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:
- Beginners play just the bass line in the left hand. They may also play the bass line in octaves similar to the guitarrón.
- 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).
- 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 "fucking" 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-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 as 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.
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 Wyoming

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 Wyoming

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.
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)
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
Atascados en disparos de sus pueblos
La banda más chido en Wyoming

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 friends 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 chido en Wyoming
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 good reason
But, they still found a reason to sing

TAG: The best band ever in Wyoming (4x)
LA BANDA MÁS 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
(l) 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

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

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
(l) V7 IV 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

VERSE 4: Little Tets Bessho rep’d the Kardiacs gang
I
The clarinet kid, the ‘Nisei Artie Shaw’
(l) V7
Stopped by rehearsal in a tar paper barrack
vi IV V7 I
Once he joined up, sister, it was on
V7 IV I
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

(1) 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 (1)

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 (1)

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 :||
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
(l)
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 (l)

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 (l)

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
(l) V7 IV I (l)

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 (l)

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

I
The clarinet kid, the ‘Nisei Artie Shaw’
(l) V7
Stopped by rehearsal in a tar paper barrack
vi IV V7 I
Once he joined up, sister, it was on
V7 IV I
**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 friends playing jazz at the Thermopolis prom

**CORO:** Bajo las armas, bailaron tras las púas

Congelados, sobrevivieron por cantar

Angelenos, campesinos, en el coro convivieron

La banda más chido en Wyoming

**SOLO** (follows verse)

**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 DC.

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 good reason

But, they still found a reason to sing

**TAG:** ||: The best band ever in Wyoming; The best band ever in Wyoming:||
La Banda Más Chingón en Wyoming
(mariachi version)
By No-No Boy / Julian Saporiti
Arr. by Jessie M. Vallejo

Verses 1 & 2

The Joy To- ra- o- k- a
musi- cians nee- ded
So young Yo- ne grabbed his

The fly- er re- a- d
Went/to the try- out she was
La Banda Más Chingón en Wyoming - Score

tacet second time
8va if possible

sil-VER mouth piece
on-ly six-teen With some
girl-friends to cheer her on their
trum-pet to Po-mo-na
cub was called the Ra-delles

Let Yo-ne have it on a free two year lease (sing)
Mom said if you keep up with scho-

V7

IV

V
La Banda Más Chingón en Wyoming - Score

Verse 3

tpt.1  

simile

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

tpt.2  

simile

voz  

(cansing)

tamb.

vln. 1  

simile

vln. 2  

simile

vln. 3

simile

go on those

tamb.

vih.

gtrrn.

Be-fore the war they ripped up the Flu-ri-da Ball-room Man don't sleep on those

tpt.1  

mf

pp

tpt.2  

mf

pp

vln. 1  

mf

pp

vln. 2  

mf

pp

vln. 3  

mf

pp

vln. 3  

mf

pp

gtrrn.
Stopped by rehearsal in a paper bar-back Once he joined, sister it was

They practiced daily gigged on the week-ends
La Banda Más Chingón en Wyoming - Score

Verse 6

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

The on-ly swing ba-n-d

clarinets and flute

V7

vi

IV

V7

I

tpt.1

tpt.2

vln.1

vln.2

vln.3

vib.

voz

vib.

gtrrn.

tamb.

vers. 6

65

61
La Banda Más Chingón en Wyoming - Score

vln. 1

vln. 2

vln. 3

vz

tamb.

vih.

gtrrn.

vln. 1

vln. 2

vln. 3

vz

tamb.

vih.

gtrrn.

left in Wyoming That got 'em out some nights until dawn War bonds drives in Powell, Mormons

dancing in Lovell a bunch of "Japs" playing jazz at the Thermo-polis prom
Joy Tets,
to band
the He
left
four
ty
for
fall
in
ko
mi
With
go
c a
Chi
split
he
wa
I
ga
George
light strumming; solo

Joy Tets,
to band
the He
left
four
ty
for
fall
in
ko
mi
With
go
c a
Chi
split
he
wa
I
ga
George
light strumming; solo
went with her fam-ily to D. C. as for Yo-ne, he had to join the war.

And that's the sto-ry from Old Heart Moun-tain And the best band you ne-ver did see
La Banda Más Chingón en Wyoming

bass/guitarrón

(mariachi version)

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

$\text{\small{\text{Verses 1 & 2}}}$

$\text{\small{\text{Coro}}}$

$\text{\small{\text{Verse 3}}}$

$\text{\small{\text{Verse 4}}}$

$\text{\small{\text{Verse 5}}}$
La Banda Más Chingón en Wyoming - bass/guitarrón

Verse 6

Coro

solo

Verse 7

Final Verse

let ring
Verse 7

light strumming; solo
La Banda Más Chingón en Wyoming
(mariachi version)

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

Verse 1 & 2

Coro

Verse 3

Verse 4

Verse 5

Verse 6

Coro

solo

Verse 7

Final Verse

let ring
La Banda Más Chingón en Wyoming
(mariachi version)

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

Voice

Verses 1 & 2

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

So young Yo-ne grabbed his sil-ver mouth piece
Went to the try-out she was only sixteen With some

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

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

Verse 3

(can)sing George I-ga-wa O-G Ni-sei He toured up the coast and
e-ven played Ja-pan Be-fore the war they ripped up the Flo-ri-da Bal-

room Man don’t sleep on those Sho-To-ky-ans
La Banda Más Chingón en Wyoming - voces

Verse 4

Little 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

The only swing band left in Wyoming
That got 'em out some

nights until dawn
War bonds drives in Powell, Mormons

dancing in Lovell a bunch of "Japs"
playing jazz at the Thermopolis prom

Coro

Ba-jo las ar-mas bai-lla-ron trás las

púas
Con-gela-dos sobre-vie-reron por can-tar

Ange-

le-nos cam-pe-si-nos en el co-ro con-vi-vie-reron

la ban-da más ching-

gón en Wyoming
Verse 7

George I-ga-wa he split for Chi-ca-go With Ki-mi-ko in the fall of forty four He left the band to Tets, Joy went with her fam-i-ly to D.

