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SEQUEL

TO THE

First Companion.

to the

Chiroplast.

805.2.431

during a Succession 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 Tuition

London

Published by J. Green Music Agent 33 Soho 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:

Mrs. Joshua Crane.
April 4, 1905

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INTRODUCTION.

To the 12th Edition

of the SEQUEL.

805 N 431

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.

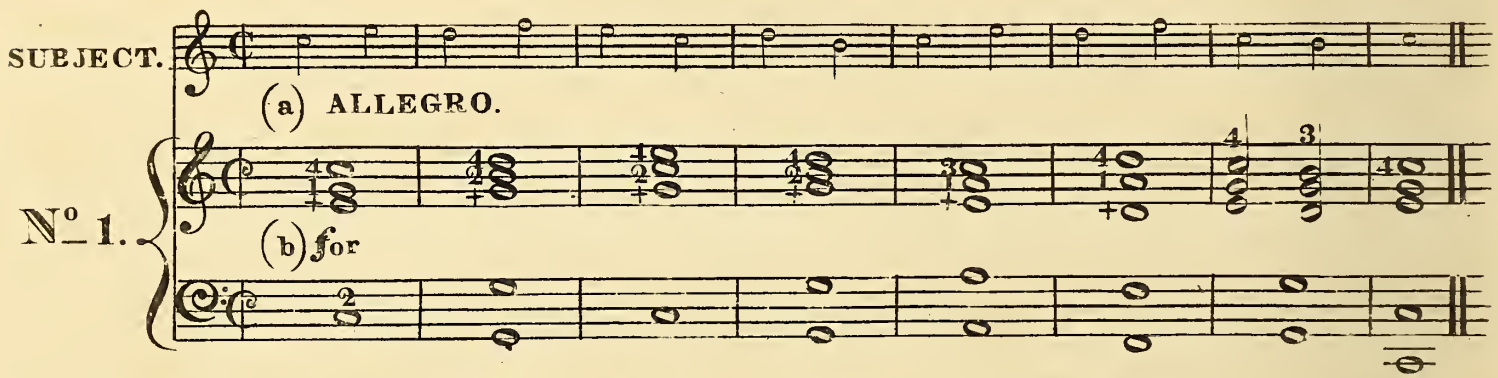
By thus uniting many Pupils of different degrees of acquirement, all slight errors are mutually corrected, the happiest emulation is excited, and the rapid progress of improvement under these circumstances, is truly astonishing.

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.

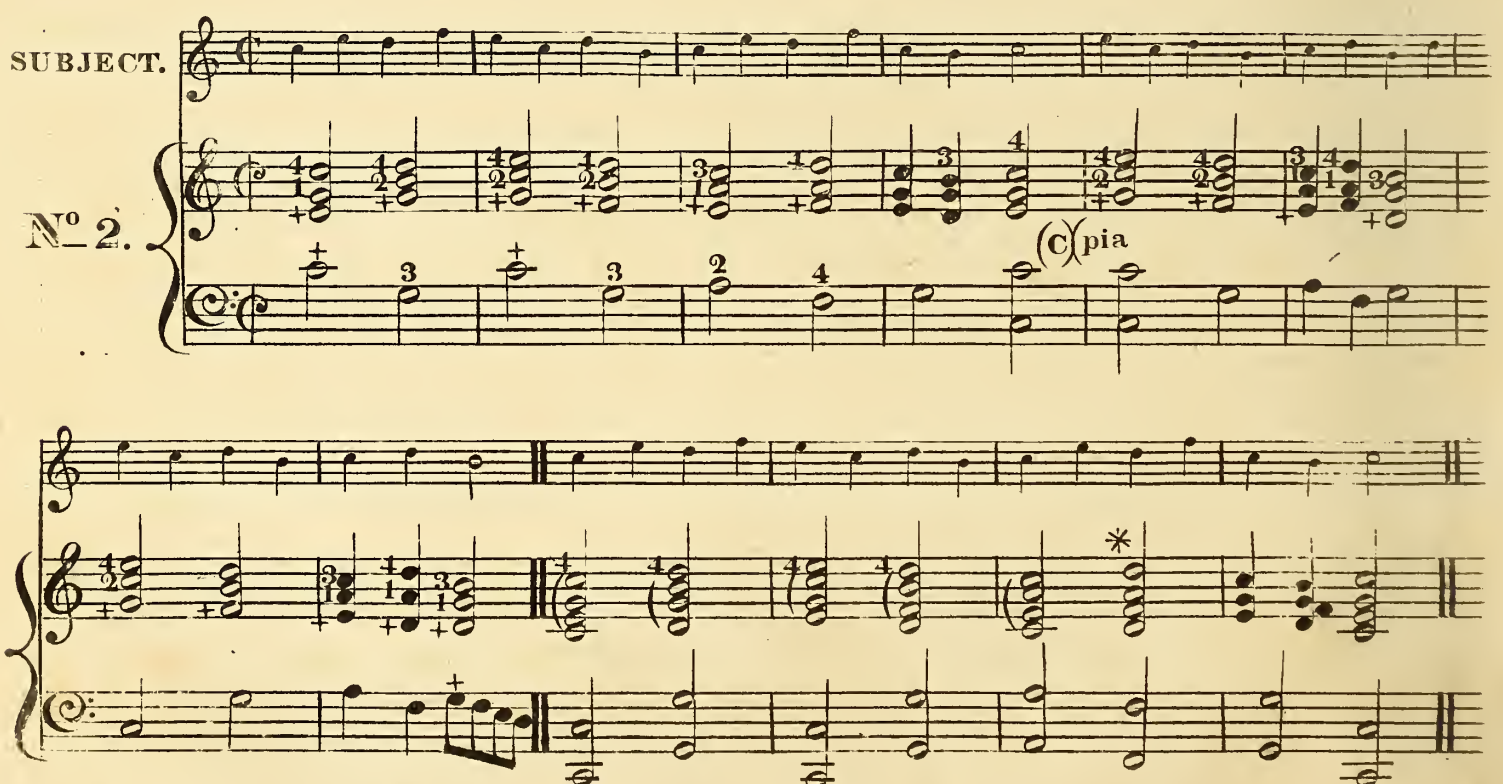
This Lesson is the Harmony of the 1st Lesson in the Companion; (the subject of which is written over it) this, if played on an Organ, will give the Pupil a just notion of the continuation of Sound. The fingers must be held down firm, while the Pupil reckons for each bar full One, Two, Three, Four, laying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



Any or all of the following as far as No VIII may be played in concert with Lessons Nos II, III & IV in the Companion.

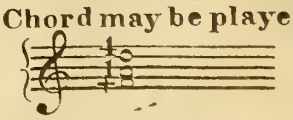
This is the Harmony of Lessons II, III & IV in the Companion and may be played as the preceding one on the Organ during their performance.



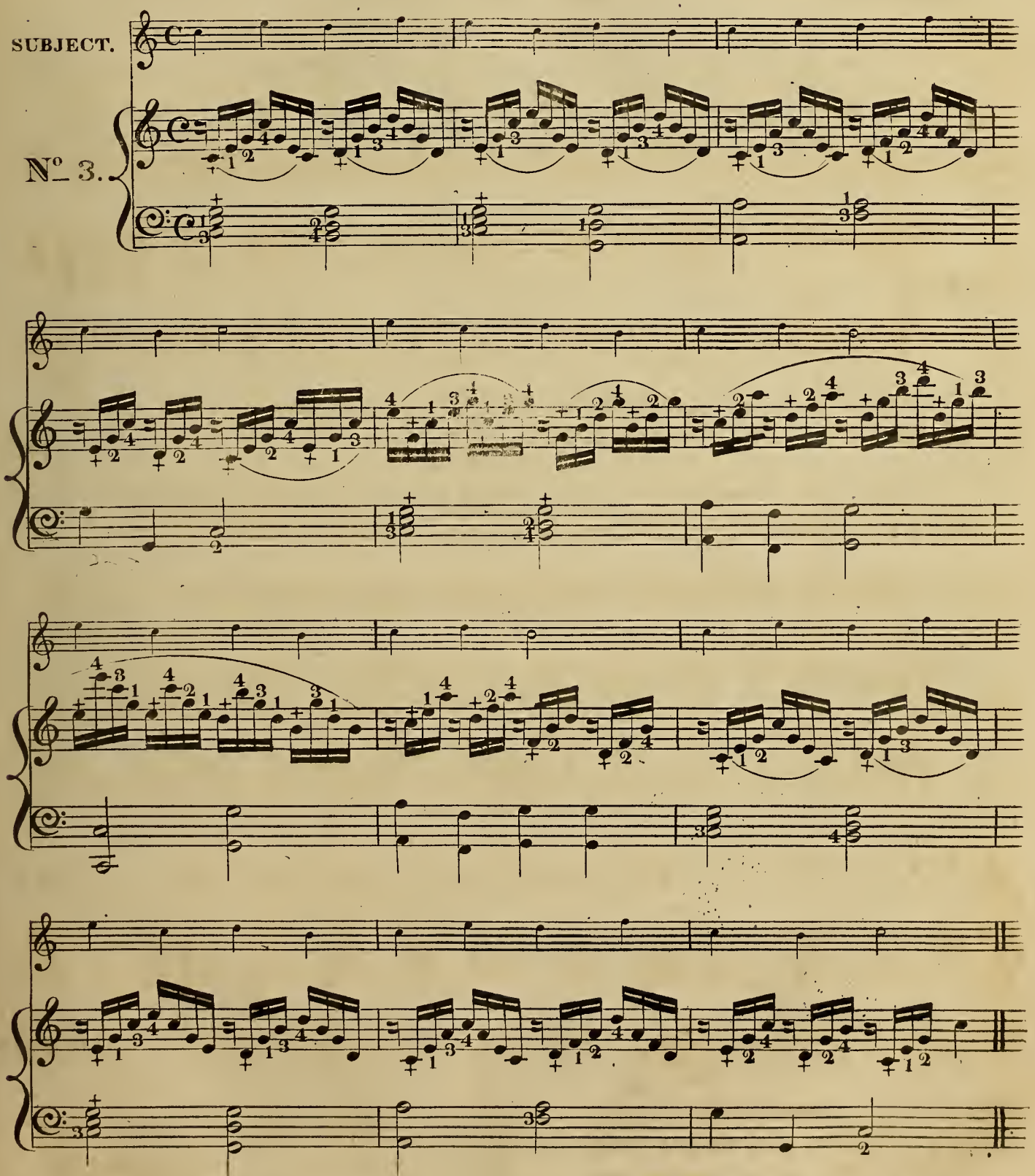
(a) See Ch: Comp: page 38

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

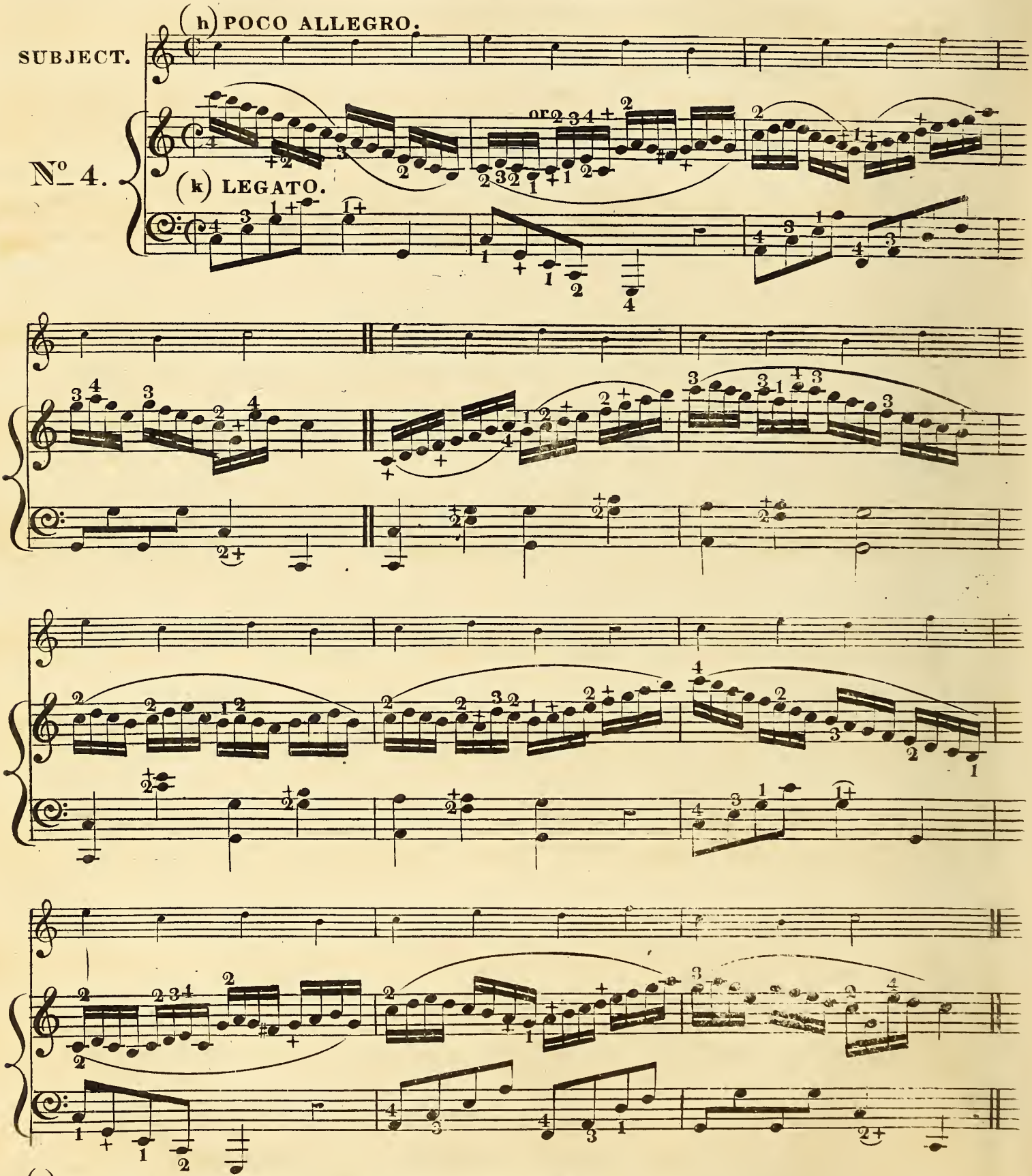
(C) *p*iano *p*ia: or *p*: to be played soft.

* Should the fingersof the Child be too short the Chord may be played thus 

The Harmony of the Chords sprinkled —— all unnecessary motion particularly of the 4th finger must be avoided —— observe all the fingering especially when the 3d is marked.



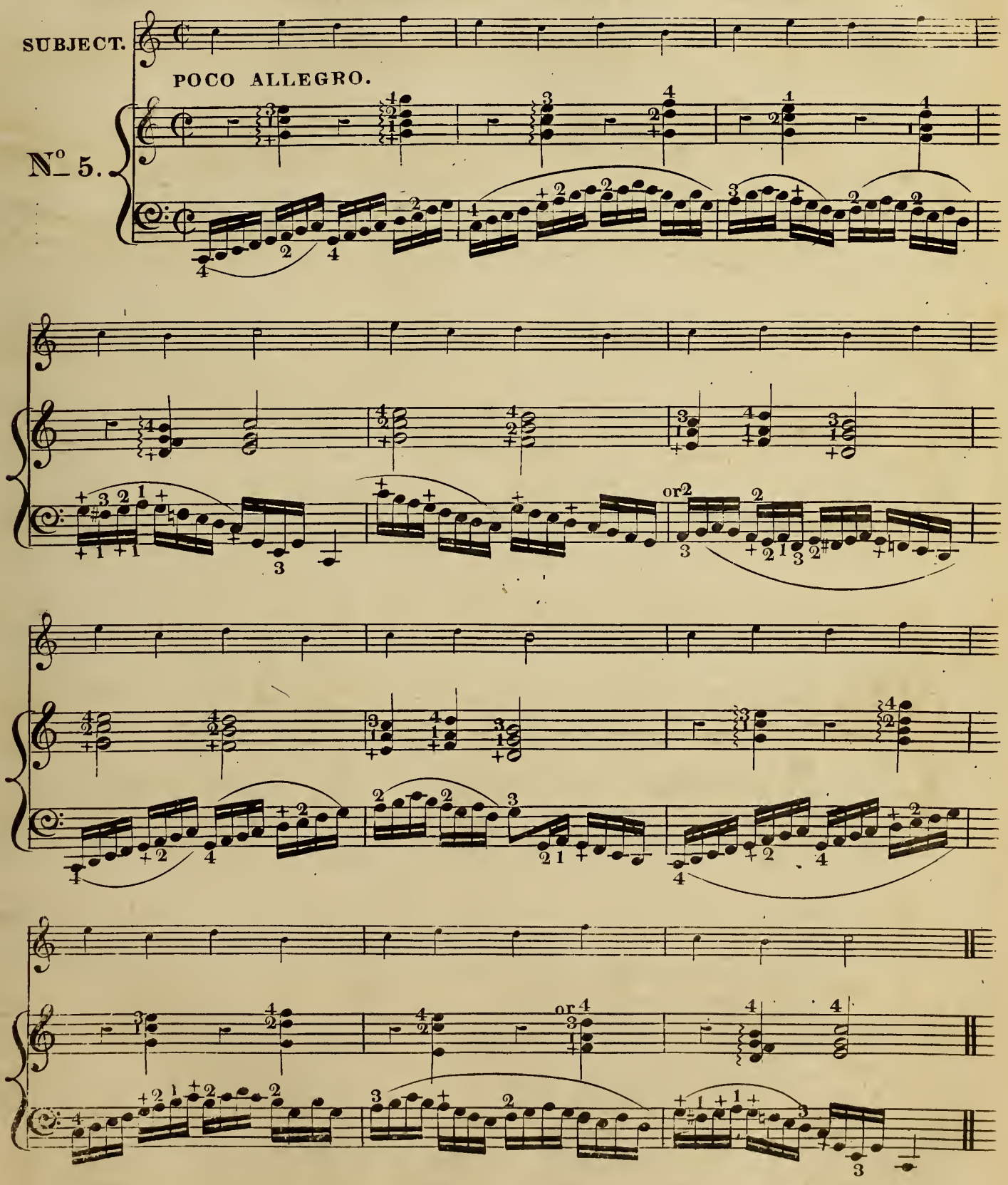
The Right hand playing Scales—extracted from the finger Guide Lessons; the Left extended so that, whilst the thumb and 4th finger embrace the Octave the first finger is held over the 5th the Second finger over the 4th and the third finger over the 3d of the Chord.



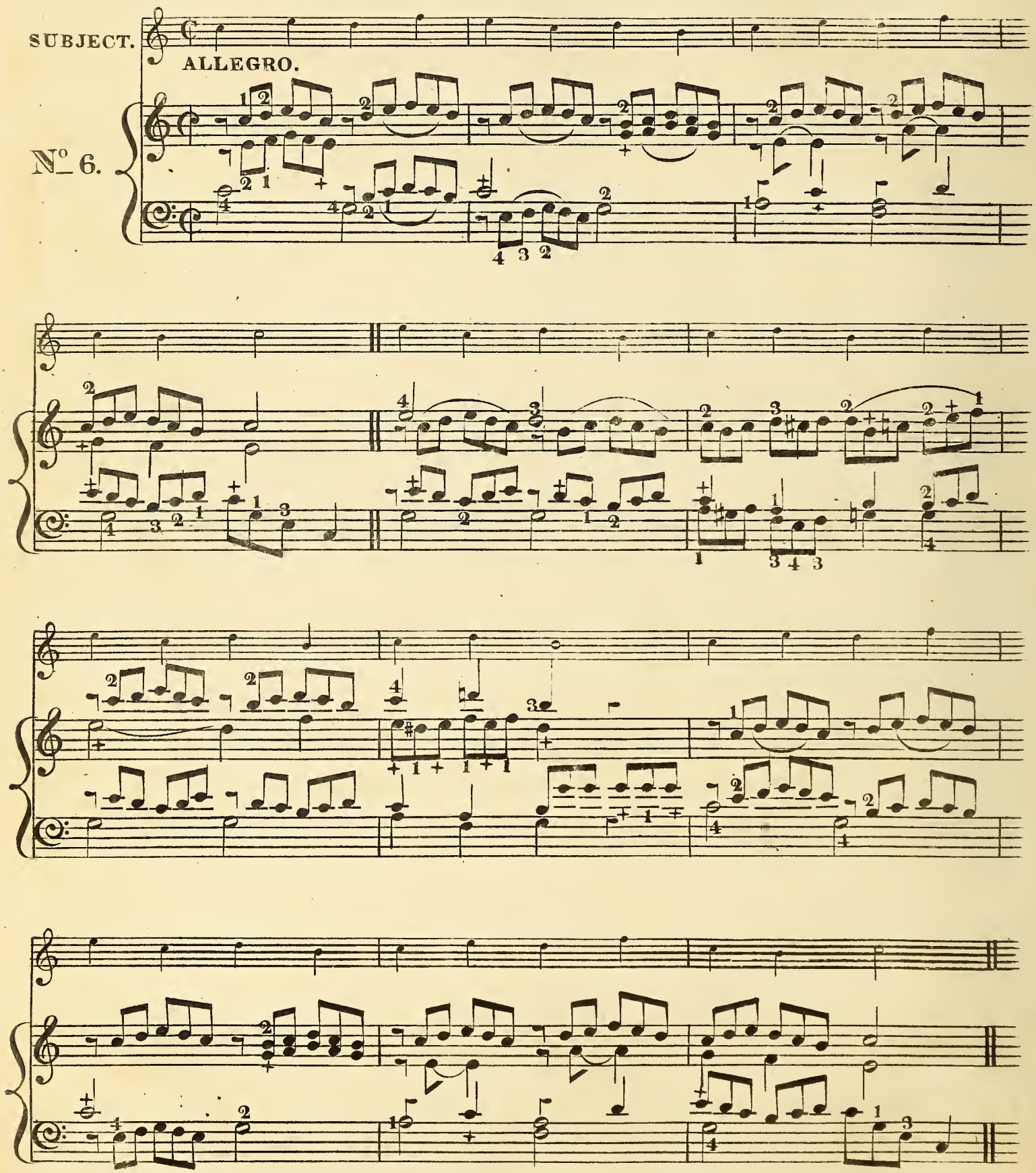
(h) POCO, a little, a little slower than ALLEGRO—see Ch: Comp: 38.

