

Piccolo

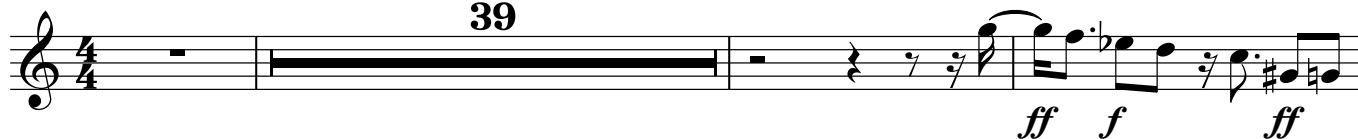
# 648 Shiva, Symphony No. X3

## Movement One

Stephen W. Beatty (1938)

$\text{♩} = 110$

39



43



51



55



59



63



72



75



79

*mf ff f ff*

83

*f ff mf f* 2

88

*ff f mf f*

92

12 *ff f*

107

*mf f* 6

116

*ff mf f mf f mf f* 6

125

*ff ppp*

129

*p pp p mp mf* ♩ = 120

134

*p f mp mf p mp*

138

*mf mp mf f*

142

*mf* *f* *mf*

147

*mp* *mf* *mp*

151

*mf* *f* *p*

155

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

159

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

162

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

166

8 *ff* *f* *mf*

177

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

181

*p* *mp* *mf*

184

*f* *mf* 11

197 *mp* *f*

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

205 *mf* *f* *mf* *f*

208 *mf* *f* *mf*

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

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

225 *mf* *mp*

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

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

251 *pp*

Movement Two. *mf* = 110

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

258 *ppp* *mf*

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

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

269 **2** *mf* *p* *mp* *pp* *mp*

275 *mf* *f*

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

282 **8** *f* *mf* *p* *mf*

294 *f* *mp* *mf*

297 *f* *mp* **12**

312 *mf* *mp* *mf*

316 *mp* *mf*

319 *mp* *f* *mf* *ff* 3

325 *mf* *ff* *mp* *f* 2

330 *mf* *mp* *mf*

333 *mp* *mf*

337 *mp* *mf* *mp* *fff* *f* 2

343 *mf* *ff* *f* 2

348 *ff* *f* 59 *mp*

409 *mf* *f*

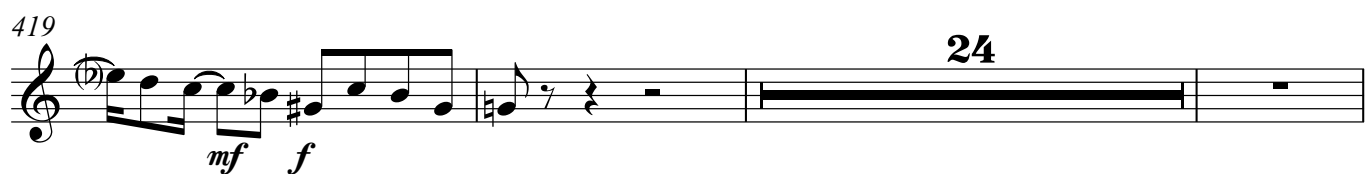
412 *mf* *f*



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



419 *mf* *f* 24



446  $\text{♩} = 130$  21 *mf* *f* *mp*



470 *pp* 4 *f*



478 *mp* *pp*



482 4 *mp* *mf* *f*



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



494 14 *f* *pp* *mp*



511 *mf* *f* 21



534 *fff* *ff* 3

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

544 *ff*

549 11 *mf* *p* *ff* *f* *mp* *mf*

564 *p* *mp* *p* *mp* 5

572 *f* *mf*

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

580 3 *f* *ff* *f* *ff*

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

592 19 *mf* *f* *ff* *f*



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

620 *mf* *f* *mf* *f*

625 *mp* *p* *mp* *pp* *p* 9

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

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

645 4 *mp* *p* *mp* *mf*

652 *f* 2

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

659 *mf* 9

670

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

675

*mf* 27

705

*ff* *f* 13

721

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

725

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

731

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

737

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

742

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

746

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


752

*ff* *f* *ppp* 2

$\text{♩} = 90$

# Movement Four

## 11

821 

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

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

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

842 *fff* *f* *ff* 16 *f* *ff*

862 7

872 *p* *mf*

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

879 2 *f* *mp* *p* *mp*

886 *p* *mf* *f* 8 *ff*

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

903 *mp* *f* *mf* 2

909 *pp* *mf* 17

930 *f* *mf*

936 *ff* *f* *mp* *mf* *mp* *mf* 2

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

946 9 *ff* *fff* *ff*

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

964 12 *ff* *mf* 2

981 *f* *ff*

985 *f* *ff*

Flute

# 648 Shiva, Symphony No. X3

Stephen W. Beatty (1938)

♩ = 110

ff f ppp f mf

7 mp f mp

13 p mf mp pp mf

18 f mf pp f p mf ff

22 mf mp pp mf f

27 p f ff

32 mf p mp

39 mf f mf

44 f ff f

## Flute

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

52 *f* *ff* *f*

56 *ff* *f* *mf*

60 *f*

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

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

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

75 *mf* *mp* *mf* *mp*

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

83 *ff* *f* *ff* *8va*

Detailed description: This is a musical score for a flute, spanning measures 48 to 83. The notation is in treble clef with a key signature of one flat (B-flat). The score is divided into systems of four measures each. Dynamic markings are placed below the staff, often spanning multiple measures. The dynamics include *mp* (mezzo-piano), *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *8va* (octave up). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The overall texture is melodic and rhythmic, with frequent changes in dynamics.

86 (8) *f ff mf f fff ff f*

90 (8) *ff*

93 (8) *f mf f ff f* *8va*

96 *mf f mf* *8va*

99 (8) *mp pp mf pp mp pp*

102 (8) *mf mp mf f*

105

109 *mf f*

113 *mf f fff f mf f* *8va*

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



## Flute

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

122 (8) *ff* *mf* *fff* *ff* *8va*

127 (8) *ppp* *p*  $\text{♩} = 120$

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

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

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

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

148 *mf* *mp*

151 *mf* *f* *p*

154 *mp* *mf*

158 *8va* *ff* *f* *ff* *mf* *f* *ff* *f*

161 *(8)* *ff* *mf* *f*

164 *(8)* *ff* *f*

167 *mf* *f* *pp*

171 *mp* *mf* *f* *8va*

175 *(8)* *mf* *ff* *f* *mf* *f* *mf*

178 *(8)* *f* *mp* *f* *mf* *p* *mf* *p* *8va*

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

187 *mf* *f*

191 *8va* *mf* *f*

195 *8va*-----  
*mp*

199 (8)  
*f*

202 (8)  
*ff mp f mf f mf*

205 (8)  
*f mf f*

208 (8)  
*mf f*

211  
*mf ff*

215 *8va*-----  
*mf mp p mp*

219 (8)  
*mf mp f mf mp mf ff*

223 (8)  
*mf mp mf f ff f ff f*

226 (8)  
*ppp ff f ff f*

229 *fff f ff*

233 *mf mp mf mp f mf f*

236 *mf f mf f ff f*

239 *ff f mf p ff f fff* *8va*

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

248 (8) *ff f mp f* *♩ = 110 mf* *8va*

252 *pp mp mf* *8va*

256 (8) *mp mf p ppp*

260 (8) *mf mp*

263 (8) *mf p mf p*

266 (8)

*mp pp mp pp p*

269 (8)

*mf mp*

272 (8)

*mf p mp pp mp mf*

276 (8)

*f p pp*

280 (8)

*p mp p pp* 8

291 <sup>8va</sup>

*f mf p mf f*

295 (8)

*mp mf f*

298 (8)

*mp pp*

302 (8)

*p mf f mf mp* 7

312 <sup>8va</sup>

*mf mp mf*

316 (8)

319 (8)

322 (b) *8va*

325 (8)

329 *8va*

333 (8)

337 (8)

340 (8)

343 (8)

346 *8va*

*mp* *mf*

*mp* *f* *mf*

*ff*

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

*mf* *mp* *mf*

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

*f* *fff* *f*

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

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

349 (8) *ff*

353 (8) 39 *p mp mf p*

395 *pp mp p mp p*

398 *mp mf mp f*

401 *mf*

404 *f mf p pp*

408 *8va p mp*

411 (8) *mf f mf f*

414 (8) *mf f mf p*

418 (8) *mf f mf f*

421 *ff f ff f ff f*

425 *8va*

429 (8) *fff ff f ff ppp ff f mf*

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

438 *fff f ff*

442 *f ffff mp mf pp p* ♩ = 130

449 *mp*

458 *p pp mp f mf*

465 *f mp pp ppp mf f* *8va*

469 (8) *mp pp mp f*



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

477 *f*

480 *mp* *pp* *ppp* *pp*

485 *f* *mp* *mf* *f* *8va*

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

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

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

503 *f* *mp* *pp*

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

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

Detailed description: This is a musical score for a flute, spanning measures 473 to 512. The notation is in treble clef with a key signature of one sharp (F#). The score is divided into systems of five staves each. Measure numbers are placed at the beginning of each system. Dynamic markings (mf, f, p, pp, ppp, mp) are placed below the notes. Articulation marks like slurs and accents are used throughout. Octave transposition is indicated by '8va' with a dashed line. A repeat sign with a first ending bracket is present in measure 512.

518



522



526



529 (8)



534



538



541



544 (8)



547



## Flute

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

554 *ff* *f* *ff*

557 *f*

560 *p* *ff* *f* *mp* *mf* *8va*

564 (8) *p* *mp* *p* *mp* *pp*

568 *mp* *p* *pp*

572 *f* *mf* *8va*

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

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

584 *f* *ff* *f*

Flute

15

587 *mf mp pp mp mf f*

591 *ff f mp ppp mp*

594 *mf f mf f*

598 *ff*

603 *fff f mp mf*

607 *f mf pp mp p mf f ff*

611 *mf f ff f*

615 *mp p mf*

619 *mp mf*

623 *f mf f mp p mp* *8va*

(8)-----Flute-----|

628 *mf f fff*

632 *ff mf mp f mf*

637 *pp p mf ff f ff* 8va-----

640 (8)-----| *f mf f ff f ff*

643 *f ff mf f*

646 8va-----| *fff f mf*

649 *f mf mp p mp mf* 8va-----

(8)-----|

653 *f mf ppp mp f mp*

657 8va-----| *f ff f mf f mf* 8va-----

(8)-----|

661 *f mf mp mf mp*

665 *mf* *pp mp mf*

669 *f* *mf* *p* *8va*

674 (8) *mp* *mf* *mp* *mf*

679 *p* *pp* *ff* *7*

690 *f* *fff*

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

699 *f* *ff*

702 *f* *ff*

705 *f* *9*

## Flute

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

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

725 *f* *mp*

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

732 *f* *mf* *f*

735 *mp* *pp* *mp* *mf* *pp* *mf* *ff*

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

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

748 (8) *mp* *pp* *mp* *p* *pp* *ff*  $\text{♩} = 90$

755 (8) *f* *ppp* *f* *mf* *mp* *f*

8va

Movement

761 (8)

*mp* *p* *mf*

767 (8)

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

8<sup>va</sup>

772 (8)

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

776

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

8<sup>va</sup>

781

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

787

*mf* *f*

$\text{♩} = 120$

793

*mf* *f*

796

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

8<sup>va</sup>

799 (8)

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

803 (8)

*f* *mf* *f*

10



816 *fff f ff*

819 *8va f ff f*

822 (8) *mf ff f ff f ff*

826 *f mf p mp mf pp*

832 (8) *p ppp p mf mp mf f mf*

837 *mp f ff f*

840 (8) *ff f mp f fff ff*

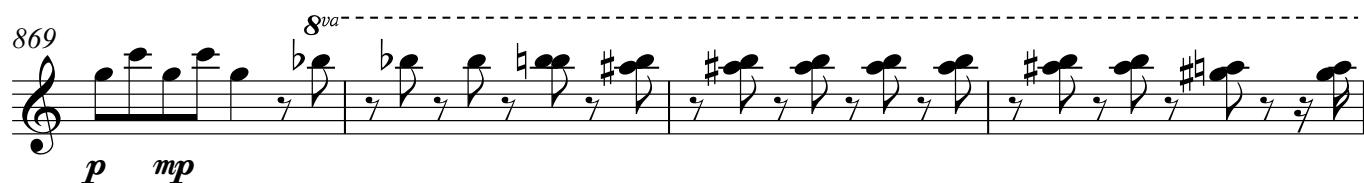
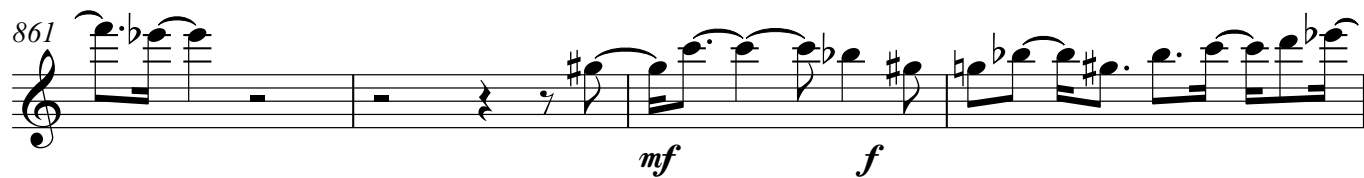
844 *mf ff f mf*

848 *pp f fff mf f*

852 *mf f ff*

Flute

21



897 *8va* *ff* *p* *ppp* *mf* *p* *mp* *mf*

902 (8) *f* *mf* *f*

906 (8) *ff* *f* *mf*

909 (8) *mp* *mf* *p*

912 *mp* *mf* *ff* *2*

917 *pp* *ff* *mf* *f* *8va*

921 *ff* *mf* *f* *6*

931 *mf*

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

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

943 *mf* *f* *ff* *f* *8va-*

946 (8) *ff* *f* *ff* *f*

949 *mf* *f* *8va-*

952 *ff* *f* *ff* *f* *ff*

955 *fff* *ff* *8va-*

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

964 (8) *f* *fff* *f* *8va-*

970 (8) *ff* *f* *p* *pp*

974 *mp* *ff*

977 *mf* *8va-* *2*

981 (8)

*f* *ff*

985 (8)

*f* *ff*

Oboe

# 648 Shiva, Symphony No. X3

Stephen W. Beatty (1938)

$\text{♩} = 110$

28

33

37

10

51

55

61

66

70

75

*ff* *f* *ff*

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

*mp* *ff* *f*

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

*ff* *f*

*fff* *f*

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

*mp* *ff*

*f* *pp* *mf*

80 **14**

*p* *f* *ff*

98 *f*

102 *ff*

106 *f* *ff* **3** *f*

113 *ff* *f* *mf*

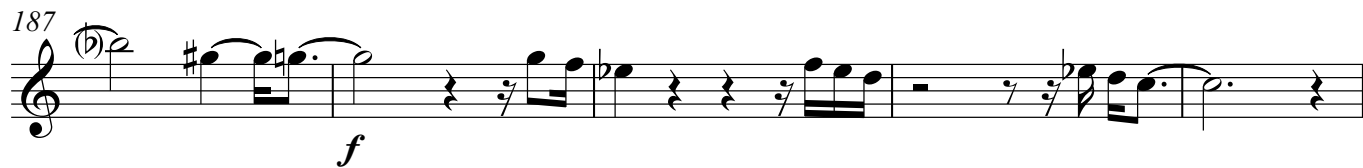
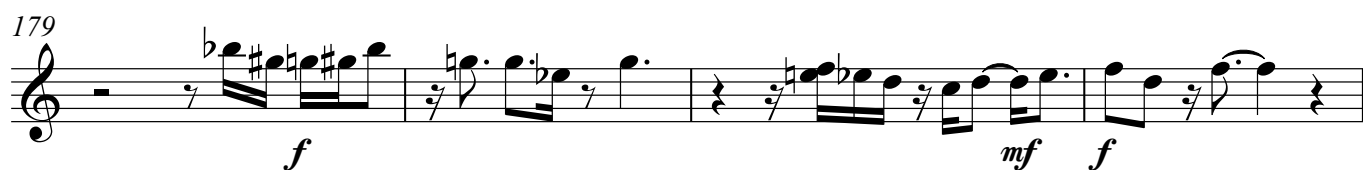
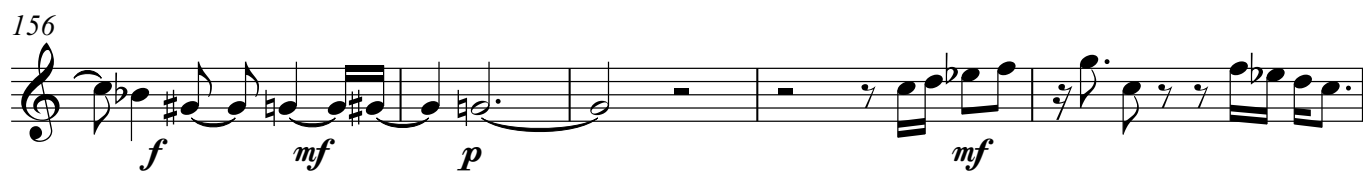
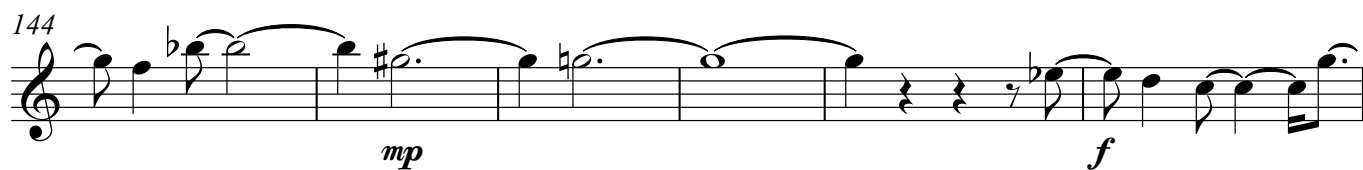
117 *f* *ff* *f* *ff* **2**

123 *f* *ff* *f*

127 *mf* *f* ♩ = 120

131 **2** *pp*

138 *p* *mf*





198 *mf mp f ff f*

202 *ff mf f mf*

206 *f ff f*

210 *f* 5

220 *ff*

226 *f fff ff f* 2

232 *ff f ff f ff*

236 *f ff f*

240 *ff fff f*

246 *mf f mp f*

250

*mf* *mp*

254  $\text{♩} = 110$

*mf* *mp*

257

*mf* *p* *ppp*

260

*mf* *mp*

263

*mf* *p* *mf* *p*

266

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

269

*mf* *mp*

272

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

276

*f* *p* *pp*

280

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

8

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

295 *mp* *mf* *f*

298 *mp* *pp*

302 *p* *mf* *f* *mf* *mp* 7

312 *mf* *mp* *mf*

316 *mp* *mf*

319 *mp* *f* *mf*

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

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

331 *mp* *mf*

334 *mp mf mp f mp mf mp*

338 *f mf*

341 *f fff f mf ff f*

345 *ff mf ff f*

348 *ff f ff*

352 *39 p mp mf p*

394 *pp mp p*

397 *mp p mp mf mp f*

401 *mf*

404 *f mf p pp*

408 *p* *mp*

411 *mf* *f* *mf* *f*

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

418 *mf* *f* *mf* *f* 26

446  $\text{♩} = 130$  54

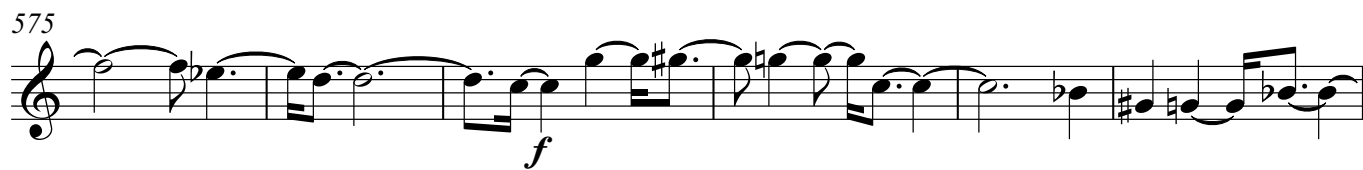
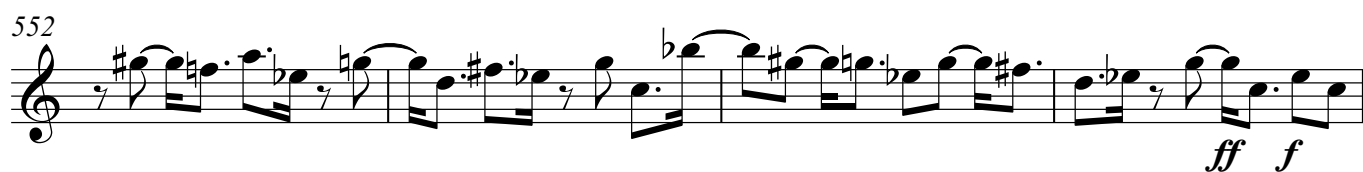
504

511 *mf*

516 *f* *ff*

522 *f*

527



587 *mf*

591 *f* *mf*

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

600 *f* *fff* *mf* 149

753 *f* *ff* *mf*

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

765 *ff* *f* *ff*

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

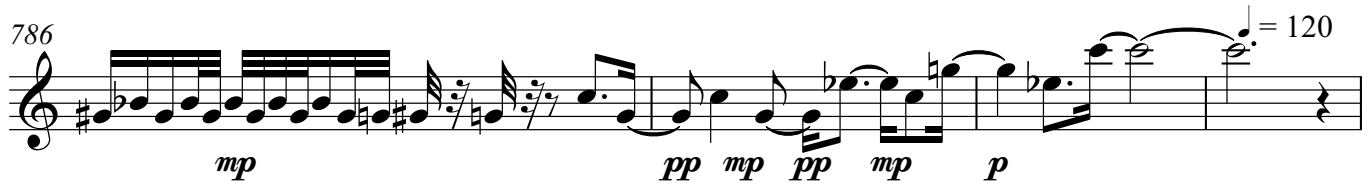
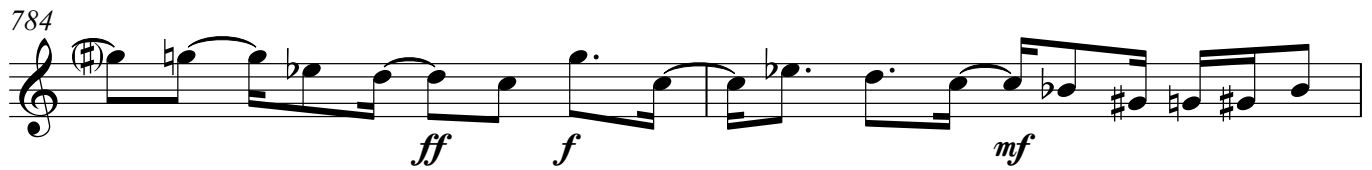
775 *f*

780 *mf* *f*

*♩* = 90

# Movement Four

2





845

*f* *ff* *f*

850

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

853

*f* *ff* *f*

858

*ff* *mf* *f*

864

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

868

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

878

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

882

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

906

*ff* *f* *mf*

911

*p* *mp* *mf*

916 *ff* *pp* *ff* *mf*

920 *f* *ff* **11** *f*

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

939 *p* *pp* **4** *f*

946 *ff* *f* *ff* *f*

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

953 **10** *mp* *f*

967 **2** *fff* *f* *ff* *f*

972 *p* *pp* *mp*

975 *ff* **4**

981

985

*f* *ff*

*f* *ff*

This musical score for Oboe consists of two staves. The first staff, starting at measure 981, contains four measures of music. It begins with a whole rest, followed by eighth and sixteenth notes, and includes dynamic markings *f* and *ff*. The second staff, starting at measure 985, contains four measures of music, including a half note, eighth notes, and a final double bar line. It also includes dynamic markings *f* and *ff*.

Clarinet in B $\flat$

# 648 Shiva, Symphony No. X3

$\text{♩} = 110$

Stephen W. Beatty (1938)

7

13

18

22

27

32

38

43

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

*mp* *f* *mp*

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

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

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

*p* *f* *ff*

*mf* *p*

*mp* *mf* *f*

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

47

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

51

*f* *ff* *f*

55

25

*ff* *mf*

83

*ff* *f* *ff*

86

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

90

*ff*

93

8

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

104

107

*mf*

111

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

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

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

119 *mf* *f* *mf* *f* *mf* *f*

122 *ff* *mf* *ff* *f*  $\text{♩} = 120$

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

131 *pp* *p* *mf*

134 *mp* *mf* *mp*

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

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

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

## Clarinet in Bb

150 *mf* *p*

154 *mp* *mf*

158 8 *f*

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

173 *mf* *ff* *f* *mf* 3

179 *ff* *mp* *mf*

184 *mp* *mf* *f*

188 *ff*

193 *ppp* *pp*

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

202 **12**

*mf mp*

217

*pp mf mp f mf*

221

*mp mf f ff f*

225

*ff f ppp ff f ff*

228

*f fff f ff*

232

*mf mp mf mp f mf f*

236

*mf f mf f ff f ff f mf*

240

*p ff f mf*

244 **4**

*f p pp*

252 **192**

$\text{♩} = 110$



446  $\text{♩} = 130$

**307**

A musical staff for Clarinet in B-flat, measures 446-507. The staff is in treble clef with a key signature of two sharps (F# and C#). A thick black bar covers the entire staff from measure 446 to measure 507. A vertical bar line is at the end of measure 507. The staff continues with measures 508 and 509, which are empty.

Movement Four

754

$\text{♩} = 120$

**35**

**200**

A musical staff for Clarinet in B-flat, measures 754-954. The staff is in treble clef with a key signature of two sharps (F# and C#). A thick black bar covers the entire staff from measure 754 to measure 954. A vertical bar line is at the end of measure 954. The staff ends with a double bar line.

