

# 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*

Tuba Solo

*or with Piano accompaniment optional*

**Eddy Debons**

EMR 65685

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

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# 6 Slow Melodies

## 1. Andante e Canzonetta (pour Emma)

Eddy Debons

Andante ♩ = ca.72

*con moto*

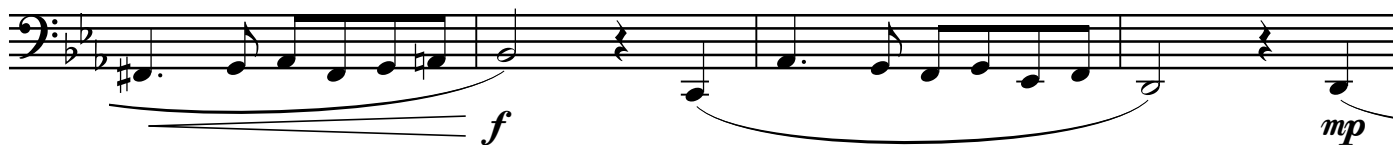
  
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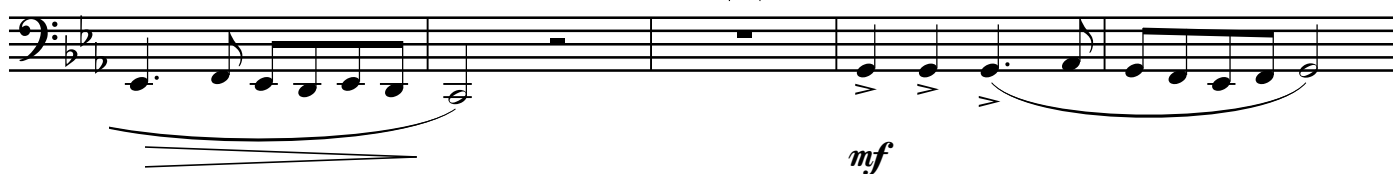


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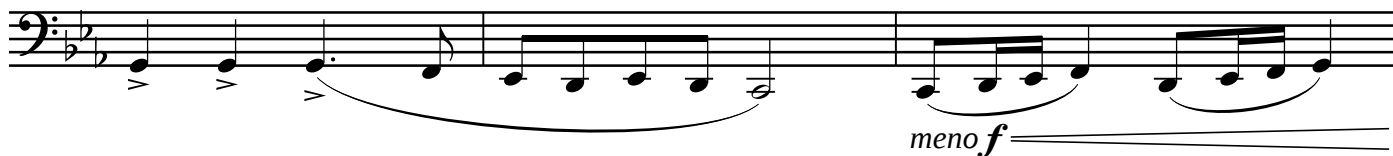
*rit. a tempo*

14

Allegretto ♩ = ca.100



19



22



25

**Più lento****rall.****Lento****ra'**

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## 6 Slow Melodies

# 1. Andante e Canzonetta (pour Emma)

## Eddy Debons

**Andante** ♩ = ca.72

**con moto**

Tuba

Piano

Ped. \_\_\_\_\_ | Ped. simile

4

*mf*

8

*mf*

11

**rit.      a tempo**

**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 half rest, then a quarter note G2, followed by a half note F2, and a quarter note E2. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Dynamics: *mp* (measures 1-3), *f* (measures 4-5).

6

Measures 6-10. The bass line continues with a half note D2, a quarter note C2, and a half note B1. The piano accompaniment continues with chords and single notes. Dynamics: *mp* (measures 6-7), *f* (measures 8-9), *mp* (measure 10).

11

Measures 11-14. The bass line continues with a half note A1, a quarter note G1, and a half note F1. The piano accompaniment continues with chords and single notes. Dynamics: *mp* (measures 11-12), *rit.* (measures 13-14).

15

a tempo

Più lento

Measures 15-18. The bass line continues with a half note E1, a quarter note D1, and a half note C1. 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*

14 *rit.*

18 *Più lento* *a tempo* *rall*

*delicato*

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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 half note G2, and then a series of eighth notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand, both starting on G2 and ascending stepwise.

5 a tempo

Calmo

Measures 5-8. The bass line begins with a half note G2, followed by a half note A2, and then a series of eighth notes: B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The piano accompaniment continues with the same eighth-note pattern, but the right hand has a crescendo leading to a fortissimo (f) dynamic in measure 8.

9

con moto

rit.

a tempo

rit.

Measures 9-12. The bass line starts with a half note G2, followed by a half note A2, and then a series of eighth notes: B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The piano accompaniment features a crescendo in the right hand, reaching a fortissimo (f) dynamic in measure 12.

13

Rubato

a tempo

rit.

Measures 13-16. The bass line begins with a half note G2, followed by a half note A2, and then a series of eighth notes: B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The piano accompaniment continues with the eighth-note pattern, featuring a crescendo in the right hand and a fortissimo (f) dynamic in measure 16.

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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 E-flat major (three flats) and 4/4 time. The tempo is Andante (♩ = ca.82). The first system shows the beginning of the piece with a mezzo-forte (mf) dynamic. The second system continues the melody and accompaniment, ending with a poco ritardando (poco rit.) marking.

5

a tempo

Measures 5-8 of the piece. The tempo returns to a tempo. The first system shows the continuation of the melody with dynamics including più f, sub. p, and più f. The second system shows the piano accompaniment with dynamics f and p.

9

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

12

rit.

a tempo

rit.

Measures 12-14 of the piece. The first system shows the continuation of the melody with a forte (f) dynamic. The second system shows the piano accompaniment with a forte (f) dynamic. The piece concludes with a ritardando (rit.) marking.

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