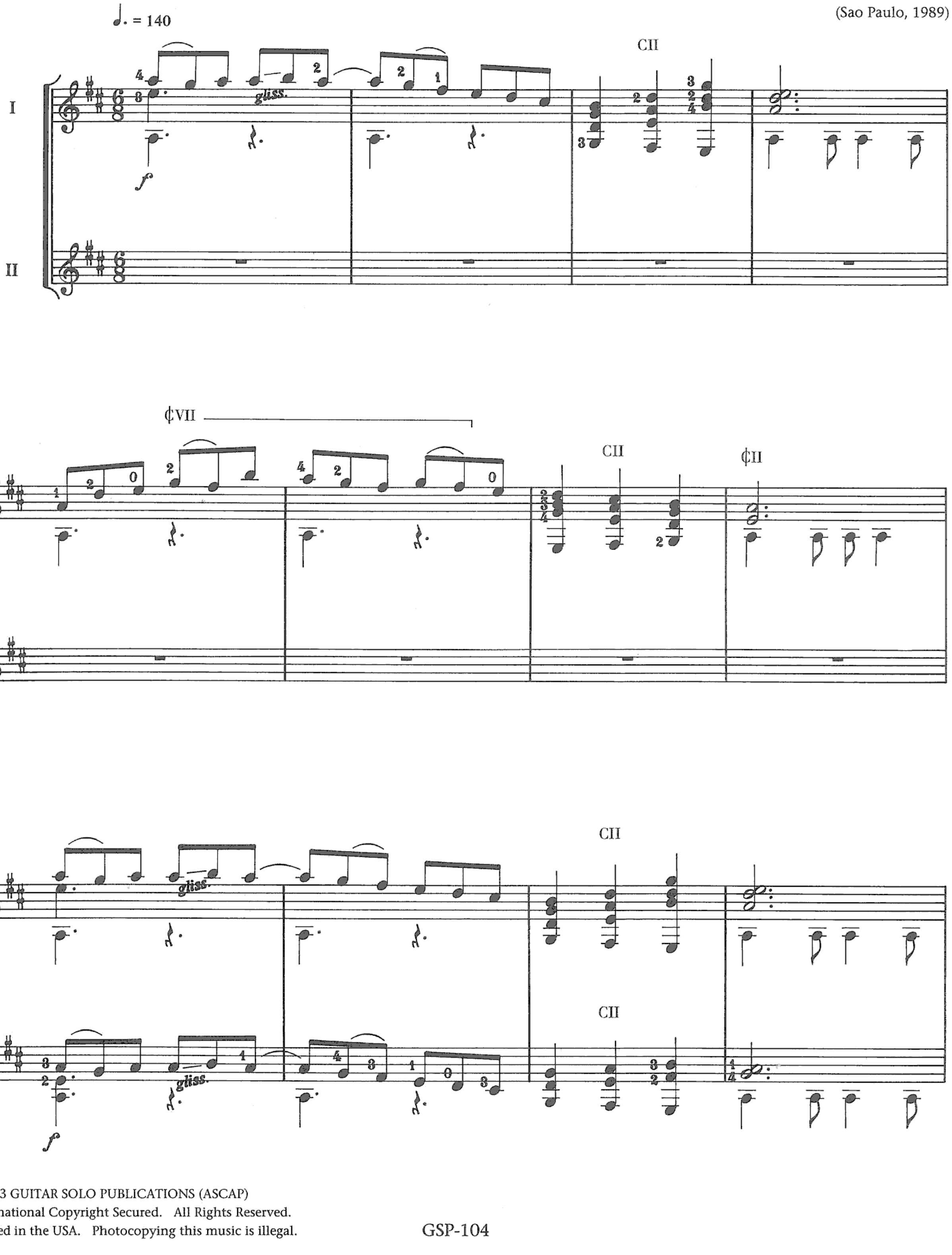
duo version dedicated to my dear friends Sergio and Odair Assad

Jongo

for two guitars

Paulo Bellinati
(Sao Paulo, 1989)



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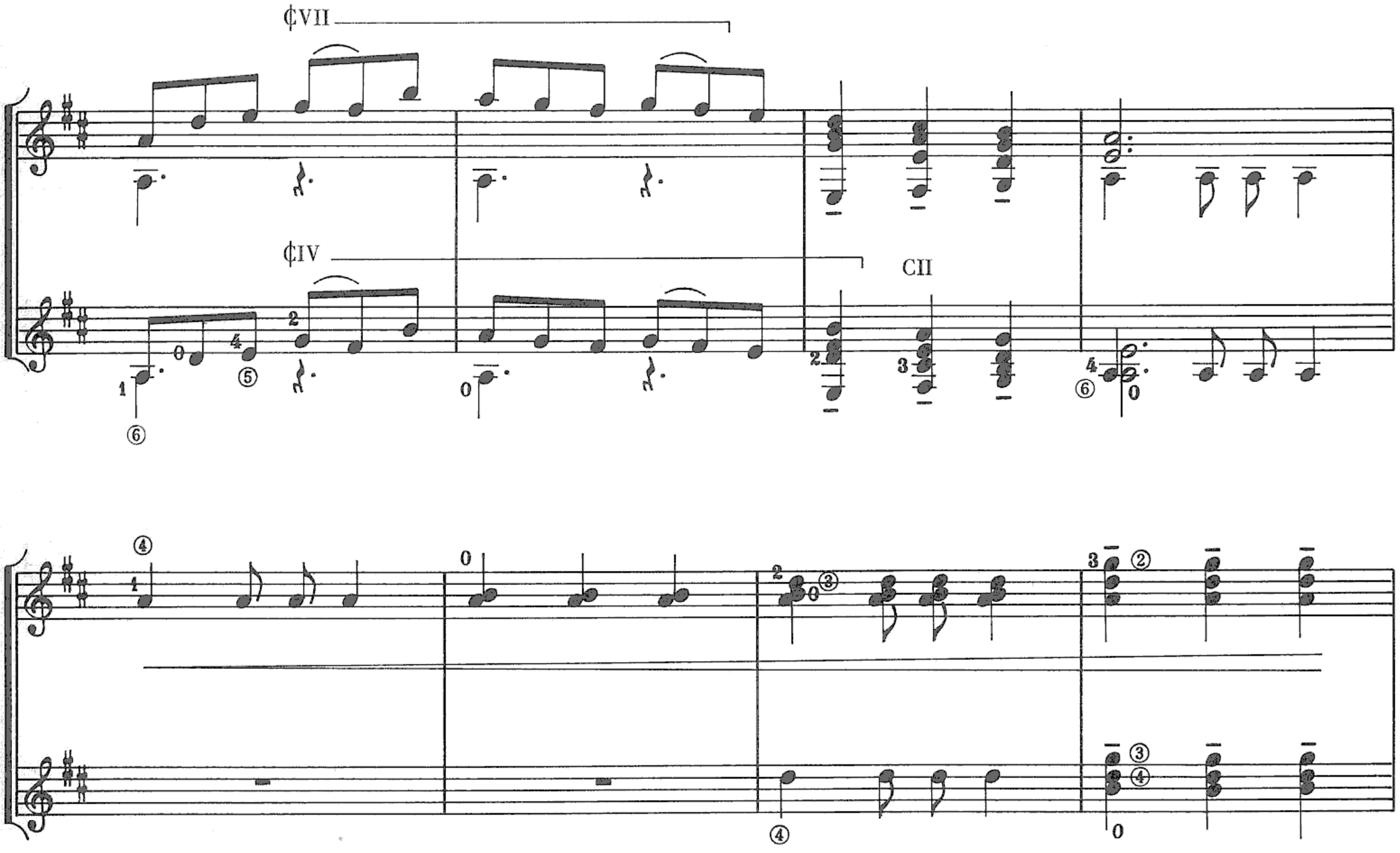
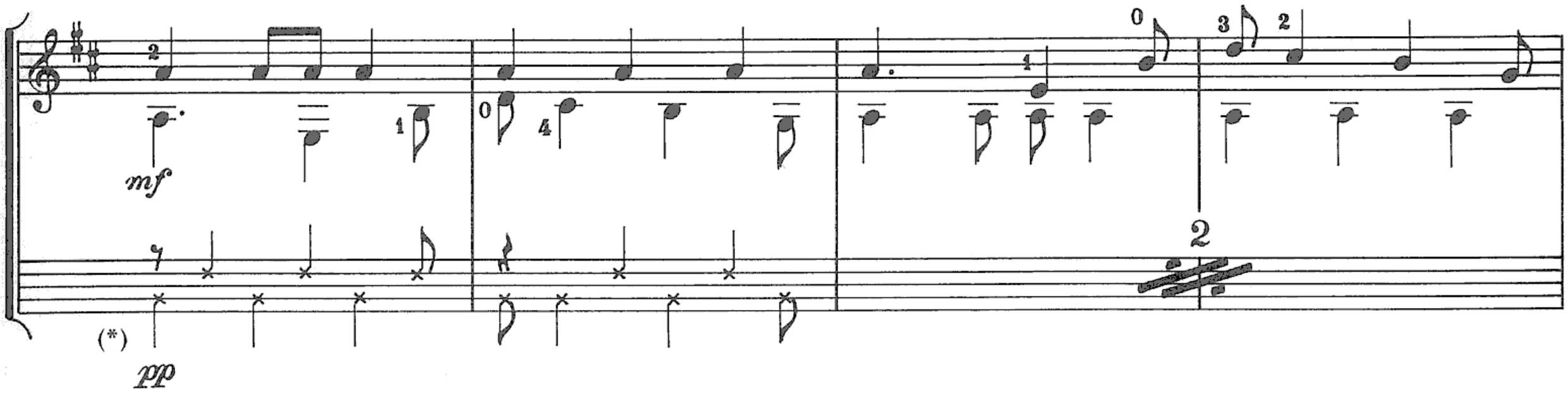
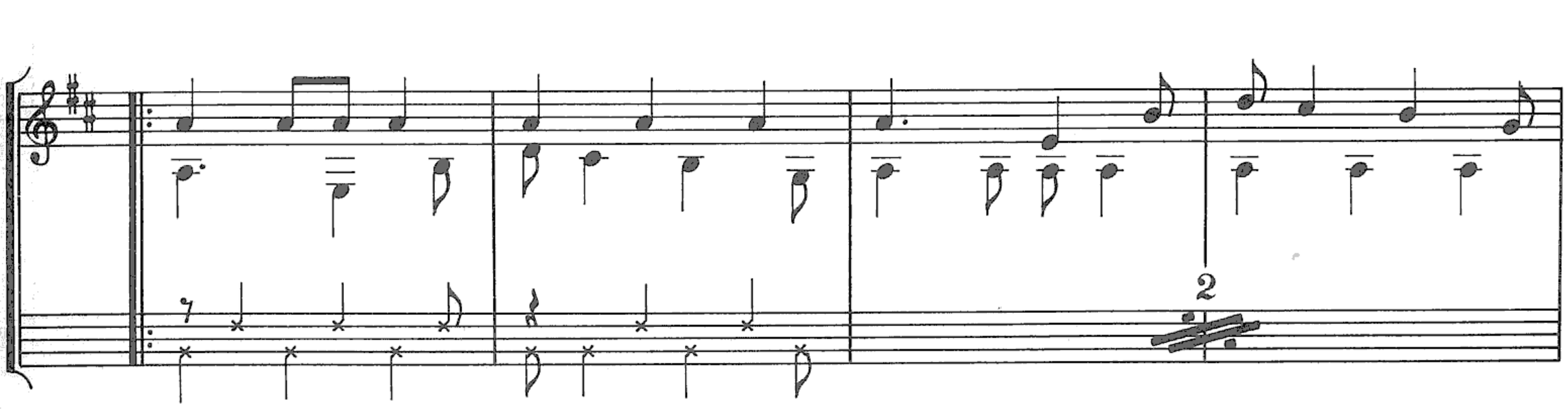






