

Filippo Zapponi

Resonances of K. 1998

A synesthetic journey between Champagne tasting and music

for orchestra
(2023)

Instrumentation

Piccolo
2 Flutes (2nd doubling Alto Flute)
2 Oboes
English Horn
2 Clarinets in B_♭
Bass Clarinet
3 Bassoons

4 Horns in F
3 Trumpets in B_♭
2 Trombones
Bass Trombone
Tuba

Timpani
Percussion (2 players) (Glockenspiel, Celesta)

2 Harps

Violin I
Violin II
Viola
Violoncello
Contrabass

All instruments are written at concert pitch, except those that transpose at the octave.

Resonances of K. 1998

A synesthetic journey between Champagne tasting and music

Resonances of K. 1998 est une transposition musicale de mes sensations et impressions liées à la dégustation du Krug Millésime 1998.

La pièce est divisée en deux sections : la première, constituée d'une dense superposition de plans sonores, est associée à la complexité du nez du Krug Millésime 1998, tandis que la seconde, aux nuances lyriques et lumineuses, évoque sa bouche, en équilibre entre généreuse maturité et fraîcheur. Les harmonies prolongées conclusives rappellent l'exceptionnelle longueur de ce vin.

Resonances of K. 1998 laisse délibérément apparaître des échos de musiques du XIX^e et XX^e siècle (auxquelles j'ai spontanément pensé lors de la dégustation) afin de souligner que le "style Krug" a traversé trois siècles, tout en restant fidèle à la vision originelle de Joseph Krug en 1843...

Krug Millésime 1998

Notes de dégustation

Dégusté le 8 et le 9 octobre 2016 (pour fêter mes quarante ans)

Verre : Joseph (Krug-Riedel)

Après avoir admiré la luminosité de sa robe dorée, je rapproche le nez du verre et je reconnais immédiatement le style unique de Krug. Une impressionnante variété d'arômes m'envahit : vanille, noisette, bois épicé, agrumes confits, chocolat blanc et torréfaction. Puis émerge cette note énigmatique, profonde et mystérieuse qui ne ressemble à rien d'autre et que j'appelle la "magie de Krug".

En bouche je retrouve les impressions d'agrumes confits et de bois épicé – avec, de surcroît, une touche presque mielleuse – auxquelles s'ajoutent une merveilleuse fraîcheur et une belle acidité se révélant pleinement à table avec les mets.

La longueur en bouche est étonnante, elle s'imprime dans ma mémoire et y reste des heures, voire des jours.

La complexité d'un Krug Millésime évoque, selon moi, la stratification linguistique de la poésie épique, ainsi que la riche palette expressive d'un orchestre symphonique.

Filippo Zapponi

Resonances of K. 1998

A synesthetic journey between Champagne tasting and music

Resonances of K. 1998 is a musical transposition of the sensations and impressions conjured up in my mind when I tasted the Krug Vintage 1998.

The piece is divided into two sections: the first, made up of a dense superposition of sound layers, is associated with the complexity of the nose of Krug Vintage 1998, while the second, with its lyrical and luminous nuances, evokes its palate, in balance between generous maturity and freshness. The extended concluding harmonies recall the exceptional finish of this wine.

Resonances of K. 1998 deliberately reveals echoes of 19th and 20th century music (which I spontaneously thought of during the tasting) in order to underline the fact that the "Krug style" has crossed three centuries, while remaining faithful to Joseph Krug's original vision in 1843...

Krug Vintage 1998

Tasting notes

Tasted on 8 and 9 October 2016 (to celebrate my fortieth birthday)

Glass : Joseph (Krug-Riedel)

After admiring its luminous golden hues, I bring my nose closer to the glass and I immediately recognise Krug's unique style. An impressive variety of aromas overwhelms me: vanilla, hazelnut, spicy wood, candied citrus, white chocolate and roasted coffee beans. Then an enigmatic, deep and mysterious note emerges that resembles nothing else and that I call the "magic of Krug".

On the palate I find the same impressions of candied citrus fruits and spicy wood, with a touch of honey as well. The wonderful freshness and the beautiful acidity are fully revealed at the table with the dishes.

The astonishingly long finish is imprinted on my memory and remains there for hours, if not days.

