

Director Suggestions for "La Banda Más Chingón en Wyoming"

By Jessie M. Vallejo

This arrangement was made for the following instrumentation:

- 3+ voices
- 3-6 violins
- 1-2 flutes
- 2 trumpets
- 2 clarinets
- 1-2 guitars (a classical-style nylon-string guitar and guitarra de golpe if available)
- 1 vihuela (or a soprano type of guitar, like a ukulele could work for ensembles without mariachi instruments)
- 1 guitarrón or bass instrument (upright bass, electric bass, or cello could also work)
- 1 tambourine or similar percussion instrument (this is not a traditional mariachi instrument, but I added it to help this arrangement sound more like the original)

The instrumentation of this arrangement, however, is meant to have some flexibility built in. This is also in the spirit of how George Igawa formed his ensembles within the assembly center camps in Pomona, California and Heart Mountain, Wyoming, bringing together people of different ages and allowing them to play the instruments they were able to take with them when forced to leave their homes. The goal of this project has been to be inclusive above all else, so adding other instruments or doubling some parts is encouraged based on your ensembles' strengths and needs.

Keys, transpositions, non-chord tones:

The original Folkways English-language recording is in B-major, but often No-No Boy performs this in Bb-major, which works better for mariachi but can still be a challenging key for vihuela and guitarrón. Additional versions in other common keys are provided (C and G) to help you choose the best range for your students' vocal ranges and experience.

In mariachi, harmonies may be inverted or the octaves may be transposed, and the primary concern is that instrumentalists and singers may play or sing comfortably and avoid frequent octave leaps within a phrase. For this reason, I notated the vocal parts primarily within the staff with the understanding that vocalists will sing in the most comfortable range for them, especially for one's chest voice or middle ranges (head voice is less common for corrido ranchero mariachi songs).

In this arrangement there are some blues notes sections and some seconds/sevenths that are intentional (i.e., not typos) even though they may sound less in the mariachi style.

Additional notes by instrument/voice type:

Voice parts:

- Ideally there would be at least 3 voices (a lead, a second voice, and a third person able to add additional harmonies).
- The harmonies are notated with diamond noteheads to help distinguish between the main melody (if only one singer is available) and additional harmonies. In the case of octaves plus an inner harmony, such as from the pick-up to measure 45

through measure 47 at the end of one of the choruses, I'd recommend the main melody plus the inner harmony be sung in lieu of just octaves.

- There is a voice crossing that occurs in the final section on the word "Wyoming." Lines are drawn to indicate that the harmony voice goes up a second while the main melody (in octaves) moves down a fifth.

Violins and flutes:

- Flute parts are notated on the violin sheet music to allow for the instruments to fill in as necessary if your ensemble does not have the full suggested instrumentation. If your ensemble *does* have the full instrumentation, the sections that could be played by just flutes (as a type of solo or duo) are notated with triangular noteheads. The top line is the main melody.
- Primary instrumental melodies are notated in the first and third violin parts.
 - If you only have one violin (or flute), have them play first violin or the top line when duets are shown.
 - If you only have one violin (or flute) along with one trumpet (or clarinet), have them read the first violin part, and when the parts double between C instruments and Bb instruments, they may play the harmony in the second violin part.
 - For high passages (third through sixth positions), I notated the octave lower as an option for first violin. A majority of the third violin part is also doubling the octave.

Trumpets, clarinets, and saxophones:

- Clarinet parts are notated on the trumpet sheet music to allow for the instruments to fill in as necessary if your ensemble does not have the full suggested instrumentation. If your ensemble *does* have the full instrumentation, the sections that could be played by just clarinets (as a type of solo or duo) are notated with triangular noteheads. The top line is the main melody. The middle line is the main harmony, and a third harmony part (often more static) is added to some sections.
- Primary instrumental melodies are notated in the first trumpet part.
 - If you only have one trumpet (or clarinet), have them play the first trumpet part and the top line of the clarinet passages.
 - If you only have one trumpet (or clarinet) along with one violin (or flute), have them read the first trumpet part and when the parts double between C instruments and Bb instruments, have the violin or flute play the harmony in the second violin part.
- There are saxophones in the original version. If you have saxophone students available to perform with you, especially if they're jazz students, they may double the trumpet/clarinet parts.

Harp:

- I didn't add a harp part for this arrangement because my ensemble didn't have a harp at the time of our collaboration with No-No Boy, but depending on your harp students' experience, I'd suggest:

- o Beginners play just the bass line in the left hand. They may also play the bass line in octaves similar to the guitarrón.
- o Intermediate students may be able to play the bass line (with or without octaves) and the chords in their right hand (following the rhythms of the guitars, muting the treble strings if possible).
- o Intermediate students may add in parts of the melodies, doubling with violins/flutes or trumpets/clarinets when possible while playing the bass notes.

Guitars, vihuelas, or ukuleles:

- Strumming in mariachi is primarily rhythmic and the wrist and forearm movements should be relaxed and mimic the motion of turning a doorknob (rotating most of the hand and forearm slightly). The down-bow marking indicates strumming down, usually with the index finger or a pick, starting from the bass strings (physically closer to the player's face) and ending on the treble strings (physically closer to the player's feet). The up-bow marking is similar to the down-bow but uses the thumbnail or the top side of the pick, still rotating as if one is turning a doorknob, strumming from the treble strings up to the bass strings. The noteheads marked with an X are mutes, which are a continuation of the down-stroke where the fleshy part of the hand below the thumb joint mutes all of the strings. The hand should not fall and flatten to mute the strings. With all three types of strums, one should be careful to sound or mute all of the strings together; they should not sound arpeggiated or uneven.

A note about language:

- **To avoid or not avoid the "F" word and "God Damn":**

For a college-level or mature-enough audience, I'd suggest leaving the "**F-word**" in and taking a moment to discuss the importance of expressing anger in some circumstances. In my classes, we briefly discussed censorship of anger and the problematic history of erasing and silencing people's suffering as reasons why we would still sing "**fuckin**" in the song. For younger players or audiences where the context might call for modifying the lyrics, a simple change could be "**for no good reason**" with "**good**" spread out over two eighth notes.

"**God damn**" and "**chingón**" were less of an issue for college students. If you have enough students who are comfortable singing this part, then it may work well to just have some students not sing words they feel uncomfortable about for religious reasons. A discussion may also be had about what taking God's name in vain means in certain Christian contexts, especially related to hateful actions done in the name of religion (and less about words used like "God damn").

In Spanish, "**chingón**" is a bit more flexible and although sometimes heard as crass, it is often used to emphasize something great. Other variations that are more socially acceptable for this word are "**chido**" (central Mexico) and "**chilo**" (pronounced "**shilo**" in northern Mexico). If you have more students from the Caribbean or South America, another option could be "**chévere**" where a diphthong is more present with blending the last syllable with "en" ("**ché-ve-re+en** Wyoming").

- **Discussing racial slurs.**

The racist slur "J*ps" used in this song is referencing how common the term was used against Japanese and Asian Americans during the World War II era. Many of No-No Boy's lyrics reference print materials from the time (such as a flyer reading "Musicians needed"). A discussion early on while learning this song could cover slurs and language used in propaganda to promote harmful stereotypes or the dehumanizing of people. I'd suggest discussing the context of these words, and in the case of this song, the context is that the audience is asked to confront harmful language once commonly used in the United States of America during and since World War II. There is often power in singing messages that speak truth to power, and singing the term in this context is not meant to continue its use in disparaging people; rather, it is meant to avoid presenting a revisionist history of what Japanese Americans experienced during and since the second World War. Whereas some terms throughout history have been reclaimed or reappropriated in some contexts, this slur has not been reclaimed by Japanese Americans. I'd recommend drawing from resources about addressing slurs and hate language as appropriate for the grade/age levels you're working with, which could be interdisciplinary discussions about schools being slur-free and may allow for discussing how to respond to a multitude of harassing terms and name-calling. Depending on your class, you may want to avoid saying the slur outside of the context of singing to better emphasize an awareness of context and avoid using the term casually, which may make some students feel targeted or marginalized since this word still carries strong connotations.

For middle or elementary school students or for districts/audiences where contextualizing the slur may be exceptionally difficult, I'd suggest using the term "*friends*" instead.

Vocabulary / Pronunciation:

Here is a list of additional words you may want to discuss with your students, so they understand all of the lyrics.

It should also be noted that whereas in Spanish the accents usually fall on the penultimate syllables (e.g., bai-LA-ron for bailaron or "they danced"), and in English, people may stress the third or penultimate syllable of a word, in Japanese, there are pitch accents instead of stressed syllables, and the emphasis does not typically land on the third syllable. For example, English speakers may say "Hi-ro-SHEE-ma" for Hiroshima, but in Japanese, the emphasis is not on "-shi-" and will sound more like "Hi-ro-shi-ma." The pattern of pitch accents depends on the length of the word.

Angelenos

A Spanish word often used in English to refer to people from Los Angeles, California. In Spanish the "g" is pronounced as an "h," but the "g" sound is often used when speaking in English.

Artie Shaw

One of the most famous jazz and big band clarinetists in the United States of America during the 1930s and 1940s.

Executive Order 9066

Although not referenced directly in the lyrics of this song, President Franklin D. Roosevelt signed this into law on February 19, 1942, following the attack on Pearl Harbor in Hawai'i. This law gave the U.S. Military authority to detain anyone with Japanese ancestry. Some non-Japanese people, such as Italian Americans, German Americans, and Alaskan Natives, were also detained or displaced at this time. This song is the story of musicians whose lives were impacted because of this law.

Florida Ballroom

The name of a hall in Japan where George Igawa and the Sho Tokyans performed.

Lovell

A town in Wyoming where George Igawa's band performed.

Nisei

A person born in North America (primarily in the United States of America or Canada) whose parents are immigrants from Japan.

OG

Slang for "old guard," referencing how George Igawa is someone who represents the early generation of Japanese Americans in the 20th century.

Pomona

A city at the eastern edge of Los Angeles County, California where an assembly center was constructed at the County Fairgrounds (known as the Fairplex) and where Japanese Americans were forced to live prior to being sent to internment camps in other states, such Heart Mountain in Wyoming.

Powell

A town in Wyoming where George Igawa's band performed.

Sho Tokyans

The name of a swing band that George Igawa directed prior to being interned. They toured across the west coast of the United States and Japan.

Thermopolis

A town in Wyoming where George Igawa's band performed.

LA BANDA MÁS CHINGÓN EN WYOMING

by No-No Boy / Julian Sapporiti

Spanish chorus translated by Jessie M. Vallejo and Alexandra Anaya Green

VERSE 1: The Flyer read, "Musicians needed"
So, young Yone grabbed his silver mouthpiece
Tracked down a kid who brought a trumpet to Pomona
Let Yone have it on a free two-year-lease

VERSE 2: Joy Teraoka née Takeshita
Went to the tryout, she was only 16
With some girlfriends to cheer her on, their club was called the Radelles
Mom said, 'if you keep up with school, Joy, you can sing.'

VERSE 3: George Igawa, OG Nisei
He toured up the coast and even played Japan
Before the war, they ripped up the Florida Ballroom
Man, don't sleep on those Sho-Tokyans

*CHORUS: Por la luz estelar, bailaron tras las púas
En la sierra, sobrevivieron por cantar
Atasca(d)os en disparos de sus pueblos
La banda más chingón en Wyoming¹*

VERSE 4: Little Tets Bessho rep'd the Kardiacs gang
The clarinet kid, the 'Nisei Artie Shaw'
Stopped by rehearsal in a tar paper barrack
Once he joined up, sister, it was on

VERSE 5:
They practiced daily, gigged on the weekends
Stirring up those dusty mess halls
Teenage bodies unchained from their parents
Man, them old folks, they really lost it all

VERSE 6: The only swing band left in Wyoming
That got 'em out some nights until dawn
War bond drives in Powell, Mormons dancing in Lovell
A bunch of "Japs" playing jazz at the Thermopolis prom

*CHORUS:
Bajo las armas, bailaron tras la púas
Congelados, sobrevivieron por cantar
Angelenos, campesinos en el coro convivieron
La banda más chingón en Wyoming²*

¹ Original English lyrics: *Under starlight they danced behind barbed wire / Under the mountain, it meant something to sing / Stuck between two countries in a fire / The best God damn band in Wyoming.*

² *Under machine guns they danced behind barbed wire / At below zero, it meant something to sing / Angelenos mixing up with farm kids in the choir / The best God damn band in Wyoming.*

LA BANDA MÁS CHINGÓN EN WYOMING

by No-No Boy / Julian Saporiti

VERSE 7:

George Igawa, he split for Chicago
With Kimiko in the fall of '44
He left the band to Tets, Joy went with her family to D.C.
As for Yone, he had to join the war

VERSE 8:

And that's the story from old Heart Mountain
and the best band you never did see
Locked up in prison camps for no fuckin' reason
But, they still found a reason to sing

TAG: The best God damn band in Wyoming (4x)

LA BANDA MÁS CHIDO EN WYOMING

by No-No Boy / Julian Sapporiti

Spanish chorus translated by Jessie M. Vallejo and Alexandra Anaya Green

VERSE 1: The Flyer read, "Musicians needed"
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Tracked down a kid who brought a trumpet to Pomona
Let Yone have it on a free two-year-lease

VERSE 2: Joy Teraoka née Takeshita
Went to the tryout, she was only 16
With some girlfriends to cheer her on, their club was called the Radelles
Mom said, 'if you keep up with school, Joy, you can sing.'

VERSE 3: George Igawa, OG Nisei
He toured up the coast and even played Japan
Before the war, they ripped up the Florida Ballroom
Man, don't sleep on those Sho-Tokyans

*CHORUS: Por la luz estelar, bailaron tras las púas
En la sierra, sobrevivieron por cantar
Atasca(d)os en disparos de sus pueblos
La banda más chido en Wyoming*

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Teenage bodies unchained from their parents
Man, them old folks, they really lost it all

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That got 'em out some nights until dawn
War bond drives in Powell, Mormons dancing in Lovell
A bunch of friends playing jazz at the Thermopolis prom

*CHORUS:
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Congelados, sobrevivieron por cantar
Angelenos, campesinos en el coro convivieron
La banda más chido en Wyoming*

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TAG: The best band ever in Wyoming (4x)

LA BANDA MÁ S CHINGÓN EN WYOMING

by No-No Boy / Julian Saporiti; Translation by Jessie M. Vallejo & Alex Anaya Green

VERSE 1: The Flyer read, "Musicians needed"

I
So, young Yone grabbed his silver mouthpiece
(I) V7
Tracked down a kid who brought a trumpet to Pomona
vi IV V7 I
Let Yone have it on a free two-year-lease
V7 IV I (I)

VERSE 2: Joy Teraoka née Takeshita

I
Went to the tryout, she was only 16
V7
With some girlfriends to cheer her on, their club was called the Radelles
vi IV V7 I
Mom said, 'if you keep up with school, Joy, you can sing.'
V7 IV I (I)

VERSE 3: George Igawa, OG Nisei

I
He toured up the coast and even played Japan
V7
Before the war, they ripped up the Florida Ballroom
vi IV V7 I
Man, don't sleep on those Sho-Tokyans
(I) V7 IV I (I)

CORO: Por la luz estelar, bailaron tras las púas

vi IV V7 I
En la sierra, sobrevivieron por cantar
vi IV V7 I
Atasca(d)os en disparos de sus pueblos
vi IV V7 I
La banda más chingón en Wyoming
vi IV V7 I (I)

VERSE 4: Little Tets Bessho rep'd the Kardiacs gang

I
The clarinet kid, the 'Nisei Artie Shaw'
(I) V7
Stopped by rehearsal in a tar paper barrack
vi IV V7 I
Once he joined up, sister, it was on
V7 IV I

LA BANDA MÁS CHINGÓN EN WYOMING

by No-No Boy / Julian Saporiti; Translation by Jessie M. Vallejo & Alex Anaya Green

VERSE 5: They practiced daily, gigged on the weekends

I
Stirring up those dusty mess halls
V7
Teenage bodies unchained from their parents
vi IV V7 I
Man, them old folks, they really lost it all
V7 IV I

VERSE 6: The only swing band left in Wyoming

I
That got 'em out some nights until dawn
V7
War bond drives in Powell, Mormons dancing in Lovell
vi IV V7 I
A bunch of "Japs" playing jazz at the Thermopolis prom
(I) V7 IV I

CORO: Bajo las armas, bailaron tras las púas

vi IV V7 I
Congelados, sobrevivieron por cantar
vi IV V7 I
Angelenos, campesinos, en el coro convivieron
vi IV V7 I
La banda más chingón en Wyoming
vi IV V7 I (I)
SOLO (follows verse)

VERSE 7: George Igawa, he split for Chicago

I
With Kimiko in the fall of '44
V7
He left the band to Tets, Joy went with her family to DC.
vi IV V7 I (I)
As for Yone, he had to join the war
V7 IV I

VERSE 8: And that's the story from old Heart Mountain

I
and the best band you never did see
V7
Locked up in prison camps for no fuckin' reason
vi IV V7 I
But, they still found a reason to sing
V7 IV I

TAG: ||: The best God damn band in Wyoming; The best, God damn band in Wyoming :||

vi IV V7 I vi IV V7 I

LA BANDA MÁS CHIDO EN WYOMING

by No-No Boy / Julian Saporiti; Translation by Jessie M. Vallejo & Alex Anaya Green

VERSE 1: The Flyer read, "Musicians needed"

I
 So, young Yone grabbed his silver mouthpiece
 (I) V7
 Tracked down a kid who brought a trumpet to Pomona
 vi IV V7 I
 Let Yone have it on a free two-year-lease
 V7 IV I (I)

VERSE 2: Joy Teraoka née Takeshita

I
 Went to the tryout, she was only 16
 V7
 With some girlfriends to cheer her on, their club was called the Radelles
 vi IV V7 I
 Mom said, 'if you keep up with school, Joy, you can sing.'
 V7 IV I (I)

VERSE 3: George Igawa, OG Nisei

I
 He toured up the coast and even played Japan
 V7
 Before the war, they ripped up the Florida Ballroom
 vi IV V7 I
 Man, don't sleep on those Sho-Tokyans
 (I) V7 IV I (I)

CORO: Por la luz estelar, bailaron tras las púas

vi IV V7 I
En la sierra, sobrevivieron por cantar
 vi IV V7 I
Atasca(d)os en disparos de sus pueblos
 vi IV V7 I
La banda más chido en Wyoming
 vi IV V7 I (I)

VERSE 4: Little Tets Bessho rep'd the Kardiacs gang

I
 The clarinet kid, the 'Nisei Artie Shaw'
 (I) V7
 Stopped by rehearsal in a tar paper barrack
 vi IV V7 I
 Once he joined up, sister, it was on
 V7 IV I

LA BANDA MÁS CHIDO EN WYOMING

by No-No Boy / Julian Saporiti; Translation by Jessie M. Vallejo & Alex Anaya Green

VERSE 5: They practiced daily, gigged on the weekends

I
 Stirring up those dusty mess halls
 V7
 Teenage bodies unchained from their parents
 vi IV V7 I
 Man, them old folks, they really lost it all
 V7 IV I

VERSE 6: The only swing band left in Wyoming

I
 That got 'em out some nights until dawn
 V7
 War bond drives in Powell, Mormons dancing in Lovell
 vi IV V7 I
 A bunch of friends playing jazz at the Thermopolis prom
 (I) V7 IV I

CORO: Bajo las armas, bailaron tras las púas

vi IV V7 I
Congelados, sobrevivieron por cantar
 vi IV V7 I
Angelenos, campesinos, en el coro convivieron
 vi IV V7 I
La banda más chido en Wyoming
 vi IV V7 I (I)
 SOLO (follows verse)

VERSE 7: George Igawa, he split for Chicago

I
 With Kimiko in the fall of '44
 V7
 He left the band to Tets, Joy went with her family to DC.
 vi IV V7 I (I)
 As for Yone, he had to join the war
 V7 IV I

VERSE 8: And that's the story from old Heart Mountain

I
 and the best band you never did see
 V7
 Locked up in prison camps for no good reason
 vi IV V7 I
 But, they still found a reason to sing
 V7 IV I

TAG: ||: The best band ever in Wyoming; The best band ever in Wyoming:||

vi IV V7 I vi IV V7 I

La Banda Más Chingón en Wyoming

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

$\text{♩} = 126$

trompeta 1
trompeta 2
violín 1
violín 2
violín 3
voz
tambourine
vihuela
guitarrón

vi I V V V V V V V7

Verses 1 & 2

5
tacet first time
tacet first time
pizz first time, low octave
arco second time, high octave
pizz first time, low octave
arco second time, high octave
pizz first time, low octave
arco second time, high octave
harmonize second time only

The fly - er re - a - d mu - si - cians nee - ded So young Yo - ne grabbed his
Joy Te - ra - o - k - a née - Ta - kesh(i) - ta Went/to the try - out she was

I

tpt. 1
tpt. 2
vln. 1
vln. 2
vln. 3
voz
tamb.
vih.
gtrrn.

