

# 1 - Bicharia

## Os Saltimbancos

Luiz Enriquez/Sérgio Bardotti

Classical Guitar 1

Classical Guitar 2

F Dm Bb C7 F Dm Gm C7

Cl. Gtr. 1

Cl. Gtr. 2

A

F Dm Bb G7 F Dm Gm C7

Cl. Gtr. 1

Cl. Gtr. 2

9

F F7 Bb F G7 C7

Cl. Gtr. 1

Cl. Gtr. 2

13

F Dm Bb C7 F Dm Gm C7

Cl. Gtr. 1

Cl. Gtr. 2

17

F F7 Bb F Bb F C7 F

**B**

21 B $\flat$  F C7 F F Dm B $\flat$  C7

Cl. Gtr. 1

Cl. Gtr. 2

25 F Dm B $\flat$  C7 F C7 F7 B $\flat$

Cl. Gtr. 1

Cl. Gtr. 2

**C**

29 C7 F G7 C7 F Dm B $\flat$  C7

Cl. Gtr. 1

Cl. Gtr. 2

33 F Dm B $\flat$  C7 F C7 F7 B $\flat$

Cl. Gtr. 1

Cl. Gtr. 2

**D**

37 B $\flat$  F C7 F F Dm B $\flat$  C7

Cl. Gtr. 1

Cl. Gtr. 2

41 F Dm Gm C7 F F7 B $\flat$  F

Cl. Gtr. 1

Cl. Gtr. 2

45 G7 C7 F Dm B♭ C7

Cl. Gtr. 1

Cl. Gtr. 2

49 F Dm Gm C7 F F7 B♭ F

Cl. Gtr. 1

Cl. Gtr. 2

53 B♭ F C7 F B♭ F C7 F

Cl. Gtr. 1

Cl. Gtr. 2

**E**

F Dm B♭ C7 F Dm B♭ C7

Cl. Gtr. 1

Cl. Gtr. 2

61 F C7 F7 B♭ B♭ F C7 F

Cl. Gtr. 1

Cl. Gtr. 2

**F**

F Dm B♭ C7 F Dm B♭ C7

Cl. Gtr. 1

Cl. Gtr. 2

69 F C7 F7 Bb Bb C7 C7 F

Cl. Gtr. 1

Cl. Gtr. 2

G

F Dm Bb C7 F Dm Gm C7

Cl. Gtr. 1

Cl. Gtr. 2

77 F F7 Bb F G7 G7 C7

Cl. Gtr. 1

Cl. Gtr. 2

81 F Dm Bb C7 F Dm Gm C7

Cl. Gtr. 1

Cl. Gtr. 2

85 F F7 Bb F Bb F C7 F

Cl. Gtr. 1

Cl. Gtr. 2

H

Bb F C7 F Bb F C7 F Bb F C7 F

Cl. Gtr. 1

Cl. Gtr. 2

# 2 - O Jumento

## Saltimbancos

Luiz Enriquez

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a 6/8 time signature, which changes to 9/8 and then back to 6/8. The score is divided into systems, each containing a line of guitar tablature with chord names written above it. Measure numbers 9, 18, 27, 36, 45, 54, 63, 72, and 81 are indicated at the start of their respective systems. Five sections are marked with boxed letters: A (measures 9-17), B (measures 18-26), C (measures 36-44), D (measures 54-62), and E (measures 72-80). The tablature consists of rhythmic patterns of eighth and sixteenth notes, often with stems pointing up or down to indicate fingerings. Chord names include A, E7, D, A7, G, B7, C7, D7, E7, and Eb7. The score concludes with a final chord of E7 in measure 81.

90 D A F

Musical staff 90-98: Treble clef, key signature of three sharps (F#, C#, G#). Measures 90-91 contain dotted quarter notes with stems pointing down, labeled 'D' and 'A'. Measures 92-98 contain eighth notes with stems pointing down. A double bar line is at the end of measure 98, followed by a key signature change to two sharps (F#, C#) for measures 99-108.

