

# FAKE A, RUSH B

FOR CONCERT BAND

SALVADOR ALAN JACOBO

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# FAKE A, RUSH B

(2023)

*Salvador Alan Jacobo*

# INSTRUMENTATION

Piccolo

4-6 Flutes

2 Oboes

Bassoon

3-6 Bb Clarinets

Bass Clarinet

2-4 Eb Alto Saxophone

1-2 Bb Tenor Saxophones

1-2 Eb Baritone Saxophones

3-6 Bb Trumpets

4 Horns in F

2-4 Trombones

1-2 Bass Trombones

1-2 Euphoniums

2 Tubas

Timpani

Percussionists: 7

China Cymbal

Splash Cymbal

Hi-Hat

Bongos (w/ Sticks)

Suspended Cymbal

Crash Cymbals

Tom-Toms (4)

Snare Drum

Bass Drum

## Program Notes

Inspired by popular 5v5 first-person tactical shooter video games such as *VALORANT™*, *Counter Strike: Global Offensive™*, and *Rainbow Six®: Siege* *Fake A, Rush B* musically depicts an action packed, high-stakes game between attackers and defenders.

The title *Fake A, Rush B* comes from a communication between players in these types of games.

For context, these games usually have 2-3 sites where one team must defend/attack. These sites are named alphabetically. When the leader of the attacking team says to "fake A", it means to deceive the defending team into thinking the attacking team will go to the "A Site" but instead the attacking team will go into or "rush" the B Site.

### PERFORMANCE NOTES

This should be as cinematically intense as possible.

Every Forte-Piano and crescendo should be overexaggerated.

If there is only 1 Tuba, the bottom notes in the divisi sections should take precedence.

# BIOGRAPHY



**Salvador Alan Jacobo** (b. June 6, 1997) has composed music for an array of musical settings from wind ensembles to brass ensembles to marching bands and everything in between. His compositions have acquired attention from notable composers such as John Mackey. He accredits his mentors: Benjamin Fairfield, John Mackey, and Mark Dal Porto as being pivotal to his progressive success as a composer, conductor, and performer.

Salvador has also been the guest conductor for various public school bands such as the Portales Junior High Band, the Portales High School Band, and the 30th Biennial Eastern New Mexico University Alumni Band. When leisure outweighs his typical obligations of composition, Salvador invests his time in mindless musical memes or playing Mortal Kombat. It is not uncommon to find him laughing hysterically at the most esoteric of memes that the internet, or he, can produce.

Salvador is also a brother of the Kappa Sigma Fraternity (Theta-Zeta Chapter).

# FAKE A, RUSH B

for Concert Band

Salvador Alan Jacobo

**BLAZING! ♩=160**

**BLAZING! ♩=160**

**molto rall.**

**BLAZING! ♩=160**

**molto rall.**

11 ♩ = 160

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1, 2 *f*

Bsn. *f*

Cl. 1 in B♭ *f*

Cl. 2, 3 in B♭ *f*

Bs. Cl. in B♭ *f*

A. Sax. 1, 2 in E♭ *f*

T. Sax. in B♭ *f*

Bar. Sax. in E♭ *f*

11 ♩ = 160

Tpt. 1 in B♭ *f*

Tpt. 2, 3 in B♭ *f*

Hn. 1, 2 in F *f*

Hn. 3, 4 in F *f*

Tbn. 1, 2 *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

Timp. *ff*

Perc. 1

Perc. 2 *ff*

Perc. 3 *f*

Perc. 4 *ff*





28

Picc. *fp*

Fl. 1 *fp*

Fl. 2 *fp*

Ob. 1, 2 *fp*

Bsn. *fp*

Cl. 1 in Bb *fp*

Cl. 2, 3 in Bb *fp*

Bs. Cl. in Bb *fp*

A. Sax. 1, 2 in Eb *fp*

T. Sax. in Bb *fp*

Bar. Sax. in Eb *fp*

Tpt. 1 in Bb *fp*

Tpt. 2, 3 in Bb *fp*

Hn. 1, 2 in F *fp*

Hn. 3, 4 in F *fp*

Tbn. 1, 2 *fp*

B. Tbn. *fp*

Euph. *fp*

Tba. *fp*

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

35

Picc. *ff mp ff ff*

Fl. 1 *ff mp ff ff*

Fl. 2 *ff*

Ob. 1, 2 *ff mp ff*

Bsn. *ff mp ff*

Cl. 1 in B $\flat$  *ff mp ff*

Cl. 2, 3 in B $\flat$  *ff mp ff*

Bs. Cl. in B $\flat$  *ff mp ff*

A. Sax. 1, 2 in E $\flat$  *ff*

T. Sax. in B $\flat$  *ff*

Bar. Sax. in E $\flat$  *ff mp ff*

Tpt. 1 in B $\flat$  *ff*

Tpt. 2, 3 in B $\flat$  *ff*

Hn. 1, 2 in F *ff*

Hn. 3, 4 in F *ff*

Tbn. 1, 2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff mp*

Timp. *ff*

Perc. 1 *ff f*

Perc. 2 *ff*

Perc. 3 *ff ff*

Perc. 4 *ff* Sn. Dr. R.S. Sn. Dr. R.S.

