



KIAN RAVAEI

**MAJNUN IN THE
WILDERNESS**

for chamber orchestra

(full score)

ÆI edition

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INSTRUMENTATION

2 Flutes (2nd doubling Piccolo)
2 Oboes
2 Clarinets in B-Flat
2 Bassoons

2 Horns in F
2 Trumpets in C

1 Percussion
2 Timpani (29", 32"), Vibraphone

Harp

Strings (recommended 8,6,4,4,2)

PROGRAM NOTE

Centuries before Romeo & Juliet, there were the star-crossed lovers of ancient Persian legend: Layla & Majnun. The young poet Majnun, forbidden from marrying Layla, retreated into the wilderness, where he descended into madness pining for his beloved and ultimately perished.

This piece depicts Majnun's emotions at his most desolate moment, alone in the wilderness and mad with longing. There are five sections, each capturing a different stage of Majnun's grief.

1. He lamented.
2. He prayed.
3. He wailed.
4. He fantasized.
5. *Degh kard.*

(The final section could only be captured by using the Persian word *degheh*, which means "to die of grief.")

Throughout the piece, there is a struggle between the despair motif (three descending notes with a repeated middle note) and the hope motif (three ascending notes with a shorter middle note), representing the competing emotions that are the source of Majnun's anguish.

—Kian Ravaei

duration ca. 8'

(Transposed)

MAJNUN IN THE WILDERNESS

Kian Ravaei
(2024)

Part 1: He lamented.
Molto sostenuto ♩ = 76 (don't drag)

1. solo (w/ Bn.)

Flute 1 2

Oboe 1 2

Clarinet in B♭ 1 2

Bassoon 1 2

Horn in F 1 2

Trumpet in C 1 2

Vibraphone, motor off sempre
2 soft yarn mallets (prepare 1 hard rubber mallet)

Percussion

Harp

tune low D to D♭

pp
blend with vibraphone, l.v. sempre

Part 1: He lamented.
Molto sostenuto ♩ = 76 (don't drag)

Violin I

Violin II

Viola

Violoncello

Contrabass

6

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bn. 1 2

Hn. 1 2

Tpt. 1 2

Perc. (Vibes)

Hp.

Vn. I

Vn. II

Va. flautando

Vc.

Cb.

1. 3 *mf* *sub.* *p* 3 *mf* *sub.* *pp*

1. solo (w/ Cl.) *mf* *espr.* *p* 3 *mf* *sub.* *p* 3 *mf* *sub.* *mf* *sub.* *p* 3 *mf* *sub.* *p* *mf*

1. solo (w/ Ob.) 3 3 3 3 3 *mf* *espr.* *p* *mf* *sub.* *p* *mf* *sub.* *mf* *sub.* *p* *mf* *sub.* *p* *mf*

1. 3 *mf* *sub.* *p* 3 *mf* *sub.* *pp*

[illegible]

Fl. 1

16

p *espr.* *soli* *tr*

mf *> p mf > mf* *sub. sub.*

Fl. 2

p *espr.*

mf *> p mf > mf* *sub. sub.*

Ob. 1

2

Cl. 1

2

1. solo (w/ Bn.)

p *espr.* *mf* *> p mf > p mf > p mf > p mf* *sub. sub. sub. sub. sub. sub.* *mf* *mf > pp*

Bn. 1

2

1. solo (w/ Cl.)

p *espr.* *mf* *> p mf > p mf > p mf > p mf* *sub. sub. sub. sub. sub. sub.* *mf* *mf > pp*

Hn. 1

2

mf *> pp* *sub.*

Tpt. 1

2

Perc.

(Vibes)

(Red.) *Red.* *Red.* *Red.*

Hp.

Vn. I

Vn. II

flautando, quasi non vib. (sempre)

ppp

Va.

13

Vc.

Cb.

21

Fl. 1

Fl. 2

Ob. 1
2

Cl. 1
2

Bn. 1
2

Hn. 1
2

Tpt. 1
2

Perc.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

> p mf > mf sub. > p mf sub. > p mf > pp

> p mf > mf sub. > p mf sub. > p mf > pp

p espr. mf > p mf sub. mf sub. p < mf p

sol

Red.

pp

[illegible]

[illegible]

[illegible]

37

Fl. 1

solì

f *espr.* *mf* *f* *sub.* *mf* *f* *sub.* *mf* *f* *sub.* *mf* *f* *sub.* *pp*

Fl. 2

f *espr.* *mf* *f* *sub.* *mf* *f* *sub.* *mf* *f* *sub.* *mf* *f* *sub.* *pp*

Ob. 1

2

Cl. 1

2

solì

p *espr.*

Bn. 1

2

solì

f *espr.* *mf* *f* *sub.* *mf* *f* *sub.* *mf* *f* *sub.* *mf* *f* *sub.* *pp*

Hn. 1

2

Tpt. 1

2

via sord.

