f. 179.

FACILE DIFFICILE

OR

MYSTERYS of the VIOLONCELLO

Expoſed in

IX. SONATAS

OR

DUETS

BY

W.m PERKINS ESQ.r

For Benefit of the Magdalen Hoſpital.

BRITISH MUSEUM

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 Perſomers.

N. B. Youl 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. / D.o ...Compreſſed C. C. } Touch { P.o all Superficially / C ... Compreſſed.

1. 8.ve higher than written. 2. 8.vs higher. One Indication rules ſucceding Notes till another occurrs.

Fund.l 1st Poſition 2. 3. 4.	Fund.l 1st Poſition	Fund.l 1st Poſition	Fund.l 1st Poſition
C.....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.	2d Cord. 4 6. 8.	1st 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'l 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 $\frac{4^{th}}{C}$ for the 1st Finger, $\frac{6^{th}}{E}$ for the 2d, and g the octave for your 3.d exemplifyed on the TENOR & BASS in the PRESTO at the end of the 2d 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 youl 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.

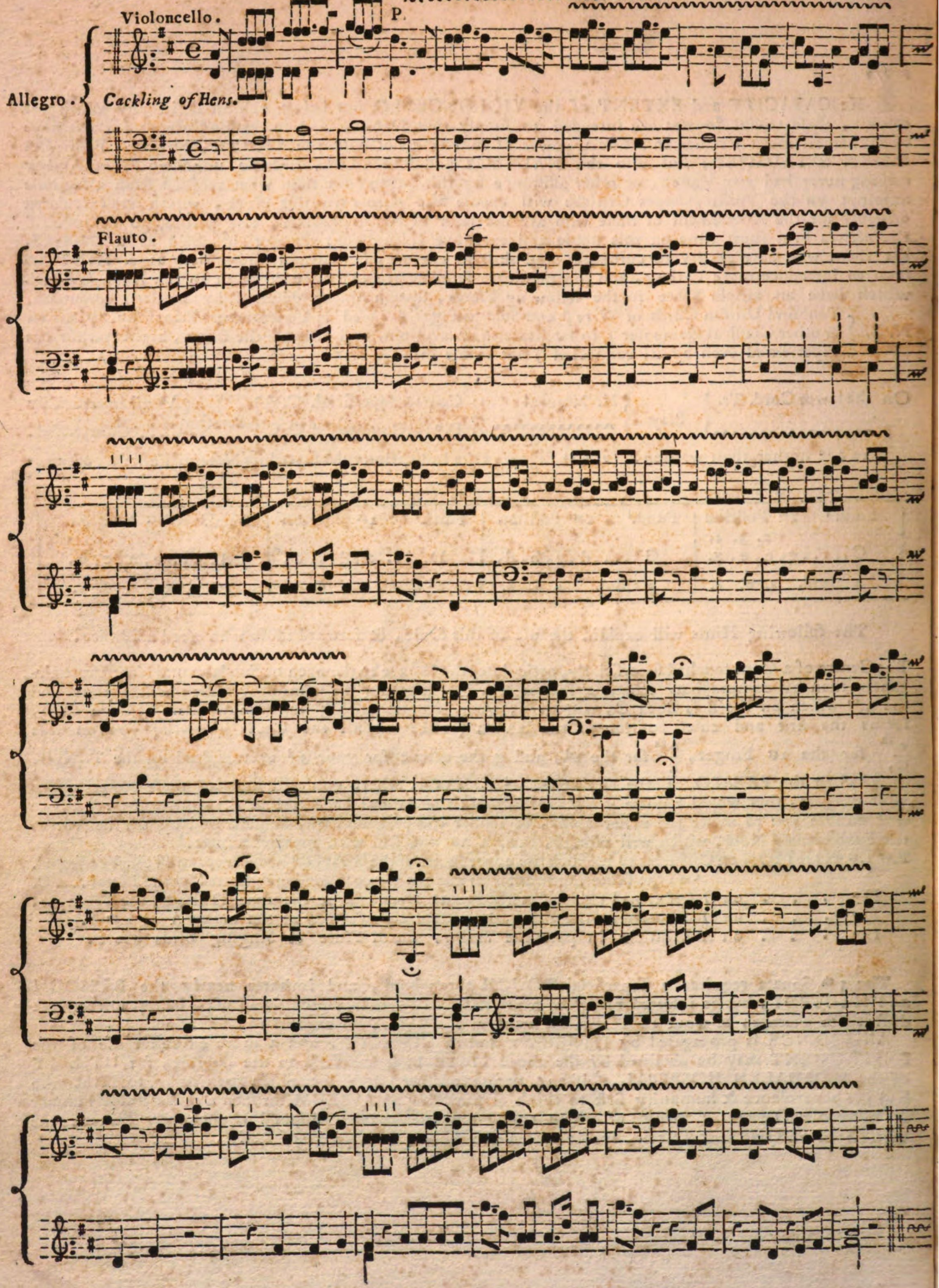
D.o . . . on D counterfeits the Flute, but more compleatly, at the upper A or 4.th P.

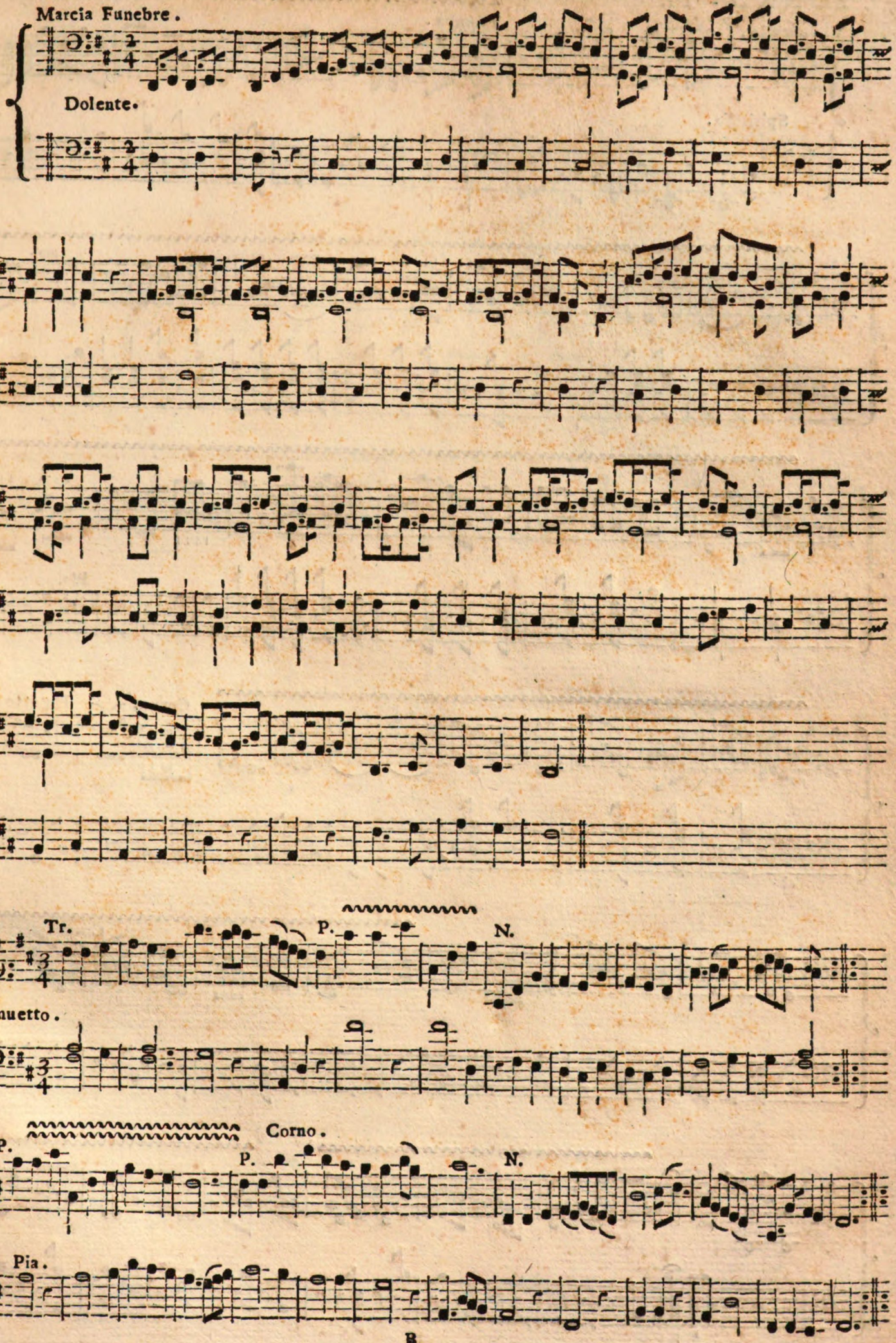
D.o . . . on A Mimicks in part the Violin, Small Flute & Singing Birds above.

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.

