

Petite Suite en Duo

I. Fanfare / II. Berceuse / III. Petite Marche / IV. Elegie / V. Danse

*pour un élève débutant et un élève avancé
for a beginner and an advanced student
für einen Anfänger und einen fortgeschrittenen Schüler*

2 E^b Horns

Eddy Debons

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Eddy Debons

Deutsch: Eddy Debons wurde 1968 in Savièse (Schweiz) geboren.

Er studierte Literatur, Musikwissenschaft und Pädagogik an der Genfer Universität und gleichzeitig Trompete und Musiktheorie am dortigen Konservatorium. Er erhielt 1992 das Trompeten-Lehrdiplom und 1991 einen Fähigkeitsausweis in Theorie. Von 1993 bis 1994 studierte er weiter bei Jean-François Michel am Konservatorium in Lausanne, wo er 1994 das Virtuositätsdiplom mit einem ersten Preis abschloss.

Er verfügt über eine sehr breite Erfahrung in verschiedenen Harmonien und Brass Bands, sowie auch in Berufsorchestern und Kammermusikgruppen. 1994 tritt er als Solist mit dem Lausanner Kammerorchester unter der Leitung von Jesus Lopez Cobos auf.

Eddy Debons unterrichtet Trompete und Kornett am Konservatorium von Sion & Genf.

☆☆☆☆☆☆

Français: Eddy Debons est né en 1968 à Savièse (Suisse).

Parallèlement à des études universitaires de musicologie et pédagogie, il a suivi des cours de trompette et d'écriture musicale au Conservatoire de Genève. Il obtient son diplôme d'enseignement de la trompette en 1992, et un certificat d'écriture en 1991. De 1993 à 1994 il continue ses études avec Jean-François Michel au Conservatoire de Lausanne, où il obtient un diplôme de virtuosité avec 1^{er} prix et les félicitations du jury en 1994.

Il acquiert une vaste expérience du cornet au sein de divers fanfares et brass bands et joue de la trompette dans différents orchestres professionnels et groupes de musique de chambre. En 1994 il joue en soliste avec l'orchestre de chambre de Lausanne sous la direction de Jesus Lopez Cobos.

Eddy Debons enseigne la Trompette et le Cornet au Conservatoire de Sion & Genève.

☆☆☆☆☆☆

English: Eddy Debons was born in 1968 in Savièse (Switzerland).

He studied literature, musicology and pedagogy at Geneva University and at the same time trumpet and music theory at the Conservatoire there. He obtained a trumpet teaching diploma in 1992 and a certificate of music theory in 1991. From 1993 to 1994 he continued his trumpet studies with Jean-François Michel at the Lausanne Conservatoire, where he obtained a Virtuosity diploma with a first prize and the congratulations of the jury in 1994.

He has a vast experience of cornet playing in various bands as well as of trumpet in professional orchestras as chamber-music groups. In 1994 he appeared as soloist with the Lausanne Chamber Orchestra under the direction of Jesus Lopez Cobos.

Eddy Debons teaches trumpet and cornet at Sion & Geneva Conservatoire.



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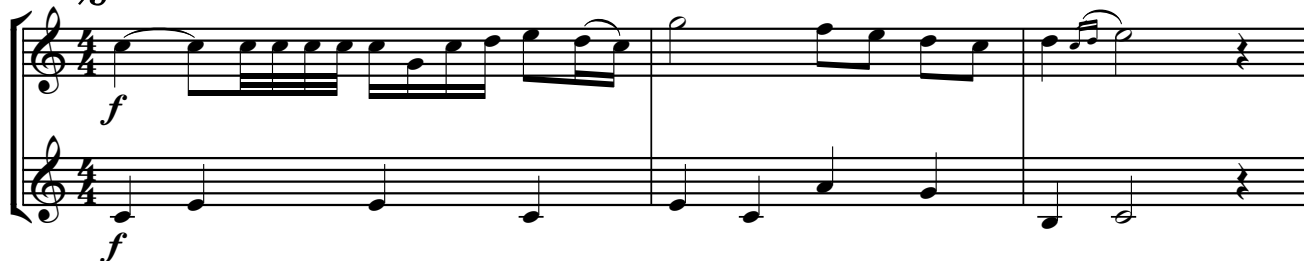
Petite Suite en Duo

pour un élève débutant et un élève avancé
for a beginner and an advanced student
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I. Fanfare

