

STRIKE OPPONENT'S EARS WITH BOTH FISTS

FOR FLUTE, CLARINET, PIANO AND STRING QUARTET



JULIAN GRANT

(2008)

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programme note

The title refers to one of the simple components of a Taiji Quan martial arts routine. Taiji Quan, ironically meaning 'ultimate fist', has attained unparalleled popularity today as an exercise which links health and meditation to traditional unarmed combat techniques to bring focus and spiritual relaxation to the practitioner. Lao Tzu, in his philosophical classic, *The Tao Te Ching*, wrote 'the soft and flexible will defeat the hard and the strong'; and in just such a way, Taiji Quan negates the notion of force conquering force. Instead, students are trained to meet force with softness, thereby victorious through the attainment of balance.

The origins of Taiji Quan are obscure, though some sources cite a Daoist of either the twelfth or fifteenth century, Zhang San-feng, who created the art after watching a crane and a snake fighting. The styles of Taiji Quan in favour today can be traced back to a general from the last days of the Ming Dynasty, Chen Wang-ting, who, when the Ming fell in 1644, retired to his village and created seven sets of styles, of which only two survive today.

Correct motion can only be born of absolute stillness. Thus, this piece opens with four very smooth chords that blur into one another, ending with a surprisingly euphonious one. Now focused, the music can move. A single movement would be learned and repeated until perfected; and only then could one proceed to the next. In the music, a lengthy passage ensues of single notes in differing textures and registers that soon streamline, glide into motion and attain a strong yet smooth line, unencumbered by harmony. The aim of Taiji Quan: to generate power using the whole body, is suggested by the piano entering with a rustling harmonic idea, supported by the ensemble, which builds into a powerful sequence. A fleeting moment of angular conflict passes back to the opening smooth chords, after which the single note passage is repeated, but with increasing agility and drama. An intensified return of the piano sequence idea suggests real menace and builds to an ominous climax. The piece concludes with the initial four chords, though not so formally presented. The next to last word is had by the euphonious fourth chord, here presented as a sharp blow of a fist, followed by a dying flute trill, suggesting the possibility of a return to equilibrium.

duration 10 minutes

score is written in C

commissioned by Chroma
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Strike Opponent's Ears With Both Fists

JULIAN GRANT

♩ = 104

Flute *p*

Clarinet in Bb *p*

Piano *p*

Violin I *p non vibrato*

Violin II *p non vibrato*

Viola *p non vibrato*

Violoncello *p non vibrato*

Fl. *pp*

Cl. *ppp* *p*

Pno.

Vln. I *V con vibrato* *mf* *pp*

Vln. II *V con vibrato* *mf* *pp*

Vla. *V con vibrato* *mf* *pp* *V* *pp*

Vc. *V con vibrato* *mf* *ppp* *pp*

22 **B**

Fl. *pp*

Cl. *ppp* *echotone* *p*

Pno.

Vln. I *mf* *f* *pp*

Vln. II *pp* *p* *mf* *f* *pp*

Vla. *p* *mf* *f* *pp*

Vc. *p* *mf* *f* *pp*



31 **C**

Fl. *p*

Cl. *mf* *pp* *mf* *gliss.*

Pno.

Vln. I *mf* *gliss.* *pp* *mf* *f* *pp* *mf* *gliss.*

Vln. II *mf* *pp* *mf* *f* *pp* *mf* *p* *gliss.*

Vla. *mf* *pp* *mf* *p* *pp* *mf* *p*

Vc. *mf* *pp* *mf*

39

Fl. *mf* *f*

Cl. *mf* *f*

Pno.

Vln. I *mf* *f* pizz

Vln. II *mf* *f*

Vla. *mf* *f* *mf* *p*

Vc. *mf* *f* *p*

46

Fl.

Cl. *f* *p* *mf* *f* *p*

Pno.

