Copyist Portfolio

Rolando J. Gómez

Professional engraving and copyist services for composers, arrangers, educators, and researchers. Clean, clear, and readable scores and parts tailored for performers and publishers.

Contact: musicalroly@gmail.com | www.rolandojgomez.com

Portfolio compiled: September 23, 2025

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Chapter 1

Getting Started

I offer professional engraving and copyist services for composers, arrangers, educators, and researchers. My goal is to deliver clean, clear, and readable scores and parts that meet the needs of performers, publishers, and audiences.

Whether you're preparing materials for a concert, a score-following video, publication, or an academic submission, I provide flexible documentation options tailored to your project. These include:

- Concert and transposed scores
- Parts with cues and multi-measure rests
- Landscape layouts for video
- Perusal scores for portfolios and sales platforms
- Formatting that adheres to publishing house guidelines

I use professional-grade, open-source tools including LilyPond, LaTeX, and Scribus to create polished scores, parts, and front matter. These tools allow me to deliver consistent, print-ready results while keeping your project accessible and affordable.

I also support the creation of pedagogical worksheets, academic papers with musical examples, and materials that incorporate graphic elements—whether artistic or instructional. For a broader view of my services, please consult my copyist portfolio.

If you're ready to get started, fill out the contact form on my website:

https://services.rolandojgomez.com/copyist/

Chapter 2

Client Materials

To get started, I will need the following materials, depending on the nature of your project:

2.1 Score Materials

A PDF of your score is required. It may be exported from a notation program such as Finale, Sibelius, Dorico, or Musescore. It doesn't need to be polished — that's my job — but it should be legible and complete.

Handwritten manuscripts are also accepted, provided they are clear and in page order. Page numbers are recommended for clarity. These can be scanned or photographed and sent as PDFs or image files.

For academic papers, pedagogical materials, or books: hand-drawn or digital sketches of musical examples are acceptable. If you're unsure how to notate your ideas, I'm happy to assist with this stage as well.

2.2 Style and Documentation

To ensure consistency and professionalism, please include any house style or extra-musical elements that apply to your project:

- Margin specifications
- Fonts for headers, expressive marks, and front matter
- Cover art or layout requirements
- Program and rehearsal notes
- Composer or author biography
- Headshots

- Footnotes and citations
- Body text formatting (for books and papers)
- Learning outcomes (for educational music)
- Table of contents
- Copyright and licensing info
- Website links and QR codes
- Dedications and acknowledgments
- Timeline and Planning

Chapter 3

Timeline and Fees

Please allow sufficient time for your project. Rush jobs will incur additional fees and may be declined if my schedule does not permit. For commissions or time-sensitive works, I recommend contacting me at the contract signing stage so that copyist fees can be incorporated into your agreement and schedule.

Fees are based on:

- Number of pages
- Number of parts
- Complexity of the score
- Turnaround time

If your materials are well-organized and you allow generous time for the process, I can offer more affordable rates. The more you support my workflow, the better I can support your project.

3.1 Long-Term Vision

My aim is to build lasting working relationships with composers, educators, and ensembles by developing custom templates and engraving styles we can use again and again. A clear, consistent, and accessible set of materials saves rehearsal time, enhances performance, and leaves a stronger impression.

Chapter 4

Portfolio

This chapter contains examples of my engraving and copyist work in a variety of styles and contexts.

4.1 Sample Projects

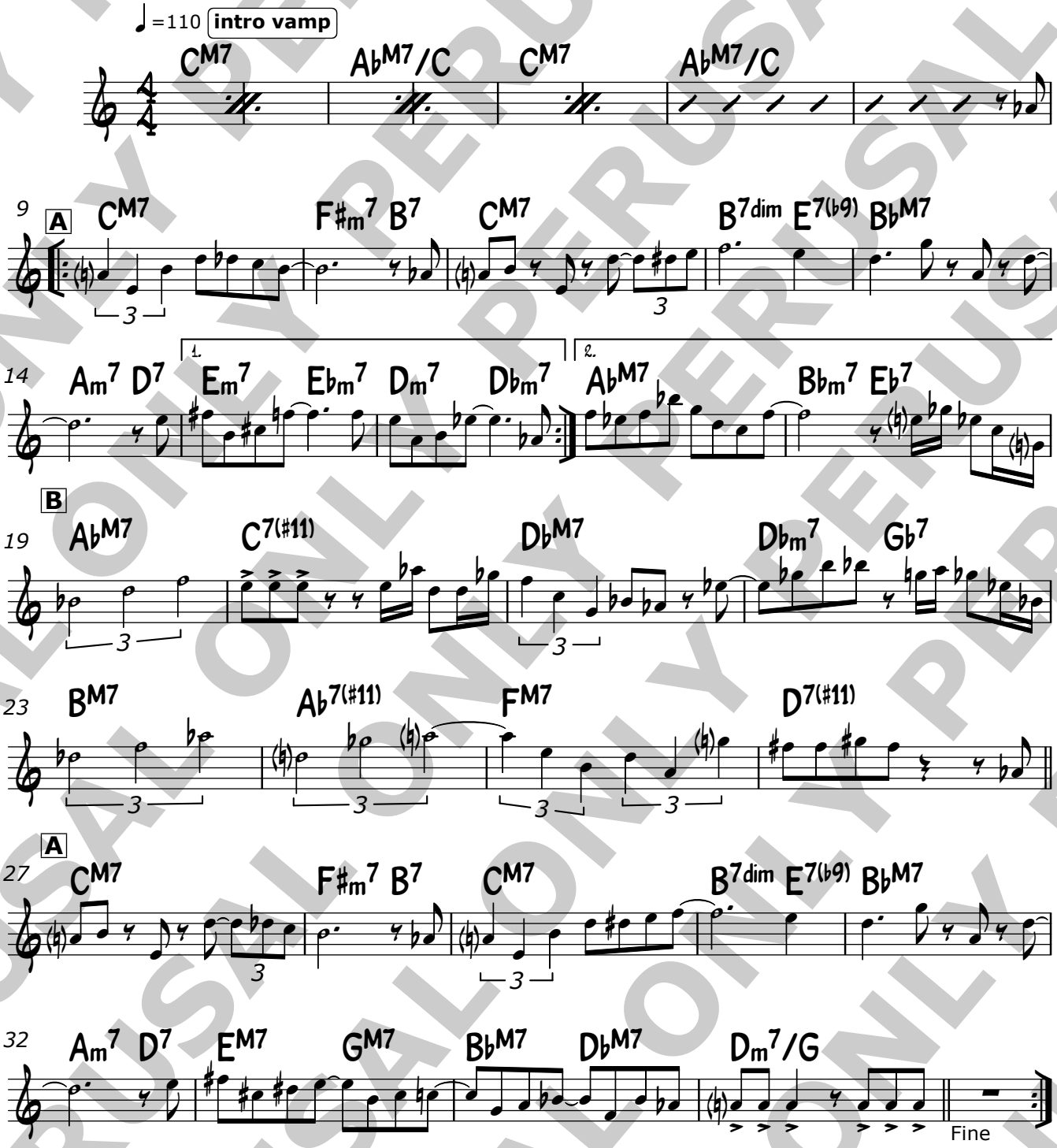
1. **Lead Sheet** – A jazz tune entitled ”Steel Green Eyes” by Brad Felt. The work was engraved by prexisting manuscripts and tailored to match the house style of the Detroit Composers Collective.
2. **Solo Piano Work** – A solo piano work entitled ”American Chestnut: Prelude” by Isaac Santos. The work was engraved from a hand copy and tailored to match the composer’s custom house style.
3. **Chamber Work** – An excerpt from ”Sit And Play” a chamber work by Rolando Gomez that is published by Dulcamara Press. Excerpt features use of extended techniques, foot notes, and mixed meter.
4. **Pedagogical Front Matter** – Front matter made in Latex for ”Nocturno Isleño”, a graded piece for string ensemble. Excerpt features images, a glossary, and rehearsal notes.
5. **Academic Papers** – A variety of figures and graphs commonly found in music theory papers.

