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NOTES ABOUT THE TRANSCRIPTIONS

These ten pieces, which appear in print for the first time, were transcribed directly from Dilermando Reis' original recordings. Aside from *Vê se te Agrada*, the other nine selections have one recorded version each. A rough translation—with the exception of *Sobradinho*, for it is impossible to know the exact meaning Dilermando had in mind—and the recording date appear in parenthesis next to the title.

Alma Apaixonada */ Soul in Love (1968 recording)*
This piece, though written in 3/4, is not exactly a waltz. Dilermando plays it as a sentimental song. There are many grace notes anticipating the bass line. Some are stylistic and some were probably used to facilitate the performance.

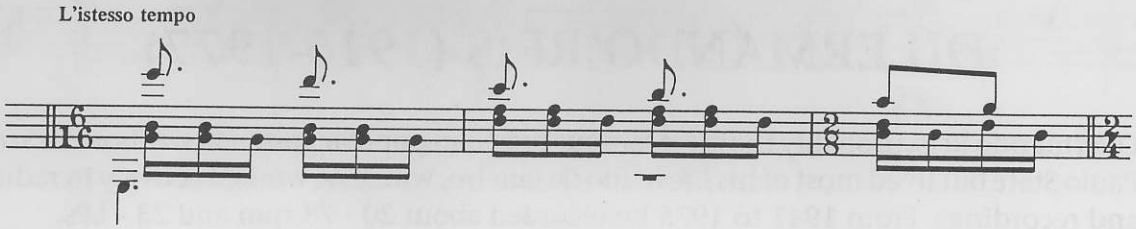
Desengano */ Disenchantment (1966 recording)*
This is a great choro with a strong melody. Note that some gaps in the main melody are filled in with another one which creates a kind of question and answer effect.

Eterna Saudade */ Eternal Longing (1963 recording)*
This is one of Reis' typical waltzes. Written in a minor key, it must be played slowly and with a melancholic feeling. There is a nice contrasting effect in the first seven bars of the second section which are played twice as fast.

Feitiço */ Sorcery (1968 recording)*
My favorite of Dilermando's choros is *Feitiço*. Much of its charm is due to the anticipated bass notes throughout the piece, which in this case go beyond stylistic nuances to become an essential part of the piece.

Oversize
M
126
.R43
P373
1990
v.2

The rhythm changes suddenly in bars 30 and 31 (second section), which may cause reading problems. These two bars should be played as if they were written this way:



Fim de Festa */ End of the Party (1964 recording)*
Sandrinha */ Little Sandra (1970 recording)*
Reis composed many sentimental waltzes in *E* minor. These two share this characteristic and, besides the romantic feeling, have a similar structure.

Gente Boa */ Good People (1975 recording)*
This choro is quite effective despite not having a strong bass line, so typical of the choro. It must be played with plenty of swing. Pay attention to the pizzicatos (they are very important) and, once more, to anticipated bass notes.

Rosas de Outono */ Autumn Roses (1969 recording)*
Although played slowly, it differs from the other waltzes in this volume in that it is not sad and has not repeated melodic phrases in either section. There are some similarities between this piece and *Dois Destinos*, which is in Volume 1 of this series.

Sobradinho */ (1969 recording)*
This is the only maxixe in this collection. The first section recalls the well-known *Sons de Carrilhões (Sound of Bells)*, by João Pernambuco and must be played with the same feeling. The title may refer to a Brazilian city.

Vê se te Agrada */ See If You Like It (1948 and 1971 recordings)*
Both versions of this choro were recorded with 2 guitars. In this arrangement for solo guitar, I have tried to maintain some of the original feeling. I consider this to be the most difficult piece in the collection.

I would like to thank my friends Dailor Pereira, Edmar Fenício, Hêlio Cunha, João Barbosa, Richard Udler, Ronoel Simões, Rubinho, and William Kobata who helped me in various ways. Special thanks to Erasto Reis (Dilermando's nephew) and the entire Reis family from Guaratinguetá (São Paulo).

This volume, once again, is dedicated to Mr. Ronoel Simões, whose work for the past 50 years, has been fundamental in the preservation of the guitar history.

IVAN PASCHOITO
April 20, 1994

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 - 78 rpm and 23 - LPs.

He played all kinds of music and recorded the compositions of Bach, Barrios, Tarrega, Gnattali, 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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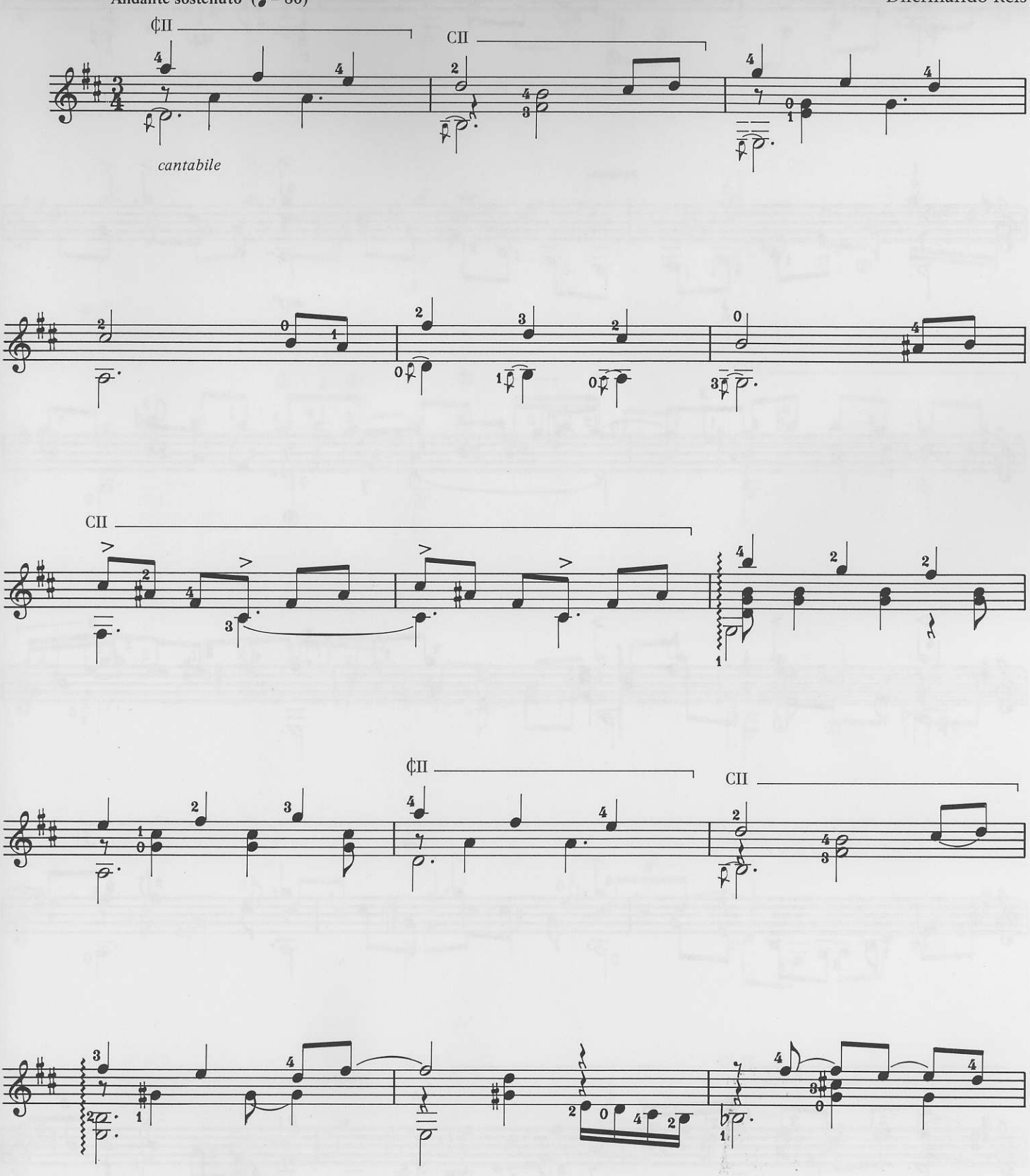
Alma Apaixonada

Transcribed by
Ivan Paschoito (10/91)

