

## Piccolo

## 722 Parvati, Symphony X6

## MOVEMENT ONE

Stephen W. Beatty (1938)

**A**  $\text{♩} = 110$   
58

*f* *ff* *f* *mf* *ff*

61 6

*mf* *p* *mp*

70 *p* *mf* *mp* *f* *mf* 5

**MOVEMENT TWO**

78 *mf* *ff* 79 2

161 **B**  $\text{♩} = 100$  19

*mp* *f* *ff* *mf* *f*

183 *mf* *f* *mf* *mp* *f*

187 18

208 *mf* *f*

210 *mf* *f* *mf* 10

222

ppp mp pp mp f mp

Musical staff 222-225: Treble clef, key signature of two flats. Measures 222-225 contain eighth and sixteenth notes with dynamic markings ppp, mp, pp, mp, f, and mp.

226

f mf f ff mf mp

Musical staff 226-232: Treble clef, key signature of two flats. Measures 226-232 contain eighth and sixteenth notes with dynamic markings f, mf, f, ff, mf, and mp. A repeat sign with a 4-measure count is present between measures 229 and 230.

233

p f mf f

Musical staff 233-235: Treble clef, key signature of two flats. Measures 233-235 contain eighth and sixteenth notes with dynamic markings p, f, mf, and f.

236

26

Musical staff 236-264: Treble clef, key signature of two flats. Measures 236-264 contain eighth and sixteenth notes with dynamic markings. A repeat sign with a 26-measure count is present between measures 240 and 241.

265

ff mf ff 13

Musical staff 265-280: Treble clef, key signature of two flats. Measures 265-280 contain eighth and sixteenth notes with dynamic markings ff, mf, and ff. A repeat sign with a 13-measure count is present between measures 278 and 279.

281

mf f

Musical staff 281-284: Treble clef, key signature of two flats. Measures 281-284 contain eighth and sixteenth notes with dynamic markings mf and f.

285

5 mf ff mf f

Musical staff 285-292: Treble clef, key signature of two flats. Measures 285-292 contain eighth and sixteenth notes with dynamic markings mf, ff, mf, and f. A repeat sign with a 5-measure count is present between measures 288 and 289.

293

mf mp f 17

Musical staff 293-312: Treble clef, key signature of two flats. Measures 293-312 contain eighth and sixteenth notes with dynamic markings mf, mp, and f. A repeat sign with a 17-measure count is present between measures 300 and 301.

313

ff mf f ff

Musical staff 313-316: Treble clef, key signature of two flats. Measures 313-316 contain eighth and sixteenth notes with dynamic markings ff, mf, f, and ff.

317

mf p mf ff 14

Musical staff 317-331: Treble clef, key signature of two flats. Measures 317-331 contain eighth and sixteenth notes with dynamic markings mf, p, mf, and ff. A repeat sign with a 14-measure count is present between measures 325 and 326.

335

*f* *mp* *f*

337

*p*

341

*mp* *p*

402

*mf* *mp* *mf*

405

*ff* *f* *mf* *f* *mf* *mp*

408

*pp* *mf* *f* *mf* *mp* *ff* *f*

427

*mp* *f* *pp* *mf*

443

*ff* *f* *mp* *pp* *p*

447

*mp* *f* *mf*

468

*p* *pp* *p*

483

*f* *fff* *f* *ff* *f*

487

**11**

*ff* *f*

500

**22** **2** **D** ♩ = 110 **46**

*mf* *fff*

571

*mp* *f* *pp* *f* *mp* *f*

**12**

586

*mf* *p*

590

*mp* *mf* *p* *f* *mf* *mp* *mf*

595

*f* *p* *mf*

**3**

601

*f* *fff*

**7**

611

*ff* *fff*

**6**

621

*ff*

625

9

*f* *mf* *fff* *mp*

638

4

*fff* *mp* *f* *mf*

644

12

*p* *f* *f*

659

5

*mp* *ff* *f*

668

*pp* *mp* *mf*

672

12

*mp* *pp* *p* *mp* *p* *mp* *mf*

687

3

accel. . . . .

*f* *mf* *ff*

694

*f* *fff* *ff* *fff* *ff* *fff*

Flute

# 722 Parvati, Symphony X6

Stephen W. Beatty (1938)

**A**  $\text{♩} = 110$

5

*p* *pp* *ff*

9

2

*fff*

13

*f* *ff* *fff* *8va*

17 (8)

*ff* *fff*

20 (8)

*f* *fff* *f* *ff* *f* *fff* *mf*

23 (8) *8va*

3

*ppp* *fff*

30 (8)

*f* *fff* *ff* *fff* *mp*

34

*mf* *f* *ff*

36 *8va*

4

42 *f* *ff* *mf* *mp* *f* *fff*

46 *ff* *fff* *ff* *f*

50 *ff* *fff* *ff* *pp* *ppp* *mf*

53 *f* *fff* *f*

56 *ff* *f* *ff*

59 *f* *mp* *ff* *f* *mf* *ff* 4

65 *ff* *f* *ff* *fff* *ff* *f*

68 *ff* *mf* *p* *mp* *p* *mf* 8va

71 (8) *mp* *f* *mf* *mp* *f* 8va

74 (8) *mp* *f* *mf* *mp* *f*

Detailed description: This is a musical score for a flute, spanning measures 42 to 74. The notation is in treble clef with a key signature of one sharp (F#). The score includes various dynamic markings such as *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), *mp* (mezzo-piano), *pp* (pianissimo), *ppp* (pianississimo), and *p* (piano). There are also crescendo and decrescendo hairpins. Measure 59 contains a 4-measure rest. Measures 68 and 71 have an 8va (octave up) marking. Measures 71 and 74 are marked with an 8-measure rest symbol (8) at the beginning of the line.

77 *pp f* *mf* *ff* *f* *8va*

81 *ff*

84 *f* *mf* *fff* *f* *fff* *8va*

88 (8) *ff*

91 (8) *fff* *mp* *mf* *2*

97 *f* *ff* *f* *mf* *8va*

101 (8) *f* *ff* *ppp f* *8va*

105 *mf*

109 *f* *ff* *f* *mf* *f* *mp* *p* *f*

112 *mp* *p* *pp* *8va*



115 (8) *mf mp mf p f*

119 *mp f mf mp* *8va*

122 (8) *p mf f*

126 (8) *mf f mf*

130 *f mf f mf mp p*

134 *f ff f ff fff*

138 *ff mf ff*

142 *mf mp f ff*

146 *mf ff f ff f*

150 *fff f mf f mp f* *8va*

153 (8) *ff*

156 *ff* *fff* 2

**B**  $\text{♩} = 100$

161 *8va* *p* *mp* *p* *mf* *mp*

165 (8) *p* *mf* *mp* *mf*

169 *p*

173 *ppp* *mp* *mf* *f* *mp*

177 *mf*

181 *mp* *mf* *mp* *mf* *mp* *p* *mp*

185 *mf* *f* *mf* *f* *mf*

188 *mp* *mf* *mp* *f* *mp* *mf* *pp*

192

*f* *mf* *f* *mf*

196

*mp* *mf* *mp* *f*

200

*mf* *f* *mp*

203

*mf* *pp* *mp* *mf* *8va*

206 (8)

209 (8)

*mp* *pp* *8va*

212

*f* *mf* *mp* *p* *mf* *f*

216

*mf* *p* *pp*

219

*f* *mf* *mp*

222

*pp* *p* *pp* *mf* *mp* *8va*

226 (8)  
*mf mp mf*

229  
*mp f mf* 8va-----

232 (8)  
*mp p mp p pp mf mp*

235 (8)  
*mf f mp pp*

238 8va  
*p mp mf*

241 (8)  
*mp mf mp*

244  
*p mp mf mp mf mp mf*

247  
*p pp mf*

250  
*p mp p*

253  
*pp p f*

257 *8va*

*mp* *f* *mf*

260 (8)

*f* *mf* *mp* *f* *mf* *mp*

263 *8va*

*mf* *f* *mp*

267

*f* *mp* *mf*

271

*mp* *mf* *mp* *f*

274

*mf* *f* *p* *pp* *mp*

277 *8va*

282 (8)

*f* *mf*

285

*pp* *mf* *mp*

288

*pp* *mp* *mf* *f* *mp* *f* *mf*

291 *8va*

*p mp f mp mf mp*

294 (8)

*p mp mf mp*

297

*pp p mp p mp*

300

*pp mp*

303

*mf mp f p mf*

306

*mp mf pp mp p mp*

309

*p f p pp p mp*

312

*mf f mp mf f*

316

*mf mp p mf mp p mp*

319

*mf mp mf f pp f mf*

## Flute

## Flute

323



326



329



333



336



341



353



357



361



365



369 *pp mp p mf f*

374 *mf mp p mf*

378 *mp mf fff f ff fff*

381 *f*

384 *mp f ff f*

388 *mp mf f fff ff*

392 *f ff mp mf*

397 *p mp p pp mp p* *8va*

402 (8) *mf mp mf*

405 (8) *ff f mf f mf mp*



408 (8)

*pp mf f mf mp mf f*

411

*mp mf mp ff*

414

*f ff f mf f ppp f ppp*

418 *8va*

*mf f mf f*

422

*mf f mf mp mf p mp mf f*

426 *8va*

*p f mp f pp*

429 (8)

*mp p mp f mp*

433

*mf f ff f*

437

*mf f*

440

*ff f mf f mp*

443 *f mp pp ppp*

447 *pp mp p mf*

451 *f mp f*

455 *mf f mf f ff f mp*

459 *f ff mf f mp*

462 *8va mf f p pp f p f p f*

465 *mf mp*

468 *mf p pp mp*

471 *pp p mp p mf mp pp*

475 *mf f*

479 *mp* *ff* *mf* *f*

483 *fff* *f* *ff* *f* *p* *8va*

486 (8) *f*

489 (8) *ff* *f* *fff* *f*

492

496 *fff* *f* *ff* *f* *8va*

499 (8) *ff* *f*

502 (8)

505 (8) *ff* *mf* *f*

508 *ff* *mf* *f* *mf*

512 *p mp pp f mf* *8va*

515 (8) *mp mf*

518 (8) *mp mf mp mf* MOVEMENT FOUR

523 *pp mf* **D** ♩ = 110

528 *mp mf mp f*

532 *mf f*

536 *mp pp mf mp pp p mf*

540 *f mf f* *8va*

544 (8) *ff f*

548 *mp pp p pp mp f mp*

552 *mf mp mf mp*

555 *p mf*

558 *f mf pp mf*

561 *mp f mf*

564 *p mp*

567 *mf f mf f* *8va*

570 (8) *ff f mp f mp*

574 (8)<sup>1</sup> *mf f mp mf f*

585 *mf f mf p*

588 *mp p mf*

592 *f mf mp p mp mf pp mf*

596 *p mf mp p*

599 *mf mp*

602 *mf f mf ff* 6

611 *f ff*

615 *f ff*

619 *f ff f ff*

623 *f mf mp pp p*

627 *mf ff mf*

631 *f mf f*

635 *ff* *mp* *p* *8va*

639 *f* *mf* *f* *mf* *mp*

641 *p* *mf* *mp* *p* *mf* *mp* *8va*

644 (8) *mf* *p* *mf* *f* *mf* *f*

648 *mf* *f* *mf* *f*

656 *mf* *ff* *f* *mf* *mp* *ff* *mp* *f*

660 *mf* *p*

664 *mf* *p* *mp* *f* *mf* *p*

668 *mf* *mp* *pp* *mp* *mf* *pp* *p* *mf* *mp* *8va*

672 (8) *mf* *mp* *mf* *mp* *mf*

676

*mp* *mf* *mp*

680

*mf* *mp* *mf* *mp* *mf* *mp* *f* *mf*

684

*mp* *pp* *mp* *pp* *mp* *mf*

688

*mp* *mf* *ff* *f*

692

*accel.* *8va*

695 (8)

*ff*

The musical score for the Flute part, measures 676 to 695, is written in treble clef with a key signature of one flat. The notation includes various dynamics and articulations. Measures 676-683 show a melodic line with dynamics *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *f*, and *mf*. Measures 684-687 continue the melodic line with dynamics *mp*, *pp*, *mp*, *pp*, *mp*, and *mf*. Measures 688-691 show a more complex melodic line with dynamics *mp*, *mf*, *ff*, and *f*. Measures 692-695 feature a melodic line with dynamics *mp*, *mf*, *ff*, and *f*, and an *accel.* marking. The piece ends with a double bar line at measure 695.



Oboe

# 722 Parvati, Symphony X6

Stephen W. Beatty (1938)

**A**  $\text{♩} = 110$

5

9

13

17

20

23

30

34

36

4

*p* *pp* *ff* *f* *fff* *ppp* *mf* *f* *ff* *fff* *mp* *mf* *f* *ff*

42

*f ff mf mp f fff*

46

*ff fff ff f*

50

*ff fff ff pp ppp mf*

53

*f fff f*

56

*ff f ff*

59

*f mp ff f mf ff* 4

66

*ff f ff fff ff f ff mf p*

69

*mp p mf mp*

72

*f mf mp f mp*

75

*f mf mp f pp f mf ff*

79 *f*

82 *ff*

85 *f* *mf* *fff* *f* *fff* *ff*

89 *fff*

92 *mp* *p* *mp*

96 *mf* *f* *ff*

100 *f* *mf* *f* *ff*

104 *ppp f*

108 *mf* *f* *ff* *f* *mf* *f* *mp* *p* *f*

112 *mp* *p* *pp*

115

*mf mp mf p f*

119

*mp f mf mp*

123

*mf f*

127

*mf f mf f mf*

131

*f mf mp p*

135

*f ff f ff fff ff*

139

*mf ff*

143

*mf mp f ff mf ff f*

148

*ff f fff f mf f*

152

*mp f ff*

155

*fff* *ff* *fff*

159

**B** ♩ = 100

*mf* *f* *mf* *f*

171

*mp* *ppp* *mf*

175

*f* *mf* *f*

178

*mf* *f*

189

*mp* *pp*

200

*ff* *f* *ff* *mp* *mf*

203

*f* *ppp* *mf* *f*

211

*f* *mf* *f*

214

*mp* *f* *fff*

219 *f* *mf*

222 *p* *f* *mf*

230 *f* *f* *mf*

237 *p* *f* *mf*

242 *f* *f* *mp* *p*

249 *f* *p* *mp*

252 *pp* *mp* *p* *mp* 31

286 *mf* *pp* *mf*

289 *f* *mf* *ff* *f* *mp* 5

297 *ppp* *mp* *mf* *p* *mp*

## Oboe

## Oboe

7

300 *p* *mf*

303 *mp* *mf* *f* *mp* *f*

306 *mf* *f* *pp* *mf* *mp*

309 *mf* *mp* *ff* *mp* *p* *mp* *mf*

312 *f* *ff* *p* *f* *p*

323 *f* *mp* *mf* *f*

326 13

341 **C** ♩ = 110 28 *mp* *p* *mf* *f*

373 *mf* 2

378 *mp* *mf* *fff* *f* 2

382 *ff* *f* *mf* *f* **2**

388 *mp* *mf* *f* *fff* *ff*

392 **20** *mp* *ff*

414 *f* *ff* *f* *mf* *f* *ppp* *f* *ppp*

418 *ff* **4** *mp* *mf* *p* *mp* *mf* *f*

426 *p* *f* *mp* *f* *pp*

429 *mf* **21** *f* *mp*

453 *f* *mf* *f* *mf* *f* *ff* *f*

457 *mp* *f* **11**

471 *p* *pp* *p* *mp* *p* *mf* *mp* *pp*



475 28

*mf* *f*

506

*ff* *mf* *f* *ff* *mf*

510 2

*f* *mf* *p* *mp*

516

*mf* *mp*

519 2

*mf* *mp* *mf*

524 D ♩ = 110 11

*mf* *mp* *mf*

537

*mp* *pp* *p* *f* *mf* *mp* *f*

541 11

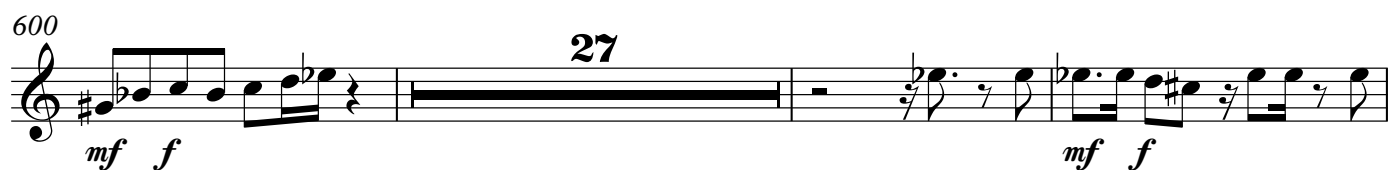
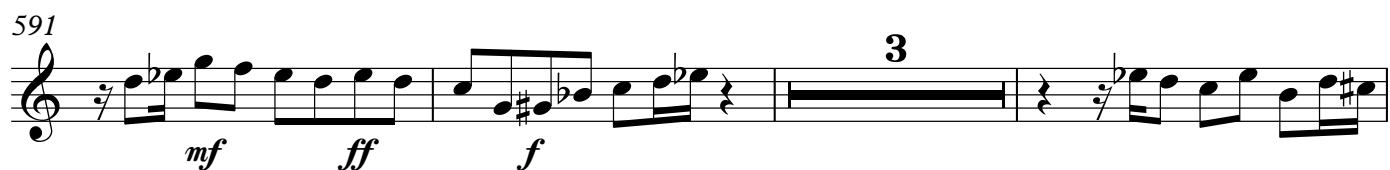
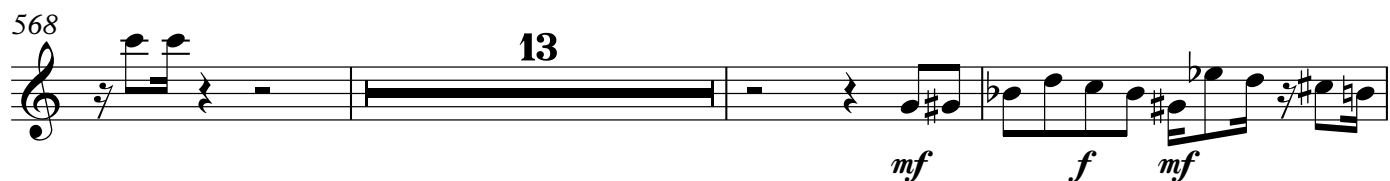
*fff* *mf* *f* *mp*

555

*f*

557 3

*f*



Oboe

11

641

*f* *mf* 2

646

*ff* *mf* *f* 23

672

*mf* *f* *mf* *f* *mp* *f*

676

*mf* *f* *mf* *mp*

680

*f* *mp* *f* *mf* *f* 10 6 accel..

