

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 Calder.

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 portrays 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...

# Mobile #3 "schizo"

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Score in C

♩ = c. 80

Oboe

♩ = c. 80

Alto Sax.

♩ = c. 80

Clarinet in B $\flat$

*pp* *mf* *pp*

wait 5 seconds

♩ = c. 80

Bass Clarinet

♩ = c. 80

Bassoon

-Dotted lines indicate the order of entrance.  
-During unbarred sections the time interval between the leading instrument and the one reacting is not fixed

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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-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. Sax.

B♭ Cl.

B. Cl.

Bsn.

*mf*

*pp*

*p*

*p*

3

3

3

Mobile #3 "Schizos"

Ob. *mf* *mp*

A. Sx. *mf* *mp*

B♭ Cl. 5 6

B. Cl. *mf* *mp*

Bsn. *mf* *mp*

Ob. *mf*

A. Sx. *mf*

play at a faster tempo

*f*

play at a faster tempo

*f*

Mobile #3 "Schizos"

Ob.  
A. Sx.  
B. Cl.  
Bsn.

After the previous note from the clarinet

*mp*

*f*

*mp*

*f*

*accel.....*

*f*

*f*

$\text{♩} = \text{c. } 95$

$\text{♩} = \text{c. } 95$

$\text{♩} = \text{c. } 95$

$\text{♩} = \text{c. } 95$

3 3

3 7

Detailed description: This page of a musical score for 'Mobile #3 "Schizos"' features five staves. The top two staves are for Oboe (Ob.) and Alto Saxophone (A. Sx.), both in treble clef. The middle staff is for Bass Clarinet (B. Cl.) in treble clef. The bottom two staves are for Bassoon (Bsn.) and Bass Clarinet (B. Cl.) in bass clef. The score is divided into three systems. The first system shows the Oboe and Alto Saxophone playing a melodic line with a slur, and the Bass Clarinet playing a rhythmic pattern with triplets. The second system continues the melodic lines for Oboe and Alto Saxophone, with the Bass Clarinet playing a more complex rhythmic pattern. The third system shows the Oboe and Alto Saxophone playing a more active melodic line, with the Bass Clarinet playing a rhythmic pattern. Dynamics include *mp* (mezzo-piano) and *f* (forte). A tempo marking of  $\text{♩} = \text{c. } 95$  is present. An *accel.* (accelerando) marking is shown above the Bass Clarinet staff in the third system. The score includes various musical notations such as slurs, triplets, and dynamic markings.





Mobile #3 "Schizos"

Ob.

A. Sax.

B♭ Cl.

B. Cl.

Bsn.

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

Wait for the others to stop and then continue

The musical score consists of five staves. The Oboe (Ob.), Alto Saxophone (A. Sax.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), and Bass Clarinet (B. Cl.) parts are written in treble clef with a key signature of one flat and a 3/4 time signature. The Bass Clarinet (B. Cl.) part is written in bass clef. The score is divided into four measures. The first measure contains the initial melodic lines for the Oboe, Alto Saxophone, and Bass Clarinet (B. Cl.). The second measure continues these lines, with the Bass Clarinet (B♭ Cl.) part featuring a triplet of eighth notes. The third measure shows a dynamic shift from *mf* to *f* for all parts. The fourth measure concludes the phrase with a final note and a fermata. The Bass Clarinet (B♭ Cl.) part has a specific instruction: 'Wait for the others to stop and then continue'.

Mobile #3 "Schizos"

Ob.  $\text{♩} = \text{c. } 95$  *mf*

A. Sx.  $\text{♩} = \text{c. } 95$  *mf*

B $\flat$  Cl.  $\text{♩} = \text{c. } 95$

B. Cl.  $\text{♩} = \text{c. } 95$  *mf*

Bsn.  $\text{♩} = \text{c. } 95$  *mf*

Ob. *f*

A. Sx. *f*

B $\flat$  Cl. 3

B. Cl. *f*

Bsn. *f*

Ob. *mf*

A. Sx. *mf*

B $\flat$  Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Mobile #3 "Schizos"

The musical score is arranged in five systems. The first system contains the parts for Oboe (Ob.), Alto Saxophone (A. Sx.), and Bass Clarinet (B. Cl.). The second system continues the Oboe and Alto Saxophone parts. The third system contains the parts for Bass Clarinet (B. Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The fourth system continues the Bass Clarinet and Bassoon parts. The fifth system contains the parts for Oboe (Ob.) and Alto Saxophone (A. Sx.).

**Ob.:** The first system features a melodic line with slurs and ties. The second system shows a sustained note with a dynamic marking of *mf* and a hairpin leading to *p*.

**A. Sx.:** The first system features a melodic line with slurs and ties. The second system shows a sustained note with a dynamic marking of *p* and a trill (*tr*) above it.

