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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 Ruviaro

Anomia

(2007)

for six or fourteen players

http://ccrma.stanford.edu/~ruviaro

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)	
Intermission	or	*Intermission*	or	*Intermission*	or	Piece Y	...etc.
Piece Y		Piece Y		Piece Y		Anomia (mild)	
Anomia (mild)		Anomia (mild)		Piece Z		Piece Z	
Piece Z		Piece Z		Anomia (mild)			

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

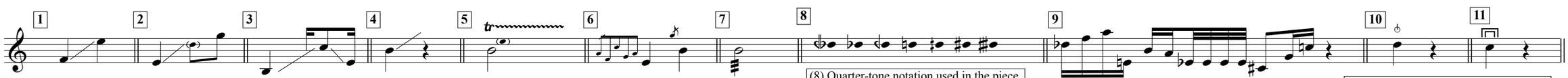
Sextet version: *Anomia (mild)*	**Chamber Orchestra version (all three movements)**
Piccolo Bass Clarinet Violin Violoncello Xylophone Piano	Flute (& Piccolo) Oboe Clarinet in Bb (& Bass Clarinet) Bassoon Horn in F Trumpet in C Trombone Xylophone Piano Violin 1 Violin 2 Viola Violoncello Contrabass

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



(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.

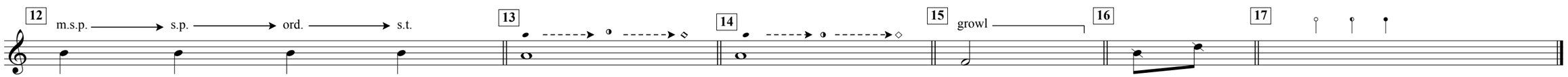
(7) WINDS: Flutter tongue.
STRINGS & PERCUSSION: Rapid, unmeasured repetition of the same note (tremolo).

(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.



(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 Ruviaro, 2007

Piccolo

Bass Clarinet in B♭

Violin

Violoncello

Xylophone

Piano

♩ = 40 ♩ = 75 ♩ = 60

affrettando

(Finish the gesture earlier than how is written)

s.t. pizz. arco vib. wide vibrato (ca. M2)

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

mp sub. quasi poco

6

bisbigliando (timbral trill)

Picc.

B. Cl.

Vln.

Vc.

Xyl.

Pno.

accel.

poco vibrato

(pizz.)

col legno batt.

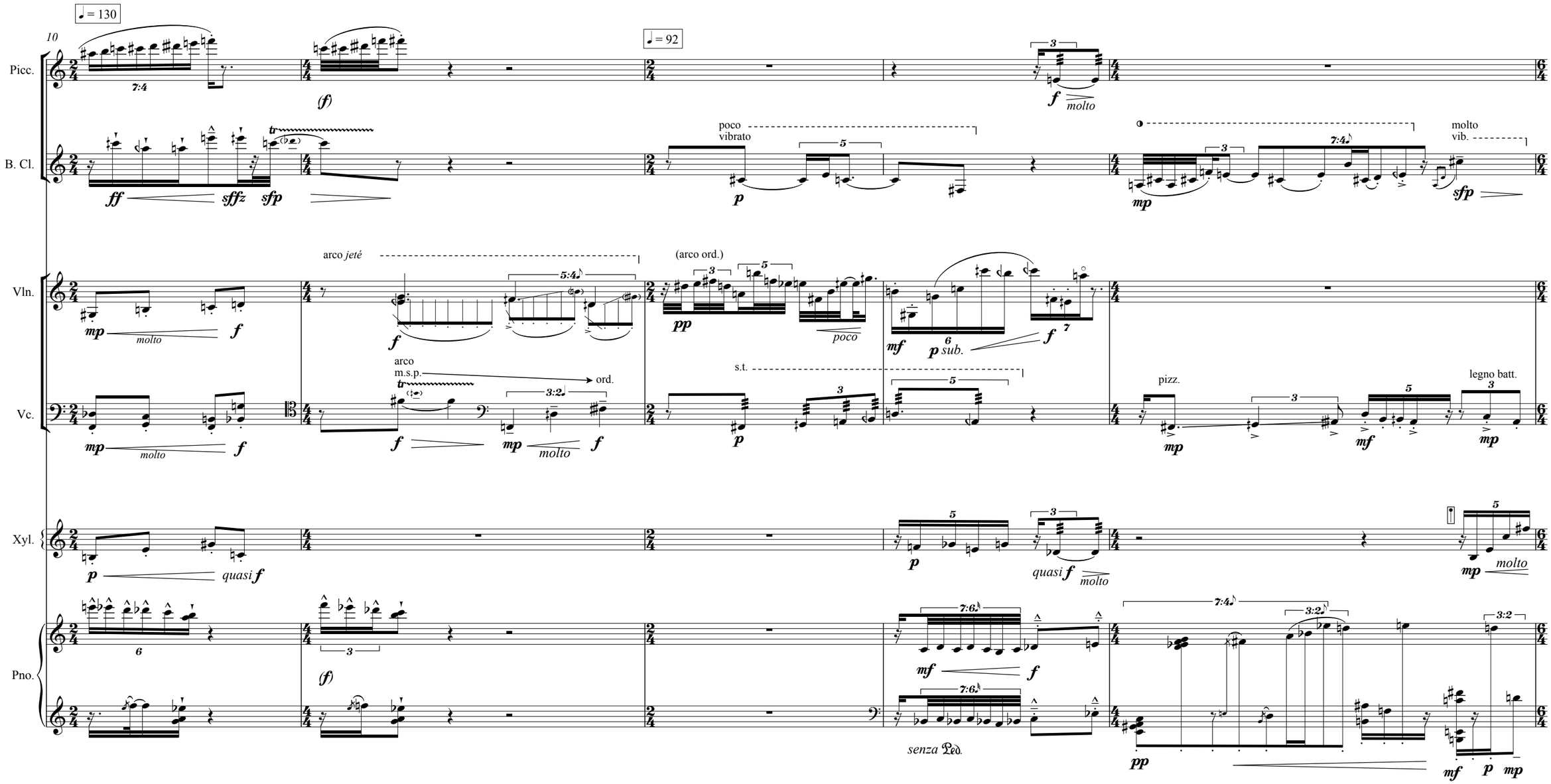
pizz.

