

The ART of  
Musical Modulation,

Rendered Easy and Familiar,

DIGESTED IN

TWELVE TABLES;

Shewing the Shortest method of Modulating thro' all the Keys  
in three and four Parts.

To which is prefixed an Explanatory Preface.

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# P R E F A C E,

Containing INSTRUCTIONS for Using the TABLES.

**M**ODULATION 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 care and attention, endeavored to lay down in an easy and clear method, such Rules for 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.

1st in C  
3d D  
5th E  
7 F sharp  
9 A flat  
11 B flat

## THE SIX TRANSPOSED.

2d in C sharp  
4th E flat  
6 F  
8 G  
10 A  
12 B

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

The

The 1st modulates from a major key to a major.

2d - - - from major to minor.

3d - - - from minor to minor.

4th - - - 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 3d, 5th, or 8th 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 1st Table is in 4 Parts. The 3d in 3 Parts. Both beginning with 8th above.

5th _____	7th _____	Ditto _____	5th ditto _____
9th _____	7th _____	Ditto _____	3d ditto _____

In order to transpose the above Tables, it is necessary to turn to that beginning with either the 3d, 5th, or 8th, 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 9th Table, in the 9th Column on the 4th Line, the Modulation is made from A flat minor to B major; and if this is wanted to be transposed, the manner of doing it may be seen by turning to the 1st 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 1st Plate †.

† The three minor Keys, viz. D sharp, G sharp, and A sharp, should have been introduced in the Tables E flat, A flat, and B flat; 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. 2dly, To avoid the double Sharps, particularly in the Scale of A sharp minor. And 3dly, 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 wrote particularly over the places to which they belong.



This method may be followed from 4 Parts to 3, or from 3 to 4; as has been shewn in the 1st 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 Bas thus —

The Thorough Bas 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 Bas; it must be remarked, that the Accompaniment ought always to conform itself to the Bas Note, as in the Modulation from A flat minor into B major, &c. Hence it is hoped, that it will be thought unnecessary to have a Natural to the 6th to resolve the foregoing 5th E flat, as it is wrote out in the Explanatory Table, and to take E,

because the Bas Note G sharp produces already that Resolution, to which a smaller 6th could not be added than E, just as the following F sharp to A sharp; and if at last, the Bas Note G sharp should not be sufficient to change the key A flat minor, then the resolved 6th 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 3d Table of the Thorough Bas 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 7th 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 Bas Note of the 9th principal Table, page 18, as it is done in the 9th Table of the Thorough Bas: 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, 1st. of resting on the Notes as abovementioned, and 2dly, the necessity of continuing the Melody in playing extempore, in case the Performer chuse, 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 4th 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 Bas 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

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

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

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

SCALE

## I (Principal) TABLE

IN

From C Major to C<sup>♯</sup> Major

D Maj.

E<sup>♭</sup> Maj.

E Maj.

F Maj.

Musical notation for the first row of the table, showing chord progressions from C Major to C Major. The notation is written on a grand staff (treble and bass clefs) with a common time signature. The first measure is labeled 'From C Major to C<sup>♯</sup> Major'. The subsequent measures are labeled 'D Maj.', 'E<sup>♭</sup> Maj.', 'E Maj.', and 'F Maj.'.

From C Major to C Min.

C<sup>♯</sup> Min.

D Min.

E<sup>♭</sup> Min.

E Min.

F Min.

Musical notation for the second row of the table, showing chord progressions from C Major to C Minor. The notation is written on a grand staff (treble and bass clefs) with a common time signature. The first measure is labeled 'From C Major to C Min.'. The subsequent measures are labeled 'C<sup>♯</sup> Min.', 'D Min.', 'E<sup>♭</sup> Min.', 'E Min.', and 'F Min.'.

From C Minor to C<sup>♯</sup> Minor

D Min.

E<sup>♭</sup> Min.

E Min.

F Min.

Musical notation for the third row of the table, showing chord progressions from C Minor to C Minor. The notation is written on a grand staff (treble and bass clefs) with a common time signature. The first measure is labeled 'From C Minor to C<sup>♯</sup> Minor'. The subsequent measures are labeled 'D Min.', 'E<sup>♭</sup> Min.', 'E Min.', and 'F Min.'.

