

AHTI SONNINEN (1914–1984)

Sarja pianolle baletista *Pessi ja Illusia* op. 39

Suite from the ballet *Pessi and Illusia* op. 39

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AHTI SONNINEN sävelsi baletin "Pessi ja Illusia" Yrjö Kokon samannimisen satukirjan pohjalla vv. 1951-52. Baletin ensiesitys tapahtui 29. 5. 1952 Oopperalaulaja Alfons Almin järjestämällä kesäkiertueella. Lopullisessa muodossaan teos sai kantaesityksensä Suomalaisessa Oopperassa 23. 10. 1952. Helmikuuhun 1954 mennessä on teosta esitetty 47 kertaa kiertueella sekä 62 kertaa Suomalaisessa Oopperassa. Täten on "Pessi ja Illusia" saavuttanut oloissamme ainutlaatuisen menestyksen. Tukholman Kuninkaallinen Ooppera on liittänyt baletin ohjelmistoonsa (ensi-ilta 2. 2. 1954). Sitäpaitsi se on nyt myös elokuvattu (ensi-ilta huhtikuussa 1954) ohjaajana Jack Witikka ja kuvaajana Marius Raichi.

Libretto on kirjailija YRJÖ KOKON ja koreografia IRJA KOSKISEN käsialaa.

Pääosat Suomessa ovat esittäneet:

ILLUSIA – DORIS LAINE
PESSI – HEIKKI VÄRTSI
RISTILUKKI – MAJ-LIS RAJALA
MAANTIERITARI – UUNO ONKINEN

AHTI SONNINEN komponerade musiken till baletten "Pessi och Illusia" på basen av Yrjö Kokkos sagobok med samma namn under åren 1951-52. Baletten hade premiär den 29. 5. 1952 på en sommarturné, arrangerad av operasångaren Alfons Almi. I sin slutliga utformning hade baletten urpremiär på Finska Operan den 23. 10. 1952. T.o.m. februari februari 1954 har verket framförts 47 gånger på turné och 62 gånger på Finska Operan. Således har "Pessi och Illusia" rönt en för våra förhållanden endastående framgång. Kungliga Operan i Stockholm har upptagit denna balett i sin repertoar (premiär den 2. 2. 1954). Dessutom har den numera filmats (premiär i april 1954) med Jack Witikka som regissör och Marius Raichi vid kameran.

Libretton är av skriftställaren YRJÖ KOKKO och koreografin av IRJA KOSKINEN.

I huvudrollerna har i Finland uppträtt:

ILLUSIA – DORIS LAINE
PESSI – HEIKKI VÄRTSI
KORSSPINDELN – MAJ-LIS RAJALA
ROVSTEKELN – UUNO ONKINEN

AHTI SONNINEN composed the ballet "Pessi and Illusia", based on Yrjö Kokko's fairy-tale with the same name, in 1951-52. It was first produced on May 29, 1952, during a Summer tour arranged by the opera singer Alfons Almi. The world première of the ballet, in its final form, took place on October 23, 1952 at the National Opera in Helsinki. Up to February 1954 the ballet had been performed 47 times on the tour and 62 times at the National Opera. "Pessi and Illusia" has thus met with such success, which is quite unique here. The Royal Swedish Opera has taken the ballet to its repertoire (première on February 2, 1954), and it has now also been filmed in Finland (première on April 1954) under Jack Witikka's direction and photography by Marius Raichi.

The author, YRJÖ KOKKO has made the libretto and the choreography is by IRJA KOSKINEN.

The title roles have been in Finland performed by:

ILLUSIA – DORIS LAINE
PESSI – HEIKKI VÄRTSI
THE SPIDER – MAJ-LIS RAJALA
POMPILUS – UUNO ONKINEN

1. Pessin kevättanssi — Pessis vårdans

Pessi's Spring Dance

Allegro moderato

Ahti Sonninen

The musical score is written for piano in 2/4 time. It consists of six systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system features a fortissimo (*ff*) dynamic. The third system includes a *f subito* marking. The fourth system contains a *dim. molto* instruction. The fifth system starts with a pianissimo (*pp*) dynamic and includes another *f subito* marking. The score is overlaid with a large, semi-transparent orange watermark that reads 'SAMPLE' diagonally across the page.

