José Mora-Jiménez

Mobile No.1

Guitar Quartet

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For Guitar Quartet

Dedicated to the Costa Rica Guitar Quartet

About MOBILE No. 1 for guitar quartet:

The title Mobile 1 makes reference to the way in which the parts of a mobile move independently, creating shapes that constantly change and where, however, all the parts hang from the same point and form a unit.

Using this concept, the work uses a music notation where certain elements are clearly defined, for example the notes to be played and the time during which a pair of chords must be played, but other elements are left to the discretion of the player, for example how many times change from one chord to another, what dynamics to use or when to start playing. The work has moments of calm and others of great turbulence. Due to the type of writing, the performers have to constantly listen to each other and react according to what others play, but without losing their independence.

One of the objectives in making this work was to obtain a harmonic background that gradually changes from consonance to dissonance and where different sounds would freely appear and disappear. Another objective was to make a work where melody and harmony were combined in a not totally traditional way and where the performers were not burdened by a complex writing. In addition, the type of writing is intended to help break with the feeling of metric and rhythmic regularity, giving way to a constant but flexible pulse.

Dedicated to the Costa Rica Guitar Quartet.

For more info visit:

www.josemorajinenez.nl

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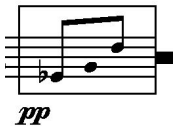
Notes:



Play the notes inside the box as fast as desired and unmeasured; each guitar might have a different speed, when playing this pattern.

A line indicates the continuation of the preceding box.

A dotted line indicates places where different parts are coordinated; one guitar should indicate the other where to begin to play or where to change from one box to the other.

Two boxes joined by zig zag lines indicate an *ad libitum* change from box to box.

---------- 15"----------

Time durations are an approximation and might be changed in order to make the music flow in a more natural way.

