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NOTES ABOUT THE TRANSCRIPTIONS

These pieces were transcribed as acurately as possible from Dilermando Reis recordings. However, due to his personal way of playing, and the existence of two or more recordings of the same piece, I adopted the following criteria:

a) I've written a "standard notation" according to the style of the piece. Dilermando Reis' style was full of rubatos and bass anticipations. To transcribe the recordings with absolute fidelity would result in a very complicated score - even to those who are familiar with this style of music. What was natural in Dilermando's playing could sound artificial in other hands.

b) When there were more than one recording of the same piece, I chose a solo version. In the case of two or more solo recordings, I took that which I considered the best. The exception is "Dr. Sabe-Tudo", adapted from the one existing recording of two guitars.

c) Slight alterations in repeated sections were not considered since they do not change the musical idea.

This work is dedicated to Mr. Ronoel Simões, to whom Brazilian guitar and guitarists owe so much.

Special thanks to friends: Ronoel Simões, Hélio Cunha, Edmar Fenício and William Akira Kobata who gave me recordings, information and suggestions.

IVAN PASCHOITO
June 5, 1990

Arenzé
M
126
.R443
P373
1990
v.1

DILERMANDO REIS (1916-1977)

Dilermando Reis, probably the most famous Brazilian popular guitarist, was born in São Paulo State but lived most of his life in Rio de Janeiro, where he worked actively in radio and recordings. From 1941 to 1975 he recorded about 20-78rpm and 23-LPs.

He played all kinds of music and recorded the compositions of Bach, Barrios, Tárrega, Gnatalli and Pixinguinha among many others. However, his preference was the traditional Brazilian guitar style: doleful waltzes and choros full of modulations to "confuse accompanists", played with his unique style and sound.

He was a great composer also. He recorded about 100 of his own compositions, many of which became real standards of Brazilian popular guitar - like "Dois Destinos" and "Se Ela Perguntar".

In 1975 he recorded the LP, "The Brazilian Guitar of Dilermando Reis", containing his last compositions: choros and waltzes, of course.

IVAN PASCHOITO

Ivan was born in São Paulo, Brazil in 1953. Fascinated with the sound of Dilermando Reis, he began teaching himself the guitar at the age of 12. In 1973, Ivan began transcribing and arranging the music of Baden Powell, Toquinho, Milton Nascimento, Vinicius de Moraes and others. His first arrangements were published in 1984.

Ivan's favorite guitarists include: Carlos Barbosa-Lima, Paulinho Nogueira, Dilermando Reis, Garoto (Anibal Augusto Sardinha) and John Williams.

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Caboclinho

Choro

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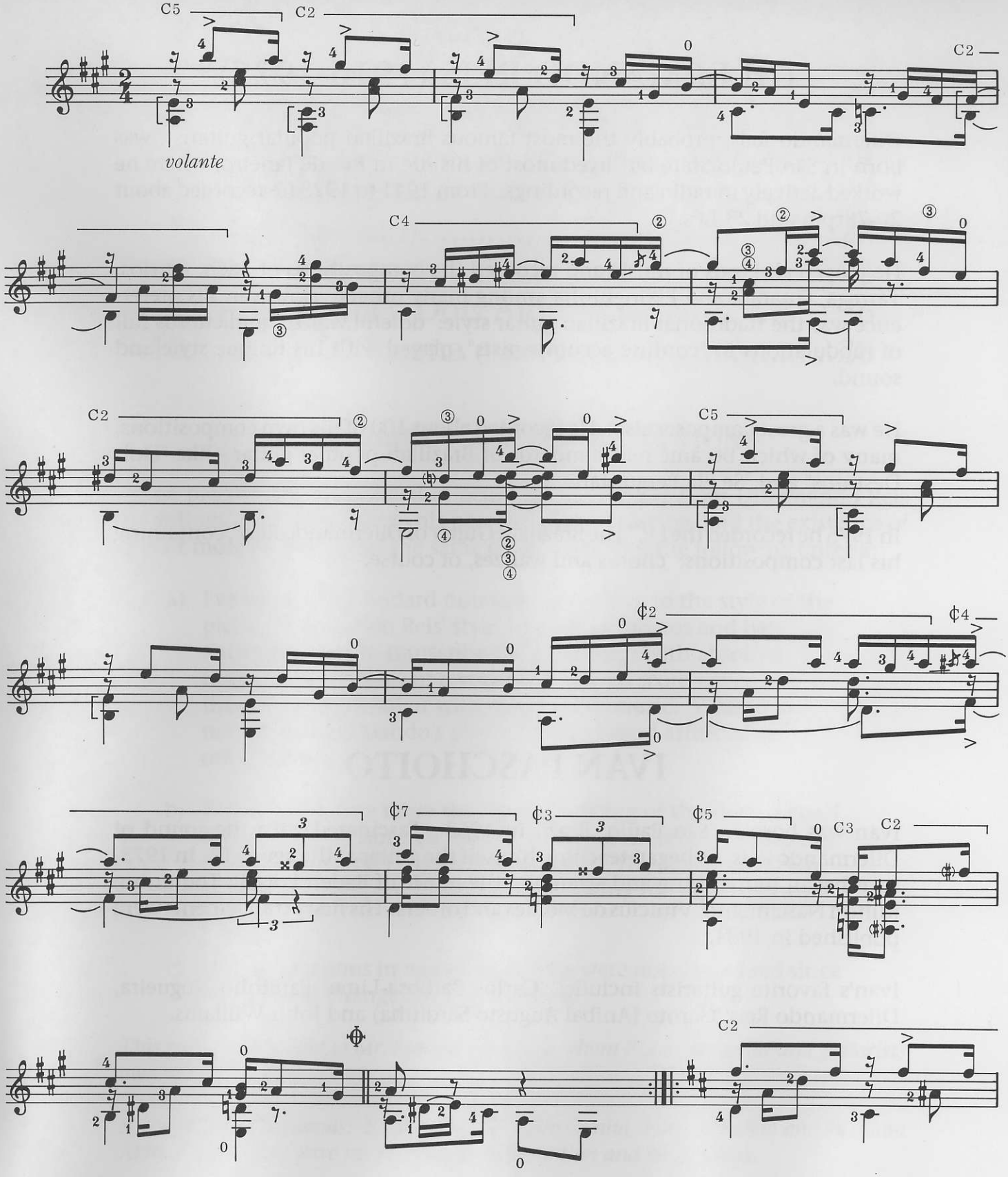
Dilermando Reis

Larghetto (♩ = 60)



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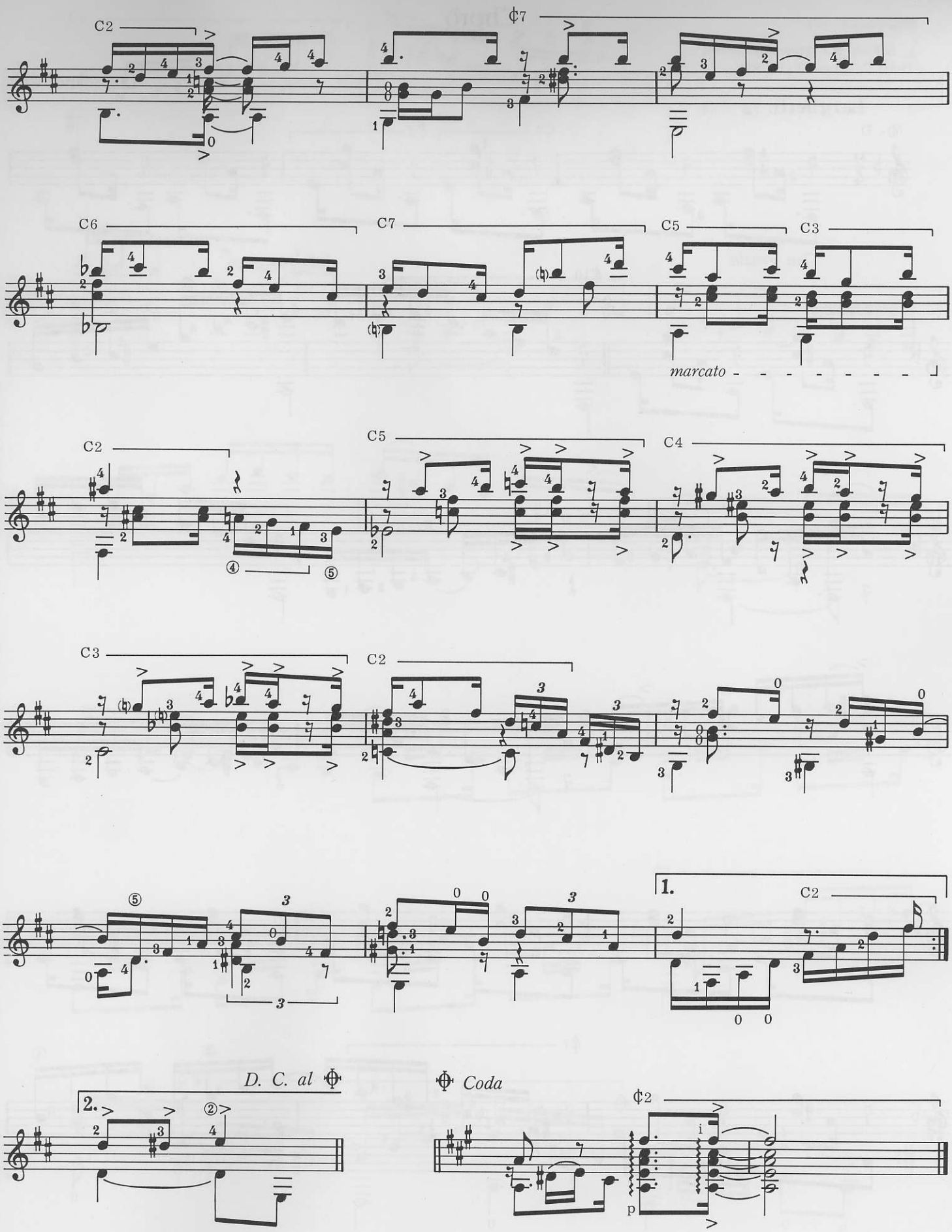
C2
¢7
C6
C7
C5
C3
marcato
C2
C5
C4
C3
C2
1.
C2
D. C. al
2.
Coda
¢2
p

Conversa De Baiana

Choro

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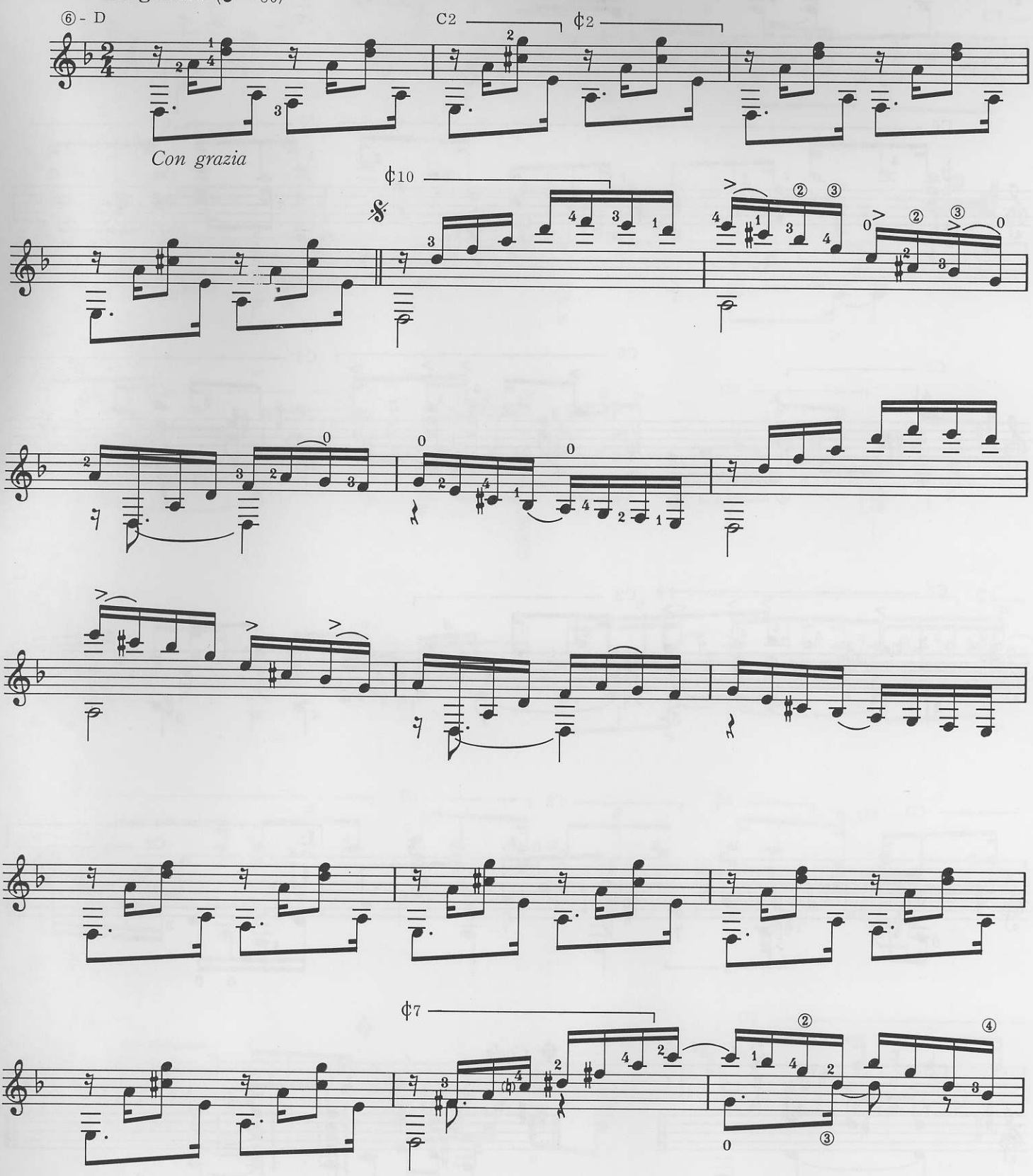
Dilermando Reis

