The Bird Fancyer'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, Throustill, Nightingale and Starling. The whole fairly Engraven and Carefully Corrected. price 1s.

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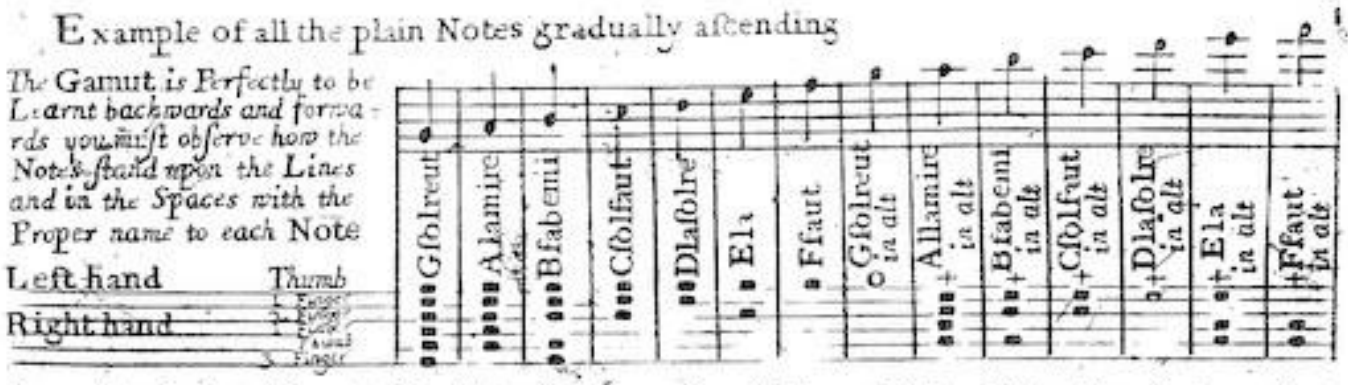
N.° 4

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 ſight, 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 ſight as on any other Inſtrument; 'tis not doubted but the like Improvement will be made on the Flagellet 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 Flagellet has been ſold for great value, all Leſſons or Airs that are made for the Flute may now be play'd on the Flagellet, 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 Flagellet, 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 Learnt backwards and forwards you must observe how the Notes stand upon the Lines and in the Spaces with the Proper name to each Note*

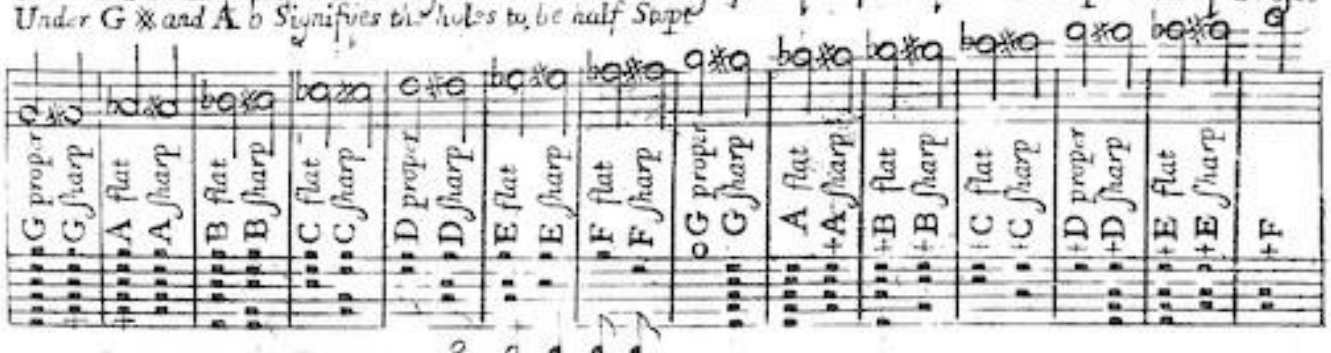


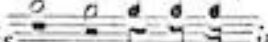
Beneath those 5 lines observe these 6 which answer the number of holes on the Flagellet *and thus directs you how to play your* Gamut *reckning the upper line the first or Thumb hole and so on these lines on which dots are set those holes must be stopt for example* Gsolreut *has a dott on every line and consequently every hole must be stopt and so where there are no Dotts the holes must be open on the upper line of these 6 you see a Cross on every* Note *after* Gsolreut *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 then it would with the hole quite Stopt*

But in order to play your Notes hold your Flagellet *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* Flagellet *then the rest of your Fingers will stop the other holes in Course*

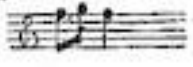
Example of all the Notes both Flat and Sharp

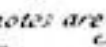
A Flat is mark't thus b *and a Sharp thus* ♯ *and they are easily distinguisht for a Flat sounds half a Note lower and a Sharp half a Note higher than the Note it self as you'l find by the Example note* † *Croses Under G* ♯ *and A* b *Signifies the holes to be half Stopt*



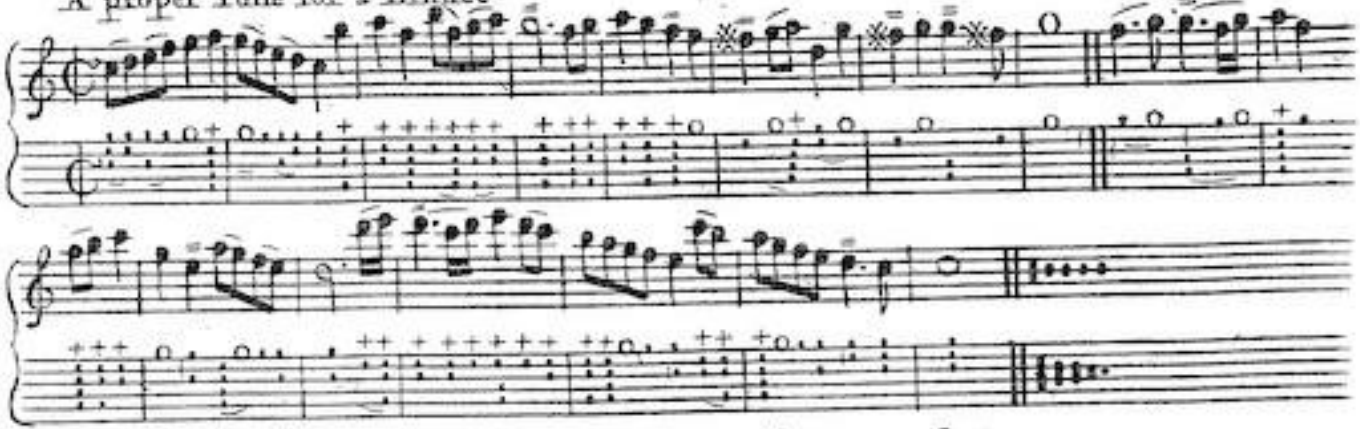
Where you see those marks or Rests  *in any Tune you are to cease playing the length or time of the Notes over them from which Notes they take their names A Repeat is mark'd thus* *and shews the Strain must be play'd twice over a Bar is mark't thus* *a double bar thus* *and shews the strain ends there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

