

Hello there! Just in case you didn't know, Alexander Ortiz Velez (b. August 22, 2002) began composing at the age of 12, when he moved from Puerto Rico to the Sunshine State in 2015. His struggle to adapt to a new language and frustration of not being able to properly display his emotions led him to his first compositions for piano. Up to this day, Alex prefers to portray his philosophy of balance, simplicity, and direction through his music.

His style explores a combination of Baroque, Impressionistic, and Minimalistic elements to create rhythmic dances through most of his pieces. His most influential composers include J.S. Bach, Claude Debussy, and Phillip Glass.



Alexander  
Ortiz Velez

**Please follow and support me:**



*@alexander.ortizvelezcomposer*



*@alexander.ortizvelezcomposer*

**Join my mailing list at**

<https://alexanderortizvele.wixsite.com/mysite>

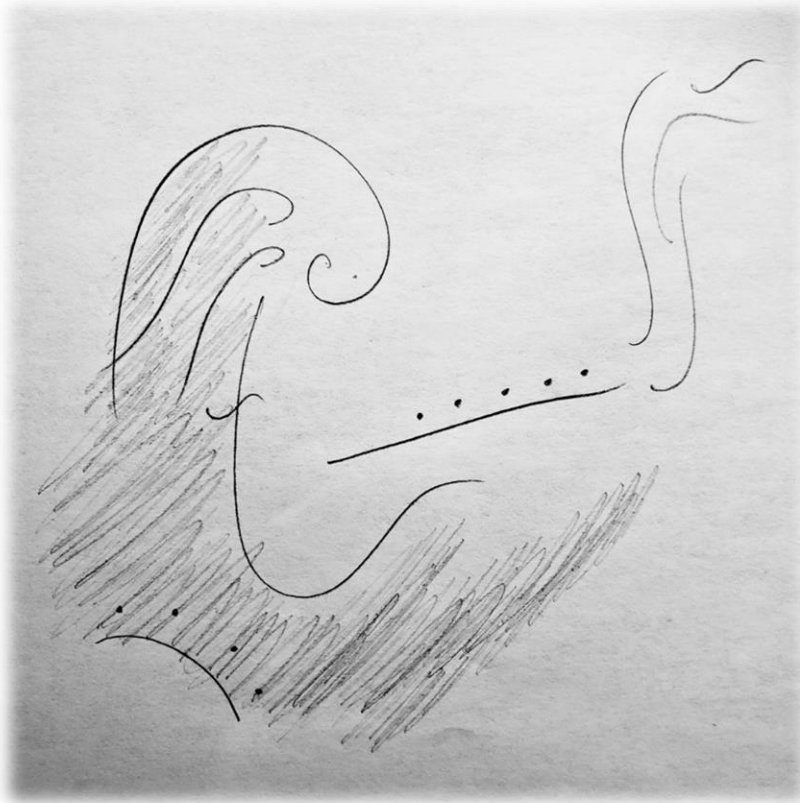
ALEXANDER ORTIZ VELEZ'S

-Little-

*Flute recital for*

*You*

And a Poem by Maria Jose Aleman



Dear audience,

It is this year, 2020, musicians and you alike have begun to discover, and appreciate small ensemble repertoire more, as well as solo pieces. The coronavirus has made us better appreciate the beauty and impact of simplicity, especially single line melodies as ensembles are unable to get together to make music. I, my dear audience, have grown fascinated by how unaccompanied melodies captivate people in times of need, such as this one. It is not about the complexity of a piece, but how can it reach its audience. *Little Flute Recital for You* is a collection of 10 short pieces with a poem by Maria Jose Aleman meant to delight the ear of anyone who has the opportunity of hearing it, either in the concert hall, a small room, or outside. A project to showcase the potential of literary and musical correlation, please, relax and enjoy this collaboration between Maria and me.