Vln. I *f* *mf* arco

Vln. II *f* *mf*

Vla. pizz *mf vibrato* arco *p* *f* *mf*

Vc. *mf sonore* *f*

D

Musical score for measures 53-58. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Starts with a *pp* dynamic, then moves to *mf* in measure 55.
- Cl.:** Starts with a *mf* dynamic, then moves to *p* in measure 55, and back to *mf* in measure 57.
- Pno.:** Remains silent throughout.
- Vln. I:** Starts with a *f* dynamic, then moves to *p* in measure 55, and back to *mf* in measure 57. Includes a *gliss.* marking in measure 57.
- Vln. II:** Starts with a *f* dynamic, then moves to *pp* in measure 55, and back to *p* in measure 57. Includes a *gliss.* marking in measure 55.
- Vla.:** Starts with a *f* dynamic, then moves to *pp* in measure 55, and back to *f* in measure 57. Includes a *pizz.* marking in measure 57.
- Vc.:** Starts with a *f* dynamic, then moves to *p* in measure 55, and back to *f* in measure 57.



Musical score for measures 59-64. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Starts with a *p* dynamic, then moves to *f* in measure 61.
- Cl.:** Starts with a *f* dynamic, then moves to *p* in measure 61, and back to *f* in measure 63.
- Pno.:** Remains silent throughout.
- Vln. I:** Starts with a *f* dynamic, then moves to *p* in measure 61, and back to *f* in measure 63. Includes a *pizz.* marking in measure 61.
- Vln. II:** Starts with a *f* dynamic, then moves to *p* in measure 61, and back to *f* in measure 63. Includes a *arco* marking in measure 61.
- Vla.:** Starts with a *f* dynamic, then moves to *p* in measure 61, and back to *f* in measure 63. Includes a *arco* marking in measure 61.
- Vc.:** Starts with a *f* dynamic, then moves to *p* in measure 61, and back to *f* in measure 63.

74

Fl.

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.



76

Fl.

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

78

Fl.

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

p *f*

p *f* *f* *p*

f *mf* *f* *mf*

f *mf* *f* *mf*

Measures 78-79 of a musical score. The Flute (Fl.) and Clarinet (Cl.) parts are mostly silent, with the Clarinet playing a few notes in measure 79. The Piano (Pno.) part features a complex texture with sixteenth-note patterns and sixths, marked with *p* and *f*. The Violin I (Vln. I) part has a long note in measure 78 and a short note in measure 79. The Violin II (Vln. II) part has a long note in measure 78 and a short note in measure 79. The Viola (Vla.) part has a long note in measure 78 and a short note in measure 79. The Violoncello (Vc.) part has a long note in measure 78 and a short note in measure 79.

80

Fl.

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

p

f *mf* *f* *p*

mf *f* *p*

f *p*

Measures 80-81 of a musical score. The Flute (Fl.) and Clarinet (Cl.) parts are mostly silent, with the Clarinet playing a few notes in measure 81. The Piano (Pno.) part features a complex texture with sixteenth-note patterns and sixths, marked with *p* and *f*. The Violin I (Vln. I) part has a long note in measure 80 and a short note in measure 81. The Violin II (Vln. II) part has a long note in measure 80 and a short note in measure 81. The Viola (Vla.) part has a long note in measure 80 and a short note in measure 81. The Violoncello (Vc.) part has a long note in measure 80 and a short note in measure 81.

81

Fl. *f* *p*

Cl. *f* *p*

Pno. *f* *p*

Vln. I *mf* *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

6 3



83

Fl. *pp*

Cl. *pp*

Pno. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

3 6 6

85 **H**

Fl. *6*

Cl. *6*

Pno. *6*

Vln. I *6*

Vln. II *6*

Vla. *6*

Vc. *6*

f

p

87

Fl.

Cl.

