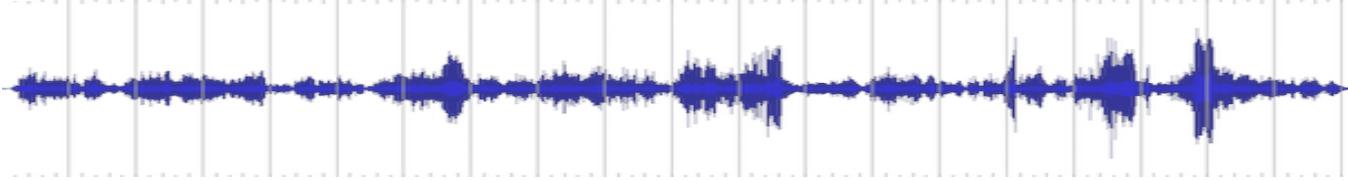


**Davide Verotta**

**Rosso di Mattina**

For B-flat Clarinet, Bass Clarinet and Guitar

**(2019)**



## PERFORMANCE NOTES

**Guitar.** Natural harmonics are indicated by diamond notes and notated at sounding pitch (for the score reader, an octave above concert pitch, in the manner of the rest of the guitar part). Harmonics ring until they naturally decay or the string they were played on is touched again.

In measures 11 to 32 the slurs are used to indicate rhythmic subdivision. The first note in each slur is slightly accented, to clarify the frequent tempo switches in the section. Slurs are used similarly in measures 115-121 that are in 7/8.

All accidentals apply only at the given octave.

**Ensemble.** Please pay particular attention to the balance between Guitar and Clarinets. The only place where the Clarinets can overshadow the Guitar is at measures 62-64. Under no circumstance should the Guitar be amplified.

Duration: 5'

## COMPOSER'S NOTE

Rosso di Mattina (Red in Morning) is a moody piece for B-flat clarinet, bass clarinet, and guitar. The mood is one of worried expectation—perhaps like a sailor, on a tranquil sea, looking at a red horizon in the morning.

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Please notify the composer of all performances.  
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Score

# Rosso di Mattina

Davide Verotta

November 2019

$\text{♩} = 56$

Clarinet in B $\flat$

Bass Clarinet

Guitar

This section of the score consists of three staves. The top staff is for the Clarinet in B-flat, the middle for the Bass Clarinet, and the bottom for the Guitar. The time signature is 3/4 throughout. The Clarinet and Bass Clarinet parts are mostly silent or have sustained notes. The Guitar part includes dynamic markings like  $p$ ,  $pp$ , and  $f$ , and harmonic labels such as XII, VII, VII, XII, and 6.

$\text{♩} = 96 (\text{♩} + \text{♩} = \text{c. } 38)$

B $\flat$  Cl.

B. Cl.

Gtr.

This section shows three staves: Bass Clarinet (B $\flat$ ), Clarinet in B $\flat$ , and Guitar. The time signature changes to 5/8. The Bass Clarinet and Clarinet parts play eighth-note patterns. The Guitar part begins with eighth-note patterns and then transitions to sixteenth-note patterns. Dynamic markings include  $pp$ ,  $p$ , and  $pp$ .

15

A

B $\flat$  Cl.

B. Cl.

Gtr.

This section starts at measure 15. It features three staves: Bass Clarinet (B $\flat$ ), Clarinet in B $\flat$ , and Guitar. The time signature is 6/8. The Bass Clarinet and Clarinet parts play eighth-note patterns. The Guitar part plays sixteenth-note patterns. Measure 16 begins with a dynamic marking of  $mf$ .

2  
 21  
 B♭ Cl.  
 B. Cl.  
 Gtr.

26  
 21  
 B (♩=♩)  
 29 31 36  
 B♭ Cl.  
 B. Cl.  
 Gtr.

36  
 29 31 36  
 B♭ Cl.  
 B. Cl.  
 Gtr.

37 41 45  
 B♭ Cl.  
 B. Cl.  
 Gtr.

VII IV IV V  
 41  
 C  
 45 46 45  
 B♭ Cl.  
 B. Cl.  
 Gtr.

6 6  
 XII VII IV IV V  
 46  
 f

51

B♭ Cl.      B. Cl.      Gtr.

51 IV

D

54

B♭ Cl.      B. Cl.      Gtr.

54 56

sfz

57

B♭ Cl.      B. Cl.      Gtr.

57

sfz

59

B♭ Cl.      B. Cl.      Gtr.

4

61

B♭ Cl.

B. Cl.

Gtr.

61

B♭ Cl.

B. Cl.

Gtr.

63

B♭ Cl.

B. Cl.

Gtr.

63

E

$\text{♩} = 90$

B♭ Cl.

B. Cl.

Gtr.

65

66

67

68

69

B♭ Cl.

B. Cl.

Gtr.

70

71

F

B♭ Cl.      B. Cl.      Gtr.

73      73      73      76      78      81

B♭ Cl.      B. Cl.      Gtr.