La Banda Más Chingón en Wyoming - Score

tacet second time
8va if possible

8

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

arco
tacet second time
mp
arco
tacet second time
mp
arco
tacet second time
mp

V

pp

pp

pp

sil - ver mouth piece on - ly six - teen With some girl - friends Tracked down a kid who brought a trum - pet to Po - mo - na club was called the Ra - delles

V7 vi IV V7 I

11

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

1.

mp

f

mp

f

mp

f

mp

f

mp

f

Let Yo - ne have it on a free two year le - ase Mom said if you keep up with scho - ol Joy you can (sing)

V7 IV I

La Banda Más Chingón en Wyoming - Score

25 **2.** *simile* **Verse 3** *mp*

tpt.1 *mp*

tpt.2 *mp*

vln. 1 *simile* *mp*

vln. 2 *simile* *mp*

vln. 3 *simile* *mp*

voz
(can) sing George I-ga - wa O - G Ni - sei He toured up the coast and

tamb. I I

vih.

gtrrn.

30 *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz
e - ven played Ja - pan Be - fore the war they ripped up the Flo - ri - da Ball - room Man don't sleep on those

tamb.

vih. V7 vi IV V7 I V7

gtrrn.

La Banda Más Chingón en Wyoming - Score

Coro (clarinet duet + flute)

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

Sho-To-ky-ans

Por la luz e-ste-lar bai-la-ron trás las

IV I vi IV V7

39

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

pú-as

En la sie-rra so-bre-vi-vie-ron por can-tar

A-tas-ca(d)os en di-

I vi IV V7 I vi IV

La Banda Más Chingón en Wyoming - Score

44

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

spa-ros de sus pue-blos la ban-da más chin-gón en Wy-o-ming

tamb.

vih.

gtrrn.

49 Verse 4

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

Lit-tle Tets Bess-ho rep'd the Kar-di-acs gang The cla-ri-net kid the "Ni-sei Ar-tie Shaw"

tamb.

vih.

gtrrn.

La Banda Más Chingón en Wyoming - Score

53

tpt.1 *pp*

tpt.2 *pp*

vln. 1 *pp*

vln. 2 *pp*

vln. 3 *pp*

voz

Stopped by re - hear - sal in a tar pa - per bar - rack Once he joined up, sis - ter it was

tamb.

vi IV V7 I V7 IV

vih.

gtrrn.

57

Verse 5

tpt.1

tpt.2

vln. 1 *f*

vln. 2

vln. 3

clarinets/flute *mp*

clarinets/flute *mp*

clarinets/flute *mp*

clarinets/flute *mp*

voz

on They prac-ticed dai - ly gigged on the week - ends

tamb.

I I

vih.

gtrrn.

La Banda Más Chingón en Wyoming - Score

61

tpt.1 *mf* *mp* clarinets and flute

tpt.2 *mf* *mp* clarinets and flute

vl. 1 *mf* pizz. *mp* arco clarinets & flute

vl. 2 *mf* pizz. *mp* arco clarinets and flute

vl. 3 *mf* pizz. *mp* arco clarinets and flute

voz stir-ring up those dus-ty mess halls tee-nage bo-dies un - chained from their pa-rents

tamb.

vih. V7 vi IV V7 I

gtrrn.

65

Verse 6

tpt.1 *p*

tpt.2 *p*

vl. 1 *p* (arco)

vl. 2 *p* (arco)

vl. 3 *p* (arco)

voz Man, them old folks, they rea-ly lost it all The on - ly swing ba - nd

tamb.

vih. V7 IV I

gtrrn.

La Banda Más Chingón en Wyoming - Score

70

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

left in Wy-o - ming That got 'em out some nights un - til dawn War bonds drives in Po-well, Mor-mons

V7 vi IV

74

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

dan-cing in Lo - vell a bunch of "Japs" play-ing jazz at the Ther - mo - po - lis prom

V7 I V7 IV I

La Banda Más Chingón en Wyoming - Score

78 **Coro**

tpt.1 *pp*

tpt.2 *pp*

vln. 1 *pp*

vln. 2 *pp*

vln. 3 *pp*

voz

Ba-jo las ar-mas bai - la-ron trás las pú-as Con-ge-la-dos so-bre-vi-

tamb.

vi IV V7 I vi IV

vih.

gtrrn.

83

tpt.1 *mf*

tpt.2 *mf*

vln. 1 *mf*

vln. 2 *mf*

vln. 3 *mf*

voz

vie-ron por can - tar An-ge - le-nos cam-pe - si-nos en el co-ro con-vi-vie-ron la ban - da más chin -

tamb.

V7 I vi IV V7 I vi IV

vih.

gtrrn.

La Banda Más Chingón en Wyoming - Score

88

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

gón en Wy - o - ming

V7 I I

91

solo

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

pp mf

pp mf

pp

pp

I V7 vi IV

La Banda Más Chingón en Wyoming - Score

Verse 7

96

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

George I-ga-wa he

V7 I V7 IV I I

light strumming; solo

102

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

split for Chi-ca-go With Ki-mi-ko in the fall of for-ty four He left the band to Tets, Joy

V7 vi IV

La Banda Más Chingón en Wyoming - Score

106

tpt. 1

tpt. 2

vln. 1

vln. 2

vln. 3

voz
went with her fam - ily to D. C. as for Yo - ne, he had to join the war.

tamb.

vih.
V7 I V7 IV I V7

gtrrn.

Final Verse

111

horse whinny, ~Louis Armstrong's style

tpt. 1
mf *pp* *pp*

tpt. 2
mf *pp* *pp* *mf*

vln. 1
mf *pp* *pp*

vln. 2
mf *pp* *pp*

vln. 3
mf *pp* *pp*

voz
And that's the sto - r - y from Old Heart Moun - tain And the best band you ne - ver did see

tamb.

vih.
I V7

gtrrn.

115

SING!

tpt.1 Locked up in pri-son camps for no fuck-ing rea-son

tpt.2

vln. 1 *SING!* Locked up in pri-son camps for no fuck-ing rea-son

vln. 2 *SING!* Locked up in pri-son camps for no fuck-ing rea-son

vln. 3 *SING!* Locked up in pri-son camps for no fuck-ing rea-son

voz Locked up in pri-son camps for no fuck-ing rea-son But they still found a

tamb. vi IV V7 I V7

vih.

gtrrn.

118

tpt.1

tpt.2 *mf* The best God damn *SING!* The best God damn

vln. 1 The best God damn

vln. 2 The best God damn

vln. 3 The best God damn

voz rea-son to sing The best God damn band in Wy-o-ming The best God damn

tamb. IV I vi IV V I vi IV

vih.

gtrrn.

La Banda Más Chingón en Wyoming - Score

122

tpt.1
band in Wy - o - ming The best God damn band in Wy - o - ming

tpt.2
band in Wy - o - ming The best God damn band in Wy - o - ming

vln. 1
band in Wy - o - ming The best God damn band in Wy - o - ming

vln. 2
band in Wy - o - ming The best God damn band in Wy - o - ming

vln. 3
band in Wy - o - ming The best God damn band in Wy - o - ming

voz
band in Wy - o - ming The best God damn band in Wy - o - ming The

tamb.
V I vi IV V I

vih.
V I vi IV V I

gtrrn.

125

rit.

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz
best God damn band in Wy - o - ming

tamb.
let ring

vih.
vi IV V I let ring

gtrrn.
let ring

La Banda Más Chingón en Wyoming

bass/guitarrón

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

♩ = 126



5 **Verses 1 & 2**



Verse 3



Coro



Verse 4



Verse 5



68

Verse 6



74

Coro



82



90

solo

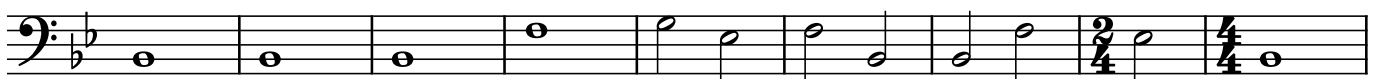


95



101

Verse 7



110

Final Verse



116



122

rit. let ring



La Banda Más Chingón en Wyoming

guitar/vihuela

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

♩ = 126

vi I

Verses 1 & 2

4 V7 I

8 V7 vi IV V7 I

11 V7 IV I

1.

Verse 3

25 2. I I

29 V7 vi IV V7 I

33 V7 IV I

Coro

37 vi IV V7 I vi IV V7 I

43 vi IV V7 I vi IV V7 I

Verse 4

48 I

La Banda Más Chingón en Wyoming - guitar/vihuela

52 V7 vi IV V7 I

55 V7 IV I

Verse 5

59 I V7

63 vi IV V7 I V7 IV

Verse 6

67 I

72 V7 vi IV V7 I

75 V7 IV I

Coro

79 vi IV V7 I vi IV

83 V7 I vi IV V7 I

87 vi IV V7 I

La Banda Más Chingón en Wyoming - guitar/vihuela

90 I **solo** I

94 V7 vi IV V7 I

97 V7 IV I

Verse 7

101 I V7 vi IV V7 I

light strumming; solo

Final Verse

107 V7 IV I V7 I

112 V7 vi IV

116 V7 I V7 IV I vi IV

120 V I vi IV V I vi IV

124 V I vi IV V rit. I let ring

Voice

La Banda Más Chingón en Wyoming

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

Verses 1 & 2

♩ = 126 4 harmonize second time only

The fly-er re - a - d mu - si - cians nee - ded
 Joy Te-ra - o - k - a née - Ta - kesh(i) - ta

7

So young Yo - ne grabbed his sil - ver mouth piece
 Went/to the try - out she was on - ly six - teen With some

9

Tracked down a kid who brought a trum-pet to Po - mo - na
 girl - friends to cheer her on their club was called the Ra - delles

11

Let Yo - ne have it on a free two year le - ase
 Mom said if you keep up with scho - ol Joy you can (sing)

Verse 3

25

(can)sing George I - ga - wa O - G Ni - sei He toured up the coast and

30

e - ven played Ja - pan Be - fore the war they ripped up the Flo - ri - da Ball -

33

room Man don't sleep on those Sho - To - ky - ans

La Banda Más Chingón en Wyoming - voces

37 **Coro**

Por la luz e-ste-lar bai - la - ron trás las pú - as En la sie-rra so-bre-vi -



vie-ron por can - tar A-tas-ca(d)os endi - spa-ros de sus pue-blos la



ban - da más chin - gón en Wy - o - ming

Verse 4

Lit-tle Tets Bess - ho rep'd the Kar-di - acs gang The cla - ri-net kid the



"Ni-sei Ar-tie Shaw" Stopped by re-hear-sal in a tar pa-per bar-rack



Once he joined up, sis - ter it was on

Verse 5

They prac-ticed dai - ly gigged on the week - ends stir-ring up those



dus-ty mess halls tee-nage bo-dies un - chained from their pa-rents



Man, them old folks, they rea - ly lost it all

Verse 6**La Banda Más Chingón en Wyoming - voces**

3

69

The on - ly swing ba - nd left in Wy - o - ming That got 'em out some

72

nights un - til dawn War bonds drives in Po - well, Mor - mons

74

dan - cing in Lo - vell a bunch of "Japs" play - ing jazz at the Ther -

Coro

76

mo - po - lis prom Ba - jo las ar - mas bai - la - ron trás las

81

pú - as Con - ge - la - dos so - bre - vi - vie - ron por can - tar An - ge -

85

le - nos cam - pe - si - nos en el co - ro con - vi - vie - ron la ban - da más chin -

solo

88

gón en Wy - o - ming

Verse 7

101

George I - ga - wa he split for Chi-ca - go With Ki - mi - ko in the

104

fall of for - ty four He left the band to Tets, Joy went with her fam - ily to D.

Final Verse

107

C. as for Yo-ne, he had to join the war. And that's the sto - r - y

112

from Old Heart Moun - tain And the best band you ne-ver did see

115

SING!
Locked up in pri-son camps for no fuck-ing rea - son But they still found a

118

rea-son to sing The best God damn band in Wy - o - ming The

121

best God damn band in Wy - o - ming The best God damn

124

band in Wy - o - ming The best God damn band in Wy - o - ming *rit.*

La Banda Más Chingón en Wyoming

Violin 3

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

♩ = 126

Violin 3 part, measures 1-4. Includes dynamics *pizz.* and *v*.

Verses 1 & 2

pizz first time, low octave
arco second time, high octave

arco
tacet second time

5

Violin 3 part, measures 5-12. Includes dynamics *mp* and *pp*, and a fermata.

Verse 3

13

Violin 3 part, measures 13-27. Includes first and second endings, dynamics *mp* and *f*, and *simile*.

28

Violin 3 part, measures 28-36. Includes dynamics *mp*, *mf*, and *pp*.

Coro

(clarinet duet + flute)

37

Violin 3 part, measures 37-40. Includes dynamics *v* and *v*.

41

Violin 3 part, measures 41-46. Includes dynamics *v* and *v*.

Verse 4

47

Violin 3 part, measures 47-54. Includes dynamics *f*, *mf*, and *pp*.

Verse 5

55

Violin 3 part, measures 55-63. Includes dynamics *mp* and *mf*, and *pizz.*

64

Violin 3 part, measures 64-70. Includes dynamics *mp* and *p*, and *(arco)*.

La Banda Más Chingón en Wyoming - violín 3

Verse 6

69

Musical notation for Verse 6, measures 69-78. The piece is in B-flat major and 4/4 time. It begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A fermata is placed over the B4. The music continues with a half note C5, a quarter note B4, and a quarter note A4. A dynamic marking of *p* is present. The piece then changes to 2/4 time, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A dynamic marking of *f* is present. The piece concludes with a quarter note A4, a quarter note G4, and a quarter note F4.

Coro

79

Musical notation for Coro, measures 79-86. The piece is in B-flat major and 4/4 time. It begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A dynamic marking of *pp* is present. The music continues with a half note C5, a quarter note B4, and a quarter note A4. The piece then changes to 2/4 time, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piece concludes with a quarter note A4, a quarter note G4, and a quarter note F4.

solo

87

Musical notation for solo section, measures 87-98. The piece is in B-flat major and 4/4 time. It begins with a quarter note G4, a quarter note A4, and a quarter note B4. A dynamic marking of *f* is present. The music continues with a half note C5, a quarter note B4, and a quarter note A4. The piece then changes to 2/4 time, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A dynamic marking of *pp* is present. The piece concludes with a quarter note A4, a quarter note G4, and a quarter note F4.

Verse 7

99

Musical notation for Verse 7, measures 99-108. The piece is in B-flat major and 4/4 time. It begins with a quarter note G4, a quarter note A4, and a quarter note B4. The music continues with a half note C5, a quarter note B4, and a quarter note A4. The piece then changes to 2/4 time, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A 6-measure rest is indicated. The piece concludes with a quarter note A4, a quarter note G4, and a quarter note F4.

Final Verse

109

Musical notation for Final Verse, measures 109-114. The piece is in B-flat major and 4/4 time. It begins with a quarter note G4, a quarter note A4, and a quarter note B4. A dynamic marking of *mf* is present. The music continues with a half note C5, a quarter note B4, and a quarter note A4. A dynamic marking of *pp* is present. The piece then changes to 2/4 time, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A dynamic marking of *pp* is present. The piece concludes with a quarter note A4, a quarter note G4, and a quarter note F4.

SING!

115

Musical notation for singing part, measures 115-118. The piece is in B-flat major and 4/4 time. It begins with a quarter note G4, a quarter note A4, and a quarter note B4. The music continues with a half note C5, a quarter note B4, and a quarter note A4. A 2-measure rest is indicated. The piece concludes with a quarter note A4, a quarter note G4, and a quarter note F4.

Locked up in pri-son camps for no fuck-ing rea - son

119

Musical notation for singing part, measures 119-123. The piece is in B-flat major and 4/4 time. It begins with a quarter note G4, a quarter note A4, and a quarter note B4. The music continues with a half note C5, a quarter note B4, and a quarter note A4. The piece then changes to 2/4 time, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piece concludes with a quarter note A4, a quarter note G4, and a quarter note F4.

The best God damn band in Wy - o - ming The best God damn

124

Musical notation for singing part, measures 124-127. The piece is in B-flat major and 4/4 time. It begins with a quarter note G4, a quarter note A4, and a quarter note B4. The music continues with a half note C5, a quarter note B4, and a quarter note A4. A *rit.* marking is present. The piece then changes to 2/4 time, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piece concludes with a quarter note A4, a quarter note G4, and a quarter note F4.

band in Wy - o - ming

La Banda Más Chingón en Wyoming

Violin 2

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

♩ = 126

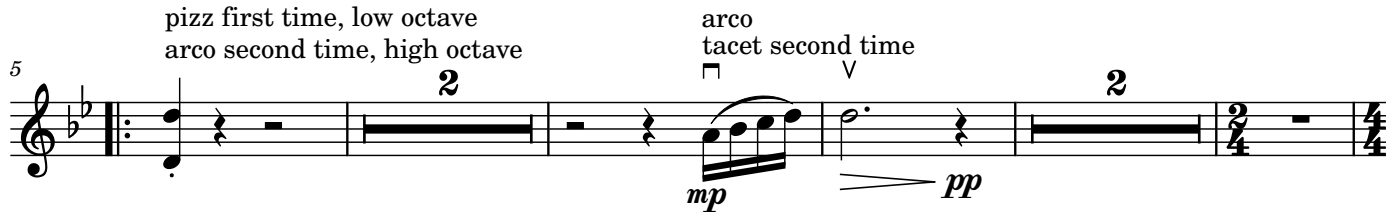


Verses 1 & 2

pizz first time, low octave
arco second time, high octave

arco
tacet second time

5



1. 2.

13



Verse 3

28



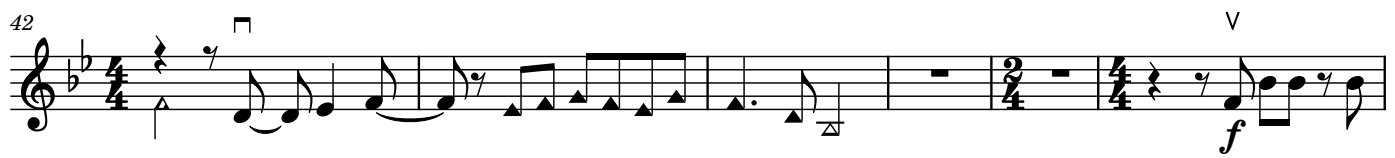
Coro

(clarinet duet + flute)

37



42



Verse 4

48



Verse 5

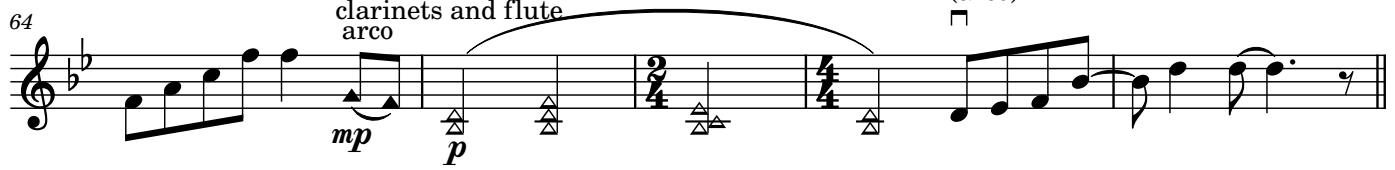
57

clarinets/flute



64

clarinets and flute
arco



La Banda Más Chingón en Wyoming - violín 2

69

Verse 6

Musical notation for Verse 6, measures 69-78. The piece is in B-flat major and 4/4 time. It begins with a half rest, followed by eighth notes G4, A4, B4, and C5. A dynamic marking of *p* is present. The melody continues with quarter notes D5, E5, and F5, followed by a half note G5. The piece then changes to 2/4 time, with a dynamic marking of *f*. The melody consists of eighth notes G4, A4, B4, and C5, followed by quarter notes D5, E5, and F5.