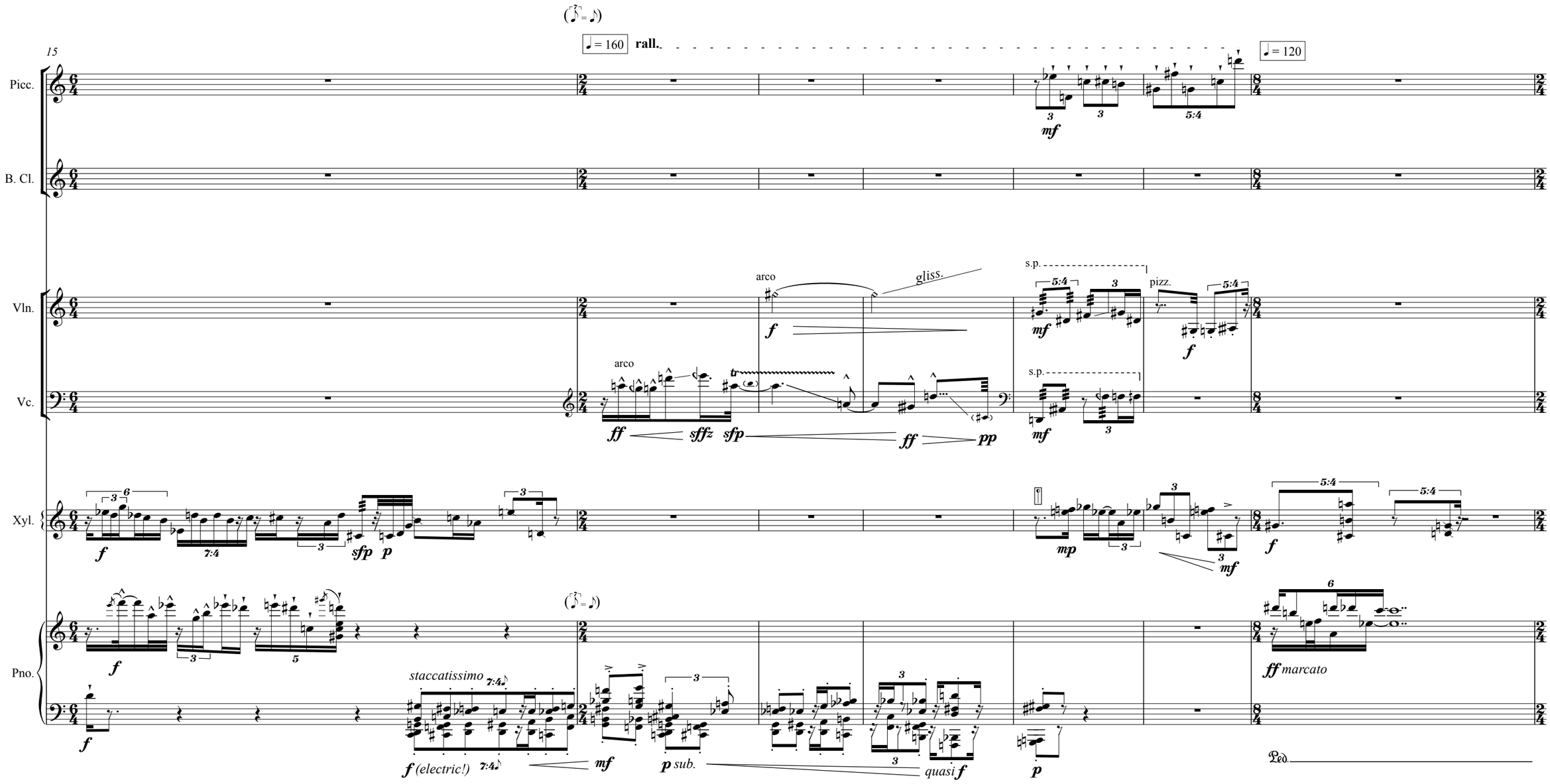
mf secco

