#21 should be played with a gentle swing, cool and relaxed. Don't let the unseemly outbursts at the beginning and at letter A set the mood, but rather the intervening material. Underplay the dynamics, with uneven eighth notes. Again, keep cool!!

#22. Happy music, to be approached with a dixieland feeling. A good separation between the notes will allow for clean, emphatic attacks. The first three measures at E and two bars at F should be ultra-smooth and dolce, in contrast to the rest of the piece. From J to the end, let it get coarse and dirty. The old bump and grind.

#23. This waltz, thinly disguised under a mantle of 3/8 time, should be played as smoothly as possible. The whole piece should be done effortlessly and with a lilt. Nuances are left to the performers, but don't get carried away. mp should be about the top of the dynamic range.

#24 leans toward the woodwind side of our versatile instrument. All the separate eighth notes and those at the end of slurs should be short, almost to the point of percussiveness, to give a bossa nova effect. Be careful to keep the same rhythmic drive going through the slurred passages (horn 1 before B, and all horns at C, E, and F), even though the playing should be very smooth in these spots.