

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 overshadow 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

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 resurrect 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
Paolo Bellinati

GAROTO
(Annibal Augusto Sardinha)

♩ = 56 Introd.

The introduction consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 7/4 time signature. It features a series of chords and eighth notes. The lower staff is in bass clef, showing a bass line with chords and eighth notes. A dynamic marking 'p' (piano) is present at the beginning.

The first system of the main piece spans two staves. The upper staff contains melodic lines with triplets and a measure marked with a circled '5'. The lower staff contains a bass line with chords and triplets. A 'rall.' (rallentando) marking is placed below the first measure, and an 'a tempo' marking is placed below the second measure. Chord changes are indicated by 'C2' and 'C4' above the staves.

The second system of the main piece spans two staves. The upper staff contains melodic lines with triplets and a measure marked with a circled '10'. The lower staff contains a bass line with chords and triplets. Chord changes are indicated by 'C2' and 'C4' above the staves.

The third system of the main piece spans two staves. The upper staff contains melodic lines with triplets and a measure marked with a circled '2'. The lower staff contains a bass line with chords and triplets. Chord changes are indicated by 'C2' and 'C4' above the staves.

The fourth system of the main piece spans two staves. The upper staff contains melodic lines with triplets and a measure marked with a circled '15'. The lower staff contains a bass line with chords and triplets. Chord changes are indicated by 'C2' above the staves.

The fifth system of the main piece spans two staves. The upper staff contains melodic lines with triplets and a measure marked with a circled '20'. The lower staff contains a bass line with chords and triplets. Chord changes are indicated by 'C2' above the staves.

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 7/8 time signature. Measure 25 is boxed. Chord markings C2 and C4 are present above the staff.

Musical staff 2: Treble clef, key signature of three sharps, 7/8 time signature. Measure 26 is boxed. Chord markings C4 and C5 are present above the staff.

Musical staff 3: Treble clef, key signature of three sharps, 7/8 time signature. Measure 30 is boxed. Chord markings C2 are present above the staff.

D. S. al Coda

Musical staff 4: Treble clef, key signature of three sharps, 7/8 time signature. Measure 31 is boxed. A circled number 6 is below the staff.

Coda

Musical staff 5: Treble clef, key signature of three sharps, 7/8 time signature. Measure 35 is boxed. Chord marking C9 is present above the staff.

Musical staff 6: Treble clef, key signature of three sharps, 7/8 time signature. Measure 36 is boxed. Chord marking C4 is present above the staff. A circled number 6 is below the staff.

Musical staff 7: Treble clef, key signature of three sharps, 7/8 time signature. Measure 40 is boxed. Chord markings C5, C2, and C1 are present above the staff.

Musical staff 8: Treble clef, key signature of three sharps, 7/8 time signature. Measure 45 is boxed. Chord markings C5, C3, and C2 are present above the staff. The word *rall.* is written below the staff. A circled number 6 is below the staff with the text *(artificial harm.)* underneath it. The word *Fine* is at the end of the staff.

Duas Contas (arrangement)

(bossa nova)

Arranged by
Paulo Bellinati

GAROTO
(Annibal Augusto Sardinha)

The sheet music is written for guitar in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of seven staves of music. The first staff begins with a dynamic marking of *ff* and a fermata over a chord. The second staff contains a measure with a circled '5' and a measure with a circled '4'. The third staff includes a measure with a circled '6' and a measure with a circled '1'. The fourth staff features a measure with a circled '10' and a measure with a circled '8'. The fifth staff has a measure with a circled '15' and a measure with a circled '2'. The sixth staff includes a measure with a circled '2' and a measure with a circled '3'. The seventh staff concludes with a *rall.* marking and a circled '6'. Various musical notations are used throughout, including triplets, sixteenth notes, and chords. Chord symbols such as $\phi 6$, C2, C4, $\phi 3$, C2, $\phi 1$, and C4 are placed above the staff. The instruction 'artificial har.' is written above the fourth staff. Measure numbers 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100 are indicated at the bottom of the page.

20 $\text{C}2$

$\text{C}2$ 25 $\text{C}4$

$\text{C}2$ 30

4 1 2 3 4 3 2 1 3 4 2 1 0

35 $\text{C}2$

$\text{C}4$ 40

0 *ff*

$\phi 5$

$\phi 2$ [60]

$\phi 2$ C2

C9 [65]

C4 $\phi 5$ C2

[70] C2 C1

12 14 13 [75]

14 19 26 24 31

(artificial harmonics) *Fine*

molto rall.