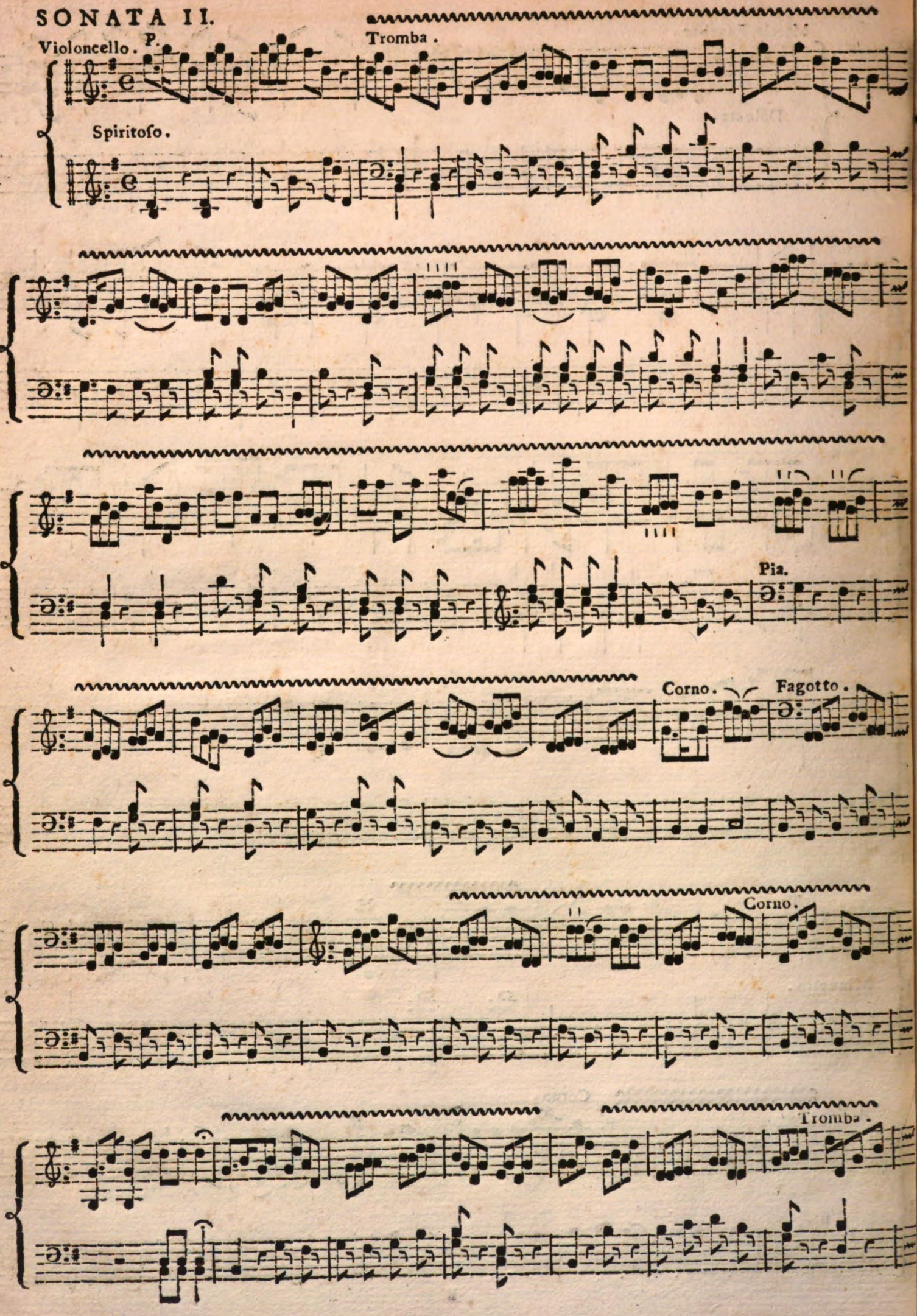
All SCIENCE is propagated by DEGREES; and as NOVELTY, and a more extenſive uſe of the INSTRUMENT may be obtained by the above SYSTEM; it is offer'd to the Publick, for UTILITY of the MAGDALEN HOSPITAL, (if any thence accrues) & dedicated in particular to HIM who had the benevolence & humanity firſt to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

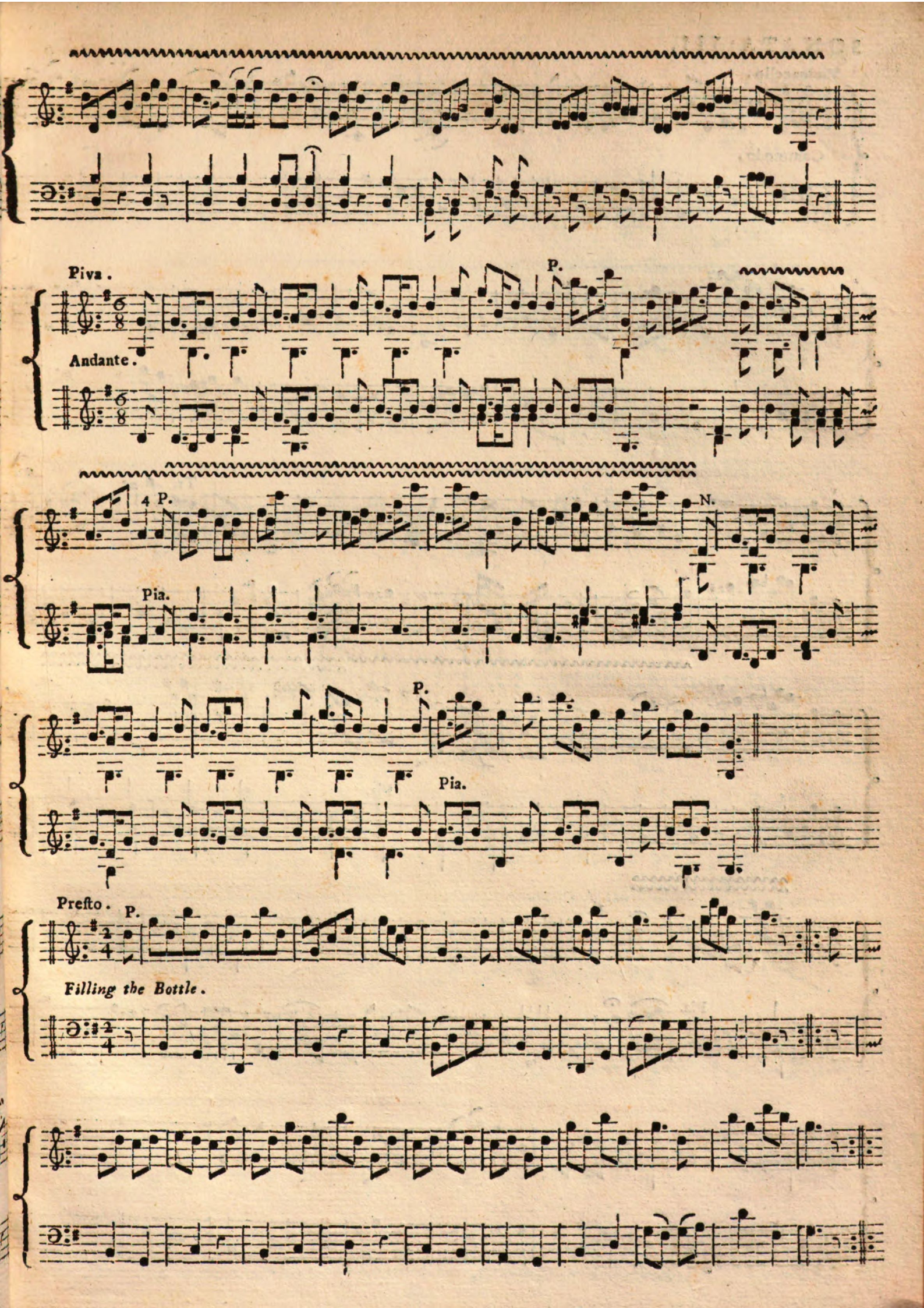
SONATA I.