Steel Green Eyes

C Lead Sheet

Bossa Nova

Brad Felt



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DJA0044

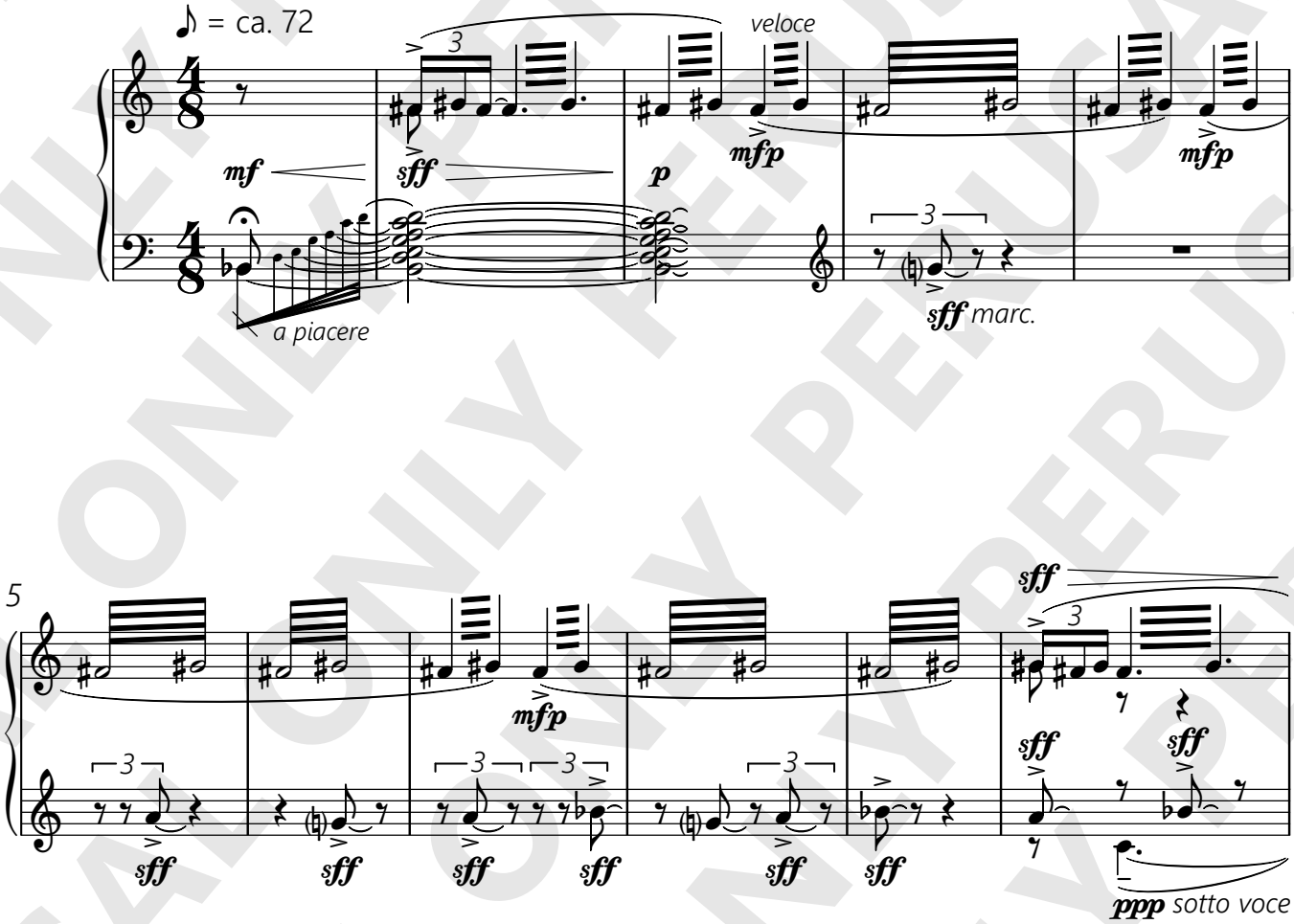
DETROIT COMPOSERS COLLECTIVE

for Michelle Li

