

F R I C K E ' S

*Celebrated*

Art of Modulating.

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# P R E F A C E.

## CONTAINING INSTRUCTIONS FOR USING THE TABLES.

MODULATION makes so material a part of the Science of Music, that it is to be regretted, the Mode of attaining it has not hitherto been pointed out in a plain and unambiguous manner; at least, the small degree of attention which seems at present to be paid to an object of such importance, may justify the observation.

The Composer and Performer are equally interested in every endeavor to render this Subject more easy and intelligible, as without it all other attainments in the science must be inaccurate and imperfect, deprived of that pleasing effect which a thorough knowledge of Modulation never fails to produce.

The Author of the following sheets, with a view to remove a difficulty so generally complained of, has with much care and attention, endeavoured to lay down in an easy and clear method, such Rules of Modulation, as he flatters himself, will in a great measure answer the purpose for which they are intended. But as those Rules may not in some cases be fully understood, it will be necessary to give a distinct and particular Explanation of them, that their practice may be rendered more easy and expeditious.

The Rules here laid down are comprised in Twelve Tables; six of which are to be considered as Principals,

the other six are only Transpositions of those that precede them, viz.

### The Six Principal. The Six Transposed.

1 <sup>st</sup> in C	2 <sup>d</sup> in C#
3 <sup>d</sup> in D	4 <sup>th</sup> in E♭
5 <sup>th</sup> in E	6 in F
7 in F#	8 in G
9 in A♭	10 in A
11 in B♭	12 in B

Each Table consists of four double lines, continued along both pages of the Book.

The 1<sup>st</sup> modulates from a major key to a major.

2<sup>d</sup> - - - from major to minor.

3<sup>d</sup> - - - from minor to minor.

4<sup>th</sup> - - - from minor to major.

and in the same manner through all the Tables.

N.B. The spaces between the upright lines in the Tables are called Columns, within which each Modulation is separately made, and the flats and sharps marked at the beginning of every line, serve through all the columns in that line.

As there is a difference in beginning a resolution with the 3<sup>d</sup> 5<sup>th</sup> or 8<sup>th</sup> above; if each of these Modulations had been made separately through all the different keys in

three and four parts, it would have increased this work to six times its present length; but this operation appeared unnecessary, as all the Modulations in the Tables may be performed, by attending to the Directions afterwards given.

Two Tables are therefore adapted to each of the above methods which modulate through all the half notes in the scale.

The 1<sup>st</sup> Table is in 4 Parts. The 2<sup>d</sup> in 3 Parts. Both beginning with 5<sup>th</sup> above.

5 <sup>th</sup>	-----	7 <sup>th</sup>	-----	Ditto	-----	3 <sup>rd</sup> D <sup>o</sup>
9 <sup>th</sup>	-----	7 <sup>th</sup>	-----	Ditto	-----	3 <sup>rd</sup> D <sup>o</sup>

In order to transpose the above Tables, it is necessary to turn to that beginning with either the 3<sup>rd</sup> 5<sup>th</sup> or 8<sup>th</sup> and the particular Modulation meant to be transposed, will be found in the corresponding Column in all these Tables at the same place. For example; in the 9<sup>th</sup> Table, in the 9<sup>th</sup> Column on the 4<sup>th</sup> Line, the Modulation is made from A<sup>b</sup> minor to E major; and if this is wanted to be transposed, the manner of doing it may be seen by turning to the 1<sup>st</sup> Plate, where it will be found transposed five different ways; and the places whence the Transpositions are taken, are marked thus \* . There is also another Example, marked in the same manner, in the third Line, which is not inserted in the 1<sup>st</sup> Plate † .

This method may be followed from 4 Parts to 3, or from 3 to 4; as has been shewn in the 1<sup>st</sup> Plate, taking care to turn to the particular part of the Column and Line from which the note meant to be transposed is taken.

The Tables of Transposition are inserted only to shew the learner more clearly what method he is to follow in making them from different keys; but as the greatest variety may be introduced in Modulation, the Author has, in some instances, deviated from the principal Tables, and where this has been done, it is always marked under the Bass thus ----- .



