

# CHROMATIC MODULATION

## THEORY

P.17- P.30

(ฉบับเล่ม)



## CHROMATIC MODULATION

### THEORY

P.1 - P.16

( ဦးဝင်္ဂ )



10

Chromatic Aug.

(≈ frag) note P. 1

Von bei L.

1935

6/8  
A ♯  
C.T.

6/8  
C.II T  
C.II

5 X 7 8 9 10

6/8  
C.T.

6/8  
C.D.

6/8  
C.D.

6/8  
C.T.

6/8  
C.T.

6/8  
C.D.

6/8  
C.II

only harmonical notes!

6/8  
C.T.

6/8  
C.T.

6/8  
C.D.

6/8  
C.II

not. 7 ph  
not. 8 ph  
not. 9 ph

6/8  
C.II

6/8  
C.V

6/8  
C: II

6/8  
C: V

6/8  
I

6/8  
IV

6/8  
II

6/8  
III

6/8  
IV

6/8  
II

6/8  
I

s. gen.  
7.7 II  
(IV<sup>b2</sup>)

Impossible!

P. 9

A handwritten musical score for a single melodic line. The score consists of six measures on five-line staff paper. Measure 1: A dotted half note followed by a quarter note with a 'x' above it. Measure 2: A dotted half note followed by a quarter note with a '!' above it. Measure 3: A dotted half note followed by a eighth note with a '!' above it. Measure 4: A dotted half note followed by a eighth note with a '!' above it. Measure 5: A eighth note with a '+' above it, followed by a eighth note with a 'x' above it. Measure 6: A eighth note with a '+' above it, followed by a eighth note with a 'x' above it. The first measure has a tempo marking 'c. T' below it and a '5th' hand sign above the staff. The last measure has a tempo marking 'c. T' below it.

A handwritten musical score for a harmonica part, page 22. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music, ending with a double bar line. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains five measures of music, ending with a double bar line. Measures 1-3 of the second staff feature a 'x' under the notes, while measures 4-5 feature an 'x' over the notes. Measures 1-3 of the first staff have a '3' above them, and measures 4-5 have a '3' below them. Measures 1-3 of the second staff have a '3' above them, and measures 4-5 have a '3' below them.

A handwritten musical score for guitar, consisting of six staves. The first staff begins with a 'G' and contains six measures of chords. The second staff begins with a 'C' and contains three measures. The third staff begins with a 'G' and contains four measures. The fourth staff begins with a 'C' and contains two measures. The fifth staff begins with a 'G' and contains three measures. The sixth staff begins with a 'C' and contains two measures.

↓

P.3

↓

Common

*Verdi: Aida*

*C. II = passing dominant*

II → V  
C. II. D

[ C. II → V ]  
C. II. D

C: T S D T T C D D

T: I, IV, VI

P.4

IV, II  
P, VII

A handwritten musical score on four-line staves. The top staff shows a bass line with notes and rests. The middle staff shows a soprano line with notes and rests. The bottom staff shows a bass line with notes and rests. Below the staves, a harmonic progression diagram is written in Roman numerals:

C:  $\frac{I}{T} \xrightarrow{\text{dom}} \frac{IV}{S} \xrightarrow{?} \frac{III}{D}$  ?  $\frac{V}{T} \xrightarrow{?} \frac{IV}{D}$   $\xrightarrow{\text{dom.}} \frac{VI}{S} \xrightarrow{?} \frac{V^6}{D}$   $\xrightarrow{\text{dom.}} \frac{V}{D} \longrightarrow \frac{I}{T}$

Secondary dominantal relation

June 21<sup>st</sup>, 1955

P.5

↓

X X

16 P.

D.9th - rubbi  
T.A.

a: II<sup>7</sup>(V<sup>6</sup>), IV<sup>7</sup>      a: II<sup>7</sup> VII<sup>5</sup>      V<sup>6</sup>      II<sup>5</sup>      II<sup>6</sup> V<sup>2</sup>      I<sup>6</sup>      a: IV      IV - II<sup>5</sup> V<sup>6</sup> - V<sup>5</sup>      I

S      S      D      F      G      A      T

↓      ↓

X X

6 P. P. #P

a: IV - II<sup>5</sup> - IV      III<sup>6</sup> V<sup>7</sup>      I<sup>7</sup>      a: II<sup>7</sup>      IV<sup>2</sup> - V<sup>7</sup>      I<sup>7</sup> - V<sup>7</sup>

D      D

D.9th      D.9th

D.9th m.

6 P.      6 P.

w. II - 7      a: II not min-I

8      8 dim. 5th

A      A

16 A<sup>3</sup> - II<sup>5</sup> - II<sup>5</sup> = V      (A<sup>3</sup> - II<sup>5</sup>)      16 #II<sup>5</sup> - II<sup>5</sup> = V

a: II      II<sup>5</sup>      a: II<sup>5</sup>

6<sup>th</sup> degree

16 7 8      16#II<sup>5</sup> - II<sup>5</sup> = V      16 8 7 8      16#II<sup>5</sup> - II<sup>5</sup> = V

IV      IV<sup>7</sup>      IV<sup>7</sup>      IV<sup>7</sup>

P. 6

A handwritten musical score for guitar or lute, consisting of four staves. The top three staves are treble clef, and the bottom staff is bass clef. The music is written in common time. The score includes various note heads (solid, hollow, X), rests, and slurs. Arrows point down to specific notes in the first and third measures. Below the staves, Roman numerals indicate harmonic progressions: a I<sup>6</sup> - IV - V - I, a I<sup>6</sup> II<sup>2</sup> VI, a I<sup>2</sup> II<sup>2</sup> III<sup>6</sup>, and a I<sup>2</sup> II<sup>2</sup> III<sup>6</sup> IV<sup>6</sup>.

C ↓

P.7

Handwritten musical score for a single melodic line. The score consists of two staves. The first staff starts with a C note, followed by a descending melodic line. The second staff begins with a G note. Various performance markings like 'x' and arrows are present above the notes. Below the staves, Roman numerals indicate harmonic progressions: a-I VI III → II V. The letter 'T' is written under the first staff.

7th degr

Handwritten musical score for a single melodic line. It features two staves. The first staff starts with a G note, followed by a descending melodic line. The second staff begins with a G note. Performance markings like 'x' and arrows are present above the notes. Below the staves, Roman numerals indicate harmonic progressions: a. IV VI V 2 and 7 2 IV III 6. The letter 'T' is written under the first staff.

Handwritten musical score for a single melodic line. It features two staves. The first staff starts with a G note, followed by a descending melodic line. The second staff begins with a G note. Performance markings like 'x' and arrows are present above the notes. Below the staves, Roman numerals indicate harmonic progressions: a. IV VI IV D, a. IV VI 4 IV 7, a. IV VI 4 IV 7, and a. IV VI 4 IV 7. The letter 'T' is written under the first staff.

