

"Tubular Bells"
Mike Oldfield



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.

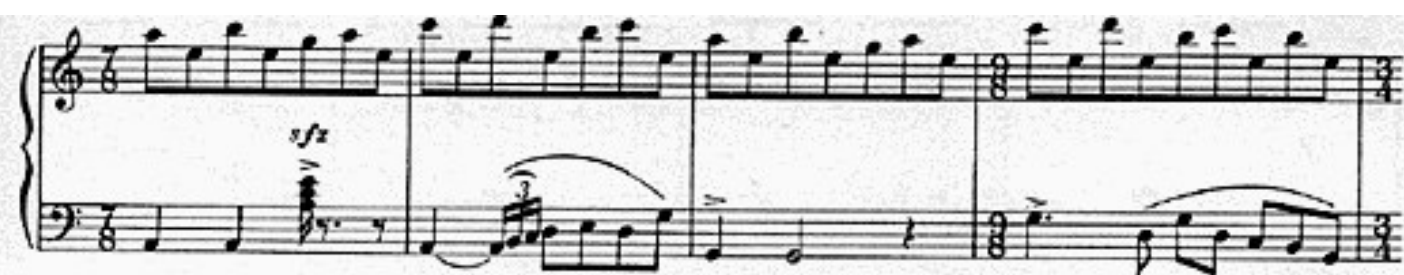
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Allegro $\text{♩} = 160$
legato
p

The musical score is written for piano and consists of four systems of music. Each system has a treble staff and a bass staff. The time signature is 8/8. The tempo is marked 'Allegro' with a quarter note equal to 160 beats per minute. The instruction 'legato' is written above the first staff, and the dynamic 'p' (piano) is written below the first staff. The melody in the right hand is a continuous eighth-note sequence. The left hand plays a simple bass line with rests and occasional notes. The score is divided into four systems, each with a treble and bass staff. The first system includes a repeat sign and a piano dynamic marking. The final system ends with a double bar line and a key signature change to three flats.