Final Verse

C. as for Yo-ne, he had to join the war. And that's the sto - r-y from Old Heart Moun-tain And the best band you ne-ver did see

SING!

Locked up in pri-son camps for no fuck-ing rea-son But they still found a rea-son to sing The best God damn band in Wy- o - ming The

best God damn band in Wy-o - ming The best God damn band in Wy-o - ming
La Banda Más Chingón en Wyoming - violín 3

Verse 6

Coro

Verse 7

Final Verse

SING!

Locked up in prison camps for no fucking reason

The best Goddamn band in Wyoming

The best Goddamn band in Wyoming
La Banda Más Chingón en Wyoming
(mariachi version)

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

Violin 2

Verses 1 & 2
pizz first time, low octave
arco second time, high octave

Coro (clarinet duet + flute)

Verse 4

Verse 5
clarinets/flute


clarinets and flute

(arco)

\( \text{Verse 3} \)

\( \text{Verse 5} \)

\( \text{Coro} \)
La Banda Más Chingón en Wyoming - violín 2

Verse 6

Final Verse

SING!

Locked up in prison camps for no fucking reason

The best Goddamn band in Wyoming The best Goddamn band in Wyoming
La Banda Más Chingón en Wyoming - violín 1

Verse 6

Coro

solo

Verse 7

Final Verse

SING!

Locked up in prison camps for no fucking reason

The best God damn band in Wyoming

The best God damn band in Wyoming
Verse 6

Coro

solo

Verse 7

Final Verse

SING!

The best God damn band in Wyoming The best God damn band in Wyoming rit.
Verse 6

horse whinny, ~Louis Armstrong’s style

Final Verse

locked up in pri-son camps for

The best Goddamn band in Wy-o- ming

The best Goddamn band in Wy-o- ming
La Banda Más Chido en Wyoming
(mariachi version) By No-No Boy / Julian Saporiti
Arr. by Jessie M. Vallejo

trumpeta 1
\[ \text{j = 126} \]
\[ \text{tacet first time} \]

trumpeta 2
\[ \text{tacet first time} \]

violin 1
\[ \text{pizz first time, low octave} \]
\[ \text{arco second time, high octave} \]

violin 2
\[ \text{pizz first time, low octave} \]
\[ \text{arco second time, high octave} \]

violin 3
\[ \text{pizz.first time, low octave} \]
\[ \text{arco second time, high octave} \]

vihuela

guitarrón

verses 1 & 2

\[ \text{tpt.1} \]
\[ \text{tacet first time} \]

\[ \text{tpt.2} \]
\[ \text{pizz first time, low octave} \]
\[ \text{arco second time, high octave} \]

\[ \text{vln. 1} \]
\[ \text{pizz first time, low octave} \]
\[ \text{arco second time, high octave} \]

\[ \text{vln. 2} \]
\[ \text{pizz first time, low octave} \]
\[ \text{arco second time, high octave} \]

\[ \text{vln. 3} \]
\[ \text{harmonize second time only} \]

\[ \text{voz} \]
\[ \text{The flyer read musicians needed So young Yone grabbed his} \]
\[ \text{Joy To-ras ka Ta-kesh(i)ta Went to the try-out she was} \]

\[ \text{tamb.} \]
\[ \text{I} \]

\[ \text{vih.} \]

\[ \text{gtrrn.} \]
La Banda Más Chido en Wyoming - Score

Verse 3

can singing

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

e-ven played Ja-pan Before the war they ripped up the Fluo-ri-da Ball-room Man don't sleep on those

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

e-ven played Ja-pan Before the war they ripped up the Fluo-ri-da Ball-room Man don't sleep on those
La Banda Más Chido en Wyoming - Score

(teacher duet + flute)

Sho-To-ky-ans
Por la luz e-stefar bailarón tras las

IV I vi IV V7

púas En la sierra sobre-vienes para cantar A-tas-ca(d)os en di-

I vi IV V7 I vi IV
La Banda Más Chido en Wyoming - Score

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”
stirring up those dusty mess halls
teen-age bodies unchained from their parents

Man, them old folks, they really lost it all
The only swing band
La Banda Más Chido en Wyoming - Score

left in Wyoming That got 'em out some nights 'til dawn War bonds drives in Powel, Morrisons

dancing in Lovell a bunch of friends playing jazz at the Thermopolis prom
La Banda Más Chido en Wyoming - Score

Coro

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

Voz

vi IV V7 I vi IV

Vih.

V7 I vi IV V7 I vi IV

Gtrrn.

Voz

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

Tamb.

vi IV V7 I vi IV

Vih.

