The Great Guitarists *of*

Brazil

The Guitar Works *of* GAROTO

VOLUME 1

Annibal Augusto Sardinha

Transcribed, arranged & edited from
his recordings & manuscripts by

Paulo Bellinati

THE GAROTO COLLECTION

(transcribed, arranged, edited and recorded by Paulo Bellinati)

THE RECORDING

The Guitar Works of Garoto (Annibal Augusto Sardinha)

CD (GSP-1002CD) Cassette (GSP-1002C)

PRINTED EDITIONS

Volume 1 "13 solos" (GSP-49) Volume 2 "13 solos" (GSP-61)

"Paulo Bellinati does a superb job of resurrecting and interpreting the work of the brilliant Brazilian composer/guitarist, Garoto, my dear friend by whom I was greatly influenced. This monumental recording by Paulo brings back wonderful memories, and clearly shows the musical genius of Garoto who was so far ahead of his time. Thank you Paulo Bellinati for bringing Garoto's music back to life. May it live forever."

LUIZ BONFÁ

"Paulo Bellinati plays Garoto's lovely music with such fidelity that one who knew Garoto would almost swear Garoto himself was playing. Possessing a clean and decisive technique, Bellinati is one of the best guitarists of the young generation. This album is a winner—not only for those who love Brazilian music but also for those who simply love the beautiful sound of a well-played guitar. Congratulations Paulo!"

LAURINDO ALMEIDA

"It is a joy listening to this beautifully produced recording, perpetuating a unique repertoire created by the genius of Garoto and revived through the artistry and labor of the talented Paulo Bellinati. Paulo projects a clean, sensitive tone and his interpretations reflect the best of the Brazilian traditions of romanticism, intimacy and rhythmic sensuality. These music folios and recording, faithful to Garoto's original manuscripts and recordings, are most impressive."

CARLOS BARBOSA-LIMA

"Paulo Bellinati does the next best thing to resurrecting Brazil's legendary Garoto. With masterful playing and attention to detail, Bellinati breathes life into these innovative pieces, which have been dormant for so long."

JIM FERGUSON, *Guitar Player Magazine*

"One of Brazil's greatest contemporary guitarists, Paulo Bellinati completes a mission of historic significance with the release of this CD, a collection of his more than accurate transcriptions of Garoto's works. Although gems of a composer much ahead of his time—a pioneer of the bossa nova style due to his harmonic complexities and rhythmic innovations—the pieces never seemed so fresh as through Bellinati's hands. Never letting his impeccable technique over-shadow the captivating spontaneity of his playing, he creates a true masterpiece."

ARNALDO DE SOUTEIRO, *Tribuna da Imprensa-Rio de Janeiro*

"Garoto's legacy is one of great importance, not only in the world of Brazilian music but also in the literature of the guitar. Guitar Solo Publications gives us a triple treat; first by recording the guitar works of Garoto, second by having Paulo Bellinati, the arranger and transcriber of the pieces, as the soloist who gives a performance of rare delicacy, and third by publishing the printed editions of all the material contained in the album. This is truly a treasure of a collection. Thanks Dean Kamei."

OSCAR CASTRO-NEVES

GUITAR SOLO PUBLICATIONS *of* SAN FRANCISCO

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graphics & design by
DEAN KAMEI

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Preface

When I played some of Garoto's compositions for the first time, I discovered that an important chapter of Brazilian folk music had been neglected—a period that preceded the beginning of bossa nova in the '60s, a rich and original repertoire yet to be discovered, with excellent harmonic and technical levels that, like Villa-Lobos' masterpieces, should be a part of Brazilian guitar literature. I became determined to resurect Garoto's guitar works.

Most of the researched repertoire was provided by a close friend of the composer, professor Ronoel Simões, who has some rare manuscripts *("Nosso Chôro," "Enigma," "Naqueles Velhos Tempos,"* and *"Inspiração")* and a unique collection of records and tapes of Garoto playing several unpublished tunes. These home recordings were made especially for Mr. Simões in 1950. Some other musicians who had close contacts with Garoto gave me a few manuscripts: *"A Caminho dos Estados Unidos"* (professor Milton Nunes), *"Mazurca No. 3"* (Aymore), and *"Doce Lembrança"* (Jamil Jorge Neder).

Another missing link was supplied by Mr. Lauro Paes de Andrade, a Brazilian music collector who generously offered me two very old homemade tapes (1952-1953) containing several precious Garoto performances. The first step was listening to the recordings again and again until I could play the pieces exactly as Garoto did. Only then was I able to transcribe and notate the solos with accuracy.

In this collection you will find *transcriptions* from recordings and a few manuscripts, *transcriptions* only from manuscripts, and *arrangements* totally reharmonized and developed from uncompleted texts and/or recordings.

This collection is dedicated to Professor Ronoel Simões as tribute to his work and dedication to preserve the history of Brazilian guitar music.

My sincere thanks to Eliana Vaz Toste, Tânia Pousada, Cristina Azuma, Edgard Poças and Daniela de Rossi.

PAULO BELLINATI

Annibal Augusto Sardinha (Garoto)

A preeminent multi-instrumentalist and composer, Garoto was born on June 28, 1915, in São Paulo and died on May 3, 1955, in Rio de Janeiro. At the age of 12 he started his professional career as "Moleque do Banjo" ("Little Boy of the Banjo"), a very popular instrument at that time. Later, Garoto was invited to work for several broadcasting stations—playing guitar, mandolin, banjo, cavaquinho (4-string Brazilian soprano guitar), and tenor violão (4-string Brazilian tenor guitar). He also participated in different orchestral formations and backed important Brazilian musicians.

In 1933, Garoto started musical and classical guitar lessons with Attilio Bernardini. Accepting an invitation to work with Carmen Miranda and the group "Bando da Lua" in 1939, Garoto travelled to the United States where he performed in several cities and made close contacts with jazz musicians. He took part in the successful Broadway Revue *Streets of Paris* and in the Fox film *Down Argentine Way*. He returned to Brazil a year later and worked for the radio stations of Rio de Janeiro.

Garoto recorded *Tristezas de um Violão*, a 1950 78 LP with guitar solos. In 1953, at the Municipal Theater of Rio, he performed Radamés Gnattali's *Concertino No. 2* for guitar and orchestra.

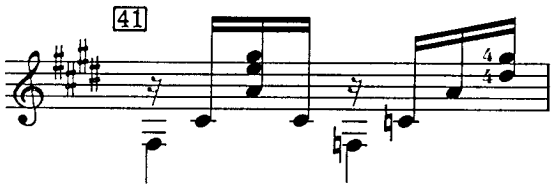
The last years of Garoto's life were mostly dedicated to the acoustic guitar, on which his compositions revealed a mature musician whose deep knowledge of jazz and classical music created an expressive, innovative, original style.

The details of Garoto's life have been documented in *Garoto–Sinal dos Tempos*, a book written by Irati Antonio and Regina Pereira and published by Funarte (Brazilian Cultural Ministry).

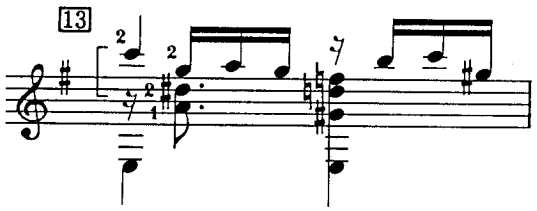
Partial Barre

Playing two or more strings with one finger of the left hand (1 = index, 2 = middle, 3 = ring or 4 = little).

from "Duas Contas"



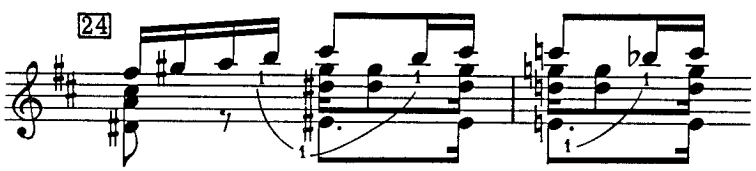
from "Chôro Triste No. 2"



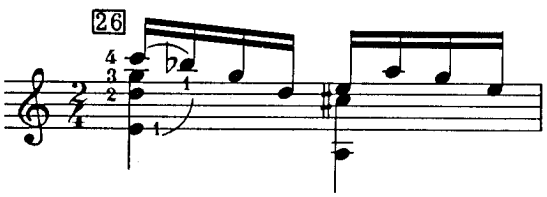
Crossing Barre

Playing with the 1st finger of the left hand; a barre crossing over a fret.

from "Enigma"



from "Um Rosto de Mulher"

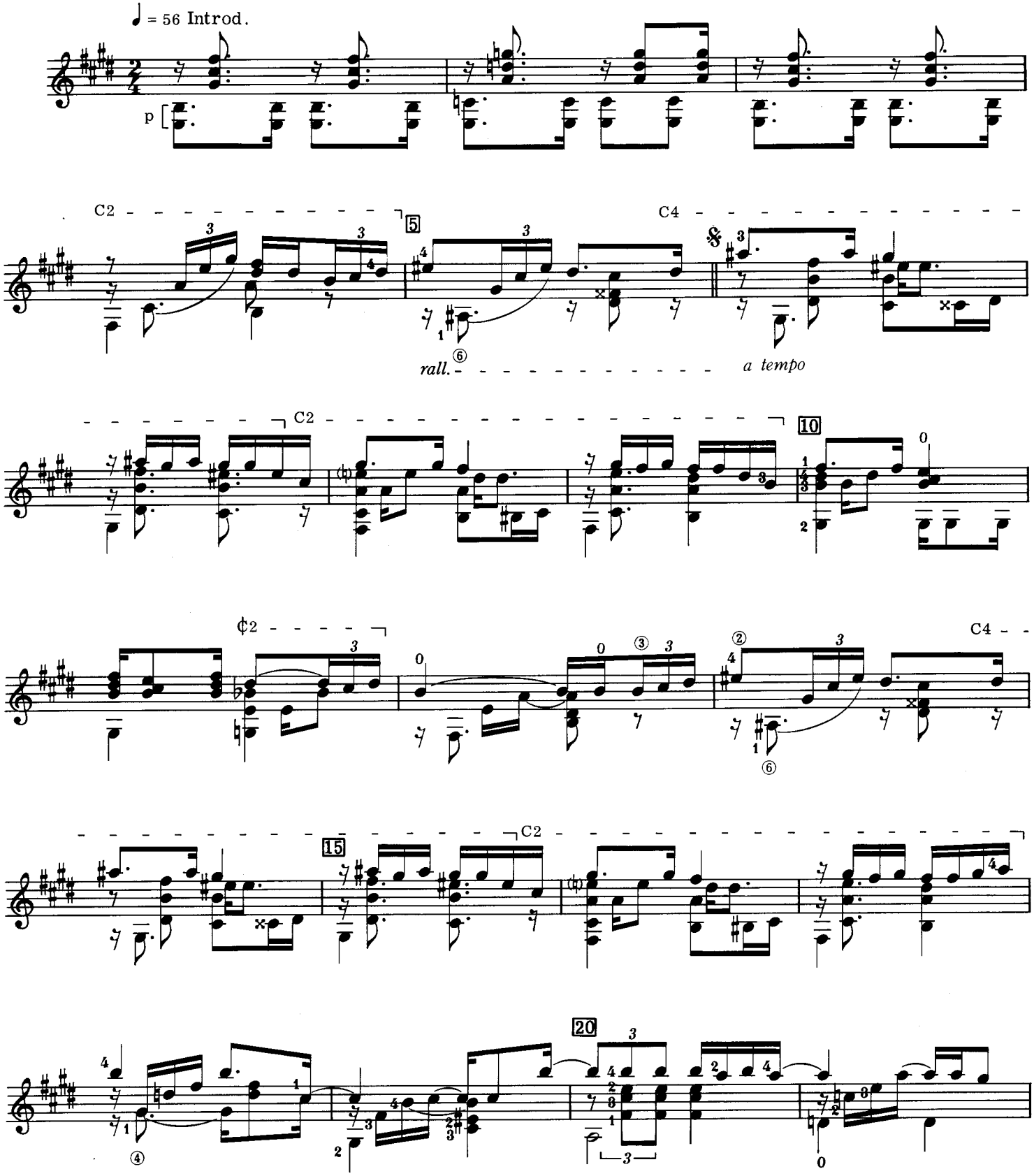


Duas Contas (original)

(bossa nova)

Transcribed by
Paulo Bellinati

GAROTO
(Annibal Augusto Sardinha)



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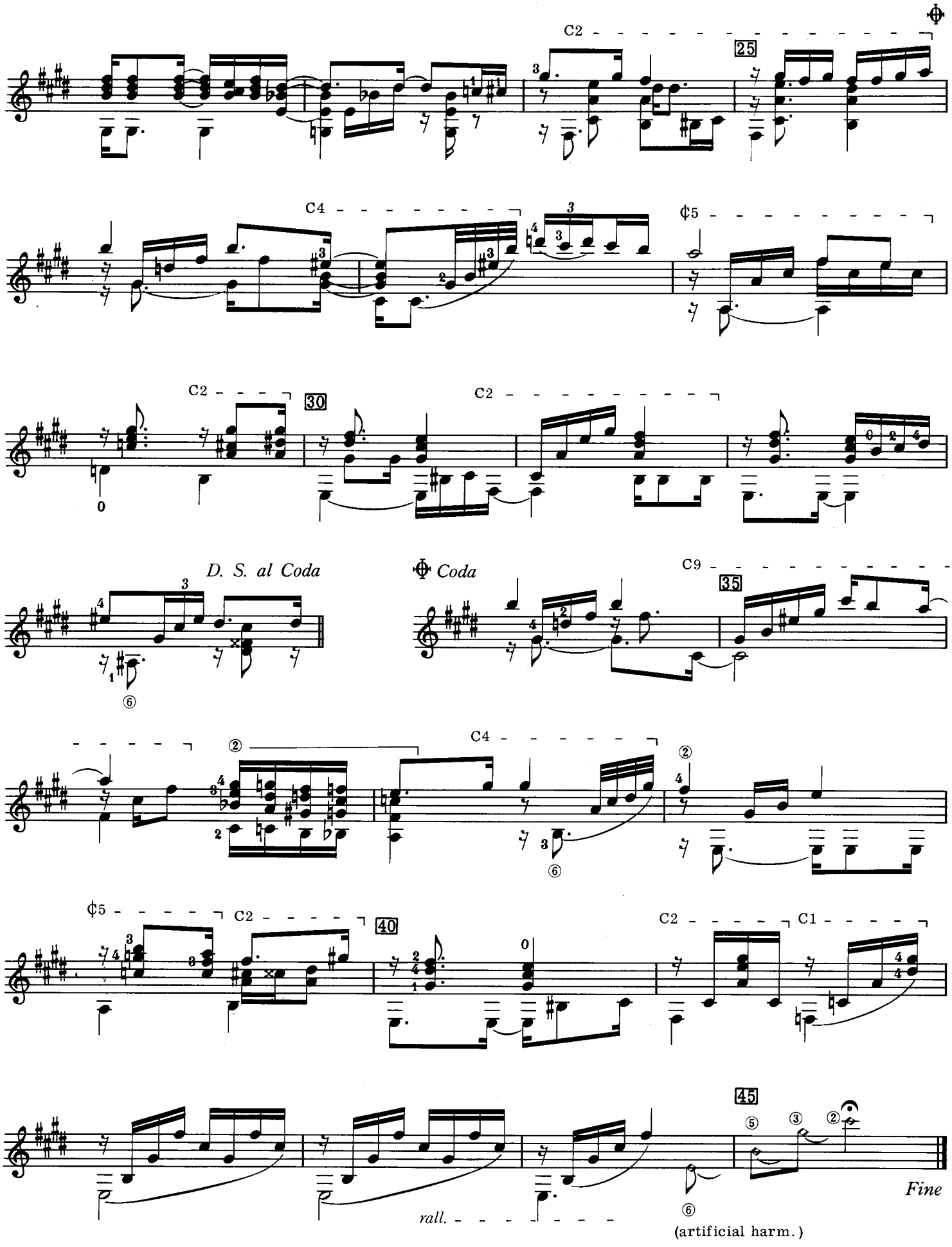
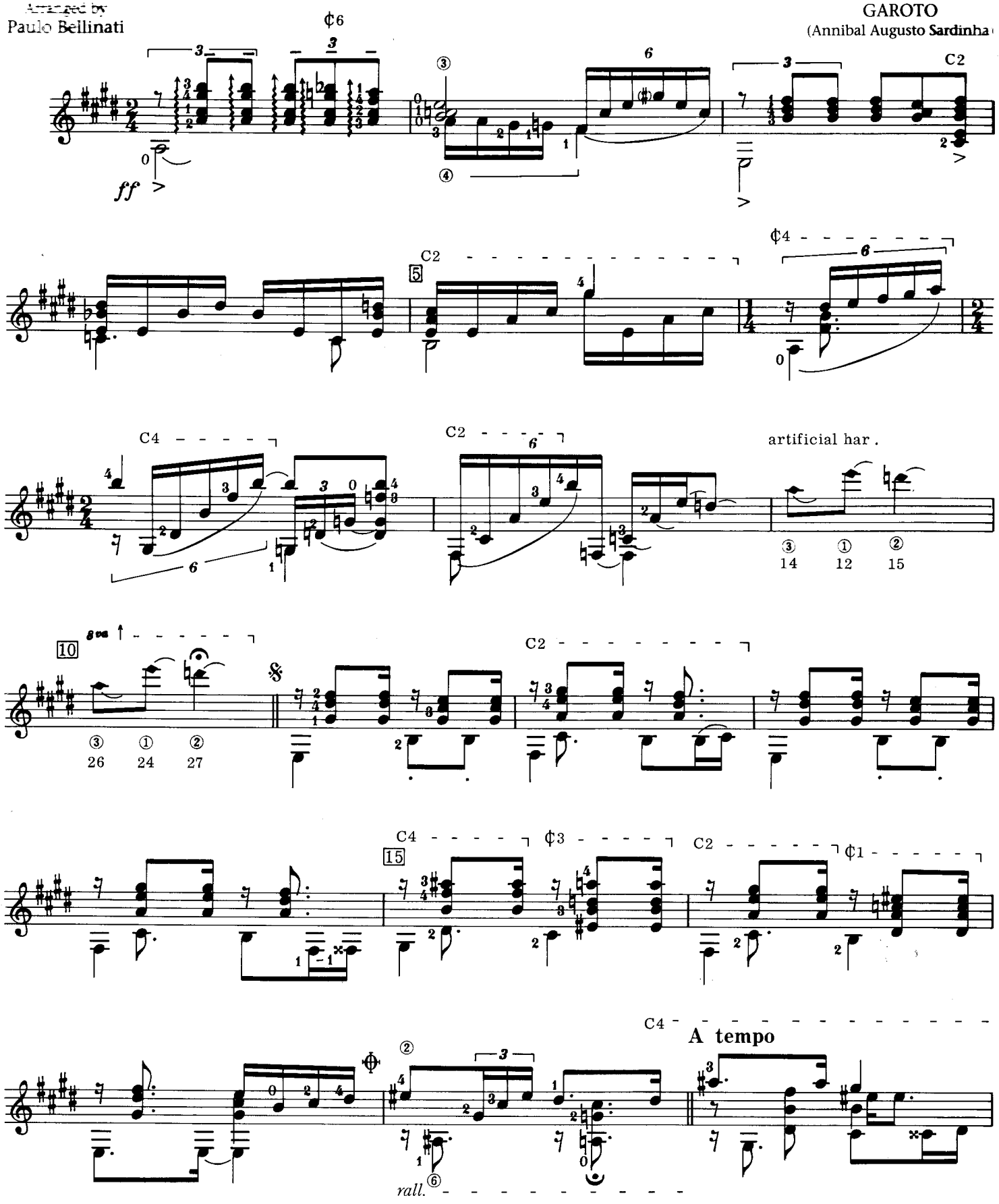

C2
25
C4
C5
C2
30
C2
D. S. al Coda
Coda
C9
35
C4
C5
C2
40
C2
C1
45
rall.
Fine
(artificial harm.)