The Thorough Bass has been added to the six principal Tables, that they may be more serviceable to the learner, on account of the variety that occurs in figuring; but as doubtful passages may appear in the course of some Modulations in the Thorough Bass, it must be remarked that the Accompaniment ought always to conform itself to the Bass Note, as in the Modulation from A<sup>b</sup> minor into B major, &c. Hence it is hoped, that it will be thought unnecessary to have a Natural to the 6<sup>th</sup> to resolve the foregoing 3<sup>rd</sup> E<sup>b</sup> , as it is wrote out in the Explanatory Table, and to take E, because the Bass Note G sharp produces already that Resolution, to which a smaller 6<sup>th</sup> could

† The three minor Keys, viz. D<sup>o</sup>, G<sup>o</sup>, and A<sup>o</sup>, should have been introduced in the Tables E<sup>b</sup>, A<sup>b</sup>, and B<sup>b</sup>; but it was thought necessary to write these three Tables with one Character, for the following reasons. First, There not being sufficient space to write two different names on one Table, 2<sup>dly</sup>, to avoid the double sharps, particularly in the Scale of A<sup>o</sup> minor. And 3<sup>dly</sup>, as the Notes in the major Keys are the same on the Harpsichord or Organ, it was thought easier for them who play on those instruments, to write them in the above manner; and the Scale upon which this Work has been conducted, is added at the bottom of the first Plate. It must be observed, that the Flats and Sharps, marked after the Names of the Notes, are not to be understood as major Thirds, or minor Thirds, but only the Flats and Sharps belonging to the Notes, where they are marked, because the words Major and Minor are write particularly over the places to which they belong.

## P R E F A C E

not be added than E, just as the following F $\sharp$  to A $\sharp$ ; and if at last, the Bass Note G $\sharp$  should not be sufficient to change the key A $\flat$  minor, then the resolved G $\flat$  Natural would be F, as with the Resolution from A $\flat$  minor into F $\sharp$  minor.

Perhaps some Judges may be induced to examine this Work with attention, and wish to find more divisions; For Example; at the second Crotchet in the 3<sup>d</sup> Table of the Thorough-Bass from D minor into F sharp major,

instead of  to have  and so on.

This, however, has been done sometimes, as in the Modulation by the 7<sup>th</sup> from D major to E $\flat$  minor, and the same from A $\flat$  minor to B minor, &c. this last Example might as well have been divided in the first Bass Note of the 9<sup>th</sup> principal Table, page 18, as it is done in the 9<sup>th</sup> Table of the Thorough-Bass; but that manner would not only require a great many more notes and figures, but would be much more difficult and troublesome for the beginner, and consequently not so useful; it was therefore thought proper to adopt the shortest method.

In the whole of this Work, the Author has only laid down a foundation upon which every one is to build according to his fancy; and whoever has a mind to confine himself to the Tables as they stand, without any variations, it will be proper to rest on such Chords as prepare and lead to the Modulation; and that as well in regular pieces of Music, as in playing extempore; For example; by

the third Crotchet from C major to C sharp major, or from C minor into C sharp minor &c. which places, with several others, by way of example, are marked with a Pause over the Notes intended to be rested on, because the past sound will be forgotten, the present will be predominant to the ear, and consequently the following much more agreeable; for if the Modulations are played in the time prescribed, and without a rest on the Chord which prepares them, though entirely corresponding with the Rules of Composition, it would still appear disagreeable, more especially according to the particular Key, and the Situation in which the parts may lie.

The Author has thought proper to add a CAPRICCIO, in order to shew more clearly the Intention of the Work, and in which he has introduced two particular Examples, 1<sup>st</sup> of resting on the Notes as above mentioned, and 2<sup>dly</sup> the necessity of continuing the Melody in playing extempore, in case the Performer chuses, or is immediately obliged to come to a conclusion at any particular Note, though at a considerable distance from the Key in which he sets out; for instance, at the 4<sup>th</sup> Bar from the end of the Capriccio, if it were intended to go to the original Key it cannot be done by adhering strictly to the Fundamental Bass of the Capriccio, or the exact manner given in the Tables; but the melody must be continued as before; and this manner the Author would recommend to be followed through the Whole of this Work.



# AN EXAMPLE

Shewing the manner of Transposing the following Tables

The Resolution from  
G<sup>2</sup> Minor to E Major with  
the 3<sup>d</sup> above in four Parts  
in the 9<sup>th</sup> Table.

