

Mel Bonis (1858 - 1937)

La Cathédrale Blessée (1915)

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

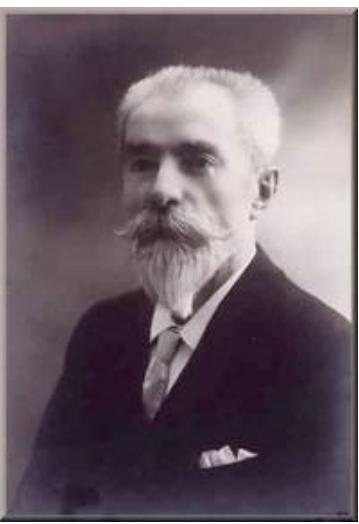
Original key version (G# minor – key signature removed for easier reading)

Clarinets in A. 2nd bassoon requires 'A' extension (or toilet roll)

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 (original key: instrumental pitch)

Op 107

Mel Bonis

Grave, majestueux $\text{♩} = 72$

molto legato

Oboe 1

Oboe 2

Clarinet 1 in A

Clarinet 2 in A

Horn 1 in F

Horn 2 in F

Bassoon 1

Bassoon 2

sempre legato

4

f, p

pp

f, p

pp

pp

mf

f,

p

pp

mf

f,

p

p

pp

Musical score for orchestra and piano, page 8, measures 8-10. The score consists of ten staves. Measures 8-9 show woodwind entries with dynamic markings *p*, *ff*, and *ff*. Measure 10 begins with a piano dynamic *p* followed by *mf* and *f*. The score includes various musical elements such as grace notes, slurs, and dynamic changes.

Musical score for orchestra and piano, page 12, measures 12-16. The score consists of eight staves. Measures 12-15 show woodwind entries with dynamic markings *p*, *mf*, *pp*, and *mf*. Measure 16 begins with a forte dynamic *ff* and includes the instruction "serrez ...". The score concludes with a final dynamic *ff*.

20

rit.

poco animato

6

p

6

p

6

p

ff

p

p

ff

22

p cresc.

p cresc.

cresc.

cresc.

p#

p#

Tempo

Musical score for orchestra, page 24, measures 1-4. The score consists of five staves: Violin 1, Violin 2, Viola, Cello, and Double Bass. The key signature is A major (three sharps). The time signature is common time (indicated by '4'). Measure 1: All staves play eighth-note patterns. Measure 2: All staves play eighth-note patterns. Measure 3: All staves play eighth-note patterns. Measure 4: All staves play eighth-note patterns. Measure 5: All staves play eighth-note patterns. Measure 6: All staves play eighth-note patterns. Measure 7: All staves play eighth-note patterns. Measure 8: All staves play eighth-note patterns. Measure 9: All staves play eighth-note patterns. Measure 10: All staves play eighth-note patterns. Measure 11: All staves play eighth-note patterns. Measure 12: All staves play eighth-note patterns. Measure 13: All staves play eighth-note patterns. Measure 14: All staves play eighth-note patterns. Measure 15: All staves play eighth-note patterns. Measure 16: All staves play eighth-note patterns. Measure 17: All staves play eighth-note patterns. Measure 18: All staves play eighth-note patterns. Measure 19: All staves play eighth-note patterns. Measure 20: All staves play eighth-note patterns.

28

Musical score for orchestra and piano, page 28, measures 1-6. The score consists of six staves. The top four staves represent the orchestra, and the bottom two staves represent the piano. The key signature changes between G major (two sharps) and F major (one sharp). Measure 1: Violin 1 and Violin 2 play eighth-note patterns. Measure 2: Diminuendo (dim.) instruction. Measure 3: Diminuendo (dim.) instruction. Measure 4: Diminuendo (dim.) instruction. Measure 5: Diminuendo (dim.) instruction. Measure 6: Diminuendo (dim.) instruction. Measure 7: Diminuendo (dim.) instruction. Measure 8: Diminuendo (dim.) instruction.

