

The ART of  
Musical Modulation,

(Rendered Easy and Familiar,) )

) ( ) DIGESTED &c ( ) ( )

T W E L V E   T A B L E S ;

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

To which is prefixed an Explanatory Preface.

By P. J. H. R. A. K. H.

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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 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	in	D
5th	in	E
7	in	F sharp
9	in	A flat
11	in	B flat

### THE SIX TRANSPOSED.

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

\* 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, duly, 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 numbers; 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.

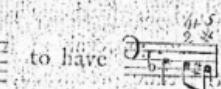
This method may be followed from 4 Parts to 3, or from 3 to 4; as has been shewn in the 1st Plate, taking care to turn to the particular part of the Column and Line from which the note meant to be transposed, is taken.

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

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 who ever 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 G 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 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>#</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

*and 12<sup>th</sup>, 13<sup>th</sup>, 14<sup>th</sup>, 15<sup>th</sup>, 16<sup>th</sup>, 17<sup>th</sup>, 18<sup>th</sup>, 19<sup>th</sup>, 20<sup>th</sup>*

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>rd</sup> Table

SCALE

## I (Principal) TABLE

IN

From C Major to C<sup>#</sup> Major

D Maj.

E<sup>b</sup> Maj.

E Maj.

F Maj.

A musical staff with two staves. The top staff starts in C major (G-C-E) and moves through D major (A-D-F#), E♭ major (B-E-G), and E major (C-G-A). The bottom staff starts in C major (G-C-E) and moves through D major (A-D-F#), E♭ major (B-E-G), and E major (C-G-A).

From C Major to C Min.

C<sup>#</sup> Min.

D Min.

E<sup>b</sup> Min.

E Min.

F Min.

A musical staff with two staves. The top staff starts in C major (G-C-E) and moves through D major (A-D-F#), E♭ major (B-E-G), and E major (C-G-A). The bottom staff starts in C major (G-C-E) and moves through D major (A-D-F#), E♭ major (B-E-G), and E major (C-G-A).

From C Minor to C<sup>#</sup> Minor

D Min.

E<sup>b</sup> Min.

E Min.

F Min.

A musical staff with two staves. The top staff starts in C major (G-C-E) and moves through D major (A-D-F#), E♭ major (B-E-G), and E major (C-G-A). The bottom staff starts in C major (G-C-E) and moves through D major (A-D-F#), E♭ major (B-E-G), and E major (C-G-A).

From C Minor to C Maj.

C<sup>#</sup> Maj.

D Maj.

E<sup>b</sup> Maj.

E Maj.

F Maj.

A musical staff with two staves. The top staff starts in C major (G-C-E) and moves through D major (A-D-F#), E♭ major (B-E-G), and E major (C-G-A). The bottom staff starts in C major (G-C-E) and moves through D major (A-D-F#), E♭ major (B-E-G), and E major (C-G-A).

C beginning with the 6<sup>th</sup> above in four Parts

3

F<sup>#</sup> Maj.      G Maj.      A<sup>♭</sup> Maj.      A Maj.      B<sup>♭</sup> Maj.      B Maj.

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

F<sup>#</sup> Maj.      G Maj.      A<sup>♭</sup> Maj.      A Maj.      B<sup>♭</sup> Maj.      B Maj.

F<sup>#</sup> Maj.      G Maj.      A<sup>♭</sup> Maj.      A Maj.      B<sup>♭</sup> Maj.      B Maj.

F<sup>#</sup> Maj.      G Maj.      A<sup>♭</sup> Maj.      A Maj.      B<sup>♭</sup> Maj.      B Maj.

\*

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

IN.

From C<sup>#</sup> Major, to D Major

E Maj.

E Maj.

F Maj.

F<sup>#</sup> Maj.

A musical score consisting of five staves of music. The first staff is labeled "From C<sup>#</sup> Major, to D Major". The second staff is labeled "E Maj.". The third staff is labeled "E Maj.". The fourth staff is labeled "F Maj.". The fifth staff is labeled "F<sup>#</sup> Maj.". Each staff contains a series of musical notes and rests, primarily in common time, illustrating the harmonic changes between these keys.

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.

A musical score consisting of six staves of music. The first staff is labeled "From C<sup>#</sup> Major to C<sup>#</sup> Minor". The second staff is labeled "D Min.". The third staff is labeled "E<sup>b</sup> Min.". The fourth staff is labeled "E Min.". The fifth staff is labeled "F Min.". The sixth staff is labeled "F<sup>#</sup> Min.". Each staff contains a series of musical notes and rests, primarily in common time, illustrating the harmonic changes between these keys.

From G<sup>#</sup> Minor to D MinorE<sup>b</sup> Min.

E Min.

F Min.

F<sup>#</sup> Min.

