

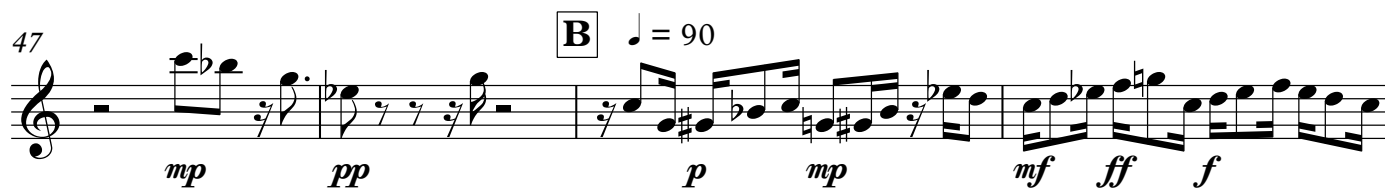
Piccolo

721 Lakshimi Symphony X5

Stephen W. Beatty (1938)

MOVEMENT ONE:

A ♩ = 90
20



98

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

102 **C** $\text{♩} = 110$ **D** $\text{♩} = 100$

69 47

219 **E** $\text{♩} = 90$

pp *f* *ppp* *ff* *mp*

223

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

226

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

229

ff *p* *f*

236

ff *mf* *f*

246

p *mf*

248

mp *p* *pp* *mp*

252

f *mf*

MOVEMENT

267

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

270

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

273

F ♩ = 100 **37**

mp *p* *pp*

313

f *ff* *pp* *mf*

317

f *ff*

322

G ♩ = 105 **14**

pp *f*

339

ff *f*

342

345

mp *pp* **30**

Piccolo

Piccolo

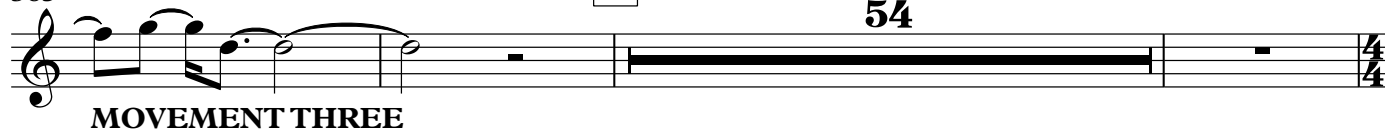
377



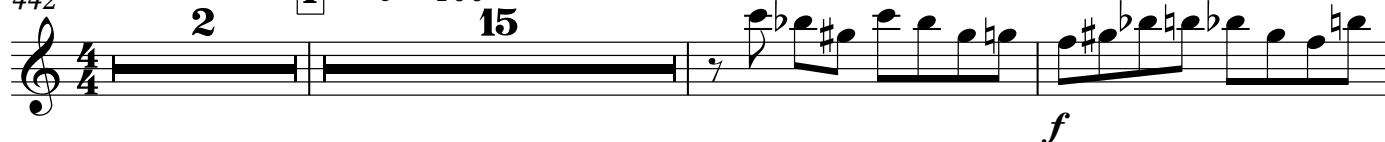
381



385



442



461



465



477



496



500



540



Piccolo

5

544 **9**

mf

556 *pp*

560 **K** ♩ = 105 **12**

575 **L** ♩ = 100 **84** **43** *ppp*

Flute

721 Lakshimi Symphony X5

Stephen W. Beatty (1938)

A $\text{♩} = 90$ $8va$

9 f mf f mf mp mf f mf

14 (8) pp 6 mf

23 (8) f mf f mp mf mp

27 f mf f mf mp

31 (8) mf mp f p mp ff f

34 (8) mp f p mp

37 (8) mf ff f mf mp f

40 (8) mf f 3

Flute

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

B

49 (8) $\text{♩} = 90$ *mp* *mf* *ff* *f* *mf* *f* *8va*

52 *mf* *f* *ff* *f* *mf* *8va*

55 (8) ♩ *f* *ff* *mf* *8va*

61 *f* *mf*

67 *f* *mp* *mf*

75 *ff* *f*

86 *ff* *f* *ff* *ppp* *f* *9*

98 *ff* *f* *mf* *mp* *8va*

C

102 (8) $\text{♩} = 110$ *ff* *f* *mp* *p* *f* *9*

115  *f*

122  *mf*

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

131  *mf* *f*

137  *mf*

145  *ff* *f* *mp*

148  *mf* *mp* *mf*

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

157  *mf* *pp*

161  *mf* *p*

165

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

mf $\text{♩} = 100$

169

mp *p* *mf* *mp*

174 (8)

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

178 (8)

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

182 (8)

f 10

195

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

199

mp *mf* *pp*

206

p *mf* *mp*

209

f *ff* *f* *mf*

212

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

215 *mp* *pp* *ppp*

♩ = 90

219 **E** *pp* *f* *ppp* *ff* *mp*

223 *mf* *f* *mf* *f* *mf*

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

229 *ff* *mf* *mp*

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

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

237 *f*

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

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

Flute

246 *p* *mf*

248 *pp* *mp* *pp* *mp*

250 *mf* *mp* *mf*

252 *f* *mf*

254 *mp* *pp* *mp* *pp*

257 *mf* *f* *mp*

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

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

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

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

Detailed description: This musical score for Flute spans measures 246 to 269. The notation is in treble clef with a key signature of one flat (B-flat). The piece features a variety of rhythmic patterns, including eighth-note runs, sixteenth-note passages, and quarter-note phrases. Dynamic markings are placed below the staff to indicate volume changes: *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), *mp* (mezzo-piano), *f* (forte), and *ff* (fortissimo). The score includes slurs for phrasing and repeat signs at measures 247, 249, 253, 259, and 265. The overall texture is melodic and technically demanding.

Flute

7

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

273 *mp* *p* *pp*

275 **F** ♩ = 100 **27** *f*

305 *ff* *mf*

309 *f* *mf* *ff*

313 *f* *ff* *f*

317 *ff* *f* *fff*

320 *mp* *pp*

324 **G** ♩ = 105 *f* *mf* *f* *mf*

328 *ppp* *mp* *f* *mf* *f*

Flute

Flute

332 *p* *mf ff pp mf*

337 *ff mf mp f ff* *8va*

340 (8) *f*

344 (8) *mp pp mp f*

348 (8)

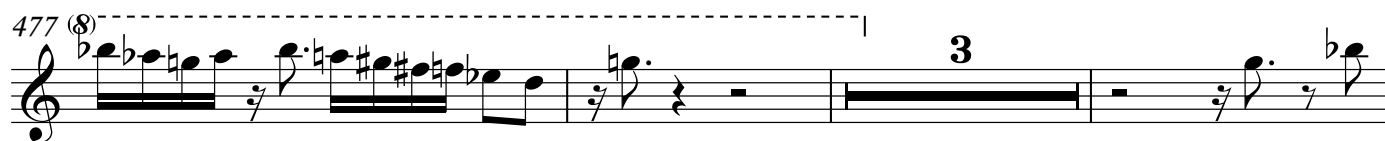
352 (8) *ff f mf* 23 *ff mf f* *8va*

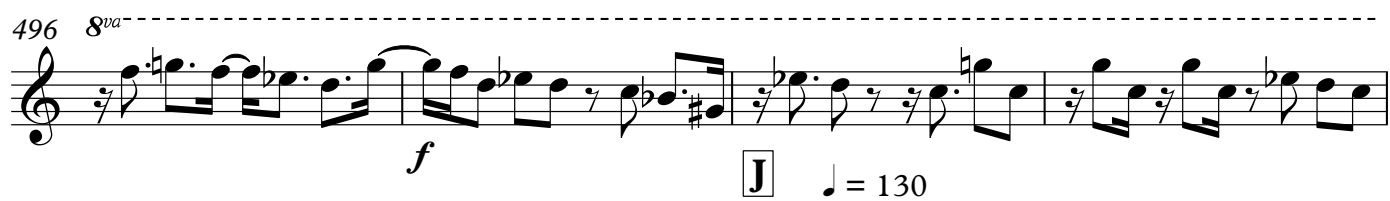
379 (8) *pp mp mf f*

383 (8) *mf p pp*

387 (8) *♩ = 100* 54

442 *mf pp* *I* *♩ = 100*





544 *mf* **3**

550

554 *f* *8va*-----

557 (8) *pp*

560 (8) $\text{♩} = 105$ **K** **12** *8va*----- *ppp*

576 *f* **12**

591 *8va*-----

595

598 **15**

613 
mf

619 
pp

624 
mf *p* *mf* *pp*

629 
mf *f* *mp* *pp*

633 
mf *pp* *mf*

637 
f *mf*

641 
mp *pp* *f*

645 
mf *mp*

649 
mf

652 
f *pp*

656

mf *p* **23**

682

685

f *mf* *ff* 8va

688 (8)

f *mf*

692 (8)

f *mf* *ff*

695

f *mf* **3**

700

Clarinet in B \flat

A ♩ = 90
5

57

60 *mf* *f* *mf*

63 *mp* *ff* *f* *ff*

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

70 2

75 *mf* *mp* *f*

79 5 *ff* *ff*

87 *mf* *fff*

90 2 *mf* *ff*

95 4 *f* *ff* *f* *ff*

102 [C] $\text{♩} = 110$ *ppp* *mf* *f* *p* *mf*

107 **5**

ff f mp mf

116

f mf f

121 **2**

mf

127 **4**

f ff mf

135 **2**

f mp mf mp p

141 **8**

f f ff

152 **4**

mf p

160 **4** **2**

pp mf p

168

pp p pp

171 **D** $\text{♩} = 100$ **12**

Clarinet in B \flat 

Clarinet in B \flat

5

218 **E** $\text{♩} = 90$

pp mf ppp f mp

223

f pp mf mp f mf

226

mp mf f pp mf mp mf f mp

230 **37**

mf mp p

269

mf pp ppp pp p pp

271

ppp p pp p ppp pp

275 **F** $\text{♩} = 100$ **7**

282

fff ff f mp f

286

p ff

290

f mf f

294

mf 3

300

ff f ff 21

324 **G** ♩ = 105 29

mp f ff f

355

mp pp p 8va

360 (8)

mp f

364

mf f mf f mp 8va

368 (8)

mf mp mf f mf f mf

Clarinet in B \flat Clarinet in B \flat

7

372 *8va*

mp p mf f

376

mp mf p f

9

387 **H** $\text{♩} = 100$

mp mf p f

54

442 **I** $\text{♩} = 100$

f mp

2 7

454

f mf pp ppp

458

f

6

467

ff f

471

ff f

475

f

3

481

f

18

502 **J** $\text{♩} = 130$ **K** $\text{♩} = 105$ **57**

564



568



572



584



588



598



604



609

619 **L** $\text{♩} = 100$ 

624 *mf* *p* *mf* *pp*

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

633 *mf* *pp* *mf*

637 *f* *mf*

641 *mp* *pp* *f*

645 *mf* *mp*

649 *mf*

652 *f* *pp*

656 *mf* *p* *f*

660 *p* *mf*

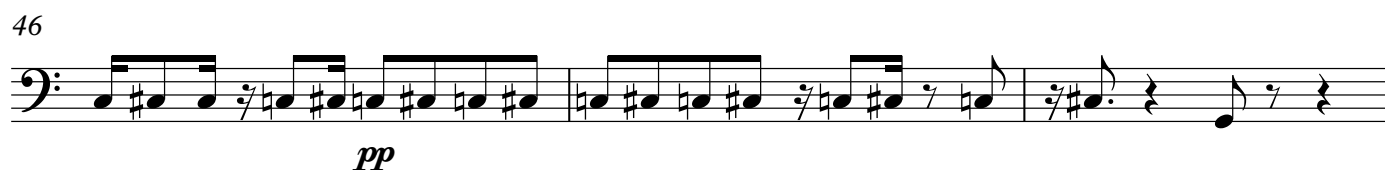
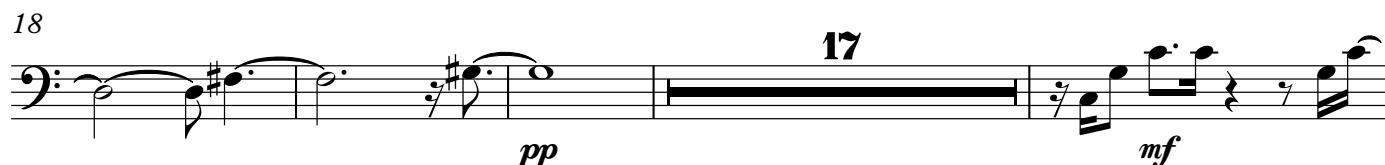


Bassoon

721 Lakshimi Symphony X5

Stephen W. Beatty (1938)

A ♩ = 90



55



58



61



64



68



71



75



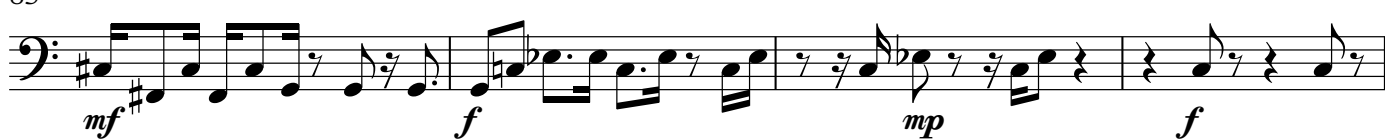
79



82



85



3

[illegible]

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of 16 measures. The key signature has one sharp (F#). The dynamics are marked as *mf*, *f*, *mp*, and *f*. The melody is written in a simple, folk-like style with eighth and quarter notes.

The bass line of 'The Rose Tree' is written on a single staff. It begins with a key signature of one flat (B-flat) and a common time signature (C). The melody consists of eighth and quarter notes, with some beamed eighth notes. The dynamics are marked as *mp* (mezzo-piano), *f* (forte), *p* (piano), and *f* (forte). The piece concludes with a double bar line and a repeat sign.

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 quarter rest, followed by a quarter note G2, a quarter rest, and a quarter note F2. The second measure has a quarter rest, followed by a quarter note E2, a quarter rest, and a quarter note D2. The third measure has a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1. The fourth measure has a quarter note F1, a quarter note E1, a quarter note D1, and a quarter note C1. The dynamics are marked as *pp* under the second measure, *mp* under the third measure, *ppp* under the third measure, and *mf* under the fourth measure.

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It begins with a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some rests. The dynamics *mp* (mezzo-piano) and *mf* (mezzo-forte) are indicated below the staff. The piece concludes with a double bar line.

Musical notation for the bass line of 'The Rose Tree'. The key signature has one sharp (F#), and the time signature is 3/4. The notation includes a *mp* (mezzo-piano) dynamic marking at the beginning and a *mf* (mezzo-forte) dynamic marking towards the end. The melody consists of eighth and sixteenth notes, with some rests and a final cadence.

The bass line of 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with rests. The dynamics are marked as *f* (forte), *mp* (mezzo-piano), *p* (piano), *mp* (mezzo-piano), *f* (forte), and *mp* (mezzo-piano).

V.S.

189



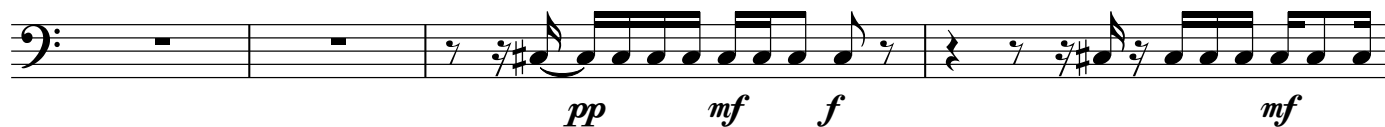
Bassoon

5

218

E

♩ = 90



222



225



228



231



234



237



240



243



13

258



260



263



267



276



279



283



286



289



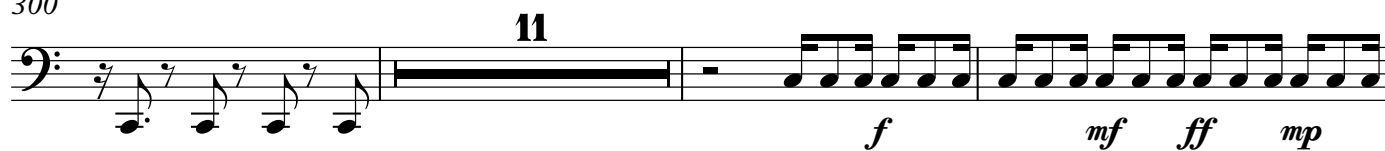
293



296



300



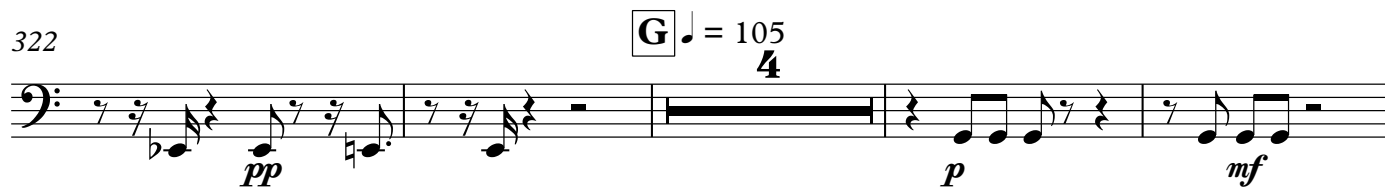
314



318



322



330



333



338



342



345



348



351



354



357



361



365



369



373



377

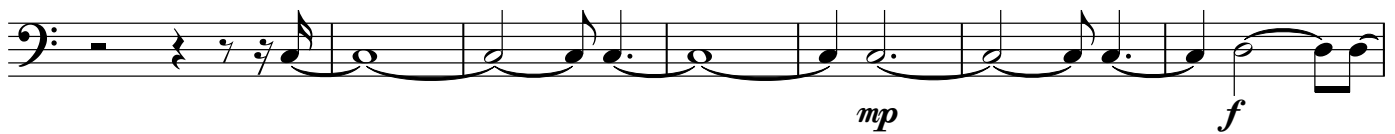


381



386

H ♩ = 100



393



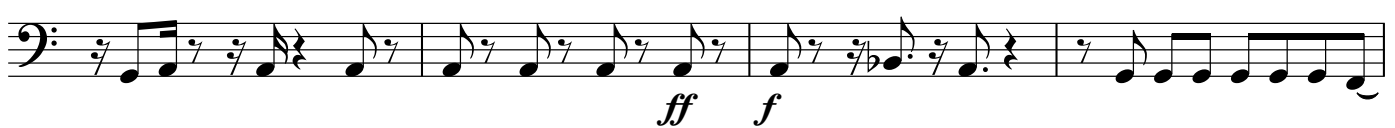
401



407



411



415



419



V.S.