Handwritten musical score for a single melodic line. It features two staves. The first staff starts with a G note, followed by a descending melodic line. The second staff begins with a G note. Performance markings like 'x' and arrows are present above the notes. Below the staves, Roman numerals indicate harmonic progressions: a. IV VI IV 7, a. IV VI 4 IV 7, a. IV VI 4 IV 7, and a. IV VI 4 IV 7. The letter 'T' is written under the first staff.

(accl.)

Handwritten musical score for a single melodic line. It features two staves. The first staff starts with a G note, followed by a descending melodic line. The second staff begins with a G note. Performance markings like 'x' and arrows are present above the notes. Below the staves, Roman numerals indicate harmonic progressions: a. IV VI 4 IV 7, a. IV VI 4 IV 7, and a. IV VI 4 IV 7. The letter 'T' is written under the first staff.

D ↓ P8 ↓

$\text{G} \frac{2}{2}$   $\text{G} \frac{2}{2}$  |  $\text{G} \frac{2}{2}$   $\text{G} \frac{2}{2}$  |  $\text{G} \frac{2}{2}$   $\text{G} \frac{2}{2}$

$\text{G} \frac{2}{2}$   $\text{G} \frac{2}{2}$  |  $\text{G} \frac{2}{2}$   $\text{G} \frac{2}{2}$  |  $\text{G} \frac{2}{2}$   $\text{G} \frac{2}{2}$

$a. \underline{\text{I}}^7 \underline{\text{IV}}^4 \underline{\text{IV}}^7 \underline{\text{V}}^7 \underline{\text{III}} \underline{\text{IV}}^8 \underline{\text{V}}$   $T = P$        $a. \underline{\text{I}} \underline{\text{V}} \underline{\text{IV}}^7 \underline{\text{VII}}^4 \underline{\text{IV}}^2 \underline{\text{I}}$   $T$

↓ ↓ ↓

$\text{G} \frac{2}{2}$   $\text{G} \frac{2}{2}$  |  $\text{G} \frac{2}{2}$   $\text{G} \frac{2}{2}$  |  $\text{G} \frac{2}{2}$   $\text{G} \frac{2}{2}$

$\text{G} \frac{2}{2}$   $\text{G} \frac{2}{2}$  |  $\text{G} \frac{2}{2}$   $\text{G} \frac{2}{2}$  |  $\text{G} \frac{2}{2}$   $\text{G} \frac{2}{2}$

$a. \underline{\text{IV}}^5$   $a. \underline{\text{IV}}^7 \underline{\text{II}}^5 \underline{\text{I}}^4 \underline{\text{IV}}^8 \underline{\text{III}} \underline{\text{V}}$   $T$        $a. \underline{\text{V}}^5 \underline{\text{II}} \underline{\text{IV}}^4 \underline{\text{III}} \underline{\text{I}}$   $T$

↓ ↓ ↓

$\text{G} \frac{2}{2}$   $\text{G} \frac{2}{2}$  |  $\text{G} \frac{2}{2}$   $\text{G} \frac{2}{2}$  |  $\text{G} \frac{2}{2}$   $\text{G} \frac{2}{2}$

$\text{G} \frac{2}{2}$   $\text{G} \frac{2}{2}$  |  $\text{G} \frac{2}{2}$   $\text{G} \frac{2}{2}$  |  $\text{G} \frac{2}{2}$   $\text{G} \frac{2}{2}$

$a. \underline{\text{IV}}^5 \underline{\text{III}}^5 \underline{\text{IV}}^5 \underline{\text{V}}^5$   $T$        $a. \underline{\text{V}}^2 \underline{\text{IV}}^2 \underline{\text{VII}}^6$

2<sup>nd</sup> degree

↓ ↓ ↓

$\text{G} \frac{2}{2}$   $\text{G} \frac{2}{2}$  |  $\text{G} \frac{2}{2}$   $\text{G} \frac{2}{2}$  |  $\text{G} \frac{2}{2}$   $\text{G} \frac{2}{2}$

$\text{G} \frac{2}{2}$   $\text{G} \frac{2}{2}$  |  $\text{G} \frac{2}{2}$   $\text{G} \frac{2}{2}$  |  $\text{G} \frac{2}{2}$   $\text{G} \frac{2}{2}$

$a. \underline{\text{I}} \underline{\text{VII}}$   $a. \underline{\text{VII}}^6 \underline{\text{II}} \underline{\text{V}}^8$   $T$        $a. \underline{\text{I}}^6 \underline{\text{VII}}^6 \underline{\text{II}} \underline{\text{IV}}^8 \underline{\text{V}}$   $T$

↓ ↓ ↓

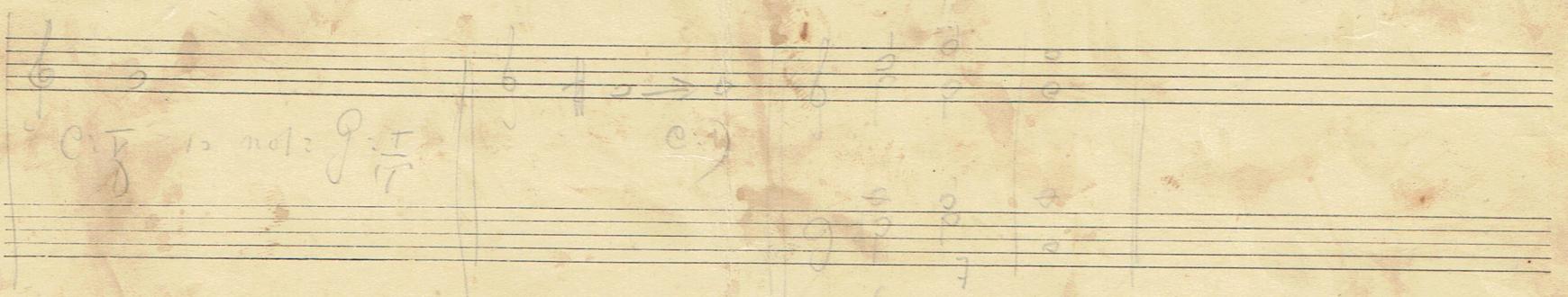
$\text{G} \frac{2}{2}$   $\text{G} \frac{2}{2}$  |  $\text{G} \frac{2}{2}$   $\text{G} \frac{2}{2}$  |  $\text{G} \frac{2}{2}$   $\text{G} \frac{2}{2}$