Pno. *6*

Vln. I *p* *f*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

92

Fl. *f* *p*

Cl. *f* *p*

Pno. *f* *p*

Vln. I *mf* *f* *p*

Vln. II *mf* *f* *p*

Vla. *mf* *f* *p*

Vc. *mf* *f* *p*

94

Fl. *pp*

Cl. *pp*

Pno. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

96 **I**

Fl.

Cl.

Pno.

f sempre

Vln. I

Vln. II

Vla.

Vc.

f

f

f

98

Fl.

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

f

100

Fl.
Cl.
Pno.
Vln. I
Vln. II
Vla.
Vc.

This system contains measures 100 to 103. The Flute part has a whole rest in measure 100 and a half note in measure 101. The Clarinet part has a whole rest in measure 100 and a half note in measure 101. The Piano part features a continuous sixteenth-note accompaniment with sixteenth-note chords, marked with '6' for sixteenth notes. The Violin I part has a half note in measure 101. The Violin II part has a half note in measure 101. The Viola part has a half note in measure 101. The Violoncello part has a half note in measure 101.

101

Fl.
Cl.
Pno.
Vln. I
Vln. II
Vla.
Vc.

This system contains measures 101 to 104. The Flute part has a half note in measure 101 and a triplet of eighth notes in measure 102. The Clarinet part has a half note in measure 101 and a triplet of eighth notes in measure 102. The Piano part continues with sixteenth-note accompaniment, marked with '6' and 'ff' in measure 102. The Violin I part has a triplet of eighth notes in measure 102. The Violin II part has a triplet of eighth notes in measure 102. The Viola part has a half note in measure 102. The Violoncello part has a half note in measure 102.

J

103

Fl. *ff* *p*

Cl. *ff* *mf* *en dehors*

Pno. *ff* *p*

Vln. I *ff* *p non vibrato*

Vln. II *ff* *p non vibrato*

Vla. *ff* *pizz* *p non vibrato*

Vc. *ff* *p non vibrato*

107

Fl. *p*

Cl. *p*

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

K

112

Fl.

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

p

V con vibrato

V con vibrato

V con vibrato

con vibrato

con vibrato



120

Fl.

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

ppp

mf

pp

p

ppp

pp

p

pizz

p

L

L

128

Fl.

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

p

pp

p

mf

ppp

p

f

pizz

sul E

arco

133

Fl.

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

pp

p

mf

pp

f

pp

f

mf

p

f

pp

p

f

pp

arco sul G

sul Do

arco

M

M

137

Fl.

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

pp

f 5

p

mf

pizz

p

p

6 6 6 6 6

3

3 3 3 3

p

141

Fl.

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

f 6

mf

f 5

p

mf

f 6

f 3

p

3 3 3 3

6

5

pizz 3 3 3

f *p*

mf

pizz

arco

pizz

f *mf*

145

Fl.

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

p

f

p — *mf*

149

Fl.

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

f

f

p

pp — *f*

mf — *f*

pp — *p* — *pp*

f

gliss.

pizz.

arco

ff — *fp* — *ff*

sul pont.

154

P

Fl. *p* *mf* *f* 6

Cl. *mf* *f* 6

Pno. *p* *mf* *f* 6

Vln. I *f* 6

Vln. II arco nat. *f* 6

Vla. *p* *f* gliss. pizz. *f*

Vc. *p* *f* *f*

157

Q

Fl. *f*

Cl. *f*

Pno. *f*

Vln. I pizz. *f* **Q**

Vln. II *f*

Vla. *f*

Vc. *f*

Musical score for measures 161-163. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.).

