Guttorm Kittelsen

METAMORPHOSES FOR 2 ACCORDIONS

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Guttorm Kittelsen

«Metamorphoses for 2 Accordions» - Program note

About the commission

«Metamorphoses for 2 Accordions» is a work commissioned by the Norwegian accordion virtuoso and composer colleague Anders Grøthe. He is a very inventive person; thus he has several times travelled to Italy, where they make his accordions, to have the factory modify his instruments according to his drawings and directions. He has, among other things, *constructed a new keypad for the left hand. The result is that the thumb can move more freely. Thus he can make crossovers and play passages that are impossible to do on traditional instruments.* This makes it possible to write for the left hand of the accordion more in the style of piano or organ. Anders Grøthe (and myself) has great belief that this new keypad will become known and become a standard in the time to come.

In addition to this new concept of his instrument, he has also extended the range of the instrument considerably. Therefore, in my score, a phrase that may seem out of range is especially written for his instruments. In some places I have put in ossias to be played on instruments not yet modified. If places occurs in the score where the phrase seems out of range and no ossia is written, the performer may transpose the phrase, or the part of the phrase out of range, one octave in the needed direction so it fits his or her instrument. In the very first movement, however, the performer should play as low as possible, and transpose accordingly.

It has been a special request from Anders Grøthe when commissioning the work that I should try to exploit the high and low ranges of his instrument. Being a teacher of accordion at «The Norwegian State Academy of Music», most of his students have bought similar instruments. Therefore, many excellent accordionists in Norway possess these extended ranged and "left-hand-thumb-free-to-play" instruments. In the years that have passed since I wrote the piece, these instruments are probably now spread throughout the world.

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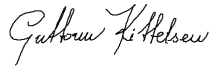
The musical material

The basic material for the piece is derived from working out different permutations in the twelvetone/serialistic style, all within the frame of a personal system that I developed in the years 1976 through 1978. The work resulted in a book discussing these thoughts and ideas about a different way of working with dodecaphonic textures. The book is not released, as I make a lot of statements that I want to try out and prove before going public. Although using the same basic material, the piece gradually changes in style from typically twelvetone music to typically traditionally harmonised music (hence the title «Metamorphoses»). In the first half of the piece (I through IX), the material is strictly dodecaphonic (within my system). In the second half of the piece (X through XIV), the material gradually changes from being free tonal to being strictly based on traditional harmony.

Revisions - minor changes

I have decided to delete some octaves in melodic lines, and a few notes, mostly doublings, are to be omitted where the sound seems to be too thick in chords. Some music also needs to be moved from the left to the right hand in a few bars.



Guttorm Kittelsen

Guttorm Kittelsen
Landøyveien 74
1394 Nesbru
Norway

Telephone: *+47 66 84 69 87*
Cell Phone: *+47 412 27 881*
E-mail: *guki@mac.com*

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MARCH. 1989

METAMORPHOSES

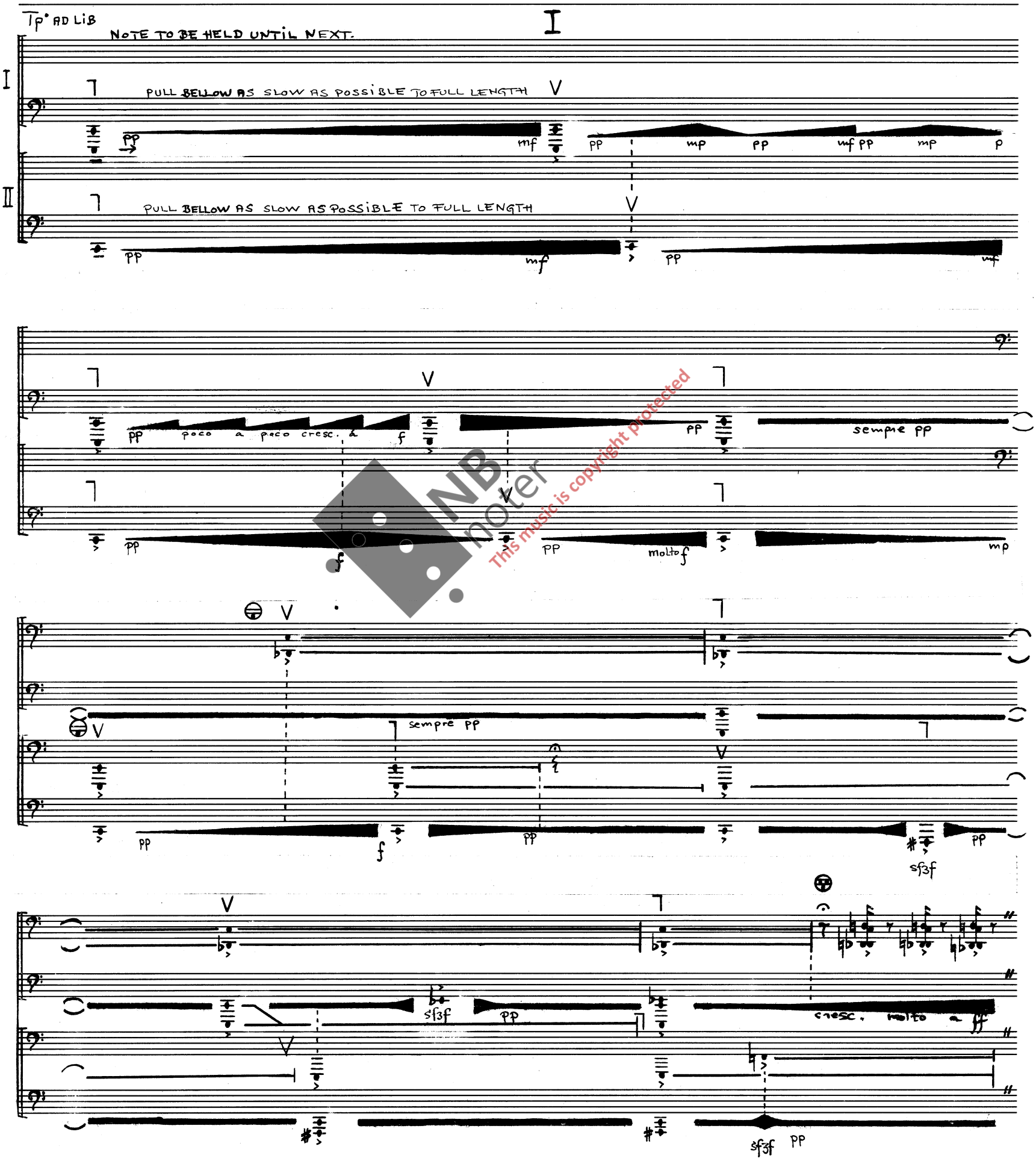
BY

GUTTORM KITTELSEN

GRØTHE USES AN EXTENDED RANGE.
(SEE LAST PAGE ABOUT THE RANGE).

A WORK COMMISSIONED BY THE NORWEGIAN ACCORDION VIRTUOSO ANDERS GRØTHE.

NOTE: A SHARP (#) OR FLAT (b) IS VALID ALSO AFTER A SLUR, EVEN WHEN A BAR IS CROSSED, IF OTHERW. NOT INDICATED WITH ♮



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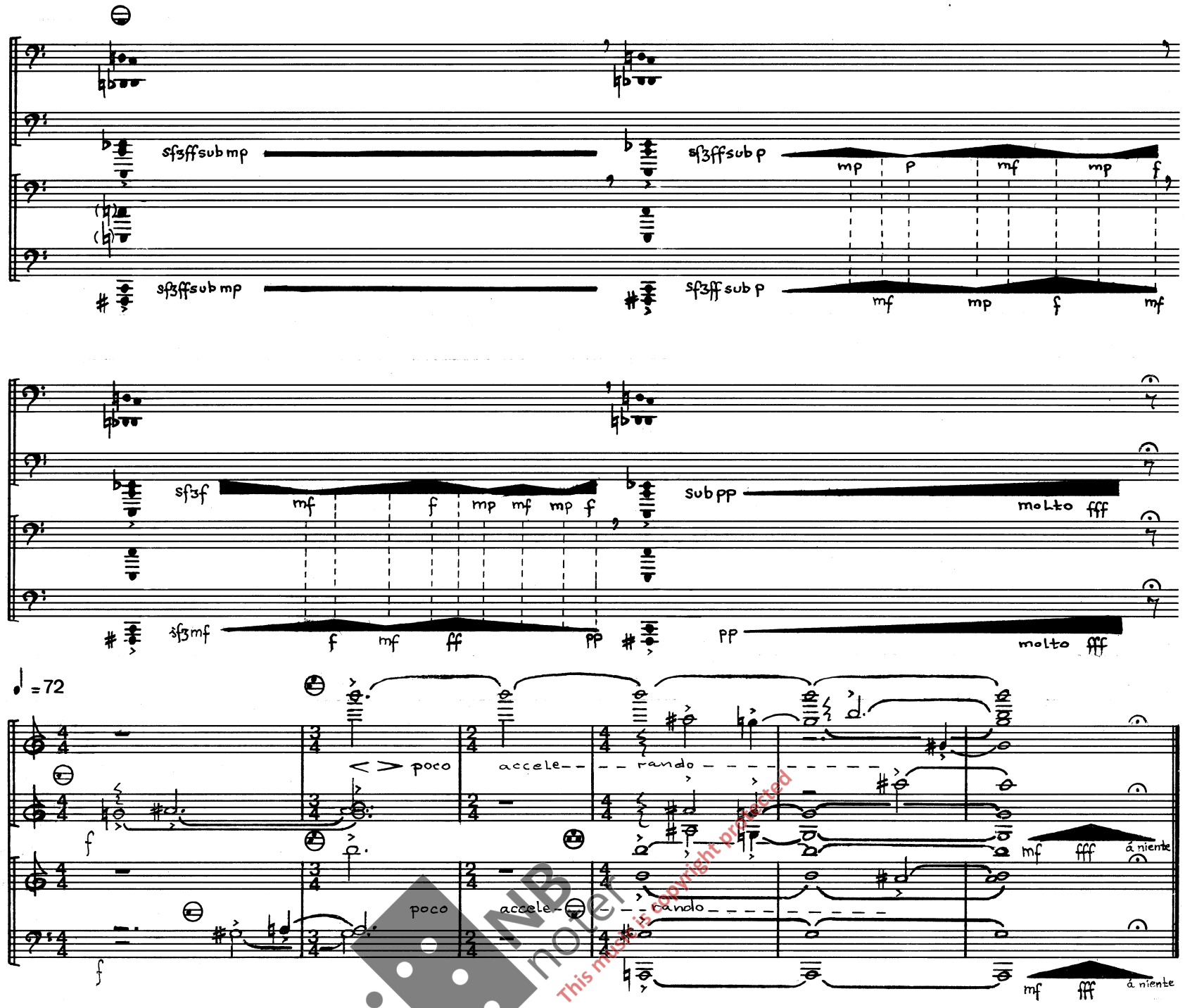