Duas Contas (arrangement)

(bossa nova)

Arranged by
Paulo Bellinati

GAROTO
(Annibal Augusto Sardinha)



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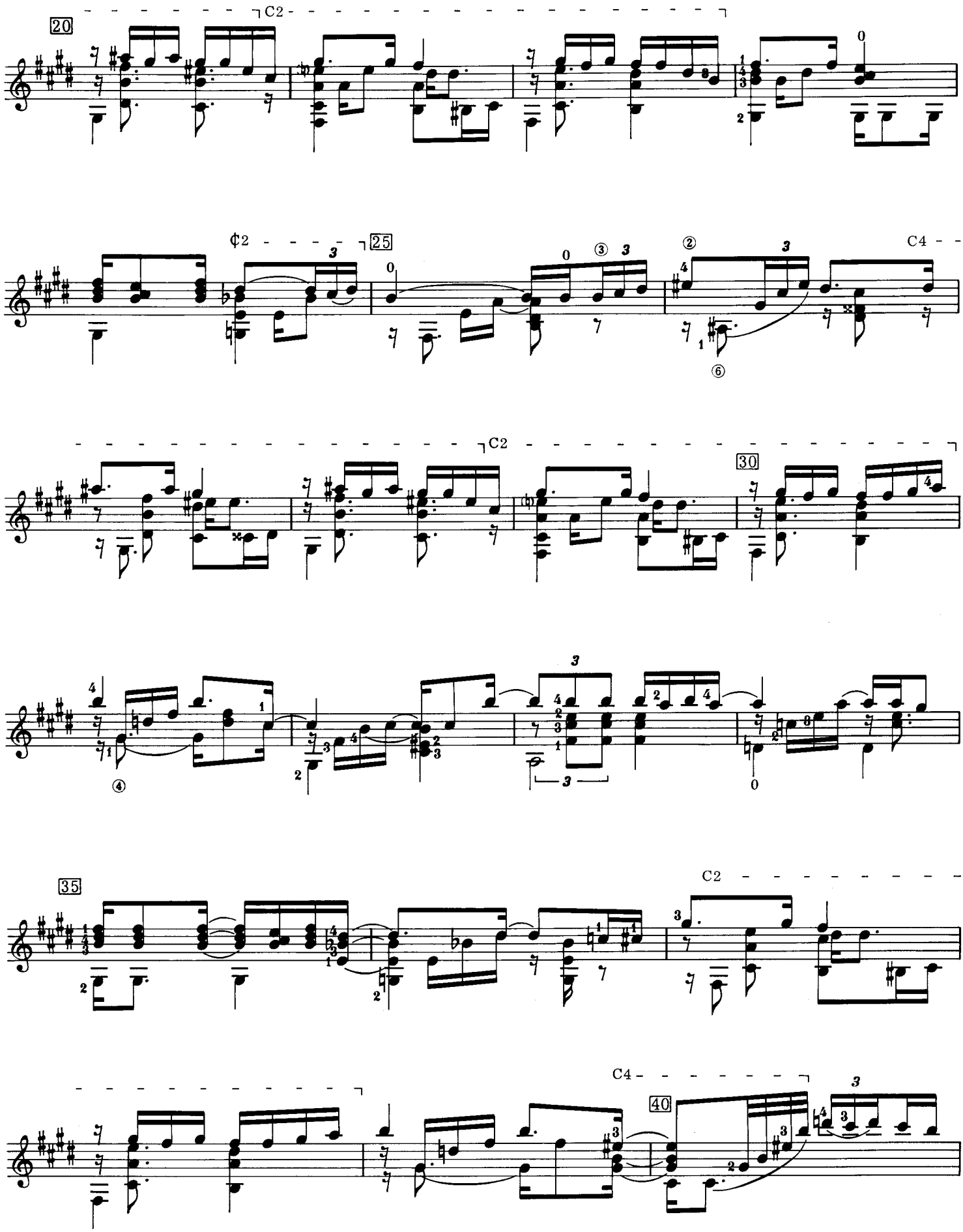
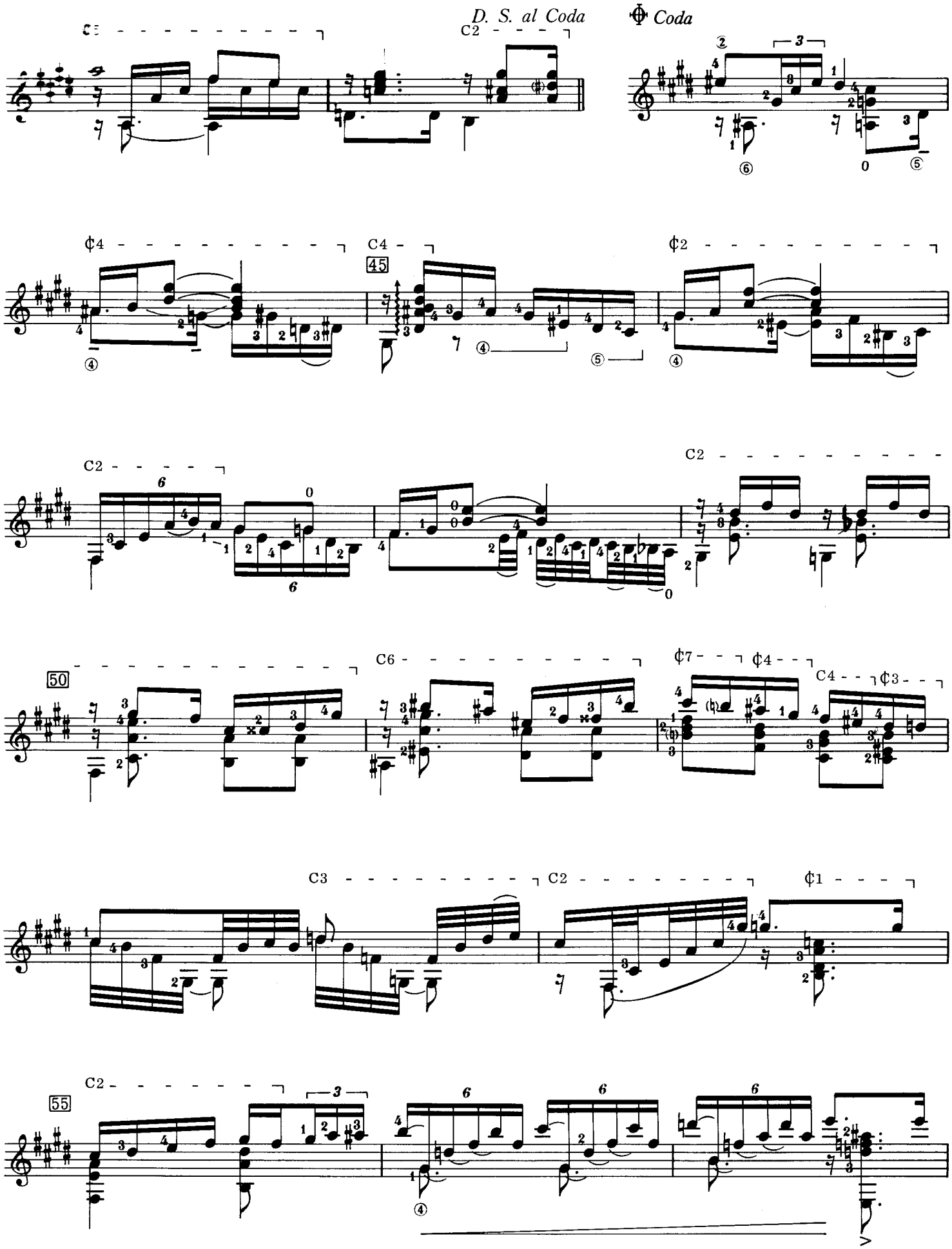
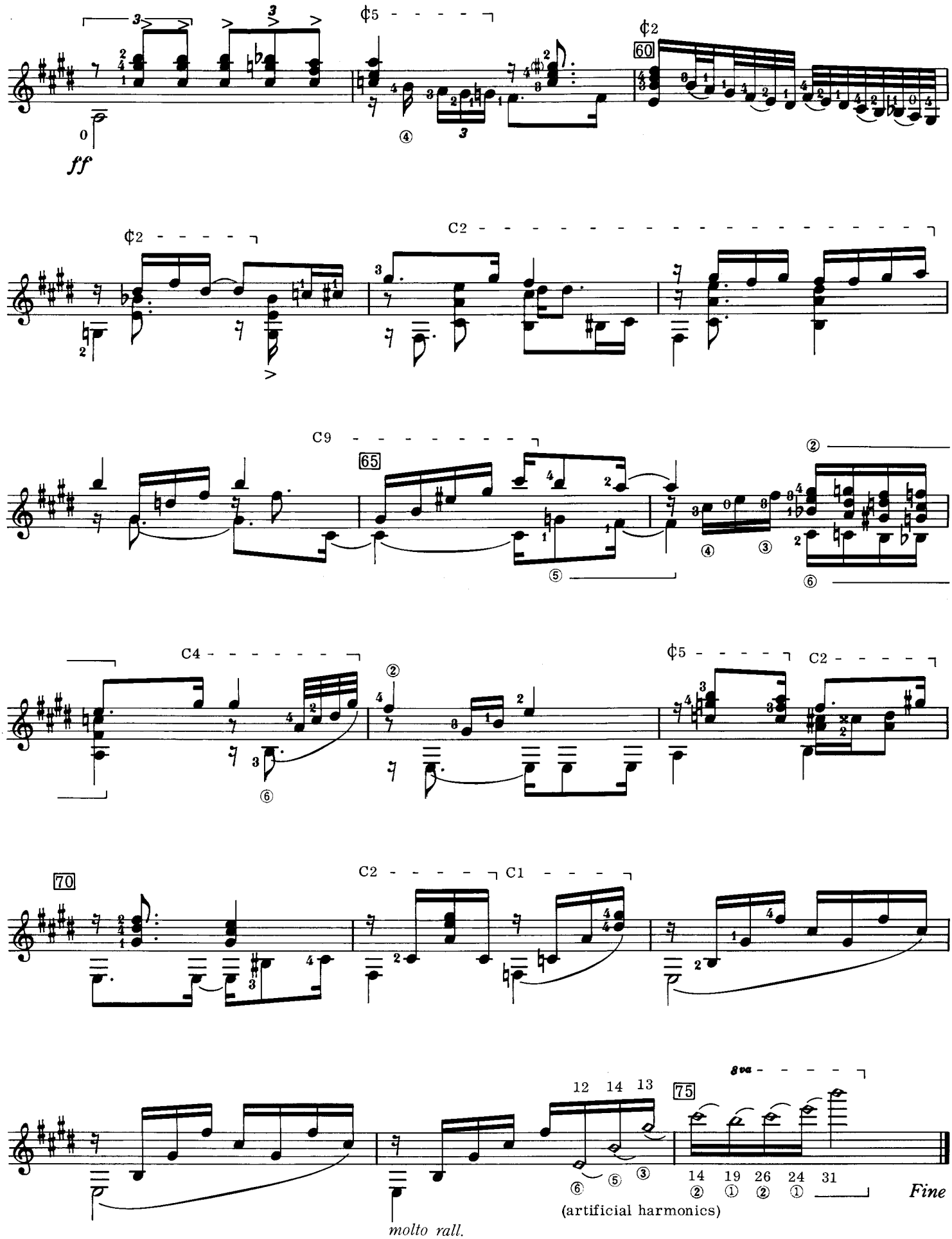

20
C2
25
¢2
C4
C2
30
C2
35
C4
40


D. S. al Coda
Coda
45
50
55


ff
60
65
70
75
C2
C9
C4
C1
molto rall.
(artificial harmonics)
Fine

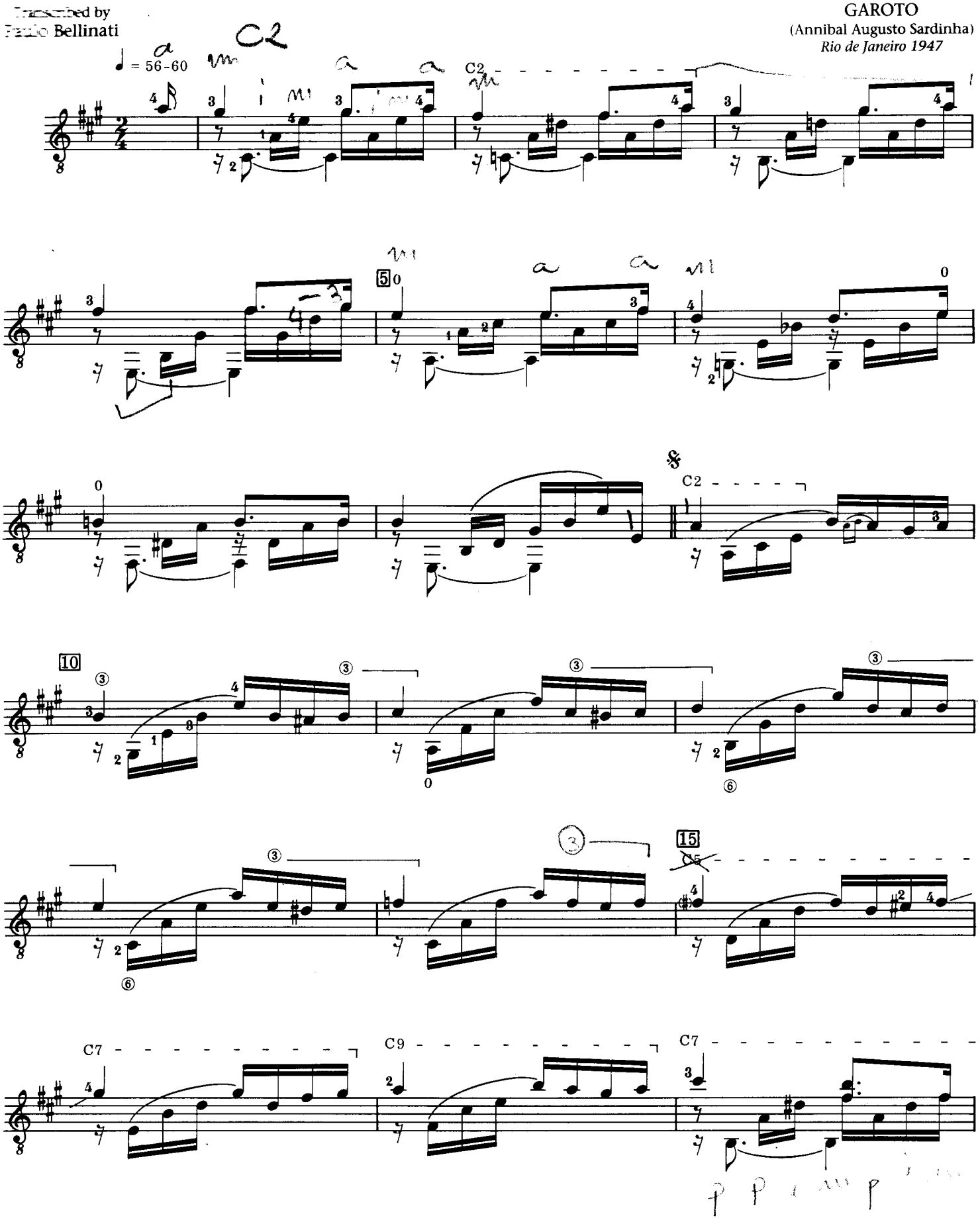
to my friend and teacher "Attilio Bernardini"

Inspiração

(preludio)