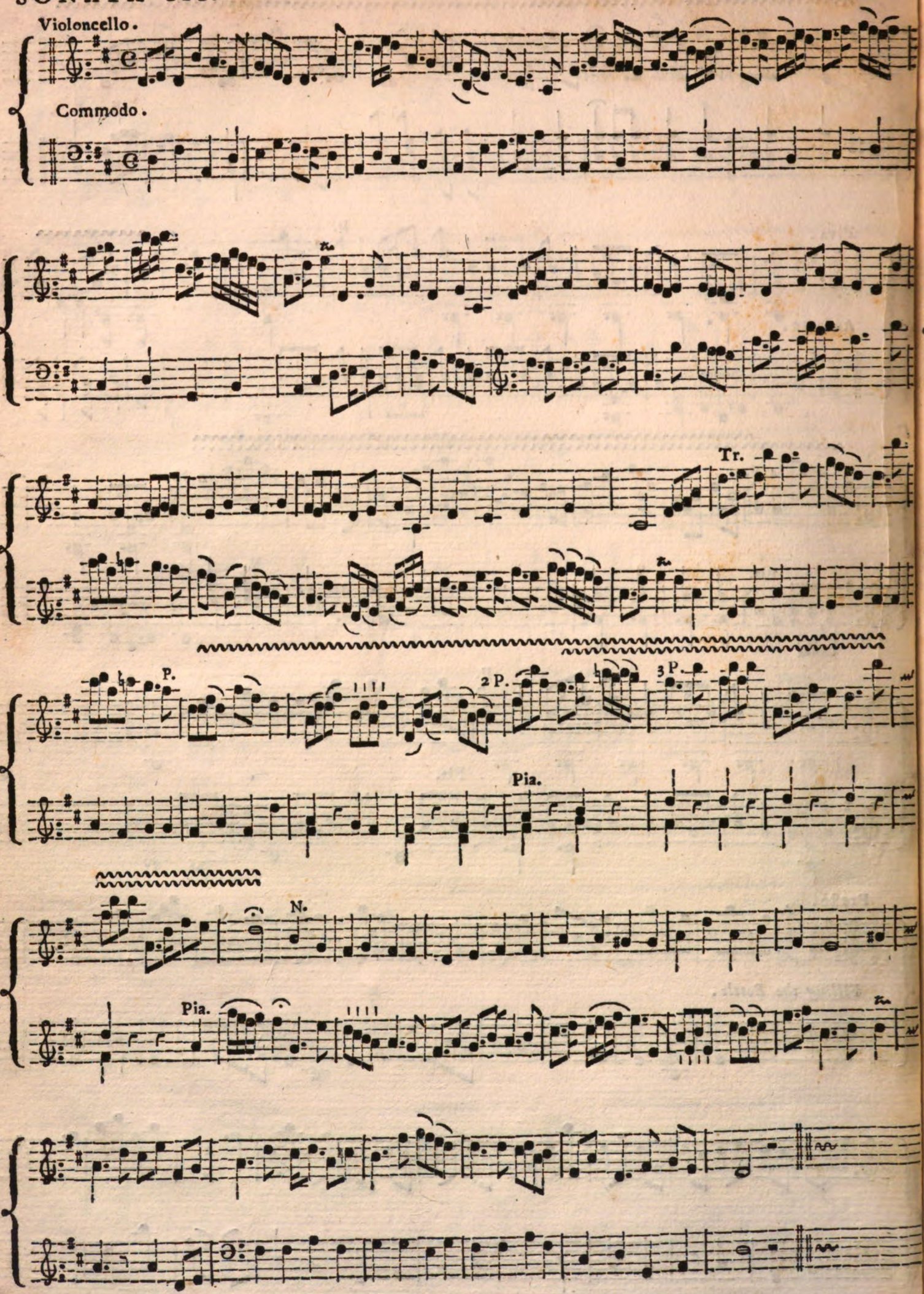

Marcia Funebre.
Dolente.
Tr.
P.
N.
Minuetto.
4 P.
Corno.
P.
N.
Pia.

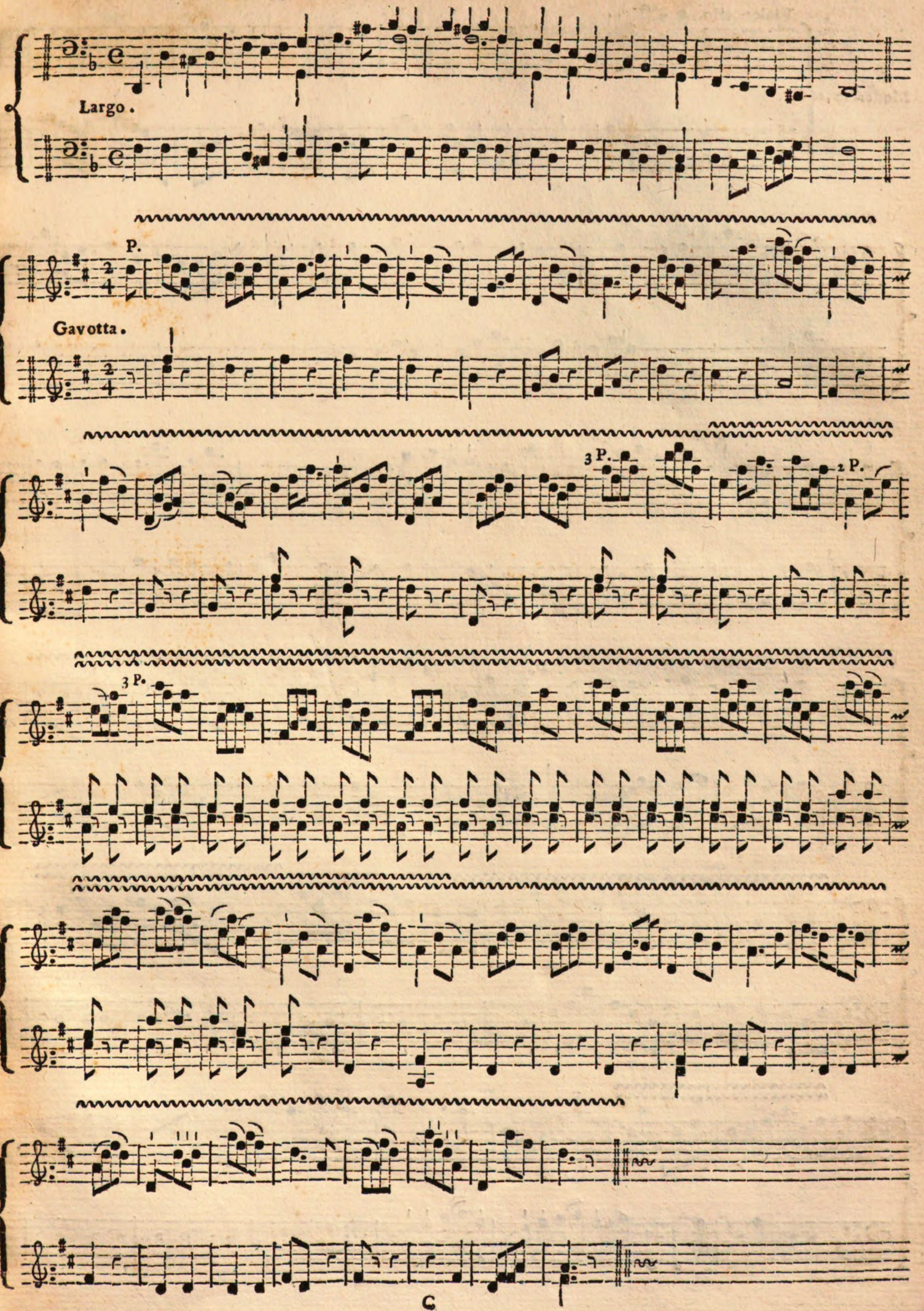
SONATA II.


Violoncello.
P.
Tromba.
Spiritoso.
Pia.
Corno.
Fagotto.
Corno.
Tromba.

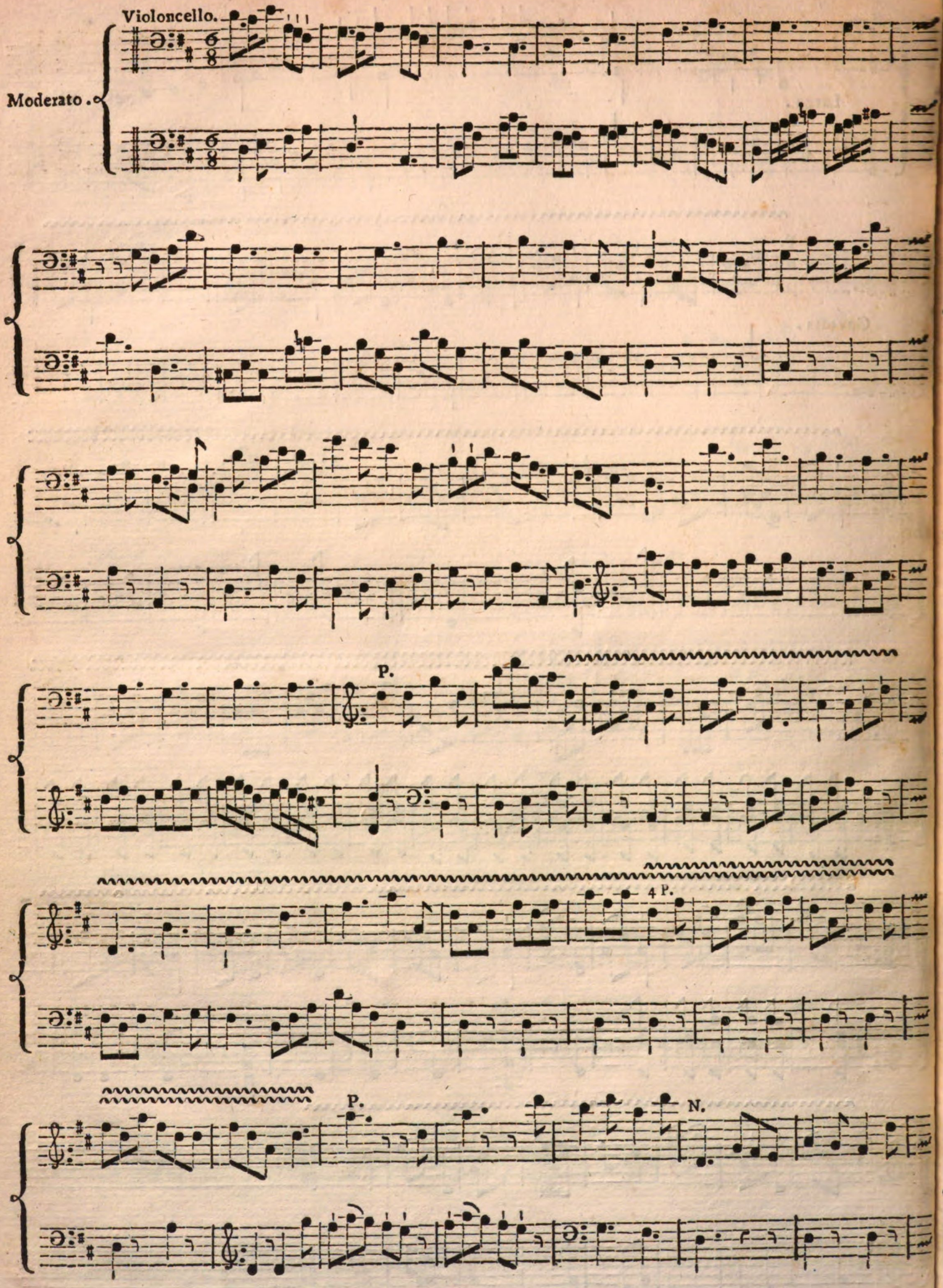

Piva.
P.
Andante.
4 P.
N.
Pia.
P.
Pia.
Presto.
P.
Filling the Bottle.