Dilermando Reis



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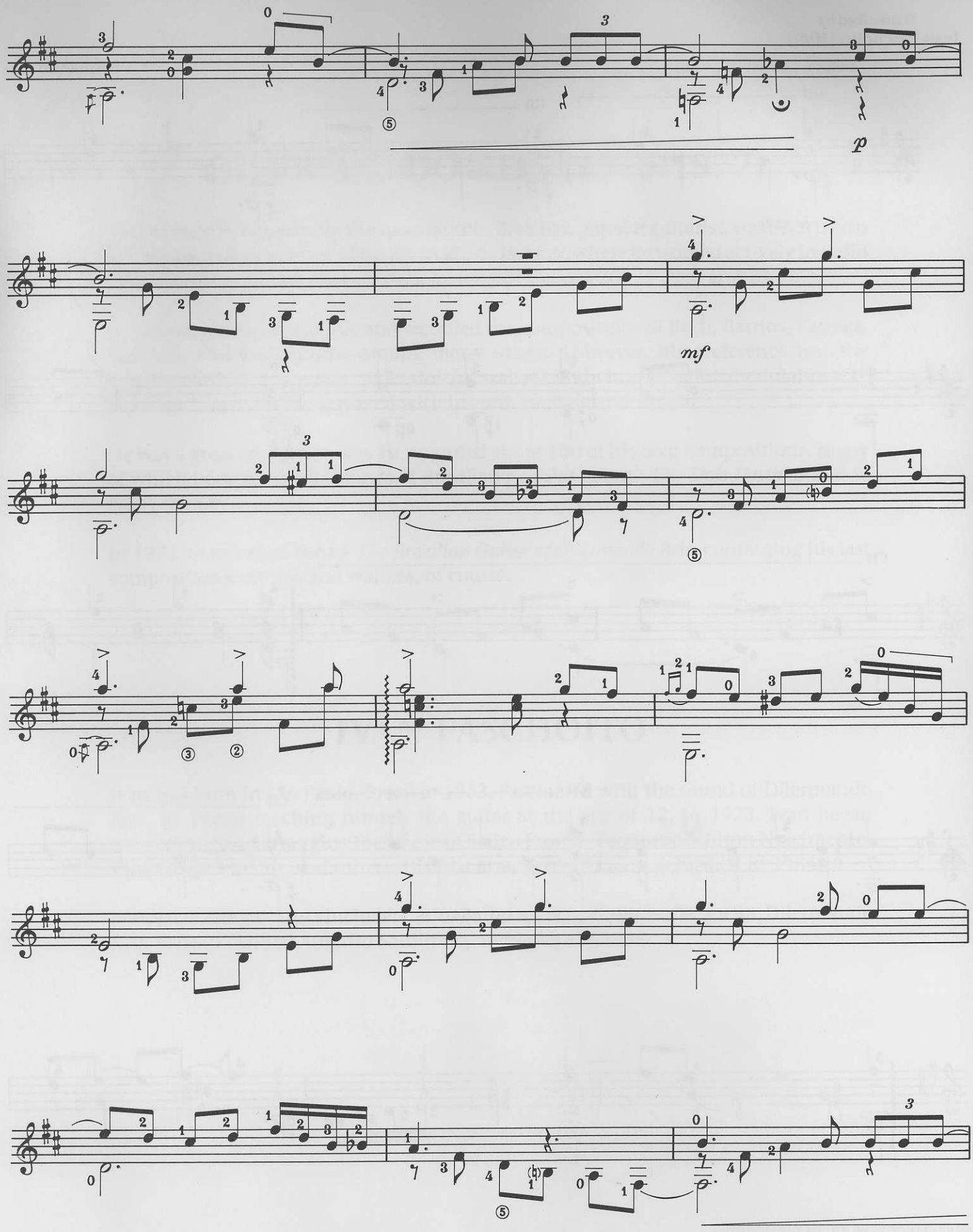
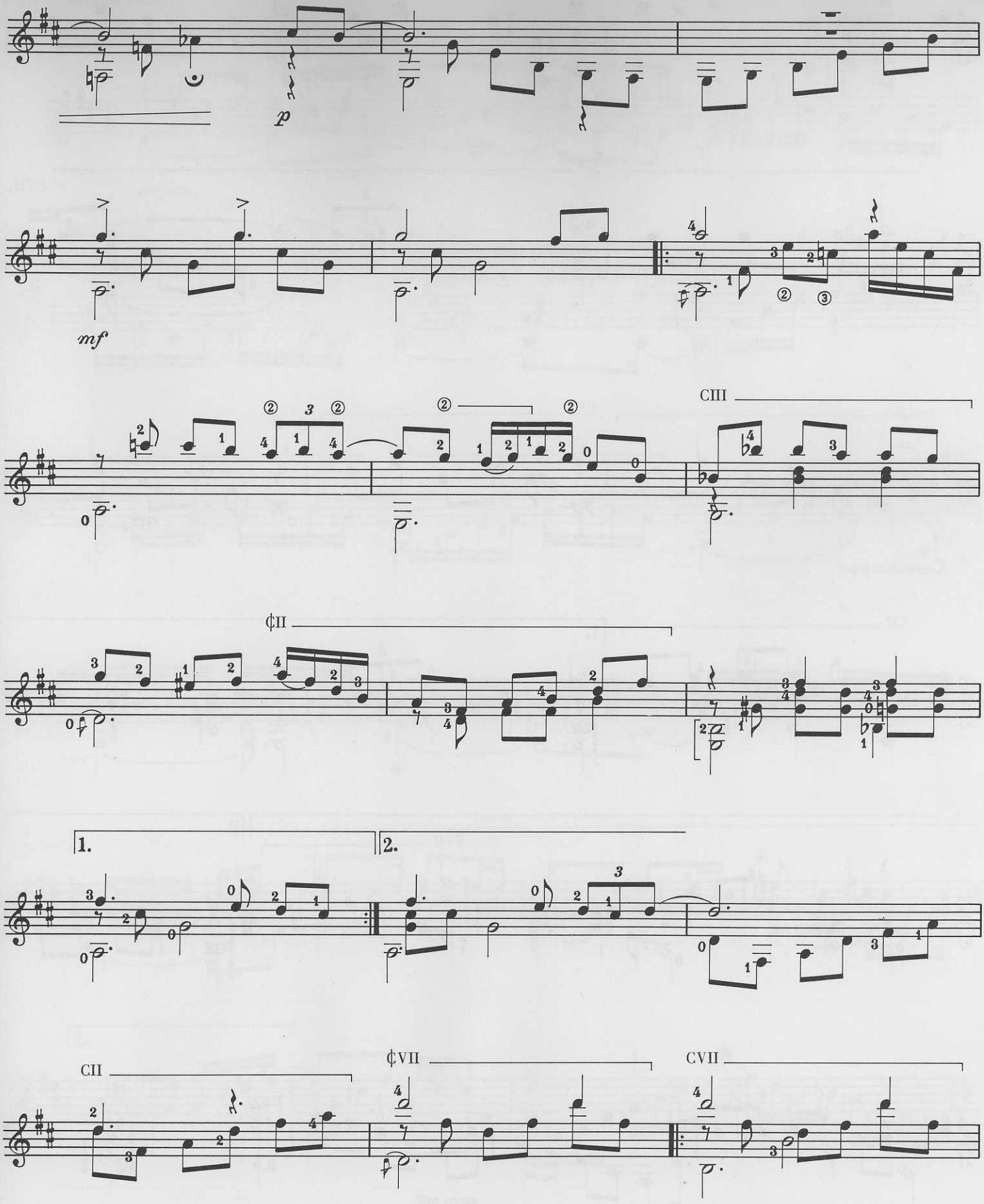
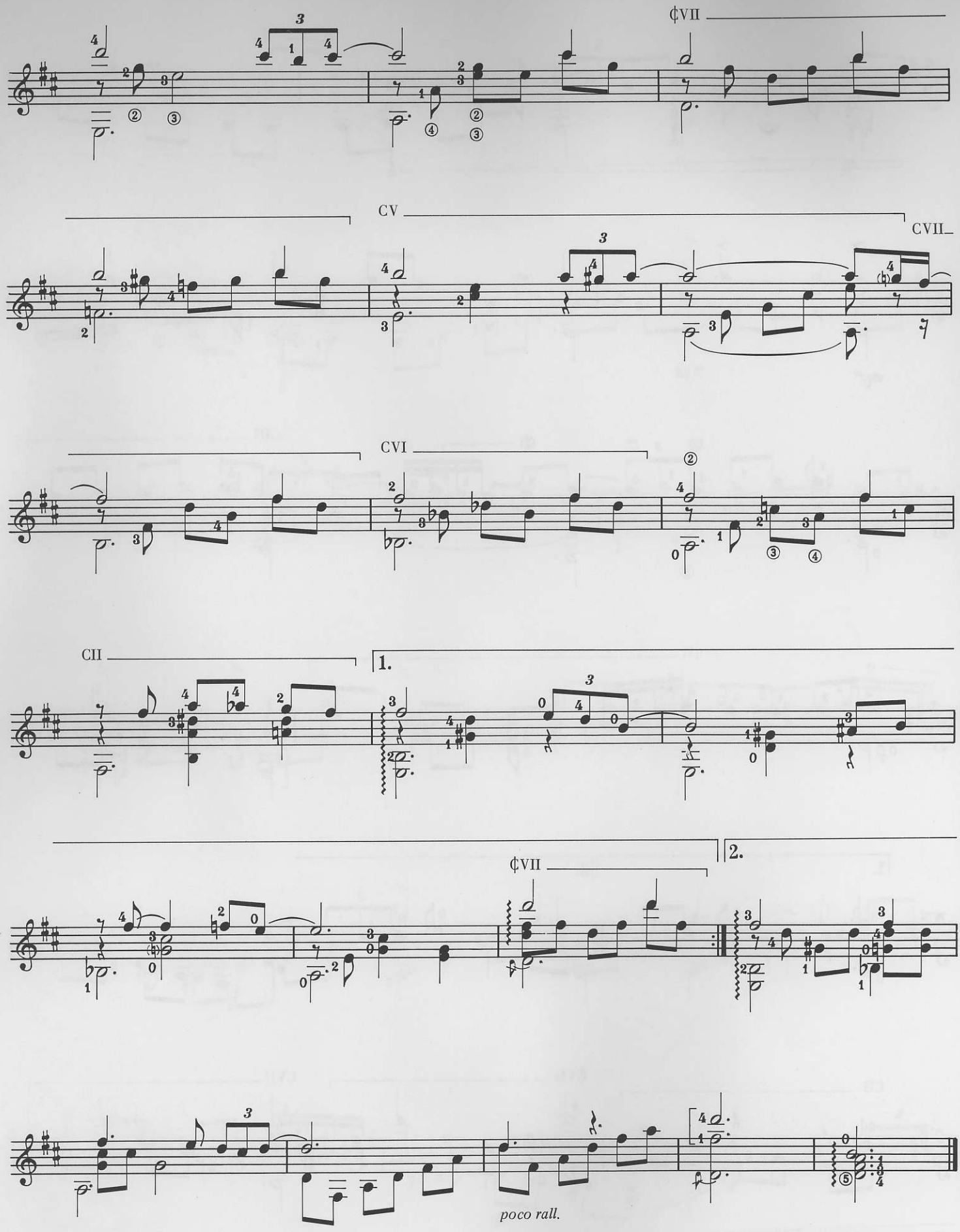

p
mf


p
mf
CIII
¢II
1.
2.
CII
¢VII
CVII

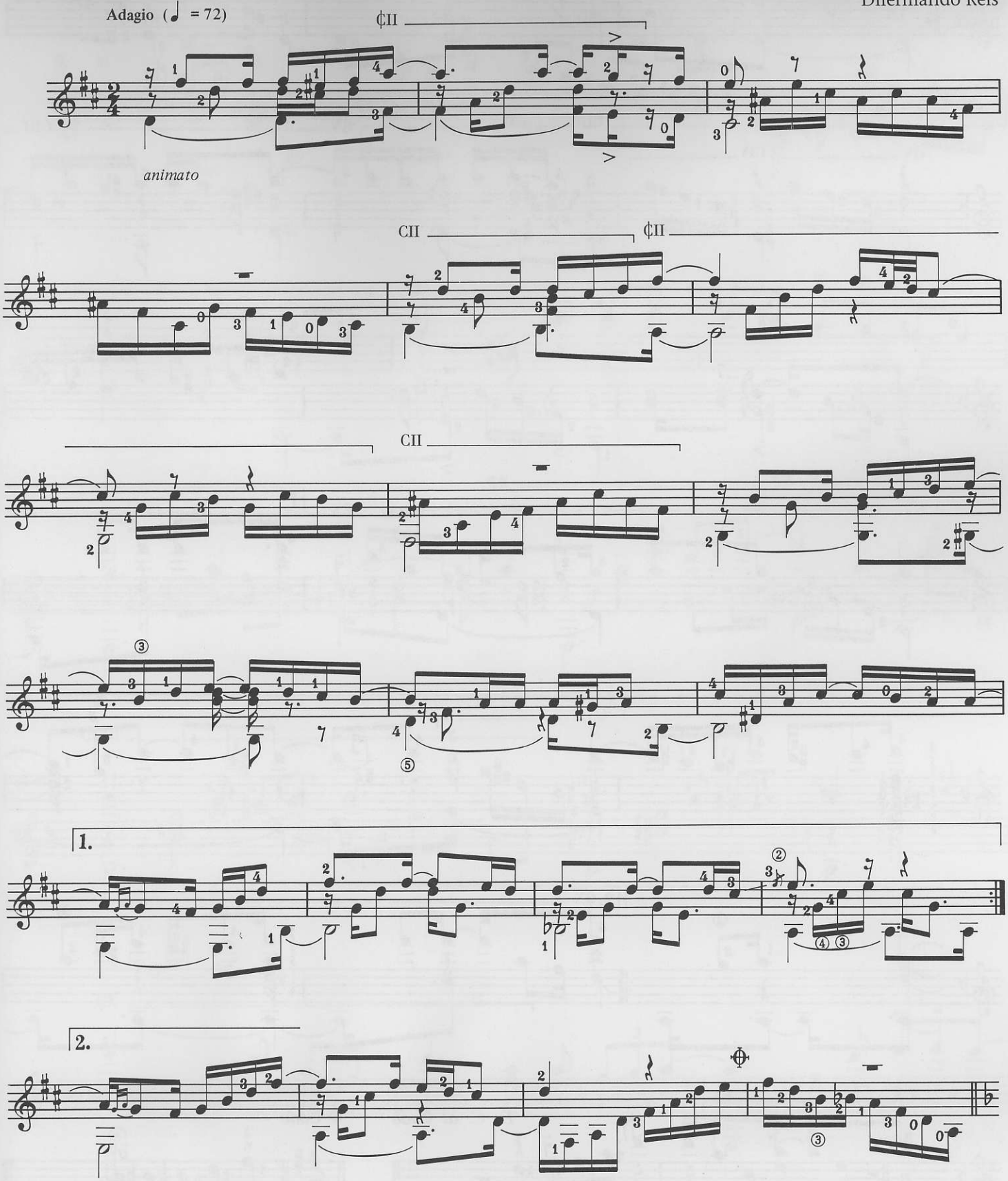

¢VII
CV
CVII
CVI
CII
1.
2.
¢VII
poco rall.

Desengano

(choro)

Transcribed by
Ivan Paschoito (10/91)

