# 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♭**

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 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.

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

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

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

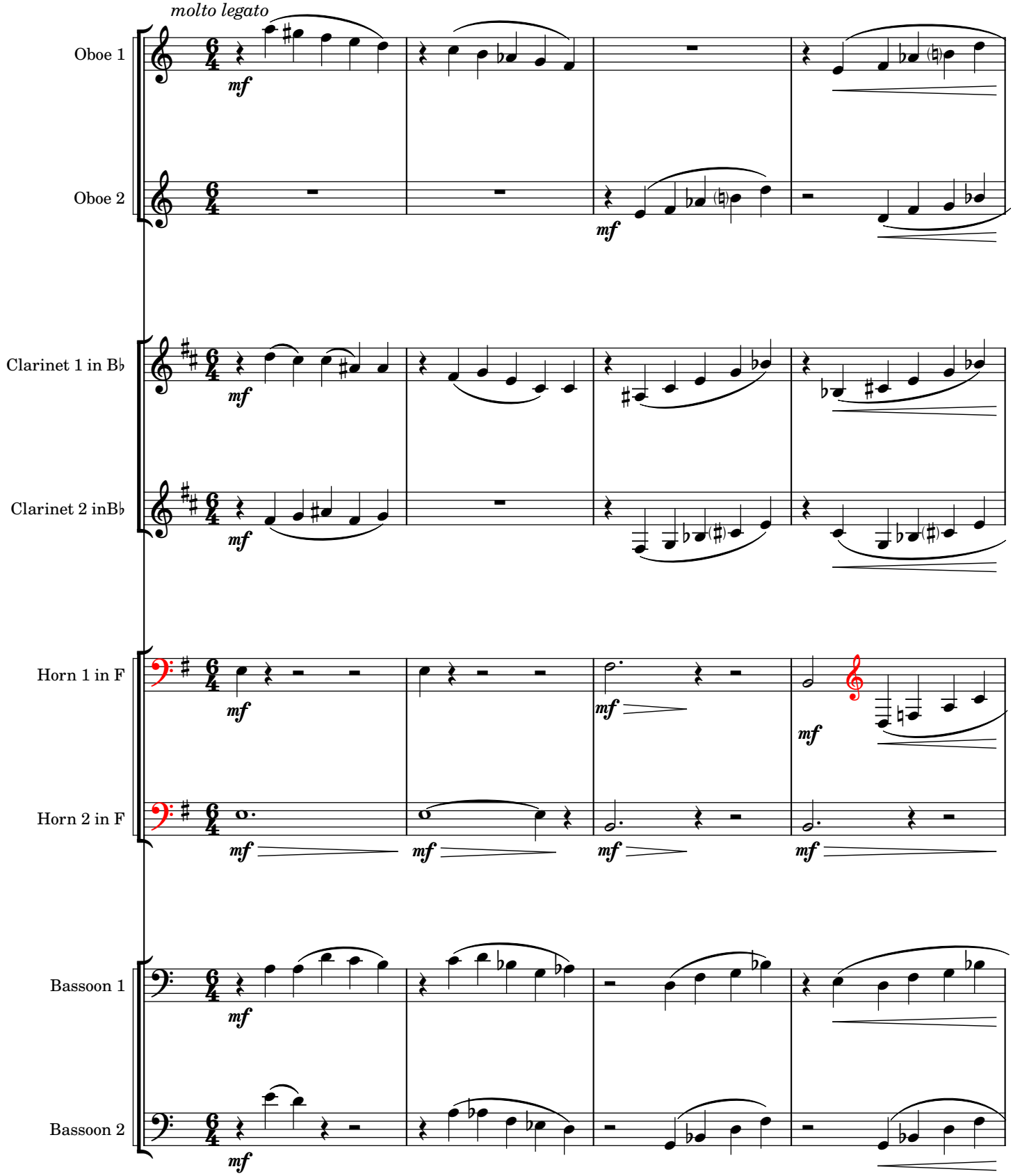
Op 107

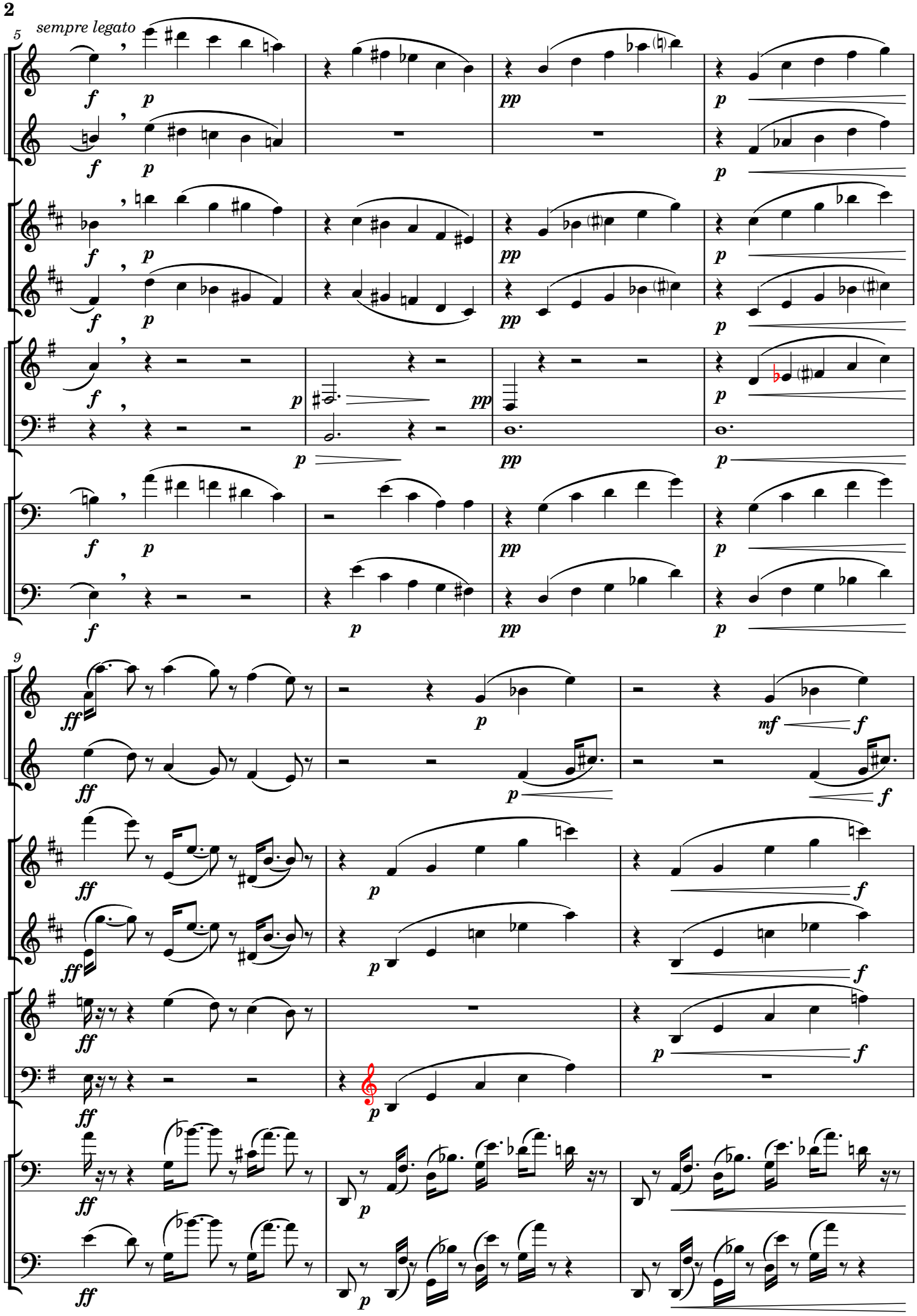
Mel Bonis

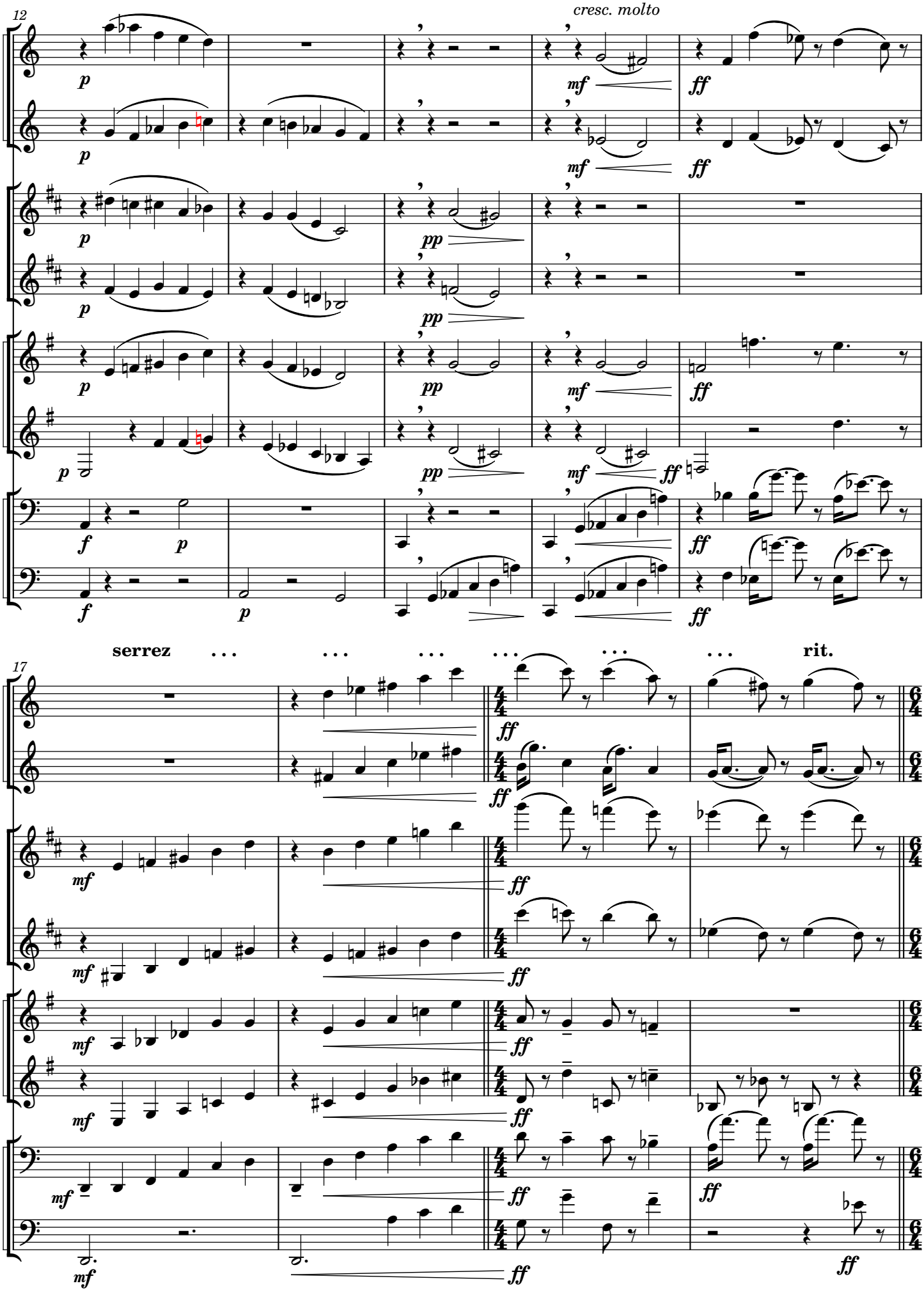
Score (transposed: instrumental pitch)

**Grave, majestueux ♩ = 72**

*molto legato*




5
sempre legato
9

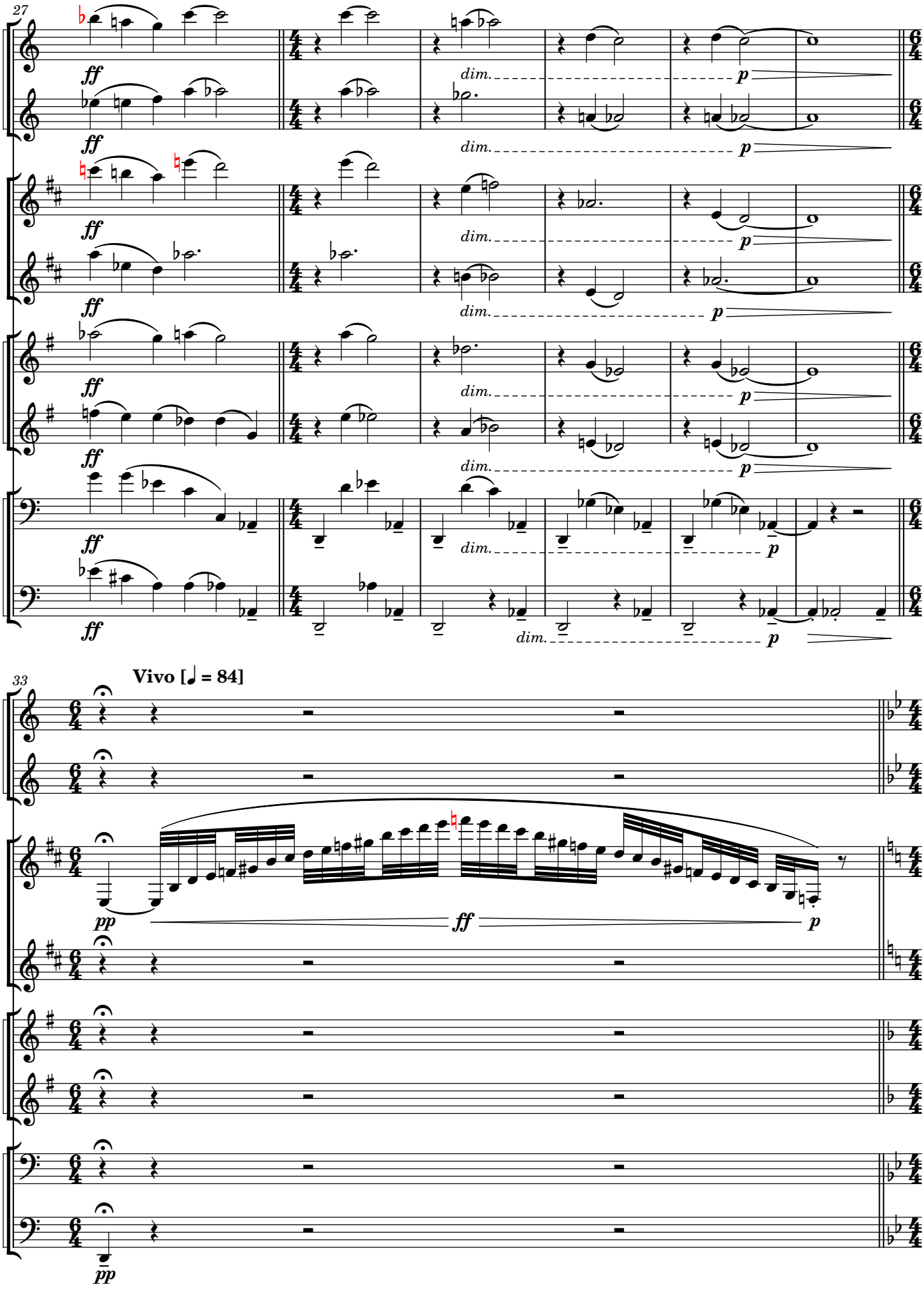

12
cresc. molto
17
serrez
rit.

