

March to The Palace

John Perkins

15

Fl & picc

Ob 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

B. Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timpani

Kit

Hp.

3

B

Fl & picc

Ob 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

B. Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tim.

Kit

Hp.

Fl & picc. **D** *f* ff

Ob 1 & 2 *f* ff

Cl. 1 & 2 *f* ff

Bsn. 1 & 2 *f*

Hn. 1 & 2

Hn. 3 & 4 *f*

Tpt. 1 & 2 *f* open ff

Tpt. 3 *f* ff

Tbn. 1 & 2 *f* ff

B. Tbn. *f*

Tba. *f*

Vln. I **D** *f* ff

Vln. II *f* ff

Vla. *f*

Vc. *f*

Cb. *f* arco

Tim. **D** *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Kit *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Hp. *f*

Fl & picc

Ob 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

B. Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tim.

Kit

Hp.

92

Fl & picc 1st a.2 F

Ob 1 & 2 1st a.2 f

Cl. 1 & 2 mf f

Bsn. 1 & 2 mf f

Hn. 1 & 2 a.2 mf f

Hn. 3 & 4 3rd mf f a.2 open

Tpt. 1 & 2 f

Tpt. 3 mf f

Tbn. 1 & 2 mf f

B. Tbn. mf f

Tba. mf f

Vln. I mf f

Vln. II mf f

Vla. mf f

Vc. mf f

Cb. mf f

Tim. f

Kit

Hp. mp f

10

Fl & picc 102 G ff

Ob 1 & 2 ff

Cl. 1 & 2 ff

Bsn. 1 & 2 ff

Hn. 1 & 2 ff

Hn. 3 & 4 ff

Tpt. 1 & 2 ff

Tpt. 3 ff

Tbn. 1 & 2 ff

B. Tbn. ff

Tba. ff

Vln. I ff

Vln. II ff

Vla. ff

Vc. ff

Cb. ff

Tim. ff

Kit ff

Hp. ff

H

Fl & picc. *mf* *f*

Ob 1 & 2 *mf* *mf* *mf* *f*

Cl. 1 & 2 *mf* *f*

Bsn. 1 & 2 *f* *mf* *mf* *f*

Hn. 1 & 2 *f* *mf* *f* *f*

Hn. 3 & 4 *f* *mf* *f* *f*

Tpt. 1 & 2 *mf* str mute *f* open

Tpt. 3 *mf* sim *f*

Tbn. 1 & 2 *f* 2nd only *mf* 1st str mute *f* a.2 open

B. Tbn. *f* *mf* *mf* *f*

Tba. *f* *mf* *mf* *f*

H

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f* *f*

Vc. pizz *f* arco *f* *f*

Cb. *f* *mf* *mf* *fs*

H sim

Timpani *mf*

Kit *mf* *mf*

Hp. *p*

126

Fl & picc. Ob 1 & 2 Cl. 1 & 2 Bsn. 1 & 2 Hn. 1 & 2 Hn. 3 & 4 Tpt. 1 & 2 Tpt. 3 Tbn. 1 & 2 B. Tbn. Tba.

I

mf 1st 2. 1st 2nd

Hn. 1 & 2 Hn. 3 & 4 Tpt. 1 & 2 Tpt. 3 Tbn. 1 & 2 B. Tbn. Tba.

str mute

mf

Vln. I Vln. II Vla. Vc. Cb.

I

mf

Vln. I Vln. II Vla. Vc. Cb.

I

Timpani Kit Hp.

mf f f mf

gliss. p

137

Fl & picc

Ob 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

B. Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timpani

Kit

Hp.

Fl & picc

Ob 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

B. Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tim.

Kit

Hp.

157 **J**

Fl & picc

Ob 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

B. Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Kit

Hp.

