The Great Guitarists 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

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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 August 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

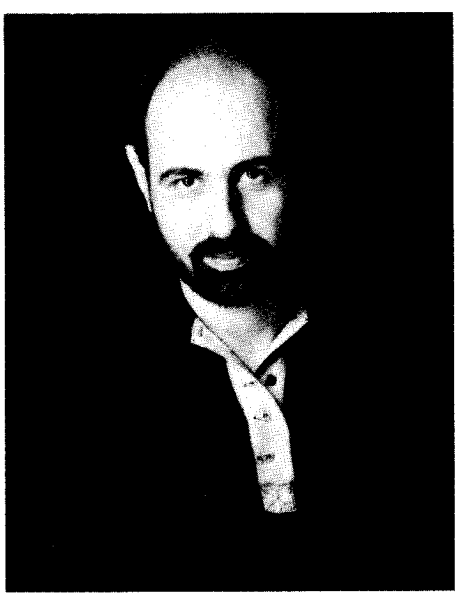
After graduating from the Conservatory of São Paulo where he studied classical guitar with Isaias Savio, Paulo Bellinati lived for six years in Switzerland continuing his musical studies at the Conservatory of Geneva and teaching at the Conservatory of Lausanne. Paulo also studied with Abel Carlevaro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



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Garoto's Guitar Style

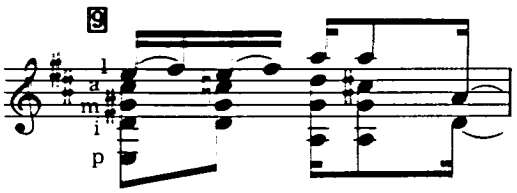
Garoto was the first guitar player to propose a new rhythmic pattern to play "samba," and he introduced sophisticated harmonies in his arrangements and compositions, creating the elements of a new Brazilian music that would be internationally known in the '60s as bossa nova.

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.

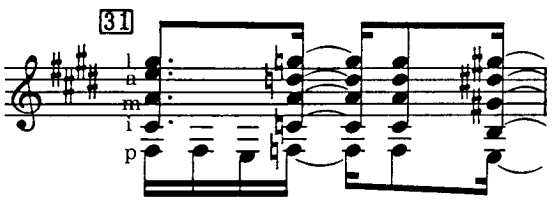
Five-Note Chords

Use the five fingers of the right hand
(*p* = thumb, *i* = index, *m* = middle, *a* = ring and *l* = little).

from "Gracioso"



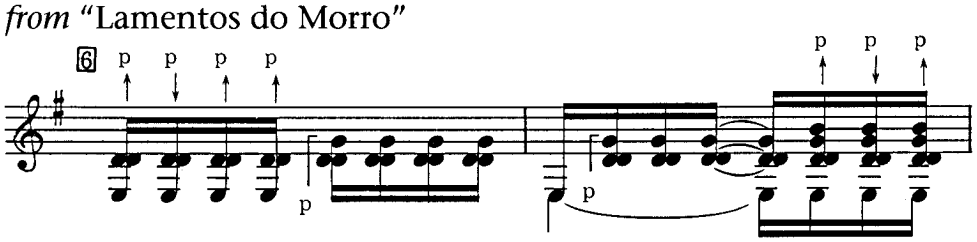
from "Sinal dos Tempos"



Thumb Like a Plectrum

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

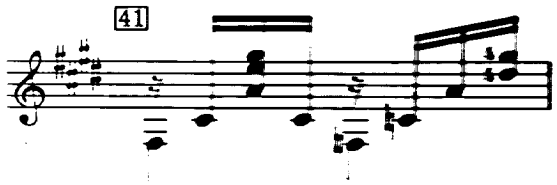
from "Lamentos do Morro"



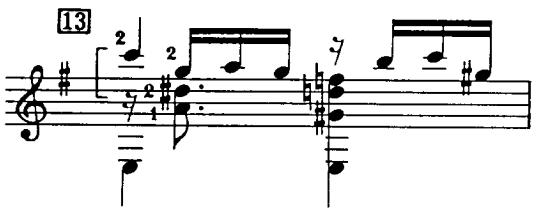
Partial Barre

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

from "Duas Contas"



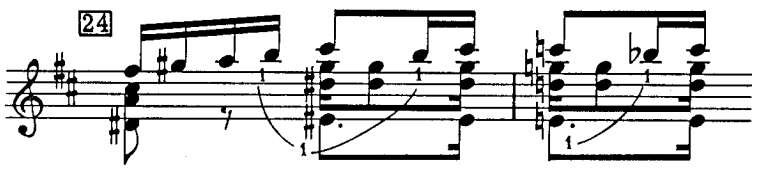
from "Chôro Triste No. 2"



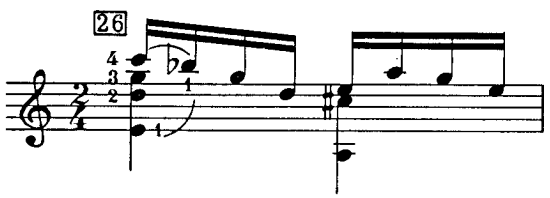
Crossing Barre

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

from "Enigma"



from "Um Rosto de Mulher"

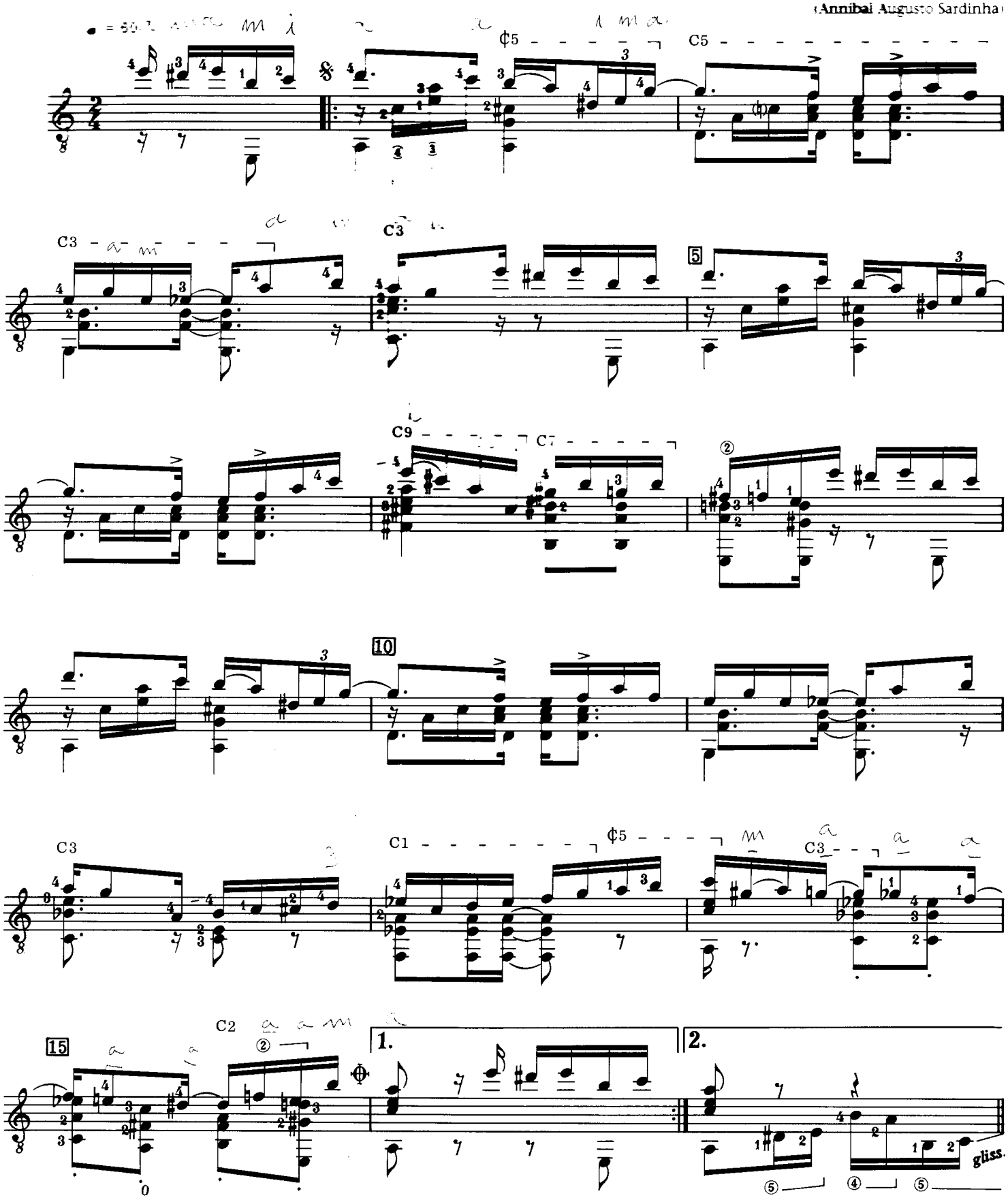


Tristezas de um Violão

(Chôro Triste No. 1)

Transcribed by
Paulo Bellinati

GAROTO
(Annibal Augusto Sardinha)



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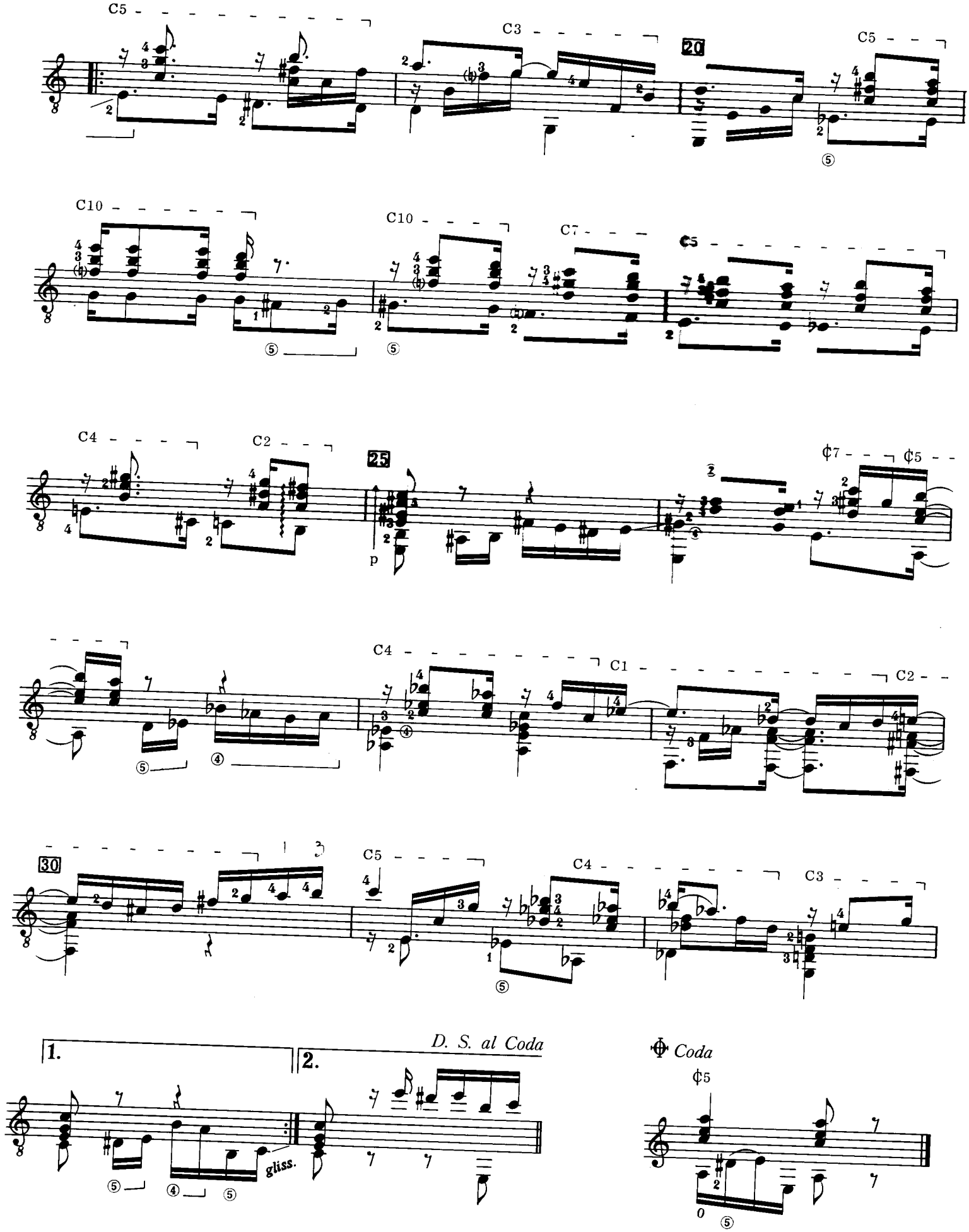
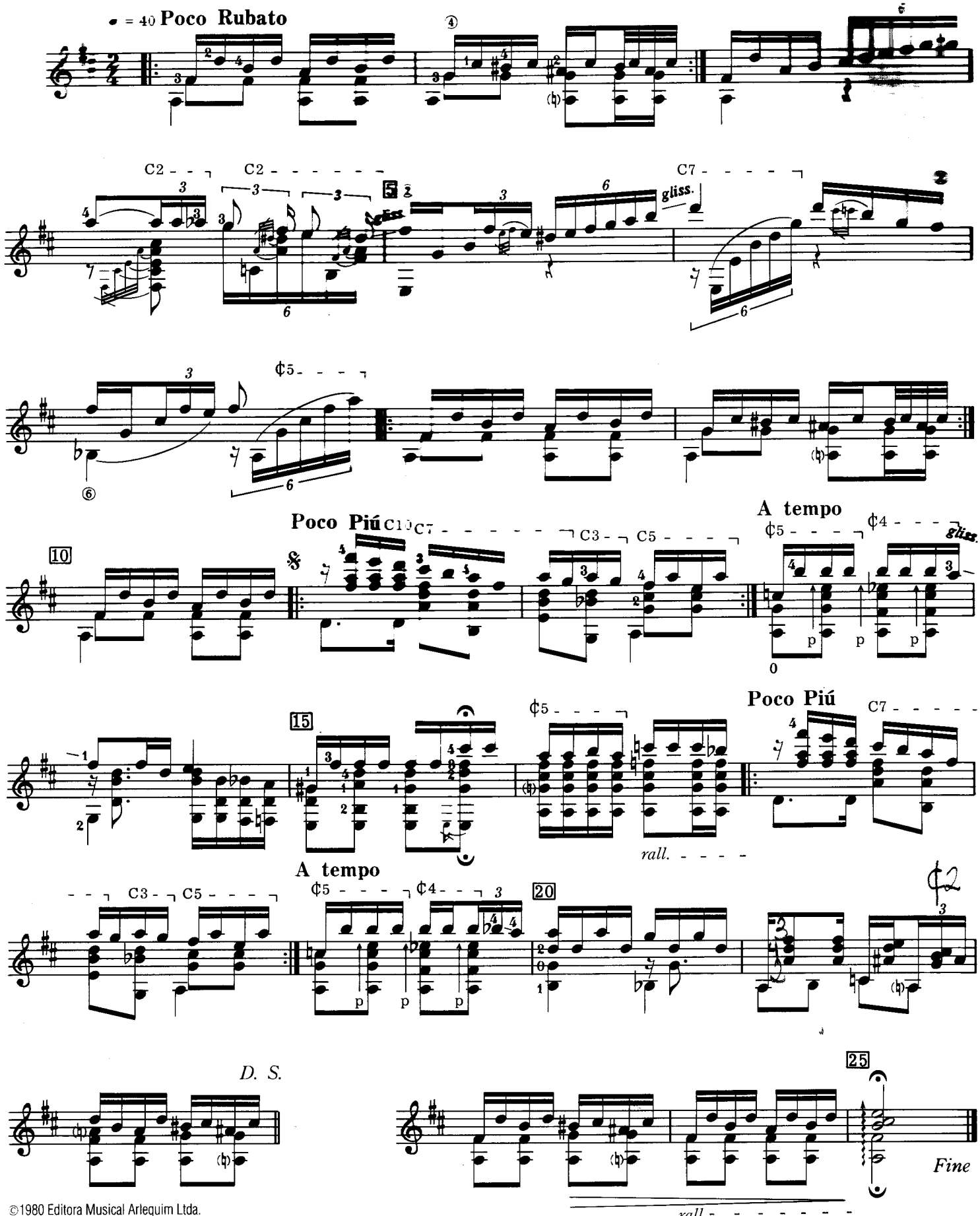

C5
C3
20
C5
C10
C10
C7
C5
C4
C2
25
p
¢7
¢5
C4
C1
C2
30
C5
C4
C3
1.
2.
D. S. al Coda
gliss.
Coda
¢5