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♩= 110 PREFERABLY WITH CHEEK REGISTRATION THROUGHOUT SECTION II ( ) II

I

Alt.

ACCENT 1x ONLY IN EVERY MOBILE
REPEAT EACH MOBILE AT LEAST 4X

Alt.

pp f

II

ACCENT 1x ONLY IN EVERY MOBILE
REPEAT EACH MOBILE AT LEAST 4x

pp ff

PREFERABLY 3, BUT WHEN THIS IS TOO DIFFICULT TO PLAY AGAINST IN THE LEFT HAND, PLAY RIGHT HAND AD LIB RYTMICALLY

I

ff

PREFERABLY , BUT WHEN THIS IS TOO DIFFICULT TO PLAY AGAINST 3 IN THE LEFT HAND, PLAY RIGHT HAND AD LIB RYTMICALLY

II

WHEN PLAYING THE HIGH REGISTER IN 4', TAKE THE TIME NEEDED TO SWITCH TO THE NEW REGISTRATION AND BACK

I

R H

L H

ff

WHEN PLAYING THE HIGH REGISTER IN 4', TAKE THE TIME NEEDED TO SWITCH TO THE NEW REGISTRATION AND BACK

II

R H

L H

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I

II

RH

LH

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I

II

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I

II

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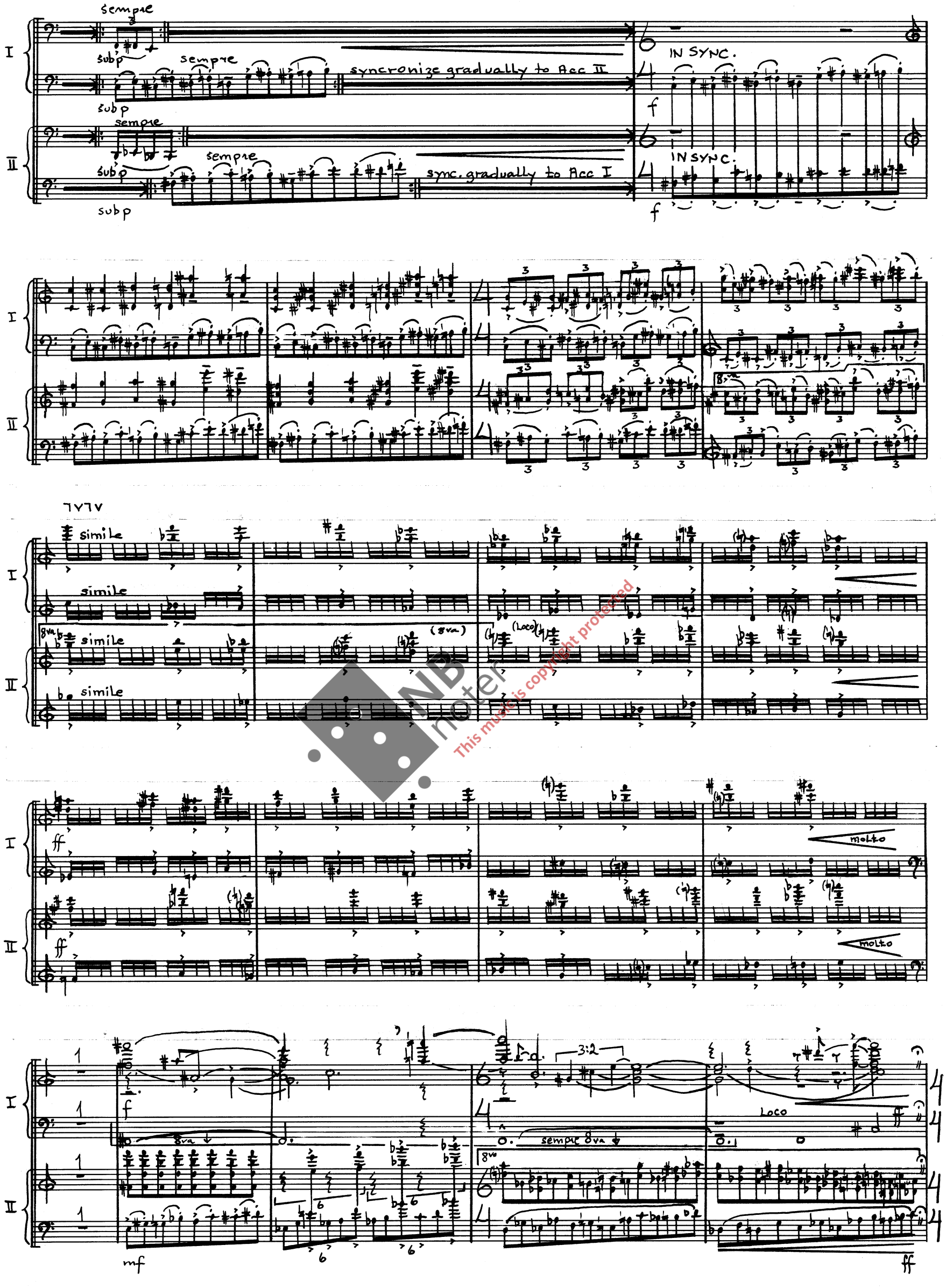

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III

♩=40

I

II

*) if 3 is difficult, ossia: (every time)

poco

poco

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I

II

NB noter
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I

II

ffsf3

ffsf3

ffsf3

ffsf3

ffsf3

ffsf3

ffsf3

ffsf3

♩ = 60

IV

I

II

PP

PP

I

II

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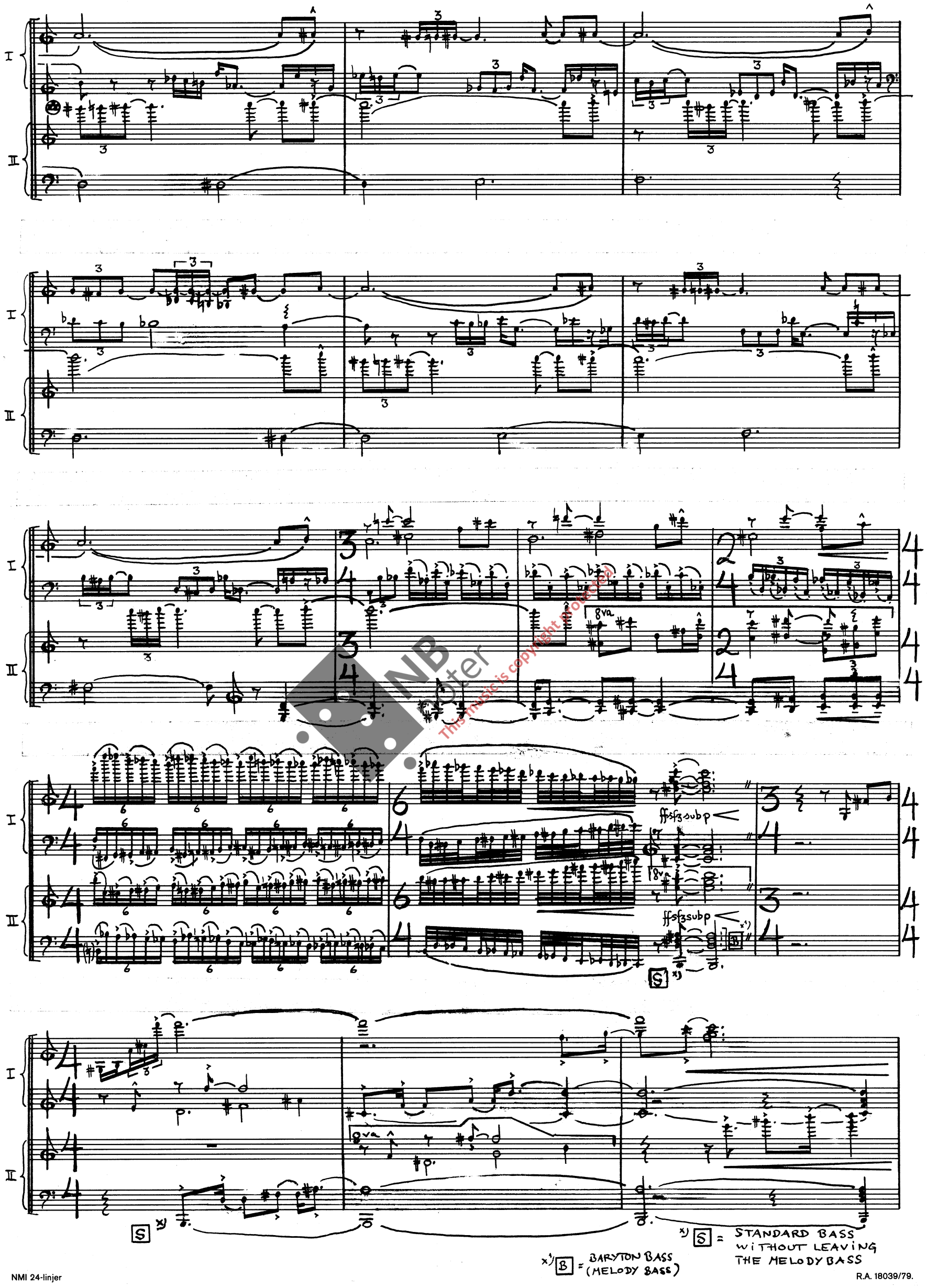
I

