

FACILE DIFFICILE

O R

MYSTERYS of the VIOLONCELLO

Exposed in

IX. SONATAS

O R

DUETS

B Y

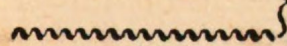
^K
W.^m PERKINS ESQ.^r

For Benefit of the Magdalen Hospital.



THE CAPACITY and EXTENT of the VIOLONCELLO not being exhibited in any Work yet extant, these trivial Sonatas are intended to supply that Defect, and to demonstrate that (exclusive of all natural merit) it has an artificial power of imitating not only the VIOLIN, FLUTE, FRENCH HORN & TRUMPET; but also the HAUTBOY and BASSOON, hitherto unknown. The Author having never had any Master, or other assistance for this Instrument than what resulted from a fruitless attempt on the Violin, hopes Criticks will excuse the Errors in this Work, which is calculated entirely for the Amusement of those who are not fond of NASAGGINE, and willing to distinguish themselves in a short time on this noble and extensive Instrument; & not proposed as a MODEL for them who have ability to compose, and skill to execute; but humbly submitted as a HINT for such to introduce more Variety, and communicate some degree of Lustre & Merit to the BASS CORDS which have an ample Share in the following Pieces, though almost deserted by modern Performers.

N. B. { You'll find Unison Cords of Wire, and Solo passages disposed in Concerto or Trio (by Mr Avison or other Classical Composer) to facilitate the Execution, and enhance the Effect, as the Author has experienced even by ill connected Trios of his own.

On the lower Cord. Tr. } Play { N. Natural || Center superficial. C. S. } Touch { P.^o all Superficially
 { D.^o ... Compressed C. C. } { C ... Compressed.
 1. 8.^{ve} higher than written. 2. 8.^{vs} higher. One Indication rules succeeding Notes till another occurs.

Fund. ^l	1 st Position	Fund. ^l	1 st Position	Fund. ^l	1 st Position	Fund. ^l	1 st Position
C.....	2. 3. 4. g, c, e, g.	G.....	d, g, b, d,	D.....	a, d, f, a,	A.....	e, a, c, e,
4 Cord.	4. 6. 8.	3 Cord.	4. 6. 8.	2 ^d Cord.	4. 6. 8.	1 st Cord.	4. 6. 8.

The following Hints will explain the use of this Scale, & forward those who need assistance.

The Centre of a Cord touched superficially, articulates the Octave to the open or Fundamental Note more elegantly than by compression. About 4 Inches & a half higher (on a midling Instrument) you'll find the 5.th which on the Bass Cord C, will be g, your Thumb resting superficially here as Capo Tasto, forms the first and chief position of the Hand; (alike on all the Cords) giving you on this $\frac{4}{C}$ for the 1st Finger, $\frac{6}{E}$ for the 2^d, and g the octave for your 3.^d exemplified on the TENOR & BASS in the PRESTO at the end of the 2^d SONATA; where you will find all those Notes under your Fingers, that would require great execution in the natural SYSTEM of the Instrument: Practice will enable you to make the upper Shifts, & render the progress easy, as you'll find by the descent to the Fundamental Note, which will vibrate, though not touched with great exactness.

P.^{or} 1.st POSITION on C { Serves to mimick the upper Notes of the BASSOON, the lower must also be effected. on the same Cord (as far as you can) by compression indicated by the Letter C.

- D.^o . . . on G (if armed) mimicks the French Horn, & at the upper D or 4 P, the Trumpet.
- D.^o . . . on D counterfeits the Flute, but more compleatly, at the upper A or 4.th P.
- D.^o . . . on A Mimicks in part the Violin, Small Flute & Singing Birds above.

The 5.th Sonata requires a superficial TOUCH throughout, and imitates nearly the BASSOON and HAUTBOY; but is inserted rather as a CURIOSITY, than for common use, being uncooth & difficult to execute; & weak in TONE for want of the BELLY to expand the Vibrations.

