

One of the sobering realities when planning a trombone recital is the relative scarcity of works by major composers. Yet an outstanding example often overlooked is the *Choros No. 4* of Heitor Villa-Lobos, composed in 1925 and written for three horns and one trombone. The 14 *Choros* have an enormous variety of instrumentation, ranging from solo guitar in No. 1 to full orchestra with solo piano (lasting well over an hour) in No. 11. All reflect the jazz-like influence of the Brazilian street music Villa-Lobos heard in the 1920s. The *Choros No. 4* was composed during the years of 1925-1926, but not performed until October 24, 1927 in Paris, where it opened a concert of Villa-Lobos' music that featured a premiere of a new piano work performed by Arthur Rubinstein.

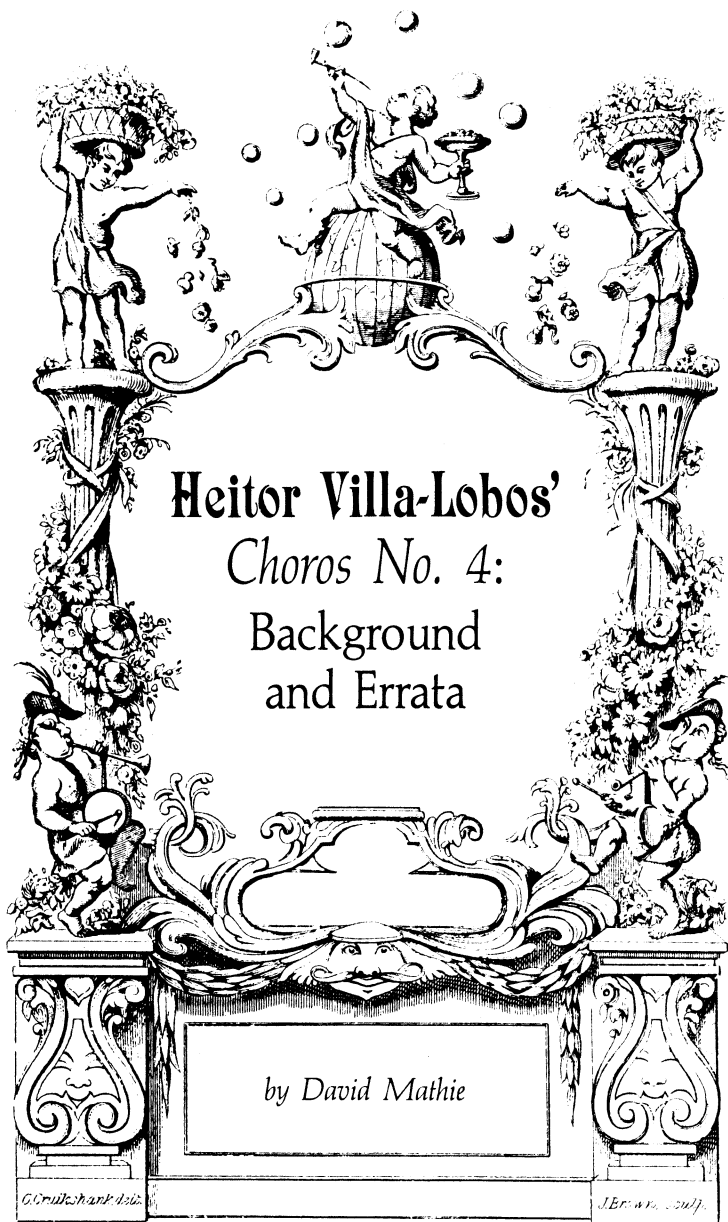
In the rehearsal and performance of the *Choros* the players must come to terms with Villa-Lobos' characteristic rhythmic complexity, at times involving similar lines offset by the value of a 16th note. The trombonist can make rehearsal life much simpler by writing a few cues from the score into the three horn parts. More importantly, however, are the errors in the Eschig edition, which vary from somewhat annoying to critical. The following errata sheet will prove helpful.

Errata for:

Villa-Lobos *Choros No. 4*
(three horns and trombone)

Score

- 8 bars after Rehearsal 5:
Change last eighth note in 2nd horn to G-sharp.
- 4 bars after Rehearsal 7:
Change first eighth note in 3rd horn to F-sharp.



Heitor Villa-Lobos' Choros No. 4: Background and Errata

by David Mathie

Horn 1

- 4 bars after Rehearsal 6:
Add a slur from the second note into the next bar.
- Rehearsal 7:
Slur the triplets.
- 3 bars after Rehearsal 14:
Add *mf* crescendo (not diminuendo).
- 3 bars after Rehearsal 16:
Slur the eighth note and triplets together.
- Rehearsal 17:
Add *sf* to the 16th note tied to the quarter notes.

Horn 2

- 1 bar after Rehearsal 1:
Tie the last two Fs together.
- 3 bars after Rehearsal 4:
Add *p* diminuendo.

- 5 bars after Rehearsal 9:
Remove the tie from the dotted quarter note into the eighth rest.
- 3 bars after Rehearsal 11:
Add a staccato mark to the last A-flat and G 16th notes.
- 9 bars after Rehearsal 13:
Begin the *rallentando* on beat 2, not beat 1.
- 4 bars after Rehearsal 16:
Add tenuto marks under the first 3 eighth notes.
- 5 bars after Rehearsal 20:
Add *ff* under the fermata.

Horn 3

- 3 bars after Rehearsal 11:
Tie the quarter note to the 32nd note.
- 3 bars after Rehearsal 11:
Add staccato marks to the last D-sharp and E 16th notes.
- 9 bars after Rehearsal 16:
Omit the tie.
- Rehearsal 19:
Add *sf* to the second note.

- 6 bars after Rehearsal 20:
Add an accent to the quarter note on beat 3.
- 7 bars after Rehearsal 20:
Add *fff* under the fermata.

Trombone

- 3 bars after Rehearsal 11:
Tie the last quarter note into the eighth note in the next bar.
- 2 bars after Rehearsal 12:
Add a staccato mark to the last note.

Score, Horn 2, Trombone

- Rehearsal 5, 2 bars and 4 bars after 5:
Rhythm is better notated as:

