

DEREK BELL

THREE TRANSCENDENTAL  
CONCERT STUDIES

III

*Toccata burlesca*

Oboe & Piano



AMORIS INTERNATIONAL

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ASI 026

# Derek Bell

(1935-2002)

Derek Bell was born in Belfast, Northern Ireland, in 1935. He studied composition, piano and oboe at the Royal College of Music (London) and was awarded the Manns Prize. Amongst the positions he held during his career were those of principal cor anglais with the City of Belfast Orchestra, principal harp and principal oboe (concurrently) with the BBC Northern Ireland Orchestra, and professor of harp at the Belfast Academy of Music.

In 1976 Derek Bell joined The Chieftains playing harp, tiompán (a small cimbalom-styled hammered dulcimer, which he introduced and named after the mediaeval Irish instrument), oboe and keyboards. He participated in well over 35 CDs with this legendary Irish ensemble.

His compositions include *Pastoral Overture*, Symphony ('The Tragic') in E flat, Symphony No. 2 in D ('The Violet Flame-Comte de St. Germain', performances of which have included the prestigious Edinburgh Festival 1991), piano works and chamber music. The scores of some of his research into Irish music were published. These include *Immortal Carolan Melodies for Irish Folk Instruments*. ♦

Derek Bell recorded *Toccata burlesca* (one of his *Three Transcendental Studies* ♦) on the album '*Derek Bell Plays With Himself*' ♦. This double tracking of various oboes with assorted accompaniments (he performed upon eight instruments) is one of his eight solo albums. Six, with harp, feature the compositions of Turlough O' Carolan (a.k.a. Terence Carolan or [Irish Gaelic] *Toirdhealbhach Ó Cearbhalláin*, 1670 - 1738). A further album features Derek Bell as pianist and many incorporate his beloved traditional Irish music.

This remarkably versatile musician also played bass oboe with The Amoris Consort.

George Derek Fleetwood Bell was awarded the MBE (Member of The Most Excellent Order of The British Empire) in 2000 by Queen Elizabeth II for his services to Irish Music. He died just two years later in Phoenix, Arizona, USA.

♦ Lyra Music Company, NY (1985)

♦ Amoris International (1997)

♦ Claddagh Records (1980)



## THREE TRANSCENDENTAL CONCERT STUDIES

### III *Toccata burlesca*

Oboe & Piano

A SI 026

In 1958, Dr. Boucher, Head of the Music Department of B.B.C. Northern Ireland, commissioned me to write three oboe pieces for a radio programme of new music by Ulster composers. The result was *Three Transcendental Concert Studies*, which are of equal virtuosity for both players. The *Ballade pastorale* and *Toccata burlesca* are for oboe and piano. *Légende* is for cor anglais and piano.

*Ballade pastorale* and *Légende* are both pure nature music. *Ballade pastorale* depicts deep lakes, rivers and birdsong in the woodlands. *Légende* portrays both the underwater life of the lakes and that of their banks where trees grow on the mountainsides.

The *Toccata burlesca* first occurred to me as I watched my Uncle, Robert Bell, leaving my house and walking down Cranmore Gardens in Belfast with such energy and unbelievably happy cheerfulness, yet he never ever touched a drop of the *poteen* ♦!

He was an erudite, humble, persuasive and quiet man and, rather paradoxically, a very remarkable leader. He founded several troops of Boy Scouts as well as cricket, tennis and badminton clubs. He also demonstrated and introduced the Royal Ulster (Police) Constabulary to the amazing Japanese defence art of Ju-Jitsu in the late 1920s!

*Toccata burlesca* is a portrait of all these more energetic sides of his nature, but the player and listeners may imagine that it is a late Saturday night and every oboe and every piano player have been out all over the town for quite a lot to drink! Eventually they all roll home, falling suddenly unconscious to the floor - dead drunk!

The work is dedicated to the memory of Robert B. Bell, as well as to the illustrious Bulgarian oboist Professor Petro Kristov Totev and the distinguished Pennsylvanian oboist Rheta Smith. They have both recorded this piece, as has the composer!

Derek Bell  
2000

♦ Unlawfully distilled Irish whiskey

*NB. The studies may be performed separately, in a group of two, or all three together.*



Other words by Derek Bell published by **Amoris International** include  
**Nocturne on an Icelandic Melody** (A SI 006)  
Oboe d'amore (Oboe) & Harp (Piano)

A

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### III

Derek Bell  
(1935 -2002)

## Toccata burlesca

*Allegro*

Oboe

Piano

*sfz* *f* *sfz meno* *f*

5

*sfz* *meno f*

9

*sfz* *mp* *f*

13

13

*mp* *più f* *ff* *fff*

16

16

*8va loco* *sfz* *Glissando* *subito p e crescendo molto* *p* *tr* *molto crescendo* *pp*

20 *8vb loco* *sfz*

20

20

*f* *subito p* *mf* *leggero con buon umore* *fff* *subito p*

24

24

*dolce* *Leg.*

❖ *il glissando sulle chiavi bianche*

27

*p crescendo*

27

*subito mp*  
*m.s.*

*sfz*

31

*p dolce*

*sfz*

31

*quasi spiccato*  
*p dolce*

*senza pedale*

34

*più dolce*

*p < sfz*

*p*

34

*pp*

*fff*

*senza pedale*

37

*mp*

*tr*

37

*subito p*

*senza pedale*

40

*f* *mf*

40

*p*

43

*f*

43

*mp*

47

*p* *f* *f*

51

*p*

51

*sempre distinto e ritmico*

*subito ppp*

leo.

Detailed description: This page of a musical score contains measures 40 through 51. It is written for a piano in a key with two sharps (D major) and a 2/4 time signature. The score is divided into systems. The first system (measures 40-42) features a melodic line in the right hand with triplets and a piano accompaniment in the left hand with chords and moving lines. Dynamics range from *f* to *mf*. The second system (measures 43-46) continues the melodic and accompanimental patterns, with dynamics including *f* and *mp*. The third system (measures 47-50) shows a transition in dynamics, with *p* and *f* markings. The final system (measures 51-51) begins with a *p* dynamic and includes the instruction *sempre distinto e ritmico* above the right hand and *subito ppp* below the left hand. The piece concludes with a *leo.* (fine) marking.



55

55

*mf* *subito pp*

59

*mp*

63

*allargando*

*fff* *molto decrescendo* *ritenuto*

*8vb loco*

67 *Tempo di Valse (grazioso)*

*mp dolce*

*Tempo di Valse*

67 *p*

69

69

71

71

*p*

(il basso sempre staccato)

73

73

75

75

*un poco appassionato*

*mf*

*dolcissimo espressivo*

77

Musical score for measures 77-78. The system consists of a single treble clef staff and a grand staff (treble and bass clefs). Measure 77 features a melodic line with a slur and three triplet markings. Measure 78 continues the melodic line with a slur and three triplet markings. The bass line provides harmonic support with chords and single notes.

79

Musical score for measures 79-80. The system consists of a single treble clef staff and a grand staff. Measure 79 has a melodic line with a slur and three triplet markings. Measure 80 continues the melodic line with a slur and three triplet markings. The bass line features chords and single notes.

81

*ritenuto - ad libitum*

*Tempo primo*

*quasi presto* *f e molto ben ritmico*

*molto ritenuto* *Tempo primo* *estatico*

*p* *pp* *pp*

*secco* *marcato*

Musical score for measures 81-83. The system consists of a single treble clef staff and a grand staff. Measure 81 is marked *ritenuto - ad libitum* and *Tempo primo*. Measure 82 is marked *quasi presto* and *f e molto ben ritmico*. Measure 83 is marked *molto ritenuto* and *Tempo primo estatico*. The bass line includes dynamic markings *p*, *pp*, and *pp*, and articulation markings *secco* and *marcato*. The treble line has a *tr* marking in measure 81.

84

Musical score for measures 84-85. The system consists of a single treble clef staff and a grand staff. Measure 84 features a melodic line with a slur and a triplet marking. Measure 85 continues the melodic line with a slur and a triplet marking. The bass line provides harmonic support with chords and single notes.

