

Mel Bonis (1858 - 1937)

La Cathédrale Blessée (1915)

for piano (2 hands!), arranged for Wind Octet by Toby Miller (2022)

Transposed version (A minor): **Clarinets in B^b**

This very striking piece is dedicated to the memory of the poet Lucien Augé de Lassus, who died in December 1914, his death reportedly hastened by his shock at the war damage to Reims Cathedral. Its concept and the outer sections with full organ chords are clearly suggested by *La Cathédrale Engloutie*, tenth of Debussy's piano preludes (first heard in 1910); we may also sense echoes of *Le gibet* from Ravel's *Gaspard de la nuit* (1908). Following the first 'explosion', we hear Rachmaninov's motto, the *Dies Irae* theme: a limping accompaniment (graphic in Maria Stembolskaia's superb recording) conveying the cathedral's wounds, while further explosions interrupt it. The organ is repaired but not to its full glory (a much shortened repeat); the outlook is bleak, as suggested by the final repeated lowest piano A, clashing with the G# minor key.

So who is the composer? If (like me) she is new to you, please read her extraordinary life story (straight from a tragic novel) on the official website mel-bonis.com maintained by her descendants; and let us reflect again that while old prejudices severely damaged her life, our own prejudices have also until recently denied her the chance of a fair hearing after death. Below, meet: **Mélanie Hélène Domange, née Bonis**, with her husband **Albert** a few years before his death in 1918, in the garden of their house at Sarcelles north of Paris; and **Amédée-Louis (Landély) Hettich**, singer and later professor of singing at the Paris Conservatoire, where he met Mélanie while they were both students - her piano-accompaniment class (for women only) providing a service to the singers. Domange: the successful manager of a business making and exporting leather drive-belts for industry, an energetic man with 5 children from 2 previous marriages (both wives having died in childbirth) and now 3 more with Mélanie, was deaf to music. Hettich: poet as well as singer, offered his hand in marriage but was refused by Mélanie's parents, who were also in business in a humbler way (father a foreman in a clock factory, mother a needleworker with extreme religious zeal). They had a fashionable piano yet also disliked music and preferred to arrange a more advantageous and 'safer' marriage for their daughter. So, sadly but sensibly, Hippolyte Maury, professor of cornet (and former valve horn graduate) of the Paris Conservatoire, had earlier persuaded Mélanie's parents to let him introduce her to César Franck with these words:

"For a young girl, musical talent is an element of seduction, an additional trump which she will bring to her marriage dowry". Franck on the other hand was completely unworldly, and simply saw in



Amédée-Louis Hettich about 1920 (coll. mel-bonis.com)

Mélanie an excellent piano pupil – no matter that she was female – whom at the age of nearly 19 he introduced to the Paris Conservatoire, where she was accepted and won successive prizes. Later Mélanie was allowed entry to Franck's organ (and unofficial composition) class, where her fellow pupils included Pierné and Debussy. Her forbidden romance with Hettich later caused Mélanie to associate music with sin (unlike Debussy, whose sin was greater!), and was surely the cause of the depression which gradually overcame her in later years. She did compose more after her husband's death, but this is the only piece from World War 1.



Mélanie Bonis and **Albert Domange** at Sarcelles during WW1 (mel-bonis.com)

La Cathédrale Blessée for piano, arr. for wind octet by Toby Miller

Score (transposed: instrumental pitch)

Op 107

Mel Bonis

Grave, majestueux ♩ = 72

molto legato

The score is for a wind octet and is written in 6/4 time with a tempo of ♩ = 72. The key signature has one sharp (F#). The dynamics are marked *mf* (mezzo-forte) throughout. The tempo is *Grave, majestueux* and the articulation is *molto legato*. The score consists of eight staves:

- Oboe 1:** Starts with a quarter rest, then plays a melodic line with a slur over the first two measures. It has a quarter rest in the third measure and enters in the fourth measure.
- Oboe 2:** Has quarter rests in the first two measures and enters in the third measure with a melodic line.
- Clarinet 1 in Bb:** Plays a melodic line with a slur over the first two measures and continues in the third and fourth measures.
- Clarinet 2 in Bb:** Plays a melodic line with a slur over the first two measures and continues in the third and fourth measures.
- Horn 1 in F:** Has a quarter rest in the first measure, then a half note in the second measure, a quarter rest in the third measure, and a melodic line in the fourth measure.
- Horn 2 in F:** Plays a half note in the first measure, a half note in the second measure, a quarter note in the third measure, and a quarter note in the fourth measure.
- Bassoon 1:** Plays a melodic line with a slur over the first two measures and continues in the third and fourth measures.
- Bassoon 2:** Plays a melodic line with a slur over the first two measures and continues in the third and fourth measures.