Dilermando Reis



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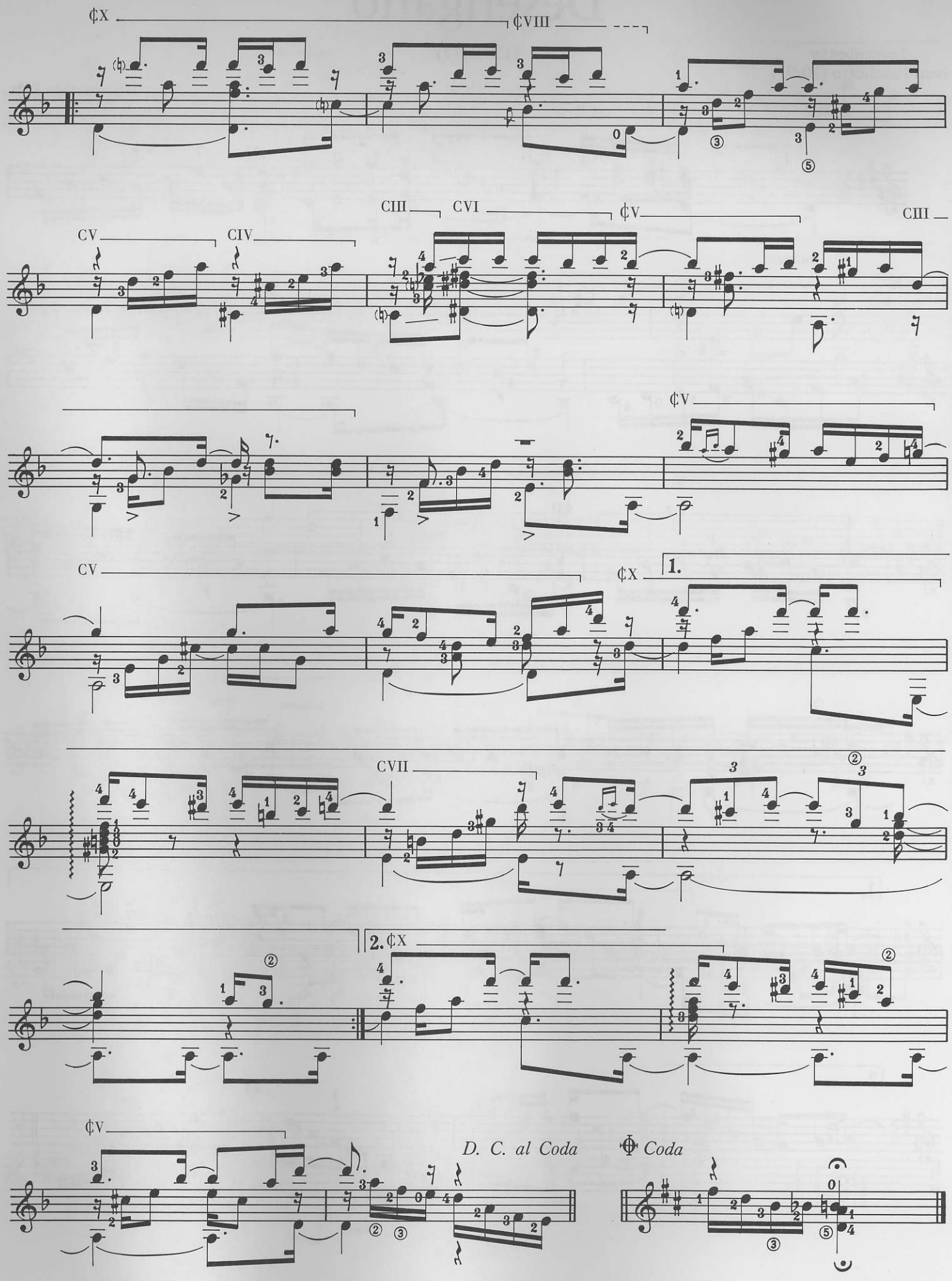
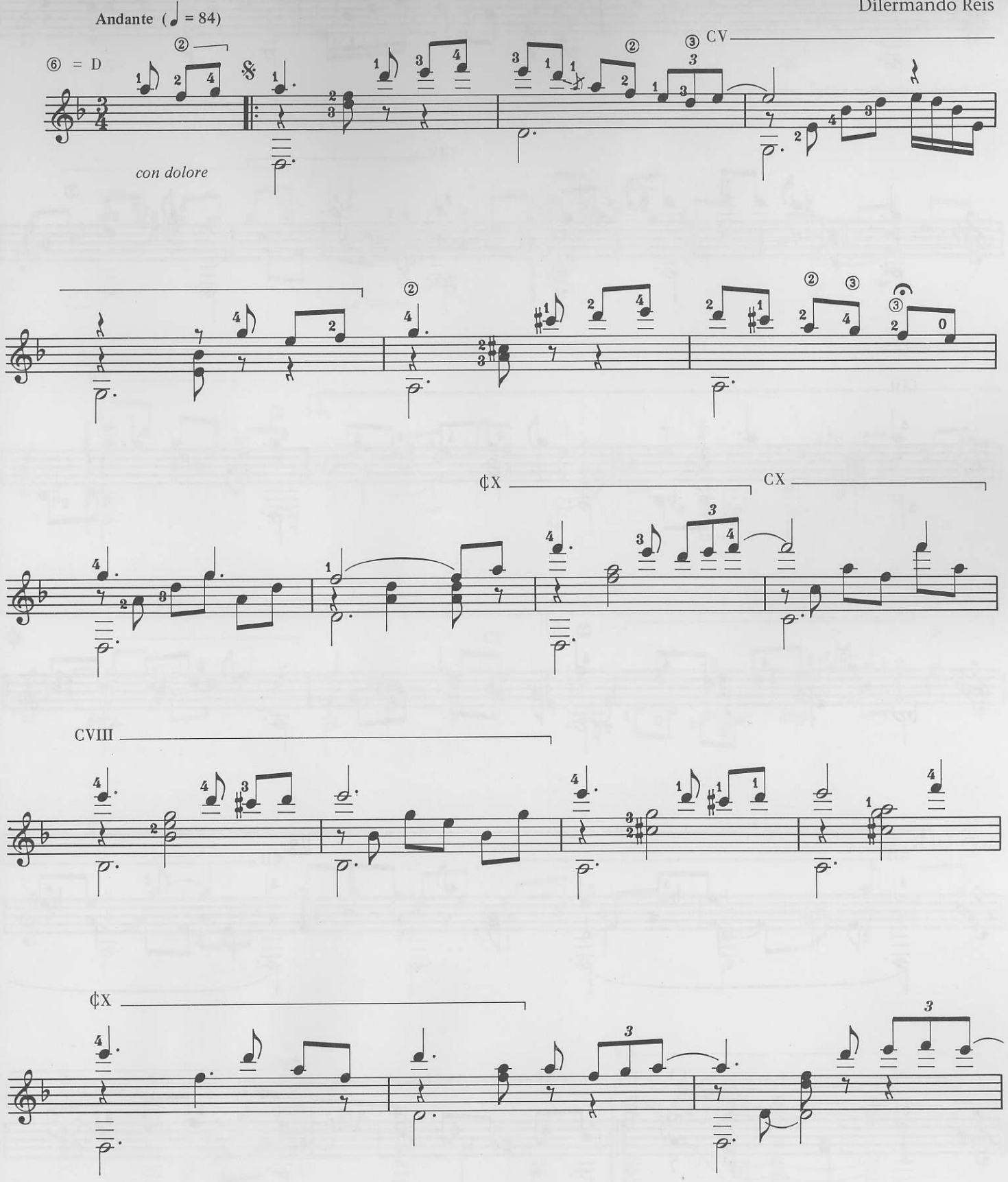

¢X
¢VIII
CV
CIV
CIII
CVI
¢V
CIII
¢V
CV
¢X
1.
CVII
2. ¢X
¢V
D. C. al Coda
Coda

Eterna Saudade

(waltz)

Transcribed by
Ivan Paschoito (11/91)

Dilermando Reis



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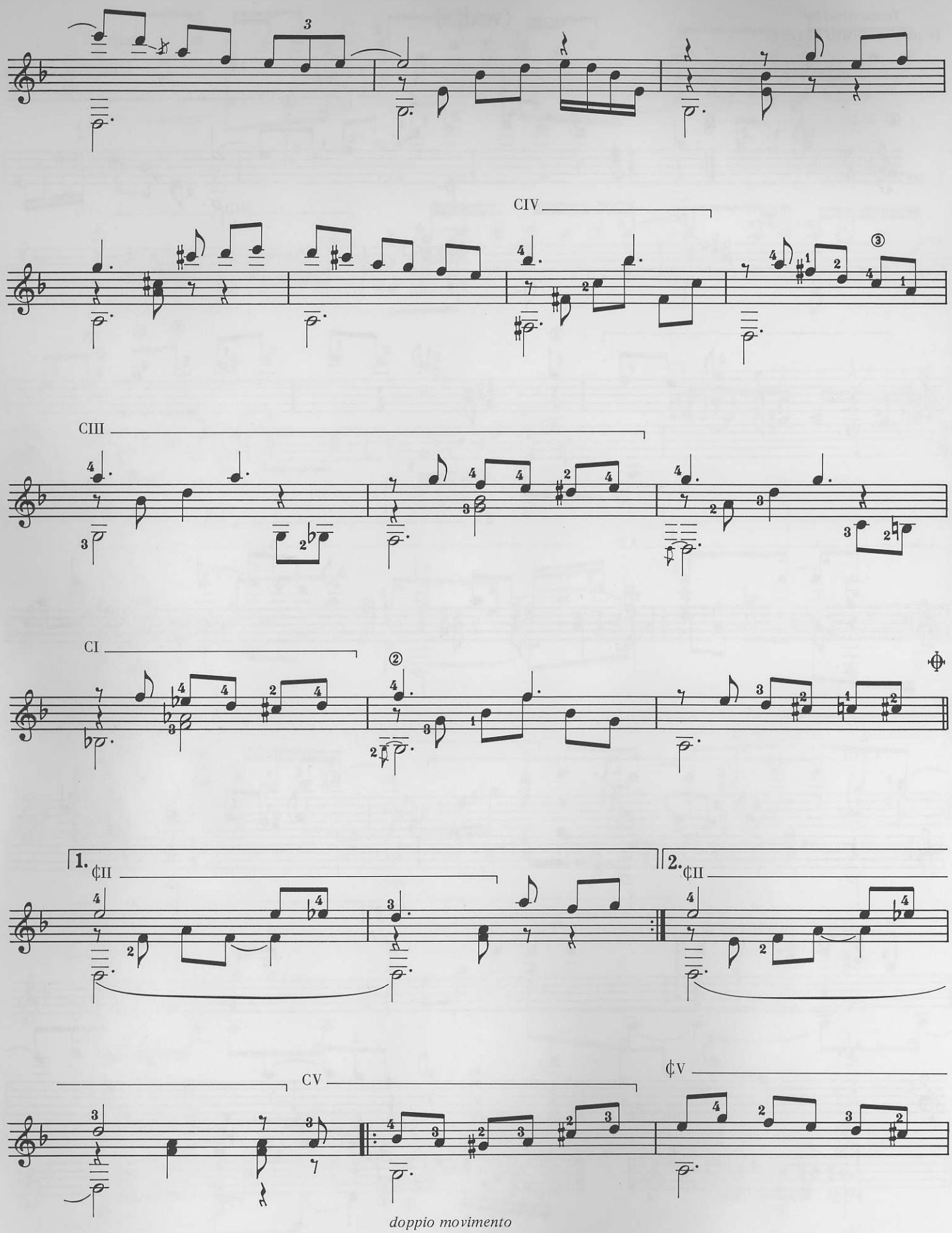
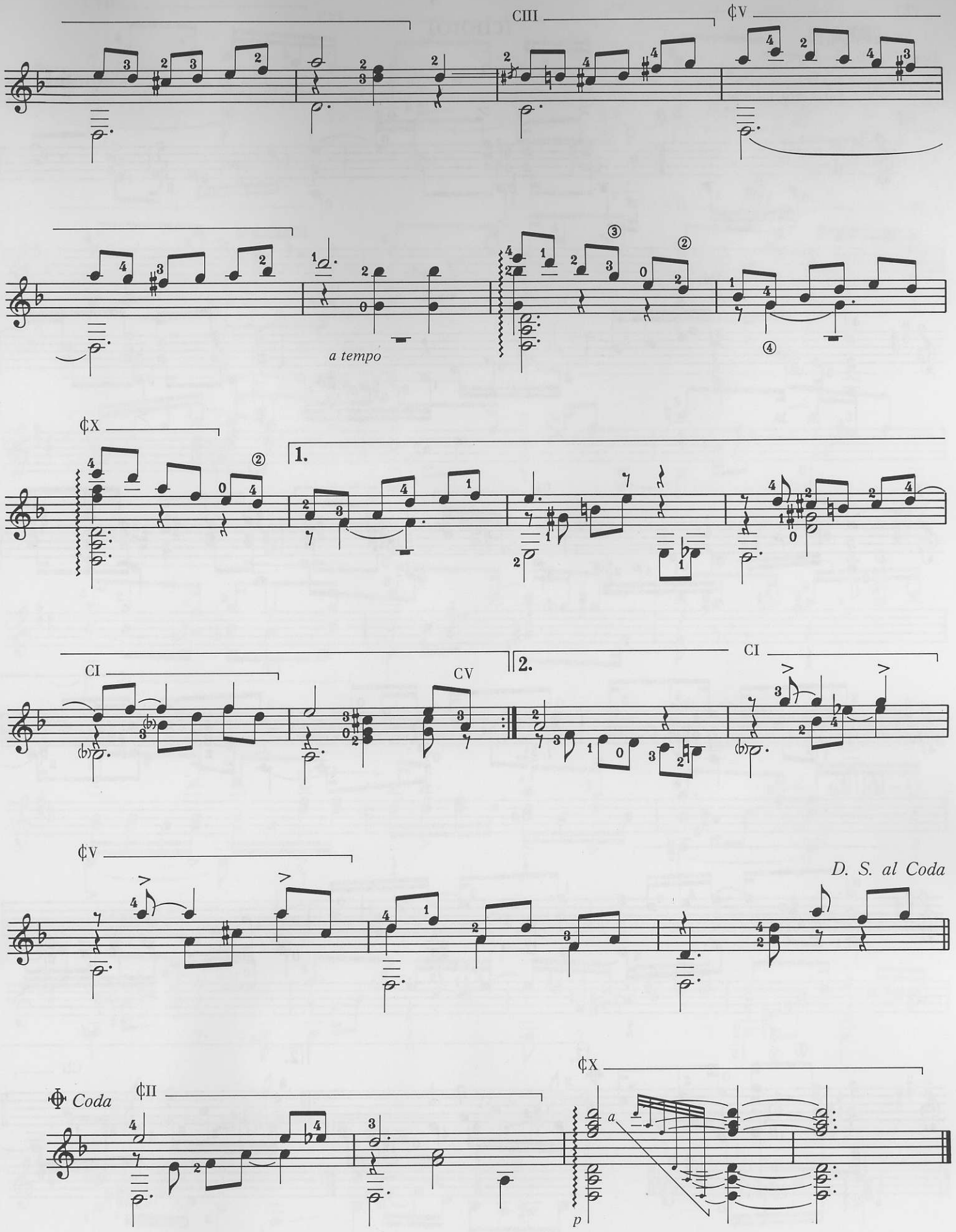