November 26, 2020

### **Composer's Style:**

Pieces have very little markings to encourage you to present your own artistic interpretation. Keep pulse steady unless otherwise noted or is part of an interpretation choice. Breath marks are also opportunities to give flow to the music. Experimenting with technology and other things is always encouraged. Feel free to improvise with a lot of ornamentation within the score; it is crucial. Music should be performed as a dance; small percussion improvisation is encouraged to help achieve this feeling. Percussionist decides how complicated the percussion rhythms should be. Tempo is suggested, but it is the performers choice in the end.

Examples of small percussion include tambourine, castanets, hand claps, spoons, hand drum, maracas, guiro, any foot percussion (if playing alone), tap dancing (if dancer included), etc.

### **Stay connected!!**

*Instagram:*

@alexander.ortizvelez

@majose.mp4

*Email:*

[alexander.ortizvelez@gmail.com](mailto:alexander.ortizvelez@gmail.com)

*YouTube:*

<https://www.youtube.com/channel/UCw6hAXdaHTnqeHdKc-tTVIw>

# I

Alexander Ortiz Velez

Allegretto

1.   
 2.   
 31   
 39   
 44   
 47   
 60   
 72   
 pesante

# II

Allegro

Musical staff 1: Treble clef, key signature of one flat, 3/4 time signature. The staff contains a sequence of notes with two fermatas above the staff.

15

Musical staff 2: Treble clef, key signature of one flat, 3/4 time signature. The staff contains a sequence of notes with two fermatas above the staff.

26

Musical staff 3: Treble clef, key signature of one flat, 3/4 time signature. The staff contains a sequence of notes with two fermatas above the staff.

40

rubato

Musical staff 4: Treble clef, key signature of one flat, 3/4 time signature. The staff contains a sequence of notes with a slur over the first two notes and a 'rubato' marking above the staff.

52

Musical staff 5: Treble clef, key signature of one flat, 3/4 time signature. The staff contains a sequence of notes with a fermata above the staff.

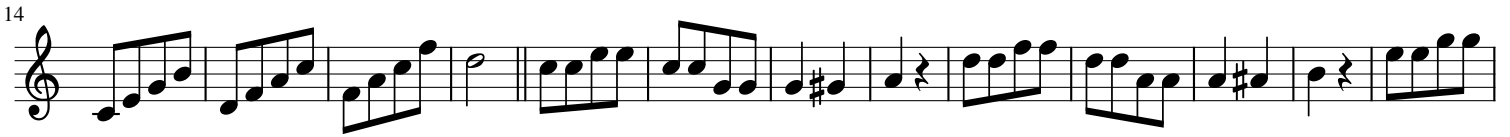
65

Musical staff 6: Treble clef, key signature of one flat, 3/4 time signature. The staff contains a sequence of notes with a fermata above the staff.

# III

**Moderato**

\*add ornaments as you wish for the rest of the pieces!



# IV

Vivace



# V

**Loco**

13

24

32

43

**Moderato**  
*rubato*

56

**Loco**

*read following poem...*



Playing a song can always be fun  
If only some knew how the artwork is done  
It plays with the wind and shines like the sun  
From black licorice to sweet bubblegum

My perfect wind instrument, where should I  
start?  
A breath must be exhaled to make lovely art  
If people don't like it, their words might be  
sharp  
They go into my brain, then breaking my heart

Flutes are wonderful  
Sounds that open window blinds  
And just by hearing you'll reach out  
To the inner peace of your spotless mind

Hands on your head  
Hold your hold mind  
Feet on the ground  
Thoughts intertwined

You talk too much  
Listen to me instead  
I'll play you the flute  
Quiet the noises in your head

Sometimes we don't need to use our words  
We can just take action and see how that works  
Strong defined whistle with different pitches  
Something to tend to our weary stitches

People hurt people  
But what can we do?  
I can make a little song  
For when people are blue

