



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

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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 $\text{♩} = 69$ ($\text{♩} = 208$)

Violin I

ff *vigoroso* (*ff* *sempre*)

Violin II

ff *vigoroso* (*ff* *sempre*)

Viola

ff *vigoroso* *p* *ff*

Violoncello

ff *vigoroso* *p* *ff*

6

tr *mf* *f* *p* *f*

12

tr *f* *mf* *tr* *tr* *tr*

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*

p cresc...... *f*

ff

ff

ff

ff

64

p

p

f

f

f

f

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 eighth notes in 4/4. The third staff has a whole rest in 2/4, eighth notes in 4/4, and eighth notes in 2/4. The fourth staff has eighth notes in 2/4, eighth notes in 4/4, and eighth notes in 4/4. Dynamics include *f*, *tr*, *f*, *f espr.*, and *tr*.

80

80

ff

mf

84

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

Grazioso ma poco agitato (l'istesso tempo)

83

Measures 83-87 of the musical score. The score is in 3/4 time and consists of four staves. The first staff (treble clef) has a *pp* dynamic in measure 83, followed by a *mf* dynamic in measure 85. The second staff (treble clef) has a *mf* dynamic in measure 84 and a *pp* dynamic in measure 87. The third staff (bass clef) has a *pp* dynamic in measure 85. The fourth staff (bass clef) has a *mf* dynamic in measure 83.

88

Measures 88-93 of the musical score. The score is in 3/4 time and consists of four staves. The first staff (treble clef) has a *pp* dynamic in measure 88, followed by a *mf* dynamic in measure 89, and then a *mf* dynamic in measure 90. The second staff (treble clef) has a *pp* dynamic in measure 89 and a *mf* dynamic in measure 90. The third staff (bass clef) has a *mf* dynamic in measure 88 and a *pp* dynamic in measure 90. The fourth staff (bass clef) has a *mf* dynamic in measure 88 and a *pp* dynamic in measure 90.

94

Measures 94-99 of the musical score. The score is in 3/4 time and consists of four staves. The first staff (treble clef) has a *pp* dynamic in measure 94, followed by a *pp* dynamic in measure 95, and then a *f* dynamic in measure 96. The second staff (treble clef) has a *pp* dynamic in measure 94 and a *f* dynamic in measure 96. The third staff (bass clef) has a *mf* dynamic in measure 94 and a *f* dynamic in measure 96. The fourth staff (bass clef) has a *f* dynamic in measure 96.

101

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

108

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

115

ff sost. *ff*

121

121

p

p

p

125

128

f

p

f

f

132

133

fp

f

f sub.

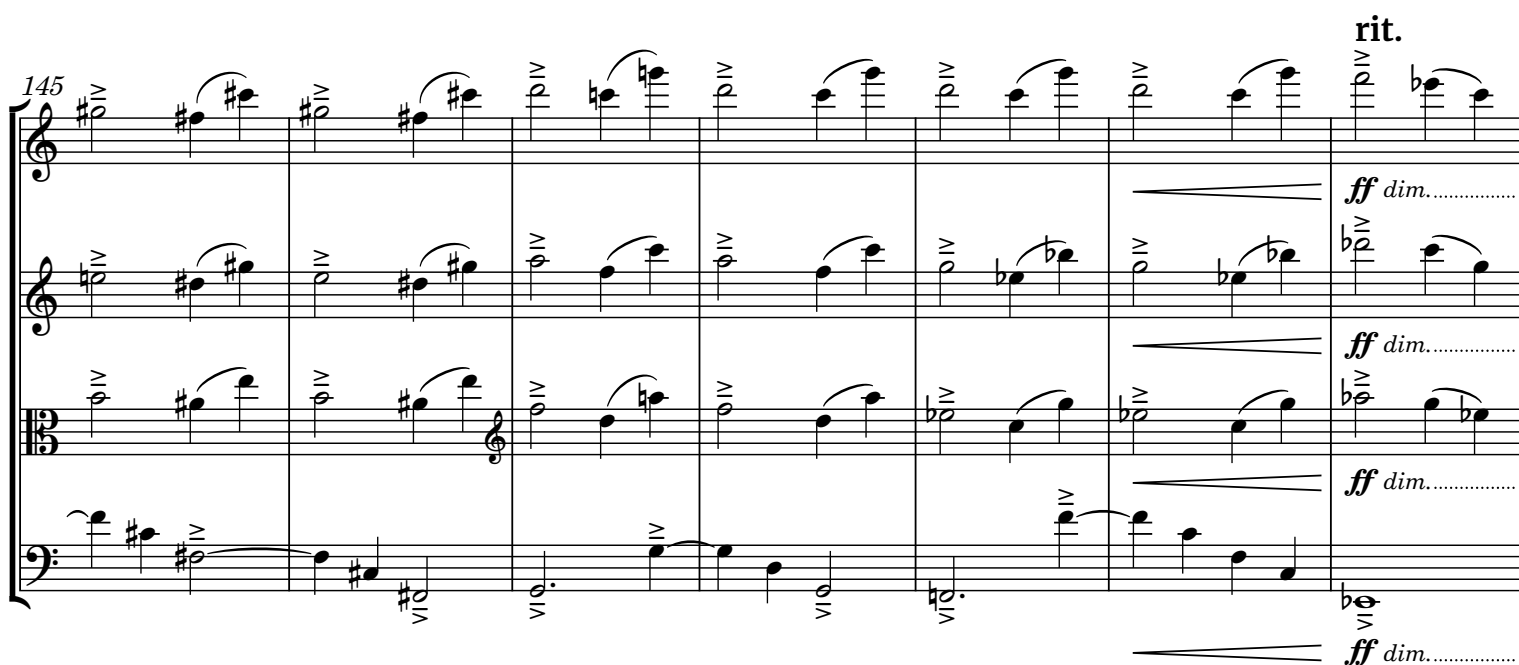
137

139 *tr* 

(Molto appassionato)



f
espr.