Meditação

Transcribed by
Paulo Bellinati

GAROTO
(Anníbal Augusto Sardinha)



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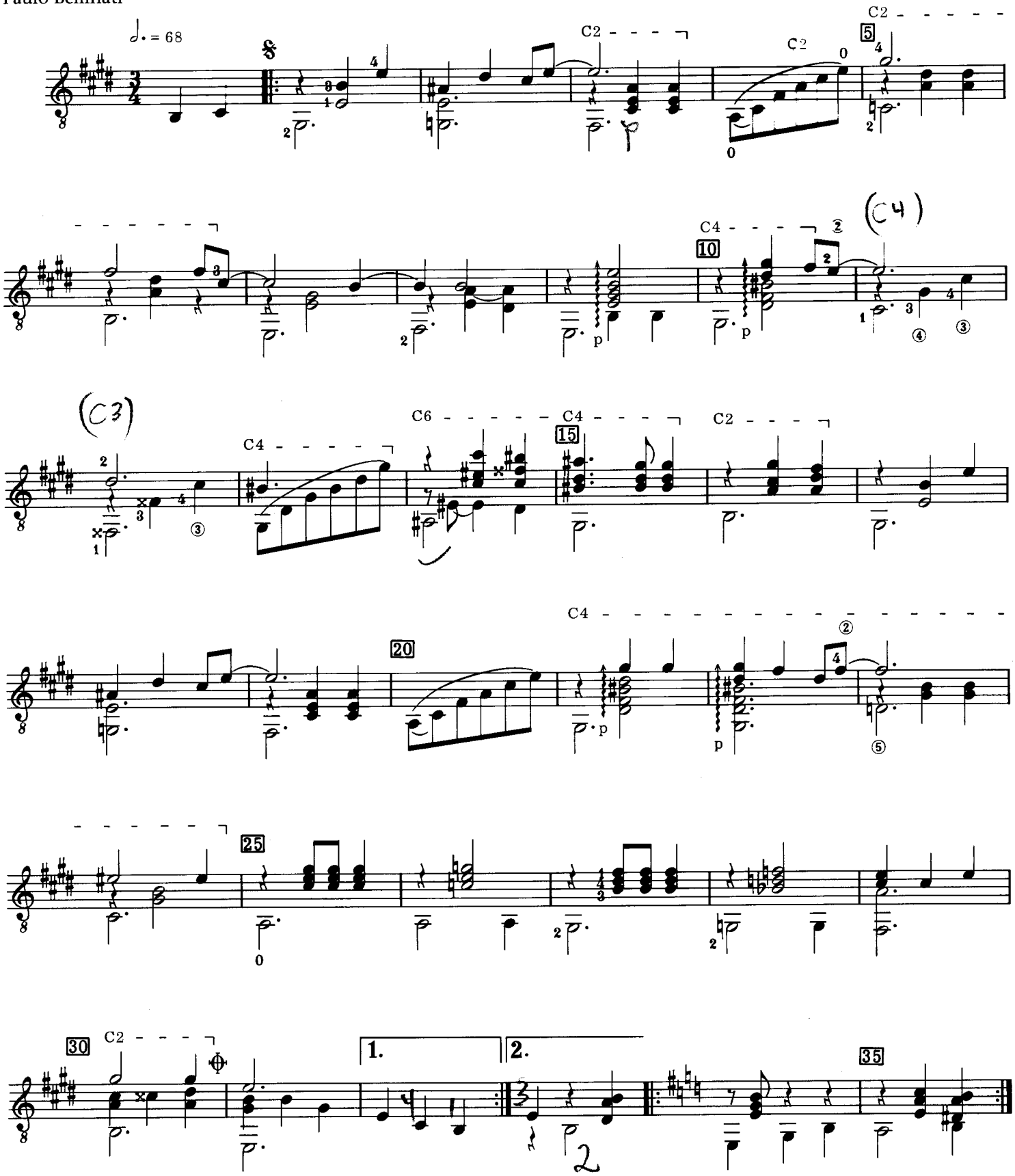
Naqueles Velhos Tempos

(valsa)

GAROTO
(Annibal Augusto Sardinha)
1953

Transcribed by
Paulo Bellinati



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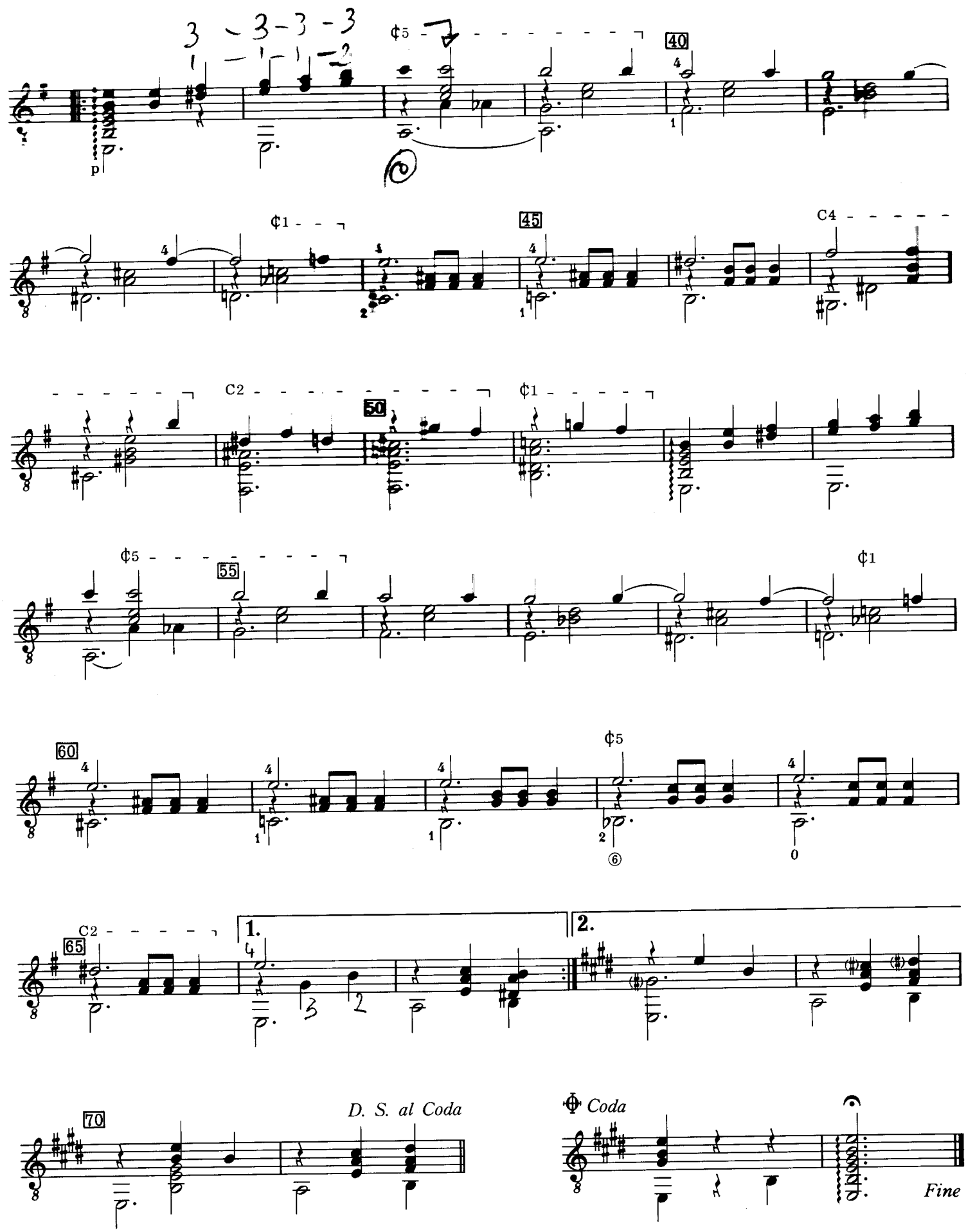
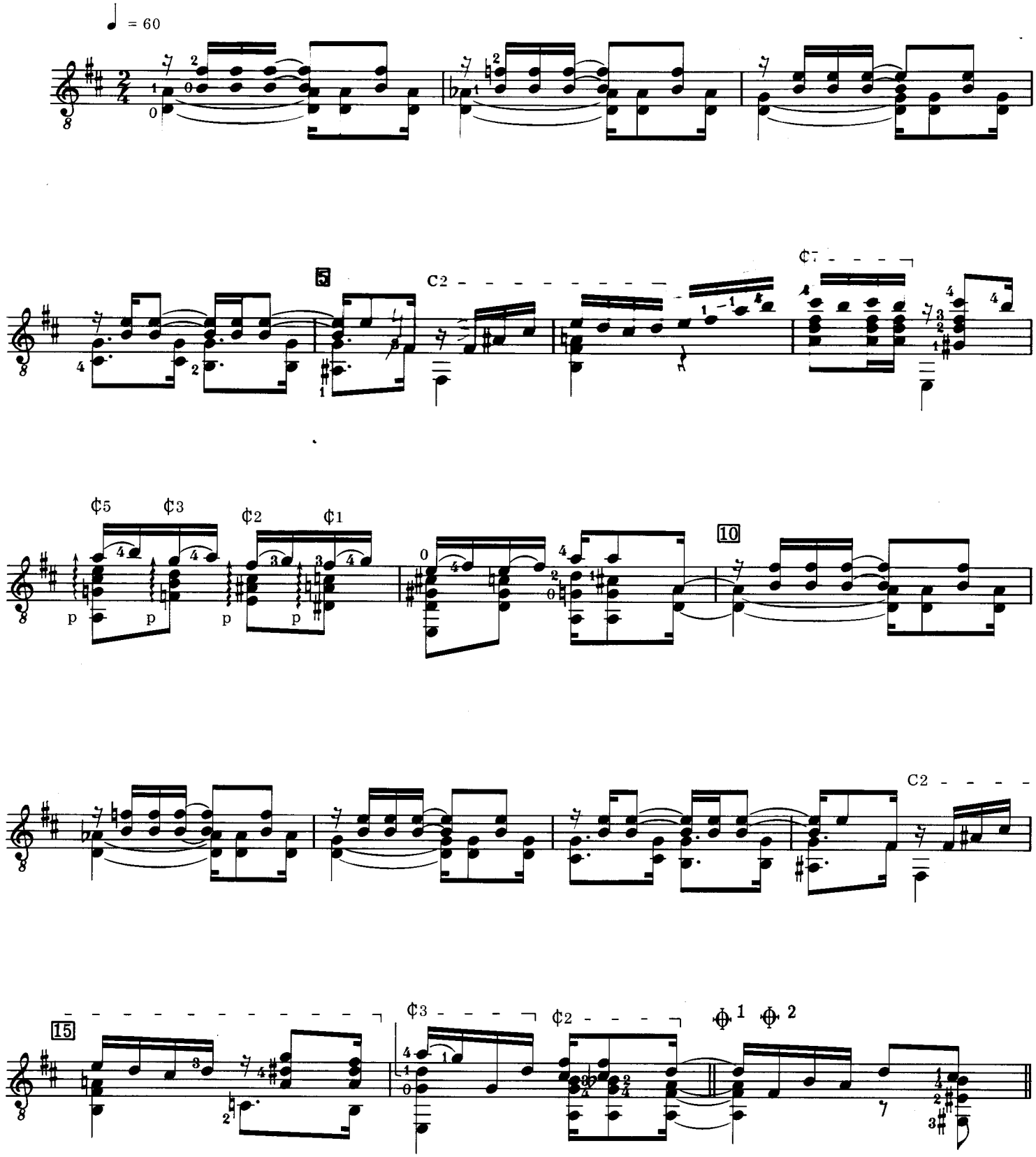

3 - 3 - 3 - 3
1 - 1 - 1 - 2
p
40
45
50
55
60
65
70
1.
2.
D. S. al Coda
Coda
Fine

Gracioso

(chôro)

Transcribed by
Paulo Bellinati

GAROTO
(Annibal Augusto Sardinha)



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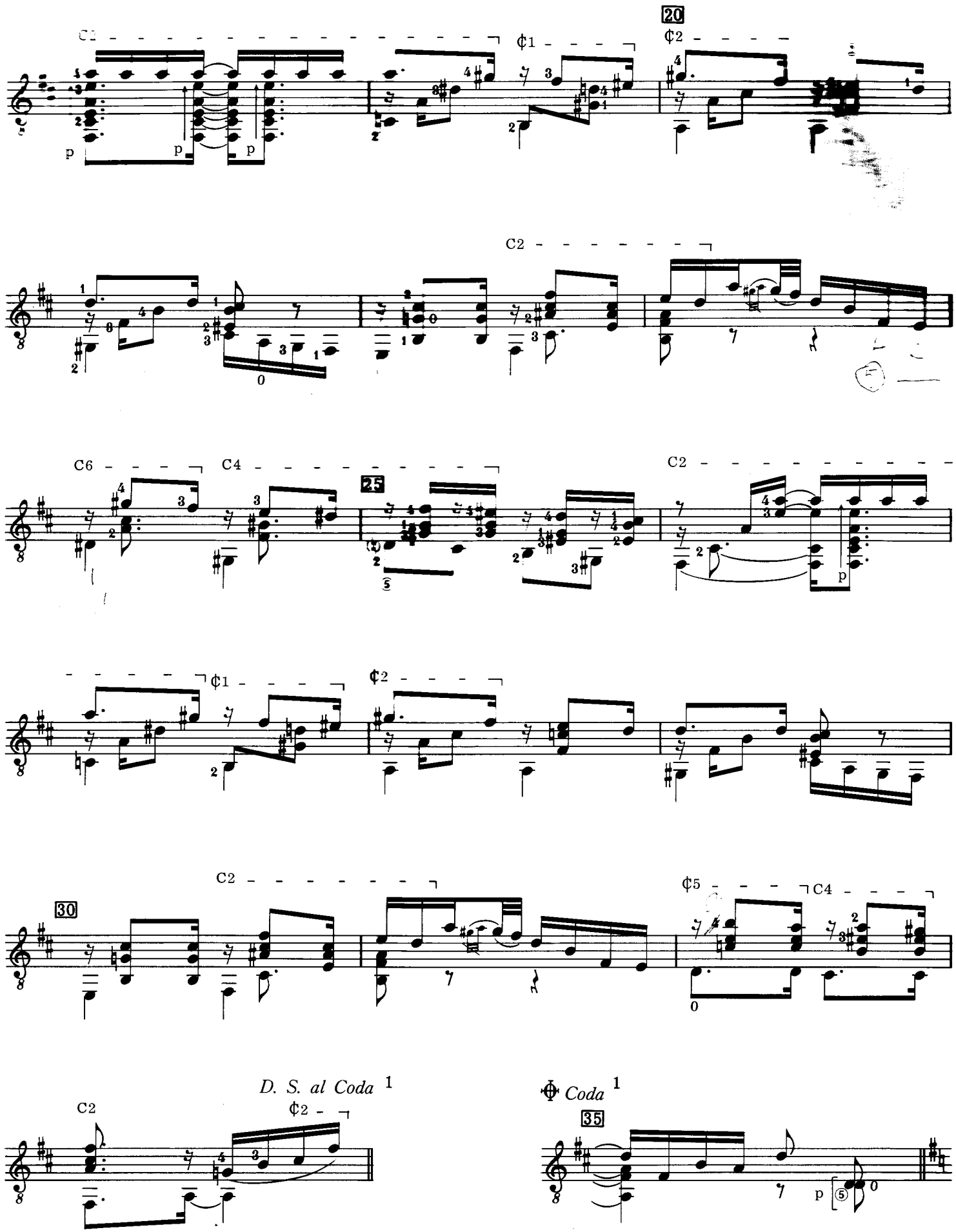
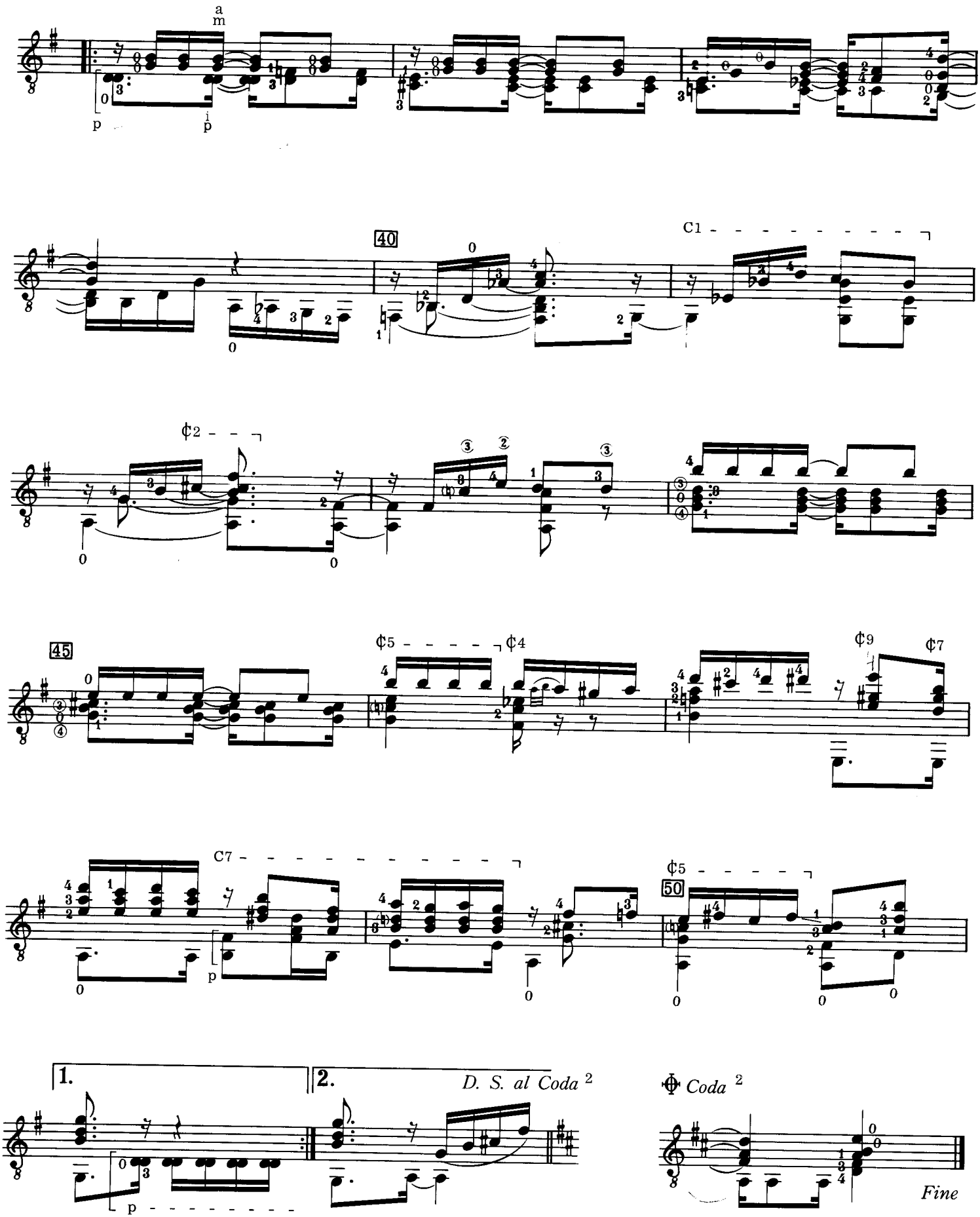

20
25
30
D. S. al Coda 1
Coda 1
35


a m
p
i p
40
C1
45
C7
50
1.
2.
D. S. al Coda 2
Coda 2
Fine

Vivo Sonhando

Transcribed by
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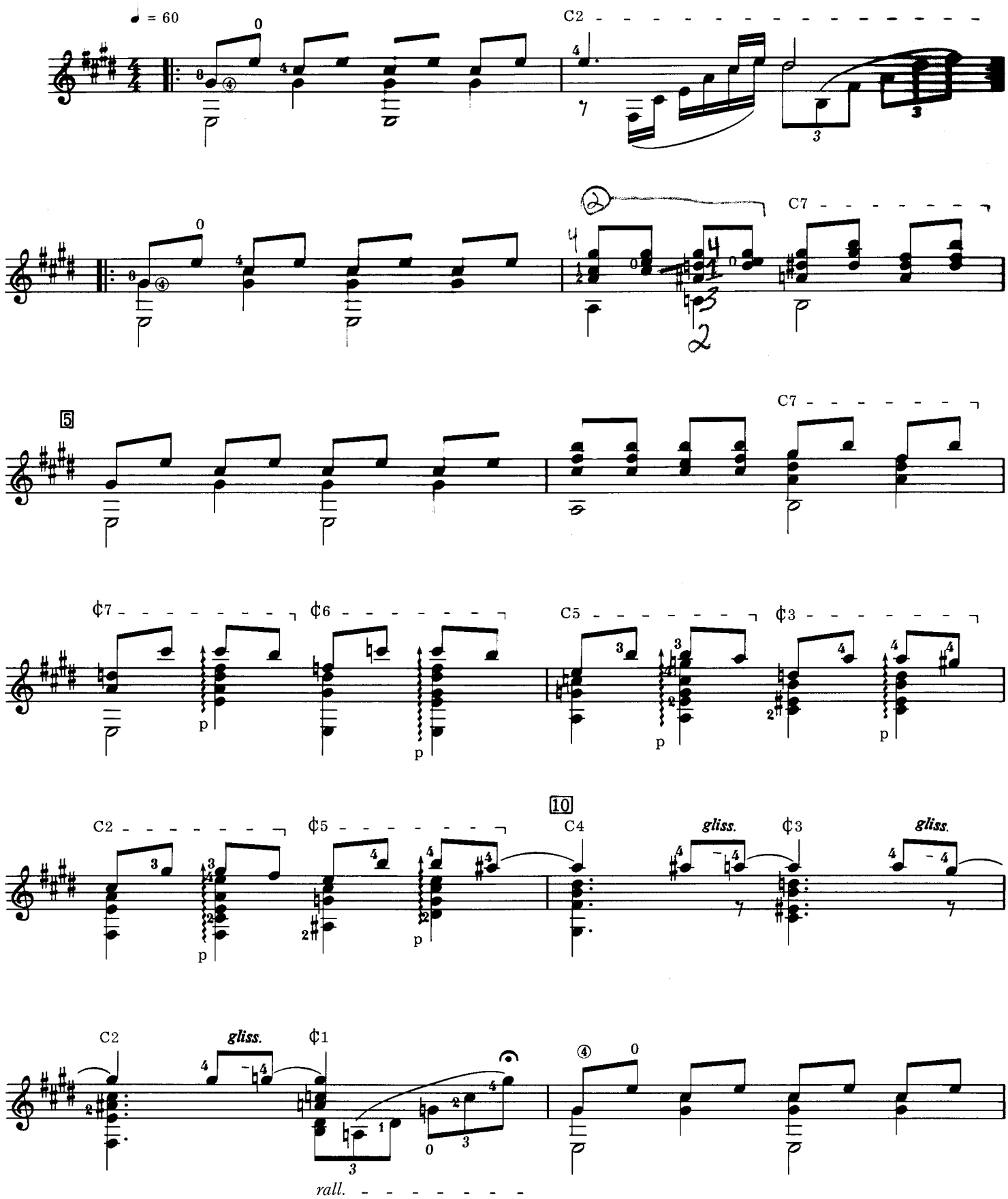
GAROTO
(Anacleto Augusto Sardinha)



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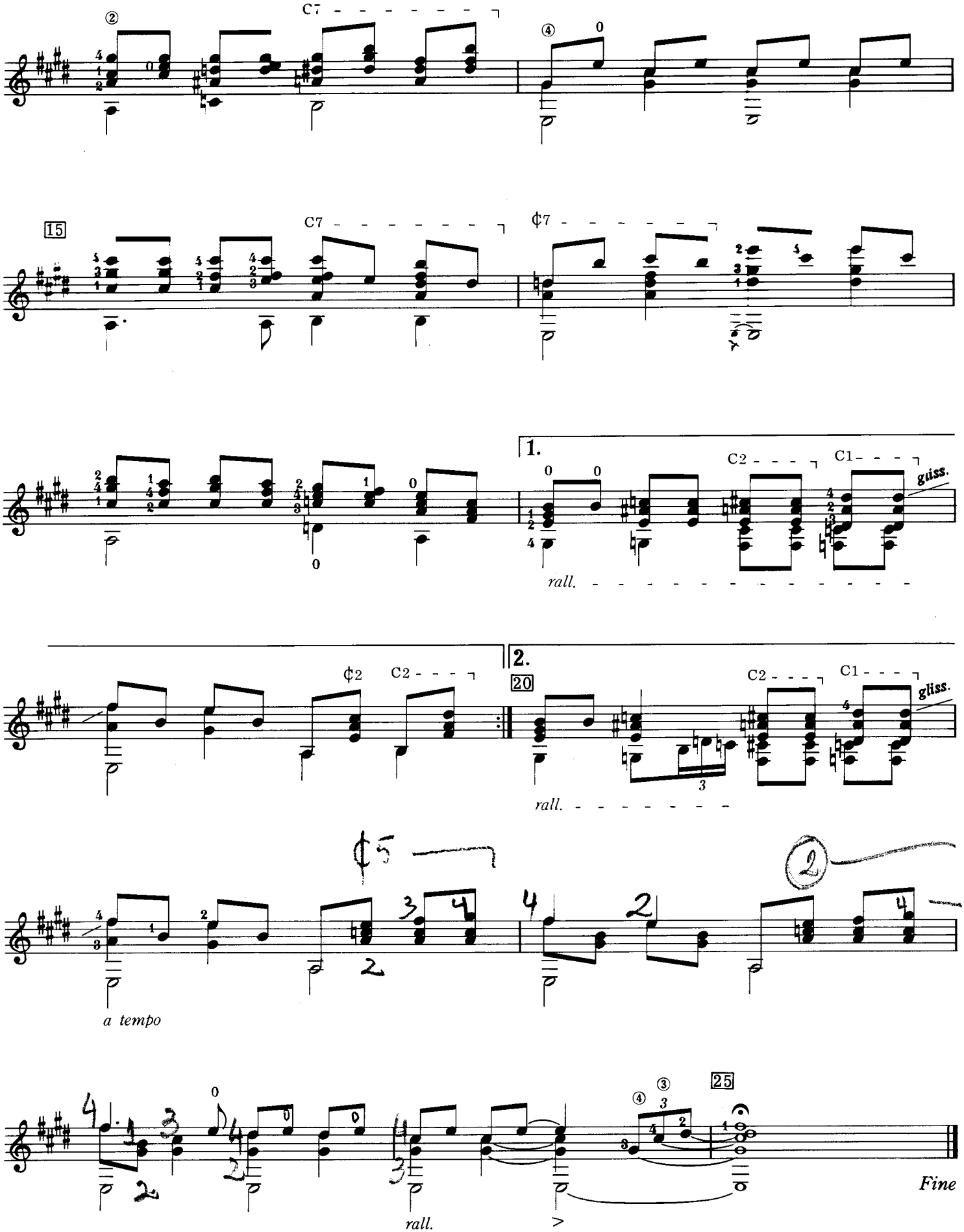
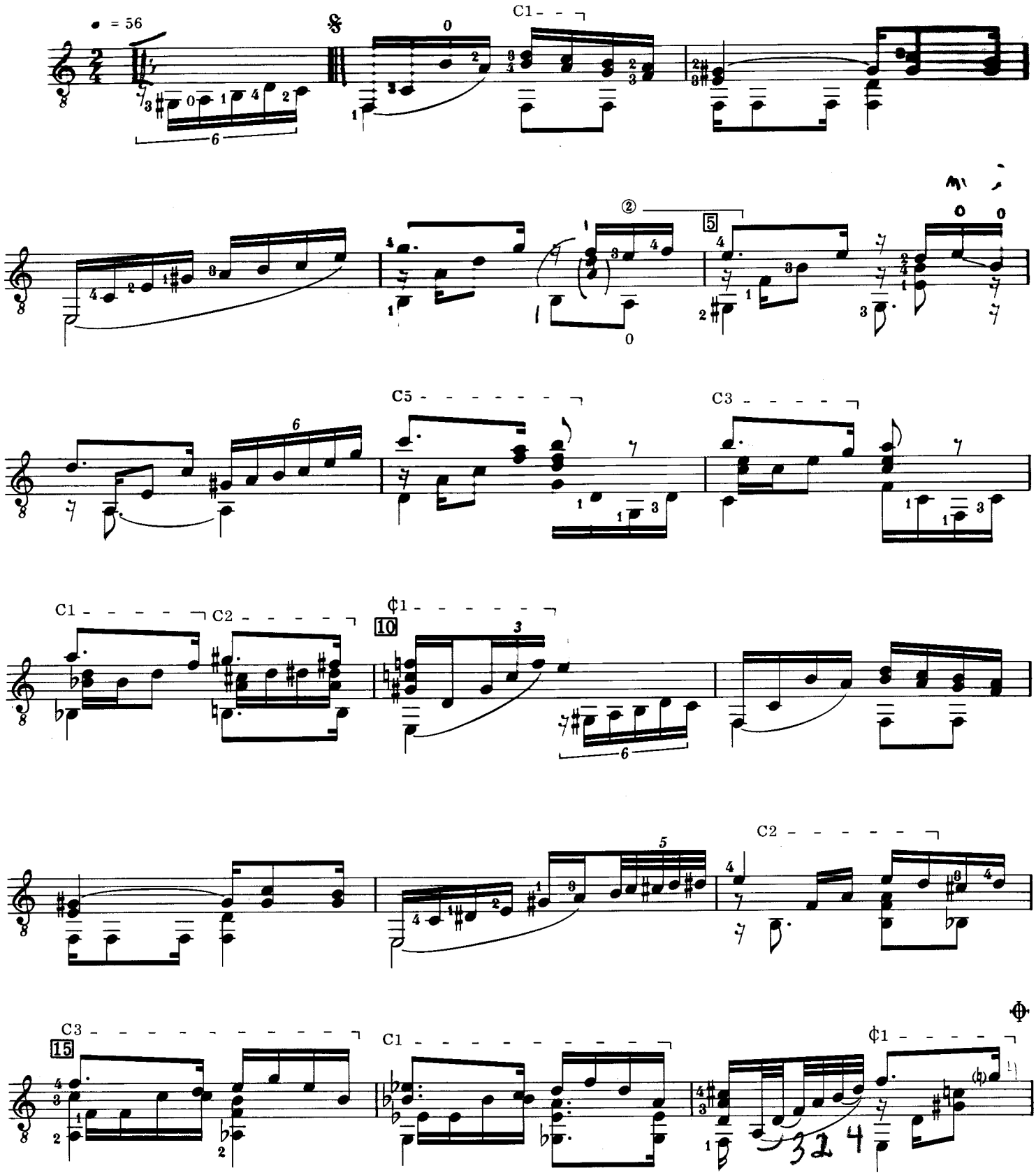

C7
15
C7
¢7
1.
C2
C1
gliss.
rall.
¢2
C2
2.
20
C2
C1
gliss.
rall.
¢5
2
a tempo
25
3
Fine
rall.

Enigma

(chôro)

Arranged by
Paulo Bellinati

GAROTO
(Anibal Augusto Sardinha)



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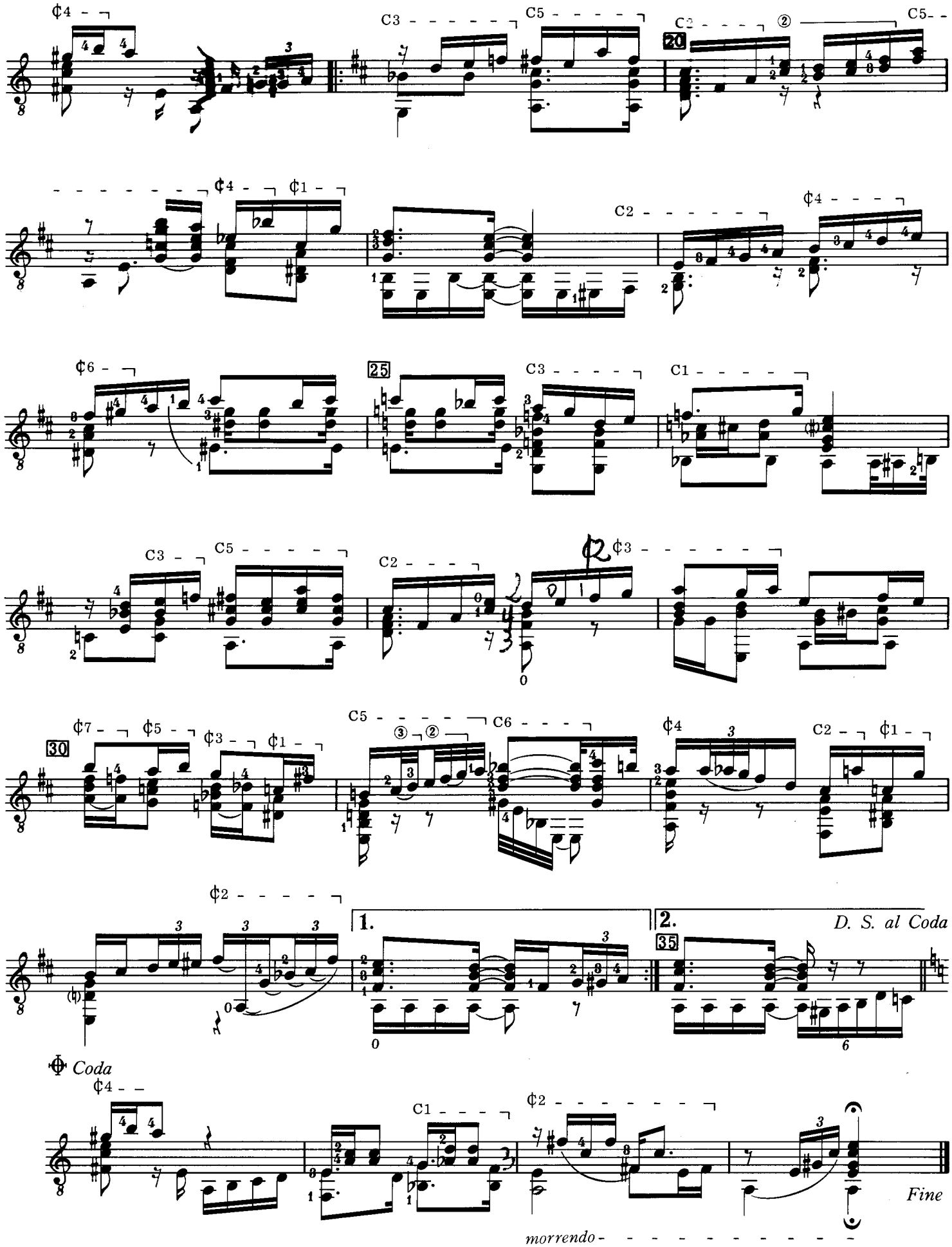
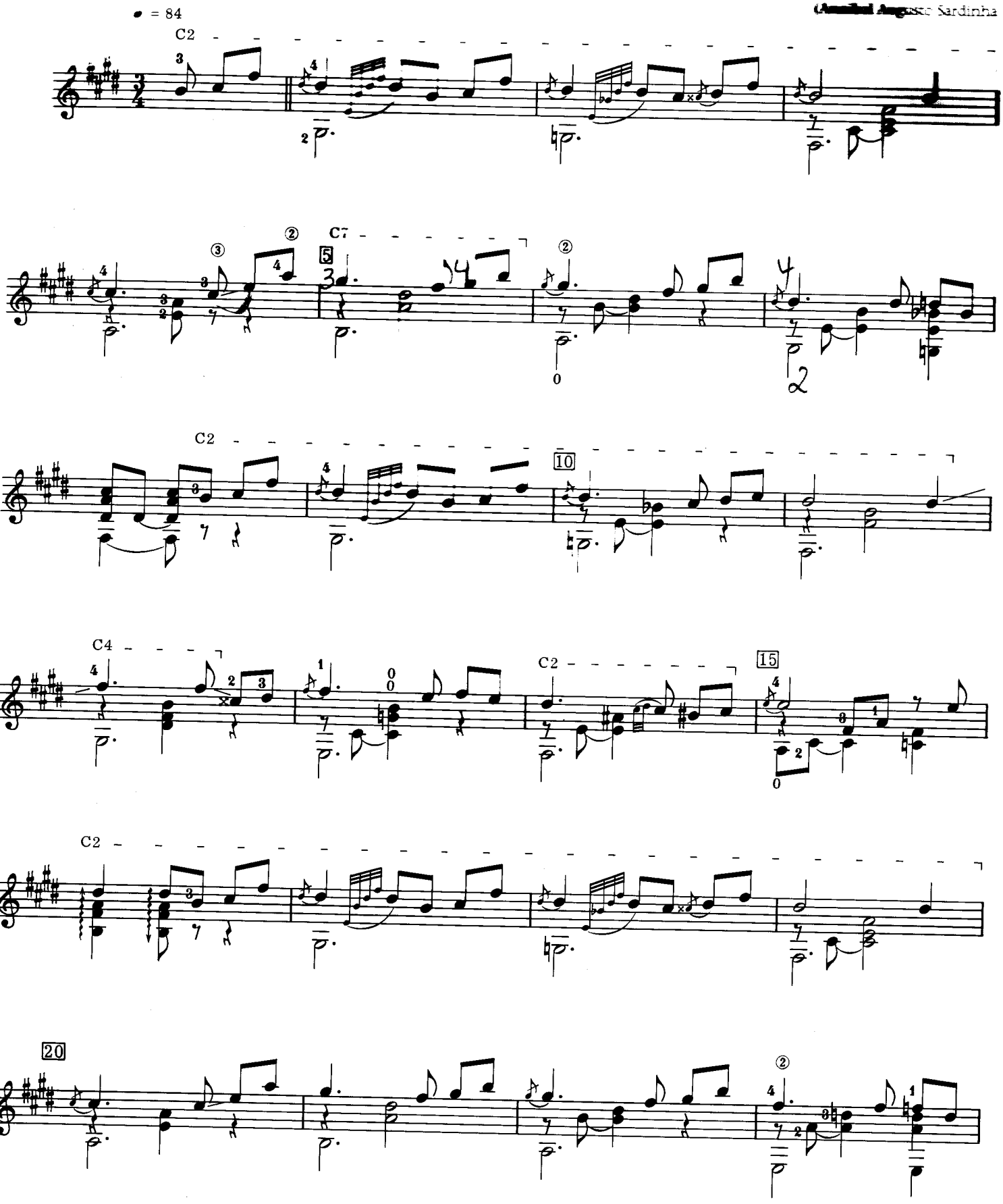

20
25
30
1.
2.
D. S. al Coda
35
Coda
Fine
morrendo

Esperança

(valsa)

Transcribed by
Paulo Bellinati

GAROTO
(Anníbal Augusto Sardinha



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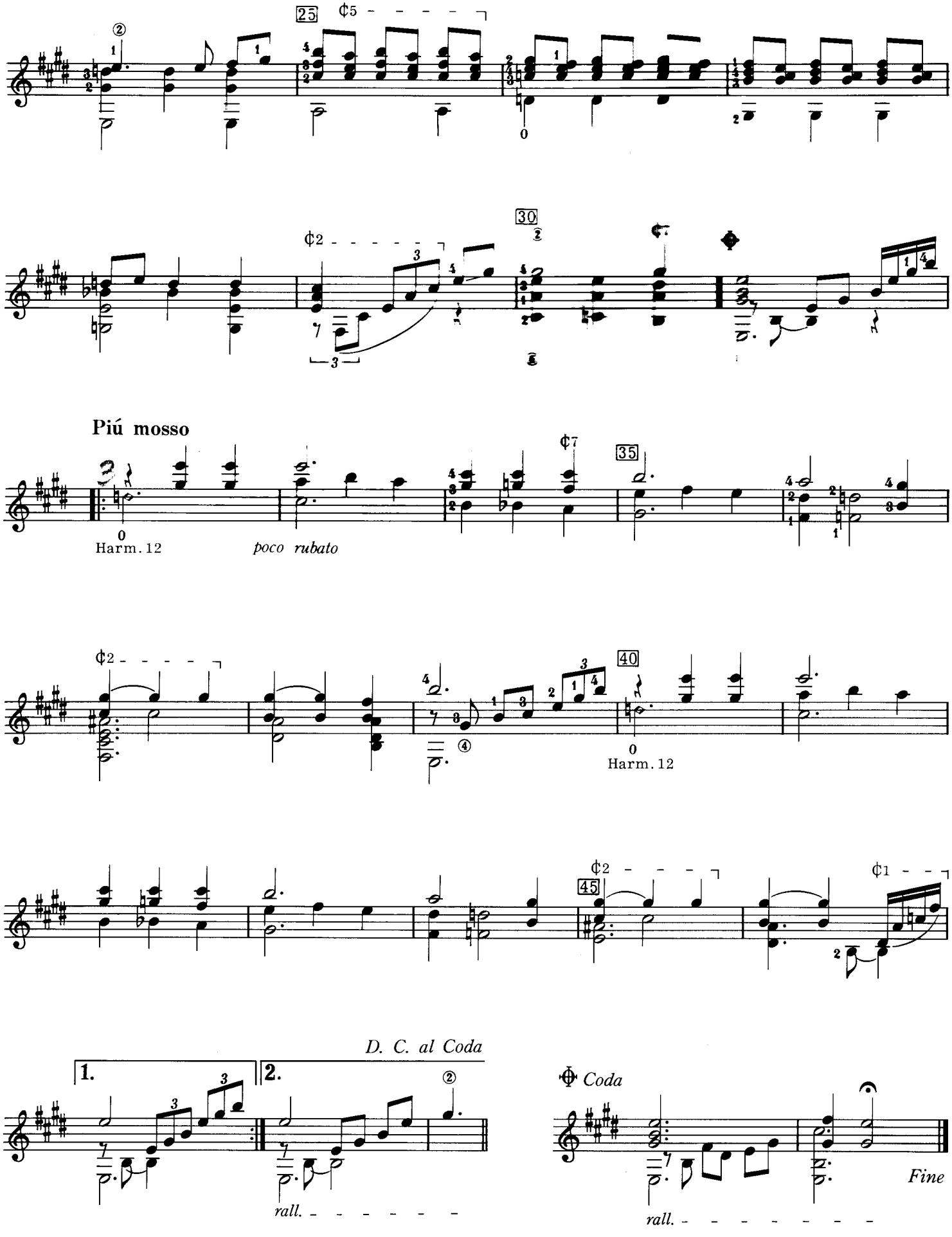
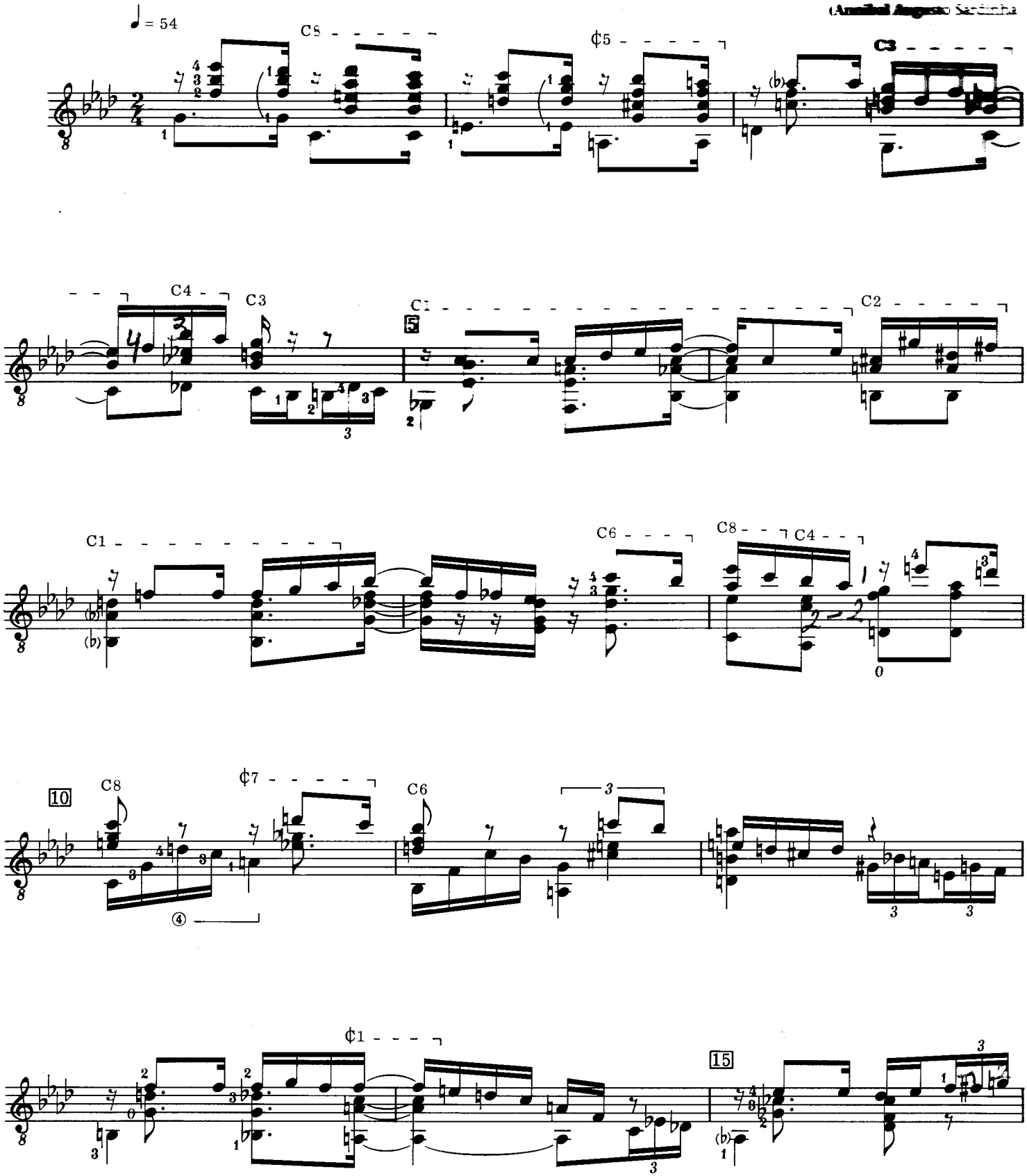

25
30
Piú mosso
Harm. 12
poco rubato
35
40
Harm. 12
45
D. C. al Coda
1.
2.
rall.
Coda
Fine
rall.

Nosso Chôro

Transcribed by
Paulo Bellinati

GAROTO
(Annibal Augusto Sardinha)