Bassoon

# 648 Shiva, Symphony No. X3

$\text{♩} = 110$

Stephen W. Beatty (1938)

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

11 *mp* *ff* *f* *mp* *pp*

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

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

25 *p*

30 *mp* *mf* *pp* *ff*

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

40 *ppp* *mp*

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

44



48



52



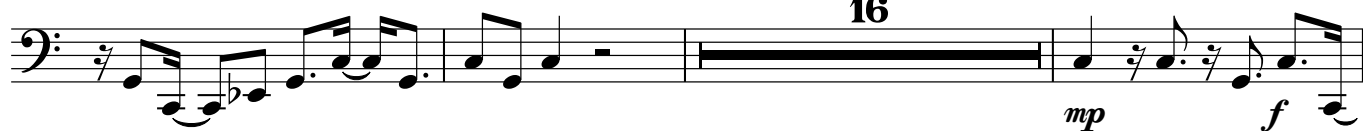
56



59



62



81



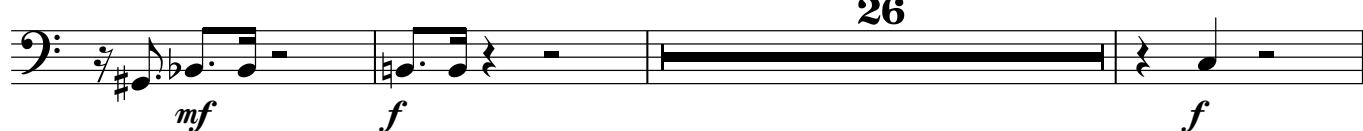
84



89



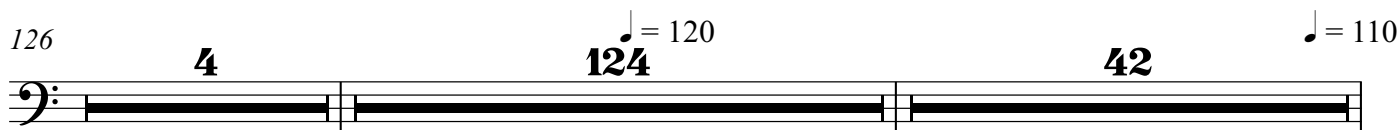
93



122



126



296



299



303



308



313



317



320



323



326



357



361



366



370



374



378



382



385



388



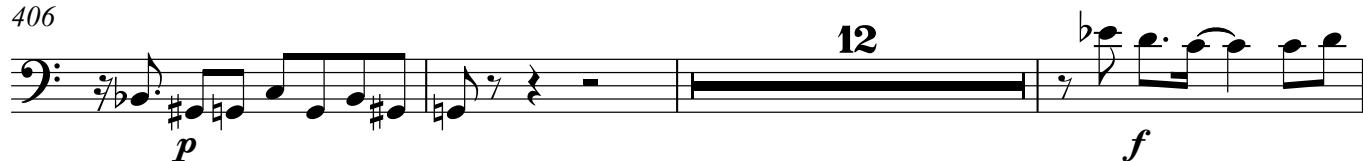
398



402



406



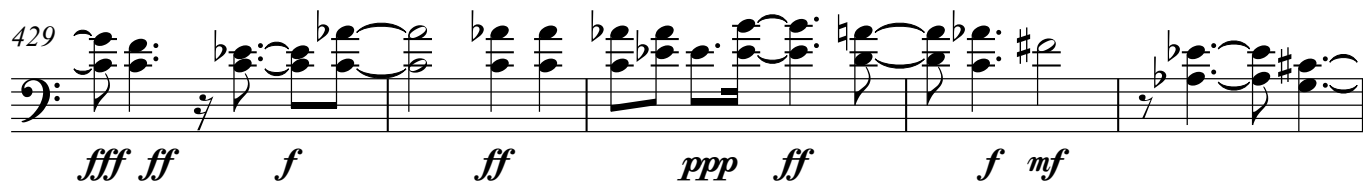
421



425



429



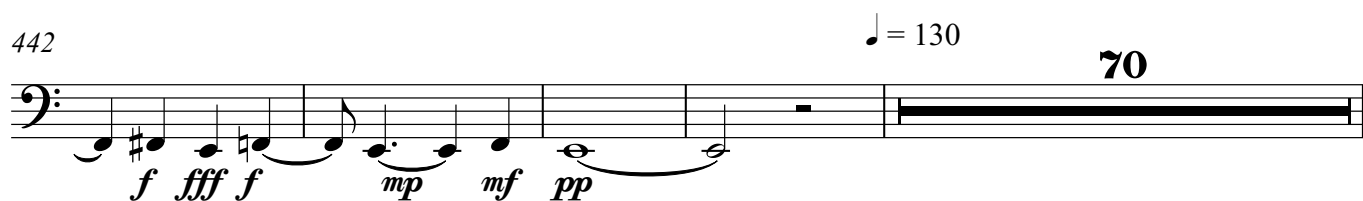
434



438



442



516



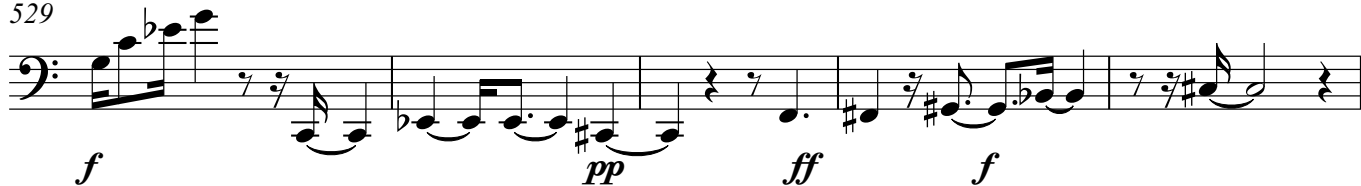
521



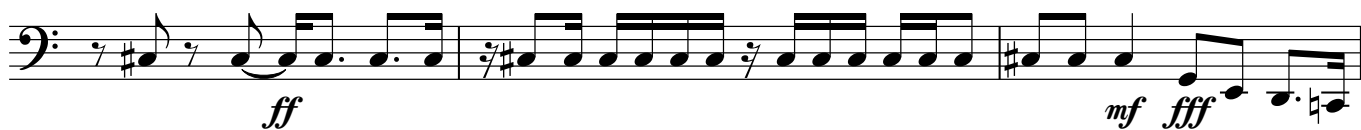
525



529



534



537



540



543



546



550



554



558



561



596



603



607



610





617



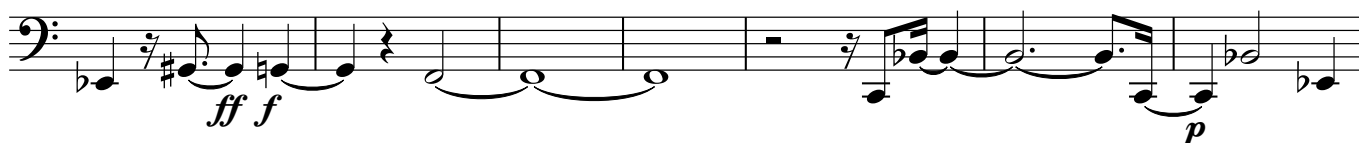
621



626



631



638



642



646



650



654



658



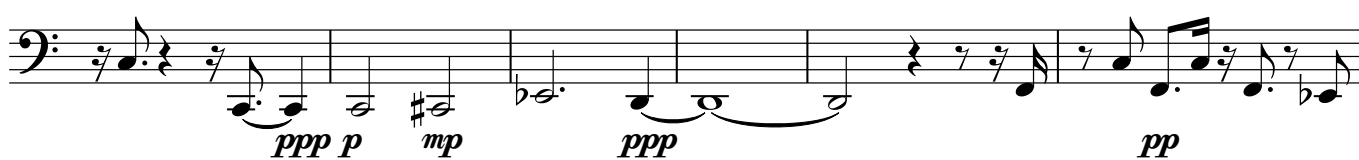
662



672



677



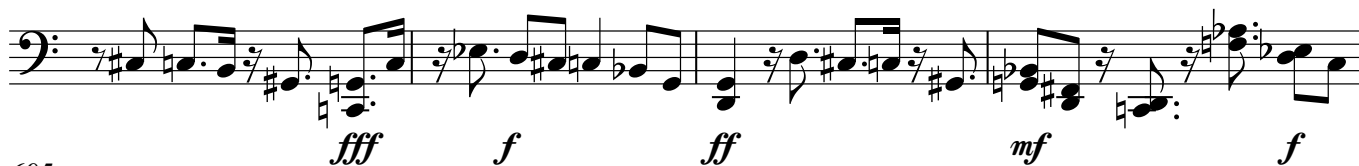
683



687



691



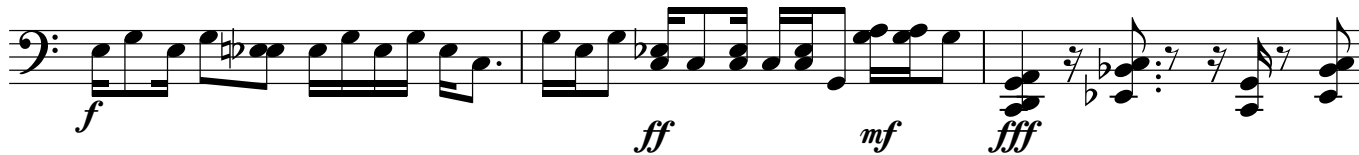
695



698



701



704



708

10



721



725



728



731



734



738



743



747



752

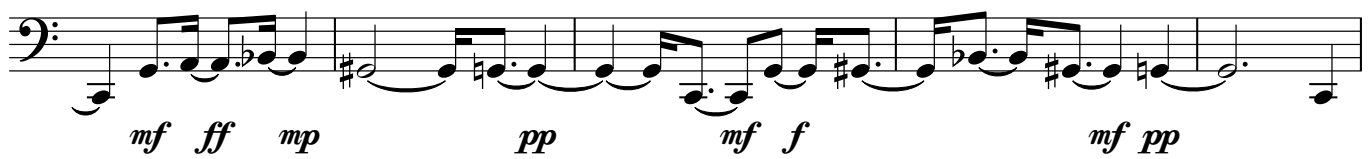
 $\text{♩} = 90$ 

## Movement Four

758



764



769



773



777



781



785



790



794



797



800



803



807



812



817



821



825



830



835



839



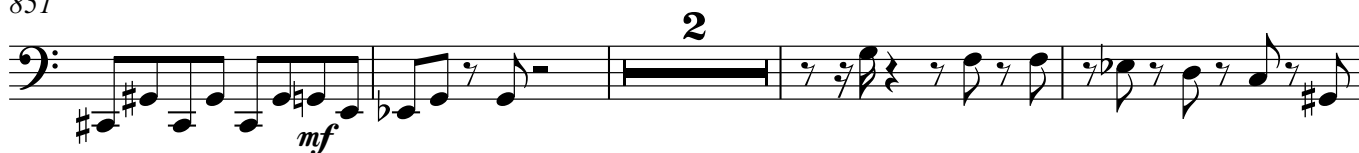
843



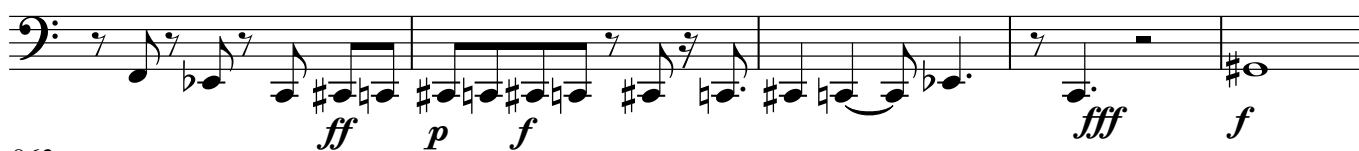
847



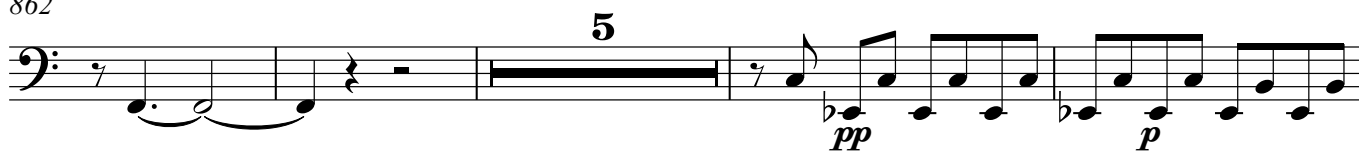
851



857



862



871



875



878



882



886



891



896



901



905



909



914



919



927



932



ppp pp mp pp mp mf

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 eighth and sixteenth notes, often beamed together. The dynamics are marked as *f* (forte), *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano).

The bass line of 'The Rose Tree' is written in 3/4 time. It begins with a low G2 note, followed by a series of eighth and quarter notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C

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 sharp (F#). The melody starts on a G4, moves to A4, then B4, and continues with eighth and sixteenth notes. The piece concludes with a final G4. The notation includes dynamic markings of *mp* (mezzo-piano) and *mf* (mezzo-forte).

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of a series of eighth and sixteenth notes, with dynamic markings *p*, *mp*, *pp*, *p*, *pp*, *mp*, *f*, and *mp* placed below the notes. The melody is in the key of D major and has a tempo of 120 beats per minute.

The bass line is written on a single staff in bass clef with a key signature of one flat (B-flat). It consists of three measures. The first measure contains a half note G2, a quarter note F2, and a quarter note E2, all beamed together. The second measure contains a half note D2, a quarter note C2, and a quarter note B1, all beamed together. The third measure contains a half note A1, a quarter note G1, and a quarter note F1, all beamed together. The piece ends with a double bar line.



973



978



985



Horn in F

# 648 Shiva, Symphony No. X3

Stephen W. Beatty (1938)

$\text{♩} = 110$

ff f ppp f mf

7 mp f mp

13 p mf mp pp mf

18 f mf pp f p mf ff

22 mf mp pp mf f

27 p f ff

32 mf p

35

11

49

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

52

*mf* *f* *ff*

56

*f*

61

*fff* *f*

66

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

70

*mp* *ff*

75

*f* *pp* *mf*

80

*p* *f* *ff*

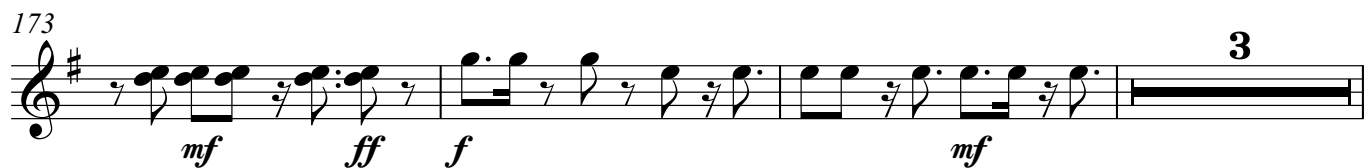
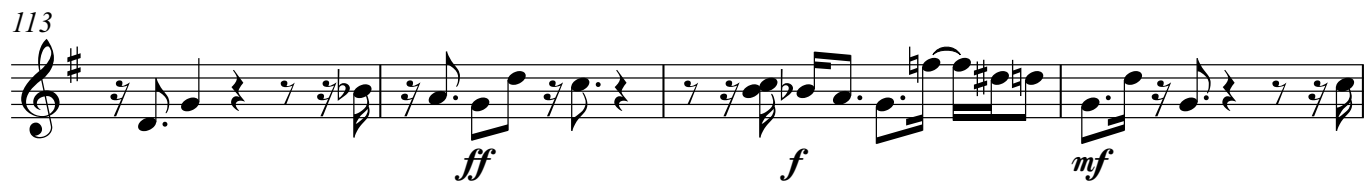
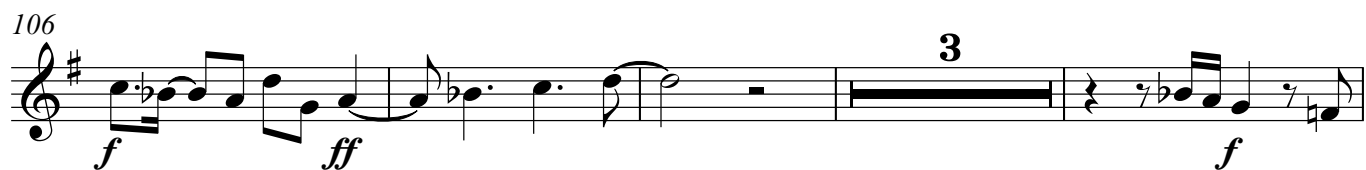
14

98

*f*

102

*ff*



179



184



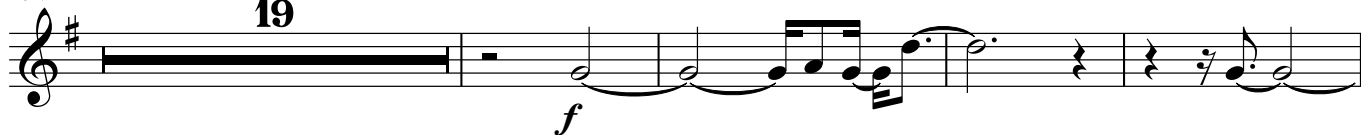
188



193



197



220



226



231



235



238



242



247



254



294



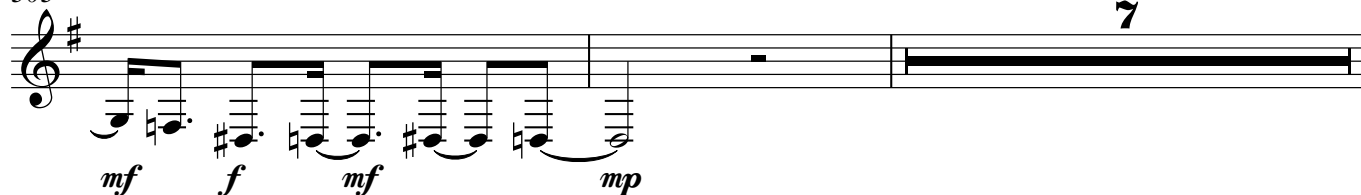
298



301



303



312 *mf*

315 *mp* *mf* *mp* *mf*

318 *mp* *f*

321 *mf*

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

327 12 *fff* *f*

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

346 *ff* *f* *ff* *f*

350 4 *ff*

358 *ff* *mf* *f*

361



366



370



374



378



382



385



388





392 *p mp mf p pp mp p*

396 *mp p mp*

399 *mf mp f mf*

403 *f mf p*

407 *pp p mp*

411 *mf f mf f*

414 *mf f mf p*

418 *mf f mf f ff f ff*

422 *f ff f*

426 *fff ff f*

430

*ff* *f mf* *p mp*

435

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

439

*ff* *f ffff* *mp mf*

444

*pp* *p*

449

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

453

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

458

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

463

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

467

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

471

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

475 *p pp f*

479 *mp pp*

484 *ppp pp mf p mf p mp*

488 *f mp pp mf f mf mp*

493 *p ppp pp mf p*

498 *pp mf p pp mp*

503 *f mp pp*

507 *mp f ppp pp*

512 *mp mf 2 f ff*

519 *fff ff*

522



526



529



533



536



539



542



545



548



551 *f ff f mf f*

554 *ff f ff*

557 *f ff f*

560 *p ff mf pp*

566 *mp pp mp*

573 *pp ppp pp mp f ff*

579 *f ff f*

584 *mf mp pp mp mf f ff f*

588 *mp ppp mp mf f mf f*

592

596



600



604



607



610



614



619



623



628



633



638

*mf ff f ff f mf*

641

*f ff f ff f ff mf*

645

*f fff f*

648

*mf f mf mp*

651

*p mp mf f mf*

655

*ppp mp f mp f ff f mf f*

659

*mf f mf*

663

*mp mf*

667

*pp mp mf f mf*

672

*p mp mf*

677

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

682

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

686

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

690

*ff*

696

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

699

*f* *ff*

702

*f* *ff* *pp*

705

*ff* *f* *ff*

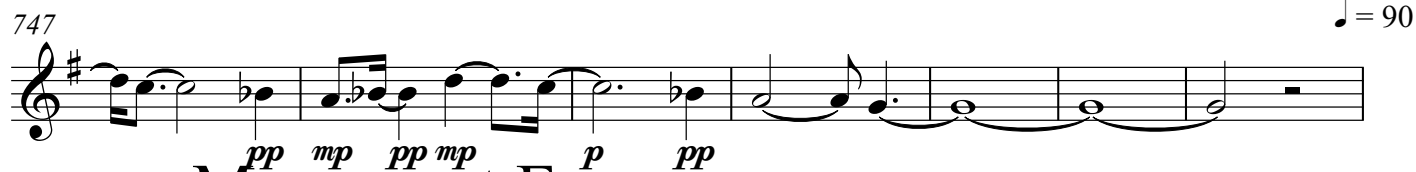
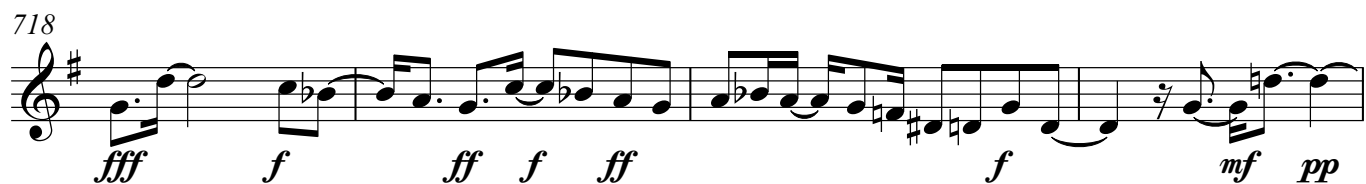
709

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

714

*mf* *ff*





## Movement Four



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

771 *mf* *f* *p* *mf* *ff*

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

779 *p* *f* *ff* ♩ = 120

783 *mf* *p*

790 *mf* *f* *mf*

794 *f* *mf* *f*

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

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

806 *ff* *fff* *f*

811

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

815

*fff* *f* *ff*

818

*f*

821

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

826

*f* *mf* *mp*

830

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

835

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

839

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

842

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

845

*f* *mf*

848 *f* *fff* *mf*

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

855 *mf* *f*

859 *ff* *fff* *mf*

863 *f* *mf* *p*

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

871

874 *mf* *f* *mf*

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

882 *mf* *ff* *mf* *p* *mf* *mp* *mf* *f* V.S.

888

892

896

901

905

909

912

916

920

924

*fff*

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

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

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

*ff* *f* *mf*

*mp* *mf* *p*

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

*pp* *ff* *mf*

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

*fff*

928 *f* *ff*

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

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

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

944 *ff* *f*

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

952 *ff* *f* *ff* *f* *ff*

955 *fff* *ff*

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

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

968

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

972

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

976

*mf* *ff* *ff* *ff*

980

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

984

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

Trumpet in C

# 648 Shiva, Symphony No. X3

Stephen W. Beatty (1938)

$\text{♩} = 110$

28

33

37

10

51

55

61

66

70

75

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



## Trumpet in C

80 **14**

*p* *f* *ff*

98 *f*

102 *ff*

106 *f* *ff* **3** *f*

113 *ff* *f* *mf*

117 *f* *ff* *f* *ff* **2**

123 *f* *ff* *f*

127 *mf* *f* ♩ = 120

131 **2** *pp*

138 *p* *mf*

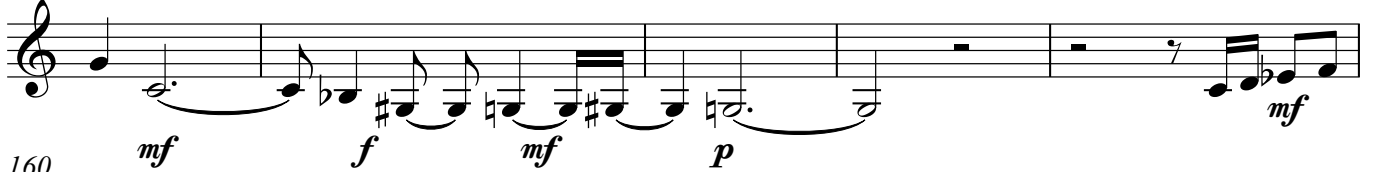
143



149



155



160



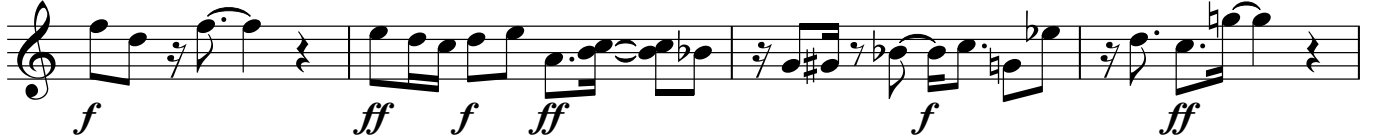
164



168



182



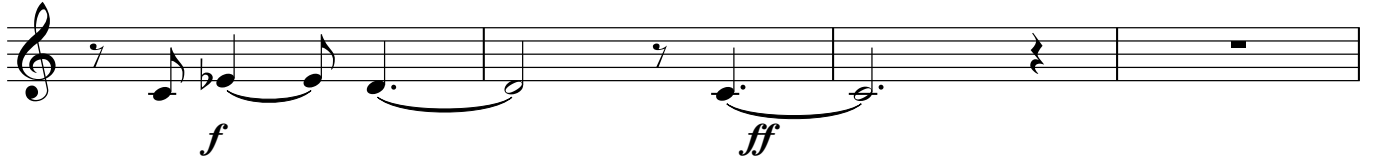
186



191



194



## Trumpet in C

198

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

202

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

206

*f* *ff*

209

5

*f*

218

224

2

*ff* *f* *fff*

231

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

235

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

239

*ff* *fff* *f*

245

*mf* *f*

249

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

253

$\text{♩} = 110 \quad \text{♩} = 130$

**192** **54**

500

506

512

*mf*

517

*f* *ff*

523

*f*

528

**9**

## Trumpet in C

541 *mf*

545 *f ff mf ff f*

549 *ff f ff f ff f*

553 *ff f ff*

557 *f ff f ff f*

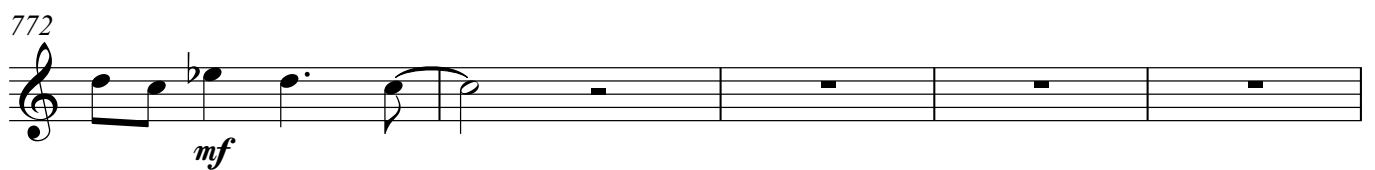
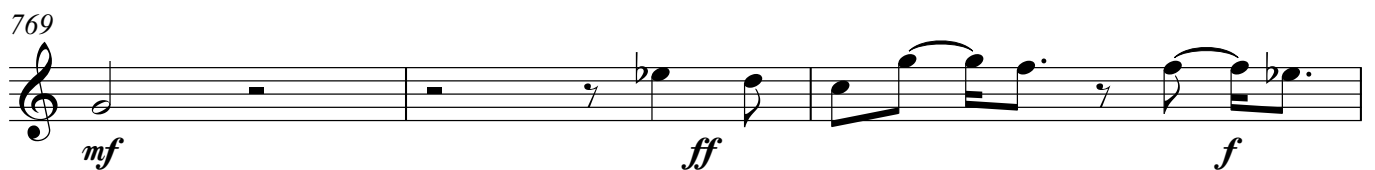
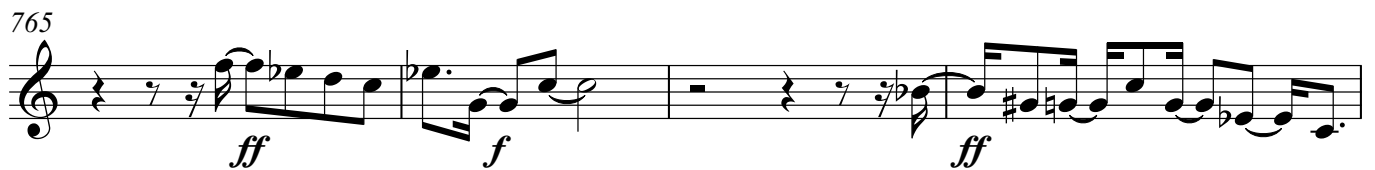
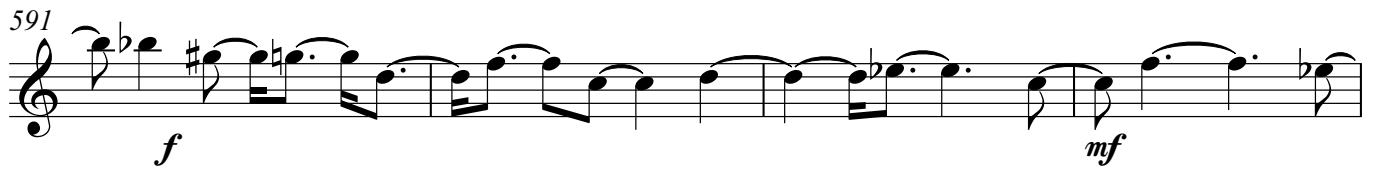
562 *mp f mf f*

