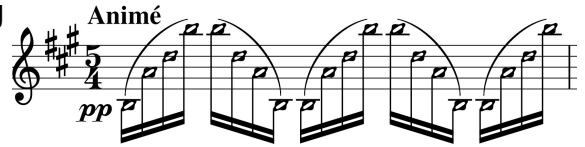




shaped starting with a single voice, building to a climax and receding back to the solo piano.

The *Final* moves into the major and like the first movement is built on unusual Basque-inspired time signatures - here shifting between 5 and 7 beats in the bar with an occasional 4 or 6 thrown in. The opening texture is unusual and technically demanding for the violinist, who has to play an arpeggio consisting entirely of harmonics (illustrated). The difficulty here is that each of the four fingers has to lightly touch the string in *precisely* the right position or the note completely fails to sound.



After he had finished composing the Trio, Ravel's continuing applications to enlist were rejected on health grounds until finally in March 1916 he was accepted as a driver for the motor transport corps, naming his vehicle *Adélaïde* after his ballet, sub-titled *le langage des fleurs*.