

TRANSPOSITION INQUISITION

No. 124

EXCERPTS FROM

ADVANCED STUDIES

FOR B \flat BASS

by

H. W. Tyrell

ANALYSIS:

Phrase 1

Key of C Maj: I - vii^o - vi

(HC)

Phrase 2

V/vi - vi - V⁷ - I⁶

PAC (IAC)

I - IV⁶⁵ - V⁷ - I

PAC

Advanced Studies for B \flat Bass

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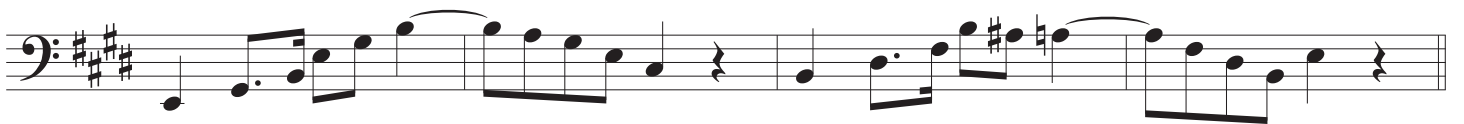
H. W. Tyrell
arr. Martorano

Study: No. 6
Measures: 1-16
Original Key: C Major
Original Tempo: Andante moderato (quarter note = 84 bpm)

1-11) CHROMATICALLY ASCENDING TO 8VA

①

②



⑥

Exercise 6 consists of three staves of music in bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The first staff contains a sequence of eighth and sixteenth notes with rests. The second and third staves continue the melodic line with various rhythmic patterns and slurs.

⑦

Exercise 7 consists of three staves of music in bass clef. The key signature has one sharp (F-sharp). The notation follows a similar structure to exercise 6, with a first staff of eighth and sixteenth notes and two subsequent staves of more complex rhythmic and melodic development.

⑧

Exercise 8 consists of three staves of music in bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The notation is similar to exercise 6, featuring a first staff with eighth and sixteenth notes and two staves of further melodic and rhythmic progression.

9

Exercise 9: Bass clef, two sharps (F# and C#). The piece consists of three staves of music, each containing six measures. The first staff begins with a circled '9'. The notation includes eighth and sixteenth notes, rests, and slurs. The piece concludes with a double bar line.

10

Exercise 10: Bass clef, one flat (Bb). The piece consists of three staves of music, each containing six measures. The first staff begins with a circled '10'. The notation includes eighth and sixteenth notes, rests, and slurs. The piece concludes with a double bar line.

11

Exercise 11: Bass clef, three sharps (F#, C#, G#). The piece consists of three staves of music, each containing six measures. The first staff begins with a circled '11'. The notation includes eighth and sixteenth notes, rests, and slurs. The piece concludes with a double bar line.

Advanced Studies for B \flat Bass

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H. W. Tyrell
arr. Martorano

Study: No. 4
Measures: 1-15
Original Key: F Major
Original Tempo: Allegretto quasi andante (half note = 84 bpm)

12-22) CHROMATICALLY DESCENDING TO 8VB

12

13

⑭



First line of musical notation for exercise 14, bass clef, key signature of two sharps (F# and C#). The line contains three measures of music, each ending with a fermata.



Second line of musical notation for exercise 14, bass clef, key signature of two sharps. The line contains three measures of music, each ending with a fermata.



Third line of musical notation for exercise 14, bass clef, key signature of two sharps. The line contains three measures of music, each ending with a fermata.

⑮



First line of musical notation for exercise 15, bass clef, key signature of two flats (Bb and Eb). The line contains three measures of music, each ending with a fermata.




Second line of musical notation for exercise 15, bass clef, key signature of two flats. The line contains three measures of music, each ending with a fermata.



Third line of musical notation for exercise 15, bass clef, key signature of two flats. The line contains three measures of music, each ending with a fermata.