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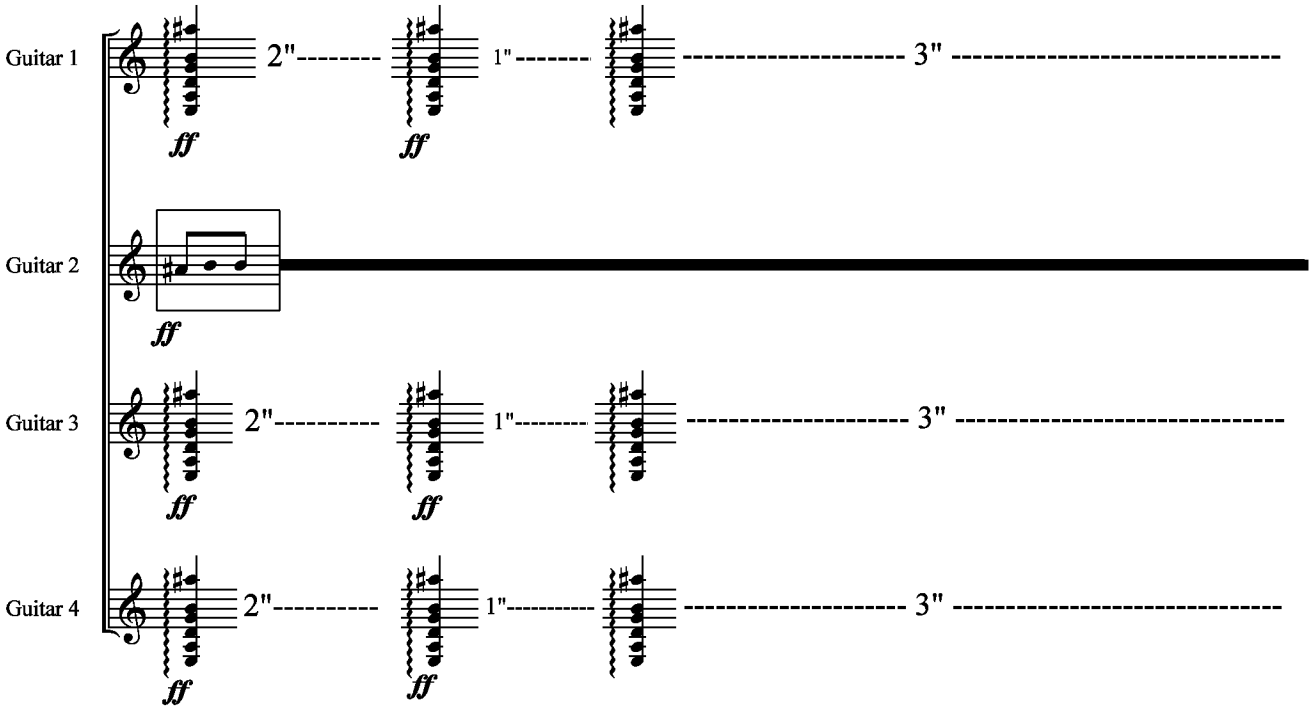
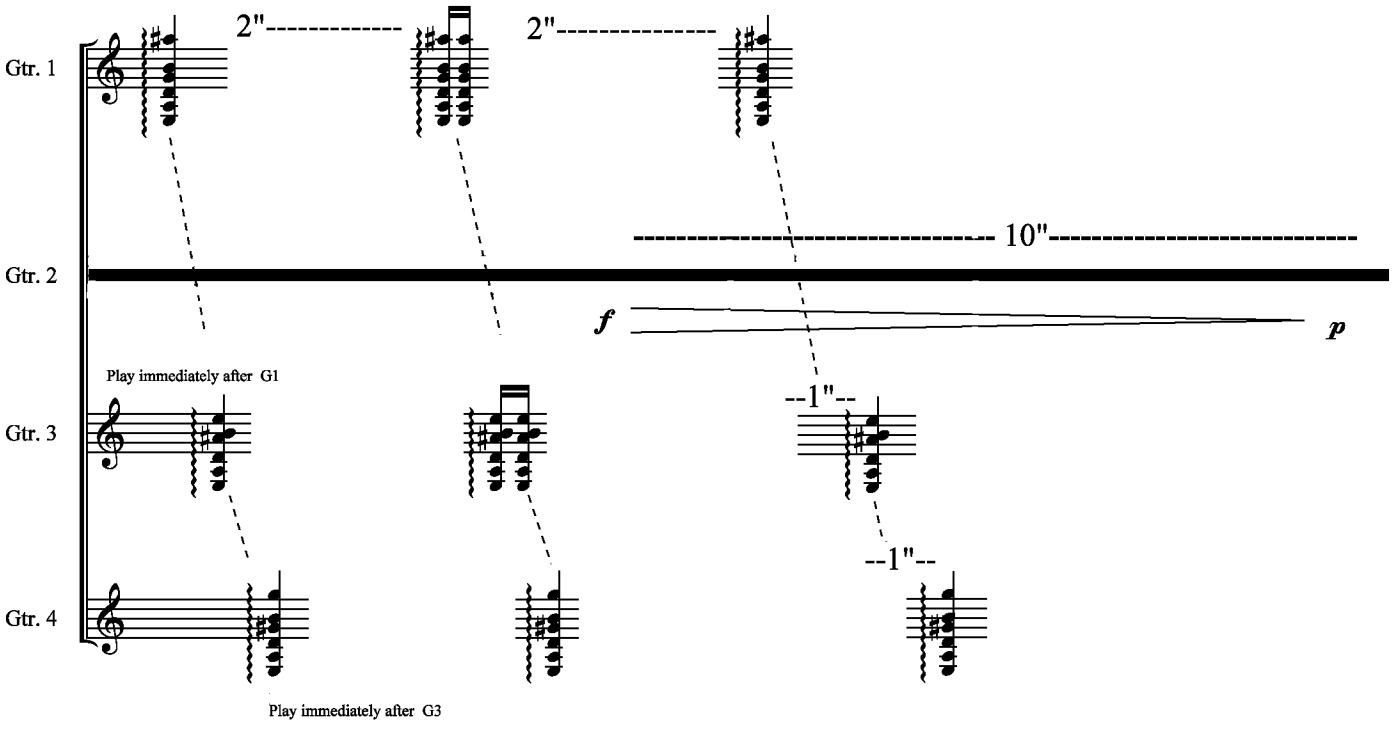