When E la mi is to be close Shook where F fa ut is sharp first sound F fa ut^{re} in the same breath take off the midle finger of y^{e} left hand shakeing your thumb on its proper hole there are 2 other shakes viz F fa ut sharp in a tune where G sol-re-ut is & G sol-re-ut in alt in a tune where A la mi re is flat the former is thus to be playd Sound G sol-re-ut sharp as in y^{e} scale of flats & sharps directed only taking off the midle finger of your left hand (it not altering y^{e} sound in y^{e} least) then shake y^{e} midle finger of your right hand full upon its hole concluding with it up & it will give y^{e} same sound as if your F fa ut Sharp was Stopt 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 & midle fingers of your right hand together full on their holes ending with them & y^{e} 3^{d} finger of your left hand up All descending long notes must be close Shook ascending long notes Sweetned Slur down to a 3^{d} descending Crotchet if 2 3^{d} descending Crotchets come together Shake the first Slur to the next if 2 Crotchets happen together in one key Shak the first sound the 2^{d} plain. a Sigh divides a Crotchet into a prickt Quaver and Semiquaver Slurd. the prick'd 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 F fa ut in alt



If 3 Crotchets come together in one key beat ye first Sigh the 2d the 3d play plain if 3 Crotchets gradually descend beat the 1st Shake on ye 2d the 3d plain if 3 gradually ascend Sigh ye 1st double rellish the 2d the last plain provided that ye movement of the tune be Slow enough to allow the dividing your Crotchet a double rellish divides A Crotchet into A Quaver and Semiquavers Slurd the Quaver to be Shook on its proper key the 2d Semiquaver to be on the note or half note just below the latter Semiquaver on the Key with the Quaver as thus A Crotchet on D la sol is double rellisht  flat notes are generally plaid from the half note below Sharp notes from the half note above but if the flatts are in a Sharp tune or the Sharps in a flat the rule is without exception The G fol re ut Sharp and A la mi re flat are stopt alike Yet their difference is easily discovered in playing for when you play G fol re ut you first Sound A la mi re in alt and in the same breath Slur down to your G but when you play A flat you must first Sound G fol re ut in alt and in the same breath Slur up to your A flat which may serve for an example to play all other flatts and Sharps.

