

# Percussion 3

Tam-tam

Glockenspiel

Marimba

# Angkor

Mark Van Overmeire

## 1. Angkor

Moderato

Tam-tam

Glockenspiel

9

**A**

Tam.

Glock.

17

**B**

Tam.

Glock.

25

**C**

Tam.

Glock.

33

Tam.

Glock.

41 **D**

Tam. *mf* rit. *p* *mp*  $\frac{3}{4}$

Glock.  $\frac{3}{4}$

49 **E** a tempo

Tam.  $\frac{3}{4}$

Glock.  $\frac{3}{4}$

58 **F**

Tam.

Glock.

68 **G**

Tam.

Glock.

78 **H**

Tam.

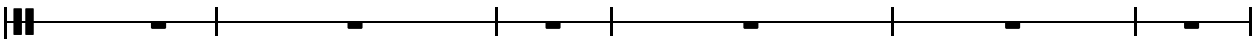
Glock. *f*


85

Tam.

Glock.

91

Tam. 

Glock. 

97


I

Tam. 


Glock. 


103

Tam. 

Glock. 

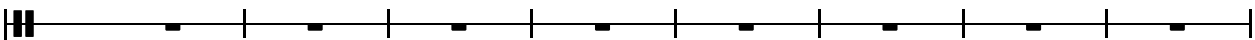
109

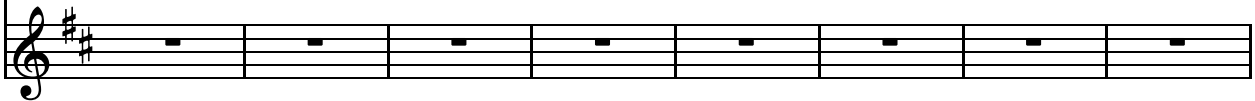
Tam. 

Glock. 

116

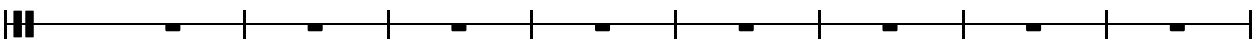
J

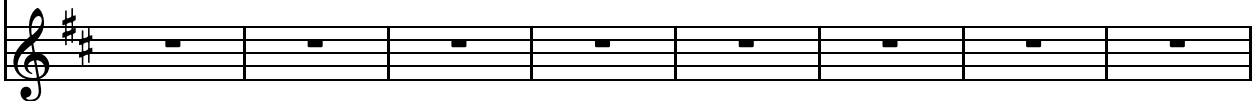
Tam. 

Glock. 

124

K

Tam. 

Glock. 

132

Tam.

140

Tam.

148

Tam.

156

Tam.

164

Tam.

170

Tam.

176

Tam.

Glock.

The image shows two musical staves. The top staff is labeled 'Tam.' and contains a series of vertical bar lines with small horizontal dashes below them, indicating a rhythmic pattern. The bottom staff is labeled 'Glock.' and features a treble clef, a key signature of two sharps (F# and C#), and a series of notes with stems, also indicating a rhythmic pattern. Both staves end with a double bar line.

# Angkor

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## 2. Hsipaw

Grazioso

A

Marimba

Mar.

Mar.

Mar.

Mar.

B

27

Mar.

3 3 3

C

32

Mar.

*mf* 3 3

39

Mar.

3 3 3

44

Mar.

3 3 3

49

Mar.

3 3 3 3



54 D

Mar. *pp*

57

Mar.

60

Mar. *p*

62

Mar.

64

Mar.

66

Mar. *mp*

69

Mar.

72

Mar.

E

75

Mar.

78

Mar.

*f* *ff*

84

Mar.

92

Mar.

100

Mar.

F

106

Mar.

110

Mar.

114

Mar.

Musical score for Maracas, measures 114-117. The key signature is two sharps (F# and C#). Measure 114: Treble clef has a whole rest; Bass clef has a whole note G3. Measure 115: Treble clef has a whole rest; Bass clef has a triplet of eighth notes (A3, B3, C4) followed by a quarter note D4. Measure 116: Treble clef has a whole rest; Bass clef has a whole note G3. Measure 117: Treble clef has a triplet of eighth notes (D4, E4, F#4); Bass clef has a whole rest.

