



As performed by The Who and The Royal Philharmonic Orchestra

# Quadrophenia

Words and music by Peter Townshend

Orchestrated by Rachel Fuller

Arranged by Bob Phillips

## INSTRUMENTATION

- |                    |   |  |
|--------------------|---|--|
| 1 Conductor        | 1 1st B♭ Trumpet                                    | 4 Percussion I<br>(Snare Drum, Bass Drum, Crash Cymbal, Tam-Tam)     |
| 1 1st Flute        | 1 2nd B♭ Trumpet                                    | 4 Percussion II<br>(Suspended Cymbal, Triangle, Tom-Toms, Castanets) |
| 1 2nd Flute        | 1 3rd B♭ Trumpet                                    | 1 Piano  |
| 1 1st Oboe         | 1 1st Trombone                                      | 8 1st Violin   |
| 1 2nd Oboe         | 1 2nd Trombone                                      | 8 2nd Violin   |
| 1 1st B♭ Clarinet  | 1 3rd Trombone                                      | 5 Viola  |
| 1 2nd B♭ Clarinet  | 1 Tuba  | 5 Cello  |
| 1 B♭ Bass Clarinet | 3 Mallet Percussion<br>(Xylophone, Chimes, Marimba) | 5 String Bass  |
| 1 1st Bassoon      | 1 Timpani<br>(E-G-C-F-D)                            |  |
| 1 2nd Bassoon      |   |  |
| 1 1st F Horn       |   |  |
| 1 2nd F Horn       |   |  |
| 1 3rd F Horn       |   |  |
| 1 4th F Horn       |   |  |

The title track from the rock opera by The Who, now adapted for orchestra, will resonate today. The rock opera tells a timeless tale of coming of age set in the UK in the 1970s. *Quadrophenia* will delight audiences and players of all generations.

### PROGRAM NOTES

*Quadrophenia* is the classic rock opera created by The Who and released in 1973. It followed the success of *Tommy*, the first rock opera from the band. The tale is a timeless one of coming of age. It is set in the early 1970s in the UK. The feelings of searching and alienation are captured in the magical style of The Who. In 2015, an orchestral album titled *Classic Quadrophenia* was released in conjunction with the Royal Philharmonic Orchestra. This adaptation closely follows that album but is set perfectly for school or community orchestras.

### NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

*Bob Phillips*  
Belwin/Pop String Editor

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CONDUCTOR SCORE

Duration - 5:25

Fast (♩ = 120)

The score is divided into two systems. The first system includes woodwinds, brass, mallet percussion, timpani, and piano. The second system includes strings. The tempo is marked 'Fast' with a quarter note equal to 120 beats per minute. The key signature has one sharp (F#). The score includes various dynamic markings such as *f*, *mf*, and *ff*. A large red watermark is overlaid diagonally across the page, reading 'Preview Only - Requires Purchase'.

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This musical score page includes parts for the following instruments:

- Fls. (Flutes I and II)
- Obs. (Oboes I and II)
- Cls. (Clarinets I and II)
- B. Cl. (Bass Clarinet)
- Bsns. (Bassoons I and II)
- Hns. (Horns I, II, III, and IV)
- Tpts. (Trumpets I, II, and III)
- Tbns. (Trombones I, II, and III)
- Tuba
- Mlt. Perc. (Multiple Percussion)
- Timp. (Timpani)
- Perc. I (Percussion I)
- Perc. II (Percussion II)
- Pno. (Piano)
- Vlns. (Violins I and II)
- Vla. (Viola)
- Cello
- Str. Bass (String Bass)

The score is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth-note runs in the string and woodwind sections. Dynamic markings such as *mp* (mezzo-piano) and *p* (piano) are present. A large red watermark reading "Preview Only" is overlaid diagonally across the page.





17

Fls. I *mf* *f* *p*

Fls. II *mf* *f* *p*

Obs. I

Obs. II

Cls. I

Cls. II

B. Cl.

Bsns. I

Bsns. II

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I *mf* *f* *p*

Tpts. II *mf* *f* *p*

Tpts. III *mf* *f* *p*

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc.

Timp. *f* *mf* *p*

Perc. I *mf* *p*

Perc. II

Pno. *mf* *f* *p*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

17

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25

Fls.

I

II

*mp*

*p* *mf*

Obs.

I

II

*p*

*mp* *mf*

Cls.

I

II

*p* *mp* *p*

B. Cl.

*p* *mp* *p*

Bsns.

