

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



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.

The Wooden Doll

for an odd quartet and narrator

Lucy Clifford (1846-1929)

Allegretto

$\text{♩} = 120$

Alexander Ortiz Velez (b. 2002)

Narrator

Flute

Classical or Electric Guitar

Piano

Contrabass

The wo-den-doll had no peace. Mydears if e - very you're a doll,

mf

p always

pizz. *mp*

mf — *mp*

always hold mallet with R.H.

Nrr.

Fl.

Guit.

Wd. Bl.

Pno.

Cb.

hopeto 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

f *p* *mf*

Nrr.

Fl.

Guit.

Wd. Bl.

Pno.

Cb.

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

mp *f*

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.

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.

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.

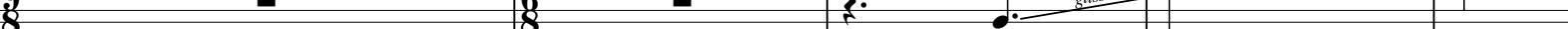
Pno.

Cb.

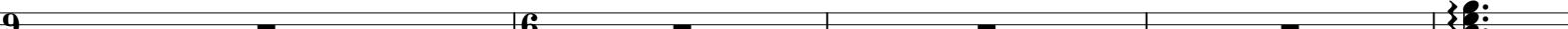
51

Nrr. 
 enough to its poor little self, "I might as well be a humanbeing at once - and be done with it!"

Fl. 
 gliss.

Guit. 
 ffff Golpe

Wd. Bl. 
 ffff

Pno. 
 ffff

Cb. 
 ffff

57

Nrr.

Fl.

Guit.

Wd. Bl.

Pno.

Cb.

pizz.

p

Rubato (only guitar)

L.H.

mf

mf

p

C

d = 60

66

Nrr. they were al-ways go - ing a-bout *mmm*

Fl. *pp* *f*

Guit.

Wd. Bl. *p*

Pno. 15 *f* 3 3 3 3

Cb. *mf* *f*

75

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

Fl.

Guit. *pp* harsh

Wd. Bl. *f*

15

Pno. *pp* *mf*

Cb. pizz. *pp* *mp* *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.

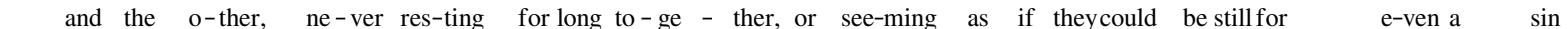
Guit. | 8 3 | 3 |

Wd. Bl. | 15 | 3 | 3 |

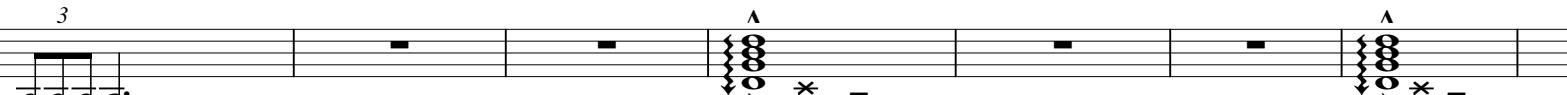
Pno.

Cb. | ♂

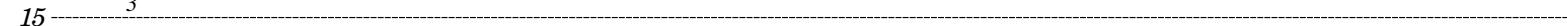
91

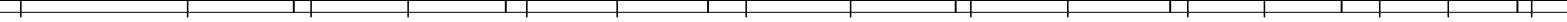
Nrr. |  and the o-ther, ne-ver res-ting for long to - ge - ther, or see-ming as if they could be still for e-ven a sin - gle

Fl.

Guit. |  Golpe

Wd. Bl. |  15

Pno. | 

Cb. | 

Musical score for orchestra and piano, page 100, Andante section. The score includes parts for Narrator (Nrr.), Flute (Fl.), Guitar (Guit.), Woodwind (Wd. Bl.), Piano (Pno.), and Cello/Bass (Cb.). The tempo is Andante (♩ = 80). The key signature changes between common time (C), 3/4, and 2/4. The vocal part for the Narrator includes lyrics: "day.", "They are always making a noise," "thought the wood-doll; they are always talking and walking about," and "almost nothing, just color". The piano part features harmonic patterns with various key signatures. The score is annotated with dynamics (mp, mf, pp) and performance instructions (e.g., 8, 15).