$\text{G} \frac{2}{2}$   $\text{G} \frac{2}{2}$  |  $\text{G} \frac{2}{2}$   $\text{G} \frac{2}{2}$  |  $\text{G} \frac{2}{2}$   $\text{G} \frac{2}{2}$

$a. \underline{\text{VI}}^2 \underline{\text{II}}^6 \underline{\text{II}} \underline{\text{VII}}^7 \underline{\text{I}}$        $a. \underline{\text{V}}^6 \underline{\text{II}} \underline{\text{IV}}^6 \underline{\text{C}} \underline{\text{IV}}^6 \underline{\text{II}} \underline{\text{V}}^2$   $T$        $a. \underline{\text{II}}^6 \underline{\text{I}}^7 \underline{\text{II}} \underline{\text{III}}^6 \underline{\text{I}}$   $T$

September 19th  
1935

P.9



A handwritten musical score for guitar on four-line staff paper. The score consists of two measures. Measure 1 starts with a C major chord (C E G) followed by a D major chord (D F# A). Measure 2 starts with an E major chord (E G# B). Various performance markings are present: a 'P' above the first measure, a 'P. 10' above the second measure, a '7-0' with an arrow pointing down to the first measure, a 'X' with an arrow pointing down to the first measure, a 'X' with an arrow pointing right to the second measure, a 'P' with an arrow pointing right to the second measure, a circled '7' under the first measure, a circled 'I' under the second measure, a circled 'IV7' with an arrow pointing right to the second measure, a circled '(II)' under the second measure, a circled 'I' with a '6' above it under the second measure, a circled 'P' under the second measure, a circled 'V' under the second measure, and a circled '7' under the second measure. There are also several 'P' markings with arrows pointing right and a circled '7' with a red arrow pointing down to the first measure. The score is written on two staves, with the first staff ending at measure 1 and the second staff starting at measure 2.

Beethoven, 7. symph.

A handwritten musical score for piano. The score consists of two staves. The top staff shows a melodic line with various note heads and rests. The bottom staff shows harmonic chords, primarily in first inversion. The key signature is C major (no sharps or flats). The time signature is 4/4. The score includes a dynamic marking 'f' (fortissimo) at the beginning of the melody. The harmonic progression is indicated by Roman numerals: IV, II, V, I, II, V, I, II, V, I. The melody starts on the fourth line of the staff and moves through various intervals like eighth and sixteenth notes. The harmonic chords are placed below the staff, corresponding to the measure numbers.

P. 11

A handwritten musical score for guitar, featuring six staves of music. The first staff uses standard notation with a treble clef, a key signature of one sharp, and a common time signature. The second staff uses standard notation with a bass clef, a key signature of one sharp, and a common time signature. The third staff is a tablature staff, showing fingerings (1, 2, 3, 4) and a capo at the 3rd fret. The fourth staff is another tablature staff, showing fingerings (1, 2, 3, 4) and a capo at the 3rd fret. The fifth staff is a tablature staff, showing fingerings (1, 2, 3, 4) and a capo at the 3rd fret. The sixth staff is a tablature staff, showing fingerings (1, 2, 3, 4) and a capo at the 3rd fret.

A handwritten musical score for guitar, consisting of three staves. The first staff uses a treble clef, the second a bass clef, and the third a tenor clef. The time signature is 6/8 throughout. The score includes several performance markings: 'soft' (s), 'dynamic' (d), 'slur' (wavy line), 'dot' (.) over notes, 'x' (cross) over notes, and 'z' (checkmark). Measures 1-4 show a sequence of chords: C, G, D, A, E, B, F# (with a 'soft' dynamic), and G. Measures 5-8 show a sequence of chords: C, G, D, A, E, B, F# (with a 'dot' over the first note), and G. Measures 9-12 show a sequence of chords: C, G, D, A, E, B, F# (with a 'dot' over the first note), and G. Measures 13-16 show a sequence of chords: C, G, D, A, E, B, F# (with a 'dot' over the first note), and G.

A handwritten musical score for a string quartet (two violins, viola, cello) on five staves. The score includes dynamic markings like 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte), and articulation marks like 'staccato' dots and 'slur' brackets. The key signature is C major (no sharps or flats). The time signature varies between common time and 7/8. The score consists of two systems of music.

A handwritten musical score on five-line staff paper. The score consists of two systems of music. The first system starts with a treble clef, a 'G' time signature, and a key signature of one sharp. It contains six measures of music with various note heads and stems. The second system starts with a bass clef, a 'C' time signature, and a key signature of one sharp. It contains four measures of music. Below the staff, there are handwritten Roman numerals: C, IV, II, V, I, C, III, IV, II, V, I. There are also some numbers and letters written vertically along the left side of the staff.

P. 12

Handwritten musical notation on a staff. The notation includes:  
- A key signature of 6 sharps.  
- A time signature of 6/8.  
- Chords: IV, V, C:IV = 9.VI, C:IV<sup>7</sup>, II<sup>7</sup>, C:VII<sup>7</sup>, and V<sup>7</sup>.  
- Below the staff, there are labels: C:S, S, D, and D, with corresponding numbers in parentheses: (A:D), (A:D), (A:D), and (A:D).

pp f  
G: I  
C: IV — V I  
? 2.0.?

impresc!  
not G:I, but C:V

D:D<sup>2</sup>

C: IV — V I  
C: II — I  
I<sup>6</sup> — I  
II — I

*New effect!*

↓ X

C: T I  $\frac{IV}{V}$   $\frac{II}{I}$

C  $\frac{IV}{V}$   $\frac{VI}{V}$

C I  $\frac{II}{IV}$   $\frac{III}{V}$  - T

Febuary 7. 1926

21

P. 13

a. I  
c. II - d. IV - I  
F. IV V  
a. II I - F. V  
F. V E F  
V

a. II  
c. II - d. IV - I  
F. IV V  
a. II I - F. V  
F. V E F  
V

P

a. III - d. IV - g. III  
P - I  
V - I  
a. II I - F. V  
I  
A. II

G. V - I  
A. V - I  
D. V  
B. V - I  
G. V  
A. V  
D. V  
B. V  
G. V  
D. V - I

P. 14

G major (B<sup>7</sup>)      D major (F#<sup>7</sup>)

x      ur.

Childish!

A major (C<sup>7</sup>)      G major (B<sup>7</sup>)      D major (F#<sup>7</sup>)

I    VII    IV    VII    III    IV    VII    III    IV

G major (B<sup>7</sup>)      C major (E<sup>7</sup>)      D major (F#<sup>7</sup>)

IV    VII    III    VII    III    VII    IV    VII

S. harmonica in D - child!

G major (B<sup>7</sup>)      F# major (D<sup>7</sup>)      E major (C<sup>7</sup>)      D major (F#<sup>7</sup>)

x      x

A major (C<sup>7</sup>)      G major (B<sup>7</sup>)      F# major (D<sup>7</sup>)      E major (C<sup>7</sup>)

(A-D)

a. I      T      S      D      T      S

d. I      T

g: 2

P. 15

2 Sup id

Dom. of  $a(T)$

Dom. of a (T)

Dom of d(5)

Dom. of  $e(t)$ )

Klaus Ringheim.

