

**SCORE**

# **REVERIE and ROMP**

**Fun for Eight Horns in F**

**by**

**ALYSSA REIT**

*7 Stars Publishing*  
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***Dedicated to Milton Phibbs***

**First performance by "Phibbs and Friends,  
February 19, 2017, in New York City**

## About the Tune

The simple melody that appears at B was taught to me by an old friend, Mark Ettinger, when we played in a Celtic-style busking band together. He said he learned it from a guy on a boat. If he knew the title he never told me. It has, I'm sure, a proper name--but I have called it "Brittany" for these last many years. I have enjoyed adapting it to a wide variety of settings; however, this current title better reflects both this version and the special event for which this arrangement was made.

## An Important Note About the Style

The overall characteristic of the "Romp" invites a light approach, to give the flavor of the Celtic style. Most notes should be played with a slight accent, then backing off, creating a kind of "ping." I have in places noted that with an accent, followed by a short decrescendo, as a reminder. However, to notate it everywhere would be a ridiculous amount of over-editing. This "ping" is applied regardless of other crescendos or decrescendos. Good luck and have fun!

## Acknowledgements

Pete--as always, thanks for all the help and support, above and beyond. Thanks to R.J., Janet, Larry, Stewart, Leise, Steve, Kaci, and Will for taking the first romp!

## Score

## Reverie and Romp

Alyssa Reit

*Rubato, misterioso* ♩ = 60

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Horn in F 5

Horn in F 6

Horn in F 7

Horn in F 8

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

Hn. 7

Hn. 8

## Reverie and Romp

12

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

Hn. 7

Hn. 8

*solo*

*mf*

17 *open*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

Hn. 7

Hn. 8

*poco rit.*

*mf*

*open*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

## Reverie and Romp

7

**A** *tempo allegro* ♩=108

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

Hn. 7

Hn. 8

*f* >> *f* >>

29

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

Hn. 7

Hn. 8

mp >> mp >>

## Reverie and Romp

**B**

Hn. 1

Hn. 2

Hn. 3 *mf*

Hn. 4

Hn. 5 *sim.* *mf*

Hn. 6 *leg. mf*

Hn. 7

Hn. 8 *mf* > *mf* >

**C**

Hn. 1 *p*

Hn. 2

Hn. 3

Hn. 4

Hn. 5 *sim.* *p* > *p* >

Hn. 6 *p* > *p* > *sim.*

Hn. 7

Hn. 8

## Reverie and Romp

9

53

D

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

Hn. 7

Hn. 8

63

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

Hn. 7

Hn. 8

sim.

sim.

sim.

sim.

sim.

sim.

sim.

mf

## Reverie and Romp

E

1.

2.

1.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5 *mp*

Hn. 6 *mp* >

Hn. 7 *mp*

Hn. 8 *mp* >

82

2.

*mp**sim.**mf**sim.**mf**sim.**sim.**mf**sim.*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

Hn. 7

Hn. 8

**F**

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

Hn. 7

Hn. 8

1.

2.

1.

*f*

*mf* > *mf*

*sim.*

*mf* > *mf* >

*sim.* >

**G**

100

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

Hn. 7

Hn. 8

2.

1.

2.

1.

2.

*mp*

*f*

*sim.*

*mp* > *mp*

*mp* > *mp* >

## Reverie and Romp

**H**

Hn. 1 : *f*

Hn. 2 : -

Hn. 3 : -

Hn. 4 : -

Hn. 5 : *mp*

Hn. 6 : -

Hn. 7 : -

Hn. 8 : *mp* > *mp*

*sim.*

*f*

*mp* > *mp*

**I**

119

Hn. 1 : 1. - 2. -

Hn. 2 : -

Hn. 3 : -

Hn. 4 : -

Hn. 5 : -

Hn. 6 : -

Hn. 7 : -

Hn. 8 : -

*mp*

*mf*

1. - 2. -

*f*

*f*

*mf*

*mp*

*mf*

128

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

Hn. 7

Hn. 8

1.

2.

J

*sub. pp*

*sim.*

*sim.*

*sub. pp*

*sub. pp*

1.

## Reverie and Romp

K

*2nd X molto cresc. & accel.*

2nd X motif cresc. & accel.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

Hn. 7

Hn. 8

48

2.

2.

148

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

Hn. 7

Hn. 8

1. 3

2. 4

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*