

TABLE OF TRANSPOSING INSTRUMENTS

INSTRUMENT	KEY	ACTUAL SOUNDS
Ficcolos	C	one octave higher
	D-flat	a minor ninth higher
Alto Flute	G	a perfect fourth lower
Oboe d'Amore	F	a minor third lower
English Horn	A	a perfect fifth lower
Clarinets	E-flat	a minor third higher
	D	a major second higher
	C	as written
	B-flat	a major second lower
	A	a minor third lower
Alto Clarinet	E-flat	a major sixth lower
Bass Clarinet	B-flat	a major ninth lower
Contrabassoon		one octave lower
Saxophones		
Soprano	B-flat	a major second lower
Alto	E-flat	a major sixth lower
Tenor	B-flat	a major ninth lower
Baritone	E-flat	an octave and major sixth lower
Bass	B-flat	two octaves and major second lower
Horns*	B-flat (alto)	a major second lower
	A	a minor third lower
	G	a perfect fourth lower
	F	a perfect fifth lower
	E	a minor sixth lower
	E-flat	a major sixth lower
	D	a minor seventh lower
	C	one octave lower
	B-flat basso	a major ninth lower
Trumpets	F	a perfect fourth higher
	E	a major third higher
	E-flat	a minor third higher
	D	a major second higher
	C	as written
	B-flat	a major second lower
	A	a minor third lower
Double Bass		one octave lower

*When low notes for the horns are written on the bass staff, the B-flat basso horn sounds a major second lower than written, the C horn where written, and all the other horns higher than written: the horn in D a major second higher, the horn in E-flat a minor third higher, the horn in E a major third higher, the horn in F a perfect fourth higher, the horn in G a perfect fifth higher, the horn in A a major sixth higher, and the horn in B-flat alto a minor seventh higher. Some twentieth-century composers have tried to correct this illogical procedure by writing notes on the bass staff so that they sound lower than written, just as on the treble staff; in this case, in order to avoid misunderstanding, a footnote is usually given explaining the notation.