99

Musical staff 99-108: Treble clef, key signature of two sharps (F#, C#). Measures 99-108 contain eighth notes with stems pointing down.

109 G

Musical staff 109-118: Treble clef, key signature of two sharps (F#, C#). Measures 109-118 contain eighth notes with stems pointing down. A boxed letter 'G' is positioned above measure 110.

119

Musical staff 119-128: Treble clef, key signature of two sharps (F#, C#). Measures 119-128 contain eighth notes with stems pointing down.

129 H

Musical staff 129-137: Treble clef, key signature of two sharps (F#, C#). Measures 129-137 contain eighth notes with stems pointing down. A double bar line is at the end of measure 137, followed by a key signature change to three sharps (F#, C#, G#) for measure 138. A boxed letter 'H' is positioned above measure 130.

138

Musical staff 138-147: Treble clef, key signature of three sharps (F#, C#, G#). Measures 138-147 contain eighth notes with stems pointing down. A double bar line is at the end of measure 147.

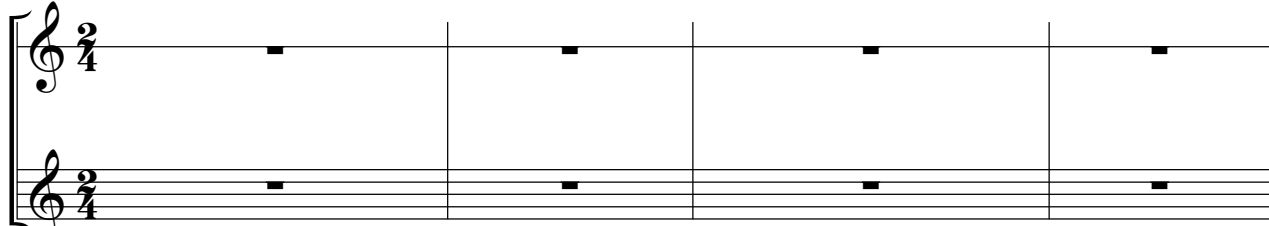
# 3 - Um dia de Cão

Saltimbancos

Luiz Enriquez

Classical Guitar 1

Classical Guitar 2

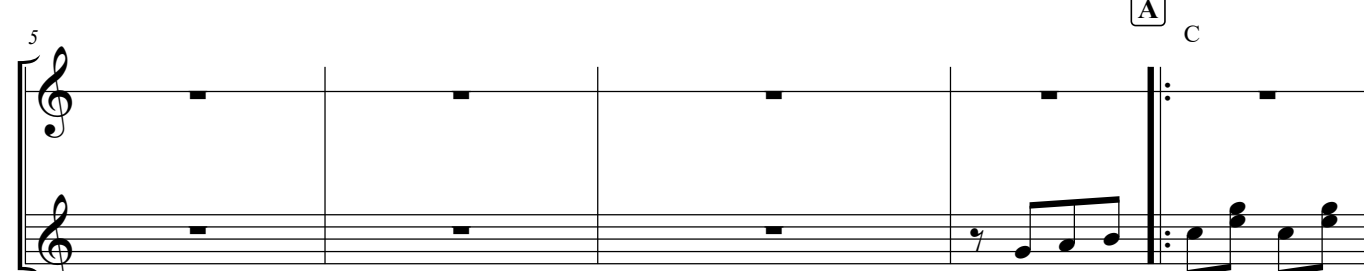


Cl. Gtr. 1

Cl. Gtr. 2

5

A C




Cl. Gtr. 1

Cl. Gtr. 2

10

C D7 G7 C C

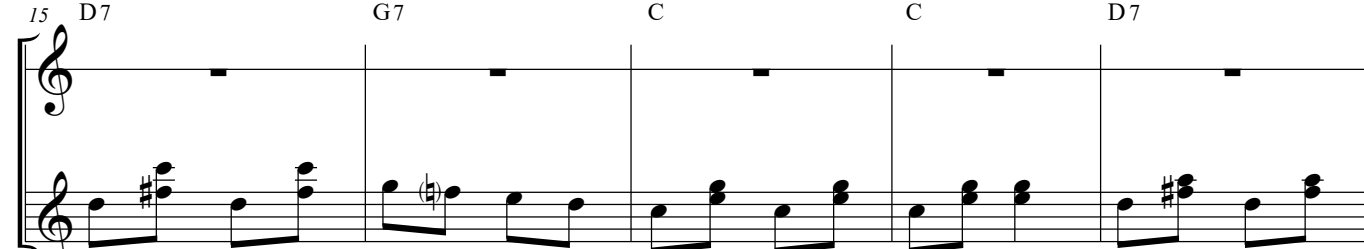


Cl. Gtr. 1

Cl. Gtr. 2

15

D7 G7 C C D7

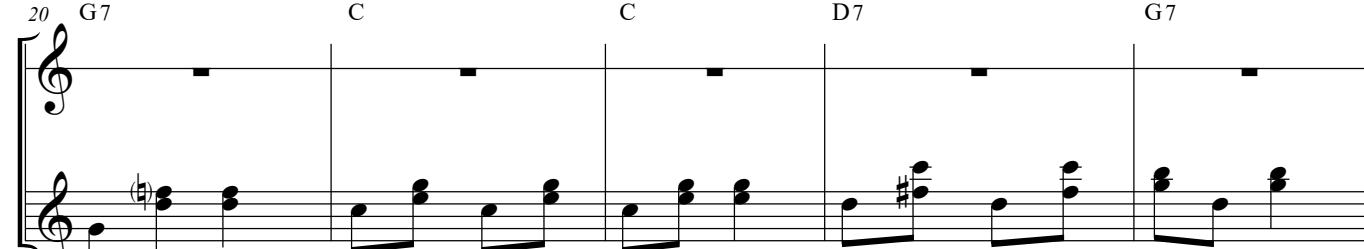


Cl. Gtr. 1

Cl. Gtr. 2

20

G7 C C D7 G7



3 - Um dia de Cão

2

**B**

Cl. Gtr. 1

Cl. Gtr. 2

G7 C G7 C E7

Cl. Gtr. 1