The complexity of a Krug Vintage evokes for me the linguistic stratification of epic poetry, as well as the rich expressive palette of a symphony orchestra.

Filippo Zapponi

Resonances of K. 1998

A synesthetic journey between Champagne tasting and music
for orchestra
(2023)

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Lumineux ♩ = 70

Piccolo

Flute

Oboes

English Horn

Clarinets in Bb

Bass Clarinet in Bb

Bassoons

Horns in F

Trumpets in Bb

Trombones

Bass Trombone

Tuba

Timpani

Glockenspiel

Celesta

Harp 1

Harp 2

Lumineux ♩ = 70

Violin I

Violin II

Viola

Violoncello

Contrabass

This page of a musical score contains 24 staves, each representing a different instrument or section of an orchestra. The instruments listed on the left side of the page are: Picc., Fl., Ob., Eng. Hn., Cl., B. Cl., Bsn., Hn., Tpt., Tbn., B. Tbn., Cel., Hp. 1, Hp. 2, Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in a standard musical notation with various dynamic markings such as *p*, *mf*, *f*, and *pp*. A section of the score is marked with a large letter 'A' in a box at the top center. The music features complex rhythmic patterns, including triplets and sixteenth notes, and is characterized by frequent use of slurs and ties. The overall layout is dense and professional, typical of a high-quality orchestral score.

This page of a musical score contains the following instruments and parts:

- Flute (Fl.):** Two staves, dynamic markings: *pp*, *p*, *mf*.
- Oboe (Ob.):** Two staves, dynamic markings: *pp*, *p*, *mf*.
- English Horn (Eng. Hn.):** Two staves, dynamic markings: *pp*, *p*, *mf*.
- Clarinet (Cl.):** Two staves, dynamic markings: *pp*, *p*, *mf*.
- Bassoon (B. Cl.):** Two staves, dynamic markings: *pp*, *p*, *mf*.
- Bassoon II (Bsn.):** Two staves, dynamic markings: *pp*, *p*, *mf*.
- Horn (Hn.):** Four staves (two for each of two horns), dynamic markings: *pp*, *p*, *mf*.
- Trombone (Tbn.):** Two staves, dynamic markings: *pp*, *p*.
- Bass Trombone (B. Tbn.):** Two staves, dynamic markings: *pp*, *p*.
- Horn I (Hp. 1):** Two staves, dynamic markings: *pp*, *p*, *mf*.
- Horn II (Hp. 2):** Two staves, dynamic markings: *p*, *mf*.
- Violin I (Vln. I):** Two staves, dynamic markings: *mf*, *p*, *mf*.
- Violin II (Vln. II):** Two staves, dynamic markings: *mf*, *p*, *mf*.
- Viola (Vla.):** Two staves, dynamic markings: *p*, *mf*.
- Violoncello (Vc.):** Two staves, dynamic markings: *p*, *mf*.
- Contrabass (Cb.):** Two staves, dynamic markings: *pp*, *p*, *mf*.

This page of a musical score, numbered 4, contains the following instruments and parts:

- Picc.** (Piccolo)
- Fl.** (Flute)
- Ob.** (Oboe)
- Eng. Hn.** (English Horn)
- Cl.** (Clarinet)
- B. Cl.** (Bass Clarinet)
- Bsn.** (Bassoon)
- Hr.** (Horn)
- Tpt.** (Trumpet)
- Tbn.** (Trombone)
- B. Tbn.** (Baritone Trombone)
- Tba.** (Tuba)
- Timp.** (Timpani)
- Cel.** (Cello)
- Hp. 1.** (Harp 1)
- Hp. 2.** (Harp 2)
- Vn. I.** (Violin I)
- Vn. II.** (Violin II)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabasso)

The score is written in a common time signature and features a variety of dynamic markings such as *p*, *mf*, *f*, *pp*, and *ppp*. It includes complex musical notation with slurs, ties, and articulation marks. The page concludes with a double bar line and a fermata over the final notes.

B

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Temp.
Glock.
Cym.
Hp. 1
Hp. 2
Vln. I
Vln. II
Vla.
Vcl.
Cb.

