José Mora-Jiménez

Mobile #3

¨Schizo¨

Mobile #3 “Schizo”

for Oboe, Clarinet, Alto Sax, Bass Clarinet, Bassoon

There are two main ideas or concepts behind the compositional process of this piece.

First, is the idea of a mobile sculpture, like the ones made by Alexander Cadler.
I find this concept very inspiring for compositional purposes, as it can be translated into musical terms in many different ways. This is the third piece where I use this concept as point of departure. The second concept used was the one required for this competition: madness. My goal was to relate both concepts in an organic way and to look for correspondences and relationships between both.

In a mobile sculpture all the parts move independently from each other yet forming a whole. In a similar fashion, a person suffering from schizophrenia can hear “uncontrolled voices” inside his head, yet they all come from his own mind.

With this framework in mind, the piece basically portraits someone suffering from this mental disorder. At the beginning of the piece the inner voices are only echoes of the character (in the piece represented by the clarinet). There is a relative harmony and serenity, but slowly the voices start gaining independence and becoming aggressive. Fast figurations represent the voices starting to get out of control and repeated chords represent the growing conflict and the latent danger. The struggle for control continues; however near the end of the piece all the voices break loose, all sanity is gone. However, after this episode, the person regains temporal control and the voices seem to be tamed down, but for how long? The repeated short notes continue, the struggle is not over...

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"schizo"

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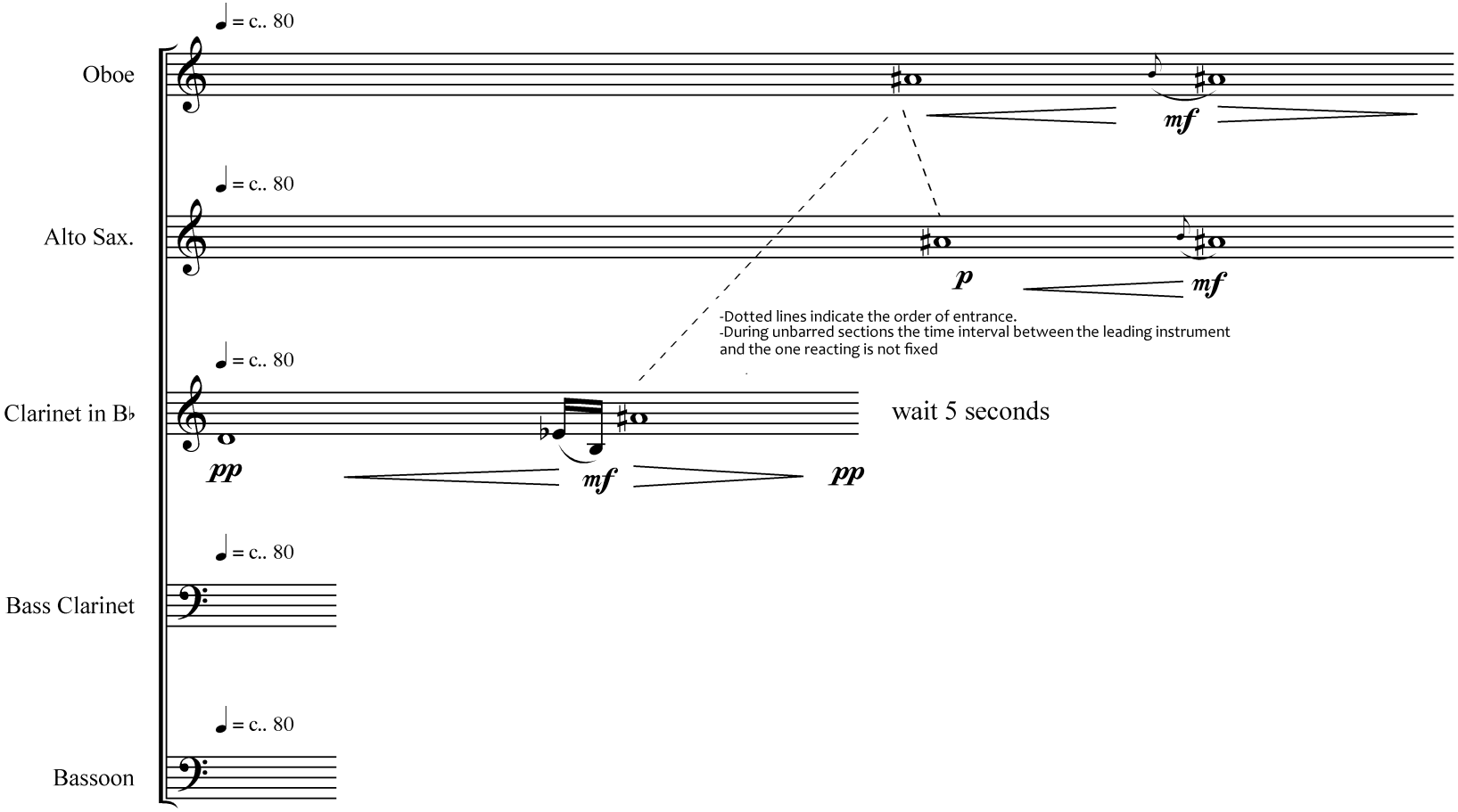
Score in C



Notes:

-Although tempo indications are given, during unbarred sections the player should play with freedom and flexibility: note durations are an approximation.

-Where barlines are given the note values should be followed strictly.

-Special performance indications are given within the score, when they are needed.