Musical notation for the first example, showing a resolution from G<sup>2</sup> Minor to E Major with the 3<sup>d</sup> above in four parts. The notation consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The melody in the treble staff moves from G4 to A4, B4, C5, and then rests. The bass staff provides accompaniment with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A vertical line separates the original notation from the transposed notation on the right.

In three Parts with the 3<sup>d</sup> above  
Transposed in the same key  
from the 11<sup>th</sup> Table

In four Parts with the 5<sup>th</sup> above  
Transposed from the 5<sup>th</sup> Table

Musical notation for the second example, showing a resolution from G<sup>2</sup> Minor to E Major with the 5<sup>th</sup> above in four parts. The notation consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The melody in the treble staff moves from G4 to B4, C5, D5, and then rests. The bass staff provides accompaniment with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A vertical line separates the original notation from the transposed notation on the right.

In three Parts with the 5<sup>th</sup> above  
Transposed from the 7<sup>th</sup> Table

In four Parts with the 8<sup>th</sup> above  
Transposed from the 1<sup>st</sup> Table

Musical notation for the third example, showing a resolution from G<sup>2</sup> Minor to E Major with the 8<sup>th</sup> above in four parts. The notation consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The melody in the treble staff moves from G4 to E5, F5, G5, and then rests. The bass staff provides accompaniment with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A vertical line separates the original notation from the transposed notation on the right.

In three Parts with the 8<sup>th</sup> above  
Transposed from the 3<sup>d</sup> Table

SCALE

A scale diagram showing notes C, C#, D, Eb, E, F, F#, G, Ab, A, B, Bb. The notes are written on a single staff with a bass clef. The notes are: C (natural), C# (sharp), D (natural), Eb (flat), E (natural), F (natural), F# (sharp), G (natural), Ab (flat), A (natural), B (natural), Bb (flat). The notes are labeled with their letter names and accidentals above the staff.

Frité's Mod.

## I (Principal) TABLE

IN

	From C Major to C#Maj.	D Maj.	E♭Maj.	E Maj.	F Maj.
					
From C Major to C Minor	C# Min.	D Min.	E♭ Min.	E Min.	F Min.
					
From C Minor to C#Minor	D Min.	E♭ Min.	E Min.	F Min.	
					
From C Minor to C Major	C# Maj.	D Maj.	E♭ Maj.	E Maj.	F Maj.
					

Fritze's Mod.

## C

begining with the 8<sup>th</sup> above in four Parts

5

The musical score is arranged in four systems, each with two staves. The first system contains six measures with the following chordal accompaniments: F# Maj., G Maj., A♭ Maj., A Maj., B♭ Maj., and B Maj. The second system contains six measures with: F# Min., G Min., A♭ Min., A Min., B♭ Min., and B Min. The third system contains six measures with: F# Min., G Min., A♭ Min., A Min., B♭ Min., and B Min. The fourth system contains six measures with: F# Maj., G Maj., A♭ Maj., A Maj., B♭ Maj., and B Maj. The melody is written in the upper staff of each system. A star symbol (\*) is placed below the first staff of the fourth system, specifically under the sixth measure.

Friede, Moel.

## II TABLE (being a Transposition of the First)

From C# Major to D Major	E# Maj.	E Maj.	F Maj.	F# Maj.	
From C# Major to C# Minor	D Min.	Eb Min.	E Min.	F Min.	F# Min.
From C# Minor to D Minor	Eb Min.	E Min.	F Min.	F# Min.	
From C# Minor to C# Major	D Major	Eb Major	E Major	F Major	F# Major

C#

begining with the S<sup>th</sup> above in four Parts.

The image shows a musical score for a six-part setting of a C# chord progression. The score is organized into six systems, each with two staves. The top staff of each system contains a melodic line, and the bottom staff contains a bass line. The chords are labeled above the top staff of each system. The progression is as follows:

System	Chord
1	G Maj.
2	A $\flat$ Maj.
3	A Maj.
4	B $\flat$ Maj.
5	B Maj.
6	C Maj.

The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The key signature is one sharp (F#), and the time signature is common time (C).

