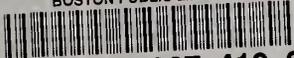
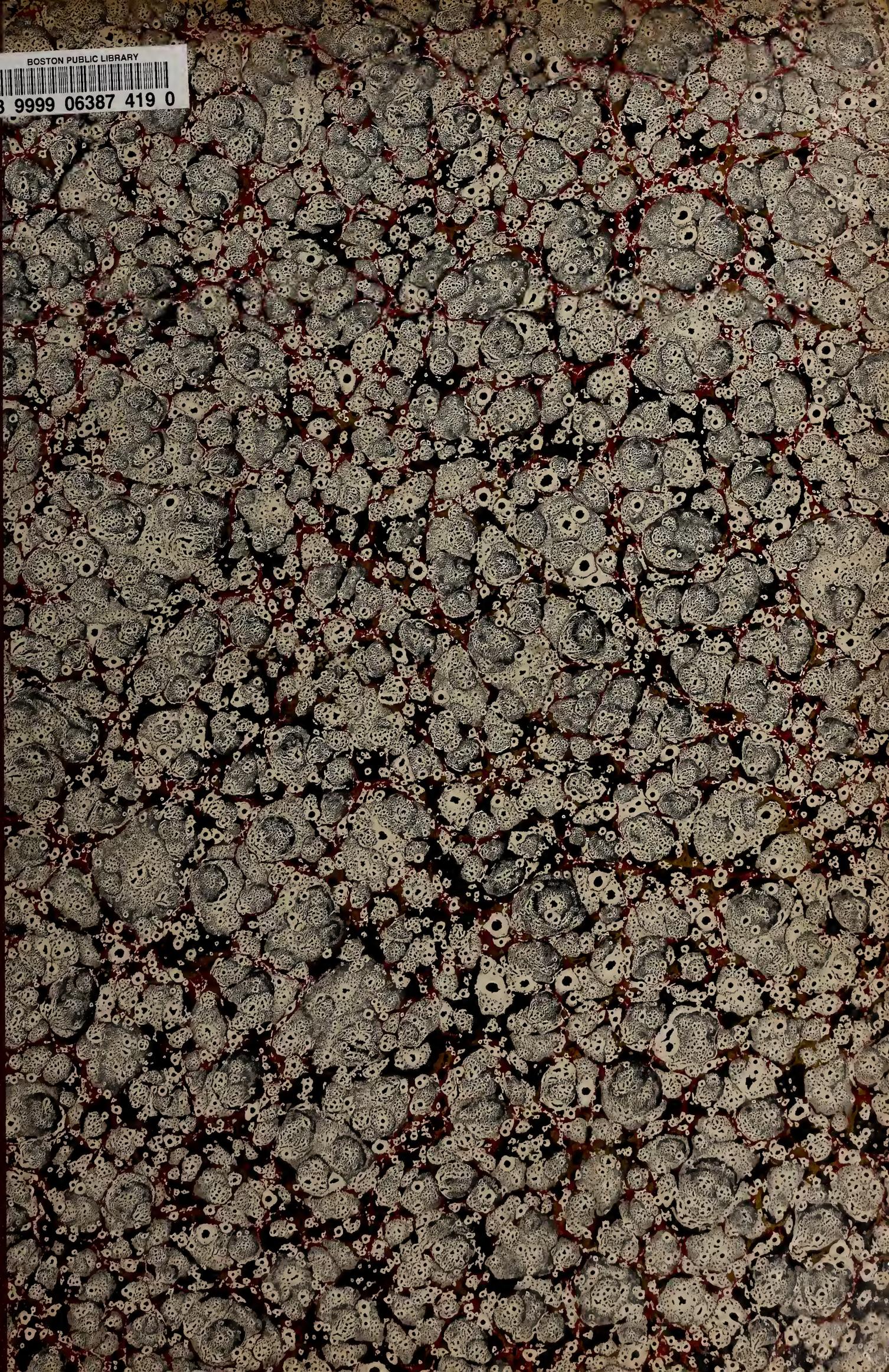


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SEQUEL
TO THE
First Companion.

to the

Chiroplast.

8052.431

being a Description of

PROGRESSIVE LESSONS.

grounded upon the Harmonies of the Early Easy Lessons in that Work.
so as to be played with them.

In Concert,

by Pupils more advanced in their Studies.

COMPOSED BY

J. B. Logier.

Inventor of the Royal Patent Chiroplast or Hand Director & Founder of this System of Musical Instruction

London

Published by J. Green Music Agent 33, Scho Square.

Boston U.S. 1827.

