

# Can-Can Alla Rossini

Piccolo & Piano

Arr.: Michal Worek

**Philip R. Buttall**

EMR 72302

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**Philip R Buttall**

**BMus(Hons) GRSM FTCL FLCM FVCM(Hons) FNCM LRAM ARCM LTCL  
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**PHILIP R BUTTALL** was born in Plymouth, and received his secondary education at one of the city's longest-established grammar schools, *Devonport High School for Boys*, taking 'A' levels in Music, German and French. He was an ABRSM Silver Medallist at Grade 8 Piano, achieving the second highest practical marks in the country. He went on to study at Cambridge, Durham and Exeter Universities. Winning the *Raymond Ffenell* Prize at the Royal College of Music, he graduated with Distinction in Piano under Cyril Smith, Recorder with Freda Dinn, and Composition with Bryan Kelly.

He retired from full-time teaching after more than twenty-five years in the secondary school sector, where he was especially involved in the use, and development of electronic keyboards in the classroom. He has given piano recitals within the United Kingdom and abroad, as well as radio and television broadcasts, and was a national finalist in the *Yamaha* Electone Electronic Organ Competition.

Having conducted a number of local choirs and operatic societies, he undertook a school-teacher placement at the *Royal Opera House*, gaining a *Certificate in Professional Development*. In addition to private teaching and composing, Philip writes a weekly column and regular concert critiques for the leading Plymouth daily evening paper, provides programme notes for a number of organisations, and is involved in occasional software testing for a worldwide market leader. He has also contributed a book on the Piano Concertos of the Irish composer, *John Field*, to the Reference section of Plymouth Library. He has worked as an examiner for *Trinity College, London*, and as their syllabus consultant for the Electronic Organ. He has also been a moderator for *GCSE* Music.

In October 2002, Philip was elected a Fellow of the Royal Society of Arts, reflecting his contribution to classical music in Plymouth and the local area, through his work at the *Evening Herald* newspaper. In September 2004, he collaborated with Dragana Petković and Biljana Krstić, of the *Josef Marinković Elementary Music School* in Belgrade, Republic of Serbia, to produce a book of *Piano Exercise & Pieces* which will shortly be published by *Narodna knjiga*. In his spare time, he keeps up his interest in languages, especially German and, more recently, Welsh!

PICCOLO

# Can-Can Alla Rossini!

Philip R. Buttall  
Arr.: Michal Worek

Allegro ♩ = 148

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The musical score is written for Piccolo in 2/4 time, starting with a treble clef and a key signature of one sharp (F#). The tempo is marked Allegro with a quarter note equal to 148 beats per minute. The score consists of ten staves of music, with measures numbered 0, 8, 16, 24, 32, 40, 48, 57, 65, 74, and 83. The piece begins with a piano (*p*) dynamic. The first staff (measures 0-8) features a melodic line with a crescendo leading to a forte (*f*) dynamic. The second staff (measures 8-16) continues with a mezzo-forte (*mf*) dynamic and a crescendo. The third staff (measures 16-24) is marked with a forte (*f*) dynamic and includes a triplet of eighth notes at measure 23. The fourth staff (measures 24-32) is marked with a fortissimo (*ff*) dynamic, followed by a mezzo-forte subito (*mf subito*) and a forte subito (*f subito*) dynamic. The fifth staff (measures 32-40) continues with a forte (*f*) dynamic. The sixth staff (measures 40-48) is marked with a piano (*p*) dynamic. The seventh staff (measures 48-57) is marked with a forte (*f*) dynamic. The eighth staff (measures 57-65) is marked with a forte (*f*) dynamic. The ninth staff (measures 65-74) is marked with a forte (*f*) dynamic. The tenth staff (measures 74-83) is marked with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

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# Can-Can Alla Rossini!

Philip R. Buttall

Arr.: Michal Worek

Allegro ♩ = 148

Piccolo

Piano

The musical score is written for Piccolo and Piano in 2/4 time. It consists of four systems of music. The first system (measures 1-7) features a Piccolo line starting with a rest, followed by a melodic line with a *p* dynamic, and a Piano accompaniment with a *p* dynamic. The second system (measures 8-15) shows the Piccolo line with dynamics *f*, *mf*, and *cresc.*, and the Piano accompaniment with *f*, *mf*, and *cresc.*. The third system (measures 16-23) is marked with a box 'A' and a *f* dynamic. The fourth system (measures 24-31) continues the Piccolo line with a triplet of eighth notes and the Piano accompaniment.

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4

32 **B**

*ff* *mf subito* *f subito*

*ff* *mf* *f*

40

*p*

48

*f*

*p* *f*

55 **C**

*p*

63

*p*

# PICCOLO

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