

# 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* *p* *mp*  $\frac{3}{4}$

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

49 **E**

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

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

58 **F**

Tam.

Glock.

68 **G**

Tam.

Glock.

78 **H**

Tam.

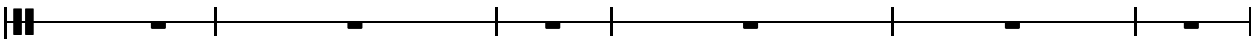
Glock. *f*


85

Tam.

Glock.

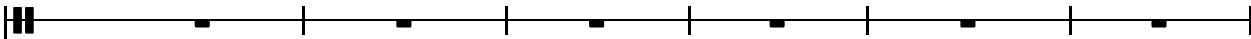
91


Tam. 

Glock. 

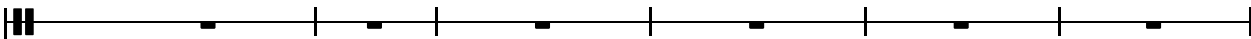
97


I

Tam. 

Glock. 

103

Tam. 

Glock. 

109


J

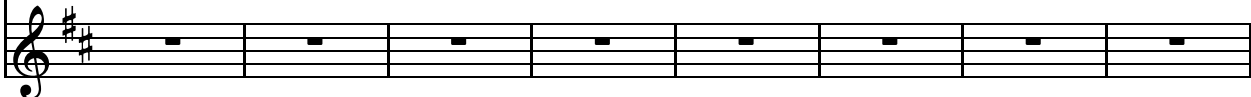
Tam. 

Glock. 

116


K

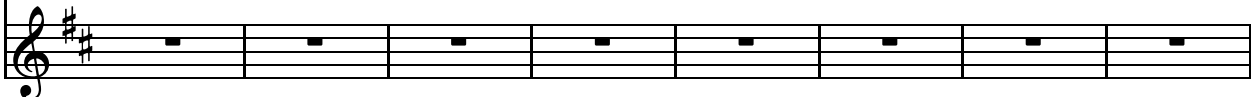
Tam. 

Glock. 

124

L

Tam. 

Glock. 

132

Tam.

140

Tam.

148

Tam.

156

Tam.

164

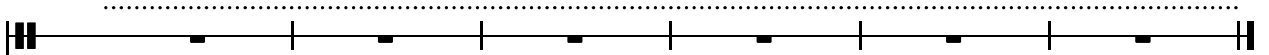
Tam.

170

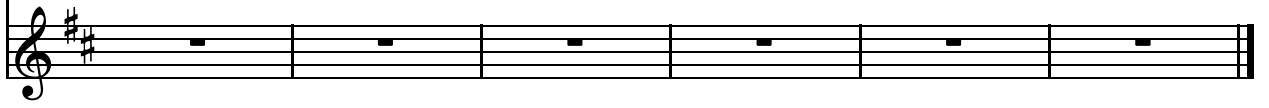
Tam.

176

Tam.



Glock.



# Angkor

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## 2. Hsipaw

Grazioso

A

Marimba

Mar.

Mar.

B

Mar.

Mar.

C

27

Mar.

3

3

3

D

32

Mar.

*mf*

3

39

Mar.

*mf*

3

3

3

44

Mar.

*mf*

3

3

3

49

Mar.

*mf*

3

3

3

54 E

Mar.

57

Mar.

60

Mar.

62

Mar.

65

Mar.



68

Mar.

Musical notation for measures 68-70. Treble clef with key signature of two sharps (F# and C#). The right hand plays a sequence of eighth notes with triplets and grace notes. The left hand has rests.

71

Mar.

F

*mf*

Musical notation for measures 71-73. Treble clef with key signature of two sharps. Measure 73 has a boxed 'F' above it. The right hand continues with eighth notes and triplets. The left hand has rests in measures 71-72 and then plays a triplet in measure 73. Dynamic marking 'mf' is below measure 73.

74

Mar.

