

The Great  
Collection of  
**Brazil**

The Guitar Works  
of  
**GAROTO**

VOLUME 2

**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

# Contents

Preface .....	4
Garoto (biography) .....	5
Paulo Bellinati (biography) .....	6
Garoto's Guitar Style .....	7

## THE MUSIC (Volume 2)

151 Tristezas de um Violão (Chôro Triste No. 1) .....	9
20 Meditação .....	11
22 Naqueles Velhos Tempos .....	12
15 Gracioso .....	14
21 Vivo Sonhando .....	17
7 Enigma .....	19
22 Esperança .....	21
11 Nosso Chôro .....	23
6 Chôro Triste No. 2 .....	26
24 Doce Lembrança .....	28
3 Jorge do Fusa .....	30
4 Gente Humilde (original) .....	32
14 Gente Humilde (arrangement) .....	34

Notes about the music .....37

## Garoto's original manuscripts

*Naqueles Velhos Tempos*

*A Caminho dos Estados Unidos*

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 ~~May 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).



## Paulo Bellinati

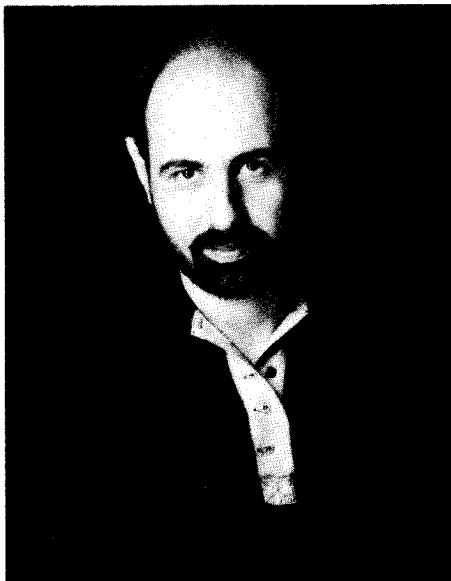
After graduating from the Conservatory of São Paulo where he studied classical guitar with Isaias Savio, Paulo Bellinati lived for six years in Switzerland continuing his musical studies at the Conservatory of Geneva and teaching at the Conservatory of Lausanne. Paulo also studied with Abel Carlevaro and Oscar Caceres.

*GAROTO*, his first solo recording, was released in 1986 in Brazil. It was the result of many years of research—finding manuscripts and recordings of the great Brazilian guitarist and composer Annibal Augusto Sardinha (Garoto), and then transcribing, arranging, notating, and editing the pieces. The project has finally been completed with the release of Paulo's recording *THE GUITAR WORKS OF GAROTO*, a CD/cassette and two printed volumes of Garoto's guitar works. The recording and folios are produced by GSP Recordings and Guitar Solo Publications, both of San Francisco.

In 1988, Paulo Bellinati won first prize for his solo guitar piece *Jongo*, at the 8th Carrefour Mondial de la Guitare, in Martinique. His arrangements and compositions are now being played by important guitarists like Sergio and Odair Assad, Carlos Barbosa-Lima, Cristina Azuma, and others.

As researcher and multi-instrumentalist, his career has been entirely devoted to Brazilian music—arranging and composing for solo guitar, guitar duos, and ensembles. In his album *VIOLÕES DO BRASIL* (Guitars of Brazil), he recreates rhythms like lundu, choro, baião, maxixe and Brazilian waltz, playing the guitar, cavaquinho (Brazilian soprano guitar), viola caipira (10-string folk guitar), and violão de seresta (primitive Brazilian guitar).

Performing in solo concerts, playing with instrumental groups like Pau Brasil, or with artists like Edu Lobo, Chico Buarque, and Johnny Alf, Paulo Bellinati has taken Brazilian music to many important jazz festivals in Europe, Japan, South America, and the United States.



Personal Management:  
INTERNATIONAL TALENT MANAGEMENT  
298 4th Avenue, Suite 392 San Francisco CA 94118 USA

## Garoto's Guitar Style

Garoto was the first guitar player to propose a new rhythmic pattern to play "samba," and he introduced sophisticated harmonies in his arrangements and compositions, creating the elements of a new Brazilian music that would be internationally known in the '60s as bossa nova.