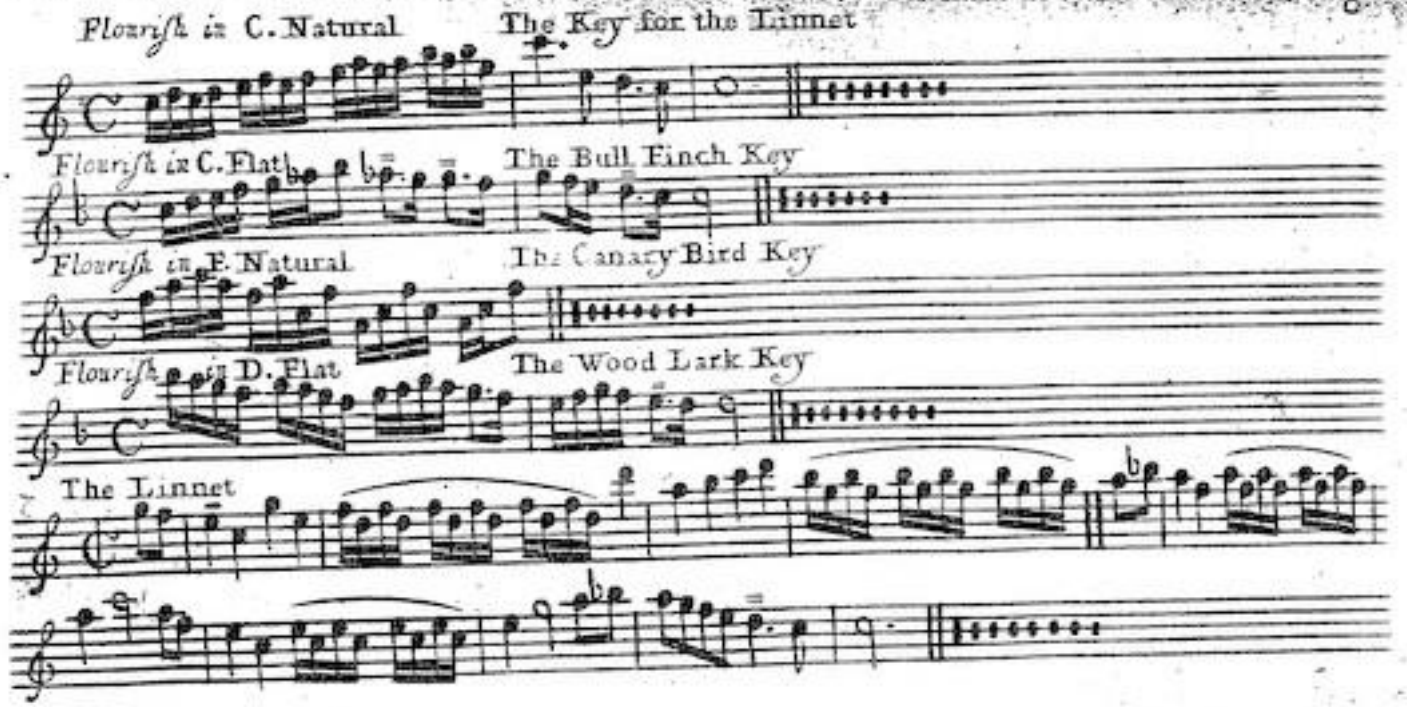
A proper Tune for a Linnet

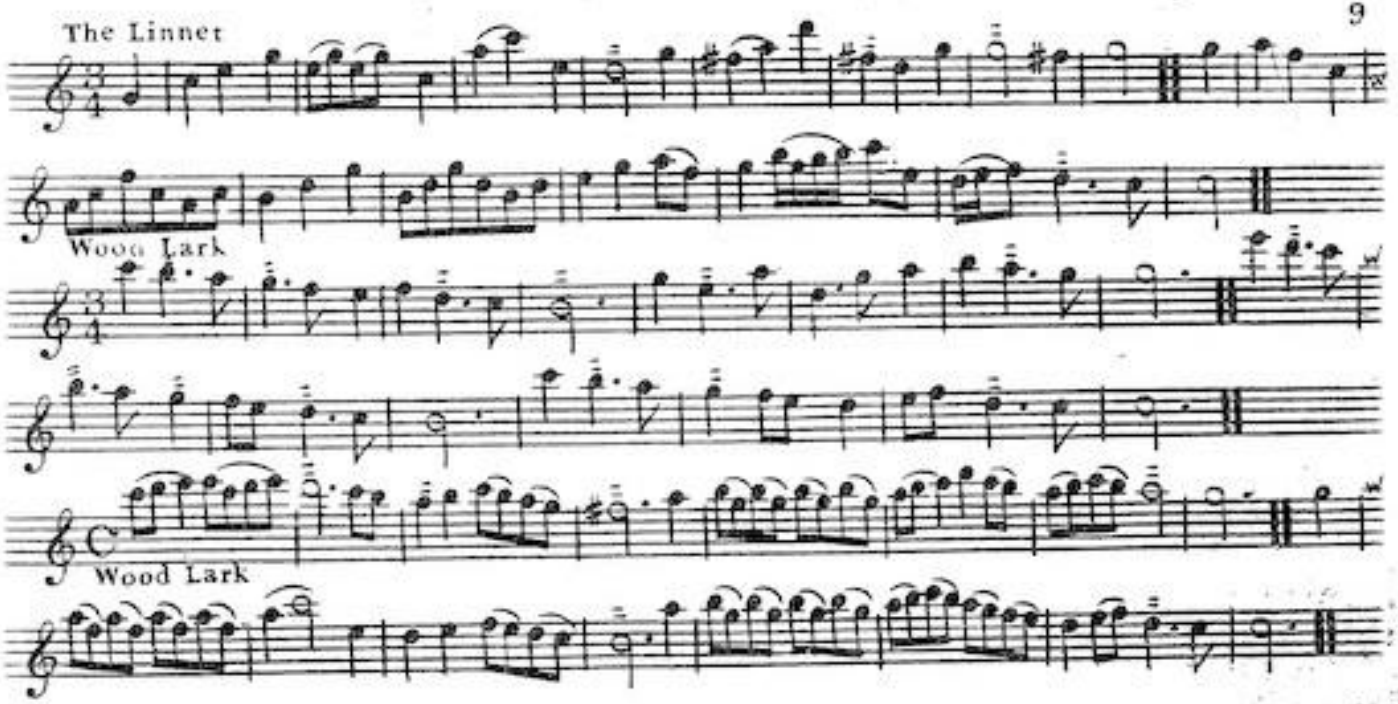


The Wood Lark.

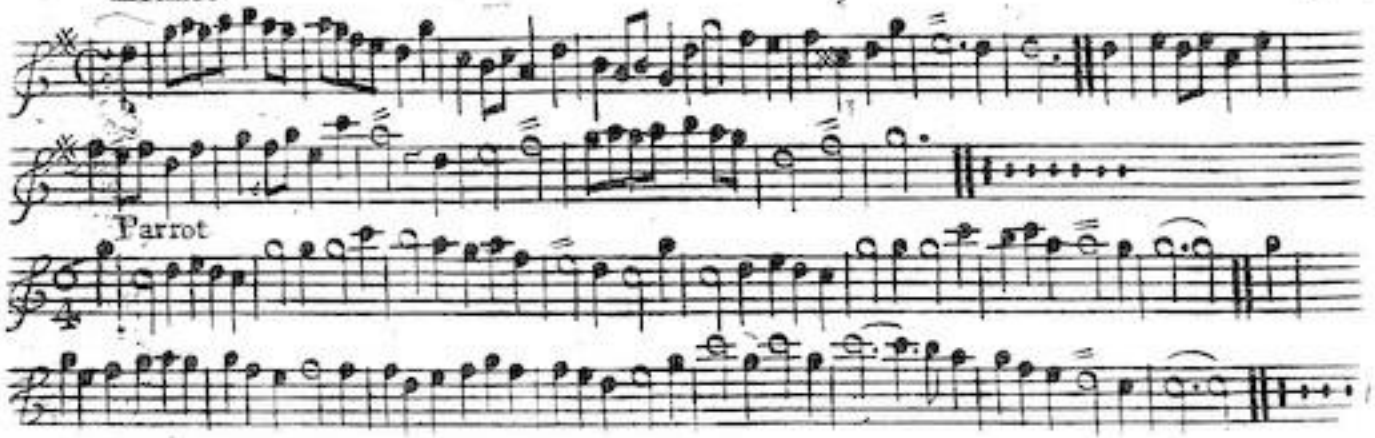
The Bull Finch.