This page of a musical score, numbered 6, contains the following instruments and parts:

- Picc.** (Piccolo): Two staves, starting at measure 18.
- Fl.** (Flute): Two staves, with a section labeled "To A. Fl." (Alto Flute) in the second staff.
- Ob.** (Oboe): Two staves.
- Eng. Hn.** (English Horn): Two staves.
- Cl.** (Clarinet): Two staves.
- B. Cl.** (Bass Clarinet): Two staves.
- Bsn.** (Bassoon): Two staves.
- Hn.** (Horn): Four staves.
- Tpt.** (Trumpet): Two staves.
- Tbn.** (Trombone): Two staves.
- B. Tbn.** (Baritone Trombone): Two staves.
- Tba.** (Tuba): Two staves.
- Timp.** (Timpani): Two staves.
- Glock.** (Glockenspiel): Two staves, with dynamic markings *ff* and *f*.
- Cel.** (Cymbal): Two staves, with dynamic markings *ff* and *f*.
- Hp. 1** (Harp 1): Two staves.
- Hp. 2** (Harp 2): Two staves.
- Vn. I** (Violin I): Two staves.
- Vn. II** (Violin II): Two staves.
- Vla.** (Viola): Two staves.
- Vc.** (Violoncello): Two staves.
- Cb.** (Contrabass): Two staves.

The score is written in a standard musical notation with various dynamics such as *ff* (fortissimo) and *f* (forte). It includes complex rhythmic patterns, including triplets and sixteenth-note runs, and features extensive use of slurs and ties across measures.

C

Instrumentation: Picc., A. Fl., Ob., Eng. Hn., Cl., B. Cl., Bsn., Hn., Glock., Cel., Hp. 1, Hp. 2, Vln. I, Vln. II, Vla., Vc., Cb.

Dynamic markings: *f*, *p*, *mf*, *pp*, *ppp*.

Rehearsal Mark: **C**

This page of a musical score contains measures 21 through 24. The instruments are arranged as follows:

- Flutes (A. Fl.):** Measures 21-22 feature a complex, rapid sixteenth-note pattern. Measures 23-24 are silent.
- Oboe (Ob.):** Measures 21-22 are silent. Measures 23-24 play a sustained, low note marked *pp*.
- English Horn (Eng. Hn.):** Measures 21-22 are silent. Measures 23-24 play a sustained, low note marked *pp*.
- Clarinets (Cl.):** Measures 21-22 are silent. Measures 23-24 play a complex sixteenth-note pattern marked *p*.
- Bass Clarinet (B. Cl.):** Measures 21-22 play a sustained note marked *pp*, which transitions to *mp* in measure 23. Measures 23-24 are silent.
- Bassoon (Bsn.):** Measures 21-24 are silent.
- Horn (Hn.):** Measures 21-22 play a sustained note marked *pp*. Measures 23-24 are silent.
- Trumpet (Tpt.):** Measures 21-22 play a sustained note marked *pp*, which transitions to *mp* in measure 23. Measures 23-24 are silent.
- Harps (Hp. 1, Hp. 2):** Hp. 1 has a *p* dynamic in measure 21 and a *pp* dynamic in measure 24. Hp. 2 has a *p* dynamic in measure 21. Measures 22-24 are silent.
- Violins (Vln. I, Vln. II):** Measures 21-22 are silent. Measures 23-24 play a sustained note marked *pp*, which transitions to *mp* in measure 24.
- Viola (Vla.):** Measures 21-24 play a sustained note marked *pp*.
- Violoncello (Vc.):** Measures 21-24 play a sustained note marked *pp*.

This page of a musical score contains measures 28 through 31. The instruments listed on the left are Piccolo (Picc.), A. Flute (A. Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Glockenspiel (Glock.), Cello (Cel.), Harp 1 (Hp. 1), Harp 2 (Hp. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 28 features a Piccolo part with a *pp* dynamic and a *mp* dynamic. The A. Flute and Cl. parts have a *p* dynamic. The Bsn. part has a *pp* dynamic. The Hn. part has a *pp* dynamic. The Tpt. part has a *pp* dynamic. The Cel. part has a *p* dynamic. The Hp. 1 and Hp. 2 parts have a *p* dynamic. The Vln. I and Vln. II parts have a *p* dynamic. The Vla. part has a *p* dynamic. The Vc. part has a *p* dynamic. The Cb. part has a *pp* dynamic.

