

Piccolo

# 723 Ganesh, Symphony X7

## MOVEMENT ONE

Stephen W. Beatty (1938)

**A**  $\text{♩} = 110$

**11**

*pp* *p*

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

20 *p* *pp* **25**

49 *mf* *mp*

52 *p* *mf* *mp* **3**

58 *ff* *f* *ff* *f* *mf* *p*

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

64 *mf* **29**

94 *f* *mf* *ff* 2

99 *mf* *f* 9

111 *mf*

115 18 *mp* *mf*

136 11 *f* *mf* *mp* *pp* 5

155 2 **B** ♩ = 105 13 *mf* *ppp* *mp* *f*

172 *mf* *mp* *mf* *f* 13

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

192 *mf* 4 *fff* *f*

199 2

204 12

*pp f*

219 17

*mf ff f mf ff*

239

*mf mp mf*

243 5

*f pp mp mf mp*

251 28

*mf mp ff*

282

*mf f*

286

*pp*

290 26

*f mf f*

319 12

*mf f mf*

334 4

*f mf f mf*

340 *ff* *f* *ff* 3

346 *mf* *f* 10

MOVEMENT THREE

358 **C** ♩ = 105 18 *f* *fff* *ff* 3

380 *f* *fff* *ff* *f* *ff* 25

407 *ff* *mf* *f*

410 *ff* *f*

414 *ff* *f* *ff* *f*

418 14 *ff*

435 *f* *pp* 36

475 *ff* *f*

Piccolo  
**D**

5

♩ = 105  
**26**

479

**32**

**2**

540

*mf*

544

*f*

*mp*

*f*

*mf*

547

*f*

**5**

*mf*

*mp*

555

*p*

*mf*

**6**

564

*f*

*mf*

569

**23**

*mp*

*f*

*mf*

*f*

*mf*

595

*mf*

*mp*

*mf*

*p*

*f*

598

*ff*

*f*

*mf*

*f*

**4**

606

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

610

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

614

8 *mf* *f* *mf*

625

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

629

14 *p* *f* *p* *ff*

647

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

651

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

655

44 *ff*

701

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

704

*f*

Piccolo

7

707

Musical score for Piccolo, measures 707-710. The score is written on a single staff with a treble clef. Measure 707 contains a quarter rest followed by a quarter note G#4, marked *fff*. Measure 708 contains a quarter rest followed by a dotted quarter note G#4, marked *pp*. Measure 709 contains a whole rest, marked with a large **2** above the staff. Measure 710 contains a whole rest. The piece ends with a double bar line at the end of measure 710.

## Flute

## 723 Ganesh, Symphony X7

Stephen W. Beatty (1938)

**A**  $\text{♩} = 110$   
2

6 *mf* *mp* *8va*

9 (8) *mf* *f* *mf*

13 *f* *pp* *p* *8va*

17 (8) *mp* *mf* *f* *p* *pp*

21 (8) *mp* *f* *mf*

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

29 *mf* *p* *pp* *p* *mf*

32 *p* *mf* *p* *mf* *mp* *f* *V.S.*



## Flute

35 *mf* *pp* *p* *pp*

38 *mf* 3

44 *mp* *mf* *mp* *mf* *mp* *8va*

48 (8) *mf* *mp* *p* *mp* *8va*

51 (8) *p* *pp* *mp* *p*

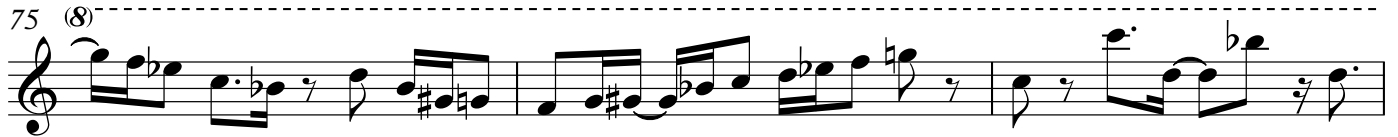
55 *f* *mf* *mp* *ppp* *f* *8va*

59 (8) *mf* *f* *mf* *mp* *pp* *mp* *pp* *mp* *p*

63 (8) *pp* *p* *mp*

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

68 *p* *pp* *p* *pp* *mp* *8va* *ppp*



111 *mp* *mf*

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

119 *mp*

123 *p* *mf* *mp*

127

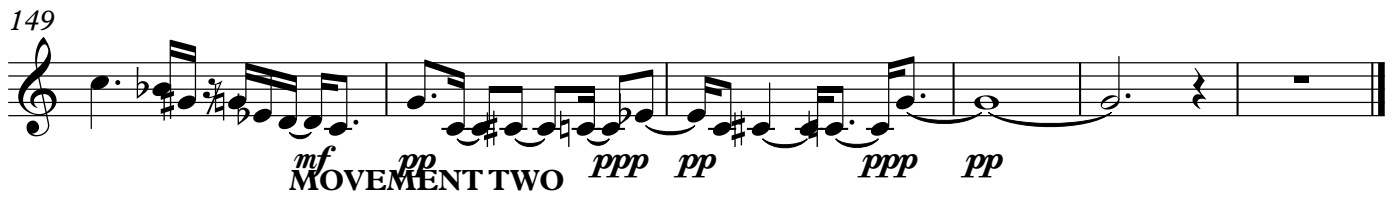
130 *mf* *mp* *p* *mp*

133 *p* *mp*

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

139 *mf* *p* *mf* *mp* *ppp*

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



182

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

186

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

190

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

193

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

196

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

199

*mf* *f*

202 *8va*

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

205

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

208

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

211

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

Flute

7

215 **2**

*mf pp mf f*

220 *mf ff f mf ff f mf ff*

224 *f ff f p mf p mp*

228 *mf ff mf f mf ff mp f*

232 *8va mp f mf f*

235 *mp mf ppp f ff*

239 *mf mp mf 8va*

243 (8) *f mf f mp mf mp*

246 *f mf mp f mp f mf f 8va*

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

V.S.

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

257 *f* *mf* *p* *pp* *pppp*

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

267 *f* *mf* *f* *mf*

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

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

278 *f* *fff* *ff* *f* *fff* *mf* *fff* *mf* *ff* *8va*

282 (8) *mf* *f*

286 (8) *mf* *pp* *mf*

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

294 *mf mp pp mf f p pp*

298 8 *mp f mp pp*

309 *mp mf f*

313 *mp f mf f mf f* 8<sup>va</sup>

318 (8) *mf f mf mp*

322 *ppp p mf p mf*

327 *ff f ff f*

331 *mf f*

334 *mf f mf f*

337 *pp mp f ff*





380 (8) *ff f fff ff f*

382 (8) *ff f pp*

386 *mf*

390 *f*

395 *ff f fff ff*

400 *f ff p mp*

406 *ff f*

409 *ff f ff f mf mp mf*

413 *8va f ff f*

417 (8) *mp ff fff f mf f mf ff f*

421 *mf mp ff f mf pp f*

430 *ff f ff* *8va*

434 (8) *f pp*

439 (8) 19 *ff f ff*

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

466 *mf mp pp p pp mp f*

471 *mf mp*

475 *mf ff f* *8va*

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

482 (8) *mf ff f*

485 (8)  
*mp pp mf*

489 (8)  
MOVEMENT FOUR  
*pp mf*

493 (8)  
18 2 D ♩ = 105  
*pp mf pp*

516 (8)  
8<sup>va</sup>  
*mf mp pp*

521 (8)  
*mp pp p mp*

526 (8)  
*p pp mp mf mp pp mp ff*

530 (8)  
*f mp pp ppp mp f p mp*

534 (8)  
*p pp mp f mf pp mp pp* 8<sup>va</sup>

538 (8)  
*mf*

543 (8)  
*f mp*

545 (8)

*f* *mf*

547 (8)

*f* *mf*

550

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

554 *8va*

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

558

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

562

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

566

*mf* *f* *mf*

570

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

576

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

592

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

596 (8) *p* *f* *ff*

599 *mf* *mp* *mf* *f* *mf* *f* *8va*

602 (8)

605 *mf* *f* *mp*

609 *f* *ff* *f* *mp* *f*

613 *mf* *f* *mf* *f* *8va*

617 (8) *mf* *f* *mp* *p* *pp* *mp*

621 *mf* *f* *mf* *f* *ff* *mf* *ff* *f* *mf* *8va*

625 (8) *p* *mp* *mf* *mp* *mf*

628 (8) *p* **11**

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

646 (8) *f* *p* *ff* *f* *fff* *f* *mf* *f*

650 (8) *mf* *ff* *mf* *mp* *pp* *mf*

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

658 *mf*

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

670 *ff* *mf* *p* *pp* *8va*

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

678 (8) *pp* *mp* *mf* *f* *mf* *p* *mf*

681 (8) *mp* *f* *ff*

684

*mp ff mf f ff f*

689

*fff ff fff ff mf*

694

*pp p mf f mp pp*

698

*f ff*

701

*f mf mp ff fff*

704

*f ff*

706

*fff pp*



## Oboe

## 723 Ganesh, Symphony X7

Stephen W. Beatty (1938)

**A** ♩ = 110 **99**

103 *p ppp mp mf f mf f*

107 *mf f ff f ff mf f*

110 *mp mf* **3**

116 *p mf f p pp mf f*

120 *mf f mf f*

124 *mf f*

128 *mf*

130 *f mf mp mf* **7**

139

*mp f mf f mf pp*

142

*p* 5 *mf f*

150

*p mp pp p pp* 2

157 **B** = 105  
8 *p f mf pp mf f*

168

5 *mp mf f*

176

4 *ff f*

183

*ff f mp f*

187

8 *mf f*

198

2 3 *mf*

206

*f mf f mf f*

210 **2** *mp* *mf* *f* *mp* *f* *fff* **2**

217 *pp* *mf* *f* **7**

227 *mp* *mf* *ff* *mf* *f* *mf* **3**

233 *f* *mp* **17**

253 *f* *mf* *mp* *f* *ff* **2**

259 *p* *pp* *ppp* *pp* *mp*

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

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

272 *f* *mp*

274 *mf* *f* **15**

291

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

295

*pp* *mf* *f* *p* *pp* 28

326

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

330

*f* *mf* *f*

333

17 *mp* *pp*

353

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

358 **C** ♩ = 105

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

362

*fff* *ff*

366

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

370

2 7

Oboe

5

382 ***ff*** ***f*** 9

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

399 ***ff*** ***f*** ***ff*** 26

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

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

438 45 ***ff*** ***f***

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

490 ***pp*** ***mf*** 18 2

513 **D** ♩ = 105 35

548 *f* *mf* *f*

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

555 5 *mp* *mf* *mp* *f*

563 *mf* *f* *mp* *f* 2

569 *mf* *p* *pp* *f* *ff* *f* 2

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

580 *ppp* *f*

583 *ff* *mp* *f* *ff* *f*

587 *ff* *f* *pp* *mf* *p* *mf* *ff*

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

595 **4**

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

602

*f* *mf* *f*

606 **10**

*mp*

619

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

623 **17**

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

643 **8**

*ff* *p*

655

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

659

*mf*

663 **4**

*p* *pp*

670 *ff* *mf* *p* *pp*

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

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

681 *mp* *f* *ff*

684 *mp* *ff* *mf* *f* *ff* *f* **2**

689 *fff* *ff* *fff* *ff* *mf*

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

697 *mp* *pp* *f* *ff*

701 *f* *mf* *mp* *ff* *fff*

704 *f* *ff*



Oboe

9

706

Musical score for Oboe, measures 706-709. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). Measure 706 contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 707 contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 708 contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 709 contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. The dynamic marking *fff* is placed below measure 707, and the dynamic marking *pp* is placed below measure 708. A fermata is placed over measure 709, and the number 2 is written above the staff.

Bassoon

# 723 Ganesh, Symphony X7

Stephen W. Beatty (1938)

**A** ♩ = 110



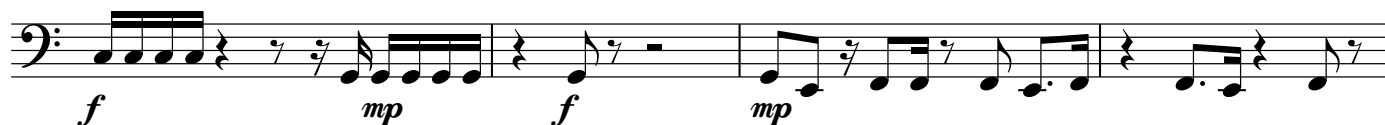
30



34



38



42



46



50



54



57



63



67



72



77



82



87



91



94



97



101



105



108



6

117



121



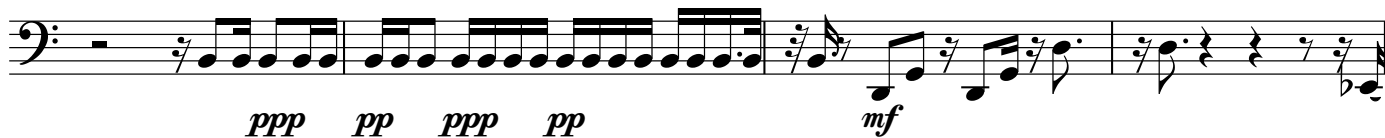
125



138



142



146



150



## Bassoon

5

155 **B** ♩ = 105 **2** **21**

181

185

190

194

198

202

206

210

215

V.S.

218



221



226



230



236



254



258



263



267



271



275



278



289



293



298



304



310



315



320



325



V.S.





378



381



384



388



392



396



400



403



422



426



430



434



439



443



447



451



455



460



467



473



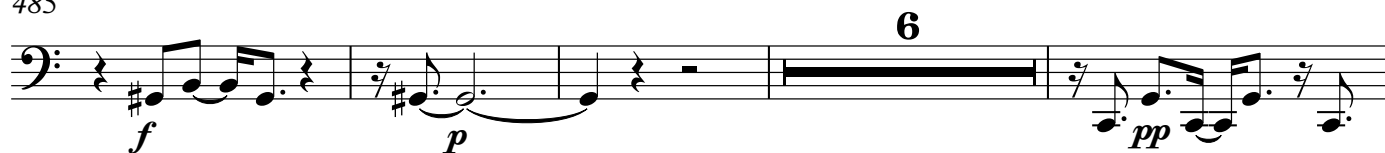
477



481



485



495



501

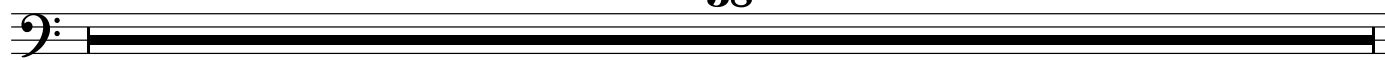


506

513 D

♩ = 105

58



571



575



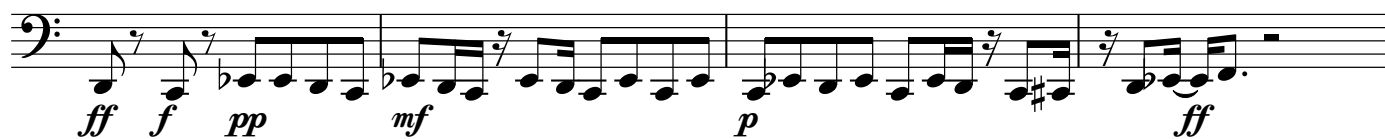
579



583



587



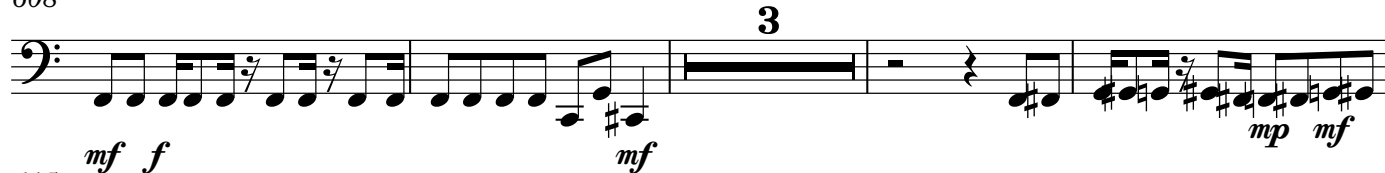
591



601



608



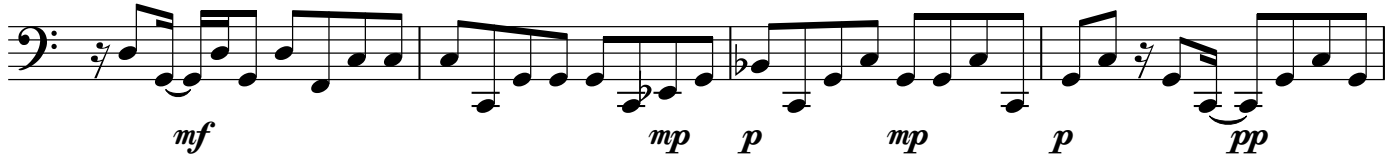
615



618



622



626



630



634



638



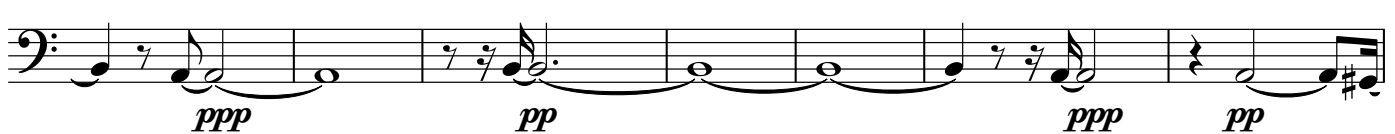
642



646



653



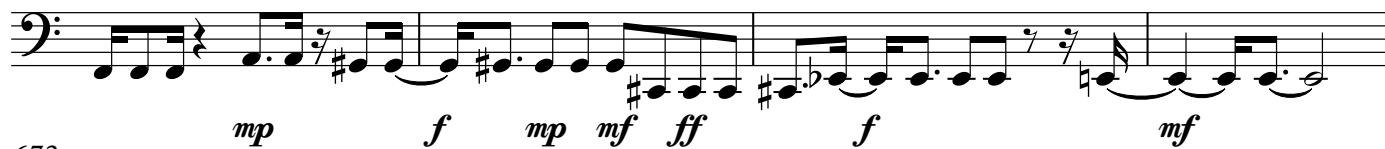
660



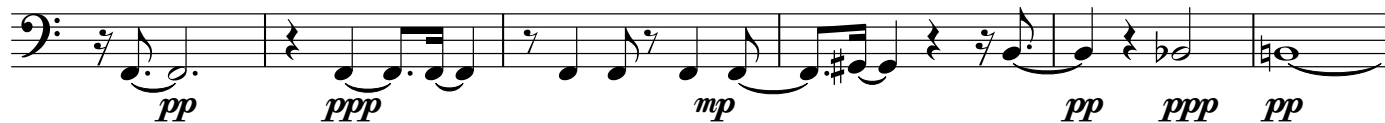
666



669



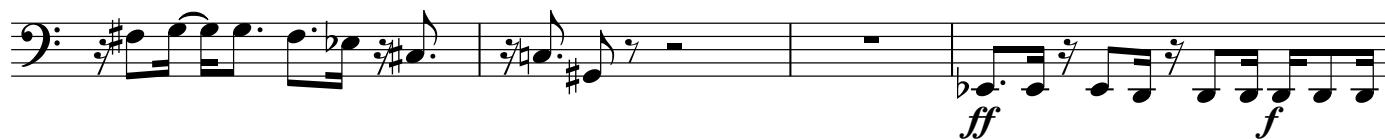
673



679



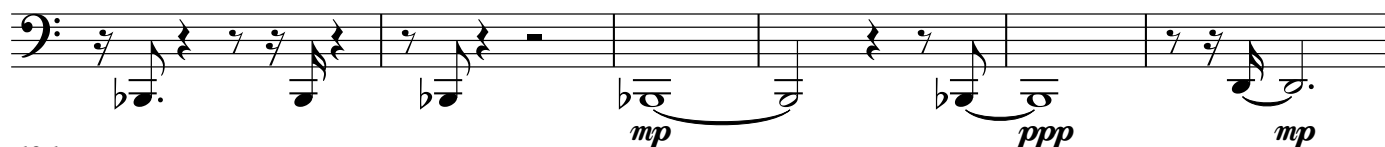
683



687



690



696



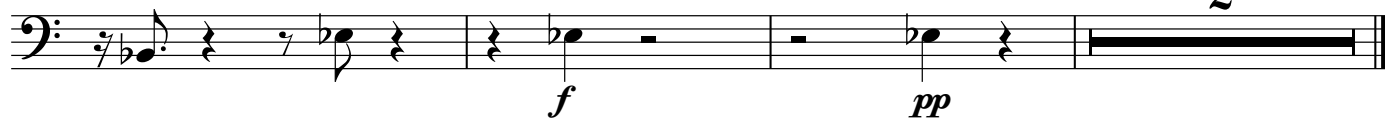
700



703



706



## Horn in F

## 723 Ganesh, Symphony X7

Stephen W. Beatty (1938)

