

# TRANSPOSITION INQUISITION

No. 132

EXCERPTS FROM

## ADVANCED STUDIES

FOR B $\flat$  BASS

by

H. W. Tyrell

### ANALYSIS:

#### Phrase 1

Key of F Maj: I ii V<sup>7</sup> I V I<sup>6</sup> I<sup>6</sup> V ii I vii<sup>o</sup> I<sup>6</sup>

#### Phrase 2

V<sup>64</sup> V/V V V IV vi ii V I<sup>6</sup>

I ii I<sup>6</sup> vi V IV<sup>7</sup> V<sup>64</sup> I

# Advanced Studies for B $\flat$ Bass

TRANSPOSITION INQUISITION No. 132

H. W. Tyrell  
arr. Martorano

Study: No. 14  
Measures: 1-16  
Original Key: F Major  
Original Tempo: Moderato (quarter note = 90 bpm)

## 1-11) CHROMATICALLY ASCENDING TO 8VA



③

Exercise 3: Bass clef, key signature of two flats (B-flat, E-flat). The exercise consists of three staves of music. The first staff begins with a circled '3'. The notation includes eighth and sixteenth notes, rests, and a double bar line at the end of the third staff.

④

Exercise 4: Bass clef, key signature of two sharps (F-sharp, C-sharp). The exercise consists of three staves of music. The first staff begins with a circled '4'. The notation includes eighth and sixteenth notes, rests, and a double bar line at the end of the third staff.

⑤

Exercise 5: Bass clef, key signature of two flats (B-flat, E-flat). The exercise consists of three staves of music. The first staff begins with a circled '5'. The notation includes eighth and sixteenth notes, rests, and a double bar line at the end of the third staff.

⑥

Exercise 6 consists of three staves of bass clef music in G major. The first staff contains 8 measures of music, including a measure with a double sharp (C#) on the second line. The second staff also contains 8 measures. The third staff contains 8 measures and ends with a double bar line.

⑦

Exercise 7 consists of three staves of bass clef music in G major. The first staff contains 8 measures. The second staff contains 8 measures. The third staff contains 8 measures and ends with a double bar line.

⑧

Exercise 8 consists of three staves of bass clef music in B-flat major. The first staff contains 8 measures. The second staff contains 8 measures. The third staff contains 8 measures and ends with a double bar line.

⑨

Exercise 9: Bass clef, D major (two sharps). The piece consists of three staves of music, each containing 8 measures. The notation includes eighth and sixteenth notes, rests, and a final double bar line.

⑩

Exercise 10: Bass clef, B-flat major (two flats). The piece consists of three staves of music, each containing 8 measures. The notation includes eighth and sixteenth notes, rests, and a final double bar line.

⑪

Exercise 11: Bass clef, D major (two sharps). The piece consists of three staves of music, each containing 8 measures. The notation includes eighth and sixteenth notes, rests, and a final double bar line.



⑭

Exercise 14: Bass clef, one sharp (F#). The exercise consists of three staves of music. The first staff begins with a sequence of eighth and sixteenth notes, including some rests. The second staff continues the sequence with similar rhythmic patterns. The third staff concludes the exercise with a final note and a double bar line.

⑮

Exercise 15: Bass clef, three flats (B $\flat$ , E $\flat$ , A $\flat$ ). The exercise consists of three staves of music. The first staff begins with a sequence of eighth and sixteenth notes, including some rests. The second staff continues the sequence with similar rhythmic patterns. The third staff concludes the exercise with a final note and a double bar line.

⑯

Exercise 16: Bass clef, one sharp (F#). The exercise consists of three staves of music. The first staff begins with a sequence of eighth and sixteenth notes, including some rests. The second staff continues the sequence with similar rhythmic patterns. The third staff concludes the exercise with a final note and a double bar line.

17

Exercise 17: Bass clef, three flats key signature. The exercise consists of three staves of music. The first staff begins with a sequence of eighth and sixteenth notes, including rests. The second staff continues the sequence with similar rhythmic patterns. The third staff concludes the exercise with a final note and a double bar line.

18

Exercise 18: Bass clef, one flat key signature. The exercise consists of three staves of music. The first staff begins with a sequence of eighth and sixteenth notes, including rests. The second staff continues the sequence with similar rhythmic patterns. The third staff concludes the exercise with a final note and a double bar line.

19

Exercise 19: Bass clef, two sharps key signature. The exercise consists of three staves of music. The first staff begins with a sequence of eighth and sixteenth notes, including rests. The second staff continues the sequence with similar rhythmic patterns. The third staff concludes the exercise with a final note and a double bar line.



20

Exercise 20: A sequence of 18 measures of music in bass clef, E-flat major. The melody is a chromatic scale with various rhythmic values (quarter, eighth, and sixteenth notes).

21

Exercise 21: A sequence of 18 measures of music in bass clef, E major. The melody is a chromatic scale with various rhythmic values (quarter, eighth, and sixteenth notes).

22

Exercise 22: A sequence of 18 measures of music in bass clef, D-flat major. The melody is a chromatic scale with various rhythmic values (quarter, eighth, and sixteenth notes).