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

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Alexander Ortiz Vélez

THE WOODEN DOLL

for

Narrator

Flute

Classical or Electric Guitar

Piano and Wood Block

Contrabass

Story by Lucy Clifford

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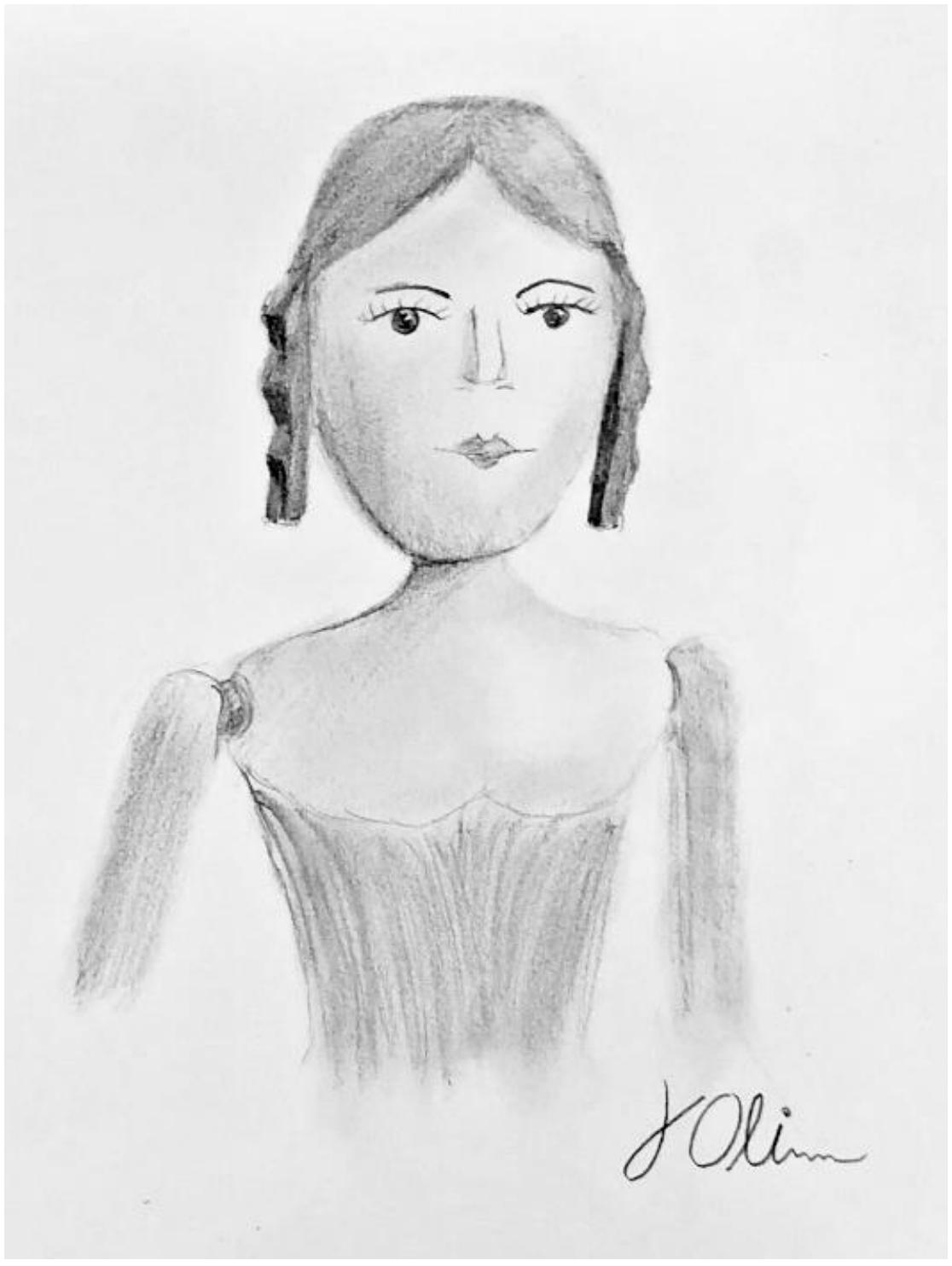

The Wooden Doll

Courtesy Sketch by

Jack Oliverio

Composer’s notes:

The Narrator should follow the rhythm but should be read without much rhythmic sense. Usage of rubato in speech is highly encouraged. Microphone is also encouraged but should not be crucial in the performance.

One wood block should be placed in the right side of the piano stand in such way the pianist can easily hold one mallet with the right hand and strike the wood block in a comfortable posture.

Electric guitar instead of classical guitar is encouraged for exploration of different sonorities.

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The Wooden Doll

for an odd quartet and narrator

Lucy Clifford (1846-1929)

Alexander Ortiz Velez (b. 2002)

Allegretto
♩ = 120

Narrator
The woo-den doll had no peace. My dears if e - ver you're a doll,

Flute
mf
3

Classical or Electric Guitar
always hold mallet with R.H.

Piano
p always
p *mf*

Contrabass
pizz.
mp

mf *mp*

10

Nrr.
hope to be a rag doll, or a wax doll, or a doll full of saw-dust opt to ooze out, or a chi-na doll ea-sy to brake

Fl.
f *p* *mf*

Guit.

Wd. Bl.

Pno.

Cb.

17

Nrr.
a - ny-thing in the world ra-ther than a good strong woo-den doll with a pain-ted head and mo-va-ble joints for

Fl.
mp *f*

Guit.

Wd. Bl.

Pno.

Cb.

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23

B

♩ = 60

Nrr. that is in-deed a sad thing to be. Ma - ny a time the poor woo-den doll wished it were a tin train or a box of sol - diers

Fl. *mf*

Guit.

