

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 Velez*

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

Lucy Clifford (1846-1929)

for an odd quartet and narrator

Alexander Ortiz Velez (b. 2002)

**Allegretto**  
♩ = 120

Narrator

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

Flute

*mf*

Classical or Electric Guitar

8 always hold mallet with R.H.

Piano

*p* *mf*

Contrabass

*pizz.* *mp*

*mf* *mp*

10

Nrr.

hopeto be a rag doll, or a wax doll, or a doll full of saw-dust opt to oozeout, or a chi-na doll ea-sy tobrake

Fl.

*f* *p* *mf*

Guit.

8

Wd. Bl.

Pno.

Cb.

17

Nrr.

a-ny-thing in the world ra-ther than a goodstrong woo-dendoll witha pain-ted head and mo-va-ble joints for

Fl.

*mp* *f*

Guit.

8

Wd. Bl.

Pno.

Cb.

**B**

Nrr.  $\frac{3}{4}$  that is in-deed a sad thing to be.  $\frac{12}{8}$  <sup>60</sup> Ma - ny a time the poor woo - den doll wished  $\frac{9}{8}$  it were a tin train or a box of sol - diers

Fl. *mf*

Guit.

Wd. Bl.

Pno.

Cb. *f* arco 2 2 2

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. 2 2 2 2 2

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. *ff* *f* gliss.

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.

*ff*

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*

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 Golpe

Wd. Bl.

Pno. f

Cb. 2 2 2 2 2 2 2 2 fff

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

Fl.

Guit. Rubato (only guitar) mf

Wd. Bl. L.H. 15

Pno. mf

Cb. pizz. p

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

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* *f* *mp* *3*

Wd. Bl. *15* *3*

Pno. *pp* *mf*

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

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. *3* *3*

Wd. Bl. *15* *3* *3*

Pno.

Cb. *♩*

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. *3* *Λ* *Λ*

Wd. Bl. *15* *3* *Golpe*

Pno.

Cb. *♩*



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

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. *mp*

Guit. *mf*

Wd. Bl. almost nothing, just color

Pno. *pp* 8

Cb.  $\text{♩}$   $\text{♩}$

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. *f*

Pno. 8

Cb.  $\text{♩}$   $\text{♩}$

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* *mf*

Guit. *mf* 3 3 > accent simile

Wd. Bl. *mp*

Pno. 8

Cb.  $\text{♩}$   $\text{♩}$

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

Fl. *f*

Guit.

Wd. Bl.

Pno. (Red.)

Cb.

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

Fl. *p* *Molto rit.*

Guit. *mp* *f*

Wd. Bl.

Pno. *mp* *p*

Cb.

Flute

# The Wooden Doll

Lucy Clifford (1846-1929)

for an odd quartet and narrator

Alexander Ortiz Velez (b. 2002)

**Allegretto**

$\text{♩} = 120$

Musical notation for measures 1-13. The piece begins in 3/4 time with a 5-measure rest. The melody starts with a *mf* dynamic. It features several triplet markings (indicated by a '3' under a bracket) and trills (marked with a wavy line). The dynamic range spans from *mf* to *p*, with a *f* dynamic marking appearing in the latter half of the section.

Musical notation for measures 14-25. Measure 14 starts with a *mf* dynamic. The tempo remains *Allegretto*. The notation includes trills and a dynamic range from *mp* to *f*. A section marker **B** is located at the end of measure 25. The tempo marking  $\text{♩} = 60$  appears at the end of the section.

Musical notation for measures 26-57. This section is characterized by complex time signatures: 9/8, 6/8, 3/8, 6/8, 9/8, 6/8, 9/8, 6/8, and 3/8. It begins with rests of 4, 13, and 5 measures. The melody includes a glissando (marked 'gliss.') and a dynamic range from *mp* to *fff*.

Musical notation for measures 58-75. A section marker **C** is at the beginning. The tempo changes to *Andante* with a tempo marking of  $\text{♩} = 60$ . The notation includes a 9-measure rest and a dynamic range from *pp* to *f*. The piece concludes this section with a *pp* dynamic.

Musical notation for measures 76-112. A section marker **D** is at the beginning. The tempo is *Andante* with a tempo marking of  $\text{♩} = 80$ . The notation includes a 27-measure rest and a dynamic range from *mp* to *mf*. The piece concludes this section with a *mf* dynamic.

