

TRANSPOSITION INQUISITION

No. 131

EXCERPTS FROM

ADVANCED STUDIES

FOR B \flat BASS

by

H. W. Tyrell

ANALYSIS:

Phrase 1

Key of C Maj: I V I V⁷

(PAC)
Key of A minor: I VI III vi
V i

#v dim⁷ vi
Key of A minor: vii dim⁷ i

Advanced Studies for B \flat Bass

TRANSPOSITION INQUISITION No. 131

H. W. Tyrell
arr. Martorano

Study: No. 13
Measures: 1-8
Original Key: C Major
Original Tempo: Moderato (quarter note = 88 bpm)

1-11) CHROMATICALLY ASCENDING TO 8VA



③

Exercise 3: Three staves of music in bass clef, key signature of two flats. The first staff shows a melodic line with eighth and sixteenth notes. The second staff features a more complex rhythmic pattern with sixteenth notes and rests. The third staff continues the melodic line with various intervals and accidentals.

④

Exercise 4: Three staves of music in bass clef, key signature of three sharps. The first staff shows a melodic line with eighth and sixteenth notes. The second staff features a more complex rhythmic pattern with sixteenth notes and rests. The third staff continues the melodic line with various intervals and accidentals.

⑤

Exercise 5: Three staves of music in bass clef, key signature of two flats. The first staff shows a melodic line with eighth and sixteenth notes. The second staff features a more complex rhythmic pattern with sixteenth notes and rests. The third staff continues the melodic line with various intervals and accidentals.

⑥

Exercise 6 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 number 6. The music features a melodic line with eighth and sixteenth notes, often beamed together, and rests. The second and third staves continue the piece, ending with a double bar line.

⑦

Exercise 7 consists of three staves of music in bass clef with a key signature of one sharp (F#). The first staff begins with a circled number 7. The music features a melodic line with eighth and sixteenth notes, often beamed together, and rests. The second and third staves continue the piece, ending with a double bar line.

⑧

Exercise 8 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 number 8. The music features a melodic line with eighth and sixteenth notes, often beamed together, and rests. The second and third staves continue the piece, ending with a double bar line.

9

Exercise 9 consists of three staves of music in bass clef with a key signature of two sharps (F# and C#). The first staff begins with a circled '9'. The notation includes eighth and sixteenth notes, rests, and a double bar line at the end of the third staff.

10

Exercise 10 consists of three staves of music in bass clef with a key signature of one flat (Bb). The first staff begins with a circled '10'. The notation includes eighth and sixteenth notes, rests, and a double bar line at the end of the third staff.

11

Exercise 11 consists of three staves of music in bass clef with a key signature of three sharps (F#, C#, G#). The first staff begins with a circled '11'. The notation includes eighth and sixteenth notes, rests, and a double bar line at the end of the third staff. Some notes in the second and third staves are marked with an 'x'.

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Original Key: C Major
Original Tempo: Moderato (quarter note = 88 bpm)

12-22) CHROMATICALLY DESCENDING TO 8VB

The musical score for Study No. 13, measures 12-22, is presented in two systems. Each system consists of three staves in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The first system is marked with a circled '12' and the second with a circled '13'. The music features a chromatically descending line in the upper voice and a more rhythmic accompaniment in the lower voice.

14

15

16

17

Musical staff 17, first line: Bass clef, key signature of four flats (B-flat, E-flat, A-flat, D-flat), common time signature. The staff contains a series of eighth and sixteenth notes, including a triplet of eighth notes, followed by a quarter rest.

Musical staff 17, second line: Continuation of the musical staff from the first line, featuring similar rhythmic patterns and note values.

Musical staff 17, third line: Continuation of the musical staff from the second line, ending with a double bar line.

18

Musical staff 18, first line: Bass clef, key signature of one flat (B-flat), common time signature. The staff contains a series of eighth and sixteenth notes, including a triplet of eighth notes, followed by a quarter rest.

Musical staff 18, second line: Continuation of the musical staff from the first line, featuring similar rhythmic patterns and note values.

Musical staff 18, third line: Continuation of the musical staff from the second line, ending with a double bar line.

19

Musical staff 19, first line: Bass clef, key signature of three sharps (F-sharp, C-sharp, G-sharp), common time signature. The staff contains a series of eighth and sixteenth notes, including a triplet of eighth notes, followed by a quarter rest.

Musical staff 19, second line: Continuation of the musical staff from the first line, featuring similar rhythmic patterns and note values.

Musical staff 19, third line: Continuation of the musical staff from the second line, ending with a double bar line.

20

21

22