Wd. Bl.

Pno.

Cb. arco *f*

Nrr. or[!] a woo - lly lamb, or a-ny - thing on earth ra - ther than what it was. It ne - ver had a-ny peace; it was ta - ken up and

Fl.

Guit.

Wd. Bl.

Pno. *mp* *p*

Cb.

32

Nrr. put down at all ma - nners of odd mo - ments, made to go to bed when the chil - dren went to bed to

Fl.

Guit.

Wd. Bl.

Pno.

Cb. *gliss.* *ff* *f*

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37

Nrr.

get up when they got up be bathed when they were bathed dressed[!] when they were dressed, ta-ken out in all wea - thers, stuffed in - to their sat-chels

Fl.

Guit.

Wd. Bl.

Pno.

Cb.

41

Nrr.

when they went to school, left a-bout in cor-ners dropped on stairs, for-go-tten ne-gle-cted bumped, banged bro-ken glued to-ge-ther,

Fl.

Guit.

Wd. Bl.

Pno.

Cb.

gliss.

ff

46

Nrr.

a-ny-thing and e-very-thing it su-ffered, un-til ma-ny a time it said sa-dly e-

Fl.

Guit.

Wd. Bl.

Pno.

Cb.

f

p

p

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51

Nrr.

nough to its poor li - ttle self, "I might as well be a hu - man being at once - and be done with it!"

Fl.

gliss. gliss.

Guit.

mp fff

Wd. Bl.

fff Golpe

Pno.

f

Cb.

2 2 2 2 2 2 2 2 2

fff

57

Nrr.

♩ = 60 C

And then it fell to thin - king a - bout hu - man beings; what strange crea - tures

Fl.

Guit.

Rubato (only guitar)

mf

Wd. Bl.

Pno.

L.H 15

mf

Cb.

pizz.

p

66

Nrr.

they were al - ways go - ing a - bout

Fl.

pp f

Guit.

p

Wd. Bl.

15

Pno.

f 3 3 3 3 3

Cb.

arco

mf f

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75

Nrr.

though none ca-rried them save when they were ve-ry li-ttle; al-ways slee-ping and wa-king,

Fl.

pp

Guit.

harsh

f

mp

Wd. Bl.

15

Pno.

pp

mf

Cb.

pp

mp

pizz.

f

83

Nrr.

and ea-ting, and drin-king, and lau-ghing and cry-ing, and tal-king, and wal-king, and do-ing this and that,

Fl.

Guit.

Wd. Bl.

15

Pno.

Cb.

91

Nrr.

and the o-ther, ne-ver res-ting for long to-ge-ther, or see-ming as if they could be still for e-ven a sin-gle

Fl.

Guit.

Golpe

Wd. Bl.

15

Pno.

Cb.

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100

Andante

D ♩ = ♩ = 80

Nrr. day. "They are al-ways ma-king a noise," thought the woo-den doll; they are al-ways tal-king and wal-king a-bout,

Fl.

Guit. *mp*

Wd. Bl. *mf*

Pno. almost nothing, just color *pp*

Cb.

106

Nrr. al-ways mo-ving things and do-ing things, buil-ding up and pu-lling down, and ma-king and un-ma-king for

Fl.

Guit. *f*

Wd. Bl.

Pno. (Ped.)

Cb.

108

Nrr. e-ver and for e-ver, and ne-ver are they qui-et. It is lu-cky that we are not all hu-man beings, or the world would be worn

Fl. *f*

Guit. *mf* *mp* accent simile

Wd. Bl.

Pno. (Ped.)

Cb.

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112

Nrr.

out in no time, and there would not be a cor - ner left in which to

Fl.

Guit.

Wd. Bl.

Pno.

(Ped.)

Cb.

118

Nrr.

rest a poor doll's head.

Molto rit.

Fl.

Molto rit.

Guit.

Molto rit.

Wd. Bl.

Pno.

(Ped.)

Cb.