Flute & Piccolo

March to The Palace

John Perkins

♩ = 116
Forte (f)
Measure 4

11 A
Measure 15 (forte f)

19
Measure 22 (mf)

27 B
Measure 30 (f)

35
Measure 38 (mf)

43 C
Measure 46 (f)

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2 71 **E** 1st Flute & Piccolo *mp*

78 1st a.2 *mf*

84 tr. tr. 1st

91 1st *mf*

96 a.2

101 **F**

107 =116 **G** ff 4 *mf*

117 **H**

125

133 **I** *mf* f

142

149 ff ff

157 **J** 3

Oboe 1 & 2

March to The Palace

John Perkins

2 2nd 1st

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

19 1st

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

35 1st

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

51 **D** *mf* *f*

59 *f* <

67 *ff* *a2* 1st

TRIO *ff* *mp*

71 **E**

76

82

88 a.2

94 1st a.2

100 F

107 G =116 2.

116 1st H 2. 1st 2nd 2.

124 1st mf 2. 1st 2nd 2. 1st mf

133 I 2. 1st 2nd f

142

149 ff ff

157 J 3

March to The Palace

Clarinets in B♭ 1 & 2

John Perkins

The sheet music for "March to The Palace" by John Perkins is a musical score for two clarinets in B♭. It features 14 staves of musical notation, each with a unique letter label (A through P) and specific performance instructions. The music includes dynamic markings such as *f*, *mf*, *ff*, and *tr.*, as well as tempo changes like $\text{♩} = 116$. The score also includes sections for a "TRIO" and a section starting at measure 71 labeled "E". The music concludes with a final dynamic marking of *mf*.

11 **A** $\text{♩} = 116$ *f* 2nd only 2 a.2 *mf*

19 **B** *mf*

27 **C** *mf*

35 **D** *ff*

43 **E** *mp*

51 *f* $\text{♩} = 116$

59 *f* $\text{♩} = 116$

67 **TRIO** $\text{♩} = 116$

71 **E** *mp*

77

82 *tr.* *tr.*

87

Clarinets in B♭ 1 & 2

2 90

96

101 [F]

108 [G] $d=116$

117 [H]

125 [I]

142 [J]

149

157

Bassoons 1 & 2

March to The Palace

John Perkins

$\text{♩} = 116$

10 **A** sim

19

26 **B**

35

43 **C**

51 **D**

60

67 **E**

74

Bassoons 1 & 2

78



84



90



96



101 F



108

G = 116



115

H



124

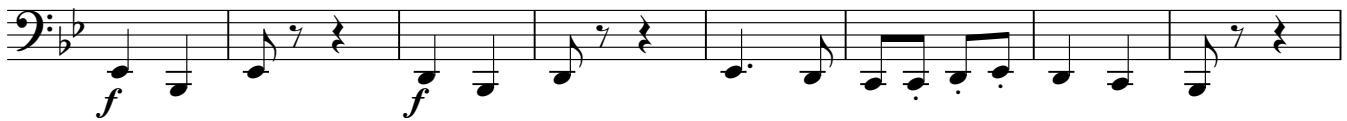


132

I



141



149



157 J



Horns in F 1 & 2

March to The Palace

John Perkins

$\text{♩} = 116$

10 **A**

25 **B**

34 **C**

51 **D**

59

67 $\text{♩} = 116$

TRIO

71 **E** 1st

77 **4**

84

2

Horns in F 1 & 2

89

a.2

4

mf

98

F

104

110 **G** $\text{♩} = 116$

117 **H**

126

133 **I**

142

150

ff

ff

157 **J**

3

Horns in F 3 & 4

March to The Palace

John Perkins

$\text{♩} = 116$



II A sim

f

$f >$ mf

19



27



B sim

mf

< <

35



43



C

51 D



60



< ff >

$\text{♩} = 116$



TRIO

mf

ff

mp

E 4th

73



+ 3rd

79 4th

a.2



Horns in F 3 & 4

87 4th

95 3rd a.2

mf *mf* *f*

101 **F**

109 **G** ♩=116

ff *f* > *mf*

117 **H**

f *f*

126

133 **I**

142

150

ff *ff*

157 **J**

Trumpet in B♭ 1

March to The Palace

John Perkins

116
f str mute
II [A] open f
19 str mute mf
27 [B] open f
35 str mute mf
43 [C] open f
51 [D] ff f 3
59 ff f 3
67 6/8 = 116
TRIO
71 [E] str mute mp
74 2