## Bassoon

## 722 Parvati, Symphony X6

Stephen W. Beatty (1938)

**A** ♩ = 110

1 *pp* *ff* *fff*

5 *ff* *fff* *f* *pp* *f*

8 *mf* *pp* *ff* *fff*

14 *pp* *f* *ff* *f*

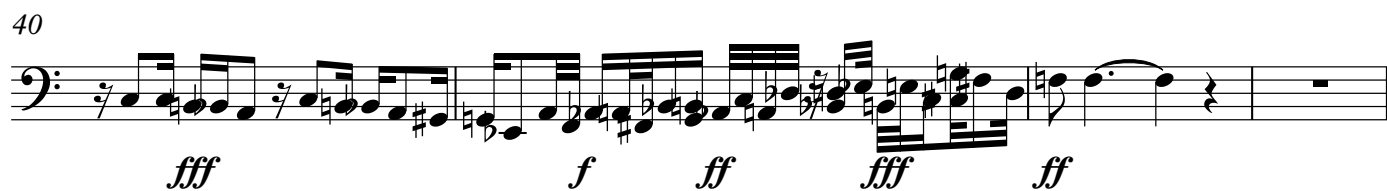
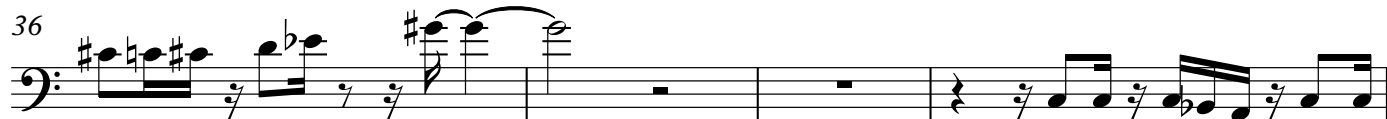
19 *mf* *f* *pp* *f* *mf* *f* *mp*

23 *mf* *fff* *ff* *fff* *ff*

26 *f* *mf* *f* *ff*

29 *f* *mf* *ff* *mf* *f* *pp*

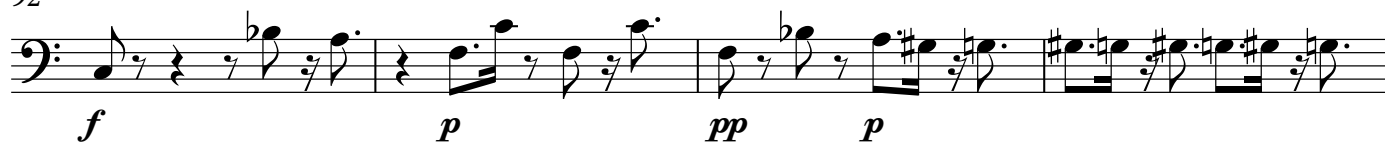
33 *mp* *f*



88



92



96



100



104



108



110



121



125



129



133



137



141



146



152



156

161 **B** ♩ = 100

165



169



173



177



181



190



194



198



202



206





209 *mp* *f* *mf* *f* *mf* *f* 3

215 *mf* *f* *mf* *p* *mf* 2

221 *f* *p* *mf* *pp* *f*

225 *ff* *mf* *mp* *f* *mf*

229 *pp* *p* *f* *p* *mf* *f* 3

235 *ff* *f* *mf*

239 *mp* *mf* *mp*

244 *mf* *f* *mf* *f* *mf* *f*

248 *mf* *f* *pp* *mp*

253 *ppp* *pp* *p* *ppp* *mf* *f*

257



261



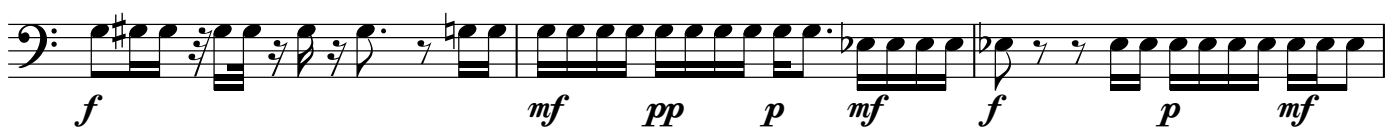
265



271



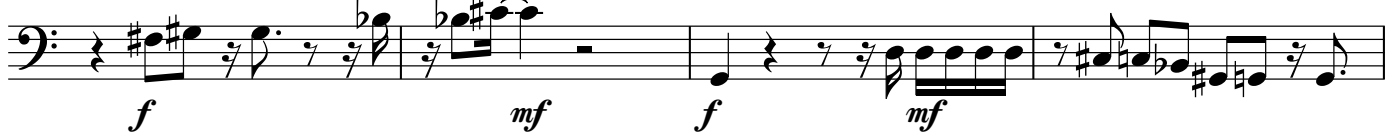
275



278



284



288



292



295



299   
*f*

303   
*mf*

307   
*mp* *mf* *f* *mp*

310   
*pp* *mf* *mp* *f*

314   
*mf* *f* *mf*

318   
*f* *mp* *mf* *p* *mp* *mf* *ff* *mf*

321   
*f* *mf* *p* *mf* *f* *ff*

324   
*mf* *f* *mf* *f* *mf*

327   
*f* *mf* *pp* *mp* *pp* *p* *pp* *mp*

331   
*ppp* *pp* *p* *mp*

## Bassoon

## Bassoon

9

335



337



341

C ♩ = 110



347



352



356



360



365



369



373



382



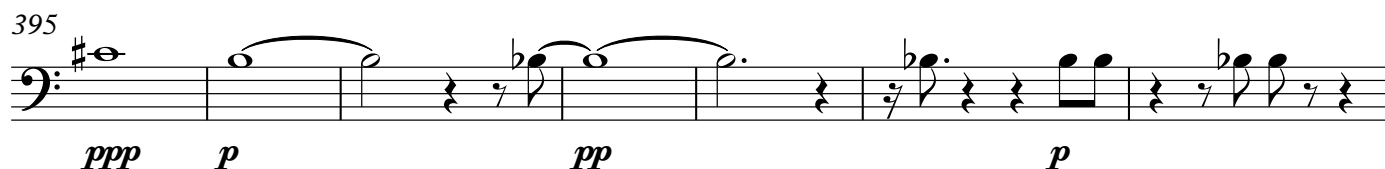
386



390



395



402



406



409



424



428



432



436



476



480



484



488



492



496



500



504



507



511



## 13

The bass line is written on a single staff in bass clef. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The melody starts with a quarter rest, followed by a quarter note G2, an eighth note F#2, and a quarter note E2. This is followed by a half note D2, a quarter note C2, and a quarter note B1. The piece concludes with a double bar line and a repeat sign, indicating a final measure with a whole note G1.

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of four measures. The first measure starts with a mezzo-piano (*mp*) dynamic marking. The notes are: G2 (half note), F2 (quarter note), E2 (quarter note), D2 (half note). The second measure contains: C2 (half note), B1 (quarter note), A1 (quarter note), G2 (half note). The third measure contains: F2 (half note), E2 (quarter note), D2 (quarter note), C2 (half note). The fourth measure contains: B1 (half note), A1 (quarter note), G2 (quarter note), F2 (half note). The key signature has one flat (Bb), and the time signature is 4/4.

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff in bass clef, with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with rests. The dynamics are marked as *mf*, *f*, *p*, *pp*, *mp*, *pp*, and *mp*.

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of four measures. The first measure contains a quarter rest, a quarter note G#4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G#4, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The third measure contains a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G#4, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The fourth measure contains a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G#4, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The dynamics are indicated by *pp* (pianissimo) under the first measure, *mf* (mezzo-forte) under the second measure, *pp* (pianissimo) under the third measure, *mp* (mezzo-piano) under the fourth measure, and *pp* (pianissimo) under the fifth measure.

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes. The dynamics are marked as *mp*, *mf*, *p*, *pp*, *p*, *pp*, and *mp*.

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of eight measures. The first measure has a forte (*f*) dynamic. The second measure has a mezzo-piano (*mp*) dynamic. The third measure has a mezzo-forte (*mf*) dynamic. The fourth measure is a whole rest. The fifth measure has a forte (*f*) dynamic. The sixth measure has a mezzo-piano (*mp*) dynamic. The seventh measure has a forte (*f*) dynamic. The eighth measure is a whole rest.

348

5

*pp* *ppp* *mp*

Musical score for the bass line of 'The Rose Tree'. The key signature has one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The score consists of 12 measures. The first measure is marked *mf* and contains a quarter note F#4, an eighth rest, and a quarter note G4. The second measure is marked *mp* and contains an eighth note F#4, an eighth note G4, and a quarter note A4. The third measure is marked *mf* and contains a quarter note B4, an eighth rest, and a quarter note A4. The fourth measure is marked *p* and contains a quarter note G4, an eighth rest, and a quarter note F#4. The fifth measure is marked *pp* and contains a quarter note E4, an eighth rest, and a quarter note D4. The sixth measure is marked *pp* and contains a quarter note C4, an eighth rest, and a quarter note B3. The seventh measure is marked *pp* and contains a quarter note A3, an eighth rest, and a quarter note G3. The eighth measure is marked *pp* and contains a quarter note F#3, an eighth rest, and a quarter note E3. The ninth measure is marked *pp* and contains a quarter note D3, an eighth rest, and a quarter note C3. The tenth measure is marked *pp* and contains a quarter note B2, an eighth rest, and a quarter note A2. The eleventh measure is marked *pp* and contains a quarter note G2, an eighth rest, and a quarter note F#2. The twelfth measure is marked *pp* and contains a quarter note E2, an eighth rest, and a quarter note D2. The score ends with a double bar line and a repeat sign.



562



565



568



572



576



580



586



589



593



602



605



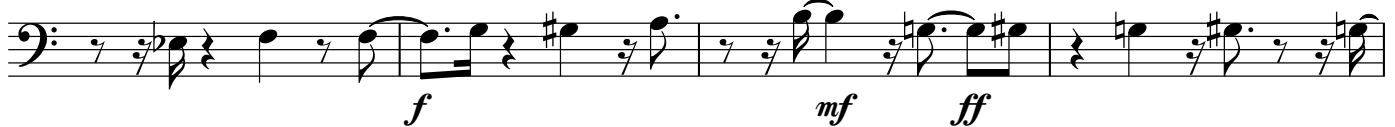
609



613



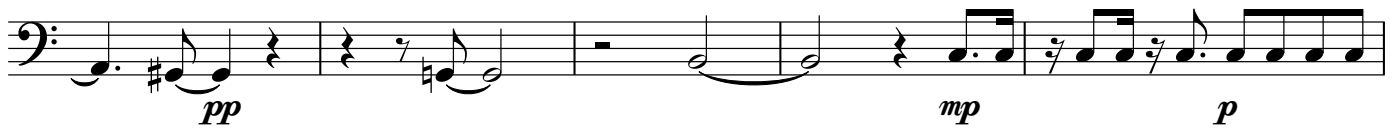
617



621



625



630



634



639



641



645



649



653



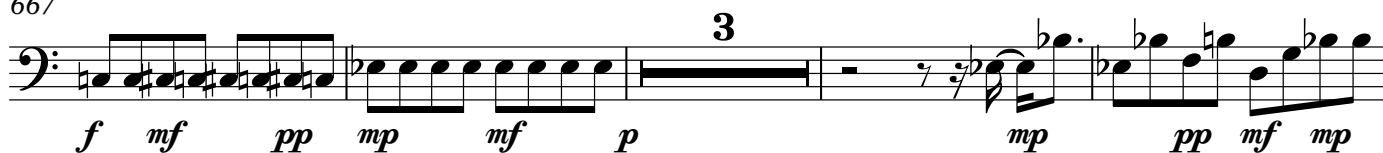
659



663



667



674



678



682



686



## Bassoon

17

690

accel. - - - - -



694



## Horn in F

## 722 Parvati, Symphony X6

Stephen W. Beatty (1938)

**A**  $\text{♩} = 110$

5

*ppp fff*

2

11

*f ff fff*

13

*f ff fff ff*

17

*f ff fff f*

20

*mf f mf ff mp fff f mf*

22

*f mf fff ff*

25

*f fff*

27

*ff f fff f*

31

*fff mp*

35 *mf* *f* *fff*

40 *ff* *fff* *ff* *f*

44 *pp* *mp* *f* *fff* *f* *ff* *f*

48 *ff*

52 *p* *pp* *mf*

55 *mp* *mf* *mp* *mf* *f*

58 *ff* *f* *mp* *p* *mp*

61 *ff* *mf* *ff* *mf* *fff* *ff* *mf* *f*

66 *ff* *f* *ff* *fff* *ff* *f* *mf*

69 *pp* *p*

The musical score for Horn in F, measures 35 to 69, is presented in a single system. The key signature is one sharp (F#). The score is written in treble and bass staves. The dynamics and articulations are as follows:

- Measure 35: *mf*, *f*, *fff*
- Measure 40: *ff*, *fff*, *ff*, *f*
- Measure 44: *pp*, *mp*, *f*, *fff*, *f*, *ff*, *f*
- Measure 48: *ff*
- Measure 52: *p*, *pp*, *mf*
- Measure 55: *mp*, *mf*, *mp*, *mf*, *f*
- Measure 58: *ff*, *f*, *mp*, *p*, *mp*
- Measure 61: *ff*, *mf*, *ff*, *mf*, *fff*, *ff*, *mf*, *f*
- Measure 66: *ff*, *f*, *ff*, *fff*, *ff*, *f*, *mf*
- Measure 69: *pp*, *p*

## Horn in F

3

72

*mp* *p* *mp* *pp* *mp* *p*

75

*mp* *p* *pp* *mp* *p* *mf* *pp*

78

*mf* *mp* *mf* *p* *mf* *mp*

81

*mf* *mp* *f*

84

*ff* *f* *ff*

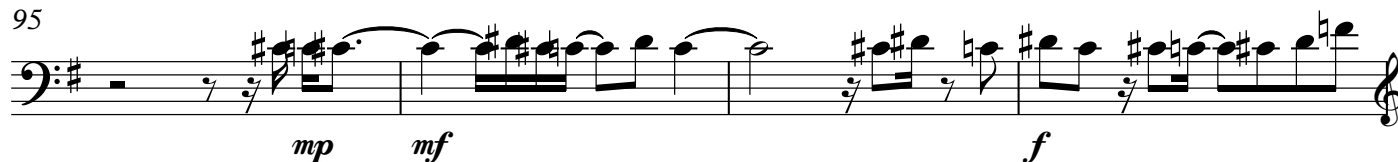
88

*f* *ff* *f*

91

*ff* **2**

95



99



103



107



111



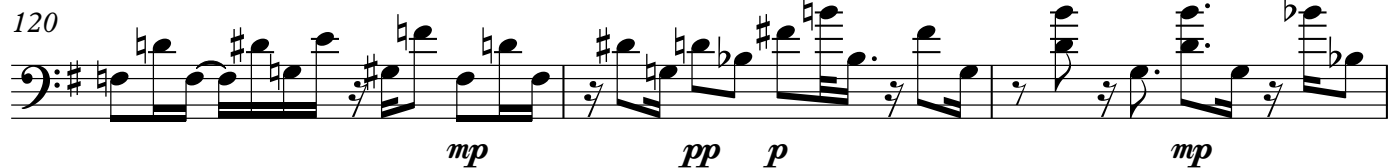
114



117



120



123



127





131 *pp mp p ppp p*

135 *pp mp fff f ff f fff ff fff*

139 *mf ff*

143 *mf pp f ff*

148 *mf f*

152 *mp f ff*

154 *fff ff*

158 **B** ♩ = 100 *mp mf mp*

164 *f mf mp p mp p mf*

168 *mp pp mf mp mf*

2

174

*f* *mf*

178

*mp* *mf* *mp*

182

*mf* *pp* *mp* *p* *mf*

186

*f* *mf* *f* *mp*

190

*mf* *ff* *f*

194

*ff* *f* *mf* *f*

198

*mf* *f* 2

203

*pp* *mp* *mf* 4 *mf*

211

*f* *mf*

215

*ff* *mf*

219 **10**  
*fff f mf f*

232  
*pp mp p mp*

235  
*p ff f mf*

240  
*p mf f mp*

246  
*mf f mf*

250 **3**  
*p pp*

256  
*mp ff fff mf*

259  
*ff f ff f mf ff f*

262  
*mf f*

265  
*ff f*

269 *mp* *mf* *ff* *mf* *mp* *mf*

273 *f* *ff* *p* *f*

276 *pp* *mf* *mp* *mf* *f*

279 *mf*

283 *f* *p*

286 *f* *mf* *pp* *mf*

289 *f* *mf* *ff* *f* *mp* *mf* *ff* *mf*

292 *f* *mf*

294 *mp* *mf* *f*

296 *mf* *p* *mp*

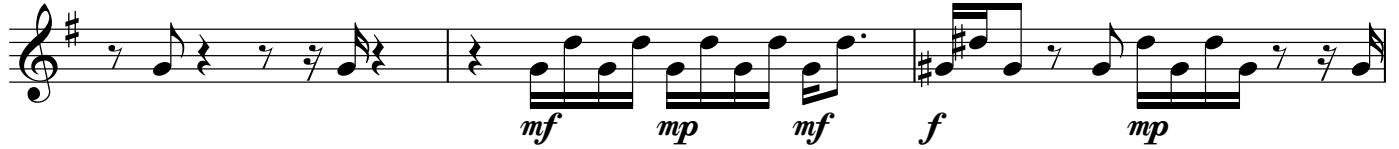
299



303



307



310



314



318



320



## Horn in F

## Horn in F

323



326



329



333

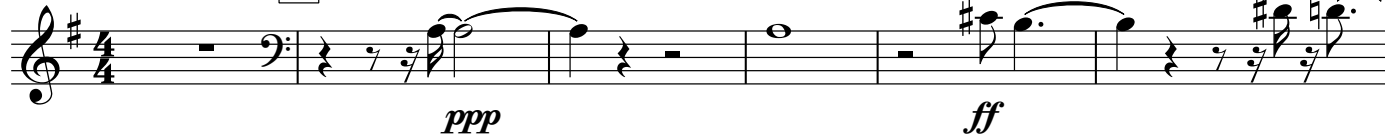


336



341

C ♩ = 110



347



359

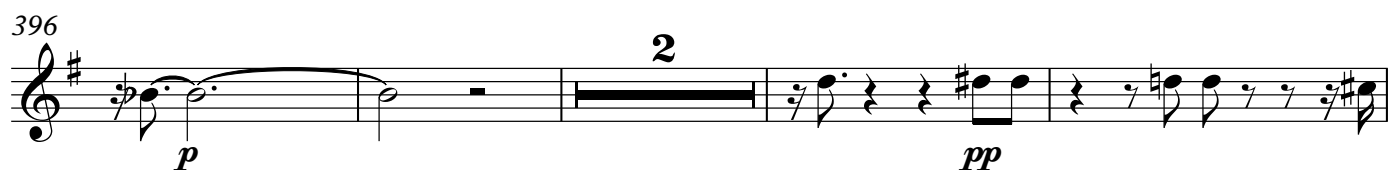
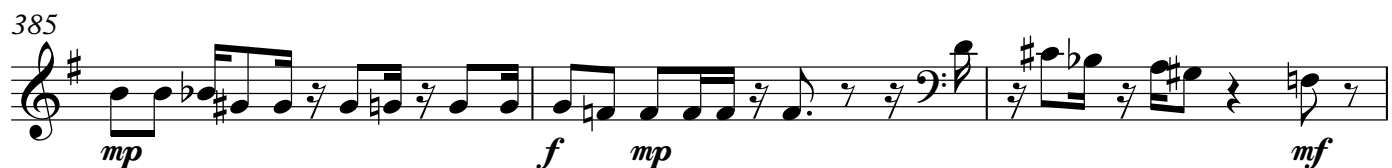


366



374





422

*pp p mp mf p mp mf f*

426

*p f mp f pp*

429

*mp p mp f mp*

433

*mf f ff f*

437

*mf f*

440

*ff f mf f mp*

443

*f ff mf p mp*

447

*mf f p*

451

*mf mp f mf f*

455

*ff f mp*

16

*pp*

The musical score is for a Horn in F part, spanning measures 422 to 455. The key signature is one sharp (F#). The notation includes various dynamic markings such as *pp*, *p*, *mp*, *mf*, *f*, and *ff*. There are also articulation marks like accents and slurs. A repeat sign with the number 16 is located in measure 455, indicating a 16-measure rest.



