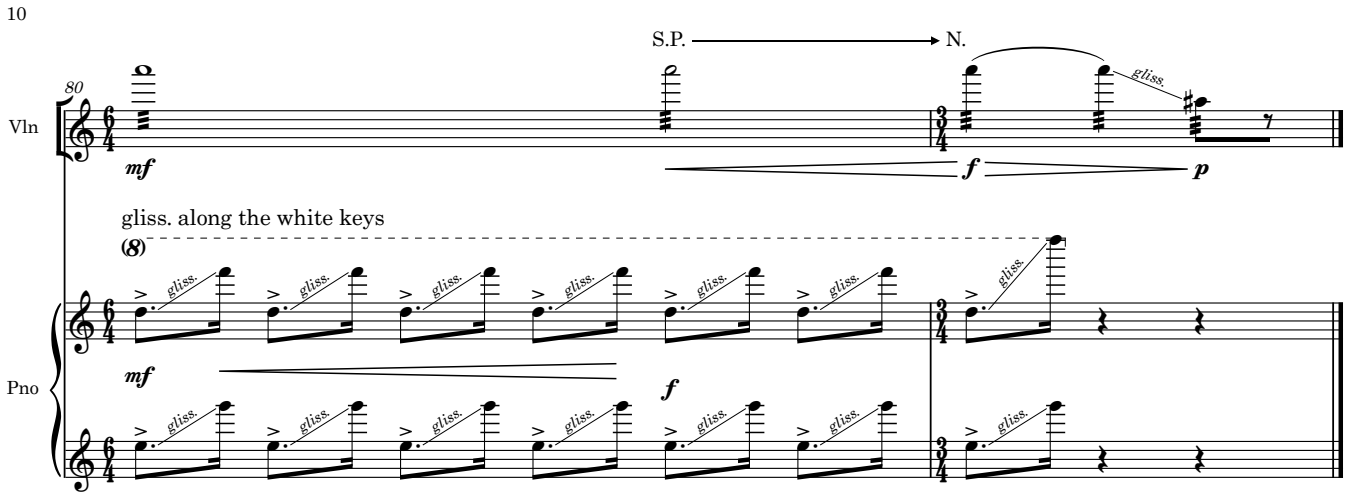

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