

F R I C K E ' S

Celebrated

Art of Modulating.

Revised & Corrected by

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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 st in C	2 ^d in C#
3 ^d in D	4 th in E♭
5 th 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 1st modulates from a major key to a major.

2^d - - - from major to minor.

3^d - - - 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 3^d 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 2^d in 3 Parts. Both beginning with 5th above.

5 th - - - - -	7 th - - -	Ditto - - - - -	3 rd D ^o
9 th - - - - -	7 th - - -	Ditto - - - - -	3 rd D ^o

In order to transpose the above Tables, it is necessary to turn to that beginning with either the 3rd 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^b minor to E 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 ‡.

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 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^b 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 3rd E^b, 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 6th could

† The three minor Keys, viz. D^o, G^o, and A^o, should have been introduced in the Tables E^b, A^b, and B^b; 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^{dly}, to avoid the double sharps, particularly in the Scale of A^o minor. And 3^{dly}, 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^d 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 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 Bass Note of the 9th principal Table, page 18, as it is done in the 9th 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, 1st of resting on the Notes as above mentioned, and 2^{dly} 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 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 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
G² Minor to E Major with
the 3^d above in four Parts
in the 9th Table.

Musical notation for the first example, showing a resolution from G² Minor to E Major with the 3^d above in four parts in the 9th table. The notation consists of two staves: a treble clef staff and a bass clef staff, both in G² minor. The melody is in the treble staff, and the bass line is in the bass staff. The key signature has two sharps (F# and C#). The melody starts on G4 and moves to E5. The bass line starts on G2 and moves to E3. There is an asterisk under the G4 note in the treble staff.

In three Parts with the 3^d above
Transposed in the same key
from the 11th Table

In four Parts with the 5th above
Transposed from the 5th Table

Musical notation for the second example, showing a resolution from G² Minor to E Major with the 5th above in four parts, transposed from the 5th table. The notation consists of two staves: a treble clef staff and a bass clef staff, both in G² minor. The melody is in the treble staff, and the bass line is in the bass staff. The key signature has two sharps (F# and C#). The melody starts on G4 and moves to E5. The bass line starts on G2 and moves to E3. There are asterisks under the G4 note in the treble staff and the G2 note in the bass staff.

In three Parts with the 5th above
Transposed from the 7th Table

In four Parts with the 8th above
Transposed from the 1st Table

Musical notation for the third example, showing a resolution from G² Minor to E Major with the 8th above in four parts, transposed from the 1st table. The notation consists of two staves: a treble clef staff and a bass clef staff, both in G² minor. The melody is in the treble staff, and the bass line is in the bass staff. The key signature has two sharps (F# and C#). The melody starts on G4 and moves to E5. The bass line starts on G2 and moves to E3. There are asterisks under the G4 note in the treble staff and the G2 note in the bass staff.

In three Parts with the 8th above
Transposed from the 3^d 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 8th 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, and the accompaniment is in the lower staff. There are asterisks under the first measure of the fourth system and the fifth measure of the third system.

Friede, Mo!

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

The musical score is organized into four horizontal systems, each representing a different transposition. Each system contains two staves (treble and bass clef) with musical notation. Above the staves, chord symbols are provided for each measure. The first system shows transpositions from C# Major to D Major, E# Major, E Major, F Major, and F# Major. The second system shows transpositions from C# Major to C# Minor, D Minor, Eb Minor, E Minor, F Minor, and F# Minor. The third system shows transpositions from C# Minor to D Minor, Eb Minor, E Minor, F Minor, and F# Minor. The fourth system shows transpositions from C# Minor to C# Major, Eb Major, E Major, F Major, and F# Major.

C#

begining with the Sth above in four Parts.

The musical score is organized into six systems, each containing four staves. The systems are labeled with their respective keys:

- System 1 (C Major):** Labeled G Maj., A \flat Maj., A Maj., B \flat Maj., B Maj., C Maj.
- System 2 (C Minor):** Labeled G Min., A \flat Min., A Min., B \flat Min., B Min., C Min.
- System 3 (C Minor):** Labeled G Min., A \flat Min., A Min., B \flat Min., B Min., C Min.
- System 4 (C Minor):** Labeled G Min., A \flat Min., A Min., B \flat Min., B Min., C Min.
- System 5 (C Major):** Labeled G Maj., A \flat Maj., A Maj., B \flat Maj., B Maj., C Maj.
- System 6 (C Major):** Labeled G Maj., A \flat Maj., A Maj., B \flat Maj., B Maj., C Maj.

The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The piece concludes with a final cadence in C major.

III (Principal) T A B L E

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 8th above in three Parts.