A musical score consisting of five staves of music. The first staff is labeled "From G<sup>#</sup> Minor to D Minor". The second staff is labeled "E<sup>b</sup> Min.". The third staff is labeled "E Min.". The fourth staff is labeled "F Min.". The fifth staff is labeled "F<sup>#</sup> Min.". Each staff contains a series of musical notes and rests, primarily in common time, illustrating the harmonic changes between these keys.

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.

A musical score consisting of six staves of music. The first staff is labeled "From C<sup>#</sup> Minor to C<sup>#</sup> Major". The second staff is labeled "D Maj.". The third staff is labeled "E<sup>b</sup> Maj.". The fourth staff is labeled "E Maj.". The fifth staff is labeled "F Maj.". The sixth staff is labeled "F<sup>#</sup> Maj.". Each staff contains a series of musical notes and rests, primarily in common time, illustrating the harmonic changes between these keys.

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

5

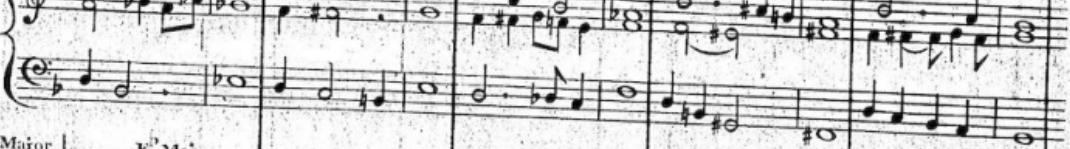
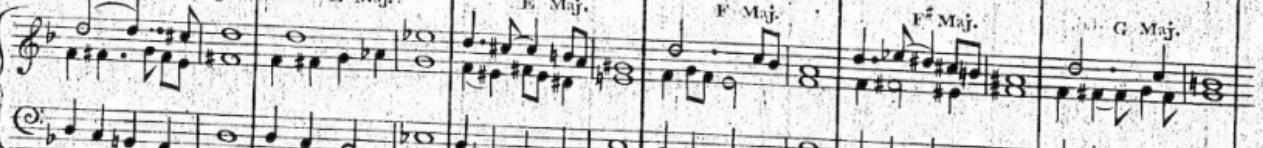
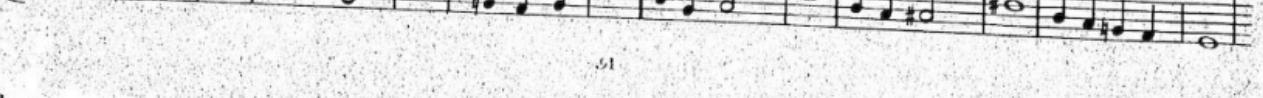
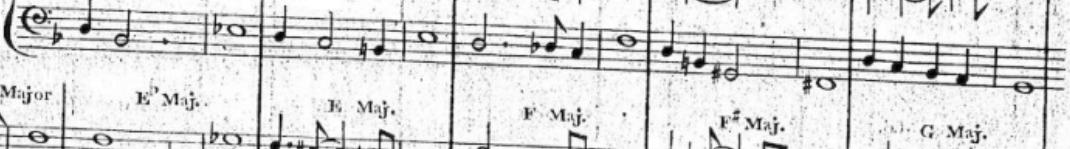
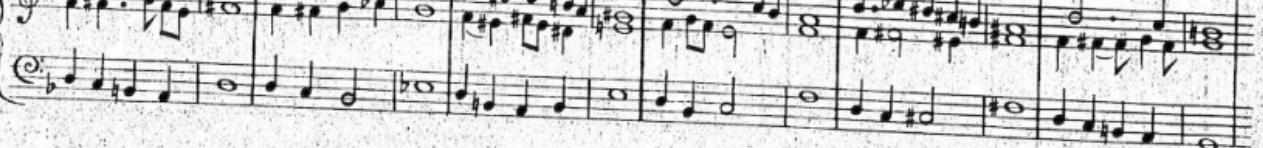
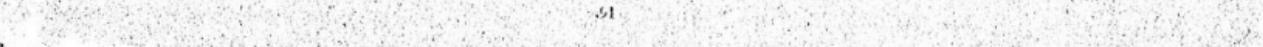
Music score for six staves, each representing a different mode:

- G Maj.
- A⁰ Maj.
- A Maj.
- B⁰ Maj.
- B Maj.
- C Maj.

The score consists of four systems of music, each starting with the eighth note above the staff. The first system starts with the eighth note of the mode, while subsequent systems start with the ninth note. The music is written in common time with various note heads and stems.