82      82      86      86

B♭ Cl.      B. Cl.      Gtr.

**F**

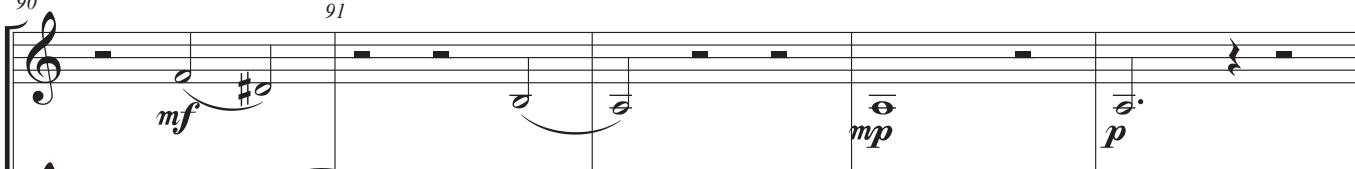
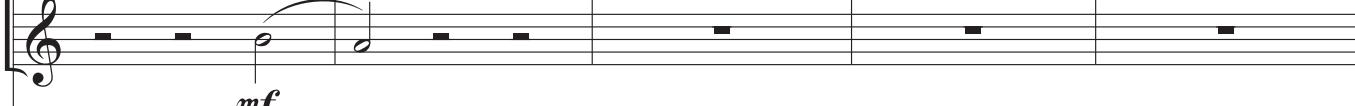
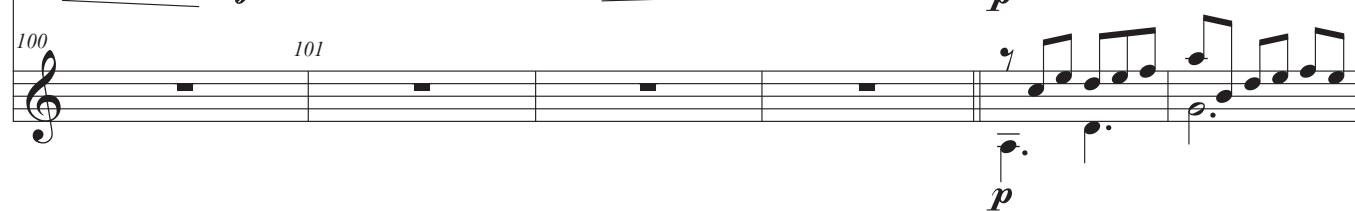
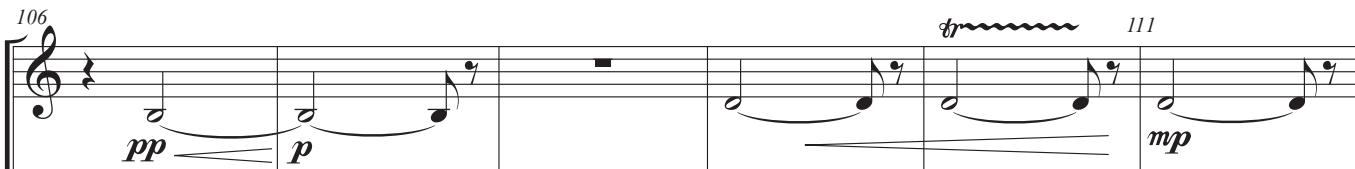
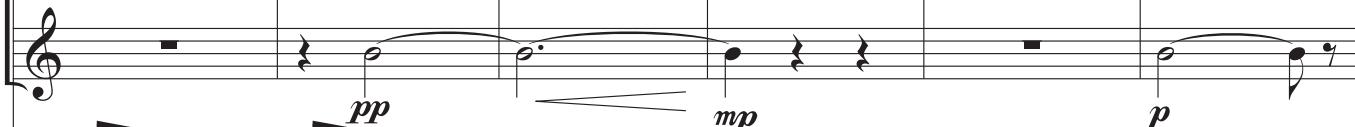
B♭ Cl.      B. Cl.      Gtr.

73      73      73      76      78      81

B♭ Cl.      B. Cl.      Gtr.

82      82      86      86

B♭ Cl.      B. Cl.      Gtr.

6  
 90 B♭ Cl. 
 91 B. Cl. 
  
 90 Gtr. 
 91 H 
 95 B♭ Cl. 
 95 B. Cl. 
 95 Gtr. 
  
 100 B♭ Cl. 
 101 B. Cl. 
 100 Gtr. 
  
 106 B♭ Cl. 
 106 B. Cl. 
 106 Gtr. 

112

B♭ Cl.      B. Cl.

116

Gtr.

112

B♭ Cl.      B. Cl.

118

B♭ Cl.      B. Cl.

121

I ritardando      ♩ = 56

Gtr.

118

B♭ Cl.      B. Cl.

121

sub. ♩

124

B♭ Cl.      B. Cl.

126

Gtr.

124

VII VII XII      VII XII      VII XII      VII XII

*mp*      > *pp*      *p*      *p*

*f*      *mf*      *p*      *f*