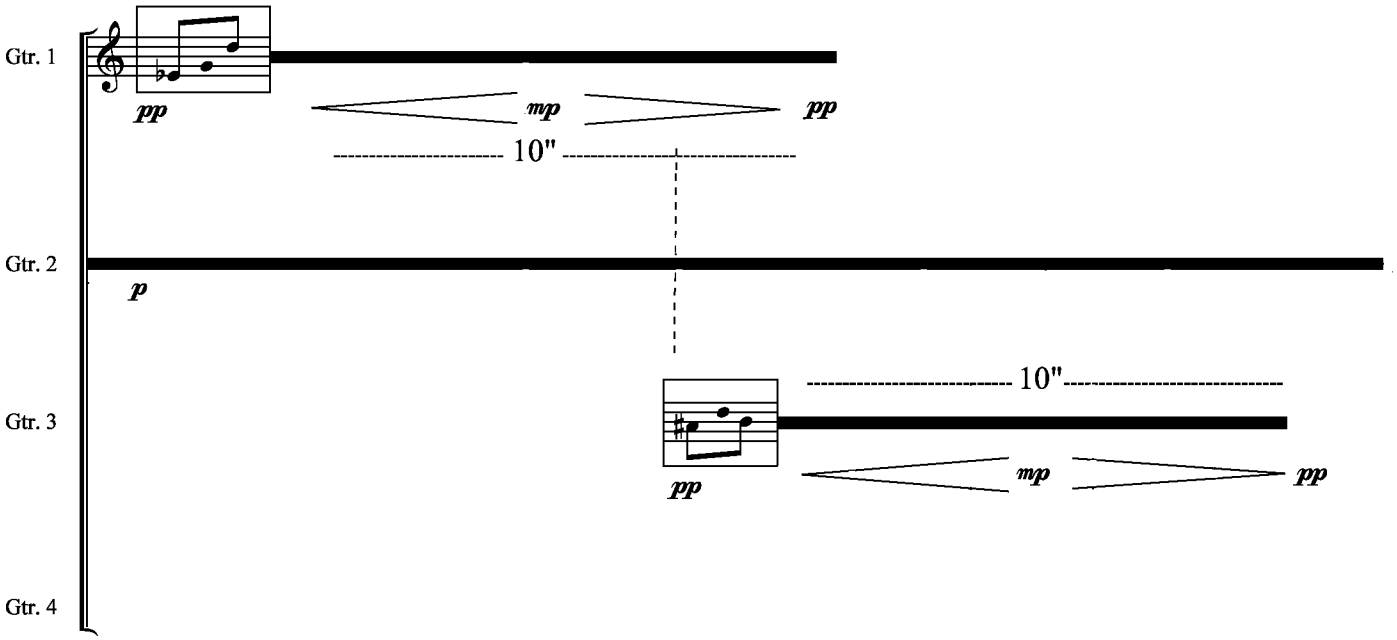
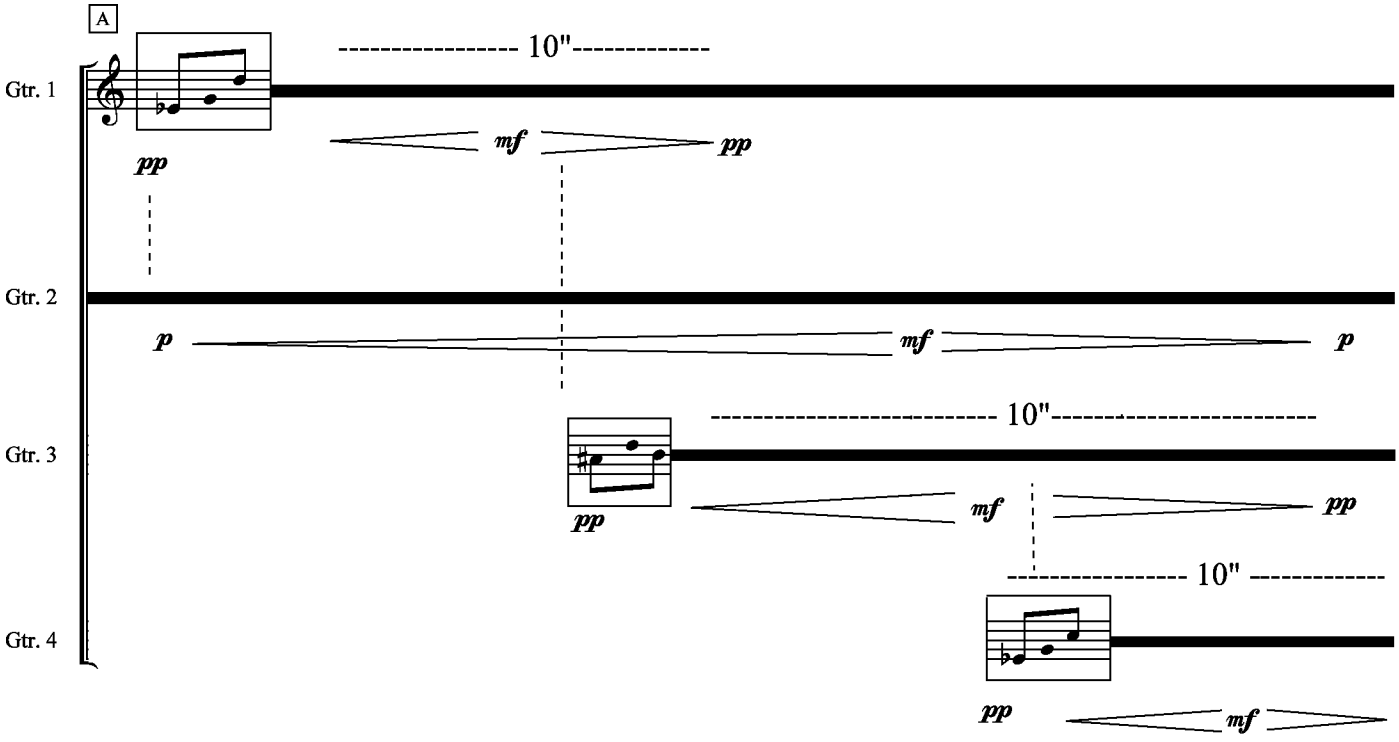
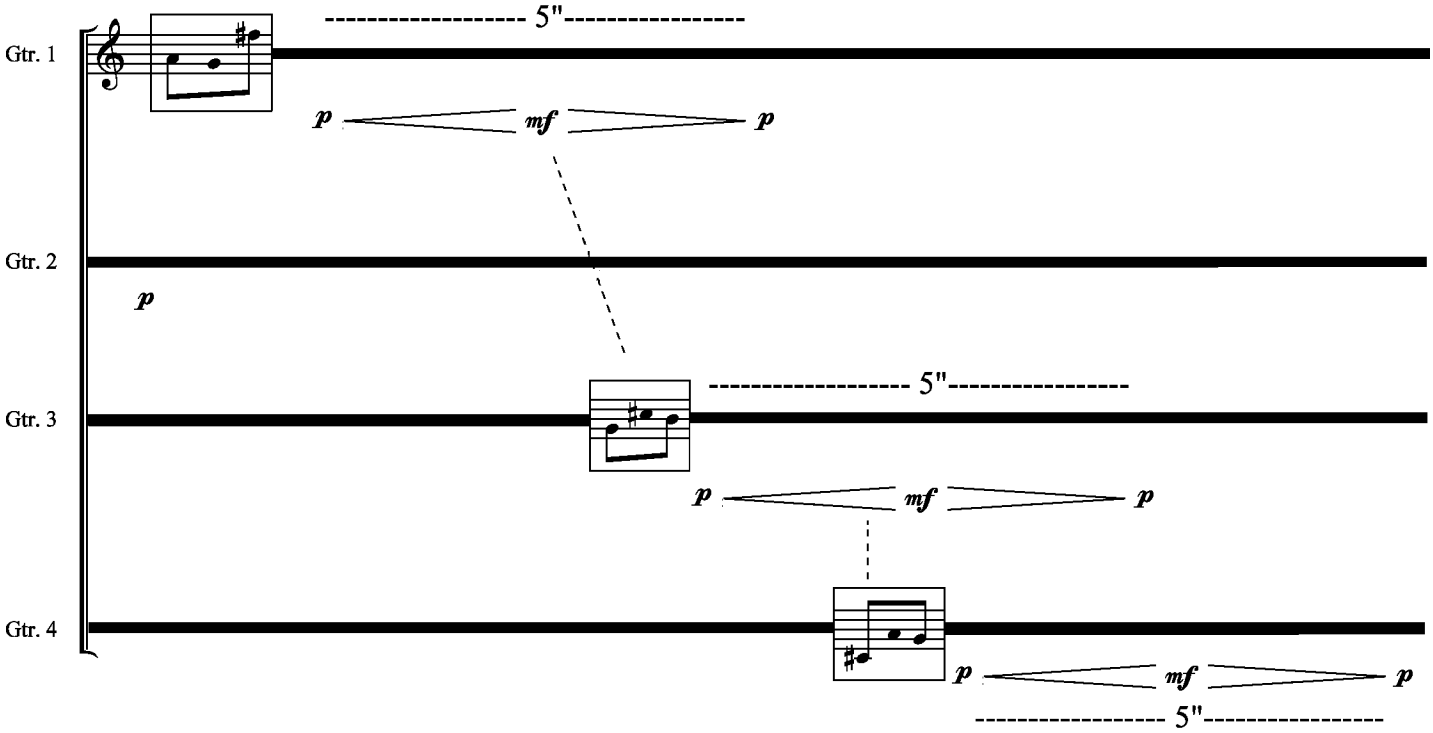
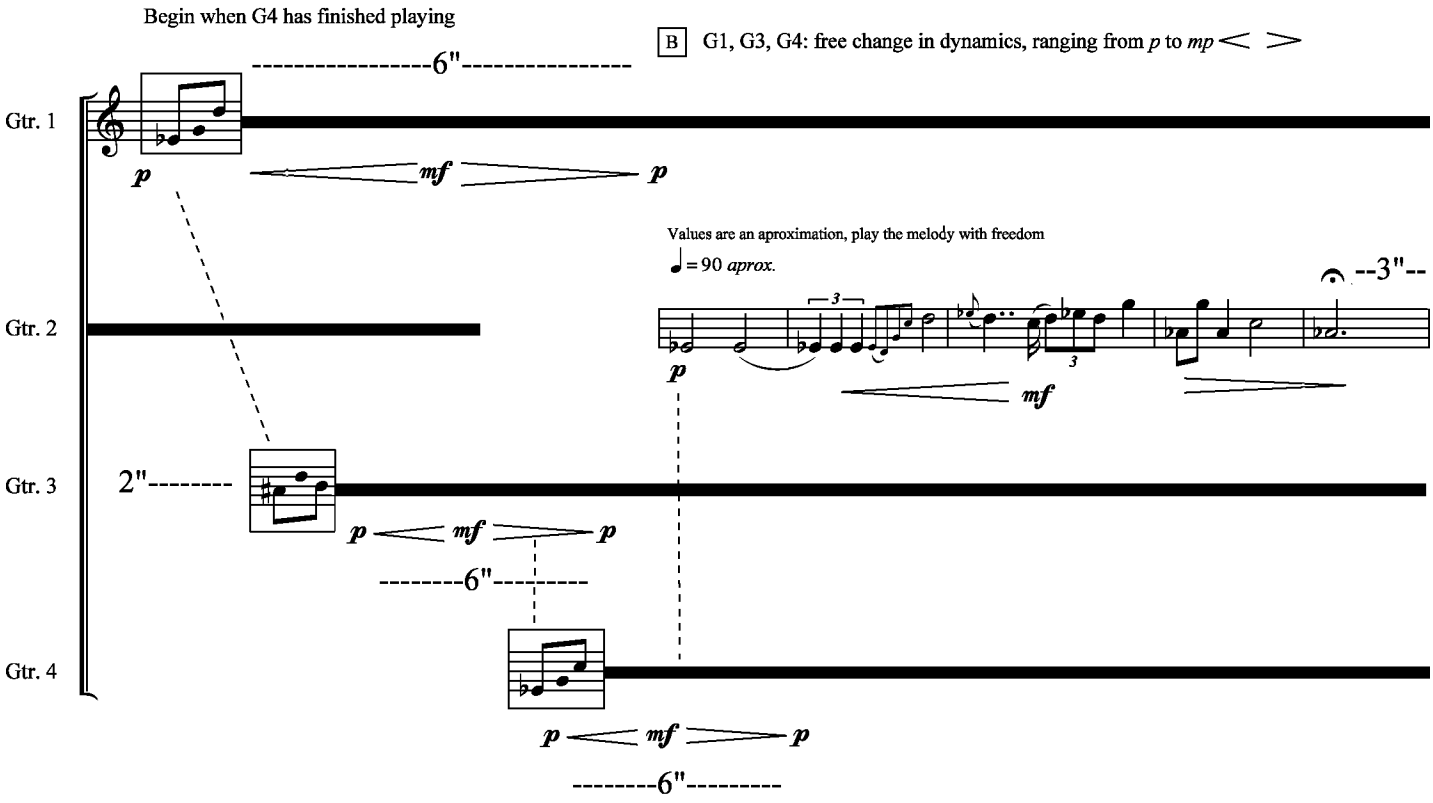