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.

Wd. Bl.

Pno.

Cb.

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

Fl. *f*

Guit. 8

Wd. Bl.

Pno. (Rd.)

Cb.

Nrr. rest a poor doll's head. // Molto rit.

Fl.

Guit. 8 p Molto rit.

Wd. Bl.

Pno. Molto rit. mp p

Cb.

Flute

The Wooden Doll

for an odd quartet and narrator

Lucy Clifford (1846-1929)

Allegretto $\text{♩} = 120$

5
mf
f *p*

14

B
 $\text{♩} = 60$

mf *mp* — *f* — *mf*

26

mp — *fff*

58

C
 $\text{♩} = 60$

pp *f* *pp*

76

D
 $\text{♩} = 80$

Andante

mp < *f* — *mf* *p*

113

Molto rit.

f — *p*

Classical Guitar

Lucy Clifford (1846-1929)

Allegretto

$\text{♩} = 120$

Musical score for Lucy Clifford's Allegretto section. The score consists of two staves. The first staff starts with a measure of 3/4 time, indicated by a '3' above the staff and a '4' below it. The tempo is $\text{♩} = 120$. The second staff begins with a measure of 2/4 time, indicated by a '2' above the staff and a '4' below it. The tempo changes to $\text{♩} = 60$. The score includes various rhythmic patterns and rests.

The Wooden Doll

for an odd quartet and narrator

Alexander Ortiz Velez (b. 2002)

Musical score for the 'Golpe' section. The score starts with a measure of 6/8 time, indicated by a '6' above the staff and an '8' below it. The tempo is $\text{♩} = 60$. The section is labeled 'Golpe'. The score then transitions to a measure of 2/4 time, indicated by a '2' above the staff and a '4' below it. The tempo changes to $\text{♩} = \text{♩}$ Rubato (only guitar). The score includes various rhythmic patterns and rests.

Musical score for a section marked 'p'. The score consists of two staves. The first staff shows a series of eighth-note patterns. The second staff shows a series of sixteenth-note patterns. The score includes various rhythmic patterns and rests.

Musical score for a section marked 'harsh'. The score consists of two staves. The first staff shows a series of eighth-note patterns. The second staff shows a series of sixteenth-note patterns. The score includes various rhythmic patterns and rests.

Musical score for the 'Golpe' section. The score consists of two staves. The first staff shows a series of eighth-note patterns. The second staff shows a series of sixteenth-note patterns. The score includes various rhythmic patterns and rests.

Musical score for the 'accent simile' section. The score consists of two staves. The first staff shows a series of eighth-note patterns. The second staff shows a series of sixteenth-note patterns. The score includes various rhythmic patterns and rests.

Musical score for the final section. The score consists of two staves. The first staff shows a series of eighth-note patterns. The second staff shows a series of sixteenth-note patterns. The score includes various rhythmic patterns and rests.

Musical score for the final section. The score consists of two staves. The first staff shows a series of eighth-note patterns. The second staff shows a series of sixteenth-note patterns. The score includes various rhythmic patterns and rests. The section ends with a 'Molto rit.' instruction.

Narrator

The Wooden Doll

Lucy Clifford (1846-1929)

for an odd quartet and narrator

Alexander Ortiz Velez (b. 2002)

Allegretto

$\text{J} = 120$

3 . 4

11 The wo-oden doll had no peace. Mydears if e-veryyou'rea doll, hope to be a

17 ragdoll, ora waxdoll, ora dollfull of saw-dust opt to oozeout, or a chi-na doll ea-sy to brake

22 a-ny-thing in the world ra-ther than a goodstrong woo-dendoll with a pain-ted head and

25 mo - va - ble joints for that is in - deed a sad thing to be.