All SCIENCE is propagated by DEGREES; and as NOVELTY, and a more extensive use of the INSTRUMENT may be obtained by the above SYSTEM; it is offer'd to the Publick, for UTILITY of the MAGDALEN HOSPITAL, (if any thence accrues) & dedicated in particular to HIM who had the benevolence & humanity first to think of providing an ASYLUM for such a considerable number of miserable Objects, (many of them truly amiable & well dispos'd) unhappily become the Victims of PERJURY & Deceit, lyable to infinite Abuse, & hopeless of Relief.

SONATA I.

Violoncello.

Allegro. *Cackling of Hens.*

P.

Flauto.

Marcia Funebre.

Dolente.

Four systems of musical notation for a funeral march. Each system consists of two staves. The first staff of each system features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The second staff provides a harmonic accompaniment with longer note values, including half and whole notes. The key signature is one sharp (F#) and the time signature is 2/4.

Tr.

P.

N.

Minuetto.

Two systems of musical notation for a minuet. The first system has two staves; the top staff contains a melody with trills (Tr.) and dynamic markings (P. and N.), while the bottom staff provides a bass line. The second system also has two staves; the top staff is marked 'Corno.' (Horn) and includes a wavy line indicating a tremolo or sustained sound, with dynamic markings (4 P., P., and N.), and the bottom staff is marked 'Pia.' (Piano). The key signature is one sharp (F#) and the time signature is 3/4.

SONATA II.

Violoncello. P.

Tromba.

Spiritofo.

Pia.

Corno.

Fagotto.

Corno.

Tromba.

First system of musical notation, featuring a treble and bass staff. A wavy line is positioned above the staff. The music is in 3/4 time and G major.

Piva .

Andante .

P.

Second system of musical notation, featuring a treble and bass staff. The tempo is marked 'Andante' and the time signature is 6/8. The key signature has one sharp (F#). The system includes dynamic markings 'Piva .', 'Andante .', and 'P.'.

Third system of musical notation, featuring a treble and bass staff. A wavy line is positioned above the staff. The tempo is marked 'Andante' and the time signature is 6/8. The key signature has one sharp (F#). The system includes dynamic markings 'Piva .', 'Andante .', 'P.', and 'N.'.

P.

Pia.

Fourth system of musical notation, featuring a treble and bass staff. The tempo is marked 'Andante' and the time signature is 6/8. The key signature has one sharp (F#). The system includes dynamic markings 'P.', 'Pia.', and 'P.'.

Presto .

P.

Filling the Bottle .

Fifth system of musical notation, featuring a treble and bass staff. The tempo is marked 'Presto' and the time signature is 2/4. The key signature has one sharp (F#). The system includes dynamic markings 'P.', 'Pia.', and 'Filling the Bottle .'

Sixth system of musical notation, featuring a treble and bass staff. The tempo is marked 'Presto' and the time signature is 2/4. The key signature has one sharp (F#).

SONATA III.

Violoncello.

Commodo.

This is a handwritten musical score for a piece titled "SONATA III." The score is written for two instruments: Violoncello (Cello) and Commodo (likely a double bass or a similar low instrument). The music is written in a single system with two staves per system, connected by a brace on the left. The key signature is one sharp (F#), and the time signature is common time (C). The score consists of several systems of music. The first system shows the beginning of the piece. The second system continues the melody. The third system features a trill (Tr.) in the upper staff. The fourth system includes a section marked "P." (Piano) in the upper staff and "Pia." (Pia) in the lower staff. The fifth system has a section marked "N." (N) in the upper staff and "Pia." in the lower staff. The sixth system continues the piece. The seventh system shows the end of the piece with a double bar line and a wavy line indicating the end. The handwriting is in ink on aged paper.

Largo.

This system contains two staves of music. The key signature has two flats (B-flat major). The time signature is 2/4. The music is written in a slow, spacious style with many whole and half notes. A wavy line separates this system from the next.