Garoto played with nylon strings and short nails, so he had a very soft sound with strong basses. His guitar had low action, which made the left hand's work much easier. Basically, his technique was classical, but he frequently used personal methods of playing that were the result of his experience as a jazz and folk musician.

### Five-Note Chords

Use the five fingers of the right hand

(*p* = thumb, *i* = index, *m* = middle, *a* = ring and *l* = little).

from "Gracioso"



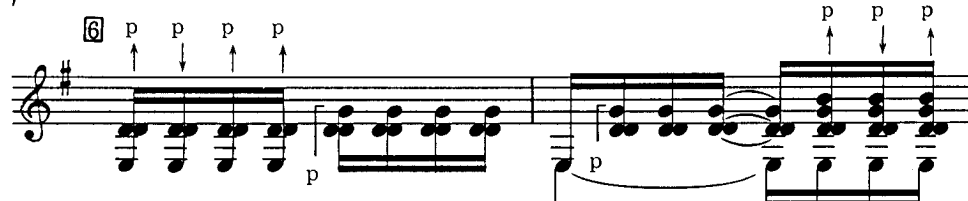
from "Sinal dos Tempos"



### Thumb Like a Plectrum

Playing notes or chords by alternating the right-hand thumb downstroke/upstroke, using it like a plectrum.

from "Lamentos do Morro"



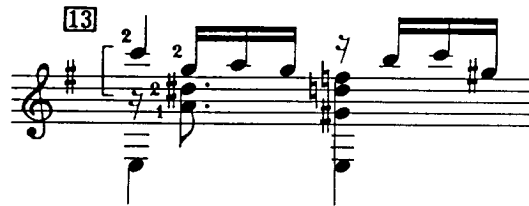
## Partial Barre

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

from "Duas Contas"



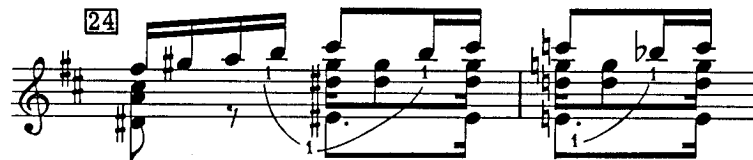
from "Chôro Triste No. 2"



## Crossing Barre

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

from "Enigma"



from "Um Rosto de Mulher"





# Tristezas de um Violão

(Chôro Triste No. 1)

Transcribed by  
Paulo Bellinati

GAROTO  
(Arnival Augusto Sardinha)

♩ = 60

Handwritten annotations above the staves include: *M a*, *λ*, *φ5*, *C5*, *C3 - a m*, *C3*, *C9*, *C7*, *C3*, *C1*, *φ5*, *M*, *a*, *C3*, *a*, *C2*, *a a m*.

Measure numbers: 10, 15, 2.

Performance instruction: *gliss.*

C5 - - - - - C3 - - - - - 20 - - - - - C5 - - - - -

C10 - - - - - C10 - - - - - C7 - - - - - C5 - - - - -

C4 - - - - - C2 - - - - - 25 - - - - - C7 - - - - - C5 - - - - -

C4 - - - - - C1 - - - - - C2 - - - - -

30 - - - - - C5 - - - - - C4 - - - - - C3 - - - - -

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

*Coda*  
C5

# Meditação

Transcribed by  
Paulo Bellinati

GAROTO  
Arr. Augusto Sardinha

♩ = 40 **Poco Rubato**

The musical score is written in G major (one sharp) and 2/4 time. It consists of several systems of music with the following features:

