

2007

Anomia

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Chamber ensemble (six or fourteen players). Version for six players: flute, clarinet, violin, violoncello, piano and percussion. [ca. 2'00] Version for fourteen players: flute, oboe, clarinet, bassoon, trumpet, French horn, trombone, percussion, piano, 2 violins, viola, violoncello, double bass. [ca. 5'00]
Premiered by the Inauthentica Ensemble (Mark Menzies, conductor) at Stanford University on May 27, 2007.

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Bruno Ruviano

Anomia

(2007)

for six or fourteen players

***Anomia* (2007) by Bruno Ruviaro – Performance Instructions**

Anomia can be played by six or fourteen players (see instrumentation on next page). The sextet version has only one movement, called *Anomia (mild)*. The chamber orchestra version has three movements: *Anomia (mild)*, *Anomia (chronic)*, and *Anomia (severe)*. Each movement lasts a little over one minute. They can be played in different combinations, as specified below:

In a SEXTET concert: play *Anomia (mild)* twice in the same concert, but not in direct sequence: there should be one or more pieces by other composers in between the two *Anomia (mild)* performances. In the specific case *Anomia (mild)* is chosen to be the first piece in the program, it must be also the last piece of the same concert. In other words, *Anomia (mild)* can't be the first piece of a program without being the last piece as well. Here are some examples of hypothetical concerts:

Piece W		Piece W		Anomia (mild)		Piece W
Anomia (mild)		Piece X		Piece W		Piece X
Piece X		Anomia (mild)		Piece X		Anomia (mild)
<i>Intermission</i>	or	<i>Intermission</i>	or	<i>Intermission</i>	or	Piece Y
Piece Y		Piece Y		Piece Y		Anomia (mild)
Anomia (mild)		Anomia (mild)		Piece Z		Piece Z
Piece Z		Piece Z		Anomia (mild)		...etc.

In a CHAMBER ORCHESTRA concert: all three movements should be played once, but not in direct sequence. There should be one or more pieces by other composers separating each of the *Anomia* movements. The concert may start with one of the three *Anomia* movements, but it should not end with any of them. The ensemble may choose any of the six possible orderings:

- 1) [Other piece(s) optional...] *Anomia (mild)* [...] *Anomia (chronic)* [...] *Anomia (severe)* [...] [Other piece(s) optional...]
- 2) [Other piece(s) optional...] *Anomia (mild)* [...] *Anomia (severe)* [...] *Anomia (chronic)* [...] [Other piece(s) optional...]
- 3) [Other piece(s) optional...] *Anomia (chronic)* [...] *Anomia (mild)* [...] *Anomia (severe)* [...] [Other piece(s) optional...]
- 4) [Other piece(s) optional...] *Anomia (chronic)* [...] *Anomia (severe)* [...] *Anomia (mild)* [...] [Other piece(s) optional...]
- 5) [Other piece(s) optional...] *Anomia (severe)* [...] *Anomia (mild)* [...] *Anomia (chronic)* [...] [Other piece(s) optional...]
- 6) [Other piece(s) optional...] *Anomia (severe)* [...] *Anomia (chronic)* [...] *Anomia (mild)* [...] [Other piece(s) optional...]

Sextet version: <i>Anomia (mild)</i>	Chamber Orchestra version (all three movements)
Piccolo Bass Clarinet Violin Violoncello Xylophone Piano	Flute (& Piccolo) Oboe Clarinet in Bb (& Bass Clarinet) Bassoon Horn in F Trumpet in C Trombone Xylophone Piano Violin 1 Violin 2 Viola Violoncello Contrabass

Anomia is dedicated to the inauthentica ensemble, (<http://www.inauthentica.org/>), which premiered the piece at Stanford University on May 27 2007 (Mark Menzies, director).

anomia *noun* (Medicine): a form of aphasia in which the patient is unable to recall the names of everyday objects.

anomie (also anomy) *noun*: lack of the usual social or ethical standards in an individual or group.

NOTATION

A single staff of music in treble clef containing eleven numbered examples of musical notation. Example 1 shows a glissando between two notes. Example 2 shows a glissando ending with a note in parentheses. Example 3 shows a glissando with note values and a trill. Example 4 shows a glissando ending with a note. Example 5 shows a trill between two notes. Example 6 shows a grace note. Example 7 shows a flutter tongue symbol. Example 8 shows quarter-tone notation. Example 9 shows a series of flats. Example 10 shows a Bartók pizzicato symbol. Example 11 shows a scratch tone symbol with an arrow.

(1) Glissando between specified notes

(2) The end of the glissando does not have to be articulated. The note given in parentheses serves only as a suggested approximation.

(3) Glissando between notes within specified rhythm. Note values without noteheads (no pitch) should not be rearticulated: they are simply part of the glissando.

(4) Glissando without a specified ending note.

