

Sukhothai Songkran

Mandolin, Guitar, Bass Guitar and String Quartet

Tarot Conway

Programme note

Sukhothai is a city in northern Thailand in which the oldest parts of the city date back to the 12th century and have been made into a park. This park is one of the most beautiful places I have ever seen with Khmer temples, Thai style temples and Buddhas placed among lakes full of lotus flowers and water lilies.

I happened to get stranded here during Songkran (Thai new year) festival against my plans. Upon my 2nd morning here I was slightly annoyed to be woken at 5am by gamelan and traditional music. However as I listened to the music floating over the beautiful surroundings I realised I was in a truly wonderful place.

Performance notes

All dynamics relate to the way the sound is produced and not the resultant amplified volume. Therefore a *pp* marking should be played *pp* but the resulting amplified sound can still be quite loud.

The Dynamics should remain constant when changing from harmonics to standard notes unless otherwise specified in the dynamic markings.

All harmonics are natural harmonics and are written at played pitch.

Guitars and Mandolin should try to produce harmonics with as little attack as possible; this however should not be accomplished by using amplification controls.

Strings should try to emulate the attack of the Guitar harmonics when playing harmonics.

Duration: 6 minutes approx

Sukhothai Songkran

♩ = 138

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Electric Mandolin *pp*

Electric Guitar *pp*

Electric Bass Guitar *pp*

Amplified Violin I

Amplified Violin II

Amplified Viola

Amplified Cello

E.Mdn.

E.Gtr.

E.B.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

21

E.Mdn.

E.Gtr.

E.B.

21

Vln. I

Vln. II

Vla.

Vc.

31

E.Mdn.

E.Gtr.

E.B.

31

Vln. I

Vln. II

Vla.

Vc.

E.Mdn. *p*

E.Gtr. *p*

E.B. *p*

Vln. I 41

Vln. II

Vla.

Vc.

E.Mdn.

E.Gtr.

E.B.

Vln. I

Vln. II

Vla.

Vc.

51

E.Mdn.

E.Gtr.

E.B.

51

Vln. I

Vln. II

Vla.

Vc.

61

E.Mdn.

E.Gtr.

E.B.

pp

61

Vln. I

Vln. II

Vla.

Vc.

pp

E.Mdn.

E.Gtr.

E.B.

Vln. I

Vln. II

Vla.

Vc.

p

p

p

p

E.Mdn.

E.Gtr.

E.B.

Vln. I

Vln. II

Vla.

Vc.

71

p

p

71

E.Mdn.

E.Gtr.

E.B.

Vln. I

Vln. II

Vla.

Vc.

E.Mdn.

E.Gtr.

E.B.

Vln. I

Vln. II

Vla.

Vc.

81

E.Mdn.

E.Gtr.

E.B.

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

mp

mp

E.Mdn.

E.Gtr.

E.B.

Vln. I

Vln. II

Vla.

Vc.

91

E.Mdn.
E.Gtr.
E.B.
Vln. I
Vln. II
Vla.
Vc.

This system contains measures 91 through 94. The score is for a string quartet and guitar. The E.Mdn. part has a melodic line with a fermata in measure 91. The E.Gtr. part has a rhythmic accompaniment. The E.B. part has a bass line with a key signature change to one sharp in measure 92. The Vln. I and Vln. II parts have similar melodic lines. The Vla. part has a steady accompaniment. The Vc. part has a bass line with a key signature change to one sharp in measure 92.

E.Mdn.
E.Gtr.
E.B.
Vln. I
Vln. II
Vla.
Vc.

This system contains measures 91 through 94, continuing the same musical material as the first system. The notation and instrument parts are identical to the first system.

E.Mdn.

E.Gtr.

E.B.

Vln. I

Vln. II

Vla.

Vc.

101

E.Mdn.

E.Gtr.

E.B.

Vln. I

Vln. II

Vla.

Vc.

E.Mdn.

E.Gtr.

E.B.

Vln. I

Vln. II

Vla.

Vc.

p *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp*

111

E.Mdn.

E.Gtr.

E.B.

Vln. I

Vln. II

Vla.

Vc.

p *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp*

E.Mdn.

E.Gtr.