- System 1:** Starts with a key signature change to G major and a tempo marking of "♩ = 40 Poco Rubato". It features a melodic line with triplets and a bass line with chords. Measure numbers 3, 4, 5, and 6 are indicated.
- System 2:** Continues the melodic and bass lines. It includes a "C2" chord marking and a "gliss." (glissando) instruction. Measure numbers 7, 6, and 3 are shown.
- System 3:** Features a melodic line with a slur and a bass line with chords. Measure numbers 6 and 3 are shown.
- System 4:** Starts with a measure rest of 10 measures. It includes a "Poco Più" tempo change and a "C7" chord marking. Measure numbers 10, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3 are shown. Dynamic markings of "p" (piano) are used.
- System 5:** Continues the "Poco Più" section. It includes a "C3" and "C5" chord marking. Measure numbers 15, 4, 3, 4, 3, 4, 3 are shown. A "rall." (ritardando) marking is present.
- System 6:** Starts with a measure rest of 20 measures. It includes a "C3" and "C5" chord marking. Measure numbers 20, 4, 3, 4, 3, 4, 3 are shown. Dynamic markings of "p" are used.
- System 7:** Features a "D. S." (Da Segno) marking. It includes a "C7" chord marking. Measure number 25 is shown.

# Naqueles Velhos Tempos

(valsa)

GAROTO  
(Annibal Augusto Sardinha)  
1953

Transcribed by  
Paulo Bellinati

*♩* = 68

The musical score is written for guitar in treble clef, 2/4 time, with a key signature of three sharps (F#, C#, G#). It consists of six systems of music. The first system starts with a tempo marking of quarter note = 68. The score includes various guitar techniques such as slurs, ties, and fingerings (e.g., 4, 2, 1, 0, 2, 4, 5). Chord diagrams are indicated by letters C2, C4, C6, and C3, often with dashed lines above the staff. Measure numbers 5, 10, 15, 20, 25, 30, and 35 are boxed. The piece concludes with two endings, labeled 1. and 2., and a final double bar line.

3 - 3 - 3 - 3

1 - 1 - 1 - 2

$\phi 5$

40

$\phi 1$

45

C4

C2

$\phi 1$

50

$\phi 5$

55

$\phi 1$

60

$\phi 5$

6

0

C2

65

1.

2.

70

*D. S. al Coda*

*Coda*

*Fine*

# Gracioso

(chôro)

Transcribed by  
Paulo Bellinati

GAROTO  
(Annibal Augusto Sardinha)

♩ = 60

The first system of musical notation is written on a single staff in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a bass clef on the left side of the staff. The music consists of a series of eighth and sixteenth notes, some beamed together, with various fingerings indicated by numbers 1-4. There are also some rests and a '7' marking above a note.

The second system continues the musical notation. It features a '5' in a box above the staff, a 'C2' marking above a dashed line, and a '7' above a note. The notation includes various rhythmic patterns and fingerings.

The third system includes a '10' in a box above the staff. It features several measures with a 'p' (piano) dynamic marking. There are also markings for phrasing:  $\phi 5$ ,  $\phi 3$ ,  $\phi 2$ , and  $\phi 1$  above the staff. The notation includes various rhythmic patterns and fingerings.

The fourth system continues the musical notation. It features a 'C2' marking above a dashed line. The notation includes various rhythmic patterns and fingerings.

The fifth system includes a '15' in a box above the staff. It features markings for phrasing:  $\phi 3$ ,  $\phi 2$ ,  $\phi 1$ , and  $\phi 2$  above the staff. The notation includes various rhythmic patterns and fingerings.

20

C2

Φ1

Φ2

C2

C6

C4

25

C2

Φ1

Φ2

30

C2

Φ5

C4

C2

Φ2

*D. S. al Coda* 1

Φ Coda 1

35

Musical notation for the first system, measures 1-8. It features a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The music consists of a melodic line with eighth and sixteenth notes, and a bass line with chords and single notes. Dynamic markings include 'p' and 'a m'.

Musical notation for the second system, measures 9-16. Measure 40 is boxed. It includes a C1 chord symbol above the staff. The notation continues with complex rhythmic patterns and fingerings.

Musical notation for the third system, measures 17-24. It features a C2 chord symbol above the staff. The music includes various fingerings and articulations.

Musical notation for the fourth system, measures 25-32. Measure 45 is boxed. It includes C5, C4, C9, and C7 chord symbols above the staff.