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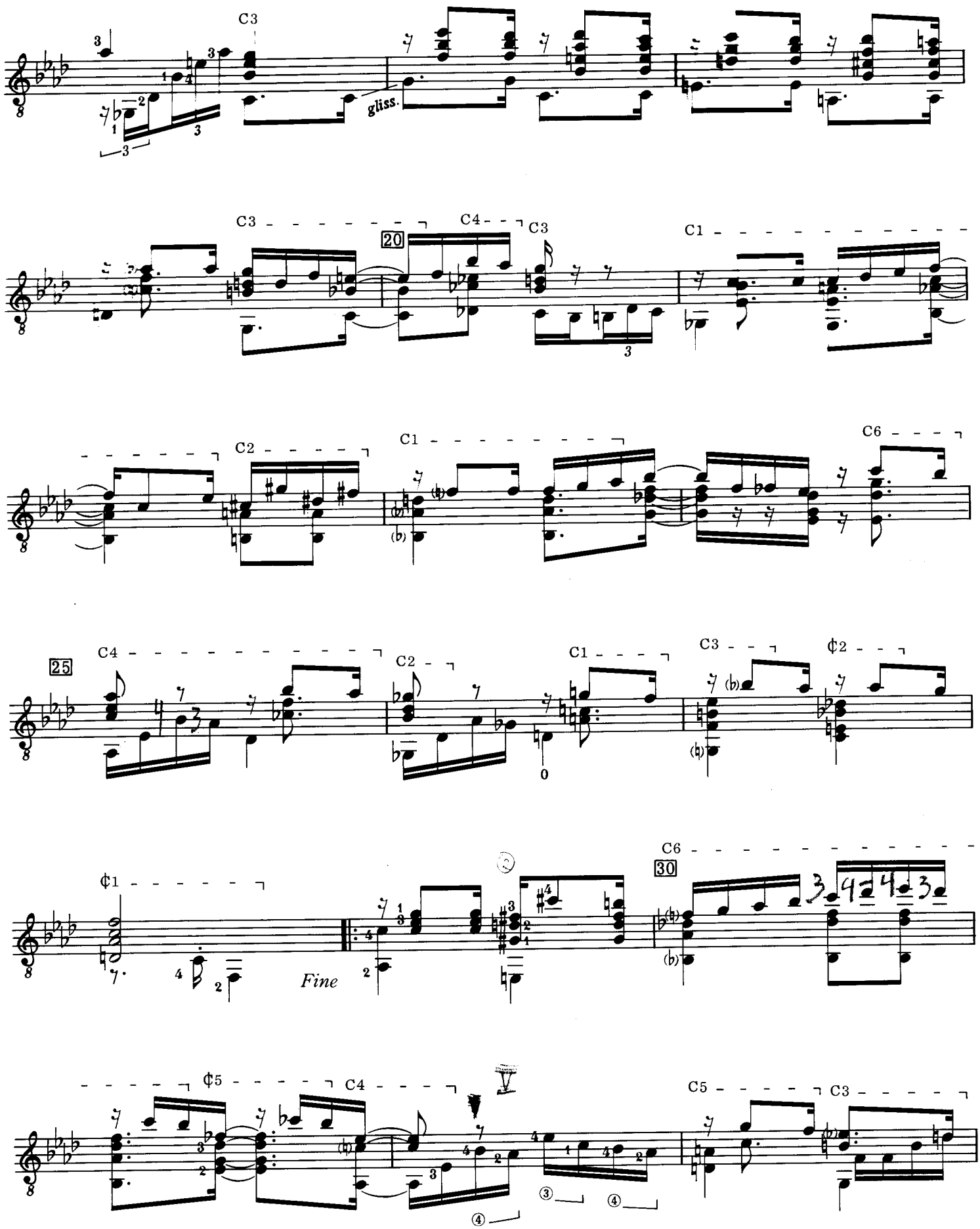
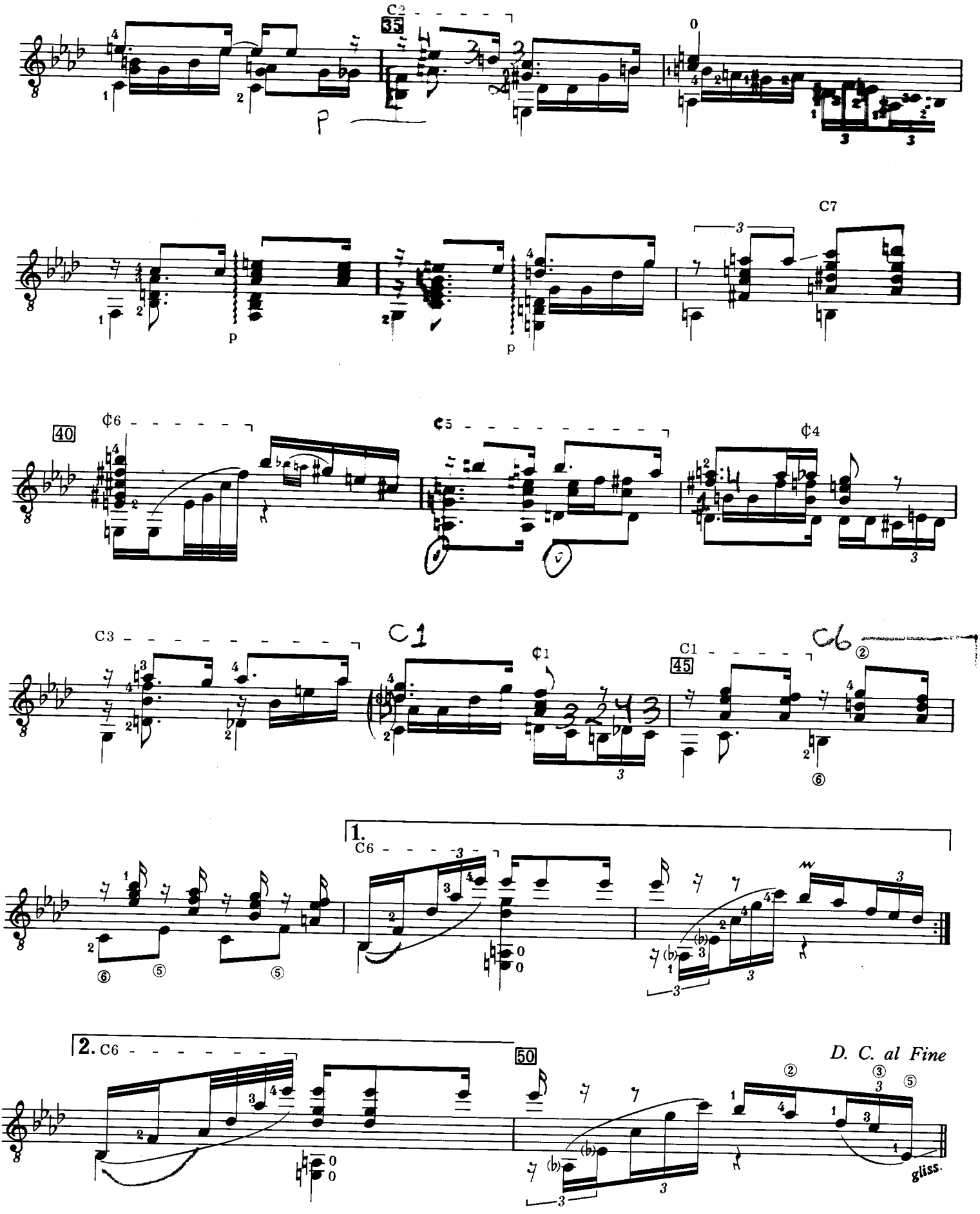
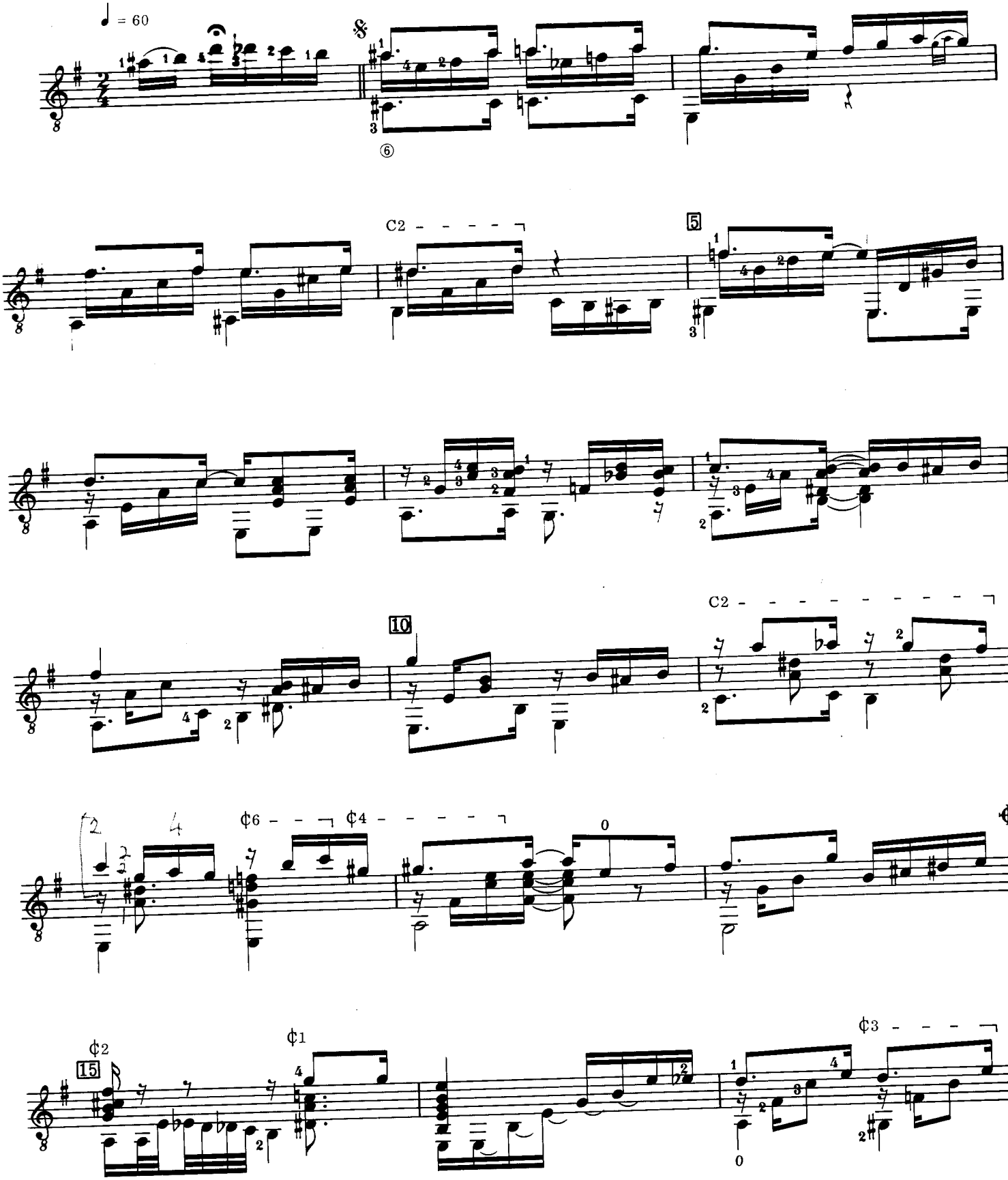

C3
gliss.
C3
C4
C3
20
C1
C2
C1
C6
25
C4
C2
C1
C3
♩2
♩1
Fine
C6
30
♩5
C4
C5
C3


C2
35
0
p
C7
p
p
40
¢6
¢5
¢4
C3
C1
¢1
C1
45
C6
1.
C6
2. C6
50
D. C. al Fine
gliss.

ChôroTriste No. 2

Transcribed by
Paulo Bellinati

GAROTO
(Annibal Augusto Sardinha)



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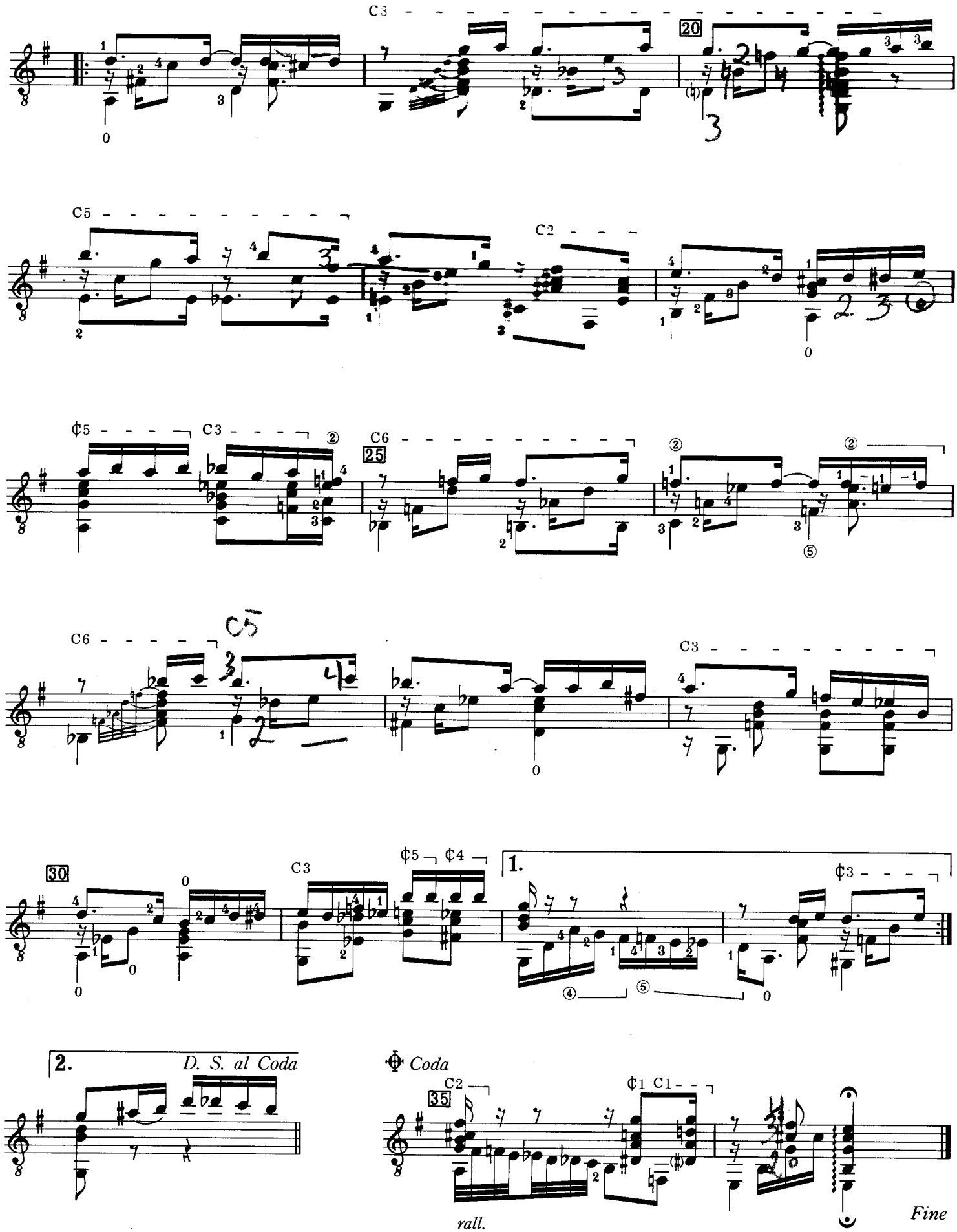

C3
20
C5
C2
¢5
C3
C6
25
C6
C5
C3
30
C3
¢5 ¢4
1.
¢3
2.
D. S. al Coda
Coda
C2
35
¢1 C1
rall.
Fine

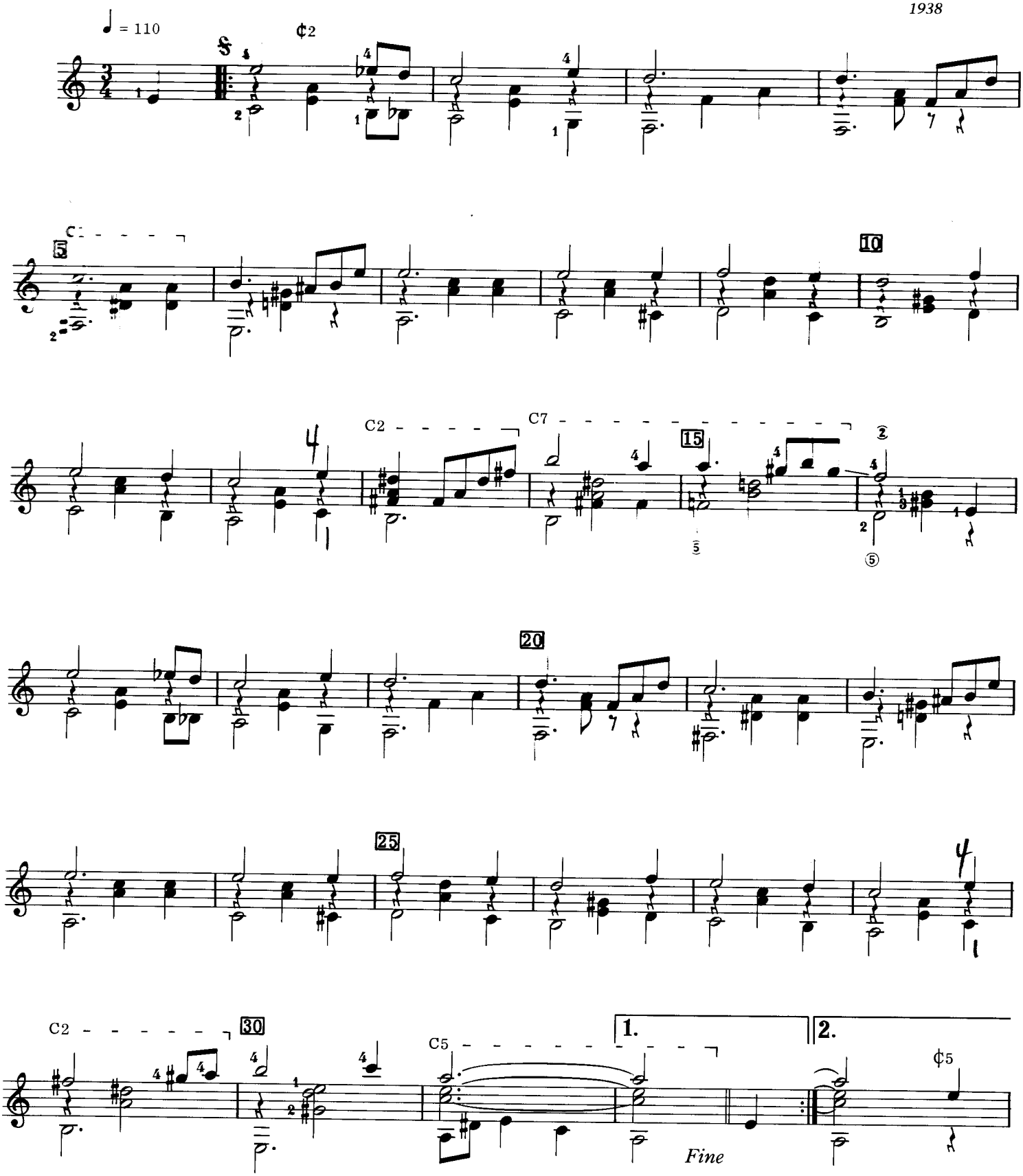
to "Jamil Jorge Neder"

Doce Lembrança

(valsa lenta)

