



LUDUS PRO PATRIA

Interlude – La Nuit et l'Amour

— 1888 —

Augusta HOLMÈS
(1847-1903)

Partition d'orchestre

 ComposHER 



PALAZZETTO
BRU ZANE
CENTRE
DE MUSIQUE
ROMANTIQUE
FRANÇAISE

NOTES ON THIS EDITION

This score is the result of a collaboration between ComposHer and the Palazzetto Bru Zane – Centre de musique romantique française.

The Palazzetto Bru Zane provided the source, proofreading and the informative texts on the composer and the piece, and will also help in the diffusion of the work. ComposHer took charge of the typesetting and editing of the score and the orchestral parts.

This score is meant to be a practical edition to facilitate the diffusion of the piece, and offer it to any orchestra who would want to play it. To that effect, and although the piece is originally scored for four bassoons and two harps, we provide optional parts for 2 bassoons and 1 harp only. Trumpets parts are provided in their original key (D) as well as C and B-flat for practicality.

This piece had previously been distributed by Editions Lemoine in the form of a manuscript which provides the source for this edition. Editorial notes can be found at the end of this score.



ComposHer is a non-profit organization based in France devoted to promoting the work of women in classical music, from composers to conductors and musicians. To that aim, we publish reviews of concerts and recordings, interviews of female musicians, and thought-provoking articles. We also curate playlists and have an extensive database to help people, from music lovers to professional musicians and institutions, to discover and programme a more diverse repertoire. Our Editing Women Composers project aims to provide free scores to musicians around the world, and it is entirely done by volunteers. These scores are free, but we would be grateful if you could mention our work in your concert programmes/social media communication/etc.

Special thanks to Clara Leonardi, Gabriel Navaridas, Jonathan Dong and Marie Humbert on the realisation of this edition.

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LE PALAZZETTO BRU ZANE – CENTRE DE MUSIQUE ROMANTIQUE FRANÇAISE

Le Palazzetto Bru Zane – Centre de musique romantique française a pour vocation de favoriser la redécouverte du patrimoine musical français du grand XIXe siècle (1780-1920) en lui assurant le rayonnement qu’il mérite. Installé à Venise, dans un palais de 1695 restauré spécifiquement pour l’abriter, ce centre est une réalisation de la Fondation Bru. Il allie ambition artistique et exigence scientifique, reflétant l’esprit humaniste qui guide les actions de la fondation. Les principales activités du Palazzetto Bru Zane, menées en collaboration étroite avec de nombreux partenaires, sont la recherche, l’édition de partitions et de livres, la production et la diffusion de concerts à l’international, le soutien à des projets pédagogiques et la publication d’enregistrements discographiques.

THE PALAZZETTO BRU ZANE – CENTRE DE MUSIQUE ROMANTIQUE FRANÇAISE

The vocation of the Palazzetto Bru Zane – Centre de musique romantique française is to favour the rediscovery of the French musical heritage of the years 1780-1920 and obtain international recognition for that repertoire. Housed in Venice in a palazzo dating from 1695, specially restored for the purpose, the Palazzetto Bru Zane is one of the achievements of the Fondation Bru. Combining artistic ambition with high scientific standards, the Centre reflects the humanist spirit that guides the actions of that foundation. The Palazzetto Bru Zane’s main activities, carried out in close collaboration with numerous partners, are research, the publication of books and scores, the production and international distribution of concerts, support for teaching projects and the production of CD recordings.

Augusta HOLMÈS (1847-1903)