*mf*

Musical notation for measures 74-76. Treble clef with key signature of two sharps. The right hand plays eighth notes with triplets. The left hand has rests in measure 74 and then plays triplets in measures 75 and 76. Dynamic marking 'mf' is below measure 75.

77

Mar.

*f* *ff*

Musical notation for measures 77-79. Treble clef with key signature of two sharps. The right hand plays eighth notes with triplets. The left hand plays triplets in measure 77 and then rests in measures 78 and 79. Dynamic markings 'f' and 'ff' are below measures 77 and 79 respectively.

81

Mar.

Musical notation for measures 81-88. Treble clef with key signature of two sharps. Both hands have rests for all measures.

89

Mar.

97

Mar.

G

105

Mar.

110

Mar.

115

Mar.

119

Mar.

3

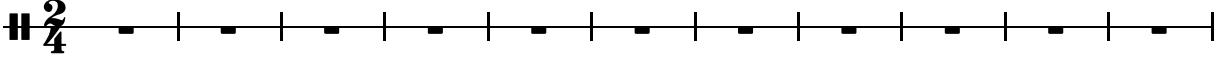
3

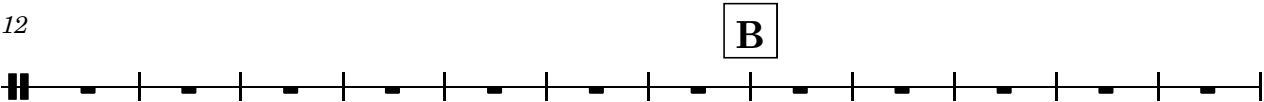
# Angkor

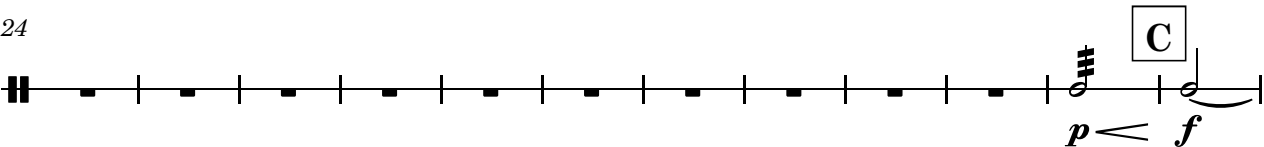
Mark Van Overmeire

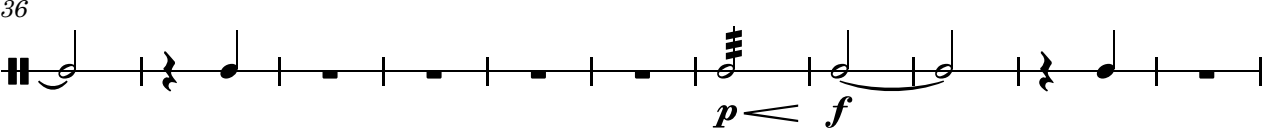
## 3. Tuol Sleng

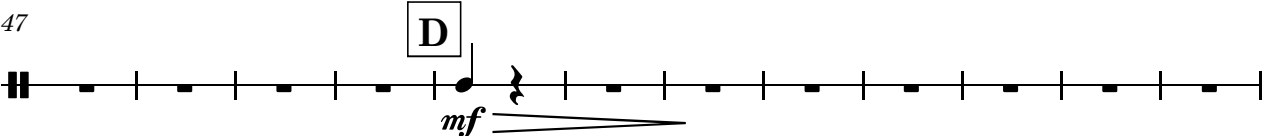
Andante

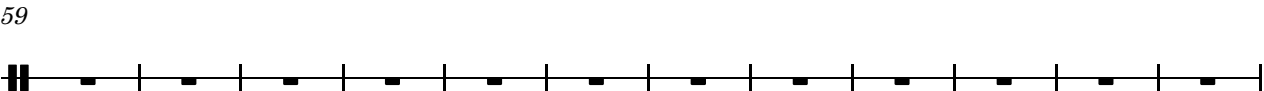
Tam-tam 


12 Tam. 


24 Tam. 

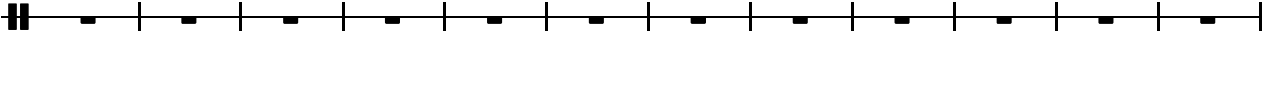
36 Tam. 

