

Ode to Mourning Doves
for orchestra

GABRIELLA CANZANI

(2025)

PERUSAL SCORE

PERUSAL SCORE

Ode to Mourning Doves

for orchestra

GABRIELLA CANZANI

(2025)

Full Score in C

Duration: ca. 5'

INSTRUMENTATION

Summary: 2.2.2.2 / 4.2.2.1 / timp.+2 perc. / hp. / strings

2 Flutes
2 Oboes
2 Clarinets in B \flat
2 Bassoons

4 Horns in F
2 Trumpets in C (Trumpet 1: harmon mute)
2 Trombones
1 Tuba

Timpani (5)

Percussion 1:

Glockenspiel (shared with Perc. 2)
Suspended Cymbal: dark, thin (17-18")
Temple Block (1)
Bass Drum (concert, large)

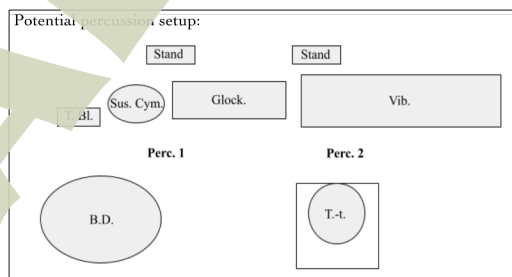
Percussion 2:

Glockenspiel (shared with Perc. 1)
Vibraphone
Tam-tam (large)

Harp

Strings:

Violin I
Violin II
Viola
Cello
Contrabass (+ C-extension)



PERFORMANCE NOTES

All trills shall begin on the written note, then alternate with the note a step above (with the indicated accidental). Glissandi should be performed near the end of the note (late).

PROGRAM NOTES

When I was in the initial stages of writing *Ode to Mourning Doves*, it became clear that the melodic lines I was creating evoked birdcall. Once this idea of birds had gotten into my head, it began to overtake the project; I couldn't help but conceptualize this piece as a plethora of birds, singing and flying around together. Throughout the piece, you might catch the moments when the birds emerge at sunrise, sing from the treetops, fly by the oceanside, and engage in several other escapades until the sunset quiets them.

All of the birdcalls in *Ode to Mourning Doves* are fictional, with the exception of one: the mourning dove's. This bird's beautiful song, which I used to imitate with my sister when we were kids, first appears in its entirety after the first complete silence of the piece (mm. 24-25). The flutter-tongue and pitch-bending used on the flute to imitate the mourning dove's call create a beautiful, but lonely sound. As the piece progresses, certain aspects of this call, such as the subtle downward slide (pitch-bending) at the end of notes, are transferred from the flute to the strings, who eventually play the full melody at the climax of the piece (mm. 64-65).

With this work, I hope to have captured the beauty of a spring morning, and the tranquility that washes over us as we let nature become our escape.

PERUSAL SCORE

Ode to Mourning Doves for orchestra

Full Score in C

Gabriella Canzani (b. 2001)

♩ = 60

Flute 1 2

Oboe 1 2

Clarinets 1 in B \flat 2

Bassoons 1 2

Horns 1 in F 3

Horns 2 in F 4

Trumpets 1 in C 2

Trombones 1 2

Tuba

Timpani

Percussion 1 Bass Drum

Percussion 2 Tambourine

Harp

Violin I

Violin II

Viola

Cello

Contrabass

1 2 3 4 5 6

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. 1 & 2
- Ob. 1 & 2
- Cl. 1 & 2
- Bsn. 1 & 2
- Hn. 1 & 3
- Hn. 2 & 4
- Tpt. 1 & 2
- Tbn. 1 & 2
- Tuba
- Timp.
- B. D. (Bells)
- Vib. (Vibraphone)
- Hr. (Harp)
- Vln. I
- Vln. II
- Vla. (Viola)
- Vcl. (Violoncello)
- Cb. (Contrabass)

Key features of the score include:

- Rehearsal mark 9 at the beginning of measure 9.
- Dynamic markings such as *p*, *mf*, *mp*, *pp*, and *ff*.
- Tempo changes from 3/4 to 2/4.
- Performance instructions like "To Glock." and "Vibraphone (motor off) solo".
- Trills and triplets in the woodwind and vibraphone parts.

7

8

9

10

11

The musical score is arranged in a standard orchestral format with multiple staves for each instrument. The score is divided into measures, with measure numbers 12, 13, 14, 15, and 16 indicated at the bottom. The key signature is C major and the time signature is 4/4. The score includes various dynamics such as *mp* (mezzo-piano), *pp* (pianissimo), *p* (piano), and *mf* (mezzo-forte). Performance instructions include *1. solo*, *2. solo*, *tr* (trill), and *Glockenspiel*. The score also features articulation marks like accents and slurs, and specific fingering or bowing indications such as *a2*, *a2 b*, and *8va*.

