

# TRANSPOSITION INQUISITION

No. 128

EXCERPTS FROM

## ADVANCED STUDIES

FOR B $\flat$  BASS

by

H. W. Tyrell

### ANALYSIS:

#### Phrase 1

Key of C Maj: I

V<sup>7</sup> V<sup>7</sup> I I<sup>6</sup>

(HC) PAC

#### Phrase 2

I vi vii V IV vii<sup>7</sup> I

(HC) (HC)

ii IV V<sup>7</sup>

HC

# Advanced Studies for B $\flat$ Bass

TRANSPOSITION INQUISITION No. 128

H. W. Tyrell  
arr. Martorano

Study: No. 10  
Measures: 1-10  
Original Key: C Major  
Original Tempo: Allegretto (quarter note = 104 bpm)

## 1-11) CHROMATICALLY ASCENDING TO 8VA

①

②

③

Exercise 3 consists of three staves of music in bass clef with a B-flat major key signature. The first staff begins with a circled '3' and contains a melodic line with a quarter rest. The second staff features a complex rhythmic accompaniment with sixteenth-note patterns. The third staff concludes the exercise with a final melodic phrase and a fermata.

④

Exercise 4 consists of three staves of music in bass clef with a D major key signature. The first staff begins with a circled '4' and contains a melodic line with a quarter rest. The second staff features a complex rhythmic accompaniment with sixteenth-note patterns. The third staff concludes the exercise with a final melodic phrase and a fermata.

⑤

Exercise 5 consists of three staves of music in bass clef with a B-flat major key signature. The first staff begins with a circled '5' and contains a melodic line with a quarter rest. The second staff features a complex rhythmic accompaniment with sixteenth-note patterns. The third staff concludes the exercise with a final melodic phrase and a fermata.

⑥

Musical notation for exercise 6, bass clef, key signature of three flats (B-flat, E-flat, A-flat). The exercise consists of three staves. The first staff contains a melodic line starting with a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, G3, and a quarter rest. The second staff contains a dense eighth-note accompaniment. The third staff contains a melodic line starting with a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, G3, and a quarter rest.

⑦

Musical notation for exercise 7, bass clef, key signature of one sharp (F#). The exercise consists of three staves. The first staff contains a melodic line starting with a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F#3, G3, and a quarter rest. The second staff contains a dense eighth-note accompaniment. The third staff contains a melodic line starting with a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F#3, G3, and a quarter rest.

⑧

Musical notation for exercise 8, bass clef, key signature of three flats (B-flat, E-flat, A-flat). The exercise consists of three staves. The first staff contains a melodic line starting with a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, G3, and a quarter rest. The second staff contains a dense eighth-note accompaniment. The third staff contains a melodic line starting with a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, G3, and a quarter rest.



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Original Key: C Major  
Original Tempo: Allegretto (quarter note = 104 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 a series of eighth and sixteenth notes, including a triplet of eighth notes and a quarter note with a fermata.



Second line of musical notation for exercise 14, bass clef, key signature of two sharps. This line features a continuous sixteenth-note pattern.



Third line of musical notation for exercise 14, bass clef, key signature of two sharps. This line features a continuous sixteenth-note pattern.

⑮



First line of musical notation for exercise 15, bass clef, key signature of two flats (Bb and Eb). The line contains a series of eighth and sixteenth notes, including a triplet of eighth notes and a quarter note with a fermata.



Second line of musical notation for exercise 15, bass clef, key signature of two flats. This line features a continuous sixteenth-note pattern.



Third line of musical notation for exercise 15, bass clef, key signature of two flats. This line features a continuous sixteenth-note pattern.

⑯



First line of musical notation for exercise 16, bass clef, key signature of one sharp (F#). The line contains a series of eighth and sixteenth notes, including a triplet of eighth notes and a quarter note with a fermata.



Second line of musical notation for exercise 16, bass clef, key signature of one sharp. This line features a continuous sixteenth-note pattern.

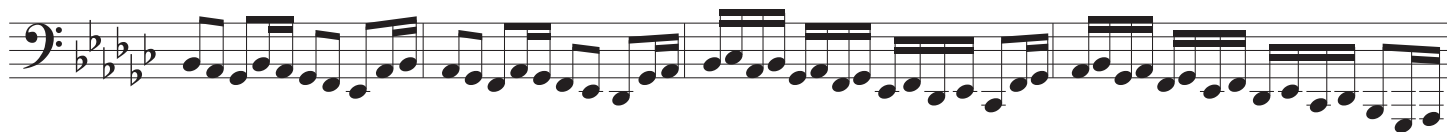


Third line of musical notation for exercise 16, bass clef, key signature of one sharp. This line features a continuous sixteenth-note pattern.

17



First line of musical notation for exercise 17, featuring a bass clef, a key signature of three flats (B-flat, E-flat, A-flat), and a melodic line with eighth and sixteenth notes.



Second line of musical notation for exercise 17, featuring a bass clef, a key signature of three flats, and a rhythmic accompaniment of sixteenth notes.



Third line of musical notation for exercise 17, featuring a bass clef, a key signature of three flats, and a rhythmic accompaniment of sixteenth notes.

18



First line of musical notation for exercise 18, featuring a bass clef, a key signature of one flat (B-flat), and a melodic line with eighth and sixteenth notes.



Second line of musical notation for exercise 18, featuring a bass clef, a key signature of one flat, and a rhythmic accompaniment of sixteenth notes.



Third line of musical notation for exercise 18, featuring a bass clef, a key signature of one flat, and a rhythmic accompaniment of sixteenth notes.

19



First line of musical notation for exercise 19, featuring a bass clef, a key signature of three sharps (F-sharp, C-sharp, G-sharp), and a melodic line with eighth and sixteenth notes.



Second line of musical notation for exercise 19, featuring a bass clef, a key signature of three sharps, and a rhythmic accompaniment of sixteenth notes.



Third line of musical notation for exercise 19, featuring a bass clef, a key signature of three sharps, and a rhythmic accompaniment of sixteenth notes.



20

21

22