Augusta Holmès brava toutes les conventions, à une époque où la composition n'était pas une activité acceptable pour une femme d'une certaine condition sociale. Dès sa jeunesse, cette anglo-irlandaise (naturalisée française en 1873), filleule d'Alfred de Vigny, suivit un parcours atypique. Douée pour la musique, mais aussi pour la peinture et la littérature (elle écrivit la plupart de ses livrets), elle ne fréquenta jamais le Conservatoire. Elle se forma en privé avec Lambert (harmonie), Klosé (instrumentation) et Sainbris (chant), avant de devenir la disciple de Franck (dont elle n'aurait jamais été la maîtresse, contrairement à ce que d'aucuns colportèrent). Elle entretint pendant presque vingt ans une liaison avec Catulle Mendès dont elle eut cinq enfants. Si elle cultiva la miniature, comme d'autres compositrices de son temps, cette admiratrice de Wagner (auquel elle rendit visite en 1869) osa aussi se confronter à la grande forme. Plus de mille musiciens interprétèrent son *Ode triomphale en l'honneur du centenaire de 1789* lors de l'Exposition universelle de 1889. Ses opéras *Astarté*, *Lancelot du lac* et *Héro et Léandre* ne furent jamais représentés de son vivant ; seule *La Montagne noire* connut les honneurs de la scène, en 1895 à l'Opéra de Paris, accueillie avec tiédeur en raison de la misogynie et de l'anti-wagnérisme ambiants. Ses œuvres pour voix et orchestre ainsi que ses poèmes symphoniques témoignent de son goût pour l'Antiquité (*Andromède*, *Prométhée*, *Les Argonautes*) et de sa propension à l'exaltation du sentiment national (*Lutèce*, *Ludus pro patria*, *Irlande*, *Pologne*).

*Augusta Holmès flouted convention at a time when composition was not an acceptable activity for a woman of a certain social status. From a young age, this Anglo-Irish woman (naturalised French in 1873), who was the god-daughter of Alfred de Vigny, followed an atypical career path. With a talent for music, but also for painting and literature (she wrote most of her librettos), she never attended the Paris Conservatoire. She took private lessons with Lambert (harmony), Klosé (orchestration) and Sainbris (voice), before becoming the disciple of Franck (although, contrary to the claims of several rumourmongers, she was never his mistress). For almost twenty years, she was in a relationship with Catulle Mendès, with whom she had five children. Although she favoured musical miniatures, like other female composers of her time, this admirer of Wagner (whom she visited in 1869) also dared to tackle large forms. More than a thousand musicians performed her *Ode triomphale en l'honneur du centenaire de 1789* at the Exposition Universelle of 1889. Her operas *Astarté*, *Lancelot du lac* and *Héro et Léandre* were never performed during her lifetime; only *La Montagne noire* received a stage performance, in 1895, at the Paris Opéra, although it was received unenthusiastically due to the misogyny and anti-Wagnerism that prevailed at the time. Her works for voice and orchestra as well as her symphonic poems show her liking for the classical period (*Andromède*, *Prométhée*, *Les Argonautes*) and her strong tendency to extol national sentiment (*Lutèce*, *Ludus pro patria*, *Irlande*, *Pologne*).*

LUDUS PRO PATRIA (1888)

Inspiré du tableau homonyme du peintre français Pierre Puvis de Chavannes, *Ludus pro patria* (Jeu pour la patrie) d'Augusta Holmès, créé le 4 mars 1888, mêle de manière quasiment fusionnelle les thèmes guerrier et amoureux. Naturellement douée, ambitieuse et passionnée d'arts, Holmès érige ses œuvres de bout en bout sans rien laisser au hasard ; du poème qu'elle rédige (à l'instar de Wagner, son modèle sa vie durant) à la nomination de Mounet-Sully qu'elle exige expressément en tant que récitant. Le choix du genre de l'ode-symphonie – caractérisé précisément par la présence d'un récitant – n'est d'ailleurs pas anodin puisqu'il tend, à sa façon, à gommer les frontières entre l'opéra, la symphonie et l'oratorio, et participe à la recherche de l'idéal d'« œuvre d'art totale » cher au compositeur d'outre-Rhin. *La Nuit et l'Amour* est un interlude purement symphonique « Andante amoroso » qui fait écho aux vers tendres et passionnés uniquement déclamés : « Amour ! Instigateur des extases fécondes ! / Amour ! Ô vainqueur des vainqueurs / Qui fais rougir la vierge au toucher de ton aile, [...] / Unis les lèvres et les cœurs ! ». La mélodie principale, énoncée tout d'abord aux violoncelles, se déploie, lyrique, dans un grand crescendo orchestral jusqu'à l'unisson central et son large *più forte*. On note l'influence du maître allemand dans la manière de tuiler les phrases entre elles, ainsi que dans l'écriture des cordes qui n'est pas sans rappeler le prélude de *Lohengrin*. Ces pages ont été transcrites par la compositrice pour piano seul sous le titre *La Nuit* et éditées à Paris par Léon Grus, éditeur.

