

The Bird Fancier's Delight was published by Richard Meares in 1717 and by his rival John Walsh at an unknown but probably only slightly later date, since both editions were advertised in the *Post Boy* in 1717. The only known copy of the Meares edition is now in the Dayton C. Miller Collection in the Library of Congress, and I am grateful to Mr. W. Lichtenwanger of the Music Division for supplying me with a microfilm of this copy and for official permission to reproduce the title page and the Preface in the present edition. The Meares edition contains 30 tunes, the Walsh edition 41; but two tunes, both for the canary, are found only in Meares: the combined total of the two editions is therefore 43, and they now appear together for the first time in the present edition. Copies of the Walsh edition are extant in the British Library, the Rowe Music Library, Cambridge, Cardiff Public Library, Glasgow University Library (Euing Collection) and the collection of the Marquis of Tokugawa (formerly in Nanki, Japan). The Glasgow copy includes a tune for the starling not found in the other extant copies and its title page also differs slightly from the others, suggesting, with many orthographical discrepancies, that this is a different edition. On the last page the figures:

1825
1713
112

may mean that 1825 was the date of acquisition and 1713 the assumed date of publication, making the work 112

The Bird Fancier's Delight wurde im Jahre 1717 von Richard Meares und ohne Datum, aber vermutlich nur wenig später - da beide Ausgaben 1717 im *Post Boy* annonciert wurden - von seinem Konkurrenten John Walsh herausgebracht. Das einzige erhaltene Exemplar der Meares-Ausgabe ist in der Dayton C. Miller Sammlung der Library of Congress (Washingtoner Kongreßbibliothek), und ich möchte mich bei Herrn W. Lichtenwanger von der Musikabteilung, der mir einen Mikrofilm des Originals zur Verfügung stellte und für die offizielle Genehmigung Titelblatt und Vorwort für die vorliegende Ausgabe zu verwenden, bedanken. Die Meares-Ausgabe besteht aus 30 Weisen, die Walsh-Ausgabe aus 41; aber zwei dieser Melodien, beide für den Kanarienvogel, kommen nur bei Meares vor: die Summe beider Ausgaben besteht also aus 43 Weisen, die in der vorliegenden Ausgabe zum ersten Mal zusammen erscheinen. Exemplare der Walsh-Ausgabe sind in der British Library, der Rowe Musikbibliothek in Cambridge, der Öffentlichen Bibliothek Cardiff, der Universitätsbibliothek Glasgow (Euing Collection) und der Sammlung des Marquis von Tokugawa (früher in Nanki, Japan) erhalten. Das Exemplar in Glasgow enthält eine Weise für den Star, die in den anderen erhaltenen Exemplaren nicht vorkommt, auch unterscheidet sich das Titelblatt, was zusammen mit vielen Abweichungen in der Rechtschreibung nahelegt, daß es sich um eine andere Ausgabe handelt. Die Zahlen auf der letzten Seite:

1825
1713
112

besagen wahrscheinlich, daß 1825 die Druckrechte erworben wurden und vermutlich 1713 der Erstdruck erfolgte, das Werk im

years old at the time of acquisition. The section of the Tokugawa Collection containing W. H. Cummings' copy is at present in an inaccessible vault of the Westminster Bank, Westminster, Maryland, U.S.A. Dr. Cummings himself described the copy in the discussion which followed Christopher Welch's paper on *Literature relating to the Recorder* (Musical Association, 1898) ["the tunes are extraordinary and quite worth looking at"] and it does not appear to differ from the other extant copies. It may be noted, however, that the unreliable *Catalogue of the W. H. Cummings Collection in the Nanki Music Library* (Tokyo, 1925) dates the copy 1707, though in Sotheby's catalogue of the Cummings sale in 1917 the date is given as "c. 1707". Neither this copy nor the Glasgow copy is mentioned by William C. Smith in his *Bibliography of the Musical Works published by John Walsh during the years 1695-1720* but we owe to him the information that a Walsh publication using the title *The Bird Fancier's Delight* was announced in the *Daily Courant* as early as 1708.

Teaching birds to imitate tunes "properly compos'd within the compass and faculty of each bird" was a popular and lucrative hobby in the 18th century and coincided with the vogue of the flageolet. The bullfinch was the favourite 'pupil' (out of the 43 tunes in our collection 11 are for him). In a poem *On the Death of Mrs. Throckmorton's Bullfinch* (1788) William Cowper has charmingly documented the use of "flageolet or flute":

"And though by nature mute
Or only with a whistle blessed
Well-taught he all the sounds expressed
Of flageolet or flute."