⑯



First line of musical notation for exercise 16, bass clef, key signature of one sharp (F#). The line contains three measures of music, each ending with a fermata.

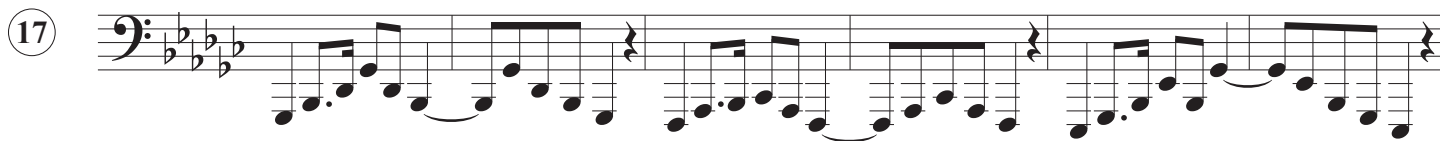


Second line of musical notation for exercise 16, bass clef, key signature of one sharp. The line contains three measures of music, each ending with a fermata.



Third line of musical notation for exercise 16, bass clef, key signature of one sharp. The line contains three measures of music, each ending with a fermata.

17



First line of musical notation for exercise 17, bass clef, key signature of three flats (B-flat, E-flat, A-flat). The staff contains a sequence of eighth and sixteenth notes with slurs and ties.

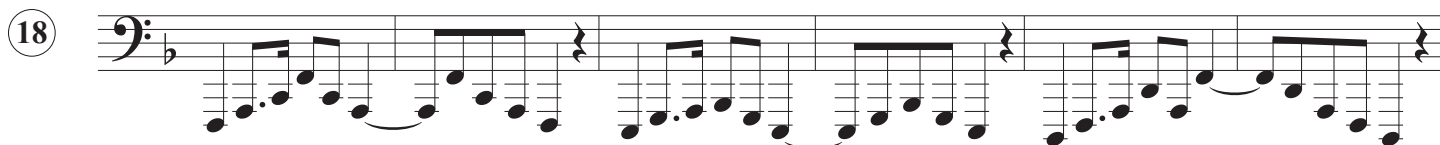


Second line of musical notation for exercise 17, continuing the sequence of eighth and sixteenth notes with slurs and ties.



Third line of musical notation for exercise 17, concluding the sequence of eighth and sixteenth notes with slurs and ties.

18



First line of musical notation for exercise 18, bass clef, key signature of one flat (B-flat). The staff contains a sequence of eighth and sixteenth notes with slurs and ties.

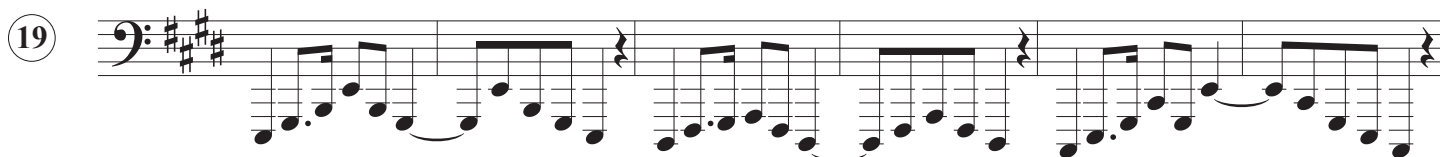


Second line of musical notation for exercise 18, continuing the sequence of eighth and sixteenth notes with slurs and ties.



Third line of musical notation for exercise 18, concluding the sequence of eighth and sixteenth notes with slurs and ties.

19



First line of musical notation for exercise 19, bass clef, key signature of three sharps (F-sharp, C-sharp, G-sharp). The staff contains a sequence of eighth and sixteenth notes with slurs and ties.



Second line of musical notation for exercise 19, continuing the sequence of eighth and sixteenth notes with slurs and ties.



Third line of musical notation for exercise 19, concluding the sequence of eighth and sixteenth notes with slurs and ties.

20

21

22