Copy Right Secured. Price 2.50

Boston, Published, & Sold by D. Browne at his Musical Seminary.

Companion to this Book \$2.50 see Catalogue 8th Page of the Comp:

706
D. B. Logier
OF THE
CITY OF BOSTON

INTRODUCTION.

To the 12th Edition
of the SEQUEL.

8052431

Satisfactory experience having proved the efficacy of his New System of Musical Instruction the Author has had the gratification to see it established with the happiest success not only throughout these Kingdoms but also in Spain, America, the East and West Indies, and other parts of the Globe.

From the increasing demand for these publications it is obvious that their utility is very extensively appreciated—considered merely as elementary works—this plan is Novel, and the progress of instruction rendered highly interesting and amusing.

The first Companion to the Chiroplast contains the groundwork consisting of simple Lessons adapted to the progressive improvement of the pupils—and this present work consists of a series of Lessons composed expressly on those original Subjects contrived so as to be played alone as distinct Lessons in their own particular style or in full Concert with the others, being grounded on the same succession of harmonies: the Variations embracing nearly every description of passage.

By playing together the different Lessons which are seperately adapted to the different capacities of the several Performers, a complete Band is formed capable of great effect by alternate solos, duets &c. The Concert thus acquires a pleasing light and shade, the Pupils themselves are delighted and become highly interested—insensibly acquiring a knowledge of Harmony and accompaniment with a confidence in the performance unattainable by any other means.

By thus uniting many Pupils of different degrees of acquirement, all slight errors are mutually corrected, the happiest emulation is excited, and the rapid progress of improvement under these circumstances, is truly astonishing.

Before commencing the Lessons in this work it is presumed that the Pupil has already proceeded through those contained in the First and Second Companions and that he can play the Exercises and Scales by simular and contrary Motion with facility in a moderate time, he will thus have acquired a proper strength of finger and a good position of the hand and wrist.

The Exercises and Scales should be for some time daily practised even whilst the pupil is proceeding with the following Lessons—being at all times careful to observe that the fingers lie exactly over the very centre of their respective keys, the necessity of which cannot be too strongly impressed upon the mind of the pupil; and in order to be assured that all the force employed proceeds from the fingers alone, it is advisable sometimes to lay on the upper side of the hands small pieces of coin or something similar: if the execution is steady and these are not shaken off during the performance, it will warrant the best expectations of a free powerful and brilliant fingering.

This Lesson is the Harmony of the 1st Lesson in the Companion; (the subject of which is written over it) this, if played on an Organ, will give the Pupil a just notion of the continuation of Sound. The fingers must be held down firm, while the Pupil recites for each bar full One, Two, Three, Four, laying a particular emphasis on the last.

N.B. Should the pupil be unable to reach the Octave in the Bass he may use the thumb only, extending his 4th finger to the utmost towards the octave below.

SUBJECT. 

(a) ALLEGRO.

N^o 1. 

Any or all of the following as far as N^o VIII may be played in concert with Lessons N^{os} II, III & IV in the Companion.

This is the Harmony of Lessons II, III & IV in the Companion and may be played as the preceding one on the Organ during their performance.

SUBJECT. 

N^o 2. 

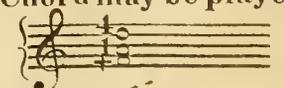


(a) See Ch: Comp: page 38

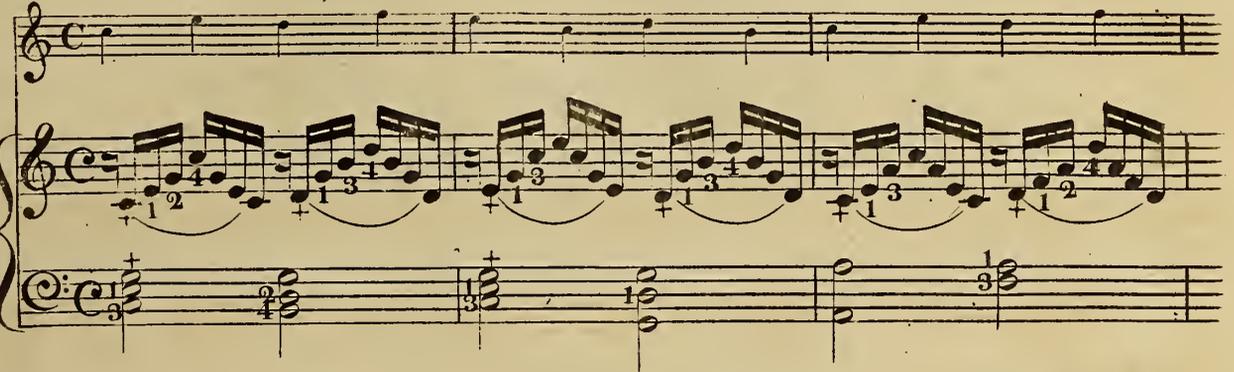
(b) forte *for:* or *f:* to be played loud. *ff* still louder.