Canary Bird

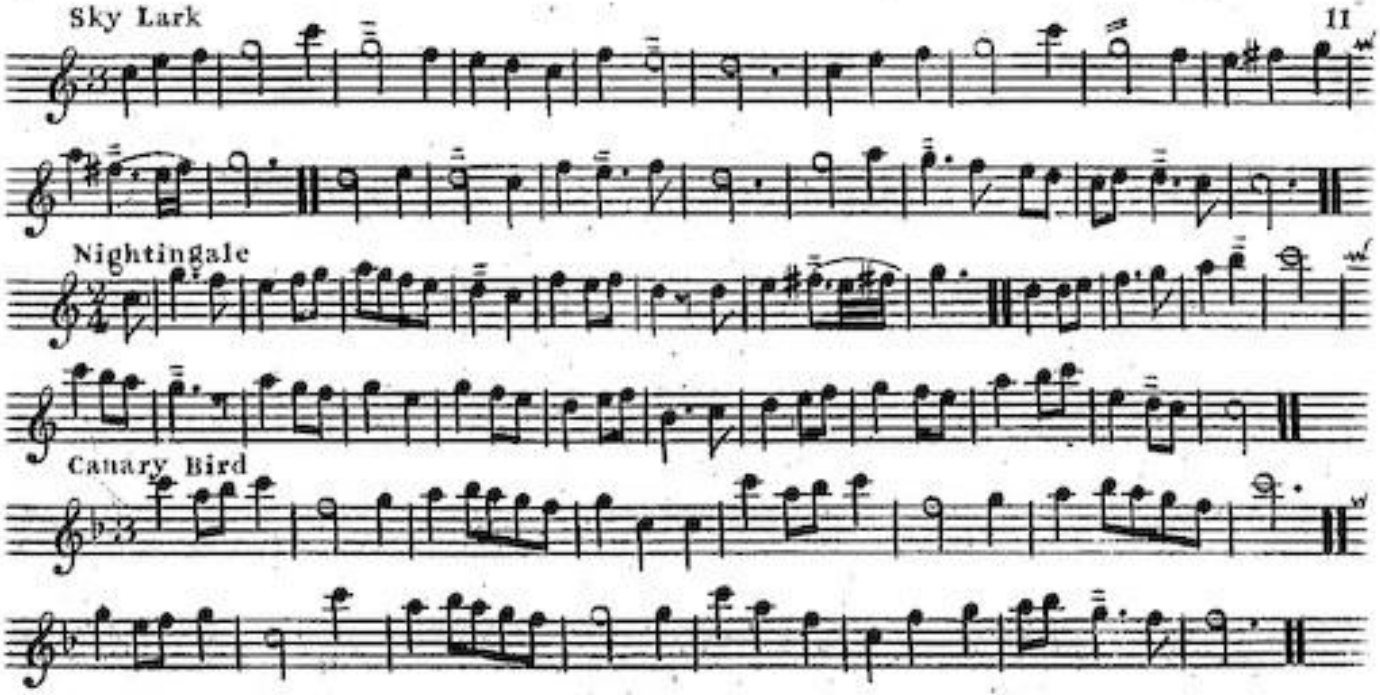

Flourish in C. Natural
The Key for the Linnet
Flourish in C. Flat
The Bull Finch Key
Flourish in F. Natural
The Canary Bird Key
Flourish in D. Flat
The Wood Lark Key
The Linnet

