

Robert Percy

# Places

8 Solo Pieces for Clarinetist

La Punta

São Martinho

Chesil Bank

Lisbon

Mont Blanc

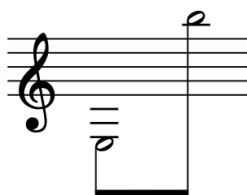
Start Point

Circle Line

Close Reach

Suitable for: B-flat, A, E-flat alto, soprano, bass, or contrabass clarinet, or basset horn

Range (written):



# Places

by Robert Percy

This collection is inspired by places that are special to me. It fulfils an ambition to compose a set of solo pieces adapted for a wide variety of instruments; completing it has been an inspiring and consuming experience. With each piece, I found myself thinking in the idiom of a specific instrument, a flute, perhaps, or maybe a trumpet, or cello, or clarinet, etc.; this is the way I usually compose. But I also wanted to keep in mind how each of these pieces would work on other instruments. The result is a collection of pieces that balances broad instrumental considerations. This is a first for me.

Each instrument, or instrument type, has its own version of the collection that takes into account register and special characteristics. The pieces are not tailored for any particular ability, but should be playable by musicians at or above mid-level grades.

I would love to hear from musicians with any recordings (audio or video) of any of these pieces being played. Please share at [robertpercy555@gmail.com](mailto:robertpercy555@gmail.com) or WhatsApp (+44) 07950 209747.

Thank you,  
Robert Percy

This collection is also currently available for: flautist, oboist, bassoon, saxophonist, trumpeter, trombone, alto trombone, hornist, euphonium, violin, viola, cello, vibraphone, alto recorder, classical guitar, and piano.  
More instruments will be added!

### **La Punta**

is the only place in this collection  
that I haven't been to. It's somewhere along Mexico's  
Pacific Coast and it is the favourite place of two people very close to  
me. The piece was composed for and performed at their wedding;  
its rising arpeggios are suggestive of the waves that  
lap the shore. By the end of the piece, the  
arpeggios are eroded to a leave  
a gentle lullaby

# La Punta

*by the sea*

Robert Percy

**Andante**, ♩ = 84

*elegant & exuberant*

mf

7

15

p

23

mf

31

39

p

mf

47

p

mf

55

p

61

tenderly

pp

# trill

an isolated cottage surrounded by hills and  
sheep, an hour's walk from

**São Martinho**

in the  
southern  
centre of Portugal

.

I wrote this piece while watching  
the hot afternoon wind play with the twisting  
branches of the holly oak, and in the evenings I sat  
beneath it as the wind gave way to a  
soft evening breeze

.

# São Martinho

*shaded by the holly oak*

Robert Percy

**Adagio**,  $\text{♩} = 72$

*flowing, curious*

*p*

9

*pp* *p*

18

27

*pp* *p*

35

*mp* *p*

43

*mf* *mp*

51

59

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

68

*p* *mf* *p*

77

*f* *p* *f* *p* *f* *fp* *f*

### **Chesil Bank**

is an eighteen-mile long  
natural shingle barrier beach that  
stands up to 15 meters high along a section of the Dorset coast.  
The seaward side faces west and takes the brunt of the storms  
that visit the English Channel. On the landward side,  
protected by the bank, is the serene  
lagoon of the Fleet.

This piece evokes  
both the magnificence of  
Chesil Bank and the tranquillity of the Fleet,  
and it hints at a storm on the seaward side. A sequence of eleven  
pitches is repeated in different ways and is eroded, like the cliffs that  
made the shingle. The twelfth pitch, missing throughout,  
is added to the remaining four and finishes the piece  
with a nod to Benjamin Britten's  
Peter Grimes

# Chesil Bank

*from the still side*

Robert Percy

**Andantino, ♩ = 104**  
*maestoso*

9 *f* *p* *f* *p* *f* *p* *f* *p*

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

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

36 *mf* *p* *mf* *p*

45 *f* *trill* *appassionato* *p dolce*

53 *f* *frisoluto* *p* *ff*

61 *f* *p* *ff*

70 *pp fragile (subito)*

82 *trill* *ff*



I spent a day in **Lisbon**  
and was charmed, as many are, by  
its streets, its trams, buildings and rolling topography,  
and by the feeling of space that the bay creates.  
I loved its blend of exotic and European  
and its wonderful sense of  
tarnished opulence.