5 *sempre legato*

The musical score is divided into two systems. The first system (staves 1-8) is marked *sempre legato* and features dynamics of *f*, *p*, *pp*, and *p*. The second system (staves 9-12) features dynamics of *ff*, *p*, *mf*, and *f*. A red treble clef is present in the 8th staff.

12 *cresc. molto*

p *mf* *ff*
p *mf* *ff*
p *pp*
p *pp*
p *pp* *mf* *ff*
f *p* *ff*
f *p* *ff*

17 *serrez* *rit.*

mf *ff*
mf *ff*
mf *ff*
mf *ff*
mf *ff* *ff*
mf *ff* *ff*

21

Musical score for measures 21-23. The score is in 6/4 time and includes parts for Flute 1, Flute 2, Clarinet in B-flat, Bassoon, Trumpet in B-flat, Trombone, and Cymbal. The music is marked *p* (piano). Measures 21-22 show rhythmic patterns in the woodwinds and strings, while measure 23 features a cymbal roll. The key signature has one sharp (F#).

Tempo

23

Musical score for measures 23-26. The score continues with the same instruments. Measures 23-24 are marked *p cresc.* (piano, crescendo), and measures 25-26 are marked *f* (forte). The music features complex rhythmic patterns and dynamic changes. The key signature has one sharp (F#).

27

ff dim. p

ff dim. p

ff dim. p

ff dim. p

ff dim. p

ff dim. p

ff dim. p

33 **Vivo** [♩ = 84]

pp ff p

pp

6 Largo Grave [♩ = 56]

34

34

p

mp

p

p

35

36

37

37

cresc.

p cresc.

cresc.

p cresc.

38

39

40

39

41

mf

(cresc.)

mf

(cresc.)

mf

(cresc.)

f

mf

(cresc.)

mf

pp

mp

pp

pp

p

mf

p

48 **Vivo** **Largo**

Musical score for measures 48-49. The score is for an octet, with parts for Flute, Clarinet, Violin, Viola, Cello, Double Bass, and Piano. It features a tempo change from 'Vivo' to 'Largo' and a key signature change from B-flat major to D-flat major. The music includes various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings like 'mf' and 'p'.

50 **Vivo**

Musical score for measures 50-51. The score continues for the octet. It features a tempo change from 'Largo' back to 'Vivo' and a key signature change from D-flat major to B-flat major. The music includes various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings like 'mf'.

55

55

mf *p* *f* *p*

mf *p* *f* *p*

mf *p* *f* *p*

mf *p* *f* *p*

pp *mf* *p* *f* *mp*

pp *mf* *p* *f* *mp*

[poco accel. ...]

59

59

mf *mf* *mf*

mf *mf* *mf*

mf *mf* *mf*

mf *mf* *mf*

mf *mf* *mf*

65

mp 6 6 6 6 6 6 p p p p p p

67

rit.

pp p pp p pp p pp p pp p pp p pp p pp p pp

La Cathédrale Blessée for piano, arr. for wind octet by Toby Miller

Oboe 1 - transposed

Op 107

Mel Bonis

Grave, majestueux ♩ = 72

molto legato

sempre legato

(Hns) (others)

mf f p

Detailed description: This block contains the first five measures of the score. It is written in treble clef with a 6/4 time signature. The music features a series of eighth and quarter notes, mostly beamed together. Dynamics range from mezzo-forte (mf) to piano (p). There are slurs over the notes, and a hairpin crescendo is shown at the bottom.

