

Verse by Verse
for orchestra
Sam Longbottom

—
2025

Verse by Verse

for Manchester Camerata

instrumentation

2 flutes (2nd doubling piccolo)

2 oboes

2 clarinets in Bb

2 bassoons

2 horns in F

2 trumpets in Bb

3 trombones

percussion (1 player - vibraphone)

timpani

harp

strings

(min 12.10.8.8.5)

Score is in C


solo violins


For much of the piece there are four solo violins (still sitting within the orchestra), drawn from front desk violin 1 and front desk violin 2.

The four soloists should play as individuals, thinking about the material as a soloist rather than as a group of four. Some coordination between phrasing, vibrato, expression, etc. may be beneficial but in general the music should be explored as an individual, aiming for a heavily expressive sound, varying as you feel. The music should sing, intertwine, and overlap - like a recording layered on top of itself at different speeds.

inflections of pitch

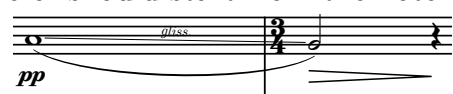
Conventional accidentals with downwards arrows and standard quarter-tone accidentals are used to alter regular pitches. They are always preceded by a regular pitch and are thought more of as a slight alteration in pitch than their own pitch.

 approx. 25 cents - generally used in notating the precise rhythm of a slightly exaggerated vibrato

 approx. 50 cents - regular quarter-tone

glissandi

Different instruments use glissandi in slightly varying ways, but in general should start from the note it is attached too.



glissando begins at beginning of semibreve



glissando begins at the onset of the second minim, stems indicate the glissando continuing through the next bar

The tutti string and brass chords that appear throughout the piece should use glissandi in a way that mimics (somewhat) the sound of a record player slowing down/speeding up.

solo violins

Use glissandi throughout as expression requires

Portamento is used with the intention that it is a glide between pitches that occurs towards the end of a note into the following one.

A wavy glissando indicates a glissando with vibrato (though glissandi with vibrato can be used elsewhere ad lib.) - think of an overly stylised and slowed down sung sigh with heavy vibrato.

viola

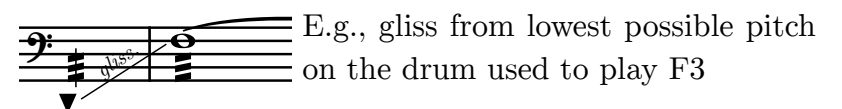
The solo viola, up to bar 46, and again from 76 to 98, can, like the solo violins, vary and explore their glissandi expressively with and without vibrato.

In these same sections, the shadowing (see score) viola section can explore different lengths/speeds of glissandi, but without vibrato.

Other sections, blend with tutti strings.

timpani

A glissando to/from a tremolo roll should start/end on whichever drum is being used's lowest pitch/position - a downward arrow is used to notate this.



oboe

A long quarter-tone glissando should be thought of as a sustained pitch with a very slight incremental fall over its duration.

flutes, oboes, viola approximate rhythms

Some passages feature a spatialised approximation of rhythm, allowing the material to flow more freely and break from strict meter. Players should loosely align their playing with the note placements relative to the beat markers at the top of the stave.



general

Slurs indicate desired phrasing, it may not always be practical to use one bow/breath for each - breathe/bow where necessary but discreetly and not simultaneously as a section.

A crescendo/diminuendo from nothing (niente) is shown with small circles attached to hairpins



Verse by Verse

Sam Longbottom

lyrical - senza misura - freely ♩ = 72

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in B♭ 1

Trumpet in B♭ 2

Trombone 1

Trombone 2

Trombone 3

Vibraphone

Timpani

Harp

lyrical - senza misura - freely ♩ = 72

Violin I

Violin II

Solo

Viola

gli altri

Violoncello

Double Bass

Solo
espr. soloistic, bright, dolce (with vib.)
rhythms approximate and fluid

gli altri
divisi, each player plays independently with approximate rhythms/
durations loosely following the solo viola and creating a shadow
non vib. except the notated exaggerated vib.
with mute, molto sul tasto, molto flautando, light finger pressure

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

pp *pp* *pp*

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

32

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

Tpt in B♭ 1

Tpt in B♭ 2

Tbn. 1

Tbn. 2

Tbn. 3

Vib.

Timp.

Solo 1

Vln I Solo 2

gli altri

Solo 1

Vln II Solo 2

gli altri

Solo

Vla

gli altri

Solo 1 & 2

Vc.

gli altri

di - - - mi - - - nuen - - - do - - - poco - - - a - - - poco - - - *pp*

di - - - mi - - - nuen - - - do - - - poco - - - a - - - poco - - - *pp*

di - - - mi - - - nuen - - - do - - - poco - - - a - - - poco - - - *pp*

fast

slowing down

slow

mf

pp

ppp

pp

38 **E**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Tpt in Bb 1

Tpt in Bb 2

Tbn. 1

Tbn. 2

Tbn. 3

Vib.