79

Coro

Musical notation for Coro, measures 79-86. The piece is in B-flat major and 4/4 time. It begins with a half rest, followed by quarter notes G4, A4, and B4. A dynamic marking of *pp* is present. The melody continues with eighth notes C5, B4, A4, and G4, followed by quarter notes F4, E4, and D4. The piece then changes to 2/4 time, with a dynamic marking of *pp*. The melody consists of eighth notes G4, A4, and B4, followed by quarter notes C5, B4, and A4.

87

solo

Musical notation for solo section, measures 87-98. The piece is in B-flat major and 4/4 time. It begins with a half rest, followed by quarter notes G4, A4, and B4. A dynamic marking of *f* is present. The melody continues with eighth notes C5, B4, A4, and G4, followed by quarter notes F4, E4, and D4. The piece then changes to 2/4 time, with a dynamic marking of *pp*. The melody consists of eighth notes G4, A4, and B4, followed by quarter notes C5, B4, and A4.

99

Verse 7

Musical notation for Verse 7, measures 99-110. The piece is in B-flat major and 4/4 time. It begins with a half rest, followed by quarter notes G4, A4, and B4. A dynamic marking of *mf* is present. The melody continues with eighth notes C5, B4, A4, and G4, followed by quarter notes F4, E4, and D4. The piece then changes to 2/4 time, with a dynamic marking of *pp*. The melody consists of eighth notes G4, A4, and B4, followed by quarter notes C5, B4, and A4.

Final Verse

111

Musical notation for Final Verse, measures 111-114. The piece is in B-flat major and 4/4 time. It begins with a half rest, followed by quarter notes G4, A4, and B4. A dynamic marking of *mf* is present. The melody continues with eighth notes C5, B4, A4, and G4, followed by quarter notes F4, E4, and D4. The piece then changes to 2/4 time, with a dynamic marking of *pp*. The melody consists of eighth notes G4, A4, and B4, followed by quarter notes C5, B4, and A4.

115

SING!

Musical notation for singing part, measures 115-118. The piece is in B-flat major and 4/4 time. It begins with a half rest, followed by quarter notes G4, A4, and B4. A dynamic marking of *2* is present. The melody continues with eighth notes C5, B4, A4, and G4, followed by quarter notes F4, E4, and D4. The piece then changes to 2/4 time, with a dynamic marking of *2*. The melody consists of eighth notes G4, A4, and B4, followed by quarter notes C5, B4, and A4.

Locked up in pri-son camps for no fuck-ing rea - son

119

Musical notation for singing part, measures 119-123. The piece is in B-flat major and 4/4 time. It begins with a half rest, followed by quarter notes G4, A4, and B4. A dynamic marking of *2* is present. The melody continues with eighth notes C5, B4, A4, and G4, followed by quarter notes F4, E4, and D4. The piece then changes to 2/4 time, with a dynamic marking of *2*. The melody consists of eighth notes G4, A4, and B4, followed by quarter notes C5, B4, and A4.

The best God damn band in Wy - o - ming The best God damn

124

Musical notation for singing part, measures 124-127. The piece is in B-flat major and 4/4 time. It begins with a half rest, followed by quarter notes G4, A4, and B4. A dynamic marking of *rit.* is present. The melody continues with eighth notes C5, B4, A4, and G4, followed by quarter notes F4, E4, and D4. The piece then changes to 2/4 time, with a dynamic marking of *rit.*. The melody consists of eighth notes G4, A4, and B4, followed by quarter notes C5, B4, and A4.

band in Wy - o - ming

La Banda Más Chingón en Wyoming

Violin 1

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

♩ = 126

pizz.

Verses 1 & 2

pizz first time, low octave
arco second time, high octave

arco
tacet second time

5

1. *mp* *> pp* *mp* *< f*

25

2. *mp* *mf* *pp* **Verse 3**

33

Coro (*mf* *> pp*)
(clarinet duet + flute)

38

42

47

Verse 4 *f* *mf* *pp*

54

Verse 5 *f*

60

clarinets/flute *mp* *mf* pizz.

La Banda Más Chingón en Wyoming - violín 1

64 clarinets & flute (arco) Verse 6

73 Coro

81

87 solo

92

97 Verse 7

109 Final Verse

115 SING!

Locked up in pri-son camps for no fuck-ing rea - son The

121

best God damn band in Wy - o - ming The best God damn

124

band in Wy - o - ming rit.

La Banda Más Chingón en Wyoming

Trompeta 2

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

Verses 1 & 2

$\text{♩} = 126$

3 tacet first time 6

1.

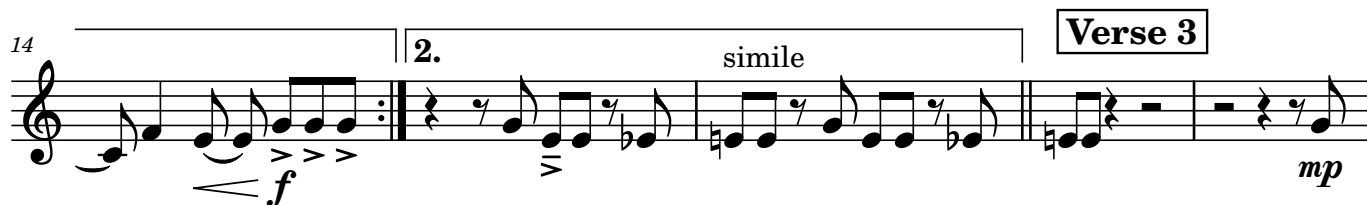


14

2. simile

Verse 3

f *mp*



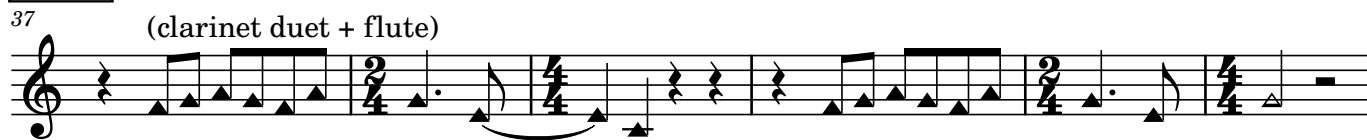
29

mf *pp*



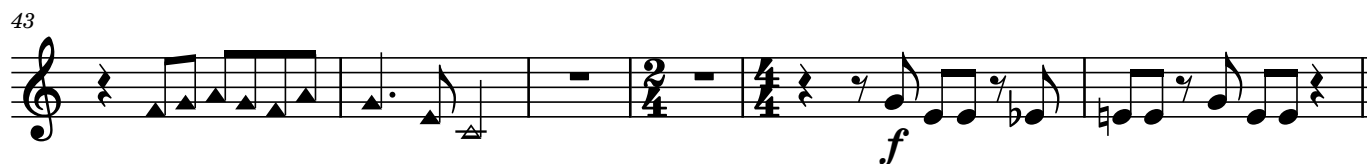
Coro

37 (clarinet duet + flute)



43

f



Verse 4

49

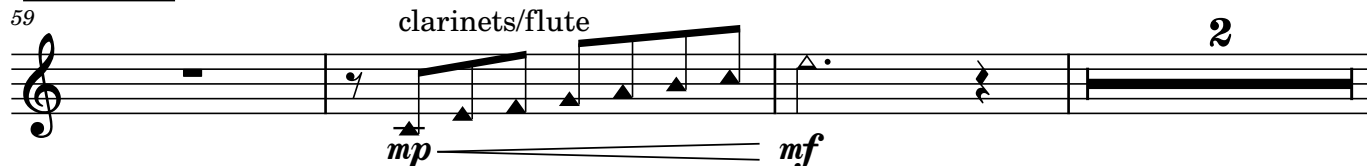
mf *pp*



Verse 5

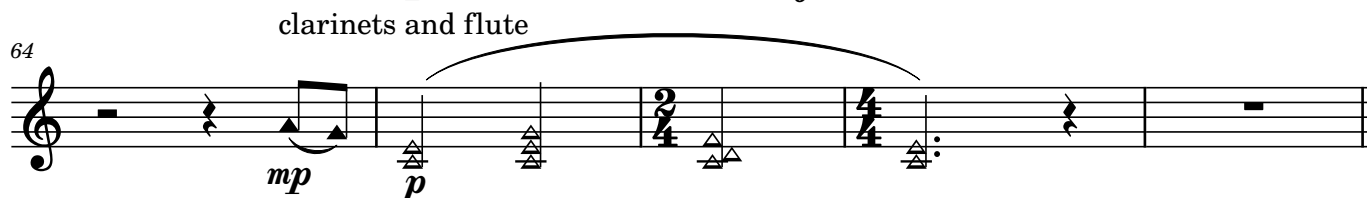
59 clarinets/flute

mp *mf*



64 clarinets and flute

mp *p*



Verse 6

69

Musical notation for measures 69-77. The piece starts with a whole rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. A dynamic marking of *p* is placed below the first measure. The piece continues with a quarter note D4, a quarter note C4, and a quarter note B3. A dynamic marking of *f* is placed below the final measure.

Coro

78

Musical notation for measures 78-85. The piece begins with a quarter note G4, a quarter note F4, and a quarter note E4. A dynamic marking of *pp* is placed below the first measure. The piece continues with a quarter note D4, a quarter note C4, and a quarter note B3. A dynamic marking of *mf* is placed below the final measure.

86

Musical notation for measures 86-90. The piece continues with a quarter note G4, a quarter note F4, and a quarter note E4. A dynamic marking of *f* is placed below the final measure.

solo

91

Musical notation for measures 91-97. The piece starts with a whole rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. A dynamic marking of *pp* is placed below the first measure. The piece continues with a quarter note D4, a quarter note C4, and a quarter note B3. A dynamic marking of *mf* is placed below the final measure.

Verse 7

98

Musical notation for measures 98-109. The piece starts with a whole rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. A dynamic marking of *mf* is placed below the first measure. The piece continues with a quarter note D4, a quarter note C4, and a quarter note B3.

Final Verse

110

Musical notation for measures 110-116. The piece starts with a quarter note G4, a quarter note F4, and a quarter note E4. A dynamic marking of *mf* is placed below the first measure. The piece continues with a quarter note D4, a quarter note C4, and a quarter note B3. A dynamic marking of *pp* is placed below the final measure.

117

Musical notation for measures 117-121. The piece starts with a quarter note G4, a quarter note F4, and a quarter note E4. A dynamic marking of *mf* is placed below the first measure. The piece continues with a quarter note D4, a quarter note C4, and a quarter note B3. A dynamic marking of *mf* is placed below the final measure.

SING!

The best God damn

122

Musical notation for measures 122-128. The piece starts with a quarter note G4, a quarter note F4, and a quarter note E4. A dynamic marking of *rit.* is placed below the first measure. The piece continues with a quarter note D4, a quarter note C4, and a quarter note B3.

band in Wy-o - ming The best God damn band in Wy-o - ming

La Banda Más Chingón en Wyoming

Trompeta 1

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

Verses 1 & 2

$\text{♩} = 126$

3 *tacet first time* 4 *tacet second time*
8va if possible

13

1. *mp* *f* *>* *>* *>* 2. *simile*

27 **Verse 3**

mp *mf* *>* *pp* 2 2

Coro
(clarinet duet + flute)

37

43

f

49 **Verse 4** **Verse 5**

mf *>* *pp* 2

60 clarinets/flute

mp *mf* 2

64 clarinets and flute

mp *p*

La Banda Más Chingón en Wyoming - trompeta 1

69

Verse 6

Musical notation for measures 69-77. Dynamics include *p* and *f*.

78

Coro

Musical notation for measures 78-85. Dynamics include *pp* and *mf*.

86

Musical notation for measures 86-90. Dynamic includes *f*.

91

solo

Musical notation for measures 91-97. Dynamics include *pp* and *mf*.

98

Verse 7

Musical notation for measures 98-109. Dynamics include *mf* and *pp*.

SING!

horse whinny, ~Louis Armstrong's style

110

Final Verse

Musical notation for measures 110-115. Dynamics include *mf* and *pp*. Includes a *gliss.* marking.

Locked up in pri-son camps for

116

Musical notation for measures 116-118. Dynamic includes *2*.

no fuck - ing rea - son

119

Musical notation for measures 119-123.

The best God damn band in Wy-o - ming The best God damn

124

Musical notation for measures 124-127.

band in Wy - o - ming

rit.

La Banda Más Chido en Wyoming

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

♩ = 126

trompeta 1

trompeta 2

violín 1

violín 2

violín 3

voz

tambourine

vihuela

guitarrón

Verses 1 & 2

5

tacet first time

tpt. 1

tacet first time

tpt. 2

pizz first time, low octave
arco second time, high octave

vln. 1

pizz first time, low octave
arco second time, high octave

vln. 2

pizz first time, low octave
arco second time, high octave

vln. 3

harmonize second time only

voz

The fly - er re - a - d mu - si - cians nee - ded So young Yo - ne grabbed his
Joy Te - ra - o - k - a née - Ta - kesh(i) - ta Went/to the try - out she was

tamb.

I

vih.

gtrrn.

La Banda Más Chido en Wyoming - Score

tacet second time
8va if possible

8

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

arco
mp
tacet second time

V

pp

mp

pp

mp

pp

sil-ver mouth piece on-ly six-teen With some girl-friends Tracked down a kid who brought a trum-pet to Po-mo-na club was called the Ra-delles

V7 vi IV V7 I

11

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

1.

mp

f

mp

f

mp

f

mp

f

mp

f

Let Yo-ne have it on a free two year le-ase Mom said if you keep up with scho-ol Joy you can (sing)

V7 IV I

La Banda Más Chido en Wyoming - Score

25 **2.** *simile* **Verse 3** *mp*

tpt.1 *mp*

tpt.2 *mp*

vln. 1 *mp*

vln. 2 *mp*

vln. 3 *mp*

voz
(can) sing George I-ga - wa O - G Ni - sei He toured up the coast and

tamb. I I

vih.

gtrrn.

30 *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz
e - ven played Ja - pan Be - fore the war they ripped up the Flo - ri - da Ball - room Man don't sleep on those

tamb.

vih. V7 vi IV V7 I V7

gtrrn.

La Banda Más Chido en Wyoming - Score

Coro

(clarinet duet + flute)

34

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

Sho-To-ky-ans Por la luz e-ste-lar bai-la-ron trás las

tamb.

IV I vi IV V7

vih.

gtrrn.

39

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

pú-as En la sie-rra so-bre-vie-vie-ron por can-tar A-tas-ca(d)os en di-

tamb.

I vi IV V7 I vi IV

vih.

gtrrn.

La Banda Más Chido en Wyoming - Score

44

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

spa-ros de sus pue-blos la ban-da más chi-do en Wy-o-ming

tamb.

vih.

gtrrn.

V7 I vi IV V7 I

49 Verse 4

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

Lit-tle Tets Bess-ho rep'd the Kar-di-acs gang The cla-ri-net kid the "Ni-sei Ar-tie Shaw"

tamb.

vih.

gtrrn.

I V7

La Banda Más Chido en Wyoming - Score

53

tpt.1 *pp*

tpt.2 *pp*

vln. 1 *pp*

vln. 2 *pp*

vln. 3 *pp*

voz

Stopped by re - hear - sal in a tar pa - per bar - rack Once he joined up, sis - ter it was

tamb.

vi IV V7 I V7 IV

vih.

gtrrn.

57

Verse 5

tpt.1

tpt.2

vln. 1 *f*

vln. 2

vln. 3

clarinets/flute *mp*

clarinets/flute *mp*

clarinets/flute *mp*

clarinets/flute *mp*

voz

on They prac-ticed dai - ly gigged on the week - ends

tamb.

I I

vih.

gtrrn.

La Banda Más Chido en Wyoming - Score

61

tpt.1 *mf* *mp* clarinets and flute

tpt.2 *mf* *mp* clarinets and flute

vl. 1 *mf* *mp* arco clarinets & flute

vl. 2 *mf* *mp* arco clarinets and flute

vl. 3 *mf* *mp* arco clarinets and flute

voz stir-ring up those dus-ty mess halls tee-nage bo-dies un - chained from their pa-rents

tamb.

vih. V7 vi IV V7 I

gtrrn.

65

Verse 6

tpt.1 *p*

tpt.2 *p*

vl. 1 *p* (arco)

vl. 2 *p* (arco)

vl. 3 *p* (arco)

voz Man, them old folks, they rea-ly lost it all The on - ly swing ba - nd

tamb.

vih. V7 IV I

gtrrn.

La Banda Más Chido en Wyoming - Score

70

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

left in Wy-o - ming That got 'em out some nights un - til dawn War bonds drives in Po-well, Mor-mons

V7 vi IV

74

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

dan-cing in Lo - vell a bunch of friends play-ing jazz at the Ther - mo - po - lis prom

V7 I V7 IV I

La Banda Más Chido en Wyoming - Score

78 **Coro**

tpt.1 *pp*

tpt.2 *pp*

vln. 1 *pp*

vln. 2 *pp*

vln. 3 *pp*

voz

Ba-jo las ar-mas bai - la-ron trás las pú-as Con-ge-la-dos so-bre-vi-

tamb.

vi IV V7 I vi IV

vih.

gtrrn.

83

tpt.1 *mf*

tpt.2 *mf*

vln. 1

vln. 2

vln. 3

voz

vie-ron por can - tar An-ge - le-nos cam-pe - si-nos en el co-ro con-vi-vie-ron la ban - da más chi -

tamb.

V7 I vi IV V7 I vi IV

vih.

gtrrn.

La Banda Más Chido en Wyoming - Score

88

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

do en Wy - o - ming

V7 I I

91

solo

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

pp mf

pp mf

pp pp

I V7 vi IV

La Banda Más Chido en Wyoming - Score

Verse 7

96

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

George I-ga-wa he

V7 I V7 IV I I

light strumming; solo

102

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

split for Chi-ca-go With Ki-mi-ko in the fall of for-ty four He left the band to Tets, Joy

V7 vi IV

La Banda Más Chido en Wyoming - Score

106

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz
went with her fam - ily to D. C. as for Yo-ne, he had to join the war.

tamb.

vih.
V7 I V7 IV I V7

gtrrn.

Final Verse

111

horse whinny, ~Louis Armstrong's style

tpt.1
mf *pp* *pp*

tpt.2
mf *pp* *pp* *mf*

vln. 1
mf *pp* *pp*

vln. 2
mf *pp* *pp*

vln. 3
mf *pp* *pp*

voz
And that's the sto - r - y from Old Heart Moun - tain And the best band you ne-ver did see

tamb.

vih.
I V7

gtrrn.

La Banda Más Chido en Wyoming - Score

115

SING!

tpt.1 Locked up in pri-son camps for no go - od rea - son

tpt.2

vln. 1 *SING!* Locked up in pri-son camps for no go - od rea - son

vln. 2 *SING!* Locked up in pri-son camps for no go - od rea - son

vln. 3 *SING!* Locked up in pri-son camps for no go - od rea - son

voz *SING!* Locked up in pri-son camps for no go - od rea - son But they still found a

tamb. vi IV V7 I V7

vih.

gtrrn.

118

tpt.1

tpt.2 *mf* The best band ev - *SING!* The best band ev -

vln. 1 The best band ev -

vln. 2 The best band ev -

vln. 3 The best band ev -

voz rea-son to sing The best band ev - er in Wy - o - ming The best band ev -

tamb. IV I vi IV V I vi IV

vih.

gtrrn.

La Banda Más Chido en Wyoming - Score

122

tpt.1 er in Wy - o - ming The best band ev - er in Wy - o - ming

tpt.2 er in Wy - o - ming The best band ev - er in Wy - o - ming

vln. 1 er in Wy - o - ming The best band ev - er in Wy - o - ming

vln. 2 er in Wy - o - ming The best band ev - er in Wy - o - ming

vln. 3 er in Wy - o - ming The best band ev - er in Wy - o - ming

voz er in Wy - o - ming The best band ev - er in Wy - o - ming The

tamb. V I vi IV V I

vih.

gtrrn.

125 rit.

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz best band ev - er in Wy - o - ming

tamb. let ring

vih. vi IV V I let ring

gtrrn. let ring

La Banda Más Chido en Wyoming

bass/guitarrón

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

♩ = 126



5 Verses 1 & 2



27 Verse 3



33 Coro



49 Verse 4



55 Verse 5



68

Verse 6

Musical notation for Verse 6, measures 68-73. The notation is in bass clef with a key signature of one flat (Bb). It consists of six measures of music.

74

Coro

Musical notation for Coro, measures 74-75. The notation is in bass clef with a key signature of one flat (Bb). It consists of two measures of music, with a change in time signature from 4/4 to 2/4.