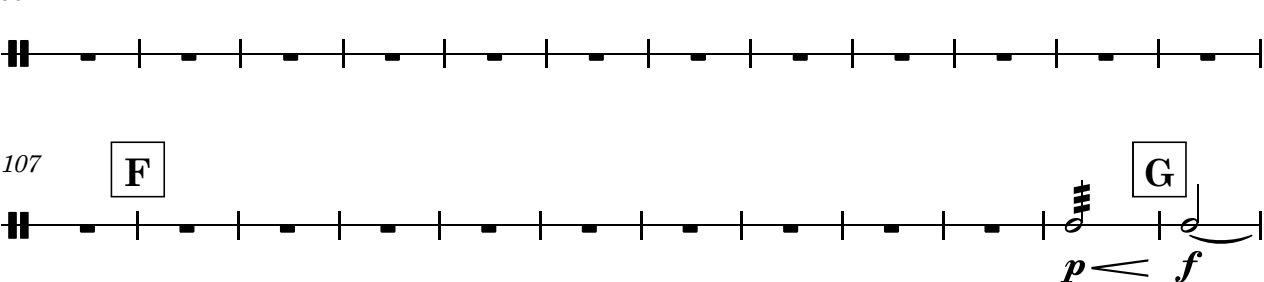
47 Tam. 

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 sequence of notes: a quarter note with a slur, a quarter rest, a quarter note, followed by seven eighth rests, a quarter note with a sharp sign (F#), a quarter note, a quarter rest, and a quarter note. A dynamic marking *p* is placed below the F# note, and a dynamic marking *f* is placed below the second quarter note after the F# note, with a wedge-shaped hairpin indicating a crescendo from *p* to *f*.

130  
Tam. Musical notation for Tambores (130). The staff begins with a double bar line. It contains a sequence of notes: seven eighth rests, a quarter note, a quarter rest, followed by seven eighth rests. A dynamic marking *mf* is placed below the quarter note.

142  
Tam. Musical notation for Tambores (142). The staff begins with a double bar line. It contains a sequence of notes: seven eighth rests, a quarter note with a sharp sign (F#), a quarter note, a quarter note, and a quarter note. A dynamic marking *p* is placed below the F# note, and a dynamic marking *mf* is placed below the second quarter note after the F# note, with a wedge-shaped hairpin indicating a crescendo from *p* to *mf*.

154  
Tam. Musical notation for Tambores (154). The staff begins with a double bar line. It contains a sequence of notes: seven eighth rests, followed by seven eighth rests.

166  
Tam. Musical notation for Tambores (166). The staff begins with a double bar line. It contains a sequence of notes: seven eighth rests, followed by seven eighth rests.

178  
Tam. Musical notation for Tambores (178). The staff begins with a double bar line. It contains a sequence of notes: seven eighth rests, followed by seven eighth rests.

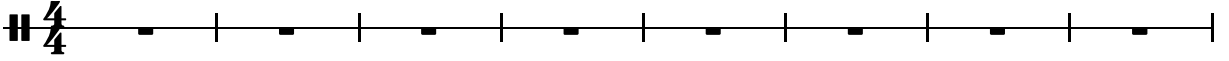
186  
Tam. Musical notation for Tambores (186). The staff begins with a double bar line. It contains a sequence of notes: seven eighth rests, followed by seven eighth rests, and ends with a double bar line.

