



Felix Rodriguez

Arranger, Composer, Interpreter, Publisher, Teacher

Porto Rico

About the artist

I have been involved with the classical guitar for 45 years and since 1976 have been actively performing, arranging and recording. Some of my most influential teachers (masters) have been Alirio Diaz, Michael Lorimer and Juan Sorroche, among others. I still have the same passion for music as when I started and I love to share the results of my dedication.

Qualification: Master

Artist page : www.free-scores.com/Download-PDF-Sheet-Music-felixrodriguezguitar.htm

About the piece

Title:	Tico-Tico no fuba [Chorinho (1946)]
Composer:	Abreu, Zequinha
Arranger:	Rodriguez, Felix
Copyright:	Copyright © Felix Rodriguez
Publisher:	Rodriguez, Felix
Instrumentation:	Guitar solo (standard notation)
Style:	Modern classical
Comment:	This is a serious arrangement for solo classical guitar of this famous piece. Note that the tempo is not as fast as the popular versions out there. The "Choros num. 1" by Heitor Villa-Lobos is a good example of the tempo.

Felix Rodriguez on free-scores.com

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Tico-Tico

tico-tico no fuba
chorinho (1946)

Armonización y Arreglo para
Guitarra por Félix Rodríguez

Zequinha Abreu

Allegro ♩=142

The musical score is written for guitar in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a tempo marking of 'Allegro' and a metronome marking of ♩=142. The score is divided into five systems, each containing a staff of music with guitar-specific notation. The first system includes a guitar trill (marked with a wavy line and '8'), a barre (marked '18'), and various chord diagrams (CV, CVII, 1/2CV) and fingering numbers (4, 0, 4, 2, 3, 2, 4, 4, 4, 2, 4, #4, #4, 2, 4, 3, 0, 4, 3, 0, 1, 0, 3). The second system features a scordatura (marked with a wavy line and '8'), a barre (marked '8'), and various chord diagrams (CVII) and fingering numbers (7, #4, 0, 0, 4, 2, 3, 1, 0, #4, 0, #2, 0, 2, 0, 2, 0, 2, 0, #3, 5, 6). The third system includes a barre (marked '8'), a guitar trill (marked with a wavy line and '8'), and various chord diagrams (CII) and fingering numbers (4, 2, 3, 0, 4, 3, 1, 0, 4, 3, 1, 3, 4, 0, 4, 2, 0, 0, 7, 1). The fourth system features a barre (marked '11'), a guitar trill (marked with a wavy line and '8'), and various chord diagrams (CII) and fingering numbers (3, #2, #, 0, 2, 2, 0, #4, 0, #4, 0, 0, 8, 8, 2, #, 3). The fifth system includes a barre (marked '14'), a guitar trill (marked with a wavy line and '8'), and various chord diagrams (CVII) and fingering numbers (3, #4, 0, #2, 0, 2, 0, 2, 0, #4, 0, 2, #, 1, 0, 4, 3, 4, 2, 3, #, 1, 2).

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CVII

17

21

24

27

30

33

CV

CVII

1/2 CV

al Coda

1. 2. **CVIII**
 36 8

CVIII **CV** **CIII**
 40 8

CIII $\frac{1}{2}$ **CVIII** **CIII** **CVIII**
 43 8

CVIII $\frac{1}{2}$ **CV**
 46 8

$\frac{1}{2}$ **CI** **CV** **CVIII** **CXII**
 49 8

52 8 1. 2. **D.S. al Coda**

This musical score is for guitar and consists of six systems of music. Each system begins with a measure number (36, 40, 43, 46, 49, 52) and a circled number '8' below the staff, likely indicating an octave. The notation includes various guitar techniques such as triplets, slurs, and specific fingering (e.g., 1, 2, 3, 4, 5, 6). Above the staff, there are Roman numerals in bold: CVIII, CV, CIII, and CXII. Some measures are marked with '1.' and '2.' indicating first and second endings. The final system concludes with the instruction 'D.S. al Coda' and a Coda symbol.