

THE SAURUS MUSICUS
BEING A
COLLECTION of the

PERFORMED

At His Majesties Theatres ; and at the Confort in
Viller-street in York-buildings. Most of the Songs
being within the Compaſs of the *Flute*.

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Thorow-Baſs to each SONG, for the *Harpſicord*, *Theorbo*, or *Baſs-Viol*.

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THE FIFTH BOOK.



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A Song Sett by Mr. Finger.

Promis'd Sylvia to be True, nay, out of Zeal, I

Swore it too; and that She might be-lieve me more, gave Her in Wri-ting what I

Swore: Nor Vows, nor Oaths can Lo-vers bind, so long as pleas'd, so

long they'r Kind; 'twas on a Leaf the Wind but blew, away both Leaf and Promis'd

He - w, a-way both Leaf and Pro-mis'd flew.

BOOKS Printed for, and Sold by John Hudgebutt.

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A Collection of New ATRS, Composed for Two Flutes, with Sonatas by several
of the most Ingenious Masters of this Age. Price One Shilling Sixpence.

A Song Sett by Mr. Daniel Purcell.

Isvain, 'tis vain, 'tis vain, in vain — n to fly, to fly

like, woun — ded Dear, and think by that, and think by that,

a life, a life to save; oh! no, no, no, oh! no, no, no, the stroke has peir

— c'd too near, that I've no refuge, no, no, no refuge but the grave; in vain, in

vain then do I strive, in vain, in vain then do I strive, to quit, to quit that love which

nothing, nothing, nothing, nothing sure but Death can — move

Methinks I hear the Hea — v'nly Spheres,

methinks I hear the Hea — v'nly Spheres; Tuning their soft, soft, their soft Me —

— lodious Strains: The dewvy Clouds dis — solv — e in Tears, as if they Wept, as

if they Wept to see my pain, as if they Wept to see my pain:

But tell the cru — el Swain, but oh! but oh! the cruel, cruel Swain that shot the

Part, smiles, smiles at the wound, & breaks, & break — s a — Lo — vers Heart:



strike and re-cord, strike, strike and re-cord your felves in *Druid's*

Songs; strike, strike and re-cord, strike, strike and re-cord, re-

—cord your felves in *Druid's* Songs.

A Song in the *Lovers-Luck*. Sett by Mr. John Eccles.



Full of the God, full of the God I feel my ra—ging

Soul; Full of the God, full of the God I feel my ra—ging

Soul a-roun—d their Spheres, a-roun—d their Spheres my glow—ing/



Eye-Balls ro—wl, sparkling forth raptures,

sparkling forth raptures, sparkling forth raptures from my ac—tive

Breast. In vain I beg the fullen, the fullen God of Sleep; in vain I call him from his

gloomy deep, to fetter up my wan—ding thoughts to rest. In

vain I beg the fullen, the fullen God of Sleep; in vain I call him from his gloomy

deep, to fet-ter up my wan—ding thoughts to rest.

c

A Song in the *Mask for the Lover's Last Shift*, Sung by Mrs. Crofs and the Boy, upon a Marriage Life. Sett by Mr. Francks.

G O Home, go Home, go Home un-happy wretch, and mourn for all thy guilty, for
Go Home, go Home, go Home unpappy wretch, and mourn for all thy guilty, for

all thy guil-ty pas-sion past; go Home, go Home, go Home un-happy wretch, and
all thy guil-ty pas-sion past; go Home, go Home, go Home un-happy wretch, and

Slow. mourn, and mourn, and mourn for all thy guilty, for all thy guil-ty pas-sion
Quick. mourn, and mourn, and mourn for all thy guilty, for all thy guil-ty pas-sion

Sof. past, for all thy guilty, for all thy guil-ty pas-sion past, for all thy guil-ty
Loud. Very Slow. past, for all thy guilty, for all thy guil-ty pas-sion past, for all thy guil-ty

pas-sion past: Then thou shalt find those Joy
pas-sion past: Then thou shalt find those Joy

s, those Joys re-turn, those Joy
s, those Joys re-turn, those Joy

Loud. s, those Joys re-turn, those Joy s, those, those Joys re-turn:
s, those Joys re-turn, those Joys, those Joy-s, those, those Joys re-turn.