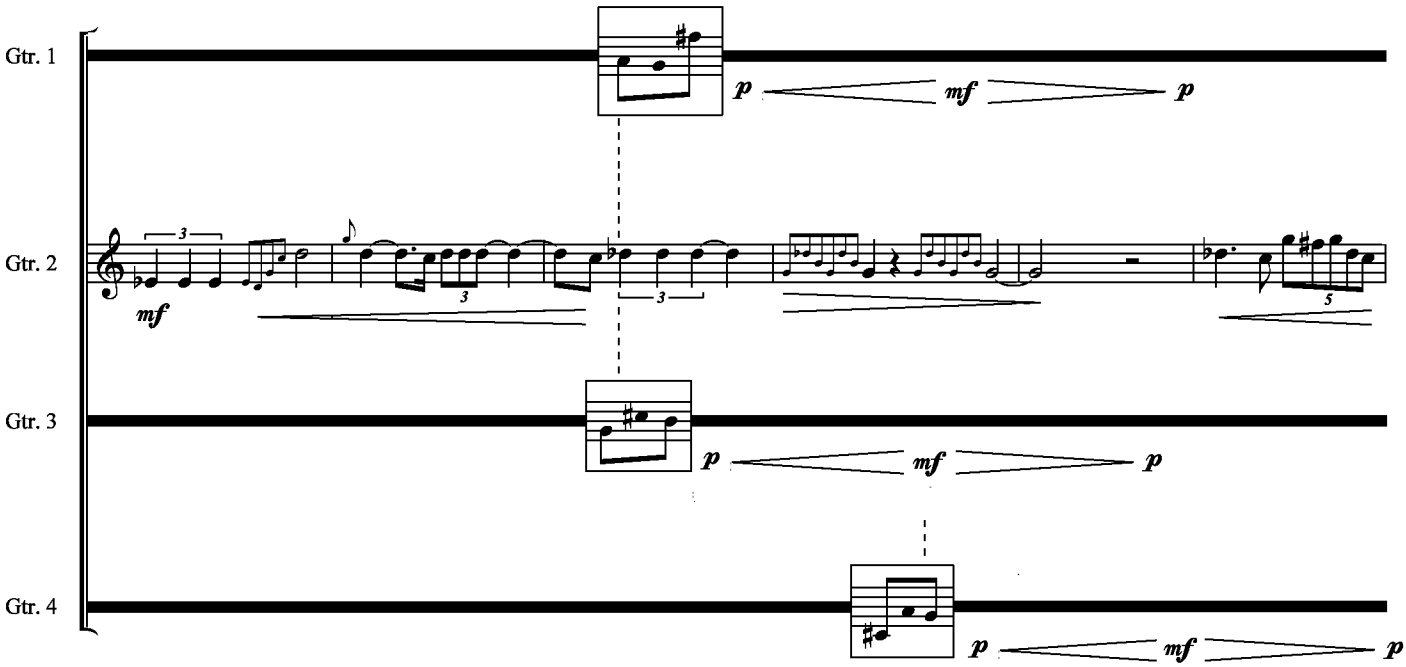



Gtr. 1
pp
mp
pp
10"
Gtr. 2
p
10"
Gtr. 3
pp
mp
pp
Gtr. 4

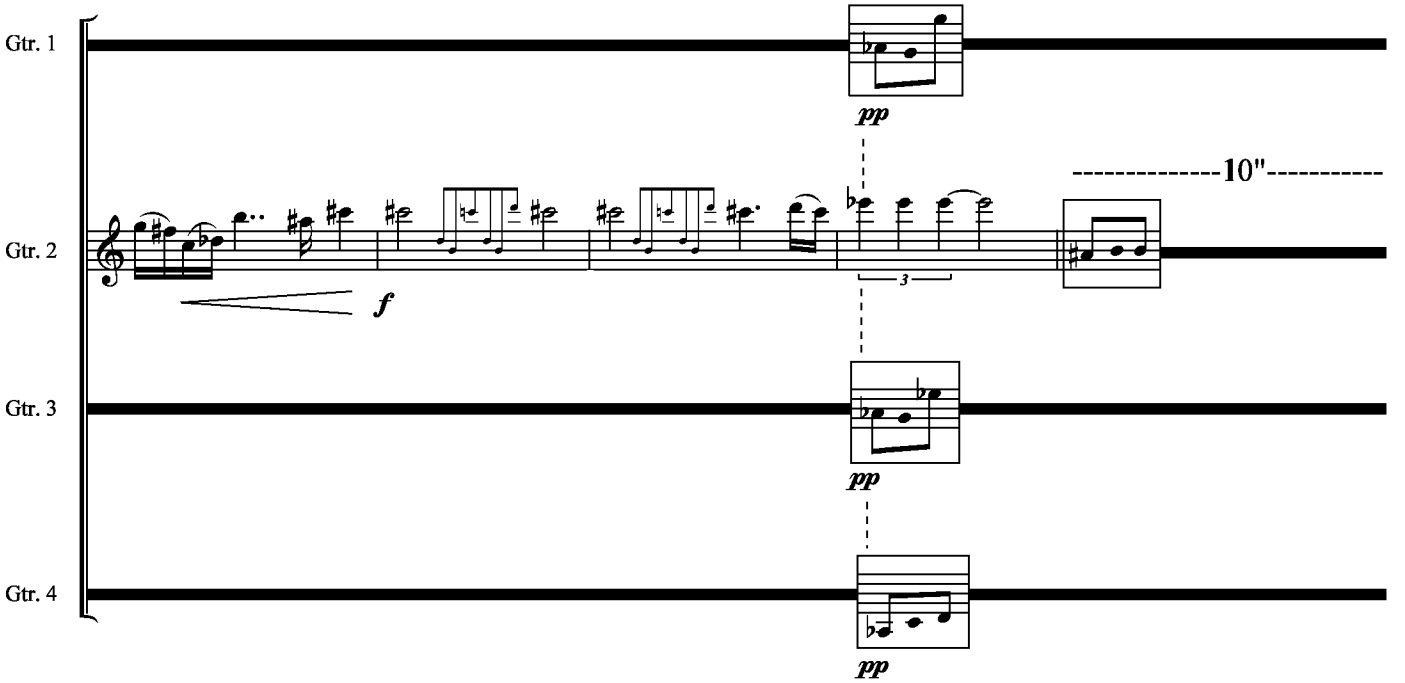

A
10"
Gtr. 1
pp
mf
pp
Gtr. 2
p
mf
p
10"
Gtr. 3
pp
mf
pp
10"
Gtr. 4
pp
mf

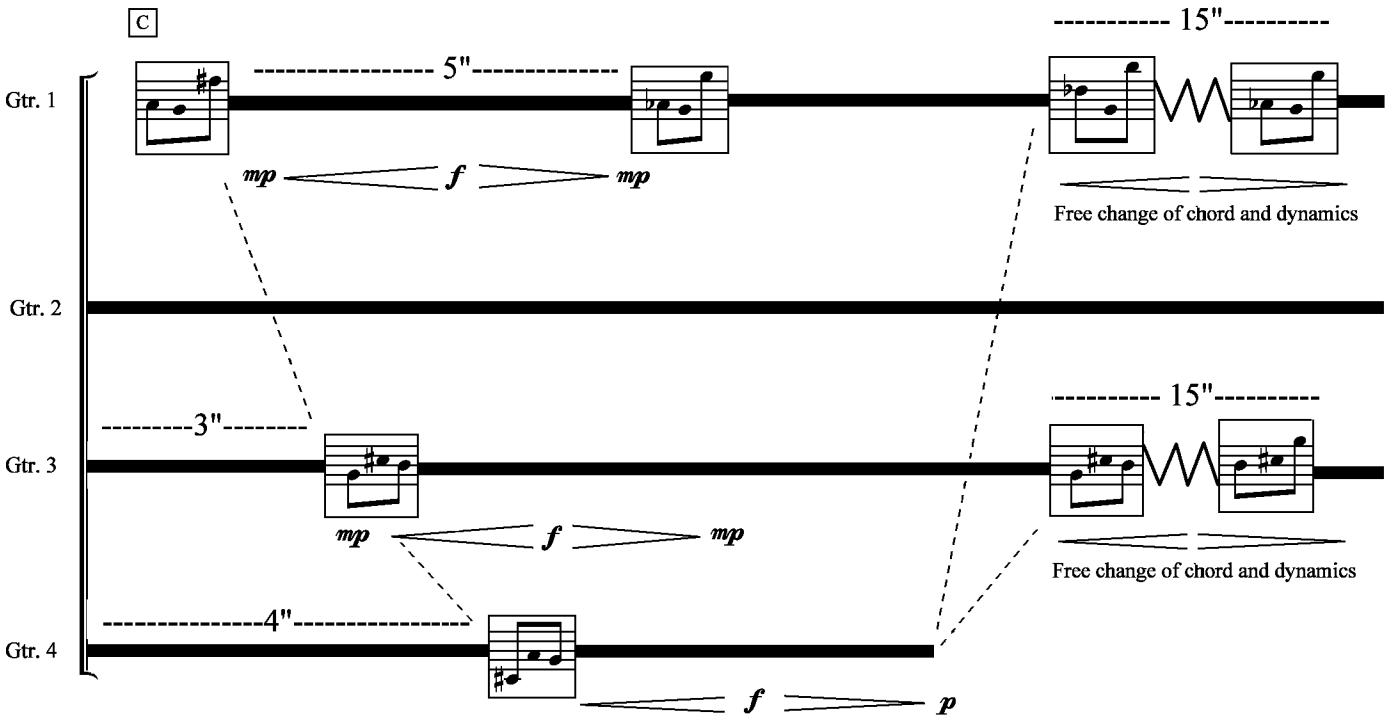

Gtr. 1
5"
p
mf
p
Gtr. 2
p
Gtr. 3
5"
p
mf
p
Gtr. 4
p
mf
p
5"


Begin when G4 has finished playing
6"
B
G1, G3, G4: free change in dynamics, ranging from p to mp
Gtr. 1
p
mf
p
Values are an aproximation, play the melody with freedom
♩= 90 aprox.
--3"--
Gtr. 2
p
mf
Gtr. 3
2"
p
mf
p
6"
Gtr. 4
p
mf
p
6"

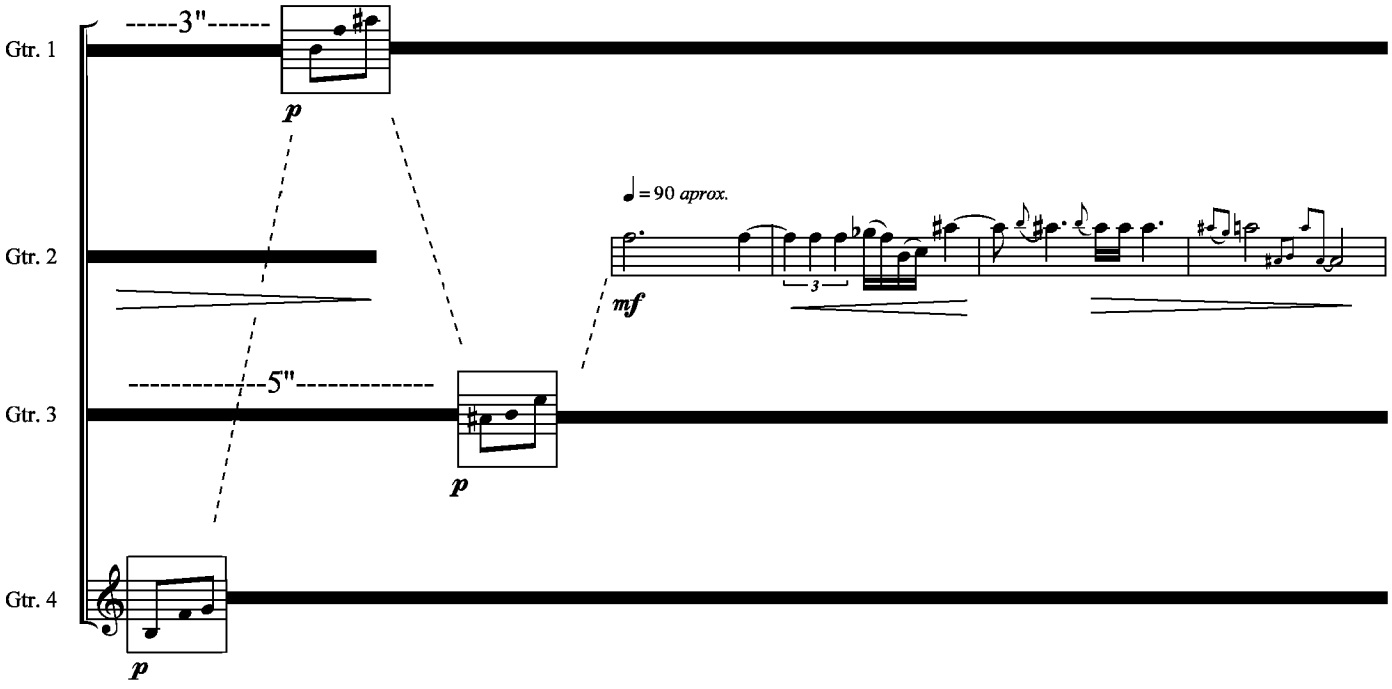


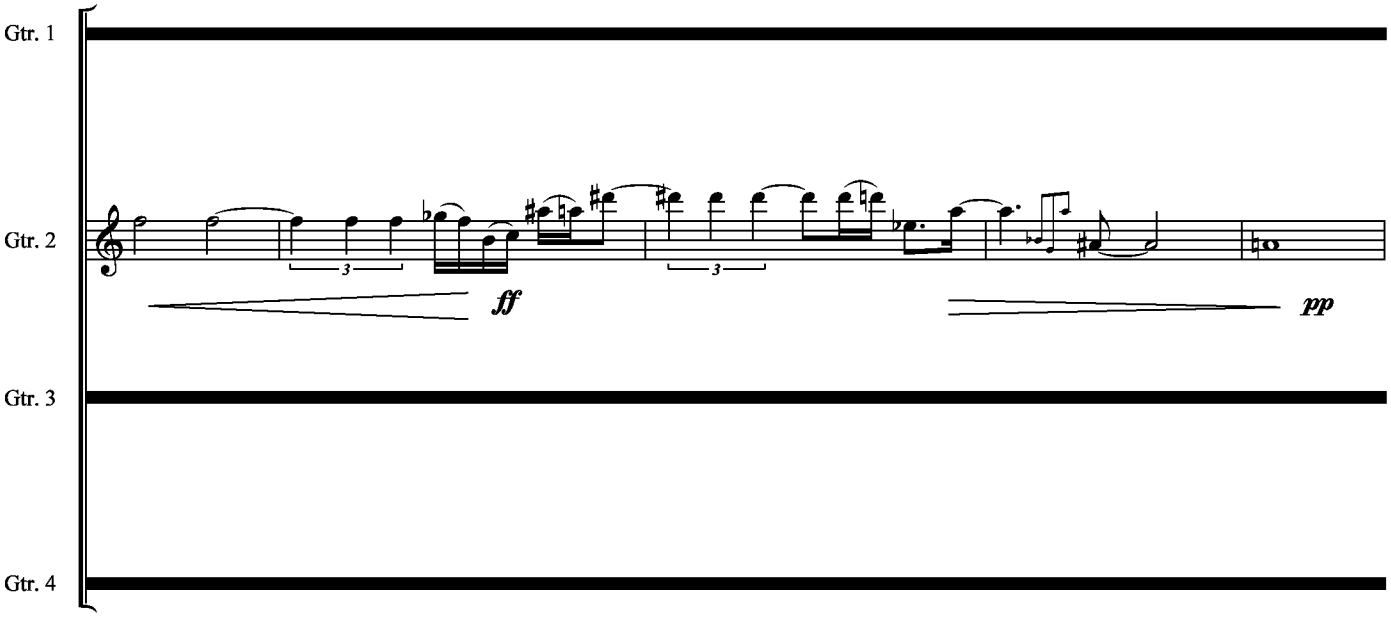
G1, G3, G4 : free change in dynamics, ranging from *p* tp *mf* <>

