Inscribed to

Miss Steuart & Miss Alice Hammond.

The most important

CADENCES & MODULATIONS,

through the

MAJOR & MINOR KEYS,

WITH

Harmonised Scales,

COMPOSED

In a free and easy Style for the

Piano-Forte, Harmonium, or Organ,

BY

IMMANUEL LIEBICH.

Ent. Sta Hall.

Price

LONDON,

DUNCAN DAVISON, & Co

Dépôt général de la Maison Brandus. de Paris.

244. REGENT STREET, CORNER OF LITTLE ARGYLL STREET.

INTRODUCTORY REMARKS.

The frequent playing of simply connected chords is for every student of the Piano-Forte, Harmonium or Organ, of a twofold advantage. On the one hand, (especially in the keys with more than four sharps or four flats) the repeating of the chords from the Book will facilitate the reading of music in general to a really surprising extent; and on the other hand, (especially when the student is able to play the chords by heart,) musical understanding will be greatly increased. For the latter reason and because the principal object is the production of good effects, all severe restrictions to which musical science confines the theorist have been avoided, - the more so as this work does not claim the name nor the merits of a theoretical work.

As to the way in which the "Cadences Modulations and Scales" ought to be used, they simply should be practised until they have become so familiar to the student that he can play them without the Book.

As an additional study of great importance, the whole of Part I and some of Part II should be practised in the minor, following with this study exclusively the natural musical impulse.

Incomplete as the whole may appear I have no doubt that both teachers and students will find these Studies of some use.

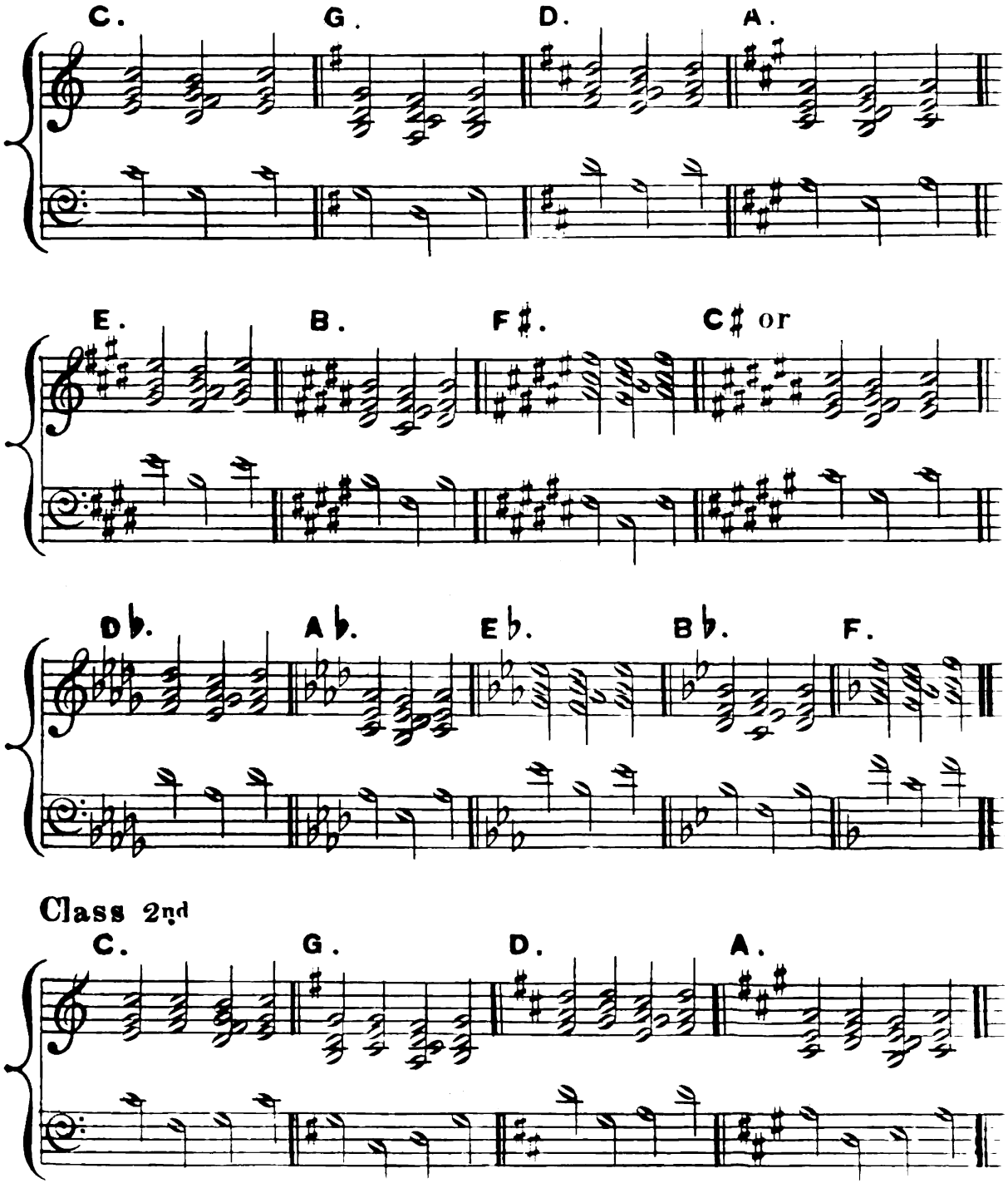
February 1861.

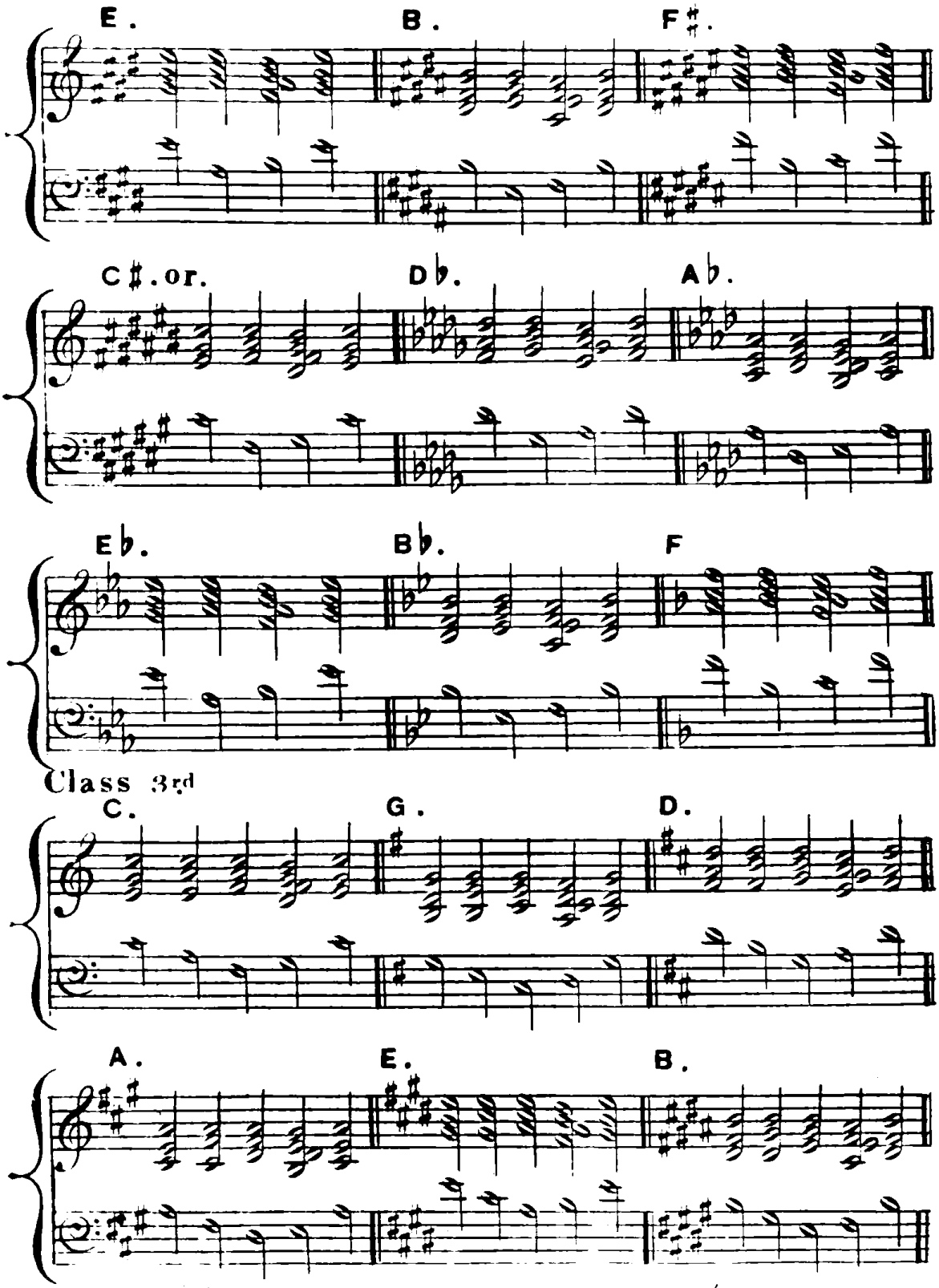
IMMANUEL LIEBICH.