Larghetto (♩ = 80)



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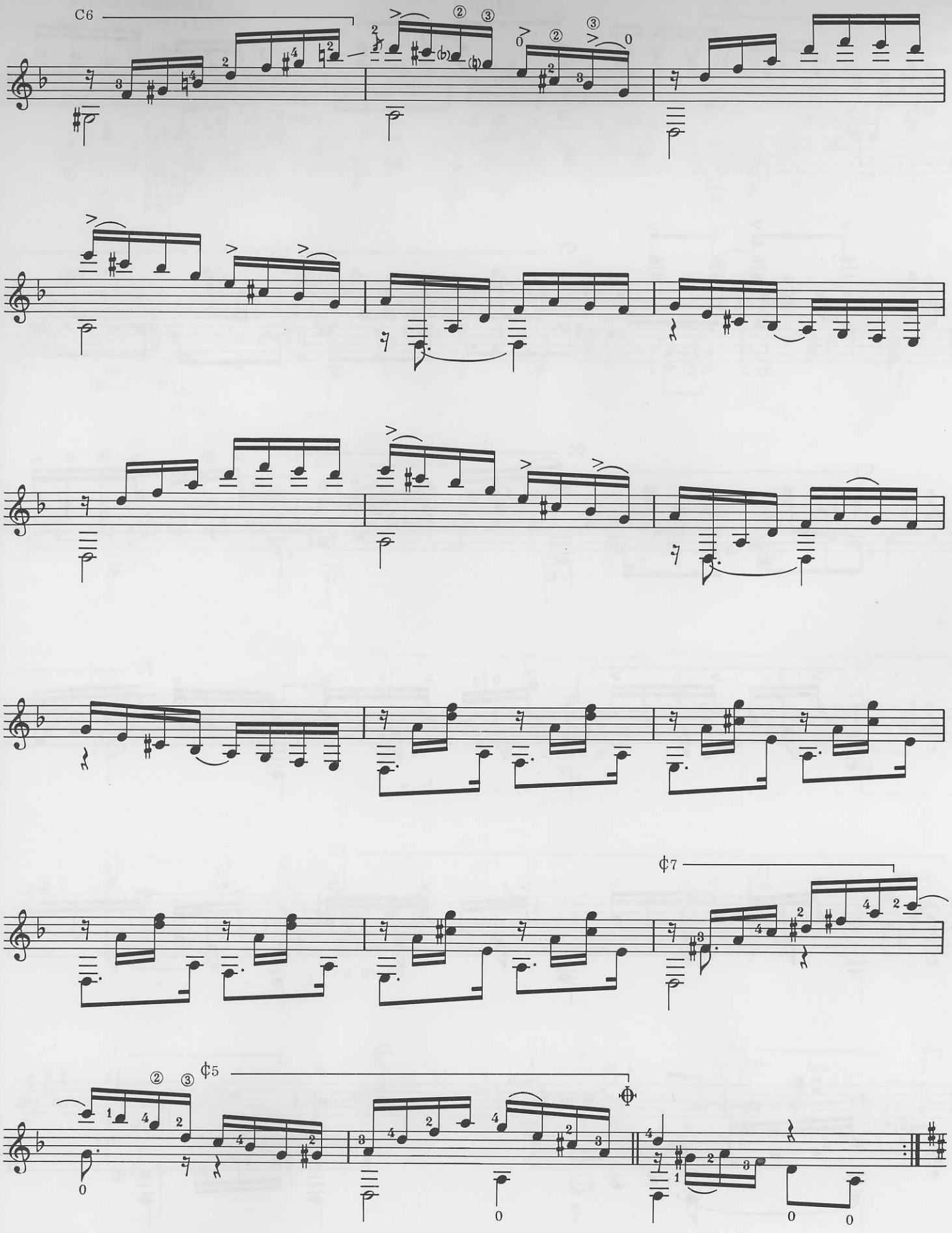
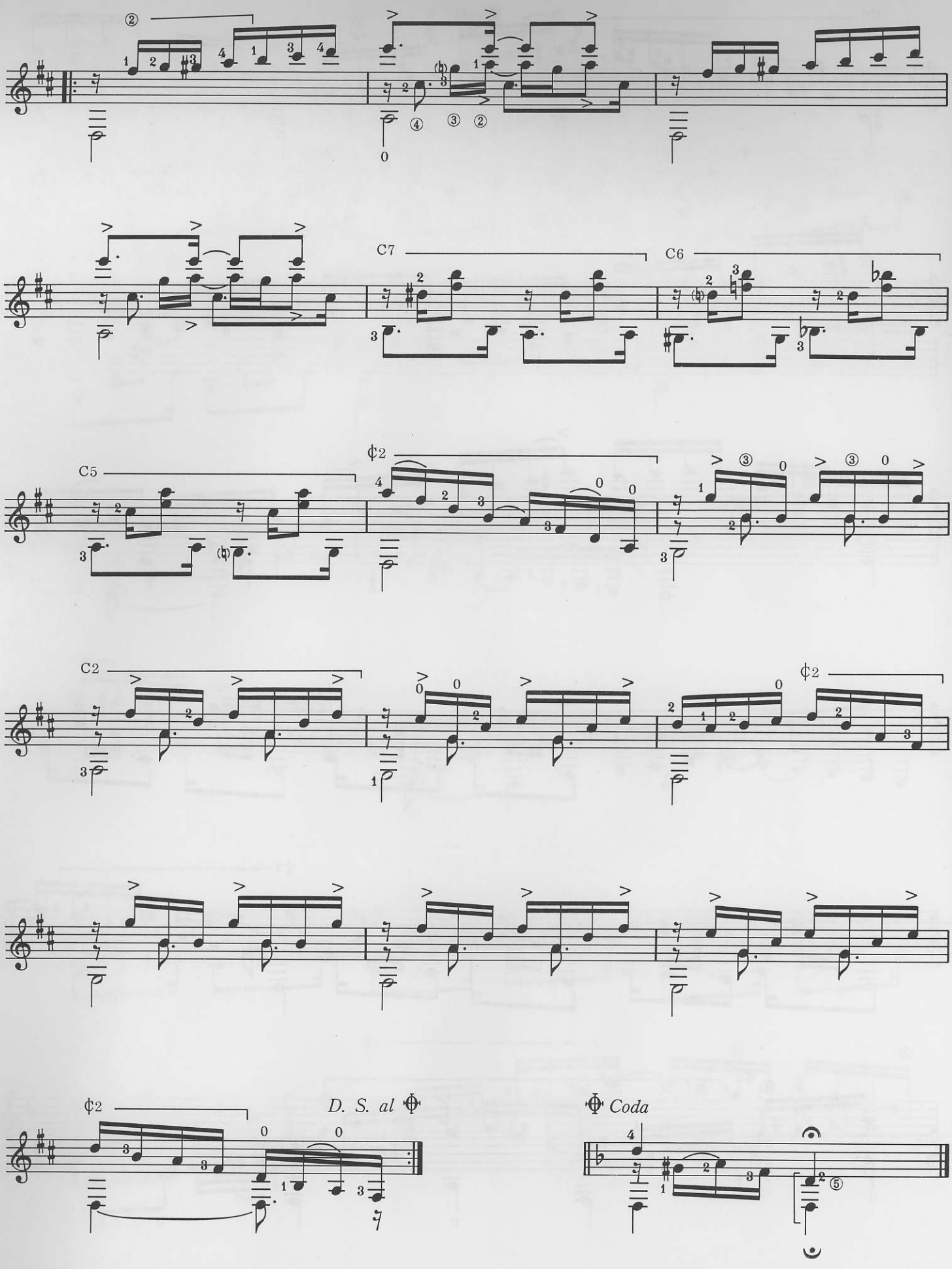

C6
¢7
¢5


C7
C6
C5
C2
D. S. al
Coda

a Dr. Nunes de Souza

Dois Destinos

Waltz

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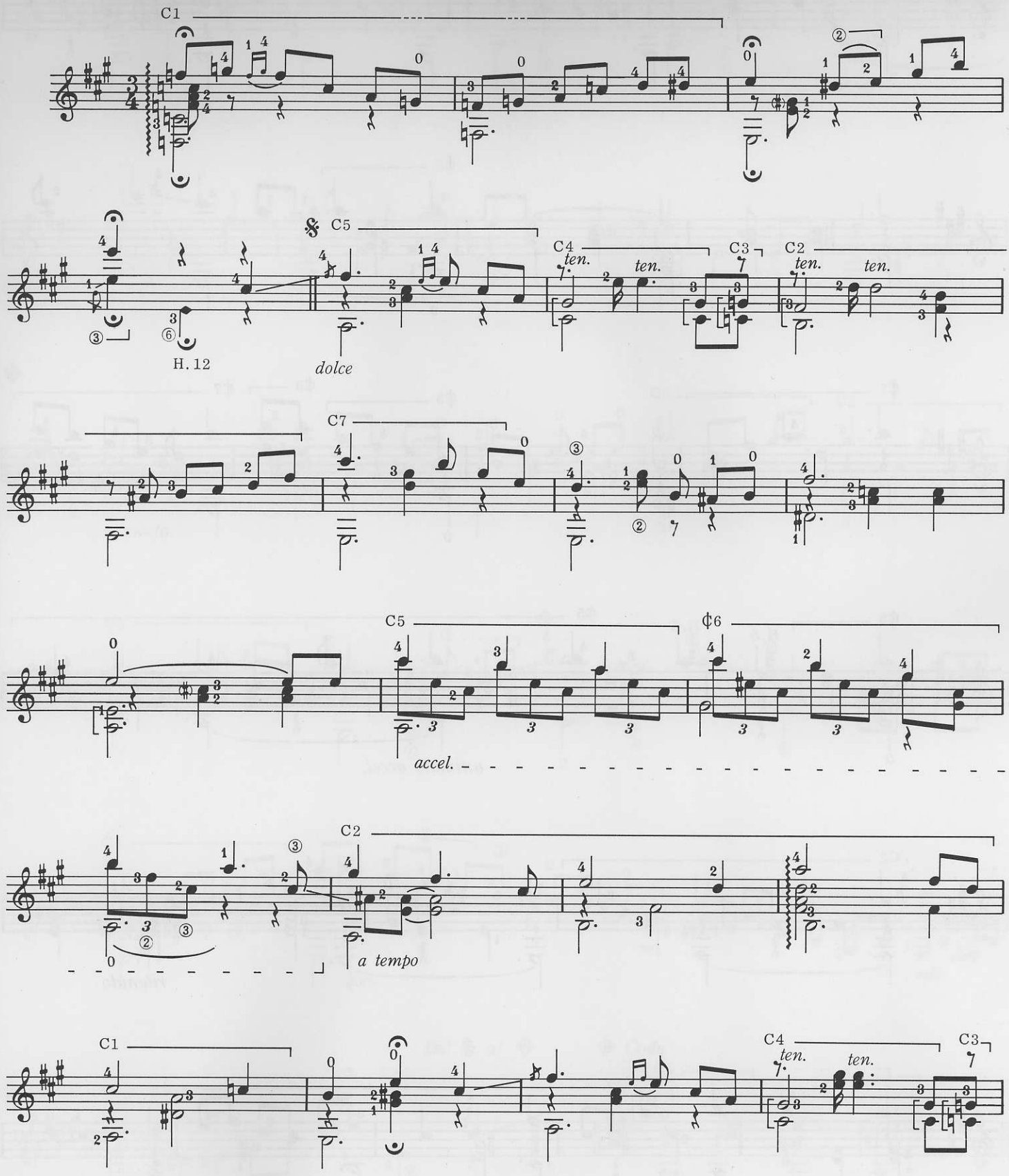
Dilermando Reis