I

II

*p*

Hns.

I

II

III

IV

*p*

Tpts.

I

II

III

Tbns.

I

II

III

*p*

Tuba

*p*

Mlt. Perc.

*fp* *pp*

Perc. I

*mf* *pp*

Tam-Tam

*mp*

Perc. II

Triangle

*pp* *mp*

*p* *pp* *mp*

Pno.

*mp* *p*

25

Vlins.

I

II

*p* *mf dim.* *p cresc.* *mp* *p* *mf*

*mf dim.* *p cresc.* *mp* *p* *mf*

Vla.

*mf dim.* *p cresc.* *mp* *p* *mf*

Cello

*mf dim.* *p cresc.* *mp* *p* *mf*

Str. Bass

*mf dim.* *p cresc.* *mp* *p* *mf*















Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

*mp cresc.*

*mp cresc.*

*mp cresc.*

77

Fls. I *mp*

Fls. II *mp*

Obs. I

Obs. II

Cls. I

Cls. II

B. Cl.

Bsns. I

Bsns. II

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc. *mf* Marimba

Timp.

Perc. I Cr. Cyms.

Perc. II *pp*

Pno. *pp*

77

Vlns. I *mf*

Vlns. II *mf*

Vla. *mf*

Cello

Str. Bass

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass





Fls. I, II

Obs. I, II

Cls. I, II

B. Cl.

Bsns. I, II

Hns. I, II, III, IV

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc. Marimba

Timp.

Perc. I S.D.

Perc. II

Pno.

Vlins. I, II

Vla.

Cello

Str. Bass

*ff*, *f*, *ff*, *mp*, *f*, *mf*, *div.*, *sim.*

93 94 95 96





101

Fls. I *ff* *p* *ff*

Fls. II *ff* *p* *ff*

Obs. I *ff* *ff*

Obs. II *ff* *ff*

Cls. I *mp* *f*

Cls. II *mp* *f*

B. Cl. *mp* *f*

Bsns. I *mp* *f*

Bsns. II *mp* *f*

Hns. I *mf* *p* *f*

Hns. II *mf* *p* *f*

Hns. III *mf* *p* *f*

Hns. IV *mf* *p* *f*

Tpts. I *ff* *p*

Tpts. II *ff* *p*

Tpts. III *ff* *p*

Tbns. I *mp* *f*

Tbns. II *mp* *f*

Tbns. III *mp* *f*

Tuba *mp* *f*

Mlt. Perc. *dim.* *mp*

Timp. *f* *dim.* *mf*

Perc. I *dim.* *p* *mp*

Perc. II *dim.* *p* *mp*

Pno. *dim.* *mf*

101

Vlns. I *dim.* *mp* *mf*

Vlns. II *dim.* *mf* *mf*

Vla. *dim.* *mf* *mf*

Cello *dim.* *mf* *mf*

Str. Bass *dim.* *mf* *mf*



Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

*mp* *f* *mp* *f*

*p* *f* *dim.* *p*

*mp* *mf* *mp cresc.*

*cresc.*

44858S

105 106 107 108

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Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

*mp* *f* *mp* *f*

*ff* *dim.*

*f* *mf* *p* *mf*

*p* *mf*

Vlns. I II

Vla.

Cello

Str. Bass

*ff* *f* *mf* *f*

*f* *mf* *f* *mf*

*f* *mf* *f* *mf*

*f* *mf* *f* *mf*



Fls. I *p* *pp*

Fls. II *p* *pp*

Obs. I *mf dim.* *pp*

Obs. II *mf dim.* *pp*

Cls. I *mf dim.* *pp*

Cls. II *mf dim.* *pp*

B. Cl. *mf dim.* *pp*

Bsns. I *mf dim.* *pp*

Bsns. II *mf dim.* *pp*

Hns. I *mf dim.* *pp*

Hns. II *mf dim.* *pp*

Hns. III *mf dim.* *pp*

Hns. IV *mf dim.* *pp*

Tpts. I *mf dim.* *pp*

Tpts. II *mf dim.* *pp*

Tpts. III *mf dim.* *pp*

Tbns. I *mp dim.* *pp*

Tbns. II *mp dim.* *pp*

Tbns. III *mp dim.* *pp*

Tuba *mp dim.* *pp*

Mlt. Perc. *pp* *mf*

Timp. *pp* *mf*

Perc. I *p* *mf* *pp*

Perc. II *p* *mf* *pp*

Pno. *pp* *mf*

Vlins. I *mf dim.* *pp* (V)