6

pp p ff (w Cl2)

Detailed description: This block contains measures 6 through 9. The dynamics are piano-piano (pp), piano (p), and fortissimo (ff). A note in measure 9 is marked with a 'b' and '(Cl2)'. Slurs and a hairpin crescendo are present.

10

(Cls Hns) (Bns) *cresc. molto*

p mf < f p mf < ff

Detailed description: This block contains measures 10 through 16. It includes performance instructions for Clarinet in Solo (Cls) and Bassoon (Bns). Dynamics include piano (p), mezzo-forte (mf), and fortissimo (ff). A 'cresc. molto' instruction is present. Slurs and a hairpin crescendo are shown.

17

serrez (Cl1 lead) ... (Ob1 lead) ... **rit.**

ff (w Cls)

Detailed description: This block contains measures 17 through 20. It features a section titled 'serrez' (tighten) and 'rit.' (ritardando). Performance instructions include '(Cl1 lead)' and '(Ob1 lead)'. The dynamic is fortissimo (ff). A 4/4 time signature change is indicated. Slurs and a hairpin crescendo are present.

poco animato **Tempo** (others)

21 (Hns) 2 (Bns)

p cresc. ----- f cresc. -----

Detailed description: This block contains measures 21 through 26. It includes performance instructions for Horns (Hns) and Bassoons (Bns). Dynamics range from piano (p) to fortissimo (f). 'cresc.' instructions are shown with dashed lines. Slurs and a hairpin crescendo are present.

27

(others) (Bns) (Bn2 off; Cl1 hold) (Cl1 ad lib) **Vivo** [♩ = 84]

ff dim. ----- p

Detailed description: This block contains measures 27 through 31. It includes performance instructions for Bassoon 2 (Bn2) and Clarinet 1 (Cl1). Dynamics range from fortissimo (ff) to piano (p). A 'Vivo' tempo change is indicated with a new tempo marking [♩ = 84]. A 6/4 time signature change is shown. Slurs and a hairpin decrescendo are present.

Largo Grave [$\text{♩} = 56$]

34

(Cl1 Hn2)
Hn1 to fore (Bn2)

(Bn1 Hn2)

(Cls)

(+Ob2) (+Bn1) (-Bn2)

43

(Ob2+Hns to fore)

Vivo **Largo** **Vivo**

pp

(b)

(Bn1 ad lib)

47

Largo **Vivo** **Largo** **Vivo**

pp

(Cl1 w Bns)

(Bn1 ad lib)

(Cl1 w Bns) (Cl2 w Bn2)

(Bn1 ad lib)

52

Largo Poco a poco accel. al Tempo 1

(Cl2 (Cl1 (Hn2 (others) (Bns) Bn1 Bn2) Bn2)

mf pp

57

[poco accel.]

p f p mf

(w Cl2)

(Cl1 lead)

62

... .. **rit.** **Tempo 1]** **rit.**

(Cl2 Hn2 Bn2) 2 (Obs (Hn2 Cls Bn1) Hns) 2

f ff p

La Cathédrale Blessée for piano, arr. for wind octet by Toby Miller

Oboe 2 - transposed

Op 107

Mel Bonis

Grave, majestueux ♩ = 72

molto legato

sempre legato

(Hns) 2

mf f p p

Detailed description: This block contains the first line of music, measures 1 through 8. It is written in treble clef with a 6/4 time signature. The music features a melodic line with various dynamics: mezzo-forte (mf) at the start, forte (f) in the middle, and piano (p) towards the end. There are fermatas and slurs throughout. A '2' above the staff indicates a second ending or repeat.

9

ff p f p

Detailed description: This block contains measures 9 through 12. The dynamics are fortissimo (ff), piano (p), forte (f), and piano (p). The music continues with slurs and fermatas.

13

(Cls Hns) (Bn2) (Bns) (Cl1 lead) (Ob1 lead)

cresc. molto **serrez**

mf ff

Detailed description: This block contains measures 13 through 18. It includes performance instructions for different instruments: Clarinet in Solo (Cls Hns), Bassoon 2 (Bn2), Bassoon 1 (Bns), Clarinet in 1 (Cl1 lead), and Oboe 1 (Ob1 lead). The dynamics are mezzo-forte (mf) and fortissimo (ff). The word 'serrez' is written above the staff, followed by ellipses. The time signature changes to 4/4 at the end of the block.