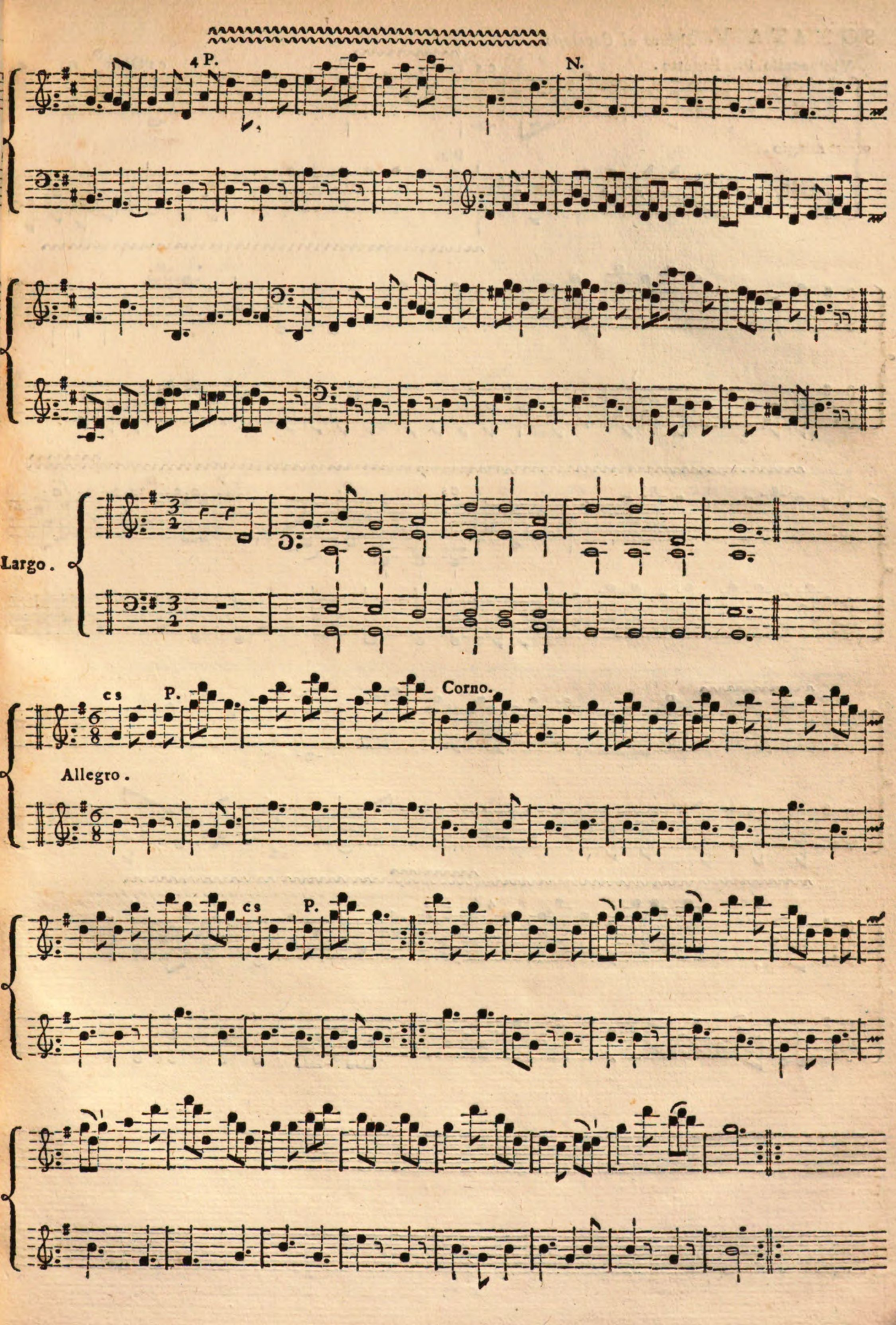
SONATA III.



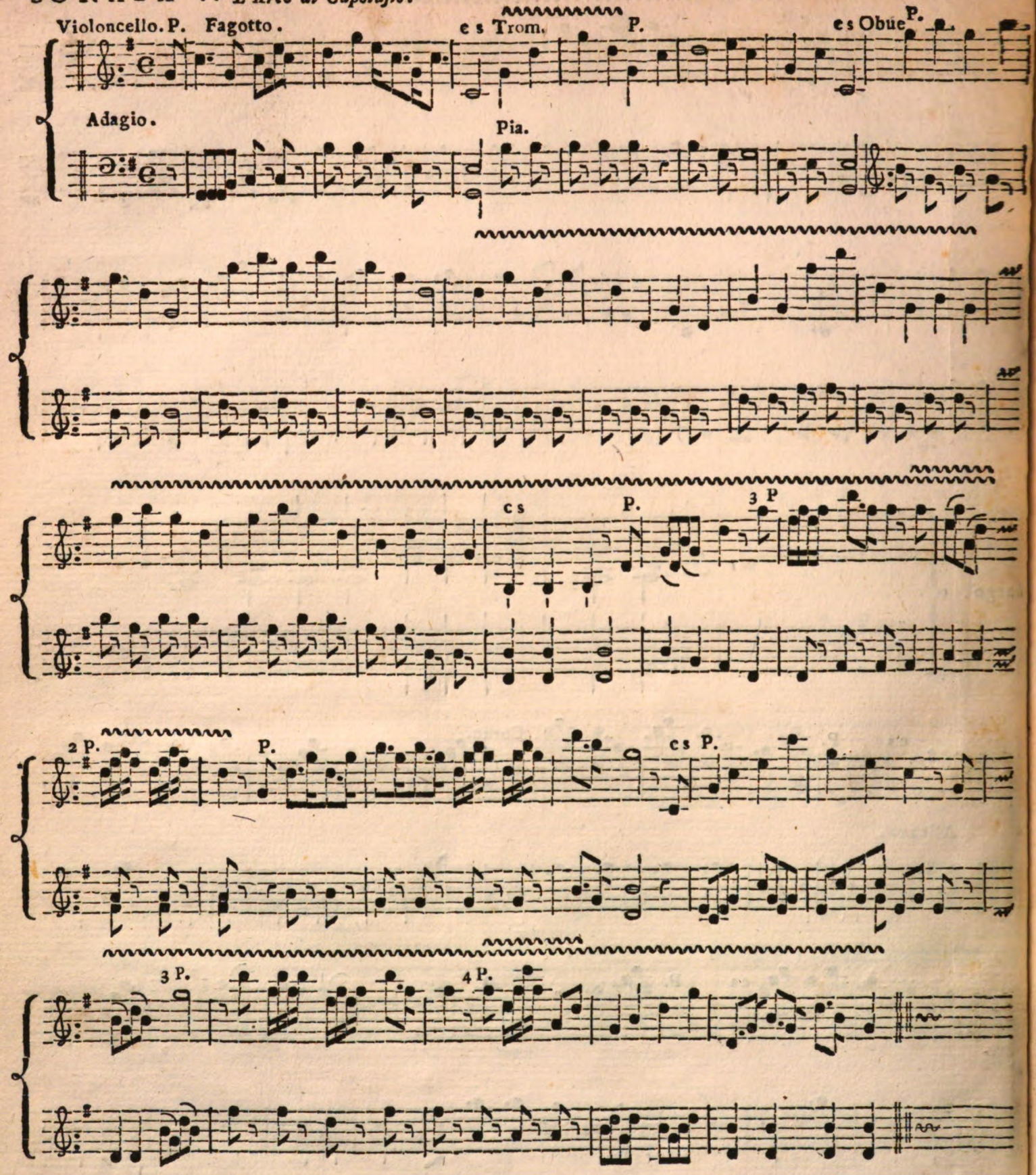

Largo.
P.
Gavotta.
3 P.
2 P.
3 P.