Timp.

Solo 1

Vln I Solo 2

gli altri

Solo 1

Vln II Solo 2

gli altri

Solo

Vla

gli altri

Solo 1 & 2

Vc.

gli altri

slow - speeding up

fast

slowing down

gliss.

pp

mp

p

ppp

mf

portamento

port.

di - - - mi - - - nuen - - -

3

[illegible]

46 [F] song moving on - more serious, darker, eventually falling apart ♩ = 72

Cl. in B♭ 1

Cl. in B♭ 2

Bsn 1

Tpt in B♭ 1

Tpt in B♭ 2

Tbn. 1

Tbn. 2

Tbn. 3

Vib.

Timp.

[F] song moving on - more serious, darker, eventually falling apart ♩ = 72

Solo 1

Vln I Solo 2

gli altri

Solo 1

Vln II Solo 2

gli altri

Vla

Vc.

D. B.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

92

Fl. 1

gliss.

pp

Fl. 2

gliss.

pp

Ob. 1

gliss.

pp

Ob. 2

gliss.

pp

Cl. in B♭ 1

gliss.

p

Cl. in B♭ 2

gliss.

pp

Bsn 1

Tpt in B♭ 1

pp

gliss.

Tpt in B♭ 2

pp

3

gliss.

Tbn. 1

pp

3

gliss.

Tbn. 2

pp

3

gliss.

Tbn. 3

pp

3

gliss.

Vib.

Timp.

pp

gliss.

Solo 1

(portamento)

p

mp

pp

Vln I Solo 2

(portamento)

p

mp

pp

gli altri

3

p

gliss.

Solo 1

(portamento)

p

mp

Vln II Solo 2

(portamento)

p

mp

gli altri

3

p

gliss.

Solo

gliss.

mp

Vla

gliss.

p

gli altri

gliss.

p

Solo 1 & 2

mf

pp

Vc.

mf

pp

gli altri

3

p

gliss.

D. B.

p

gliss.

fast - slowing down

slow

[illegible]

[illegible]

[illegible]

[illegible]

128

Picc.

Cl. in B♭ 1

Cl. in B♭ 2

Bsn 1

Bsn 2

Tbn. 1

Vib.

Timp.

Solo 1

Vln I Solo 2

gli altri

Solo 1

Vln II Solo 2

gli altri

Vla

Vc.

D. B.

(portamento)

mp di - - - mi - - - nuen - - - do - - - poco - - - a - - - poco - - - *pp*

pp

mp di - - - mi - - - nuen - - - do - - - poco - - - a - - - poco -

(portamento)

- - - a - - - poco - - - *pp*

mp di - - - mi - - - nuen - - - do - - - poco

(portamento)

- - - do - - - poco - - - a - - - poco - - - *pp*

mp di - - - mi - - - nuen

144

Picc.

Cl. in B♭ 1

Cl. in B♭ 2

Bsn 1

Bsn 2

Tbn. 1

Vib.

Timp.

Solo 1

Vln I Solo 2

gli altri

Solo 1

Vln II Solo 2

gli altri

Vla

Vc.

D. B.

gliss.

pp

(portamento)

sost.

3

pp non dim.

part.

a - - - - poco - - - - pp non dim.

nuen - - - do - - - poco - - - a - - - poco - - - pp non dim.

R

R

150

Picc.

Bsn 1

Bsn 2

Vib.

pp

pp

pp

pp

The musical score for measures 150-153 features four staves. The Piccolo staff (top) is mostly silent, with rests in measures 150-152 and a whole note in measure 153. Bassoon 1 (Bsn 1) plays a melodic line starting in measure 151, marked *pp*, with a crescendo leading to a whole note in measure 153. Bassoon 2 (Bsn 2) plays a melodic line starting in measure 150, marked *pp*, with a crescendo leading to a whole note in measure 153. The Vibraphone (Vib.) plays a continuous melodic line throughout all measures, marked *pp*. The key signature is one flat (B-flat), and the time signature changes from 3/4 to 5/4 to 4/4 across measures 150, 151, and 152 respectively.

163

S

fantastical verse ♩ = 72

with lots of air, almost no pitch
senza vib.

Fl. 1

pp with back desk solo vln 2

Picc.

lip pizz. - like an artifact/glitch in a recording

3

Ob. 1

senza vib.

mf- played dynamic (heard dynamic should sit lightly on top of the texture)

gliss.

Ob. 2

ppp completely still

senza vib.

gliss.