doppio movimento

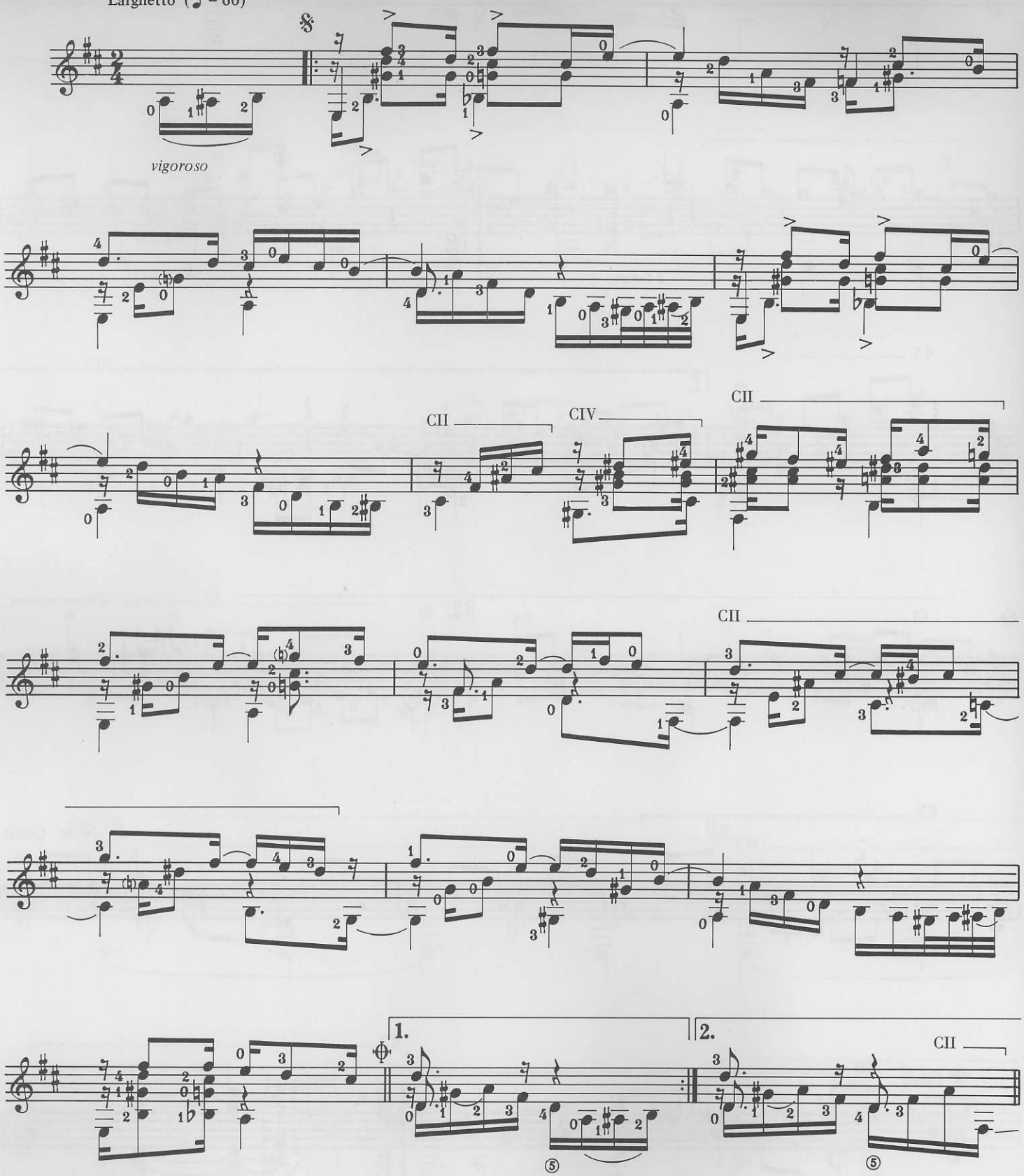

CIII
¢V
a tempo
¢X
1.
2.
CI
CV
CI
¢V
D. S. al Coda
Coda
¢II
¢X
a
p

Feitiço

(choro)

Transcribed by
Ivan Paschoito (9/91)

Dilermando Reis



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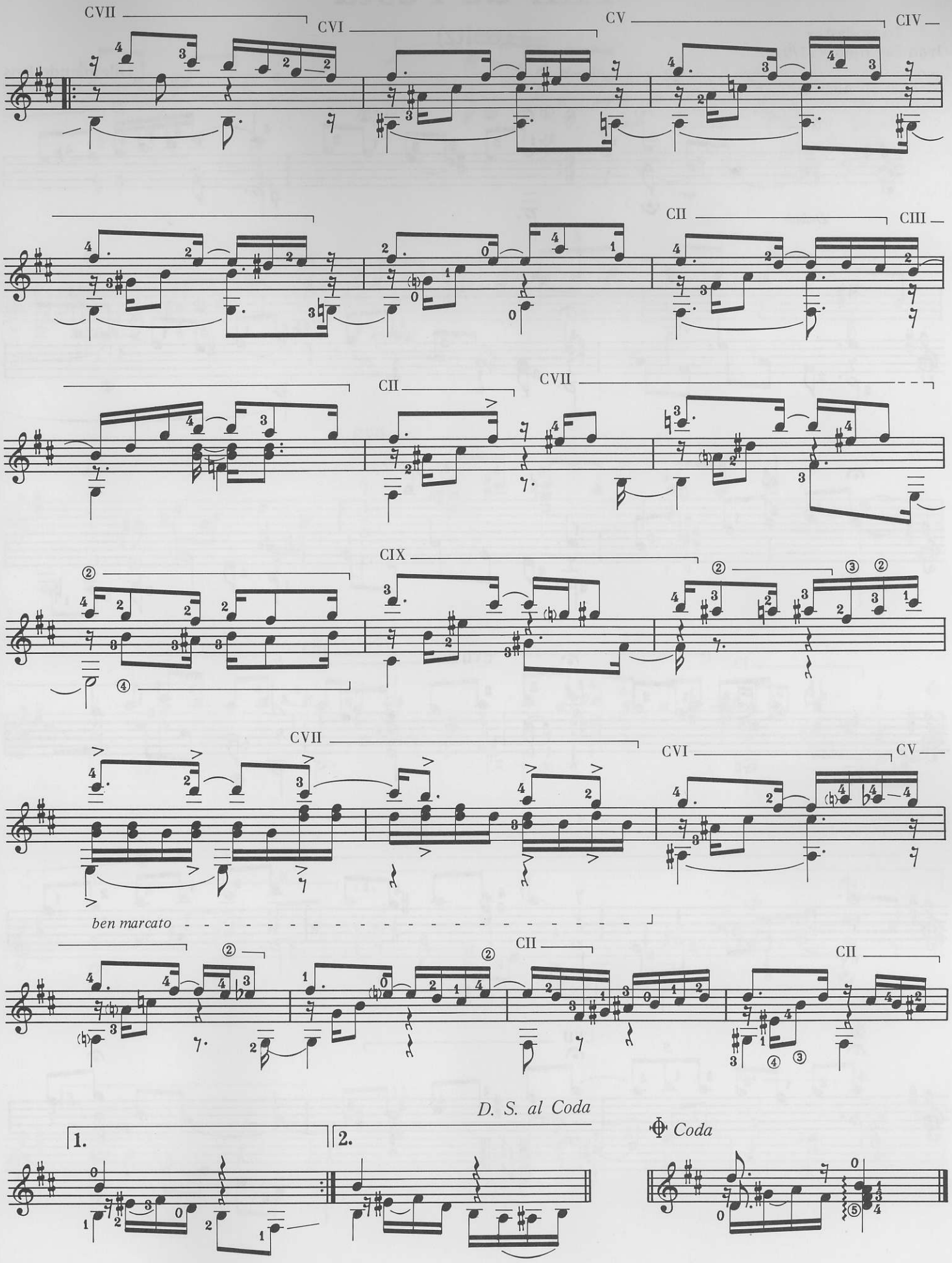
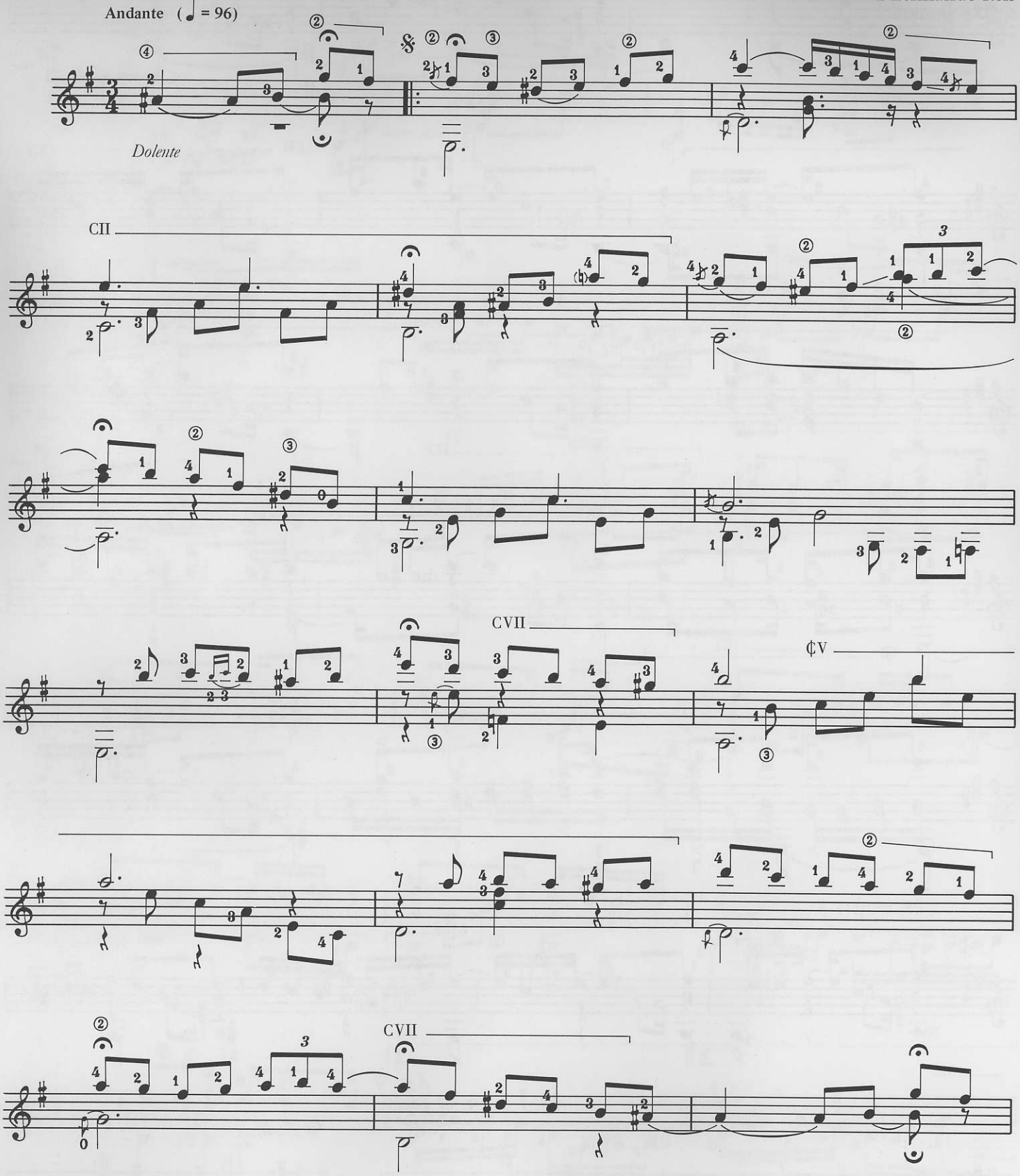

CVII
CVI
CV
CIV
CII
CIII
CII
CVII
CIX
CVII
CVI
CV
ben marcato
CII
CII
D. S. al Coda
1.
2.
Coda

Fim de Festa

(waltz)

Transcribed by
Ivan Paschoito (11/91)