(5) Rapid, unmeasured alternation between two notes. These trills are made to the note given in parentheses.

(6) Grace notes: always as fast as possible.

(7) WINDS: Flutter tongue.
STRINGS & PERCUSSION: Rapid, unmeasured repetition of the same note (tremolo).

(8) Quarter-tone notation used in the piece.

(9) Accidentals apply only to the note before which they are written. The only exception is when a note is immediately repeated in the same register. Courtesy natural signs (in parentheses or not) are often used to avoid ambiguities. In the example above, all the four E's repeated in immediate sequence are flatted.

(10) STRINGS: "Bartók" pizzicato.
CLARINET: "slap tongue" (exaggerated tongue action producing a short, sharp percussive sound. Always staccato.

(11) STRINGS: "Scratch tone" (special combination of bow pressure and bow speed generating a noisy sound without definite pitch). The sign applies only to the note above which it is written. Sometimes used with an arrow to indicate gradual transition from scratch tone to normal tone production ("norm."), or vice-versa.

A single staff of music in treble clef containing seven numbered examples of musical notation. Example 12 shows dynamic markings: m.s.p., s.p., ord., and s.t. with arrows indicating transitions. Example 13 shows symbols for finger pressure: a circle, a black and white circle, and a diamond, with arrows indicating transitions. Example 14 shows symbols for breathiness: a circle, a black and white circle, and a diamond, with arrows indicating transitions. Example 15 shows a "growl" symbol. Example 16 shows a dead stroke symbol. Example 17 shows three mallet symbols: a circle, a black and white circle, and a diamond.

(18) Molto Sul Ponticello, Sul Ponticello, Ordinario, and Sul Tasto. Used with arrows when a gradual transition from one to another is required.

(13) STRINGS: The symbol on the left means normal finger pressure on the fingerboard. The second symbol (black and white circle) means "half-harmonic": finger pressure between normal and harmonic pressure. The third symbol (diamond) means the regular "harmonic" pressure. Arrows indicate a gradual transition from one sound quality to another.

(14) WINDS: The symbol on the left means normal tone production. The second symbol (black and white circle) calls for a breathy, indistinct timbre, but still with fully identifiable pitch. The last symbol (diamond shape) calls for a very breathy sound, with almost no identifiable pitch (or having pitch as timbral modification). Arrows indicate a gradual transition from one sound quality to another.

(15) CLARINET: "Growl": literally, make a growling sound in the throat while playing the specified note to achieve a distorted and noisy tone quality.

(16) PERCUSSION: Dead strokes.

(17) XYLOPHONE MALLETS: (from left to right) soft, medium, hard

Anomia (mild)

Bruno Ruviano, 2007

♩ = 60

Piccolo
♩ = 40
pp *f* *f* *f*
5:4 3 5 6
♩ = 75
f
p *mf*
3 5:4

Bass Clarinet in B \flat
pp *f*
5:4
f *mp sub.* *mf* *sfp* *mp*
3 3:2 7:4
vib. 3

Violin
s.t. 5:4 5:4
pp *f*
pizz. *f* *mf*
3 3
arco *pp* *mp* *mf*
affrettando (Finish the gesture earlier than how is written)
pizz. 3

Violoncello
s.t. 5 5:4
p *f*
pizz. *f* *mf*
pizz. *mf* *pp*
wide vibrato (ca. M2)
pizz. (*)

Xylophone
f
pp *mp*
3

Piano
mp *mf* *f* *f*
quasi *f*
3
Ped. 3
mf
poco Ped.

(*) Pluck the same two strings as the left hand continues to modulate the pitches with the wide vibrato.

6 bisbigliando (timbral trill)

accel.

Picc. *mf* *f* 7:4 7:4 6:4 5:4 7:4 7:4 5

B. Cl. *p* 3 *mf* 5:4 *mf* *molto* *pp* 3 *mf* 5:4 *poco vibrato*

Vln. *f* 5:4 *mf* 6 *molto* *f* *mf* *pizz.* *mf secco*

Vc. *f* *ff* 5 *mf* *f* *meno* *f* *mf* *col legno batt.* *pizz.* *mf secco*

Xyl. *p* 7:4 *mf* 7:4 5:4 *quasi f* *pp* 7:4 *mp* *mf*

Pno. *quasi f* 9:8 *mf* *mp* 12:8 *f bright* *Ped. ad lib. (poco)* 6 5 6 6

10 $\text{♩} = 130$ $\text{♩} = 92$

Picc. f f *molto*

B. Cl. ff sfz sfp *poco vibrato* p mp *molto vib.* sfp

Vln. mp *molto* f f *arco jeté* pp *arco ord.* *poco* mf p $sub.$ f

Vc. mp *molto* f f mp *molto* f p 3 5 *pizz.* mp mf mp *legno batt.*

Xyl. p *quasi f* p *quasi f* *molto* mp *molto*

Pno. f mf f *senza Ped.* pp mf p mp

(♩ = ♩)

♩ = 160 **rall.** ♩ = 120

15

Picc. 

