



**KIAN RAVAEI**

**THE LITTLE  
THINGS**

for string quartet

(score)

**ÆI** edition



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(2023)

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*Commissioned by the Great Lakes Chamber Music Festival, Chamber Music Northwest, and Seattle Chamber Music Society.*

## PROGRAM NOTE

All seven titles which comprise *The Little Things* come from Emily Dickinson, who never fails to direct our attention toward nature's easily overlooked wonders. Movements II, III, IV, and VI evoke various animal life, while I and V portray the sun and moon respectively. The order of the movements suggests the cyclic journey of all living things from morning to night and back to a new morning.

In the final movement, we hear the voice of Nature singing Dickinson's famous lines:

*If I can stop one heart from breaking,  
I shall not live in vain;  
If I can ease one life the aching,  
Or cool one pain,  
Or help one fainting robin  
Unto his nest again,  
I shall not live in vain.*

—Kian Ravaei

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*duration ca. 19'*

# THE LITTLE THINGS

Kian Ravaei  
(2023)

## I. I'll Tell You How the Sun Rose

Tranquil  $\text{♩} = 48$  ( $\text{♩} = 96$ )  $\text{♩} = 69$  rit. Tempo I

Violin I *pp dolce, warm* *ppp* *p semplice*

Violin II *pp dolce, warm* *ppp* *p semplice*

Viola *pp dolce, warm* *ppp* *p semplice*

Violoncello *pp dolce, warm* *ppp* *p semplice*

Tempo II rit. Tempo I

9 pizz. *mf* arco *pp dolce* *ppp* *p semplice*

pizz. *mf* arco *pp dolce* *ppp* *p semplice*

pizz. *mf* arco *pp dolce* *ppp* *p semplice*

Tempo II rit. Tempo I

16 pizz. *mf* arco *pp dolce* *ppp* *p semplice*

pizz. *mf* arco *pp dolce* *ppp* *p semplice*

pizz. *mf* arco *pp dolce* *ppp* *p semplice*

*attacca subito*

## II. High from the Earth I Heard a Bird

Scherzando con brio  $\text{♩} = 69$  ( $\text{♩} = 208$ )

The musical score is for a piece titled "II. High from the Earth I Heard a Bird" in 3/4 time, marked "Scherzando con brio" with a tempo of 69 beats per minute (indicated by a quarter note) and a metronome setting of 208 (indicated by a half note). The score is arranged for four instruments: Violin I, Violin II, Viola, and Violoncello.

**System 1 (Measures 1-5):**

- Violin I:** Starts with a half note G4, followed by eighth notes. Dynamics: *ff* *vigoroso*, then *(ff sempre)*.
- Violin II:** Starts with a half note G4, followed by eighth notes. Dynamics: *ff* *vigoroso*, then *(ff sempre)*.
- Viola:** Starts with a half note G4, followed by eighth notes. Dynamics: *ff* *vigoroso*, then *p*, then *ff*.
- Violoncello:** Starts with a half note G4, followed by eighth notes. Dynamics: *ff* *vigoroso*, then *p*, then *ff*.

**System 2 (Measures 6-11):**

- Violin I:** Continues with eighth notes. Dynamics: *mf* (measure 10), *f* (measure 11).
- Violin II:** Continues with eighth notes. Dynamics: *f* (measure 11).
- Viola:** Continues with eighth notes. Dynamics: *p* (measure 10), *f* (measure 11).
- Violoncello:** Continues with eighth notes. Dynamics: *p* (measure 10), *f* (measure 11).

**System 3 (Measures 12-17):**

- Violin I:** Starts with a half note G4, followed by eighth notes. Dynamics: *f* (measure 13), *mf* (measure 14), *f* (measure 15), *mf* (measure 16), *f* (measure 17).
- Violin II:** Starts with a half note G4, followed by eighth notes. Dynamics: *f* (measure 13), *mf* (measure 14), *f* (measure 15), *mf* (measure 16), *f* (measure 17).
- Viola:** Starts with a half note G4, followed by eighth notes. Dynamics: *mf* (measure 13), *f* (measure 14), *mf* (measure 15), *f* (measure 16), *mf* (measure 17).
- Violoncello:** Starts with a half note G4, followed by eighth notes. Dynamics: *mf* (measure 13), *f* (measure 14), *mf* (measure 15), *f* (measure 16), *mf* (measure 17).

