

The background of the entire page is a photograph of a sunset or sunrise sky. The sky is filled with soft, golden light and wispy clouds. Several skydivers are silhouetted against the bright sky, appearing to be in various stages of freefall. One skydiver is prominently featured in the lower right, with arms raised. Other skydivers are scattered across the upper and middle portions of the frame.

WHERE'RE WE DROPPIN'?

for Concert Band

SALVADOR ALAN JACOBO
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WHERE'RE WE DROPPIN'?

(2024)

Salvador Alan Jacobo

INSTRUMENTATION

2-4 Flutes

1-2 Oboes

1-2 Bassoons

3-6 Bb Clarinets

2-4 Eb Alto Saxophones

1-2 Bb Tenor Saxophones

Eb Baritone Saxophone

3-6 Bb Trumpets

2-4 Horns in F

2-4 Trombones

1-2 Euphoniums

1-2 Tubas

Timpani

Glockenspiel

Xylophone

Percussion 1: Suspended Cymbal, Crash Cymbal, Ride Cymbal

Percussion 2: Snare Drum, Bass Drum

PROGRAM NOTE

"WHERE'RE WE DROPPIN'?" is a band piece inspired by the popular online video game "*Fortnite*[®]".

In the context of the aforementioned game, "where are we dropping?" is a commonly used phrase among players during the beginning of a match. Players are dropped onto a large island map from a flying bus at the start of each game. Before the match begins, players often discuss and strategize where they should land on the map in order to gather resources, weapons, and a good starting advantage while avoiding opponents.

"WHERE'RE WE DROPPIN'?" musically depicts the action-packed battle-royale between all 100 players. From bombastic battle sections to "calm before the storm" area before it picks back up again as the stakes get higher and higher.

Last one standing wins.

"Fortnite[®]" is a registered trademark of Epic Games, Inc.

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Trademarks used in this program note are for explanatory purposes only.

BIO



Salvador Alan Jacobo (b. June 6, 1997 - Portales, New Mexico)

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 chronically online watching TikTok or playing Mortal Kombat.

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

This page contains a musical score for a woodwind and brass ensemble, along with percussion. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1 in B \flat), Clarinet 2 (Cl. 2 in B \flat), Bass Clarinet (Bs. Cl. in B \flat), Alto Saxophone (A. Sax. in E \flat), Tenor Saxophone (T. Sax. in B \flat), Baritone Saxophone (Bar. Sax. in E \flat), Trumpet 1 (Tpt. 1 in B \flat), Trumpet 2 (Tpt. 2 in B \flat), Horn (Hn. in F), Bass Trombone (Bsn.), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Glockenspiel (Glock.), Xylophone (Xyl.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is written in 4/4 time and features various dynamics such as *fp*, *mp*, *ff*, and *pp*. A large red watermark reading "FOR PERSUAL USE ONLY" is overlaid diagonally across the page.

A

Musical score for various instruments including Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1 in B \flat), Clarinet 2 (Cl. 2 in B \flat), Bass Clarinet (Bs. Cl. in B \flat), Alto Saxophone (A. Sax. in E \flat), Tenor Saxophone (T. Sax. in B \flat), Baritone Saxophone (Bar. Sax. in E \flat), Trumpet 1 (Tpt. 1 in B \flat), Trumpet 2 (Tpt. 2 in B \flat), Horn (Hn. in F), Bassoon (Bsn.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), Timpani (Tim.), Glockenspiel (Glock.), Xylophone (Xyl.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score includes dynamic markings such as *ff*, *f*, *mf*, and *fp*, and a section marker 'A' in a box. A large red watermark 'FOR PERSUAL USE ONLY' is overlaid diagonally across the page.

17

Fl.

Ob.

Cl. 1
in B \flat

Cl. 2
in B \flat

Bs. Cl.
in B \flat

A. Sax.
in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

Tpt. 1
in B \flat

Tpt. 2
in B \flat

Hn.
in F

Bsn.
Tbn.
Euph.