Jahr der Erwerbung also 112 Jahre alt war. Der Teil der Tokugawa-Sammlung, in dem sich W.H. Cummings' Exemplar befindet, ist derzeit der Öffentlichkeit nicht zugänglich in einem Tresor der Westminster Bank, Westminster, Maryland, U.S.A. eingelagert. Dr. Cummings selbst beschrieb sein Exemplar in der Abhandlung, die auf Christopher Welchs Aufsatz über *Literature relating to the Recorder* (Musical Association 1898) ["die Melodien sind ungewöhnlich und durchaus der Aufmerksamkeit wert"] folgte, und es scheint von den anderen Exemplaren nicht abzuweichen. Es sollte trotzdem festgestellt werden, daß der unzuverlässige *Catalogue of the W.H. Cummings Collection in the Nanki Music Library* (Tokyo, 1925) das Exemplar auf das Jahr 1717 datiert, während Sothebys Katalog der Cummings Auktion 1917 das Datum als "um 1707" angibt. Weder dieses noch das Exemplar in Glasgow werden von William C. Smith in seiner *Bibliography of the Musical Works published by John Walsh during the years 1695-1720* erwähnt, aber wir verdanken ihm die Information, daß schon im Jahre 1708 ein Stück unter dem Titel *The Bird Fancier's Delight* im *Daily Courant* annonciert wurde.

Im 18. Jahrhundert war es ein beliebtes und einträgliches Steckenpferd Vögeln das Nachahmen von Melodien ("sorgfältig im Hinblick auf den Stimmumfang und die Fähigkeit der einzelnen Vögel komponiert") beizubringen und fiel so in die selbe Zeit wie die Mode das Flageolet zu spielen. Der Dompfaff war am beliebtesten als "Schüler" (von den 43 Melodien in unserer Sammlung sind 11 für ihn). In seinem Gedicht *On the Death of Mrs. Throckmorton's Bullfinch* (1788) hat William Cowper den Gebrauch des Flageolets oder der Flöte sehr nett beschrieben:

"Obwohl von Natur aus stumm
oder nur mit einem Pfeifen ausgestattet,
kann er doch die Klänge
des Flageolets oder der Flöte nachahmen."

In Germany bullfinches were even trained together in small classes and then sold abroad. During the last war the then Belgian Minister of Education brought to England a bullfinch that had been trained to sing the first line of "La Brabançonne".

The "bird flageolet" designed for teaching birds was "more slender in shape and more chaste in tone than the ordinary flageolet" (Welch). According to the title page of the Meares edition a special feature was "a method of fixing the wet air in a sponge or cotton". An ivory bird-flageolet of the late 17th century belonging to Messrs. W. E. Hill & Sons was shown at the Galpin Society's exhibition in 1951.

Like Cowper, both editions of *The Bird Fancier's Delight* also mention the flute (i.e. recorder) as a suitable alternative instrument and all the tunes are playable on the treble or, preferably, soprano recorder. The soprano (flauto piccolo) was often used at this period to imitate bird song (for example, by Handel in *Rinaldo* and *Acis*, by Rameau in *Platée* and Arne in *The Fairy Prince*, etc.).

The name, as well as the sound of the recorder was intimately associated with bird song, since "recording" was the technical term for the learning stage in the bird's acquisition of song. "Among bird fanciers the word *Record* is used to signify the first essays of a bird in singing" (Hawkins). More specifically, Daines Barrington defines "recording" as the third stage in the learning process:

"The first sound is called *chirp*; the next is a *call*; the third sound is called *recording*, which a young bird continues to do for ten or eleven months till able to execute every part of his song. When perfect he is said to sing his song *round*."

In Deutschland wurden Dompfaffen sogar in kleinen Klassen unterrichtet und dann ins Ausland verkauft. Während des letzten Krieges brachte der damalige belgische Erziehungsminister einen Dompfaff, der die erste Zeile des Liedes *La Brabançonne* singen konnte, nach England.

Die Vogelpfeife zur Dressur von Singvögeln war "schlanker in der Form und reiner im Klang als das einfache Flageolet" (Welch). Der Titelseite der Meares-Ausgabe zufolge war eine ihrer besonderen Eigenschaften "ein Verfahren um die nasse Luft in einem Schwamm oder Watte auszutrocknen". Eine elfenbeinerne Vogelpfeife aus dem späten 17. Jh., die der Firma W.E. Hill & Söhne gehörte, wurde 1951 in der Ausstellung der Galpin Society gezeigt.