33

Vivo [♩ = 84]

6 6 6 6 6 6 6 6

pp ***ff*** *p*

pp

34

Largo Grave [♩ = 56]

4 4 4 4 4 4 4 4

p 5 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4

mp 5 4 4 4 4 4 4 4

p 5 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4

p 5 4 4 4 4 4 4 4

37

mf

cresc.

p cresc.

cresc.

p cresc.

mf

40

mf

(*cresc.*)

mf

f

mf

43

Vivo

Largo

5

5

5

5

5

5

46

Vivo

Largo

5

5

5

5

5

5

5

5

5

5

5

5

mf

48

Vivo

Largo

mf

50

Vivo

51

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

52

54 **Tempo 1**

58 [poco accel.] ...

Musical score for orchestra and piano, page 61, measures 1-3. The score consists of six staves. The top three staves represent the orchestra, and the bottom three staves represent the piano. Measure 1: The first staff has a fermata over the first note. The second staff has a eighth-note pattern. The third staff has a sustained note. Measure 2: The first staff has a sustained note. The second staff has a eighth-note pattern. The third staff has a sustained note. Measure 3: The first staff has a eighth-note pattern. The second staff has a eighth-note pattern. The third staff has a eighth-note pattern.

Tempo 1]

Musical score for five staves:

- Staff 1 (Treble Clef):** Repeating eighth-note chords (B4-D5, G4-B4, D4-G4) with grace notes. Dynamics: *mf*, 6.
- Staff 2 (Treble Clef):** Repeating eighth-note chords (G4-B4, D4-G4) with grace notes. Dynamics: 6.
- Staff 3 (Treble Clef):** Repeating eighth-note chords (D4-G4, A4-C5) with grace notes. Dynamics: *mf*.
- Staff 4 (Treble Clef):** Repeating eighth-note chords (A4-C5, E4-A4) with grace notes. Dynamics: *mf*.
- Staff 5 (Bass Clef):** Repeating eighth-note chords (E4-A4, B3-E4) with grace notes. Dynamics: *mf*. Text: *(put toilet roll in)*.

65

mp 6 6 6 6 6 6 *p*

mp *p* *p* 8 *p*

mp *p*

67 rit.

pp *p* *pp* *pp*

pp *p* *pp* *pp*

pp *p* *pp* *pp*

pp *p* *pp* *pp*

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

Oboe 1 - original key

Op 107

Mel Bonis

Grave, majestueux ♩ = 72

(Hns) (others)

mf molto legato

f

p sempre legato

6

pp

p

ff

(w Cl2)

10

p

mf <*f*> *p*

mf

(Cls Hns), (Bn2), (Bns), *cresc. molto*

16

ff

ff (w Cls)

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

poco animato

Tempo

21

(Hns) 2

p cresc.

f

cresc.

(Bns) (others)

27

ff

(Bns) (others)

dim.

p

Vivo [♩ = 84]

(Bn2 off; Cl1 hold) (Cl1 ad lib)

Largo Grave [♩ = 56]

Musical score for page 10, system 34:

- Measure 1: (Cl1) Hn1 Hn2 to fore (Bn2)
- Measure 2: (Bn1 Hn2)
- Measure 3: (Cls)
- Measure 4: (+Ob2) (+Bn1)(-Bn2)
- Measure 5: (Ob2+Hns to fore)
- Measure 6: Dynamics pp

Vivo Largo

Vivo Largo

Vivo Largo

Vivo

Largo Poco a poco

accel. al Tempo 1

53 (Hn2)
Bn2 (others)

mf *pp*

p *f*

[poco accel.

rit. **Tempo 1]**

rit.

La Cathédrale Blessée

for piano, arr. for wind octet by Toby Miller

Oboe 2 - original key

Op 107

Mel Bonis

Grave, majestueux ♩ = 72

(Hns) 2 *molto legato*

mf *f* *p*

sempre legato

2

p

9

ff

p

f

p

13

cresc. molto

mf *ff*

serrez

(Cl1 lead)

(Ob1 lead)

19

rit.

poco animato

(Hns) 2

p *cresc.*

24

Tempo

(Bns) (others)

f

cresc. *ff*

28

(Bns) (others)

dim.