(*) see instructions on page 20 (percussion section)

¢VII

¢II

¢IV

¢II

CIII

CV

mf

CI

p

p

CVI

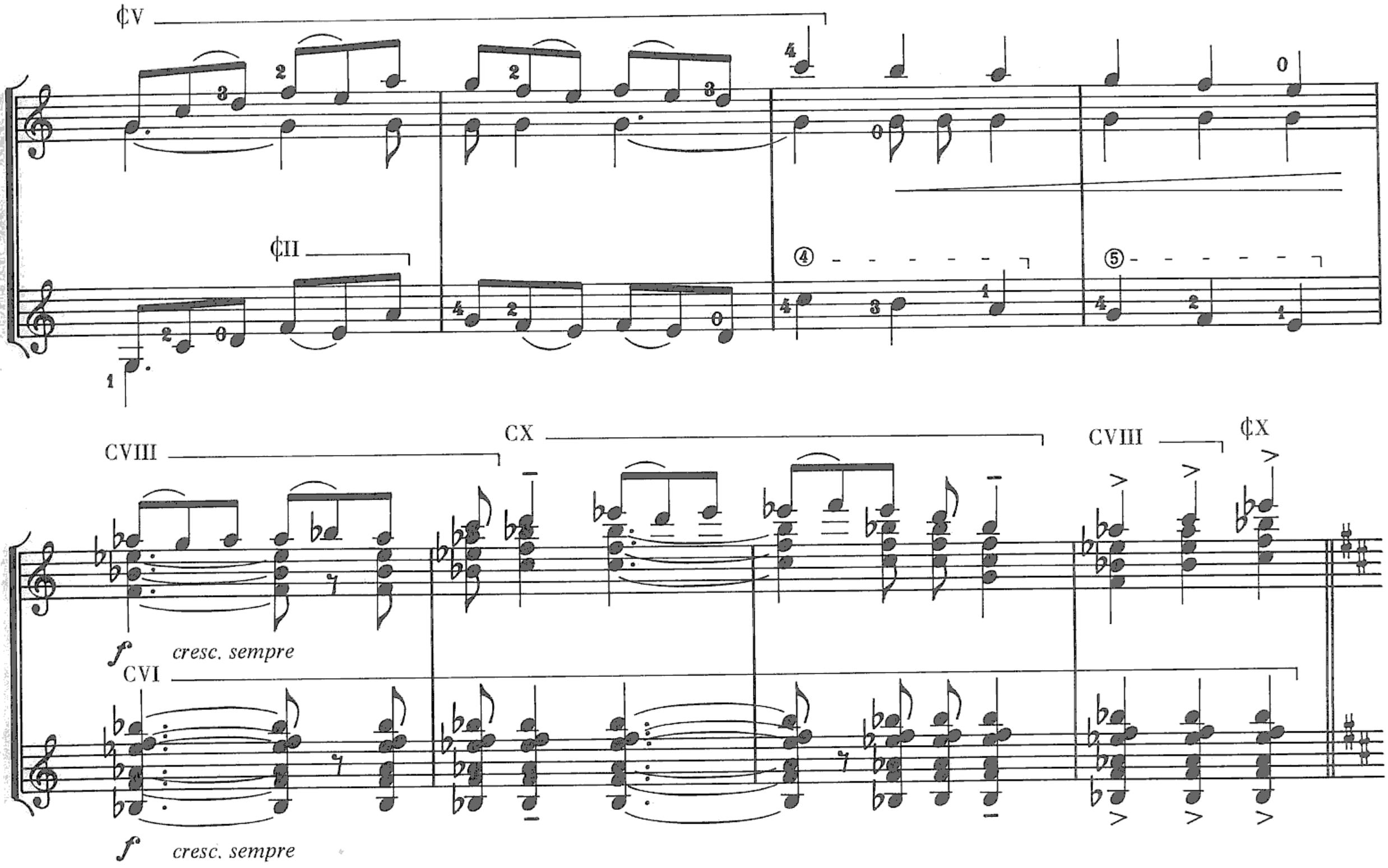
CVIII

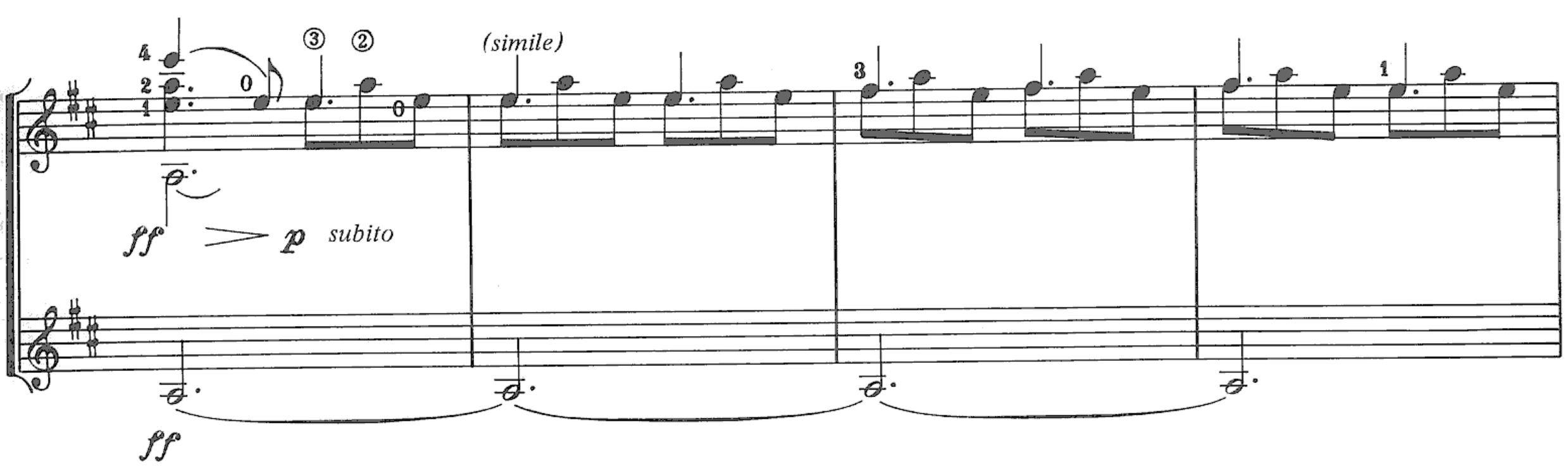
CIV

CVI

p

p


¢V
¢II
④
⑤
CVIII
CX
CVIII
¢X
CVI
f cresc. sempre
f cresc. sempre


(simile)
ff > p subito
ff
Harm.
VII
VII
VII
XII
XII
⑥
⑤
④
②
①

Harm.

VII VII XII XII VII

⑤ ④ ② ①

Harm.

