

# GUARAREY 2025

FOR FLUTE, TRES, AND PIANO

Rolando J. Gómez

SCORE



## Biography



Rolando J. Gómez (b.2001) is a Miami-born composer, tresero, lyricist, and music educator whose work blends Cuban, Jazz, Classical, and European Modernist traditions. He holds a degree in music composition from Oberlin Conservatory, where he studied with Stephen Hartke, Jihyun Kim, and Jesse Jones, and minored in TIMARA (Technology in Music and Related Arts). He is also a graduate of Syracuse University, where he studied with Natalie Draper, Loren Loiacono, and Nicolas Scherzinger, and served as a teaching assistant in music theory.

Gómez's music spans solo and chamber works, humorous and sentimental art songs, and compositions involving electronics. A defining element of his work is the Cuban tres, a traditional string instrument central to his heritage and a growing focus of his compositional practice. He is actively developing a repertoire for the tres through original compositions, pedagogical studies, and commissions from emerging composers.

As an educator, Gómez is committed to sharing Cuban musical traditions with younger generations. His teaching work includes composing for student ensembles, particularly through initiatives like the New Canon Project, where he introduces young string players to Cuban grooves and rhythms. His music has been recognized by The American Prize, the Society of New Music, and Tribeca New Music.

## Program Note

*Guararey* is a loose reimagination of the changüü standard *El Guararey de Pastora*. Drawing on melodic motives from the original tune, I fragment and reshuffle them into a fast, jazzy scherzo. The piece opens with a timid piano introduction, followed by a sustained pause. From there, the flute and tres enter into a playful dialogue, with the piano punctuating the harmony through syncopated jabs and stabs. Midway through, the piece shifts abruptly into a slower, lyrical section centered around the tres. The flute joins for a brief duet, then takes a short solo before transitioning back into the groovy interplay established earlier. In the final section, the dialogue between flute and tres returns this time with the tres taking a more active role, weaving counter-melodies and mirroring the piano's angular gestures. The music closes with a coda full of scales and sequences that evoke the original folk tune, but never fully reveal its core melody. My father, who knows the original song well, once remarked that the piece always feels like it's building toward the original melody but it never quite gets there. I premiered *Guararey* as part of my Masters recital at the Setnor School of Music in Syracuse, NY.

⌚ 3 minutes

## Biografía

Rolando J. Gómez (n. 2001) es un compositor, tresero, letrista y educador musical nacido en Miami, cuya obra fusiona tradiciones cubanas, de jazz, clásicas y modernistas europeas. Obtuvo su título en composición musical en el Conservatorio de Oberlin, donde estudió con Stephen Hartke, Jihyun Kim y Jesse Jones, y realizó una especialización secundaria en TIMARA (Tecnología en Música y Artes Relacionadas). También es egresado de la Universidad de Syracuse, donde estudió con Natalie Draper, Loren Loiacono y Nicolas Scherzinger, y se desempeñó como asistente de cátedra en teoría musical.

La música de Gómez abarca obras solistas y de cámara, canciones artísticas de carácter humorístico y sentimental, y composiciones que incorporan electrónica. Un elemento definitorio de su trabajo es el tres cubano, un instrumento tradicional de cuerdas central en su herencia cultural y un enfoque creciente dentro de su práctica compositiva. Actualmente desarrolla activamente un repertorio para el tres mediante composiciones originales, estudios pedagógicos y encargos a compositores emergentes.

Como educador, Gómez está comprometido con la difusión de las tradiciones musicales cubanas entre las nuevas generaciones. Su labor docente incluye la composición para conjuntos estudiantiles, particularmente a través de iniciativas como el New Canon Project, donde introduce a jóvenes intérpretes de cuerda en los grooves y ritmos cubanos. Su música ha sido reconocida por The American Prize, la Society of New Music y Tribeca New Music.

## Nota del programa

*Guararey* es una reinterpretación libre del estándar changüí *El Guararey de Pastora*. Basándome en los motivos melódicos de la melodía original, los fragmento y reorganizo en un scherzo rápido y jazzy. La pieza comienza con una tímida introducción al piano, seguida de una pausa sostenida. A partir de ahí, la flauta y el tres entran en un diálogo juguetón, con el piano puntualizando la armonía a través de golpes y acentuaciones sincopadas. A mitad de la pieza, la música cambia abruptamente a una sección más lenta y lírica centrada en el tres. La flauta se une para un breve dúo, luego toma un solo corto antes de regresar a la interacción rítmica establecida previamente. En la sección final, el diálogo entre la flauta y el tres regresa esta vez con el tres tomando un papel más activo, tejiendo contramelodías y reflejando los gestos angulares del piano. La música cierra con una coda llena de escalas y secuencias que evocan la melodía folklórica original, pero nunca revelan completamente su melodía central. Mi padre, quien conoce bien la canción original, comentó una vez que la pieza siempre da la sensación de que está construyendo hacia la melodía original pero nunca llega del todo. Estrené *Guararey* como parte de mi recital de maestría en la Setnor School of Music en Syracuse, NY.