Inspiração

(preludio)

Transcribed by
Paulo Bellinati

GAROTO
(Annibal Augusto Sardinha)
Rio de Janeiro 1947

$\text{♩} = 56-60$ *a m C2*

Handwritten notes: *a m C2*

Handwritten notes: *a a ni*

Handwritten notes: *p p*

a

20

4

25

C2

30

3

4

35

C1

4b

C3

C3

40

C2

C1

D. S. al Coda

Φ Coda

45

C2

rall. - - -

50

Φ 2

55

Fine

morrendo - - -

Lamentos do Morro

(samba)

Transcribed by
Paulo Bellinati

GAROTO
(Annibal Augusto Sardinha)

♩ = 90

The musical score is written for guitar in 2/4 time with a key signature of one sharp (F#). It consists of a melody line and a guitar accompaniment line. The tempo is marked as ♩ = 90. The score is divided into systems with measure numbers 5, 10, and 15. The melody line features various rhythmic patterns and dynamics, including accents and slurs. The guitar accompaniment line includes chords, fingerings, and dynamics such as piano (p) and forte (f). There are also some specific markings like 'mi' and '7' in the melody line.

20

25

30

35

Φ3

40

45

⑥

50

1.

55

C1 - - - -

2.

60

②

2.

60

C1 - - - -

65

②

Φ5 - - - -

Φ8 - - - -

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords and notes. A circled '5' is written below the first measure, and a '0' below the second. Above the staff, there are markings: a circled '5', a circled '3', and a boxed '70'. The music features a mix of eighth and sixteenth notes, some with slurs and ties.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords and notes. Above the staff, there is a circled '5', the instruction 'D. S.' (Da Capo), and a boxed '75'. The music features a mix of eighth and sixteenth notes, some with slurs and ties.

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords and notes. Above the staff, there are markings '4' and '4' above two notes, and '1' below a note. The music features a mix of eighth and sixteenth notes, some with slurs and ties.

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords and notes. Above the staff, there is a boxed '80'. The music features a mix of eighth and sixteenth notes, some with slurs and ties.

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords and notes. Above the staff, there is a boxed '85'. The music features a mix of eighth and sixteenth notes, some with slurs and ties.

Musical staff 6: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords and notes. Above the staff, there are markings '7' and '7' above two notes. The music features a mix of eighth and sixteenth notes, some with slurs and ties. The word 'Fine' is written at the end of the staff.

Um Rosto de Mulher

Transcribed by
Paulo Bellinati

GAROTO
(Annibal Augusto Sardinha)

♩ = 90

C3 -

C8

Piú mosso

C8 - - - - - A tempo

15

accel.

VII

20

C6

3 3 3 25 C6 2 accel.

Piú mosso

5 1-1 5

30 Meno mosso

30 p ff

11 35

2 6 3 3 4 5 7 2 4 har. 12 0 Fine

Sinal dos Tempos

(chôro)

Transcribed by
Paulo Bellinati

GAROTO
(Annibal Augusto Sardinha)

$\text{♩} = 78-88$

The score is written for guitar in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of seven staves of music. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Chord changes are indicated by letters above the staff: C6, C4, C3, C2, C1, C4, C3, C1, C6, C4, C2, C7, C5, C4. There are also handwritten annotations such as 'har. XII' and 'gliss.'. Fingerings are indicated by numbers 1-5. Measure numbers 10, 15, and 20 are boxed. The score ends with a double bar line and a repeat sign.

25

30

$\phi 7$ $\phi 3$ $\phi 2$

1.

rall. - - -

2.

35

C7 C4 C1

p i p i p i

40

p p p p p p

D. S. al Coda

45

Coda

$\phi 4$ C2

50

p p

Fine

pp

A Caminho dos Estados Unidos

(chôro moderno)

Transcribed from manuscript by
Paulo Bellinati

GAROTO
(Annibal Augusto Sardinha)

♩ = 66

The score is written for guitar in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of six systems of music. The first system includes a tempo marking of ♩ = 66. The music features a mix of eighth and sixteenth notes, often beamed together. Fingering numbers (1-4) are placed above notes, and fret numbers (0-8) are placed below notes. Bar lines are numbered 1 through 15. Chord diagrams are indicated by letters C4 and C2 above dashed lines. The score concludes with a double bar line and a repeat sign.

to my friend "Aymore"

Mazurka No. 3

(estudo)

