

Where're We Droppin'?

For Concert Band, Grade 2.5

By Salvador Jacobo (ASCAP)

Instrumentation

- | | |
|---------------------------|--------------------|
| 1 - Full Score | 4 - Bb Trumpet 1 |
| 8 - Flute | 4 - Bb Trumpet 2 |
| 2 - Oboe | 4 - F Horn |
| 2 - Bassoon | 3 - Trombone 1 |
| 5 - Bb Clarinet 1 | 3 - Trombone 2 |
| 5 - Bb Clarinet 2 | 2 - Euphonium B.C. |
| 2 - Bb Bass Clarinet | 2 - Euphonium T.C. |
| 6 - Eb Alto Saxophone | 4 - Tuba |
| 2 - Bb Tenor Saxophone | |
| 2 - Eb Baritone Saxophone | |
-
- | |
|---|
| 2 - Bells |
| 2 - Xylophone |
| 2 - Timpani |
| 2 - Percussion 1: Snare Drum/Bass Drum |
| 2 - Percussion 2: Suspended Cymbal/Crash Cymbal |

Full Set - \$75.00

Extra Conductor Score - \$12.00

Extra Part - \$4.00



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Program Notes

"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.

About the Composer



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 in mindless musical memes, Twitter escapades, or playing Mortal Kombat. It is not uncommon to find him laughing hysterically at the most esoteric of musical memes that the internet, or he, can produce.

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

Where're We Droppin'?

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Fl. *unis.* *fp* *opt. 8va* *ff*

Ob. *fp* *ff*

Bsn. *fp* *ff*

B♭ Cl. 1 *fp* *ff*

B♭ Cl. 2 *fp* *div.* *ff*

B. Cl. *fp* *ff*

A. Sax. *fp* *ff*

T. Sax. *fp* *ff*

B. Sax. *fp* *ff*

B. Tpt. 1 *fp* *ff*

B. Tpt. 2 *div.* *fp* *ff*

Hn. *fp* *ff*

Tbn. 1/2 *fp* *ff*

Euph. *fp* *ff*

Tuba *fp* *ff*

Bls. *mp* *ff*

Xyl. *mp* *ff*

Timp. *mp* *ff* *f*

Perc. 1 *f* *ff*

Perc. 2 *ff* *pp* *ff*

7 8 9 10 11 12

15

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn. 1/2

Euph.

Tuba

Bls.

Xyl.

Timp.

Perc. 1

Perc. 2

13 14 15 16 17 18 19

Detailed description: This is a page of a musical score for rehearsal mark 15, spanning measures 13 to 19. The score is for a large ensemble, including woodwinds, brass, and percussion. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The percussion section includes a snare drum (Perc. 1) and a tom-tom (Perc. 2). The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B♭ Clarinets 1 and 2 (B♭ Cl. 1, B♭ Cl. 2), Baritone Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Horns (Hn.), and Trombones 1 and 2 (Tbn. 1/2). The brass section includes B♭ Trumpets 1 and 2 (B♭ Tpt. 1, B♭ Tpt. 2), Euphonium (Euph.), Tuba, and Basses (Bls.). The woodwinds and brasses are mostly silent in measures 13 and 14, then enter in measure 15 with various dynamics (f, mf, ff, fp, p, mf). The percussion section is active throughout, with the snare drum playing a steady eighth-note pattern and the tom-tom playing a pattern of eighth and sixteenth notes. The score includes various musical notations such as beams, slurs, and dynamic markings.

20

27

Fl. *f*

Ob. *f*

Bsn. *mf*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. *mf*

A. Sax. *mf* *fp* *mf*

T. Sax. *f*

B. Sax. *f*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

Hn. *mf* *fp* *mf*

Tbn. 1/2 *mf*

Euph. *mf*

Tuba *mf*

Bls. *f*

Xyl. *mf*

Timp. *ff*

Perc. 1 *f*

Perc. 2 *f*

27

28

29

30

31

36

41 L'istesso Tempo

Fl. *f* *ff*

Ob. *f* *ff*

Bsn. *f* *ff* *p*

B♭ Cl. 1 *f* *ff* *mp*

B♭ Cl. 2 *f* *ff* *mp* *unis.*

B. Cl. *f* *ff*

A. Sax. *f* *ff*

T. Sax. *f* *ff*

B. Sax. *f* *ff*

B♭ Tpt. 1 *f* *ff* *mp* *unis.*

B♭ Tpt. 2 *f* *ff* *mp* *unis.*

Hn. *f* *ff*

Tbn. 1/2 *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff* *p*

Bls. *f* *ff* *mp*

Xyl. *f* *ff*

Timp. *f* *ff*

Perc. 1 *f* *ff*

Perc. 2 *ff* *ff*

48

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn. 1/2

Euph.