### III (Principal) TABLE

IN

<p><i>From D Major to E<sup>3</sup> Major</i></p> 	<p>E Maj.</p> 	<p>F Maj.</p> 	<p>F# Maj.</p> 			
<p><i>From D Major to D Minor</i></p> 		<p>E<sup>b</sup> Min.</p> 	<p>E Min.</p> 	<p>F Min.</p> 	<p>F# Min.</p> 	<p>G Min.</p>
<p><i>From D Minor to E<sup>3</sup> Minor</i></p> 		<p>E Min.</p> 	<p>F Min.</p> 	<p>F# Min.</p> 		
<p><i>From D Minor to D Major</i></p> 		<p>E Maj.</p> 	<p>E Maj.</p> 	<p>F Maj.</p>	<p>F# Maj.</p>	<p>G Maj.</p>

D

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

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.

A musical staff with five measures. The first measure shows E♭ Major (two flats) transposed to E Major (no sharps or flats). The second measure shows F Major (one sharp) transposed to E Major. The third measure shows F♯ Major (two sharps) transposed to E Major. The fourth measure shows G Major (one sharp) transposed to E Major. The fifth measure shows A♭ Major (two flats) transposed to E Major.

From E<sup>b</sup> Major to E<sup>b</sup> Min.

E Min.

F Min.

F<sup>#</sup> Min.

G Min.

A<sup>b</sup> Min.

A musical staff with six measures. The first measure shows E♭ Major transposed to E♭ Minor (three flats). The second measure shows E Minor (one flat) transposed to E♭ Minor. The third measure shows F Minor (one flat) transposed to E♭ Minor. The fourth measure shows F♯ Minor (two sharps) transposed to E♭ Minor. The fifth measure shows G Minor (one sharp) transposed to E♭ Minor. The sixth measure shows A♭ Minor (two flats) transposed to E♭ Minor.

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

F Min.

F<sup>#</sup> Min.

G Min.

A<sup>b</sup> Min.

A musical staff with five measures. The first measure shows E♭ Minor transposed to E♭ Minor. The second measure shows F Minor transposed to E♭ Minor. The third measure shows F♯ Minor transposed to E♭ Minor. The fourth measure shows G Minor transposed to E♭ Minor. The fifth measure shows A♭ Minor transposed to E♭ Minor.

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.

A musical staff with five measures. The first measure shows E♭ Minor transposed to E♭ Major (three flats). The second measure shows F Major (one sharp) transposed to E♭ Major. The third measure shows F♯ Major (two sharps) transposed to E♭ Major. The fourth measure shows G Major (one sharp) transposed to E♭ Major. The fifth measure shows A♭ Major (two flats) transposed to E♭ Major.

E<sup>b</sup>

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

9

A musical score consisting of six staves of music, each staff containing two measures. The staves are arranged in two columns of three. The top row contains staves for E♭ Major (labeled A Maj.), B♭ Major (labeled B Maj.), C Major (labeled C Maj.), C♯ Major (labeled C♯ Maj.), and D Major (labeled D Maj.). The bottom row contains staves for A Minor (labeled A Min.), B Minor (labeled B Min.), C Minor (labeled C Min.), C♯ Minor (labeled C♯ Min.), and D Minor (labeled D Min.). The score begins with the 8th note above middle C in E♭ Major. The music consists of eighth-note chords. The first measure of each staff shows a chord of the root note, while the second measure shows a chord of the fifth note. The bass line is provided by the eighth notes of the chords.

V (Principal) TABL E

IN

From E Major to F Major

F<sup>#</sup> Maj.

G Maj.

A<sup>b</sup> Maj.

A Maj.

A musical staff with two staves. The top staff shows chords in E major (E-G-B), F sharp major (F#-A#-C#), G major (G-B-D), A flat major (Aflat-C-E), and A major (A-C#-E). The bottom staff shows the corresponding bass notes: E, A flat, D, G, and C.

From E Major to E Minor

F Min.

F<sup>#</sup> Min.

G Min.

A<sup>b</sup> Min.

A Min.

A musical staff with two staves. The top staff shows chords in E major (E-G-B), F minor (F-A-C), F sharp minor (F#-A#-C#), G minor (G-B-D), A flat minor (Aflat-C-E), and A minor (A-C#-E). The bottom staff shows the corresponding bass notes: E, A flat, D, G, and C.

From E Minor to F Minor

F<sup>#</sup> Min.

G Min.

A<sup>b</sup> Min.

A Min.

A musical staff with two staves. The top staff shows chords in F minor (F-A-C), F sharp minor (F#-A#-C#), G minor (G-B-D), A flat minor (Aflat-C-E), and A minor (A-C#-E). The bottom staff shows the corresponding bass notes: A flat, D, G, and C.

From E Minor to E Major

F Maj.

F<sup>#</sup> Maj.

G Maj.

A<sup>b</sup> Maj.

A Maj.

A musical staff with two staves. The top staff shows chords in F minor (F-A-C), F sharp minor (F#-A#-C#), G major (G-B-D), A flat major (Aflat-C-E), and A major (A-C#-E). The bottom staff shows the corresponding bass notes: A flat, D, G, and C.