Perc.

(*Red.*) *Red.* *Red.*

Hp.

Vn. I

p *pp*

Vn. II

pp *p* *pp* *p*

Va.

Vc.

Cb.

41

Fl. 1

Fl. 2

Ob. 1
2

Cl. 1
2

Bn. 1
2

Hn. 1
2

Tpt. 1
2

Perc.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

p *f* *mf* *f* *mf* *f* *pp* *f* *mf* *f* *f*

espr. *sub.* *sub.* *sub.* *sub.* *sub.* *espr.* *sub.* *sub.*

mf *f* *mf* *f* *f*

espr. *sub.* *sub.*

f *mf* *f* *f* *mf*

sub. *sub.* *sub.*

pp *mf* *pp*

open, soli

f *mf* *f* *f* *mf*

espr. *sub.* *sub.*

(Vibes)

(Ced.)

p *p* *pp* *p*

div.

pp *mf* *pp*

pp *mf* *pp*

45

Fl. 1
2

mf *f* *mf* *f* *mf* *f* *mf* *f* *pp*

sub. *sub.* *sub.* *sub.*

Ob. 1
2

mf *f* *mf* *f* *mf* *f* *mf* *f* *pp*

sub. *sub.* *sub.* *sub.*

Cl. 1
2

mf *f* *f* *mf* *f* *pp*

espr. *sub.* *sub.*

Bn. 1
2

mf *pp*

Hn. 1
2

Tpt. 1
2

f *mf* *f* *mf* *f* *f* *mf* *f* *pp*

sub. *sub.* *sub.* *sub.*

Perc.

(*Leo.*) *pp*

Leo.

Hp.

pp

Vn. I

p *p* *pp*

Vn. II

p *p* *pp*

Va.

Vc.

mf *pp*

Cb.

mf *pp*

molto rit.

12

Part 2: He prayed.
Broadly ♩ = 66

50

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bn. 1
2

Hn. 1
2

Tpt. 1
2

Perc.

Hp.

1.

1.

1.

1.

2.

2.

p dolce

p dolce

p dolce

p dolce

p dolce

p dolce

pp

mf

mf

mf

mf

p dolce

pp

Part 2: He prayed.
Broadly ♩ = 66

Part 2: He prayed.
Broadly ♩ = 66

Vn. I

Vn. II

Va.

Vc.

Cb.

unis., ord.

div.

unis.

2 soli div. (port.)

2 soli div. (port.)

p dolce

p dolce

p dolce

p dolce

p dolce

p < mf

p < mf

p < mf

p < mf

p < mf

espr.

espr.

espr.

espr.

espr.

56

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bn. 1
2

Hn. 1
2

Tpt. 1
2

Perc.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

1. solo (w/ Cl.)

f *espr.*

1. solo (w/ Bn.)

f *espr.*

1. solo (w/ Fl.)

f *espr.*

1. solo (w/ Ob.)

f *espr.*

p *dolce* *mf*

p *dolce* *mf*

to Timp.

mf *dolce*

tutti, unis.

mf *dolce*

tutti, div.

mf *dolce*

mf *dolce*

mf *dolce*

mf *dolce*

[illegible]

Part 3: He wailed.

Heavy ♩ = 63

rit.

a tempo

67

Fl. 1

Picc.

Ob. 1/2

Cl. 1/2

Bn. 1/2

Hn. 1/2

Tpt. 1

Tpt. 2

Perc.

Hp.

Part 3: He wailed.

Heavy ♩ = 63

rit.

a tempo

Vn. I

Vn. II

Va.

Vc.

Cb.

72

Fl. 1

Picc.

Ob. 1
2

Cl. 1
2

Bn. 1
2

Hn. 1
2

Tpt. 1
2

Perc.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

rit.

a tempo

rit.

ff

p

ff

ff molto espr. e marc.

ff molto espr. e marc.

gli altri

ff

18

Part 4: He fantasized.
Faster, ben misurato ♩ = 69

84

Fl. 1



Picc.



Ob. 1
2



Cl. 1
2



Bn. 1
2



Hn. 1
2



Tpt. 1
2



Perc.