19

... .. rit. poco animato

(Hns) 2

ff p cresc.-----

Detailed description: This block contains measures 19 through 23. It starts with fortissimo (ff) and piano (p) dynamics, followed by a crescendo (cresc.) indicated by a dashed line. The tempo changes from Grave to 'rit. poco animato'. A '2' above the staff indicates a second ending. The time signature changes to 6/4.

Tempo

24 (Bns) (others)

f cresc.----- ff

Detailed description: This block contains measures 24 through 27. It starts with forte (f) dynamics and includes a crescendo (cresc.) indicated by a dashed line, ending with fortissimo (ff). The time signature changes to 4/4.

28 (others) (Bns)

(Bn2 off; Cl1 hold) **Vivo** [♩ = 84] (Cl1 ad lib)

dim.----- p

Detailed description: This block contains measures 28 through 31. It starts with a decrescendo (dim.) indicated by a dashed line, ending with piano (p). The tempo changes to 'Vivo' with a quarter note equal to 84 (♩ = 84). Performance instructions include '(Bn2 off; Cl1 hold)' and '(Cl1 ad lib)'. The time signature changes to 6/4.

Largo Grave [$\text{♩} = 56$]

34 Hn1 to fore(Bn2) (Bn1 Hn2) (Cls) (+Bn1) (+Ob2) (-Bn2)

(Cl1 Hn2)

mf < >

42 (Ob2+Hns to fore) **Vivo Largo** (Bn1 ad lib) **Vivo**

mp

47 **Largo** **Vivo** **Largo** **Vivo** (Cl1 w Bn2) (Cl1 w Bns) (Cl2 w Bn2)

pp (Bn1 ad lib) (Bn1 ad lib)

Largo Poco a poco accel. al Tempo 1

52 (Bns) (Cl1 Bn2) (Hn2 (others) Bn2)

(Cl2 Bn1)

p *mf* *pp* *mf*

57 [poco accel.]

p *f* *p* *mf* (Cl1 lead)

62 **rit.** **Tempo 1]** (Obs Cls) (Hn2 Hns) (Bn2 Bn1)

f *ff* *p*

2 2

La Cathédrale Blessée for piano, arr. for wind octet by Toby Miller

Clarinet 1 in B \flat - transposed

Op 107

Mel Bonis

Grave, majestueux $\text{♩} = 72$

molto legato
(Hns) (others)

sempre legato

1 *mf* *f* *p*

6 *pp* *p* *ff* (w Cl2 Bns)

10 *p* *f* *p* (Cls Hns) (Bn2) (Bns) *pp*

17 *mf* *ff* (w Ob1 Cl2) *rit.*

poco animato

Tempo

21 *p* *cresc.* *ff* *dim.* *p* (Hns) (Cl2 Bn2 alt w Cl1 Bn1) (Bns) (others)

25 *cresc.* *ff* (Bns) (others) *dim.* *p*

Vivo [$\text{♩} = 84$]

33 *pp* *ff* *p* (Bn2 off; Cl1 hold) (Cl1 ad lib)

Largo Grave [$\text{♩} = 56$]

34 *p* (Cl1) Hn1 Hn2 to fore (Bn2) (Bn1 Hn2)

38 (Cls) (+Bn1) *cresc.* *mf* (+Ob2) (-Bn2)

41 *pp* (Ob2+Hns to fore) **Vivo Largo** **Vivo Largo**

44 (Bn1 ad lib) *p*

48 (Cl1 w Bns) **Vivo** (Bn1 ad lib) **Largo** *p*

50 (Cl1 w Bns) **Vivo** (Bn1 ad lib)

51 (Cl1 w Bn2) (Bn1) (+Bn2) (Bns) (Cl2 (Cl1 Bn1) Bn2) (others) **Largo Poco a poco accel. al** *f* *mf* *p* (Hn2 Bn2)

