FRIPPERIES FOR FOUR HORN
Volume 1, Nos. 1-4
Suggestions for performance

The Fripperies are short, light-hearted pieces, intended to give the horn quartet the opportunity to play in different styles. They were originally written to give my students the chance to become at least somewhat acquainted with the notation employed in "big band" writing. The following suggestions may help in setting the various moods—

#1 uses the uneven eighth note patterns of the "swing" era, and for that reason, is probably the most difficult one in this volume to put together. The eighths should be played with the feeling of lazy triplets, with a stress on the shorter second note of each pair. The most literal notation would probably go something like this:

![Musical notation image]

However, there is no way to notate the fact that the last note in many measures (2, 3, 4, 5, 7 etc.) must be felt as the anticipated down beat of the following measure, rather than belonging to the measure in which they occur. The same is true of many of the notes that happen on the fourth eighth note in bars 5, 6, 7, 9, etc. Just let it happen.

The ♯ marking indicates a short, sharply accented note.

#2 must be played lightly, with even eighth notes and good accents. To make the accents more impressive, the general volume level should be kept quite low. The entrances after ♯ should be right on top of the beat to keep the tempo from slowing. Give the 2nd player a chance to get the fugal entrance out through the rest of the texture after ♯. The tune can easily get lost at that spot. Straight out in tempo.

#3 is a lilting waltz. No need for any heroics on this one.

#4 starts as a spooky march, cuts loose at ♯, marcato bombasto, and then goes out on tiptoe. Frippery #1 should have some what the same feeling as this one does from ♯ to ♯.

Stay on the light side throughout. Bear in mind that it is a cooperative venture. Enjoy!

To save some frustrating research when these tunes show up on recitals and concerts, I submit the following bio.... Born Joliet, IL., 1930. Education: Lyons Township High School, La Grange, IL., 1947. Bachelor of Music, Northwestern University, 1951, student of Max Pottag. My interest in the music that led to the Fripperies was nurtured during four years in an Air Force band, '51-'55. In addition to the playing experience, the band served as a sort of lab resource for those of us interested in arranging and writing for groups of various sizes and styles, from small ensembles to concert band and dance groups. After studying with Philip Farkas while earning a Master of Music degree from Northwestern in '56, I became second horn and occasional Pops arranger for the Buffalo Philharmonic, playing from '56 to '94. As I began to teach in '56, the formation of a horn club was a priority. In 1964, when there began to be an accumulation of "home grown" music for this group, The Hornists' Nest was launched to make this material available to other players.

I.F.S.

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