**A** ♩ = 110

measures 1-38

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

9 *mf* *f* *ff*

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

18 *p* *pp*

22 *f* *mf*

26 *mp* *mf*

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

34 *mf* *pp*

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

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42 *f* 5

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

54 2 *mf* *f*

60 *pp* *mp* *pp*

64 *mf* *mp* *pp*

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

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

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

80 *p* *mp* *p*

84 *mf* *pp*

89 **2** *f* *mf*

93 *p* *mp* *f* *ff* *f* *mp* **10**

106 *f* *mf*

110 *pp* *mf*

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

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

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

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

130 *mf* *p*

133 *mp* *pp*

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

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

143 *mp* *mf* 8 *mp* *p* *mf*

154 *f* *mf* *f* **B** ♩ = 105 2

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

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

170 *mf* *pp* *p*

173 *mp* *mf*

176 *f* *fff* *ff* *f* *pp* *p*

181 *ff* *f*

185

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

190

*mp* *f*

194

*mf* *f*

198

*mf*

202

*mp*

206

*mf*

210

*mp* *mf*

214

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

216

*f* *mf* *p* 2

220



224



228



232



235



239



243



247



251



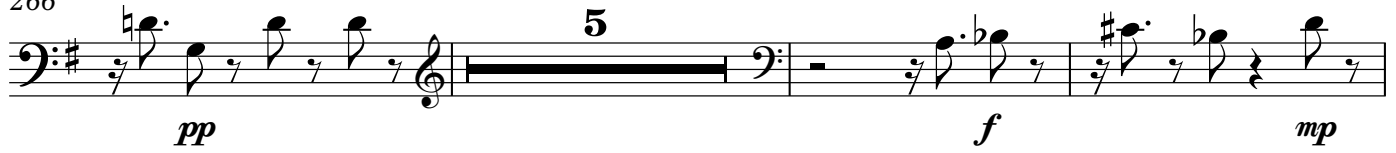
256



262



266



274



277



281



285



289



295



302



309 *pp mp mf f pp*

314 *p mf*

319 *mp pp mf mp pp ppp*

323 *pp mf pp ppp mf ff*

328 *f ff f mf*

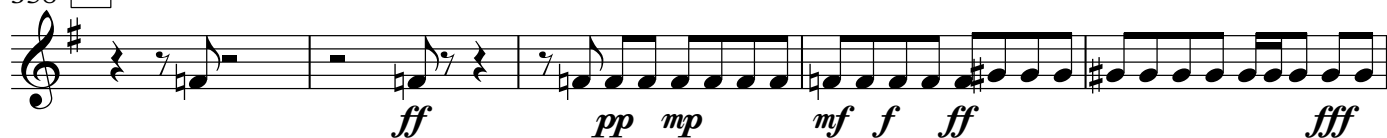
332 *mp mf mp p mp*

335 *p mp mf f*

341 *mp mf*

348 *pp*

353 *ppp*

358 **C** ♩ = 105



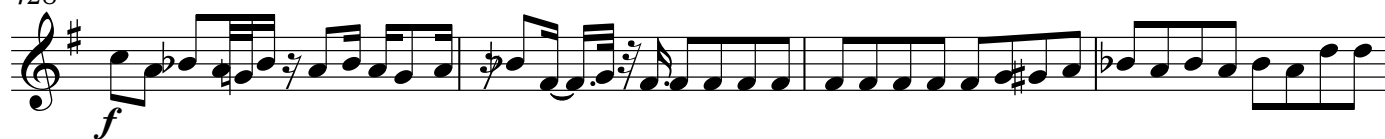
396



404



428



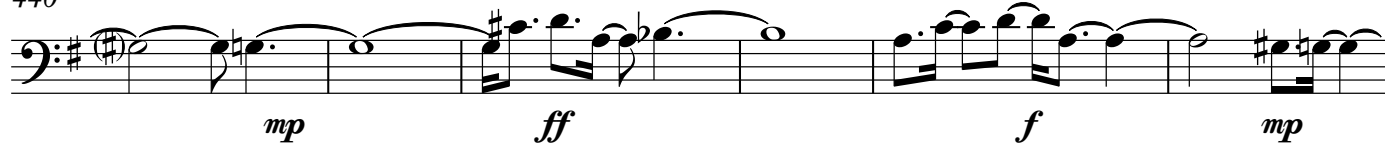
432



435



440



446



452



## 11

457

457

462

462

*pp* *ppp*

469

469

*p* *pp*

475

475

*p* *mf*

479

479

*ppp* *mp*

4

487

[illegible]

491

491

*p* *mf*

495

495

500

[illegible]

505

505

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

511 **D** ♩ = 105

2

*mp* *pp* *ff*

520 *mf* *pp* *p*

526 *ff* *p* *mf* *fff* *ff* *mp* *f* *fff*

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

537 *p* *mf* *pp* *mf* *pp* *mp* *ppp*

541 *mp*

545 *mf* *pp* *mp* *p* *ppp* *mp*

549 *pp* *mp*

552 *pp* *p*

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

559

*mf p pp ppp mp*

563

*mf p mf p mp p pp mp mf*

567

*p mf mp mf mp p*

571

*mp p mf*

577

*mf ppp mp pp mp*

594

*f mp p pp mf f*

598

*mf*

602

605

*mp mf p*

609



613



616



620



624



628



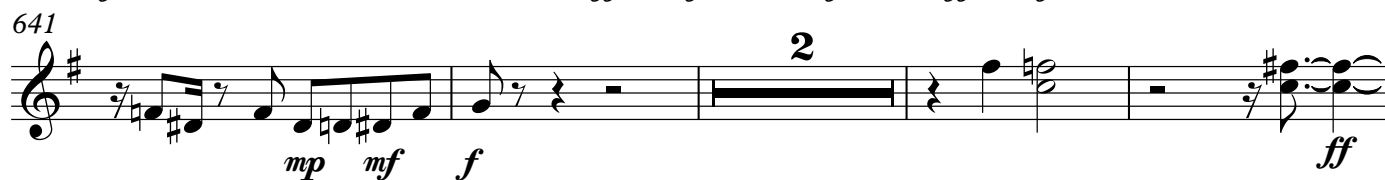
634



638



641



647



653

*ppp* *pp* *ppp*

660

*pp*

666

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

669

*f* *ff* *f* *mf* *f* 8

680

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

684

*ff* *f* *ff* *ppp* *f* *ff*

687

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

690

*fff* *ff* *mf* *pp* *p* *mf*

695

*f* *mp* *pp*

698

*f* *ff*

701

704

706

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

*f* *ff* *mf*

*ff* *ppp*

2

Detailed description: This image shows a musical score for a Horn in F, spanning measures 701 to 706. The music is written on a single staff with a treble clef and a key signature of one sharp (F#). Measures 701-703 feature a complex, fast-moving melodic line with many beamed sixteenth and thirty-second notes. Dynamic markings *f*, *mf*, and *mp* are placed below the staff in measures 702 and 703. Measures 704-705 show a more melodic and sustained passage with slurs and ties. Dynamics *ff* and *mf* are present. Measure 706 begins with a series of chords and rests, marked with *ff* and *ppp*, and concludes with a double bar line and a first ending bracket labeled '2'.

Trumpet in C

# 723 Ganesh, Symphony X7

Stephen W. Beatty (1938)

**A**  $\text{♩} = 110$

2

4/4

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

7

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

11

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

15

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

19

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

23

*ff* *f* *ff*

26

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

14



## Trumpet in C

43

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

47

*mf* *f* *mf*

50

*mp*

53

*p* *f* *mf*

12

68

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

72

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

76

*mf* *f*

80

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

84

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

88

22

*f* *mf* *f*

Trumpet in C

3

113

113-116

*mf* *p*

117

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

121

*f* *mf* *f* **3**

127

*mp* *mf*

130

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

133

*f* *mf* *f* **8** *p* *mp*

144

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

148

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

152

**TACET**

358 **C**  $\text{♩} = 105$  **36**

## Trumpet in C

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

399 *ff* *f* *ff* 55

458 *ff* *f* *ff* *f* *mf* *p*

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

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

471 40 2 **D** *pp* = 105 *p* *pp* *mp* *f*

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

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

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

531 *pp* *ppp* *mp* *f* *p* *mp* *p* *pp* *mp* *f*

Trumpet in C

5

536 22

*mf pp mp pp*

562 2

*mf mp f mf pp f mp mf ppp*

567 3

*f mf p*

574

*mp f ff f ff mf f*

578

*mf p pp ppp f*

582

*ff*

585

*mp f ff f ff f pp mf*

589 5

*p ff mp mf*

597

*p f ff f mf f mp*

600 3

*mf f*

## Trumpet in C

607

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

611

8

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

623

17

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

643

16

*ff*

662

4

*mf* *p* *pp*

670

*ff* *mf* *p* *pp*

674

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

679

10

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

692

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

697

5

*mp* *pp* *f*

Trumpet in C

7

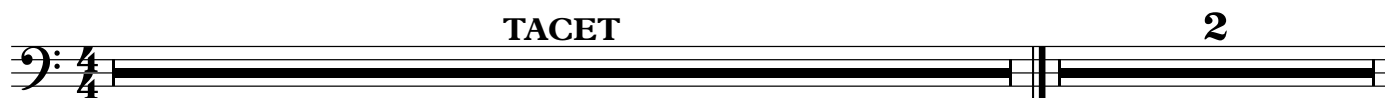
705



Tenor Trombone

# 723 Ganesh, Symphony X7

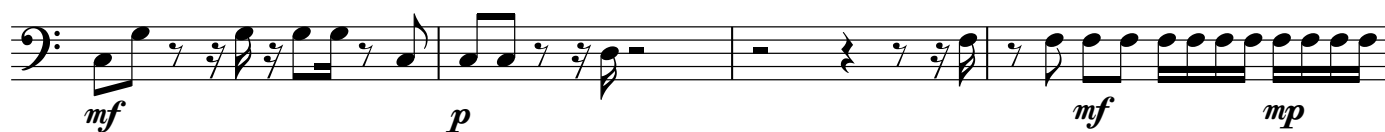
Stephen W. Beatty (1938)



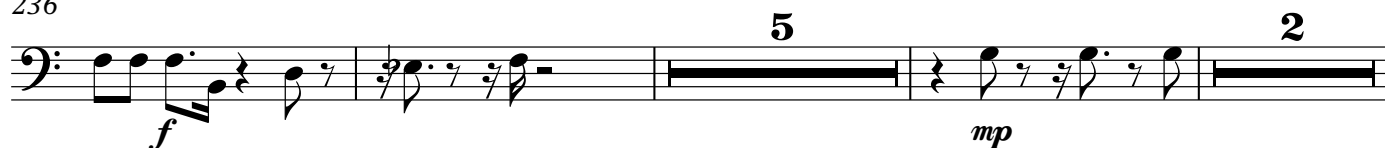
228



232



236



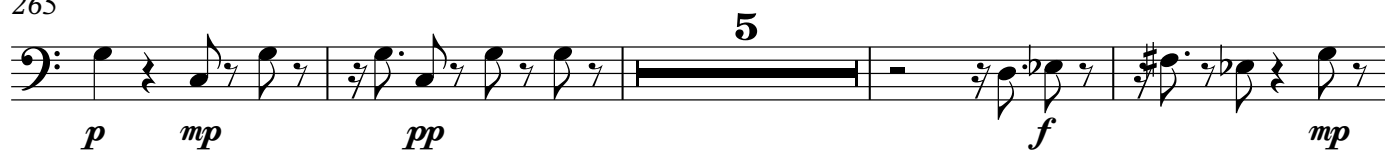
246



254



265



274



292



297



303





309



315



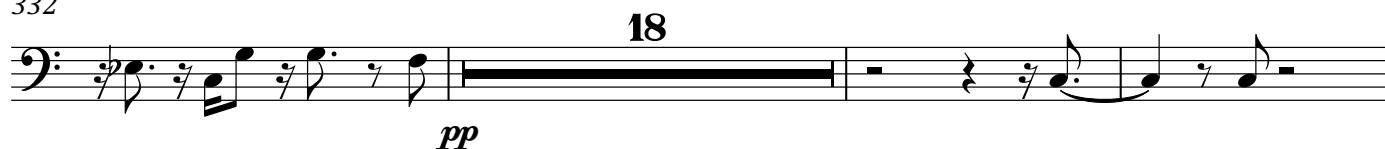
321



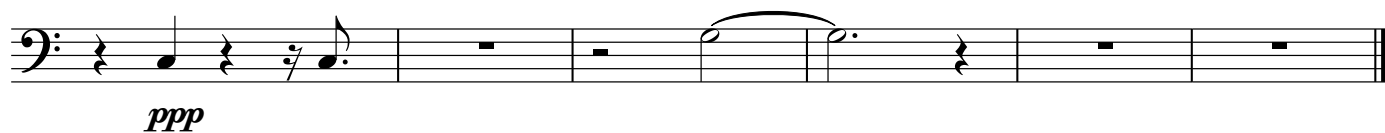
327



332



353

358 **C** ♩ = 105

363



367



371



394



399



432



437



444



450



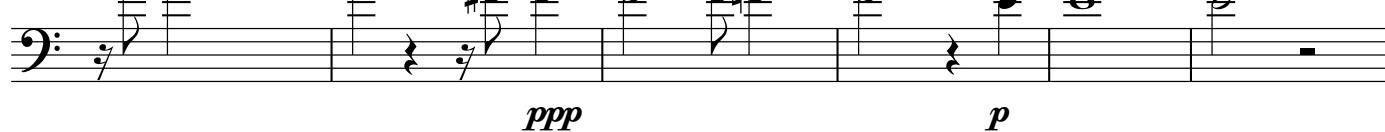
455



460



467



473



490



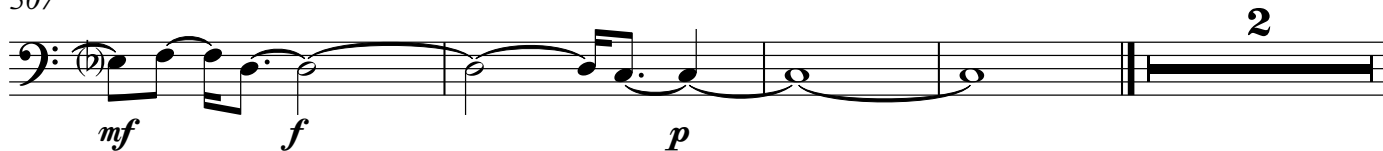
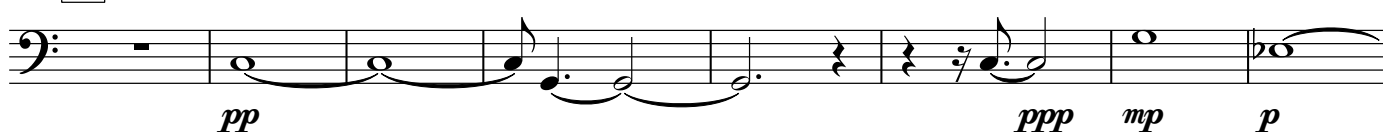
494



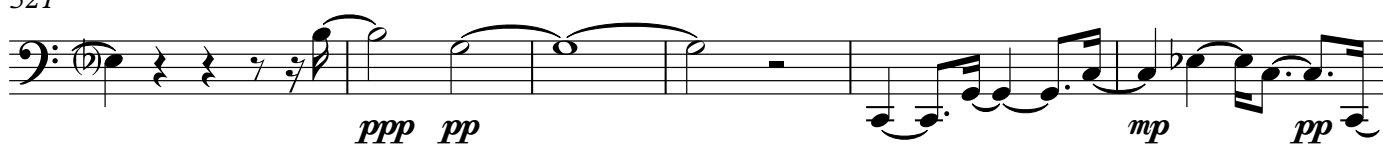
503



507

513 D ♩ = 105

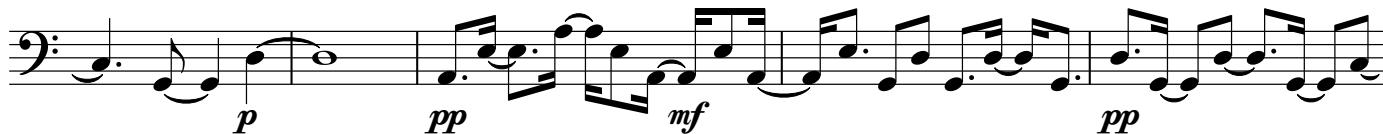
521



527



533



538



542



546



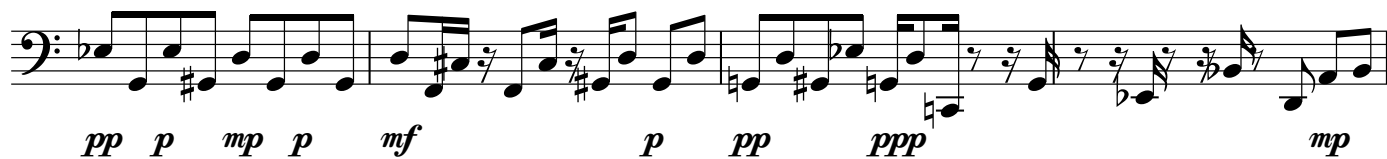
550



554



558



562



566



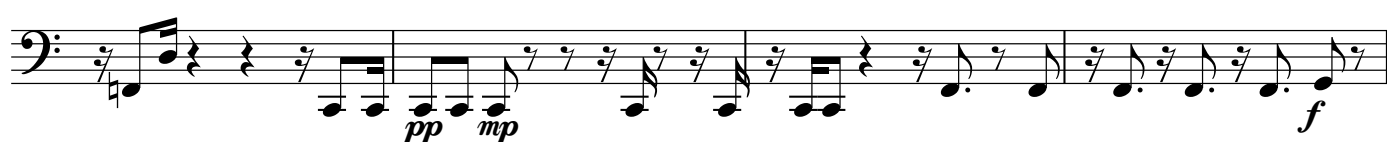
570



574



578



582



586



590



594



599



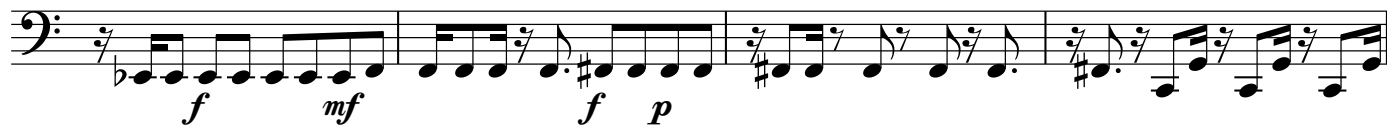
604



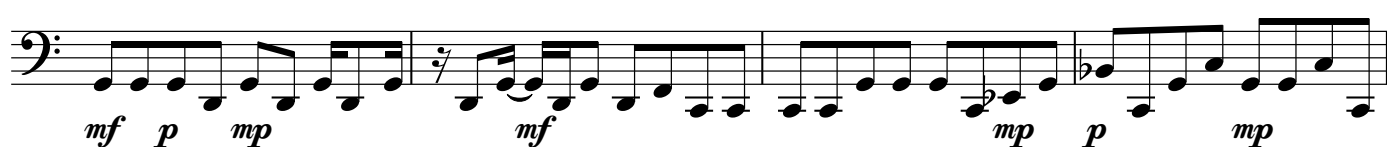
613



617



621



625



629



634



638



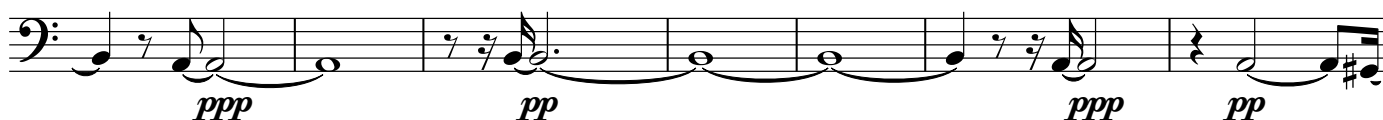
642



646



653



660



666



669



673



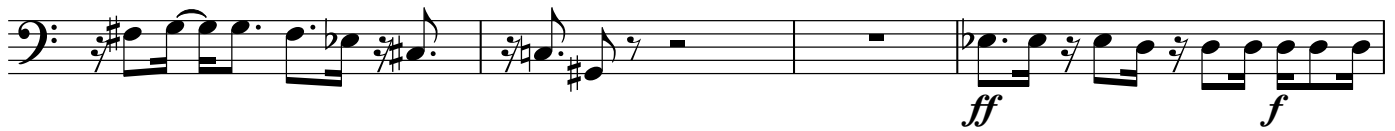
679



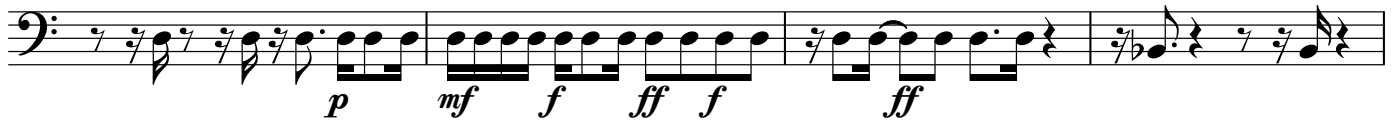
Tenor Trombone

9

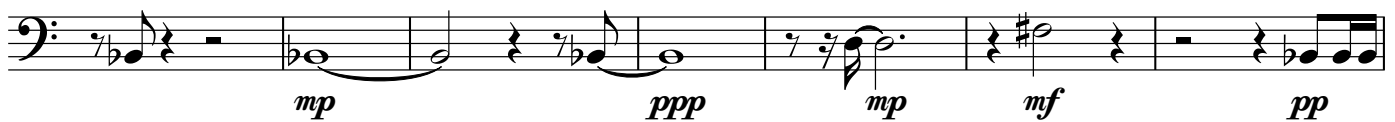
683



687



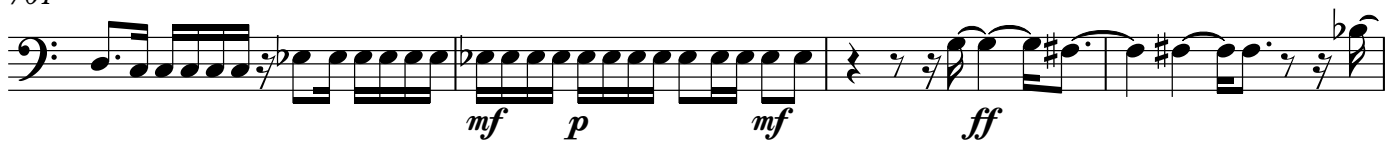
691



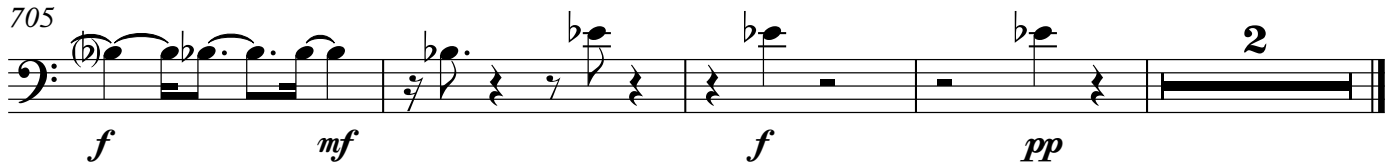
698



701



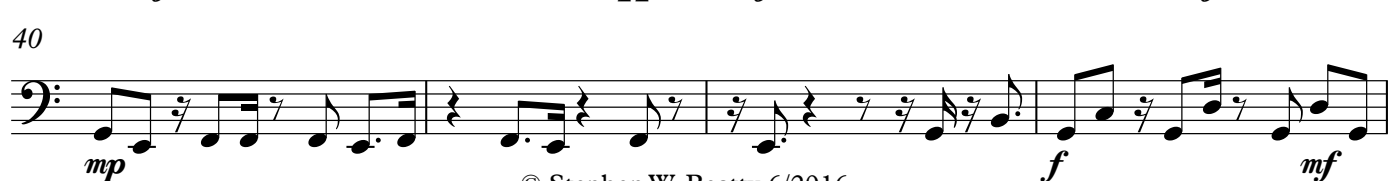
705



## Tuba

## 723 Ganesh, Symphony X7

Stephen W. Beatty (1938)

A ♩ = 110  
7



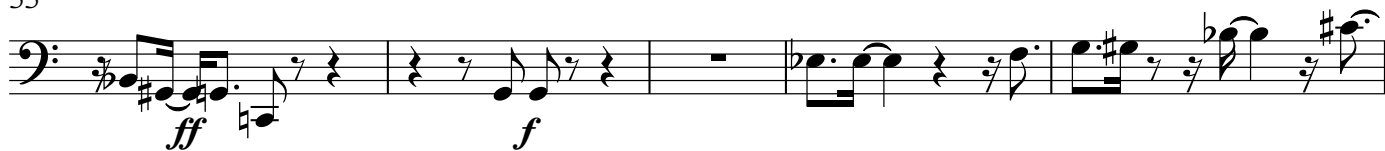
44



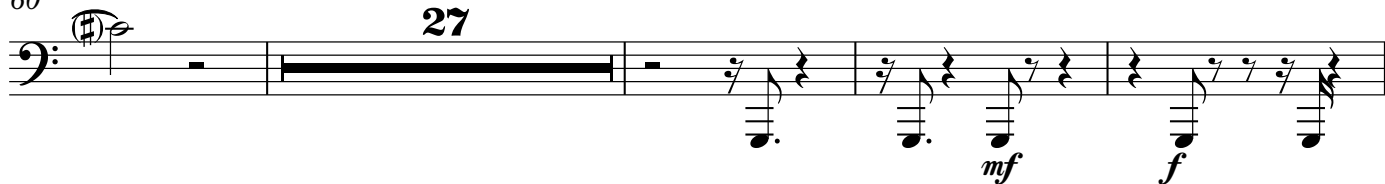
48



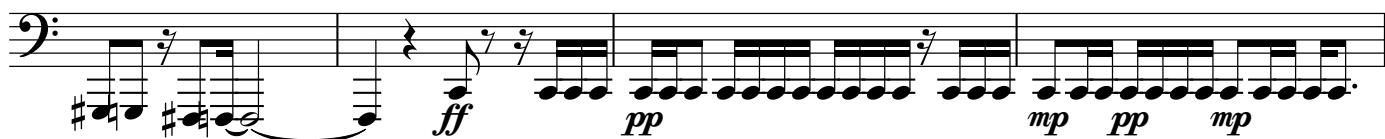
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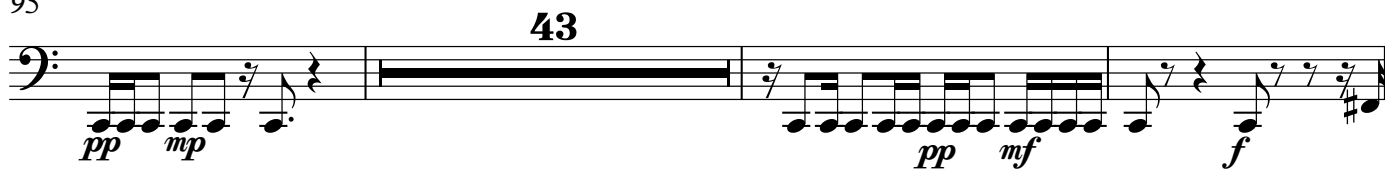
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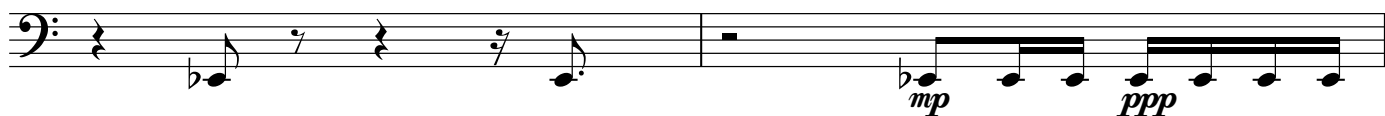
91



95



141



143



## Tuba

3

155 **B** ♩ = 105

2

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

162

14

*f* *pp*

180

33

*ppp* *mp* *ppp*

215

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

218

*mf* *f*

222

*mf* *f*

226

28

*mp* *mf* *fff* *ff*

257

21

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

282

*ff*

284

12

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

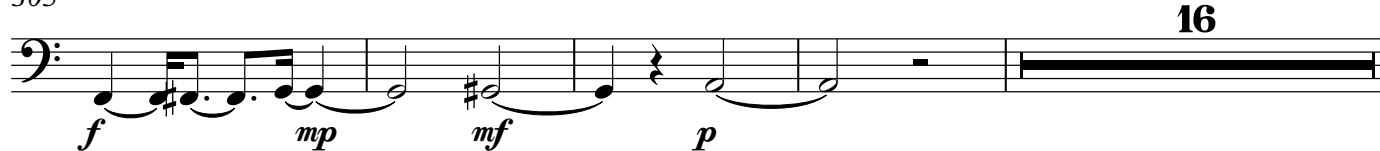
298



301



305



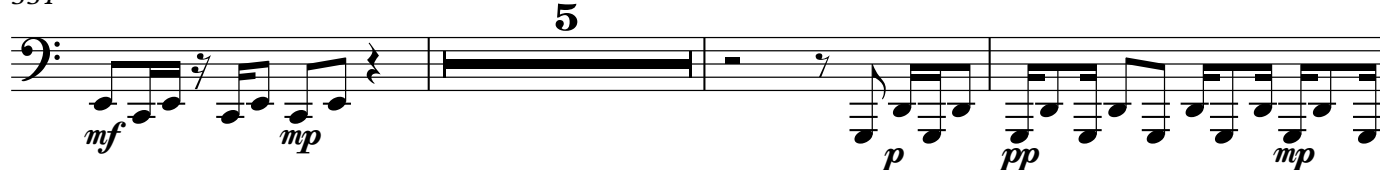
325



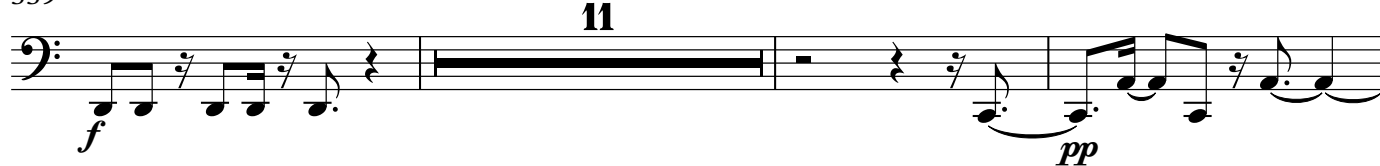
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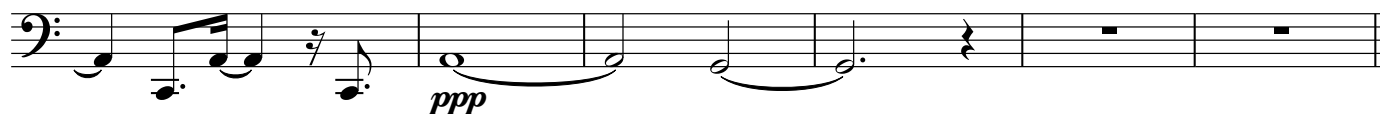
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339

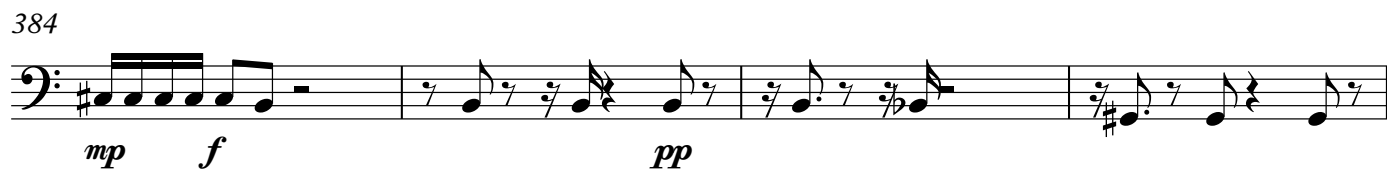
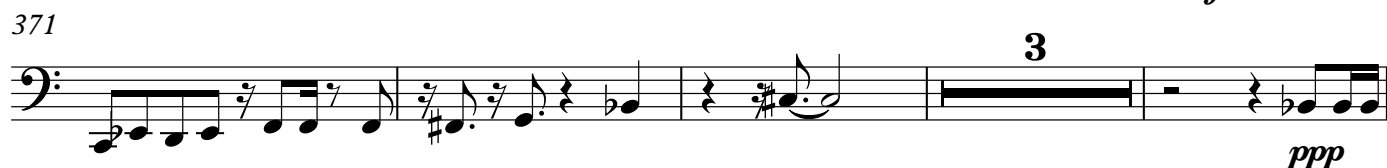


353



## Tuba

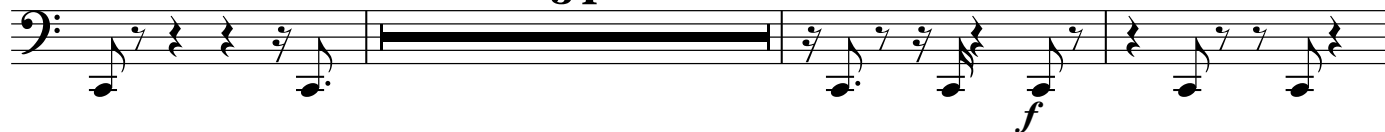
5

358 **C** ♩ = 105

V.S.

404

34



441



445



449

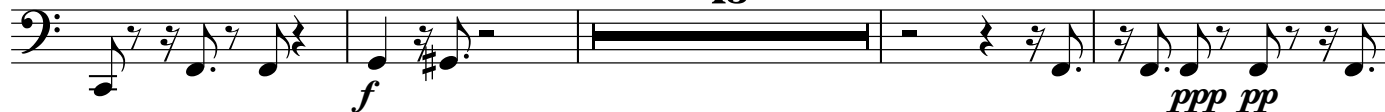


453



457

13



474



478

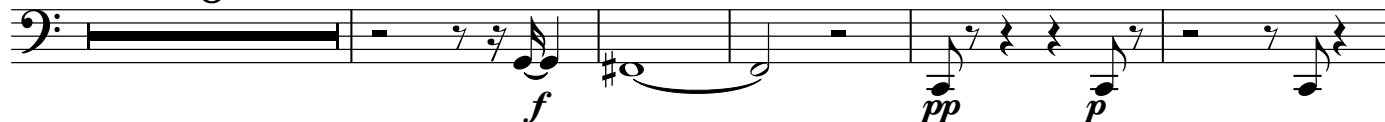


482



487

8



## 7

Musical notation for the bass line of 'The Rose Tree'. The staff is in bass clef and contains six measures. The notes and dynamics are as follows:

Measure	Notes	Dynamics
1	Two eighth notes: G2, F2	<i>mf</i>
2	Two eighth notes: E2, D2	<i>ppp</i>
3	Two eighth notes: C2, B1	<i>mp</i>
4	Two eighth notes: A1, G1	<i>pp</i>
5	Two eighth notes: F1, E1	<i>mf</i>
6	Two eighth notes: D1, C1	

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The melody consists of five 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, a quarter note G2, a quarter rest, and a quarter note E2. The third measure has a quarter rest, a quarter note G2, a quarter rest, and a quarter note D2. The fourth measure has a quarter rest, a quarter note G2, a quarter rest, and a quarter note F2. The fifth measure has a quarter rest, a quarter note G2, a quarter rest, and a quarter note E2. The piece ends with a double bar line and a repeat sign.

511 **2** **D** ♩ = 105 **12**

*pp* *p*

The bass line is written on a single staff in bass clef. It consists of three measures. The first measure contains a quarter rest, followed by an eighth rest, then an eighth note G2, a quarter note F2, an eighth note E2, and a quarter note D2. The second measure contains a quarter note C2, a quarter note B1, and a half note A1. The third measure contains a quarter note G1, a quarter note F1, and a half note E1. Dynamics are indicated below the staff: *mp* and *pp* under the first measure, *mf* under the second measure, and *pp* under the third measure.

353

12

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 whole rest, followed by a quarter rest, then a quarter note G2, an eighth note F#2, and an eighth note E2. The second measure contains an eighth note D#2, a quarter note C2, an eighth note B1, a quarter note A1, and an eighth note G1. The third measure contains a whole rest, followed by a quarter rest, then a quarter note F#2, an eighth note E2, and an eighth note D#2. The fourth measure contains an eighth note C2, a quarter note B1, an eighth note A1, a quarter note G1, and an eighth note F#1. The piece ends with a double bar line. The tempo marking 'mp' is placed below the second measure.

534

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

363

The third system of the musical score for 'The Rose Tree' is in bass clef and 2/4 time. It begins with a key signature change to one flat (B-flat major). The melody consists of eighth and quarter notes. Dynamics include mezzo-piano (*mp*), piano (*p*), mezzo-forte (*mf*), and forte (*f*). There are two measures of whole rests, each marked with a '2' above the staff, indicating a two-measure rest.

*mp p mf mp f mf*

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of 12 measures. The first measure has a treble clef and a key signature of one flat (B-flat). The second measure has a bass clef and a key signature of one flat. The third measure has a treble clef and a key signature of one flat. The fourth measure has a bass clef and a key signature of one flat. The fifth measure has a treble clef and a key signature of one flat. The sixth measure has a bass clef and a key signature of one flat. The seventh measure has a treble clef and a key signature of one flat. The eighth measure has a bass clef and a key signature of one flat. The ninth measure has a treble clef and a key signature of one flat. The tenth measure has a bass clef and a key signature of one flat. The eleventh measure has a treble clef and a key signature of one flat. The twelfth measure has a bass clef and a key signature of one flat. The dynamics are marked as *mp* (mezzo-piano) in measures 1, 3, 5, 7, 9, and 11, and *p* (piano) in measures 2, 4, 6, 8, 10, and 12.