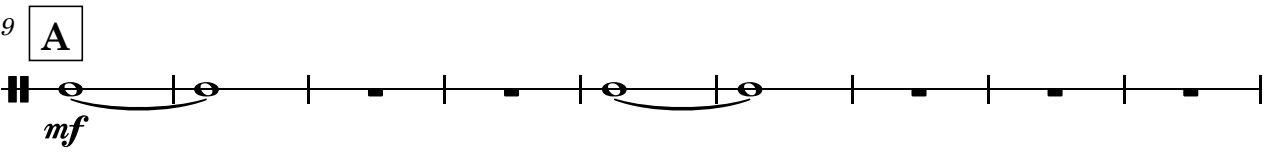
# Angkor

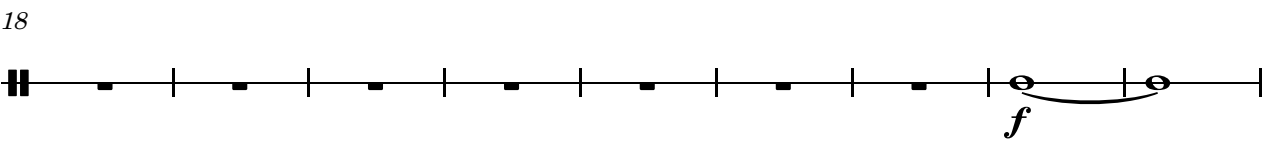
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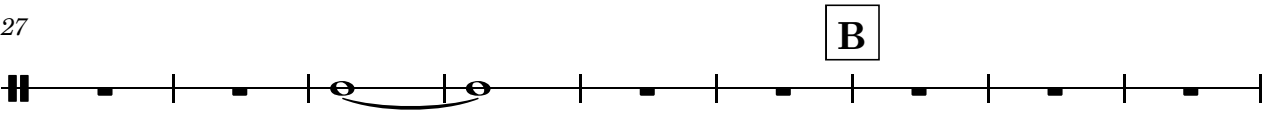
## 4. Yaba

Marcia moderato

Tam-tam 

9 A  
Tam.   
*mf*


18  
Tam.   
*f*

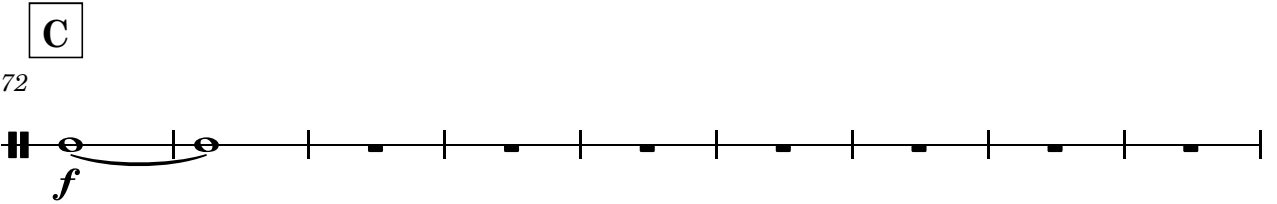
27 B  
Tam.   
*f*

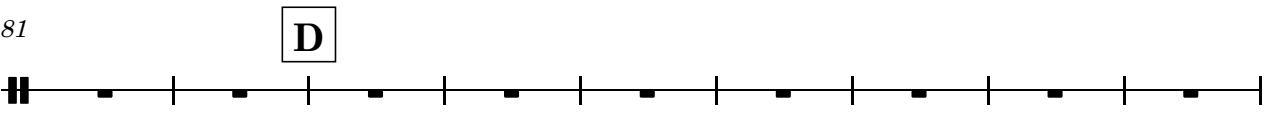
36  
Tam. 

45  
Tam. 

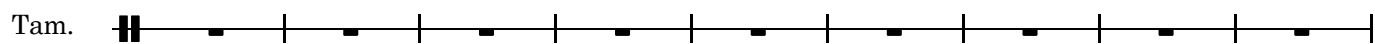
54  
Tam. 