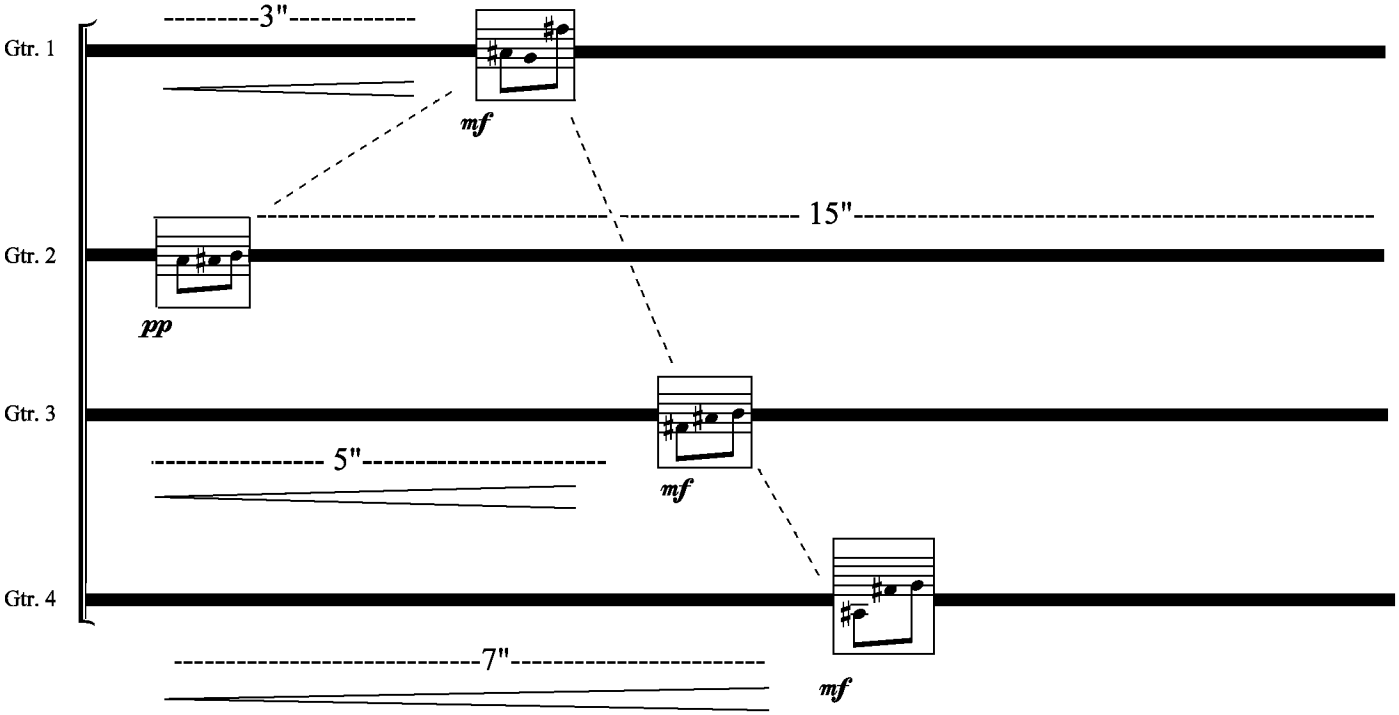


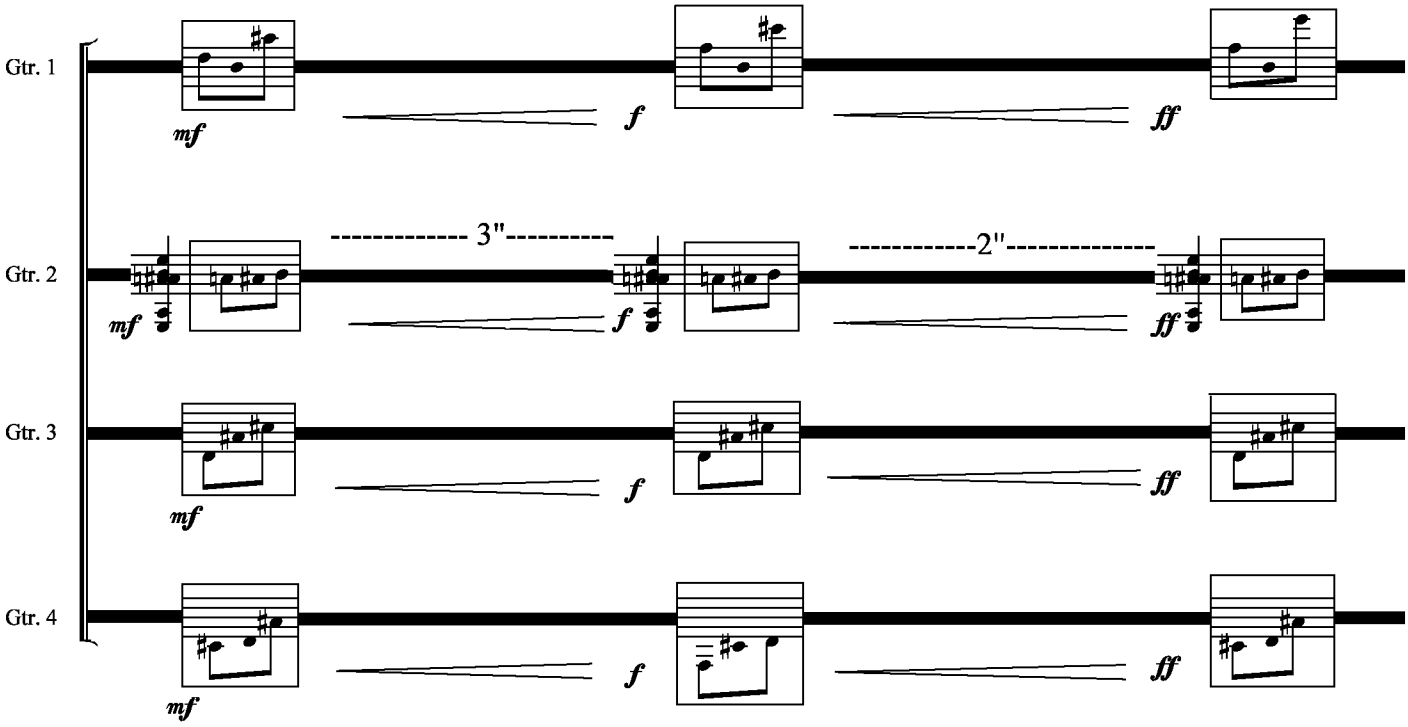


G 1, G 3, G 4: free change in dynamics ranging from pp to mf

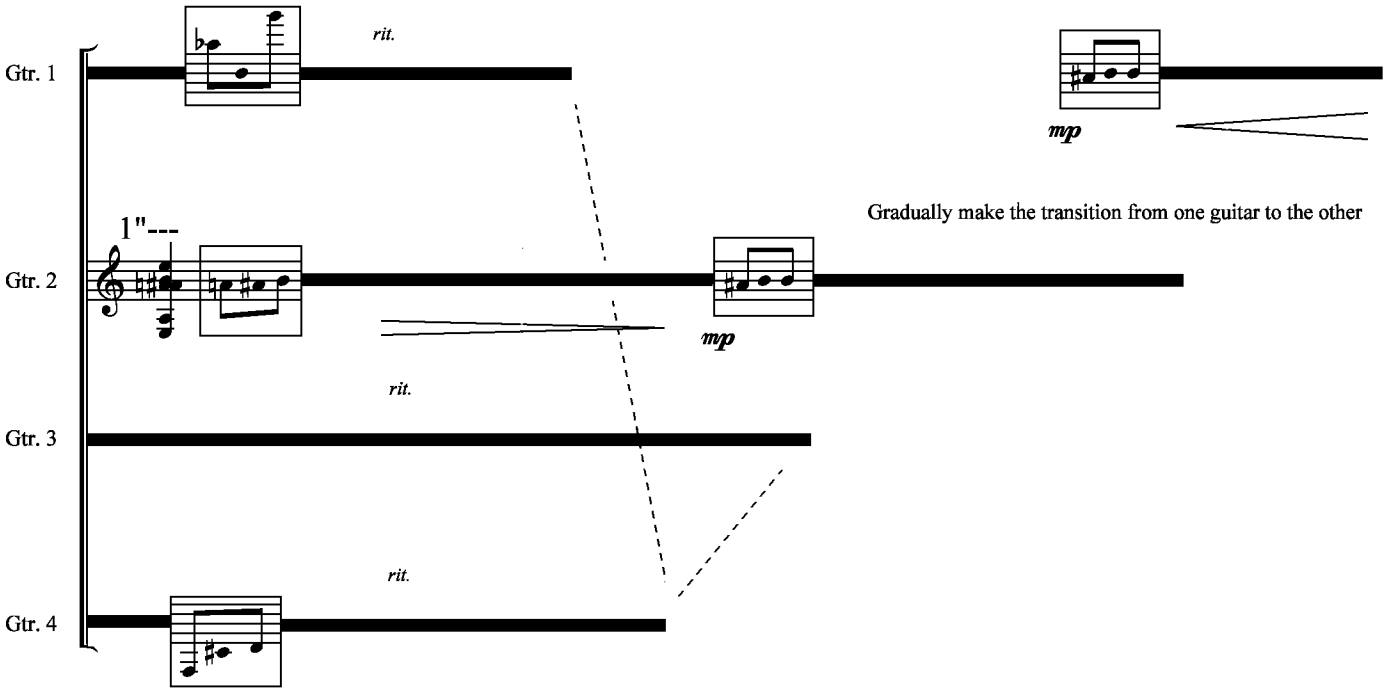


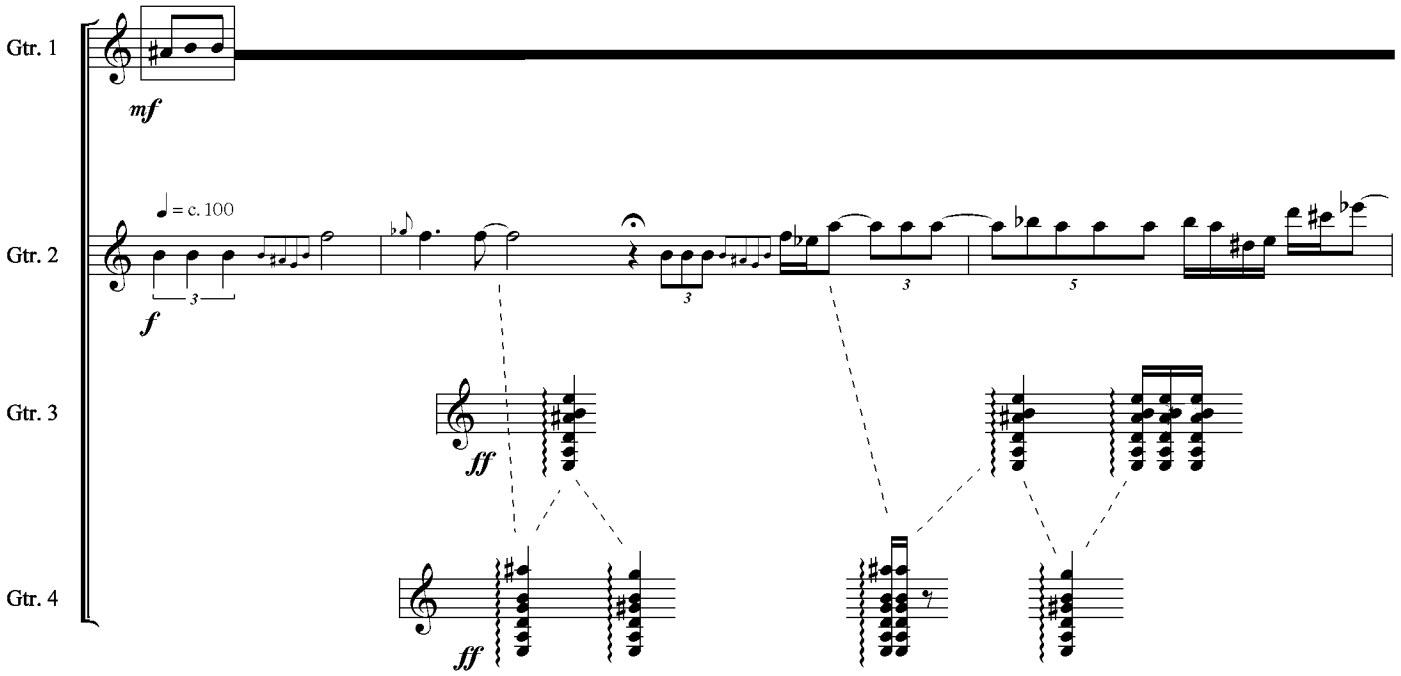

Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
3
3
ff
pp

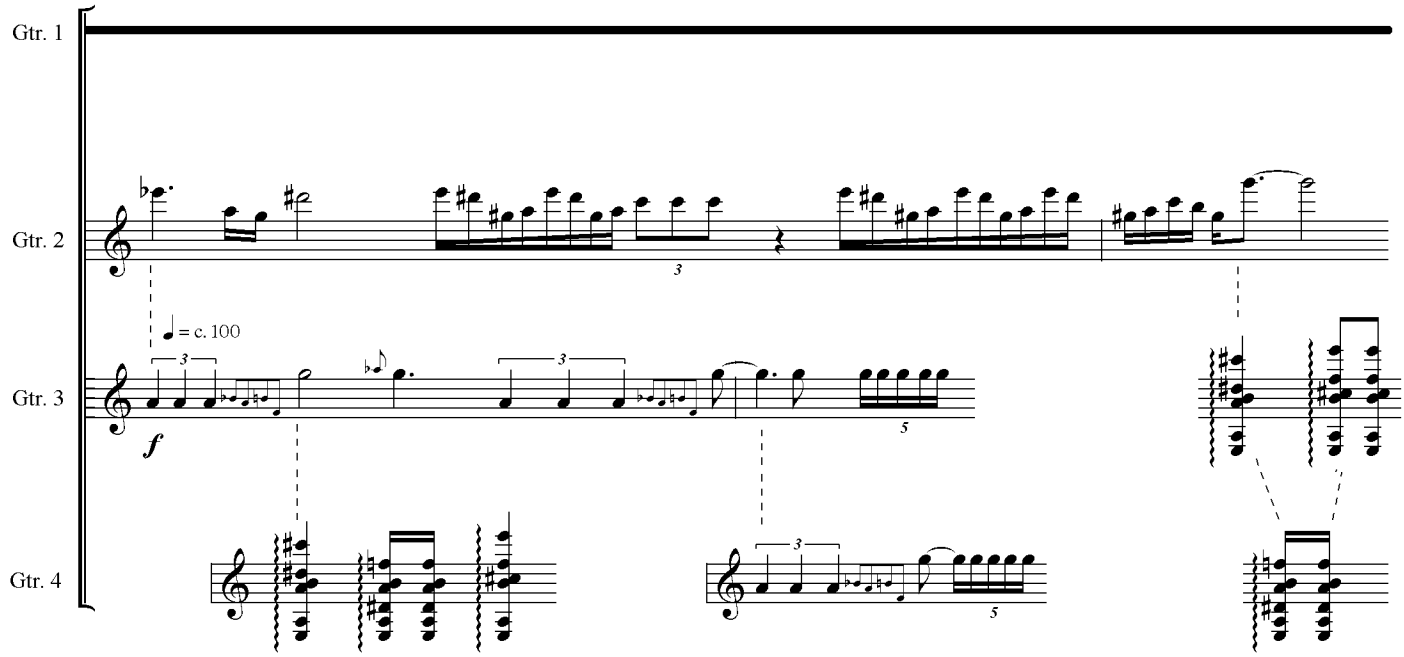

Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
---------3"----------
mf
15"----------
pp
5"----------
mf
----------7"----------
mf