II



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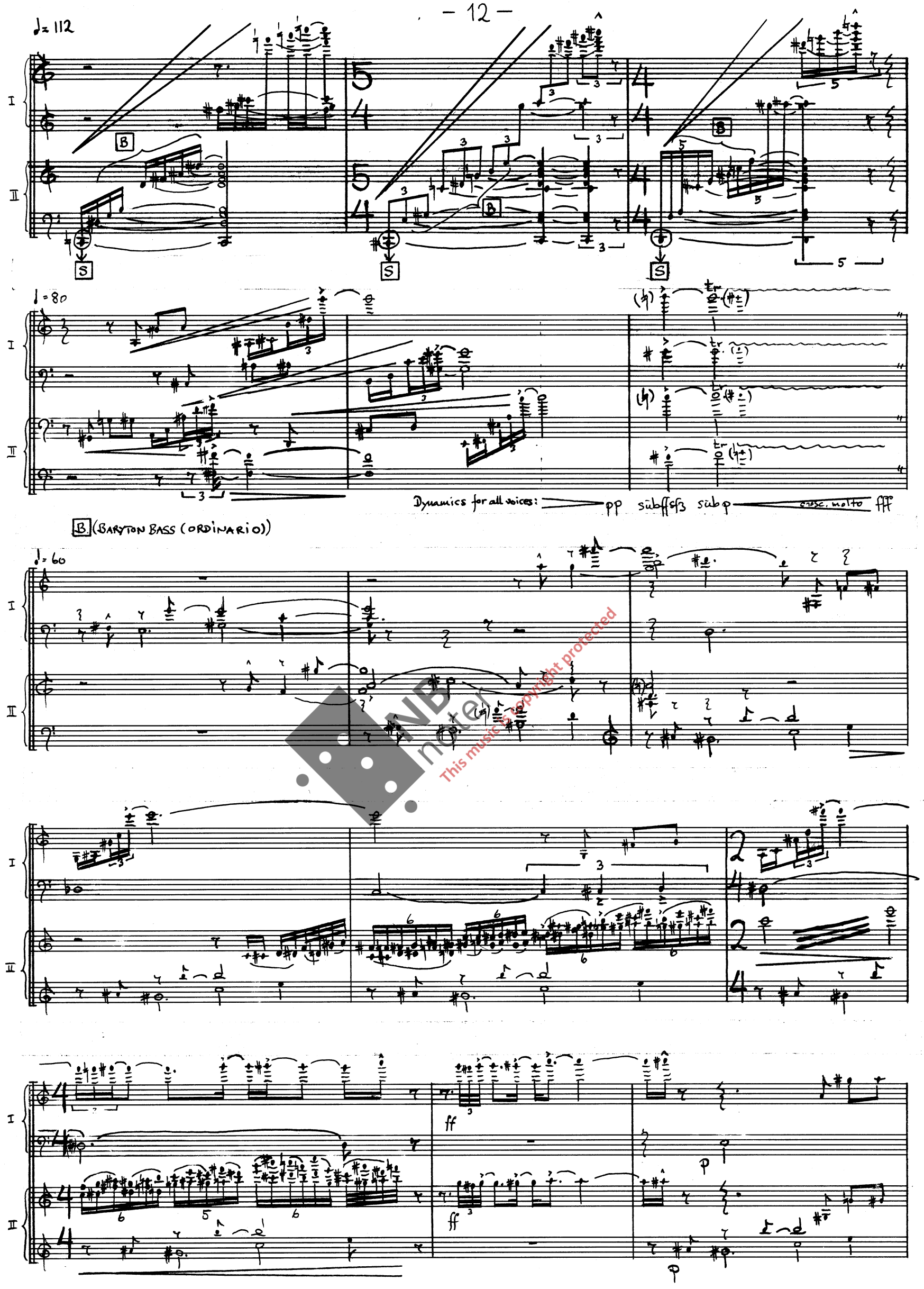

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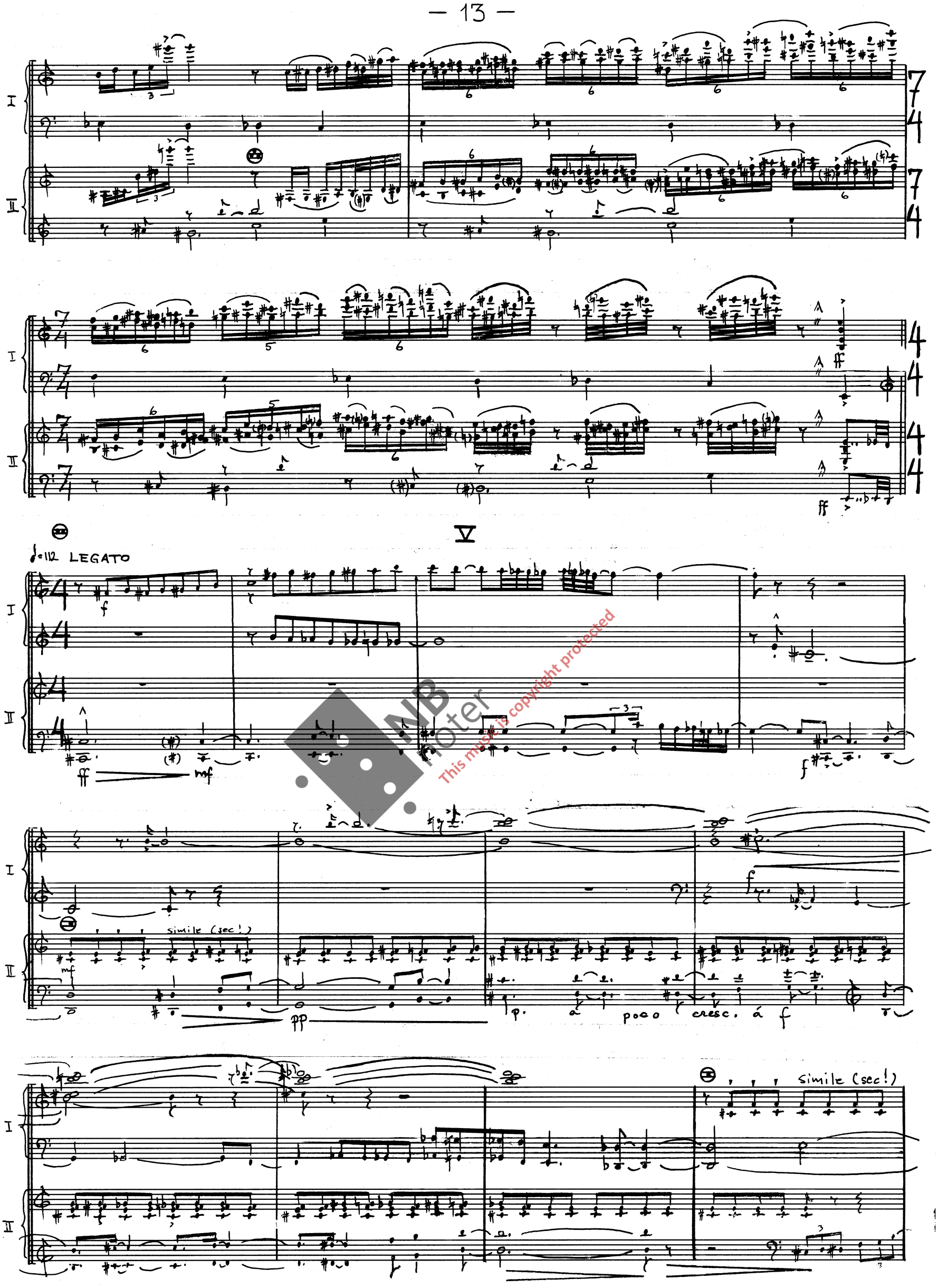