*Inspired by the painting of the same name by French artist Pierre Puvis de Chavannes, Ludus pro patria (Patriotic Games) by Augusta Holmès, premiered on 4 March 1888, combines warlike and romantic themes almost seamlessly. Naturally gifted, ambitious and passionate about the arts, Holmès engineered her works from start to finish, leaving nothing to chance; from the poem which she wrote herself (like Wagner, her lifelong role model) to the appointment of Mounet-Sully whom she insisted should take the role of narrator. Her choice of the ode-symphonie genre – characterised by the presence of a narrator – was however highly significant since it aimed, in its own way, to blur the boundaries between opera, symphony and oratorio, and contributed to the quest for the ideal of the “total work of art” so dear to that German composer. La Nuit et l'Amour is a purely symphonic interlude, marked “Andante amoroso”, which picks up the tender, passionate lines which are only ever spoken: “Love! Inspiration of Fruitful Ecstasy!/Love! Conqueror of conquerors/Who makes the virgin blush at the touch of your wing, [...] / Join together lips and hearts!” The lyrical main melody, played first on the cellos, unfurls in a great orchestral crescendo until it reaches the central unison section and its extensive *più forte*. The influence of the German master can be seen in the way she overlaps phrases, as well as in her style of string writing which is reminiscent of the prelude to Lohengrin. This piece of music was transcribed by the composer herself for solo piano under the title of La Nuit and published in Paris by Léon Grus.*

NOMENCLATURE / INSTRUMENTATION

2 Flûtes

1 Piccolo

2 Hautbois

2 Clarinettes

4 Bassons

(version optionnelle avec 2 Bassons)

4 Cors

2 Trompettes

Timbales

2 Harpes

(version optionnelle avec 1 Harpe)

Violons I

Violons II

Altos

Violoncelles

Contrebasses

LUDUS PRO PATRIA

Interlude – La Nuit et l'Amour

Augusta Holmès

Andante amoroso

This page contains the musical score for the first section of "Ludus Pro Patria: Interlude - La Nuit et l'Amour" by Augusta Holmès. The score is in 3/4 time and begins with the tempo marking "Andante amoroso". The instrumentation includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2 (in Bb), Bassoons 1 & 2 (with an option for 2 bassoons), Bassoons 3 & 4, Horns 1 & 2 (in F), Horns 3 & 4 (in F), Trumpets 1 & 2 (in C), Timpani, Harp 1, Harp 2, Violins I & II, Alto, Violoncelles, and Contrabasses. The score features various musical notations such as dynamics (pp, pp dim., pizz., arco), articulation (accents), and performance directions like "sospirando", "mettez la sourdine", "div.", and "unis". The woodwinds and strings play a melodic line, while the harp provides accompaniment. The section concludes with a final dynamic of pp.

10 2.

Fl. *pp* > *pp* > *pp* > *p* > *poco più f* >

Cors 1 (fa) 2 *pp* *pp* *ppp* *ppp* *poco più f*

Hrp 1 *poco cresc.*

Vln I *poco cresc.*

Vln II *poco cresc.*

Alt. (pizz.) *poco cresc.*

Vlc *poco cresc.* 3 3 3

Cb *poco cresc.*

15 (2.)

Fl. *più f* > *p* > *pp* > *pp* > *più f* >

Cors 1 (fa) 2 *più f* *pp* *pp* *pp*

Hrp 1 *più f* *p* *pp* *cresc.*

Vln I *più f* *p* *pp* *cresc.*

Vln II *più f* *p* *pp* *cresc.*

Alt. *più f* *p* *pp* *più f*

Vlc *mf* *pp* *div.* *unis*

Cb *più f* *pp* *più f*

20 (2.)

Fl. *più f* > *p* > *pp* > *pp* >

Cl. (si b) 1. *pp* <

Cors 1 (fa) 2 *più f* *p* *p* *pp* *pp*

Hrp 1 *più f* *p* *pp*

Vln I *più f* *p* *pp*

Vln II *più f* *p* *pp*

Alt. *più f* *p* *pp*

Vlc *più f* *p* *pp*

Cb *più f* *p* *pp*

div. unis

25 1.