A handwritten musical score for a string quartet. The score consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. It contains four measures of music. The second system starts with a bass clef, a key signature of one sharp, and a common time signature. It also contains four measures of music. Below the score, there are labels for the instruments: '1' for violin, '2' for viola, '3' for cello, and '4' for double bass. There are also labels for the tuning pegs: 'a: I' for violin, 'd: II' for viola, 'g: III' for cello, and 'c: IV' for double bass.

P. 16

A handwritten musical score for a string quartet (two violins, viola, cello) on five staves. The score includes dynamic markings like 'hp' (pianissimo), 'sf' (sforzando), and 'eh' (espressivo). The key signature changes between staves, and the time signature is mostly common time. The score consists of two systems of music.

20

P. 17

P.18

P.18

↓

?

x

A handwritten musical analysis on lined paper. It starts with a section in G major (3/8 time) with a B-flat chord, followed by a section in A major (3/8 time) with a C-sharp chord. Below these, it says "C: III = B: IV". To the right, there's a section in A major (3/8 time) with a C-sharp chord, followed by a section in E major (4/4 time) with a C-sharp chord. Below these, it says "e = h: II". Further to the right, there's a section in G major (4/4 time) with a C-sharp chord, followed by a section in H major (4/4 time) with a C-sharp chord. Below these, it says "H: I" and "H: II". At the bottom left, there's a circled number ① followed by the text "c = 9th of 1 of H: II". On the far right, there's a section in H major (4/4 time) with a C-sharp chord, followed by a section in G major (4/4 time) with a C-sharp chord. Below these, it says "G: I" and "G: II". The entire page is filled with musical notation and harmonic analysis.

Handwritten musical analysis on lined paper. The top section shows a progression from C<sub>i</sub>IV (E<sub>i</sub> IV) to C<sub>i</sub>II (E<sub>i</sub> II). A bracket indicates a substitution: C<sub>i</sub>IV - S = C<sub>i</sub>II. A circled ① is followed by the text "C<sub>i</sub>II = Subst. S of II". Below this, a vertical line connects the first two measures to a measure in E major (B<sup>0</sup> D<sup>0</sup> F#<sup>0</sup>) with a circled ② above it. The next section starts with a circled ③ above a measure in G major (B<sup>0</sup> D<sup>0</sup> F#<sup>0</sup>). A bracket indicates a substitution: C<sub>i</sub>IV - S = C<sub>i</sub>II. The analysis continues with a measure in E major (B<sup>0</sup> D<sup>0</sup> F#<sup>0</sup>) with a circled ④ above it. Below this, a vertical line connects the first two measures to a measure in E major (B<sup>0</sup> D<sup>0</sup> F#<sup>0</sup>) with a circled ⑤ above it. The final section starts with a circled ⑥ above a measure in G major (B<sup>0</sup> D<sup>0</sup> F#<sup>0</sup>). A bracket indicates a substitution: C<sub>i</sub>IV - S = C<sub>i</sub>II. The analysis concludes with a measure in E major (B<sup>0</sup> D<sup>0</sup> F#<sup>0</sup>) with a circled ⑦ above it.

3)

mf

allegro

f

modato

C.V.

P. 19

Handwritten musical score for a piece of music, likely a piano or organ work, featuring multiple staves of music with various dynamics, articulations, and performance instructions.

The score includes the following sections:

- Section 1:** Four staves of music. The first staff starts with a treble clef, the second with a bass clef, and the third with a bass clef. The fourth staff continues the bass clef. Various dynamics like forte (f), piano (p), and sforzando (sf) are indicated. Articulation marks include dots, dashes, and crosses. Measure numbers 1 through 12 are present. A section ending is marked with a bracket and "a. T. (IV) VII".
- Section 2:** Three staves of music. The first staff starts with a treble clef, the second with a bass clef, and the third with a bass clef. Measures 13 through 17 are shown. A section ending is marked with a bracket and "a. T. (IV) VII".
- Section 3:** Three staves of music. The first staff starts with a treble clef, the second with a bass clef, and the third with a bass clef. Measures 18 through 22 are shown. A section ending is marked with a bracket and "a. T. (IV) VII".
- Section 4:** Three staves of music. The first staff starts with a treble clef, the second with a bass clef, and the third with a bass clef. Measures 23 through 27 are shown. A section ending is marked with a bracket and "a. T. (IV) VII".
- Section 5:** Three staves of music. The first staff starts with a treble clef, the second with a bass clef, and the third with a bass clef. Measures 28 through 32 are shown. A section ending is marked with a bracket and "a. T. (IV) VII".
- Section 6:** Three staves of music. The first staff starts with a treble clef, the second with a bass clef, and the third with a bass clef. Measures 33 through 37 are shown. A section ending is marked with a bracket and "a. T. (IV) VII".
- Section 7:** Three staves of music. The first staff starts with a treble clef, the second with a bass clef, and the third with a bass clef. Measures 38 through 42 are shown. A section ending is marked with a bracket and "a. T. (IV) VII".
- Section 8:** Three staves of music. The first staff starts with a treble clef, the second with a bass clef, and the third with a bass clef. Measures 43 through 47 are shown. A section ending is marked with a bracket and "a. T. (IV) VII".
- Section 9:** Three staves of music. The first staff starts with a treble clef, the second with a bass clef, and the third with a bass clef. Measures 48 through 52 are shown. A section ending is marked with a bracket and "a. T. (IV) VII".
- Section 10:** Three staves of music. The first staff starts with a treble clef, the second with a bass clef, and the third with a bass clef. Measures 53 through 57 are shown. A section ending is marked with a bracket and "a. T. (IV) VII".
- Section 11:** Three staves of music. The first staff starts with a treble clef, the second with a bass clef, and the third with a bass clef. Measures 58 through 62 are shown. A section ending is marked with a bracket and "a. T. (IV) VII".
- Section 12:** Three staves of music. The first staff starts with a treble clef, the second with a bass clef, and the third with a bass clef. Measures 63 through 67 are shown. A section ending is marked with a bracket and "a. T. (IV) VII".
- Section 13:** Three staves of music. The first staff starts with a treble clef, the second with a bass clef, and the third with a bass clef. Measures 68 through 72 are shown. A section ending is marked with a bracket and "a. T. (IV) VII".
- Section 14:** Three staves of music. The first staff starts with a treble clef, the second with a bass clef, and the third with a bass clef. Measures 73 through 77 are shown. A section ending is marked with a bracket and "a. T. (IV) VII".
- Section 15:** Three staves of music. The first staff starts with a treble clef, the second with a bass clef, and the third with a bass clef. Measures 78 through 82 are shown. A section ending is marked with a bracket and "a. T. (IV) VII".
- Section 16:** Three staves of music. The first staff starts with a treble clef, the second with a bass clef, and the third with a bass clef. Measures 83 through 87 are shown. A section ending is marked with a bracket and "a. T. (IV) VII".
- Section 17:** Three staves of music. The first staff starts with a treble clef, the second with a bass clef, and the third with a bass clef. Measures 88 through 92 are shown. A section ending is marked with a bracket and "a. T. (IV) VII".
- Section 18:** Three staves of music. The first staff starts with a treble clef, the second with a bass clef, and the third with a bass clef. Measures 93 through 97 are shown. A section ending is marked with a bracket and "a. T. (IV) VII".
- Section 19:** Three staves of music. The first staff starts with a treble clef, the second with a bass clef, and the third with a bass clef. Measures 98 through 102 are shown. A section ending is marked with a bracket and "a. T. (IV) VII".