Dilermando Reis



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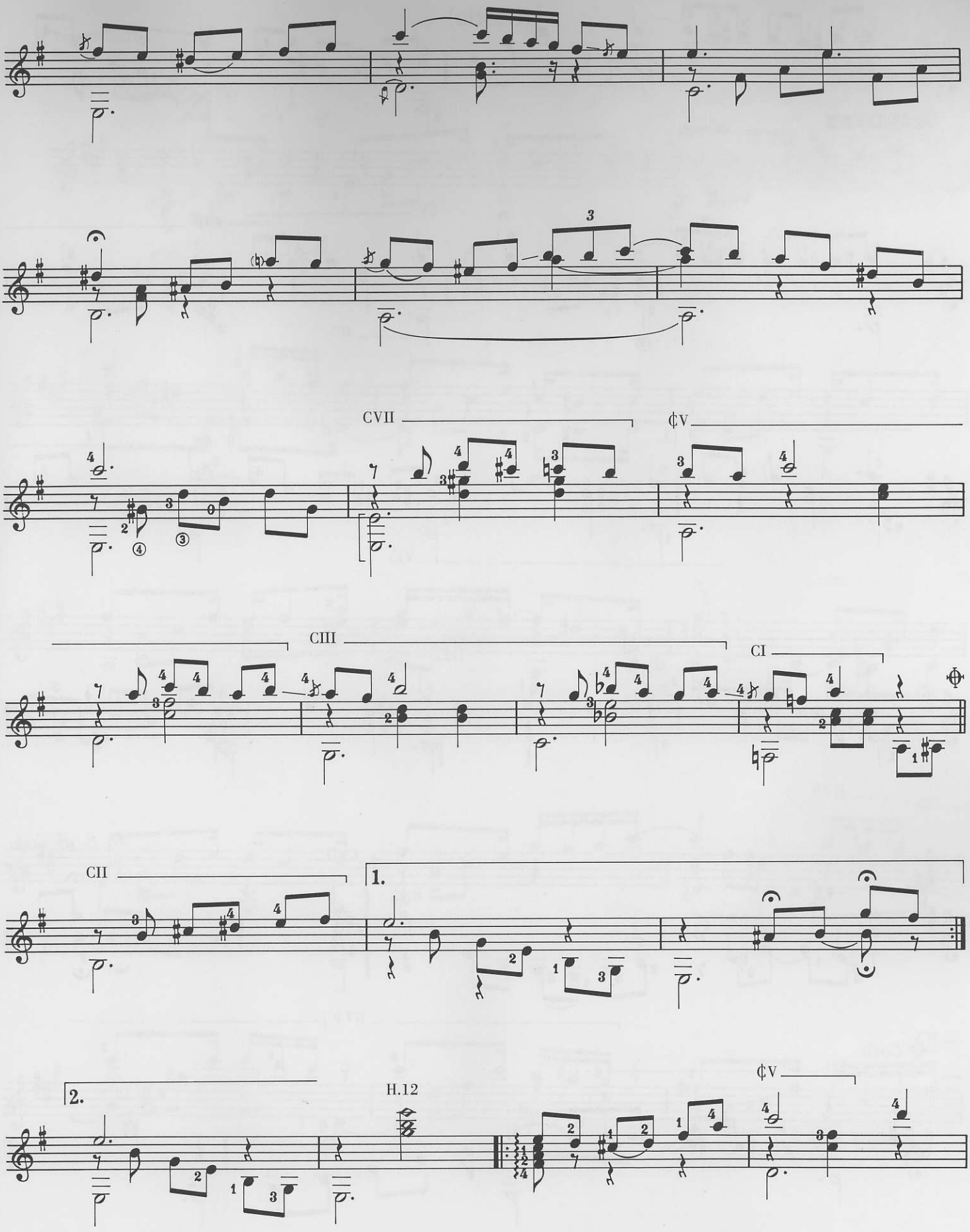
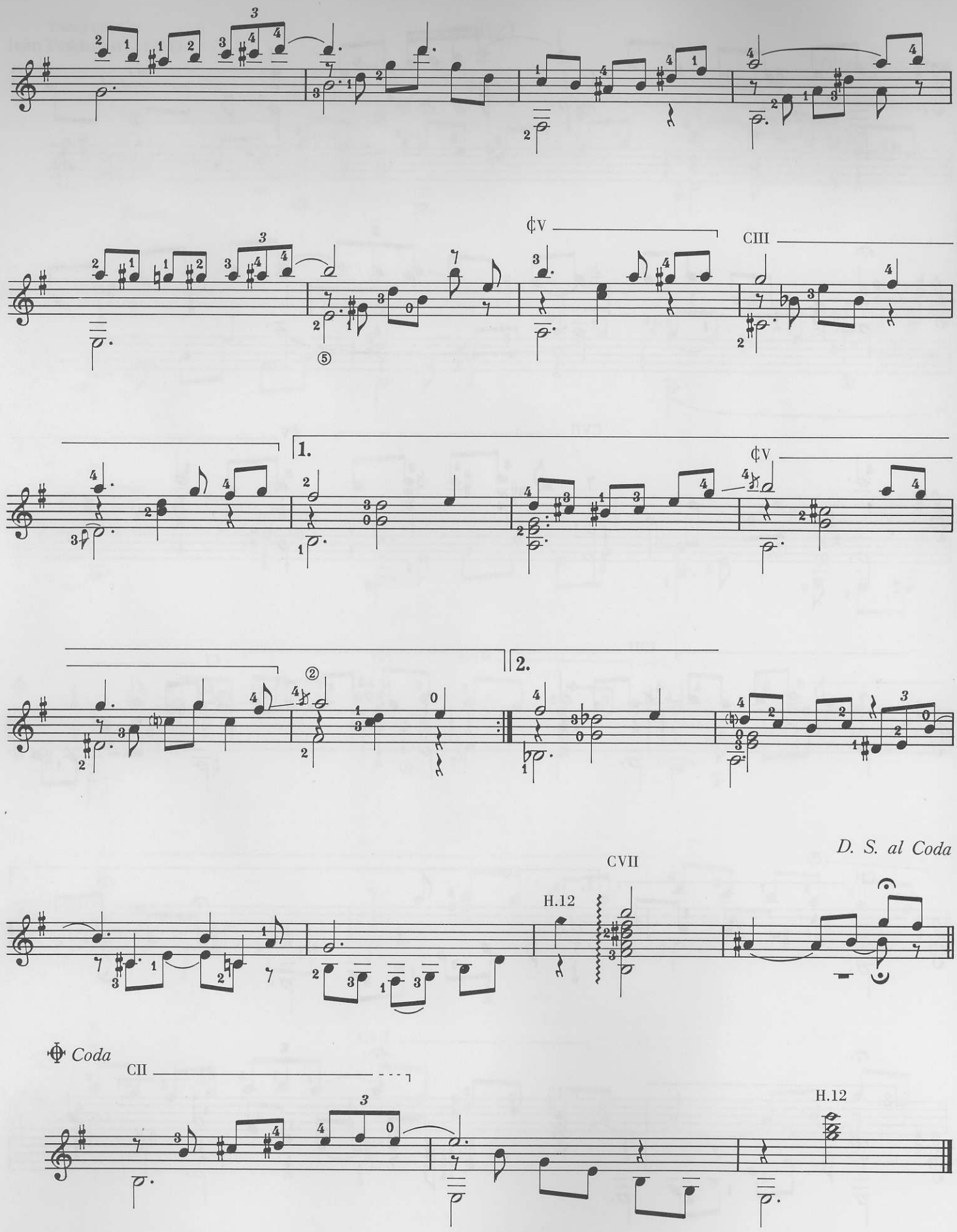

CVII
¢V
CIII
CI
CII
1.
2.
H.12
¢V


CV
CIII
1.
CV
2.
D. S. al Coda
CVII
H.12
Coda
CII
H.12

Gente Boa

(choro)

Transcribed by
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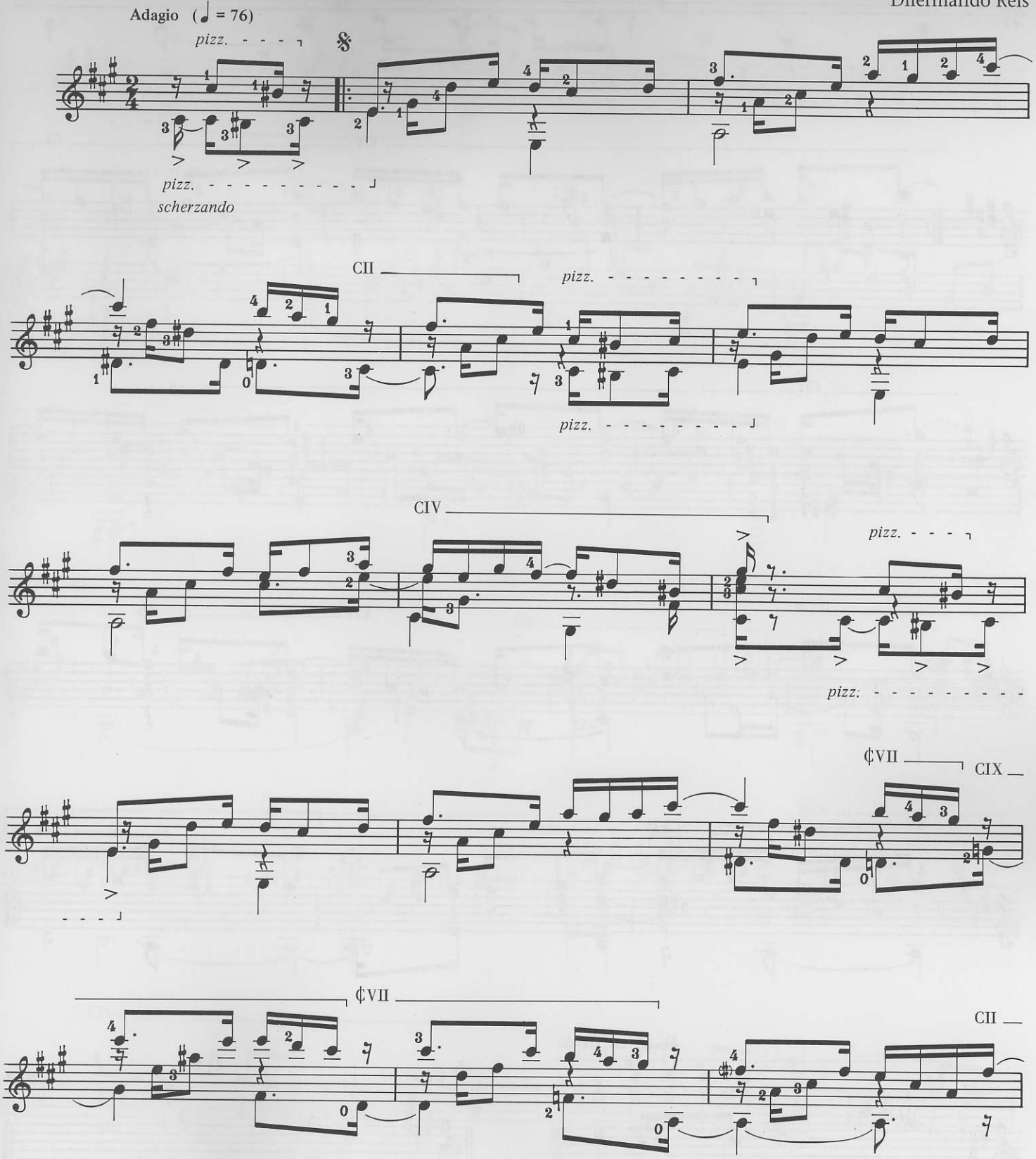
Dilermando Reis



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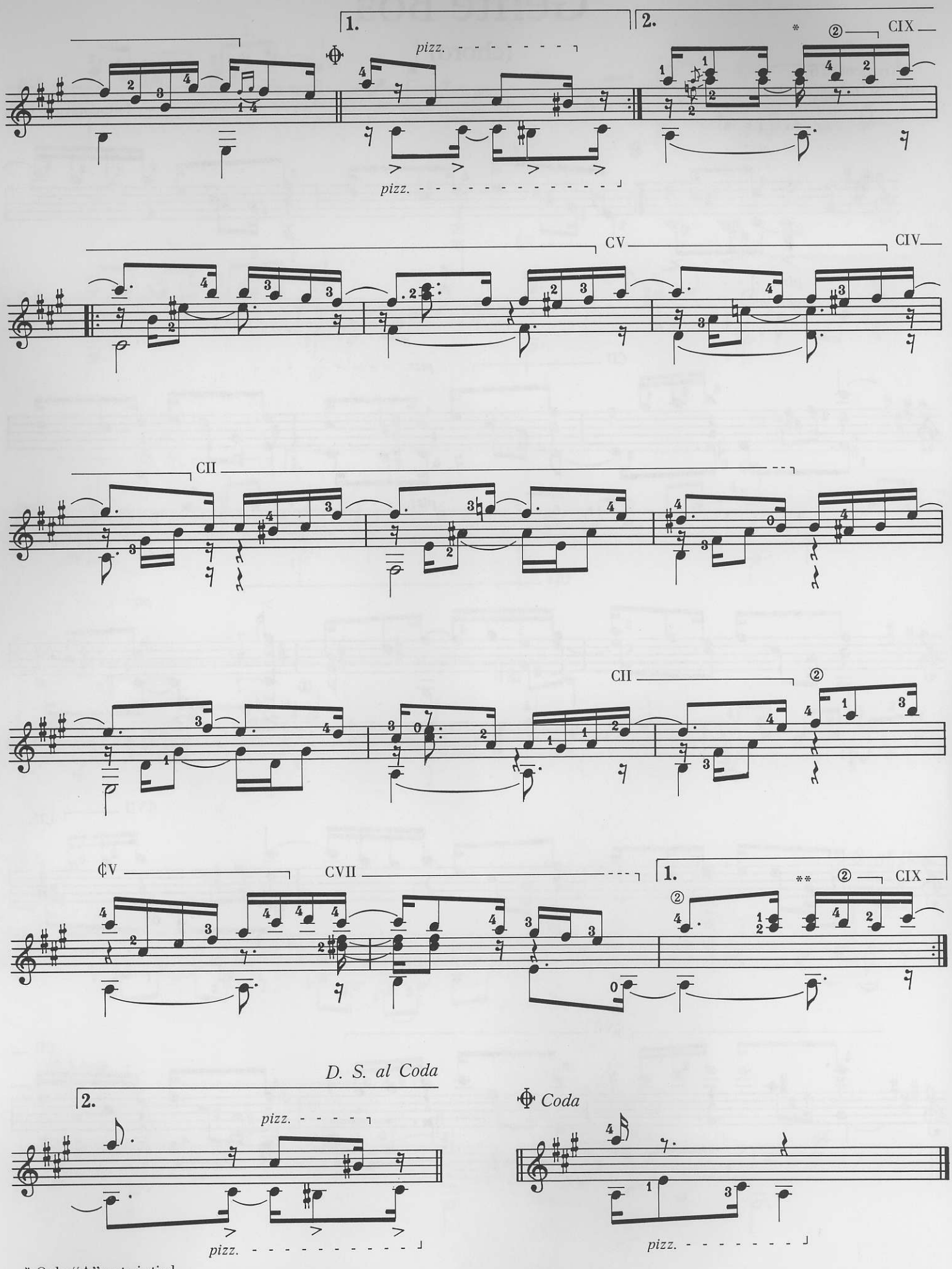