## III (Principal) TABLE

IN

From D Major to E♭ Major	E Maj.	F Maj.	F♯ Maj.	G Maj.	
From D Major to D Minor	E♭ Min.	E Min.	F Min.	F♯ Min.	G Min.
From D Minor to E♭ Minor	E Min.	F Min.	F♯ Min.	G Min.	
From D Minor to D Major	E♭ Maj.	E Maj.	F Maj.	F♯ Maj.	G Maj.

## D

beginning with the 8<sup>th</sup> above in three Parts.

The musical score consists of six measures, each with three parts. The chord labels above the staves are as follows:

Measure	Part 1	Part 2	Part 3
1	A $\flat$ Maj.	A Maj.	B $\flat$ Maj.
2	A $\flat$ Min.	A Min.	B $\flat$ Min.
3	A $\flat$ Min.	A Min.	B $\flat$ Min.
4	A $\flat$ Maj.	A Maj.	B $\flat$ Maj.
5	A $\flat$ Maj.	A Maj.	B $\flat$ Maj.
6	A $\flat$ Maj.	A Maj.	B $\flat$ Maj.

Additional chord labels above the staves include B Maj., C Maj., C $\sharp$  Maj., B Min., C Min., and C $\sharp$  Min. The score includes various musical notations such as notes, rests, and accidentals. There are small asterisks (\*) under the staves in the third and fourth measures.

# IV TABLE (being a Transposition of the Third)

From E♭ Major to E Major      F Maj.      F♯ Maj.      G Maj.      A♭ Maj.

From E♭ Major to E♭ Minor      E Min.      F Min.      F♯ Min.      G Min.      A♭ Min.

From E♭ Minor to E Minor      F Min.      F♯ Min.      G Min.      A♭ Min.

From E♭ Minor to E♭ Major      E Maj.      F Maj.      F♯ Maj.      G Maj.      A♭ Maj.



E<sup>b</sup>

begining with the 8<sup>th</sup> above in three Parts

9

The musical score consists of six measures, each with a specific chord label above it. The notes are written on a grand staff with a treble clef and a key signature of one flat (E<sup>b</sup>). The notes in each measure are: Measure 1: A Maj.; Measure 2: B<sup>b</sup> Maj.; Measure 3: B Maj.; Measure 4: C Maj.; Measure 5: C<sup>#</sup> Maj.; Measure 6: D Maj.

Measure	Chord Label
1	A Maj.
2	B <sup>b</sup> Maj.
3	B Maj.
4	C Maj.
5	C <sup>#</sup> Maj.
6	D Maj.

Frite's Mod.

## V (Principal) TABLE

From E Major to F Major	F# Maj.	G Maj.	A b Maj.	A Maj.
From E Major to E Minor	F Min.	F# Min.	G Min.	A b Min.
From E Minor to F Minor	F# Min.	G Min.	A b Min.	A Min.
From E Minor to E Major	F Maj.	F# Maj.	G Maj.	A b Maj.
				A Maj.

Friko's Mod.

## E

beginning with the 5<sup>th</sup> above in four Parts.

II

B $\flat$  Maj.    B Maj.    C Maj.    C $\sharp$  Maj.    D Maj.    E $\flat$  Maj.  
 B $\flat$  Min.    B Min.    C Min.    C $\sharp$  Min.    D Min.    E $\flat$  Min.  
 B $\flat$  Min.    B Min.    C $\flat$  Min.    C $\sharp$  Min.    D Min.    E $\flat$  Min.  
 B $\flat$  Maj.    B Maj.    C Maj.    C $\sharp$  Maj.    D Maj.    E $\flat$  Maj.

## VI TABLE (Being a Transposition of the Fifth)

IN

From F Major to F $\sharp$ Major	G Maj.	A $\flat$ Maj.	A Maj.	B $\flat$ Maj.	
From F Major to F Minor	F $\sharp$ Min.	G Min.	A $\flat$ Min.	A Min.	B $\flat$ Min.
From F Minor to F $\sharp$ Minor	G Min.	A $\flat$ Min.	A Min.	B $\flat$ Min.	
From F Minor to F Major	F $\sharp$ Maj.	G Maj.	A $\flat$ Maj.	A Maj.	B $\flat$ Maj.

Frieke's Mod.