VII VII VII XII

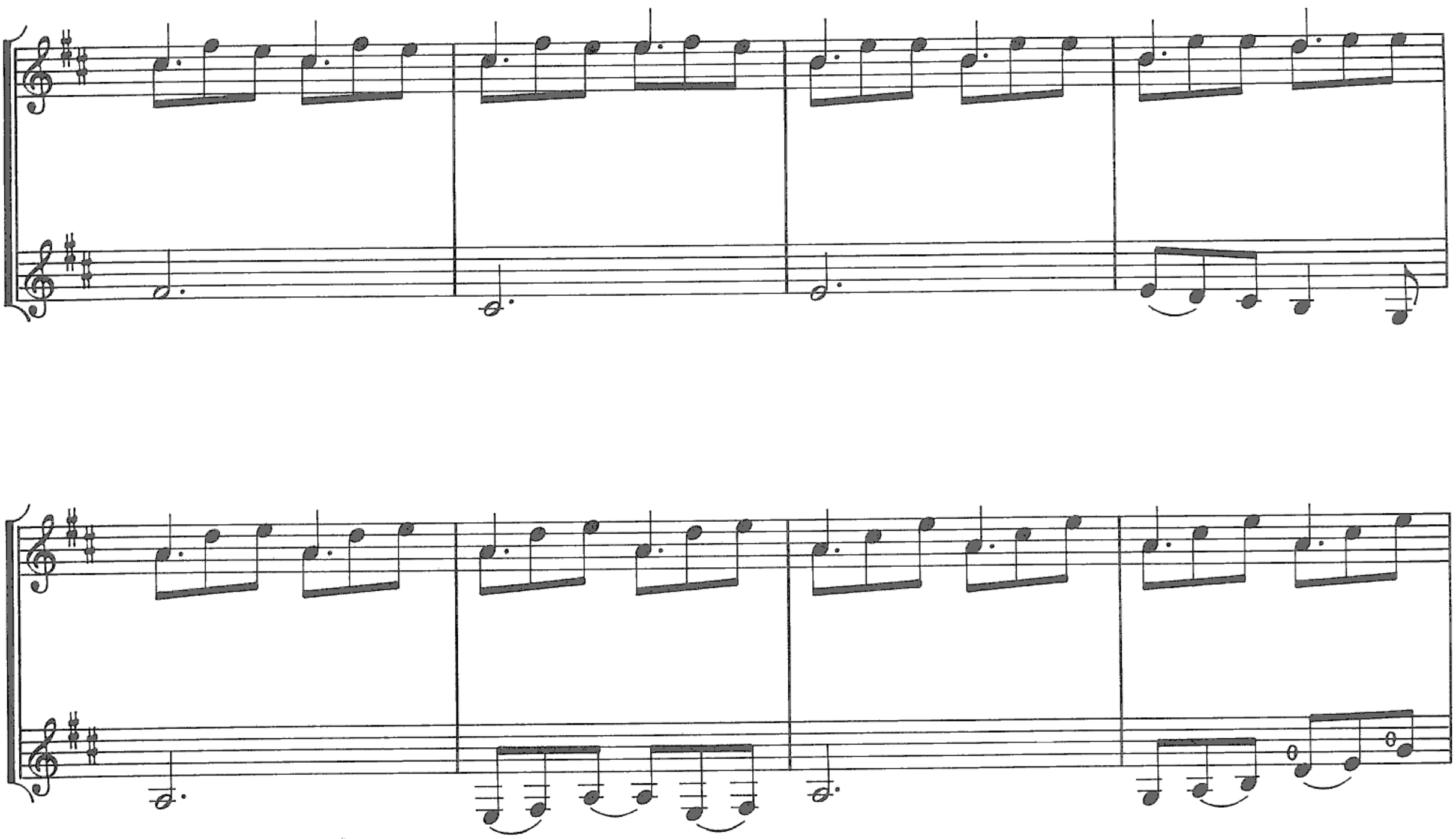
④ ③ ② ①

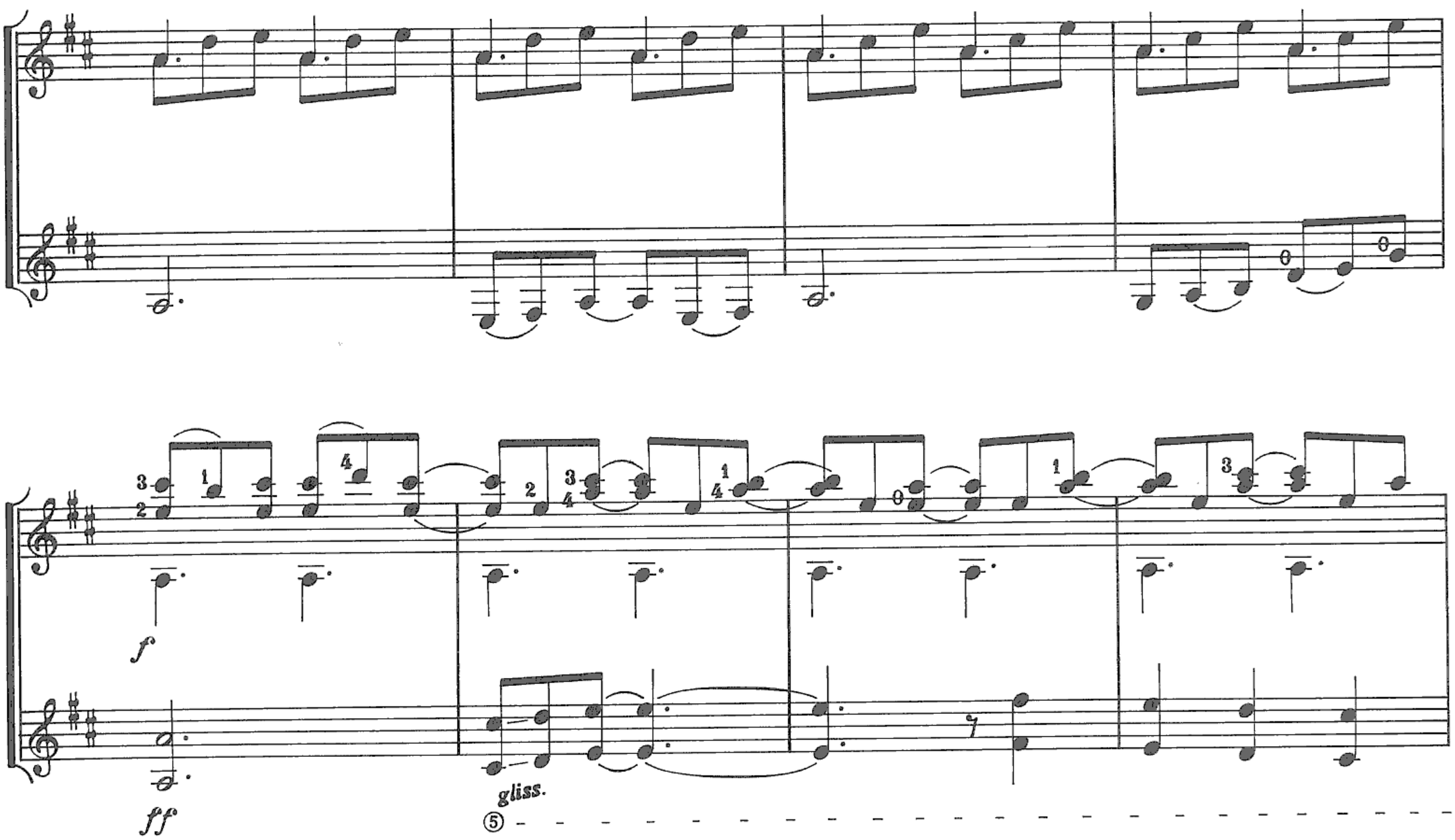
cantabile

f

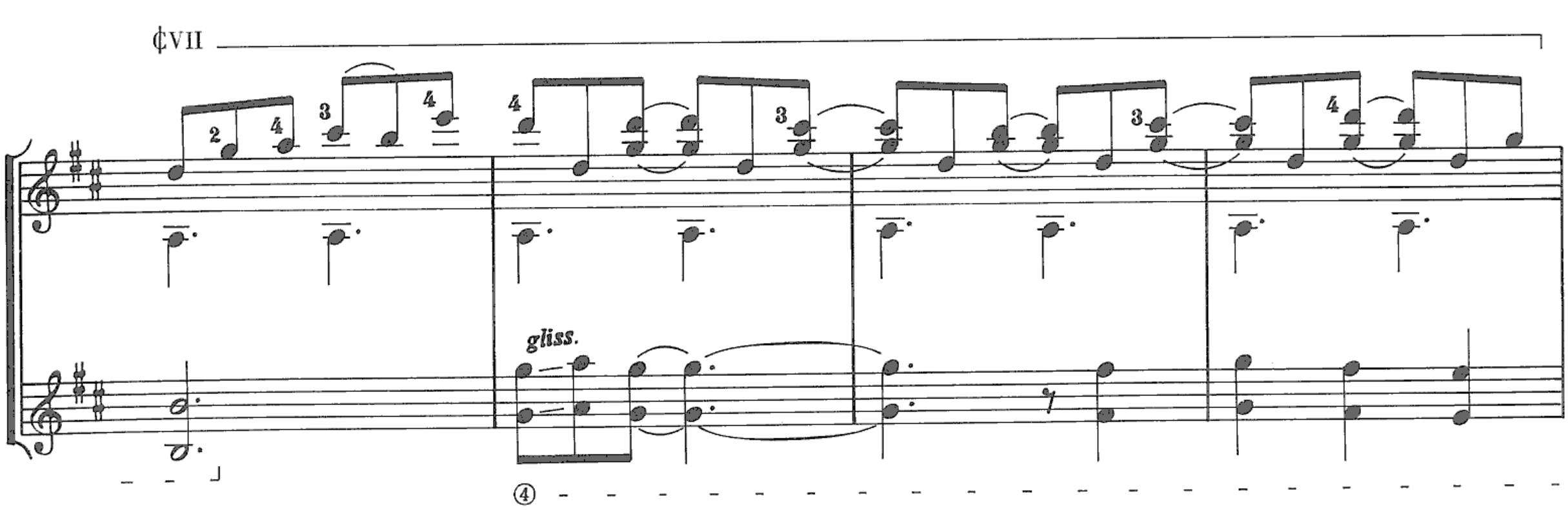
⑤ ④ ⑤

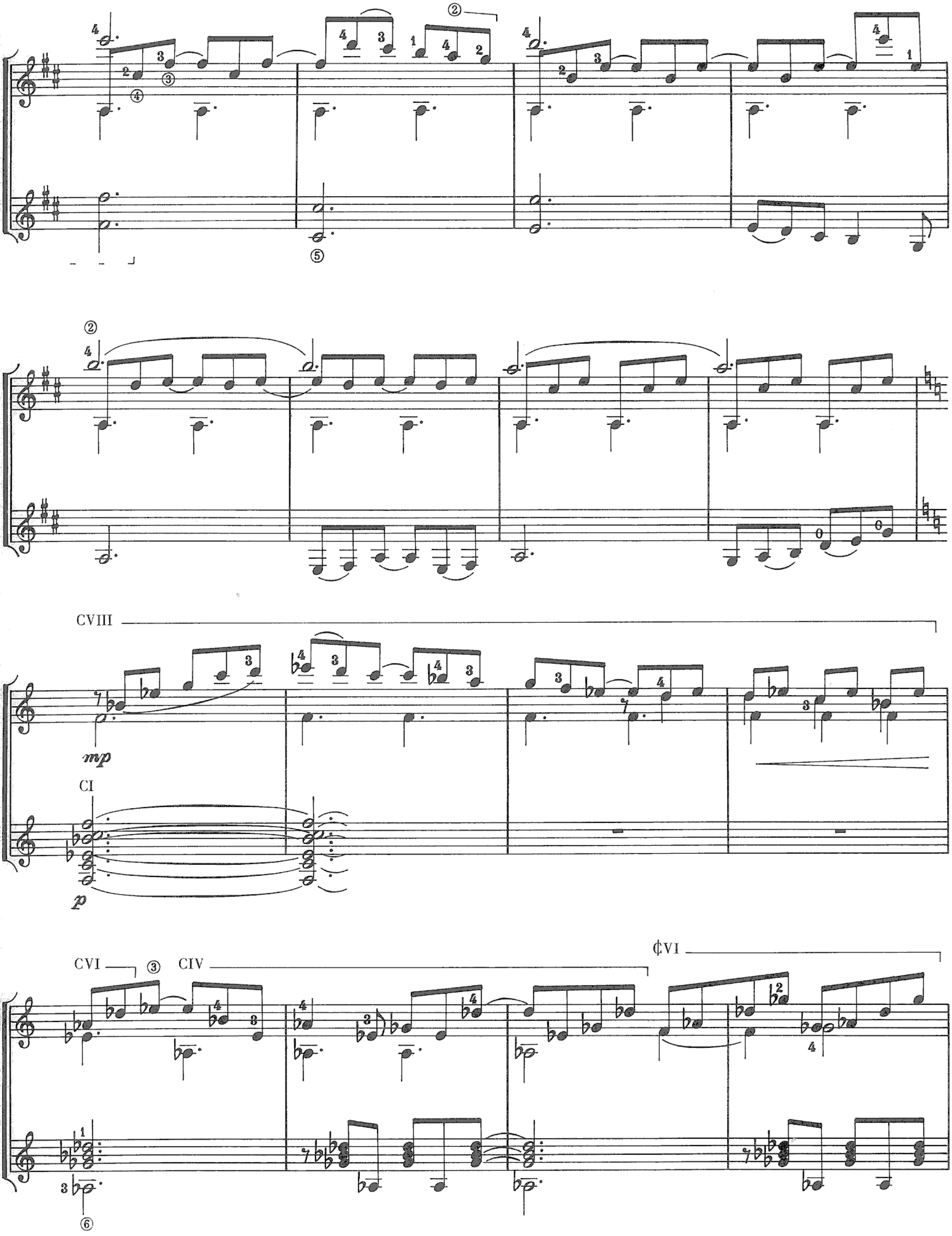
⑥ ④ ⑤

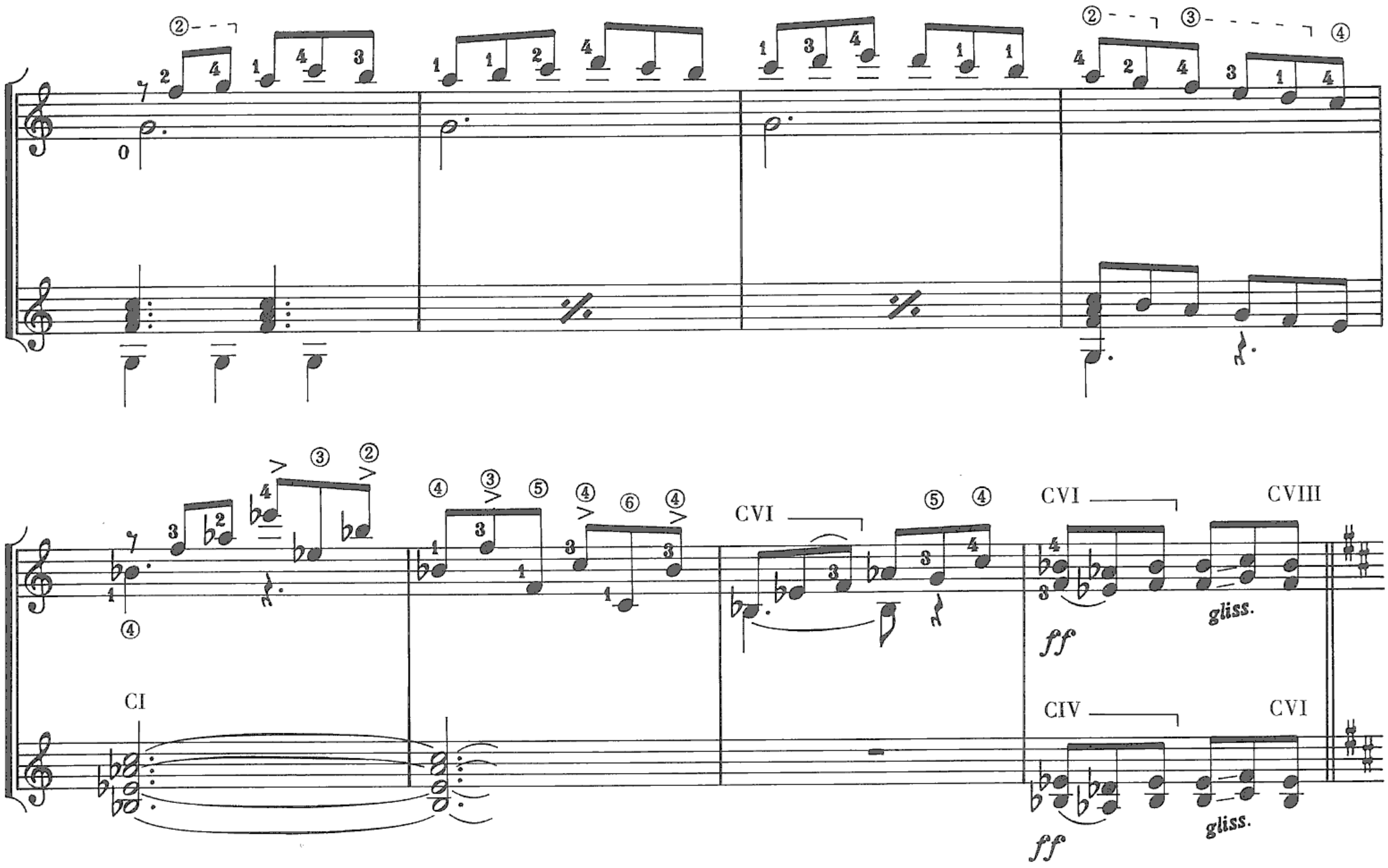