Tuba

Bls.

Xyl.

Timp.

Perc. 1

Perc. 2

p *f* *p* *fp*

fp

mp *p* *mf*

p *f* *p* *fp*

p *f* *p*

fp

p *f* *p*

pp

div.

w/mallets

55

Fl. *f*

Ob. *f*

Bsn. *f*

B $\flat$ Cl. 1 *f*

B $\flat$ Cl. 2 *f*

B. Cl. *f*

A. Sax. *f* unis. div.

T. Sax. *f*

B. Sax. *f*

B $\flat$ Tpt. 1 *f*

B $\flat$ Tpt. 2 *f* unis. div.

Hn. *f*

Tbn. 1/2 *f*

Euph. *f*

Tuba *f*

Bls. *f*

Xyl. *f*

Timp. *ff*

Perc. 1 *mf*

Perc. 2 *ff*

This musical score is for the piece "Where're We Droppin'?" and spans measures 60 to 64. It is written for a large ensemble, including woodwinds, brass, strings, and percussion. The score is in 4/4 time and features a key signature of one flat (B-flat). The instruments are listed on the left side of the score, and their parts are written on staves. The woodwinds (Flute, Oboe, Bassoon, Clarinets, Saxophones) and brass (Trumpets, Horns, Trombones, Euphonium, Tuba) sections play melodic and harmonic lines. The strings (Violins, Violas, Cellos, Double Basses) provide a steady accompaniment. The percussion section includes a variety of instruments, with a prominent role for the snare drum and cymbals. The score is marked with a *pp* (pianissimo) dynamic at the end of measure 64.

Fl.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
A. Sax.
T. Sax.
B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn. 1/2
Euph.
Tuba
Bls.
Xyl.
Timp.
Perc. 1
Perc. 2

60 61 62 63 64

pp

[illegible]

73 *div.* *opt. 8^{va} unis.*

Fl. *fp* *ff*

Ob. *fp* *ff*

Bsn. *fp* *ff*

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

B $\flat$ Cl. 2 *fp* *ff* *div.*

B. Cl. *fp* *ff*

A. Sax. *fp* *ff*

T. Sax. *fp* *ff*

B. Sax. *fp* *ff*

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

B $\flat$ Tpt. 2 *fp* *ff* *div.* *unis.*

Hn. *fp* *ff*

Tbn. 1/2 *fp* *ff*

Euph. *fp* *ff*

Tuba *fp* *ff*

Bls. *mp* *ff*

Xyl. *mp* *ff*

Timp. *mp* *ff*

Perc. 1 *pp* *ff*

Perc. 2 *pp* *ff*

Fl. *f* *ff* *opt. 8^{va}*

Ob. *f* *ff* *ff^z*

Bsn. *fp* *ff* *ff^z*

B♭ Cl. 1 *f* *ff* *ff^z*

B♭ Cl. 2 *unis.* *f* *ff* *ff^z*

B. Cl. *fp* *ff* *ff^z*

A. Sx. *fp* *ff* *ff^z*

T. Sx. *fp* *ff* *ff^z*

B. Sx. *fp* *ff* *ff^z*

B♭ Tpt. 1 *fp* *ff* *ff^z*

B♭ Tpt. 2 *div.* *fp* *ff* *ff^z*

Hn. *fp* *ff* *ff^z*

Tbn. 1/2 *fp* *ff* *ff^z*

Euph. *fp* *ff* *ff^z*

Tuba *fp* *ff* *ff^z*

Bls. *p* *ff* *ff^z*

Xyl. *p* *ff* *ff^z*

Timp. *fp* *ff* *ff^z*

Perc. 1 *fp* *ff* *ff^z*

Perc. 2 *p* *ff* *choke* *ff^z*

77 78 79 80 81 82