P.
Gavotta.

This system contains two staves of music. The key signature has two sharps (D major). The time signature is 2/4. The music is written in a lively, dance-like style with many eighth and sixteenth notes. A wavy line separates this system from the next.

3 P. **2 P.**

This system contains two staves of music. The key signature has two sharps (D major). The time signature is 2/4. The music features several triplet markings (3 P.) and other dynamic markings (2 P.). A wavy line separates this system from the next.

3 P.

This system contains two staves of music. The key signature has two sharps (D major). The time signature is 2/4. The music features several triplet markings (3 P.). A wavy line separates this system from the next.

This system contains two staves of music. The key signature has two sharps (D major). The time signature is 2/4. The music continues with eighth and sixteenth notes. A wavy line separates this system from the next.

C

This system contains two staves of music. The key signature has two sharps (D major). The time signature is 2/4. The music concludes with a final cadence. A wavy line is at the bottom of the page.

SONATA IV.

Violoncello.

Moderato.

The musical score is written for a Violoncello in 6/8 time, key of D major (two sharps). The tempo is marked 'Moderato.' The score is organized into six systems, each with two staves. The notation includes a variety of note values (eighths, sixteens, and dotted notes), rests, and slurs. Dynamic markings include 'P.' (piano) and 'N.' (normal). There are also wavy lines above certain staves, likely indicating a tremolo or a specific performance technique. The paper shows signs of age, with some staining and wear.

4 P. N.

Largo.

cs P. Corno.

Allegro.

cs P.

SONATA V. *L'Arco al Capotasto.*

Violoncello. P. Fagotto.

es Trom.

P.

es Obue. P.

Adagio.

Pia.

2 P. P. cs P. 3 P. 4 P.

Obue. P. cs P.

Vivace.

SONATA VI.

Violoncello. Corno. P.

Briofo.

Corno.

Pia.

For.

Pia.

Andante. P. Trom. Fag. Cor. Piv. Cref.

Piano, e Flebile.

Cor. Flau. Cor. Pia.

Trom. Fl. no 4 P. 4 P. Cor.

P. Allegro. 3 P.

P.

SONATA VII.

Violoncello. P.

Cantabile.

Cres.^{do}

Pia.

Cres.^{do}

Pia.

For.

Pia.

Allegretto. P.

Dolce.

Sempre piano.

For.

Pia.

For.

Pia.

For.

SONATA VIII.

Violoncello. Fagotto. cs c c

Tr.

P.

Moderato.

Pia.

P. Corno.

Pia.

cs N. P.

Fagotto.

Tr.

P.

Pia.

Tr.

For.

Largo.

The musical score is written for Violoncello, Fagotto, and P. Corno. It consists of five systems of music, each with a treble and bass staff. The tempo is Moderato, and the key signature is one flat. The score includes various musical notations such as notes, rests, trills, and dynamic markings. The first system is marked Moderato and features a trill (Tr.) and a piano (P.) marking. The second system features a piano (P.) marking and a trill (Tr.). The third system features a piano (P.) marking and a trill (Tr.). The fourth system features a piano (P.) marking and a trill (Tr.). The fifth system features a piano (P.) marking and a trill (Tr.).

Fagotto. P.

Allegro.

Dolce.

Seconda Parte.

P.

SONATA IX. *On the 4 Cord.*

Violoncello. Fagotto. c s

Briofo.

Tr.

s c Tr.

1 1 s c s c

Tr.

s c

c s c s c s c

P.

P. Corno.

Allegretto.

Pia.

Corno.

Pia.

c s Fagotto.

P.

c s c s

F

Errata.

Correction.

Son. I. Barr 2.



Son. IV. Barrs 8. 9. 10. Tribble & Bafs.



NB. The 5th Sonata is marked to be played like the others, for those who dont love Trouble and are not so precise as to require the End proposed.

Tr. . . . Transposed to the lower Cord, & not a Shake.

