

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*

Violoncello Solo
or with Piano accompaniment optional

Eddy Debons

EMR 65687

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EDITIONS MARC REIFT

Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : info@reift.ch • www.reift.ch

6 Slow Melodies

1. Andante e Canzonetta (pour Emma)

Eddy Debons

Andante ♩ = ca.72

con moto

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6



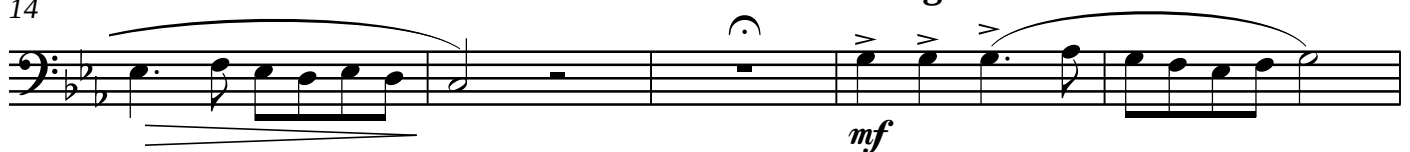
10

rit. a tempo



14

Allegretto ♩ = ca.100



19



22



25

Più lento

rall.

Lento



6 Slow Melodies

1. Andante e Canzonetta (pour Emma)

Eddy Debons

Andante ♩ = ca.72

con moto

Violoncello

Piano

Ped. _____ | Ped. simile

4

mf

8

mf

11

rit.

a tempo

 f f

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2. Cavatine du Matin (pour Léane)

Eddy Debons

Moderato ♩ = ca.90

Measures 1-5 of the piece. The bass line starts with a rest, then enters with a half note G2, followed by a half note A2, and then a half note B2. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Dynamics: *mp* (measures 1-2), *f* (measures 3-5).

Measures 6-10. The bass line continues with a half note C3, then a half note D3, and then a half note E3. The piano accompaniment continues with chords and single notes. Dynamics: *mp* (measures 6-7), *f* (measures 8-9), *mp* (measure 10).

Measures 11-14. The bass line continues with a half note F3, then a half note G3, and then a half note A3. The piano accompaniment continues with chords and single notes. Dynamics: *mp* (measures 11-12), *rit.* (measures 13-14), *mp* (measure 14).

Measures 15-18. The bass line continues with a half note B3, then a half note C4, and then a half note D4. The piano accompaniment continues with chords and single notes. Dynamics: *a tempo* (measures 15-16), *Più lento* (measures 17-18).

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3. Cantilena for a Fairy (pour Anaëlle)

Eddy Debons

Andante $\text{♩} = \text{ca. 56}$

5

10 *rit.* *a tempo* *meno f*

14 *rit.*

18 *Più lento* *a tempo* *rall.* *delicato* *p*

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4. Ballade (pour Julie)

7

Eddy Debons

♩. = 47

3

poco rit. a tempo

5

con moto

7

(écho)

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5. Canción Dulce (pour Max)

Eddy Debons

Moderato ♩ = ca.78

poco rit.

Measures 1-4 of the piece. The bass line starts with a half rest, followed by a series of eighth and sixteenth notes, with a *mf* dynamic. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand, with a *mp* dynamic.

5

a tempo

Calmo

Measures 5-8. Measure 5 begins with a *f* dynamic. Measure 6 has a *mf* dynamic. Measure 7 features a quintuplet (marked with a '5') in the bass line. Measure 8 continues the piano accompaniment with a *mf* dynamic.

9

con moto

rit.

a tempo

rit.

Measures 9-12. Measures 9 and 10 have a *mp* dynamic. Measures 11 and 12 feature a crescendo (*cresc.*) in both the bass and piano parts.

13

Rubato

a tempo

rit.

Measures 13-16. Measures 13 and 14 have a *mp* dynamic. Measures 15 and 16 feature a crescendo (*cresc.*) in both the bass and piano parts, ending with a *f* dynamic in the bass line.

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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, key of B-flat major. The bass line starts with a half rest, followed by a quarter note B-flat, then a half note G-flat, and a quarter note F. The piano accompaniment starts with a half note B-flat, followed by a half note G-flat, and a half note F. The tempo is Andante, marked with a quarter note equal to approximately 82 beats per minute.

5

a tempo

Measures 5-8 of the piece. The tempo changes to a tempo. The bass line starts with a half note B-flat, followed by a half note G-flat, and a half note F. The piano accompaniment starts with a half note B-flat, followed by a half note G-flat, and a half note F. The tempo is a tempo.

9

Measures 9-11 of the piece. The tempo is a tempo. The bass line starts with a half note B-flat, followed by a half note G-flat, and a half note F. The piano accompaniment starts with a half note B-flat, followed by a half note G-flat, and a half note F. The tempo is a tempo.

12

rit.

a tempo

rit.

Measures 12-14 of the piece. The tempo changes to rit. (ritardando) for measures 12 and 13, then back to a tempo for measure 14. The bass line starts with a half note B-flat, followed by a half note G-flat, and a half note F. The piano accompaniment starts with a half note B-flat, followed by a half note G-flat, and a half note F. The tempo is a tempo.

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