P. 20

Handwritten musical score for piano:

- Measures 1-2: 8/8 time, C major. Bass line: I → II.
- Measure 3: 9/8 time, A minor. Bass line: V → IV.
- Measure 4: 9/8 time, A minor. Bass line: IV.

Dynamics and articulations include:  $\text{ff}$ ,  $\text{f}$ ,  $\text{d}$ ,  $\text{b} \text{ b} \text{ d}$ ,  $\text{d}$ ,  $\text{b} \text{ b}$ ,  $\text{p}$ ,  $\text{p}$ ,  $\text{p}$ ,  $\text{p}$ ,  $\text{p}$ .

6 3 = ♫.  
 (C. IV)  
 6 3 = ♫.  
 (C. IV)

6 3 0 ( #3 - #0 ) 10  
 9 2P P

E. V  
 F. IV → I  
 (D. IV C. IV)  
 9 0 2P P

T 5 F. IV IV I 3-2  
 C. IV F. I

6 3  
 6 3

c. IV 7 c. IV 7  
 F. I

6 3 0 ( #3 - #0 ) 10  
 9 2P P

C. I 6 IV 6-5  
 C. IV I 6 V 6 I

# Chromatic Modulations

8

I M into m dm ang.

P. 21

II: m : N bin enga

II. dm " M m angm

+

+

-

C. II.

C. III.

C. IV.

C. II impetuoso.

C. III impetuoso.

C. IV impetuoso.

A handwritten musical score for two voices, C: and G:, consisting of two staves. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff begins with a bass clef and a common time signature. Both staves feature six measures. Measure 1: C: has a dotted half note followed by eighth notes (F#-G-A-G-F#), and G: has eighth notes (D-G-F#-E). Measure 2: C: has eighth notes (A-G-F#-E-D) followed by a half note (C), and G: has eighth notes (B-A-G-F#-E-D). Measure 3: C: has eighth notes (E-D-C-B-A-G) followed by a half note (C), and G: has eighth notes (A-G-F#-E-D). Measure 4: C: has eighth notes (G-F#-E-D-C-B) followed by a half note (C), and G: has eighth notes (D-C-B-A-G-F#). Measure 5: C: has eighth notes (A-G-F#-E-D-C-B) followed by a half note (C), and G: has eighth notes (B-A-G-F#-E-D-C). Measure 6: C: has eighth notes (E-D-C-B-A-G-F#) followed by a half note (C), and G: has eighth notes (A-G-F#-E-D-C-B). Measures 7-8: C: has eighth notes (G-F#-E-D-C-B-A) followed by a half note (C), and G: has eighth notes (D-C-B-A-G-F#-E-D). Measures 9-10: C: has eighth notes (A-G-F#-E-D-C-B) followed by a half note (C), and G: has eighth notes (B-A-G-F#-E-D-C-B). Measures 11-12: C: has eighth notes (E-D-C-B-A-G-F#) followed by a half note (C), and G: has eighth notes (A-G-F#-E-D-C-B-A). Measures 13-14: C: has eighth notes (G-F#-E-D-C-B-A-G) followed by a half note (C), and G: has eighth notes (D-C-B-A-G-F#-E-D-C-B). Measures 15-16: C: has eighth notes (A-G-F#-E-D-C-B-A-G) followed by a half note (C), and G: has eighth notes (B-A-G-F#-E-D-C-B-A-G).

Aus  
Ringheim

P. 22

6 - 3 =  $\text{h}^{\natural}$ :      | f  $\frac{d}{p}$  | g b d - { b<sub>2</sub>  
 C. T  $\text{as (as) = VII (I)}$  | f g | g b d - { b<sub>2</sub>  
 f: II (D) | g | f b p | f b p | f b p | b o |  
  
 C. I<sub>7</sub> F<sub>7</sub><sup>6</sup> -  
 as: VII I C<sub>7</sub> I<sub>7</sub> T<sub>7</sub> I  
 C<sub>7</sub> = C<sub>7:VI</sub>, S C<sub>7:I</sub> I T<sub>7</sub> T

Handwritten musical score page 2. The score consists of four measures. Measure 1: Treble clef, 2/4 time, key signature of one sharp. Notes: B, A, G, F# (slur), E. Measure 2: Treble clef, 2/4 time, key signature of one sharp. Notes: D, C, B, A (slur), G. Measure 3: Treble clef, 3/4 time, key signature of one sharp. Notes: E, D, C, B (slur), A. Measure 4: Treble clef, 6/8 time, key signature of one sharp. Notes: G, F#, E, D, C, B (slur), A. Below the staff, it says "C: T" and "e: III". Measure 5: Treble clef, 6/8 time, key signature of one sharp. Notes: G, F#, E, D, C, B (slur), A. Below the staff, it says "Hd. IV".

C.  $\frac{\pi}{4}$   $\frac{\pi}{5}$   $\frac{\pi}{11}$   $\frac{\pi}{4}$   
 $\frac{\pi}{7}$   $\frac{1}{5}$   $\pi$  (-)  
↓  $\frac{\pi}{4}$   $\frac{\pi}{5}$   $\frac{1}{7}$   $\frac{\pi}{4}$

77

A handwritten musical score on five-line staff paper. The key signature changes from C major to F# major at the beginning of measure 6. Measure 6 starts with a half note followed by a whole note. Measures 7-10 show a sequence of eighth notes and sixteenth notes with various dynamics like forte, piano, and sforzando. Measure 10 ends with a repeat sign and a double bar line.

