

# TRANSPOSITION INQUISITION

No. 136

EXCERPTS FROM

## ADVANCED STUDIES

FOR B $\flat$  BASS

by

H. W. Tyrell

### ANALYSIS:

#### Phrase 1

Key of E $\flat$  Maj: V I V I V V<sup>64</sup>

#### Phrase 2

V ii V I vi vii<sup>0</sup>/vi

V/vi vi V/vi vi

# Advanced Studies for B $\flat$ Bass

TRANSPOSITION INQUISITION No. 136

H. W. Tyrell  
arr. Martorano

Study: No. 18  
Measures: 1-8  
Original Key: E $\flat$  Major  
Original Tempo: Andante (quarter note = 80 bpm)

## 1-11) CHROMATICALLY ASCENDING TO 8VA

①

②

③

Exercise 3 consists of three staves of music in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The first staff begins with a circled '3' and contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes. The second staff continues the melodic line with similar rhythmic patterns. The third staff features a more complex rhythmic texture with sixteenth-note runs and rests, ending with a final note and a fermata.

④

Exercise 4 consists of three staves of music in bass clef with a key signature of one sharp (F#). The first staff begins with a circled '4' and contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes. The second staff continues the melodic line with similar rhythmic patterns. The third staff features a more complex rhythmic texture with sixteenth-note runs and rests, ending with a final note and a fermata.

⑤

Exercise 5 consists of three staves of music in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The first staff begins with a circled '5' and contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes. The second staff continues the melodic line with similar rhythmic patterns. The third staff features a more complex rhythmic texture with sixteenth-note runs and rests, ending with a final note and a fermata.

⑥

Exercise 6: Bass clef, two sharps (F# and C#). The piece consists of three staves of music. The first staff begins with a melodic line of eighth and sixteenth notes. The second staff continues the melody with some chromaticism. The third staff features a more complex rhythmic pattern with sixteenth-note runs and rests.

⑦

Exercise 7: Bass clef, one flat (Bb). The piece consists of three staves of music. The first staff begins with a melodic line of eighth and sixteenth notes. The second staff continues the melody with some chromaticism. The third staff features a more complex rhythmic pattern with sixteenth-note runs and rests.

⑧

Exercise 8: Bass clef, three sharps (F#, C#, G#). The piece consists of three staves of music. The first staff begins with a melodic line of eighth and sixteenth notes. The second staff continues the melody with some chromaticism. The third staff features a more complex rhythmic pattern with sixteenth-note runs and rests.

9



10



11



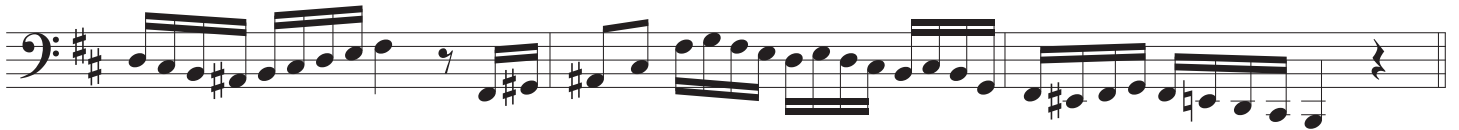
# Advanced Studies for B $\flat$ Bass

*TRANSPOSITION INQUISITION No. 136*

H. W. Tyrell  
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Study: No. 18  
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Original Key: E $\flat$  Major  
Original Tempo: Andante (quarter note = 80 bpm)

## **12-22) CHROMATICALLY DESCENDING TO 8VB**



⑭



First staff of music for exercise 14, starting with a bass clef and a key signature of one flat (B-flat). The staff contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes.



Second staff of music for exercise 14, continuing the melodic line with various rhythmic patterns and accidentals.



Third staff of music for exercise 14, concluding the exercise with a final cadence.

⑮



First staff of music for exercise 15, starting with a bass clef and a key signature of four flats (E-flat major). The staff contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes.



Second staff of music for exercise 15, continuing the melodic line with various rhythmic patterns and accidentals.



Third staff of music for exercise 15, concluding the exercise with a final cadence.

⑯



First staff of music for exercise 16, starting with a bass clef and a key signature of one flat (B-flat). The staff contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes.



Second staff of music for exercise 16, continuing the melodic line with various rhythmic patterns and accidentals.



Third staff of music for exercise 16, concluding the exercise with a final cadence.

17

Exercise 17: Three staves of music in bass clef, key signature of two sharps (F# and C#). The first staff begins with a circled '17'. The notation includes eighth and sixteenth notes, rests, and slurs across the three staves.

18

Exercise 18: Three staves of music in bass clef, key signature of two flats (Bb and Eb). The first staff begins with a circled '18'. The notation includes eighth and sixteenth notes, rests, and slurs across the three staves.

19

Exercise 19: Three staves of music in bass clef, key signature of one sharp (F#). The first staff begins with a circled '19'. The notation includes eighth and sixteenth notes, rests, and slurs across the three staves.



20

2

21

2

22

2