45

Picc. *mf* *pp*

Fl. 1

Fl. 2

Ob. 1, 2

Bsn.

Cl. 1 in B $\flat$  *mp*

Cl. 2, 3 in B $\flat$  *mp*

Bs. Cl. in B $\flat$

A. Sax. 1, 2 in E $\flat$  *mp*

T. Sax. in B $\flat$  *mp*

Bar. Sax. in E $\flat$

45

Tpt. 1 in B $\flat$  *mp*

Tpt. 2, 3 in B $\flat$  *mp*

Hn. 1, 2 in F *p* *f* *p*

Hn. 3, 4 in F *p* *f* *p*

Tbn. 1, 2 *pp*

B. Tbn. *pp*

Euph. *pp*

Tba. *pp*

Timp. *pp*

Perc. 1

Perc. 2 *p* *mp*

Perc. 3 *ff*

Perc. 4 *ff* *pp* *f* *pp*



65

63

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Bsn.

Cl. 1 in Bb

Cl. 2, 3 in Bb

Bs. Cl. in Bb

A. Sax. 1, 2 in Eb

T. Sax. in Bb

Bar. Sax. in Eb

65

Tpt. 1 in Bb

Tpt. 2, 3 in Bb

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4



81 *molto rall.* **86** ♩ = 160

Picc. *fp* *f*

Fl. 1 *fp* *f*

Fl. 2 *sfz sfz sfz* *f*

Ob. 1, 2 *fp* *f*

Bsn. *fp* *f*

Cl. 1 in B♭ *sfz sfz sfz* *f*

Cl. 2, 3 in B♭ *sfz sfz sfz* *f*

Bs. Cl. in B♭ *fp* *f*

A. Sax. 1, 2 in E♭ *ff* *mp* *f*

T. Sax. in B♭ *ff* *f*

Bar. Sax. in E♭ *fp* *f*

Tpt. 1 in B♭ *fp* *f*

Tpt. 2, 3 in B♭ *sfz sfz sfz* *f*

Hn. 1, 2 in F *ff* *mp* *f*

Hn. 3, 4 in F *ff* *mp* *f*

Tbn. 1, 2 *sfz sfz sfz*

B. Tbn. *fp* *f*

Euph. *fp*

Tba. *fp* *f*

Timp. *fp* *ff*

Perc. 1 *ff* *f*

Perc. 2 *p* *ff*

Perc. 3 *ff* *f*

Perc. 4 *ff* *ff*





99 101

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1, 2 *ff*

Bsn. *f*

Cl. 1 in Bb *ff*

Cl. 2, 3 in Bb *ff*

Bs. Cl. in Bb *f*

A. Sax. 1, 2 in Eb *f* *ff*

T. Sax. in Bb *f* *ff*

Bar. Sax. in Eb *f*

101

Tpt. 1 in Bb *fp* *f* *ff*

Tpt. 2, 3 in Bb *fp* *f* *ff*

Hn. 1, 2 in F *f* *ff*

Hn. 3, 4 in F *f* *ff*

Tbn. 1, 2 *ff*

B. Tbn. *f*

Euph. *ff*

Tba. *f*

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *Bongos*

107

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Bsn.

Cl. 1 in B $\flat$

Cl. 2, 3 in B $\flat$

Bs. Cl. in B $\flat$

A. Sax. 1, 2 in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

114

116

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Bsn.

Cl. 1 in B $\flat$

Cl. 2, 3 in B $\flat$

Bs. Cl. in B $\flat$

A. Sax. 1, 2 in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

116

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*f*

119

Picc. *fp* *ff* *fff*

Fl. 1 *fp* *ff* *fff*

Fl. 2 *fp* *ff* *fff*

Ob. 1, 2 *fp* *ff* *fff*

Bsn. *fp* *ff* *fff*

Cl. 1 in B $\flat$  *fp* *ff* *fff*

Cl. 2, 3 in B $\flat$  *fp* *ff* *fff*

Bs. Cl. in B $\flat$  *fp* *ff* *fff*

A. Sax. 1, 2 in E $\flat$  *fff*

T. Sax. in B $\flat$  *fff*

Bar. Sax. in E $\flat$  *fp* *ff* *fff*

Tpt. 1 in B $\flat$  *fp* *fff*

Tpt. 2, 3 in B $\flat$  *fp* *fff*

Hn. 1, 2 in F *fff*

Hn. 3, 4 in F *fff*

Tbn. 1, 2 *fp* *ff* *fff*

B. Tbn. *fp* *ff* *fff*

Euph. *fp* *ff* *fff*

Tba. *fp* *ff* *fff*

Timp. *fp* *ff* *ff*

Perc. 1

Perc. 2 *p* *ff* *ff*

Perc. 3 *ff*

Perc. 4 *ff*