⌚ 3 minutos

# Guararey

For Flute, Tres, and Piano

Score

Rolando J. Gómez

Andante e festoso, (♩ = 64)

Flute

Tres

Piano

*f*

*f*  
*secco*

*p*

*morendo*  
*ma poco*  
*accelerando*

③

Fl.

Tr.

Pno.

*f*  
*secco*

*p*  
*morendo*

⑤

A Tempo

Musical score for measures 5-6. The score is for Flute (Fl.), Trumpet (Tr.), and Piano (Pno.).

- Fl.:** Treble clef. Measure 5: whole rest. Measure 6: quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Tr.:** Treble clef. Measure 5: whole rest. Measure 6: quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Pno.:** Grand staff. Measure 5: *pp* quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 6: *ppp* quarter note G2, quarter note A2, quarter note B2, quarter note C3.

Dynamic markings: *fp* (Flute), *p* (Trumpet), *f* (Trumpet), *pp* (Piano), *ppp* (Piano), *p* (Piano), *secco* (Piano), *p* (Piano), *f* (Piano), *ruvido* (Piano).

⑦

Musical score for measures 7-8. The score is for Flute (Fl.), Trumpet (Tr.), and Piano (Pno.).

- Fl.:** Treble clef. Measure 7: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 8: quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Tr.:** Treble clef. Measure 7: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 8: quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Pno.:** Grand staff. Measure 7: *pp* quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 8: *pp* quarter note G2, quarter note A2, quarter note B2, quarter note C3.

Dynamic markings: *f* (Flute), *ma dolce* (Flute), *mf* (Trumpet), *pp* (Piano), *secco* (Piano).

9

Fl.

Tr.

Pno.

*p* *f* *ruvido* *f* *p*

*fz* *fp*

11

Fl.

Tr.

Pno.

*fz*

13

*molto allargando a*

Musical score for measures 13-14. The score is for Flute (Fl.), Trumpet (Tr.), and Piano (Pno.).

- Fl.:** Treble clef. Measures 13-14 contain a melodic line with slurs and accents. Measure 14 ends with a fermata.
- Tr.:** Treble clef. Measure 13 is a whole rest. Measure 14 contains a melodic line starting with a forte (*f*) dynamic, featuring slurs and accents.
- Pno.:** Grand staff. Measure 13 contains a complex accompaniment with slurs and accents. Measure 14 contains a chordal accompaniment with a forte (*f*) dynamic and the marking *ben*. A piano (*p*) dynamic marking is present in the bass clef of measure 14.

**Tranquillo; flessibile**

(♩ = 60)

Musical score for measures 15-16. The score is for Flute (Fl.), Trumpet (Tr.), and Piano (Pno.).

- Fl.:** Treble clef. Measures 15-16 are whole rests.
- Tr.:** Treble clef. Measures 15-16 contain a melodic line with slurs and accents. Measure 15 starts with a forte (*f*) dynamic. Triplet markings (*3*) are present under the first and third notes of measures 15 and 16.
- Pno.:** Grand staff. Measures 15-16 contain a chordal accompaniment. The piano (*p*) dynamic is marked, along with the marking *legato* and *ma dolce*.



17

Fl.

Tr.

Pno.

Musical score for measures 17-18. The Flute (Fl.) part is silent. The Trumpet (Tr.) part features a melodic line with triplets and slurs. The Piano (Pno.) part provides harmonic accompaniment with chords and moving lines in both staves.

19

Fl.

Tr.

Pno.

Musical score for measures 19-20. The Flute (Fl.) part is silent. The Trumpet (Tr.) part features a melodic line with triplets and slurs. The Piano (Pno.) part provides harmonic accompaniment with chords and moving lines in both staves.

21

Fl.

Tr.

Pno.

Musical score for measures 21-22. The Flute (Fl.) part has rests. The Trumpet (Tr.) part features eighth-note patterns with triplets. The Piano (Pno.) accompaniment consists of chords and a descending bass line.

23

Fl.

Tr.

Pno.

*f*

*ma dolce*

*p*  
*legato*

Musical score for measures 23-24. The Flute (Fl.) part has a melodic line starting with a forte (*f*) dynamic. The Trumpet (Tr.) part has a melodic line marked *ma dolce*. The Piano (Pno.) accompaniment is marked *p* *legato*.