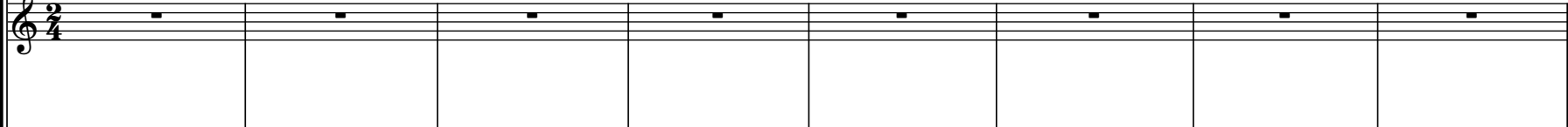


Hp.

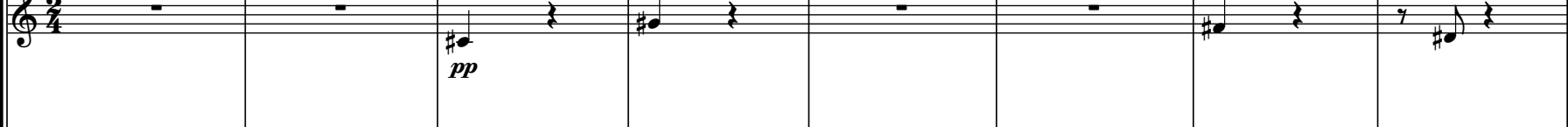


Part 4: He fantasized.
Faster, ben misurato ♩ = 69

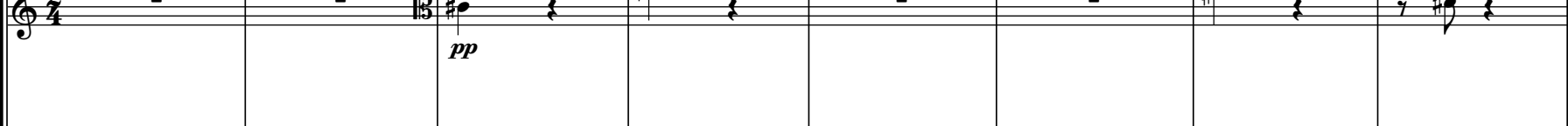
Vn. I



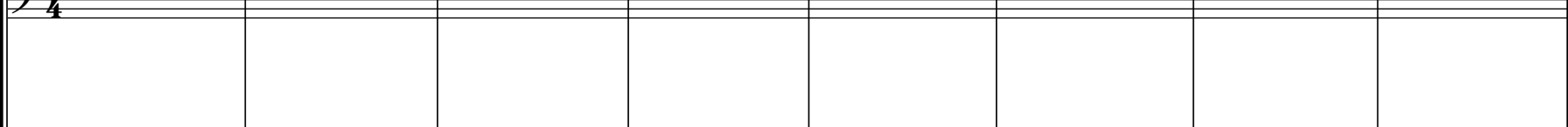
Vn. II



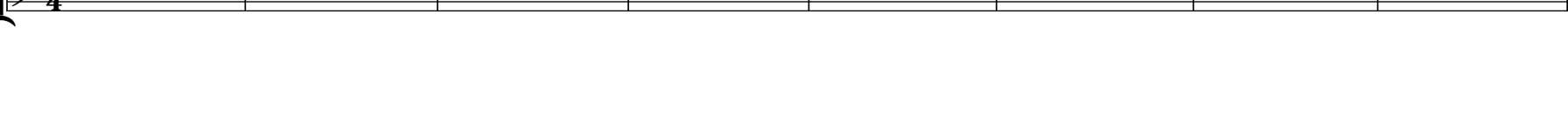
Va.



Vc.



Cb.



92

Fl. 1

p

pp

p

pp

p

Picc.

p

pp

p

pp

p

pp

Ob. 1
2

Cl. 1

pp

Cl. 2

Bn. 1
2

1.

mf

p

Hn. 1
2

1. solo

p dolce

mf

p

Tpt. 1
2

Perc.

Hp.

Vn. I

sul tasto

pp

Vn. II

Va.

Vc.

Cb.

99

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1
2

Hn. 1

Hn. 2

Tpt. 1
2

Perc.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

p espr.

soli

arco, sul tasto

pizz.

p

pp

mp

mf

106

Fl. 1

Picc.

Ob. 1

p

Ob. 2

p

pp

Cl. 1

1.

p

Bn. 1

2

p

1. solo

mf dolce

Hn. 1

p

Hn. 2

p

solo

mf dolce

Tpt. 1

2

Perc.

Hp.

Vn. I

p

ord.

pp

p dolce

Vn. II

p

pp

ord.

p dolce

pp

div.

Va.

arco

p dolce

div.