Transcribed by
Paulo Bellinati

GAROTO
(Annibal Augusto Sardinha)
Rio de Janeiro 1947



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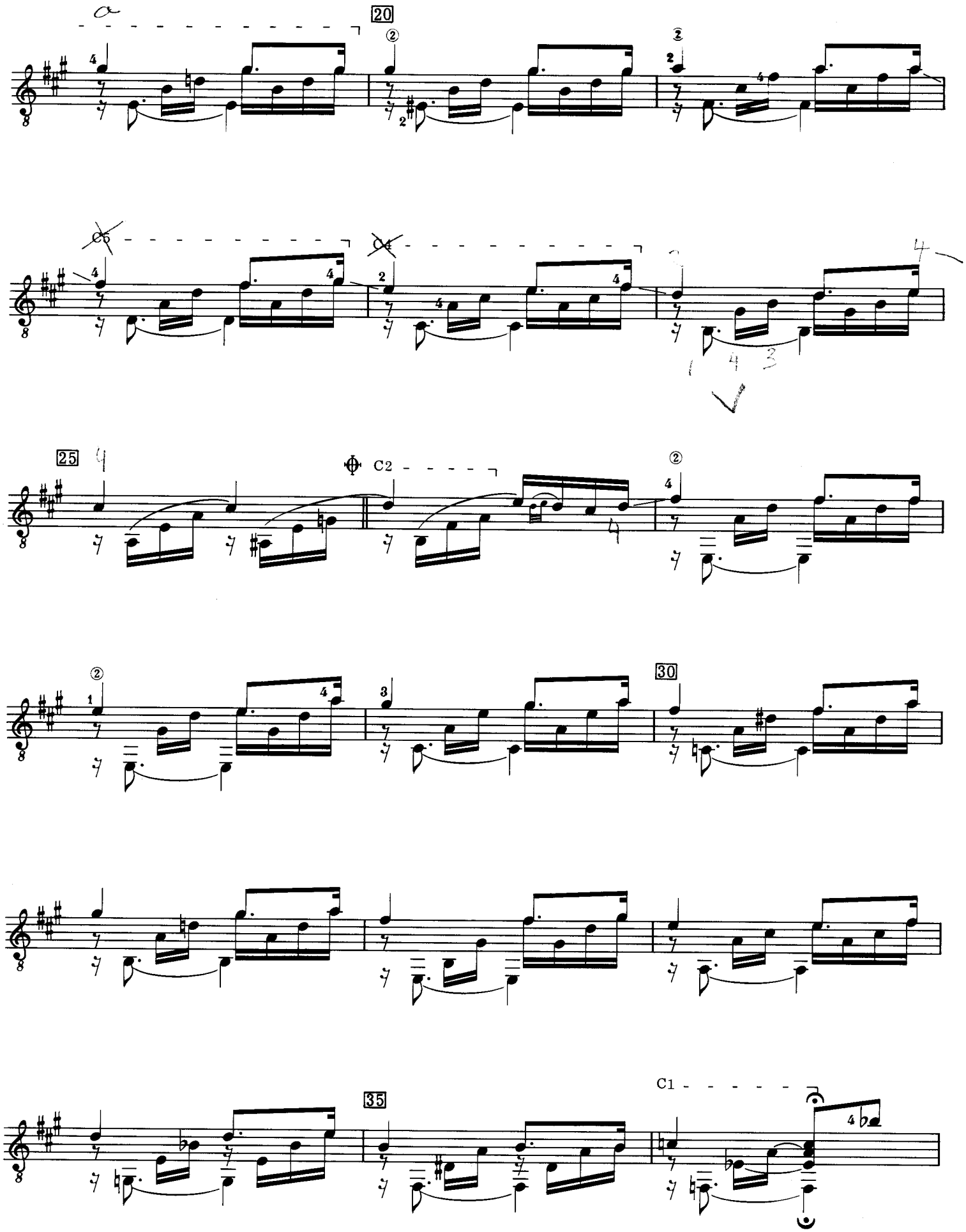
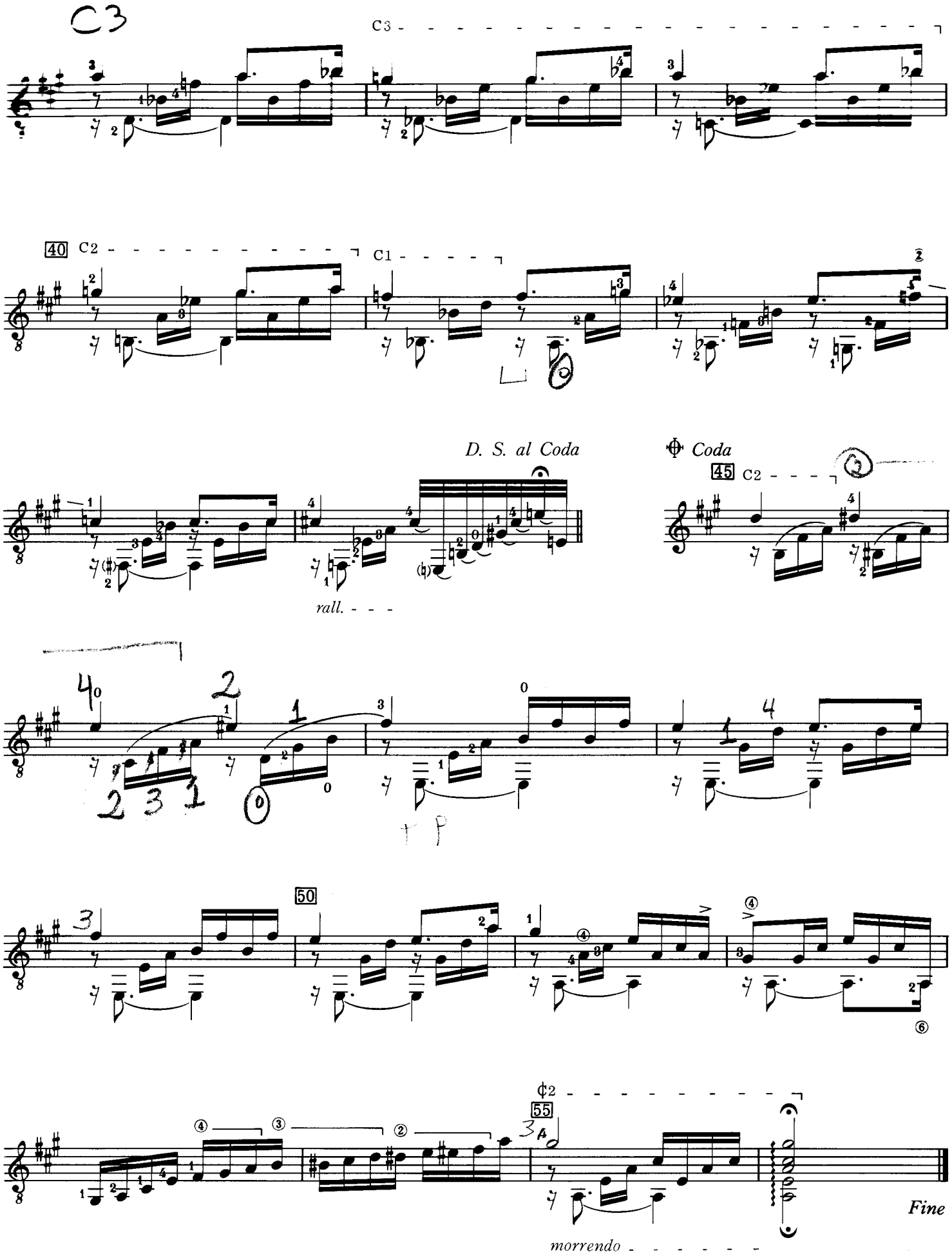

20
25
C2
30
35
C1


C3
C3
40
C2
C1
D. S. al Coda
Coda
45
C2
rall.
50
¢2
55
morrendo
Fine

Lamentos do Morro

(samba)

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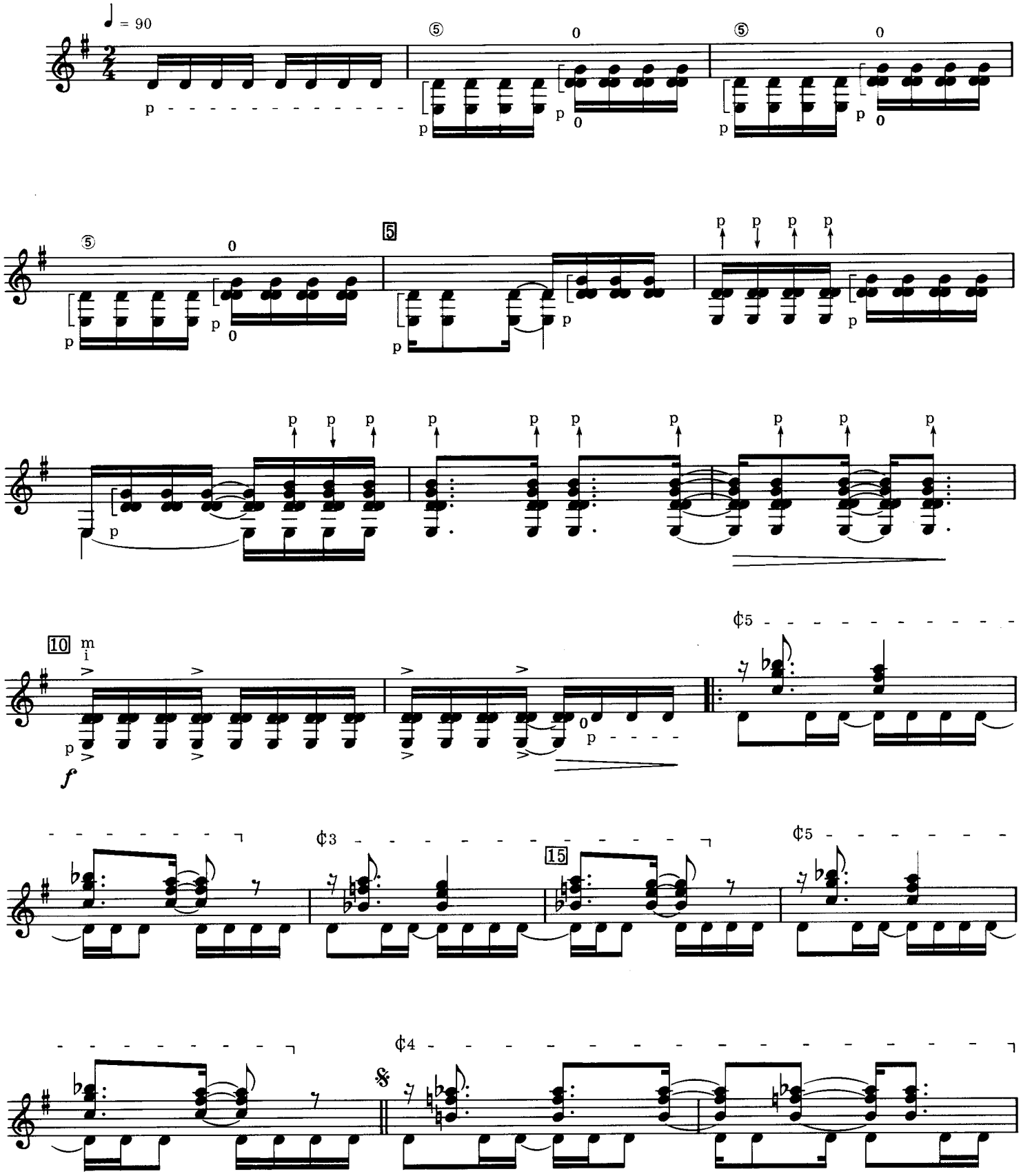
Paulo Bellinati

GAROTO
(Annibal Augusto Sardinha)



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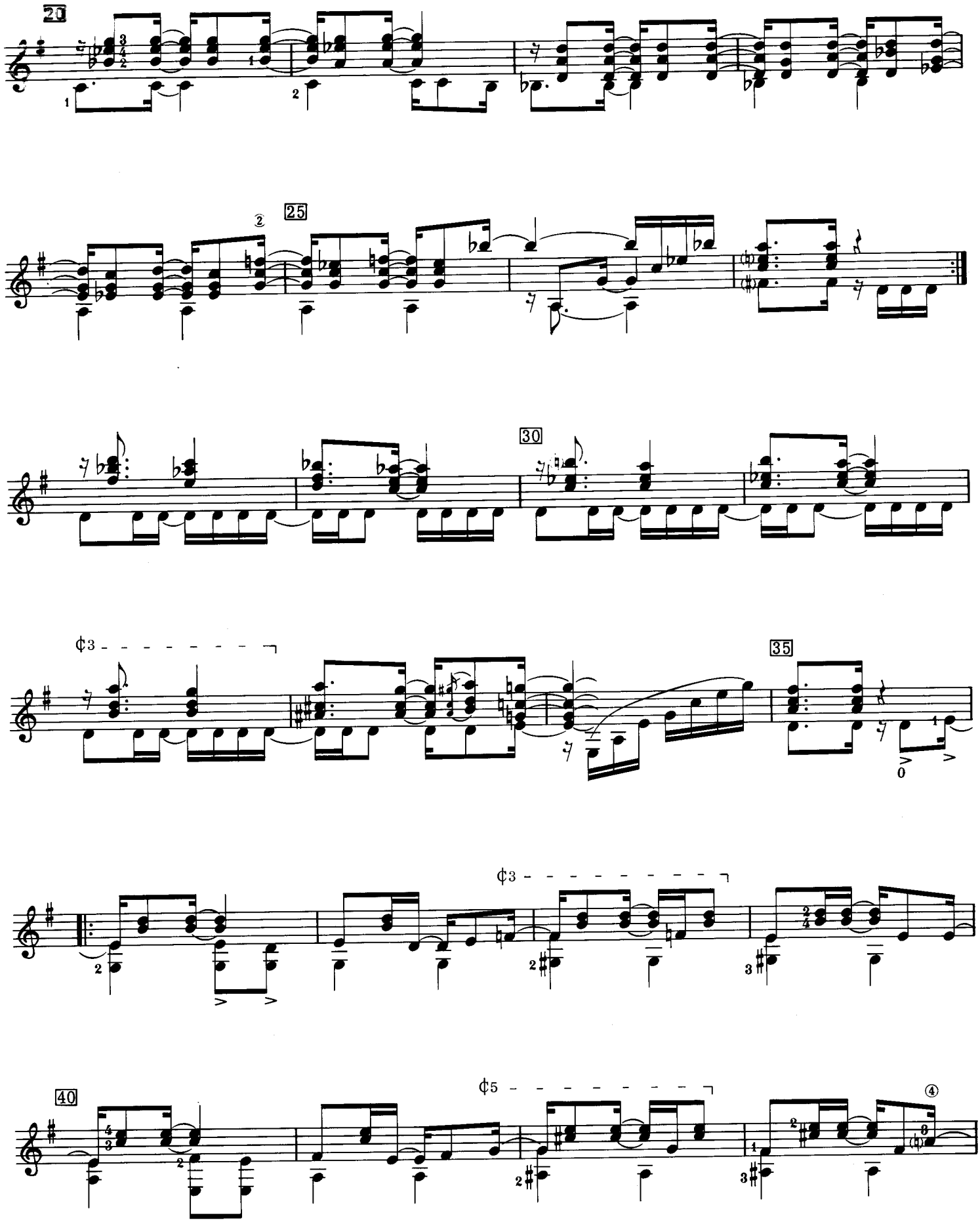
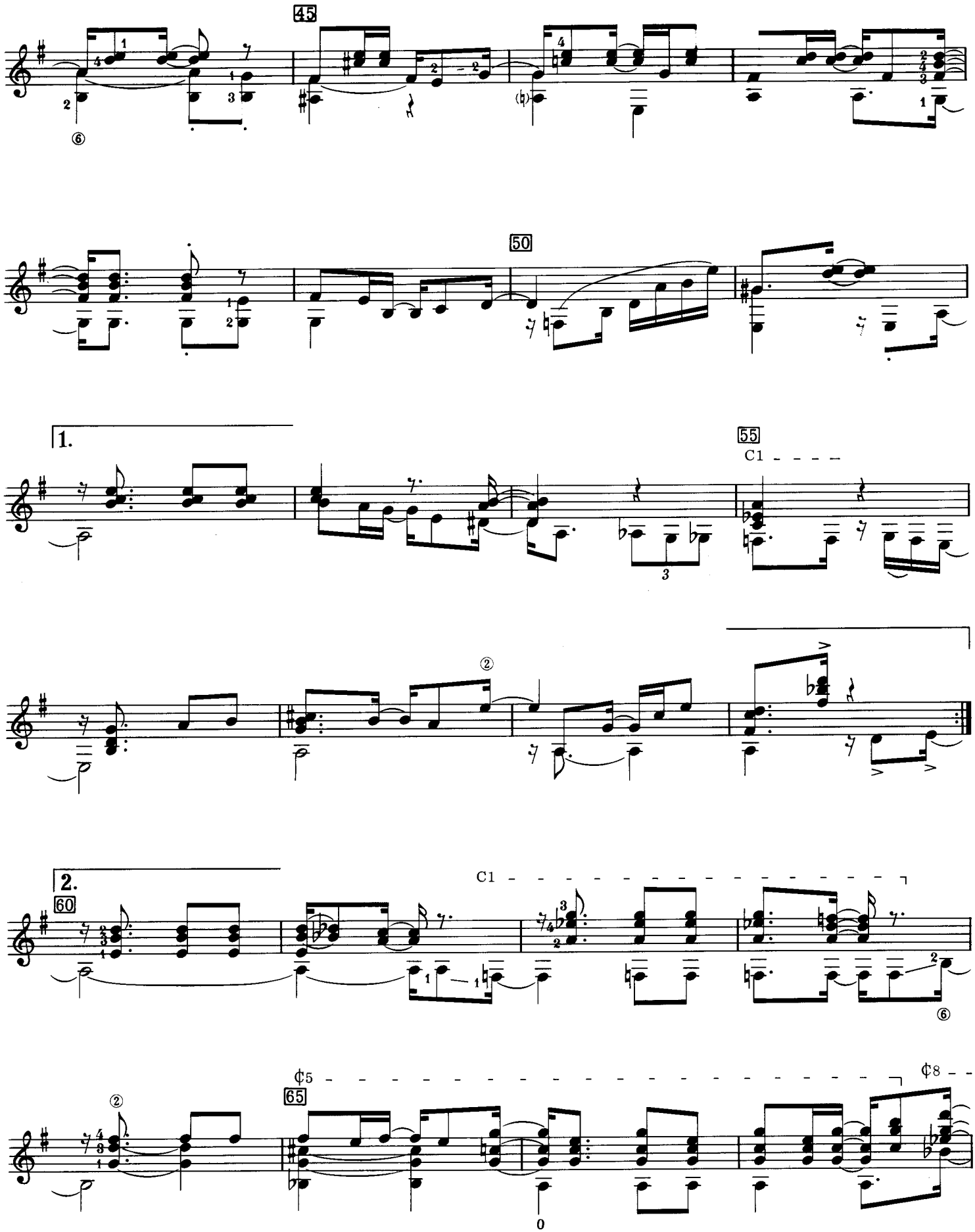
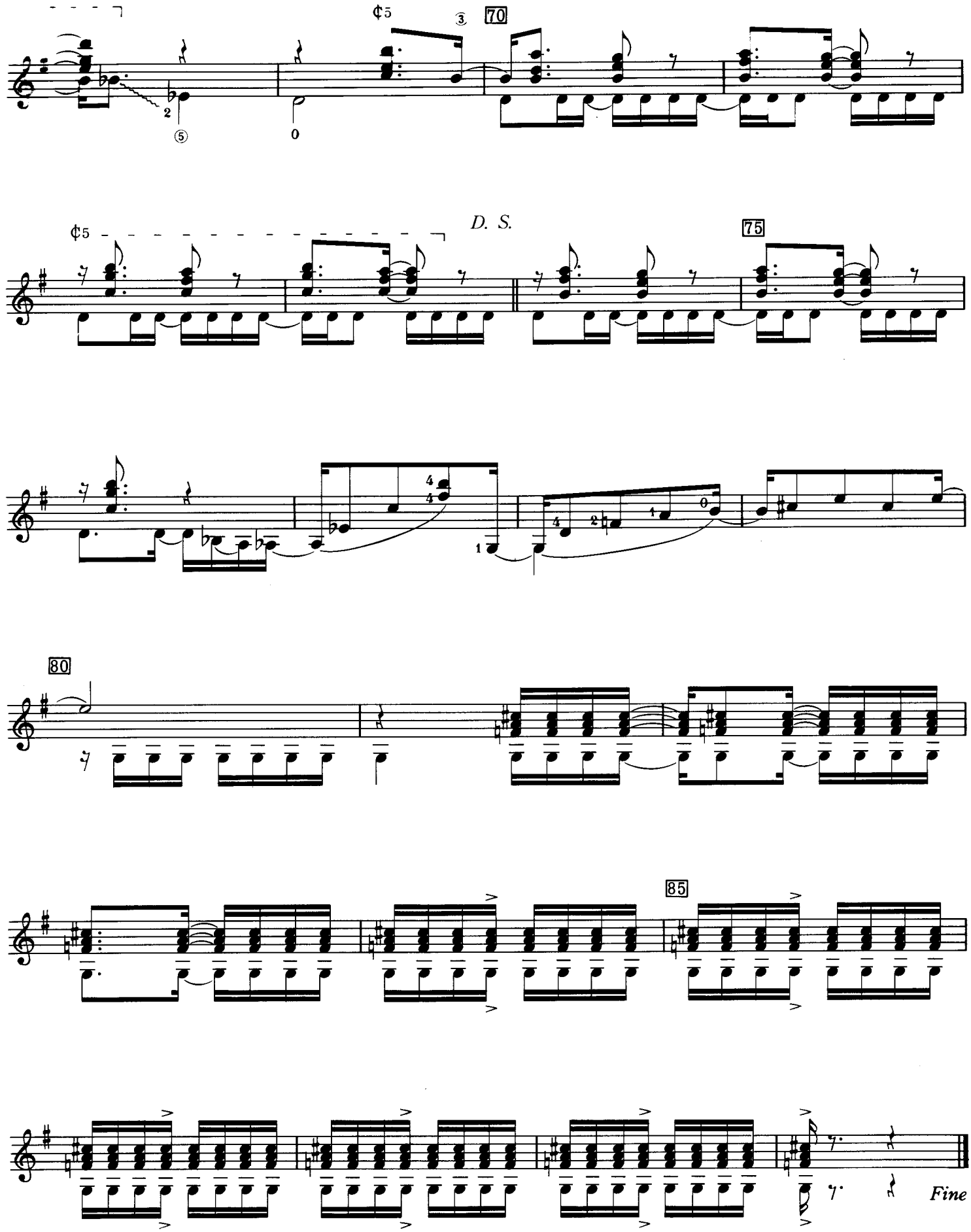