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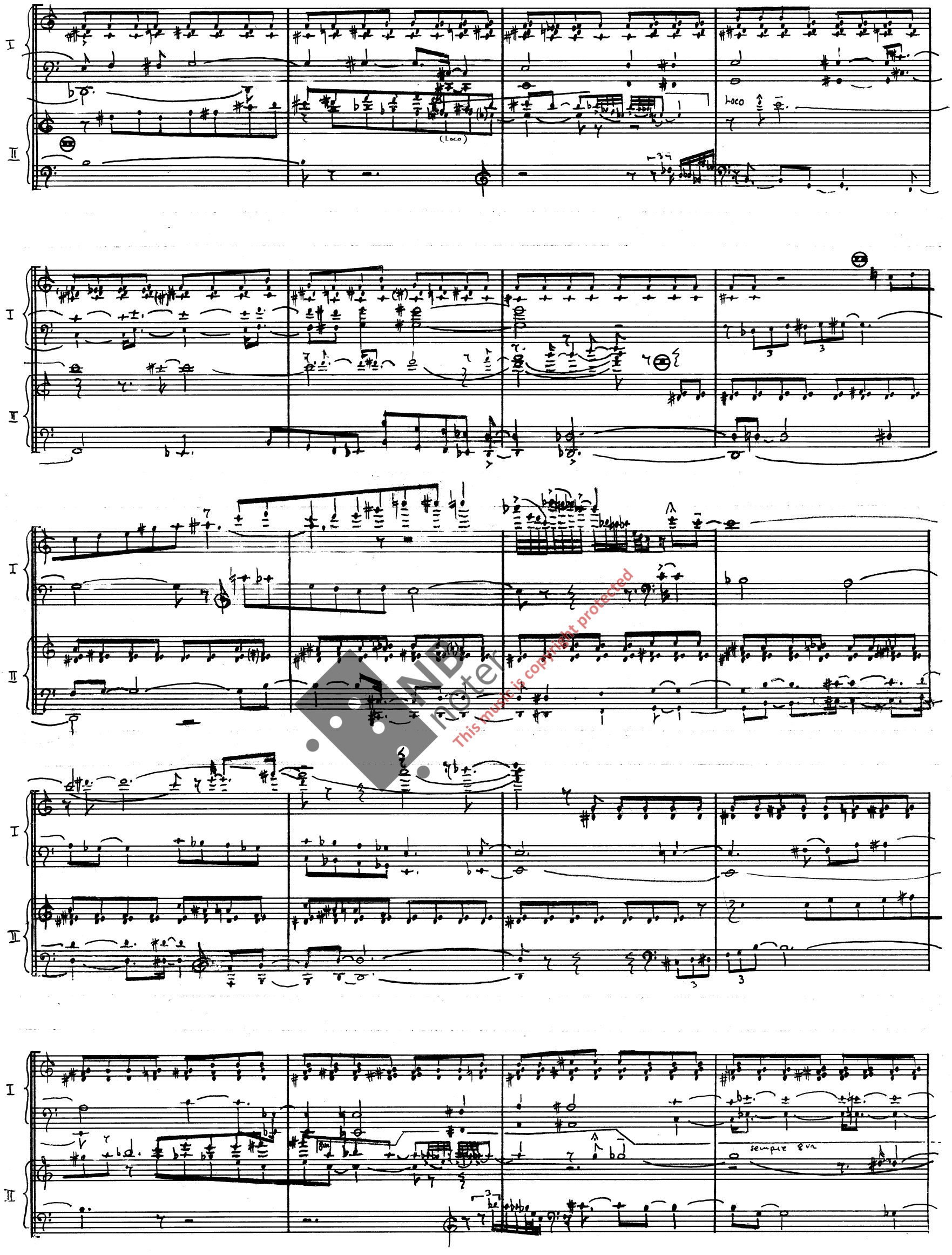

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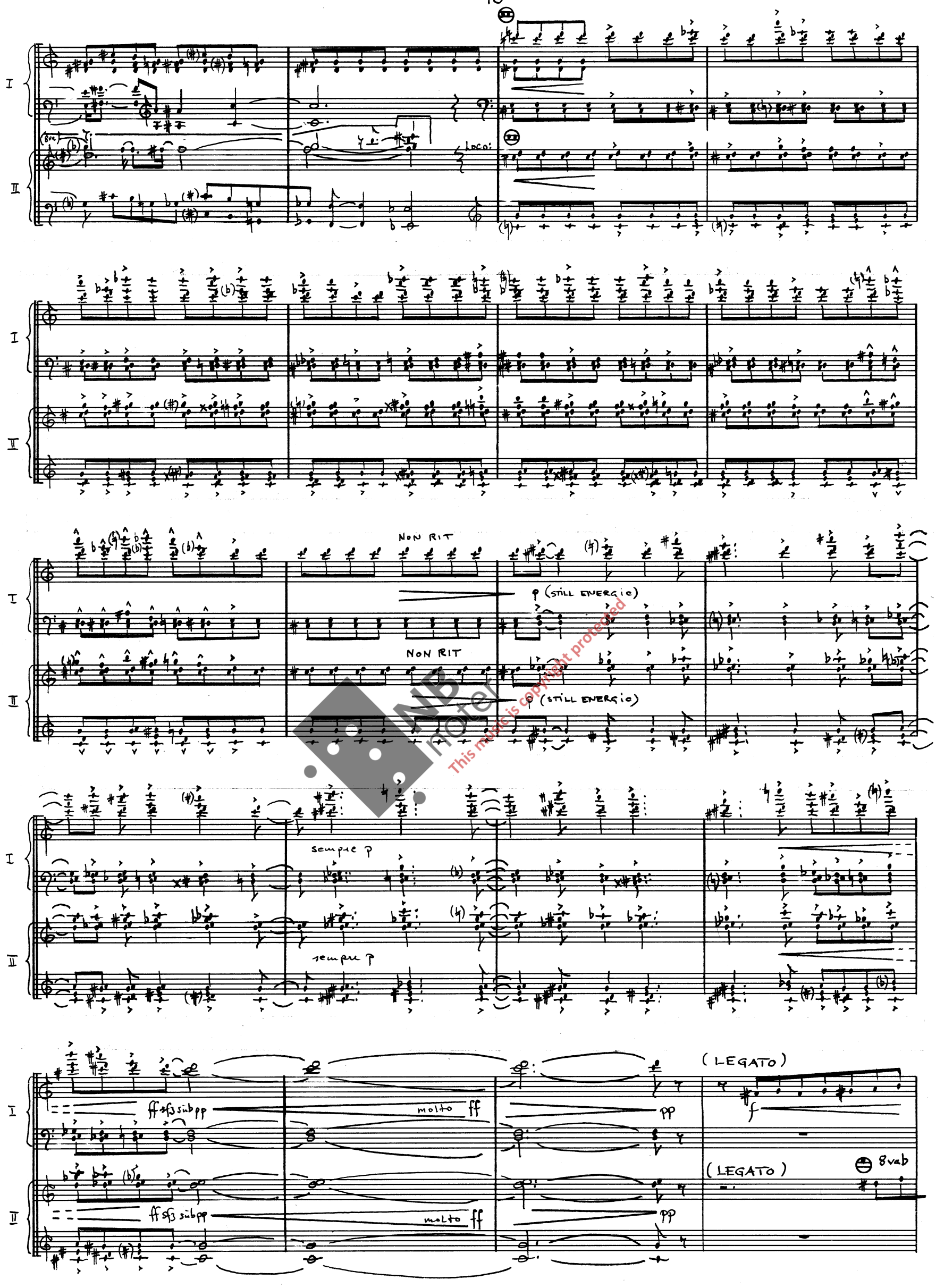

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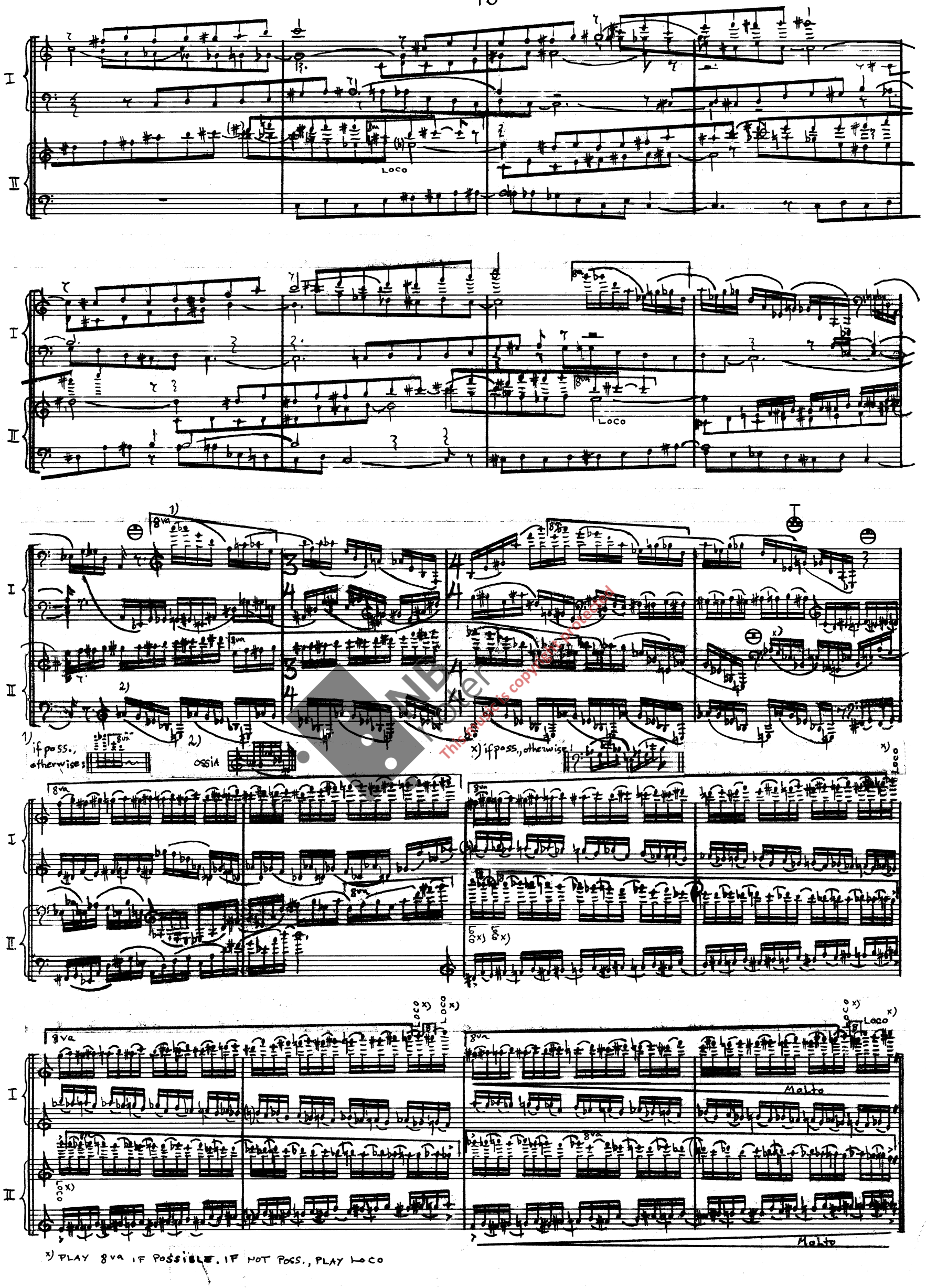