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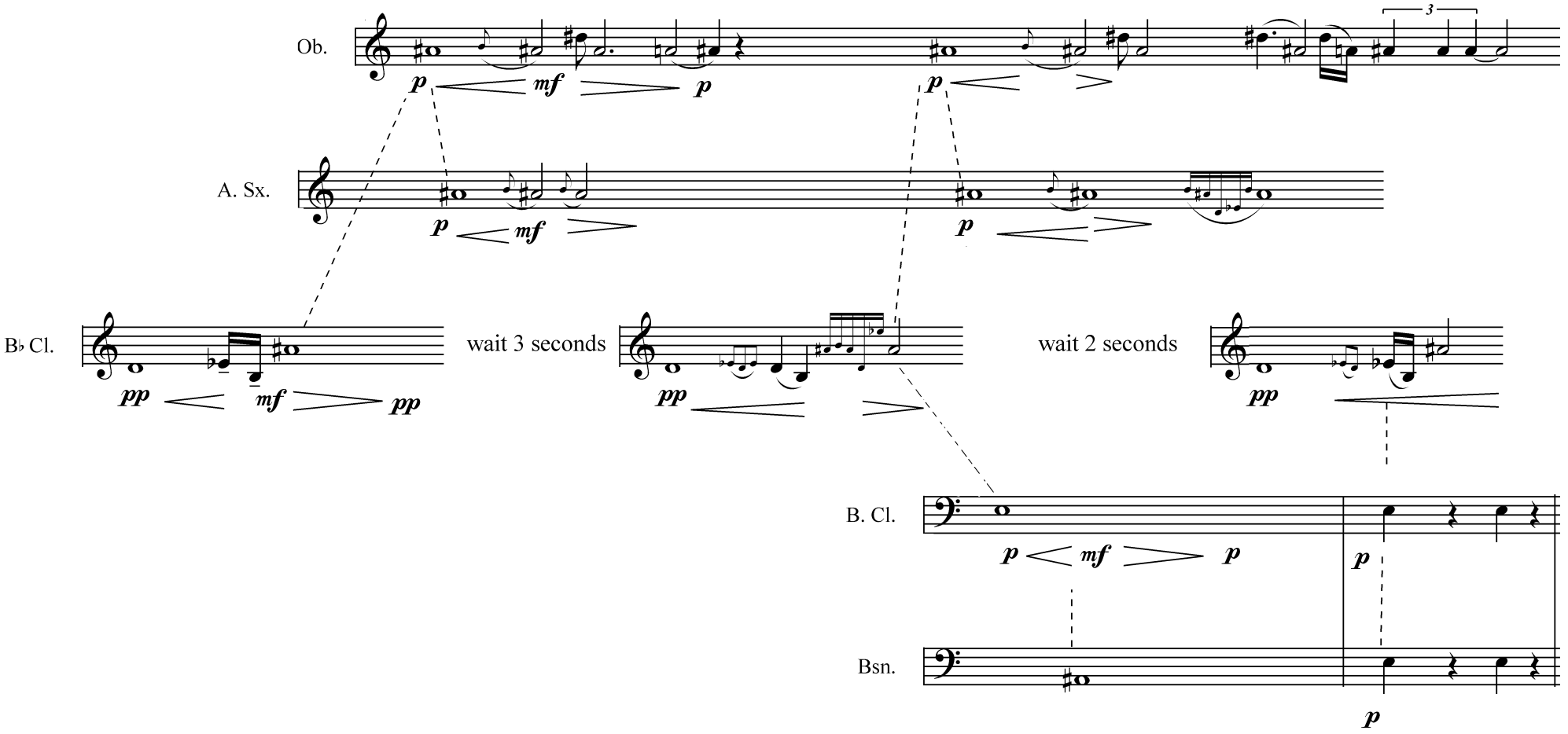
