

Research Paper

**Reading “Garoto” – a study over the legendary musician who  
changed Brazilian music.**

-----

Henrique Junqueira Gomide

2<sup>nd</sup> Year Master, Jazz Piano  
c013325

Teachers: Juraj Stanik, Jasper Soffers, Henk Huizinga

Research Coach: Patrick Schenkus

Format of Documentation: Research Paper

Koninklijk Conservatorium

Den Haag

-----

11<sup>th</sup> of February of 2014.

*"Garoto is extraordinary and his guitar is the heart of Brazil"*

João Gilberto



## Index

Research Question.....	4
Foreword .....	5
Anibal Augusto Sardinha (Garoto)’s musical trajetory	
Childhood and Early Career: The “all-string instruments” virtuose ....	8
Radios.....	9
International Experience and Recognition.....	10
Last Years.....	12
Pictures.....	14
Garoto and the “Bossa Nova” .....	20
Overview of Garoto’s Works.....	26
Research Process.....	29
New arrangements of Garoto’s works .....	31
Consequences of the Research: Documentary, CD Recording, and Organization Festival.....	95
List of Sources Consulted.....	99

*Reading “Garoto” – a study over the legendary musician who changed Brazilian music*

**Research Question:**

What was the importance of “Garoto” for Brazilian music and how can I give a new approach to his works in the year of his 100<sup>th</sup> birthday?



## Foreword

Among the vast list of the musical styles in Brazilian music, the “Bossa Nova” movement that emerged in late 1950’s and 1960’s in Rio de Janeiro had the strongest international impact. Songs composed by Tom Jobim, Luiz Bonfá, Roberto Menescal, Newton Mendonça, Carlos Lyra and others crossed the five continents, with interpretation of great Brazilian musicians and American jazz players.

But how could one define when this whole movement started? The answer of this question is not simple and involves many artists and works that came before it. The album “Canção do Amor Demais”, recorded in 1958 by the singer Elizeth Cardoso is considered by many as the birth this new way of playing. It showcased for the world the great compositions written by Antonio Carlos Jobim and Vinicius de Moraes, the absolutely successful partnership that lasted many years of two of the main “Bossa Nova” ambassadors”. It’s also the first official register on album of the guitar of João Gilberto, which is not any coincidence. His playing condensed with great sensibility the rhythmical language of the “Samba”, a popular manifestation from the “favelas”, which are poor ghettos built on the hillsides of Rio de Janeiro. Sambas are performed by several percussion instruments like the “Surdo”, “Tamborim”, “Ganzá” and “Pandeiro”. But the biggest innovation of Gilberto on the guitar was to add jazz influenced harmonies to this strong and syncopated rhythm.

His way of playing the guitar constitutes the main reference for the “Bossa Nova” accompaniment. Roberto Menescal, an important guitar player and composer of this movement tells us about Gilberto’s playing:

*“João introduced a lot of syncopation in the guitar. For us it was a hard thing to do that guitar beat, and we all learned it in a particular way, always with João’s playing as the reference”<sup>1</sup>*

About his way of harmonizing in the guitar, Tom Jobim says:

*“The harmony in “Bossa Nova” is extremely simple, with chords of three sounds, where the fourth is either implicit or is in the melody, with the singer. It is simple but João Gilberto finds some chords that we never used before. It’s the chords that represent the big innovation”.<sup>2</sup>*

The most popular Brazilian composer of all times, Antônio Carlos Jobim was born in Rio de Janeiro in 1927. Jobim started his musical studies on the piano and the guitar young, and received classical formation from the composer and theorist Hans-Joachim Koellreuter (1915-2005). The German musician was

---

<sup>1</sup> Musica Popular Brasileira, José Eduardo Homem de Melo.

<sup>2</sup> Website UOL : [http://www2.uol.com.br/tomjobim/textos\\_frases\\_5](http://www2.uol.com.br/tomjobim/textos_frases_5)

responsible for introducing dodecaphonic techniques in Brazil, inspiring many composers such as Guerra Peixe and Claudio Santoro. Jobim in the other hand was more attracted to the possibilities of tonality. His music can be in the same time both genuinely Brazilian and universal, due to it's clear influences from classical music and jazz, even though Tom Jobim himself denies a direct jazz influence in his music:

*“What we listened was not jazz. We listened the North American orchestras, that played a lot in the radio. These thing of jazz was something for collectors, for rich people, playboys, something like that. I don't have a deep understanding over jazz. But afterword, some people were saying that “Bossa Nova” was developed based on jazz. That the harmonies in “Bossa Nova” were Americans... And I thought that was funny because the same harmony was already in Debussy”<sup>3</sup>*

Tom Jobim's generation did in fact listen to a lot of radio. One can say that during the 1950's the radio was as popular as the television is nowadays. The radio existed in the country since the 1930's, but in that time it was more a privilege of rich people. After a process that lasted about twenty years radio became more popular and affordable, and as a consequence classical music was gradually replaced by popular music in most of the Brazilian radio stations.<sup>4</sup> Many programs with live music in 'auditorium shows' started to appear and in the 40's the first big radio orchestras were created:

*“In the glorious period of the radio, between the years 1940 and 1950, only the “Radio Nacional”, in Rio de Janeiro, had among it's employees almost a hundred musicians and not less then sixteen conductors/arrangers.”<sup>5</sup>*

The level of the musicians of these orchestras was extremely high. Being a radio musician in Brazil during that time meant being respected and recognized in the musical scene. Some conductors of the “Radio Nacional” in Rio de Janeiro are known as the most important Brazilian musicians of all times, so to say: Pixinguinha, Antonio Carlos Jobim, Moacir Santos and Radamés Gnattali.

Among the musicians that worked for the radios during the 1940's and 1950's there was a special talent that stood out on the scene: Anibal Augusto Sardinha, or simply Garoto. Undoubtedly one of the most versatile and *virtuose* players that Brazil ever had. A man that could play with the same prodigious technique eight different string instruments and that recorded impeccable performances in countless distinct styles, from choros, sambas, songs and polcas

---

<sup>3</sup> Quote from the text by Tarik de Oliveira in the CD “Caymmi Visita Jobim”. Coleção Folha Tributo a Jobim

<sup>4</sup> Anibal Augusto Sardinha, the Garoto (1915-1955) and the Radio Era in Brazil, by Sergio Stephan.

<sup>5</sup> Enciclopédia da Musica Brasileira: Erudita, Folclória e Popular, 1998.

to classical concerts and adaptations of classical pieces in the guitar. More than that, Garoto was an innovating composer that changed the course of Brazilian Music, being a direct and decisive influence to the “Bossa Nova” and all his generation of composers.

In this research paper I will present a study over this important musician.

//////////

I organized this research paper in the following way:

In the first part is presented a study over the life of Garoto and his influence to the “Bossa Nova” movement.

Then I present a general overview over his music and a description of how was the research process.

After that are presented the scores of eight arrangements I made out of his compositions, with individual comments. These are the arrangements that will be performed in my final exam.

In the end I write about other projects that came out with this research, after I realized that next year it will be “Garoto’s” 100th birthday.

## **Anibal Augusto Sardinha's Musical Trajectory**

### **Garoto's musical childhood and early career: The "all string-instruments" virtuoso**

Anibal Augusto Sardinha, or just Garoto, was born in 1915 in the city of São Paulo, Brazil. He was the fifth son of his family, and the first to be born in South America, since they had emigrated from Portugal to Brazil just a few years before his birth.

He grew up in a very musical environment, listening to his father playing either the guitar or the Portuguese guitar, frequently accompanied by his older brother Batista, that also played several different string instruments.

Soon the young Anibal started to try out some of the instruments in his house, showing an incredible naturalness and a great ear for learning music intuitively. When he was ten he received the sad news that his father got paralytic, leaving the family in precarious conditions. This fact obliged the young boy to start his first job, delivering mails for an office. But between his office and the post-office (where he had to take the mails) there was a music store, where the piano player and arranger Gaó (Odmair Araújo Gurgel) used to play daily. These performances amazed the young boy, who stood hours listening to it and completely forgot to deliver the mails. This habit would soon be a reason for him to be fired.

But that wouldn't be such a big problem, since Anibal's musical talents were developing so surprisingly fast that soon he would start working as a musician. His brother Batista invited him to the "Jazz Band Universal", that used to perform in the "Circo Queirolo". The group amazed the audiences, especially because of the talented young player in the banjo: the young Anibal.<sup>6</sup>

His talent was soon recognized and it didn't take long before he started to also integrate some music groups known as "regionais"<sup>7</sup>, immersing in the universe of the "choro"<sup>8</sup>

---

<sup>6</sup> See Picture (2)

<sup>7</sup> "Regionais" were folk groups formed by popular musicians that in most cases had no theoretical music instruction, whose knowledge was based in a strong tradition of learning the songs by ear. The standard instrumentation of the "regionais" included guitars, percussion, one or more soloists in wind or string instruments and eventually a low range instrument like the tuba. Years later the tubas were replaced by the double bass, and in the modern "regionais" it is more common to find a seven string guitar doing the low counterpoint lines. The repertoire of the "regionais" are mainly formed by pieces of "choro" and "waltzes".

<sup>8</sup> *Choro* is the one of the most developed instrumental-styles from Brazil, conceived after interpretations of "Polcas", "Mazurcas" and other European dances by the Brazilian musicians, who inevitably added African rhythms to it, resulting in an own particular style. The *Choro* is commonly played by the already mentioned "regionais", and are characterized by a free and

His name started getting so popular that with only 13 years Garoto was invited to join a "regional" in an exposition of the "General Motors" in Sao Paulo with the best musicians of that time in the city. The group, organized by Canhoto, was lead by Zezinho do Banjo, one of Garoto's main references at the time. One curious information about this musician: years later Zezinho would work at Fox Studios in the U.S.A, recording the voice for the Walt Disney's character "Zé Carioca", portrayed in his movie "Saludos Amigos" (1943). From that moment on Zezinho started to be better known as "Zé Carioca".

Two years later he recorded his first album with two compositions playing banjo with accompaniment of the guitar player Serelepe: "Bichinho de Queijo" (maxixe) and "Driblando" (maxixe choro). By this time Garoto was integrating many groups such as the "Chorões Sertanejos" and the "Grupo Verde e Amarelo"

### **Radios**

In 1931 Garoto started his career on the Brazilian radios, after an invitation to work at the "Radio Educadora" in Sao Paulo (actual Radio Gazeta), where he played several different instruments. It was in this radio that he introduced in Brazil, in 1933, the "tenor guitar". Garoto used to say that he was responsible for creating this instrument, but apparently the Italian luthier Angelo Del Vecchio was the one that actually designed it with Garoto's direction. The tenor guitar has an intonation in fifths like the mandolin but a fifth lower (C-G-D-A). It can have much more sound and sustain, due to a dynamic amplification system made by several cones positioned inside the instrument that lead to holes in the instrument's body<sup>9</sup>. It was designed to be a soloist instrument in front of orchestras. According to Zé Menezes, one of his future musical partners, the tenor guitar became Garoto's "horse of battle".

By this time Garoto was also playing the hawaian guitar and the ukelele.

It was in this period that Garoto developed an important partnership with guitar player Aymoré. They performed in duo, showing a particular skill that captivated the audiences: the talented young players used to play both in the same guitar!<sup>10</sup> Their repertoire had different styles and included original compositions. One of Garoto's solo guitar works, the Mazurka n.3, was dedicated to Aymoré.

Only one year after he got his first job in a Radio, "his salary was the highest of the hole radio station, and he was doing his first performances in solo guitar".

---

improvised way of playing the melodies. The first great choro composers from Brazil were Joaquim Calado (1848-1889), Chiquinha Gonzaga (1847-1935), Ernesto Nazareth (1863-1934) and Zequinha de Abreu (1880-1935). Pixinguinha (1897-1973) is considered the greatest choro composer of all times, Garoto played with him a few months before his death.

<sup>9</sup> See Picture (10)

<sup>10</sup> See Picture (6)

After an invitation from some people from Rio de Janeiro for a concert in the city of Santos (in the coast side of the state of Sao Paulo), the duo “Garoto-Aymoré” was invited to perform in the prestigious radio station “Mayrink Veiga” in October of 1936. This represented a big opportunity for the young musicians.

Two years later Garoto moves to Rio de Janeiro, invited to be part of the cast of “Mayring Veiga”.

In Rio Garoto got in touch with a new musical scene and met many great musicians. One of them was the guitarist, Laurindo de Almeida, with whom he started a duo (Duo do Ritmo Sincopado)<sup>11</sup> and a quartet with violin and bass. This musical personality deserves a short parenthesis in this story.