Cl. Gtr. 2

30 Am D7 G7 C G7 G7

Cl. Gtr. 1

Cl. Gtr. 2

36 C C7 F F#dim C G7 C C

Cl. Gtr. 1

Cl. Gtr. 2

42 G7 G7 C C7 F F#dim C G7

Cl. Gtr. 1

Cl. Gtr. 2

48 C C G7 G7 C C7

Cl. Gtr. 1

Cl. Gtr. 2

54 F D7 G E7 Am Am D7

**E**

D7 G7 G7 *allargando* G7 G7

Cl. Gtr. 1

Cl. Gtr. 2

**F**

**Moderato** (♩ = c. 108)

C G7 C F G Am Dm G7 C Am D7 G7 C G7 C

Cl. Gtr. 1

Cl. Gtr. 2

**G**

**Vivace**

70 F G Am F G7 C C G7(13)

Cl. Gtr. 1

Cl. Gtr. 2

75

Cl. Gtr. 1

Cl. Gtr. 2

# 4 - A Galinha

Saltimbancos

Luiz Enriquez

**A**  
G

Classical Guitar 1

Classical Guitar 2

Musical notation for measures 1-5. The score is in G major (one sharp) and 3/4 time. The top staff (Classical Guitar 1) contains whole rests. The bottom staff (Classical Guitar 2) features a rhythmic accompaniment of eighth notes and chords. A double bar line is present at the end of measure 5.

Cl. Gtr. 1

Cl. Gtr. 2

Musical notation for measures 6-10. The top staff (Cl. Gtr. 1) contains whole rests. The bottom staff (Cl. Gtr. 2) features a rhythmic accompaniment of eighth notes and chords. Chord symbols D7, G, and D7 are placed above the staff. A double bar line is present at the end of measure 10.

Cl. Gtr. 1

Cl. Gtr. 2

Musical notation for measures 11-15. The top staff (Cl. Gtr. 1) contains whole rests. The bottom staff (Cl. Gtr. 2) features a rhythmic accompaniment of eighth notes and chords. Chord symbols D7, G, G7, C, and G7 are placed above the staff. A double bar line is present at the end of measure 15.

