

TRANSPOSITION INQUISITION

No. 137

EXCERPTS FROM

ADVANCED STUDIES

FOR B \flat BASS

by

H. W. Tyrell

ANALYSIS:

Phrase 1

Key of E \flat Maj: I vii $^{\circ}$ V

Phrase 2

I I vi

V 64 V $^{7/V}$ V

Advanced Studies for B \flat Bass

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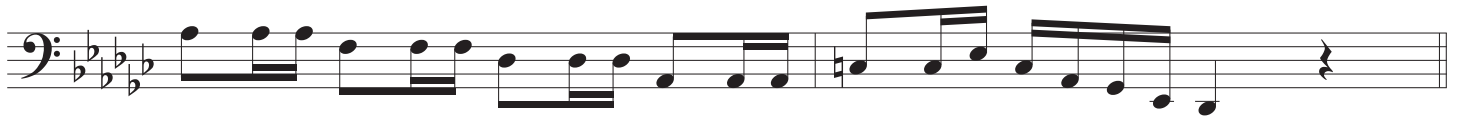
H. W. Tyrell
arr. Martorano

Study: No. 19
Measures: 1-8
Original Key: E \flat Major
Original Tempo: Andantino (quarter note = 88 bpm)

1-11) CHROMATICALLY ASCENDING TO 8VA

①

②



⑥

Exercise 6 consists of three staves of music in bass clef with a key signature of two sharps (F# and C#). The first staff contains two measures of music. The second staff contains two measures of music. The third staff contains two measures of music.

⑦

Exercise 7 consists of three staves of music in bass clef with a key signature of one flat (Bb). The first staff contains two measures of music. The second staff contains two measures of music. The third staff contains two measures of music.

⑧

Exercise 8 consists of three staves of music in bass clef with a key signature of three sharps (F#, C#, G#). The first staff contains two measures of music. The second staff contains two measures of music. The third staff contains two measures of music.

9

Exercise 9 consists of three staves of music in bass clef. The first staff begins with a circled '9' and contains a sequence of eighth and sixteenth notes, ending with a double bar line. The second staff continues the sequence, featuring a key signature change to one sharp (F#) and ending with a fermata. The third staff continues the sequence, ending with a double bar line.

10

Exercise 10 consists of three staves of music in bass clef. The first staff begins with a circled '10' and contains a sequence of eighth and sixteenth notes, ending with a double bar line. The second staff continues the sequence, featuring a key signature change to two flats (Bb, Eb) and ending with a fermata. The third staff continues the sequence, ending with a double bar line.

11

Exercise 11 consists of three staves of music in bass clef. The first staff begins with a circled '11' and contains a sequence of eighth and sixteenth notes, ending with a double bar line. The second staff continues the sequence, featuring a key signature change to two sharps (F#, C#) and ending with a fermata. The third staff continues the sequence, ending with a double bar line.

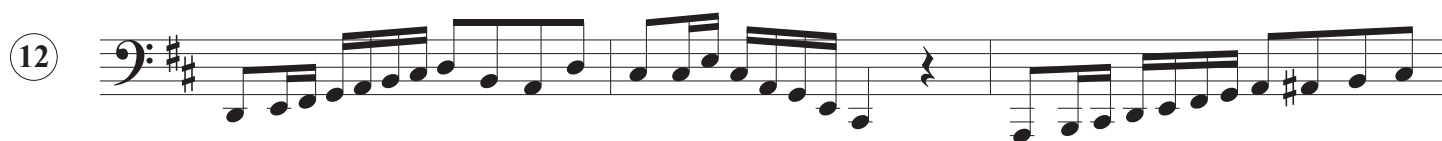
Advanced Studies for B \flat Bass

TRANSPOSITION INQUISITION No. 137

H. W. Tyrell
arr. Martorano

Study: No. 19
Measures: 1-8
Original Key: E \flat Major
Original Tempo: Andantino (quarter note = 88 bpm)

12-22) CHROMATICALLY DESCENDING TO 8VB



⑭



First line of musical notation for exercise 14, starting with a bass clef and a key signature of one flat. It features a sequence of eighth notes with a triplet of eighth notes, followed by a quarter rest and a sequence of eighth notes with a sharp sign.



Second line of musical notation for exercise 14, continuing the sequence of eighth notes with a sharp sign and ending with a quarter rest.



Third line of musical notation for exercise 14, continuing the sequence of eighth notes with a sharp sign and ending with a quarter rest.

⑮



First line of musical notation for exercise 15, starting with a bass clef and a key signature of four flats. It features a sequence of eighth notes with a triplet of eighth notes, followed by a quarter rest and a sequence of eighth notes with a sharp sign.

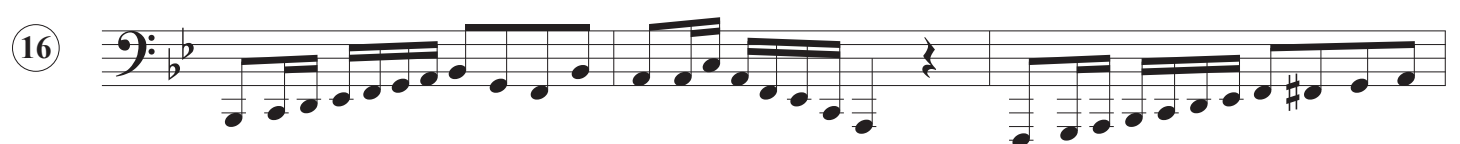


Second line of musical notation for exercise 15, continuing the sequence of eighth notes with a sharp sign and ending with a quarter rest.