25

Fl.

Tr.

Pno.

Musical score for measures 25-26. The Flute part features a melodic line with eighth and sixteenth notes, including slurs and ties. The Trumpet part plays a similar rhythmic pattern with slurs. The Piano accompaniment consists of chords and moving lines in both hands, with some notes marked with slurs and ties.

27

Fl.

Tr.

Pno.

Musical score for measures 27-28. The Flute part continues with a melodic line, including slurs and ties. The Trumpet part is mostly silent, with a few notes in measure 28. The Piano accompaniment features chords and moving lines in both hands, with some notes marked with slurs and ties.

29

*accelerando a*

Musical score for measures 29-30. The score is for Flute (Fl.), Trumpet (Tr.), and Piano (Pno.). The Flute part features a melodic line with slurs and accents, starting with a quarter rest. The Trumpet part has a similar melodic line. The Piano accompaniment consists of chords and single notes in both hands. The tempo marking *accelerando a* is present at the top right.

**Più Animato,**

31

(♩ = 72)

Musical score for measures 31-34. The score is for Flute (Fl.), Trumpet (Tr.), and Piano (Pno.). The Flute part has a melodic line with slurs and accents, starting with a quarter rest. The Trumpet part has a similar melodic line. The Piano accompaniment consists of chords and single notes in both hands, including triplets. The dynamics *fp*, *f*, *ma dolce*, *mf*, *f*, and *pp* are indicated. The tempo marking **Più Animato,** and the metronome marking (♩ = 72) are present at the top left.

33

Musical score for measures 33-34, featuring Flute (Fl.), Trumpet (Tr.), and Piano (Pno.).

**Fl.:** Melodic line with slurs and accents. Dynamics range from *p* to *f*. Includes the instruction *ruvido*.

**Tr.:** Melodic line with slurs and accents.

**Pno.:** Accompanying line with slurs and accents. Dynamics include *f secco*, *fz*, and *fp*.

35

Musical score for measures 35-36, featuring Flute (Fl.), Trumpet (Tr.), and Piano (Pno.).

**Fl.:** Melodic line with slurs and accents. Includes a triplet marking ( $\underline{\quad 3 \quad}$ ).

**Tr.:** Melodic line with slurs and accents.

**Pno.:** Accompanying line with slurs and accents. Dynamics include *fz*.

37

Fl.

Tr.

Pno.

39

Fl.

Tr.

Pno.

41

Musical score for measures 41-42, featuring Flute (Fl.), Trumpet (Tr.), and Piano (Pno.).

**Fl.:** Treble clef, 5/4 time signature. Measure 41: quarter rest, quarter rest, eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 42: eighth notes G5, F5, E5, D5, C5, B4, A4, G4. Dynamics: *p* (measures 41-42), *f* (measure 42), *f secco* (measure 42).

**Tr.:** Treble clef, 5/4 time signature. Measure 41: quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 42: quarter notes G5, F5, E5, D5, C5, B4, A4, G4. Dynamics: *f* (measures 41-42).

**Pno.:** Grand staff, 5/4 time signature. Measure 41: Treble clef: quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef: quarter notes G3, A3, B3, C4, D4, E4, F4, G4. Measure 42: Treble clef: quarter notes G5, F5, E5, D5, C5, B4, A4, G4. Bass clef: quarter notes G3, A3, B3, C4, D4, E4, F4, G4. Dynamics: *f pesante* (measures 41-42).

43

Musical score for measures 43-44, featuring Flute (Fl.), Trumpet (Tr.), and Piano (Pno.).

**Fl.:** Treble clef, 5/4 time signature. Measure 43: quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 44: quarter notes G5, F5, E5, D5, C5, B4, A4, G4. Dynamics: *p* (measures 43-44), *ff* (measure 44). *allarg.; giocoso* (measures 43-44).

**Tr.:** Treble clef, 5/4 time signature. Measure 43: quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 44: quarter notes G5, F5, E5, D5, C5, B4, A4, G4. Dynamics: *p* (measures 43-44), *ff* (measure 44).

**Pno.:** Grand staff, 5/4 time signature. Measure 43: Treble clef: quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef: quarter notes G3, A3, B3, C4, D4, E4, F4, G4. Measure 44: Treble clef: quarter notes G5, F5, E5, D5, C5, B4, A4, G4. Bass clef: quarter notes G3, A3, B3, C4, D4, E4, F4, G4. Dynamics: *p* (measures 43-44), *f* (measure 44), *ff* (measure 44).