570 *mf f mf*

576 *f*

581 *mp f*

587 *mf*



## Trumpet in C

777 *f* *mf*

781 *f* *ff* *f*

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

788 *p* *mf* *f*  $\text{♩} = 120$

793 *mf* *f*

796 *mf* *f* *mf* *f*

799 *ff* *mf* *p* *mf*

803 *f* *mf* *f* 10

816 *fff* *f* *ff*

819 *f* *ff* *f*

822 *mf ff f ff f ff*

826 *f mf p mp mf pp*

832 *p ppp p mf mp mf f mf*

837 *mp f ff f ff f mp*

841 *f fff ff*

844 *mf ff f*

847 *fff mf*

851 *f mf f ff*

855 *mp mf f*

859 *ff fff ff mf f*



## Trumpet in C

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

868 *pp* *p* *mp*

872 *p* *mf*

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

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

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

889 8 *ff* *p* *ppp* *mf*

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

905 *ff* *f* *mf*

909 *mp* *mf* *p*

912 *mp* *mf* *ff* 2

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

921 *ff* 6 *mf* *f*

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

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

941 *ff* *f* *ff*

944 *f* *ff* *f*

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

950 *ff* *f* *ff*

953 *ff* *f* *ff*

## Trumpet in C

956

*fff ff f*

961

*p mf mp mf mp f*

966

*f ff*

983

*f ff*

986

*f ff*

Tenor Trombone

# 648 Shiva, Symphony No. X3

♩ = 110

Stephen W. Beatty (1938)

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

11 *mp* *ff* *f* *mp* *pp*

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

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

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

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

31 *mf* *pp* *ppp* *ff* *f*

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

12

*ppp*

51



55



58



61



80



84



88



92



96



106



Tenor Trombone

3

110

*pp mp p mf p f*

114

*mf mp f*

122

*mp mf ff*

126

*f mp p pp*

130

$\text{♩} = 120$

*mf f*

180

*mp p mp p mf p mf*

183

*p f mp mf f mf mp fff*

187

*mf f ff mf*

191

*f mf pp mp pp p*

194

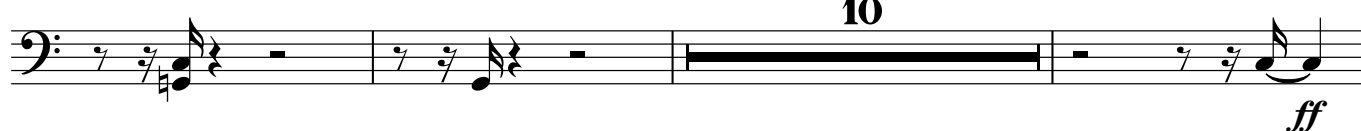
*ff f fff f ff f*

13

210



215



228



231



235



238



242



246



249



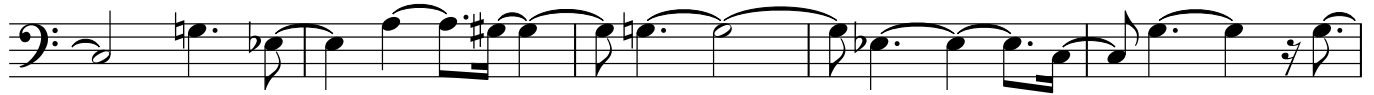
253



259



264



269



275



279



284



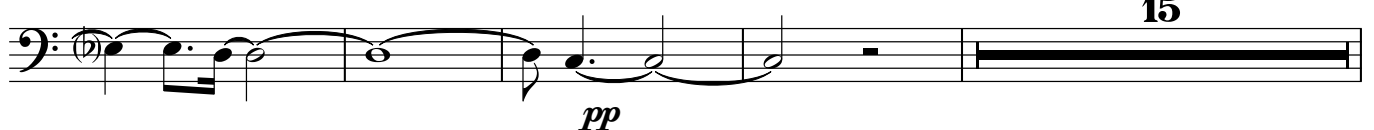
288



291



308



327





338



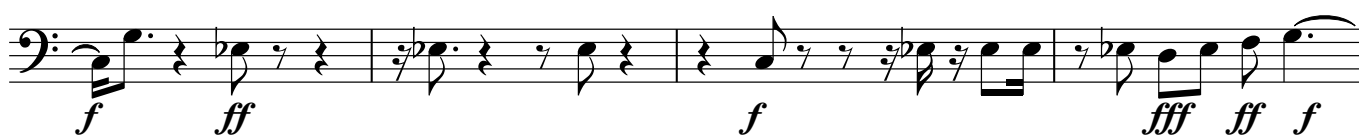
342



346



350



354



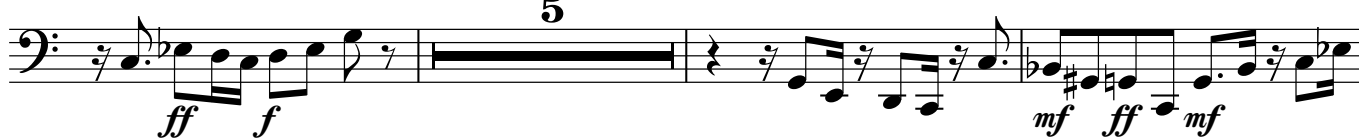
358



362



366



374



377



381

9



393



396



400



403

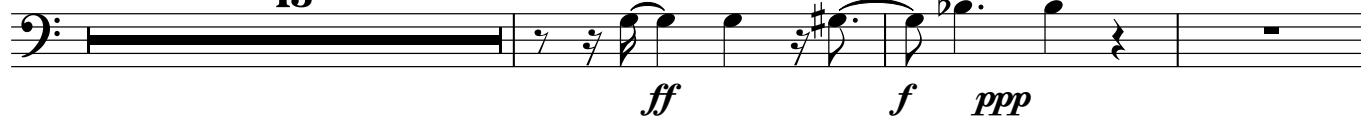


406



409

13





527



9

The bass line of 'The Rose Tree' is written in bass clef with a common time signature. It begins with a whole rest, followed by a half rest, and then a series of eighth and sixteenth notes. The dynamics are marked as *mp*, *mf*, *ff*, and *f*.

$$ff$$

5

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a series of eighth and quarter notes, followed by a measure with a whole note and a sharp sign. The tempo marking 'mf' is present. The piece concludes with a double bar line and a repeat sign.

6

Example 1: Musical notation for the bass line. The notation shows a sequence of notes with dynamic markings: *mp*, *mf*, *f*, *ff*, and *mp*. A fermata is placed over the final measure.

*pp*

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 key signature of one sharp (F#) and a common time signature (C). The second measure has a key signature of two sharps (F# and C#) and a common time signature (C). The third measure has a key signature of two sharps (F# and C#) and a common time signature (C). The fourth measure has a key signature of two sharps (F# and C#) and a common time signature (C). The notes are: Measure 1: F#4, A4, B4, C5. Measure 2: B4, A4, G4, F#4. Measure 3: E4, D4, C4, B3. Measure 4: A3, G3, F#3, E3. Dynamics are indicated below the staff: *pp* under the third measure, *p* under the fourth measure, *mp* under the first note of the fourth measure, and *mf* under the second note of the fourth measure.

 $f$ 

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a key signature of one flat (B-flat) and a common time signature (C). The melody consists of eighth and quarter notes. The dynamics *f*, *mf*, *mp*, and *pp* are indicated below the staff.

*p*

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 whole note G2. The second measure has a whole note G2. The third measure has a dotted quarter note F#2 and an eighth rest. The fourth measure has a dotted quarter note E2 and an eighth rest. The fifth measure has a quarter note D2, a quarter note C2, and a quarter note B1. The sixth measure has a quarter note A1, a quarter note G1, and a quarter note F#1. The seventh measure has a quarter note E1, a quarter note D1, and a quarter note C1. The eighth measure has a quarter note B1, a quarter note A1, and a quarter note G1. The ninth measure has a quarter note F#1, a quarter note E1, and a quarter note D1. The tenth measure has a quarter note C1, a quarter note B1, and a quarter note A1. The eleventh measure has a quarter note G1, a quarter note F#1, and a quarter note E1. The twelfth measure has a quarter note D1, a quarter note C1, and a quarter note B1. The piece ends with a double bar line. Dynamics include a piano (*p*) marking at the start of the fifth measure and a forte (*f*) marking at the start of the sixth measure.

*ff f*

The bass line of 'The Rose Tree' is written in 2/4 time on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody starts with a quarter rest, followed by a quarter note G2 (one line), a quarter note A2 (one space), and a quarter note B-flat2 (one space, flat). This is followed by a half note G2 (one line) and a half note F2 (one space). The melody then continues with a quarter note E2 (one space), a quarter note D2 (one space), and a quarter note C2 (one space). The melody ends with a quarter note B-flat2 (one space, flat) and a quarter note A2 (one space). The dynamics are marked *ff* (fortissimo) under the first two notes and *p* (piano) under the last two notes.

28

*mp*

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of four measures. The first measure contains a quarter note G2, an eighth note A2, a quarter note B2, and an eighth note A2. The second measure contains a quarter note G2, an eighth note F2, a quarter note E2, and an eighth note D2. The third measure contains a quarter note D2, a half note C2, and a quarter rest. The fourth measure contains a half note B1, a quarter note A1, and a quarter rest. Dynamic markings are placed below the staff: *ff* under the first measure, *f* under the second measure, *mp* under the third measure, and *pp* under the fourth measure.

674



679



684



688



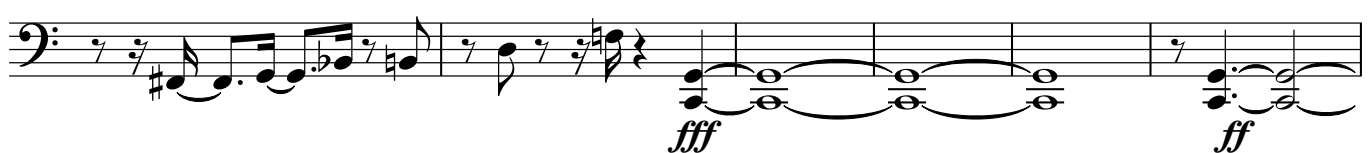
692



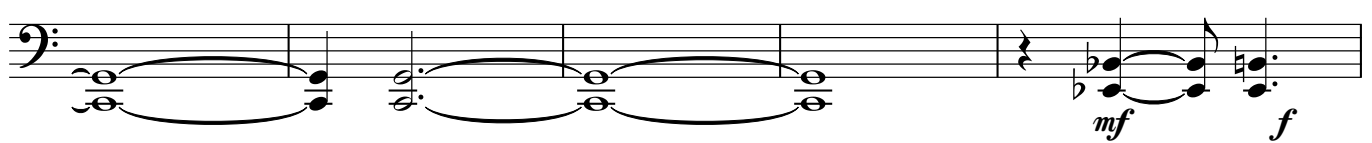
696



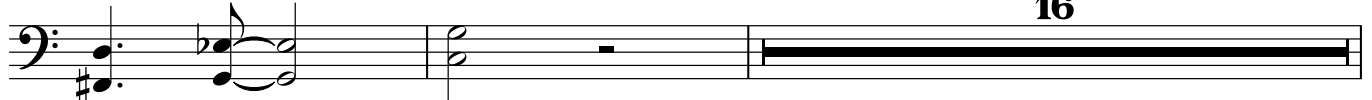
706



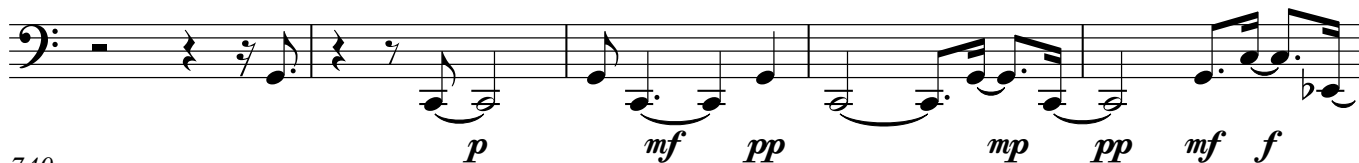
712



717



735



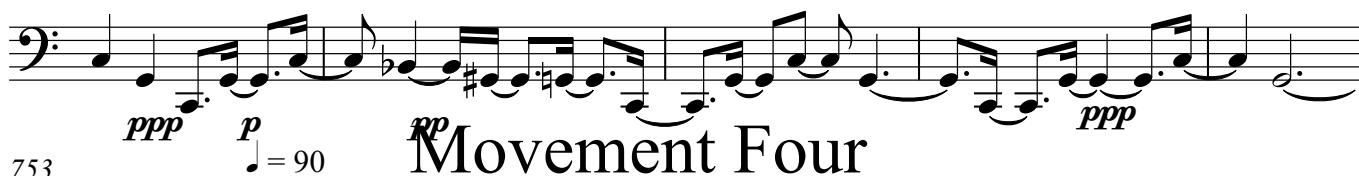
740



744



748



753

## Movement Four

 $\text{♩} = 90$ 

758



764



769



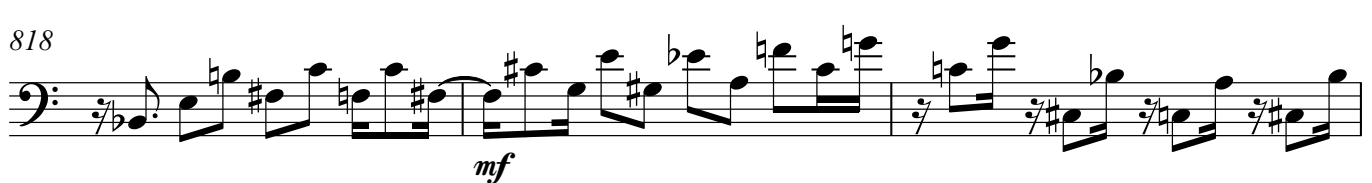
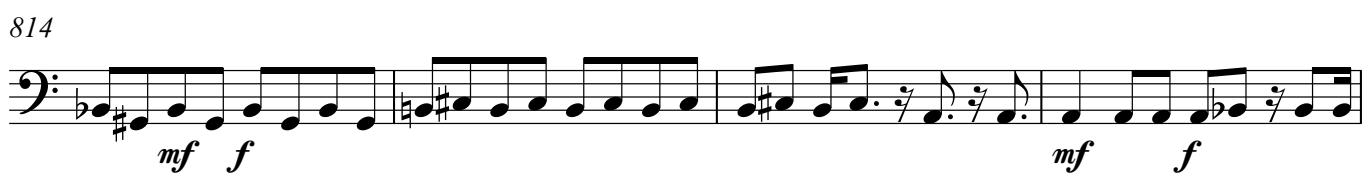
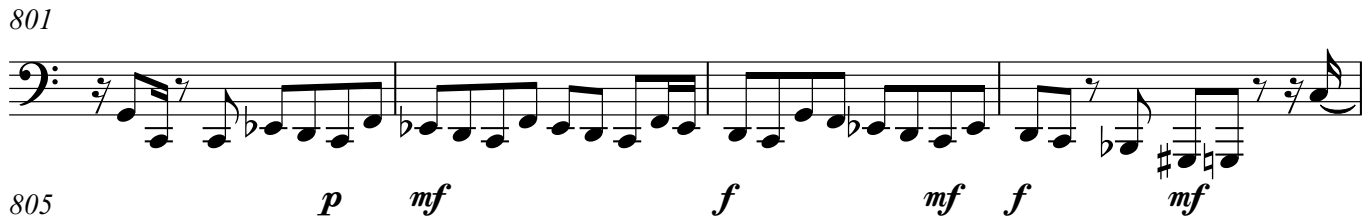
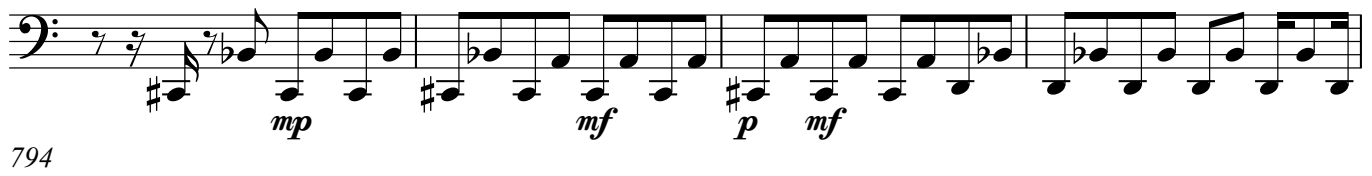
773



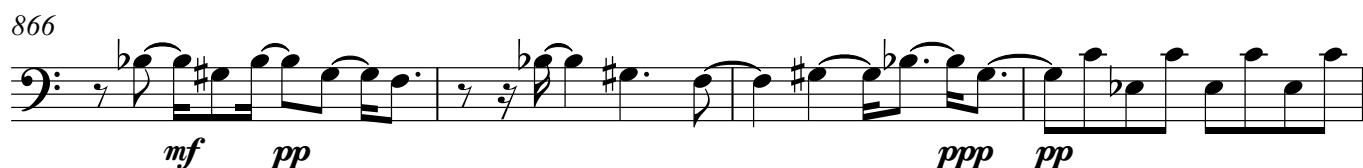
777



781







870



874



877



880



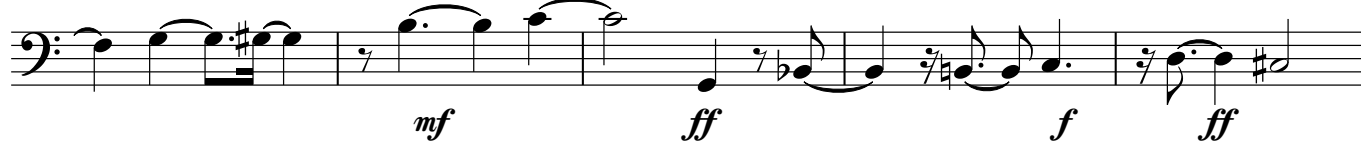
884



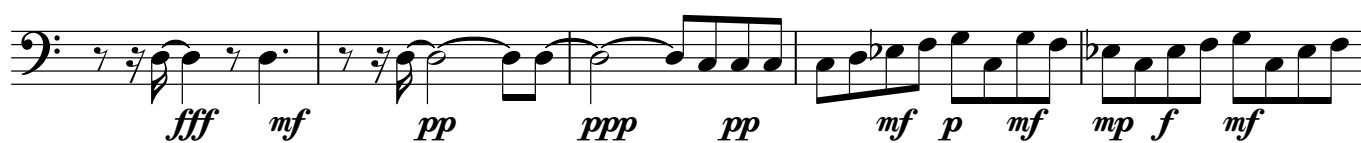
889



893



898



903



907



912



917



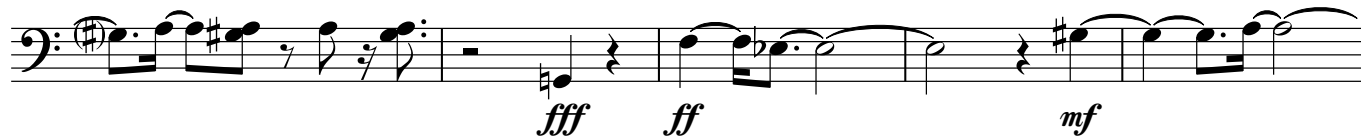
922



926



930



935



940



944



948



951



955



959



963



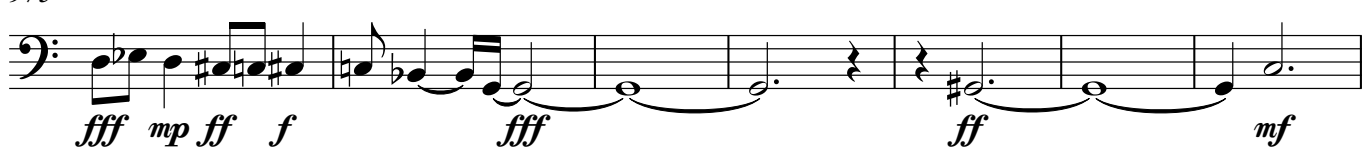
967



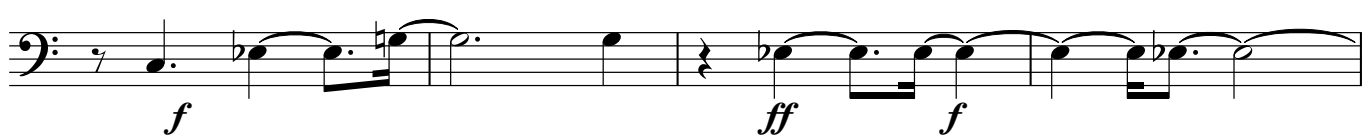
971



975



982



986



# 648 Shiva, Symphony No. X3

Stephen W. Beatty (1938)

40

The 40th measure of the musical score for 'The Rose Tree' is shown. It is a single-measure rest in the bass clef, indicated by a large 'Z' shape. The measure is marked with a '2' above it, suggesting a double bar line or a repeat sign.

46



51



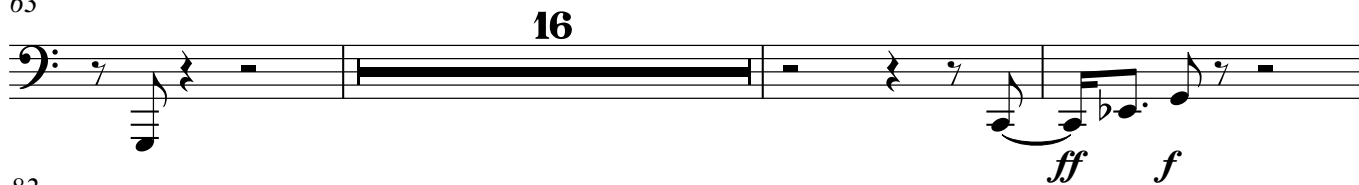
55



59



63



82



86



91

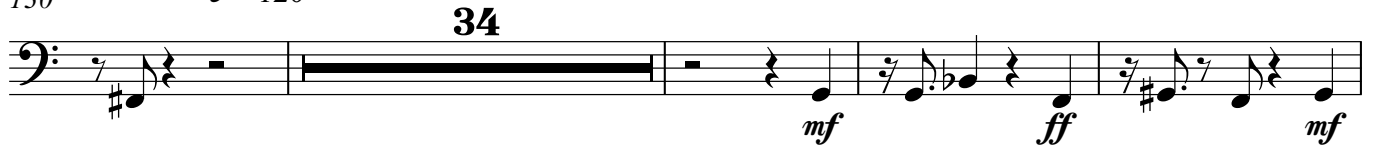


122



126

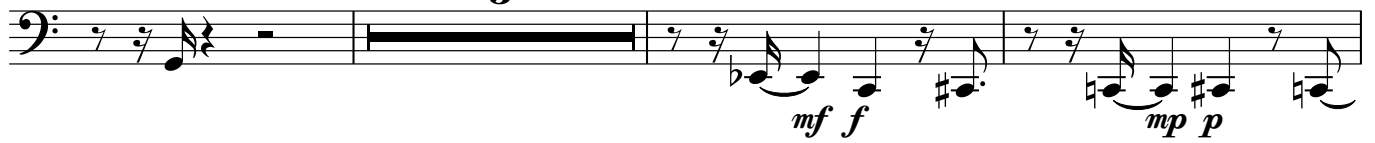


130  $\text{♩} = 120$ 

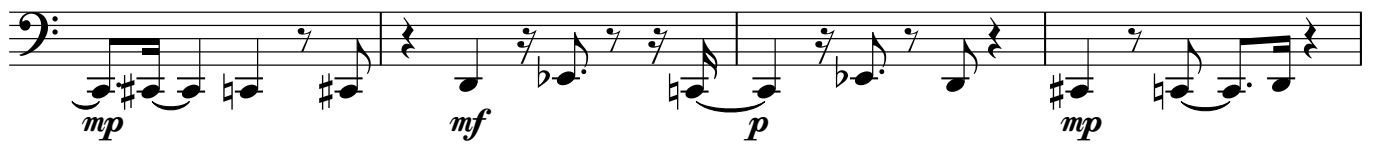
168



173



181



185



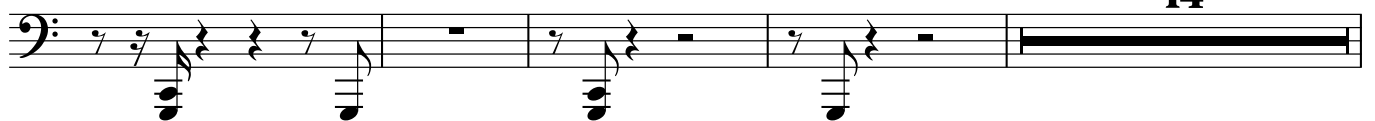
190



196



213



231



235



## Tuba

243

[illegible]

248

252 *pp* *mp* *pp* 110

252

284 *p* *pp*

284

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It begins with a whole rest, followed by a key signature change to one flat (B-flat). The melody starts with a quarter note B-flat, followed by an eighth note A-flat and a sixteenth note G-flat, all beamed together. This is followed by a quarter note F, a half note E-flat, and a quarter note D. The next measure contains a quarter note C, a half note B-flat, and a quarter note A. The melody then continues with a quarter note G, a half note F, and a quarter note E. The final measure contains a quarter note D, a half note C, and a quarter note B. The piece ends with a double bar line.

290

200

The first system of the musical score is written on a single staff with a 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 an eighth note G2, a quarter note F2, and an eighth note E2. This is followed by a quarter rest, then an eighth note D2, a quarter note C2, and an eighth note B1. A slur connects the D2, C2, and B1 notes. The next measure contains a quarter rest, followed by an eighth note A1, a quarter note G1, and an eighth note F1. A slur connects the A1, G1, and F1 notes. The system concludes with a double bar line. The dynamic markings *p*, *mf*, *p*, and *pp* are placed below the notes G2, F2, E2, and D2 respectively.

299

304

The image shows a musical score for the bass line of 'The Swan' from 'The Nutcracker'. The score is written on a single staff in bass clef. It begins with a series of rests, followed by a half note G2, a quarter note F2, and a quarter note E2. This is followed by a series of rests, then a half note D2, a quarter note C2, and a quarter note B1. The music then continues with a series of rests, followed by a half note A1, a quarter note G1, and a quarter note F1. The piece concludes with a series of rests, followed by a half note E1, a quarter note D1, and a quarter note C1. The tempo is marked 'Andante' and the key signature is one flat (B-flat major or D minor). The score is numbered 304.