Transcribed from manuscript by
Paulo Bellinati

GAROTO
(Annibal Augusto Sardinha)
1938



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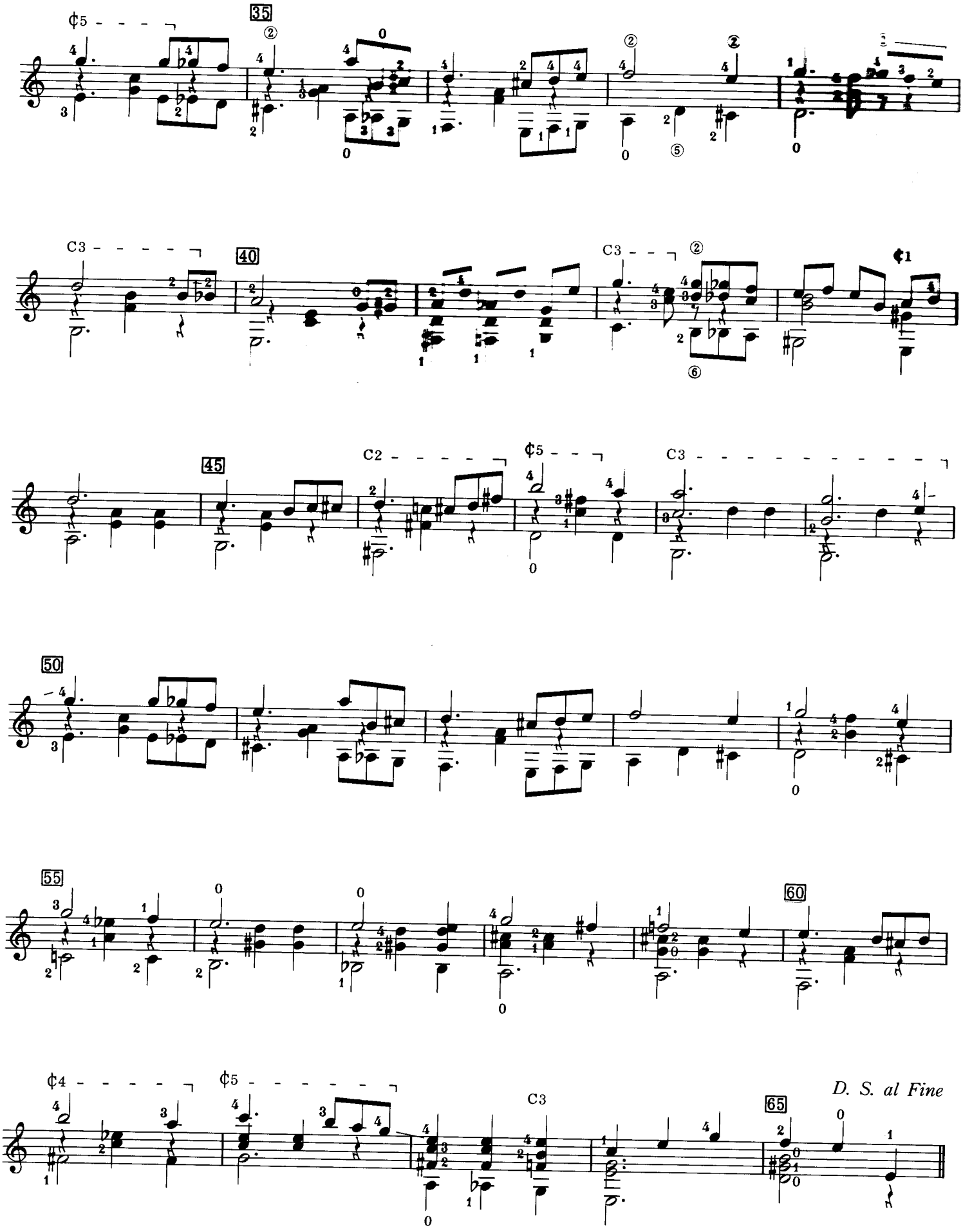
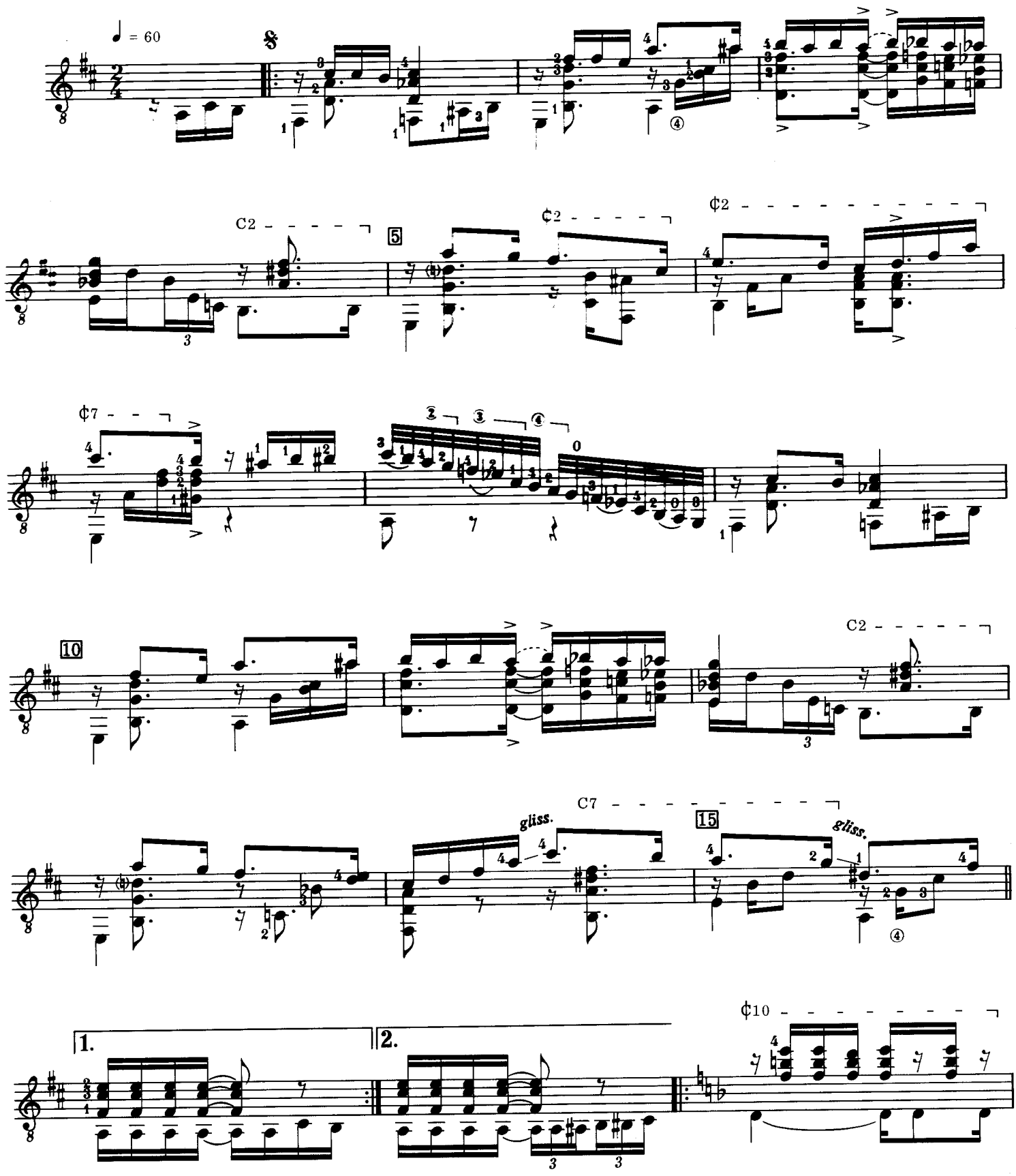

35
40
45
50
55
60
65
C3
C2
D. S. al Fine

Jorge do Fusa

(chôro)

GAROTO
(Annibal Augusto Sardinha)

Transcribed by
Paulo Bellinati



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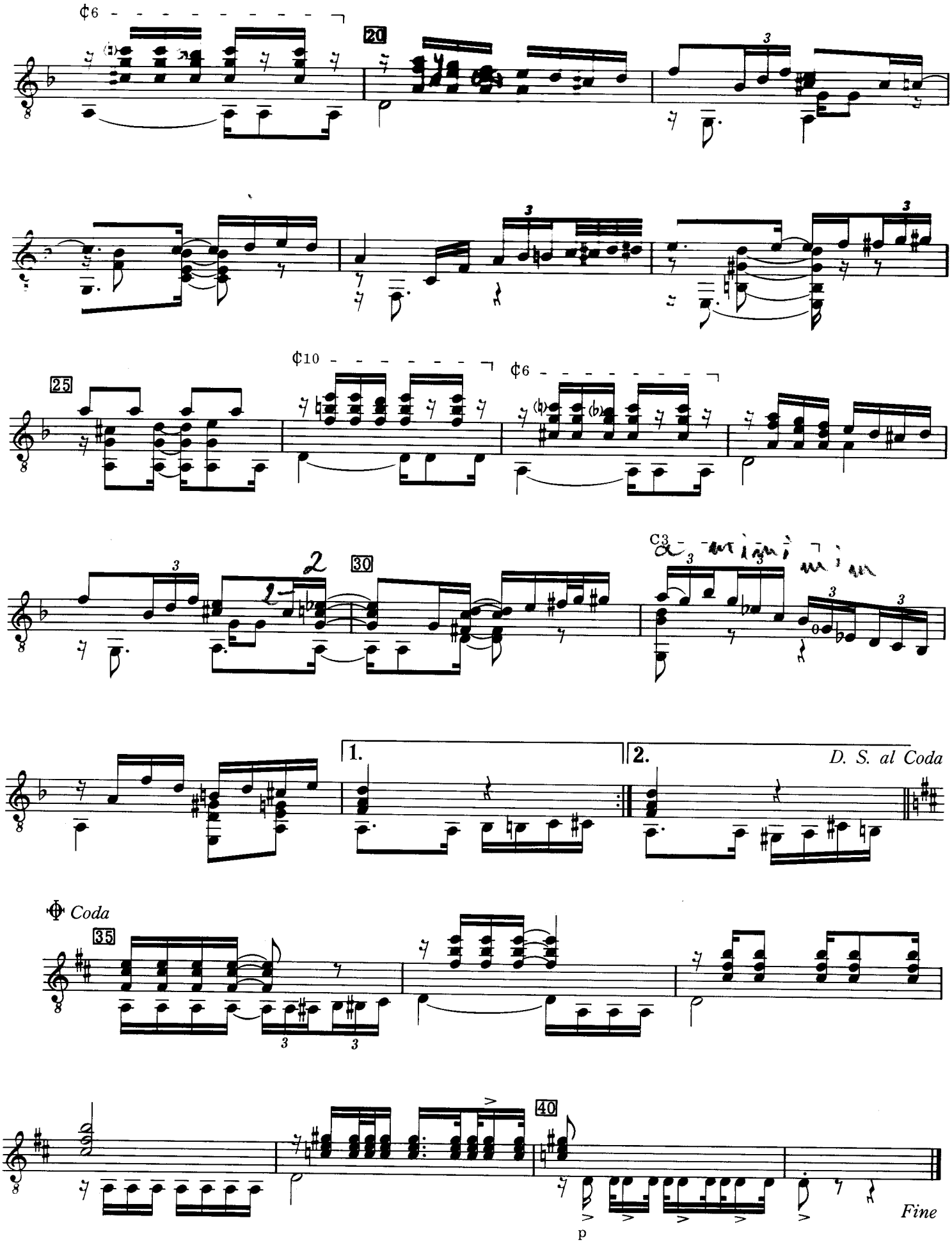
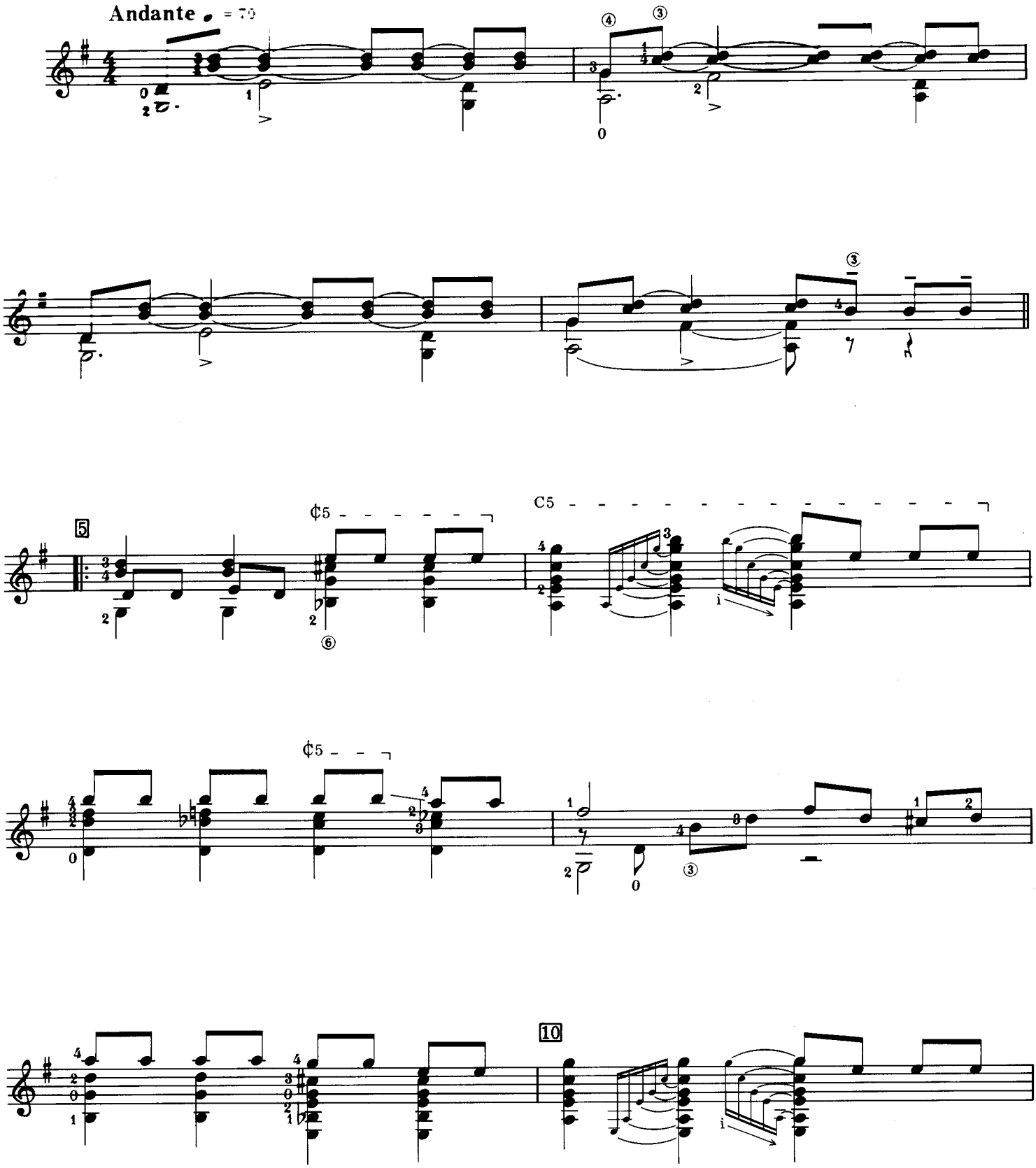

¢6
20
25
¢10
¢6
30
C3
1.
2.
D. S. al Coda
Coda
35
40
p
Fine

Gente Humilde (original)

Transcribed by
Paulo Bellinati

GAROTO
(Annibal Augusto Sardinha)