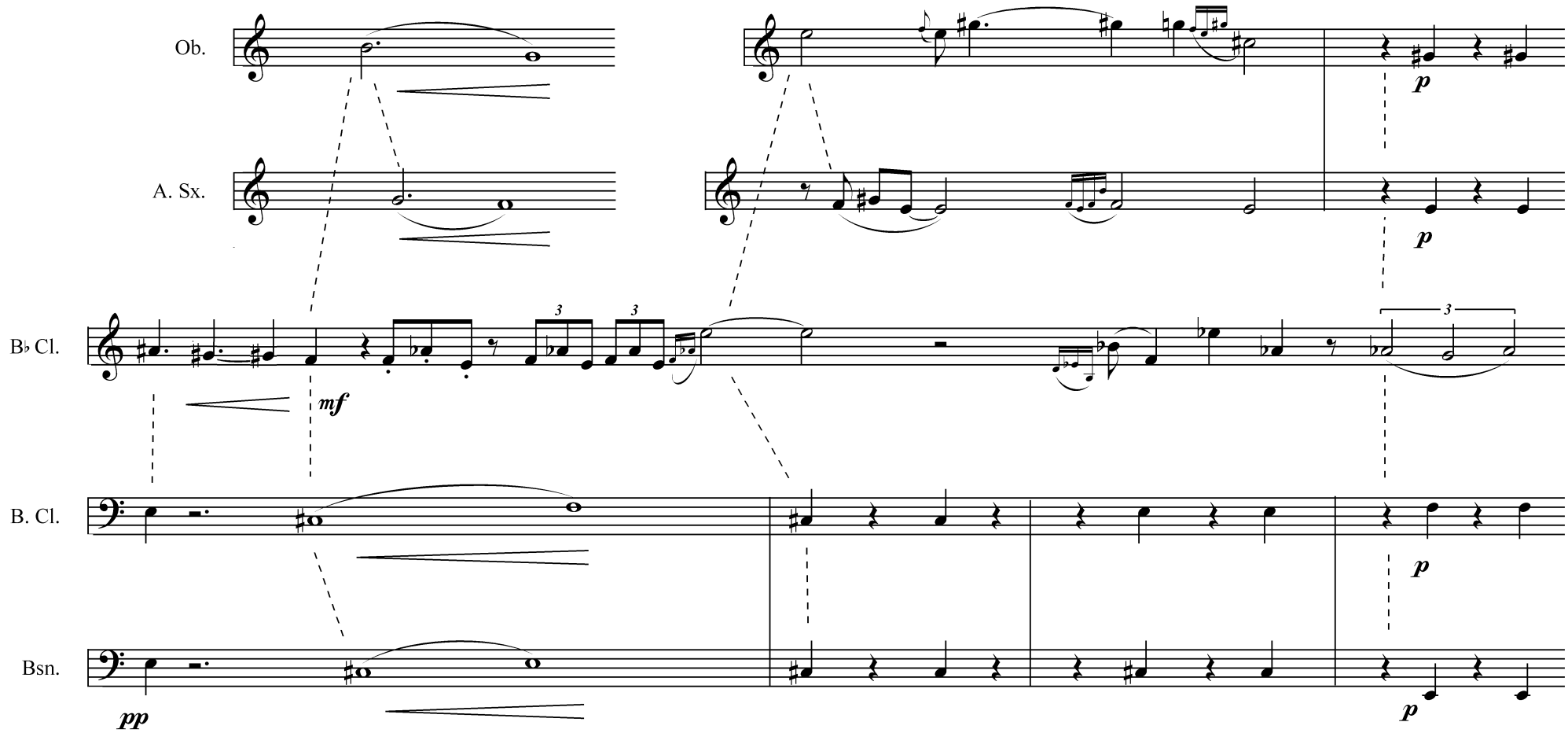
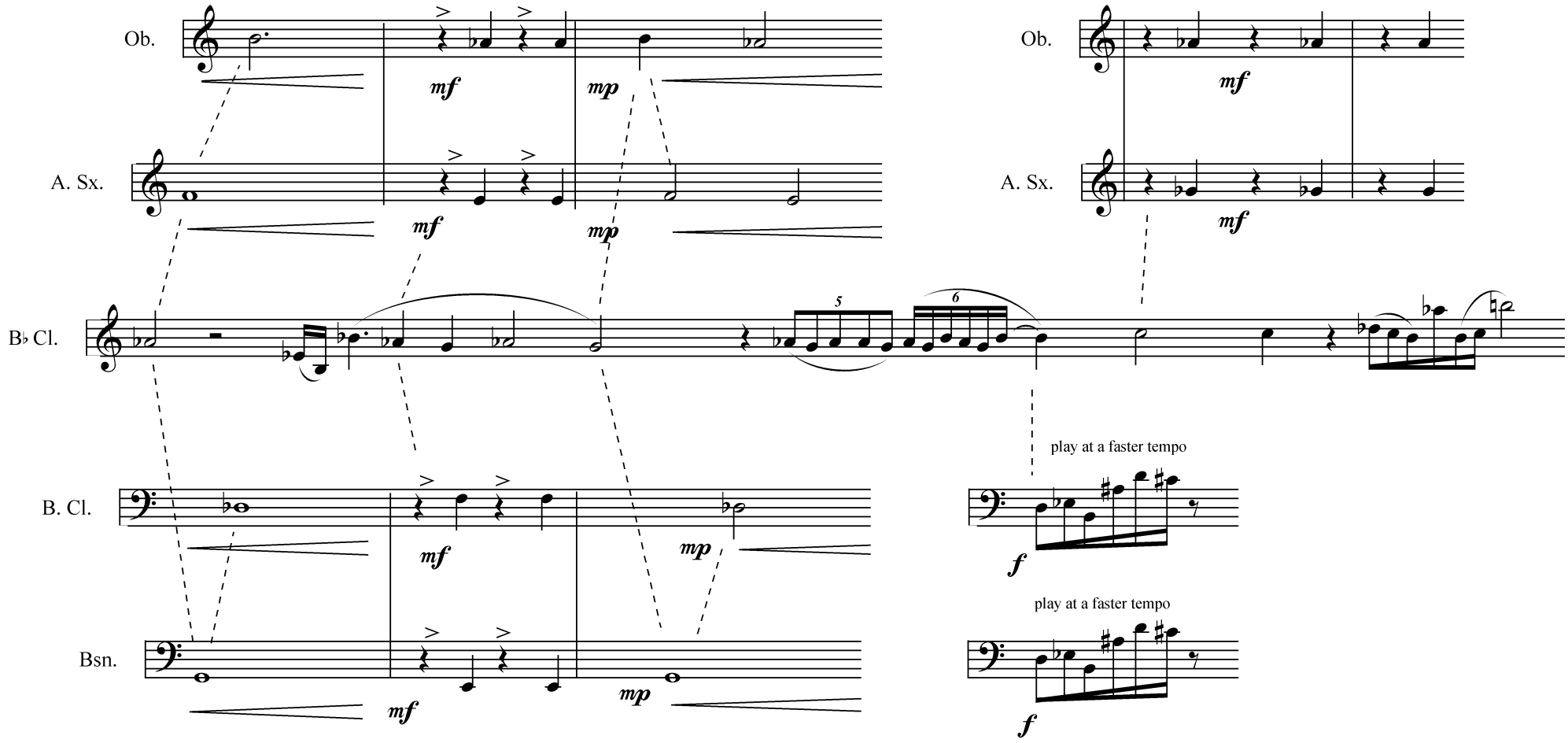
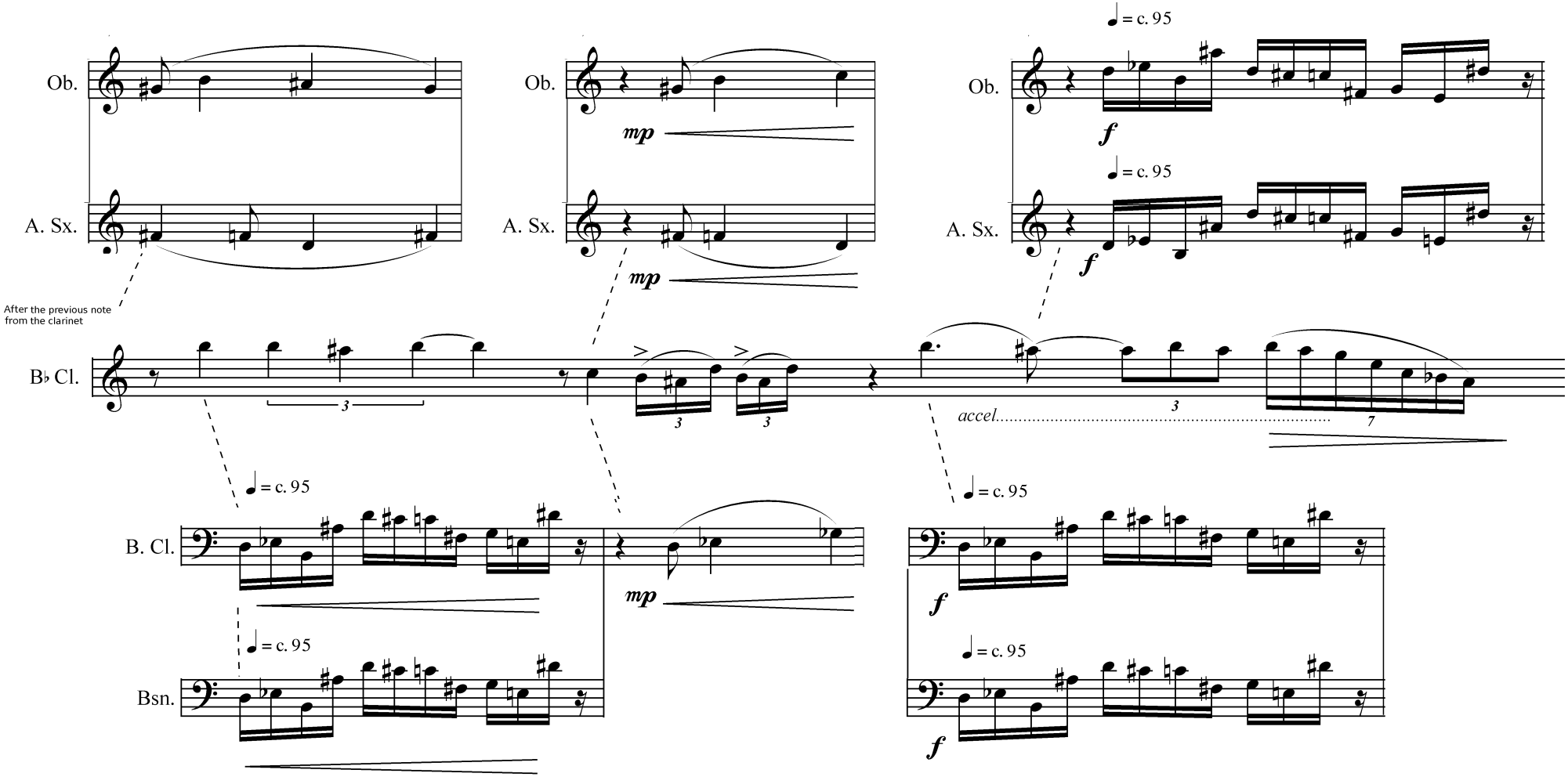