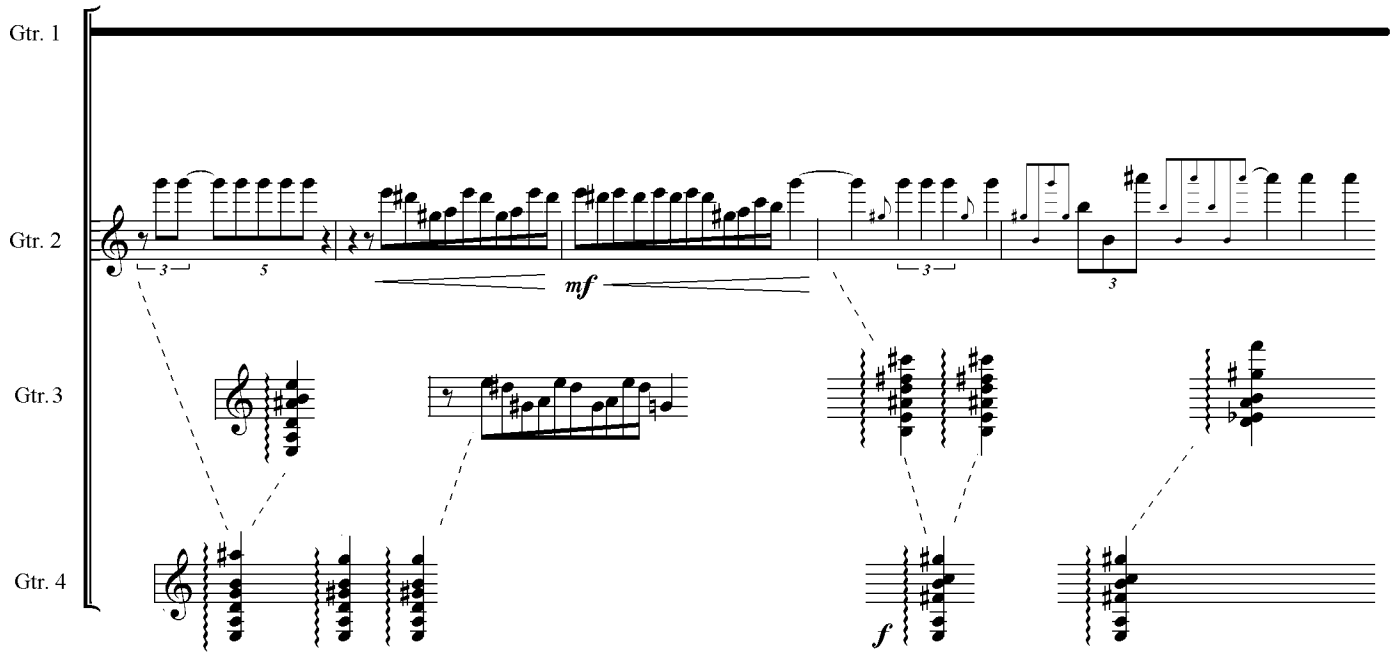


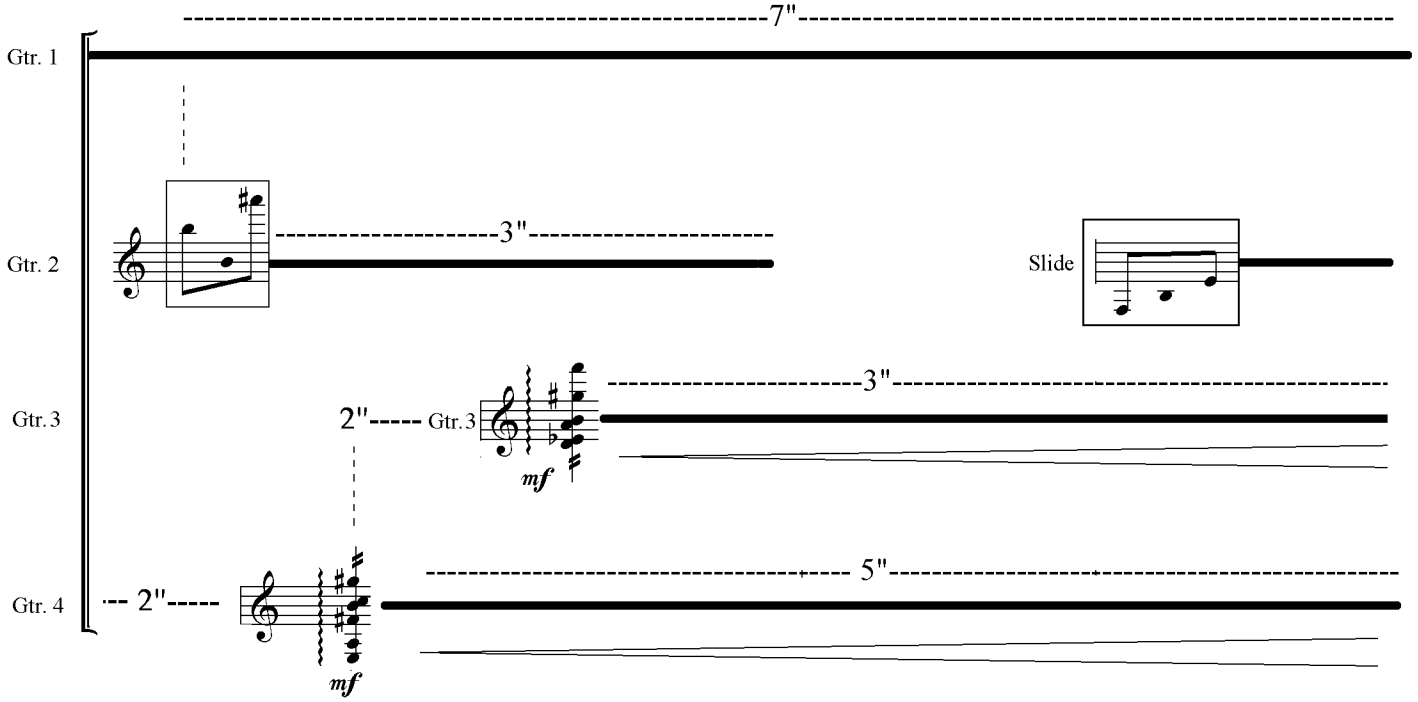
G1, G3, G4: decrease speed *ad libitum* and stop