From C Minor to C Maj.

C<sup>♯</sup> Maj.

D Maj.

E<sup>♭</sup> Maj.

E Maj.

F Maj.

Musical notation for the fourth row of the table, showing chord progressions from C Minor to C Major. The notation is written on a grand staff (treble and bass clefs) with a common time signature. The first measure is labeled 'From C Minor to C Maj.'. The subsequent measures are labeled 'C<sup>♯</sup> Maj.', 'D Maj.', 'E<sup>♭</sup> Maj.', 'E Maj.', and 'F Maj.'.

C

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

3

The musical score consists of six measures, each with four parts. The notes are written on a grand staff (treble and bass clefs). The chords and their accidentals are as follows:

Measure	Part 1	Part 2	Part 3	Part 4
1	F <sup>#</sup> Maj.	G Maj.	A <sup>b</sup> Maj.	A Maj.
2	F <sup>#</sup> Min.	G Min.	A <sup>b</sup> Min.	A Min.
3	F <sup>#</sup> Min.	G Min.	A <sup>b</sup> Min.	A Min.
4	F <sup>#</sup> Maj.	G Maj.	A <sup>b</sup> Maj.	A Maj.
5	B <sup>b</sup> Maj.	B <sup>b</sup> Maj.	B <sup>b</sup> Maj.	B <sup>b</sup> Maj.
6	B Maj.	B Maj.	B Maj.	B Maj.

Additional markings include a double asterisk (\*\*) above the first measure of the fourth part in measure 6, and a single asterisk (\*) below the first measure of the fourth part in measure 6.

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

From C <sup>♯</sup> Major, to D Major	E <sup>♯</sup> Maj.	E Maj.	F Maj.	F <sup>♯</sup> Maj.	
From C <sup>♯</sup> Major to C <sup>♯</sup> Minor	D Min.	E <sup>b</sup> Min.	E Min.	F Min.	F <sup>♯</sup> Min.
From C <sup>♯</sup> Minor to D Minor	E <sup>b</sup> Min.	E Min.	F Min.	F <sup>♯</sup> Min.	
From C <sup>♯</sup> Minor to C <sup>♯</sup> Major	D Maj.	E <sup>b</sup> Maj.	E Maj.	F Maj.	F <sup>♯</sup> Maj.

C#

beginning with the 2<sup>th</sup> above in four Parts

5

G Maj.      A<sup>b</sup> Maj.      A Maj.      B<sup>b</sup> Maj.      B Maj.      C Maj.  
 G Min.      A<sup>b</sup> Min.      A Min.      B<sup>b</sup> Min.      B Min.      C Min.  
 G Min.      A<sup>b</sup> Min.      A Min.      B<sup>b</sup> Min.      B Min.      C Min.  
 G Maj.      A<sup>b</sup> Maj.      A Maj.      B<sup>b</sup> Maj.      B Maj.      C Maj.

# III (Principal) TABLE IN

From D Major to E<sup>b</sup> Major

E Maj.      F<sup>b</sup> Maj.      F<sup>#</sup> Maj.      G Maj.

This system contains five measures of music. Each measure represents a different key signature. The first measure is D Major. The second is E Major. The third is E-flat Major. The fourth is F Major. The fifth is F-sharp Major. The sixth measure is G Major. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values such as quarter notes, eighth notes, and rests.

From D Major to D Minor

E<sup>b</sup> Min.      E Min.      F Min.      F<sup>#</sup> Min.      G Min.

This system contains six measures of music. The first measure is D Major. The second is D Minor. The third is E-flat Minor. The fourth is E Minor. The fifth is F Minor. The sixth is F-sharp Minor. The seventh measure is G Minor. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values.

From D Minor to E<sup>b</sup> Minor

E Min.      F Min.      F<sup>#</sup> Min.      G Min.

This system contains five measures of music. The first measure is D Minor. The second is E Minor. The third is F Minor. The fourth is F-sharp Minor. The fifth measure is G Minor. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values.