american chestnut: prelude

for solo piano

Isaac Santos



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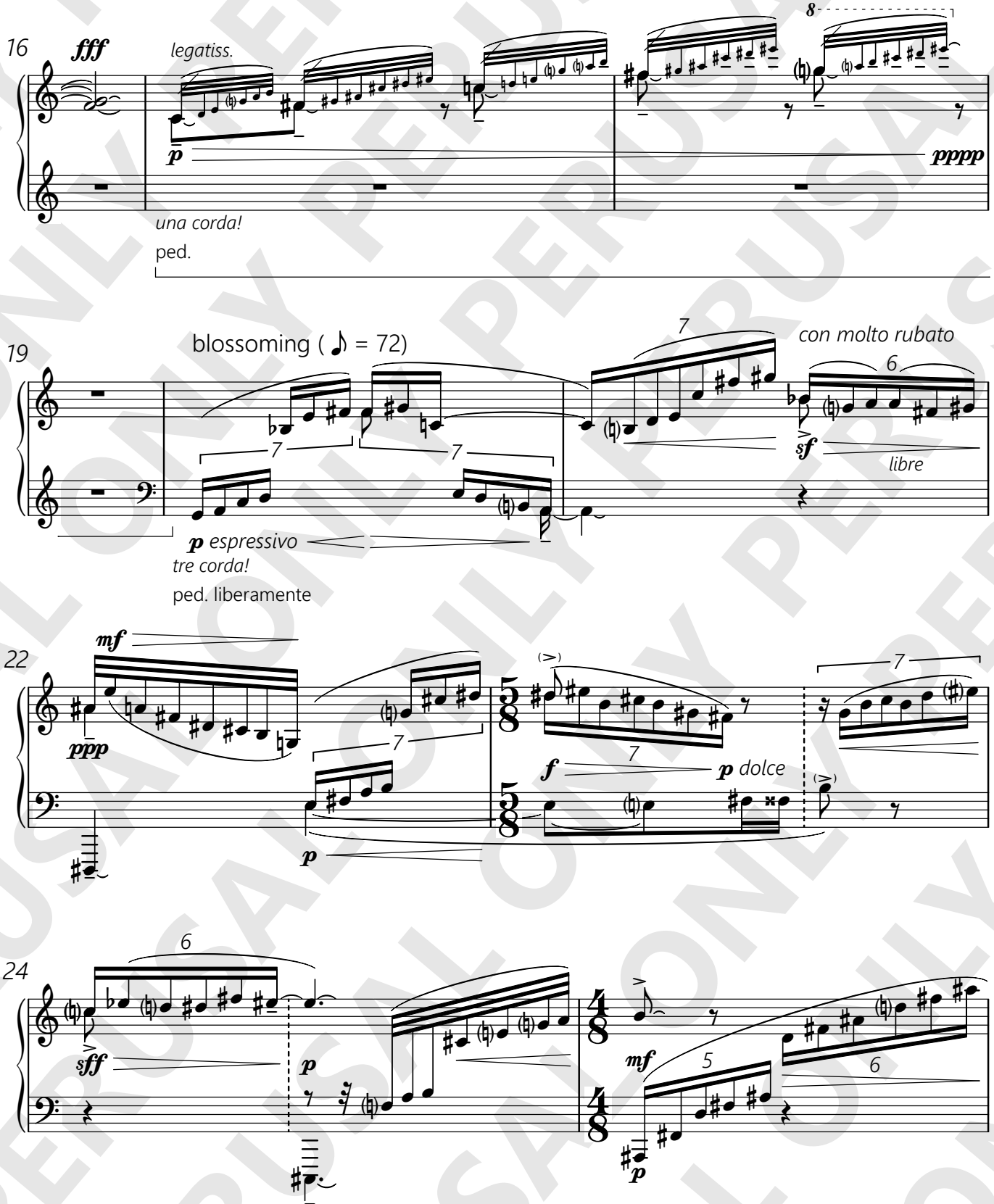
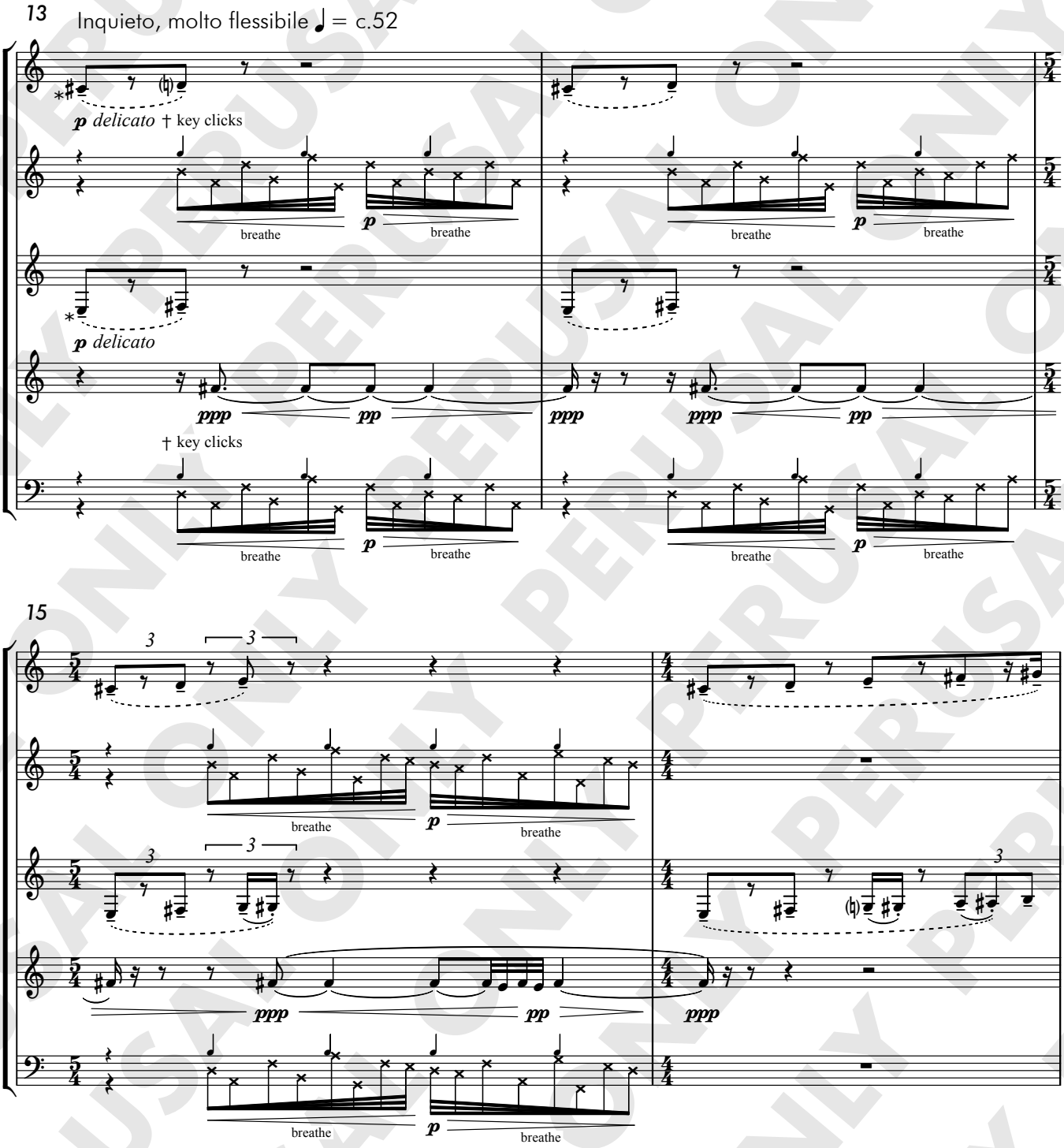