304

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

308

The bass line is written on a single staff in bass clef. It consists of five measures. The first measure contains a quarter rest, an eighth rest, an eighth note G2, and a quarter note F2, with a *mp* dynamic marking below. The second measure contains an eighth rest, an eighth note E2, a quarter rest, and a half note D2, with a *pp* dynamic marking below. The third measure contains an eighth rest, an eighth note D2, a quarter rest, and a half note C2, with a *pp* dynamic marking below. The fourth measure contains an eighth rest, an eighth note B1, a quarter rest, and a half note A1, with a *pp* dynamic marking below. The fifth measure is a whole rest.

350

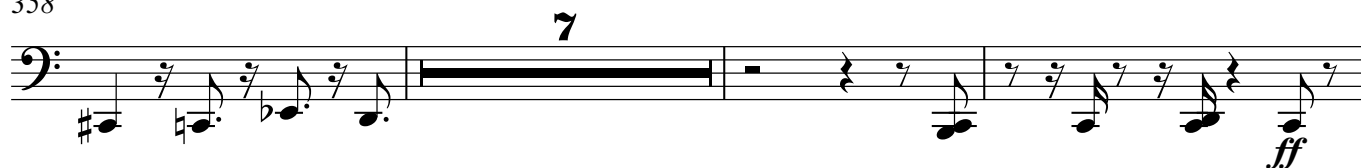
Example 1: Musical notation for the bass line. The notation is in bass clef, 4/4 time. It features a series of eighth and sixteenth notes, often beamed together. Dynamics include forte (f), mezzo-forte (mf), and fortissimo (ff). The key signature has one sharp (F#).

354

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 consists of eighth and quarter notes, with some measures containing rests. The dynamics are marked as *f*, *ff*, *f*, *mf*, *mp*, and *f* at various points in the piece.



358



368



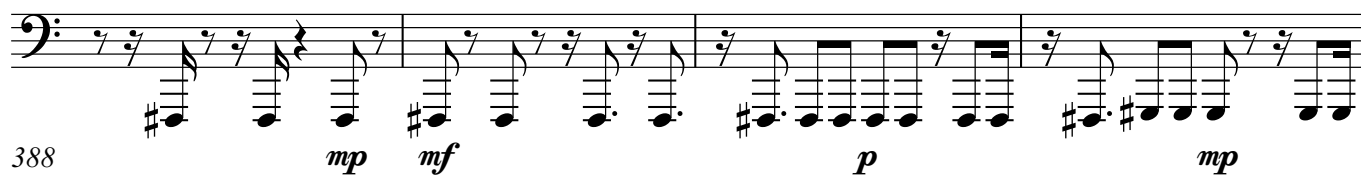
372



380



384



388



392



396



400



404



408



425



435

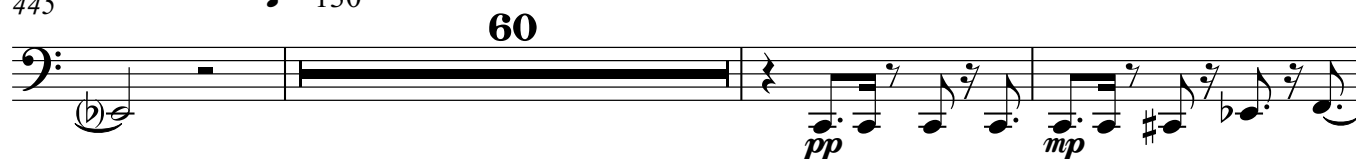


439



445

♩ = 130



508



514



520



524



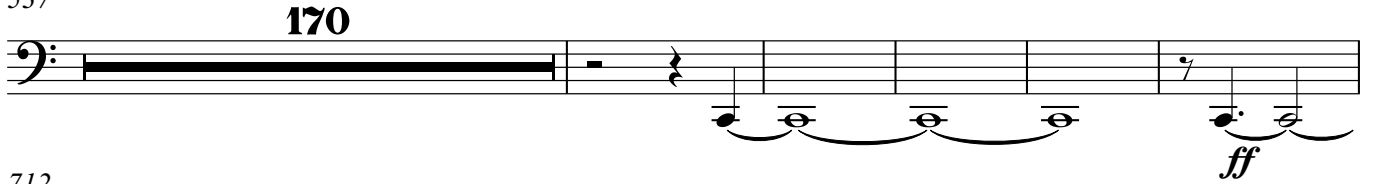
528



533



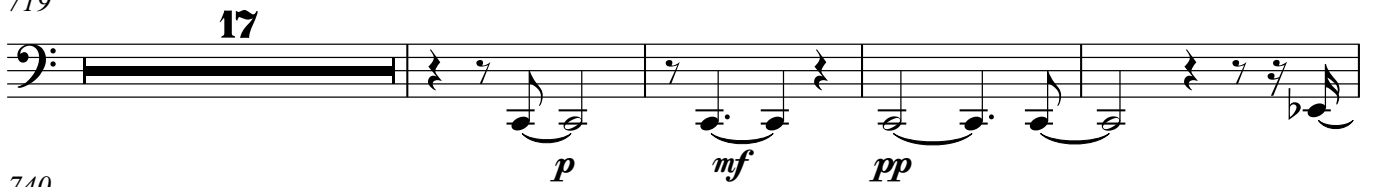
537



712



719



740

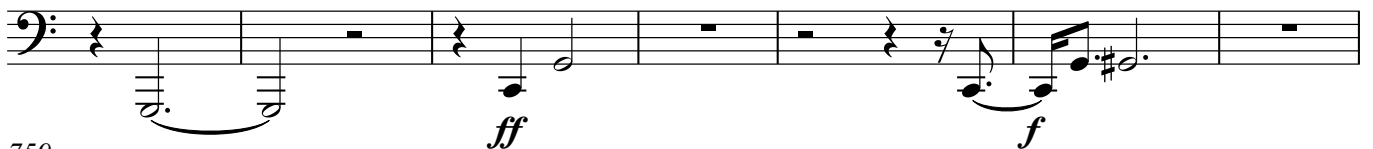


746

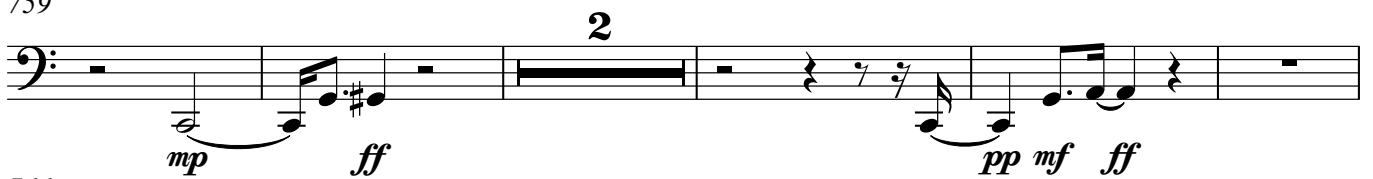


752

## Movement Four



759



766



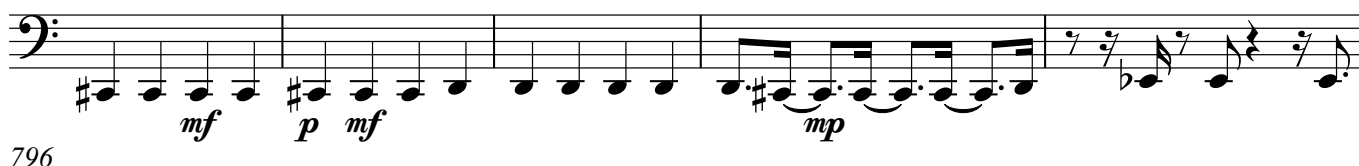
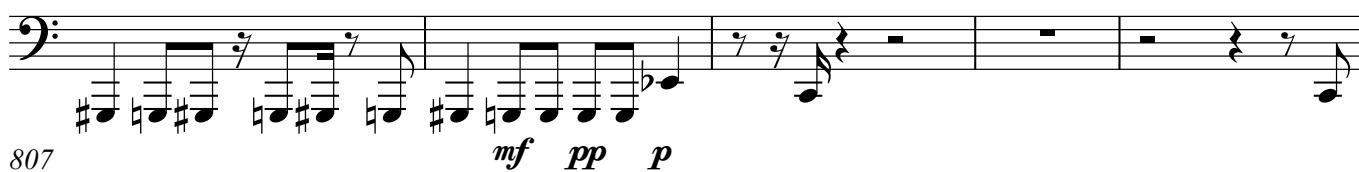
772



779



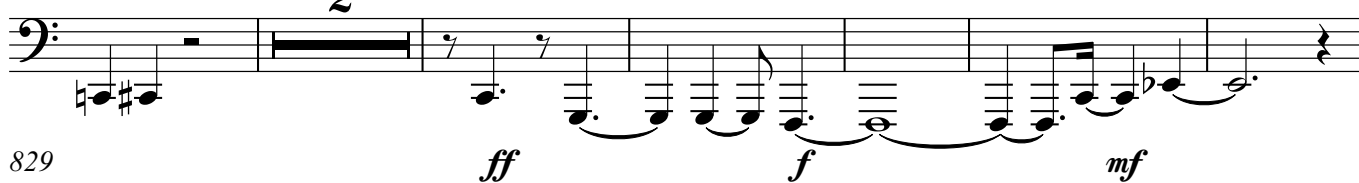
791

802 *p*

812



821

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

9

834


054

*p* *mf* 3

841

849

13



*mp*

866

[illegible]

872

The bass line is written on a single staff with a bass clef. It consists of four measures. The first measure starts with a key signature of one flat (B-flat) and contains the notes G2, A2, B-flat2, and A2-G2. The second measure contains the notes F2, E2, D2, and C2. The third measure contains the notes B-flat2, A2, G2, and F2. The fourth measure contains the notes E2, D2, C2, and B-flat2. The dynamics *mp* and *mf* are indicated below the first and third measures, respectively.

876

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 3/4 time signature. The melody consists of eighth and quarter notes, with a repeat sign at the beginning. The piece ends with a double bar line and a repeat sign.

880

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

884



889



894



899



904



908



913



918



923

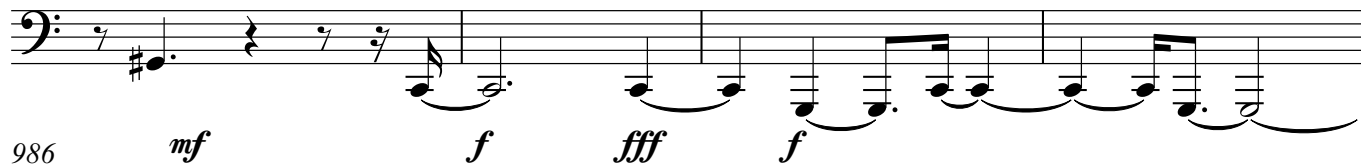


928





982



986





Timpani

# 648 Shiva, Symphony No. X3

♩ = 110

Stephen W. Beatty (1938)

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

13 *ff* *pp* *mf*

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

25 *mf*

31 *p* *ff* *f*

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

44 *ppp*

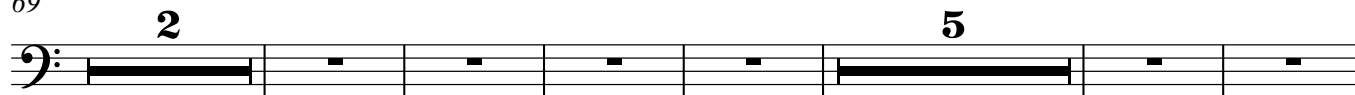
52 *mf*

## Timpani

58



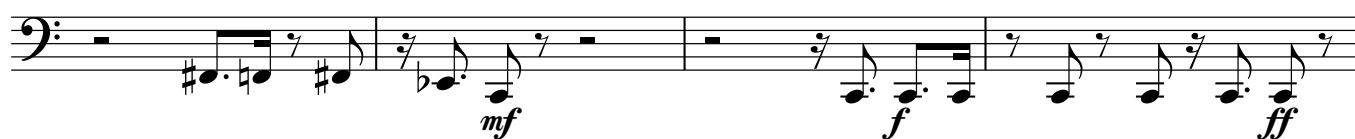
69



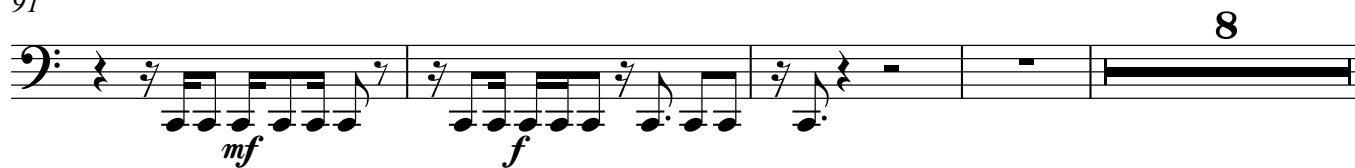
82



87



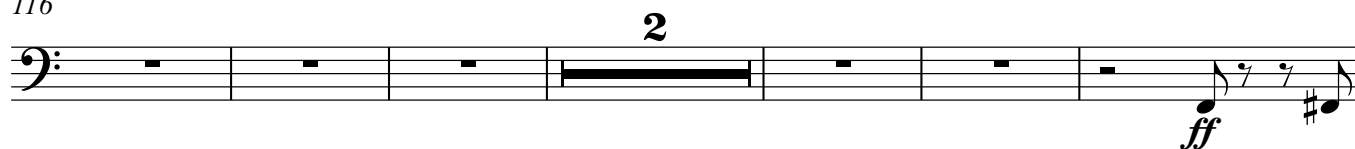
91



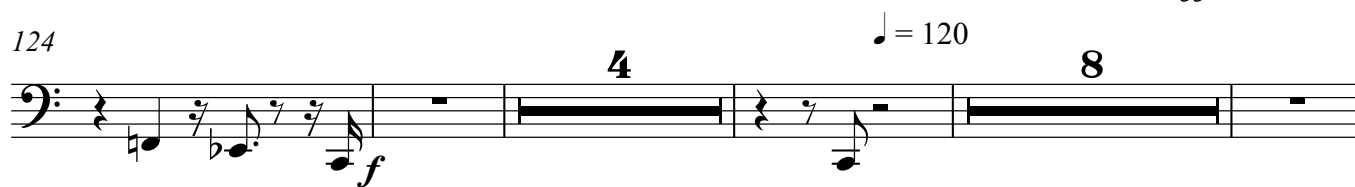
103



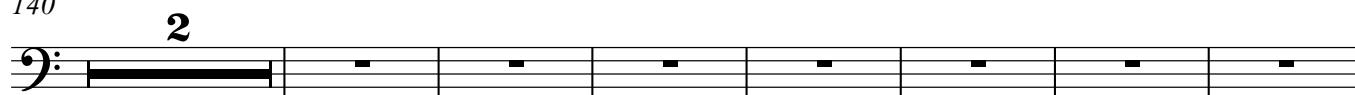
116



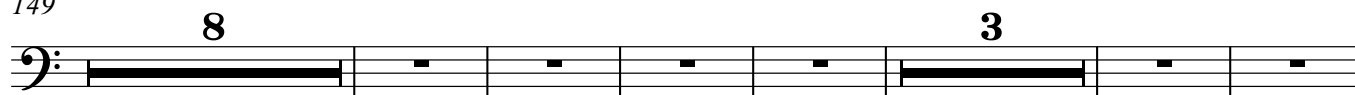
124



140



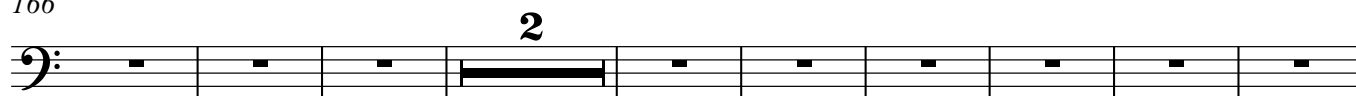
149



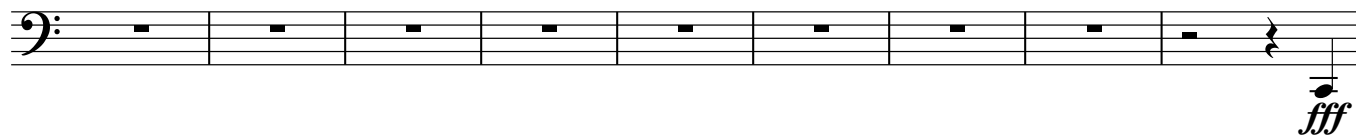
## Timpani

3

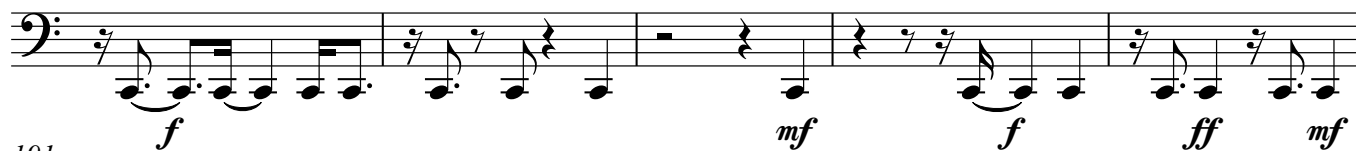
166



177



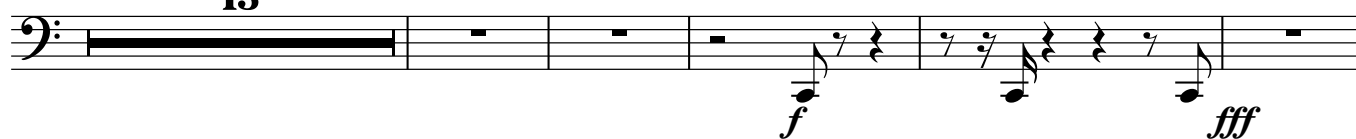
186



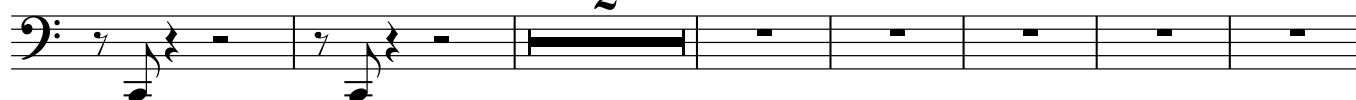
191



197



215



224



230



234



237



## Timpani

240



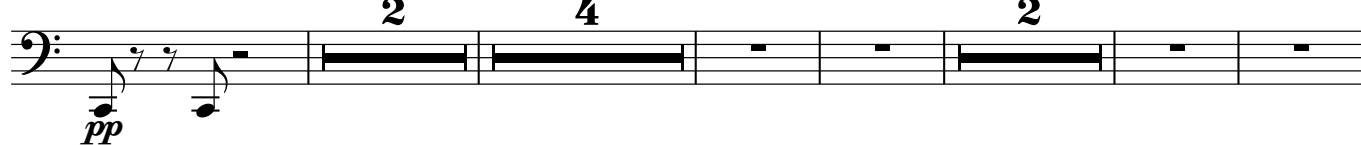
245



249



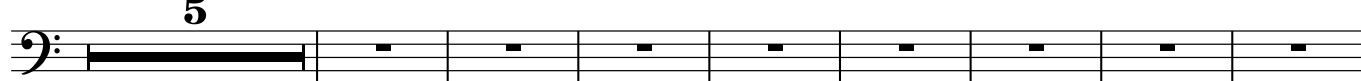
253



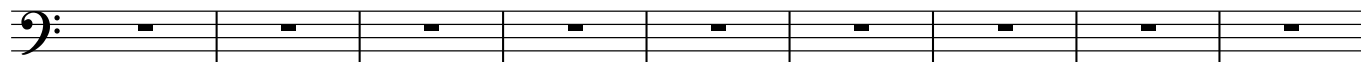
266



277



290



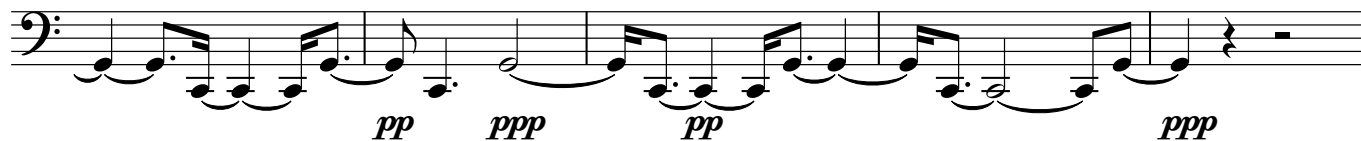
299



304



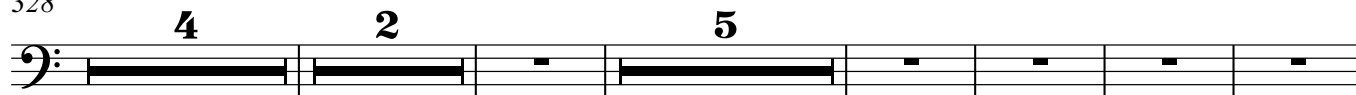
308



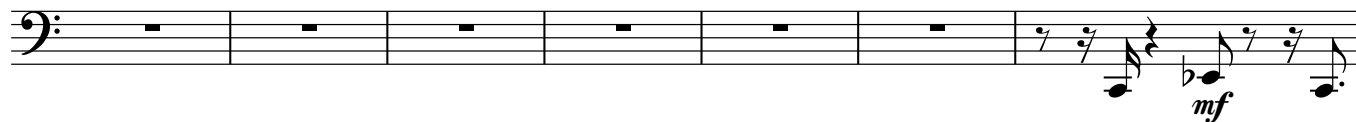
313



328



344



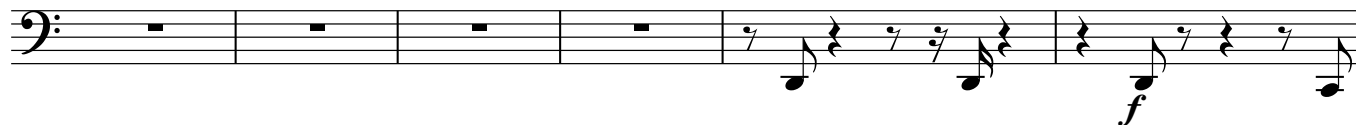
351



355



361



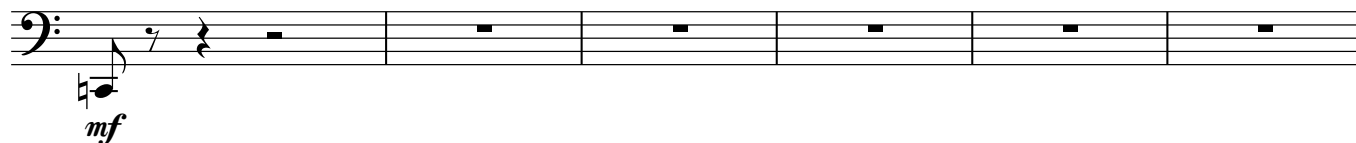
367



370



372



378



382



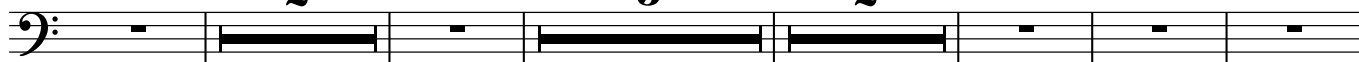
386



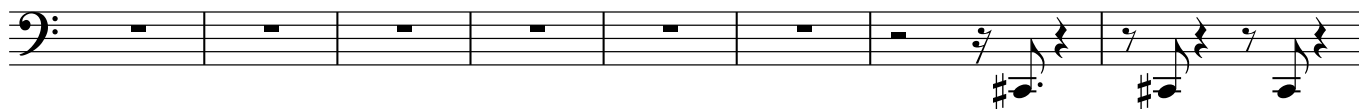
390



400



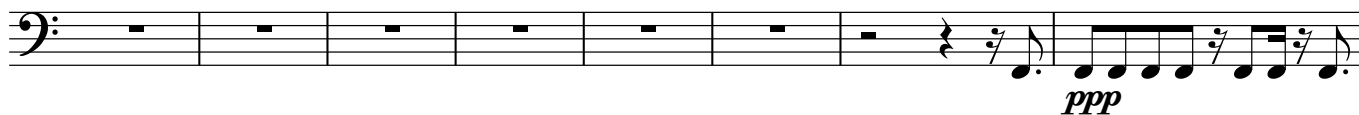
414



422



429



437



441



## 7

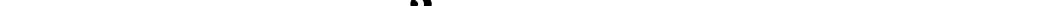
Musical notation for the bass line of 'The Rose Tree'. The staff is in bass clef and contains ten measures. The first seven measures each contain a single eighth note on the G line (G4). The eighth measure contains a whole note chord consisting of G4, A4, and B4. The ninth and tenth measures each contain a single eighth note on the G line (G4).

701

3

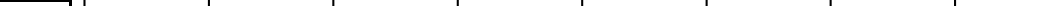
7/2

2



702

**2**



The bass line is written on a single staff with a bass clef. It consists of eight measures. The first seven measures each contain a whole rest. The eighth measure contains a whole note G2, followed by a double bar line, a key signature change to one sharp (F#), and a quarter note A2.

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of three measures. The first measure starts with a piano (*pp*) dynamic and contains a quarter rest followed by a dotted quarter note G2, an eighth note F2, and a quarter note E2. The second measure starts with a mezzo-piano (*mp*) dynamic and contains a quarter rest followed by a dotted quarter note G2, an eighth note A2, and a quarter note G2. The third measure starts with a fortissimo (*ppp*) dynamic and contains a quarter rest followed by a dotted quarter note G2, an eighth note F2, and a quarter note E2. The key signature has one sharp (F#) and the time signature is 3/4.

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 series of eighth and sixteenth notes, with a crescendo hairpin indicating a dynamic increase from *pp* to *mf*. The second measure contains a few more notes and a decrescendo hairpin indicating a dynamic decrease back to *pp*.

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of five measures. The first measure starts with a piano (*p*) dynamic and contains a half note G2, a quarter rest, and a quarter note F2. The second measure starts with a mezzo-forte (*mf*) dynamic and contains a half note G2, a quarter note G2, and a quarter note F2. The third measure starts with a forte (*f*) dynamic and contains a half note G2, a quarter note G2, and a quarter note F2. The fourth measure contains a half note G2, a quarter note G2, and a quarter note F2. The fifth measure contains a half note G2, a quarter note G2, and a quarter note F2.

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 sharp (F#). The melody consists of the following notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The piece ends with a double bar line.

V.S.