From D Minor to D Major

E<sup>b</sup> Maj.      E Maj.      F Maj.      F<sup>#</sup> Maj.      G Maj.

This system contains six measures of music. The first measure is D Minor. The second is D Major. The third is E-flat Major. The fourth is E Major. The fifth is F Major. The sixth is F-sharp Major. The seventh measure is G Major. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values.

## D

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

A<sup>b</sup> Maj.    A Maj.    B<sup>b</sup> Maj.    B Maj.    C Maj.    C<sup>♯</sup> Maj.

A<sup>b</sup> Min.    A Min.    B<sup>b</sup> Min.    B Min.    C Min.    C<sup>♯</sup> Min.

A<sup>b</sup> Min.    A Min.    B<sup>b</sup> Min.    B Min.    C Min.    C<sup>♯</sup> Min.

A<sup>b</sup> Maj.    A Maj.    B<sup>b</sup> Maj.    B Maj.    C Maj.    C<sup>♯</sup> Maj. \*

\*



# IV TABLE (being a Transposition of the Third) IN

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

E<sup>b</sup>

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

9

The musical score consists of six systems of three staves each. Each system contains six measures, one for each note: A, B<sup>b</sup>, B, C, C<sup>#</sup>, and D. The notes are presented in both major and minor triads. The first system shows major triads (A Maj., B<sup>b</sup> Maj., B Maj., C Maj., C<sup>#</sup> Maj., D Maj.). The second system shows minor triads (A Min., B<sup>b</sup> Min., B Min., C Min., C<sup>#</sup> Min., D Min.). The third system also shows minor triads (A Min., B<sup>b</sup> Min., B Min., C Min., C<sup>#</sup> Min., D Min.). The fourth system shows major triads (A Maj., B<sup>b</sup> Maj., B Maj., C Maj., C<sup>#</sup> Maj., D Maj.). The fifth system shows major triads (A Maj., B<sup>b</sup> Maj., B Maj., C Maj., C<sup>#</sup> Maj., D Maj.). The sixth system shows major triads (A Maj., B<sup>b</sup> Maj., B Maj., C Maj., C<sup>#</sup> Maj., D Maj.). The notes are written on a treble clef staff with a key signature of one flat (E<sup>b</sup>). The triads are formed by the notes themselves and the 8<sup>th</sup> above them. For example, for A, the notes are A, C, and E.

## V (Principal) T A B L E

From E Major to F Major

F<sup>♯</sup> Maj.

G Maj.

A<sup>♭</sup> Maj.

A Maj.

Musical notation for the first system, showing chord progressions from E Major to F Major, F<sup>♯</sup> Major, G Major, A<sup>♭</sup> Major, and A Major. The notation includes treble and bass staves with chords and melodic lines.

From E Major to E Minor

F Min.

F<sup>♯</sup> Min.

G Min.

A<sup>♭</sup> Min.

A Min.

Musical notation for the second system, showing chord progressions from E Major to E Minor, F Minor, F<sup>♯</sup> Minor, G Minor, A<sup>♭</sup> Minor, and A Minor. The notation includes treble and bass staves with chords and melodic lines.

From E Minor to F Minor

F<sup>♯</sup> Min.

G Min.

A<sup>♭</sup> Min.

A Min.

Musical notation for the third system, showing chord progressions from E Minor to F Minor, F<sup>♯</sup> Minor, G Minor, A<sup>♭</sup> Minor, and A Minor. The notation includes treble and bass staves with chords and melodic lines.

From E Minor to E Major

F Maj.

F<sup>♯</sup> Maj.

G Maj.

A<sup>♭</sup> Maj.

A Maj.

Musical notation for the fourth system, showing chord progressions from E Minor to E Major, F Major, F<sup>♯</sup> Major, G Major, A<sup>♭</sup> Major, and A Major. The notation includes treble and bass staves with chords and melodic lines.