Trumpet in B♭ 1

2 79 open

85 str mute *mf*

90 2

96 open *f*

101 F

107 G *ff* 4 str mute

117 H open *f*

125 str mute *mf*

133 I open *f*

142

149 < ff ff

157 J 3

Trumpets in B♭ 2 & 3

March to The Palace

John Perkins

$\text{♩} = 116$

11 [A] sim < f

19

27 [B] sim < f

35

43 [C] < f

51 [D]

59

67 $\text{♩} = 116$

TRIO

71 [E] 2 mp

76 2

2 82 Trumpets in B♭ 2 & 3 2

90 2

98 [F]

104

110 [G] ♩=116 ff mf

117 [H] sim < f

125

133 [I] < f

142

149 ff ff

157 [J] 3

Trombones 1 & 2

March to The Palace

John Perkins

$\text{♩} = 116$

A *f* 2nd only **2** 1st str mute
f a.2 open *mf*

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

C *mf* < *f*

D

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

3 *mf* **3**

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2 89 Trombones 1 & 2

98 **F**

104

110 **G** =116

117 **H**

126

133 **I**

142

149

157 **J**

Bass Trombone

March to The Palace

John Perkins

$\text{♩} = 116$

10 **A** sim

19

27 **B**

35

43 **C**

51 **D**

60

67 ♩.=116 play

TRIO **E**

71 **2**

2 75

Bass Trombone



82



88



96



101 F



108



116 H



125



133 I



142



153



160



Tuba

March to The Palace

John Perkins

$\text{♩} = 116$

10 **A** sim

19

27 **B**

35

43 **C**

51 **D**

60

67 $\text{♩} = 116$

TRIO **E**

71

74

2 78

Tuba



84



90



96

101 **F**

108

G ♩=116

116

H

125



133

I

142



153

J

160

3



Violin I

March to The Palace

John Perkins

Violin I

March to The Palace

John Perkins

11 **A** $\text{♩} = 116$ **II** **19** **B** **35** **C** **51** **D** **59** **E**

71 **77**

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2

Violin I

82

89

95

F

101

108 **G** =116 **ff** **4** **mf**

H

117 **sim.** **f**

125 **mf**

I **f**

142

150 **ff** **ff**

J **ff** **3**

Violin II

March to The Palace

John Perkins

The score begins with a dynamic of **f**. Measure 1 consists of eighth-note pairs followed by sixteenth-note pairs. Measure 2 starts with a fermata over two notes, followed by eighth-note pairs.

II **A** sim Measure 3 continues the eighth-note pattern. Measure 4 ends with a dynamic of **f**.

19 Measures 5 and 6 show eighth-note pairs followed by sixteenth-note pairs.

27 **B** Measures 7 and 8 continue the eighth-note pattern, leading to a dynamic of **f**.

35 Measures 9 and 10 show eighth-note pairs followed by sixteenth-note pairs.

43 **C** Measures 11 and 12 continue the eighth-note pattern, leading to a dynamic of **f**.

51 **D** Measures 13 and 14 feature eighth-note pairs followed by sixteenth-note pairs.

59 Measures 15 and 16 show eighth-note pairs followed by sixteenth-note pairs. A dynamic of **ff** is indicated at the beginning of measure 16.

67 **TRIO** Measures 17 and 18 begin with a dynamic of **ff**, followed by a dynamic of **mp**.

71 **E** Measures 19 and 20 continue the eighth-note pattern.

77 Measures 21 and 22 show eighth-note pairs followed by sixteenth-note pairs.

V.S.