2. Illusian tanssi — Illusias dans Illusia's Dance

Ahti Sonninen

Allegretto $\text{♩} = 90.$

pp

cresc.

mf

p

cresc.

pp subito

3. Hiirten hääkulkue — Mössens bröllopståg

The Wedding Procession of Mice

Allegro moderato

Ahti Sonninen

The musical score is written for piano and consists of five systems of music. Each system is divided into two staves (treble and bass clef). The tempo is marked 'Allegro moderato'. The key signature has two sharps (D major). The score includes various dynamic markings: 'cresc.' (crescendo), 'ff' (fortissimo), and 'pp dolce' (pianissimo dolce). There are also some performance instructions like '8' and 'V' (accents) scattered throughout. A large orange watermark 'SAMPA' is overlaid diagonally across the entire page.

4. Hiirten häävalssi — Mössens bröllopsvals The Wedding Waltz of Mice

Tempo di Valse

Ahti Sonninen

The first system of the musical score is in 3/4 time, marked 'Tempo di Valse'. It features a treble and bass clef with a key signature of one sharp (F#). The piece begins with a dynamic marking of *sfz* (sforzando) and a fingering of 8-7. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of quarter notes. The system concludes with a *pp* (pianissimo) dynamic marking.

The second system continues the piece, starting with a *pp* dynamic marking. The treble clef features a melodic line with eighth notes and quarter notes, often beamed together. The bass clef continues with a consistent accompaniment. The system ends with a *cresc.* (crescendo) marking and a final measure containing a quarter note and a quarter rest.

The third system shows the continuation of the waltz. The treble clef has a melodic line with eighth notes and quarter notes, some beamed together. The bass clef provides a steady accompaniment. The system concludes with a key signature change to two sharps (F# and C#).

The fourth system begins with a *dolce* (dolce) marking. The treble clef features a melodic line with eighth notes and quarter notes, some beamed together. The bass clef provides a steady accompaniment. The system concludes with a key signature change to two sharps (F# and C#).

The fifth system continues the piece. The treble clef has a melodic line with eighth notes and quarter notes, some beamed together. The bass clef provides a steady accompaniment. The system concludes with a key signature change to two sharps (F# and C#).

5. Ristilukin tanssi — Korsspindelns dans The Spider's Dance

Andantino Ahti Sonninen

p

v. secco il basso

v. a.

v. a.

v. a.

fp

v. a.

f

v. a.

pp non cresc.

6. Pakkastanssi — Frostdansen The Frost Dance

Allegro

Ahti Sonninen

The musical score for "The Frost Dance" is presented in five systems. Each system consists of two staves: the upper staff is the right hand and the lower staff is the left hand. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked "Allegro". The composer's name, "Ahti Sonninen", is written in the top right corner. The score includes various musical notations such as slurs, accents, and dynamic markings. A large orange watermark is overlaid on the score.

7. Foxtrot

Ristilukin ja Maantieritarin taistelu — Slutkampen mellan Korspindeln och Rovstekeln
The Fight between the Spider and Pompilus

Ahti Sonninen

Musical score for piano, consisting of five systems of music. The score is written in 2/4 time and features a treble and bass clef. The music is a foxtrot, characterized by a steady, rhythmic accompaniment in the bass and a melodic line in the treble. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. A large orange watermark 'SAMPA' is overlaid diagonally across the page.

8. Finale

Allegro energico

Ahti Sonninen

The musical score is written for piano and violin. The piano part is in the upper system, and the violin part is in the lower system. The score is divided into six systems. The first system includes a tempo marking 'Allegro energico' and a composer credit 'Ahti Sonninen'. The piano part begins with a forte dynamic (*fz*) and a sequence of chords. The violin part enters with a series of eighth notes. The second system continues the piano accompaniment with *fz* dynamics and the violin part with a melodic line. The third system features a *ff sempre* marking in the piano part and continues the violin melody. The fourth system shows the piano part with *ff sempre* and the violin part with a more complex rhythmic pattern. The fifth system maintains the *ff sempre* dynamic in the piano part and the violin part with a series of sixteenth notes. The sixth system concludes the piece with a final chord in the piano part and a melodic phrase in the violin part.