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Flute

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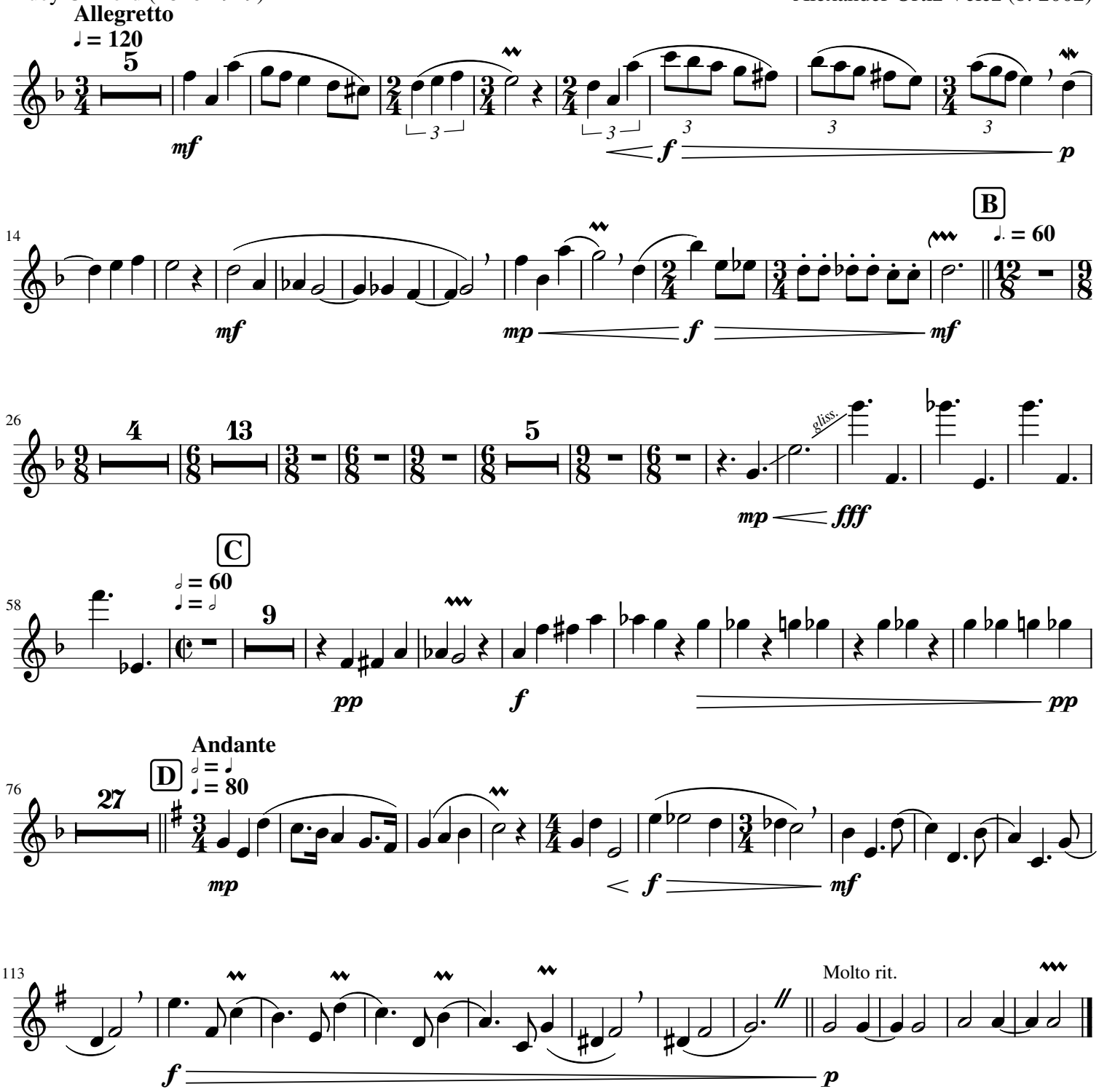

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Classical Guitar

The Wooden Doll

for an odd quartet and narrator

Lucy Clifford (1846-1929)

Alexander Ortiz Velez (b. 2002)

Allegretto

♩ = 120

7 3 9 2

B

♩. = 60

4 13

46

5 3

fff *Golpe*

♩ = 60 **C**

♩ = ♩ Rubato (only guitar)

mf

62

6

p

76

harsh

f

mp

88

2

D

Golpe

Andante

♩ = ♩

♩ = 80

103

mf *f* *mp*

accent simile

112

117

Molto rit.

mp *f*

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Narrator

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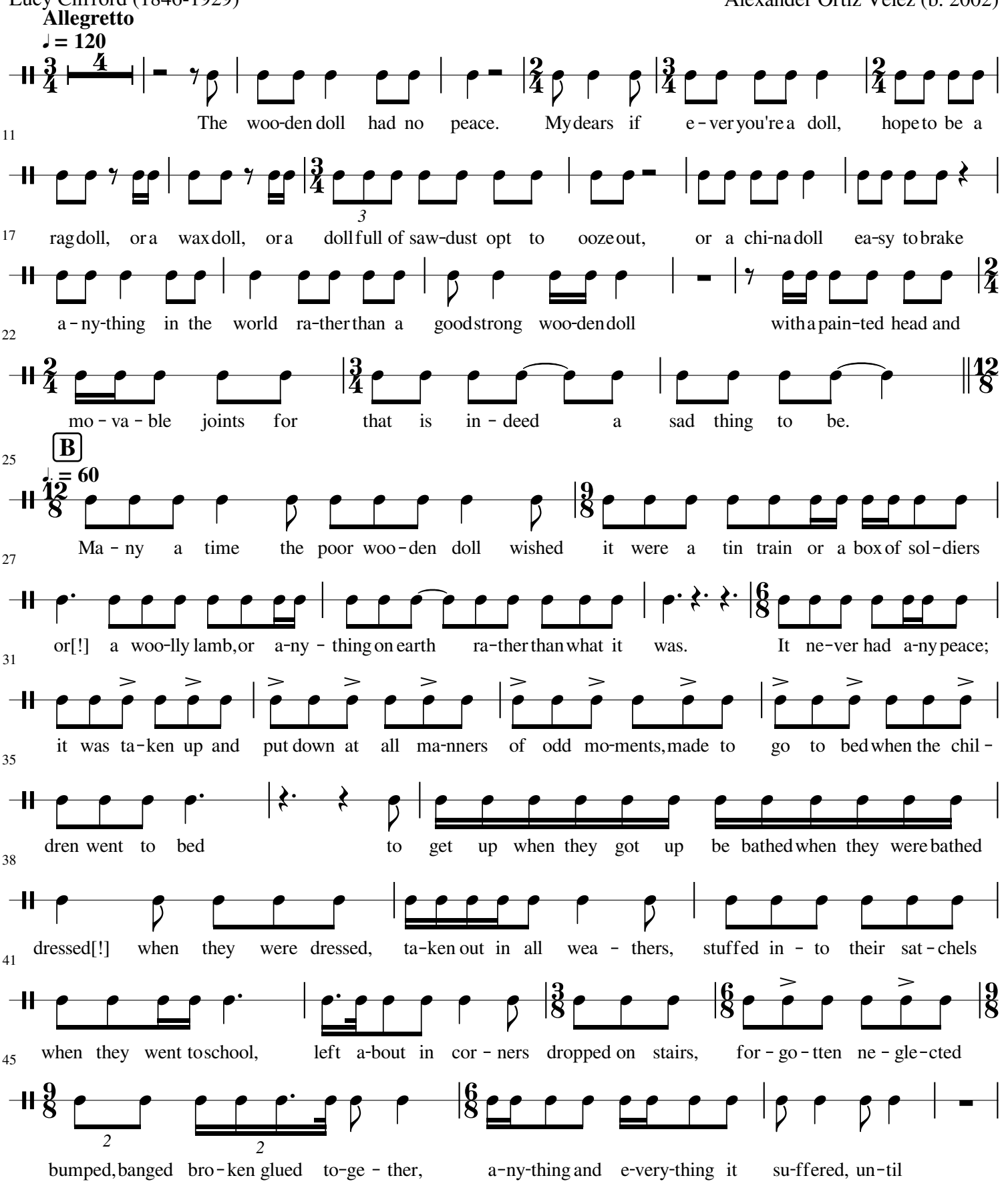