B

27 Ma - ny a time the poor wo-oden doll wished it were a tin train or a box of sol-diers

31 or[!] a wo-olly lamb, or a-ny - thing on earth ra-ther than what it was. It ne-ver had a-nypeace;

35 it was ta-ken up and put down at all ma-nners of odd mo-ments,made to go to bed when the chil -

38 dren went to bed to get up when they got up be bathed when they were bathed

41 dressed[!] when they were dressed, ta-ken out in all wea - thers, stuffed in - to their sat - chels

45 when they went to school, left a-bout in cor - ners dropped on stairs, for - go - tten ne - glected

2 2

bumped,banged bro - ken glued to-ge - ther, a-ny-thing and e-very-thing it su-ffered, un-till

ma-ny a time it said sa-dly e -ough to its poor li - tle self, "I might as well be a hu - man being

C

d = 60

at once - and be done with it!" And then it fell to thin - king a - bout hu-man beings;

what strange crea - tures they were al-ways go - ing a-bout though none ca-rried

them save when they were ve - ry li - ttle; al - ways slee - ping and wa-king, and ea - ting,

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

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

D**Andante**

d = 80

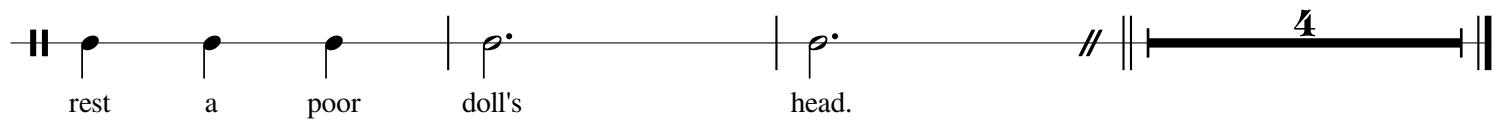
e -ven a sin - gle day. "They are al -ways ma -king a noise," thought the woo - den doll;

they are al -ways tal -king and wal -king a - bout, al -ways mo -ving things and do - ing things,

buil - ding up and pu - lling down, and ma - king and un - ma - king for

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



Contrabass

Lucy Clifford (1846-1929)

The Wooden Doll

for an odd quartet and narrator

Allegretto $\text{♩} = 120$

pizz.