Tba.

Comp.

Glock.

Xyl.

Perc. 1

Perc. 2

f

f

mf

23

Fl.

Ob.

Cl. 1 in B \flat

Cl. 2 in B \flat

Bs. Cl. in B \flat

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2 in B \flat

Hn. in F

Bsn. Tbn. Euph.

Tba.

Sn.

Glock.

Xyl.

Perc. 1

Perc. 2

fp *fp* *f*

fp *fp* *f*

fp *fp* *f*

mf *f*

f

mf *mf* *mf* *mf*

mf *mf* *mf*

fp *ff*

f *mf*

p *f*

B

B

B

29

Fl.

Ob.

Cl. 1
in B \flat

Cl. 2
in B \flat

Bs. Cl.
in B \flat

A. Sax.
in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

Tpt. 1
in B \flat

Tpt. 2
in B \flat

Hn.
in F

Bsn.
Tbn.
Euph.

Tba.

Timp.

Glock.

Xyl.

Perc. 1

Perc. 2

34

Fl.

Ob.

Cl. 1 in B \flat

Cl. 2 in B \flat

Bs. Cl. in B \flat

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2 in B \flat

Hn. in F

Bsn. Tbn. Euph.

Tba.

Timp.

Glock.

Xyl.

Perc. 1

Perc. 2

mp

mp

fp

ff

f

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41 **C** L'istesso Tempo

Fl.

Ob.

Cl. 1
in B \flat

Cl. 2
in B \flat

Bs. Cl.
in B \flat

A. Sax.
in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

C L'istesso Tempo

Tpt. 1
in B \flat

Tpt. 2
in B \flat

Hn.
in F

Bsn.
Tbn.
Euph.

Tba.

Tim.

C L'istesso Tempo

Glock.

Xyl.

Perc. 1

Perc. 2

FOR PERSUAL USE ONLY

48

Fl.

Ob.

Cl. 1
in B \flat

Cl. 2
in B \flat

Bs. Cl.
in B \flat

A. Sax.
in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

Tpt. 1
in B \flat

Tpt. 2
in B \flat

Hn.
in F

Bsn.
Tbn.

Euph.

Tba.

Timp.

Glock.

Xyl.

Perc. 1

Perc. 2

p *mp* *p* *mf*

p *f* *p* *fp*

p *f* *p* *fp*

p *f* *p* *pp*

fp

fp

p *f* *p*

fp

p *f* *p*

pp

55 **D**

Fl. *f*

Ob. *f*

Cl. 1 in B \flat *f*

Cl. 2 in B \flat *f*

Bs. Cl. in B \flat *f*

A. Sax. in E \flat *f*

T. Sax. in B \flat *f*

Bar. Sax. in E \flat *f*

Tpt. 1 in B \flat *f*

Tpt. 2 in B \flat *f*

Hn. in F *f*

Bsn. *f*

Tbn. *f*

Euph. *f*

Tba. *f*

Tim. *ff*

D

Glock. *ff*

Xyl. *ff*

Perc. 1 *ff*

Perc. 2 *mf*

61

Fl.

Ob.

Cl. 1 in B \flat

Cl. 2 in B \flat

Bs. Cl. in B \flat

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2 in B \flat

Hn. in F

Bsn. Tbn. Euph.

Tba.

Tim.

Glock.

Xyl.

Perc. 1

Perc. 2

E

mf \leftarrow *f*

Stagger Breathe

mp

Stagger Breathe

mp

p

p

p

p

mp

E

p

p

p

p

pp \rightarrow *mf*

68

Fl.

Ob.

Cl. 1 in B \flat

Cl. 2 in B \flat

Bs. Cl. in B \flat

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2 in B \flat

Hn. in F

Bsn. Tbn. Euph.

Tba.

Timp.

Glock.

Xyl.