Vlins. II *mf dim.* *pp* (V)

Vla. *mf dim.* *pp* (V)

Cello *mf dim.* *pp* (V)

Str. Bass *mf dim.* *pp* (V)

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117

Fls. I *p cresc.* *mp dim.* *p cresc.*

Fls. II *p cresc.* *mp dim.* *p cresc.*

Obs. I *mp*

Obs. II

Cls. I *p*

Cls. II *mp dim.* *p* *cresc.*

B. Cl. *mp dim.* *p* *cresc.*

Bsns. I *mp dim.* *p* *cresc.*

Bsns. II

Hns. I *mp dim.* *p* *cresc.*

Hns. II *mp dim.* *p* *cresc.*

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I *mp*

Tbns. II

Tbns. III

Tuba

Mlt. Perc.

Timp.

Perc. I *Tam-Tam* *mp*

Perc. II

Pno. *p* *mp* *p* *mp* *p* *mp*

Vlns. I *mp dim.* *p* *mp* *p cresc.*

Vlns. II *div.* *mp dim.* *p* *cresc.*

Vla. *mp dim.* *p* *cresc.*

Cello *mp dim.* *p* *cresc.*

Str. Bass *mp dim.* *p* *cresc.*

117 118 119 120 121 122

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125

(♩ = ♩.)

Fls. I *mp dim.* *p dim.* *pp*

Fls. II *mp dim.* *p dim.* *pp*

Obs. I *dim.* *p*

Obs. II *dim.* *p*

Cls. I *mp dim.* *p* *mp* *pp*

Cls. II *mp dim.* *p*

B. Cl. *mp dim.* *p*

Bsns. I

Bsns. II

Hns. I *mp dim.* *p*

Hns. II *mp dim.* *p*

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I *p*

Tbns. II

Tbns. III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno. *mp dim.* *mp* *pp*

Vlns. I *mp dim.* *p dim.* *ppp*

Vlns. II *mp dim.* *p dim.* *ppp*

Vla. *mp dim.* *p dim.* *ppp*

Cello *mp dim.* *p dim.* *ppp*

Str. Bass *mp dim.* *p dim.* *ppp*

123 124 125 126 127 128 129

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Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno

Vns. I II

Vla.

Cello

Str. Bass

*p* *mf* *mp* *ppp cresc.* *pp* *mp* *pp* *mp* *pp* *mp*

Chimes

Change E to F

133

130 131 132 133 134 135 136

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Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

*mp* *mf cresc.* *mp* *mf cresc.* *cresc.* *cresc.* *pp* *mp* *pp* *mp* *pp* *mp* *p cresc.* *mp cresc.* *mp cresc.* *mp cresc.* *mp cresc.*

137 138 139 140 141 142

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Fls. I *mf* *ff* *f cresc.*

Fls. II *mf* *ff* *f cresc.*

Obs. I *ff* *f cresc.*

Obs. II *ff* *f*

Cls. I *ff* *f*

Cls. II *ff dim.* *f cresc.*

B. Cl. *ff* *f*

Bsns. I *ff* *f cresc.*

Bsns. II *ff dim.* *f cresc.*

Hns. I *fff* *f*

Hns. II *fff* *f*

Hns. III *fff* *f*

Hns. IV *fff* *f*

Tpts. I *f* *dim.* *mf cresc.*

Tpts. II *f* *dim.* *mf cresc.*

Tpts. III *f* *dim.* *mf cresc.*

Tbns. I *mf cresc.* *ff dim.* *f dim.* *mf*

Tbns. II *mf cresc.* *ff dim.* *f dim.* *mf*

Tbns. III *mf cresc.* *ff dim.* *f dim.* *mf*

Tuba *mf cresc.* *ff dim.* *f cresc.*

Mlt. Perc. *ff* *f*

Timp. *ff* *f* *mf*

Perc. I *pp cresc.* *ff* *mf* *mf* *f*

Perc. II *mf cresc.* *ff* *dim.* *mf cresc.*

Pno. *mf* *ff* *mf*

Vlms. I *mf cresc.* *fff* *f cresc.*

Vlms. II *mf cresc.* *ff* *f cresc.*

Vla. *mf cresc.* *ff* *f cresc.*

Cello *mf cresc.* *fff* *f cresc.*

Str. Bass *mf cresc.* *ff* *f*