The score includes various musical notations such as slurs, ties, and trills (tr) in measures 10, 11, 13, 14, 15, 16, and 17.

18

ff fpp p

24

ff fpp p

30

ff fpp p

34

*ff* *f* *mf*

39

*f* *fp*

44

**Molto appassionato (l'istesso tempo)**

*f* *espr.*



51

**rall.** **a tempo**

dim. .... *pp*

dim. .... *pp*

dim. .... *pp*

dim. .... *pp*

58

*p cresc.* ..... *f* *ff*

*p cresc.* ..... *f* *ff*

*ff*

*ff*

64

*p* *p*

*f* *p sub.*

70

70

*f espr.*

*p*

*f*

*tr*

*f*

*p sub.*

74

Detailed description: This system contains measures 70 through 74. It features four staves. The first staff has a whole rest in measure 70, followed by chords in 2/4 and 4/4 time. The second staff has eighth notes in 4/4, a half note in 2/4, and eighth notes in 4/4. The third staff has eighth notes in 4/4, a half note in 2/4, and a whole rest in 4/4. The fourth staff has eighth notes in 4/4, eighth notes in 2/4, and eighth notes in 4/4. Dynamics include *f espr.*, *p*, *f*, *tr*, and *p sub.*.

75

75

*f*

*tr*

*f*

*f espr.*

79

Detailed description: This system contains measures 75 through 79. It features four staves. The first staff has a half note in 2/4, a whole rest in 4/4, and a half note in 4/4. The second staff has a half note in 2/4, a whole rest in 4/4, and a half note in 4/4. The third staff has a half note in 2/4, a whole rest in 4/4, and a half note in 4/4. The fourth staff has a half note in 2/4, a whole rest in 4/4, and a half note in 4/4. Dynamics include *f*, *tr*, *f*, and *f espr.*.

80

80

*ff*

*mf*

84

Detailed description: This system contains measures 80 through 84. It features four staves. The first staff has a half note in 4/4, a half note in 5/4, and a half note in 3/4. The second staff has a half note in 4/4, a half note in 5/4, and a half note in 3/4. The third staff has a half note in 4/4, a half note in 5/4, and a half note in 3/4. The fourth staff has a half note in 4/4, a half note in 5/4, and a half note in 3/4. Dynamics include *ff* and *mf*.

## Grazioso ma poco agitato (l'istesso tempo)

83

pp mf

mf pp

mf

Detailed description: This system contains measures 83 through 87. The music is in 3/4 time. Measure 83 features a piano (pp) melody in the first staff and a mezzo-forte (mf) accompaniment in the second. Measures 84-85 show a continuation of the piano part with a mezzo-forte (mf) accompaniment. Measure 86 has a mezzo-forte (mf) melody in the first staff and a piano (pp) accompaniment in the second. Measure 87 continues the mezzo-forte (mf) melody in the first staff and the piano (pp) accompaniment in the second. The bass line is mezzo-forte (mf) throughout.

88

pp mf

pp mf

mf pp

Detailed description: This system contains measures 88 through 93. Measures 88-90 are in 3/4 time. Measure 88 has a mezzo-forte (mf) melody in the first staff and a piano (pp) accompaniment in the second. Measures 89-90 continue this. Measure 91 has a mezzo-forte (mf) melody in the first staff and a piano (pp) accompaniment in the second. Measures 92-93 are in 2/4 time. Measure 92 has a mezzo-forte (mf) melody in the first staff and a piano (pp) accompaniment in the second. Measure 93 continues the mezzo-forte (mf) melody in the first staff and the piano (pp) accompaniment in the second. The bass line is mezzo-forte (mf) throughout.

94

pp pp f

mf f

f

Detailed description: This system contains measures 94 through 99. Measures 94-96 are in 3/4 time. Measure 94 has a piano (pp) melody in the first staff and a piano (pp) accompaniment in the second. Measures 95-96 continue this. Measure 97 has a forte (f) melody in the first staff and a forte (f) accompaniment in the second. Measures 98-99 are in 3/4 time. Measure 98 has a forte (f) melody in the first staff and a forte (f) accompaniment in the second. Measure 99 continues the forte (f) melody in the first staff and the forte (f) accompaniment in the second. The bass line is mezzo-forte (mf) throughout.