475 *mf* *f*

479 *mp* *mf* *f*

483 *fff* *mf* *f* *mf*

494 *f* *mf* *f* *ff*

498 *f* *mf* *f*

502

506 *ff* *mf*

510 *f* *mf* *p* *mp* 2

515 *pp* *p* *pp* *p*

518 *pp* *ppp* *p* *ppp* *pp*

522 **D** ♩ = 110 **2**

527

531

535

539

543

547 **10**

560

563

566

*mp* *mf* *f* *mp* *pp* *mp* *mf* *mp* *f* *ppp* *mp* *mf* *pp* *f* *mf* *p* *mf* *ff* *f* *ff* *f* *mp* *pp* *p* *pp* *mf* *mp* *p* *f* *fff* *mp* *pp* *mp* *mf* *ff* *mf*

569

*f fff ppp ff p f*

573

*mp p f mp*

577

*pp mf*

581

*f p f mf*

584

*mp mf mp p pp mp*

589

*f*

593

*mf mp mf f mp mf f*

597

*mp mf mp f*

600

*mf f mf*

8

610

*fff ff fff*

615

*ff fff*

619

*ff fff f fff ff ppp fff f*

623

*fff ff f mf* 2

629

*mp mf mp mf*

633

*f ff pp*

638

*mf f* 2

643

*mf p mp mf p mf*

646

*f mp f ppp p mp mf mp*

650

*mf*

655 *f*

659 *mf f mp mf*

663 *pp ppp p ppp pp p mf mp mf*

667 *mp pp mp mf pp mf mp mf ppp*

671 *pp mp pp mf mp pp p mp*

675 *mf mp p mp mf mp pp mf*

679 *mp pp ppp mf mp mf*

683 *mp f p pp p mp*

687 *p mp p pp mp pp f*

691 *ff accel.*

V.S.

694



Trumpet in C

# 722 Parvati, Symphony X6

Stephen W. Beatty (1938)

**A**  $\text{♩} = 110$

11 *mp* *ff* **2**

14 **3** *pp* *ff* *fff*

20 *f* *fff* *f* *ff* *f* *fff* *mf* *ff*

23 **23** *fff* *ff* *fff*

49 *ff* *f* *pp* *ppp* *mf*

53 *f* *fff* **25** *f*

81 *ff* **3**

## Trumpet in C

87

*ff f ff*

90

*f mp pp mp p mp*

95

48

*ff f mf*

147

*ff f fff f*

10

161 **B** ♩ = 100

31

*ff f*

194

*ff f mf f*

198

14

*mf f*

215

*fff ff f ff*

220

*f mf p*

223

5

*f mf f*



## Trumpet in C

## Trumpet in C

3

231

11

*mf* *mf* *mp* *mf*

245

7

*f* *mf* *f* *mf* *f*

255

*mp* *ff* *fff*

258

*mf* *ff* *f* *ff* *f*

261

*mf* *ff* *f*

264

15

60

*mf*

341

**C** ♩ = 110

50

*f*

395

*mp* *mf* *p*

398

33

*mp* *p* *pp*

## Trumpet in C

433

*mf* *f* *ff* *f*

437

440

*ff* *f* *mf* *f* *mp*

443

*fff* *f* *mp* *pp* *mp*

453

*f* *mf* *f* *mf* *f*

457

*mp* *f* 19

479

*mf* *ff* *mf* *f*

484

9 *f* *mf* *f*

496

*fff* *f* *p* *ff* 24

Trumpet in C

5

522 **D** ♩ = 110 **2**

*pp* *mf*

528 *mp* *mf* *mp* *f*

532 *mf* *f*

536 *mp* *pp* *mf*

539 *mp* *pp* *p* *mf* *f* *mf* *fff* **18**

560 *mf* *mp* *f* *mf*

563 *p* *mp*

566 *mf* *f* **13**

582 *mf* *f* *mf* *f*

585 **4**

## Trumpet in C

591 *mf* *f* *mf* *mp* 2

596 *p* *mf* *mp* *p*

599 *mf* *p*

602 *mf* *f* *mf* 6 *ff*

611 *f* *ff*

615 *f* *ff*

619 *f* *ff* *f* *ff*

623 *f* *mf* *mp* *pp* *p*

627 6 *ff*

637 *mp* *p* *f* *mf* *f*

Trumpet in C

7

640

*mf mp p*

**11**

653

*mf f mf f mf*

657

*mf mp mf mp mf*

**15**

675

*mp mf mp*

679

*mf mp mf mp mf mp*

683

*f mf f*

**3**

689

*mp mf ff f*

**accel.**

693

695

*ff*

## Tenor Trombone

Stephen W. Beatty (1938)

**A**  $\text{♩} = 110$  **B**  $\text{♩} = 100$

**160**

164

168

172

176

179

**6**

187



191



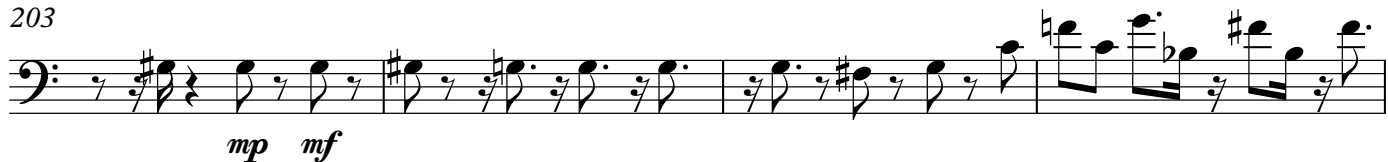
195



199



203



207



211



217



223



227



Tenor Trombone

3

231



237



242



246



251



255



258



262



265





271



275



278



284



288



292



295



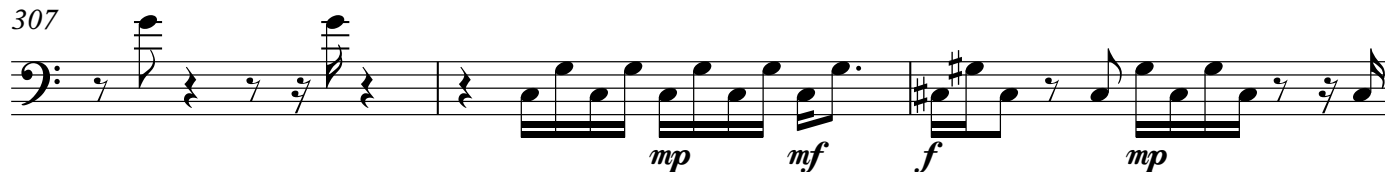
299



303



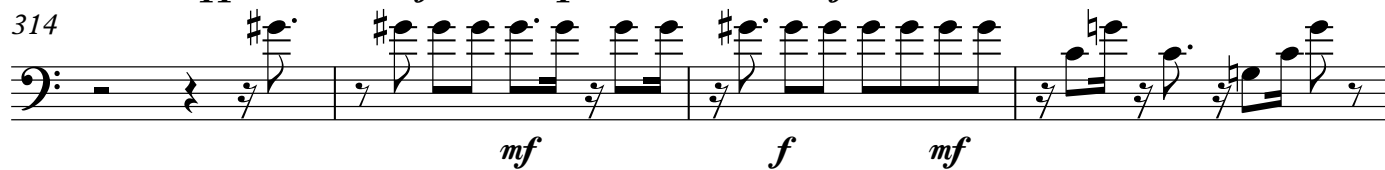
307



310



314



318



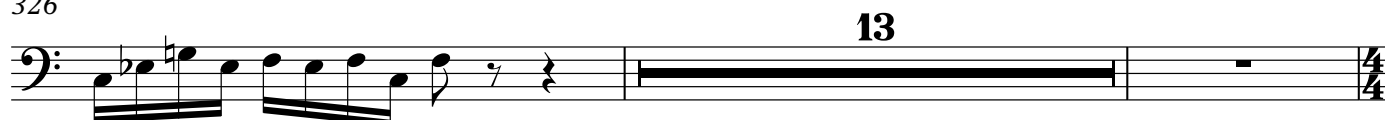
321



324



326



341

**C** ♩ = 110

347



356



359



366



370



374



388



392



399



412



427



431



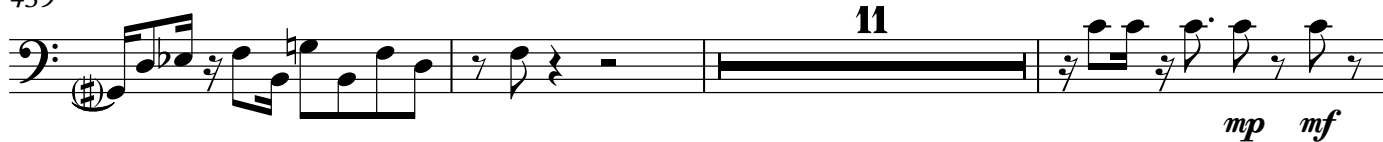
435



Tenor Trombone

7

439



453



457



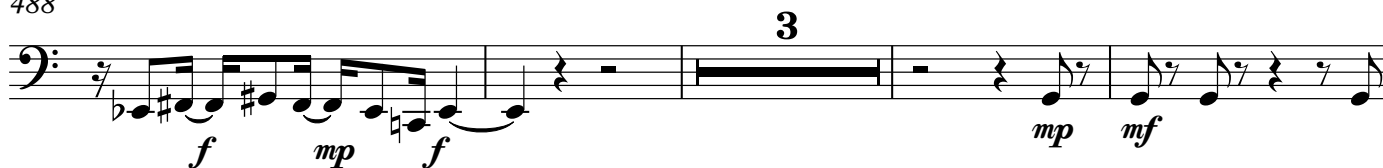
477



481



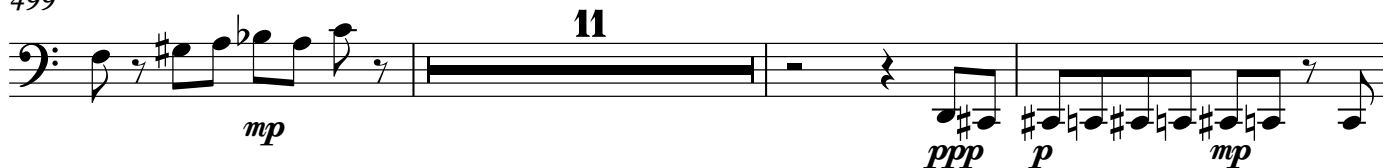
488



495



499



513



522

**D** ♩ = 110**2**

528

**9**

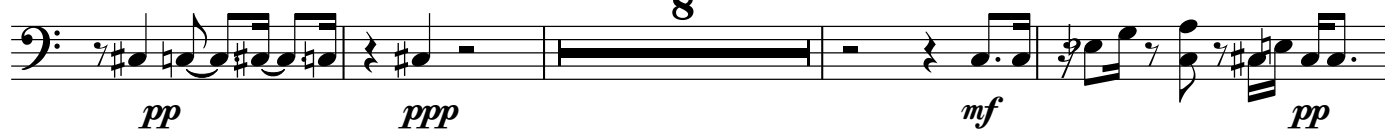
540



544



548

**8**

560

**2**

565

**3**

572

**3****4**

582

**2**

588



Tenor Trombone

9

592



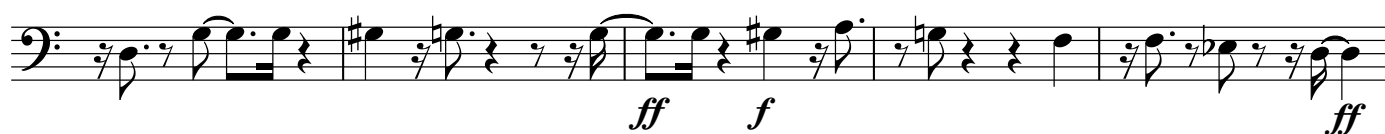
601



605



611



616



620



625



635



640



641



645



649



659



665



672



677



681



685



692



695



## Tuba

**A** ♩ = 110

37

pp p © Spphemip. Banffy 6/2016 f ff



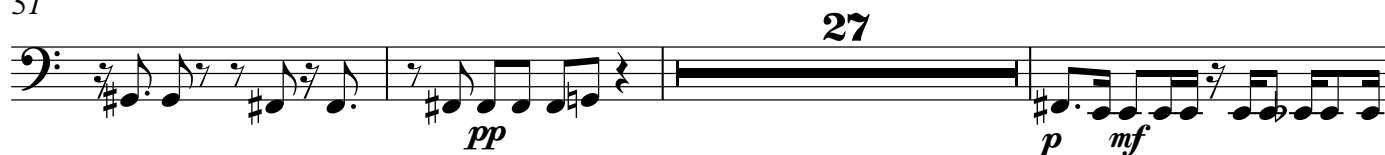
42



47



51



81



85



94



98



102



106



138



142



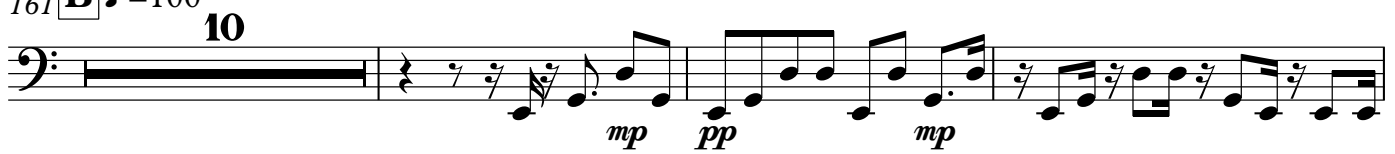
147



152



156

161 **B** ♩ = 100

174



178



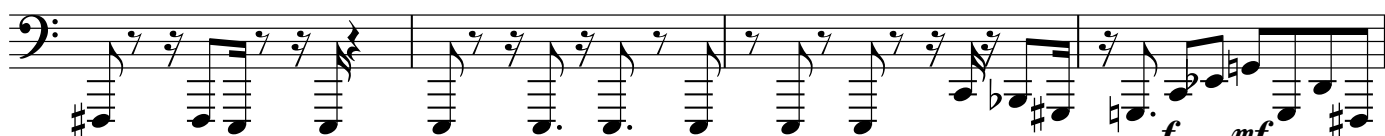
187



191



195



199

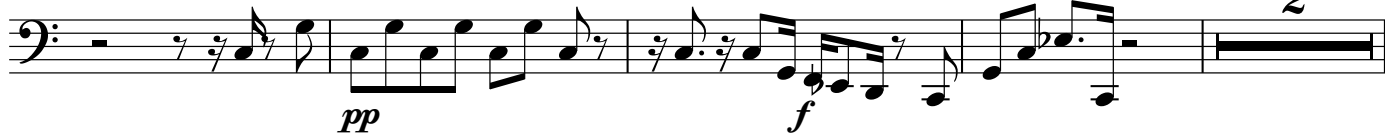


203



16

222



2

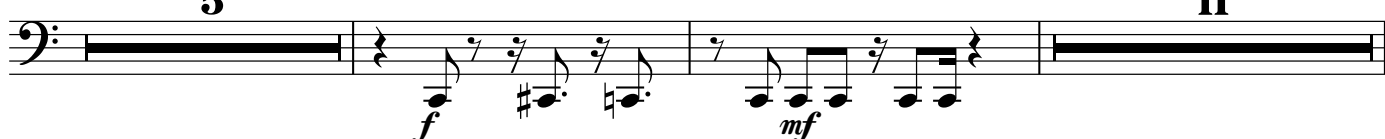
228



5

*ff* *f*

237



5

11

255



258



# Tuba

## Tuba

5

262

5

7

277

 $mf$ 

*mp*

 $mf$  $f$ 

*fff*

 $\mathcal{F}$ 
$$ff$$

283

2

 $mf$ 

*mp*

 $f$ 
$$f$$

289

$$mf$$

*mp*

$$f$$

293

2

*ppp*

*mp*

299

22

$$f$$
 $mf$ 

*p*

 $m_j$ 

.

$$ff$$

324

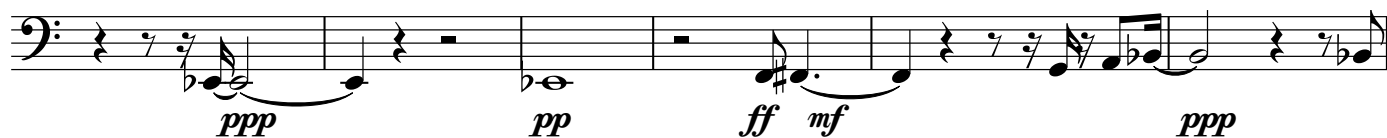
 $mf$  $\mathcal{F}$ 
$$mf$$
 $\mathcal{J}$ 
$$mf$$

326

13

341

44

342 **C** ♩ = 110

348



352



356



360



365



373



377



396



454



480



496



500



504



507

524 **D** ♩ = 110

528



532



536



V.S.

