

March to The Palace

John Perkins

John Perkins

Flute & Piccolo

Oboe 1 & 2

Clarinets in Bb 1 & 2

Clarinets in Bb 3 & 4

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Bassoons 1 & 2

Horns in F 1 & 2

Horns in F 3 & 4

Trumpet in Bb 1

Trumpets in Bb 2 & 3

Trombones 1 & 2

Bass Trombone

Euphonium

Tuba

Contrabass

Timpani

Drum Kit

Harp

A

A

14

Fl & picc

Ob 1 & 2

Cl. 1 & 2

Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt.1 & 2

Tpt. 3

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Cb.

Timp.

Kit

Hp.

open

a.2 open

gliss.

mf

f

p

[illegible]

[illegible]

75

Fl & picc

Ob 1 & 2

Cl. 1 & 2

Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt.1 & 2

Tpt. 3

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Cb.

Timp.

Kit

Hp.

1st

a.2

a.2

3rd

4th

a.2

mp

mf

mf

mf

mf

mp

mp

b

84

Fl & picc

Ob 1 & 2

Cl. 1 & 2

Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt.1 & 2

Tpt. 3

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Cb.

Timp.

Kit

Hp.

tr.

a.2

mf

mp

4th

mp

mp

[illegible]

[illegible]

[illegible]

132

I

Fl & picc

mf

f

Ob 1 & 2

1st

2.

1st

2nd

mf

f

Cl. 1 & 2

mf

f

Cl.

Alto Sax.

mf

f

Ten. Sax.

mf

f

Bari. Sax.

mf

f

Bsn. 1 & 2

mf

f

Hn. 1 & 2

mf

Hn. 3 & 4

mf

Tpt. 1 & 2

str mute

mf

open

f

Tpt. 3

mf

f

Tbn. 1 & 2

mf

f

B. Tbn.

mf

f

Euph.

mf

f

Tba.

mf

f

Cb.

mf

f

arco

I

Timp.

mf

f

Kit

mf

f

Hp.

f

143

Fl & picc

Ob 1 & 2

Cl. 1 & 2

Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Cb.

Timp.

Kit

Hp.

f

ff

mf

mp

[illegible]

March to The Palace

John Perkins

$\text{♩} = 116$

f *mf*

11 **A**

f

19

mf

27 **B**

f

35

mf

43 **C**

f

51 **D**

f

59

ff *f*

67 $\text{♩} = 116$

TRIO

mf

2 71 **E** Flute & Piccolo

1st *mp*

78 1st *mf* a.2 *tr.* *tr.* *tr.*

85

92 1st *mf* a.2

98 **F** *f*

104

110 **G** ♩=116 *ff* 4 *mf*

117 **H** *f*

125 *mf*

133 **I** *f*

142

149 *ff* *ff*

157 **J** *tr.* 3

Oboe 1 & 2

March to The Palace

John Perkins

$\text{♩} = 116$

f *a2* **2** 2nd 1st *mf* *mf*

11 **A** 2. *sim* 1st 2nd *mf* *f*

19 *mf* 1st

27 **B** 2. 1st 2nd *mf* *f*

35 *mf* 1st

43 **C** 2. 1st 2nd *mf* *f*

51 **D** *ff* *f*

59 *ff* *f*

67 **TRIO** $\text{♩} = 116$ *a2* 1st *mp*

71 **E**

V.S.