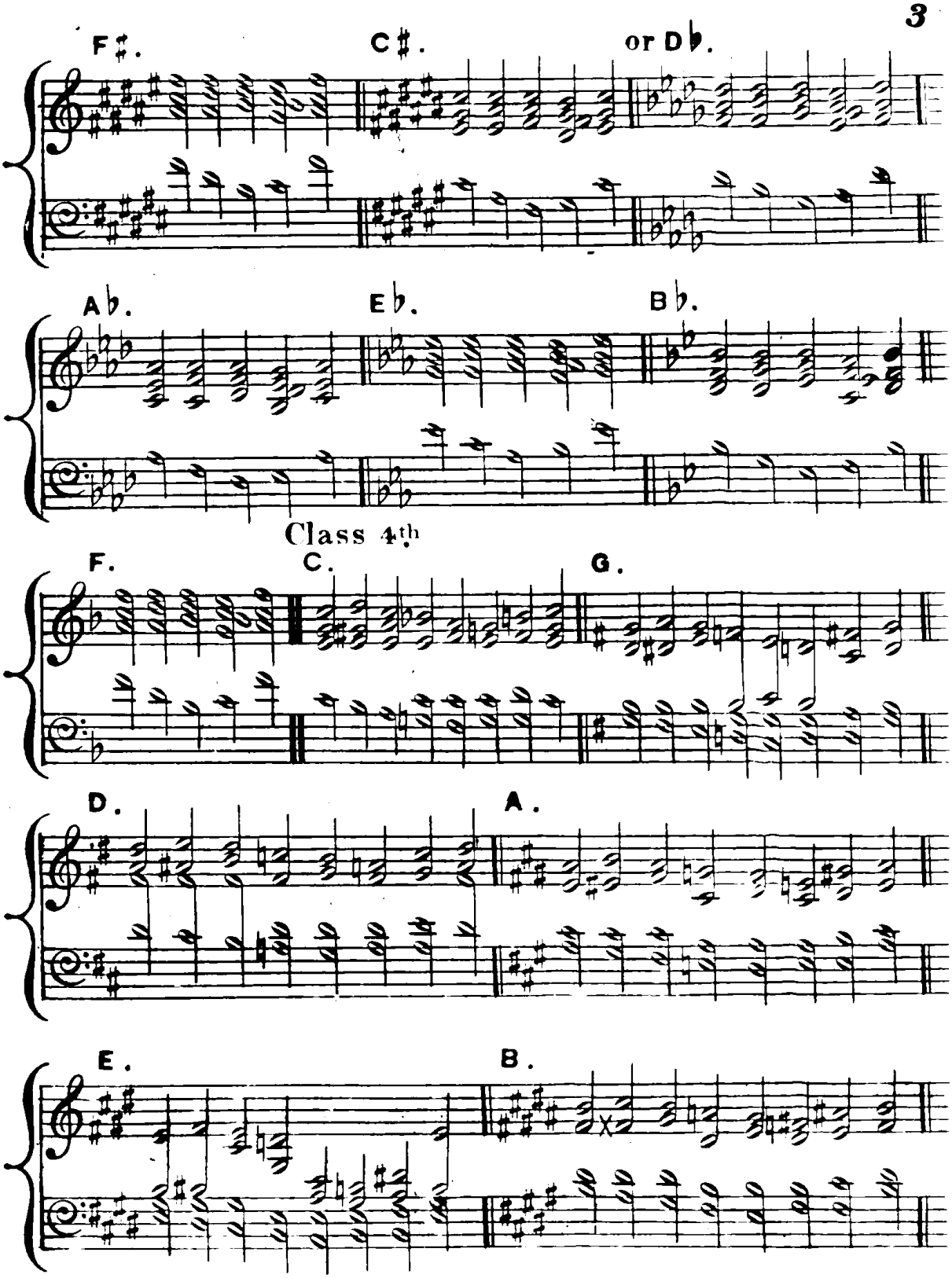
CADENCES, MODULATIONS &c

BY IMMANUEL LIEBICH.