V7 I vi IV V7 I vi IV

Gtrrn.
La Banda Más Chido en Wyoming - Score

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

solo

vln. 1
vln. 2
vln. 3
voz
tamb.
vih.
gtrrn.
Joy Tets,
to the band
He left four
ty for of
fall in the
ko mi
With go
car for
Chi
split for Chi-ca-go
With Ki-mi-ko in the fall of for-ty four He left the band to Tets, Joy

George I-ga-wa he

light strumming; solo
La Banda Más Chido en Wyoming - Score

Final Verse

horse whinny, ~Louis Armstrong's style

And that's the story from Old Heart Mountain And the best band you never did see
La Banda Más Chido en Wyoming - Score

Locked up in prison camps for no good reason

Locked up in prison camps for no good reason

Locked up in prison camps for no good reason

Locked up in prison camps for no good reason

Locked up in prison camps for no good reason

But they still found a reason to sing

The best band ever in Wyoming

The best band ever

The best band ever
La Banda Más Chido en Wyoming - Score

14

La Banda Más Chido en Wyoming - Score

122

tpt. 1

er in Wyoming The best band ev er in Wyoming

tpt. 2

er in Wyoming The best band ev er in Wyoming

vln. 1

er in Wyoming The best band ev er in Wyoming

vln. 2

er in Wyoming The best band ev er in Wyoming

vln. 3

er in Wyoming The best band ev er in Wyoming

voz

er in Wyoming The best band ev er in Wyoming

tamb.

V I vi IV V I

vih.

125

rit.

tpt. 1

tpt. 2

vln. 1

vln. 2

vln. 3

voz

best band ev er in Wyoming
					let ring

vih.

let ring

gtrrn.

let ring
La Banda Más Chido en Wyoming

(mariachi version)

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

bass/guitarrón

\[ \text{Verse 1 & 2} \]

\[ \text{Coro} \]

\[ \text{Verse 5} \]
Verse 6
Coro
solo
Verse 7
Final Verse
rit. let ring
Verse 7

light strumming; solo

Final Verse

let ring
La Banda Más Chido en Wyoming
(mariachi version) By No-No Boy / Julian Saporiti
Arr. by Jessie M. Vallejo

Tambourine

Verse 1 & 2

Coro

Verse 4

Verse 5

Verse 6

Coro

Solo

Verse 7

Final Verse

rit.

let ring
La Banda Más Chido en Wyoming
(mariachi version) By No-No Boy / Julian Saporiti
Arr. by Jessie M. Vallejo

Verses 1 & 2

harmonize second time only

The flyer read musicians needed
Joy Terokawa née Takeshita

So young Yone grabbed his silver mouth piece
Went to the tryout she was only sixteen With some

Tracked down a kid who brought a trumpet to Pomona
girl-friends to cheer her on their club was called the Radelles

Let Yone have it on a free two year lease
Mom said if you keep up with school Joy you can (sing)

Verse 3

(can)sing George Iga-wa O-G Ni-sei 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
La Banda Más Chido en Wyoming - voces

Verse 4

Little 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
The only swing band left in Wyoming That got 'em out some nights until dawn War bonds drives in Powell, Mormons
dancing in Lovell a bunch of friends playing jazz at the Thermopolis prom Ba-jo las armas bailaron tras las púas Congelados sobrevivieron por cantar Angelinos campe-sonos en el coro convivieron la band más chido do en Wyoming
Verse 7

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 to Tets, Joy went with her fam-i-ly to D.

Final Verse

C. as for Yo-ne, he had to join the war. And that’s the sto - ry

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

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

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

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

best band ev - er in Wy-o - ming
**La Banda Más Chido en Wyoming - violín 3**

**Verse 6**

**Coro**

**Verse 7**

**Final Verse**

Locked up in prison camps for no good reason

The best band ever in Wyoming The best band ever in Wyoming
La Banda Más Chido en Wyoming
(mariachi version)
By No-No Boy / Julian Saporiti
Arr. by Jessie M. Vallejo

Violin 2

\[
\text{\( \text{\(J=126\)} \)}
\]

**Verses 1 & 2**

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

**Coro**

(clarinet duet + flute)

**Verse 3**

**Verse 4**

**Verse 5**
La Banda Más Chido en Wyoming - violín 2

Verse 6

Coro

Verse 7

Final Verse

SING!

Locked up in prison camps for no good reason

The best band ever in Wyoming The best band ever in Wyoming
La Banda Más Chido en Wyoming
(mariachi version)

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

Verse 1 & 2
pizz first time, low octave
arco second time, high octave

Verse 3

Coro (clarinet duet + flute)

Verse 4

Verse 5

clarinets/flute

pizz.
La Banda Más Chido en Wyoming - violín 1

Verse 6

Coro

solo

Verse 7

Final Verse

SING!

Locked up in prison camps for no good reason

The best band ever in Wyoming

The best band ever in Wyoming
La Banda Más Chido en Wyoming - trompeta 2

Verse 6

Coro

solo

Verse 7

Final Verse

SING!