(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.

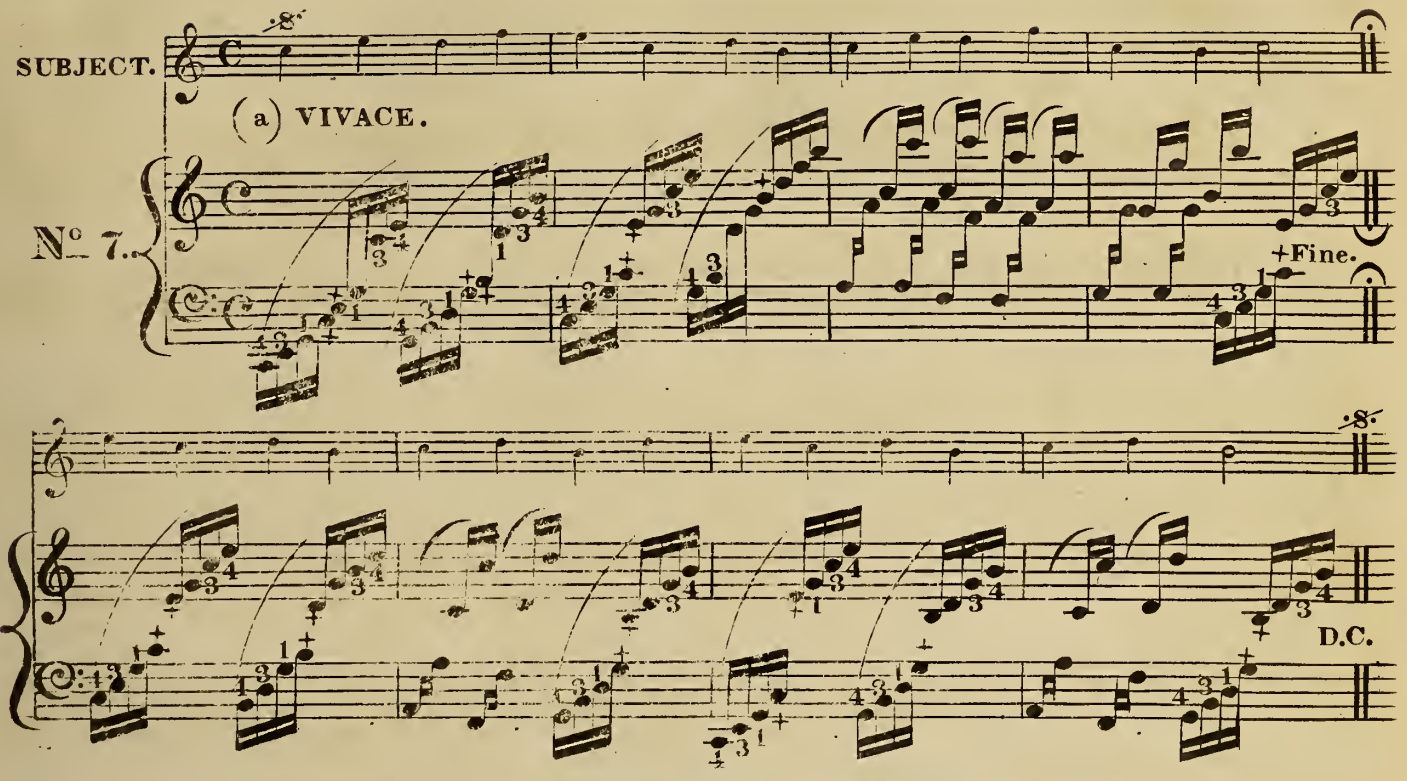
Scales for the Left hand — extracted also from the finger Guide Lessons, the Right hand playing the Chords with firmness and energy.



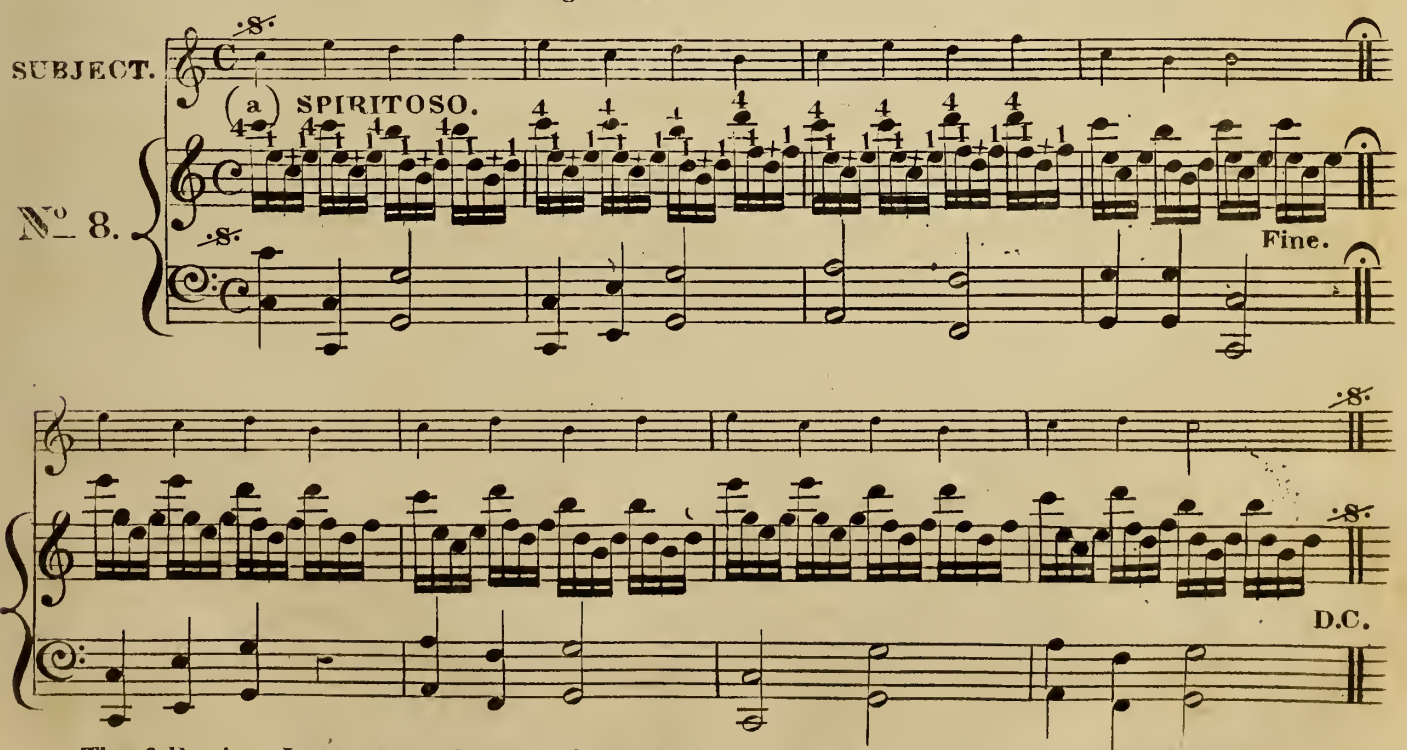
Exercise in Triplets__keep the Minim well down and move the remainder of the fingers freely.



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



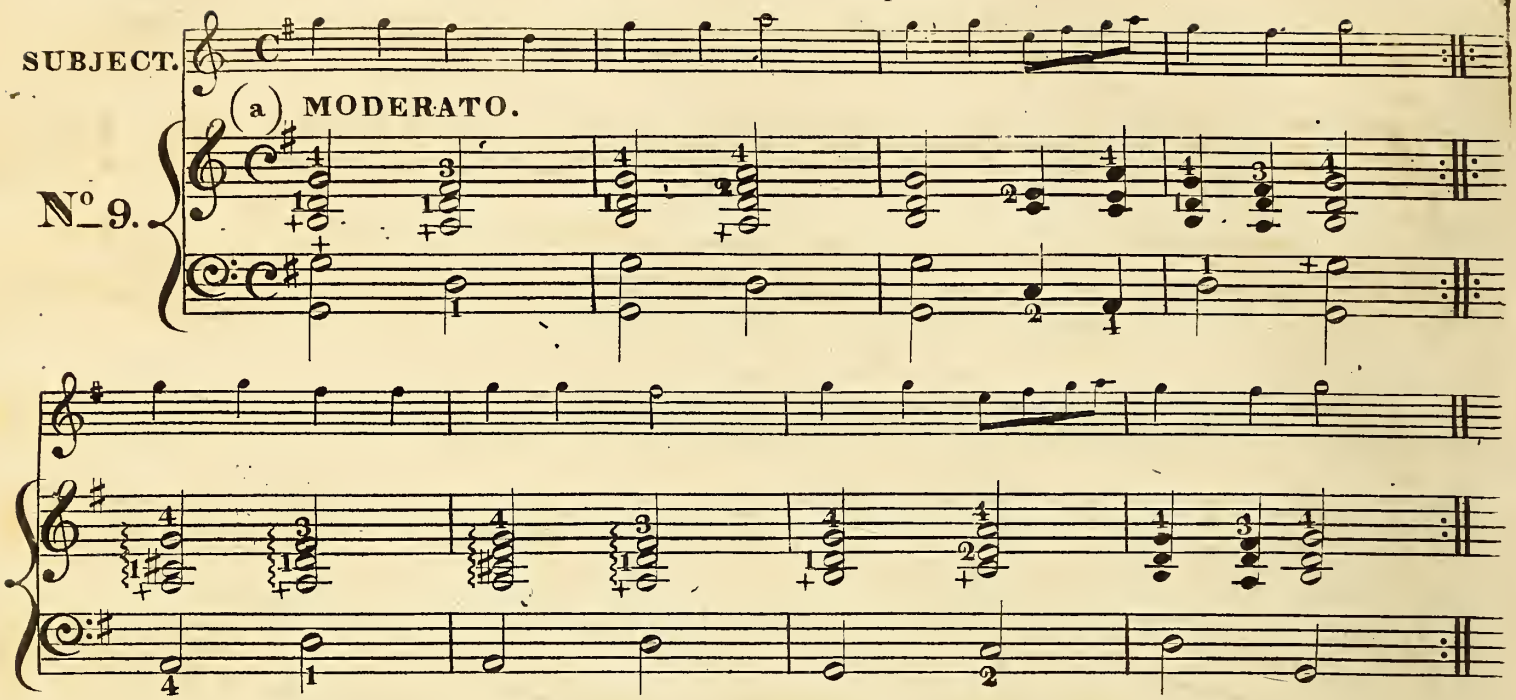
This Lesson is well adapted for the exercise of the 1st finger
and thumb of the right hand in an extended Position.



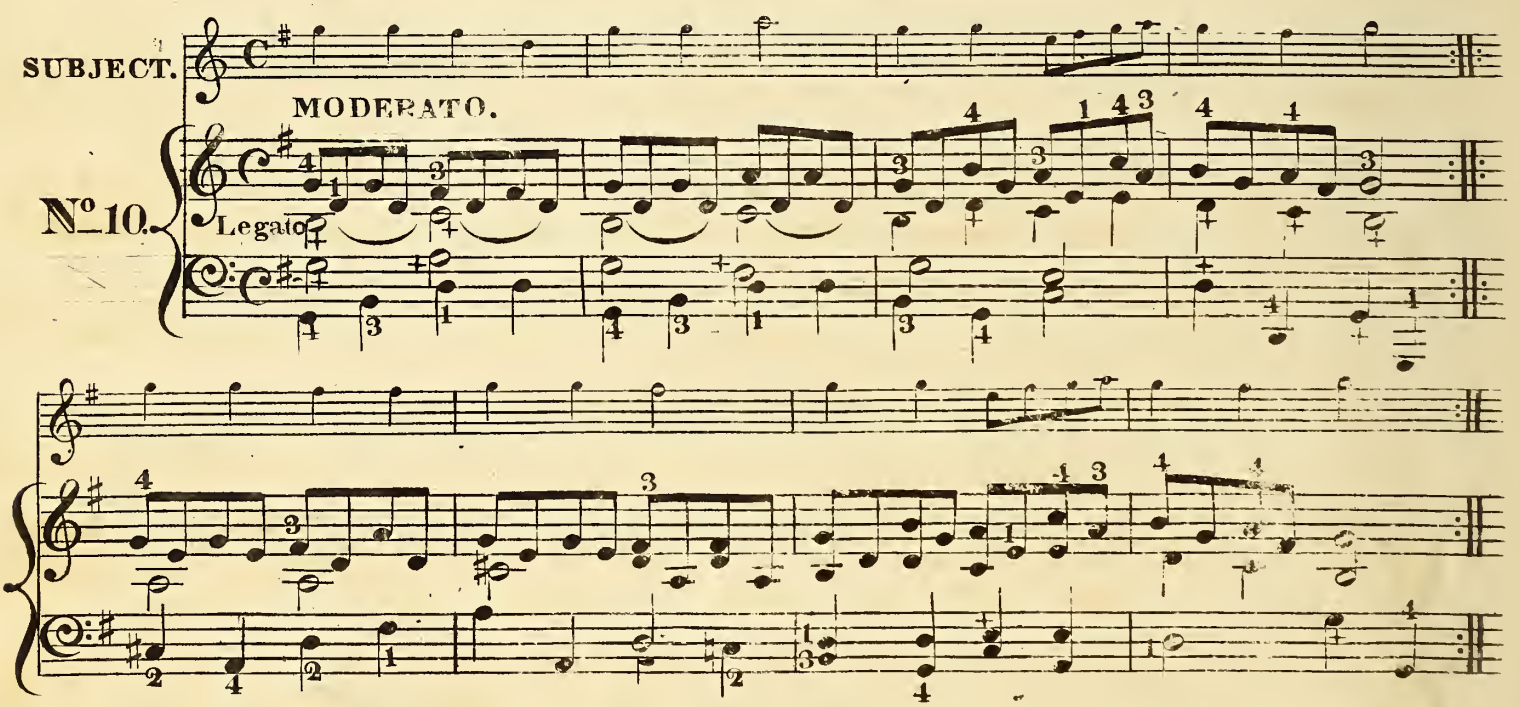
The following Lessons as far as Nº XII may be played in concert with Lessons Nº V, VI and VII in the Companion.

(a) See Ch: Comp: page 38.

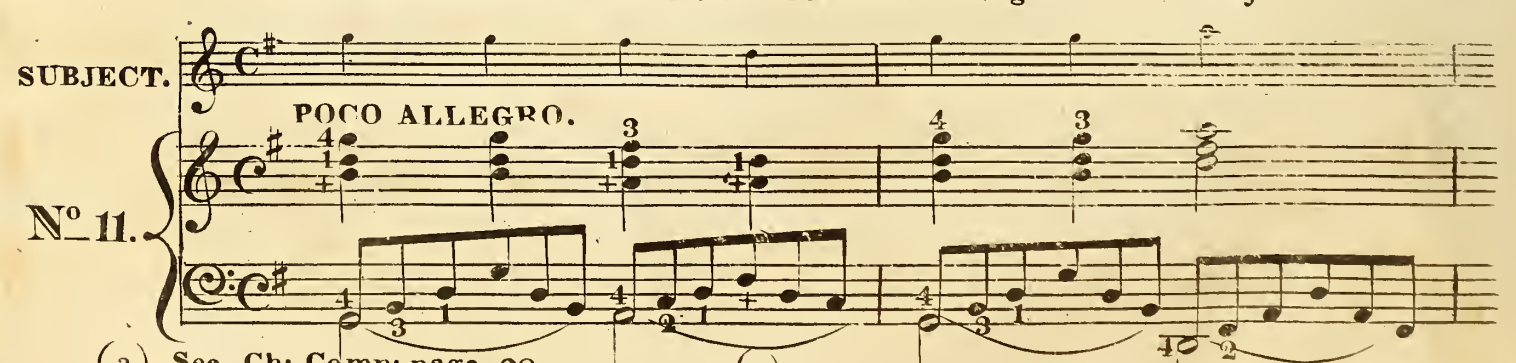
The Harmony of Lesson V in the Companion.



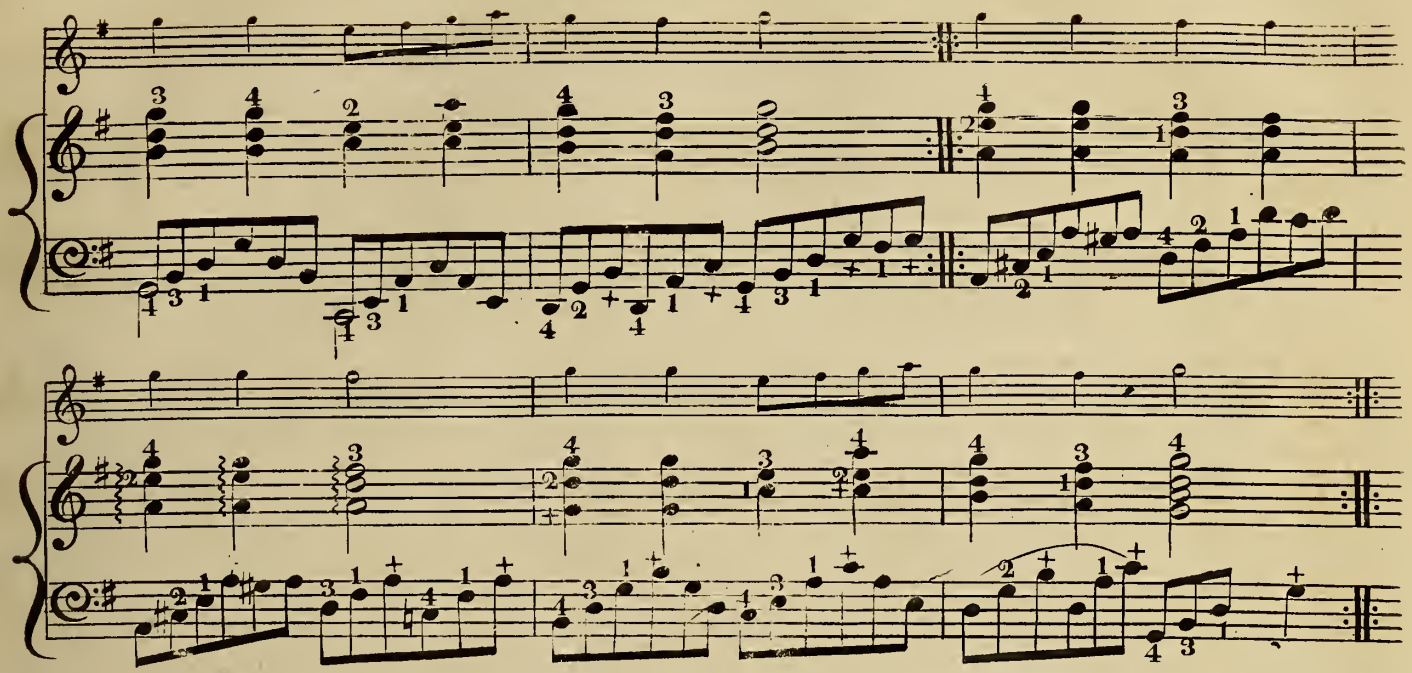
Accompaniment to the same Lesson.