Transcribed from manuscript by
Paulo Bellinati

GAROTO
Annibal Augusto Sardinha
1938

♩ = 84

♭7 - - - -

⑥ = D

♭7 - - - -

Piú mosso

C2

C2

15

C4 - - - -

A tempo

C2

♭5

C3

Piú mosso

25 C2

30 C2

A tempo

35 C3

40 C7

45

Carioquinha

(chôro)

Transcribed by
Paulo Bellinati

GAROTO
(Annibal Augusto Sardinha)

♩ = 70

The score is written for guitar in treble clef, key of D major (two sharps), and 2/4 time. It consists of six systems of music. The first system starts with a tempo marking of ♩ = 70 and includes a key signature change to D major. The second system contains measure numbers 2, 3, 4, 5, and 6. The third system contains measure numbers 7, 8, 9, 10, 11, and 12. The fourth system contains measure numbers 13, 14, 15, 16, 17, and 18. The fifth system contains measure numbers 19, 20, 21, 22, 23, and 24. The sixth system contains measure numbers 25, 26, 27, 28, 29, and 30. The score includes various musical notations such as chords, arpeggios, and fingerings. Handwritten annotations include 'C2' and 'C3' above certain measures, and 'pizz.' with circled numbers 4 and 5 below the final measures. Measure numbers 10, 15, and 20 are enclosed in boxes.

D. S. al Coda

Coda

Voltarei

Transcribed by
Paulo Bellinati

GAROTO
(Annibal Augusto Sardinha)

♩ = 60

C2 - - - - -

C2 - - - - -

Poco Più

C2 - - - - -

10

♩2 - - - - -

C2 - - - - -

C6 - - - - -

C5 - - - - -

C4 - - - - -

C3 - - - - -

C2 - - - - -

♩2 - - - - -

C2 - - - - -

Handwritten circled '2' above the first measure.

rall. a tempo

C2 - - - - -

20

C2 - - - - -

accel. - - - - -

D. S. al Coda

♠ Coda

25

rall. a tempo

C3 - - - - -

rall. - - - - -

Fine

Desvairada

(valsa)

Arranged by
Paulo Bellinati

GAROTO
(Annibal Augusto Sardinha)

♩ = 200

⑥ = D

m a m i 0 p i m a m a m 0 C2 - - - - - a

5 m i a m i a m a C2 - - - - - i 7 m

10 m a m i m p p i m a m i m i

15 m i m a m 3 a m i 0 3 C2 - - - - - 0 m

20 m i a m i

Handwritten notes: *a m i i*

20 21 22 23 24 25

26 27 28 29 30

Handwritten notes: *m o i p i p i*

31 32 33 34

Fine

Handwritten notes: *C8 C5*

35 36 37 38 39

40 41 42 43 44

45 46 47 48 49

50

C5 C5 - -

55

60

i m a

φ5

65

1.

C3 φ1

2. *D. S. al Coda*

Trio

φ2

Coda

p i m

70

φ2

C3

Musical notation for measures 75-80. Measure 75 is boxed. Includes fingering numbers (2, 3, 2, 4, 3, 0, 0, 3, 2) and a C2 chord marking.

Musical notation for measures 80-85. Measure 80 is boxed. Includes fingering numbers (4, 1, 3, 0, 1, 3, 0, 4, 2, 1, 3, 0, 3) and a C2 chord marking.

Musical notation for measures 85-90. Includes fingering numbers (3, 3, 3) and a C2 chord marking.

Musical notation for measures 90-95. Measure 90 is boxed. Includes fingering numbers (4, 3, 1, 2, 4, 1, 4, 3, 4) and a C2 chord marking.

Musical notation for measures 95-100. Measure 95 is boxed. Includes fingering numbers (4, 2, 3, 2, 3, 3, 0) and chord markings C6, C7, and C2.

Musical notation for measures 100-105. Measure 95 is boxed. Includes fingering numbers (3, 3, 3) and chord markings C2, C7, and C7. Ends with the instruction "D. S. al Fine".

Improviso

Transcribed by
Paulo Bellinati

GAROTO
(Annibal Augusto Sardinha)

♩ = 50 Introd.

poco rubato

rall. *a tempo*

gliss.

gliss.

gliss.

C4 - - - - - C2 - - - - -

25

Meno mosso

30

rall. - - - - - accel.