Laurindo de Almeida (1917 – 1995) was one of the most important guitar players of Brazil. Not satisfied with the working conditions and the recognition he had in Brazil, he moved to the USA. There he developed a very successful career, playing with musicians like Stan Getz, Bud Shank, Stan Kenton, Ray Brown and the group “Modern Jazz Quartet”. Laurindo won five Grammys and received sixteen nominations. His name is an important influence over the “Bossa Nova”, specially if one consider his recordings with Bud Shank in 1953/1954 in the album called *Brazilance* vol 1 (World Pacific WP-1412), four years before the “Bossa Nova” was presented to the world!

Garoto and Laurindo played a lot together. In one occasion the duo accompanied the most successful Brazilian singer of that period, “Carmen Miranda”.<sup>12</sup> She liked their playing so much that Garoto was invited to go with her and the group “Bando da Lua”<sup>13</sup> for a tour in United States of America. Due to his notable distinct talent he got a different contract from the rest of the group, figuring as a “special feature” musician. Laurindo de Almeida didn’t go for personal reasons.

## **International Experience and Recognition**

Garoto arrived in the New York in October of 1939, after a long trip in board of the ship *Brazil* in which he had time to write a few compositions such as the fox “Reflexos de Prata no Mar”. In the USA he worked a lot. The combo “Bando da Lua, Carmen Mirand and special guest Garoto” recorded three albums for the label “Decca” and scenes for the movie “Down Argentine Way” of Irving Cummings, in 1940. They also presented the musical comedy “Streets of Paris” in New York, and after eight months of a lot of success the group started touring in the USA with performances in Chicago, Detroit, Pittsburgh, Saint Louis and Philadelphia. They also performed in the National Theater of Washington, where the United States president Franklin Roosevelt heard them and greeted the group

---

<sup>11</sup> See Picture (7)

<sup>12</sup> See Picture (8)

<sup>13</sup> See Picture (10)

personally.<sup>14</sup>

In a few particular venues, Garoto had solo performances after the group's concert. It is said that in some of these occasions he was heard by musicians like Duke Ellington, Art Tatum and the organist Jesse Crawford, who baptized him "The man of the Golden Fingers"<sup>15</sup>. The twenty-five years old musician was making a lot of success with the North American public.

The tour was reaching its end and even though he would probably have had a great international career if he had decided to stay in the USA like Laurindo de Almeida, Garoto decided to go back and stay in Brazil. This decision also came out after he realized that his wife, for being a black woman, would suffer a lot of prejudice in the USA. That is why he refused a new invitation for a new tour with Carmen Miranda and the "Bando da Lua".

Back to Brazil, Garoto kept working in the "Radio Mayrink Veiga" until 1942, when he was hired by the "Radio Nacional". This could be considered the best job one musician could have by this time, recognition and visibility, even though the salary was not as inspiring.

In the National Radio, Garoto joined the "Orquestra Brasileira", formed by thirty-six of the best musicians of Rio de Janeiro and led by the composer, piano player, arranger and conductor Radamés Gnattali (1906-1988), with whom Garoto started a close and relevant partnership.<sup>16</sup>

Radamés Gnattali was one of the most respected composers of Brazilian of all times, with vast activity in Classical and Popular Music. During his career he was always engaged in approximating these two universes, and his compositions and arrangements bring many different influences from Classical music and Jazz to the Brazilian Music. He is remembered by some musicians and friends, like Henrique Cazes and Paulinho da Viola, as a very generous man. Also as a natural teacher, who was always willing to pass his knowledge to his musical partners and friends. Among the young musicians that learned musical lessons from him there were Garoto, Tom Jobim and João Donato.

After two years working for the National Radio, Garoto was already starring his own programs: "*Garoto e seu Violão*" ("Garoto and his Guitar") and "*Garoto e seus Instrumentos*" and "Garoto e seu Instrumentos" ("Garoto and his Instruments").

Besides his own programs and the "Orquestra Brasileira", Garoto was frequently accompanying important Brazilian singers of that time, such as Orlando Silva, Moreira da Silva, Aracy de Almeida, Nelson Gonçalves, Francisco Alves and others, as well as he was doing his own performances with instrumental groups.

---

<sup>14</sup> "Garoto voltou entusiasmado com o Niágara e apertou a mão de Roosevelt". Newspaper "Carioca". Rio de Janeiro, May of 1943. n395.

<sup>15</sup> "Sinal dos Tempos". Irati Antônio and Regina Pereira. Page 33.

<sup>16</sup> See Picture (13)

In 1945 Garoto starts a new group, the “Bossa Clube”. The group had among the musicians Luiz Bonfá (who years later became an important name in the “Bossa Nova”, the composer of the classics “Manhã de Carnaval” and “Samba de Orfeu”), the guitar player and composer Valzinho and bass player Pedro Vidal. The group performed in the “Radio Nacional” as well as in some clubs. Besides accompanying singers, they also performed instrumental arrangements of Garoto, such as the tune “Holliday for Strings”, by David Rose. One year later the piano player Zimbres joined them, and the group changed it’s name to “Clube da Bossa”

In 1946 Garoto’s performances in the radio were very distinct, revealing a very fertile working period. He recorded solo arrangements on the guitar of “Rhapsody in Blue” by George Gershwin, as well as classical arrangements of works by Tárrega, Ponce, Chopin, Bach, Segovia, Manuel de Falla, Beethoven, Radamés Gnattali and H. Villa Lobos. In this same period he went from the “Radio Nacional” to the “Radio Tupy”, where he performed in several different programs.

In the end of the 1940’s Garoto started a partnership with the humorist Jose de Vasconcelos. They wrote together some songs in partnership and performed several occasions a mix of music and comedy.<sup>17</sup> Garoto was by this time also doing solo concerts on the guitar, playing his own pieces like “Gente Humilde”, “Meditação”, “Nosso Choro” and “Gracioso” and classical pieces.

A project that had a strong success in this period was the duo Garoto started with the guitar player Zé Menezes. They used to perform arrangements in which they alternated many different instruments in the same song, impressing the audiences. By this time Garoto was also performing in the pianist Carolina Cardoso de Menezes, with whom he recorded three LP’s

### **Last years**

Around the year of 1952, nightclubs with live music were very popular in Rio de Janeiro, and the names of Garoto, violinist Fafá Lemos and composers Tom Jobim and Newton Mendonça were frequently mentioned in the art seccions of the newspapers in Rio, where columnists used to write reviews about the concerts.

It was under this context that Garoto started a new group that made lot’s of success: the “Trio Surdina”. Originally settled to perform at the program “Música em Surdina”, directed by Paulo Tapajós, the group had an unusual instrumentation for the period: Garoto on guitar, Fafá Lemos on violin and Chiquinho on accordion.

The reviews about the new group in were absolutely positive: the trio was considered “The best instrumental group of the year of 1953” in the magazines *Carioca* and *A Noite Ilustrada*, and recorded four albuns in it’s original formation.

One of the compositions of Garoto performed by “Trio Surdina” entitled

---

<sup>17</sup> See Picture (11)



“Duas Contas” had a particular influence on the “Bossa Nova”. This fact will be more developed in the next topic of this research.

In 1953 Garoto was involved in an important moment of the history of the Brazilian music. Until then, the guitar was seen as a popular instrument, more related to the streets, clubs and radios. The only execution of a guitar in the main Theater of Rio Janeiro happened in 1947, in a concert of the Spanish Andrés Segovia.

But that changed in 31<sup>st</sup> of March of 1953. On this date Garoto interpreted the “Concertino n2 para Violão e Orquestra”, by Radamés Gnattali with the Symphonic Orchestra of the “Municipal Theater” from Rio de Janeiro. This was the first time that a Brazilian guitar player was heard in an important theatre in Brazil.

Garoto wrote about this experience in his diary:

*“Today I accomplish the biggest dream of my life,  
playing for the first time in a concert at the “Municipal”,  
directed by Eleazar de Carvalho”*

During that period Garoto was spending a lot of time working in his countryside house at Areal (Rio de Janeiro), and as Radamés Gnattali attested to musicologist and “cavaquinho” player Henrique Cazes, during his last years “Garoto was completely obsessed by the guitar”. In fact, his diary reveals an impressive amount of notes with the note “today I studied guitar”.

Also in 1953, Garoto wrote with Chiquinho do Acordeom a song for a contest celebrating the 440<sup>th</sup> birthday of the city of Sao Paulo, entitled “São Paulo Quatrocentão”<sup>18</sup>. It turned out to be an enormous hit, selling more than 700.000 copies, the biggest sales success in Garoto’s life.

The next two years would more comfortable for Garoto with the incoming money from this recording, and was enjoying this period in his house in the countryside, working a lot in the guitar. This would be Garoto’s last years.

After the big success, Garoto kept recording frequently, releasing eleven LP’s before his death in 1955.

Garoto died during his sleep. He had a habit of sleeping everyday a few minutes after lunch. And during his usual rest on 3<sup>rd</sup> of March of 1955 an unexpected heart took away his life, just a few months before his 40<sup>th</sup> birthday.<sup>19</sup>

---

<sup>18</sup> See Picture (12)

<sup>19</sup> Information extracted from interview with Garoto’s friend Mario Albanese

## Pictures



*(1) Garoto's first picture*



*(2) Garoto on the Banjo with the "Jazz Orchestra Cruz Azul", around 1930.*



*(3) The folk groups known as “regionais”*



*(4) Other “regional”, with Tuba, trombone and clarinets.*



*(5) Garoto with banjo, around 1935*





*(6) Garoto and Aymoré, partner of his first Duo*



*(7) Garoto (right) and Laurindo de Almeida (left) at recording for the radio station "Mayrink Veiga"*



*(8) Carmen Miranda, popular singer that invited Garoto to the USA*



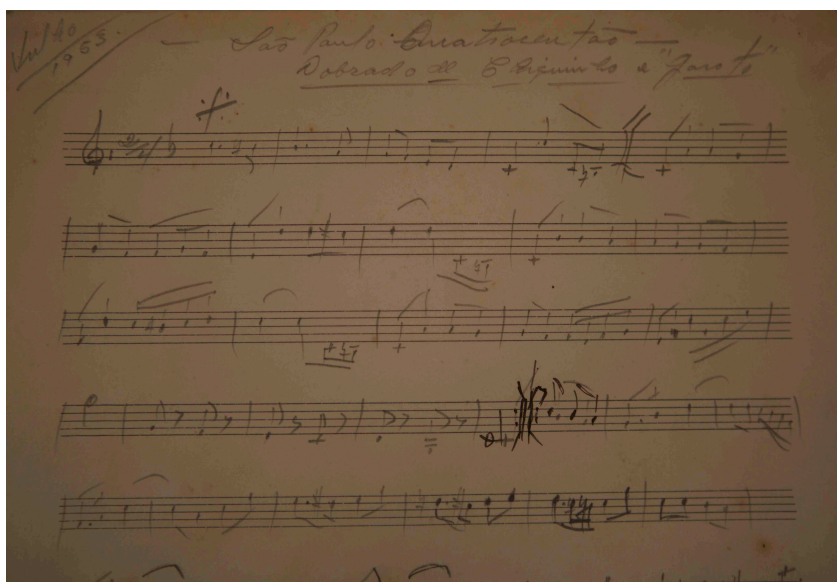
*(9) Garoto in New York, 1939*



*(10) Bando da Lua, with Garoto on Tenor Guitar*



(11) Picture of promotion of show with "Garoto" and José de Vasconcelos



(12) Original score of "São Paulo Quatrocentão", Garoto's biggest hit





*(13) Garoto (guitar), Chiquinho (accordion), Radamés Gnatalli (flute) and Billy Blanco (pandeiro)*



*(14) Garoto's last picture, in 1955*

## Garoto and “Bossa Nova”

Garoto is considered by many important musicians as one of the fathers of “Bossa Nova”, even though he did not participate actively in this movement.

Most probably he would have contributed with Jobim, Gilberto, Menescau and others in the “Bossa Nova” years if he didn’t die just three years before the recording of “Canção do Amor Demais”, the album that is considered the initial mark of this style. Many evidences prove that Garoto was close to this generation of composers- and very respected by all of them.

When asked about the relevance of Garoto for the “Bossa Nova” in an interview for the MIS (Museu da Imagem e Som, Rio de Janeiro), Tom Jobim said:

*- Tom, would you include Garoto as one of the pioneers of “Bossa Nova”?*

*- Yes I would, he was an important piece.*

*- Did you know him personally?*

*- Yes, a lot. I recorded a lot with him in the guitar. He was known as the best guitar player of the country, the one who went to America and everything...<sup>20</sup>*

Tom Jobim paid a tribute to Garoto with a composition inspired in his music entitled “Garoto”.

Roberto Menescal, one of the main composers of the “Bossa Nova” said that Garoto was a sort of “hero” for his musical generation. In one occasion, when he was very young, he saw Garoto in the “Radio Nacional” but he got “too nervous” and didn’t have courage to talk to him. Some years later, Carlos Lyra (other important “Bossa Nova” composer who had studied with Garoto) invited Menescal to go to Garoto’s house. This meeting would have happened if Garoto didn’t die exactly on the day they were supposed to visit him!<sup>21</sup>

The big respect that Menescal had for Garoto is shared by João Donato, one of the most recognized Brazilian piano players, who developed a particular style but was also very active during the “Bossa Nova”. He said that he used to follow the rehearsals of the “Orquestra Brasileira” at the “Rádio Nacional”, where he went especially to have some “informal lessons” with Radamés Gnattali and Garoto.