526



530



536



548



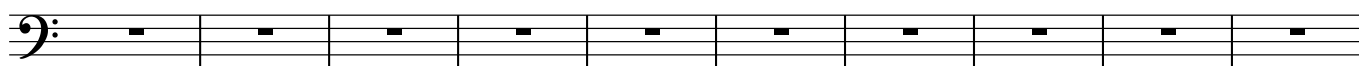
552



556



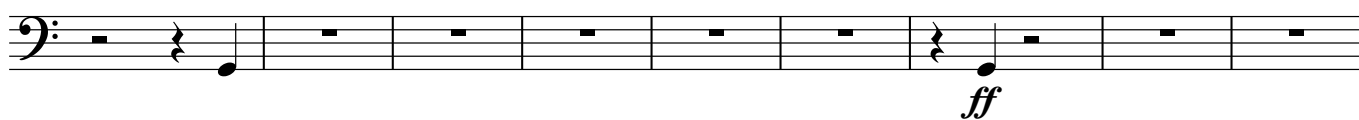
561



571



578



587





9

595

600

609

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of 12 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 B2, and a quarter note A2. The third measure contains a quarter note G2, a quarter note F2, and a quarter note E2. The fourth measure contains a quarter note D2, a quarter note C2, and a quarter note B1. The fifth measure contains a quarter note A1, a quarter note G1, and a quarter note F1. The sixth measure contains a quarter note E1, a quarter note D1, and a quarter note C1. The seventh measure contains a quarter note B1, a quarter note A1, and a quarter note G1. The eighth measure contains a quarter note F1, a quarter note E1, and a quarter note D1. The ninth measure contains a quarter note C1, a quarter note B1, and a quarter note A1. The tenth measure contains a quarter note G1, a quarter note F1, and a quarter note E1. The eleventh measure contains a quarter note D1, a quarter note C1, and a quarter note B1. The twelfth measure contains a quarter note A1, a quarter note G1, and a quarter note F1. The dynamics are marked as *mp* (mezzo-piano) for the first measure, *mf* (mezzo-forte) for the second measure, *f* (forte) for the third measure, and *ff* (fortissimo) for the fourth measure.

616

A musical staff with a bass clef and ten measures, each containing a single eighth note.

626

[illegible]

634

[illegible]

642

042

2

650

050

*mp* *mf* *f*

659

059 2



670

A musical staff with a bass clef and ten measures, each containing a single eighth note.

680



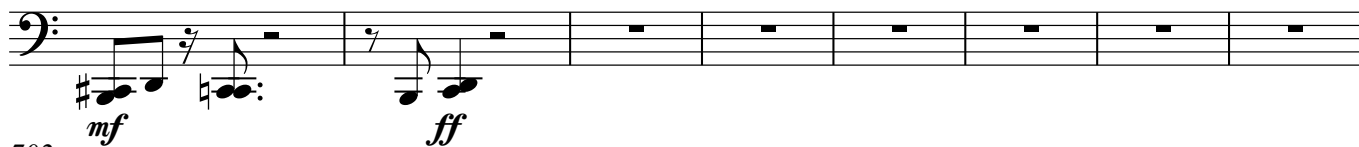
685



690



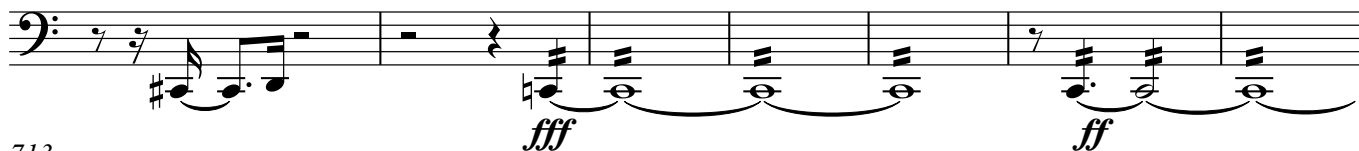
694



702



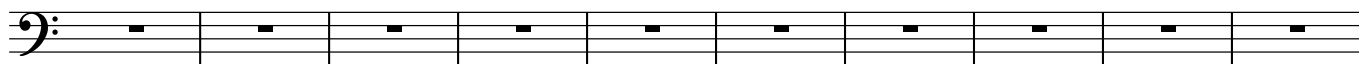
706



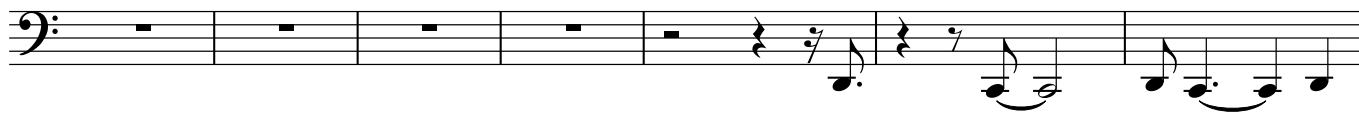
713



721



731



738



743



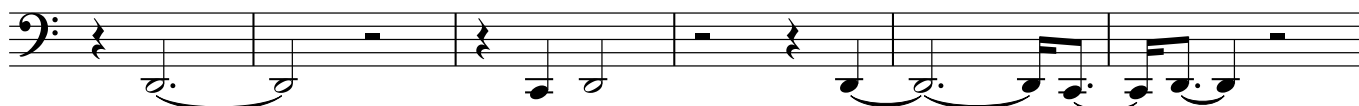
748



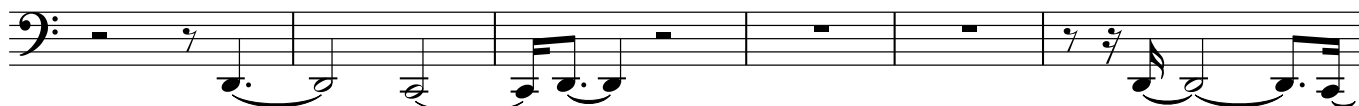
752

♩ = 90

## Movement Four



758



764



771



778

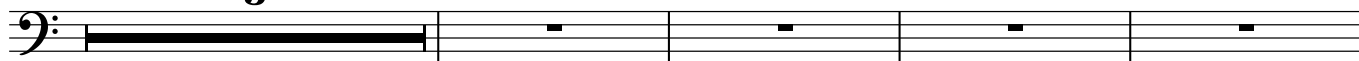


785

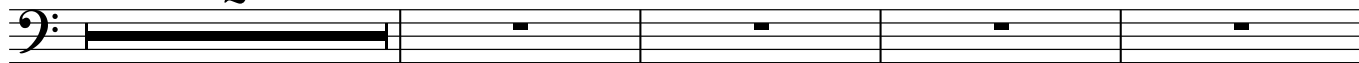
♩ = 120



794



801



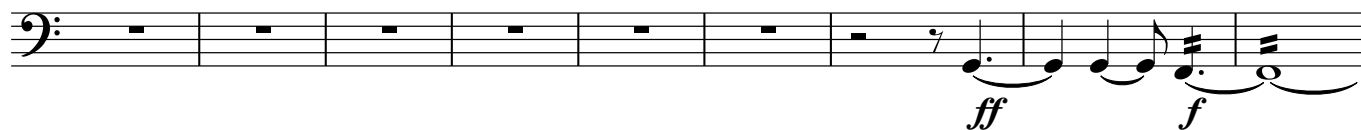
807



812



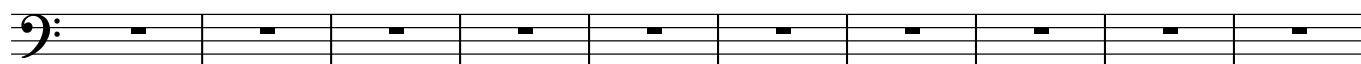
818



827



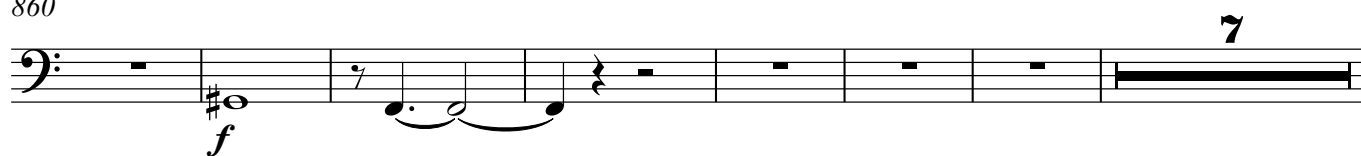
838



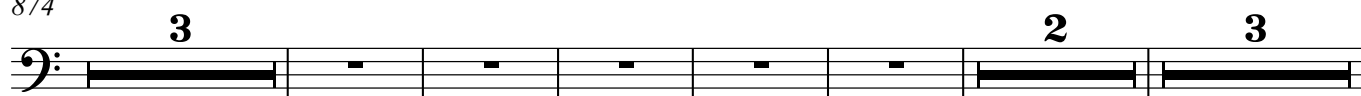
848



860



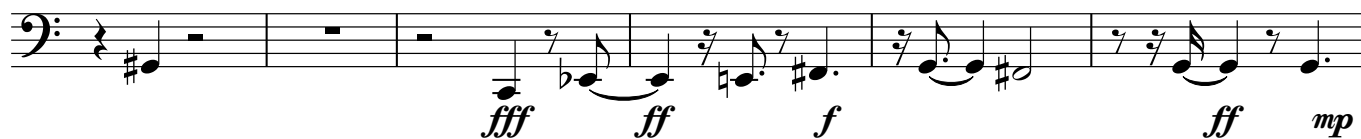
874



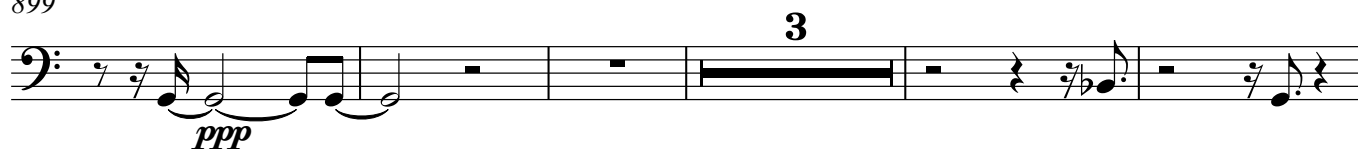
887



893



899



907



917



923



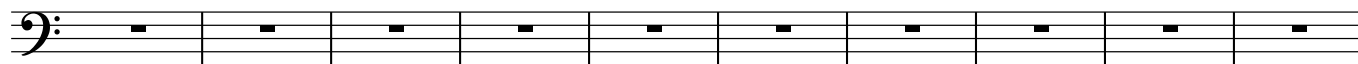
928



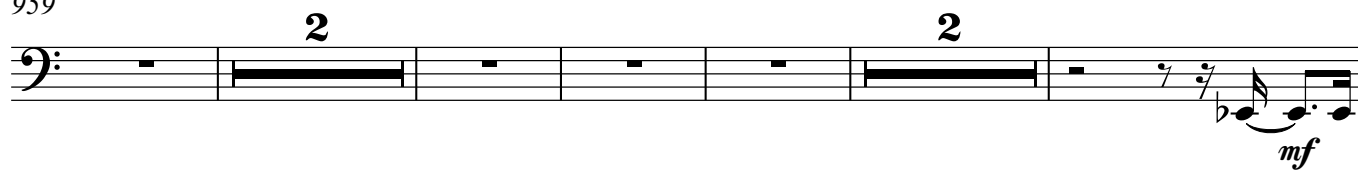
937



949



959



968



The musical notation for the bass staff shows a sequence of notes and rests. It begins with a half note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, and G3. This is followed by a quarter rest, then a double bar line with repeat dots. The next measure contains two whole notes: F#3 and E3. This is followed by another double bar line with repeat dots, then a quarter rest, another double bar line with repeat dots, and finally a half note G3.

*mp*

986

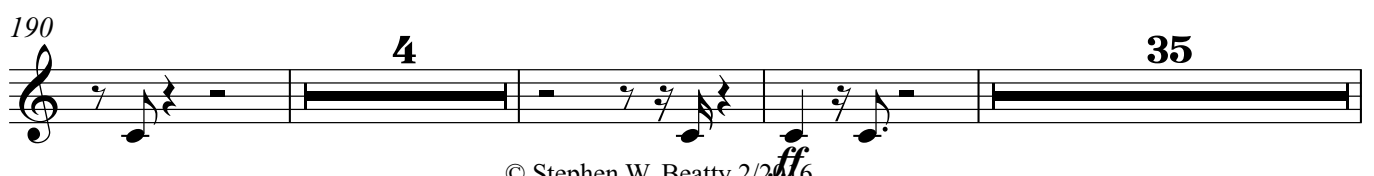
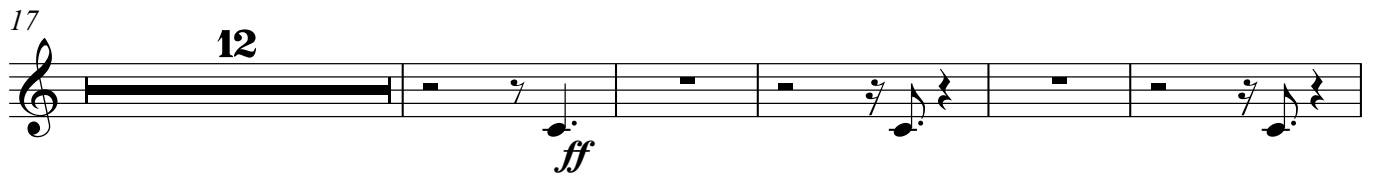
The bass line of 'The Rose Tree' is written in 3/4 time on a single staff. It begins with a whole rest, followed by a half note G2 (one sharp), a quarter note A2, a half note G2, a quarter note F2, a half note E2, a quarter note D2, a half note C2, and a quarter note B1. The melody is simple and follows the lyrics of the song.

Bass Drum

# 648 Shiva, Symphony No. X3

Stephen W. Beatty (1938)

♩ = 110



232

*pp* *p* *mf*

236

*f* **4**

244

*fff* *pp* *p* ♩ = 110

249

**5** **52** *mf* *f*

308

*p* *pp* **38**

350

*f*

354

*mf* *f* **10** **4**

371

*mf* **15**

390

**29**

422

*mf* *f* **19**



Bass Drum

3

446 ♩ = 130

♩ = 90

**307**



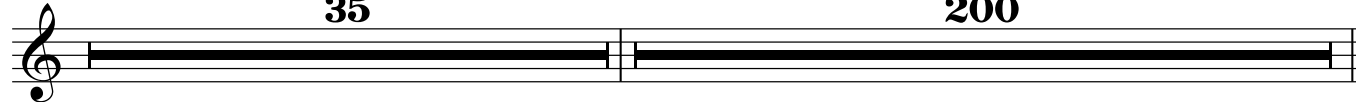
# Movement Four

754

♩ = 120

**35**

**200**



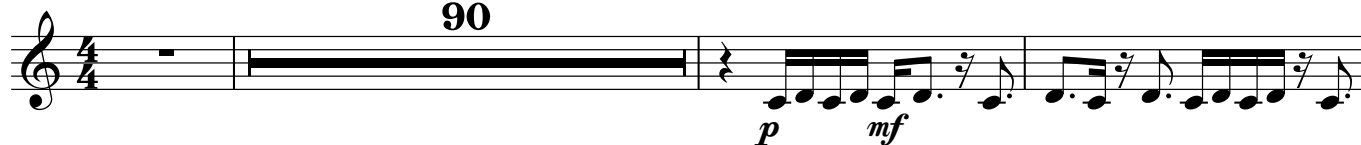
## Snare Drum

## 648 Shiva, Symphony No. X3

Stephen W. Beatty (1938)

♩ = 110

90



94



97



100



103



107



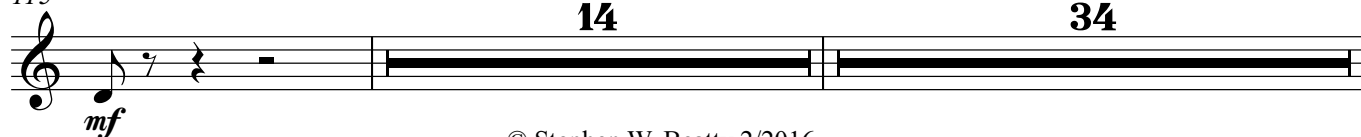
111



113



115



14

♩ = 120  
34

164

*p* *pp* *mp*

168

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

172

*mp* *mf* *mp*

176

*mf*

180

*f* *mf*

184

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

188

*f* *mf*

191

*mp* *mf* *p*

194

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

197

57 96

$\text{♩} = 110$

## Snare Drum

3

351



355



358



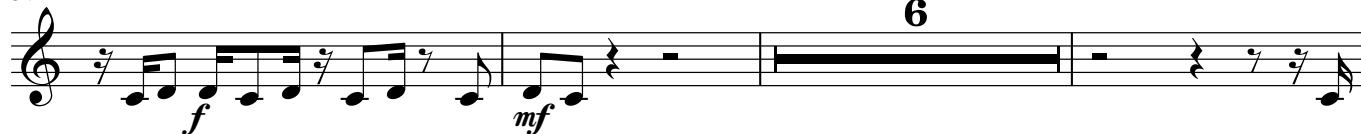
363



367



371



380



384



386



389

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

393

*mp* *pp*

397

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

401

*f* *pp* **4**

409

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

438

*f* *ff*

442

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

**Movement Four**

446  $\text{♩} = 130$  **307**  $\text{♩} = 90$  **35**  $\text{♩} = 120$

790

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

794

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

800

11

*mf* *pp*

814

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

818

2

*ff* *mp*

824

10

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

837

*mf* *f* *mf*

841

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

845

5

17

*p* *mp* *mf*

869

*p pp mp p*

873

*mp mf*

877

*ff mf pp p mp*

881

*mf f mf ff mf p mf*

886

3

892

*mp mf*

894

5

*fff mp mf*

902

*ff f mp f mf f*

907

*mf*

911

*mp p mp*

915

*f* *mf* *f*

921

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

940

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

944

*f* *mf*

947

*mp* *mf* *f*

951

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

955

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

959

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

963

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

967

*mf* *f* *mf*



Snare Drum

971

16

*f* *mp* *mf*

This musical score for Snare Drum consists of 16 measures. Measure 971 begins with a treble clef and a forte (*f*) dynamic, followed by a whole rest. Measures 972 through 986 contain a continuous eighth-note pattern. The dynamics are marked as mezzo-piano (*mp*) at the start of the eighth-note run and mezzo-forte (*mf*) at the beginning of measure 982. The notation includes various rhythmic values such as eighth notes, sixteenth notes, and dotted eighth notes, with some measures featuring beams and slurs to indicate phrasing. The piece concludes with a double bar line at the end of measure 986.

Cymbals

# 648 Shiva, Symphony No. X3

♩ = 110

Stephen W. Beatty (1938)

4

8

11

5

18

21

6

30

33

36

38

86

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

Detailed description: This is a musical score for Cymbals, measures 1 through 38. The score is written on a single staff in 4/4 time. It begins with a 4-measure rest, followed by a series of eighth-note patterns. Dynamic markings include pp, p, mp, and pp. Measure 8 starts with a mf dynamic. Measure 11 has a 5-measure rest. Measure 18 has p and pp dynamics. Measure 21 has a 6-measure rest. Measure 30 has mf, mp, p, and pp dynamics. Measure 33 has a 3-measure rest. Measure 36 has a ppp dynamic. Measure 38 has an 86-measure rest. The score ends with a pp dynamic followed by a f dynamic.

## Cymbals

126

*p* *mp* *pp*

129  $\text{♩} = 120$  **13**

*pp* *ppp*

145

*pp* *p* *pp*

150

*p* *pp*

154

159 **55**

*p* *pp* *p*

217

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

220

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

223

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

226

*pp* *mp*

## Cymbals

3

229

*mf*

240

*pp mp p mp f*

244

*ff pp*

251

*p pp p mp p*

255

*mp pp*

303

*ppp pp*

305

*mf f mf*

309

*pp*

313

*mf*

369

*mf*

♩ = 110

## Cymbals

420

2

*f*

426

9

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

437

*mp* *pp* *p*

440

*pp* *f* *mf*

443

*mp* *pp*

445

$\text{♩} = 130$

4

452

2

459

3

*mp*

465

*pp* *mp*

470

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

## Cymbals

474



479



483



487



493



497



500



522



526



530



539

*pp mp mf p mp*

543

*f mf f*

2

549

*mf f*

4

556

*mf mp mf*

559

*ff pp*

19

581

*p pp p pp pp*

3

587

*mp p pp mp mf*

2

2

594

*mp mf*

598

*ff ppp*

2

603

*mp mf mp pp p mp*

4

610

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

616

*pp* *p* *f* *pp* **11**

630

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

634

*p* *mf* *mp* *mf* **14**

652

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

655

*pp* *p* **2**

660

*mf*

665

*pp* *p*

668

*mf* **20**



689

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

694

*mf*

698

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

702

*f* *mf* *f*

707

20

*ff* *mp* *pp* *mp*

730

2

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

737

5

*mp* *p* *mp*

746

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

750

*mp* *p* *pp*

753

$\text{♩} = 90$

6

*p*

# Movement Four

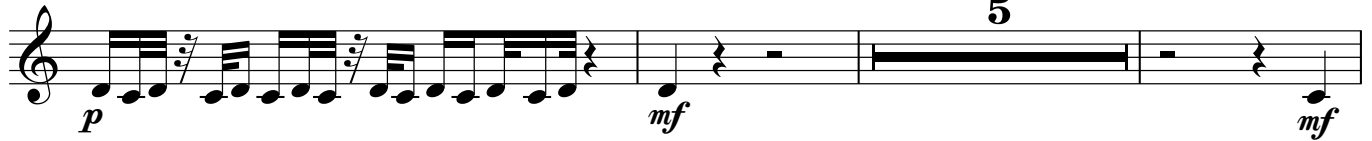
762



765



768



776



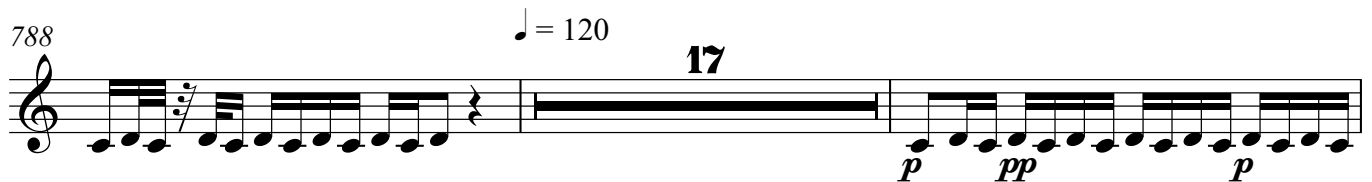
779



786



788



807



813

*pp* *p* *mf*

817

*mp* *mf* *f*

821

2

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

826

6 16

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

850

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

853

2

*f* *ff*

858

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

862

3

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

869

12

*pp* *p* *pp* *p* *pp*

884

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

## Cymbals

11

888

2

$$ff$$

894

*mf*

*fff*

*f*

*ff*

899

13

*mp*

7

915

*mf*

*J*

920

*p*

*mp*

926

*mf*

*p*

929

*mp*

*pp*

*p*

 $\mathbf{mf}$ 
$$ff$$

933

*pp*

*p*

*pp*

*P*

mf

936

14

*pp*

952



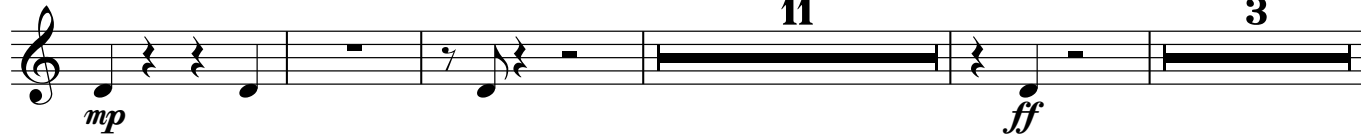
955



959



964



982



986



# Tubular Bells 648 Shiva, Symphony No. X3

Stephen W. Beatty (1938)

© Stephen W. Beatty 2/2016

132

*p* *f*

138

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

144

*mf* *f* *mf*

150

*f*

155

160

166

**49**

*ff* *fff* *f*

220

226

*fff* *ff*

231

**10**

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

# Tubular Bells

3

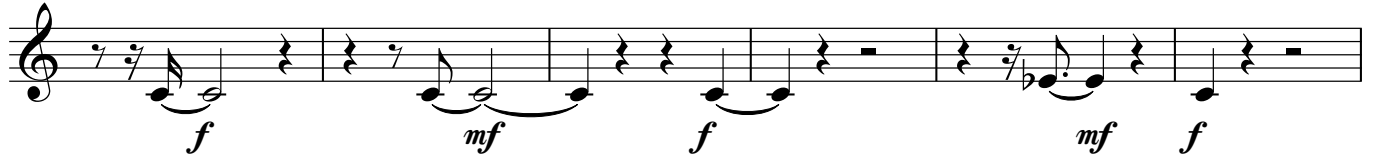
245



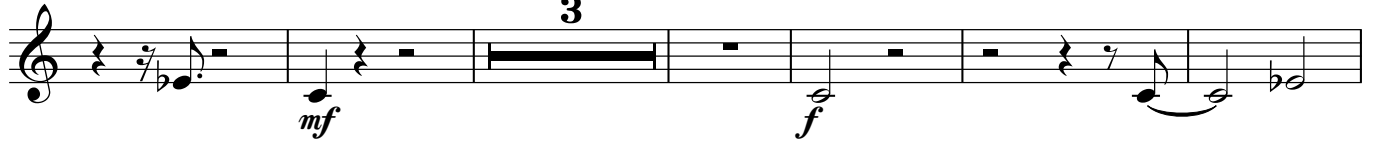
251



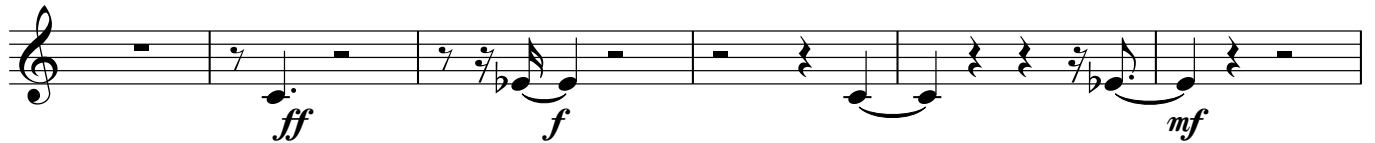
274



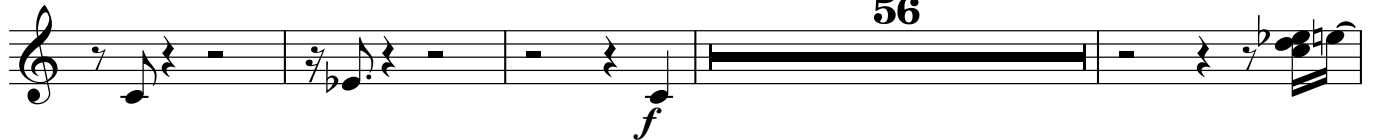
280



289



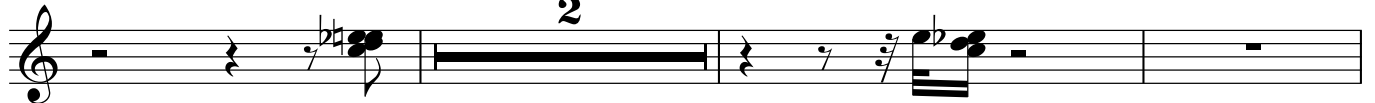
295



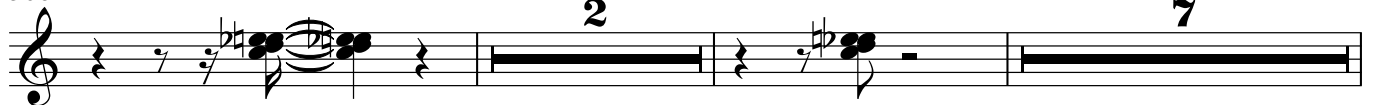
355



363



368





## Tubular Bells

379

*pp* *p* *mp*

381

*pp* *p*

383

*f* 4

391

*mf* 16

410

*ff* *f* *mf* 3

419

10 *ff* *fff* *ff*

433

*f* 4

441

*ff* *f* *fff* 2 19 ♩ = 130

465

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

467

*p* *pp* *p*

Tubular Bells

5

469 *pp p pp p mp* **3**

476 *p mp p mp*

478 *p pp mp mf*

482 *mp p pp mp pp ff*

486 *mp mf p pp*

489 *f mp pp p pp*

493 *f p mf mp pp mf*

498 *pp p ff* **96**

597 *fff f fff ff*

602 *f* **6**

611

617

631

639

671

684

689

694

701

706

*mp*

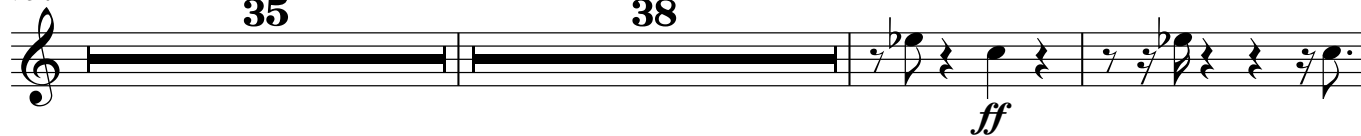
# Tubular Bells

7  
♩ = 90

751



754



829



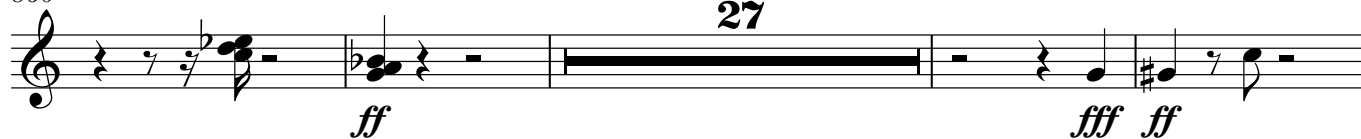
834



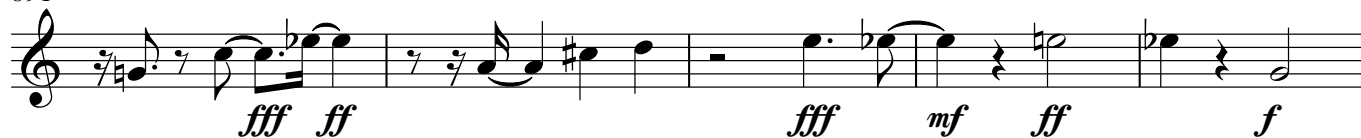
850



860



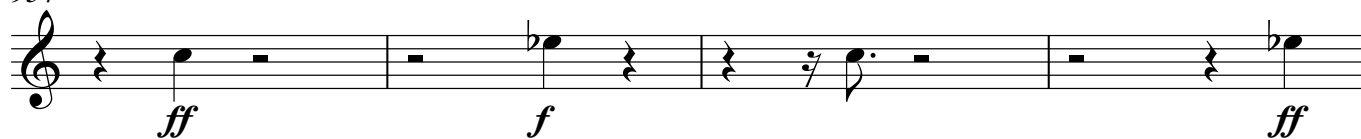
891



896



934



938



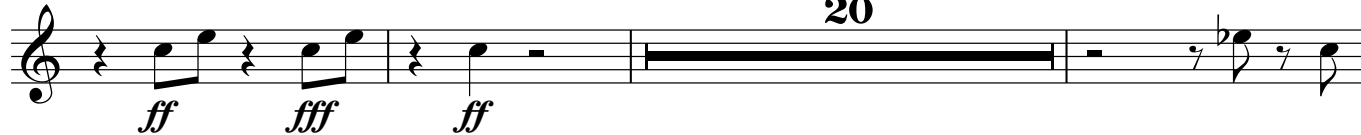
953



957



961



984



Piano

# 648 Shiva, Symphony No. X3

Stephen W. Beatty (1938)