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

11

B<sup>♭</sup> Maj.    B Maj.    C Maj.    C<sup>♯</sup> Maj.    D Maj.    E<sup>♭</sup> Maj.  
 B<sup>♭</sup> Min.    B Min.    C Min.    C<sup>♯</sup> Min.    D Min.    E<sup>♭</sup> Min.  
 B<sup>♭</sup> Min.    B Min.    C Min.    C<sup>♯</sup> Min.    D Min.    E<sup>♭</sup> Min.  
 B<sup>♭</sup> Maj.    B Maj.    C Maj.    C<sup>♯</sup> Maj.    D Maj.    E<sup>♭</sup> Maj. \*

# VI TABLE (being a Transposition of the Fifth) IN

From F Major to F<sup>♯</sup> Major

G Maj.

A<sup>♯</sup> Maj.

A Maj.

B<sup>♯</sup> Maj.

From F Major to F Minor

F<sup>♯</sup> Min.

G Min.

A<sup>♯</sup> Min.

A Min.

B<sup>♯</sup> Min.

From F Minor to F<sup>♯</sup> Minor

G Min.

A<sup>♯</sup> Min.

A Min.

B<sup>♯</sup> Min.

From F Minor to F Major

F<sup>♯</sup> Maj.

G Maj.

A<sup>♯</sup> Maj.

A Maj.

B<sup>♯</sup> Maj.

F

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

13

B Maj.      C Maj.      C<sup>♯</sup> Maj.      D Maj.      E<sup>b</sup> Maj.      E Maj.

B Min.      C Min.      C<sup>♯</sup> Min.      D Min.      E<sup>b</sup> Min.      E Min.

B Min.      C Min.      C<sup>♯</sup> Min.      D Min.      E<sup>b</sup> Min.      E Min.

B Maj.      C Maj.      C<sup>♯</sup> Maj.      D Maj.      E<sup>b</sup> Maj.      E Maj.

## VII (Principal) T A B L E

IN

From F<sup>♯</sup> Major to G Major

A<sup>♭</sup> Maj.      A Maj.      B<sup>♭</sup> Maj.      B Maj.

From F<sup>♯</sup> Major to F<sup>♯</sup> Minor

G Min.      A<sup>♭</sup> Min.      A Min.      B<sup>♭</sup> Min.      B Min.

From F<sup>♯</sup> Minor to G Minor

A<sup>♭</sup> Min.      A Min.      B<sup>♭</sup> Min.      B Min.

From F<sup>♯</sup> Minor to F<sup>♯</sup> Major

G Maj.      A<sup>♭</sup> Maj.      A Maj.      B<sup>♭</sup> 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.  
 C Maj.    C# Maj.    D Maj.    Eb Maj.    E Maj.    F Maj.

\* (above F Maj. in the fifth system)

\* (below the first measure of the sixth system)



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

IN

From G Major to A<sup>b</sup> Major

A Maj.      B<sup>b</sup> Maj.      B Maj.      C Maj.

This system contains four measures of music. The first measure is labeled 'A Maj.' and shows a treble clef with a key signature of one sharp (F#) and a common time signature. The second measure is labeled 'B<sup>b</sup> Maj.' and shows a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The third measure is labeled 'B Maj.' and shows a treble clef with a key signature of two sharps (F#, C#) and a common time signature. The fourth measure is labeled 'C Maj.' and shows a treble clef with a key signature of no sharps or flats and a common time signature. The bass clef part consists of whole notes in common time.

From G Major to G Minor

A<sup>b</sup> Min.      A Min.      B<sup>b</sup> Min.      B Min.      C Min.

This system contains five measures of music. The first measure is labeled 'A<sup>b</sup> Min.' and shows a treble clef with a key signature of one sharp (F#) and one flat (Bb) and a common time signature. The second measure is labeled 'A Min.' and shows a treble clef with a key signature of no sharps or flats and a common time signature. The third measure is labeled 'B<sup>b</sup> Min.' and shows a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The fourth measure is labeled 'B Min.' and shows a treble clef with a key signature of two sharps (F#, C#) and a common time signature. The fifth measure is labeled 'C Min.' and shows a treble clef with a key signature of one flat (Bb) and a common time signature. The bass clef part consists of whole notes in common time.

From G Minor to A<sup>b</sup> Minor

A Min.      B<sup>b</sup> Min.      B Min.      C Min.