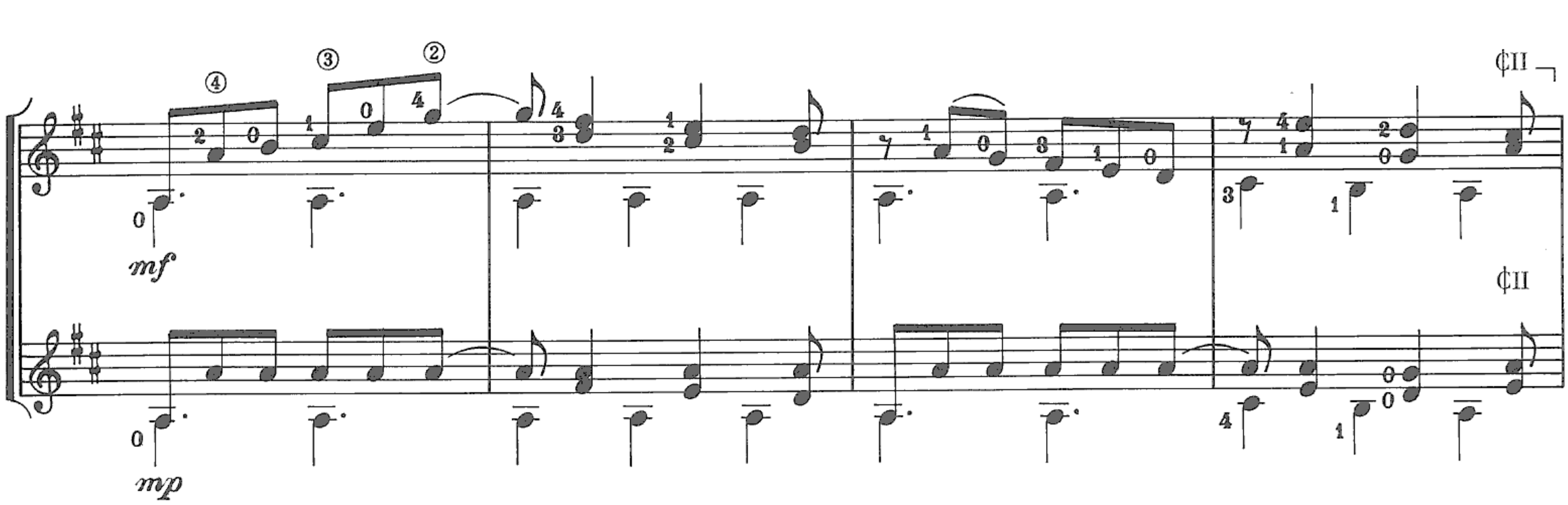


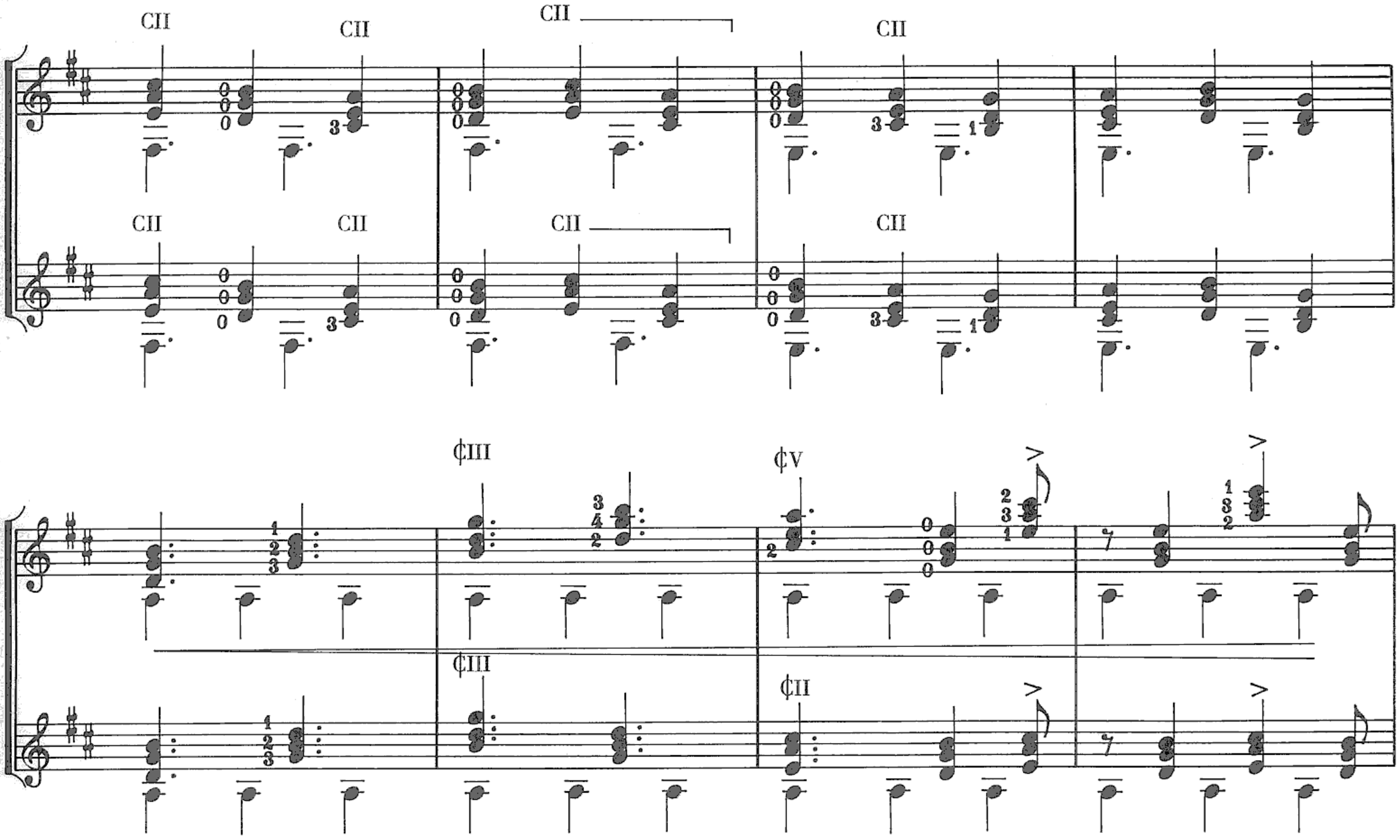
¢VII

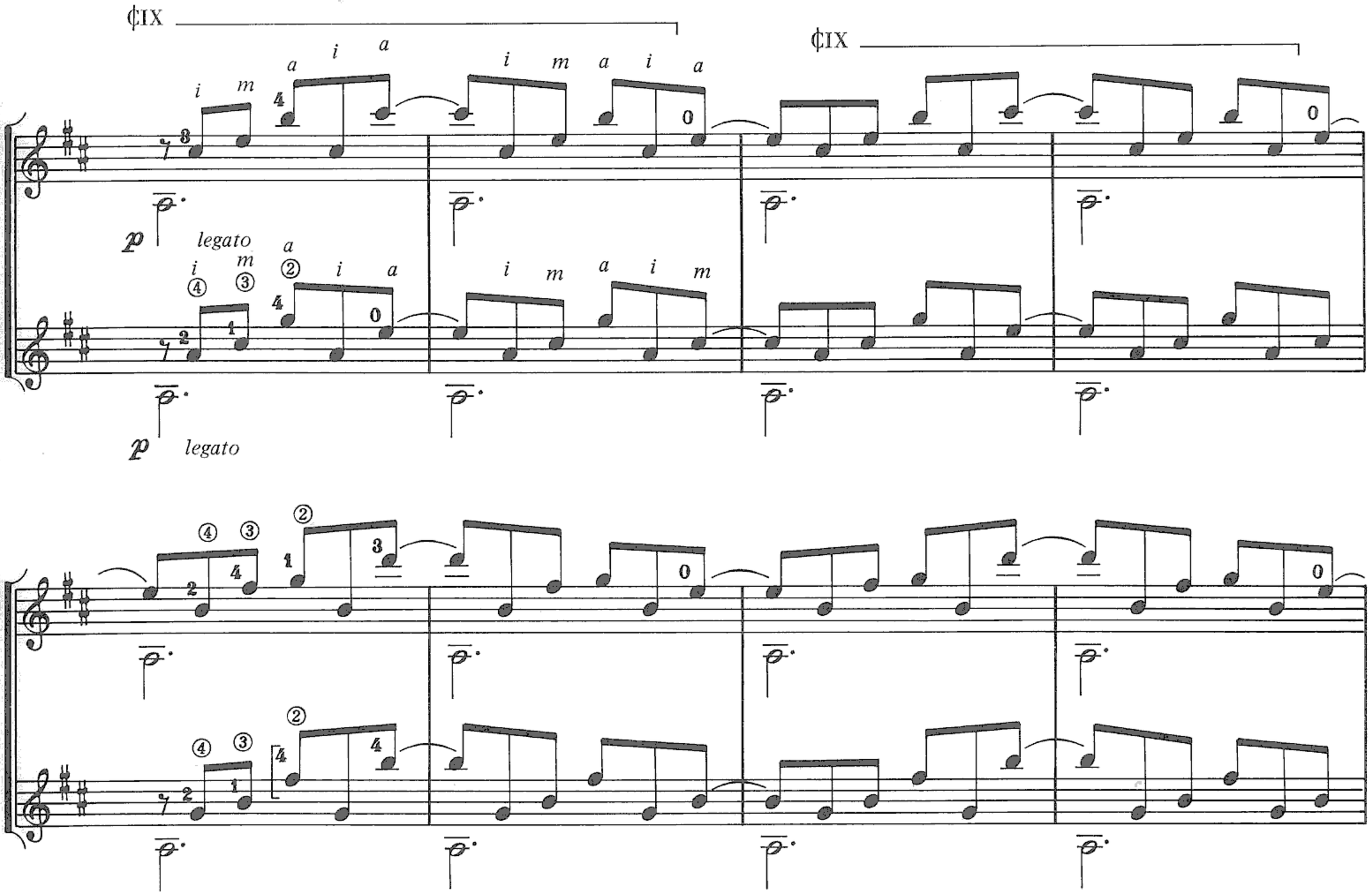



②
③
④
⑤
②
mp
CVIII
CI
p
CVI
③
CIV
¢VI
⑥


CI
CVI
CVI
CVIII
CIV
CVI
gliss.
gliss.
ff
ff


mf
mp
¢II
¢II
¢II


CII
CII
CII
CII
CII
CII
CII
CII
¢III
¢V
¢III