The best band ever in Wyoming The best band ever in Wyoming
La Banda Más Chido en Wyoming

(mariachi version)

By No-No Boy / Julian Saporiti

Arr. by Jessie M. Vallejo

Trompeta 1

\( \text{Verses 1 & 2} \)

\( \text{Verses 3} \)

\( \text{Coro} \)

\( \text{Verse 4} \)

\( \text{Verse 5} \)

tacet second time
8va if possible

\( \text{Coro} \)

(clarinet duet + flute)

clarinets/flute

clarinets and flute

\( \text{Verses 1 & 2} \)

\( \text{Verses 3} \)

\( \text{Coro} \)

\( \text{Verse 4} \)

\( \text{Verse 5} \)

tacet first time

\( \text{Coro} \)

(clarinet duet + flute)

clarinets/flute

clarinets and flute

\( \text{Verses 1 & 2} \)

\( \text{Verses 3} \)

\( \text{Coro} \)

\( \text{Verse 4} \)

\( \text{Verse 5} \)
Verse 6

Coro

solo

Verse 7

Final Verse

horse whinny, ~Louis Armstrong’s style

Locked up in prison camps for no good reason

The best band ever in Wyoming The best band ever in Wyoming
La Banda Más Chingón en Wyoming
(mariachi version)

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

Verses 1 & 2

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

verses

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

harmonize second time only
La Banda Más Chingón en Wyoming - Score

Verse 4

La Banda Más Chingón en Wyoming

V7 I vi IV V7 I

Little Tets Boss
rep'd the Kar-di-acs
gang

The clarinet kid

the "Ni-sei Ar-tie Shaw"
La Banda Más Chingón en Wyoming - Score

Verse 5

Stopped by rehearsal in a paper bar rack. Once he joined up, sister it was
till. on
They practiced daily. gigged on the weekends.

clarinets/flute
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
The on-ly swing ba-nd
La Banda Más Chingón en Wyoming - Score

left in Wyoming That got ’em out some nights un—til dawn War bonds drives in Po-well, More-nons

dancing in Lovell a bunch of “Japs” play-ing jazz at the Ther—mo—po—lis prom
Joy Tets,
to band
the He
left
four
ty
for
fall
in
the
ko
mi
Ki
With
go
car
Chi
split
he
wa
I
ga
George

I-ga-wa he

light strumming; solo

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

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

horse whinny, ~Louis Armstrong's style

And that's the story from Old Heart Mountain And the best band you never did see
La Banda Más Chingón en Wyoming - Score
Verse 6

Coro

solo

Verse 7

Final Verse

let ring
La Banda Más Chingón en Wyoming - guitar/vihuela

Verse 5

Verse 6

Coro

vi IV V7 I vi IV
Verse 7

light strumming; solo

Final Verse

let ring
La Banda Más Chingón en Wyoming
(mariachi version)

Verse 1 & 2

Verse 3

Coro

Verse 4

Verse 5

Verse 6

Coro

Solo

Verse 7

Final Verse

let ring
La Banda Más Chingón en Wyoming
(mariachi version)  
By No-No Boy / Julian Saporiti  
Arr. by Jessie M. Vallejo

**Verses 1 & 2**

harmonize second time only

<table>
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<th>Sheet Music Details</th>
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**Verse 3**

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

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

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

---

**Musical Notes:**

The sheet music includes musical notation for the song, with specific symbols and lines indicating the melody and harmony. Each verse is numbered, with the first two verses labeled as **Verses 1 & 2** and the third verse as **Verse 3**. The notation is in a mariachi style, with specific instructions for harmonization and vocal parts.
La Banda Más Chingón en Wyoming - voces

Por la luz este-lar ba-i-la-ron trás las pú-as En la sie-rra so-bre-vie-rón 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 gigged on the week-en-ds 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

The only swing band left in Wyoming That got 'em out some
	nights until dawn War bonds drives in Powell, Mormons

dancing in Lovell a bunch of "Japs" playing jazz at the Thermopolis prom

Coro

Ba-jo las armas ba-la-ron trás las pú-as

Con-ge-la-dos sobre-vie-rón por can-
tar An-ge-le-nos cam-pe-si-nos en el

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

solo

The only swing band left in Wyoming That got 'em out some
	nights until dawn War bonds drives in Powell, Mormons

dancing in Lovell a bunch of "Japs" playing jazz at the Thermopolis prom

Coro

Ba-jo las armas ba-la-ron trás las pú-as

Con-ge-la-dos sobre-vie-rón por can-
tar An-ge-le-nos cam-pe-si-nos en el

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

solo
Verse 7

La Banda Más Chingón en Wyoming - voces

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 to Tets, Joy went with her fam-ily to D.

Final Verse

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

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

SING!

Locked up in pri-son camps for no fuck-ing rea-son But they still found a rea-son to sing The best God damn band in Wy-o-ming The best God damn band in Wy-o-ming The best God damn band in Wy-o- ming

rit.
La Banda Más Chingón en Wyoming
(mariachi version)
By No-No Boy / Julian Saporiti
Arr. by Jessie M. Vallejo

Verses 1 & 2
pizz first time, low octave
arco second time, high octave

Verse 3
simile

Coro
(clarinet duet + flute)

Verse 4

Verse 5
clarinets/flute

clarinets and flute
(arco)
La Banda Más Chingón en Wyoming - violín 3

Verse 6

Coro

Verse 7

Final Verse

Locked up in prison camps for no fucking reason

The best God damn band in Wyoming

The best God damn band in Wyoming
Verse 6

Locked up in prison camps for no fucking reason

The best Goddamn band in Wyoming

Final Verse

SING!
Verse 7

Locked up in prison camps for no fucking reason

The best Goddamn band in Wyoming

Final Verse

The best Goddamn band in Wyoming
Verse 6

Coro

Solo

Verse 7

Final Verse

SING!