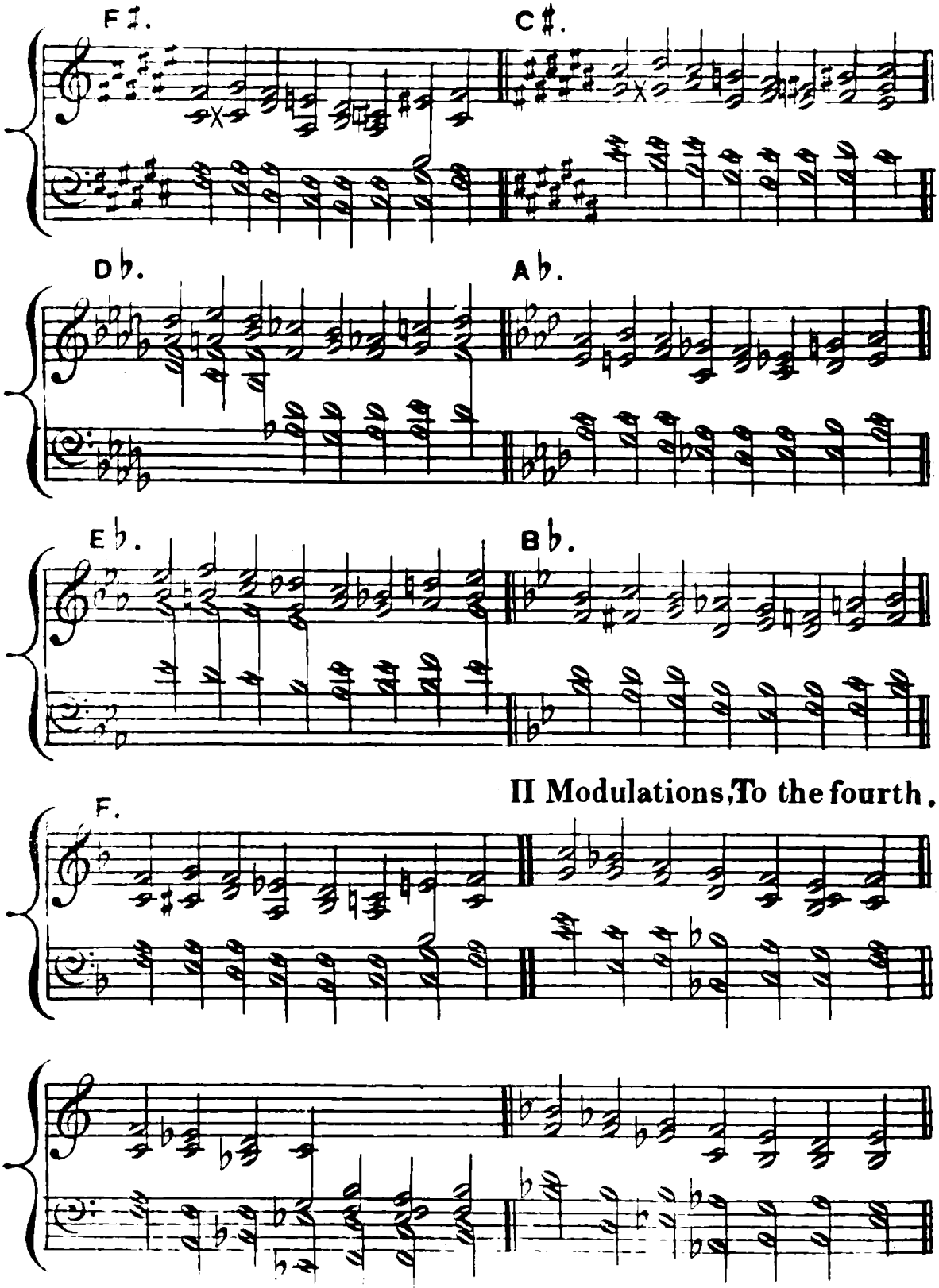
I Cadences. Class I.st

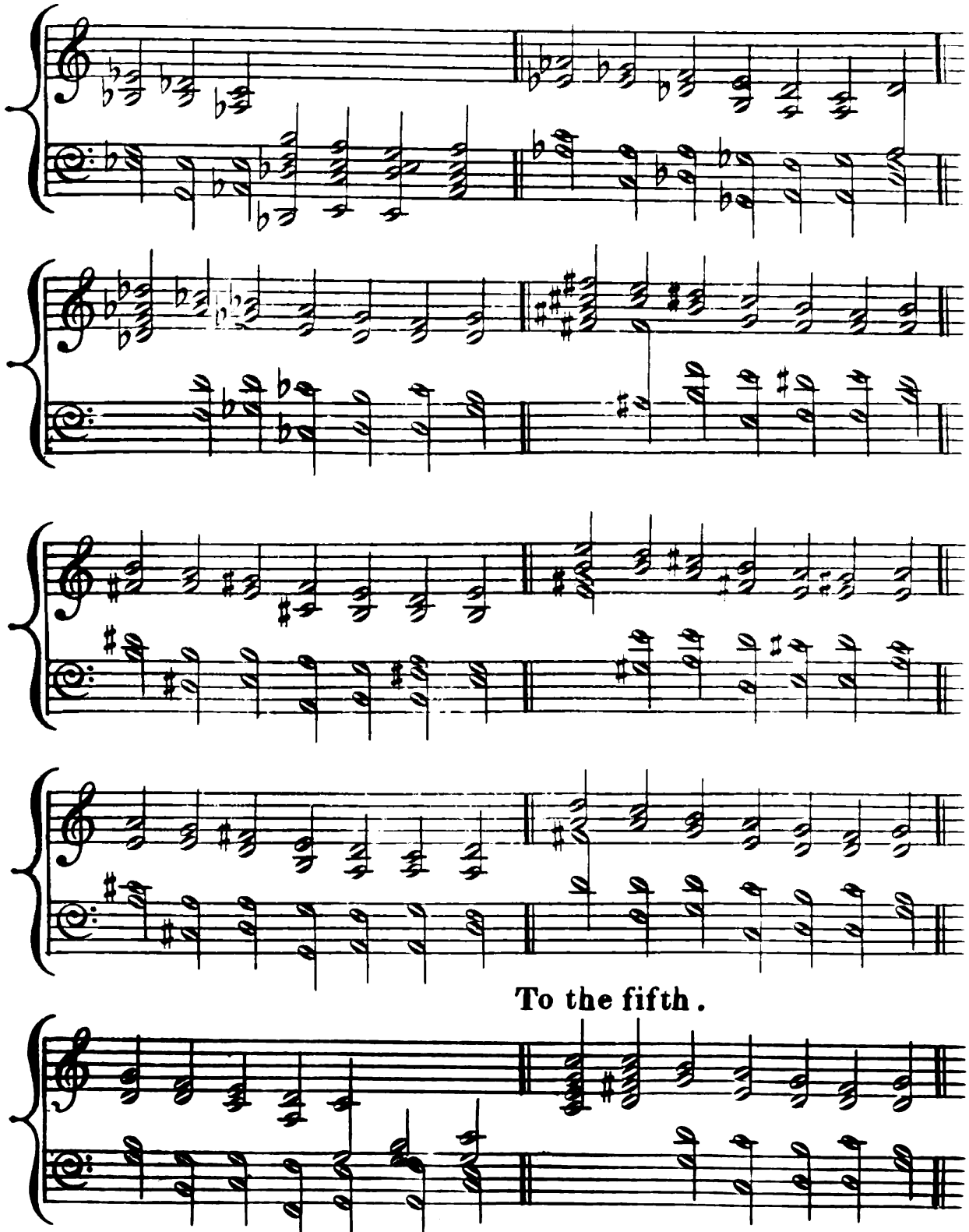


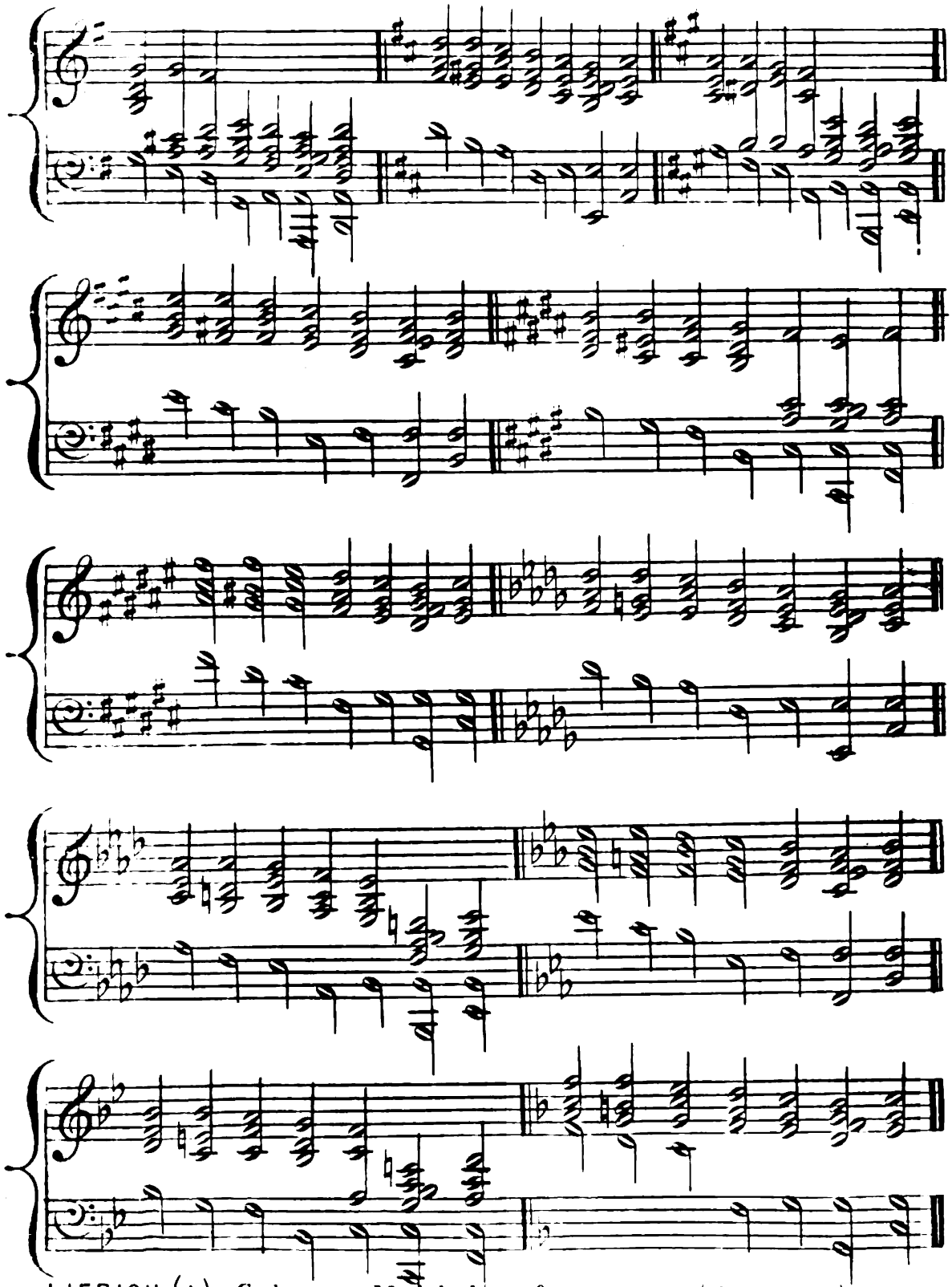

E.
B.
F♯.
C♯.or.
D♭.
A♭.
E♭.
B♭.
F
Class 3rd