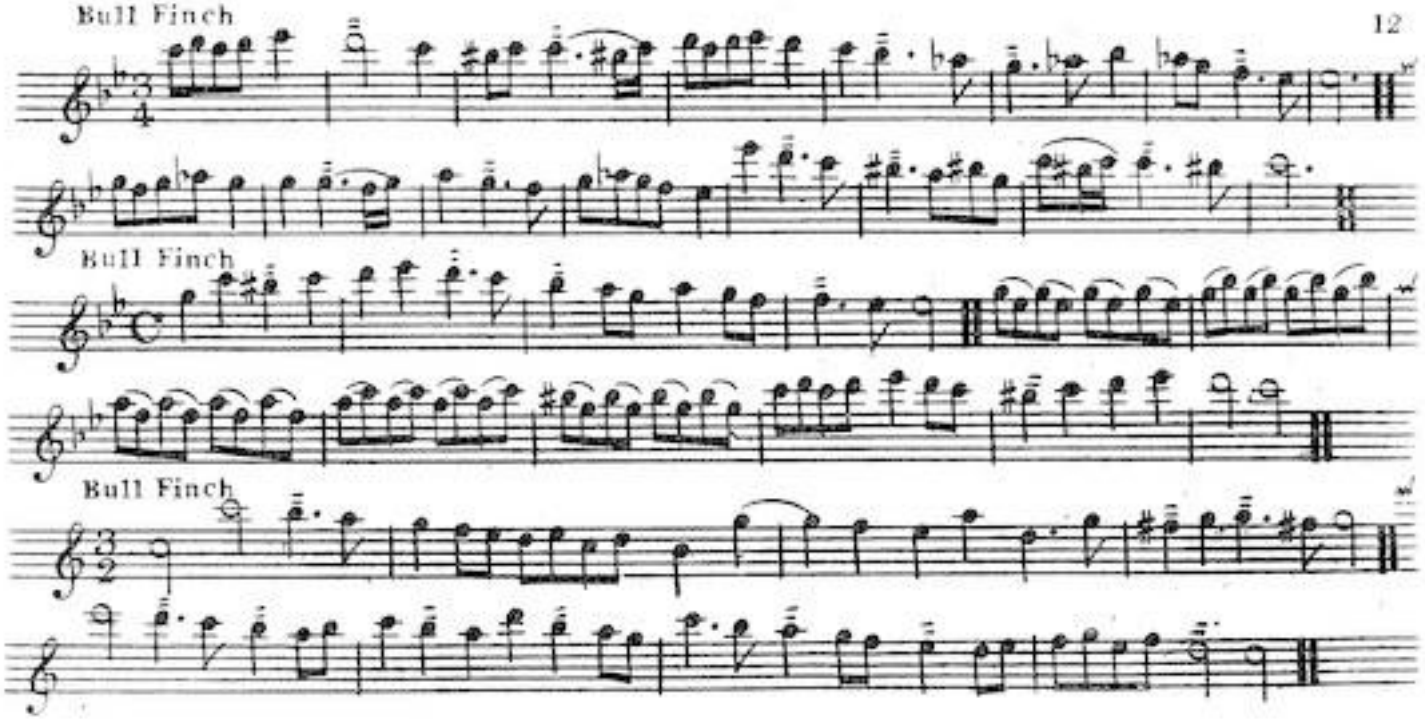

The Linnet
Wood Lark
Wood Lark

Linnet



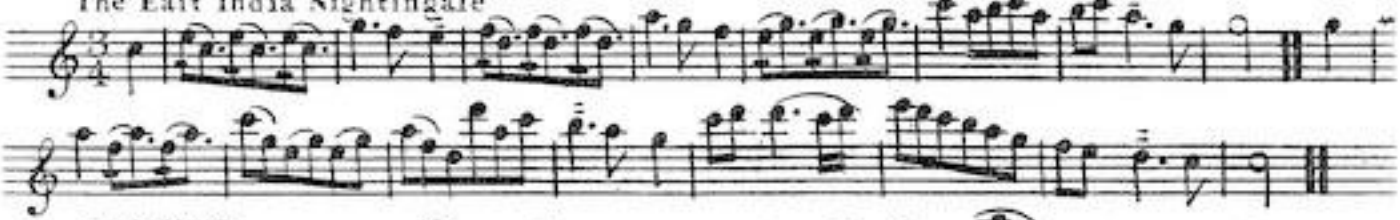
Parrot


Sky Lark
Nightingale
Canary Bird

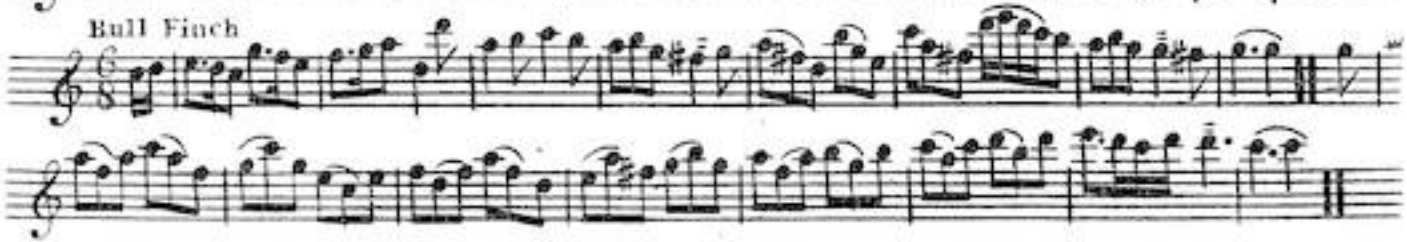

Bull Finch
Bull Finch
Bull Finch

