



Belwin

**INTERMEDIATE ORCHESTRA** **STRING OR FULL**

# GLORIA ESTEFAN ROCKS

*Featuring Rhythm Is Gonna Get You and Conga*Music by ENRIQUE GARCIA & GLORIA ESTEFAN  
Arranged by VICTOR LOPEZ**INSTRUMENTATION**

1 Conductor	3 Trombone	1 Piano
2 Flute	1 Tuba	8 1st Violin
2 Oboe	2 Mallet Percussion (Xylophone, Glockenspiel)	8 2nd Violin
1 1st B $\flat$ Clarinet	1 Timpani (F-G)	5 3rd Violin (Viola T.C.)
1 2nd B $\flat$ Clarinet	3 Percussion (Snare Drum, Bass Drum, Hi-Hat, Cymbals, Concert Toms, Opt. Drumset)	5 Viola
1 B $\flat$ Bass Clarinet		5 Cello
2 Bassoon		5 String Bass
4 F Horn		
1 1st B $\flat$ Trumpet		
1 2nd B $\flat$ Trumpet		

**NOTE FROM THE EDITOR**

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Belwin/Pop String Editor

**Please note:** Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



## PROGRAM NOTES

Formerly known as the lead singer of the Miami Sound Machine, Gloria Estefan has burnt the charts with sizzling hits such as “Conga” and “Rhythm Is Gonna Get You.” The Miami Sound Machine (MSM) had its first English-language hit with “Dr. Beat,” from the album *Eyes of Innocence*, which topped dance charts across Europe and went Top 5 in the UK and Australia in 1984. *Primitive Love* was released in 1986 and its single “Conga” broke MSM into the American pop market. “Bad Boy”, and “Words Get in the Way” became follow up hits in the US and around the world. “Words Get In The Way” reached #1 on the US Adult Contemporary chart, establishing that the group could do pop ballads equally as well as dance tunes. The song “Hot Summer Nights” was also released that year and was part of the blockbuster movie *Top Gun*. It was Miami Sound Machine that started the Latin explosion years ago and helped pave the way for today’s young Latin stars. Victor Lopez, exclusive writer, composer, arranger and clinician for Alfred Publishing, was part of Miami Sound Machine, the group that initiated Gloria’s fame. He played lead trumpet and arranged music for the MSM during the group’s most impressive years. We asked Victor to select two of his favorite MSM hits, “Conga” and “Rhythm Is Gonna Get You,” and arrange them in a medley format for intermediate strings and full orchestra. He calls it GLORIA ESTEFAN ROCKS. If you are looking for a selection that has the sizzle to get your audiences dancing in the aisles, this one is a sure winner!

## NOTES TO THE CONDUCTOR

In the broadest sense, contemporary music is any music being written in the present day. In addition to a series of contemporary styles that includes hip-hop and hard rock, today’s contemporary pop music is being saturated with dense harmonies, intricate rhythms and a very strong African/Caribbean influence. This arrangement gives young students an opportunity to experience those influences. During rehearsal, emphasis on rhythmic configurations and articulation is extremely important. Depending on how young the orchestra is, to better understand and learn intricate rhythms, students should clap and count the unfamiliar rhythms aloud. This will ensure a “tight” feel throughout. A good, steady beat is key in this arrangement. Although written to include several percussion players, one player on a drumset can also play this arrangement. For additional support, many of the string parts have been cued in the winds. At measure 37, the piano solo, which has become the trademark of “Conga,” is also cued in the mallet percussion part. Although the piano part will enhance the group’s performance, this arrangement will sound as effective without it. At measure 58, the triplet followed by the eighth and two sixteenth notes may be a challenge for younger players. Rehearse the rhythmic pattern slowly while silently fingering the chromatic pattern. Throughout this arrangement, take care to ensure that the rhythmic parts do not overpower the strings and/or winds.

Enjoy!



From the Essentials of Gloria Estefan Album  
**Gloria Estefan Rocks**

CONDUCTOR SCORE  
Duration - 2:20

Featuring Rhythm Is Gonna Get You and Conga

Music by Enrique Garcia and Gloria Estefan  
Arr. by Victor Lopez

Moderately (♩ = 120) "Rhythm Is Gonna Get You" Words and Music by GLORIA ESTEFAN and ENRIQUE GARCIA

Flute

Oboe

I  
II  
B♭ Clarinets

Bassoon  
(B♭ Bass Clarinet)

F Horn

I  
II  
B♭ Trumpets

Trombone

Tuba

Mallet Percussion  
(Xylophone, Glock.)

Timpani  
(F-G)

Percussion  
(Snare Drum, Bass Drum,  
Hi-Hat Cymbals,  
3 Concert Toms,  
Opt. Drumset)

Piano

Moderately (♩ = 120) "Rhythm Is Gonna Get You" Words and Music by GLORIA ESTEFAN and ENRIQUE GARCIA

I  
II  
Violins

Viola  
(Vln. III)

Cello

String Bass

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5

Fl.

