



EDICIONES TOFI.GLENN

2015/4

SCORE

**CONCERTÓ POR GUITARRA
Y ORQUESTA DE CUERDAS**

**CONCERTO FOR GUITAR
AND STRING ORCHESTRA**

COMPOSER:

TEÓFILO ALVAREZ ALVAREZ

**TRUJILLO
LA LIBERTAD
PERU
1981**



EDICIONES TOFI.GLENN

ABOUT THE COMPOSER:

Teófilo Alvarez Alvarez

Born in Trujillo, La Libertad, Peru on the 24th of August, 1944, Teófilo gained his early musical education from his father, the noted composer Teófilo Alvarez Dávila. His early studies included Piano and Clarinet. Graduating from High School Teófilo entered the Regional Music Conservatoire "Carlos Valderrama" to study Clarinet with the Dutch Maestro Cornelis Boote.

Teófilo was a founding member of the professional Orquesta Sinfónico de Trujillo (OST) as Second Clarinet, later becoming Principal Clarinet. Around this time Teófilo started his two great musical passions, Composition and Conducting, following in the footsteps of his father, he became Director Titular of the OST in 1990 a position he held until his retirement in August, 2014.

Maestro Alvarez has been in great demand as guest conductor, especially in performances of his own works and in the presentation and promotion of Peruvian and Latin-American orchestral repertoire of the 19th, 20th and 21st centuries.

Teófilo has composed more than 200 works in all genres, including chamber music, choral, orchestral, ballet, and concertos. Peruvian and South/Latin American influences can be seen in his many dances and folk inspired compositions, particularly Peruvian Marineras and Música Criolla.

His compositions have been performed in Mexico, Ecuador, Argentina, Chile and throughout Latin America. His style is engagingly attractive and tonally based, though with unexpected twists of harmony and structure. Until his retirement in 2014 Teófilo was a Professor at the "Carlos Valderrama" Conservatoire teaching composition, orchestration and the history of Peruvian music, of which he is a nationally recognised expert.

His work has been honoured by the state at both regional and national level. Now devoted to composition, this year (2015) he is working with the British Conductor and Teacher, Michael Glenn Mott on the publication of his works via "Ediciones Tofi.Glenn".



EDICIONES TOFI.GLENN

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Concerto for Guitar and String Orchestra

Teófilo Alvarez Alvarez

Allegro vivace $\text{♩} = 210.$

Guitar $\text{G} \ \text{3/4}$ mf p

Violin I $\text{G} \ \text{3/4}$ mf p

Violin II $\text{G} \ \text{3/4}$ mf p

Viola $\text{Bass} \ \text{3/4}$ mf p

Cello $\text{C} \ \text{3/4}$ mf

Contrabass $\text{C} \ \text{3/4}$ mf



7 Gtr. $\text{G} \ \text{3/4}$ p mf

Vln. I $\text{G} \ \text{3/4}$ mf

Vln. II $\text{G} \ \text{3/4}$ mf

Vla. $\text{Bass} \ \text{3/4}$ mf

Vc. $\text{C} \ \text{3/4}$ p mf

Cb. $\text{C} \ \text{3/4}$ p mf



I - Allegro Vivace

14

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

21

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

p

pizz.

p

pizz.

p

pizz.

p

p



28

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

35

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(A)



I - Allegro Vivace

42

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

49

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.



I - Allegro Vivace

5

56

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(B) **Poco meno**

p

63

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a tempo

pizz.

pizz.

pizz.

pizz.



I - Allegro Vivace

70

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

77

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

77

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.



84

Gtr. Vln. I Vln. II Vla. Vc. Cb.

91

Gtr. Vln. I Vln. II Vla. Vc. Cb.



I - Allegro Vivace

(C)

98 Gtr. $\rho.$

98 Vln. I arco f
arco

Vln. II f
arco

Vla. f
arco

Vc. f
arco

Cb. f

105 Gtr.

105 Vln. I

Vln. II

Vla.

Vc.

Cb.



112

Gtr. Vln. I Vln. II Vla. Vc. Cb.

pizz.

pizz.

pizz.

pizz.

pizz.