77

84

90

96

101 **F**

108 **G** ♩=116

117 **H** 2. 1st 2nd

125

133 **I** 2. 1st 2nd

142

149

157 **J**

3

$\text{♩} = 116$

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

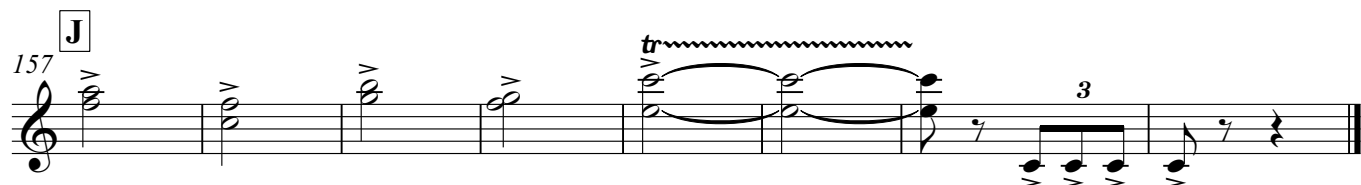
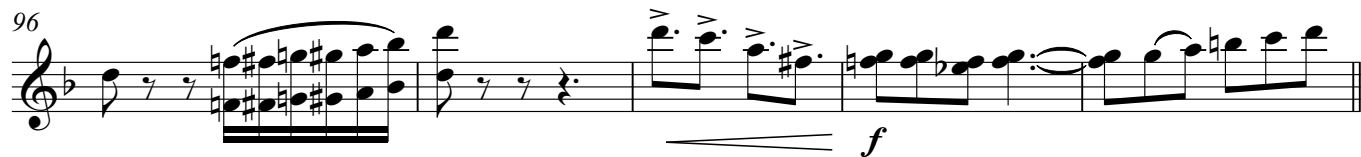
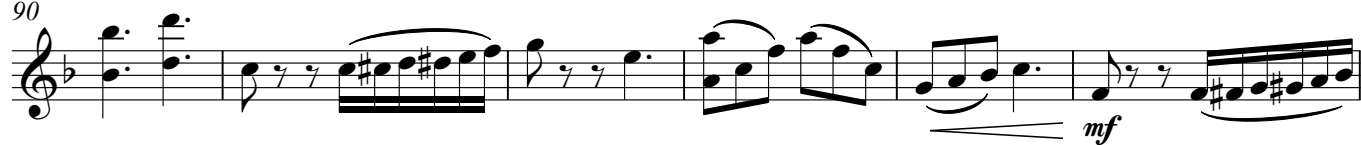
11 **A** 19 27 **B** 35 43 **C** 51 **D** 59 67 $\text{♩} = 116$ **TRIO** 71 **E** 77 82 87

2 a.2

tr.

The musical score is written for two clarinets in B-flat. It begins with a tempo marking of 116 beats per minute. The first section, marked 'A', starts with a forte (f) dynamic and features a series of eighth-note patterns. Section 'B' begins at measure 27 and continues with similar rhythmic motifs. Section 'C' starts at measure 43, and section 'D' begins at measure 51. Section 'E' starts at measure 71 and includes a mezzo-piano (mp) dynamic. The Trio section begins at measure 82 and features trills (tr.) and a change in key signature to two flats. The score concludes with a final measure at measure 87.

2 90

Clarinets in B \flat 1 & 2

March to The Palace

John Perkins

$\text{♩} = 116$

f **A** *mf* *sim*

10

18

f **B**

26

35

f **C**

43

f **D**

51

60

ff *f*

67 $\text{♩} = 116$

TRIO

71 **E** *mp*

77

84

90

95

101 *mf* **F** *mf* *f*

108 **G** $\text{♩} = 116$ *ff* *mf*

116 **H** *f*

125

133 **I**

142

150 *ff* *ff*

157 **J** *tr* 3

Alto Saxophone

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$\text{♩} = 116$

10 **A** *sim* *sim* *f*

19 *f*

27 **B** *f*

36 *mf*

43 **C**

51 **D**

59 *ff* *f* $\text{♩} = 116$

67 **TRIO**

71 **E** *mp*

76

[illegible]

Tenor Saxophone

March to The Palace

John Perkins

$\text{♩} = 116$

f **A** *sim* *f* *mf*

10

19

f **B** *f*

27

36

43 **C** *mf*

51 **D** *f*

60 *ff* *f*

67 $\text{♩} = 116$ *mf* *ff*

TRIO

71 **E** *mp*

76

Tenor Saxophone

81

87

93

100

105

110 **G** ♩=116

117 **H**

126

133 **I**

142

153 **J**

159

Baritone Saxophone

March to The Palace

John Perkins

$\text{♩} = 116$

10 **A** *f* *mf* *sim*

18 *f*

27 **B** *mf*

35 *f*

43 **C** *mf*

51 **D** *f*

60 **TRIO** *ff* *f* $\text{♩} = 116$

67 *mf* *ff*

71 **E** *mp*

75

[illegible]

