

# TICO TICO

for  
Clarinet Choir

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Music by  
Zequinha ABREU (1888-1935)  
Arr. by Luca Lucchetta

## Samba

Clarinet in E $\flat$

1° Clarinet in B $\flat$

2° Clarinet in B $\flat$

3° Clarinet in B $\flat$

Alto Clarinet in E $\flat$

Bass Clarinet in B $\flat$

C-Bass Clarinet

1° Cl.

2° Cl.

B. Cl.

C-Bass

14

1° Cl.

2° Cl.

B. Cl.

C-Bass

20

Eb Cl.

1°Cl.

2°Cl.

3°Cl.

Alto Cl.

B. Cl.

C-Bass

This section of the score covers measures 20 through 24. The instrumentation includes Eb Clarinet, 1st Clarinet, 2nd Clarinet, 3rd Clarinet, Alto Clarinet, Bass Clarinet, and Double Bass. Measure 20 starts with Eb Cl. and 1°Cl. playing eighth-note patterns. Measures 21-24 feature continuous eighth-note patterns from all seven instruments, with dynamic markings *p* (piano) appearing in measures 21 and 23. Measure 24 concludes with a dynamic *f* (forte).

25

Eb Cl.

1°Cl.

2°Cl.

3°Cl.

Alto Cl.

B. Cl.

C-Bass

This section of the score covers measures 25 through 29. The instrumentation remains the same: Eb Clarinet, 1st Clarinet, 2nd Clarinet, 3rd Clarinet, Alto Clarinet, Bass Clarinet, and Double Bass. Measures 25-28 show eighth-note patterns from Eb Cl. and 1°Cl. alternating with sixteenth-note patterns from the other instruments. Measure 29 concludes with a dynamic *f*.

29

Eb Cl.

1°Cl.

2°Cl.

3°Cl.

Alto Cl.

B. Cl.

C-Bass

33

Eb Cl.

1°Cl.

2°Cl.

3°Cl.

Alto Cl.

B. Cl.

C-Bass

37

Eb Cl.

1°Cl.

2°Cl.

3°Cl.

Alto Cl.

B. Cl.

C-Bass

This section contains seven staves of musical notation for woodwind instruments. Measure 37 starts with Eb Cl. and 1°Cl. playing eighth-note pairs. Measures 38-40 show a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs. Measures 41-42 continue this pattern, with dynamic markings *p* in measures 38, 40, and 42. Measures 41 and 42 also feature slurs and grace notes.

43

Eb Cl.

1°Cl.

2°Cl.

3°Cl.

Alto Cl.

B. Cl.

C-Bass

This section contains seven staves of musical notation for woodwind instruments. Measures 43-45 show Eb Cl. and 1°Cl. playing eighth-note pairs. Measures 46-48 show a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs. Dynamic markings *p* are present in measures 43 and 45. Measures 46-48 feature slurs and grace notes. The bassoon part (B. Cl.) begins in measure 46.