(c) piano *pia:* or *p:* to be played soft.

* Should the fingers of the Child be too short the Chord may be played thus



The Harmony of the Chords sprinkled — all unnecessary motion partic-
ularly of the 4th finger must be avoided — observe all the fingering especial-
ly when the 3^d is marked.

SUBJECT. 

N^o 3. 



The Right hand playing Scales—extracted from the finger Guide Lessons; the Left extended so that, whilst the thumb and 4th finger embrace the Octave the first finger is held over the 5th the Second finger over the 4th and the third finger over the 3^d of the Chord.

SUBJECT. (h) POCO ALLEGRO.

N^o 4. (k) LEGATO.

(h) POCO, a little, a little, slower than ALLEGRO—see Ch: Comp: 38.

(k) LEGATO, to be played in a smooth gliding manner, giving each note its full duration of sound: a mark thus  called a slur and placed over a succession of notes, is often used to denote that word—as in the second bar of this Lesson. (2)

Exercise in Triplets— keep the Minim well down
and move the remainder of the fingers freely.

SUBJECT. ALLEGRO.

N^o 6.

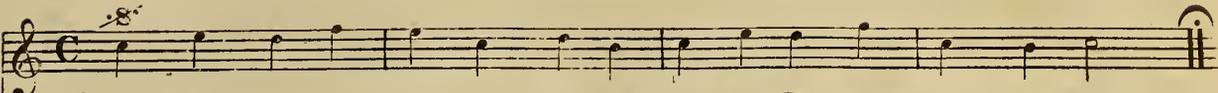
The first system of the musical score consists of four staves. The top staff is a single treble clef line with a common time signature (C) and the tempo marking 'ALLEGRO.' The second and third staves are grouped by a brace on the left and represent the right and left hands of a piano. The bottom staff is a single bass clef line. The music features a series of eighth-note triplets in the right hand and corresponding accompaniment in the left hand. Fingering numbers (1-4) are placed above and below notes to indicate fingerings. The system concludes with a double bar line.

The second system of the musical score continues the piece. It features four staves: a single treble clef line at the top, followed by a grand staff (treble and bass clefs) for the piano, and a single bass clef line at the bottom. The music continues with eighth-note triplets and other rhythmic patterns. Fingering numbers are clearly visible throughout the system. The system ends with a double bar line.

The third system of the musical score continues the piece. It features four staves: a single treble clef line at the top, followed by a grand staff (treble and bass clefs) for the piano, and a single bass clef line at the bottom. The music continues with eighth-note triplets and other rhythmic patterns. Fingering numbers are clearly visible throughout the system. The system ends with a double bar line.

The fourth system of the musical score continues the piece. It features four staves: a single treble clef line at the top, followed by a grand staff (treble and bass clefs) for the piano, and a single bass clef line at the bottom. The music continues with eighth-note triplets and other rhythmic patterns. Fingering numbers are clearly visible throughout the system. The system ends with a double bar line.

The Harmony of the Chords by Arpeggio —
carefully observe the 3^d finger of both hands.

SUBJECT. 

(a) VIVACE.

N^o 7. 



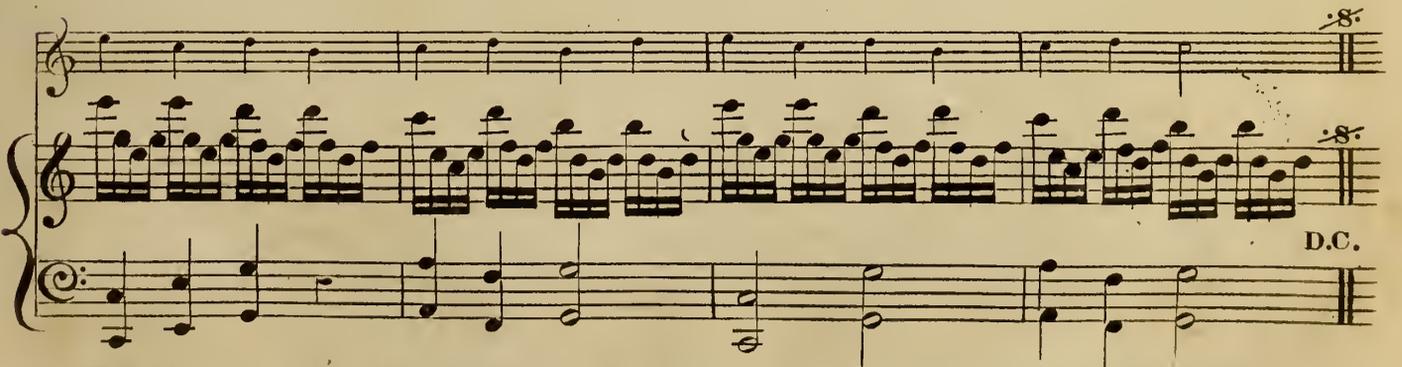
D.C.