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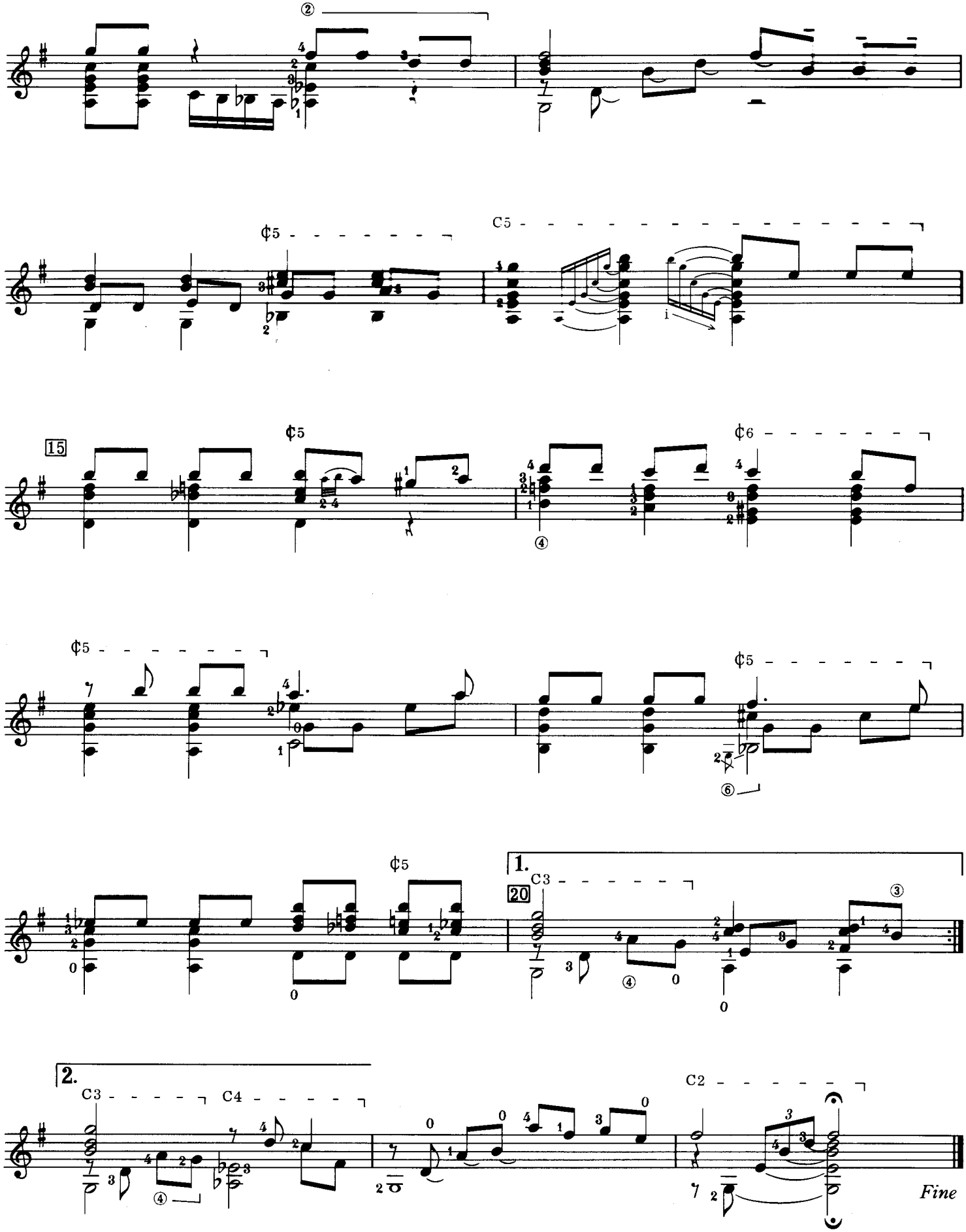
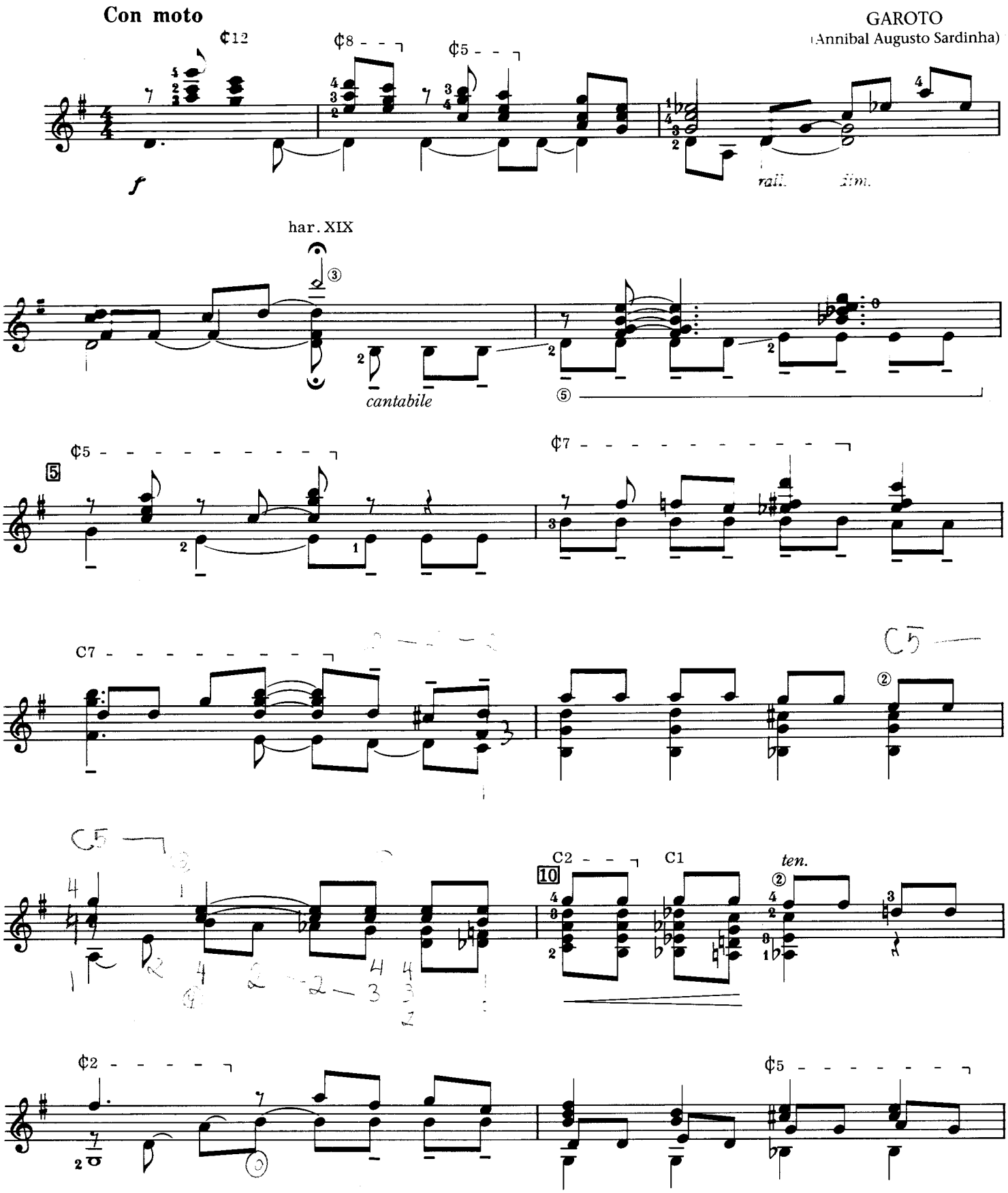

15
20
1.
2.
C3
C4
C5
C2
Fine

Gente Humilde (arrangement)

Arranged by
Paulo Bellinati

GAROTO
(Annibal Augusto Sardinha)



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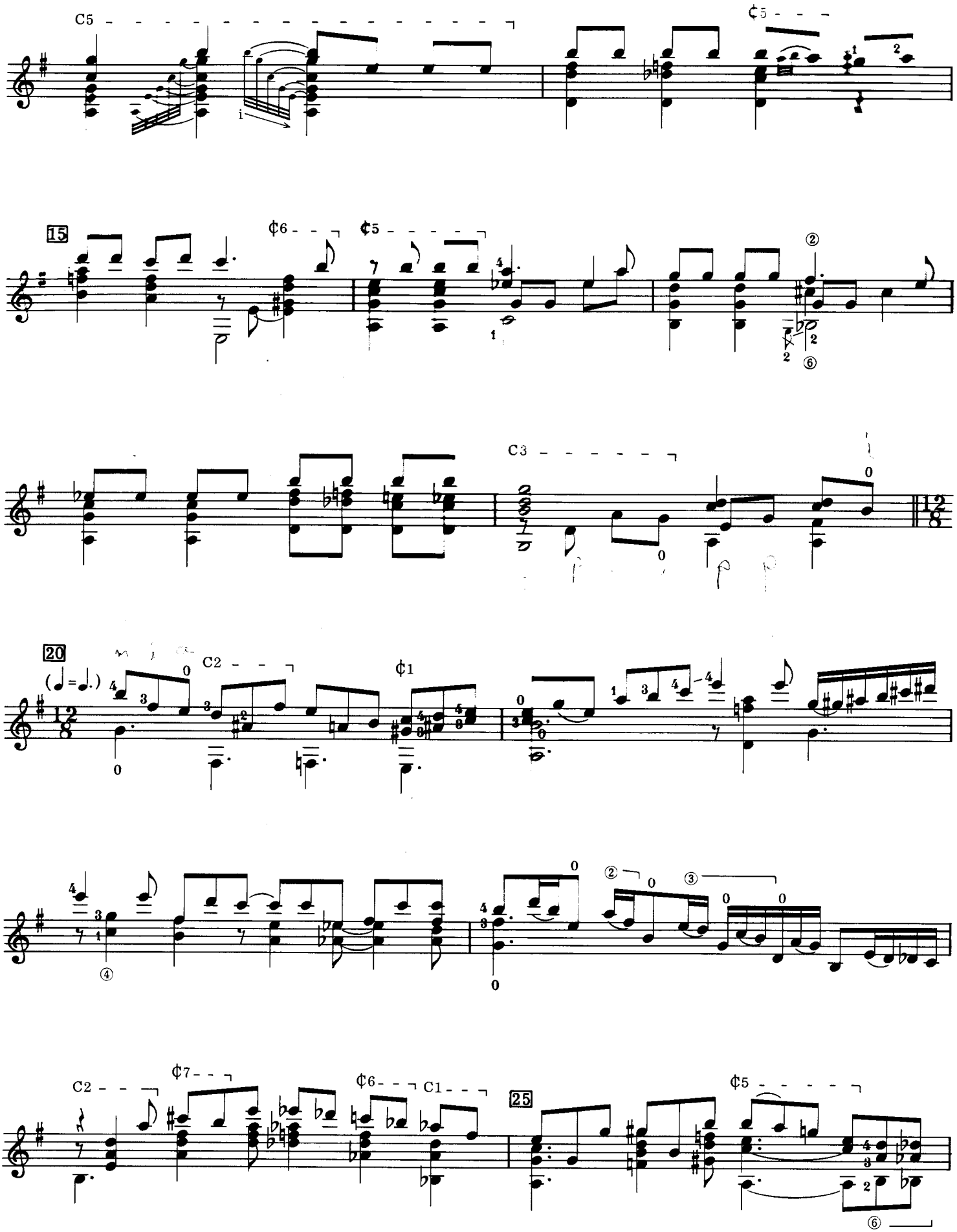
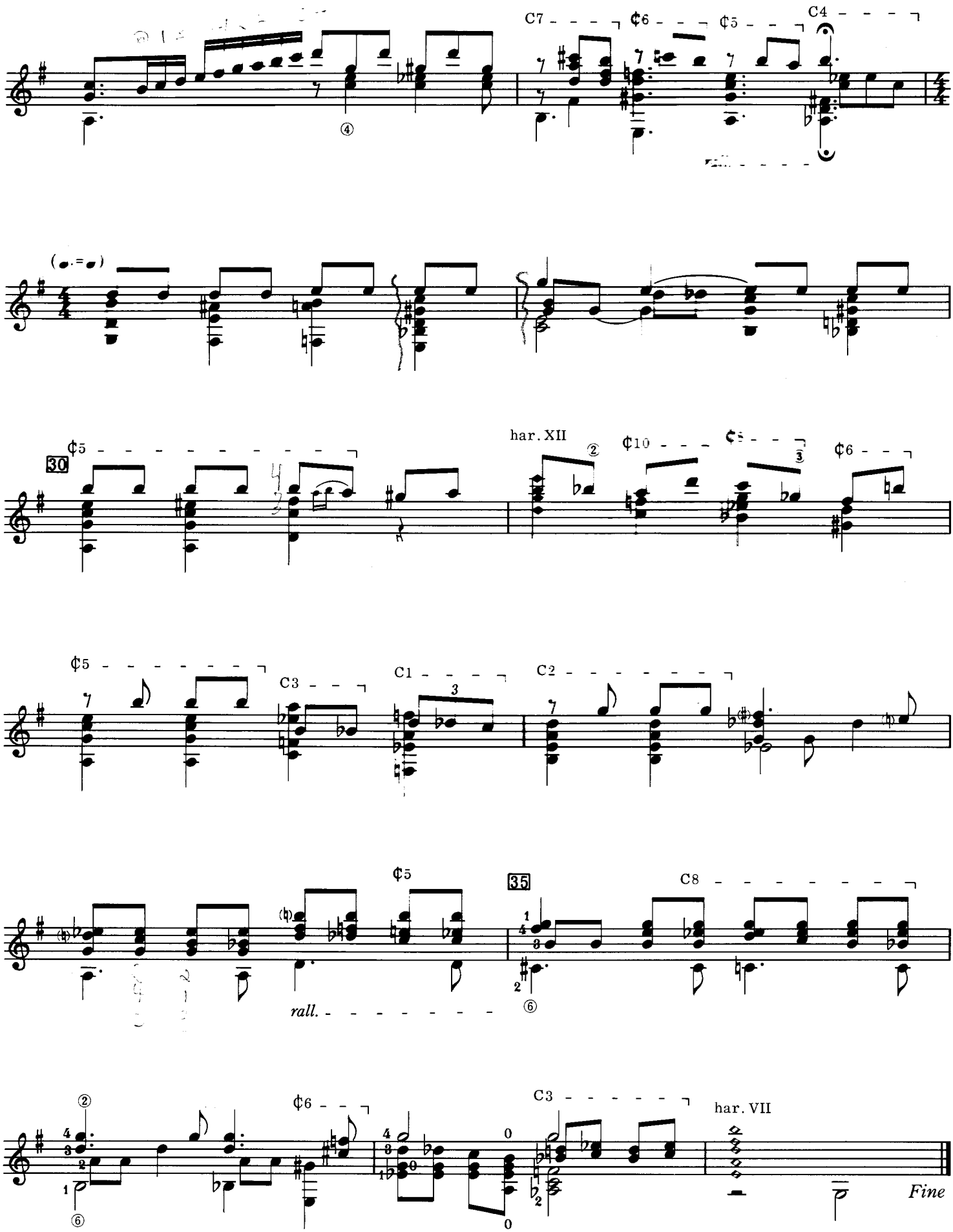

C5
¢5
15
¢6
¢5
C3
20
(♩=♩.)
C2
¢1
¢7
¢6
C1
25
¢5


C7
¢6
¢5
C4
(♩.=♩)
30
¢5
har. XII
¢10
¢6
¢5
C3
C1
C2
35
C8
rall.
¢6
C3
har. VII
Fine

Notes about the music

"Tristezas de um Violão" ("Melancholic Guitar")
"Chôro Triste No. 2" ("Sad Chôro No. 2")

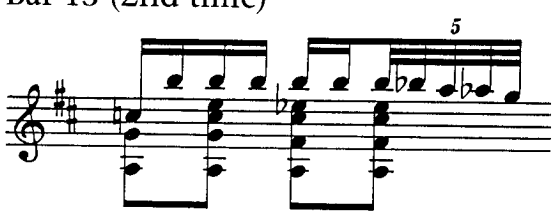
These two melancholic chôros were recorded on Odeon in 1950 and 1955, respectively. Most Brazilian guitar players include them in their repertoires. Besides the records, I referenced a home recording made in 1950 for professor Ronoel Simões.

"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.

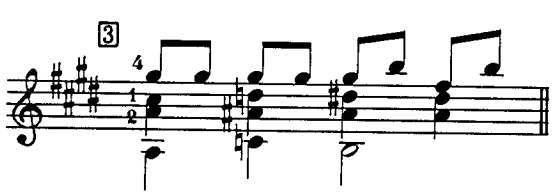
Variations on "Meditação"

Bar 13 (2nd time)

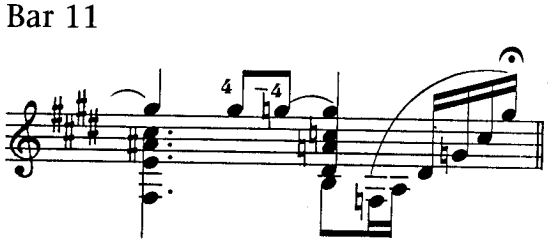


Variations on "Vivo Sonhando"

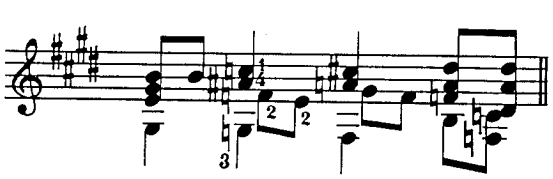
Bars 3 & 13



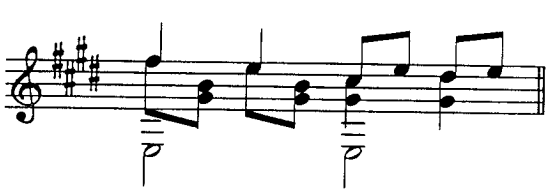
Bar 11



Bar 18



Bar 23

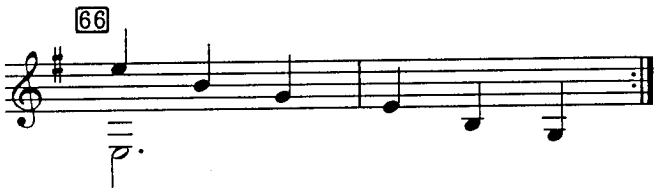


"Naqueles Velhos Tempos" ("In The Old Days")

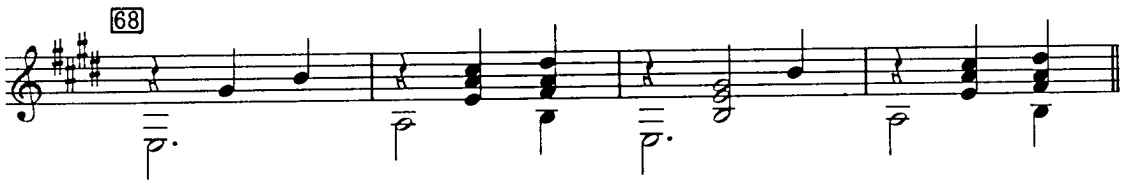
This one was easier to transcribe, because of the excellent recordings and manuscript. As the title suggests, it is a waltz that brings memories from the past, reminding us of the old ballroom waltzes.