54 **Tempo 1** *mf* *pp* *mf* *p* *f*

58 (w Cl2) [poco accel. ...] *p* *mf* (Cl1 lead) *f*

63 **rit.** ... **Tempo 1]** *ff* *mf* (Cl1 6plets Bn1 6plets) (Cl2 Hn2 Bn2) 6 6 6 6 6

65 *mp* 6 6 6 6 6 (Obs (Hn2 Cls Bn1) Hns) *p*

67 (Bn2) **rit.** (Bn2) (Bn1 lead) ... (Bn2 lead) *pp* *p* *pp*

La Cathédrale Blessée for piano, arr. for wind octet by Toby Miller

Clarinet 2 in B \flat - transposed

Op 107

Mel Bonis

Grave, majestueux $\text{♩} = 72$

molto legato

sempre legato

(Hns)(others)

mf *f* *p*

6

pp *p* *ff*

(w Ob1) (w Cl1 Bns)

10

p *f* *p* *pp*

(Cls Hns) (Bn2) (Bns)

17

serrez **rit.**

mf *ff*

(Cl1 lead) (Ob1 lead) (w Ob1 Cl1)

poco animato

21

p

(Cl2 Bn2 alt w Cl1 Bn1) (Hns)

23

Tempo

cresc. *f* *cresc.*

(Bns)(others)

27

ff *dim.* *p*

(Bns)(others)

33

Vivo [$\text{♩} = 84$] **Largo Grave** [$\text{♩} = 56$]

(Bn2 off; Cl1 hold) (Cl1 ad lib) Hn1 to fore (Cl1 (Bn2) Hn2) (Bn1 Hn2)

38 (Cl1s) (+Bn1) (+Ob2) (-Bn2)

p cresc. *mf*

41 (Ob2+Hns to fore)

pp

44 **Vivo Largo** (Bn1 ad lib) **Vivo Largo**

p

48 **Vivo** (Cl1 w Bns) **Largo** (Bn1 ad lib) **Vivo** (Cl1 w Bns)

51 (Cl2 w Bn2) (Cl1 w Bn2) (Bn1) (+Bn2) (Bns) **Largo Poco** (Cl2 Bn1) ... **a** (Cl1 Bn2) ... **poco**

mf *f* *p* *f*

53 **accel.** **al** **Tempo 1** (Hn2 (others) Bn2)

mf *pp* *mf* *p* *f*

58 (w Ob1) (w Cl1) (w Bns) [**poco accel.** **rit.**]

p *f* *ff*

64 **Tempo 1]** (Cl2 Hn2 (Cl1 6plets Bn2) Bn1 (Hns) (Obs (Hn2 Cls Bn1) Hns) (Bn2) **rit.** (Bn1 lead) (Bn2) (Bn2 lead)

p *pp* *p* *pp*

La Cathédrale Blessée for piano, arr. for wind octet by Toby Miller

Horn 1 in F - transposed

Op 107

Mel Bonis

Grave, majestueux ♩ = 72
molto legato

sempre legato

(Hns)(others)

mf *mf >* *mf* *f* *p >* *pp*

8

p *ff* *p* *f* *p*

13

(Cls Hns) *cresc. molto* **serrez** ...
(Bn2) (Bns) (Cl1 lead)

pp *mf* *ff* *mf*

18

... .. rit. poco animato

(Ob1 lead) (Hns) (Cl2 Bn2 alt w Cl1 Bn1)

ff *p*

Tempo

24

(Bns) (others)

f *cresc.* *ff*

Vivo [♩ = 84] **Largo Grave** [♩ = 56]

(others) (Bn2 off; Cl1) (Cl1 hold) (Hn1 Hn2) (Cl1 ad lib) to fore (Bn2)

28

dim. *p* *mp*

36

(Bn1 Hn2) (Cls) (+Bn1) (+Ob2) (-Bn2)

cresc. *f*

42 (Ob2+Hns to fore) **Vivo** **Largo** **Vivo**
 (Bn1 ad lib)

p

47 **Largo** **Vivo** **Largo** **Vivo**
 (Cl1 w Bns) (Bn1 ad lib) (+Bn2) (Bn1) (Cl1 w Bn2) (Cl2 w Bn2)

p

52 **Largo Poco** **a poco accel.** **al Tempo 1**
 (Cl2 (Bns) (Cl1 Bn1) (Cl1 Bn2) (Hn2 (others) Bn2)

p *mf* *pp*

56

p *f* *p*

59 **[poco accel.** ... **rit.** ...