This Lesson is well adapted for the exercise of the 1st finger
and thumb of the right hand in an extended Position.

SUBJECT. 

(a) SPIRITOSO.

N^o 8. 



D.C.

The following Lessons as far as N^o XII may be played in concert with Lessons N^o V,
VI and VII in the Companion.

(a) See Ch: Comp: page 38.

The Harmony of Lesson V in the Companion.

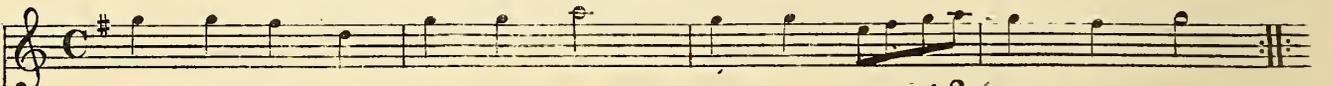
SUBJECT. 

(a) MODERATO.

N^o 9. 



Accompaniment to the same Lesson.

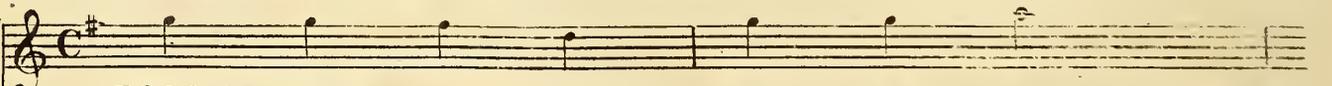
SUBJECT. 

MODERATO.

N^o 10. 



Variation for the Left hand—observe to keep the 4th finger of the Left hand down whilst the rest of the fingers move freely.

SUBJECT. 

POCO ALLEGRO.

N^o 11. 

(a) See Ch: Comp: page 38. (2)

The first system of music consists of three staves. The top staff is a single treble clef line with a key signature of one sharp (F#) and a common time signature (C). The middle and bottom staves are grouped by a brace and represent the piano accompaniment. The middle staff has a treble clef, and the bottom staff has a bass clef. The music includes various note values, rests, and fingerings (numbers 1-4) written above or below the notes. There are repeat signs at the end of the system.

This Lesson may be occasionally played an Octave higher with the Right hand, for the sake of effect in concert.

SUBJECT.

VIVACE.

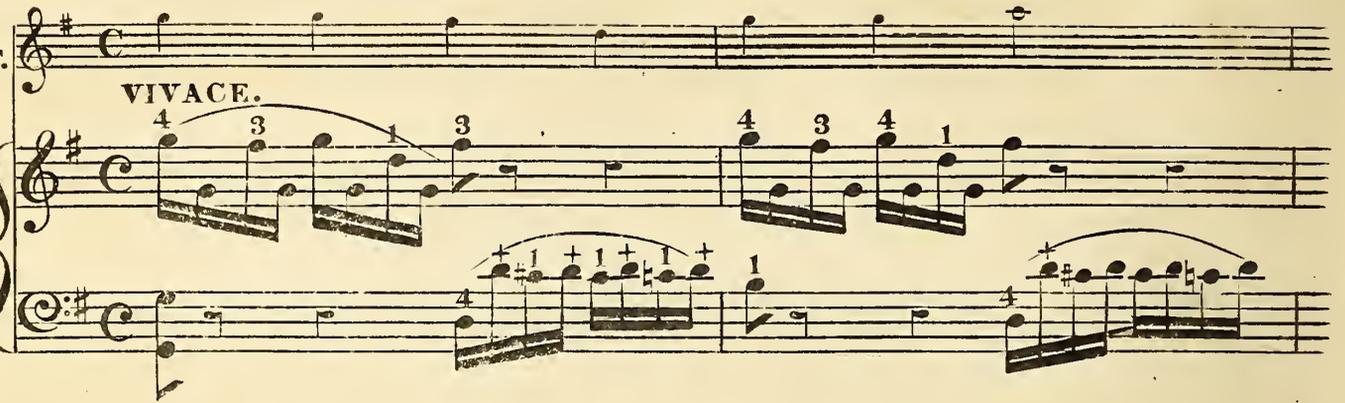
N^o 12.