poco animato

21

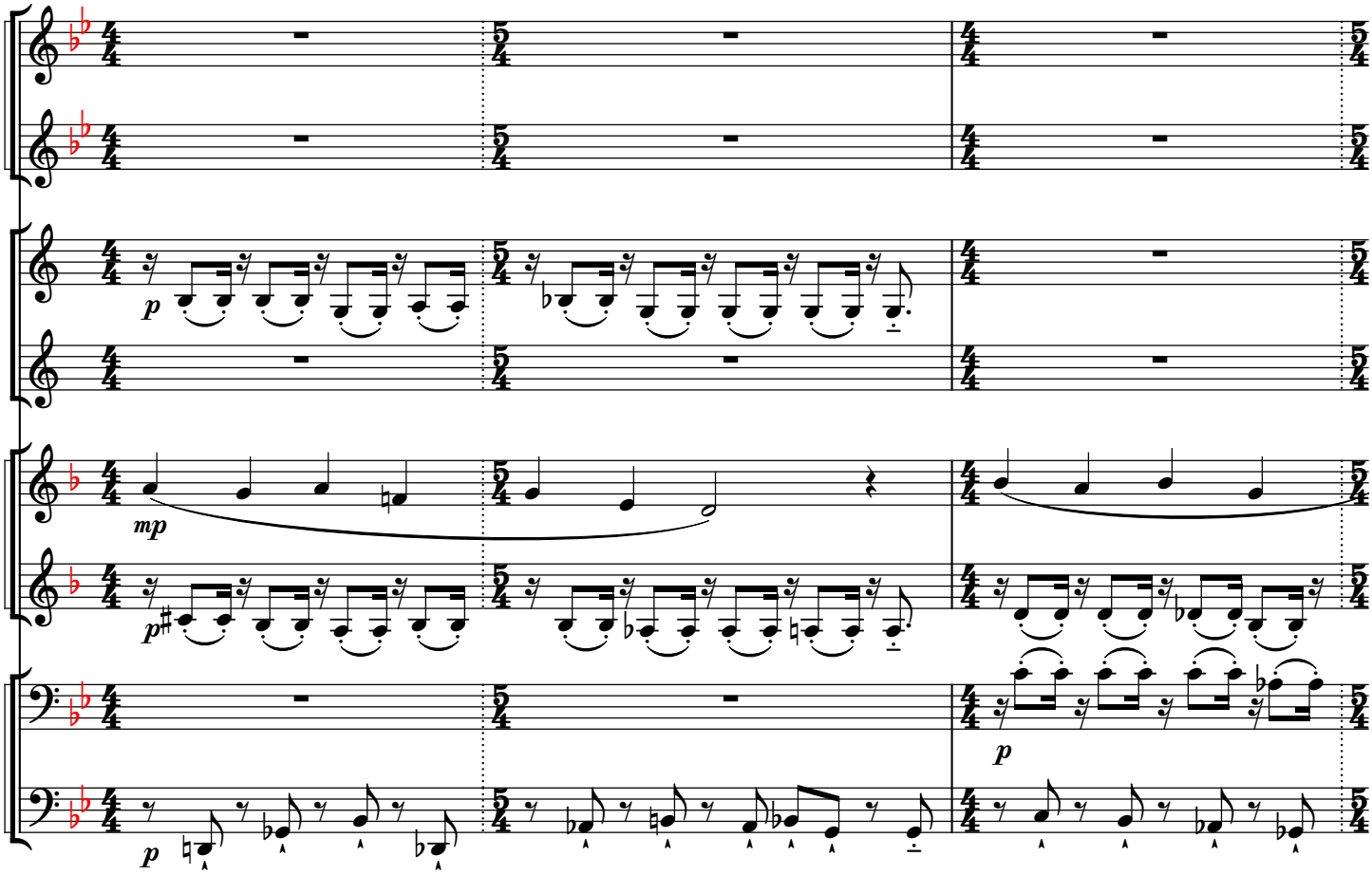
Tempo

23

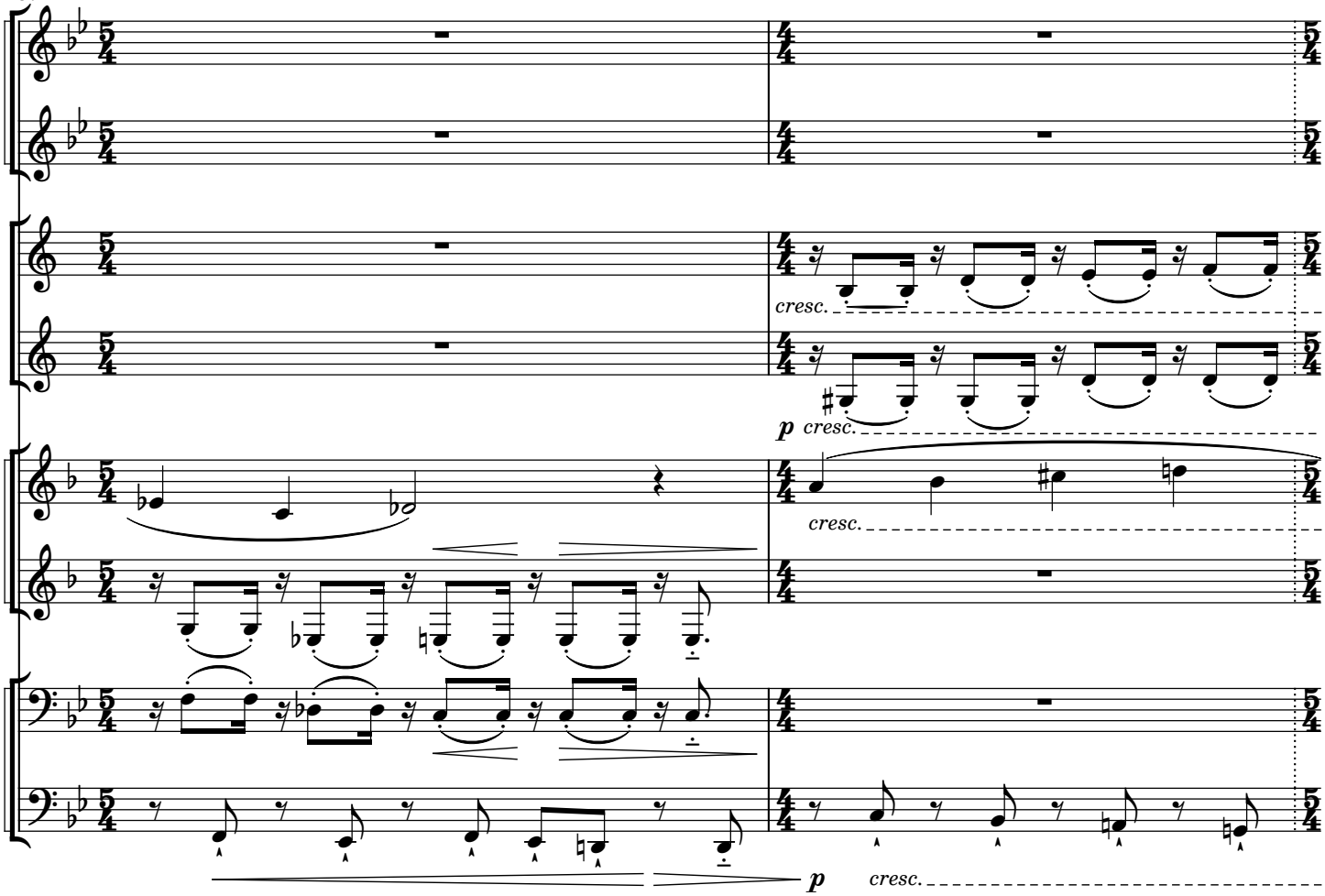

27
ff
dim.
p
33
Vivo [♩ = 84]
pp
ff
p

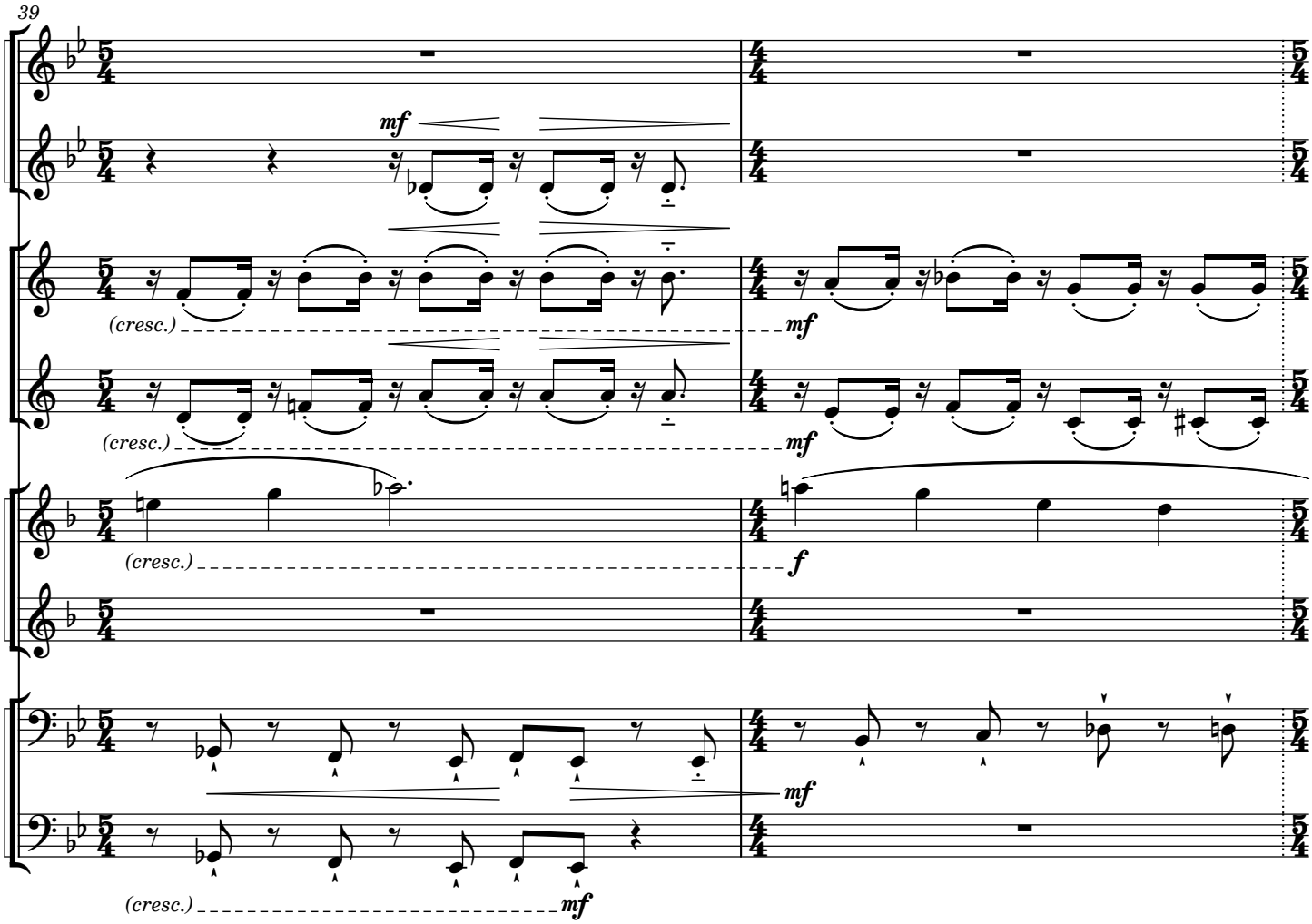
Largo Grave [♩ = 56]