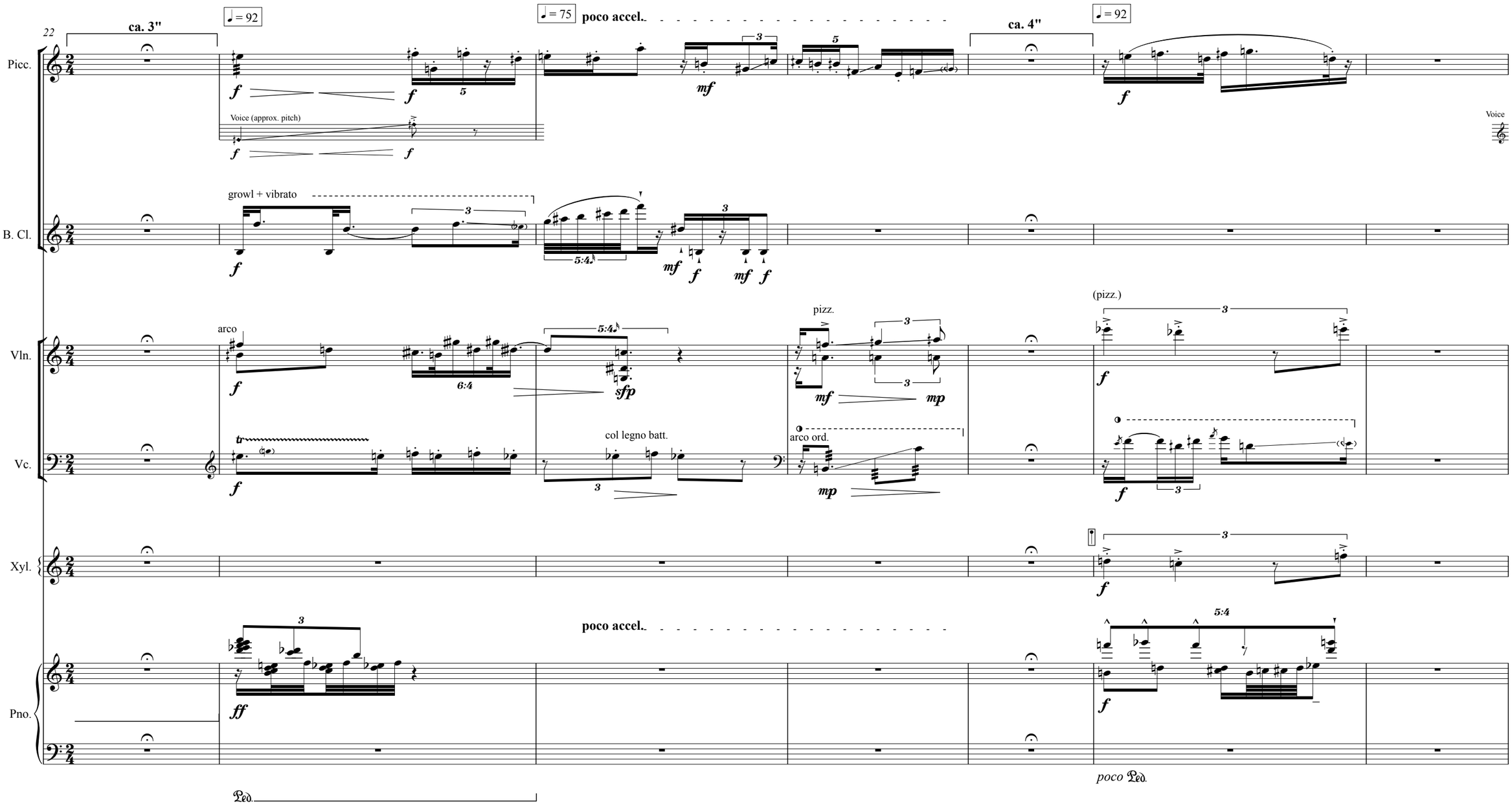
quasi f