20
25
30
35
40

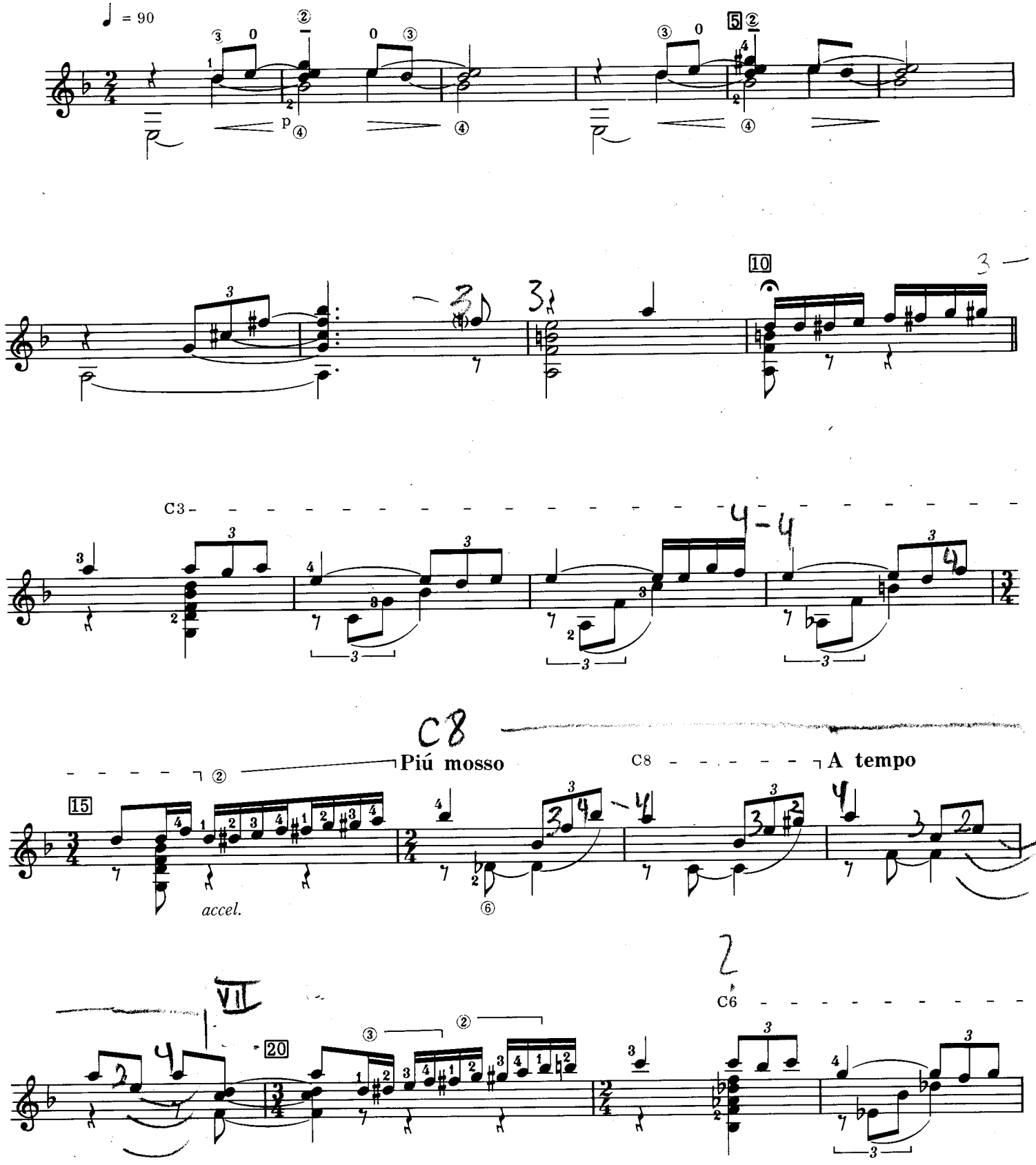

45
50
1.
55
C1
②
2.
60
C1
⑥
¢5
65
¢8
0


¢5
70
D. S.
¢5
75
80
85
Fine

Um Rosto de Mulher

Transcribed by
Paulo Bellinati

GAROTO
(Annibal Augusto Sardinha)



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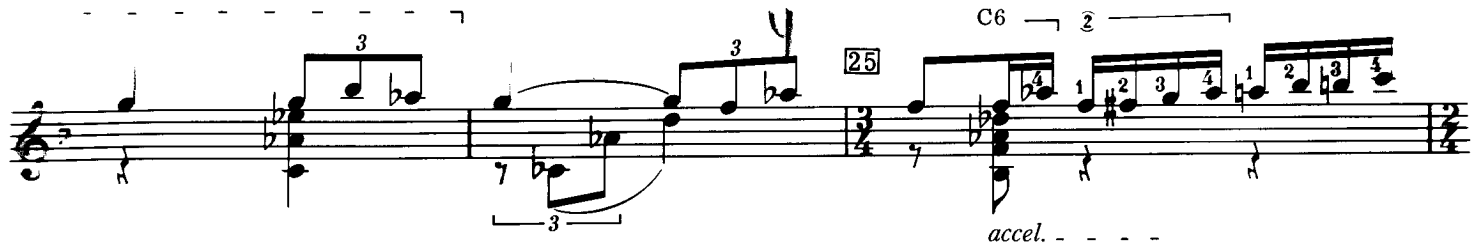
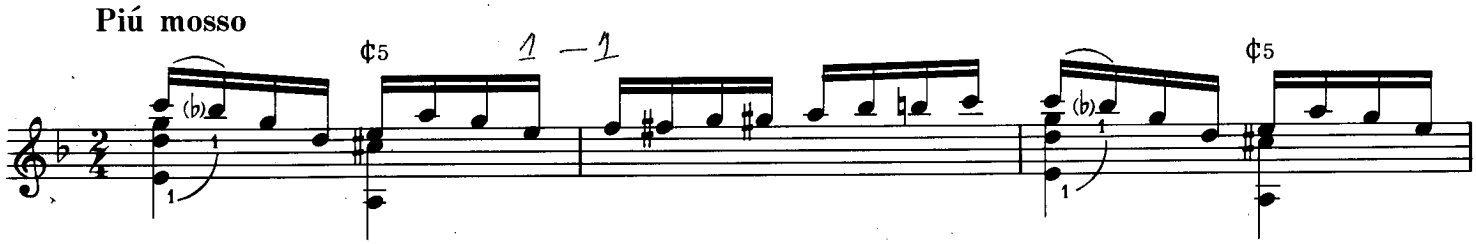
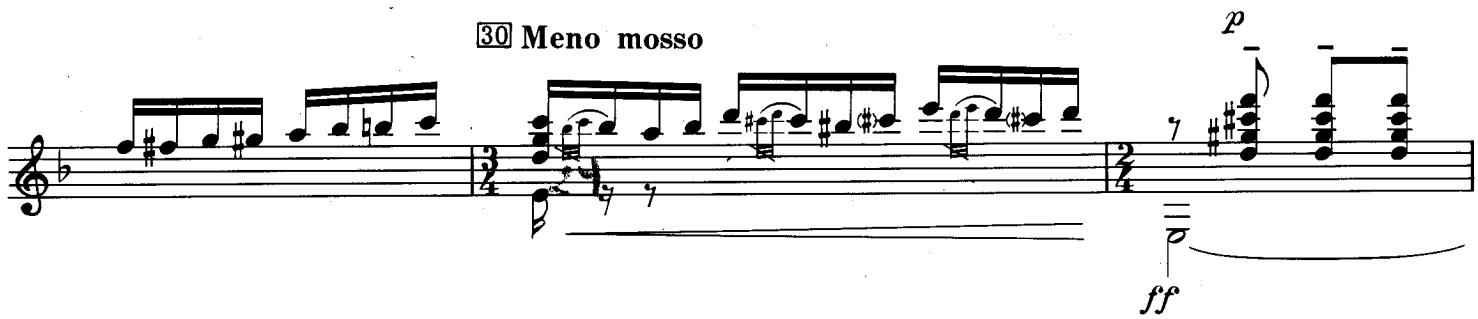
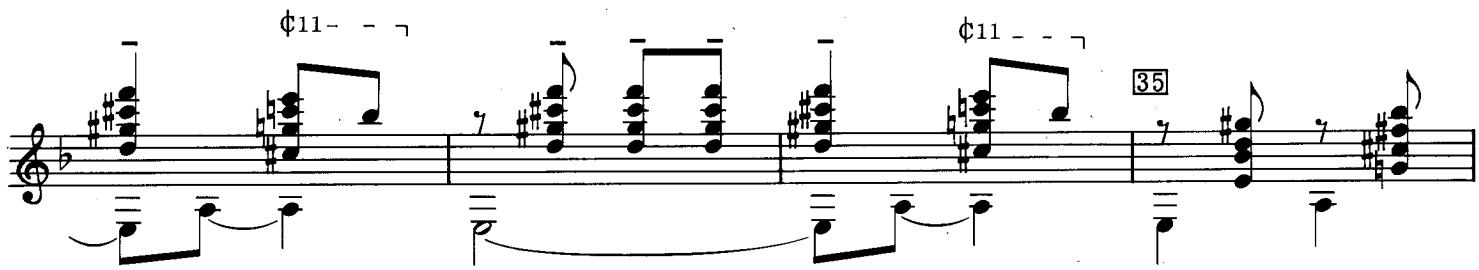
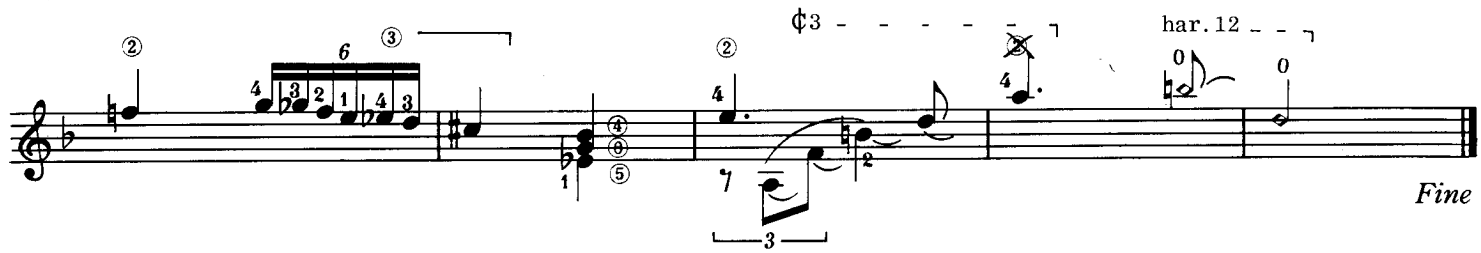

C6
25
accel.


Piú mosso


30 Meno mosso
p
ff


35


har. 12
Fine

Sinal dos Tempos

(chôro)

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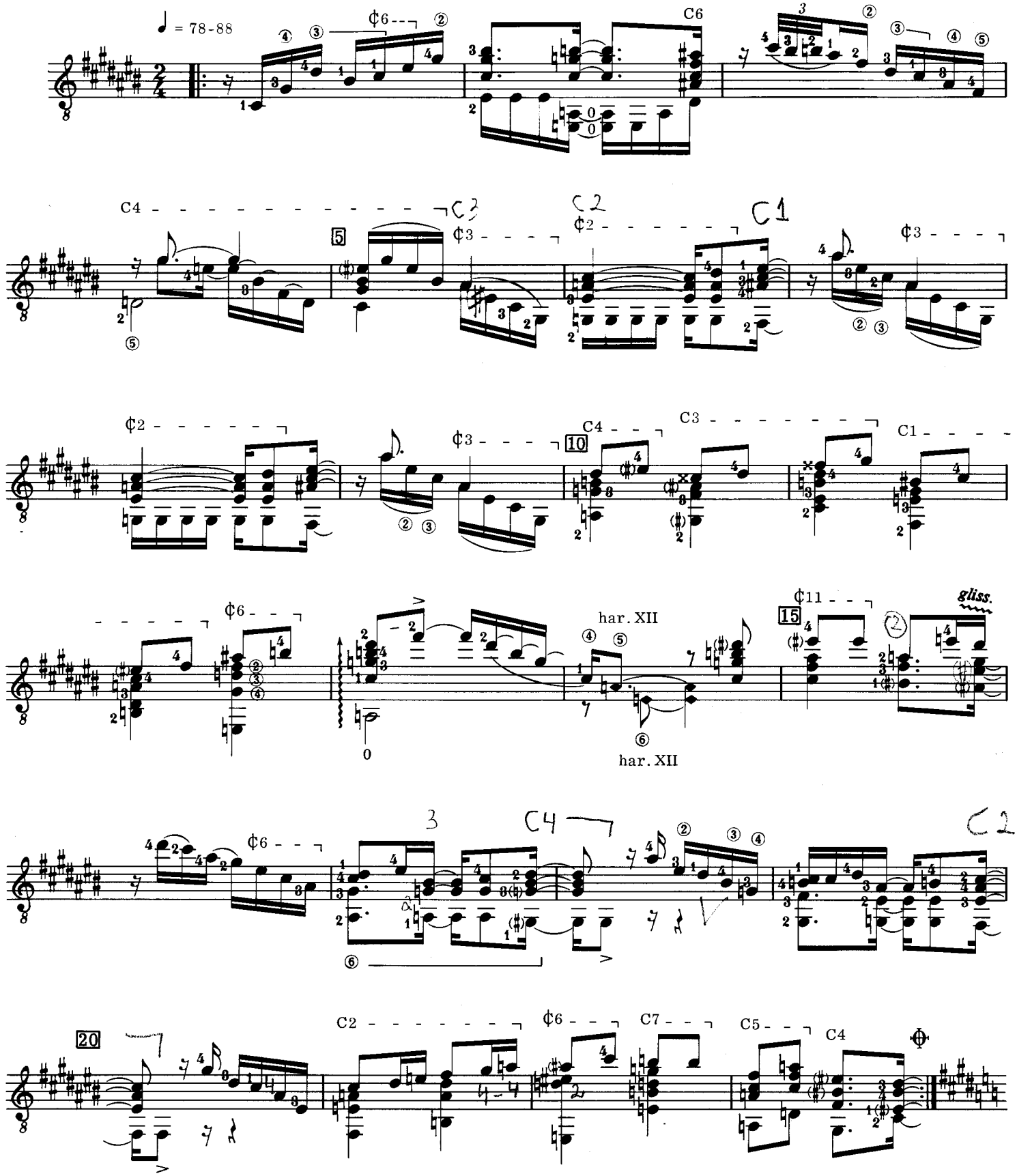
Paulo Bellinati

GAROTO
(Annibal Augusto Sardinha)



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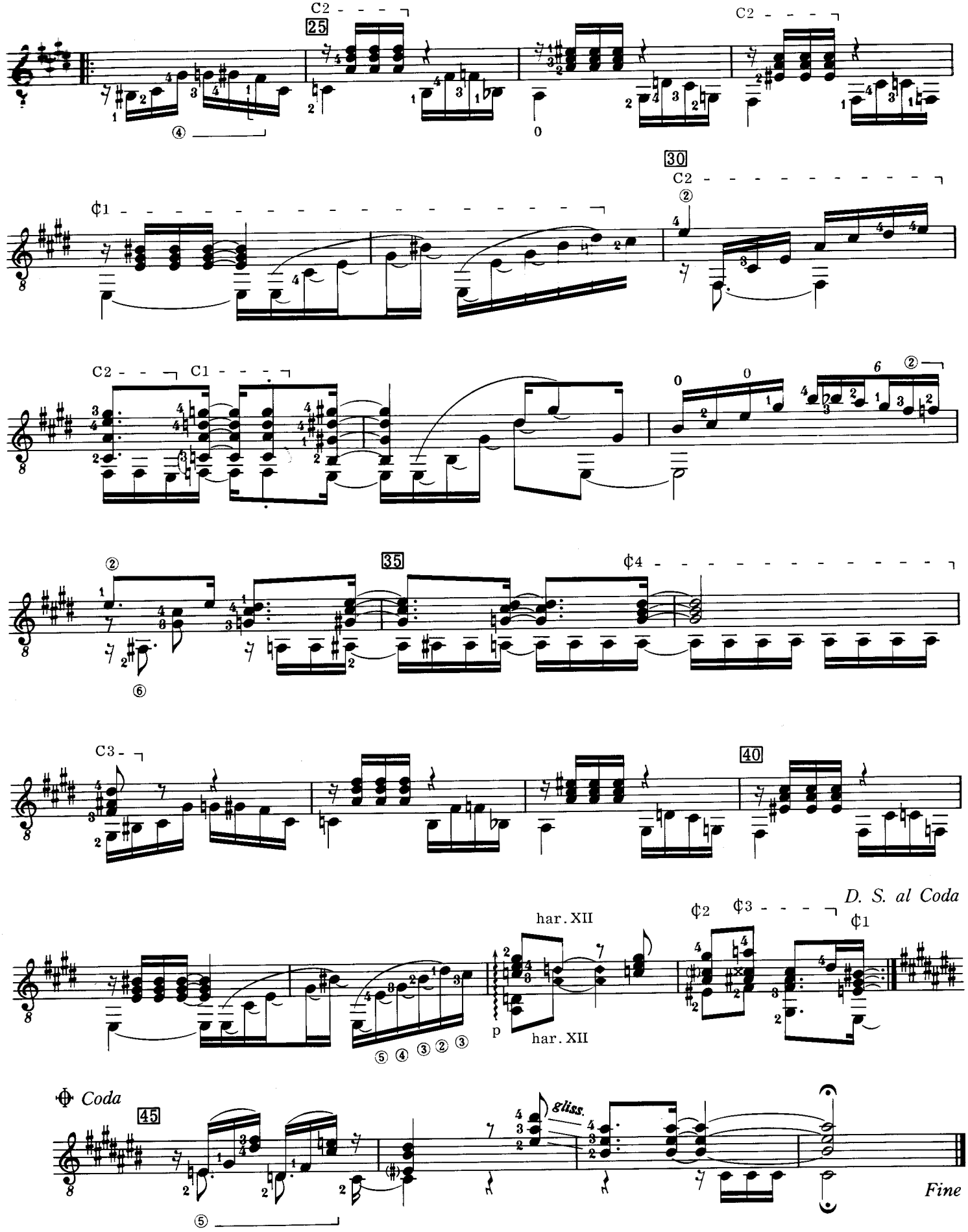
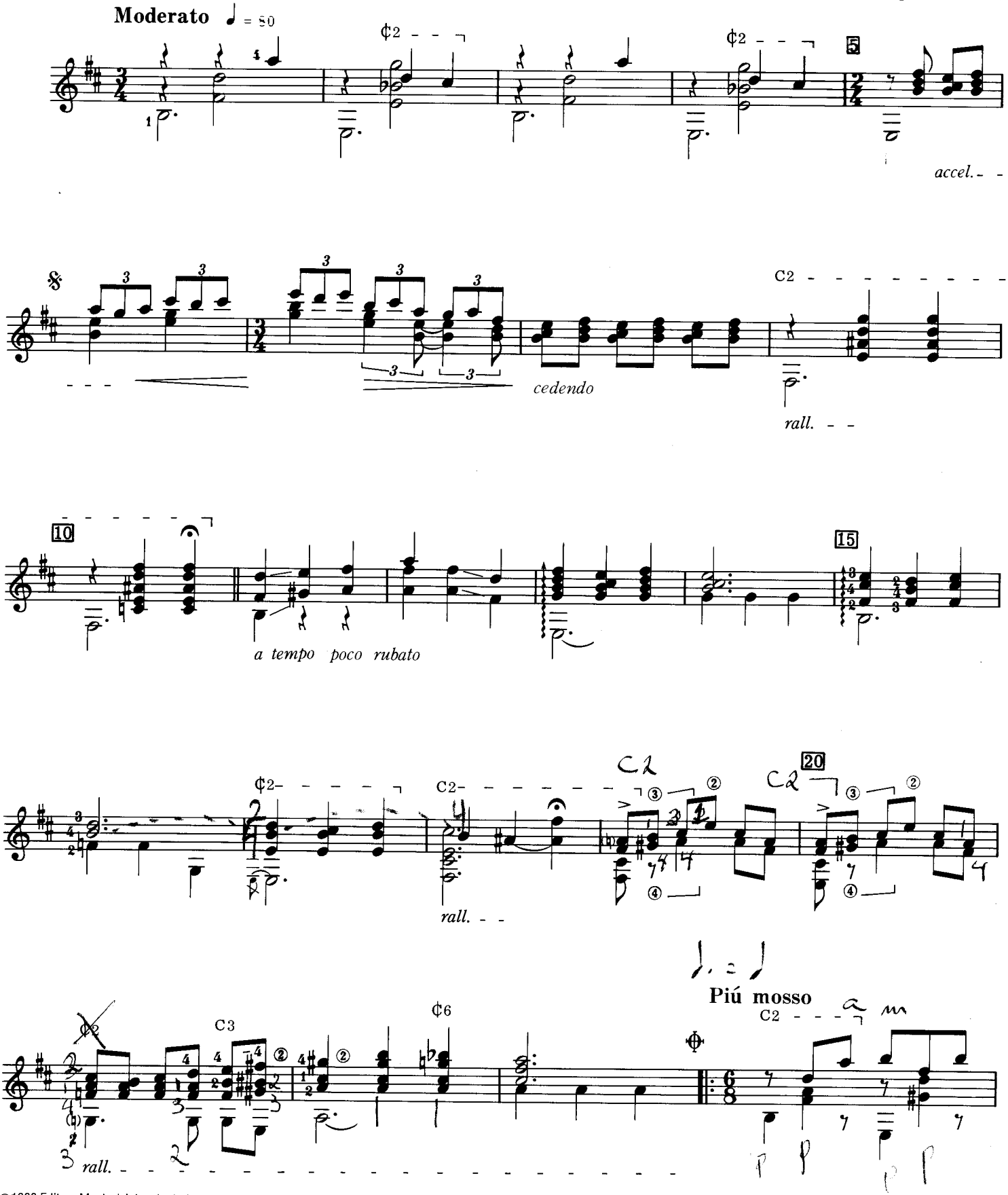