12

13

14

15

16

The musical score is arranged in a standard orchestral format with multiple staves for each instrument. The key signature is C major and the time signature is 4/4. The score includes dynamic markings such as *mf*, *p*, *mp*, *pp*, and *f*. Performance instructions include *1. solo* for the flute and *arco* for the contrabass. Rehearsal marks (2+3) are placed above the flute, horn, and violin staves. The score is divided into measures 17 through 21, with measure numbers 17, 18, 19, 20, and 21 indicated in boxes at the bottom of the page.

17

18

19

20

21

Fl. 1 2 *ff* (1. solo) *p*

Ob. 1 2 *p* *mf*

Cl. 1 2

Bsn. 1 2

Hn. 1 3 *mp*

Hn. 2 4 *mp*

Tpt. 1 2

Tbn. 1 2

Tuba

Temp. *mp*

Glock. *mp* Temple Block *f* *mp* *f* *mp*

Vib. *mf* *tr* *8va* *3* *To T-t.*

Perc. *mp* *mf*

Vln. I *mp* *pp* *mp*

Vln. II *mp* *pp* *mp*

Vla. *mp* *pp* *mp*

Vcl. *mp* *pp* *mp*

Cb. *mp* *mp*

Fl. 1 2 (2+2+3) *mf* (solo) *ff* *f* *ff*

Ob. 1 2 (1.) *mf* *mp* *f*

Cl. 1 2 *mp* *f* *mp* *f*

Bsn. 1 2 *f* *mp* *f*

Hn. 1 3 (2+2+3) *mp* *f*

Hn. 2 4 *mp* *f*

Tpt. 1 2 *f* *mp* *f*

Tbn. 1 2 *mp* *f*

Tuba *mp* *f*

Timp. (2+2+3) *pp* *f*

T. Bl. To Glock. (& Sus. Cym. with the other hand)

T-t. Tam-tam *pp* To Vib. *f*

Hr.

Vln. (2+2+3) *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

27 28 29 30 31

Fl. 1 2 *pp*

Ob. 1 2 *1. solo*

Cl. 1 2 *pp*

Bsn. 1 2 *pp*

Hn. 1 3 *pp*

Hn. 2 4

Tpt. 1 2 *1. Harmon mute (stem in, open)*

Tbn. 1 2

Tuba

Timp.

Glock. *Glockenspiel* *pp* *To Sus. Cym.*

Vib. *Vibraphone (motor off)* *pp*

Hp. *mp*

Vln. I solo *pp* *mp*

Vln. II solo *mp*

Vln. II

Vla. solo *mp*

Vla.

Vc.

Cb.

The musical score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Fl. 1 & 2:** Flute parts, starting with a *p* dynamic and moving to *mf*.
- Ob. 1 & 2:** Oboe parts, featuring a *2. solo* section with *mf* dynamics.
- Cl. 1 & 2:** Clarinet parts, starting with a *p* dynamic and moving to *mf*.
- Bsn. 1 & 2:** Bassoon parts, starting with a *p* dynamic and moving to *mf*.
- Hn. 1 & 2:** Horn parts, with *1.* and *2.* staves, starting with a *p* dynamic.
- Tpt. 1 & 2:** Trumpet parts, featuring a *1. solo* section with *mf* dynamics and a *1. senza sordino* instruction.
- Tbn. 1 & 2:** Trombone parts.
- Tuba:** Tuba part.
- Timp.:** Timpani part.
- Sus. Cym.:** Suspended Cymbal part, with instructions for *To Glock.*, *Glockenspiel*, and *To Sus. Cym.*.
- Vib.:** Vibraphone part, with instructions for *To Glock.*
- Hrp.:** Harp part.
- Vln. I solo & Vln. II solo:** Violin parts, with *mf* dynamics and *(div.)* markings.
- Vln. I & Vln. II:** Violin parts, with *pp* and *mp* dynamics and *(div.)* markings.
- Vla. solo & Vla.:** Viola parts, with *pp* and *mp* dynamics and *unis.* markings.
- Vc.:** Violoncello part, with *pizz.* and *arco* markings, and *p* and *mp* dynamics.
- Cb.:** Contrabass part, with *pizz.* and *arco* markings, and *p* and *mp* dynamics.

