

6 Slow Melodies

1. Andante e Canzonetta / 2. Cavatine du Matin

3. Cantilena for a Fairy / 4. Ballade

5. Canción Dulce / 6. The Lost Melody

Alto Saxophone Solo
or with Piano accompaniment optional

Eddy Debons

EMR 65681

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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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6 Slow Melodies

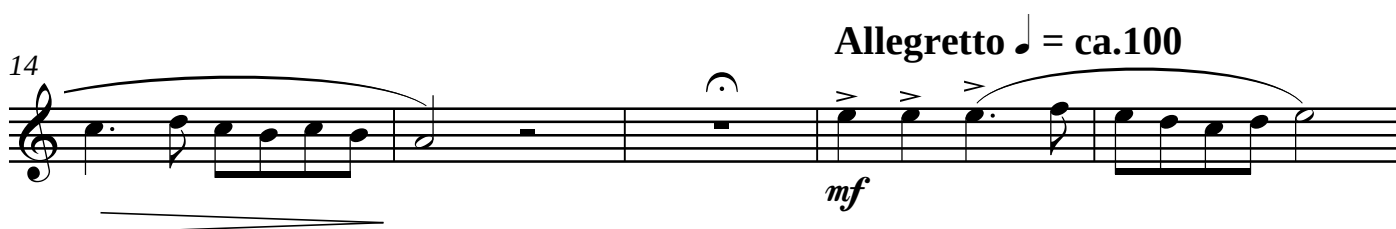
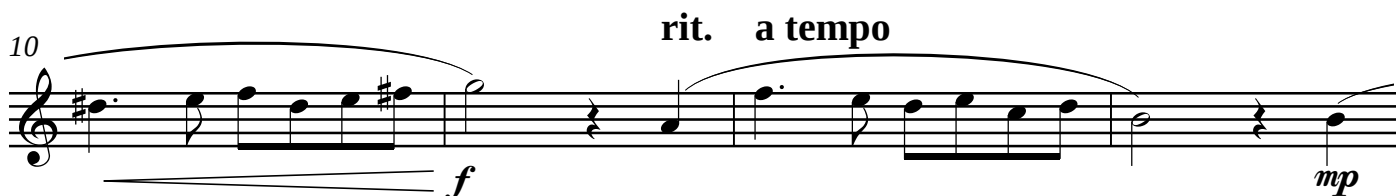
1. Andante e Canzonetta (pour Emma)

Eddy Debons

Andante ♩ = ca.72

con moto


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6 Slow Melodies

1. Andante e Canzonetta (pour Emma)

Eddy Debons

Andante ♩ = ca.72

Alto Saxophone

Piano

mp

mf

con moto

Ped. *Ped. simile*

4

8

11

rit. *a tempo*

f

f

2. Cavatine du Matin (pour Léane)

Eddy Debons

Moderato ♩ = ca.90

Measures 1-5 of the piece. The vocal line (treble clef) begins with a whole rest, followed by a half note G4 (marked *mp*), a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a half note G4 (marked *f*). The piano accompaniment (grand staff) consists of block chords in the right hand and single notes in the left hand. Dynamics are *mp* for measures 1-4 and *f* for measure 5.

Measures 6-10. The vocal line continues with a half note G4 (marked *mp*), a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a half note G4 (marked *f*). The piano accompaniment continues with block chords and single notes. Dynamics are *mp* for measures 6-7 and *f* for measures 8-10.

Measures 11-14. The vocal line begins with a half note G4 (marked *mp*), a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a half note G4 (marked *rit.*). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and single notes in the left hand. Dynamics are *mp* for measures 11-12 and *rit.* for measures 13-14.

Measures 15-18. The vocal line begins with a half note G4 (marked *a tempo*), a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a half note G4 (marked *Più lento*). The piano accompaniment continues with the same rhythmic pattern. Dynamics are *a tempo* for measures 15-16 and *Più lento* for measures 17-18.

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3. Cantilena for a Fairy (pour Anaëlle)

Eddy Debons

Andante ♩ = ca.56

mf mp

f mf mp

rit. a tempo meno f

rit.

18 Più lento a tempo rall

delicato

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4. Ballade (pour Julie)

7

Eddy Debons

$\text{♩} = 47$

mf

mp

3

mf *f* *mp*

mf *f*

5

con moto *mf*

mp *mf*

7

(écho) *p* *mf*

p

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5. Canción Dulce (pour Max)

Eddy Debons

Moderato ♩ = ca.78

poco rit.