Another important musician that was strongly influenced by Garoto is João Gilberto, one of the main creators of the “Bossa-Nova”. In interviews made in the

---

<sup>20</sup> Testify of Tom Jobim and Radamés to the “Museu da Imagem e do Som”

<sup>21</sup> Extracted from personal interview



1950's and 1960's, he mentioned Garoto's name a few times:

*"Garoto is extraordinary and his guitar is the heart of Brazil"*<sup>22</sup>

*"Janet de Almeida, Noel Rosa and Garoto are formidable composers. I love the popular music from Brazil, it's richness, it's harmonies. It is just marvelous!"*<sup>23</sup>

*"Garoto is a cleaver guy. He can make those different voicings, and he accompanies in a way that sound prettier."*<sup>24</sup>

An interesting musical example to illustrate Garoto's influence over João Gilberto's playing can be found on Garoto's tune "Lamentos do Morro"<sup>25</sup>, from 1950. It reveals a very typical accompaniment that João Gilberto would do (in the main theme around 1:03), but with the difference that Garoto also played the melody while accompanying, while João Gilberto most commonly sings his melodies.

João Gilberto also revealed his admiration by Garoto in two other occasions. In 1991, he recorded a Garoto's song called "Sorriu para Mim" in his album "João", with Claire Fisher's arrangement. In 1993 he organized an Album-Tribute to Garoto called "Viva Garoto", in which renamed players like Egberto Gismonti, Dino 7 Cordas and Nico Assunção added new tracks to Garoto's originals recordings.

Luis Bonfá, another important "Bossa Nova" composer and guitar player, also had an important relation with Garoto: they played together in the groups "Bossa Clube" and "Clube da Bossa" that performed in the "Rádio Nacional" in 1946 and 1947. This group had also among its members the guitar player and composer Valzinho, who is considered by musicians like Tom Jobim, Radamés Gnattali and Paulinho da Viola as another important "Bossa Nova" pioneer. Valzinho's most recorded song is entitled "Doce Veneno".

---

<sup>22</sup> "Almanaque do Choro - A História do Chorinho, o que Ouvir, o que Ler, Onde Curtir", by André Diniz (Jorge Zahar Editor), page 38

<sup>23</sup> Interview to Véronique Mortaigne, on the article "Meeting with João Gilberto, the Papa of Bossa Nova" published at the newspaper "Le Monde" in 25/5/1991

<sup>24</sup> "Gente Humilde, vida e música de Garoto" by Jorge de Melo (Edições Sesc SP), page 178

<sup>25</sup> Available in Youtube: <http://www.youtube.com/watch?v=UB4BoTE8AmE>

## Duas Contas, the first “Bossa Nova” song

After putting together so many quotes from the composers pointing Garoto’s song “Duas Contas” as a decisive influence to the “Bossa Nova”, I have no doubt that this particular song of Garoto had the strongest impact over the “Bossa Nova” generation, among all his repertoire.

João Donato, when asked about this composition said:

*“‘Duas Contas’ was one of the first songs I heard that sounded more like ‘Bossa Nova’. It was different from the types of ‘samba’ that were done by then. In that time there was no such jazz influence”.*

Paulinho Nogueira, a great Brazilian guitar player, after playing “Duas Contas” in a TV program also gave a comment regarding Garoto’s “Bossa Nova” influence:

*“Notice that this song was written in the 40’s, what makes us convict that Garoto was one of the main pioneers of ‘Bossa Nova’, along with Radamés Gnatalli and a few others”.*<sup>26</sup>

During a interview with Menescal, he showed us a chord that Garoto used to play in “Duas Contas” and said:

*“This chord was the password. Using it meant that you were going for the modernity of the music”*<sup>27</sup>

The chord he refers is a m7(9) with a particular voicing that Garoto used to do. Menescal showed it in the guitar as a F#m7(9) with the following voicing:

*F# - C# - E - A - E - G#*

He said that whenever someone played this type of chord, immediately he thought “Ah, this one is already familiarized with Garoto’s stuff”.

Listening to the most famous song of Menescal entitled “O Barquinho”, I find a practical example of how the influence of “Duas Contas” can be heard in this song. This is a score extracted from the composer’s website<sup>28</sup>:

---

<sup>26</sup> Extracted from Youtube vídeo: <http://www.youtube.com/watch?v=2tZ1mYWHAMU>

<sup>27</sup> Extracted from personal interview

<sup>28</sup> [www.robertomenescal.com.br](http://www.robertomenescal.com.br)

## O BARQUINHO

Roberto Menescal e  
Ronaldo Bôscoli

$\text{♩} = 125$   
(1ª vez) Fm7(9) Bb7(13) Bm7(11)  
(2ª vez) Fm7(9)/C B(♭13)

1 Di - a de luz fes - ta do sol E\_o bar - qui - nho, a des - li - zar No ma -  
Vol - ta do mar des - mai a\_o sol E\_o bar - qui - nho, a des - li - zar E\_a von -

4 -ci - o, a - zul do mar Tu - do, é ve - rão e\_o, a - mor se faz Num bar -  
-ta - de de can - tar Céu tão a - zul i - lhav do sul E\_o bar -

7 -qui - nho pe - lo mar Que des - li - za sem pa - rar Sem in - tem - ção nos - sa  
-qui - nho co - ra - ção Des - li - zan - do na can - ção Tu - do, is - so, é paz, tu - do, is - so

10 - can - ção Vai sa - in - do des - se mar e o sol Bei - ja, o  
- so traz U - ma cal - ma de ve - rão e en - tão O bar -

13 bar co, e, luz Di - as tão a - zuis  
-qui - nho vai A tar - di - nha cai

D.C.

©Copyright 1981 by WARNER CHAPPELL EDIÇÕES MUSICAIS LTDA.  
Todos os direitos autorais reservados para todos os países. All rights reserved.

Partitura: Luciano Alves  
www.ctmla.com.br

The harmony of “O Barquinho” starts with the cadence below:

I – IV(7) – [II\*-V] of the III

But the composer uses a “m7(11)” as the II\*, instead of a half diminished chord as commonly done. This cadence does not resolve in the III but half step below the V of III. This same process keeps repeating until the harmony reaches back the root of the tonality in the Chorus.

This “m7” chord used as the “II of the III” was already used by Garoto in “Duas Contas”, as it is shown in the fifth bar of the transcription for solo guitar shown below. This chord was preceded by a hole-tone melody, what represented a very modern passage for the ears of that time, what definitely called the attention of Menescal.

9

## Duas Contas (original)

(bossa nova)

Transcribed by  
Paulo Bellinati

GAROTO  
(Anibal Augusto Sardinha)

$\text{♩} = 56$

“Duas Contas” was the most relevant, but not not the only song of Garoto that influenced the “Bossa Nova”. Many songs of Garoto already presented some characteristics that would be regular on the “Bossa Nova”, such as harmonies based in brief modulations through the use of II-V cadences and diatonic syncopated melodies. A clear example of that is the song “O que do Teu Olhar”, written in 1948, ten years before the rise of “Bossa Nova”. The lyrics are by Valzinho.

*O que do teu olhar* Música de "Garoto"  
*para a canção* Letra de "Valzinho"

Even though some works of Garoto inspired a lot the “Bossa Nova, I don’t see this movement as a “result” of his works.

His latest compositions reveal some pieces with much more complex harmonies than the average “Bossa Nova” songs, as I reveal in some manuscripts and analysis in the next topic (see “Enigma” and “Sinal dos Tempos”). During his last years, Garoto was “obsessed with improving his technique on the guitar”<sup>29</sup>, writing orchestral arrangements and studying classical pieces constantly. This facts makes me believe that the musical direction he was taking was different from what the “Bossa Nova” turned out to be.

---

<sup>29</sup> According to Henrique Cazes, who heard this from Radamés Gnatalli

## Overview of Garoto's Works

After I started to investigate more about Garoto, I found out that besides the guitar works, Garoto wrote more than one two hundred compositions in very different styles.

These compositions were not all recorded, and a lot of them can be found only in manuscripts. I divided Garoto's works in a few categories:

### Solo Guitar Works

This repertoire constitutes the most well-known and performed compositions of Garoto. An important factor for that is the Songbook "The Guitar Works of Garoto" (GSP) edited by the guitar Paulo Bellinati and sold over the entire world. Bellinati prepared this material after many years of analysis of manuscripts and recordings, and this is considered the definitive Song Book of Garoto. The entire list of these compositions is:

*- Duas Contas, Inspiração, Lamentos do Morro, Um Rosto de Mulher, Sinal dos Tempos, Debussyana, A Caminho dos Estados Unidos, Mazurka No. 3, Carioquinha, Voltarei, Desvairada, Improviso, Tristezas de Um Violão, Meditação, Naqueles Velhos Tempos, Gracioso, Vivo Sonhando, Enigma, Esperança, Nosso Choro, Choro Triste no.2, Doce Lembrança, Jorge do Fusa and Gente Humilde.*

This pieces represents, along with Villa Lobo's works and Baden Powell's compositions, some of the most important pieces ever written for Guitar in Brazil. They influenced directly the greatest guitar players that Brazil had after Garoto, like Baden Powell (who recorded four songs of Garoto) and Raphael Rabello. When asked about Garoto, Rabello was categorical:

*"Garoto started all this. Without him we would not be here".<sup>30</sup>*

The most relevant names from the young guitar generation in Brazil like "Yamandu Costa", "Marcus Tardelli" and "Alessandro Penezzi" were also a lot influenced by Garoto's works. All of them have recorded many of his pieces.

### Choros and Valsas

Garoto wrote several "Traditional Choro Pieces". Most of them were written in his notebook just as melodies, without any chord symbols or accompaniment. Possibly he chose for this format because these pieces were meant to be performed by the already mentioned "regionais", that traditionally used to learn all the songs by ears, and many times even during the performances. The only previous information that was necessary was the tonality of the pieces.

---

<sup>30</sup> Interview to the program "Ensaio" of "TV Cultura", extracted from Youtube link <http://www.youtube.com/watch?v=E3CrKnN1Htc>

The musicians could “guess” the harmonies, as they were usually based on the Choro traditional harmonic language. He also wrote a few “valsas”, portugues translation from “waltzes”, that used to be performed also by the regionais. Examples of some Garoto’s “choros” are: “*Vamos Acabar com o Baile*”, *Puxa Puxa*, *Chorinho pro Ahu*, *Quanto dói a Saudade*, and *Relâmpago*. And some “valsas”: *Luar de Areal*, *Lembras-te de Mim?*, *Recanto Feliz* and *Sobre o Mar*

### **Baiões<sup>31</sup>**

The style Baião had a very popular phase in Rio de Janeiro in the 1950’s, and Garoto wrote some songs in this style. They are harmonically very simple and with a more ingenuous character comparing to the guitar works for example. Some examples are: *Baião do Rouxinol*, *Baião em Barcelona* and *Meu Coração*.

### **Songs**

His songs were mainly written in partnership with a lyricist. His main partners were David Nasser, Luiz Bittencourt, Haroldo Barbosa, Alberto Ribeiro, José Vasconcelos and the famous Brazilian poet Manuel Bandeira. Bandeira had one of his poems (“Tema e Variações”) used as a lyric by Garoto in one of his latest compositions. This song was recorded at a radio program at the “Radio MEC”.

His songs are performed in many different styles such as “Bolero”, “Samba” (fast tempo) “Samba-Canção” (slower tempo), “Samba de Breque” (samba with many breaks for the band while the singer keeps singing), “Baião” and “Fox”. An important study over his songs and their original recordings can be found in an article on the Internet by the music journalist Jorge de Mello, entitled “O Cancioneiro de Garoto”<sup>32</sup>. His most well known songs are “Duas Contas” (one of the few songs Garoto also wrote the lyrics) and “Gente Humilde”. The last one became one of Garoto’s most famous works after Vinicius de Moraes and Chico Buarque wrote a new lyric for it in 1975, twenty years after Garoto’s death. This was the first partnership of Chico Buarque and Vinicuis de Moraes.

Below the names of some songs by Garoto:

Nick Bar, Sorriu Para Mim, Compromisos para as Dez, Duas Contas, Gente Humilde and São Paulo Quatrocentão

### **Orchestral music**

Specially during his last years Garoto was spending a lot of time working on arrangements for Symphonic Orchestras. I found arrangements of the “choros”

---

<sup>31</sup> The *Baião* is a style from the Northeast of Brazil, and it’s most important name is the accordionist Luiz Gonzaga (1912-1989). The origins of the style can also be considered the variations of “Polkas” and “Mazukas”, but with a different rhythmical language of the choro, and a repertoire more based in songs, with lyrics. The most typical instrumentation was first presented by Luiz Gonzaga which is a trio of accordion, zambumba (percussion with one low and one high sound) and triangle. Garoto recorded the guitars in the first two LP’s of Gonzaga.