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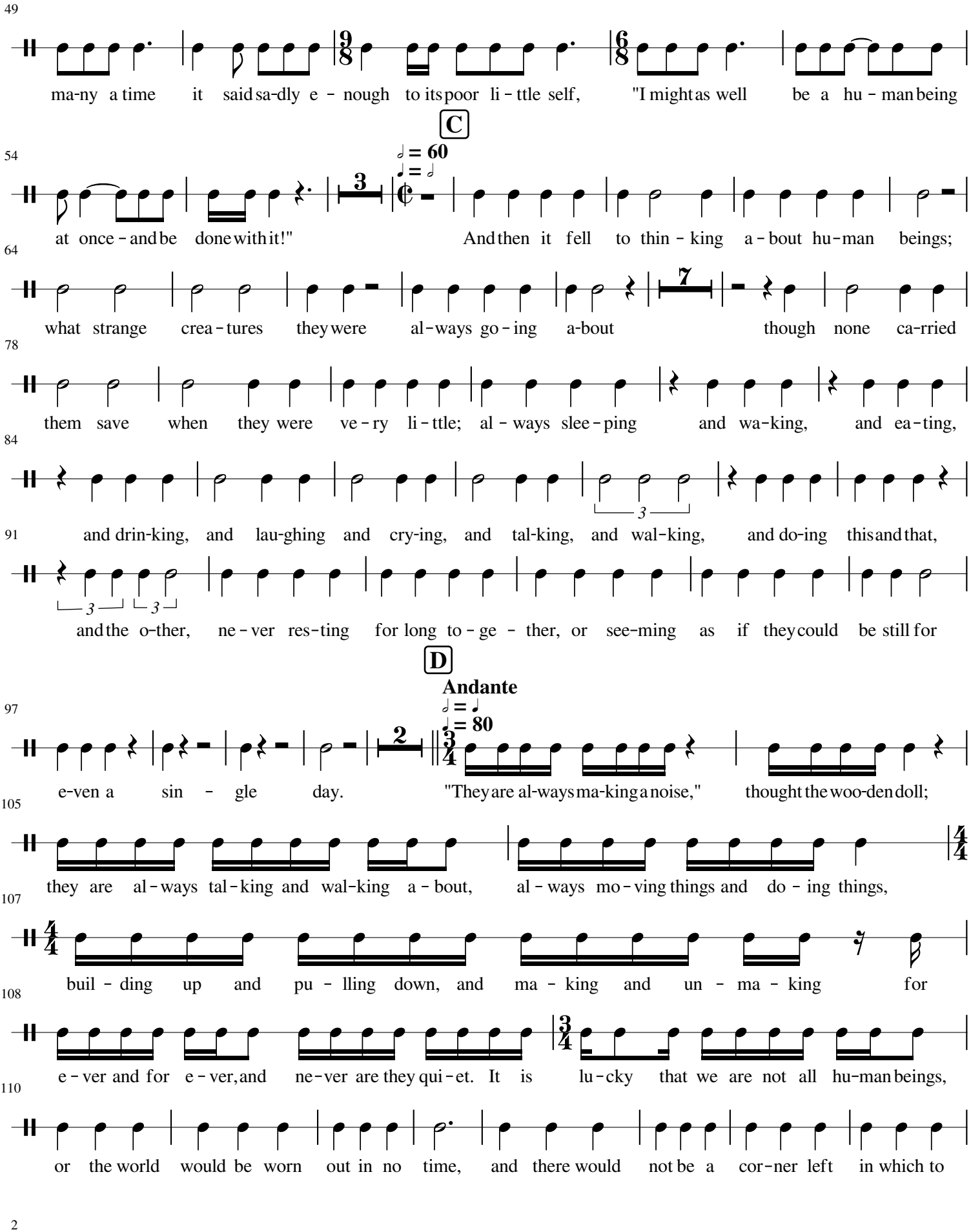

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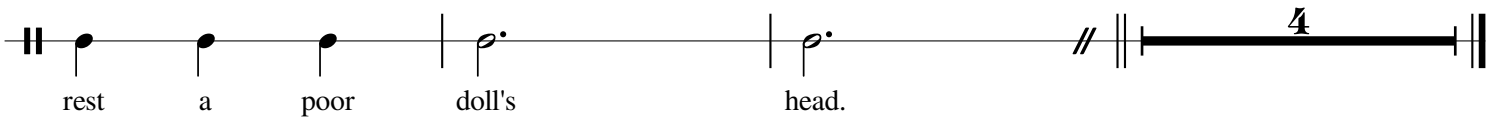