Andante (♩ = 84)



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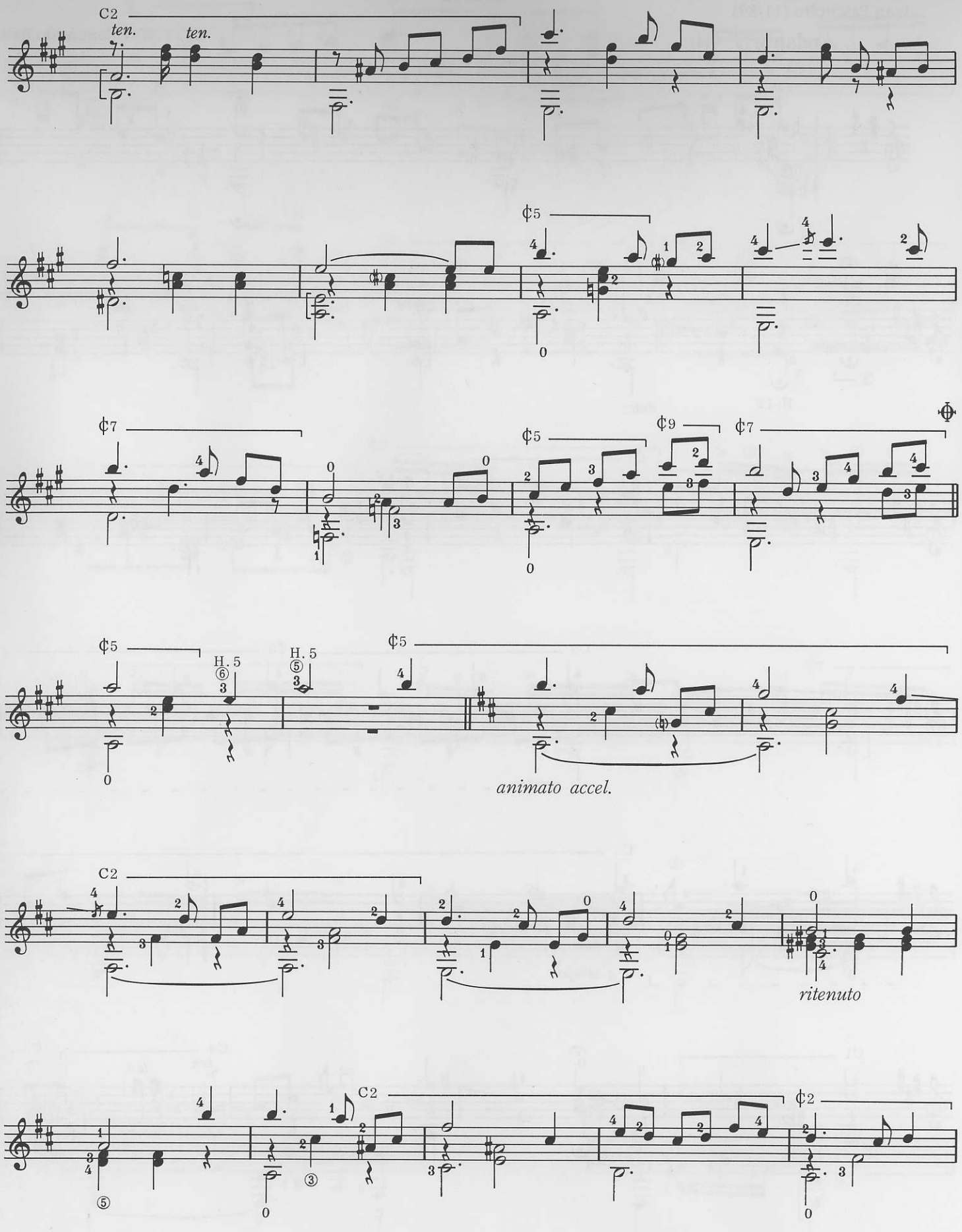
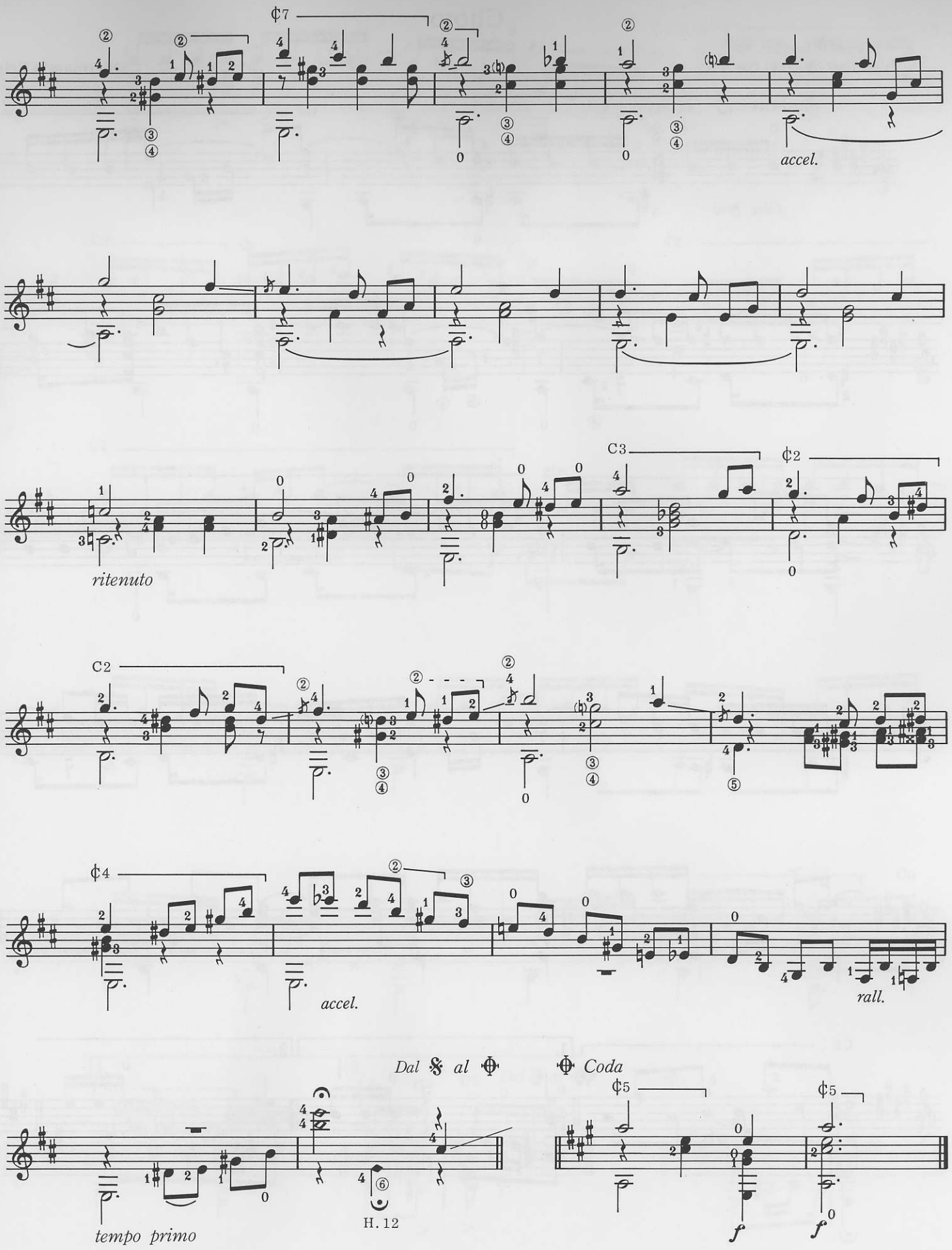

C2
ten.
ten.
¢5
¢7
¢5
¢9
¢7
¢5
H. 5
H. 5
¢5
animato accel.
C2
ritenuto
C2
¢2


accel.
ritenuto
C3
C2
C2
accel.
rall.
Dal 𝄋 al ⊕
⊕ Coda
tempo primo
H. 12

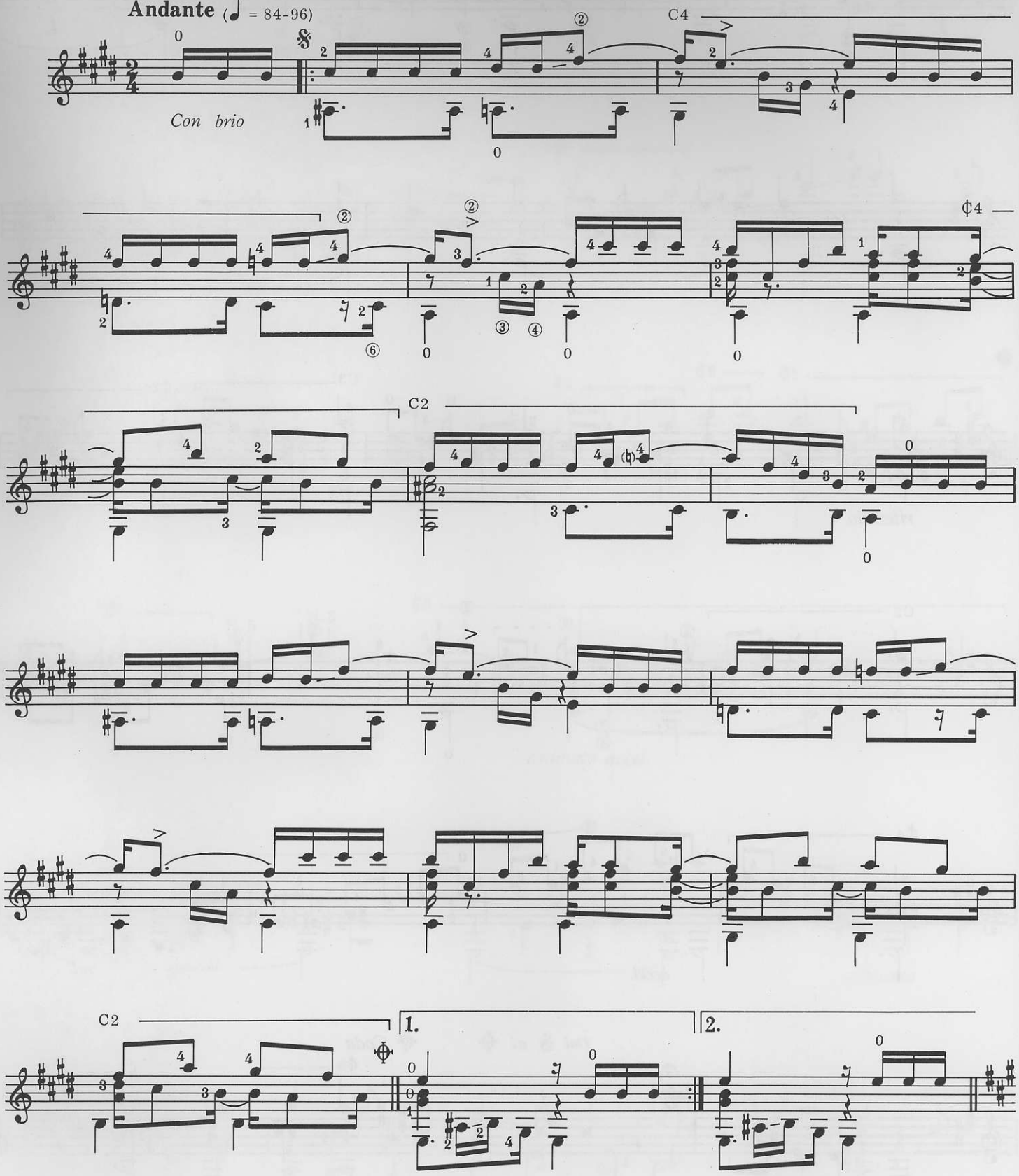
a Minister João Alberto

Dr. Sabe-Tudo

Choro

Revised & Fingered by
Ivan Paschoito (11/89)