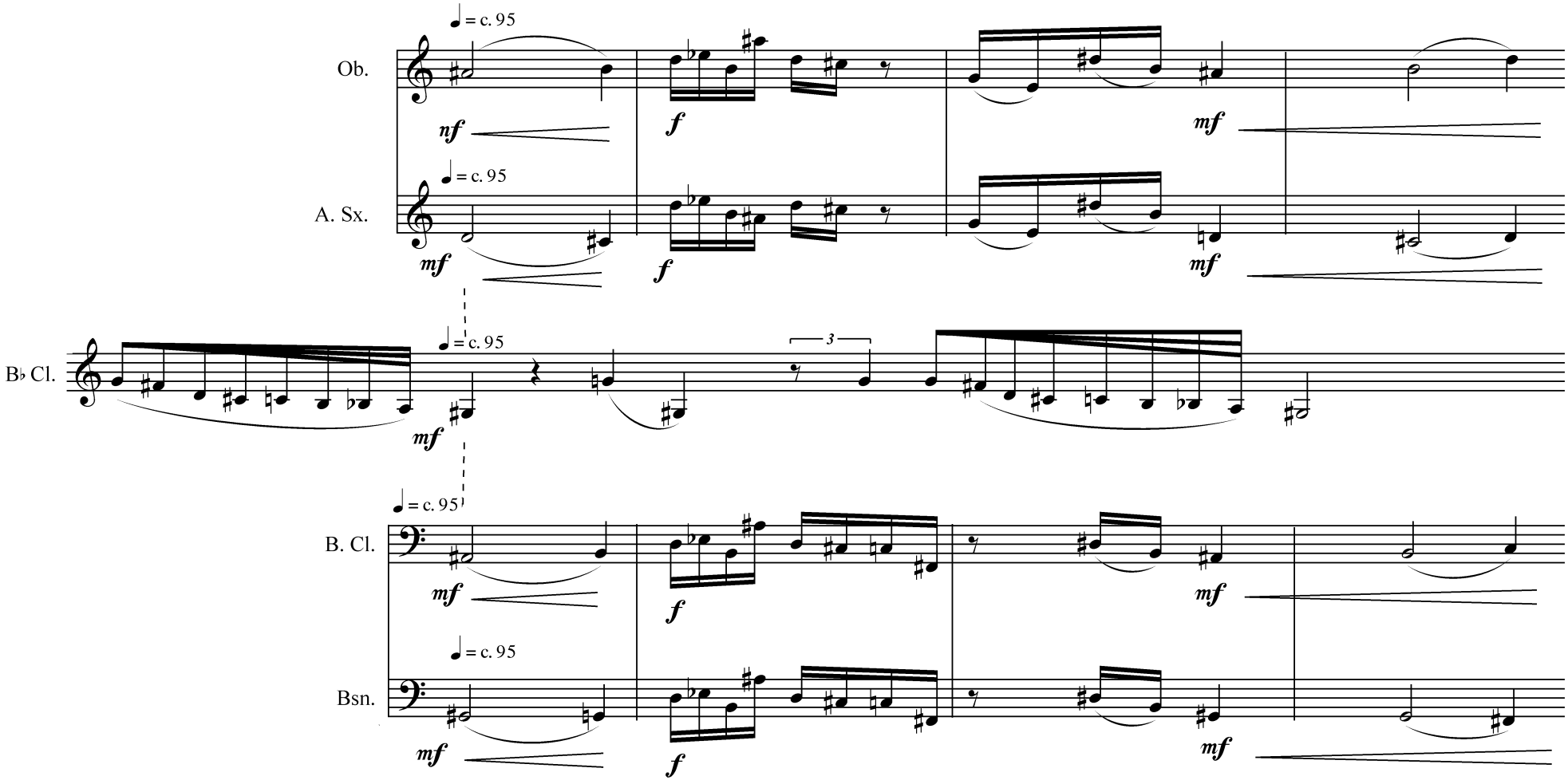
-During barred sections the instruments play in a traditional fashion, following tempo and note value indications.
-The response time is determined by what is written in the first measure of the section.