63  
Tam. 

C  
72  
Tam.   
*f*

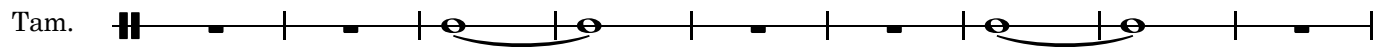
81 D  
Tam. 

90

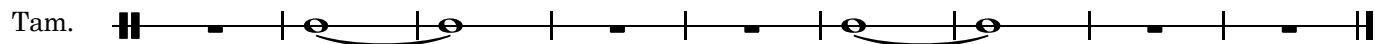


99

**E**



108



# Angkor

Mark Van Overmeire

## 5. Bagan

**Misterioso**

Tam-tam  $\frac{3}{4}$

10 **A**

Tam.  $f$

20 **B**

Tam.  $\frac{2}{4}$

32 rit....

Tam.

44 ..... **C** **Maestoso**

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

54 **D** **E**

Tam.  $f$   $f$

64 **Misterioso**

Tam.  $mf$

74 **Lento**

Tam.

81 **a tempo**

Tam.  $f$

88

Tam.

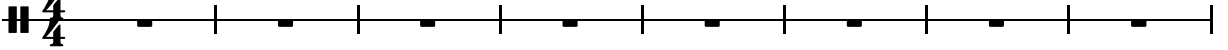


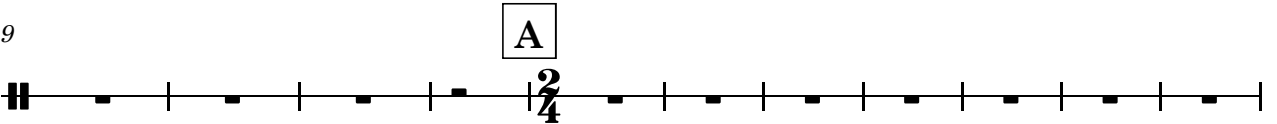
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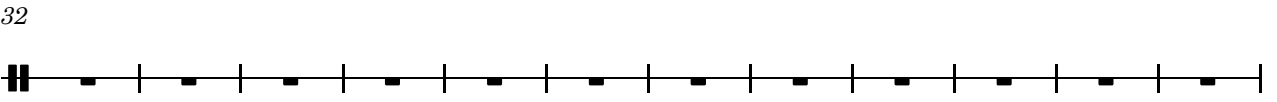
## 6. Vinh Ha Long