E

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

11

B<sup>b</sup> Maj.

B Maj.

C Maj.

C<sup>#</sup> Maj.

D Maj.

E<sup>b</sup> Maj.

B<sup>b</sup> Min.

B Min.

C Min.

C<sup>#</sup> Min.

D Min.

E<sup>b</sup> Min.

B<sup>b</sup> Maj.

B Maj.

C Maj.

C<sup>#</sup> Maj.

D Maj.

E<sup>b</sup> Maj.

**VI TABLE** (being a Transposition of the Fifth)

IN

**From F Major to F<sup>#</sup> Major**

**G Maj.**      **A<sup>b</sup> Maj.**      **A Maj.**      **B<sup>b</sup> Maj.**

**From F Major to F Minor**

**F<sup>#</sup> Min.**      **G Min.**      **A<sup>b</sup> Min.**      **A Min.**      **B<sup>b</sup> Min.**

**From F Minor to F<sup>#</sup> Minor**

**G Min.**      **A<sup>b</sup> Min.**      **A Min.**      **B<sup>b</sup> Min.**

**From F Minor to F Major**

**F<sup>#</sup> Maj.**      **G Maj.**      **A<sup>b</sup> Maj.**      **A Maj.**      **B<sup>b</sup> Maj.**

F

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

13

The musical score consists of six staves, each representing a different harmonic progression starting from the 5th above (F#) in four parts. The progressions are:

- Top Row:** B Maj., C Maj., C<sup>#</sup> Maj., D Maj., E<sup>b</sup> Maj., E Maj.
- Middle Row:** B Min., C Min., C<sup>#</sup> Min., D Min., E<sup>b</sup> Min., E Min.
- Bottom Row:** B Min., C Min., C<sup>#</sup> Min., D Min., E<sup>b</sup> Min., E Min.
- Bottom Bottom Row:** B Maj., C Maj., C<sup>#</sup> Maj., D Maj., E<sup>b</sup> Maj., E Maj.

Each staff contains six measures of music, with the first measure of each staff starting with a forte dynamic. The music is written in common time and uses various key signatures and accidentals to represent the different modes and chords.

# VII<sup>c</sup> (Principal) T A B L E

IN

From F<sup>#</sup> Major to G MajorA<sup>b</sup> Maj.

A. Maj.

B<sup>b</sup> Maj.

B. Maj.

This section contains five measures of musical notation. The first measure shows a transition from F<sup>#</sup> Major to G Major. The second measure shows a transition from G Major to A<sup>b</sup> Major. The third measure shows a transition from A<sup>b</sup> Major to A Major. The fourth measure shows a transition from A Major to B<sup>b</sup> Major. The fifth measure shows a transition from B<sup>b</sup> Major to B Major.

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

G Min.

A<sup>b</sup> Min.

A Min.

B<sup>b</sup> Min.

B Min.

This section contains six measures of musical notation. The first measure shows a transition from F<sup>#</sup> Major to F Minor. The second measure shows a transition from F Minor to G Minor. The third measure shows a transition from G Minor to A<sup>b</sup> Minor. The fourth measure shows a transition from A<sup>b</sup> Minor to A Minor. The fifth measure shows a transition from A Minor to B<sup>b</sup> Minor. The sixth measure shows a transition from B<sup>b</sup> Minor to B Minor.

From F<sup>#</sup> Minor to G MinorA<sup>b</sup> Min.

A Min.

B<sup>b</sup> Min.

B Min.

This section contains five measures of musical notation. The first measure shows a transition from F<sup>#</sup> Minor to G Minor. The second measure shows a transition from G Minor to A<sup>b</sup> Minor. The third measure shows a transition from A<sup>b</sup> Minor to A Minor. The fourth measure shows a transition from A Minor to B<sup>b</sup> Minor. The fifth measure shows a transition from B<sup>b</sup> Minor to B Minor.

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

G Maj.

A<sup>b</sup> Maj.

A Maj.

B<sup>b</sup> Maj.

B Maj.

This section contains six measures of musical notation. The first measure shows a transition from F<sup>#</sup> Minor to F Major. The second measure shows a transition from F Major to G Major. The third measure shows a transition from G Major to A<sup>b</sup> Major. The fourth measure shows a transition from A<sup>b</sup> Major to A Major. The fifth measure shows a transition from A Major to B<sup>b</sup> Major. The sixth measure shows a transition from B<sup>b</sup> Major to B Major.

F<sup>#</sup>begining with the 5<sup>th</sup> above in three Parts

15

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

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

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

\*

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

IN

From G Major to A<sup>7</sup> Major

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

This section contains four staves of music. The first staff shows a treble clef, a key signature of one sharp, and a time signature of 9/8. The second staff shows a bass clef, a key signature of one sharp, and a time signature of 8/8. The third staff shows a treble clef, a key signature of one sharp, and a time signature of 8/8. The fourth staff shows a bass clef, a key signature of one sharp, and a time signature of 8/8.