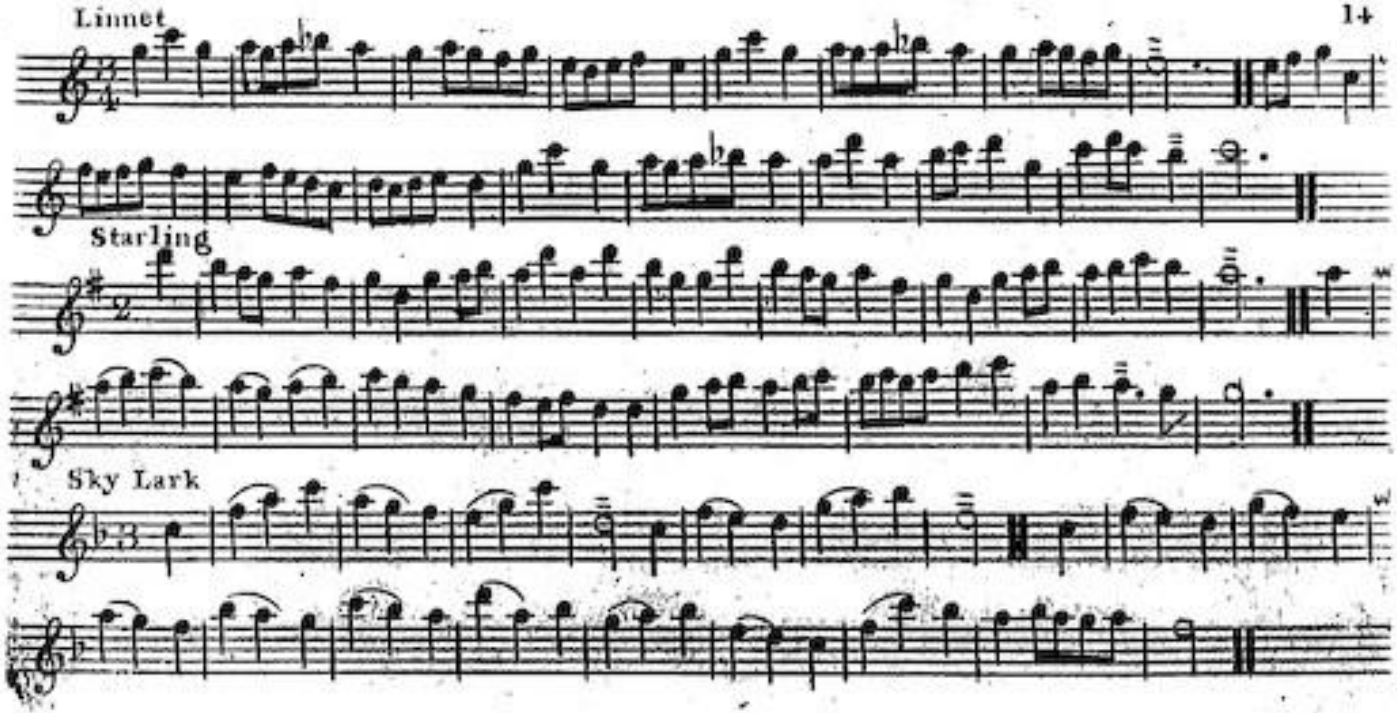
Canary Bird

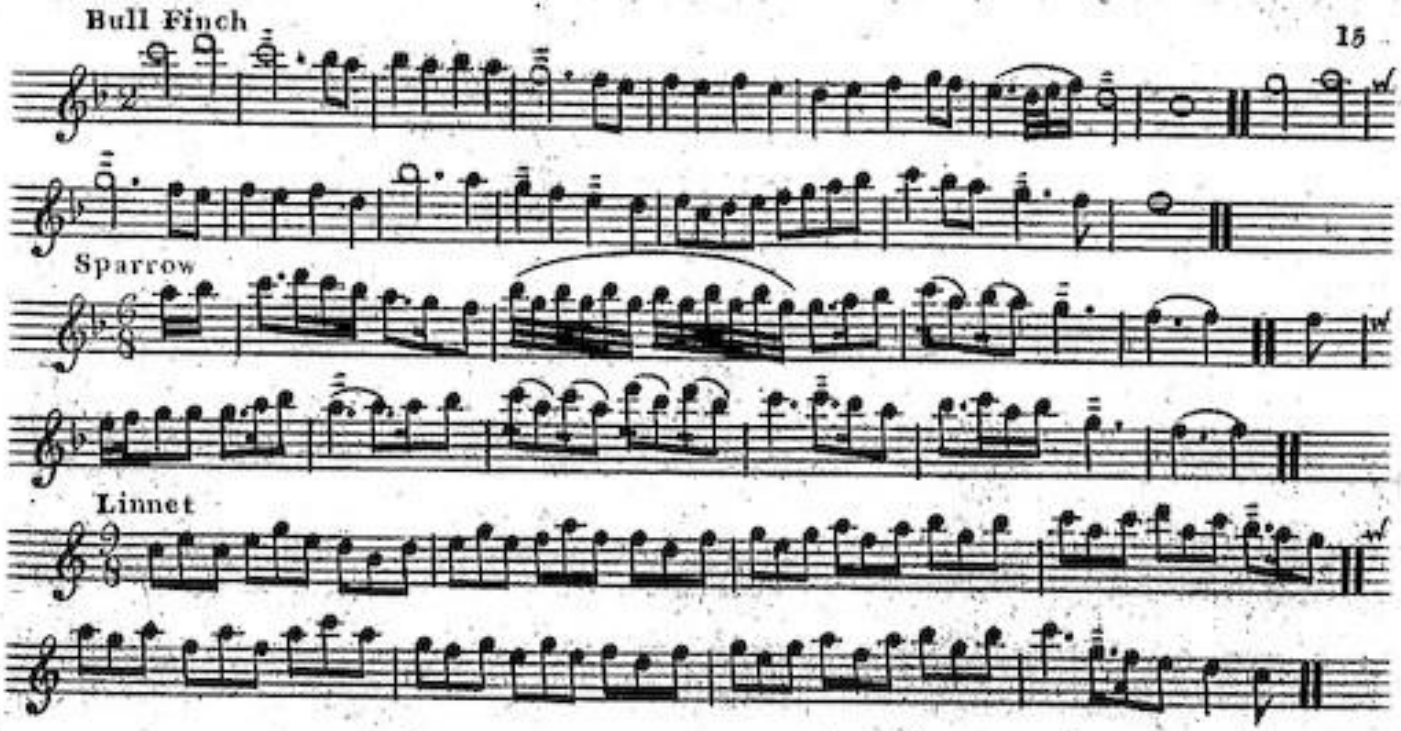
The Eaft India Nightingale



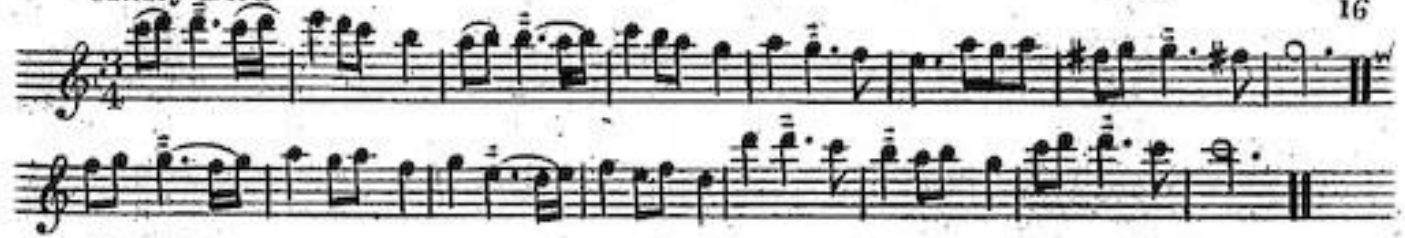
Bull Finch




Linnet
Starling
Sky Lark


Bull Finch
Sparrow
Linnet

Canary Bird



