



The Bird Fancier's Delight
OR CHOICE
Observations.



*And Directions Concerning the Teaching of all sorts of Singing Birds
after the Flagelet and Flute when rightly made as to Size and tone, with
Lessons properly Compos'd within the Compass and faculty of each Bird,
viz for the Canary-Bird. Linnet. Bull-Finch. Wood-Lark. Black-Bird.
Throuthill. Nightingale and Starling. The whole fairly Engraven
and Carefully Corrected. price 1^s.*



*London Printed for J. Walsh Serv^t in Ordinary to his Majesty at the Harp and Hoboy
in Cashemire street in the Strand. and J. Moore at the Viol and Flute in Cornhill near
the Royal Exchange.*

To the Reader .

'Tis still in memory, the old manner of Playing on the Flute, which was by the way of Dots, a memorial of which remains in the Gamut for that Instrument to this time, but it being so impracticable and never to be attain'd to at fight, that the use of the Instrument was almost lost, till introduc'd by the Gamut rules, which has not only brought it much in vogue, but the Performers on it are as ready at fight as on any other Instrument, 'tis not doubted but the like Improvement will be made on the Flagelet by this Method, which Instrument is not only delightfull, but also profitable, particularly to Bird Fanciers, it having been often known that Birds after being taught by the Flagelet has been sold for great value, all Lessons or Airs that are made for the Flute may now be play'd on the Flagelet, which must of Consequence be very gratefull to all Lovers of the Instrument, the improvement of which is owing to the Ingenious M^r Hill, who has made several Incomparable Peices for the Flagelet, and is an excellent performer on it, and to encourage the Lovers of it, he is willing to instruct in this new Method, any that is desirous to learn.

Example of all the plain Notes gradually ascending

The Gamut is Perfectly to be
Learned backwards and forwards
you must observe how the
Notes should upon the Lines
and in the Spaces with the
Proper name to each Note

Left hand Thumb

Right hand






Beneath these 5 lines observe these 5 which answer the number of holes on the Flageolet and thus directs you how to play your Gamut reaching the upper line the finger Thumb hole and so on these lines on which dots are set these holes must be stopp for example G solreut has a dot on every line and consequently every hole must be stopp and so where there are no Dotts the holes must be open on the upper line of inst 6 you see a Cross on every Note after G solreut in alt which directs you to stop but half the upper hole pinching it with the end of your Thumb and makes the Note Sound 8 Notes higher than it would with the hole quite Stopp


But in order to play your Notes hold your Flageolet thus Place the middle Finger of your left hand on the third hole and the third Finger of your Right hand on the lowest hole of the Flageolet then the rest of your Fingers will stop the other holes in Course


Example of all the Notes both Flat and Sharp

A Flat is mark't thus b and a Sharp thus \sharp and they are easily distinguished for a Flat sounds half a Note lower and a Sharp half a Note higher than the Note is self as you'll find by the Example note of Crochet Under G \sharp and A b Signifies the Notes to be half Sharp

The image shows a musical staff with a treble clef. Above the staff, notes are written with their corresponding flat or sharp symbols: G (proper), G (sharp), A (flat), A (sharp), B (flat), B (sharp), C (flat), C (sharp), D (proper), D (sharp), E (flat), E (sharp), F (flat), F (sharp), G (proper), G (sharp), A (flat), A (sharp), B (flat), B (sharp), C (flat), C (sharp), D (proper), D (sharp), E (flat), E (sharp), and F. Below the staff, there are several musical symbols: a repeat sign (two vertical lines with dots), a double bar line, a key signature signature (one sharp), and a treble clef. Above the staff, there are also several musical symbols: a treble clef, a key signature signature (one sharp), and a treble clef.

Where you see these marks or Repts  in any Tune you are to cross playing the length or time of the Notes over them from which Notes they take their names A Repeat is mark'd thus  and shows the Strain must be play'd twice over a Bar is mark't thus  a double bar thus  and shows the strain ends there the Treble Clef is mark'd thus  to know what key a Tune is in observe the last Note or clef of the Tune for by that Note the key is named Note that all Roudances end with the first Strain