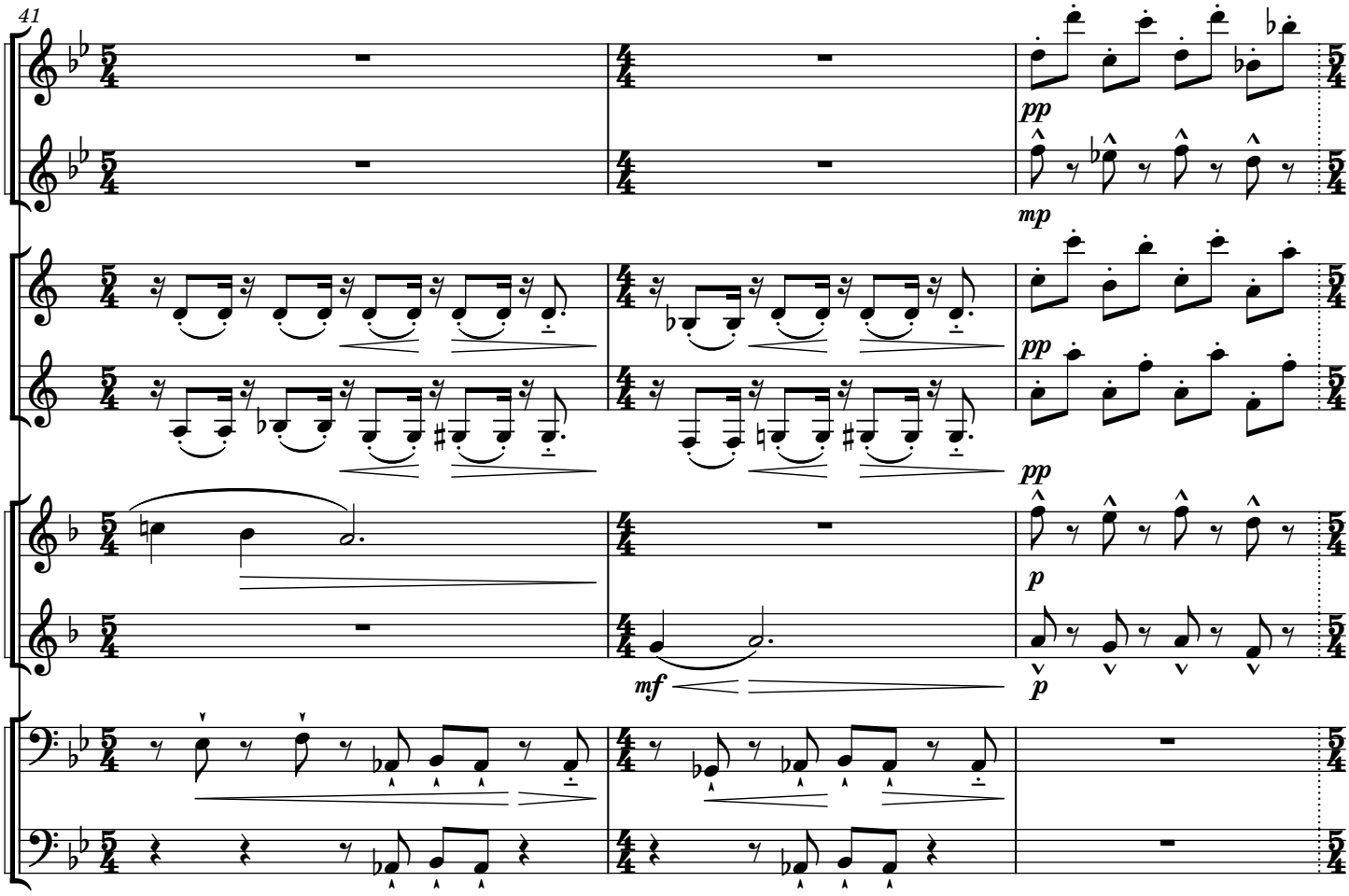
34

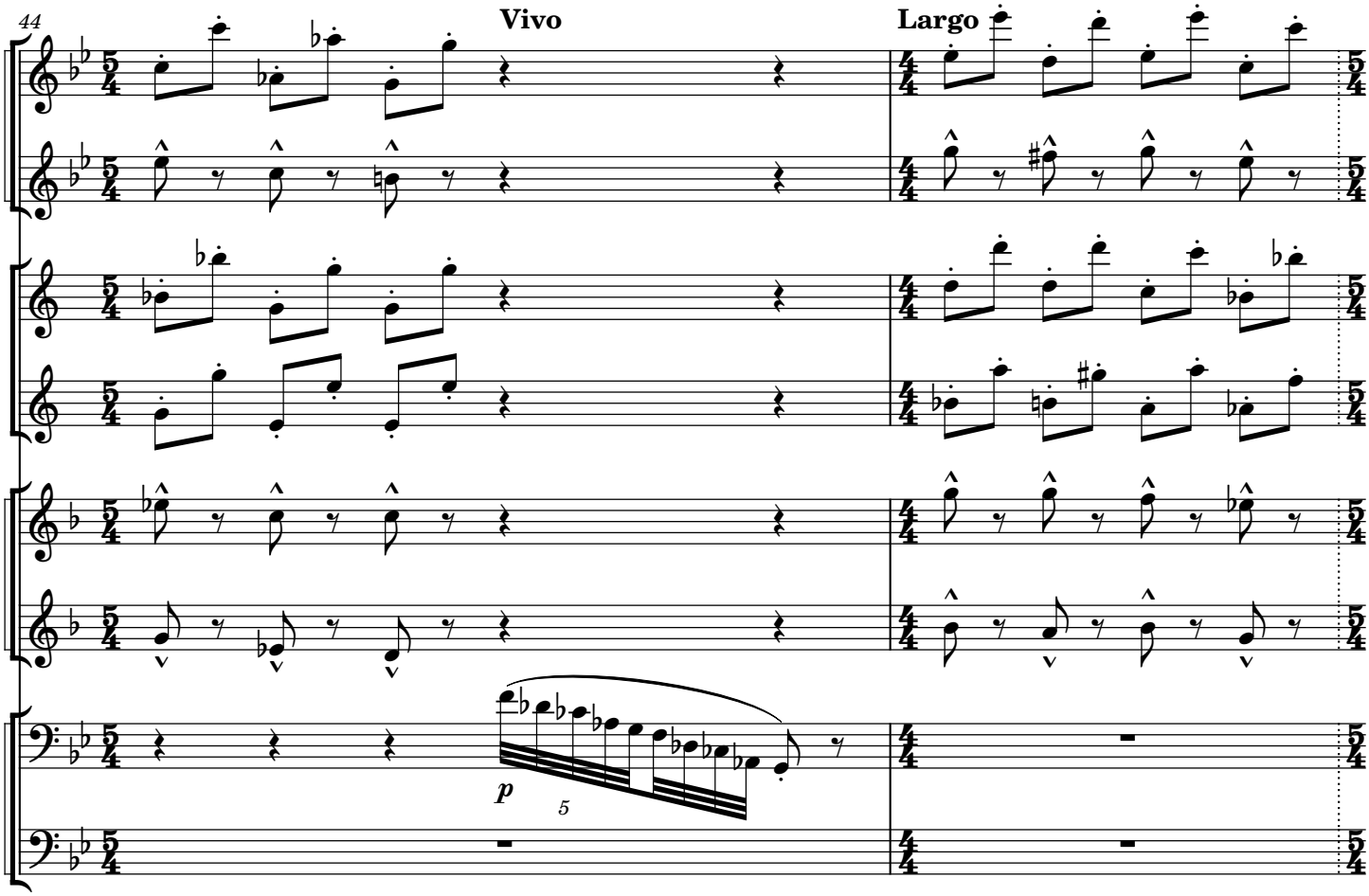


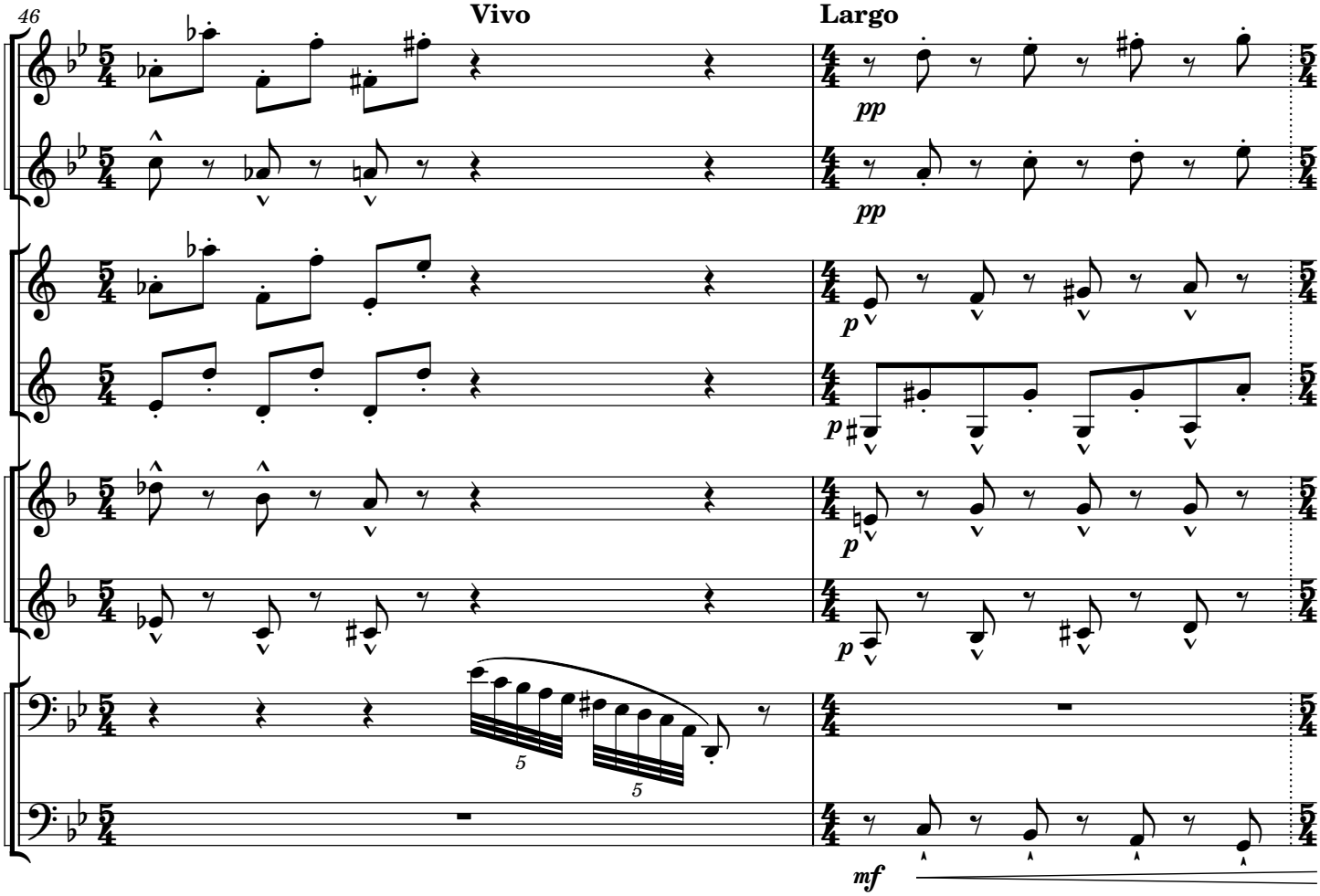

37




39
mf
(cresc.)
mf
(cresc.)
mf
(cresc.)
f
mf
(cresc.)
mf


41
pp
mp
pp
pp
p
mf
p


44
Vivo
Largo
p
5


46
Vivo
Largo
pp
pp
p
p
p
p
5
5
mf

48

Vivo

Largo

*p*