Musical notation for measures 113-120. The tempo changes to *Molto rit.*. The notation includes trills and a dynamic range from *f* to *p*. The piece concludes with a *p* dynamic.

Classical Guitar

The Wooden Doll

Lucy Clifford (1846-1929)

for an odd quartet and narrator

Alexander Ortiz Velez (b. 2002)

Allegretto

♩ = 120

**B**

♩ = 60

♩ = 60 **C**

♩ = ♩ Rubato (only guitar)

**D**  
Andante

♩ = ♩  
♩ = 80

Narrator

# The Wooden Doll

Lucy Clifford (1846-1929)

for an odd quartet and narrator

Alexander Ortiz Velez (b. 2002)

**Allegretto**

$\text{♩} = 120$

11 The woo-den doll had no peace. My dears if e-veryou're a doll, hopeto be a

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

22 a-ny-thing in the world ra-ther than a goodstrong woo-den doll witha pain-ted head and

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

27 **B**  
 $\text{♩} = 60$   
 Ma-ny a time the poor woo-den doll wished it were a tin train or a box of sol-diers

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

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-gle-cted

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

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

C

54

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

64

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

78

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

84

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

91

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

97

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

105

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

107

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

108

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,

110

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

rest a poor doll's head.

The musical notation consists of a single staff with a treble clef. It begins with a double bar line, followed by four quarter notes with lyrics 'rest', 'a', 'poor', and 'doll's'. A repeat sign (two slanted bars) follows. The staff then continues with a dotted quarter note with the lyric 'head.', followed by a fermata (a thick horizontal line with a vertical stem) and another repeat sign.

Contrabass

The Wooden Doll

Lucy Clifford (1846-1929)

for an odd quartet and narrator

Alexander Ortiz Velez (b. 2002)

Allegretto

♩ = 120

pizz.

First staff of music, bass clef, 3/4 time signature, starting with a triplet of eighth notes.

mf ————— mp

13

Second staff of music, bass clef, 3/4 time signature, continuing the melodic line.

**B**

♩ = 60  
arco

21

Third staff of music, bass clef, 2/4 and 3/4 time signatures, starting with a triplet of eighth notes.

f

28

Fourth staff of music, bass clef, 6/8 time signature, featuring slurs and accents.

< ff > f

39

Fifth staff of music, bass clef, 6/8 time signature, featuring slurs and accents.

< ff

f

48

Sixth staff of music, bass clef, 6/8 time signature, featuring slurs and accents.

p

52

Seventh staff of music, bass clef, 6/8 time signature, featuring slurs and accents.

fff

♩ = 60 **C**

59

♩ = ♩ pizz.

Eighth staff of music, bass clef, common time signature, featuring slurs and accents.

p

mf

71

arco

Ninth staff of music, bass clef, common time signature, featuring slurs and accents.

f

pp

mp



82 *pizz.*  $\phi$

*f*

91  $\phi$   $\phi$   $\phi$   $\phi$   $\phi$  2

**D**

Andante

$\text{♩} = \text{♩}$

$\text{♩} = 80$

103 4 2 12 4

# Piano and Wood Block *The Wooden Doll*

Lucy Clifford (1846-1929)

for an odd quartet and narrator

Alexander Ortiz Velez (b. 2002)

**Allegretto**  $\text{♩} = 120$  always hold mallet with R.H.

Wood Block

Piano

*p* always

*p* *mf*

*mp*

9

Wd. Bl.

Pno.

15

Wd. Bl.

Pno.

21

Wd. Bl.

Pno.

**B**

$\text{♩} = 60$

*mp*

29

Wd. Bl.

Pno.

37

Wd. Bl.

Pno.

44

Wd. Bl.

Pno.

51

Wd. Bl.

Pno.

59  $\text{♩} = 60$  **C**

Wd. Bl.

L.H. 15

Pno. *mf*

71

Wd. Bl.

Pno. *f* *pp*

77

Wd. Bl.

15

Pno. *mf*

88

Wd. Bl.

15

Pno.

98 **Andante**  $\text{♩} = 80$

Wd. Bl.  $\text{D}$

Pno. almost nothing, just color

*pp*

8

15

8

*And.*

106

Wd. Bl.

Pno.

8

8

*(Ped.)*

111

Wd. Bl.

Pno.

8

*(Ped.)*

117

Wd. Bl.

Pno.

*Molto rit.*

*mp*  $\text{—}$  *p*

*(Ped.)*