Eddy Debons

$\text{♩} = \text{ca. } 80$



II. Berceuse

Dolce ♩. = ca. 50

Measures 1-2 of the Berceuse. The music is in 12/8 time. The right hand features a melody with eighth and quarter notes, while the left hand provides a steady bass line of eighth notes. Both hands are marked *mp* (mezzo-piano).

Measures 3-4 of the Berceuse. Measure 3 continues the previous texture. Measure 4 features a *rit.* (ritardando) marking with a dashed line, indicating a gradual slowing down of the tempo.

Measures 5-6 of the Berceuse. The tempo changes to *A Tempo* at measure 5. The right hand melody becomes more active with sixteenth notes, and the left hand continues with eighth notes. Both hands are marked *f* (forte).

Measures 7-8 of the Berceuse. Measure 7 continues the *A Tempo* section. Measure 8 features a *rit.* marking with a dashed line, leading into the next section.

Measures 9-10 of the Berceuse. The tempo returns to *A Tempo* at measure 9. The right hand melody returns to a more lyrical style with eighth and quarter notes. Both hands are marked *mp* (mezzo-piano).

Measures 11-12 of the Berceuse. Measure 11 continues the *A Tempo* section. Measure 12 features a *rall.* (rallentando) marking, indicating a final slowing down of the tempo.

III. Petite Marche

♩ = ca. 80

Measures 1-3 of the musical score. The key signature has one flat (B-flat). The time signature is 4/4. The first staff (treble clef) starts with a forte (*f*) dynamic and features eighth-note patterns with accents. The second staff (bass clef) also starts with a forte (*f*) dynamic and features a steady eighth-note accompaniment. In measure 3, the first staff changes to mezzo-forte (*mf*) and the second staff also changes to mezzo-forte (*mf*).

Measures 4-6 of the musical score. The first staff continues with eighth-note patterns and accents. The second staff continues with the eighth-note accompaniment. Measure 6 ends with a sharp sign (#) on the bass staff.

Measures 7-10 of the musical score. Measures 7 and 8 are marked *fp* (fortissimo piano) in both staves. Measures 9 and 10 are marked *f* (forte) in both staves. The first staff features more complex eighth-note patterns with accents.

Measures 11-14 of the musical score. Measures 11 and 12 include the instruction "Taper du pied" (tap foot) with a dotted half note symbol above the staff. Measures 13 and 14 are marked *mf* (mezzo-forte) in both staves. The first staff continues with eighth-note patterns.

Measures 15-17 of the musical score. Measure 17 includes the instruction "cresc. poco a poco" (crescendo poco a poco) in the first staff. The first staff features eighth-note patterns with accents.

Measures 18-20 of the musical score. Measure 19 includes the instruction "Taper d'" (tap foot) with a dotted half note symbol above the staff. Measure 20 ends with a fortissimo (*sfz*) dynamic and a sharp sign (#) on the bass staff.

IV. Elegie

♩ = ca. 70

mf

5 **A**

9 **B**

13 **C**

17 **D**

21

calmando e decresc.

calmando e decresc.

V. Danse

♩ = ca. 84

To Coda

Measures 1-4: Piano introduction, forte (*f*) dynamic.

Measures 5-8: Mezzo-forte (*mf*) dynamic.

Measures 9-13: Mezzo-forte (*mf*) dynamic. Section 'Taper du pied' (Measures 11-12) in 2/4 time, forte (*f*) and piano (*p*) dynamics.

Measures 14-17: Mezzo-forte (*mf*) dynamic. Crescendo (*cresc.*) in measures 16-17.

Measures 18-21: Forte (*f*) dynamic. Section 'D.S. al Coda' (Measures 20-21) in 2/4 time, forte (*f*) dynamic.

Measures 22-25: Coda section.

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