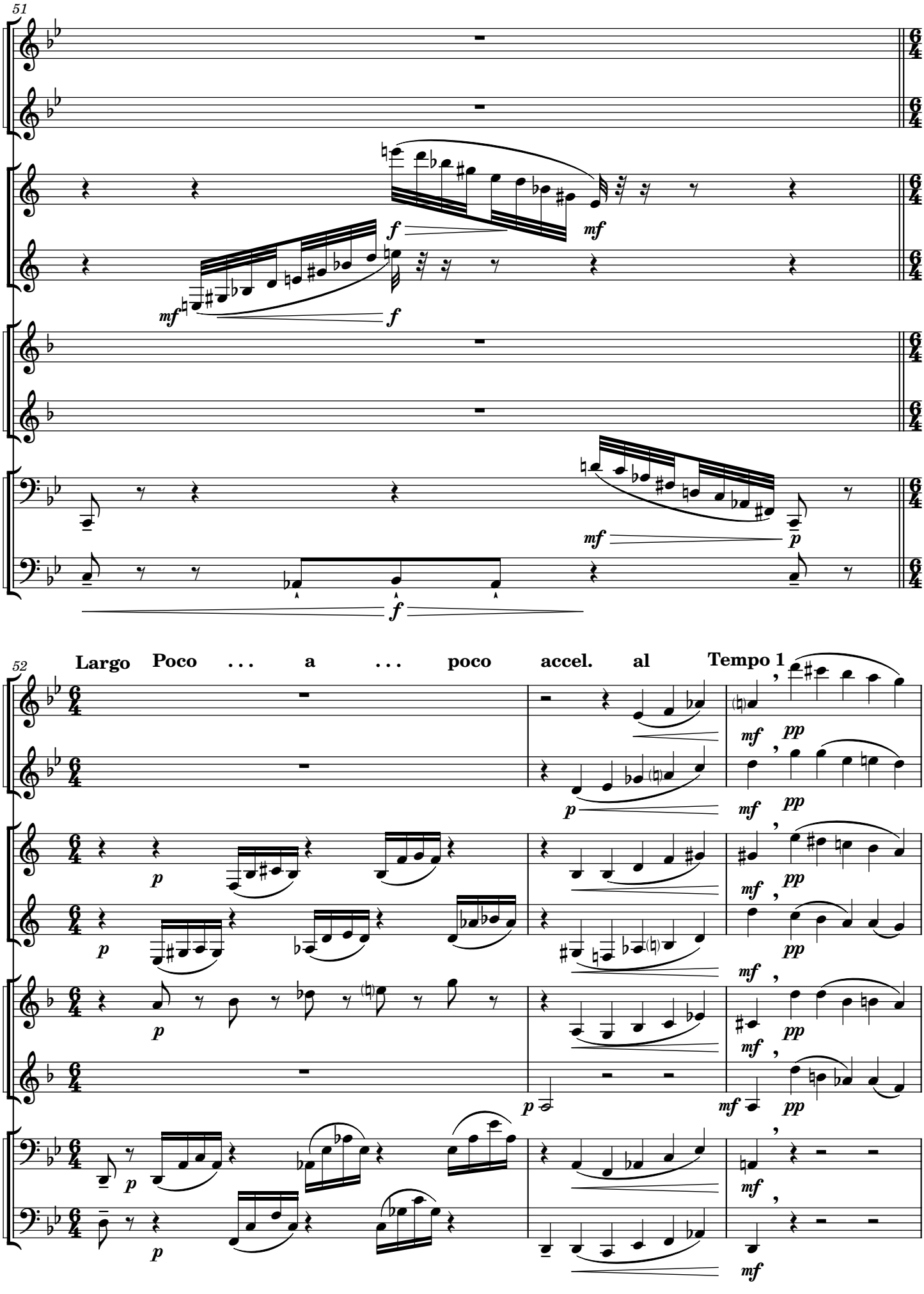
*mf*

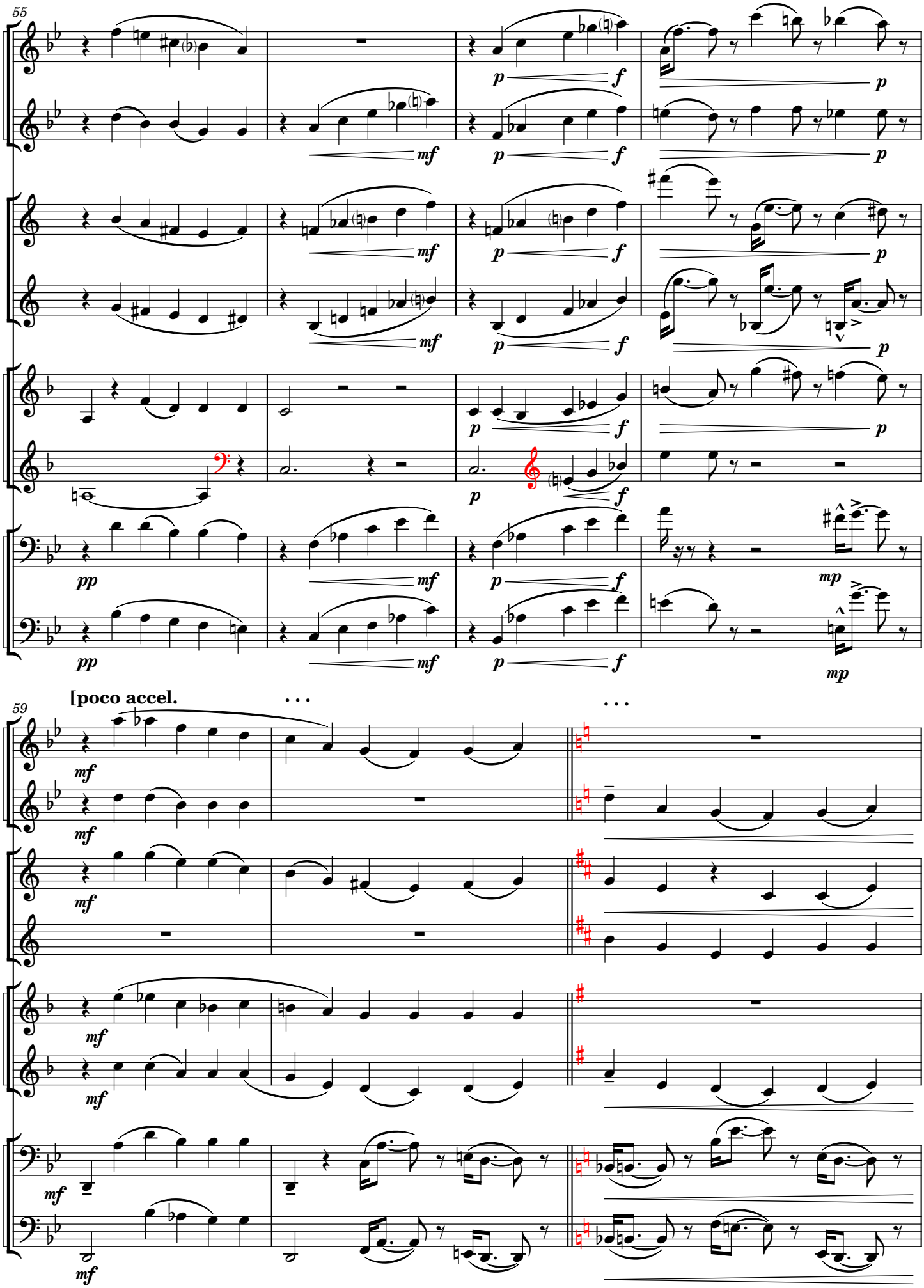
*mf*

50

Vivo

*mf*


51
52
Largo Poco ... a ... poco accel. al Tempo 1


55
59
[poco accel.

62

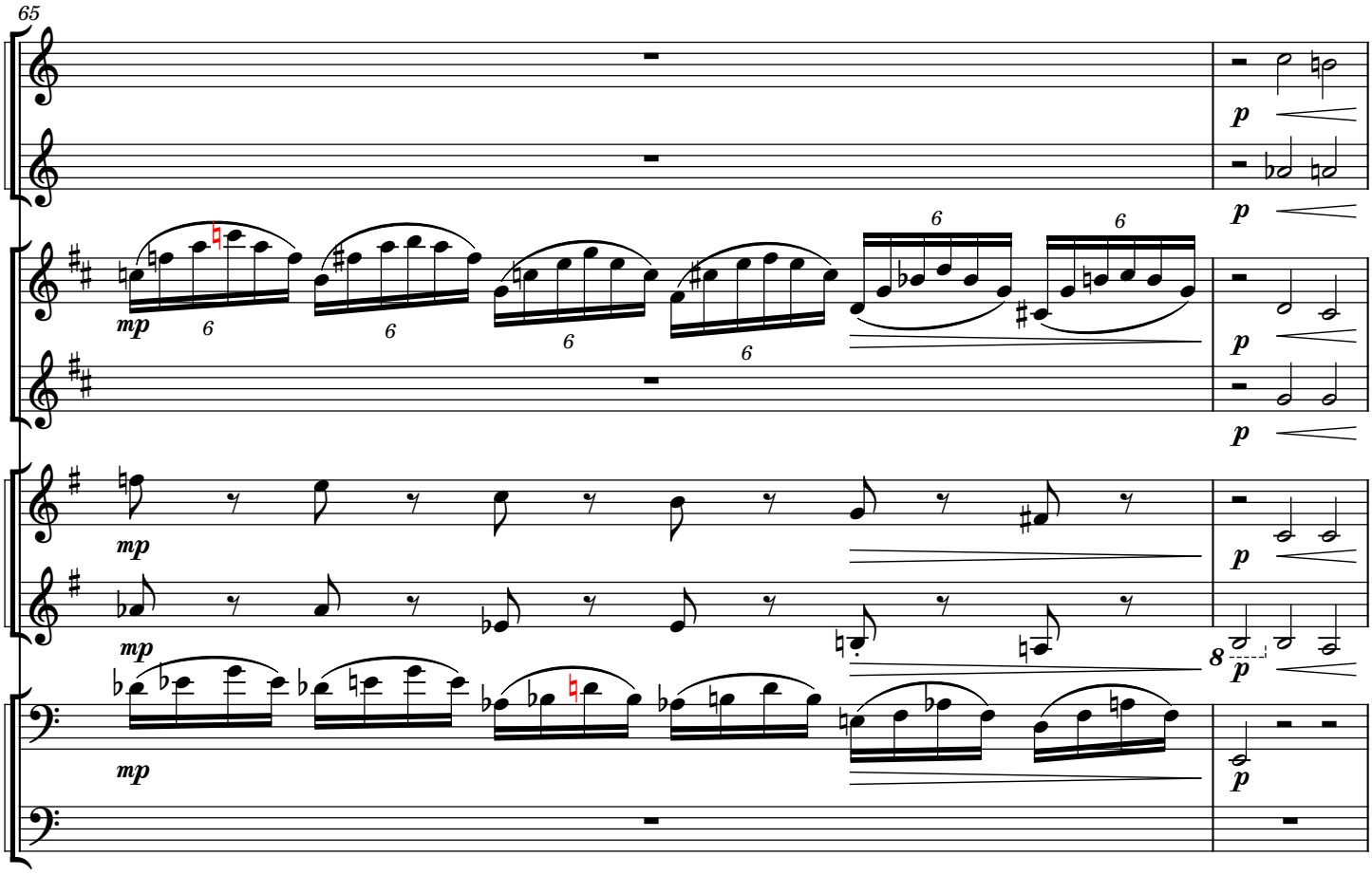
. . . . . . . . . rit. . . . . .

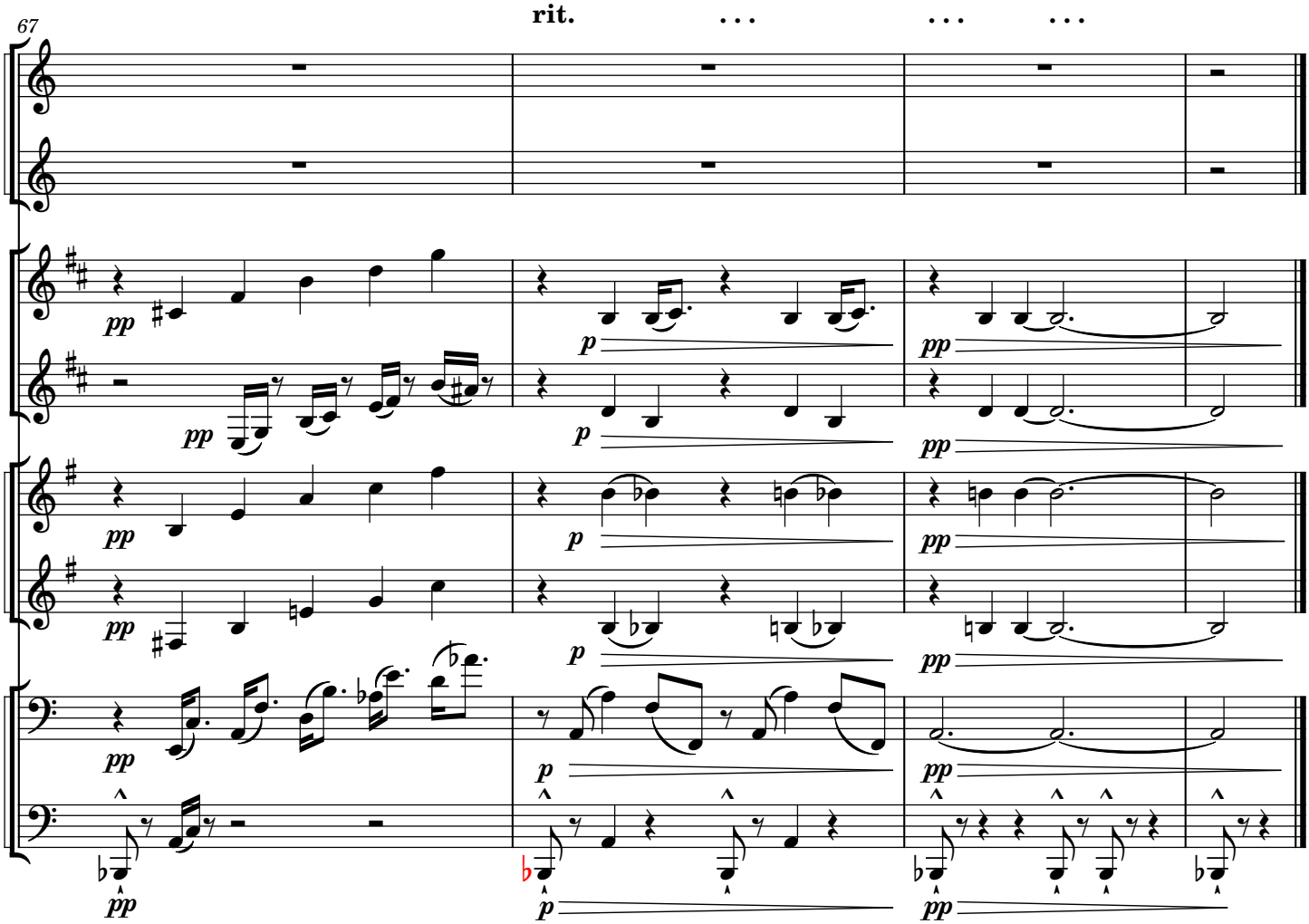
f ff

64

Tempo 1]