2 83 Violin II

90

96

101 F

108 G $\text{♩} = 116$

117 H

125

133 I

142

150

157 J

Viola

March to The Palace

John Perkins

$\text{♩} = 116$

A

10 sim f **A**

19 f

26 **B** f

35 f

43 **C**

51 **D** f

60 ff f

67 $\text{♩} = 116$ **TRIO**

71 mp **E**

77 V.S.

Viola

2 84



90



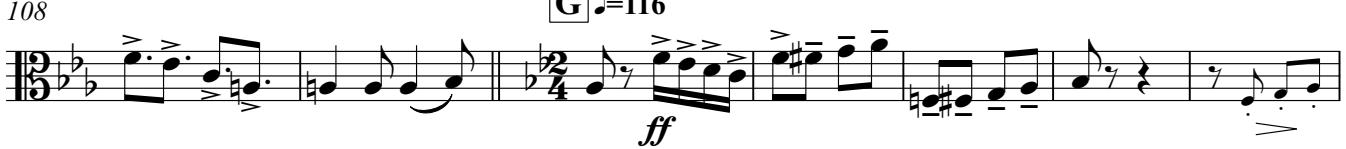
95



101



108



115



124



132



141



150



157



161



Violoncello

March to The Palace

John Perkins

$\text{♩} = 116$

10 **A** arco sim \vee **f** **pizz** mf

19 **B** f mf

26 **C** f

35 **D** mf

43 **E** f

51 f

60

67 $\text{♩} = 116$ **ff** f

71 **TRIO** **E**

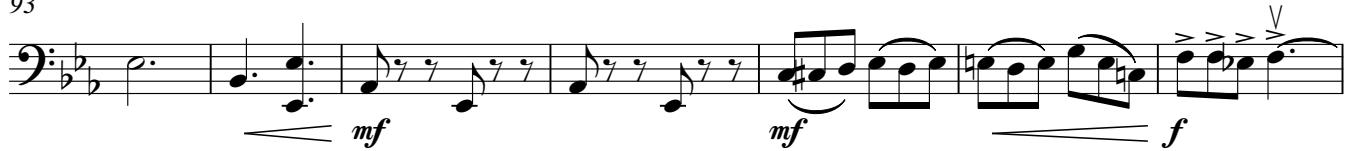
77

84

88

2 93

Violoncello



100

F

105



110

G*=116*

pizz



117

H

arco



126



133

I

142



153

J

159



Contrabass

March to The Palace

John Perkins

$\text{♩} = 116$

11 **A** (cello arco) **f** sim **pizz** **f** **>** **mf**

19 **B** **mf**

27 **C** **f**

35 **D** arco **f**

43 **E** **ff** **f** **<**

51 **ff** **f** **<**

60 **ff** **f** **<**

67 **ff** **f** **<**

71 **ff** **f** **<**

77 **mp**

84

89

This musical score for Contrabass consists of nine staves of music. The first staff begins with a tempo of $\text{♩} = 116$. It features a bass clef, a key signature of one flat, and a common time signature. Measure 11 starts with a dynamic **f** and a performance instruction "(cello arco)". Measures 12-14 show a pattern of eighth-note pairs followed by sixteenth-note pairs, with a dynamic **sim** (similar) above the staff. Measures 15-18 continue this pattern with a dynamic **pizz** (pizzicato) above the staff. Measures 19-22 show a continuation of the eighth-note pairs. Measures 23-26 show a continuation of the eighth-note pairs. Measures 27-30 show a continuation of the eighth-note pairs. Measures 31-34 show a continuation of the eighth-note pairs. Measures 35-38 show a continuation of the eighth-note pairs. Measures 39-42 show a continuation of the eighth-note pairs. Measures 43-46 show a continuation of the eighth-note pairs. Measures 47-50 show a continuation of the eighth-note pairs. Measures 51-54 show a continuation of the eighth-note pairs. Measures 55-58 show a continuation of the eighth-note pairs. Measures 59-62 show a continuation of the eighth-note pairs. Measures 63-66 show a continuation of the eighth-note pairs. Measures 67-70 show a continuation of the eighth-note pairs. Measures 71-74 show a continuation of the eighth-note pairs. Measures 75-78 show a continuation of the eighth-note pairs. Measures 79-82 show a continuation of the eighth-note pairs. Measures 83-86 show a continuation of the eighth-note pairs. Measures 87-90 show a continuation of the eighth-note pairs.