Bassoon

Bassoon

423



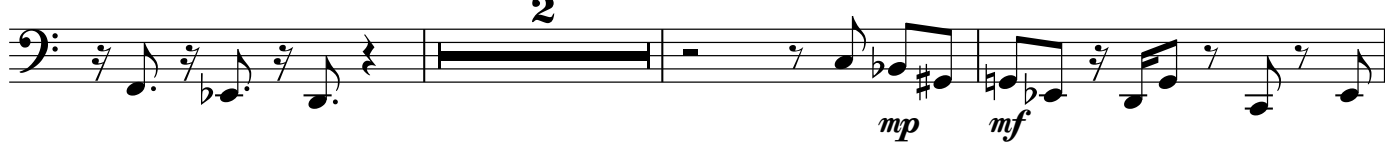
427



431



435



440



442



448



452



456



460



464



468



473



479



483



492



496



502 **J** ♩ = 130

507



511



515



519



523



529



538



547

560 **K** ♩ = 105

565



569



573



581



585



589



593



597



601



605



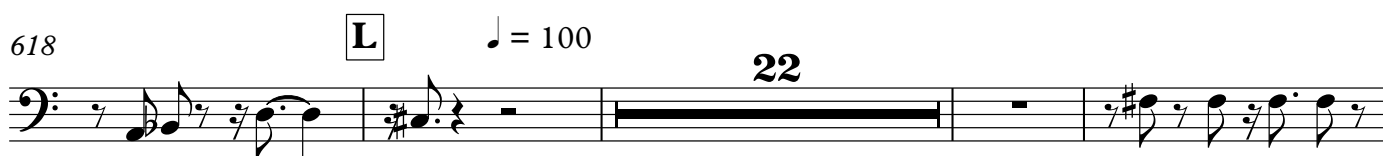
609



613



618



644



648



652



656



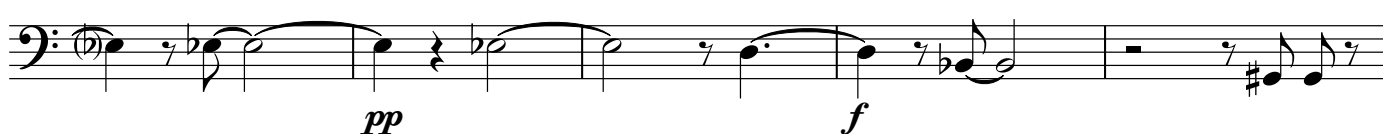
660



664



668



673



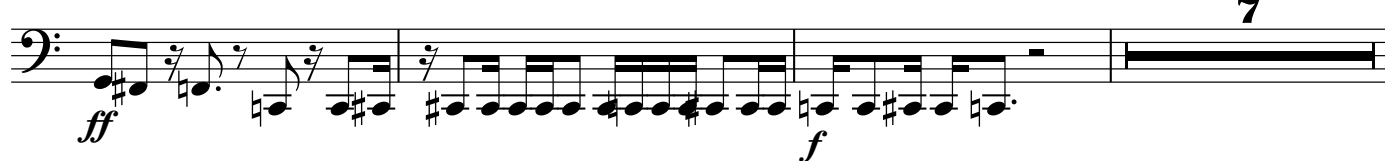
677



681



685



695



699



Horn in F

721 Lakshimi Symphony X5

Stephen W. Beatty (1938)

A ♩ = 90

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

6 *mf* *pp* *mf* *pp*

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

18 *pp* *mp*

23 *f* *mf*

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

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

34 *f* *p* 8

44

mf *mp* *pp* *ppp*

48 **B** ♩ = 90 **6** **4**

p *f*

61 **5**

mf *mp*

69 *ff* *f*

72 **2** *mf* *mp* *f*

78 *ff* *mf*

82 *ff*

85 *f* *ff*

89 *mf* *fff* *mf* **2** *ff*

94 **5** *f* *ff* *f*

Horn in F

3

102 **C** ♩ = 110

106 *ppp* *mf* *f*

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

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

121 *f* *mf* *f*

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

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

136 *mp* *p*

141 *f*

145 *ff* *f* *mp*

149 *mf* *mp* *mf* *ff*

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

157 *mf* *p* *mf* **2**

163 *p* *mf* *mp*

167 *f* *ff* *mf* *pp*

171 **D** $\text{♩} = 100$ **12** *f* *mf*

186 *f* *p*

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

192 *mf* *f* *ff* **4**

199

p *mp* *mf*

203

3

209

f *ff* *f* *mf*

212

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

215

mp *pp* *ppp*

219 **E** ♩ = 90

13 *p* *f*

236

ff *mf* *f*

239

34

275 **F** ♩ = 100

7

282

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

286

p *ff*

290

f *mf* *f*

294

mf *ff* 3

301

f *ff* *f*

305

ff

308

mf *f* *mf*

312

ff *f* *ff*

316

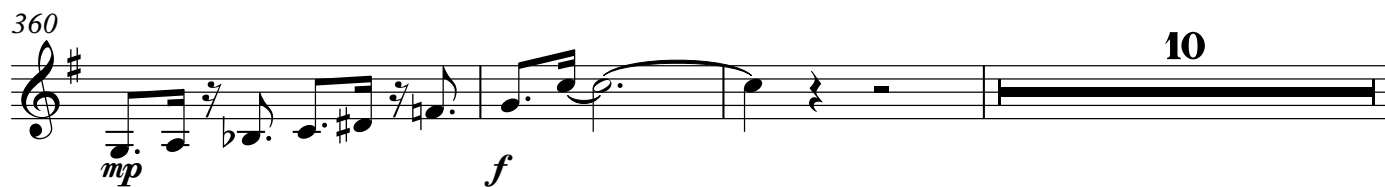
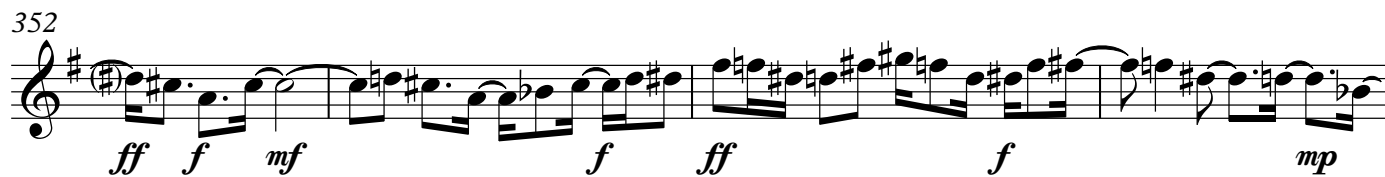
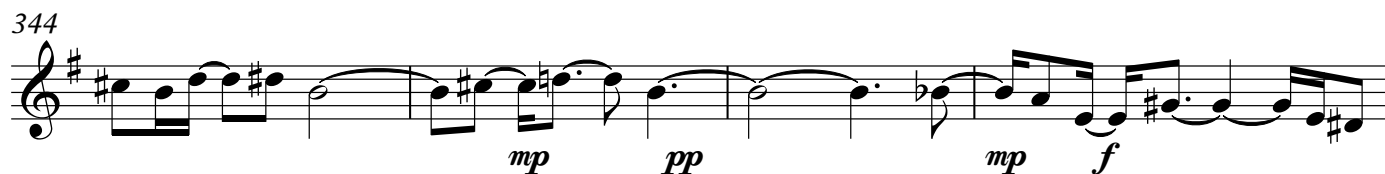
f *ff* *f* *fff*

320

mp *pp*

Horn in F

7

324 **G** ♩ = 105

373

mp p mf f mp mf

377

p f mp

381

mf f mf p pp

386

H $\text{♩} = 100$

ff mf f mf

390

ff mf p f mp

394

p mp f mf mp mf

398

f p mf p mp pp **2**

404

f mf f

409

ff

413

f mf ff

417 *f ff*

421 *mp fff f fff f*

425 *mf f ff f mp*

429 *f fff mf ff fff*

433 *f fff f* 2

438 *mp mf* 100

442 *mp* 2 I

448 *mf pp*

452 *mp f*

455 *mf pp ppp* 11

468

ff *f* *ff*

472

f

478

f

482

mp

488

f

495

f

499

mf

505

pp *mp* *mf* *mp*

509

f *mp* *f*

513

mf *pp* *ppp*

11

565

565

The bass line of 'The Rose Tree' is written on a single staff in bass clef with a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes. It features two dynamic markings: *ff* (fortissimo) and *fff* (fortississimo). The notation includes various accidentals (sharps, flats, naturals) and slurs to indicate phrasing.

581

[illegible]

597

mp *p*

601

mf *ff*

605

f *pp* *ff*

609

f *pp* *ff*

614

f *pp* *ff*

618

mp *ppp*

623

mp *pp*

627

mp *pp*

631

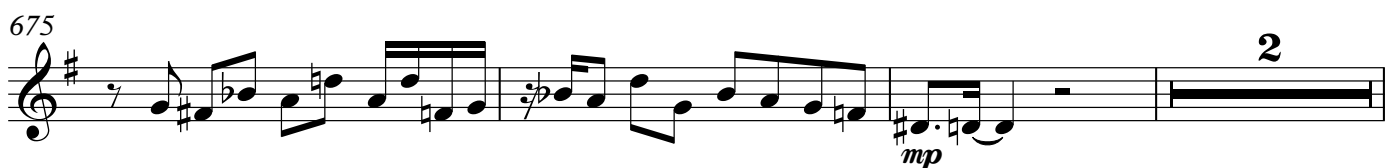
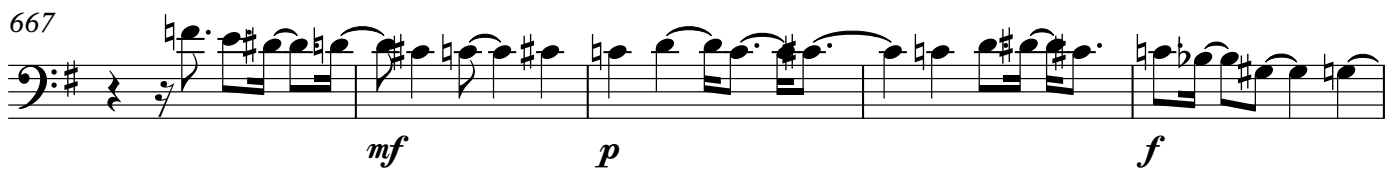
ppp *pp*

634

ppp *p* *mp*

Horn in F

13



680

ff *mf*

684

f

687

mp

691

mp

695

ff

700

ff

Trumpet in C

721 Lakshimi Symphony X5

Stephen W. Beatty (1938)

A $\text{♩} = 90$ **48** **B** $\text{♩} = 90$ **53**

102 **C** $\text{♩} = 110$ **9**

ff f mp p f

115

mf f

119

123

mf f

126

mf f pp mp mf

130

f mf f ff

134

mf f mp mf f

138

mf mp p

Trumpet in C

142 **10**

f *f* *mp* *f*

155 *mp* *fff* *ff* *f* *ff* *mf* *p*

159 *mf* *pp* *mf*

163 *mp* *mf* *f* **2**

170 **D** ♩ = 100 *mp* *p* *mf* *mp*

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

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

182 *f* **10**

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

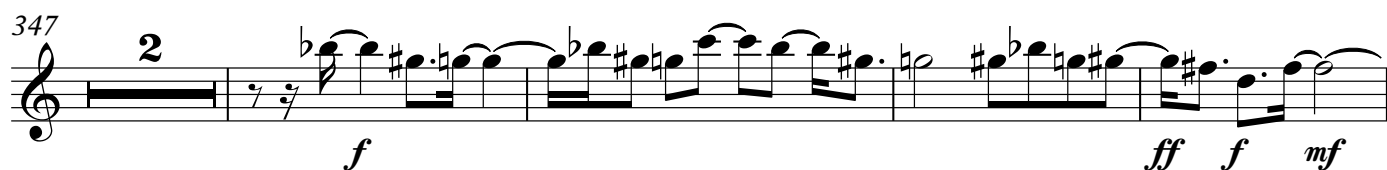
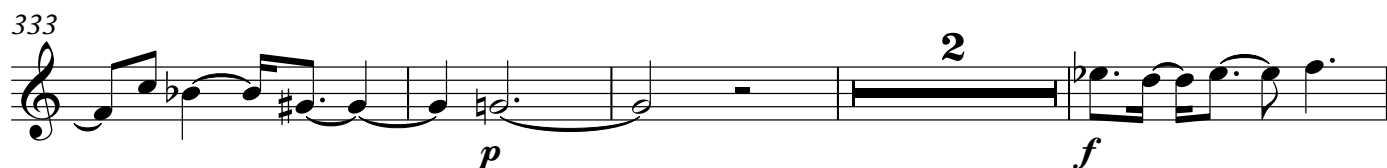
199 *mp* **4** *mf* *pp*

3

311

11

Trumpet in C

324 **G** ♩ = 105

Trumpet in C

Trumpet in C

5

387 **H** ♩ = 100

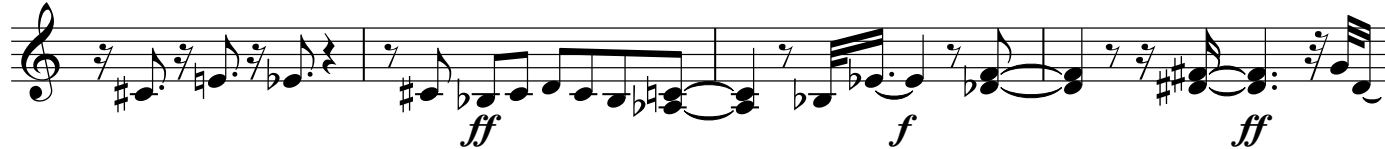
20



410



413



417



421



425



436



442



516



520



Trumpet in C

526

ff *f* *ff*

530

f

534

2

539

9

mf

551

554

f

3

560

K ♩ = 105

11

pp

575

f *ff*

9

587

f

6

597

mp

Trumpet in C

7

601 **11**

mf

615

ff

619 **L** ♩ = 100

mp pp p mp

624

mf p mf pp

629

mf f mp pp

633

mf pp mf **4**

640

mp pp

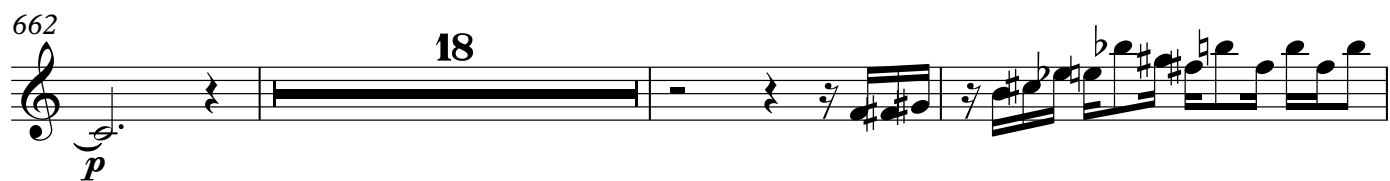
644

f mf

646

mp **6**

Trumpet in C



Tuba

721 Lakshimi Symphony X5

Stephen W. Beatty (1938)

A ♩ = 90

6

12

23

26

30

33

36

40

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

7

V.S.

44



48

B ♩ = 90

52



56



61



66



69



73



77



81



Tuba

3

85



89



92



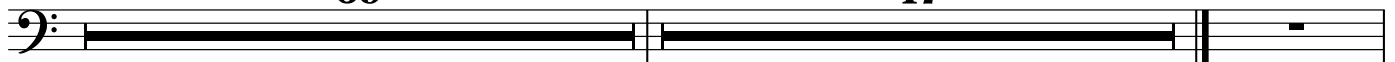
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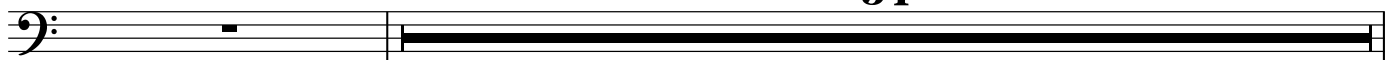
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102 **C**69 $\text{♩} = 110$ **D** $\text{♩} = 100$

47

219 **E** $\text{♩} = 90$

54



274

F ♩ = 100

277



280



284



288



292



296



300



304



307



5

The bass line of 'The Rose Tree' is written in bass clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, often beamed together. The dynamics are marked as *mf*, *mp*, *f*, and *ff* at various points in the piece.

[illegible]

The bass line of 'The Rose Tree' is written in 3/4 time on a single staff. It begins with a bass clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with rests. The dynamics are marked as *p* (piano), *f* (forte), *ff* (fortissimo), and *f* (forte) throughout the piece.