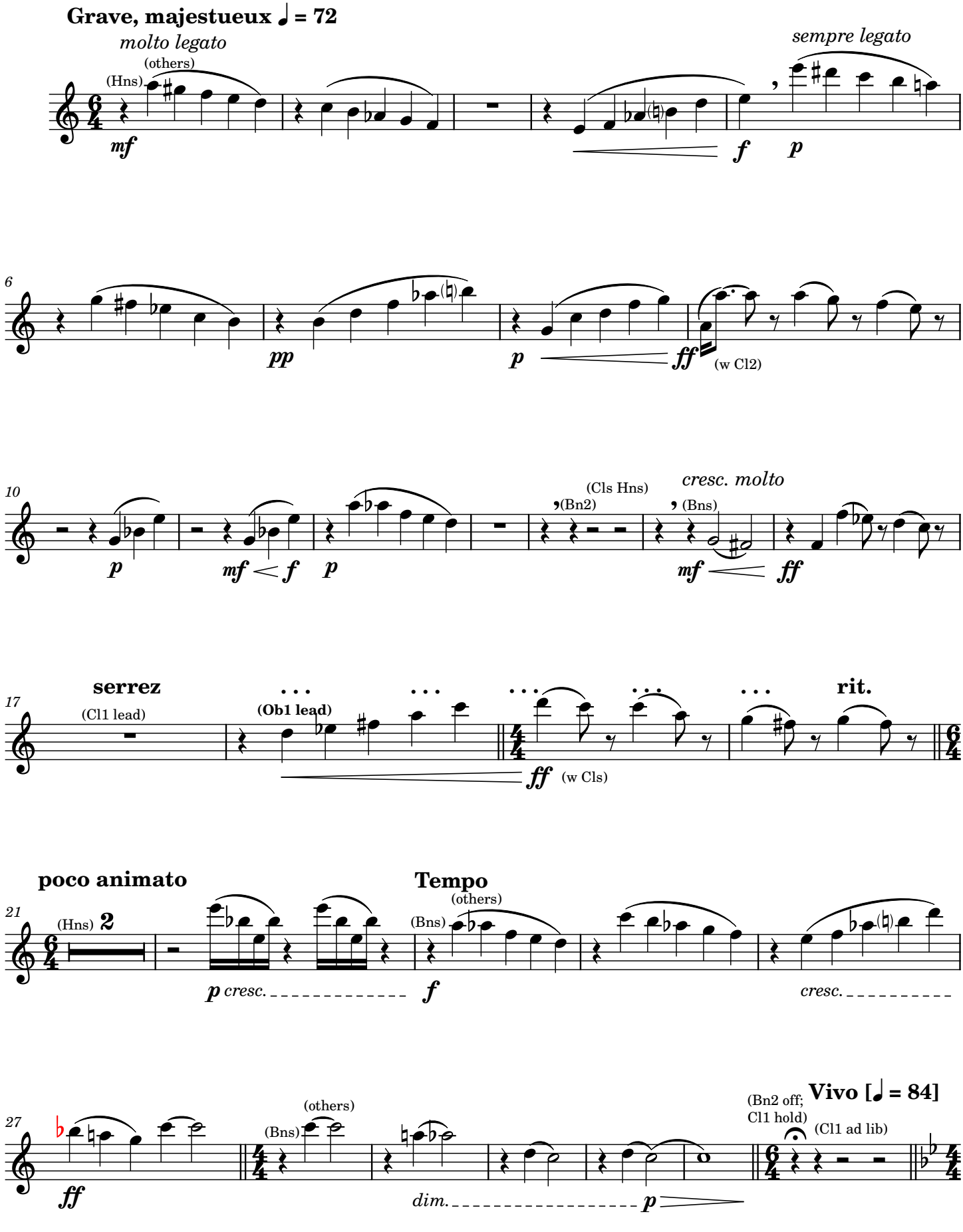
mf

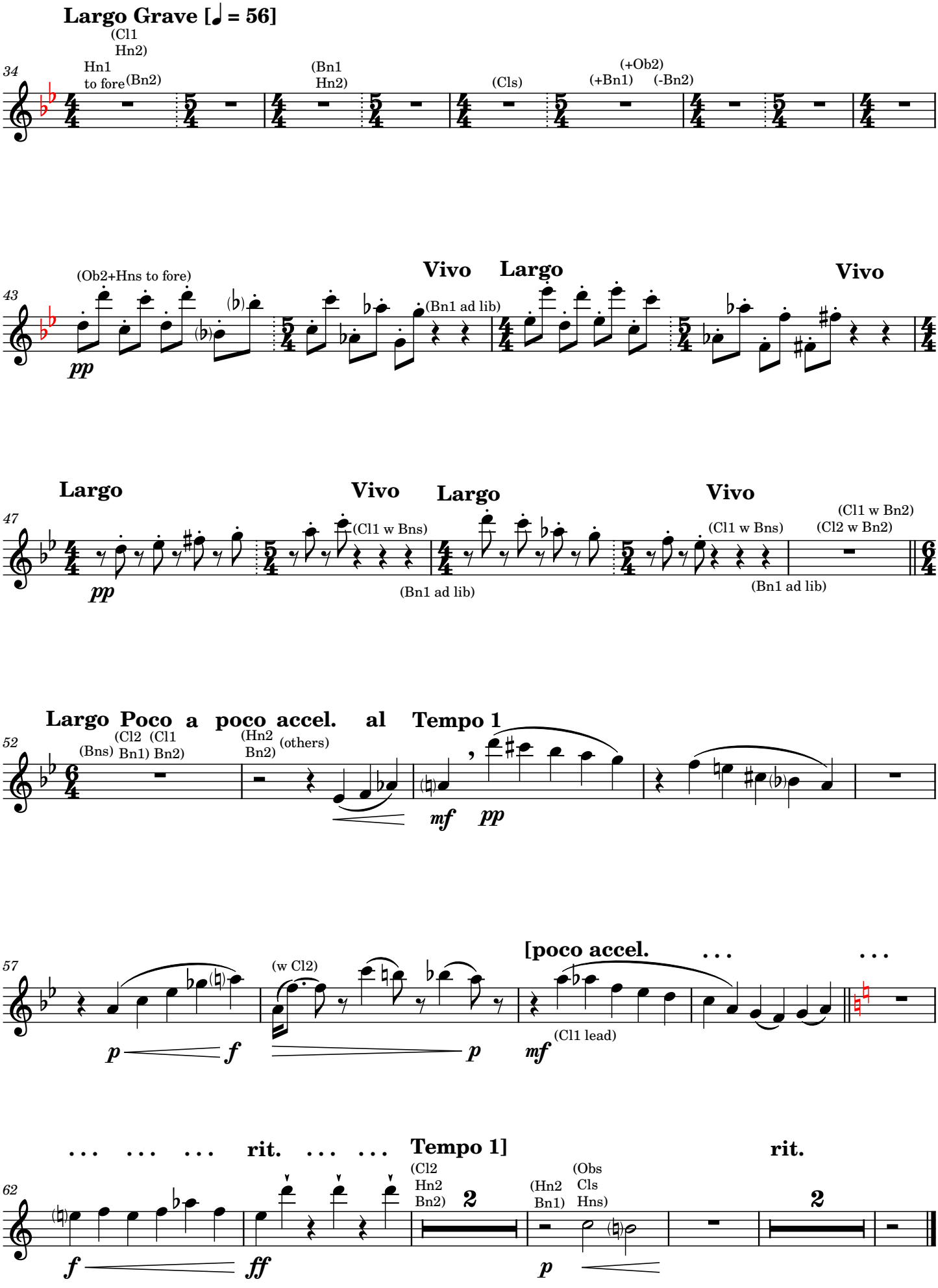

65
mp
p
8


67
rit.
pp
p

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

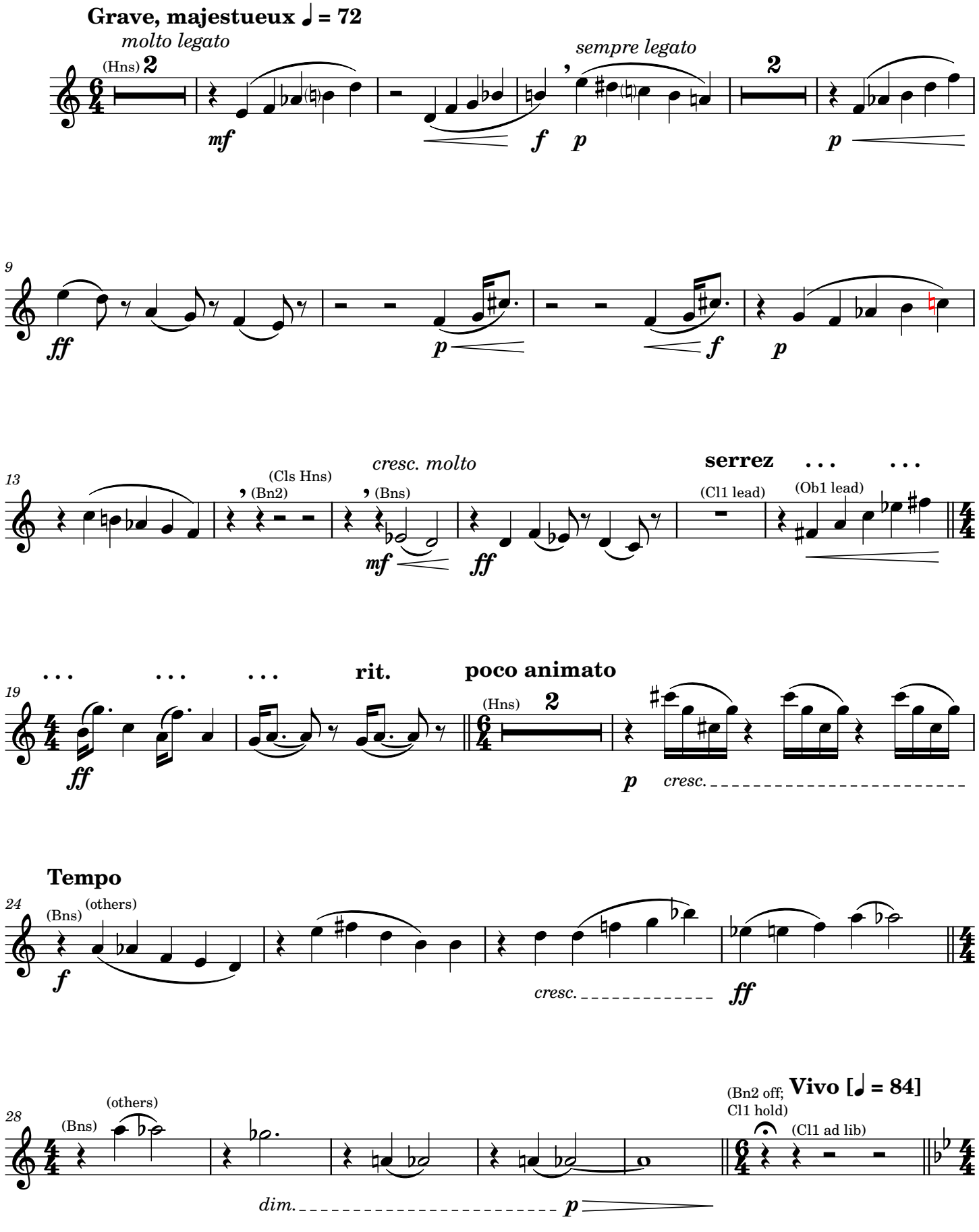
Oboe 1 - transposed | Op 107 | Mel Bonis

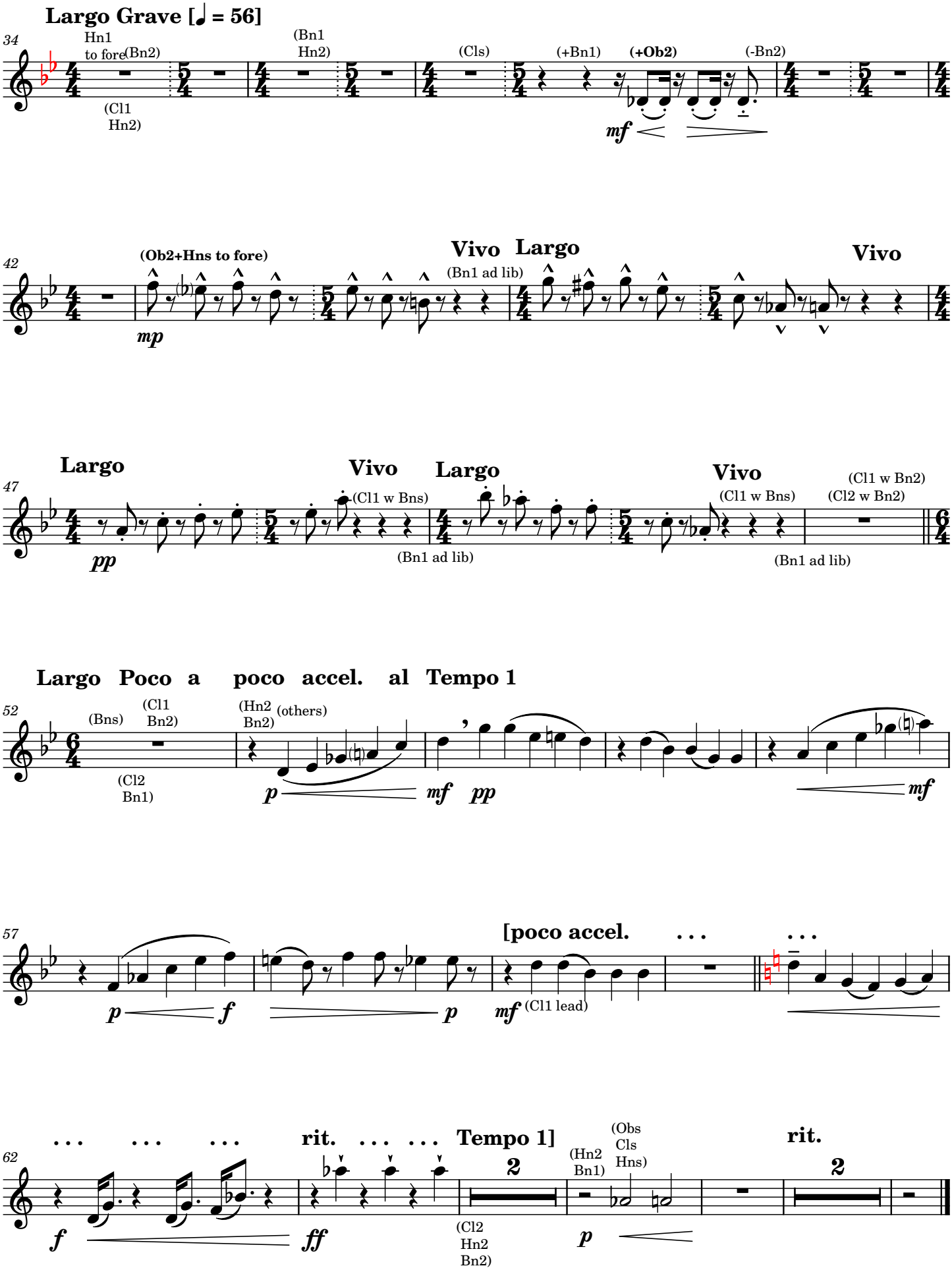



Largo Grave [♩ = 56]
34
(Cl1 Hn2)
Hn1 to fore
(Bn2)
(Bn1 Hn2)
(Cls)
(+Ob2) (+Bn1)
(-Bn2)
43
(Ob2+Hns to fore)
pp
Vivo
Largo
(Bn1 ad lib)
Vivo
47
Largo
pp
Vivo
(Cl1 w Bns)
Largo
(Bn1 ad lib)
Vivo
(Cl1 w Bns)
(Bn1 ad lib)
(Cl1 w Bn2)
(Cl2 w Bn2)
52
Largo Poco a poco accel. al Tempo 1
(Bns)
(Cl2 Bn1)
(Cl1 Bn2)
(Hn2 Bn2)
(others)
mf
pp
57
p
f
(w Cl2)
p
[poco accel.
mf
(Cl1 lead)
62
. . . . . . . . . rit. . . . . Tempo 1]
f
ff
(Cl2 Hn2 Bn2)
2
(Hn2 Bn1)
(Obs Cls Hns)
p
rit.
2