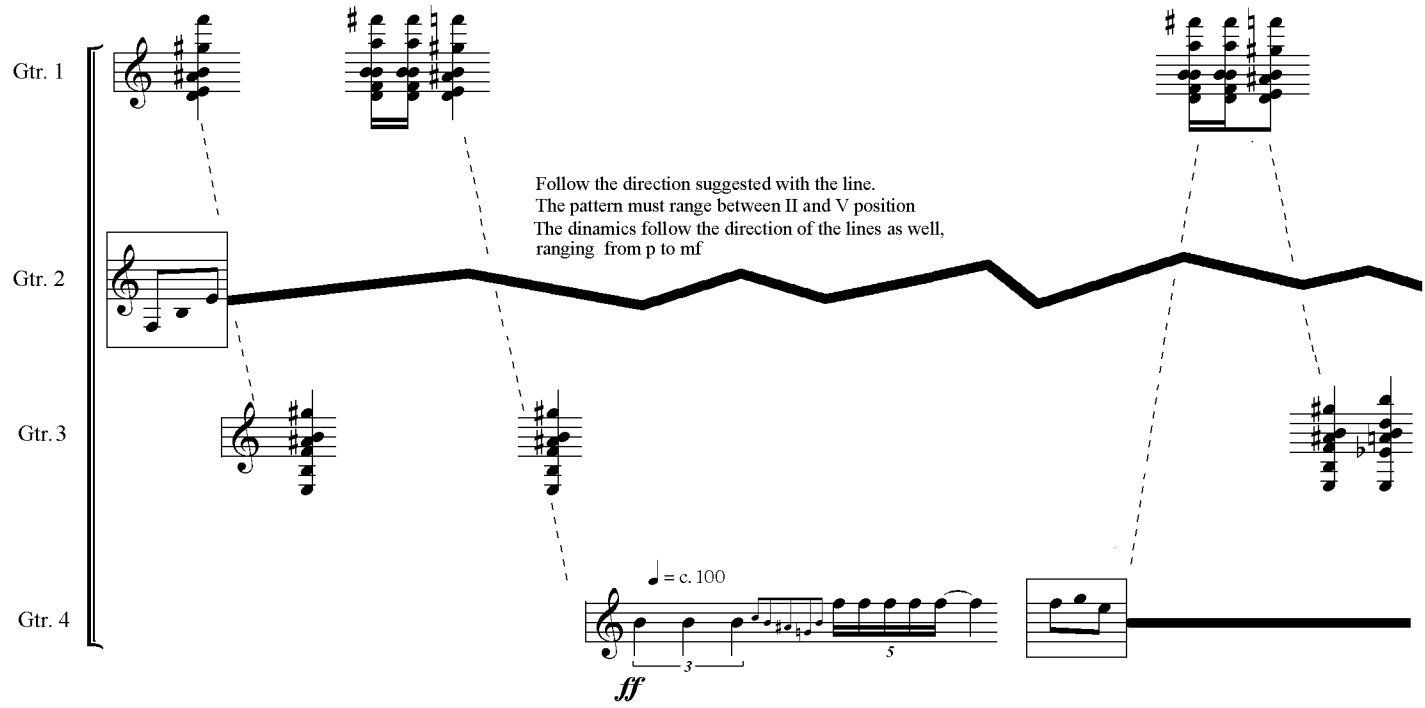


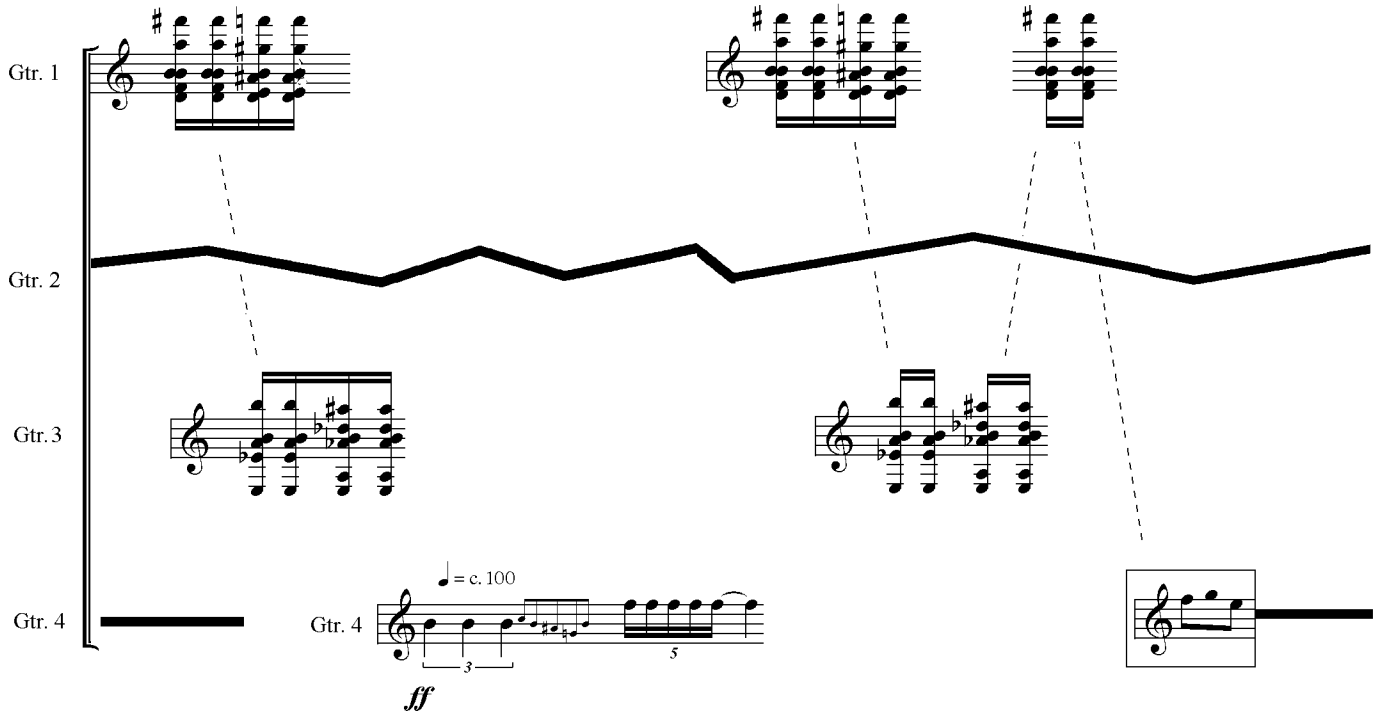

Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mf
♩ = c. 100
f
ff
ff


Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
♩ = c. 100
f

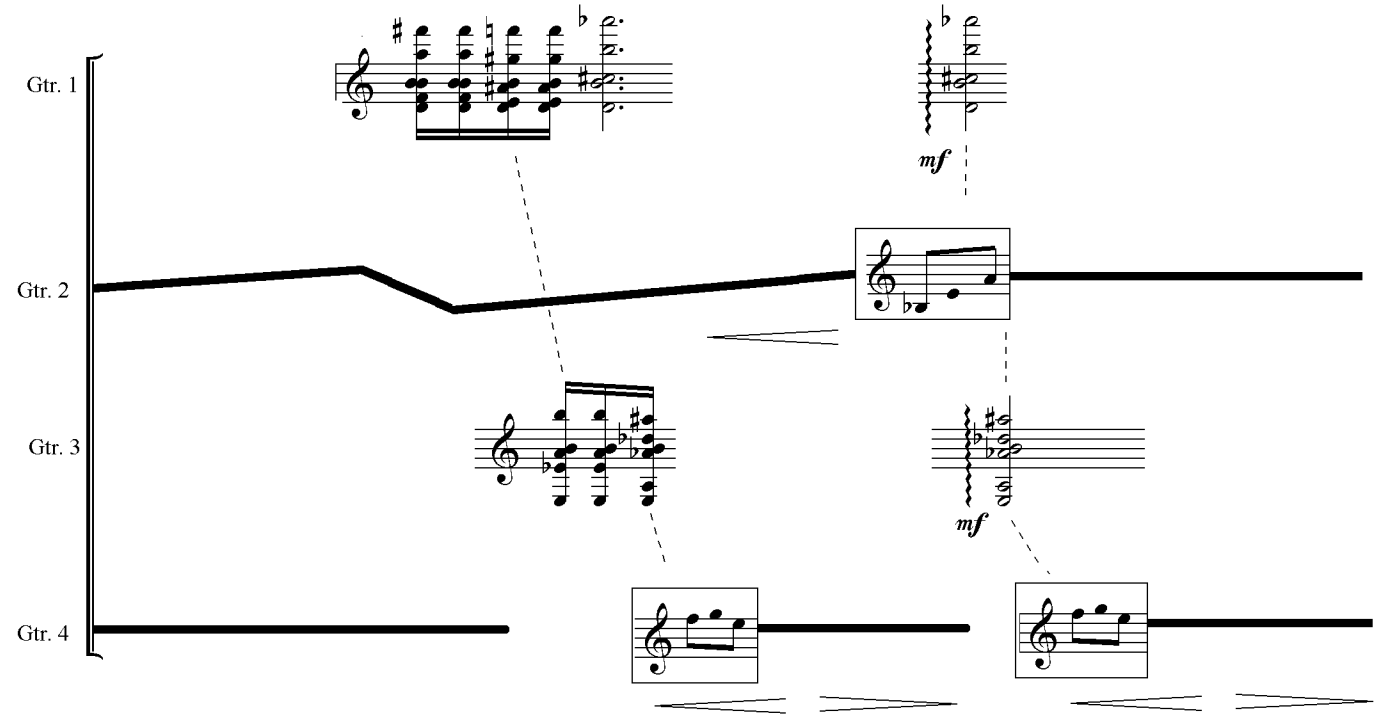

Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mf
f


7"
Gtr. 1
Gtr. 2
3"
Slide
Gtr. 3
2"
Gtr. 3
3"
mf
Gtr. 4
2"
5"
mf

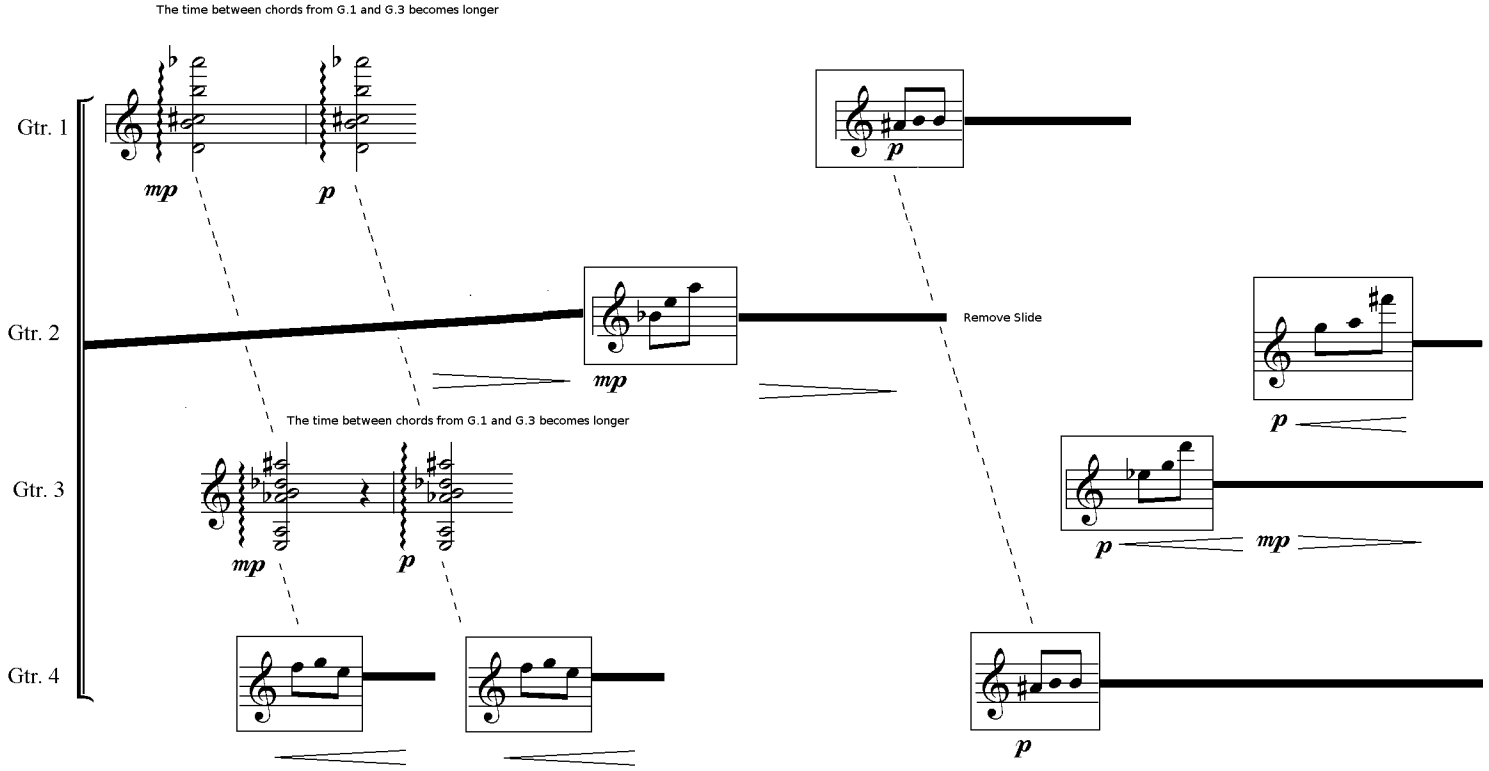

Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Follow the direction suggested with the line.
