

An analysis of "Tubular Bells" by David Bedford.

Side One.

1. Tune A: repetitive figure, 7/8, 7/8, 7/8, 9/8 = 30 quavers.
2. Tune B: bass figure, 3/4, 4/4, 3/4, 5/4 = 15 crochets (30 quavers).
3. Tune C: A transformed into 3/4 with descending chords.
4. Tune D: A plus B plus C.
5. Tune E: A plus B plus C plus new tune ...
6. Tune F: crescendo, introducing ...
7. Tune G.
8. Tune A plus new tune.
9. Transition section: introduction of rhythm for ...
10. Tune H on electric guitar.
11. Tune I on bass guitar (4/4).
12. Chord sequence with I superimposed (in 4/3), crescendo to ...
13. Tune G repeated.
14. Tune A with G on bass guitar.
15. Tune G slowly with chords and tubular bells (and new counter melody). Coda A.
16. New 6/8 tune with version of A as accompaniment.
17. Syncopated chord sequence.
18. Development of last bass phrase.
19. Transition, with tubular bells.
20. Tune J: new melody leading to ...
21. Repeated bass riff.
22. Tune K: Grand piano and announcements of instruments one by one. Climax with chimes, dying away.
23. Acoustic guitar ends with major version of Tune A.

Side Two.

1. Tune L: 6/8 repeated figure in four parts with different number of beats in each part so they coincide differently each time.
2. L moves from 6/8 to 3/4. Top tune of 1. continues. Piano assumes importance with Coda.
3. Tune M: solo organ, with acoustic guitar.
4. Tune N: romantic bit with mandolin and voices.
5. Tune O: timpani, 'Scottish' tune in parallel fifths, big climax.
6. Tune P: rock song with 'caveman' voice.
7. Tune Q: long repeated chord sequence with solo guitars, with ground bass. Changes from minor to major.
8. Tune R: hornpipe.

"Tubular Bells" by Mike Oldfield.

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Allegro $\text{♩} = 160$
legato

p



First system of a piano score. The right hand (treble clef) plays a continuous eighth-note pattern. The left hand (bass clef) starts with a half note, followed by a quarter note, and then a triplet of eighth notes. The tempo is marked *mf*. The time signature changes from 3/4 to 4/4, then 3/4, 5/4, and finally 3/4.

Second system of the piano score, identical to the first system.

Third system of the piano score, identical to the first system.

Fourth system of the piano score, identical to the first system.

Fifth system of the piano score, identical to the first system.

First system of a musical score. The right hand (treble clef) plays a continuous eighth-note melody. The left hand (bass clef) features a sequence of time signatures: 3/4, 4/4, 3/4, 5/4, 3/4, and 3/4. It includes a triplet of eighth notes in the 4/4 measure and a triplet of quarter notes in the 5/4 measure.

Second system of a musical score. The right hand (treble clef) plays a continuous eighth-note melody. The left hand (bass clef) plays a simple eighth-note accompaniment. A dynamic marking of *mp* (mezzo-piano) is present in the first measure.

Third system of a musical score. The right hand (treble clef) plays a continuous eighth-note melody. The left hand (bass clef) plays a simple eighth-note accompaniment.

Fourth system of a musical score. The right hand (treble clef) plays a continuous eighth-note melody. The left hand (bass clef) plays a simple eighth-note accompaniment.

Fifth system of a musical score. The right hand (treble clef) plays a continuous eighth-note melody. The left hand (bass clef) plays a simple eighth-note accompaniment, ending with a long note in the final measure.