<sup>32</sup> <http://sovacodecobra.uol.com.br/2007/08/o-cancioneiro-de-Garoto/>

Perereca (by Aymoré) and Pinheirada (by XXX), and an unfinished version of a Concert for Guitar and Orchestra.

### **Other styles**

Among his manuscripts we also find instrumental songs written in different styles such as “Boogie”, “Fox” and “Rumba”, such as the compositions *Guanabara* (Rumba), *Felicidade* (Fox) and *Cavaquinho Boogie* (Boogie)



## Research Process

When I first decided to do this research about Garoto, my idea was to do a study over his life and music and create adaptations of his solo guitar works for a piano trio. The plan was selecting some of his pieces to perform with the group “Caixa Cubo Trio”, a project I develop with other two master students from this institution, drummer João Gabriel Fideles and bass player Noa Stroeter.

By then I wasn’t aware of the totality of Garoto’s works. What I knew, besides the solo guitar works for which I always had a particular admiration, were his two most well known songs: “Gente Humilde” and “Duas Contas”.

In order to start my arrangements and select the pieces I was going to arrange, I thought it would be important to be very familiar with Garoto’s playing, style and arranging. So I started listening several times the solo-guitar works, as well as the one hundred and twenty one songs that are available in the website of the “Instituto Moreira Salles”<sup>33</sup>.

Besides listening this repertoire I also analyzed some manuscripts of originals that were never recorded. I found them with some of the people that I interviewed, in special Jorge de Mello, Mario Albanese and Paulo Bellinati. These manuscripts were mainly of “choros” and songs.

I then decided to change my initial plan and also create arrangements of some “choros” and songs, in order to present in my final exam a more embracing view of Garoto’s work.

Then another idea came that made me change a lot the research process: I though that there was no point in doing all the arrangements for a piano trio, since I could practice arranging for different instrumentations what I have never experienced so much.

The first decision of different instrumentations to explore in my arrangements was very natural: to arrange for piano solo. I never played much solo piano besides in classical pieces, and I thought this could be a good opportunity to do it.

The other instrumentation I decided to explore the quartet of piano trio with saxophone. I prepared the arrangement especially for the Portuguese tenor player Zé Maria, with whom Caixa Cubo had already been playing. He graduated in Rotterdam and had good experience in both traditional jazz and Brazilian, so it was also a very natural decision.

The other idea of instrumentation more challenging for me: an arrangement for piano trio and a clarinet ensemble, something completely new to me.

---

<sup>33</sup> <http://acervo.ims.uol.com.br/>

One concern I had during the preparation of these arrangements was to not simply create literal adaptations of the selected pieces. My goal was to create arrangements that gave a more modern approach to this music, with re-harmonizations, improvisation, in an attempt to apply the knowledge over jazz that I absorbed in these two years at the Koncon.

## **New Arrangements of Garoto's Works**

Here is the list of the songs I decided to arrange and the instrumentation I chose for of each one.

### **Guitar Solo Pieces**

Meditação: Piano Solo

Enigma: Piano and Double Bass

Duas Contas: Piano Trio

Jorge do Fusa: Piano Trio + Saxofone

Sinal dos Tempos: Piano Trio + Ensemble of Seven Clarinets

Debussyana: Piano Trio + Ensemble of Seven Clarinets (work in progress)

### **Choro Pieces**

Vamos Acabar com o Baile: Piano Trio

Fluminense: Piano trio (Arrangement from original manuscript. This “choro” was never recorded before)

### **Song**

Sorriu para Mim (song): Piano Trio + Saxofone

These arrangements will be presented in my final exam and later on recorded into a CD, as I explain in the next topic. Here I present an overview about them and individual comments about each one.

Original Arrangement for Solo Guitar (added chord symbols)  
Transcription by Paulo Bellinati

32

### **Meditação: Arrangement for Piano solo**

The process of adapting this piece started with reading the exact notes of the guitar arrangement in the piano. Some parts already sounded good, but some parts I considered weak for the piano register and would demand different voicings to fit the piano range, achieving a more balanced and full sound.

The next step was to analyse harmonies of this pieces and check in the piano different possibilities of organizing the chords of the original score. I tried many different voicing structures and experimented adding different tensions that were not in the original, writing down the interesting findings.

The first two measures of the original piece I adapted in my arrangement to become an improvisation section after the theme presentation (bar 23 score), since it was possible to play it only with the left hand. By doing that I could leave the right hand free to do a solo over that simple I-V cyclical cadence.

These are the excerpts that I applied more radical re-harmonizations, rather than only different voicing structure:

Bars 06, 07 (respectively bars 06 and 07 in original)

Bars 25, 26 (respectively bars 11 and 12 in original)

Bars 27, 28 (respectively bars 11 and 12 in original)

Bar 34 (respectively bar 22 in original)

In Bar 11 (also bar 11 in the original) there is one example of how I adapted the same chords from the guitar chart in a more pianistic way, making use of a wider range of the instrument and adding some inner voices. Other inner voicing movements that I added in relation to the original score, can be found in the left hand of bar 13 (respectively 13 in original).

It's important to say that the score of this arrangement is not exactly written in the way I would perform it. It just shows some samples of voicings and ways of accompanying that I could do.

## Arrangement of “Meditação” for Piano Solo

### Meditação

Arrangement: Henrique Gomide

Anibal Augusto Sardinha (Garoto)

Piano

*tempo rubato*

6

Pno.

4 3 6 *rall.* 3

7 *Fill with right hand*

Pno.

11

Pno.

15

19

Pno.

22

*Improvisation Section, based on pattern:*

Pno.

*reharmonation of bars 11 and 12 as Coda*

24

Pno.

26

Pno.

*improvised ending. harmonic guides:*

28

Pno.

32

Pno.

## 2. Enigma

Original Arrangement: Guitar Solo (added chord symbols)  
Composers Manuscript

*Da serie nova. Para violão* *Enigma - choro de "Largo to"*

*f* *Gbm* *(5)* *Bbm/F*

*Ab/C* */Db* *F(b9)* *A* *F#b9* *Bbm* *Chm* *Ab* *(erro de grafia!)* *Ab(15)* *(5)*

*Db* *Gb* *Bb* *F#(b9)*

*Ab/G* *Db+/Gb* *Db+/F*

*C(11)* *Gb/Bb* *F(b9)/A* *E/G#* *Eb(11)/G*

*Ebm/Gb* *F(b9)* *Bbm* *Para o final* *Bbm(6)*

*mar* *Gbm(16)* *Bb(11)* *Bbm* *marcado* *Ab*

*Bb* *Eb* *Bbm* *E(b9,11)* *E(b9)* *Fm(9)* *6*

*Fm/Ab* *Eb* *D9/E#* *Db9/F* *Ab*

*Bb* *Db(9)* *Bb(11)* *Eb*



Handwritten musical notation on a page with ten staves. The notation is written on the first three staves, with the fourth staff containing a double bar line and a large 'X' mark. The notation includes various musical symbols such as notes, rests, and accidentals, along with handwritten chord names and figures.

Chord names and figures written above the notes:

- Ab (9)
- Bb<sub>5</sub> - 3
- Cm/Bb
- Bbm/Ab
- Abm/Gb
- E<sup>+</sup>
- Fm<sup>+</sup>
- F<sup>+</sup> (9 #11)
- Gm<sup>+</sup> (7b9)
- F7
- Bb (7b9)
- Cb (9)
- B7
- Ab (9)
- Bb

## **Enigma: Arrangement for Piano and Double Bass**

This piece represents one of the most complex harmonies ever written by Garoto, along with “Nosso Choro” and “Sinal dos Tempos”.

It's original manuscript was written in Bb minor, even though most performers play it in A minor. The reason for that is probably the transcription made by Paulo Bellinati in the song-book of Garoto, which was transposed to A minor. I decided to play it in its original key, basing my arrangement in the composer's manuscript.

In order to give special attention to its harmonic development, I opted to arrange this piece in duo with a Double Bass. The concept of the sonority was inspired by duos that Charlie Haden recorded with pianists John Taylor and Hank Jones. After analysing the harmony of the manuscript, I created a lead sheet with melody and chord changes to play with Noa Stroeter. It was quite impressing for me to put this harmony in the paper, considering that it was written around 1950. The high amount of inverted chords, tensions such as flat nines, flat thirteens, sharp eleves, sharp nines and modulations are very surprising for a piece of that period, when the standard popular music from Brazil was much more simple harmonically.

# Enigma

Arrangement: Henrique Gomide

Anibal Augusto Sardinha (Garoto)

Piano

Bass

6

6

Chords:  $G\flat\text{maj}7(\sharp 11)$ ,  $G\flat\text{m}(\text{maj}7)$ ,  $G\flat\text{m}^6$ ,  $B\flat\text{m}(\text{maj}7)/F$

Pno.

Bass

5

6

Chords:  $A\flat^9/C$ ,  $A\flat^9/B\flat$ ,  $F(\flat 9)/A$ ,  $F(\flat 9)$ ,  $B\flat\text{m}^7$ ,  $E\flat\text{m}^7$ ,  $A\flat^7$ ,  $D\flat\text{maj}^7$ ,  $G\flat$

Pno.

Bass

10

6

Chords:  $B\text{maj}^7$ ,  $C^7(\text{sus}4)$ ,  $F^7(\flat 13)$ ,  $G\flat\text{maj}7(\sharp 11)$ ,  $G\flat\text{m}(\text{maj}7)$ ,  $G\flat\text{m}^6$

2

14  $B\flat m(maj7)/F$   $Cm7(b5)$   $G\flat/B\flat$   $F\flat^9/A$

Pno.

Bass

$B\flat m(maj7)/F$   $Cm7(b5)$   $G\flat/B\flat$   $F\flat^9/A$

17  $E/G\sharp$   $E\flat(b9)/G$   $E\flat maj7/G\flat$   $F7(\flat_{13}^{\flat_{13}})$   $B\flat m^6$   $\Phi$

Pno.

Bass

$E/G\sharp$   $E\flat(b9)/G$   $E\flat maj7/G\flat$   $F7(\flat_{13}^{\flat_{13}})$   $B\flat m^6$

20  $A\flat m^7$   $B\flat^7$   $E\flat maj7$   $B\flat m^7$   $E\flat 7(\flat_{13}^{\flat_{13}})$   $C7(\flat_{13}^{\flat_{13}})$   $Fm^9$

Pno.

Bass

$A\flat m^7$   $B\flat^7$   $E\flat maj7$   $B\flat m^7$   $E\flat 7(\flat_{13}^{\flat_{13}})$   $C7(\flat_{13}^{\flat_{13}})$   $Fm^9$

24  $Fm7/A\flat$   $E\flat^6$   $Em7(b5)$   $D^7/F\sharp$   $D\flat^7/F$   $A\flat m^7$   $B^7(sus4)$   $B^7$   $B\flat^7$

Pno.

Bass

$Fm7/A\flat$   $E\flat^6$   $Em7(b5)$   $D^7/F\sharp$   $D\flat^7/F$   $A\flat m^7$   $B^7(sus4)$   $B^7$   $B\flat^7$

28  $D\flat$   $B\flat^7$   $E\flat^{maj7}$   $A\flat^9$   $Fm$   $B\flat^7(sus4)$   $B\flat^7$  3

Pno.

Bass

31  $Cm/B\flat$   $B\flat m/A\flat$   $A\flat m/G\flat$   $E\flat m^7(b5)$   $Fm^7$   $F^7(\sharp 11)$   $E\flat/B\flat$   $Fm^7$   $C^7(b13)$   $C^7(b9)$

Pno.

Bass

34  $Fm^9$   $B\flat^7(b9)$  1.  $E\flat^{maj7}$  2.  $E\flat^{maj7}$

Pno.

Bass

to  $\text{S}$  and  $\Phi$

37  $B\flat m^6$   $G\flat^{maj7}(\sharp 11)$   $B^{13}$   $B\flat m^6$

Pno.

Bass

### 3. Sinal dos Tempos

Original arrangement for Solo Guitar  
Transcription of Paulo Bellinati

24

## Sinal dos Tempos

(chôro)

Transcribed by  
Paulo Bellinati

GAROTO  
(Annibal Augusto Sardinha)

$\text{♩} = 78-88$

©1980 Editora Musical Arlequim Ltda.  
International Copyright Secured. All Rights Reserved.  
©1991 Guitar Solo Publications (ASCAP) For this arrangement.  
International Copyright Secured. All Rights Reserved. Printed in USA.

