

TRANSPOSITION INQUISITION

No. 120

EXCERPTS FROM

ADVANCED STUDIES

FOR B \flat BASS

by

H. W. Tyrell

ANALYSIS:

Phrase 1

Key of B \flat Major: I IV V⁶ I I ii⁶

(IAC)

Phrase 2

V⁴³ I V⁶⁴ V⁶⁴/V ----- F: I V⁶/V V

PAC (HC)

F Major: I ii⁶⁴ I⁶⁴ V⁶⁴ I

PAC

Advanced Studies for B \flat Bass

TRANSPOSITION INQUISITION No. 120

H. W. Tyrell
arr. Martorano

Study: No. 2
Measures: 1-16
Original Key: B flat Major
Original Tempo: Allegro (quarter note = 126 bpm)

1-11) CHROMATICALLY ASCENDING TO 8VA





⑥



⑦



⑧



9

Exercise 9: Bass clef, G major. The first staff contains the main melody with a repeat sign. The second and third staves provide harmonic accompaniment with chords and moving lines.

10

Exercise 10: Bass clef, B-flat major. The first staff contains the main melody with a repeat sign. The second and third staves provide harmonic accompaniment with chords and moving lines.

11

Exercise 11: Bass clef, D major. The first staff contains the main melody with a repeat sign. The second and third staves provide harmonic accompaniment with chords and moving lines.

Advanced Studies for B \flat Bass


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Study: No. 2
Measures: 1-16
Original Key: B flat Major
Original Tempo: Allegro (quarter note = 126 bpm)

12-22) CHROMATICALLY DESCENDING TO 8VB

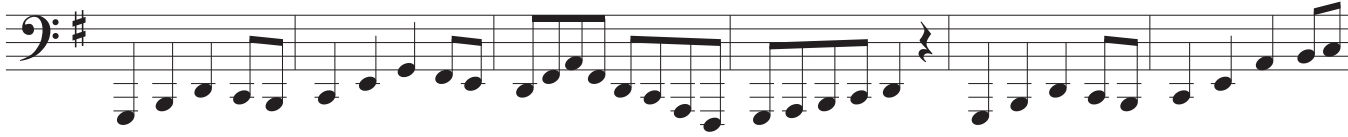
⑫



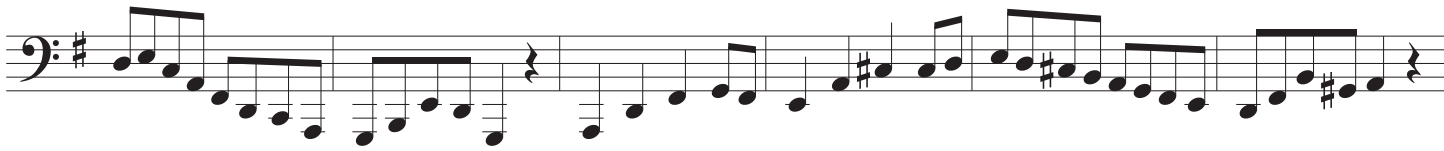
⑬




⑭



First line of musical notation for exercise 14, bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes and quarter notes, with a fermata at the end.



Second line of musical notation for exercise 14, bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes and quarter notes, with a fermata at the end.



Third line of musical notation for exercise 14, bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes and quarter notes, with a fermata at the end.

⑮



First line of musical notation for exercise 15, bass clef, key signature of four flats (Bb, Eb, Ab, Db). The staff contains a sequence of eighth notes and quarter notes, with a fermata at the end.



Second line of musical notation for exercise 15, bass clef, key signature of four flats (Bb, Eb, Ab, Db). The staff contains a sequence of eighth notes and quarter notes, with a fermata at the end.



Third line of musical notation for exercise 15, bass clef, key signature of four flats (Bb, Eb, Ab, Db). The staff contains a sequence of eighth notes and quarter notes, with a fermata at the end.

⑯



First line of musical notation for exercise 16, bass clef, key signature of two flats (Bb, Eb). The staff contains a sequence of eighth notes and quarter notes, with a fermata at the end.



Second line of musical notation for exercise 16, bass clef, key signature of two flats (Bb, Eb). The staff contains a sequence of eighth notes and quarter notes, with a fermata at the end.



Third line of musical notation for exercise 16, bass clef, key signature of two flats (Bb, Eb). The staff contains a sequence of eighth notes and quarter notes, with a fermata at the end.

17

Exercise 17 consists of three staves of music in G major (one sharp). The first staff is a single line of eighth notes. The second and third staves are pairs of eighth notes, with the second staff having a repeat sign at the end of the first measure.

18

Exercise 18 consists of three staves of music in B-flat major (two flats). The first staff is a single line of eighth notes. The second and third staves are pairs of eighth notes, with the second staff having a repeat sign at the end of the first measure.

19

Exercise 19 consists of three staves of music in G major (one sharp). The first staff is a single line of eighth notes. The second and third staves are pairs of eighth notes, with the second staff having a repeat sign at the end of the first measure.

20

21

22