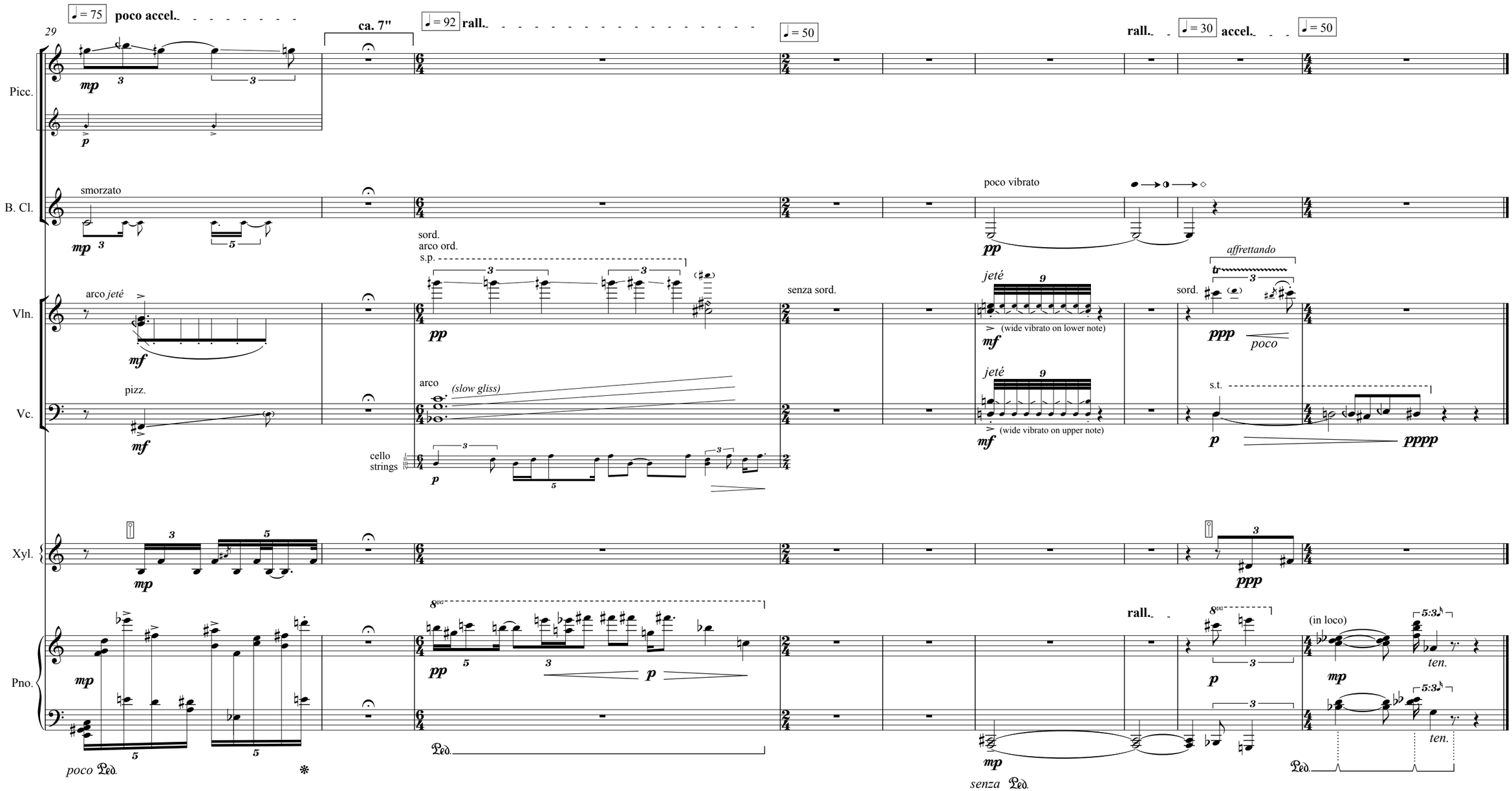
bright

Ped. ad lib. (poco)