GSP-49



### **Sinal dos Tempos: Arrangement for piano trio + 7 clarinets**

This was the first arrangement I ever did for a clarinet septet. The idea for this instrumentation came after listening to an arrangement by Claire Fischer of a Garoto's song called "Sorriu para Mim". This arrangement was recorded by João Gilberto in 1991 in the album "João", with guitar, bass, drums, keyboard and a family of six clarinets.

I liked a lot the warm sound of the clarinet ensemble and the jazz influence Clair Fischer put in a Garoto's composition. I started arranging classes with Henk Huizinga, who showed me an interesting reference for my arrangement: another album by Clair Fischer with some arrangements for this instrumentation. As a reference I also studied two clarinet quartets written by Paul A. Pisk (Suite for Clarinet Quartet) and Clarence Cameron White (Suite spiritual) as well as an arrangement for seven clarinets made by Harmen van Schaik of Ravel's "Le tombeau de Couperin".

The clarinets in this arrangement were chosen taking in consideration the types of clarinets of an ensemble from Koncon, directed by Pierre Woudenberg. I intend to perform this arrangement with this ensemble in my final exam.

I did not completely re-harmonize this piece, just added some tensions in the chords and changed radically the voice structures of the original chart to fit the ensemble.



# Sinal dos Tempos

Arrangement: Henrique Gomide

Anibal Augusto Sardinha (Garoto)

The musical score is for the piece "Sinal dos Tempos" by Anibal Augusto Sardinha (Garoto), arranged by Henrique Gomide. It is written for a woodwind ensemble, piano, and bass. The score is in 2/4 time and consists of two measures. The instruments are: Clarinet in Bb (four parts), Clarinet in A, Bass Clarinet in Bb (two parts), Piano, and Bass. The first measure features a complex melodic line in the Clarinet in A and Bass Clarinet in Bb parts, marked with a mezzo-forte (mf) dynamic. The second measure continues the melodic development with various woodwind entries and piano accompaniment. The piano part is marked with a mezzo-forte (mf) dynamic. The bass part is marked with a mezzo-forte (mf) dynamic.

Clarinet in Bb

Clarinet in Bb

Clarinet in Bb

Clarinet in Bb

Clarinet in A

Bass Clarinet in Bb

Bass Clarinet in Bb

Piano

Bass

3

Bb Cl. *p* *mf*

Bb Cl. *p* *mf*

Bb Cl. *p* *mf*

Bb Cl. *p* *p*

A Cl. *p*

Bass Cl. *p*

Bass Cl. *p*

Pno.

Bass

3

6


Bb Cl.


Bb Cl.


Bb Cl.


A Cl.


Bass Cl.


Bass Cl.


Pno.


Bass


4

10

Bb Cl. *mp* *f* *mf*

Bb Cl. *p* *mf* *pp* *mf*

Bb Cl. *p* *mf* *pp* *p*

Bb Cl. *p* *mf* *pp* *p*

A Cl. *p* *mf* *pp* *p*

Bass Cl. *p* *mf* *pp* *p*

Bass Cl. *p* *mf* *pp* *p*

Pno.

Bass

Detailed description of the musical score: The score is for measures 10-15. The key signature has two flats (Bb and Eb). The time signature is 4/4. The woodwind parts (Bb Cl., A Cl., Bass Cl.) feature melodic lines with various articulations (accents, slurs) and dynamics (p, mp, mf, f, pp). The piano and bass parts are mostly rests, with some activity in the later measures. The piano part has a few notes in measures 14 and 15. The bass part has a few notes in measures 14 and 15.

16

Bb Cl. *mf*

Bb Cl. *mf*

Bb Cl. *mf*

Bb Cl. *mf*

A Cl. *mf*

Bass Cl. *mf*

Bass Cl. *mf*

Pno.

Bass

[illegible]

24 7

Bb Cl. *mf* *mp*

Bb Cl. *mf* *mp*

Bb Cl. *mf* *mp*

Bb Cl. *mf* *mp*

A Cl. *mf* *mp*

Bass Cl. *mf* *mp*

Bass Cl. *mf* *mp*

Pno. *D<sup>b</sup>maj<sup>7</sup>/F A<sup>7</sup>/E E<sup>b</sup>m<sup>7</sup> D<sup>7</sup>(<sup>#</sup>11)*

Bass *D<sup>b</sup>maj<sup>7</sup>/F A<sup>7</sup>/E E<sup>b</sup>m<sup>7</sup> D<sup>7</sup>(<sup>#</sup>11)*

8

28

Bb Cl. *mp*

Bb Cl.

Bb Cl.

Bb Cl.

A Cl. *mp*

Bass Cl.

Bass C.

Pno. *D<sup>b</sup>maj7 G<sup>#11</sup> G<sup>b</sup>maj7 G<sup>#11</sup> G<sup>b</sup>maj7*

Bass *D<sup>b</sup>maj7 G<sup>#11</sup> G<sup>b</sup>maj7 G<sup>#11</sup> G<sup>b</sup>maj7*



33

Bb Cl. *mp*

Bb Cl. *mp*

Bb Cl. *mp*

Bb Cl. *mp*

A Cl. *mp*

Bass Cl. *mp*

Bass Cl. *mp*

Pno. *mp*

Bass

*p*

A7(#11) Ab7(#11) Db7(#11) Gb7(#11) B7(#11) E7(#11) A7(#11) Gbmaj7/Db D7/C Bbm11

A7(#11) Ab7(#11) Db7(#11) Gb7(#11) B7(#11) E7(#11) A7(#11) Gbmaj7/Db D7/C Bbm11

10

39

Bb Cl.

Bb Cl.

Bb Cl.

Bb Cl.

A Cl.

Bass Cl.

Bass Cl.

Pno.

Bass

*mf*

*mf*

Bbm<sup>11</sup> A7(♯9) A♭maj7 A♭m7 G7(♯9) G♭maj7

Bbm<sup>11</sup> A7(♯9) A♭maj7 A♭m7 G7(♯9) G♭maj7

43 11

Bb Cl. *ppp*

Bb Cl. *ppp*

Bb Cl. *ppp*

Bb Cl. *ppp*

A Cl. *ppp*

Bass Cl. *ppp*

Bass Cl. *ppp*

Pno. *mp* *f*

Bass *p* *mf* *mf*

F#m7 B7(b9) E° Em7 Dmaj7 Ab7 Dbmaj7

F#m7 B7(b9) E° Em7 Dmaj7 Ab7 Dbmaj7

47

56

52

Bb Cl.

Bb Cl.

Bb Cl.

Bb Cl.

A Cl.

Bass Cl.

Bass Cl.

Pno.

Bass

F#m7 F#m7 Fmaj7 Emaj7

3 6

57

Bb Cl. *mp*

Bb Cl. *mp*

Bb Cl. *mp*

Bb Cl. *mp*

A Cl. *mp*

Bass Cl. *mp*

Bass Cl. *mp*

Pno.

Bass

Bb° A7(♯11) Bb° A7(♯11) C°

62

Bb Cl.

Bb Cl.

Bb Cl.

Bb Cl.

A Cl.

Bass Cl.

Bass Cl.

Pno.

Bass

A(b13) F#m(maj7) Emaj7(#5)

The musical score for measures 62-64 is written for a large ensemble. The Bb Cl. part (top) features a melodic line with eighth and sixteenth notes, including a triplet in measure 63. The A Cl. part (middle) has a similar rhythmic pattern. The Bass Cl. part (bottom) provides a steady eighth-note accompaniment. The Pno. and Bass parts are marked with rests. The key signature changes from A(b13) to F#m(maj7) to Emaj7(#5) across the measures.

16

65

Bb Cl.

Bb Cl.

Bb Cl.

Bb Cl.

A Cl.

Bass Cl.

Bass Cl.

Pno.

Bass

Am(maj7#11)      Amaj7/F Bbmaj7/Gb Gb/G      E+

*piano improv.*



68

Bb Cl.

Bb Cl.

Bb Cl.

Bb Cl.

A Cl.

Bass Cl.

Bass Cl.

*piano solo:*

C<sup>o</sup>    A<sup>maj7</sup>(<sup>b</sup>13)    F<sup>#m</sup>(maj7)    E<sup>maj7</sup>(<sup>#</sup>5)    F<sup>#m</sup>7

Pno.

Bass

18

75

Bb Cl.

Bb Cl.

Bb Cl.

Bb Cl.

A Cl.

Bass Cl.

Bass Cl.

Pno.

Bass

F#m7 Fmaj7 Emaj7

Bb° A7(#11) Bb° A7(#11)

C° A7(b13)

F#m7 Fmaj7 Emaj7

Bb° A7(#11) Bb° A7(#11)

84

Bb Cl.

Bb Cl.

Bb Cl.

Bb Cl.

A Cl.

Bass Cl.

Bass Cl.

Pno.

Bass

*end solo*

F#m(maj7) E:maj7(#5) Am(maj7#11) A:maj7/F Bb:maj7/Gb Gb/G E+

*piano improv*

89

Bb Cl. *mf* *p* *mf*  
 Bb Cl. *p* *mf*  
 Bb Cl. *p* *mf*  
 Bb Cl. *p*  
 A Cl. *mf* *p*  
 Bass Cl. *mf* *p*  
 Bass Cl. *mf* *p*  
 Pno. *D $\flat$ maj $\flat$ /F* *A $\flat$ /E* *E $\flat$ m $\flat$*  *D $\flat$ 7(#11)*  
 Bass *D $\flat$ maj $\flat$ /F* *A $\flat$ /E* *E $\flat$ m $\flat$*  *D $\flat$ 7(#11)*



97

Bb Cl. *p* *mp* *f*

Bb Cl. *p* *p* *mf*

Bb Cl. *p* *p* *mf*

Bb Cl. *p* *p* *mf*

A Cl. *p* *p* *mf*

Bass Cl. *p* *mf*

Bass Cl. *p* *mf*

Pno. *mp*

A7(♯11) A♭7(♯11) D♭7(♯11) G♭7(♯11) B7(♯11) E7(♯11) A7(♯11)

Bass A7(♯11) A♭7(♯11) D♭7(♯11) G♭7(♯11) B7(♯11) E7(♯11) A7(♯11)

Detailed description: This is a musical score for measures 97 through 101. The score is written for a large ensemble. The Bb Clarinet section consists of four staves. The first two staves have dynamics *p*, *mp*, and *f* across measures 97, 98, and 100 respectively. The third and fourth staves have dynamics *p* and *mf*. The A Clarinet staff has dynamics *p* and *mf*. The Bass Clarinet section has two staves, both with dynamics *p* and *mf*. The Piano part has a dynamic of *mp* in measure 97. Chord symbols are written above the piano and bass staves: A7(♯11), A♭7(♯11), D♭7(♯11), G♭7(♯11), B7(♯11), E7(♯11), and A7(♯11). The Bass staff is empty.

102

**Instrumentation and Dynamics:**

- Bb Cl. (1st):** *mf*
- Bb Cl. (2nd):** *mf*, *pp*
- Bb Cl. (3rd):** *pp*, *p*, *mf*
- Bb Cl. (4th):** *pp*, *p*, *mf*
- A Cl.:** *pp*, *p*, *mf*
- Bass Cl. (1st):** *pp*, *p*, *mf*
- Bass Cl. (2nd):** *pp*, *p*, *mf*
- Pno.:** *mf*
- Bass:** *p*, *mf*

**Chord Symbols:**

- Piano:**  $G^{\flat}maj7/D^{\flat}$ ,  $D7/C$ ,  $B^{\flat}m^{11}$ ,  $B^{\flat}m^{11}$ ,  $A7(\sharp 9)$ ,  $A^{\flat}maj7$
- Bass:**  $G^{\flat}maj7/D^{\flat}$ ,  $D7/C$ ,  $B^{\flat}m^{11}$ ,  $B^{\flat}m^{11}$ ,  $A7(\sharp 9)$ ,  $A^{\flat}maj7$

107

Bb Cl.

Bb Cl.

Bb Cl.

Bb Cl.

A Cl.

Bass Cl.

Bass Cl.

Pno.

Bass

*mp*

*p*

*p*

*p*

*p*

*p*

*p*

*mp*

*p*

$A\flat m^7$   $G7(\sharp 9)$   $G\flat maj^7$   $F\sharp m^7$   $B7(b9)$

$A\flat m^7$   $G7(\sharp 9)$   $G\flat maj^7$   $F\sharp m^7$   $B7(b9)$



110

Bb Cl.

Bb Cl.

Bb Cl.

Bb Cl.

A Cl.

Bass Cl.

Bass Cl.

Pno.

Bass

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

*mf*

E° Em<sup>7</sup> Dmaj<sup>7</sup> A<sup>b</sup>7 D<sup>b</sup>maj<sup>7</sup> Emaj<sup>7</sup> Dmaj<sup>7</sup> D<sup>b</sup>maj<sup>7</sup>

E° Em<sup>7</sup> Dmaj<sup>7</sup> A<sup>b</sup>7 D<sup>b</sup>maj<sup>7</sup>

*mf*

## 4. Duas Contas

Original Arrangement for Solo Guitar (added chord symbols)  
Transcription of Paulo Bellinati

[illegible]

Handwritten musical score on page 10, featuring various chords and melodic lines. The score is written in treble clef with a key signature of three sharps (F#, C#, G#).

