

Tico-Tico

(1917)

Zequinha de Abreu

(Arr. Walter "Jocho" Velásquez)

Zequinha de Abreu

Biographical note

Brazilian composer Zequinha de Abreu (born José Gomes de Abreu) was born in Santa Rita do Passa Quatro in 1880 and died in São Paulo in 1935. During his lifetime, Zequinha de Abreu was a popular musician who enjoyed regional fame for his music. He was said to be quiet, happy, kind, and humble about his own success.

Reseña biográfica

El compositor brasileiro Zequinha de Abreu (nació como José Gomes de Abreu) nació en Santa Rita do Passa Quatro en 1880 y murió en Sao Paulo en 1935. Durante su vida, Zequinha de Abreu fué un músico popular de gran fama. Se dice que era calmado, alegre, generoso y humilde acerca de sus éxitos.

Tico-Tico

About the work

Tico-tico is a bird that inhabits throughout Brazil, except in the forests of Amazonian. It is however more frequent in the fields and highland areas of Southeast. In the cities, where it occupies gardened areas, it sweeps the soil in search of crumbs and a lot of times it is seen in company of the sparrow. Zequinha de Abreu composed the *choro* "Tico-Tico no fubá" (Tico-Tico in the maize flour), in 1917. Divulged later by Carmem Miranda in the United States, it became one of the Brazilian popular music more recorded all over the world. That title was chosen because the rhythm of the melody suggests the jumps of that bird when pecking the maize flour grains.

Notas sobre la obra

Tico-tico es un pájaro que habita en Brasil, excepto en la selva amazónica. En las ciudades se le encuentra en los jardines buscando migas entre la tierra y frecuentemente se le ve acompañado del gorrión. Zequinha de Abreu compuso el *choro* "Tico-Tico no fubá" (Tico-Tico sobre el maíz) en 1917. Más adelante fue difundido por Carmen Miranda en los Estados Unidos y se convirtió en la pieza brasileira más grabada en todo el mundo. El título de la obra fue escogido porque el ritmo y la melodía sugieren la acción del pájaro cuando salta y picotea el maíz sacando los granos.

Instrumentation

2 Flutes
2 Oboes
2 Clarinets in B \flat
2 Bassoons
4 Horns in F
2 Trumpets in B \flat
3 Trombones
1 Tuba
Timpani
Percussion (2 players)
{ Conga drums
Tambourine
Xylophone
{ Bongos
Cowbell
Shaker
Suspended cymbal
Strings

Duration: 3:15 min

Instrumentación

2 Flautas
2 Oboes
2 Clarinetes en Si \flat
2 Fagotes
4 Cornos en Fa
2 Trompetas en Si \flat
3 Trombones
1 Tuba
Timbales
Percusión (2 músicos)
{ Congas
Pandereta
Xilófono
{ Bongós
Cencerro
Sonaja
Platillo suspendido
Cuerdas

Duración: 3:15 min

Tico tico

Zequinha de Abreu
Arr. Walter "Jocho" Velásquez
Ed. Miguel Harth-Bedoya

♩ = 108

Flute I-II *f* *a 2* *solo* *mf*

Oboe I-II *f* *a 2*

Clarinet in B \flat I-II *f* *a 2*

Bassoon I-II *a 2*

Horn in F I-II *f*

Horn in F III-IV *f*

Trumpet in B \flat I-II *solo* *f*

Trombone I-II *f*

Trombone III - Tuba *f*

Timpani *f*

Percussion I

Percussion II

Violin I *f* *a 2*

Violin II *f* *a 2*

Viola *f* *a 2*

Cello *a 2*

Contrabass *a 2*

8

Fl. I-II

Ob. I-II

B♭ Cl. I-II

Bsn. I-II

Hn. in F I-II

Hn. in F III-IV

B♭ Tpt. I-II

Tbn. I-II

Tbn. III-Tuba

Timp.

Perc. I

Perc. II

8

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

solo

solo

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23

Fl. I-II

Ob. I-II

B♭ Cl. I-II

Bsn. I-II

Hn. in F I-II

Hn. in F III-IV

B♭ Tpt. I-II

Tbn. I-II

Tbn. III-Tuba

Timp.

Perc. I (tambourine)

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

The score is written for a full orchestra. The woodwind section includes Flutes I-II, Oboes I-II, Clarinets in B-flat I-II, Bassoons I-II, Horns in F I-II, and Horns in F III-IV. The brass section includes Trumpets in B-flat I-II, Trombones I-II, and Trombone III-Tuba. The percussion section includes Timpani, Tambourine, and Shaker. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score begins at measure 23. The woodwinds and brass play a rhythmic melody with slurs and accents. The strings provide harmonic support with sustained notes and rhythmic patterns. The percussion adds a driving beat with the tambourine and shaker. Dynamics range from piano (p) to fortissimo (f).

30

Fl. I-II *a2* *ff* *mf* solo

Ob. I-II *ff*

B♭ Cl. I-II *a2* *ff*

Bsn. I-II *ff*

Hn. in F I-II *ff*

Hn. in F III-IV *ff*

B♭ Tpt. I-II solo *sord.* *mf*

Tbn. I-II *ff*

Tbn. III-Tuba *ff*

Timp. *f* *ff*

Perc. I *ff*

Perc. II *ff*

30

Vln. I *ff*

Vln. II *ff* *mf*

Vla. *ff* *mf* pizz.

Vc. *ff* *mf* pizz.

Cb. *ff* *mf* pizz.