577



581



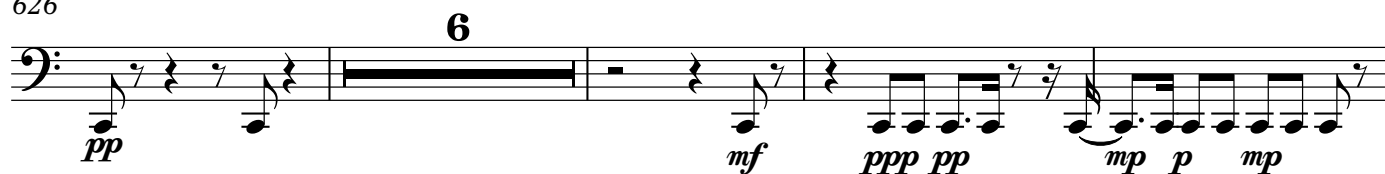
586



591



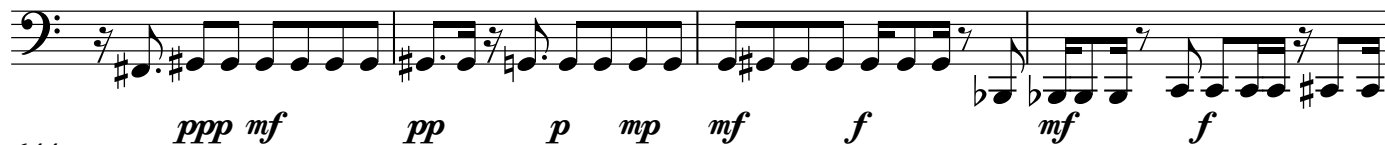
626



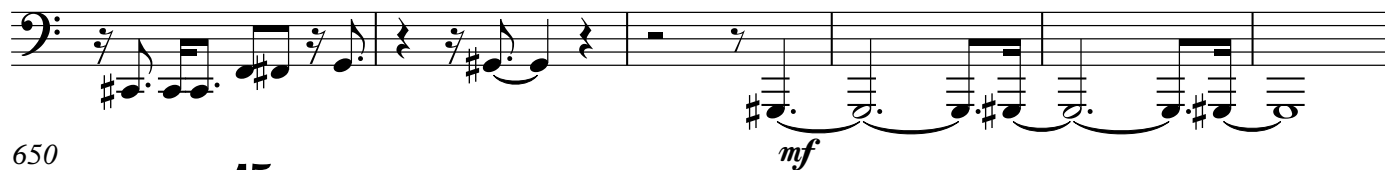
636



640



644



650



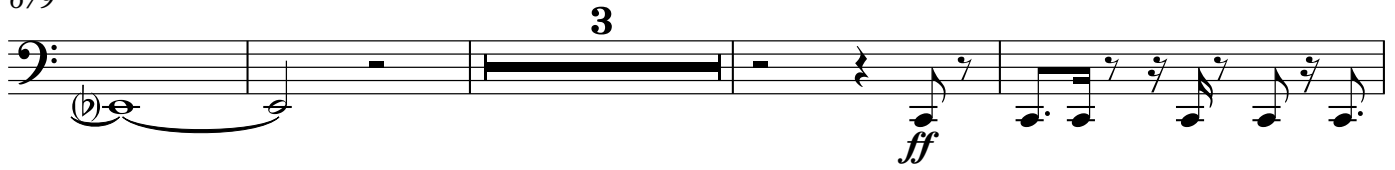
668



673



679



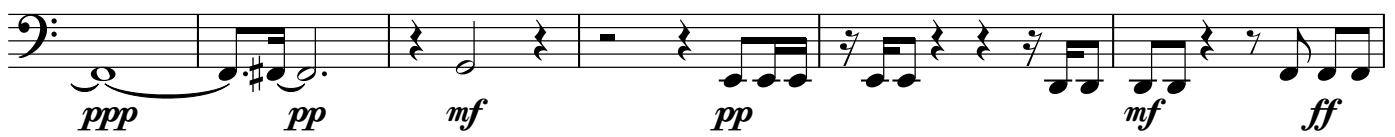
686



689



694



700



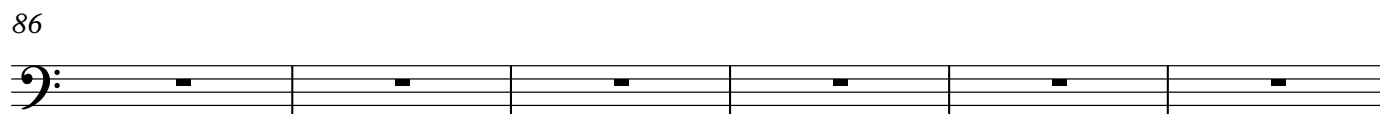
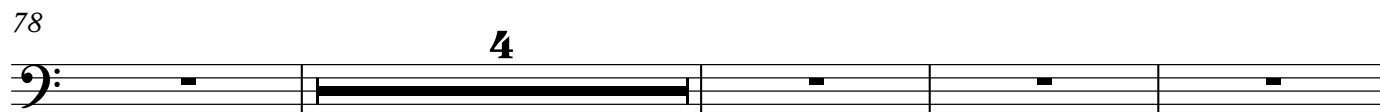
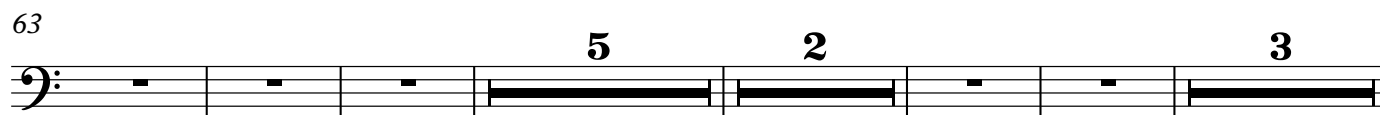
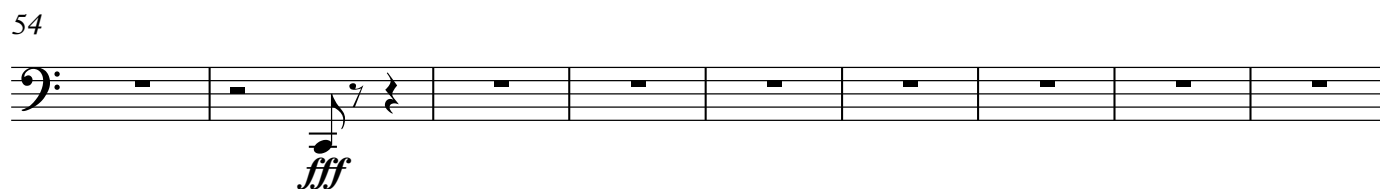
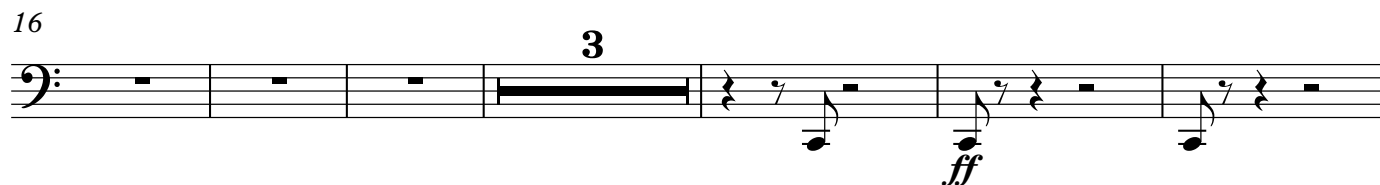


Timpani

# 723 Ganesh, Symphony X7

Stephen W. Beatty (1938)

**A** ♩ = 110

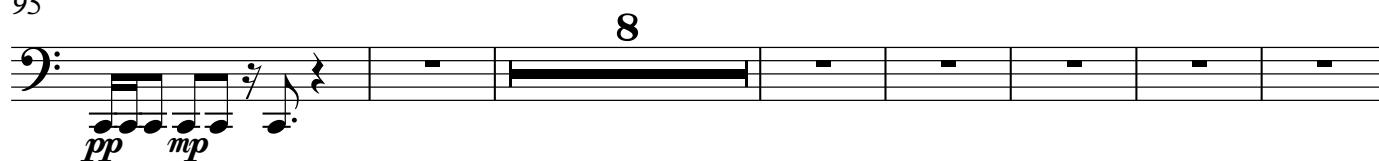


## Timpani

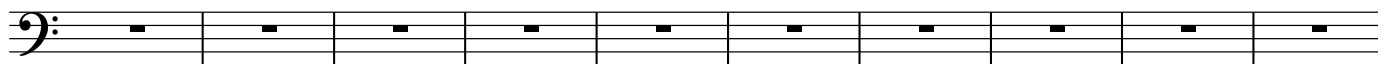
92



95



110



120



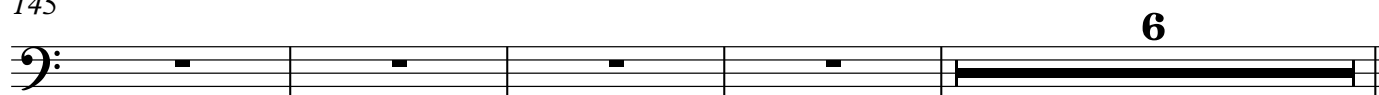
137



142



145



Timpani

3

155 **B** ♩ = 105



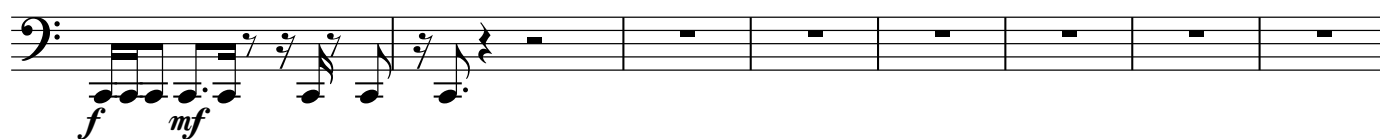
166



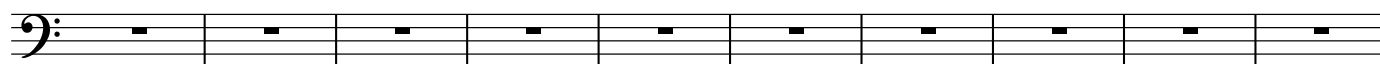
178



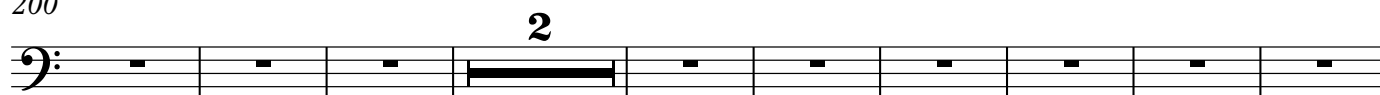
182



190



200



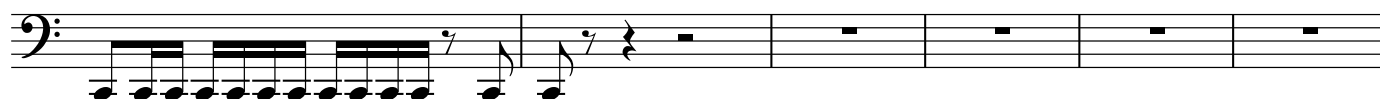
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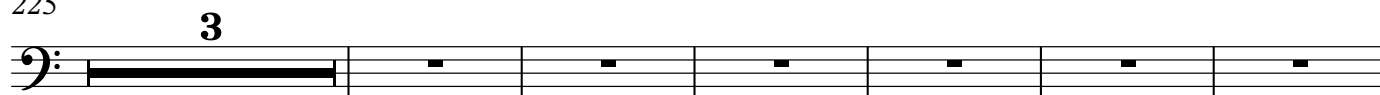
216



219



225

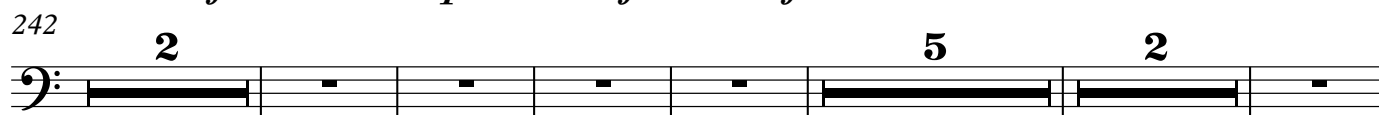


## Timpani

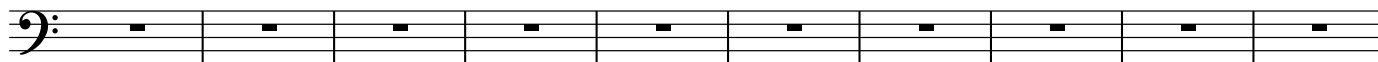
234



242



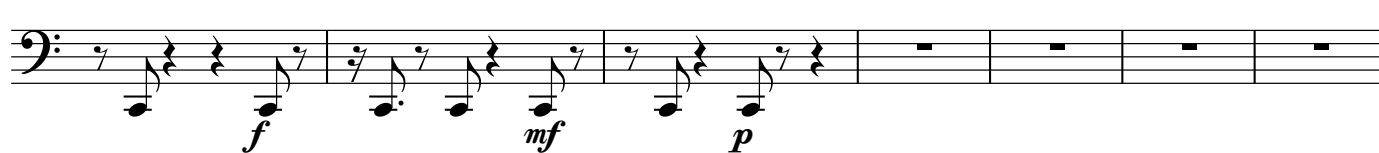
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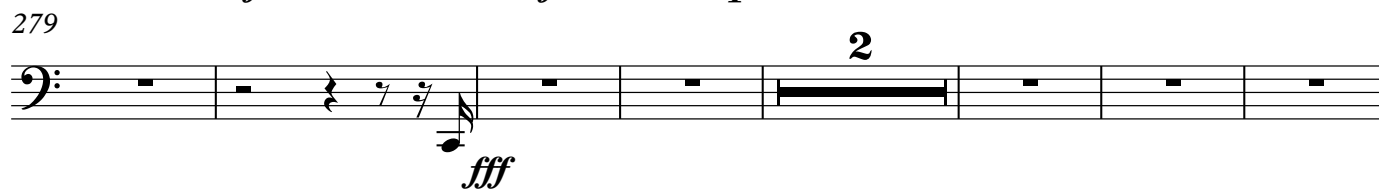
266



272



279



288



295



299



302



Timpani

5

307



315



324



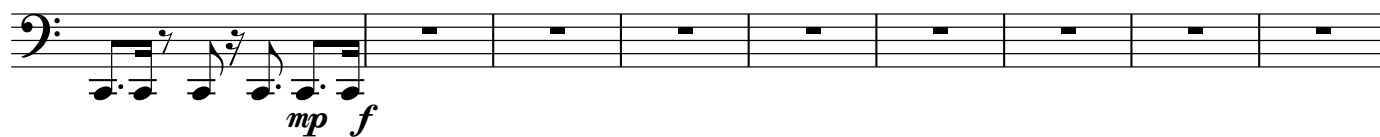
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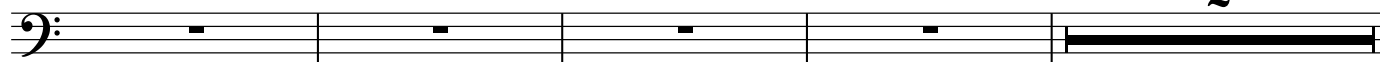
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338



347



353



358 **C** ♩ = 105



363



370



377



380



383



388



392



396



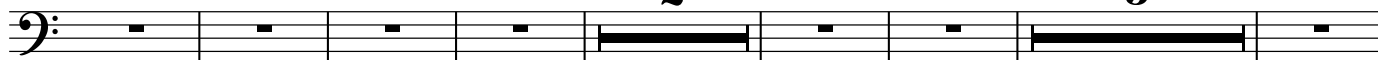
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404



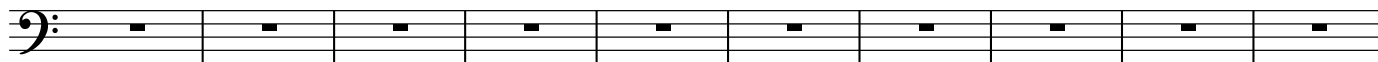
414



## Timpani

7

428



438



443



447



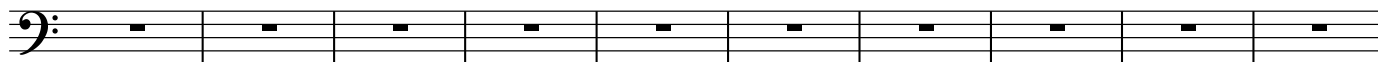
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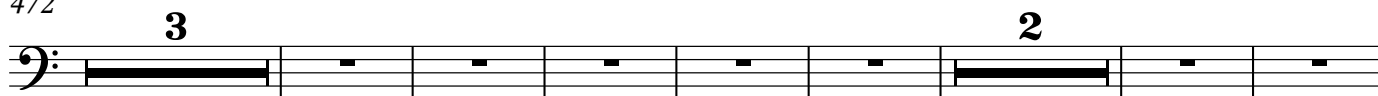
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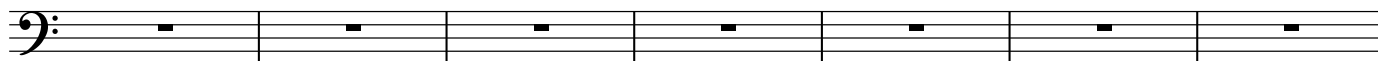
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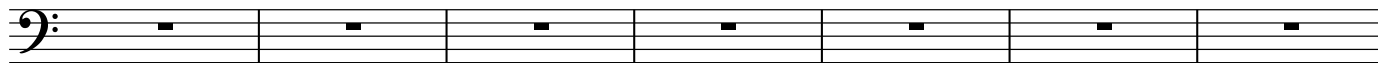
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484



491



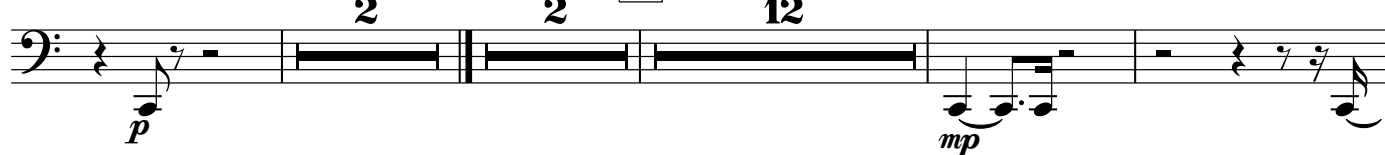
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503



508



527



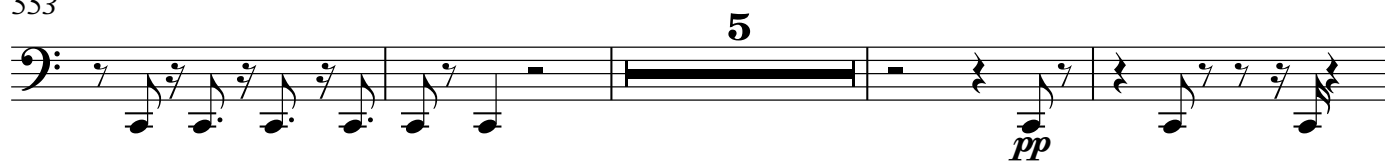
533



538



553



562



568



574





Timpani

9

579



583



588



623



633



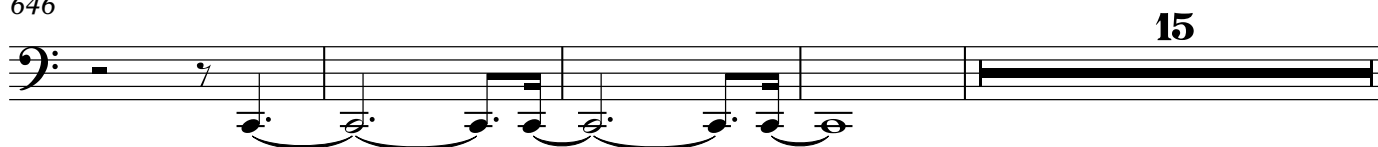
638



642



646



The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It begins with a whole rest, followed by a series of eighth and sixteenth notes, including triplets, and ends with a final chord.