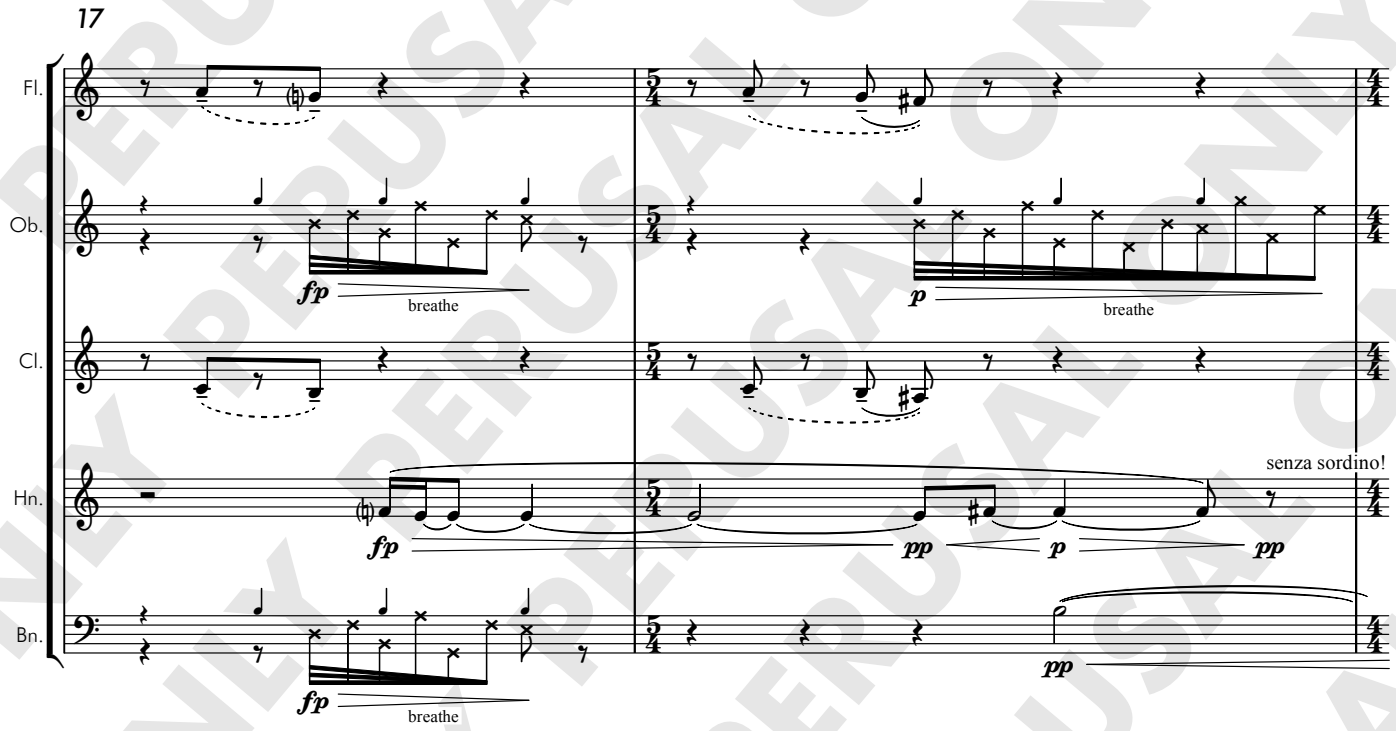
american chestnut

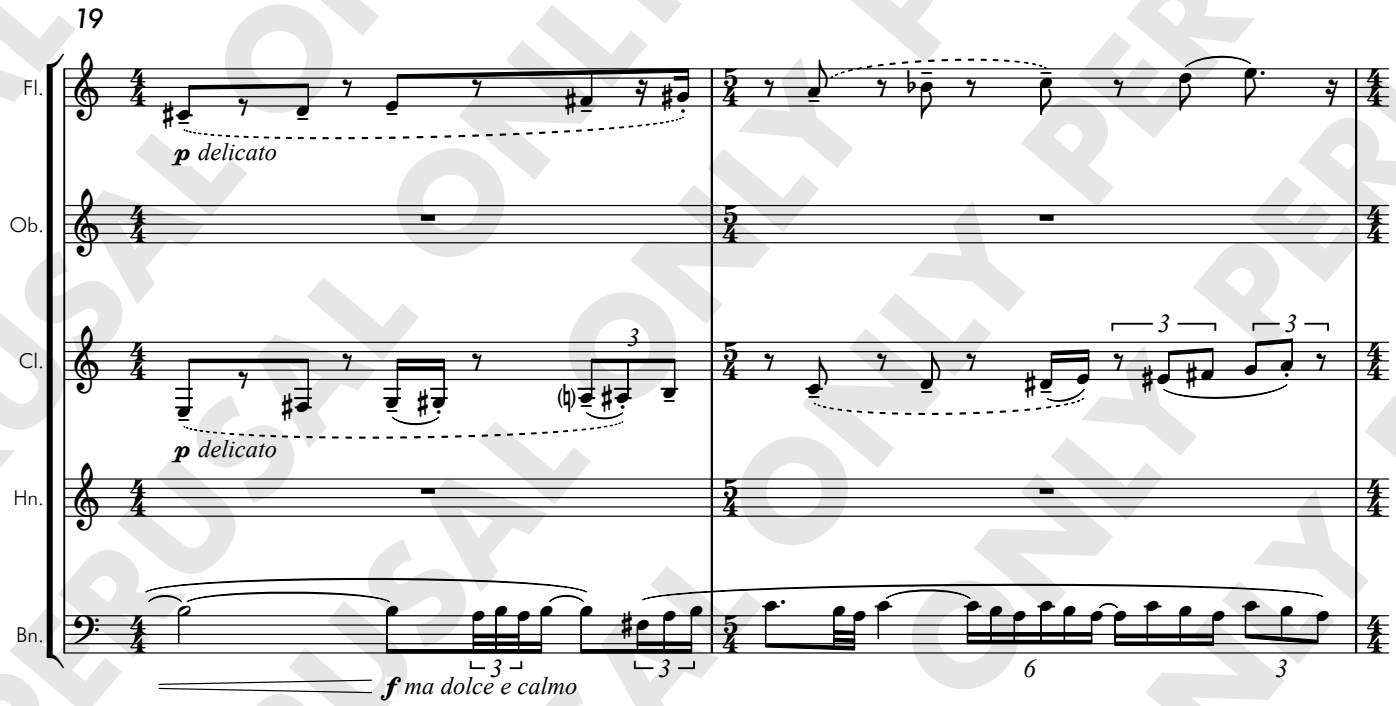


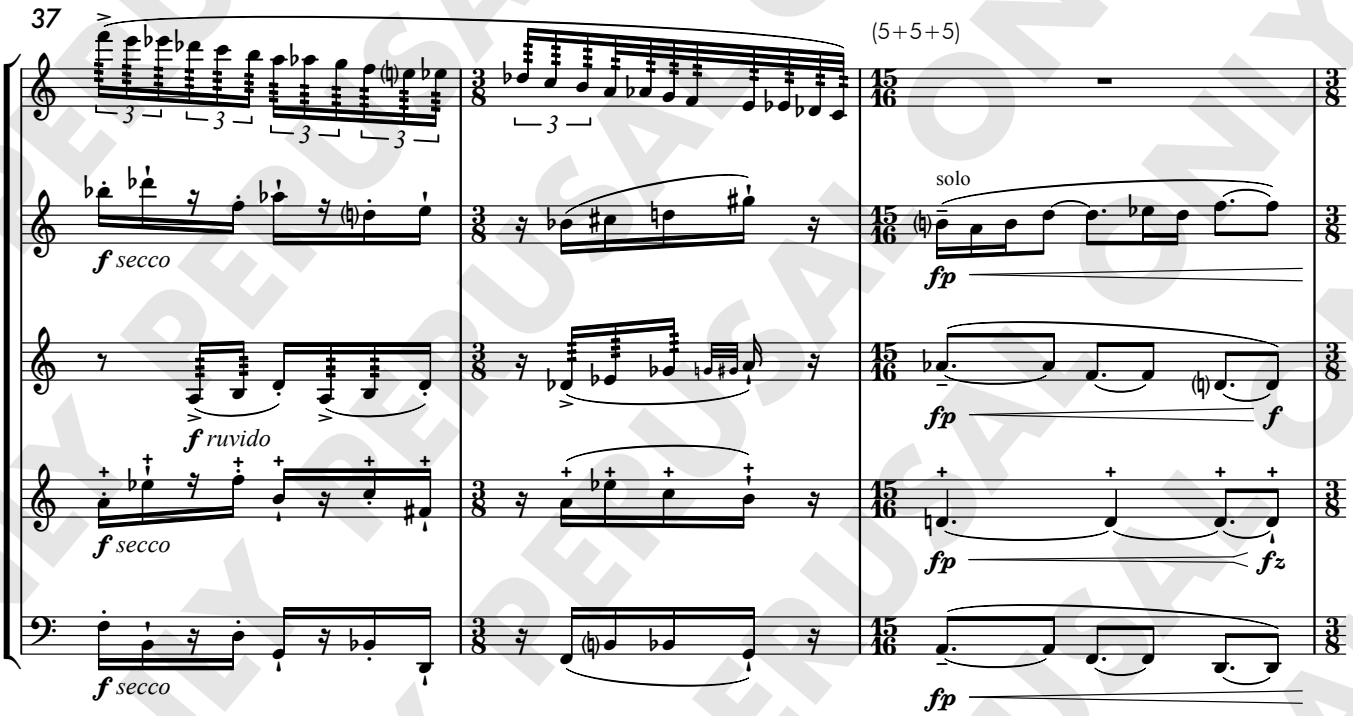
* Articulate each note in the dashed slurs with little to no tongue. Let the notes ring unless they are marked with a staccato.