From G Major to G Minor

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

This section contains five staves of music. The first staff shows a treble clef, a key signature of one sharp, and a time signature of 8/8. The second staff shows a bass clef, a key signature of one sharp, and a time signature of 8/8. The third staff shows a treble clef, a key signature of one sharp, and a time signature of 8/8. The fourth staff shows a bass clef, a key signature of one sharp, and a time signature of 8/8. The fifth staff shows a bass clef, a key signature of one sharp, and a time signature of 8/8.

From G Minor to A<sup>7</sup> Minor

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

This section contains five staves of music. The first staff shows a bass clef, a key signature of one flat, and a time signature of 8/8. The second staff shows a bass clef, a key signature of one flat, and a time signature of 8/8. The third staff shows a bass clef, a key signature of one flat, and a time signature of 8/8. The fourth staff shows a bass clef, a key signature of one flat, and a time signature of 8/8. The fifth staff shows a bass clef, a key signature of one flat, and a time signature of 8/8.

From G Minor to G Major

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

This section contains five staves of music. The first staff shows a bass clef, a key signature of one flat, and a time signature of 8/8. The second staff shows a bass clef, a key signature of one flat, and a time signature of 8/8. The third staff shows a treble clef, a key signature of one sharp, and a time signature of 8/8. The fourth staff shows a bass clef, a key signature of one flat, and a time signature of 8/8. The fifth staff shows a bass clef, a key signature of one flat, and a time signature of 8/8.

G

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

37

C Maj.

D Maj.

E Maj.

E Maj.

F Maj.

G Maj.

C<sup>#</sup> Min.

D Min.

E Min.

E Min.

F Min.

F<sup>#</sup> Min.

C<sup>#</sup> Min.

D Min.

E<sup>b</sup> Min.

E Min.

F Min.

F<sup>#</sup> Min.

G<sup>#</sup> Maj.

D Maj.

E Maj.

E Maj.

F Maj.

F<sup>#</sup> Maj.

# IX. (Principal) TABLE

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

This section shows a harmonic progression from A<sup>b</sup> Major to A Major. The progression is as follows: A<sup>b</sup> Maj. → B<sup>b</sup> Maj. → B Maj. → C Maj. → G<sup>#</sup> Maj.

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

This section shows a harmonic progression from A<sup>b</sup> Major to A<sup>b</sup> Minor. The progression is as follows: A<sup>b</sup> Maj. → A Min. → B<sup>b</sup> Min. → B Min. → C Min. → C<sup>#</sup> Min.

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

This section shows a harmonic progression from A<sup>b</sup> Minor to A Minor. The progression is as follows: A<sup>b</sup> Min. → B<sup>b</sup> Min. → B Min. → C Min. → C<sup>#</sup> Min.

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

This section shows a harmonic progression from A<sup>b</sup> Minor to A<sup>b</sup> Major. The progression is as follows: A<sup>b</sup> Min. → A Maj. → B<sup>b</sup> Maj. → B Maj. → C Maj. → C<sup>#</sup> Maj.

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

19

A musical score consisting of six staves, each representing a different key signature. The top row of staves shows major keys: D Maj., E<sup>b</sup> Maj., E Maj., F Maj., F<sup>#</sup> Maj., and G Maj. The bottom row shows minor keys: D Min., E<sup>b</sup> Min., E Min., F Min., F<sup>#</sup> Min., and G Min. The score is divided into four parts by vertical bar lines. The first part starts with the 3<sup>d</sup> above the key in each staff. The second part starts with the 5<sup>th</sup> note of the scale. The third part starts with the 1<sup>st</sup> note of the scale. The fourth part starts with the 3<sup>d</sup> note of the scale. The music consists of eighth-note patterns.

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

IN

From A Major to B' Major

B Maj.

C Maj.

C<sup>#</sup> Maj.

D Maj.

From A Major to A Minor

B<sup>b</sup> Min.

B Min.

C Min.

C<sup>#</sup> Min.

D Min.

From A Minor to B' Minor

B Min.

C Min.

C<sup>#</sup> Min.

D Min.

From A Minor to A Major

B<sup>b</sup> Maj.

B Maj.

C Maj.

C<sup>#</sup> Maj.

D Maj.

A

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

21

The musical score consists of six staves, each representing a different part or voice. The keys indicated above each staff are:

- Staff 1: E<sup>b</sup> Maj.
- Staff 2: E Maj.
- Staff 3: F Maj.
- Staff 4: F<sup>#</sup> Maj.
- Staff 5: G Maj.
- Staff 6: A<sup>b</sup> Maj.