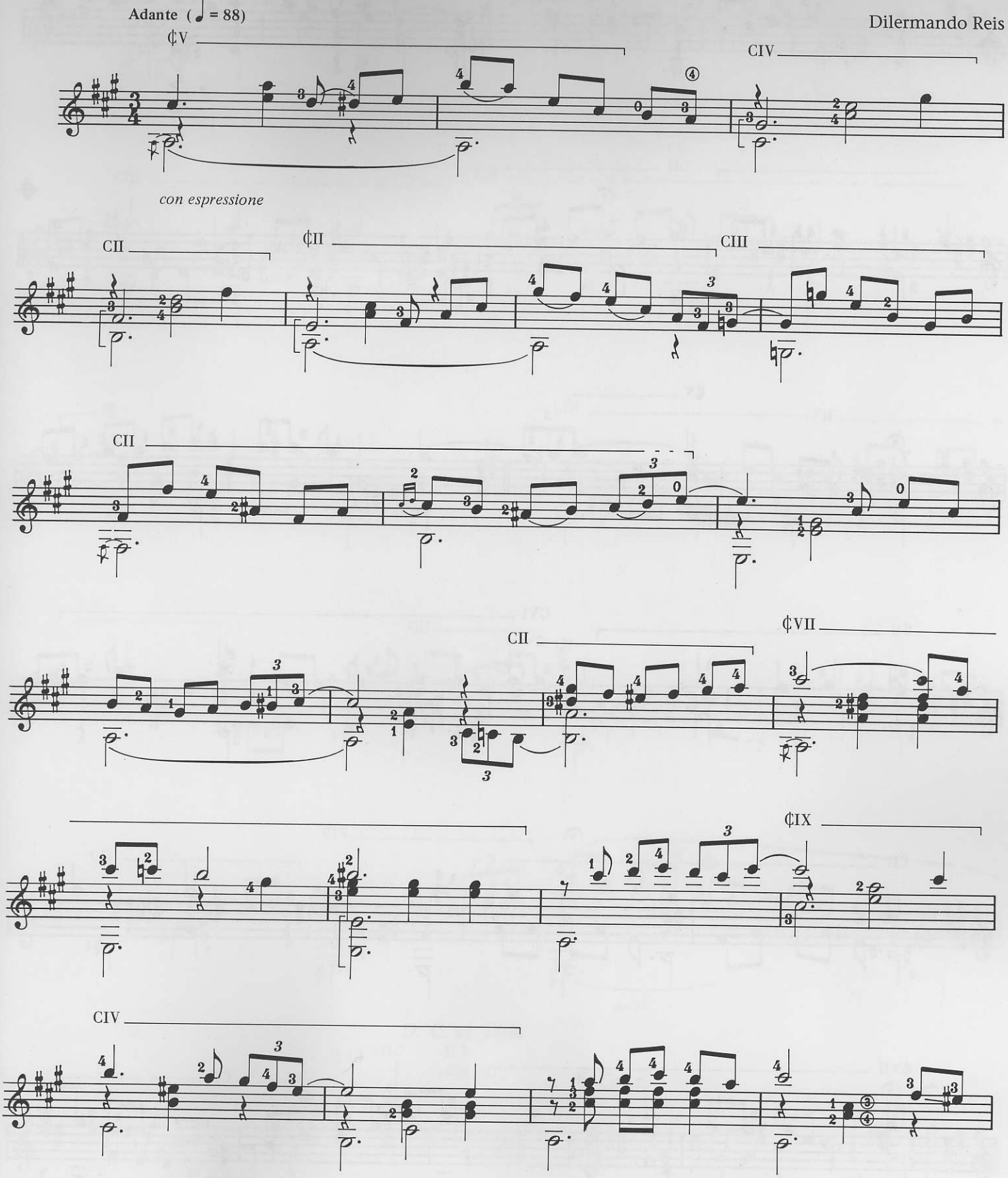
* Only "A" note is tied.
** No ties here. Both "C" and "A" notes must be played.

Rosas de Outono

(waltz)

Transcribed by
Ivan Paschoito (10/91)

Dilermando Reis



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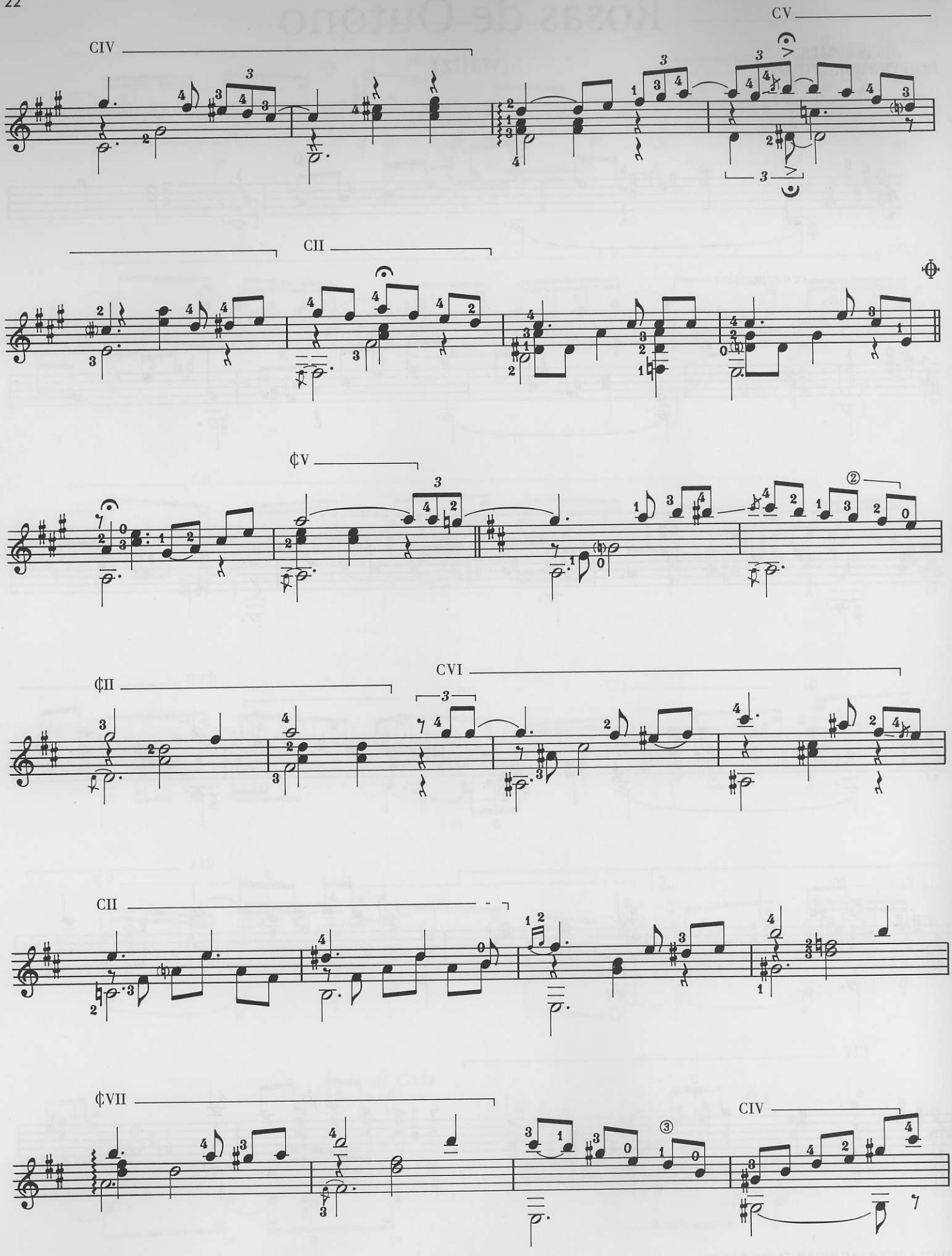
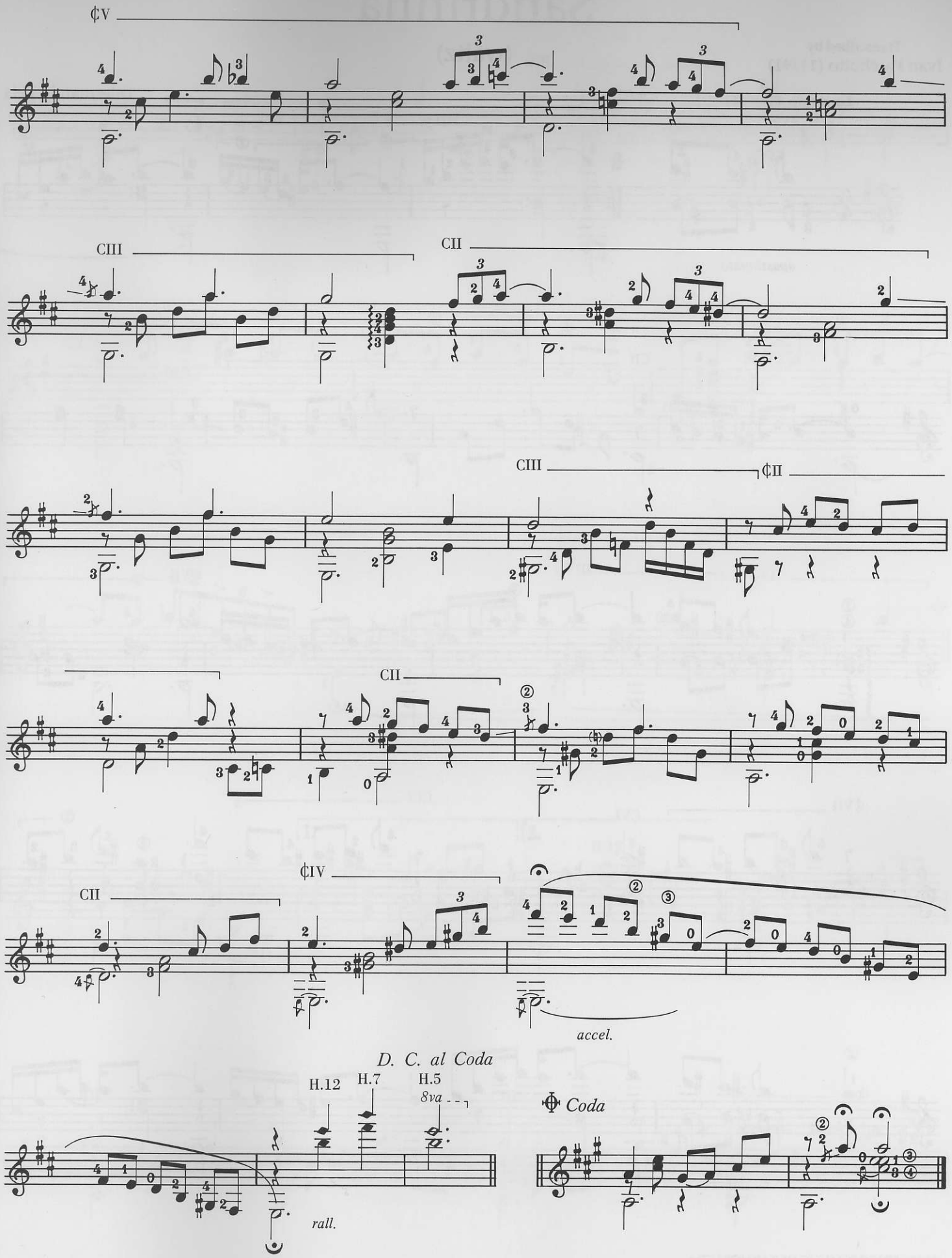

CIV
CV
CII
¢V
¢II
CVI
CII
¢VII
CIV

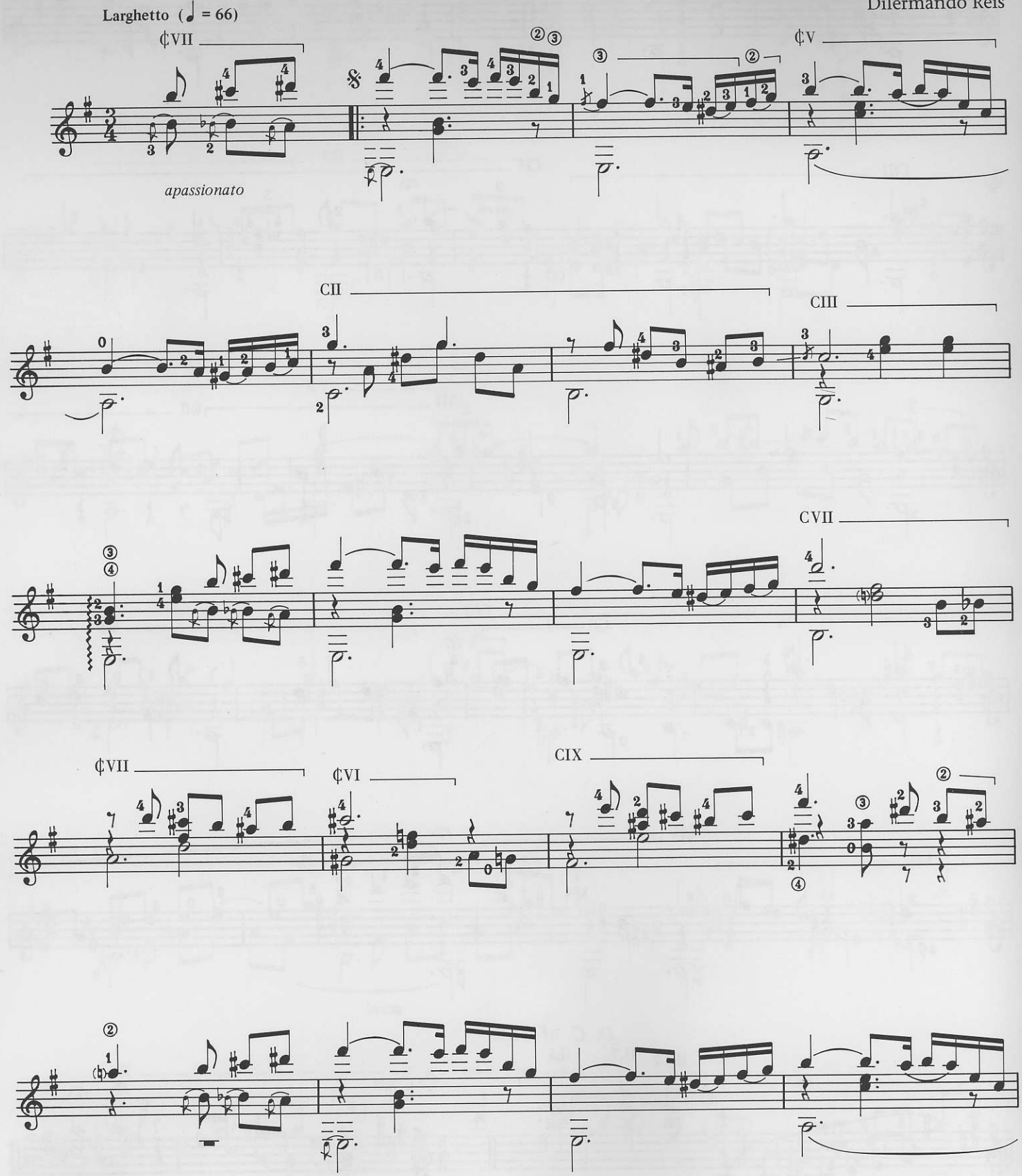

¢V
CIII
CII
CIII
¢II
CII
CII
¢IV
accel.
D. C. al Coda
H.12
H.7
H.5
8va
rall.
Coda