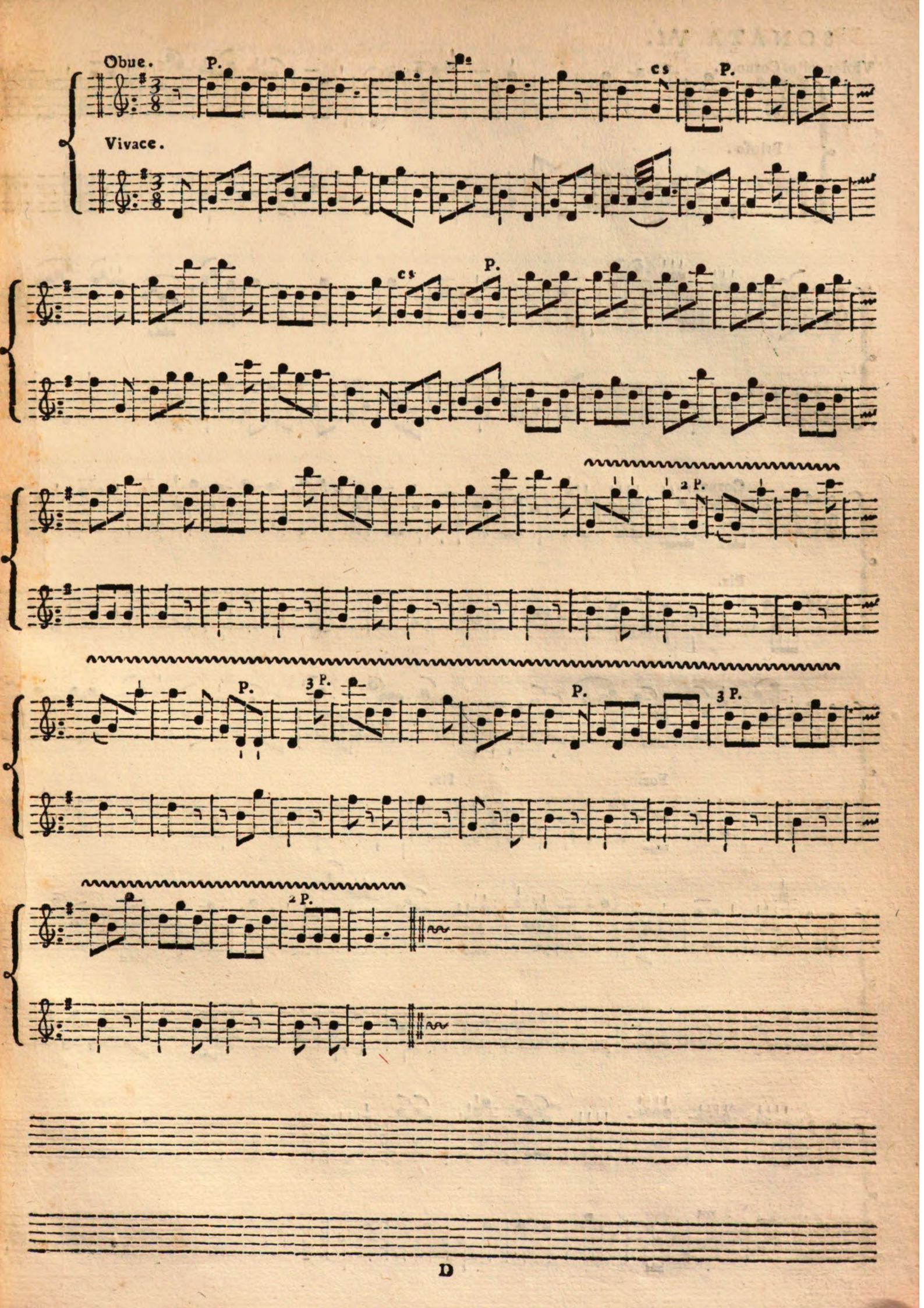
SONATA IV.




4 P.
N.
Largo.
cs
P.
Corno.
Allegro.
cs
P.

SONATA V. *L'Arco al Capotasto.*




Obue.
P.
cs
P.
Vivace.
cs
P.
2 P.
P.
3 P.
P.
3 P.
2 P.

SONATA VI.

Violoncello. Corno. P.

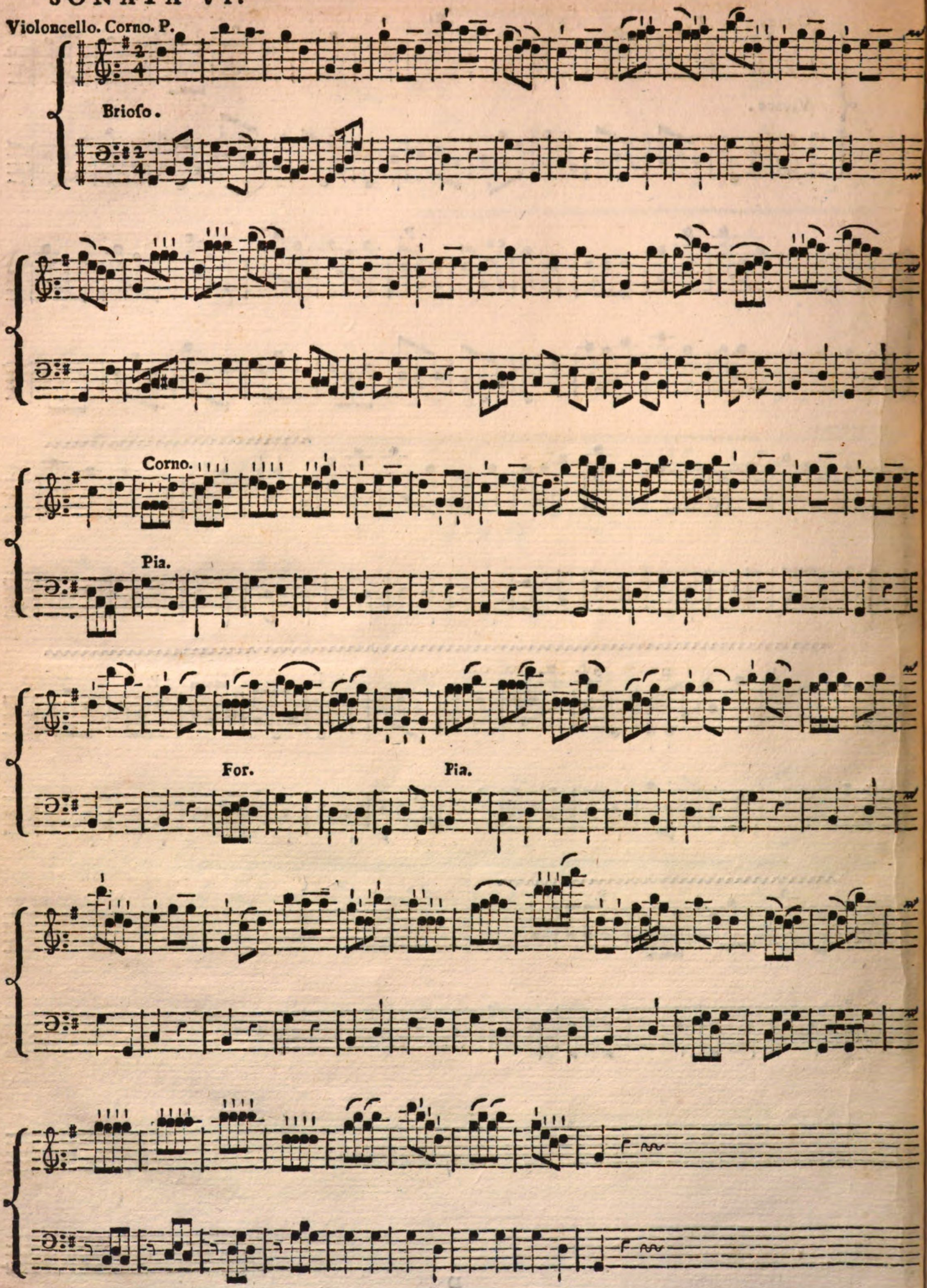
Brioso.

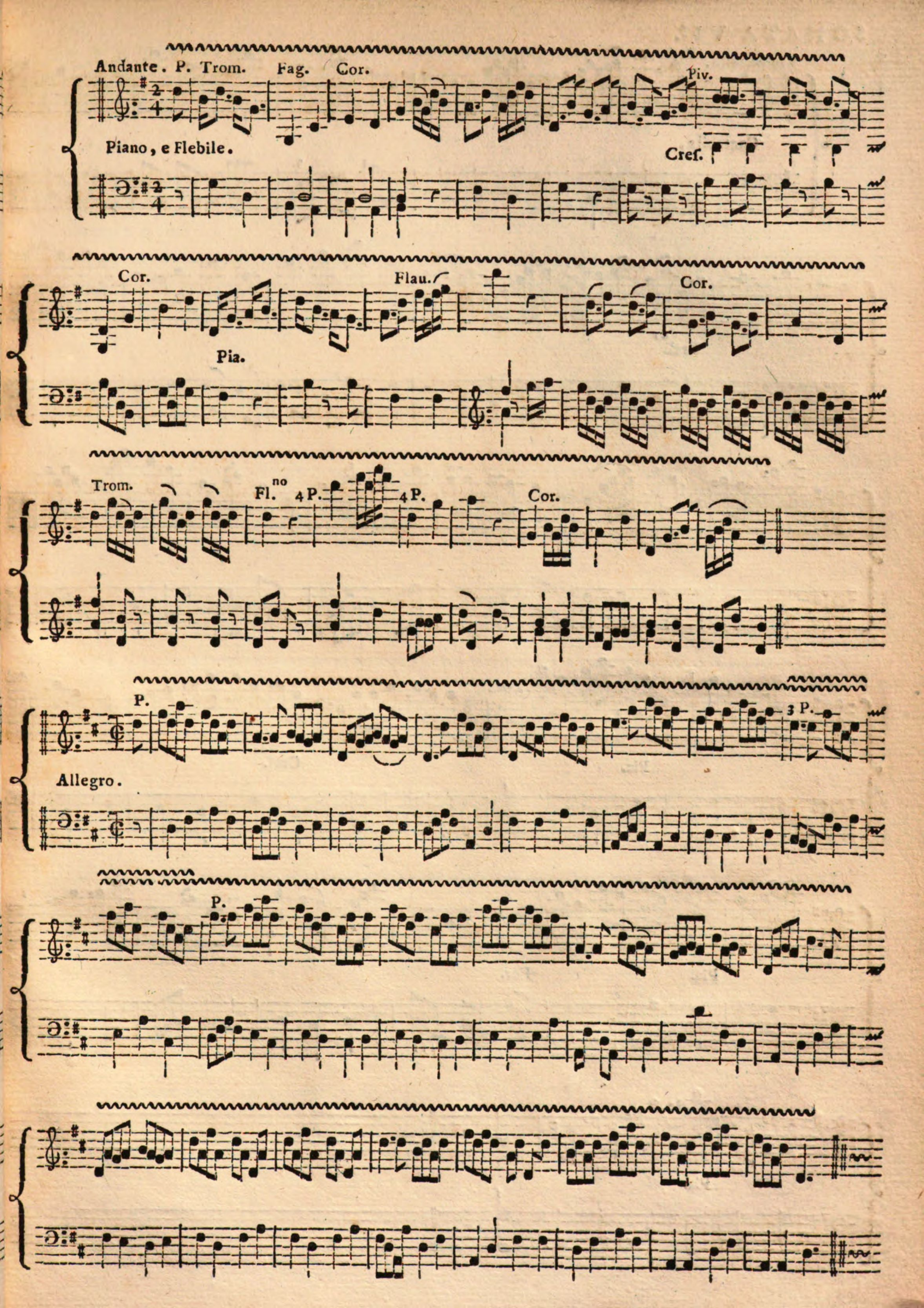
Corno.

Pia.

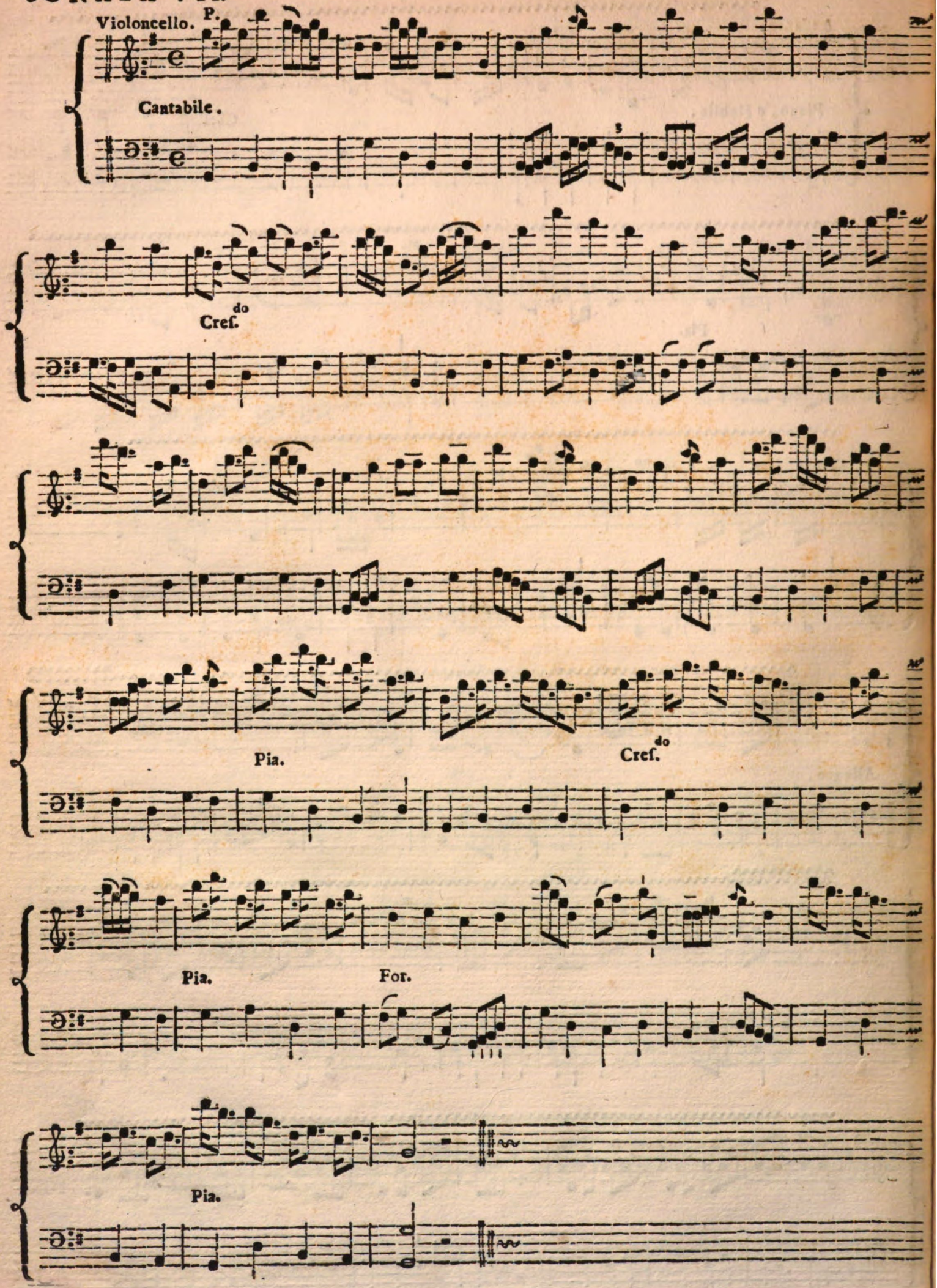
For.

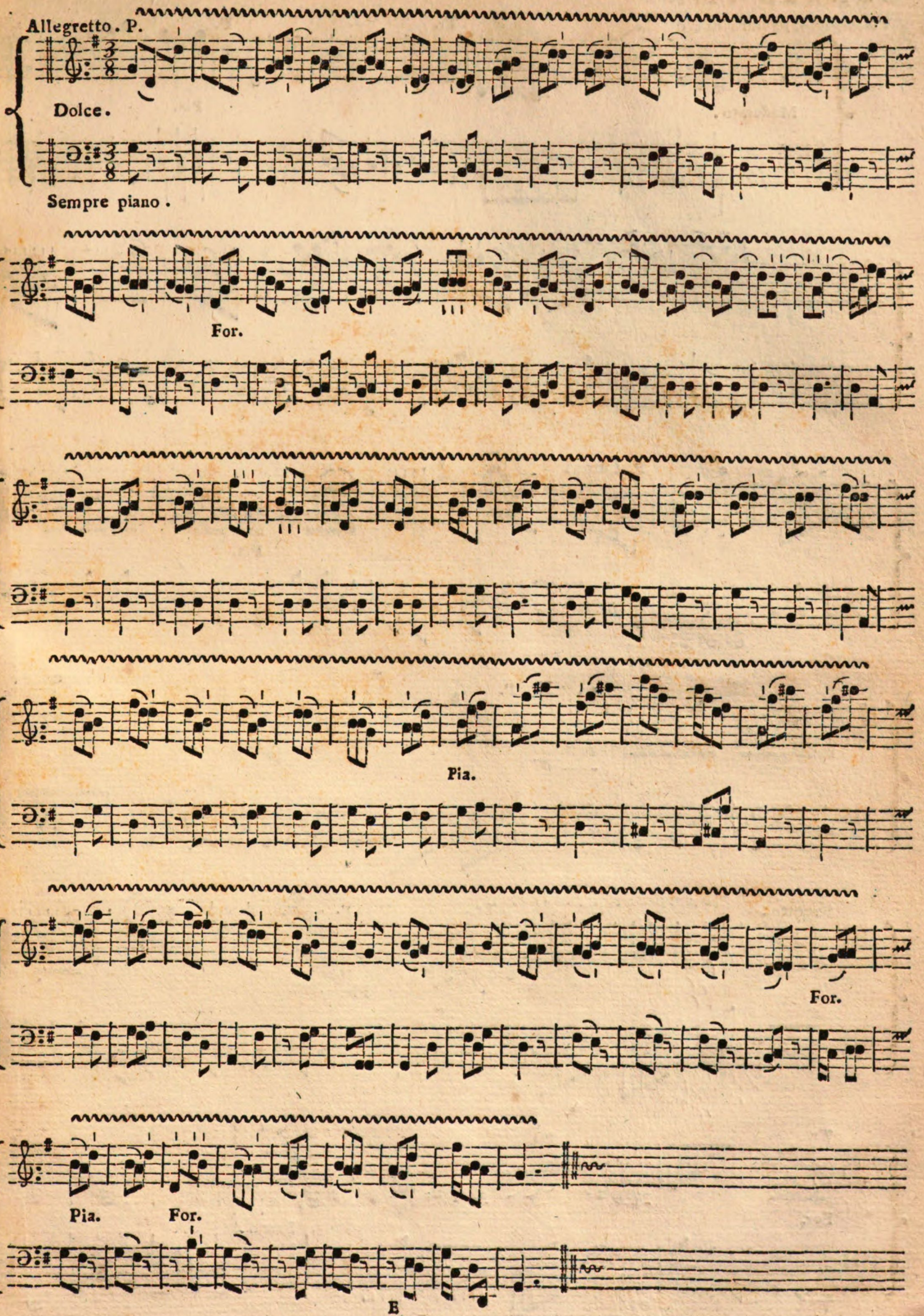
Pia.