82

Musical notation for Coro, measures 82-83. The notation is in bass clef with a key signature of one flat (Bb). It consists of two measures of music, with a change in time signature from 2/4 to 4/4.

90

solo

Musical notation for solo, measures 90-94. The notation is in bass clef with a key signature of one flat (Bb). It consists of five measures of music.

95

Musical notation for solo, measures 95-99. The notation is in bass clef with a key signature of one flat (Bb). It consists of five measures of music, with a change in time signature from 4/4 to 2/4.

101

Verse 7

Musical notation for Verse 7, measures 101-109. The notation is in bass clef with a key signature of one flat (Bb). It consists of nine measures of music, with a change in time signature from 2/4 to 4/4.

110

Final Verse

Musical notation for Final Verse, measures 110-115. The notation is in bass clef with a key signature of one flat (Bb). It consists of six measures of music, starting with a triplet of eighth notes marked with '>>>'. It ends with a double bar line.

116

Musical notation for Final Verse, measures 116-121. The notation is in bass clef with a key signature of one flat (Bb). It consists of six measures of music.

122

rit. let ring

Musical notation for Final Verse, measures 122-123. The notation is in bass clef with a key signature of one flat (Bb). It consists of two measures of music, ending with a double bar line. The final note is marked with 'rit.' and 'let ring' above it.

La Banda Más Chido en Wyoming

guitar/vihuela

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

♩ = 126

vi I

Verses 1 & 2

4 V7 I

8 V7 vi IV V7 I

11 V7 IV I

1.

Verse 3

25 2. I I

29 V7 vi IV V7 I

33 V7 IV I

Coro

37 vi IV V7 I vi IV V7 I

43 vi IV V7 I vi IV V7 I

Verse 4

48 I

La Banda Más Chido en Wyoming - guitar/vihuela

52 V7 vi IV V7 I

55 V7 IV I

Verse 5

59 I V7

63 vi IV V7 I V7 IV

Verse 6

67 I

72 V7 vi IV V7 I

75 V7 IV I

Coro

79 vi IV V7 I vi IV

83 V7 I vi IV V7 I

87 vi IV V7 I

La Banda Más Chido en Wyoming - guitar/vihuela

90 I **solo** I

94 V7 vi IV V7 I

97 V7 IV I

Verse 7

101 I V7 vi IV V7 I

light strumming; solo

Final Verse

107 V7 IV I V7 I

112 V7 vi IV

116 V7 I V7 IV I vi IV

120 V I vi IV V I vi IV

124 V I vi IV V rit. I let ring

Voice

La Banda Más Chido en Wyoming

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

Verses 1 & 2

♩ = 126 4 harmonize second time only

The fly-er re - a - d mu - si-cians nee - ded
 Joy Te-ra - o - k - a née - Ta-kesh(i) - ta

7

So young Yo - ne grabbed his sil - ver mouth piece
 Went/to the try - out she was on - ly six - teen With some

9

Tracked down a kid who brought a trum-pet to Po - mo - na
 girl - friends to cheer her on their club was called the Ra-delles

11

Let Yo - ne have it on a free two year le - ase
 Mom said if you keep up with scho - ol Joy you can (sing)

Verse 3

25

(can)sing George I-ga - wa O - G Ni - sei He toured up the coast and

30

e-ven played Ja-pan Be-fore the war they ripped up the Flo - ri-da Ball -

33

room Man don't sleep on those Sho - To - ky - ans

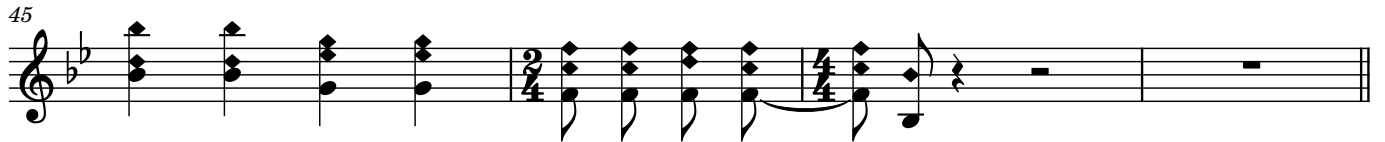
La Banda Más Chido en Wyoming - voces

37 **Coro**

Por la luz e-ste-lar bai - la - ron trás las pú-as En la sie-rra so-bre-vi-



vie-ron por can - tar A-tas-ca(d)os endi - spa-ros de sus pue-blos la



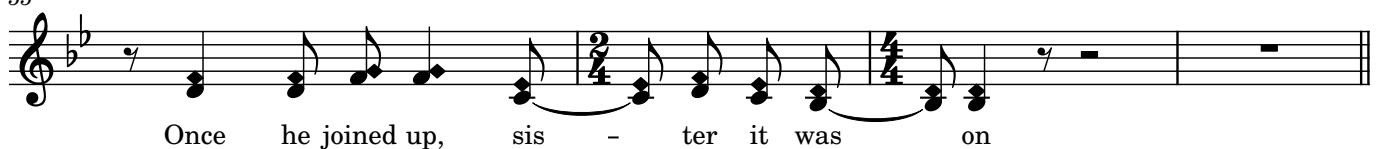
ban - da más chi - do en Wy - o - ming

Verse 4

Lit-tle Tets Bess - ho rep'd the Kar-di - acs gang The cla - ri-net kid the



"Ni-sei Ar-tie Shaw" Stopped by re-hear-sal in a tar pa-per bar-rack



Once he joined up, sis - ter it was on

Verse 5

They prac-ticed dai - ly gigged on the week - ends stir-ring up those



dus-ty mess halls tee-nage bo-dies un - chained from their pa-rents



Man, them old folks, they rea - ly lost it all

Verse 6**La Banda Más Chido en Wyoming - voces**

3

69

The on - ly swing ba - nd left in Wy - o - ming That got 'em out some

72

nights un - til dawn War bonds drives in Po - well, Mor - mons

74

dan - cing in Lo - vell a bunch of friends play - ing jazz at the Ther -

Coro

76

mo - po - lis prom Ba - jo las ar - mas bai - la - ron trás las

81

pú - as Con - ge - la - dos so - bre - vi - vie - ron por can - tar An - ge -

85

le - nos cam - pe - si - nos en el co - ro con - vi - vie - ron la ban - da más chi -

solo

88

do en Wy - o - ming

Verse 7

101

George I - ga - wa he split for Chi-ca - go With Ki - mi - ko in the

104

fall of for - ty four He left the band to Tets, Joy went with her fam - ily to D.

Final Verse

107

C. as for Yo-ne, he had to join the war. And that's the sto - r - y

112

from Old Heart Moun - tain And the best band you ne-ver did see

115

SING!
Locked up in pri-son camps for no go-od rea - son But they still found a

118

rea-son to sing The best band ev - er in Wy-o - ming The best band ev -

122

er in Wy - o - ming The best band ev - er in Wy - o - ming The

125

best band ev - er in Wy - o - ming

La Banda Más Chido en Wyoming

Violin 3

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

♩ = 126

Violin 3 part, measures 1-4. Includes dynamic markings *pizz.* and *v*.

Verses 1 & 2

pizz first time, low octave
arco second time, high octave

arco
tacet second time

5

Violin 3 part, measures 5-12. Includes dynamic markings *mp* and *pp*, and a fermata.

Verse 3

13

Violin 3 part, measures 13-27. Includes first and second endings, dynamic markings *mp* and *f*, and a *simile* marking.

28

Violin 3 part, measures 28-36. Includes dynamic markings *mp*, *mf*, and *pp*.

Coro

(clarinet duet + flute)

37

Violin 3 part, measures 37-40. Includes dynamic markings *v* and *p*.

41

Violin 3 part, measures 41-46. Includes dynamic markings *v* and *p*.

Verse 4

47

Violin 3 part, measures 47-54. Includes dynamic markings *f*, *mf*, and *pp*.

Verse 5

55

Violin 3 part, measures 55-63. Includes dynamic markings *mp* and *mf*, and a *pizz.* marking.

64

Violin 3 part, measures 64-70. Includes dynamic markings *mp* and *p*, and a *(arco)* marking.

Verse 6

69

Musical notation for Verse 6, measures 69-78. The music is in G major (one flat) and 4/4 time. It features a melodic line with dynamics *p* and *f*. There are accents and slurs over the notes.

Coro

79

Musical notation for Coro, measures 79-86. The music is in G major and 4/4 time. It starts with a *pp* dynamic and includes accents and slurs.

solo

87

Musical notation for solo section, measures 87-98. The music is in G major and 4/4 time. It features a melodic line with dynamics *f* and *pp*, and includes a six-measure rest.

Verse 7

99

Musical notation for Verse 7, measures 99-108. The music is in G major and 4/4 time. It features a melodic line with dynamics *f* and *pp*, and includes a six-measure rest.

Final Verse

109

Musical notation for Final Verse, measures 109-114. The music is in G major and 4/4 time. It features a melodic line with dynamics *mf*, *pp*, and *pp*, and includes accents and slurs.

SING!

115

Musical notation for singing part, measures 115-118. The music is in G major and 4/4 time. It includes a two-measure rest.

Locked up in pri-son camps for no go-od rea-son

119

Musical notation for singing part, measures 119-123. The music is in G major and 4/4 time.

The best band ev-er in Wy-o-ming The best band ev-

124

Musical notation for singing part, measures 124-127. The music is in G major and 4/4 time. It includes a *rit.* marking.

er in Wy-o-ming

La Banda Más Chido en Wyoming

Violin 2

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

♩ = 126

Verses 1 & 2

pizz first time, low octave
arco second time, high octave

arco
tacet second time

1.

2.

Coro

(clarinet duet + flute)

Verse 4

Verse 5

clarinets/flute

clarinets and flute
arco

La Banda Más Chido en Wyoming - violín 2

69

Verse 6

79

Coro

87

solo

99

Verse 7

Final Verse

111

115

SING!

Locked up in pri-son camps for no go-od rea-son

119

The best band ev-er in Wy-o-ming The best band ev-

124

er in Wy-o-ming

La Banda Más Chido en Wyoming

Violin 1

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

♩ = 126

pizz.

Verses 1 & 2

pizz first time, low octave

arco second time, high octave

arco

tacet second time

5

mp > pp

25

mp

Verse 3

33

mf > pp

Coro

(clarinet duet + flute)

38

42

Verse 4

47

f mf > pp

Verse 5

54

60

clarinets/flute mp mf pizz.

La Banda Más Chido en Wyoming - violín 1

64 clarinets & flute (arco) Verse 6

73 Coro

81

87 solo

92

97 Verse 7

109 Final Verse

115 SING!

Locked up in pri-son camps for no go-od rea-son

119 The best band ev-er in Wy-o-ming The best band ev-

124 er in Wy-o-ming rit.

La Banda Más Chido en Wyoming

Trompeta 2

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

Verses 1 & 2

$\text{♩} = 126$

3 tacet first time 6

1.

mp

14

2. simile

Verse 3

f *mp*

29

2 2

mf *pp*

Coro

37 (clarinet duet + flute)

43

f

Verse 4

49

mf *pp*

2

Verse 5

59

clarinets/flute

mp *mf*

2

64

clarinets and flute

mp *p*

La Banda Más Chido en Wyoming - trompeta 2

Verse 6

69

Musical staff for Verse 6, measures 69-77. The staff begins with a whole rest, followed by a series of eighth and quarter notes. Dynamics include *p* (piano) and *f* (forte).

Coro

78

Musical staff for Coro, measures 78-85. The staff features a sequence of eighth and quarter notes. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

86

Musical staff for Coro, measures 86-90. The staff continues with eighth and quarter notes. Dynamic includes *f* (forte).

solo

91

Musical staff for solo, measures 91-97. The staff features a double bar line with a '2' above it, followed by eighth and quarter notes. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

Verse 7

98

Musical staff for Verse 7, measures 98-109. The staff features a double bar line with a '2' above it, followed by a double bar line with a '7' above it, and then rests. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

Final Verse

110

Musical staff for Final Verse, measures 110-116. The staff begins with a series of eighth notes, followed by quarter notes. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo).

117

Musical staff for Final Verse, measures 117-121. The staff features quarter notes and rests. Dynamic includes *mf* (mezzo-forte). The instruction "SING!" is written above the staff.

The best band ev -

rit.

122

Musical staff for Final Verse, measures 122-128. The staff features a series of eighth and quarter notes. Dynamic includes *mf* (mezzo-forte).

er in Wy-o - ming The best band ev - er in Wy-o - ming

La Banda Más Chido en Wyoming

Trompeta 1

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

Verses 1 & 2

$\text{♩} = 126$

3 *tacet first time* 4 *tacet second time*
8va if possible

13

1. *mp* *f* *>* *>* *>* 2. *simile*

27 **Verse 3**

mp *mf* *>* *pp*

2 2

Coro
(clarinet duet + flute)

37

43

f

49 **Verse 4** **Verse 5**

mf *>* *pp*

2

60 clarinets/flute

mp *mf*

2

64 clarinets and flute

mp *p*

La Banda Más Chido en Wyoming - trompeta 1

Verse 6

69

p *f*

Coro

78

pp *mf*

86

f

solo

91

pp *mf*

Verse 7

98

mf *pp*

SING!

horse whinny, ~Louis Armstrong's style

Final Verse

110

mf *pp* *pp* *gliss.*

Locked up in pri-son camps for

116

2

no go - od rea - son

119

The best band ev - er in Wy-o - ming The best band ev -

124

er in Wy - o - ming

rit.

La Banda Más Chingón en Wyoming - Score

tacet second time

8

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

mp arco

pp

tacet second time

sil - ver mouth piece on - ly six - teen With some girl - friends Tracked down a kid who brought a trum - pet to Po - mo - na club was called the Ra - delles

V7 vi IV V7 I

11

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

mp

f

1.

Let Yo - ne have it on a free two year le - ase Mom said if you keep up with scho - ol Joy you can (sing)

V7 IV I

La Banda Más Chingón en Wyoming - Score

25 **2.** *simile* **Verse 3**

tpt.1 *mp*

tpt.2 *mp*

vln. 1 *mp*

vln. 2 *mp*

vln. 3 *mp*

voz
(can)sing George I-ga - wa O - G Ni - sei He toured up the coast and

tamb.

vih.
I I

gtrrn.

30

tpt.1 *mf* *pp*

tpt.2 *mf* *pp*

vln. 1 *mf* *pp*

vln. 2 *mf* *pp*

vln. 3 *mf* *pp*

voz
e - ven played Ja - pan Be - fore the war they ripped up the Flo - ri - da Ball - room Man don't sleep on those

tamb.

vih.
V7 vi IV V7 I V7

gtrrn.

La Banda Más Chingón en Wyoming - Score

34 **Coro** (clarinet duet + flute)

tpt.1 (clarinet duet + flute)

tpt.2 (clarinet duet + flute)

vln. 1 (clarinet duet + flute)

vln. 2 (clarinet duet + flute)

vln. 3 (clarinet duet + flute)

voz

Sho-To - ky - ans Por la luz e - ste-lar bai - la - ron trás las

tamb.

IV I vi IV V7

vih.

gtrrn.

39

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

pú-as En la sie-rra so-bre-vi - vie-ron por can - tar A-tas-ca(d)os en di -

tamb.

I vi IV V7 I vi IV

vih.

gtrrn.

La Banda Más Chingón en Wyoming - Score

44

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

spa-ros de sus pue-blos la ban - da más chin - gón en Wy - o - ming

tamb.

V7 I vi IV V7 I

vih.

gtrrn.

Verse 4

49

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

Lit - tle Tets Bess - ho rep'd the Kar - di - acs gang The cla - ri - net kid the "Ni - sei Ar - tie Shaw"

tamb.

I V7

vih.

gtrrn.

La Banda Más Chingón en Wyoming - Score

53

tpt.1 *pp*

tpt.2 *pp*

vln. 1 *pp*

vln. 2 *pp*

vln. 3 *pp*

voz

Stopped by re - hear - sal in a tar pa - per bar - rack Once he joined up, sis - ter it was

tamb.

vi IV V7 I V7 IV

vih.

gtrrn.

Verse 5

57

tpt.1 *mp* clarinets/flute

tpt.2 *mp* clarinets/flute

vln. 1 *f* *mp* clarinets/flute

vln. 2 *mp* clarinets/flute

vln. 3 *mp* clarinets/flute

voz

on They prac-ticed dai - ly gigged on the week - ends

tamb.

I I

vih.

gtrrn.

La Banda Más Chingón en Wyoming - Score

61

tpt.1 *mf* clarinets and flute *mp*

tpt.2 *mf* clarinets and flute *mp*

vln. 1 *mf* pizz. clarinets & flute arco *mp*

vln. 2 *mf* pizz. clarinets and flute arco *mp*

vln. 3 *mf* pizz. clarinets and flute arco *mp*

voz stir-ring up those dus-ty mess halls tee-nage bo-dies un - chained from their pa-rents

tamb.

vih. V7 vi IV V7 I

gtrrn.

65

Verse 6

tpt.1 *p*

tpt.2 *p*

vln. 1 *p* (arco)

vln. 2 *p* (arco)

vln. 3 *p* (arco)

voz Man, them old folks, they rea-ly lost it all The on-ly swing ba-nd

tamb.

vih. V7 IV I

gtrrn.

La Banda Más Chingón en Wyoming - Score

70

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

left in Wy-o - ming That got 'em out some nights un - til dawn War bonds drives in Po-well, Mor-mons

V7 vi IV

74

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

dan-cing in Lo - vell a bunch of "Japs" play-ing jazz at the Ther - mo - po - lis prom

V7 I V7 IV I

La Banda Más Chingón en Wyoming - Score

78 **Coro**

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

pp

pp

pp

pp

Ba-jo las ar-mas bai - la-ron trás las pú-as Con-ge-la-dos so-bre-vi-

vi IV V7 I vi IV

83

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

mf

mf

vie-ron por can - tar An-ge - le-nos cam-pe - si-nos en el co-ro con-vi-vie-ron la ban - da más chin -

V7 I vi IV V7 I vi IV

La Banda Más Chingón en Wyoming - Score

88

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

gón en Wy - o - ming

V7 I I

91 **solo**

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

pp mf

pp mf

I V7 vi IV

La Banda Más Chingón en Wyoming - Score

Verse 7

96

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

George I-ga-wa he

V7 I V7 IV I I

light strumming; solo

102

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

split for Chi-ca-go With Ki-mi-ko in the fall of for-ty four He left the band to Tets, Joy

V7 vi IV

La Banda Más Chingón en Wyoming - Score

106

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz
went with her fam-ily to D. C. as for Yo-ne, he had to join the war.

tamb.

vih.
V7 I V7 IV I V7

gtrrn.

Final Verse

111

horse whinny,
~Louis Armstrong's style

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz
And that's the sto - r - y from Old Heart Moun - tain And the best band you ne-ver did see

tamb.

vih.
I V7

gtrrn.

La Banda Más Chingón en Wyoming - Score

115

SING!

tpt.1 Locked up in pri-son camps for no fuck-ing rea-son

tpt.2

vln. 1 Locked up in pri-son camps for no fuck-ing rea-son

vln. 2 Locked up in pri-son camps for no fuck-ing rea-son

vln. 3 Locked up in pri-son camps for no fuck-ing rea-son

voz Locked up in pri-son camps for no fuck-ing rea-son But they still found a

tamb. vi IV V7 I V7

vih.

gtrrn.

118

tpt.1

tpt.2 *mf* The best God damn *SING!*

vln. 1 The best God damn

vln. 2 The best God damn

vln. 3 The best God damn

voz rea-son to sing The best God damn band in Wy-o-ming The best God damn

tamb. IV I vi IV V I vi IV

vih.

gtrrn.

La Banda Más Chingón en Wyoming - Score

122

tpt.1
band in Wy - o - ming The best God damn band in Wy - o - ming

tpt.2
band in Wy - o - ming The best God damn band in Wy - o - ming

vln. 1
band in Wy - o - ming The best God damn band in Wy - o - ming

vln. 2
band in Wy - o - ming The best God damn band in Wy - o - ming

vln. 3
band in Wy - o - ming The best God damn band in Wy - o - ming

voz
band in Wy - o - ming The best God damn band in Wy - o - ming The

tamb.
V I vi IV V I

vih.
[drum notation]

gtrrn.
[guitar notation]

125 rit.

