

Bassoon 2  
REVISED 1/8/03

TICO TICO  
To Daniel Barenboim

Composed by Zequinha Abreu and Aloysio Oliveira  
Arranged and Orchestrated by Cliff Colnot (11/25/01)

♩ = ca. 126

Musical score for Bassoon 2, measures 1-71. The score is written in bass clef with a 2/4 time signature. It includes dynamic markings such as *f*, *ff*, *fz*, and *mf*. There are also performance instructions like *>* (accent) and *<* (deaccent). The score is divided into sections A, B, and C. Section A starts at measure 7, Section B at measure 45, and Section C at measure 53. Measure numbers 1, 7, 26, 32, 45, 53, 66, and 71 are indicated at the beginning of their respective lines. The piece concludes with a *mf* dynamic marking at measure 71.

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79 8

92 *mf*

98 *mf* *cantabile* *f*

104 *ffz* *E*

110 *mp*

116 *fz* *mf* *lightly*

128 *mf*

134 *mp* *fzpp*

140 *mf* *espr.*

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146 **G** 8 4 *f* *mf*

162 **H** 8 8 *mf*

182

188 *mf*

193 **I** *f*

200 *f*

207 *fzpp* *fzpp*

214 *ff*

Detailed description: This is a page of musical notation for Bassoon 2, titled "Tico p.3". The score consists of eight staves of music in bass clef with a key signature of one sharp (F#). The first staff (measures 146-161) features a dynamic range from *f* to *mf* and includes a box labeled "G" above the staff with "8" and "4" below it. The second staff (measures 162-181) has a box labeled "H" above the staff with "8" and "8" below it, and a dynamic of *mf*. The third staff (measures 182-187) shows a melodic line with a dynamic of *mf*. The fourth staff (measures 188-192) contains a sixteenth-note pattern with a dynamic of *mf*. The fifth staff (measures 193-199) has a box labeled "I" above the staff and a dynamic of *f*. The sixth staff (measures 200-206) continues the sixteenth-note pattern with a dynamic of *f*. The seventh staff (measures 207-213) features a melodic line with a dynamic of *fzpp*. The eighth staff (measures 214-219) shows a sixteenth-note pattern with a dynamic of *ff*. Various musical notations such as accents, slurs, and hairpins are used throughout the score.