540



544

548 *ppp*

552



555



573



577



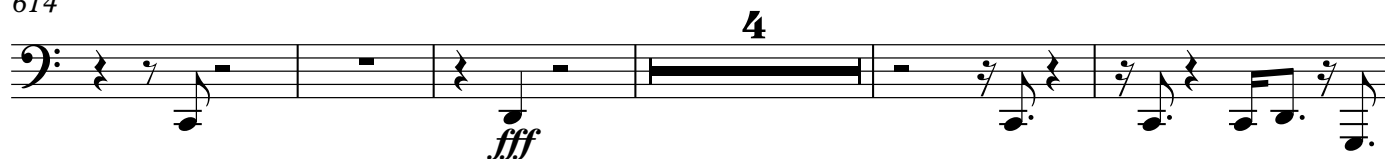
604



608



614



623

628 *f* *fff* *mf* *pp* *ppp* *accel.*

62



693



695



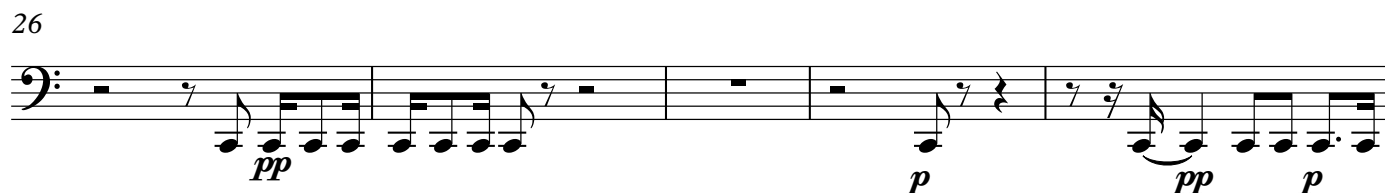
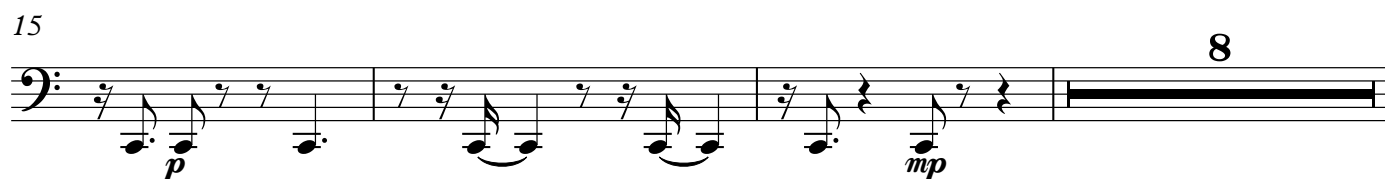
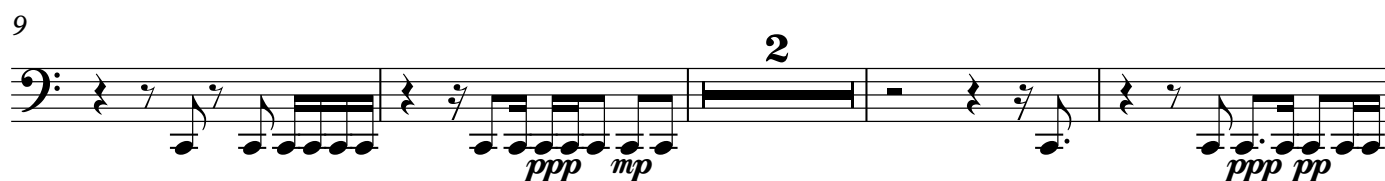
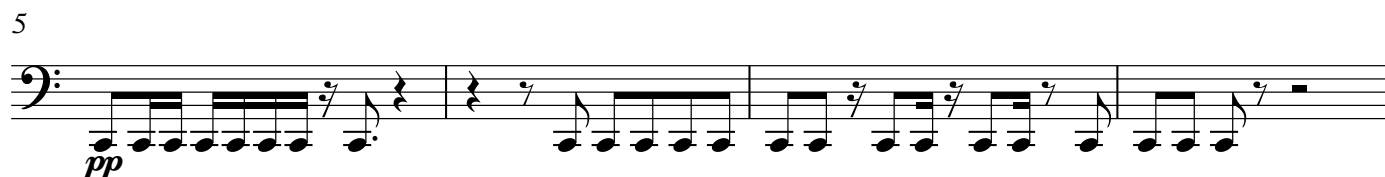


Timpani

# 722 Parvati, Symphony X6

Stephen W. Beatty (1938)

**A** ♩ = 110



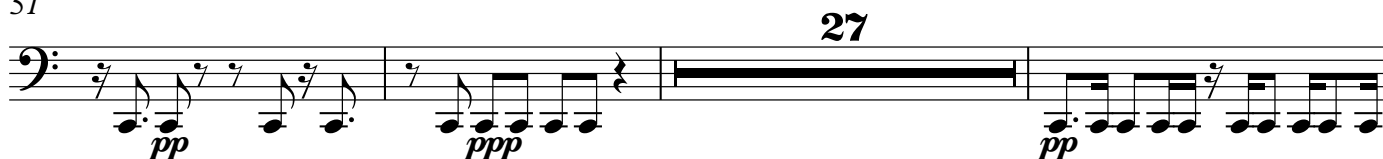
42



47



51



81



85



94



98



102



106



138



## Timpani

3

142



147



152



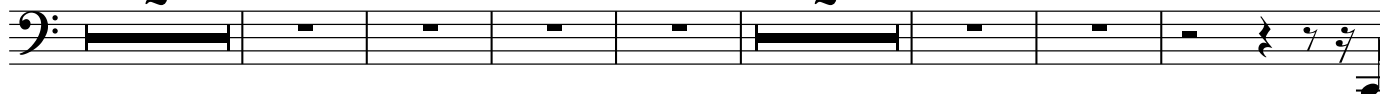
156

161 **B**  $\text{♩} = 100$ 

173



180



191



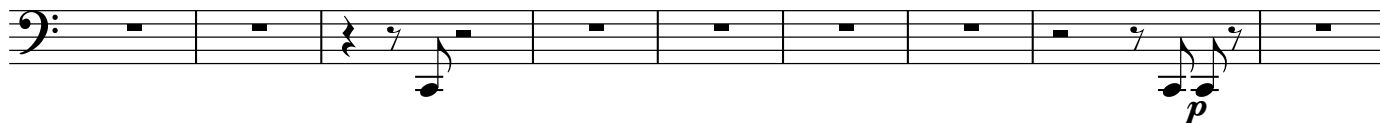
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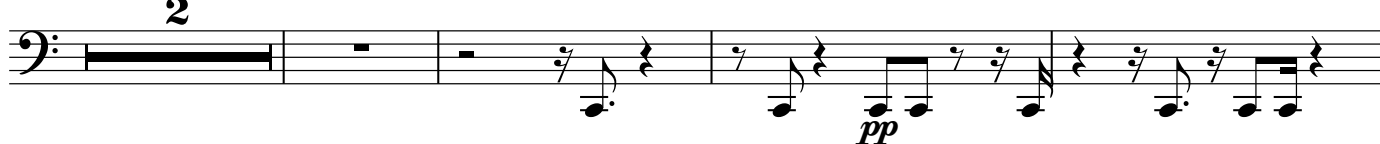
199



208



217



223



228



235



241



249



254



258



262



Timpani

5

266



270



274



281



287



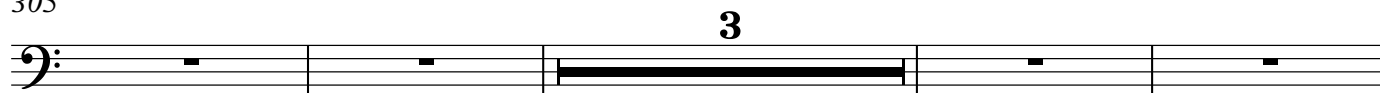
291



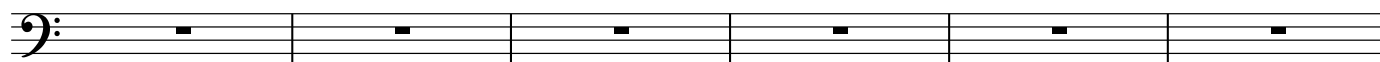
296



305



312



Timpani

318

Timpani

323

326

341

**C** ♩ = 110

347

352

356

362

366

373

Timpani

7

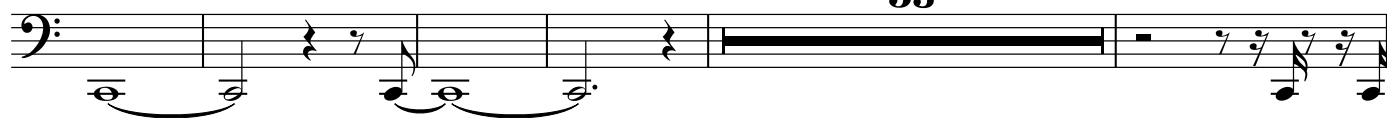
377

**14**



396

**53**



454

**23**



480



485

**8**



496



500

**8**

**13**



## Timpani

522

**D** ♩ = 110**2**

528



532



536



540



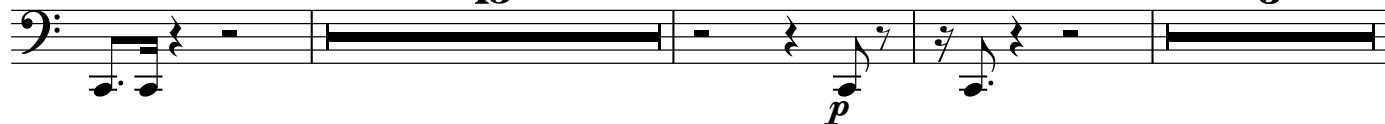
544



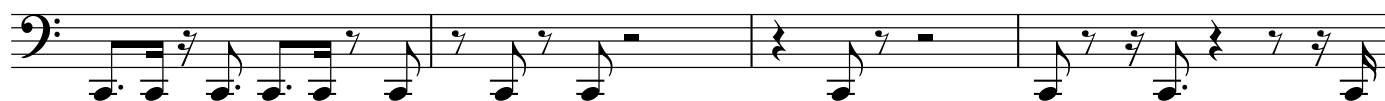
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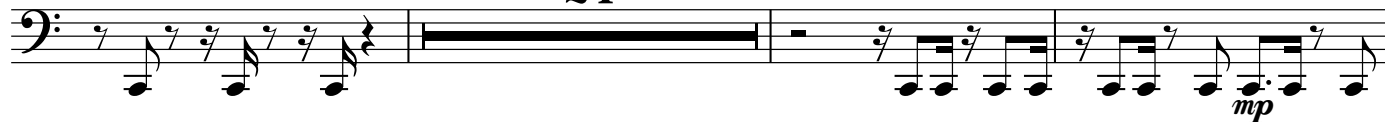
554

**15**

575



579

**24**



## 9

[illegible]

The bass line is written on a single staff in bass clef. It consists of seven measures. The first measure has a whole rest. The second measure has a whole rest followed by a repeat sign. The third measure has a whole rest followed by a quarter note G2. The fourth measure has a quarter rest followed by a quarter note G2. The fifth measure has a whole rest. The sixth measure has a quarter rest followed by a quarter note G2. The seventh measure has a whole rest. The piece ends with a double bar line.

692 *p* **accel.**

The bass line is written on a single staff in bass clef. It consists of three measures. The first measure contains four eighth notes: G2, A2, B2, and C3. The second measure contains four eighth notes: D3, E3, F3, and G3. The third measure contains four eighth notes: A3, B3, C4, and D4. The tempo marking 'mp' is placed below the first measure.

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of three measures. The first measure contains a quarter rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The second measure contains a quarter note D2, a quarter note C2, a quarter note B1, and a quarter note A1. The third measure contains a quarter note G1, a quarter note F1, a quarter note E1, and a quarter note D1. The dynamic marking *mf* is placed below the first measure.

Bass Drum

# 722 Parvati, Symphony X6

Stephen W. Beatty (1938)

**A**  $\text{♩} = 110$

14

18

24

46

38

88

56

147

10

**B**  $\text{♩} = 100$

161

29

193

197

200

139

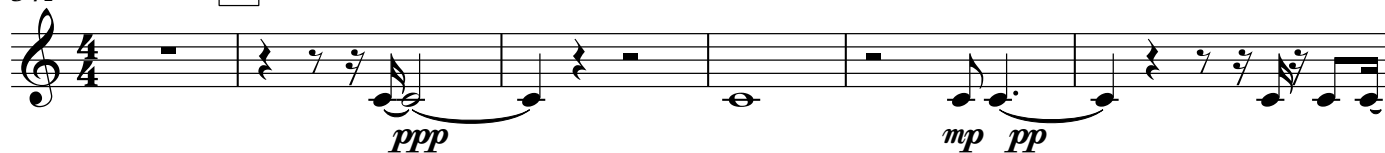
*p* *mp* *pp* *ppp* *mf* *f*

## Bass Drum

## Bass Drum

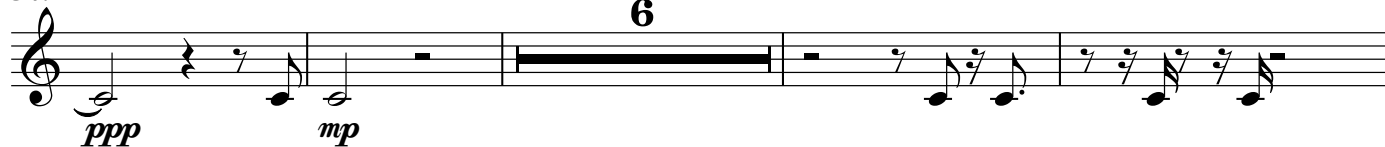
341

C ♩ = 110



347

6



357

31

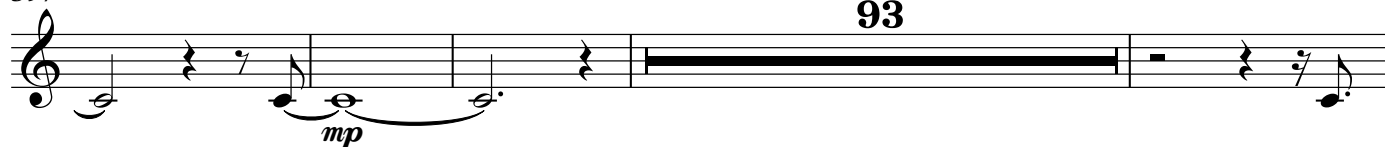


391



397

93



494



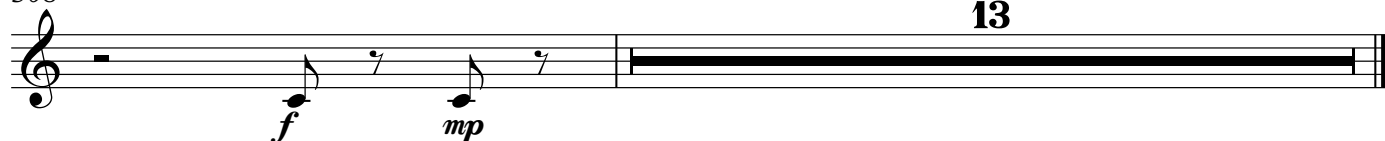
498

8



508

13



## Bass Drum

3

522 **D** ♩ = 110

2

*mf*

528

5

*mf*

536

3

543

25

*mf*

572

5

*f*

580

26

*mf*

2

611

7

*f*

624

*mp*

*f*

*mf*

629

63

2

accel. . . . .

695

*f*

# Snare Drum

## 722 Parvati, Symphony X6

Stephen W. Beatty (1938)

**A**  $\text{♩} = 110$  **160** **B**  $\text{♩} = 100$  **179**

**C**  $\text{♩} = 110$  **41**

341 *pp*

385 *f* *mf* *mp* *p* *mf*

389 *mp* *mf* *mp* *mf* *mp*

394 *mf* *mp* *mf* *p* *mf* *mp* *mf* *p*

397 *mf* *mp* *p* *pp* *mp* *pp*

400 **11** *p* *pp*

414 *p* *pp* *p* *pp*

417 *p* *mf* **7**

## Snare Drum

426

*mp* *mf*

430

*f* *p* *mp* *mf* *p*

438

*mp* *mf* *f* *mf* *f*

442

*mf* *mp*

445

*mf* *mp* *mf*

449

*f* *mp* *mf*

456

*mp*

460

*mf*

464

*mp* *mf*

470

*mp* *pp*

# Snare Drum

3

475



479



487



491



497



502



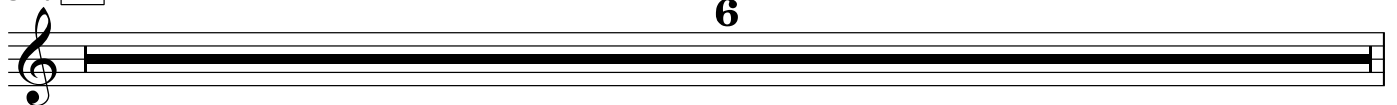
506



510



524 **D** ♩ = 110



## Snare Drum

530

*mp* *mf* *p* *mf*

534

*f* *mf* *f*

538

*mf* *mp* *mf* *mp*

543

*f* *mf* *p*

547

*ppp* *p* *mf* *f* *ff* 19

569

*f* 12 *p*

584

*mp* *mf* *p* *mf*

588

*p* 4

596

*p*

600

33

*f* *ff*



## Snare Drum

5

636

636

*f* *ff* *fff* *f*

This musical score for piano features three measures. Measure 636 begins with a forte (*f*) dynamic, followed by a fortissimo (*ff*) dynamic, and then a fortississimo (*fff*) dynamic. Measure 637 starts with a forte (*f*) dynamic. Measure 638 contains a whole rest, indicating a pause in the melody.

