

Can-Can Alla Rossini

Violoncello & Piano

Arr.: Michal Worek

Philip R. Buttall

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Philip R Buttall

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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!

Can-Can Alla Rossini!

Philip R. Buttall

Arr.: Michal Worek

Allegro ♩ = 148

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is illegal!

8

p

16 **A**

f *mf* *cresc.*

24

f

32 **B**

ff *mf subito* *f subito*

40

48 **C**

f *p*

57

65 **D**

f

74

83

mf

The musical score is written for a single cello in 2/4 time. It begins with a key signature of one sharp (F#) and a tempo of Allegro (♩ = 148). The score is divided into measures, with measure numbers 8, 16, 24, 32, 40, 48, 57, 65, 74, and 83 marked at the start of new staves. The piece features various dynamics including piano (p), forte (f), fortissimo (ff), mezzo-forte (mf), and crescendo (cresc.). There are also markings for 'subito' changes in dynamics. The score includes several repeat signs and a key signature change to one flat (Bb) at measure 57. The piece ends at measure 83 with a mezzo-forte (mf) dynamic.

Can-Can Alla Rossini!

Philip R. Buttall

Arr.: Michal Worek

Allegro ♩ = 148

Violoncello

Piano

The musical score is written for Violoncello and Piano. It begins with a 2/4 time signature and a tempo of Allegro (♩ = 148). The key signature has one sharp (F#). The score is divided into four systems, with measures 8, 16, and 24 marked at the beginning of their respective systems. The first system (measures 1-7) starts with a piano (*p*) dynamic. The second system (measures 8-15) includes dynamics of *f*, *mf*, and *cresc.*. The third system (measures 16-23) is marked with a repeat sign and a first ending bracket labeled 'A', starting with a forte (*f*) dynamic. The fourth system (measures 24-31) continues the piece, featuring a triplet in measure 27. The score concludes with a double bar line.

Measures 32-39 of Section B. The score is written for a single melodic line and a piano accompaniment. The melodic line starts with a forte (*ff*) dynamic, followed by a mezzo-forte (*mf*) section, and then a forte (*f*) section. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. Dynamics include *ff*, *mf*, and *f*.

Measures 40-47. The melodic line continues with a piano (*p*) dynamic at the end. The piano accompaniment maintains the eighth-note pattern in the left hand and chords in the right hand. Dynamics include *mf* and *f*.

Measures 48-54. The melodic line features a forte (*f*) dynamic. The piano accompaniment continues with the eighth-note pattern in the left hand and chords in the right hand. Dynamics include *p* and *f*.

Measures 55-62 of Section C. The score is written for a single melodic line and a piano accompaniment. The melodic line features a mezzo-forte (*mf*) dynamic. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. Dynamics include *mf*.

Measures 63-69. The melodic line continues with a mezzo-forte (*mf*) dynamic. The piano accompaniment continues with the eighth-note pattern in the left hand and chords in the right hand. Dynamics include *mf*.

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