This system contains four measures of music. The first measure is labeled 'A Min.' and shows a treble clef with a key signature of one flat (Bb) and a common time signature. The second measure is labeled 'B<sup>b</sup> Min.' and shows a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The third measure is labeled 'B Min.' and shows a treble clef with a key signature of two sharps (F#, C#) and a common time signature. The fourth measure is labeled 'C Min.' and shows a treble clef with a key signature of one flat (Bb) and a common time signature. The bass clef part consists of whole notes in common time.

From G Minor to G Major

A<sup>b</sup> Maj.      A Maj.      B<sup>b</sup> Maj.      B Maj.      C Maj.

This system contains five measures of music. The first measure is labeled 'A<sup>b</sup> Maj.' and shows a treble clef with a key signature of one sharp (F#) and one flat (Bb) and a common time signature. The second measure is labeled 'A Maj.' and shows a treble clef with a key signature of one sharp (F#) and a common time signature. The third measure is labeled 'B<sup>b</sup> Maj.' and shows a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The fourth measure is labeled 'B Maj.' and shows a treble clef with a key signature of two sharps (F#, C#) and a common time signature. The fifth measure is labeled 'C Maj.' and shows a treble clef with a key signature of no sharps or flats and a common time signature. The bass clef part consists of whole notes in common time.

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

17

This musical score is for guitar, page 17, and is divided into six systems. Each system consists of two staves: the upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with quarter and eighth notes. The systems are organized into two groups of three systems each, with the first group using major chords and the second group using minor chords. The chords are labeled as follows:

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

The notation includes various accidentals (sharps, flats, naturals) and a key signature of one sharp (F<sup>♯</sup>). The page number '17' is located in the top right corner.

## IX (Principal) TABLE

From A<sup>♮</sup> Major to A MajorB<sup>♭</sup> Maj.

B Maj.

C Maj.

C<sup>♯</sup> Maj.

IN

First row of musical notation, showing chord progressions from A Major to C<sup>♯</sup> Major. The notation is written in treble and bass clefs, with a key signature of one flat (B-flat).

From A<sup>♭</sup> Major to A<sup>♭</sup> Minor

A Min.

B<sup>♭</sup> Min.

B Min.

C Min.

C<sup>♯</sup> Min.

Second row of musical notation, showing chord progressions from A<sup>♭</sup> Major to C<sup>♯</sup> Minor. The notation is written in treble and bass clefs, with a key signature of one flat (B-flat).

From A<sup>♭</sup> Minor to A MinorB<sup>♭</sup> Min.

B Min.

C Min.

C<sup>♯</sup> Min.

Third row of musical notation, showing chord progressions from A<sup>♭</sup> Minor to C<sup>♯</sup> Minor. The notation is written in treble and bass clefs, with a key signature of one flat (B-flat).

From A<sup>♭</sup> Minor to A<sup>♮</sup> Major

A Maj.

B<sup>♭</sup> Maj.

B Maj.

C Maj.

C<sup>♯</sup> Maj.

Fourth row of musical notation, showing chord progressions from A<sup>♭</sup> Minor to C<sup>♯</sup> Major. The notation is written in treble and bass clefs, with a key signature of one flat (B-flat).

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

19

D Maj.      E<sup>b</sup> Maj.      E Maj.      F Maj.      F<sup>#</sup> Maj.      G Maj.

D Min.      E<sup>b</sup> Min.      E Min.      F Min.      F<sup>#</sup> Min.      G Min.

D Min.      E<sup>b</sup> Min.      E Min.      F Min.      F<sup>#</sup> Min.      G Min.

D Maj.      E<sup>b</sup> Maj.      E Maj.      F Maj.      F<sup>#</sup> Maj.      G Maj.

The score consists of four systems of two staves each. The first system shows major triads for D, E-flat, E, F, F-sharp, and G. The second system shows minor triads for the same notes. The third system is identical to the second. The fourth system shows major triads for the same notes. The notes are written in a four-part setting, with the top part starting on the 3<sup>d</sup> line of the staff.

