



Gibraltar: The Rock

By Victor López (ASCAP)

— INSTRUMENTATION —

- 1 Full Score
- 8 Violin I
- 8 Violin II
- 5 Violin III (Viola ♩)
- 5 Viola
- 5 Cello
- 5 String Bass
- 1 Piano Accompaniment (Optional)
- 2 Drumset (Optional)

The majesty of this geographic landmark is portrayed in this piece. Fabled in Greek lore to be one of the two pillars of Hercules, the bold music presented provides a fitting representation. Written with plenty of tutti and unison sections throughout, this impressive work for beginning strings will provide young ensembles the opportunity to display characteristics of musical maturity. Stepwise melodic lines, driving background rhythms, as well as bowing and fingering markings make this energetic piece easy to learn and teach.

PROGRAM NOTES

The Rock of Gibraltar is a peninsula of land near the strait of Gibraltar that consists of a limestone and shale ridge known as the Rock, rising 1380 ft. at Rock Gun summit. The Rock shelves down to the sea at Europe Point, appearing as a series of insurmountable cliffs. Having no springs or rivers and 34 acres of sand slopes, it has hot humid summers and mild winters. There are approximately 500 species of small flowering plants, one, known as the Gibraltar, is only found there. Mammals that inhabit the peninsula include rabbits, foxes, and the Barbary apes, who have roamed exclusively on the Rock for many years. In Greek legend, the Rock is considered to have been one of the two pillars of Hercules, the other pillar being Mount Hacho on the African Coast. In current times, its presence has been extremely important since the opening of the Suez Canal. This original composition by veteran writer Victor López is an energetic musical depiction of this majestic area.

NOTES TO THE CONDUCTOR

This piece has two introductions—Measure 1–8, a short somber statement, which leads to a quick intense change at measure 9–12, thereby setting the rhythmic and aggressive spirit of the piece. The dynamics and articulations should be carefully observed. Careful instruction regarding proper placement of the bow for playing the indicated dynamic levels should be emphasized.

At rehearsal number 29, a contrasting middle section is introduced. This section is to be played much lighter and lyrically until measure 37, where it goes back to the rhythmic and aggressive spirit of the piece. This entire section until the end is like a *D.S. al Coda* but all written out. I hope you and your students enjoy rehearsing and performing *Gibraltar: The Rock*.

NOTE FROM THE EDITOR

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at www.alfred.com/stringeditorial.

- | | | | | |
|-------------------|-------|----------------|------------------------|----------------|
| X | - | , | (b), (#), (♯) | ▣ ▣ or V V |
| extended position | shift | bow lift/reset | high or low fingerings | hooked bowings |

I hope you will find these explanations to be helpful. Best wishes with all of your musical endeavors!


 Chris M. Bernotas
 Director of String Publications



Gibraltar: The Rock

FULL SCORE
Duration - 2:00

By Victor López (ASCAP)

With energy (♩ = 132)

Violins I
Violins II
Viola (Violin III)
Cello
String Bass
Piano Accompaniment (Optional)
Drumset (Optional)

1 2 3 4

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass
Pno. Accomp.
Drumset

5 6 7 8

9

Vlns. I *sim.*

Vlns. II *sim.*

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp. *f*

Drumset *mf*

9 10 11 12

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

p

I
Vlns.
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

mf 17 18 19 20 *p*

21

I
Vlns.
II

Vla.
(Vln. III)

Cello

Str. Bass

21

Pno. Accomp.

Drumset

mf 21 22 23 24 *p*

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

mf

25 26 27 28

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

mf

sim.

mf

mp

29 30 31 32

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

33 34 35 36

p

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

37 38 39 40

f

mf

p

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

mf

41 42 43 44

p

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

45

Pno. Accomp.

Drumset

mf

45 46 47

I
Vlns.
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

p *mf*

48 49 50 51

I
Vlns.
II

Vla.
(Vln. III)

Cello

Str. Bass

52

Pno. Accomp.

Drumset

52 53 54 55