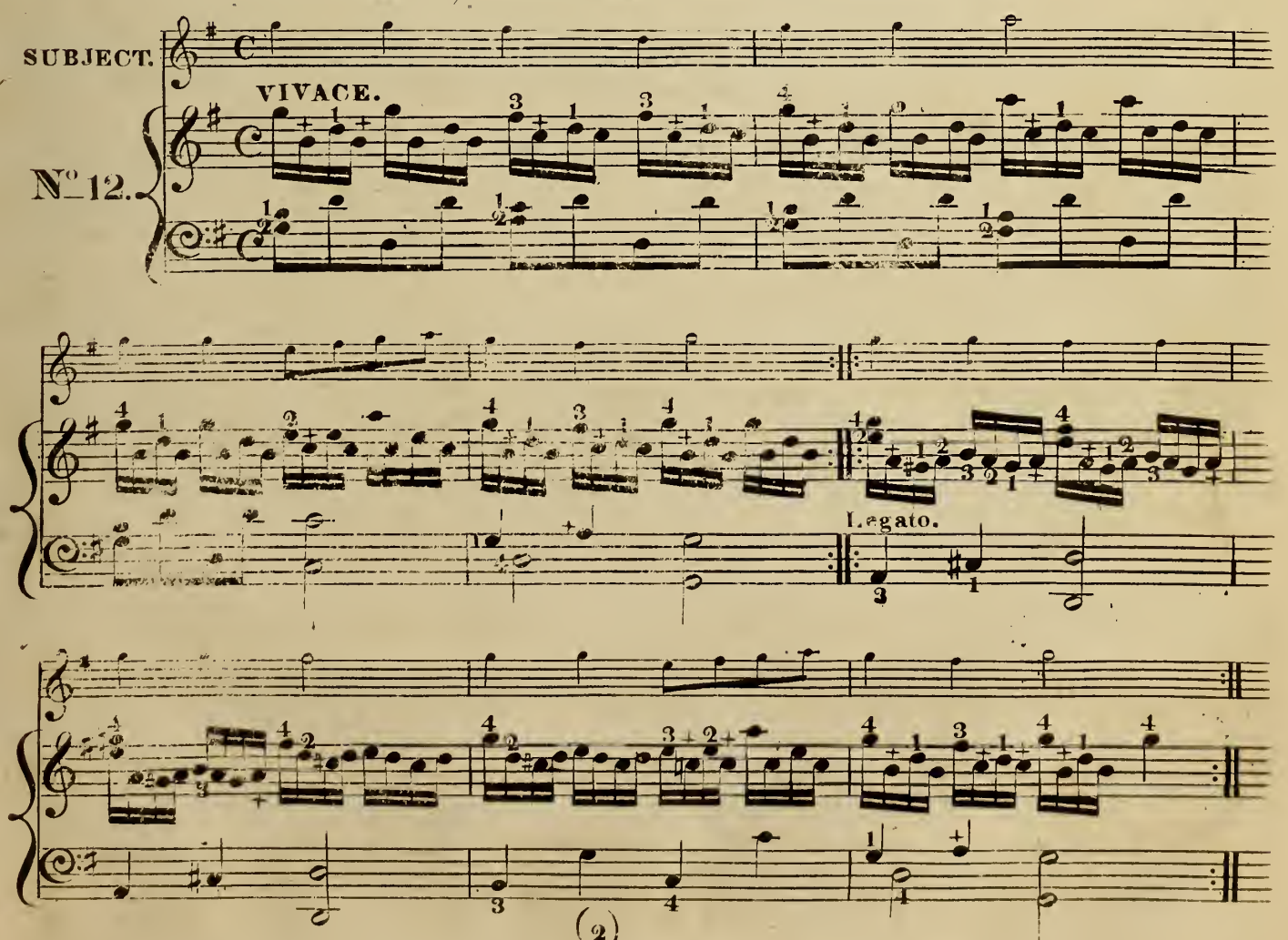
Variation for the Left hand — observe to keep the 4th finger of the Left hand down whilst the rest of the fingers move freely.



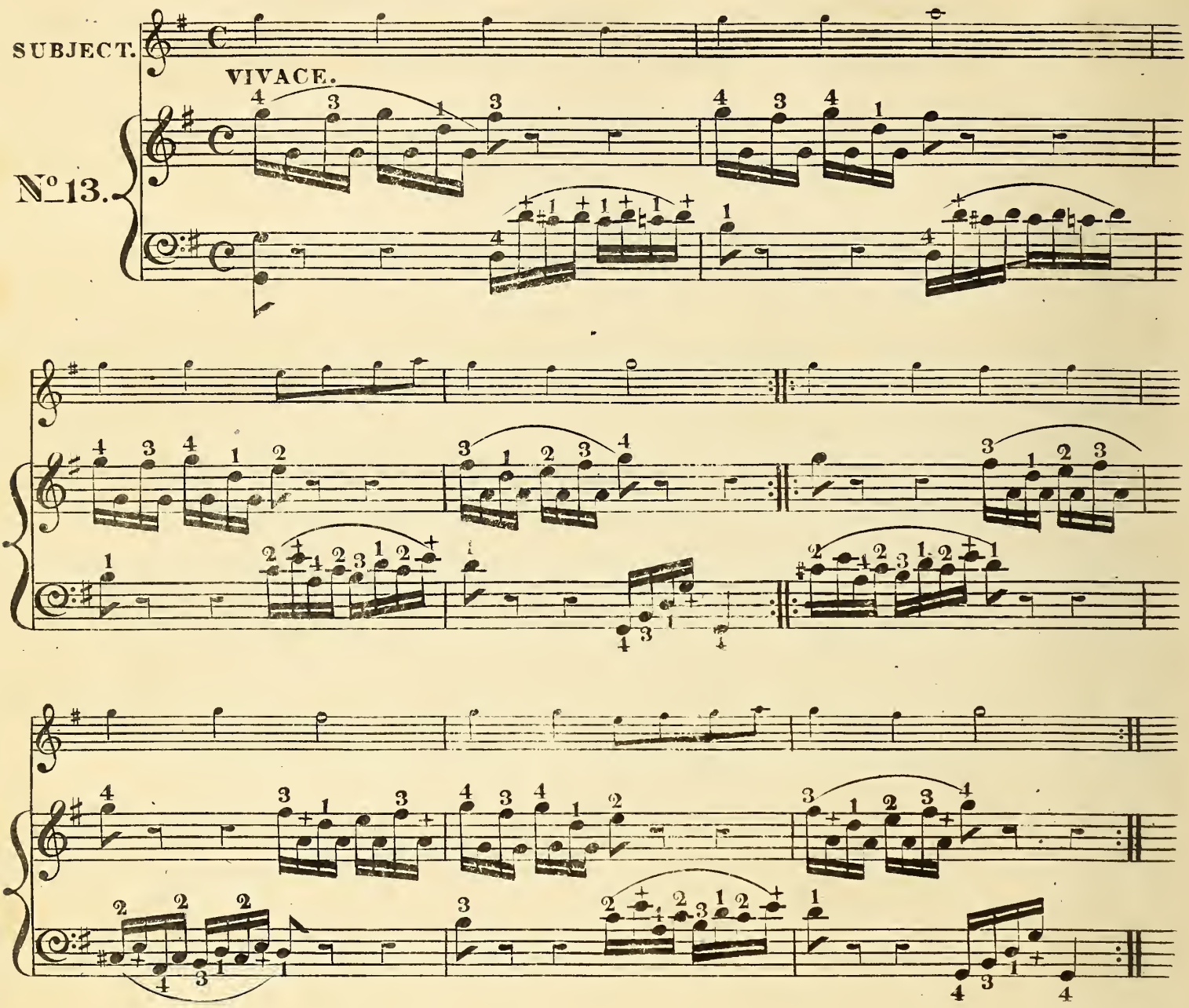
(a) See Ch: Comp: page 38.



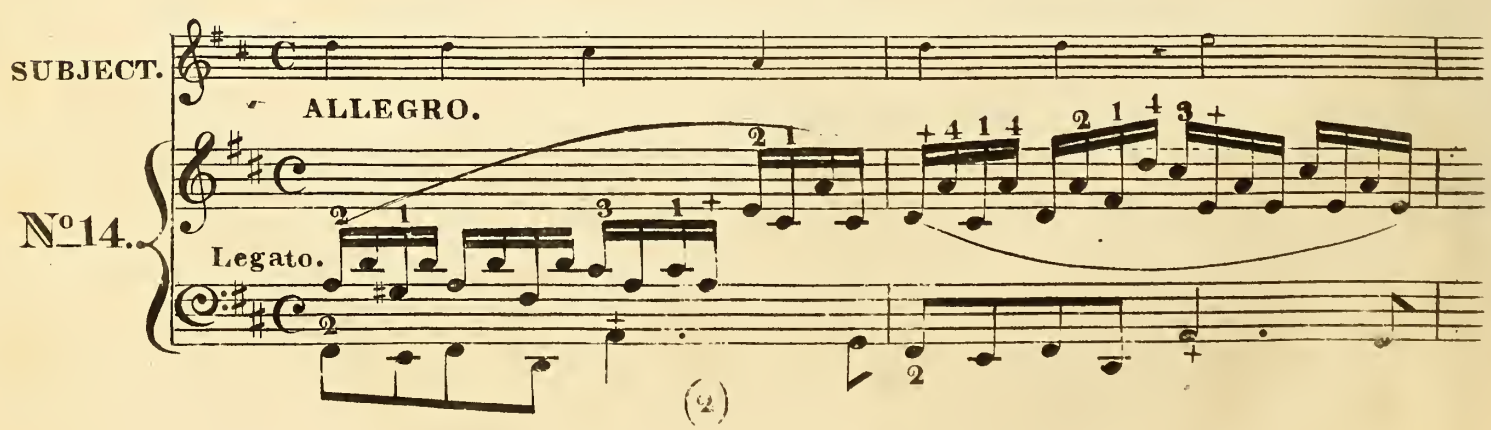
This Lesson may be occasionally played an Octave higher with the Right hand, for the sake of effect in concert.

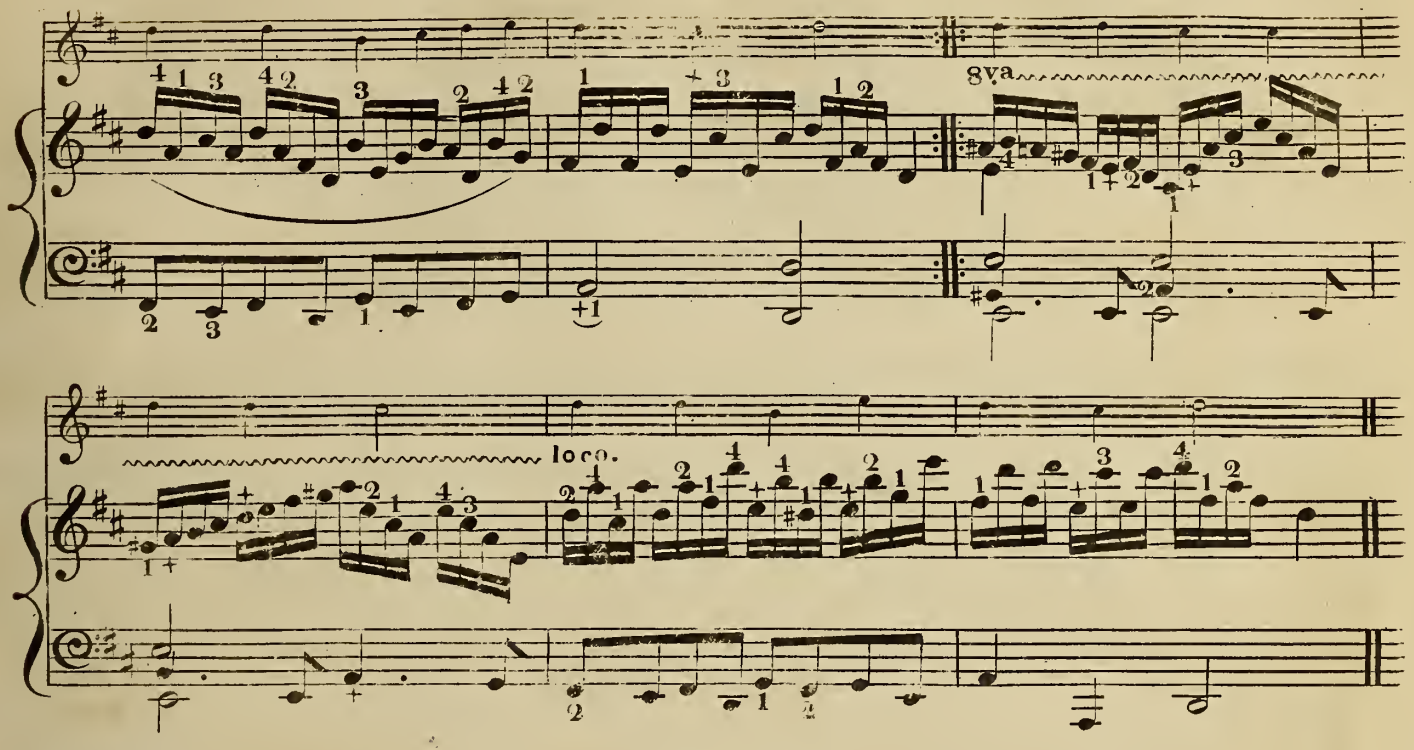


This may also be played an Octave higher with the right hand when in Concert with Lesson VIII, the Pupil must be careful during the performance, to keep his 1st finger of the right hand between C♯ and D♯.

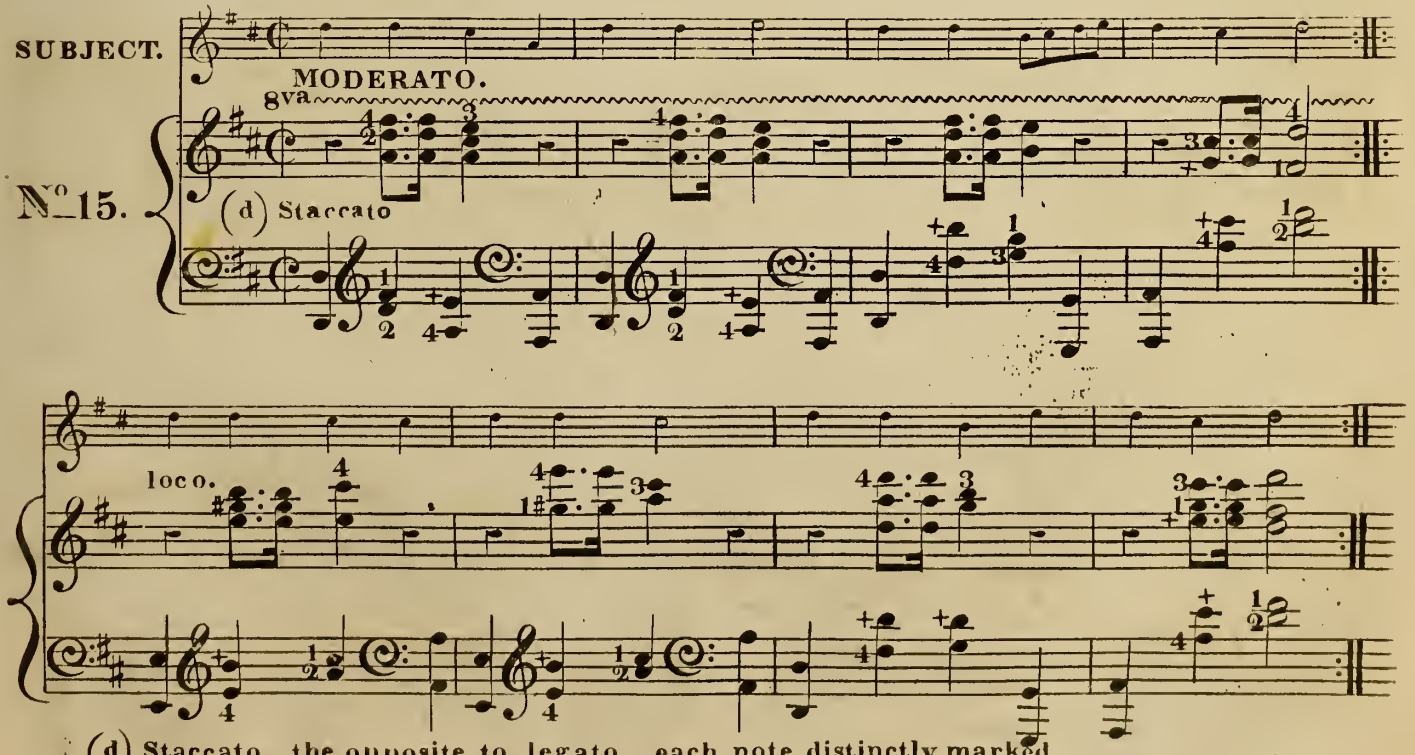


May be played in Concert with Lesson IX in the Companion.



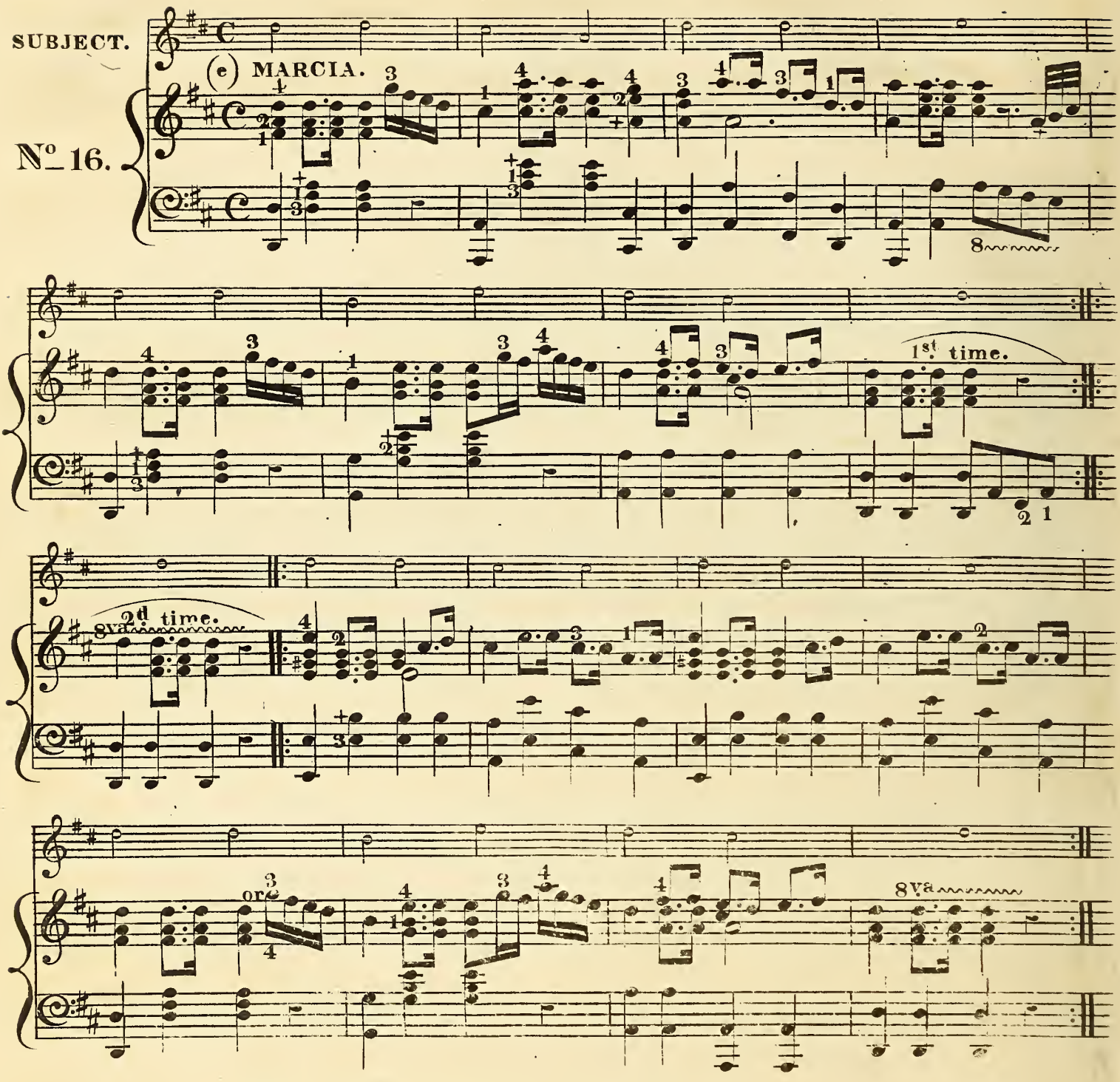


This may be played in concert with Lesson X and XII—it requires considerable practice to produce the desired effect, especially the quick transition in the right hand from the semiquaver to the crotchet, which ought to be executed with great animation and distinctness as otherwise the effect will be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

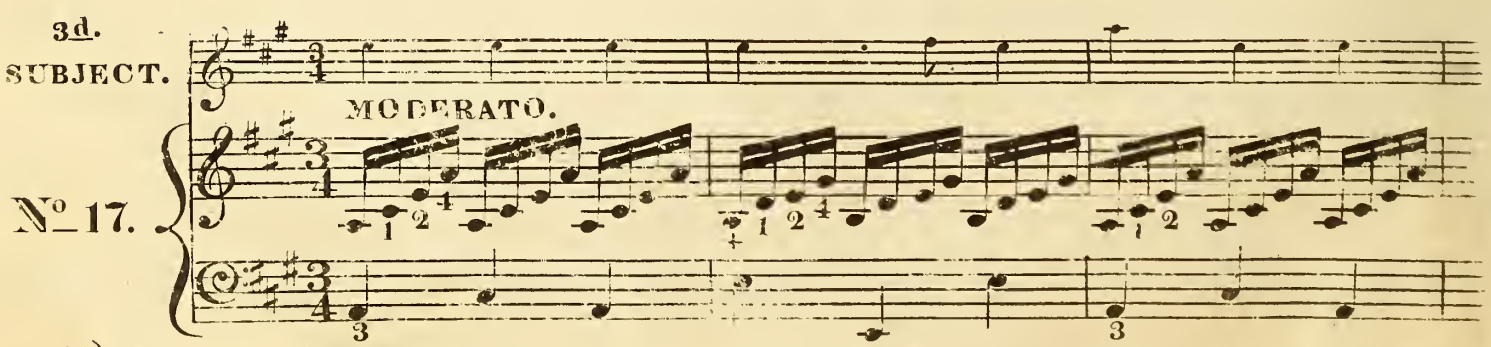


(d) Staccato—the opposite to legato—each note distinctly marked.