E.B.

Vln. I

Vln. II

Vla.

Vc.

p *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp*

E.Mdn.

E.Gtr.

E.B.

Vln. I

Vln. II

Vla.

Vc.

p *p* *p* *p* *p* *mp* *p* *mp* *p* *mp*

121

E.Mdn.
E.Gtr.
E.B.
Vln. I
Vln. II
Vla.
Vc.

p

p

p

p

E.Mdn.
E.Gtr.
E.B.
Vln. I
Vln. II
Vla.
Vc.

131

mp

This musical score block covers measures 131 to 134. It features seven staves: E.Mdn., E.Gtr., E.B., Vln. I, Vln. II, Vla., and Vc. The music is in 4/4 time and consists of four measures. The E.Mdn., E.Gtr., and E.B. parts are marked with a mezzo-piano (*mp*) dynamic. The Vln. I part has a measure rest in measure 131, while Vln. II, Vla., and Vc. have rests in measures 131 and 132. The score includes various rhythmic values such as eighth and sixteenth notes, and rests.

This musical score block covers measures 135 to 138. It features the same seven staves as the previous block: E.Mdn., E.Gtr., E.B., Vln. I, Vln. II, Vla., and Vc. The music continues in 4/4 time for four measures. The E.Mdn., E.Gtr., and E.B. parts continue with their respective melodic lines. Vln. I and Vln. II have rests in measure 135. The Vla. and Vc. parts continue with their parts from the previous block. The score includes various rhythmic values such as eighth and sixteenth notes, and rests.

E.Mdn.
E.Gtr.
E.B.
Vln. I
Vln. II
Vla.
Vc.

E.Mdn.
E.Gtr.
E.B.
Vln. I
Vln. II
Vla.
Vc.

141

E.Mdn. E.Gtr. E.B. Vln. I Vln. II Vla. Vc.

mp

E.Mdn. E.Gtr. E.B. Vln. I Vln. II Vla. Vc.

151

E.Mdn.

E.Gtr.

E.B.

Vln. I

Vln. II

Vla.

Vc.

E.Mdn.

E.Gtr.

E.B.

Vln. I

Vln. II

Vla.

Vc.

161

E.Mdn. *mf*

E.Gtr. *mf*

E.B. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

E.Mdn.

E.Gtr.

E.B.

Vln. I

Vln. II

Vla.

Vc.

E.Mdn.

E.Gtr.

E.B.

Vln. I

Vln. II

Vla.

Vc.

171

E.Mdn.

E.Gtr.

E.B.

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

f

E.Mdn.

E.Gtr.

E.B.

Vln. I

Vln. II

Vla.

Vc.

181

E.Mdn.

E.Gtr.

E.B.

Vln. I

Vln. II

Vla.

Vc.

E.Mdn.

E.Gtr.

E.B.

Vln. I

Vln. II

Vla.

Vc.

E.Mdn.

E.Gtr.

E.B.

Vln. I

Vln. II

Vla.

Vc.

191

E.Mdn.

E.Gtr.

E.B.

Vln. I

Vln. II

Vla.

Vc.

E.Mdn.

E.Gtr.

E.B.

Vln. I

Vln. II

Vla.

Vc.

201

E.Mdn.

E.Gtr.

E.B.

Vln. I

Vln. II

Vla.

Vc.

211

E.Mdn.

E.Gtr.

E.B.

Vln. I

Vln. II

Vla.

Vc.

The image shows a musical score for a string ensemble, consisting of seven staves. The instruments are labeled on the left: E.Mdn. (Electric Mandolin), E.Gtr. (Electric Guitar), E.B. (Electric Bass), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The score is divided into five measures, each with a different time signature: 4/4, 3/4, 3/4, 4/4, and 3/4. The notation includes various note values, rests, and phrasing slurs. The E.Mdn. staff starts with a treble clef and a key signature of one flat. The E.Gtr. staff has a treble clef and a key signature of one flat. The E.B. staff has a bass clef and a key signature of one flat. The Vln. I, Vln. II, and Vla. staves have treble clefs and a key signature of one flat. The Vc. staff has a bass clef and a key signature of one flat. The score is enclosed in a double-line border.