

Gente Humilde (arrangement)

Arranged by
Paulo Bellinati

Con moto

GAROTO

(Annibal Augusto Sardinha)

Handwritten musical score for guitar, featuring six staves of music in treble clef with a key signature of one sharp (F#). The score includes various musical notations such as chords, arpeggios, and fingerings. Handwritten annotations include 'har. XIX', 'cantabile', 'ten.', and several measure numbers (1, 2, 3, 4, 5, 7, 8, 10, 12). The score is divided into sections by dashed lines and measure numbers.

Op. 10, No. 2

Chopin

♩ = ♩

30

35

rall.

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)

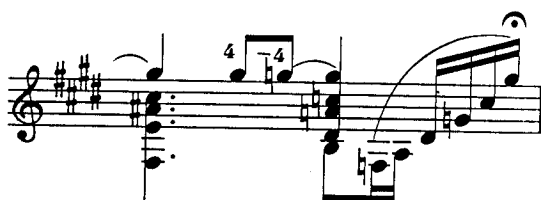


Variations on “Vivo Sonhando”

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 $B\flat$ 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** ~~sequence~~ **sequence** in the first part. In the second part, Garoto accentuates **the** ~~sound~~ **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)



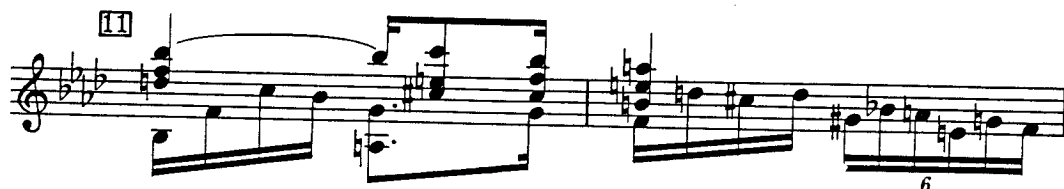
“Nosso Chôro” (“Our Chôro”)

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/*A \flat* 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*)

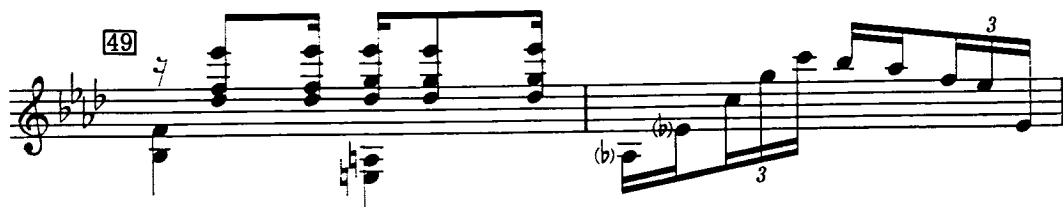
Bars 43 & 44 (manuscript is)



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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ANGELO GILARDINO'S HISPANIC MOTHER LODGE



When it comes to art, Italy is accustomed to being the hub and focus of all attention. Perhaps, owing to this or maybe to the affinity of their national idioms and the history of a still sea which has united the two countries without any of the conflicts brought about by proximity, Spain has not aroused in Italy interests matching in size and scope French or Anglo-American hispanicism in all matters relating to art, to art criticism or to historiography. Between Italy and Spain there runs a deep kinship, their similar stances stem from complicity, from mutual feelings, rather than from clashes or from an enchantment for the fathomless.

That notwithstanding, there is such a thing as a thriving Italian hispanicism, keen above all on literature and noticeable for the width and diversity of its reach. When music is the subject its paragon is to be found in the artistic activity of Angelo Gilardino.

In this sense Gilardino represents the instance of a complete scholar of hispanicism, who has taken an interest in it both from a historical point of view and from a creative one as well. His grasp of the Spanish guitar's historical

evolution and his concern for research which – little by little – is showcasing it, is something already well known to those initiated in these matters. His hard work as artistic director of the “Andrés Segovia foundation” in Linares and his publication of *The Andrés Segovia archive* for Bèrben has not only raised a monument to guitar music of the 20th century, but has carried Segovia's figure over into the 21st century, with renewed authority and drive.

Somehow Andrés Segovia has enriched Gilardino's Hispanic mother lodge also from the creative point of view. There are forerunners in Gilardino's fundamental works as a composer – his *Studi di virtuosità e di trascendenza* (1981/1988) – where we find pieces like the “Study n. 2” (*La luna y la muerte* [Death and the moon], a homage to Federico García Lorca), the “Study n. 4” (*Elegia di marzo* [A March elegy], homage to Juan Ramón Jiménez), the “Study n. 6” (*Soledad* [Solitude], a homage to Francisco Goya), the “Study n. 9” (*Fantasia*, homage to Roberto Gerhard), the “Study n. 18” (*El rosario* [The rosary], a homage to Manuel de Falla), the “Study n. 19” (*Jondo*, homage to Joaquín Turina), or the “Study n. 31” (*Tema con variazioni* [A theme with vari-

ations], a homage to Fernando Sor): they stand out from among a host of other works which also reveal dashes and touches of Spain in vary clear-cut ways. Yet it is in the new century that Gilardino takes up again his Hispanic strain in a systematic way, as if it were a fly-by-night obsession.

Thus in 2001 Gilardino wrote his *Retrato de Andrés Segovia* [A portrait of Andrés Segovia] for string orchestra, etching out a sharp profile of the Spanish guitarist through much cherished works mostly taken from his international concert repertoire, none of which turns out to be either topically or typically "Spanish", and in 2004 his *Retrato de Francisco Tárrega* [A portrait of Francisco Tárrega], a work for guitar and chamber orchestra which, by dint of an exceptional sensitivity, sets aside some of Tárrega's most famous works, conferring on them a completely renovated scope and appearance.

Wedge between one portrait and the next, Gilardino completed a trilogy of works for solo guitar, only tactfully inspired by Spain. He began in 2002 by composing the *Colloquio con Andrés Segovia* [A talk with Andrés Segovia] – an impressive dialogue between Scarlatti and Bach – then went on with the *Tríptico de las visiones* [A triptych of visions], dating back to the same year of the *Colloquio*, and topped it off in 2004 with the *Sonata del Guadalquivir* [Guadalquivir's sonata], which we present here.

The *Sonata del Guadalquivir* is an aftermath development, a summit and a synthesis of all that Gilardino's Hispanic mother lode has been until now. It displays its composer's sophisticated interest for an Andalucía which is not overrun by streams of bull's blood, an Andalucía which is not flamboyant. It is instead subtly idealised and from it Gilardino hauls out the images for his inspiration. He nurtures his guitar's art with gestures and rounds which amount at times to a reinterpretation of previous devices. Very seldom he ushers in tangible references, such as in the *cosaute* of the three morels («*Tres morillas me enamoran en Jaén...*» [«Three morels make me fall in love at Jaén...»]), which unravels in *Leyendas*, the *Sonata's* second movement.

What Gilardino retains of Spain is its universal traits rather than its local and skin-deep features. His insight of what is Spanish amounts to something close and distinct and yet far from outlandish. His assimilation is gentle and the final outcome of all these deeply Hispanic works manifests itself in a myriad of fine shadings. What is Spain for Gilardino ? Over and above its concrete reality, it is for him a cultural azimuth and, in a metaphoric sense, one of the pillars of his aesthetics. At any rate, one among the others which make up the superbly organised, lofty and original guitar music of Angelo Gilardino.

Javier Suárez-Pajares