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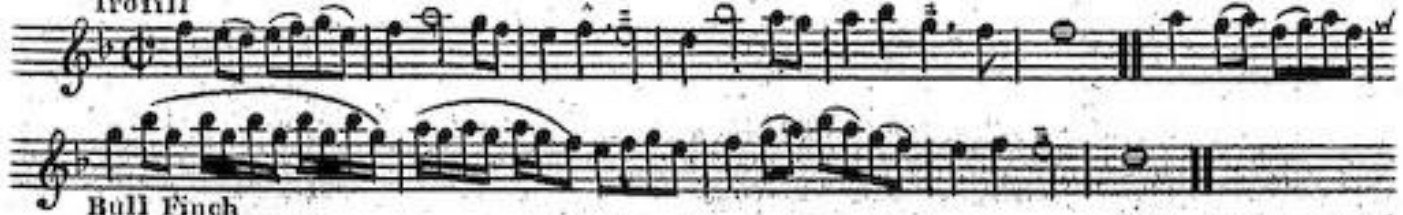
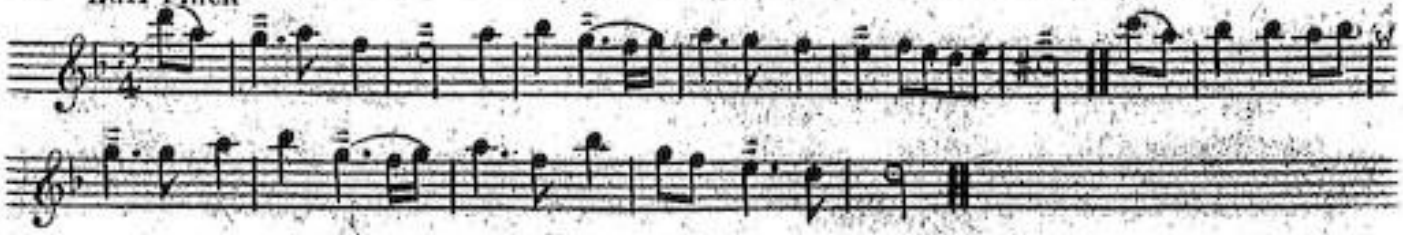
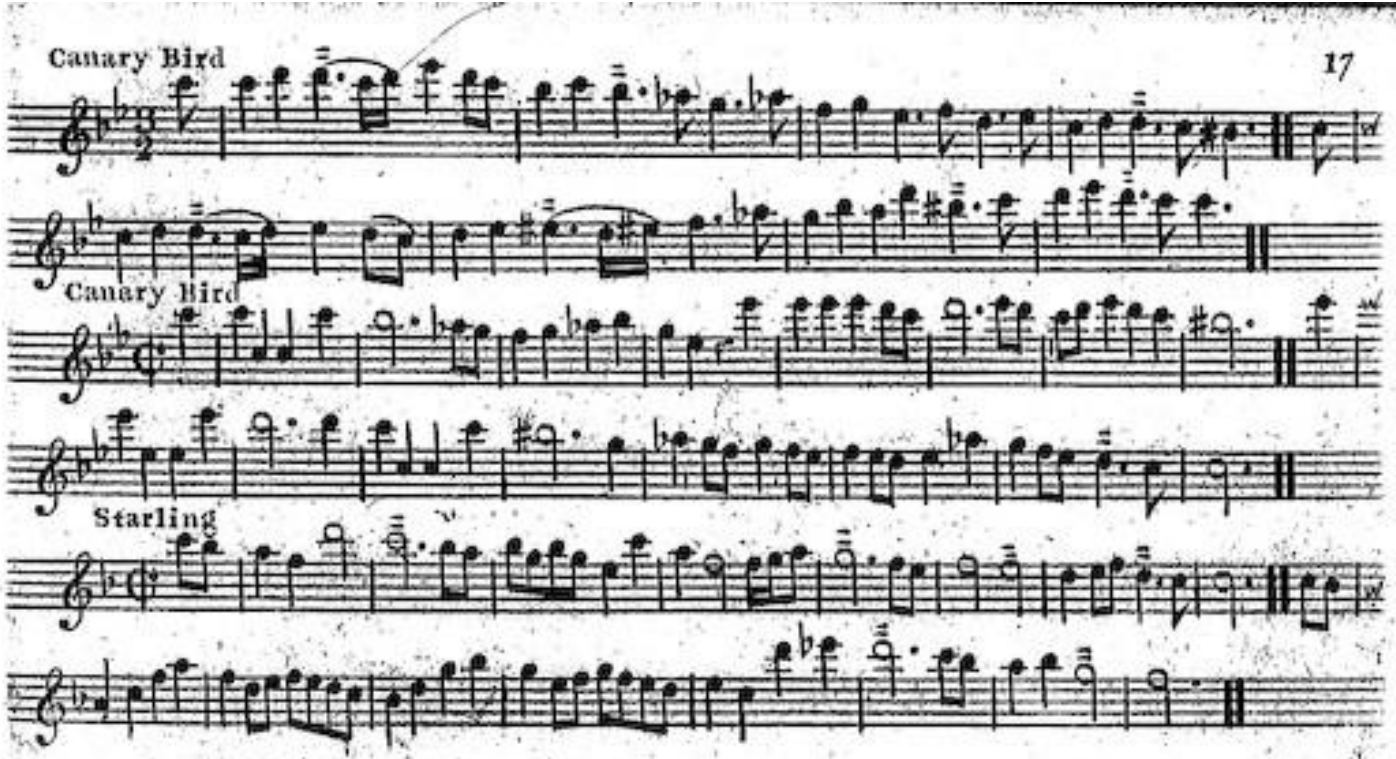
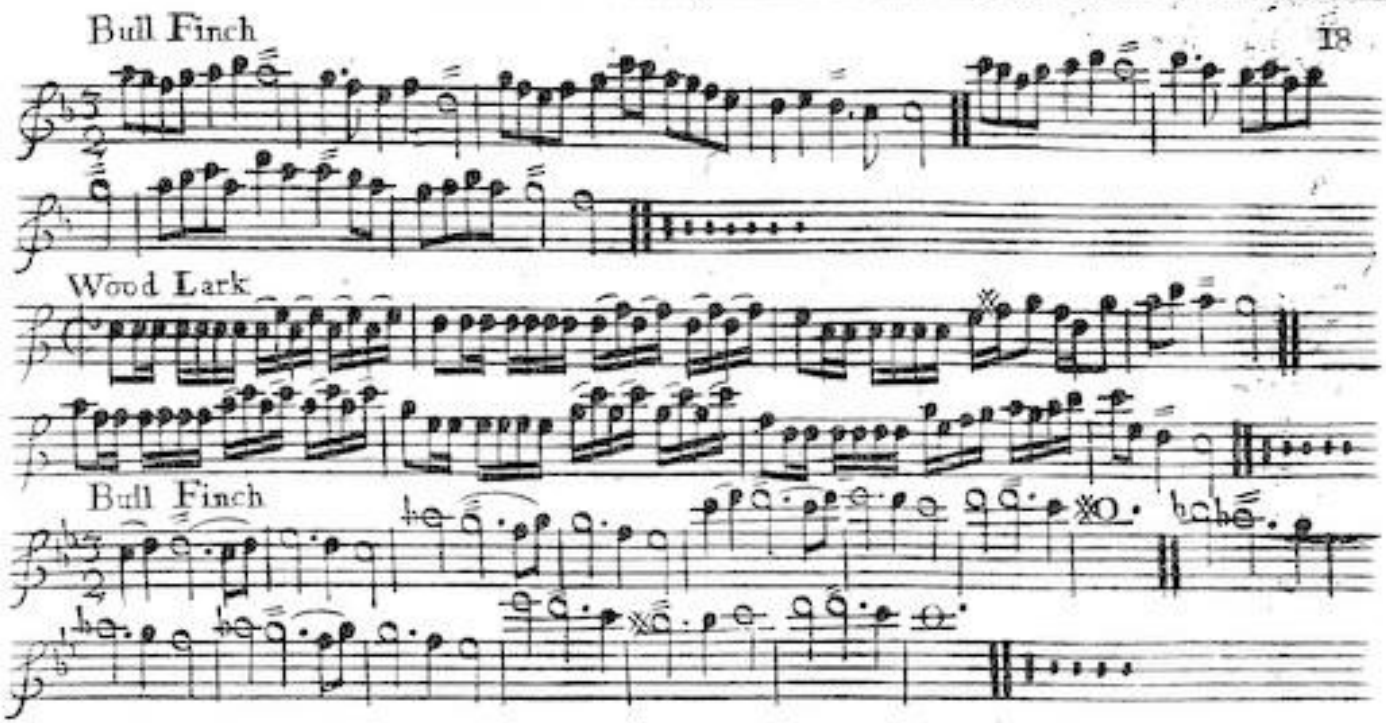
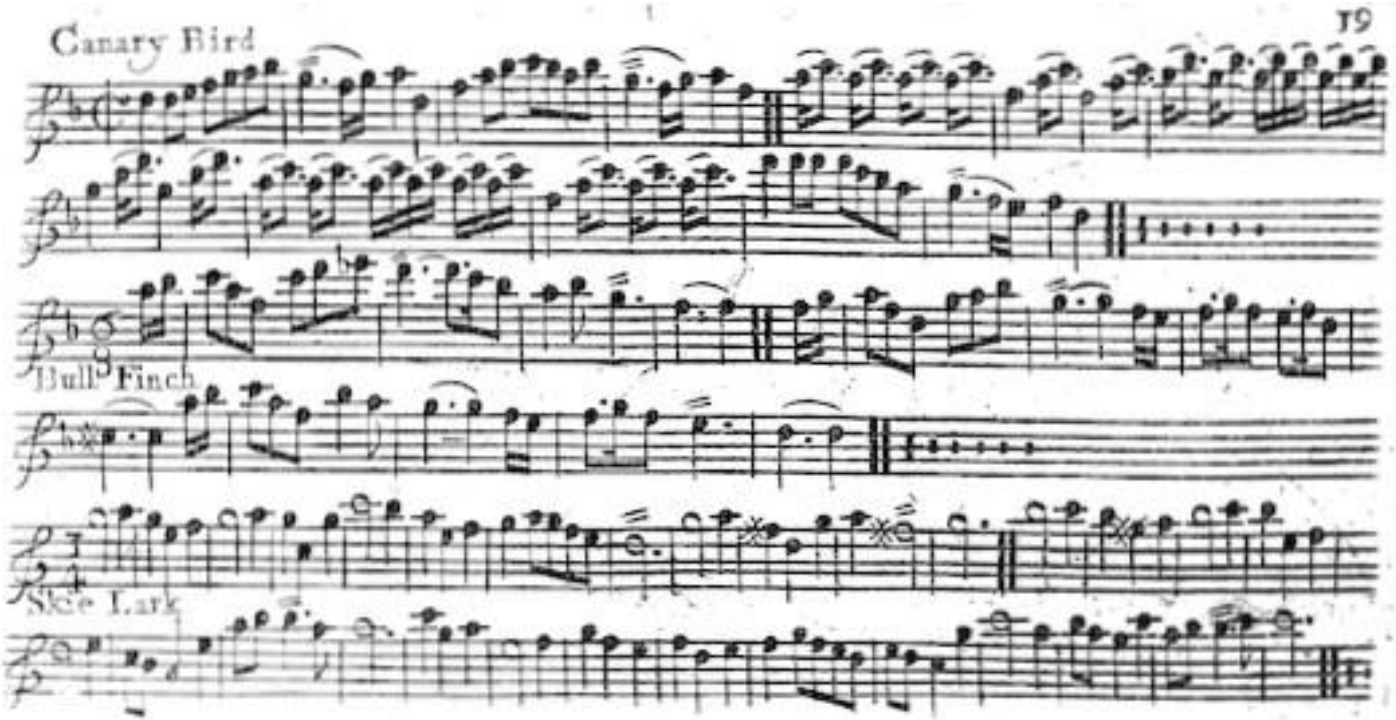