Everything will be alright

# VI

**Vivace**

1

9

2

20

**Andante**

29

3

**Andante, or Allegro**

36

**Vivace**

44

52

# VII

Solemn

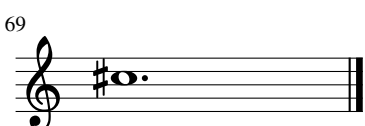
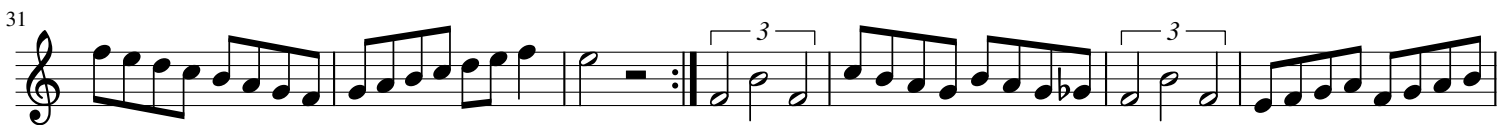
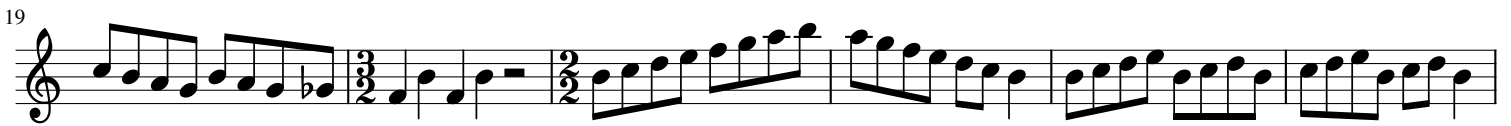


# VIII



# IX

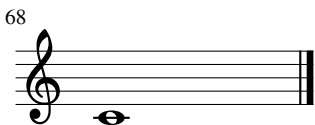
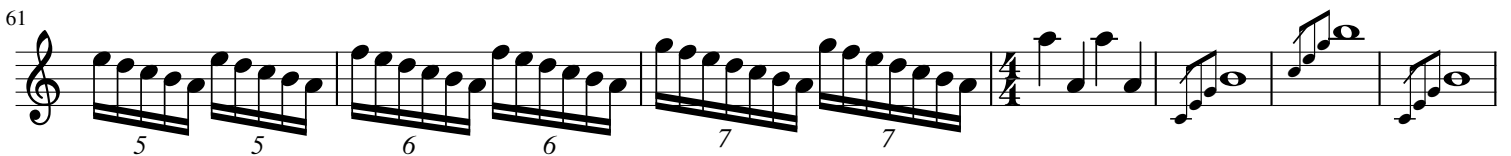
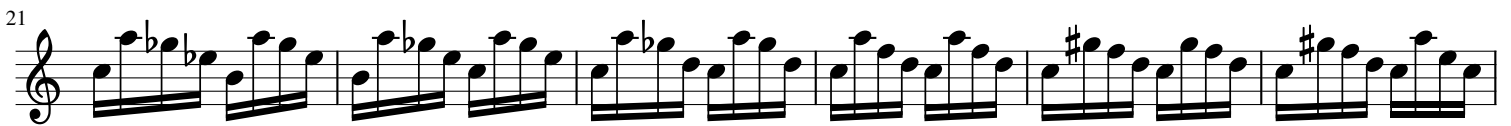
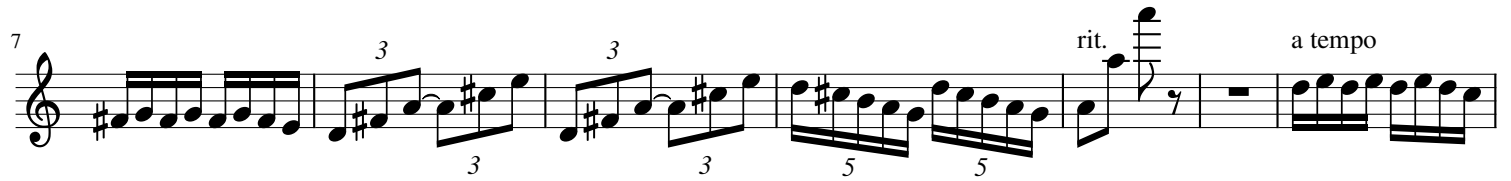
Vivace, loco



©2020, Alexander Ortiz Velez

# X- Finale

**Allegro**



©2020, Alexander Ortiz Velez