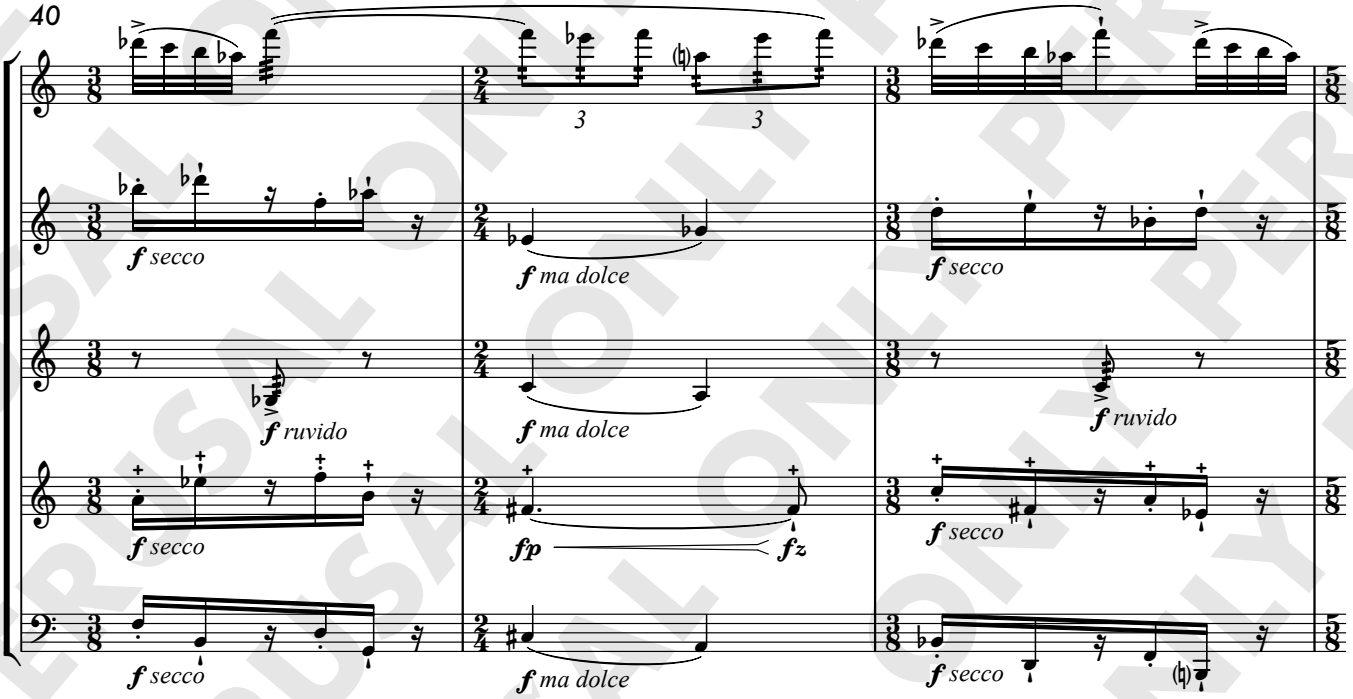
† Breathe into the instrument and press keys without producing a pitch. Remove the mouthpiece. Stem up quarter notes are a rhythmic guide to align the feather-beamed notes. The effect should result in atmospheric swells responding to the clarinet and flute.