Vivo [♩ = 84]

(Bn2 off; Cl1 hold)

(Cl1 ad lib)

p

Largo Grave [♩ = 56]

34 Hn1
to fore (Bn2) (Bn1
Hn2) (Cls) (+Bn1) (+Ob2) (-Bn2)
(Cl1
Hn2) *mf*

43 (Ob2+Hns to fore) Vivo Largo Vivo
mp (Bn1 ad lib)

47 Largo Vivo Largo Vivo (Cl1 w Bns) (Cl1 w Bns) (Cl1 w Bn2) (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] 2 (Obs
(Hn2 Cls
Bn1) Hns) rit.
f *ff* (Cl2
Hn2
Bn2) *p*

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

Clarinet 1 in A - original key

Op 107

Mel Bonis

Grave, majestueux $\text{♩} = 72$

molto legato

(Hns) (others)

mf

sempre legato

f p pp p

ff (w Cl2 Bns)

p

f p

serrez

(Cls Hns), (Bn2), (Bns)

(Cl1 lead)

(Ob1 lead)

pp rit. poco animato

(Hns) Cl2 Bn2 alt w Cl1 Bn1

p

cresc.

Tempo

(others)

f

cresc. ff

(others)

(Bns)

Vivo [♩ = 84] dim. p

(Bn2 off; Cl1 hold)

(Cl1 ad lib)

pp ff p

Largo Grave [♩ = 56]

(Cl1 Hn1 Hn2)

to fore (Bn2)

(Bn1 Hn2)

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

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

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

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

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

51 (Cl1 w Bn2) (Bn1) (+Bn2) (Bns) (Cl2) (Cl1) (Bn1) (Bn2) (others) (Hn2 Bn2) *f* *mf* *p*

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

58 (w Cl2) [poco accel.] *f*

rit. **Tempo 1]** (Cl1 6plets (Cl2 Bn1 $\frac{D}{C}$ s)

63 (Hn2 Bn2) *ff* *mf* 6 6 6 6

65 *mp* 6 6 6 6

66 (Obs Bn1) (Hns) (Bn2) (Bn2) (Bn1 lead) rit. (Bn2 lead) *p pp*

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

Clarinet 2 in A - original key

Op 107

Mel Bonis

Grave, majestueux $\text{♩} = 72$

molto legato

(Hns) (others)

6

10

16

poco animato

23

26

Vivo [$\text{♩} = 84$]

Largo Grave [$\text{♩} = 56$]

(Bn2 off;
Cl1 hold)

(Cl1 ad lib)

(Cl1)
Hn1 Hn2
to fore (Bn2)

(Bn1
Hn2)

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

41 (Ob2+Hns to fore)

Vivo Largo **Vivo Largo**

Vivo **Largo** **Vivo**

48 (Cl1 w Bns) (Bn1 ad lib) (Cl1 w Bns) (Bn1 ad lib)

51 (Cl2 w Bn2) (Cl1 w Bn2) (Bn1) (+Bn2) (Bns) (Cl2 Bn1) ... (Cl1 Bn2) *mf* *f* *p* **Tempo 1**

53 (Hn2 Bn2) (others) *mf pp* *mf*

57 (w Ob1) (w Bns) (w Cl1) **[poco accel.]** *p* *f*

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

(Obs Hn2 Cls Bn1 Hns) (Bn2) *p pp*

68 rit. (Bn2 lead) *p pp*

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

Horn 1 in F - original key

Op 107

Mel Bonis

Grave, majestueux ♩ = 72

8

Musical score for orchestra, page 10, measures 11-12. The score consists of two staves. The top staff shows a melodic line with various note heads and stems, some with sharp or natural signs. The bottom staff shows harmonic information with vertical bar lines and Roman numerals. Measure 11 starts with a dynamic of *p*, followed by a crescendo to *ff*. Measure 12 starts with a dynamic of *p*, followed by a dynamic of *f*, and ends with a dynamic of *p*.