The musical score consists of three systems of three staves each. The first system has labels: A♭ Maj., A Maj., B♭ Maj., B Maj., C Maj., C♯ Maj. The second system has labels: A♭ Min., A Min., B♭ Min., B Min., C Min., C♯ Min. The third system has labels: A♭ Min., A Min., B♭ Min., B Min., C Min., C♯ Min. The fourth system has labels: A♭ Maj., A Maj., B♭ Maj., B Maj., C Maj., C♯ Maj. The score includes various musical notations such as notes, rests, and accidentals. There are small 'x' marks under the second measure of the second system and the second measure of the third system.

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^b

begining with the 8th above in three Parts

9

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

Measure	Staff 1	Staff 2	Staff 3
1	A Maj.	A Min.	A Min.
2	B ^b Maj.	B ^b Min.	B ^b Min.
3	B Maj.	B Min.	B Min.
4	C Maj.	C Min.	C Min.
5	C [#] Maj.	C [#] Min.	C [#] Min.
6	D Maj.	D Min.	D Min.

Frite's Mod.

V (Principal) TABLE

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

Friko's Mod.

E

beginning with the 5th 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.

Frike's Mod.

F

beginning with the 5th above in four Parts

The musical score is organized into four systems, each with two staves. The notes are written in a style that suggests a 16th-century manuscript, with a common time signature and various rhythmic values. The chord labels above the staves are as follows:

- System 1:** B Maj., C Maj., C# Maj., D Maj., E \flat Maj., E Maj.
- System 2:** B Min., C Min., C# Min., D Min., E \flat Min., E Min.
- System 3:** B Min., C Min., C# Min., D Min., E \flat Min., E Min.
- System 4:** B Maj., C Maj., C# Maj., D Maj., E \flat Maj., E Maj.

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.

Frieke's Mod.

F:

beginning with the 5th above in three Parts

15

The musical score consists of three systems, each with two staves. The first system has six measures with chords: C Maj., C# Maj., D Maj., Eb Maj., E Maj., and F Maj. The second system has six measures with chords: C Min., C# Min., D Min., Eb Min., E Min., and F Min. The third system has six measures with chords: C Min., C# Min., D Min., Eb Min., E Min., and F Min. The fourth system has six measures with chords: C Maj., C# Maj., D Maj., Eb Maj., E Maj., and F Maj. There are asterisks (*) under the second measure of the fourth system and above the sixth measure of the fourth system.

Frike's Mod.

VIII TABLE (being a Transposition of the 7th)

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 5th above in three Parts

17

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

- System 1: C⁺ Maj., D Maj., E^b Maj., E Maj., F Maj., F⁺ Maj.
- System 2: C⁺ Min., D Min., E^b Min., E Min., F Min., F⁺ Min.
- System 3: C⁺ Min., D Min., E^b Min., E Min., F Min., F⁺ Min.
- System 4: C⁺ Maj., D Maj., E^b Maj., E Maj., F Maj., F⁺ Maj.

The melodic lines consist of eighth and sixteenth notes, often beamed together, with some rests. The key signature for the first system is one sharp (F#), and the time signature is 4/4.

IX (Principal) TABLE

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

Frisk's Mod.

A^bbeginning with the 3^d 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 ^b Maj.	E Maj.	F Maj.	F [#] Maj.	G Maj.
2	D Min.	E ^b Min.	E Min.	F Min.	F [#] Min.	G Min.
3	D Min.	E ^b Min.	E Min.	F Min.	F [#] Min.	G Min.
4	D Maj.	E ^b Maj.	E Maj.	F Maj.	F [#] Maj.	G Maj.

Friele's Mod.

X TABLE (being a Transposition of the 9th)

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.

The musical score consists of four rows of transpositions, each with five columns. The first row shows major scales: From A Major to B \flat Major, B Major, C Major, C \sharp Major, and D Major. The second row shows minor scales: From A Major to A Minor, B \flat Minor, B Minor, C Minor, C \sharp Minor, and D Minor. The third row shows minor scales: From A Minor to B \flat Minor, B Minor, C Minor, C \sharp Minor, and D Minor. The fourth row shows major scales: From A Minor to A Major, B \flat Major, B Major, C Major, C \sharp Major, and D Major. Each transposition is represented by a pair of musical staves (treble and bass clef) with notes and rests.

A

beginning with the 3^d 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^d above in three Parts

25

The musical score is presented in a 4x6 grid of measures. Each measure is labeled with a chord name above it. The chords are: Row 1: E Maj., F Maj., F# Maj., G Maj., Ab Maj., A Maj.; Row 2: E Min., F Min., F# Min., G Min., Ab Min., A Min.; Row 3: E Min., F Min., F# Min., G Min., Ab Min., A Min.; Row 4: E Maj., F Maj., F# Maj., G Maj., Ab Maj., A Maj. The notation includes various rhythmic values and accidentals.