The musical notation for the bass staff shows a sequence of notes across five measures. The first measure contains three eighth notes (G2, F2, E2) followed by a quarter rest. The second measure contains two eighth notes (D2, C2), a quarter note (B1), and a quarter rest. The third measure contains four eighth notes (A1, G1, F1, E1), a quarter rest, and a half note (D1). The fourth measure contains a whole rest. The fifth measure contains a quarter note (C2), a quarter note (B1), and a half note (A1).

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 whole note G2, followed by a half note F2, and then a quarter note E2. This is followed by a quarter rest, then a half note D2, and a quarter note C2. The melody continues with a quarter note B1, a half note A1, and a quarter note G1. This is followed by a quarter note F1, a half note E1, and a quarter note D1. The melody ends with a quarter note C1, a half note B1, and a quarter note A1.

[illegible]

The musical notation for the bass staff shows three measures. The first measure contains two eighth notes (G2 and F2) followed by four sixteenth notes (E2, D2, C2, B1). The second measure contains eight sixteenth notes (B1, A1, G1, F1, E1, D1, C1, B0). The third measure contains four eighth notes (A1, G1, F1, E1) followed by a quarter rest.

[illegible]

The bass line is written on a single staff with a bass clef. It consists of four measures. The first measure contains a quarter rest followed by a quarter note G2, a quarter note F2, and a quarter note E2. The second measure contains a quarter note D2, a quarter note C2, a quarter note B1, and a quarter note A1. The third measure contains a quarter note G1, a quarter note F1, a quarter note E1, and a quarter note D1. The fourth measure contains a quarter note C1, a quarter note B0, a quarter note A0, and a quarter note G0. The key signature has one flat (Bb), and the time signature is 4/4.

[illegible][illegible]

Bass Drum

# 723 Ganesh, Symphony X7

Stephen W. Beatty (1938)

**A** ♩ = 110  
7

12

16

20

24

28

33

38

27

67

7

77 **3**

85 **16**

105 *pp*

111 **8** *pp*

123 **20** *mf* *mp*

147 *p* *pp* *ppp* **3**

155 **2** **B** ♩ = 105 **169** *pp*

327

330

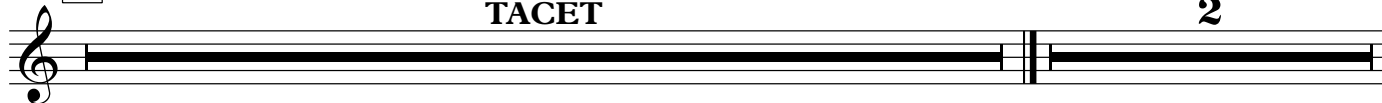
333

The musical score for the Bass Drum is written on a single staff with a treble clef. It consists of nine measures of music. The first measure (77) contains a half note G4, a quarter note A4, and a quarter rest, with a *pp* dynamic. The second measure (85) contains a half note G4, a quarter note A4, and a quarter rest, with a *pp* dynamic. The third measure (105) contains a half note G4, a quarter note A4, and a quarter rest, with a *pp* dynamic. The fourth measure (111) contains a half note G4, a quarter note A4, and a quarter rest, with a *pp* dynamic. The fifth measure (123) contains a half note G4, a quarter note A4, and a quarter rest, with a *pp* dynamic. The sixth measure (147) contains a half note G4, a quarter note A4, and a quarter rest, with a *p* dynamic. The seventh measure (155) contains a half note G4, a quarter note A4, and a quarter rest, with a *pp* dynamic. The eighth measure (169) contains a half note G4, a quarter note A4, and a quarter rest, with a *ppp* dynamic. The ninth measure (327) contains a half note G4, a quarter note A4, and a quarter rest, with a *pp* dynamic. The score includes various dynamics such as *pp*, *p*, *mf*, *mp*, and *ppp*, and features like a repeat sign and a box labeled 'B' with a tempo marking of 105. The measures are numbered 77, 85, 105, 111, 123, 147, 155, 169, 327, 330, and 333.

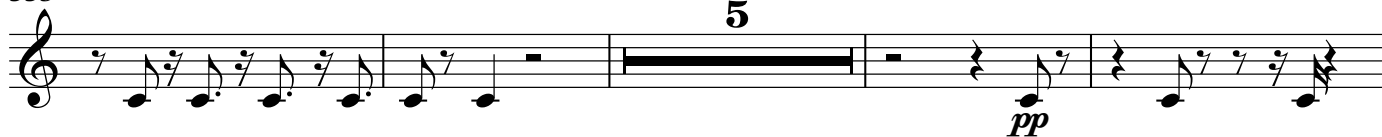
336



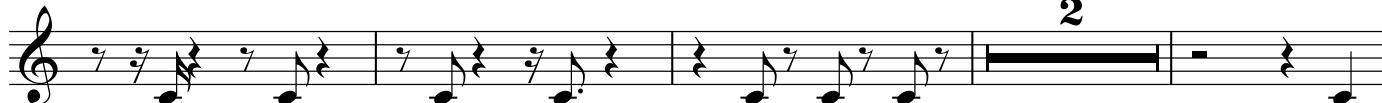
339

358 **C** $\text{♩} = 105$   
**TACET****2**513 **D**  $\text{♩} = 105$   
**37**

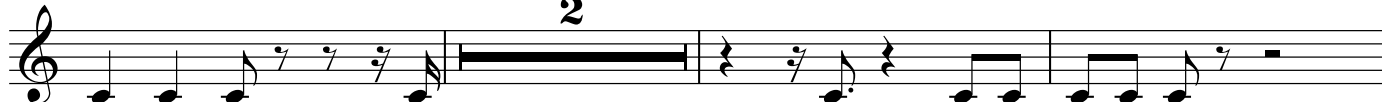
553



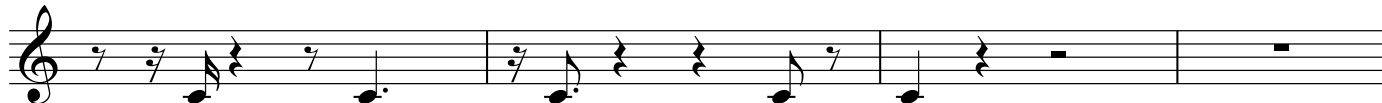
562



568



573



577



581



586



591

**106**

700



703



706

**2**

## Cymbals

**A** ♯ = 110  
4

9

14

18

22

30

34

39

53

© Stephen W. Reatty 6/2016

68

*pp* *p* *pp*

73

*p*

78

7

*mf* *pp*

89

13

*ppp* *pp*

105

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

110

*p* *pp* *ppp*

115

9

*pp* *pp* *ppp*

127

2 7

*ppp* *pp*

139

*p* *mp*

143

5

*pp* *mf*



## Cymbals

3

151

2

*ppp* *pp* *ppp*

157 **B** ♩ = 105  
7

168

6

178

*p* *pp* *mp*

182

30

215

*ppp* *pp*

218

14

*p* *mf* *mp*

235

17

*mf* *f* *pp*

255

257

2

*p* *pp* *ppp* *pp* *p* *mf*

## Cymbals

261

*mp* *mf*

267

*p* *mf* *f*

273

6 9

*mf* *mf*

291

*pp* *p* *pp*

295

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

299

*p* *pp*

303

2

*mp*

310

13

*pp* *ppp*

326

*mp* *mf* *mp*

330

5

*mf*

## Cymbals

5

337

19

*mp*

358 **C** ♩ = 105

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

363

*mf* *ff*

368

3

*f* *pp*

375

2

*mp*

380

*pp* *mp*

384

*p*

389

*pp*

393

11

*ppp*

## Cymbals

407

*ppp*

411

*pp*

415

6

*ppp*

*mp*

2

426

*pp*

*ppp*

*pp*

430

3

436

*p*

*mp*

21

460

*mf*

*mp*

466

*pp*

469

2

*ppp*

475

*p*

*mp*

481

*ppp*

485

*ppp*

489

*ppp*

493

*ppp*

497

*ppp*

501

*ppp*

505

*ppp*

509

*ppp*

513

*ppp*

517

*ppp*

521

*ppp*

525

*ppp*

529

*ppp*

533

*ppp*

537

*ppp*

541

*ppp*

545

*ppp*

549

*ppp*

553

*ppp*

557

*ppp*

561

*ppp*

565

*ppp*

569

*ppp*

573

*ppp*

577

*ppp*

581

*ppp*

585

*ppp*

589

*ppp*

593

*ppp*

597

*ppp*

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617

*ppp*

621

*ppp*

625

*ppp*

629

*ppp*

633

*ppp*

637

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657

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665

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669

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673

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677

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681

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685

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689

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693

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697

*ppp*

701

*ppp*

705

*ppp*

709

*ppp*

713

*ppp*

717

*ppp*

721

*ppp*

725

*ppp*

729

*ppp*

733

*ppp*

737

*ppp*

741

*ppp*

745

*ppp*

749

*ppp*

753

*ppp*

757

*ppp*

761

*ppp*

765

*ppp*

769

*ppp*

773

*ppp*

777

*ppp*

781

*ppp*

785

*ppp*

789

*ppp*

793

*ppp*

797

*ppp*

801

*ppp*

805

*ppp*

809

*ppp*

813

*ppp*

817

*ppp*

821

*ppp*

825

*ppp*

829

*ppp*

833

*ppp*

837

*ppp*

841

*ppp*

845

*ppp*

849

*ppp*

853

*ppp*

857

*ppp*

861

*ppp*

865

*ppp*

869

*ppp*

873

*ppp*

877

*ppp*

881

*ppp*

885

*ppp*

889

*ppp*

893

*ppp*

897

*ppp*

901

*ppp*

905

*ppp*

909

*ppp*

913

*ppp*

917

*ppp*

921

*ppp*

925

*ppp*

929

*ppp*

933

*ppp*

937

*ppp*

941

*ppp*

945

*ppp*

949

*ppp*

953

*ppp*

957

*ppp*

961

*ppp*

965

*ppp*

969

*ppp*

973

*ppp*

977

*ppp*

981

*ppp*

985

*ppp*

989

*ppp*

993

*ppp*

997

*ppp*

1001

*ppp*

1005

*ppp*

1009

*ppp*

1013

*ppp*

1017

*ppp*

1021

*ppp*

1025

*ppp*

1029

*ppp*

1033

*ppp*

1037

*ppp*

1041

*ppp*

1045

*ppp*

1049

*ppp*

1053

*ppp*

1057

*ppp*

1061

*ppp*

1065

*ppp*

1069

*ppp*

1073

*ppp*

1077

*ppp*

1081

*ppp*

1085

*ppp*

1089

*ppp*

1093

*ppp*

1097

*ppp*

1101

*ppp*

1105

*ppp*

1109

*ppp*

1113

*ppp*

1117

*ppp*

1121

*ppp*

1125

*ppp*

1129

*ppp*

1133

*ppp*

1137

*ppp*

1141

*ppp*

1145

*ppp*

1149

*ppp*

1153

*ppp*

1157

*ppp*

1161

*ppp*

1165

*ppp*

1169

*ppp*

1173

*ppp*

1177

*ppp*

1181

*ppp*

1185

*ppp*

1189

*ppp*

1193

*ppp*

1197

*ppp*

1201

*ppp*

1205

*ppp*

1209

*ppp*

1213

*ppp*

1217

*ppp*

1221

*ppp*

1225

*ppp*

1229

*ppp*

1233

*ppp*

1237

*ppp*

1241

*ppp*

1245

*ppp*

1249

*ppp*

1253

*ppp*

1257

*ppp*

## Cymbals

7

480 **4**

486 **10**

499 *mp* *p*

505 *pp* **2** **2**

513 **D** ♩ = 105 **12** *mp* *mf* *f*

531 **2** *p*

537 **12** *pp* *p* *f* *pp* *p*

552 **5** *pp* *p* *mp*

561 *mf* *pp*

564 **2** **2** *p* *pp* *mf*

## Cymbals

571 **4**

*p* *p*

579

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

583

*mp* *p* *mp*

588 **7**

*mf* *mp* *p*

598 **2**

*pp* *p*

604 **5**

*pp*

612 **11**

*pp*

625 **7**

*ppp*

635

*pp*

639

## Cymbals

9

642

Staff 642: Treble clef, 4/4 time. Measures 642-645 contain continuous eighth-note patterns. Dynamic markings: *p* at the start of measure 644, *pp* at the start of measure 645.

646

Staff 646: Treble clef, 4/4 time. Measures 646-655. Measure 646 has a half rest. Measure 647 has a quarter note. Measure 648 has a half rest. Measure 649 has a quarter note. Measure 650 has a half rest. Measure 651 has a quarter note. Measure 652 has a half rest. Measure 653 has a quarter note. Measure 654 has a half rest. Measure 655 has a quarter note. Dynamic marking: *f* at the start of measure 647. A bracket labeled "15" spans measures 651-655.

666

Staff 666: Treble clef, 4/4 time. Measures 666-669. Measure 666 has a half rest. Measure 667 has a quarter note. Measure 668 has a half rest. Measure 669 has a quarter note. Dynamic markings: *pp* at the start of measure 667, *p* at the start of measure 669.

669

Staff 669: Treble clef, 4/4 time. Measures 669-673. Measure 669 has a half rest. Measure 670 has a quarter note. Measure 671 has a half rest. Measure 672 has a quarter note. Measure 673 has a half rest. Dynamic markings: *pp* at the start of measure 670, *p* at the start of measure 672, *mf* at the start of measure 673.

674

Staff 674: Treble clef, 4/4 time. Measures 674-679. Measure 674 has a half rest. Measure 675 has a quarter note. Measure 676 has a half rest. Measure 677 has a quarter note. Measure 678 has a half rest. Measure 679 has a quarter note. Dynamic markings: *p* at the start of measure 677, *pp* at the start of measure 678, *mp* at the start of measure 679, *pp* at the start of measure 680, *mp* at the start of measure 681, *mf* at the start of measure 682. A bracket labeled "3" spans measures 675-677.

680

Staff 680: Treble clef, 4/4 time. Measures 680-686. Measure 680 has a half rest. Measure 681 has a quarter note. Measure 682 has a half rest. Measure 683 has a quarter note. Measure 684 has a half rest. Measure 685 has a quarter note. Measure 686 has a half rest. Dynamic markings: *mp* at the start of measure 683, *mf* at the start of measure 685. A bracket labeled "3" spans measures 681-683.

687

Staff 687: Treble clef, 4/4 time. Measures 687-690. Measure 687 has a half rest. Measure 688 has a quarter note. Measure 689 has a half rest. Measure 690 has a quarter note. Dynamic markings: *pp* at the start of measure 688, *p* at the start of measure 689, *mp* at the start of measure 690.

691

Staff 691: Treble clef, 4/4 time. Measures 691-694. Measure 691 has a half rest. Measure 692 has a quarter note. Measure 693 has a half rest. Measure 694 has a quarter note. Dynamic marking: *pp* at the start of measure 692. A bracket labeled "3" spans measures 692-694.

697



701



705

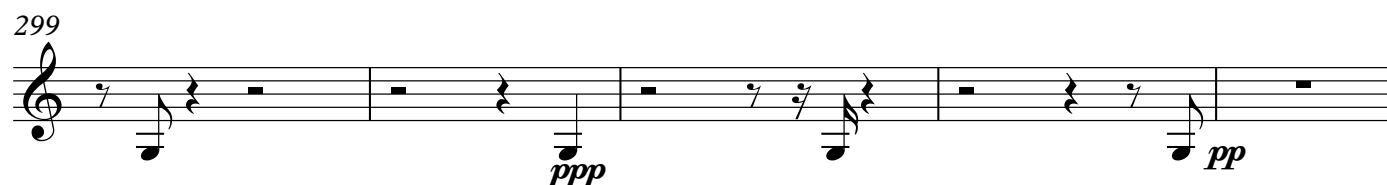
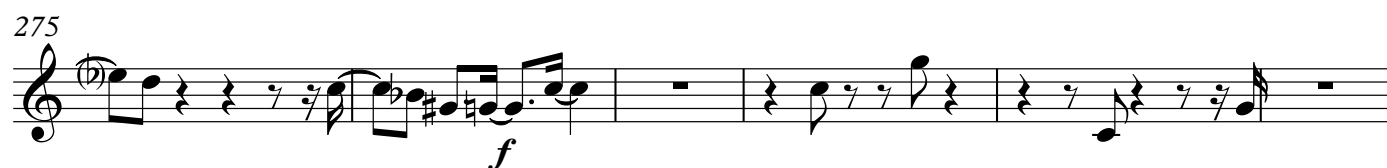
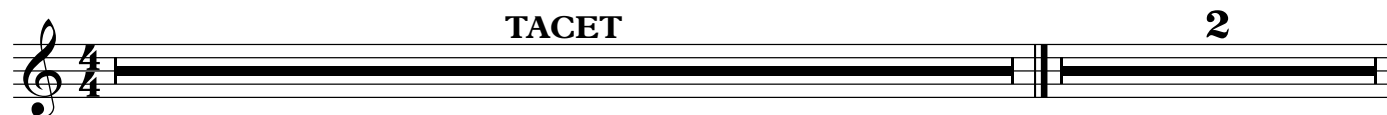




Tubular Bells

# 723 Ganesh, Symphony X7

Stephen W. Beatty (1938)



## Tubular Bells

341

*mf* *f*

346

*mp*

351

*f*

354

*mf* 2

358 C

*ff* 7 = 105

369

*fff* *ff*

374

*f* 7

385

391

*pp* *fff*

397

*ff* *f*

Tubular Bells

3

402

**109**

**TACET**



Mezzo-soprano

# 723 Ganesh, Symphony X7

Stephen W. Beatty (1938)

**A** ♩ = 110

39

*f* *mf* *ff*

44

45

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

93

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

98

40

*ff* *f*

142

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

148

*mf* *ff* *f*

152

**TACET**

358 **C** 7 ♩ = 105

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

368

*f* *mf* 2

373 *f*

377 *ff* *f*

385 *f* *mf* *f*

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

409 *mp* *mf* *p*

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

417

421 *f*

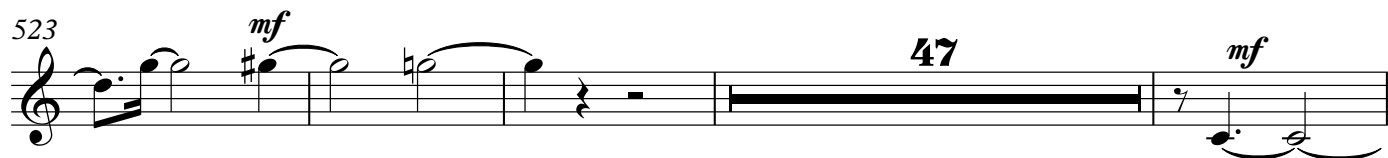
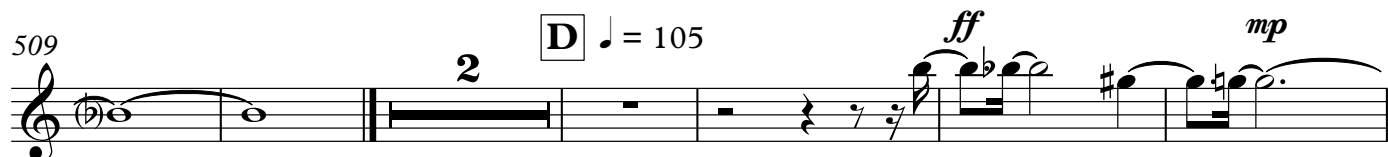
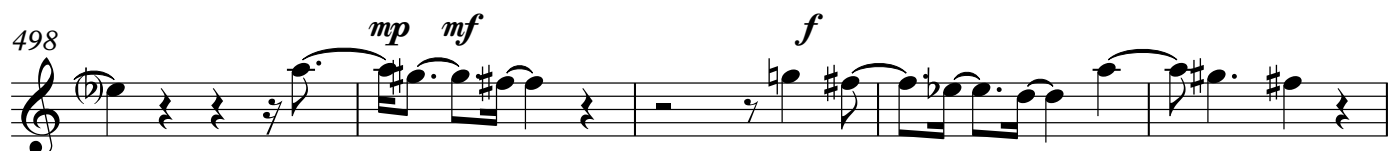
429 *mf* *ff* *f* *p*

