The Fripperies are meant to be light-hearted, mildly swinging pieces for four horns, and must be approached with that sort of feeling if they are to be effective. In general, notes should start with a bit more bite or "ping" than one would normally use, and usually played on the short side. Perhaps the word "attack" really does apply in this case! The responsibility for maintaining the rhythmic drive is shared by all the players, but perhaps the fourth player, frequently assigned to the slower responding range of the instrument, should be especially aware of keeping up with the beat. The lead voice is divided among all the parts, but should never overpower the rhythmic figures in the other horns. Longer notes should drop in volume after the initial sound to allow moving lines to be heard. Tread lightly!!

#17 is a "rinky-tink" march. After the raucous roll-off, the rhythm should be quite crisp and light, with the slurs, in contrast, very legato. Horn 4 in the style of a dixieland tuba. The separate eighth notes will probably need to be double-tongued. Senza ritard al Fine.

#18 is the only one in this set that uses the uneven eighths, with breath accents on the off-beat notes. It should be played in as jaunty a manner as possible. The stopped notes at the end should follow the 2nd horn lead, rubato ad libitum.

#19 is a jazz waltz. In this one, the eighths should be almost uneven, but if the effort is made to really "swing" them, it will be too much. Rhythm is important again. The 16ths in Parts 1 & 3 after letter A should be treated almost as sforzando grace notes. Again, right out in tempo.

#20 - Molto marcato
" staccato
" accented
" hard driving rhythm
" etc.

Emphasize the half steps around letter B, so that they don't sound like "goofs". Get out of the way on the longer notes. Straight out on this one too.
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