$\text{♩} = 110$

8va-----

61

61

66 (8)

66

69 (8)

69

72 (8)

72

76 (8)

76

79 (8) 14

*p* *mf*

14

96 *8va*

*ff* *f* *mf*

99 (8)

*ff* *f*

102 (8)

*mf*

105 (8) 9 *8va*

*f*

9

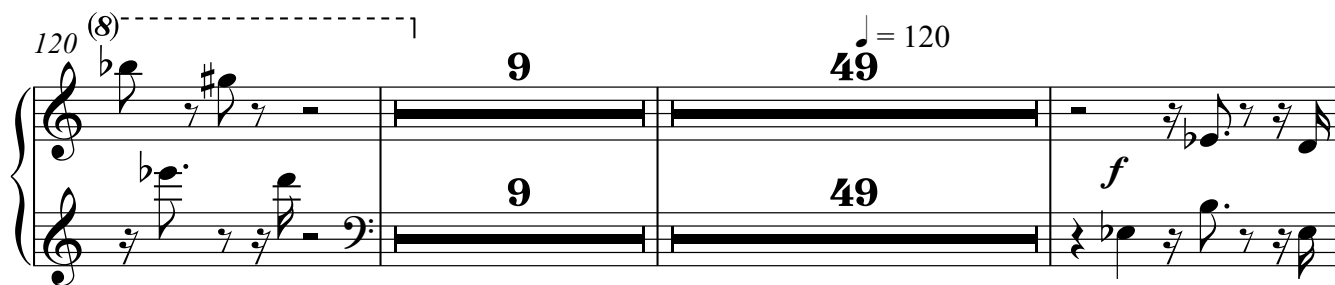
117 (8)

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

120 (8)  $\text{♩} = 120$

9 49

9 49 *f*



180

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



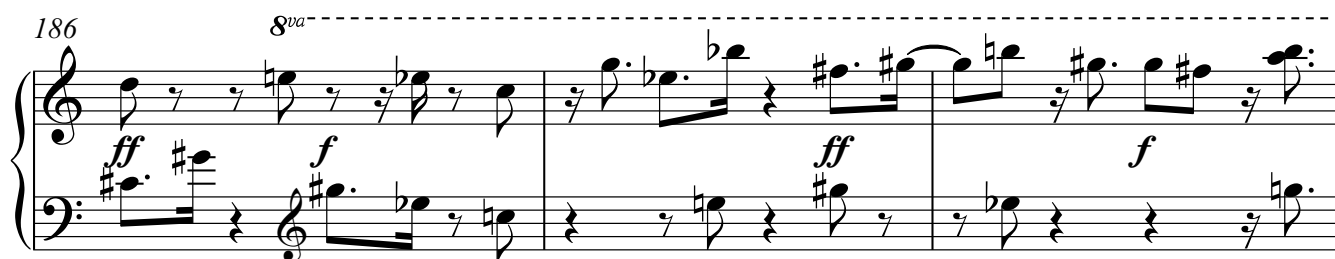
183

*ff* *f*



186 *8va*

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



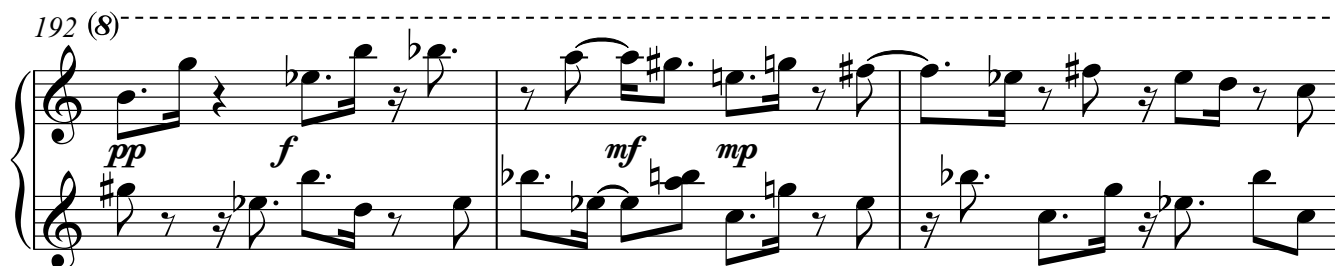
189 (8)

*mf* *f* *ff*



192 (8)

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





195 (8)

195 (8)

*f* *mf*

198

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

201

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

204 (8)

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

(8) 1

207

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

210

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

213



218



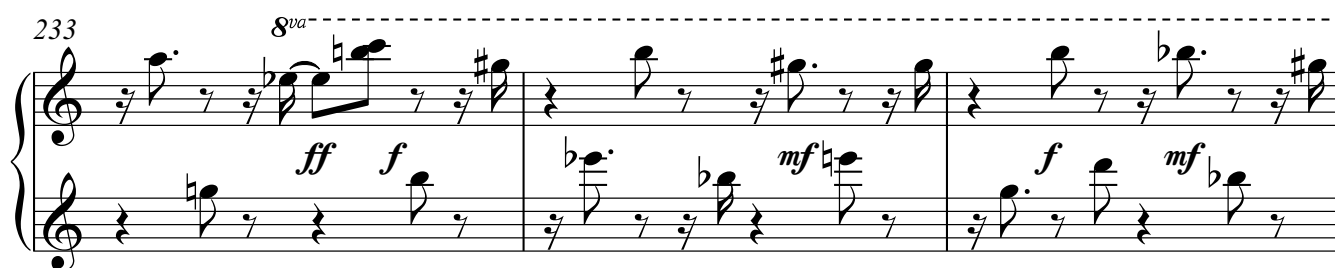
222



229



233



236 (8)



239 (8)

*mf* *f* *ff*

242

*f* *ff* *mf*

245

*ff* *f* *mf*

248 *8va*

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

252 (8)  $\text{♩} = 110$

*pp* *mp* *p*

256

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

260

Measures 260-262. Treble clef: 260 (quarter, eighth, quarter, quarter, quarter, quarter, quarter, quarter), 261 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 262 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter). Bass clef: 260 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 261 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 262 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter). Dynamics: *mf* (260), *mp* (261), *mf* (262).

263

Measures 263-265. Treble clef: 263 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 264 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 265 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter). Bass clef: 263 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 264 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 265 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter). Dynamics: *f* (263), *mf* (264), *f* (265), *mp* (266), *mf* (267).

266

Measures 266-268. Treble clef: 266 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 267 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 268 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter). Bass clef: 266 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 267 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 268 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter). Dynamics: *p* (266), *f* (268).

269

Measures 269-271. Treble clef: 269 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 270 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 271 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter). Bass clef: 269 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 270 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 271 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter). Dynamics: *mf* (270), *f* (271).

272

Measures 272-274. Treble clef: 272 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 273 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 274 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter). Bass clef: 272 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 273 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 274 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter). Dynamics: *mp* (272), *f* (273), *mf* (274), *mp* (275).

275

Measures 275-277. Treble clef: 275 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 276 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 277 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter). Bass clef: 275 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 276 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 277 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter). Dynamics: *mf* (275).

278

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

282

*ppp* *fff*

290

*f* *ff*

294

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

298

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

302

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

306

*f*

310

*mf mp pp*

314

*mp f 8va mp*

317 (8)

*mf f mf pp p mp p*

320 (8)

*mf mp mf p*

323 (8)

*mf mp f mp*

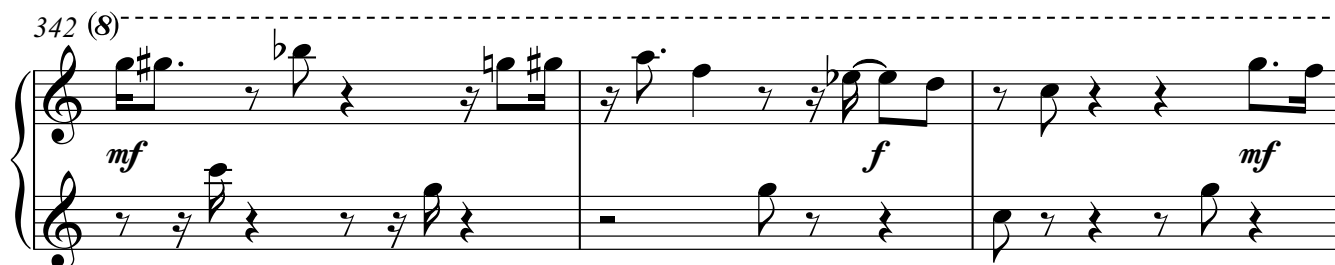
(8) <sup>8va</sup> 

329 

332 

335 

338 <sup>8va</sup> 

342 (8) 

345 (8)

*f*

348 (8)

352 (8)

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

361

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

364

*f* *mf* *ff*

367

*f* *ff* *f*



371

Measures 371-373. Treble and bass staves. Measure 371: Treble has eighth notes, bass has eighth notes. Measure 372: Treble has eighth notes, bass has eighth notes. Measure 373: Treble has eighth notes, bass has eighth notes. Dynamics: *ff* in measure 373.

374 *8va*

Measures 374-376. Treble and bass staves. Measure 374: Treble has eighth notes, bass has eighth notes. Measure 375: Treble has eighth notes, bass has eighth notes. Measure 376: Treble has eighth notes, bass has eighth notes. Dynamics: *fff* in measure 375, *f* in measure 376.

377 (8)

Measures 377-380. Treble and bass staves. Measure 377: Treble has eighth notes, bass has eighth notes. Measure 378: Treble has eighth notes, bass has eighth notes. Measure 379: Treble has eighth notes, bass has eighth notes. Measure 380: Treble has eighth notes, bass has eighth notes. Dynamics: *mf* in measure 379.

381 (8)

Measures 381-384. Treble and bass staves. Measure 381: Treble has eighth notes, bass has eighth notes. Measure 382: Treble has eighth notes, bass has eighth notes. Measure 383: Treble has eighth notes, bass has eighth notes. Measure 384: Treble has eighth notes, bass has eighth notes. Dynamics: *f* in measure 381, *mf* in measure 382, *f* in measure 383, *mf* in measure 384.

385 (8)

Measures 385-387. Treble and bass staves. Measure 385: Treble has eighth notes, bass has eighth notes. Measure 386: Treble has eighth notes, bass has eighth notes. Measure 387: Treble has eighth notes, bass has eighth notes. Dynamics: *ff* in measure 385, *f* in measure 386, *mf* in measure 387.

388 (8)

Measures 388-391. Treble and bass staves. Measure 388: Treble has eighth notes, bass has eighth notes. Measure 389: Treble has eighth notes, bass has eighth notes. Measure 390: Treble has eighth notes, bass has eighth notes. Measure 391: Treble has eighth notes, bass has eighth notes. Dynamics: *f* in measure 388, *mf* in measure 389, *f* in measure 391.

392 (8)-----1

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

396

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

399

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

402

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

405

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

408

*pp* *mp* *pp* *mp*

411

Measures 411-413. Treble and bass staves. Measure 411 has dynamics *p*, *mp*, and *mf*. Measure 412 has dynamics *p* and *mf*. Measure 413 has no dynamics.

414

Measures 414-416. Treble and bass staves. Measure 414 has dynamics *f*, *mf*, and *f*. Measure 415 has dynamics *mf* and *p*. Measure 416 has dynamics *pp*, *p*, and *mf*.

417

Measures 417-419. Treble and bass staves. Measure 417 has dynamic *p*. Measure 418 has dynamics *mf* and *mp*. Measure 419 has no dynamics.

420

Measures 420-423. Treble and bass staves. Measure 420 has dynamics *p*, *mf*, and *f*. Measure 421 has no dynamics. Measure 422 has a fermata with a '2' above and below. Measure 423 has dynamics *fff* and *ff*. An 8va line is present above measure 423.

426 (8)

Measures 426-429. Treble and bass staves. Measure 426 has dynamics *mf* and *f*. Measure 427 has dynamic *ff*. Measure 428 has dynamic *f*. Measure 429 has no dynamics.

430 (8)

Measures 430-433. Treble and bass staves. Measure 430 has no dynamics. Measure 431 has dynamics *ff*, *f*, and *ff*. Measure 432 has dynamic *f*. Measure 433 has no dynamics.

434 (8)

Measures 434-435. Treble clef, key signature of one flat. Measure 434 contains a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, and a half note F#4. Measure 435 contains a half note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, and a half note E3. Dynamics: *p*, *mf*, *p*, *pp*, *p*, *mp*.

437 (8)

Measures 437-439. Treble clef, key signature of one flat. Measure 437 contains a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, and a half note F#4. Measure 438 contains a half note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, and a half note E3. Measure 439 contains a half note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, and a half note D3. Dynamics: *mf*, *f*, *mf*, *f*, *mf*.

440 (8)

Measures 440-442. Treble clef, key signature of one flat. Measure 440 contains a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, and a half note F#4. Measure 441 contains a half note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, and a half note E3. Measure 442 contains a half note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, and a half note D3. Dynamics: *f*, *mf*.

443 (8)

Measures 443-444. Treble clef, key signature of one flat. Measure 443 contains a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, and a half note F#4. Measure 444 contains a half note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, and a half note E3. Dynamics: *f*, *mf*.

445 (8)

Measures 445-446. Treble clef, key signature of one flat. Measure 445 contains a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, and a half note F#4. Measure 446 contains a half note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, and a half note E3. Dynamics: *f*, *mf*. Tempo marking:  $\text{♩} = 130$ . Rehearsal mark 157 is indicated above and below the staff.

603 *8va*

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

607 (8)

*f*

610 (8)

*ff*

617

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

621 *8va*

*8va*

625 (8)

*mf* *f* *mf*

631

2 5 *8va*

*mp*

641 (8)

*f* *mp* *mf*

644 (8)

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

648 (8)

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

652 (8)

*f* *mf*

656 (8)

*f* *mf*

659 (8)

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

664

20

20

*mf* *ff*

687

690

*ff*

*f*

693

697

*fff* *f*

701

ff

Musical score for measures 701-704. The piece is in G major (one sharp). Measure 701: Treble clef has a whole rest, bass clef has a half note G2. Measure 702: Treble clef has a half note G#3, bass clef has a half note G2. Measure 703: Treble clef has a half note A3, bass clef has a half note G2. Measure 704: Treble clef has a half note A#3, bass clef has a half note G2.

705

fff ff

Musical score for measures 705-708. Measure 705: Treble clef has a half note G#3, bass clef has a half note G2. Measure 706: Treble clef has a half note A3, bass clef has a half note G2. Measure 707: Treble clef has a half note A#3, bass clef has a half note G2. Measure 708: Treble clef has a half note B3, bass clef has a half note G2.

709

26 26

Musical score for measures 709-712. Measure 709: Treble clef has a whole rest, bass clef has a half note G#3. Measure 710: Treble clef has a whole rest, bass clef has a half note G#3. Measure 711: Treble clef has a half note G#3, bass clef has a half note G#3. Measure 712: Treble clef has a half note A3, bass clef has a half note G#3.

738

mf f ff f

Musical score for measures 738-741. Measure 738: Treble clef has a half note G#3, bass clef has a half note G2. Measure 739: Treble clef has a half note A3, bass clef has a half note G2. Measure 740: Treble clef has a half note A#3, bass clef has a half note G2. Measure 741: Treble clef has a half note B3, bass clef has a half note G2.

742

mf f

Musical score for measures 742-745. Measure 742: Treble clef has a half note G#3, bass clef has a half note G2. Measure 743: Treble clef has a half note A3, bass clef has a half note G2. Measure 744: Treble clef has a half note A#3, bass clef has a half note G2. Measure 745: Treble clef has a half note B3, bass clef has a half note G2.

746

mp f mf p

Musical score for measures 746-749. Measure 746: Treble clef has a half note G#3, bass clef has a half note G2. Measure 747: Treble clef has a half note A3, bass clef has a half note G2. Measure 748: Treble clef has a half note A#3, bass clef has a half note G2. Measure 749: Treble clef has a half note B3, bass clef has a half note G2.



750

*mf* *mp*

## Movement Four

754

♩ = 120

35 2

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

793

8<sup>va</sup>

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

797 (8)

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

800 (8)

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

804 (8)

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

807

Measures 807-811. Treble and bass staves. Measure 807: Treble has eighth notes, bass has eighth notes. Measure 808: Treble has eighth notes, bass has eighth notes. Measure 809: Treble has eighth notes, bass has eighth notes. Measure 810: Treble has eighth notes, bass has eighth notes. Measure 811: Treble has eighth notes, bass has eighth notes. Dynamics: *mf* (807), *p* (808), *f* (809).

812 *8va*

Measures 812-815. Treble and bass staves. Measure 812: Treble has eighth notes, bass has eighth notes. Measure 813: Treble has eighth notes, bass has eighth notes. Measure 814: Treble has eighth notes, bass has eighth notes. Measure 815: Treble has eighth notes, bass has eighth notes. Dynamics: *mp* (812), *f* (813), *mf* (814), *p* (815), *mf* (816).

816 (8)

Measures 816-819. Treble and bass staves. Measure 816: Treble has eighth notes, bass has eighth notes. Measure 817: Treble has eighth notes, bass has eighth notes. Measure 818: Treble has eighth notes, bass has eighth notes. Measure 819: Treble has eighth notes, bass has eighth notes. Dynamics: *f* (816), *p* (817), *mf* (818), *p* (819), *f* (820).

820 (8)

Measures 820-822. Treble and bass staves. Measure 820: Treble has eighth notes, bass has eighth notes. Measure 821: Treble has eighth notes, bass has eighth notes. Measure 822: Treble has eighth notes, bass has eighth notes. Dynamics: *mf* (820), *f* (821), *ff* (822), *f* (823), *mf* (824).

823 (8)

Measures 823-825. Treble and bass staves. Measure 823: Treble has eighth notes, bass has eighth notes. Measure 824: Treble has eighth notes, bass has eighth notes. Measure 825: Treble has eighth notes, bass has eighth notes. Dynamics: *ff* (823), *f* (824), *mf* (825).

829 *8va*-----  
*mf*

829 829 829

832 (8)-----  
*8va*-----  
*p* *mp*

832 832 832 832

836 (8)-----  
*mf* *f*

836 836 836 836

840 (8)-----  
*mf* *f*

840 840 840 840

843 (8)-----  
*ff* *f*

843 843 843 843

846 (8)-----  
*mf* *f*

846 846 846 846

850 (8)

*mf* *mp* *pp*

853 (8)

*mp*

857

8<sup>va</sup>

*f* *ff*

859 (8)

*f* *ff*

869 *8va*

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

873 (8)

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

877 (8)

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

881 (8)

*f* *mf* *f*

886 (8)

*ff* *f*

892 *8va*

*mf* *p*

903 (8)

*f mp mf f mf f mf f*

907 (8)

*mf f mf f mf p mf*

911 (8)

*f mp p mp f*

915 (8)

*ff f ff* 6 4

928

8va 6 6

937 (8)

*mf* 3 3

944 *8va*

*mf*

948 (8)

*f* *mf*

952 (8)

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

956 (8)

*ff* *f* 5 2 5 2

968 *8va*

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

973 (8)

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

977 (8)

3

3

983 (8)

*mf*

*f*

*8va mf*

986 (8)

*p*

*ff*

*f*

*mf*

*f*

*mf*



Violin I

# 648 Shiva, Symphony No. X3

Stephen W. Beatty (1938)

$\text{♩} = 110$

Violin I score for "648 Shiva, Symphony No. X3" by Stephen W. Beatty. The score is in 4/4 time with a tempo of 110 beats per minute. It consists of nine staves of music, each with dynamic markings and measure numbers.

Measure numbers and dynamics:

- Staff 1: Measures 1-6. Dynamics: *ff*, *f*, *ppp*, *f*, *mf*.
- Staff 2: Measures 7-12. Dynamics: *mp*, *f*, *mp*.
- Staff 3: Measures 13-17. Dynamics: *p*, *mf*, *mp*, *pp*, *mf*.
- Staff 4: Measures 18-21. Dynamics: *f*, *mf*, *pp*, *f*, *p*, *mf*, *ff*.
- Staff 5: Measures 22-26. Dynamics: *mf*, *mp*, *pp*, *mf*, *f*.
- Staff 6: Measures 27-31. Dynamics: *p*, *f*, *ff*.
- Staff 7: Measures 32-38. Dynamics: *mf*, *p*, *mp*.
- Staff 8: Measures 39-43. Dynamics: *mf*, *f*, *mf*.
- Staff 9: Measures 44-47. Dynamics: *f*, *ff*, *f*.

Violin I musical score, measures 48-83. The score is written in treble clef with a key signature of one flat (B-flat). The dynamics are indicated by *mp*, *f*, *ff*, *mf*, and *ff*.

Measures 48-51: *mp*, *f*, *ff*, *mf*, *mp*

Measures 52-55: *f*, *ff*, *f*

Measures 56-59: *ff*, *f*, *mf*

Measures 60-63: *f*

Measures 64-67: *mf*, *f*, *mf*, *f*, *ff*

Measures 68-71: *mf*, *f*, *mf*, *f*

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

Measures 75-78: *mf*, *mp*, *mf*, *mp*

Measures 79-82: *mf*, *f*, *ff*, *mf*

Measures 83: *ff*, *f*, *ff*

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

90 *ff*

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

96 *mf* *f* *mf*

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

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

105

109 *mf* *f*

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

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

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

122 (8) *ff* *mf* *fff* *ff*

127 *ppp* *p*  $\text{♩} = 120$

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

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

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

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

148 *mf* *mp* *mf*

152 *f* *p* *mp*

156 *mf* *ff* *f*

## Violin I

5



V.S.