118

Mar.

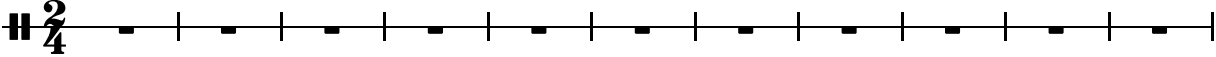
Musical score for Maracas, measures 118-121. The key signature is two sharps (F# and C#). Measure 118: Treble clef has a triplet of eighth notes (G4, A4, B4); Bass clef has a triplet of eighth notes (G3, A3, B3). Measure 119: Treble clef has a triplet of eighth notes (C5, B4, A4); Bass clef has a triplet of eighth notes (C4, B3, A3). Measure 120: Treble clef has a triplet of eighth notes (A4, G4, F#4); Bass clef has a triplet of eighth notes (G3, F#3, E3). Measure 121: Treble clef has a whole rest; Bass clef has a whole note G3.


# Angkor

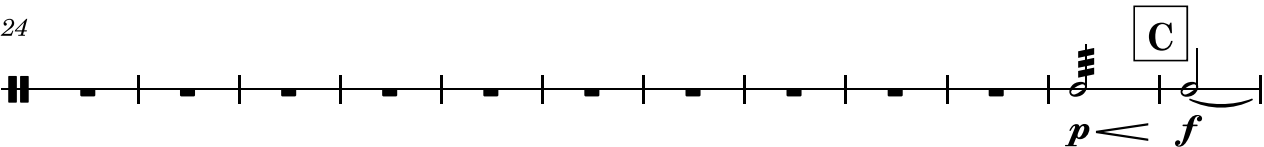
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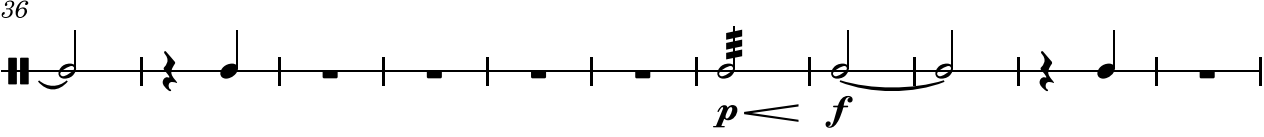
## 3. Tuol Sleng

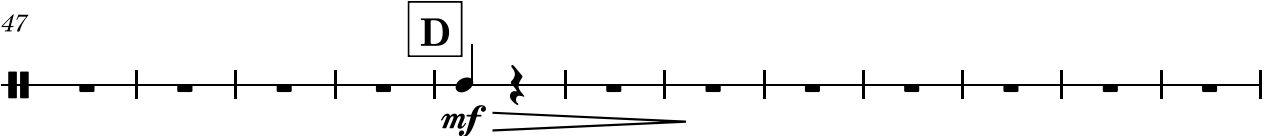
Andante

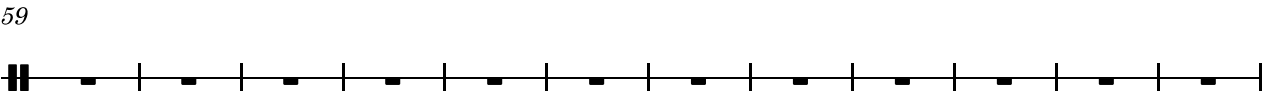
Tam-tam 


12 Tam. 


24 Tam. 

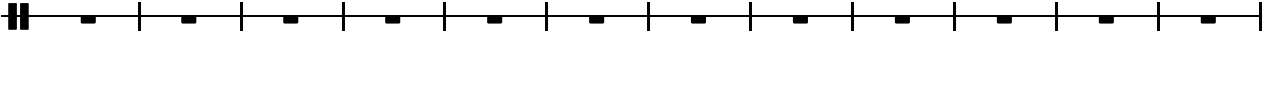
36 Tam. 

