

TRANSPOSITION INQUISITION

No. 122

EXCERPTS FROM

ADVANCED STUDIES

FOR B \flat BASS

by

H. W. Tyrell

ANALYSIS:

Phrase 1

Key of F Maj: I----- V I IV⁶ V V⁴²

Phrase 2

vi V⁶⁵ I----- V

I IV⁶ V⁴² iii V IV ii V I

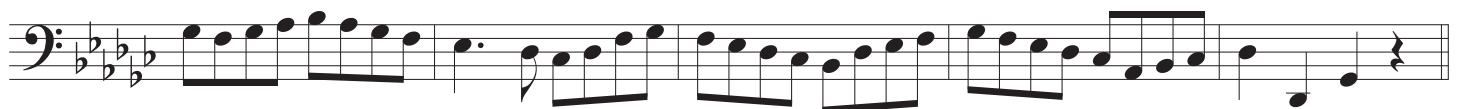
Advanced Studies for B \flat Bass

TRANSPOSITION INQUISSION No. 122

H. W. Tyrell
arr. Martorano

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

1-11) CHROMATICALLY ASCENDING TO 8VA



③

Exercise 3: Bass clef, key signature of two flats (B-flat, E-flat). The exercise consists of three staves of music. The first staff begins with a circled number 3. The music features a series of eighth-note patterns and rests, with a final measure ending in a double bar line and a fermata.

④

Exercise 4: Bass clef, key signature of two sharps (F-sharp, C-sharp). The exercise consists of three staves of music. The first staff begins with a circled number 4. The music features a series of eighth-note patterns and rests, with a final measure ending in a double bar line and a fermata.

⑤

Exercise 5: Bass clef, key signature of two flats (B-flat, E-flat). The exercise consists of three staves of music. The first staff begins with a circled number 5. The music features a series of eighth-note patterns and rests, with a final measure ending in a double bar line and a fermata.

⑥

Exercise 6: Bass clef, key signature of three sharps (F#, C#, G#). The exercise consists of three staves. The first staff begins with a whole note G2. The second and third staves contain eighth-note patterns with various rests and ties.

⑦

Exercise 7: Bass clef, key signature of one sharp (F#). The exercise consists of three staves. The first staff begins with a whole note G2. The second and third staves contain eighth-note patterns with various rests and ties.

⑧

Exercise 8: Bass clef, key signature of three flats (Bb, Eb, Ab). The exercise consists of three staves. The first staff begins with a whole note G2. The second and third staves contain eighth-note patterns with various rests and ties.

9

Exercise 9: Bass clef, D major (two sharps). The piece consists of three staves of music. The first staff begins with a circled '9' and contains a sequence of eighth notes with a slur over the first two measures. The second and third staves continue the sequence, with the third staff ending in a double bar line and a fermata.

10

Exercise 10: Bass clef, B-flat major (two flats). The piece consists of three staves of music. The first staff begins with a circled '10' and contains a sequence of eighth notes with a slur over the first two measures. The second and third staves continue the sequence, with the third staff ending in a double bar line and a fermata.

11

Exercise 11: Bass clef, D major (two sharps). The piece consists of three staves of music. The first staff begins with a circled '11' and contains a sequence of eighth notes with a slur over the first two measures. The second and third staves continue the sequence, with the third staff ending in a double bar line and a fermata.

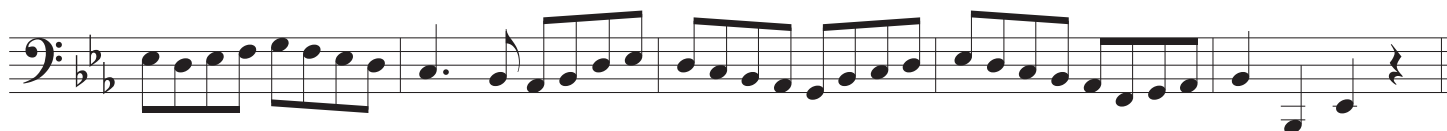
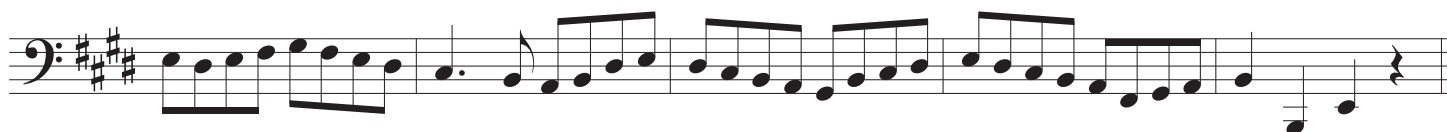
Advanced Studies for B \flat Bass

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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



⑭

⑮

⑯

⑰


17



First line of musical notation for exercise 17, bass clef, key signature of three flats (B-flat, E-flat, A-flat). The line contains a series of eighth notes and quarter notes, starting with a half note G2.