639

*mp* *mf* *f*

643

*mf*

9

[illegible]

660

3

*ppp pp*

667

*p* *mp* *pp* *p* *pp*

671

671

*p*

*pp*

*p*

The musical score for measures 671-674 is written for voice and piano. The voice part is in G major and 4/4 time. The piano accompaniment consists of a single melodic line in the right hand. The dynamics are *p* (piano) for measures 671-672, *pp* (pianissimo) for measure 673, and *p* (piano) for measure 674. The tempo is marked 'Allegretto'.

675

*mf* *pp* *p* *mp* *mf*

682

6

6

## Snare Drum

accel. . . . .

691



695



## Cymbals

## 722 Parvati, Symphony X6

Stephen W. Beatty (1938)

**A**  $\text{♩} = 110$  **B**  $\text{♩} = 100$  **20**

182 *pp* *ppp* *pp*

184 *ppp* *pp*

186 *ppp* **14**

203 *ppp* *p* *mp*

207 *mf* *pp* *mp*

210 *p*

214 *pp* *mp* *p* *pp*

216 *p* *mp* *ff* **3**

221 3

*ppp mp mf pp ppp*

228

*p mp p pp p*

232

*ppp pp ppp pp ppp pp ppp*

234

*pp ppp mp*

237 6

*f pp p*

247 4

*pp ppp*

254

*f*

260 2

*mf f*

266 3

*pp mf f*

271

*p mp mf mp mf*

## Cymbals

3

275 **6**

*mp* *p*

284 **2**

*mp* *f* *pp*

290

*p* *f* *pp* *p*

295

*mf* *pp* *p*

300

*pp* *p* *mp* *pp* *p*

303

*mp* *p*

306 **5**

*mf* *pp*

314

318 **2**

*p* *mf* *pp*

322 **4**

*mf* *pp*

## Cymbals

## Cymbals

329



333



336



341



366



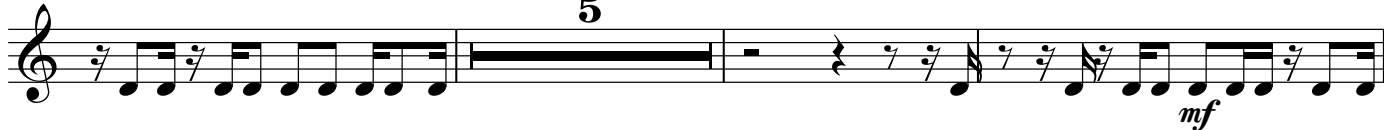
370



381



386



394



398



## Cymbals

5

419 *pp*

422 *ppp pp* 3

428 *p pp* 7

438 *mp p*

443 *pp p mp pp*

447 *mp* 7

457 *p pp p* 2

463 4 *pp*

470 6 *mp pp mp*

478 3

## Cymbals

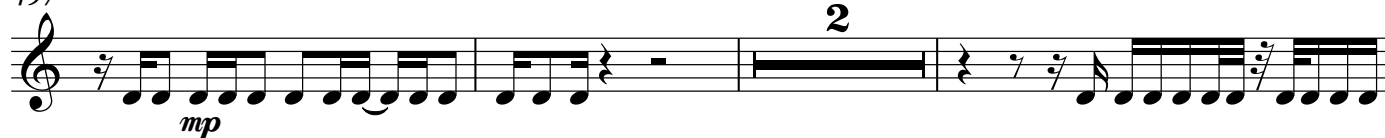
483



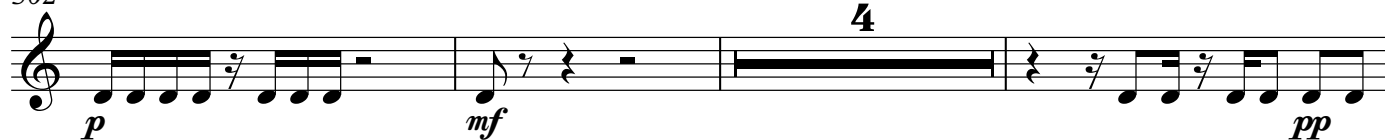
487



497



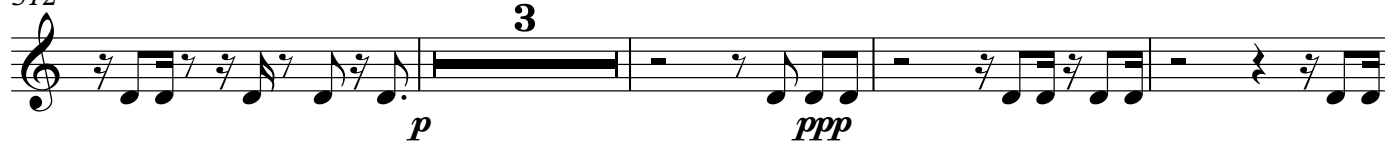
502



509



512



519





## Cymbals

7

522 **2** **D** ♩ = 110 **86**

612 *ff* *mf*

618 *f* *p*

622 *mp* *mf* *mp*

625 *f* *pp* **33**

662 *ppp* *pp* *p*

667 **9** *p* *pp* *p* *pp* *mp*

680 *ppp* *pp* *mp* **6** *ppp*

689 *pp* *p* *pp* *f* *mf* *f* **accel.**

694 *ff*

# Tubular Bells

# Tubular Bells

© Stephen W. Beatty 6/2016

54

59

64

69

73

76

82

88

93

114

*p mp f fff f ff*

*f mp f mf*

*pp*

*ppp*

*pp*

*2*

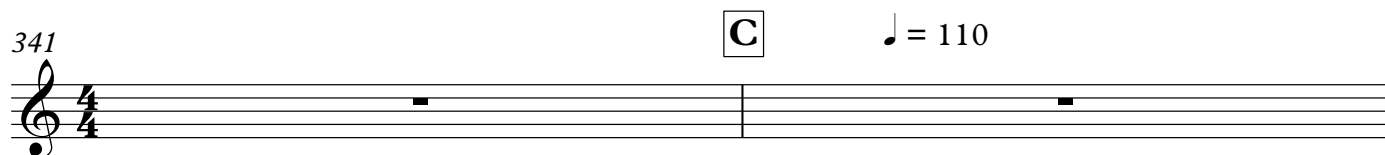
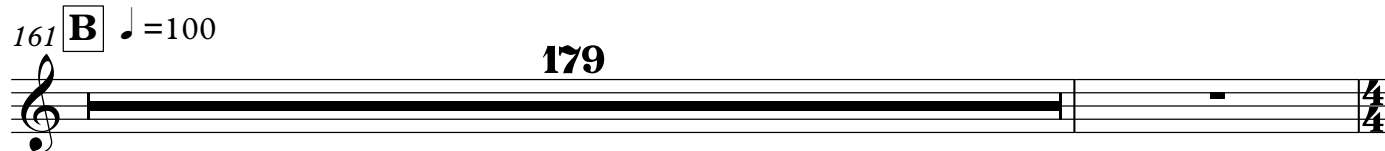
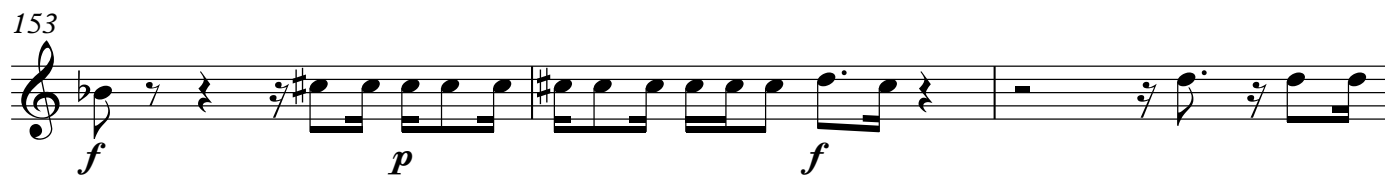
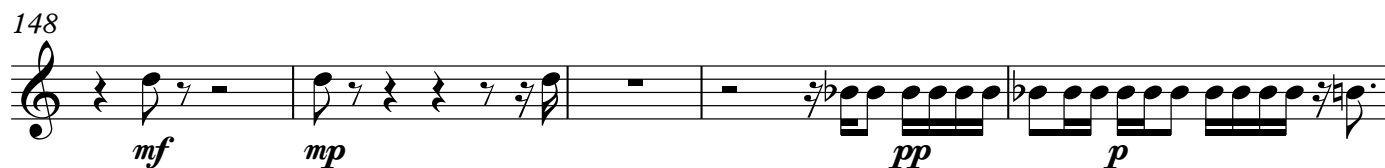
*ff*

*fff ff*

*pp mf p mp f*

*mf 18 pp*

*p pp ppp pp*



## Tubular Bells

343

*pp*

348

7

*p*

359

18

*ppp pp*

380

9

*ppp pp*

392

40

*ff f*

436

13

*p*

14

465

14

*mf*

482

10

*f*

495

9

*mf ff f*

509

9

The musical score for 'Tubular Bells' spans measures 343 to 509. It is written in treble and bass clefs. The key signature has one sharp (F#). The score includes various dynamics: *pp*, *p*, *ppp*, *ff*, *f*, *mf*, and *ff*. There are several rests of different durations, some marked with numbers (7, 18, 40, 13, 14, 10, 9). The notation includes eighth notes, quarter notes, and half notes, often beamed together. The score is divided into systems, with measure numbers 343, 348, 359, 380, 392, 436, 465, 482, 495, and 509 marking the beginning of new systems.

accel.

Tubular Bells

5

520

Musical notation for Tubular Bells, measures 520-521. The notation is on a single staff with a treble clef. Measure 520 contains a quarter rest, followed by an eighth rest, then a quarter note G4 (flat), an eighth note A4 (sharp), a quarter note B4 (natural), and an eighth note A4 (natural). Measure 521 contains an eighth rest, a quarter note G4 (flat), an eighth rest, a quarter note F4 (flat), an eighth rest, a quarter note E4 (natural), and a quarter rest. The piece ends with a double bar line. Dynamics *pp* and *ppp* are indicated below the first and second measures respectively. The word **TACET** is written above the staff for the remainder of the page.

## Celesta

## 722 Parvati, Symphony X6

Stephen W. Beatty (1938)

**A**  $\text{♩} = 110$  **B**  $\text{♩} = 100$

160

*mf* *f*

165

*mp* *mf* *f*

170

*ff* 2

177

*f* *mf* *f* *ff* *f*

182

*ff*

187

*f* *mf* *f*

191

*ff* *f* *ff* *f* *ff*

196

*f* *ff* *f* 7

206

*ff* *f* *ff*

211

*f* *ff* *mf* *ff* *f*

216

14

*ff* *mf* *mp*

233

*p* *f* *mf* *f*

236

8

*mf* *f*

247

20

*mp*

269

3

*f* *mp* *mf* *ff* *mf*

275

2

*f* *ff* *mp* *mf*

281

3

287

8

*pp* *mf* *f* *mf* *f*



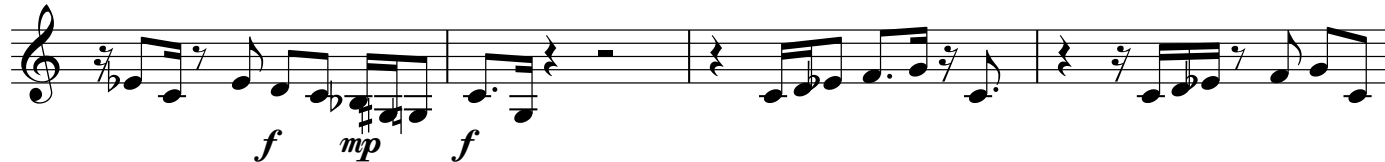
298



302



306



310



314



318



323



327



331



335



## Celesta

## Celesta

337

*p* *pp* *p*

341

**C**  $\text{♩} = 110$  180 2

524

**D**  $\text{♩} = 110$  52

579

*ff* *mf* *f*

583

*ff* *f* *mf* *f* *mf* *ff*

586

18

606

*ff* *f*

609

37

*mf*

649

*f*

654

36

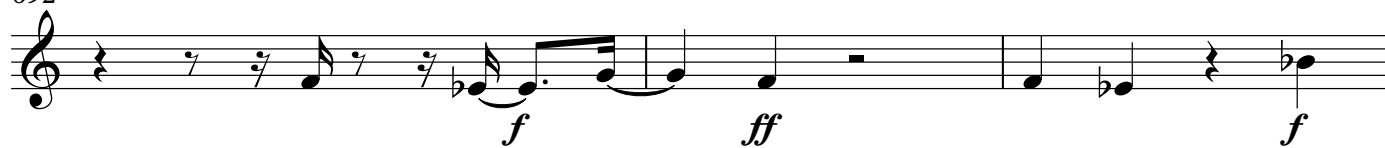
*mf*

## Celesta

5

692

accel.



695

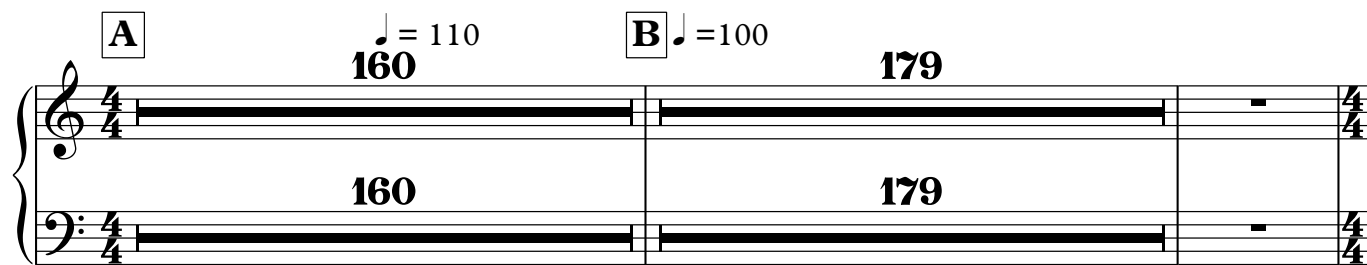


Piano

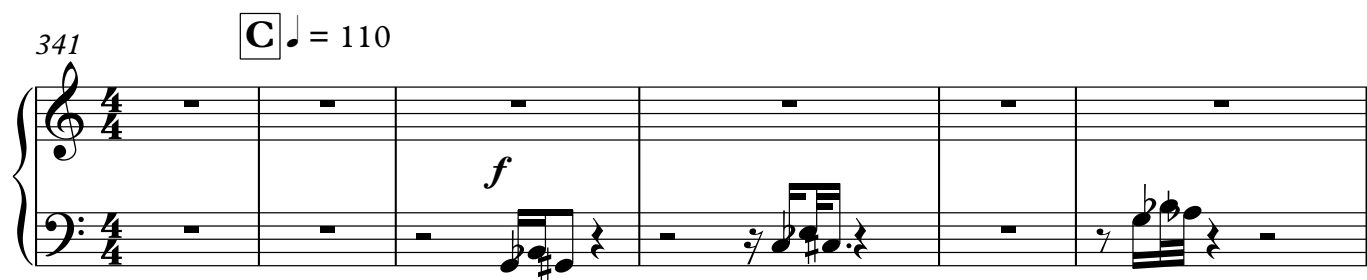
# 722 Parvati, Symphony X6

Stephen W. Beatty (1938)

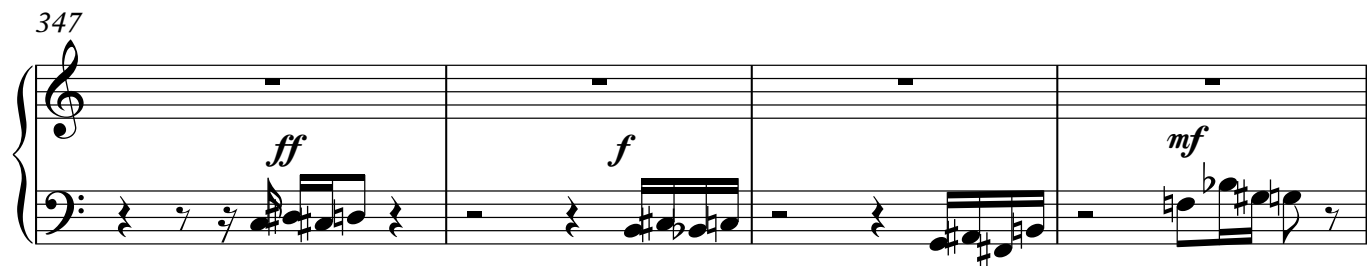
**A**  $\text{♩} = 110$  **160** **B**  $\text{♩} = 100$  **179**



341 **C**  $\text{♩} = 110$



347



351



355



359

*mf*

365

*f* *mf*

369

*f p* *f p* *mf pp* *f*

374

*mf mp* *f pp mp* *mf* *8va*

378 (8)

*p mf* *f mf* *mp mf*

381 (8)

*mp* *mf*

384

384

388

388

392

392

400

400

403

403

405

405

407

Measures 407-408. Measure 407: Treble clef has a whole rest, a quarter note G4, and a half rest. Bass clef has a half note F#3, a quarter note G3, a half note A3, and a quarter note B3. Measure 408: Treble clef has a half note G4, a quarter note F#4, a half note E4, and a quarter note D4. Bass clef has a half note C3, a quarter note D3, a half note E3, and a quarter note F3. Dynamics: *mf* in measure 407, *f* in measure 408.

409

Measures 409-411. Measure 409: Treble clef has a half note G#4, a quarter note A#4, a half note B4, and a quarter note C5. Bass clef has a half note F#3, a quarter note G3, a half note A3, and a quarter note B3. Measure 410: Treble clef has a half rest, a quarter note G4, a half rest, and a quarter note F#4. Bass clef has a half note C3, a quarter note D3, a half note E3, and a quarter note F3. Measure 411: Treble clef has a half note G4, a quarter note F#4, a half note E4, and a quarter note D4. Bass clef has a half note C3, a quarter note D3, a half note E3, and a quarter note F3. Dynamics: *f* in measure 409, *mf* in measure 410, *ff* in measure 411, *mp* in measure 411.