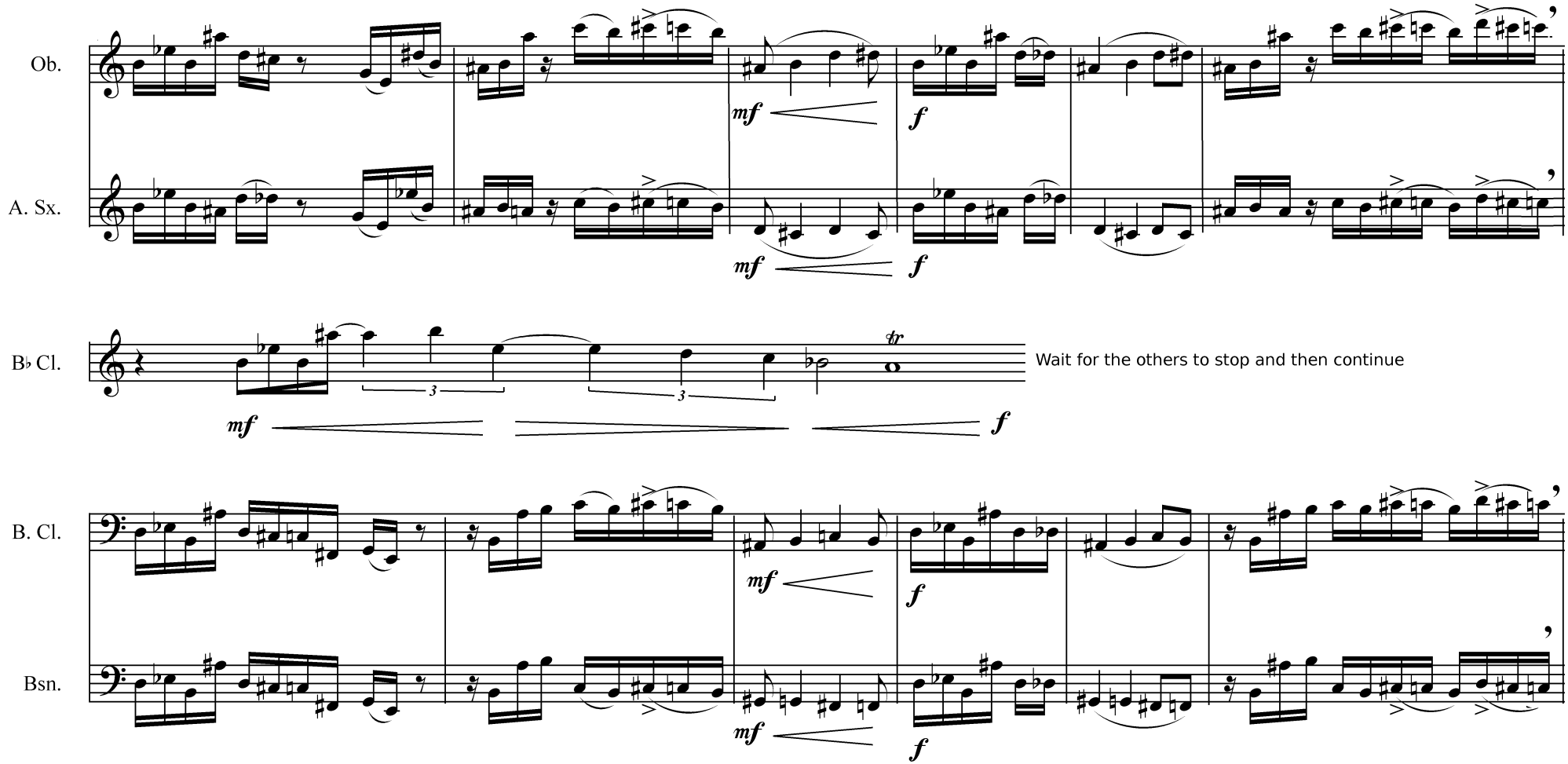
-When barlines appear the instruments play in a traditional fashion, following tempo and note value indications.
-The response time is determined by what is written in the first measure of the section.