mf (Cl1 lead) *f* *ff*

64 **Tempo 1]**
 (Cl2 Hn2 Bn2) (Cl1 6plets Bn1) (Hn2 Bn1) (Obs Cls Hns)

mf *mp* *p*

67 **rit.** ... **rit.** ...
 (Bn2) (Bn2) (Bn1 lead) (Bn2 lead)

pp *p* *pp*

La Cathédrale Blessée for piano, arr. for wind octet by Toby Miller

Horn 2 in F - transposed

Op 107

Mel Bonis

Grave, majestueux ♩ = 72

molto legato

sempre legato

(Hns) (others)

mf > *mf* > *mf* > *mf* > *p* > *pp* *p* < *ff*

10

(Cls Hns) (Bn2) (Bns)

cresc. molto

p *p* *pp* *mf* *ff*

17

serrez **rit.**

(Cl1 lead) (Ob1 lead)

mf *ff*

21

poco animato **Tempo**

(Hns) (Cl2 Bn2 alt w Cl1 Bn1) (Bns) (others)

p *p* *p* *f*

26

(others) (Bns)

cresc. *ff* *dim.* *p*

cresc. *ff* *dim.* *p*

33

Vivo [♩ = 84] **Largo Grave** [♩ = 56]

(Bn2 off; Cl1 hold) (Cl1 ad lib) (Cl1) (Hn1 Hn2 to fore) (Bn2)

p

36

(Bn1 Hn2)

(Bn1 Hn2)

38 (Cls) (+Ob2) (+Bn1) (-Bn2) (Ob2+Hns to fore) **Vivo** (Bn1 ad lib)

mf < > *p*

45 **Largo** **Vivo** **Largo** **Vivo** (Cl1 w Bns) (Bn1 ad lib)

p

49 **Largo** **Vivo** **Largo Poco a poco accel. al**

(Cl1 w Bns) (Bn1) (Cl1 w Bn2) (Cl2) (Cl1) (Hn2 (others) Bn2)

(Cl2 w Bn2) (+Bn2) (Bns) Bn1) (Cl1 Bn2)

(Bn1 ad lib) *p*

54 **Tempo 1** [poco accel.]

mf pp *p* *f* *mf* (Cl1 lead)

60 **rit.**

f *ff*

64 **Tempo 1]**

(Cl2 Hn2 Bn2) (Cl1 6plets Bn1 (Hns)) (Obs (Hn2 Cls Bn1) Hns)

mf *mp* *p*

67 (Bn2) **rit.** (Bn2) (Bn1 lead) (Bn2 lead)

pp *p* *pp*

La Cathédrale Blessée for piano, arr. for wind octet by Toby Miller

Bassoon 1 - transposed

Op 107

Mel Bonis

Grave, majestueux ♩ = 72

molto legato

(others)

(Hns)

Musical notation for measures 1-4. Bass clef, 6/4 time signature. Dynamics: *mf*. Performance instruction: *sempre legato*.

Musical notation for measures 5-8. Bass clef, 6/4 time signature. Dynamics: *f*, *p*, *pp*, *p*. Performance instruction: *sempre legato*.

Musical notation for measures 9-10. Bass clef, 6/4 time signature. Dynamics: *ff*, *p*. Performance instruction: *sempre legato*. Annotations: (w Cls Bn2), (w Bn2).

Musical notation for measures 11-15. Bass clef, 6/4 time signature. Dynamics: *f*, *p*. Performance instruction: *cresc. molto*. Annotations: (Cls Hns), (Bn2), (Bns).

Musical notation for measures 16-19. Bass clef, 6/4 time signature. Dynamics: *ff*, *mf*, *ff*. Performance instruction: *serrez*. Annotations: (Cl1 lead), (Ob1 lead), (Hns w Bns).