412

Measures 412-414. Measure 412: Treble clef has a half note G4, a quarter note F#4, a half note E4, and a quarter note D4. Bass clef has a half note C3, a quarter note D3, a half note E3, and a quarter note F3. Measure 413: Treble clef has a half note G4, a quarter note F#4, a half note E4, and a quarter note D4. Bass clef has a half note C3, a quarter note D3, a half note E3, and a quarter note F3. Measure 414: Treble clef has a half note G4, a quarter note F#4, a half note E4, and a quarter note D4. Bass clef has a half note C3, a quarter note D3, a half note E3, and a quarter note F3. Dynamics: *f* in measure 412, *mf* in measure 413, *f* in measure 414.

415

Measures 415-417. Measure 415: Treble clef has a half note G4, a quarter note F#4, a half note E4, and a quarter note D4. Bass clef has a half note C3, a quarter note D3, a half note E3, and a quarter note F3. Measure 416: Treble clef has a half note G4, a quarter note F#4, a half note E4, and a quarter note D4. Bass clef has a half note C3, a quarter note D3, a half note E3, and a quarter note F3. Measure 417: Treble clef has a half note G4, a quarter note F#4, a half note E4, and a quarter note D4. Bass clef has a half note C3, a quarter note D3, a half note E3, and a quarter note F3. Dynamics: *mp* in measure 415, *mf* in measure 415, *f* in measure 415, *mf* in measure 416, *f* in measure 417, *mf* in measure 417.

418

Measures 418-421. Measure 418: Treble clef has a half rest, a quarter note G4, a half rest, and a quarter note F#4. Bass clef has a half note C3, a quarter note D3, a half note E3, and a quarter note F3. Measure 419: Treble clef has a half note G4, a quarter note F#4, a half note E4, and a quarter note D4. Bass clef has a half note C3, a quarter note D3, a half note E3, and a quarter note F3. Measure 420: Treble clef has a half note G4, a quarter note F#4, a half note E4, and a quarter note D4. Bass clef has a half note C3, a quarter note D3, a half note E3, and a quarter note F3. Measure 421: Treble clef has a half note G4, a quarter note F#4, a half note E4, and a quarter note D4. Bass clef has a half note C3, a quarter note D3, a half note E3, and a quarter note F3. Dynamics: *f* in measure 418, *mp* in measure 419.

422

Measures 422-425. Measure 422: Treble clef has a half note G4, a quarter note F#4, a half note E4, and a quarter note D4. Bass clef has a half note C3, a quarter note D3, a half note E3, and a quarter note F3. Measure 423: Treble clef has a half note G4, a quarter note F#4, a half note E4, and a quarter note D4. Bass clef has a half note C3, a quarter note D3, a half note E3, and a quarter note F3. Measure 424: Treble clef has a half note G4, a quarter note F#4, a half note E4, and a quarter note D4. Bass clef has a half note C3, a quarter note D3, a half note E3, and a quarter note F3. Measure 425: Treble clef has a half note G4, a quarter note F#4, a half note E4, and a quarter note D4. Bass clef has a half note C3, a quarter note D3, a half note E3, and a quarter note F3. Dynamics: *f* in measure 422, *mf* in measure 425.

426

Measures 426-428 of a piano piece. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes. Dynamic markings *f*, *mf*, *fff*, and *f* are present.

429

Measures 429-431. Measure 429 has a *mf* dynamic. Measure 431 has a *f* dynamic. The right hand continues with a melodic line, while the left hand has a more active accompaniment.

432

Measures 432-433. Measure 432 has *mf* and *f* dynamics. Measure 433 has *mp* and *mf* dynamics. The right hand has a melodic line, and the left hand has a simple accompaniment.

434

Measures 434-436. Measure 434 has *mp* and *f* dynamics. Measures 435-436 are marked with a double bar line and a '2' above and below, indicating a repeat or a second ending.



438

*mf f ff f*

441

*mf f mf ff mf*

445

*f ff f mf pp ppp f mf*

448

*mp pp mf f mf*

451

*f ff mp f*

455

*ff f ff f*

459

Measures 459-461. Measure 459: Treble clef has a whole rest, bass clef has a half note G2. Measure 460: Treble clef has a half note A2, bass clef has a half note G2. Measure 461: Treble clef has a half note A2, bass clef has a half note G2. Dynamics: *mf* at the start of measure 460, *f* at the start of measure 461.

462

Measures 462-464. Measure 462: Treble clef has a half note A2, bass clef has a half note G2. Measure 463: Treble clef has a half note A2, bass clef has a half note G2. Measure 464: Treble clef has a half note A2, bass clef has a half note G2. Dynamics: *mf* at the start of measure 464.

465

Measures 465-468. Measure 465: Treble clef has a half note A2, bass clef has a half note G2. Measure 466: Treble clef has a half note A2, bass clef has a half note G2. Measure 467: Treble clef has a half note A2, bass clef has a half note G2. Measure 468: Treble clef has a half note A2, bass clef has a half note G2. Dynamics: *ff* at the start of measure 467, *mp* at the start of measure 468, *mf* at the start of measure 469, *p* at the start of measure 470, *ff* at the start of measure 471.

469

Measures 469-471. Measure 469: Treble clef has a half note A2, bass clef has a half note G2. Measure 470: Treble clef has a half note A2, bass clef has a half note G2. Measure 471: Treble clef has a half note A2, bass clef has a half note G2. Dynamics: *mf* at the start of measure 469, *f* at the start of measure 470, *mp* at the start of measure 471, *mf* at the start of measure 472, *f* at the start of measure 473.

472

Measures 472-474. Measure 472: Treble clef has a half note A2, bass clef has a half note G2. Measure 473: Treble clef has a half note A2, bass clef has a half note G2. Measure 474: Treble clef has a half note A2, bass clef has a half note G2. Dynamics: *p* at the start of measure 472.

475

Measures 475-477. Measure 475: Treble clef has a half note A2, bass clef has a half note G2. Measure 476: Treble clef has a half note A2, bass clef has a half note G2. Measure 477: Treble clef has a half note A2, bass clef has a half note G2. Dynamics: *ff* at the start of measure 475, *f* at the start of measure 476, *mf* at the start of measure 477.

478

Measures 478-481. Treble and bass staves. Dynamics: *f*, *mp*, *mf*, *f*. The music features a complex melodic line in the treble and a more rhythmic accompaniment in the bass.

482

Measures 482-484. Treble and bass staves. Dynamics: *mf*, *fff*, *f*, *fff*, *f*, *fff*. The music continues with a driving bass line and a melodic treble line.

485

Measures 485-487. Treble and bass staves. Dynamics: *ff*, *mf*, *mp*, *f*, *ff*. The music features a complex melodic line in the treble and a more rhythmic accompaniment in the bass.

488

Measures 488-490. Treble and bass staves. Dynamics: *fff*, *ff*. The music continues with a driving bass line and a melodic treble line.

491

Measures 491-493. Treble and bass staves. Dynamics: *fff*. The music features a complex melodic line in the treble and a more rhythmic accompaniment in the bass.

494

Measures 494-496. Treble and bass staves. Dynamics: *mf*, *f*, *p*. The music continues with a driving bass line and a melodic treble line.

497

*f* *ff* *f*

[illegible][illegible]

509

ff *f*

512

512

513

514

515

*mf*

*f*

515

mf

Musical notation for measures 515-517. Measure 515 starts with a treble clef and a piano (p) dynamic. The melody is in the right hand, starting on a whole note G4, followed by a half note F#4, and then a quarter note E4. The bass line is in the left hand, starting on a whole note C3, followed by a half note D3, and then a quarter note E3. Measure 516 continues the melody in the right hand with a half note D4 and a quarter note C4. The bass line continues with a half note F3 and a quarter note E3. Measure 517 continues the melody in the right hand with a half note D4 and a quarter note C4. The bass line continues with a half note F3 and a quarter note E3.

518

8va

ff mf f mf

Musical notation for measures 518-520. Measure 518 starts with a treble clef and a piano (p) dynamic. The melody is in the right hand, starting on a whole note G4, followed by a half note F#4, and then a quarter note E4. The bass line is in the left hand, starting on a whole note C3, followed by a half note D3, and then a quarter note E3. Measure 519 continues the melody in the right hand with a half note D4 and a quarter note C4. The bass line continues with a half note F3 and a quarter note E3. Measure 520 continues the melody in the right hand with a half note D4 and a quarter note C4. The bass line continues with a half note F3 and a quarter note E3.

accel.

521 (8)

TACET

TACET

Musical notation for measures 521-522. Measure 521 starts with a treble clef and a piano (p) dynamic. The melody is in the right hand, starting on a whole note G4, followed by a half note F#4, and then a quarter note E4. The bass line is in the left hand, starting on a whole note C3, followed by a half note D3, and then a quarter note E3. Measure 522 continues the melody in the right hand with a half note D4 and a quarter note C4. The bass line continues with a half note F3 and a quarter note E3. The notation ends with a double bar line and the word TACET in both staves.

## Violin

## 722 Parvati, Symphony X6

Stephen W. Beatty (1938)

**A**  $\text{♩} = 110$

5

*p ff*

11

*fff f ff*

14

*fff ff* *8va*

18 (8)

*fff f fff*

21 (8)

*f ff f fff mf ppp* *3* *8va*

27 (8)

*fff f fff ff*

31 (8)

*fff mp mf f*

35

*ff* *8va* *4*

Violin score, measures 42 to 75. The music is written in treble clef with a key signature of one flat (B-flat). The score includes various dynamic markings and articulations.

Measures 42-45: *f*, *ff*, *mf*, *mp*, *f*, *fff*

Measures 46-49: *ff*, *fff*, *ff*, *f*

Measures 50-52: *ff*, *fff*, *ff*, *pp*, *ppp*, *mf*

Measures 53-55: *f*, *fff*, *f*

Measures 56-58: *ff*, *f*, *ff*

Measures 59-65: *f*, *mp*, *ff*, *f*, *mf*, *ff*, *4* (trill)

Measures 66-68: *ff*, *f*, *ff*, *fff*, *ff*, *f*, *ff*, *mf*, *p*

Measures 69-71: *mp*, *p*, *mf*, *mp*

Measures 72-74: *f*, *mf*, *mp*, *f*, *mp*

Measures 75: *f*, *mf*, *mp*, *f*, *pp*, *f*, *mf*, *ff*

Dynamic markings: *f* (forte), *ff* (fortissimo), *fff* (fortississimo), *mf* (mezzo-forte), *mp* (mezzo-piano), *pp* (pianissimo), *ppp* (pianississimo), *p* (piano).

Articulations: *8va* (octave up), *4* (trill).





112 *mp* *p* *pp* *8va*

115 (8) *mf* *mp* *mf* *p* *f*

119 *mp* *f* *mf* *mp* *8va*

122 (8) *p* *mf*

125 (8) *f* *mf* *f* *mf*

128 (8) *f* *mf* *f* *mf* *f*

132 *mf* *mp* *p*

136 *f* *ff* *f* *ff* *fff* *ff* *mf*

140 *ff*

143 *mf* *mp* *f* *ff* *mf* *ff* *f*

148 *ff* *f* *fff* *f* *mf* *f*

152 *mp* *f* *ff*

155 *fff* *ff* *fff*

159 **B** ♩ = 100 *mp* *mf* *mp* *f* *mp*

165 *f* *mf* *f*

169 *mp*

173 *ppp* *mf* *f* *mf*

177 *f* *mf* *f*

181 *mf* *f* *mf* *f* *mf* *mp* *mf*

185 *f* *ff* *f* *ff* *f*

188 8

*mf* *f* *mp* *pp*

199

*ff* *f* *ff* *mp* *mf*

203

*f* *ppp* *mf* *f*

206

209

*mf* *f* *mf* *f* *mf* *p*

212

*f* *mp* *f* *fff*

216

*ff* *f* *mp* *p*

219

*f* *ff* *fff* *f* *mf*

222

*p* *mp* *pp* *mp* *f* *mp*

226

*f* *mf* *f*

229 *mf* *f*

232 *mf* *mp* *p* *f* *mf*

235 *f* *mf* *p*

238 *pp* *mp* *mf* *f*

241 *mf* *f* *mf*

244 *mp* *mf* *f* *mf* *f*

247 *mp* *p* *f*

250 *p* *mp*

253 *pp* *mp* *p* *mp* 8

264 *f* *ff* *mf* *ff*

269

*mf* *f* *mf*

272

*f* *mf* *fff* *mf*

275

*f* *ff* *mp* *p* *mf*

279

8<sup>va</sup>

283 (8)

*f* *p*

286

*f* *mf* *pp* *mf*

289

8<sup>va</sup>

*f* *mf* *ff* *f* *mp* *mf* *ff* *mf*

292 (8)

*f* *mf* *mp* *mf* *f*

295 (8)

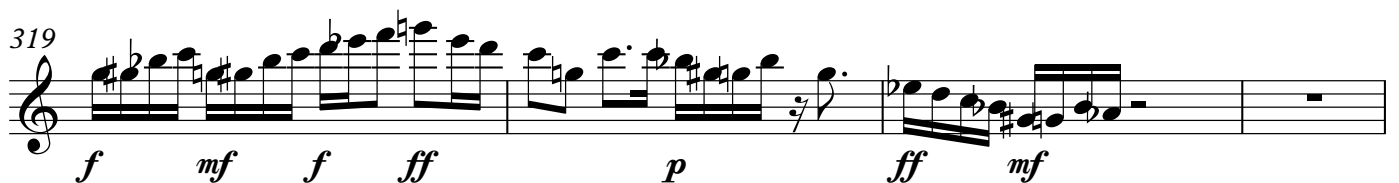
*mf* *p* *mp*

298

*mf* *p* *mp*

## Violin

9



## Violin

## Violin

323



326



329



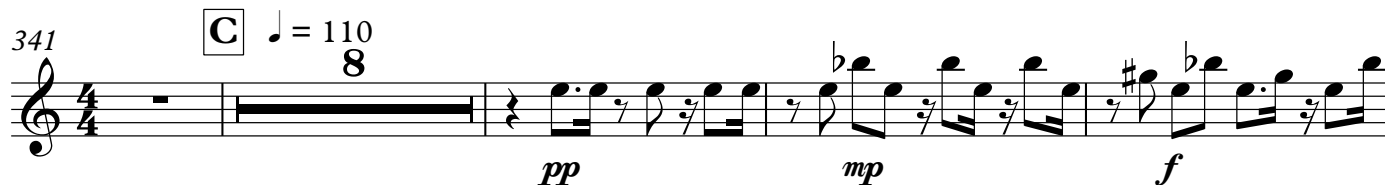
333



336



341



353



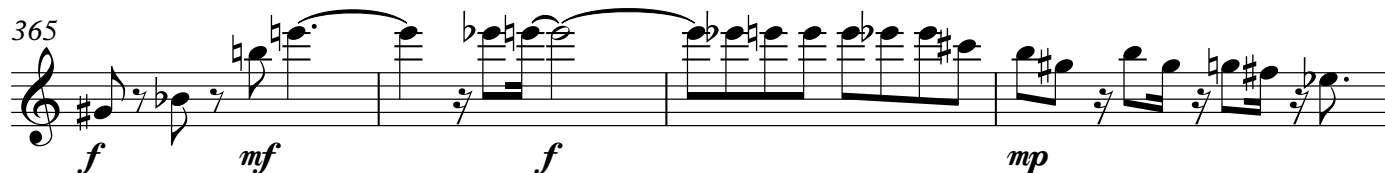
357



361



365



369 *pp mp p mf f*

374 *mf mp p mf*

378 *mp mf fff f ff fff*

381 *f*

384 *mp f ff f*

388 *mp mf f fff ff*

392 *f ff mp mf*

397 *p mp p pp mp p*

402 *mf mp mf*

405 *ff f mf f mf mp*



Violin score page 12, measures 408-440. The music is written in treble clef with a key signature of one sharp (F#). The score consists of nine staves of music, each with dynamic markings and articulation.