(Cl_s H_{ps}) *cresc. molto*

13

(CIS TINS)

, (Bn2)

, (Bns)

pp

mf

ff

mf

(Cl1 lead)

... rit. **poco animato**

18

(Ob1 lead)

(Hns) Cl2 Bn2 alt w Cl1 Bn1

ff (Hns w Bns)

p

24 **Tempo**

24 (Bns) (others)

cresc.

Vivo [♩ = 84] Largo Grave [♩ = 56]

(Bn2 off; (C11
Cl1 hold) Hn1 Hn2)
© (C11 ad lib) to fore (Bn2)

28 (others) (B-1)

28 (Bns) *dim.* *p* (Cl1 ad lib) *mp* to fore (Bn2)

36 (Bn1
Hn2)

Hn2)

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

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

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

56
p **f** **p**

59 **[poco accel.] rit.**
mf (Cl1 lead) **f** **ff**

Tempo 1]
64 (Cl2 Hn2 Bn2) (Cl1 6plets Bn1) (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

Horn 2 in F - original key

Op 107

Mel Bonis

Grave, majestueux $\text{♩} = 72$

molto legato

(Hns)(others)

, *sempre legato*

10

17

serrez

(Cl1 lead)

(Ob1 lead)

rit.

21

poco animato

(Hns) Cl2 Bn2 alt w Cl1 Bn1

Tempo

(Bns)(others)

27

(Bns) (others)

Vivo [$\text{♩} = 84$]
(Bn2 off;
Cl1 hold)
(Cl1 ad lib)

34

Largo Grave [$\text{♩} = 56$]

(Cl1)

Hn1 Hn2
to fore (Bn2)

36

(Bn1
Hn2)

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

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

49 **Largo** **Vivo** (Bn1) **Largo Poco a poco accel. al** (Cl1 w Bns) (Cl1 w Bn2) (Cl2 w Bn2) (+Bn2) (Bns) (Cl1 Bn1) (Cl1 Bn2) (Hn2 others) (Bn2)

54 **Tempo 1**

59 [poco accel.] rit.

(Cl1 lead) **mf** **f** **ff**

Tempo 1]

(Cl2 (Cl1 6plets
Hn2 Bn1 ♩s)
Bn2) **mf** **mp** **p** **8** **(Hn2 Obs
Bn1 Cls
Hns)**

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

(Bn2) (Bn1 lead) **p** **pp**

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

Bassoon 1 - original key

Op 107

Mel Bonis

Grave, majestueux $\text{♩} = 72$

molto legato

(Hns) (others)

mf

44 **Vivo**

45 **Largo**

46 **Vivo** (Cl1 w Bns)

47 **Largo**

48 **Vivo** (Cl1 w Bns)

49 **Largo**

50 **Vivo** (Cl1 w Bns)

51 **Largo**

52 **Poco** (Cl2 Bn1)

53 **a** (Cl1 Bn2)

54 **poco** (Hn2 others Bn2)

55 **accel.** (Cl1 w Bn2)

56 **al** (Bn1)

57 **Tempo 1**

58 **[poco accel.]** (Cl1 lead)

59 **rit.** (ff)

60 **...** (ff)

61 **...** (ff)

62 **...** (ff)

63 **rit.** (ff)

64 **...** (ff)

65 **...** (ff)

66 **rit.** (ff)

67 **...** (ff)

68 **...** (ff)

69 **...** (ff)

70 **...** (ff)

71 **...** (ff)

72 **...** (ff)

73 **...** (ff)

74 **...** (ff)

75 **...** (ff)

76 **...** (ff)

77 **...** (ff)

78 **...** (ff)

79 **...** (ff)

80 **...** (ff)

81 **...** (ff)

82 **...** (ff)

83 **...** (ff)

84 **...** (ff)

85 **...** (ff)

86 **...** (ff)

87 **...** (ff)

88 **...** (ff)

89 **...** (ff)

90 **...** (ff)

91 **...** (ff)

92 **...** (ff)

93 **...** (ff)

94 **...** (ff)

95 **...** (ff)

96 **...** (ff)

97 **...** (ff)

98 **...** (ff)

99 **...** (ff)

100 **...** (ff)