Perc. 1

Perc. 2

p *mf* *f* *p*

4

4

FOR PERSUAL USE ONLY

Detailed description: This is a page of a musical score, page 16, starting at measure 68. The score is arranged in a standard orchestral layout with woodwinds, brass, and percussion. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinets 1 and 2 in B-flat (Cl. 1, Cl. 2), Bass Clarinet (Bs. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpets 1 and 2 in B-flat (Tpt. 1, Tpt. 2), Horns in F (Hn.), Bass Trombone, Euphonium, and Tuba (Bsn. Tbn. Euph., Tba.). The percussion section includes Timpani (Timp.), Glockenspiel (Glock.), Xylophone (Xyl.), and two sets of Percussion (Perc. 1, Perc. 2). The Flute part has dynamics of *p*, *mf*, *f*, and *p*. The Clarinet 2 part has a large slur. The Bass Clarinet part has a large slur. The Alto Saxophone part has a large slur. The Tenor Saxophone part has a large slur. The Baritone Saxophone part has a large slur. The Trumpet 2 part has a large slur. The Horn part has a large slur. The Bass Trombone/Euphonium part has a large slur. The Tuba part has a large slur. The Percussion 2 part has a large slur. A large red watermark 'FOR PERSUAL USE ONLY' is overlaid diagonally across the page.

76 F

Fl. *mf*

Ob.

Cl. 1 in B \flat *mp*

Cl. 2 in B \flat

Bs. Cl. in B \flat

A. Sax. in E \flat *mp*

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

Bar. Sax. in E \flat *p* *mf* *p* *mp*

Tpt. 1 in B \flat *mp*

Tpt. 2 in B \flat

Hn. in F *p* *p* *f* *mp* *p* *mp*

Bsn. *p* *mf* *p* *mp*

Tbn. *p* *mf* *p* *mp*

Euph. *p* *mf* *p* *mp*

Tba.

Timp.

F

Glock. *mp* *f* *mp*

Xyl. *p* *f* *mp* *p* *mp*

Perc. 1 *p* *ff* *mp*

Perc. 2 4 *p* *ff* *mp*

84

Fl.

Ob.

Cl. 1 in B \flat

Cl. 2 in B \flat

Bs. Cl. in B \flat

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2 in B \flat

Hn. in F

Bsn. Tbn. Euph.

Tba.

Tim.

Glock.

Xyl.

Perc. 1

Perc. 2

mf

pp

ff

f

mp

p

ff

Tbn. gliss only

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99

Fl.

Ob.

Cl. 1
in B \flat

Cl. 2
in B \flat

Bs. Cl.
in B \flat

A. Sax.
in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

Tpt. 1
in B \flat

Tpt. 2
in B \flat

Hn.
in F

Bsn.
Tbn.
Euph.

Tba.

Timp.

Glock.

Xyl.

Perc. 1

Perc. 2

FOR PERSUAL USE ONLY

103

Fl.

Ob.

Cl. 1
in B \flat

Cl. 2
in B \flat

Bs. Cl.
in B \flat

A. Sax.
in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

Tpt. 1
in B \flat

Tpt. 2
in B \flat

Hn.
in F

Bsn.
Tbn.
Euph.

Tba.

Tim.

Glock.

Xyl.

Perc. 1

Perc. 2

108

Fl. *f* *ff*

Ob. *f* *ff*

Cl. 1 in B \flat *f* *ff*

Cl. 2 in B \flat *f* *ff*

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

A. Sax. in E \flat *fp* *ff*

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

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

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

Tpt. 2 in B \flat *fp* *ff*

Hn. in F *fp* *ff*

Bsn. *fp* *ff*

Tbn. *fp* *ff*

Euph. *fp* *ff*

Tba. *fp* *ff*

Timp. *fp* *ff*

Glock. *p* *ff*

Xyl. *p* *ff*

Perc. 1 *p* *ff* Choke let ring

Perc. 2 *fp* *ff*

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