The best Goddamn band in Wyoming The best Goddamn band in Wyoming
La Banda Más Chingón en Wyoming

(mariachi version)

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

Trompeta 1

\( \text{Verse 1 & 2} \)

\( \text{tacet first time} \)

\( \text{tacet second time} \)

\( \text{Verse 3} \)

\( \text{Coro} \) (clarinet duet + flute)

\( \text{Verse 4} \)

\( \text{Verse 5} \)

clarinet duet + flute

clarinets/flute

clarinets and flute

\( \text{mf} \rightarrow \text{pp} \)

\( \text{mp} \)

\( \text{f} \)
Verse 6

Final Verse

horse whinny,
~Louis Armstrong's style

Locked up in prison camps for no fucking reason

The best God damn band in Wyoming

rit.
La Banda Más Chido en Wyoming
(mariachi version)
By No-No Boy / Julian Saporiti
Arr. by Jessie M. Vallejo

Verses 1 & 2

V7

I

Ivi

violin 1

violin 2

violin 3

tambourine

vihuela

guitarrón

tpt. 1

tpt. 2

vln. 1

vln. 2

vln. 3

voz

tacet first time

pizz first time, arco second time

pizz first time, low octave

pizz first time, low 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
Mom

Let you have it on a free two year lease (sing)

Mom said if you keep up with school Joy you can (sing)
Verse 3

(can)sing

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

even played Japan

Before the war they ripped up the Florida Ball room Man don't sleep on those
La Banda Más Chido en Wyoming - Score

Coro (clarinet duet + flute)

Sho-To-ky-ans
Por la luz e-ste-lar ba-la-ron tráes las

Voz

tpt. 1

tpt. 2

vln. 1

vln. 2

vln. 3

vih.

gtrrn.

39

pú-as
En la sie-era sou-bre-vie-ron por can-tar
A-tas-ca(d)es en di-

tamb.

vih.

gtrrn.
Sentence 1

Stopped by rehearsal in a paper back
Once he joined up, sister it was

Sentence 2

on
They practiced daily giggled on the weekends

Sentence 3
stirring up those dusty mess halls teenage bodies unchained from their parents

Man, them old folks, they really lost it all
The only swing band
La Banda Más Chido en Wyoming - Score

left in Wyoming That got 'em out some nights un-til dawn War bonds drives in Po-well, Mo-nons

dancing in Lovell a bunch of friends play-ing jazz at the Ther-mo-po-lis prom
Joy Tets, to band the He left four ty for of fall in the ko mi
With go ca for Chi ka go With Ki mi ko in the fall of for ty four He left the band to Tets, Joy
George I ga wa he

Verse 7
La Banda Más Chido en Wyoming - Score

Final Verse

111

horse whinny,
~Louis Armstrong’s style

And that's the story from Old Heart Mountain And the best band you never did see

went with her family to D. C. as for Yone, he had to join the war.

And

to

did

see

the

join

best

war.
La Banda Más Chido en Wyoming - Score

Locked up in prison camps for no good reason

Locked up in prison camps for no good reason

Locked up in prison camps for no good reason

Locked up in prison camps for no good reason But they still found a

vi IV V7 I V7
La Banda Más Chido en Wyoming - Score

123

125

rit.

let ring
La Banda Más Chido en Wyoming

(mariachi version)

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

bass/guitarrón

Verse 1 & 2

Coro

Verse 3

Verse 4

Verse 5
La Banda Más Chido en Wyoming - bass/guitarrón

Verse 6

Coro

solo

Verse 7

Final Verse

let ring
La Banda Más Chido en Wyoming
(mariachi version)  By No-No Boy / Julian Saporiti
Arr. by Jessie M. Vallejo
guitar/vihuela

Verse 1 & 2

Verse 3

Coro

Verse 4
Verse 5

Verse 6

Coro

La Banda Más Chido en Wyoming - guitar/vihuela
La Banda Más Chido en Wyoming - guitar/vihuela

Verse 7

I

V7

vi

IV

V7

I

light strumming; solo

V7

IV

I

V7

> > > I

V7

VI

I

V7

I

vi

IV

V7

I

vi

IV

V

I

vi

IV

V

I

vi

IV

V

I

let ring
La Banda Más Chido en Wyoming
(mariachi version)

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

Verses 1 & 2

Verse 3

Coro

Verse 4

Verse 5

Verse 6

Coro

solo

Verse 7

Final Verse

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

 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

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

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

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

George I-ga-wa O-G Ni-sei He toured up the coast and
e-ven played Ja-pan
Before the war they ripped up the Flo-ri-da Ball-

room Man don't sleep on those Sho-To-ky-ans
La Banda Más Chido en Wyoming - voces

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 giggled 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

The only swing band left in Wyoming That got 'em out some nights until dawn War bonds drives in Powell, Mormons
dancing in Lovell a bunch of friends playing jazz at the Thermopolis prom

Coro

Ba-jo las armas bailaron tras las pi-as

Con-gela-dos sobre vi-dieron por can tar Angeles campesinos en el

coro convi-vieron la banda más chido en Wyoming
Verse 7

La Banda Más Chido en Wyoming - voces

George I-ga-wa he split for Chi-ca-go

With Kimiko in the fall of forty-four He left the band to Tets, Joy went with her family to D.

C. as for Yo-ne, he had to join the war. And that’s the story from Old Heart Mountain And the best band you never did see

SING!