Musical notation for the bass line of 'The Rose Tree'. The notation is in bass clef with a key signature of one flat (B-flat). The melody consists of four measures. The first measure contains a half note B-flat, a quarter note G, and a quarter note F. The second measure contains a quarter note E, a quarter note D, a quarter note C, and a quarter note B. The third measure contains a quarter note A, a quarter note G, a quarter note F, and a quarter note E. The fourth measure contains a quarter note D, a quarter note C, a quarter note B, and a quarter note A. The dynamics *mp* and *pp* are indicated below the second and third measures respectively.

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It begins with a quarter rest, followed by a quarter note G2 (one ledger line below the staff). The second measure contains a whole rest. The third measure starts with a quarter rest, followed by eighth notes G2, F2, and E2. The fourth measure begins with a quarter rest, followed by eighth notes D2, C2, and B1 (two ledger lines below the staff). The fifth measure starts with a quarter rest, followed by eighth notes A1, G1, and F1 (three ledger lines below the staff). Dynamic markings *pp*, *f*, and *mp* are placed below the first, third, and fifth measures, respectively.

The bass line is written on a single staff in bass clef. It consists of three measures. The first measure starts with a forte (*f*) dynamic and contains a quarter note G2, an eighth note F2, and a quarter rest. The second measure contains an eighth note E2, a quarter note D2, and an eighth rest. The third measure starts with a mezzo-forte (*mp*) dynamic and contains a quarter note C2, an eighth note B1, and a quarter rest. The key signature has one flat (Bb) and the time signature is 2/4.

The bass line is written on a single staff in bass clef. It begins with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some beamed eighth notes. The first measure has a dynamic marking of *p* (piano). The second measure has a dynamic marking of *ppp* (pianissimo). The piece ends with a final whole note chord.

338



341



344



347



350



353



356



360



364



368



7

The bass line of 'The Rose Tree' is written in 3/4 time on a single staff. It consists of four measures, each containing a triplet of eighth notes. The notes are G2 (one ledger line below), F2 (below staff), and E2 (below staff). The dynamics are marked as *f* (first measure), *mf* (second measure), *p* (third measure), and *pp* (fourth measure).

The bass line is written on a single staff with a bass clef. It consists of four measures. The first measure starts with a mezzo-forte (*mp*) dynamic and contains a quarter note G2, an eighth note A2, and a quarter rest. The second measure starts with a piano (*p*) dynamic and contains a quarter note B1, an eighth note A2, and a quarter rest. The third measure starts with a mezzo-forte (*mp*) dynamic and contains a quarter note G2, an eighth note A2, and a quarter rest. The fourth measure starts with a mezzo-forte (*mf*) dynamic and contains a quarter note B1, an eighth note A2, and a quarter rest.

The bass line is written on a single staff in bass clef. It consists of four measures. The first measure starts with a piano (*pp*) dynamic marking and contains a half note G2, a quarter rest, a quarter note F2, a quarter rest, and a half note E2. The second measure contains a half note D2, a quarter rest, a quarter note C2, a quarter rest, and a half note B1. The third measure contains a half note A1, a quarter rest, a quarter note G1, a quarter rest, and a half note F1. The fourth measure contains a half note E1, a quarter rest, a quarter note D1, a quarter rest, and a half note C1. The dynamic marking *mf* (mezzo-forte) is placed below the third measure.

ppp

Musical notation for the bass line of 'The Rose Tree'. The staff is in bass clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, some beamed together. Dynamic markings *mp*, *mf*, *f*, and *mp* are placed below the staff at various points.

The bass line of 'The Rose Tree' is written in bass clef. It begins with a whole note G2, followed by a half note A2, and a half note B2. The next measure contains a quarter note C3, a quarter note D3, and a quarter note E3. The following measure has a quarter note F3, a quarter note G3, and a quarter note A3. The next measure is a whole note B2. The following measure is a whole note C3. The next measure is a whole note D3. The following measure is a whole note E3. The next measure is a whole note F3. The following measure is a whole note G3. The next measure is a whole note A3. The final measure is a whole note B3. The dynamics are marked as *pp* (pianissimo) under the first measure, *mf* (mezzo-forte) under the second measure, and *p* (piano) under the third 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 four measures. The first measure contains a quarter rest, a quarter note G#2, a quarter rest, and a quarter note F#2. The second measure contains a quarter rest, a quarter note G#2, a quarter note E2, and a quarter note D#2. The third measure contains a quarter rest, a quarter note G#2, a quarter note E2, and a quarter note D#2. The fourth measure contains a quarter note G#2, a quarter note E2, a quarter note D#2, and a quarter note C#2. The dynamics are marked as *pp* (pianissimo) at the end of the first measure, *p* (piano) at the end of the third measure, and *mf* (mezzo-forte) at the end of the fourth measure. The tempo is marked as *And.* (Andante).

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It consists of four measures. The first measure contains four eighth notes: G2 (marked *mf*), A2, B2, and C3 (marked *f*). The second measure contains four eighth notes: C3 (marked *mf*), B2, A2, and G2 (marked *f*), followed by a quarter rest. The third measure contains four eighth notes: G2, A2, B2, and C3. The fourth measure contains four eighth notes: C3, B2, A2, and G2. The key signature has one sharp (F#) and the time signature is 4/4.

The bass line is written on a single staff with a bass clef. It consists of three measures. The first measure contains four eighth notes: G2 (with a sharp sign), F2, E2, and D2. The second measure contains four eighth notes: D2 (with a sharp sign), C2, B1, and A1. The third measure contains four eighth notes: A1 (with a sharp sign), G1, F1, and E1. The final note, E1, is marked with a forte (ff) dynamic.

V.S.

Tuba

Tuba

418



422



426



430



433



437



440



442



449



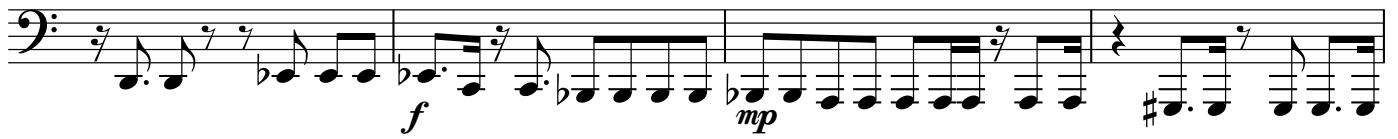
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458



462



466



472



476



480



484



488



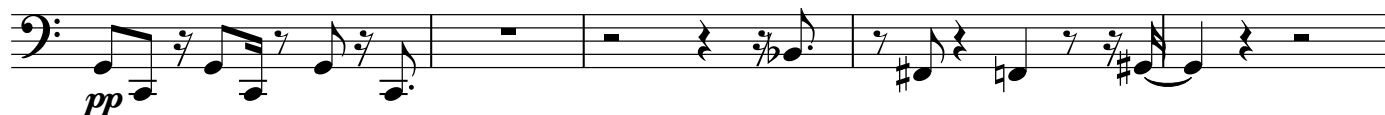
493



497



501

J ♩ = 130

506



511



516



520



524



530



534



538



542



546



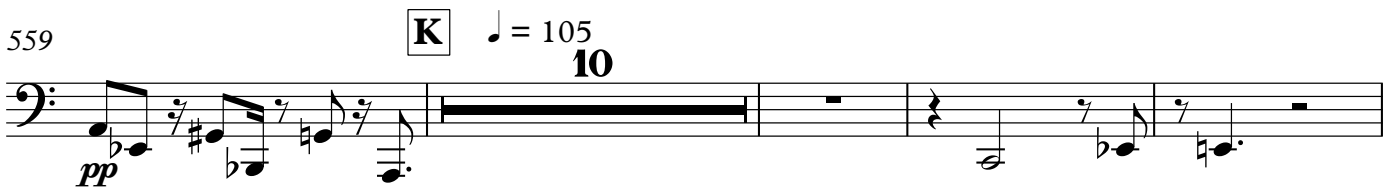
551



555



559



573



578



582



586



590



601



606



610

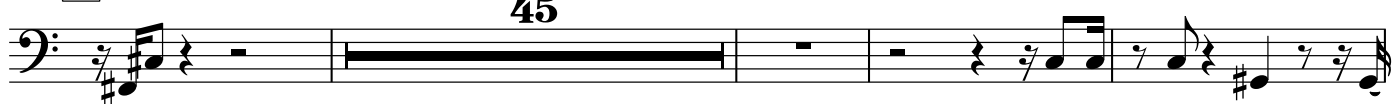


615

619 **L**

♩ = 100

45



668



673



677



681

13



697



700



Timpani

721 Lakshimi Symphony X5

Stephen W. Beatty (1938)

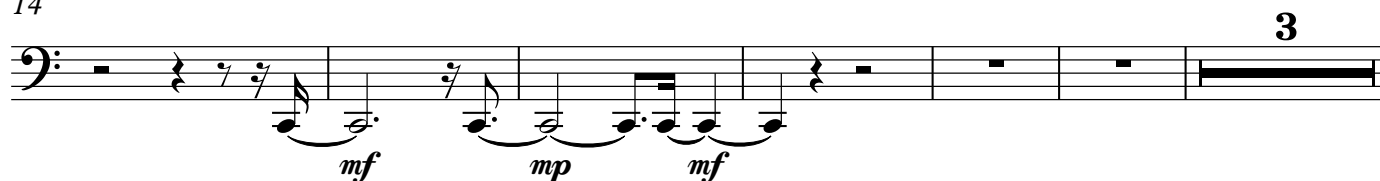
A ♩ = 90



6



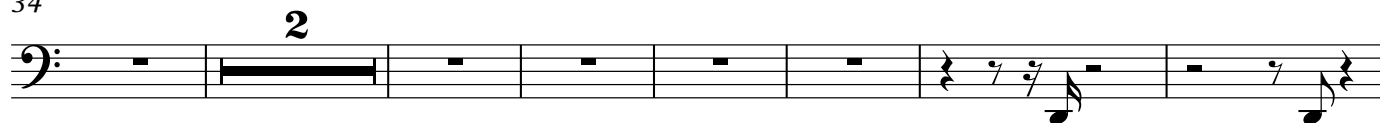
14



23



34



43



46



49 **B** ♩ = 90



62



70



75



79



82



85



89



92



95



98



143



3

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of four measures. The first measure contains a quarter rest, followed by a quarter note G2, an eighth note F2, a quarter note E2, and a quarter note D2. 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 half note G1 and a half note F1. The fourth measure contains a quarter note E1, a quarter note D1, a quarter note C1, and a quarter note B0.

The bass line is written on a single staff with a bass clef. It consists of three measures. The first measure contains a quarter note G2, a quarter note A2, and a quarter note B2. The second measure contains a quarter note C3, a quarter note D3, and a quarter note E3. The third measure contains a quarter note F3, a quarter note G3, and a quarter note A3. The notes are beamed together in pairs: G2-A2, A2-B2, C3-D3, D3-E3, and F3-G3. There are no accidentals.

The bass line of 'The Rose Tree' is written in 3/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a G4, moves to F4, then E4, and continues with a series of eighth and sixteenth notes, including a triplet of eighth notes. The line concludes with a final G4.

The bass line of 'The Rose Tree' is written in 3/4 time. It consists of four measures. The first measure contains a dotted quarter note on G2, an eighth note on F2, and a quarter note on E2. The second measure contains a quarter note on D2, an eighth note on C2, and a quarter note on B1. The third measure contains a quarter note on A1, an eighth note on G1, and a quarter note on F1. The fourth measure contains a quarter note on E1, an eighth note on D1, and a quarter note on C1. The key signature has one flat (Bb), and the time signature is 3/4.

The musical notation for the bass staff shows four measures. The first measure contains two eighth notes (G2 and F2) followed by a quarter rest. The second measure contains two eighth notes (E2 and D2) followed by a quarter rest. The third measure contains two eighth notes (C2 and B1) followed by a quarter rest. The fourth measure contains two eighth notes (A1 and G1) followed by a quarter rest. All notes are tied across the bar lines.

The bass line is written on a single staff with a bass clef. It consists of five measures. The first measure contains a quarter note G2, an eighth note F2, and a quarter rest. The second measure is a whole rest. The third measure contains a quarter note G2, an eighth note F2, a quarter note E2, and an eighth note D2. The fourth measure contains a quarter note G2, an eighth note F2, and a quarter rest. The fifth measure contains a quarter note G2, an eighth note F2, and a quarter note E2. The dynamic marking *pp* is placed below the first measure, and *mf* is placed below the third measure.

The bass line is written on a single staff with a bass clef. It begins with a whole rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. This is followed by a quarter rest, then a quarter note D2, a quarter note C2, and a quarter note B1. The next measure contains a quarter note A1, a quarter note G1, and a quarter note F1. This is followed by a quarter rest, then a quarter note E1, a quarter note D1, and a quarter note C1. The final measure contains a quarter note B1, a quarter note A1, and a quarter note G1. The dynamics *mp*, *mf*, and *p* are marked under the first, third, and fifth measures, respectively.

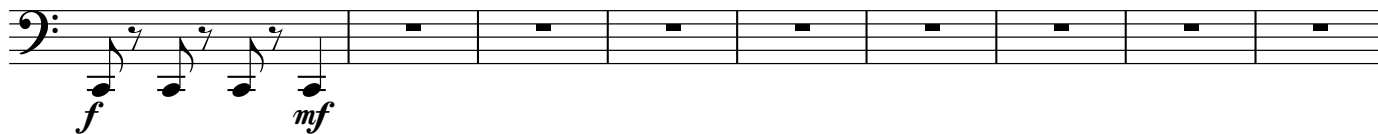
The bass line of 'The Rose Tree' is written in bass clef with a key signature of one flat (B-flat). The melody consists of five measures. The first measure starts with a mezzo-forte (*mf*) dynamic and contains a quarter note G2, an eighth rest, a quarter note F2, an eighth rest, and a quarter note E2. The second measure contains a half note D2. The third measure contains a quarter note C2, an eighth rest, a quarter note B1, an eighth rest, and a quarter note A1. The fourth measure contains a quarter note G1, an eighth rest, a quarter note F1, an eighth rest, and a quarter note E1. The fifth measure starts with a mezzo-piano (*mp*) dynamic and contains a quarter note D1, an eighth rest, a quarter note C1, an eighth rest, and a quarter note B1. The piece ends with a final quarter note A1.

The bass line of 'The Rose Tree' is written in bass clef. It begins with a quarter rest, followed by a quarter note G2, a quarter rest, and a quarter note G2. This is followed by a quarter note G2, a quarter note A2, a quarter note B2, a quarter note A2, and a quarter note G2. The music then continues with a quarter note G2, a quarter note A2, a quarter note B2, a quarter note A2, and a quarter note G2. The final measure of the line is a quarter note G2.

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It begins with a key signature of one flat (B-flat) and a common time signature (C). The melody starts with a quarter rest, followed by a series of eighth and sixteenth notes. The dynamics are marked as *f* (forte) for the first measure, *mp* (mezzo-piano) for the second measure, and *mf* (mezzo-forte) for the third measure. The melody concludes with a quarter rest.

V.S.

194



203



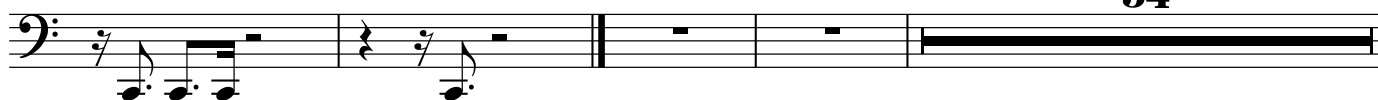
208



212



216



274



277



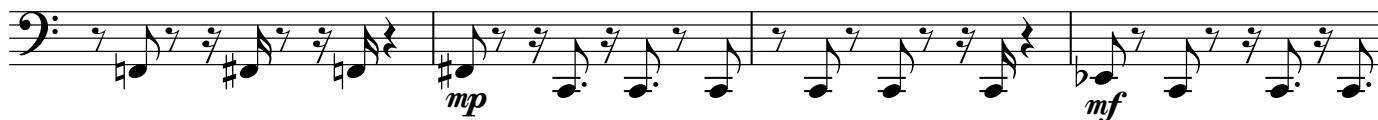
280



284



288



Timpani

5

292



296



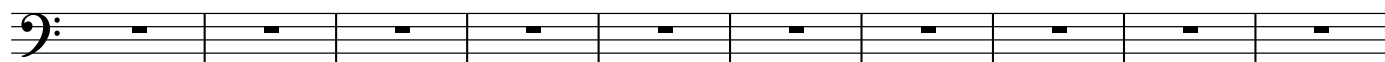
300



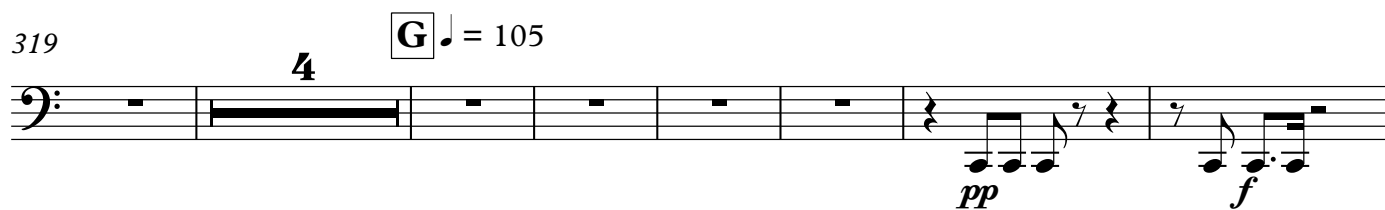
304



309



319



330



333



338



341



344



347



350



356



361



365



369



373



Timpani

7

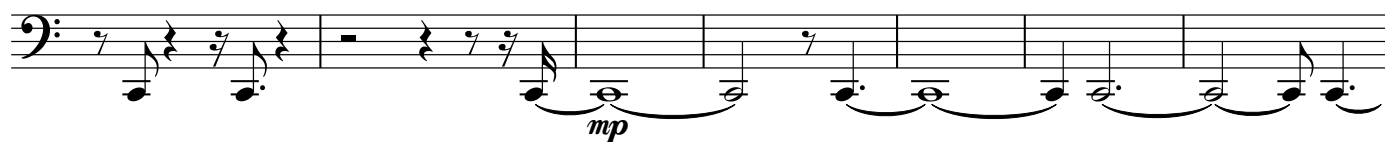
377



381



385



392



400



405



409



413



417



421



V.S.