The second system is labeled 'SUBJECT' and 'VIVACE'. It consists of three staves. The top staff is a single treble clef line. The middle and bottom staves are grouped by a brace and represent the piano accompaniment. The middle staff has a treble clef, and the bottom staff has a bass clef. The music is in a key signature of one sharp (F#) and common time (C). It features a prominent melodic line in the right hand with many slurs and fingerings, and a more rhythmic accompaniment in the left hand. There are repeat signs at the end of the system.

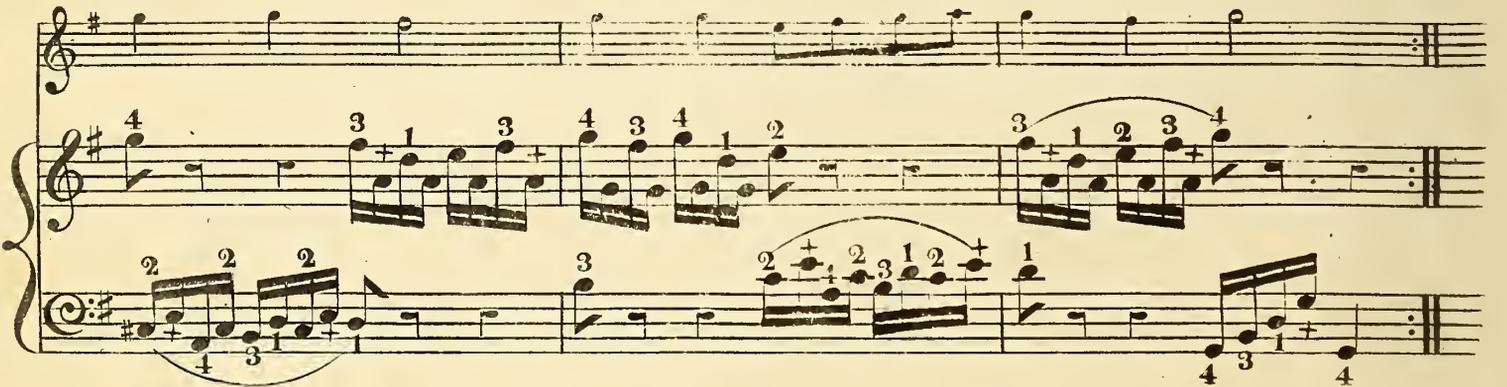
The third system of music consists of three staves. The top staff is a single treble clef line. The middle and bottom staves are grouped by a brace and represent the piano accompaniment. The middle staff has a treble clef, and the bottom staff has a bass clef. The music includes various note values, rests, and fingerings. The word 'Legato.' is written above the bottom staff. There are repeat signs at the end of the system.

The fourth system of music consists of three staves. The top staff is a single treble clef line. The middle and bottom staves are grouped by a brace and represent the piano accompaniment. The middle staff has a treble clef, and the bottom staff has a bass clef. The music includes various note values, rests, and fingerings. There are repeat signs at the end of the system.

This may also be played an Octave higher with the right hand when in Concert with Lesson VIII, the Pupil must be careful during the performance, to keep his 1st finger of the right hand between C# and D#.

SUBJECT. 

N° 13. **VIVACE.**

May be played in Concert with Lesson IX in the Companion.

SUBJECT. 

N° 14. **ALLEGRO.**

Legato.

This may be played in concert with Lesson X and XII—it requires considerable practice to produce the desired effect, especially the quick transition in the right hand from the semiquaver to the crotchet, which ought to be executed with great animation and distinctness as otherwise the effect will be absolutely destroyed.—It is calculated to give boldness and energy to the hands of the Pupil.

SUBJECT.

MODERATO.

gva

N^o 15.

(d) Staccato

(d) Staccato—the opposite to legato—each note distinctly marked.

With LESSON XI. in the Companion.

SUBJECT. (e) MARCIA. 3

N^o 16.

With LESSON XIII. in the Companion.

3d. SUBJECT. MODERATO.

N^o 17.

(e) Marcia, to be played in a bold and military style.

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The piano part features a complex, rhythmic pattern of sixteenth notes with various fingering numbers (1, 2, 3, 4) and accents (+) written below the notes.