Measures 408-410: *pp* *mf* *f* *mf* *mp* *mf* *f*

Measures 411-413: *mp* *mf* *mp* *ff*

Measures 414-416: *f* *ff* *f* *mf* *f* *ppp* *f* *ppp*

Measures 418-420: *mf* *f* *mf* *f*

Measures 422-424: *mf* *f* *mf* *mp* *mf* *p* *mp* *mf* *f*

Measures 426-428: *p* *f* *mp* *f* *pp*

Measures 429-431: *mp* *p* *mp* *f* *mp*

Measures 433-435: *mf* *f* *ff* *f*

Measures 437-439: *mf* *f*

Measures 440-442: *ff* *f* *mf* *f* *mp*

## Violin

13

443 *f ff mf p mp*

447 *mf fff f mf*

451 *f mp f*

455 *mf f mf f ff f mp*

459 *f ff mf f mp*

462 *mf f p f mf f*

465 *mf mp*

468 *mf p pp mp*

471 *pp p mp p mf mp pp*

475 *mf f*

479 *mp* *ff* *mf* *f*

483 *fff* *f* *ff* *f* *p*

486 *f*

489 *ff* *f* *fff* *f*

492

496 *fff* *f* *ff* *f*

499 *ff* *f*

502

505 *ff* *mf* *f*

508 *ff* *mf* *f* *mf*

512 *p mp pp f mf*

515 *mp mf*

518 *mp mf mp mf*

522 **D** ♩ = 110 *2 p mf f*

528 *mf mp f*

532 *mf f mf f*

536 *mp pp p f mf mp f*

540 *ff* <sup>8va</sup>

544 (8)

548 (8) *mp pp p pp mp mf ff mp mf*

552 *f* *mf* *f* *mp*

555 *f*

558 *mf* *pp* *mf*

561 *mp* *f* *mf* *f*

564 *p* *mf*

566 *mp* *f*

569 *ff* *fff* *pp* *f* *mf* <sup>8va</sup>

573 (8) *f* *mp* *f* *mp*

577 *ppp* *pp* *mp* *pp* *f* *mf*

581 *f* *ff* *mf* *f* *mf*

584 *f*

587 *mf p mp mf p*

591 *mf ff f mf mp mf*

595 *f mp mf f mp mf*

598 *mp f mf f*

601 *mf mp f mf ff f*

604 *ff mp p*

608 *pp fff*

612 *ff fff*

616 *ff fff ff*

620 *f ff fff ff* *8va*

624 (8) *f mf p*

628 *mf f ff f*

632 *ff f ff fff* *8va*

636 (8) *mp p*

639 *f mp mf p*

641 *mp f mf mp f mf*

644 *p f ff*

647 *mf f ff pp p mp mf f mf*

651 *f mf f ff f*

654 *ff f ff f fff f*

658 *ff f mf fff mp ff f*

662 *mf mp p mf mp mf f*

666 *mf mp mf f mf pp mp mf* *8va*

670 (8) *pp mp mf f mf f mp*

674 *f mf f*

678 *mf mp f mp f mf f*

682 *mf f mf pp p mp*

686 *p mp mf f mf f mp* *accel.*

690 *mf f ff* *8va*



694 (8)

*f* *fff* *ff* *fff* *ff* *fff*

## Viola

## 722 Parvati, Symphony X6

Stephen W. Beatty (1938)

**A**  $\text{♩} = 110$

**5**

**2**

*ppp fff*

11

*f ff fff*

13

*f ff fff ff*

17

*f ff fff f*

20

*mf f mf ff mp fff f mf*

22

*f mf fff ff*

25

*f fff*

27

*ff f fff f*

31

*fff mp*

## Viola

35

*mf* *f* *fff*

40

*ff* *fff* *ff* *f*

44

*pp* *mp* *ff* *fff* *f* *ff* *f*

48

*ff*

52

*p* *pp* *mf*

55

*mp* *mf* *mp* *mf* *f*

58

*ff* *f* *mp* *p* *mp*

61

*ff* *mf* *ff* *mf* *fff* *ff* *mf* *f*

66

*ff* *f* *ff* *fff* *ff* *f* *mf*

69

*pp* *p*

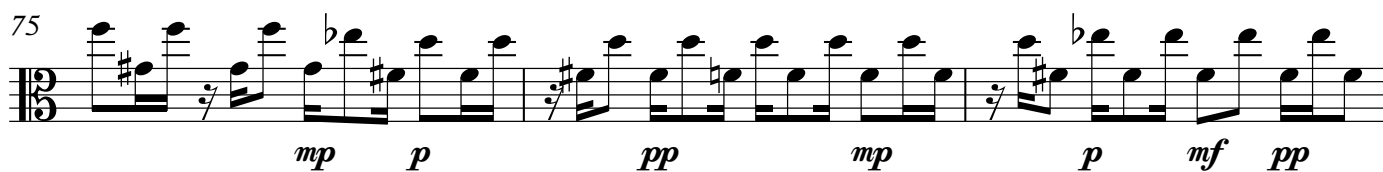
## Viola

3

72



75



78



81



84



88



91



95



99



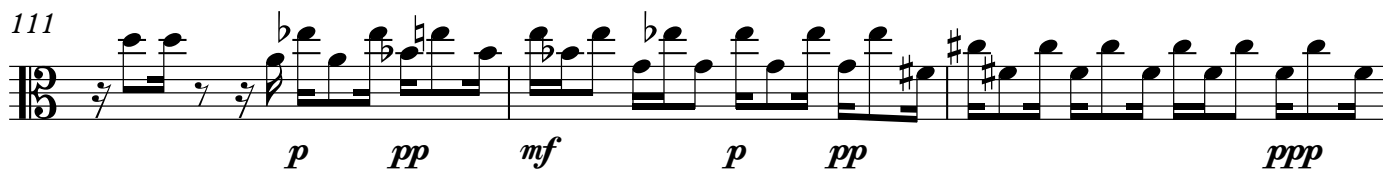
103



107



111



114



117



120



123



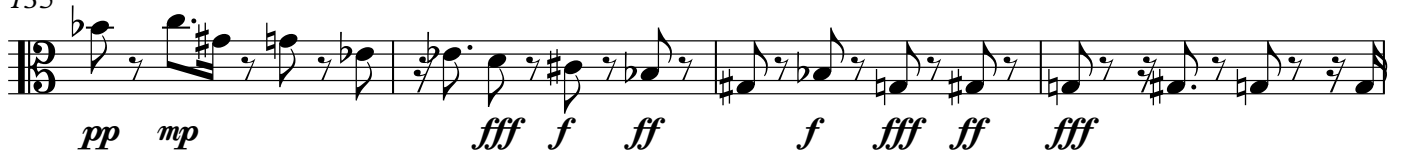
127



131



135



139



143



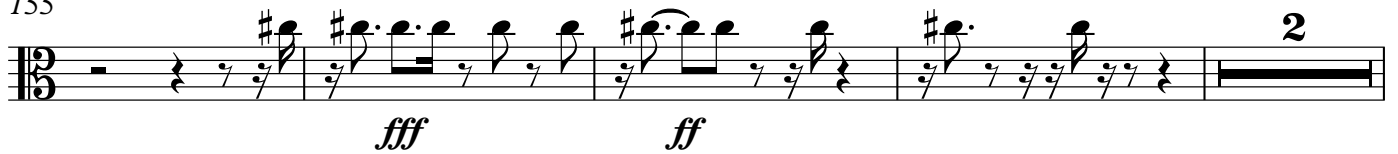
148



152



155

161 **B** ♩ = 100

165



168



174



178



182



186



190



194



198



203



211



215



219



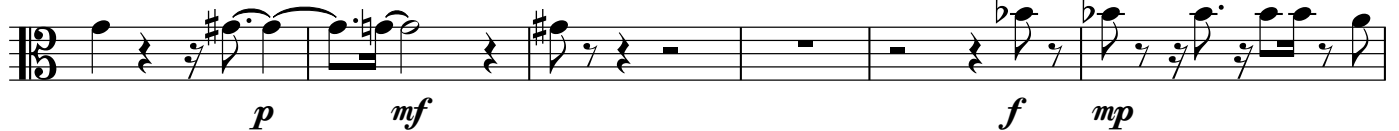
232



235



240



246



250



256



259



262



265





269



273



276



279



283



286



289



292



295



298



## 9

[illegible]

107

mf mp mf f mp

First staff of music for 'The Little Boat'. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody starts with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and F#4. The dynamics are marked *pp*, *mf*, *mp*, *f*, and *fff* at the end of the staff.

The first system of the musical score is written for a single melodic line in 3/8 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some rests. The dynamic markings below the staff are *mf*, *ff*, *f*, *ff*, *mp*, *mf*, *p*, and *f*.

The first system of the musical score for 'The Little Boat' is written in 3/8 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The dynamics are marked as *mf*, *mp*, *mf*, *f*, *mf*, *f*, *ff*, and *p*. The system ends with a repeat sign.

Example 10

First staff of music for 'The Little Boat'. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody consists of eighth and sixteenth notes. Dynamic markings below the staff are: *pp*, *mp*, *pp*, *p*, *pp*, *mp*, and *ppp pp*.

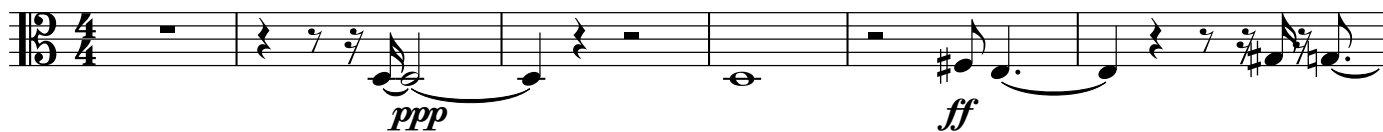
## Viola

341



♩ = 110

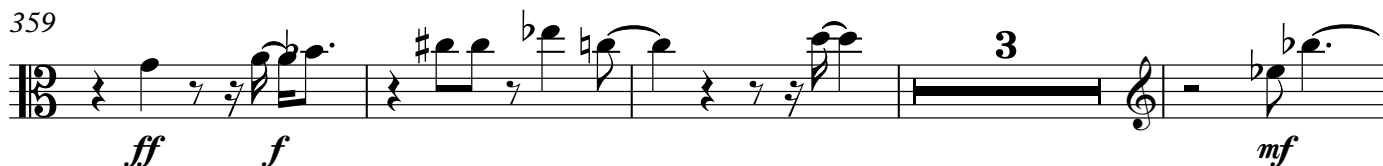
## Viola



347



359



366



374



378



381



385



389



397



403



407



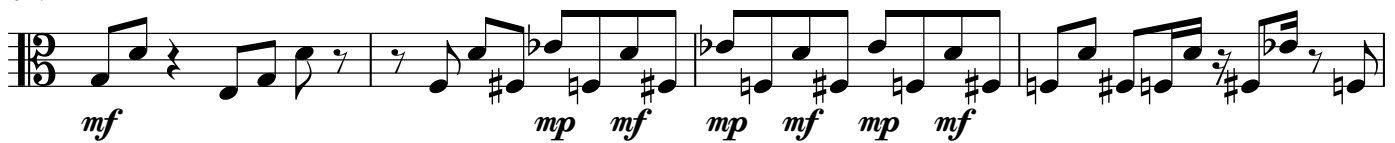
411



415



419



423



427



430



434



438



441



445



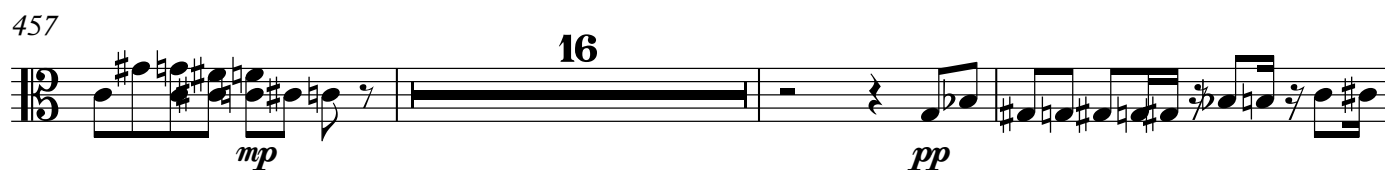
449



453



457



476



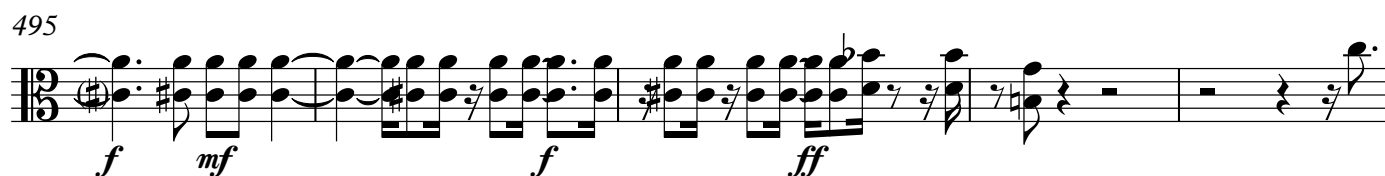
480



484

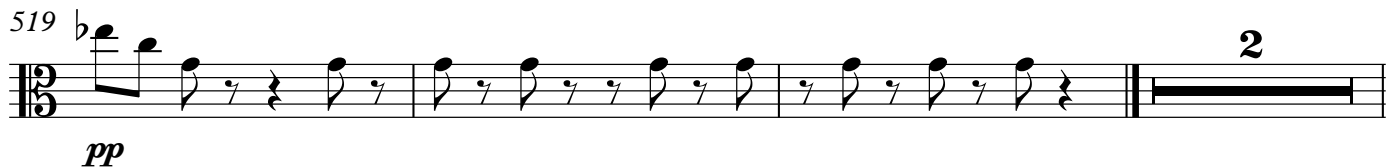


495



500





544

*ff f ff f mp*

548

*pp p pp* 10

561

*mp p f*

564

*fff mp pp mp*

567

*mf ff mf f*

570

*fff ppp p f mp p*

574

*f mp pp*

578

*mf*

582

*f p f mf mp mf mp*

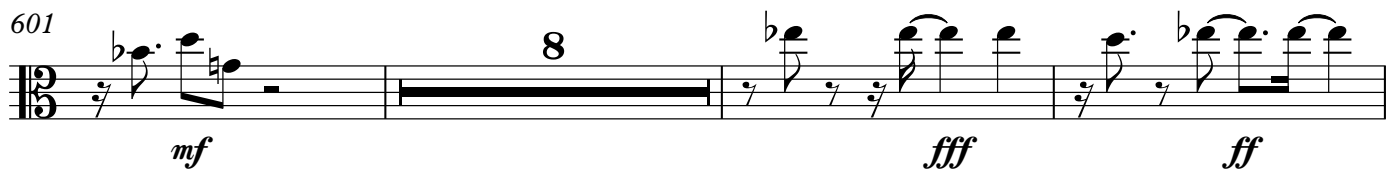
586

*p pp mp*

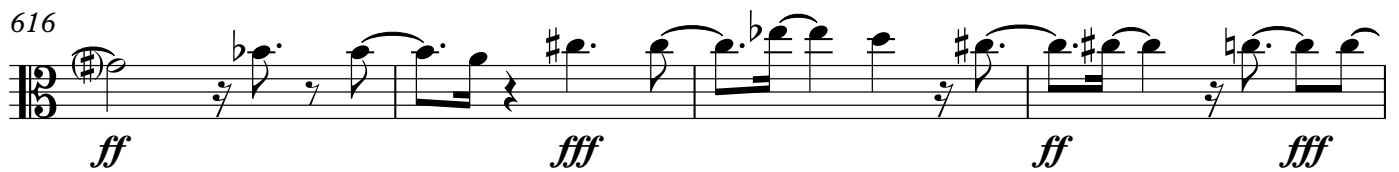
590   
*f* *mf* *mp*

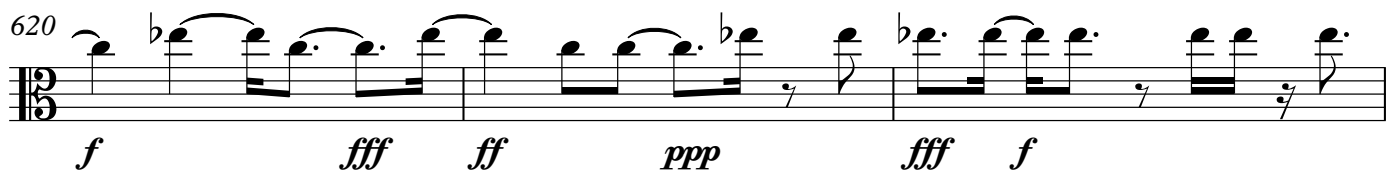
594   
*mf* *f* *mp* *mf* *f* *mp* *mf*

598   
*mp* *f* *mf* *f*

601   
*mf* *fff* *ff*

612   
*fff*

616   
*ff* *fff* *ff* *fff*

620   
*f* *fff* *ff* *ppp* *fff* *f*

623   
*fff* *ff* *f* *mf*



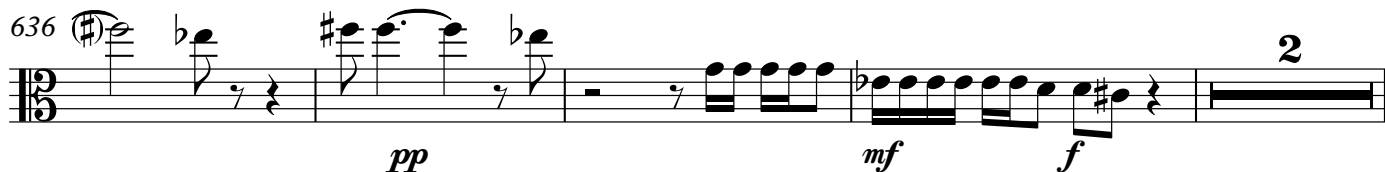
628



632



636



642



645



649



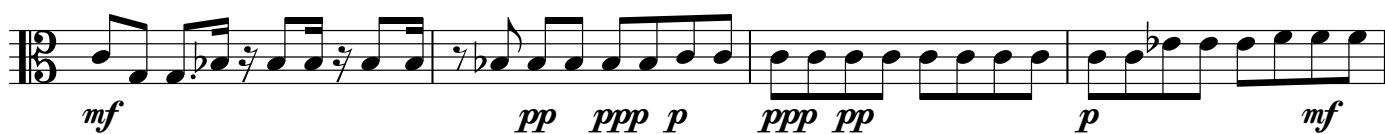
653



658



662



666



670

*ppp* *pp mp* *pp mf mp*

674

*pp p* *mp mf mp* *p mp* *mf mp*

678

*pp mf* *mp pp* *ppp mf* *mp mf*

682

*mp f p* *pp p*

686

*mp* *p mp* *p pp mp* *pp*

690

*f* *ff* *accel.*

693

*ff*

695

*fff*

## Violoncello

## 722 Parvati, Symphony X6

Stephen W. Beatty (1938)

**A** ♩ = 110

Violoncello score for "722 Parvati, Symphony X6" by Stephen W. Beatty (1938). The score is in 4/4 time with a tempo of 110 beats per minute. It consists of 28 measures across 8 staves. The key signature has one sharp (F#). The score includes various dynamics: *pp*, *mf*, *ff*, *fff*, *p*, *f*, and *ff*. There are also articulation marks like accents and slurs. A repeat sign with a "2" is present in measure 12. The score ends with a double bar line in measure 28.