Timpani

Timpani

425



429



433



437



440



442



459



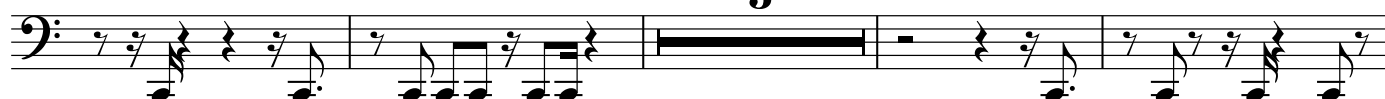
462



466



472



Timpani

9

481



491



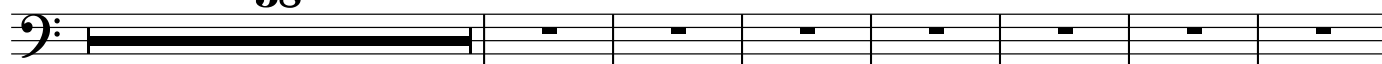
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502 **J** ♩ = 130

K ♩ = 105

58



567



573



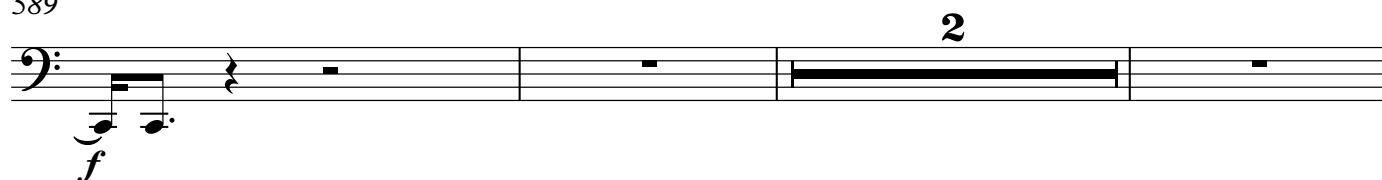
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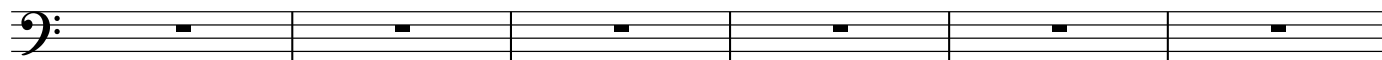
584



589



594



605

Musical notation for the bass line of 'The Rose Tree'. The staff is in bass clef. The melody begins with a whole rest, followed by a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. This is followed by a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. The melody then continues with a quarter note A3, a quarter note B3, a quarter note C4, and a quarter note D4. The melody ends with a quarter note E4, a quarter note F4, a quarter note G4, and a quarter note A4. The dynamic marking *mp* is placed below the first measure.

611

[illegible]

611

011

The first system of the musical score is written in bass clef with a 3/4 time signature. It consists of three measures. The first measure contains a half note G2 and a quarter note A2, both marked with a forte (*f*) dynamic. The second measure contains a half note B1 and a quarter note C2, both marked with a mezzo-forte (*mf*) dynamic. The third measure contains a half note D2 and a quarter note E2, both marked with a mezzo-forte (*mf*) dynamic. A fermata is placed over the third measure, and a second ending bracket is shown above it, indicating a repeat of the third measure.

616

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It consists of 12 measures. The first measure has a treble clef and a key signature of one flat (B-flat). The melody is: G2 (quarter), A2 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (half). The second measure has a treble clef and a key signature of one flat (B-flat). The melody is: D2 (quarter), C2 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (half). The third measure has a treble clef and a key signature of one flat (B-flat). The melody is: D2 (quarter), C2 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (half). The fourth measure has a treble clef and a key signature of one flat (B-flat). The melody is: D2 (quarter), C2 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (half). The fifth measure has a treble clef and a key signature of one flat (B-flat). The melody is: D2 (quarter), C2 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (half). The sixth measure has a treble clef and a key signature of one flat (B-flat). The melody is: D2 (quarter), C2 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (half). The seventh measure has a treble clef and a key signature of one flat (B-flat). The melody is: D2 (quarter), C2 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (half). The eighth measure has a treble clef and a key signature of one flat (B-flat). The melody is: D2 (quarter), C2 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (half). The ninth measure has a treble clef and a key signature of one flat (B-flat). The melody is: D2 (quarter), C2 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (half). The tenth measure has a treble clef and a key signature of one flat (B-flat). The melody is: D2 (quarter), C2 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (half). The eleventh measure has a treble clef and a key signature of one flat (B-flat). The melody is: D2 (quarter), C2 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (half). The twelfth measure has a treble clef and a key signature of one flat (B-flat). The melody is: D2 (quarter), C2 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (half).

619 **L**

♩ = 100
4

019 **4** 100 **3** **2** **3**



pp

635

645

655

665

The bass line of 'The Rose Tree' is written in 2/4 time on a single staff. It begins with a whole rest, followed by a half rest, then a quarter note G2, an eighth note F2, and a quarter note E2. This is followed by a quarter note D2, an eighth note C2, and a quarter note B1. The next measure contains a quarter note A1, an eighth note G1, and a quarter note F1. The final measure consists of a quarter note E1, an eighth note D1, and a quarter note C1. The piece concludes with a final C1 note.

671

The bass line of 'The Rose Tree' is written in 3/4 time. It begins with a C2 note (one ledger line below the staff), followed by a quarter rest, then a G1 note (two ledger lines below the staff) with a quarter note. This is followed by a half note G1, a quarter note F1, and a quarter note E1. The melody continues with a half note D1, a quarter note C1, and a quarter note B0. The piece concludes with a final C1 note.

Timpani

11

675



679



685



692



698



Bass Drum

721 Lakshimi Symphony X5

Stephen W. Beatty (1938)

A $\text{♩} = 90$ **42**

45

47

B $\text{♩} = 90$ **53** **C** **69** $\text{♩} = 110$

171 **D** $\text{♩} = 100$ **47** **E** $\text{♩} = 90$ **55**

275 **F** $\text{♩} = 100$ **49** **G** $\text{♩} = 105$ **63**

387 **H** $\text{♩} = 100$ **54**

442 **I** $\text{♩} = 100$ **2** **58** **J** $\text{♩} = 130$ **58**

Bass Drum

560 **K** ♩ = 105

563

619 **L** ♩ = 100

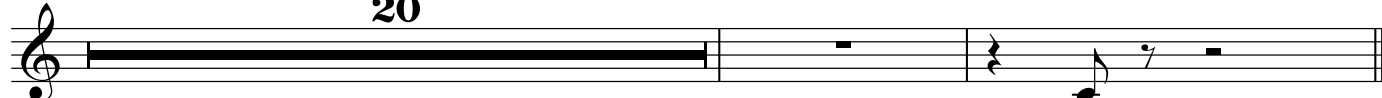
674



678



681



Snare Drum

721 Lakshimi Symphony X5

Stephen W. Beatty (1938)

A ♩ = 90 **48** **B** ♩ = 90 **53**

102 **C** ♩ = 110 **68**

171 **D** ♩ = 100

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

f *mf*

f

mf

f *ff*

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

mf **11**

©Stephen W. Beatty 6/2016 *fff*

206

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

210

pp *mf* *f*

213

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

216

mp

E ♩ = 90 55

275 **F** ♩ = 100 2

mp *mf*

281

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

285

f

288

p *f* *mf*

291

295

f *mf* *f*

Snare Drum

3

298



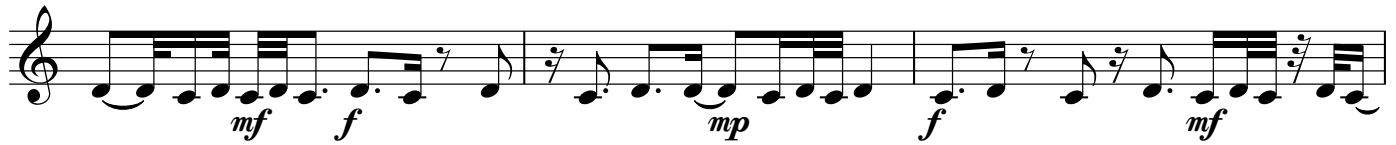
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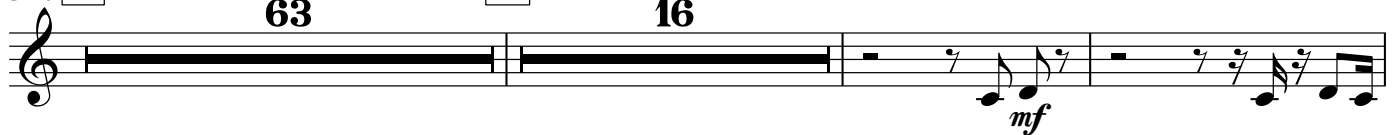
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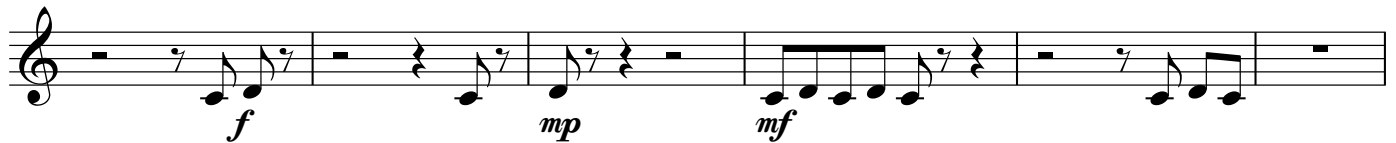
321



324



405



411



418



421



Snare Drum

Snare Drum

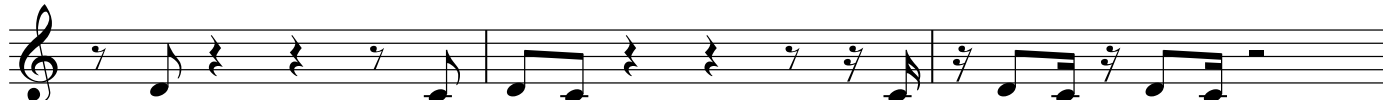
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431



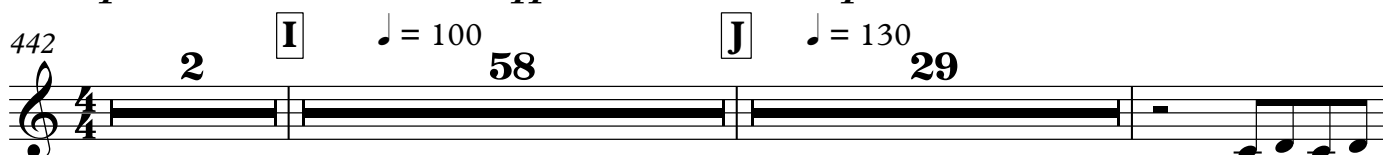
436



439



442



532



536



540



544



551



Snare Drum

5

556

p *mp*

559 **K** ♩ = 105 **40**

602 *f*

605 *mf*

609 **9** **L** ♩ = 100 **84**

Cymbals

721 Lakshimi Symphony X5

Stephen W. Beatty (1938)

A ♩ = 90 **48** **B** ♩ = 90 **53**

102 **C** ♩ = 110
8

113 **4**
p *mf* *mp*

120 **4** **5**
mf *mp* *mf* *f*

131 *mf* *mp* *mf*

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

138 **12**
mf *mp* *f*

153 *ff*

157 **3**

Cymbals

Cymbals

162

mf *ff*

167

f *mp* *p*

171 **D** ♩ = 100 **47** **E** ♩ = 90 **55**

275 **F** ♩ = 100 **35**

313

316

319

p

322 **G** ♩ = 105 **63**

387 **H** ♩ = 100 **54**

442 **I** ♩ = 100 **58** **J** ♩ = 130

Cymbals

3

503



506



509



512



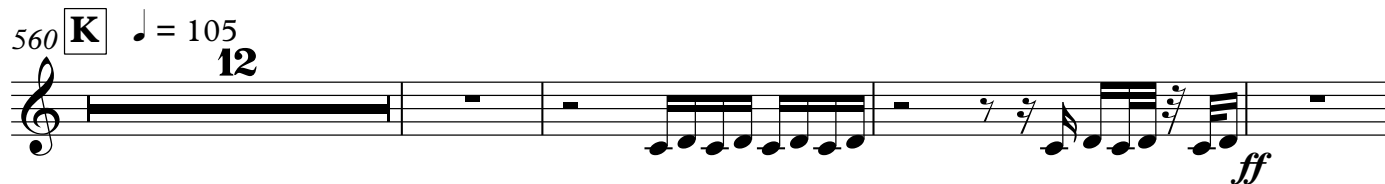
515



528



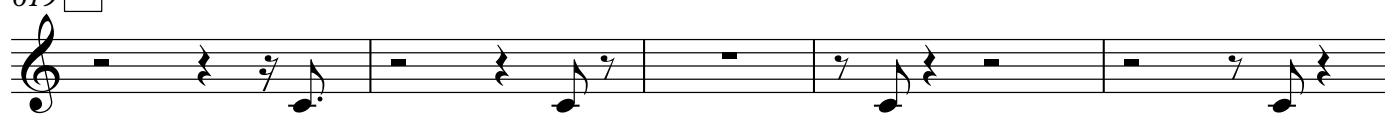
560



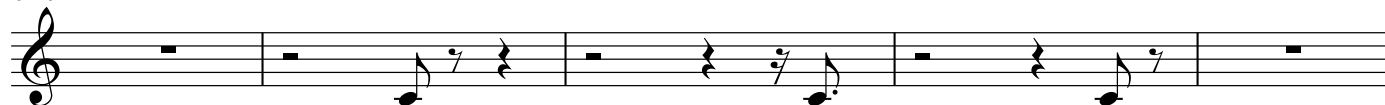
576



619



624



Cymbals

629

p *pp* *p* **4**

636

pp

639

mf *pp* **5**

648

653

f

657

25 *pp*

684

mp *p*

687

mp *mf* **8**

699

mp

Tubular Bells

721 Lakshimi Symphony X5

Stephen W. Beatty (1938)

A ♩ = 90 **TACET**

219 **E** ♩ = 90 **55** **F** ♩ = 100 **49**

324 **G** ♩ = 105 *mf*

328

331 **2**

336 *pp* *mf*

339 *mp* *mf*

342

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

349 *mp* *mf*

353 *p* *mp*

356 *pp* *p*

359 *pp* *p* *pp*

361 *p* *mp* *p*

364 *pp* *p* *pp* *p* 2

369 *mp* *mf*

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

376 *mf* *mp*

380 *mf* *mp*

This musical score for 'Tubular Bells' consists of nine staves of music, each beginning with a measure number. The notation is in treble clef with a key signature of one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings are placed below the notes to indicate volume changes. The sequence of dynamics across the staves is: mp, mf; p, mp; pp, p; pp, p, pp; p, mp, p; pp, p, 2; mp, mf; p, mp, mf, mp; mf, mp; mf, mp. The final measure of the eighth staff contains a fermata over a whole note, with a '2' above it, indicating a second ending or a specific performance instruction.

384
pp *p* *mp*

386 **H** ♩ = 100 **54**

442 **I** ♩ = 100 **58** **J** ♩ = 130 **58**

560 **K** ♩ = 105 **59** **L** ♩ = 100 *pp*

623 *mf* *p* **14**

640 *mp* *pp*

644 *f* *mf* **15**

662 *p* *mf* *p* **22**

688 *f* *mf* **8**

699 *f*

Celesta

A

♩ = 90
48

B

$\text{♩} = 90$

48

mf *f* *mf*

52

55

35

Musical score for 'The Rose Tree'. The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The score includes dynamic markings: *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). The melody is characterized by a mix of eighth and sixteenth notes, with some triplet markings. The piece concludes with a final cadence.

58

Example 10: Musical notation for a single staff, showing a treble clef and a key signature of one flat. The notation includes various rhythmic values and dynamic markings (*p*, *mf*, *mp*) indicating a crescendo.

61

64

[illegible]

67

70

73

©Stephen W. Brown, 6/2016 *mp*

76

mf *mf* *f*

83

mf *f* *mf*

86

f *mf* *mp* *mf*

90

f *mf*

93

f *ff* *f*

96

mf *ff*

99

f *mf* *mp*

102

C 69 **D** 100 47

Celesta

3

218 **E** ♩ = 90

222

224

226

228 2

232

236

240

243

246

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

249

f

251

mf

254

f

257

mf

260

f

261

mp *mf* *f* 2

264

mf

267

f *mf* *f* *mf*

270

mp *mf* *mp* *pp*

272

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

Celesta

5

275 **F** ♩ = 100

49

G ♩ = 105

63

387 **H** ♩ = 100

17

3

409

413

417

421

424

428

432

436

Musical score for Celesta, measures 275-436. The score is written in treble and bass staves. It includes dynamic markings such as *mf*, *fff*, *f*, and *p*. The tempo is marked as ♩ = 100 for measures 275-386 and ♩ = 105 for measures 387-436. The key signature is one flat (B-flat). The score is divided into sections by measure numbers: 275-386, 387-408, 409-412, 413-416, 417-420, 421-423, 424-427, 428-431, 432-435, and 436.

V.S.