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Contrabass

The Wooden Doll

for an odd quartet and narrator

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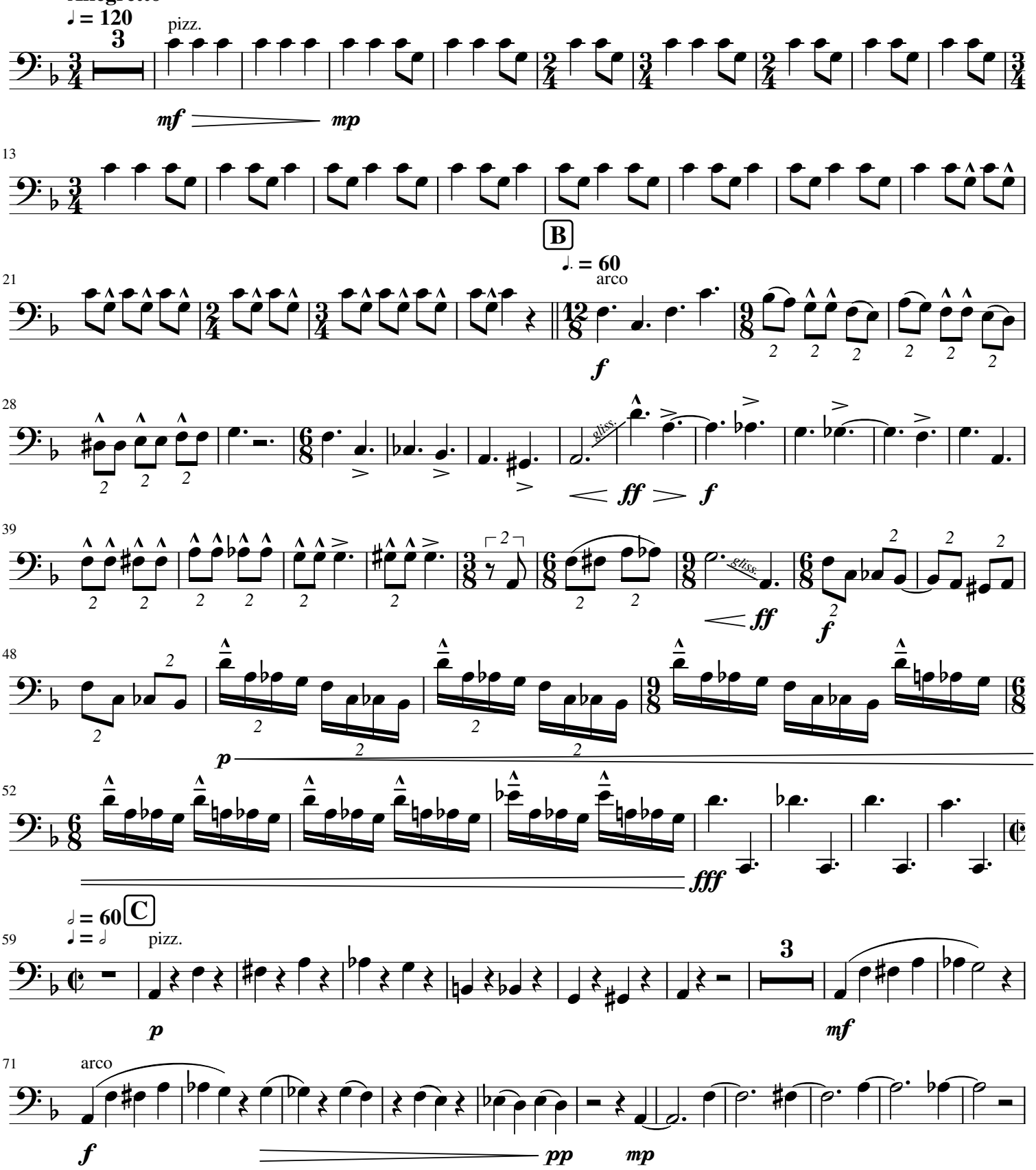
Alexander Ortiz Velez (b. 2002)



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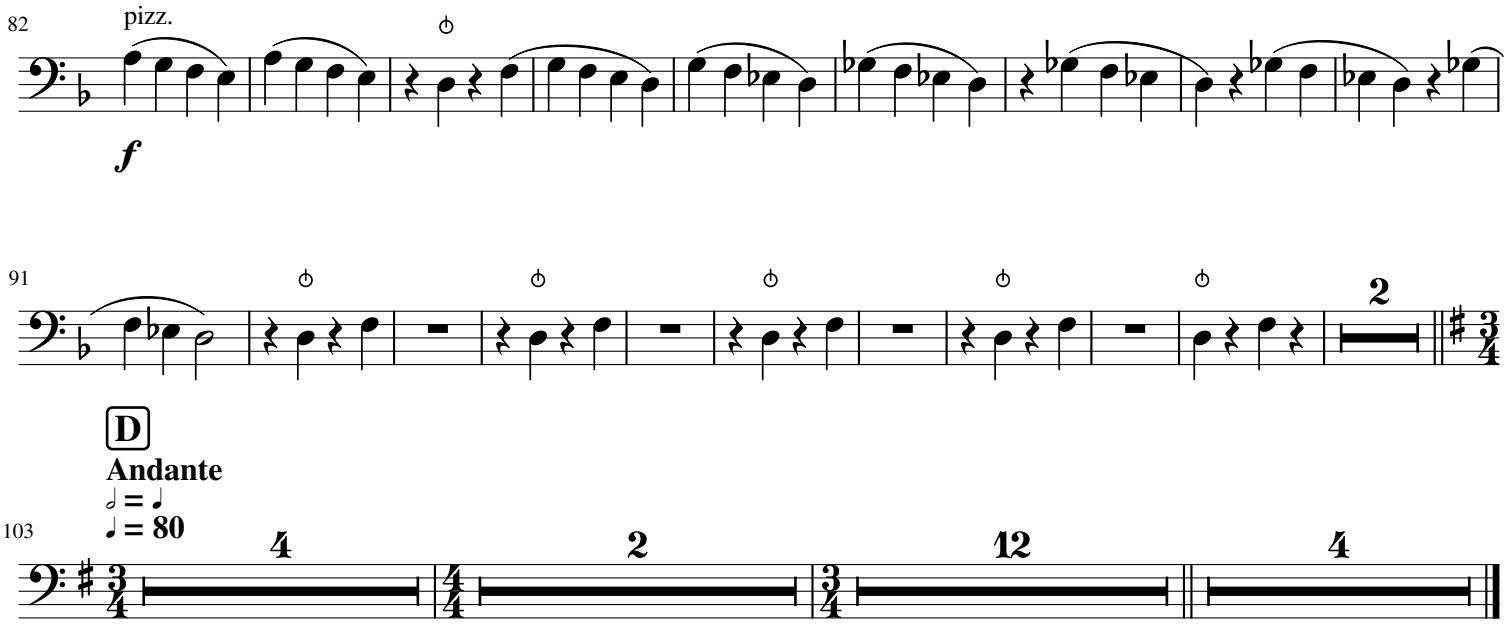