Measure	Chord
1	E Maj.
2	F Maj.
3	F# Maj.
4	G Maj.
5	Ab Maj.
6	A Maj.
7	E Min.
8	F Min.
9	F# Min.
10	G Min.
11	Ab Min.
12	A Min.
13	E Min.
14	F Min.
15	F# Min.
16	G Min.
17	Ab Min.
18	A Min.
19	E Maj.
20	F Maj.
21	F# Maj.
22	G Maj.
23	Ab Maj.
24	A Maj.

XII TABLE (being a Transposition of the 11th)

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^d 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.

C Beginning with the Eighth above in four Parts

27

Musical score for section C, featuring four staves of music. 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 (e.g., F#m, G, Ab, A, Bb, B) and accidentals (sharps, flats, naturals) throughout the piece.

D Beginning with the Eighth above in three Parts

Musical score for section D, featuring three staves of music. 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 (e.g., Ab, A, Bb, B, C, C#) and accidentals (sharps, flats, naturals) throughout the piece.

V PRINCIPAL TABLE

IN

	From E Major to F Major	F [♯] Maj.	G Maj.	A ^b 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 [♯] Major to G Major	G [♯] Maj.	A Maj.	B ^b Maj.	B Maj.
From F [♯] Major to F [♯] Minor					
From F [♯] Minor to G Minor					
From F [♯] Minor to F [♯] Major					

Frieke's Mod.

E Beginning with the Fifth above in four Parts

Musical score for Exercise E, beginning with the fifth above in four parts. The score is written on four staves. The key signature is one flat (Bb). The exercises are organized into six measures, each with a specific major chord indicated above the staff:

- Measure 1: Bb Maj. (Fingerings: 4, 2, 6, 5, 8, 7)
- Measure 2: B Maj. (Fingerings: 5, 6, 5, 9, 8, 7)
- Measure 3: C Maj. (Fingerings: 6, 4, 7, 7)
- Measure 4: C# Maj. (Fingerings: 7, 6, 5, 7)
- Measure 5: D Maj. (Fingerings: 5, 7, 8, 8, 7)
- Measure 6: Eb Maj. (Fingerings: 4, 3, 2, 6, 5, 5)

The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests, with fingerings indicated by numbers 1-5 above the notes.

F# Beginning with the fifth above in three Parts

Musical score for Exercise F#, beginning with the fifth above in three parts. The score is written on three staves. The key signature is one sharp (F#). The exercises are organized into six measures, each with a specific major chord indicated above the staff:

- Measure 1: C Maj. (Fingerings: 4, 2, 6, 5, 8, 7)
- Measure 2: C# Maj. (Fingerings: 5, 6, 5, 9, 8, 7)
- Measure 3: D Maj. (Fingerings: 4, 7, 6)
- Measure 4: Eb Maj. (Fingerings: 7, 6, 5, 7)
- Measure 5: E Maj. (Fingerings: 5, 7, 8, 7)
- Measure 6: F Maj. (Fingerings: 4, 6, 5, 4, 5)

The notation includes various rhythmic values and rests, with fingerings indicated by numbers 1-5 above the notes.

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					

CAPRICCIO

The image displays three systems of musical notation for a piano accompaniment. Each system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The first system includes a fermata over the final measure of the grand staff and a 7 6# chord marking in the bass staff. The second system features a *tr* marking above the grand staff and chord markings 7, 4, 2, 7b, b7, and 6 in the bass staff. The third system includes chord markings b, 7, 6, b7, 9# (with a flat), 6, and 6b (with a flat) in the bass staff. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

The first system of musical notation 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, containing a more rhythmic accompaniment with some slurs. The bottom staff is a bass clef with a key signature of two flats, showing a series of chords with figured bass notation: $b7$, 6 , $3-6$, $4-6$, 7 , 3 , and 7 .

The second system of musical notation consists of three staves. The top staff continues the complex melodic line from the first system. The middle staff continues the rhythmic accompaniment. The bottom staff shows a series of chords with figured bass notation: 6 , 7 , $3-6$, 4 , 6 , $4-7$, $6-7$, $3-6$, $b7$, 4 , 6 , and 6 .

The third system of musical notation consists of three staves. The top staff continues the melodic line, ending with a double bar line. The middle staff continues the accompaniment, also ending with a double bar line. The bottom staff shows a series of chords with figured bass notation: $3-6$, 4 , 6 , 7 , 6 , $3-6$, and 7 . The system concludes with the word "FINE" and a double bar line. Below the bottom staff, there are some additional figured bass notations: 6 , 7 , 4 , 2 , 4 , 6 , 4 , 2 , and 4 .