*mf* ————— *mp*

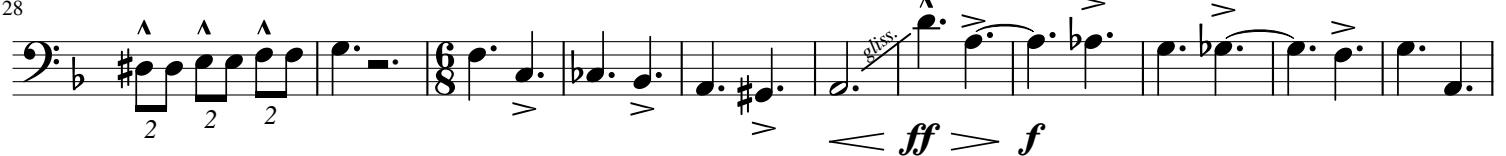
13

**B** $\text{♩} = 60$
arco

21



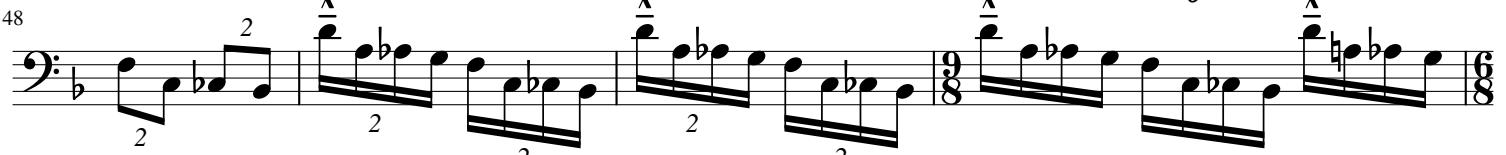
28



39



48



52



59

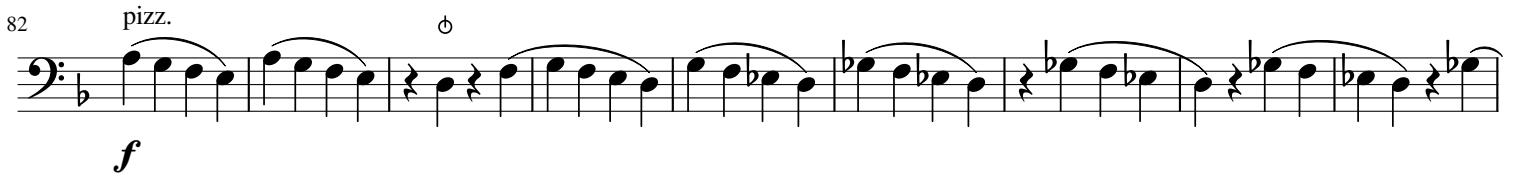


71

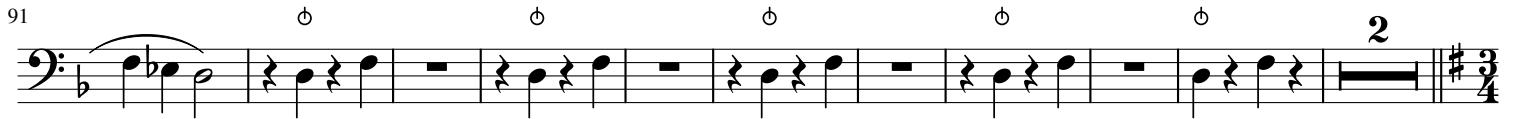


Alexander Ortiz Velez (b. 2002)

82 pizz. ϕ
f



91 ϕ ϕ ϕ ϕ ϕ ϕ **2**



D
Andante
 $\text{♩} = \text{♪}$ **80**

103 **4** **2** **12** **4**



Piano and Wood Block

Lucy Clifford (1846-1929)

The Wooden Doll

for an odd quartet and narrator

Alexander Ortiz Velez (b. 2002)

Allegretto $\text{♩} = 120$

always hold mallet with R.H.

p always

Wood Block (Measures 1-7)

Piano (Measures 1-7)

Wd. Bl. (Measures 8-14)

Pno. (Measures 8-14)

Wd. Bl. (Measures 15-20)

Pno. (Measures 15-20)

Wd. Bl. (Measures 21-26)

Pno. (Measures 21-26)

(B) $\text{♩} = 60$

mp

29

Wd. Bl.

Pno.

37

Wd. Bl.

Pno.

44

Wd. Bl.

Pno.

51

Wd. Bl.

Pno.

Musical score for Wd. Bl. and Pno. at measure 59. The tempo is $\text{♩} = 60$. The key signature is C major. The Wd. Bl. part consists of two staves: the top staff has a treble clef, a common time signature, and a dynamic of C ; the bottom staff has a bass clef, a common time signature, and a dynamic of C . The Pno. part has a treble clef, a common time signature, and a dynamic of mf . The bassoon part has a bass clef, a common time signature, and a dynamic of C . The piano part has a treble clef, a common time signature, and a dynamic of mf . The bassoon part has a bass clef, a common time signature, and a dynamic of C .

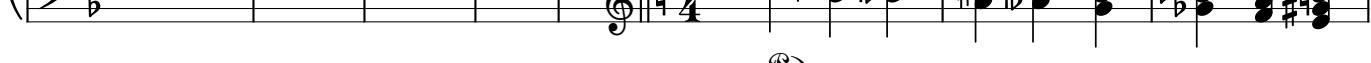
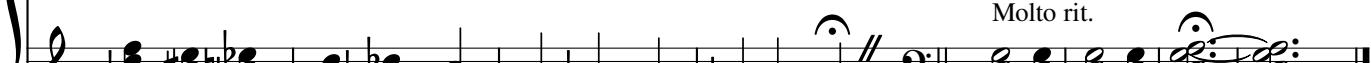
Musical score for page 71. The top staff is labeled "Wd. Bl." and shows a woodwind part with a dynamic of ***f***. The bottom staff is labeled "Pno." and shows a piano part with a dynamic of ***pp***. The piano part features a bass line with eighth-note chords and a treble line with sixteenth-note patterns. Measures 3 through 7 are grouped by a brace, and measures 8 through 12 are grouped by another brace.

Musical score for Wd. Bl. and Pno. at measure 77. The Wd. Bl. part consists of vertical bars and eighth-note patterns. The Pno. part has a treble clef, a key signature of one flat, and dynamic markings *mf*. Measures 15-18 are shown.

Musical score for page 15, measures 88-100. The score consists of two staves. The top staff is for the Wd. Bl. (Wood Block) and the bottom staff is for the Pno. (Piano). The Wd. Bl. part features a rhythmic pattern of eighth and sixteenth notes, with measure 88 containing a double bar line and measure 90 containing a single bar line. Measure 92 contains a repeat sign. The Pno. part consists of sustained notes from measure 88 to 92, followed by a series of eighth-note chords starting in measure 94. Measure 100 concludes with a final eighth-note chord.

Andante

D $\frac{=}{=}$ 80

Wd. Bl. |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |