

Can-Can Alla Rossini

Baritone Saxophone & Piano

Arr.: Michal Worek

Philip R. Buttall

EMR 72313

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

Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : info@reift.ch • www.reift.ch



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!

BARITONE
SAXOPHONE

Can-Can Alla Rossini!

Philip R. Buttall
Arr.: Michal Worek

Allegro ♩ = 148

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The musical score is written for Baritone Saxophone in 2/4 time, with a tempo of Allegro (♩ = 148). The key signature has one flat (B-flat). The score consists of ten staves of music, with measure numbers 8, 16, 24, 32, 40, 48, 57, 65, 74, and 83 marked at the beginning of their respective staves. The piece features various dynamics including *p*, *f*, *mf*, *cresc.*, *ff*, *mf subito*, *f subito*, *p*, and *mf*. It includes several sections labeled with letters in boxes: **A** (measures 16-23), **B** (measures 32-39), **C** (measures 48-56), and **D** (measures 65-73). A triplet of eighth notes is marked with a '3' above it in measure 27. The score concludes with a *mf* dynamic in measure 83.

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Can-Can Alla Rossini!

Philip R. Buttall

Arr.: Michal Worek

Allegro ♩ = 148

Baritone Saxophone

Piano



The musical score is written for Baritone Saxophone and Piano. It begins with a 2/4 time signature and a key signature of three flats (B-flat major). The tempo is marked 'Allegro' with a quarter note equal to 148 beats per minute. The score is divided into four systems, each with a measure number (1, 8, 16, 24) and a rehearsal mark 'A' at measure 16. The Baritone Saxophone part starts with a piano (*p*) dynamic and features a melodic line with slurs and accents. The Piano part is written in grand staff (treble and bass clefs) and also starts with a piano (*p*) dynamic, providing harmonic support with chords and moving lines. Dynamics in the piano part include *f*, *mf*, and *cresc.* (crescendo). The score concludes with a triplet of eighth notes in the saxophone part at measure 24.

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32 **B**

ff *mf subito* *f subito*

ff *mf* *f*

40

p

p

48

f

p *f*

55 **C**

f

63

f

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