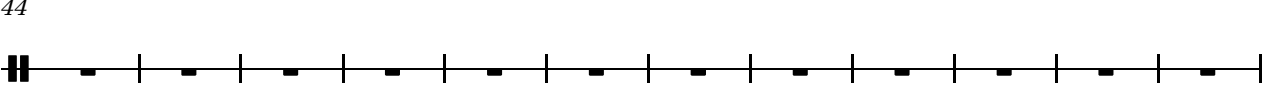
**Lento**

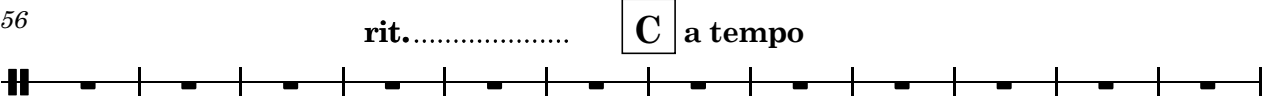
Tam-tam 

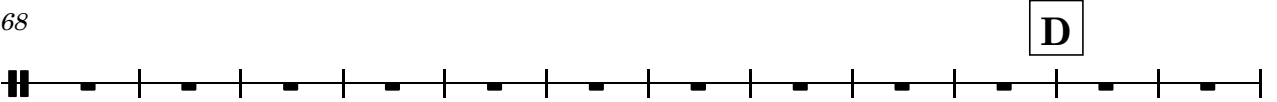
9 A 

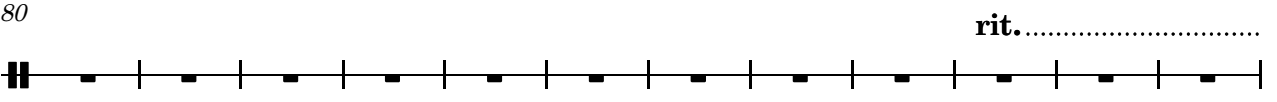
20 B **Andante** 

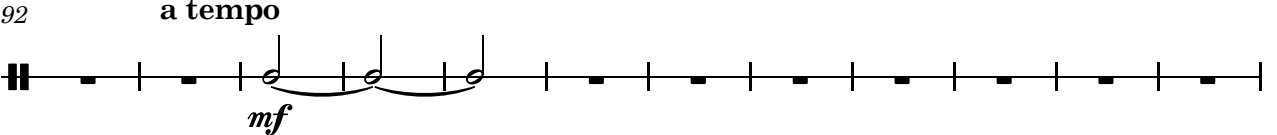
32 

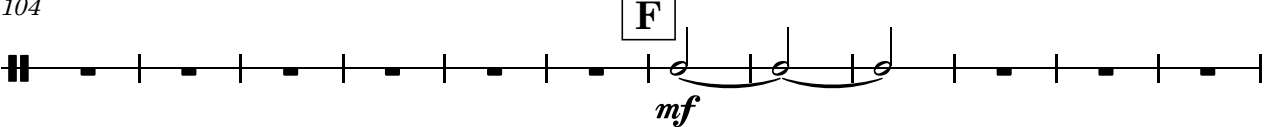
44 

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

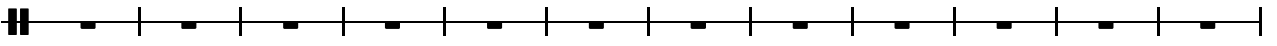
68 D 

80 *rit.*..... 

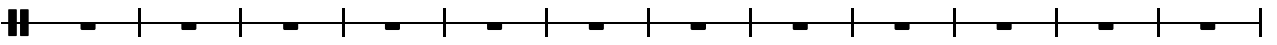
92 E **a tempo** 

104 F 

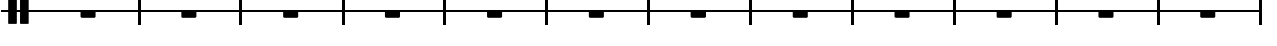
116 G

Tam. 

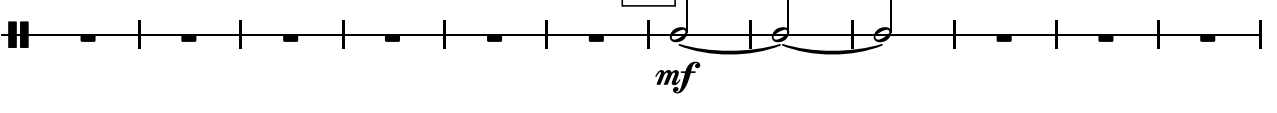
128 rit. ....

Tam. 

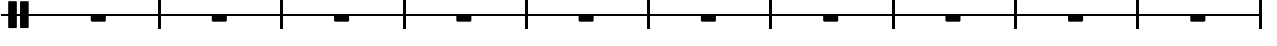
140 H **accel. .... a tempo**

Tam. 

152 I *mf*

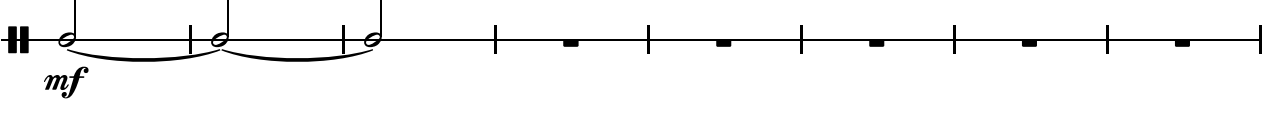
Tam. 

164

Tam. 

J

174 *mf*

Tam. 

182

Tam. 