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(loco)

sempre 8va

sempre 8va

8va

(loco)

8va

loco

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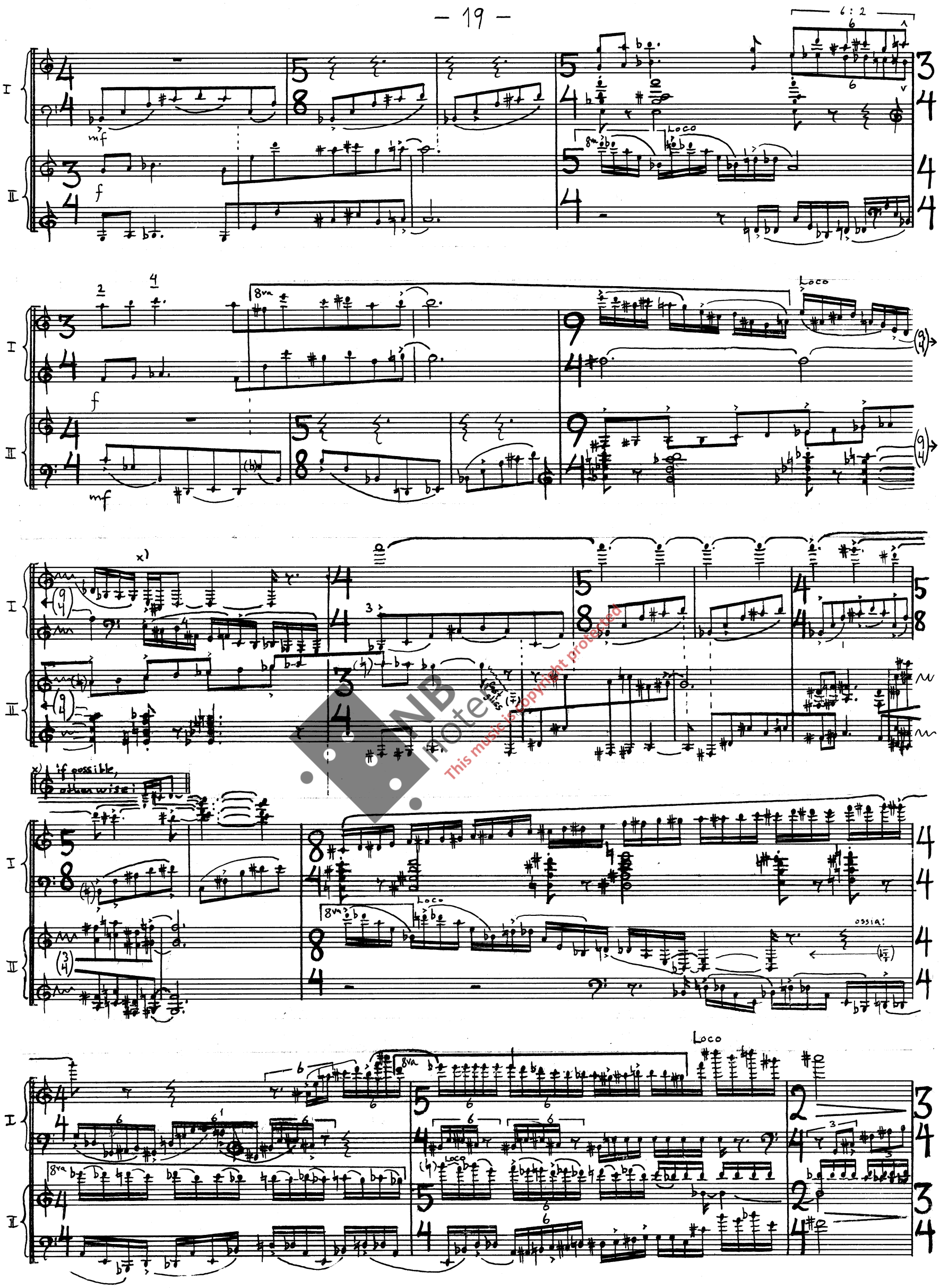

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I

II

I

II

I

II

LÉGER

I

II

I

II

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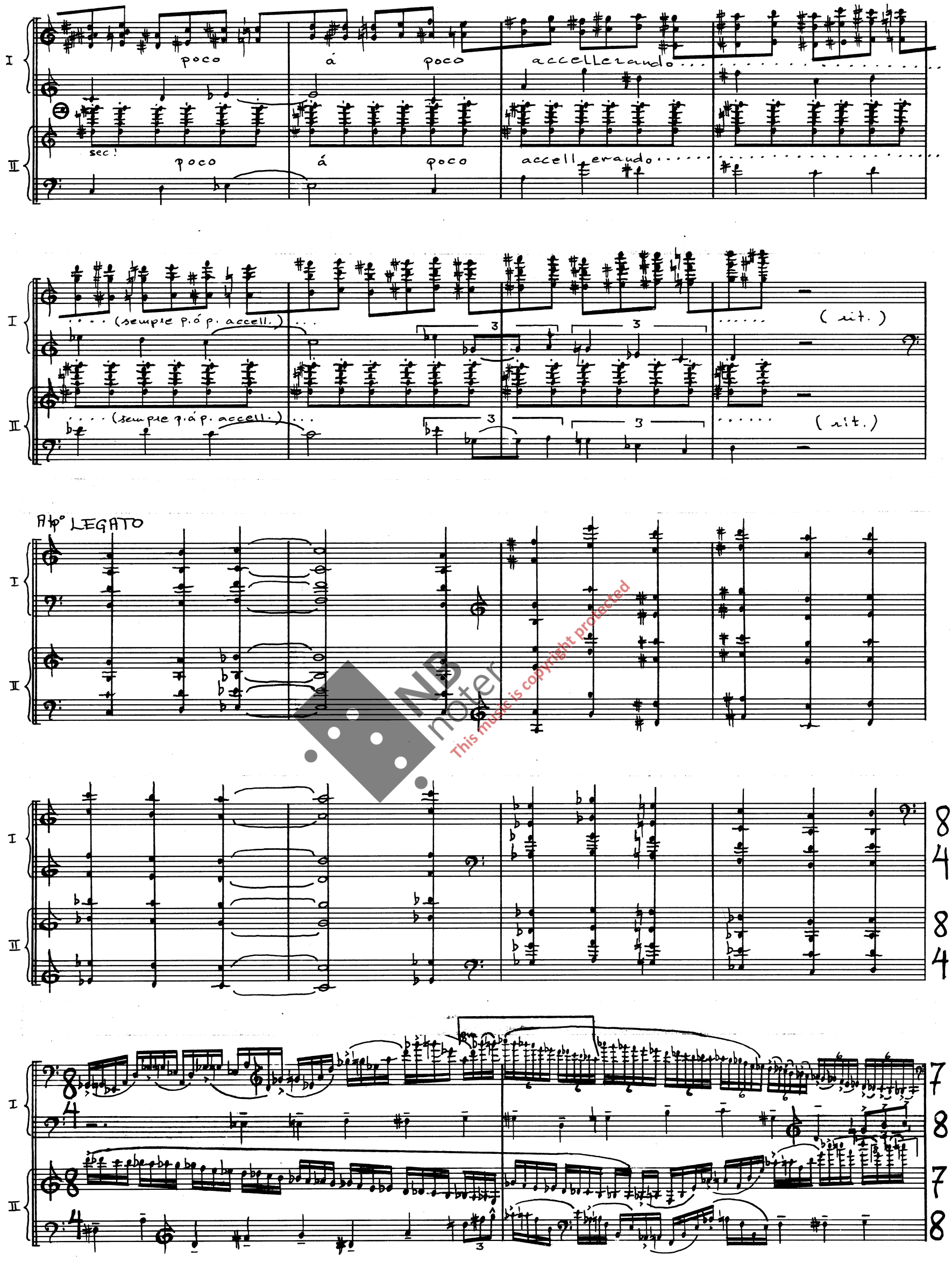

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VII

PRESTO ♩= 110

DÉTACHÉ

x) NUMBERS IN ( ) IS ONLY INDICATING HOW THE NOTES ARE GROUPED TOGETHER. THE METER IS 7/8 AND ♪. = ♪.

x) OSSIA IF IS NOT POSSIBLE.

ESPRESSIVO

BIG TRILL

p. a p. cresc.