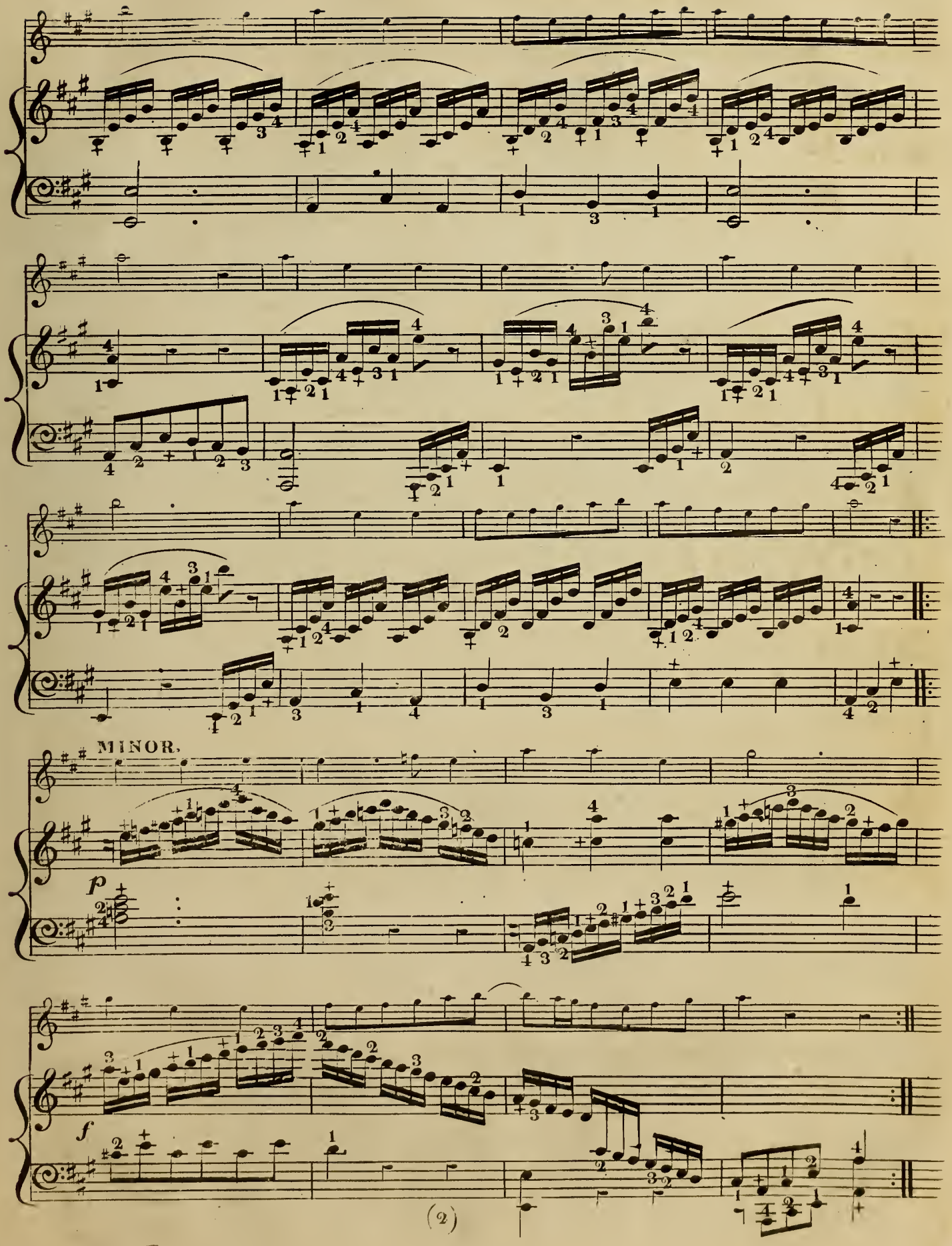
With LESSON XI. in the Companion.



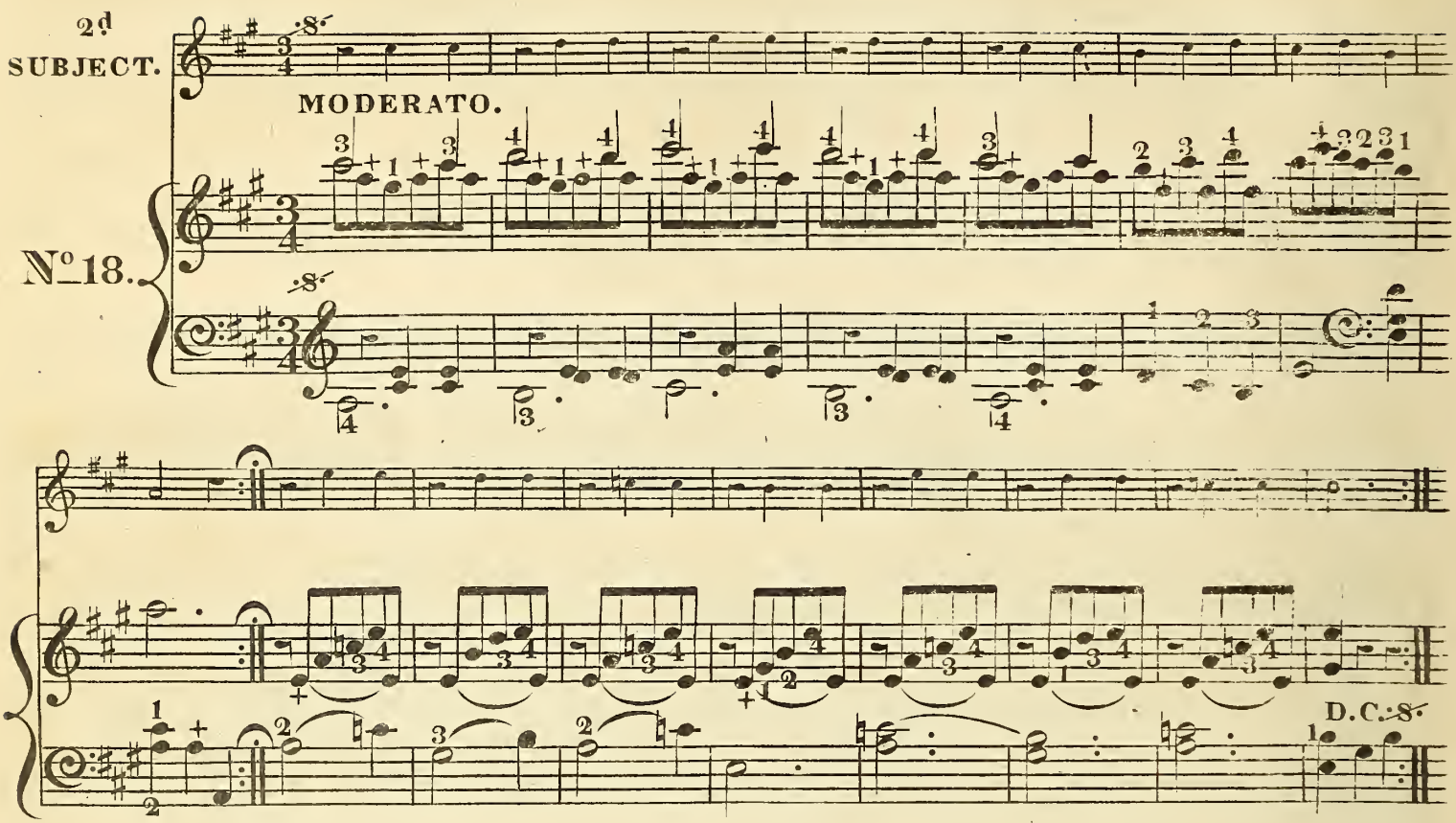
With LESSON XIII. in the Companion.



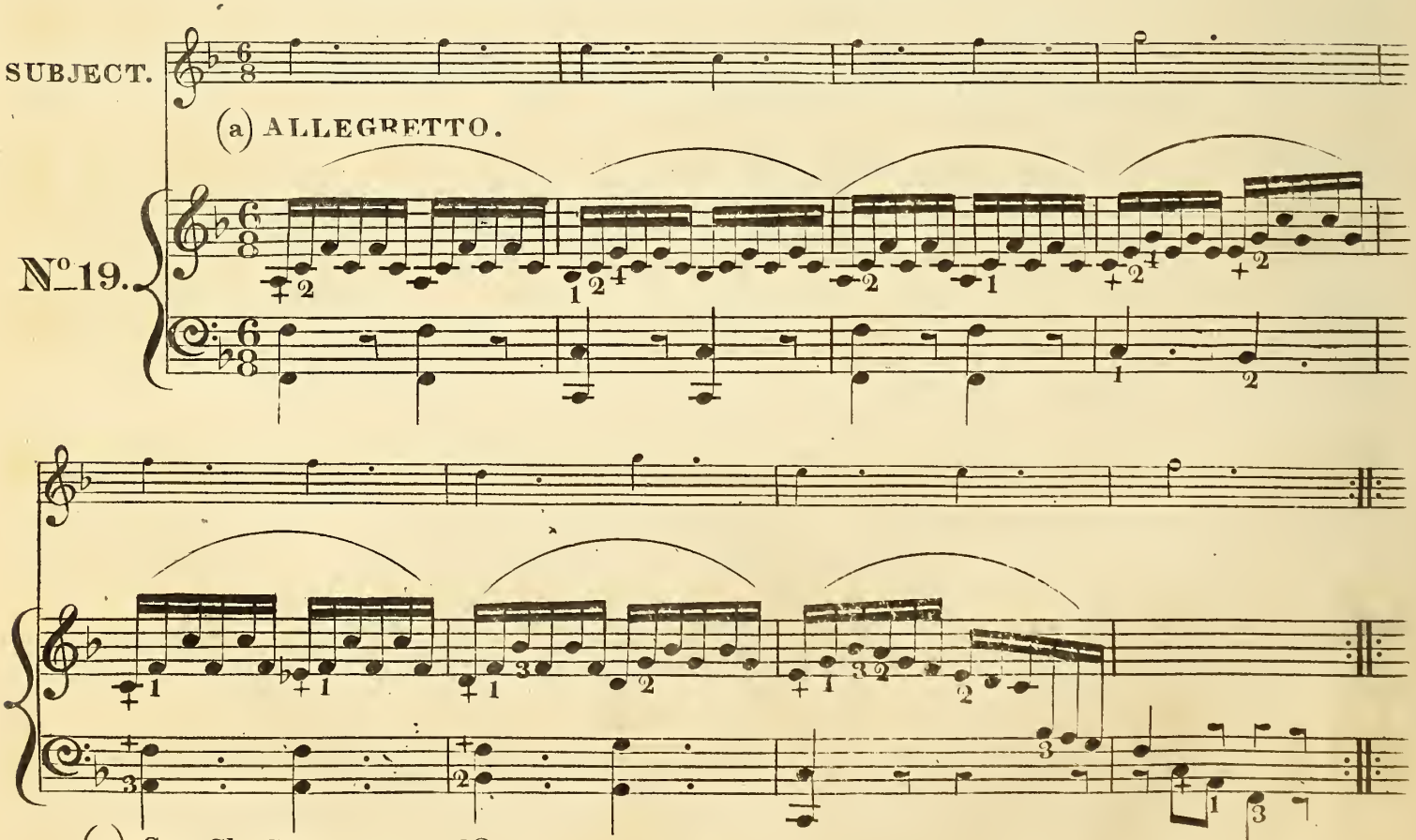
(e) Marcia, to be played in a bold and military style.


MINOR.
p
f

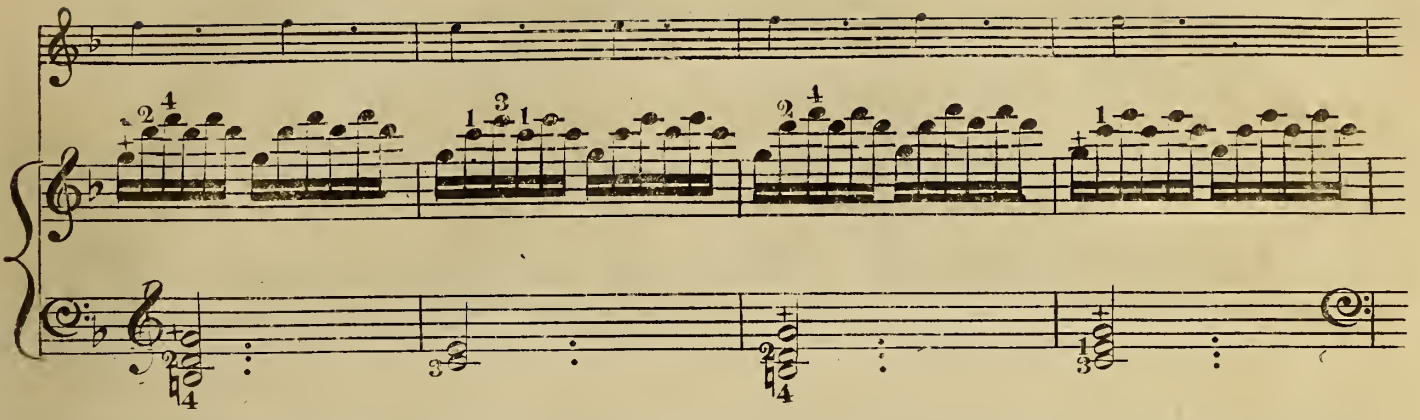
With LESSON XIV. in the Companion.

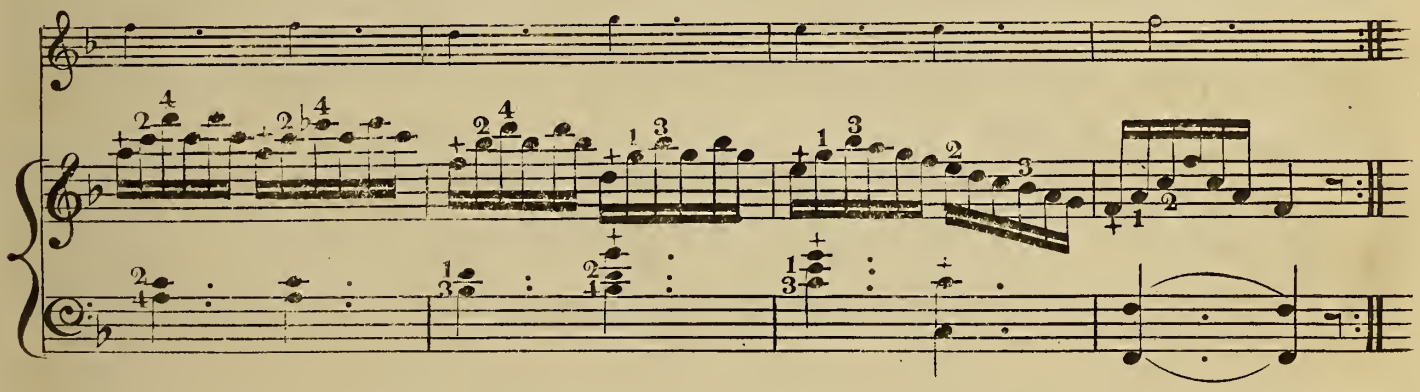


With LESSON XV. in the Companion.



(a) See Ch: Comp: page 38.

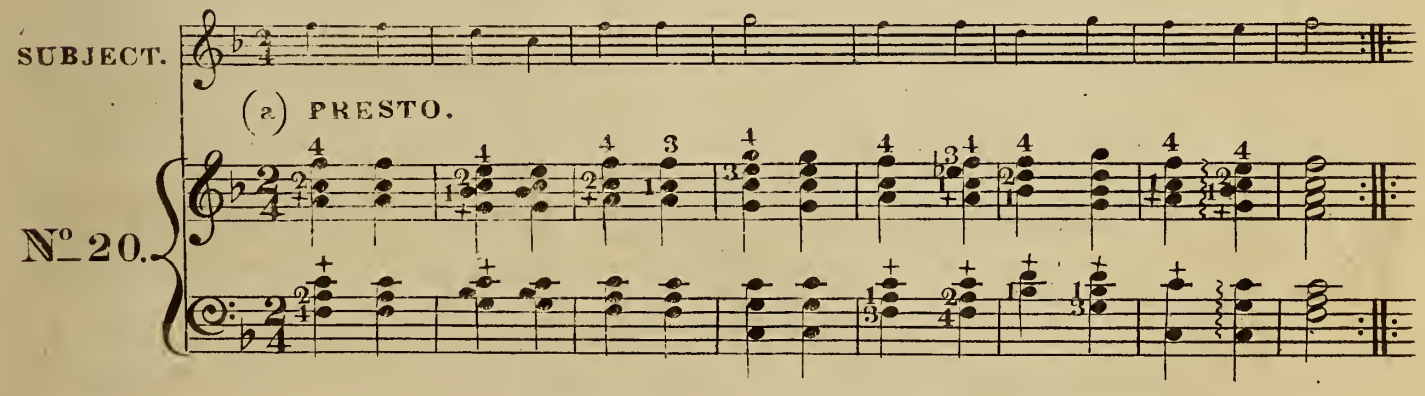




With LESSON XVI. in the Companion.

SUBJECT.

(2) PRESTO.