Measure 29 features a Piccolo part with a *pp* dynamic and a *mp* dynamic. The A. Flute and Cl. parts have a *p* dynamic. The Bsn. part has a *pp* dynamic. The Hn. part has a *pp* dynamic. The Tpt. part has a *pp* dynamic. The Cel. part has a *mp* dynamic. The Hp. 1 and Hp. 2 parts have a *p* dynamic. The Vln. I and Vln. II parts have a *p* dynamic. The Vla. part has a *p* dynamic. The Vc. part has a *p* dynamic. The Cb. part has a *pp* dynamic.

Measure 30 features a Piccolo part with a *pp* dynamic and a *mp* dynamic. The A. Flute and Cl. parts have a *p* dynamic. The Bsn. part has a *pp* dynamic. The Hn. part has a *pp* dynamic. The Tpt. part has a *pp* dynamic. The Cel. part has a *mp* dynamic. The Hp. 1 and Hp. 2 parts have a *p* dynamic. The Vln. I and Vln. II parts have a *p* dynamic. The Vla. part has a *p* dynamic. The Vc. part has a *p* dynamic. The Cb. part has a *pp* dynamic.

Measure 31 features a Piccolo part with a *pp* dynamic and a *mp* dynamic. The A. Flute and Cl. parts have a *p* dynamic. The Bsn. part has a *pp* dynamic. The Hn. part has a *pp* dynamic. The Tpt. part has a *pp* dynamic. The Cel. part has a *mp* dynamic. The Hp. 1 and Hp. 2 parts have a *p* dynamic. The Vln. I and Vln. II parts have a *p* dynamic. The Vla. part has a *p* dynamic. The Vc. part has a *p* dynamic. The Cb. part has a *pp* dynamic.

This page of a musical score, numbered 10, covers measures 32 through 35. The score is arranged in a standard orchestral format with the following instruments and parts:

- Flute (Flc.):** Measures 32-35, dynamics *pp* to *mf*.
- Flute I (A. Fl.):** Measures 32-35, dynamics *p*.
- Oboe (Ob.):** Measures 32-35, dynamics *p* and *pp*.
- English Horn (Eng. Hn.):** Measures 32-35, dynamics *p* and *pp*.
- Clarinet (Cl.):** Measures 32-35, dynamics *p*.
- Bassoon (Bsn.):** Measures 32-35, dynamics *pp* and *mf*.
- Horn I (Hn. I):** Measures 32-35, dynamics *pp* and *mf*.
- Horn II (Hn. II):** Measures 32-35, dynamics *pp* and *mf*.
- Trumpet I (Tpt. I):** Measures 32-35, dynamics *p*.
- Trumpet II (Tpt. II):** Measures 32-35, dynamics *p*.
- Cymbals (Cym.):** Measures 32-35, dynamics *pp*.
- Harp I (Hp. 1):** Measures 32-35, dynamics *p* and *pp*.
- Harp II (Hp. 2):** Measures 32-35, dynamics *p*.
- Violin I (Vln. I):** Measures 32-35, dynamics *p* and *mf*.
- Violin II (Vln. II):** Measures 32-35, dynamics *p* and *mf*.
- Viola (Vla.):** Measures 32-35, dynamics *p*.
- Cello (Vc.):** Measures 32-35, dynamics *p*.
- Double Bass (Cb.):** Measures 32-35, dynamics *p* and *pp*.

The score features complex rhythmic patterns, including sixteenth-note runs in the woodwinds and strings, and dynamic markings such as *pp*, *p*, *mf*, and *pp*. There are also performance instructions like *rit.* and *rit.* in the cymbal part.