Dilermando Reis



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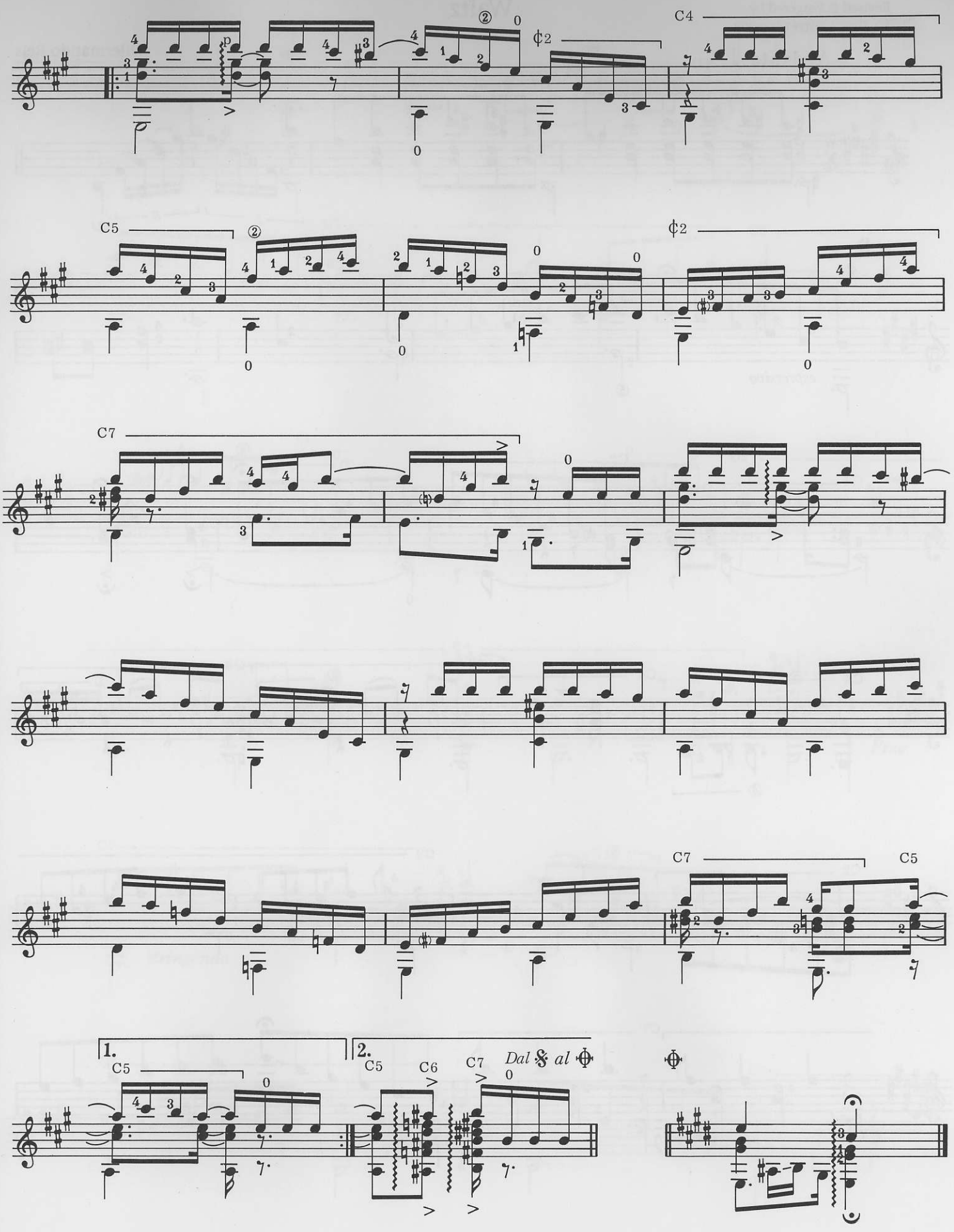
C4
C5
C7
C5
1.
2.
C5
C6
C7
Dal 𝄋 al ⊕

a Isaías Sávio

Promessa

Waltz

Revised & Fingered by
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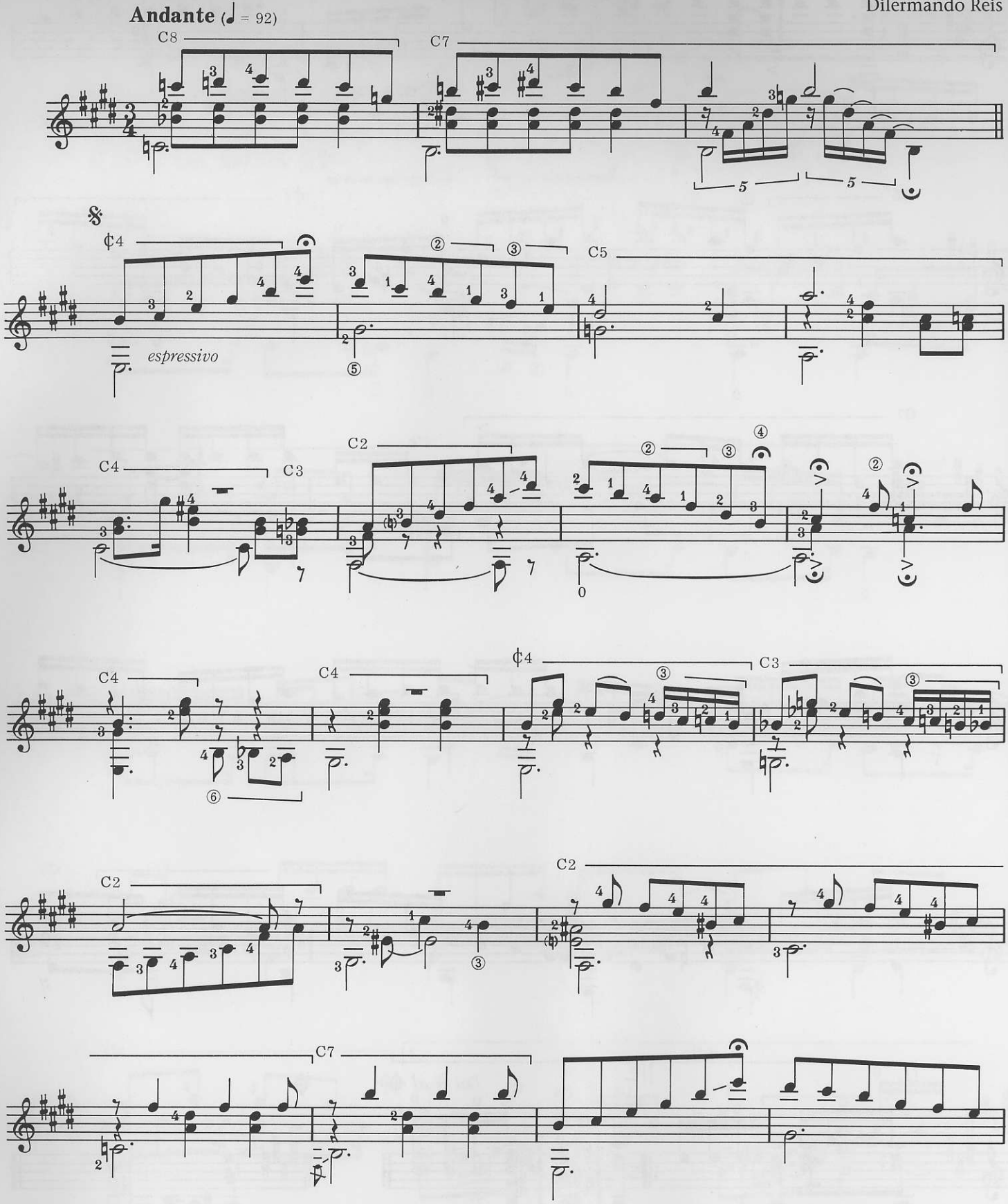
Dilermando Reis



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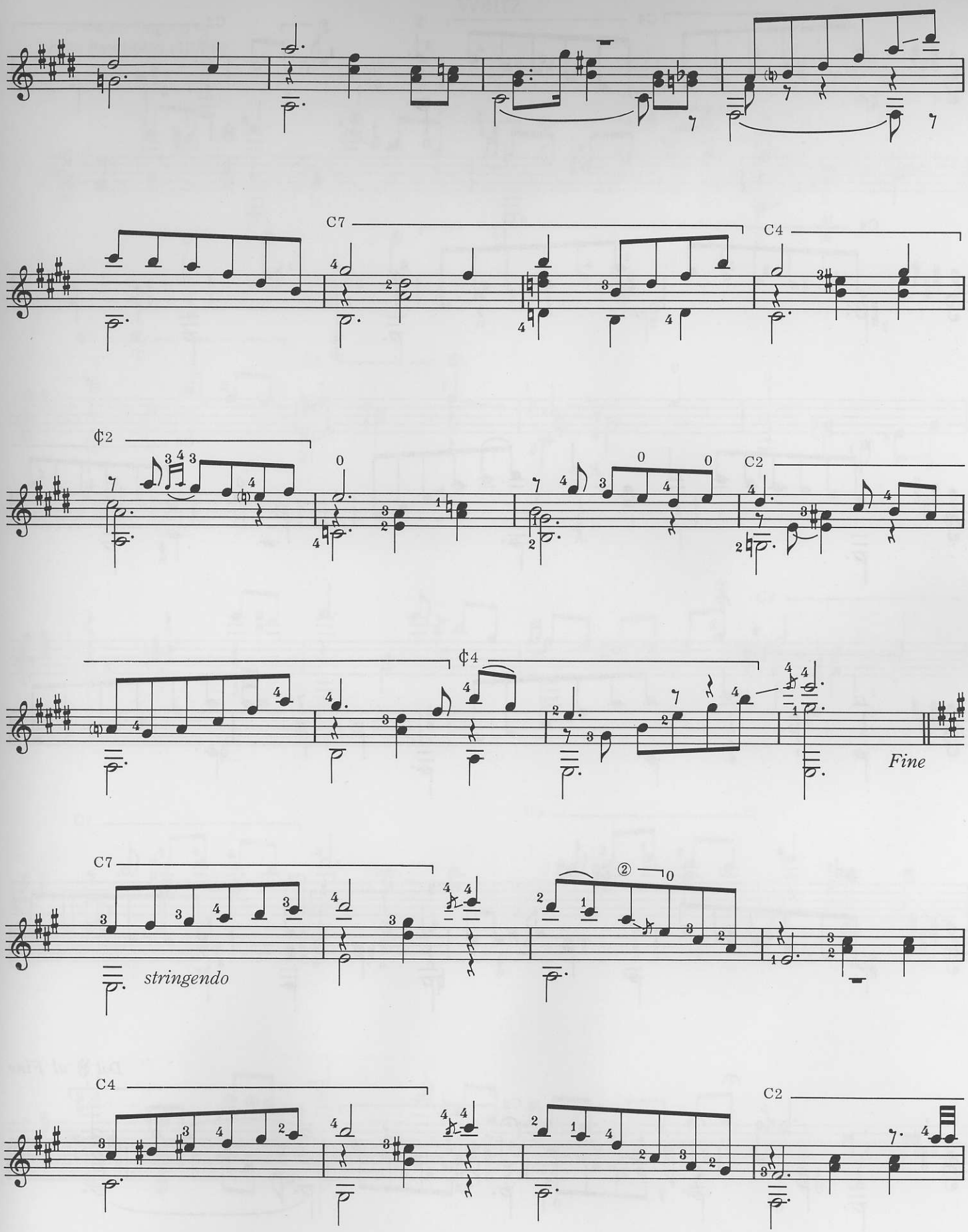
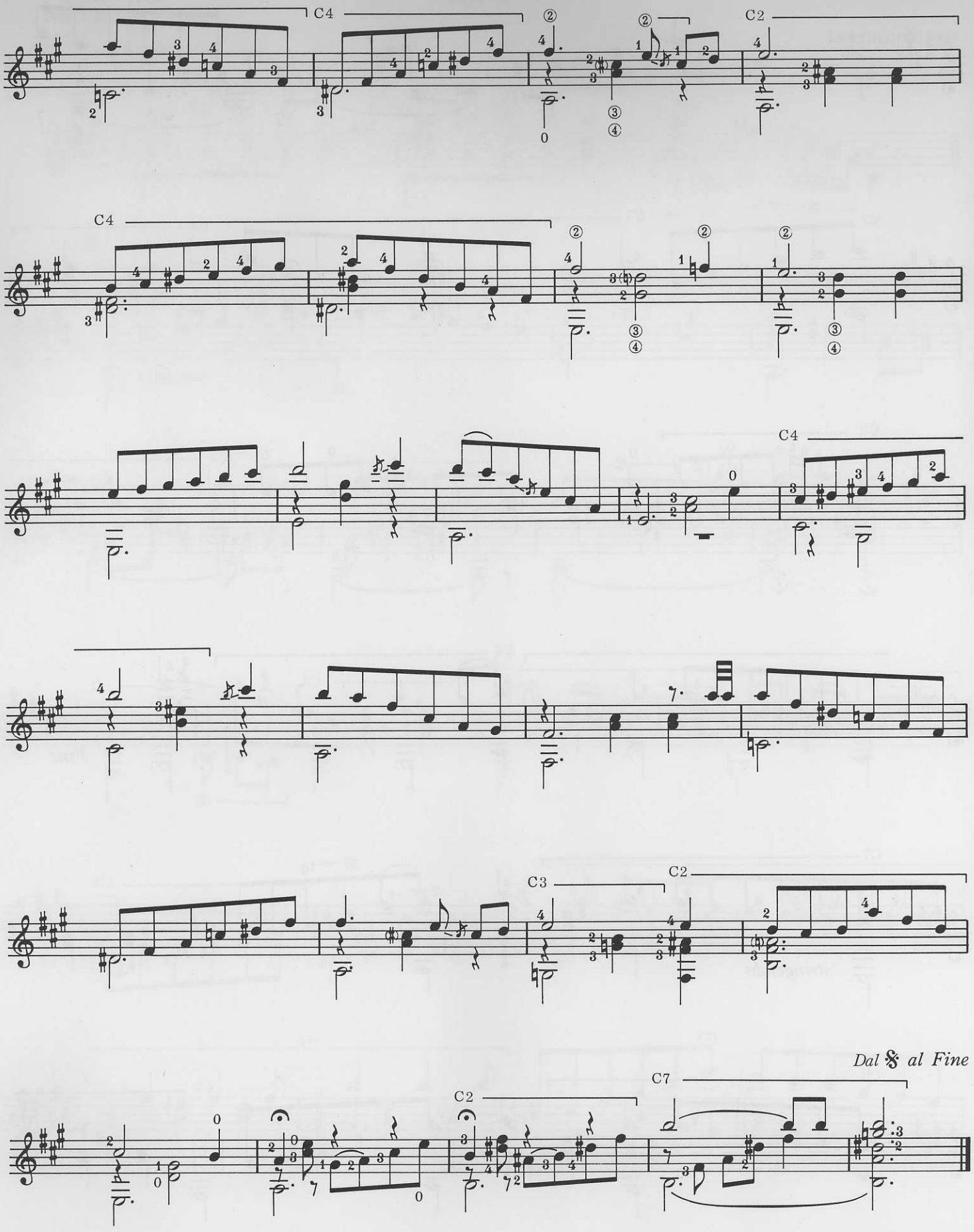