Locked up in prison camps for no good reason But they still found a reason to sing The best band ever in Wyoming The best band ever in Wyoming The best band ever in Wyoming The best band ever in Wyoming

rit.
La Banda Más Chido en Wyoming
(mariachi version)

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

Violin 3

Verses 1 & 2
pizz first time, low octave
arco second time, high octave

Verse 3

Coro
(clarinet duet + flute)

Verse 4

Verse 5
clarinets/flute
pizz.
La Banda Más Chido en Wyoming - violín 3

Verse 6

Coro

Verse 7

Final Verse

Locked up in prison camps for no good reason

The best band ever in Wyoming The best band ever in Wyoming

rit.
Verse 6

La Banda Más Chido en Wyoming - violín 2

Coro

Verse 7

Final Verse

Locked up in prison camps for no good reason

The best band ever in Wyoming The best band ever in Wyoming
La Banda Más Chido en Wyoming
(mariachi version)

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

Violin 1

\( \text{Verse 1 & 2} \)
pizz first time, arco second time

\( \text{Verse 3} \)
Coro
(clarinet duet + flute)

\( \text{Verse 4} \)

\( \text{Verse 5} \)
clarinets/flute

\( \text{pizz.} \)
Verse 6

Coro

Verse 7

Final Verse

Locked up in prison camps for no good reason

The best band ever in Wyoming The best band ever in Wyoming
La Banda Más Chido en Wyoming

(mariachi version)

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

Trompeta 2

Verse 1 & 2

tacet first time

Coro

(clarinet duet + flute)

Verse 3

Verse 4

Verse 5

clarinets/flute

clarinets and flute

Verse

clarinets/flute

Coro

(clarinet duet + flute)

Verse

clarinets/flute

Coro

(clarinet duet + flute)

Verse

clarinets/flute

Coro

(clarinet duet + flute)

Verse

clarinets/flute

Coro

(clarinet duet + flute)

Verse

clarinets/flute

Coro

(clarinet duet + flute)

Verse

clarinets/flute

Coro

(clarinet duet + flute)
La Banda Más Chido en Wyoming
(mariachi version)

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

Trompeta 1

1. [Musical notation for Verse 1 & 2]

2. [Musical notation for Verse 3]

3. [Musical notation for Coro (clarinet duet + flute)]

4. [Musical notation for Verse 4]

5. [Musical notation for Verse 5]

6. [Musical notation for Verses 1 & 2]
La Banda Más Chido en Wyoming - trompeta 1

Verse 6

Coro

Verse 7

solo

Final Verse

horse whinny,

~Louis Armstrong's style

SING!

Locked up in prison camps for no good reason

The best band ever in Wyoming The best band ever in Wyoming

rit.
La Banda Más Chingón en Wyoming
(mariachi version)
By No-No Boy / Julian Saporiti
Arr. by Jessie M. Vallejo

Verses 1 & 2

The flyer read the musicians needed
So young Yomie grabbed his
La Banda Más Chingón en Wyoming - Score

tacet second time

sxa if possible

silver mouth piece

on - ly six - teen

With some girl - friends

tracked down a kid

who brought a trump - pet to Po - me - na club

was called the Ra - delles

Mum said if you keep up with scho - ol Joy you can (sing)

Let Yo - ne have it on a free two year le - ase
La Banda Más Chingón en Wyoming - Score

Verse 3

He toured up the coast and even played Japan
Before the war they ripped up the Florida Ball...

George Iga wa O G Nisei
La Banda Más Chingón en Wyoming - Score

Coro (clarinet duet + flute)

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

V7 IV I vi IV

la ron tras las pías En la sierra sobre-vi vie-ron por can-
tar

V7 I vi IV V7 I
La Banda Más Chingón en Wyoming - Score

Verse 4

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

Lit-tle Tets Bess-ho rep’d the Kar-di-aecs gang The cla-ri-net kid the
stirring up those dusty mess halls
teen-age bo-dies un-chained from their parents

Man, them old folks, they really lost it all
The only swing band
Joy to Tets, band left the He ty four for fall of in the mi ko Ki With go ca for Chi split he ga wa I George light strumming; solo
La Banda Más Chingón en Wyoming - Score

Final Verse
~Louis Armstrong's style

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

horse whinny,

And that’s the story from Old Heart Mountain And the best band you ne-ver did see
La Banda Más Chingón en Wyoming - Score

115

SING!

Locked up in prison camps for no fucking reason

118

The best God damn reason to sing

The best God damn band in Wyoming

The best God damn
La Banda Más Chingón en Wyoming - Score

14

vih. voz

vln. 1 vln. 2 vln. 3

tpt. 1 tpt. 2

I  IV  I  VI  I

let ring

let ring

let ring
Coro

Verse 7

Final Verse
La Banda Más Chingón en Wyoming
(guitar/vihuela)

(mariachi version)

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

Verses 1 & 2

Verse 3

Coro

Verse 4
Verse 7

light strumming; solo

Final Verse
La Banda Más Chingón en Wyoming
(mariachi version)

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

Tambourine

Verse 1 & 2

Coro

Verse 3

Verse 4

Verse 5

Verse 6

Coro

Verse 7

Final Verse

solo

rit.

let ring
La Banda Más Chingón en Wyoming
(mariachi version)

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

The flyer read musicians needed
Joy Teroka née Ta-kesh(i)-ta

So young Yone grabbed his silver mouthpiece
Went to the try-out she was only sixteen With some
girl friends to cheer her on their club was called the Radelles

Let Yone have it on a free two year lease
Mom said if you keep up with school Joy you can (sing)

Verse 3
(can) sing
George Iga-wa O-G Ni-sei 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-To-ky-ans
Coro

Por la luz e-stelar bailaron tras las pu-as En la sierra sobre-vi-
vieron por cantar A-tas-ca(d)os en di-spa-ros de sus pueblos la
ban-da más chin-gón en Wy-o-ming

Verse 4

Little Tets Bess-ho rep'd the Kar-di-acs gang The clarinet 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 teen-age bo-dies un-chained from their par-ents
Man, them old folks, they rea-ly lost it all
Verse 6

The only swing band left in Wyoming That got 'em out some

nights until dawn War bonds drives in Powell, Mormons

dancing in Lovell a bunch of "Japs" playing jazz at the Ther-

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

puñas Con-ge-la-dos so-bre-vi-ve-rón por can-
tar An-

le-nos cam-pe-si-nos en el co-ro con-vi-

vie-rón la ban-da más chín-
gón en Wyoming
George I-gawa he split for Chi-ca-go With Ki-miko in the
fall of forty four He left the band to Tets, Joy went with her fam-ily to D.