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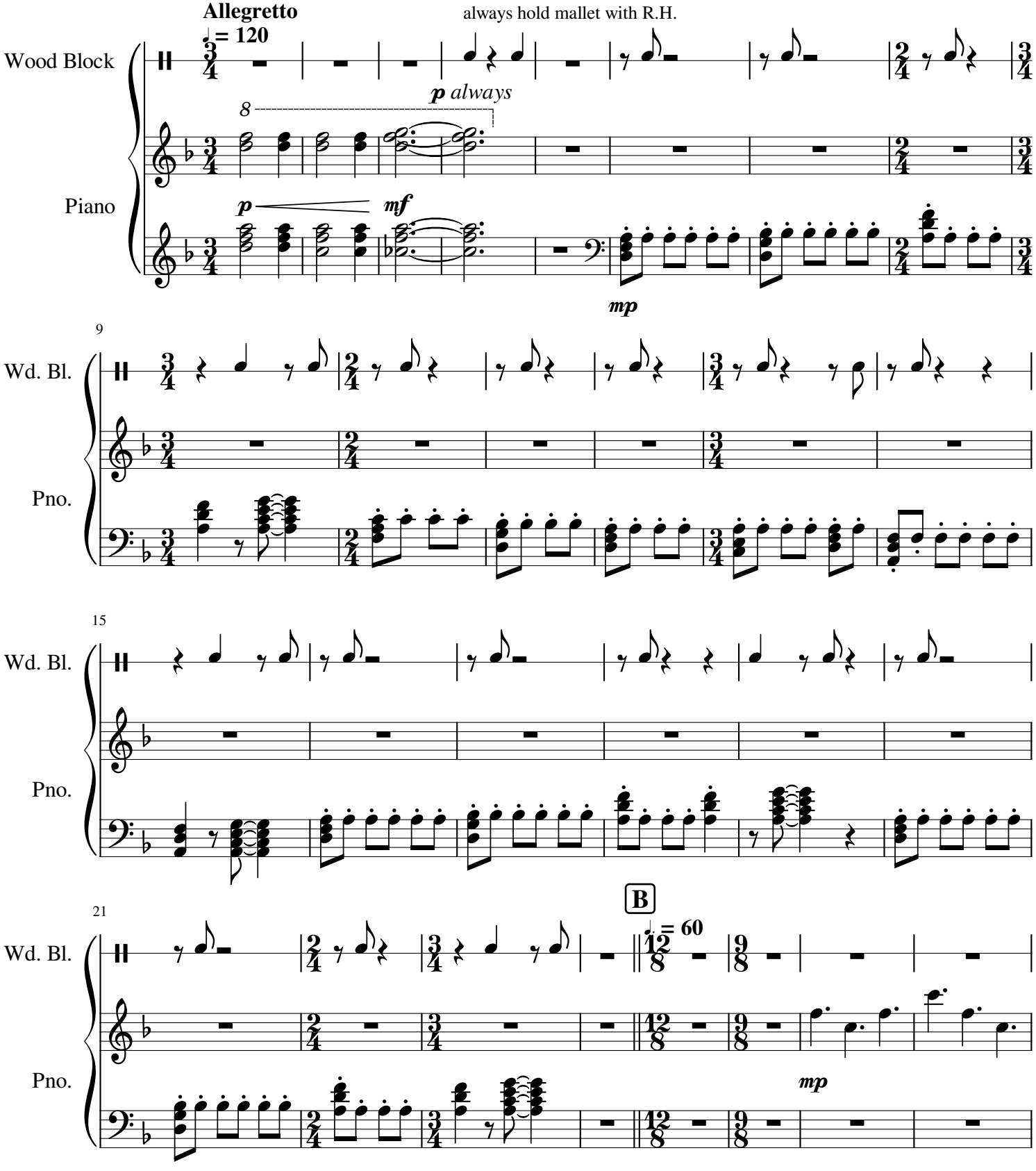
Piano and Wood Block

The Wooden Doll

for an odd quartet and narrator

Lucy Clifford (1846-1929)

Alexander Ortiz Velez (b. 2002)



