

Can-Can Alla Rossini

Contrabass & Piano

Arr.: Michal Worek

Philip R. Buttall

EMR 72307

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Philip R Buttall

**BMus(Hons) GRSM FTCL FLCM FVCM(Hons) FNCM LRAM ARCM LTCL
(GMT) LGSM ATCL PGCE FRSA**

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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The musical score is written for Contrabass in 2/4 time. It begins with a dynamic marking of *p* (piano) and a tempo of Allegro with a quarter note equal to 148 beats per minute. The score is divided into measures, with measure numbers 8, 16, 24, 32, 40, 48, 57, 65, 74, and 83 marked. The piece features several dynamic changes: *f* (forte) at measure 16, *mf* (mezzo-forte) at measure 24, *cresc.* (crescendo) at measure 28, *ff* (fortissimo) at measure 32, *mf subito* (mezzo-forte subito) at measure 36, *f subito* (forte subito) at measure 40, *p* (piano) at measure 44, *f* (forte) at measure 48, and *mf* (mezzo-forte) at measure 83. The score includes various musical notations such as slurs, accents, and a triplet of eighth notes at measure 24. Section markers A, B, C, and D are placed at measures 16, 32, 48, and 65 respectively. The key signature has one sharp (F#).

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Can-Can Alla Rossini!

Philip R. Buttall

Arr.: Michal Worek

Allegro ♩ = 148

Contrabass

Piano

The musical score is written for Contrabass and Piano in 2/4 time. It begins with a tempo marking of Allegro and a metronome marking of ♩ = 148. The score is divided into four systems, each with a measure number (1, 8, 16, 24) and a rehearsal mark (A). The first system (measures 1-7) starts with a piano (*p*) dynamic. The second system (measures 8-15) features dynamics of *f*, *mf*, and *cresc.*. The third system (measures 16-23) starts with a forte (*f*) dynamic and includes a rehearsal mark 'A'. The fourth system (measures 24-31) includes a triplet of eighth notes in the contrabass part at measure 27.

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32 **B**

Musical score for measures 32-39. The system includes a bass line and a grand staff (treble and bass). The bass line starts with a *ff* dynamic, followed by *mf subito* and *f subito*. The grand staff starts with *ff*, then *mf*, and *f*. The music features complex rhythmic patterns and dynamic contrasts.

40

Musical score for measures 40-47. The system includes a bass line and a grand staff. The bass line ends with a *p* dynamic. The grand staff continues with complex rhythmic patterns and dynamic contrasts.

48

Musical score for measures 48-54. The system includes a bass line and a grand staff. The bass line has a *f* dynamic. The grand staff starts with a *p* dynamic and ends with a *f* dynamic. The music features complex rhythmic patterns and dynamic contrasts.

55 **C**

Musical score for measures 55-62. The system includes a bass line and a grand staff. The music features complex rhythmic patterns and dynamic contrasts.

63

Musical score for measures 63-69. The system includes a bass line and a grand staff. The music features complex rhythmic patterns and dynamic contrasts.

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