C2
25
C2
30
C2
¢1
C2
C1
35
¢4
C3
40
D. S. al Coda
har. XII
har. XII
¢2
¢3
¢1
Coda
45
gliss.
Fine

Debussyana

Transcribed by
Paulo Bellinati

GAROTO
(Annibal Augusto Sardinha)



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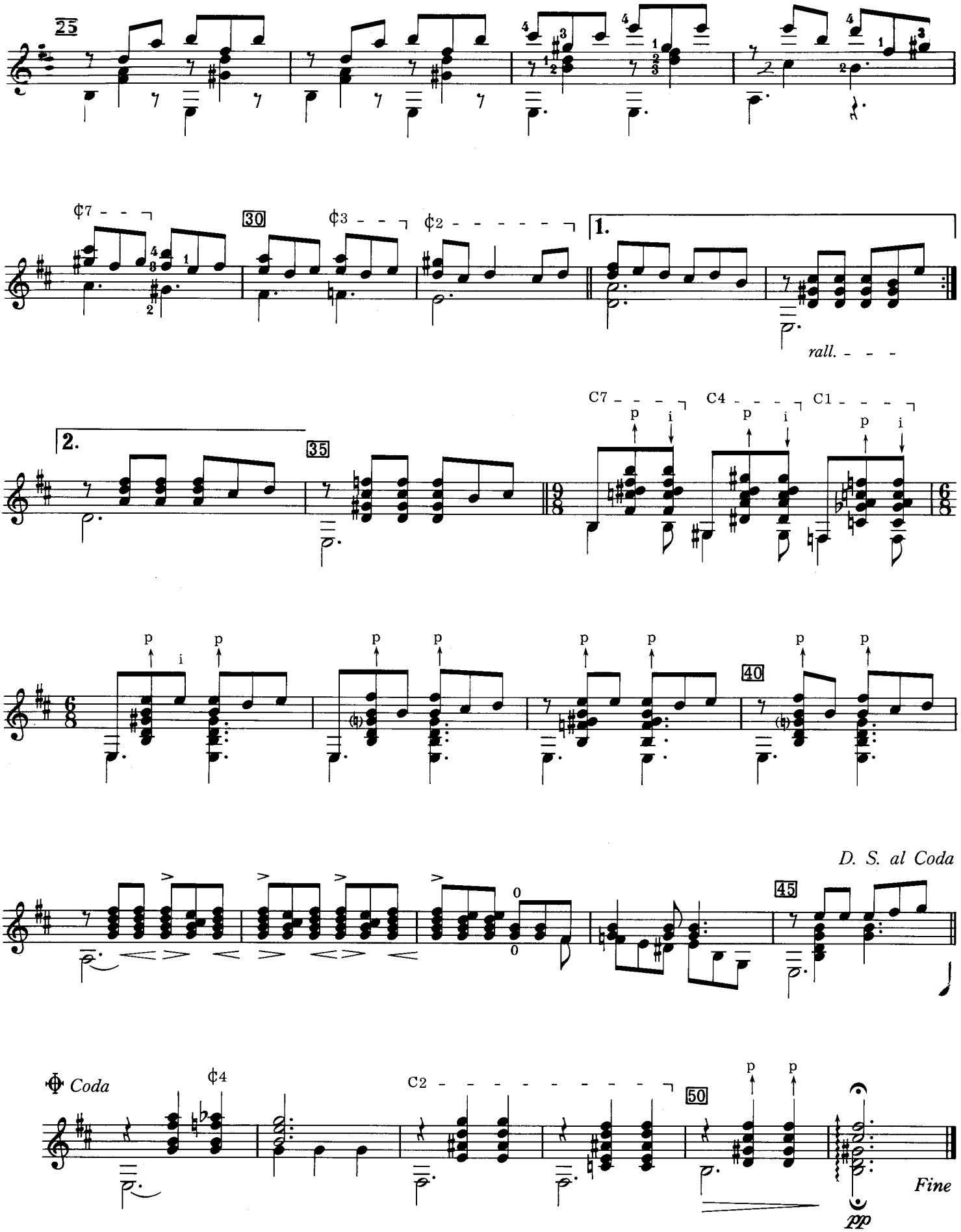
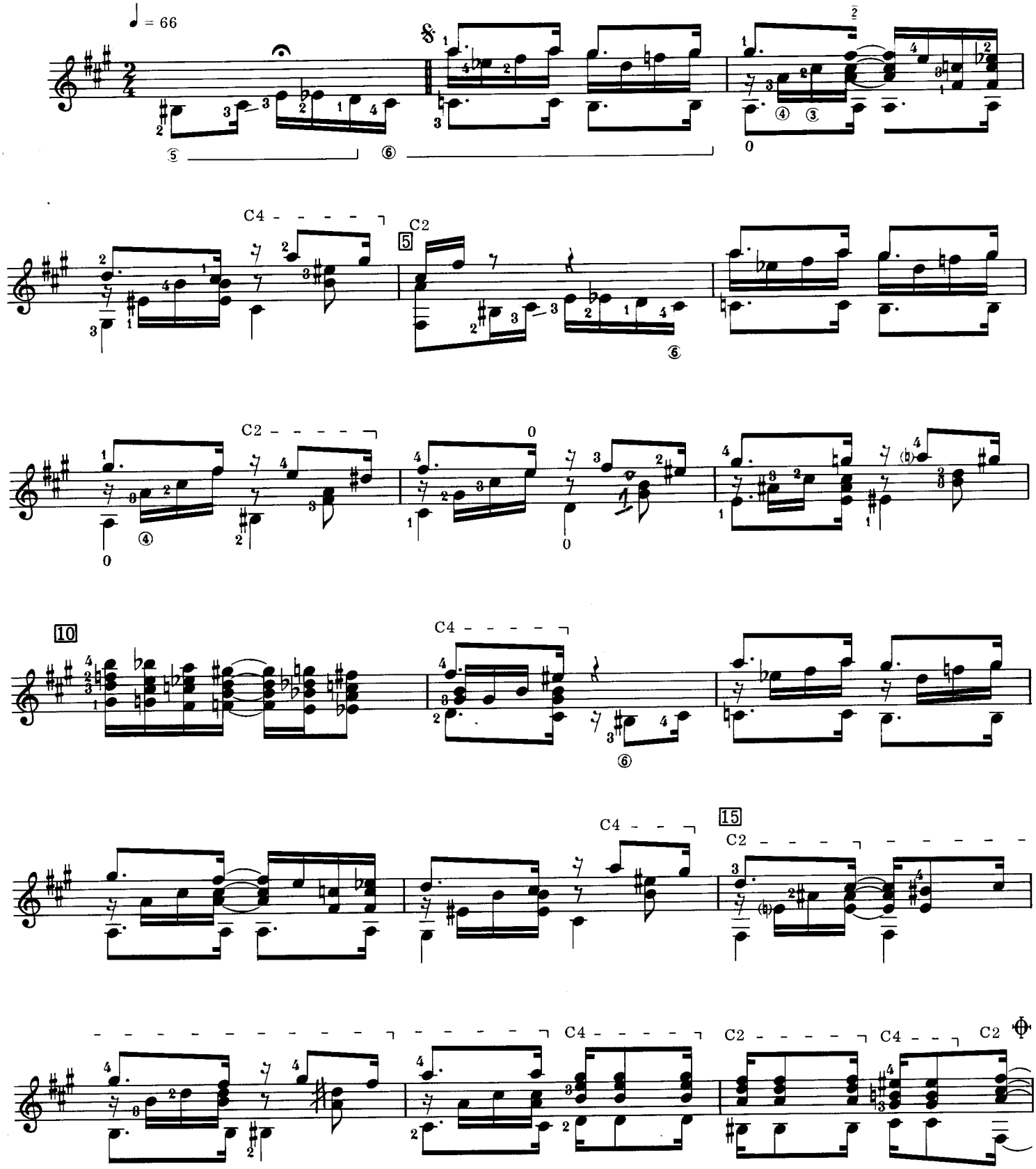

25
30
1.
rall.
2.
35
C7
C4
C1
40
D. S. al Coda
45
Coda
C2
50
Fine
pp

A Caminho dos Estados Unidos

(chôro moderno)

Transcribed from manuscript by
Paulo Bellinati

GAROTO
(Annibal Augusto Sardinha)



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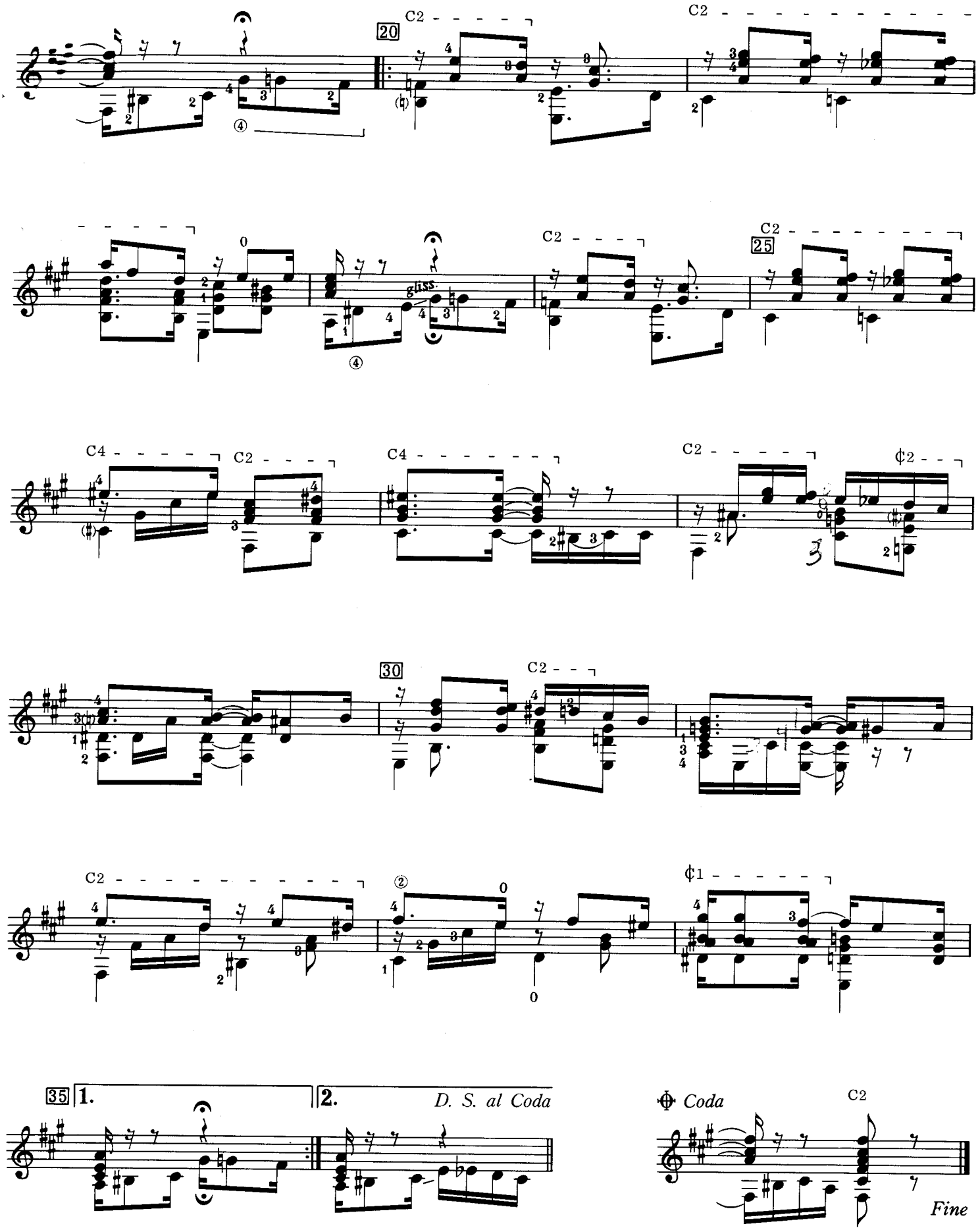

20
C2
C2
gliss.
25
C2
C4
C2
C4
C2
¢2
30
C2
C2
②
¢1
35
1.
2.
D. S. al Coda
Coda
C2
Fine

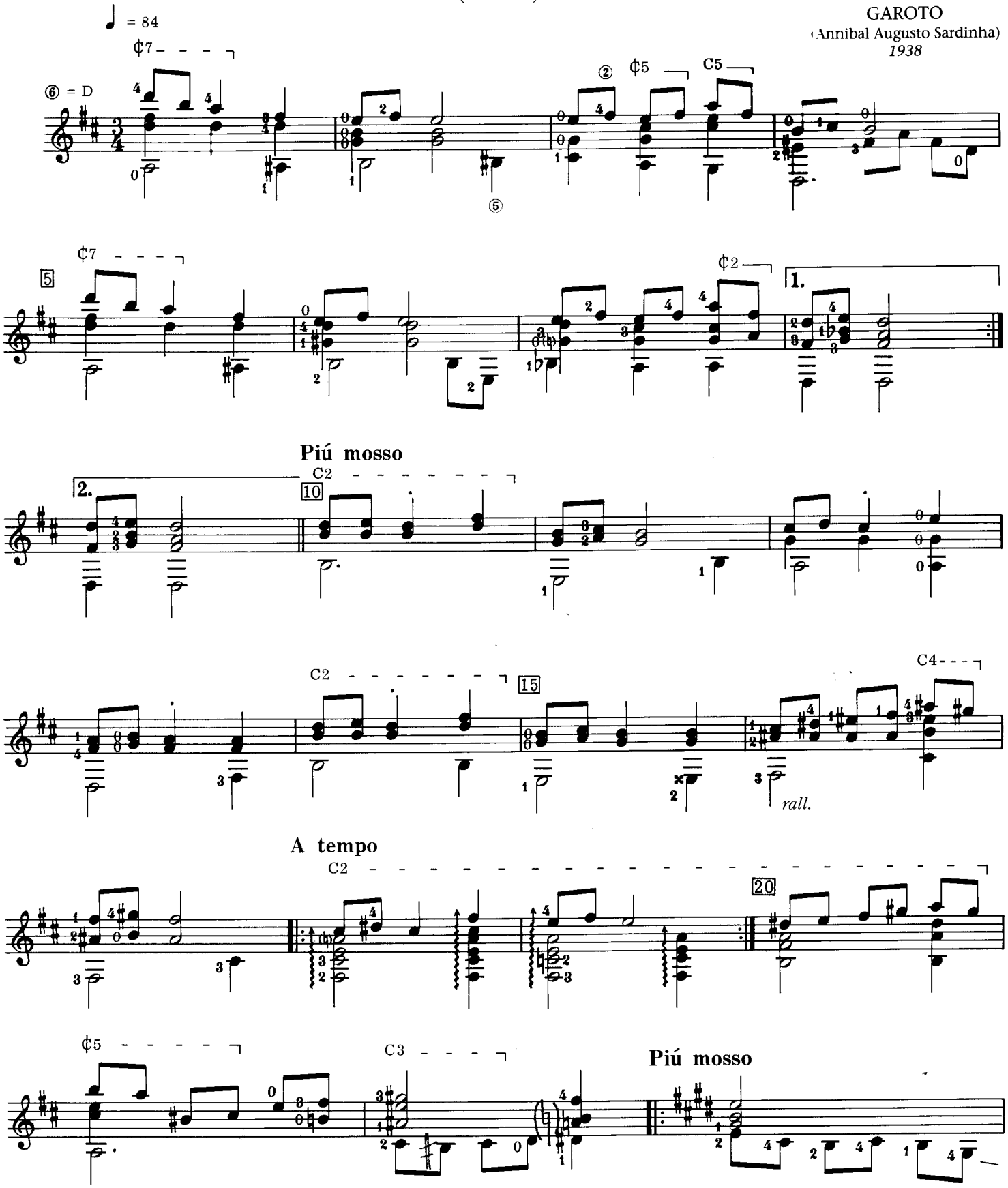
to my friend "Aymore"

Mazurka No. 3

(estudo)