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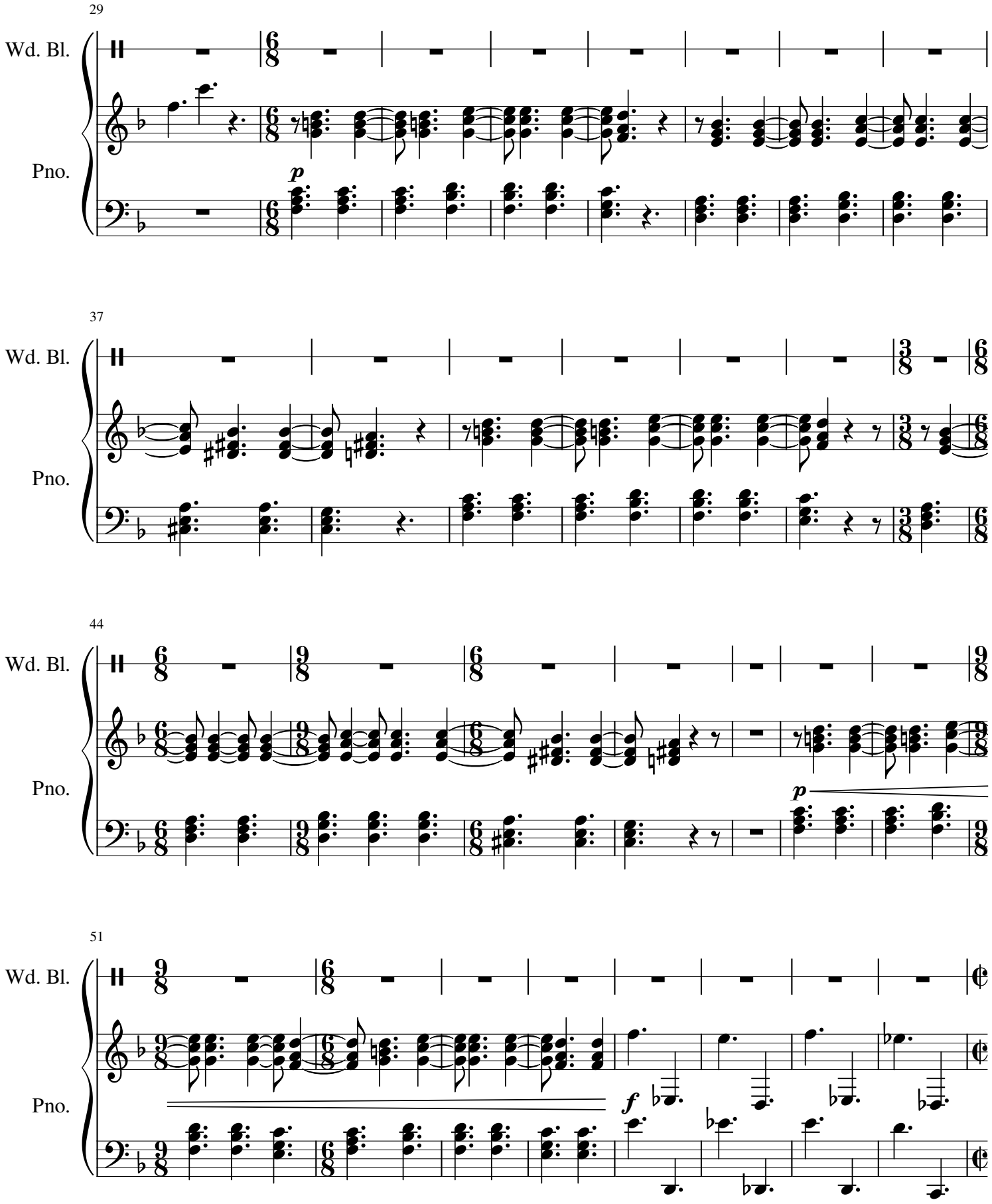

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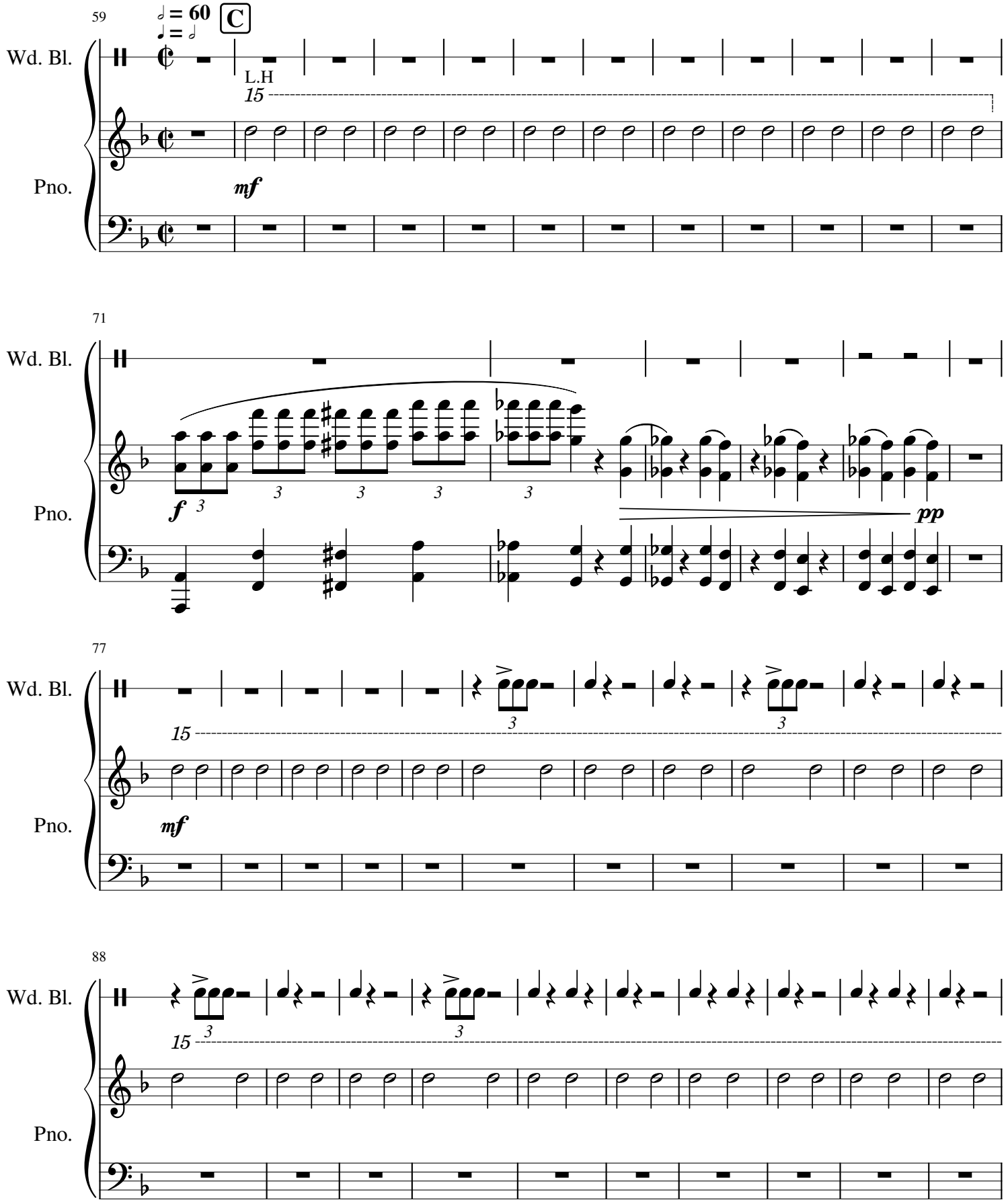