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz
best God damn band in Wy - o - ming

tamb.
vi IV V I let ring

vih.
vi IV V I let ring

gtrrn.
let ring

La Banda Más Chingón en Wyoming

bass/guitarrón

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

♩ = 126



Verses 1 & 2

5



11



Verse 3

27



Coro

33



42



Verse 4

49



Verse 5

56



62



Verse 6

69

Coro

76

85

solo

91

97

Verse 7

101

Final Verse

110

116

122

La Banda Más Chingón en Wyoming - guitar/vihuela

53 vi IV V7 I V7 IV

Verse 5

57 I I

61 V7 vi IV V7 I

Verse 6

65 V7 IV I 2

71 V7 vi IV V7 I

75 V7 IV I

Coro

79 vi IV V7 I vi IV

83 V7 I vi IV V7 I

87 vi IV V7 I

90 I **solo** I

94 V7 vi IV V7 I V7

98 IV I

Verse 7

101 I V7 vi IV V7 I

light strumming; solo

107 V7 IV I V7 **Final Verse** I

112 V7 vi IV

116 V7 I V7 IV I vi IV

120 V I vi IV V I vi IV

124 V I vi IV V rit. I *let ring*

La Banda Más Chingón en Wyoming

Tambourine

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

$\text{♩} = 126$

Verses 1 & 2

9

1. | 2.

27 **Verse 3**

36 **Coro**

49 **Verse 4**

58 **Verse 5**

67 **Verse 6**

76 **Coro**

85 **solo**

94 **Verse 7**

110 **Final Verse**

119

rit.
let ring

Voice

La Banda Más Chingón en Wyoming

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

Verses 1 & 2

$\text{♩} = 126$ **4** harmonize second time only

The fly-er re - a - d mu - si - cians nee - ded
Joy Te-ra - o - k - a née - Ta-kesh(i) - ta

7

So young Yo - ne grabbed his sil - ver mouth piece
Went/to the try - out she was on - ly six - teen With some

9

Tracked down a kid who brought a trum-pet to Po - mo - na
girl - friends to cheer her on their club was called the Ra-delles

11

Let Yo - ne have it on a free two year le - ase (can)sing
Mom said if you keep up with scho - ol Joy you can (sing)

Verse 3

26

George I - ga - wa O - G Ni - sei He toured up the coast and

30

e-ven played Ja-pan Be - fore the war they ripped up the Flo - ri-da Ball -

33

room Man don't sleep on those Sho - To - ky - ans

La Banda Más Chingón en Wyoming - voces

Coro

Por la luz e-ste-lar bai - la - ron trás las pú-as En la sie-rra so-bre-vi -

vie-ron por can - tar A-tas-ca(d)os en di - spa-ros de sus pue-blos la

ban - da más chin - gón en Wy - o - ming

Verse 4

Lit-tle Tets Bess - ho rep'd the Kar-di - acs gang The cla - ri-net kid the

"Ni-sei Ar-tie Shaw" Stopped by re - hear-sal in a tar pa-per bar-rack

Once he joined up, sis - ter it was on

Verse 5

They prac-ticed dai - ly giggered on the week - ends stir-ring up those


dus-ty mess halls tee-nage bo-dies un - chained from their pa-rents

Man, them old folks, they rea - ly lost it all

Verse 6


La Banda Más Chingón en Wyoming - voces

69



The on - ly swing ba - nd left in Wy - o - ming That got 'em out some

72



nights un - til dawn War bonds drives in Po - well, Mor - mons


74



dan-cing in Lo-vell a bunch of "Japs" play-ing jazz at the Ther - mo-po - lis prom

Coro

77



Ba-jo las ar-mas bai - la - ron trás las pú-as

82



Con-ge-la-dos ³so-bre-vi - vie-ron por can - tar An-ge - le-nos cam-pe - si-nos en el

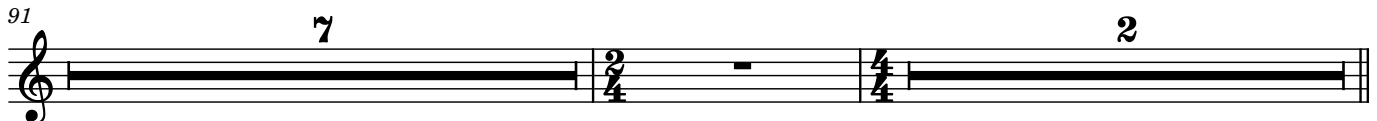
86



co-ro con-vi-vie-ron la ban - da más chin - gón en Wy-o - ming

solo

91



7 2

4 **Verse 7**

La Banda Más Chingón en Wyoming - voces

101

George I - ga - wa he split for Chi-ca - go With Ki - mi - ko in the

104

fall of for - ty four He left the band to Tets, Joy went with her fam - ily to D.

Final Verse

107

C. as for Yo-ne, he had to join the war. And that's the sto - r - y

112

from Old Heart Moun - tain And the best band you ne-ver did see

115

SING!
Locked up in pri-son camps for no fuck-ing rea - son But they still found a

118

rea-son to sing The best God damn band in Wy-o - ming The best God damn

122

band in Wy - o - ming The best God damn band in Wy - o - ming The

125

best God damn band in Wy - o - ming rit.

La Banda Más Chingón en Wyoming

Violin 3

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

♩ = 126

Measures 1-4 of the score. Measure 1 has a whole rest. Measure 2 starts with a quarter rest followed by a quarter note. Measure 3 contains a quarter note followed by eighth notes. Measure 4 contains eighth notes. Performance markings include accents (□) and a *pizz.* marking above the final note.

Verses 1 & 2

pizz. first time, low octave
arco second time, high octave

arco
tacet second time

5

Measures 5-12. Measure 5 has a whole rest. Measure 6 has a whole note. Measure 7 has a whole rest. Measure 8 has a quarter note followed by eighth notes. Measure 9 has a quarter note followed by eighth notes. Measure 10 has a quarter note followed by eighth notes. Measure 11 has a quarter note followed by eighth notes. Measure 12 has a quarter note followed by eighth notes. Performance markings include accents (□), *mp*, *pp*, and a fermata over measure 11.

Verse 3

13

Measures 13-27. Measure 13 has a quarter rest followed by eighth notes. Measure 14 has a quarter rest followed by eighth notes. Measure 15 has a quarter rest followed by eighth notes. Measure 16 has a quarter rest followed by eighth notes. Measure 17 has a quarter rest followed by eighth notes. Measure 18 has a quarter rest followed by eighth notes. Measure 19 has a quarter rest followed by eighth notes. Measure 20 has a quarter rest followed by eighth notes. Measure 21 has a quarter rest followed by eighth notes. Measure 22 has a quarter rest followed by eighth notes. Measure 23 has a quarter rest followed by eighth notes. Measure 24 has a quarter rest followed by eighth notes. Measure 25 has a quarter rest followed by eighth notes. Measure 26 has a quarter rest followed by eighth notes. Measure 27 has a quarter rest followed by eighth notes. Performance markings include accents (□), *mp*, *f*, and *simile*.

28

Measures 28-36. Measure 28 has a quarter rest followed by eighth notes. Measure 29 has a quarter rest followed by eighth notes. Measure 30 has a quarter rest followed by eighth notes. Measure 31 has a quarter rest followed by eighth notes. Measure 32 has a quarter rest followed by eighth notes. Measure 33 has a quarter rest followed by eighth notes. Measure 34 has a quarter rest followed by eighth notes. Measure 35 has a quarter rest followed by eighth notes. Measure 36 has a quarter rest followed by eighth notes. Performance markings include accents (□), *mp*, *mf*, and *pp*.

Coro

(clarinet duet + flute)

37

Measures 37-40. Measure 37 has a quarter rest followed by eighth notes. Measure 38 has a quarter rest followed by eighth notes. Measure 39 has a quarter rest followed by eighth notes. Measure 40 has a quarter rest followed by eighth notes. Performance markings include accents (□) and *v*.

41

Measures 41-46. Measure 41 has a quarter rest followed by eighth notes. Measure 42 has a quarter rest followed by eighth notes. Measure 43 has a quarter rest followed by eighth notes. Measure 44 has a quarter rest followed by eighth notes. Measure 45 has a quarter rest followed by eighth notes. Measure 46 has a quarter rest followed by eighth notes. Performance markings include accents (□).

Verse 4

47

Measures 47-54. Measure 47 has a quarter rest followed by eighth notes. Measure 48 has a quarter rest followed by eighth notes. Measure 49 has a quarter rest followed by eighth notes. Measure 50 has a quarter rest followed by eighth notes. Measure 51 has a quarter rest followed by eighth notes. Measure 52 has a quarter rest followed by eighth notes. Measure 53 has a quarter rest followed by eighth notes. Measure 54 has a quarter rest followed by eighth notes. Performance markings include accents (□), *f*, *mf*, and *pp*.

Verse 5

55

Measures 55-63. Measure 55 has a quarter rest followed by eighth notes. Measure 56 has a quarter rest followed by eighth notes. Measure 57 has a quarter rest followed by eighth notes. Measure 58 has a quarter rest followed by eighth notes. Measure 59 has a quarter rest followed by eighth notes. Measure 60 has a quarter rest followed by eighth notes. Measure 61 has a quarter rest followed by eighth notes. Measure 62 has a quarter rest followed by eighth notes. Measure 63 has a quarter rest followed by eighth notes. Performance markings include accents (□), *mp*, *mf*, and *pizz.*

64

Measures 64-70. Measure 64 has a quarter rest followed by eighth notes. Measure 65 has a quarter rest followed by eighth notes. Measure 66 has a quarter rest followed by eighth notes. Measure 67 has a quarter rest followed by eighth notes. Measure 68 has a quarter rest followed by eighth notes. Measure 69 has a quarter rest followed by eighth notes. Measure 70 has a quarter rest followed by eighth notes. Performance markings include accents (□), *mp*, *p*, and *(arco)*.

Verse 6

La Banda Más Chingón en Wyoming - violín 3

69

Musical notation for Verse 6, measures 69-78. The piece starts in 2/4 time, changes to 4/4 at measure 72, and returns to 2/4 at measure 76. Dynamics include *p* (piano) and *f* (forte).

Coro

79

Musical notation for Coro, measures 79-86. The piece starts in 2/4 time, changes to 4/4 at measure 80, and returns to 2/4 at measure 84. Dynamic is *pp* (pianissimo).

solo

87

Musical notation for solo, measures 87-98. The piece starts in 2/4 time, changes to 4/4 at measure 88, and returns to 2/4 at measure 92. Dynamics include *f* (forte) and *pp* (pianissimo). A 6-measure rest is indicated.

Verse 7

99

Musical notation for Verse 7, measures 99-108. The piece starts in 4/4 time and includes a 6-measure rest.

Final Verse

109

Musical notation for Final Verse, measures 109-114. The piece starts in 4/4 time. Dynamics include *mf* (mezzo-forte), *pp* (pianissimo), and *pp* (pianissimo).

115

SING!

Musical notation for singing part, measures 115-118. Includes a 2-measure rest.

Locked up in pri-son camps for no fuck-ing rea - son

119

Musical notation for singing part, measures 119-123.

The best God damn band in Wy-o - ming The best God damn

124

Musical notation for singing part, measures 124-128. Includes a *rit.* (ritardando) marking.

band in Wy - o - ming

La Banda Más Chingón en Wyoming

Violin 2

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

♩ = 126

pizz.

Verses 1 & 2

pizz first time, low octave
arco second time, high octave

arco
tacet second time

5

mp ppp

1. 2.

13

mp f simile

Verses 3

28

mp mf pp

Coro

37

(clarinet duet + flute)

43

Verses 4

f

51

mf pp

Verses 5

59

clarinets/flute

mp mf

pizz.

64

clarinets and flute

arco

(arco)

mp p

2

Verse 6

La Banda Más Chingón en Wyoming - violín 2

69

Musical notation for measures 69-78. Dynamics: *p*, *f*.

79

Coro

Musical notation for measures 79-86. Dynamic: *pp*.

87

solo

Musical notation for measures 87-98. Dynamics: *f*, *pp*.

99

Verse 7

Musical notation for measures 99-108. Dynamic: *f*.

108

Final Verse

Musical notation for measures 108-114. Dynamics: *mf*, *pp*.

115

SING!

Musical notation for measures 115-118. Dynamic: 2.

Locked up in pri-son camps for no fuck-ing rea - son

119

Musical notation for measures 119-123.

The best God damn band in Wy-o - ming The best God damn

124

rit.

Musical notation for measures 124-128.

band in Wy - o - ming

La Banda Más Chingón en Wyoming

Violin 1

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

$\text{♩} = 126$

Verses 1 & 2

pizz first time,
arco second time

arco
tacet second time

1. V □ V

25 Verse 3

33 Coro mf > pp
(clarinet duet + flute)

38

42

47 Verse 4

54 Verse 5

60 clarinets/flute

mp *mf*

2

arco
clarinets & flute
La Banda Más Chingón en Wyoming - violín 1

Verse 6

64

mp *p* (arco)

Coro

73

p *f* *pp*

81

V

solo

88

f V

94

V

Verse 7

99

6

Final Verse

111

mf *pp* *pp* **SING!**

Locked up in pri-son camps for no fuck-ing rea - son

117

2

The best Goddamn band in Wy-o - ming The best Goddamn rit.

124

band in Wy - o - ming

La Banda Más Chingón en Wyoming

Trompeta 2

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

Verses 1 & 2

tacet first time

♩ = 126

3 6 1.

mp

14

2. simile

Verse 3

f

28

mp *mf* *pp*

37 **Coro** (clarinet duet + flute)

43

49 **Verse 4**

mf *pp*

59 **Verse 5**

clarinets/flute

mp *mf*

64

clarinets and flute

mp *p*

Verse 6

69

Musical staff for measures 69-77. The key signature is one sharp (F#). The piece starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A dynamic marking of *p* is placed below the first note. The staff continues with various rhythmic patterns, including eighth and sixteenth notes, and ends with a dynamic marking of *f*.

Coro

78

Musical staff for measures 78-85. The key signature is one sharp (F#). The piece begins with a dynamic marking of *pp*. The staff features a variety of rhythmic patterns, including eighth and sixteenth notes, and concludes with a dynamic marking of *mf*.

86

Musical staff for measures 86-89. The key signature is one sharp (F#). The staff continues with rhythmic patterns, including eighth and sixteenth notes, and ends with a dynamic marking of *f*.

solo

90

Musical staff for measures 90-97. The key signature is one sharp (F#). The piece starts with a dynamic marking of *pp* and a fermata. It then continues with rhythmic patterns, including eighth and sixteenth notes, and ends with a dynamic marking of *mf*.

Verse 7

Final Verse

98

Musical staff for measures 98-113. The key signature is one sharp (F#). The piece begins with a dynamic marking of *mf* and a fermata. It continues with rhythmic patterns, including eighth and sixteenth notes, and ends with a dynamic marking of *pp*.

114

Musical staff for measures 114-119. The key signature is one sharp (F#). The piece starts with a dynamic marking of *pp* and continues with rhythmic patterns, including eighth and sixteenth notes, ending with a dynamic marking of *mf*.

120

SING!

Musical staff for the singing part, measures 120-123. The staff contains a series of chords and single notes, corresponding to the lyrics below.

The best God damn band in Wy-o - ming The best God damn

124

rit.

Musical staff for the singing part, measures 124-127. The staff contains a series of chords and single notes, corresponding to the lyrics below.

band in Wy - o - ming

La Banda Más Chingón en Wyoming

Trompeta 1

(mariachi version)

By No-No Boy / Julian Saporiti
Arr. by Jessie M. Vallejo

Verses 1 & 2

$\text{♩} = 126$

3 *tacet first time* 4 *tacet second time*

12

1. *mp* *f* 2.

26 *simile* **Verse 3** *mp* *mf* *pp* 2

34 **Coro** (clarinet duet + flute) 2

41 *f*

48 **Verse 4** *mf* *pp*

56 **Verse 5** clarinets/flute *mp* *mf* 2

64 clarinets and flute *mp* *p*

La Banda Más Chingón en Wyoming - trompeta 1

69

Verse 6

Musical staff for Verse 6, measures 69-77. The staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of notes and rests, with dynamic markings *p* and *f*. A fermata is placed over the final note of the staff.

78

Coro

Musical staff for Coro, measures 78-85. The staff continues with notes and rests, featuring dynamic markings *pp* and *mf*. A fermata is placed over the final note of the staff.

86

Musical staff for Coro continuation, measures 86-90. The staff contains notes and rests with a dynamic marking of *f*. A fermata is placed over the final note of the staff.

91

solo

Musical staff for solo, measures 91-97. The staff features a double bar line with a '2' above it, followed by notes and rests. Dynamic markings *pp* and *mf* are present. A fermata is placed over the final note of the staff.

98

Verse 7

Musical staff for Verse 7, measures 98-109. The staff contains notes and rests with a '7' marking above a double bar line. A fermata is placed over the final note of the staff.

110

Final Verse

horse whinny, ~Louis Armstrong's style

Musical staff for Final Verse, measures 110-114. The staff contains notes and rests with dynamic markings *mf*, *pp*, and a *gliss.* marking. A fermata is placed over the final note of the staff.

115

SING!

Musical staff for singing part, measures 115-118. The staff contains notes and rests with a '2' marking above a double bar line.

Locked up in pri-son camps for no fuck-ing rea - son

119

Musical staff for singing part, measures 119-123. The staff contains notes and rests.

The best God damn band in Wy-o - ming The best God damn

124

rit.

Musical staff for singing part, measures 124-127. The staff contains notes and rests.

band in Wy - o - ming

La Banda Más Chido en Wyoming

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

$\text{♩} = 126$

trompeta 1

trompeta 2

violín 1

violín 2

violín 3

voz

tambourine

vihuela

guitarrón

vi I V V V V V V V7

Verses 1 & 2

5

tacet first time

tpt.1

tacet first time

tpt.2

pizz first time,
arco second time

vln. 1

pizz first time, low octave
arco second time, high octave

vln. 2

pizz first time, low octave
arco second time, high octave

vln. 3

harmonize second time only

voz

The fly - er re - a - d mu - si - cians nee - ded So young Yo - ne grabbed his
Joy Te - ra - o - k - a née - Ta - kesh(i) - ta Went/to the try - out she was

tamb.

I

vih.

gtrrn.

La Banda Más Chido en Wyoming - Score

tacet second time

8

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

mp

arco

tacet second time

pp

sil-ver mouth piece on-ly six-teen With some girl-friends Tracked down a kid who brought a trum-pet to Po-mo-na club was called the Ra-delles

V7 vi IV V7 I

11

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

mp

f

1.

Let Yo-ne have it on a free two year le-ase Mom said if you keep up with scho-ol Joy you can (sing)

V7 IV I

La Banda Más Chido en Wyoming - Score

25 **2.** *simile* **Verse 3**

tpt.1 *mp*

tpt.2 *mp*

vln. 1 *mp*

vln. 2 *mp*

vln. 3 *mp*

voz
(can)sing George I-ga - wa O - G Ni - sei He toured up the coast and

tamb.

vih.
I I

gtrrn.

30

tpt.1 *mf* *pp*

tpt.2 *mf* *pp*

vln. 1 *mf* *pp*

vln. 2 *mf* *pp*

vln. 3 *mf* *pp*

voz
e - ven played Ja - pan Be - fore the war they ripped up the Flo - ri - da Ball - room Man don't sleep on those

tamb.

vih.
V7 vi IV V7 I V7

gtrrn.

La Banda Más Chido en Wyoming - Score

Coro (clarinet duet + flute)

34

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

Sho-To - ky - ans

Por la luz e - ste-lar bai - la - ron trás las

IV I vi IV V7

39

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

pú-as

En la sie-rra so-bre-vi - vie-ron por can - tar

A-tas-ca(d)os en di -

I vi IV V7 I vi IV

La Banda Más Chido en Wyoming - Score

44

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

spa-ros de sus pue-blos la ban - da más chi - do en Wy-o - ming

tamb.

V7 I vi IV V7 I

vih.

gtrrn.

Verse 4

49

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

Lit - tle Tets Bess - ho rep'd the Kar - di - acs gang The cla - ri - net kid the "Ni - sei Ar - tie Shaw"

tamb.

I V7

vih.

gtrrn.

La Banda Más Chido en Wyoming - Score

53

tpt.1 *pp*

tpt.2 *pp*

vln. 1 *pp*

vln. 2 *pp*

vln. 3 *pp*

voz

Stopped by re - hear - sal in a tar pa - per bar - rack Once he joined up, sis - ter it was

tamb.

vi IV V7 I V7 IV

vih.

gtrrn.