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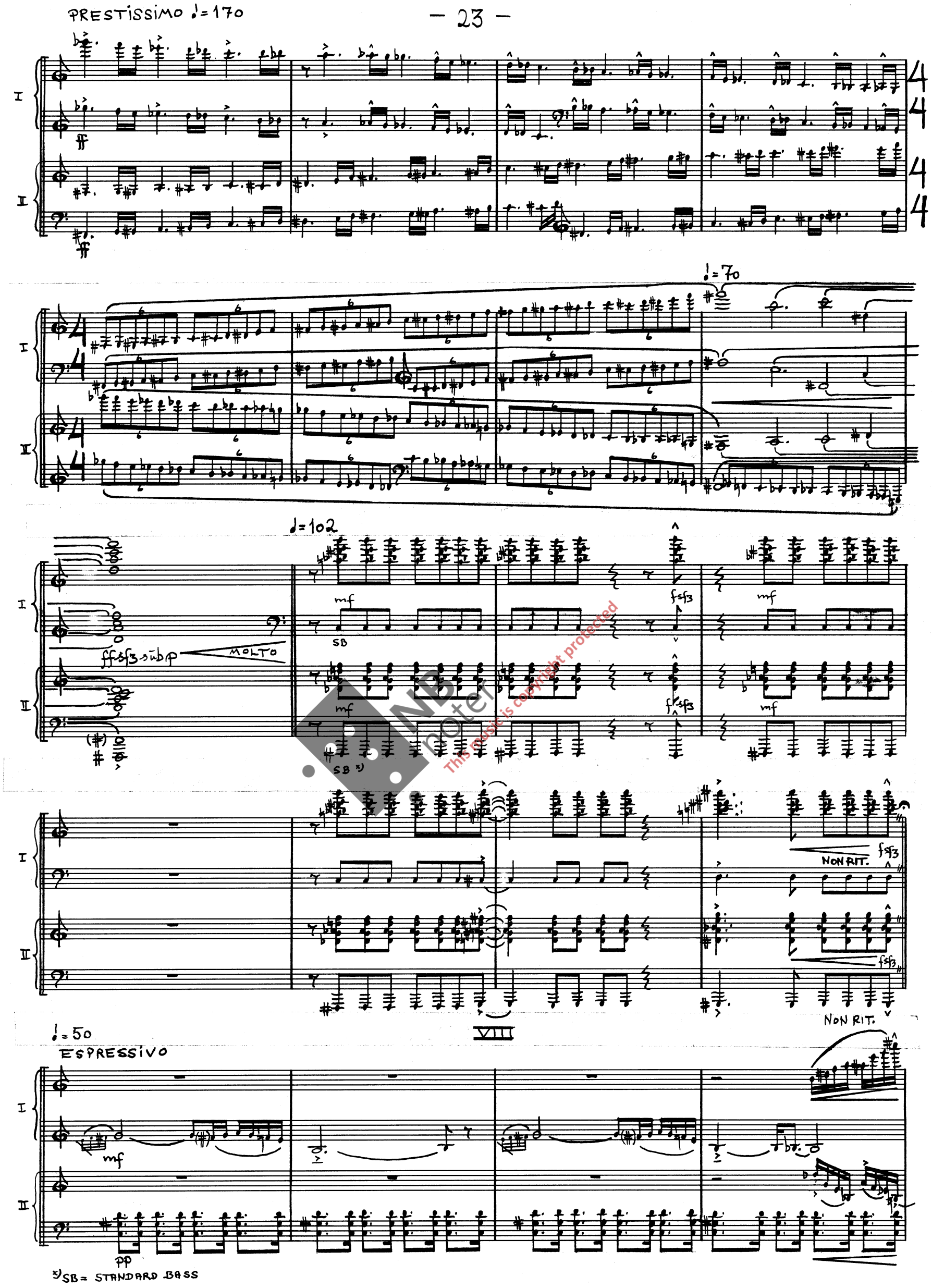

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I

II

p

SB

subp

IMPORTANT FIGURE - MUST BE HEARD CLEARLY

subp

f

submf

submf

SB

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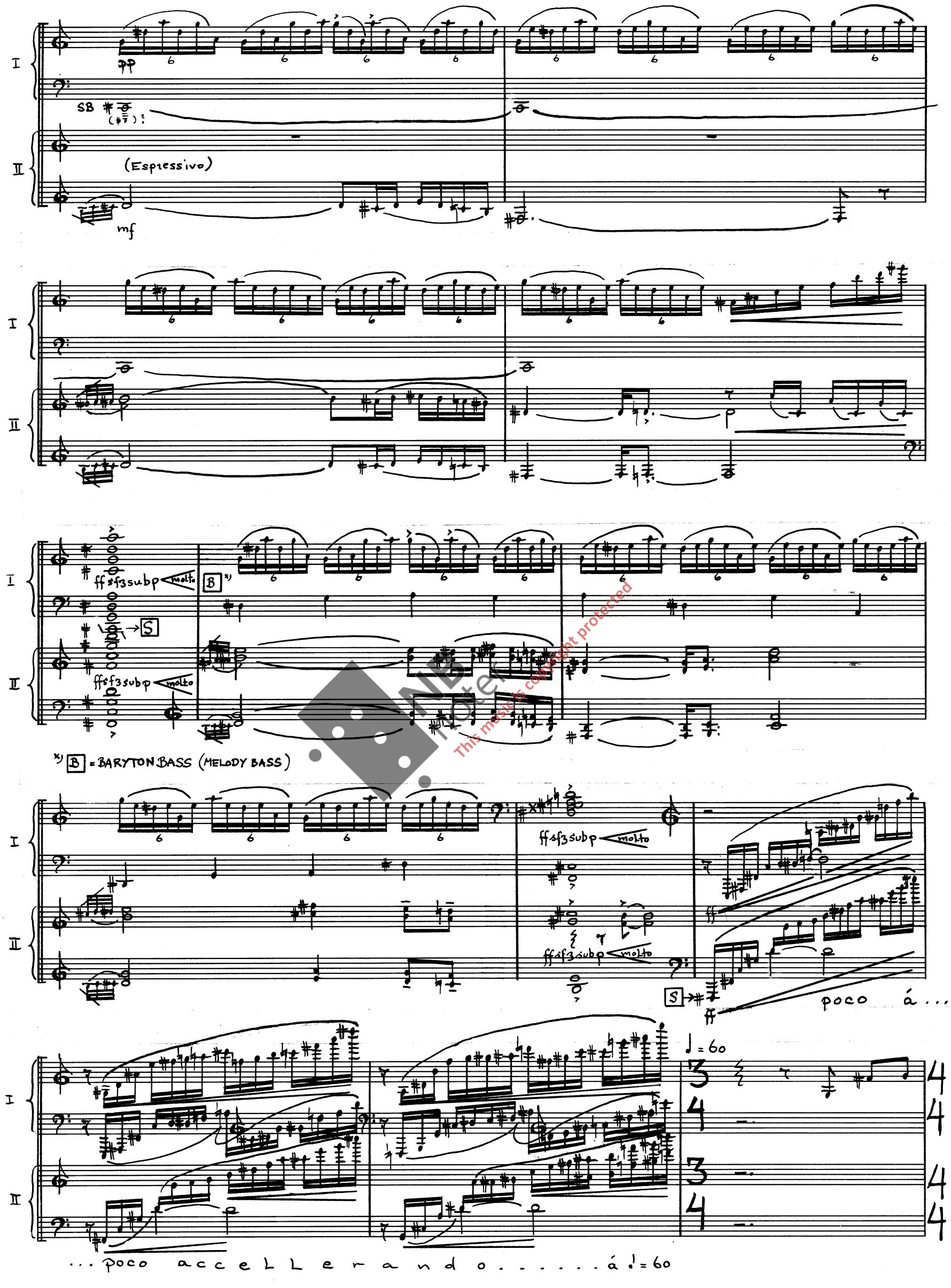

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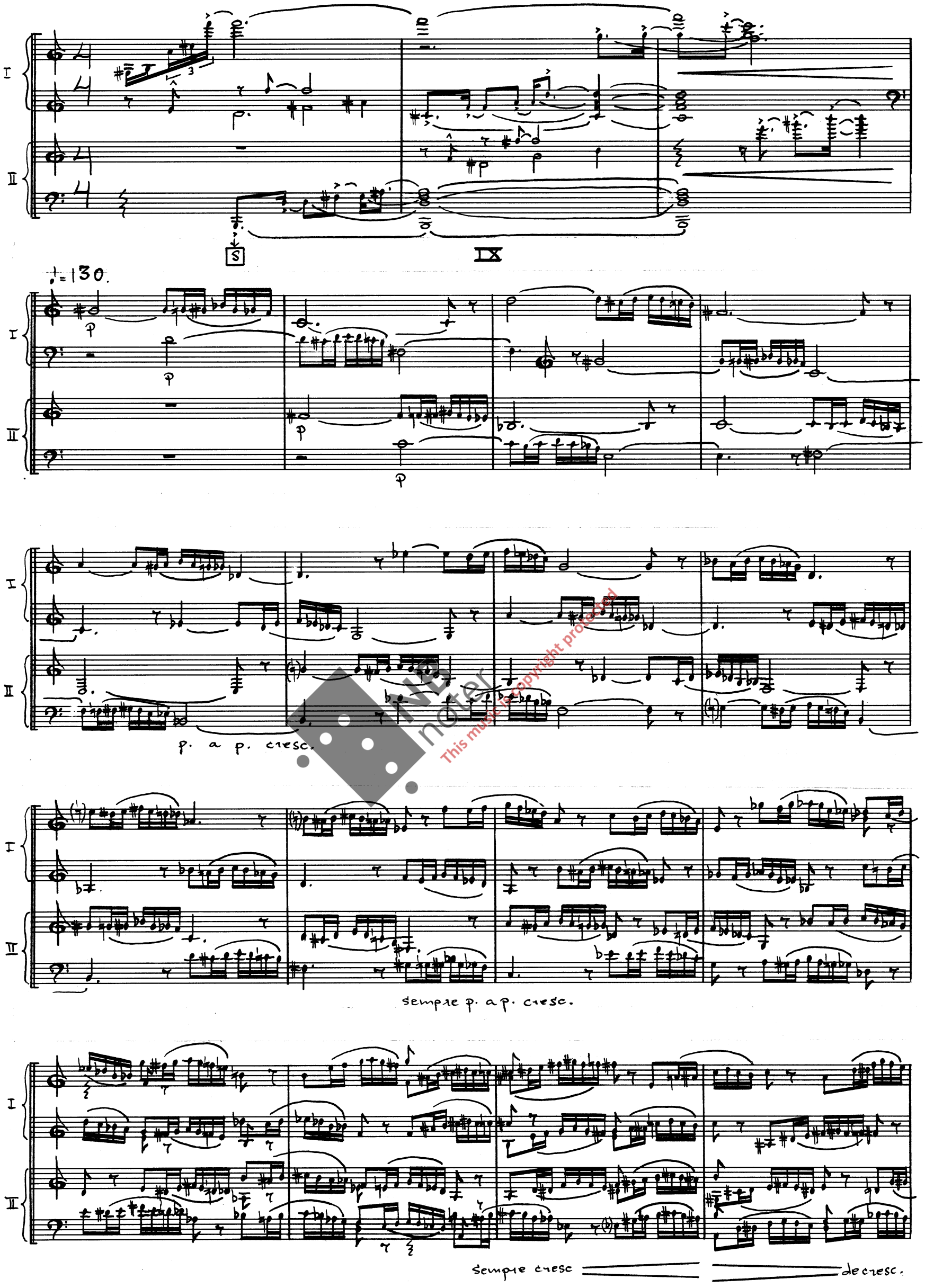