119

Gtr. Vln. I Vln. II Vla. Vc. Cb.

pizz.

mp
pizz.

mp



126

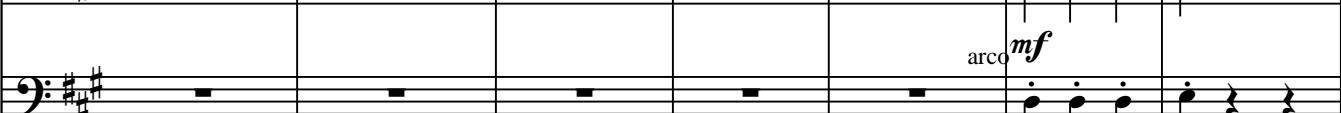
Gtr. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

mf

133

Gtr. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

(D) >

mf

mf

mf

mf

mf

mf



147

Gtr. Vln. I Vln. II Vla. Vc. Cb.



154

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section shows six staves of musical notation. The first staff (Gtr.) has a treble clef and two sharps. The subsequent staves (Vln. I, Vln. II, Vla., Vc., Cb.) have a treble clef and one sharp. Measure 154 starts with eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices. Measures 155-158 show more complex sixteenth-note patterns. Measure 159 begins with sustained notes followed by sixteenth-note patterns.

(E)

161

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section shows six staves of musical notation. Measure 161 starts with eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices. Measures 162-165 show sustained notes followed by sixteenth-note patterns. Measure 166 begins with eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices. Measure 167 starts with eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices. Measure 168 concludes with eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices.



168

Gtr. 

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

175

Gtr. 

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf



182

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

5

mf 5

mf 5

mf

190

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

ff

ff

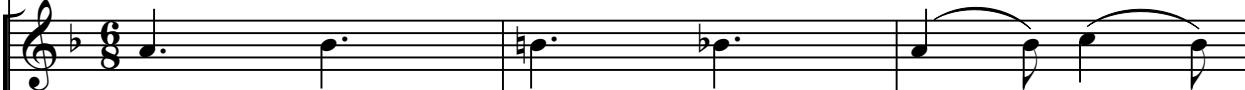


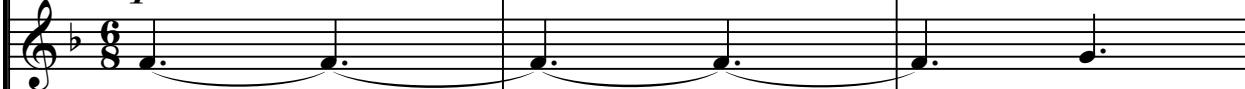
ALVAREZ: GUITAR CONCERTO II - LARGO

15

Largo $\text{♩} = 44$

Guitar 

Violin I 

Violin II 

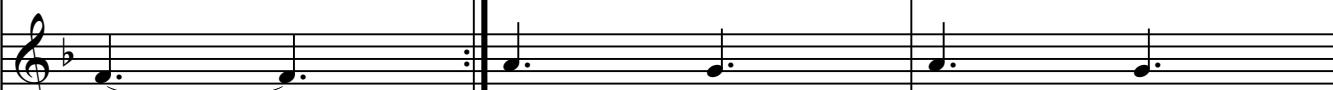
Viola 

Cello 

Contrabass 

4 Gtr. 

4 Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 



Musical score for measures 7-10. The score consists of five staves: Gtr., Vln. I, Vln. II, Vla., and Cb. The music is in common time, key signature is one flat. Measure 7: Gtr. plays eighth-note pairs with grace notes; Vln. I and Vln. II play eighth notes; Vla. and Cb. play eighth notes. Measure 8: Gtr. continues eighth-note pairs; Vln. I and Vln. II play eighth notes; Vla. and Cb. play eighth notes. Measure 9: Gtr. continues eighth-note pairs; Vln. I and Vln. II play eighth notes; Vla. and Cb. play eighth notes. Measure 10: Gtr. continues eighth-note pairs; Vln. I and Vln. II play eighth notes; Vla. and Cb. play eighth notes.

Musical score for measures 10-13. The score consists of five staves: Gtr., Vln. I, Vln. II, Vla., and Cb. The music is in common time, key signature is one flat. Measure 10: Gtr. plays eighth-note pairs with grace notes; Vln. I and Vln. II play eighth notes; Vla. and Cb. play eighth notes. Measure 11: Gtr. continues eighth-note pairs; Vln. I and Vln. II play eighth notes; Vla. and Cb. play eighth notes. Measure 12: Gtr. continues eighth-note pairs; Vln. I and Vln. II play eighth notes; Vla. and Cb. play eighth notes. Measure 13: Gtr. continues eighth-note pairs; Vln. I and Vln. II play eighth notes; Vla. and Cb. play eighth notes.



