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AdENDDA<sup>v</sup>

for variable ensemble

# AdENDDA

corey fogel

$\text{♩} = 66$

*mf*

3

5

7

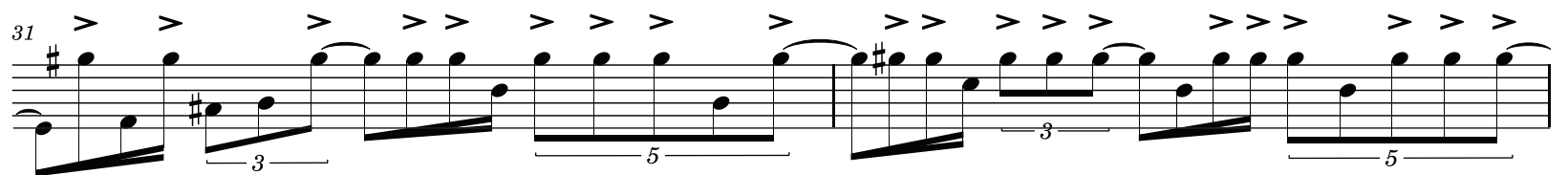
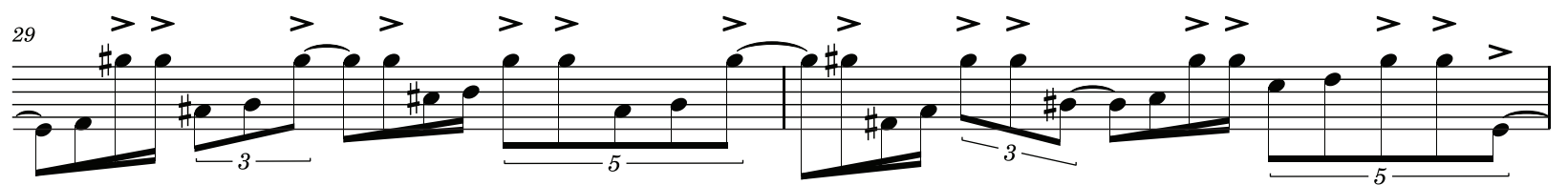
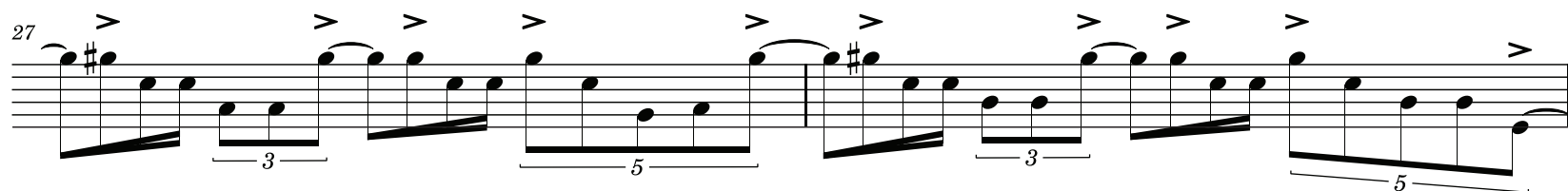
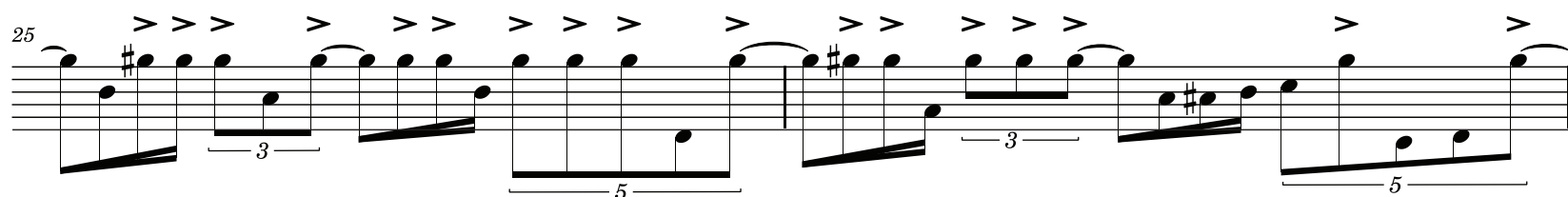
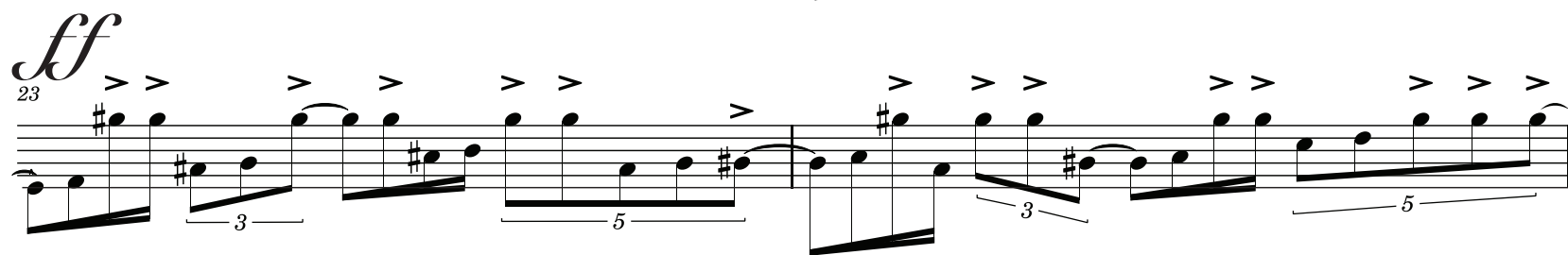
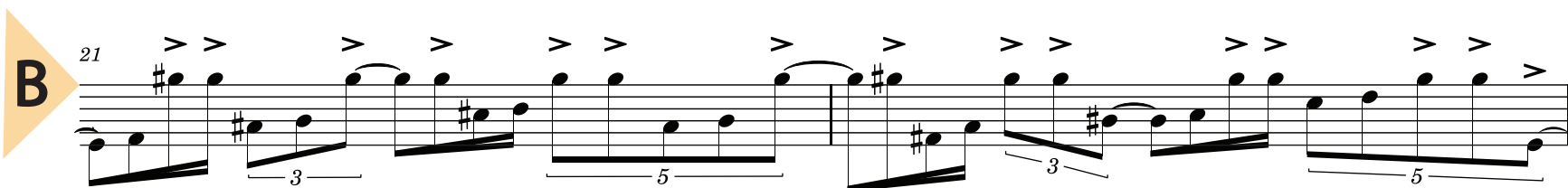
