

# Can-Can Alla Rossini

Bass Trombone & Piano

Arr.: Michal Worek

**Philip R. Buttall**

EMR 72317

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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!

**BASS  
TROMBONE**

# Can-Can Alla Rossini!

**Philip R. Buttall**  
Arr.: Michal Worek

**Allegro** ♩ = 148

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The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *p*. The second staff includes dynamics *f*, *mf*, and *cresc.*. The third staff is marked with a box 'A' and a dynamic of *f*. The fourth staff features a triplet of eighth notes and a dynamic of *f*. The fifth staff is marked with a box 'B' and dynamics *ff*, *mf subito*, and *f subito*. The sixth staff ends with a dynamic of *p*. The seventh staff is marked with a box 'C' and a dynamic of *f*. The eighth staff is marked with a box 'D' and a dynamic of *f*. The ninth staff has a dynamic of *mf*. The piece concludes on the tenth staff.

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# Can-Can Alla Rossini!

Philip R. Buttall

Arr.: Michal Worek

Allegro ♩ = 148

Bass Trombone

Piano

Musical notation for measures 1-7. Bass Trombone part starts with a rest, then plays a melodic line starting on G2. Piano part features a rhythmic accompaniment with chords and moving lines in both hands. Dynamics include *p*.

8

Musical notation for measures 8-15. Bass Trombone part continues with a melodic line, including a triplet in measure 10. Piano part continues with accompaniment. Dynamics include *f*, *mf*, and *cresc.*

16

A

Musical notation for measures 16-23. Bass Trombone part plays a rhythmic line. Piano part features a steady accompaniment. Dynamics include *f*.

24

Musical notation for measures 24-31. Bass Trombone part features a triplet in measure 25. Piano part continues with accompaniment. Dynamics include *f*.

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32

**B**

Musical score for measures 32-39. The piece is in a minor key (three flats). The bass line starts with a forte (*ff*) dynamic, then changes to *mf subito* and *f subito*. The piano accompaniment features chords in the right hand and a steady eighth-note bass line in the left hand. Dynamics for the piano part are *ff*, *mf*, and *f*.

40

Musical score for measures 40-47. The bass line continues with a melodic line, ending with a *p* dynamic. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment in the right hand.

48

Musical score for measures 48-54. The bass line features a melodic line with a *f* dynamic. The piano accompaniment has a *p* dynamic in the right hand and a steady eighth-note bass line in the left hand, with a *f* dynamic in the left hand.

55

**C**

Musical score for measures 55-62. The bass line has a melodic line. The piano accompaniment features chords in the right hand and a steady eighth-note bass line in the left hand.

63

Musical score for measures 63-69. The bass line has a melodic line. The piano accompaniment features chords in the right hand and a steady eighth-note bass line in the left hand.

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