$\text{♩} = 116$ 

10

A

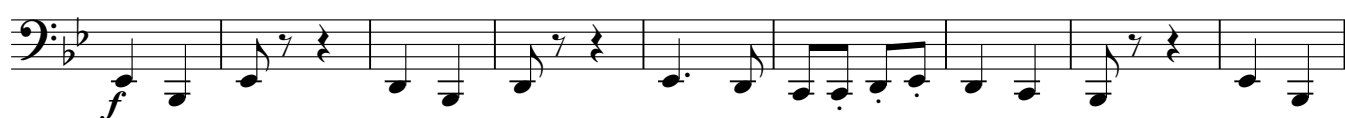
sim



19

27 **B**

35

43 **C**51 **D**

60



TRIO

67

 $\text{♩} = 116$ 

71

E

77



$\text{♩} = 116$

10 **A** 8 *f*

25 **B** *f*

34 *f*

42 **C**

51 **D**

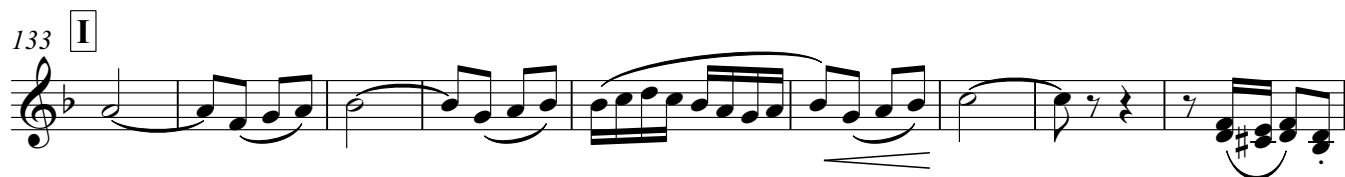
59 *ff* *f* <

67 $\text{♩} = 116$ **TRIO** *mf* *ff*

71 **E** 1st *mp*

77 4 *mp*

84



$\text{♩} = 116$

11 **A** *f* *mf* *sim*

19 *f*

27 **B** *mf* *sim*

35 *f*

43 **C**

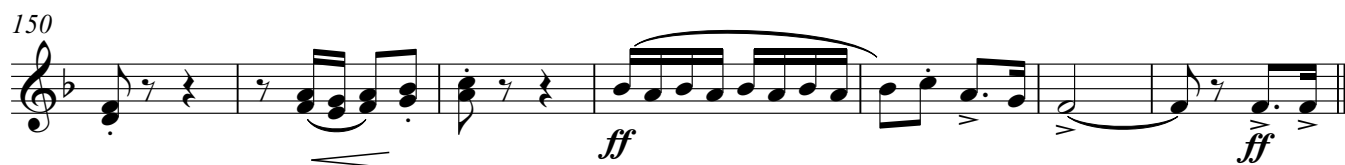