This piece takes on  
the feel of a Latin dance,  
a Bolero or Habanera, perhaps.

This arises from my emotional response to the city,  
rather than to its musical culture, which as far as I know doesn't  
include these Spanish-Latin dances. The semiquaver melody  
that recurs throughout the piece is inspired by streets  
that wind up and down. It repeats the same notes  
each time, but continually gains new notes  
at its end and loses ones at its beginning  
and, in doing so, presents the entire  
melody in fragments, with  
a long step forwards  
and a short step  
backwards

# Lisbon

hand in hand

Robert Percy

**Larghetto**,  $\text{♩} = 60$

*elegante*

9 *mf*

16 *p*

22 *mf* *p* *mf*

This block contains the first system of the musical score, measures 9 through 22. It is written for a single melodic line in treble clef. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The tempo is marked 'Larghetto' with a quarter note equal to 60 beats per minute, and the character is 'elegante'. Dynamics include mezzo-forte (mf) and piano (p). The music features flowing eighth and sixteenth note patterns with various rests and phrasing slurs.

29 *f* *capriccioso*

**Largo** ( $\text{♩} = 50$ ) **accel.** -----

*p*

This block contains measures 29 through 34. Measure 29 starts with a forte (f) dynamic and a 'capriccioso' character. Measures 30-33 feature triplets. Measure 34 begins a new section marked 'Largo' (quarter note = 50) and 'accel.' (accelerando), starting with a piano (p) dynamic.

35  $\text{♩} = 84$  **Largo** ( $\text{♩} = 50$ ) **accel.** -----  $\text{♩} = 69$

*mf* *p* *mf*

This block contains measures 35 through 41. Measure 35 has a mezzo-forte (mf) dynamic and a tempo of quarter note = 84. Measures 36-40 are marked 'Largo' (quarter note = 50) and 'accel.' (accelerando), with dynamics of piano (p) and mezzo-forte (mf). Measure 41 has a tempo of quarter note = 69 and a mezzo-forte (mf) dynamic.

42 **A tempo** ( $\text{♩} = 60$ )

*mf* *p* *mf*

*elegante*

This block contains measures 42 through 48. Measure 42 is marked 'A tempo' (quarter note = 60). The character 'elegante' is indicated. Dynamics include mezzo-forte (mf) and piano (p). The music continues with flowing eighth and sixteenth note patterns.

49 *p* *mf*

This block contains measures 49 through 55. It continues the melodic line with dynamics of piano (p) and mezzo-forte (mf). The character 'elegante' is still indicated from the previous section.

56 **A tempo** **accel.** -----  $\text{♩} = 84$  **accel.** -----  $\text{♩} = 84$

*capriccioso*

This block contains measures 56 through 61. Measures 56-57 are marked 'A tempo' (quarter note = 84). Measures 58-61 are marked 'accel.' (accelerando) with a tempo of quarter note = 84. The character 'capriccioso' is indicated. Dynamics include mezzo-forte (mf) and piano (p).

62 *capriccioso*

This block contains measures 62 through 68. It continues the 'capriccioso' section with various dynamics and phrasing.

69 **Tempo primo**

*mp* *tranquillo*

*f* *mp* *f*

This block contains measures 69 through 73. Measure 69 is marked 'Tempo primo'. The character 'tranquillo' is indicated. Dynamics include mezzo-piano (mp), forte (f), and mezzo-forte (mf). The music features a triplet in measure 69 and various rests.

74 *f* *p*

This block contains measures 74 through 78. It concludes the piece with dynamics of forte (f) and piano (p).

The Tour  
du Mont Blanc  
is a circular hike around the  
**Mont Blanc** massif. Its 165 kilometres  
of length, and 10 kilometres of ascent,  
passes through Switzerland,  
Italy and France, allowing  
the mountain, and  
its glaciers, to be  
viewed from all sides.

