

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.



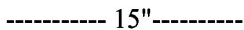
A line indicates the continuation of the preceding box.



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.



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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Guitar 1 *ff* 2" 1" 3"

Guitar 2 *ff*

Guitar 3 *ff* 2" 1" 3"

Guitar 4 *ff* 2" 1" 3"

Gtr. 1 2" 2" 1" 1"

Gtr. 2 10" *f* *p*

Gtr. 3 *f* 1" 1"

Gtr. 4 1" 1"

Play immediately after G1

Play immediately after G3

Gtr. 1 *pp* *mp* *pp* 10"

Gtr. 2 *p*

Gtr. 3 *pp* *mp* *pp* 10"

Gtr. 4

A

Gtr. 1 *pp* *mf* *pp* 10"

Gtr. 2 *p* *mf* *p*

Gtr. 3 *pp* *mf* *pp* 10"

Gtr. 4 *pp* *mf* 10"

Gtr. 1 ----- 5"-----

p *mf* *p*

Gtr. 2 *p*

Gtr. 3 ----- 5"-----

p *mf* *p*

Gtr. 4 ----- 5"-----

p *mf* *p*

Begin when G4 has finished playing

B G1, G3, G4: free change in dynamics, ranging from *p* to *mp* < >

Gtr. 1 ----- 6"-----

p *mf* *p*

Gtr. 2 ----- 3"-----

p *mf* *p*

Gtr. 3 ----- 6"-----

p *mf* *p*

Gtr. 4 ----- 6"-----

p *mf* *p*

Values are an approximation, play the melody with freedom
♩ = 90 approx.

Musical score for four guitars (Gtr. 1-4). Gtr. 1 and Gtr. 3 have a boxed-in chord with notes G4, A4, B4, and C5, with dynamic markings *p*, *mf*, and *p* connected by a double-headed arrow. Gtr. 2 has a melodic line with triplets and a quintuplet, starting with a dynamic marking of *mf*. Gtr. 4 has a boxed-in chord with notes G4, A4, B4, and C5, with dynamic markings *p*, *mf*, and *p* connected by a double-headed arrow.

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

Musical score for four guitars (Gtr. 1-4). Gtr. 1, Gtr. 3, and Gtr. 4 have boxed-in chords with notes G4, A4, B4, and C5, each with a dynamic marking of *pp*. Gtr. 2 has a melodic line with a dynamic marking of *f* and a triplet. A dashed line labeled "10''" spans across Gtr. 2. Vertical dashed lines connect the boxed-in chords in Gtr. 1, Gtr. 3, and Gtr. 4 to the melodic line in Gtr. 2.

C

Gtr. 1: *mp* — 5" — *f* — *mp* — 15" — Free change of chord and dynamics

Gtr. 2: (Silent)

Gtr. 3: — 3" — *mp* — *f* — *mp* — 15" — Free change of chord and dynamics

Gtr. 4: — 4" — *f* — *p*

G 1, G 3, G 4: free change in dynamics ranging from *pp* to *mf* $\langle \rangle$

Gtr. 1: — 3" — *p*

Gtr. 2: *mf* ♩ = 90 approx. $\underline{\underline{3}}$

Gtr. 3: — 5" — *p*

Gtr. 4: *p*

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

ff

pp

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

3"

mf

15"

pp

5"

mf

7"

mf

Musical score for four guitars (Gtr. 1-4). Each guitar part consists of three measures. The dynamics are indicated by wedges and text: *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). The first measure starts with *mf*, the second with *f*, and the third with *ff*. The notes are primarily quarter notes and eighth notes, with some beamed eighth notes in the final measure of each part.

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

Musical score for four guitars (Gtr. 1-4) showing a transition. Gtr. 1 plays a quarter note followed by a half note, then stops. Gtr. 2 plays a quarter note followed by a half note, then stops. Gtr. 3 and Gtr. 4 play quarter notes and then stop. The dynamics are *mp* (mezzo-piano). The markings *rit.* (ritardando) are placed above Gtr. 1, below Gtr. 2, and below Gtr. 4. A dashed line indicates the transition from Gtr. 1 to Gtr. 2. A 1" time signature is shown above Gtr. 2. The instruction "Gradually make the transition from one guitar to the other" is written below Gtr. 2. A wedge indicates the volume of Gtr. 1 decreasing to zero.

Gtr. 1 *mf*

Gtr. 2 *f* ♩ = c. 100

Gtr. 3 *ff*

Gtr. 4 *ff*

Gtr. 1

Gtr. 2

Gtr. 3 *f* ♩ = c. 100

Gtr. 4

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

3 5 *mf* 3 3

f

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

7"

3"

Slide

2" Gtr. 3 *mf* 3"

2" Gtr. 4 *mf* 5"

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 dynamics follow the direction of the lines as well,
 ranging from p to mf

ff

$\text{♩} = \text{c. } 100$

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

ff

$\text{♩} = \text{c. } 100$

Each chord is played slower than the preceding chord

Musical score for four guitars (Gtr. 1-4). The score includes chord diagrams and dynamic markings. Gtr. 1 starts with a chord diagram in the treble clef, marked *mf*. Gtr. 2 has a melodic line with a box highlighting a specific phrase. Gtr. 3 has a chord diagram in the treble clef, marked *mf*. Gtr. 4 has two melodic phrases, each in a box. The text "Each chord is played slower than the preceding chord" is positioned above the score.

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

Musical score for four guitars (Gtr. 1-4). The score includes dynamic markings and performance instructions. Gtr. 1 has two chords in the treble clef, marked *mp* and *p*. Gtr. 2 has a melodic line with a box highlighting a phrase, marked *mp*, and a note "Remove Slide". Gtr. 3 has two chords in the treble clef, marked *mp* and *p*. Gtr. 4 has two melodic phrases, each in a box, marked *p* and *mp*. The text "The time between chords from G.1 and G.3 becomes longer" is repeated twice, indicating a change in the interval between chords in Gtr. 1 and Gtr. 3.

Play 3 times

The score is for four guitars, labeled Gtr. 1 through Gtr. 4. Gtr. 1 has a melodic line in a box with the instruction "Play 3 times". The line starts with a treble clef and a mezzo-piano (*mp*) dynamic. It contains a quarter note G4, a quarter note A4, a quarter note B4, a triplet of quarter notes C5, D5, E5, a quarter note F5, and a quintuplet of eighth notes G5, A5, B5, C6, D6. Gtr. 2 has a thick black line with a *p* dynamic marking and a wedge-shaped dynamic contour that tapers to the right. Gtr. 3 has a thick black line with a *p* dynamic marking and a wedge-shaped dynamic contour that tapers to the right. Gtr. 4 has a thick black line with a *p* dynamic marking. Text annotations include "Wait until G.3 has stopped and fade away" above Gtr. 2, "Wait until G.1 has finished and fade away" above Gtr. 3, and "Wait until G.2 has finished and fade away" above Gtr. 4.