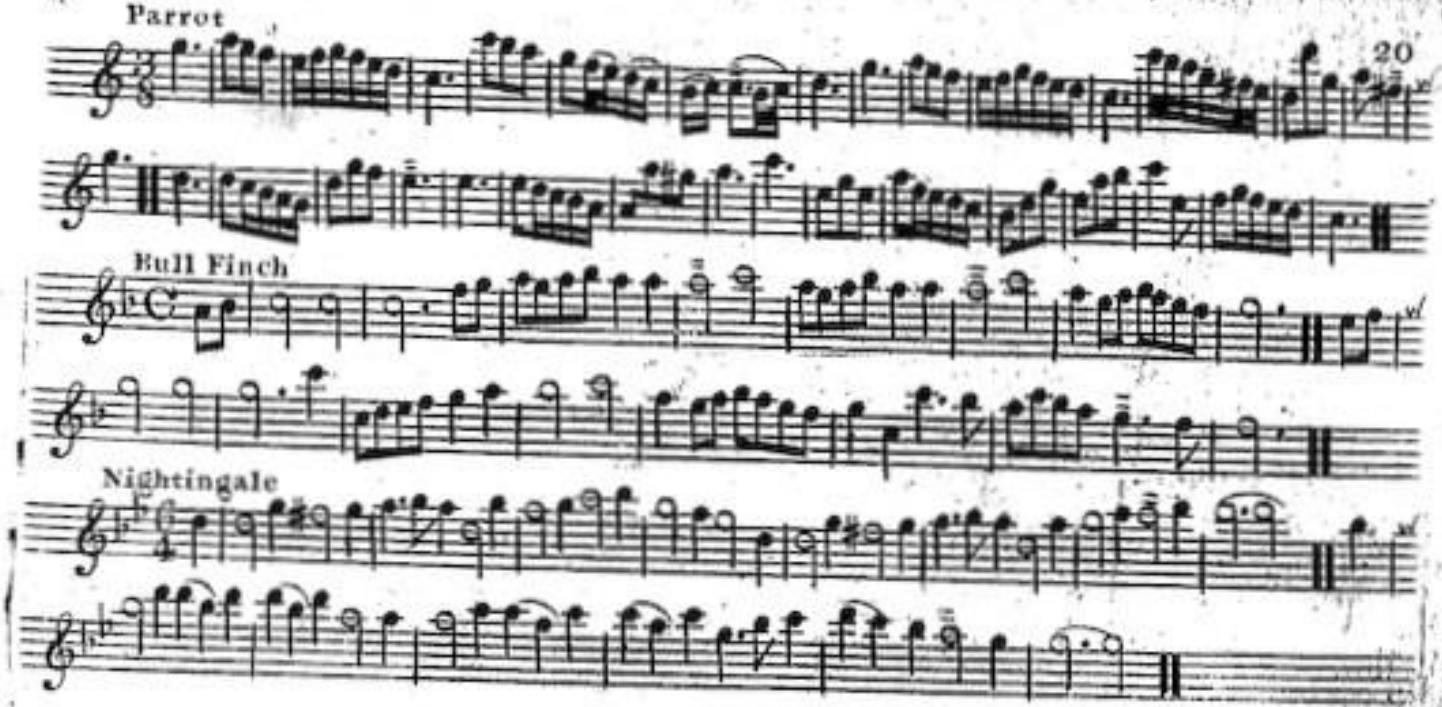
Bull Finch




Canary Bird
Canary Bird
Starling


Bull Finch
Wood Lark
Bull Finch


Canary Bird
Bull Finch
Skee Lark


Parrot
Bull Finch
Nightingale