101

*f* *cresc.* *cresc.* *cresc.*

108

*ff sost.* *ff* *ff* *ff* *ff* *ff* *ff*

115

*ff*

121

121

*p*

*p*

*p*

125

128

*f*

*p*

*f*

*f*

132

133

*fp*

*f*

*f sub.*

137

139 *tr* 

(Molto appassionato)

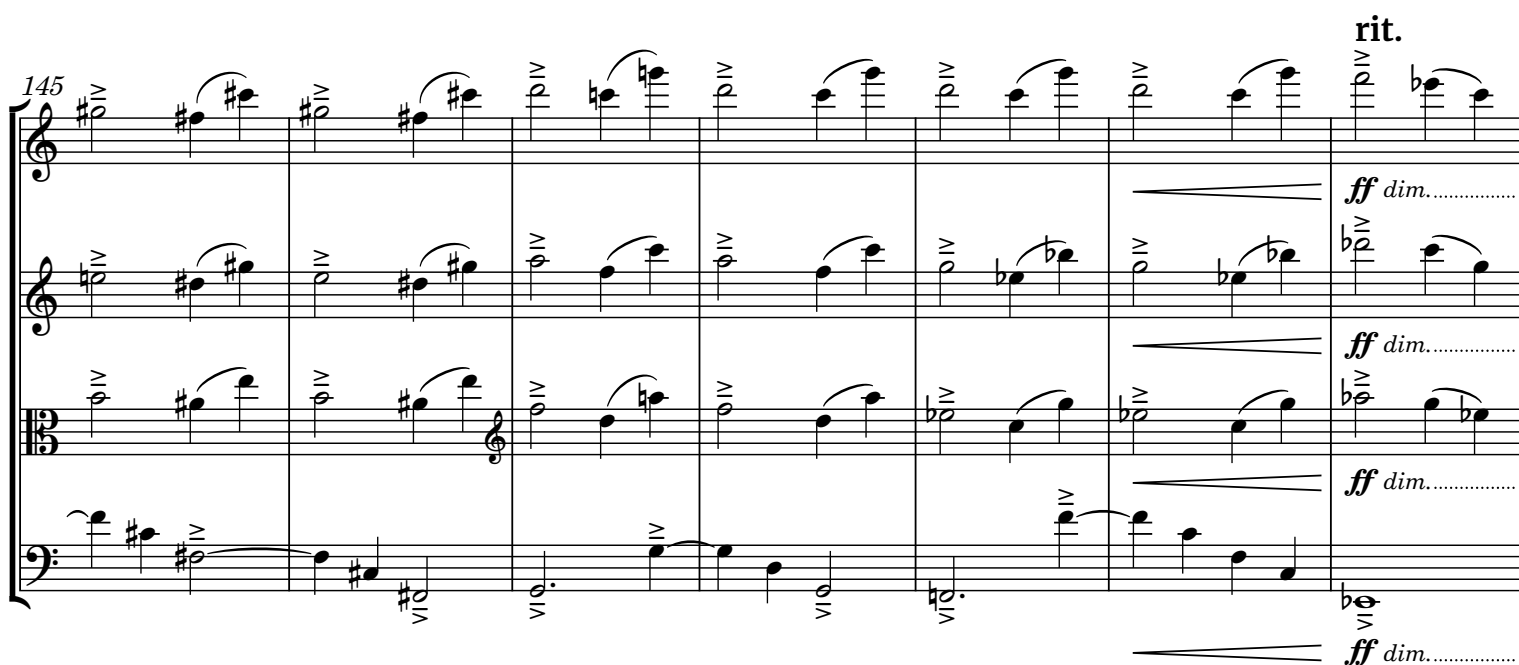


*f*

*espr.*

*espr.*

*espr.*



*rit.*

*ff dim.*.....

*ff dim.*.....

*ff dim.*.....

*ff dim.*.....

a tempo



*pp*

*ff*

*p sub.*

*pp*

*ff*

*p sub.*

*pp*

*ff*

*p sub.*

*pp*

*ff*

*p sub.*

159

Four staves of music. Measures 159-160 are in 4/4 time, measures 161-162 are in 4/8 time. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *f* (forte) and *ff* (fortissimo). The key signature has one sharp (F#).

163

Four staves of music. Measures 163-164 are in 4/8 time, measures 165-166 are in 3/4 time. The music continues with complex rhythmic patterns. Dynamics include *p* (piano) and *ff sempre* (fortissimo sempre). The key signature has one sharp (F#).