Vc.

div.

p dolce

Cb.

arco

p dolce

110

This musical score page contains measures 110 through 114. The instrumentation includes Flute 1, Piccolo, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Percussion, Harp, Violin I & II, Viola, Violoncello, and Contrabass. The key signature has one sharp (F#) and the time signature changes from 3/4 to 4/4 at measure 111, back to 3/4 at measure 112, and finally to 4/4 at measure 113, where it remains until measure 114. Measure 110 features rests for most instruments except Piccolo, which plays sixteenth-note patterns. Measures 111-114 show more active parts for Flute 1, Oboe 1 & 2, Clarinet 1 & 2, Horn 1 & 2, and Trumpet 1 & 2, often playing sustained notes or short phrases. Dynamic markings such as *p*, *pp*, *mf*, and *f* are used throughout. Performance instructions like "unis." and "dolce" are present.

[illegible]

Suddenly
slower ♩ = 60

[illegible]

Più vivace ♩ = 72

123

Fl. 1

Fl. 2

Ob. 1
2

Cl. 1
2

Bn. 1
2

Hn. 1
2

Tpt. 1
2

Perc.

Hp.

1. solo

f

soli (w/ Tpt.)

ff sub., heroic

soli (w/ Hn.)

ff heroic

Più vivace ♩ = 72

Vn. I

Vn. II

Va.

Vc.

Cb.

f

f

f marc.

f marc.

p sub.

p sub.

sf

sf

137

Fl. 1

Fl. 2

Ob. 1
2

1. solo

p

f

Cl. 1

solo

p

f

f

Cl. 2

f

Bn. 1
2

f

Hn. 1

solo

p

mf

Hn. 2

solo

p

Tpt. 1
2

Perc.

Hp.

mf

Vn. I

Vn. II

mf

Va.

Vc.

unis.

mf

Cb.

unis.

mf

[illegible]

Con moto (same tempo)

158

Fl. 1

Picc.

Ob. 1
2

Cl. 1
2

Bn. 1

Bn. 2

Hn. 1
2

Tpt. 1

Tpt. 2

Perc.

Hp.

ff

sol

a2

sol

ff

sol

ff

a2

sol

f *espr.*

sol

f *espr.*

(Timp.)

to Vibes

Con moto (same tempo)

Vn. I
 Vn. II
 Va.
 Vc.
 Cb.

Musical score for measures 1-4. The score is for five parts: Vn. I, Vn. II, Va., Vc., and Cb. The key signature has two flats (B-flat and E-flat). The time signature changes from 4/4 to 3/4 at measure 3 and back to 4/4 at measure 4.

Measure 1: Vn. I and Vn. II play a melodic line with eighth and sixteenth notes. Va. plays a similar line. Vc. and Cb. play a bass line with eighth notes.

Measure 2: Similar to measure 1, with melodic lines in the upper parts and a bass line.

Measure 3: The time signature changes to 3/4. Vn. I and Vn. II continue their melodic lines. Va. continues. Vc. and Cb. play a bass line.

Measure 4: The time signature changes back to 4/4. Vn. I and Vn. II continue their melodic lines. Va. continues. Vc. and Cb. play a bass line.

Dynamics: *p* (piano) is indicated for Vn. II, Va., Vc., and Cb. in measure 4.

163

Fl. 1

Picc.

Picc.
solo

Ob. 1
2

Cl. 1
2

Bn. 1

Bn. 2

Hn. 1
2

Tpt. 1
2

Perc.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

[illegible]

Part 5: *Degh kard*. (He died of grief.)

rit.

a tempo (freely)

solo (w/ Bn.)

173

Fl. 1

Picc.

Ob. 1
2

Cl. 1
2

Bn. 1
2

Hn. 1
2

Tpt. 1
2

rit.

a tempo (freely)

solo (w/ Bn.)

mf *p*
espr.

1. solo (w/ Fl.)

mf *p*
espr.

The image shows a musical score for two instruments: Percussion (Perc.) and Harp (Hp.). The Percussion part is written on a single staff with a treble clef. The Harp part is written on a grand staff with both treble and bass clefs. The Percussion part includes a title 'Vibes, soft yarn mallets' and dynamic markings *p*, *Red.*, and *pp*. The Harp part includes a dynamic marking *p*. The score is divided into measures by vertical bar lines, with a 4/4 time signature indicated in the Harp part.

Part 5: *Degh kard*. (He died of grief.)

rit.

a tempo (freely)

178

Fl. 1

Picc.

Ob. 1
2

Cl. 1
2

Bn. 1

Bn. 2

Hn. 1
2

Tpt. 1
2

Perc.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

rit.

mf sub. p

mf sub. mf sub. p pp

p blend with strings

2. p blend with strings

(Vibes)

(Xeo.)

p pp pp

p

mf p

8va. - J

div. p

div. p