C7
C4
¢2
C2
¢4
Fine
C7
stringendo
C4
C2


C4
C2
C4
C4
C3
C2
Dal 𝄋 al Fine
C7
C2

a Carlos Vasques

Se Ela Perguntar

Waltz

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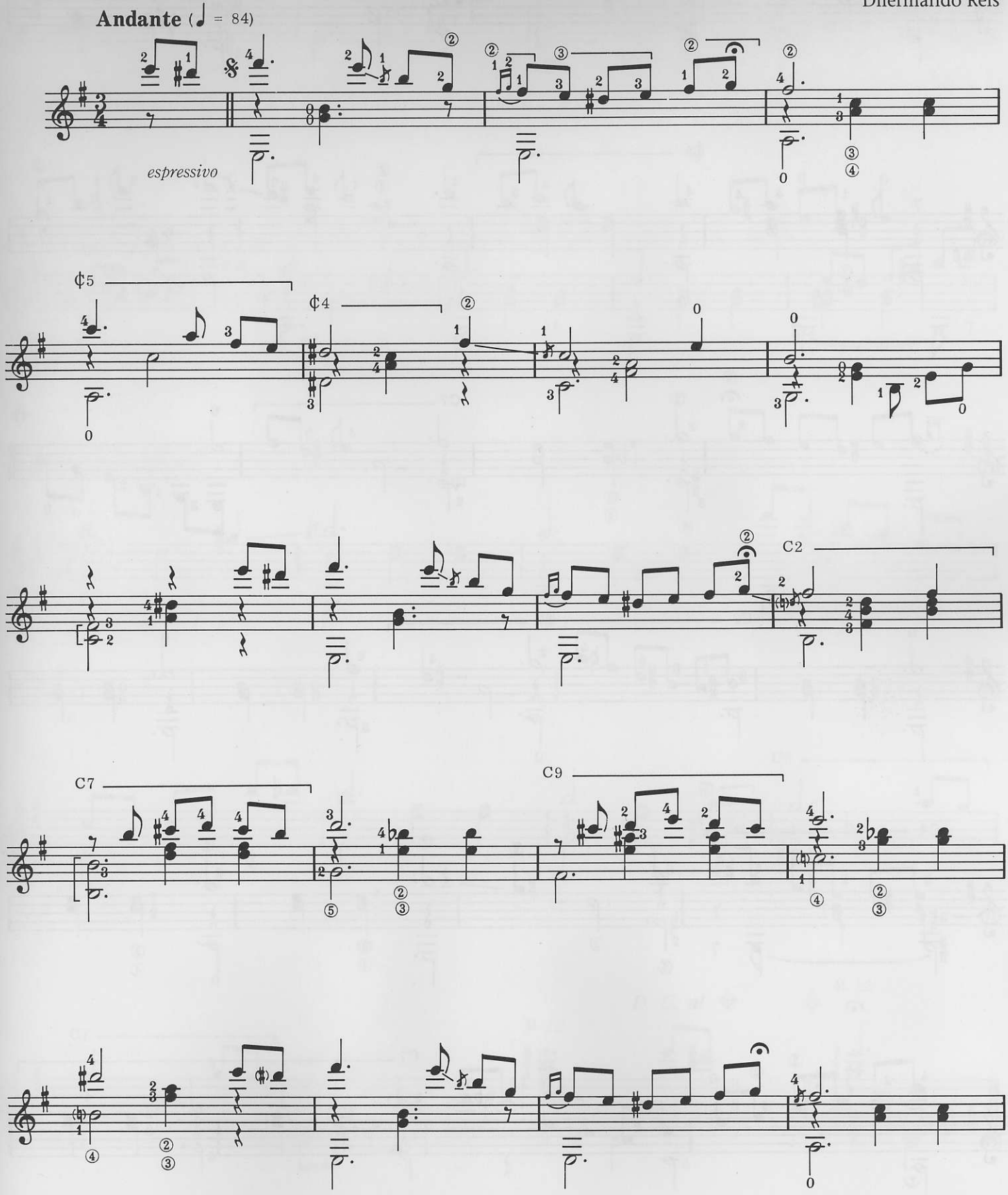

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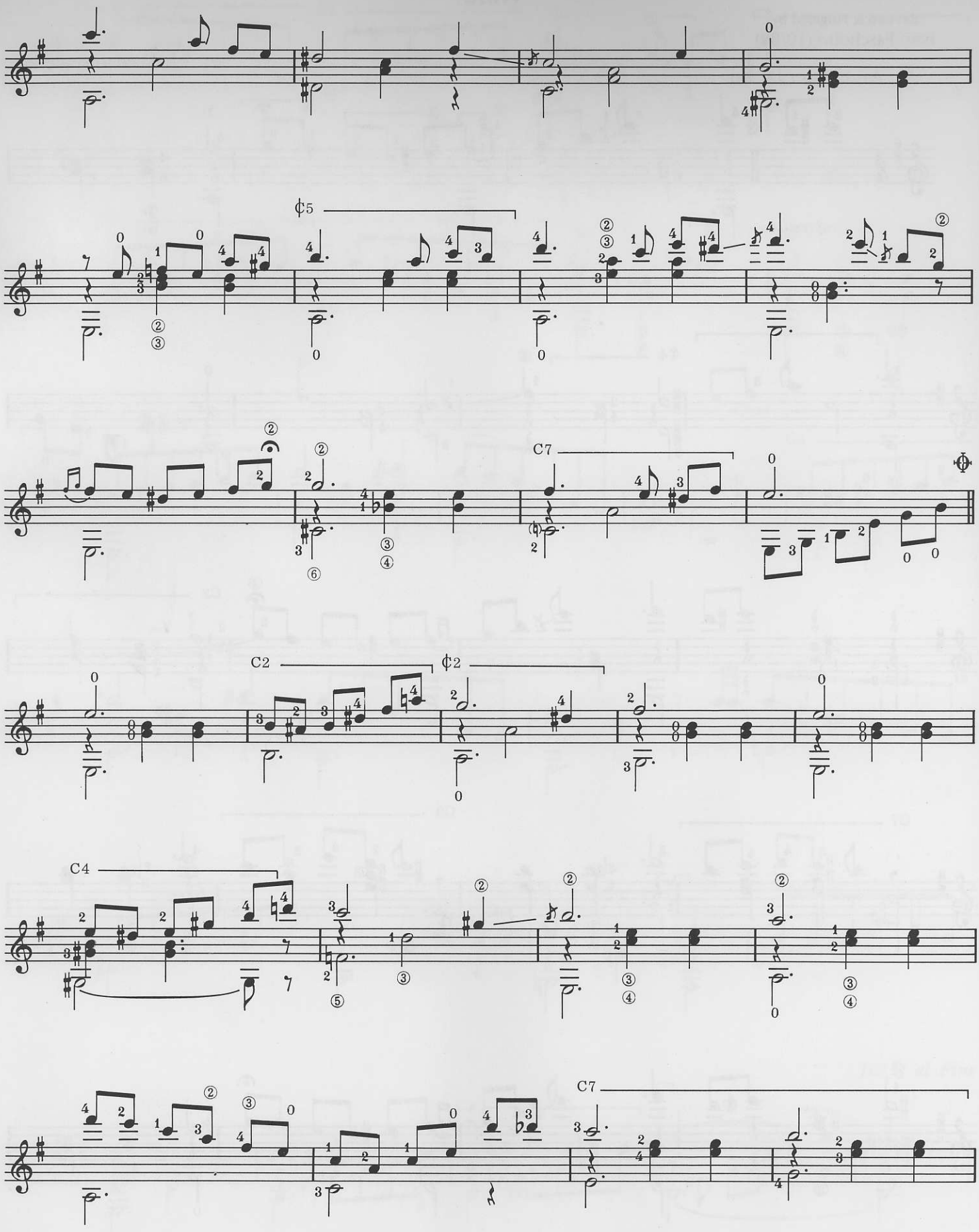
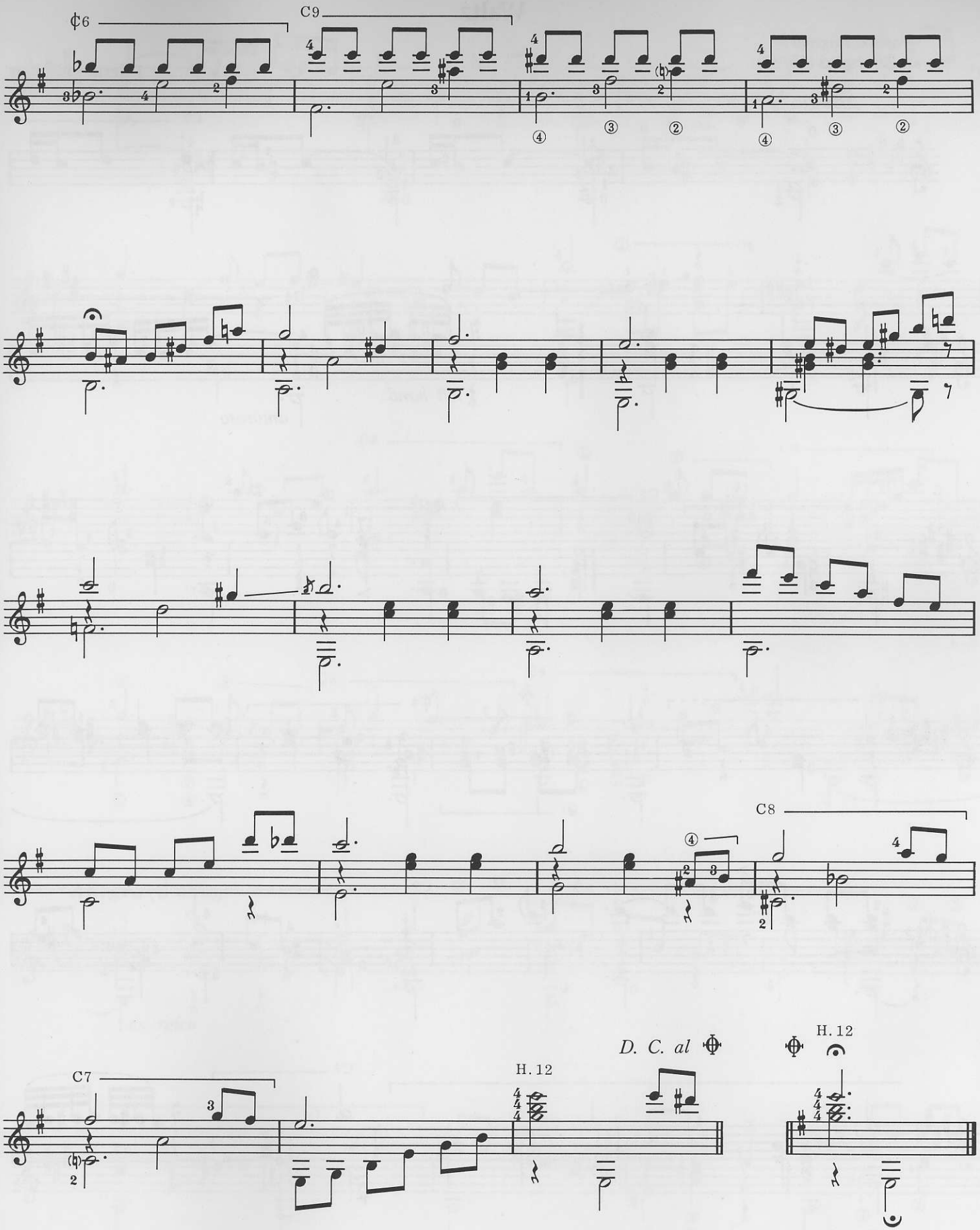