When *Fa mi* is to be close shake where *Fa ut* is sharp first sound *Fa ut* in the same breath take off
 the middle finger of y^e left hand shaking your thumb on its proper hole there are 2 other shakes viz *Fa ut*
 sharp in a tune where *G sol-re ut* is to *G sol-re ut* in alt in a tune where *Ala mi re* is flat the former is thus to
 be play'd. Sound *G sol-re ut* sharp as in y^e scale of flats & sharps directed only taking off the middle finger
 of your left hand (it not altering y^e sound in y^e first) then shake y^e middle finger of your right hand full upon
 its hole concluding with it up to it will give y^e same sound as if your *Fa ut* Sharp was kept with the proper fingers
 the latter is thus Place your fingers as directed in y^e double. Shake only adding the 3^d finger of your right hand
 on its proper hole blow then shake y^e fore & middle fingers of your right hand together full on their holes
 ending with thumb & 3^d finger of your left hand up. All descending long notes must be close Shake ascending
 long notes. Swelled Star turn to a 3^d descending Crotchets if a 3^d descending Crotchets come together Shake
 the first Star to the next if a Crotchets happen together in one key such the first sound the 2^d plain. A Sigh
 divides a Crotchet into a prick Quaver and Semiquaver. Sherd. the prick & Quaver to be on its proper
 key the Semiquaver on the note or half note just above as thus you must play 2 Crotchets in
Fa ut in alt 

If 3 Grotchets come together in one key beat if first. Right the 2^d the 3^d play plain if 3 Grotchets gradually & descent beat the 1st Shake on if 1st the 3^d plain if 3 gradually ascend. Right if 1st double rollish the 2^d the 3^d plain provided that if movement of the time be slow enough to allow the directing your Grotchet a double rollish divides a Grotchet into a Quaver and Semiquaver. Stand the Quaver to be Shook on its proper key the 1st Semiquaver to be on the note or half note just below the latter Semiquaver on the Key with the Quaver as thus a Grotchet on D Major is double rollish  flat notes are generally played from the half note below Sharp notes from the half note above but if the flats are in a Sharp tune the Sharps in a flat the rule is without exception The G-bat-vo at Sharp and A-mi-vo flat are kept alike yet their difference is easily discovered in playing for when you play G-bat-vo at you first Sound A-mi-vo in alt and in the same breath Stir down to your G⁺ but when you play A-flat you must first Sound G-bat-vo at in alt and in the same breath Stir up to your A flat which may serve for an example to play all other flats and Sharps.

A proper Tune for a Linnet

The first system of music for 'A proper Tune for a Linnet' consists of two staves. The upper staff is in treble clef with a common time signature (C). It features a melodic line with eighth and sixteenth notes, including some grace notes and a repeat sign. The lower staff is in bass clef and contains a piano accompaniment with chords and some single notes, marked with '+' signs.

The second system of music continues the piece. The upper staff shows the continuation of the melody, ending with a repeat sign. The lower staff continues the piano accompaniment, also ending with a repeat sign.

The Wood Lark

The piece 'The Wood Lark' is written on two staves. The upper staff is in treble clef with a 5/8 time signature. The melody is characterized by a series of eighth notes, some with grace notes, and a repeat sign. The lower staff is in bass clef and provides a piano accompaniment with chords and single notes, marked with '+' signs.

The Bull Finch

Musical score for 'The Bull Finch' in G major, 2/4 time. The score consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody is characterized by a series of eighth-note runs. The first measure is marked with a '7' above it. The piece concludes with a double bar line.

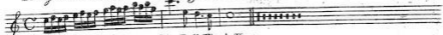
Canary Bird

Musical score for 'Canary Bird' in G major, 2/4 time. The score is presented in two systems. The first system shows the first two measures of the piece, featuring a treble clef staff with a melodic line and a bass clef staff with accompaniment. The second system shows the continuation of the melody and accompaniment, ending with a double bar line.

Musical score for 'Canary Bird' in G major, 2/4 time. This system continues the piece from the previous system, showing measures 3 and 4. It features a treble clef staff with the melody and a bass clef staff with the accompaniment, concluding with a double bar line.

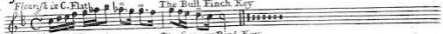
Flourish in C. Natural

The Key for the Linnat



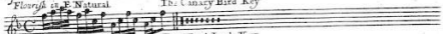
Flourish in C. Flat

The Bull Finch Key



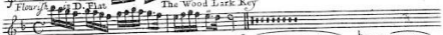
Flourish in E. Natural

The Canary Bird Key



Flourish in D. Flat

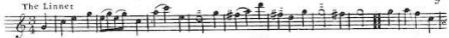
The Wood Lark Key



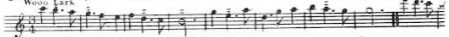
The Linnat



The Linnet



Wood Lark



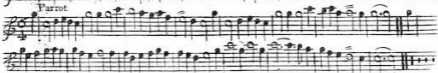
Wood Lark



Linnet



Parrot



Sky Lark

Musical notation for Sky Lark, consisting of two staves. The first staff is in treble clef with a 3/4 time signature and contains a melody of quarter and eighth notes. The second staff continues the melody with similar rhythmic values and includes a double bar line near the end.