# F

beginning with the 5<sup>th</sup> above in four Parts

The musical score is organized into four systems, each with two staves. The first system contains six measures with the following chord labels above them: B Maj., C Maj., C# Maj., D Maj., Eb Maj., and E Maj. The second system contains six measures with labels: B Min., C Min., C# Min., D Min., Eb Min., and E Min. The third system also contains six measures with labels: B Min., C Min., C# Min., D Min., Eb Min., and E Min. The fourth system contains six measures with labels: B Maj., C Maj., C# Maj., D Maj., Eb Maj., and E Maj. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests, with a common time signature.

## VII (Principal) TABLE

From F $\sharp$ Major to G Major	A $\flat$ Maj.	A Maj.	B $\flat$ Maj.	B Maj.	
From F $\sharp$ Major to F $\sharp$ Minor	G Min.	A $\flat$ Min.	A Min.	B $\flat$ Min.	B Min.
From F $\sharp$ Minor to G Minor	A $\flat$ Min.	A Min.	B $\flat$ Min.	B Min.	
From F $\sharp$ Minor to F $\sharp$ Major	G Maj.	A $\flat$ Maj.	A Maj.	B $\flat$ Maj.	B Maj.

F:

beginning with the 5<sup>th</sup> above in three Parts

15

C Maj.      C# Maj.      D Maj.      Eb Maj.      E Maj.      F Maj.

C Min.      C# Min.      D Min.      Eb Min.      E Min.      F Min.

C Min.      C# Min.      D Min.      Eb Min.      E Min.      F Min.

C Maj.      C# Maj.      D Maj.      Eb Maj.      E Maj.      F Maj.

\*

Frike's Mod.

VIII TABLE (being a Transposition of the 7<sup>th</sup>)

From G Major to A $\flat$ Major	A Maj.	B $\flat$ Maj.	B Maj.	C Maj.	
From G Major to G Minor	A $\flat$ Min.	A Min.	B $\flat$ Min.	B Min.	C Min.
From G Minor to A $\flat$ Minor	A Min.	B $\flat$ Min.	B Min.	C Min.	
From G Minor to G Major	A $\flat$ Maj.	A Maj.	B $\flat$ Maj.	B Maj.	C Maj.



G

beginning with the 5<sup>th</sup> above in three Parts

17

The musical score is organized into six systems, each containing two staves. The first staff of each system shows a sequence of chords, and the second staff shows a corresponding melodic line. The chords are as follows:

- System 1: C Maj., D Maj., E♭ Maj., E Maj., F Maj., F♯ Maj.
- System 2: C♯ Min., D Min., E♭ Min., E Min., F Min., F♯ Min.
- System 3: C♯ Min., D Min., E♭ Min., E Min., F Min., F♯ Min.
- System 4: C♯ Maj., D Maj., E♭ Maj., E Maj., F Maj., F♯ Maj.

The melodic lines consist of eighth and sixteenth notes, often with slurs and ties, moving across the systems.

## IX (Principal) TABLE

From A $\flat$ Major to A Major	B $\flat$ Maj.	B Maj.	C Maj.	C $\sharp$ Maj.
From A $\flat$ Major to A $\flat$ Minor	A Min.	B $\flat$ Min.	B Min.	C Min.
From A $\flat$ Minor to A Minor	B $\flat$ Min.	B Min.	C Min.	C $\sharp$ Min.
From A $\flat$ Minor to A $\sharp$ Major	A Maj.	B $\flat$ Maj.	B Maj.	C Maj.
From A $\sharp$ Major to A Major	A Maj.	B $\flat$ Maj.	B Maj.	C Maj.
From A $\sharp$ Major to A $\sharp$ Minor	A $\sharp$ Min.	B $\flat$ Min.	B Min.	C $\sharp$ Min.
From A $\sharp$ Minor to A Minor	A $\sharp$ Min.	B $\flat$ Min.	B Min.	C $\sharp$ Min.
From A $\sharp$ Minor to A $\sharp$ Major	A $\sharp$ Maj.	B $\flat$ Maj.	B Maj.	C Maj.

Frisk's Mod.