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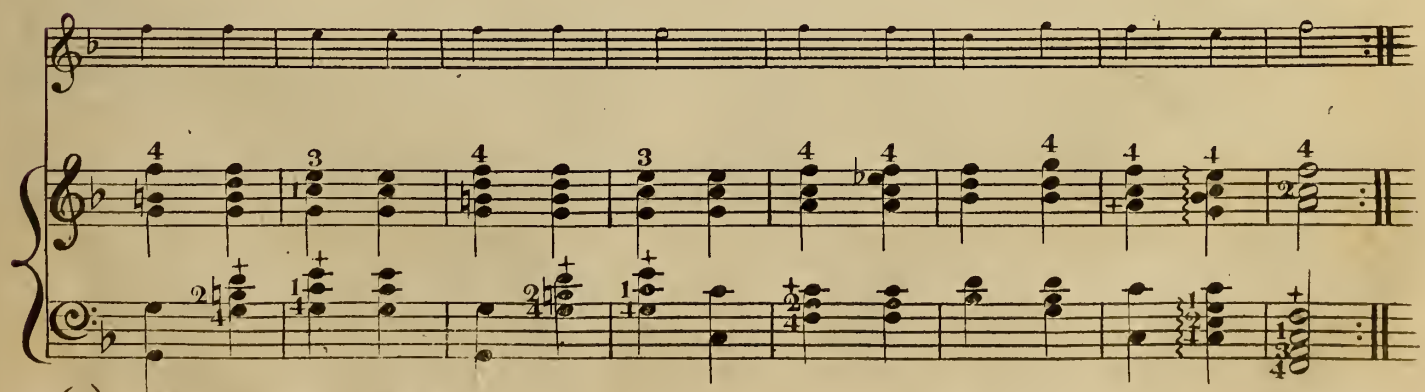
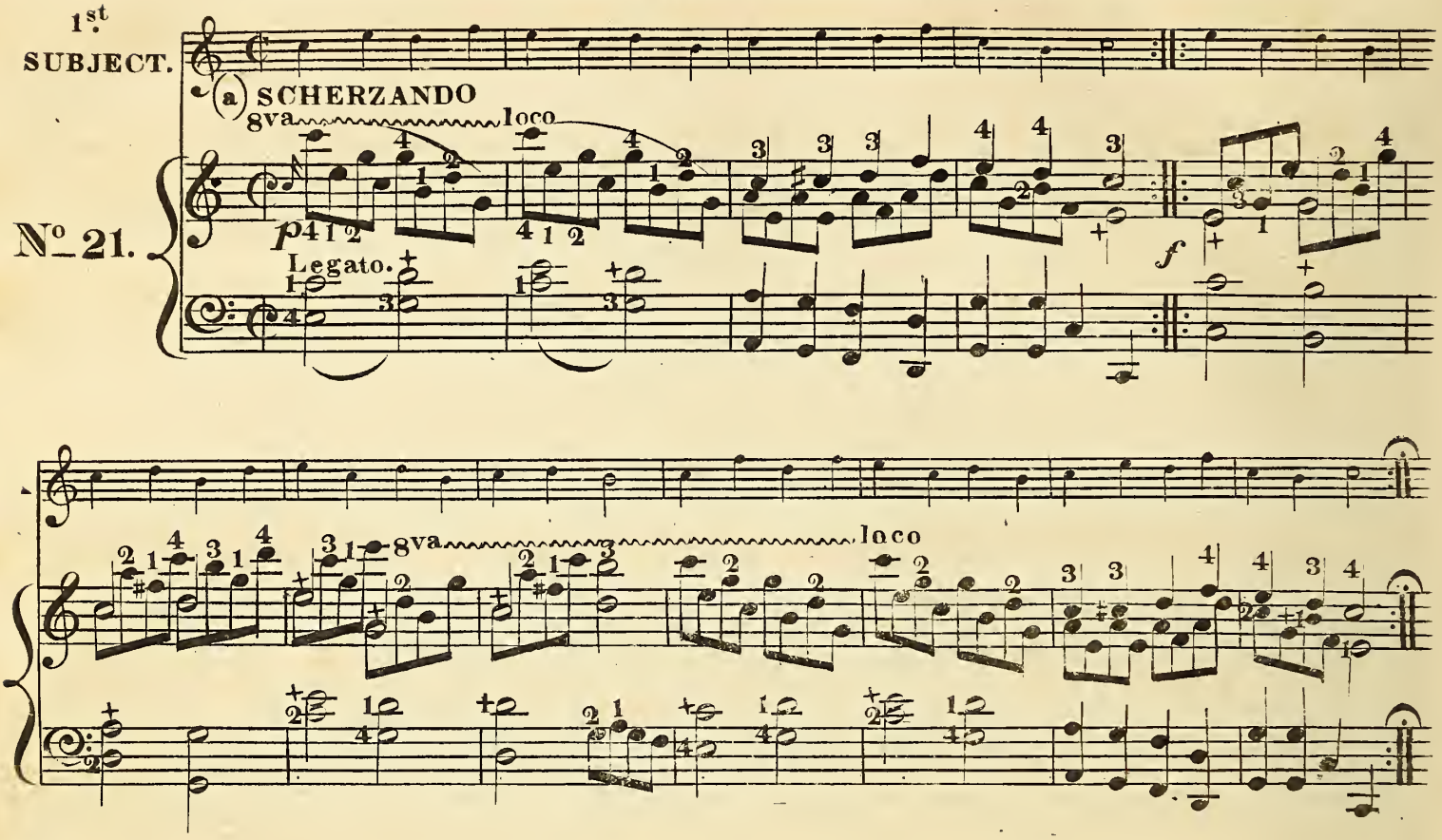


(a) See Ch: Comp: page 38.

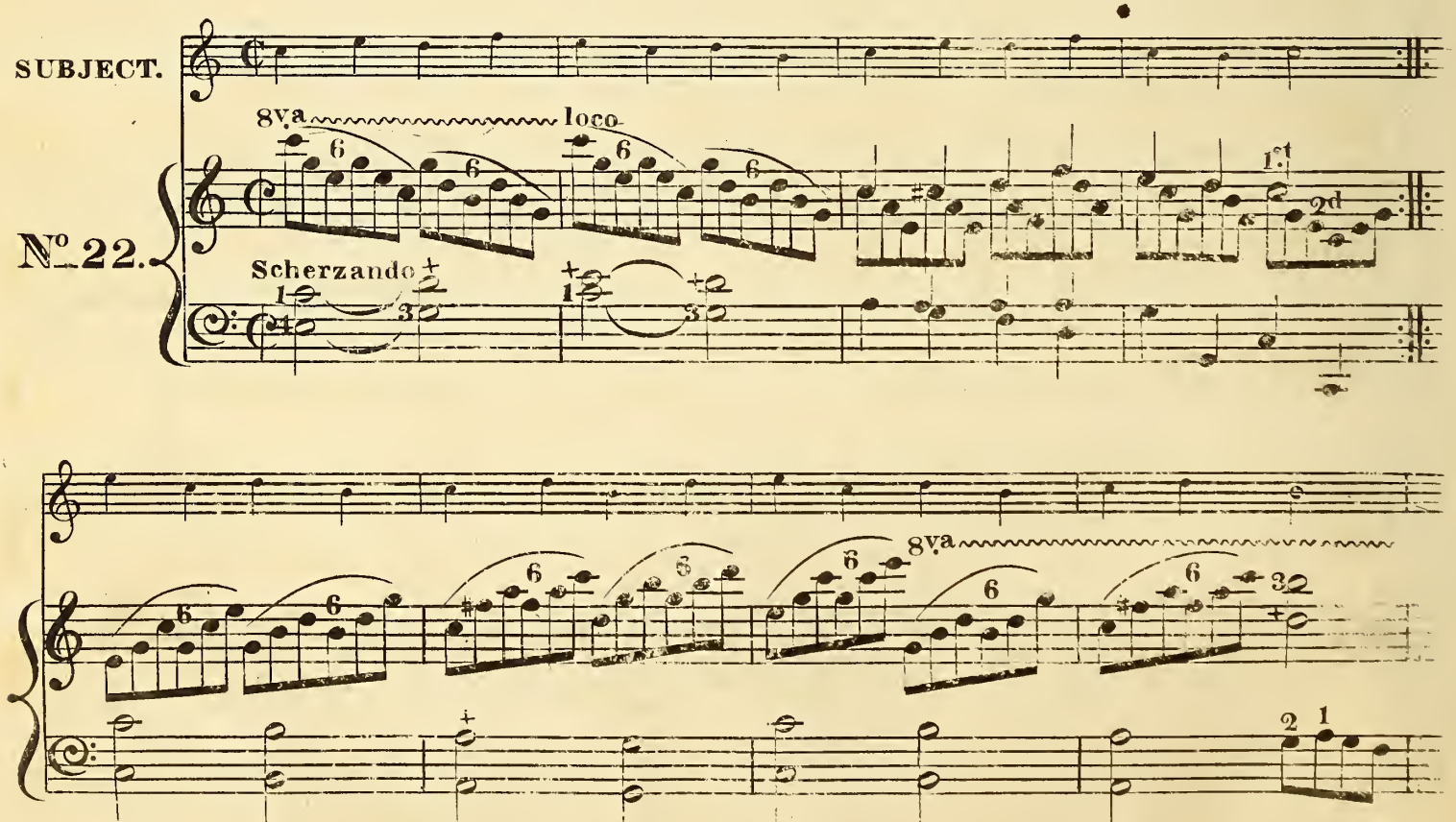
To be played in Concert with Lesson XVIII. in the Companion.

1st SUBJECT.

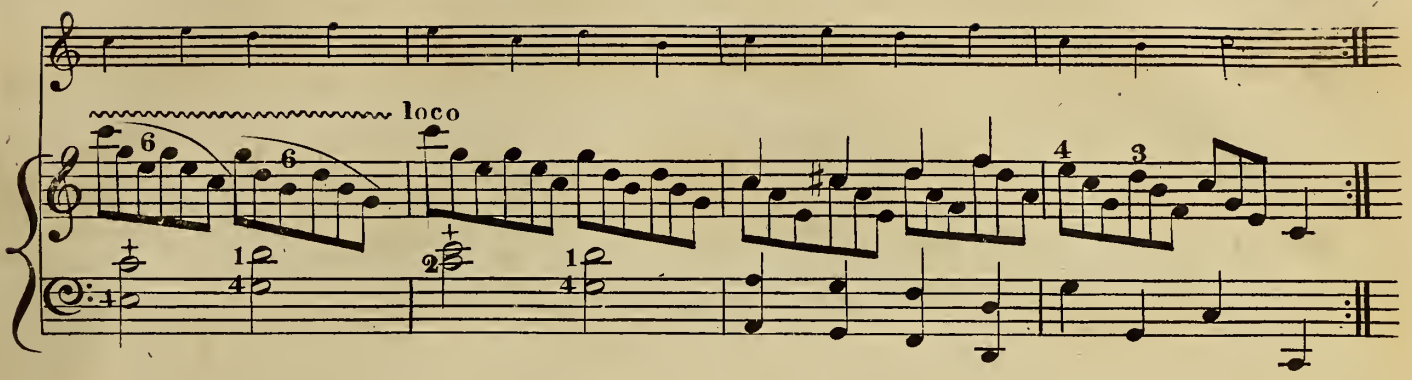


Fingered like the preceding and also to be played in concert with Lesson XVIII. in the Companion.

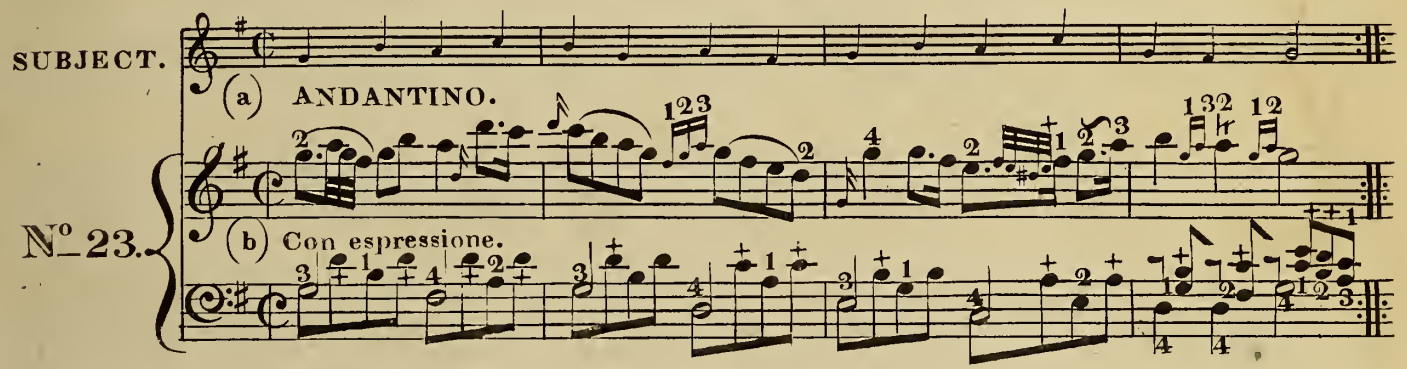
SUBJECT.

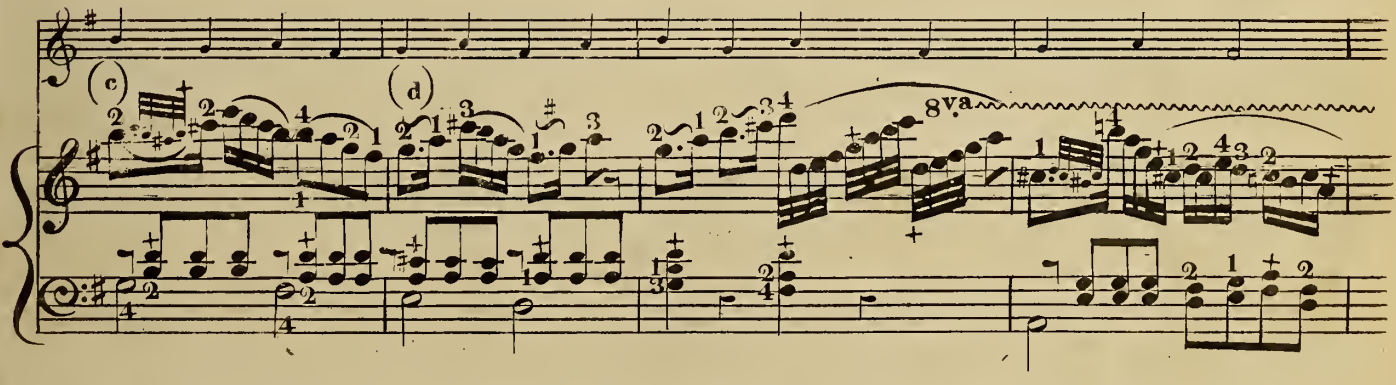


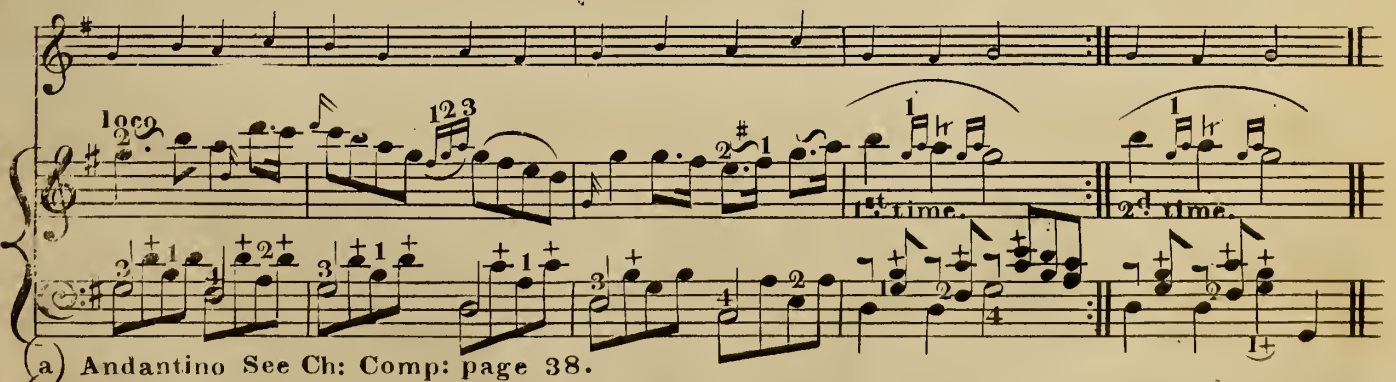
(a) See Ch: Comp: page 38.



With LESSON XIX. in the Companion.







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

(b) with expression

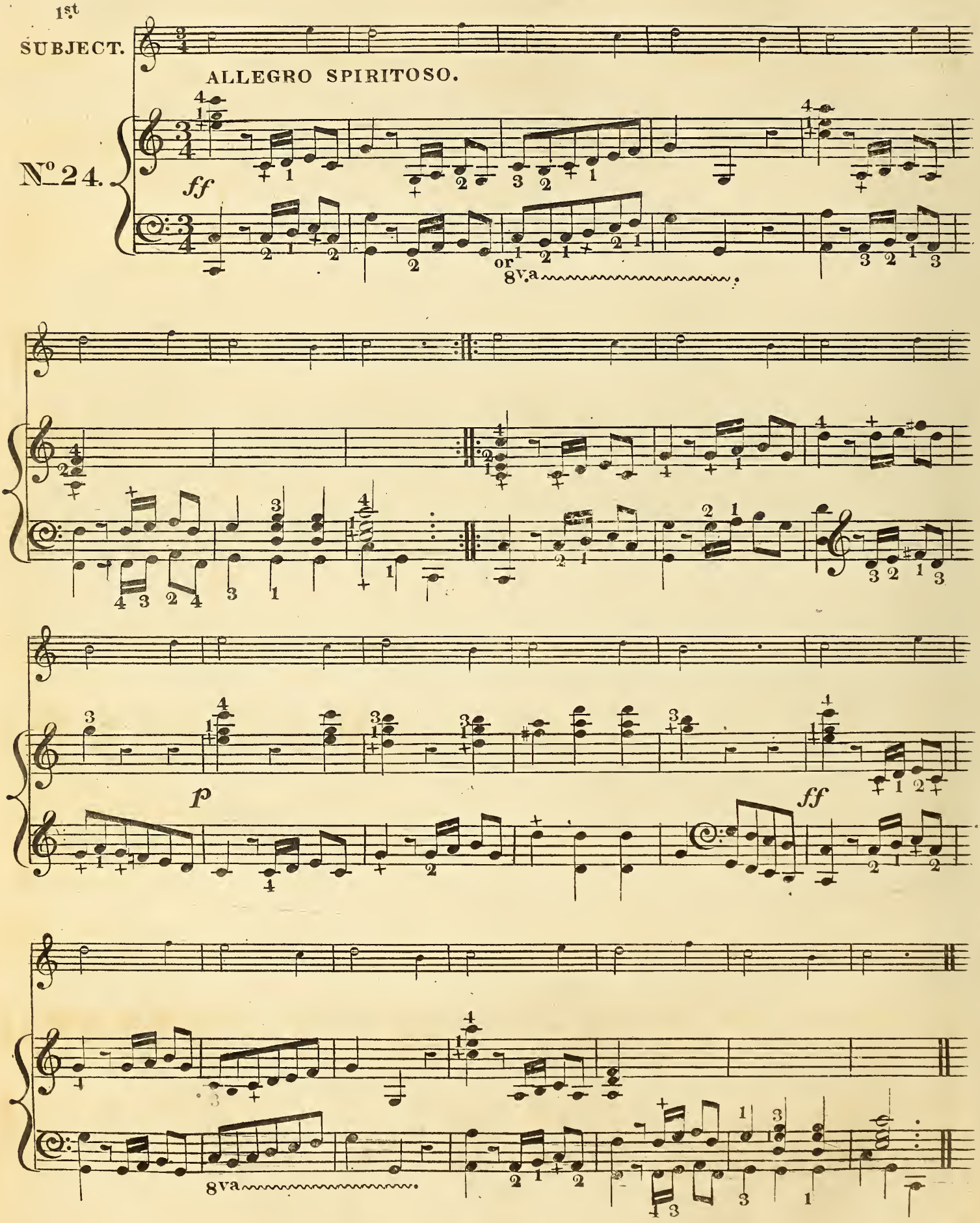
(c) This Embellishment when fingered thus, is Frequently used to facilitate the change of posi-tion of the Hand as well as for its Effect: the thumb being the chief agent on this occasion.

(d) See Ch: Comp: page 38.

With LESSON XX. in the Companion.