13

Gtr.

13

Vln. I

Vln. II

Vla.

Vc.

Cb.

16

Gtr.

f

(A)

Vln. I

Vln. II

Vla.

Vc.

Cb.



21

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measure 21: Gtr. rests. Vln. I: eighth-note pairs. Vln. II: eighth-note pairs. Vla.: eighth-note pairs. Vc.: eighth-note pairs. Cb.: eighth-note pairs. Time signature changes to $\frac{9}{8}$ at the end of the measure.

27

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measure 27: Gtr. rests. Vln. I: eighth-note pairs. Vln. II: eighth-note pairs. Vla.: eighth-note pairs. Vc.: eighth-note pairs. Cb.: eighth-note pairs. Time signature changes to $\frac{6}{8}$ at the start of the second half of the measure. Dynamics: p_V , p , p , p_V , p_V . Measure continues with eighth-note pairs in $\frac{6}{8}$ time. Dynamics: p .



32

Gtr.

Vln. I

pp

Vln. II

Vla.

Vc.

Cb.

pp

pp

38

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.



43

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

47

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.



50

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(C)

50

p

p

p

p

p

53

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

53

p

p

p

p

p



57

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

58

59

60

61

61

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

rit.

rit.

rit.



Alvarez Guitar Concerto III - Allegro Vivace

23

Allegro Vivace ♩ = 145

Guitar

Violin I

Violin II

Viola

Cello

Contrabass

(tremolo)

6

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.



III - Allegro Vivace

24

Gtr. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

p

(tremolo)

Gtr. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

p



III - Allegro Vivace

25

21

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

25

26

Gtr.

Vln. I

p

fp

Vln. II

p

pizz.

Vla.

Vc.

Cb.

p

fp

>

>

>

>

>

>

>

>



III - Allegro Vivace

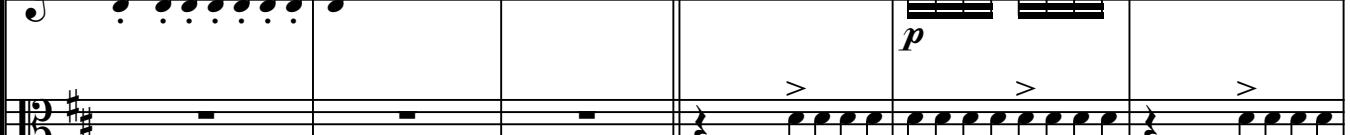
(A)

26

Gtr. 

Vln. I 

Vln. II 

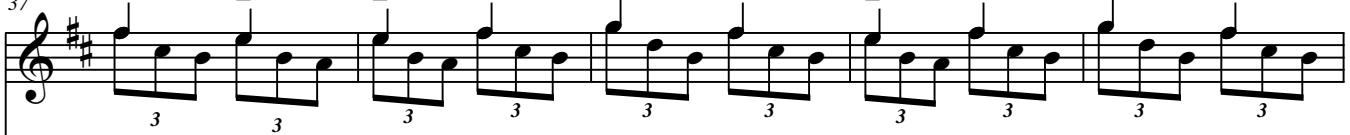
Vla. 

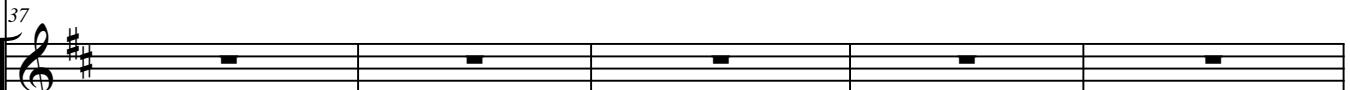
Vc. 

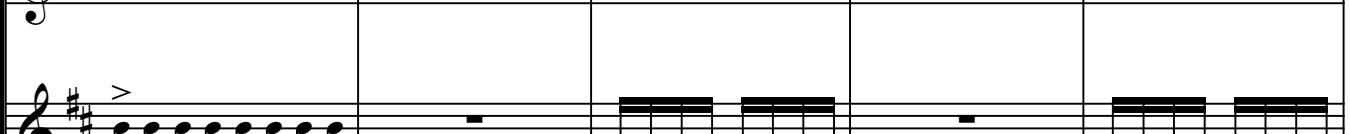
Cb. 

p

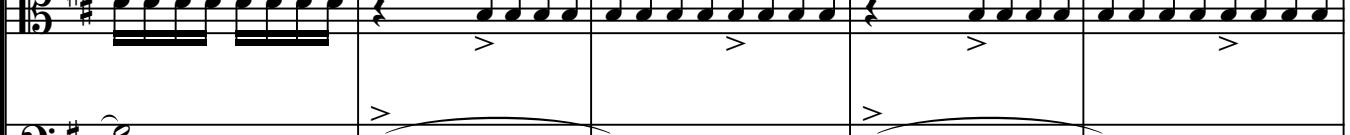
37

Gtr. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 



III - Allegro Vivace

27

Gtr.