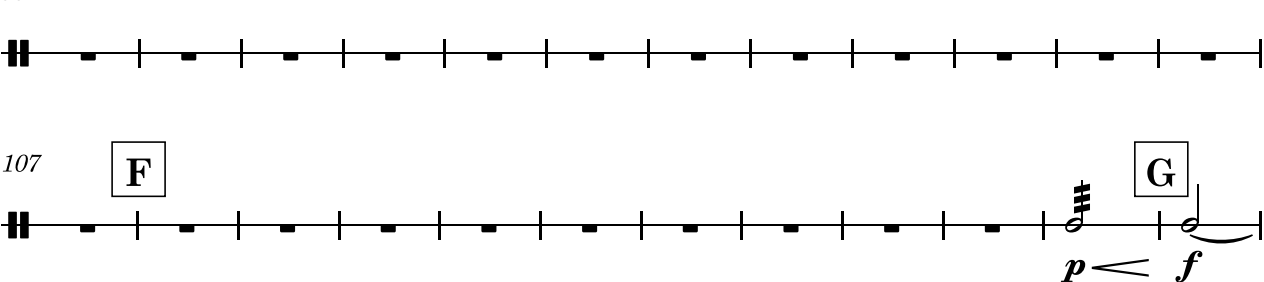
47 Tam. 

59 Tam. 

71 Tam. 

83 Tam. 

95 Tam. 

107 Tam. 

119  
Tam. Musical notation for Tambores (119). The staff begins with a double bar line. It contains a half note with a slur, followed by a quarter rest, a quarter note, and a series of quarter rests. A dynamic marking *p* is placed below the staff, with a wedge-shaped hairpin leading to a dynamic marking *f* above the staff. The notation ends with a quarter rest, a quarter note, and a final double bar line.

130  
Tam. Musical notation for Tambores (130). The staff begins with a double bar line and contains a series of quarter rests. A dynamic marking *mf* is placed below the staff. The notation ends with a quarter rest, a quarter note, and a final double bar line.

142  
Tam. Musical notation for Tambores (142). The staff begins with a double bar line and contains a series of quarter rests. A dynamic marking *p* is placed below the staff, with a wedge-shaped hairpin leading to a dynamic marking *mf* above the staff. The notation ends with a quarter note, a half note with a slur, and a final double bar line.

154  
Tam. Musical notation for Tambores (154). The staff begins with a double bar line and contains a series of quarter rests. The notation ends with a final double bar line.

166  
Tam. Musical notation for Tambores (166). The staff begins with a double bar line and contains a series of quarter rests. The notation ends with a final double bar line.

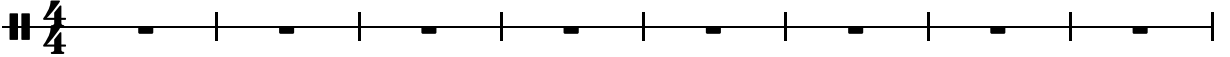
178  
Tam. Musical notation for Tambores (178). The staff begins with a double bar line and contains a series of quarter rests. The notation ends with a final double bar line.