¢II


¢IX
¢IX
p legato
p legato

¢VII

¢V

¢II

¢II

CI

CIII

CVI

CIII

CI

CI

CIII

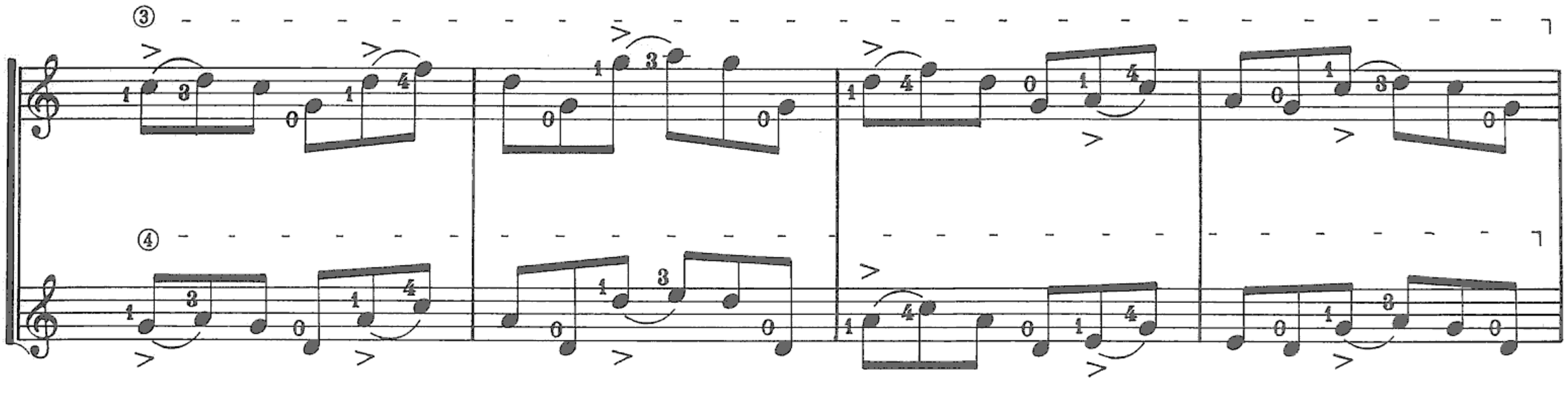
CVI

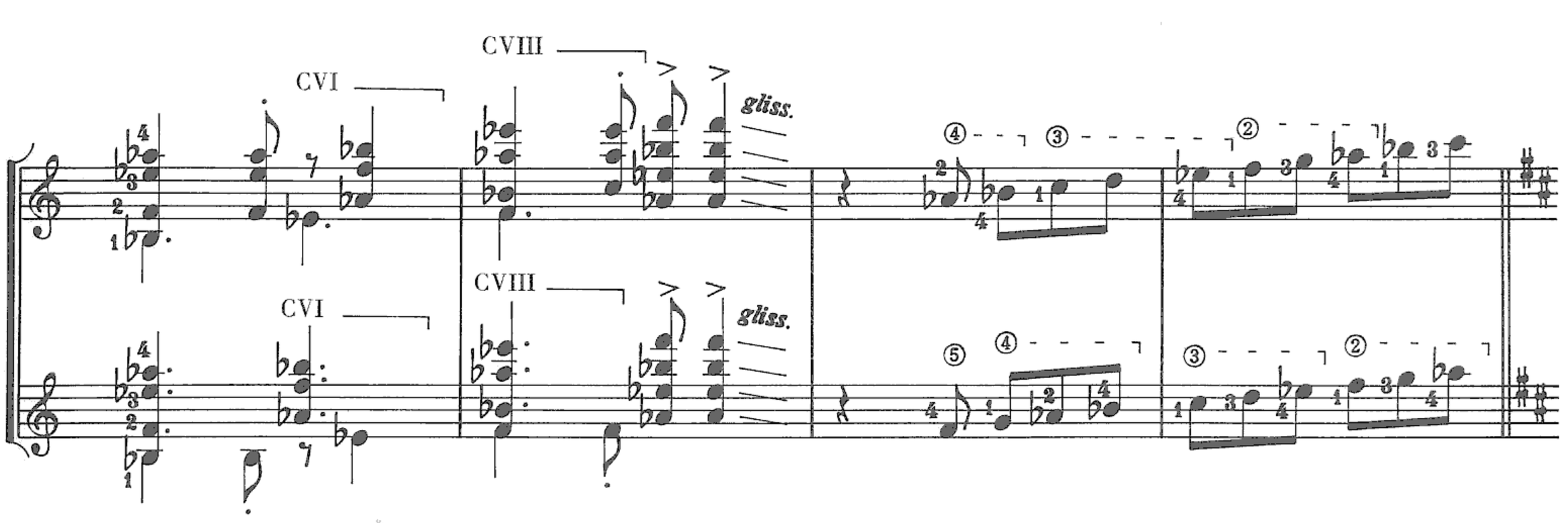
CIII

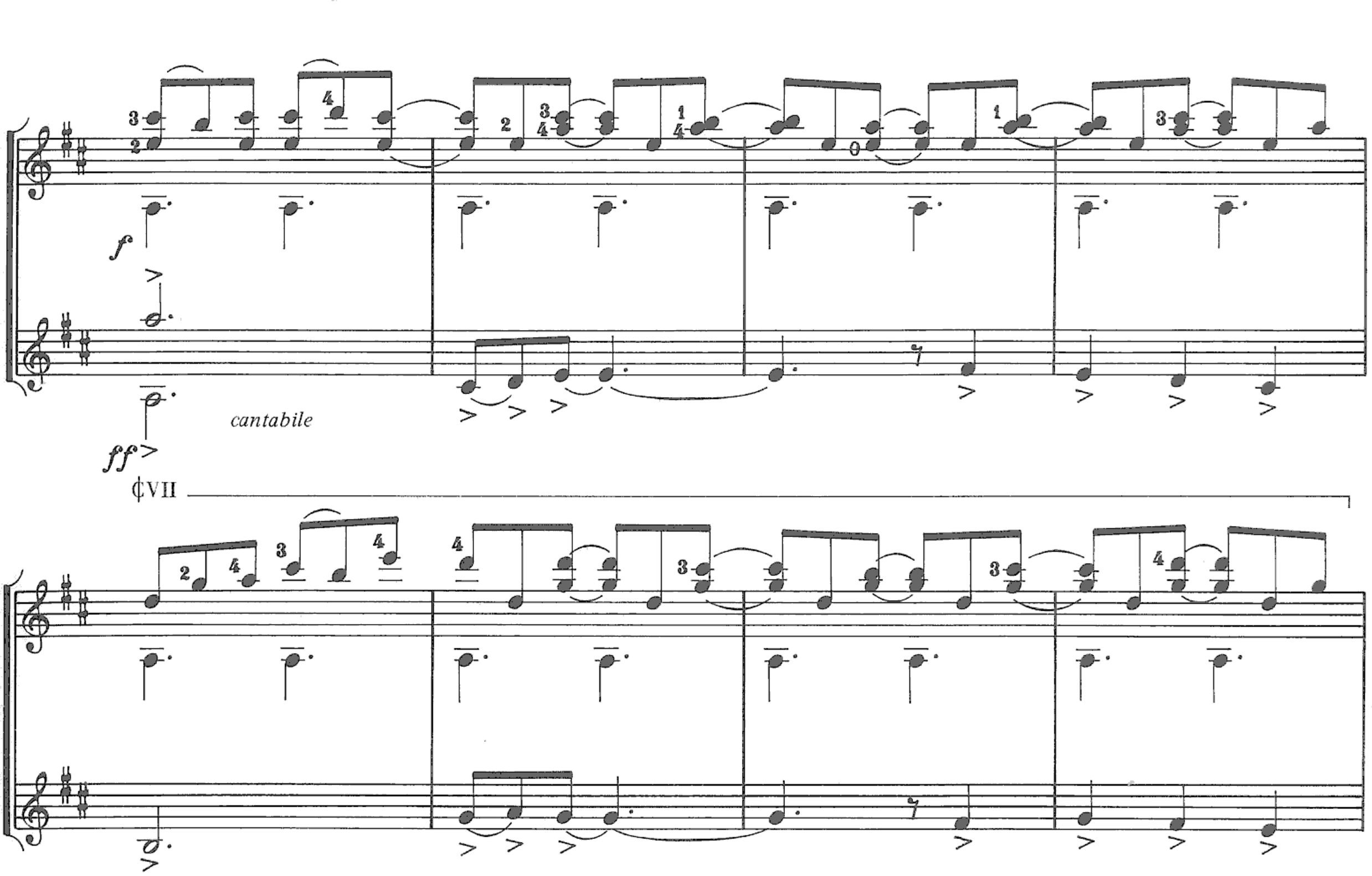
CI

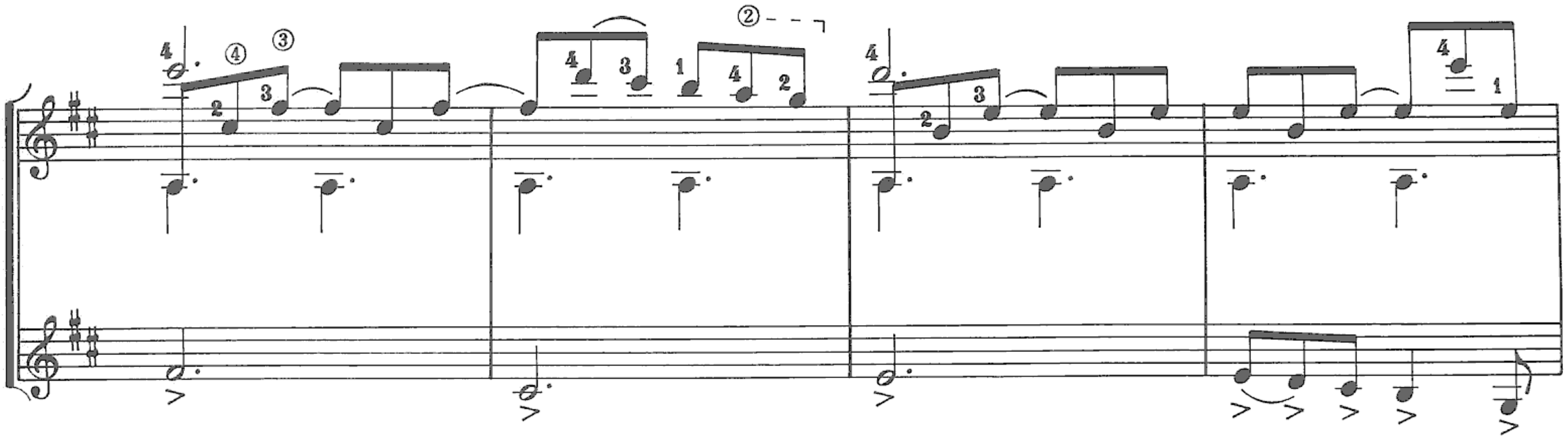
gliss.