Musical notation for the fifth system, measures 33-40. Measure 50 is boxed. It includes a C7 chord symbol above the staff.

Musical notation for the first ending, measures 41-44. It includes first and second endings, a 'D. S. al Coda 2' instruction, and a 'p' dynamic marking.

Musical notation for the Coda section, measures 45-48. It includes a 'Coda 2' symbol, a treble clef, and ends with the word 'Fine'.



# Vivo Sonhando

Transcribed by  
Paulo Bellinati

**GAROTO**  
(Amoroso Augusto Sardinha)

♩ = 60

0

C2

4

7

3

0

4

C7

2

5

C7

Φ7

Φ6

C5

Φ3

p

p

p

p

10

C2

Φ5

C4

gliss.

Φ3

gliss.

p

p

7

7

C2

gliss.

Φ1

4

0

3

0

3

rall.

② C7 F7 ④ 0

15 C7 F7

1. 0 0 C2 C1 gliss.  
rall. ④

2. 20 F2 C2 C2 C1 gliss.  
rall. ④

⑤ C2 ②  
a tempo

④ ③ 25  
rall. Fine

# Enigma

(chôro)

Arranged by  
Paulo Bellinati

**GAROTO**  
(Assimilado Augusto Sardinha)

♩ = 56

Chord diagrams: C1, C2, C3, C5, Φ1

Measure numbers: 10, 15, 20



# Esperança

(valsa)

Transcribed by  
Franco Bellinati

GAROTO  
*(Composição Augusto Sardinha)*

♩ = 84

The musical score is written for guitar solo in treble clef, 3/4 time, with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 84. The score consists of six systems of music, each with a dashed line above indicating a measure range. Chord symbols are placed above the staff at the beginning of each system: C2, C7, C2, C4, C2, and C2. Measure numbers 3, 5, 10, 15, and 20 are boxed. Fingerings are indicated by numbers 1-4. The score includes various rhythmic patterns such as eighth and sixteenth notes, and rests. The piece concludes with a final chord and a fermata.

**Piú mosso**

*D. C. al Coda*

# Nosso Chôro

Transcribed by  
Paulo Bellinati

**GAROTO**  
(Arnaldo Augusto Sardinha)

♩ = 54

C5 -  $\phi$ 5 - C3 - C4 - C3 - C1 - C2 - C1 - C6 - C8 - C4 - C8 -  $\phi$ 7 - C6 -  $\phi$ 1 - 15

This musical score is for guitar, spanning measures 8 to 30. It is written in a key with two flats (B-flat and E-flat) and a common time signature. The score is divided into systems of two staves each (treble and bass clef). Measure 8 starts with a treble clef and a '3' above the first note. The first system includes a triplet of eighth notes (1, 2, 3) and a 'gliss.' instruction. The second system contains measure 20, marked with a box, and includes chords C3, C4, and C3. The third system includes chords C2, C1, and C6. The fourth system includes measure 25, marked with a box, and chords C4, C2, C1, C3, and  $\phi 2$ . The fifth system includes measure 30, marked with a box, and chords  $\phi 1$  and C6. The sixth system includes chords  $\phi 5$ , C4, C5, and C3. The score features various techniques such as triplets, glissandos, and slurs. A 'Fine' marking is present in measure 28. The piece concludes with a double bar line and a 'V' symbol above the staff.



Musical staff 1: Treble clef, 8/8 time signature. Chords C3 and C5 are indicated. Fingerings 1, 2, 3, 4 are shown. Dynamics include p and mp. A trill is marked with 'tr'.

Musical staff 2: Treble clef, 8/8 time signature. Chords C7 and C5 are indicated. Fingerings 1, 2, 3, 4 are shown. Dynamics include p.

Musical staff 3: Treble clef, 8/8 time signature. Chords C6, C5, and C4 are indicated. Measure 40 is boxed. Fingerings 1, 2, 3, 4, 5, 6, 7 are shown. Dynamics include p.

Musical staff 4: Treble clef, 8/8 time signature. Chords C3, C1, C1, and C6 are indicated. Measure 45 is boxed. Fingerings 1, 2, 3, 4, 5, 6 are shown.