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

IN

From A Major to B <sup>♭</sup> Major	B Maj.	C Maj.	C <sup>♯</sup> Maj.	D Maj.	
From A Major to A Minor	B <sup>♭</sup> Min.	B Min.	C Min.	C <sup>♯</sup> Min.	D Min.
From A Minor to B <sup>♭</sup> Minor	B Min.	C Min.	C <sup>♯</sup> Min.	D Min.	
From A Minor to A Major	B <sup>♭</sup> Maj.	B Maj.	C Maj.	C <sup>♯</sup> Maj.	D Maj.

A

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

21

E<sup>b</sup> Maj.    E Maj.    F Maj.    F<sup>♯</sup> Maj.    G Maj.    A<sup>b</sup> Maj.  
 E<sup>b</sup> Min.    E Min.    F Min.    F<sup>♯</sup> Min.    G Min.    A<sup>b</sup> Min.  
 E<sup>b</sup> Maj.    E Maj.    F Maj.    F<sup>♯</sup> Maj.    G Maj.    A<sup>b</sup> Maj.  
 E<sup>b</sup> Maj.    E Maj.    F Maj.    F<sup>♯</sup> Maj.    G Maj.    A<sup>b</sup> Maj.

## XI (Principal) TABLE

IN

From B<sup>b</sup> Major to B Major

C Maj.

C<sup>#</sup> Maj.

D Maj.

E<sup>b</sup> Maj.

Musical notation for the first row of the table, showing transitions from B<sup>b</sup> Major to B Major and then to C Major, C<sup>#</sup> Major, D Major, and E<sup>b</sup> Major. The notation consists of two staves (treble and bass clef) with various notes and rests.

From B<sup>b</sup> Major to B<sup>b</sup> Minor

B Min.

C Min.

C<sup>#</sup> Min.

D Min.

E<sup>b</sup> Min.

Musical notation for the second row of the table, showing transitions from B<sup>b</sup> Major to B<sup>b</sup> Minor and then to B Minor, C Minor, C<sup>#</sup> Minor, D Minor, and E<sup>b</sup> Minor. The notation consists of two staves (treble and bass clef) with various notes and rests.

From B<sup>b</sup> Minor to B Minor

C Min.

C<sup>#</sup> Min.

D Min.

E<sup>b</sup> Min.

Musical notation for the third row of the table, showing transitions from B<sup>b</sup> Minor to B Minor and then to C Minor, C<sup>#</sup> Minor, D Minor, and E<sup>b</sup> Minor. The notation consists of two staves (treble and bass clef) with various notes and rests.

From B<sup>b</sup> Minor to B<sup>b</sup> Major

B Maj.

C Maj.

C<sup>#</sup> Maj.

D Maj.

E<sup>b</sup> Maj.

Musical notation for the fourth row of the table, showing transitions from B<sup>b</sup> Minor to B<sup>b</sup> Major and then to B Major, C Major, C<sup>#</sup> Major, D Major, and E<sup>b</sup> Major. The notation consists of two staves (treble and bass clef) with various notes and rests.

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

23

E Maj.      F Maj.      F<sup>#</sup> Maj.      G Maj.      A<sup>b</sup> Maj.      A Maj.

E Min.      F Min.      F<sup>#</sup> Min.      G Min.      A<sup>b</sup> Min.      A Min.

E Min.      F Min.      F<sup>#</sup> Min.      G Min.      A<sup>b</sup> Min.      A Min.

E Maj.      F Maj.      F<sup>#</sup> Maj.      G Maj.      A<sup>b</sup> Maj.      A Maj.



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

IN

From B Major to C Major

C<sup>#</sup> Maj.

D Maj.

E<sup>b</sup> Maj.F<sup>#</sup> Maj.

Musical notation for the first row of the XII Table, showing transpositions from B Major to C Major, C<sup>#</sup> Major, D Major, E<sup>b</sup> Major, and F<sup>#</sup> Major. The notation is presented in two staves (treble and bass clef) across five measures.

From B Major to B Minor

C Min.

C<sup>#</sup> Min.

D Min.

E<sup>b</sup> Min.

E Min.