Below these, the corresponding minor keys are listed:

- Staff 1: E<sup>b</sup> Min.
- Staff 2: E Min.
- Staff 3: F Min.
- Staff 4: F<sup>#</sup> Min.
- Staff 5: G Min.
- Staff 6: A<sup>b</sup> Min.

The music is divided into four measures per staff. The first measure of each staff begins with a forte dynamic. Measures 2 through 4 show a progression of chords, with measure 4 often featuring a dominant-like chord. Measures 5 and 6 provide a resolution or continuation of the harmonic movement.

## 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.

A musical staff with five staves. The first staff shows chords in B<sup>b</sup> Major, B Major, C Major, C<sup>#</sup> Major, D Major, and Eb Major. The second staff shows chords in B<sup>b</sup> Major, B Minor, C Minor, C<sup>#</sup> Minor, D Minor, and Eb Minor. The third staff shows chords in B<sup>b</sup> Minor, B Minor, C Minor, C<sup>#</sup> Minor, D Minor, and Eb Minor. The fourth staff shows chords in B<sup>b</sup> Minor, B Major, C Major, C<sup>#</sup> Major, D Major, and Eb Major. The fifth staff shows chords in B<sup>b</sup> Major, B Major, C Major, C<sup>#</sup> Major, D Major, and Eb Major.

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.

A musical staff with five staves. The first staff shows chords in B<sup>b</sup> Major, B<sup>b</sup> Minor, B Minor, C Minor, C<sup>#</sup> Minor, D Minor, and Eb Minor. The second staff shows chords in B<sup>b</sup> Major, B<sup>b</sup> Minor, B Minor, C Minor, C<sup>#</sup> Minor, D Minor, and Eb Minor. The third staff shows chords in B<sup>b</sup> Minor, B<sup>b</sup> Minor, B Minor, C Minor, C<sup>#</sup> Minor, D Minor, and Eb Minor. The fourth staff shows chords in B<sup>b</sup> Minor, B<sup>b</sup> Minor, B Minor, C Minor, C<sup>#</sup> Minor, D Minor, and Eb Minor. The fifth staff shows chords in B<sup>b</sup> Minor, B<sup>b</sup> Minor, B Minor, C Minor, C<sup>#</sup> Minor, D Minor, and Eb Minor.

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

C Min.

C<sup>#</sup> Min.

D Min.

E<sup>b</sup> Min.

A musical staff with five staves. The first staff shows chords in B<sup>b</sup> Minor, B<sup>b</sup> Minor, C Minor, C<sup>#</sup> Minor, D Minor, and Eb Minor. The second staff shows chords in B<sup>b</sup> Minor, B<sup>b</sup> Minor, C Minor, C<sup>#</sup> Minor, D Minor, and Eb Minor. The third staff shows chords in B<sup>b</sup> Minor, B<sup>b</sup> Minor, C Minor, C<sup>#</sup> Minor, D Minor, and Eb Minor. The fourth staff shows chords in B<sup>b</sup> Minor, B<sup>b</sup> Minor, C Minor, C<sup>#</sup> Minor, D Minor, and Eb Minor. The fifth staff shows chords in B<sup>b</sup> Minor, B<sup>b</sup> Minor, C Minor, C<sup>#</sup> Minor, D Minor, and Eb Minor.

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.

A musical staff with five staves. The first staff shows chords in B<sup>b</sup> Minor, B<sup>b</sup> Major, B Major, C Major, C<sup>#</sup> Major, D Major, and Eb Major. The second staff shows chords in B<sup>b</sup> Minor, B<sup>b</sup> Major, B Major, C Major, C<sup>#</sup> Major, D Major, and Eb Major. The third staff shows chords in B<sup>b</sup> Minor, B<sup>b</sup> Major, B Major, C Major, C<sup>#</sup> Major, D Major, and Eb Major. The fourth staff shows chords in B<sup>b</sup> Minor, B<sup>b</sup> Major, B Major, C Major, C<sup>#</sup> Major, D Major, and Eb Major. The fifth staff shows chords in B<sup>b</sup> Minor, B<sup>b</sup> Major, B Major, C Major, C<sup>#</sup> Major, D Major, and Eb Major.

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

The musical score is organized into six staves, each representing a different key signature. The keys are grouped into three pairs of three parts each. The top row consists of B-flat major, F major, F-sharp major, G major, A-flat major, and A major. The middle row consists of E minor, F minor, F-sharp minor, G minor, A-flat minor, and A minor. The bottom row consists of E minor, F minor, F-sharp minor, G major, A-flat major, and A major. The score uses a common time signature and includes various note values and rests.

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

IN

From B Major to C Major

A musical staff with two staves. The top staff is in B major (two sharps) and the bottom staff is in C major (no sharps or flats). The music consists of eighth-note patterns.