42

Vln. I

Vln. II

Vla.

Vc.

Cb.

Gtr.

48

Vln. I

Vln. II

Vla.

Vc.

Cb.



III - Allegro Vivace

28

Gtr.

54

Vln. I

(B) **p**

Vln. II

Vla.

p
pizz.

Vc.

p
pizz.

Cb.

p

Gtr.

60

Vln. I

Vln. II

Vla.

Vc.

arco

Cb.

arco



Gtr.

66

66 *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Gtr.

72

72 *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

72 *f*

f

f

f



30

III - Allegro Vivace

78

Gtr.

78

Gtr. Vln. I Vln. II Vla. Vc. Cb.

mf

mf

mf

mf

mf

84

Gtr.

84

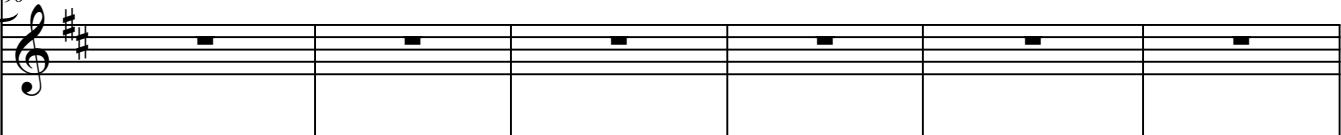
Gtr. Vln. I Vln. II Vla. Vc. Cb.

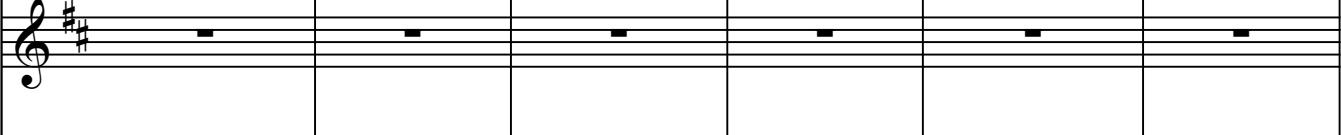


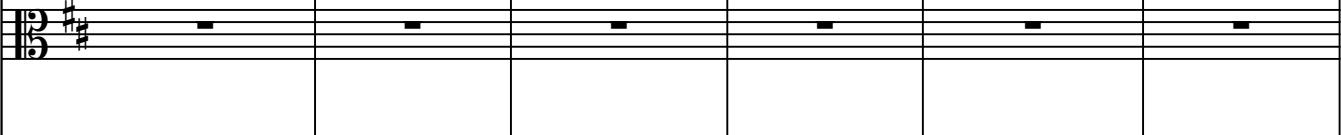
III - Allegro Vivace

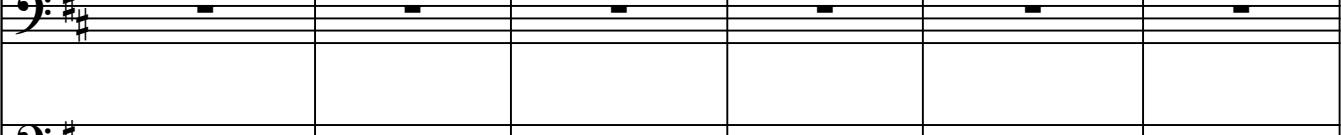
31

Gtr. 90 
mf

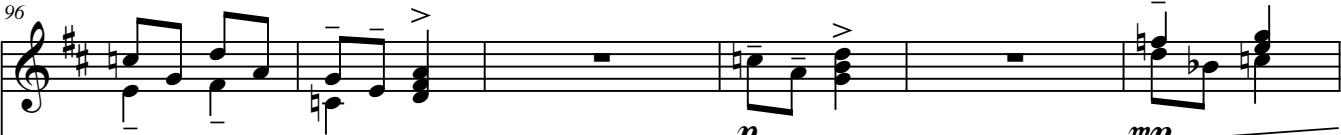
Vln. I 90 

Vln. II 

Vla. 