Musical staff 5: Treble clef, 8/8 time signature. Chord C6 is indicated. Measure 46 is boxed. Fingerings 1, 2, 3, 4, 5, 6 are shown. Dynamics include p.

Musical staff 6: Treble clef, 8/8 time signature. Chord C6 is indicated. Measure 50 is boxed. Fingerings 1, 2, 3, 4, 5 are shown. Dynamics include p. Ends with "D. C. al Fine" and "gliss."

# Chôro Triste No. 2

Transcribed by  
Paulo Bellinati

GAROTO  
(Annibal Augusto Sardinha)

$\text{♩} = 60$

6

5

10

2 4 6 4 0

2 1 3

15 1 3

C3

C5 C2

Φ5 C3 C6

C6 C3

30 C3 Φ5 Φ4 1. Φ3

2. D. S. al Coda

♩ Coda C2 Φ1 C1

to "Jamil Jorge Neder"

# Doce Lembrança

(valsã lenta)

Transcribed from manuscript by  
Paulo Bellinati

GAROTO  
(Annibal Augusto Sardinha)  
1938

♩ = 110      ♯2

5      10      15      20      25      30

C2      C7      C5      ♯5

Fine

35

40

45

50

55

65

# Jorge do Fusa

(chôro)

GAROTO

(Annibal Augusto Sardinha)

Transcribed by  
Paulo Bellinati

♩ = 60

C2

5

C2

C2

Φ7

10

gliss.

C7

15

gliss.

Φ10

1.

2.

♩6

♩10

♩6

♩3

♩2

♩30

*3<sup>a</sup> - unison*

1.

2.

*D. S. al Coda*

♩ Coda

♩35

♩40

*Fine*

# Gente Humilde (original)

Transcribed by  
Paulo Bellinati

GAROTO  
(Anibal Augusto Sardinha)

**Andante** ♩ = 70

The score is written for guitar in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of five systems of music. The first system begins with a tempo marking of 'Andante' and a metronome marking of a quarter note equal to 70. The music features a melodic line with slurs and a bass line with chords and fingerings. The second system continues the melody and includes a circled '3' above a measure. The third system contains a circled '5' at the start, a measure with a circled '6' below it, and a section marked 'C5' with a dashed line above it. The fourth system has a circled '5' above a measure and a circled '3' below a measure. The fifth system starts with a circled '4' above a measure and a circled '10' above a measure. The score includes various guitar-specific notations such as slurs, ties, and fingerings.



Musical staff 1: Treble clef, key signature of one sharp (F#). It begins with a whole note chord. A slur covers a sequence of eighth notes starting with a '4' above the first note. A circled '2' is positioned above the staff.

Musical staff 2: Treble clef, key signature of one sharp. It features a sequence of eighth notes with a '2' below the first note. A dashed line labeled 'Φ5' spans the first two measures, and another dashed line labeled 'C5' spans the last two measures.

Musical staff 3: Treble clef, key signature of one sharp. It starts with a circled '15' in a box. The staff contains eighth notes with a '2' below the first note and a '4' above the second. A circled '4' is below the staff. A dashed line labeled 'Φ5' spans the first two measures, and another dashed line labeled 'Φ6' spans the last two measures.

Musical staff 4: Treble clef, key signature of one sharp. It begins with a '7' above the first note. A circled '1' is below the staff. A dashed line labeled 'Φ5' spans the first two measures, and another dashed line labeled 'Φ5' spans the last two measures. A circled '6' is below the staff.

Musical staff 5: Treble clef, key signature of one sharp. It starts with a circled '20' in a box. The staff contains eighth notes with a '0' below the first note and a '3' below the second. A circled '4' is below the staff. A dashed line labeled 'Φ5' spans the first two measures, and another dashed line labeled 'C3' spans the last two measures. A circled '3' is below the staff.