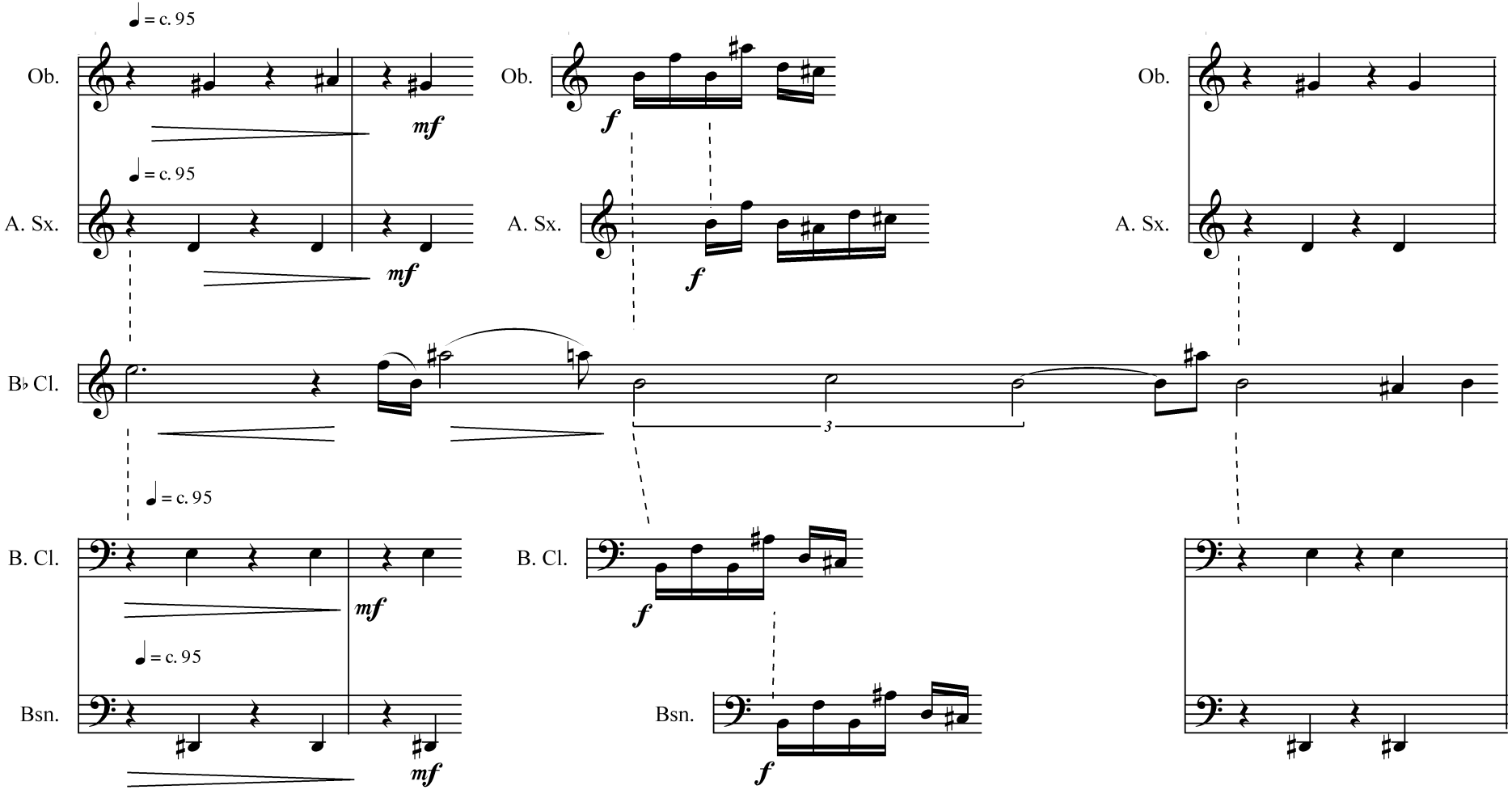


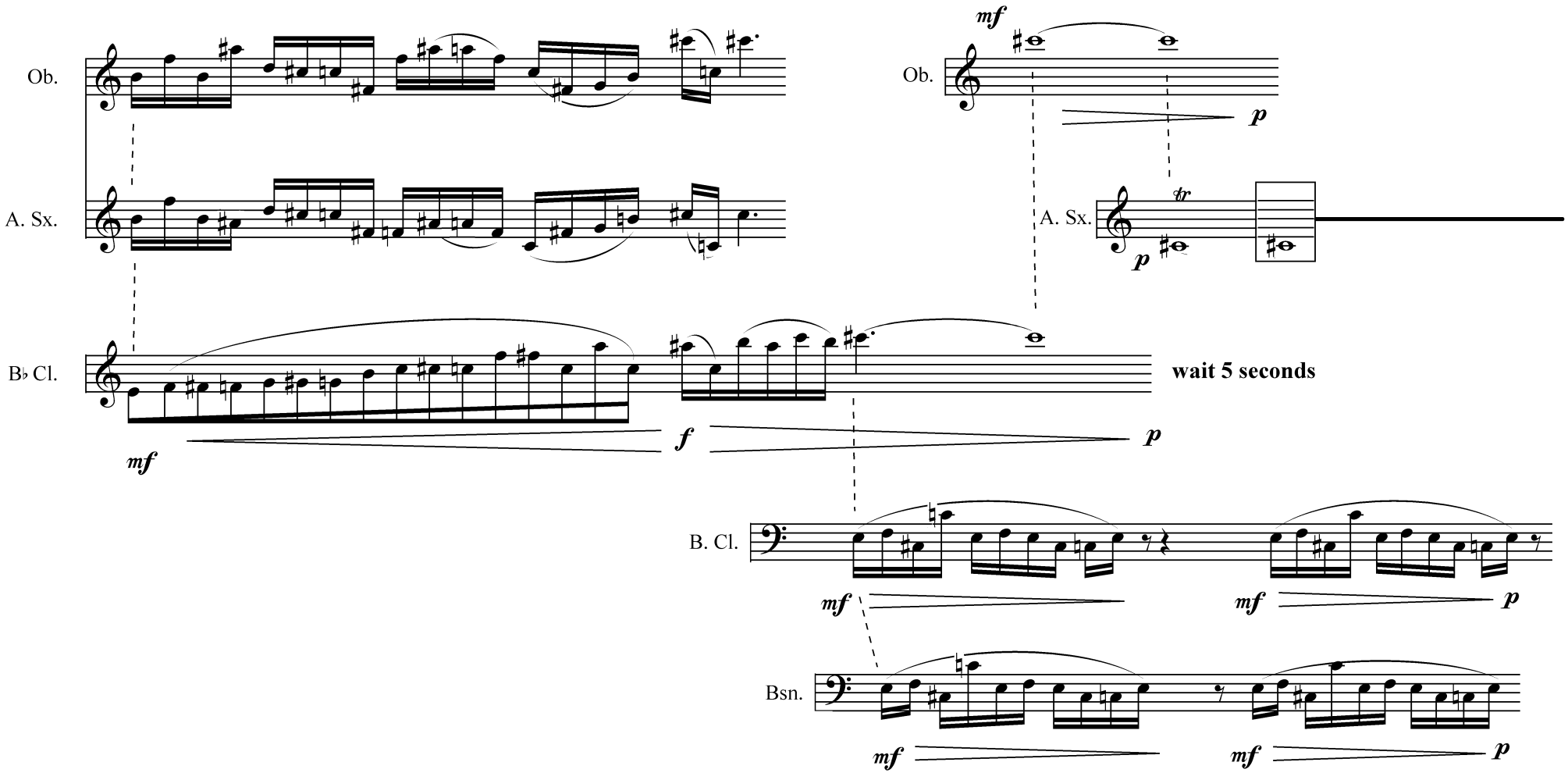

Ob.
A. Sx.
B♭ Cl.
B. Cl.
Bsn.
mf
mp
5
6
play at a faster tempo
f


Ob.
A. Sx.
B♭ Cl.
B. Cl.
Bsn.
After the previous note from the clarinet
♩ = c. 95
mp
f
accel.


Ob.
A. Sx.
B♭ Cl.
B. Cl.
Bsn.
♩ = c. 95
nf
mf
f
3


Ob.
A. Sx.
B♭ Cl.
B. Cl.
Bsn.
mf
f
tr
3
Wait for the others to stop and then continue


♩ = c. 95
Ob.
mf
A. Sx.
mf
B♭ Cl.
B. Cl.
mf
Bsn.
mf
Ob.
f
A. Sx.
f
B. Cl.
f
Bsn.
f
3
Ob.
A. Sx.


Ob.
A. Sx.
B♭ Cl.
mf
f
p
Ob.
mf
p
A. Sx.
tr
p
wait 5 seconds
B. Cl.
mf
mf
p
Bsn.
mf
mf
p

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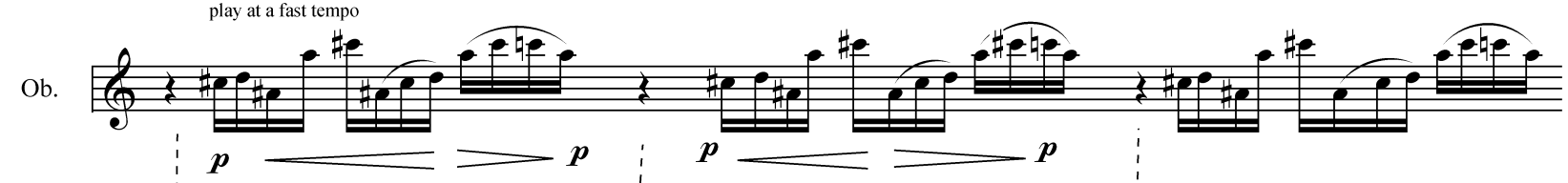
*here oboe and bass clarinet do not need to be synchronized

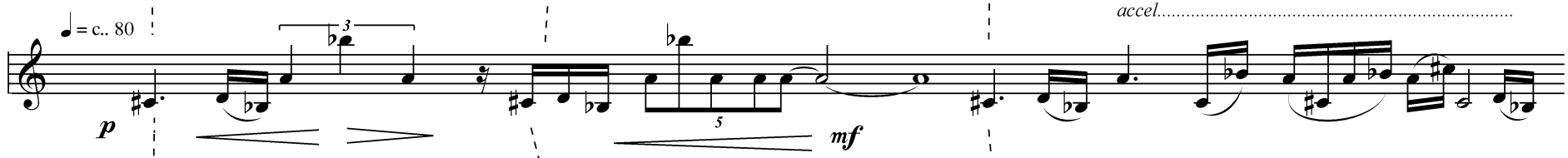
play at a fast tempo

Ob.