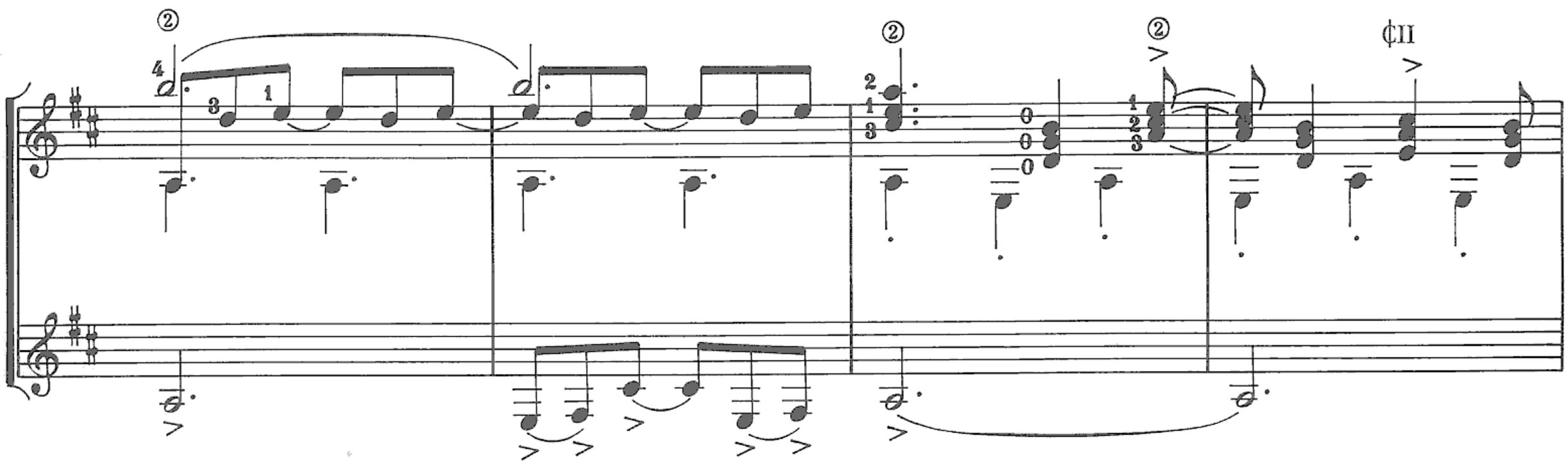
gliss.

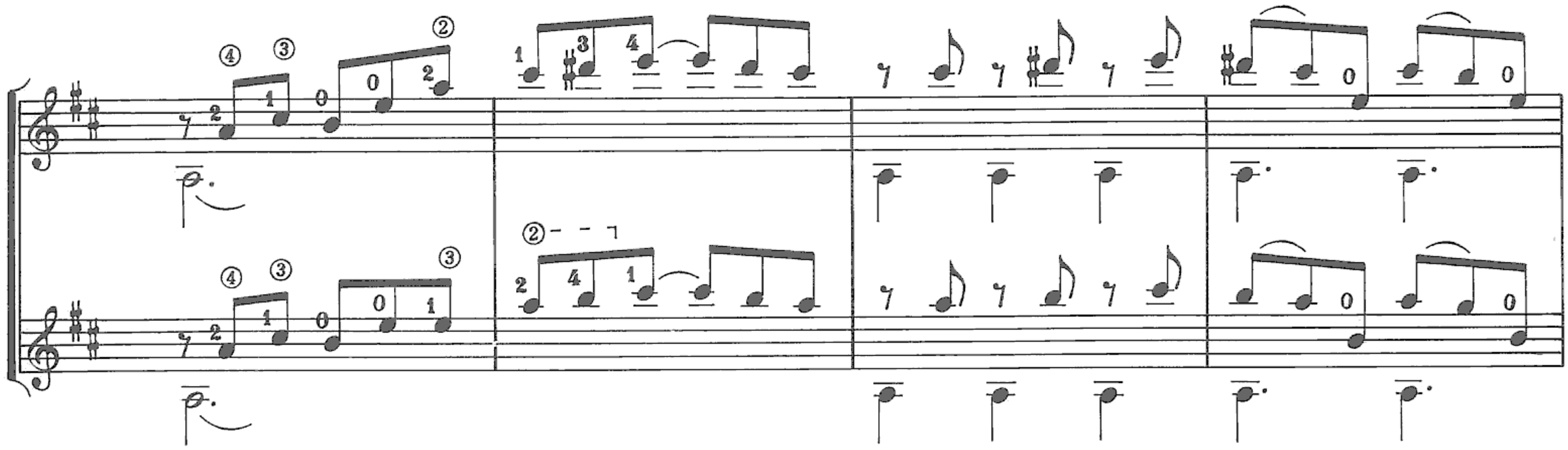

③
④


CVI
CVIII
gliss.
CVI
CVIII
gliss.


f
cantabile
ff
¢VII







gliss.

¢VII

¢III

CII

CII

CI

p *legato*

f *cantabile*

CIV

CIII

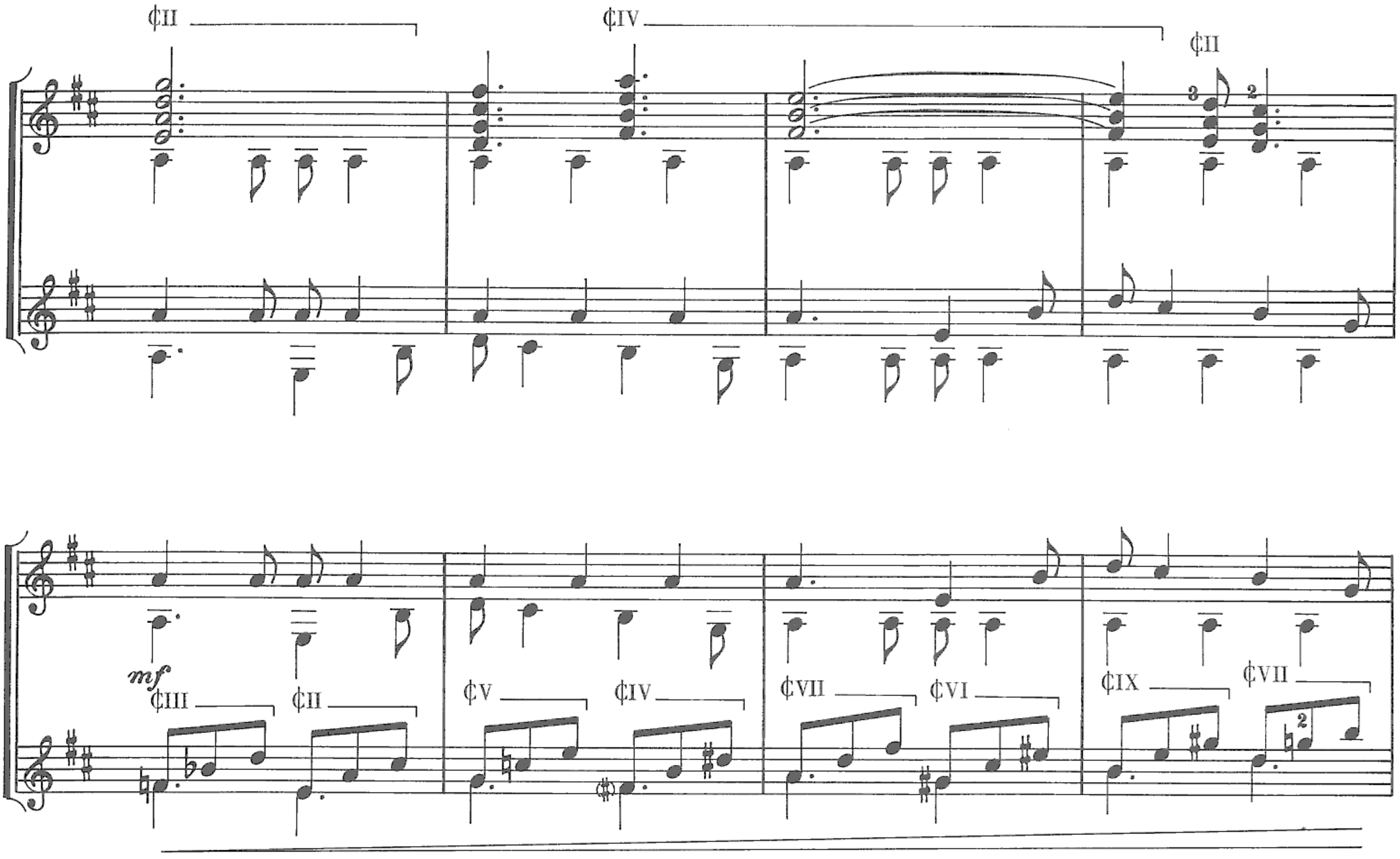
CVI

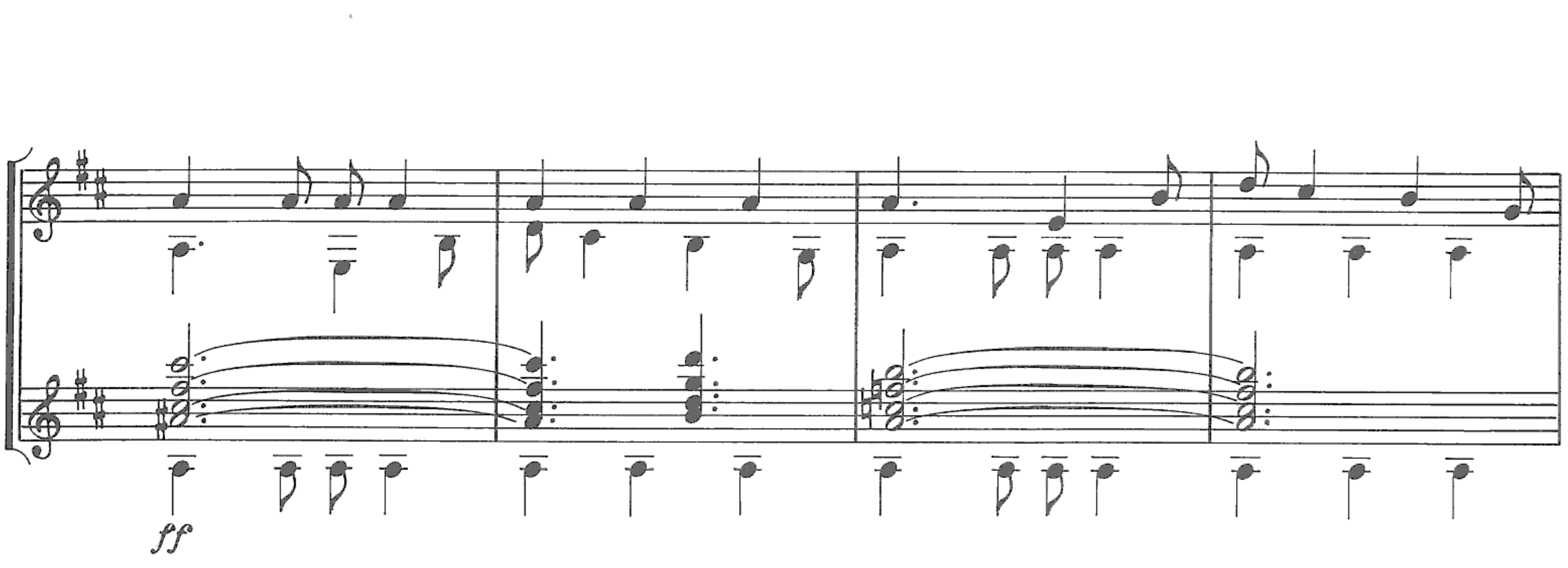
Percussion section
(optional)
see page 20