Vc. 

Cb. 

Gtr. 96 
p *mp*

Vln. I 96 
p

Vln. II 
p

Vla. 
p

Vc. 
p

Cb. 
p



III - Allegro Vivace

32

Gtr. 102 *f*

Vln. I 102 *f* (D) *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *mf*

108

Gtr.

Vln. I 108 *p* *p* *p* *p* *p* *p* *p* *p*

Vln. II *p* *p* *p* *p* *p* *p* *p* *p*

Vla. *p* *p* *p* *p* *p* *p* *p* *p*

Vc. *p* *p* *p* *p* *p* *p* *p* *p*

Cb. *p* *p* *p* *p* *p* *p* *p* *p*



114

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

119

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

E

mp

p

p

p

p



III - Allegro Vivace

34

Gtr. 124

Vln. I

Vln. II

Vla.

Vc.

Cb.

129

Gtr. 129

Vln. I

Vln. II

Vla.

Vc.

Cb.



III - Allegro Vivace

35

134

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

140

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.



III - Allegro Vivace

36

146

Gtr.

Gtr. (Treble clef, key signature of two sharps) - Measures 146-151. Dynamics: *f*, *mf*.

Vln. I (Treble clef, key signature of two sharps) - Measures 146-151. Dynamics: *f*.

Vln. II (Treble clef, key signature of two sharps) - Measures 146-151. Dynamics: *f*.

Vla. (Bass clef, key signature of one sharp) - Measures 146-151. Dynamics: *f*.

Vc. (Bass clef, key signature of one sharp) - Measures 146-151. Dynamics: *f*.

Cb. (Bass clef, key signature of one sharp) - Measures 146-151. Dynamics: *f*.

(F)

152

Gtr.

Gtr. (Treble clef, key signature of two sharps) - Measures 152-157. Dynamics: *p*.

Vln. I (Treble clef, key signature of two sharps) - Measures 152-157. Dynamics: *p* dolce.

Vln. II (Treble clef, key signature of two sharps) - Measures 152-157. Dynamics: *p*.

Vla. (Bass clef, key signature of one sharp) - Measures 152-157. Dynamics: *p* pizz.

Vc. (Bass clef, key signature of one sharp) - Measures 152-157. Dynamics: *p* pizz.

Cb. (Bass clef, key signature of one sharp) - Measures 152-157. Dynamics: *p*.



III - Allegro Vivace

37

158

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section contains six staves of musical notation. The first staff (Gtr.) shows eighth-note patterns with grace notes. The second staff (Vln. I) shows eighth-note pairs with slurs. The third staff (Vln. II) shows sustained notes. The fourth staff (Vla.) shows sustained notes. The fifth staff (Vc.) shows eighth-note pairs with slurs. The sixth staff (Cb.) shows sustained notes.

164

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

arco

cresc. poco a poco
arco

cresc. poco a poco

This section contains six staves of musical notation. The first staff (Gtr.) shows eighth-note chords. The second staff (Vln. I) shows eighth-note pairs with slurs. The third staff (Vln. II) shows sustained notes. The fourth staff (Vla.) shows sustained notes. The fifth staff (Vc.) shows eighth-note pairs with slurs. The sixth staff (Cb.) shows sustained notes. Dynamics "cresc. poco a poco" are indicated above the first five staves. "arco" dynamics are indicated above the Vc. and Cb. staves.



III - Allegro Vivace

38

170

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

176 (tremolo)

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

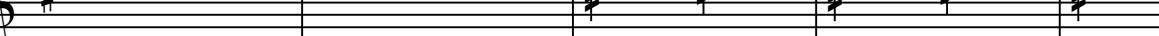


181

Gtr. 

181

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

Musical score for orchestra, page 186, measures 186-187. The score includes parts for Gtr., Vln. I, Vln. II, Vla., Vc., and Cb. Measure 186 starts with Gtr. playing eighth-note chords. Vln. I enters with a eighth-note eighth-note eighth-note eighth-note pattern. Vln. II, Vla., Vc., and Cb. provide harmonic support. Measure 187 begins with a dynamic *p*. The strings play eighth-note patterns, and the bassoon provides harmonic support. The score concludes with a dynamic *ff*.