C.
G.
D.
A.
E.
B.



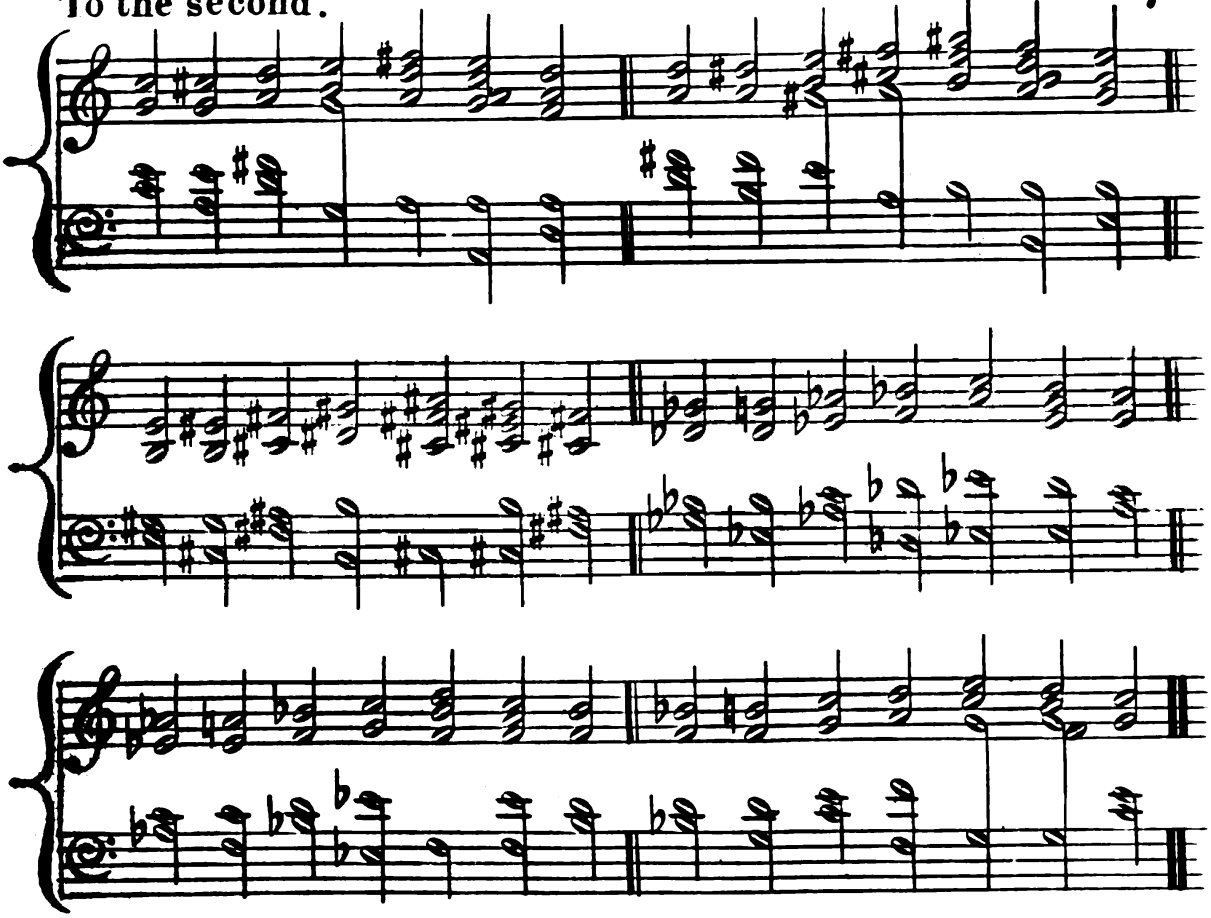
Class 4th


F♯.
C♯.
D♭.
A♭.
E♭.
B♭.
II Modulations, To the fourth.
F.

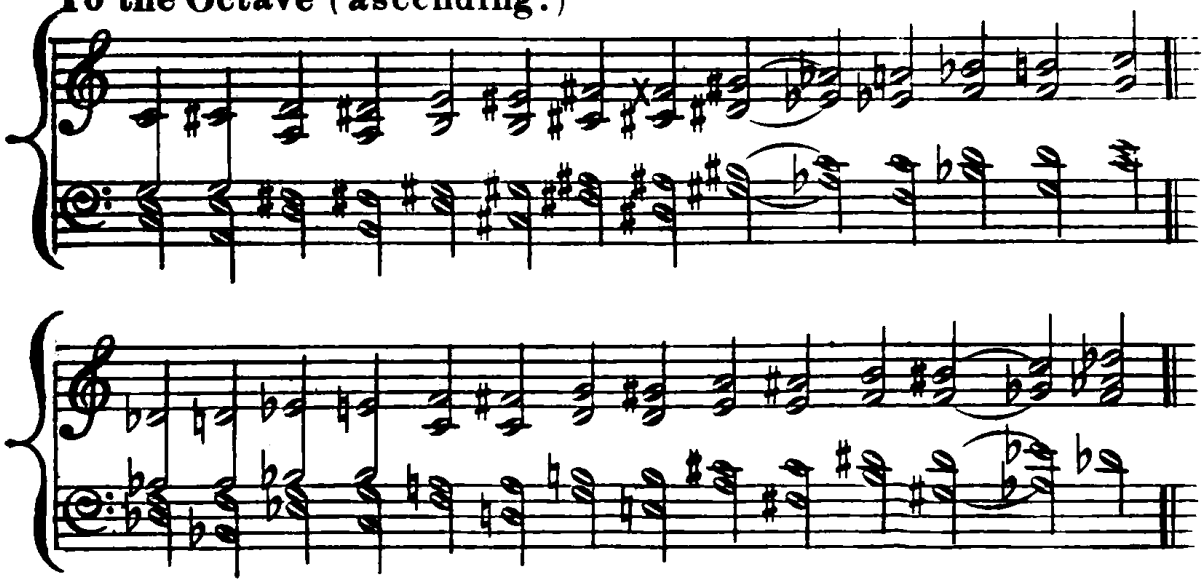

To the fifth.