166

Four staves of music in 3/4 time. Measures 166-170. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *ff sempre* (fortissimo sempre). The key signature has one sharp (F#).

171

177

183



189

*ffp* *tr* *tr* *ffp* *(sost.)*

194

**molto rall.**

*fff* *pp* *attacca subito*

# III. Two Butterflies Went Out at Noon

Adagio cantabile ♩ = 56

Violin I *pp* *p dolce cantando*

Violin II *p espr.*

Viola *p espr.*

Violoncello pizz. (l.v. sempre) *mf dolce*

7 *p espr.* *p dolce cantando* *pp* *pp* *rit.*

12 *a tempo* *p* *p* *p dolce cantando* *p*

18 **rit. a tempo**

*mf* *p* *p dolce* *mf > p* *mf > p* *mf > p*

*arco* *p dolce* *mf > p* *mf > p* *mf > p* *mf > p*

24

*pizz.* *mf dolce* *mf dolce* *pizz.* *mf dolce* *mf dolce*

30 **rit.**

*mf* *mf* *mf* *mf* *mf* *f* *fp* *f* *f*

**a tempo**

37

arco

*p* *espr.*

*pp*

*p dolce cantando*

*p* *espr.*

*mf dolce*

49

*p dolce*

*mf* *p*

*mf* *p*

*mf* *p*

*ff*

*ff*

*attacca subito*

# IV. A Narrow Fellow in the Grass

Tempo di marcia, agitato ♩ = 120

Violin I

Violin II

Viola

Violoncello

*ff sost.*

*ff sost.*

*ff sost.*

*ff sost.*

*ff*

*ff f*

10

poco sul pont.

*fp*

*snaky*

*f*

ord.

*mf marc., sub.*

18

poco sul pont.

*fp*

*snaky*

26

*f* 3 3  
ord.  
*mf marc., sub.* 3 3

35

*fp* 3 3  
snaky 3 3  
cresc. ....  
cresc. ....

42

*f* 3 3  
ord.  
*f marc.* 3 3  
*f* 3 3  
*f* 3 3

[illegible]

61

Sheet music for 'The Rose Tree' (No. 61). The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one flat (B-flat). The time signature is 3/4. The music features a variety of notes, rests, and dynamic markings including *p* (piano) and *ff* (fortissimo). There are also triplets indicated by a '3' over a bracket. The piece concludes with a final chord in the bass staves.

71

Violin I: *pp*

Violin II: *p espr.*

Viola: *pp*

Cello/Double Bass: *pp*

81

Musical score for measures 81-88. The score is written for four staves: two treble clefs and two bass clefs. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. There are several triplet markings (indicated by a '3' over a bracket) in measures 82, 84, 86, and 88. The melody is primarily in the upper staves, with the lower staves providing harmonic support.

90

Musical score for measures 90-97. The score is written for four staves: two treble clefs and two bass clefs. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. There are several triplet markings (indicated by a '3' over a bracket) in measures 91, 93, 95, and 97. The dynamics are marked as *mf* *espr.* in measure 90, *p* *cresc.* in measure 91, *mf* *espr.* in measure 93, *mf* in measure 95, and *p* *sub., cresc.* in measure 97. The melody is primarily in the upper staves, with the lower staves providing harmonic support.

100

Musical score for measures 100-107. The score is written for four staves: two treble clefs and two bass clefs. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. There are several triplet markings (indicated by a '3' over a bracket) in measures 101, 103, 105, and 107. The dynamics are marked as *ff* in measure 101, *ff* in measure 103, *f* in measure 105, and *f* in measure 107. The melody is primarily in the upper staves, with the lower staves providing harmonic support.





140

*ff* *p* *ff* *p sub.*

*ff* *p* *ff* *p sub.*

*(f sempre)*

*ff* *p* *ff* *p*

150

*ff* *p* *pp*

*ff* *p* *pp*

*ff* *pp*

*ff* *p* *p espr.*

160

*ff* *p* *pp*

*ff* *p* *pp*

*ff* *pp*

*ff* *p* *p espr.*

169

*p cresc.* ..... *mf* ..... *p sub., cresc.* .....

*cresc.* ..... *mf* ..... *p sub., cresc.* .....

179

..... *mf* ..... *p sub., cresc.* .....

