

Improviso

Transcribed by
Paulo Bellinati

GAROTO
(Annibal Augusto Sardinha)

♩ = 50 Introd.

poco rubato

rall. -----

a tempo

5

10

15

20

gliss.

C2

C9

C7

gliss.

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

25

Meno mosso

30

rall. - - - - - accel. gliss.

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

gliss. rall. - - - - -

35

a tempo

C7 - - - - - C4 - - - - -

40

rubato

D. S. al Coda

ϕ Coda

45

har. XII

p p 7p

rall. pp

Fine

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Garoto's original manuscripts

Naqueles Velhos Tempos

A Caminho dos Estados Unidos

graphics & design by
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G U I T A R S O L O P U B L I C A T I O N S

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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 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Velhos Tempos*," and "*Inspiração*") and a unique collection of records and tapes of Garoto playing **several unpublished** tunes.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

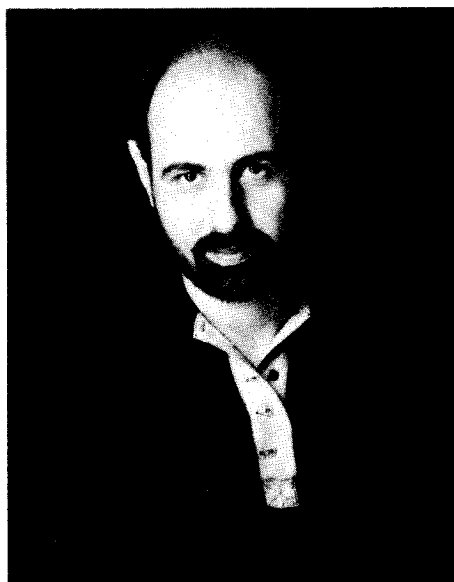
After graduating from the Conservatory of São Paulo where he studied classical guitar with Isaias Savio, Paulo Bellinati lived for six years in Switzerland continuing his musical studies at the Conservatory of Geneva and teaching at the Conservatory of Lausanne. Paulo also studied with Abel Carlevaro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



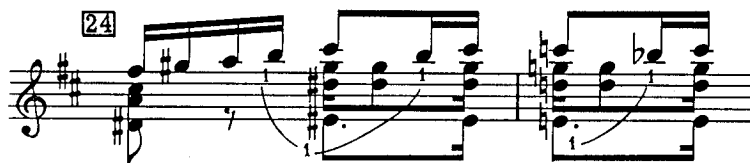
from "Chôro Triste No. 2"



Crossing Barre

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

from "Enigma"



from "Um Rosto de Mulher"