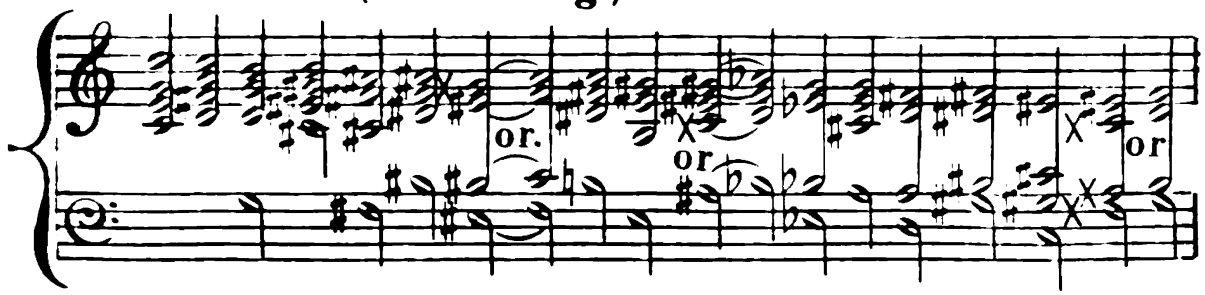
To the second.



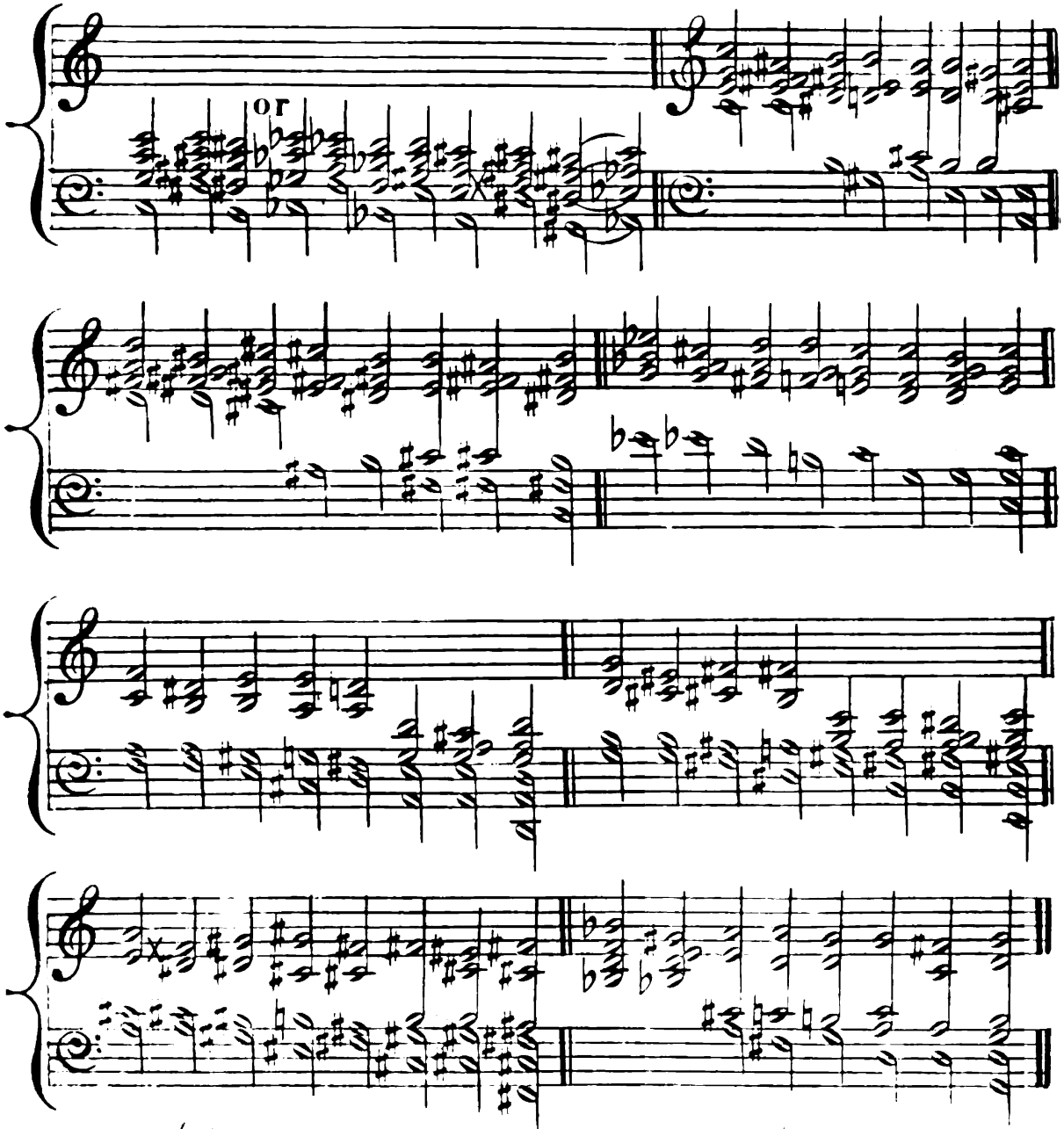
To the Octave (ascending.)