57

Verse 5

tpt.1 *mp* clarinets/flute

tpt.2 *mp* clarinets/flute

vln. 1 *f* clarinets/flute

vln. 2 *mp* clarinets/flute

vln. 3 *mp* clarinets/flute

voz

on They prac-ticed dai - ly giggered on the week - ends

tamb.

I I

vih.

gtrrn.

La Banda Más Chido en Wyoming - Score

61

tpt.1 *mf* clarinets and flute *mp*

tpt.2 *mf* clarinets and flute *mp*

vln. 1 *mf* pizz. clarinets & flute arco *mp*

vln. 2 *mf* pizz. clarinets and flute arco *mp*

vln. 3 *mf* pizz. clarinets and flute arco *mp*

voz stir-ring up those dus-ty mess halls tee-nage bo-dies un - chained from their pa-rents

tamb.

vih. V7 vi IV V7 I

gtrrn.

65

Verse 6

tpt.1 *p*

tpt.2 *p*

vln. 1 *p* (arco)

vln. 2 *p* (arco)

vln. 3 *p* (arco)

voz Man, them old folks, they rea-ly lost it all The on - ly swing ba - nd

tamb.

vih. V7 IV I

gtrrn.

La Banda Más Chido en Wyoming - Score

70

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

left in Wy-o - ming That got 'em out some nights un - til dawn War bonds drives in Po-well, Mor-mons

tamb.

V7 vi IV

vih.

gtrrn.

p

p

p

p

74

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

dan-cing in Lo-vell a bunch of friends play-ing jazz at the Ther - mo - po - lis prom

tamb.

V7 I V7 IV I

vih.

gtrrn.

f

f

f

f

f

La Banda Más Chido en Wyoming - Score

78 **Coro**

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

pp

pp

pp

pp

Ba-jo las ar-mas bai - la-ron trás las pú-as Con-ge-la-dos so-bre-vi-

vi IV V7 I vi IV

83

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

mf

mf

vie-ron por can - tar An-ge - le-nos cam-pe - si-nos en el co-ro con-vi-vie-ron la ban - da más chi -

V7 I vi IV V7 I vi IV

La Banda Más Chido en Wyoming - Score

88

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

do en Wy - o - ming

V7 I I

91 **solo**

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

pp mf

pp mf

I V7 vi IV

La Banda Más Chido en Wyoming - Score

Verse 7

11

96

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

George I-ga-wa he

V7 I V7 IV I I

light strumming; solo

102

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

split for Chi-ca-go With Ki-mi-ko in the fall of for-ty four He left the band to Tets, Joy

V7 vi IV

La Banda Más Chido en Wyoming - Score

106

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz
went with her fam-ily to D. C. as for Yo-ne, he had to join the war.

tamb.

vih.
V7 I V7 IV I V7

gtrrn.

Final Verse

111

horse whinny,
~Louis Armstrong's style

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz
And that's the sto - r - y from Old Heart Moun - tain And the best band you ne-ver did see

tamb.

vih.
I V7

gtrrn.

La Banda Más Chido en Wyoming - Score

115

SING!

tpt.1
Locked up in pri-son camps for no go - od rea - son

tpt.2

vln. 1
SING!
Locked up in pri-son camps for no go - od rea - son

vln. 2
SING!
Locked up in pri-son camps for no go - od rea - son

vln. 3
SING!
Locked up in pri-son camps for no go - od rea - son

voz
SING!
Locked up in pri-son camps for no go - od rea - son But they still found a

tamb.

vih.
vi IV V7 I V7

gtrrn.

La Banda Más Chido en Wyoming - Score

118

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

mf

SING!

The best band ev - er in Wy-o - ming The

rea-son to sing The best band ev - er in Wy-o - ming The best band ev - er in Wy-o - ming The

IV I vi IV V I vi IV V I

Detailed description: This is a page of a musical score for a band. It contains ten staves. The top five staves are for brass and woodwinds: Tpt. 1, Tpt. 2, Vln. 1, Vln. 2, and Vln. 3. The sixth staff is for the vocal line (voz), with lyrics: 'rea-son to sing The best band ev - er in Wy-o - ming The best band ev - er in Wy-o - ming The'. The seventh staff is for the tambourine (tamb.), showing a rhythmic pattern of quarter notes. The eighth staff is for the vihuela (vih.), with a rhythmic pattern of eighth notes and chords indicated by Roman numerals: IV, I, vi, IV, V, I, vi, IV, V, I. The ninth staff is for the guitar (gtrrn.), showing a bass line with quarter notes. The score is in G major (one sharp) and 4/4 time. The page number 118 is at the top left. The title 'La Banda Más Chido en Wyoming - Score' is at the top center. The page number '14' is at the top left. The lyrics are written below the vocal staff and are repeated in the brass and woodwind parts. The dynamic marking 'mf' is under the first two notes of the Tpt. 2 staff. The instruction 'SING!' is above the vocal staff. Roman numerals are placed above the vihuela staff. The tambourine staff has a double bar line at the beginning of the second measure.

La Banda Más Chido en Wyoming - Score

123

tpt.1 best band ev - er in Wy - o - ming

tpt.2 best band ev - er in Wy - o - ming

vln. 1 best band ev - er in Wy - o - ming

vln. 2 best band ev - er in Wy - o - ming

vln. 3 best band ev - er in Wy - o - ming

voz best band ev - er in Wy - o - ming The

tamb. vi IV V I

vih.

gtrrn.

125 rit.

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz best band ev - er in Wy - o - ming

tamb. let ring

vih. vi IV V I let ring

gtrrn. let ring

La Banda Más Chido en Wyoming

bass/guitarrón

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

♩ = 126



Verses 1 & 2

5



11



Verse 3

27



Coro

33



42



Verse 4

49



Verse 5

56



62



Verse 6

69

Coro

76

85

solo

91

97

Verse 7

101

Final Verse

110

116

122

La Banda Más Chido en Wyoming - guitar/vihuela

53 vi IV V7 I V7 IV

Verse 5

57 I I

61 V7 vi IV V7 I

Verse 6

65 V7 IV I 2

71 V7 vi IV V7 I

75 V7 IV I

Coro

79 vi IV V7 I vi IV

83 V7 I vi IV V7 I

87 vi IV V7 I

La Banda Más Chido en Wyoming - guitar/vihuela

90 I **solo** I

94 V7 vi IV V7 I V7

98 IV I

Verse 7

101 I V7 vi IV V7 I

light strumming; solo

107 V7 IV I V7 **Final Verse** I

112 V7 vi IV

116 V7 I V7 IV I vi IV

120 V I vi IV V I vi IV

124 V I vi IV V rit. I *let ring*

La Banda Más Chido en Wyoming

Tambourine

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

$\text{♩} = 126$

Verses 1 & 2

9

1. | 2.

27 **Verse 3**

36 **Coro**

49 **Verse 4**

58 **Verse 5**

67 **Verse 6**

76 **Coro**

85 **solo**

94 **Verse 7**

110 **Final Verse**

119 rit. let ring

Voice

La Banda Más Chido en Wyoming

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

Verses 1 & 2

$\text{♩} = 126$ **4** harmonize second time only

The fly-er re - a - d mu - si - cians nee - ded
Joy Te - ra - o - k - a née - Ta - kesh(i) - ta

7

So young Yo - ne grabbed his sil - ver mouth piece
Went/to the try - out she was on - ly six - teen With some

9

Tracked down a kid who brought a trum - pet to Po - mo - na
girl - friends to cheer her on their club was called the Ra - delles

11

Let Yo - ne have it on a free two year le - ase
Mom said if you keep up with scho - ol Joy you can (sing) (can)sing

Verse 3

26

George I - ga - wa O - G Ni - sei He toured up the coast and

30

e - ven played Ja - pan Be - fore the war they ripped up the Flo - ri - da Ball -

33

room Man don't sleep on those Sho - To - ky - ans

La Banda Más Chido en Wyoming - voces

Coro



Por la luz e-ste-lar bai - la - ron trás las pú-as En la sie-rra so-bre-vi-



vie-ron por can - tar A-tas-ca(d)os en di - spa-ros de sus pue-blos la



ban - da más chi - do en Wy - o - ming

Verse 4



Lit-tle Tets Bess - ho rep'd the Kar-di - acs gang The cla-ri-net kid the



"Ni-sei Ar-tie Shaw" Stopped by re-hear-sal in a tar pa-per bar-rack



Once he joined up, sis - ter it was on

Verse 5



They prac-ticed dai - ly gigged on the week - ends stir-ring up those



dus-ty mess halls tee-nage bo-dies un - chained from their pa-rents



Man, them old folks, they rea-ly lost it all

Verse 6**La Banda Más Chido en Wyoming - voces**

3

69



The on - ly swing ba - nd left in Wy - o - ming That got 'em out some

72



nights un - til dawn War bonds drives in Po - well, Mor - mons

74



dan-cing in Lo-vell a bunch of friends play-ing jazz at the Ther - mo-po-lis prom

Coro

77



Ba-jo las ar-mas bai - la - ron trás las pú-as

82



Con-ge-la-dos ³so-bre-vi - vie-ron por can - tar An-ge - le-nos cam-pe - si-nos en el

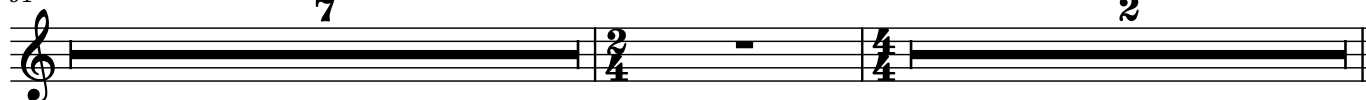
86



co-ro con-vi-vie-ron la ban - da más chi - do en Wy-o - ming

solo

91



4 **Verse 7**

La Banda Más Chido en Wyoming - voces

101

George I - ga - wa he split for Chi-ca - go With Ki - mi - ko in the

104

fall of for - ty four He left the band to Tets, Joy went with her fam - ily to D.

Final Verse

107

C. as for Yo-ne, he had to join the war. And that's the sto - r - y

112

from Old Heart Moun - tain And the best band you ne-ver did see

115

SING!
Locked up in pri-son camps for no go-od rea - son But they still found a

118

rea-son to sing The best band ev - er in Wy-o - ming The best band ev -

122

er in Wy-o - ming The best band ev - er in Wy-o - ming The best band ev -

126

er in Wy - o - ming

La Banda Más Chido en Wyoming

Violin 3

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

♩ = 126

pizz.

Verses 1 & 2

pizz first time, low octave
arco second time, high octave

arco
tacet second time

5

mp pp

Verse 3

13

1. mp f 2. simile

mp f

28

mp mf pp

Coro

(clarinet duet + flute)

37

mp

41

mp

Verse 4

47

f mf pp

Verse 5

55

clarinets/flute

mp mf pizz.

64

clarinets and flute
arco

mp p (arco)

Verse 6

La Banda Más Chido en Wyoming - violín 3

69

p *f*

Coro

79

pp

87

solo

f *pp*

99

Verse 7

f

109

Final Verse

mf *pp* *pp*

115

SING!

2

Locked up in pri-son camps for no go-od rea-son

119

The best band ev-er in Wy-o-ming The best band ev-

124

er in Wy-o-ming

rit.

La Banda Más Chido en Wyoming

Violin 2

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

♩ = 126

pizz.

Verses 1 & 2

pizz first time, low octave
arco second time, high octave

arco
tacet second time

5

mp pp

1. 2.

13

mp f

Verse 3

28

mp mf pp

Coro

37

(clarinet duet + flute)

mp pp

Verse 4

43

f

51

mf pp

Verse 5

59

clarinets/flute

mp mf

64

clarinets and flute
arco

mp p

(arco)

2

Verse 6

La Banda Más Chido en Wyoming - violín 2

69

Musical notation for measures 69-76. Dynamics include p and f .

Coro

79

Musical notation for measures 79-86. Dynamic includes pp .

solo

87

Musical notation for measures 87-92. Dynamics include f and pp .

Verse 7

99

Musical notation for measures 99-106. Includes a 6-measure rest.

Final Verse

108

Musical notation for measures 108-114. Dynamics include mf , pp , and pp .

SING!

115

Musical notation for measures 115-118. Includes a 2-measure rest.

Locked up in pri-son camps for no go-od rea-son

119

Musical notation for measures 119-123.

The best band ev-er in Wy-o-ming The best band ev-

124

Musical notation for measures 124-126. Includes a rit. marking.

er in Wy-o-ming

La Banda Más Chido en Wyoming

Violin 1

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

$\text{♩} = 126$

pizz.

Verses 1 & 2

pizz first time,
arco second time

arco
tacet second time

1. V □ V

mp > pp mp < f

2. V □ V

mp mf

33 Coro mf > pp
(clarinet duet + flute)

38

42

47 Verse 4

f mf > pp

54 Verse 5

f

60 clarinets/flute

mp mf pizz.

2

La Banda Más Chido en Wyoming - violín 1

arco
clarinets & flute

(arco)

Verse 6

64

Musical staff for measures 64-72. It begins with a treble clef and a 4/4 time signature. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. A dynamic marking of *mp* is present. The staff continues with various rhythmic patterns and rests, ending with a half note G4. A *p* dynamic marking is also present.

73

Coro

Musical staff for measures 73-80. It begins with a treble clef and a 4/4 time signature. The melody consists of quarter notes G4, A4, B4, and C5. A dynamic marking of *p* is present. The staff continues with various rhythmic patterns and rests, ending with a half note G4. A *f* dynamic marking is present.

81

Musical staff for measures 81-87. It begins with a treble clef and a 4/4 time signature. The melody consists of quarter notes G4, A4, B4, and C5. A dynamic marking of *f* is present. The staff continues with various rhythmic patterns and rests, ending with a half note G4.

88

solo

Musical staff for measures 88-93. It begins with a treble clef and a 4/4 time signature. The melody consists of quarter notes G4, A4, B4, and C5. A dynamic marking of *f* is present. The staff continues with various rhythmic patterns and rests, ending with a half note G4.

94

Musical staff for measures 94-98. It begins with a treble clef and a 4/4 time signature. The melody consists of quarter notes G4, A4, B4, and C5. The staff continues with various rhythmic patterns and rests, ending with a half note G4.

99

Verse 7

6

Musical staff for measures 99-110. It begins with a treble clef and a 4/4 time signature. The melody consists of quarter notes G4, A4, B4, and C5. The staff continues with various rhythmic patterns and rests, ending with a half note G4.

Final Verse

111

SING!

Musical staff for measures 111-116. It begins with a treble clef and a 4/4 time signature. The melody consists of quarter notes G4, A4, B4, and C5. A dynamic marking of *mf* is present. The staff continues with various rhythmic patterns and rests, ending with a half note G4. A *pp* dynamic marking is also present.

Locked up in pri-son camps for no go-od rea-son

117

Musical staff for measures 117-123. It begins with a treble clef and a 4/4 time signature. The melody consists of quarter notes G4, A4, B4, and C5. The staff continues with various rhythmic patterns and rests, ending with a half note G4.

The best band ev - er in Wy-o - ming The best band ev -

124

rit.

Musical staff for measures 124-129. It begins with a treble clef and a 4/4 time signature. The melody consists of quarter notes G4, A4, B4, and C5. The staff continues with various rhythmic patterns and rests, ending with a half note G4.

er in Wy - o - ming

La Banda Más Chido en Wyoming

Trompeta 2

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

Verses 1 & 2

tacet first time

♩ = 126

3 6 1.

mp

14

2. simile

Verse 3

f

28

mp *mf* *pp*

37 **Coro** (clarinet duet + flute)

43

49 **Verse 4**

mf *pp*

59 **Verse 5**

clarinets/flute

mp *mf*

64

clarinets and flute

mp *p*

Verse 6

69

Musical staff for measures 69-77. The key signature is one sharp (F#). The staff contains a melodic line with various note values and rests. Dynamics include a piano (*p*) marking and a forte (*f*) marking.

Coro

78

Musical staff for measures 78-85. The staff contains a melodic line with various note values and rests. Dynamics include a pianissimo (*pp*) marking and a mezzo-forte (*mf*) marking.

86

Musical staff for measures 86-89. The staff contains a melodic line with various note values and rests. A forte (*f*) dynamic marking is present.

solo

90

Musical staff for measures 90-97. The staff contains a melodic line with various note values and rests. Dynamics include a pianissimo (*pp*) marking and a mezzo-forte (*mf*) marking. A fermata is placed over a note in measure 91.

Verse 7

Final Verse

98

Musical staff for measures 98-113. The staff contains a melodic line with various note values and rests. Dynamics include mezzo-forte (*mf*) and pianissimo (*pp*) markings. A fermata is placed over a note in measure 100.

114

Musical staff for measures 114-119. The staff contains a melodic line with various note values and rests. Dynamics include pianissimo (*pp*) and mezzo-forte (*mf*) markings.

120

SING!

Musical staff for measures 120-123. The staff contains a melodic line with various note values and rests. The lyrics are: "The best band ev - er in Wy - o - ming The best band ev -".

The best band ev - er in Wy - o - ming The best band ev -

124

rit.

Musical staff for measures 124-127. The staff contains a melodic line with various note values and rests. The lyrics are: "er in Wy - o - ming".

er in Wy - o - ming

La Banda Más Chido en Wyoming

Trompeta 1

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

Verses 1 & 2

$\text{♩} = 126$

3 *tacet first time* 4 *tacet second time*

12 1. *mp* *f* 2.

26 *simile* **Verse 3** *mp* *mf* *pp* 2

34 **Coro** (clarinet duet + flute) 2

41 *f*

48 **Verse 4** *mf* *pp*

56 **Verse 5** clarinets/flute *mp* *mf* 2

64 clarinets and flute *mp* *p*

The musical score is written for Trompeta 1 in a mariachi style. It begins with a tempo of 126 beats per minute. The key signature has two sharps (F# and C#). The score is divided into five verses and a coro section. Verse 1 and 2 are marked with a 3-measure rest followed by a 4-measure rest, with 'tacet first time' and 'tacet second time' respectively. Verse 3 is marked 'simile' and includes dynamics from mezzo-piano (mp) to piano-piano (pp). The Coro section is for clarinet duet and flute, marked with a 2-measure rest. Verse 4 and Verse 5 follow similar patterns to Verse 3. The final section at measure 64 is for clarinets and flute, starting with mezzo-piano (mp) and ending with piano (p). The score includes various musical notations such as rests, beams, slurs, and dynamic markings.

La Banda Más Chido en Wyoming - trompeta 1

69

Verse 6

Musical staff for Verse 6, measures 69-77. The staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of notes and rests, with dynamic markings *p* and *f*. A fermata is placed over the final note of the staff.

78

Coro

Musical staff for Coro, measures 78-85. The staff continues with notes and rests, featuring dynamic markings *pp* and *mf*. A fermata is placed over the final note of the staff.

86

Musical staff for Coro continuation, measures 86-90. The staff contains notes and rests with a dynamic marking of *f*. A fermata is placed over the final note of the staff.

91

solo

Musical staff for solo, measures 91-97. The staff begins with a treble clef and a key signature of one sharp. It features a double bar line with a '2' above it, indicating a second ending. Dynamic markings *pp* and *mf* are present. A fermata is placed over the final note of the staff.

98

Verse 7

Musical staff for Verse 7, measures 98-109. The staff contains notes and rests with dynamic markings *mf* and *pp*. A fermata is placed over the final note of the staff.

110

Final Verse

horse whinny, ~Louis Armstrong's style

Musical staff for Final Verse, measures 110-114. The staff contains notes and rests with dynamic markings *mf* and *pp*. A fermata is placed over the final note of the staff.

115

SING!

Musical staff for SING!, measures 115-118. The staff contains notes and rests with a dynamic marking of '2'. A fermata is placed over the final note of the staff.

Locked up in pri-son camps for no go-od rea-son

119

Musical staff for lyrics, measures 119-123. The staff contains notes and rests.

The best band ev-er in Wy-o-ming The best band ev-

124

Musical staff for lyrics, measures 124-128. The staff contains notes and rests.

er in Wy-o-ming

rit.

La Banda Más Chingón en Wyoming

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

$\text{♩} = 126$

trompeta 1

trompeta 2

violín 1

violín 2

violín 3

voz

tambourine

vi

I

V

V

V

V

V

V

V7

guitarrón

Verses 1 & 2

5

tacet first time

tacet first time

pizz first time,
arco second time

pizz first time,
arco second time

pizz first time,
arco second time

pizz first time,
arco second time

harmonize second time only

The fly - er re - a - d mu - si - cians nee - ded So young Yo - ne grabbed his
Joy Te - ra - o - k - a née - Ta - kesh(i) - ta Went/to the try - out she was

I

gtrrn.