B. Cl. 

Vln. 

Vc. 

Xyl. 

Pno. 

Ped. _____

22 **ca. 3"** $\text{♩} = 92$ **ca. 4"** $\text{♩} = 92$

Picc. *f* *f* *mf* *f*

Voice (approx. pitch) *f* *f*

B. Cl. *f* *mf* *f* *mf* *f*

Vln. arco *f* *sfp* *mf* *mp* *f* (pizz.)

Vc. *f* *mp* *f*

Xyl. *f*

Pno. *ff* *f* *poco accel.* *f* *poco Ped.*

growl + vibrato

col legno batt.

arco ord.

3 *5* *5:4* *6:4* *3* *3* *3* *3* *5:4*

29 $\text{♩} = 75$ poco accel. ca. 7" $\text{♩} = 92$ rall. $\text{♩} = 50$ rall. $\text{♩} = 30$ accel. $\text{♩} = 50$

Picc. *mp* 3 *p*

B. Cl. smorzato *mp* 3 5 poco vibrato *pp*

Vln. arco *jeté* *mf* senza sord. *pp* *jeté* 9 *mf* (wide vibrato on lower note) *ppp* poco affrettando *tr* 3 sord. *ppp*

Vc. pizz. *mf* arco (slow gliss) *mf* *jeté* 9 *mf* (wide vibrato on upper note) *p* s.t. *pppp*

cello strings *p* 3 5

Xyl. *mp* 3 5 *ppp* 3

Pno. *mp* *pp* 5 3 *p* rall. *p* (in loco) *mp* ten. 5:3 *mp* ten. 5:3 *ppp*

poco Ped. * Ped. senza Ped. Ped.

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accel. ♩ = 130

8 ♩ = 92

Picc. *f* 7:4 7:4 6:4 5:4 7:4 7:4 5 *f* *f* *molto*

Ob. *mf* *mp* *mf f* *sfz* *mp* *f* *molto*

Cl. *poco vibrato*

B. Cl. *mf* *molto* *pp* 3 *mf* *5:4* Clarinet Bb *poco vibrato*

Bsn. *ff* *sfz* *sfz sfz* *p*

Hn. *mp* *senza sord.* *sfz* *mp*

C Tpt. *mp* *senza sord.* *mf f* *sfz* *mp* *f*

Tbn. *mp* *senza sord.* *mf* *mp* *mf f*

Xyl. *pp* 7:4 *p* *mf* *mp* *mf f* *p* *quasi f* *molto*

Pno. *f* *bright* 6 6 5 6 6 *f* *f* *mf* *f* *senza sord.*

Vln. 1 *f* *mf* *mf secco* *mp* *mf f* *f* *arco jeté* *pp* *poco* *mf* *p sub.* *f*

Vln. 2 *mf secco* *mp* *mf f* *f* *arco jeté* *mp* *f* *pizz.* 3

Vla. *pizz.* *f* *arco jeté* *mp* *f* *pizz.* 3

Vc. *col legno batt.* *f* *meno* *f* *mf* *mf secco* *mp* *mf f* *f* *arco m.s.p.* *mp* *molto* *f* *s.t.* *p* *pizz.* 3

Cb. *mf* *mp* *mf f* *f* *arco m.s.p.* *mp* *molto* *f* *pizz.* 3

14

$\text{♩} = 160$ *rall.* $\text{♩} = 120$

ca. 3''

Picc.

Ob.

Cl. *molto vib.*

Bsn. *mp* *p* *3* *sfp* *pp* *3* *molto* *mp* *7:8* *3*

Hn.

C Tpt.

Tbn. *pp* *molto* *mp* *5:4* *mp <>*

Xyl. *mp* *molto* *f* *7:4* *3* *sfp* *p* *mp* *3* *mf* *f* *5:4* *mf*

Pno. *pp* *mf* *p* *mp* *f* *staccatissimo 7:4* *p* *7:4* *mf* *p sub.* *quasi f* *p* *ff*

Vln. 1 *pizz.* *mf* *7:4* *arco* *7:8* *s.p.* *ord.* *f* *mf* *5:4* *3* *(on the string)* *f*

Vln. 2 *(pizz.)* *mf* *5* *arco* *7:8* *s.p.* *ord.* *quasi f* *p*

Vla. *(pizz.)* *mp* *3* *5* *legno batt.* *3* *mp*

Vc. *pizz.* *mp* *3* *5* *legno batt.* *3* *mp* *arco* *ff* *tr. (e)* *sfp* *ff* *pp* *s.p.* *mf* *3*

Cb. *(pizz.)* *mp* *3* *legno batt.* *3* *mp* *pizz.* *3* *(mf)*

23 $\text{♩} = 92$ $\text{♩} = 75$ poco accel. ca. 4" $\text{♩} = 92$ $\text{♩} = 75$ poco accel.