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

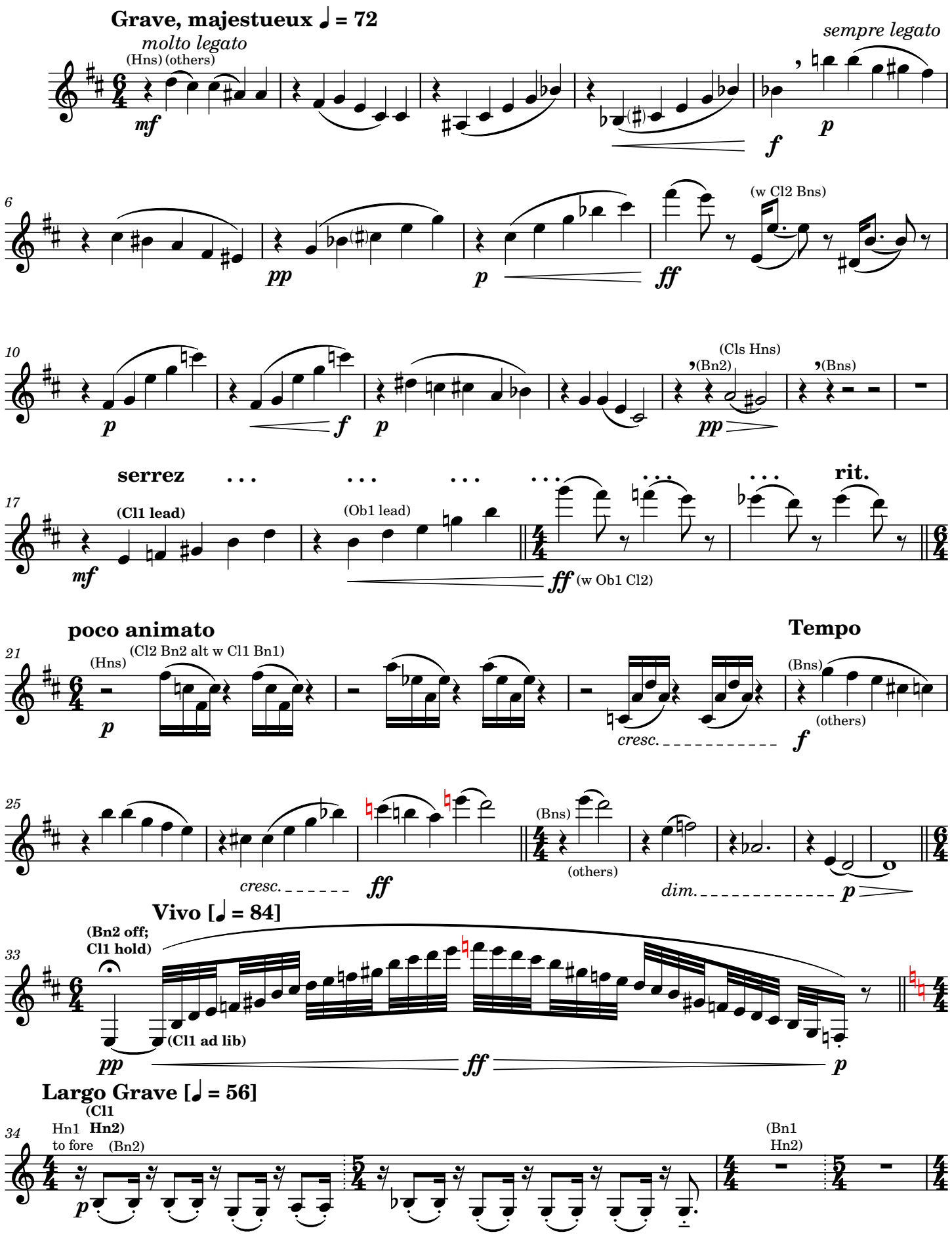
Oboe 2 - transposed | Op 107 | Mel Bonis

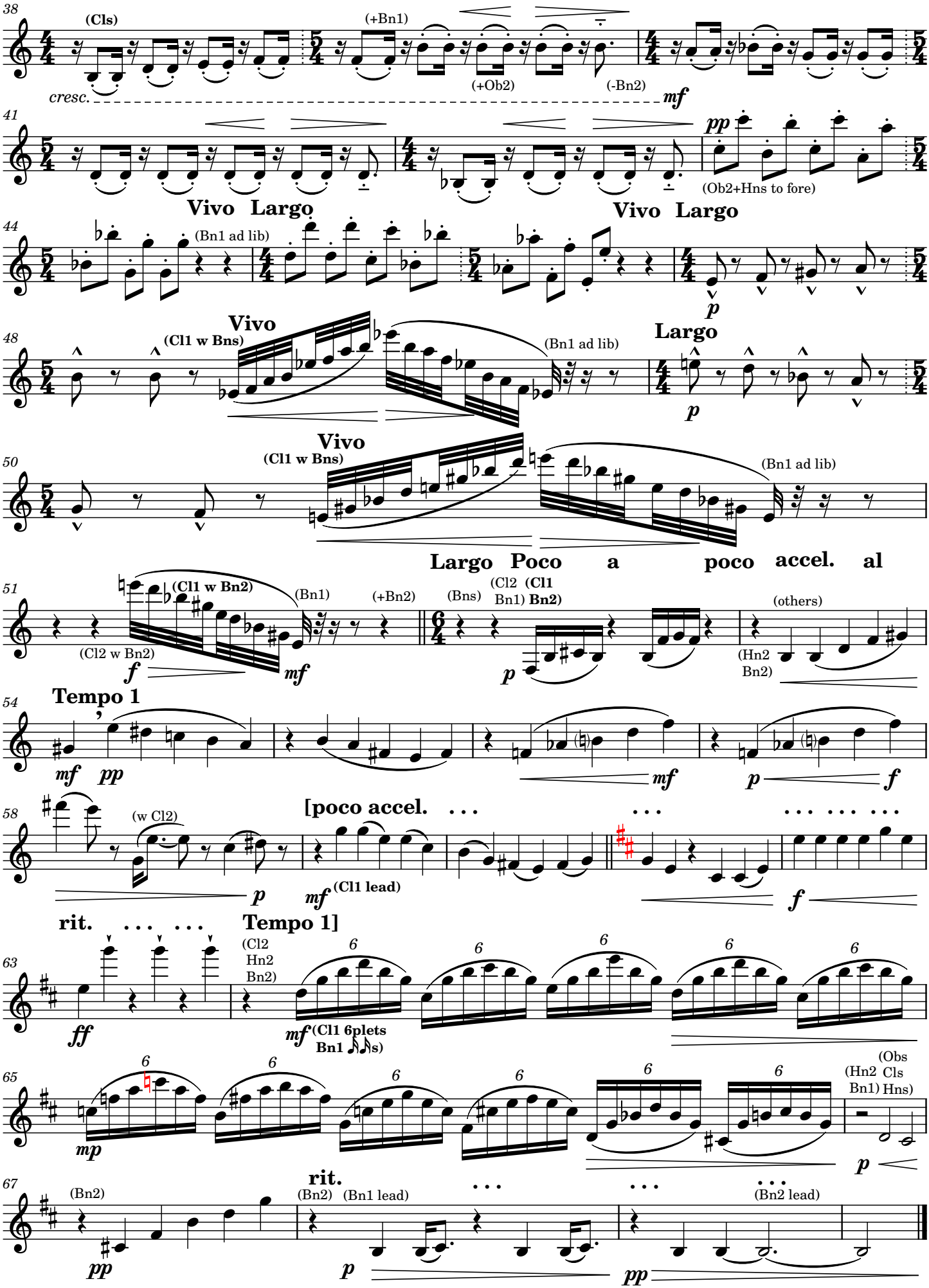



Largo Grave [♩ = 56]
34
Hn1
to fore
(Bn2)
(Cl1
Hn2)
(Bn1
Hn2)
(Cls)
(+Bn1)
(+Ob2)
(-Bn2)
mf
42
(Ob2+Hns to fore)
mp
Vivo
Largo
(Bn1 ad lib)
Vivo
47
Largo
pp
Vivo
(Cl1 w Bns)
Largo
(Bn1 ad lib)
Vivo
(Cl1 w Bns)
(Bn1 ad lib)
(Cl1 w Bn2)
(Cl2 w Bn2)
Largo Poco a poco accel. al Tempo 1
52
(Bns)
(Cl1
Bn2)
(Cl2
Bn1)
(Hn2
Bn2)
(others)
p
mf
pp
mf
57
[poco accel.
p
f
p
mf
(Cl1 lead)
62
rit.
Tempo 1]
f
ff
(Hn2
Bn1)
(Obs
Cls
Hns)
(Cl2
Hn2
Bn2)
p
rit.

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

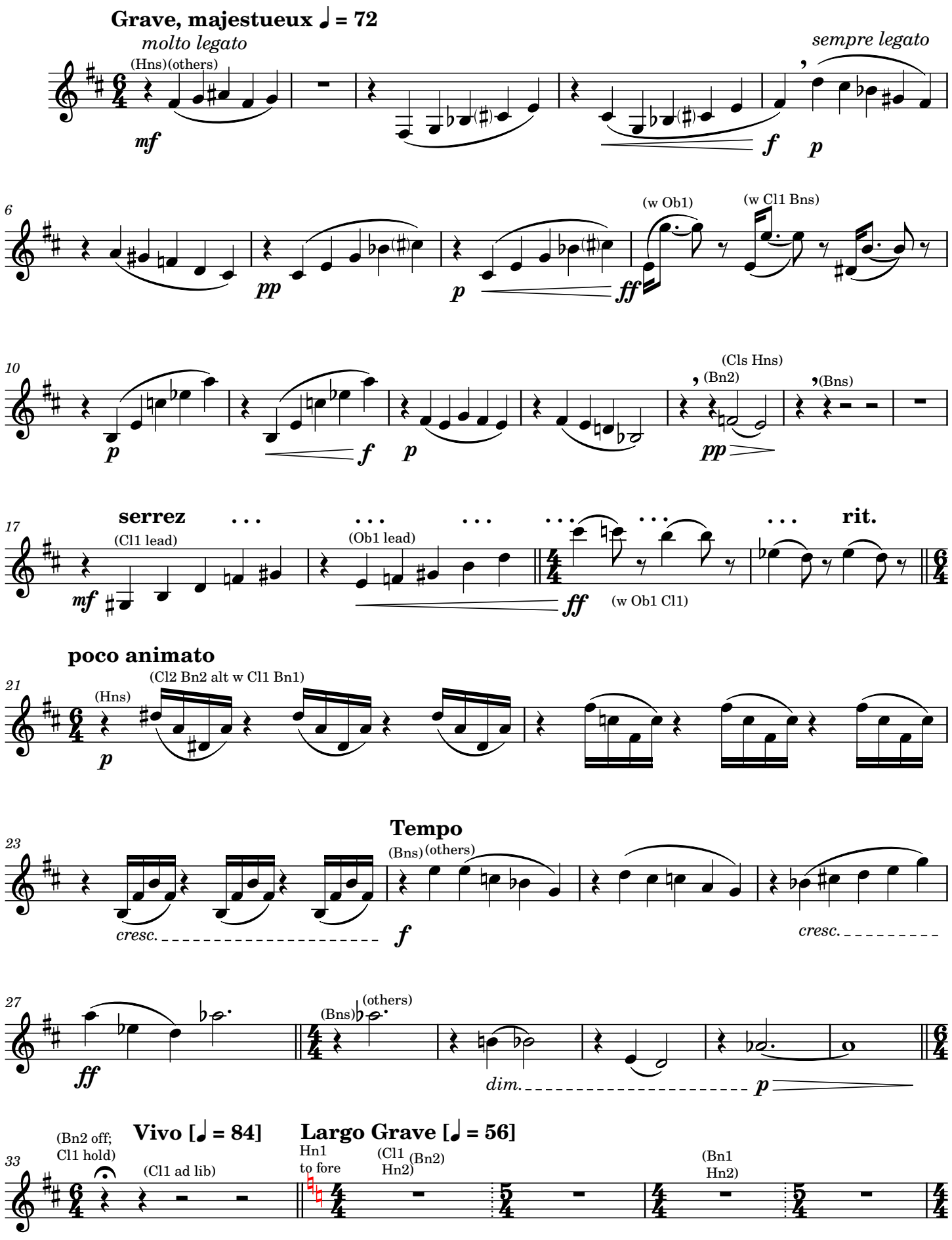
Clarinet 1 in B♭ - transposed | Op 107 | Mel Bonis