## Violoncello

32 *pp* *mp*

35 *f*

39 *fff* *ff* *fff*

42 *ff* *ppp mp* *mf* *ff* *mf*

47 *f* *ff*

51 *f* *pp* *mf* *mp* 4

58 *f* *ff* *f* *mp* *p* *mp*

61 *mf*

64 *ff* *fff* *f*

67 *pp* *ppp* *mp* 11

80



83



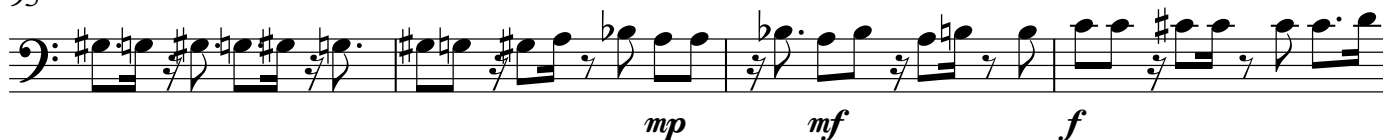
87



91



95



99



103



107



110



121



125



129



133



137



141



146



152



156

161 **B** ♩ = 100

165



169



173



177



181



190



194



198



202



206



209 *mp* *f* *mf* *f* *mf* *f* 3

215 *mf* *f* *mf* *p* *mf* 2

221 *f* *p* *mf* *pp* *f*

225 *ff* *mf* *mp* *f* *mf*

229 *pp* *p* *f* *p* *mf* *f* 3

235 *ff* *f* *mf*

239 *mp* *mf* *mp*

244 *mf* *f* *mf* *f* *mf* *f*

248 *mf* *f* *pp* *mp*

253 *ppp* *pp* *p* *ppp* *mf* *f*



257



261



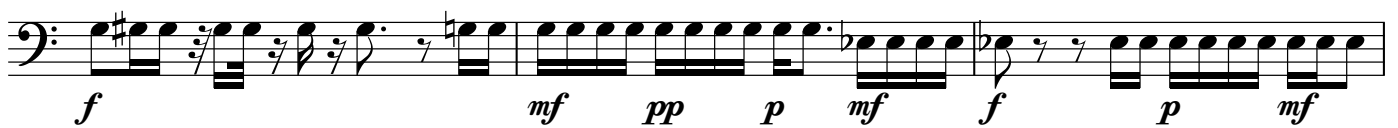
265



271



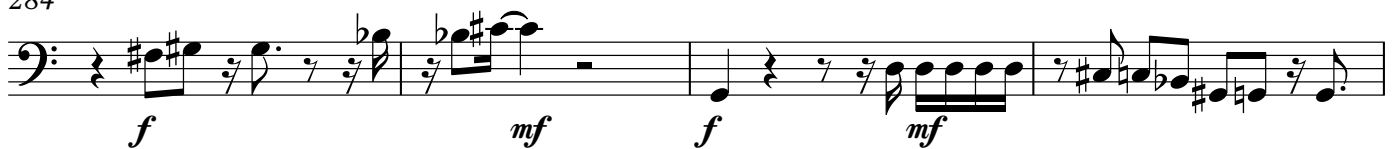
275



278



284



288



292



295



299  *f*

303  *mf*

307  *mp* *mf* *f* *mp*

310  *pp* *mf* *mp* *f*

314  *mf* *f* *mf*

318  *f* *mp* *mf* *p* *mp* *mf* *ff* *mf*

321  *f* *mf* *p* *mf* *f* *ff*

324  *mf* *f* *mf* *f* *mf*

327  *f* *mf* *pp* *mp* *pp* *p* *pp* *mp*

331  *ppp* *pp* *p* *mp*

## Violoncello Violoncello

## Violoncello

9

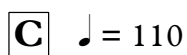
335



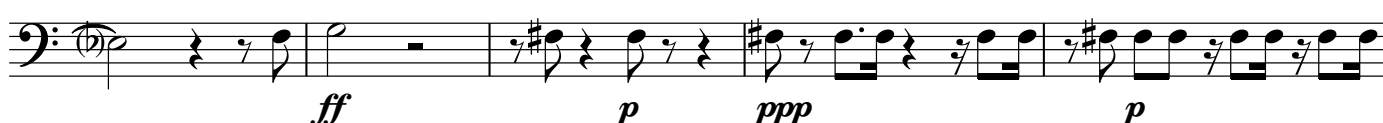
337



341



347



352



356



360



365



369



373

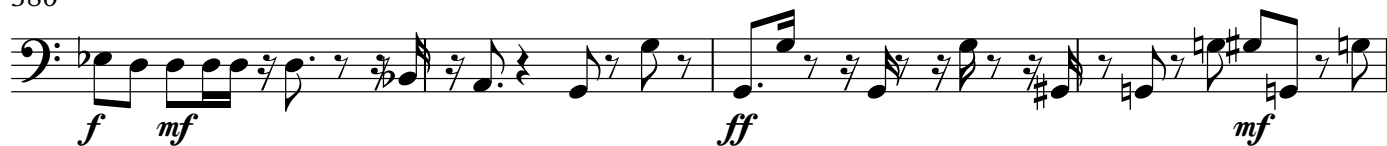


5

382



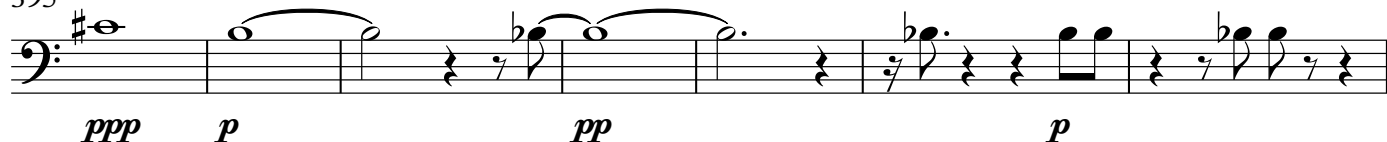
386



390



395



402



406



409



424



428



432



436



440



443



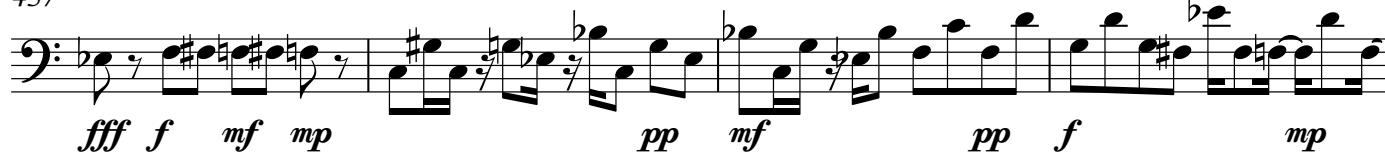
447



453



457



461



465



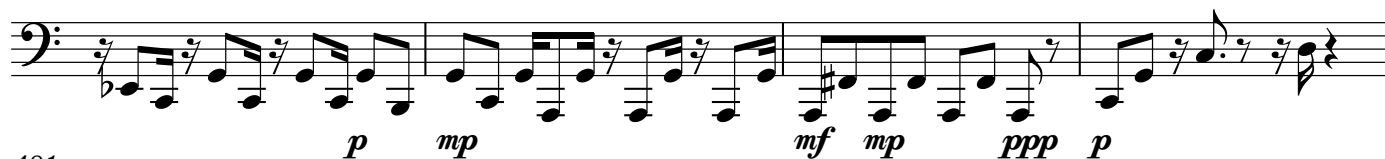
469



473



477



481



485



488



492



496



500



504



507



511



Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff in bass clef. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G2, followed by a quarter note A2, then a quarter note B2. This is followed by a half note C3, then a half note D3. The melody then moves to a half note E3, then a half note F#3. The melody ends with a half note G3, then a half note A3. The notation includes a double bar line and a repeat sign. The dynamics are marked *pp* (pianissimo) and the tempo is marked *6* and *2*.

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of four measures. The first measure has a half note G2 (one flat) and a half note A2 (one flat). The second measure has a half note B2 (one flat) and a half note C3 (two flats). The third measure has a half note D3 (two flats) and a half note E3 (two flats). The fourth measure has a half note F3 (two flats) and a half note G3 (one flat). The dynamics are marked as *mf* for the first measure, *f* for the second, *pp* for the third, and *mp* for the fourth.

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of five measures. The first measure has a dynamic marking of *mf*. The second measure has a dynamic marking of *mp*. The third measure has a dynamic marking of *mf*. The fourth measure has a dynamic marking of *pp*. The fifth measure has a dynamic marking of *mp*. The sixth measure has a dynamic marking of *pp*. The notation includes various note values, rests, and accidentals.

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. The dynamics are marked as *mp*, *mf*, *p*, *pp*, *p*, *pp*, and *mp*.

The bass line is written on a single staff in bass clef. It consists of four measures. The first measure starts with a forte (*f*) dynamic and contains a series of eighth and sixteenth notes. The second measure starts with a mezzo-piano (*mp*) dynamic and continues the melodic line. The third measure starts with a mezzo-forte (*mf*) dynamic and includes a whole rest. The fourth measure starts with a forte (*f*) dynamic and features a more complex rhythmic pattern with beamed sixteenth notes.

Musical notation for Example 6-10, showing a single staff with dynamic markings *mp*, *mf*, *pp*, and *ppp*.

[illegible]

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody starts with a half note G2, followed by a quarter note A2, and then a quarter note B2. This is followed by a quarter rest, then a quarter note C3, and then a quarter note D3. The melody continues with a quarter note E3, a quarter note F#3, and a quarter note G3. This is followed by a quarter note A3, a quarter note B3, and a quarter note C4. The melody ends with a quarter note D4, a quarter note E4, and a quarter note F#4. The dynamics are marked as *mp*, *mf*, *p*, and *pp*. The tempo is marked as *And.* and the time signature is *C*.

562



565



568



572



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600



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611



615



619



622



626



631



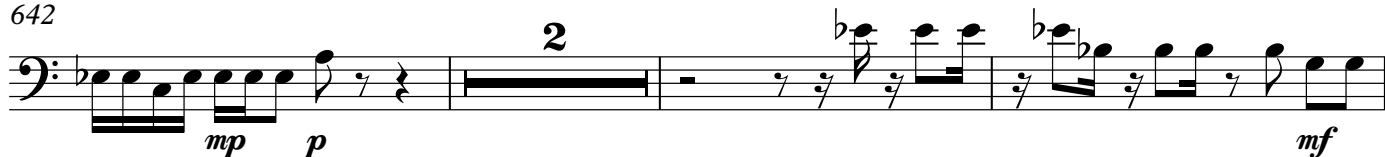
635



639



642



647



651



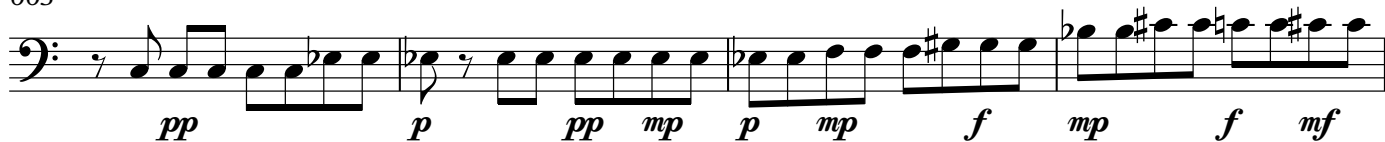
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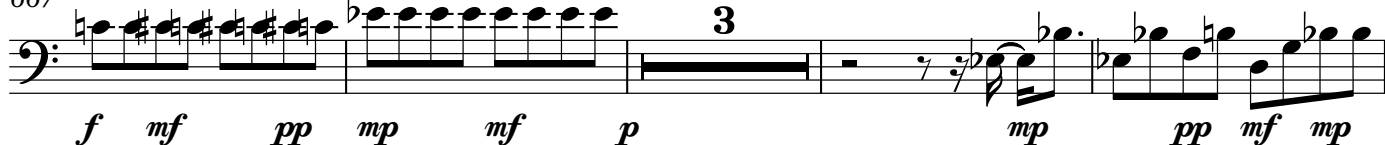
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663



667



674



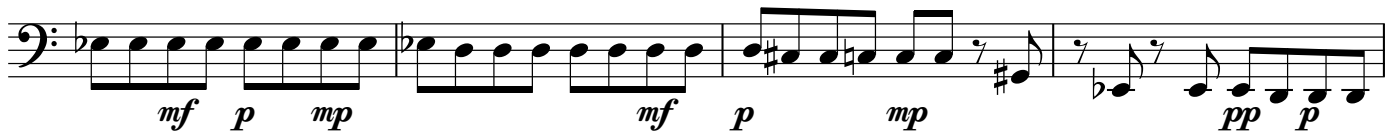
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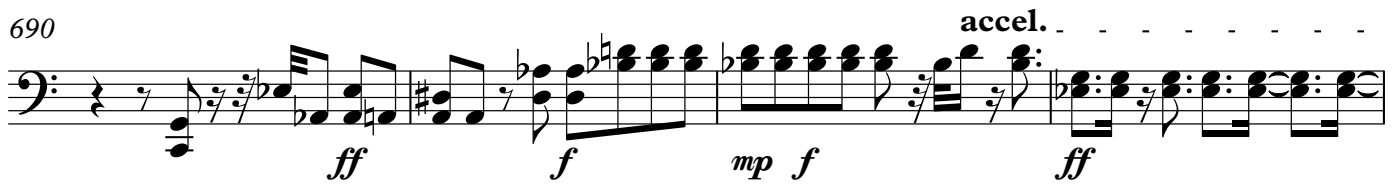
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686



690



694

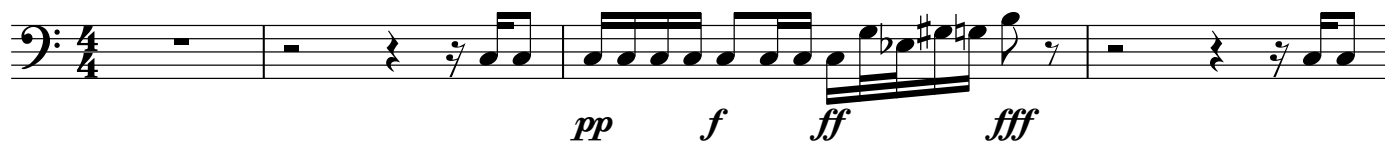


Contrabass

# 722 Parvati, Symphony X6

Stephen W. Beatty (1938)

**A** ♩ = 110



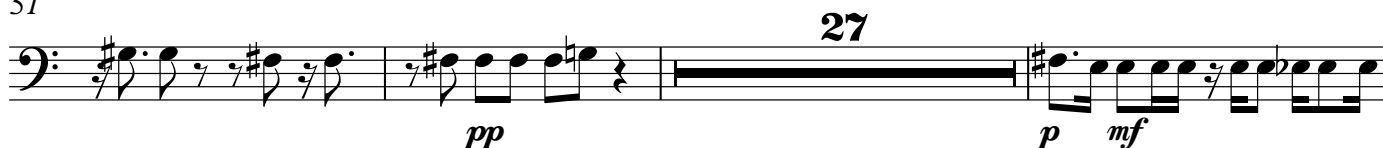
42



47



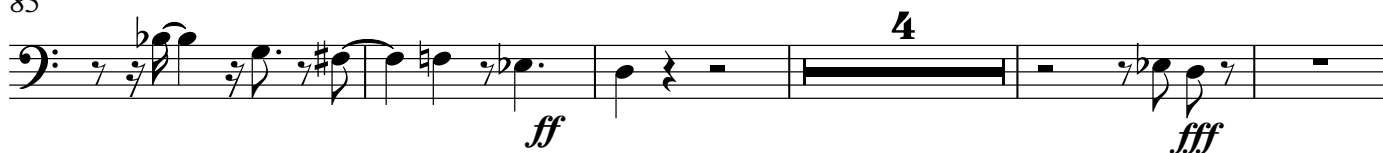
51



81



85



94



98



102



106



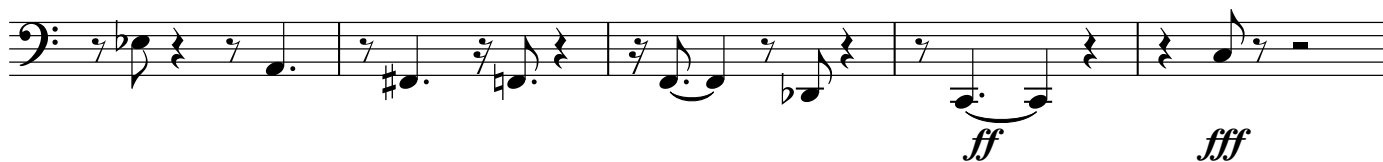
138



142



147



152



156



161 **B** ♩ = 100



174



178



187



191



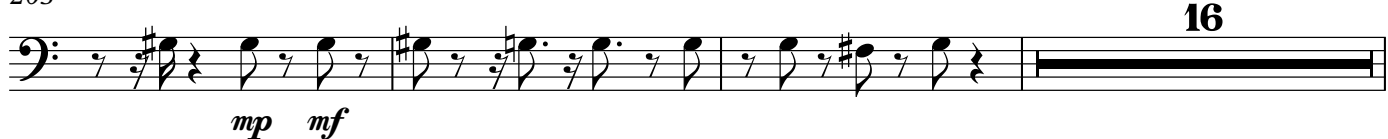
195



199



203



222



228



237



255



258



Contrabass

Contrabass

5

262



277



283



289



293



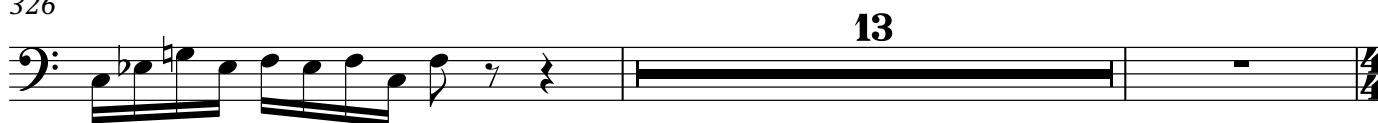
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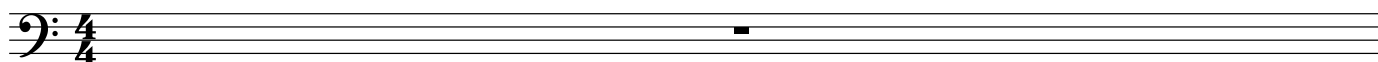
324



326



341





342 **C** ♩ = 110

480



485



496



500



504



507



524 **D** ♩ = 110



528



532



536



540



544



548



552



555



573



577



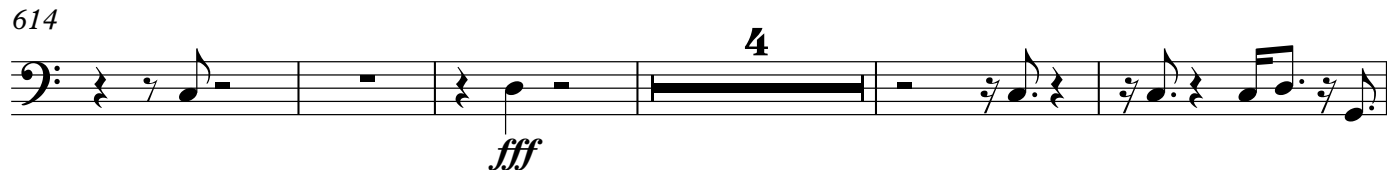
604



608



614



623



628



693



696