Sandrinha

(waltz)

Transcribed by
Ivan Paschoito (11/91)

Dilermando Reis



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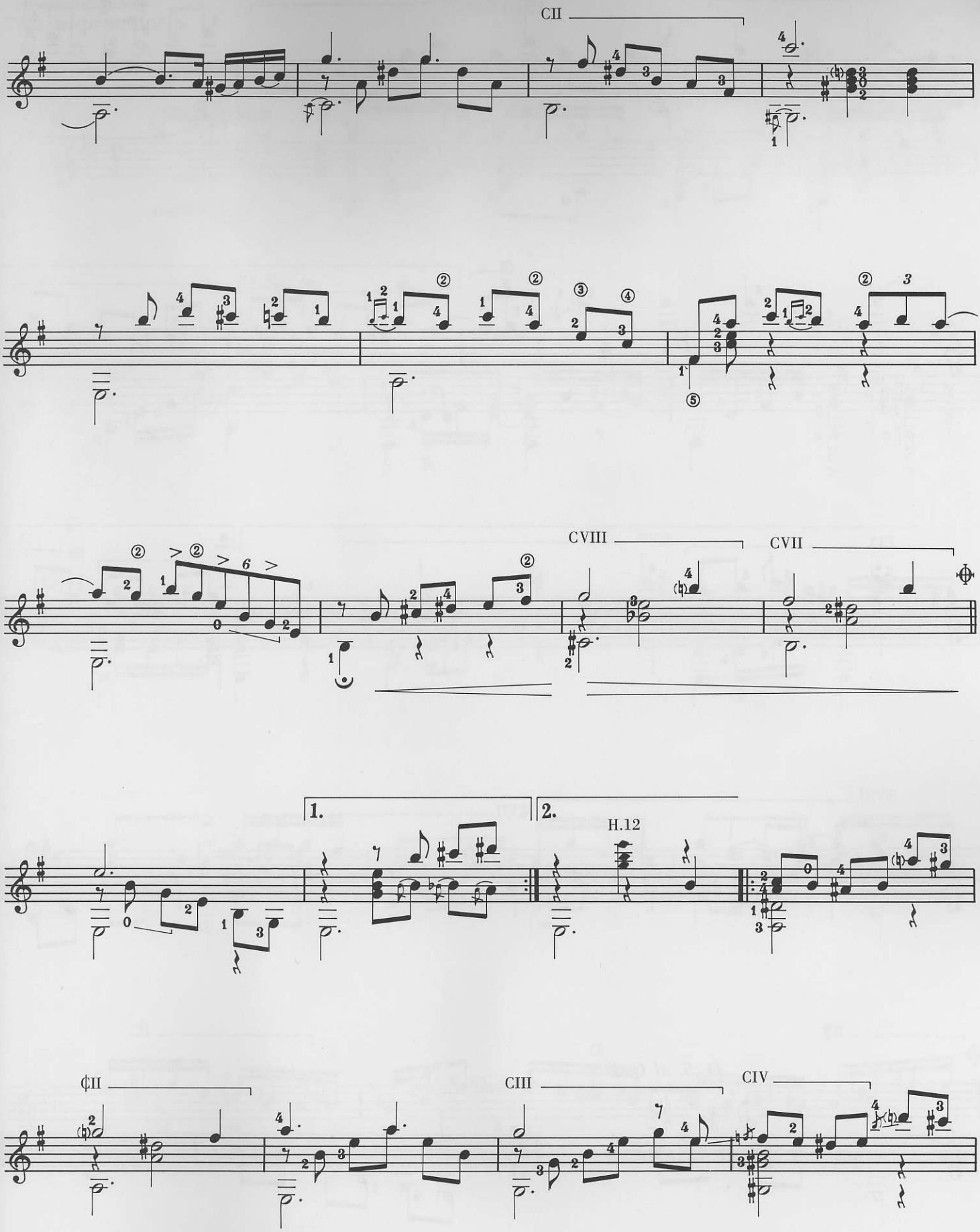
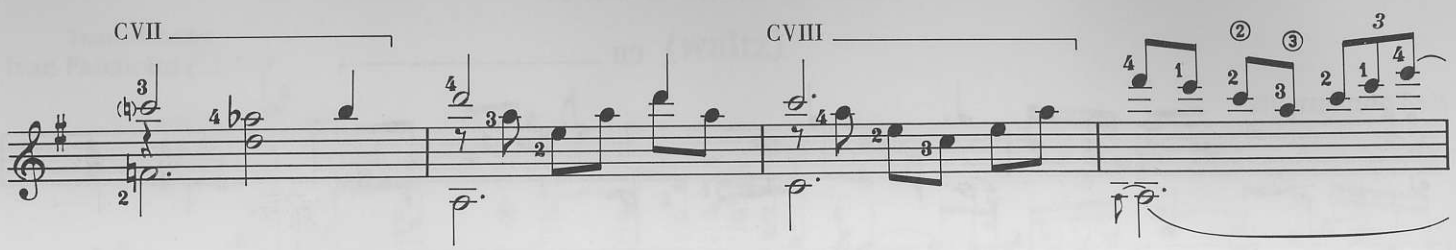
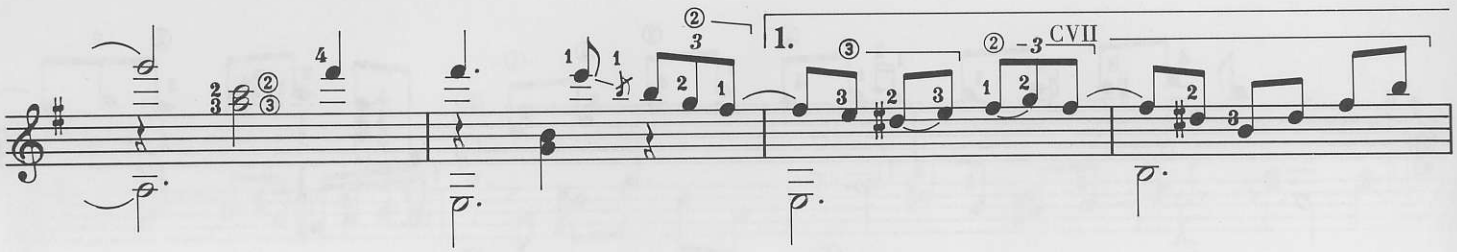
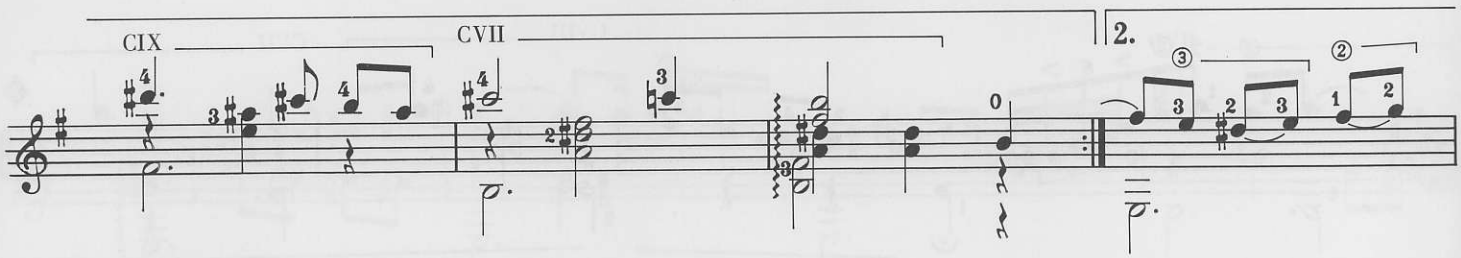
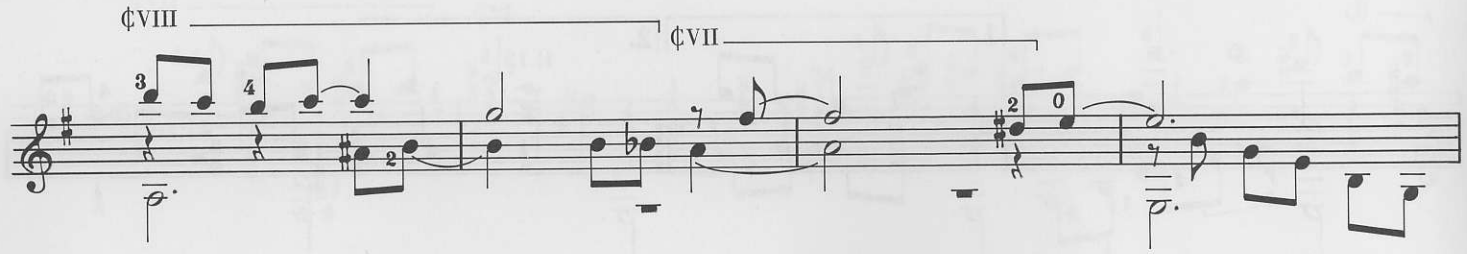
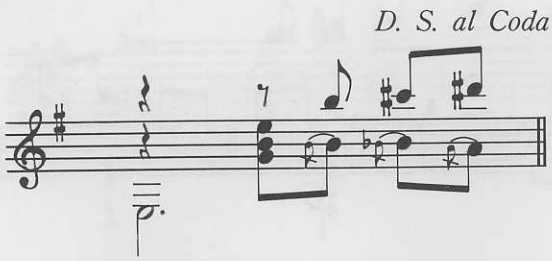

CII
CVIII
CVII
1.
2.
H.12
¢II
CIII
CIV

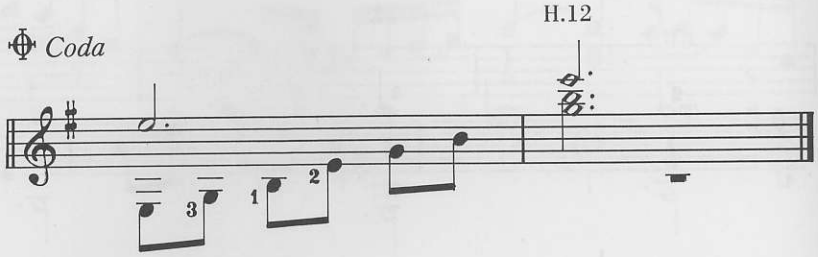

CVII
CVIII


1.
CVII


CIX
CVII
2.


¢VIII
¢VII


D. S. al Coda


Coda
H.12

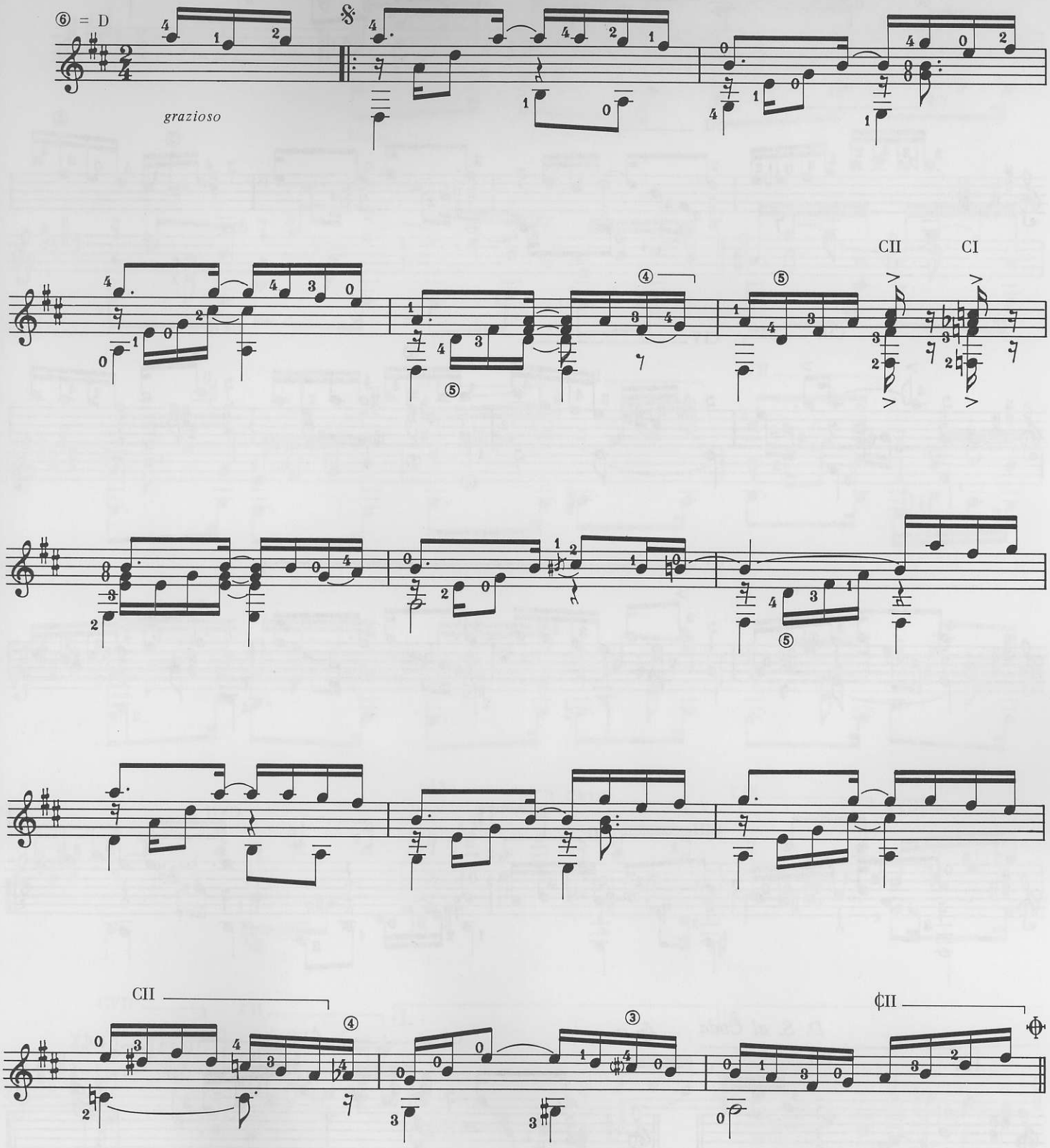
Sobradinho

(maxixe)