Transcribed from manuscript by
Paulo Bellinati

GAROTO
(Annibal Augusto Sardinha)
1938



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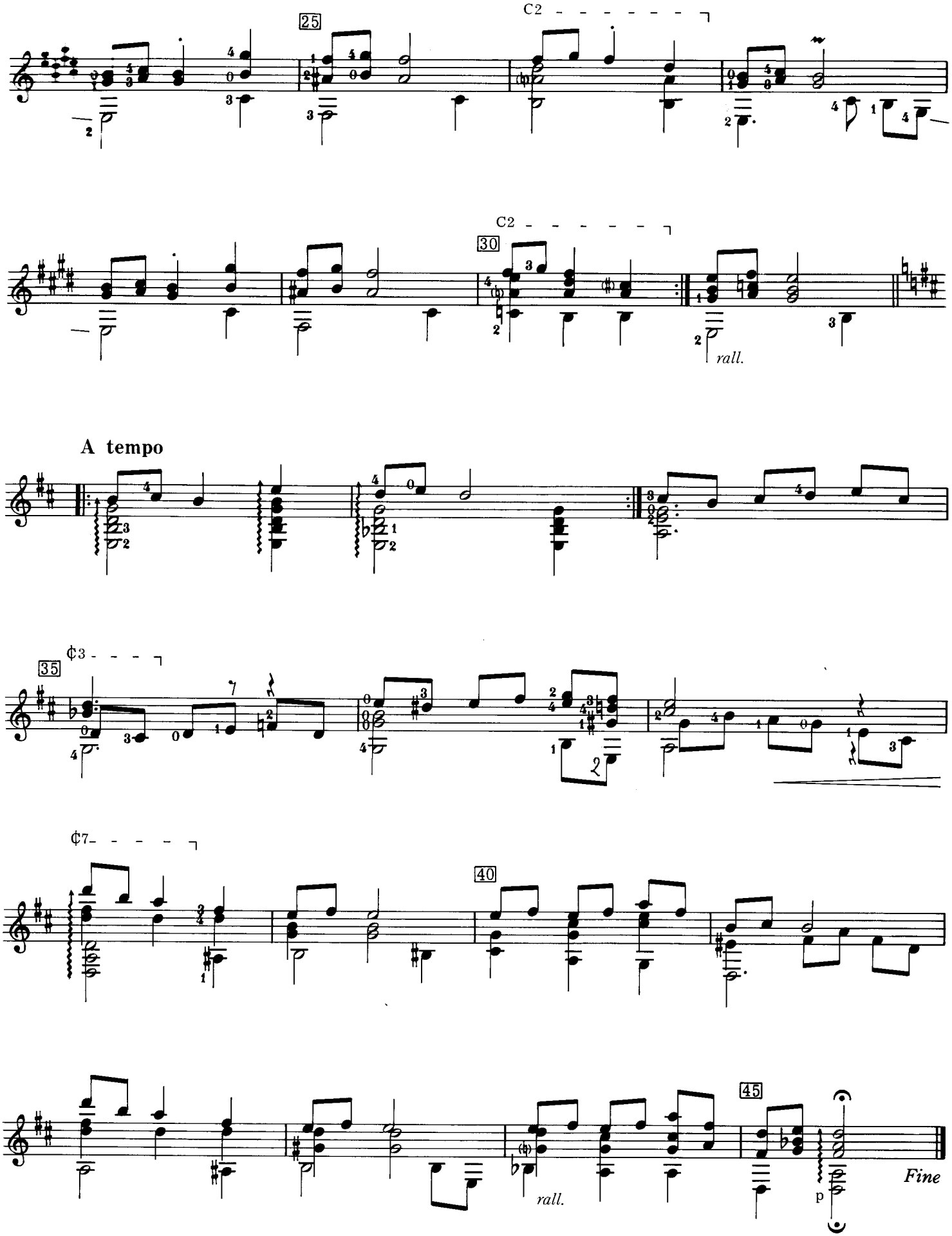
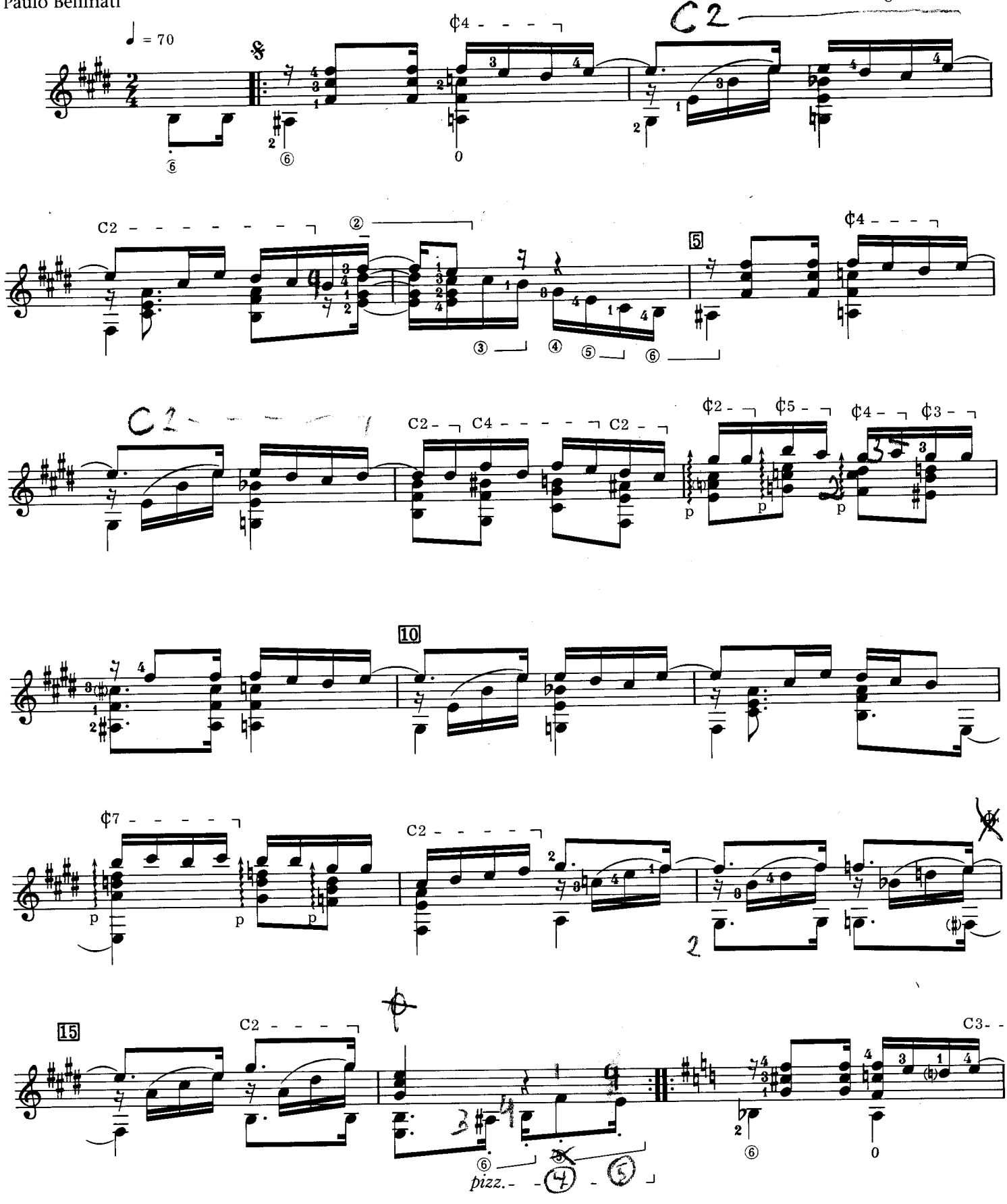

25
C2
30
C2
rall.
A tempo
35
40
45
rall.
p
Fine

Carioquinha

(chôro)

Transcribed by
Paulo Bellinati

GAROTO
(Annibal Augusto Sardinha)



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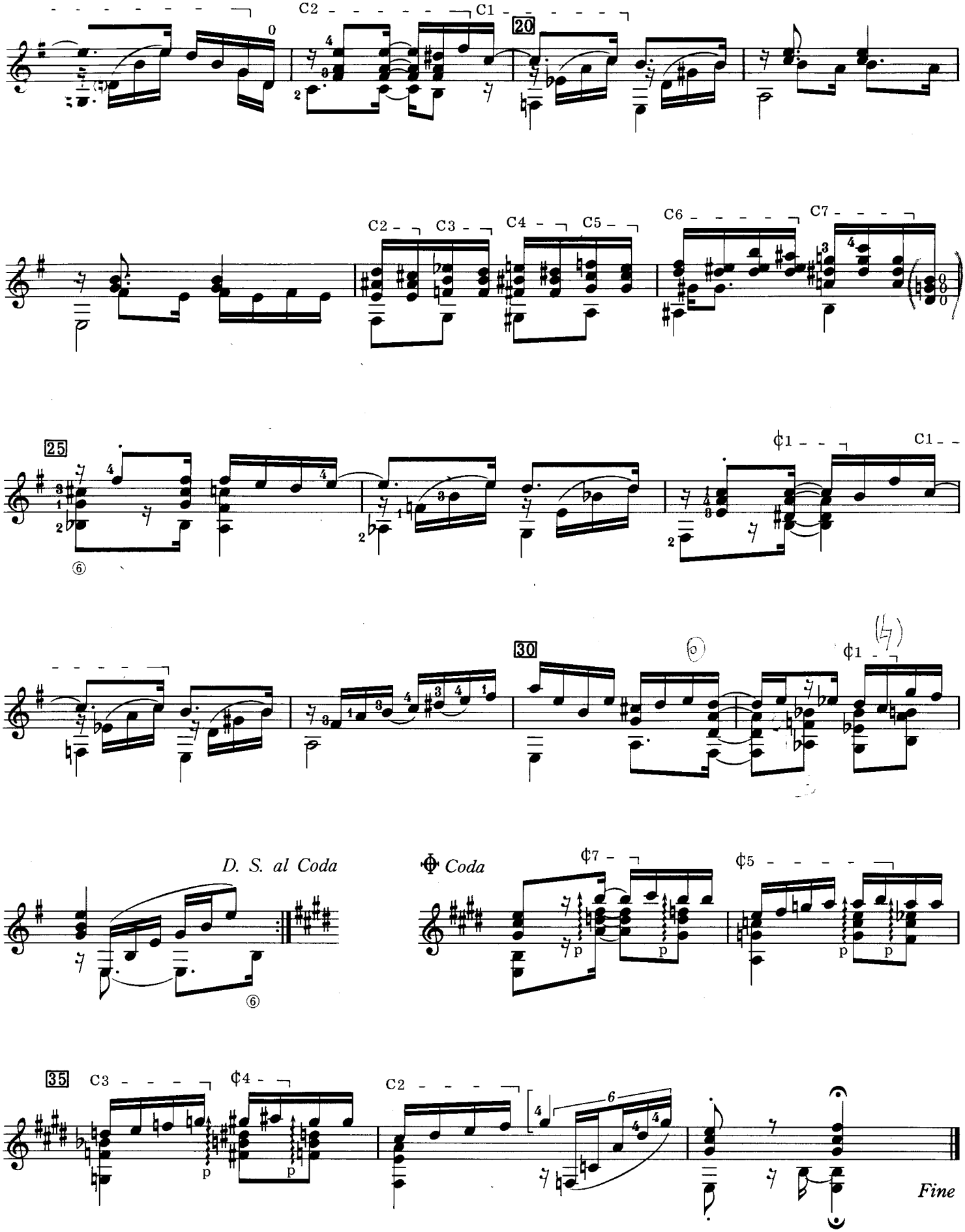
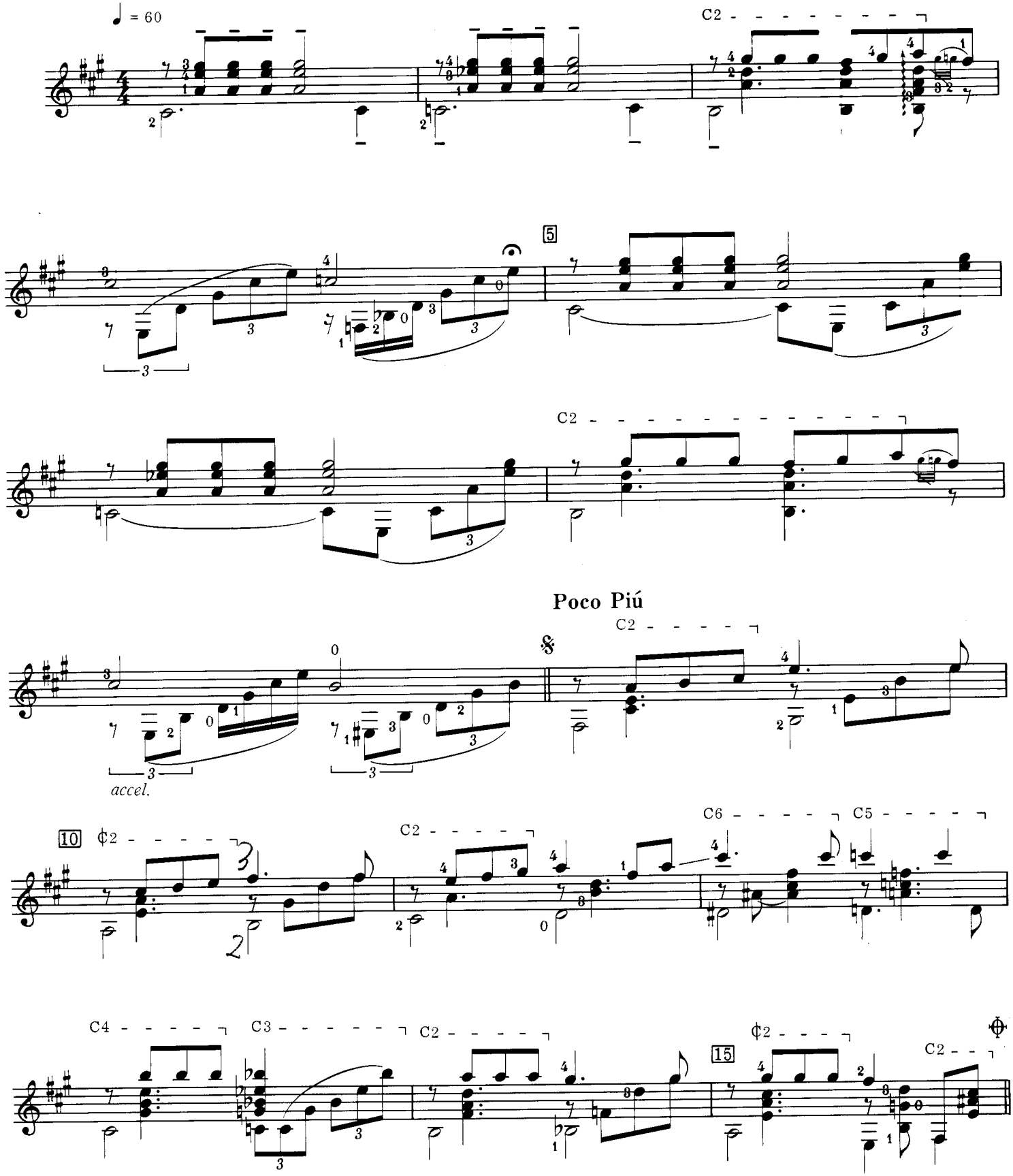

C2
C1
20
C2
C3
C4
C5
C6
C7
25
C1
30
D. S. al Coda
Coda
35
C3
C4
C2
Fine

Voltarei

Transcribed by
Paulo Bellinati

GAROTO
(Annibal Augusto Sardinha)



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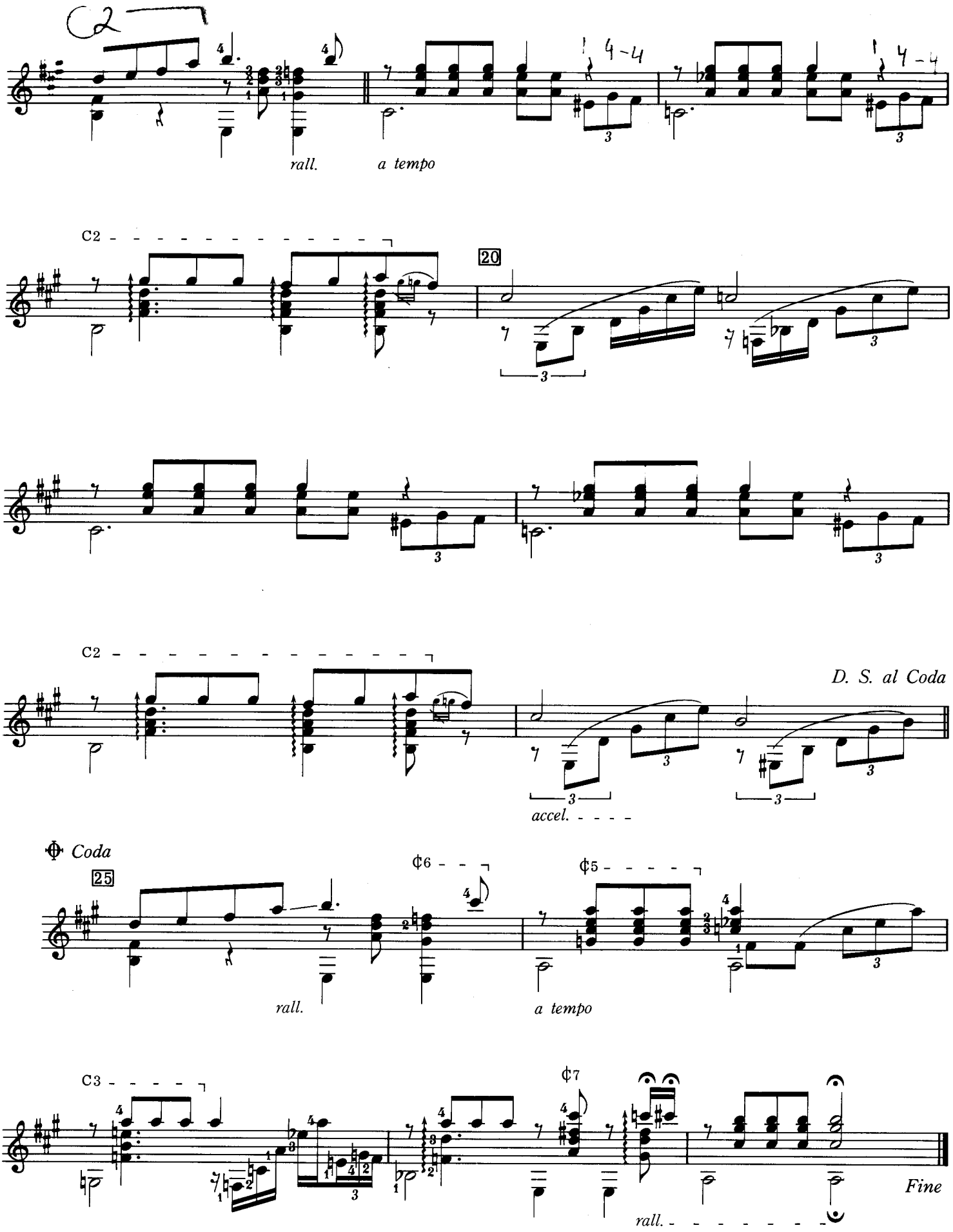
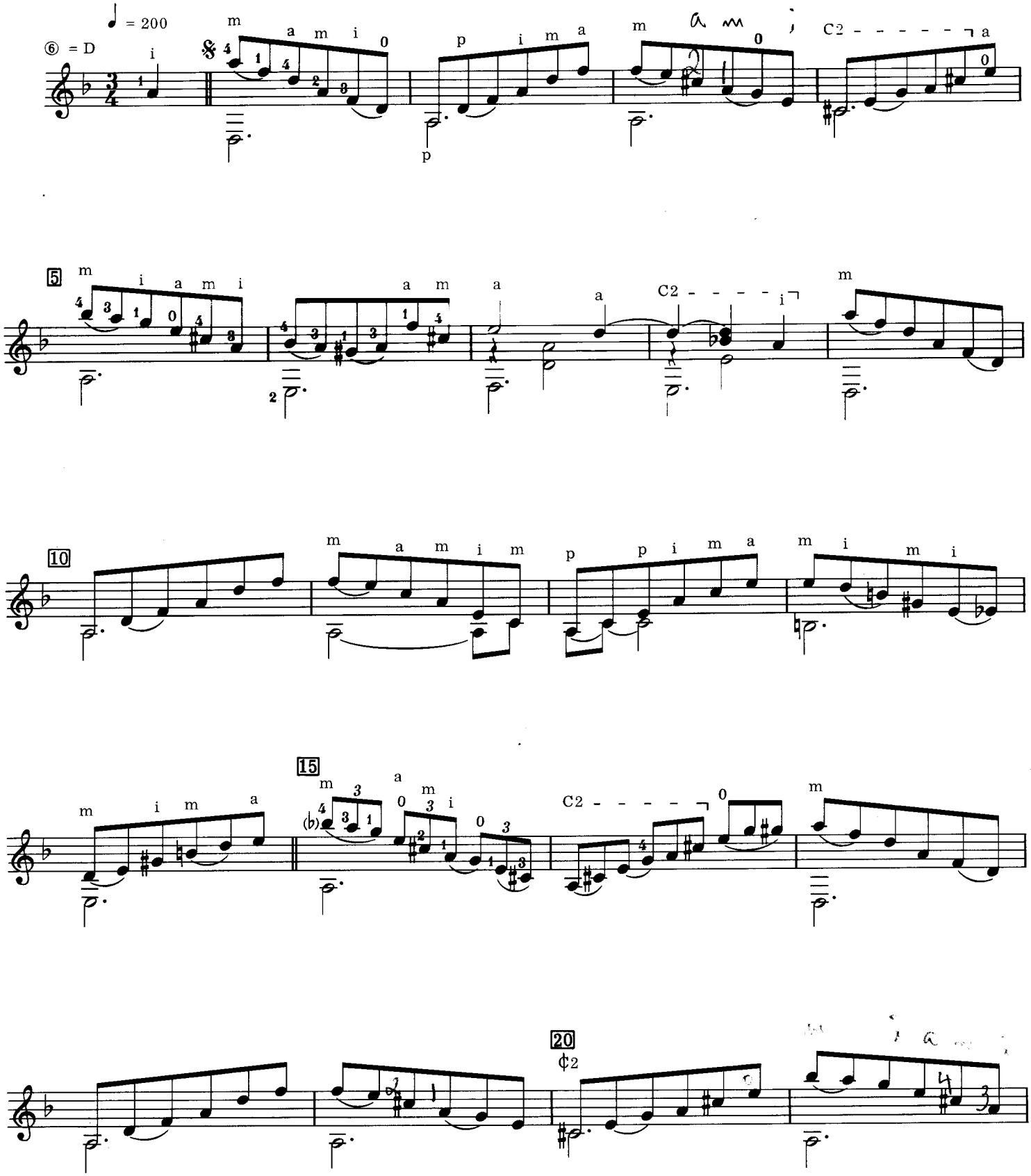