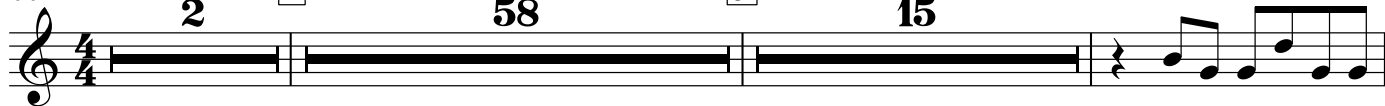
Celesta

Celesta

439



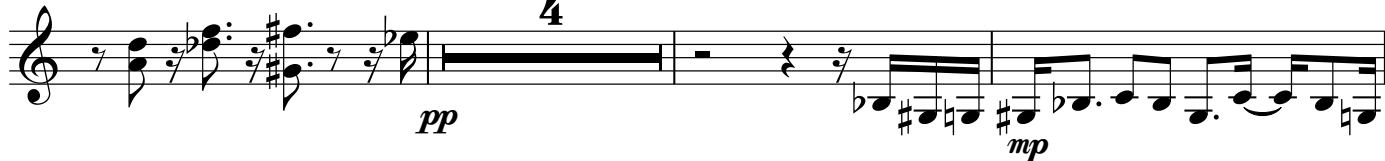
442



518



525



532



536



543



556



560



593



596 14



612 4



619 L $2^{\bullet} = 100$ f



625 ff



629 f



634



638 mf f



643



647 *mf*

651 *f*

655 *mp* *mf*

659 18

681

684 *f* *mf*

687

690 *mp*

693 *mf*

696 *pp*

The musical score for the Celesta part spans measures 647 to 696. It is written in a key signature of one flat (B-flat) and a 2/4 time signature. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Dynamics are indicated by *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *pp* (pianissimo). A repeat sign with a first ending bracket labeled '18' appears at measure 659. The score is divided into systems, with measures 647-650, 651-654, 655-658, 659-662, 663-666, 667-670, 671-674, 675-678, 679-682, 683-686, 687-690, 691-694, and 695-696.

Celesta

9

700



Piano

721 Lakshmi Symphony X5

Stephen W. Beatty (1938)

A ♩ = 90

Measures 1-5 of the piano piece. The key signature has one flat (B-flat). The time signature is 4/4. Measure 1 is a whole rest. Measure 2 has a half note B-flat in the right hand and a whole rest in the left hand, marked *f*. Measure 3 has a half note A in the right hand and a whole rest in the left hand. Measure 4 has a half note G in the right hand and a whole rest in the left hand, marked *ff*. Measure 5 has a half note F in the right hand and a whole rest in the left hand.

Measures 6-10 of the piano piece. Measure 6 has a half note E in the right hand and a whole rest in the left hand, marked *f*. Measure 7 has a half note D in the right hand and a whole rest in the left hand, marked *ff*. Measure 8 has a half note C in the right hand and a whole rest in the left hand, marked *f*. Measure 9 has a half note B in the right hand and a whole rest in the left hand, marked *mf*. Measure 10 has a half note A in the right hand and a whole rest in the left hand, marked *f*.

Measures 11-15 of the piano piece. Measure 11 has a half note G in the right hand and a whole rest in the left hand. Measure 12 has a half note F in the right hand and a whole rest in the left hand. Measure 13 has a half note E in the right hand and a whole rest in the left hand, marked *ff*. Measure 14 has a half note D in the right hand and a whole rest in the left hand, marked *mf*. Measure 15 has a half note C in the right hand and a whole rest in the left hand.

Measures 16-20 of the piano piece. Measure 16 has a half note B in the right hand and a whole rest in the left hand, marked *f*. Measure 17 has a half note A in the right hand and a whole rest in the left hand, marked *ff*. Measure 18 has a half note G in the right hand and a whole rest in the left hand, marked *f*. Measure 19 has a half note F in the right hand and a whole rest in the left hand, marked *ff*. Measure 20 has a half note E in the right hand and a whole rest in the left hand, marked *mf*.

Measures 21-22 of the piano piece. Measure 21 has a half note D in the right hand and a whole rest in the left hand, marked *f*. Measure 22 has a half note C in the right hand and a whole rest in the left hand, marked *pp*. Measure 23 has a half note B in the right hand and a whole rest in the left hand, marked *mf*. Measure 24 has a half note A in the right hand and a whole rest in the left hand, marked *p*. Measure 25 has a half note G in the right hand and a whole rest in the left hand, marked *mf*.

Measures 26-30 of the piano piece. Measure 26 has a half note F in the right hand and a whole rest in the left hand, marked *f*. Measure 27 has a half note E in the right hand and a whole rest in the left hand, marked *mf*. Measure 28 has a half note D in the right hand and a whole rest in the left hand, marked *f*. Measure 29 has a half note C in the right hand and a whole rest in the left hand, marked *mp*. Measure 30 has a half note B in the right hand and a whole rest in the left hand.

25

Measures 25-26 of a piano piece. Measure 25 features a treble clef staff with a melodic line of eighth and sixteenth notes, starting with a mezzo-forte (*mf*) dynamic. The bass clef staff has a whole rest. Measure 26 continues the treble staff melody, with dynamics changing to mezzo-piano (*mp*), forte (*f*), mezzo-forte (*mf*), forte (*f*), and mezzo-forte (*mf*). The bass clef staff has a whole rest.

27

Measures 27-29 of a piano piece. Measure 27 has a treble staff with a melodic line and a bass staff with a whole rest. Measure 28 features a forte (*f*) dynamic in the treble staff and a whole rest in the bass staff. Measure 29 features a fortissimo (*ff*) dynamic in the treble staff and a whole rest in the bass staff.

30

Measures 30-32 of a piano piece. Measure 30 has a treble staff with a whole rest and a bass staff with a melodic line. Measure 31 features a forte (*f*) dynamic in the treble staff and a whole rest in the bass staff. Measure 32 features a mezzo-forte (*mf*) dynamic in the treble staff and a whole rest in the bass staff.

33

Measures 33-34 of a piano piece. Measure 33 has a treble staff with a melodic line and a bass staff with a whole rest. Measure 34 features a mezzo-forte (*mf*) dynamic in the treble staff and a whole rest in the bass staff.

35

Measures 35-36 of a piano piece. Measure 35 features a mezzo-piano (*mp*) dynamic in the treble staff and a whole rest in the bass staff. Measure 36 features a forte (*f*) dynamic in the treble staff and a whole rest in the bass staff.

37

Measures 37-38 of a piano piece. Measure 37 features a mezzo-forte (*mf*) dynamic in the treble staff and a whole rest in the bass staff. Measure 38 features a forte (*f*) dynamic in the treble staff and a whole rest in the bass staff.

39

f *pp* *mf*

41

f *mf* *f* *mf*

44

f

47

p

B ♩ = 90

53

53

102

C ♩ = 110

12

12

114

Measures 114-116. The music is in bass clef. Measure 114 starts with a rest in the right hand and a half note G2 in the left hand, marked *mf*. Measure 115 features a continuous eighth-note pattern in the right hand, marked *f* and *ff*. Measure 116 continues the eighth-note pattern, marked *f*, *ff*, *mp*, and *f*.

117

Measures 117-118. Measure 117 features a continuous eighth-note pattern in the right hand, marked *ff* and *f*. Measure 118 continues the eighth-note pattern, marked *f*.

119

Measures 119-120. Measure 119 features a continuous eighth-note pattern in the right hand, marked *f*. Measure 120 continues the eighth-note pattern, marked *f*.

121

Measures 121-122. Measure 121 features a continuous eighth-note pattern in the right hand, marked *mf*. Measure 122 continues the eighth-note pattern, marked *f*.

123

Measures 123-124. Measure 123 features a continuous eighth-note pattern in the right hand, marked *mf* and *f*. Measure 124 continues the eighth-note pattern, marked *f*.

125

Measures 125-126. Measure 125 features a continuous eighth-note pattern in the right hand, marked *mf* and *f*. Measure 126 continues the eighth-note pattern, marked *f*.

127

Measures 127-129. Measure 127: Bass clef, key signature of one sharp (F#), time signature of 4/4. The right hand has a whole rest, and the left hand has a half note F#4. Measure 128: The right hand has a whole rest, and the left hand has a half note G4. Measure 129: The right hand has a whole rest, and the left hand has a half note A4. Dynamics: *mf* (measures 127-128), *f* (measures 128-129), *ff* (measure 129).

130

Measures 130-131. Measure 130: Treble clef, key signature of one sharp (F#), time signature of 4/4. The right hand has a whole rest, and the left hand has a half note F#4. Measure 131: The right hand has a whole rest, and the left hand has a half note G4. Dynamics: *f* (measures 130-131).

132

Measures 132-133. Measure 132: Bass clef, key signature of one sharp (F#), time signature of 4/4. The right hand has a half note F#4, and the left hand has a half note G4. Measure 133: The right hand has a half note A4, and the left hand has a half note B4. Dynamics: *mf* (measure 132), *f* (measure 133).

134

Measures 134-135. Measure 134: Bass clef, key signature of one sharp (F#), time signature of 4/4. The right hand has a half note F#4, and the left hand has a half note G4. Measure 135: The right hand has a half note A4, and the left hand has a half note B4. Dynamics: *pp* (measure 134), *mf* (measure 135), *f* (measure 135).

136

Measures 136-137. Measure 136: Bass clef, key signature of one sharp (F#), time signature of 4/4. The right hand has a half note F#4, and the left hand has a half note G4. Measure 137: The right hand has a half note A4, and the left hand has a half note B4. Dynamics: *f* (measure 136), *ff* (measure 137).

138

Measures 138-139. Measure 138: Treble clef, key signature of one sharp (F#), time signature of 4/4. The right hand has a whole rest, and the left hand has a half note F#4. Measure 139: The right hand has a whole rest, and the left hand has a half note G4. Dynamics: *f* (measure 138), *mp* (measure 139), *f* (measure 139).

140

Measures 140-141. Measure 140: Treble clef has a whole rest; bass clef has a half note G4 (mf), quarter note A4 (ff), quarter note B4 (f), quarter note C5 (mf), quarter note B4 (f), quarter note A4 (ff), quarter note G4 (mf). Measure 141: Treble clef has a half note G4 (f), quarter note A4 (f), quarter note B4 (f), quarter note C5 (f), quarter note B4 (f), quarter note A4 (f), quarter note G4 (f); bass clef has a whole rest.

142

Measures 142-143. Measure 142: Treble clef has a whole rest; bass clef has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 143: Treble clef has a whole rest; bass clef has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

144

Measures 144-145. Measure 144: Treble clef has a whole rest; bass clef has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 145: Treble clef has a whole rest; bass clef has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

146

Measures 146-148. Measure 146: Treble clef has a half note G4 (mf), quarter note A4 (mf), quarter note B4 (mf), quarter note C5 (mf), quarter note B4 (mf), quarter note A4 (mf), quarter note G4 (mf); bass clef has a whole rest. Measure 147: Treble clef has a whole rest; bass clef has a half note G4 (ff), quarter note A4 (f), quarter note B4 (f), quarter note C5 (f), quarter note B4 (f), quarter note A4 (f), quarter note G4 (f). Measure 148: Treble clef has a whole rest; bass clef has a half note G4 (ff), quarter note A4 (f), quarter note B4 (f), quarter note C5 (f), quarter note B4 (f), quarter note A4 (f), quarter note G4 (f).

149

Measures 149-150. Measure 149: Treble clef has a whole rest; bass clef has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 150: Treble clef has a whole rest; bass clef has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

151

Measures 151-153. Measure 151: Treble clef has a whole rest; bass clef has a half note G4 (mf), quarter note A4 (ff), quarter note B4 (ff), quarter note C5 (ff), quarter note B4 (ff), quarter note A4 (ff), quarter note G4 (ff). Measure 152: Treble clef has a whole rest; bass clef has a half note G4 (f), quarter note A4 (mf), quarter note B4 (f), quarter note C5 (f), quarter note B4 (f), quarter note A4 (mf), quarter note G4 (f). Measure 153: Treble clef has a whole rest; bass clef has a half note G4 (mf), quarter note A4 (mf), quarter note B4 (mf), quarter note C5 (mf), quarter note B4 (mf), quarter note A4 (mf), quarter note G4 (mf).

154

Measures 154-156. Measure 154: Treble clef has a whole rest, bass clef has a descending eighth-note scale (Bb, A, G, F, E, D, C, Bb) marked *f*. Measure 155: Treble clef has a descending eighth-note scale (Bb, A, G, F, E, D, C, Bb) marked *mf*, bass clef has a whole rest. Measure 156: Treble clef has a descending eighth-note scale (Bb, A, G, F, E, D, C, Bb) marked *ff*, bass clef has a whole rest.

157

Measures 157-158. Measure 157: Treble clef has a descending eighth-note scale (Bb, A, G, F, E, D, C, Bb) marked *ff*, bass clef has a whole rest. Measure 158: Treble clef has a descending eighth-note scale (Bb, A, G, F, E, D, C, Bb) marked *mf*, bass clef has a whole rest.

159

Measures 159-160. Measure 159: Treble clef has a descending eighth-note scale (Bb, A, G, F, E, D, C, Bb) marked *ff*, bass clef has a whole rest. Measure 160: Treble clef has a descending eighth-note scale (Bb, A, G, F, E, D, C, Bb) marked *f*, bass clef has a whole rest.

161

Measures 161-162. Measure 161: Treble clef has a descending eighth-note scale (Bb, A, G, F, E, D, C, Bb) marked *ff*, bass clef has a whole rest. Measure 162: Treble clef has a descending eighth-note scale (Bb, A, G, F, E, D, C, Bb) marked *f*, bass clef has a whole rest.

163

Measures 163-164. Measure 163: Treble clef has a descending eighth-note scale (Bb, A, G, F, E, D, C, Bb) marked *mf*, bass clef has a whole rest. Measure 164: Treble clef has a descending eighth-note scale (Bb, A, G, F, E, D, C, Bb) marked *mp*, bass clef has a whole rest.

165

Measures 165-166. Measure 165: Treble clef has a whole rest marked *mf*, bass clef has a descending eighth-note scale (Bb, A, G, F, E, D, C, Bb). Measure 166: Treble clef has a descending eighth-note scale (Bb, A, G, F, E, D, C, Bb) marked *f*, bass clef has a whole rest.

167

Musical score for measures 167-168. Measure 167 has a whole rest in the treble and a complex bass line. Measure 168 has a whole rest in the treble and a continuation of the bass line.

169

Musical score for measures 169-170. Measure 169 has a bass line starting with a forte (*ff*) dynamic. Measure 170 has a treble line starting with a forte (*f*) dynamic.

171 **D** ♩ = 100

Musical score for measures 171-174. Measures 171-174 feature a treble line with eighth notes and a whole rest in the bass.

175 *8va*

Musical score for measures 175-178. Measures 175-178 feature a treble line with eighth notes and a whole rest in the bass. Dynamics include *ff*, *mf*, and *f*.

179 (8) *8va*

Musical score for measures 179-182. Measures 179-182 feature a treble line with eighth notes and a whole rest in the bass. Dynamics include *ff*, *mf*, *fff*, *f*, and *ff*.

183 (8)

Musical score for measures 183-186. Measures 183-186 feature a treble line with eighth notes and a whole rest in the bass. Dynamics include *ff* and *f*.

187 (8)

ff *f*

190 (8)

ff *f* *ff*

193 (8)

mf *f* *mf* *pp*

196 (8)

mf *mp* *mf* *mp*

199 (8)

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

201 (8)

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

204 (8)

Measures 204 and 205 of a piano piece. Measure 204 features a treble clef staff with a sequence of eighth notes and sixteenth notes, including a triplet of eighth notes. The bass clef staff has a whole rest. Measure 205 continues the treble staff with a half note, a quarter note, and a triplet of eighth notes. Dynamic markings *p* and *mp* are present under the treble staff in measure 205.

206 (8)

Measures 206 and 207 of a piano piece. Measure 206 features a treble clef staff with a sequence of eighth notes and sixteenth notes, including a triplet of eighth notes. The bass clef staff has a whole rest. Measure 207 continues the treble staff with a half note, a quarter note, and a triplet of eighth notes. Dynamic markings *p*, *mp*, and *p* are present under the treble staff in measure 206, and *mp*, *p*, and *mp* are present in measure 207.

208 (8)

Measures 208, 209, and 210 of a piano piece. Measure 208 features a treble clef staff with a sequence of eighth notes and sixteenth notes, including a triplet of eighth notes. The bass clef staff has a whole rest. Measure 209 continues the treble staff with a half note, a quarter note, and a triplet of eighth notes. Measure 210 features a treble clef staff with a sequence of eighth notes and sixteenth notes, including a triplet of eighth notes. The bass clef staff has a whole rest. Dynamic markings *p* and *mp* are present under the treble staff in measure 210.

211 (8)

Measures 211, 212, and 213 of a piano piece. Measure 211 features a treble clef staff with a sequence of eighth notes and sixteenth notes, including a triplet of eighth notes. The bass clef staff has a whole rest. Measure 212 continues the treble staff with a half note, a quarter note, and a triplet of eighth notes. Measure 213 features a treble clef staff with a sequence of eighth notes and sixteenth notes, including a triplet of eighth notes. The bass clef staff has a whole rest. Dynamic markings *mf* and *p* are present under the treble staff in measure 211, and *mf* is present in measure 212.

214 (8)

Measures 214, 215, 216, and 217 of a piano piece. Measure 214 features a treble clef staff with a sequence of eighth notes and sixteenth notes, including a triplet of eighth notes. The bass clef staff has a whole rest. Measure 215 continues the treble staff with a half note, a quarter note, and a triplet of eighth notes. Measure 216 features a treble clef staff with a sequence of eighth notes and sixteenth notes, including a triplet of eighth notes. The bass clef staff has a whole rest. Measure 217 features a treble clef staff with a sequence of eighth notes and sixteenth notes, including a triplet of eighth notes. The bass clef staff has a whole rest. Dynamic markings *f* and *ff* are present under the treble staff in measure 214, and *ff* is present in measure 216.

