

Arranged for 3 guitars by
Edson Lopes
May 16, 2001

Tico-Tico no Fubá

Choro for three guitars

Zequinha de Abreu
(1880-1935)

• = 112

Guitar 1

Guitar 2

Guitar 3

1°

2°

3°

10

B

Tico-Tico no Fubá, page 2

14

1°

2°

3°

This system contains measures 14 through 18. The first staff (1°) features a melodic line with eighth and sixteenth notes, including a key signature change to two sharps (F# and C#) at measure 16. The second staff (2°) provides harmonic support with chords and single notes. The third staff (3°) contains a bass line with eighth and sixteenth notes. The key signature changes from one sharp (F#) to two sharps (F# and C#) at measure 16.

19

1°

2°

3°

C

f

mf

f

This system contains measures 19 through 22. Measure 19 is marked with a 'C' in a box. Measure 20 has a forte (*f*) dynamic marking. Measure 21 has a mezzo-forte (*mf*) dynamic marking. Measure 22 has a forte (*f*) dynamic marking. The first staff (1°) has a melodic line with eighth notes. The second staff (2°) has a melodic line with eighth notes. The third staff (3°) has a bass line with eighth notes. The key signature is two sharps (F# and C#).

23

1°

2°

3°

This system contains measures 23 through 26. The first staff (1°) has a melodic line with eighth notes. The second staff (2°) has a melodic line with eighth notes. The third staff (3°) has a bass line with eighth notes. The key signature is two sharps (F# and C#).

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27

1°

2°

3°

31

1°

2°

3°

D

35

1°

2°

3°

E

(6)

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40

1°

2°

3°

This system contains measures 40 through 44. The first staff (1°) features a complex melody with many beamed sixteenth and thirty-second notes, and frequent ties. The second (2°) and third (3°) staves provide harmonic accompaniment with chords and single notes. The key signature has three sharps (F#, C#, G#) and the time signature is 8/8.

45

1°

2°

3°

This system contains measures 45 through 48. The first staff (1°) continues the melodic line with more sixteenth-note patterns. The second (2°) and third (3°) staves continue the accompaniment. The key signature remains three sharps and the time signature is 8/8.

49

1°

2°

3°

F

This system contains measures 49 through 52. Measure 49 is marked with a box containing the letter 'F'. The first staff (1°) has a more active melodic line with many beamed notes. The second (2°) and third (3°) staves continue the accompaniment. The key signature changes to two sharps (F#, C#) starting in measure 51, and the time signature remains 8/8.

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53 G

1^o

2^o

3^o

58

1^o

2^o

3^o

63 I

1^o

2^o

3^o

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68 J

1°
2°
3°

73 K

1°
2°
3°

78 L

1°
2°
3°

rit.
rit.
rit.

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Menos 9

Lento com rubato ♩ = 50

Solo M

1° 83 8

2° 8

3° 8

mf *p* *p* *mf*

1° 87 8

2° 8

3° 8

Poco mas movido ♩ = 60

N

1° 91 8

2° 8

3° 8

rit. *rit.*

Tico-Tico no Fubá, page 8

95

1°

2°

3°

rit.

rit.

O

99

1°

2°

3°

rall.

Allegro vivo

♩ = 160

Solo (6)

p

Solo

p

105

1°

2°

3°

Solo

f

mf

f

P

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110

1°

2°

3°

115

1°

2°

3°

Q Tutti **R** Presto Solo $\text{♩} = 160$

rit. *rit.* *rit.* *f* *f* *f* *f*

120

1°

2°

3°

Tutti *ff* *ff* *ff*

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Choro for 3 guitars

GUITAR 1

Zequinha de Abreu
(1880-1935)

• = 112

The musical score for Guitar 1 is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of seven staves of music. The first staff begins with a tempo marking of 112 and a dynamic of *f*. The second staff continues the melody. The third staff includes a box labeled 'B' above the staff. The fourth staff ends with a dynamic of *f*. The fifth staff includes a box labeled 'C' above the staff and features a complex rhythmic pattern with eighth and sixteenth notes. The sixth staff continues this pattern. The seventh staff includes a box labeled 'D' above the staff and concludes the piece.

Copista: Edson Lopes - Ano: 2001
Programa utilizado: Finale 2001

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Tico-Tico no Fubá (guitar 1), page 2

36

E

42

47

F

52

G

57

H

63

I

69

J

K

75

Tico-Tico no Fubá (guitar 1), page 3

81 **L** *rit.* *Menos* *9* *Solo* *Lento com rubato* $\bullet = 50$ *mf* *p*

86 **M** *Poco mas movido* $\bullet = 60$

91 *rit.* **N**

96 *rit.* **O** *rall.*

101 *Allegro vivo* $\bullet = 160$ *3* *Solo* **P** *f*

109

114 **Q** *Tutti* *3* *rit.* *f*

119 **R** *Presto* $\bullet = 160$ *Solo* *f* *Tutti* *3* *ff*

Tico-Tico no Fubá

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Choro for 3 guitars

Zequinha de Abreu

(1880-1935)

GUITAR 2

♩ = 112

7

14

21

27

33

40

47

B

C

D

E

F

f

p

mf

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Programa utilizado: Finale 2001

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Tico-Tico no Fubá (guitar 2), page 2

53 **G**

62 **I** **J**

70 **K**

77 **L** *rit.*

84 *Menos* *Lento, com rubato* ♩ = 50 **M** 8 **N** 8 *Solo* *Allegro vivo* ♩ = 160 *p* *p*

105 **P** *mf*

112 **Q** *rit.* *f*

119 *Presto* ♩ = 160 **R** 2 *ff*

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GUITAR 3

Zequinha de Abreu
(1880-1935)

• = 112

The musical score for Guitar 3 is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a tempo marking of 112 beats per minute. The score is divided into measures, with measure numbers 7, 13, 19, 25, 31, 37, 43, and 49 indicated at the start of their respective lines. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). Chord boxes labeled B, C, D, E, F, and G are placed above specific measures. The score concludes with a final double bar line and a repeat sign.

Tico-Tico no Fubá (guitar 3), page 2

55 H

63 I J

70 K

76 L

83 Menos Lento, com rubato $\bullet = 50$ Solo M p mf

90 Poco mas movido $\bullet = 60$ N rit.

96 O rit. rall.

102 Allegro vivo $\bullet = 160$ Solo P p f

110 Q Tutti 3 f

119 R Presto $\bullet = 160$ Solo Tutti f ff