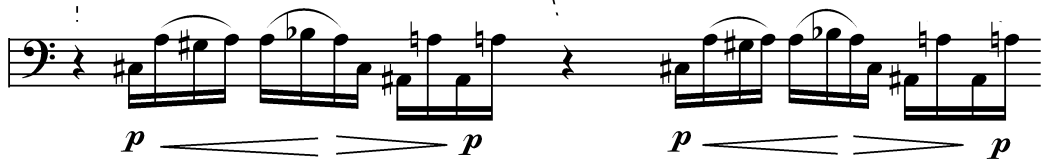


continue holding this note, trying to make the break during breathing as small as possible

B♭ Cl.

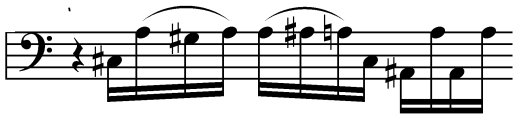


B. Cl.



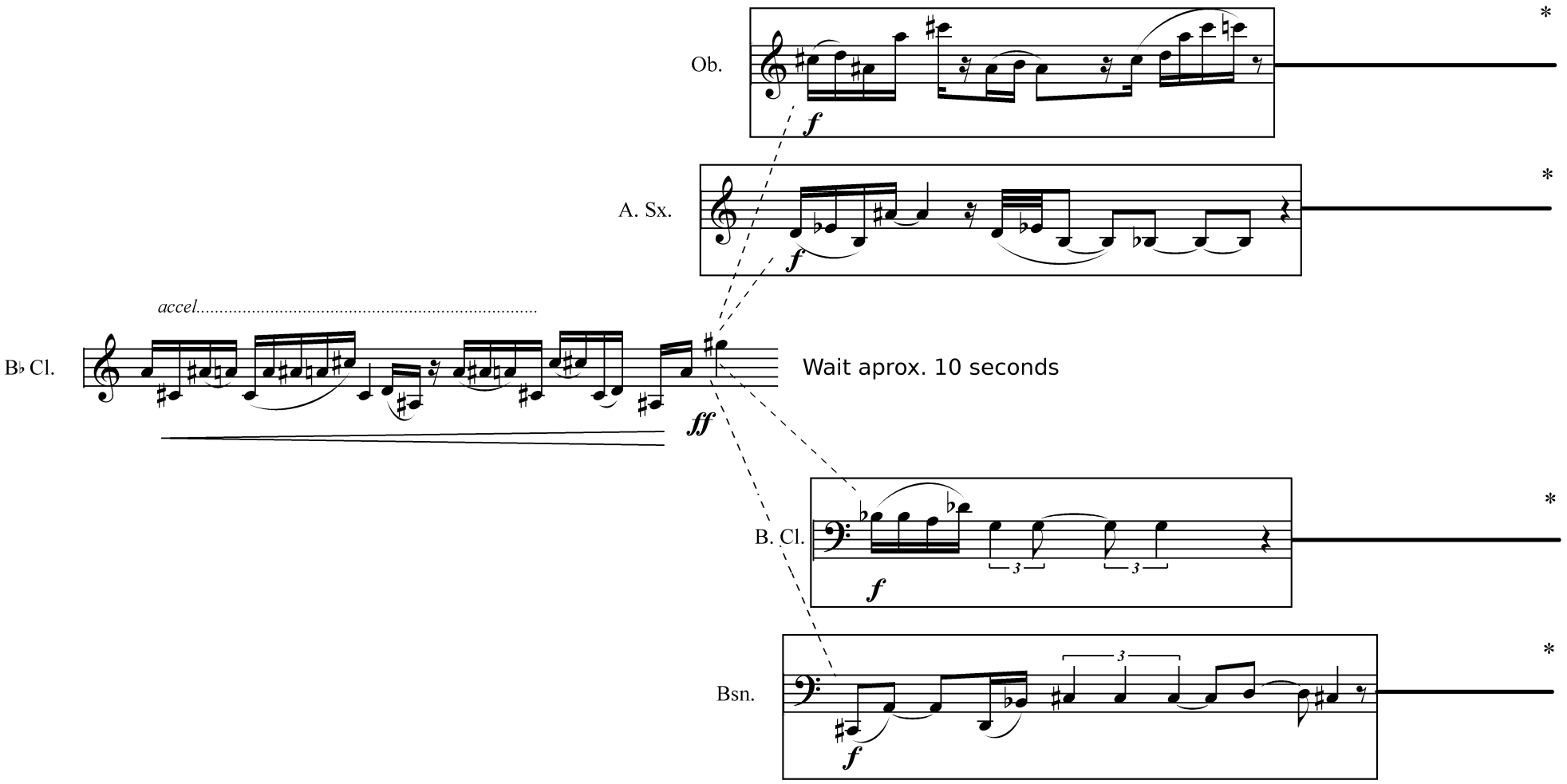
play at a fast tempo

Bsn.