Htb *pp* *pp*

Cl. (si b) *pp* *poco più f* *poco più f*

Hrp 1 *pp* *p*

Vln I *pp* *pp*

Vln II *pp* *pp*

Alt. arco *pp* *pp*

Vlc *pp* *pp*

Cb *pp* pizz. arco pizz.

un poco animando

29
Picc.

Fl.
p
pp
cresc.

Htb
pp
(1.)

Cl.
(si b)
pp

Cors 1
(fa) 2

Cors 3
(fa) 4
4.
pp

Hrp 1
pp
cresc.

Hrp 2
pp

Vln I
ôtez la sourdine
un poco animando

Vln II
pizz.
pp
ôtez la sourdine

Alt.
pizz.
pp

Vlc
pizz.
pp

Cb
arco
p

Detailed description of the musical score: The score covers measures 29 to 32. It features a woodwind section with Piccolo, Flute, Horns (1st), Clarinet (Bb), Cor Anglais (1st), and Cor Anglais (2nd/4th). The strings consist of Violin I, Violin II, Viola, and Cello/Double Bass. The Harp is divided into two parts. The tempo is 'un poco animando'. Dynamics include *p*, *pp*, *cresc.*, and *pp*. Performance markings include 'ôtez la sourdine' for the violins, 'pizz.' for the strings, and 'arco' for the cello. Fingerings are indicated with numbers 1-5. The woodwinds play complex melodic lines with triplets and slurs. The strings provide harmonic support with a moving bass line.

a Tempo un poco appassionato

33

Picc.

Fl. *poco f*

Htb *poco f* (1.)

Cl. (si b) *p* 1.

Bn (opt.) *p* 1.

Bn 1 *p* 1.

Bn 2 *p*

Bn 3

Bn 4

Cors 1 (fa) 2

Cors 3 (fa) 4

Hrp 1 *mf*

Hrp 2 *mf*

a Tempo un poco appassionato

Vln I *unis* *p* *arco* *div.* *unis* *più f* *div.* *unis* *cresc.* *f* *8va*

Vln II *p* *arco* *unis* *più f* *div.* *unis* *cresc.* *f*

Alt. *p* *arco* *più f* *cresc.* *f*

Vlc *p* *più f* *pizz.* *cresc.* *f* *arco*

Cb *mf* *f*

38

Picc.

Fl.

Htb

Cl. (si b)

Bn (opt.)

Bn 1

Bn 2

Bn 3

Bn 4

Cors 1 (fa) 2

Cors 3 (fa) 4

Hrp 1

Hrp 2

Vln I

Vln II

Alt.

Vlc

Cb

f *sf* *p* *pp*

à 2 *1.*

dim. *sf* *p* *div.*

unis *div.* *sospirando*

agitato e cresc.

43

Picc.

Fl.

Htb

Cl. (si b)

Bn (opt.)

1 Bn

2

Cors 1 (fa) 2

Hrp 1

Hrp 2

agitato e cresc.

Vln I

Vln II

Alt.

Vlc

Cb

a tempo

49

Picc.

Fl.

Htb

Cl. (si b)

Bn (opt.)

Bn 1

Bn 2

Bn 3

Bn 4

Cors 1 (fa) 2

Cors 3 (fa) 4

Trp (ré)

Timb.

Hrp 1

Hrp 2

Vln I

Vln II

Alt.

Vlc

Cb

à 2

più f

ff

à 2

più f

ff

à 2

più f

ff

à 2

più f

ff

à 2

ff

à 2

ff

à 2

ff

à 2

ff

cresc.

mf

** version avec 2 Bn*

mf

** version avec 2 Bn*

mf

mf cresc.

mf

ff

mf

ff

mf

cresc.

ff

mf cresc.

ff

a tempo

più f

ff

unis

molto cresc.

ff

più f

ff

div. en 4

ff

molto cresc.

ff

molto cresc.

ff

* Dans la version avec seulement 2 bassons, les cors 2 et 4 jouent la deuxième voix m. 53 à 36. Sinon, les cors 1-2 et les cors 3-4 sont à 2.

Allarg.

54

Picc.

Fl.

Htb

Cl. (si b)

Bn (opt.)

Bn 1

Bn 2

Bn 3

Bn 4

Cors 1 (fa) 2

Cors 3 (fa) 4

Trp (ré)

Timb.

Hrp 1

Hrp 2

(à 2)

ff >

ff >

ff >

ff >

mf >

f >

à 2

6

6

Allarg.