Picc. *f* Voice (approx. pitch) *f* *mf* *mp* 3

Ob. growl + vibrato *f* *mp* 3 smorzato

B. Cl. *f* *mp* sub. *mf* *f* *mf* *f* *pp* *ppp* *mp* 3

Bsn. *f* *mf* *pp* *ppp* *f* *ppp*

Hn. *f* 3 *pp* *ppp* *f* staccatissimo 5 *p* 3 3 5

C Tpt. *f* 3 *pp* *ppp* *f* staccatissimo 5 *p* 3 5 5

Tbn. *pp* *ppp* *f* staccatissimo 5

Xyl. *f* 3 5:4 *mp* 3 5

Pno. *ff* *f* *mp* 3 5

Vln. 1 *f* *poco accel.* *sfp* *mf* *mp* *f* *arco jeté* *mf* (*)

Vln. 2 *f* *sfp* *mf* *mp* *f* *arco jeté* *mf* (*)

Vla. *f* *col legno batt.* *mp* *arco ord.* *mp* *pp* *f* *pizz.* *mf*

Vc. *f* *col legno batt.* *poco accel.* *mp* *arco ord.* *mp* *pp* *f* *pizz.* *mf*

Cb. *f* *mp* *pp* *f* *mf*

ca. 7" poco vibr. $\text{♩} = 92$ rall. $\text{♩} = 50$ $\text{♩} = 30$ accel. $\text{♩} = 50$

Fl. *ppp* *mp* *p* *pp*

Ob.

Cl. *ppp* *pp* *pp* *pp*

Bsn. *ppp* *mp* *p* *p senza dim.* *pp*

Hn. *ppp* *p senza dim.*

C Tpt. *ppp* *pp* *sordina*

Tbn. *ppp* *p senza dim.*

Xyl. *ppp*

Pno. *ppp una corda* *p* *mp* *(in loco)*

Vln. 1 *pp* *pp* *s.p. sord.* *pp* *s.t.* *pp* *mp*

Vln. 2 *pp* *pp* *s.p. sord.* *pp* *s.t.* *pp* *mp*

Vla. *pp* *pp* *s.p. sord.* *pp* *s.t.* *pp* *mp*

Vc. *arco (very slow gliss)* *pp* *pp* *pp* *s.t.* *pp* *mp* *pppp*

Cb. *arco IV* *pp* *pp* *pp* *s.t.* *pp* *mp* *pp* *ord.*

Anomia (severe)

Bruno Ruviano, 2007

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in C

Trombone

Violin 2

Viola

Contrabass

$\text{♩} = 75$ $\text{♩} = 60$ $\text{♩} = 130$ $\text{♩} = 92$

mf mp mf p sub. mf sfz

p mp mf f

f sfz sfp

f p

sord. pp mf

sord. mp pp mf

sord. f p

sord. pp mf senza sord. p mp mf f

pizz. f secco mp mf f

pizz. f arco jeté mp f mp mf mp

m.s.p. ord. mp f mp mp

9

♩ = 160 *rall.* ♩ = 120 ♩ = 92 ♩ = 75

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vln. 2

Vla.

Cb.

pp, *f*, *mf*, *p*, *mp*, *quasi f*, *sfp*, *col legno batt.*, *mp*, *mf*, *(mf)*

senza sord., *sord.*, *arco s.p.*, *ord.*, *col legno batt.*

7:8^b, 5:4, 3, 5, 3, 5:4^b

19

♩ = 92 ♩ = 75 poco accel. ca. 7" ♩ = 92 rall. ♩ = 50 rall. ♩ = 30 accel. ♩ = 50

Fl. *ppp* *mp* *p* *pp*

Ob. *f* *mp* *pp*

Cl. *ppp* *pp* *pp* *pp*

Bsn. *pp* *ppp* *f* *ppp* *p* *pp* *p senza dim.* *pp*

Hn. *pp* *ppp* *f* *p* *ppp* *sordina* *(sord.)* *p senza dim.*

C Tpt. *pp* *ppp* *f* *p* *ppp* *sordina* *(sord.)* *pp*

Tbn. *pp* *ppp* *f* *ppp* *sordina* *(sord.)* *p senza dim.*

Vln. 2 *pizz.* *p* *pp* *f* *arco jeté* *mf* *m.s.t. con sord.* *pp* *s.t.* *ppp*

Vla. *arco ord.* *mp* *pp* *f* *pizz.* *mf* *arco s.t. con sord.* *pp* *mp*

Cb. *pizz.* *pp* *pp* *pp* *arco s.t. con sord.* *pp* *mp* *pizz.* *pp*