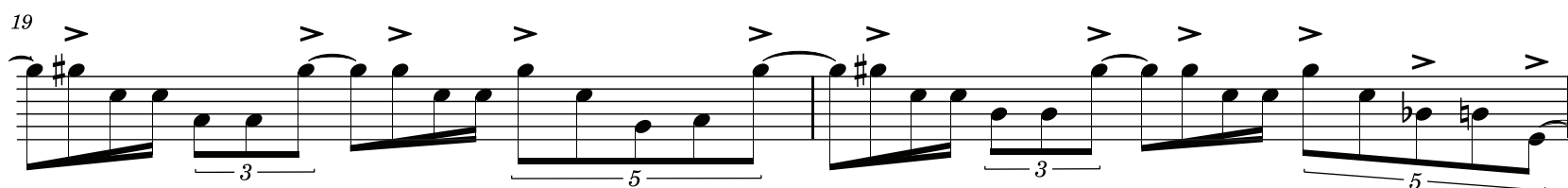
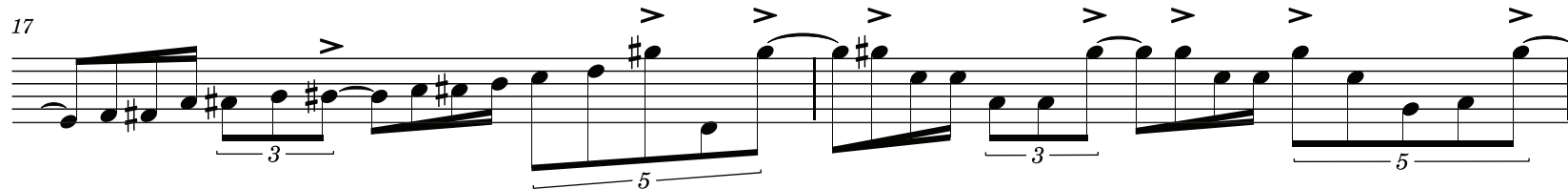
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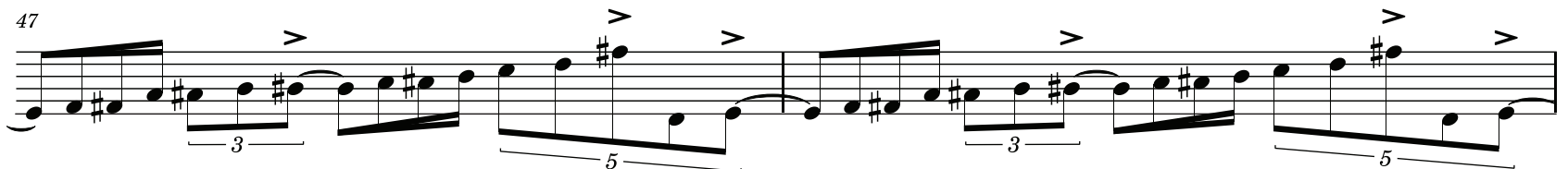
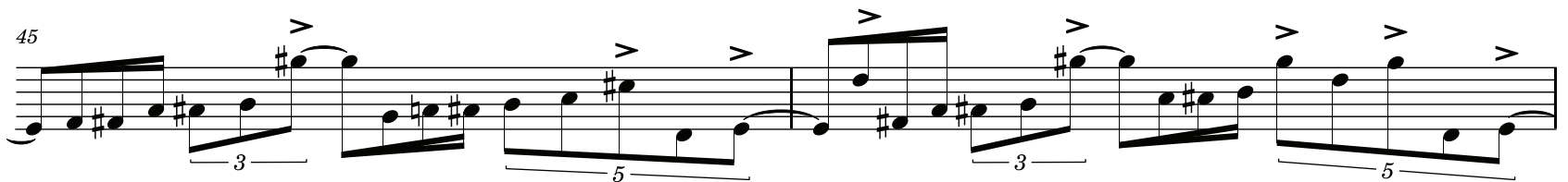
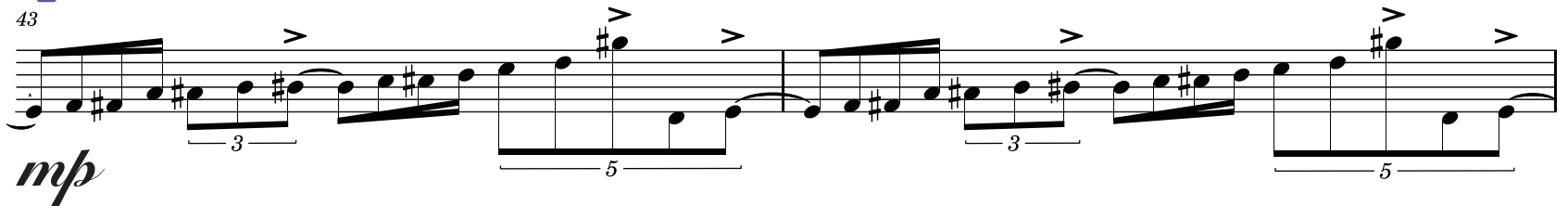
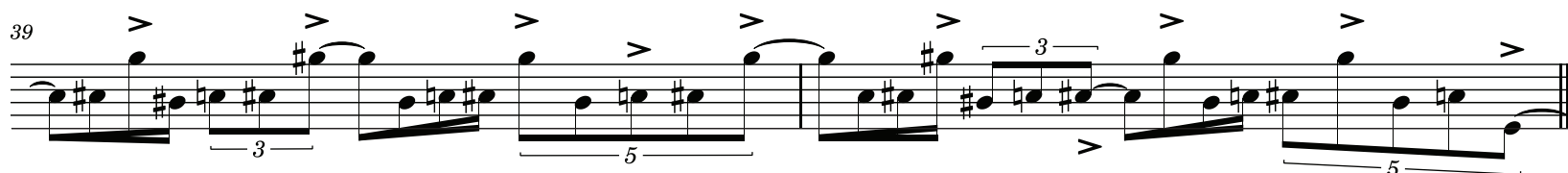
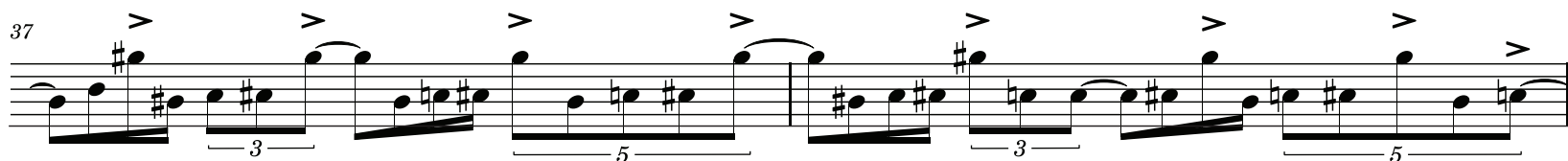
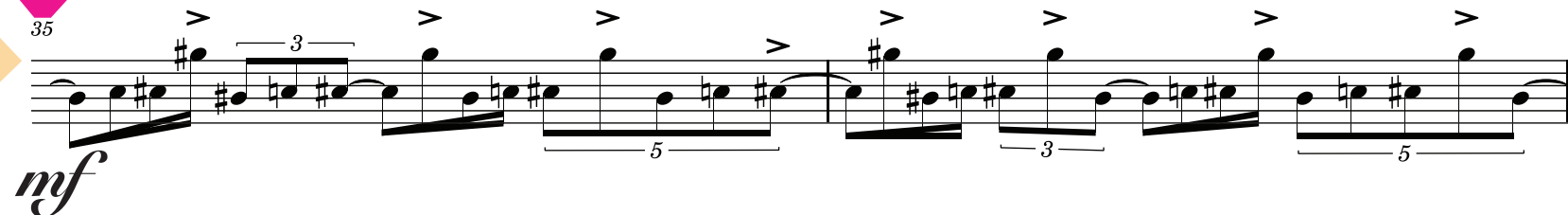