Handwritten musical score for two voices (Treble and Bass) on four-line staves. The score includes harmonic analysis ( Roman numerals ) and performance markings ( such as dynamic levels and fingerings ).

**Treble Voice:**

- Measure 1:  $\text{G}^{\circ}$ ,  $\text{I}^{\circ}$ ,  $\text{I}^{\circ}$ ,  $\text{I}^{\circ}$ ,  $\# \text{I}^{\circ}$ ,  $\# \text{I}^{\circ}$ ,  $\# \text{I}^{\circ}$
- Measure 2:  $\text{C}_2$ ,  $\text{IV}^{\text{f}}$ ,  $\text{V}^{\text{f}}$ ,  $\text{II}^{\text{f}}$
- Measure 3:  $\text{D}$ ,  $\text{I}^{\text{f}}$ ,  $\text{II}^{\text{f}}$
- Measure 4:  $\text{C}_2$ ,  $\text{I}^{\text{f}}$ ,  $\text{V}^{\text{f}}$ ,  $\text{II}^{\text{f}}$
- Measure 5:  $\text{D}$ ,  $\text{I}^{\text{f}}$ ,  $\text{II}^{\text{f}}$

**Bass Voice:**

- Measure 1:  $\text{C}_2$ ,  $\text{IV}^{\text{f}}$ ,  $\text{V}^{\text{f}}$ ,  $\text{II}^{\text{f}}$
- Measure 2:  $\text{D}$ ,  $\text{I}^{\text{f}}$ ,  $\text{II}^{\text{f}}$
- Measure 3:  $\text{C}_2$ ,  $\text{I}^{\text{f}}$ ,  $\text{V}^{\text{f}}$ ,  $\text{II}^{\text{f}}$
- Measure 4:  $\text{D}$ ,  $\text{I}^{\text{f}}$ ,  $\text{II}^{\text{f}}$

$$(c: \mathbb{I} = g_{\text{top}} - \bar{r})$$

7 - e

$$E_S = H$$

P. 23

This image shows a handwritten musical score for a string quartet, consisting of four staves. The music is written in common time (indicated by 'C') and includes various key signatures and time signatures such as A major (A), E major (E), B major (B), F major (F), and G major (G). The score includes dynamic markings like 'p' (piano) and 'f' (forte), and performance instructions like 'riten.' (riten.) and 'arco'. The manuscript also features several Roman numerals (I, II, III, IV, V) and numbers (1, 2, 3, 4, 5, 6) placed above the staves, likely indicating specific measures or sections of the piece. The paper is yellowed and shows signs of age and wear.

P. 24

3)

$\begin{array}{c} \text{G: } \text{I}^6 \text{ II}^6 \\ \text{C: T } \text{I}^6 \text{ II}^6 \\ \text{D: } \text{I}^6 \text{ II}^6 \end{array}$

$\begin{array}{c} \text{G: } \text{I}^6 \text{ II}^6 \\ \text{C: T } \text{I}^6 \text{ II}^6 \\ \text{D: } \text{I}^6 \text{ II}^6 \end{array}$

$\begin{array}{c} \text{G: } \text{I}^6 \text{ II}^6 \\ \text{C: T } \text{I}^6 \text{ II}^6 \\ \text{D: } \text{I}^6 \text{ II}^6 \end{array}$

$(\text{G: } \text{I}^6 \text{ II}^6)$

$\begin{array}{c} \text{G: } \text{I}^6 \text{ II}^6 \\ \text{C: T } \text{I}^6 \text{ II}^6 \\ \text{D: } \text{I}^6 \text{ II}^6 \end{array}$

$\begin{array}{c} \text{G: } \text{I}^6 \text{ II}^6 \\ \text{C: T } \text{I}^6 \text{ II}^6 \\ \text{D: } \text{I}^6 \text{ II}^6 \end{array}$

$\begin{array}{c} \text{G: } \text{I}^6 \text{ II}^6 \\ \text{C: T } \text{I}^6 \text{ II}^6 \\ \text{D: } \text{I}^6 \text{ II}^6 \end{array}$

$\begin{array}{c} \text{G: } \text{I}^6 \text{ II}^6 \\ \text{C: T } \text{I}^6 \text{ II}^6 \\ \text{D: } \text{I}^6 \text{ II}^6 \end{array}$

$\begin{array}{c} \text{G: } \text{I}^6 \text{ II}^6 \\ \text{C: T } \text{I}^6 \text{ II}^6 \\ \text{D: } \text{I}^6 \text{ II}^6 \end{array}$

$\begin{array}{c} \text{G: } \text{I}^6 \text{ II}^6 \\ \text{C: T } \text{I}^6 \text{ II}^6 \\ \text{D: } \text{I}^6 \text{ II}^6 \end{array}$

$\begin{array}{c} \text{G: } \text{I}^6 \text{ II}^6 \\ \text{C: T } \text{I}^6 \text{ II}^6 \\ \text{D: } \text{I}^6 \text{ II}^6 \end{array}$

$\begin{array}{c} \text{G: } \text{I}^6 \text{ II}^6 \\ \text{C: T } \text{I}^6 \text{ II}^6 \\ \text{D: } \text{I}^6 \text{ II}^6 \end{array}$

January 17, 1936

C -

Ci

19

P. 25

3 - II | 6 3 = h = | 6 3 = | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |

C. III - F. IV  
A. II  
C. III - A. II  
C. D. IV<sup>2</sup>  
F. IV I

C ↓ Des ↓ G. IV ↓ T

6 3 = | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |

C. I. VII -  
G. E. III - I  
D. A. II - IV T I T

C. III -  
F. IV S D. I T I

6 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |

C. T I<sup>6</sup> II<sup>7</sup> III<sup>6</sup>  
A. II IV T I  
↓ S D. T  
(x)

6 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |

C. T I<sup>6</sup> II<sup>7</sup> III<sup>6</sup>  
A. II IV T I  
↓ S D. T

6 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |

C. T I<sup>6</sup> II<sup>7</sup> III<sup>6</sup>  
A. II IV T I  
↓ S D. T

6 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |

D. II S T I T

P. 26

(1)

Handwritten musical score for three staves. The first staff is in 6/8 time, G major, with a tempo of 60 BPM. The second staff is in 3/8 time, A major, with a tempo of 90 BPM. The third staff is in 6/8 time, C major, with a tempo of 60 BPM. The score includes various dynamics like forte (f), piano (p), and sforzando (sf). Roman numerals (I, II, III, IV) are used to mark measures. Arrows indicate performance techniques such as slurs and grace notes.