..... *mf* ..... *espr.* ..... *p sub., cresc.* .....

189

*mf* ..... *ff* ..... *ff* ..... *ff* .....

*mf* ..... *ff* ..... *ff* ..... *ff* .....

199

3 3

3 3

209

*ff*

*ff*

3 3

3 3

219

*p sub.*

*ff sost.*

*p sub.*

*ff sost.*

*p sub.*

*ff sost.*

*p sub.*

*ff sost.*



258

*ffp* *ffp* *ffp* *ffp* *ffp* *ffp* *ffp*

*p* *ff* *p* *ff* *p* *ff* *p*

268

*pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

*pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

*pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

278

*pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

*pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

*pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

288

(thumb position)

298

*molto rit.*

305

$(\text{♩} = 120)$  e rit. al fine

*dim. molto* ..... *pp*

*dim. molto* ..... *pp*

*attacca subito*

# V. The Moon Was But a Chin of Gold

Largo  $\text{♩} = 48$  ( $\text{♩} = 96$ )  
(4+3+4+2)

con sord.

Violin I *mf* *espr.*

Violin II *pp* *dark* *p* *pp*

Viola *pp* *dark* *p* *pp* *con sord.*

Violoncello *mf* *espr.*

3

5



7

pp dark p pp mf mf

mf espr. mf

mf espr. mf

pp dark p pp mf mf

Detailed description: This system contains measures 7 and 8. Measure 7 features a piano introduction with a 'dark' dynamic. The first staff has a melody starting on G4, moving to A4, B4, and C5. The second staff has a melody starting on E4, moving to F4, G4, and A4. The third and fourth staves have a bass line starting on C3, moving to D3, E3, and F3. Measure 8 continues the melodic lines, with dynamics shifting to mezzo-forte (mf) and piano (p) in various staves.

9

pp p pp mf mf

mf mf

mf mf

pp p pp mf mf

Detailed description: This system contains measures 9 and 10. Measure 9 continues the melodic lines from the previous system, with dynamics of piano (pp) and mezzo-forte (mf). Measure 10 introduces a new melodic line in the first staff, starting on D4 and moving to E4, F4, and G4. The other staves continue their respective lines with varying dynamics.

11

pp p pp mf mf rit.

mf mf

mf mf

pp p pp mf mf

p attacca

Detailed description: This system contains measures 11 and 12. Measure 11 continues the melodic lines, with a 'rit.' (ritardando) marking above the first staff. Measure 12 concludes the system with a 'p attacca' (piano, attacca) marking, indicating a transition to the next section. The staves show various dynamic markings including pp, p, mf, and rit.

# VI. A Spider Sewed at Night

Creepy (as fast as possible) ♩ = 200+

Violin I *senza sord.* *ricochet*  
*mf* *swift, spiderlike*

Violin II *p staccatiss.*

Viola *p staccatiss.*

Violoncello *senza sord.*

8

*p* *molto sul pont.*

*ff* *p*

*molto sul pont.*

*ff* *p*

15

*ff* *p*

*ff* *p*

*ff* *p*

22

*staccatiss.*

ord.

ord., on the string (non ricochet)

*mf* swift, spiderlike

*p marc.*

28

*molto sul pont.*

*ff* — *p*

*molto sul pont.*

*ff* — *p*

*ff* — *p*

*p*

35

*poco a poco al...*

*ff* — *p*

*ff* — *p*

*poco a poco al...*

## Wild, frenzied (l'istesso tempo)

42 ord.

*f* ord.

*f*

*f*

*f* 3 3

48

*f* ord.

*f*

*f*

*f* 3 3

54

*f* ord.

*f*

*f*

*f* 3 3

60

*ff*

*ff*

*ff*

*ff*

*f > p*

68

*ff*

*ff*

*ff*

*ff*

*mf* swift, spiderlike

(ricochet)

*mf* swift, spiderlike

*p* staccatiss.

*f > p*

*staccatiss.*

sul pont.

ord.

76

82

*p* molto sul pont.

*ff* *p*

*ff* *p*

*ff* *p*

89

*f* ord.

*ff* *p*

*ff* *p*

*f* ord.

*f* swift, spiderlike

on the string (non ricochet)

*f* swift, spiderlike

95

*sf*

*sf*

*sf*

molto sul pont.

101

*ff* *p*

*ff* *p*

*p*

*ff* *p*

106

poco a poco al...