Musical staff 6: Treble clef, key signature of one sharp. It starts with a circled '2' in a box. The staff contains eighth notes with a '7' above the first note and a '4' above the second. A circled '4' is below the staff. A dashed line labeled 'C3' spans the first two measures, and another dashed line labeled 'C4' spans the last two measures. A circled '3' is below the staff. The piece concludes with the word 'Fine'.

# Gente Humilde (arrangement)

Arranged by  
Paulo Bellinati

**Con moto**

**GAROTO**  
(Annibal Augusto Sardinha)

The musical score is written for guitar in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of six staves of music. The first staff begins with a dynamic marking of *f* and includes tempo markings *rall.* and *dim.* Handwritten annotations include chord symbols (C12, C8, C5, C7, C5, C2, C1, C5) and fingering numbers (7, 4, 3, 2, 1, 2, 3, 4, 5). The second staff is marked *har. XIX* and *cantabile*, featuring a triplet of eighth notes. The third staff includes a circled '5' and a circled '2'. The fourth staff has a circled '2' and a circled '5'. The fifth staff includes a circled '10', a circled '2', and a circled '3'. The sixth staff includes a circled '2' and a circled '5'. The score is a guitar solo arrangement.

C5

1 2

15

Φ6 - - - Φ5 - - -

1 2 ②

C3

0

20

(♩ = ♩.)

C2 - - - Φ1

0 1 3 4 4

④

0 ② ③ 0 0

0 ② ③ 0 0

C2 - - - Φ7 - - - Φ6 - - - C1 - - - Φ5 - - -

25

2 ⑥

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time. Chords C7, C6, C5, and C4 are indicated above the staff. A circled number 4 is below the staff.

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time. A circled number 4 is below the staff.

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time. Chords C5, har. XII, C10, C3, and C6 are indicated above the staff. A circled number 30 is at the beginning, and circled numbers 2 and 3 are below the staff.

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time. Chords C5, C3, C1, and C2 are indicated above the staff. A circled number 3 is below the staff.

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time. Chords C5 and C8 are indicated above the staff. A circled number 35 is at the beginning, and circled numbers 1, 2, and 6 are below the staff. The word "rall." is written below the staff.

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time. Chords C6 and C3 are indicated above the staff. A circled number 2 is at the beginning, and circled numbers 1 and 6 are below the staff. The word "har. VII" is above the staff, and "Fine" is at the end.

## Notes about the music

“Tristezas de um Violão” (“Melancholic Guitar”)

“Chôro Triste No. 2” (“Sad Chôro No. 2”)

These two melancholic chôros were recorded on Odeon in 1950 and 1955, respectively. Most Brazilian guitar players include them in their repertoires. Besides the records, I referenced a home recording made in 1950 for professor Ronoel Simões.

“Meditação” (“Meditation”)

“Vivo Sonhando” (“Day Dreaming”)

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 “Meditação”

Bar 13 (2nd time)

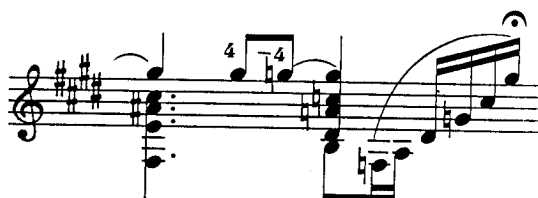


### Variations on “Vivo Sonhando”

Bars 3 & 13



Bar 11



Bar 18



Bar 23



## “Naqueles Velhos Tempos” (“In The Old Days”)

This one was easier to transcribe, because of the excellent recordings and manuscript. As the title suggests, it is a waltz that brings memories from the past, reminding us of the old ballroom waltzes.

### Variations

Bars 66 & 67 (manuscript is)



Bars 68-71 (manuscript is)



## “Gracioso” (“Cute”)

Aymoré once said that Garoto liked to compose sad and happy choros. Gracioso is a happy chôro, very well known among Brazilian guitar players. According to professor Simões, this was the composition Garoto enjoyed playing most. Three home recordings were compared and very few differences were found, so I wrote a synthesis of them all.