**Chords and Annotations:**

- $G^{\#m7}$ ,  $G^{\circ}(b13)$ ,  $F^{\#m7}(9)$ ,  $B^+$ ,  $F^{\#m7}(9)$ ,  $B^+$
- $G^{\#b}$ ,  $C^{\#}$ ,  $A^6$
- $C^+/D$ ,  $B^+(B)$ ,  $E^{\Delta}(9)$ ,  $E^6$ ,  $C^2$ ,  $F^{\#m7}$ ,  $B^+$ ,  $E^{\Delta}$
- $G^{\#}$ ,  $C^9$ ,  $C^{\#}$
- $F^{\#m7}$ ,  $C^4$ ,  $B^+(9,13)$ ,  $E^9$
- $A^{\#}(9)$ ,  $A^6$ ,  $B^+$ ,  $E^{\Delta}(9)$ ,  $E^6$ ,  $F^{\#m7}$ ,  $F^6(9)$
- $E^6(9)$

**Measure Numbers and Performance Instructions:**

- Measures 25, 30, 35, 40, 45
- D. S. al Coda*
- Coda*
- rall.*
- Fine*
- (artificial harm.)

The score includes various musical notations such as triplets, slurs, and dynamic markings.

### **Duas Contas: Arrangement for Piano Trio**

As explained previously, this was one of the most famous songs of Garoto and a major influence over the “Bossa Nova”, due to its jazz influences. To make clear this influence I decided to perform it as a jazz ballad, with the drums playing the brushes and the double bass accompanying in a very traditional way. As references for the intended sonority I have the album by Bill Evans “Ballads”.

I transposed it from E to F, a tonality that I considered more natural the piano, and re-harmonized a few parts, after discussions with Jasper Soffers and Juraj Stanik, such as bars 11 and 32.

# Duas Contas

Arrangement: Henrique Gomide

Anibal Augusto Sardinha (Garoto)

Piano

Upright Bass

Chords: F<sup>6</sup>, D<sup>b</sup>6(add9)/F, F<sup>6</sup>

Pno.

Bass

Chords: Gm<sup>7</sup>, C<sup>7</sup>, Bm<sup>7</sup>, E<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>

Pno.

Bass

Chords: Am<sup>7</sup>, D<sup>7</sup>(#9), Gm<sup>7</sup>, C<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>(b9), Fmaj<sup>7</sup>, Gm<sup>7</sup>

2

11 Am<sup>11</sup> Bm<sup>11</sup> E<sup>7(b9)</sup> Gm<sup>11</sup> C<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

Pno.

Bass

14 Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Am<sup>7(b5)</sup>

Pno.

Bass

19 D<sup>7</sup> B<sup>b6</sup> E<sup>b7</sup> Am<sup>11</sup> Bm<sup>7</sup> E<sup>7</sup>

Pno.

Bass

24 Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Am<sup>7(b5)</sup> D<sup>7</sup>

Pno.

Bass

28  $\Phi$

Pno. 1.  $Gm^7$   $C^7$   $F^6$   $Bm^7$   $E^7$  3

Bass  $Gm^7$   $Gm^7$   $C^7$   $F^6$   $Bm^7$   $E^7$  1.

32 2.  $Gm$   $G^7/D$   $G^b7$   $F^7/C$   $F^b7/C^b$   $Gm^7$   $C^7$   $F^6$   $Bm^7$   $E^7$

Pno. to  $\Phi$  and  $\Sigma$   
(solos)

Bass 2.  $Gm$   $G^7/D$   $G^b7$   $F^7/C$   $F^b7$   $Gm^7$   $C^7$   $F^6$   $Bm^7$   $E^7$

to  $\Phi$  and  $\Sigma$   
(solos)

$\Phi$

36  $C^7(sus4)$   $C^7(^b13)$   $Fmaj7(\sharp11)$

Pno.

$\Phi$

Bass

## 5. Vamos Acabar com o Baile

Original Arrangement: Electric Guitar soloist with “regional”. No scores found.  
Arrangement based on recording.

### Arrangement for Piano Trio

This song had no scores that I could find, and I transcribed the melody from its original recording, basing the harmony in the original but adding a few chords like the F7 in bars 3 and 9. The idea of the arrangement was to perform this “choro” as a “samba-jazz”. The “samba jazz” movement emerged in Rio de Janeiro and São Paulo around ten years after Garoto’s death, when many piano trios in Rio de Janeiro and São Paulo like “Tamba Trio”, “Zimbo Trio”, “Sambrasa” and “Sambalanço” started to perform Brazilian classic songs with a strong jazz influence and improvisation.

In order to create more space for solos, I made the structure different from the conventional “choros”.

Traditional Structure of a “Choro” with 3 parts: A-A-B-B-A-C-C-A

Structure of my arrangement: A-A-B-B-B-B-A-A-C-C-C-C-A

A – theme on piano  
A – theme on piano  
B – theme on piano  
B – theme on piano  
B – **piano solo**  
B – **piano solo**  
A - **bass solo**  
A - **bass solo**  
C - theme on piano  
C - **trade with drums**  
C - **trade with drums**  
C - theme on piano  
A - last theme on piano



# Vamos Acabar com o Baile

Transcription: Henrique Gomide

Anibal Augusto Sardinha (Garoto)

**A** §

Bm<sup>7</sup>(b5) E<sup>7</sup> Am Am/G F<sup>7</sup> E<sup>7</sup> A<sup>7</sup> Dm

7 Am B<sup>7</sup>/F<sup>7</sup> F<sup>7</sup> E<sup>7</sup> Bm<sup>7</sup>(b5) E<sup>7</sup> Am Am/G

12 F<sup>7</sup> E<sup>7</sup> A<sup>7</sup> Dm Bm<sup>7</sup>(b5) Am B<sup>7</sup> E<sup>7</sup> to Φ

**B**

17 1. Am 2. Am E<sup>7</sup>/G<sup>7</sup> E<sup>7</sup> Am A<sup>7</sup>

22 Dm Am B<sup>7</sup> E<sup>7</sup>

27 Am A<sup>7</sup> Dm Bm<sup>7</sup>(b5)

32 1. Am B<sup>7</sup> E<sup>7</sup> Am 2. Am to §

2  $\Phi$  C

36 Am A E7 A F#7 Bm7

41 D<sup>6</sup> D<sup>°</sup> E7 A

45 A E7 A F#7 Bm7

49 D A F#7 Bm7 E7 1. A 2. A

## 6. Fluminense

Traditional Choro Piece  
Composer's Manuscript

*Fluminense - choro de "Garoto"*

The image shows a handwritten musical score on aged, yellowed paper. The title 'Fluminense - choro de "Garoto"' is written in cursive at the top. The score consists of ten staves of music, each with a treble clef and a key signature of one flat (B-flat). The music is written in a style typical of early 20th-century Brazilian choro. Above the staves, various chords and musical notations are written in cursive, including 'E3', 'F#dim.', 'Fm', 'Bb7', 'Eb', 'Cm', 'Bb', 'Cm7', 'F2', 'Ab2', 'Eb', 'Eb2', 'Ab', 'Abm', 'Eb', 'C2', 'F2', 'Bb2', 'I Eb', 'II Eb', 'Cm', 'C2', 'Cm', 'C2', 'Fm', 'C2', 'Fm', 'Fm', 'Cm', 'Cm6', 'D2', 'G2', 'Cm', 'G2', 'Cm', 'C2', 'Fm', 'C2', 'Fm', 'Fm6', 'Cm', 'Cm7', 'D2', 'G2', 'I Cm', 'II Cm', and 'R. G. f.'. The score ends with a double bar line and a final chord notation 'R. G. f.'. Below the staves, the text 'Fluminense Futebol Clube' and 'Rio de Janeiro, 1950.' is written in cursive.

*Fluminense Futebol Clube*  
*Rio de Janeiro, 1950.*

### **Fluminense: Arrangement for Piano Trio**

This song was never recorded before, and I transcribed the manuscript keeping exactly the same melody and harmony, just altering the second chord from F#dim to Gbdim, as the tonality is Eb major.

For this tune I had a different idea of arrangement in relation to all the others: I wanted it to sound as close as possible to what could have been an interpretation of the composer.

For this reason I perform it with no re-harmonization and soloing in a traditional way, trying to make variations of the melody rather than creating very personal solos.

# Fluminense

Choro

Transcription: Henrique Gomide

Garoto

Chords and measure markers:

- Measure 1:  $E\flat$
- Measure 2:  $G\flat^\circ$
- Measure 3:  $Fm$
- Measure 4:  $B\flat^7$
- Measure 5:  $E\flat$
- Measure 6:  $E\flat$
- Measure 7:  $Cm$
- Measure 8:  $B\flat$
- Measure 9:  $Cm^7$
- Measure 10:  $F^7$
- Measure 11:  $B\flat^7$
- Measure 12:  $E\flat$
- Measure 13:  $E\flat^7$
- Measure 14:  $A\flat$
- Measure 15:  $A\flat m$
- Measure 16:  $E\flat$
- Measure 17:  $C^7$
- Measure 18:  $F^7$
- Measure 19:  $B\flat^7$
- Measure 20: 1.  $E\flat$
- Measure 21: 2.  $E\flat$
- Measure 22:  $E\flat$
- Measure 23:  $Cm$
- Measure 24:  $G^7$
- Measure 25:  $Cm$
- Measure 26:  $C^7$
- Measure 27:  $Fm$
- Measure 28:  $C^7$
- Measure 29:  $Fm$
- Measure 30:  $Fm$
- Measure 31:  $Fm^6$
- Measure 32:  $Cm$
- Measure 33:  $Cm^7$
- Measure 34:  $D^7$
- Measure 35:  $G^7$
- Measure 36: 1.  $Cm$
- Measure 37: 2.  $Cm$

Fluminense Futebol Clube

Rio de Janeiro, 1950

## 07. Jorge da Fusa

Original Arrangement for Solo Guitar (added chord symbols)  
Transcribed by Paulo Bellinati

30

### Jorge do Fusa

(chôro)

Transcribed by Paulo Bellinati

GAROTO  
(Annibal Augusto Sardinha)

♩ = 60

©1980 Editora Musical Arlequim Ltda.

Handwritten musical score for guitar, featuring various chords and melodic lines. The score is written on a single page, numbered 31 in the top right corner.

**Chords and Fingerings:**

- $A^7(\#9)$
- $\phi 6$
- $Dm$
- $Gm^7$
- $A^7$
- $Gm^7$
- $C^7$
- $F^7M$
- $E^7$
- $Dm^6(9)$
- $\phi 10$
- $A^7$
- $A^7(\#9)$
- $Dm^7$
- $Gm^7$
- $A^7$
- $Am^7(65)$
- $D^7$
- $Cm^7$
- $Dm^7$
- $E^7$
- $A^7$
- $\phi Coda$
- $\Delta(9)$
- $D^7(\#11)$

**Measure Numbers and Markings:**

- 20
- 25
- 30
- 35
- 40

**Performance Instructions:**

- D. S. al Coda*
- Fine*

The score includes various musical notations such as triplets, slurs, and dynamic markings like *p* (piano).

### **Jorge do Fusa: Arrangement for Piano Trio + Saxophone**

In this arrangement I had to deal with a rhythmical issue that did not happen in any other arrangement. I wanted to play it much faster than the original, to create an energetic rhythm section base for the saxophone solo, with a concept of arrangement also inspired in “Samba-Jazz”.

Original Recording: 60bpm // My Arrangement: 120bpm

But doing this tempo change without any adaptation would make the melody sound just “too” fast. So I re-wrote it in half time, leaving one chord per bar instead of two as in the original. Then, to make it more even more syncopated and to fit this new structure I completely re-wrote the rhythm of the melody as shown below.