Third line of musical notation for exercise 15, continuing the sequence of eighth notes with a sharp sign and ending with a quarter rest.

⑯



First line of musical notation for exercise 16, starting with a bass clef and a key signature of two flats. It features a sequence of eighth notes with a triplet of eighth notes, followed by a quarter rest and a sequence of eighth notes with a sharp sign.



Second line of musical notation for exercise 16, continuing the sequence of eighth notes with a sharp sign and ending with a quarter rest.



Third line of musical notation for exercise 16, continuing the sequence of eighth notes with a sharp sign and ending with a quarter rest.

17



First line of musical notation for exercise 17, featuring a bass clef and a key signature of two sharps (F# and C#). The staff contains a sequence of eighth notes with a repeat sign at the end.



Second line of musical notation for exercise 17, continuing the sequence of eighth notes with a repeat sign at the end.



Third line of musical notation for exercise 17, continuing the sequence of eighth notes with a repeat sign at the end.

18



First line of musical notation for exercise 18, featuring a bass clef and a key signature of two flats (Bb and Eb). The staff contains a sequence of eighth notes with a repeat sign at the end.



Second line of musical notation for exercise 18, continuing the sequence of eighth notes with a repeat sign at the end.



Third line of musical notation for exercise 18, continuing the sequence of eighth notes with a repeat sign at the end.

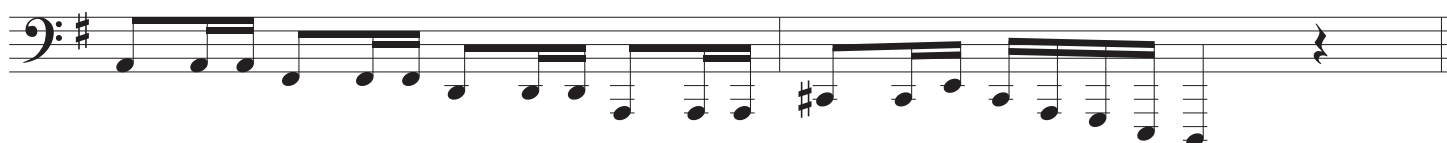
19



First line of musical notation for exercise 19, featuring a bass clef and a key signature of one sharp (F#). The staff contains a sequence of eighth notes with a repeat sign at the end.



Second line of musical notation for exercise 19, continuing the sequence of eighth notes with a repeat sign at the end.



Third line of musical notation for exercise 19, continuing the sequence of eighth notes with a repeat sign at the end.

20



First line of musical notation for exercise 20, bass clef, key signature of three flats (B-flat, E-flat, A-flat). The staff contains a sequence of eighth notes, starting with a whole rest followed by a half note, then a series of eighth notes ascending and then descending.



Second line of musical notation for exercise 20, continuing the sequence of eighth notes from the first line.



Third line of musical notation for exercise 20, concluding the sequence of eighth notes.


21



First line of musical notation for exercise 21, bass clef, key signature of one flat (B-flat). The staff contains a sequence of eighth notes, starting with a whole rest followed by a half note, then a series of eighth notes ascending and then descending.



Second line of musical notation for exercise 21, continuing the sequence of eighth notes from the first line.

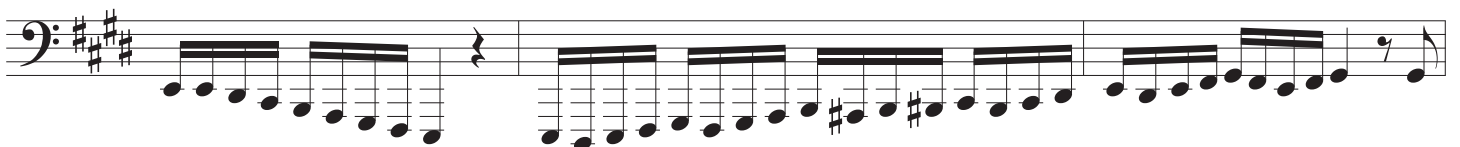


Third line of musical notation for exercise 21, concluding the sequence of eighth notes.

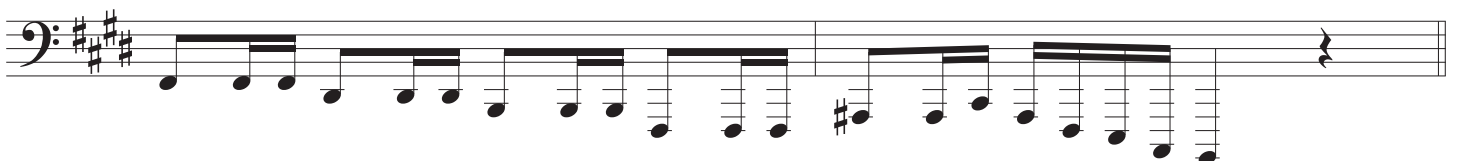
22



First line of musical notation for exercise 22, bass clef, key signature of three sharps (F-sharp, C-sharp, G-sharp). The staff contains a sequence of eighth notes, starting with a whole rest followed by a half note, then a series of eighth notes ascending and then descending.



Second line of musical notation for exercise 22, continuing the sequence of eighth notes from the first line.



Third line of musical notation for exercise 22, concluding the sequence of eighth notes.