Sit And Play

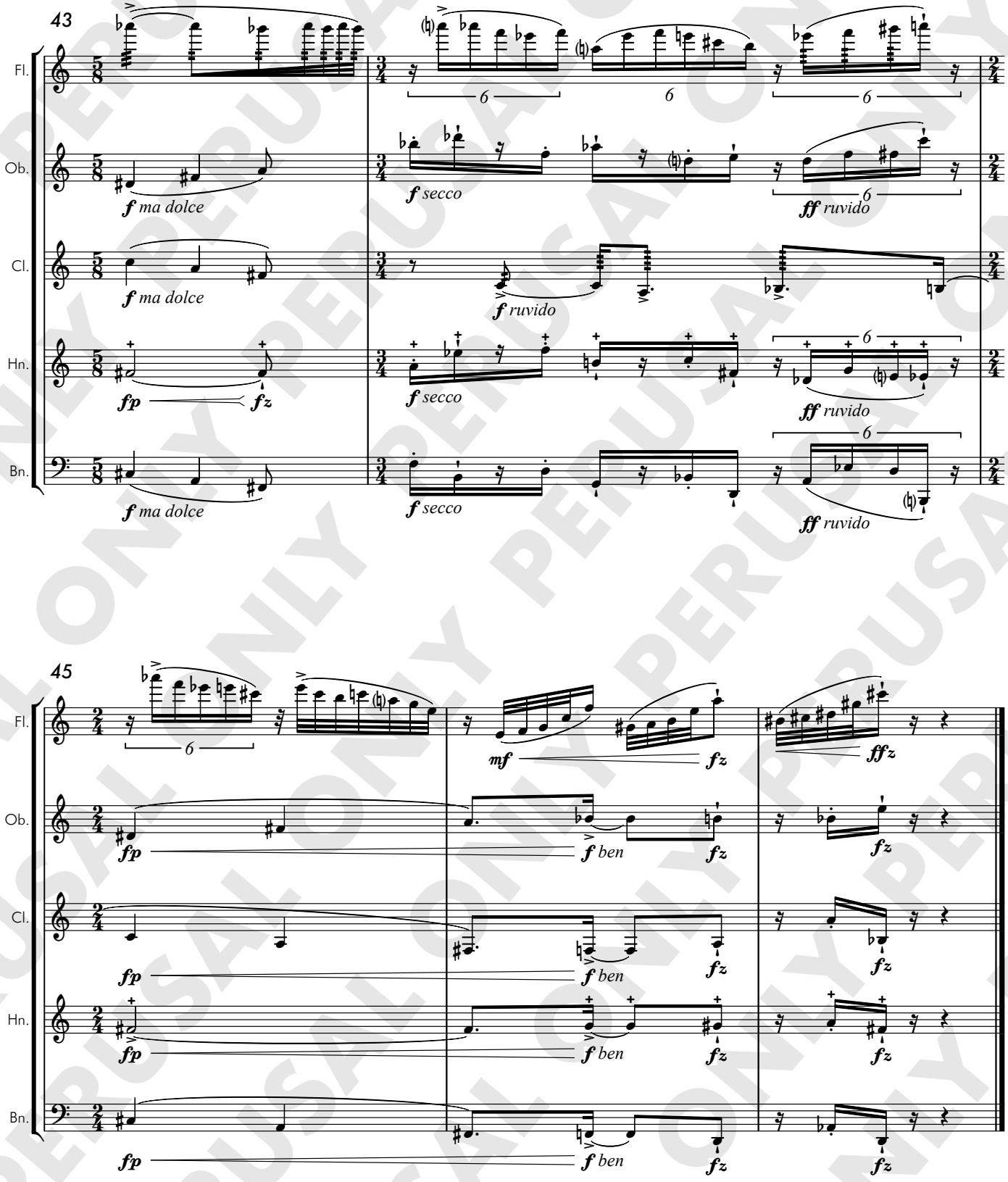

17
Fl.
Ob.
Cl.
Hn.
Bn.
fp
breathe
p
breathe
fp
pp
p
pp
senza sordino!
fp
breathe
pp


19
Fl.
Ob.
Cl.
Hn.
Bn.
p delicato
3
p delicato
3
3
3
f ma dolce e calmo
3
3
6
3





PERUSAL ONLY


43
Fl.
Ob.
Cl.
Hn.
Bn.
f ma dolce
f secco
ff ruvido
fp
fz
6
45
mf
ffz
f ben

Biography

Rolando J. Gómez (b. 2001) is a composer and musician originally from Miami, Florida. He graduated from Oberlin Conservatory in 2023 with a major in music composition, where he studied with Stephen Hartke, Jihyun Kim, and Jesse Jones. His music often infuses Cuban, American, Neo-classical, and European Modernist styles. His repertoire includes numerous solo and chamber works, humorous and sentimental art songs, as well as compositions involving electronics. His latest work for wind quintet—*Sit And Play*—was premiered in the Summer of 2023 during the Imani Winds Chamber Music Festival. He is currently studying music composition with Nicolas Scherzinger, Natalie Draper, and Loren Loiacono at Syracuse University. Apart from composing, Rolando remains connected to his Cuban heritage by performing the Cuban Tres, a traditional string instrument native to the island.

Program Note

Nocturno Isleño is a nocturne for string orchestra, with a strong Cuban influence. Composed at a grade 3 level, the piece serves as a musical exploration designed to enhance rhythmic sensibilities, focusing particularly on syncopations, and the allure of the D harmonic scale.

Inspired by the rich musical heritage of Cuba, *Nocturno Isleño* draws from the rhythmic language of popular Cuban genres, notably the bolero and the danzón. The composition also weaves in elements of folkloric music, creating a harmonious blend that reflects the vibrant musical culture found on the enchanting Cuban Isle.

This composition was commissioned by the New Canon Project, a partnership between the American Choral Directors Association, the American String Teachers Association, and Rising Tide Music Press, with support of the Sphinx Venture Fund and the National Endowment for the Arts.

I hope *Nocturno Isleño*, in addition to teaching musical and technical skills, can inspire curiosity and enthusiasm for Cuban music.

Cuba And Its Music

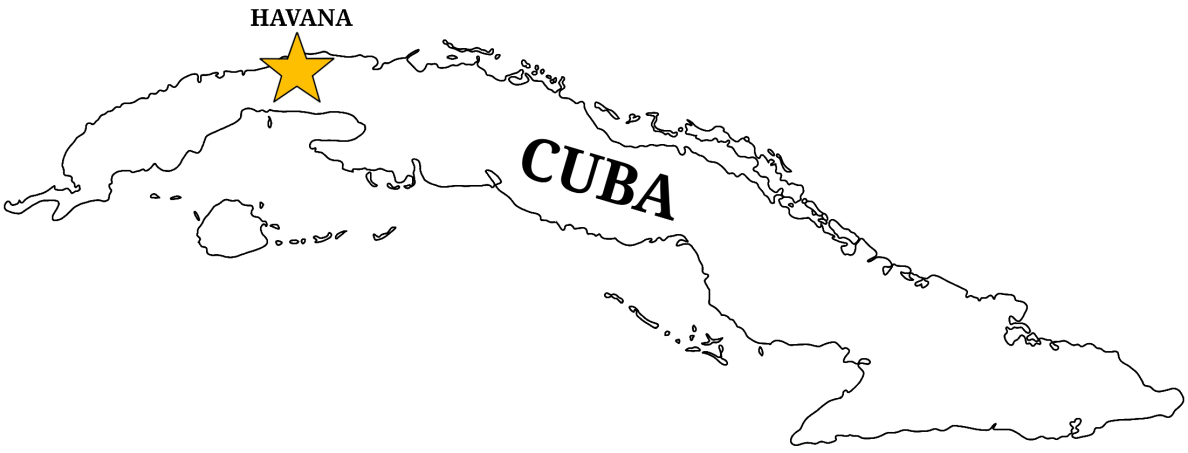


Illustration by Jesse M. Doan

Cuba is the largest island in the Carribean. Music is one of the greatest exports of the country. The *clave*—a rhythmic foundation in most Cuban musical genres—has influenced music in America and across the world. Some notable Cuban musical artists include Celia Cruz, Benny Moré, Juan Formell, Pablo Milanes, and Kiki Valera. Each of these artists are major figures in the varied genres from the island such as *Salsa*, *Guaracha*, *Son*, *Bolero*, *Timba*, *Nueva Trova*, and *Musica Tradicional*.

Glossary

This piece makes use of italian musical expressions. Italian is considered the ″standard″ language for musical expressions. Familiarity with the following terms will be useful for this work and other works, so take time to study them.

Misterioso: Mysterious; used to indicate music with a strange, aimless, or abstract character.

Poco Ritardando: To slow down the tempo, but only for a little bit.

Piú Ritardando: To slow down the tempo; more than *poco* and less than *molto*.

Molto Ritardando: To slow down the tempo by a greater degree.

Legato: Smooth and connected; to be played without interruptions.

Moderato: Moderate; used to indicate music with a tempo that is neither fast nor slow.

Solo: A passage of music is to be played by a singular person.

Soli: A passage that is in the foreground and played by a whole section—not played by a singular person.

Secco: Dry; a passage of music should be played with little resonance—similar to *staccato*.

Simile: Similar; if a passage of music is repeated, expressive marks and bowings should be repeated even if it is not explicitly notated.

Accelerando: Speeding up; the tempo of a piece is progressively faster. Can be modified by *poco*, *piú*, and *molto*.

G.P. (Grand Pause): An extended period of silence.

Tempo I: *Tempo Primo*; a shift back in to the original tempo.

Tempo II: *Tempo Secondo*; a shift in to the second tempo.

Espressivo: Expressive; to be played with great emotion and vibrato.

Dolce: Sweet; similar to expressive bu with a lighter quality.

Ma: But; it is used to join two contrary expressive markings. For example, *forte ma dolce* directly translates to *strong but sweet*.

Sub. (Subito): Suddenly; indicates a quick and unexpected shift in either dynamic level or tempo.

Rehearsal Notes

This composition is constructed using the D harmonic scale and the clave. It is important to be able to perform each component before learning the piece. The following learning bank has all of the required materials to facilitate practicing these two fundamental concepts.

Here are some other notes to keep in mind when rehearsing the piece:

- Measures 13 - 36 introduce the clave with pizzicato. Feel free to use this passage to practice the clave as an ensemble.
- Be sure to exaggerate the contrasting *forte* and *piano* dynamic levels in measures 43 - 58.
- A difficult passage worth focusing on is on measure 55b - 58b. The upper strings need to be careful with the syncopations and the shifting bowings. The downbeats from the lower strings alongside the percussion should help maintain a sense of pulse during this tricky passage.
- Feel free to add *molto ritardando* starting at measure 90 for a more dramatic ending.
- When the optional percussion joins the texture, avoid tempo fluctuations unless explicitly stated.
- Notated tempo markings refer to the maximum speed; slightly slower tempos are appropriate when adjusting to the acoustics of a space.