Vln I

Vln II

Alt.

Vlc

Cb

4^{ème} corde

4^{ème} corde

div. en 2

unis

fff

ff

fff

ff

fff

ff

ff

3

3

3

3

a tempo

59

Fl.

Htb.

Cl. (si b)

Bn (opt.)

Bn 1

Bn 2

Bn 3

Bn 4

Cors 1 (fa) 2

Timb.

Hrp 1

a tempo

Vln I

Vln II

Alt.

Vlc

Cb

65

Fl. *poco più f* *più f* *p*

Htb *p* *cresc.*

Cl. (si b) *più f* *p* *p* *cresc.* *p* *son d'écho*

Bn (opt.) *à 2* *poco più f* *più f* *più f* *pp* *pp*

Bn 1 *à 2* *poco più f* *più f* *più f* *pp* *pp*

Bn 2 *poco più f* *più f* *più f* *pp* *pp*

Bn 3 *poco più f* *più f* *più f* *pp* *pp*

Bn 4

Cors 1 (fa) 2 *poco più f* *più f* *più f* *pp* *p*

Timb. *più f*

Hrp 1 *cresc.* *p*

Hrp 2 *p*

Vln I *p* *cresc.*

Vln II *cresc.* *dim.* *pp* *cresc.*

Alt. *cresc.* *dim.* *pp* *cresc.*

Vlc *p* *cresc.*

Cb *poco più f* *più f* *più f* *p* *pp*

70

Picc. *ff* 3

Fl. *ff* 3

Htb (1.) *f* *ff* 3

Cl. (si b) *f* *ff* 3

Bn (opt.) *p* *f* *ff*

Bn 1 *p* *f* *ff*

Bn 2 *p* *f* *ff*

Bn 3 *ff*

Bn 4 *ff*

Cors 1 (fa) 2 *ff* à 2

Cors 3 (fa) 4 *f* *ff* *ff*

Trp (ré) *ff* à 2

Timb. *p* *cresc.* *ff*

Hrp 1

Hrp 2

Vln I *f* *cresc. 3* *ff* *unis* *ff* 3

Vln II *f* *cresc.* *ff* *unis* *ff* 3

Alt. *f* *cresc.* *ff* *unis* *ff* 3

Vlc *f* *cresc. 3* *ff* *ff* 3

Cb *p* *f* *cresc.* *ff*

75

Fl. *f* *f* *f* *f* *p*

Htb *f* *f* *f* *f* *p*

Cl. (si b) *f* *f* *f* *f* *p*

Bn (opt.) *f* *f* *f* *f* *p*

Bn 1 *f* *f* *f* *f* *p*

Bn 2 *f* *f* *f* *f* *p*

Bn 3 *f* *f* *f* *f* *p*

Bn 4 *f* *f* *f* *f* *p*

Cors 1 (fa) 2 *f* *f* *f* *f* *p*

Cors 3 (fa) 4 *f* *f* *f* *f* *p*

Timb. *f* *dim.* *p*

Hrp 1 *f*

Hrp 2 *f*

Vln I *ff* *p* *pp* *div.*

Vln II *ff* *p* *pp* *div.*

Alt. *ff* *ff* *p* *pp* *unis*

Vlc *ff* *p*

Cb *ff* *ff* *p* *pp* *unis*

81

Fl. *p*

Hrb

Cl. (si b) *p*

Cors 1 (fa) 2 *pp*

Timb. *pp*

Hrp 1 *p*

Hrp 2 *pp*

Vln I *ppp* unis 4ème corde *p* div. *pp* *ppp*

Vln II *ppp* *pp* *ppp*

Alt. *ppp* *pp* poco cresc. *pp* unis *ppp*

Vlc *p* *pp* poco cresc.

Cb *p* *pp* poco cresc.

bien chanté

3

Musical score for page 15, featuring the following instruments and parts:

- Fl. (Flute):** Starts at measure 87. Dynamics include *pp* and *sempre pp*. Includes a trill.
- Htb (Horn):** Dynamics include *pp*. Includes a first ending (*1.*).
- Cl. (si b) (Clarinet):** Dynamics include *p* and *pp*. Includes a trill.
- Cors 1 (fa) 2 (Cor Anglais):** Dynamics include *pp*. Includes a trill.
- Hrp 1 & 2 (Harp):** Dynamics include *p*.
- Vln I & II (Violins):** Dynamics include *pp*. Includes a unison (*unis*) and a *bien chanté* marking.
- Alt. (Alto):** Dynamics include *p* and *pp*. Includes a triplet (*3*) and a *bien chanté* marking.
- Vlc (Viola):** Dynamics include *pp*. Includes a unison (*unis*).
- Cb (Cello):** Dynamics include *pp*.

rall.