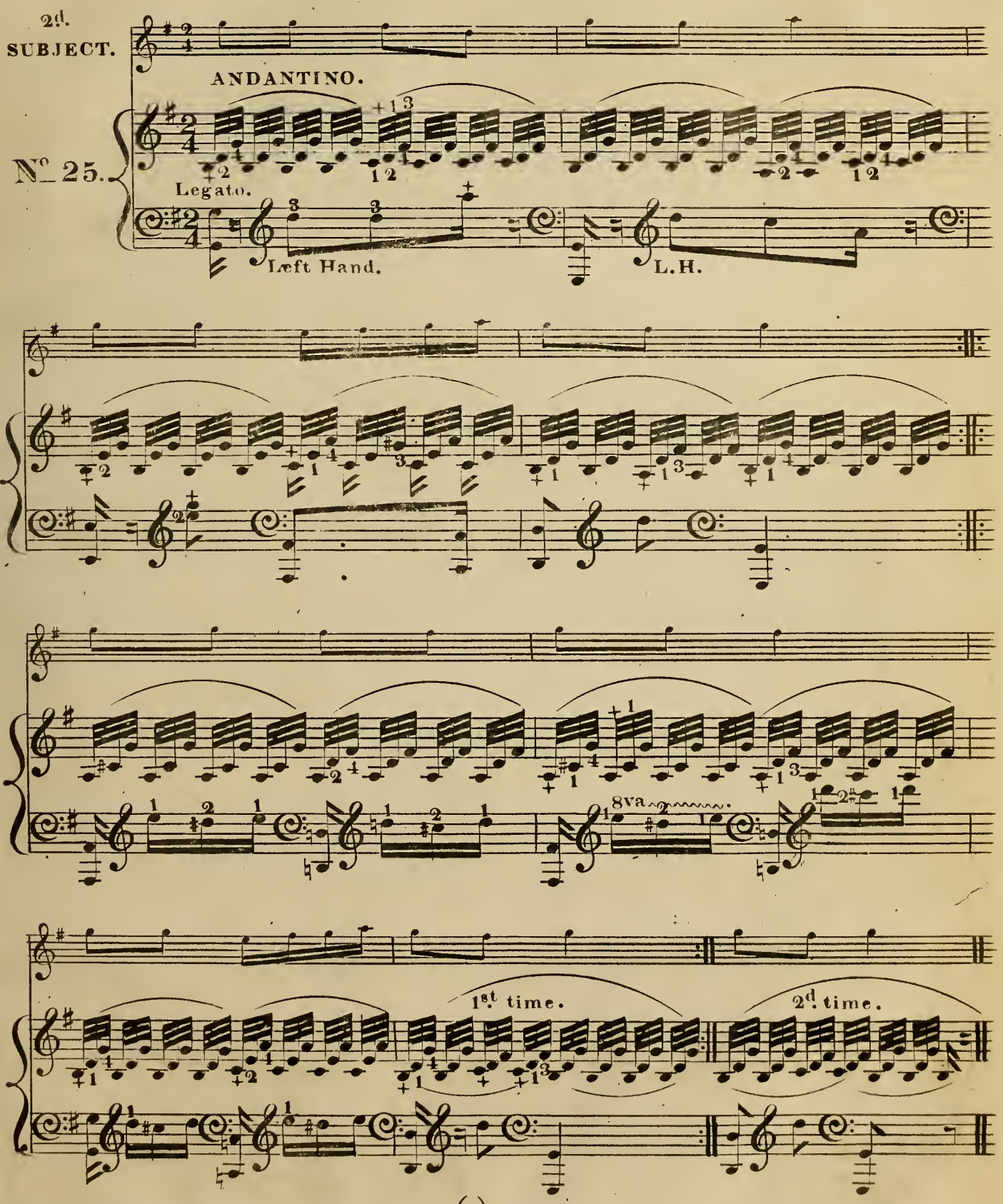
1st SUBJECT.

ALLEGRO SPIRITOSO.

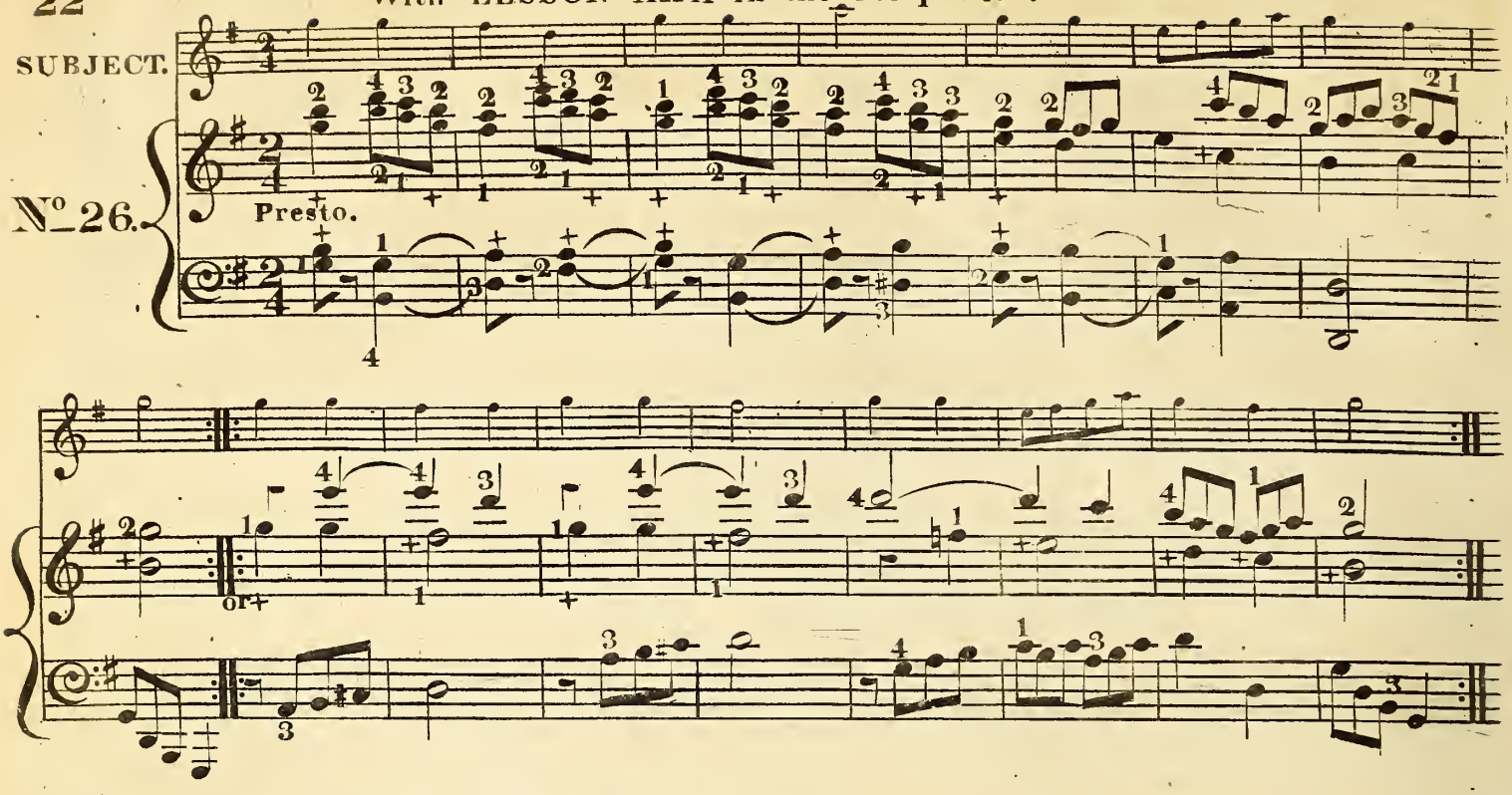


With LESSON XXI. For the performance of this Lesson it is necessary to remove the Chiroplast, as the Left hand is required to cross over the Right.

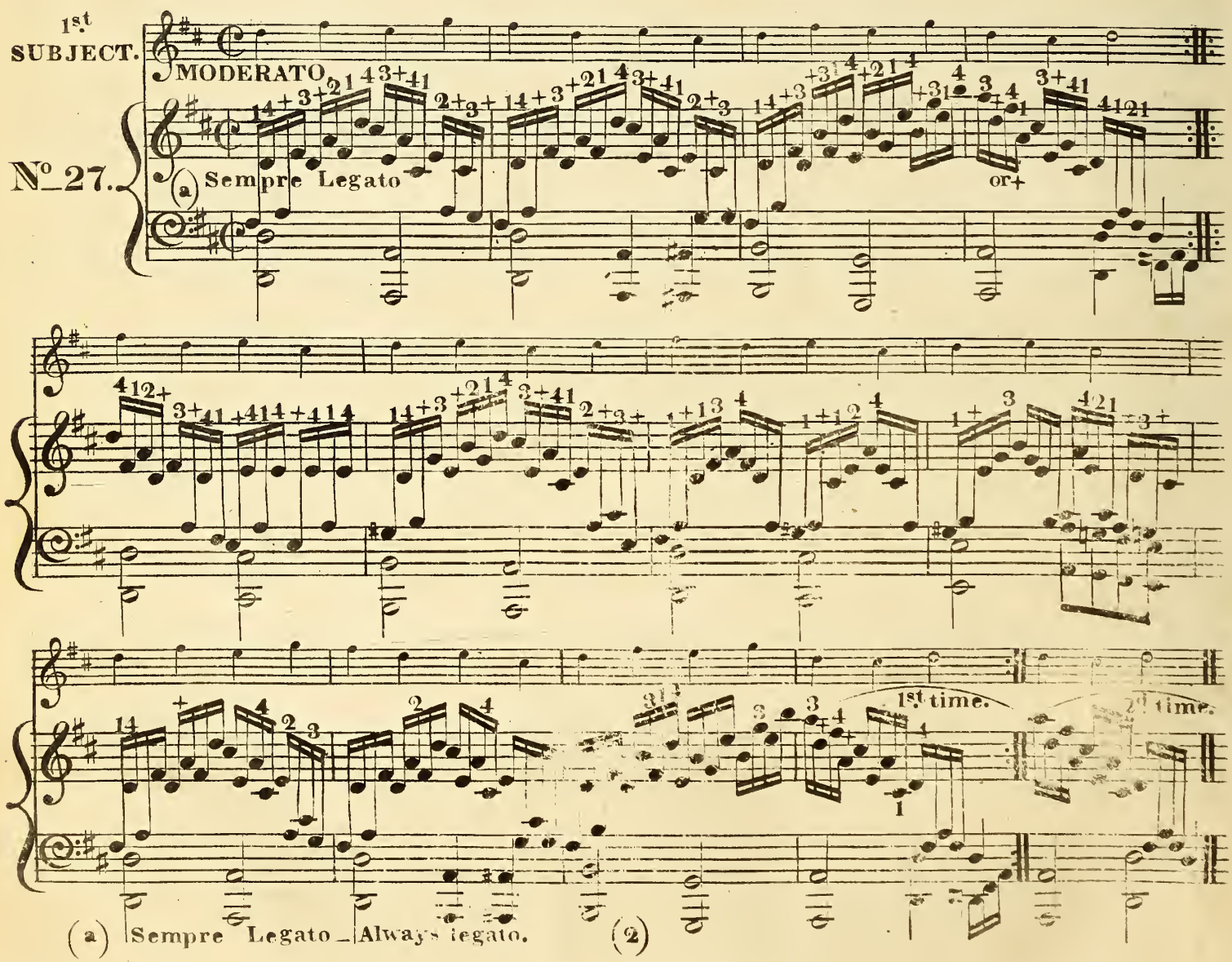
Count four Quavers in each bar.



With LESSON XXII in the Companion.

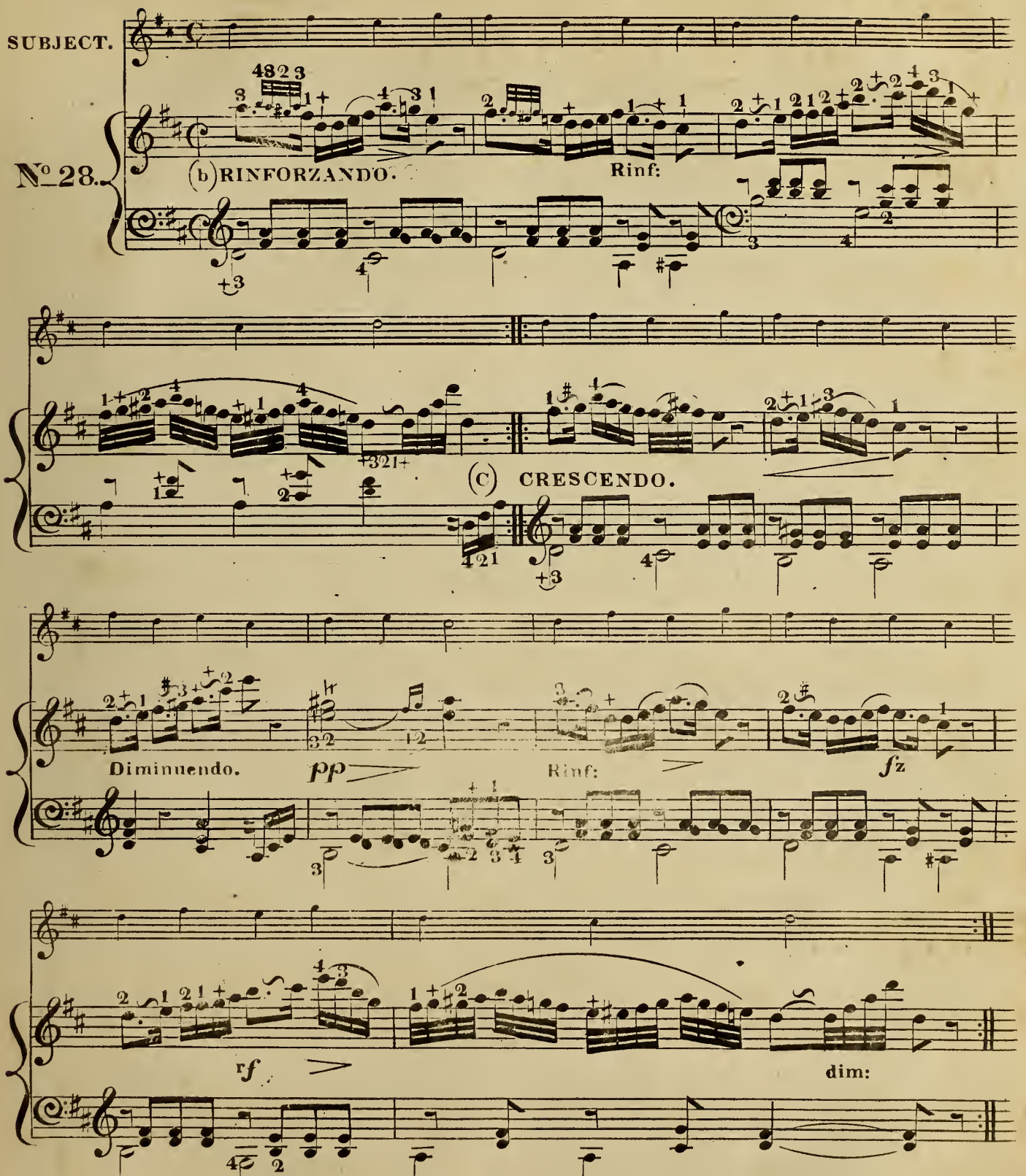


With LESSON XXIII in the Companion.



(a) Sempre Legato — Always legato.

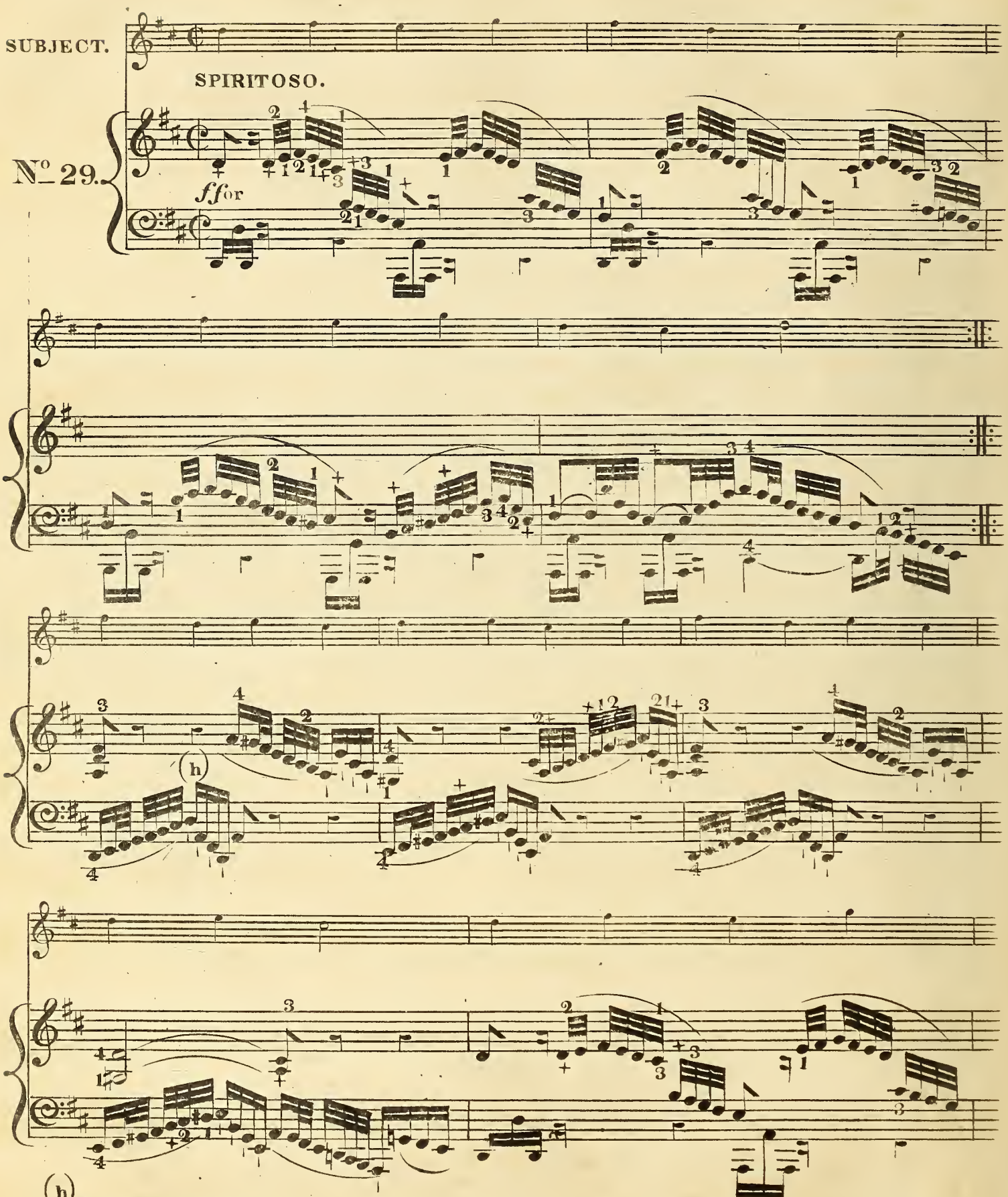
With LESSON XXIII in the Companion.