From B Major to B Minor

A musical staff with two staves. The top staff is in B major (two sharps) and the bottom staff is in B minor (one sharp). The music consists of eighth-note patterns.

From B Minor to C Minor

A musical staff with two staves. The top staff is in B minor (one sharp) and the bottom staff is in C minor (no sharps or flats). The music consists of eighth-note patterns.

From B Minor to B Major

A musical staff with two staves. The top staff is in B minor (one sharp) and the bottom staff is in B major (two sharps). The music consists of eighth-note patterns.

B

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

25

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

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

F Maj.      F<sup>#</sup> Maj.      G Min.      A<sup>b</sup> Min.      A Min.      B<sup>b</sup> Min.

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

## I PRINCIPAL TABLE

IN

From G major to G major.

D maj.

E♭ maj.

B maj.

F maj.

From G major to G minor

Harmonic progressions from G major to G minor:

- M1: G major (C, E, G) - G minor (C, E♭, G)
- M2: G major (C, E, G) - G minor (C, E♭, G)
- M3: G major (C, E, G) - G minor (C, E♭, G)
- M4: G major (C, E, G) - G minor (C, E♭, G)
- M5: G major (C, E, G) - G minor (C, E♭, G)

From C minor to C♯ minor

Harmonic progressions from C minor to C♯ minor:

- M1: C minor (G, B, D) - C♯ minor (G, B, D)
- M2: C minor (G, B, D) - C♯ minor (G, B, D)
- M3: C minor (G, B, D) - C♯ minor (G, B, D)
- M4: C minor (G, B, D) - C♯ minor (G, B, D)
- M5: C minor (G, B, D) - C♯ minor (G, B, D)

From G minor to C major

Harmonic progressions from G minor to C major:

- M1: G minor (C, E♭, G) - C major (C, E, G)
- M2: G minor (C, E♭, G) - C major (C, E, G)
- M3: G minor (C, E♭, G) - C major (C, E, G)
- M4: G minor (C, E♭, G) - C major (C, E, G)
- M5: G minor (C, E♭, G) - C major (C, E, G)

## III Principal Table

IN

From D major to E♭ major

B maj.

F maj.

E♭ maj.

G maj.

From D major to D minor

Harmonic progressions from D major to D minor:

- M1: D major (A, C, E) - D minor (A, C, E)
- M2: D major (A, C, E) - D minor (A, C, E)
- M3: D major (A, C, E) - D minor (A, C, E)
- M4: D major (A, C, E) - D minor (A, C, E)
- M5: D major (A, C, E) - D minor (A, C, E)

From D minor to E♭ minor

Harmonic progressions from D minor to E♭ minor:

- M1: D minor (A, C, E) - E♭ minor (A, C, E)
- M2: D minor (A, C, E) - E♭ minor (A, C, E)
- M3: D minor (A, C, E) - E♭ minor (A, C, E)
- M4: D minor (A, C, E) - E♭ minor (A, C, E)
- M5: D minor (A, C, E) - E♭ minor (A, C, E)

From D minor to D major

Harmonic progressions from D minor to D major:

- M1: D minor (A, C, E) - D major (A, C, E)
- M2: D minor (A, C, E) - D major (A, C, E)
- M3: D minor (A, C, E) - D major (A, C, E)
- M4: D minor (A, C, E) - D major (A, C, E)
- M5: D minor (A, C, E) - D major (A, C, E)

C. Beginning with the Eighth above in four Parts.

F# maj.  
G maj.  
A b maj.  
A maj.  
B b maj.  
B maj.

D. Beginning with the Eighth above in three Parts.

A b maj.  
A maj.  
B b maj.  
B maj.  
C maj.  
C# maj.

## V PRINCIPAL TABLE

IN

From E major to F major

$\text{C}^{\# \#}$

F $\sharp$  maj.

$\text{C}^{\# \#}$

G maj.

$\text{C}^{\# \#}$

A $\flat$  maj.

$\text{C}^{\# \#}$

A maj.

$\text{C}^{\# \#}$

From B major to E minor

$\text{C}^{\# \#}$

22

$\text{C}^{\# \#}$

5 7 4 3 b

$\text{C}^{\# \#}$

4 6 5 b

$\text{C}^{\# \#}$

5 6 7 3

$\text{C}^{\# \#}$

From E minor to F minor

$\text{C}^{\# \#}$

6 4 #

$\text{C}^{\# \#}$

5 6 - b 7 4 5 b

$\text{C}^{\# \#}$

7 6 9 8 b 6 b

$\text{C}^{\# \#}$

4 6 2 3

$\text{C}^{\# \#}$

From B minor to E major

$\text{C}^{\# \#}$

## VII Principal Table

IN

From F $\sharp$  major to G major

$\text{C}^{\# \#}$

G $\sharp$  maj.

$\text{C}^{\# \#}$

Am. j.