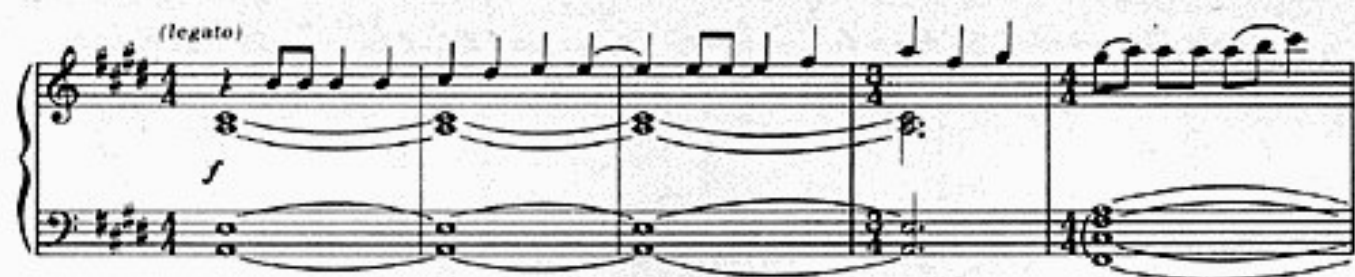






Alla breve

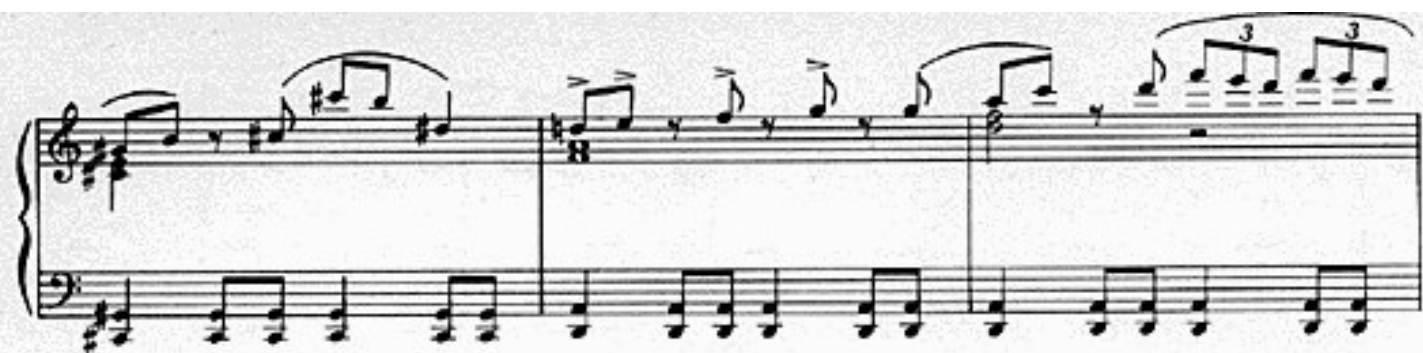




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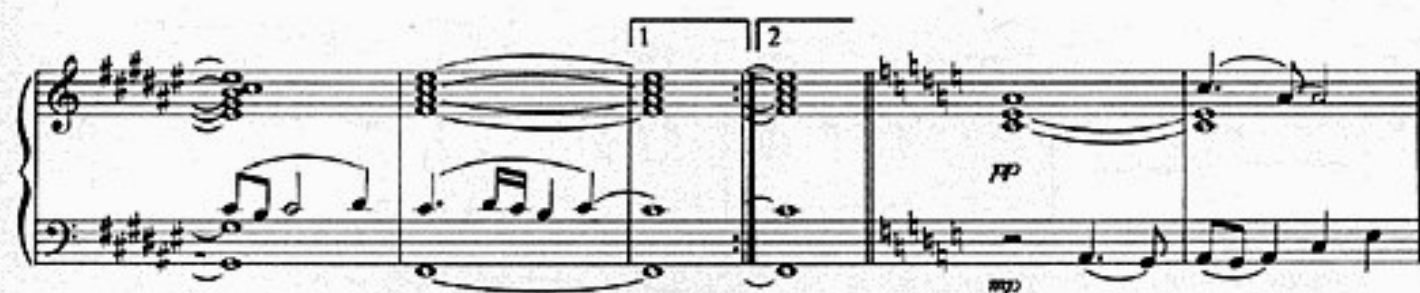








Alla breve $\text{♩} = \text{♩}$

















The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble and a bass staff. The treble staff contains a long, horizontal line with a brace underneath it, indicating a sustained note or a placeholder. The bass staff contains a melody of eighth and sixteenth notes, starting with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style.

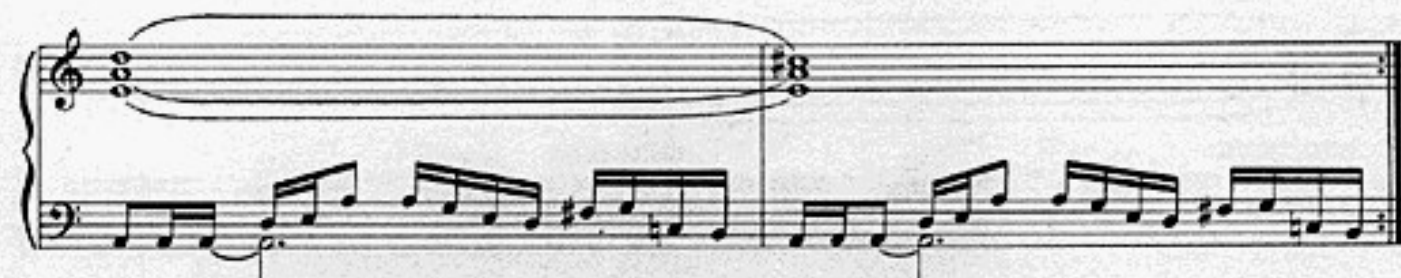
The first system of the musical score for 'The Rose Tree' is shown. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a single whole note chord, likely representing the piano accompaniment. The lower staff contains a melody in the bass clef, starting with a quarter note 'F' and followed by eighth notes. The key signature has one sharp (F#), and the time signature is 4/4.

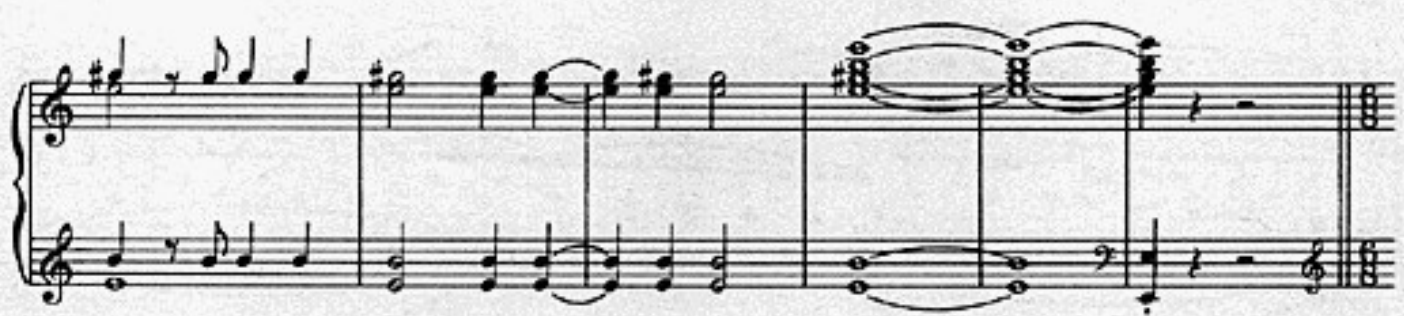
A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a prominent eighth-note melody in the right hand and a more complex, syncopated bass line in the left hand. The tempo is marked 'mp' (moderato piano). The score includes a key signature change from one sharp to two sharps (F# and C#) in the middle of the piece.