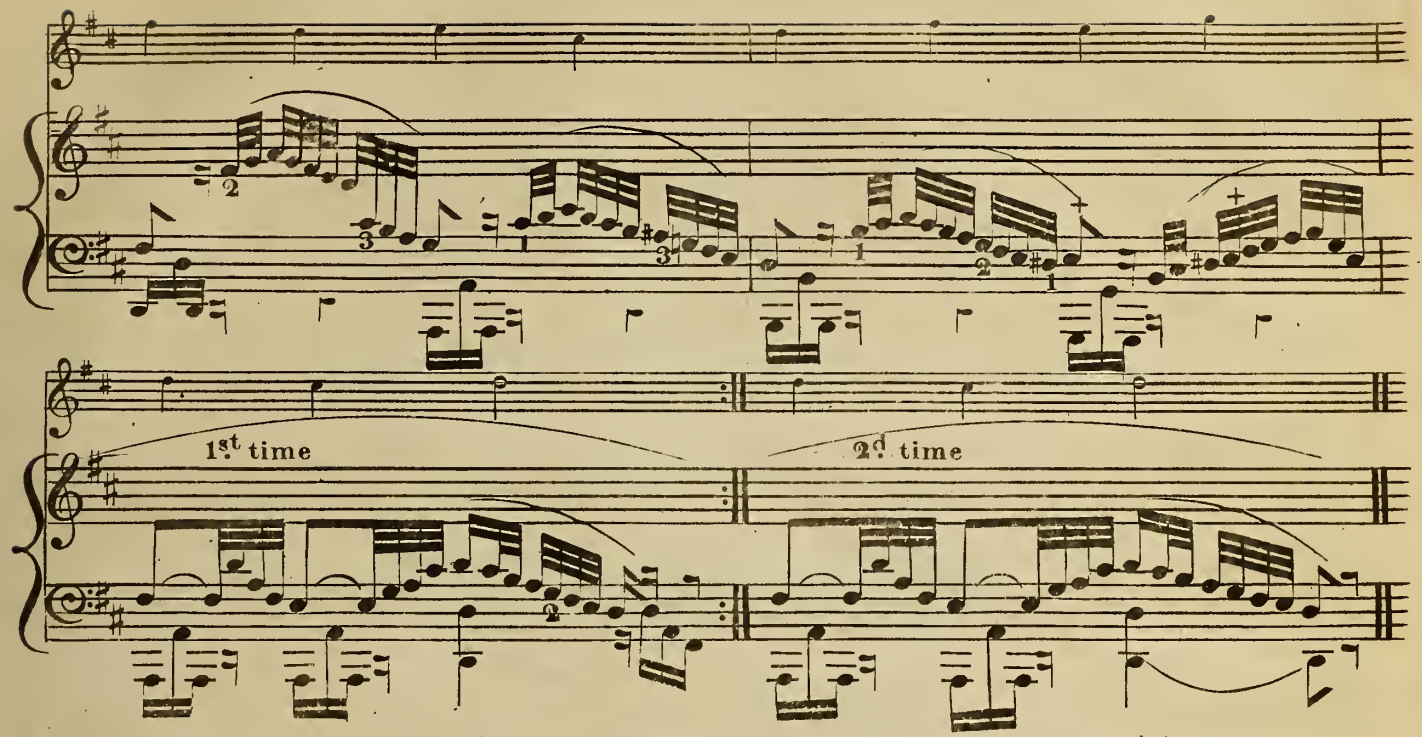
(b) Rinforzando, Rinf, rf, Forzando or fz — implies that the note or passage to which either of those words is prefixed is to be played with peculiar force: sometimes it is marked thus >

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

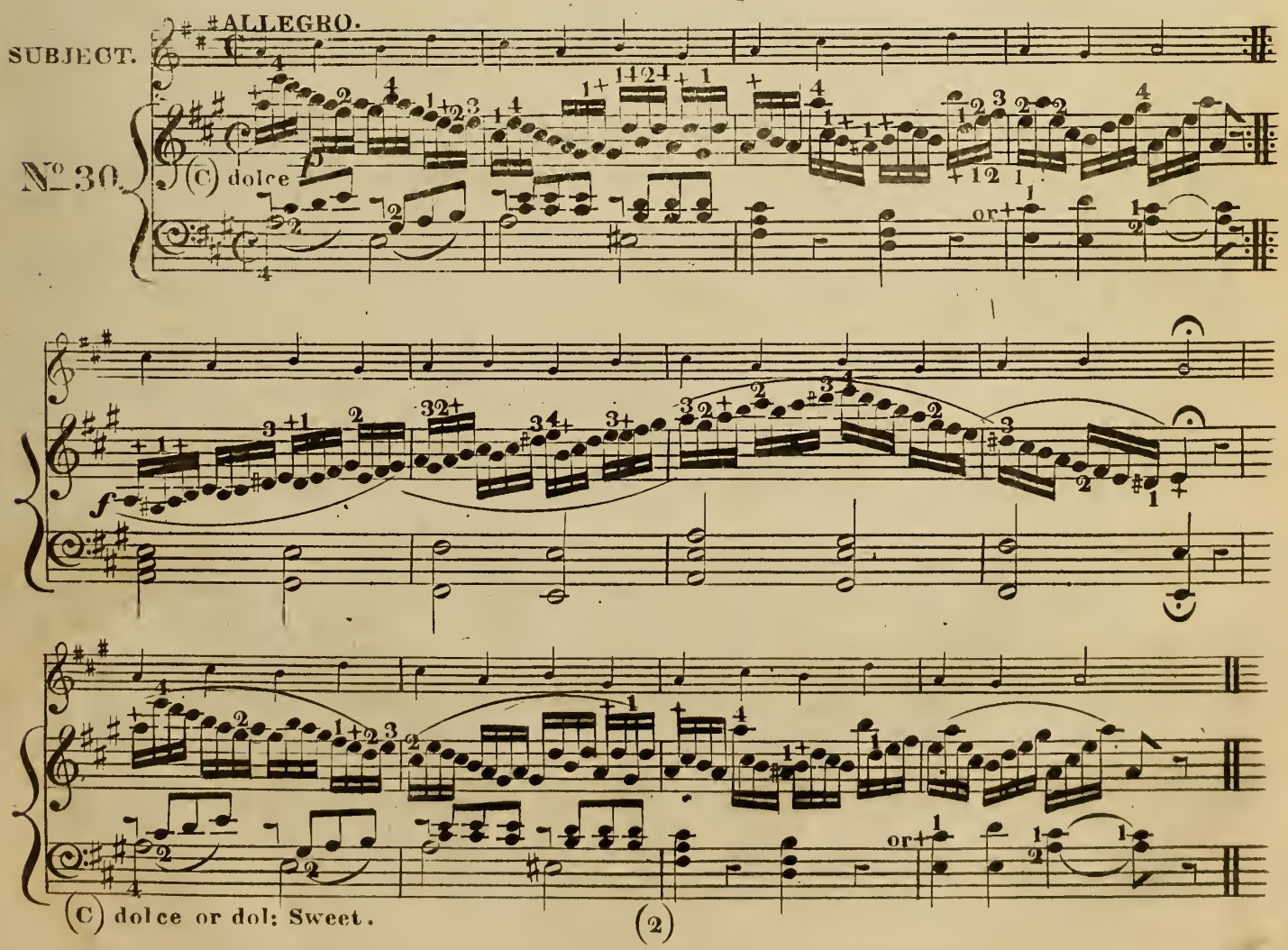
With LESSON XXIV in the Companion.



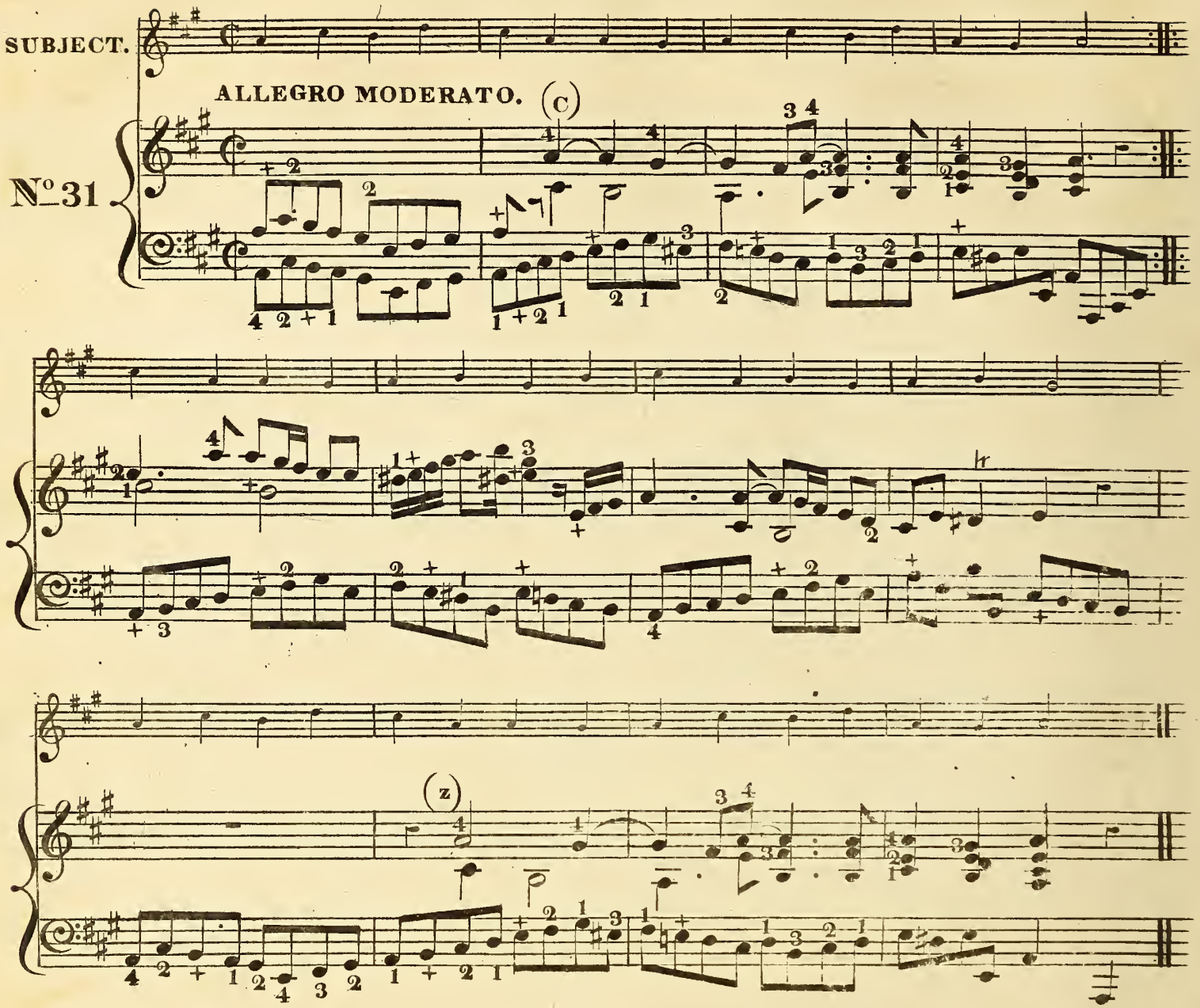
When those Staccato marks are set over or under any notes they are to be played short, seperate, and distinct _ in opposition to the slur ⌒



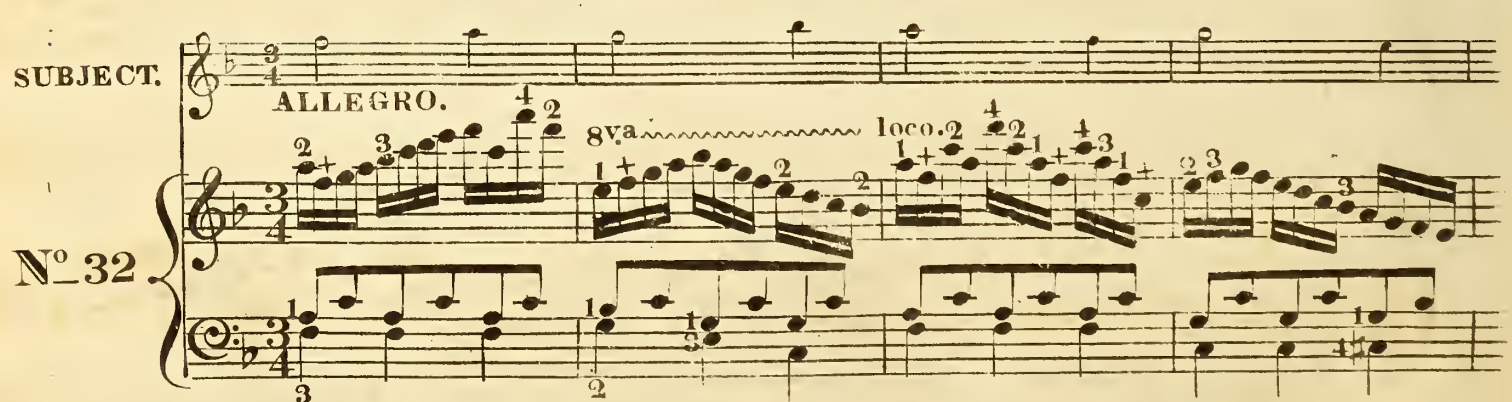
With LESSON XXV. in the Companion.

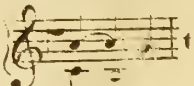


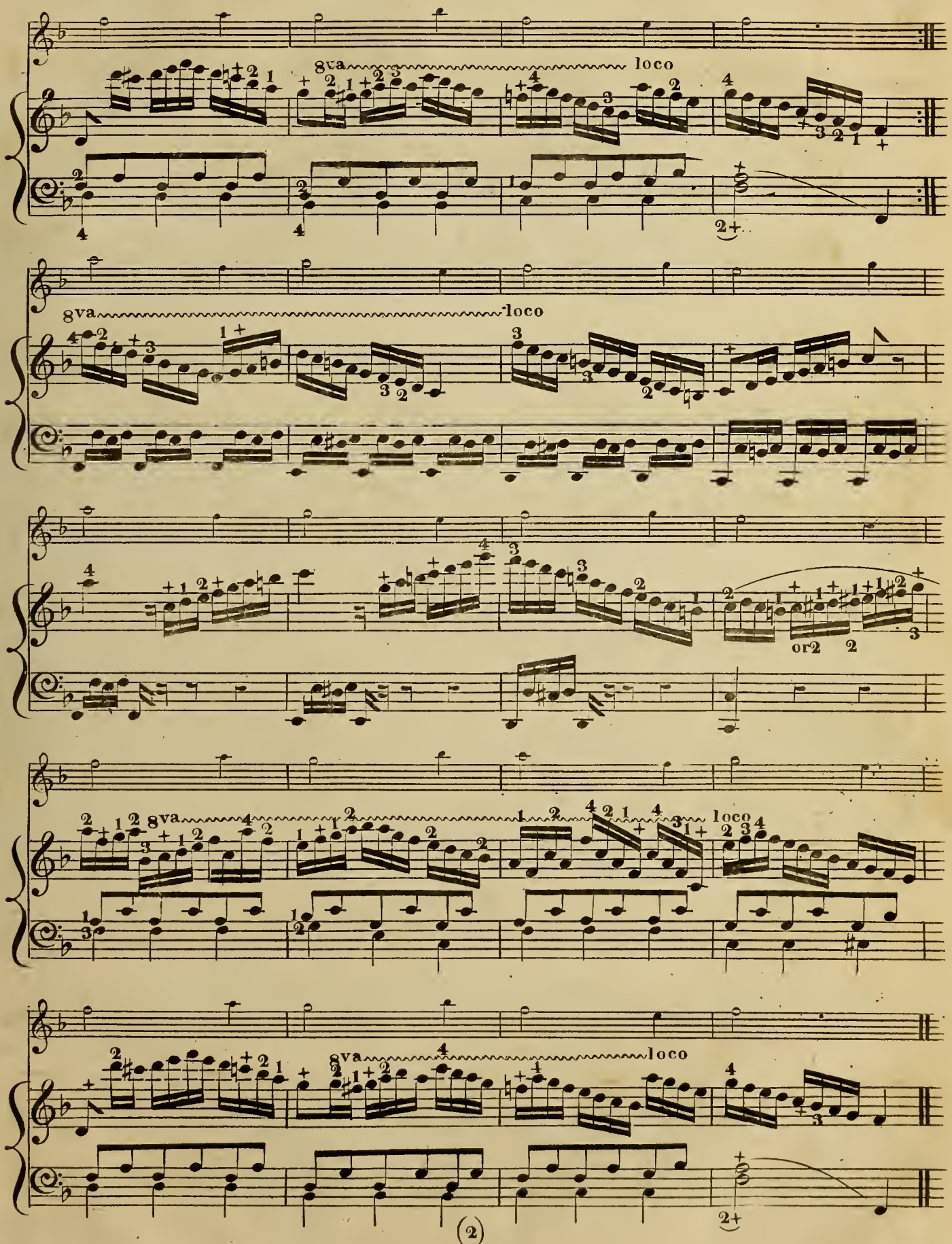
With LESSON XXVI in the Companion.



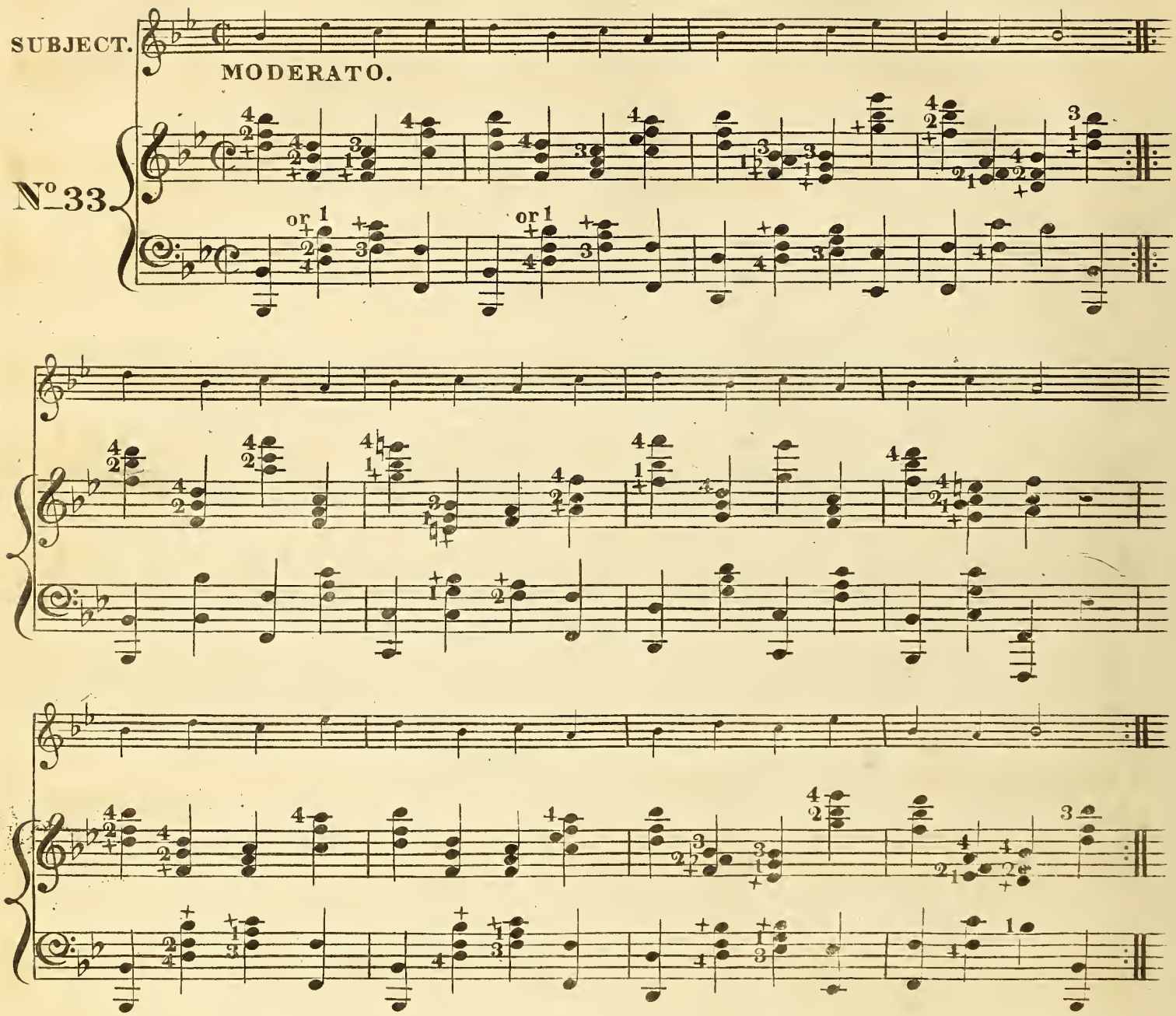
With LESSON XXVII in the Companion.