Measures 1-4 of the piece. The melody is in treble clef, key of D major (two sharps), 4/4 time. It starts with a half rest, followed by a quarter note D, then eighth notes E, F, G, A, B, A, G, F, E, D. The piano accompaniment is in bass clef, key of D major, 4/4 time, consisting of a steady eighth-note pattern in the right hand and a steady quarter-note pattern in the left hand. Dynamics: *mf* for the melody, *mp* for the piano.

Measures 5-8. Measure 5 starts with a half rest, followed by a quarter note D, then eighth notes E, F, G, A, B, A, G, F, E, D. Measure 6 has a half rest, followed by a quarter note D, then eighth notes E, F, G, A, B, A, G, F, E, D. Measure 7 has a half rest, followed by a quarter note D, then eighth notes E, F, G, A, B, A, G, F, E, D. Measure 8 has a half rest, followed by a quarter note D, then eighth notes E, F, G, A, B, A, G, F, E, D. Dynamics: *f* for the melody, *mf* for the piano. Tempo markings: *a tempo* at measure 5, *Calmo* at measure 7.

Measures 9-12. Measure 9 has a half rest, followed by a quarter note D, then eighth notes E, F, G, A, B, A, G, F, E, D. Measure 10 has a half rest, followed by a quarter note D, then eighth notes E, F, G, A, B, A, G, F, E, D. Measure 11 has a half rest, followed by a quarter note D, then eighth notes E, F, G, A, B, A, G, F, E, D. Measure 12 has a half rest, followed by a quarter note D, then eighth notes E, F, G, A, B, A, G, F, E, D. Dynamics: *mp* for the melody, *cresc.* for the piano. Tempo markings: *con moto* at measure 9, *rit.* at measure 10, *a tempo* at measure 11, *rit.* at measure 12.

Measures 13-16. Measure 13 has a half rest, followed by a quarter note D, then eighth notes E, F, G, A, B, A, G, F, E, D. Measure 14 has a half rest, followed by a quarter note D, then eighth notes E, F, G, A, B, A, G, F, E, D. Measure 15 has a half rest, followed by a quarter note D, then eighth notes E, F, G, A, B, A, G, F, E, D. Measure 16 has a half rest, followed by a quarter note D, then eighth notes E, F, G, A, B, A, G, F, E, D. Dynamics: *mp* for the melody, *cresc.* for the piano. Tempo markings: *Rubato* at measure 13, *a tempo* at measure 14, *rit.* at measure 15.

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6. The Lost Melody (pour Maeva)

Eddy Debons

Andante ♩ = ca.82

poco rit.

Measures 1-4 of the piece. The music is in 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is Andante (♩ = ca.82). The first system shows the beginning of the piece with a mezzo-forte (mf) dynamic. The melody is in the right hand, and the piano accompaniment is in the left hand. The second system continues the melody and accompaniment, with a mezzo-forte (mf) dynamic in the piano part.

5

a tempo

Measures 5-8 of the piece. The tempo is a tempo. The first system shows the continuation of the melody and accompaniment, with a mezzo-forte (mf) dynamic in the piano part. The second system continues the melody and accompaniment, with a mezzo-forte (mf) dynamic in the piano part. The third system continues the melody and accompaniment, with a mezzo-forte (mf) dynamic in the piano part. The fourth system continues the melody and accompaniment, with a mezzo-forte (mf) dynamic in the piano part.

9

Measures 9-11 of the piece. The first system shows the continuation of the melody and accompaniment, with a mezzo-forte (mf) dynamic in the piano part. The second system continues the melody and accompaniment, with a mezzo-forte (mf) dynamic in the piano part. The third system continues the melody and accompaniment, with a mezzo-forte (mf) dynamic in the piano part.

12

rit.

a tempo

rit.

Measures 12-14 of the piece. The first system shows the continuation of the melody and accompaniment, with a mezzo-forte (mf) dynamic in the piano part. The second system continues the melody and accompaniment, with a mezzo-forte (mf) dynamic in the piano part. The third system continues the melody and accompaniment, with a mezzo-forte (mf) dynamic in the piano part.

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