**B. Cl. (top):** The first system features a melodic line with slurs and ties, starting with a dynamic marking of *mf* and ending with *p*. The second system shows a sustained note with a dynamic marking of *f* and a hairpin leading to *p*. A performance instruction "wait 5 seconds" is placed to the right of the staff.

**B. Cl. (bottom):** The first system features a melodic line with slurs and ties, starting with a dynamic marking of *mf* and ending with *p*.

**Bsn.:** The first system features a melodic line with slurs and ties, starting with a dynamic marking of *mf* and ending with *p*.

Mobile #3 "Schizos"

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

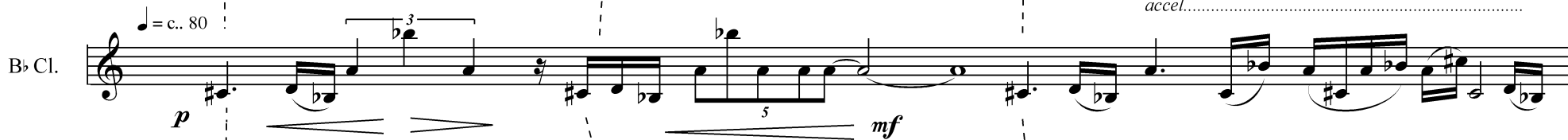
play at a fast tempo

Ob.



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

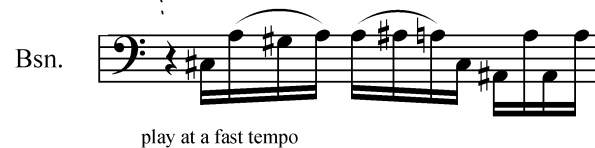
B♭ Cl.



B. Cl.



Bsn.



Mobile #3 "Schizos"

\*keep repeating until the next entrance of the clarinet

Ob.

*f*

\*

A. Sx.

*f*

\*

B $\flat$  Cl.

*accel.*.....

*ff*

Wait approx. 10 seconds

B. Cl.

*f*

\*

Bsn.

*f*

\*

Mobile #3 "Schizos"

play at a faster tempo

Ob.  Musical notation for Oboe part 1, starting with a dynamic marking of *p*.

play at a faster tempo

Ob.  Musical notation for Oboe part 2, starting with a dynamic marking of *p*.

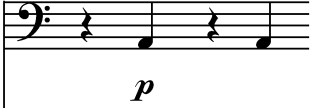
play at a faster tempo

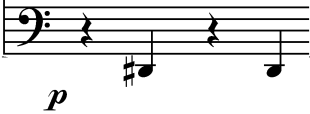
A. Sx.  Musical notation for Alto Saxophone part 1, starting with a dynamic marking of *p*.

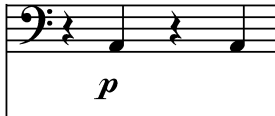
play at a faster tempo

A. Sx.  Musical notation for Alto Saxophone part 2, starting with a dynamic marking of *p*.

B♭ Cl.  Musical notation for Bass Clarinet part, starting with a tempo marking of ♩ = c.. 80 and a dynamic marking of *mf* that changes to *mp*.

B. Cl.  Musical notation for Bass Clarinet part 2, starting with a dynamic marking of *p*.

Bsn.  Musical notation for Bassoon part 2, starting with a dynamic marking of *p*.

 Musical notation for Bass Clarinet part 3, starting with a dynamic marking of *p*.

 Musical notation for Bassoon part 3, starting with a dynamic marking of *p*.

Mobile #3 "Schizos"

The musical score is organized into three systems. The first system includes parts for Oboe (Ob.), Alto Saxophone (A. Sax.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The second system features the B♭ Clarinet (B♭ Cl.) and Bass Clarinet (B. Cl.) parts. The third system features the Bass Clarinet (B. Cl.) and Bassoon (Bsn.) parts. The score includes dynamic markings such as *pp*, *p*, *mf*, *mp*, and *ppp*, as well as performance instructions like "play at a faster tempo" and "Wait 5 seconds".

**System 1:**

- Ob.:** *pp* (initial), *p* (later). Includes instruction: "play at a faster tempo".
- A. Sax.:** *pp* (initial), *p* (later). Includes instruction: "play at a faster tempo".
- B♭ Cl.:** *pp*. Includes instruction: "Wait 5 seconds".
- B. Cl.:** *p*.
- Bsn.:** *p*.

**System 2:**

- B♭ Cl.:** *pp*, *mf*, *mp*, *p*, *ppp*. Includes dynamic markings with hairpins.
- B. Cl.:** *p*.
- Bsn.:** *p*.

**System 3:**

- B. Cl.:** *p*.
- Bsn.:** *p*.