Cl. Gtr. 1

Cl. Gtr. 2

**B**

Musical notation for measures 16-20. The top staff (Cl. Gtr. 1) contains whole rests. The bottom staff (Cl. Gtr. 2) features a rhythmic accompaniment of eighth notes and chords. Chord symbols C, A7, D, G, and D7 are placed above the staff. A double bar line is present at the end of measure 20.

Cl. Gtr. 1

Cl. Gtr. 2

Musical notation for measures 21-25. The top staff (Cl. Gtr. 1) contains whole rests. The bottom staff (Cl. Gtr. 2) features a rhythmic accompaniment of eighth notes and chords. Chord symbols D7, G, G, D7, and D7 are placed above the staff.

Cl. Gtr. 1

Cl. Gtr. 2

26 G G7 C G7 C

Cl. Gtr. 1

Cl. Gtr. 2

31 A7 D C D7 G

Cl. Gtr. 1

Cl. Gtr. 2

35 D7 G E7 A E7

Cl. Gtr. 1

Cl. Gtr. 2

40 A F# Bm A7 D

Cl. Gtr. 1

Cl. Gtr. 2

45 A7 D7 D7 D G D7

Cl. Gtr. 1

Cl. Gtr. 2

50 D7 G G D7 D7

55

Cl. Gtr. 1

Cl. Gtr. 2

G G7 C A7 D7

E

Cl. Gtr. 1

Cl. Gtr. 2

G Am D7 G G

65

Cl. Gtr. 1

Cl. Gtr. 2

Am D7 G. G. G

70

Cl. Gtr. 1

Cl. Gtr. 2

D7 D7 G

# 5 - História de uma Gata

## Saltimbancos

Luiz Enriquez

Classical Guitar 1

Classical Guitar 2

E F#m7/E E D7 E F#m7/E

Cl. Gtr. 1

Cl. Gtr. 2

E D7 E F#m7/E E D7

Cl. Gtr. 1

Cl. Gtr. 2

E F#m

Cl. Gtr. 1

Cl. Gtr. 2

G#m C#m F#m B7 **A** E C#m F#m B7

Cl. Gtr. 1

Cl. Gtr. 2

E C#m F#m B7 E C#m

Cl. Gtr. 1

Cl. Gtr. 2

16 F#m B7 C#7 F#m7 E B7

Cl. Gtr. 1

Cl. Gtr. 2

19 E F#m7 G#m C#m F#m B7 E C#m

Cl. Gtr. 1

Cl. Gtr. 2

22 F#m B7 E C#m F#m B7

Cl. Gtr. 1

Cl. Gtr. 2

25 E C#m F#m B7 B A

Cl. Gtr. 1

Cl. Gtr. 2

28 E F#m7 B A E F#m7

Cl. Gtr. 1

Cl. Gtr. 2

31 G#m C#m F#m B7 E F#7 B7

**B**

Cl. Gtr. 1

Cl. Gtr. 2

E B7 E E7 A E

Cl. Gtr. 1

Cl. Gtr. 2

37 F#7 B7 E B7 E A

Cl. Gtr. 1

Cl. Gtr. 2

40 E B7 E. B7 E. F#m7/E

**C**

Cl. Gtr. 1

Cl. Gtr. 2

43 E D7 Emaj7 F#m G#m C#7 F#m7 B7

**D**

Cl. Gtr. 1

Cl. Gtr. 2

E C#m F#m B7 E C#m

Cl. Gtr. 1

Cl. Gtr. 2

49 F#m B7 E C#m F#m B7

52 C#7 F#m7 **Marcha** B7 E F#m7

Cl. Gtr. 1

Cl. Gtr. 2