Transcribed by
Ivan Paschoito (10/91)

Adagio (♩ = 69)

Dilermando Reis



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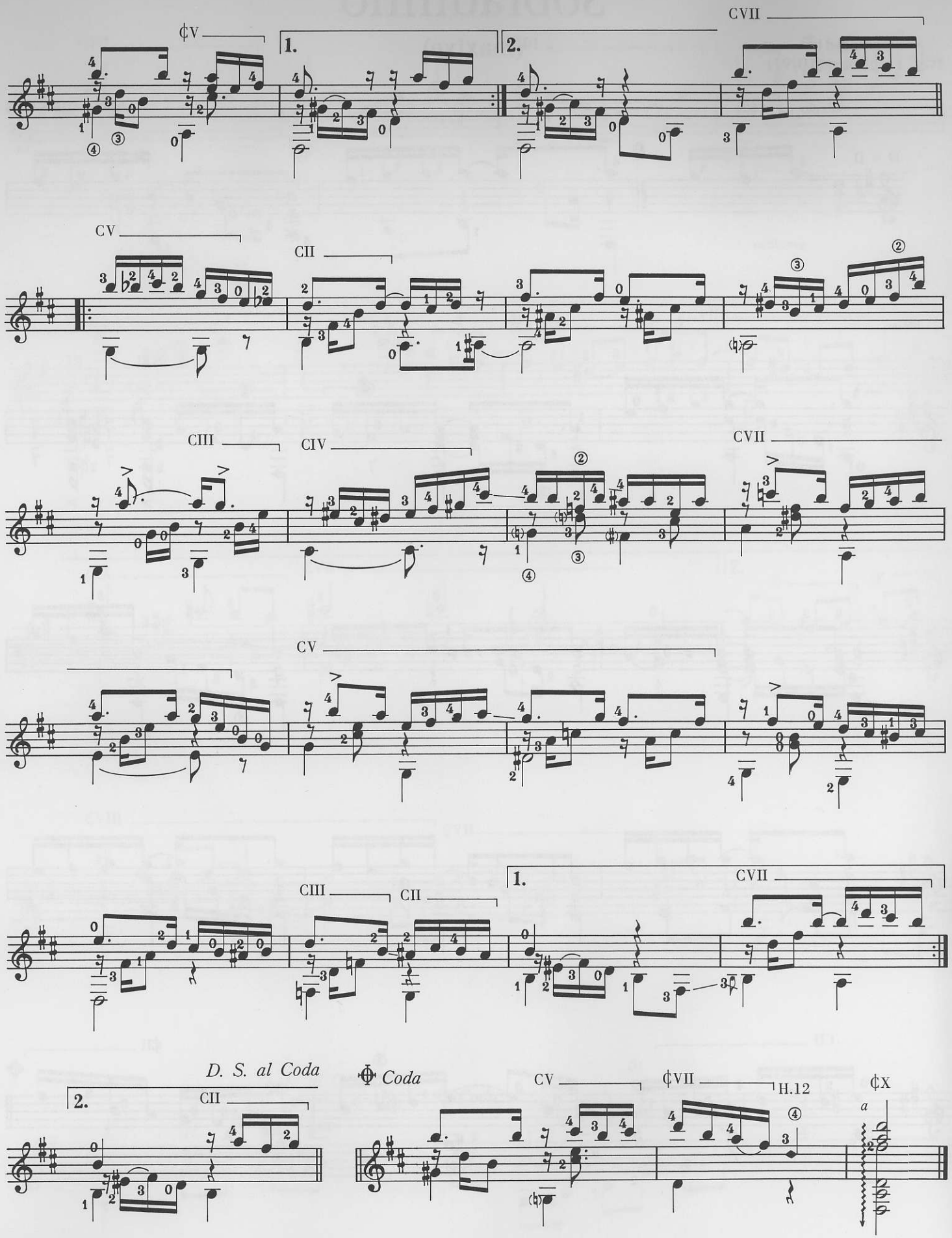
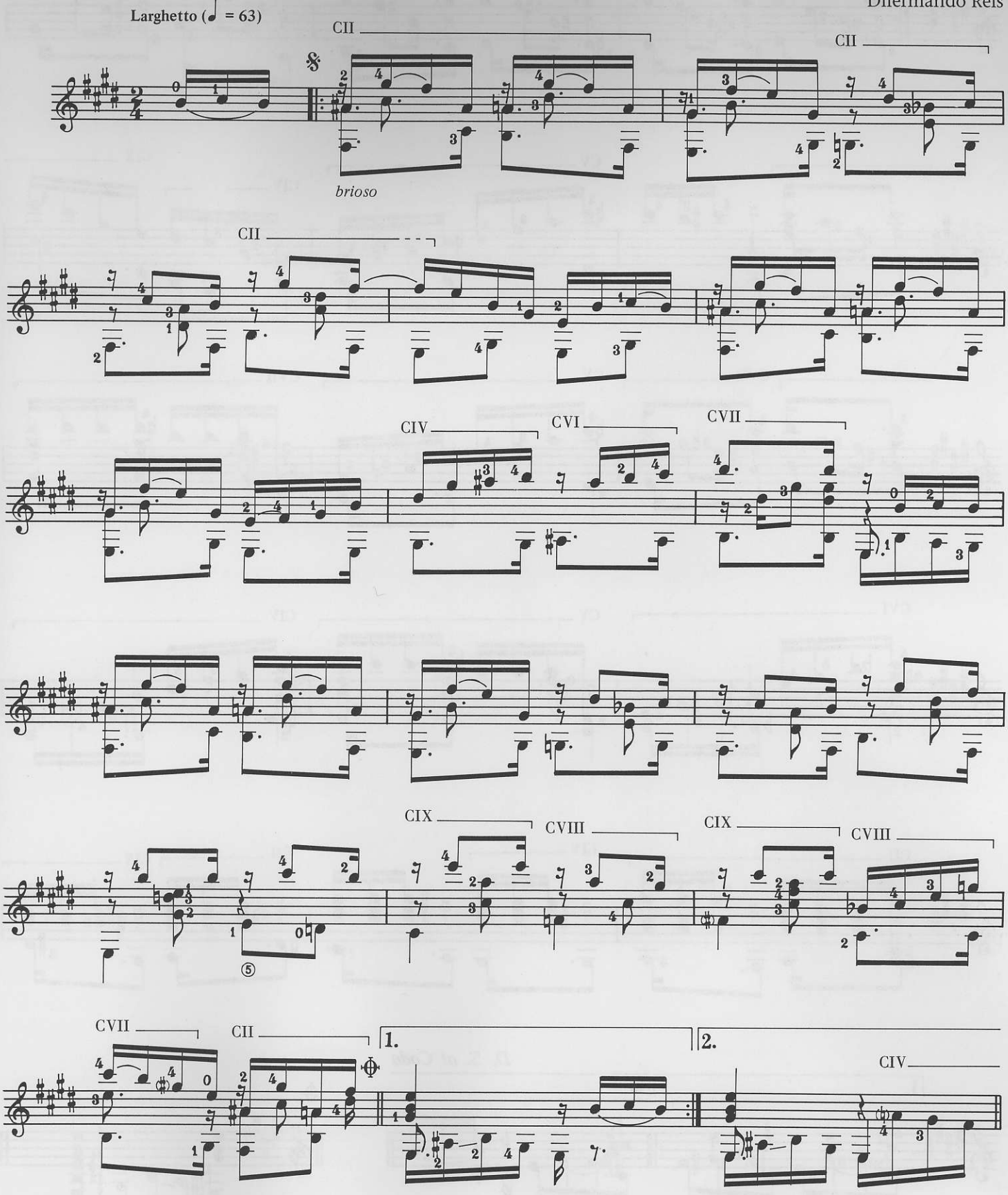

¢V
1.
2.
CVII
CV
CII
CIII
CIV
CVII
CV
CIII
CII
1.
CVII
D. S. al Coda
2.
CII
Coda
CV
¢VII
H.12
¢X

Vê se te Agrada

(choro)

Arranged by
Ivan Paschoito (11/91)

Dilermando Reis



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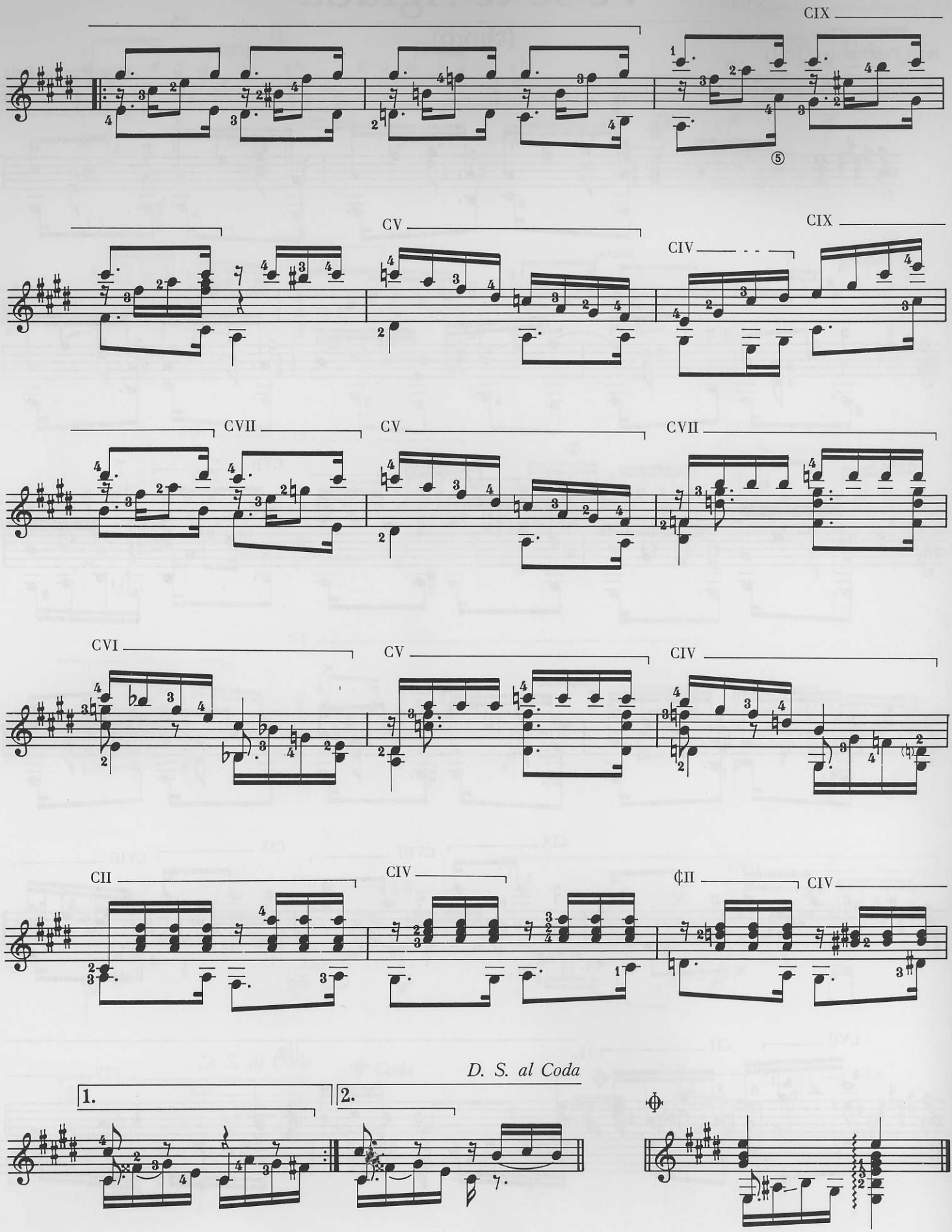
CIX
⑤
CV
CIV
CIX
CVII
CV
CVII
CVI
CV
CIV
CII
CIV
¢II
CIV
D. S. al Coda
1.
2.