C. as for Yo-ne, he had to join the war. And that’s the sto-ry
from Old Heart Mount-tain And the best band you ne-ver did see

Locked up in pri-son camps for no fuck-ing rea-son But they still found a
rea-son to sing The best God damn band in Wy-o-ming The

best God damn band in Wy-o-ming The best God damn band in Wy-o-ming
La Banda Más Chingón en Wyoming - violín 3

Verse 6

Coro

Verse 7

Final Verse

SING!

Locked up in prison camps for no fucking reason

The best Goddamn band in Wyoming The best Goddamn band in Wyoming
La Banda Más Chingón en Wyoming - violin 2

Verse 6

Coro

Verse 7

Final Verse

SING!

Locked up in prison camps for no fucking reason

The best Goddamn band in Wyoming

The best Goddamn band in Wyoming
La Banda Más Chingón en Wyoming - violín 1

Verse 6

Coro

solo

Verse 7

Final Verse

SING!

Locked up in prison camps for no fucking reason

The best God damn band in Wyoming

The best God damn band in Wyoming
La Banda Más Chingon en Wyoming

(mariachi version)  By No-No Boy / Julian Saporiti
Arr. by Jessie M. Vallejo

Trompeta 2

Verse 1 & 2

1. 

2. simile

Verse 3

Coro (clarinet duet + flute)

Verse 4

Verse 5

clarinets/flute

clarinets and flute

Tacet first time
Verse 6

Final Verse

The best Goddamn band in Wyoming
The best Goddamn band in Wyoming
La Banda Más Chingón en Wyoming

Trompeta 1

(mariachi version)

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

Verse 1 & 2

1. [Musical notation]

2. [Musical notation] simile

Verse 3

[Musical notation] (clarinet duet + flute)

Verse 4

[Musical notation] mf pp

Verse 5

[Musical notation] clarinets/flute

Clarinet and flute

Tacet first time

Tacet second time 8va if possible

Verse 3

Coro

2.

8va if possible
La Banda Más Chingón en Wyoming - trompeta 1

Verse 6

Coro

solo

Verse 7

Final Verse

horse whinny,
~Louis Armstrong's style

Locked up in prison camps for no fucking reason

The best God damn band in Wyoming
La Banda Más Chido en Wyoming
(mariachi version)
By No-No Boy / Julian Saporiti
Arr. by Jessie M. Vallejo

Verses 1 & 2

1. The flyer read musicians needed So young Yo-ne grabbed his
   fly-
   re-
   ad
   mu-
   si-
   cians
   nee-
   ded
   So
   Went/to
   the
   try-
   out
   she was

2. I
La Banda Más Chido en Wyoming - Score

tacet second time
sva if possible

Mom said if you keep up with school Joy you can (sing)

Let Yo ne have it on a free two year le ase
Verse 3

He toured up the coast and even played Japan.
Before the war they ripped up the Florida Ball...

(cans)ing George I-gawa O-G Ni-sei
stirring up those dusty mess halls
teenage bodies unchained from their parents

Verse 6

Man, them old folks, they really lost it all
The only swing band
La Banda Más Chido en Wyoming - Score

left in Wyoming That got 'em out some nights until dawn War bonds drives in Po-well, Mor-mons

dancing in Lo-vell a bunch of friends playing jazz at the Ther-mo-po-lis prom
La Banda Más Chido en Wyoming - Score
Joy to the world, band left the Healy four for the fall of the miko Ki.
With George Iga-wa he split for Chi-ca-go, With Ki-mi-ko in the fall of forty four He left the band to Tets, Joy

Verse 7

George Iga-wa he split for Chi-ca-go With Ki-mi-ko in the fall of forty four He left the band to Tets, Joy
went with her family to D.C. as for Yo-ne, he had to join the war.

horse whinny.
~Louis Armstrong’s style

And that’s the story from Old Heart Mountain And the best band you never did see
La Banda Más Chido en Wyoming - Score

115

SING!

Locked up in prison camps for no good reason

118

SING!

The best band ever

Locked up in prison camps for no good reason to sing

The best band ever in Wyoming

Locked up in prison camps for no good reason

But they still found a way to dance and sing.

Locked up in prison camps for no good reason

The best band ever

Locked up in prison camps for no good reason

But they still found a way to dance and sing.

Locked up in prison camps for no good reason

The best band ever in Wyoming

Locked up in prison camps for no good reason

But they still found a way to dance and sing.

Locked up in prison camps for no good reason

The best band ever

Locked up in prison camps for no good reason

But they still found a way to dance and sing.

Locked up in prison camps for no good reason

The best band ever in Wyoming

Locked up in prison camps for no good reason

But they still found a way to dance and sing.