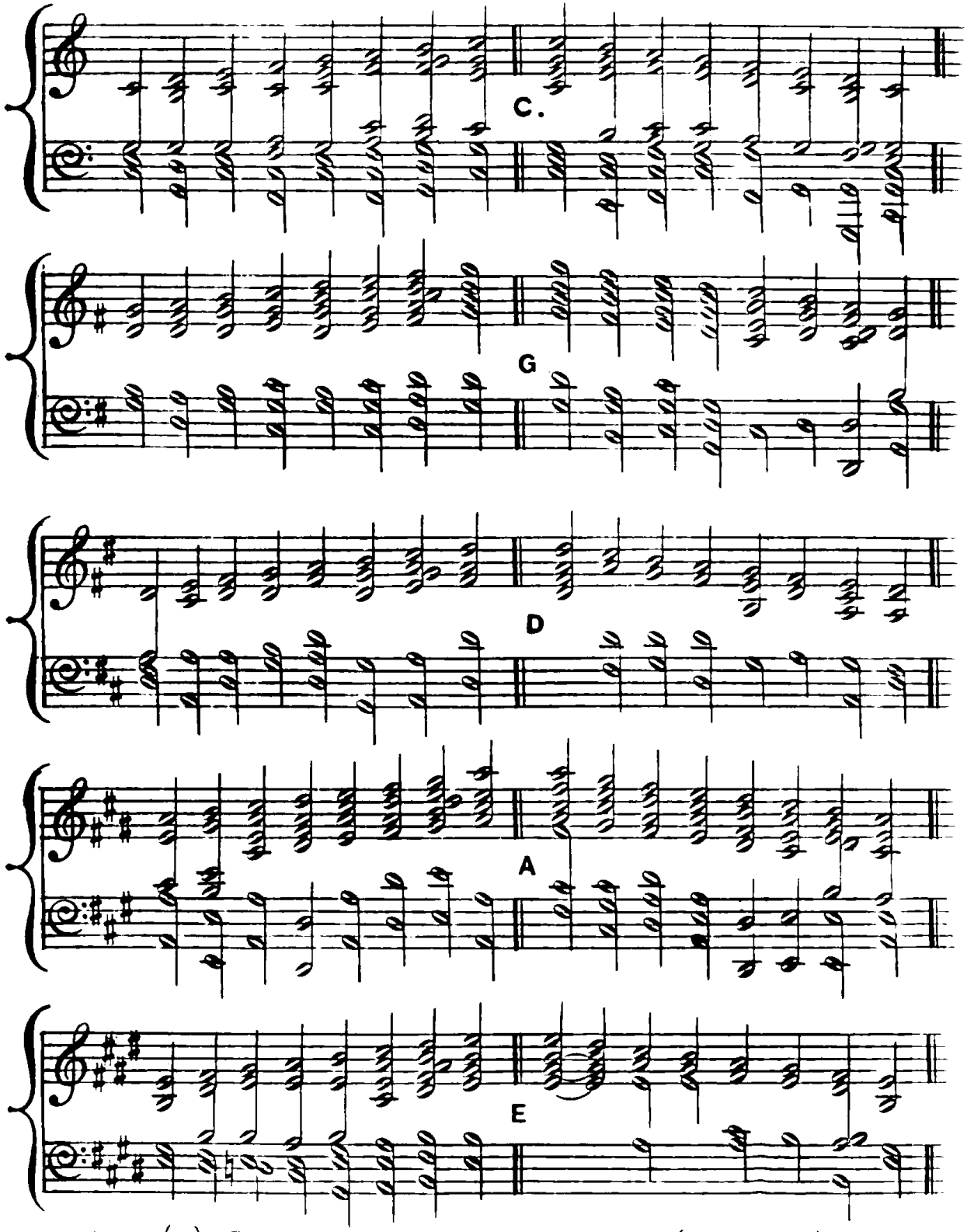
To the Octave (descending)