The image displays a musical score titled 'IX (Principal) TABLE' with the page number '18' and the word 'IN' in the top right corner. The score is organized into a grid of 8 rows and 5 columns. Each row represents a different interval or transformation, and each column represents a specific key signature. The keys are: Column 1: A-flat Major/Minor; Column 2: B-flat Major/Minor; Column 3: B Major/Minor; Column 4: C Major/Minor; Column 5: C-sharp Major/Minor. The rows are: Row 1: From A-flat Major to A Major; Row 2: From A-flat Major to A-flat Minor; Row 3: From A-flat Minor to A Minor; Row 4: From A-flat Minor to A-sharp Major; Row 5: From A-sharp Major to A Major; Row 6: From A-sharp Major to A-sharp Minor; Row 7: From A-sharp Minor to A Minor; Row 8: From A-sharp Minor to A-sharp Major. Each cell in the grid contains a musical staff with a treble and bass clef, showing the notes of the interval. The bottom left corner includes the text 'Frisk's Mod.'.

A<sup>b</sup>beginning with the 3<sup>d</sup> above in four Parts

19

The image displays a musical score for four parts, organized into four systems. Each system contains six measures, each with a specific chord label above it. The notes are written on a grand staff (treble and bass clefs) with various rhythmic values and accidentals.

System	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5	Measure 6
1	D Maj.	E <sup>b</sup> Maj.	E Maj.	F Maj.	F <sup>#</sup> Maj.	G Maj.
2	D Min.	E <sup>b</sup> Min.	E Min.	F Min.	F <sup>#</sup> Min.	G Min.
3	D Min.	E <sup>b</sup> Min.	E Min.	F Min.	F <sup>#</sup> Min.	G Min.
4	D Maj.	E <sup>b</sup> Maj.	E Maj.	F Maj.	F <sup>#</sup> Maj.	G Maj.

Friele, Mod.

# X TABLE (being a Transposition of the 9<sup>th</sup>)

From A Major to B $\flat$ Major	B Maj.	C Maj.	C $\sharp$ Maj.	D Maj.	
From A Major to A Min.	B $\flat$ Min.	B Min.	C Min.	C $\sharp$ Min.	D Min.
From A Minor to B $\flat$ Min.	B Min.	C Min.	C $\sharp$ Min.	D Min.	
From A Minor to A Maj.	B $\flat$ Maj.	B Maj.	C Maj.	C $\sharp$ Maj.	D Maj.

A

beginning with the 3<sup>d</sup> above in four Parts

21

Chord progression for the first system (Major):

E $\flat$ Maj.	E Maj.	F Maj.	F $\sharp$ Maj.	G Maj.	A $\flat$ Maj.
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Chord progression for the second system (Minor):

E $\flat$ Min.	E Min.	F Min.	F $\sharp$ Min.	G Min.	A $\flat$ Min.
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Chord progression for the third system (Minor):

E $\flat$ Min.	E Min.	F Min.	F $\sharp$ Min.	G Min.	A $\flat$ Min.
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Chord progression for the fourth system (Major):

E $\flat$ Maj.	E Maj.	F Maj.	F $\sharp$ Maj.	G Maj.	A $\flat$ Maj.
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## XI (Principal) TABLE

From B $\flat$ Major to B Major	C Maj.	C $\sharp$ Maj.	D Maj.	E $\flat$ Maj.
From B $\flat$ Major to B $\flat$ Minor	B Min.	C Min.	C $\sharp$ Min.	D Min.
From B $\flat$ Minor to B Minor	C Min.	C $\sharp$ Min.	D Min.	E $\flat$ Min.
From B $\flat$ Minor to B $\flat$ Major	B Maj.	C Maj.	C $\sharp$ Maj.	D Maj.
				E $\flat$ Maj.

**B $\flat$** begining with the 5<sup>d</sup> above in three Parts

25

The musical score is organized into a 4x6 grid of measures. Each measure is labeled with a chord name above it. The chords and their inversions are as follows:

Row	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5	Measure 6
1	E Maj.	F Maj.	F# Maj.	G Maj.	A $\flat$ Maj.	A Maj.
2	E Min.	F Min.	F# Min.	G Min.	A $\flat$ Min.	A Min.
3	E Min.	F Min.	F# Min.	G Min.	A $\flat$ Min.	A Min.
4	E Maj.	F Maj.	F# Maj.	G Maj.	A $\flat$ Maj.	A Maj.