*ff* *p*

*ff* *p*

*p*

*ff* *p*

112 ord.

*f* ord.

*f* ord.

*f* ord.

*f* ord.

*f* ord.

118

Measures 118-123. The score is in 3/4 time with a key signature of one flat (B-flat). The melody in the upper staves features eighth-note patterns with ties and slurs. The bass line consists of triplet eighth notes. Measure 123 contains a whole rest in the upper staves and a triplet eighth note in the bass.

124

Measures 124-129. The key signature changes to two flats (B-flat and E-flat). The melody continues with eighth-note patterns. The bass line features triplet eighth notes. Measure 129 includes a whole rest in the upper staves and a triplet eighth note in the bass.

130

Measures 130-135. The key signature changes to one flat (B-flat). The melody continues with eighth-note patterns. The bass line features triplet eighth notes. Measure 135 includes a whole rest in the upper staves and a triplet eighth note in the bass.



136

The musical score for 'The Rose Tree' is presented in a four-staff format. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one flat (Bb). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one flat (Bb). The score consists of six measures. The first measure has a treble clef with a key signature of one sharp (F#). The second measure has a treble clef with a key signature of one flat (Bb). The third measure has a treble clef with a key signature of one sharp (F#). The fourth measure has a treble clef with a key signature of one flat (Bb). The fifth measure has a treble clef with a key signature of one sharp (F#). The sixth measure has a treble clef with a key signature of one flat (Bb). The notation includes various musical symbols such as notes, rests, and accidentals.

142 on the string (non ricochet)

*ff*

on the string (non ricochet)

*ff*

sul pont.

*ff*

*ff sost.*

147

ff

f

152

*fff* tutta forza

*fff* tutta forza

ord.

*sf*

*fff* tutta forza

*fff* tutta forza

157

*ffp*

*fff*

*ffp*

*fff*

*ffp*

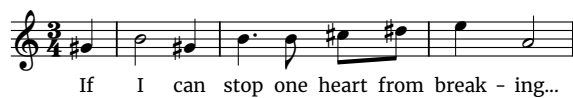
*fff*

*ffp*

*fff*

attacca

# VII. If I Can Stop One Heart from Breaking



Tranquil  $\text{♩} = 48 (\text{♩} = 96)$

$\text{♩} = 69$

rit.

Violin I *pp dolce, warm*

Violin II *pp dolce, warm*

Viola *pp dolce, warm*

Violoncello *pp dolce, warm*

*ppp*

Tempo I Tempo II Tempo I

7 *p semplice* *mf* *p* *pizz.* *arco* *pizz.*

*p semplice* *mf* *p* *pizz.* *arco* *pizz.*

*p semplice* *mf* *p* *pizz.* *arco* *pizz.*

*p semplice* *mf* *p* *pizz.* *arco* *pizz.*

Molto adagio teneramente  $\text{♩} = 56$

14 *arco* *pp* *p cant.* *pp*

*p cant.* *pp* *arco* *p cant.*

23

rit. a tempo (sul G)

*p cant.*

*pp*

arco

*pp*

31

*pp*

*p cant.*

*pp*

*p cant.*

*pp*

39

rit. Tempo I (♩ = 48)

*> pp*

*pp dolce*

*pp dolce*

*pp*

*pp dolce*

*p cant.*

*pp dolce*

rall. Suddenly faster  $\text{♩} = 69$ ,  
stringendo poco a poco

48

cresc. poco a poco .....

cresc. poco a poco .....

cresc. poco a poco .....

cresc. poco a poco .....

58

( $\text{♩} = \text{ca. } 88$ )      rit.       $\text{♩} = 69$

67

*f* (cresc.) ..... *ff*

*f* (cresc.) ..... *ff*

*f* (cresc.) ..... *ff*

*f* (cresc.) ..... *ff*

molto rit.

Molto adagio teneramente ♩ = 56

75

dim. .... *pp* *(pp)* *p cant.*

dim. .... *pp* *(pp)*

dim. .... *pp*

dim. .... *pp* *p dolce cant.* *pp*

85

*pp* *p cant.* *pp* *p cant.* *pp*

*(sempre dolce)* *< p cant.* *pp* *p cant.* *pp*

94

*p cant.* *pp* *p < espr.* *f*

*pp sonore* *pizz. (l.v. sempre)* *mf dolce* *arco (non vib.)*