¢5
C7
C2
¢2
C4
C7


C9
C8
C7
H. 12
D. C. al
H. 12

Súplica

Waltz

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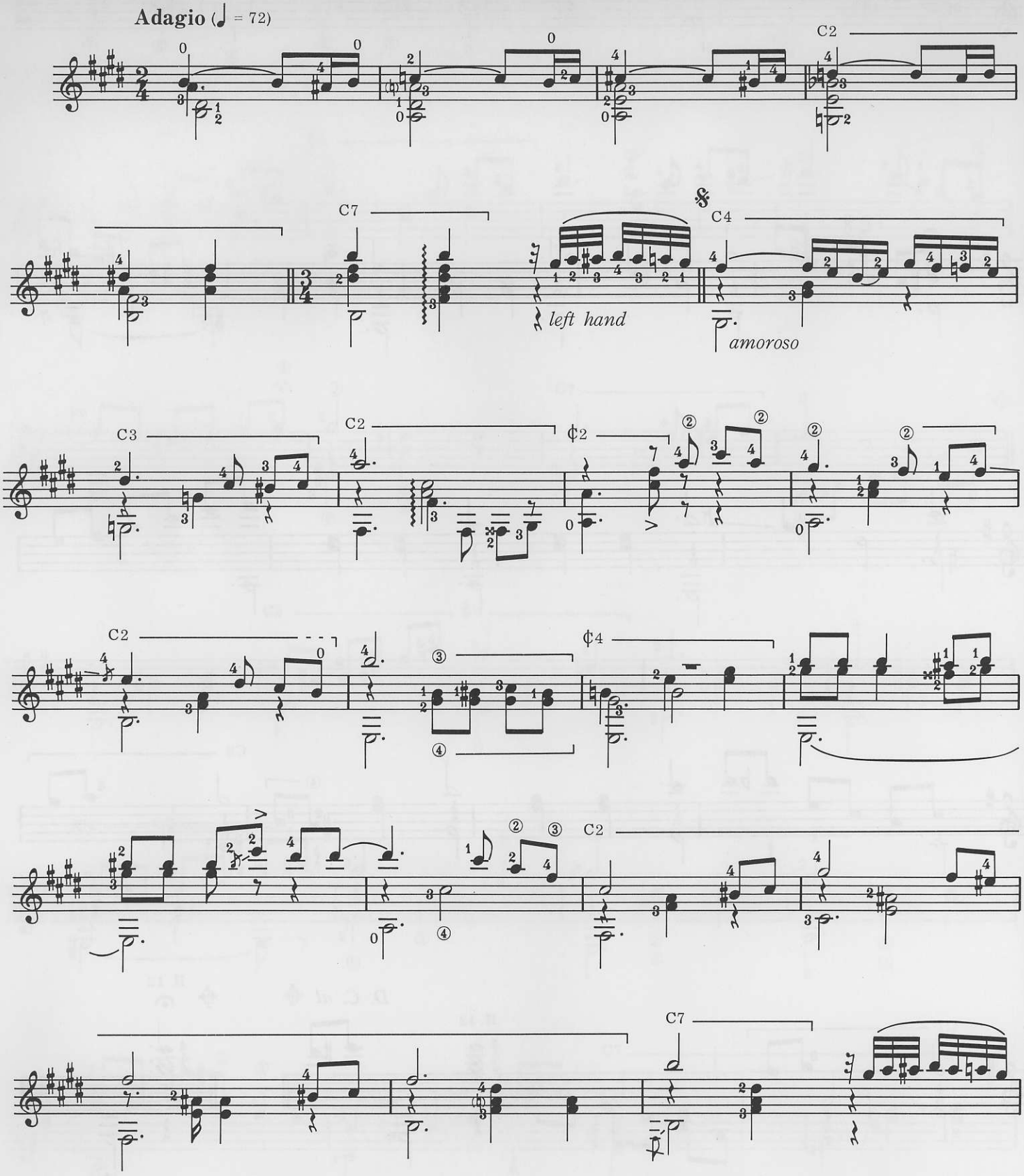
Dilermando Reis



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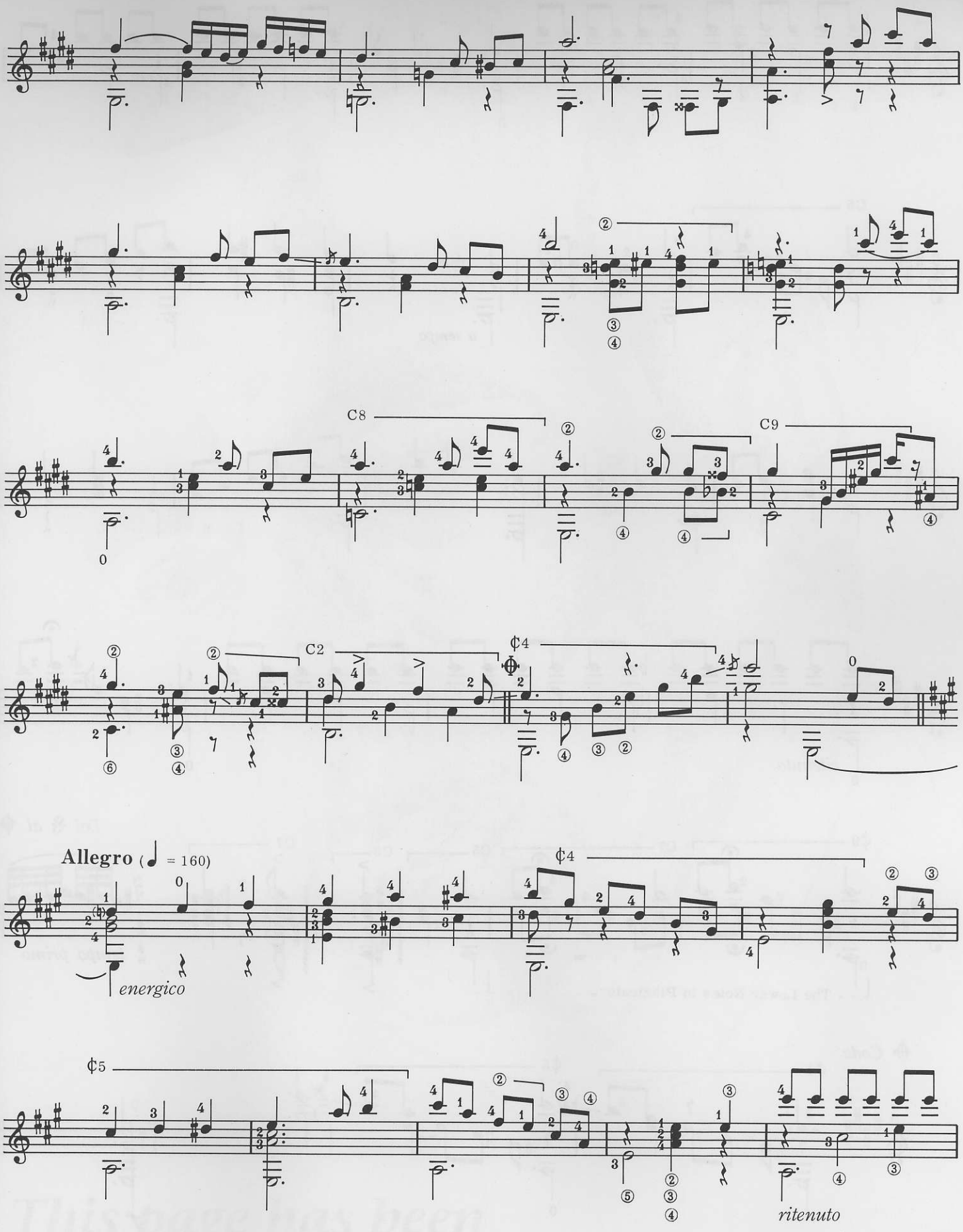
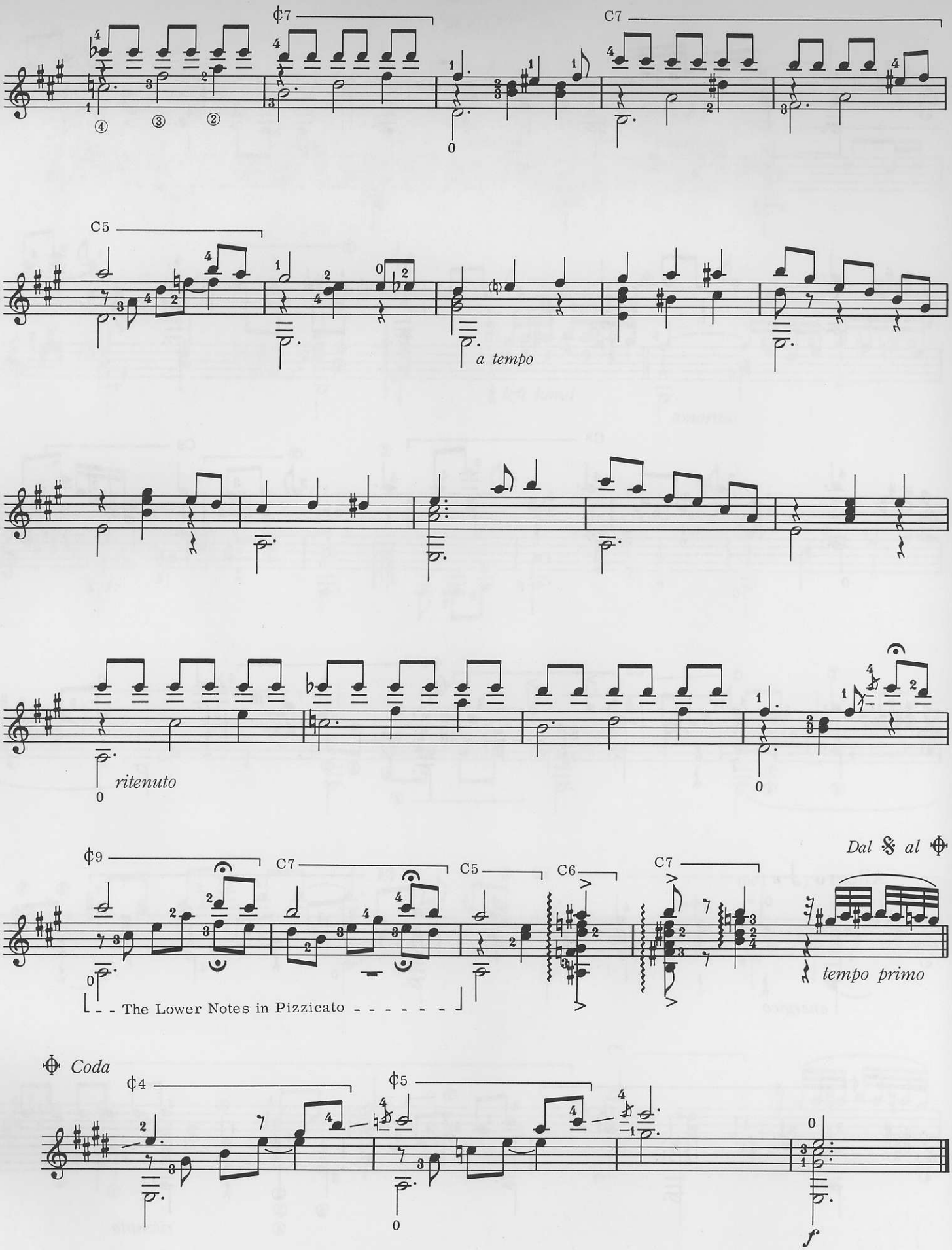