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I

II

p

I

II

I

II

p. a p. cresc.

I

II

sempre p. a p. cresc.

I

II

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I

II

8va

Loco

p

p

p. a p. cresc.

8va

8va

sempre p. a p. cresc.

*) if possible

X

♩= 110 MAESTOSO

Molto ff

Molto ff

RIT.....

RIT.....

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XI

x) NOT TOO MUCH Eb. CONCENTRATE ON THE MELODIC MOVEMENT WITHIN THE CHORDS.

ATTACA

RIT. . . . . RIT. . . . . .

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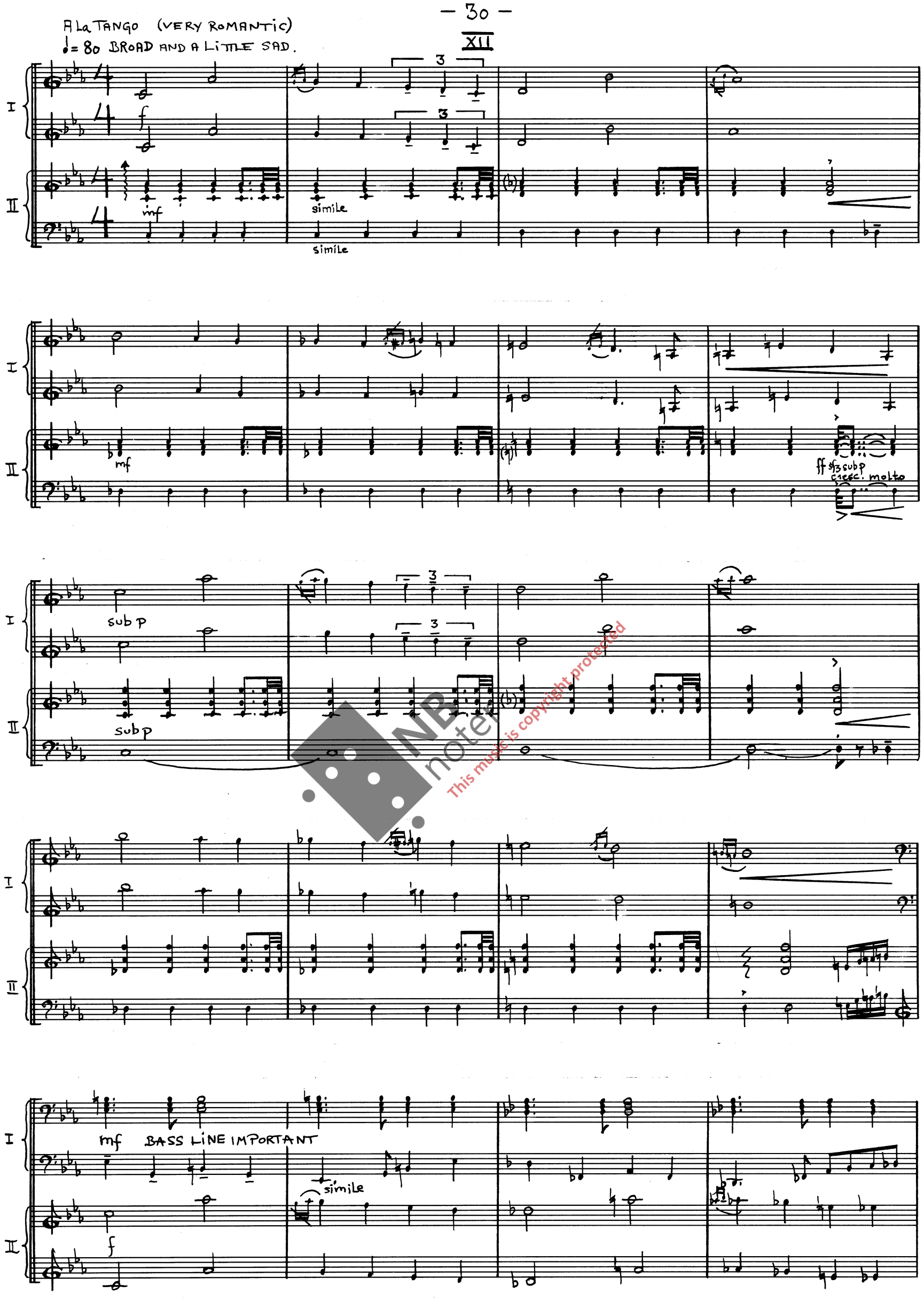

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poco ritard.

poco ritard.

Atp°

P

P

3

6:2

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I

II

poco ritard.

Atp

poco rit...

poco rit...

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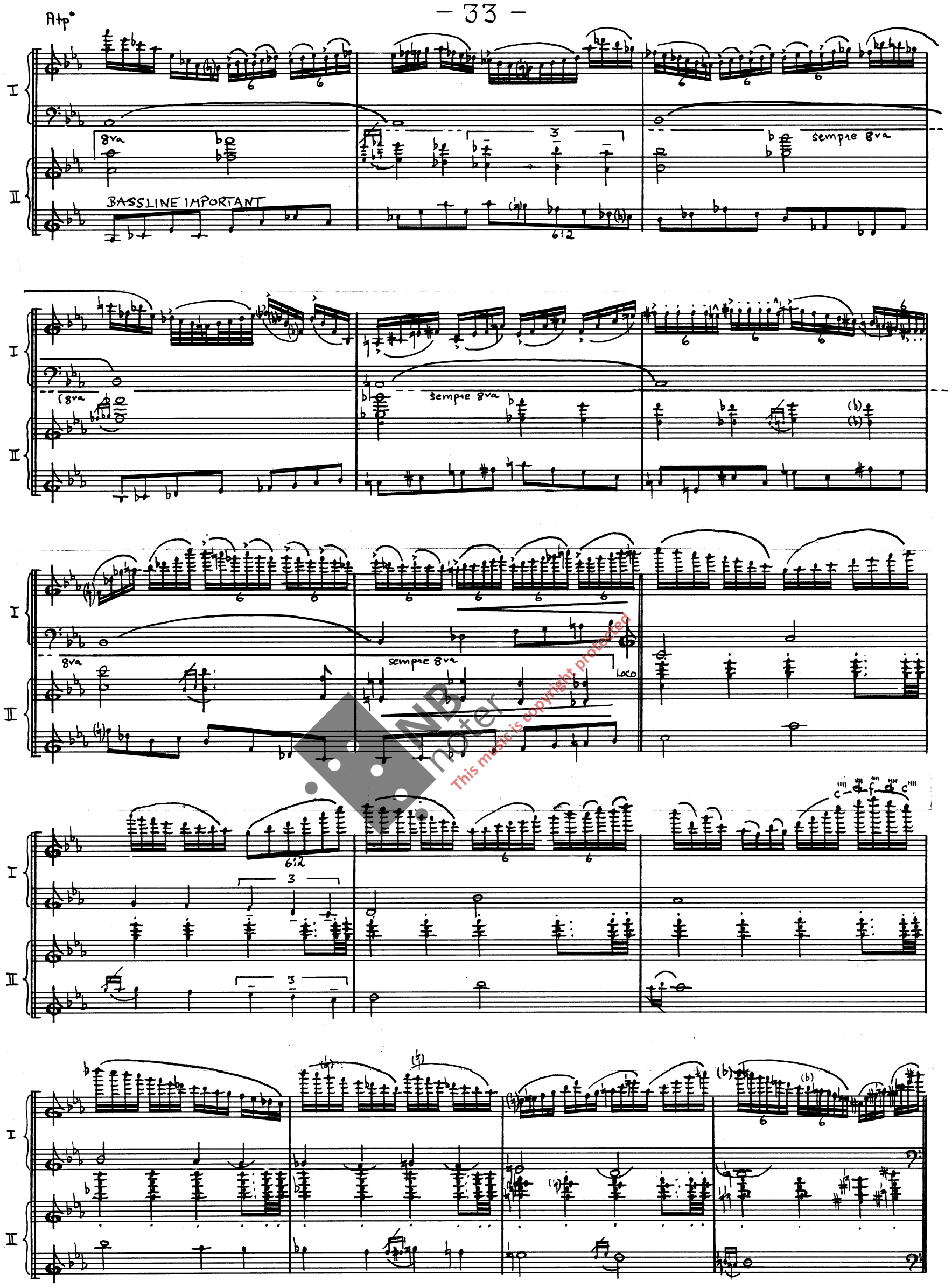

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I

II

6:2

6:2

6:2

XIII A la Cadenza

CODA

poco ritard.

poco ritard.