- Fl.:** Measures 161-162 feature eighth-note triplets. Measure 163 features a sixteenth-note sextuplet.
- Cl.:** Measures 161-162 feature eighth-note triplets. Measure 163 features a sixteenth-note sextuplet.
- Pno.:** Measures 161-162 feature eighth-note triplets. Measure 163 features a sixteenth-note sextuplet. Includes the instruction *f detached* and a *ped.* (pedal) marking.
- Vln. I:** Measures 161-162 feature eighth-note triplets. Measure 163 features a sixteenth-note sextuplet. Includes the instruction *f detached* and *arco*.
- Vln. II:** Measures 161-162 feature eighth-note triplets. Measure 163 features a sixteenth-note sextuplet. Includes the instruction *f detached* and *arco*.
- Vla.:** Measures 161-162 feature eighth-note triplets. Measure 163 features a sixteenth-note sextuplet. Includes the instruction *f detached*.
- Vc.:** Measures 161-162 feature eighth-note triplets. Measure 163 features a sixteenth-note sextuplet. Includes the instruction *f detached*.



Musical score for measures 164-166. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.).

- Fl.:** Measures 164-165 feature sixteenth-note sextuplets. Measure 166 features a sixteenth-note sextuplet.
- Cl.:** Measures 164-165 feature sixteenth-note sextuplets. Measure 166 features a sixteenth-note sextuplet.
- Pno.:** Measures 164-165 feature sixteenth-note sextuplets. Measure 166 features a sixteenth-note sextuplet.
- Vln. I:** Measures 164-165 feature sixteenth-note sextuplets. Measure 166 features a sixteenth-note sextuplet.
- Vln. II:** Measures 164-165 feature sixteenth-note sextuplets. Measure 166 features a sixteenth-note sextuplet.
- Vla.:** Measures 164-165 feature sixteenth-note sextuplets. Measure 166 features a sixteenth-note sextuplet.
- Vc.:** Measures 164-165 feature sixteenth-note sextuplets. Measure 166 features a sixteenth-note sextuplet.

Musical score for measures 167-172. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.).

- Fl.:** Measures 167-170 feature triplet eighth notes. Measure 171 has a quarter rest, and measure 172 has a half note.
- Cl.:** Measures 167-170 feature sixteenth-note runs with fingerings 6, 6, 6, 6. Measure 171 has a quarter rest, and measure 172 has a half note with fingering 5.
- Pno.:** Measures 167-170 feature sixteenth-note runs with fingerings 6, 6, 6, 6. Measure 171 has a quarter rest, and measure 172 has a half note with fingerings 6, 6 and a fifth-fingered triplet.
- Vln. I & II:** Measures 167-170 feature sixteenth-note runs with fingerings 6, 6, 6, 6. Measure 171 has a quarter rest, and measure 172 has a half note with fingerings 6, 6 and a fifth-fingered triplet.
- Vla.:** Measures 167-170 feature sixteenth-note runs with fingerings 6, 6, 6, 6. Measure 171 has a quarter rest, and measure 172 has a half note with fingerings 6, 6 and a fifth-fingered triplet.
- Vc.:** Measures 167-170 feature triplet eighth notes with fingerings 3, 3. Measure 171 has a quarter rest, and measure 172 has a half note with fingerings 3, 3 and a triplet.

Musical score for measures 169-172, starting with a double bar line and a rehearsal mark **R** in a box. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.).

- Fl.:** Measure 169 has a whole rest. Measure 170 has a half note. Measure 171 has a quarter rest, and measure 172 has a half note with fingering 6.
- Cl.:** Measure 169 has a whole rest. Measure 170 has a half note. Measure 171 has a quarter rest, and measure 172 has a half note with fingerings 6, 6, 3, 5, 3.
- Pno.:** Measures 169-170 feature sixteenth-note runs with fingerings 5, 5, 6, 6. Measure 171 has a quarter rest, and measure 172 has a half note with fingerings 6, 5, 3.
- Vln. I:** Measure 169 has a whole rest. Measure 170 has a half note with *pizz*. Measure 171 has a quarter rest, and measure 172 has a half note with fingerings 6, 3, 5, 3.
- Vln. II:** Measure 169 has a whole rest. Measure 170 has a half note with *pizz* and fingering 3. Measure 171 has a quarter rest, and measure 172 has a half note with fingerings 6, 6, 3, 5, 3.
- Vla.:** Measure 169 has a whole rest. Measure 170 has a half note. Measure 171 has a quarter rest, and measure 172 has a half note with fingerings 6, 6, 3, 5, 3.
- Vc.:** Measure 169 has a whole rest. Measure 170 has a half note with *arco*. Measure 171 has a quarter rest, and measure 172 has a half note with *f detached* and fingerings 6, 6, 3.