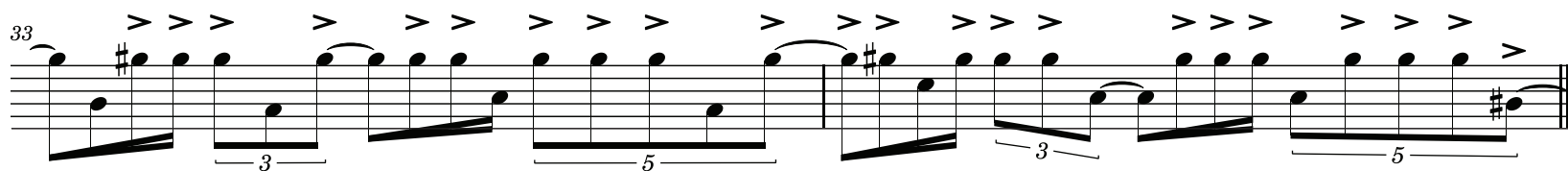
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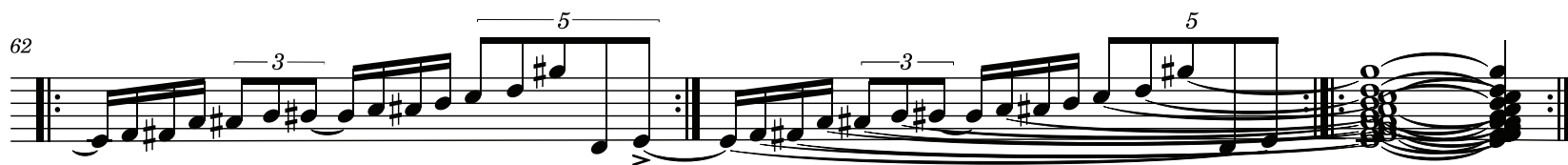
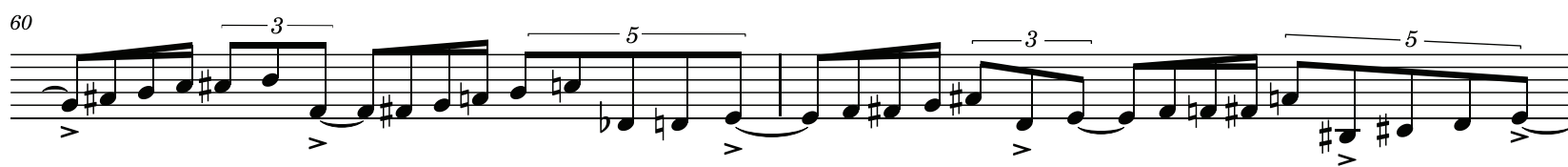
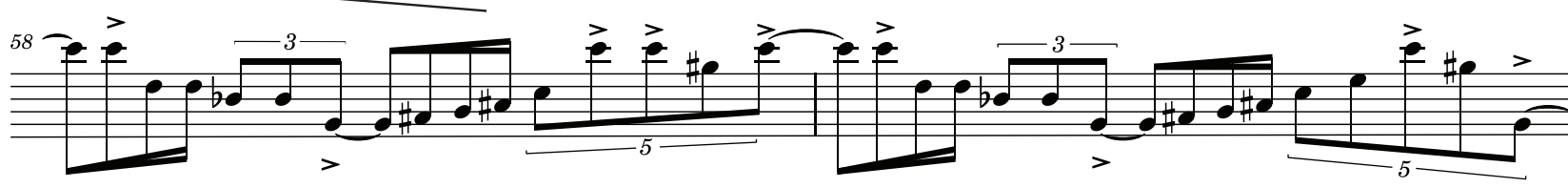
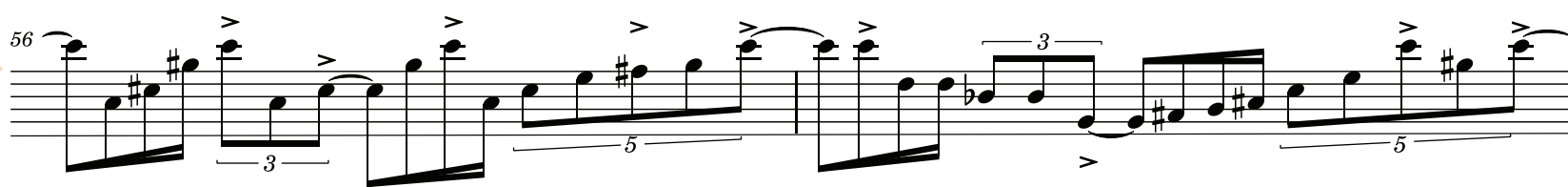
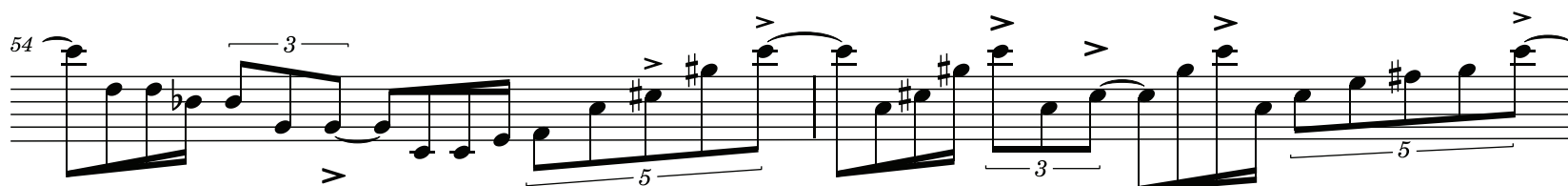
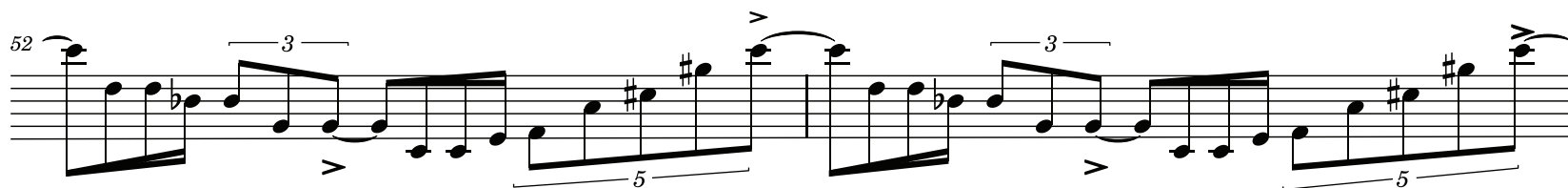