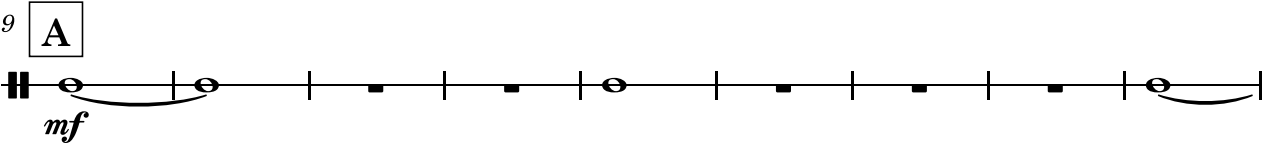
# Angkor

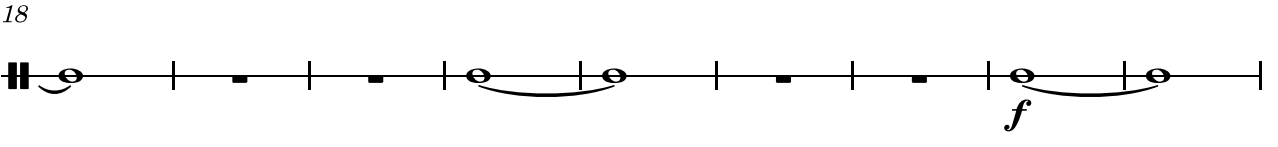
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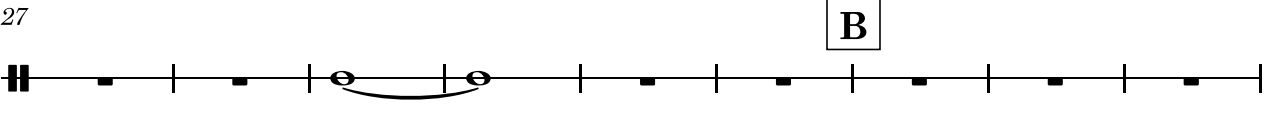
## 4. Yaba

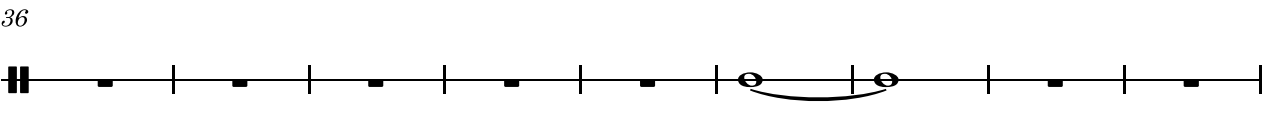
**Andantino**

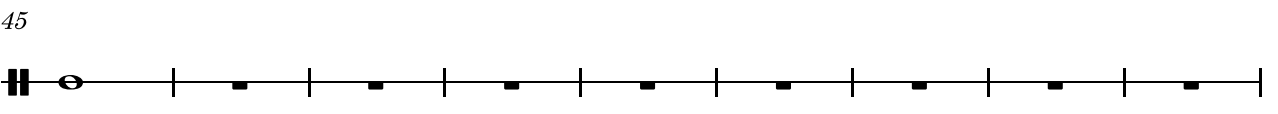
Tam-tam 

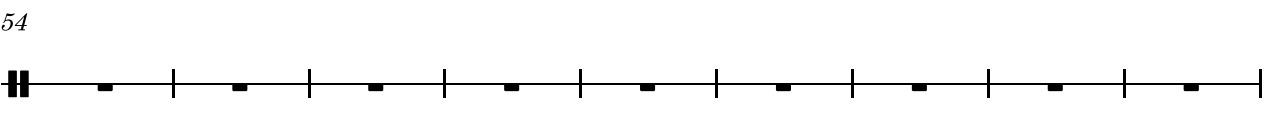
9 **A**  
Tam.   
*mf*

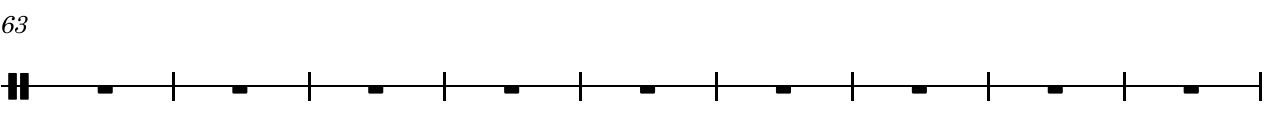
18  
Tam.   
*f*

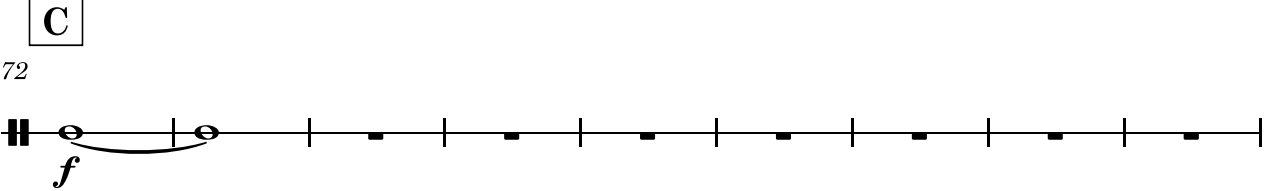
27 **B**  
Tam. 