Musical score for measures 172-176. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Measures 172-174 feature eighth-note patterns with fingerings '5'. Measures 175-176 feature triplets of eighth notes, marked *ff*.
- Cl.:** Measures 172-174 feature eighth-note patterns with fingerings '5'. Measures 175-176 feature a melodic line marked *ff*.
- Pno.:** Measures 172-174 feature eighth-note patterns with fingerings '5'. Measures 175-176 feature a bass line marked *ff*.
- Vln. I:** Measures 172-174 feature eighth-note patterns. Measures 175-176 feature a melodic line marked *ff* and *pizz*.
- Vln. II:** Measures 172-174 feature eighth-note patterns with fingerings '5'. Measures 175-176 feature a melodic line marked *ff* and fingerings '6'.
- Vla.:** Measures 172-174 feature eighth-note patterns with fingerings '5'. Measures 175-176 feature a melodic line marked *ff*.
- Vc.:** Measures 172-174 are silent. Measures 175-176 feature a melodic line marked *ppp*.



Musical score for measures 177-181. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Measures 177-181 feature a continuous eighth-note pattern marked *p*. A section marker 'S' is present above the staff.
- Cl.:** Measures 177-181 are silent.
- Pno.:** Measures 177-181 feature a melodic line marked *p*. A section marker 'S' is present above the staff.
- Vln. I:** Measures 177-181 feature a melodic line marked *p*. A section marker 'S' is present above the staff. Measures 180-181 are marked *arco*.
- Vln. II:** Measures 177-181 feature eighth-note patterns with fingerings '3' and '5', marked *p*.
- Vla.:** Measures 177-181 feature eighth-note patterns with fingerings '5', marked *p*.
- Vc.:** Measures 177-181 feature eighth-note patterns with fingerings '5', marked *p*.

181

Fl.

Cl.

p

Pno.

p

Vln. I

Vln. II

Vla.

Vc.

p vibrato



185

Fl.

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

188

Fl.

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

mf

192

Fl.

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

p intense

p

p intense

p intense

ppp

f

p

arco

p

sul E

196

Fl.

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

crescendo poco a poco

crescendo poco a poco

crescendo poco a poco

crescendo poco a poco

crescendo poco a poco



200

Fl.

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

203

Fl.
Cl.
Pno.
Vln. I
Vln. II
Vla.
Vc.

206

Fl.
Cl.
Pno.
Vln. I
Vln. II
Vla.
Vc.

209

Fl. *mf*

Cl. *mf*

Pno.

Vln. I *mf* *weighty*

Vln. II *mf* *weighty*

Vla. arco 5

Vc. *mf* *weighty*



211

Fl. *crescendo poco a poco*

Cl. *crescendo poco a poco*

Pno. *crescendo poco a poco*

Vln. I *gliss.* *crescendo poco a poco*

Vln. II *crescendo poco a poco*

Vla. 5 *crescendo poco a poco*

Vc. *gliss.* *crescendo poco a poco*

213

Fl.

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system of musical notation covers measures 213 to 215. It features seven staves: Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Flute part begins with a melodic line in measure 213, followed by triplet patterns in measures 214 and 215. The Clarinet part plays a rhythmic accompaniment of eighth notes with triplet markings. The Piano part consists of a steady accompaniment of chords in the right hand and a bass line in the left hand. The Violin I part has a simple melodic line. The Violin II part plays a more complex rhythmic pattern. The Viola part has a chordal accompaniment with a '5' marking. The Violoncello part has a bass line with some slurs and a '5' marking.

215

Fl.