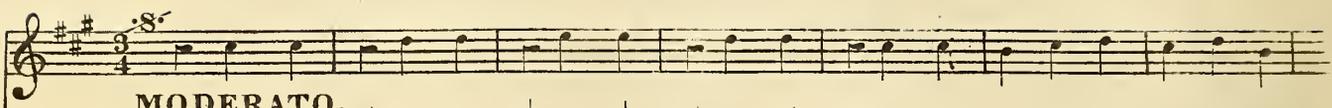
Second system of musical notation. Similar to the first system, it includes a vocal line and a piano accompaniment. The piano part continues with intricate sixteenth-note patterns and includes specific fingering instructions such as '1 2 1', '4 3 1', and '4 3 1'.

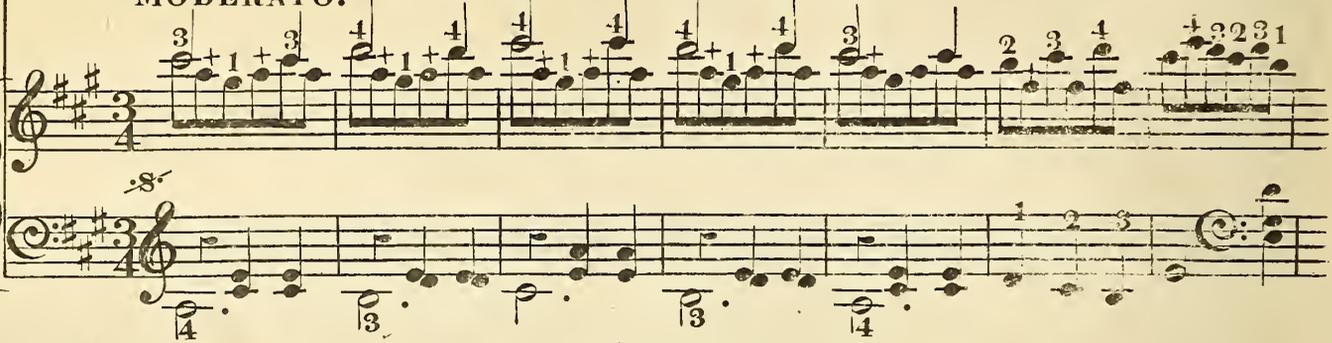
Third system of musical notation. It features a vocal line and a piano accompaniment. The piano part has a more active bass line with notes like '4 2 + 1 2 3' and '4 2 1' written below.

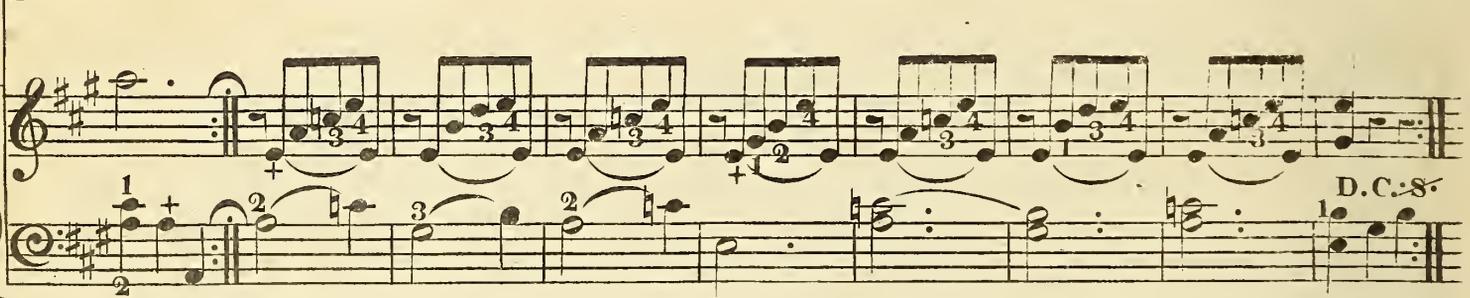
Fourth system of musical notation. The word 'MINOR.' is written above the vocal staff. The piano accompaniment includes a dynamic marking 'p' (piano) and features complex sixteenth-note passages with many fingering numbers and accents.

Fifth system of musical notation. It includes a vocal line and a piano accompaniment. The piano part has a dynamic marking 'f' (forte) and contains several slurs over sixteenth-note runs. A circled number '(2)' is located at the bottom center of the page.

With LESSON XIV. in the Companion.

2^d
SUBJECT. 
MODERATO.

N^o 18. 

With LESSON XV. in the Companion.

SUBJECT. 
(a) ALLEGRETTO.

N^o 19. 




(a) See Ch: Comp: page 38.

Two systems of musical notation. Each system consists of three staves. The top staff is a single treble clef line. The middle and bottom staves are grouped by a brace on the left and contain treble and bass clefs respectively. The music features complex rhythmic patterns and fingerings such as 2 4, 1 3 1, and 2 4.