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

## 3

479 *ff* *f* **6**

## Mezzo-soprano



591

38

*f*

634

*mf* *fff* *f*

639 *mf* *ff*

645 *f* 17 *f*

667

*mf* *p* *f*

672 **16**

mf f

693 

701

*f* *fff* *f*

705

*ff*

*fff*

*f*

2



## Soprano Choir

## 723 Ganesh, Symphony X7

Stephen W. Beatty (1938)

**A** ♩ = 110

11

16

20

43

47

61

92

2

**B** ♩ = 105

5

157

166

169

3

## Soprano Choir

175 *f* *mf*

180 *p* 2

187 *f* *mp* *mf* *ppp* 3

195 *mf* *f* *mp*

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

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

212 *f* *mp* *mf* *mp* 3

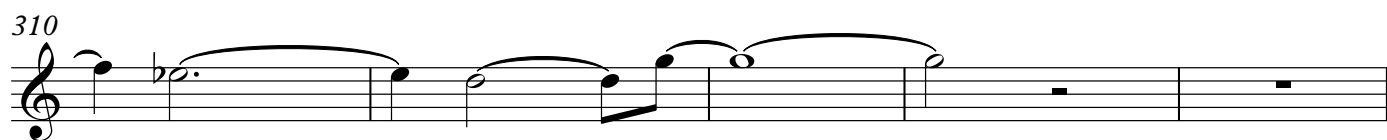
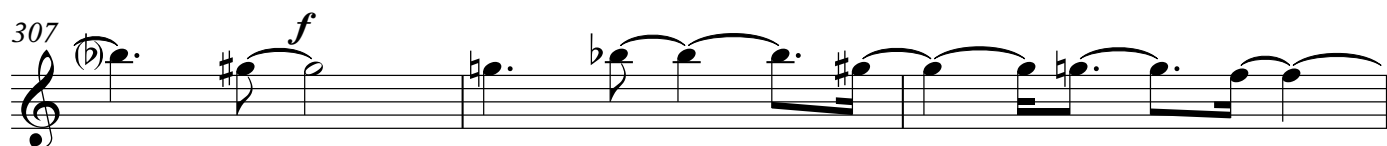
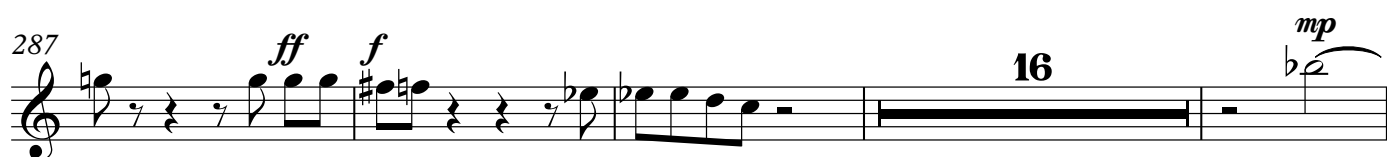
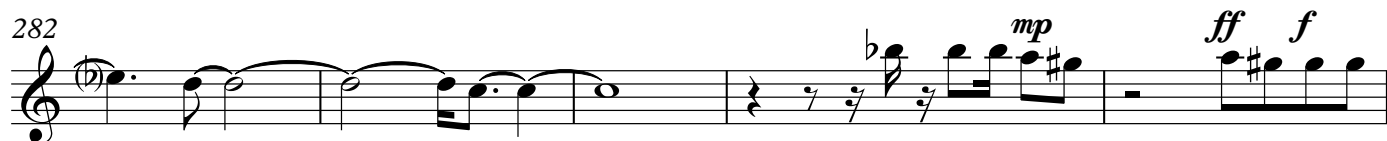
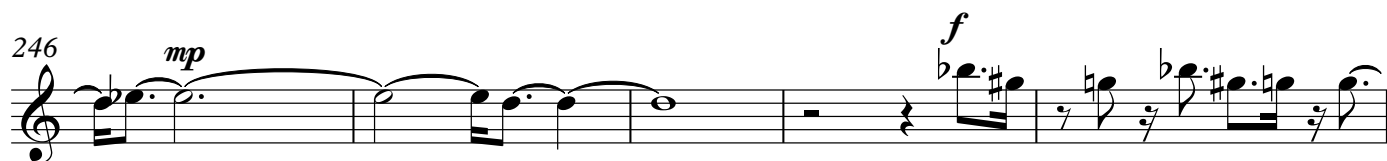
220 *f* *ff* *f* *mf* *f*

225 *f* *ff* *f* 6

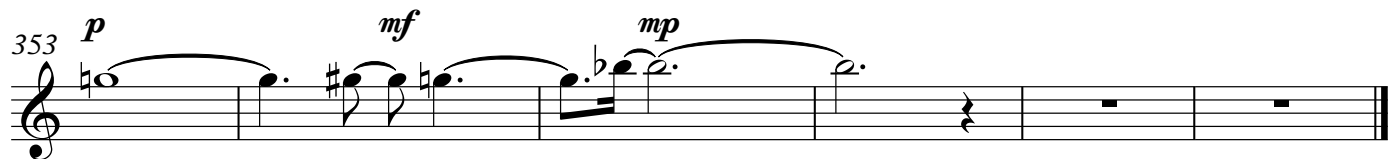
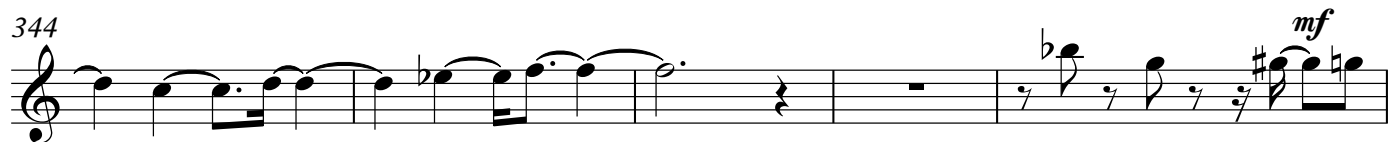
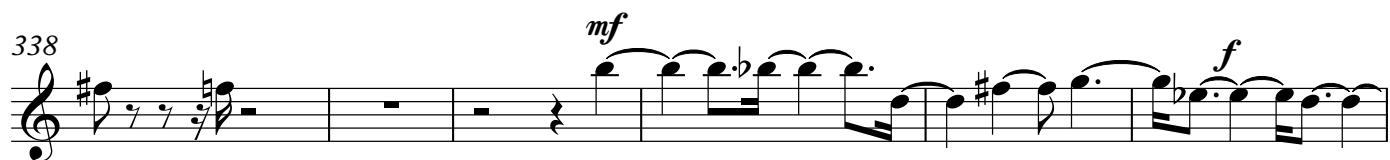
235 *ff* *mf* *f* *ff* *f* *p*

## Soprano Choir

3



## Soprano Choir



## Soprano Choir

5

358 **C**  $\text{♩} = 105$  **36** *f* *ff* *f*

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

403 **29** *ff*

435 *f* *pp* **48**

487 *mf* *pp*

491 *mf* **18** **2**

513 **D**  $\text{♩} = 105$  *pp* *mf* *pp*

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

522 *pp* **3**

## Soprano Choir

529 *mf ff f mp pp ppp mp*

533 *f p mp p pp mp f*

537 *mf pp mp pp* 84 *mf*

625 *p mp mf mp mf*

629 14 *fff f p ff*

647 *f fff f mf f mf ff*

651 *mf p pp mf mp pp p pp*

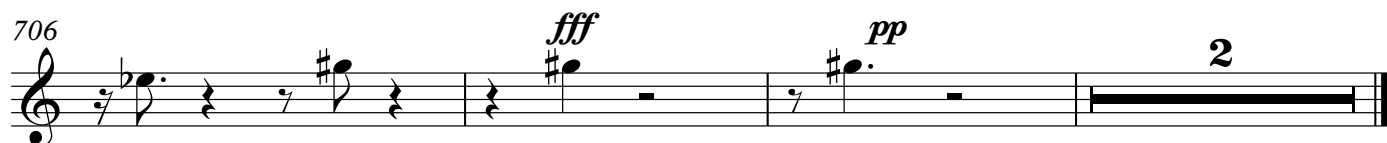
656 *p mp mf p*

660 *mf p pp*

665 25 *ff mf*

## Soprano Choir

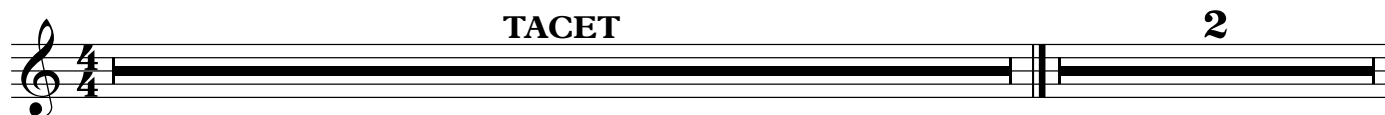
7



Alto Choir

# 723 Ganesh, Symphony X7

Stephen W. Beatty (1938)





211 *mf* *p* *mf* *p*

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

224 *mf* *f*

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

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

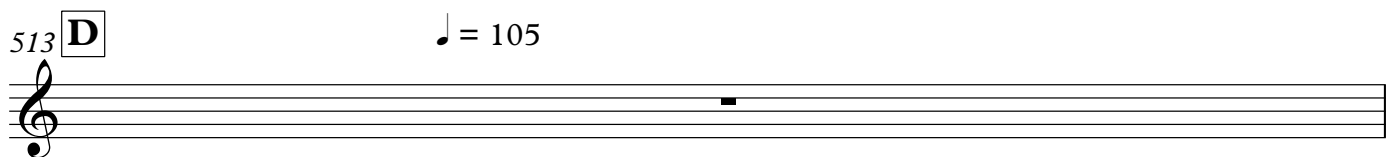
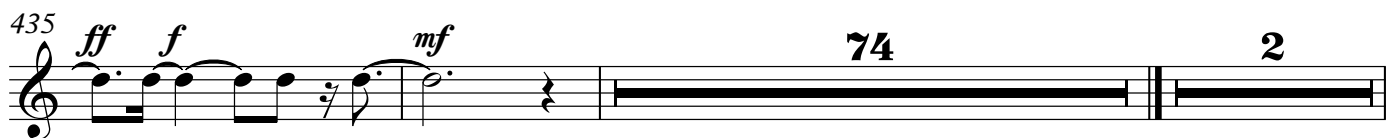
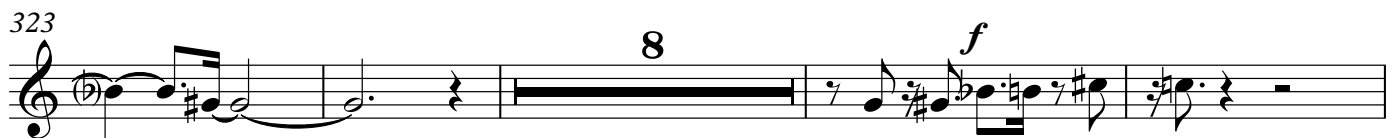
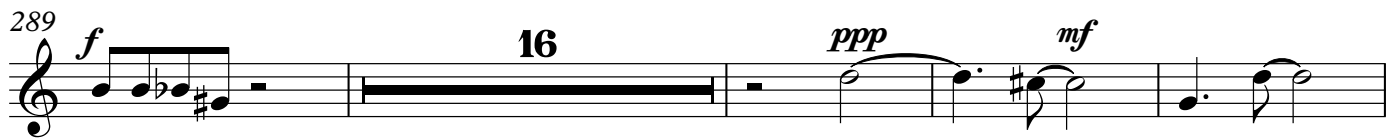
246 *p* *pp* *mf* *mp* *mf*

254 *mp*

261 *pp* *mf* *mp* *mf* *13*

279 *f* *mf*

285 *ff* *mf*



514 *pp* *ppp* *mp* *p*

521 *ppp* *pp* 5 *mf* *pp*

532 *p* *pp* *mf*

537 *pp* *ppp* 102

642 *f* *ff*

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

653 *ppp* *pp* *ppp*

660 *pp*

666 37 *fff* *f*

705 *mf* *ppp* 2

## Violin

## 723 Ganesh, Symphony X7

Stephen W. Beatty (1938)

**A**  $\text{♩} = 110$   
2

6  
9  
13  
17  
21  
25  
29  
32

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

© Stephen W. Beatty 6/2016

V.S.

35 *f ff mf mp mf p*

38 *f* 3

44 *mf f mf f*

48 *mf f mf*

51 *mp p f mp*

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

59 (8) *f ff f mf p mf pp mf mp*

63 *p mp f*

65 *mf f mf mp pp p*

68 *mp pp mf p mf ppp*

72 *f* *mf* *f* *mf*

75 *f* *mf*

78 *f* *mp* *mf*

82 *f*

85 *mp* *mf* *f* *p* *ppp* *f*

89 2 *mp* *mf*

94 *f* *mf* *f*

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

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

103 *p* *ppp* *mp* *mf* *f* *mf* *f*

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

110 *mp* *mf* *f*

113 *mf* *p*

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

121 *f* *mf* *f* *mf* *f* *mf*

125 *f* *mf*

129 *f* *mf* *mp*

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

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

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

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

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

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

155 **B**  $\text{♩} = 105$  *ff* *f* *pp* *p*

162 *mf* *mp* *mf* *mp*

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

170 *mf* *ppp* *mp* *f* *mf* *mp*

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

176 *ff* **4**



182

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

186

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

190

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

193

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

196

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

199

*mf* *f*

202 *8va*

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

205

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

208

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

211

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

215 **2**

219 *mf pp mf f*

222 *mf ff f ff f*

226 *p mf p mp mf*

229 *ff mf f mf ff mp f*

232 *mp f mf f*

235 *mp mf ppp f*

239 *mf mp 8va ff*

243 (8) *f mf f mp mf mp*

246 *f mf mp f mp f mf f*

V.S.

249 (8)

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

253

*f mf mp f ff*

257

*f mf p pp pppp*

262

*mp f mf f mp*

267

*f mf f mf*

271

*mp p f mp mf*

275

*f ff f mf ff*

278

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

282 (8)

*mf f*

286 (8)

*mf pp mf*

290

*f mp f pp mf f*

294

*mf mp pp mf f p pp*

298

8

*mp f mp pp*

309

*mp mf f*

313

*mp f mf f mf f*

318

*mf f*

321

*mf mp ppp p mf p*

326

*mf ff f ff*

330

*f mf f*

333

*mf f mf f*

336

*pp mp*

339

*f ff*

342

*f mp mf f*

346

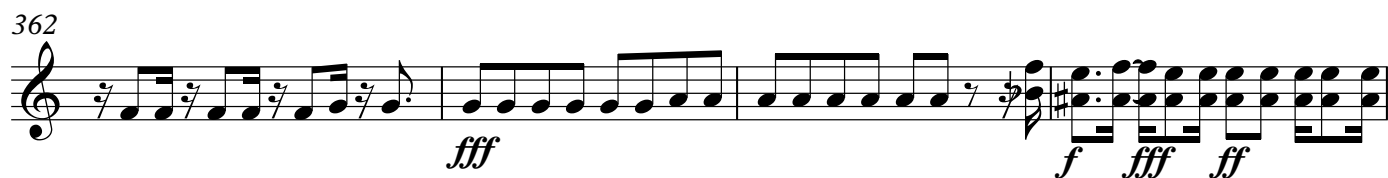
*p mf f mp pp mp mf*

350

*f mp pp mp*

354

*p pp ppp*

358 **C** ♩ = 105

395

400

406

409

413

417

421

429

433

437

19

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

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

*ff* *f*

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

*f* *ff* *f*

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

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

*ff* *f* *ff*

*f*

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

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

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

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

473 *mf*

476 *ff* *f*

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

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

487 *mf* *pp*

491 *mf* 18



511 **D** ♩ = 105

2

*pp* *mf* *pp*

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

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

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

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

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

541 (8) *mf*

544 (8) *f* *mp* *f* *mf*

547 *f* *mf*

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

554 *8va*

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

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

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

566 *mf* *f* *mf*

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

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

578 *mf* *p* *pp* *ppp* *f*

582 *ff*

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

589 *p* *mf* *ff* *f*

593  
*mf ff mf f mf*

596  
*p f ff*

599  
*mf mp mf f mf f*

602

605  
*mf f mp*

609  
*f ff f mp f*

613  
*mf f mf f*

617  
*mf f mp p pp mp*

621  
*mf f mf f ff mf ff f mf*

625  
*p mp mf mp mf*

629

*p* *f* **11**

643

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

8va

648 (8)

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

652

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

656

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

660

*mf*

663

*p* *pp* **4**

670 *ff* *mf* *p* *pp*

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

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

681 *mp* *f* *ff*

684 *mp* *ff* *mf* *f* *ff* *f* **2**

689 *fff* *ff* *fff* *ff* *mf*

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

697 *mp* *pp* *f* *ff*

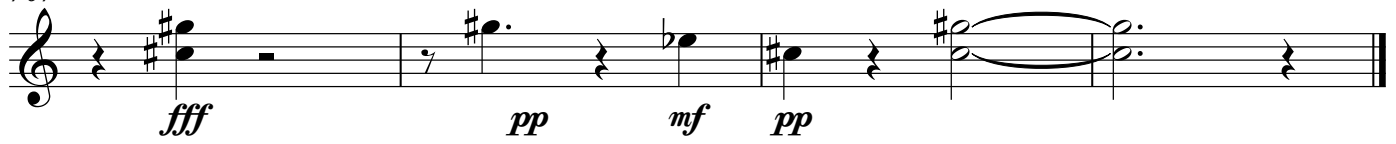
701 *f* *mf* *mp* *ff* *fff*

704 *f* *ff*

## Violin

19

707



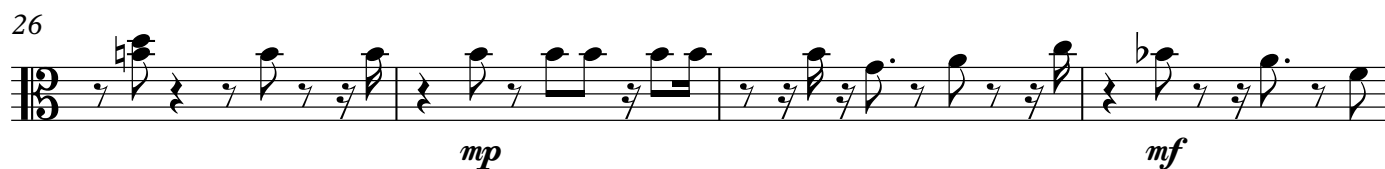
## Viola

## 723 Ganesh, Symphony X7

Stephen W. Beatty (1938)