C2
rall.
a tempo
C2
20
C2
D. S. al Coda
accel.
Coda
25
¢6
¢5
rall.
a tempo
C3
¢7
rall.
Fine

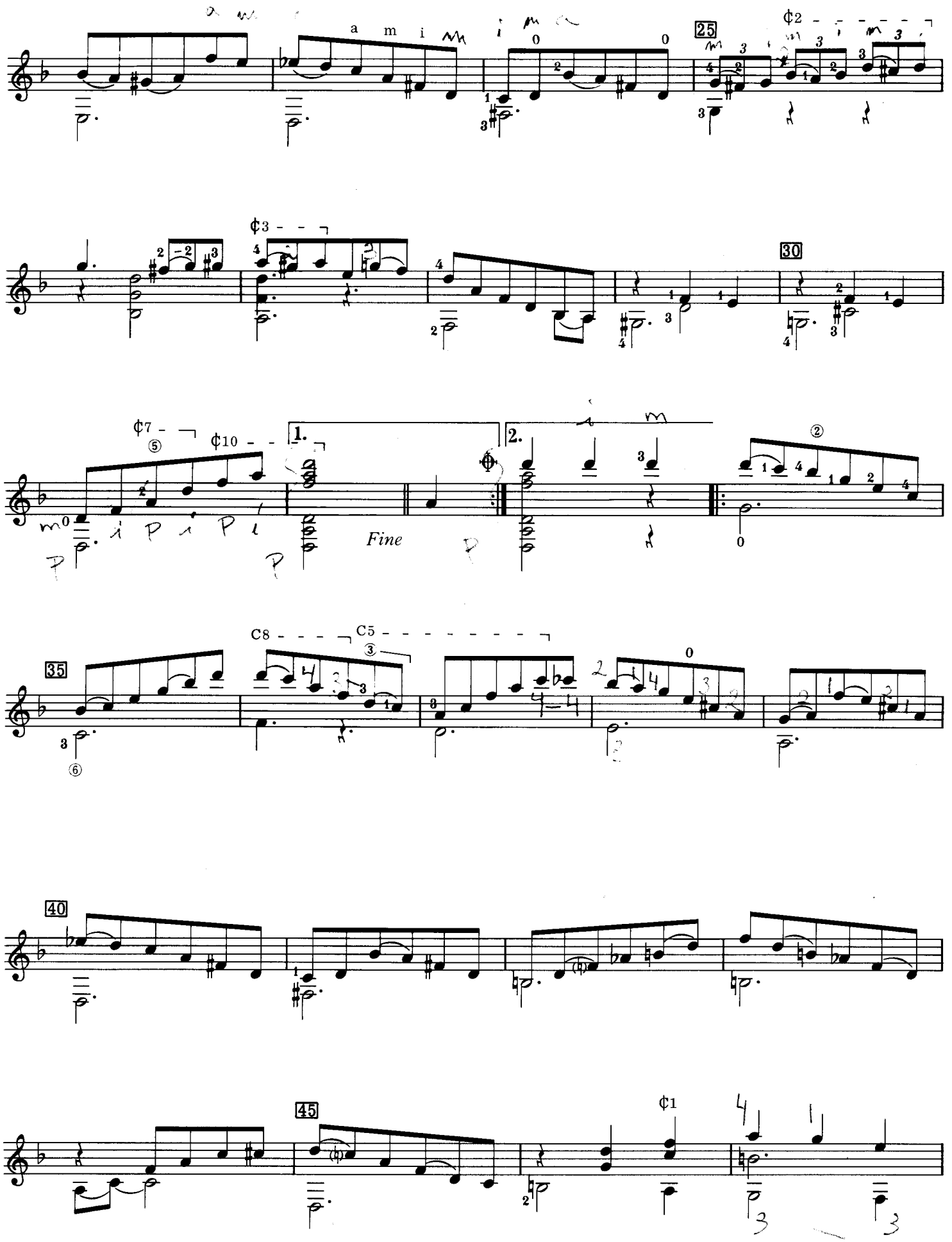
Desvairada

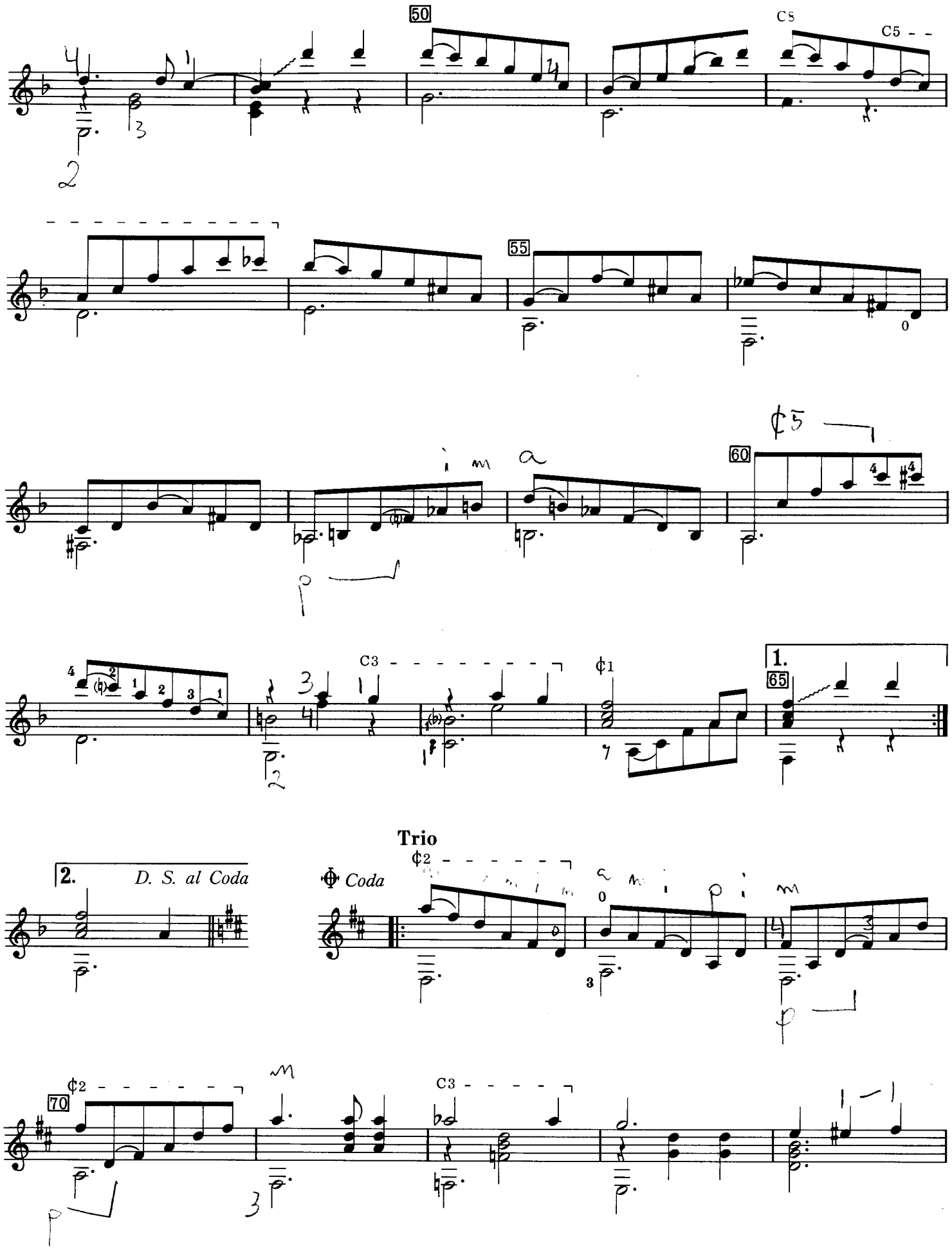
(valsa)

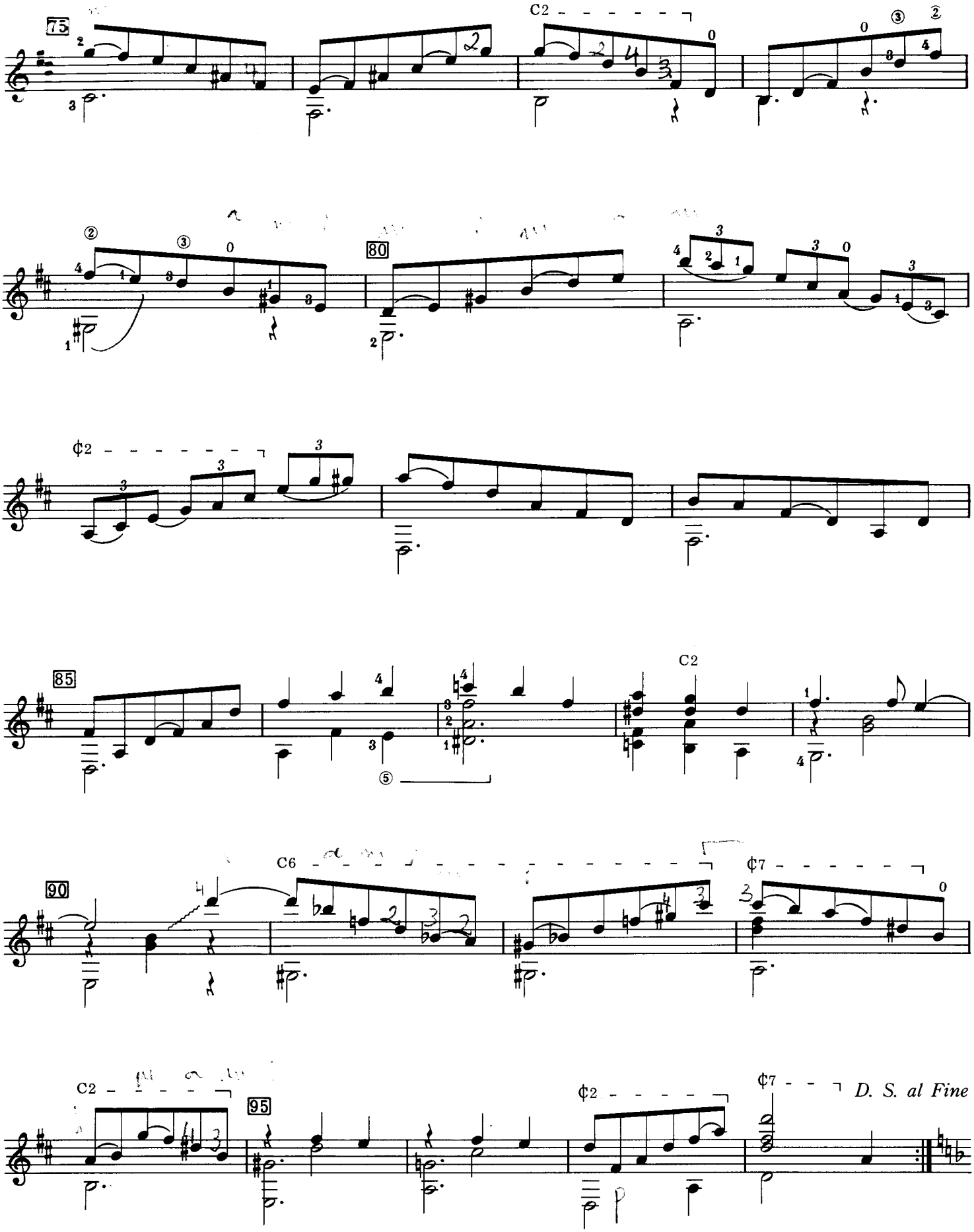
Arranged by
Paulo Bellinati

GAROTO
(Annibal Augusto Sardinha)




25
30
1.
2.
Fine
35
40
45

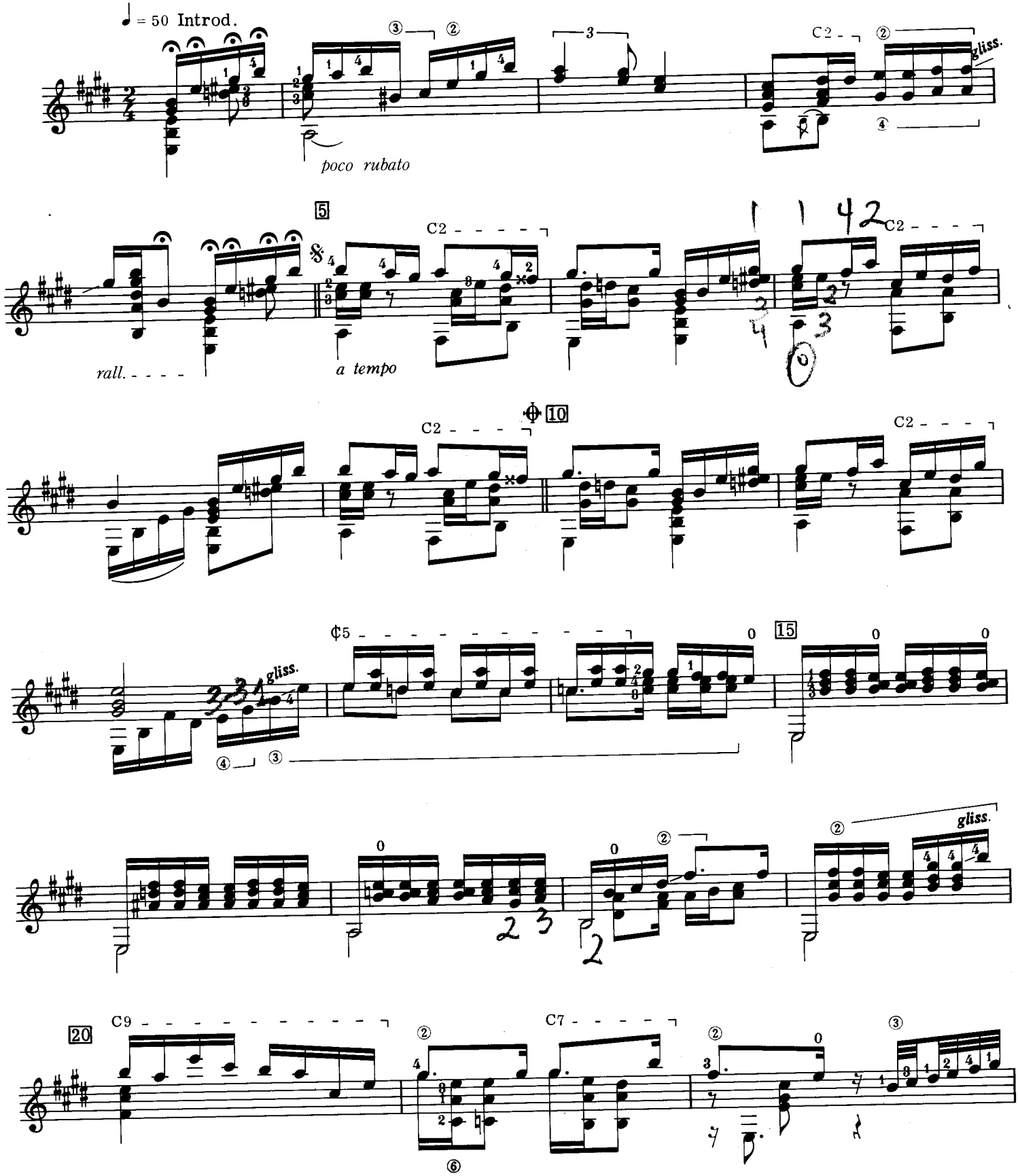

50
C8
C5
55
60
C3
1.
65
Trio
2.
D. S. al Coda
Coda
70
C3


75
C2
80
85
C2
90
C6
¢7
C2
95
¢2
¢7
D. S. al Fine

Improviso

Transcribed by
Paulo Bellinati

GAROTO
(Annibal Augusto Sardinha)