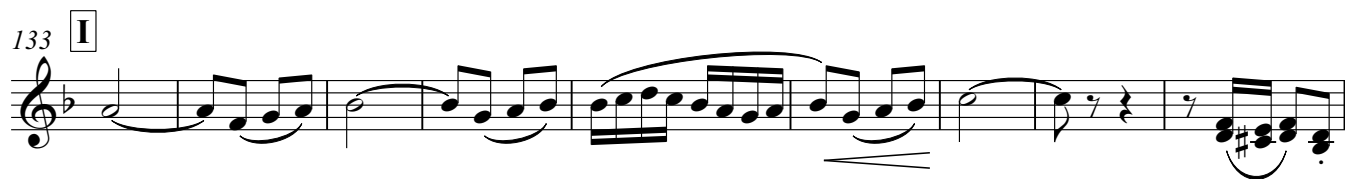
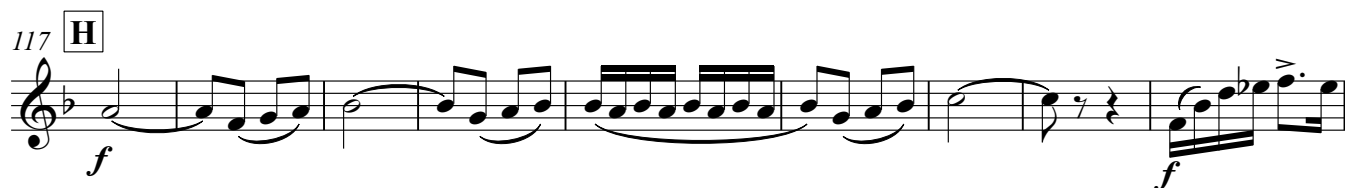
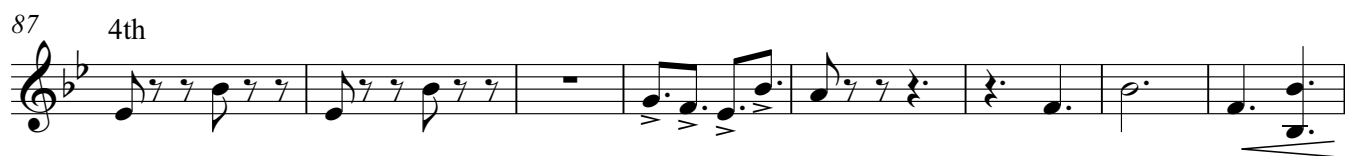
51 **D** *f*

60

67 $\text{♩} = 116$ **E** 4th *mf* *ff* *mp*

73 3rd

79 4th a.2 *mf*



♩ = 116

f *mf* str mute

11 **A** open *f*

19 str mute *mf*

27 **B** open *f*

35 str mute *mf*

43 **C** open *f*

51 **D**

59 *ff* *f*³

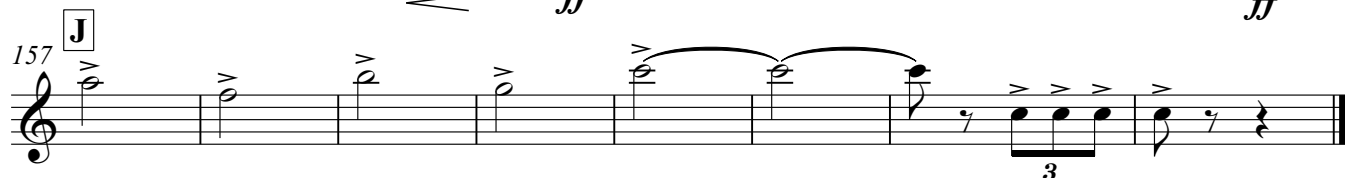
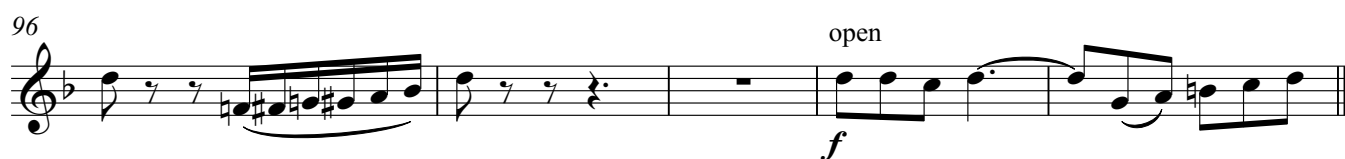
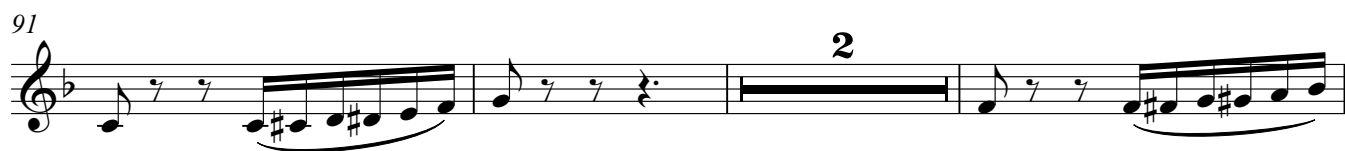
67 *♩* = *♩* *♩* = 116