Beide Ausgaben des *The Bird Fancier's Delight* erwähnen ebenso wie Cowper die Flöte (d.h. Blockflöte) als angemessene Alternative zum Flageolet, und alle Stücke können auf der Altblockflöte oder besser noch der Sopraninoblockflöte gespielt werden. Die Sopraninoblockflöte (flauto piccolo) wurde zu dieser Zeit oft verwendet um Vogelstimmen nachzuahmen (z.B. von Händel in *Rinaldo* und *Acis*, von Rameau in *Platée* und von Dr. Arne in *The Fairy Prince*, usw.).

Der Name und auch der Klang der Blockflöte (engl.: recorder) waren innig mit dem Vogelgesang verbunden, da *recording* das Fachwort für das Lernstadium der Vögel in der Gesangsdressur war. "Unter Vogelliebhabern wird das Wort *Record* benutzt um die ersten Übungen der Vögel im Singen zu bezeichnen (Hawkins). Daines Barrington ist genauer und definiert *recording* als das dritte Stadium im Lernprozeß:

"Der erste Klang wird *chirp* (Zwitschern) genannt; der nächste *call* (Ruf), der dritte wird *recording* (Aufnehmen) genannt; ein Jungvogel muß dies für 10 bis 11 Monate fortwährend tun um jeden Teil seines

The popularity of teaching birds is also indicated by the publication in 1714 of a quite separate treatise (without tunes) entitled *The Bird Fancier's Delight: or choice observations and directions concerning the feeding, breeding and teaching all sorts of singing birds*, which ran through many editions of which the last appeared as late as 1830. Although published anonymously this manual was probably the work of the Staffordshire ornithologist John Hamersley, whose manuscript *A Description of all the Musical Birds in this Kingdom....also several new Tunes made for birds and may be taught them by the small flageolet* is in the British Library (Add. Ms. 29892). It may be useful to quote some of Hamersley's advice:

“They must be taught always with one pipe, for a bird never alters the pitch of any tune he sings or whistles....They must be taught in the night without any light, for then all their senses are void of their office except hearing”

For a full account of Hamersley's manuscript and book the reader is referred to my article in *Ibis* (1954) which includes a postscript by Dr. W. H. Thorpe, on the relation of 18th century methods of teaching to modern research on song learning in birds (cf. also Dr. Thorpe's paper on the *The Learning Abilities of Birds* in *Ibis* (1951)).

Most of the tunes in the present collection were probably composed or adapted by the “ingenuous Mr. Hill” mentioned in the Foreword who may be connected with the flageolet-player frequently mentioned by Pepys and ancestor of the family of violin-makers, W. E. Hill & Sons. Three of the tunes, however, appear also in the *Beggar's Opera*: one of the bullfinch tunes is the March from Handel's *Rinaldo* (“Let us

Liedes ausführen zu können. Wenn es fehlerlos ist, wird gesagt, daß er sein Lied *round* (wohlklingend) singt.”

Die Beliebtheit der Singvogeldressur zeigt sich auch in der Veröffentlichung einer gänzlich anderen Abhandlung (ohne Melodien) mit dem Titel *The Bird Fancier's Delight: oder ausgewählte Beobachtungen und Anweisungen das Füttern, Züchten und Dressieren aller Arten von Singvögeln betreffend*, die vielfach neuaufgelegt wurde und zum letzten Mal 1830 erschien. Obwohl anonym herausgegeben, stammt dieses Handbuch vermutlich von dem Ornithologen John Hamersley aus Staffordshire, dessen Handschrift *Eine Beschreibung aller Singvögel in diesem Königreich....so wie mehrere neue Melodien für Vögel, die ihnen mit Hilfe des Flageoletts beigebracht werden können* in der British Library (Add. Ms. 29,892) ist. Vielleicht ist es nützlich einige von Hamersleys Anweisungen zu zitieren:

“Sie müssen immer mit derselben Pfeife unterrichtet werden, denn ein Vogel ändert niemals die Tonhöhe eines Liedes, das er singt oder pfeift....Sie sollten nachts ohne Licht unterrichtet werden, denn dann sind alle ihre Sinne außer dem Gehör frei von ihren Aufgaben.”