The notation includes treble clefs, a key signature of one flat (B-flat), and various rhythmic values such as eighth and sixteenth notes. The score is divided into four systems, each containing two staves. The first system (rows 1 and 2) features a treble clef and a key signature of one flat. The second system (rows 3 and 4) features a treble clef and a key signature of two flats (B-flat and E-flat). The third system (rows 5 and 6) features a treble clef and a key signature of one flat. The fourth system (rows 7 and 8) features a treble clef and a key signature of one flat. The score concludes with a double bar line and repeat dots.

## XII TABLE (being a Transposition of the 11<sup>th</sup>)

From B Major to C Major	C $\sharp$ Maj.	D Maj.	E $\flat$ Maj.	E Maj.
From B Major to B Minor	C Min.	C $\sharp$ Min.	D Min.	E $\flat$ Min.
From B Minor to C Minor	C $\sharp$ Min.	D Min.	E $\flat$ Min.	E Min.
From B Minor to B Major	C Maj.	C $\sharp$ Maj.	D Maj.	E $\flat$ Maj.



## B

beginning with the 3<sup>d</sup> above in three Parts

25

F Maj. F# Maj. G Maj. Ab Maj. A Maj. Bb Maj.

F Min. F# Min. G Min. Ab Min. A Min. Bb Min.

F Min. F# Min. G Min. Ab Min. A Min. Bb Min.

F Maj. F# Maj. G Maj. Ab Maj. A Maj. Bb Maj.

## I. PRINCIPAL TABLE.

IN

	From C Major to C# Major	D Maj.	E♭Maj.	E Maj.	F Maj.
From C Major to C Minor					
From C Minor to C# Minor					
From C Minor to C Major					

## III PRINCIPAL TABLE

IN

	From D Major to E♭Maj.	E Maj.	F Maj.	F# Maj.	G Maj.
From D Major to D Minor					
From D Minor to E♭Min.					
From D Minor to D Major					

C Beginning with the Eighth above in four Parts

27

Musical score for section C, consisting of four staves. The score is divided into six measures, each with a key signature label above it: F# Maj., G Maj., Ab Maj., A Maj., Bb Maj., and B Maj. The notation includes various chord symbols such as F#7, G7, Ab7, A7, Bb7, and B7, along with accidentals and rhythmic markings. The music is written in a style typical of early 20th-century piano accompaniment.

D Beginning with the Eighth above in three Parts

Musical score for section D, consisting of three staves. The score is divided into six measures, each with a key signature label above it: Ab Maj., A Maj., Bb Maj., B Maj., C Maj., and C# Maj. The notation includes various chord symbols such as Ab7, A7, Bb7, B7, C7, and C#7, along with accidentals and rhythmic markings. The music is written in a style typical of early 20th-century piano accompaniment.

## V PRINCIPAL TABLE

IN

	From E Major to F Major	F <sup>♯</sup> Maj.	G Maj.	A <sup>b</sup> Maj.	A Maj.
From E Major to E Minor					
From E Minor to F Minor					
From E Minor to E Major					

## VII PRINCIPAL TABLE

	From F <sup>♯</sup> Major to G Major	G <sup>♯</sup> Maj.	A Maj.	B <sup>b</sup> Maj.	B Maj.
From F <sup>♯</sup> Major to F <sup>♯</sup> Minor					
From F <sup>♯</sup> Minor to G Minor					
From F <sup>♯</sup> Minor to F <sup>♯</sup> Major					

Fricke's Mod.

E Beginning with the Fifth above in four Parts

29

Musical score for section E, beginning with the fifth above in four parts. The score consists of four staves of music. Above the staves are chord markings for various major chords: B♭ Maj., B Maj., C Maj., C♯ Maj., D Maj., and E♭ Maj. The notation includes notes, rests, and accidentals, with some notes marked with numbers (e.g., 4, 5, 6, 7, 8, 9) and accidentals (sharps, flats, naturals).

F♯ Beginning with the fifth above in three Parts

Musical score for section F♯, beginning with the fifth above in three parts. The score consists of three staves of music. Above the staves are chord markings for various major chords: C Maj., C♯ Maj., D Maj., E♭ Maj., E Maj., and F Maj. The notation includes notes, rests, and accidentals, with some notes marked with numbers (e.g., 4, 5, 6, 7, 8, 9) and accidentals (sharps, flats, naturals).