TRIO

71 **E** str mute *mp*

74 *2*

2 79

Trumpet in B \flat 1

♩ = 116

10 *f* **A** *sim* *mf* 2

18 *f*

27 **B** *mf* *sim* *f*

35 *mf*

43 **C**

51 **D**

59 *ff* *f*

67 ♩ = 116 **TRIO** *ff* *mp*

71 **E** 2 *mp* 2

79 *mf* 2

85 2

90

mp *mf* 2

98

mf *f* **F**

104

mf *f* 2/4

110 **G** ♩=116

ff *mf* 3

117 **H** sim

f

125

mf

133 **I**

f

142

f

150

ff *ff*

157 **J**

f 3

$\text{♩} = 116$

2nd only **2**

10 *f* 1st str mute **A**

19 a.2 open *f* 1st str mute *mf*

27 **B**

35 a.2 open *f*

43 **C** *mf* *f*

51 **D**

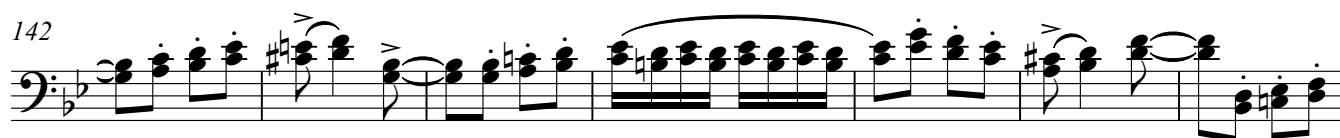
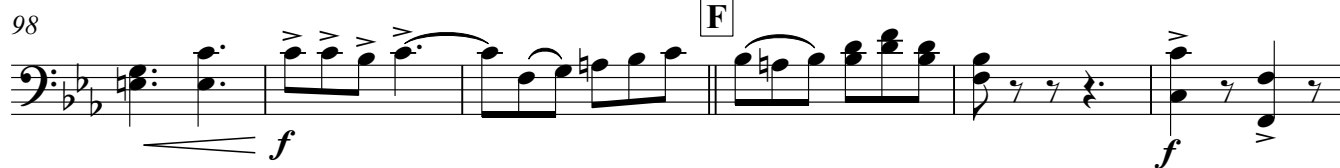
59 *ff* *ff* *f* ³