C8
C9
C2
Allegro (= 160)
energico
ritenuto


C7
C7
C5
a tempo
ritenuto
C9
C7
C5
C6
C7
Dal 𝄋 al ⊕
tempo primo
The Lower Notes in Pizzicato
⊕ Coda
C4
C5
f

a Otávio da Luz Pinto

Ternura

Waltz

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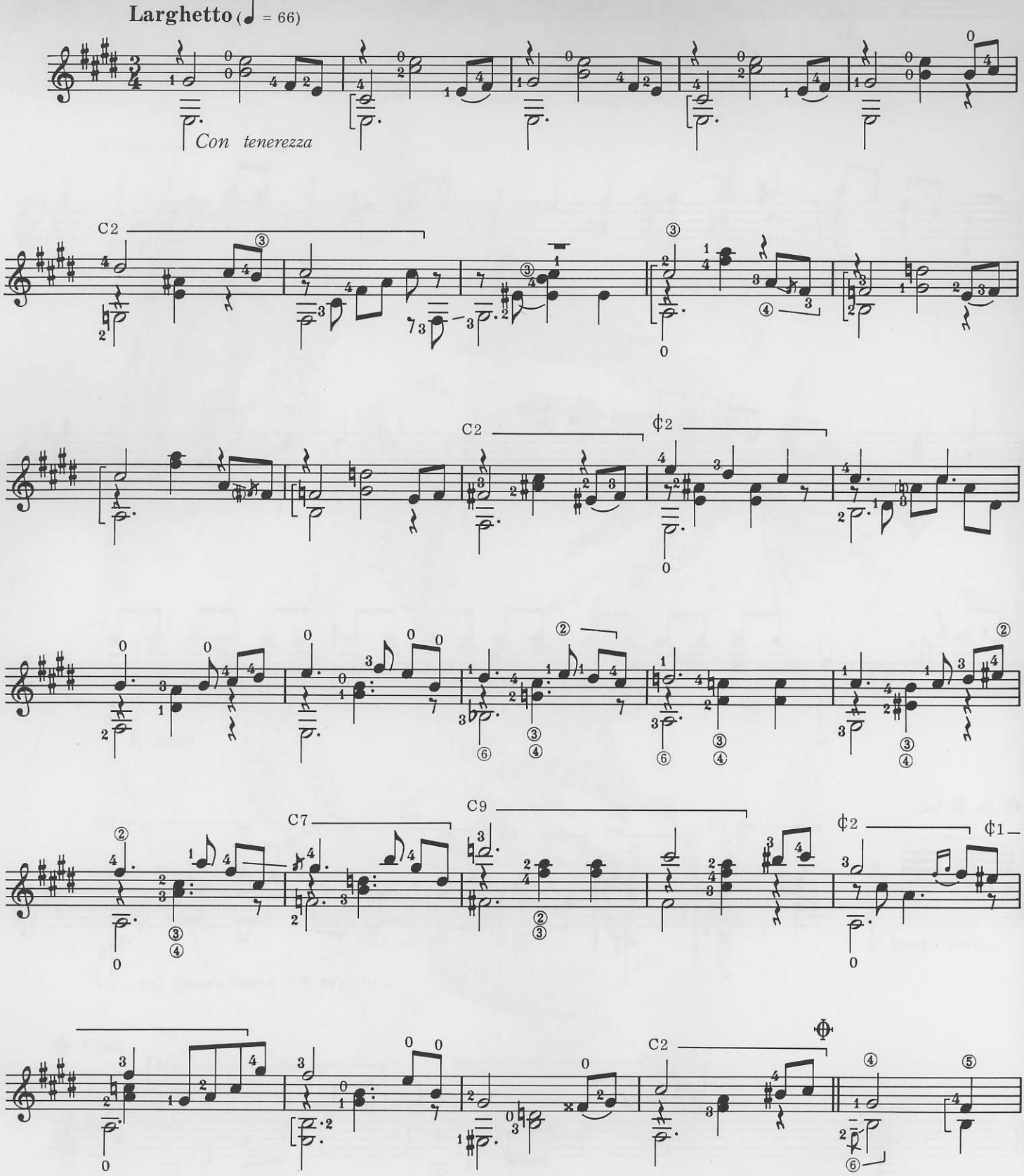
Dilermando Reis



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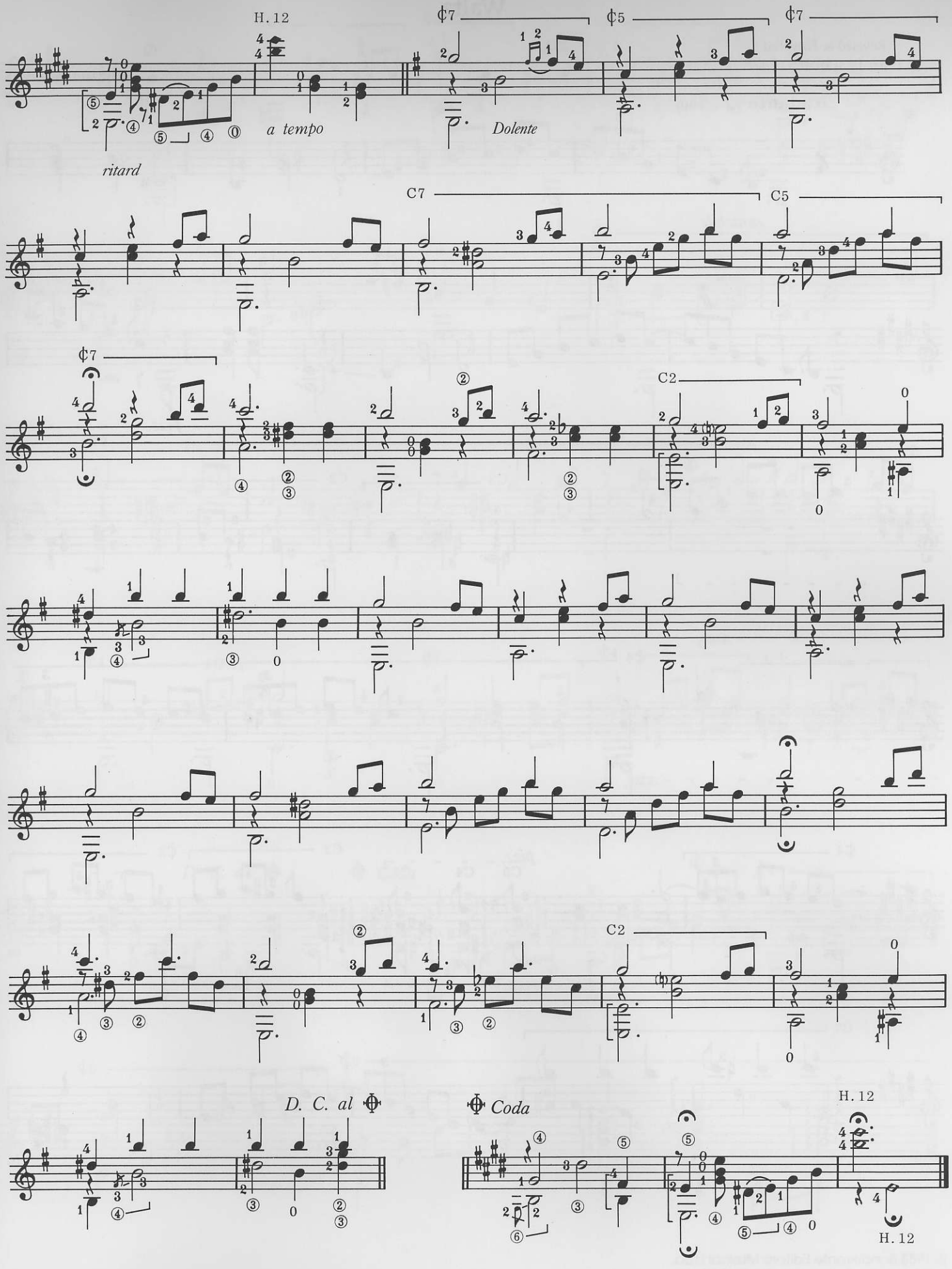
H. 12
a tempo
ritard
Dolente
C7
C5
C2
D. C. al
Coda
H. 12

Uma Valsa e Dois Amores

Waltz

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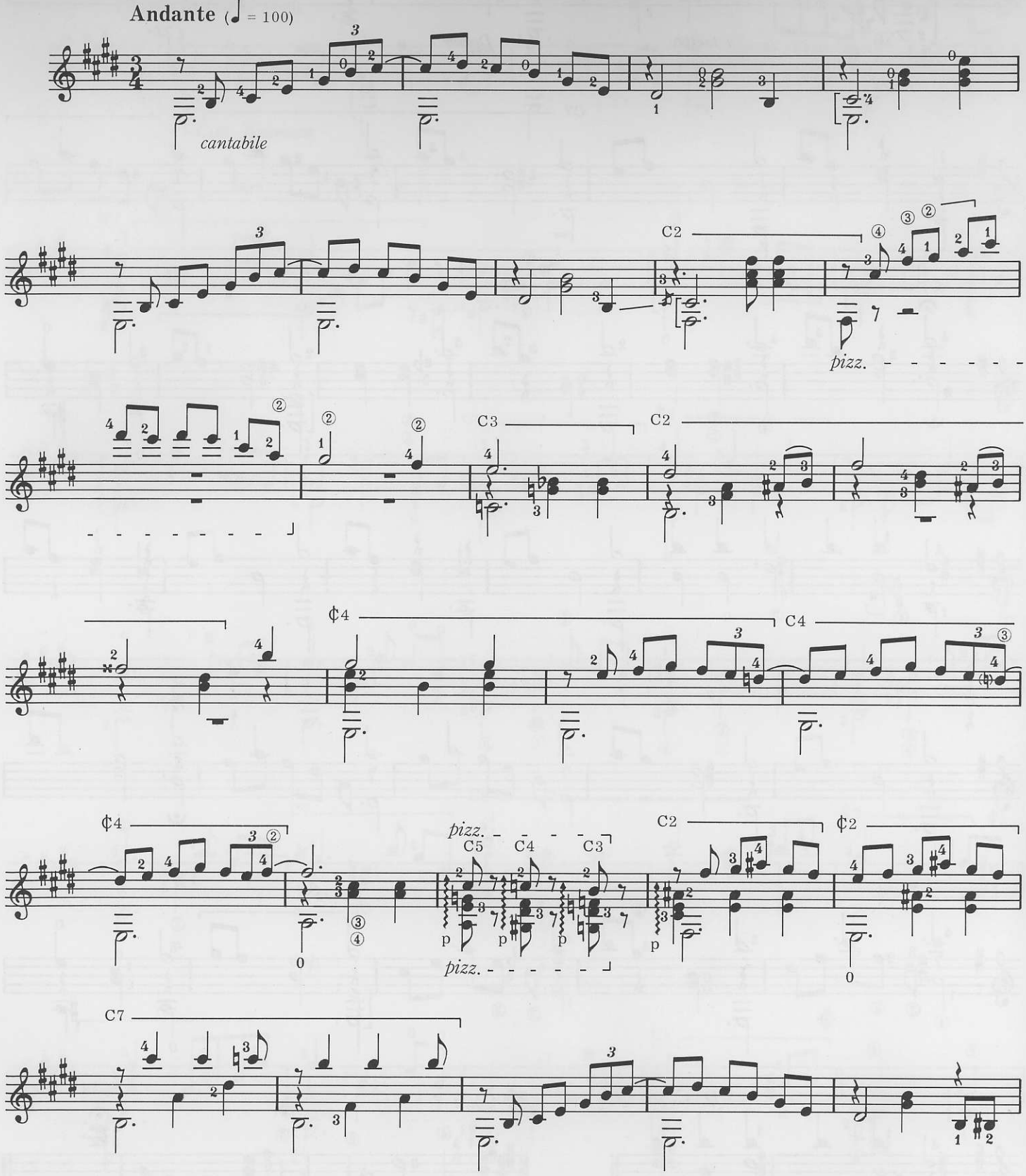