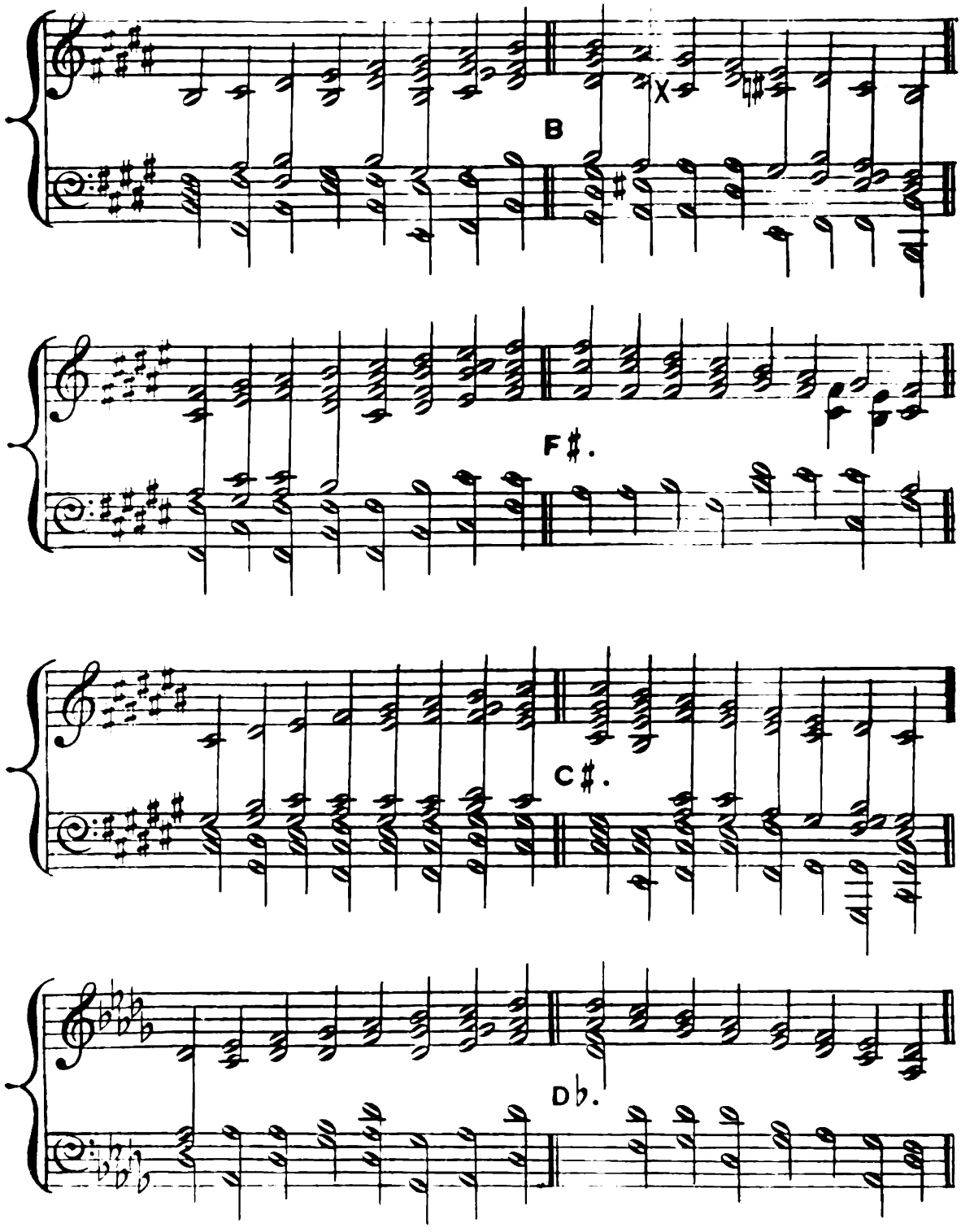


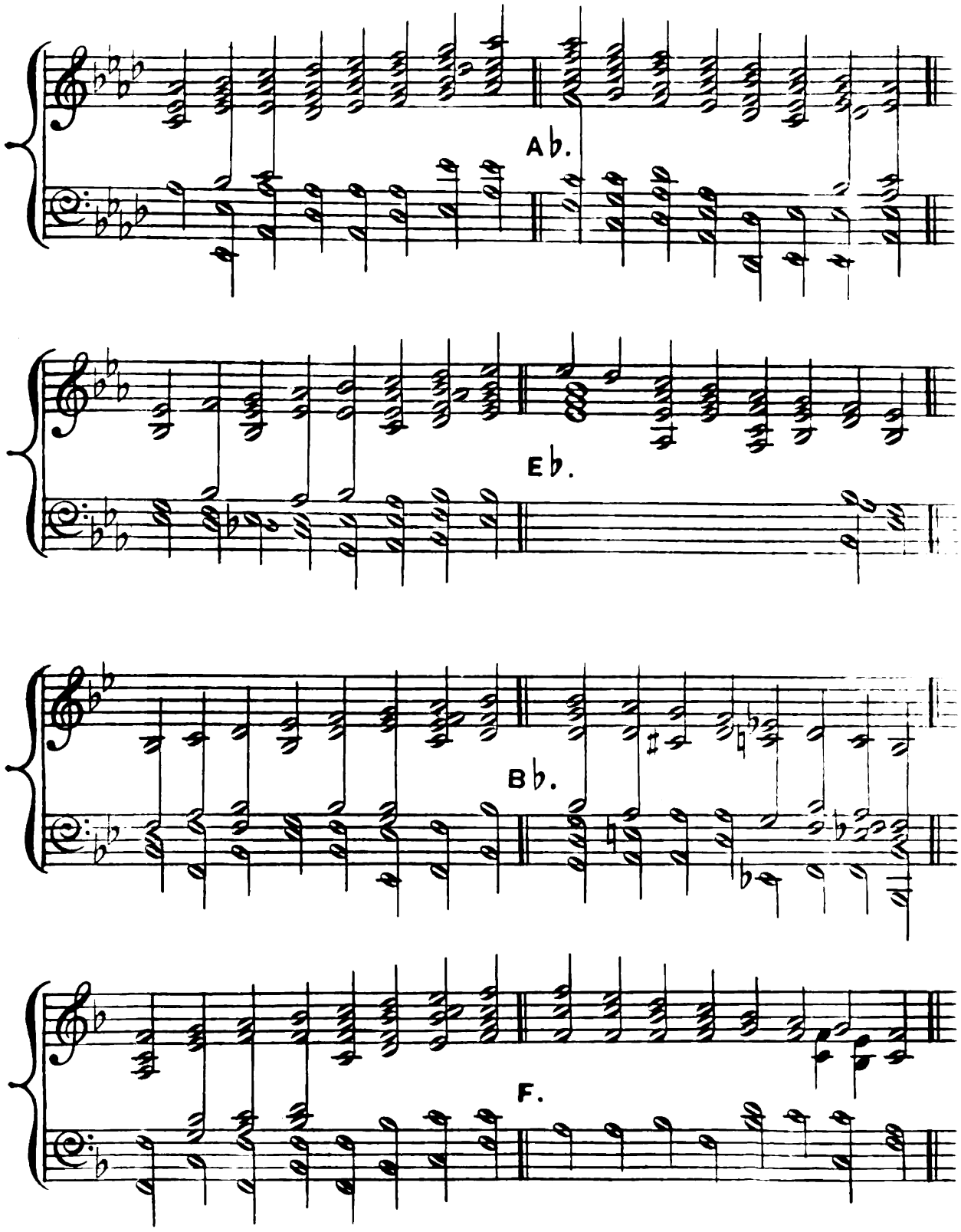
To the Sixth.



III. The Scales, harmonized.

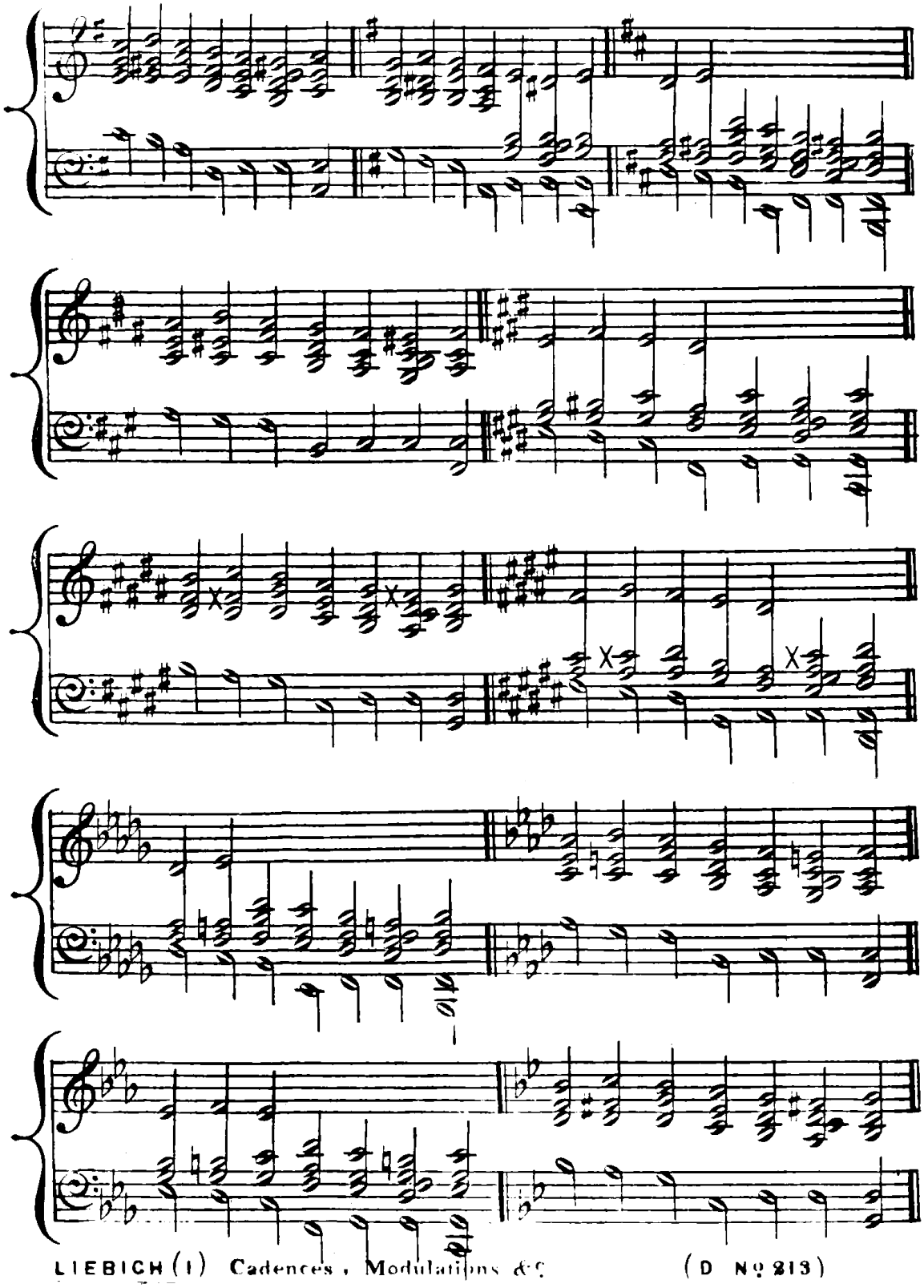



B
X
F♯.
C♯.
D♭.