Für eine ausführliche Beschreibung von Hamersleys Manuskript und Buch wird der Leser auf meinen Artikel in *Ibis* (1954), der ein Nachwort von Dr. W.H. Thorpe über die Beziehung zwischen den Lehrmethoden des 18.Jhs. und modernen wissenschaftlichen Untersuchungen zum Lernverhalten von Singvögeln enthält, hingewiesen (vgl. Dr. Thorpes Abhandlung *The Learning Abilities of Birds* in der Zeitschrift *Ibis*, 1951).

Die meisten Melodien in der vorliegenden Sammlung sind wahrscheinlich von dem “einfallsreichen Herrn Hill” - der im Vorwort erwähnt vermutlich mit dem von Pepys so oft erwähnten Flageolettspieler in Zusammenhang steht und ein Vorfahre der Geigenbauerfamilie W. E. Hill & Söhne sein könnte - komponiert oder eingerichtet worden. Drei der Weisen jedoch erscheinen auch

take the road"); one of the parrot tunes is "The Happy Clown" which appears in the second volume of the *Dancing Master* (3rd edition of 1718/1719) and is used in the Overture to the *Beggar's Opera* and to the words "I'm like a skiff on the ocean toss'd"; finally, one of the skylark tunes appears in the same work to the words "The turtle thus with plaintive crying" (cf. the French tune called "Le tambour rappel aux armes").

Special keys were prescribed for the linnet (C major), the bullfinch (C minor), the canary (F major) and the woodlark (D minor), but they were not adhered to rigidly. However, five of the six linnet tunes are in C major, and a "flourish" is provided for each of these four birds in its appropriate key.

Of the eleven birds for whom 'lessons' are provided only one is an exotic: the "East India Nightingale". This is the minah bird which came to England early in the 18th century, though Pepys records having seen and heard one in the Duke of York's chamber in St. James's in 1664:

"...there is a bird comes from the East Indies.....but talks many things and neighs like a horse and other things, the best almost I ever heard bird in my life."

Talking and singing minahs with considerable repertoires are now a popular feature at the National Exhibition of Cage Birds and fetch high prices! The fact that tunes were prescribed for the parrot and even the sparrow may cause surprise, but it may be recalled that Haydn's parrot could whistle a whole octave as well as the beginning of the "Austrian Hymn" which the composer used to play on his piano, and in recent days Mrs. Clare Kipps has described

in der *Beggar's Opera*: eine der Dompfaffenweisen ist der Marsch aus Händels *Rinaldo* ("Let us take the road"); eine der Papageienmelodien ist "The Happy Clown", erschienen im zweiten Band des *Dancing Master* (3. Auflage von 1718/19) und wird in der Ouvertüre zur *Beggar's Opera* und mit dem Text "I'm like a skiff on the ocean toss'd" benutzt; schließlich kommt eine der Lerchenmelodien in der *Beggar's Opera* mit dem Text "The turtle thus with plaintive crying" vor (vgl. die französische Melodie "Le tambour rappel aux armes").

Besondere Tonarten wurden für den Hänfling (C-Dur), den Dompfaff (C-Moll), den Kanarienvogel (F-Dur) und die Heidelerche (D-Moll) vorgeschrieben, sie werden jedoch nicht streng eingehalten. Nichtsdestoweniger sind fünf der sechs Weisen für den Hänfling in C-Dur und für jede der oben erwähnten Vogelarten gibt es einen Tusch in der passenden Tonart.

Von den 11 Vogelarten für die es Lektionen gibt, ist nur eine exotisch: "die chinesische Nachtigall". Diese Art von exotischem Hirtenstar kam Anfang des 18. Jhs. nach England, obwohl Pepys in seinen Aufzeichnungen angibt 1664 beim Herzog von York in St. James solch einen Vogel gehört und gesehen zu haben.

"es hat dort einen Vogel aus Ostindien....er schwatzt mancherlei und wiehert wie ein Pferd und vieles mehr, wohl der beste aller Vögel, die ich je in meinem Leben gehört habe."