♩ = 130
10
Picc.
B. Cl.
Vln.
Vc.
Xyl.
Pno.
♩ = 92
poco vibrato
molto vib.
arco jeté
(arco ord.)
arco m.s.p.
ord.
s.t.
pizz.
legno batt.
molto
poco
sub.
quasi f
senza Ped.


15
♩ = 160
rall.
♩ = 120
Picc.
B. Cl.
Vln.
Vc.
Xyl.
Pno.
arco
gliss.
s.p.
pizz.
staccatissimo
f (electric!)
p sub.
quasi f
ff marcato
Ped.


22
ca. 3"
♩ = 92
♩ = 75
poco accel.
ca. 4"
♩ = 92
Picc.
Voice (approx. pitch)
Voice
B. Cl.
growl + vibrato
Vln.
arco
pizz.
(pizz.)
Vc.
col legno batt.
arco ord.
Xyl.
Pno.
poco accel.
poco Ped.
Ped.


♩= 75 poco accel.
ca. 7"
♩= 92 rall.
♩= 50
rall.
♩= 30 accel.
♩= 50
29
Picc.
B. Cl.
smorzato
poco vibrato
Vln.
arco jeté
sord.
arco ord.
s.p.
senza sord.
jeté
(wide vibrato on lower note)
affrettando
sord.
poco
Vc.
pizz.
arco
(slow gliss)
jeté
(wide vibrato on upper note)
s.t.
cello
strings
Xyl.
Pno.
rall.
(in loco)
ten.
poco Ped.
senza Ped.
Last revision: September 20 2007

Anomia (chronic)