$\text{C}^{\# \#}$

B $\sharp$  maj.

$\text{C}^{\# \#}$

B maj.

$\text{C}^{\# \#}$

From F $\sharp$  major to F $\sharp$  minor

$\text{C}^{\# \#}$

6 7 b

$\text{C}^{\# \#}$

4 3 # b

$\text{C}^{\# \#}$

b 7 - 2 b

$\text{C}^{\# \#}$

5 3 4 6

$\text{C}^{\# \#}$

From F $\sharp$  minor to G minor

$\text{C}^{\# \#}$

6 4 b

$\text{C}^{\# \#}$

5 6 - 4 7 4 3

$\text{C}^{\# \#}$

6 5 # 4 # b

$\text{C}^{\# \#}$

5 6 17 5 #

$\text{C}^{\# \#}$

From F $\sharp$  minor to F $\sharp$  major

$\text{C}^{\# \#}$

5 4 b

$\text{C}^{\# \#}$

7 6

$\text{C}^{\# \#}$

5 6 4 b

$\text{C}^{\# \#}$

5 3 16 7 b

$\text{C}^{\# \#}$

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

Four staves of musical notation for four voices. The key signatures and time signatures change frequently across the staves.

- Staff 1: B-flat major (B-flat, B-flat, B-flat), 2/4 time.
- Staff 2: B major (B, B, B), 2/4 time.
- Staff 3: G major (G, G, G), 2/4 time.
- Staff 4: C-sharp major (C-sharp, C-sharp, C-sharp), 2/4 time.

Key changes include: B-flat major to B major (B-flat, B-flat, B-flat to B, B, B); B major to G major (B, B, B to G, G, G); G major to C-sharp major (G, G, G to C-sharp, C-sharp, C-sharp); C-sharp major to D major (C-sharp, C-sharp, C-sharp to D, D, D); D major to E major (D, D, D to E, E, E); E major to F major (E, E, E to F, F, F).

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

Three staves of musical notation for three voices. The key signatures and time signatures change frequently across the staves.

- Staff 1: C major (C, C, C), 2/4 time.
- Staff 2: G major (G, G, G), 2/4 time.
- Staff 3: D major (D, D, D), 2/4 time.

Key changes include: C major to B-flat major (C, C, C to B-flat, B-flat, B-flat); B-flat major to G major (B-flat, B-flat, B-flat to G, G, G); G major to D major (G, G, G to D, D, D); D major to E major (D, D, D to E, E, E); E major to F major (E, E, E to F, F, F).

## IX PRINCIPAL TABLE

IN

From Ab major to A major      Bb maj.      B maj.      C maj.      C# maj.

From A Major to Ab Minor      3 2 6 4 5      3 - 6 5      6 4 2 5      5 4 3 2 1      8 7 6 5 4

From Ab Minor to A Minor      5 6 7 8 9      6 4 2 7 8 9      6 7 4 2 5 6      5 4 3 2 1 8 7      8 7 6 5 4

From Ab Minor to Ab Major      2 4 6 5 4 3 2      4 2 7 8 9      3 2 4 6 5 4 3 2      6 5 4 3 2 1 7 6 5 4 3 2 1      6 5 4 3 2 1 8 7 6 5 4 3 2 1

## XI Principal Table

IN

From Bb major to B major      C maj.      C# maj.      D maj.      Eb maj.

From Bb Major to Bb Minor      4 2 6 5 4 3 2      3 2 6 5 4 3 2      6 5 4 3 2 1      5 4 3 2 1 8 7 6 5 4 3 2 1      6 5 4 3 2 1 8 7 6 5 4 3 2 1

From Bb Minor to B Minor      6 5 4 3 2 1      6 5 4 3 2 1      6 5 4 3 2 1      6 5 4 3 2 1 8 7 6 5 4 3 2 1      6 5 4 3 2 1 8 7 6 5 4 3 2 1

From Bb Minor to Bb Major      2 4 6 5 4 3 2      4 2 6 5 4 3 2      3 2 4 6 5 4 3 2      6 5 4 3 2 1      6 5 4 3 2 1 8 7 6 5 4 3 2 1

A<sub>b</sub>, Beginning with third above in four Parts.

D maj.  
E♭ maj.  
E maj.  
F maj.  
F♯ maj.  
G maj.

B<sub>b</sub>, Beginning with the third above in three Parts.

B maj.  
F maj.  
F♯ maj.  
G maj.  
A♭ maj.  
A maj.

## CAPRICCIO

32

Musical score for Capriccio, page 32, featuring four staves of music. The score consists of four staves, each with a treble clef and a bass clef. The key signature changes frequently, indicated by various sharps and flats. Measure numbers 32, 91, 97, 98, and 99 are visible at the bottom of the staves. The music is highly rhythmic, with many sixteenth-note patterns and dynamic markings.

33

Fine