This piece was written  
with the majesty of the mountain  
in mind, along with the effort of walking  
around it. On long-distance walks, I often have a  
song or piece of music vividly lodged in my inner ear.  
On this walk, for a while, it was Bill Frisell's  
*Remedios the Beauty*. Its opening motif  
appears at the start of my piece  
and is developed  
throughout

.

# Mont Blanc

*viewed from all sides*

Robert Percy

**Larghetto rubato**, ♩ = 50-70

*espressivo*

7 *mf*

14 *p* *stringendo* *mf* *p* *mf*

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

22

25 *più pesante*

30

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

46 *mf*

54 *p* *espr.* *mf* *p* *f* *p* *f* *mp dolce*

64 **Tempo giusto**, ♩ = 60 **Play x 4**

## **Start Point**

is a headland on  
the South Devon Coast  
and is one of the most southerly  
place in England. I wild-camped beside it  
one night while walking the coast path  
and I dozed off to the pulse  
of its lighthouse  
beam

.

Each  
lighthouse  
has a distinct flash  
pattern, or 'characteristic'.

The lighthouse at Start Point  
has a pattern of three flashes and a  
duration cycle of ten seconds. This precise  
pattern repeats throughout the piece, represented  
by three notes of the same pitch followed by a  
pause, filled with what could be a foghorn.

Gradually, ideas are added, like flotsam  
accumulating on the shore,  
and there is a hint of  
rough seas and  
a storm

.

# Start Point

three flashes, ten seconds

Robert Percy

**Tempo giusto**, ♩ = 72

*looking out to sea at night*

*mf* *tranquillo*

7

15

21

26

30

34

*f* *agitato* *p* *f* *p* *f* *p*

38

*mp* *tranquillo*

45

52

57

With its simple  
design of a circle bisected by a line,  
the London Underground logo must be one the  
most familiar icons of London life. The **Circle Line** is also  
the name of the only line on the Underground, or 'tube' network  
to form a loop, making it possible to travel on it for the whole day,  
something I've never attempted). From Saturday trips to my dad's  
office in the city, spellbound by the scale of everything, to  
commuting as an adult, I have spent countless hours on  
the tube network; the Circle Line, District Line,  
Northern Line, Central Line,  
and the rest of  
them

.

This piece evokes  
the rhythm and bustle of tube travel.  
During this journey, the bustle gives way to  
calmer moments: daydreams, reflections, and ideas.  
Rather than reaching a final destination, the  
piece circles back to the beginning  
to start the journey  
over

.

*underground logo*

**Andantino con moto,  $\text{♩} = 96$**

*risoluto*

**D.C. al Fine**



I  
once  
was at the  
helm of a sailing  
yacht; a forty-seven  
foot Beneteau. The power  
of the forces that propelled it,  
the lightness of touch, the connection  
with the elements, and the engine-less sounds  
are still with me. **Close Reach** is the point of sail in  
which the boat is turned into the wind by an angle of around thirty  
degrees. Pointing further into the wind brings the boat to close-hauled position.

This piece is a response to texture of the wind and the sea, the elegance of the yacht's  
movement, and the equilibrium it holds between the forces that act upon it.

A sequence of twelve different pitches is played forwards, then in  
reverse, repeatedly. Each time, the pitches are presented  
differently, sometimes with fragments repeated.

Pitches gradually disappear from the  
sequence, leaving just three,  
before the twelve pitches  
tentatively return to  
conclude the  
piece

.

# Close Reach

*gentle breeze*

Robert Percy

**Larghetto, ♩ = 60**

*tranquillo*

7 *mp*

14 *pp* *f* *mf* *maestoso*

22 *f*

31 *pp* *mf* *p* *mf* *poco animato*

38 *f* *risoluto*

44 *p* *più tranquillo* *f*

54 *risoluto*

63 *mf* *ppp* *mp* *misterioso*

72 *p* *mp* *p*

80