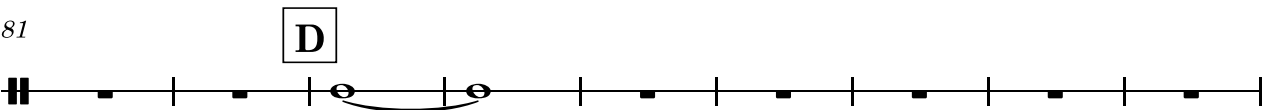
36  
Tam. 

45  
Tam. 

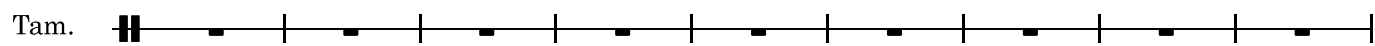
54  
Tam. 

63  
Tam. 

**C**  
72  
Tam.   
*f*

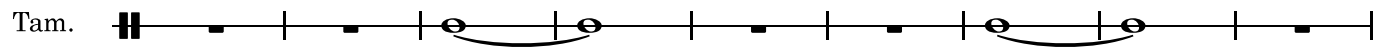
81 **D**  
Tam. 

90

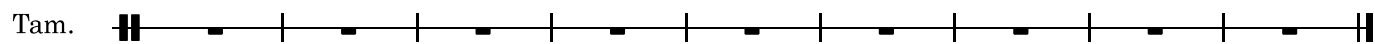


99

**E**



108



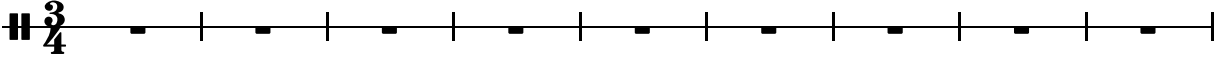



# Angkor

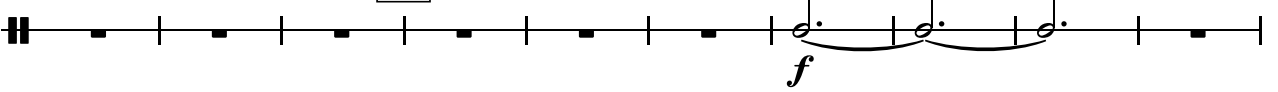
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## 5. Bagan

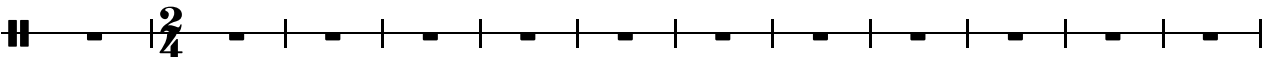
**Largo**


Tam-tam 

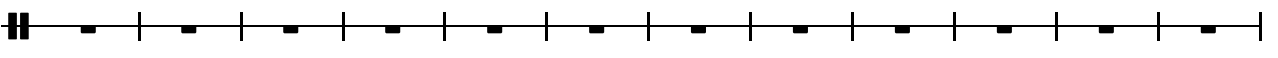
10  **A**


Tam.  *f*

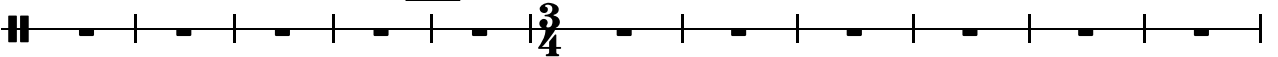
20  **B**


Tam. 

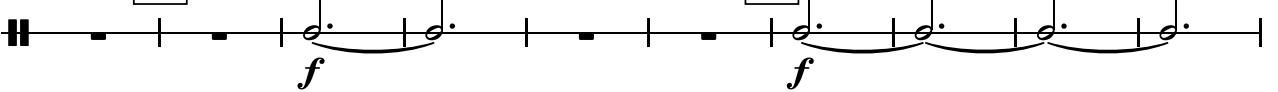
32  *rit.*.....


Tam. 