196

200

203

205

208

211

215

219

223

226

*mp*

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

*mf* *f* *mf*

*f* *mf* *f*

*mf* *f*

*mf* *ff*

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

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

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

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

## Violin I

7

229 *fff f ff*

233 *mf mp mf mp f mf f*

236 *mf f mf f ff f*

239 *ff f mf p ff f fff*

243 *mf ff mp f*

248 *ff f mp f mf*

252 *pp mp mf*  $\text{♩} = 110$  *8va*

256 (8) *mp mf p ppp*

260 (8) *mf mp*

263 *mf p mf p*

266 *8va*  
*mp* *pp* *mp* *pp* *p*

269 (8)  
*mf* *mp*

272 (8)  
*mf* *p* *mp* *pp* *mp* *mf*

276 (8)  
*f* *p* *pp*

280 (8)  
*p* *mp* *p* *pp* 8

291 *8va*  
*f* *mf* *p* *mf* *f*

295 (8)  
*mp* *mf* *f*

298 (8) |  
*mp* *pp*

302 (2)  
*p* *mf* *f* *mf* *mp* 7

312  
*mf* *mp* *mf*



316 *mp* *mf*

319 *mp* *f* *mf*

322 *ff*

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

330 *8va* *mf* *mp* *mf*

333 (8) *mp* *mf* *mp* *f* *mp*

337 (8) *mf* *mp* *f* *mf*

340 *f* *fff* *f*

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

346 *ff* *f* *ff* *f*

349 *ff* **4**

357 *ff* *mf* *f*

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

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

370 *ff* *mf* *ff*

374 *f* *ff*

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

382 *mf* *f* *mf*

385 *f* *mf* *f*

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

392 *p mp mf p pp mp p*

396 *mp p mp*

399 *mf mp f*

402 *mf f mf*

406 *p pp p mp* *8va*

410 (8) *mf f mf*

413 (8) *f mf*

416 (8) *f mf p mf f mf f*

420 *ff f ff f*

424 *ff f*

428

*fff ff f ff ppp ff f mf*

433

*p mp pp*

437

*ff f mf fff f ff*

441

*f ffff mp mf pp* ♩ = 130

448

*p mp*

456

*p pp*

464

*mp f mf f mp pp ppp mf f*

469

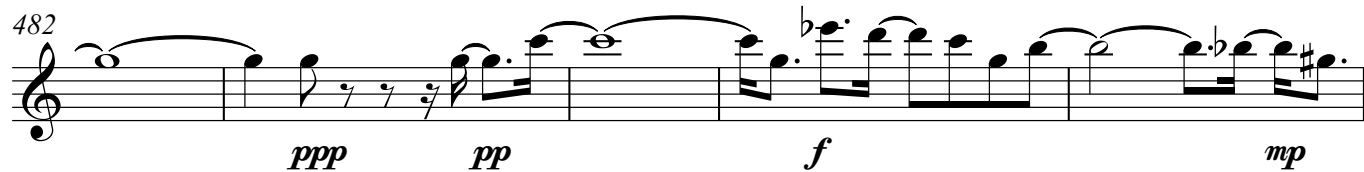
*mp pp mp f*

473

*mf f p pp f*

478

*mp pp*



518 *f ff fff ff*

522

526 *f fff ff*

530 *f pp fff f ff fff*

535 *ff f mf*

538 *f mf f mp*

541 *8va<sup>-</sup> f ff mf fff ff f*

544 (8) *ff*

547 (8) *f*

552 *ff f mf f ff*

555 *f* *ff* *f*

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

563 (8) *mf* *p* *mp* *p* *mp*

567 (8) *pp* *mp* *p* *pp*

572 *f* *mf*

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

580 (8) *ppp* *pp* *mp* *f* *ff*

584 *f* *ff* *f*

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

592 *mp* *ppp* *mp* *mf* *f* *mf* *f*

596 *ff*

601 *fff* *f*

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

609 *p* *mf* *f* *ff* *mf* *f* *ff*

613 *f* *mp* *p*

618 *mf* *mp*

622 (b) *mf* *f* *mf* *f* *mp* *p* *mp*

627 *mf* *f*

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

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



Violin I musical score, measures 640-673. The score is written in treble clef with a key signature of one flat (B-flat). The dynamics are indicated by *f*, *mf*, *ff*, *fff*, *mp*, *p*, *ppp*, and *8va*. The notation includes various note values, rests, and articulation marks.

Measures 640-643: *f*, *mf*, *f*, *ff*, *f*, *ff*

Measures 643-646: *f*, *ff*, *mf*, *f*

Measures 646-649: *fff*, *f*, *mf*

Measures 649-653: *f*, *mf*, *mp*, *p*, *mp*, *mf*

Measures 653-657: *f*, *mf*, *ppp*, *mp*, *f*, *mp*

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

Measures 660-664: *f*, *mf*, *mp*

Measures 664-668: *mf*, *mp*, *mf*

Measures 668-673: *pp*, *mp*, *mf*, *f*, *mf*

Measures 673-676: *p*, *mp*, *mf*, *mp*

678 *mf* *p* *pp* 7

689 *ff* *f*

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

699 *f* *ff* *f* *ff*

703 *f*

708 9 *8va* *fff* *f* *ff* *f* *ff*

720 (8) *f* *mf* *pp* *f*

(8) 724 *mp* *f* *ff* *f* *mp*

728 *f* *8va* *ff* *f* *mf* *p* *mp* *pp* *p*

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

737 *mp mf pp mf ff mf pp*

742 *mp p pp p mp f*

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

751 *ff f ppp f*  $\text{♩} = 90$

758 *mf mp f mp*

763 *p mf mp pp*

769 *mf f mf f p*

773 *mf ff mf mp pp*

778 *mf f p f ff*

783 *mf p*  $\text{♩} = 120$

**Movement Four**

790

*mf* *f* *mf*

794

*f* *mf*

797

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

801

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

805

10

*fff* *f* *ff*

818

8<sup>va</sup>

*f*

821 (8)

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

824

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

829

8<sup>va</sup>

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

834 (8) 1

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

838 *ff f ff f mp*

841 *f fff ff mf ff*

845 *f*

849 *fff mf f mf*

853 *f ff mp mf*

857 *f ff fff ff*

862 *mf f*

866 *mf p mf mp pp p mp*

870

874 *p mf f mf*

## Violin I

878 *f ff f ff f ff*

881 *mf ff mf p mf mp p mp*

886 *p mf f 8 ff*

898 *p ppp mf p mp mf f*

903 *mf f ff f*

907 *mf mp*

910 *mf p mp mf*

914 *2 ff pp ff*

919 *mf f ff 6*

928 *mf f*

934 *mp*

938 *pp p pp mf mp mf*

942 *mp f mf f ff* *8va*

945 *f ff f* *(8)*

948 *ff f*

951 *mf f ff f ff f*

954 *ff fff ff*

957 *f p*

962 *mf mp mf mp f*

965 *2*

## Violin I

969

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

973

*mp* *ff*

977

*mf* *f* *ff*

983

*f* *ff*

986

Detailed description of the musical score: The score is for Violin I, spanning measures 969 to 986. It is written in treble clef with a key signature of one flat (B-flat). The dynamics range from fortissimo (fff) to pianissimo (pp). The notation includes eighth and sixteenth notes, often beamed together, and some notes with accents or slurs. Measure 977 features a first ending bracket labeled '2'. The piece ends with a double bar line at measure 986.



Violin II

# 648 Shiva, Symphony No. X3

$\text{♩} = 110$

Stephen W. Beatty (1938)

Violin II score for "648 Shiva, Symphony No. X3" by Stephen W. Beatty. The score is in 4/4 time with a tempo of 110 beats per minute. It consists of nine staves of music, each with dynamic markings and measure numbers.

Measure numbers: 7, 13, 18, 22, 27, 32, 39, 44.

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

48

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

52

*f* *ff* *f* 25

80

*ff* *mf*

83

*ff* *f* *ff*

86

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

90

*ff*

93

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

104

107

*mf*

111

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

Violin II musical score, measures 115-150. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked as quarter note = 120. The dynamics are indicated by *f*, *mf*, *ff*, *mp*, *p*, and *pp*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Measures 115-117: *f* *mf* *f* *mf* *mp* *mf* *ff* *f*

Measures 118-120: *mf* *ff* *f* *ff* *mf* *f* *mf*

Measures 121-123: *f* *mf* *f* *ff* *mf*

Measures 124-127: *ff* *f* *mp* *mf* *ppp*

Measures 128-131: *p* *pp*

Measures 132-135: *p* *mf* *mp*

Measures 136-139: *mf* *mp* *pp* *mp* *p* *mf*

Measures 140-144: *f* *mp* *mf* *f* *mp* *pp* *mf*

Measures 145-149: *mp* *p* *mp* *mf* *mp*

Measures 150: *mf* *p*

154 *mp* *mf*

158 8 *f*

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

173 *mf* *ff* *f* *mf* 3 *ff*

180 *mp* *mf* *mp* *mf*

185 *f*

189 *ff*

194 *ppp* *pp*

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

202 12 *mf* *mp*

217

*pp mf mp f mf*

221

*mp mf f ff f*

225

*ff f ppp ff f ff*

228

*f fff f ff*

232

*mf mp mf mp f mf f*

236

*mf f mf f ff f ff f mf*

240

*p ff f mf*

244

*f* **4**

250

*p pp*

## Violin II

254  $\text{♩} = 110$  *8va*

*mp* *mf* *mp*

257 (8) *mf* *p* *ppp*

260 (8) *mf* *mp*

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

266 *8va* *mp* *pp* *mp* *pp* *p*

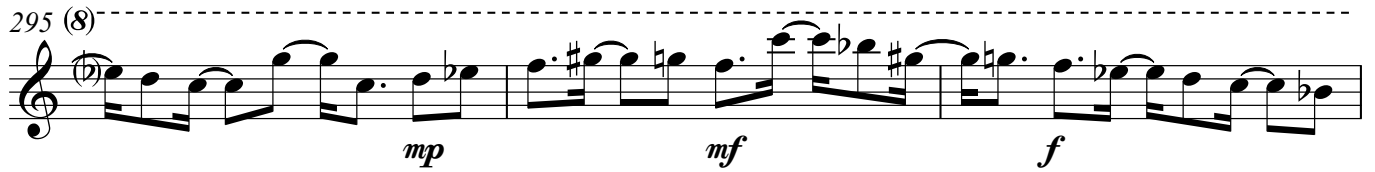
269 (8) *mf* *mp*

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

276 (8) *f* *p* *pp*

280 (8) *p* *mp* *p* *pp* 8

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



## Violin II

330 *8va*  
*mf mp mf*

333 (8)  
*mp mf mp f mp*

337 (8)  
*mf mp f mf*

340  
*f fff f mf ff*

344  
*f ff mf ff f*

347  
*ff f ff*

351  
 16  
*ff*

371  
*f pp f ff*

375  
 15  
*f p mp*

393  
*mf p pp mp p*

This page of a musical score for Violin II contains nine staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. Staves 330, 333, 337, 340, 344, 347, 371, and 393 contain continuous melodic lines. Staves 351 and 375 feature a 16-measure and 15-measure rest, respectively, indicated by a thick horizontal bar. The key signature has one flat (B-flat), and the time signature is 4/4. The dynamics range from piano (p) to fortissimo (fff).



397



401



405



409



413



416



419



422

*ff* *f*

427

*pp* *f* *mf*

432

*pp*

437

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

440

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

446  $\text{♩} = 130$

*p* *mp*

454

*p*

462

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

467

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

471

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

475 *p pp f*

479 *mp pp ppp pp*

484 *f mp mf*

488 *f mp pp mf f*

492 *mf mp pp mf*

497 *p pp mf p*

502 *pp mp f mp pp*

507 *f pp mp*

511 *mf f mf*

514 *pp mp pp*

518

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

526 *f* *fff* *ff*

530 *f* *pp* *fff* *ff* *fff* *ff*

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

538 *f* *mf* *f* *mp* *8va*

541 (8) *f* *ff* *mf* *fff* *ff* *f*

544 (8) *ff*

547 (8)

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

554 *ff* *f* *ff*

558 *f* *p* *ff* *8va*

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

566 (8) *mp* *pp* *mp* *p*

571 *pp* *f* *8va*

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

579 (8) *mp* *ppp* *pp*

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

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

591 *ff* *f* *mp* *ppp* *mp* *mf* *f* *mf* *f*

595

600

604

608

612 (8)

616 (8)

620 (8)

624 (8)

629

633

*ff*

*fff*

*f*

*mp*

*mf*

*f*

*mf*

*pp*

*mp*

*p*

*8va*

*f*

*ff*

*f*

*mp*

*p*

*mf*

*mp*

*mf*

*f*

*mf*

*f*

*mp*

*p*

*mp*

*mf*

*f*

*fff*

*ff*

*mf*

*mp*

*f*

*mf*

*pp*

*p*

638

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

644 *mf* *f* *fff*

647 *f* *mf* *f*

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

653 *f* *mf* *ppp* *mp*

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

659 *mf* *f*

662 *mf* *mp* *mf* *mp*

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

671 *8va*  
*mf* *p* *mp*

676 (8)  
*mf* *mp* *mf* *p* *pp*

681 7  
*f* *ff*

693  
*fff* *ff* *f* *ff*

698  
*f* *ff* *f* *ff*

702  
*f* *ff* *pp*

706 9  
*ff* *f* *fff* *f*

719  
*ff* *f* *ff* *f* *mf* *pp* *f*

723  
*mp* *f* *ff* *f*

727  
*mp* *f* *ff* *f* *mf* *p* *mp*



731 *pp p f mf f*

735 *mp pp mp mf pp mf ff*

740 *mf pp mp p pp p mp f*

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

750 *ff f ppp*

757 *f mf mp f*

762 *mp p mf mp*

768 *pp mf f mf f p*

773 *mf ff mf mp pp*

778 *mf f p f ff*

*♩ = 90*

**Movement Four**

V.S.

783

*mf* *p*

790

*mf* *f* *mf*

794

*f* *mf*

797

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

801

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

805

10

*fff* *f* *ff*

818

*f*

821

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

825

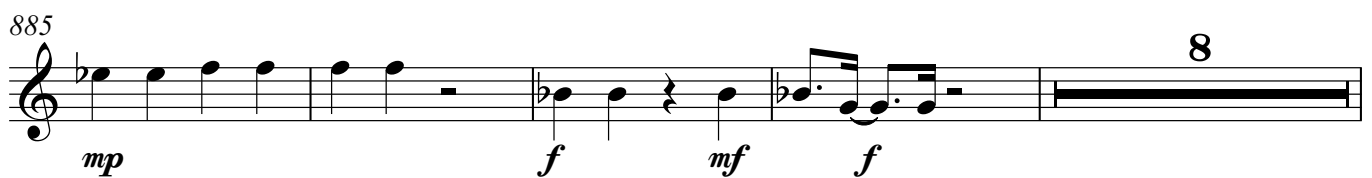
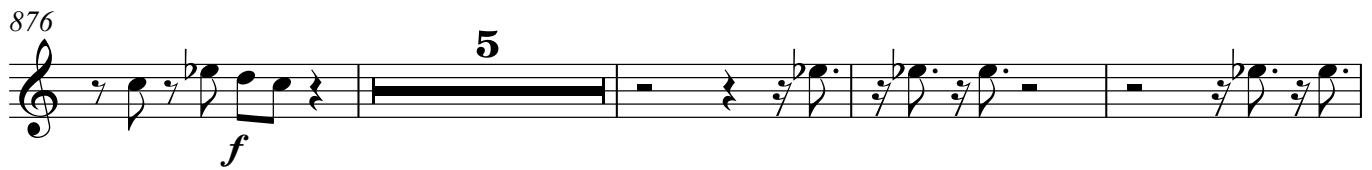
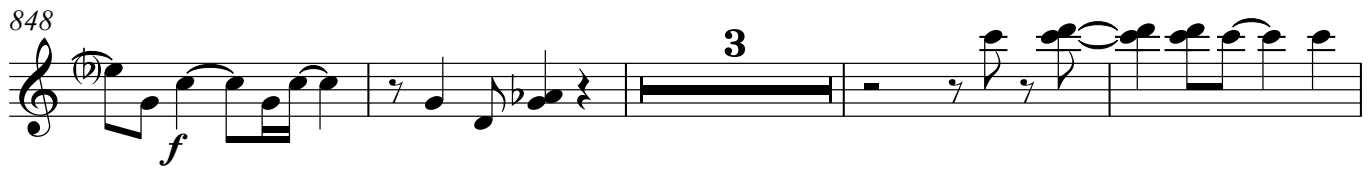
*f* *mf* *p* *mp*

830

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

## Violin II

19



897 *ff* *p* *ppp* *mf* *p* *mp* *mf*

902 *f* *mf* *f*

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

909 *mp* *mf* *p*

912 *mp* *ff* *pp* *ff*

918 *mf* *f* *ff*

922 *f*

930 *ff* *f*

935 *ff* *mf* *pp* *ppp* *pp* *mp* *pp*

942 *mp* *mf* *f*

946 *mp mf mp mf*

950 *f mf f*

954 *mf f mf f ff*

959 *mf p mp p mp mf*

964 *f fff f* 2

970 *ff f p pp*

974 *mp ff*

978 *mf f ff* 2

984 *f ff*

986

Viola

# 648 Shiva, Symphony No. X3

♩ = 110

Stephen W. Beatty (1938)

46

mf f

50

ff mf mp f ff f

54

pp f mf mp pp mp f

58

mf p mp pp mp mf

61

mp mf mp

65

mf p mf mp mf mp

69

mf f mp p mp mf mp

73

mf mp f mf mp

77

p pp p pp mp pp mf p f

81



85



93



97



101



104



108



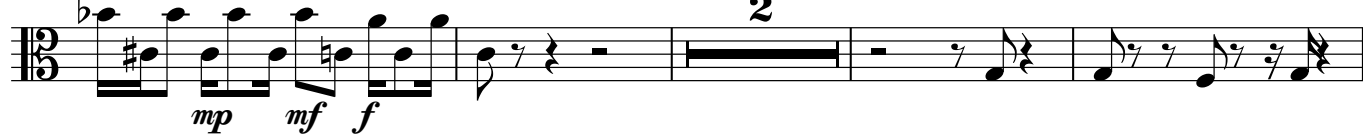
112



116



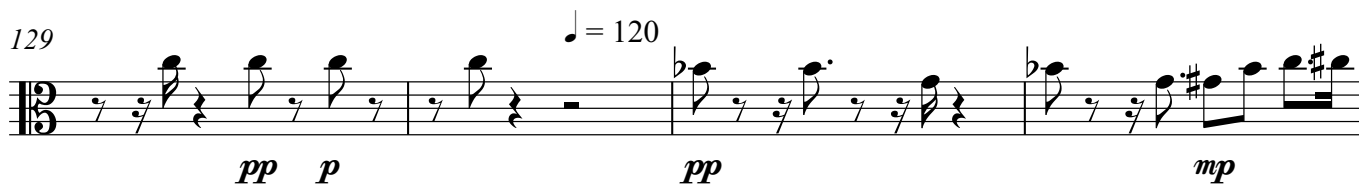
119



125



129



133



137



141



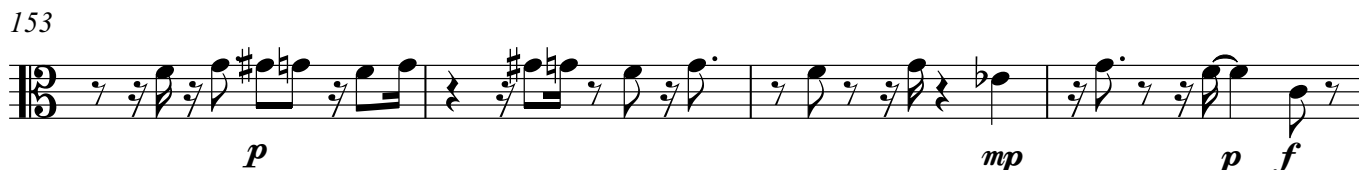
145



149



153



157



161





165



169



173



177



181



186



190



194



198



202



## 5

217

*mp p pp mp mf mp f mf*

221

*f mf ppp f mf* 6

230

*ff f ff fff f* 10

244

*2*

251

*p pp* ♩ = 110 3

259

*mp pp*

264

269

*mp pp*

274

*mp pp mp*

278

*p pp*

283



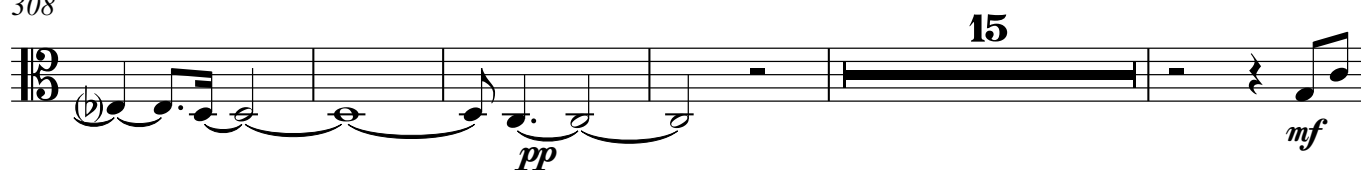
287



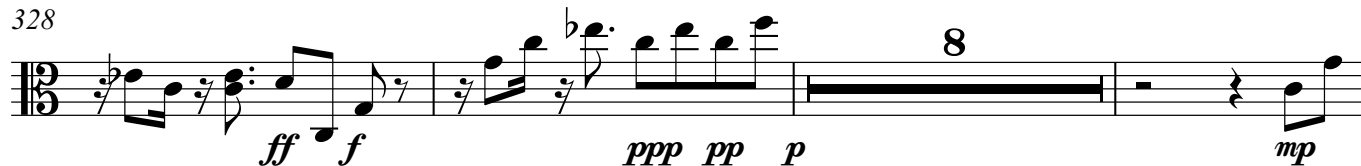
291



308



328



339



343



347



351

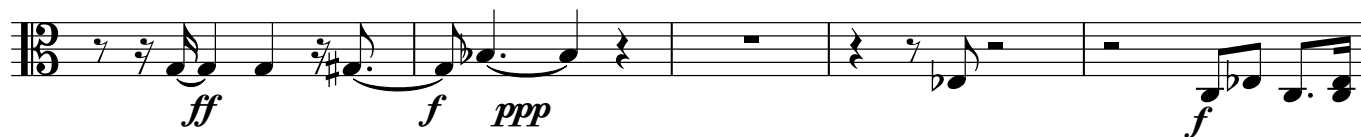


355





422



427



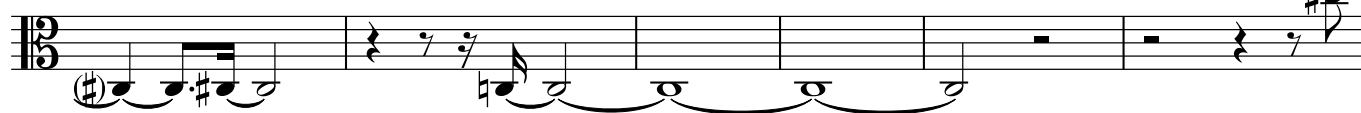
432



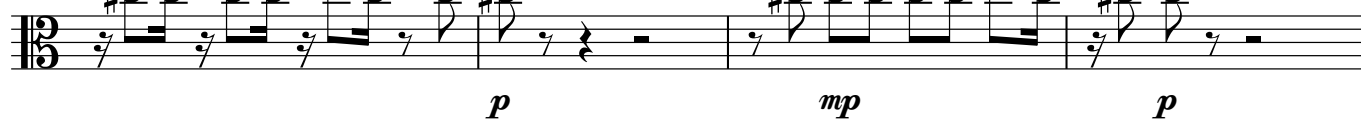
437



441



447



451



455



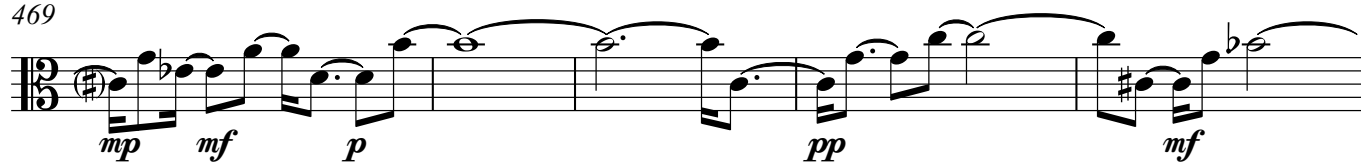
460



465



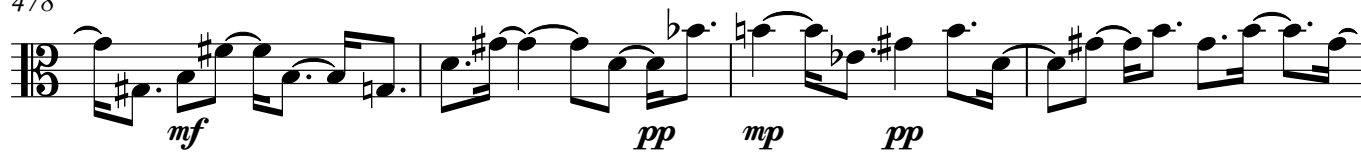
469



474



478



482



486



490



495



498



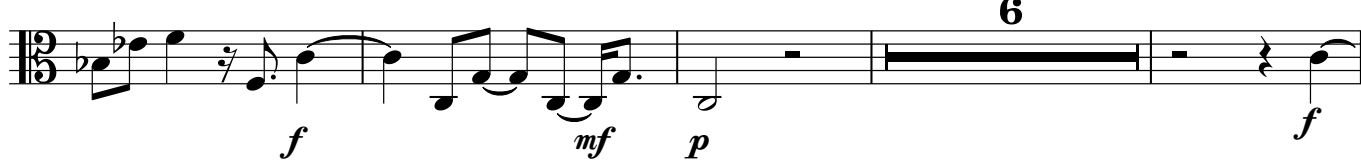
537



587



591



601



605



609



614



618



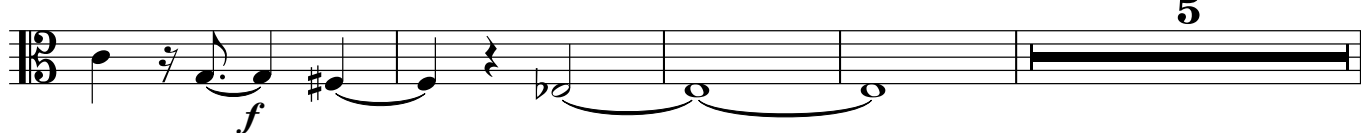
622



627



631





640



644



648



652



656



660



664



668



673



678



684



688



692



696



700



704



709



714



719



723



V.S.