Musical notation for measures 20-23. Bass clef, 6/4 time signature. Dynamics: *ff*, *p*. Performance instruction: *rit.*, *poco animato*. Annotations: (Hns), (Cl2 Bn2 alt w Cl1 Bn1).

Musical notation for measures 24-28. Bass clef, 6/4 time signature. Dynamics: *f*, *ff*. Performance instruction: *Tempo*. Annotations: (Bns), (others), *cresc.*.

Musical notation for measures 29-35. Bass clef, 6/4 time signature. Dynamics: *dim.*, *p*. Performance instruction: *Vivo* [♩ = 84]. Annotations: (Cl1 ad lib), (Bn2 off; Cl1 hold), (Hn1 to fore), (Bn2), (Cl1 Hn2).

Musical notation for measures 36-39. Bass clef, 4/4 time signature. Dynamics: *p*. Performance instruction: *Largo Grave* [♩ = 56]. Annotations: (Cls), (+Bn1), (+Ob2), (-Bn2).

Musical notation for measures 40-44. Bass clef, 4/4 time signature. Dynamics: *mf*. Performance instruction: *Largo Grave*. Annotations: (Ob2+Hns to fore).

44 **Vivo** (Bn1 ad lib) **Largo** **Vivo**

47 **Largo** **Vivo** (Bn1 ad lib) **Largo**

50 **Vivo** (Cl1 w Bns) (Bn1 ad lib) (Bn1) (Cl2 w Bn2) (+Bn2) (Cl1 w Bn2)

52 **Largo** **Poco ... a ... poco accel. al Tempo 1** (Bns) (Cl2 Bn1) (Cl1 Bn2) (Hn2 Bn2) (others)

56 [poco accel.] (Cl1 lead)

60 **rit.** ... **Tempo 1]** **f**

63 **ff** (Cl2 Hn2 Bn2) **mf** (Cl1 6plets Bn1 6plets)

65 **mp** (Hn2 Cls Bn1 Hns) **p**

67 (Bn2) (w Bn2) (w Cl2) **rit.** (Bn2) (Bn1 lead) ... (Bn2 lead)

La Cathédrale Blessée for piano, arr. for wind octet by Toby Miller

Bassoon 2 - transposed

Op 107

Mel Bonis

Grave, majestueux ♩ = 72

molto legato

sempre legato

(Hns) *mf* (others) *f*

6 *p* *pp* *p* *ff* (w Cls Bn1)

10 (w Bn1) *p* *f*

13 (Cls Hns) *p* *cresc. molto* (Bns) *ff* *serrez* (Cl1 lead) *mf*

18 (Ob1 lead) *ff* *rit.* *poco animato* (Hns) (Cl2 Bn2 alt w Cl1 Bn1) *p*

22 *f* *Tempo* (Bns) *f* (others) *cresc.*

27 *ff* (Bns) (others) *dim.* *p* *pp* **Vivo** [♩ = 84] (Bn2 off; Cl1 hold) (Cl1 ad lib)

Largo Grave [♩ = 56]

34 (Cl1) Hn1 Hn2 to fore (Bn2) (Bn1 Hn2) *p*

37 (Cls) (+Bn1) (+Ob2) *p* *cresc.* *mf*

40 (Ob2+Hns to fore)

44 **Vivo Largo** (Bn1 ad lib) **Vivo Largo** **Vivo** (Cl1 w Bns) (Bn1 ad lib)

mf

49 **Largo** **Vivo** (Cl1 w Bns) (Bn1 ad lib) (Cl1 w Bn2) (+Bn2) (Cl2 w Bn2) (Bn1)

mf *f*

52 **Largo Poco a poco accel. al Tempo 1** (Cl1) (Cl2 Bn2) (Bns) Bn1 (Hn2 (others) Bn2)

p *mf* *pp* *mf*

57 [poco accel. ...] (Cl1 lead)

p *f* *mp* *mf*

61 ... rit. ... Tempo 1] (Cl1 6plets) (Cl2 Bn1 Hns) Hn2 Bn2

f *ff*

65 (Obs) (Hn2 Cls) (Bn2) (Bn1) Hns (Bn2 lead)

pp *p* *pp*