a: III

x

Handwritten musical score for three staves. The first staff is in 6/8 time, G major, with a tempo of 60 BPM. The second staff is in 3/8 time, A major, with a tempo of 90 BPM. The third staff is in 6/8 time, C major, with a tempo of 60 BPM. The score includes various dynamics like forte (f), piano (p), and sforzando (sf). Roman numerals (I, II, III, IV) are used to mark measures. Arrows indicate performance techniques such as slurs and grace notes.

a: IV

x

Handwritten musical score for three staves. The first staff is in 6/8 time, G major, with a tempo of 60 BPM. The second staff is in 3/8 time, A major, with a tempo of 90 BPM. The third staff is in 6/8 time, C major, with a tempo of 60 BPM. The score includes various dynamics like forte (f), piano (p), and sforzando (sf). Roman numerals (I, II, III, IV) are used to mark measures. Arrows indicate performance techniques such as slurs and grace notes.

a: I = 8.0  
(cd. m.)

x →

7th. class

Handwritten musical score for three staves. The first staff is in 4/4 time, M + m 7th. The second staff is in 4/4 time, m + m 7th. The third staff is in 4/4 time, dm. + m 7th. The fourth staff is in 4/4 time, dm. + dm. 7th. The fifth staff is in 4/4 time, M + M 7th. The sixth staff is in 4/4 time, m + M 7th. The seventh staff is in 4/4 time, eug. m. + M 7th.

P. 27

↓

16      *Surp.*

—x      x      x      x

6      *nopp*      *9*      *10*      *11*      *12*      *13*      *14*      *15*      *16*      *17*      *18*      *19*      *20*      *21*      *22*      *23*      *24*      *25*      *26*      *27*      *28*      *29*      *30*      *31*      *32*      *33*      *34*      *35*      *36*      *37*      *38*      *39*      *40*      *41*      *42*      *43*      *44*      *45*      *46*      *47*      *48*      *49*      *50*      *51*      *52*      *53*      *54*      *55*      *56*      *57*      *58*      *59*      *60*      *61*      *62*      *63*      *64*      *65*      *66*      *67*      *68*      *69*      *70*      *71*      *72*      *73*      *74*      *75*      *76*      *77*      *78*      *79*      *80*      *81*      *82*      *83*      *84*      *85*      *86*      *87*      *88*      *89*      *90*      *91*      *92*      *93*      *94*      *95*      *96*      *97*      *98*      *99*      *100*      *101*      *102*      *103*      *104*      *105*      *106*      *107*      *108*      *109*      *110*      *111*      *112*      *113*      *114*      *115*      *116*      *117*      *118*      *119*      *120*      *121*      *122*      *123*      *124*      *125*      *126*      *127*      *128*      *129*      *130*      *131*      *132*      *133*      *134*      *135*      *136*      *137*      *138*      *139*      *140*      *141*      *142*      *143*      *144*      *145*      *146*      *147*      *148*      *149*      *150*      *151*      *152*      *153*      *154*      *155*      *156*      *157*      *158*      *159*      *160*      *161*      *162*      *163*      *164*      *165*      *166*      *167*      *168*      *169*      *170*      *171*      *172*      *173*      *174*      *175*      *176*      *177*      *178*      *179*      *180*      *181*      *182*      *183*      *184*      *185*      *186*      *187*      *188*      *189*      *190*      *191*      *192*      *193*      *194*      *195*      *196*      *197*      *198*      *199*      *200*      *201*      *202*      *203*      *204*      *205*      *206*      *207*      *208*      *209*      *210*      *211*      *212*      *213*      *214*      *215*      *216*      *217*      *218*      *219*      *220*      *221*      *222*      *223*      *224*      *225*      *226*      *227*      *228*      *229*      *230*      *231*      *232*      *233*      *234*      *235*      *236*      *237*      *238*      *239*      *240*      *241*      *242*      *243*      *244*      *245*      *246*      *247*      *248*      *249*      *250*      *251*      *252*      *253*      *254*      *255*      *256*      *257*      *258*      *259*      *260*      *261*      *262*      *263*      *264*      *265*      *266*      *267*      *268*      *269*      *270*      *271*      *272*      *273*      *274*      *275*      *276*      *277*      *278*      *279*      *280*      *281*      *282*      *283*      *284*      *285*      *286*      *287*      *288*      *289*      *290*      *291*      *292*      *293*      *294*      *295*      *296*      *297*      *298*      *299*      *300*      *301*      *302*      *303*      *304*      *305*      *306*      *307*      *308*      *309*      *310*      *311*      *312*      *313*      *314*      *315*      *316*      *317*      *318*      *319*      *320*      *321*      *322*      *323*      *324*      *325*      *326*      *327*      *328*      *329*      *330*      *331*      *332*      *333*      *334*      *335*      *336*      *337*      *338*      *339*      *340*      *341*      *342*      *343*      *344*      *345*      *346*      *347*      *348*      *349*      *350*      *351*      *352*      *353*      *354*      *355*      *356*      *357*      *358*      *359*      *360*      *361*      *362*      *363*      *364*      *365*      *366*      *367*      *368*      *369*      *370*      *371*      *372*      *373*      *374*      *375*      *376*      *377*      *378*      *379*      *380*      *381*      *382*      *383*      *384*      *385*      *386*      *387*      *388*      *389*      *390*      *391*      *392*      *393*      *394*      *395*      *396*      *397*      *398*      *399*      *400*      *401*      *402*      *403*      *404*      *405*      *406*      *407*      *408*      *409*      *410*      *411*      *412*      *413*      *414*      *415*      *416*      *417*      *418*      *419*      *420*      *421*      *422*      *423*      *424*      *425*      *426*      *427*      *428*      *429*      *430*      *431*      *432*      *433*      *434*      *435*      *436*      *437*      *438*      *439*      *440*      *441*      *442*      *443*      *444*      *445*      *446*      *447*      *448*      *449*      *450*      *451*      *452*      *453*      *454*      *455*      *456*      *457*      *458*      *459*      *460*      *461*      *462*      *463*      *464*      *465*      *466*      *467*      *468*      *469*      *470*      *471*      *472*      *473*      *474*      *475*      *476*      *477*      *478*      *479*      *480*      *481*      *482*      *483*      *484*      *485*      *486*      *487*      *488*      *489*      *490*      *491*      *492*      *493*      *494*      *495*      *496*      *497*      *498*      *499*      *500*      *501*      *502*      *503*      *504*      *505*      *506*      *507*      *508*      *509*      *510*      *511*      *512*      *513*      *514*      *515*      *516*      *517*      *518*      *519*      *520*      *521*      *522*      *523*      *524*      *525*      *526*      *527*      *528*      *529*      *530*      *531*      *532*      *533*      *534*      *535*      *536*      *537*      *538*      *539*      *540*      *541*      *542*      *543*      *544*      *545*      *546*      *547*      *548*      *549*      *550*      *551*      *552*      *553*      *554*      *555*      *556*      *557*      *558*      *559*      *560*      *561*      *562*      *563*      *564*      *565*      *566*      *567*      *568*      *569*      *570*      *571*      *572*      *573*      *574*      *575*      *576*      *577*      *578*      *579*      *580*      *581*      *582*      *583*      *584*      *585*      *586*      *587*      *588*      *589*      *590*      *591*      *592*      *593*      *594*      *595*      *596*      *597*      *598*      *599*      *600*      *601*      *602*      *603*      *604*      *605*      *606*      *607*      *608*      *609*      *610*      *611*      *612*      *613*      *614*      *615*      *616*      *617*      *618*      *619*      *620*      *621*      *622*      *623*      *624*      *625*      *626*      *627*      *628*      *629*      *630*      *631*      *632*      *633*      *634*      *635*      *636*      *637*      *638*      *639*      *640*      *641*      *642*      *643*      *644*      *645*      *646*      *647*      *648*      *649*      *650*      *651*      *652*      *653*      *654*      *655*      *656*      *657*      *658*      *659*      *660*      *661*      *662*      *663*      *664*      *665*      *666*      *667*      *668*      *669*      *670*      *671*      *672*      *673*      *674*      *675*      *676*      *677*      *678*      *679*      *680*      *681*      *682*      *683*      *684*      *685*      *686*      *687*      *688*      *689*      *690*      *691*      *692*      *693*      *694*      *695*      *696*      *697*      *698*      *699*      *700*      *701*      *702*      *703*      *704*      *705*      *706*      *707*      *708*      *709*      *710*      *711*      *712*      *713*      *714*      <i