2
94

Contrabass

100

F

107

G

♩ = 116

114

pizz

H pizz

123

132

I

141 arco

149

157 **J**

V 3

Timpani

March to The Palace

John Perkins

$\text{♩} = 116$

11 [A] sim **2** *mf*

19

27 [B] *mf*

35

43 [C] *mf*

51 [D] **4** *mp < mf* *mp < mf* *mp < mf* *mp < mf*

63 **2** *ff* *f <*

71 [E] *mp* **27**

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The musical score for Timpani consists of five staves of music. Staff 1 starts at measure 11 with dynamic *f*, followed by a measure of rests, then a dynamic *mf*. Staff 2 starts at measure 19 with dynamic *f*, followed by a dynamic *mf*. Staff 3 starts at measure 27 with dynamic *mf*. Staff 4 starts at measure 35. Staff 5 starts at measure 43 with dynamic *mf*, followed by a dynamic *mp*. Measures 51 and 63 show dynamic changes between *mp* and *mf*. Measure 71 shows a dynamic *mp*. The score includes performance instructions like 'sim' (similar) and 'TRIO'. Measures 2, 27, and 2 are marked with a circled number. Measures 11, 19, 27, 35, 43, 51, 63, and 71 are also marked with circled numbers.

2

99

Timpani

F

107

G

♩=116

117

H

sim

125

133

I

143

4

157

J

March to The Palace

$\text{♩} = 116$

11 [A]

19

mf $\overbrace{\hspace{1cm}}$ f mf $\overbrace{\hspace{1cm}}$ f

27 [B]

35

mf $\overbrace{\hspace{1cm}}$ f mf $\overbrace{\hspace{1cm}}$ f

43 [C]

51 [D]

59

mf $\overbrace{\hspace{1cm}}$ f mf $\overbrace{\hspace{1cm}}$ f ff $f <$

67 $\text{♩} = 116$

TRIO

71 [E]

28

2

99

Drum Kit

F

2

107

G $\text{♩} = 116$

2

117 **H**

125

133 **I**

141

149

157 **J**

Harp

March to The Palace

John Perkins

The sheet music for Harp features eight staves of music. Staff 1 (measures 1-5) starts with a dynamic of **f** at a tempo of **= 116**. Staff 2 (measures 6-10) contains two measures of **6**, followed by a repeat sign and two more measures of **6**. Staff 3 (measures 11-18) includes sections labeled **A** and **B**, each with a dynamic of **f** and a section labeled **sim**. Staff 4 (measures 19-24) includes sections labeled **C** and **D**, each with a dynamic of **mf** and a section labeled **sim**. Staff 5 (measures 25-30) includes sections labeled **E** and **F**, each with a dynamic of **p** and a section labeled **sim**. Staff 6 (measures 31-36) includes sections labeled **G** and **H**, each with a dynamic of **mp** and a section labeled **sim**. Staff 7 (measures 37-42) includes sections labeled **I** and **J**, each with a dynamic of **mf** and a section labeled **sim**. Staff 8 (measures 43-48) includes sections labeled **K** and **L**, each with a dynamic of **p** and a section labeled **sim**. Staff 9 (measures 49-54) includes sections labeled **M** and **N**, each with a dynamic of **mp** and a section labeled **sim**. Staff 10 (measures 55-60) includes sections labeled **O** and **P**, each with a dynamic of **f** and a section labeled **sim**.

Harp

57

65

Bb gliss.

TRIO

$\text{♩} = 116$

71

E

2

2

mp

3

3

mp

81

mp

2

2

$\text{♩} \text{♩}$

$\text{♩} \text{♩}$

89

mp

3

3

mp

95

$\text{♩} \text{♩}$

$\text{♩} \text{♩}$

(b) $\text{♩} \text{♩}$

$\text{♩} \text{♩}$

$\text{♩} \text{♩}$

$\text{♩} \text{♩}$

2

2

Harp

3

101 **F**

106

110 **G** =116

5 8

H

p < p <

129

4 8 2

I

4 8 2

147

2 Bb

157 **J**

4

Bb gliss over 2 bars

4 ff