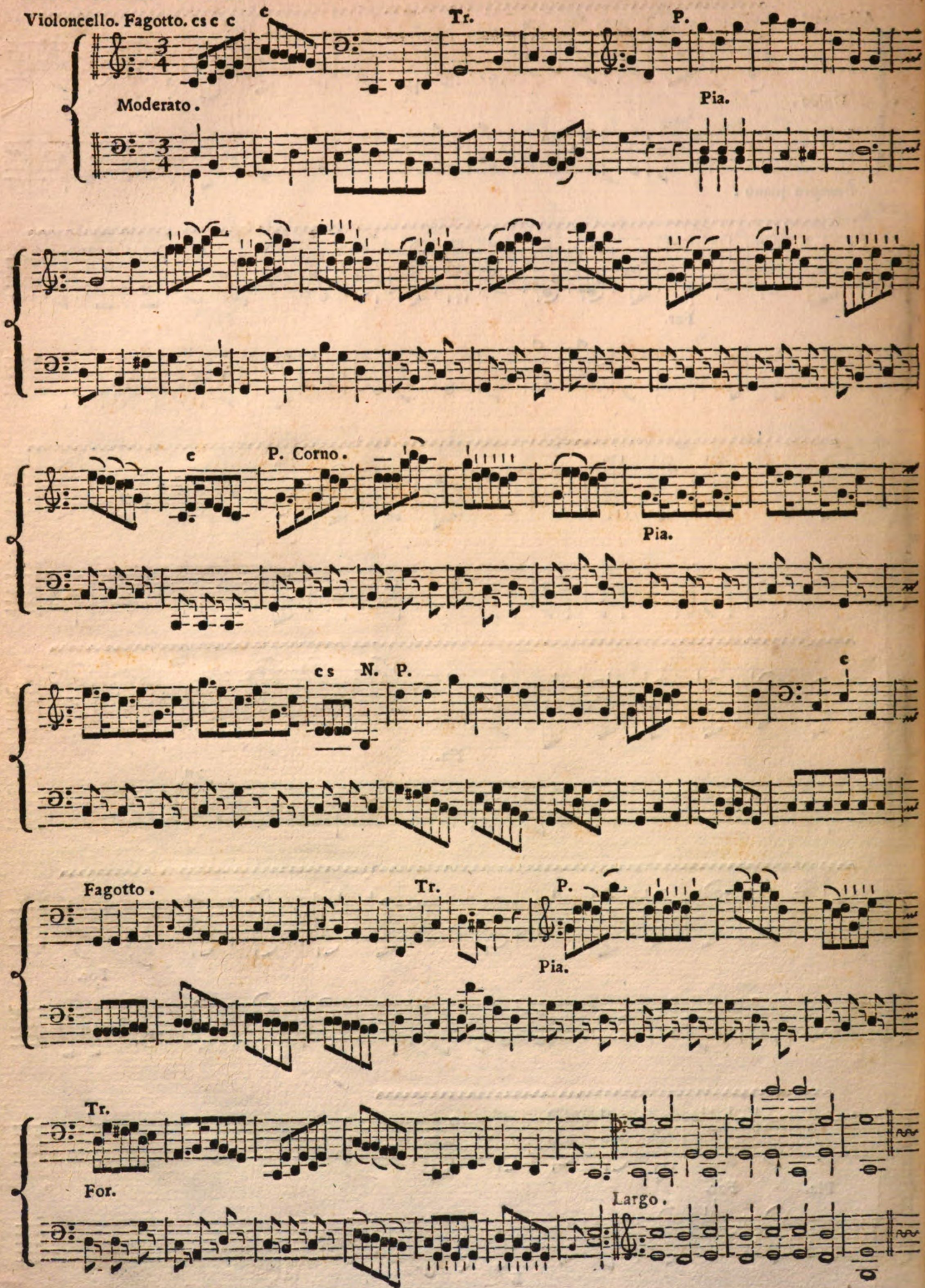

Andante. P. Trom. Fag. Cor.
Piv.
Piano, e Flebile.
Cresc.
Cor.
Flau.
Cor.
Pia.
Trom.
Fl.no 4 P.
4 P.
Cor.
P.
3 P.
Allegro.
P.

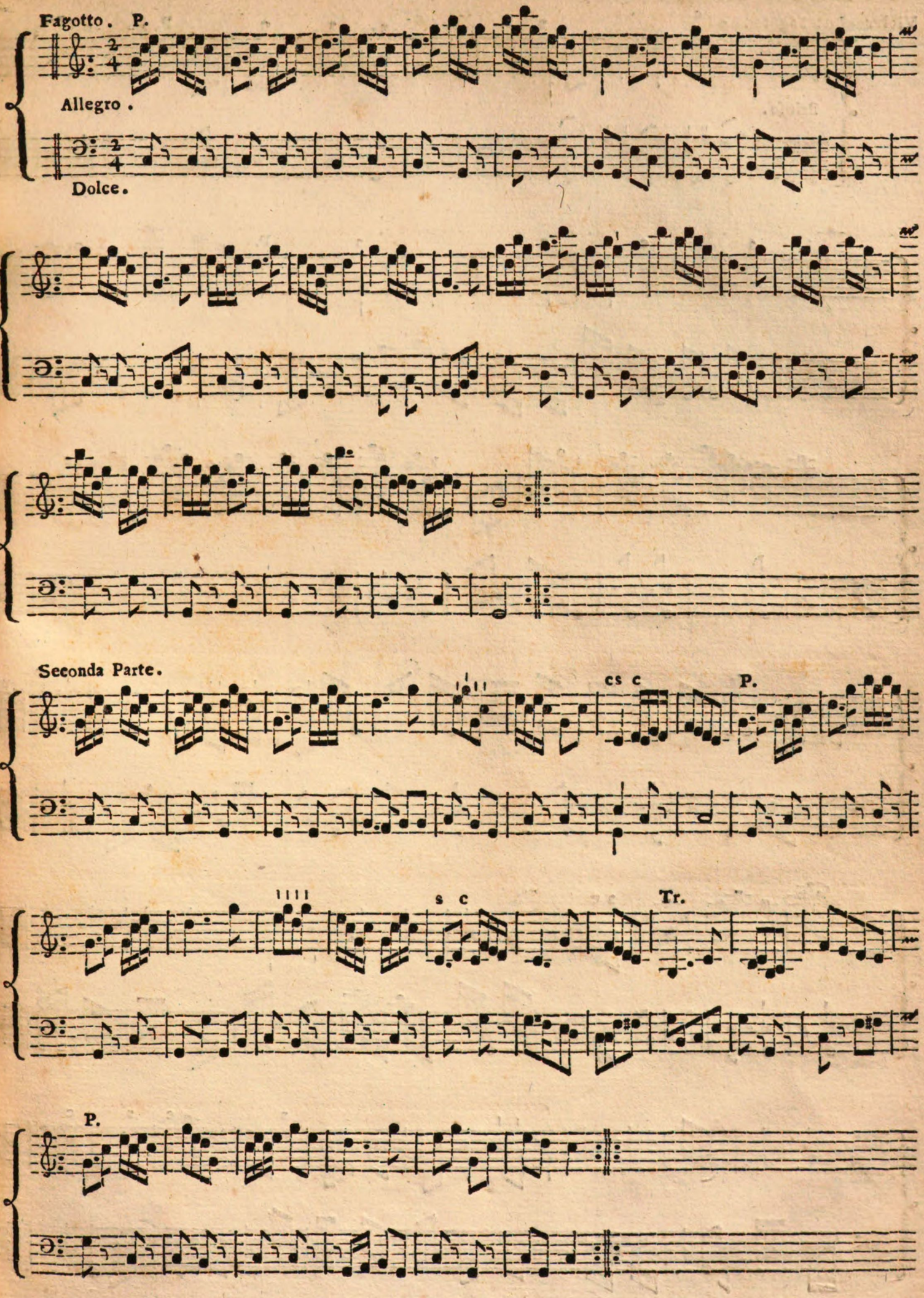
SONATA VII.




Allegretto. P.
Dolce.
Sempre piano.
For.
Pia.
For.
Pia.
For.