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system of musical notation covers measures 215 to 217. It features seven staves: Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Flute part continues with triplet patterns. The Clarinet part continues with its rhythmic accompaniment. The Piano part continues with its chordal accompaniment. The Violin I part continues with its simple melodic line. The Violin II part continues with its complex rhythmic pattern. The Viola part continues with its chordal accompaniment and '5' markings. The Violoncello part continues with its bass line and '5' markings.

217

Fl.

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

219

Fl.

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

piu f

piu f

piu f

piu f

piu f

225

Fl.
Cl.
Pno.
Vln. I
Vln. II
Vla.
Vc.

Detailed description: This system contains measures 225 and 226. The Flute part has a melodic line with slurs and accents. The Clarinet part has a more complex, rhythmic line with slurs. The Piano part features a steady accompaniment with chords and a bass line. The Violin I part has a simple melodic line. The Violin II part has a dense, rhythmic accompaniment. The Viola part has a simple accompaniment. The Violoncello part has a simple melodic line. The key signature has two sharps (F# and C#).

227

Fl.
Cl.
Pno.
Vln. I
Vln. II
Vla.
Vc.

ff *mf* *crescendo*
ff *mf* *crescendo*
ff *mf* *crescendo*
ff *mf* *crescendo*
ff *mf* *crescendo*
ff *mf* *crescendo*
ff *mf* *crescendo*

gliss.

Detailed description: This system contains measures 227 and 228. The Flute part has a melodic line with slurs and accents, marked with *ff* and *mf*, and a *crescendo* hairpin. The Clarinet part has a melodic line with slurs and accents, marked with *ff* and *mf*, and a *crescendo* hairpin. The Piano part features a steady accompaniment with chords and a bass line, marked with *ff* and *mf*, and a *crescendo* hairpin. The Violin I part has a melodic line with slurs and accents, marked with *ff* and *mf*, and a *crescendo* hairpin. The Violin II part has a dense, rhythmic accompaniment, marked with *ff* and *mf*, and a *crescendo* hairpin. The Viola part has a simple accompaniment, marked with *ff* and *mf*, and a *crescendo* hairpin. The Violoncello part has a simple melodic line, marked with *ff* and *mf*, and a *crescendo* hairpin. The key signature has two sharps (F# and C#).

229

Fl.
Cl.
Pno.
Vln. I
Vln. II
Vla.
Vc.

Detailed description: This system of musical notation covers measures 229 and 230. It includes staves for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Flute and Clarinet parts feature melodic lines with slurs and accents. The Piano part consists of block chords with some movement in the bass line. The Violin and Viola parts play rhythmic patterns, while the Cello part provides a steady bass line. Dynamic markings include accents and slurs.



231

Fl.
Cl.
Pno.
Vln. I
Vln. II
Vla.
Vc.

W

piu f *ff*

Detailed description: This system of musical notation covers measures 231 and 232. It includes staves for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). A rehearsal mark 'W' is placed at the beginning of measure 231. The Flute and Clarinet parts have dynamic markings of *piu f* and *ff*. The Piano part has *piu f* and *ff* markings. The Violin and Viola parts also have *piu f* and *ff* markings. The Cello part has *piu f* and *ff* markings. There are also some specific performance instructions like '(h)' and '(h)' in the Piano part.

233

Fl.

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

239

Fl.

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

244

Fl. *pp*

Cl. *pp*

Pno. *pp* *p*

Vln. I *pp* non vibrato *ppp* vib. *pp*

Vln. II *pp* non vibrato *ppp* vib. *pp*

Vla. *pp* non vibrato *ppp*

Vc. *p*

248

Fl. *pp* tr. ^(b)

Cl. *p* *f* *fff*

Pno. *fff*

Vln. I *mf* *fff* *fff*

Vln. II *mf* *ff* *fff*

Vla. *pp* *mf* *ff* *fff* pizz. *fff*

Vc. *sf* *sf* *sf* *sf* *fff*