P. 28

Handwritten musical score for woodwind instruments. The score consists of four staves. The top staff has two measures of music. The second staff starts with a dynamic  $f$ , followed by two measures. The third staff begins with a dynamic  $ff$ , followed by three measures. The fourth staff starts with a dynamic  $ff$ , followed by two measures. The instruments listed are C-clar, B-clar, A-clar, and Bassoon. The bassoon part includes dynamics  $f$  and  $ff$ .

Horn in D

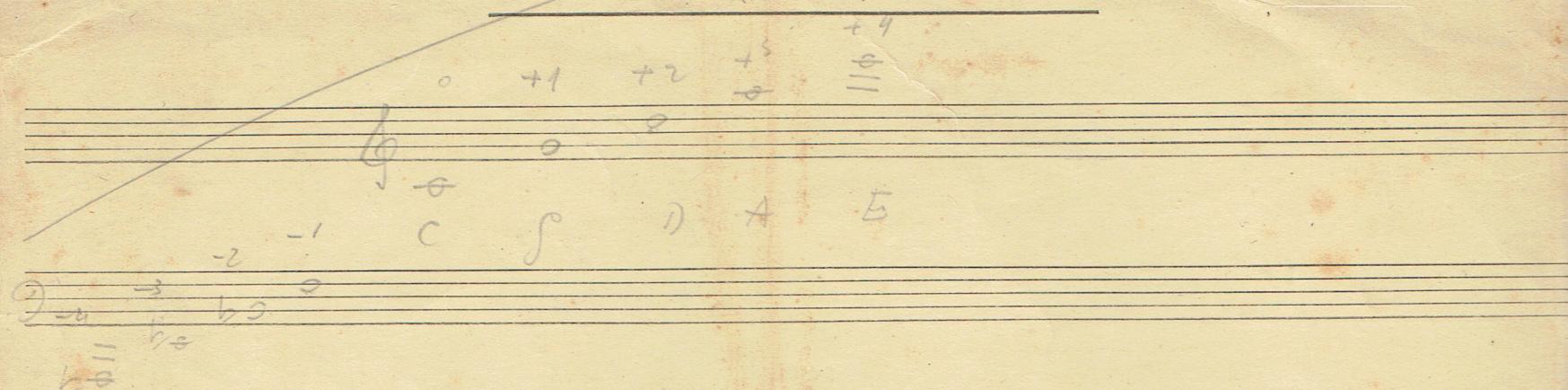
Handwritten musical score for horn in D. It features a single staff with two measures. The first measure starts with a dynamic  $f$ . The second measure starts with a dynamic  $ff$ .

Handwritten musical score for brass instruments. It features a single staff with two measures. The first measure starts with a dynamic  $f$ . The second measure starts with a dynamic  $ff$ .

Handwritten musical score for brass instruments. It features a single staff with two measures. The first measure starts with a dynamic  $f$ . The second measure starts with a dynamic  $ff$ .

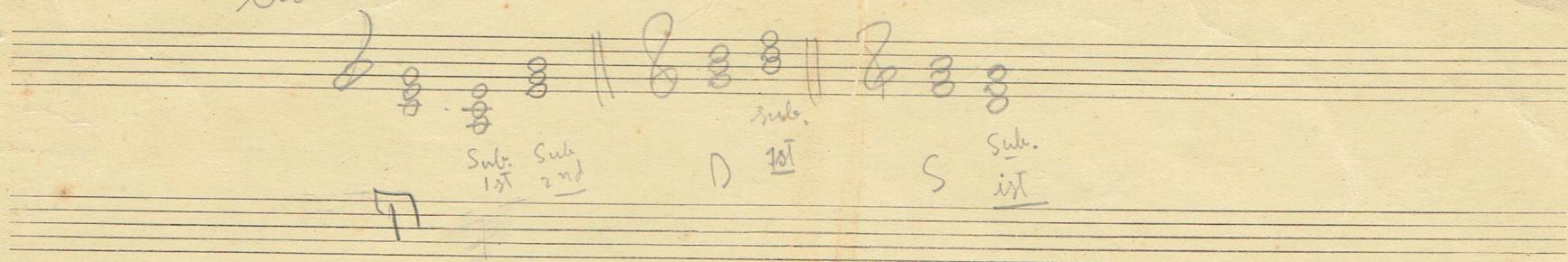
Handwritten musical score for brass instruments. It features a single staff with two measures. The first measure starts with a dynamic  $f$ . The second measure starts with a dynamic  $ff$ .

P. 29



P. 30

Substitution



Two staves of handwritten musical notation. The top staff starts with a measure labeled "15" containing "CIS | DIS | EIS | FIS | GIS | AIS | HIS |". The tempo "105" is written above the staff. The bottom staff starts with a measure labeled "10" containing "e | D | E | F | G | A | H |". The tempo "120" is written above the staff. The second staff continues with "ES | CES | DES | ES | FES | GES | AS | B |" and the tempo "1105" is written below it. There are several blank staves below the main ones.