8va

sempre 8va

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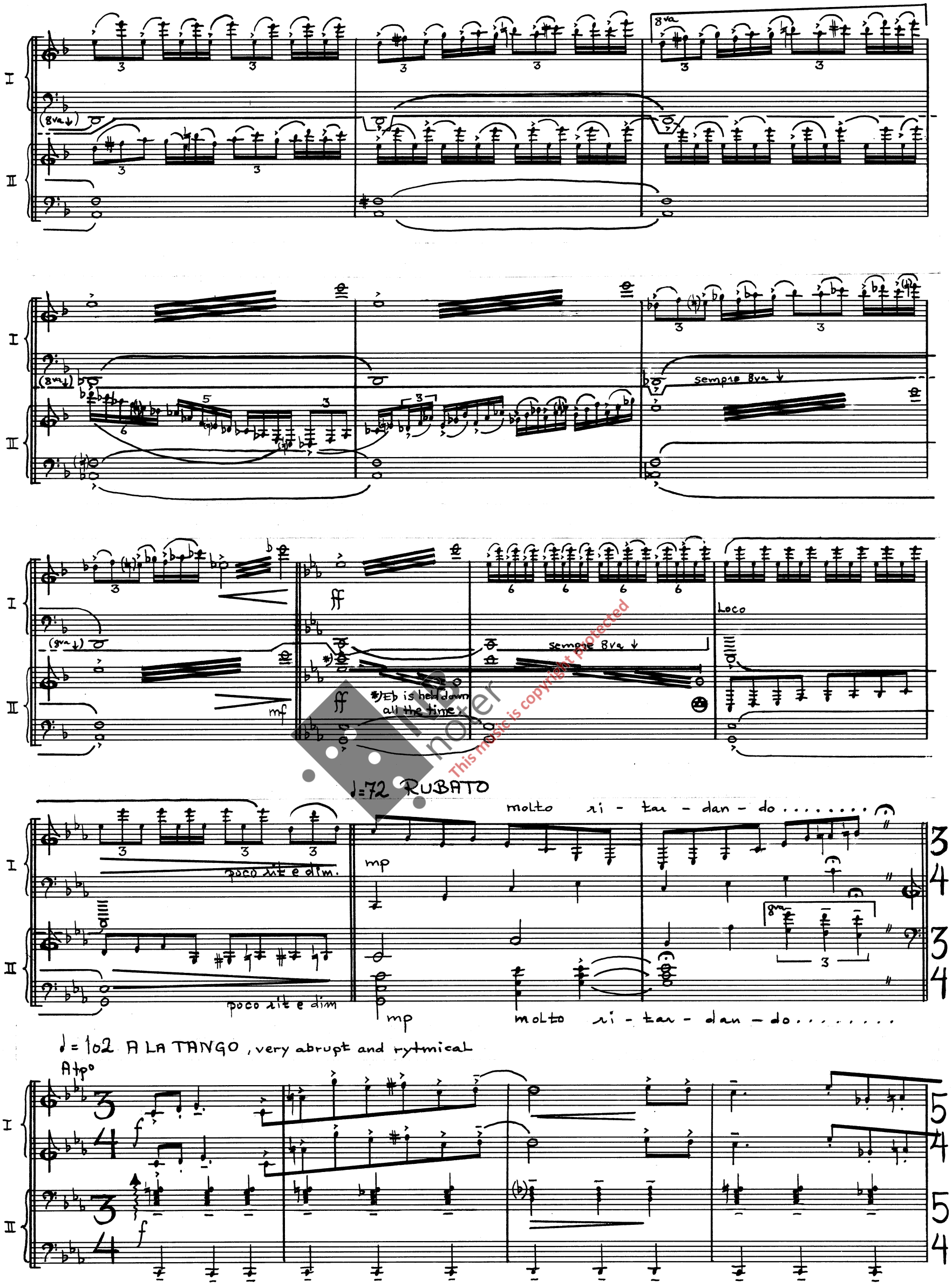

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Give strict tp°

Give strict tp°

Give strict tp°

Give strict tp°

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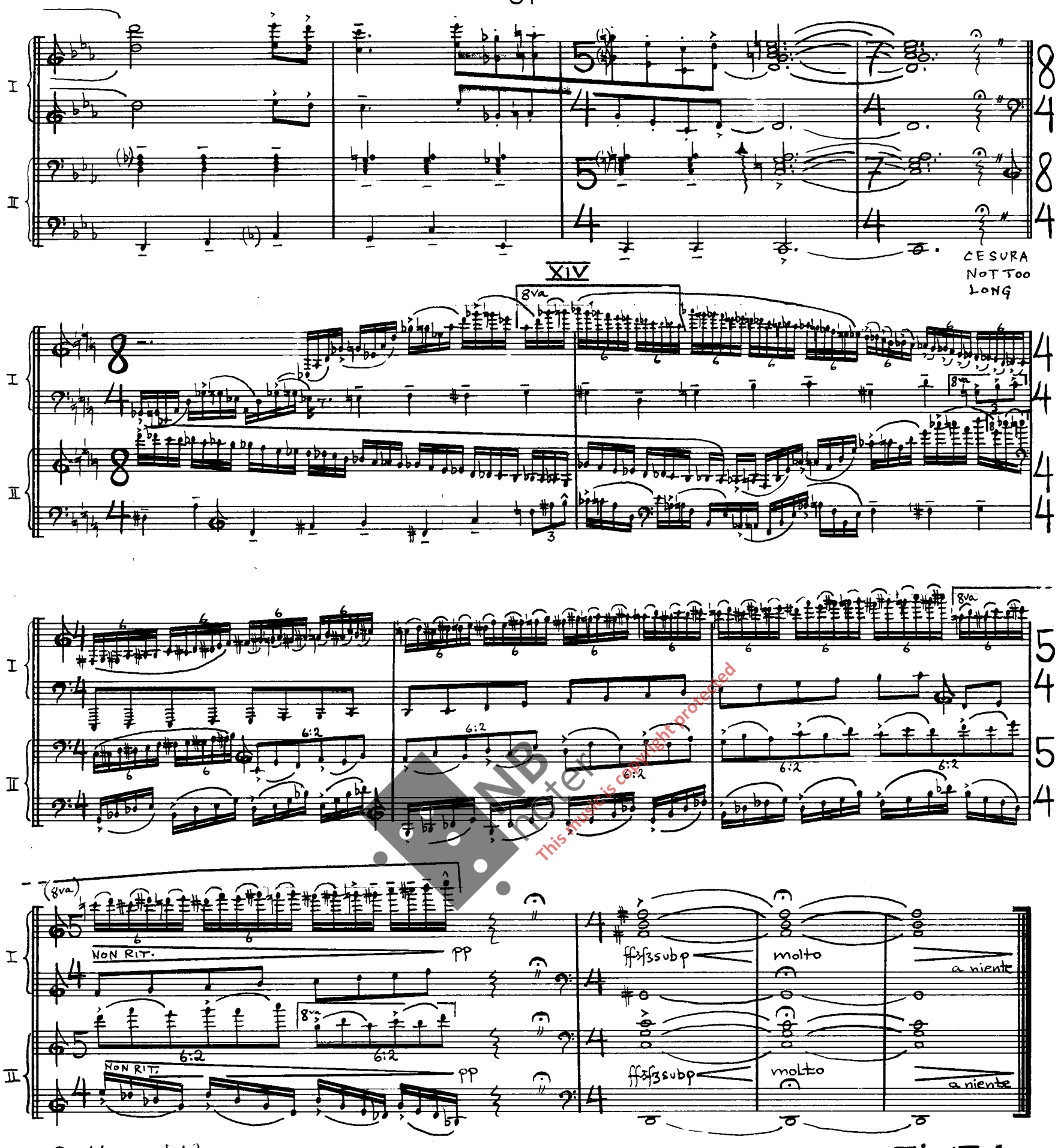
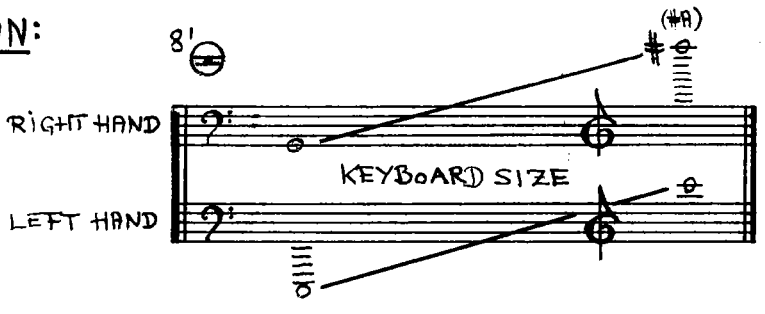


FINE!

Guttorm Kittelsen

Landøya i Asker, den 31. mars 1989

THE RANGE OF ANDERS GRØTHES ESPESIALLY DESIGNED ACCORDEON:



Revised January 19th 2001
Scores without this revision should not be used. g.k.

GUTTORM KITTELSEN
Landøyveien 74
1394 ~~1300~~ Nesbru - NORWAY
Tlf. +47 66 84 59 11, 66 84 69 87
Fax/Tlf. +47 66 84 94 47

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