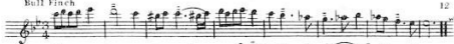
Nightingale

Musical notation for Nightingale, consisting of two staves. The first staff is in treble clef with a 3/4 time signature and features a melody with eighth-note patterns. The second staff continues the melody and includes a double bar line.

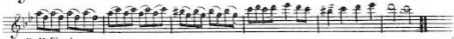
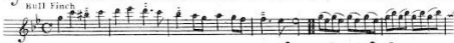
Canary Bird

Musical notation for Canary Bird, consisting of two staves. The first staff is in treble clef with a 3/4 time signature and contains a melody with eighth-note patterns. The second staff continues the melody and includes a double bar line.

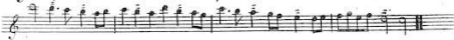
Bull Finch



Bull Finch



Bull Finch



Canary Bird

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The East India Nightingale



Bull Finch

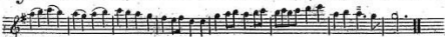


Linnet

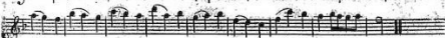
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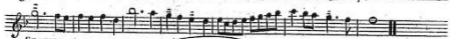
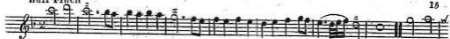
Starling



Sky Lark



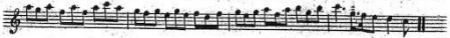
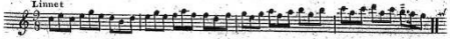
Bull Finch



Sparrow



Linnet



Canary Bird

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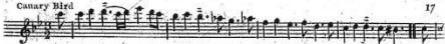
Trofill



Bull Finch



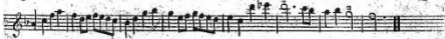
Canary Bird



Canary Bird



Starling



Bull Finch

Two staves of musical notation for the Bull Finch. The upper staff is in treble clef and the lower staff is in bass clef. The music consists of a series of eighth and sixteenth notes, with some rests and a double bar line in the middle of the system.

Wood Lark

Two staves of musical notation for the Wood Lark. The upper staff is in treble clef and the lower staff is in bass clef. The music is characterized by a dense, rapid sequence of notes, primarily eighth and sixteenth notes, with a double bar line at the end of the system.

Bull Finch

Two staves of musical notation for the Bull Finch. The upper staff is in treble clef and the lower staff is in bass clef. The music features a mix of note values, including quarter, eighth, and sixteenth notes, with some rests and a double bar line at the end of the system.

Canary Bird

The first system of musical notation for the Canary Bird consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It features a complex, rhythmic melody with many eighth and sixteenth notes, often beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. Both staves end with a double bar line and a repeat sign.

Bull Finch

The first system of musical notation for the Bull Finch consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is characterized by a series of eighth notes with a steady, rhythmic pulse. The lower staff is in bass clef and provides a simple harmonic accompaniment. The system concludes with a double bar line and a repeat sign.

The second system of musical notation for the Bull Finch consists of two staves. The upper staff continues the melody from the first system, featuring a mix of eighth and sixteenth notes. The lower staff continues the accompaniment. The system ends with a double bar line and a repeat sign.

Rock Lark

The first system of musical notation for the Rock Lark consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is more melodic and slower than the previous pieces, featuring a mix of quarter and eighth notes. The lower staff is in bass clef and provides a simple accompaniment. The system ends with a double bar line and a repeat sign.

Parrot

Musical notation for the Parrot section, consisting of two staves of music. The notation is in treble clef with a key signature of one flat and a common time signature. The melody is characterized by rapid, repetitive eighth-note patterns. A page number '20' is visible in the upper right corner of the first staff.

Bull Finch

Musical notation for the Bull Finch section, consisting of two staves of music. The notation is in treble clef with a key signature of one flat and a common time signature. The melody features a mix of quarter and eighth notes with some rests.

Nightingale

Musical notation for the Nightingale section, consisting of two staves of music. The notation is in treble clef with a key signature of one flat and a common time signature. The melody is composed of quarter and eighth notes, with some notes beamed together.