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.