

ICC4000

Tico-Tico - SSA

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Indianapolis Children's Choir  
PUBLISHING HOUSE

**Tico-Tico**  
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SSA and Piano

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# Tico-Tico

SSA and Piano

Lyrics by Mark Fish

Zequinha de Abreu

arr. Mark Fish

Upbeat Tango  $\text{♩} = 166$

Piano



The piano introduction is written in 2/4 time with a tempo of 166. It features a treble clef and a key signature of one sharp (F#). The melody is marked with a forte (*f*) dynamic and includes several triplet figures. The bass line consists of a simple harmonic accompaniment with a steady eighth-note pattern.



The vocal and piano accompaniment section begins at measure 4. It features three vocal staves and a piano accompaniment. The lyrics are: "O ti - co - ti - co here, o ti - co - ti - co there, the lit - tle". The music is marked with a piano (*p*) dynamic. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with various articulations and dynamics.

Composer's note: "Tico-Tico" is the Portuguese name for a species of sparrow that has a reddish-brown collar, and eats seeds, grain, insects, and spiders. It also likes to sing for very long periods of time—sometimes as long as half an hour! Zequinha de Abreu, who played flute, clarinet, and piano, wrote the music as an instrumental tune; others added words later. Different versions of the song in different languages were made popular by singers including Carmen Miranda and the Andrews Sisters.

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7  
bird's eat - ing all my fav' - rite food. I wish he'd fly a - way, I wish he'd  
bird's eat - ing all my fav' - rite food. I wish he'd fly a - way, I wish he'd  
bird's eat - ing all my fav' - rite food. I wish he'd fly a - way, I wish he'd

8va

10  
ne'er come back. He has no right to steal, it's just so ve - ry rude. O ti - co -  
ne'er come back. He has no right to steal, it's just so ve - ry rude. O ti - co -  
ne'er come back. He has no right to steal, it's just so ve - ry rude. O ti - co -

sim.

13

- ti - co here, o ti - co - ti - co there, he flies in my yard\_ and then he nev - er

- ti - co here, o ti - co - ti - co there, he flies in my yard\_ and then he nev

- ti - co here, o ti - co - ti - co there, he flies in my ya... and then he v - er

8va.....

16

leaves. He ea up all my corn\_ just like a - noth - er pest. He must be

leaves. He eats up all my corn\_ just like a - noth - er pest. He must be

leaves. He eats up all my corn\_ just like a - noth - er pest. He must be

8va.....

19

think-ing that I'm sil - ly and na - ive.

think-ing that I'm sil - ly and na - ive.

think-ing that I'm sil - ly and na - ive. *p* I have a plan to fire him off of the to -

The musical score for measures 19-21 consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). Measure 19 starts with a treble clef and a key signature of one sharp. The piano part features a triplet of eighth notes in the bass line. A large 'Preview Copy' watermark is overlaid on the score.

22

*p* to - mor - row

*p* to - mor - row

- row, There may be pain. I hope there is - n't a - ny

The musical score for measures 22-24 continues with three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp. The piano accompaniment is in grand staff. Measure 22 starts with a treble clef and a key signature of one sharp. The piano part features a triplet of eighth notes in the bass line. A large 'Preview Copy' watermark is overlaid on the score.

24

*f*

sor - row I know he loves to sing, and that he'll do a - ny - thing, If I can

*f*

sor - row I know he loves to sing, and that he'll do a - ny - thing, If I

*f*

sor - row. I know he loves to sing, and that he'll do a - ny - thing, If I can

27

just make him be - lieve that he's the king.

just make him be - lieve that he's the king.

*p*

just make him be - lieve that he's the king. My brand new song will get him search - ing for a

30 *p*  
trea - sure  
*p*  
trea - sure  
trea - sure, The likes of which he will not start to to

32  
mea - sure And then he'll find a dif - f'rent place where he can  
me - sur And then he'll find a dif - f'rent place where he can  
me - sure, And then he'll find a dif - f'rent place where he can

34 *p*  
 make a lit - tle space and live with - out me then and let me live my life. O ti - co -  
 make a lit - tle space and live with - out me then and let me live my life. O ti  
 make a lit - tle space and live with - out me then and let me live my lif O ti - co -  
*p*

37  
 - ti - co here, o ti - co - ti - co there, now just say good - bye to him and make him  
 - ti - co here, o ti - co - ti - co there, now just say good - bye to him and make him  
 - ti - co here, o ti - co - ti - co there, now just say good - bye to him and make him  
*p*



40

go. It's ei - ther him or me, — be - cause I have to eat. my food is

go. It's ei - ther him or me, — be - cause I have to eat. my food

go. It's ei - ther him or me, — be - cause I have to eat my food is

8va

43

some - thing that I will not just for - go. — O ti - co - ti - co here, o ti - co -

some - thing th I will not just for - go. —

some - thing that I will not just for - go. —

*p*

46

- ti - co there, I think there's no more that I could ev - er do. Gave him ca -

- ti - co there, I think there's no more that I could ev - er do. Gave him ca -

- ti - co there, I think there's no more that I could ev - er do. Gave him ca -

The piano accompaniment consists of a treble and bass clef. The treble clef part features chords and melodic lines, while the bass clef part provides a rhythmic foundation with eighth and sixteenth notes.

49

- na - ry seed, but then he ate fruit. Set up a bir - dy trap, he found a -

- na - ry seed, but then he ate my fruit. Set up a bir - dy trap, he found a -

- na - ry seed, but then he ate my fruit. Set up a bir - dy trap, he found a -

The piano accompaniment continues with a treble and bass clef. The treble clef part has a steady accompaniment of chords, and the bass clef part has a melodic line with some grace notes.

52

- noth - er route.\* No mat - ter what he does, I'll be in hot pur - suit. Per - haps I'll

- noth - er route.\* No mat - ter what he does, I'll be in hot pur - suit. Per - haps I'll

- noth - er route.\* No mat - ter what he does, I'll be in hot pur - suit. Per - haps I'll

55

*pp* have to wait to find an - oth - er way to get him out of here for - ev - er,

*pp* have to wait to find an - oth - er way to get him out of here for - ev - er,

*pp* have to wait to find an - oth - er way to get him out of here for - ev - er,

*pp*

\* pronounced "root"

58 *ff*

some - day, to my dis - may!

*ff*

some - day, to my dis - may!

*ff*

some - day, to my dis - may!

*ff*

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