

# A Banda

Chico Buarque de Hollando  
arr.: Heinz Ehme

Samba-Tempo ♩ = 138

The musical score is arranged in systems. The first system includes Acc. 1, 2, 3, 4, Elec. 1, 2, Gitarre Acc. 5, Bass, Maracas, Tamb., and Congas. The second system includes vocal parts 1, 2, 3, 4, Fl. (Flöte), Cl. (Klarinette), Gtr. 5, Bass, Mrcs., Tamb., and Congas. The score features a key signature of one sharp (F#) and a common time signature (C). Dynamics include *mf* (mezzo-forte) and *f* (forte). Performance markings include accents, slurs, and breath marks. A section labeled 'A' begins at measure 5. The Congas part includes a 2-measure rest in measure 4. The guitar part includes a 4-measure rest in measure 4. The bass part includes a 4-measure rest in measure 4. The Fl. and Cl. parts include a 2-measure rest in measure 4. The Mrcs. and Tamb. parts include a 2-measure rest in measure 4. The Congas part includes a 2-measure rest in measure 4.

11

1. 1.

1. 2. 3. 4.

Fl.

Cl.

Gtr. 5. Am B7 Em A7 D A7

Bass

Mrcs. 4 8

Tamb. 4 8

Cong. 2 2 2



17

2. B

1. 2. 3. 4.

Fl.

Cl.

Gtr. 5. D A7

Bass

Mrcs. 4 4

Tamb. 4 4

Cong. 2

*div.*

23  $\ominus$  *div.*  
*mf*

1. 2. 3. 4.

Fl. Cl.

Gtr. 5. *D7* *G* *F#7* *Bm*

Bass

Mrcs. 8

Tamb. 8

Cong. 2



29

1. 2. 3. 4.

Fl. Cl.

Gtr. 5. *E7* *A7*

Bass

Mrcs. 12

Tamb. 12

Cong. 2

*mf*

35 **C**

1. Fl. 1

2. Fl. 2

3. Clarinet

4. Clarinet

5. Gtr. 5

Bass

Mrcs.

Tamb.

Cong.

D A7 D7 G



41

1. Fl. 1

2. Fl. 2

3. Clarinet

4. Clarinet

5. Gtr. 5

Bass

Mrcs.

Tamb.

Cong.

F#7 B7 E7

47

1. *mf*

2.

3. *mf* *div.*

4. *mf*

Fl. *mf*

Cl. *mf*

Gtr. 5. A7 D *mf* A7 D

Bass *mf*

Mrcs. *mf*

Tamb. *mf*

Cong. 2

53

1. *mf*

2. *mf*

3. *mf*

4. *mf*

Fl. *mf*

Cl. *mf*

Gtr. 5. Am B7 Em A7 D A7

Bass

Mrcs. 4 8

Tamb. 4 8

Cong. 2 2 2

59 <sup>2</sup>

1. *mf* *div.*

2.

3.

4.

Fl.

Cl.

Gtr. 5.

Bass

Mrcs. 12

Tamb. 12

Cong. 2

65 <sup>E</sup> Solo

1. *mf*

2.

3. *mf* *div.*

4. *mf*

Fl.

Cl.

Gtr. 5.

Bass

Mrcs. 16

Tamb. 16

Cong. 2

70

1.  $\text{F}^\#$

2.

3. 7

4.

Fl.

Cl.

Gtr. 5.

Bass

Mrcs. 4 8

Tamb. 4 8

Cong. 2 2



75

1.  $\text{F}^\#$

2.

3. 7

4.

Fl.

Cl.

Gtr. 5.

Bass

Mrcs. 12 12

Tamb. 12 12

Cong. 2 2

79

1. *mf*

2. *mf*

3. *mf* *div.*

4.

Fl.

Cl.

Gtr. 5. *mf* **G**

Bass *mf*

Mrcs.

Tamb.

Cong. **2**



84

1.

2.

3.

4.

Fl.

Cl.

Gtr. 5. *mf* **D7** **G7** **C**

Bass *mf*

Mrcs.

Tamb.

Cong. **4** **2**



89

1.  
2.  
3.  
4.  
Fl.  
Cl.  
Gtr. 5.  
Bass  
Mrcs.  
Tamb.  
Cong.

B7 E7

8 8 2 2



94

Tutti

1.  
2.  
3.  
4.  
Fl.  
Cl.  
Gtr. 5.  
Bass  
Mrcs.  
Tamb.  
Cong.

A7 D7 G

12 12 2

99 **G**

1.

2.

3.

4.

Fl.

Cl.

Gtr. 5.

Bass

Mrcs.

Tamb.

Cong.



104

1.

2.

3.

4.

Fl.

Cl.

Gtr. 5.

Bass

Mrcs.

Tamb.

Cong.

110

1. 2. 3. 4.

Fl. Cl.

Gtr. 5. Bass

Mrcs. Tamb. Cong.

Eb7 Ab Ebm F7 Bbm Eb7 Ab

dim. - - -

12 16

2 2 2



116

1. 2. 3. 4.

Fl. Cl.

Gtr. 5. Bass

Mrcs. Tamb. Cong.

*p* *ff* *8va* *div.* *ff* *ff* *ff*

20 20

2 2