$\text{♩} = 116$

67 **TRIO** *mf* *ff*

71 **E** *mp* *mp* **2**

79 **3** *mf* **3**



$\text{♩} = 116$ 

10

A

sim



18



27

B

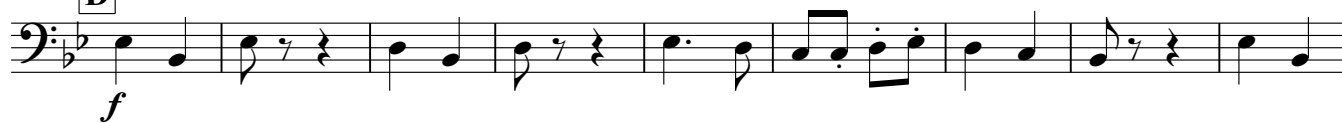
35



43

C

51

D

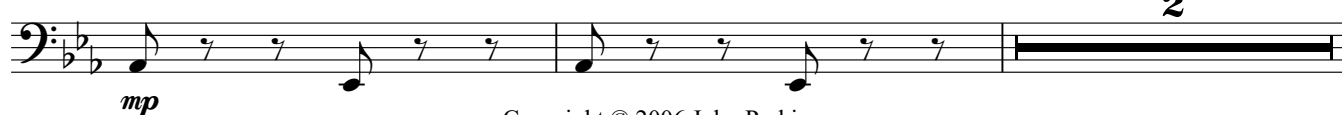
60



67

 $\text{♩} = 116$ **TRIO**

71

E

2



82



88



96



101

F

108

G

♩=116



116

H

124



133

I

142



153

J

160



Euphonium

March to The Palace

John Perkins

$\text{♩} = 116$

f **A** *sim* *f* *mf*

10

19

f **B**

26

mf

35

f **C**

43

mf

51 **D**

f

60

ff *f*

67 $\text{♩} = 116$

TRIO *mf* *ff*

71 **E**

mp

75

81

81

[illegible]

94

100

The Rose Tree

105



105

110 

117 **H**

f

126

The musical score for the bass line of 'The Rose Tree' is written on a single staff in bass clef with a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The piece consists of 126 measures. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. There are several slurs and ties used to connect notes across measures. The piece concludes with a double bar line and a mezzo-forte (*mf*) dynamic marking.

133 **I**

The first system of the musical score for 'The Rose Tree' is written in bass clef with a key signature of one flat (B-flat). It consists of 13 measures. The melody begins with a half note G2, followed by eighth notes A2, Bb2, and C3, then a half note D3. This is followed by eighth notes E3, F3, and G3, then a half note A3. The next measure contains eighth notes Bb3, C4, and D4, followed by a half note E4. The melody continues with eighth notes F4, G4, and A4, then a half note Bb4. The final measure of the system contains eighth notes C5, Bb4, and A4, followed by a half note G4. The system concludes with a double bar line. A first ending bracket labeled 'I' spans the last two measures of the system.

142

149

The musical score for Example 149 is written on a single staff in bass clef. It begins with a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and a series of beamed sixteenth notes. Dynamic markings include *ff* (fortissimo) and *ff* (fortissimo). There are also accents and a crescendo hairpin.

157 **J**

Musical notation for measure 157, bass clef, key of B-flat major. The measure contains a sequence of eighth and sixteenth notes, including triplets and slurs, ending with a double bar line.