Second line of musical notation for exercise 17, continuing the sequence of eighth and quarter notes.



Third line of musical notation for exercise 17, concluding with a double bar line and a fermata.

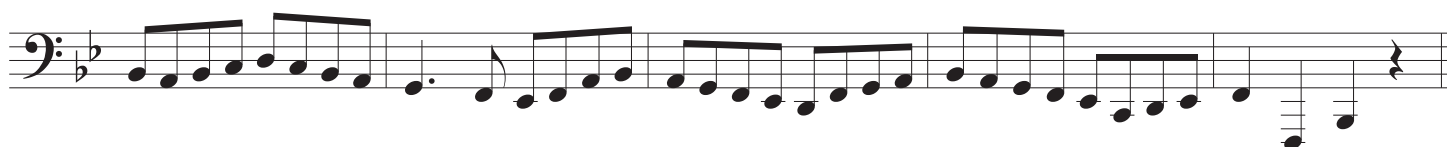
18



First line of musical notation for exercise 18, bass clef, key signature of three flats. The line contains a series of eighth notes and quarter notes, starting with a half note G2.



Second line of musical notation for exercise 18, continuing the sequence of eighth and quarter notes.



Third line of musical notation for exercise 18, concluding with a double bar line and a fermata.

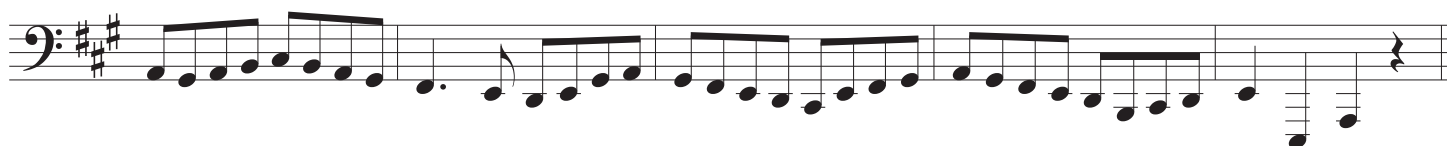
19



First line of musical notation for exercise 19, bass clef, key signature of two sharps (F-sharp, C-sharp). The line contains a series of eighth notes and quarter notes, starting with a half note G2.



Second line of musical notation for exercise 19, continuing the sequence of eighth and quarter notes.



Third line of musical notation for exercise 19, concluding with a double bar line and a fermata.

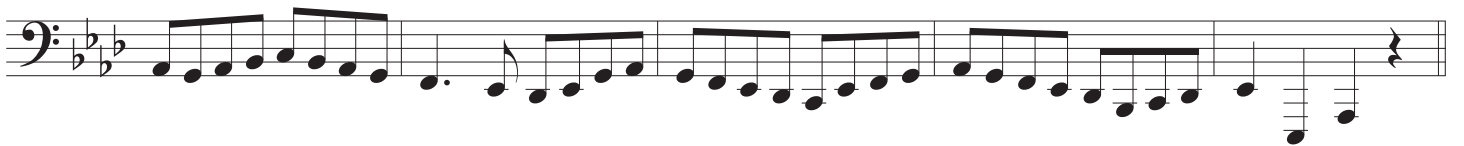
20



First staff of exercise 20, bass clef, key signature of three flats (B-flat, E-flat, A-flat). The melody consists of eighth and quarter notes, starting on G2 and ending on G2.



Second staff of exercise 20, bass clef, key signature of three flats. The melody continues with eighth and quarter notes, ending on G2.



Third staff of exercise 20, bass clef, key signature of three flats. The melody concludes with a final cadence on G2.

21



First staff of exercise 21, bass clef, key signature of one sharp (F#). The melody consists of eighth and quarter notes, starting on G2 and ending on G2.



Second staff of exercise 21, bass clef, key signature of one sharp. The melody continues with eighth and quarter notes, ending on G2.



Third staff of exercise 21, bass clef, key signature of one sharp. The melody concludes with a final cadence on G2.

22



First staff of exercise 22, bass clef, key signature of four flats (B-flat, E-flat, A-flat, D-flat). The melody consists of eighth and quarter notes, starting on G2 and ending on G2.



Second staff of exercise 22, bass clef, key signature of four flats. The melody continues with eighth and quarter notes, ending on G2.



Third staff of exercise 22, bass clef, key signature of four flats. The melody concludes with a final cadence on G2.