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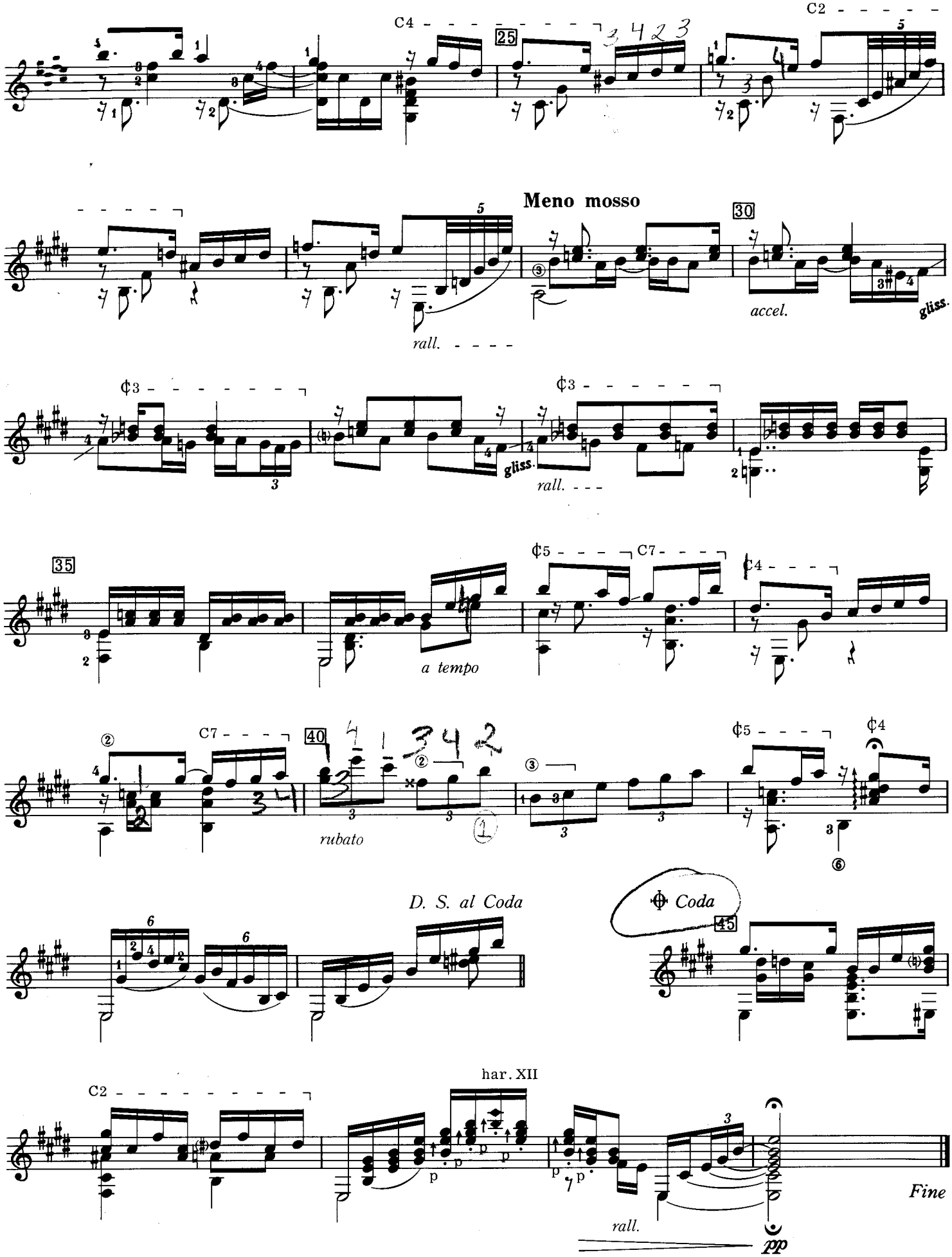
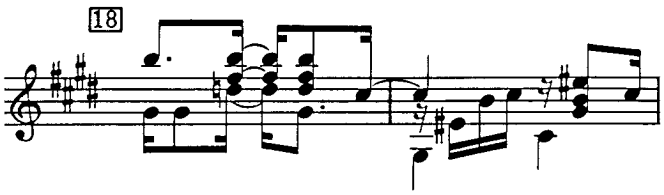

C4
25
C2
Meno mosso
30
accel.
gliss.
rall.
¢3
gliss.
rall.
35
¢5
C7
¢4
a tempo
C7
40
rubato
¢5
¢4
D. S. al Coda
Coda
45
har. XII
rall.
pp
Fine

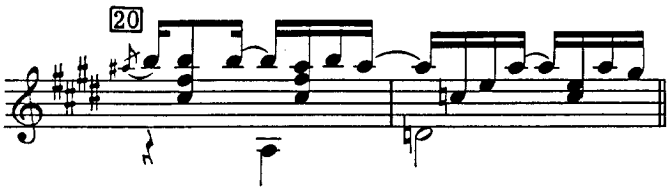
Notes about the music

"Duas Contas" ("Two Little Beads")

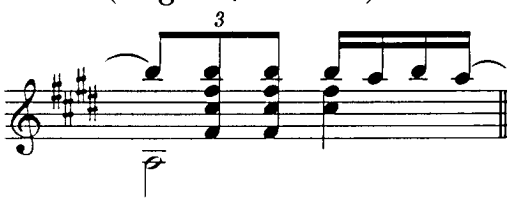
Garoto also wrote the lyrics for this song, which became a great hit in the '50s. It can be considered as the initial mark of bossa nova and as a style that directly influenced composers Antonio Carlos Jobim, João Gilberto, Johnny Alf, Carlos Lyra, and Roberto Menescal.

Variations Bars 18 to 21 (2nd time)

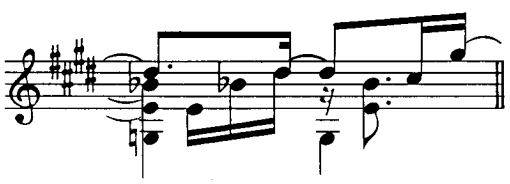




Bar 20 (original/1st time)



Bar 23 (1st time)



"Lamentos do Morro" ("Sounds of the Favelas")

The introduction is played with the thumb until bar 10, and Garoto tries to imitate the sound of samba percussion folk groups. The authentic carnival samba comes from the favelas, which are poor ghettos built on the hillsides of Rio de Janeiro. From bar 36 on, the melody is a tribute to Ary Barroso and is almost a ~~citation~~ quotation of his famous samba *"Aquarela do Brazil."*

"Um Rosto de Mulher" ("A Woman's Face")

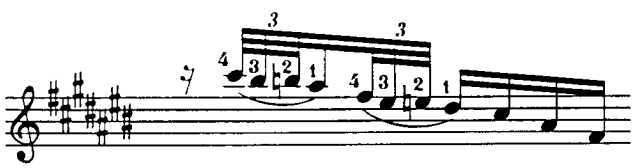
This little impressionist descriptive prelude is a precious jewel of Garoto's repertoire. In a little more than a minute, the melody reveals the face of a suffering woman passing from sadness to anguish, giving a dramatic character to this piece.

"Sinal dos Tempos" ("Times Evidence")

Among all the "chôros" Garoto composed, this can be considered the most audacious for those days. Garoto definitely proved that he stood in the forefront of his contemporaries with this piece. In the second part, the bass lines are played with the thumb and denote a very typical Brazilian style of playing chôros.

Variations

Bar 3 (last time)

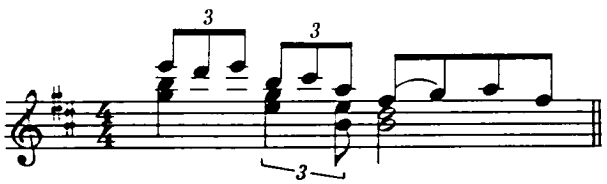


"Debussyana"

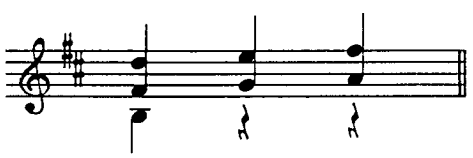
This is a clear tribute to the great French composer Claude Debussy. When Villa-Lobos heard Garoto, he declared that this was the composition he liked most.

Variations

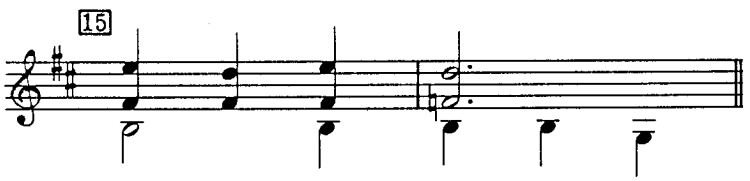
Bar 7 (1st time)



Bar 11 (1st time)



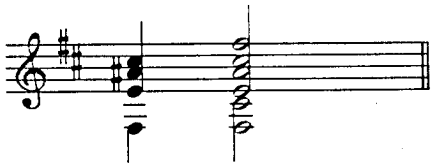
Bars 15 & 16 (1st time)



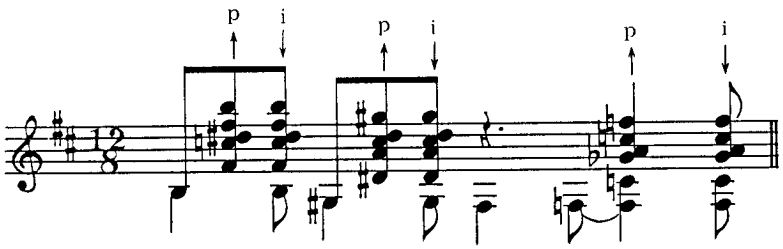
"Debussyana" *(continued)*

Variations

Bar 18 (1st time)



Bar 36 (original)



"A Caminho dos Estados Unidos"
("On the Way to the USA")

It was the last manuscript I found. My research had ended when professor Milton Nunes offered me this choro moderno. As the title suggests, he must have composed it just before travelling to the United States with Carmen Miranda.

"Mazurka No. 3"

In the beginning of his career, Garoto had a friend, a guitar player named Aymoré, who played with him for many years. This piece was dedicated to him and the manuscript, dated May 27, 1938, was found in one of Aymoré's music books with this inscription: "I sincerely dedicate this music to my colleague and friend Aymoré as a study." There are no traces of the second and first mazurkas.

"Carioquinha" ("Little Carioca")

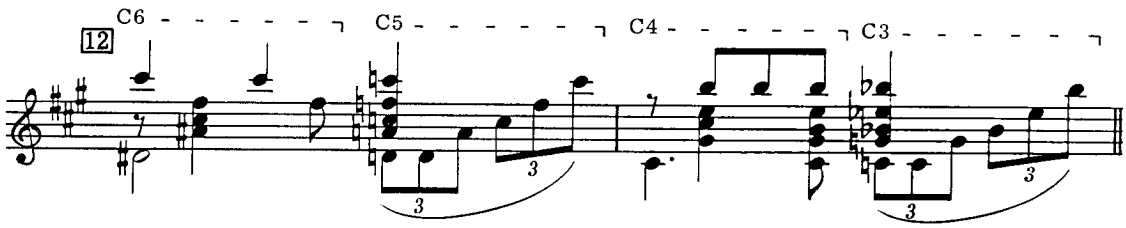
This beautiful chôro is probably a tribute to the great composer "Bororó" and was transcribed with much effort from a home recording of very bad quality with inaudible passages, pitch fluctuation, scratches, and people chattering. Once, in a meeting with guitar player José Menezes, I had the pleasure of listening to some passages of this tune. Menezes also told me that when they worked together at National Radio of Rio de Janeiro, Garoto enjoyed playing it for him.

"Inspiração" ("Inspiration")
"Voltarei" ("I'll Come Back")
"Improviso" ("Improvisation")

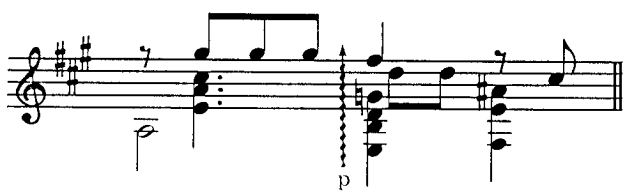
These are instrumental songs with a romantic and introspective character. Garoto played them with a lot of emotion and freedom, frequently using tempo rubato in his performances.

Variations on "Voltarei"

Bars 12 & 13 (2nd time)

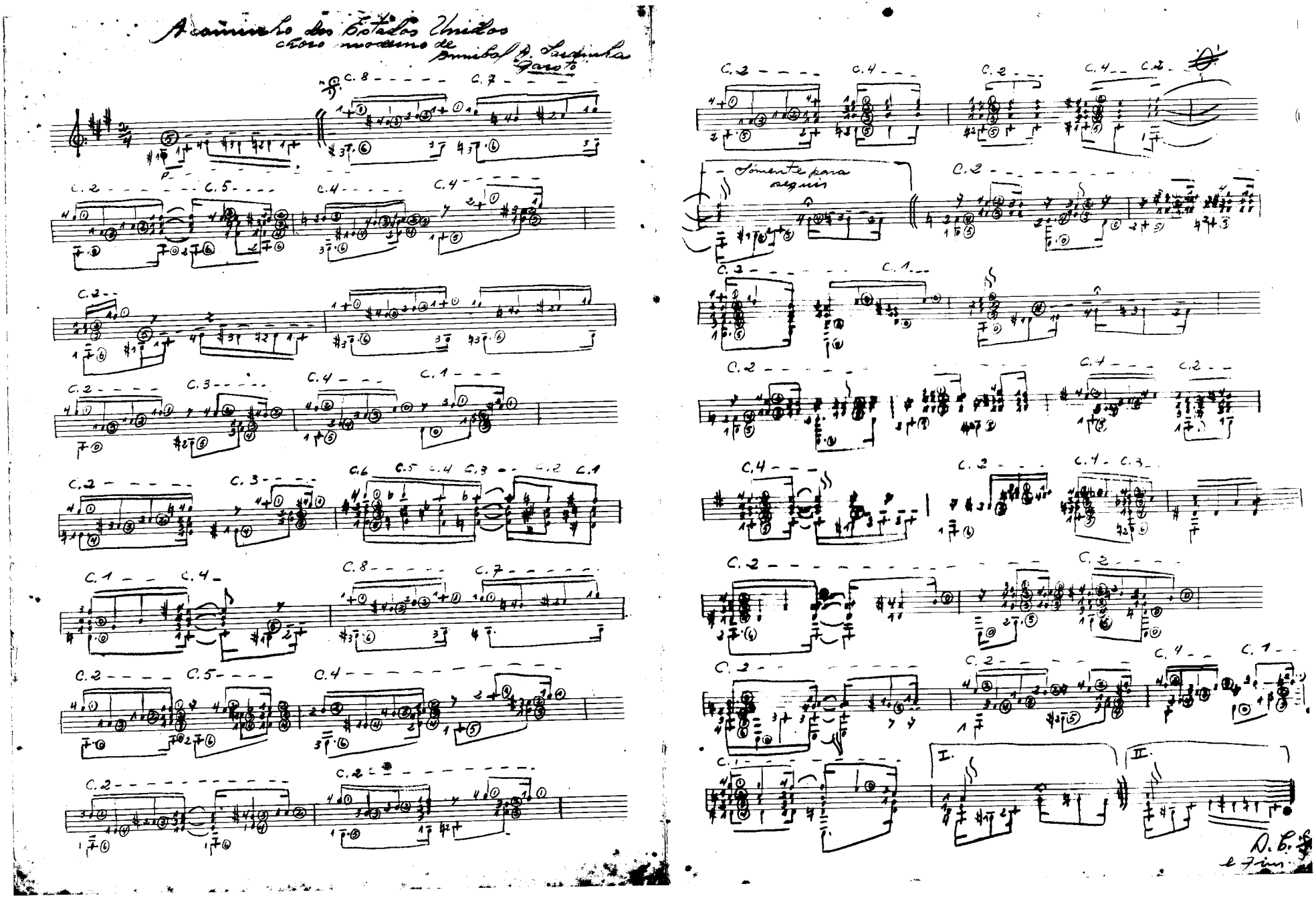


Bar 15 (2nd time)



"Desvairada" ("Crazy Waltz")

When Garoto wrote this brilliant waltz, originally for mandolin and typical folk groups, he was in fact trying to challenge the virtuosity of a great Brazilian mandolin player Jacob do Bandolim. It was recorded by Garoto playing the mandolin in 1950 (Odeon). The arrangement is in *D* minor, is the original key.



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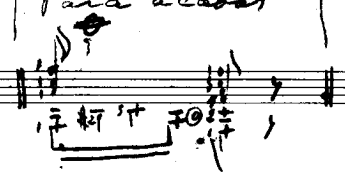


Ao amigo Paulo pelo trabalho desenvolvido em prol do Garoto [illegible] 1915

A caminho dos E.E. U.U.
choro moderno
de
Aristides Augusto Ludinha
"Garoto"

Para violão Naqueles velhos tempos - valsa de "Garoto"

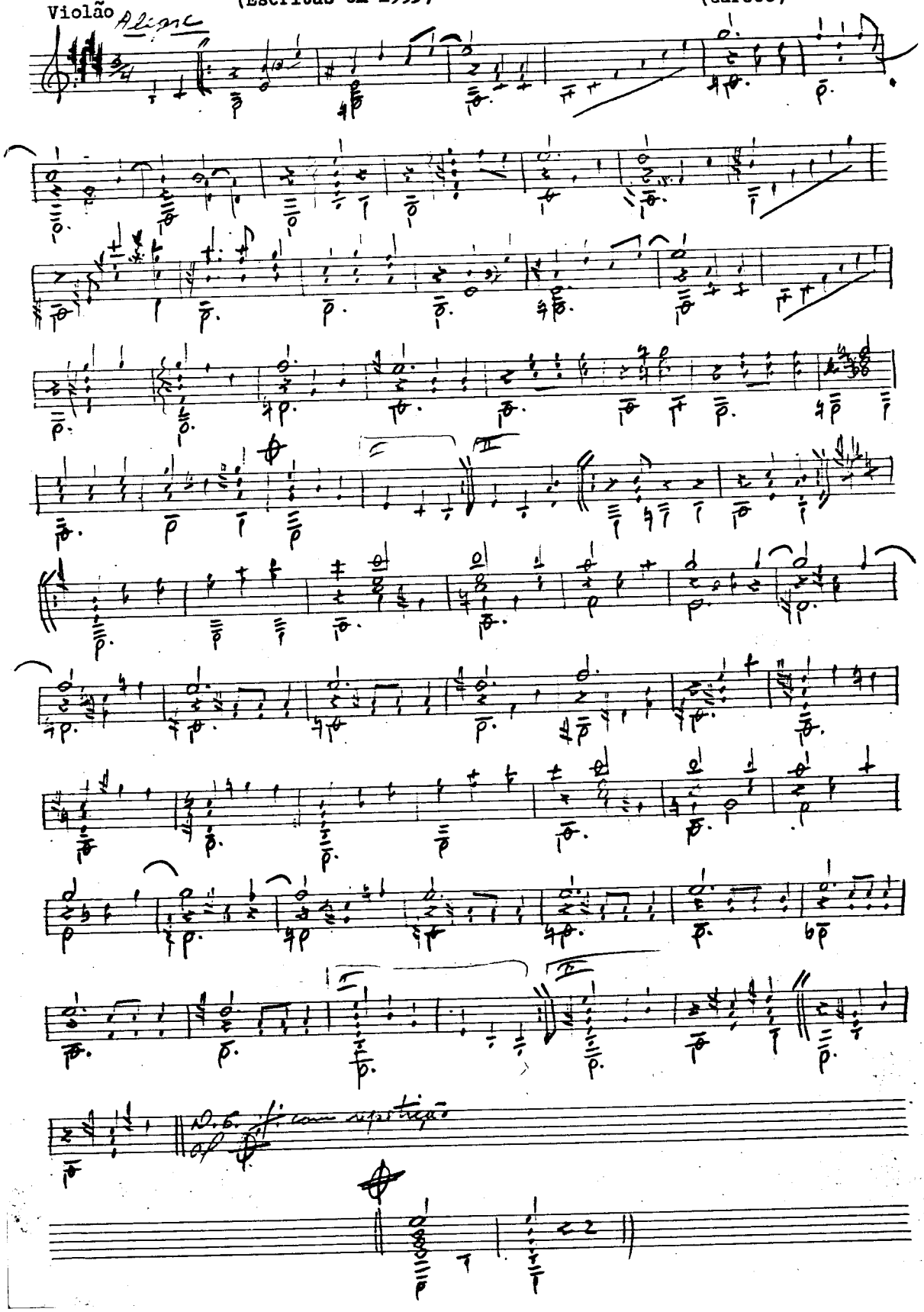
NAQUELES VELHOS TEMPOS

Valsa

Annibal Augusto Sardinha
(Garôto)

(Escritas em 1953)

Violão Allegro



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