$\phi 3$ - - - - - $\phi 3$ - - - - -

gliss. rall. - - - - -

35

a tempo

C7 - - - - - C4

40

1 3 4 2

rubato

D. S. al Coda

Φ Coda

45

har. XII

p p 7p

rall. pp

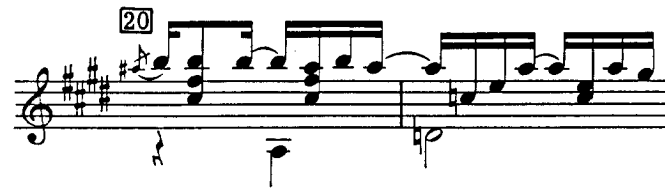
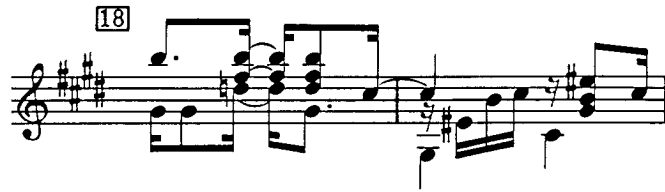
Fine

Notes about the music

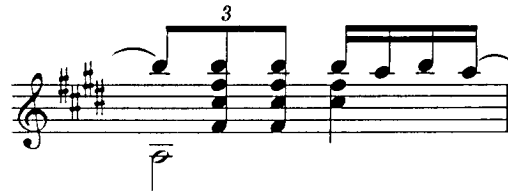
“Duas Contas” (“Two Little Beads”)

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~~ of his famous samba “Aquarela do Brazil.”

quotation

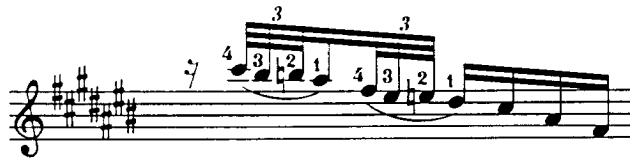
“Um Rosto de Mulher” (“A Woman’s Face”)

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.

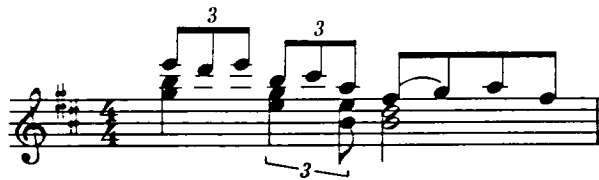
Variations Bar 3 (last time)



“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)



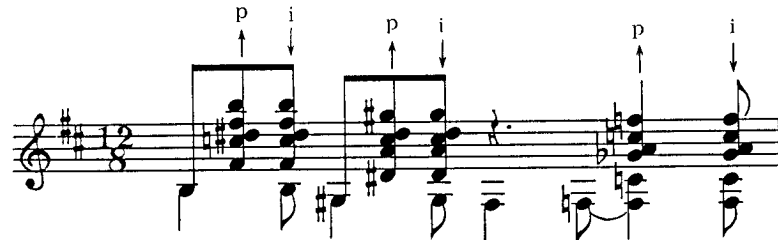
“Debussyana” (continued)

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 choro 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.

*Admirable do Totós Unidos
 esse momento de
 Similão & Origina
 Gato*

This system contains ten lines of handwritten guitar tablature. Each line begins with a measure number and a capo position, such as 'C. 2', 'C. 4', 'C. 5', 'C. 1', 'C. 3', 'C. 4', 'C. 5', 'C. 4', 'C. 2', and 'C. 8'. The notation includes fret numbers (circled) and rhythmic markings (stems with flags) on a six-line staff. The piece is written in a key with one sharp (F#).

This system contains ten lines of handwritten guitar tablature, continuing from the first system. It includes a section labeled 'Começa para seguir' with a double bar line. The notation continues with fret numbers and rhythmic markings. The system concludes with the signature 'A. B. S.' and 'e Fin.'.

Para acabar



Para incluir as partes de
Violino e Violoncello
debe ser escrito en
partitura para
Violino y Violoncello

A committee des L.C. U.S.
for a memorial

Amity of
"Giroto"

Para violão

Naqueles velhos tempos - raba de "Garoto"
NAQUELES VELHOS TEMPOS

Valsa Annibal Augusto Sardinha
(Garoto)

(Escritas em 1953)

Violão *Allegro*

The musical score is written for guitar and consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked as *Allegro*. The music is written in a single melodic line with various note values, rests, and dynamic markings such as *p*, *pp*, and *mf*. There are several slurs and phrasing marks throughout the piece. The score concludes with a double bar line and a final chord. At the bottom of the page, there are two empty staves with some handwritten notes and a signature.