The title of the song is referring the “sixteenth notes” (“fusa”, in Portuguese) of a passage with a descending hexaphonic scale (bar 8 in original). As this is a very well known passage for those who know the piece, I wanted to create something special for it, different from the original. So I re-wrote it in a way that it sounds like it is “speeding up,” passing from one instrument to another (bars 16 and 17 in arrangement)



# Jorge da Fusa

Arrangement: Henrique Gomide

Anibal Augusto Sardinha (Garoto)

8

Tenor Saxophone

Bass

7

13

18

26

D<sup>6</sup>/F<sup>#</sup> F<sup>o</sup> Em<sup>7</sup> A<sup>7</sup> D<sup>6</sup>

D<sup>6</sup>/F<sup>#</sup> F<sup>o</sup> Em<sup>7</sup> A<sup>7</sup> D<sup>6</sup>

C<sup>7</sup> B<sup>7</sup> Em<sup>7</sup> C<sup>#</sup>m<sup>7</sup> F<sup>#</sup>7 Bm<sup>7</sup>

E<sup>b</sup>7 D<sup>7</sup> D<sup>b</sup>7 C<sup>7</sup> B<sup>7</sup> Em<sup>7</sup> C<sup>#</sup>m<sup>7</sup> F<sup>#</sup>7 Bm<sup>7</sup>

E<sup>7</sup>(sus4) E<sup>7</sup> A<sup>7</sup>(b13)

E<sup>7</sup>(sus4) E<sup>7</sup> A<sup>7</sup>(b13)

D<sup>6</sup>/F<sup>#</sup> F<sup>o</sup> Em<sup>7</sup> A<sup>7</sup> D<sup>6</sup> C<sup>7</sup> B<sup>7</sup>

D<sup>6</sup>/F<sup>#</sup> F<sup>o</sup> Em<sup>7</sup> A<sup>7</sup> D<sup>6</sup> C<sup>7</sup> B<sup>7</sup>

Em<sup>7</sup> C<sup>7</sup>(#11) Bm<sup>7</sup> B<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>(#11) D<sup>maj</sup>7 A<sup>7</sup>

Em<sup>7</sup> C<sup>7</sup>(#11) Bm<sup>7</sup> B<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>(#11) D<sup>maj</sup>7 A<sup>7</sup>

2

34 Dm<sup>6</sup> A<sup>7</sup>(#9) Dm<sup>6</sup> Gm<sup>7</sup> A<sup>7</sup>

42 Gm<sup>7</sup> C<sup>7</sup> F<sup>maj7</sup> E<sup>7</sup> A<sup>7</sup>

50 Dm<sup>6</sup> A<sup>7</sup>(#9) Dm<sup>6</sup> Gm<sup>7</sup> A<sup>7</sup>

58 Am<sup>7</sup>(b5) D<sup>7</sup> Gm 3 3 3 3

62 Dm<sup>7</sup>/A E<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> 1. A<sup>7</sup> 2. A<sup>7</sup>

to § and Φ

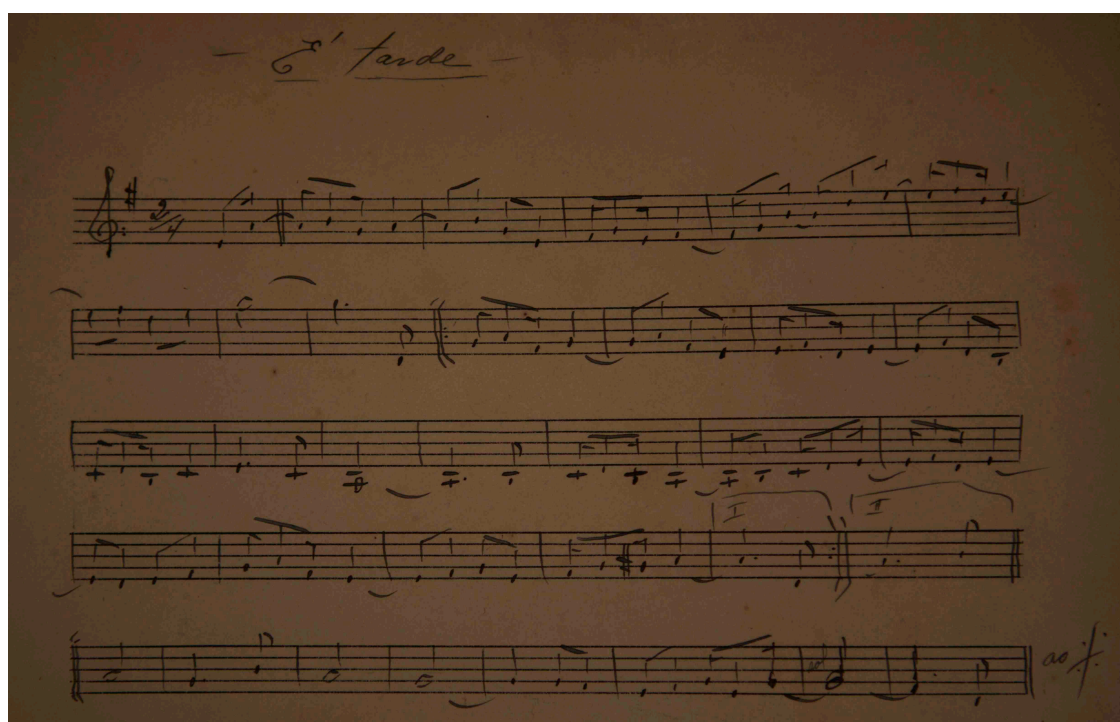


67 D<sup>maj7</sup> E<sup>b</sup>maj<sup>7</sup> D<sup>maj7</sup>

## 08. Sorriu para Mim

Original Arrangement: Singer with Orchestra. The manuscript of this arrangement not found.

Here, original manuscript of the composition. It was first entitled “É Tarde”, and the name changed a few years to “Sorriu para Mim”, what was suggestion of his wife “Cecy”.



### **Sorriu para Mim: Arrangement for Piano Trio + Saxofone**

This is the song that inspired me to create the arrangements for the clarinet ensemble, which was recorded in 1991 by João Gilberto.

My idea with this arrangement was to perform it as a simple “Bossa Nova”, creating a base that could allow a very “cool jazz” saxophone solos. For the accompaniment I am using really traditional jazz voicings with Brazilian rhythms, and brushes on the drums.

# Sorriu Para Mim

Garoto

Chords: D6(add9), G7(#11), D6(add9), G7(#11)

6 B7(b13), Em7, B7

10 Em, C7, F#m7, Bm7, E7

15 Em7, 1. A7, 2. A7

19 D6, G7, F#m, Bm7

23 E7, Em7, A7

## 9. Debussyana

Original arrangement for solo guitar (added chord symbols)

Transcription by Paulo Bellinati

26

# Debussyana

Transcribed by Paulo Bellinati

**Moderato**  $\text{♩} = 80$

**GAROTO**  
(Annibal Augusto Sardinha)

*accel. - -*

*cedendo*

*rall. - -*

*a tempo poco rubato*

*rall. - -*

**Piú mosso**

*rall. - -*

Handwritten musical score for guitar, featuring various chords and melodic lines. The score is written in treble clef with a key signature of two sharps (F# and C#).

**Measures 25-30:** Melodic line with chords:  $E^7(13)$ ,  $A$ ,  $B_m$ . Measure 30 includes a first ending bracket.

**Measures 31-35:** Melodic line with chords:  $A^7$ ,  $E^9/G^{\sharp}$ ,  $D^9/F^{\sharp}$ ,  $D_m^9/F$ ,  $E^7(13)$ ,  $D$ ,  $E^7(13)$ . Measure 35 includes a second ending bracket.

**Measures 36-40:** Melodic line with chords:  $D$ ,  $E^7(13)$ ,  $B^7(b9)$ ,  $C^{\sharp}7(b9)$ ,  $C^{\sharp}7(b9)$ ,  $F^{\sharp}7(b9)$ . Measure 40 includes a third ending bracket.

**Measures 41-45:** Melodic line with chords:  $E^7$ ,  $E_m^{(9)}$ ,  $E^{(b9)}$ ,  $E_m^9$ . Measure 45 includes a fourth ending bracket.

**Measures 46-50:** Melodic line with chords:  $A^{(9)}$ ,  $(B^{\sharp}7)$ ,  $E_m$ ,  $E_m^7$ . Measure 50 includes a fifth ending bracket.

**Coda:** Melodic line with chords:  $Coda$ ,  $E_m^{(11)}$ ,  $E_m/G$ ,  $F^{\sharp}7(b9)$ ,  $F^{\sharp}7(b9)$ ,  $B_m^{(9)}$ . The score ends with *Fine* and *pp*.

## Debussyana: Arrangement for Piano Trio + 7 Clarinets (work in progress)

As the title suggests, this piece was written inspired in the French composer C. Debussy, and I chose it to be the second piece arranged to the clarinet ensemble.

Here I present the work in progress. I transposed to C#m to fit better the clarinet's range.

### Debussyana

Arrangement: Henrique Gomide

Garoto

The musical score for "Debussyana" is arranged for a Piano Trio and 7 Clarinets. The score is written in C#m and 3/4 time. The first system includes staves for Clarinet in Bb, Clarinet in Bb, Clarinet in Bb, Clarinet in Bb, Clarinet in A, Contrabass Clarinet in Bb, and Contrabass Clarinet in Bb. The second system includes staves for Clarinet (Cl.), Clarinet (Cl.), Clarinet (Cl.), Clarinet (Cl.), Clarinet (Cl.), Contrabass Clarinet (Cb. Cl.), and Contrabass Clarinet (Cb. Cl.). The score features various musical notations, including rests, eighth notes, quarter notes, and triplets, indicating a complex and rhythmic composition.



14

Cl. Cl. Cl. Cl. Cl. Cb. Cl. Cb. Cl.

This musical system covers measures 14, 15, and 16. It features six staves: five for Clarinets (Cl.) and one for Contrabass Clarinet (Cb. Cl.). The key signature is three sharps (F#, C#, G#). Measures 14 and 15 show the first four Clarinet staves with melodic lines and the fifth staff with rests. The Contrabass Clarinet part in measure 14 consists of a half note G2, while in measure 15 it has a half note F#2. Measure 16 shows the first four Clarinet staves with melodic lines and the fifth staff with a half note G2. The Contrabass Clarinet part in measure 16 consists of a half note F#2.

22

Cl. Cl. Cl. Cl. Cb. Cl. Cb. Cl.

This musical system covers measures 22, 23, 24, and 25. It features six staves: five for Clarinets (Cl.) and one for Contrabass Clarinet (Cb. Cl.). The key signature is three sharps (F#, C#, G#). Measures 22 and 23 show the first four Clarinet staves with melodic lines and the fifth staff with rests. The Contrabass Clarinet part in measure 22 consists of a half note G2, while in measure 23 it has a half note F#2. Measure 24 shows the first four Clarinet staves with melodic lines and the fifth staff with a half note G2. The Contrabass Clarinet part in measure 24 consists of a half note F#2. Measure 25 shows the first four Clarinet staves with melodic lines and the fifth staff with a half note G2. The Contrabass Clarinet part in measure 25 consists of a half note F#2.

27

Cl.

Cl.

Cl.

Cl.

Cl.

Cb. Cl.

Cb. Cl.

This musical system contains measures 27, 28, and 29. It features six staves: five for Clarinets (Cl.) and one for Contrabass Clarinet (Cb. Cl.). The key signature is three sharps (F#, C#, G#). Measures 27 and 28 show the first five Clarinet staves with various rhythmic patterns, while the Contrabass Clarinet staff is mostly silent. In measure 29, the Contrabass Clarinet staff enters with a melodic line, and the fifth Clarinet staff also has a melodic line.

30

Cl.

Cl.

Cl.

Cl.

Cl.

Cb. Cl.

Cb. Cl.

This musical system contains measures 30, 31, 32, and 33. It features the same six staves as the previous system. Measures 30 and 31 show the first five Clarinet staves with melodic lines, while the Contrabass Clarinet staff is mostly silent. In measures 32 and 33, the Contrabass Clarinet staff enters with a melodic line, and the fifth Clarinet staff also has a melodic line. The system ends with a double bar line.

## **Consequences of the Research: Documentary, CD Recording, and Organization Festival**

After almost one year researching the composer Garoto I realized an important fact: In 2015 will be celebrated his 100<sup>th</sup> birthday. I considered this a very opportune factor to start some other projects relating to Garoto's work.

The first idea that naturally came was to record an album tribute to Garoto, as a culmination point for the arrangements I presented above. It want to record in December with the already mentioned "Caixa Cubo Trio", having as guests the sax player Zé Maria, the clarinet ensemble "Sujeito a Guincho", a renowned instrumental group from Sao Paulo and also one important name of Brazilian music still to be confirmed, probably Hamilton de Holanda, Proveta or Yamandu Costa. I intend to record it in the same conditions of the album "Misturada" that was recently recorded and will be released by the label "Pau Brasil". We recorded it at the studio Na Cena, in Sao Paulo, and the mixing was done in Oslo by Jan Erik Kongshaug.

Another idea that came out was to produce a documentary about Garoto. There are only very few appearances of Garoto on the screen, and there is no film or documentary about him existing. To start this project I set a team with Lucas Nobile, music journalist from the main newspapers from Sao Paulo ("Folha de São Paulo" and "O Estado de São Paulo") and Rafael Veríssimo, musical producer and audio recording engineer. We immediately started contacting people that were somehow related to Garoto and I used the period I was in Brazil to do as many interviews as possible. So far we have interviewed more then ten important personalities from the Brazilian music. The interviews were filmed with two "Canon 5D" cameras, good audio recording and operated by Lucas Bonolo, who studied Cinema in Cuba and Pedro Watanabe, graduated in Journalism by the University of São Paulo. These interviews were done with:

Jorge de Melo – journalist, author of a book about Garoto (*Gente Humilde, vida e Música de Garoto*) and owner of several of his manuscripts and pictures.