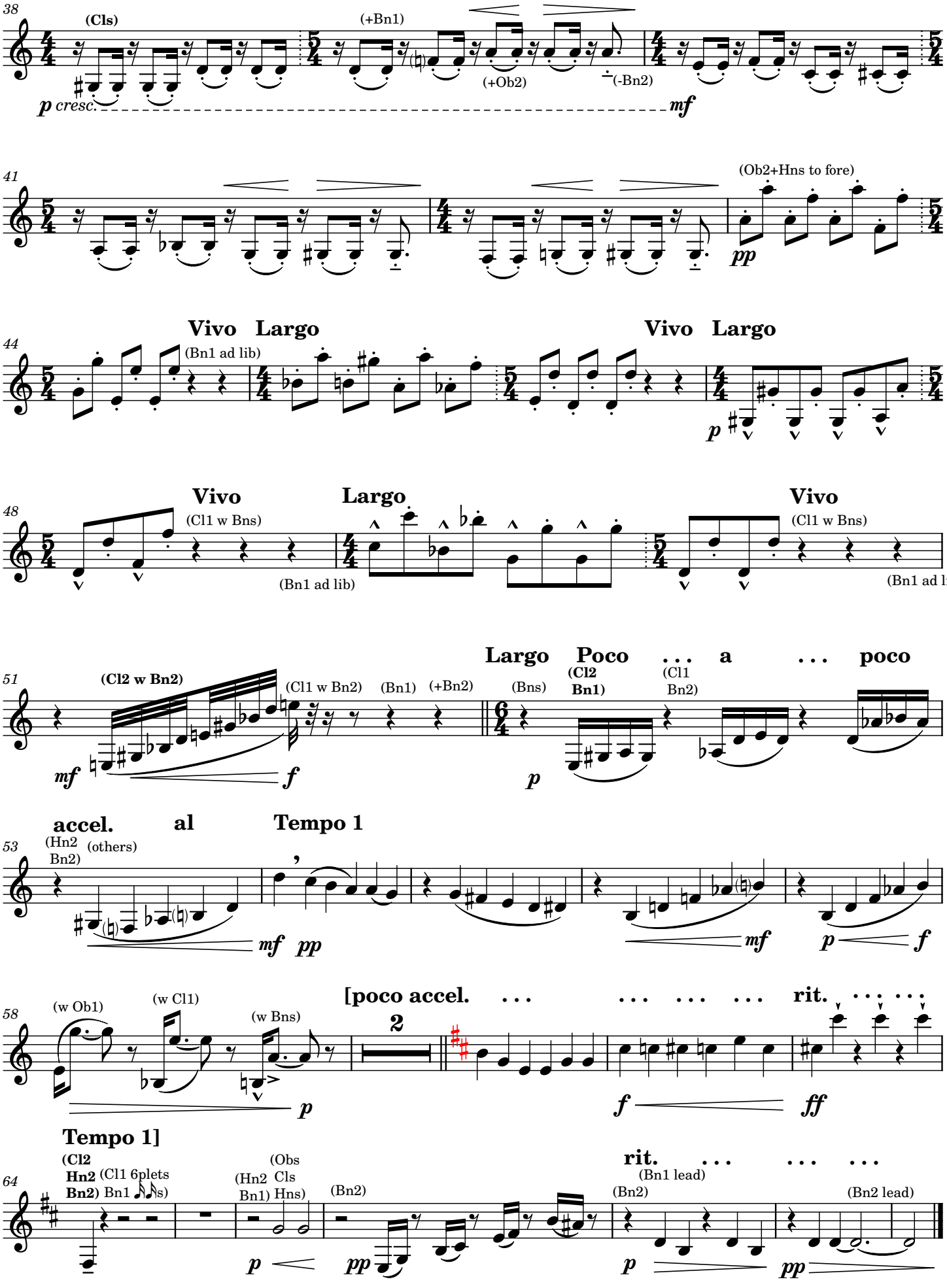



38
(Cls)
(+Bn1)
cresc.
(+Ob2)
(-Bn2)
mf
41
pp
(Ob2+Hns to fore)
Vivo Largo
Vivo Largo
44
(Bn1 ad lib)
p
48
Vivo
(Cl1 w Bns)
(Bn1 ad lib)
Largo
p
50
Vivo
(Cl1 w Bns)
(Bn1 ad lib)
Largo Poco a poco accel. al
51
(Cl1 w Bn2)
(Bn1)
(+Bn2)
(Cl2 w Bn2)
f
mf
(Bns)
(Cl2 Bn1)
(Cl1 Bn2)
p
(others)
(Hn2 Bn2)
54
Tempo 1
mf
pp
mf
p
f
58
[poco accel. . . .
(w Cl2)
p
mf
(Cl1 lead)
f
rit. . . . . .
Tempo 1]
63
(Cl2 Hn2 Bn2)
ff
mf
(Cl1 6plets Bn1 s)
65
mp
(Hn2 Bn1)
(Obs Cls Hns)
p
67
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♭ - transposed | Op 107 | Mel Bonis



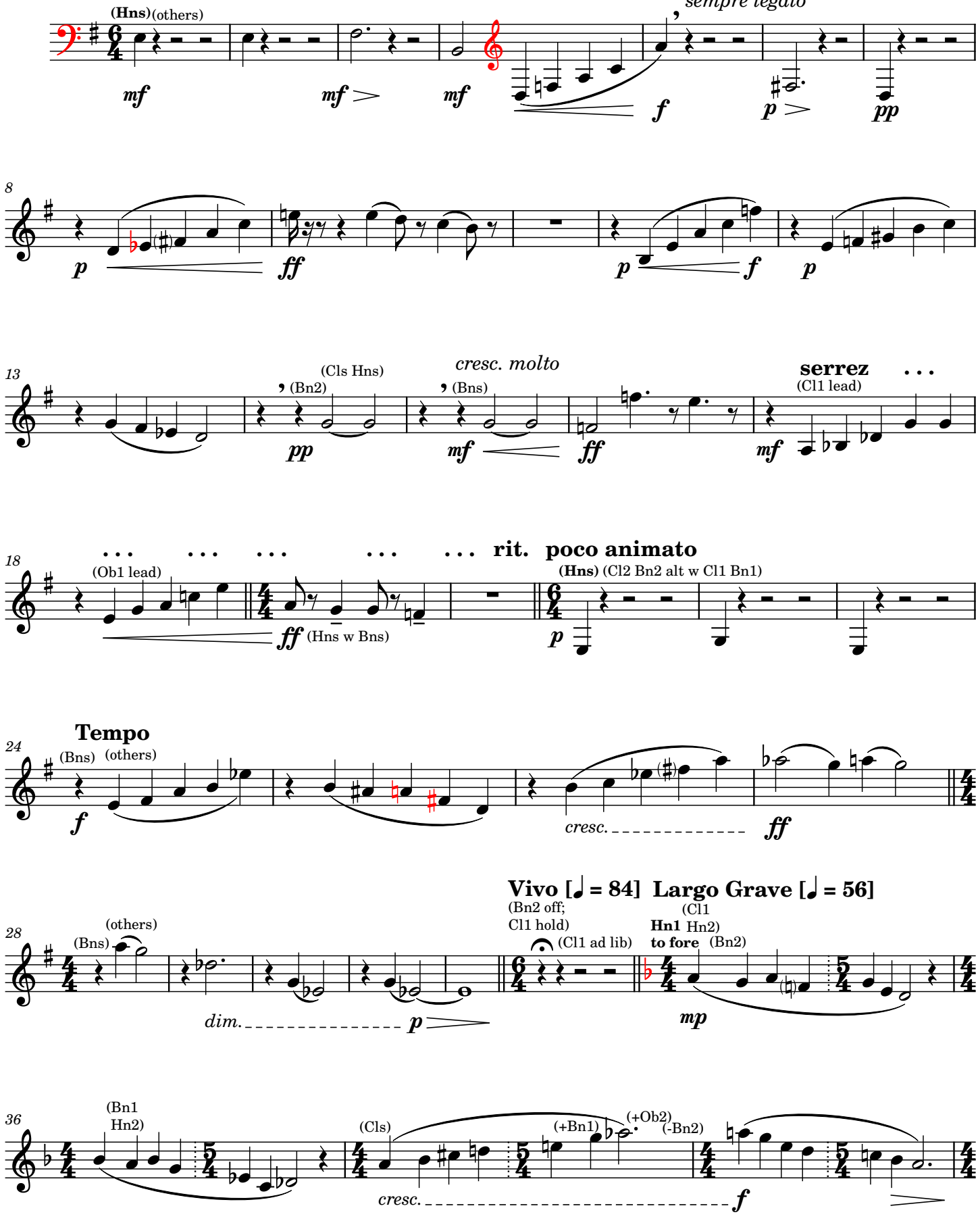

38
(Cls)
(+Bn1)
(+Ob2)
(-Bn2)
p cresc.
mf
41
(Ob2+Hns to fore)
pp
44
Vivo Largo
(Bn1 ad lib)
Vivo Largo
p
48
Vivo
(Cl1 w Bns)
(Bn1 ad lib)
Largo
Vivo
(Cl1 w Bns)
(Bn1 ad lib)
51
(Cl2 w Bn2)
(Cl1 w Bn2)
(Bn1)
(+Bn2)
mf
f
Largo Poco ... a ... poco
(Bns)
(Cl2 Bn1)
(Cl1 Bn2)
p
53
accel.
al
Tempo 1
(Hn2 Bn2)
(others)
mf pp
mf
p
f
58
(w Ob1)
(w Cl1)
(w Bns)
[poco accel. ... ... ... ... rit. ...
2
p
f
ff
Tempo 1]
64
(Cl2 Hn2 Bn2) Bn1 (Cl1 6plets 𝅘𝅥𝅯𝅘𝅥𝅯s)
(Obs Hns)
(Hn2 Bn1)
(Bn2)
rit. ... ... ...
(Bn1 lead)
(Bn2)
(Bn2 lead)
p
pp
p
pp

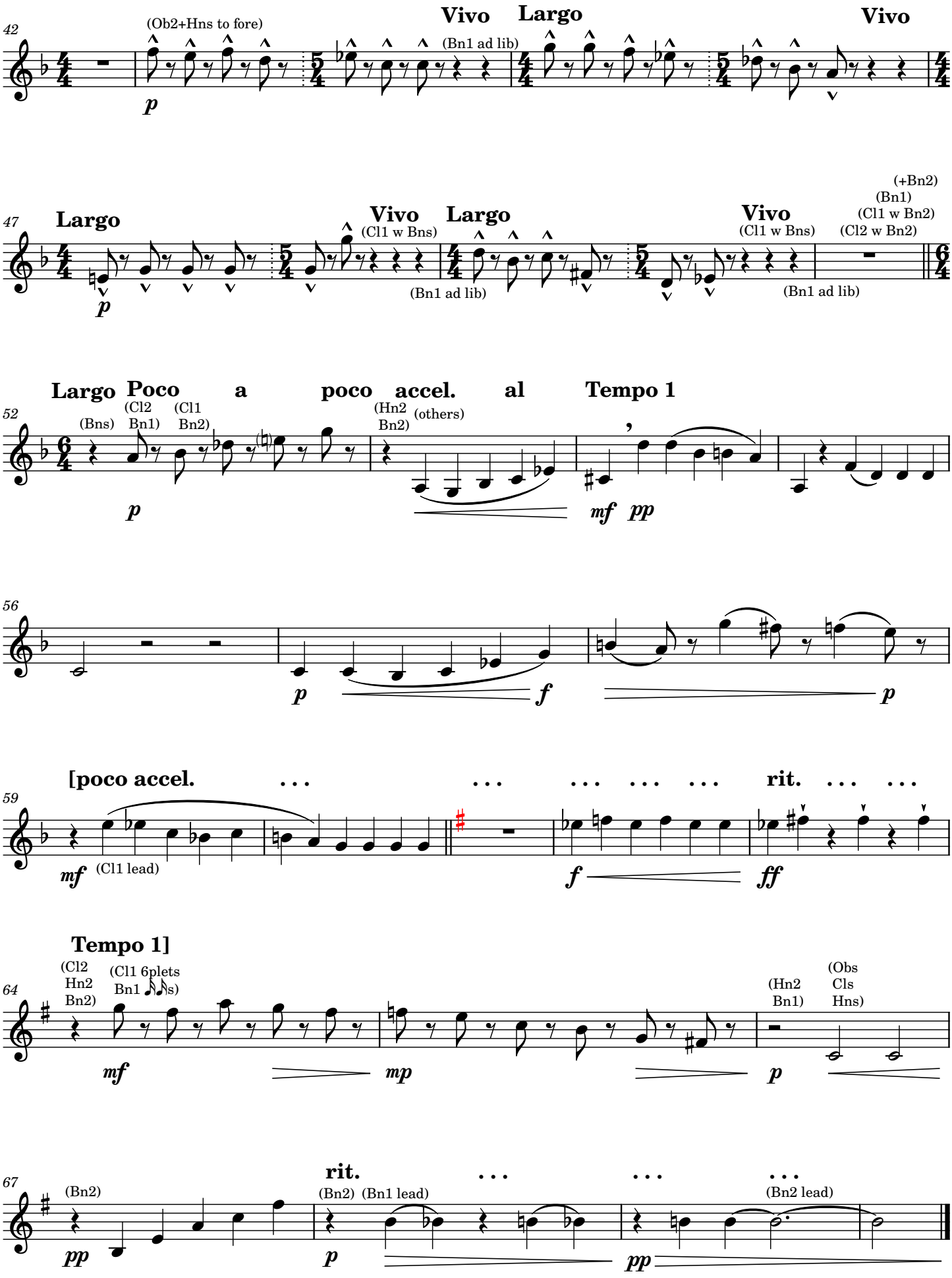
# La Cathédrale Blessée for piano, arr. for wind octet by Toby Miller

Horn 1 in F - transposed | Op 107 | Mel Bonis

**Grave, majestueux ♩ = 72**

*molto legato*




42
(Ob2+Hns to fore)
Vivo
Largo
Vivo
(Bn1 ad lib)
p
47
Largo
Vivo
Largo
Vivo
(+Bn2)
(Bn1)
(Cl1 w Bns)
(Cl1 w Bns)
(Cl1 w Bn2)
(Cl2 w Bn2)
(Bn1 ad lib)
(Bn1 ad lib)
52
Largo Poco a poco accel. al Tempo 1
(Bns)
(Cl2 Bn1)
(Cl1 Bn2)
(Hn2 Bn2)
(others)
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 s)
(Hn2 Bn1)
(Obs Cls Hns)
mf
mp
p
67
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*

(Hns) (others)

*sempre legato*

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

10

*p* *p*

(Cls Hns)

(Bn2)

(Bns)

*cresc. molto*

*pp* *mf* *ff*

17

**serrez**

(Cl1 lead)

(Ob1 lead)

*mf* *ff*

**rit.**

21

**poco animato**

(Hns) (Cl2 Bn2 alt w Cl1 Bn1)

*p* *p* *p*

**Tempo**

(Bns) (others)

*f*

26

*cresc.* *ff*

(Bns) (others)

*dim.* *p*

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

33

(Bn2 off; Cl1 hold)

(Cl1 ad lib)