Figure 1

Franz Liszt's *Liebestraume*, No. 3 - Prominent Key Areas

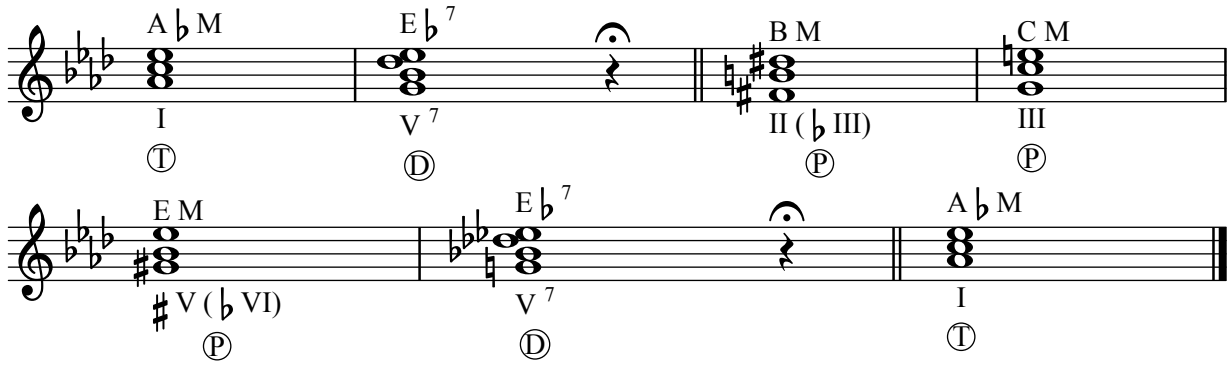


Figure 2

Frédéric Chopin's Prelude No. 4, Op. 28 - Chromatic Lament mm. 1 - 12

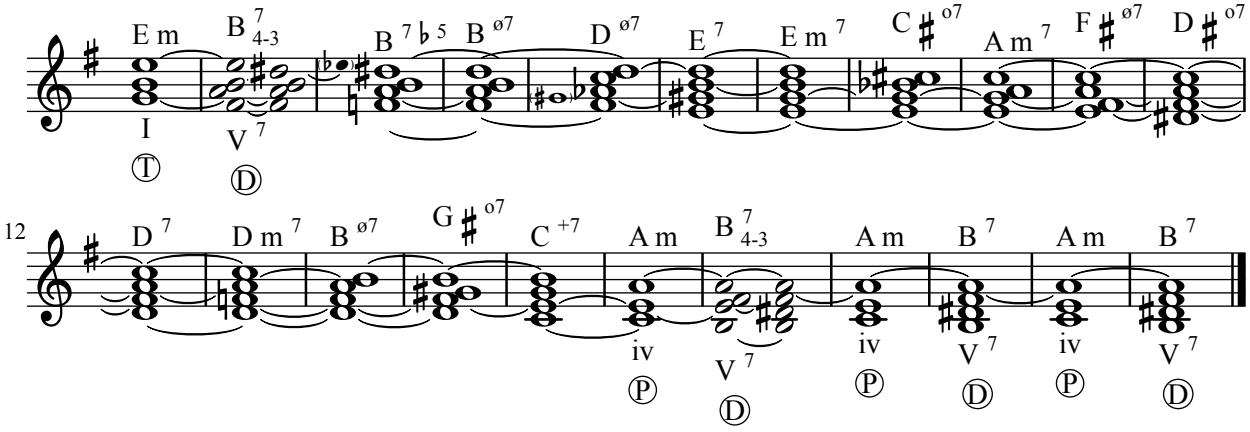


Figure 1: Melodic Pitches

Figure 1.1: Measure 1 - 5; A section

The following is a pitch only representation of the melody. The numbers represent the pitch class; for clarity 10 is marked as ”t” and 11 is marked as ”e”. The slurs highlight the use of (0 1 5) and (0 1 6) motives, an economic approach to melodic construction based on intervalic relationships. The barlines divide the phrase into four parts: two short ideas followed by two longer ones.

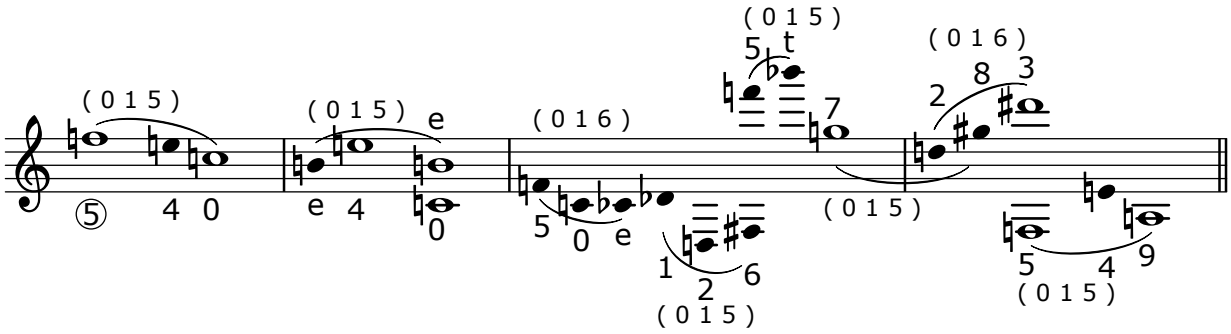


Figure 1.2: Measure 8 - 12; B section

Like the previous phrase, this phrase is also in four parts: two short ideas followed by two longer ones. The third part of the phrase moves away from the (0 1 5) (0 1 6) sonorities and adopts (0 2 4 7 9) for a brief moment—if you exclude p.c. 0. This brief statement of F# pentatonic adds melodic variety and contrast.

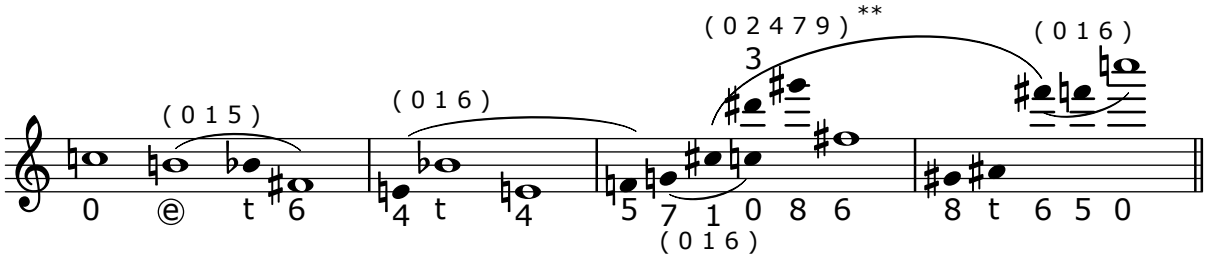


Figure 1.3: Measure 13 - 19; A' section with coda

Unlike the previous phrase, this phrase is in five parts: the first four parts are identicle to the A section with a transposition down a minor second, the fifth and final part is a coda. Since all intervalic relationships are preserved, normal form and slurs are omitted since they are identical to those in Figure 1.1. The circled pitches are the begining pitches in A, B and A' (excluding the anacrusis for B and A'). They form [4,5,e] which in normal form is (0 1 6)—revealing an economic approach to transposition.