Musical notation for the second row of the XII Table, showing transpositions from B Major to B Minor, C Minor, C<sup>#</sup> Minor, D Minor, E<sup>b</sup> Minor, and E Minor. The notation is presented in two staves (treble and bass clef) across five measures.

From B Minor to C Minor

C<sup>#</sup> Min.

D Min.

E<sup>b</sup> Min.

E Min.

Musical notation for the third row of the XII Table, showing transpositions from B Minor to C Minor, C<sup>#</sup> Minor, D Minor, E<sup>b</sup> Minor, and E Minor. The notation is presented in two staves (treble and bass clef) across five measures.

From B Minor to B Major

C Maj.

C<sup>#</sup> Maj.

D Maj.

E<sup>b</sup> Maj.

E Maj.

Musical notation for the fourth row of the XII Table, showing transpositions from B Minor to B Major, C Major, C<sup>#</sup> Major, D Major, E<sup>b</sup> Major, and E Major. The notation is presented in two staves (treble and bass clef) across five measures.

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

25

Musical score for three parts, measures 1-6. The score is organized into a 2x3 grid of systems. Each system contains two staves. The first system (top row) features major chords: F Maj., F# Maj., G Maj., A<sup>b</sup> Maj., A Maj., and B<sup>b</sup> Maj. The second system (middle row) features minor chords: F Min., F# Min., G Min., A<sup>b</sup> Min., A Min., and B<sup>b</sup> Min. The third system (bottom row) repeats the major chords: F Maj., F# Maj., G Maj., A<sup>b</sup> Maj., A Maj., and B<sup>b</sup> Maj. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests, with some notes beamed together. The key signature changes from one sharp (F#) to one flat (Bb) across the measures.

## I PRINCIPAL TABLE

IN

From C major to C# major.	D maj.	E♭ maj.	F 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♭ major	F maj.	F# maj.	G maj.
From D major to D minor			
From D minor to E♭ minor			
From D minor to D major			

C. Beginning with the Eighth above in four Parts.

Musical score for section C, featuring four staves with notes and chords in various major keys: F# maj., G maj., Ab maj., A maj., Bb maj., and B maj. The score includes complex chordal structures and melodic lines.

D. Beginning with the Eighth above in three Parts.

Musical score for section D, featuring three staves with notes and chords in various major keys: Ab maj., A maj., Bb maj., B maj., C maj., and C# maj. The score includes complex chordal structures and melodic lines.

## V PRINCIPAL TABLE

From E major to E major

F# maj. G maj. Ab maj. A maj.

From E major to E minor

From E minor to E minor

From E minor to E major

Detailed description of Table V: This section contains four rows of musical notation. Each row starts with a label indicating the transition between two modes (e.g., 'From E major to E major'). The notation is organized into four columns, each corresponding to a target mode: F# major, G major, Ab major, and A major. Above each column, the target mode is labeled. The notes are written on a treble clef staff with a key signature of two sharps (F# and C#). Fingerings are indicated by numbers 1-5 above the notes. Accents are shown above certain notes. The first row shows the progression from E major to the four target modes. The second row shows the progression from E major to E minor. The third row shows the progression from E minor to E minor. The fourth row shows the progression from E minor to E major.

## VII Principal Table

From F# major to G major

G# maj. A maj. B maj. Bb maj.

From F# major to F# minor

From F# minor to G minor

From F# minor to F# major

Detailed description of Table VII: This section contains four rows of musical notation. Each row starts with a label indicating the transition between two modes (e.g., 'From F# major to G major'). The notation is organized into four columns, each corresponding to a target mode: G# major, A major, B major, and Bb major. Above each column, the target mode is labeled. The notes are written on a treble clef staff with a key signature of three sharps (F#, C#, and G#). Fingerings are indicated by numbers 1-5 above the notes. Accents are shown above certain notes. The first row shows the progression from F# major to the four target modes. The second row shows the progression from F# major to F# minor. The third row shows the progression from F# minor to G minor. The fourth row shows the progression from F# minor to F# major.

**E** Beginning with the fifth above in four Parts

B $\flat$  maj.
B maj.
C maj.
C $\sharp$  maj.
D maj.
E $\flat$  maj.