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

171

177

183

189

ffp *tr*

(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 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* *mf dolce* *mf dolce* *mf dolce*

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

30 **rit.**

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

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

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

mf *mf* *mf* *mf* *mf* *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.

35

poco sul pont.
fp 3 3
snaky
cresc.

42

f 3 3
ord.
f marc.
f

51

Example 10-10

Measures 51-60

Staff 1 (Treble): *p marc.*, *ff*, *p*

Staff 2 (Treble): *ff*, *p*, *ff*

Staff 3 (Bass): *ff*, *p*, *ff*, *p*, *ff*

Staff 4 (Bass): *ff*, *p*, *ff*

[illegible]

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.*

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

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

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

179

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

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

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

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

189

mf *ff* *ff* *ff*

mf *ff* *ff* *ff*

mf *ff* *ff* *ff*

mf *ff* *ff* *ff*

199

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.

3 3

3 3

228

f sub.

ff sost.

238

p sub.

ffp

248

ffp

ff

258

ffp

p

ff

p

ff

p

ff

p

ff

p

268

pp

ff

pp

ff

pp

ff

pp

ff

pp

ff

278

pp

ff

pp

ff

pp

ff

pp

ff

pp

ff

288

(thumb position)

298

molto rit.

305

(♩ = 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.

mf *espr.*

Violin I

Violin II

Viola

Violoncello

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' character, marked *pp*. The melody in the upper voice has a crescendo from *p* to *pp*. The lower voices enter with *mf* dynamics. Measure 8 continues the texture with various dynamic markings including *mf*, *pp*, and *p*.

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 starts with a *pp* dynamic in the upper voice, followed by a crescendo to *p* and then a decrescendo to *pp*. The lower voices maintain *mf* dynamics. Measure 10 continues the melodic and harmonic development with consistent dynamic markings.

11

pp p pp mf mf rit. p

mf mf pp p pp p

mf mf pp p pp p

pp p pp mf mf p attacca

Detailed description: This system contains measures 11, 12, and 13. Measure 11 begins with a *pp* dynamic and a crescendo to *p* and then a decrescendo to *pp*. Measure 12 features a *rit.* (ritardando) marking. Measure 13 concludes the system with a *p* dynamic and an *attacca* instruction, indicating the start of the next section.

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*

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.

76

mf

p

82

p molto sul pont.

ff *p*

ff *p*

ff *p*

89

ff *p*

ff *p*

f ord.

f ord.

f swift, spiderlike

on the string (non ricochet)

f swift, spiderlike

95

ff *p*

ff *p*

ff *p*

ff *p*

molto sul pont.

101

ff *p*

ff *p*

p

ff *p*

106

ff *p*

ff *p*

poco a poco al.

poco a poco al.

ff *p*

112 ord.

f

f

f

f

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, often beamed in groups of three, with various accidentals (sharps, flats, naturals). The bass line consists of eighth-note triplets, also beamed in groups of three, with some accidentals. The music is written for a four-staff system.

124

Measures 124-129. The key signature changes to two flats (B-flat and E-flat). The melody continues with eighth-note patterns and beamed triplets. The bass line features eighth-note triplets. The music is written for a four-staff system.

130

Measures 130-135. The key signature changes to one flat (B-flat). The melody continues with eighth-note patterns and beamed triplets. The bass line features eighth-note triplets. The music is written for a four-staff system.

136

The image shows a musical score for the song 'The Rose Tree'. It consists of four staves. The top 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 bottom staff is a bass clef with a key signature of one flat (Bb). The score is divided into 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 score includes various musical notations such as notes, rests, and accidentals.

142 on the string (non ricochet)

ff

sul pont.

ff

ff sost.

on the string (non ricochet)

ff

ff

ff

147

148

149

150

151

sff

sff

sff

152

fff tutta forza

fff tutta forza

ord.

sf

fff tutta forza

fff tutta forza

157

ffp

fff

ffp

fff

ffp

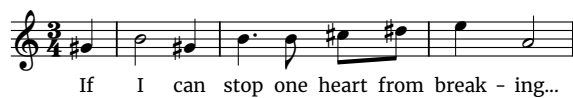
fff

ffp

fff

attacca

VII. If I Can Stop One Heart from Breaking



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

$\text{♩} = 69$

rit.

($\text{♩} = \text{♩}.$)

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

mf

p

pizz.

arco

pizz.

mf

p

pizz.

arco

p

mf

p

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

14

arco

pp

p cant.

pp

arco

p cant.

23

rit. a tempo

p cant.

pp

arco

pp

31

pp

p cant.

pp

p cant.

pp

39

rit. Tempo I (♩ = 48)

> pp

pp dolce

pp dolce

pp dolce

pp 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.)

f (cresc.)

f (cresc.)

f (cresc.)

ff

ff

ff

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*

p cant. *pp*

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

94

p cant. *pp* *p <> espr.* *p*

pp *pp sonore* *p <> espr.* *p*

pp *pp sonore* *pizz. (l.v. sempre)* *mf dolce* *p*

p *arco (non vib.)* *p*