With LESSON XVI. in the Companion.

SUBJECT.

(2) PRESTO.

N° 20.

Musical score for 'SUBJECT' and 'N° 20'. It includes a treble clef staff and a grand staff (treble and bass clefs) with a brace on the left. The tempo is marked '(2) PRESTO.' The music consists of chords and rhythmic patterns.

Musical score for 'SUBJECT' and 'N° 20' (continued). It includes a treble clef staff and a grand staff (treble and bass clefs) with a brace on the left. The music continues with chords and rhythmic patterns.

(a) See Ch: Comp: page 38.

(2)

To be played in Concert with Lesson XVIII. in the Companion.

1st
SUBJECT.

N^o 21.

(a) SCHERZANDO
8va loco

Fingered like the preceding and also to be played in concert with Lesson XVIII. in the Companion.

SUBJECT.

N^o 22.

Scherzando
8va loco

(a) See Ch: Comp: page 38.

loco

With LESSON XIX. in the Companion.

SUBJECT.

(a) ANDANTINO.

N^o 23.

(b) Con espressione.

(c)

(d)

8va

loco

1st time.

2^d time.

- (a) Andantino See Ch: Comp: page 38.
 - (b) with expression
 - (c) This Embellishment when fingered thus, is Frequently used to facilitate the change of position of the Hand as well as for its Effect: the thumb being the chief agent on this occasion.
 - (d) See Ch: Comp: page 38.
- (2)

1st
SUBJECT.

ALLEGRO SPIRITOSO.

N^o 24.

ff

or
gva

p

ff

gva

With LESSON XXI. For the performance of this Lesson it is necessary to remove the Chiroplast, as the Left hand is required to cross over the Right.

Count four Quavers in each bar.

2d.
SUBJECT.

ANDANTINO.

N^o 25.

Legato.

Left Hand.

L.H.

SUBJECT.

N^o 26.

Presto.

With LESSON XXIII in the Companion.

1st
SUBJECT.

N^o 27.

MODERATO

Sempre Legato

or+

(a) Sempre Legato - Always legato.

(2)

SUBJECT.

N^o 28.

(b) RINFORZANDO. Rinf:

(c) CRESCENDO.

Diminuendo. *pp* Rinf: *fz*

rf *dim:*

(b) Rinforzando, Rinf, *rf*, Forzando or *fz*—implies that the note or passage to which either of those words is prefixed is to be played with peculiar force: sometimes it is marked thus

(c) Crescendo, increase in loudness—Diminuendo, decrease in loudness; or thus— ~~dim:~~ ~~cres:~~

1st time 2^d time

With LESSON XXV. in the Companion.

SUBJECT. **#ALLEGRO.**

N^o 30 (C) dolce *p*

or + 1 1/2

3 + 1 2 3 2 + 3 4 3 + 3 2 + 2 3 2 1

or + 1 1/2 1

(C) dolce or dol: Sweet. (2)

SUBJECT.

ALLEGRO MODERATO. (C)

N^o 31

SUBJECT.

ALLEGRO.

N^o 32

(C) When two notes of the same denomination are joined by a curved line thus  the first only is to be struck and the finger held down until the time of the 2^d note has expired: see (z) — where the same passage is differently written (2)

With LESSON XXVIII in the Companion.

SUBJECT. **MODERATO.**

N^o 33

With LESSON XXIX in the Companion.

SUBJECT. **LARGO.**

N^o 34

pp espressione

The page contains six systems of musical notation. Each system is composed of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. Fingerings are indicated by numbers 1-4 above notes. Slurs are used to group notes. Dynamic markings include 'rinf' (ritardando) and accents. Pedal markings consist of a circle with a vertical line (indicating the open pedal to be raised) and an asterisk (indicating the pedal to be discontinued). The notation includes various rhythmic values and articulation marks.

This mark $\text{\textcircled{v}}$ denotes that the open pedal is to be raised. This mark \ast directs to discontinue the pedal so raised.

Ejercicios en todos los TONOS MAYORES.

Escalas ascendientes y descendientes
por

Movimiento Contrario.

Nota. En cualquiera de los Calderones se puede concluir.

Obsérvese que estos Ejercicios deben tocarse muy despacio al principio.

El Tono de Do no tiene ningun sostenido ni bemol.

Tono de
Do

Musical notation for the scale of Do major. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has no sharps or flats. The ascending scale starts on middle C (Do) and goes up to G (Sol). The descending scale starts on G (Sol) and goes down to C (Do). Fingerings are indicated by numbers 1-3. Breath marks (+) are placed above the notes. The piece concludes with a double bar line and repeat dots.

