

Gina Gillie

Reverie for Horn and Strings  
(2024)

## Program Note

***Reverie for Horn and Strings*** is an arrangement of Gillie's work for horn and piano that was originally commissioned by Ashley Gulbranson for the *Phoenix Project: From the Ashes*. The original piece was designed to address the challenges a player might face when recovering from focal dystonia such as difficulty with initial attacks and excessive range. Despite its tailored writing, the piece has become popular amongst horn players in general, and thus, this arrangement for horn and strings has been created to provide a lush concert piece for horn and string orchestra.

The title, *Reverie for Horn and Strings*, refers to the idea of a dream and the divergent scenes dreams might have. The opening motif sets a mysterious tone and returns between dream scenes to unite each of the sections. While the composer has no specific program attached to the music, her intent is that performers will assign their own stories to each section, creating a personal narrative.

## ORCHESTRATION

SOLO HORN in F

VIOLIN I

VIOLIN II

VIOLA

CELLO

CONTRABASS



14

Hn. *mp* *p*

Vln. I *mf* *mf* *espressivo*

Vln. II *mp* *mf* *espressivo*

Vla. *mp* *mf* *f*

Vc. *mp* *mf* *mf* *arco*

Cb. *mp* *mf*

18

Hn. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

22

*poco rit.* . . . **B** *A tempo*

Hn. *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mf* *p* *pizz.*

Cb. *mf* *p*

27

Hn. *mf* *f*

Vln. I *mf* *f*

Vln. II *mp* *f* *div.*

Vla. *mp* *f*

Vc. *mp* *f* *3*

Cb. *mp* *arco* *mf* *3*

32

Hn. *mf*

Vln. I

Vln. II

Vla. *mp* *3*

Vc. *mp* *3*

Cb. *mp*

36

rit. . . . . a tempo . . . . . poco accel. . . . .

Hn. *f*

Vln. I *f*

Vln. II *f*

Vla. *f* *3*

Vc. *f*

Cb. *f*

6 **C** Mysteriously (♩ = 88)

Hn. *mf*

Vln. I *ff > pp*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

45 **poco accel.** ..... **poco rit.** ..... *tr\**

Hn. *growing agitation* *ff*

Vln. I *mp* *mf*

Vln. II *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *mf*

*\*Trills throughout are 1/2 step trills*

49 **D** Adagio, rubato ♩ = 60 (no valves, on overtone series)

Hn. *con sordino* *p*

Vln. I *ff* *mf con molto rubato* *mf*

Vln. II *ff > pp* *ff > pp*

Vla. *ff > pp* *ff > pp*

Vc. *ff > pp* *ff > pp*

Cb. *ff* *ff*

**E** Adagio (♩ = 64)

56

Hn. *mp* *senza sordino* tutti *pizz.* *mp* tranquillo

Vln. I

Vln. II *mp* *pizz.* *mp* *p*

Vla. *pizz.* *mp* *p*

Vc.

Cb.

62

Hn. *mf*

Vln. I

Vln. II

Vla.

Vc. *mp*

Cb.

66

Hn. *mp* *p* *molto rit.*

Vln. I *arco* *mf* *arco* *mp* *pp* *arco*

Vln. II *mp* *pp* *arco*

Vla. *mf* *pizz.* *mp* *pp* *arco*

Vc. *mf* *mp* *pp*

Cb. *pp*

71 **F** Light tango feel (♩ = 64)

71 **F** Light tango feel (♩ = 64)

Musical score for measures 71-75. The score includes parts for Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is two flats (B-flat major or D-flat minor). The tempo is marked as 'Light tango feel' with a quarter note equal to 64 beats per minute. The dynamics range from *mp* (mezzo-piano) to *mf* (mezzo-forte). The Violin and Viola parts feature prominent triplet patterns. The Cello and Contrabass parts are marked *pizz.* (pizzicato). A double bar line is present at the end of measure 75.

76

Musical score for measures 76-80. The score includes parts for Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is two flats. The dynamics range from *p* (piano) to *mf* (mezzo-forte). The Horn part has a triplet in measure 76. The Violin and Viola parts continue with triplet patterns. The Cello and Contrabass parts are marked *p* (piano). A double bar line is present at the end of measure 80.

81

Musical score for measures 81-85. The score includes parts for Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is two flats. The dynamics range from *mf* (mezzo-forte). The Horn part has a triplet in measure 81. The Violin and Viola parts continue with triplet patterns. The Cello and Contrabass parts are marked *mf* (mezzo-forte). A double bar line is present at the end of measure 85.



85

Musical score for measures 85-89. The score is for a string quartet and horn. The horn part (Hn.) starts with a forte (f) dynamic and a triplet of eighth notes, then moves to piano (p). The violin parts (Vln. I and Vln. II) and viola (Vla.) play triplets of eighth notes, starting at piano (p) and moving through mezzo-forte (mf) to pianissimo (pp). The cello (Vc.) part starts at piano (p) and moves to mezzo-forte (mf) and then mezzo-piano (mp). The double bass (Cb.) part is mostly silent, with some notes at mezzo-forte (mf) and mezzo-piano (mp).

