

# BANANA!

(Todos Quieren la Banana—All the Nations Like Bananas)

for 2-part voices and piano  
with optional percussion and SoundTrax CD\*

Nicaraguan Folk Song  
Arranged by NICK PAGE

Latin feel (♩ = ca. 108)

PIANO

3 SHAKERS *(continue rhythm parts to end, additional percussion may be added ad lib)*

*mf*

CLAVES (or WOODBLOCK)

*mf*

C<sup>6</sup>

\* Also available for S.A.B. (45622). SoundTrax CD available (45624).

SPANISH PRONUNCIATION: *Toh-dohs kyeh-rehn lah bah-nah-nah. Lay goo-stah.*

(The Spanish "T" is a mixture of "T" and "D" sounds. Carefully pronounce this imploded consonant for authenticity.)

PERFORMANCE NOTE: Add additional solo verses with singers taking turns improvising names of cities and nations. Include local locations. For example, "Alabama like it. Alaska like it. Manitoba like it. Los Angeles like it." You can use animal names like "Monkeys like it. Elephants like it." The positive message of the song is that despite the fact that we are all very different, there are many things we agree on. In that spirit, a soloist could sing, "Republicans like it. Democrats like it. Independents like it. Everybody like it." In other words, have fun with this song. Keep it positive, of course. The SoundTrax CD offers the options of one, two, or three repeats of measures 13-16 and 27-30.

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To purchase a full-length performance recording of this piece, go to [alfred.com/downloads](http://alfred.com/downloads)

## 5 PART I

*mf*

To - dos quie - ren la ba - na - na. \_\_\_\_\_

## PART II

*mf*

To - dos quie - ren la ba - na - na. \_\_\_\_\_

G<sup>7</sup>

7

To - dos quie - ren la ba - na - na. \_\_\_\_\_

To - dos quie - ren la ba - na - na. \_\_\_\_\_

C<sup>6</sup>

9

To - dos quie - ren la ba - na - na. \_\_\_\_\_

To - dos quie - ren la ba - na - na. \_\_\_\_\_

G<sup>7</sup>

11 SOLOS (as many as you'd like)

*mf*

Chi -

To - dos quie - ren la ba - na - na. —

To - dos quie - ren la ba - na - na. —

C<sup>6</sup>

13

ca - go, le gus - ta. New York, le gus - ta. Mi-  
 vad - a, le gus - ta. Ver - mont, le gus - ta. Ne-

Ba - na - na. Ba - na - na.

Ba - na - na. Ba - na - na.

G<sup>7</sup> C<sup>6</sup>

(ab lib verses may be added)

am - i, le gus - ta.  
bras - ka, le gus - ta.

Nash - ville, le gus - ta.  
Or - e - gon, le gus - ta.

Ne -  
7

Ba - na - na.

Ba - na - na.

Ba - na - na.

Ba - na - na.

G7

C6

(solos tacet)

Ba - na - na.

Ba - na - na.

Woo!

Ba - na - na.

Ba - na - na.

Woo!

19

All the na - tions like ba - na - nas. \_\_\_\_\_

All the na - tions like ba - na - nas. \_\_\_\_\_

G<sup>7</sup>

21

All the na - tions like ba - na - nas. \_\_\_\_\_

All the na - tions like ba - na - nas. \_\_\_\_\_

23

All the na - tions like ba - na - nas. \_\_\_\_\_

All the na - tions like ba - na - nas. \_\_\_\_\_

G<sup>7</sup>

25 SOLOS (as many as you'd like)

*mf*

Na -

All the na - tions like ba - na - nas. —

All the na - tions like ba - na - nas. —

C<sup>6</sup>

27

mib - i - a like it. Chi - na like it.  
In - di - a like it. Rus - sia like it.

Ba - na - na. Ba - na - na.

Ba - na - na. Ba - na - na.

G<sup>7</sup> C<sup>6</sup>

29

*(ab lib verses may be added)*

You and me like it. Ev-'ry-bod-y like it.  
 Swe - den like it. Ev-'ry-bod-y like it.

Ba - na - na. Ba - na - na.  
 Ba - na - na. Ba - na - na.

G<sup>7</sup> C<sup>6</sup>

31

*(solos tacet)*

Ba - na - na. Ba - na - na. Woo!  
 Ba - na - na. Ba - na - na. Woo!

33

Two vocal staves and a piano accompaniment for measures 33 and 34. The vocal lines are in G major and feature a melodic line with a long note on 'na' in the second measure. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines. A G7 chord is indicated above the piano part in measure 34.

To - dos quie - ren la ba - na - na. \_\_\_\_\_

To - dos quie - ren la ba - na - na. \_\_\_\_\_

G<sup>7</sup>

35

Two vocal staves and a piano accompaniment for measures 35 and 36. The vocal lines continue the melody from the previous system. The piano accompaniment maintains the same rhythmic pattern. A C6 chord is indicated above the piano part in measure 36.

To - dos quie - ren la ba - na - na. \_\_\_\_\_

To - dos quie - ren la ba - na - na. \_\_\_\_\_

C<sup>6</sup>

37

Two vocal staves and a piano accompaniment for measures 37 and 38. The vocal lines conclude the phrase. The piano accompaniment continues with the same accompaniment. A G7 chord is indicated above the piano part in measure 38.

To - dos quie - ren la ba - na - na. \_\_\_\_\_

To - dos quie - ren la ba - na - na. \_\_\_\_\_

G<sup>7</sup>



39

To - dos que - ren la ba - na - na, — la ba -

To - dos que - ren la ba - na - na, — la ba -

C<sup>6</sup> G<sup>7</sup>

41

na - na, — la ba - na - na!

na - na, — la ba - na - na!

C<sup>6</sup> G<sup>7</sup> C<sup>6</sup>

43

Woo!

Woo!