This page of a musical score, numbered 11, contains the following instruments and parts:

- Picc.** (Piccolo): Treble clef, dynamic markings *p*, *mp*, *mf*, *pp*.
- A. Fl.** (Alto Flute): Treble clef, dynamic markings *p*, *pp*.
- Ob.** (Oboe): Treble clef, dynamic markings *p*, *mp*, *mf*, *pp*.
- Eng. Hn.** (English Horn): Treble clef, dynamic marking *pp*.
- Cl.** (Clarinet): Treble clef, dynamic marking *p*.
- Bsn.** (Bassoon): Bass clef, dynamic markings *p*, *mf*.
- Hn.** (Horn): Treble clef, dynamic markings *p*, *mf*.
- Tpt.** (Trumpet): Treble clef, dynamic markings *p*, *pp*.
- Tbn.** (Trombone): Bass clef, dynamic markings *p*, *pp*.
- B. Tbn.** (Baritone Trombone): Bass clef, dynamic marking *pp*.
- Cel.** (Cello): Treble clef, dynamic markings *p*, *mp*, *mf*.
- Hp. 1** (Harp 1): Treble clef, dynamic marking *pp*.
- Hp. 2** (Harp 2): Treble clef, dynamic marking *p*.
- Vln. I** (Violin I): Treble clef, dynamic marking *p*.
- Vln. II** (Violin II): Treble clef, dynamic marking *p*.
- Vla.** (Viola): Bass clef, dynamic marking *pp*.
- Vc.** (Violoncello): Bass clef, dynamic marking *pp*.
- Cb.** (Contrabasso): Bass clef, dynamic marking *pp*, includes *pizz.* (pizzicato) marking.

This page of a musical score, numbered 12, contains the following instruments and parts:

- Picc.** (Piccolo): Treble clef, dynamic markings *p*, *mf*, *mp*, *mf*.
- A. Fl.** (First Flute): Treble clef, dynamic markings *p*, *pp*, *p*, *pp*.
- Ob.** (Oboe): Treble clef, dynamic marking *p*.
- Eng. Hn.** (English Horn): Treble clef, dynamic marking *p*.
- Cl.** (Clarinet): Treble clef, dynamic markings *pp*, *p*, *pp*, *p*, *p*.
- B. Cl.** (Bass Clarinet): Bass clef, dynamic markings *p*, *mf*.
- Bsn.** (Bassoon): Bass clef, dynamic markings *p*, *mf*.
- Hn.** (Horn): Treble clef, dynamic markings *p*, *mf*, *p*.
- Tpt.** (Trumpet): Treble clef, dynamic markings *pp*, *p*, *pp*.
- Tbn.** (Trombone): Bass clef, dynamic markings *p*.
- B. Tbn.** (Baritone Trombone): Bass clef, dynamic marking *p*.
- Tba.** (Tuba): Bass clef, dynamic markings *pp*, *p*.
- Temp.** (Timpani): Bass clef, dynamic marking *p*.
- Glock.** (Glockenspiel): Treble clef, dynamic marking *p*.
- Cel.** (Cymbal): Bass clef, dynamic marking *p*.
- Hp. 1** (Harp 1): Treble clef, dynamic marking *p*.
- Hp. 2** (Harp 2): Bass clef, dynamic marking *p*.
- Vin. I** (Violin I): Treble clef, dynamic markings *p*, *mf*, *mp*, *mf*.
- Vin. II** (Violin II): Treble clef, dynamic markings *p*, *mf*, *mp*, *mf*.
- Vla.** (Viola): Bass clef, dynamic marking *p*.
- Vc.** (Violoncello): Bass clef, dynamic marking *p*.
- Cb.** (Double Bass): Bass clef, dynamic marking *p*.

D

Picc. *f* *p*

A. Fl. *mf* *p* *mf* *p*

Ob. *mf* *p*

Eng. Hn. *mf* *p*

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

B. Cl. *mf* *p* *mf* *p*

Bsn. *mf* *f* *f* *p*

Hn. *mf* *f* *f* *p*

Tpt. *mf* *f* *f* *p*

Tbn. *mf* *f* *f* *p*

B. Tbn. *mf* *f* *f* *p*

Tba. *mf* *f* *f* *p*

Temp. *mf* *p*

Glock. *mf* *p*

Cel. *f* *f* *f* *p*

Hp. 1 *mf* *f* *f* *p*

Hp. 2 *mf* *f* *f* *p*

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

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

Vla. *mf* *p* *p*

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

Cb. *mf* *p* *f* *p*

This page of a musical score, numbered 14, contains 25 staves for various instruments. The instruments listed on the left are: Picc., A. Fl., Ob., Eng. Hrn., Cl., B. Cl., Bsn., Hn., Tpt., Tbn., B. Tbn., Tba., Timp., Glock., Cel., Hp. 1, Hp. 2, Vln. I, Vln. II, Vla., Vcl., and Cb. The score is organized into three measures. The first measure starts with a forte (*f*) dynamic. The second measure features a fortissimo (*ff*) dynamic. The third measure returns to a forte (*f*) dynamic. The woodwinds and strings play complex rhythmic patterns, often with slurs and accents. The brass instruments provide harmonic support with sustained notes and chords. The harp and cymbals have specific markings in the third measure, including a double asterisk (****) and a circled asterisk (** in a circle*).