55 G#m C#m F#m B7 E C#m F#m B7

Cl. Gtr. 1

Cl. Gtr. 2

58 E C#m F#m B7 E C#m

Cl. Gtr. 1

Cl. Gtr. 2

61 F#m B7 B A E F#m7

Cl. Gtr. 1

Cl. Gtr. 2

64 B A E F#m7 G#m C#7 F#m B7

Cl. Gtr. 1

Cl. Gtr. 2

67 E F#7 B7 **E** E B7

Cl. Gtr. 1

Cl. Gtr. 2

70 E E7 A E F#7 B7

Cl. Gtr. 1

Cl. Gtr. 2

73 E B7 E A E B7 1.

Cl. Gtr. 1

Cl. Gtr. 2

**F** E 2. F#m7/E E D7

Cl. Gtr. 1

Cl. Gtr. 2

*dim.*

79

Cl. Gtr. 1

Cl. Gtr. 2

*morendo*

83

Cl. Gtr. 1

Cl. Gtr. 2

# 6 - A Cidade Ideal

## Saltimbancos

Luiz Enriquez

Classical Guitar 1

Classical Guitar 2

E E E

Cl. Gtr. 1

Cl. Gtr. 2

E E E E

Cl. Gtr. 1

Cl. Gtr. 2

E E E E

Cl. Gtr. 1

Cl. Gtr. 2

E E E E

Cl. Gtr. 1

Cl. Gtr. 2

E E E E

**A**

Cl. Gtr. 1

Cl. Gtr. 2

20 E E E7 A C7 B7

Cl. Gtr. 1

Cl. Gtr. 2

24 E E E7 A C7 B7

*rit.* **B**

Cl. Gtr. 1

Cl. Gtr. 2

28 E A7 D7 Gmaj7 C7 B7

**C**

Cl. Gtr. 1

Cl. Gtr. 2

32 B7 *a tempo* E B7 E F#m C#7 F#m G#7

Cl. Gtr. 1

Cl. Gtr. 2

37 C#m C E F#7 F#7

**D**

Cl. Gtr. 1

Cl. Gtr. 2

42 F#7 B7 B7 E B7 E

47 F#m C#7 F#m G#7 C#m C E

Cl. Gtr. 1

Cl. Gtr. 2

52 F#7 F#7 F#7 F#7 F#7

Cl. Gtr. 1

Cl. Gtr. 2

57 E E E

Cl. Gtr. 1

Cl. Gtr. 2

62 E E E E

Cl. Gtr. 1

Cl. Gtr. 2

66 E E E E

Cl. Gtr. 1

Cl. Gtr. 2

70 E E E E

Cl. Gtr. 1

Cl. Gtr. 2

74 E E E E

Cl. Gtr. 1

Cl. Gtr. 2

78 E **F** E E7 A C7 B7

Cl. Gtr. 1

Cl. Gtr. 2

82 E E E7 A C7 B7

Cl. Gtr. 1

Cl. Gtr. 2

86 E **G** rit. A7 D7 Gmaj7 C7 B7

Cl. Gtr. 1

Cl. Gtr. 2

90 B7 *a tempo* **H** E B7 E F#m C#7

Cl. Gtr. 1

Cl. Gtr. 2

94 F#m G#7 C#m C E

Cl. Gtr. 1

Cl. Gtr. 2

98 F#7 F#7 F#7 B7

Cl. Gtr. 1

Cl. Gtr. 2

102 B7 E B7 E F#m C#7

Cl. Gtr. 1

Cl. Gtr. 2

106 F#m G#7 C#m C E F#7 Am

Cl. Gtr. 1

Cl. Gtr. 2

112 E F#7 F#7 F#7 F#7

Cl. Gtr. 1

Cl. Gtr. 2

117 F#7 F#7 B7 E E

Cl. Gtr. 1

Cl. Gtr. 2

# 7 - Minha Canção

Saltimbancos

Luiz Enriquez

Classical Guitar 1

Classical Guitar 2

A C Am Dm

Cl. Gtr. 1

Cl. Gtr. 2

7 G7 C Am Dm G7 Em7

Cl. Gtr. 1

Cl. Gtr. 2

13 Em7 F A7 Dm G7 G7 C