Cl. in B♭ 1

ppp completely still

Bsn 1

ppp completely still

Bsn 2

pp

with a slow (crotchet-paced) vib.
stopped (sempre)

Hn in F 1

ppp

very soft attack - slow arp. (espr.)
motor on slow

Vib.

with mallets

pp behind harp - bring out top note

espr.

Hp

mp

slow arp. (espr.)

sempre sim.

sempre sim.

fantastical verse ♩ = 72

S

Solo

sul G
no vib except written out exaggerated vib.
bow vibrato on longer gliss

(bow vib.)

3

Solo

ppp

mp

ppp

ppp

mp

Vln I

gli altri

molto flaut, molto sul tasto
no vib except written out exaggerated vib.
bow vibrato on longer gliss

(bow vib.)

gli altri

ppp < *mp*

pizz. - like an artifact/glitch in a recording

Solo 1

ppp < *mp*

Vln II back desk solo

back desk solo

mf- played dynamic (heard dynamic should sit lightly on top of the texture)

p with fl

molto flaut, molto sul tasto
no vib except written out exaggerated vib.
bow vibrato on longer gliss

(bow vib.)

gli altri

ppp < *mp*

molto flaut, molto sul tasto, light finger pressure on longer glissandi
no vib except written out exaggerated vib.
loosely, not strictly in time (espr.)

Solo

pp with vc solo 1

pp

Solo 1

pp with vla solo

pp

Solo 2

col legno battuto - like an artifact/glitch in a recording

p

Solo 3

pizz. espr. slow arp. (varying each time)

Solo 4

mp with bass solo

pizz. - like an artifact, glitch in a recording

mf- played dynamic (heard dynamic should sit lightly on top of the texture)

pizz. loose, almost jazz-like - i.v. notes as long as possible

gliss.

Solo

3

D. B.

gli altri

mp with vc solo 3

pppp behind bsn

169

T

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. in Bb 1

Bsn 1

Bsn 2

Hn in F 1

Vib.

Hp

Solo

Vln I

gli altri

Solo 1

Vln II back desk solo

gli altri

Vla Solo

Solo 1

Solo 2

Vc.

Solo 3

Solo 4

Solo

D. B.

gli altri

173

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. in Bb 1

Bsn 1

Bsn 2

Hn in F 1

Vib.

Hp

Solo

Vln I

gli altri

Solo 1

Vln II back desk solo

gli altri

Vla Solo

Solo 1

Solo 2

Vc.

Solo 3

Solo 4

Solo

D. B.

gli altri

[illegible]

[illegible]

188

Picc.

Ob. 1

Ob. 2

Cl. in B \flat 1

Cl. in B \flat 2

Bsn 1

Bsn 2

Hn in F 1

Hn in F 2

Vib.

Hp

Solo

Vln I

gli altri

Solo 1

Vln II

gli altri

Vla Solo

Solo 1

Solo 2

Vc.

Solo 3

Solo 4

Solo

D. B.

gli altri

189

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193 X

Picc.

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn 1

Bsn 2

Hn in F 1

Hn in F 2

Vib.

Hp

X

Solo

Vln I

gli altri

Solo 1

Vln II

gli altri

Solo

Vla

gli altri

Solo 1

Solo 2

Vc. Solo 3

Solo 4

gli altri

Solo

D. B.

gli altri

[illegible]

$$\mathbf{Z}$$

[illegible]

[illegible]

219

CC

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

Bsn 1

Bsn 2

Hn in F 1

Hn in F 2

Tpt in B♭ 1

Tpt in B♭ 2

Tbn. 1

Tbn. 2

Vib.

Hp

Solo

Vln I

gli altri

Solo 1

Vln II back desk solo

gli altri

Solo

Vla

gli altri

Solo 1

Solo 2

Vc. Solo 3

Solo 4

gli altri

Solo

D. B.

gli altri

223 DD

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

Bsn 1

Bsn 2

Hn in F 1

Hn in F 2

Tpt in B♭ 1

Tpt in B♭ 2

Tbn. 1

Tbn. 2

Vib.

Hp

Solo

Vln I

gli altri

Solo 1

Vln II back desk solo

gli altri

Solo

Vla

gli altri

Solo 1

Solo 2

Vc. Solo 3

Solo 4

gli altri

Solo

D. B.

gli altri

227

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn 1

Bsn 2

Hn in F 1

Hn in F 2

Tpt in Bb 1

Tpt in Bb 2

Tbn. 1

Tbn. 2

Vib.

Hp

Solo

Vln I

gli altri

Solo 1

Vln II back desk solo

gli altri

Solo

Vla

gli altri

Solo 1

Solo 2

Vc. Solo 3

Solo 4

gli altri

Solo

D. B.

gli altri