

PERUSAL SCORE - NOT FOR PERFORMANCE USE

THE ADVENTURES
of
WICHITA JOE
and
DANNY DIAZ

for jazz band
(grade 2.5)

Eris DeJarnett

eris

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In the spring of 2017, I and several of my peers had the unique privilege of teaching classes at a minimum-security prison as part of an internship. Because it was a not-insubstantial drive from school, we carpooled, and after a wonderful experience working with eager students, I spent the majority of the drive home observing as we passed through a handful of small towns. On the side of the road about halfway home, a sign proclaimed that this stretch of highway was dedicated in memoriam of Wichita Joe and Danny Díaz. That moment stayed with me - not only were those two of the coolest names I'd ever heard, I was full of questions. Who were they? What lives did they live? And who had them memorialized here?

Time passed, and despite intensive internet searches, I found no clues. Instead, I began imagining them in my head, sending them on journeys through unknown lands and wondering what their real-life personas would think. When Jeremiah Jacks, director of bands at Spring View Middle School, reached out to me as part of his quest to collaborate with gender-marginalized composers, I knew it was time for these stories to take shape. *The Adventures of Wichita Joe and Danny Díaz* is a brainchild of this curiosity - though I'll never know their real stories, their names will remain, both on the side of the road near Miami, Arizona and in this piece.

*For Jeremiah Jacks and the Spring View Middle School Jazz Band -
a thousand thanks for telling this story with me, and a million more for
your ongoing efforts to program female composers.*

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Commissioned by the Spring View Middle School Jazz Band - Jeremiah Jacks, director.

THE ADVENTURES of WICHITA JOE and DANNY DIAZ

Eris DeJanett
(2018)

Bright samba, $\text{♩} = 80$

PERUSAL SCORE ONLY - for full performance materials please visit <https://erisdejanett.com>

A

Fl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Bass

Dr.

mp

mf

mp

4

9 10 11 12 13 14 15 16

Fl. *mf*

Alto 1 *f*

Alto 2 *f*

Tenor 1 *(mf)*

Tenor 2 *f*

Bari. Sax. *f*

Tpt. 1 *f*

Tpt. 2 *(mf)*

Tpt. 3 *f*

Tpt. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

B. Tbn. *f*

J. Gtr. *(mf)* *f*

Pno. *mf*

Bass *f*

Dr. **4** **2**

17 18 19 20 21 22 23 *f sub.* 24

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B

Fl. *mp*

Alto 1 *mp*

Alto 2 *mp*

Tenor 1 *mp*

Tenor 2 *mp*

Bari. Sax. *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tpt. 4 *mp*

Tbn. 1 *p mp*

Tbn. 2 *p mp*

Tbn. 3 *p mp*

B. Tbn. *p mp*

J. Gtr. *mp*

Pno. *mp*

Bass *mp sub.*

Dr. *mp sub.* **4**

25 26 27 28 29 30 31 32

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Fl. *mf* *f*

Alto 1 *mf* *f*

Alto 2 *mf* *f*

Tenor 1 *mf* *f*

Tenor 2 *mf* *f*

Bari. Sax. *mf* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tpt. 3 *mf* *f*

Tpt. 4 *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tbn. 3 *mf* *f*

B. Tbn. *mf* *f*

J. Gtr. *mf* *f*

Pno. *mf* *f*

Bass *mf* *f*

Dr. *mf* *f*

33 34 35 36 37 38 39 40

Open for solos;
backgrounds on cue

Cm⁷ Gm Cm⁷ Fm⁷ G⁷ Cm⁷

Fl.

Alto 1
mp

Alto 2
mp

Tenor 1
mp

Tenor 2
mp

Bari. Sax.
mp

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1
Cm⁷ Gm Cm⁷ Fm⁷ G⁷ Cm⁷

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.
Cm⁷ Gm Cm⁷ Fm⁷ G⁷ Cm⁷

Pno.
Cm⁷ Gm Cm⁷ Fm⁷ G⁷ Cm⁷

Bass
Cm⁷ Gm Cm⁷ Fm⁷ G⁷ Cm⁷
mf

Dr.
mf

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41 42 43 44 45 46 47 48

Chord chart for the score:

Fl.	Fm7	Cm7	G7	Cm7	G7	Gmaj7	G7	Fm7	G7
Alto 1	Dm7	Am7	E7	Am7	E7	E:maj7	E7	Dm7	E7
Alto 2									
Tenor 1	Gm7	Dm7	A7	Dm7	A7	A:maj7	A7	Gm7	A7
Tenor 2									
Bari. Sax.									
Tpt. 1									
Tpt. 2									
Tpt. 3									
Tpt. 4									
Tbn. 1	Fm7	Cm7	G7	Cm7	G7	Gmaj7	G7	Fm7	G7
Tbn. 2									
Tbn. 3									
B. Tbn.									
J. Gtr.	Fm7	Cm7	G7	Cm7	G7	Gmaj7	G7	Fm7	G7
Pno.	Fm7	Cm7	G7	Cm7	G7	Gmaj7	G7	Fm7	G7
Bass	Fm7	Cm7	G7	Cm7	G7	Gmaj7	G7	Fm7	G7
Dr.		4		4				4	

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