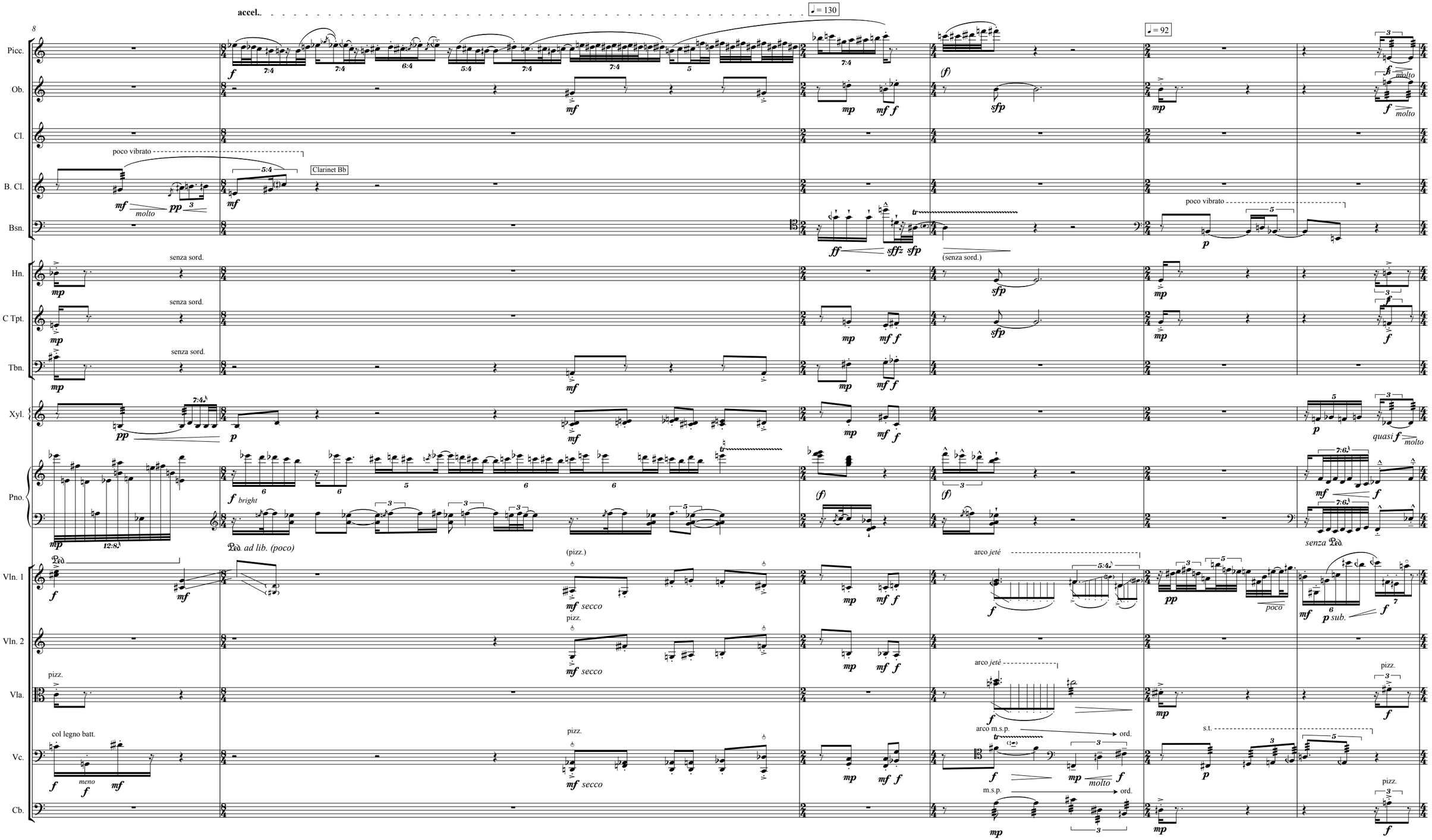
Bruno Ruviaro, 2007

♩ = 40 ♩ = 75 ♩ = 60

bisbigliando (timbral trill)

Piccolo
Oboe
Bass Clarinet
Bass Clarinet in B♭
Bassoon
Horn in F
Trumpet in C
Trombone
Xylophone
Piano
Violin 1
Violin 2
Viola
Violoncello
Contrabass

vib.
sord.
(sord.)
s.t.
pizz.
arco
(sempre pizz.)
(pizz.)
wide vibrato (ca. M2 up/down)
[Pluck the same two strings as the left hand continues to modulate the pitches with the wide vibrato.]
poco Ped.
molto


accel.
♩= 130
♩= 92
Picc.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Xyl.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
poco vibrato
Clarinet Bb
senza sord.
(senza sord.)
bright
Ped. ad lib. (poco)
senza Ped.
(pizz.)
pizz.
secco
arco jeté
arco m.s.p.
ord.
m.s.p.
s.t.
col legno batt.
meno
molto
poco
quasi f
p sub.

14

♩ = 160 **rall.** ♩ = 120 **ca. 3"**

Picc.

Ob.

Cl.

molto vib.

Bass Clarinet

Bsn.

Hn.

C Tpt.

Tbn.

Xyl.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

23

♩ = 92 | ♩ = 75 poco accel. | ca. 4" | ♩ = 92 | ♩ = 75 poco accel.

Picc.
Voice (approx. pitch)
Ob.
growl + vibrato
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Xyl.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Flute
Flute
Voice
smorzato
staccatissimo
col legno batt.
arco ord.
pizz.
arco jeté
poco Ped.

30

ca. 7"

♩ = 92 **rall.** ♩ = 50

poco vibr.

Fl. Ob. Cl. Bsn. Hn. C Tpt. Tbn. Xyl. Pno. Vln. 1 Vln. 2 Vla. Vc. Cb.

Bb Clarinet

(air only)

una corda

Ped.

arco

s.p.

(very slow gliss)

strings

rall. ♩ = 30 **accel.** ♩ = 50

senza dim.

sordina

(in loco)

s.p. sord.

s.t.

arco s.t. sord.

arco IV

ord.

Anomia (severe)

Bruno Ruviaro, 2007

♩ = 75 ♩ = 60 ♩ = 130 ♩ = 92

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trumpet in C

Trombone

Violin 2

Viola

Contrabass

9

♩ = 160 **rall.** ♩ = 120 ♩ = 92 ♩ = 75

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vln. 2

Vla.

Cb.

19

Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Vln. 2
Vla.
Cb.

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

poco vibr.
(air only)
sordina
(sord.)
pizz.
arco *jeté*
arco ord.
m.s.t. con sord.
s.t.
arco s.t. con sord.
arco s.t.

senza dim.