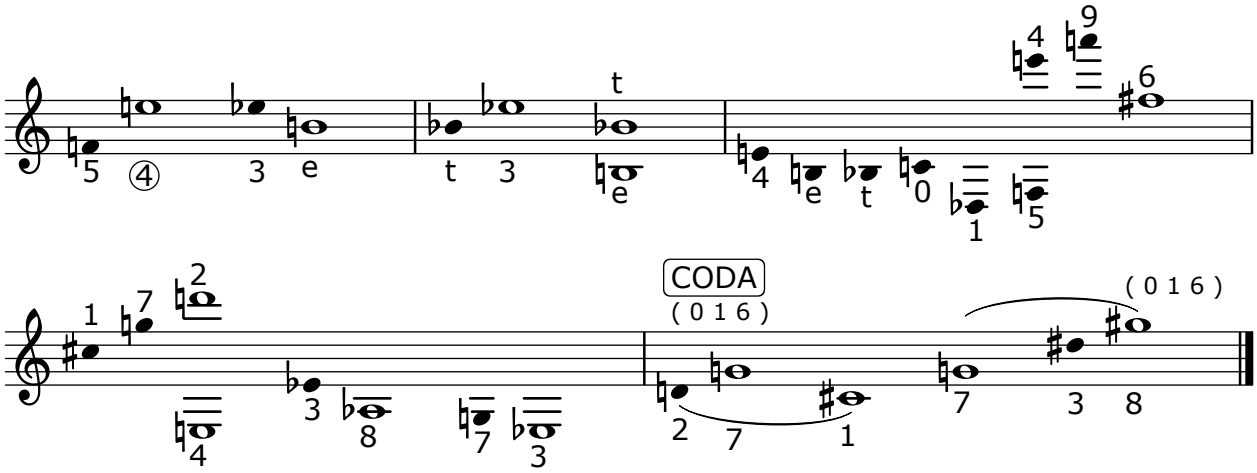


Figure 2: Melodic Contour

Figure 2.1: Measure 1 - 5; A section

The following is a graphic representation of the contour melody. It serves as a visual aid to compare the relationship between the three phrases.

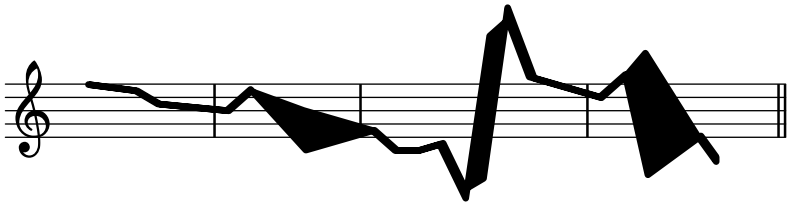


Figure 2.2: Measure 8 - 12; B section

The contour of this phrase is nearly identical to the prior, the pitch material of the two initial parts is nearly identical to the A section. The latter two parts differs in terms of intervalic material, but preserves the shape.

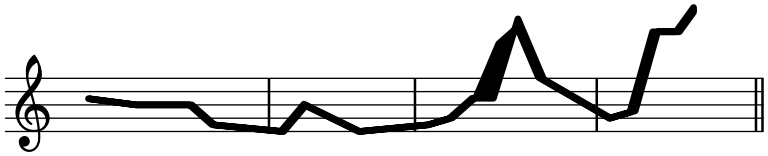
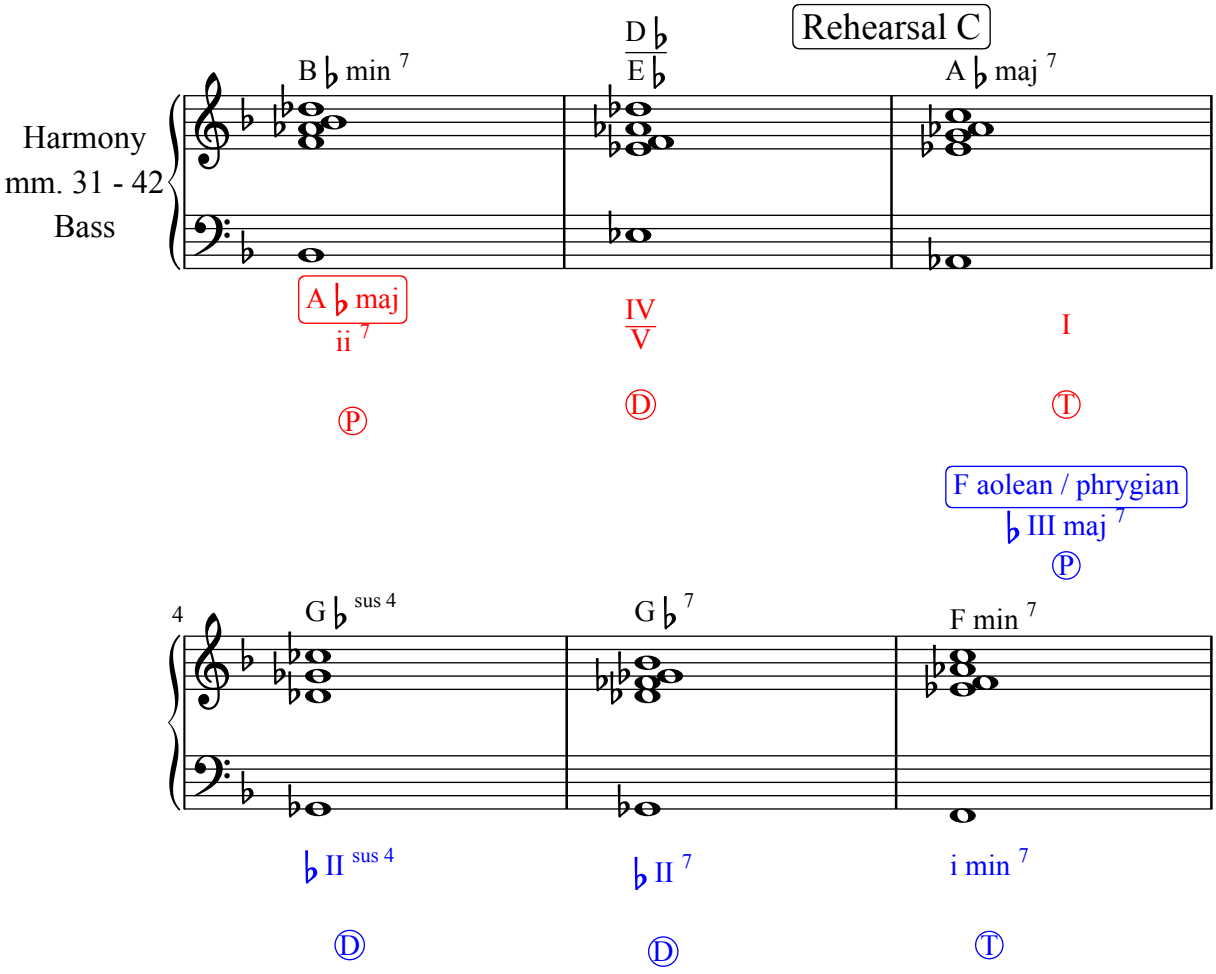


Figure 2.3: Measure 13 - 19; A' section

The contour of this phrase is identical to the first—excluding the coda. As noted before, since the pitches are just transposed a minor second down, the contour is preserved. Octave displacement could alter the shape in a number of ways for variety, but Crawford intentionally chose not to.

Figure 6

Pat Metheny And Lyle Mays's Use Of Modal Interchange

In Creating Contrast In "And Then I Knew".