Sprechende und singende Hirtenstare mit umfangreichem Repertoire sind heutzutage ein beliebter Anziehungspunkt der *National Exhibition of Cage Birds* und erzielen hohe Preise. Es ist erstaunlich, daß Melodien für den Papagei und sogar für den Sperling vorgesehen waren; aber man möge sich daran erinnern, daß Haydns Papagei eine ganze Oktave und den Anfang der österreichischen Nationalhymne, die der Komponist auf seinem Klavier zu spielen pflegte, pfeifen konnte, und daß vor einiger Zeit Frau

the song of a sparrow“ which it would warble for over three minutes on end, stimulated by running water or the piano“ (*Sold for a Farthing*, 1953). “Musicians playing to caged nightingales” are shown on a plate in a volume published in Rome in 1684. Apparently C. P. E. Bach was familiar with the efforts of trained birds for he beseeches the keyboard performer to:

“Play from the soul, not like a trained bird” (*Essay on the True Art of Playing Keyboard Instruments*, chapter 3).

In the present edition the haphazard order of the original editions has not been retained. Instead, the tunes have been grouped according to the birds for which they were intended. The notation of accidentals has been revised to conform with modern usage. The key signature for C minor has been changed from two to three flats. Slurs have been reproduced exactly as in the original edition.

Some of the tunes were provided with the alternative ‘dot notation’ (tablature) set out on pages 3 and 4 of the Meares preface (which is reproduced with this edition). Since the Walsh preface discusses the supersession of recorder and flageolet tablature by ordinary notation (Gamut) in greater detail than the more lyrical Meares it may be useful to reproduce part of it here for comparison:

“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 attained at sight that the use of the instrument was almost lost till introduced by the Gamut rules which has not only brought it much in vogue but the performers on it are ready at sight as on any other instrument, ‘tis not doubted but the like improvement will

Clare Kipps den Gesang eines Sperlings, der “angeregt durch fließendes Wasser oder das Klavier für mehr als 3 Minuten ohne Unterbrechung zwitscherte” beschrieb (*Sold for a Farthing*, 1953). “Musiker, für Nachtigallen im Käfig spielend” sind auf einem Stich aus einem 1684 in Rom erschienenen Buch dargestellt. C.P.E. Bach war offensichtlich mit den Bemühungen dressierter Singvögel vertraut, denn er beschwört den Spieler eines Tasteninstrumentes:

“Aus der Seele muß man spielen, und nicht wie ein abgerichteter Vogel” (*Versuch über die wahre Art das Clavier zu spielen*, Kapitel 3)

In der vorliegenden Ausgabe wurde die zufällige Anordnung der Originalausgabe nicht beibehalten. Statt dessen wurden die Melodien den Vögeln, für die sie gedacht waren, gemäß geordnet. Die Notation der Versetzungszeichen wurde überarbeitet um sie dem heutigen Gebrauch anzupassen. Die Tonartvorzeichnung für C-Moll wurde von 2 in 3 Erniedrigungszeichen umgeändert. Bindebögen wurden so wie in der Originalausgabe wiedergegeben.

Einige der Melodien waren in Punktnotation (Tabulatur), die auf den Seiten 3 und 4 in Meares Vorwort, das in dieser Ausgabe abgedruckt wird, erklärt wird. Da das Vorwort der Walsh-Ausgabe die Ablösung der Blockflöten- und Flageolet-Tabulatur durch die heute gebräuchliche Notation (Tonleiter in Liniensystem) genauer als das poetische Meares-Vorwort erläutert, scheint es angebracht einen Teil hier abzudrucken um einen Vergleich zu ermöglichen:

“Man kann sich noch an die alte Manier die Flöte zu spielen erinnern, nämlich mit Hilfe von Punkten - die Applikatur für dieses Instrument erinnert daran bis auf den heutigen Tag - aber da sie so unpraktisch war und man nicht vom Blatt spielen konnte, kam das Instrument fast ganz außer Gebrauch bis es mit neuer Notation wiedereingeführt wurde und dadurch nicht nur sehr in Mode kam sondern die Spieler können nun auch wie bei jedem anderen Instrument vom Blatt spielen. Es steht außer Zweifel, daß mit dieser

be made on the flagellet by this method, which instrument is not only delightful but also profitable to Bird Fanciers, it having often been known that birds after being taught by the flagellet have been sold for great value"

In contradiction to Meares' preface, the only original time signatures and signs of ornamentation in his edition are those reprinted here.

In 1952 E. C. Schirmer Music Company, Boston, published fourteen tunes from the Meares edition, compiled by D. G. Dana, with piano accompaniments by J. S. Karstens.