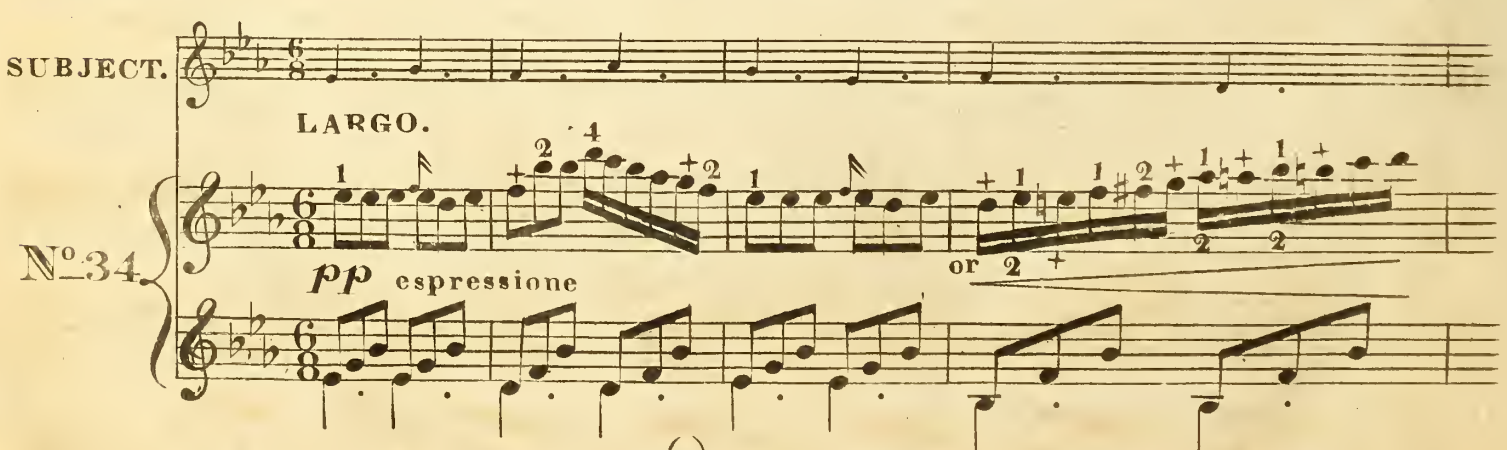
(C) When two notes of the same denomination are joined by a curved line thus  the first only is to be struck and the finger held down until the time of the 2d note has expired: see (z) — where the same passage is differently written

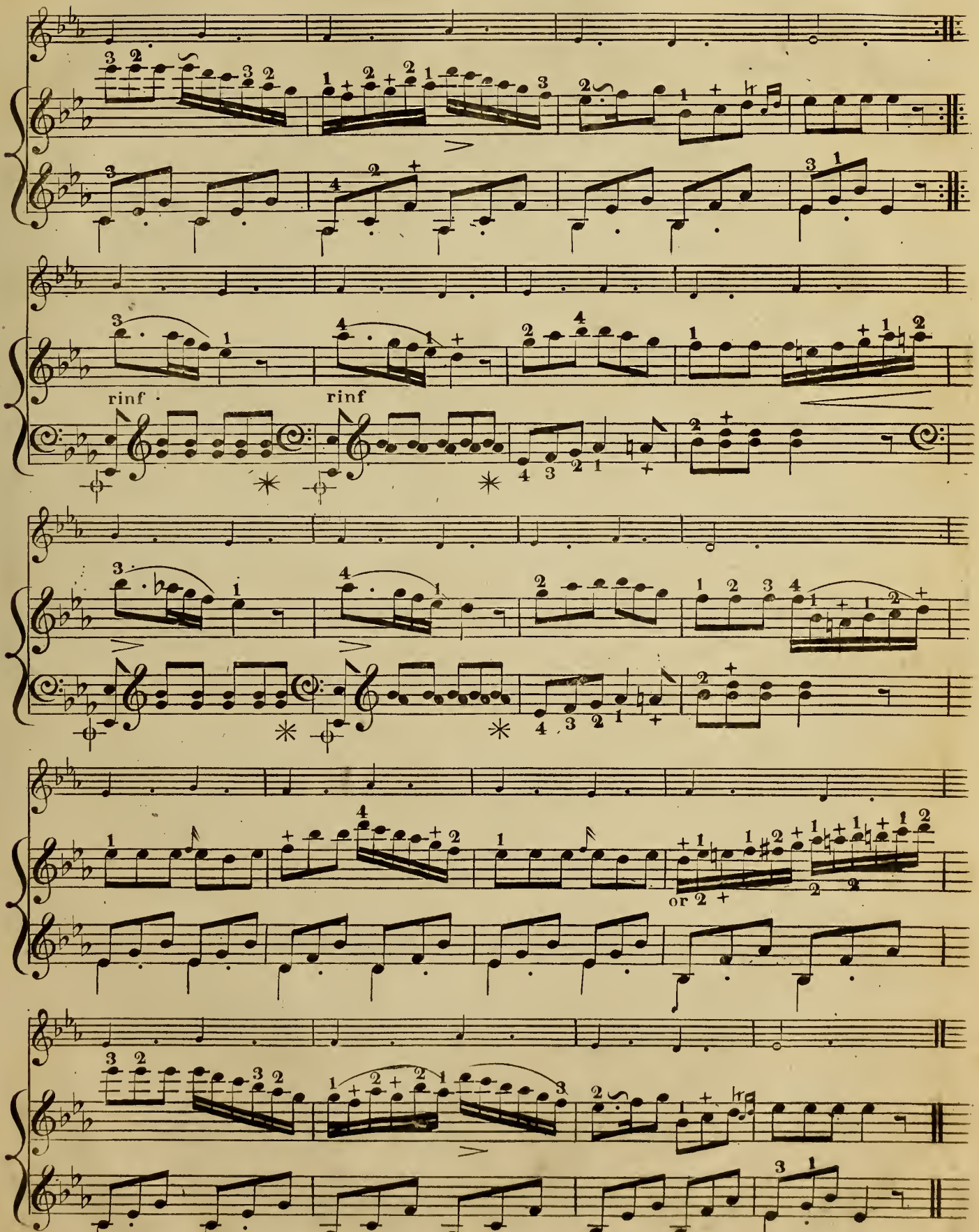

8va
loco
8va
loco
or2
8va
loco
8va
loco

With LESSON XXVIII in the Companion.



With LESSON XXIX in the Companion.





This mark ○ denotes that the open pedal is to be raised. This mark ✳ directs to discontinue the pedal so raised.

Ejercicios en todos los TONOS MAYORES.

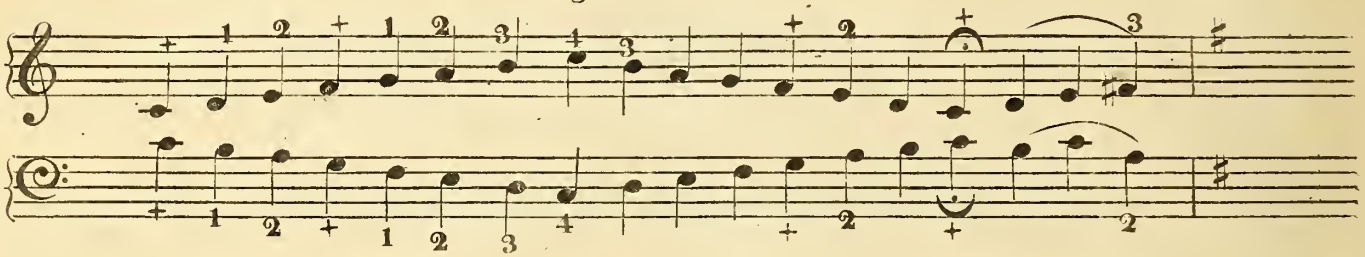
Escalas ascendientes y descendientes por Movimiento Contrario.

Nota. En cualquiera de los Calderones se puede concluir.

Obsérvese que estos Ejercicios deben tocarse muy despacio al principio.

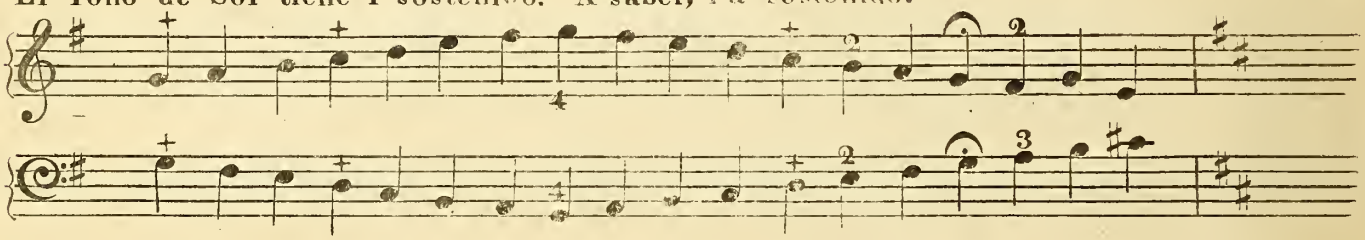
El Tono de Do´ no tiene ningun sostenido ni bemol.

Tono de Do´



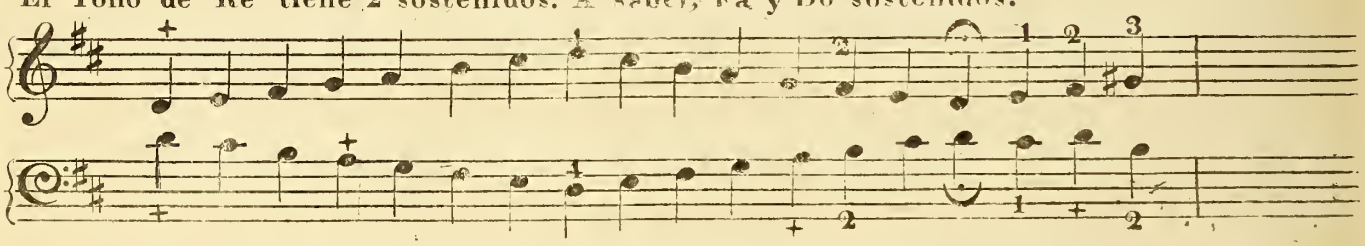
El Tono de Sól tiene 1 sostenido: A saber, Fá sostenido.

Sól



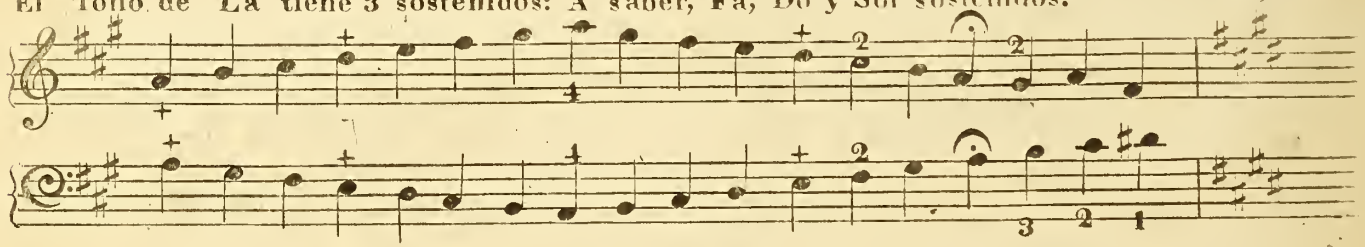
El Tono de Re tiene 2 sostenidos: A saber, Fa´ y Do´ sostenidos.

Ré



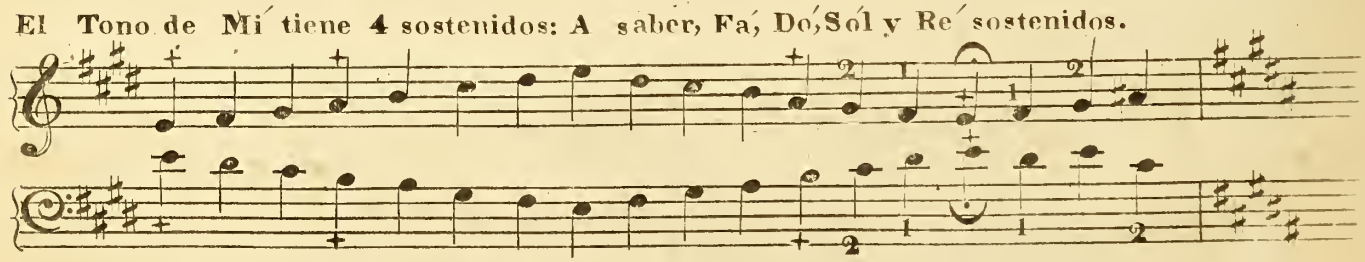
El Tono de La´ tiene 3 sostenidos: A saber, Fá, Do´ y Sól sostenidos.

La´



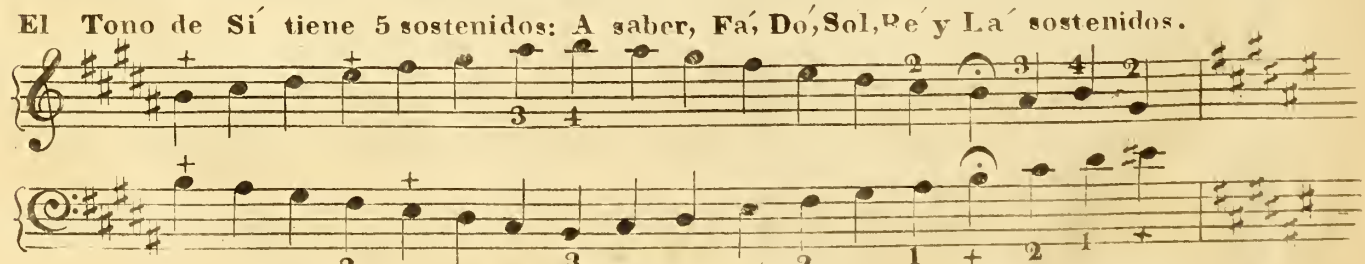
El Tono de Mi´ tiene 4 sostenidos: A saber, Fa´, Do´, Sól y Re´ sostenidos.

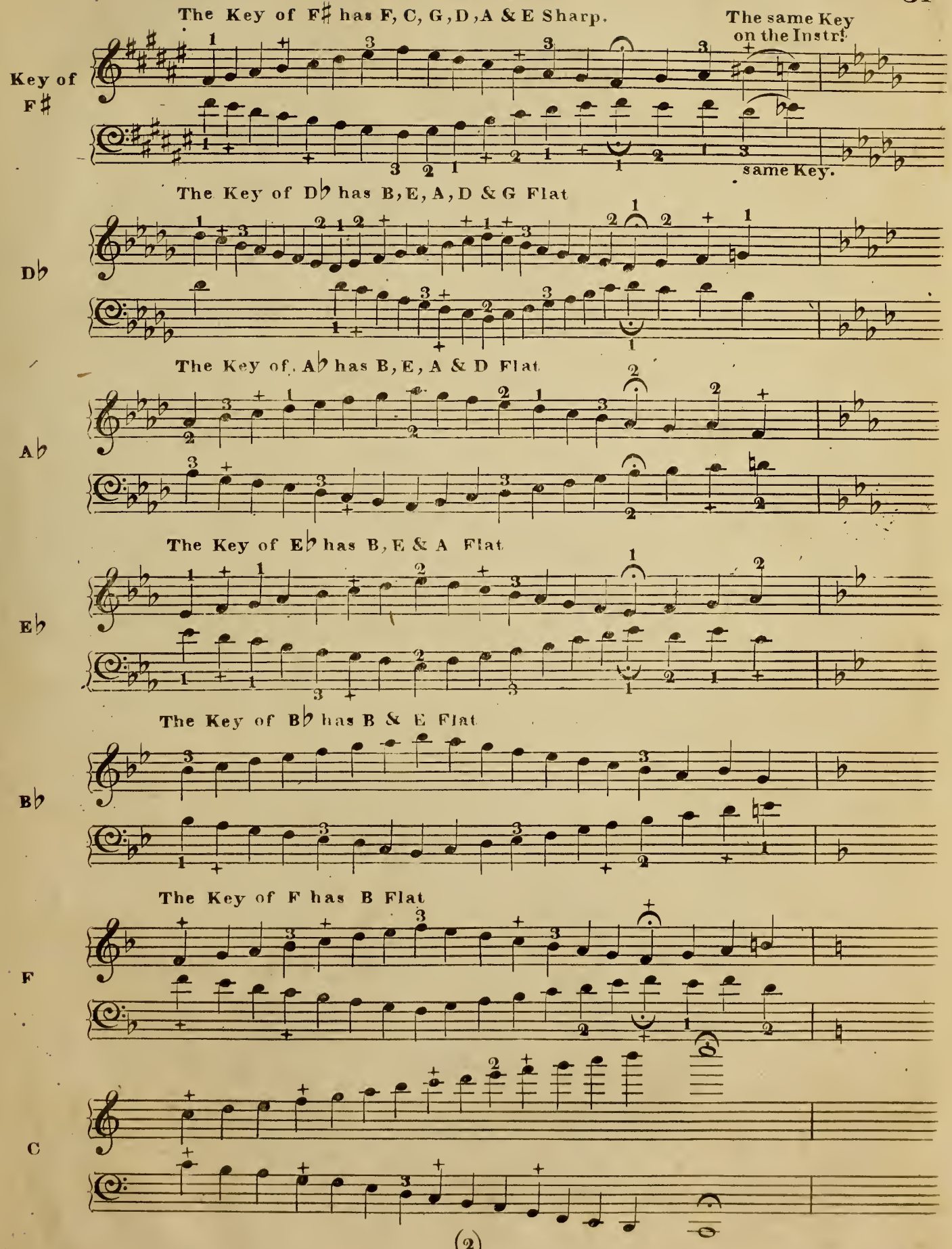
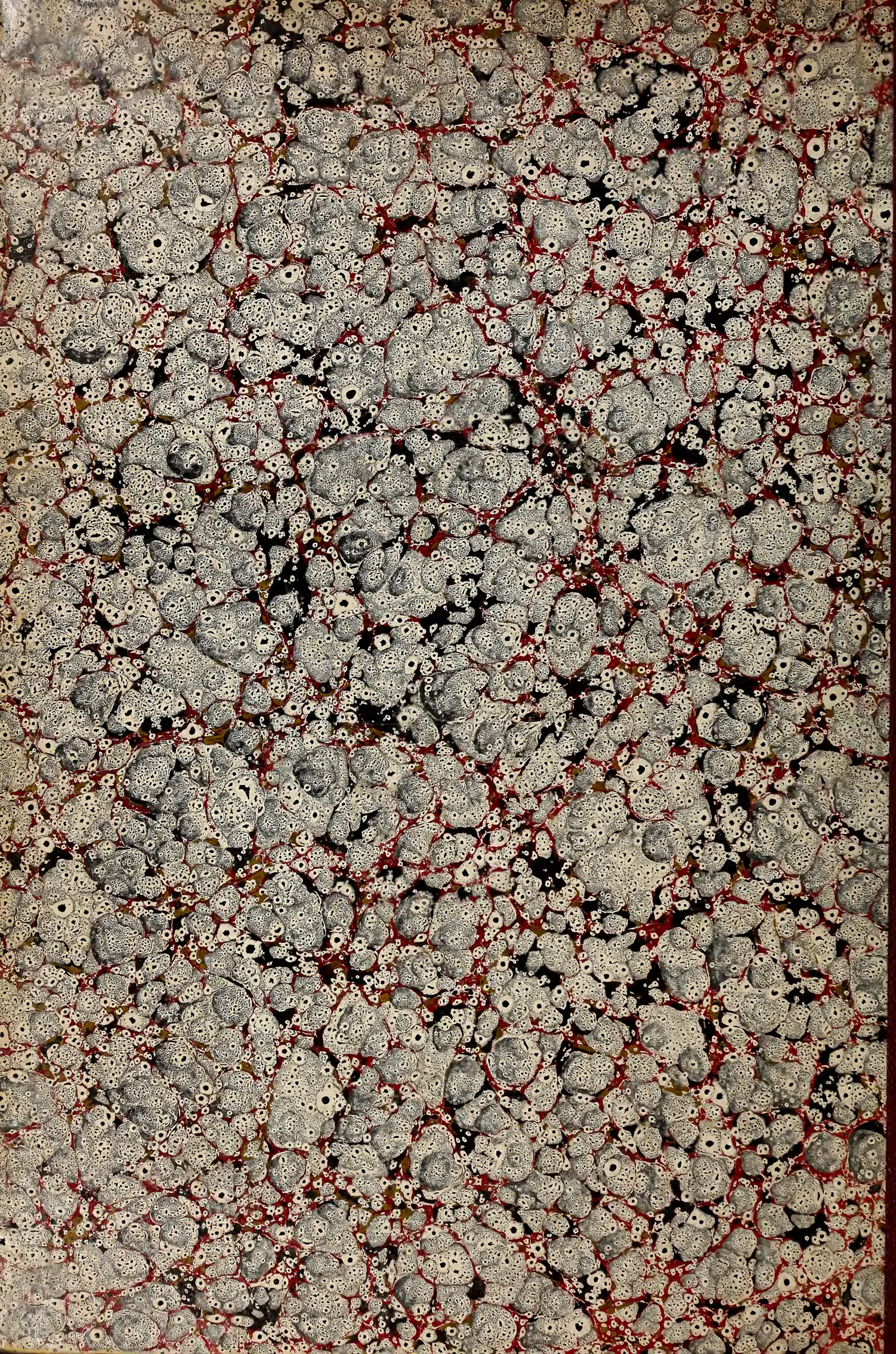
Mi´



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

Si´




The Key of F♯ has F, C, G, D, A & E Sharp.
The same Key on the Instr!
Key of F♯
same Key.
The Key of D♭ has B, E, A, D & G Flat
D♭
The Key of A♭ has B, E, A & D Flat
A♭
The Key of E♭ has B, E & A Flat
E♭
The Key of B♭ has B & E Flat
B♭
The Key of F has B Flat
F
C