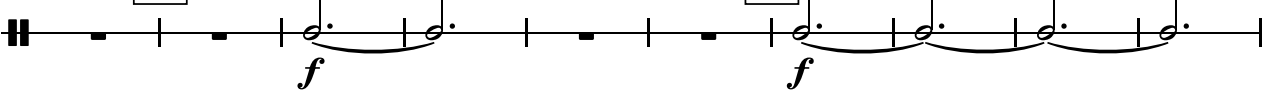
44  **C** a tempo


Tam. 


55  **D**

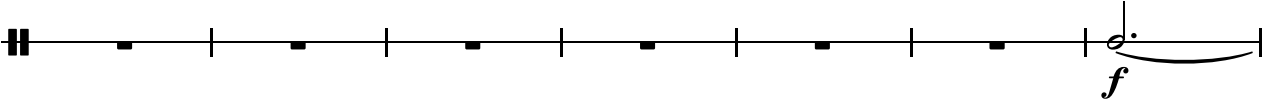
Tam.  *f*

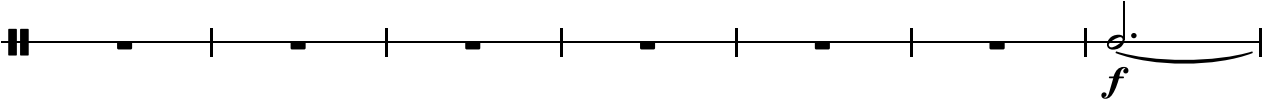
65  **E**

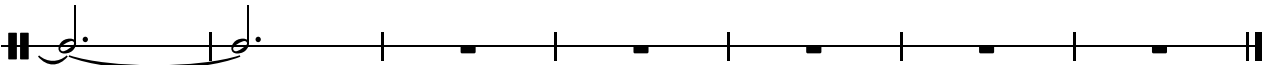
Tam.  *f*

75  *rit.*..... **Più lento**

Tam. 

82  *f*

Tam. 

89 

# Angkor

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## 6. Vinh Ha Long

**Molto Lento**

Tam-tam  $\frac{4}{4}$

9 **A** rit..... **Lento**  $\frac{2}{4}$

20 **B** **Maestoso**

32

44

56 **C** rit..... **a tempo**

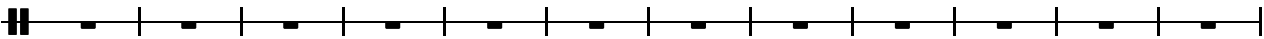
68 **D**

80

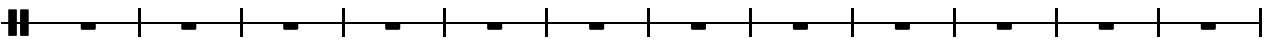
92 **E** *mf*

104 **F** *mf*

116 G

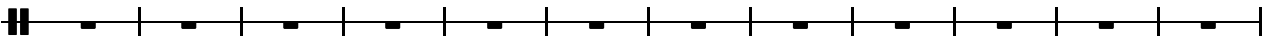
Tam. 

128 rit..... a tempo

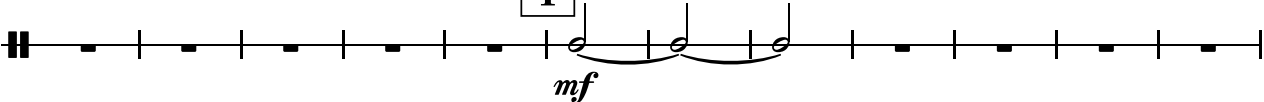
Tam. 

H

140


Tam. 

152 I

Tam. 

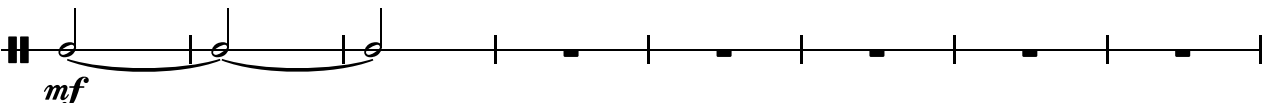
mf

164

Tam. 

J

173

Tam. 

mf

181 rit.....

Tam. 