play at a fast tempo

*keep repeating until the next entrance of the clarinet



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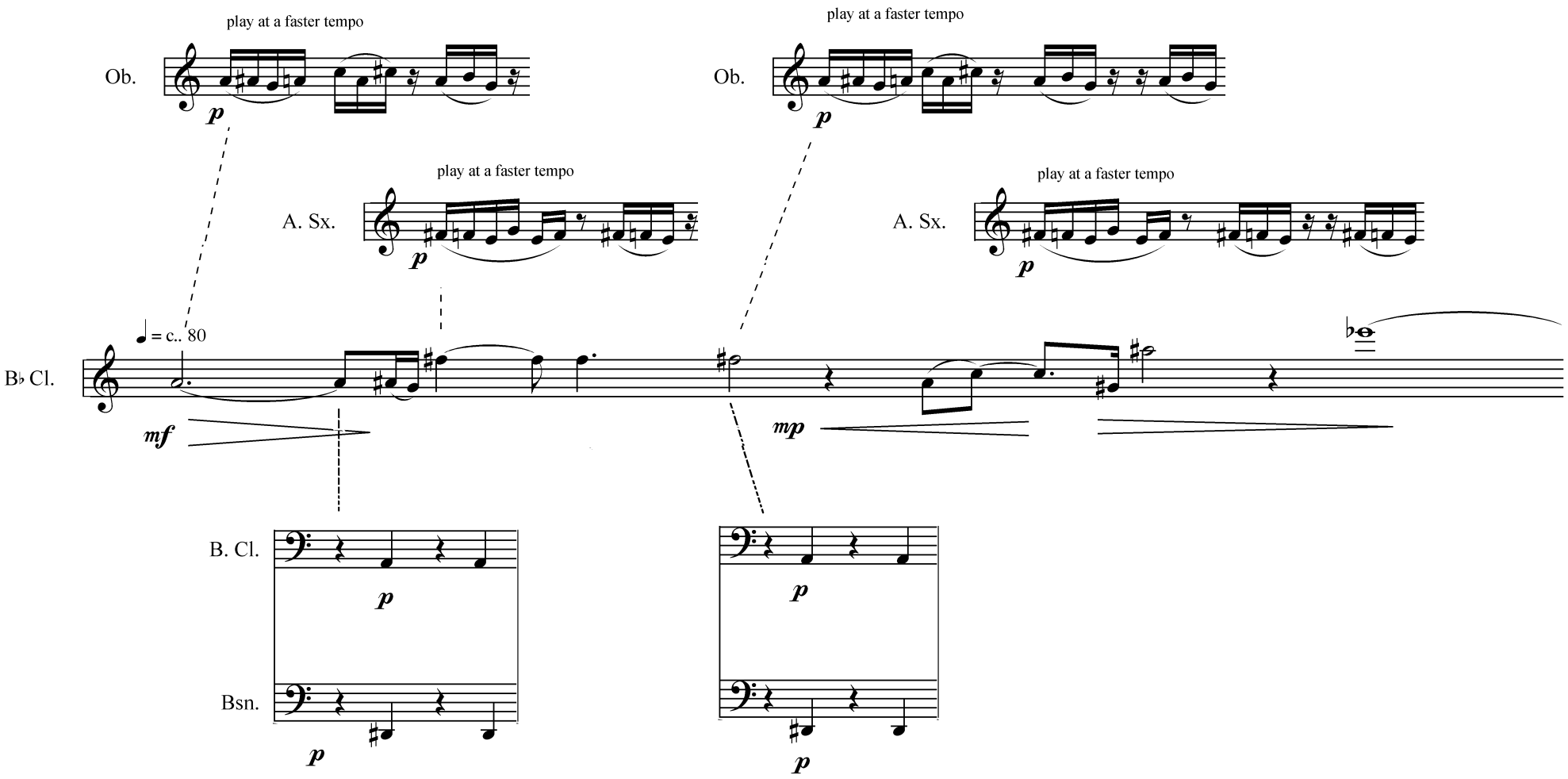

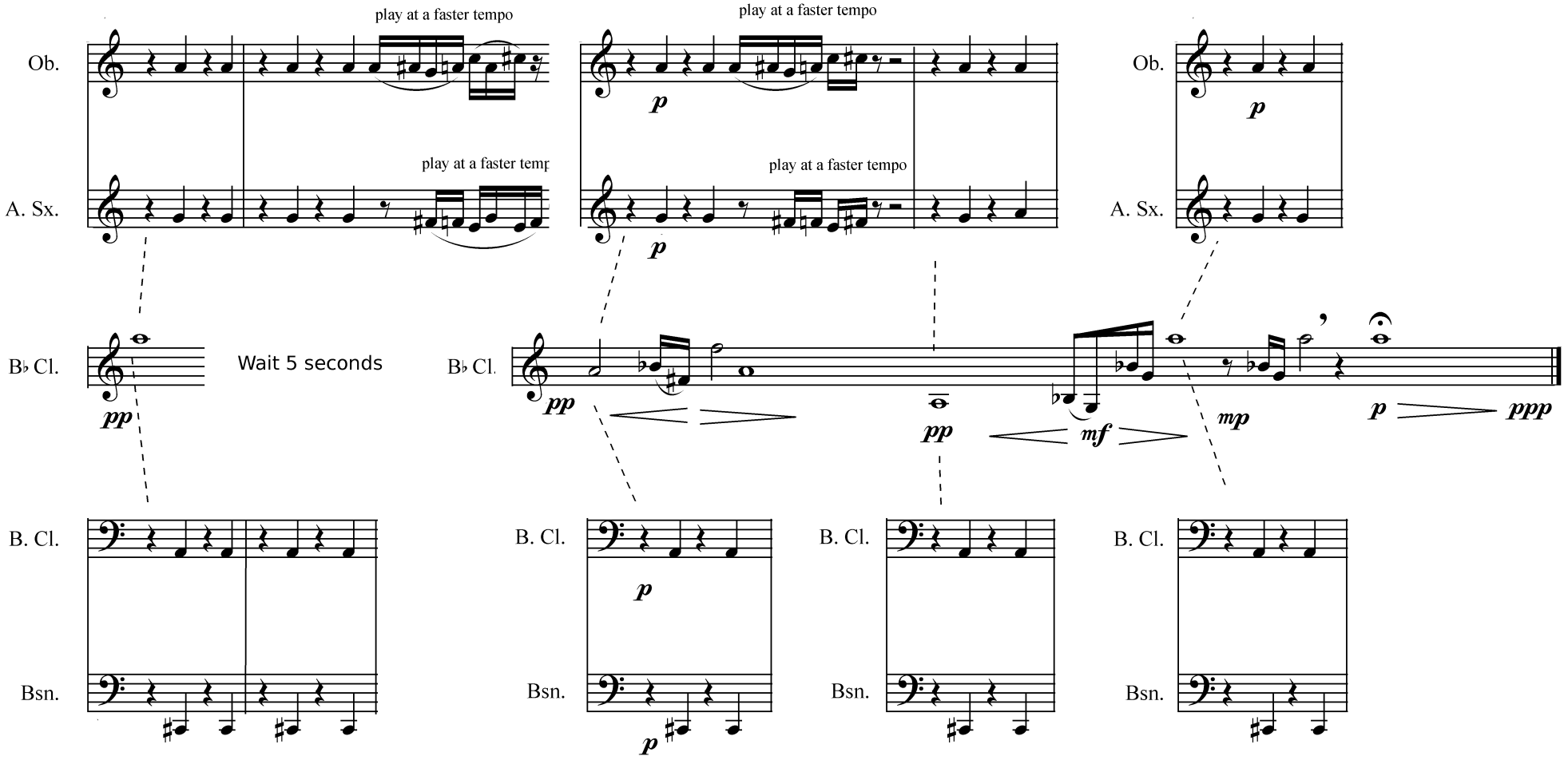
Ob.
A. Sx.
B♭ Cl.
B. Cl.
Bsn.
play at a faster tempo
play at a faster tempo
play at a faster tempo
play at a faster tempo
Wait 5 seconds
pp
p
pp
mf
mp
p
ppp