The idea behind the writing of the Friperies has been to give the quartet the chance to "swing" a bit as a self-contained unit, that is, without an added rhythm section. Thus, the rhythmic motion is built into the parts, and the clarity and continuity of this rhythmic drive will determine the effectiveness of the performance. As this responsibility is equally shared by all the players, it would be advantageous if they could be as unanimous as possible in their approach to matters of style, such as articulation, dynamics, duration of notes, etc. To this end, the following general suggestions might be applied:

A poco marcato approach to all the tongued notes.
Quarter notes on the short side, unless marked with a dash.

Eighth notes passages, whether in the lazy triplet "swing" style or in the even or "straight" style, should be played with a slight breath push on the notes that fall between the beats.

#5 - The introduction should be on the fiery side, then settle into a relaxed beguine feeling. Even eighths and gentle accents.

#6 - Trombone section style, on the "punchy" side. Crisp staccato, sharp tonguing, good accents. Tempo can be tempered to fit the players. Swing the eighths.

#7 - Spooky feeling throughout. Try to be surprising in this one. Heavy accents, good contrasts in dynamics and articulations. Again, swing eighth notes. The passage at the end may be played open if hand stopping is a problem, and the last note may be omitted entirely if necessary. This is probably the hardest one of this set to keep the feeling of the beat, due to the slower tempo. Just think "dirty"!

#8 - Barbershop style, with the lead in the second part, and quite rubato. Fourth voice sets up the rhythm before B, and should be poco marcato in imitation of pizz. string bass. Simple and unassuming in all parts until D, then cut loose until the 5th bar of G, where the 2nd voice leads back into barbershop style. After the first two holds, the first player should lead an accelerando and ritard into the next two holds and on into the last bar, where the resolution to the last chord should happen as the fourth player reaches the bottom of the glissando.

While the resulting product of all of this obviously should sound rather light-hearted and tongue-in-cheek, the approach which will best achieve this will be a careful one, with attention to details and sensitivity to what is happening within the quartet. Enjoy!

LES

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