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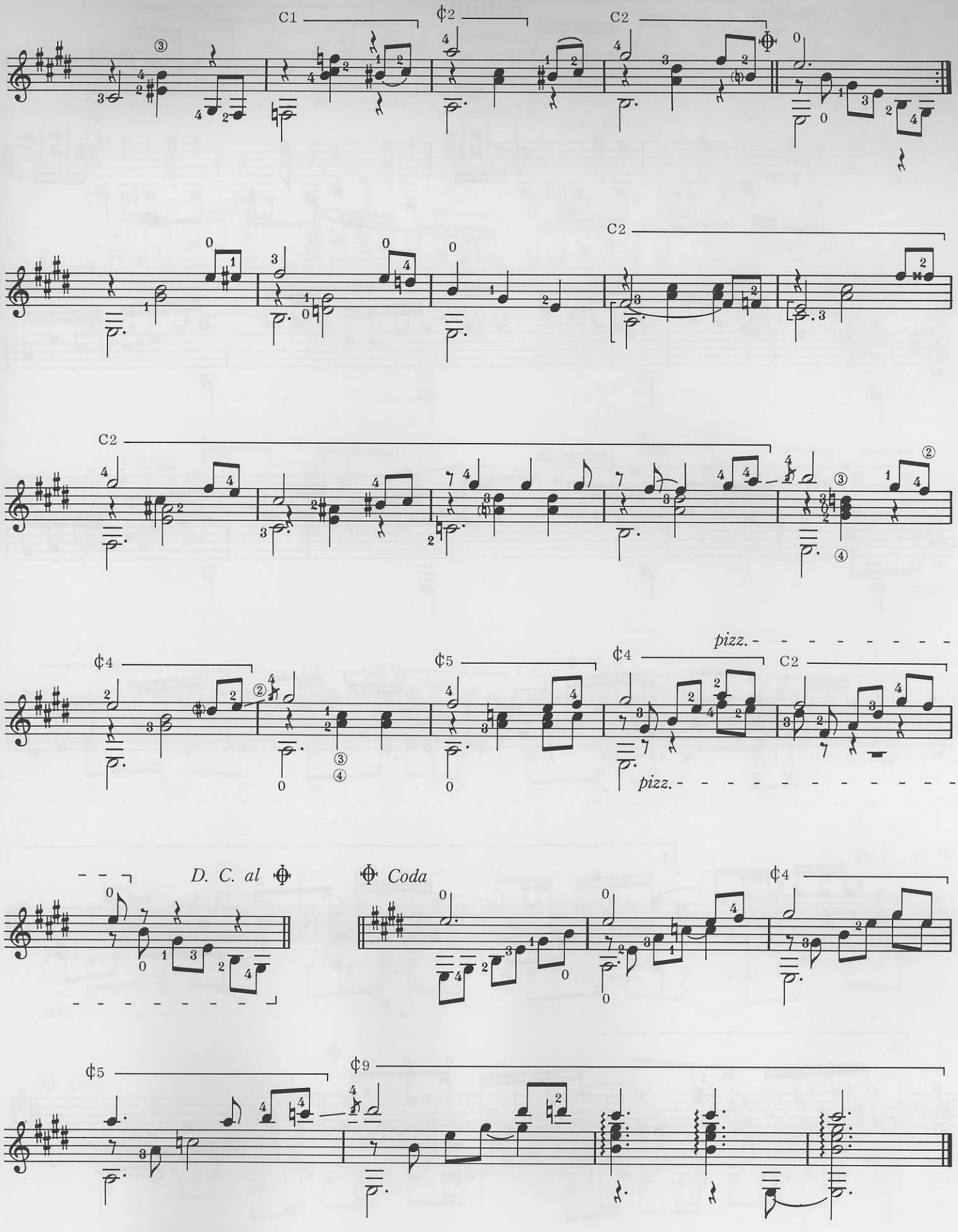
C1
¢2
C2
C2
C2
¢4
¢5
¢4
C2
pizz.
pizz.
D. C. al
Coda
¢4
¢5
¢9

a Abel Fleury

Xodó Da Baiana

Batuque

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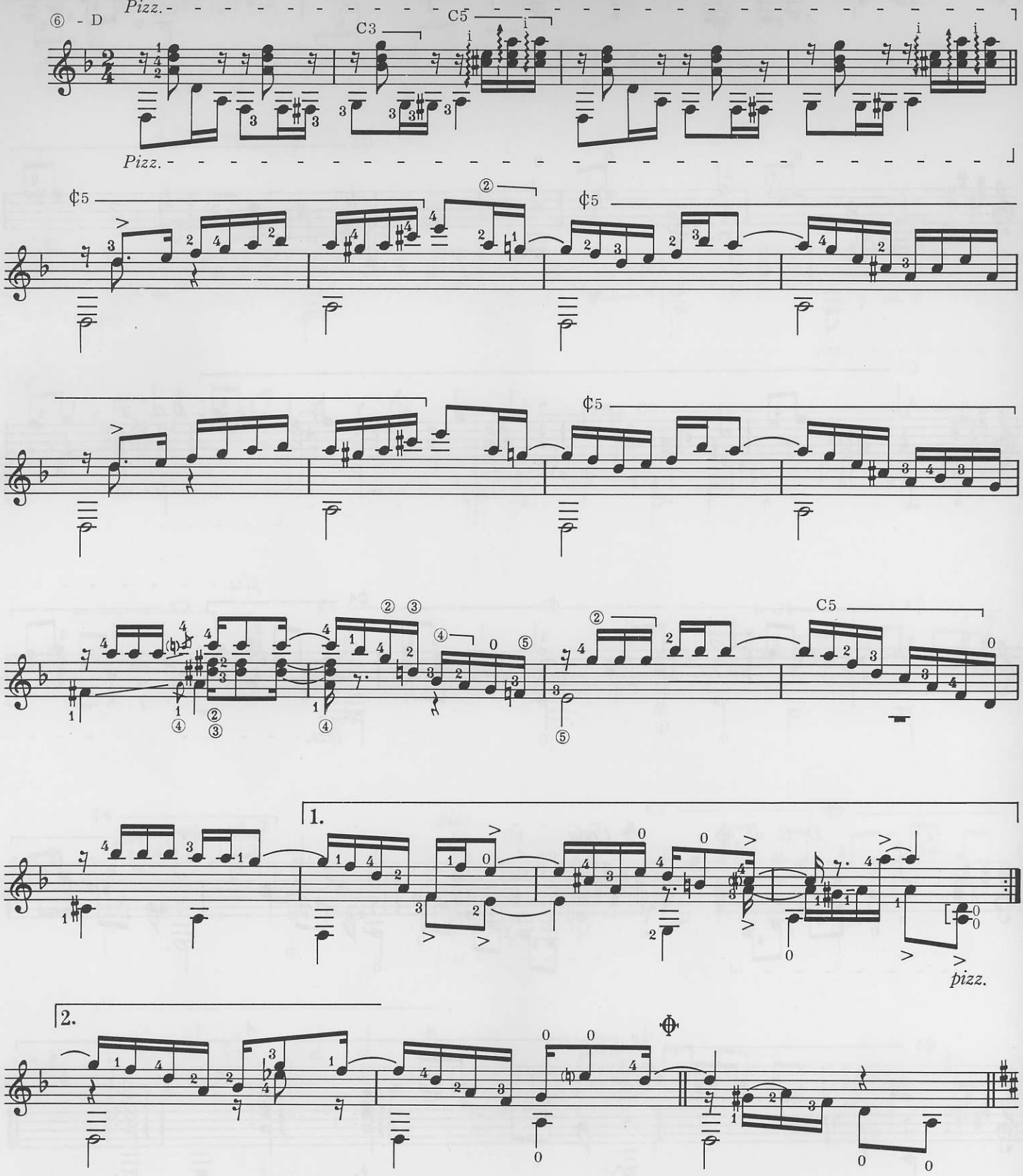
Dilermando Reis

Andante (♩ = 80)
Con grazia



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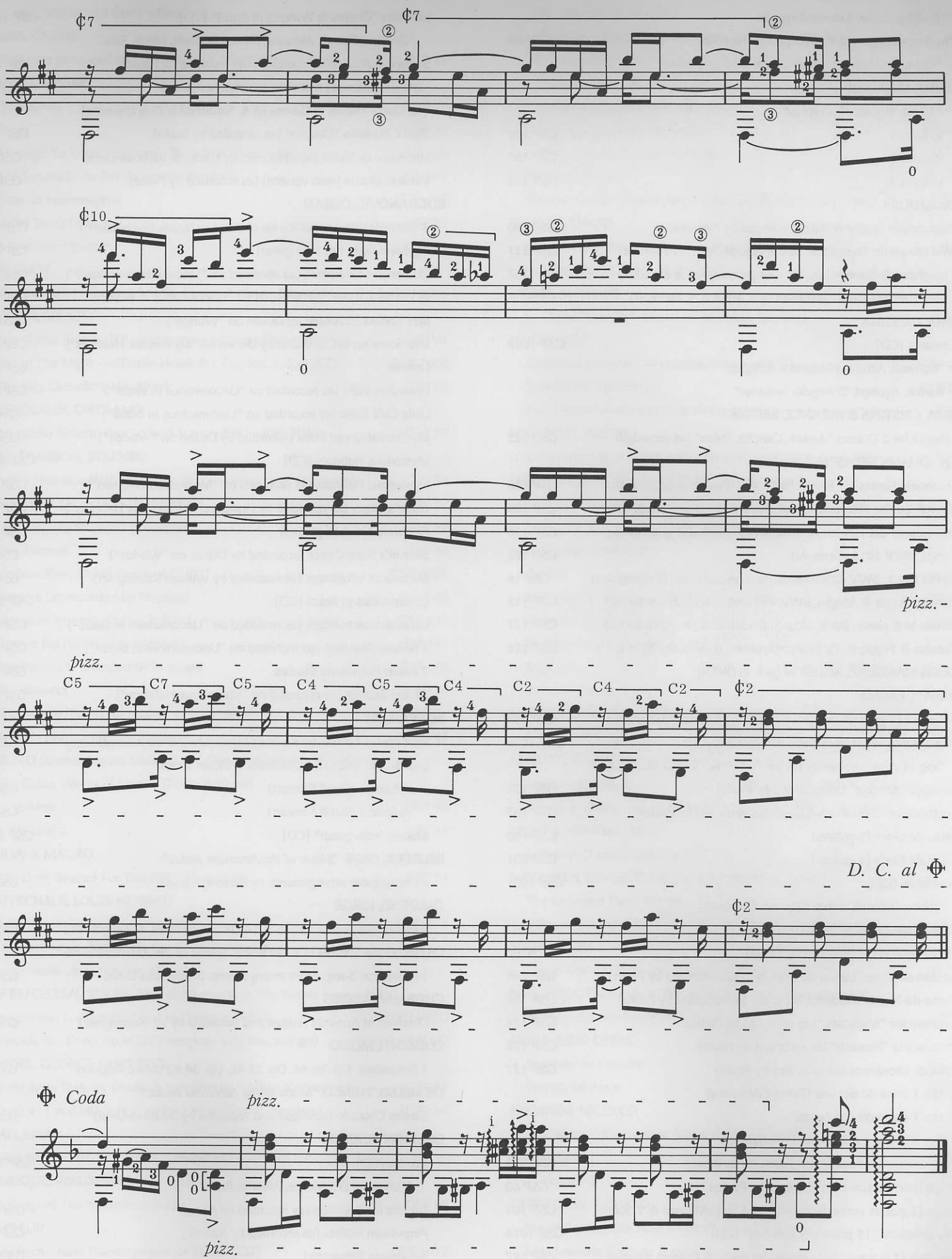
pizz.
pizz.
D. C. al
Coda
pizz.
pizz.