

TRANSPOSITION INQUISITION

No. 121

EXCERPTS FROM

ADVANCED STUDIES

FOR B \flat BASS

by

H. W. Tyrell

ANALYSIS:

Phrase 1

(IAC)

Key of E \flat Major: I - - - (vi) - - - V - - - I I⁶⁴ - - - V/iii-

Phrase 2

PAC (IAC)

- - iii V/iii- - - iii V⁷ - - - I vi- - - V⁶ I⁶⁴ - - - IV⁴² V- -

Phrase 3

(HC) PAC

- - - iv V IV I V I vii⁷ - - - I⁶⁴ - - - IV⁶⁴ V I

Advanced Studies for B \flat Bass

TRANSPOSITION INQUIRY No. 121

H. W. Tyrell
arr. Martorano

Study: No. 3
Measures: 1-20
Original Key: E flat Major
Original Tempo: Moderato (half note = 88 bpm)

1-11) CHROMATICALLY ASCENDING TO 8VA





⑥

Exercise 6 consists of three staves of bass clef music in A major. The first staff contains 8 measures, the second 8 measures, and the third 8 measures. The music features eighth and sixteenth note patterns with various rests.

⑦

Exercise 7 consists of three staves of bass clef music in B minor. The first staff contains 8 measures, the second 8 measures, and the third 8 measures. The music features eighth and sixteenth note patterns with various rests.

⑧

Exercise 8 consists of three staves of bass clef music in A major. The first staff contains 8 measures, the second 8 measures, and the third 8 measures. The music features eighth and sixteenth note patterns with various rests.



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Study: No. 3
Measures: 1-20
Original Key: E flat Major
Original Tempo: Moderato (half note = 88 bpm)

12-22) CHROMATICALLY DESCENDING TO 8VB



⑭



First line of musical notation for exercise 14, bass clef, starting with a treble clef sign. The melody consists of eighth and sixteenth notes.



Second line of musical notation for exercise 14, bass clef, continuing the melody with some rests.



Third line of musical notation for exercise 14, bass clef, continuing the melody with some rests.

⑮



First line of musical notation for exercise 15, bass clef, starting with a treble clef sign and a key signature of three flats. The melody consists of eighth and sixteenth notes.



Second line of musical notation for exercise 15, bass clef, continuing the melody with some rests.



Third line of musical notation for exercise 15, bass clef, continuing the melody with some rests.

⑯



First line of musical notation for exercise 16, bass clef, starting with a treble clef sign and a key signature of one flat. The melody consists of eighth and sixteenth notes.



Second line of musical notation for exercise 16, bass clef, continuing the melody with some rests.



Third line of musical notation for exercise 16, bass clef, continuing the melody with some rests.

17



First line of musical notation for exercise 17, bass clef, key signature of two sharps (F# and C#). The staff contains a continuous sequence of eighth notes.



Second line of musical notation for exercise 17, bass clef, key signature of two sharps. The staff contains eighth notes with some rests.



Third line of musical notation for exercise 17, bass clef, key signature of two sharps. The staff contains eighth notes with some rests.

18



First line of musical notation for exercise 18, bass clef, key signature of two flats (Bb and Eb). The staff contains a continuous sequence of eighth notes.




Second line of musical notation for exercise 18, bass clef, key signature of two flats. The staff contains eighth notes with some rests.

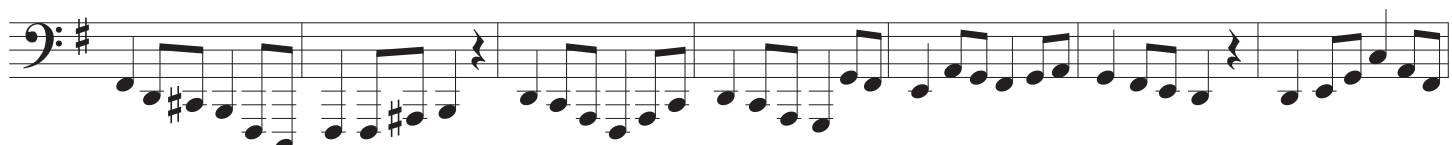


Third line of musical notation for exercise 18, bass clef, key signature of two flats. The staff contains eighth notes with some rests.