## “Enigma” (“Charade”)

The only remaining document of this piece is a manuscript in  $B\flat$  minor that mentions “The New Serie for Guitar” and was probably written in the '50s. This arrangement in A minor is almost an exact transposition of the original text, enabling a much more fluent, natural, and rich execution. According to maestro Radamés Gnattali, the score in  $B\flat$  minor would be for piano.

# “Esperança” (“Hope”)

I **classify** this composition as a bossa nova waltz, due to the typical **harmonic sequence** in the first part. In the second part, Garoto accentuates **the sound** of the South American guitar—resembling Agustin Barrios’ style. The **ornamentation** of the first note in some bars should be observed, because Garoto **slightly** anticipates the first beat of the melody.

Bars 11 & 12 (2nd time)

Bar 37 (2nd time)

Bar 45 (2nd time)

# “Nosso Chôro” (“Our Chôro”)

Technically speaking, this is the most tiring and difficult piece for the left hand, due to the tonality and the quantity of barre chords. The manuscript has no key alterations and I chose *F* minor/*Ab* major, in order to simplify the reading. There are a few differences between the manuscript and the home recording that I would like to point out:

Bar 9 (manuscript is)

Bars 11 & 12 (manuscript is)

## "Nosso Chôro" (continued)

Bars 43 & 44 (manuscript is)

Bars 47 & 48 (manuscript is)

Bars 49 & 50 (manuscript is)

## "Doce Lembrança" ("Sweet Memory")

This is a traditional serenade waltz. In 1938 Garoto was essentially a *chôro* composer, and his innovative talent was yet to emerge.

Bars 31 & 32 (original)

Bar 50 (original)



## “Jorge do Fusa”

Other guitar players recorded this choro with different titles: “*Amor Indiferença*” (Silvio Santisteban) and “*Bom de Dedo*” (Baden Powell). Garoto probably chose the word “fusa” (thirty-second note) due to the whole-tone scale in bar 8.

## “Gente Humilde” (“Poor People”)

The original version is a delicate prelude for guitar solo, but some years after Garoto’s death the famous composers Chico Buarque and Vinicius de Moraes wrote the lyrics. Chico Buarque and other Brazilian singers recorded the song, which became an international success. The arrangement that closes this folio is a personal tribute to Garoto’s talent and style. Feeling impregnated with the sound of his guitar and wondering how this musician would be today, I hope my work has contributed an unbreakable link between the past and future of Brazilian music.

Bar 5 (1st time)



Bar 11 (2nd time)



Bar 13 (1st time)



Bar 18 (2nd time)



*Amanece en los Estados Unidos*  
 Con un motivo de Arnold Shostakovich

Handwritten guitar tablature for the first system of 'Amanece en los Estados Unidos'. The notation includes fret numbers (0-10) and chord diagrams. The staves are labeled with chord names: C. 8, C. 4, C. 5, C. 2, C. 2, C. 3, C. 4, C. 1, C. 2, C. 3, C. 4, C. 5, C. 2, C. 1, C. 4, C. 7, C. 2, C. 4, C. 5, C. 2, C. 2.

Handwritten guitar tablature for the second system of 'Amanece en los Estados Unidos'. The notation includes fret numbers (0-10) and chord diagrams. The staves are labeled with chord names: C. 3, C. 4, C. 2, C. 3, C. 1, C. 2, C. 4, C. 2, C. 4, C. 2, C. 4, C. 3, C. 2, C. 4, C. 2, C. 2, C. 1, C. 2, C. 2, C. 1, C. 2, C. 2.

*Traste para seguir*

*A. B. 2*  
*e. 7. 11. 12.*

para que se  
pueda hacer  
una copia  
de esta  
partitura  
para  
la  
biblioteca  
de la  
U.S.A.

American Library  
of Congress  
Washington  
D.C.

América Latina  
"Gaito"

Para acabar  
[musical notation]

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 11 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked as *allegro*. The music is written in a single system with various notes, rests, and dynamic markings such as *p*, *pp*, and *fp*. The score includes several measures of music, with some measures containing complex chordal structures. The final staff of the score includes a double bar line and the instruction *allegro con spirito*, followed by a few more notes and a final double bar line.