E

Piano
♩ = 90

11

218 (8)

55

55

F

♩ = 100

G

♩ = 105

275 (8)

49

49

ff

327

f

ff

331

2

2

336

ppp ff fff ff f

This system contains measures 336 to 339. The treble clef staff has a key signature of one flat and a 3/4 time signature. Measure 336 starts with a piano (ppp) dynamic. Measures 337 and 338 feature fortissimo (ff) and fortississimo (fff) dynamics. Measure 339 returns to fortissimo (ff) and ends with a forte (f) dynamic. The bass clef staff is mostly silent, with some notes in measure 339.

340

ff ff ff

This system contains measures 340 to 343. The treble clef staff shows a variety of rhythmic patterns, including eighth and sixteenth notes. Measure 342 has a fortissimo (ff) dynamic. Measure 343 has a fortississimo (fff) dynamic. The bass clef staff has some notes in measures 341 and 343.

344

f ff

This system contains measures 344 to 347. The treble clef staff continues with rhythmic patterns. Measure 345 has a forte (f) dynamic. Measure 346 has a fortissimo (ff) dynamic. The bass clef staff is mostly silent.

348

f ff f fff ff

This system contains measures 348 to 351. The treble clef staff has a forte (f) dynamic in measure 348. Measure 349 has a fortissimo (ff) dynamic. Measure 350 has a forte (f) dynamic. Measure 351 has fortississimo (fff) and fortissimo (ff) dynamics. The bass clef staff is mostly silent.

352

mf f mf

This system contains measures 352 to 354. The treble clef staff has a mezzo-forte (mf) dynamic in measure 352. Measure 353 has a forte (f) dynamic. Measure 354 has a mezzo-forte (mf) dynamic. The bass clef staff is mostly silent.

355

f mp mf mp

This system contains measures 355 to 357. The treble clef staff has a forte (f) dynamic in measure 355. Measure 356 has mezzo-piano (mp) and mezzo-forte (mf) dynamics. Measure 357 has a mezzo-piano (mp) dynamic. The bass clef staff is mostly silent.

358

Measures 358-360. Treble clef, key signature of one sharp (F#). Measure 358: Treble has a half note F#4, quarter rest, quarter note G#4, quarter note A4, quarter note B4. Bass has a half note G3, quarter note F#3, quarter note E3, quarter note D3. Dynamic: *mf*. Measure 359: Treble has a half note A4, quarter note B4, quarter note C5, quarter note B4. Bass has a half note C4, quarter note B3, quarter note A3, quarter note G3. Dynamic: *mp*. Measure 360: Treble has a half note C5, quarter note B4, quarter note A4, quarter note G4. Bass has a half note F#3, quarter note E3, quarter note D3, quarter note C3. Dynamic: *mf* and *mp*.

361

Measures 361-363. Treble clef, key signature of one sharp (F#). Measure 361: Treble has a half note G4, quarter note F#4, quarter note E4, quarter note D4. Bass has a half note B3, quarter note A3, quarter note G3, quarter note F#3. Dynamic: *mf*. Measure 362: Treble has a half note E4, quarter note D4, quarter note C4, quarter note B3. Bass has a half note E3, quarter note D3, quarter note C3, quarter note B2. Dynamic: *f*. Measure 363: Treble has a half note B3, quarter note A3, quarter note G3, quarter note F#3. Bass has a half note F#2, quarter note E2, quarter note D2, quarter note C2. Dynamic: *mf*.

364

Measures 364-368. Treble clef, key signature of one sharp (F#). Measure 364: Treble has a half note F#4, quarter note E4, quarter note D4, quarter note C4. Bass has a half note B3, quarter note A3, quarter note G3, quarter note F#3. Dynamic: *mp*. Measure 365: Treble has a half note E4, quarter note D4, quarter note C4, quarter note B3. Bass has a half note E3, quarter note D3, quarter note C3, quarter note B2. Measure 366: Treble has a half note D4, quarter note C4, quarter note B3, quarter note A3. Bass has a half note D3, quarter note C3, quarter note B2, quarter note A2. Measure 367: Treble has a half note C4, quarter note B3, quarter note A3, quarter note G3. Bass has a half note C3, quarter note B2, quarter note A2, quarter note G2. Measure 368: Treble has a half note B3, quarter note A3, quarter note G3, quarter note F#3. Bass has a half note B2, quarter note A2, quarter note G2, quarter note F#2. Both staves have a fermata and a '2' above and below the staff.

369

Measures 369-372. Treble clef, key signature of one sharp (F#). Measure 369: Treble has a half note F#4, quarter note E4, quarter note D4, quarter note C4. Bass has a half note B3, quarter note A3, quarter note G3, quarter note F#3. Dynamic: *mf*. Measure 370: Treble has a half note E4, quarter note D4, quarter note C4, quarter note B3. Bass has a half note E3, quarter note D3, quarter note C3, quarter note B2. Dynamic: *f*. Measure 371: Treble has a half note D4, quarter note C4, quarter note B3, quarter note A3. Bass has a half note D3, quarter note C3, quarter note B2, quarter note A2. Measure 372: Treble has a half note C4, quarter note B3, quarter note A3, quarter note G3. Bass has a half note C3, quarter note B2, quarter note A2, quarter note G2.

373

Measures 373-375. Treble clef, key signature of one sharp (F#). Measure 373: Treble has a half note F#4, quarter note E4, quarter note D4, quarter note C4. Bass has a half note B3, quarter note A3, quarter note G3, quarter note F#3. Dynamic: *mf*. Measure 374: Treble has a half note E4, quarter note D4, quarter note C4, quarter note B3. Bass has a half note E3, quarter note D3, quarter note C3, quarter note B2. Dynamic: *f*. Measure 375: Treble has a half note D4, quarter note C4, quarter note B3, quarter note A3. Bass has a half note D3, quarter note C3, quarter note B2, quarter note A2.

376

Measures 376-379. Treble clef, key signature of one sharp (F#). Measure 376: Treble has a half note F#4, quarter note E4, quarter note D4, quarter note C4. Bass has a half note B3, quarter note A3, quarter note G3, quarter note F#3. Measure 377: Treble has a half note E4, quarter note D4, quarter note C4, quarter note B3. Bass has a half note E3, quarter note D3, quarter note C3, quarter note B2. Measure 378: Treble has a half note D4, quarter note C4, quarter note B3, quarter note A3. Bass has a half note D3, quarter note C3, quarter note B2, quarter note A2. Measure 379: Treble has a half note C4, quarter note B3, quarter note A3, quarter note G3. Bass has a half note C3, quarter note B2, quarter note A2, quarter note G2. Dynamic: *mf* and *f*.

380

ff

384

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

386

H ♩ = 100

mf 17 3

408

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

413

f

417

ff *mf*

421

Musical score for measures 421-424. Measure 421: Treble clef has a whole rest, bass clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4. Dynamics: *mp* *f*. Measure 422: Treble clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter rest. Dynamics: *ff* *fff*. Measure 423: Treble clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter rest. Dynamics: *mf*. Measure 424: Treble clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter rest.

425

Musical score for measures 425-428. Measure 425: Treble clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter rest. Dynamics: *f*. Measure 426: Treble clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter rest. Dynamics: *mf* *f*. Measure 427: Treble clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter rest. Dynamics: *mf*. Measure 428: Treble clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter rest. Dynamics: *mp* *p*.

429

Musical score for measures 429-432. Measure 429: Treble clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter rest. Dynamics: *f*. Measure 430: Treble clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter rest. Dynamics: *mp* *mf*. Measure 431: Treble clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter rest. Dynamics: *f*. Measure 432: Treble clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter rest.

433

Musical score for measures 433-436. Measure 433: Treble clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter rest. Dynamics: *mf*. Measure 434: Treble clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter rest. Measure 435: Treble clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter rest. Measure 436: Treble clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter rest.

437

Musical score for measures 437-441. Measure 437: Treble clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter rest. Dynamics: *pp*. Measure 438: Treble clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter rest. Dynamics: *p*. Measure 439: Treble clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter rest. Measure 440: Treble clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter rest. Measure 441: Treble clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter rest.

442

Musical score for measures 442-444. Measure 442: Treble clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter rest. Dynamics: *pp*. Measure 443: Treble clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter rest. Dynamics: *p*. Measure 444: Treble clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter rest.

2 I ♩ = 100 58 J ♩ = 130 58

16

Piano

560

K

$\text{♩} = 105$

L

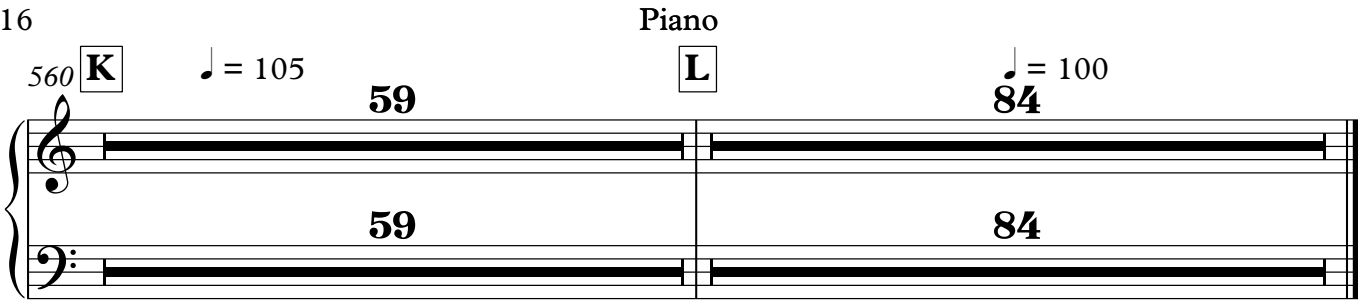
$\text{♩} = 100$

59

84

59

84



The image shows a musical score for piano, consisting of two staves (treble and bass clef) joined by a brace on the left. The score is divided into two measures by a vertical bar line. Above the first measure, there is a tempo marking '♩ = 105' and a dynamic marking 'Piano'. Above the second measure, there is a tempo marking '♩ = 100'. The first measure contains a whole note chord, and the second measure contains a whole note chord. The notes are not explicitly written, but the dynamics and tempo markings are present. The page number '16' is in the top left corner. The measure numbers '560' and '59' are in the top left and bottom left of the first measure, respectively. The measure numbers '84' are in the top right and bottom right of the second measure, respectively.

721 Lakshimi Symphony X5

Violin

Stephen W. Beatty (1938)

A ♩ = 90

Violin score for 721 Lakshimi Symphony X5, measures 1-35. The score is written in 4/4 time with a tempo of ♩ = 90. The key signature has one flat (B-flat). The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

Measures 1-35:

- Measure 1: *mf*
- Measure 2: *ff*
- Measure 3: *f*
- Measure 4: *ff*
- Measure 5: *f*
- Measure 6: *mf*
- Measure 7: *f*
- Measure 8: *mf*
- Measure 9: *pp*
- Measure 10: *mp*
- Measure 11: *f*
- Measure 12: *mf*
- Measure 13: *mf*
- Measure 14: *mp*
- Measure 15: *mf*
- Measure 16: *f*
- Measure 17: *pp*
- Measure 18: *f*
- Measure 19: *ff*
- Measure 20: *f*
- Measure 21: *mf*
- Measure 22: *ff*
- Measure 23: *mp*
- Measure 24: *p*
- Measure 25: *f*
- Measure 26: *mp*
- Measure 27: *mf*
- Measure 28: *mp*
- Measure 29: *f*
- Measure 30: *mf*
- Measure 31: *f*
- Measure 32: *mf*
- Measure 33: *mp*
- Measure 34: *mp*
- Measure 35: *f*

38 *mf mp f mf f*

41 *p*

44 *mf f*

48 *p mf 90 mp pp mp*

51 *mf f mf f ff f*

54 *mp f ff f ff f*

57 *mf f ff*

60 *mf f mf*

63 *mp ff f*

66 *mf ff f mf f ff*

69 *f ff f*

72 *mp mf f mf mp*

76 *f ff*

80 *2*

85 *f ff*

88 *mf fff mf 2*

93 *ff f ff f ff*

97 *ppp f ff f mf mp* *8va*

101 (8) *ppp mf f* *C* *♩ = 110*

106 *p mf ff f mp*

Violin score for measures 110-147. The score is written in treble clef with a key signature of one flat (B-flat). The music features a variety of dynamic markings and articulations.

Measures 110-114: *mf*, *ff*, *f*, *mp*, *p*, *f*

Measures 115-118: *mf*, *f*

Measures 119-122: *mf*, *f*

Measures 123-125: *mf*, *f*

Measures 126-129: *mf*, *f*, *pp*, *mp*, *mf*

Measures 130-133: *f*, *mf*, *f*, *ff*

Measures 134-137: *mf*, *f*, *mp*, *mf*, *f*

Measures 138-141: *mf*, *mp*, *p*

Measures 142-146: *f*, *ff*, *f*

Measures 147-150: *mp*, *mf*, *mp*, *mf*

151 *ff* *f* *mp* *f*

155 *mp* *fff* *ff* *f* *ff* *mf*

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

162 *p*

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

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

171 **D** ♩ = 100 *p* *mf* *mp* *ff* *mf*

175 *f* *mf* *f* *mf*

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

183 *mf*

186 *f* *p*

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

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

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

199 *mp* *mf*

203 *pp* *p*

207 *mf* *mp* *f*

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

213 *mf* *mp* *f*

215 *mp* *pp* *ppp*

218 E $\text{♩} = 90$ Violin 7

222

225

228

230

232

235

238

241

243

pp *f* *ppp* *ff*

mp *p* *mf* *f*

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

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

mp *mf* *f*

pp *mf* *mp* *f*

ff *mf* *f*

mf

pp *mf* *f*

mf *f* *mf* *mp*

Violin

Violin score page 8, measures 246-269. The music is written in treble clef with a key signature of one flat (B-flat). The score consists of ten staves of music, each containing measures 246 through 269. The dynamics are indicated by letters below the notes: *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), *mp* (mezzo-piano), *f* (forte), and *pp* (pianissimo). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature changes to two flats (B-flat and E-flat) at measure 252.

Measures 246-247: *p* *mf*

Measures 248-249: *pp* *mp* *pp* *mp*

Measures 250-251: *mf* *mp* *mf*

Measures 252-253: *f* *mf*

Measures 254-255: *mp* *pp* *mp* *pp*

Measures 256-257: *mf* *f* *mp*

Measures 258-259: *mf* *p* *mp* *mf*

Measures 260-261: *f* *mf* *p* *f*

Measures 262-263: *p* *mf* *f* *mf*

Measures 264-265: *f* *mf* *mp* *mf*

Violin

9

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

273 *mp* *p* *pp*

275 **F** ♩ = 100
7

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

p *ff*

290 *f* *mf* *f*

294 *mf* *ff* 3

301 *f* *ff* *f*

305 *ff* *mf*

309 *f* *mf* *ff*

313 *f* *ff*

V.S.

316 *f* *ff*

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

323 G ♩ = 105 *f* *mf* *f* *mf*

328 *ppp* *mp* *f* *mf* *f*

333 *p* *mf* *ff* *pp* *mf* *ff* *mf* *mp*

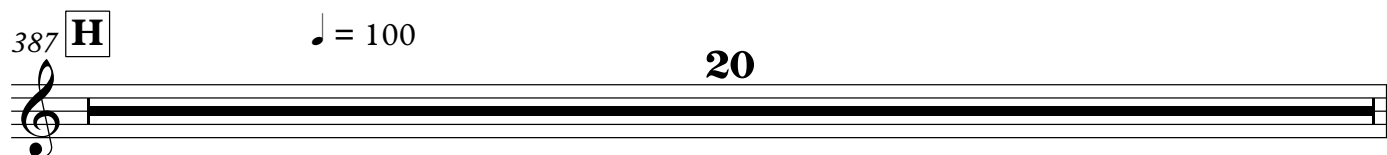
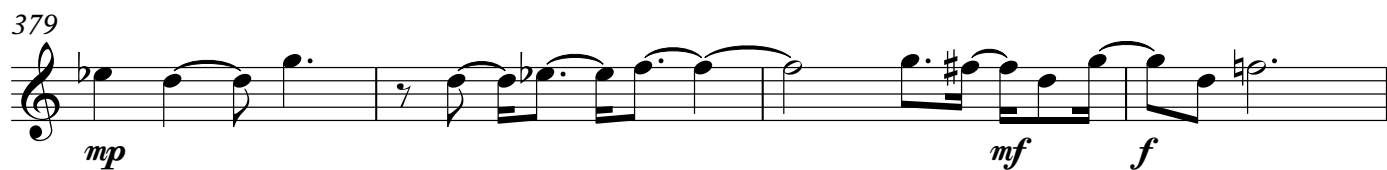
338 *f* *ff* *f*

342 *mp* *pp*

347 *mp* *f*

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

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



Violin

Violin

407



411



415



419



424



436



442



448



452



456





492

496 *f*

499 *pp*

502 **J** $\text{♩} = 130$ *mf* *pp*

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

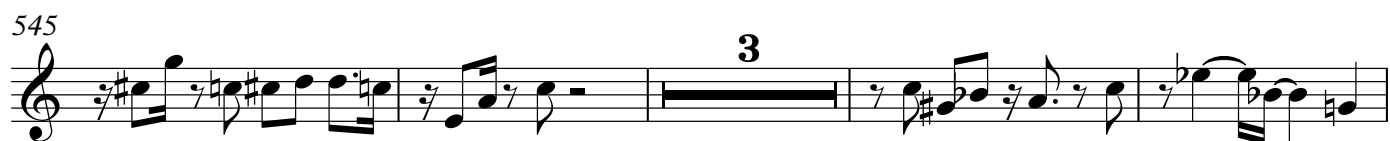
510 *mp* *f* *mf*

514 *pp* *ppp*

518 *f* *mp* *f*

522 *mf* *f*

526 *ff* *f* *ff*



573

pp *ppp* *f*

578

4

585

589

8va

593 (8)

596

600

mp *ff* *f* *mf*

3

607

pp *ff*

3

613

mp *mf*

3

619

♩ = 100

L

pp

Violin score for measures 624 to 660. The music is written in treble clef with a key signature of one flat (B-flat). The score consists of ten staves, each containing four measures. The dynamics are indicated by *mf* (mezzo-forte), *p* (piano), *f* (forte), *mp* (mezzo-piano), and *pp* (pianissimo). The notation includes various note values, rests, and slurs.