I am grateful to the following for information which I have used in this Preface:- Mrs. Elizabeth Brooke, Mr. Thurston Dart, Miss Margaret Dean-Smith, Dr. Henry Farmer, Dr. Ludwig Koch, Mr. William Lichtenwanger, Mrs. Jill Vlasto. To Walter Bergmann I am indebted for his friendly help and encouragement.

Stanley Godman

Methode die gleichen Verbesserungen für das Flageolett erzielt werden können; ein Instrument, das nicht nur entzückend sondern für Vogelfreunde auch sehr einträglich ist, da es häufig vorgekommen ist, daß Vögel nachdem sie mit dem Flageolett unterrichtet wurden, für viel Geld verkauft worden sind."

Im Widerspruch zu Meares Vorwort sind die einzigen originalen Taktvorzeichen und Verzierungszeichen in seiner Ausgabe die hier abgedruckten.

E.C.Schirmer Music Company in Boston gab 1952 14 Stücke aus der Meares-Ausgabe - zusammengestellt von D.G. Dana mit Klavierbegleitung von J.S. Karstens - heraus.

Ich möchte den folgenden Personen für Informationen, die ich in diesem Vorwort verwendet habe, danken: Mrs. Elizabeth Brooke; Mr. Thurston Dart; Miss Margaret Dean-Smith; Dr. Henry Farmer; Dr. Ludwig Koch; Mr. William Lichtenwanger; Mrs. Jill Vlasto. Walter Bergmann bin ich für seine freundliche Hilfe und Ermutigung zu Dank verpflichtet.

Übersetzung: Judith Meier

To the Reader

I come with great Willingness, through under of Obligation likewise of a Duty, of printing this Book out of Respect to y^e Compose, y^e one being my particular friend, & y^e other my Singular Entertainment & Delight to teach & hear, these little, trimmalls warble out their Celestial Harmony, to y^e great Surprise of all that now & have Studied the nature of Each bird, what Compose they are Capable of learning, & for Certain, y^e nearer you Come to nature of longer they Retain it, & are not so Subject to Flash, Having now thoroughly, & Carefully, perused this Book, I should reckon, my Self a little wanting to y^e publick, if I Acquaint not y^e world, that it is y^e Best & only Extent for y^e Flagelet, thofe Lessons, being all purposely Composed to hit nature, & to prevent Mistakes, Each Lesson being markt, what movement is most proper for y^e Bird, you Intend to teach: I hope it will be Gratefull to all Lovers of this Instrument, y^e Improvement of this, is Owing to M. Hills, who has Studied thofe Lessons on purpose, & is a fine performer on y^e Flagelet, & to Encourage any, that Desires to advance farther then this book Contains, M. Hills, may be Spoke with at my Shop, giving a days notice.

Example of all y^e plain Notes Gradually Ascending

The Figure is perfectly to be learnt backwards & forwards, you must observe how y^e Notes stand upon the line, and in the space upon the proper name to each Note.

Left hand
Right hand

Though these Lines observe their own, and y^e number of holes on y^e Flagelet, y^e thus direct, must play y^e Comut, reaching up to the first or fourth hole, & in these holes, on y^e dots are set, which makes a stop, for Example, G (Giblet) has a dot on every line, & consequently every hole must be empty, when there are no dots, y^e holes must be open, on y^e lower line, these G's are a Cross on every Note, after G (Giblet) on all, it turns y^e stop, but that the upper hole, puncture it with y^e end of y^e Thumb, and makes y^e Note Sound 2 Notes higher than it would, with y^e Hole quite stop. Then in order to play y^e Notes higher y^e Flagelet, thus, place y^e middle Finger of y^e left hand on the third hole, and the third Finger of your right hand, on the lowest hole of y^e Flagelet, then the rest of your Fingers will stop the other holes in course.

Example of all y^e Notes both Flat & Sharp

A Flat is mark'd thus ♭, & a Sharp thus ♯, they are easily distinguish'd, for a Flat sounds half a Note lower, & a Sharp half a Note higher, y^e Note self, as you are led by y^e Example, Note the Cross under G (Giblet), signifies the hole is to be half stop.

Where y^e see these marks or Signs, many Tunes, y^e are to cease playing, y^e length of time of y^e Notes, over y^e stem, to Notes they take their names, a Repeat is mark'd thus S, y^e length of Strain, mark'd below y^e d, to be over a Bar is mark'd thus B, a Double bar thus D, y^e shows y^e Strain, and there y^e Treble Clef is mark'd thus C, to know what Key a Tune is in, observe y^e last Note or close of y^e Tune, for by that Note the Key is nam'd. Note that all Roundness, and with the first Strain.