101 **...** (ff)

102 **...** (ff)

103 **...** (ff)

104 **...** (ff)

105 **...** (ff)

106 **...** (ff)

107 **...** (ff)

108 **...** (ff)

109 **...** (ff)

110 **...** (ff)

111 **...** (ff)

112 **...** (ff)

113 **...** (ff)

114 **...** (ff)

115 **...** (ff)

116 **...** (ff)

117 **...** (ff)

118 **...** (ff)

119 **...** (ff)

120 **...** (ff)

121 **...** (ff)

122 **...** (ff)

123 **...** (ff)

124 **...** (ff)

125 **...** (ff)

126 **...** (ff)

127 **...** (ff)

128 **...** (ff)

129 **...** (ff)

130 **...** (ff)

131 **...** (ff)

132 **...** (ff)

133 **...** (ff)

134 **...** (ff)

135 **...** (ff)

136 **...** (ff)

137 **...** (ff)

138 **...** (ff)

139 **...** (ff)

140 **...** (ff)

141 **...** (ff)

142 **...** (ff)

143 **...** (ff)

144 **...** (ff)

145 **...** (ff)

146 **...** (ff)

147 **...** (ff)

148 **...** (ff)

149 **...** (ff)

150 **...** (ff)

151 **...** (ff)

152 **...** (ff)

153 **...** (ff)

154 **...** (ff)

155 **...** (ff)

156 **...** (ff)

157 **...** (ff)

158 **...** (ff)

159 **...** (ff)

160 **...** (ff)

161 **...** (ff)

162 **...** (ff)

163 **...** (ff)

164 **...** (ff)

165 **...** (ff)

166 **...** (ff)

167 **...** (ff)

168 **...** (ff)

169 **...** (ff)

170 **...** (ff)

171 **...** (ff)

172 **...** (ff)

173 **...** (ff)

174 **...** (ff)

175 **...** (ff)

176 **...** (ff)

177 **...** (ff)

178 **...** (ff)

179 **...** (ff)

180 **...** (ff)

181 **...** (ff)

182 **...** (ff)

183 **...** (ff)

184 **...** (ff)

185 **...** (ff)

186 **...** (ff)

187 **...** (ff)

188 **...** (ff)

189 **...** (ff)

190 **...** (ff)

191 **...** (ff)

192 **...** (ff)

193 **...** (ff)

194 **...** (ff)

195 **...** (ff)

196 **...** (ff)

197 **...** (ff)

198 **...** (ff)

199 **...** (ff)

200 **...** (ff)

201 **...** (ff)

202 **...** (ff)

203 **...** (ff)

204 **...** (ff)

205 **...** (ff)

206 **...** (ff)
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La Cathédrale Blessée for piano, arr. for wind octet by Toby Miller

Bassoon 2 - original key

Op 107

Mel Bonis

Grave, majestueux $\text{♩} = 72$

molto legato

(Hns) $\text{♩} = 72$

mf (others)

sempre legato

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

p (w Bn1) *f*

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

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

Tempo (Bns) *f* *cresc.* (Bn2 off; Vivo [$\text{♩} = 84$] Cl1 hold) (Cl1 ad lib)

Largo Grave [$\text{♩} = 56$] (Bns) *ff* (others) *dim.* *p* *pp*

p *#* (Hn1 Hn2) to fore (Bn2) (Bn1 Hn2)

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

(Ob2+Hns to fore)

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

Vivo Largo

Vivo
(Cl1 w Bns) (Bn1 ad lib)

49 **Largo**

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

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

(Bns) (Cl1
Bn2)
(Cl2
Bn1)

(Hn2
Bn2)

(others)

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

57

p **f** **mp** **mf** (Cl1 lead) **[poco accel.]** ...

61 rit. **Tempo 1]**
(put toilet roll in)

f **ff** **#** (Cl1 6plets
(Cl2 Bn1 ♫
Hn2
Bn2)

65 (Obs
(Hn2
Bn1) Cls
Hns) (Bn2) **rit.** (Bn2) (Bn2 lead) ^

pp **p** **pp**