Locked up in prison camps for no good reason

The best band ever

Locked up in prison camps for no good reason
La Banda Más Chido en Wyoming - bass/guitarrón

Verde Final

Verse 7

Final Verse

Coro

solo

let ring
La Banda Más Chido en Wyoming

(mariachi version) By No-No Boy / Julian Saporiti
Arr. by Jessie M. Vallejo

Verse 1 & 2

I V7

Verse 3

I I

Coro

I vi IV V7

Verse 4

I

guitar/vihuela

48 43 39 34 30 26 22 18 14 10 6 2
La Banda Más Chido en Wyoming - guitar/vihuela

Verse 5

Verse 6

Coro
La Banda Más Chido en Wyoming - guitar/vihuela

Verse 7

light strumming; solo

Final Verse

let ring
La Banda Más Chido en Wyoming
(mariachi version)
By No-No Boy / Julian Saporiti
Arr. by Jessie M. Vallejo

Tambourine

\( \text{Verse 1} \& \text{Verse 2} \)

\( \text{Verse 3} \)

\( \text{Coro} \)

\( \text{Verse 4} \)

\( \text{Verse 5} \)

\( \text{Verse 6} \)

\( \text{Coro} \)

\( \text{solo} \)

\( \text{Verse 7} \)

\( \text{Final Verse} \)

\( \text{let ring} \)
La Banda Más Chido en Wyoming
(mariachi version)

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

Verse 1 & 2

 harmonize second time only

The flyer read musicians needed
Joy Terako née Ta-keshita

So young Yone grabbed his silver mouthpiece
Went to the try-out she was only sixteen With some

Tracked down a kid who brought a trumpet to Pomona
Girl-friends to cheer her on their club was called the Radelles

Let Yone have it on a free two year lease
Mom said if you keep up with school Joy you can (sing)

Verse 3

(cansing) George I-ga-wa O-G Ni-sei 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-To-ky-ans
Por la luz e-stelar ba-lar-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 teen-age 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

The only swing band left in Wyoming That got 'em out some nights until dawn War bonds drives in Powell, Mormons dancing in Lovell a bunch of friends playing jazz at the Ther-

Coro

mo-polis prom Ba-jo las ar- mas ba-la-ron trás las pu-as Con-ge-la-dos so-bre-vi-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-

do en Wyoming

solo
George I-gawa he split for Chi-cago
With Kimiko in the
fall of forty four He left the band to Tets, Joy went with her fam-ily to D.

C. as for Yo-ne, he had to join the war. And that’s the sto-ry

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

Locked up in pri-son camps for no go-od rea-son But they still found a
rea-son to sing The best band ev-er in Wy-o-ming The best band ev-
er in Wy-o-ming The best band ev-er in Wy-o-ming The
best band ev-er in Wy-o-ming
La Banda Más Chido en Wyoming
(mariachi version)
By No-No Boy / Julian Saporiti
Arr. by Jessie M. Vallejo

Violin 3

\[ \text{\textit{Verses 1 & 2}} \]
\[ \text{pizz first time, arco second time} \]
\[ \text{tacet second time} \]

\[ \text{\textit{Verse 3}} \]

\[ \text{\textit{Coro}} \]
\[ (\text{clarinet duet + flute}) \]

\[ \text{\textit{Verse 4}} \]

\[ \text{\textit{Verse 5}} \]
\[ \text{clarinets/flute pizz.} \]
\[ \text{clarinets and flute (arco)} \]
La Banda Máis Chido en Wyoming - violín 3

Verse 6

Coro

Verse 7

Final Verse

SING!

Locked up in prison camps for no good reason

The best band ever in Wyoming

The best band ever in Wyoming
Verse 6

Coro

Verse 7

Final Verse

Locked up in prison camps for no good reason

The best band ever in Wyoming The best band ever in Wyoming
La Banda Más Chido en Wyoming
(mariachi version)

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

Violin 1

\[ \text{\textcopyright 2000 No-No Boy / Julian Saporiti} \]

**Verse 1 & 2**

pizz first time,

arco second time

\[ \text{\textcopyright 2000 No-No Boy / Julian Saporiti} \]

**Coro**

(clarinet duet + flute)

**Verse 3**

**Verse 4**

**Verse 5**

clarinets/flute

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\[ \text{\textcopyright 2000 No-No Boy / Julian Saporiti} \]
La Banda Más Chido en Wyoming - violín 1

clarinets & flute
(arco)

Verse 6

Coro

solo

Verse 7

Final Verse

SING!

Locked up in prison camps for no good reason

The best band ever in Wyoming

The best band ever in Wyoming
La Banda Más Chido en Wyoming
(mariachi version)

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

Trompeta 2

\[ \text{Verses 1 & 2} \]
\[ \text{tacet first time} \]

13
\[ \text{Verse 3} \]

(clarinet duet + flute)

37

Coro

Verses 1 & 2

Coro

Verses 1 & 2

2.

1.

Clarinet/flute

Verses 3

Clarinet/flute

3.

Coro

Clarinet/flute

Coro

Clarinet/flute

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Clarinet/flute

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Clarinet/flute

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Clarinet/flute

Coro

Clarinet/flute
Verse 6

Coro

solo

Verse 7

Final Verse

SING!

The best band ever in Wyoming The best band ever in Wyoming
La Banda Más Chido en Wyoming - trompeta 1

Verse 6

[Musical notation]

Coro

Solo

Verse 7

Final Verse

horse whinny,
~Louis Armstrong’s style

Locked up in prison camps for no good reason

The best band ever in Wyoming

The best band ever in Wyoming

SING!