90

**G**

Musical score for measures 90-94. A section marker 'G' is present. The horn part (Hn.) starts at mezzo-piano (mp) and moves to mezzo-forte (mf) and then forte (f). The violin parts (Vln. I and Vln. II) and viola (Vla.) play triplets of eighth notes, starting at piano (p) and moving to mezzo-forte (mf) and then forte (f). The cello (Vc.) part starts at piano (p) and moves to forte (f), with the instruction 'arco' (arco) appearing. The double bass (Cb.) part is mostly silent, with some notes at piano (p) and forte (f).

95

Musical score for measures 95-99. The horn part (Hn.) is mostly silent. The violin parts (Vln. I and Vln. II) and viola (Vla.) play eighth notes, starting at mezzo-forte (mf) and moving to mezzo-piano (mp). The cello (Vc.) part starts at mezzo-forte (mf) and moves to mezzo-piano (mp). The double bass (Cb.) part is mostly silent.



113

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*f*

*ff*

*f*

Measures 113-115. The score features a horn part with a melodic line starting in measure 115. Violin I and II play a rhythmic pattern of eighth notes with triplets. Viola and Violoncello play a similar eighth-note pattern with triplets. The dynamic markings are *mf* for Violin II, *f* for Violin I, *f* for Viola, *ff* for Violoncello, and *f* for the Horn.

116

I *con fuoco!*

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*ff*

*ff*

*mf*

*mf*

*ff*

*div.*

*mp*

*mp*

Measures 116-119. Measure 116 is marked with a first ending bracket and the instruction *con fuoco!*. The horn part has a melodic line starting in measure 116. Violin I and II play a rhythmic pattern of eighth notes with triplets. Viola and Violoncello play a similar eighth-note pattern with triplets. The dynamic markings are *f* for Horn, *ff* for Violin I, *ff* for Violin II, *mf* for Viola, *ff* for Violoncello, *div.* for Violoncello in measure 118, and *mp* for both Violoncello and Contrabass in measure 119.

120

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*mf*

*f*

*f*

*f*

Measures 120-123. The horn part has a melodic line starting in measure 120. Violin I and II play a rhythmic pattern of eighth notes with triplets. Viola and Violoncello play a similar eighth-note pattern with triplets. The dynamic markings are *ff* for Horn, *mf* for Violin I, *f* for Violin II, *f* for Viola, and *f* for Violoncello.

124 *trumm trumm trumm trumm*

Hn. *trumm trumm trumm trumm*

Vln. I *ff* *f* *mf*

Vln. II *ff* *f* *mf*

Vla. *ff* *f* *mf*

Vc. *ff* *mf*

Cb. *ff* *mf*

129 **J**

Hn. *f*

Vln. I *f* *mf*

Vln. II *f* *ff* *mf*

Vla. *f* *ff* *mf*

Vc. *f* *ff > mf* *f*

Cb. *f* *ff* *mf* *f*

134

Hn. *sfz* *f*

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff*

Vc. *ff* *f*

Cb. *ff* *f*

K

139

Musical score for measures 139-142. Instruments: Hn., Vln. I, Vln. II, Vla., Vc., Cb. Dynamics: *mf*, *f*, *mf*, *f*, *mf*, *mf*, *f*, *mf*.

143

Musical score for measures 143-146. Instruments: Hn., Vln. I, Vln. II, Vla., Vc., Cb. Dynamics: *f*, *mf*, *mf*, *f*, *mf*, *ff*, *f*, *f*.

148

Musical score for measures 148-151. Instruments: Hn., Vln. I, Vln. II, Vla., Vc., Cb. Dynamics: *mf*, *f*, *mf*, *f*, *mf*, *ff*, *f*, *f*.

153

Hn. (time)

Vln. I *mf* *mp*

Vln. II *mf*

Vla. *f* *mp*

Vc. *mf* *mp*

Cb. *mp*

158 **Andante** (♩ = 86)

Hn.

Vln. I *pp*

Vln. II *pp*

Vla. *p* *pp* *mf*

Vc. *p* *mf* *cantabile* *mp*

Cb. *p*

164 **L**

Hn. *mf cantabile* *f* *mf*

Vln. I *cantabile* *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *pizz. p* *mf*

Cb. *mp* *mf*

169

Hn. *pp* echo *mp* *p*

Vln. I *pp* *mp* *p*

Vln. II *pp* *mp* *p*

Vla. *pp* *mp*

Vc. *pp* *mp* *arco*

Cb. *pp* *mp* *3*

174

Hn. *mf* *3*

Vln. I *mf* espressivo *p* *mf*

Vln. II *mf* espressivo *p* *mf*

Vla. *mf* *p* *mf*

Vc. *mf* *p* *mf*

Cb. *mf* *p* *mf*

181 rit. . . **M** A tempo

Hn. *mf* *f*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *pizz.* *mp* *arco* *mf*

Vc. *pizz.* *mp* *div.* *mf*

Cb. *pizz.* *mp* *3*

186

Hn. *mf*

Vln. I *f*

Vln. II *div.* *f*

Vla. *f*

Vc. *arco* *f*

Cb. *mf* *f* *arco* *mf* *p*

191 **molto rit.**

Hn. *poco cresc.*

Vln. I *p* *mp* *mf*

Vln. II *p* *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

195 **Largo** (♩ = 50) **rit.**

Hn.

Vln. I *div.* *mf* *p* *pp* *ppp*

Vln. II *pp* *ppp*

Vla. *pp* *ppp*

Vc. *pp* *ppp*

Cb. *pp* *ppp*