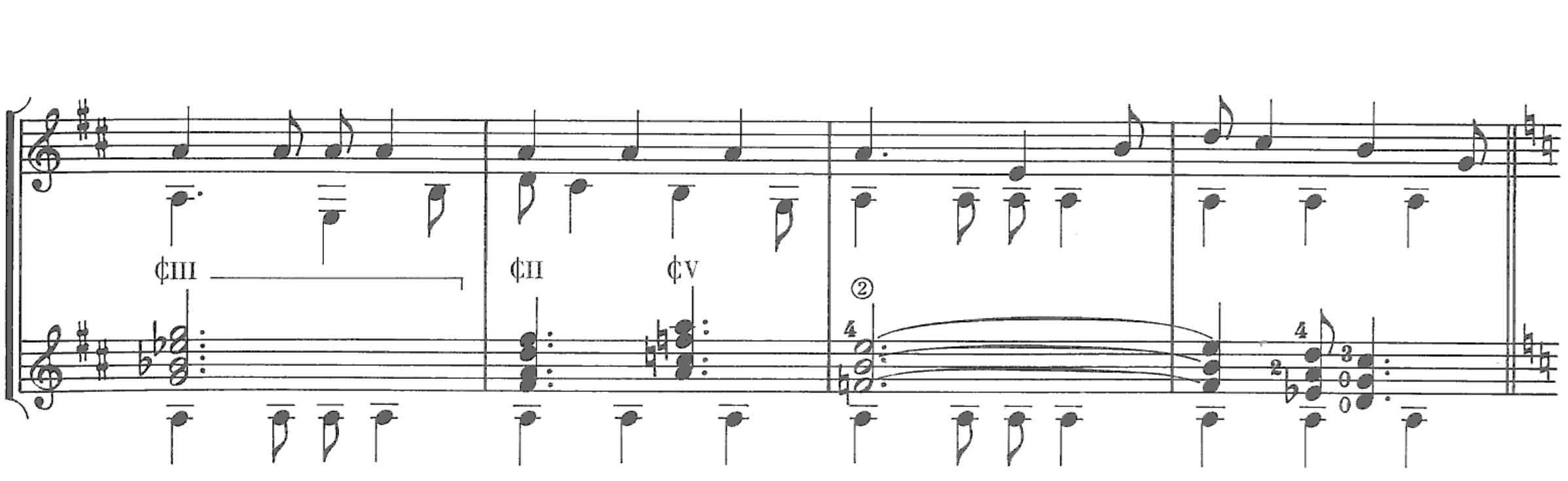
¢VII

ff

f


¢II
¢IV
¢II
3
2
mf
¢III
¢II
¢V
¢IV
¢VII
¢VI
¢IX
¢VII
2


ff


¢III
¢II
¢V
②
4
4
2
3
0
0

CIII CV CIII CV

mf CI *p*

CVI CVIII CVI

f CIV *mf* *p*

¢V

CVIII CX CVIII ¢X

f *cresc. sempre* CVI *f* *cresc. sempre*

CII

gliss.

f

¢VII

0

CII

CII

ff

gliss.

ff

CII

⑥ ④

1 0 4 0 0

i m

p

fff

molto rall.

¢IV

CII

⑥ ④

1 0 4 0 0

i m

p

fff

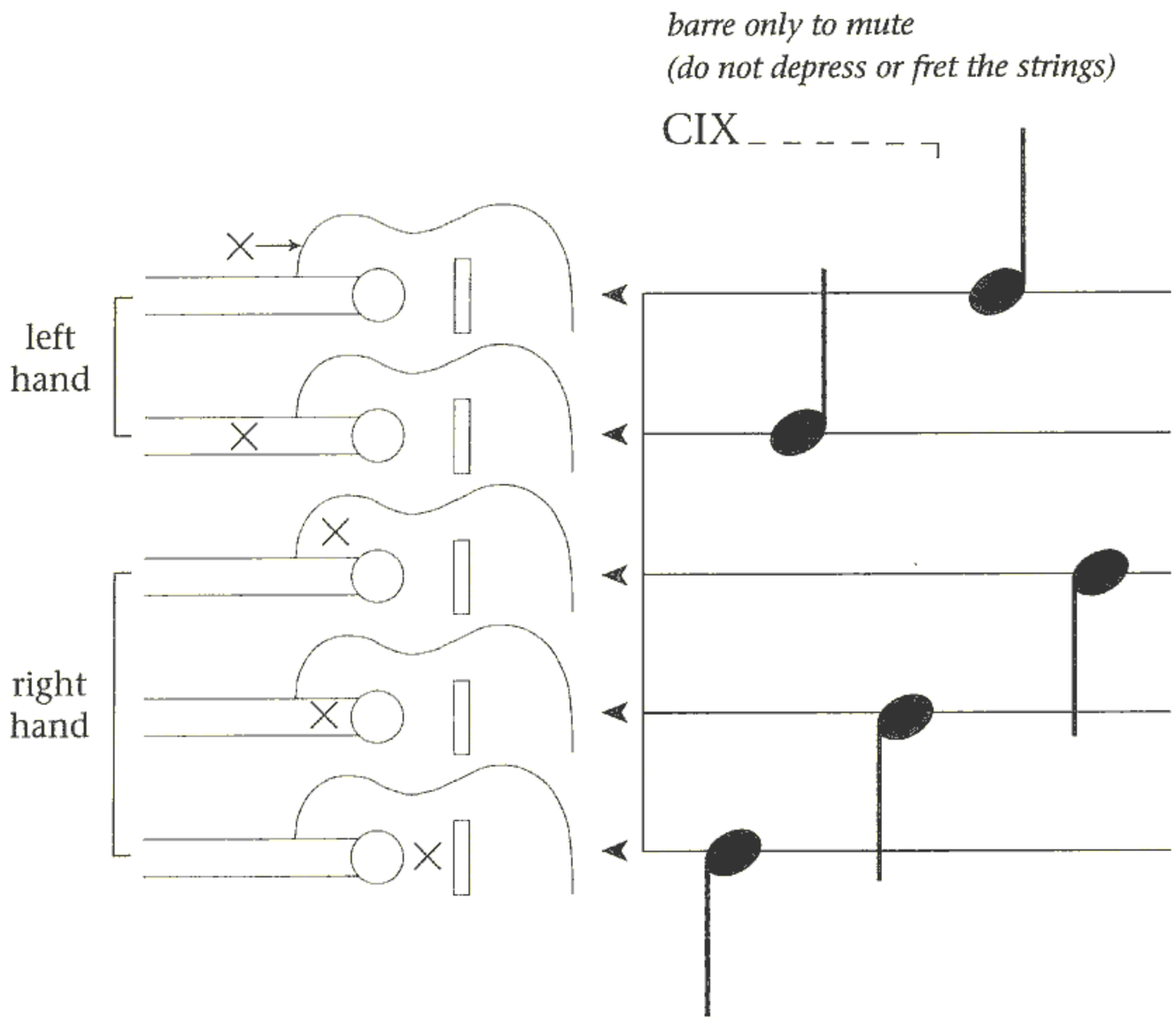
1

0

⑤

⑥

PERCUSSION SECTION



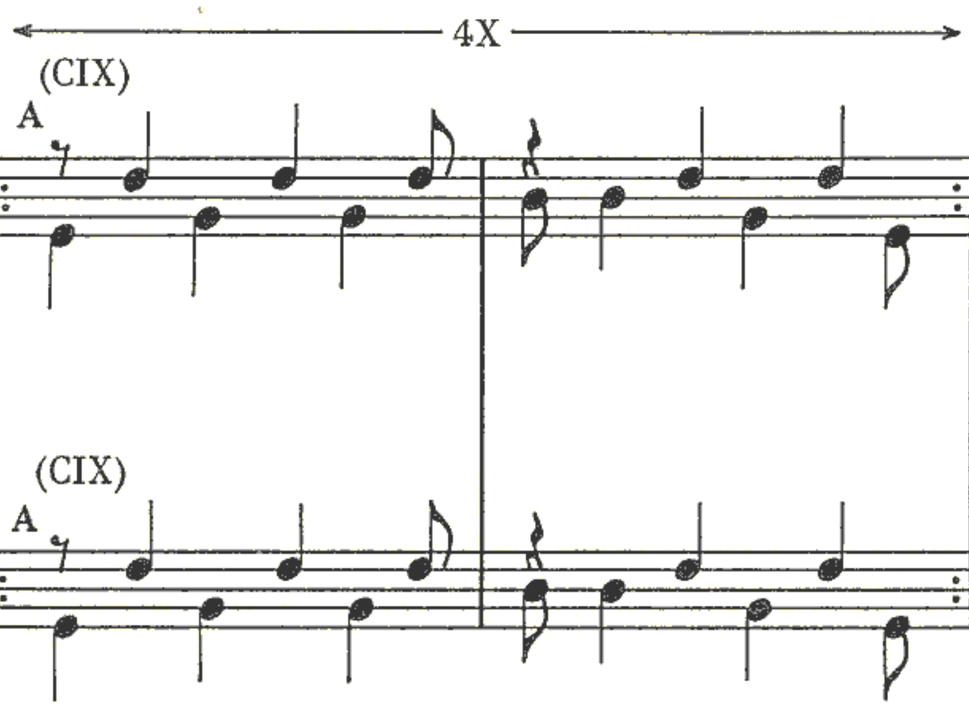
Slap left palm against the guitar's side (wood sound).

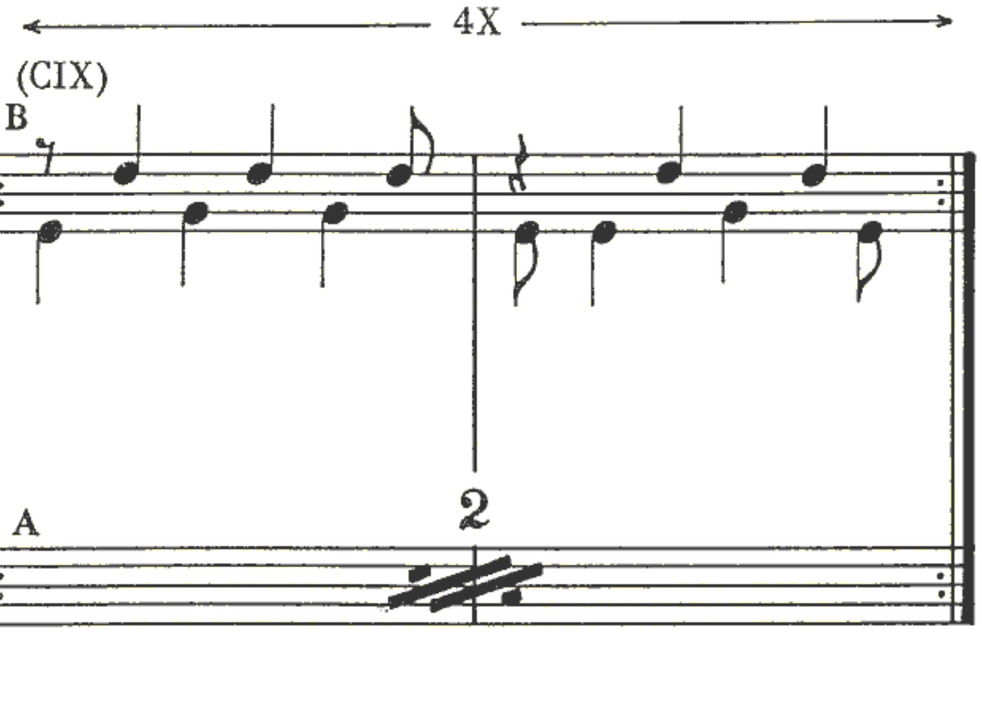
Slap the strings against the fingerboard with left hand fingers 2, 3, & 4 (keep the barre).