Measures 624-628: *mf*, *p*, *mf*, *pp*

Measures 629-632: *mf*, *f*, *mp*, *pp*

Measures 633-636: *mf*, *pp*, *mf*

Measures 637-640: *f*, *mf*

Measures 641-644: *mp*, *pp*, *f*

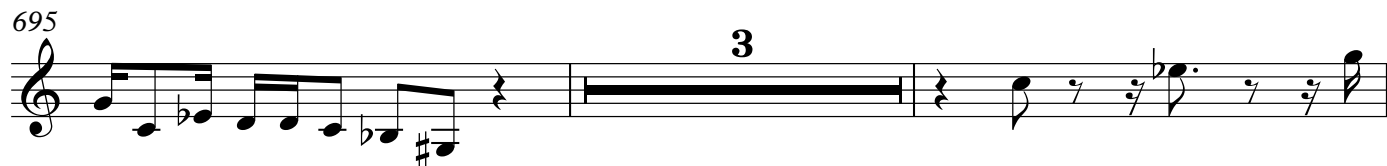
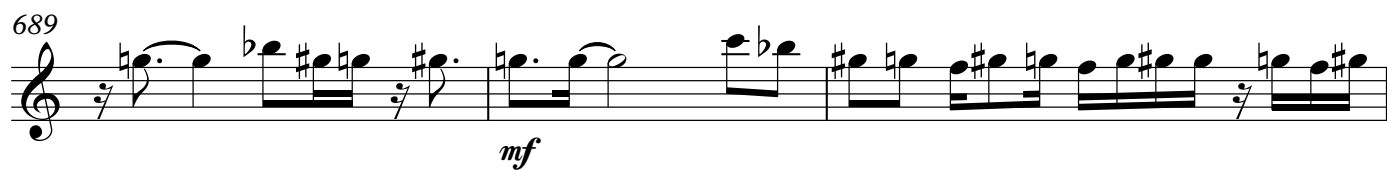
Measures 645-648: *mf*, *mp*

Measures 649-652: *mf*

Measures 653-656: *f*, *pp*

Measures 657-660: *mf*, *p*, *f*

Measures 661-664: *p*, *mf*



721 Lakshimi Symphony X5

Viola

Stephen W. Beatty (1938)

A ♩ = 90



44



48



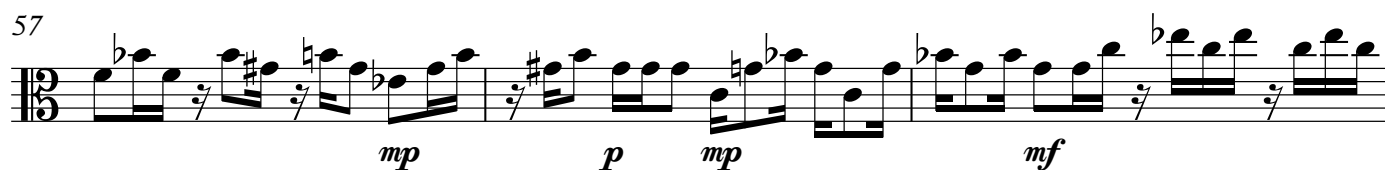
51



54



57



60



63



67



75



79

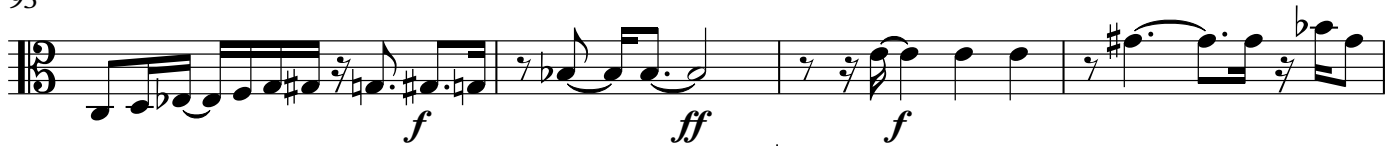


84

6



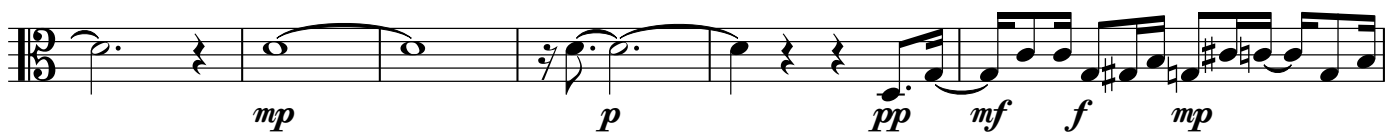
93



97

102  ♩ = 110

109



115



118



121



124



127



130



133



136



139



142



145



148



151



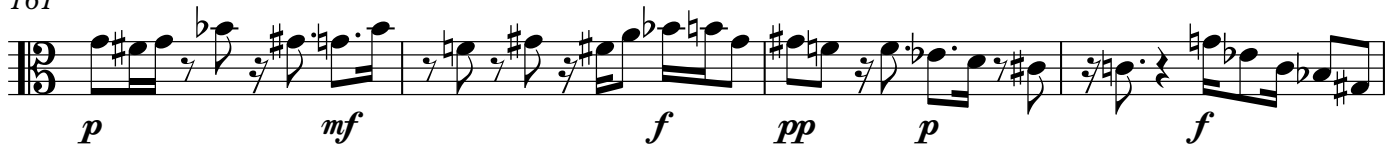
155



158



161



165



168

171 **D**

♩ = 100



175



179



183



186



189



193



235



238



242



245



247



249



251



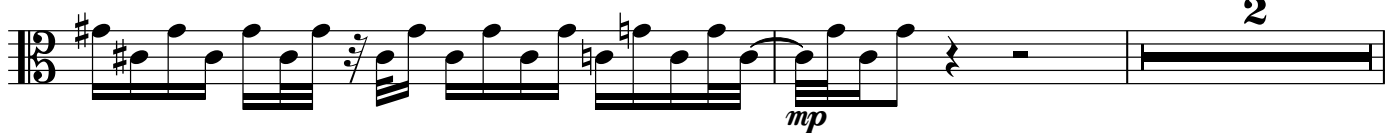
253



255



257



261



265



268



270



273



280



284



289



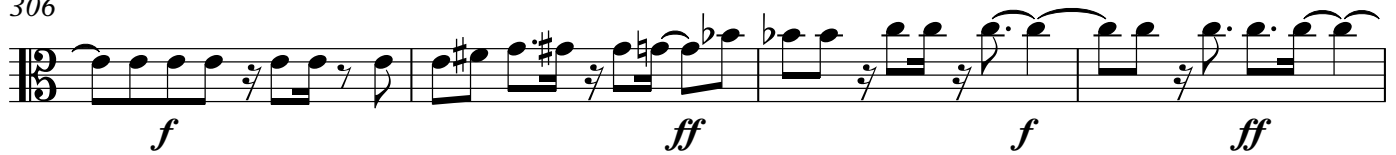
295



299



306



310



314



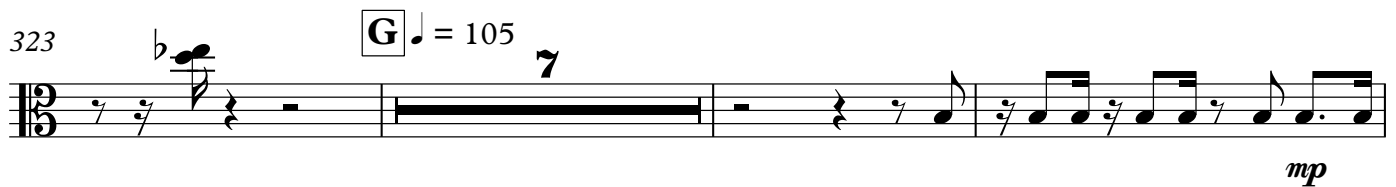
317



320



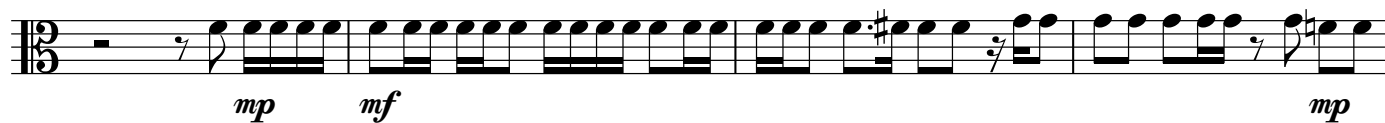
323



333



338



342



345



348



351



354



357



361



365



369



373



377



381



386

H ♩ = 100

391



396



399



Viola

Viola

404



409



413



418



422



427



432



436



440



442



448



452



456



460



464



468



473



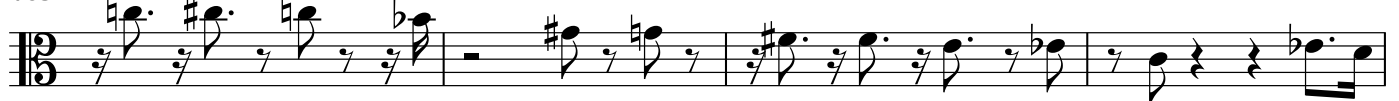
477



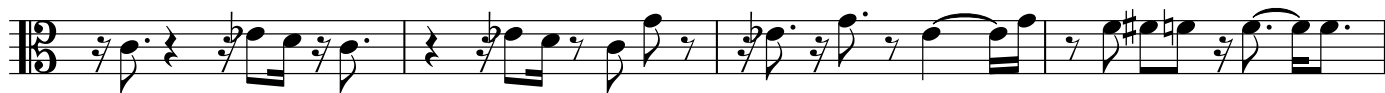
481



485



489



493



497



501



506



510



514



518



522



526



531



535



539



543



547



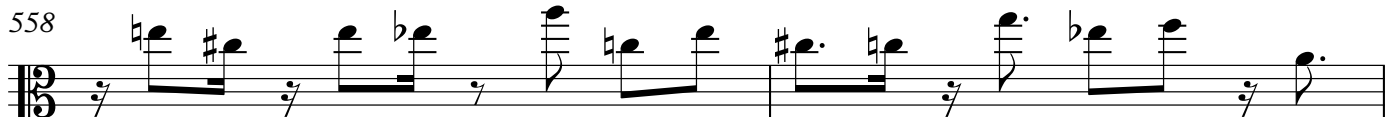
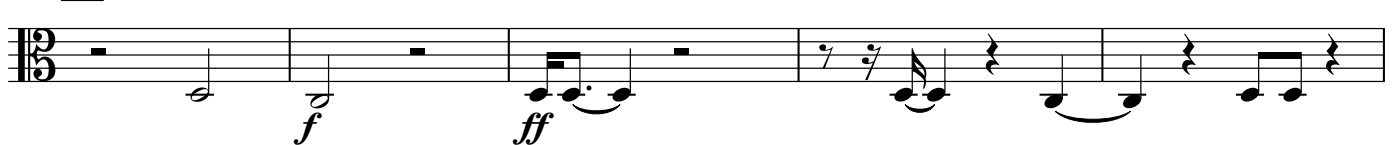
551



555



558

560 **K** ♩ = 105

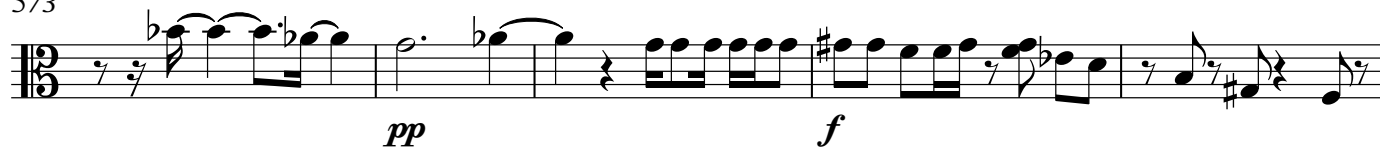
565



569



573



578



581



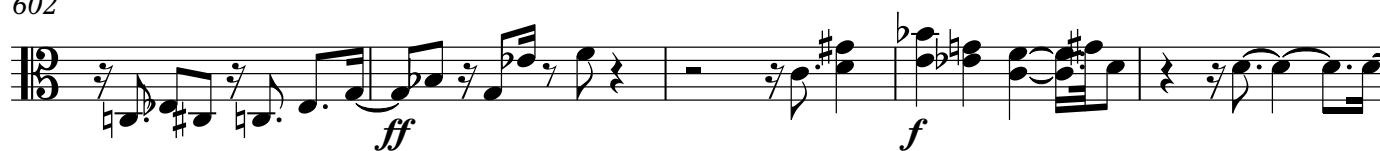
585



598



602



607



612



616



Viola

17

619 **L** $\text{♩} = 100$

mp *ppp*

624

mp *pp*

628

mp

632

ppp *pp* *ppp*

636

p *mp*

640

p

644

mp

648

mf

652

pp

656

ppp

660



664



669



674



680



684



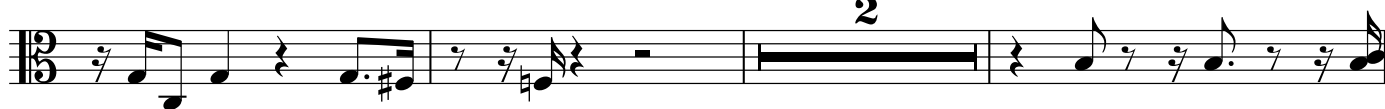
687



691



695



700



721 Lakshimi Symphony X5

Violoncello

Stephen W. Beatty (1938)

A ♩ = 90



V.S.

Violoncello

41

mf *mp* *mf*

44

mp *pp*

47 **B** 90

50 *mf* *mp* *p* *mp* *ff* *mf* *mp* *p*

53 *mp* *mf*

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

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

62 *mf* *f* *mf*

65 *f* *mf*

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

71



75



79



82



85



88



91



94



97



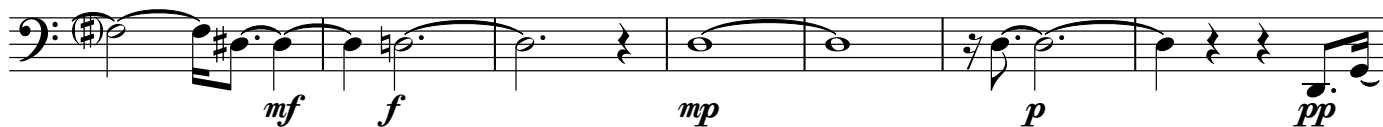
101

C

♩ = 110



107



114



117



120



123



126



129



132



135



138



141



144



147



150



154



157



160



164



167



170 D ♩ = 100

174

178

182

185

189

192

197

203

208

Dynamics: *p*, *pp*, *mp*, *ppp*, *mf*, *f*, *ppp*, *pp*, *p*, *mp*, *f*, *pp*.

Articulations: Slurs, accents, and breath marks are used throughout the piece.

212



215

219 E

♩ = 90



223



226



229



232



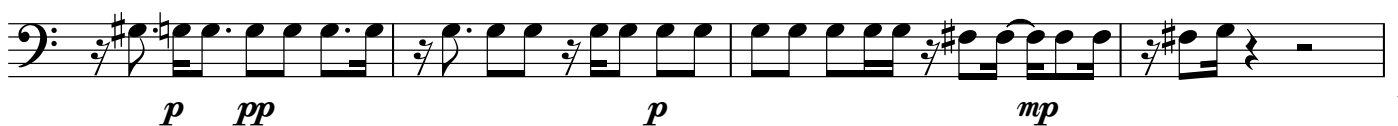
235



238



241



245 **13**

pp mp p mp ppp pp

260

p mp pp p pp ppp p pp

263

p pp mp pp

267 **F** ♩ = 100

p fff ff

277

f mf f

281

ff f mf f

285

ff f mf

289

mp f mf f

293

mf f mf f mf

297

ff

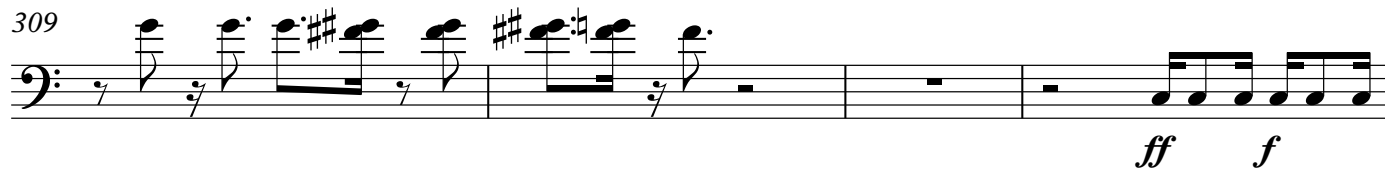
301



305



309



313



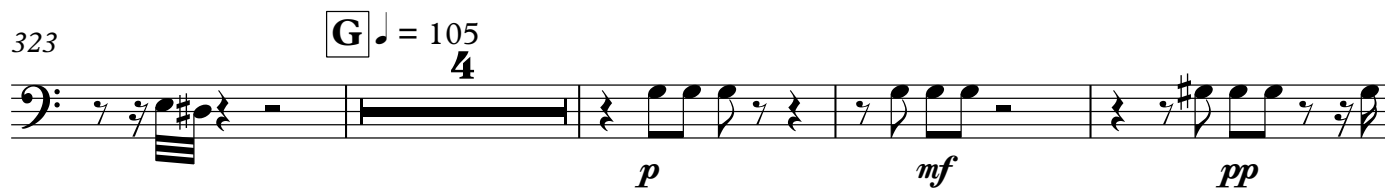
316



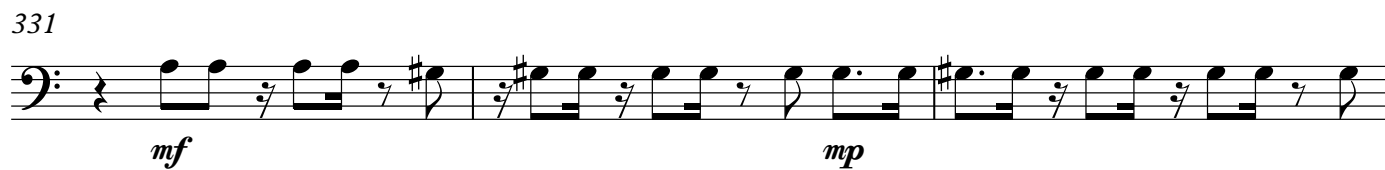
320



323



331



334



338 *mp* *mf*

341 *p* *mf* *mp*

344 *f* *mf* *pp*

347 *mf* *f* *mf*

350 *mp* *mf* *mp* *mf* *ppp*

353 *pp* *mf* *p* *pp*

356 *mf* *ppp* *pp*

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

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

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

This musical score for Violoncello spans measures 338 to 368. The notation is in bass clef with a key signature of one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together in groups. Dynamic markings are placed below the staff to indicate volume changes: *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), *f* (forte), *pp* (pianissimo), and *ppp* (pianississimo). The score is divided into systems, with measure numbers 338, 341, 344, 347, 350, 353, 356, 360, 364, and 368 marking the beginning of new lines of music.