A ♩ = 110

4



42



50



54



60



64



68



72



76



80



84





89



94



107



111



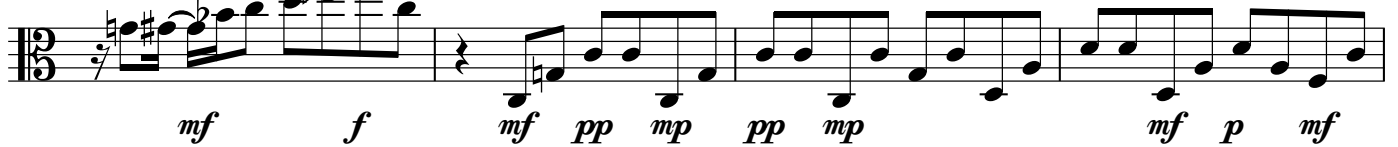
115



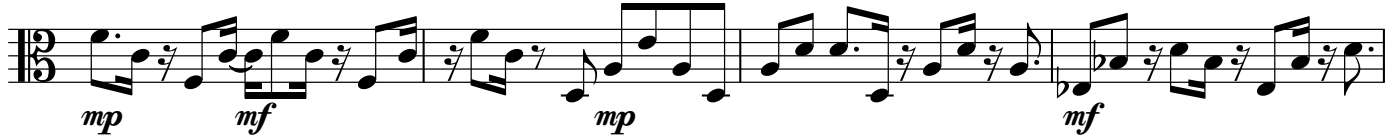
119



123



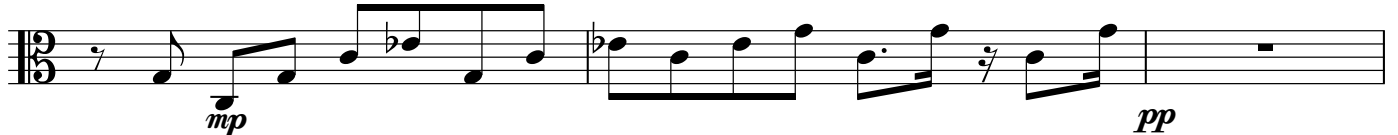
127



131



133



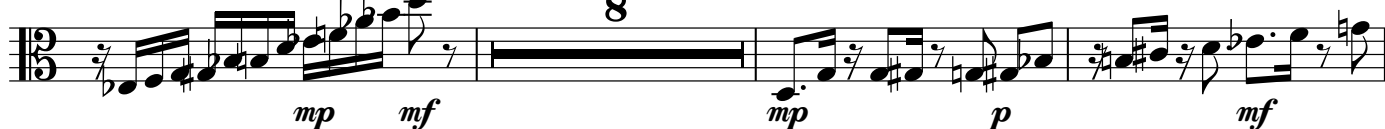
136



140



143



154



160



165



170



174



177



182



187



191



195



199



203



207



211



215



220



224



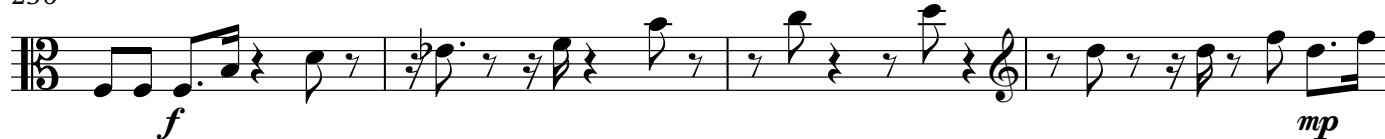
228



232



236



240



244



248



252



257



263



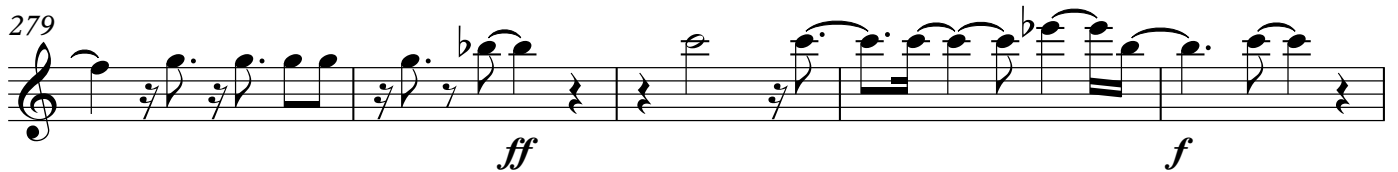
267



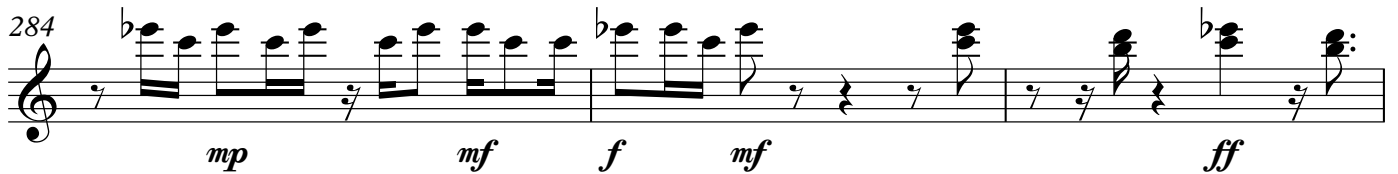
276



279



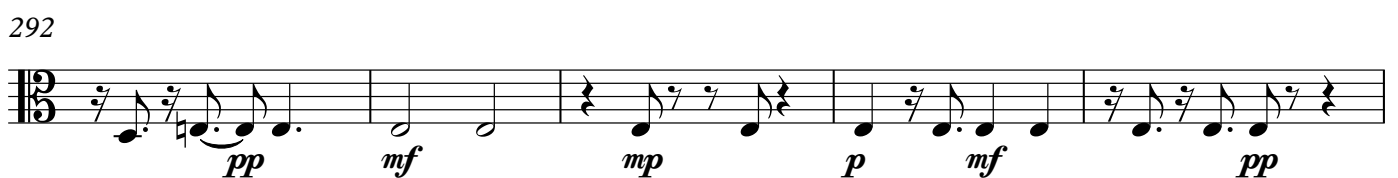
284



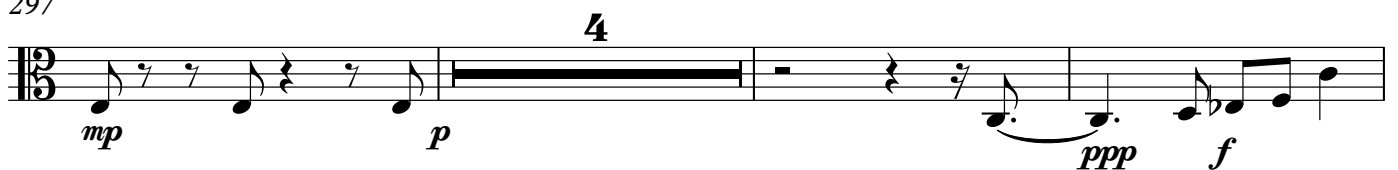
287



292



297



304



309



315



320



325



330



333

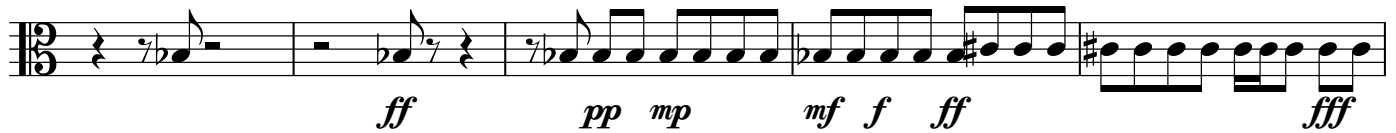


337



343



358 **C** ♩ = 105

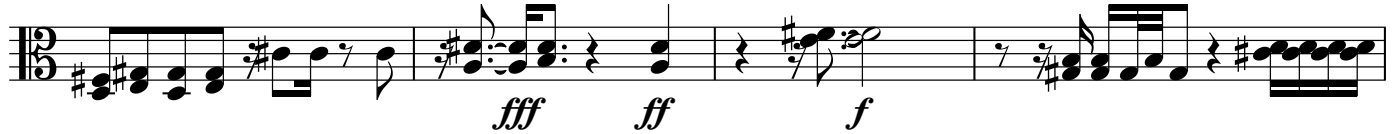
363



367



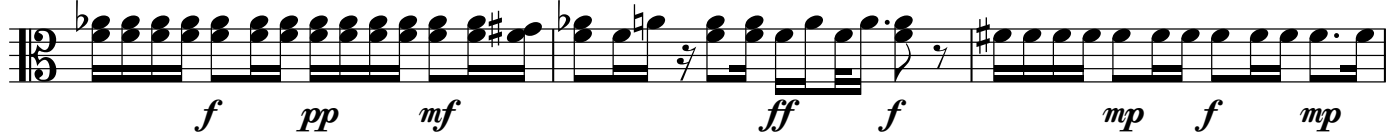
371



375



378



381



384



388



392



396



400



421



426



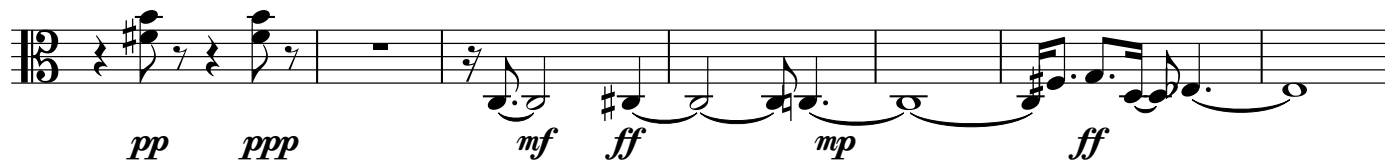
429



433



437



444



450

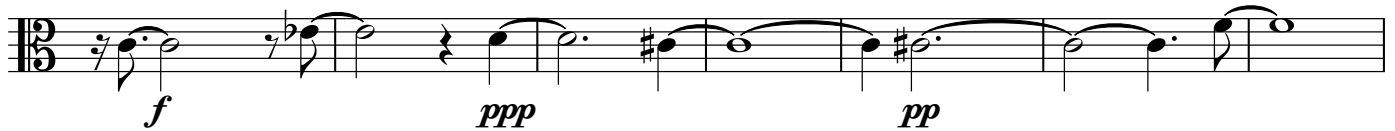


455





460



467



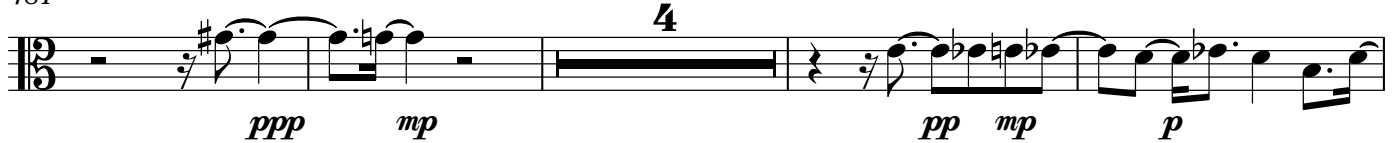
473



477



481



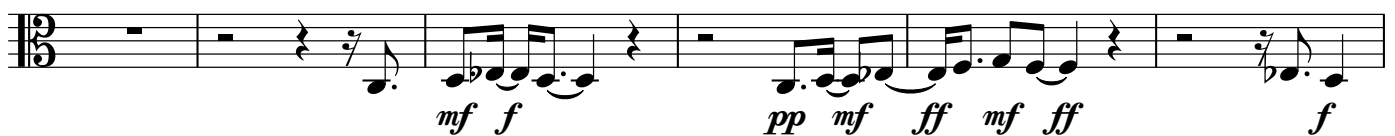
489



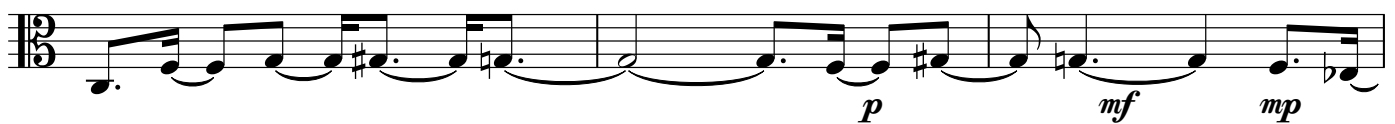
493



498



504



507



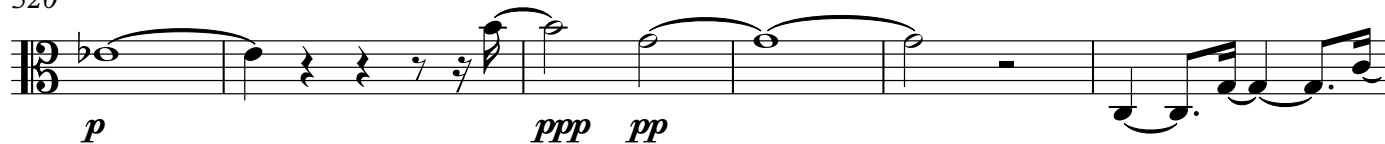
511

2

D ♩ = 105



520



526



532



537



541



545



549



552



556



560

*pp ppp mp mf*

564

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

568

*mf mp p mp*

572

*p mf*

591

*mf ppp mp pp mp f mp*

595

*p pp mf f*

599

*mf*

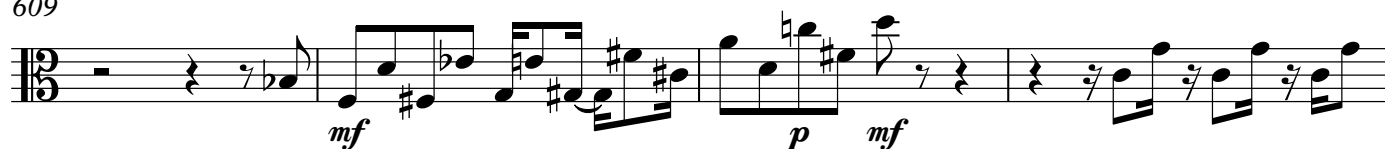
603

*p*

605

*mp mf p*

609



613



616



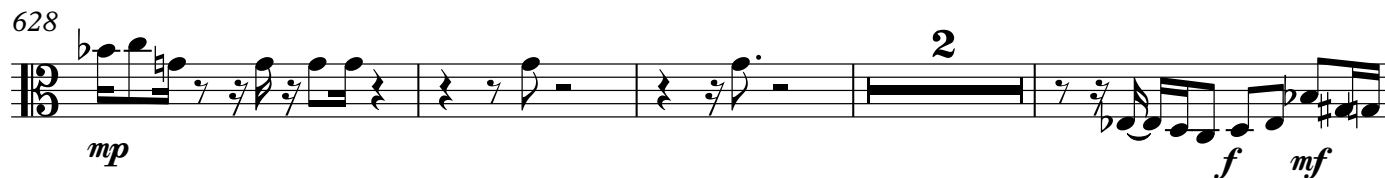
620



624



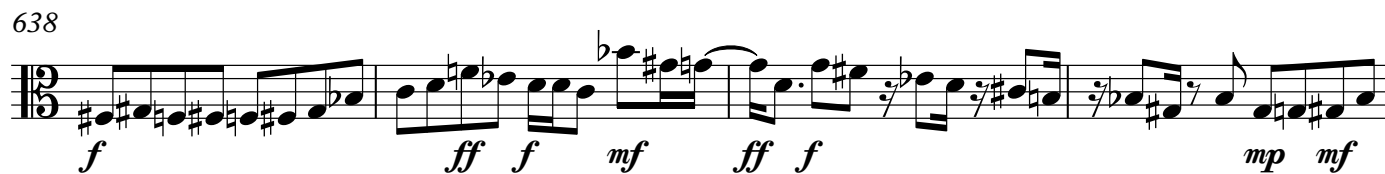
628



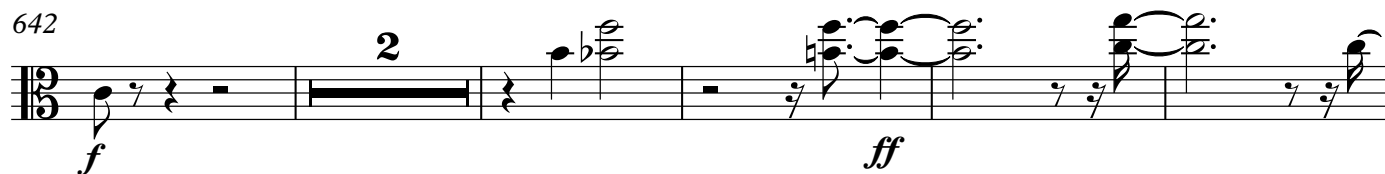
634



638



642



649



656



663



668



672



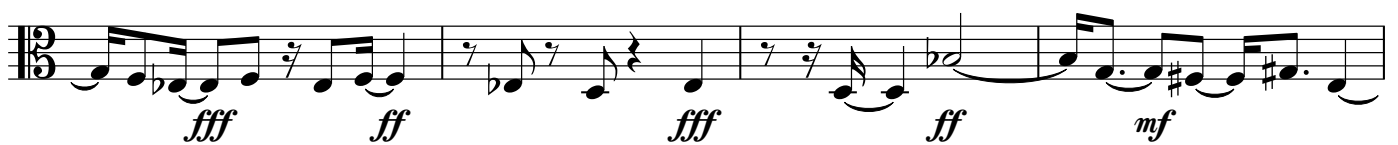
683



686



689



693



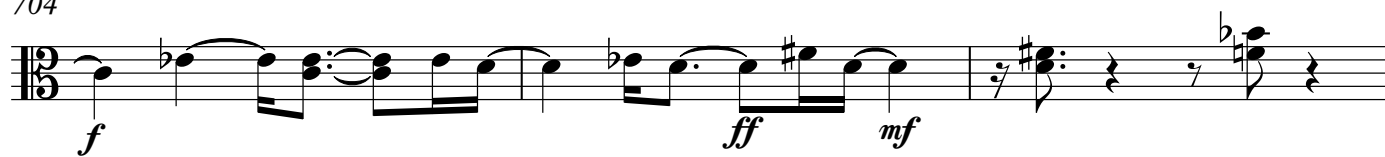
697



701



704



707



## Violoncello

## 723 Ganesh, Symphony X7

Stephen W. Beatty (1938)

A ♩ = 110



30



34



38



42



46



50



54



57



61



65





69



74



79



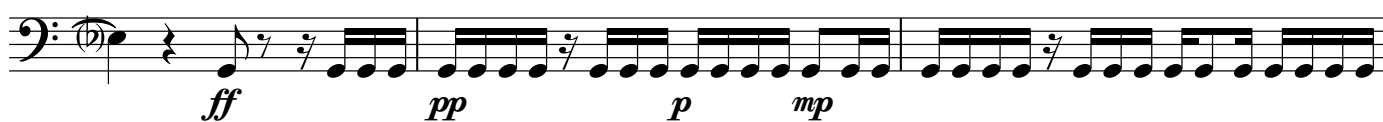
84



89



92



95



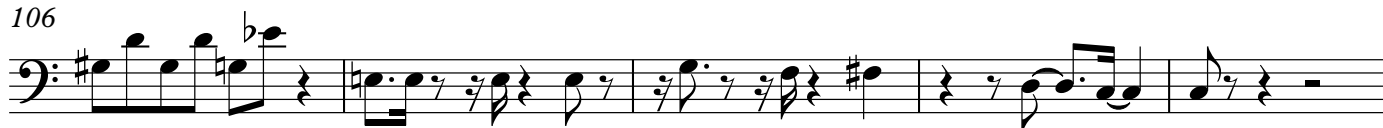
98



102



106



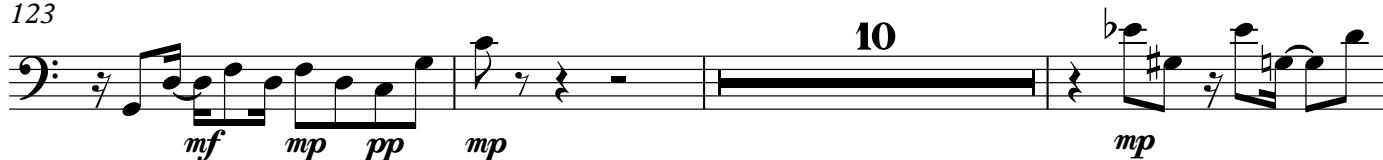
111



120



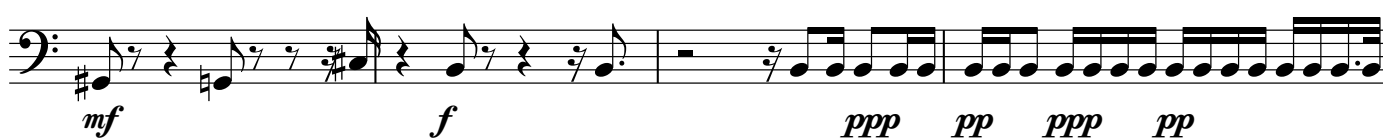
123



136



140



144



148



## Violoncello

5

155 **B**  $\text{♩} = 105$

2

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

162

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

167

8

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

179

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

183

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

188

*mp*

192

*mf* *f*

196

*mf* *f*

200

*mf*

204

*mp* *mf*

208



212



216



219



223



227



233



237



255



259



264



268



272



276



279



283



287



290



294



298



304



310



315



320



325



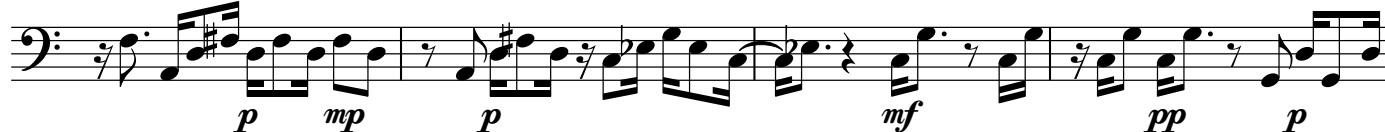
328



331



334



338



341



## 9

344

*p mp pp f mp p pp p*

348

*ppp pp mp p f mf*

[illegible]

363

*fff* *ff* *f*

367 

First system, measures 1-5. The bass line begins with a quarter note G2, followed by eighth notes A2 and B2, and a quarter rest. Measure 2 contains eighth notes C3 and D3, a quarter note E3, and a quarter rest. Measure 3 features a half note F3, a quarter note G3, and a quarter rest. Measure 4 has a quarter note A3, a quarter note B3, and a quarter rest. Measure 5 consists of a half note C4, a quarter note D4, and a quarter rest. The dynamic markings *f*, *mp*, and *ff* are placed below the staff at measures 4, 5, and 6 respectively.