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.

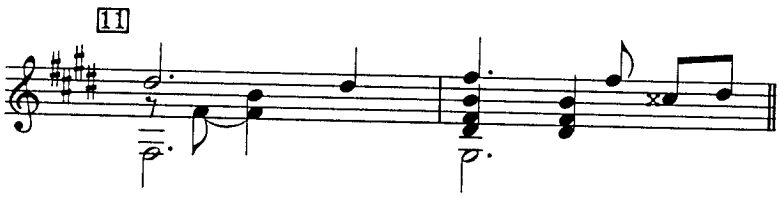
"Enigma" ("Charade")

The only remaining document of this piece is a manuscript in *B♭* 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♭* minor would be for piano.

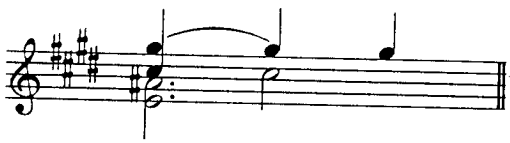
"Esperança" ("Hope")

I classify this composition as a bossa nova waltz, due to the typical [illegible] sequence in the first part. In the second part, Garoto accentuates the [illegible] 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.

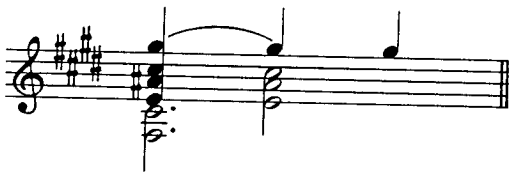
Bars 11 & 12 (2nd time)



Bar 37 (2nd time)



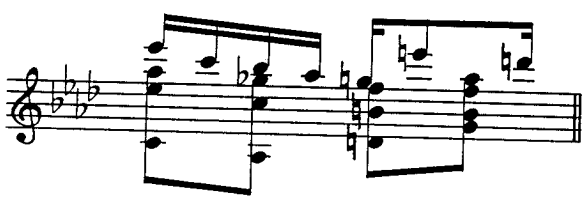
Bar 45 (2nd time)



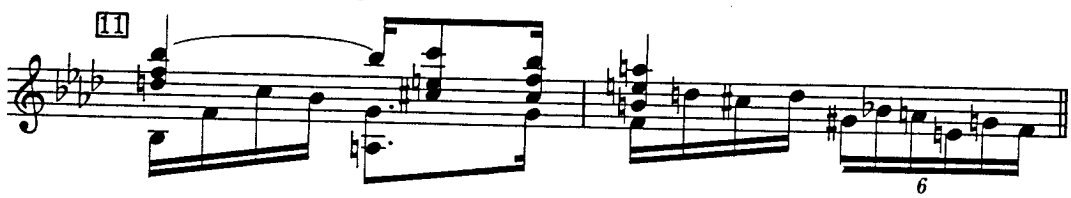
"Nosso Chôro" ("Our Chôro")

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)

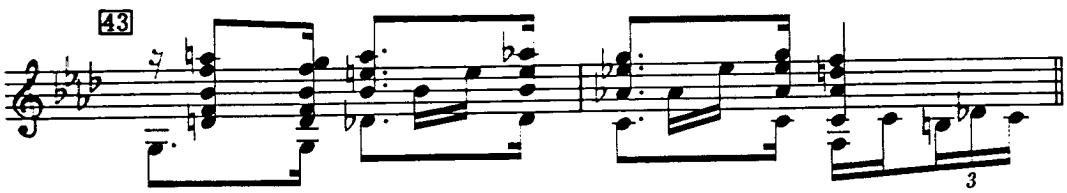


Bars 11 & 12 (manuscript is)

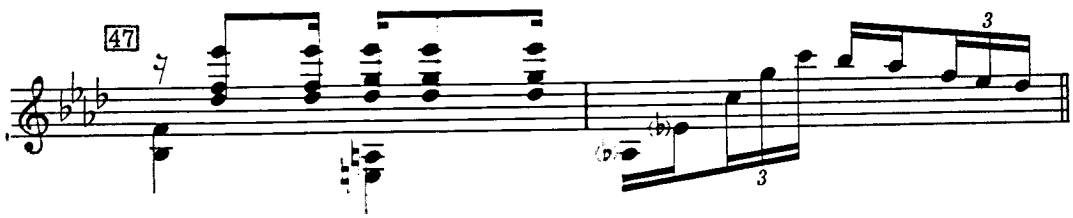


"Nosso Chôro" *(continued)*

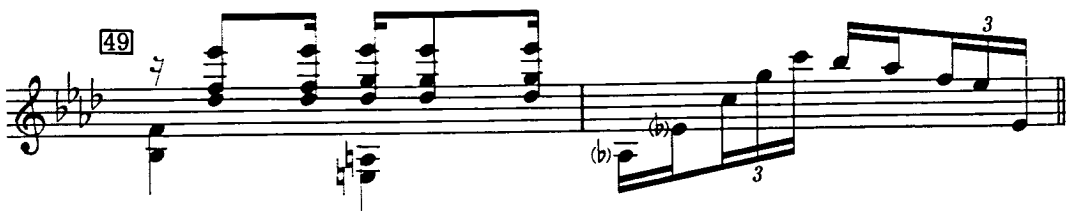
Bars 43 & 44 (manuscript is)



Bars 47 & 48 (manuscript is)



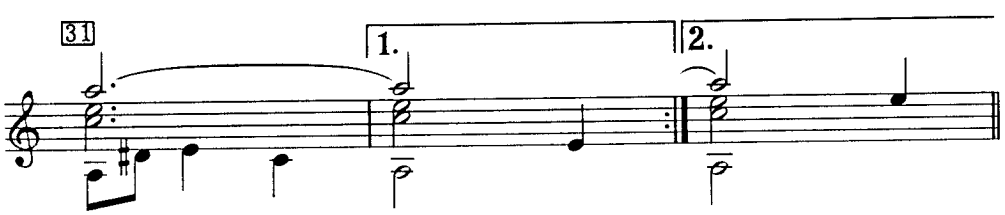
Bars 49 & 50 (manuscript is)



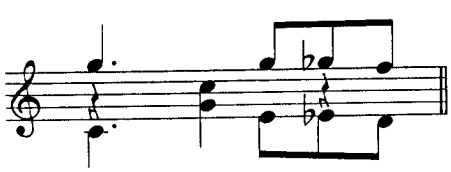
"Doce Lembrança" ("Sweet Memory")

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)



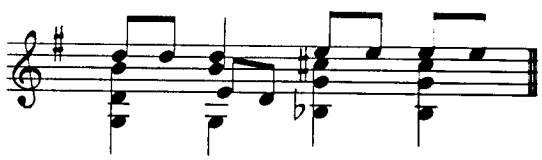
"Jorge do Fusa"

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.

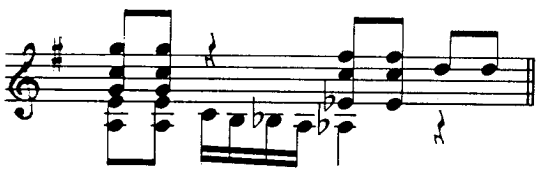
"Gente Humilde" ("Poor People")

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.

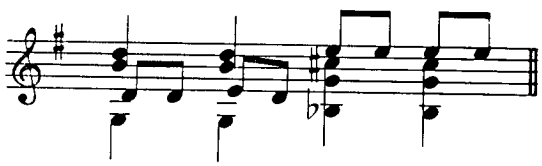
Bar 5 (1st time)



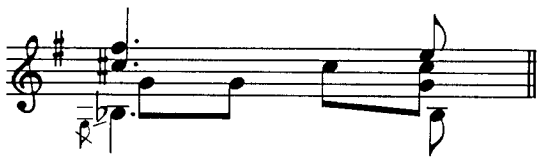
Bar 11 (2nd time)

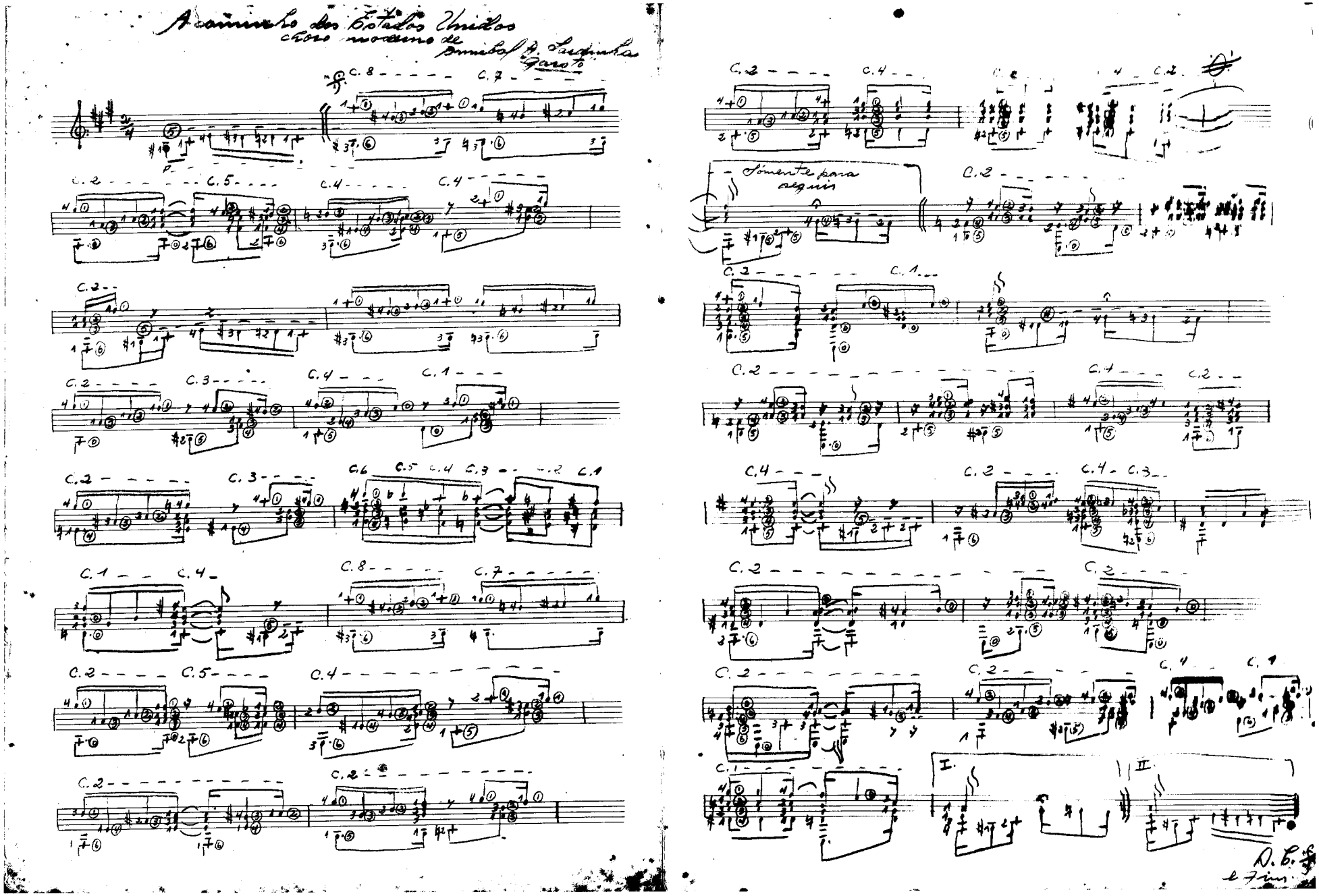


Bar 13 (1st time)



Bar 18 (2nd time)





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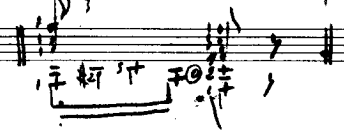


Ao amigo Paulo
pelo trabalho desenvolvido
em prol de Gaioto
[illegible]
1955

A caminho dos E.E. U.U.
choro moderno
de
Amintas Augusto Ludinta
"Gaioto"

Para violão — Naqueles velhos tempos - valsa de "Garoto"

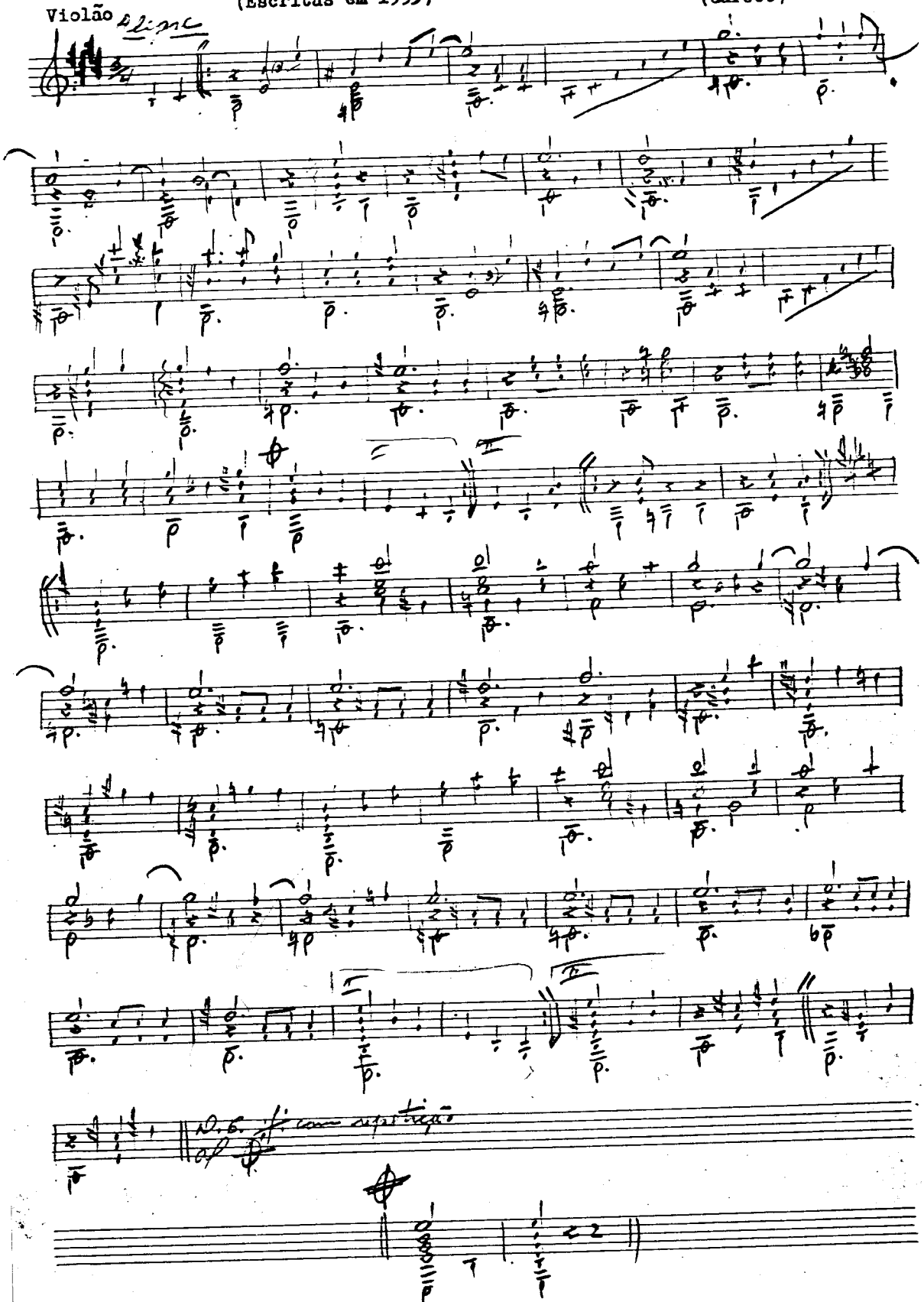
NAQUELES VELHOS TEMPOS

Valsa

Annibal Augusto Sardinha
(Garôto)

(Escritas em 1953)

Violão



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