Hn1 to fore

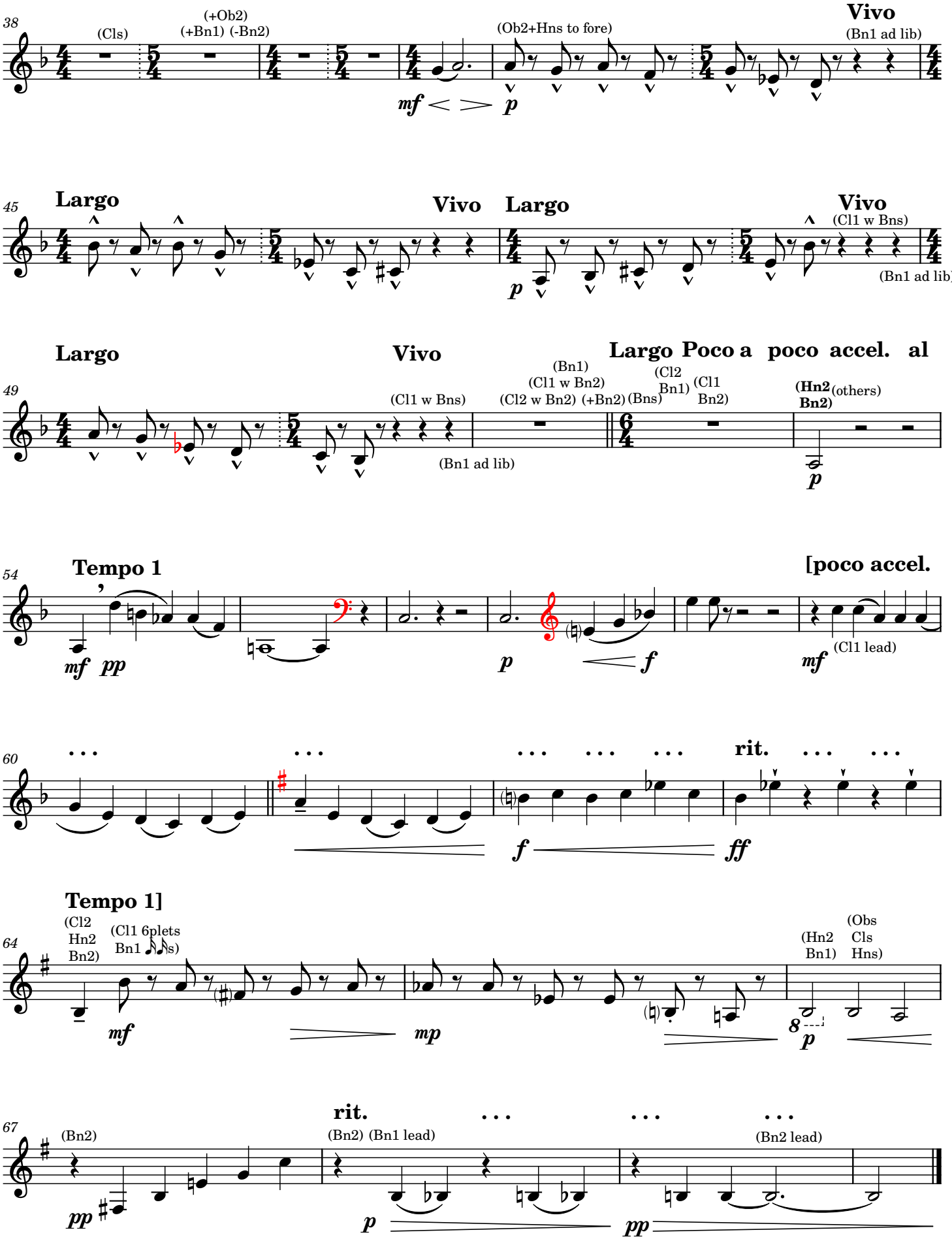
**(Cl1 Hn2)**

(Bn2)

*p*

36

**(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 w Bn2)
(+Bn2)
(Bns)
(Cl2
Bn1)
(Cl1
Bn2)
(Hn2
Bn2)
(others)
(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 s)
(Hn2
Bn1)
(Obs
Cls
Hns)
mf
mp
8
p
67
rit.
(Bn2)
(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*

(Hns) (others)

*mf*

*sempre legato*

5

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

9

*ff* (w Cls Bn2) *p* (w Bn2)

11

*f* *p* (Cls Hns) (Bn2) *cresc. molto* (Bns)

16

*ff* **serrez** (Cl1 lead) *mf* (Ob1 lead) *ff* (Hns w Bns)

20

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

24

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

29

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

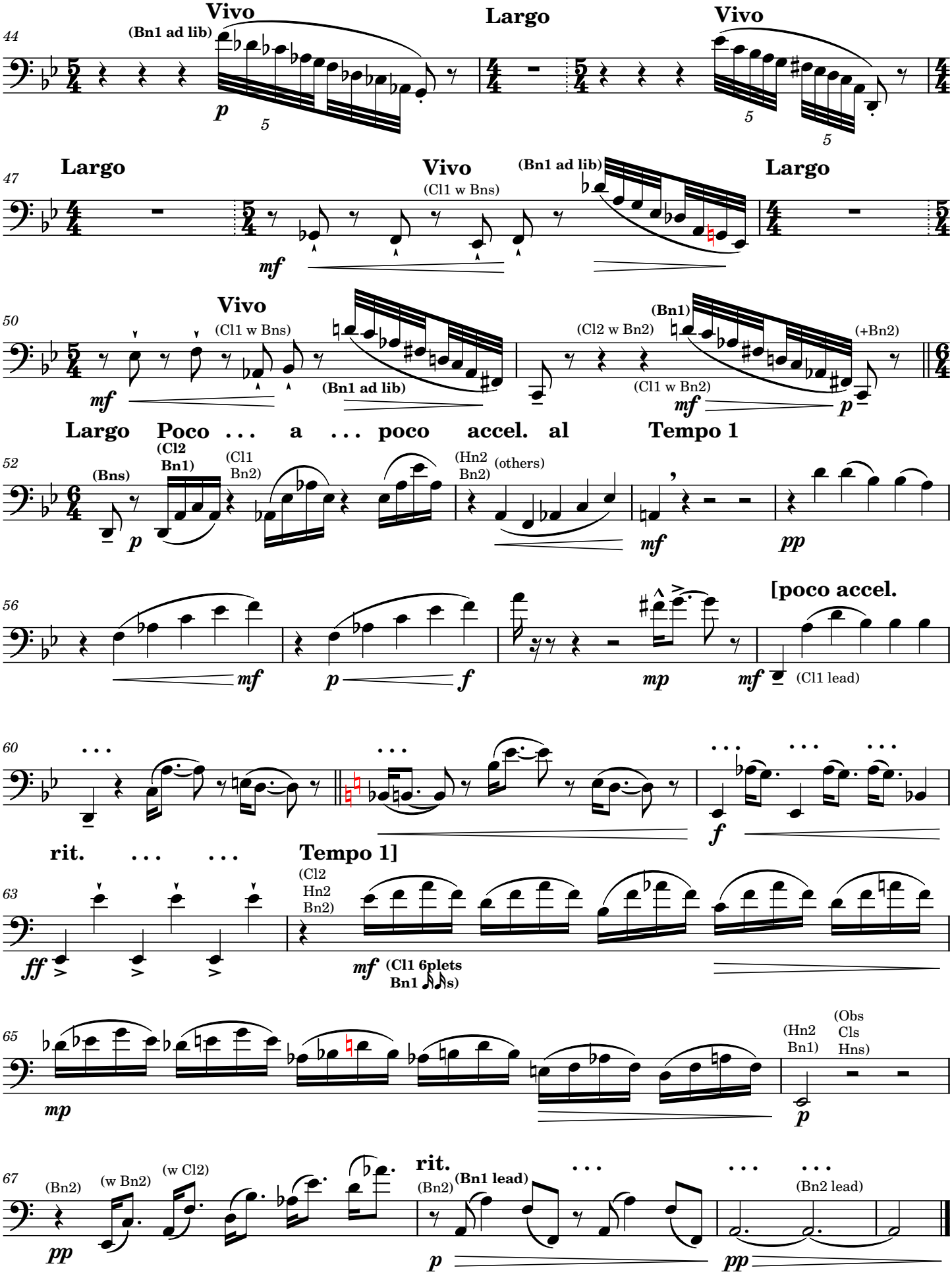
*dim.* *p* (Cl1 ad lib) (Bn2 off; Cl1 hold) Hn1 to fore (Bn2) (Cl1 Hn2)

36

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

40

*mf* (Ob2+Hns to fore)


44
Vivo
(Bn1 ad lib)
p
5
Largo
Vivo
5
5
47
Largo
Vivo
(Cl1 w Bns)
(Bn1 ad lib)
Largo
mf
50
Vivo
(Cl1 w Bns)
(Bn1)
(Cl2 w Bn2)
(+Bn2)
mf
(Bn1 ad lib)
(Cl1 w Bn2)
mf
p
Largo Poco . . . a . . . poco accel. al Tempo 1
52
(Bns)
(Cl2 Bn1)
(Cl1 Bn2)
(Hn2 Bn2)
(others)
p
mf
pp
56
[poco accel.
mf
p
f
mp
mf
(Cl1 lead)
60
rit. . . . . .
Tempo 1]
f
63
(Cl2 Hn2 Bn2)
ff
mf
(Cl1 6plets Bn1 s)
65
(Hn2 Bn1)
(Obs Cls Hns)
mp
p
67
(Bn2)
(w Bn2)
(w Cl2)
pp
rit.
(Bn2)
(Bn1 lead)
p
(Bn2 lead)
pp

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

Bassoon 2 - transposed | Op 107 | Mel Bonis

**Grave, majestueux ♩ = 72**

*molto legato*

(Hns) *mf* (others)

*sempre legato*

*f*

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

10 (w Bn1) *p* *f*

13 (Cls Hns) (Bn2) *cresc. molto* (Bns) *p* *ff* **serrez** (Cl1 lead) *mf*

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

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

**Vivo [♩ = 84]**

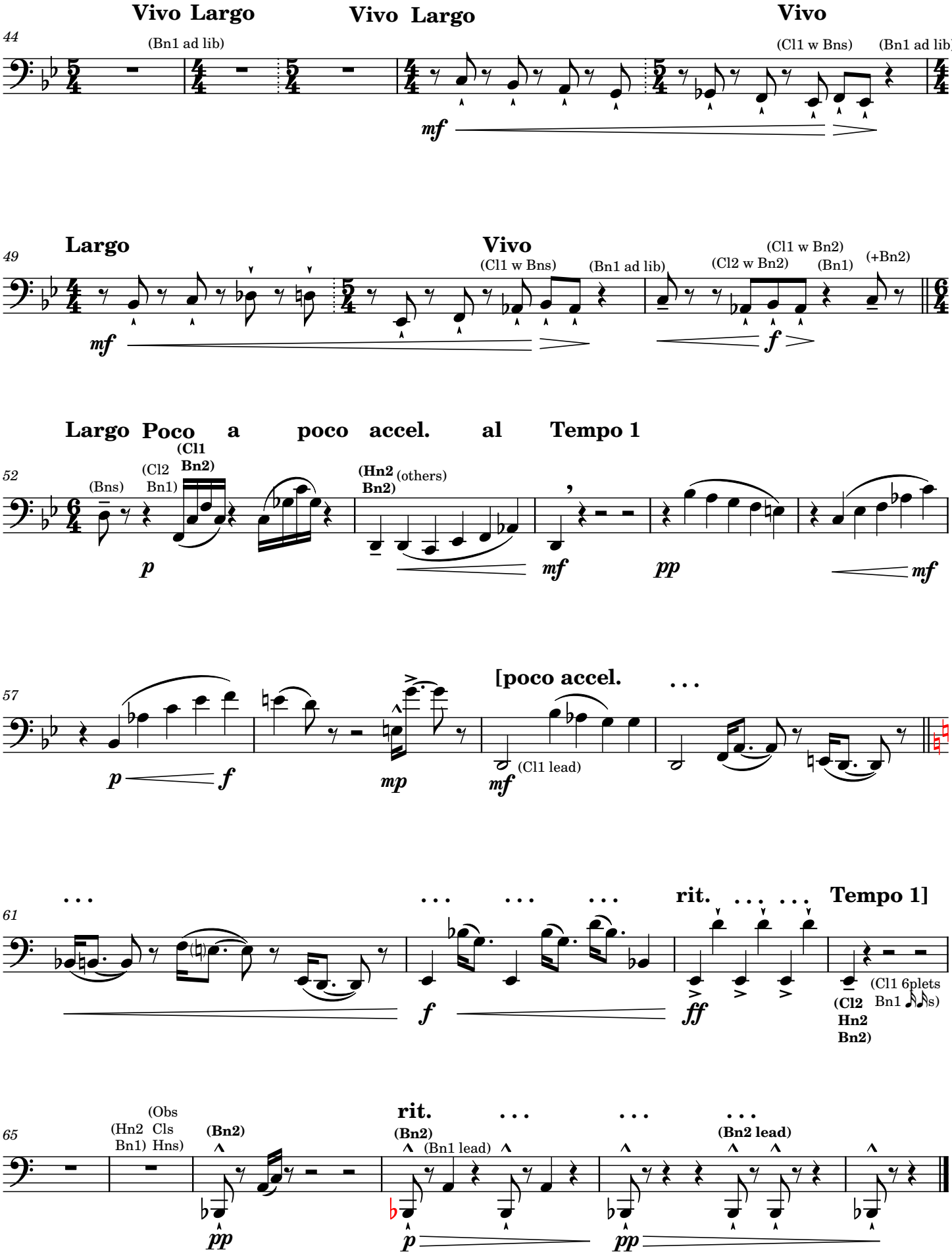
27 (Bns) (others) *dim.* *p* **(Bn2 off; Cl1 hold)** (Cl1 ad lib) *ff* *pp*

**Largo Grave [♩ = 56]**

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

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

40 (Ob2+Hns to fore)


Vivo Largo
Vivo Largo
Vivo
44
(Bn1 ad lib)
(Cl1 w Bns)
(Bn1 ad lib)
mf
Largo
Vivo
49
(Cl1 w Bns)
(Bn1 ad lib)
(Cl1 w Bn2)
(Cl2 w Bn2)
(Bn1)
(+Bn2)
mf
f
Largo Poco a poco accel. al Tempo 1
52
(Bns)
(Cl2 Bn1)
(Cl1 Bn2)
(Hn2 Bn2)
(others)
p
mf
pp
mf
[poco accel.
57
p
f
mp
mf
(Cl1 lead)
61
f
rit.
Tempo 1]
ff
(Cl1 6plets
(Cl2 Hn2 Bn2)
Bn1
65
(Obs
(Hn2 Cls
Bn1) Hns)
(Bn2)
rit.
(Bn2)
(Bn1 lead)
(Bn2 lead)
pp
p
pp