Picc.

A. Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Temp.

Glock.

Cel.

Hp. I.

Hp. II.

Vn. I.

Vn. II.

Vla.

Vc.

Cb.

This page of a musical score, numbered 16, contains the following instruments and parts:

- Picc.** Piccolo
- A. Fl.** Flute I
- Ob.** Oboe
- Eng. Hn.** English Horn
- Cl.** Clarinet
- B. Cl.** Bass Clarinet
- Bsn.** Bassoon
- Hn.** Horn
- Tpt.** Trumpet
- Tbn.** Trombone
- B. Tbn.** Baritone Trombone
- Tba.** Tuba
- Glock.** Glockenspiel
- Cel.** Cello
- Hp. I** Harp I
- Hp. 2** Harp II
- Vin. I** Violin I
- Vin. II** Violin II
- Vla.** Viola
- Vc.** Violoncello
- Cb.** Contrabass

The score is written in a major key and 4/4 time. It features complex rhythmic patterns, particularly in the woodwinds and strings. Dynamics range from *ppp* (pianississimo) to *mf* (mezzo-forte). Performance instructions include *pp*, *ppp*, *mf*, and *p*. The harp part includes specific fingering and articulation markings.

E

A. Fl. 1 & 2
Ob.
Eng. Hrn.
Cl. 1 & 2
Bsn. 1 & 2
Cor.
Hp. 1
Hp. 2
Vln. I
Vln. II
Vla.
Vcl.
Cb.

ppp

This page contains a musical score for 17 instruments. The instruments are listed on the left: A. Fl. 1 & 2, Ob., Eng. Hrn., Cl. 1 & 2, Bsn. 1 & 2, Cor., Hp. 1, Hp. 2, Vln. I, Vln. II, Vla., Vcl., and Cb. The score is organized into systems. The first system (measures 1-4) features a key signature change to E major (marked with a large 'E' in a box) and a dynamic marking of *ppp*. The Flute and Clarinet parts have complex, rapid passages with many accidentals. The Bassoon and Horn parts have simpler, sustained notes. The strings (Violins, Violas, Cellos, and Double Basses) play sustained notes with *ppp* dynamics. The Horns and Trumpets have melodic lines with some triplets. The Trombones have sustained notes. The Percussion (Hp. 1 and 2) has rhythmic patterns. The Oboe and English Horn parts are mostly rests. The Violins and Violas have sustained notes with some triplets. The Cello and Double Bass parts have sustained notes with some triplets. The score is written in a standard musical notation with various dynamics and articulation marks.

rall.

Duration = 4 min. 15 sec.

The musical score consists of nine staves, each representing a different instrument. The instruments are labeled on the left: A. Fl., Cl., Hp. 1, Hp. 2, Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in a standard musical notation with various clefs and time signatures. The first staff (A. Fl.) has a measure number '63' at the beginning. The second staff (Cl.) has a measure number '64' at the beginning. The third staff (Hp. 1) has a measure number '65' at the beginning. The fourth staff (Hp. 2) has a measure number '66' at the beginning. The fifth staff (Vln. I) has a measure number '67' at the beginning. The sixth staff (Vln. II) has a measure number '68' at the beginning. The seventh staff (Vla.) has a measure number '69' at the beginning. The eighth staff (Vc.) has a measure number '70' at the beginning. The ninth staff (Cb.) has a measure number '71' at the beginning. The word 'rall.' is written above the first staff at the beginning of the section and above the fifth staff in the middle of the section. The word 'l.v. sempre' is written above the fourth staff. The score includes various musical notations such as notes, rests, beams, and slurs.