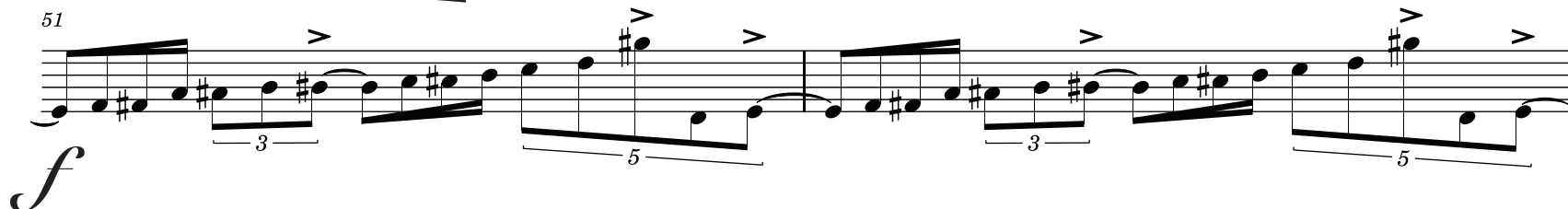
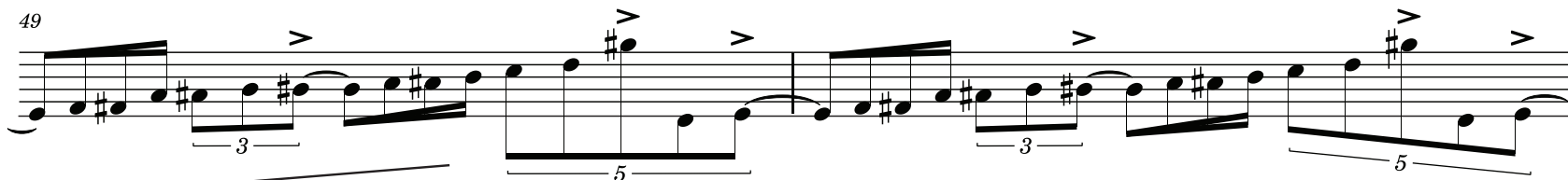
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2







AdENDDA has been written for an eight-person ensemble of variable instrumentation, preferably woodwinds, strings, and brass, with the option of a keyboard, mallet percussion, and vocal (or all).

-should a vocalist perform AdENDDA, it is requested that the notes in each measure /phrase change gradually from the syllable "*vauh*" to "*vaeh*", in accordance with register.

-a keyboardist or a mallet percussionist may perform AdENDDA with an instrument in any tuning system.

AdENDDA has an open clef. Colored arrows at rehearsal letters C and D request that players reinterpret the open clef for a new register. Players observe intervals and rhythms in a traditional way.

AdENDDA has been written to explore a different sort of control + variable, giving certain agency to the performer, through a filter of subtly shifting accent patterns, and singular, yet elastic rhythmic determinacy. The character of every performance will resemble each other, while never sounding exactly the same twice.

-Corey Fogel, 2023