Example of the time or length of Notes

There being nothing more difficult in Musical, then playing of time, time, is therefore necessary to be observ'd by all practitioners, of which both names, are Common time, y^e first is simply, & is distinguish'd by this C, which is this y^e mark, y^e second is a little faster, & that a third is very slow, y^e rest of them, all change y^e length of one Quarter in a Bar, which is to be held in playing, as long as you can moderately tell, for by saying one, two, three, four, five, six, seven, eight, as long as the Number of four Crochets, or long as two Minims, eight Quavers, or long as four Crochets, actus, Semiquavers, as long as eight Quavers.

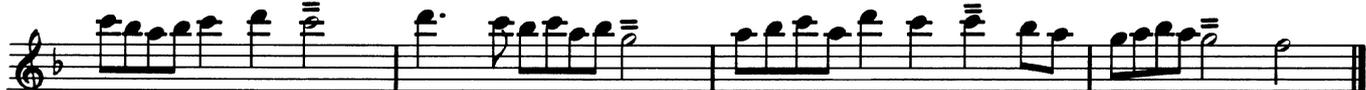
Each time consists of either three or five Crochets in a Bar, the former by the Note, & the latter by the first short, or the Minims, the latter by the commonly play'd, slow, & cannot have these Notes, as y^e former, they are to be play'd, from the first, y^e same as the former, these are play'd, y^e last has four Crochets in a Bar, y^e commonly, to be held in playing, as long as you can moderately tell, for by saying one, two, three, four, five, six, seven, eight, as long as the Number of four Crochets, or long as two Minims, eight Quavers, or long as four Crochets, actus, Semiquavers, as long as eight Quavers.

Where y^e see these marks or Signs, many Tunes, y^e are to cease playing, y^e length of time of y^e Notes, over y^e stem, to Notes they take their names, a Repeat is mark'd thus S, y^e length of Strain, mark'd below y^e d, to be over a Bar is mark'd thus B, a Double bar thus D, y^e shows y^e Strain, and there y^e Treble Clef is mark'd thus C, to know what Key a Tune is in, observe y^e last Note or close of y^e Tune, for by that Note the Key is nam'd. Note that all Roundness, and with the first Strain.

Common Time	Time
Simply C	3
Minims	9
Crochets	
Quavers	
Four	
Time	
Crochets	
Quavers	

Tunes for the Bullfinch / Weisen für den Dompfaff

1  

2  

3  

4

5

6

7

Musical score for measures 7 and 8. Measure 7 is in G major, 8/8 time, and contains a melodic line with eighth and sixteenth notes, including a repeat sign. Measure 8 is in G minor, 6/8 time, and contains a melodic line with eighth notes and chords, also including a repeat sign. The score is written on three staves.

8

9  Musical notation for measure 9, featuring a treble clef, key signature of two flats (B-flat and E-flat), and common time (C). The measure contains a complex rhythmic pattern of eighth and sixteenth notes, ending with a repeat sign.

 Continuation of the musical notation for measure 9, showing the second half of the measure with similar rhythmic complexity and a repeat sign.

10  Musical notation for measure 10, featuring a treble clef, key signature of two flats, and a 3/4 time signature. The measure contains a complex rhythmic pattern of eighth and sixteenth notes, ending with a repeat sign.

 Continuation of the musical notation for measure 10, showing the second half of the measure with similar rhythmic complexity and a repeat sign.

 Continuation of the musical notation for measure 10, showing the second half of the measure with similar rhythmic complexity and a repeat sign.

11  Musical notation for measure 11, featuring a treble clef, key signature of two flats, and a 3/4 time signature. The measure contains a complex rhythmic pattern of eighth and sixteenth notes, ending with a repeat sign.



Tunes for the Canary Bird / *Weisen für den Kanarienvogel*







9

Musical score for piece 9, featuring three staves of music in G-flat major and common time. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody consists of quarter and eighth notes, with some beamed eighth notes. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots.

Tunes for the Linnet / *Weisen für den Hänfling*

1

Musical score for piece 1, featuring three staves of music in C major and common time. The first staff begins with a treble clef, a key signature of one sharp (F-sharp), and a common time signature. The melody consists of quarter and eighth notes, with some beamed eighth notes. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots.