88

*ff*

*f*

93

*ff*

96

*mp*

*mf* *molto crescendo* *ffff* *subito pp*

99

*p*

*fff*

*senza pedale*

*cresc.*

102

*m.s.*  
*sfz subito p*

107

*p dolce* *sfz* *sfz*

*sfz* *pp* *sfz*

*senza pedale* *Ped.* *senza pedale* *Ped.* *senza pedale* *Ped.*

110

*f*

*sfz* *subito fff* *subito pp*

*p ma marcato* *senza pedale*

114

*mp*

*sfz subito p*

*sfz subito p* *loco*

117

117

121

121

125

125

128

128

*f*

*mp*

*mp*

*più f*

*sfz*

*ff*

*p*

*mf*

*pp*

*p*

The image shows a page of musical notation for a piano piece, spanning measures 117 to 128. The score is written for a single melodic line and a piano accompaniment. The melodic line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 2/4. The piece begins at measure 117 with a melodic line starting on G4 and moving up to B4, then down to A4. The piano accompaniment consists of chords and moving lines. Dynamic markings include *f* (forte), *mp* (mezzo-piano), *più f* (più forte), *sfz* (sforzando), *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). The score includes various musical notations such as slurs, accents, and dynamic hairpins. The piece concludes at measure 128 with a final chord in the piano accompaniment.

133 *f marcato*

133 *(molto)* *sfz ff* *p*

137 *fff* *mf*

137 *fffz* *fff* *p dolce*

141 *f*

145 *accelerando poco a poco* *p*

145 *mp dolce* *f* *mf* *accelerando poco a poco*

The musical score is presented in two systems, each with a vocal line and a piano accompaniment. The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. The score includes various dynamics such as *f marcato*, *(molto)*, *sfz*, *ff*, *p*, *fff*, *mf*, *fffz*, *p dolce*, *f*, *mp dolce*, and *mf*. Performance instructions include *accelerando poco a poco*. The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth-note runs. The vocal line consists of melodic phrases with some trills and slurs.

140 *più mosso* *poco a poco accelerando*

140 *p* *subito pp*

153 *mp*

153 *mp* *p*

157 *più accelerando*

157 *più accelerando*

161 *Vivo* *mf* *accelerando al fine*

161 *Vivo* *mp* *accelerando al fine* *f* *pesante*

Detailed description of the musical score: The score is for a piano piece in G major and 3/4 time. It consists of six systems of music. The first system (measures 140-142) shows the melody with triplets and the piano accompaniment with chords. The second system (measures 143-145) continues the melody and accompaniment. The third system (measures 153-155) features a more complex melody with triplets and a piano accompaniment with chords. The fourth system (measures 157-159) shows the melody with a fermata and the piano accompaniment with chords. The fifth system (measures 161-163) is marked *Vivo* and features a fast melody with triplets and a piano accompaniment with chords. The sixth system (measures 164-166) continues the fast melody and accompaniment, ending with a fermata.



165

165

*subito pp e crescendo al fine*

168

168

171

171

173

*subito p crescendo e accelerando al fine*

173

*tr*

*tr*

*fffz*

*fffz*

*fffz*

*8vb*

*loco*

Detailed description: This page of a musical score contains measures 165 through 173. It is written for piano and violin. The piano part (bottom staves) features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *subito pp* (measures 165-168) to *subito p* (measure 171) and *fffz* (measures 173). The violin part (top staves) includes trills and sixteenth-note passages. Measure 173 includes a *tr* (trill) marking and a *loco* marking with an *8vb* (octave below) indication. The score concludes with a double bar line.

### III

Oboe

Derek Bell  
(1935 -2002)

## Toccata burlesca

*Allegro* 16 *piano (m.d.)* *tr* (17) (18) (19) (20)  
*glissando*

21 (21) (22) *(oboe)* *quasi presto*  
*mf*

25 *p crescendo*

29 *più dolce*

33 *p dolce* *sfz* *p sfz*

36 *p* *mp* *f*

41 *mf* *f*

47 *p* 5

57 *piano (m.d.)*

67 *Tempo di Valse (grazioso)*  
*mp dolce*

71

76 *un poco appassionato*  
*mf*

79

81 *ritenuto - ad libitum*  
*Tempo primo*  
*quasi presto f e molto ben ritmico*

86

91 *ff*

96 *mp*

100 *p*

103

107

*p dolce* *sfz* *sfz*

111

*f* *mp*

116

*f*

123

*più f* *p* *piano (m.d.)*

135

*f marcato* *fff*

139

*mf*

145

*accelerando poco a poco* *p*

140

*più mosso* *poco a poco accelerando*

152

156 *mp* *più accelerando* 2

161 *Vivo* *mf*

164 *accelerando al fine*

167

170

173 *tr* *subito p* *crescendo e sempre accelerando al fine* *sffz* 6