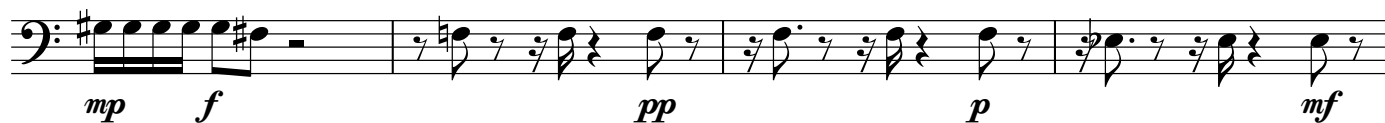
375

The third system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef and contains a melodic line with a key signature of one sharp (F#). The lower staff is in bass clef and contains a bass line. The music is in 3/4 time. The system begins with a measure of rest in the bass staff, followed by a quarter note G4 in the treble staff. The melody continues with eighth and sixteenth notes. Dynamic markings are placed below the bass staff: *ppp* (pianississimo) under the first measure, *mf* (mezzo-forte) under the second measure, *p* (piano) under the third measure, *mf* under the fourth measure, *f* (forte) under the fifth measure, and *p* under the sixth measure. The system ends with a double bar line.

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of two measures. The first measure contains a half note G2, a half note A2, and a half note B2. The second measure contains a half note C3, a half note D3, and a half note E3. The notes are written in a simple, clear style, with stems and beams indicating the rhythm. The key signature is one sharp (F#), and the time signature is 3/4.

V.S.

384



388



392



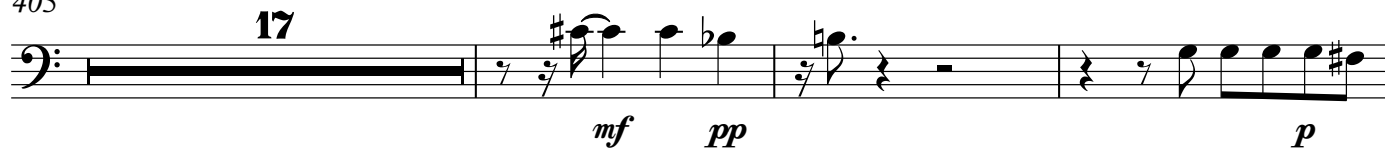
396



400



405



425



429



433



437





442



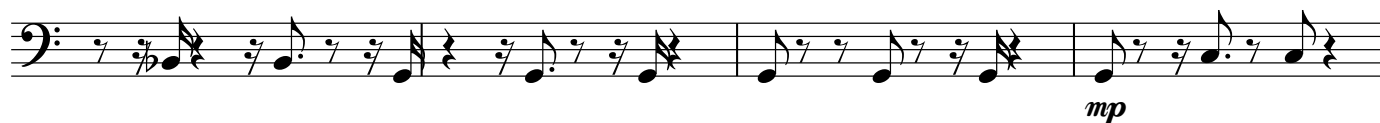
446



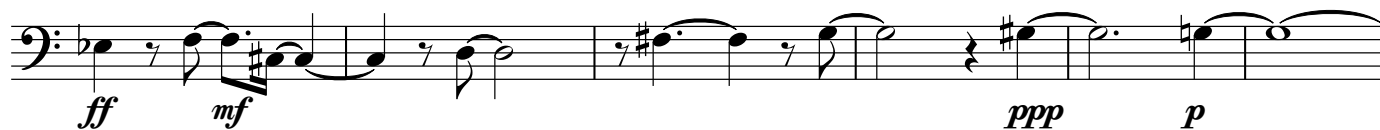
450



454



458



464



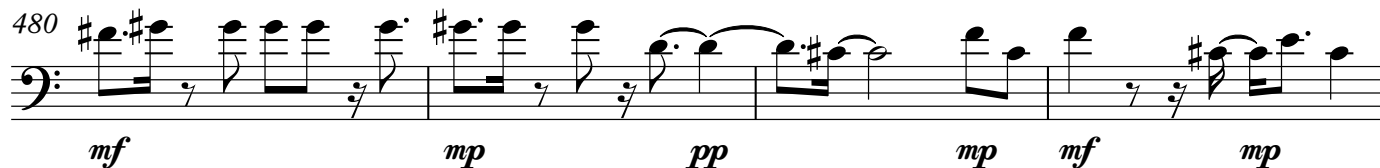
471



476



480



484



494



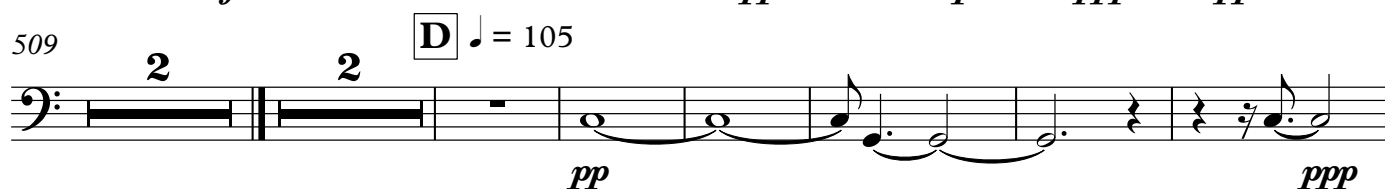
499



504



509



519



526



531



537



541



545



549



552



556



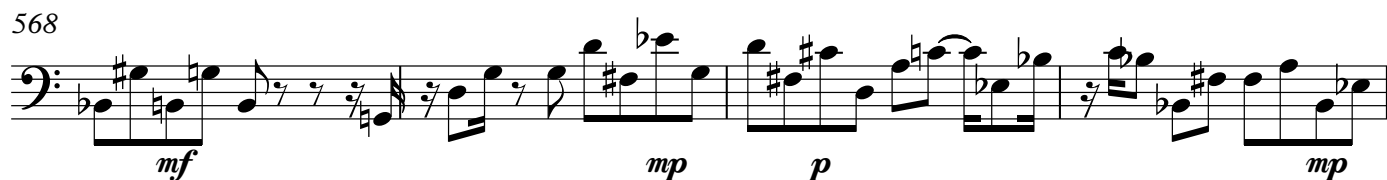
560



564



568



572



576



580



584



588



592



596



601



608



615



619



623



627



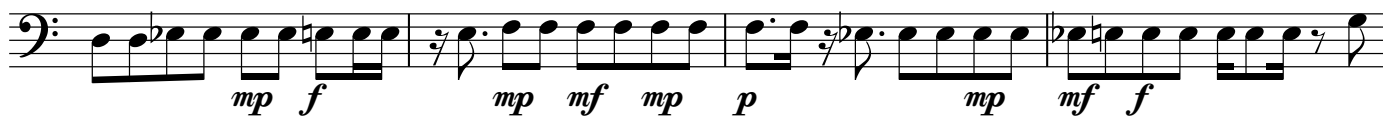
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635



639



643



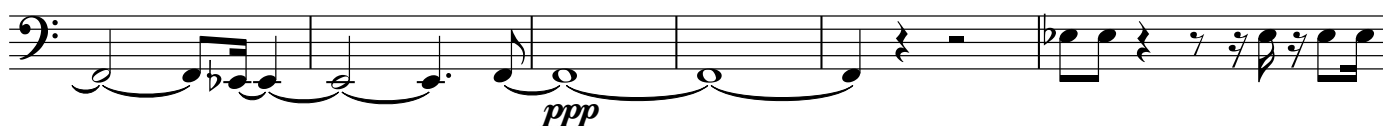
648



655



661



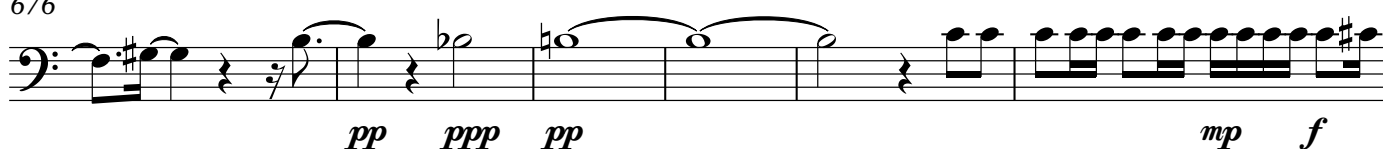
667



671



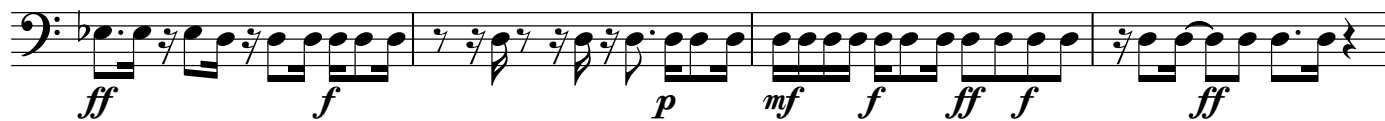
676



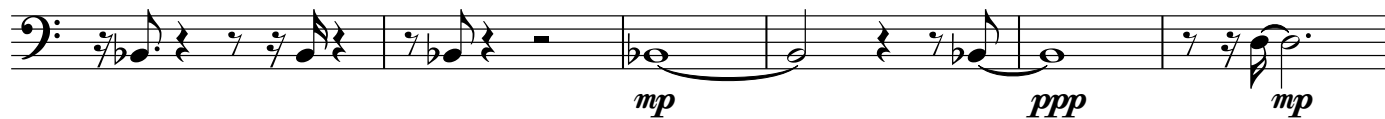
682



686



690



696



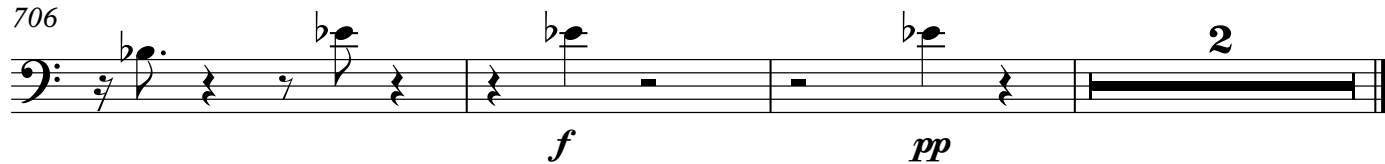
700



703



706



Contrabass

# 723 Ganesh, Symphony X7

Stephen W. Beatty (1938)

**A** ♩ = 110  
7

12

16

20

25

33

37

42

46

10

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

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

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

*p* *pp* *ff*

*mp* *f*

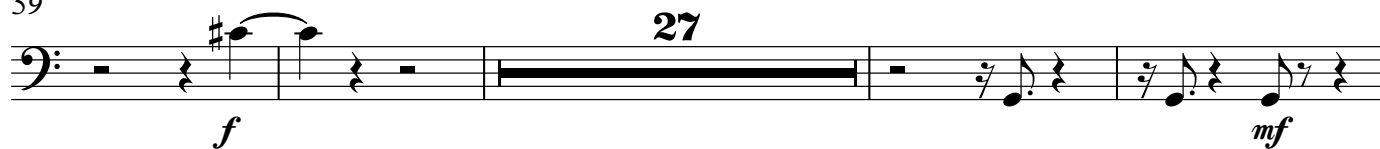
*mf* *f*

*mf* *f* *mp*

*f* *mf* *mp*

*f* *mp*

59



90



94



139



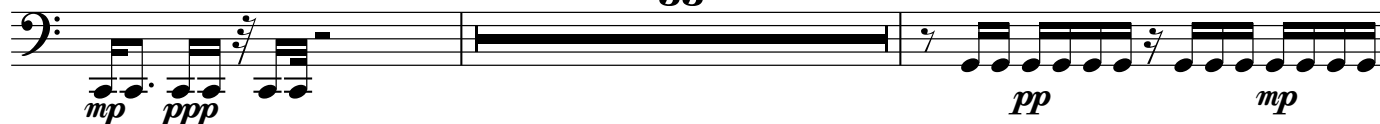
143

157 **B** ♩ = 105

163



181



216

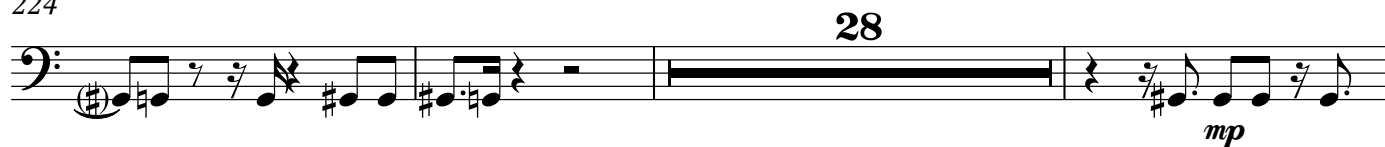


219





224



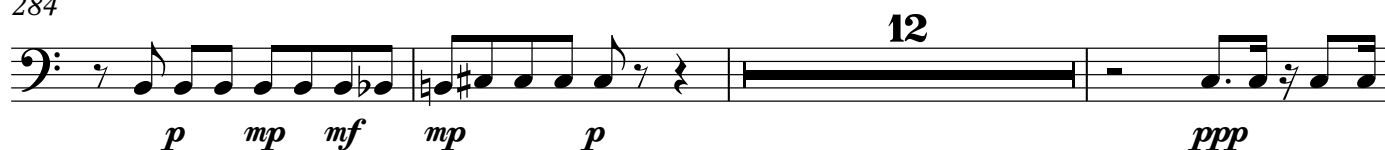
255



260



284



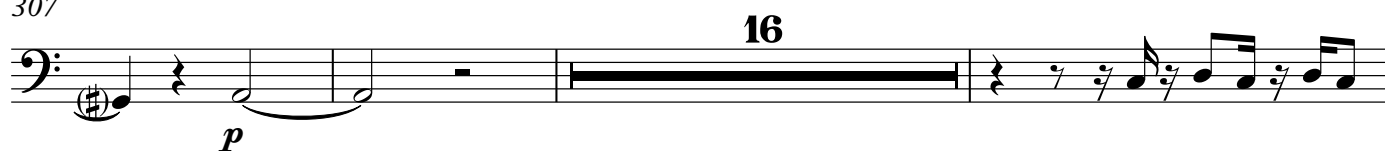
299



302



307



326



329



337



351



354

358 C ♩ = 105

363



371



378



381



384



388



392



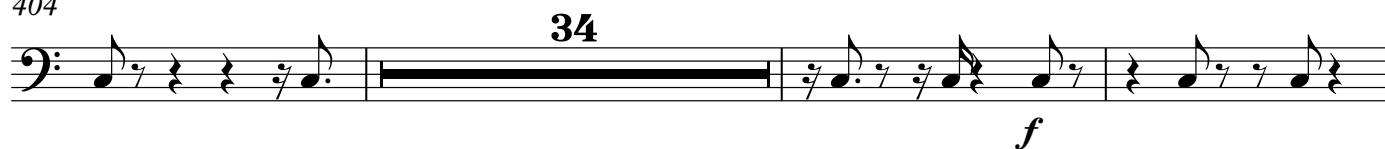
396



400



404



441



445



449



453



456



472



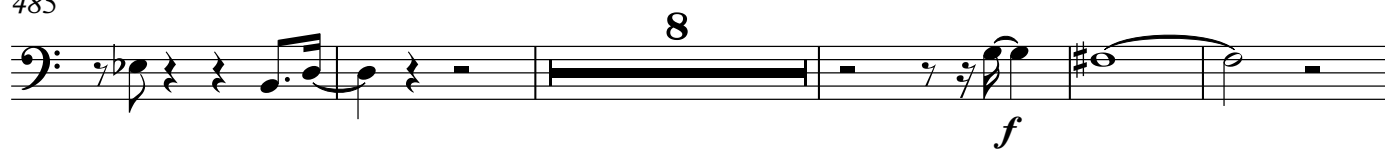
476



480



485



498



503



506



Contrabass

7

511 **2** **D**  $\text{♩} = 105$  **12**

*pp* *p*

528

*mp pp* *mf* *pp*

535 **12**

*mf* *p* *pp*

550

*mp*

554 **5**

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

563 **2** **2**

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

571

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

577



581



586



591



626



636



640



644



650



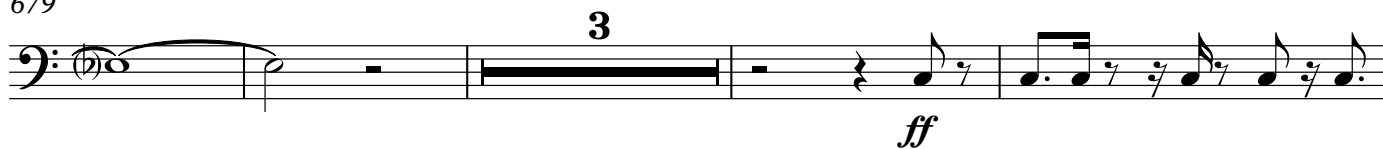
668



673



679



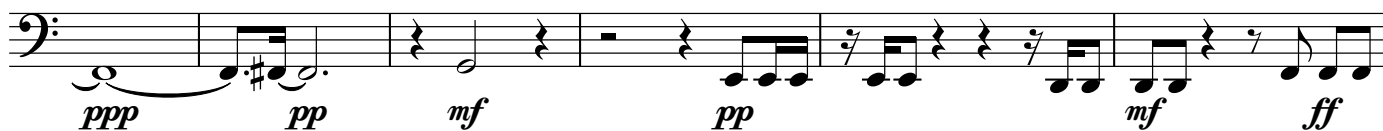
686



689



694



700



703



706