El Tono de Sol tiene 1 sostenido: A saber, Fa sostenido.

Sol

Musical notation for the scale of Sol major. The key signature has one sharp (F#). The ascending scale starts on G (Sol) and goes up to D (Re). The descending scale starts on D (Re) and goes down to G (Sol). Fingerings are indicated by numbers 1-4. Breath marks (+) are placed above the notes. The piece concludes with a double bar line and repeat dots.

El Tono de Re tiene 2 sostenidos: A saber, Fa y Do sostenidos.

Re

Musical notation for the scale of Re major. The key signature has two sharps (F# and C#). The ascending scale starts on D (Re) and goes up to A (La). The descending scale starts on A (La) and goes down to D (Re). Fingerings are indicated by numbers 1-3. Breath marks (+) are placed above the notes. The piece concludes with a double bar line and repeat dots.

El Tono de La tiene 3 sostenidos: A saber, Fa, Do y Sol sostenidos.

La

Musical notation for the scale of La major. The key signature has three sharps (F#, C#, and G#). The ascending scale starts on E (Mi) and goes up to B (Si). The descending scale starts on B (Si) and goes down to E (Mi). Fingerings are indicated by numbers 1-2. Breath marks (+) are placed above the notes. The piece concludes with a double bar line and repeat dots.

El Tono de Mi tiene 4 sostenidos: A saber, Fa, Do, Sol y Re sostenidos.

Mi

Musical notation for the scale of Mi major. The key signature has four sharps (F#, C#, G#, and D#). The ascending scale starts on F# (Fa) and goes up to C# (Do). The descending scale starts on C# (Do) and goes down to F# (Fa). Fingerings are indicated by numbers 1-2. Breath marks (+) are placed above the notes. The piece concludes with a double bar line and repeat dots.

El Tono de Si tiene 5 sostenidos: A saber, Fa, Do, Sol, Re y La sostenidos.

Si

Musical notation for the scale of Si major. The key signature has five sharps (F#, C#, G#, D#, and A#). The ascending scale starts on G# (Sol) and goes up to D# (Re). The descending scale starts on D# (Re) and goes down to G# (Sol). Fingerings are indicated by numbers 1-3. Breath marks (+) are placed above the notes. The piece concludes with a double bar line and repeat dots.

The Key of F# has F, C, G, D, A & E Sharp.

The same Key on the Instr!

Key of F#

Musical notation for the key of F# (F# major). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of notes with fingerings (1, 3, 3, 3) and a '+' sign. The bass staff contains a sequence of notes with fingerings (1, 2, 1, 1, 1, 2, 1, 3) and a '+' sign. The text 'same Key.' is written below the bass staff.

The Key of Db has B, E, A, D & G Flat

Db

Musical notation for the key of Db (D-flat major). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of notes with fingerings (1, 3, 2, 1, 2, +, +, 1, +, 3, 2, 1, 2, +, 1) and a '+' sign. The bass staff contains a sequence of notes with fingerings (1, 3, 2, 3, 2, 3, 2, 1) and a '+' sign.

The Key of Ab has B, E, A & D Flat

Ab

Musical notation for the key of Ab (A-flat major). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of notes with fingerings (3, +, 1, 2, 1, 3, 2, 1, 2, +) and a '+' sign. The bass staff contains a sequence of notes with fingerings (3, 3, 3, 2, 2, 2, 2) and a '+' sign.

The Key of Eb has B, E & A Flat

Eb

Musical notation for the key of Eb (E-flat major). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of notes with fingerings (1, +, 1, 2, +, 3, 1, 2) and a '+' sign. The bass staff contains a sequence of notes with fingerings (1, +, 1, 3, +, 3, 1, 2, 1, +) and a '+' sign.

The Key of Bb has B & E Flat

Bb

Musical notation for the key of Bb (B-flat major). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of notes with fingerings (3, 3, 3, 3, 3, 3, 3, 3) and a '+' sign. The bass staff contains a sequence of notes with fingerings (1, +, 3, 3, 3, 2, +, 1) and a '+' sign.

The Key of F has B Flat

F

Musical notation for the key of F (F major). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of notes with fingerings (+, 3, +, 3, +, 3, +, 3) and a '+' sign. The bass staff contains a sequence of notes with fingerings (+, +, 2, +, 1, 2) and a '+' sign.

C

Musical notation for the key of C (C major). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of notes with fingerings (+, +, +, +, +, +, +, +) and a '+' sign. The bass staff contains a sequence of notes with fingerings (+, +, 3, +, +) and a '+' sign.