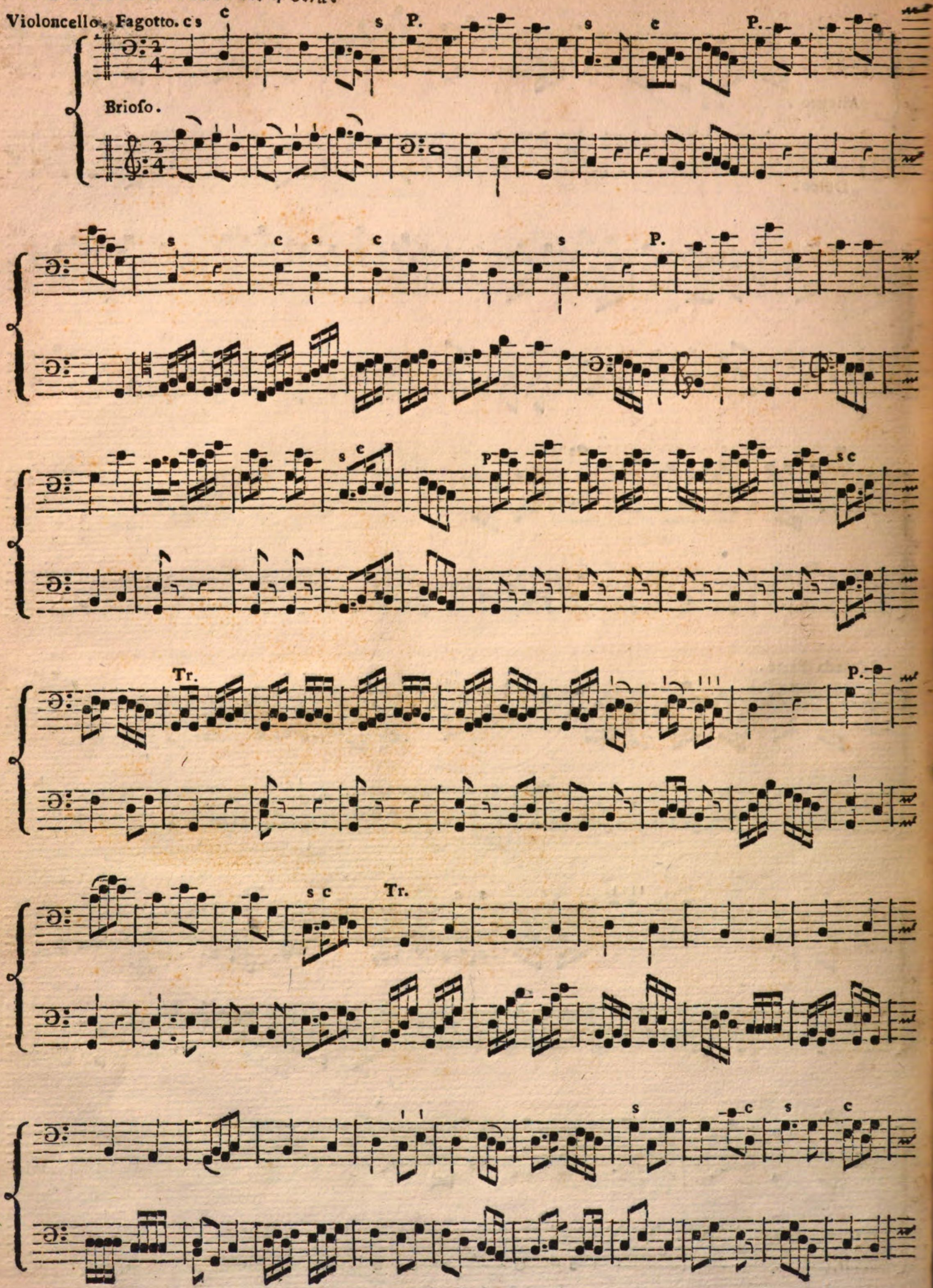
SONATA VIII.

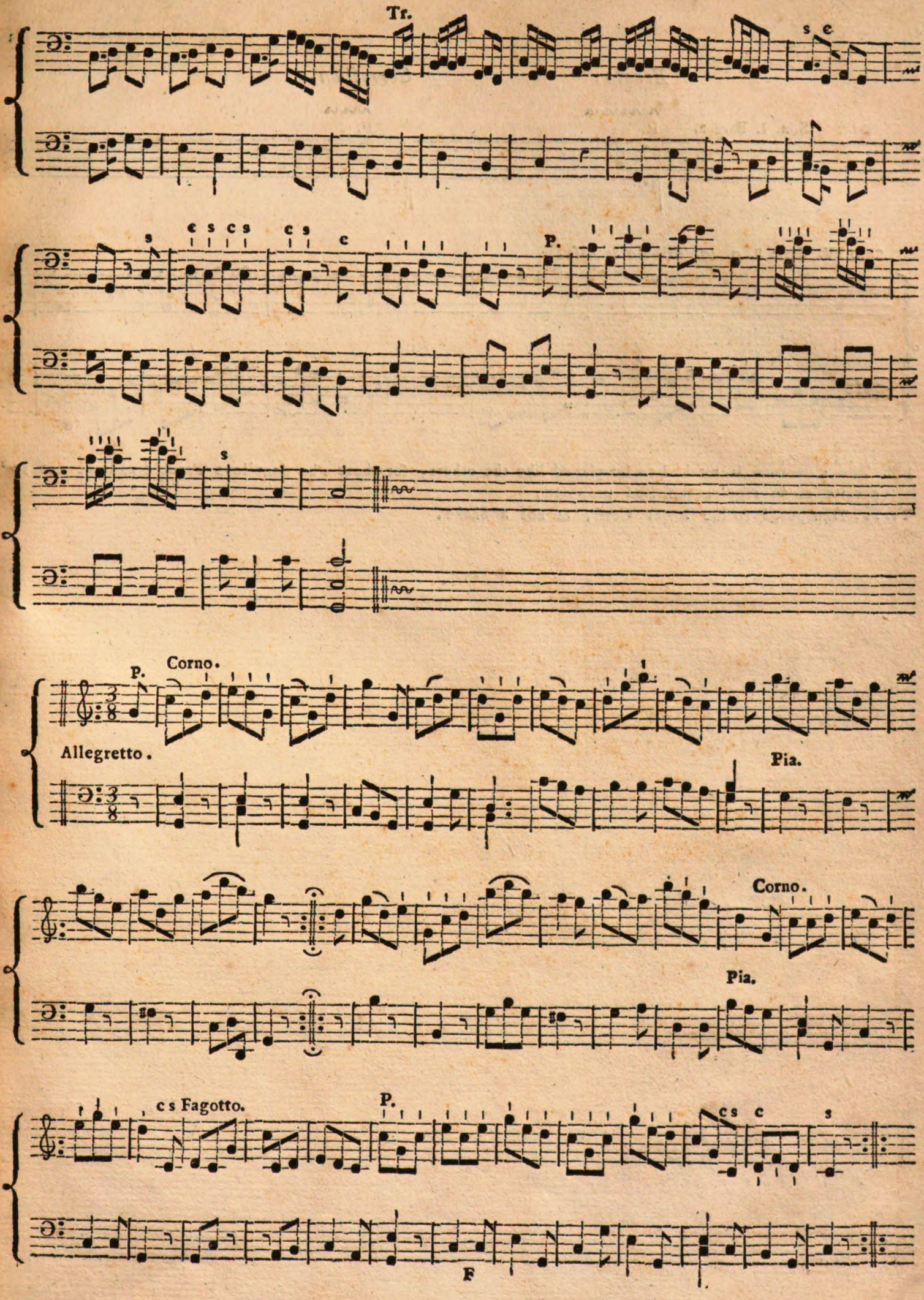

Violoncello. Fagotto. cs c c
c
Tr.
P.
Moderato.
Pia.
c
P. Corno.
Pia.
cs N. P.
c
Fagotto.
Tr.
P.
Pia.
Tr.
For.
Largo.


Fagotto. P.
Allegro.
Dolce.
Seconda Parte.
cs c
P.
s c
Tr.
P.

SONATA IX. *On the 4 Cord.*

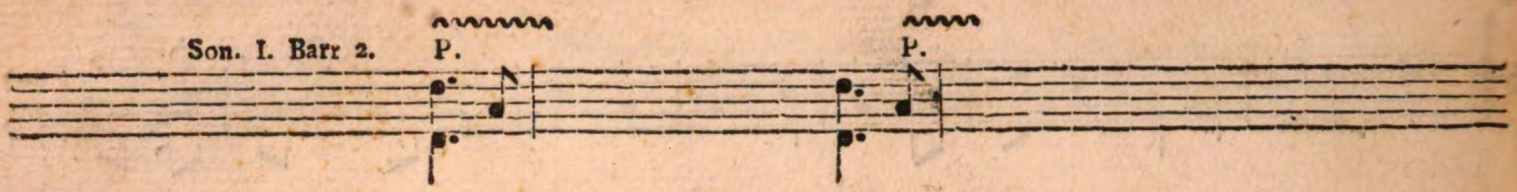
Violoncello. Fagotto. c s



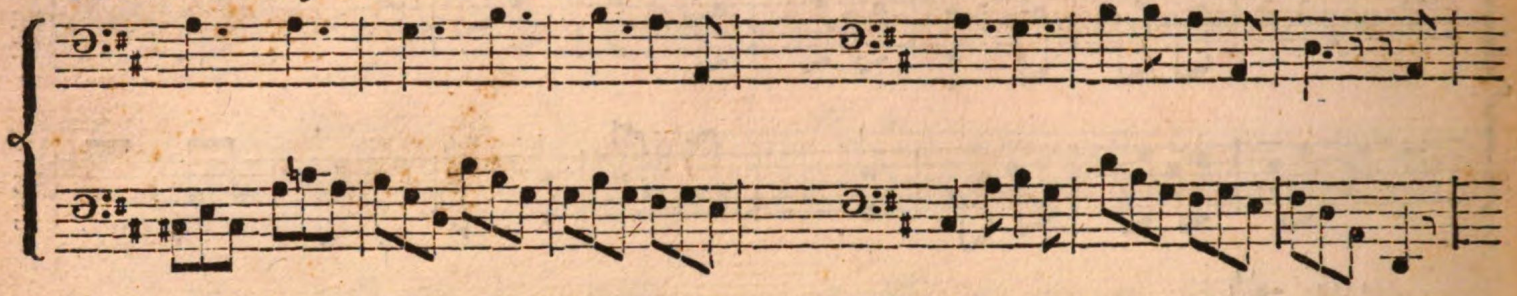

Tr.
P.
Corno.
Allegretto.
Pia.
Corno.
Pia.
c s Fagotto.
P.
F

Errata. *Correction.*

Son. I. Barr 2.



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



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.

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