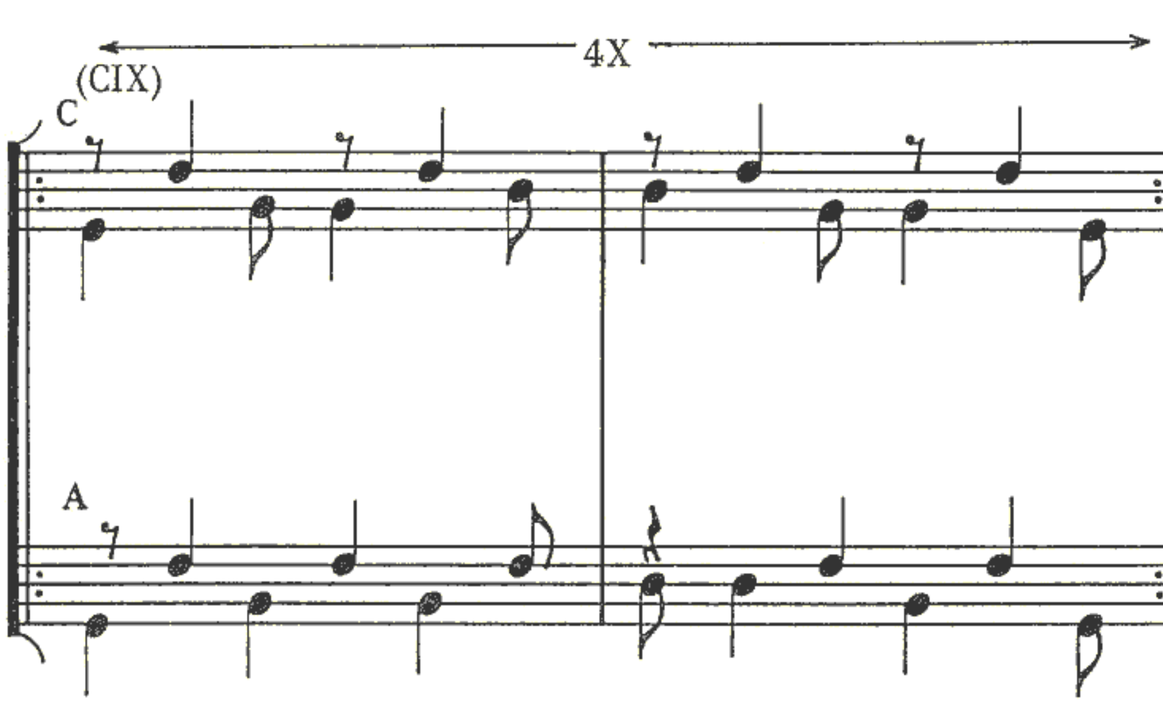
Slap the right hand fingers against the guitar's top (wood sound).

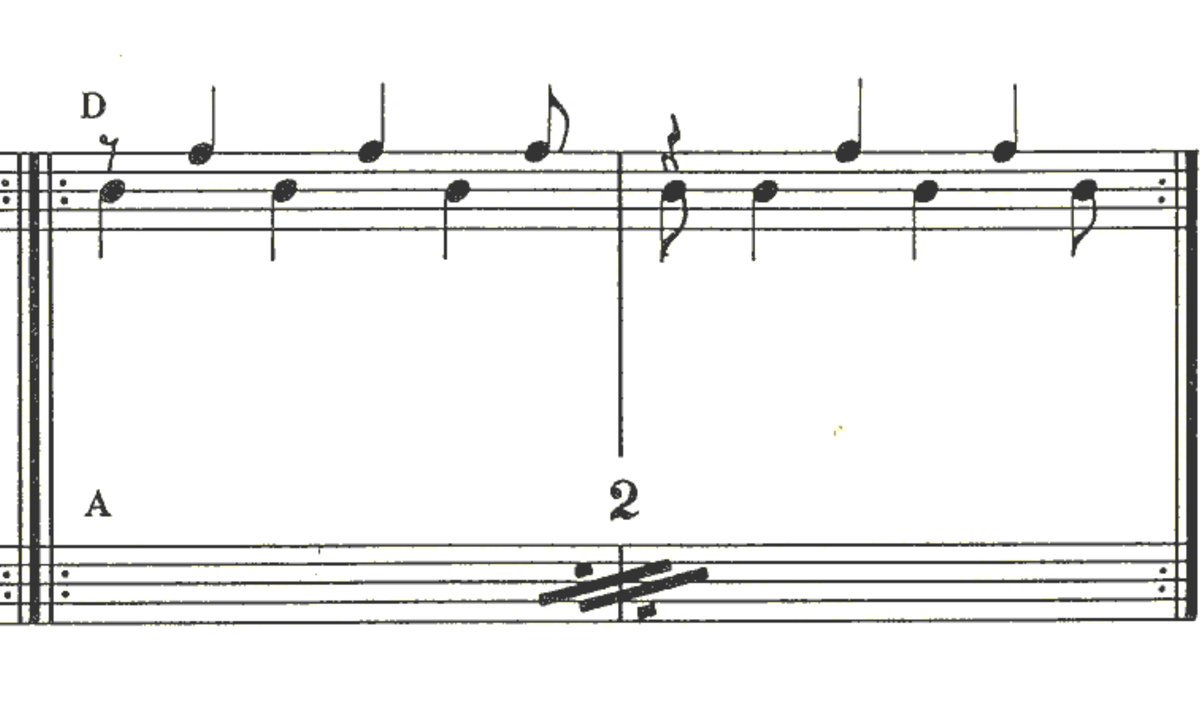
Slap the strings against the fingerboard with right hand fingers (keep the barre).

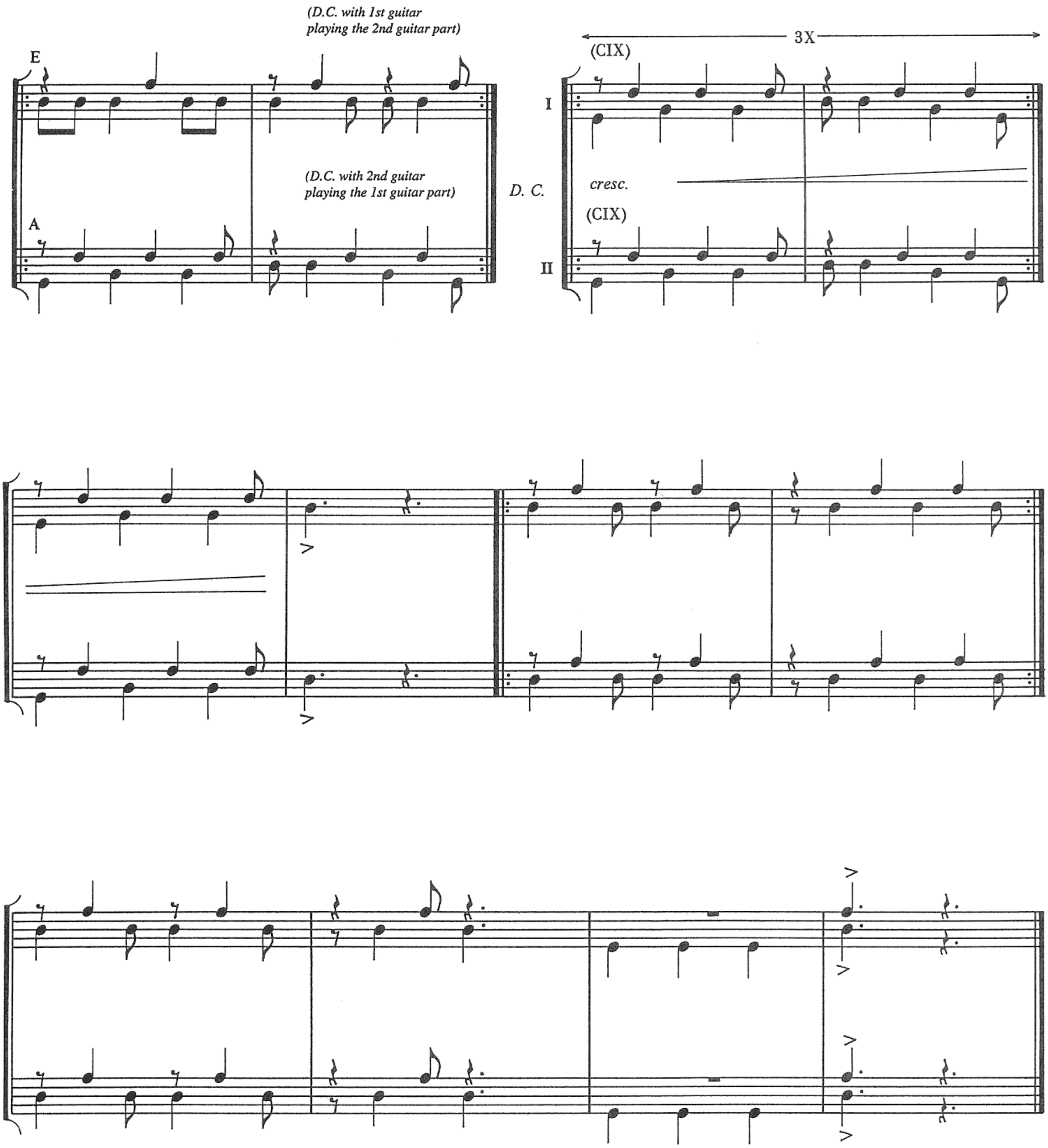
Slap the right hand fingers against the strings, near the bridge (bass sound) (keep the barre).











1) Patterns A, B, C, D, and E can be played in different orders or combinations.
2) The number of repeats for each pattern can be also improvised.
3) The players can also improvise new patterns — keeping the "Jongo" style.
4) During the 1st guitar improvisations, 2nd guitar continues playing pattern A.
5) During the 2nd guitar improvisations, 1st guitar continues playing pattern A.

PAULO BELLINATI

"With a fantastic, precise technique, Paulo is a master of the guitar. His arrangements are transparent and his compositions clearly show him to be a mature musician, capable of realizing that very difficult mixture: the subtleties of classical music blended with the popular music idiom."

ANTONIO CARLOS JOBIM

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 tradition—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

"Every now and then a special recording makes its way to a reviewer's desk. It's not just another performance of standard repertoire, not a reissue of well-loved (or hated) material, and not a brave attempt to push the polemics of the moribund avant-garde back into some newly carved little niche. Paulo Bellinati's beautiful homage to the guitar works of Brazilian guitarist/composer Garoto is just such a disc. In terms of technique, commitment, sympathy, and musicianship, Bellinati's recital is an impressive achievement, and the GSP engineers have captured an exemplary guitar sound."

RICHARD PERRY - *CD Review*