FRIPPERIES, VOLUME 4, NOS. 13 - 16
Suggestions for Performance

There are many things about the horn that cannot be taken lightly. The Fripperies, on the other hand, must indeed be taken lightly. The dynamics should be observed more in the spirit of woodwind quintet playing than in the approach one would use in a brass ensemble. In this set, unless marked otherwise, the playing should be on the light side, poco marcato and well spaced. The effect should never become ponderous. Rhythmic drive and forward motion are important, so all players must stay on top of the beat.

No. 13 should be played in a light and airy fashion, with a fairly tight muted sound, and done in a jaunty manner. Imagine the straw hat, cane, and sandpaper blocks.

No. 14 must be done in a light style, or it will stand no chance of staying up to the rather sprightly tempo marking. The quarter notes tied across the bar lines must be cut off just after the first beat in order to be ready for the following note. Think "clarinet" when the eighth notes come along after letter E.

No. 15 employs the "swing" eighth notes throughout, and should be played with exaggerated dynamics "und mit humor". Most of the way, one horn or another is playing a motif lifted from a melody of rural flavor, and to bring these tunes to prominence, a good dose of "schmaltz" can be quite effective.

No. 16 is based on twelve bar minor blues changes, and despite the slurs, each eighth note should be clearly defined with the breath, to keep the rhythmic drive going. The eighths are even except for six measures at letter C, where they will need to swing.