Ob.

Cls. I

Cls. II (Vla.) *mf*

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb. (Cello) *mf*

Tuba (Bass) *mf*

Mlts.

Timp.

Perc.

Pno. *mf* Gm7 Eb/G

Vlns. I

Vlns. II

Vla. *mf*

Cello *mf*

Str. Bass *mf*

5 6 7 8

Fl. *mf*

Ob.

Clars. I Play

Clars. II Play

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlts.

Timp.

Perc. *f* Toms

Pno. F Gm

Vlins. I V

Vlins. II V

Vla. V

Cello V

Str. Bass V

9 10 11 12

13

Fl.

Ob.

Cl. I

Cl. II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlts.

Timp.

Perc.

Pno.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*mf*

*f*

*f*

*mf*

*f*

*mf*

*f*

Gm7

E $\flat$ /G

13 14 15 16

Fl.

Ob.

Cl. I

Cl. II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlts.

Timp.

Perc.

Pno.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*mf*

*mf*

Toms

F

Gm

17

18

19

20

21

Fl.

Ob.

I  
Cls.  
II

Bsn.  
(B $\flat$  B. Cl.)

Hn.

I  
Tpts.  
II

Trb.

Tuba

Mlts.

Timp.

Perc.

Pno.

I  
Vlns.  
II

Vla.

Cello

Str. Bass

*mf*  
Play

*mf*

Play  
*mf*

Play  
*mf*

*f*

*f*

*f*

*f*

*f*

F Gm F Gm E $\flat$

21 22 23 24



Fl.

Ob.

Cls. I

Cls. II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlts.

Timp.

Perc.

Pno.

Vlins. I

Vlins. II

Vla.

Cello

Str. Bass

Xyl.

Glock.

Change: F to G, G to A

Toms

*mf*

F Gm F Gm F Gm

25 26 27 28

29

Fl. *mf*

Ob. *mf*

Cl. I *mf*

Cl. II *mf*

Bsn. (B $\flat$  B. Cl.) *mf*

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlts. Glock. *mf*

Timp. *mf*

Perc. *mf*

Pno. *mf* Am G Am G Am F

Vlins. I

Vlins. II

Vla.

Cello

Str. Bass

29 30 31 32

Fl.

Ob.

Cls. I

Cls. II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlts.

Timp.

Perc.

Pno.

Vlins. I

Vlins. II

Vla.

Cello

Str. Bass

Xyl.

Glock.

G

Am

G Am

G Am

33

34

35

36

37 "Conga" Words and Music by ENRIQUE GARCIA

Fl.

Ob.

Cl. I

Cl. II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlts. *Xyl. Solo*

Timp.

Perc.

Pno. *Solo*

37 "Conga" Words and Music by ENRIQUE GARCIA

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

41

Fl.

Ob.

(Vln. I) *f*

Cls. (Vln. II) *f*

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I *mf*

Tpts. II *mf*

Trb.

Tuba

Mlts. All *mf*

Timp.

Perc. *mf*

Pno. *mf* G Am

Vlins. I *f*

Vlins. II *f*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

41

42

43

44

Fl.

Ob.

Clars. I

Clars. II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlts.

Timp.

Perc.

Pno.

Vlins. I

Vlins. II

Vla.

Cello

Str. Bass

Play

*f*

*f*

*mf*

*f*

*f*

G

Am N.C.

45 46 47 48

49

Fl.

Ob.

Cl. I

Cl. II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlts. Xyl. Glock.

Timp.

Perc.

Pno. Am G Am G

49 (Vln. II)

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Play

53

Fl.

Ob.

I  
Cls. *mf*

II  
*mf*

Bsn.  
(B $\flat$  B. Cl.) *mf*

Hn.

I  
Tpts. (Vln. I)

II  
(Cello) (Vln. II)

Trb.

Tuba *mf*

Mlts.

Timp.

Perc.

Pno. *Am* *G* *Am* *G Am*

53

I  
Vlns.

II

Vla.

Cello *f*

Str. Bass *f*

*mf*

*f*

*All* *mf*

III-1

53

54

55

56



Fl.

Ob.

I  
Cls.

II

Bsn.  
(B $\flat$  B. Cl.)

Hn.

I  
Tpts.

II

Trb.

Tuba

Mlts.

Timp.

Perc.

Pno.

I  
Vlns.

II

Vla.

Cello

Str. Bass

Play

Play

G

Am

62

Fl.

Ob.

Cl. I

Cl. II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlts.

Timp.

Perc.

Pno.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Xyl.

Glock.

Toms

Am

G

Am

Play

(Vln. II)

61

62

63

64

Fl.

Ob.

Cl. I

Cl. II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlts.

Timp.

Perc.

Pno.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

G

Am

N.C.

Am

Toms -----

div. >

4

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