**F** Beginning with the fifth above in three Parts

C maj.
C $\sharp$  maj.
D maj.
E $\flat$  maj.
E maj.
F maj.

## IX PRINCIPAL TABLE

IN

From Ab major to A major

From A<sup>b</sup> Major to A<sup>b</sup> Minor

From A<sup>b</sup> Minor to A Minor

From A<sup>b</sup> Minor to A<sup>b</sup> Major

Ab maj. B<sup>b</sup> maj. B maj. C maj. C# maj.

## XI Principal Table

IN

From B<sup>b</sup> major to B major

From B<sup>b</sup> Major to B<sup>b</sup> Minor

From B<sup>b</sup> Minor to B Minor

From B<sup>b</sup> Minor to B<sup>b</sup> Major

B<sup>b</sup> maj. C maj. C# maj. D maj. B<sup>b</sup> maj.

## A. Beginning with third above in four Parts.

D maj.      Bb maj.      E maj.      F maj.      F# maj.      G maj.

5 4 4 3 #      3 3 9 8 7 #      4 3 2 1 #      2 3 4 5 6 #      1 2 3 4 5 6 #      3 2 1 6 5 #

7 6 4 3 # 8 7 #      5 4 3 2 1 #      4 3 2 1 6 5 7 6 #      5 6 6 5 6 4 7 6 #      6 4 7 6 #      7 6

3 2 1 6 5 # 4 3 2 1 #      3 2 1 6 5 # 4 3 2 1 #      3 2 1 6 5 # 4 3 2 1 #      3 2 1 6 5 # 4 3 2 1 #      3 2 1 6 5 # 4 3 2 1 #      3 2 1 6 5 # 4 3 2 1 #

3 2 1 6 5 # 4 3 2 1 #      3 2 1 6 5 # 4 3 2 1 #      3 2 1 6 5 # 4 3 2 1 #      3 2 1 6 5 # 4 3 2 1 #      3 2 1 6 5 # 4 3 2 1 #      3 2 1 6 5 # 4 3 2 1 #

## B. Beginning with the third above in three Parts.

E maj.      F maj.      F# maj.      G maj.      Ab maj.      A maj.

5 5 6 7 8 # 8 7 #      5 6 5 7 8 #      4 3 2 1 #      5 6 7 8 #      3 2 1 6 5 b      5 5 6 7 #

7 6 4 3 # 8 7 #      5 7 6 5 4 3 2 1 # 6 7 8 #      4 3 2 1 6 5 7 6 #      4 3 2 1 #      6 5 4 3 2 1 #      7 6

6 5 4 3 2 1 #      5 6 5 4 3 2 1 #      6 5 4 3 2 1 #      3 2 1 6 5 #      5 6 4 3 2 1 #      6 5 4 3 2 1 #

6 5 4 3 2 1 #      6 5 4 3 2 1 #      6 5 4 3 2 1 #      6 5 4 3 2 1 #      3 2 1 6 5 #      6 5 4 3 2 1 #



## CAPRICCIO

Musical score for "CAPRICCIO" in G-flat major, 3/4 time. The score is arranged in four systems, each with a treble and bass clef staff. The music features a complex, rhythmic melody in the treble clef and a supporting bass line in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system shows a treble clef staff with a complex, rhythmic melody and a bass clef staff with a supporting bass line. The second system continues the melody with a treble clef staff and a bass clef staff. The third system features a treble clef staff with a complex, rhythmic melody and a bass clef staff with a supporting bass line. The fourth system concludes the piece with a treble clef staff and a bass clef staff. The score is written in a clear, legible style with standard musical notation.

*Andante*

First system of musical notation (measures 1-4). The right hand contains a complex melodic line with many accidentals and slurs. The left hand provides harmonic support with chords and single notes.

Second system of musical notation (measures 5-8). Similar to the first system, it features intricate melodic patterns in the right hand and accompaniment in the left hand.

Third system of musical notation (measures 9-12). The right hand continues with a dense melodic texture, while the left hand uses sustained chords.

Fourth system of musical notation (measures 13-16). The piece concludes with a double bar line and the word "FINE" written in the right hand staff.