

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

Bassoon Solo

or with Piano accompaniment optional

Eddy Debons

EMR 65680

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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

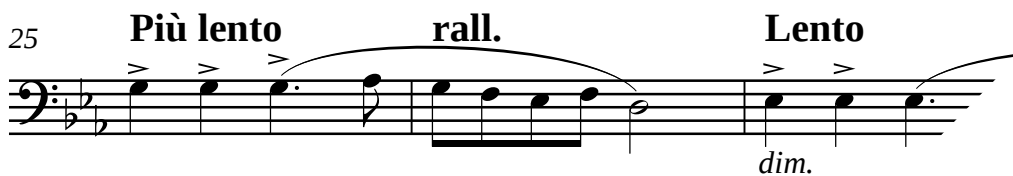
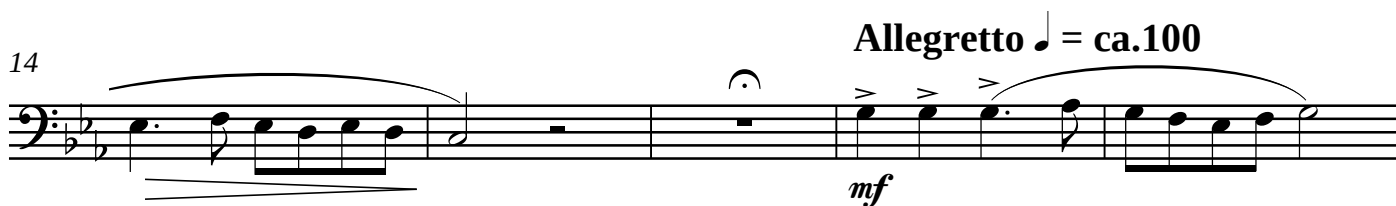
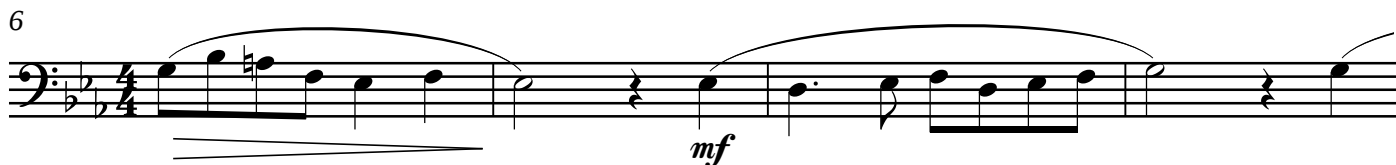
1. Andante e Canzonetta (pour Emma)

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

Bassoon

Piano

mp

mf

con moto

Ped. *Ped. simile*

4

8

11

rit. *a tempo*

f

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 A2, and a quarter note B2. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Dynamics: *mp* at measure 1, *f* at measure 4.

Measures 6-10. The bass line continues with a half note C3, a quarter note D3, a half note E3, and a quarter note F3. The piano accompaniment continues with chords and single notes. Dynamics: *mp* at measure 6, *f* at measure 8, *mp* at measure 10.

Measures 11-14. The bass line continues with a half note G2, a quarter note A2, a half note B2, and a quarter note C3. The piano accompaniment continues with chords and single notes. Dynamics: *mp* at measure 11, *rit.* at measure 12, *mp* at measure 14.

Measures 15-18. The bass line continues with a half note D3, a quarter note E3, a half note F3, and a quarter note G3. The piano accompaniment continues with chords and single notes. Dynamics: *a tempo* at measure 15, *Più lento* at measure 16.

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3. Cantilena for a Fairy (pour Anaëlle)

Eddy Debons

Andante $\text{♩} = \text{ca.} 56$

The musical score is written for a voice and piano. The key signature has two flats (B-flat major), and the time signature is 12/8. The tempo is marked 'Andante' with a quarter note equal to approximately 56 beats per minute. The score is divided into three systems, each with a vocal line and a piano accompaniment.

System 1 (Measures 1-4): The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note G4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand. Dynamics are marked *mf* and *mp*.

System 2 (Measures 5-9): The vocal line continues with a half note F#4, followed by a quarter note G4, and then a half note F#4. The piano accompaniment continues with the same eighth-note pattern. Dynamics are marked *f*, *mf*, and *mp*.

System 3 (Measures 10-14): The vocal line begins with a half note E4, followed by a quarter note F4, and then a half note E4. The piano accompaniment continues with the same eighth-note pattern. Dynamics are marked *f*, *mf*, and *meno f*. The tempo changes from *rit.* to *a tempo*.

System 4 (Measures 15-18): The vocal line begins with a half note D4, followed by a quarter note E4, and then a half note D4. The piano accompaniment continues with the same eighth-note pattern. Dynamics are marked *mf* and *meno f*. The tempo changes from *a tempo* to *rall.*

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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, then a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and F4. The piano accompaniment consists of a steady eighth-note chordal pattern in the right hand and a similar pattern in the left hand, both in B-flat major.

5

a tempo

Calmo

Measures 5-8. Measure 5 begins with a forte (f) dynamic. The bass line features a half note G4, a quarter note A4, and eighth notes B4-A4, G4-F4. Measure 6 has a mezzo-forte (mf) dynamic. The piano accompaniment continues with the established chordal pattern, with a slight change in the left hand in measure 8.

9

con moto

rit.

a tempo

rit.

Measures 9-12. Measure 9 starts with a mezzo-piano (mp) dynamic. The bass line has a half note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and F4. Measure 10 includes a crescendo (cresc.) marking. The piano accompaniment features a crescendo in the right hand and a steady pattern in the left hand.

13

Rubato

a tempo

rit.

Measures 13-16. Measure 13 begins with a mezzo-piano (mp) dynamic. The bass line has a half note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and F4. Measure 14 includes a crescendo (cresc.) marking. Measure 15 has a forte (f) dynamic. The piano accompaniment continues with the chordal pattern, with a slight change in the left hand 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 score is in E-flat major (three flats) and 4/4 time. The tempo is Andante (♩ = ca.82). The dynamics are marked *mf* (mezzo-forte) in both staves. The music features a melodic line in the bass staff and a harmonic accompaniment in the treble and bass staves.

5

a tempo

Measures 5-8 of the piece. The tempo is a tempo. The dynamics are marked *più f* (measures 5 and 8) and *sub. p* (measure 6). The music continues with a melodic line in the bass staff and a harmonic accompaniment in the treble and bass staves.

9

Measures 9-11 of the piece. The dynamics are marked *mf* (measures 9 and 10). The music continues with a melodic line in the bass staff and a harmonic accompaniment in the treble and bass staves.

12

rit.

a tempo

rit.

Measures 12-14 of the piece. The tempo markings are *rit.* (measures 12 and 14) and *a tempo* (measure 13). The dynamics are marked *f* (measures 12 and 14). The music continues with a melodic line in the bass staff and a harmonic accompaniment in the treble and bass staves.

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