Cl. Gtr. 1

Cl. Gtr. 2

19 C C C C G7 G7 Am

Cl. Gtr. 1

Cl. Gtr. 2

25 Am Em7 A A7 Dm G7 C E7

31 A7 Dm7 G7 F C A7

Cl. Gtr. 1

Cl. Gtr. 2

**B**

D D Em A D Bm

Cl. Gtr. 1

Cl. Gtr. 2

43 Em A F#m7 F#m7 G B7 Em

Cl. Gtr. 1

Cl. Gtr. 2

49 A A7 D D D D

Cl. Gtr. 1

Cl. Gtr. 2

55 A A Bm Bm F#m7 B B7

Cl. Gtr. 1

Cl. Gtr. 2

61 Em A D Em B7 Em A7

Cl. Gtr. 1

Cl. Gtr. 2

7 - Minha Canção

C

67

Cl. Gtr. 1

Cl. Gtr. 2

D D B7 E E F#m

73

Cl. Gtr. 1

Cl. Gtr. 2

B E C#m F#m B G#m7

79

Cl. Gtr. 1

Cl. Gtr. 2

G#m7 A C#7 F#m B B E

85

Cl. Gtr. 1

Cl. Gtr. 2

E E E B B C#m

91

Cl. Gtr. 1

Cl. Gtr. 2

C#m G#m7 C#7 F#m B E

97

Cl. Gtr. 1

Cl. Gtr. 2

C#7 F#m B7 E E

# 8 - Todos Juntos

Luiz Enriquez

Classical Guitar 1

Classical Guitar 2

4

Cl. Gtr. 1

Cl. Gtr. 2

A Bm E7

8

Cl. Gtr. 1

Cl. Gtr. 2

A F#m B7 E A E B7 E

12

Cl. Gtr. 1

Cl. Gtr. 2

18

Cl. Gtr. 1

Cl. Gtr. 2

E E

Cl. Gtr. 1

22 A E7 E B B6

Cl. Gtr. 2

Cl. Gtr. 1

27 B7 E7 **D** A E7 E7

Cl. Gtr. 2

Cl. Gtr. 1

32 A A E7 D E7 A

Cl. Gtr. 2

**E**

Cl. Gtr. 1

E7 A E E7 E7

Cl. Gtr. 2

Cl. Gtr. 1

42 A E7 A E7 A **F** A

Cl. Gtr. 2

47 Bm E7 A F#m7 B7 E A

Cl. Gtr. 1

Cl. Gtr. 2

52 E B7 E G

Cl. Gtr. 1

Cl. Gtr. 2

57

Cl. Gtr. 1

Cl. Gtr. 2

61 E H E A E7 E

Cl. Gtr. 1

Cl. Gtr. 2

66 B B6 B7 E7 I A

Cl. Gtr. 1

Cl. Gtr. 2

71 E7 E7 A A E7

Cl. Gtr. 1

Cl. Gtr. 2

76 D E7 A **J** E7 A E

Cl. Gtr. 1

Cl. Gtr. 2

81 E7 E7 A E7 A E7

Cl. Gtr. 1

Cl. Gtr. 2

86 A **K** A Bm E7 A

Cl. Gtr. 1

Cl. Gtr. 2

# 9 - Esconde Esconde

## Saltimbancos

Luiz Enriquez

♩ = 92

Classical Guitar 1

Classical Guitar 2

7

12

17

22

Chords: D, A7, G, D/F#, Em

# 10 - A Pousada do Bom Barão

Luiz Enriquez

Classical Guitar 1

Classical Guitar 2

Em Am6 D/E Em Am6 D/E Em Am6 Em Am6

Cl. Gtr. 1

Cl. Gtr. 2

7 Em Am6 Em Am6 Em Em Em Am

Cl. Gtr. 1

Cl. Gtr. 2

13 Em/G Am/F# Em/G Am Em/G Am/F# B7

Cl. Gtr. 1

Cl. Gtr. 2

19 Em Am Em/G Am/F# Em/G Am

Cl. Gtr. 1

Cl. Gtr. 2

25 Em/G Am/F# B7 Em