## IX PRINCIPAL TABLE

IN

	From A♭ Major to A Major	B♭ Maj.	B Maj.	C Maj.	C♯ Maj.
From A♭ Major to A♭ Minor					
From A♭ Minor to A Minor					
From A♭ Minor to A♭ Major					

## XI PRINCIPAL TABLE

IN

	From B♭ Major to B Major	C Maj.	C♯ Maj.	D Maj.	E♭ Maj.
From B♭ Major to B♭ Minor					
From B♭ Minor to B Minor					
From B♭ Minor to B♭ Major					

**A<sup>b</sup>** Beginning with the third above in four Parts.

31

Musical score for section A, beginning with the third above in four parts. The score is written on four staves. The first staff is the treble clef, and the other three are bass clefs. The key signature is one flat (B-flat major). The piece is divided into six measures, each with a different major key signature: D Maj., B<sup>b</sup> Maj., E Maj., F Maj., F<sup>#</sup> Maj., and G Maj. Each measure contains musical notation with various accidentals and fingerings. The notation includes notes, rests, and bar lines. The first staff has a treble clef and a key signature of one flat. The other three staves have bass clefs and a key signature of one flat. The first measure is D Major, the second is B-flat Major, the third is E Major, the fourth is F Major, the fifth is F-sharp Major, and the sixth is G Major. The notation includes notes, rests, and bar lines. The first staff has a treble clef and a key signature of one flat. The other three staves have bass clefs and a key signature of one flat. The first measure is D Major, the second is B-flat Major, the third is E Major, the fourth is F Major, the fifth is F-sharp Major, and the sixth is G Major. The notation includes notes, rests, and bar lines.

**B<sup>b</sup>** Beginning with the third above in three Parts

Musical score for section B, beginning with the third above in three parts. The score is written on three staves. The first staff is the treble clef, and the other two are bass clefs. The key signature is one flat (B-flat major). The piece is divided into six measures, each with a different major key signature: E Maj., F Maj., F<sup>#</sup> Maj., G Maj., A<sup>b</sup> Maj., and A Maj. Each measure contains musical notation with various accidentals and fingerings. The notation includes notes, rests, and bar lines. The first staff has a treble clef and a key signature of one flat. The other two staves have bass clefs and a key signature of one flat. The first measure is E Major, the second is F Major, the third is F-sharp Major, the fourth is G Major, the fifth is A-flat Major, and the sixth is A Major. The notation includes notes, rests, and bar lines.

## CAPRICCIO

The image displays a musical score for a piece titled "CAPRICCIO". The score is arranged in three systems, each consisting of three staves. The top staff of each system is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The first system features a complex melodic line in the treble with many sixteenth notes, while the bass and alto parts provide a steady accompaniment with some chordal textures. The second system continues the melodic development, with a prominent trill in the treble staff. The third system shows further melodic and harmonic progression, including a trill in the bass staff. The score concludes with a final cadence in the bass staff.



The first system of music consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). It features a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The middle staff is a bass clef with a key signature of two flats, providing a harmonic accompaniment with chords and moving bass lines. The bottom staff is a bass clef with a key signature of two flats, containing a series of chords with figured bass notation:  $b7$ ,  $6$ ,  $3-6$ ,  $4-6$ ,  $7$ ,  $3$ , and  $7$ .

The second system of music consists of three staves. The top staff continues the complex melodic line from the first system. The middle staff continues the harmonic accompaniment. The bottom staff contains figured bass notation:  $6$ ,  $7$ ,  $3-6$ ,  $4$ ,  $6$ ,  $4-7$ ,  $6-7$ ,  $3-6$ ,  $b7$ ,  $4$ ,  $6$ , and  $6$ .

The third system of music consists of three staves. The top staff continues the melodic line, ending with a double bar line. The middle staff continues the harmonic accompaniment, also ending with a double bar line. The bottom staff contains figured bass notation:  $3-6$ ,  $4$ ,  $6$ ,  $7$ ,  $6$ ,  $3-6$ , and  $7$ . The word "FINE" is written in the right margin of the system. Below the system, there is a small table of figured bass notation:  $6$  over  $4$ ,  $7$  over  $4$ , and  $3-6$  over  $4-6$ .