The pattern must range between II and V position
The dinamics follow the direction of the lines as well,
ranging from p to mf
♩ = c. 100
3
5
ff

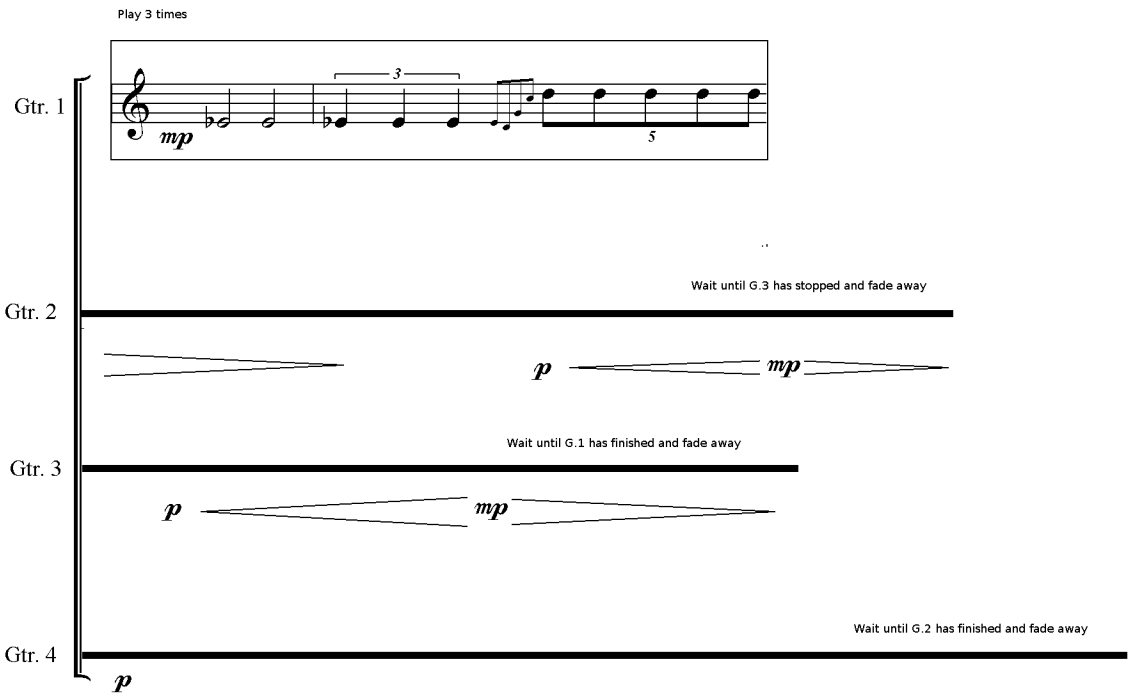

Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 4
♩ = c. 100
3
5
ff

Each chord is played slower than the preceeding chord



The time between chords from G.1 and G.3 becomes longer




Play 3 times
Gtr. 1
mp
3
5
Gtr. 2
Wait until G.3 has stopped and fade away
p
mp
Gtr. 3
Wait until G.1 has finished and fade away
p
mp
Gtr. 4
Wait until G.2 has finished and fade away
p