The score includes dynamic markings such as *p*, *mf*, *pp*, and *mp*. It also features performance instructions like *2. solo*, *1. senza sordino*, *(div.)*, *unis.*, *pizz.*, and *arco*. The piece is in 4/4 time and includes a section starting at measure 41.

37

38

39

40

41

Fl. 1 2 *pp*

Ob. 1 2

Cl. 1 2 *pp*

Bsn. 1 2 *pp* < *mp*

Hn. 1 3 *pp* *mp* *pp* *mp* *a2*

Hn. 2 4 *pp* *mp* *pp* *mp* *a2*

Tpt. 1 2 *pp* *mp* *pp* *mp*

Tbn. 1 2 *pp* *mp* *pp* *mp*

Tuba

Timp.

Sus. Cym *mp* *pp* *mp* *pp*

Glock. *pp* *mp* *pp* *mp* *tr* *tr* *3*

Harp *f*

Vln. I solo *pp* *mp* *mf* *f*

Vln. II solo *f*

Vln. II *pp* *mp* *pp* *mf*

Vla. solo

Vla. *pp* *div.* *mp* *pp* *mf*

Vc. *div.* *mf*

Cb.

Fl. 1 2 *p*

Ob. 1 2

Cl. 1 2 *p*

Bsn. 1 2 *p*

Hn. 1 3 (a2) *p* *mf*

Hn. 2 4 (a2) *p* *mf*

Tpt. 1 2 *p* *mf*

Tbn. 1 2 *p* *mf*

Tuba *p* *mf*

Timp. *pp* *f*

Sus. Cym To B. D. *mf* *mp* *f* To Sus. Cym

Glock. *mf*

Hp. *ff*

Vln. I solo *p* *f*

Vln. *p* *f*

Vln. II solo *p* *f*

Vln. II *p* *f*

Vla. solo *f*

Vla. *p* *f*

Vc. *f*

Cb. *div.* *f*

49 1. solo *ff* 2. solo *ff*

46 47 48 49

Fl. 1 2 1. solo *ff* a2

Ob. 1 2 1. solo *ff* (1. solo)

Cl. 1 2 (tr) *ff* (1. solo)

Bsn. 1 2 a2 *ff*

Hn. 1 3 (a2) *mp* *mf*

Hn. 2 4 (a2) *mp* *mf*

Tpt. 1 2 *ff* *mf*

Tbn. 1 2 *mf*

Tuba *m*

Timp.

Sus. Cym. *mp* *f* *mp* *f* To B. D.

Glock. To T.-t.

Hrp.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

Cb. *mf*

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their respective staves. The score is divided into measures, with measure numbers 60, 61, 62, and 63 indicated at the bottom. The key signature is C major, and the time signature is 4/4. The score includes various musical notations such as dynamics (e.g., *f*, *mf*, *mp*, *pp*), articulation (e.g., accents, slurs), and performance instructions (e.g., *1. solo*, *2. solo*, *1.*, *2.*, *div.*, *pizz.*, *arco*). A large watermark "PERUSALSCOPE" is overlaid diagonally across the score.

Fl. 1 2 (3+2+2)

Ob. 1 2

Cl. 1 2

Bsn. 1 2

B. D. (3+2+2) Suspended Cymbal *pp* *mp* To Glock.

T. D.

Hp.

Vln. I solo (3+2+2) *mp*

Vln. II solo *mp*

Vln. II *mp*

Vla. *mp*

Vc.

Cb.

69

70

71

72

73

74

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Sus. Cym.

T-t.

Hrp.

Vln. I solo

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

75 76 77 78 79 80

81

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

pp

Detailed description: This block contains the first four staves of the score for measures 81-86. The Flute 1 and 2, Oboe 1 and 2, and Bassoon 1 and 2 parts are mostly silent, indicated by rests. The Clarinet 1 and 2 parts play a melodic line starting in measure 81, marked with a piano (*pp*) dynamic. The music concludes in measure 86 with a final chord.

81

Glock.

Vib.

Hp.

solo

Detailed description: This block contains the next three staves of the score for measures 81-86. The Glockenspiel and Vibraphone parts are silent. The Harp part plays a rhythmic accompaniment in the left hand and a melodic line in the right hand. A 'solo' marking appears in measure 85 for the right hand. The music concludes in measure 86.

81

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.

ppp

Detailed description: This block contains the final five staves of the score for measures 81-86. The Violin I and II parts play a melodic line with long, sweeping slurs. The Viola part plays a harmonic accompaniment. The Violoncello and Contrabass parts play a rhythmic accompaniment, with the Cello part marked 'unis.' and 'ppp'. The music concludes in measure 86.

81

82

83

84

85

86