La Banda Más Chingón en Wyoming - Score

tacet second time
8va if possible

8

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

arco
tacet second time

mp arco

pp

sil-ver mouth piece on-ly six-teen With some Tracked down a girl-friends to cheer her on a kid who brought a trum-pet to Po-mo-na club was called the Ra-delles

V7 vi IV V7 I

11

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

1.

mp

f

mp

f

mp

f

Let Yo - ne have it on a free two year le - ase Mom said if you keep up with scho - ol Joy you can (sing)

V7 IV I

La Banda Más Chingón en Wyoming - Score

25

2. simile Verse 3

tpt.1 mp

tpt.2 mp

vln. 1 mp

vln. 2 mp

vln. 3 mp

voz (can)sing George I - ga - wa O - G Ni - sei

tamb. I I

vih.

gtrrn.

29

tpt.1 mf pp

tpt.2 mf pp

vln. 1 mf pp

vln. 2 mf pp

vln. 3 mf pp

voz He toured up the coast and e - ven played Ja - pan Be - fore the war they ripped up the Flo - ri - da Ball -

tamb.

vih. V7 vi IV V7 I

gtrrn.

La Banda Más Chingón en Wyoming - Score

33 **Coro** (clarinet duet + flute)

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

room Man don't sleep on those Sho-To-ky-ans Por la luz e-ste-lar bai -

V7 IV I vi IV

38

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

la - ron trás las pú-as En la sie-rra so-bre-vi - vie-ron por can - tar

V7 I vi IV V7 I

La Banda Más Chingón en Wyoming - Score

43

tpt. 1

tpt. 2

vln. 1

vln. 2

vln. 3

voz

A-tas-ca(dos) en di - spa-ros de sus pue-blos la ban - da más chin - gón en Wy - o - ming

tamb.

vi IV V7 I vi IV V7 I

vih.

gtrrn.

48

Verse 4

tpt. 1

tpt. 2

vln. 1

vln. 2

vln. 3

voz

Lit - tle Tets Bess - ho rep'd the Kar - di - acs gang The cla - ri - net kid the

tamb.

I

vih.

gtrrn.

La Banda Más Chingón en Wyoming - Score

52

tpt.1 *mf* *pp*

tpt.2 *mf* *pp*

vln. 1 *mf* *pp*

vln. 2 *mf* *pp*

vln. 3 *mf* *pp*

voz *mf* *pp*

"Ni-sei Ar-tie Shaw" Stopped by re-hear-sal in a tar pa-per bar-rack Once he joined up, sis -

tamb.

V7 vi IV V7 I V7

vih.

gtrrn.

56

Verse 5

tpt.1 clarinets/flute *mp*

tpt.2 clarinets/flute *mp*

vln. 1 *f* clarinets/flute *mp*

vln. 2 clarinets/flute *mp*

vln. 3 clarinets/flute *mp*

voz - ter it was on They prac-ticed dai - ly gigger on the week - ends

tamb.

IV I I

vih.

gtrrn.

La Banda Más Chingón en Wyoming - Score

61

tpt.1 *mf* clarinets and flute *mp*

tpt.2 *mf* clarinets and flute *mp*

vl. 1 *mf* pizz. clarinets & flute arco *mp*

vl. 2 *mf* pizz. clarinets and flute arco *mp*

vl. 3 *mf* pizz. clarinets and flute arco *mp*

voz

stir-ring up those dus-ty mess halls tee-nage bo-dies un - chained from their pa-rents

tamb.

V7 vi IV V7 I

vih.

gtrrn.

65

tpt.1 *p*

tpt.2 *p*

vl. 1 *p* (arco)

vl. 2 *p* (arco)

vl. 3 *p* (arco)

voz

Man, them old folks, they rea-ly lost it all The on - ly swing ba - nd

tamb.

V7 IV I

vih.

gtrrn.

Verse 6

La Banda Más Chingón en Wyoming - Score

70

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

left in Wy-o - ming That got 'em out some nights un - til dawn War bonds drives in Po-well, Mor-mons

tamb.

vih.

gtrrn.

p

p

p

p

V7 vi IV

74

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

dan-cing in Lo - vell a bunch of "Japs" play-ing jazz at the Ther - mo - po - lis prom

tamb.

vih.

gtrrn.

f

f

f

f

V7 I V7 IV I

La Banda Más Chingón en Wyoming - Score

78 Coro

tpt.1 *pp*

tpt.2 *pp*

vln. 1 *pp*

vln. 2 *pp*

vln. 3 *pp*

voz

tamb.

vih. vi IV V7 I

gtrrn.

Ba - jo las ar - mas bai - la - ron trás las pú - as

82

tpt.1 *mf*

tpt.2 *mf*

vln. 1

vln. 2

vln. 3

voz

tamb.

vih. vi IV V7 I vi IV

gtrrn.

Con - ge - la - dos so - bre - vi - vie - ron por can - tar An - ge - le - nos cam - pe - si - nos en el

La Banda Más Chingón en Wyoming - Score

86

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

co - ro con - vi - vie - ron la ban - da más chin - gón en Wy - o - ming

V7 I vi IV V7 I I

91 **solo**

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

pp

mf

pp

pp

I V7 vi IV

96

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

V7 I V7 IV I

Verse 7

101

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

George I-ga-wa he split for Chi-ca-go With Ki-mi-ko in the fall of for-ty four He left the band toTets, Joy

I V7 vi IV

light strumming; solo

115 *SING!*

tpt.1 Locked up in pri-son camps for no fuck-ing rea-son

tpt.2

vln. 1 *SING!* Locked up in pri-son camps for no fuck-ing rea-son

vln. 2 *SING!* Locked up in pri-son camps for no fuck-ing rea-son

vln. 3 *SING!* Locked up in pri-son camps for no fuck-ing rea-son

voz *SING!* Locked up in pri-son camps for no fuck-ing rea-son But they still found a

tamb. vi IV V7 I V7

vih.

gtrrn.

118

tpt.1

tpt.2 *mf* The best God damn *SING!*

vln. 1 The best God damn

vln. 2 The best God damn

vln. 3 The best God damn

voz rea-son to sing The best God damn band in Wy-o-ming The best God damn

tamb. IV I vi IV V I vi IV

vih.

gtrrn.

La Banda Más Chingón en Wyoming - Score

122

tpt.1
band in Wy - o - ming The best God damn band in Wy - o - ming

tpt.2
band in Wy - o - ming The best God damn band in Wy - o - ming

vln. 1
band in Wy - o - ming The best God damn band in Wy - o - ming

vln. 2
band in Wy - o - ming The best God damn band in Wy - o - ming

vln. 3
band in Wy - o - ming The best God damn band in Wy - o - ming

voz
band in Wy - o - ming The best God damn band in Wy - o - ming The

tamb.
V I vi IV V I

vih.
[Cymbal pattern]

gtrrn.
[Bass line]

125 rit.

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz
best God damn band in Wy - o - ming

tamb.
vi IV V I let ring

vih.
vi IV V I let ring

gtrrn.
let ring

La Banda Más Chingón en Wyoming

bass/guitarrón

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

♩ = 126



5 Verses 1 & 2



Verse 3



Coro



Verse 4



Verse 5



Verse 6



70

Musical staff 70: Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes, ending with a 2/4 time signature change.

Coro

77

Musical staff 77: Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes, with a 2/4 time signature change.

86

Musical staff 86: Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes, with a 2/4 time signature change.

solo

91

Musical staff 91: Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes, ending with a 2/4 time signature change.

97

Musical staff 97: Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes, with a 2/4 time signature change.

Verse 7

101

Musical staff 101: Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes, with a 2/4 time signature change.

Final Verse

110

Musical staff 110: Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff starts with a rest and an accent (>>>) over a triplet of eighth notes, followed by a sequence of eighth and quarter notes.

117

Musical staff 117: Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes.

123

Musical staff 123: Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes, ending with a half note and the instruction 'rit. let ring'.

La Banda Más Chingón en Wyoming - guitar/vihuela

52 V7 vi IV V7 I V7

Verse 5

56 IV I I

60 V7 vi IV

Verse 6

64 V7 I V7 IV I

70 V7 vi IV

74 V7 I V7 IV I

Coro

78 vi IV V7 I

82 vi IV V7 I vi IV

86 V7 I vi IV V7 I

La Banda Más Chingón en Wyoming - guitar/vihuela

90 I **solo** I

94 V7 vi IV V7 I V7

98 IV I

Verse 7

101 I V7 vi IV V7 I

light strumming; solo

Final Verse

107 V7 IV I V7 I

112 V7 vi IV

116 V7 I V7 IV I vi IV

120 V I vi IV V I vi IV

124 V I vi IV V rit. I *let ring*

La Banda Más Chingón en Wyoming

Tambourine

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

$\text{♩} = 126$

Verses 1 & 2

9

1. | 2.

27 **Verse 3**

36 **Coro**

49 **Verse 4**

58 **Verse 5**

67 **Verse 6**

76 **Coro**

85 **solo**

94 **Verse 7**

110 **Final Verse**

119

rit. let ring

Voice

La Banda Más Chingón en Wyoming

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

Verses 1 & 2

$\text{♩} = 126$

harmonize second time only



The fly-er re - a - d mu - si - cians nee - ded
Joy Te - ra - o - k - a née - Ta - kesh(i) - ta

7



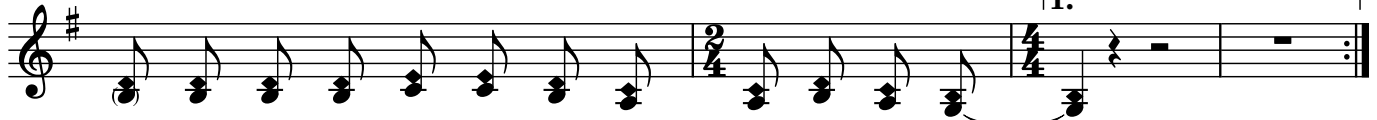
So young Yo - ne grabbed his sil - ver mouth piece
Went/to the try - out she was on - ly six - teen With some

9



Tracked down a kid who brought a trum - pet to Po - mo - na
girl - friends to cheer her on their club was called the Ra - delles

11



Let Yo - ne have it on a free two year le - ase
Mom said if you keep up with scho - ol Joy you can (sing)

Verse 3

25



(can)sing George I - ga - wa O - G Ni - sei He toured up the coast and

30



e - ven played Ja - pan Be - fore the war they ripped up the Flo - ri - da Ball -

33



room Man don't sleep on those Sho - To - ky - ans

La Banda Más Chingón en Wyoming - voces

37 **Coro**

Por la luz e-ste-lar bai - la-ron trás las pú-as En la sie-rra so-bre-vi-

41

vie-ron por can - tar A-tas-ca(d)os endi - spa-ros de sus pue-blos la

45

ban - da más chin - gón en Wy - o - ming

Verse 4

49

Lit-tle Tets Bess - ho rep'd the Kar-di - acs gang The cla - ri-net kid the

52

55 "Ni-sei Ar-tie Shaw" Stopped by re - hear-sal in a tar pa-per bar-rack

Once he joined up, sis - ter it was on

Verse 5

59

They prac-ticed dai - ly gigged on the week - ends stir-ring up those

62

65 dus-ty mess halls tee-nage bo-dies un - chained from their pa-rents

Man, them old folks, they rea - ly lost it all

Verse 6**La Banda Más Chingón en Wyoming - voces**

3

69



The on - ly swing ba - nd left in Wy - o - ming That got 'em out some

72



nights un - til dawn War bonds drives in Po - well, Mor - mons

74



dan - cing in Lo - vell a bunch of "Japs" play - ing jazz at the Ther -

Coro

76



mo - po - lis prom Ba - jo las ar - mas bai - la - ron trás las

81



pú - as Con - ge - la - dos so - bre - vi - vie - ron por can - tar An - ge -

85



le - nos cam - pe - si - nos en el co - ro con - vi - vie - ron la ban - da más chin -

88



gón en Wy - o - ming

91

solo

Verse 7

101



George I - ga - wa he split for Chi-ca - go With Ki - mi - ko in the

104



fall of for - ty four He left the band to Tets, Joy went with her fam - ily to D.

Final Verse

107



C. as for Yo-ne, he had to join the war. And that's the sto - r - y

112



from Old Heart Moun - tain And the best band you ne-ver did see

115

SING!

Locked up in pri-son camps for no fuck-ing rea - son But they still found a

118



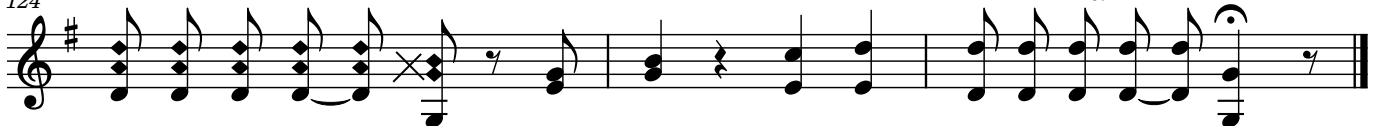
rea-son to sing The best God damn band in Wy - o - ming The

121



best God damn band in Wy - o - ming The best God damn

124

rit.

band in Wy - o - ming The best God damn band in Wy - o - ming

Verse 6

69

Musical notation for Verse 6, measures 69-78. The piece starts in 4/4 time, changes to 2/4 at measure 72, and returns to 4/4 at measure 76. Dynamics include piano (*p*) and forte (*f*).

Coro

79

Musical notation for Coro, measures 79-86. The piece starts in 4/4 time, changes to 2/4 at measure 80, and returns to 4/4 at measure 84. Dynamics include pianissimo (*pp*).

solo

87

Musical notation for solo, measures 87-98. The piece starts in 4/4 time, changes to 2/4 at measure 90, and returns to 4/4 at measure 94. Dynamics include forte (*f*) and pianissimo (*pp*). A sixteenth note rest is present at measure 98.

Verse 7

99

Musical notation for Verse 7, measures 99-108. The piece starts in 4/4 time, changes to 2/4 at measure 102, and returns to 4/4 at measure 106. A sixteenth note rest is present at measure 100, and a six-measure rest is present at measure 108.

Final Verse

109

Musical notation for Final Verse, measures 109-114. The piece starts in 4/4 time, changes to 2/4 at measure 112, and returns to 4/4 at measure 114. Dynamics include mezzo-forte (*mf*) and pianissimo (*pp*).

SING!

115

Musical notation for singing part, measures 115-118. The piece starts in 4/4 time, changes to 2/4 at measure 116, and returns to 4/4 at measure 118. A two-measure rest is present at measure 118.

Locked up in pri-son camps for no fuck-ing rea - son

119

Musical notation for singing part, measures 119-123.

The best God damn band in Wy - o - ming The best God damn

124

Musical notation for singing part, measures 124-128. A ritardando (*rit.*) marking is present at measure 124.

band in Wy - o - ming

La Banda Más Chingón en Wyoming

Violin 2

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

$\text{♩} = 126$

Verses 1 & 2

pizz first time, arco second time

arco tacet second time

mp *pp*

Verse 3

1. *mp* *f* 2. *simile*

Coro

(clarinet duet + flute)

Verse 4

mf *pp*

Verse 5

clarinets/flute *mp* *mf* pizz.

clarinets and flute arco *mp* *p* (arco)

Verse 6

La Banda Más Chingón en Wyoming - violín 2

69

Musical staff for Verse 6, measures 69-78. The staff begins with a treble clef and a key signature of one sharp (F#). It contains various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *p* (piano) and *f* (forte).

Coro

79

Musical staff for Coro, measures 79-86. The staff continues with rhythmic patterns and rests. The dynamic is *pp* (pianissimo).

solo

87

Musical staff for solo, measures 87-98. It features a *f* (forte) dynamic followed by a *pp* (pianissimo) dynamic and a 6-measure rest. The staff ends with a double bar line.

Verse 7

99

Musical staff for Verse 7, measures 99-107. It includes a 6-measure rest and ends with a double bar line.

Final Verse

108

Musical staff for Final Verse, measures 108-114. It features dynamics *mf* (mezzo-forte), *pp* (pianissimo), and *pp* (pianissimo) with accents. The staff ends with a double bar line.

115

SING!

Musical staff for singing, measures 115-118. It includes a 2-measure rest and ends with a double bar line.

Locked up in pri-son camps for no fuck-ing rea - son

119

Musical staff for singing, measures 119-123.

The best God damn band in Wy - o - ming The best God damn

124

Musical staff for singing, measures 124-127. It includes a *rit.* (ritardando) marking and ends with a double bar line.

band in Wy - o - ming

La Banda Más Chingón en Wyoming

Violin 1

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

♩ = 126

Verses 1 & 2

pizz first time,
arco second time

arco
tacet second time

5

25

Verse 3

33

Coro

(clarinet duet + flute)

38

42

Verse 4

47

Verse 5

54

60

clarinets/flute

mp

mf

pizz.

La Banda Más Chingón en Wyoming - violín 1

64

clarinets & flute

arco

(arco)

Verse 6

73

Coro

81

88

solo

94

Verse 7

99

Final Verse

111

SING!

mf > pp > pp Locked up in pri-son camps for no fuck-ing rea-son

117

2

The best God damn band in Wy-o - ming The

123

rit.

best God damn band in Wy-o - ming

La Banda Más Chingón en Wyoming

Trompeta 2

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

Verses 1 & 2

$\text{♩} = 126$

13

1. 2. simile

27

Verse 3

37

Coro (clarinet duet + flute)

43

49

Verse 4

59

Verse 5 clarinets/flute

64

clarinets and flute

Verse 6

69

Musical staff for measures 69-77. The key signature has three sharps (F#, C#, G#). The staff contains a series of notes with rests. Dynamics include *p* (piano) and *f* (forte). There are also accents and a fermata over a note in measure 77.

Coro

78

Musical staff for measures 78-85. The key signature has three sharps. The staff contains a series of notes with rests. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte). There are also accents and a fermata over a note in measure 85.

86

Musical staff for measures 86-90. The key signature has three sharps. The staff contains a series of notes with rests. Dynamic is *f* (forte). There are also accents and a fermata over a note in measure 90.

solo

91

Musical staff for measures 91-97. The key signature has three sharps. The staff contains a series of notes with rests. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte). There is a double bar line with a '2' above it in measure 92, indicating a second ending. There are also accents and a fermata over a note in measure 97.

Verse 7

Final Verse

98

Musical staff for measures 98-113. The key signature has three sharps. The staff contains a series of notes with rests. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo). There is a double bar line with a '2' above it in measure 99 and a '7' above it in measure 100, indicating first and second endings. There are also accents and a fermata over a note in measure 113.

114

Musical staff for measures 114-119. The key signature has three sharps. The staff contains a series of notes with rests. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte). There are also accents and a fermata over a note in measure 119.

120

SING!

Musical staff for measures 120-123. The key signature has three sharps. The staff contains a series of notes with rests. Lyrics are written below the staff.

The best God damn band in Wy-o - ming The best God damn

rit.

124

Musical staff for measures 124-127. The key signature has three sharps. The staff contains a series of notes with rests. Lyrics are written below the staff.

band in Wy - o - ming

La Banda Más Chingón en Wyoming

Trompeta 1

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

Verses 1 & 2

♩ = 126

3 tacet first time 4 tacet second time 8va if possible

12

1. 2. *mp* *f* *pp* simile

27

Verse 3

mp *mf* *pp*

37

Coro

(clarinet duet + flute)

43

f

49

Verse 4

mf *pp*

57

Verse 5

clarinets/flute

mp *mf*

64

clarinets and flute

mp *p*

La Banda Más Chingón en Wyoming - trompeta 1

Verse 6

69

Musical staff for Verse 6, measures 69-77. The staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains a series of notes and rests, with dynamics *p* and *f* indicated.

Coro

78

Musical staff for Coro, measures 78-85. The staff continues with notes and rests, featuring dynamics *pp* and *mf*.

86

Musical staff for Coro, measures 86-90. The staff continues with notes and rests, featuring dynamic *f*.

solo

91

Musical staff for solo, measures 91-97. The staff features a fermata over measure 91, followed by notes and rests, with dynamics *pp* and *mf*.

Verse 7

98

Musical staff for Verse 7, measures 98-109. The staff features a long fermata spanning several measures.

Final Verse

horse whinny,
~Louis Armstrong's style

110

Musical staff for Final Verse, measures 110-114. The staff includes dynamics *mf*, *pp*, and a *gliss.* marking.

115

SING!

