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## NOTES ABOUT THE TRANSCRIPTIONS

These pieces were transcribed as accurately 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

Arweze  
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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# Conversa De Baiana

## Choro

Revised & Fingered by  
Ivan Paschoito (11/89)

Dilermando Reis

**Larghetto** (♩ = 80)

⑥ - D

C2  $\phi$ 2

*Con grazia*

$\phi$ 10

0

0

0

0

$\phi$ 7

②

④

③

The musical score is written for guitar in 2/4 time, key of D major. It consists of five systems of music. The first system includes a key signature change to D major (one sharp) and a tempo marking of 'Larghetto' with a quarter note equal to 80 beats per minute. The score is marked 'Con grazia'. It features various guitar techniques such as natural harmonics (indicated by '0'), fretted notes, and specific fingerings (e.g., 1, 2, 3, 4). There are also dynamic markings like accents (>) and phrasing slurs. The score includes several measures with complex rhythmic patterns and fingerings, such as a triplet of eighth notes in the second system and a sequence of notes with fingerings 2, 4, 2, 1, 4, 2 in the fifth system. The piece concludes with a final chord and a natural harmonic.

C6

F7

F5



# Dois Destinos

Revised & Fingered by  
Ivan Paschoito (11/89)

## Waltz

Dilermando Reis

**Andante** (♩ = 84)

The musical score is written for guitar solo in G major (one sharp) and 3/4 time. The tempo is marked **Andante** with a quarter note equal to 84 beats per minute. The score is divided into seven staves of music, each with specific performance instructions:

- Staff 1:** Starts with a C1 barre. Includes fingerings 1, 4, 0, 0, 2, 4, 4, 0, 1, 2, 1, 4.
- Staff 2:** Features a C5 barre and a *dolce* marking. Includes fingerings 4, 1, 4, 2, 3, 8, 7, 2, 8, 7, 2, 4, 3. Dynamics include *ten.* (tension).
- Staff 3:** Features a C7 barre. Includes fingerings 4, 3, 2, 3, 4, 1, 2, 1, 4, 2, 8, 1.
- Staff 4:** Features a C5 barre and a *Φ6* barre. Includes fingerings 0, 4, 3, 2, 4, 2, 4. Includes the instruction *accel.* (accelerando).
- Staff 5:** Features a C2 barre and a *a tempo* marking. Includes fingerings 4, 1, 3, 2, 4, 2, 4, 2, 3, 0, 2, 3.
- Staff 6:** Features a C1 barre and a C3 barre. Includes fingerings 4, 0, 4, 2, 4, 2, 7, 2, 8, 7, 2, 4, 3.

10

C2  
ten. ten.

phi 5

phi 7 phi 5 phi 9 phi 7

phi 5 H. 5 H. 5 phi 5

*animato accel.*

C2

*ritenuto*

C2 phi 2



# Dr. Sabe-Tudo

## Choro

Revised & Fingered by  
Ivan Paschoito (11/89)

Dilermando Reis

**Andante** (♩ = 84-96)  
*Con brio*

0 2 4 4 2 C4 2 3 4

2 4 4 4 3 4 4 4 1 2

2 6 0 3 4 0 0 8 2 0

4 2 4 4 4 4 4 4 0 3 0

3 7 7 7 7 7 7 7 7 7 7

3 4 4 4 4 4 4 4 4 4 4

C2 1. 2. 0 0 0 0









# Se Ela Perguntar

## Waltz

Revised & Fingered by  
Ivan Paschoito (10/89)

Dilermundo Reis

**Andante** (♩ = 84)

*espressivo*

The musical score is written for guitar solo in treble clef, 3/4 time, with a key signature of one sharp (F#). It consists of five systems of music. The first system begins with a tempo marking of 'Andante' and a metronome marking of 84 quarter notes per minute. The word 'espressivo' is written below the first system. The score includes various musical notations such as slurs, ties, and fingering numbers (1-4) for the left hand. Chord diagrams are provided for several chords: C5, C4, C2, C7, and C9. The piece concludes with a final chord and a fermata over the last note.



Chord progression:  $\phi 6$  (F major) and C9 (C dominant 9th).

Chord progression: C8 (C dominant 8th).

Chord progression: C7 (C dominant 7th) and H. 12 (Harmonics 12).

Tempo/Style: *D. C. al* (Da Capo alla fine)

# Súplica

## Waltz

Revised & Fingered by  
Ivan Paschoito (10/89)

Dilermando Reis

Adagio (♩ = 72)

0 0 2 4 C2

C7 C4

left hand

amoroso

C3 C2 F2 F4

C2 F4

C2 C7

**Allegro** (♩ = 160)

*energico*

*ritenuto*





H. 12

7 0  
5 2 4 5 4 1  
*a tempo*  
*Dolente*  
F7 F5 F7

C7 C5

F7 C2

1 4 3 2 3 0 1 3 2 1 2 3 4

C2

4 3 2 2 3 4 1 3 2 3 0

*D. C. al*  $\Phi$

1 4 3 2 3 0 1 3 2 1 2 3 4

$\Phi$  *Coda*

4 5 5 0 1 2 1 4 0  
H. 12

# Uma Valsa e Dois Amores

## Waltz

Revised & Fingered by  
Ivan Paschoito (11/89)

Dilermando Reis

Andante (♩ = 100)

The musical score is written for guitar in 3/4 time, with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andante' with a quarter note equal to 100 beats per minute. The score consists of six systems of music, each with a treble clef staff (melody) and a bass clef staff (bass line). The melody line includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line features chords and single notes, often with fingerings indicated by numbers 1-4. Specific techniques are marked, such as 'cantabile' in the first system and 'pizz.' (pizzicato) in several systems. Chord diagrams are provided for several chords, including C2, C3, C4, C5, C7, and C2. The score concludes with a final chord and a double bar line.

C1  $\phi$ 2 C2

C2

C2

$\phi$ 4  $\phi$ 5  $\phi$ 4 C2

*pizz.*

*D. C. al*  $\phi$

$\phi$  Coda  $\phi$ 4

$\phi$ 5  $\phi$ 9

# Xodó Da Baiana

## Batuque

Revised & Fingered by  
Ivan Paschoito (10/89)

Dilermundo Reis

**Andante** (♩ = 80)

*Con grazia*

*Pizz.*

⑥ - D

1.

2.

♩7

♩10

pizz. -

pizz. -

C5 C7 C5 C4 C5 C4 C2 C4 C2 ♩2

D. C. al ♩

♩2

♩ Coda

pizz.

pizz.