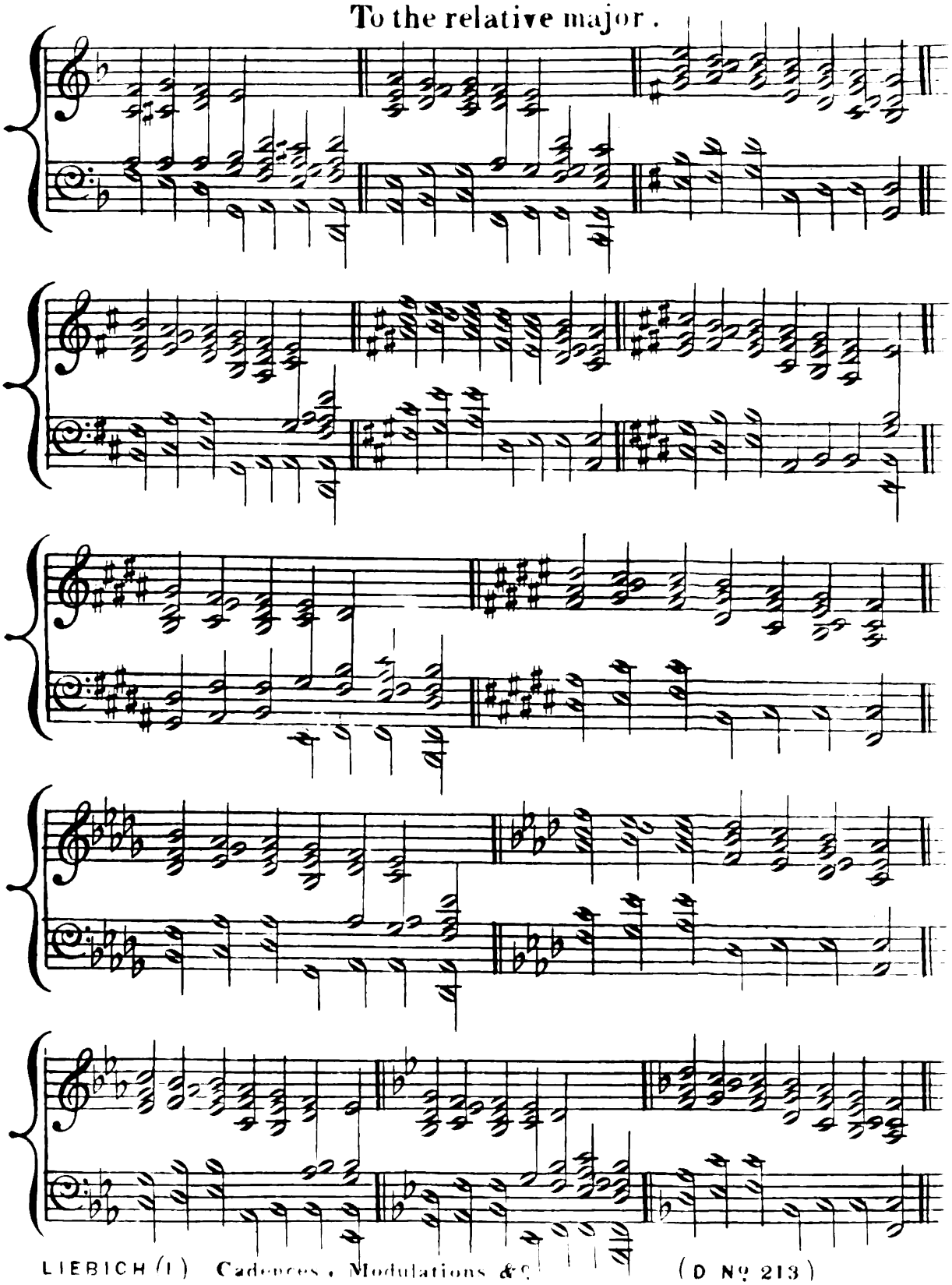

Ab.
Eb.
Bb.
F.

12 **Modulations to the relative minors & majors.**

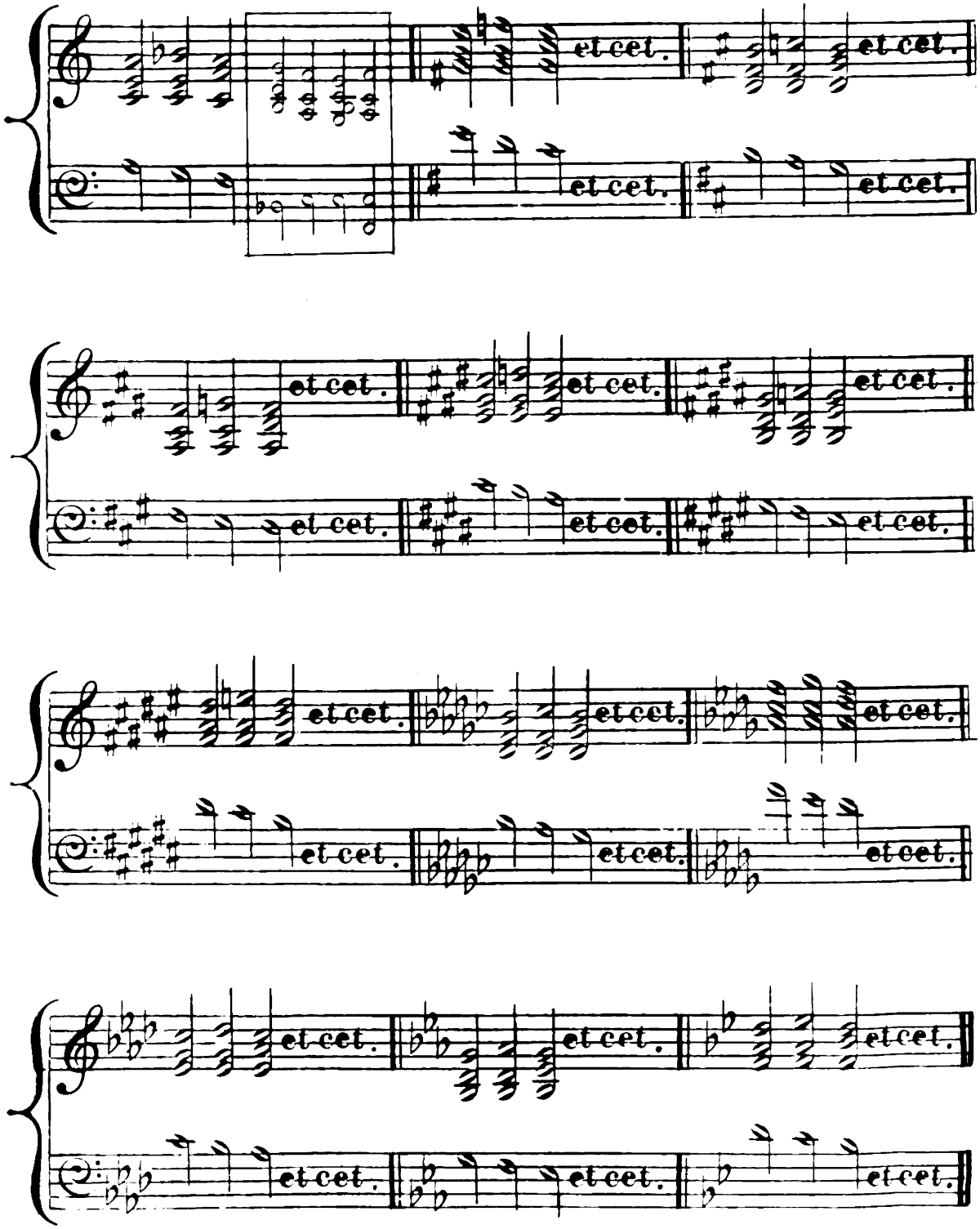
To the relative minor.



To the relative major.



To the fourth of the relative major.



Here are some practical hints: Cadences, Class I$^{st}_{..}$ take the third in the first and last chord one semitone lower. the rest unaltered. Class 2$^{nd}_{.}$ take the third in the 1$^{st}_{..}$ 2$^{nd}_{..}$ and last chords one semitone lower. Class 3$^{rd}_{..}$ as Class 2$^{nd}_{..}$ besides the 1$^{st}_{.}$ 5$^{th}_{.}$ and 8$^{th}_{.}$ of the second chord one semitone lower. Class 4$^{th}_{.}$ take the 3$^{rd}_{.}$ in the first chord one semitone lower; each tone of the 2$^{nd}_{.}$ chord one semitone lower; each tone of the 3$^{rd}_{.}$ chord, except the highest, one semitone lower; the fourth chord remains unaltered; the highest tone of the fifth chord one semitone lower; the highest but one of the sixth chord one semitone lower; the last but one chord unaltered and the 3$^{rd}_{.}$ in the last chord one semitone lower.