Musical staff for Final Verse, measures 115-118. The staff features a fermata at the end of the line.

Locked up in pri-son camps for no fuck-ing rea - son

119

Musical staff for Final Verse, measures 119-122.

The best God damn band in Wy - o - ming The rit.

123

Musical staff for Final Verse, measures 123-126.

best God damn band in Wy - o - ming

La Banda Más Chido en Wyoming - Score

tacet second time
8va if possible

8

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

arco
tacet second time

mp arco
tacet second time

mp arco
tacet second time

pp

pp

pp

sil-ver mouth piece on-ly six-teen With some Tracked down a girl-friends to cheer her on a kid who brought a trum-pet to Po-mo-na club was called the Ra-delles

V7 vi IV V7 I

11

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

1.

mp

f

mp

f

mp

f

mp

f

Let Yo-ne have it on a free two year le-ase Mom said if you keep up with scho-ol Joy you can (sing)

V7 IV I

La Banda Más Chido en Wyoming - Score

25

2. simile Verse 3

tpt.1 mp

tpt.2 mp

vln. 1 mp

vln. 2 mp

vln. 3 mp

voz
(can)sing George I - ga - wa O - G Ni - sei

tamb.

I I

vih.

gtrrn.

29

tpt.1 mf pp

tpt.2 mf pp

vln. 1 mf pp

vln. 2 mf pp

vln. 3 mf pp

voz
He toured up the coast and e - ven played Ja - pan Be - fore the war they ripped up the Flo - ri - da Ball -

tamb.

V7 vi IV V7 I

vih.

gtrrn.

La Banda Más Chido en Wyoming - Score

Coro

33

tpt.1 (clarinet duet + flute)

tpt.2 (clarinet duet + flute)

vln. 1 (clarinet duet + flute)

vln. 2 (clarinet duet + flute)

vln. 3 (clarinet duet + flute)

voz
room Man don't sleep on those Sho-To-ky-ans Por la luz e-ste-lar bai -

tamb.

vih. V7 IV I vi IV

gtrrn.

38

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz
la - ron trás las pú-as En la sie-rra so-bre-vi - vie-ron por can - tar

tamb.

vih. V7 I vi IV V7 I

gtrrn.

La Banda Más Chido en Wyoming - Score

43

tpt. 1

tpt. 2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

A-tas-ca(d)os en di - spa-ros de sus pue-blos la ban - da más chi - do en Wy-o - ming

vi IV V7 I vi IV V7 I

48

Verse 4

tpt. 1

tpt. 2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

Lit - tle Tets Bess - ho rep'd the Kar - di - acs gang The cla - ri - net kid the

I

La Banda Más Chido en Wyoming - Score

52

tpt.1 *mf* *pp*

tpt.2 *mf* *pp*

vln. 1 *mf* *pp*

vln. 2 *mf* *pp*

vln. 3 *mf* *pp*

voz *mf* *pp*

"Ni-sei Ar-tie Shaw" Stopped by re-hear-sal in a tar pa-per bar-rack Once he joined up, sis -

tamb.

V7 vi IV V7 I V7

vih.

gtrrn.

56

Verse 5

tpt.1 clarinets/flute *mp*

tpt.2 clarinets/flute *mp*

vln. 1 *f* clarinets/flute *mp*

vln. 2 clarinets/flute *mp*

vln. 3 clarinets/flute *mp*

voz - ter it was on They prac-ticed dai - ly gigger on the week - ends

tamb.

IV I I

vih.

gtrrn.

La Banda Más Chido en Wyoming - Score

61

tpt.1 *mf* clarinets and flute *mp*

tpt.2 *mf* clarinets and flute *mp*

vl. 1 *mf* pizz. clarinets & flute arco *mp*

vl. 2 *mf* pizz. clarinets and flute arco *mp*

vl. 3 *mf* pizz. clarinets and flute arco *mp*

voz

stir-ring up those dus-ty mess halls tee-nage bo-dies un - chained from their pa-rents

tamb.

V7 vi IV V7 I

vih.

gtrrn.

65

Verse 6

tpt.1 *p*

tpt.2 *p*

vl. 1 *p* (arco)

vl. 2 *p* (arco)

vl. 3 *p* (arco)

voz

Man, them old folks, they rea-ly lost it all The on - ly swing ba - nd

tamb.

V7 IV I

vih.

gtrrn.

La Banda Más Chido en Wyoming - Score

70

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

left in Wy-o - ming That got 'em out some nights un - til dawn War bonds drives in Po-well, Mor-mons

tamb.

vih.

gtrrn.

p

p

p

p

V7

vi

IV

74

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

dan-cing in Lo - vell a bunch of friends play-ing jazz at the Ther - mo - po - lis prom

tamb.

vih.

gtrrn.

f

f

f

f

V7

I

V7

IV

I

La Banda Más Chido en Wyoming - Score

78 Coro

tpt.1 *pp*

tpt.2 *pp*

vln. 1 *pp*

vln. 2 *pp*

vln. 3 *pp*

voz

Ba - jo las ar - mas bai - la - ron trás las pú - as

tamb.

vih. vi IV V7 I

gtrrn.

82

tpt.1 *mf*

tpt.2 *mf*

vln. 1

vln. 2

vln. 3

voz

Con - ge - la - dos so - bre - vi - vie - ron por can - tar An - ge - le - nos cam - pe - si - nos en el

tamb.

vih. vi IV V7 I vi IV

gtrrn.

La Banda Más Chido en Wyoming - Score

86

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

co - ro con - vi - vie - ron la ban - da más chi - do en Wy - o - ming

V7 I vi IV V7 I I

91 **solo**

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

I V7 vi IV

La Banda Más Chido en Wyoming - Score

96

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

V7 I V7 IV I

Verse 7

101

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz

tamb.

vih.

gtrrn.

George I-ga-wa he split for Chi-ca-go With Ki-mi-ko in the fall of for-ty four He left the band toTets, Joy

I V7 vi IV

light strumming; solo

La Banda Más Chido en Wyoming - Score

106

tpt. 1

tpt. 2

vln. 1

vln. 2

vln. 3

voz
went with her fam-ily to D. C. as for Yo-ne, he had to join the war.

tamb.

vih.
V7 I V7 IV I V7

gtrrn.

Final Verse

111

horse whinny,
~Louis Armstrong's style

tpt. 1

tpt. 2

vln. 1

vln. 2

vln. 3

voz
And that's the sto - r - y from Old Heart Moun - tain And the best band you ne-ver did see

tamb.

vih.
I V7

gtrrn.

La Banda Más Chido en Wyoming - Score

115 *SING!*

tpt.1
Locked up in pri-son camps for no go - od rea - son

tpt.2

vln. 1
SING!
Locked up in pri-son camps for no go - od rea - son

vln. 2
SING!
Locked up in pri-son camps for no go - od rea - son

vln. 3
SING!
Locked up in pri-son camps for no go - od rea - son

voz
SING!
Locked up in pri-son camps for no go - od rea - son But they still found a

tamb.
vi IV V7 I V7

vih.

gtrrn.

118

tpt.1

tpt.2
mf

vln. 1

vln. 2

vln. 3

voz
rea-son to sing The best band ev - er in Wy - o - ming The best band ev -

tamb.
IV I vi IV V I vi IV

vih.

gtrrn.

La Banda Más Chido en Wyoming - Score

122

tpt.1
er in Wy - o - ming The best band ev - er in Wy - o - ming

tpt.2
er in Wy - o - ming The best band ev - er in Wy - o - ming

vln. 1
er in Wy - o - ming The best band ev - er in Wy - o - ming

vln. 2
er in Wy - o - ming The best band ev - er in Wy - o - ming

vln. 3
er in Wy - o - ming The best band ev - er in Wy - o - ming

voz
er in Wy - o - ming The best band ev - er in Wy - o - ming The

tamb.
V I vi IV V I

vih.
[Guitar notation]

gtrrn.
[Bass line]

125 rit.

tpt.1

tpt.2

vln. 1

vln. 2

vln. 3

voz
best band ev - er in Wy - o - ming

tamb.
let ring

vih.
vi IV V I let ring

gtrrn.
let ring

70

Musical staff for measures 70-76. The key signature is one sharp (F#). The time signature starts as 4/4 and changes to 2/4 at the end of the staff.

Coro

77

Musical staff for measures 77-85. The key signature is one sharp (F#). The time signature changes between 4/4 and 2/4.

86

Musical staff for measures 86-90. The key signature is one sharp (F#). The time signature changes between 2/4 and 4/4.

solo

91

Musical staff for measures 91-96. The key signature is one sharp (F#). The time signature is 4/4.

97

Musical staff for measures 97-100. The key signature is one sharp (F#). The time signature changes between 2/4 and 4/4.

Verse 7

101

Musical staff for measures 101-109. The key signature is one sharp (F#). The time signature changes between 2/4 and 4/4.

Final Verse

110

Musical staff for measures 110-116. The key signature is one sharp (F#). The time signature is 4/4. A >>> marking is present above the first measure.

117

Musical staff for measures 117-122. The key signature is one sharp (F#). The time signature is 4/4.

123

Musical staff for measures 123-124. The key signature is one sharp (F#). The time signature is 4/4. The word 'rit.' is written above the staff, and 'let ring' is written above the final note.

La Banda Más Chido en Wyoming - guitar/vihuela

52 V7 vi IV V7 I V7

Verse 5

56 IV I I

60 V7 vi IV

Verse 6

64 V7 I V7 IV I

70 V7 vi IV

74 V7 I V7 IV I

Coro

78 vi IV V7 I

82 vi IV V7 I vi IV

86 V7 I vi IV V7 I

La Banda Más Chido en Wyoming - guitar/vihuela

90 I **solo** I

94 V7 vi IV V7 I V7

98 IV I

Verse 7

101 I V7 vi IV V7 I

light strumming; solo

Final Verse

107 V7 IV I V7 > > > I

112 V7 vi IV

116 V7 I V7 IV I vi IV

120 V I vi IV V I vi IV

124 V I vi IV V rit. I *let ring*

La Banda Más Chido en Wyoming

Tambourine

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

$\text{♩} = 126$

Verses 1 & 2

9

1. | 2.

27 **Verse 3**

36 **Coro**

49 **Verse 4**

58 **Verse 5**

67 **Verse 6**

76 **Coro**

85 **solo**

94 **Verse 7**

110 **Final Verse**

119

rit. let ring

Voice

La Banda Más Chido en Wyoming

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

Verses 1 & 2

$\text{♩} = 126$

harmonize second time only



The fly-er re - a - d mu - si - cians nee - ded
Joy Te - ra - o - k - a née - Ta - kesh(i) - ta

7



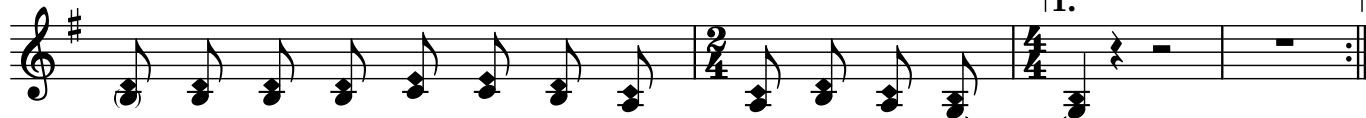
So young Yo - ne grabbed his sil - ver mouth piece
Went/to the try - out she was on - ly six - teen With some

9



Tracked down a kid who brought a trum - pet to Po - mo - na
girl - friends to cheer her on their club was called the Ra - delles

11



Let Yo - ne have it on a free two year le - ase
Mom said if you keep up with scho - ol Joy you can (sing)

Verse 3

25



(can)sing George I - ga - wa O - G Ni - sei He toured up the coast and

30



e - ven played Ja - pan Be - fore the war they ripped up the Flo - ri - da Ball -

33



room Man don't sleep on those Sho - To - ky - ans

La Banda Más Chido en Wyoming - voces

37 **Coro**

Por la luz e-ste-lar bai - la - ron trás las pú - as En la sie - rra so - bre - vi -

41

vie - ron por can - tar A - tas - ca(d)os endi - spa - ros de sus pue - blos la

45

ban - da más chi - do en Wy - o - ming

Verse 4

49

Lit - tle Tets Bess - ho rep'd the Kar - di - acs gang The cla - ri - net kid the

52

55 "Ni-sei Ar-tie Shaw" Stopped by re - hear - sal in a tar pa - per bar - rack

Once he joined up, sis - ter it was on

Verse 5

59

They prac - ticed dai - ly gigged on the week - ends stir - ring up those

62

65 dus - ty mess halls tee - nage bo - dies un - chained from their pa - rents

Man, them old folks, they rea - ly lost it all

Verse 6**La Banda Más Chido en Wyoming - voces**

3

69



The on - ly swing ba - nd left in Wy - o - ming That got 'em out some

72



nights un - til dawn War bonds drives in Po - well, Mor - mons

74



dan - cing in Lo - vell a bunch of friends play - ing jazz at the Ther -

Coro

76



mo - po - lis prom Ba - jo las ar - mas bai - la - ron trás las

81



pú - as Con - ge - la - dos so - bre - vi - vie - ron por can - tar An - ge -

85



le - nos cam - pe - si - nos en el co - ro con - vi - vie - ron la ban - da más chi -

88



do en Wy - o - ming

91

solo

Verse 7

101

George I - ga - wa he split for Chi-ca - go With Ki - mi - ko in the

104

fall of for - ty four He left the band to Tets, Joy went with her fam - ily to D.

Final Verse

107

C. as for Yo-ne, he had to join the war. And that's the sto - r - y

112

from Old Heart Moun - tain And the best band you ne-ver did see

115

SING!

Locked up in pri-son camps for no go-od rea - son But they still found a

118

rea-son to sing The best band ev - er in Wy-o - ming The best band ev -

122

er in Wy - o - ming The best band ev - er in Wy - o - ming The

125

rit.

best band ev - er in Wy - o - ming

La Banda Más Chido en Wyoming - violín 3

Verse 6

69

Coro

79

solo

87

Verse 7

99

Final Verse

109

SING!

115

Locked up in pri-son camps for no go-od rea-son

119

The best band ev-er in Wy-o-ming The best band ev-

124

er in Wy-o-ming

rit.

La Banda Más Chido en Wyoming

Violin 2

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

$\text{♩} = 126$

Verses 1 & 2

pizz first time, arco second time

arco tacet second time

mp *pp*

Verse 3

1. *mp* *f* 2. *simile*

Coro

(clarinet duet + flute)

Verse 4

mf *pp* *f*

Verse 5

clarinets/flute *mp* *mf* pizz.

clarinets and flute arco *mp* *p* (arco)

Verse 6

La Banda Más Chido en Wyoming - violín 2

69

Musical staff for measures 69-78. It begins with a treble clef and a key signature of one sharp (F#). The music starts with a whole rest, followed by a series of eighth and sixteenth notes. Dynamics include *p* (piano) and *f* (forte). There are also accents and a fermata over a measure.

79

Coro

Musical staff for measures 79-86. It starts with a treble clef and a key signature of one sharp. The music features a series of eighth notes and rests. Dynamics include *pp* (pianissimo). There are also accents and a fermata over a measure.

87

solo

Musical staff for measures 87-98. It continues with a treble clef and a key signature of one sharp. Dynamics include *f* (forte) and *pp* (pianissimo). There is a 6-measure rest indicated by a horizontal line with the number 6 above it.

99

Verse 7

Musical staff for measures 99-107. It starts with a treble clef and a key signature of one sharp. The music features eighth notes and rests. There is a 6-measure rest indicated by a horizontal line with the number 6 above it.

108

Final Verse

Musical staff for measures 108-114. It starts with a treble clef and a key signature of one sharp. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo). There are also accents and a fermata over a measure.

115

SING!

Musical staff for measures 115-118. It starts with a treble clef and a key signature of one sharp. The music consists of quarter notes. There is a 2-measure rest indicated by a horizontal line with the number 2 above it.

Locked up in pri-son camps for no go-od rea-son

119

Musical staff for measures 119-123. It starts with a treble clef and a key signature of one sharp. The music consists of quarter notes.

The best band ev-er in Wy-o-ming The best band ev-

124

Musical staff for measures 124-127. It starts with a treble clef and a key signature of one sharp. The music consists of quarter notes.

er in Wy-o-ming

rit.

La Banda Más Chido en Wyoming

Violin 1

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

$\text{♩} = 126$

Verses 1 & 2
pizz first time,
arco second time

arco
tacet second time

1. mp $> pp$ mp $> f$

2. mp $> pp$

Verse 3
simile mp mf $> pp$

Coro (clarinet duet + flute)

Verse 4
 f mf $> pp$

Verse 5
 f

clarinets/flute
 mp mf pizz.

2

La Banda Más Chido en Wyoming - violín 1

64

clarinets & flute
arco

(arco)

Verse 6

73

Coro

81

88

solo

94

Verse 7

99

6

Final Verse

111

SING!

mf > *pp* > *pp*

Locked up in pri-son camps for no go-od rea-son

117

2

The best band ev - er in Wy-o - ming The best band ev -

124

rit.

er in Wy - o - ming

La Banda Más Chido en Wyoming

Trompeta 2

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

Verses 1 & 2

$\text{♩} = 126$

3 6

tacet first time

13

1. 2. simile

mp *f*

27

Verse 3

mp *mf* *pp*

37

Coro

(clarinet duet + flute)

2/4 4/4 2/4 4/4

43

f

49

Verse 4

mf *pp*

59

Verse 5

clarinets/flute

mp *mf*

64

clarinets and flute

mp *p*

Verse 6

69

Musical staff for Verse 6, measures 69-77. The staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). It contains a series of notes and rests, with dynamics *p* and *f* indicated.

Coro

78

Musical staff for Coro, measures 78-85. The staff continues with notes and rests, featuring dynamics *pp* and *mf*.

86

Musical staff for Coro, measures 86-90. The staff continues with notes and rests, featuring dynamic *f*.

solo

91

Musical staff for solo, measures 91-97. The staff features a double bar line with a '2' above it, indicating a second ending. Dynamics *pp* and *mf* are present.

Verse 7

Final Verse

98

Musical staff for Verse 7 and Final Verse, measures 98-113. The staff includes a double bar line with a '7' above it, indicating a seventh ending. Dynamics *mf* and *pp* are used.

114

Musical staff for Verse 7 and Final Verse, measures 114-119. The staff continues with notes and rests, featuring dynamics *pp* and *mf*.

120

SING!

Musical staff for singing, measures 120-123. The staff shows a series of notes and rests, corresponding to the lyrics below.

The best band ev - er in Wy - o - ming The best band ev -

124

rit.

Musical staff for singing, measures 124-127. The staff shows a series of notes and rests, corresponding to the lyrics below.

er in Wy - o - ming

La Banda Más Chido en Wyoming - trompeta 1

Verse 6

69

Musical staff for Verse 6, measures 69-77. The staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). It contains a series of eighth and quarter notes. Dynamics include *p* (piano) and *f* (forte). There are also accents and a fermata over a note in measure 77.

Coro

78

Musical staff for Coro, measures 78-85. The staff continues with eighth and quarter notes. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte). There are rests and a fermata in measure 85.

86

Musical staff for Coro, measures 86-90. The staff continues with eighth and quarter notes. Dynamic includes *f* (forte). There are rests and a fermata in measure 90.

solo

91

Musical staff for solo, measures 91-97. The staff begins with a treble clef and a key signature of three sharps. It contains a series of eighth and quarter notes. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte). There is a double bar line in measure 97.

Verse 7

98

Musical staff for Verse 7, measures 98-109. The staff begins with a treble clef and a key signature of three sharps. It contains a series of eighth and quarter notes. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte). There is a double bar line in measure 109.

Final Verse

horse whinny,
~Louis Armstrong's style

110

Musical staff for Final Verse, measures 110-114. The staff begins with a treble clef and a key signature of three sharps. It contains a series of eighth and quarter notes. Dynamics include *mf* (mezzo-forte), *pp* (pianissimo), and *gliss.* (glissando). There are accents and a fermata in measure 114.

115

SING!

Musical staff for Final Verse, measures 115-118. The staff continues with eighth and quarter notes. There is a double bar line in measure 118.

Locked up in pri-son camps for no go-od rea-son

119

Musical staff for Final Verse, measures 119-123. The staff continues with eighth and quarter notes. There is a double bar line in measure 123.

The best bandev-er in Wy-o-ming The best bandev-

124

Musical staff for Final Verse, measures 124-128. The staff continues with eighth and quarter notes. There is a double bar line in measure 128.

er in Wy-o-ming

rit.