Tuba

March to The Palace

John Perkins

 $\text{♩} = 116$

10 *f* **A** *sim* *mf*

18

27 **B** *mf*

35

43 **C** *mf*

51 **D** *f*

60

67 $\text{♩} = 116$ *ff* *f*

TRIO

71 **E** *mp* *mf* *ff*

74



84



90



96



101

F

109

G

♩=116



117

H

125



133

I

142



153

J

160



♩ = 116

11 **A** *f* *pizz* *f* > *mf*

19 *sim* <

27 **B** *mf*

35 *f*

43 **C** <

51 **D** *arco* *f*

60 *ff* *f* <

67 ♩ = 116 *mf* *ff*

TRIO 71 **E** *mp* *ff*

78

83

88

94



100

F



107

G =116



114

pizz

pizz H



123



132

I



141

arco



149



157

J

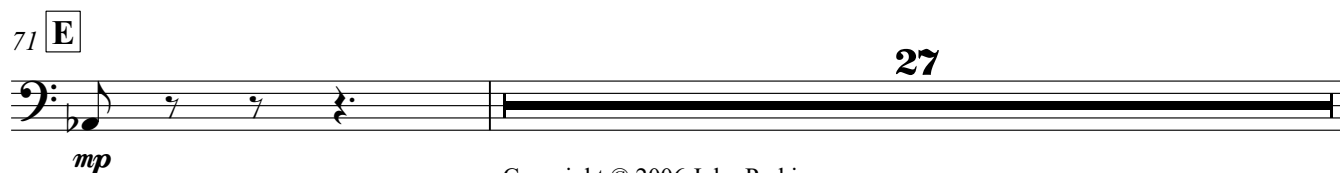
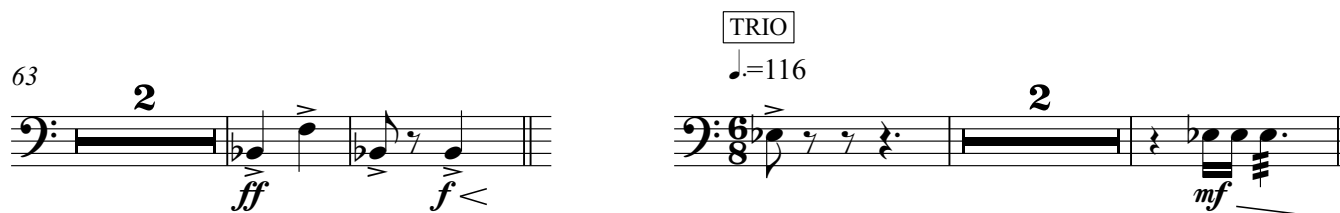
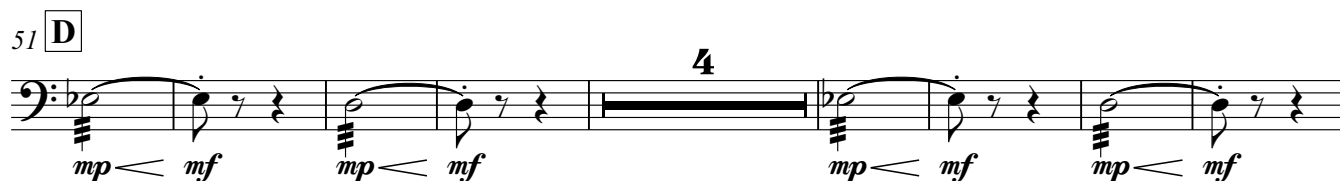


March to The Palace

Timpani

John Perkins

♩ = 116



2

99

F

Timpani



107

G ♩=116



117

H

sim



125



133

I



143



157

J



$\text{♩} = 116$

11 [A]

19

27 [B]

35

43 [C]

51 [D]

59

67 $\text{♩} = 116$

TRIO

71 [E]

28

99

99 **F** 2

f *mf* *mf*

108

108 **G** ♩=116 2

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

117 **H**

117 **H**

f *f* *f* *f* *f* *f* *f* *f*

125

125

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

133 **I**

133 **I**

mf

141

141

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

149

149

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

157 **J**

157 **J**

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

$\text{♩} = 116$

Section A (Measures 11-18): Starts with a forte (*f*) dynamic. The right hand plays chords with accents, while the left hand plays a steady eighth-note accompaniment. Measure 18 ends with a first ending marked with a '6'.

Section B (Measures 27-32): Starts with a mezzo-forte (*mf*) dynamic. The right hand plays chords with accents, while the left hand plays a steady eighth-note accompaniment. Measure 32 ends with a first ending marked with a '4'.

Section C (Measures 43-50): Starts with a mezzo-forte (*mf*) dynamic. The right hand plays chords with accents, while the left hand plays a steady eighth-note accompaniment. Measure 50 ends with a first ending marked with a '4'.

Section D (Measures 51-54): Starts with a mezzo-forte (*mf*) dynamic. The right hand plays chords with accents, while the left hand plays a steady eighth-note accompaniment. Measure 54 ends with a first ending marked with a '2'.

Section E (Measures 55-58): Starts with a forte (*f*) dynamic. The right hand plays chords with accents, while the left hand plays a steady eighth-note accompaniment. Measure 58 ends with a first ending marked with a '2'.

57

2

2

65

gliss.

Bb

TRIO

♩ = 116

4

4

71

E

2

3

2

3

mp

mp

81

mp

2

2

89

mp

3

3

mp

95

2

2

101 **F**

f

107 **G** ♩=116

f *ff*

117 **H**

mf *p*

133 **I**

f

148

f Bb

157 **J**

ff Bb gliss over 2 bars