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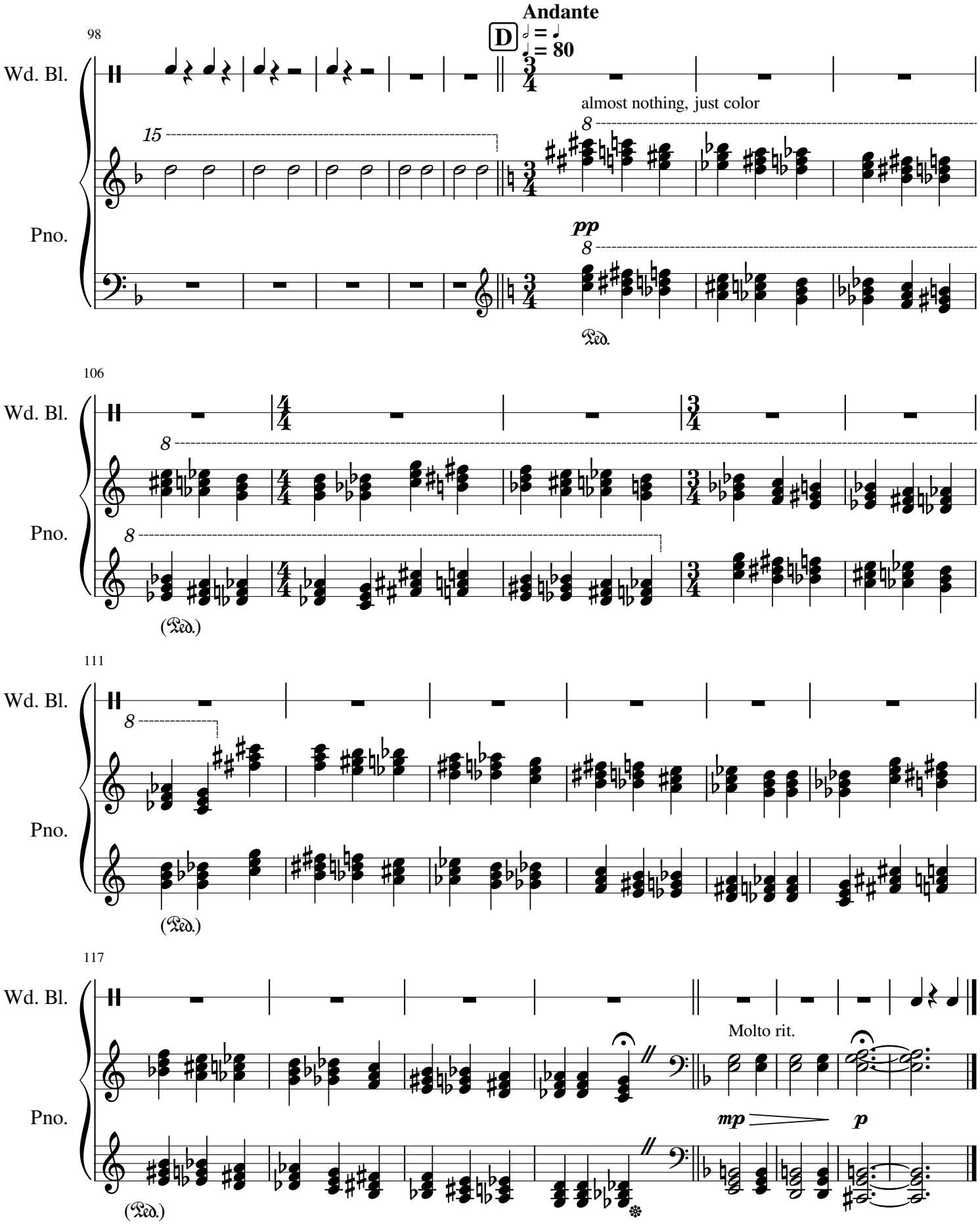

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