19



First line of musical notation for exercise 19, bass clef, key signature of one sharp (F#). The staff contains a continuous sequence of eighth notes.



Second line of musical notation for exercise 19, bass clef, key signature of one sharp. The staff contains eighth notes with some rests.



Third line of musical notation for exercise 19, bass clef, key signature of one sharp. The staff contains eighth notes with some rests.

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 continuous eighth-note scale starting on G2 and ascending to G3.




Second line of musical notation for exercise 20, bass clef, key signature of three flats. The staff contains a continuous eighth-note scale starting on G2 and ascending to G3, with a fermata over the final note.

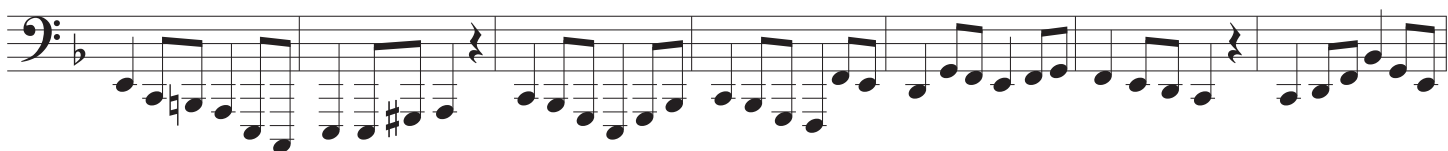


Third line of musical notation for exercise 20, bass clef, key signature of three flats. The staff contains a continuous eighth-note scale starting on G2 and ascending to G3, with a fermata over the final note.

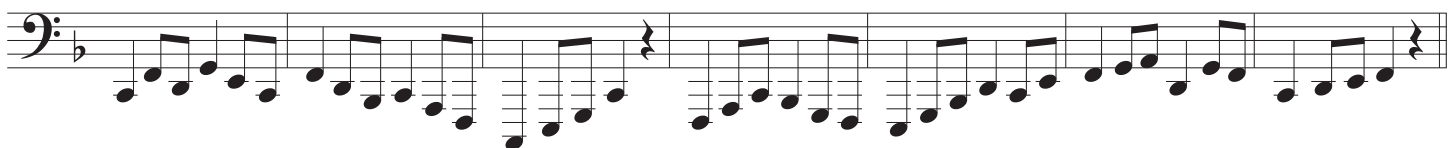
21



First line of musical notation for exercise 21, bass clef, key signature of one flat (B-flat). The staff contains a continuous eighth-note scale starting on G2 and ascending to G3.



Second line of musical notation for exercise 21, bass clef, key signature of one flat. The staff contains a continuous eighth-note scale starting on G2 and ascending to G3, with a fermata over the final note.

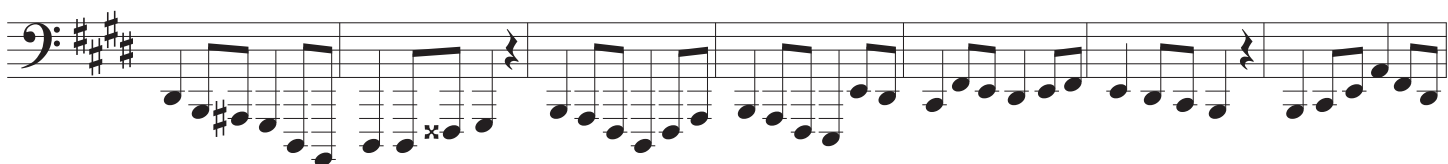


Third line of musical notation for exercise 21, bass clef, key signature of one flat. The staff contains a continuous eighth-note scale starting on G2 and ascending to G3, with a fermata over the final note.

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 continuous eighth-note scale starting on G2 and ascending to G3.



Second line of musical notation for exercise 22, bass clef, key signature of three sharps. The staff contains a continuous eighth-note scale starting on G2 and ascending to G3, with a fermata over the final note. A small 'x' is written below the final note.



Third line of musical notation for exercise 22, bass clef, key signature of three sharps. The staff contains a continuous eighth-note scale starting on G2 and ascending to G3, with a fermata over the final note.