2

3

The image displays two musical exercises, labeled '2' and '3', each consisting of three staves of music. Exercise 2 is written in 3/4 time and features a treble clef, a key signature of one sharp (F#), and a common time signature. The first staff begins with a '2' and contains a sequence of eighth and quarter notes with various slurs and accents. The second staff starts with a key signature change to one sharp and includes a repeat sign. The third staff concludes the exercise with a double bar line. Exercise 3 is also in 3/4 time with a treble clef and a key signature of one flat (Bb). The first staff begins with a '3' and contains eighth and quarter notes with slurs and accents. The second staff continues the melodic line with slurs and accents. The third staff concludes the exercise with a double bar line.

6

The musical score for piece 6 consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts on G4 and moves through a series of eighth and quarter notes, ending on G4. The second staff continues the melody with a mix of quarter and eighth notes, including a measure with a fermata over a G4 note. The third staff concludes the piece with a final cadence, featuring a G4 note with a fermata and a double bar line.

Tunes for the Woodlark / Weisen für die Heidelerche

1

The musical score for piece 1 consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is characterized by a rapid, repetitive eighth-note pattern, starting on G4 and moving through various intervals. The second staff continues this pattern, ending with a final cadence on G4 with a fermata and a double bar line.



4

This musical score is for a piece titled 'Tunes for the Skylark' (part 4). It is written in treble clef with a common time signature (C). The piece consists of three staves of music. The first staff begins with a treble clef and a common time signature, followed by a series of eighth notes with slurs, some of which are beamed together. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the piece with a final cadence, marked by a double bar line.

Tunes for the Skylark / Weisen für die Feldlerche

1

This musical score is for a piece titled 'Tunes for the Skylark' (part 1). It is written in treble clef with a 3/4 time signature. The piece consists of three staves of music. The first staff begins with a treble clef and a 3/4 time signature, followed by a series of quarter notes and half notes. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the piece with a final cadence, marked by a double bar line.

2

The image shows a musical score for six staves, all in treble clef and 3/4 time. The first staff begins with a '2' and a treble clef. The music consists of a sequence of notes and rests across six staves. The notes are primarily quarter and eighth notes, with some dotted notes and rests. The key signature is one sharp (F#). The score ends with a double bar line on the sixth staff.

2

3/4

3/4

3/4

3/4

3/4

3/4

3

Musical score for 'Tunes for the Starling' in 3/4 time, measures 1-12. The score is written on three staves in G major. The first staff begins with a treble clef, a key signature of one flat (F major), and a 3/4 time signature. The music consists of eighth and quarter notes with various phrasings and slurs. The second and third staves continue the melody with similar rhythmic patterns and phrasings.

Tunes for the Starling / Weisen für den Star

1

Musical score for 'Tunes for the Starling' in common time, measures 1-12. The score is written on three staves in G major. The first staff begins with a treble clef, a key signature of one sharp (F# major), and a common time signature (C). The music consists of eighth and quarter notes with various phrasings and slurs. The second and third staves continue the melody with similar rhythmic patterns and phrasings.

2

Musical score for exercise 2, measures 1-4. The first staff is in 3/4 time with a key signature of one flat (Bb). It begins with a treble clef and a common time signature. The melody consists of quarter notes and eighth notes, with some notes beamed together. The second staff continues the melody with a double bar line after the second measure. The third and fourth staves continue the piece, ending with a double bar line.

3

Musical score for exercise 3, measures 1-4. The first staff is in common time (C) with a key signature of one flat (Bb). It begins with a treble clef. The melody features a mix of quarter, eighth, and sixteenth notes, with some notes beamed together. The second staff continues the melody with a double bar line after the second measure. The third and fourth staves continue the piece, ending with a double bar line.

Tunes for the Parrot / *Weisen für den Papagei*

1

2

2

Musical score for 'A Tune for the Sparrow' in 2/4 time, measures 1-12. The key signature has two flats (B-flat and E-flat). The melody consists of quarter and eighth notes, with some slurs and accents. Measure 12 ends with a double bar line.

A Tune for the Sparrow / *Weise für den Sperling*

Musical score for 'A Tune for the Sparrow' in 6/8 time, measures 13-24. The key signature has two flats. The melody features a mix of eighth and sixteenth notes, with several slurs and accents. Measure 24 ends with a double bar line.

A Tune for the East India Nightingale

21

Weise für die chinesische Nachtigall



A Tune for the Thrustle / *Weise für die Drossel*