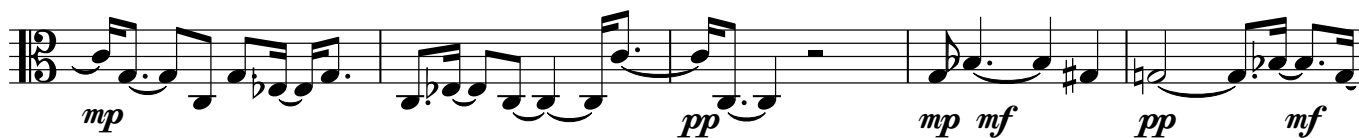
727



730



734



739



744

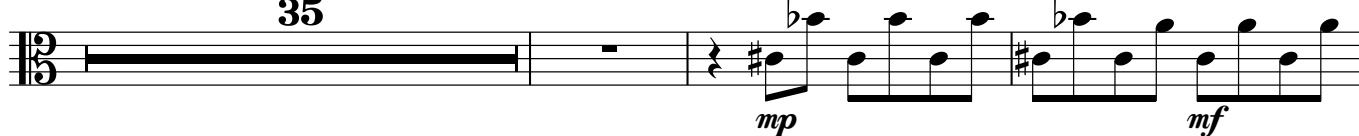


748



## Movement Four

754



792



796



799



♩ = 90

♩ = 120

803



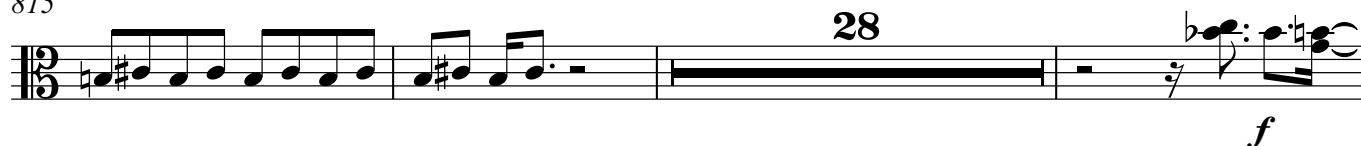
807



811



815



846



852



857



861



866



870



874



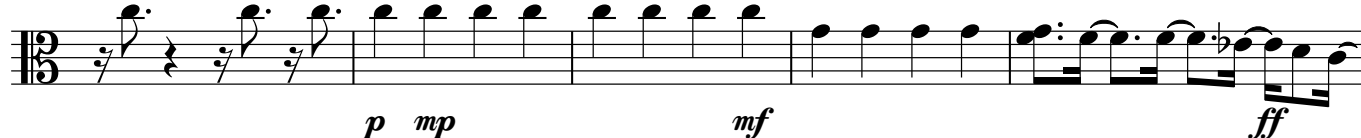
877



880



884



889



894



899



914



919



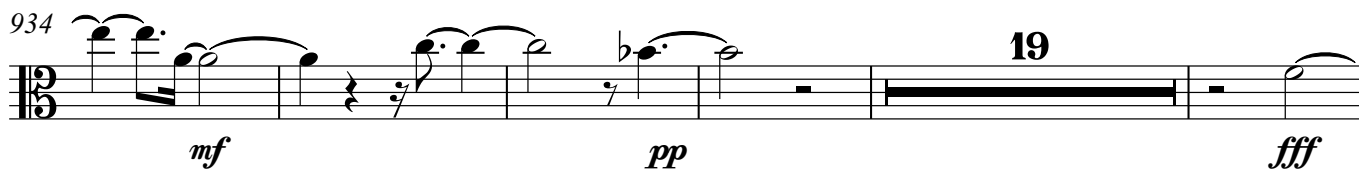
925



929



934



958



964



969



973



977



982



985



Violoncello

# 648 Shiva, Symphony No. X3

♩ = 110

Stephen W. Beatty (1938)

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

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

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

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

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

31 *mf* *pp* *ppp* *ff* *f*

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

41 *ppp* *mp* *mf* *mp* *f*

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

45



49



53



57



60



64



83



86



89

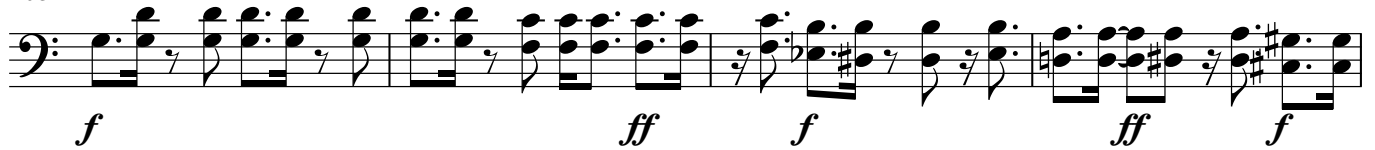


93





103



107



111



115



123



127



131



135



139



143



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

151 *mp* *f* *mp* *p*

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

159 *mf* *f* *mp*

162 *mf* *mp* *mf*

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

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

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

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

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

185



189



193



197



201



205



209



213



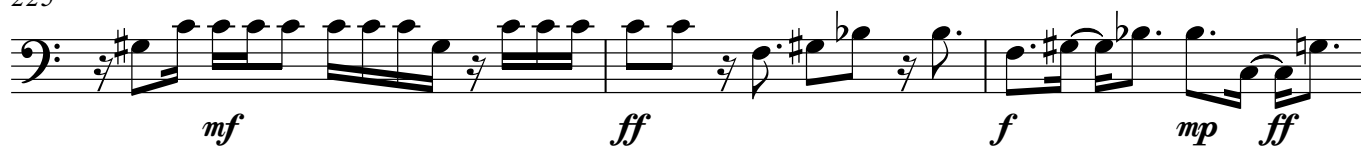
217



221



225



228



232



236



240



244



248



252



282



286



## 7

V.S.

## Violoncello

366



370



378



382



385



389



393



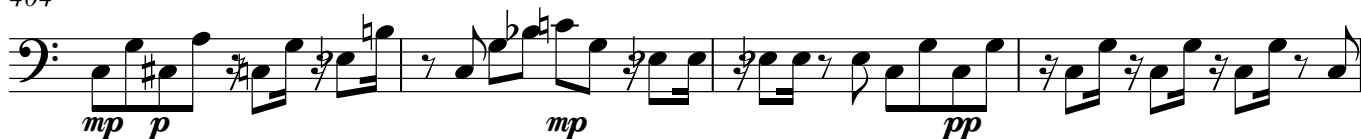
396



400



404



11

54

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of eight measures. The first measure has a piano (*p*) dynamic. The second measure has a mezzo-forte (*mf*) dynamic. The third measure has a forte (*f*) dynamic. The fourth measure has a mezzo-forte (*mf*) dynamic. The fifth measure has a forte (*f*) dynamic. The sixth measure has a mezzo-forte (*mf*) dynamic. The seventh measure has a forte (*f*) dynamic. The eighth measure has a mezzo-forte (*mf*) dynamic. The notes are: Measure 1: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter). Measure 2: D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter). Measure 3: A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter). Measure 4: E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter). Measure 5: B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter). Measure 6: F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter). Measure 7: C6 (quarter), D6 (quarter), E6 (quarter), F6 (quarter). Measure 8: G6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter).

522



526



530



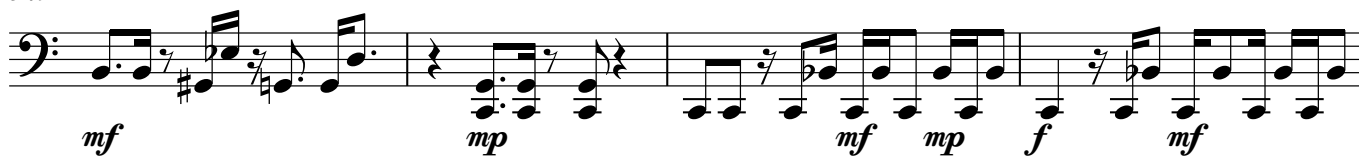
535



545



549



553



557



562



570





577



584



596



601



609



618



622



627



632



638



668



673



678



684



688



693



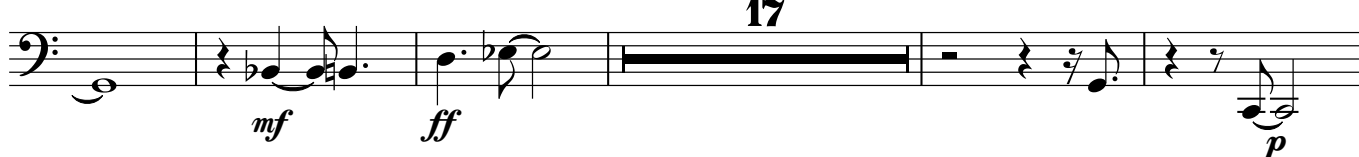
703



707



715



737



742



746



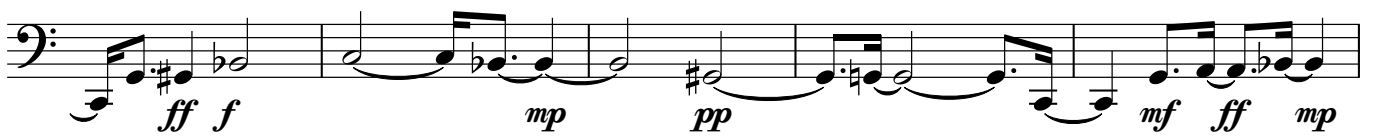
750



755



760



765



769



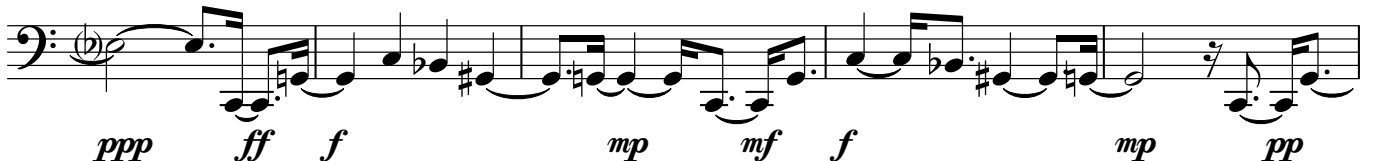
773



777



781



V.S.

Movem

786



791



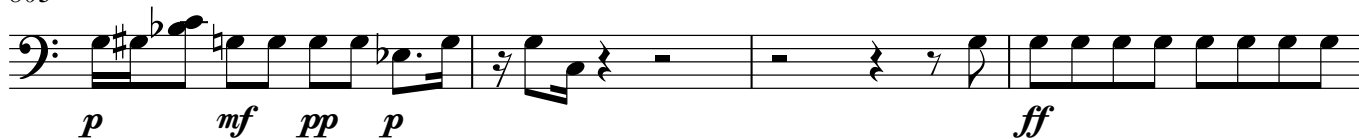
795



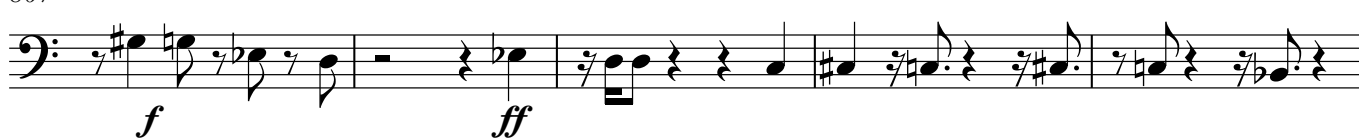
799



803



807



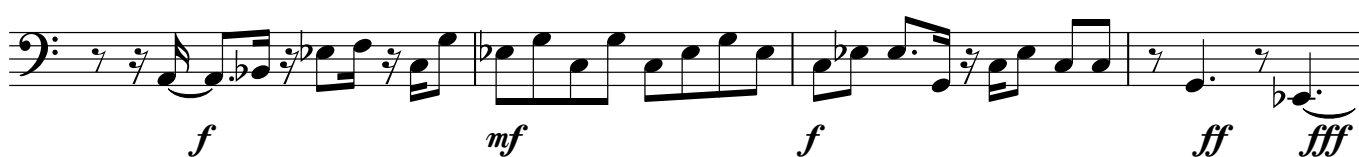
812



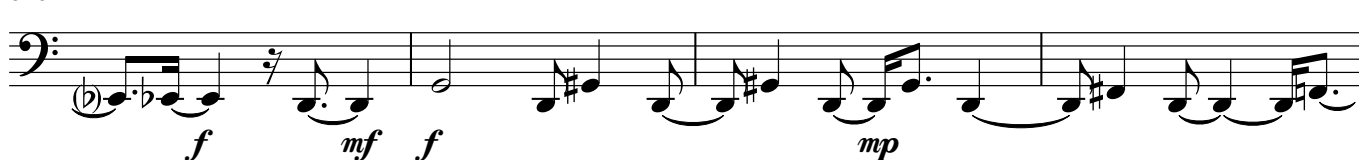
817



821



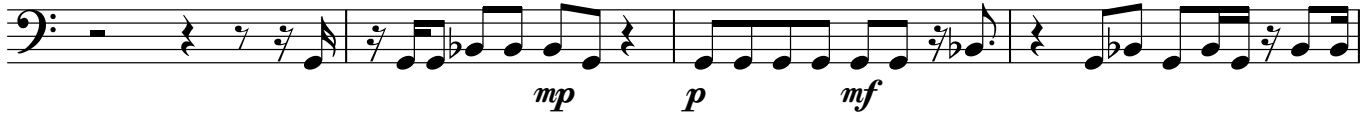
825



829



833



837



841



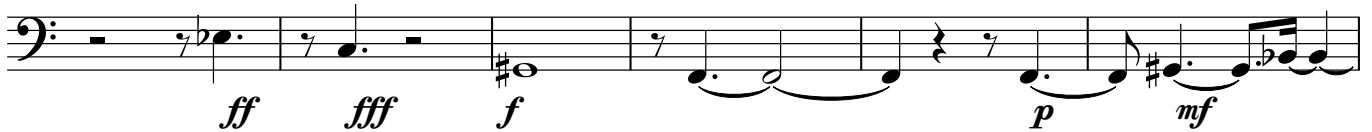
845



849



859



865



869



873



V.S.

876



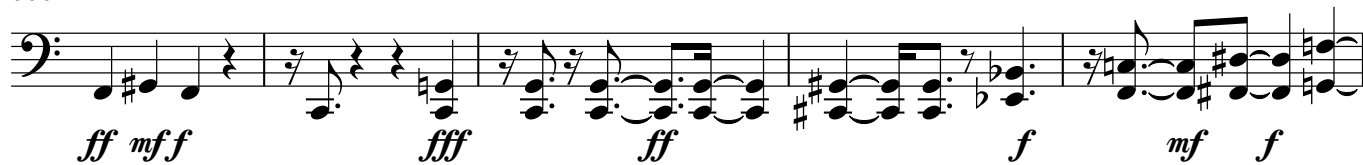
879



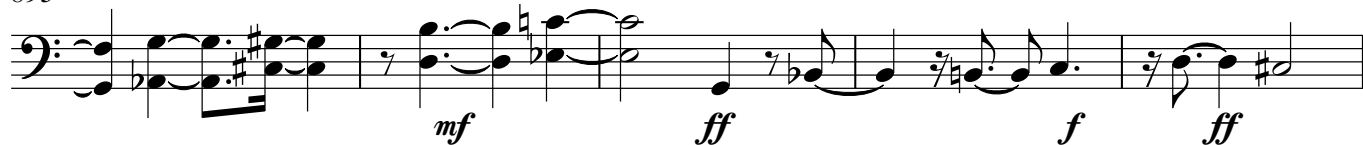
883



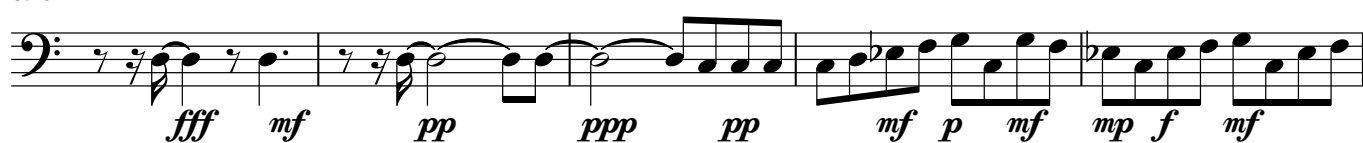
888



893



898



903



907



912



917



921



925



929



934



939



943



947



951



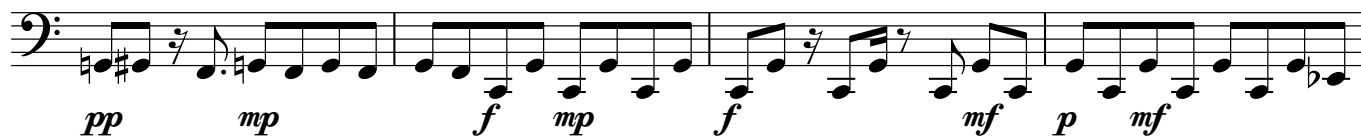
955



959



963



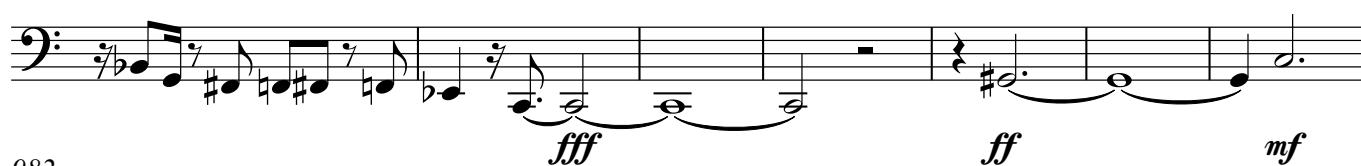
967



971



975



982



986



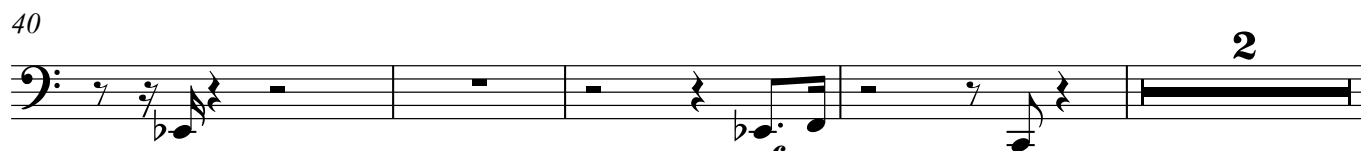
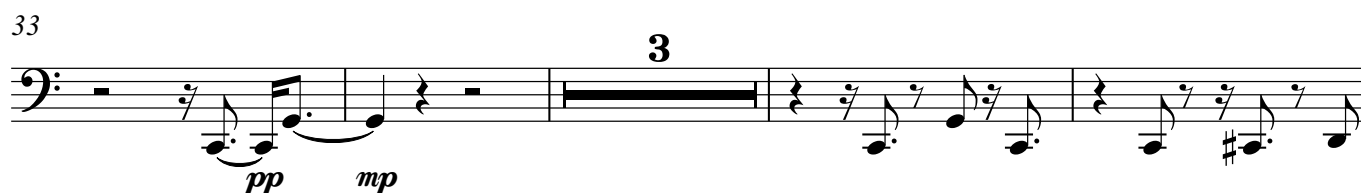
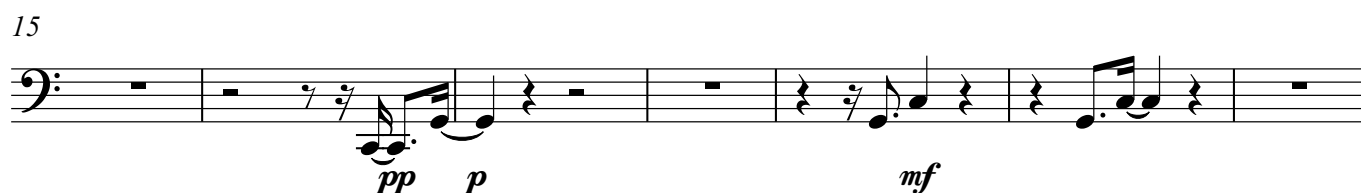


Double Bass

# 648 Shiva, Symphony No. X3

♩ = 110

Stephen W. Beatty (1938)



46



51



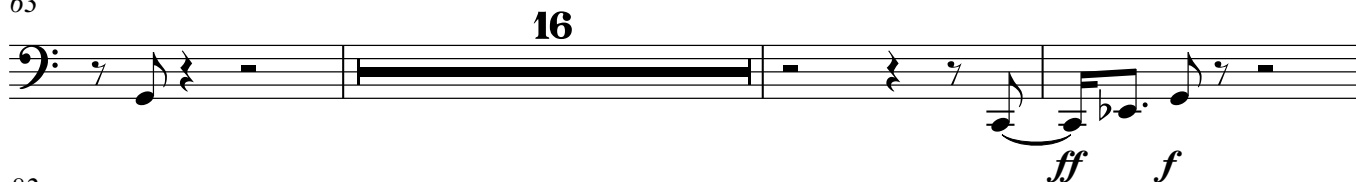
55



59



63



82



86



91

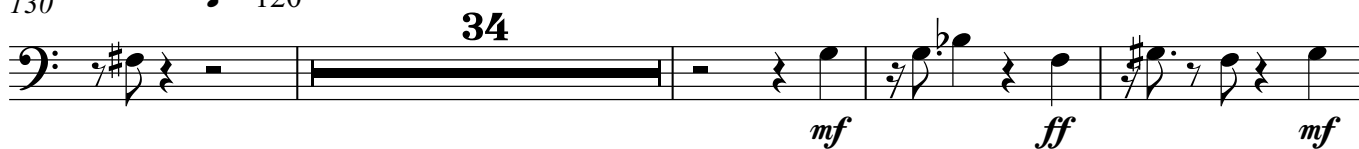


122



126



130  $\text{♩} = 120$ 

168



173



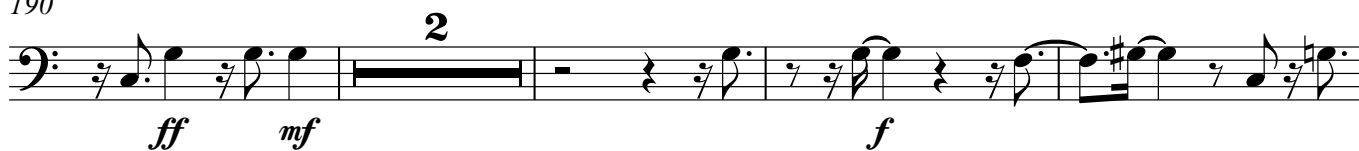
181



185



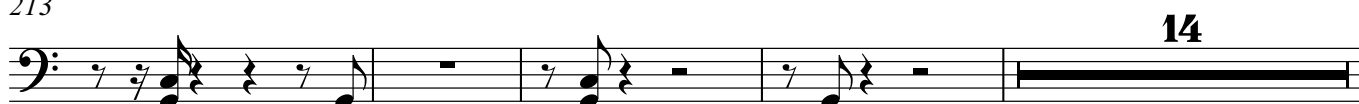
190



196



213



231



235



243



248



252

♩ = 110

29



284



290

5



299



304



308

38



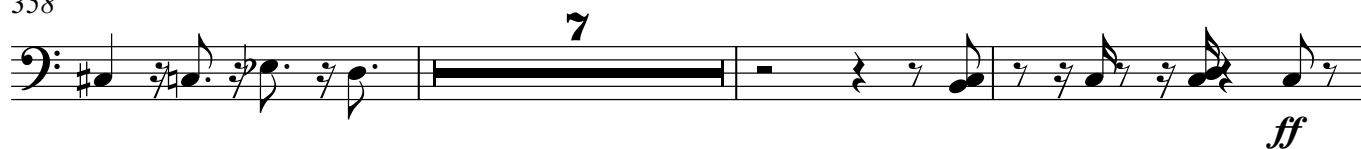
350



354



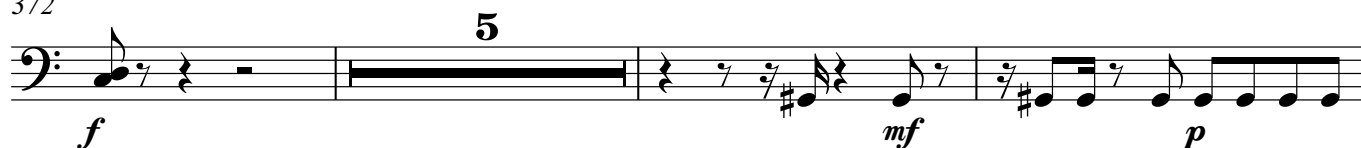
358



368



372



380



384



388



393



397



401



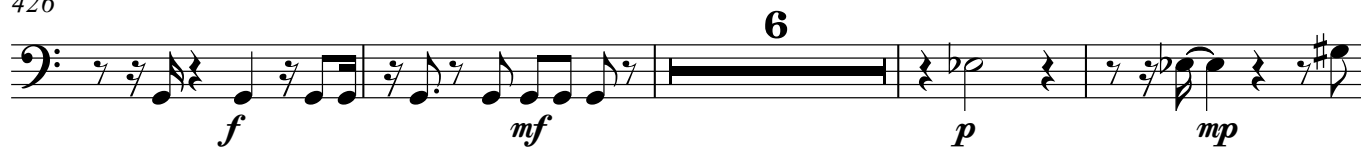
405



409



426



436



440

446  $\text{♩} = 130$ 

510



516



521



525



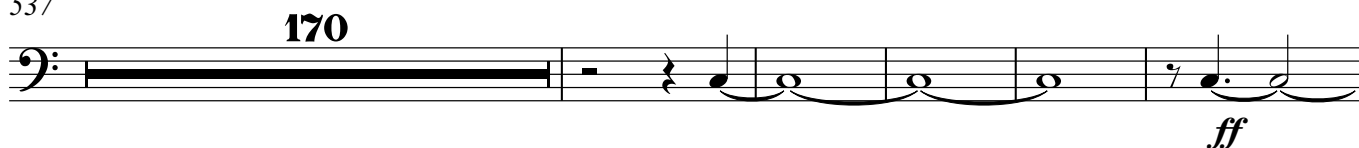
529



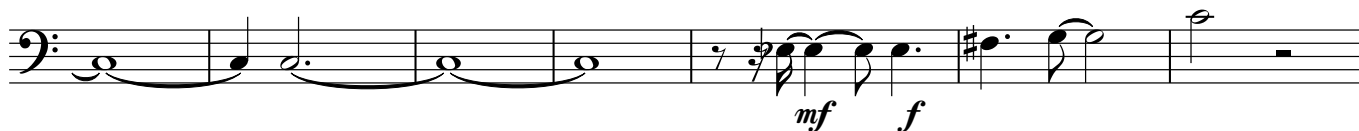
534



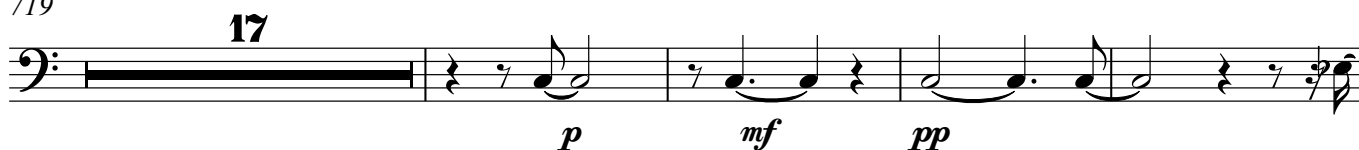
537



712



719



740



747



753

♩ = 90

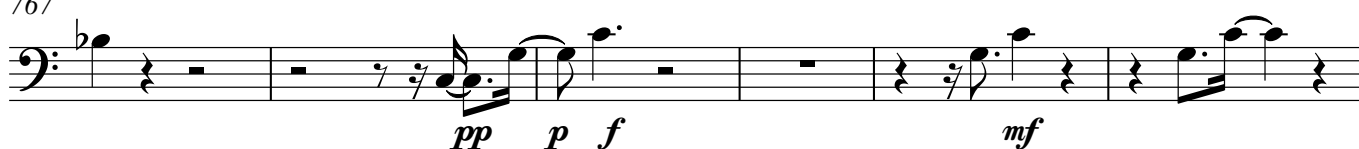
## Movement Four



760



767



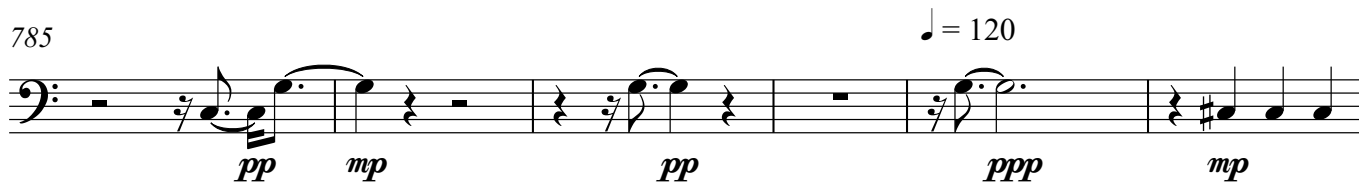
773



779



785



791



796



802



807



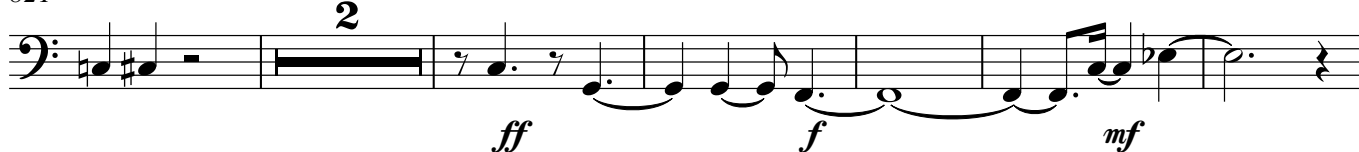
812



817



821



829





834



841



849



866



872



876



880



884



889



894



899



904



908



913



918



923



928





982



986