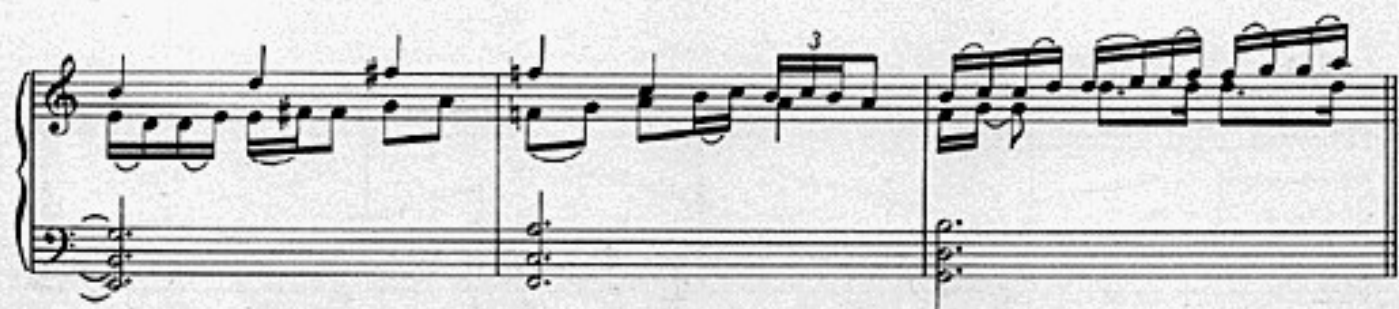
A musical score for the song 'The Rose Tree'. The score is written for piano and voice. The piano part is in the left hand, featuring a melody of eighth and sixteenth notes. The voice part is in the right hand, featuring a melody of eighth and sixteenth notes. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction is marked with a piano (p) dynamic. The vocal melody is marked with a mezzo-forte (mf) dynamic. The piano accompaniment is marked with a piano (p) dynamic. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction is marked with a piano (p) dynamic. The vocal melody is marked with a mezzo-forte (mf) dynamic. The piano accompaniment is marked with a piano (p) dynamic.

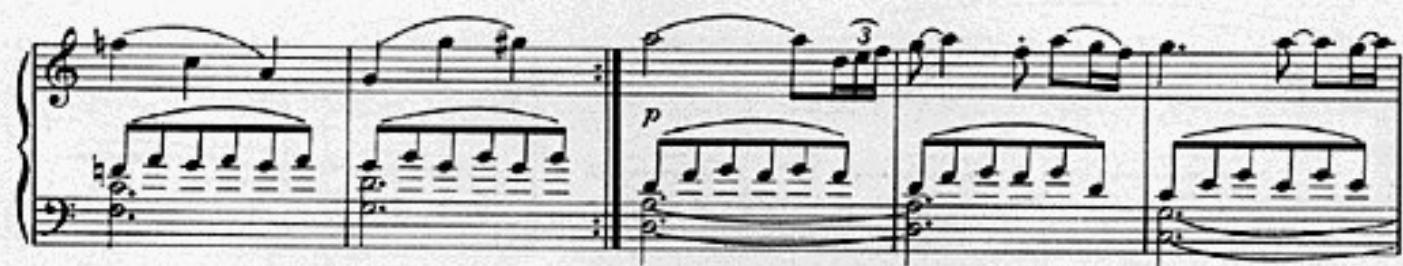
A musical score for the song "The Rose Tree". The title is written at the top left. Below it are two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/8. It contains a single whole note chord consisting of F#, A, and C. The lower staff is a bass clef with the same key signature and time signature. It contains a melody of eighth notes: F# (quarter), A (quarter), G# (quarter), F# (quarter), E (half), D (half), C (half). This pattern repeats twice more. The piece ends with a double bar line.









































"Tubular Bells" by Mike Oldfield.

A special arrangement of this sensationally successful rock symphony. Here, the complex musical structure of this modern masterpiece has been simplified, making it playable on piano or guitar.

Alongside the thirty-nine pages of music is an introduction by Karl Dallas to Mike Oldfield and his work, an analysis of "Tubular Bells" by composer David Bedford, together with many portraits of Oldfield by David Bailey and other leading photographers.

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