93

Fl. *ppp*

Htb *ppp*

Cl. (si b) *ppp*

Cors 1 (fa) 2 *ppp*

Timb. *ppp*

Hrp 1 *pp* *ppp*

Hrp 2 *p*

Vln I *ppp*







Vln II *ppp* div.

Alt. *ppp* div.

Vlc *ppp*

Cb *ppp*

NOTES EDITORIALES / EDITORIAL NOTES

Mesure	Instrument(s)	Note FR	Note EN
9	Clarinete 1	- ppp + pp	- ppp + pp
11	Cor 2	Lié par mesure	One bar / slur
13	Altos, contrebasses	- <i>cresc.</i> + <i>poco cresc.</i>	- <i>cresc.</i> + <i>poco cresc.</i>
15	Cors	+ <i>più f</i>	+ <i>più f</i>
16	Cors, flûte 2, violons, altos	+ <i>p</i>	+ <i>p</i>
17	Flûte 2, harpe 1	+ pp	+ pp
20	Cors, harpe 1, violons II	+ <i>più f</i>	+ <i>più f</i>
25	Clarinete 1	+ _ sur notes répétées	+ _ on repeated notes
26	Violons I	2 ^{ème} voix, même rythme que m. 28	2 nd voice, same rhythm as in m. 28
33	Flûte 2		
36	Violons I	2 ^{ème} voix, + _ sous la liaison	2 nd voice, + _ under the slur
36	Violons I	+ _ sous la liaison	+ _ under the slur
36	Cor 4	- liaison de durée	- tied slur
37	Bassons	+ mf	+ mf
37	Piccolo et flûtes	Dernière  = ré b	Last  = D flat
38	Hautbois	Dernière  = ré b	Last  = D flat
39	Flûte 2	Liaison d'expression coupée pour réarticuler le la	Slur cut to separate the two A's
39	Hautbois 1, clarinete 1	Liaison d'expression coupée pour réarticuler le fa	Slur cut to separate the two F's
43	Hautbois 1	+ <i>più f</i>	+ <i>più f</i>
53-54	Flûtes, hautbois	Liaisons uniformisées	Corrections to have consistent slurs
55	Flûtes, hautbois, clarinettes	Liaison d'expression coupée pour réarticuler	Slur cut to separate the repeated notes
55	Altos	+ > comme violons	+ > like violins
58	Cordes	+ <i>delesc.</i>	+ <i>delesc.</i>
60	Violoncelles	+ > sur le premier fa	+ > on first F
61->68	Contrebasses	+ <i>delesc.</i> et unification des nuances comme flûtes et cors	+ <i>delesc.</i> and consistent dynamics with flutes and horns
65	Violoncelles	Nuances comme Violons I	Dynamics consistent with Violins I
65	Bassons 1, 2, cors 1, 2	+ <i>Poco più f</i>	+ <i>Poco più f</i>
71	Flûtes, hautbois 1, clarinete 1	+ f	+ f
72	Cors 3, 4, trompettes	+ ff	+ ff
72-73	Piccolo, flûtes, hautbois, clarinettes	Liaison d'expression coupée pour réarticuler le sol	Slur cut to separate the two G's
74	Cors 3, 4	- f + ff	- f + ff
76	Harpes	+ f	+ f
76	Violons I et II	+ <i>delesc.</i>	+ <i>delesc.</i>
81	Cor 1	Liaison d'expression coupée pour réarticuler le si	Slur cut to separate the two B's
82	Flûtes	+ <i>delesc.</i>	+ <i>delesc.</i>
86	Cor 1	Liaison d'expression coupée pour réarticuler le si	Slur cut to separate the two B's
87	Flûtes	+ <i>delesc.</i>	+ <i>delesc.</i>
89	Clarinete 2	+ liaison	+ slur