372



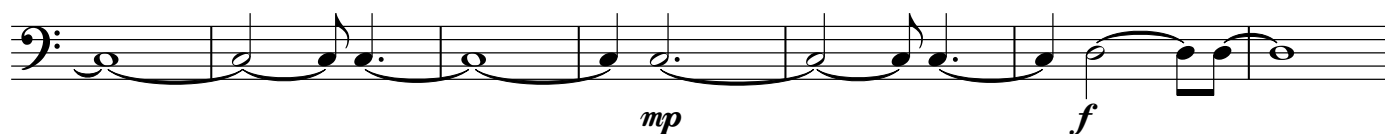
376



380



383

387 **H** ♩ = 100

394



402



406



410



414



Violoncello

Violoncello

418



422



426



430



434



438



442



448



452



456



460



464



468



474



488

502 **J** ♩ = 130

507



511



515



519



523



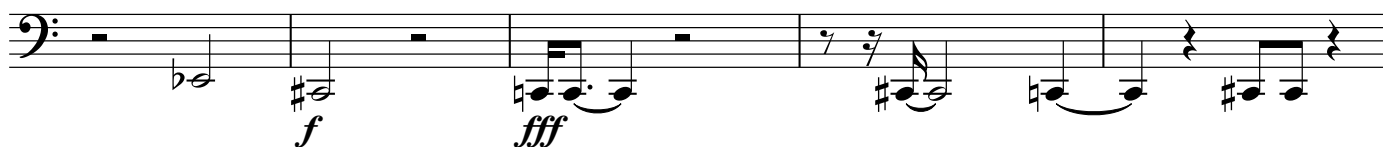
529



538



547

560 **K** ♩ = 105

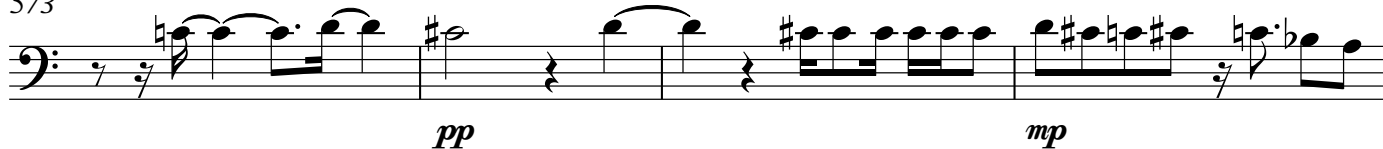
565



569



573



577



581



585



589



593



597



601



605



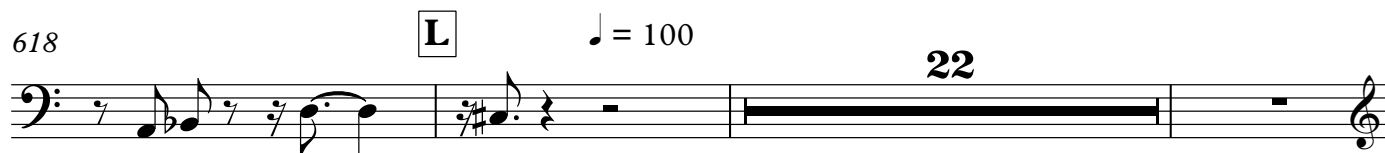
609



613



618



643



647



651



655



659



663



667



673



677



681



685



695



699

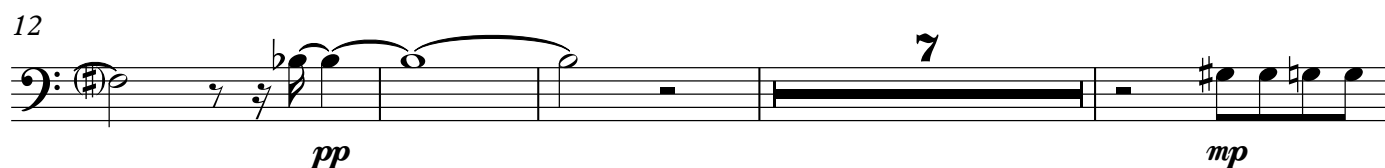


721 Lakshimi Symphony X5

Contrabass

Stephen W. Beatty (1938)

A ♩ = 90



47



51



55



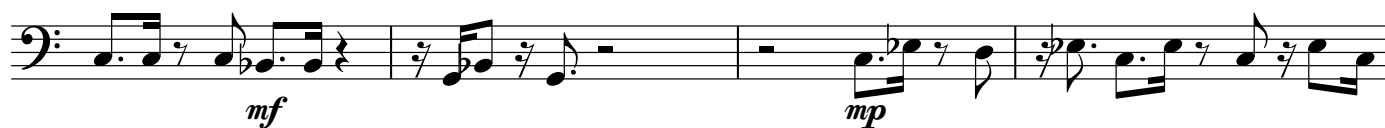
60



66



70



74



78



82



86



90



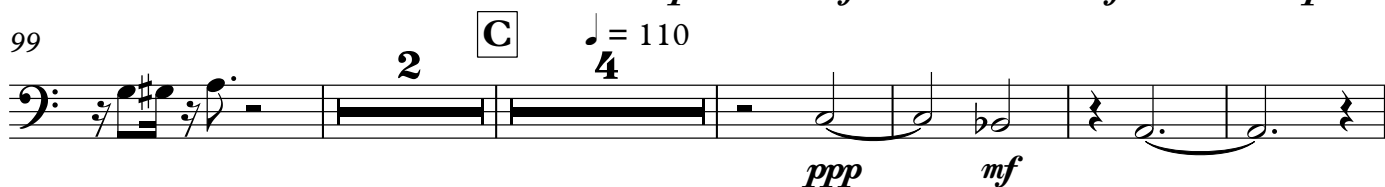
93



96



99



110



116



120



124



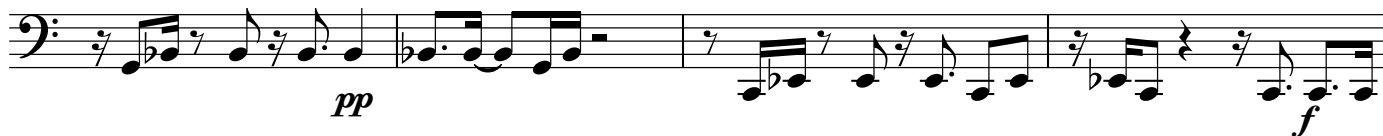
129



134



139



143



150



154



157



160



164



167

171 $\text{D} = 100$ 

176



181

The bass line is written on a single staff with a bass clef. It consists of three measures. The first measure is a whole rest. The second measure contains a half note G (below the staff) and a half note A (below the staff). The third measure contains a half note B (below the staff) and a half note C (below the staff). The dynamics are marked as *f* (forte) for the first measure, *mf* (mezzo-forte) for the second measure, and *mp* (mezzo-piano) for the third measure.

186

191

The bass line of 'The Rose Tree' is written in 3/4 time. It begins with a whole rest, followed by a quarter note G2, an eighth note A2, and a quarter note B2. The next measure contains a quarter note G2, an eighth note F2, a quarter note E2, and an eighth note D2. The third measure consists of a quarter note D2, a quarter note C2, a quarter note B1, and an eighth note A1. The fourth measure starts with a half note G1, followed by a quarter note F1, and ends with a whole rest. Dynamic markings are placed below the notes: *mp* under the first measure, *mf* under the second measure, *f* under the third measure, and *mf* under the fourth measure.

196

202

207

211

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff in bass clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and sixteenth notes, with some rests. The dynamics are marked as *pp*, *ppp*, *p*, *ppp*, *pp*, and *mf*.

214

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It begins with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some measures containing rests. The dynamics *f*, *ff*, and *pp* are indicated below the staff at different points in the piece. The piece concludes with a double bar line and a repeat sign.

219 **E** $\text{♩} = 90$

54

The bass line for 'The End of the Road' is written on a single staff with a bass clef. It begins with a whole rest, followed by a double bar line. The rest of the staff is filled with a solid black line, indicating a continuous low-frequency sound or a sustained note.

274

F ♩ = 100



277



281



285



289



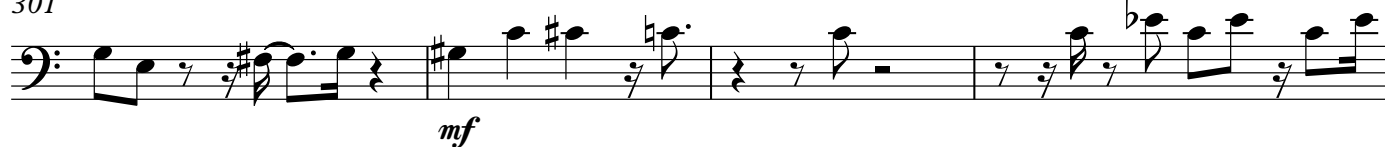
293



297



301



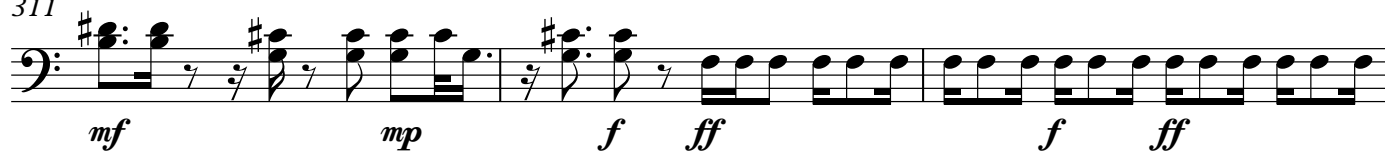
305



308



311



314



317



320



324 $\boxed{G} = 105$
4



332



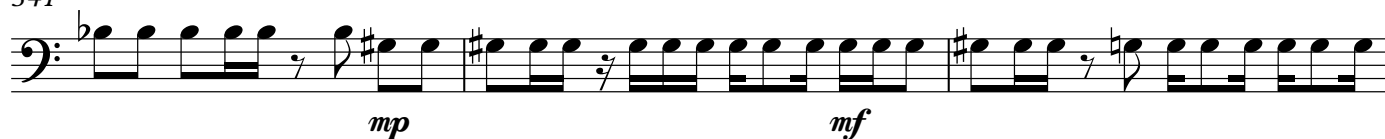
334



338



341



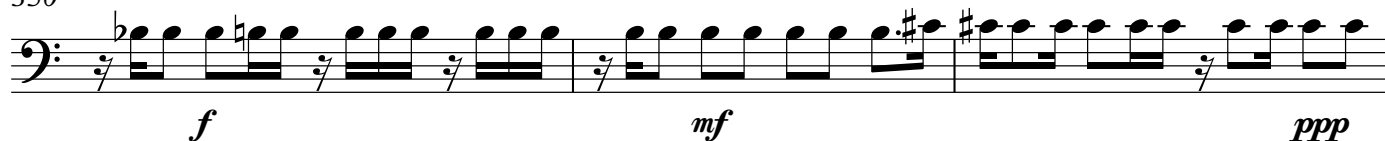
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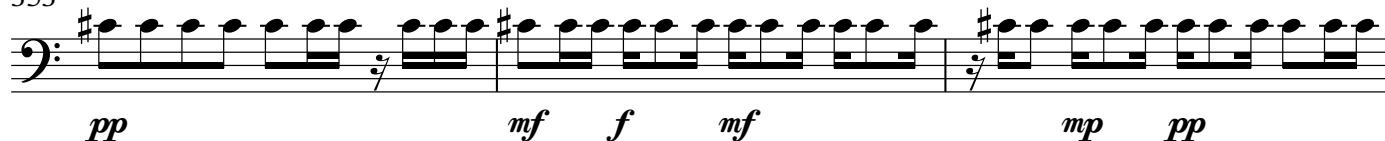
347



350



353



356



360



364



368



372



376



380



384



387 **H** ♩ = 100



394



402



406



410



414



Contrabass

Contrabass

418



422



426



430



434



438



442



449



454



458



462



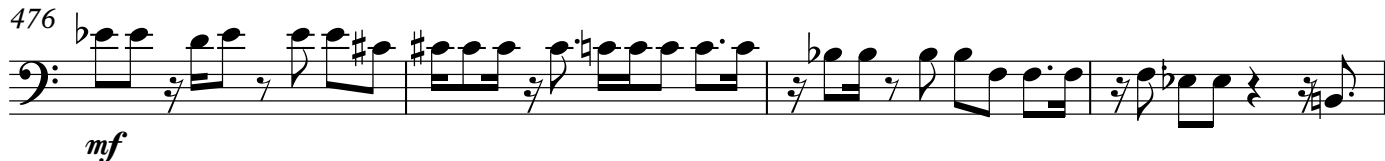
466



472



476



480



484



488



493



497



500

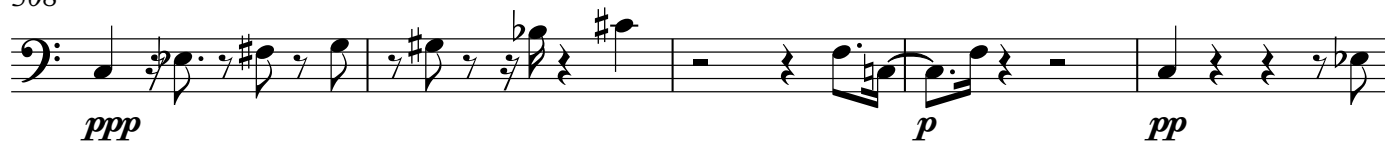
J ♩ = 130



503



508



513



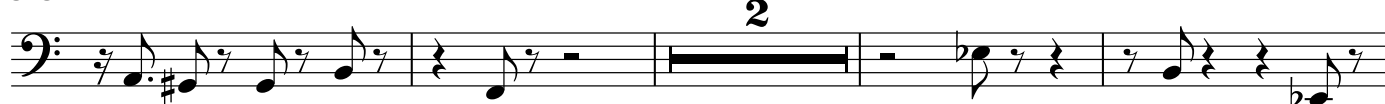
517



521



525



531



535



539



543



548



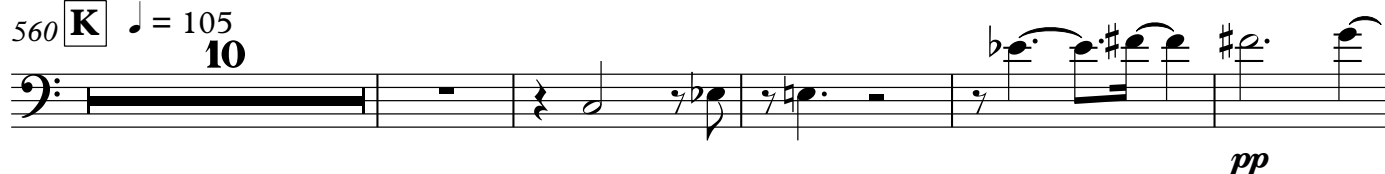
552



555



560 **K** ♩ = 105
10



575



579



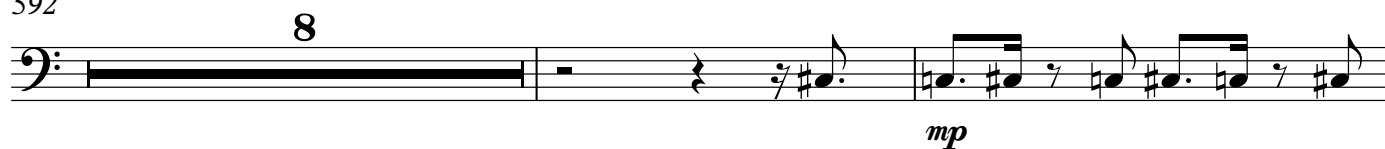
583



588



592



602



606

pp *ff* *f*

610

mf

615

619 **L** ♩ = 100

mf

668

mp *pp* *ppp* *mf*

673

mp *f*

677

ff

681

mf

697

700

f