Zé Menezes – 92 years old guitar player, who had a duo with Garoto in the "Rádio Nacional" in 1947

Mário Albanese – 83 years old piano player, partner of Garoto in one composition (*Amor Indiferença*) and author of a Book about Garoto to be released soon

Henrique Cazes and Marcelo Golçalves – Cavaquinho player and Guitar player who recorded recently a tribute to Garoto.

Paulinho da Viola – one of the most well-known "samba" composers in Brazilian history.

Guinga and Esperanza Spalding – one of most important songwriters from Brazil, who was rehearsing with the american singer/bass player Esperanza Spalding in the moment of the interview. She also participated in the interview.

Paulo Bellinati – Guitar player who edited the Song Book of Garoto (The Guitar Works of Garoto – GSP)

João Donato – One of the most important piano players in the history of Brazilian music, who knew Garoto personally.

Roberto Menescal – One of the main Bossa Nova pioneers, that attested important factors about Garoto's influence over the Bossa Nova.

We are finishing the first part of interviews in order to prepare a “teaser” to present to sponsors, so we can continue this project with some funds. So far we paid all the costs of travels for the interview ourselves, because we really believe that this is an important project that can have great results.

The idea for this documentary is to tell the story of Garoto through interviews, recordings, pictures, old newspapers, and produce different musical performances of his music being performed by great Brazilian musicians. So far we had the confirmation of interest in participating of this project by several top musicians, such as:

- Hamilton de Holanda: one of the most important mandolin players of the country, who agreed to invite Winton Marsalis to the recording, as they have a concert at the Lincoln Center in August. We don't have yet a confirmation of Marsalis

- Egberto Gismonti: one of the most important piano/guitar players of the country.

- Ze Menezes: musical partner of Garoto in 1947

The other idea that came out was to connect the CD recording and Documentary with a project of Festival as a tribute to Garoto's 100<sup>th</sup> birthday.

As a first option we will present this plan to an institution called SESC, responsible for organizing concerts in affordable price through all Brazil. In this festival we will:

- organize a set of concerts with top players from Brazil, in special

- those who recorded for the documentary
- organize an exposition with Garoto's manuscripts, pictures, instruments and personal belongings. We already have access to all the people that possesses these materials, and they all agreed to collaborate.
- present the documentary in a cinema space, and also divide it in small chapters to be shown before each Concert
- Do the album release of the CD I will record with Garoto's Work

Before starting this research, I thought that Garoto's name was really forgotten. But after start researching about I found books, Master Thesis and articles written about Garoto. I also discovered some great CD tributes to Garoto, among which the most relevant are:

Radamés Gnattali (piano) and Raphael Rabello (7 strings guitar): *Tributo a Garoto* (Funarte, 1984)

Geraldo Ribeiro (guitar): *Garoto interpretado por Geraldo Ribeiro* (Tratore, 1980/2012)

Paulo Bellinati (guitar): *The Guitar Works of Garoto* (GSP, 1991)

*Viva Garoto* (Núcleo Contemporâneo, 1993): In this project idealized by João Gilberto several musicians added tracks to Garoto's originals recordings, such as Wagner Tiso, Nico Assumpção, Dino Sete Cordas, Zé Menezes, Egberto Gismonti and Teco Cardoso.

Zé Menezes (guitar and tenor guitar): *Relendo Garoto* (RGE, 1998)

Henrique Cazes (cavaquinho) and Marcelo Golçalves (7 strings guitar): *Vamos Acabar com o Baile* (Deckdisc, 2008)

After listening to this tributes and interviewing very important Brazilian composers talking about Garoto, it became clear to me that he is one of the main references to a whole generation of composers and he is name is not forgotten at all by these people. But I think it is not enough. Garoto's name is still a bit unknown to the general public in Brazil and outside it, especially if compared this importance and fame during his life and the recognition he has now.

This research doesn't have any intention of being a definitive study over Garoto; it's just the beginning of a process. By reading and giving a new approach to some of compositions more then sixty years after they were written, I learned a lot. I completely changed the point of view I had from this composer by understanding the great "Musician" he was, rather than the great "Guitar Player". This understanding gives me a lot of

motivation to keep working hard and to give these pieces the best musical results possible.

## List of Sources Consulted

### Books

- *Enciclopédia da música brasileira: erudita, folclórica e popular*. Marcos Antonio Marcondes. Art Editora. 1998
- *Antônio Carlos Jobim, uma Biografia*. Sérgio Cabral. Editora Ibep Nacional. 2008.
- *Gente humilde, vida e obra de Garoto*. Jorge Melo. Sesc Edicoes. 2012.
- *Música Popular Brasileira Cantada e Contada por: Tom, Baden, Caetano, Boscoli*”. Jorge Melo. Melhoramentos.

### Master Thesis (written in Portuguese. Hereby I translate the titles to English)

- *Garoto's work for Guitar, a result of a process of cultural mediation*, by Humberto Junqueira. 2010, Universidade Federal de Minas Gerais, Brazil.
- *The Guitar of Garoto: The works of Garoto and the guitar style of Anibal Augusto Sardinha*, by Celso Tenório Delneri. 2009, University of São Paulo.

### Articles:

- *Augusto Aninal Sardinha, the Garoto (1915-1955) and the Radio Era in Brazil*, by Sergio Stephan.

### Websites:

- [http://www2.uol.com.br/tomjobim/textos\\_frases\\_5](http://www2.uol.com.br/tomjobim/textos_frases_5)
- <http://ims.uol.com.br/hs/Garoto/Garoto.html>
- [http://www.musica.ufmg.br/permusi/port/numeros/22/num22\\_full.pdf](http://www.musica.ufmg.br/permusi/port/numeros/22/num22_full.pdf)
- <http://www.discosdobrasil.com.br>

## **Interviews**

Jorge de Melo – journalist, author of a book about Garoto and owner of several of his manuscripts and pictures.

Zé Menezes – 92 years old guitar player, who had a duo with Garoto in the “Rádio Nacional” in 1947

Mário Albanese – 83 years old piano player, partner of Garoto in one composition (Amor Indiferença) and author of a Book about Garoto to be released soon

Henrique Cazes and Marcelo Golçalves – Cavaquinho player and Guitar player who recorded recently a tribute to Garoto.

Paulinho da Viola – one of the most important “samba” composers of Brazilian history

Guinga and Esperanza Spalding – one of most important songwriters from Brazil, who was rehearsing with the american singer/bass player Esperanza Spalding in the moment of the interview that also participated of the interview.

Paulo Bellinati – Guitar player who edited the Song Book of Garoto.

João Donato – One of the most important piano players in the history of Brazilian music, who knew personally Garoto.

Roberto Menescal – One of the main Bossa Nova pioneers, that attested important factors about Garoto’s influence over the Bossa Nova.

## **Garoto’s discography**

- (1955) A abelha e a borboleta/João Viola • Odeon • 78
- (1955) Valsa do adeus/Mazurka • Odeon • 78
- (1955) Garoto revive em alta fidelidade • Odeon • LP
- (1954) Baião paulista/Romântico • Odeon • 78
- (1954) Sob o céu de Paris/Oh! • Odeon • 78
- (1954) Arucaia(com Joel de almeida)/Príncipe • Odeon • 78
- (1954) Baile da Camacha/Corridinho 1951 • Odeon • 78
- (1954) O sino da capelinha/Polquinha sapeca • Odeon • 78
- (1953) Xaxadinho/Cavaquinho boogie • Odeon • 78
- (1953) Cuco/Chegou a hora • Odeon • 78



(1953) Luzes da ribalta/Le Lac de come • odeon • 78  
 (1953) São Paulo quatrocentão/Baião rouxinol • Odeon • 78  
 (1952) Artigo do dia/Guanabara • Odeon • 78  
 (1952) Baião caçula/Perigoso • Odeon • 78  
 (1952) Um baile em Catumbi/Sempre • Odeon • 78  
 (1952) Vamos acabar com o baile/Paulistinha dengosa • Odeon • 78  
 (1952) Kalú/Melancolie • Odeon • 78  
 (1951) Abismo de rosas/Tristeza de um violão • Odeon • 78  
 (1951) Meu coração/Triste alegria • Odeon • 78  
 (1951) Errei, sim/Famoso • Odeon • 78  
 (1950) Arranca toco/Desvairada • Odeon • 78  
 (1950) Dinorá/Beira-mar • Odeon • 78  
 (1949) 1 x 0/Língua de preto • Odeon • 78  
 (1949) Puxa-puxa/Caramelo • Continental • 78  
 (1946) Sonhador/Celestial • Continental • 78  
 (1946) Ameno Resedá/Meu cavaquinho • Continental • 78  
 (1944) Rato rato/Fala, bandolim! • Victor • 78  
 (1944) Dor de um coração/Os patinadores • Victor • 78  
 (1943) Amor-Cielito lindo/Jalousie • Victor • 78  
 (1943) Tico-tico no fubá/Carinhoso • Victor • 78  
 (1943) Un peu d'amour/Amoreuse • Victor • 78  
 (1942) Abismo de rosas/Quanto dói uma saudade • Odeon • 78  
 (1942) Maria Helena/Amoroso • Victor • 78  
 (1941) Compromisso para as dez/Ingratidão • Victor • 78  
 (1939) Dá-me tuas mãos/Música maestro por favor • Victor • 78  
 (1937) Sobre o mar/Quinze de julho • Columbia • 78  
 (1936) Moreninha/Dolente • Columbia • 78  
 (1930) Bichinho-de-queijo/Driblando • Parlaphon • 78

### **Garoto's Compositions**

A cruz de ouro  
 A nossa valsa  
 Amoroso (with Luís Bittencourt)  
 Apenas um sonho  
 Aqui estou  
 Baião do pato (with Pato Preto and Alípio de Miranda Silva)  
 Baião do rouxinol (with Chiquinho)  
 Baião em Barcelona  
 Benny Goodman no choro  
 Bichinho de queijo  
 Canção de Portugal (with José Vasconcelos)  
 Caramelo  
 Cavaquinho boogie  
 Celestial  
 Chorinho do ahu  
 Choro triste nº 2  
 Cigano do baião  
 Compromisso para as dez (with Natal César)  
 De pé atrás (with José Vasconcelos)

Debussyana  
Desafio nº 2 (with Pinto)  
Desejo (with José Vasconcelos and Luís Cláudio)  
Despedida  
Desvairada  
Dias felizes  
Doce lembrança  
Dolente  
Driblando  
Duas contas  
Dugenir  
Enigma, ou Enigmático  
Esperança  
Estranho amor (with David Nasser)  
Estrela Dalva  
Eu comprei uma ilusão (with Moacir Braga)  
Eu sou de lá  
Felicidade (with Haroldo Barbosa)  
Ferro velho  
Fluminense  
Gente humilde (with Chico Buarque e Vinícius de Moraes)  
Graciosa  
Gracioso  
Improviso  
Indiferença (with Luís Bittencourt)  
Infernal  
Ingratidão (with Geraldo Queiroz)  
Inspiração  
Jamais pensarei  
Jorge de Fusa  
Lamentos do morro  
Lembras-te de mim? (with Laurindo de Almeida)  
Luar de Areal  
Luar de Vila Mazzei  
Mambinho (with Chiquinho)  
Mariazinha (with Carlos Alberto)  
Meditação  
Meditando  
Meu cavaquinho  
Meu coração  
Monte aprazível  
Moreninha  
Nacional  
Não é sopa  
Naqueles velhos tempos  
Nick bar (with José Vasconcelos)  
Nós três (with Fafá Lemos e Chiquinho)  
Nosso choro  
O outro palpite (with Grande Otelo)  
O sino da capelinha (with Carlos Alberto)

Paulistinha  
Paulistinha dengosa  
Pingo de ouro  
Poltronas vazias  
Puxa-puxa  
Quanto dói uma saudade  
Quinze de julho (with Aymoré)  
Recanto feliz  
Recordação  
Recordando Nazareth  
Relâmpago  
Relógio da vovó (with Fafá Lemos e Chiquinho)  
São Paulo (with Haroldo Barbosa)  
São Paulo quatrocentão (with Chiquinho)  
Sapateando  
Saudade daqueles tempos  
Saudade de Iguape  
Sempre perto de você  
Sinal dos tempos  
Sobre o mar  
Sonhador  
Sorriu para mim  
Suspirando  
Tema e variações (with Manuel Bandeira)  
Teu olhar (with Valzinho)  
Tico-tico  
Trapalhadas do Garoto  
Treze de maio  
Tristezas de um violão  
Um jeitinho  
Um rosto de mulher  
Vamos acabar com o baile (with José Brandão)  
Ver para crer  
Vivo sonhando  
Você é tormento (with Nilo Sérgio)  
Voltarei  
Xaxadinho  
Zombando da morte (with M. G. Barreto)