Which shall for ever, for ever, for ever, for ever, for ever
Which shall for ever, for eyer, for

laft; which fhall for ever, for ever, for ever, for ever

ever, for ever, laft; which fhall for ever, for ever

laft, for ever, for ever, for ever, for ever, for e-ver laft, for

laft, for ever, for ever, for ever, for ever, for e-ver laft, for

ever, for ever, for ever, for ever, for e-ver laft, for ever, for

ever, for ever, for ever, for ever, for e-ver laft, for ever, for

ever, ever, e-ver laft.

ever, ever, e-ver laft.

A Song fet by Mr. Finger, in the New Play call'd,
 (Love for Love.) The Words by Mr. Congreve.
 Sung by Mr. Pate and Mr. Reding.

Tell thee Charmion, Charmion,

Char-mion, cou'd I time re-trieve; I tell thee

Charmion, Char-mion, cou'd I time

retrieve, and cou'd again begin to Love, be-gin to Lo-

ve and live; To you, to you, to you. I thoud' my

earlieft, ear-liest

D

Offering give; to you, to you, to you I shou'd my car-⁴³left,

car-⁶¹left Offering give: I know my

Eyes wou'd lead my Heart, my Heart to you, I know, I know my Eyes wou'd lead my

Heart to you, and I shou'd all my Vows, all my Vows and Oaths renew; but to be

plain, I never, never wou'd be true, I never, never wou'd be true.

Chorus.

For by our weak and weary truth, I find, for by our weak, our weak, our weak and

For by our weak and weary truth, I find, for by our weak, our weak, our weak and

weary truth I find, Love hates to cen-ter in a point, in a point affi'd, but

weary truth I find, Love hates to cen-ter in a point, in a point affi'd,

run, but run, with

but run, but run, with joy, with joy the cir- with joy, with joy the cir-

cle of the mind; but run with joy

cle of the mind; but run with joy

the circle, the circle of the mind, the circle, the circle of the

the circle, the circle of the mind, the circle, the circle of the

mind; then never, never, never let us Chai— what should be free, but

mind; then never, never, never let us Chai— what should be free, but

for re-lief, but for re-lief of ei—ther Sex a—gree: Since Women

for re-lief, but for re-lief of ei—ther Sex a—gree:

love to change, since Women love to change, since Women

and so do we, and so do we,

love to change, since Women love to change, and so do

and so do we since Women love to change,

we, and so do we, and so do we, since

since Women love to change, since Women love to change, since

Women love to change; and so do we, and so do we.

Women love to change; and so do we, and so do we.

A Song set by Mr. Robert King, Sung at the Confort in York-buildings.

When *Cynthia* did by va-ri-ous ways, at once in-vade my care-less Heart; con-

—founded with the sweet A-maze, I left the use of Wis-dom and of Art:

Wisdom for—bids to Love at all, Art bids us hide it

when we doe: But Ca-sar could not help his fall, when struck,

struck, when struck, struck, when struck, when struck with such

a suddain blow; when struck, struck, when struck, struck,

when struck, when struck with such a suddain blow.

A New Song set by Mr. R. W.

Well *Chari-ta* then said I, since it must thus for e-ver be;

I can renounce your sla-ve-ry, and since you will not, can be free:

Ma-ny a time she made medye, yet wou'd you think't I lov'd the more, but

I'll not take't as here-to-fore, not I, I vow not I.

A New Song fet by Mr. Finger, Sung by Mrs. Hudson,
at the Confort in Charles-street in Coventgarden.

MY Suit will be over, my Fire will de-cline, if you'd have me be yours, you must
quickly be mine; no Shephard had e-ver a Heart better fram'd, no Lo-ver
e're yet had a Breat more in-flam'd: If a proof of my Paffion be all you re-
-quire, my Sympathy will show the truth of my Fire; let your Heart be but warm
and I'm all on a flame, the moment 'tis cold your Shephard's the same.

A Song Sett by Mr. Finger.

N a dark and lone-ly Den, clos'd in
dimal Sha-des of Night, too many, many mournfull years I'd lain, to bear at
firthe ray-es of light; you like the sovereign of the
Day, with too much glo-
-ry struck my sight, I turn'd my feeble Eyes a-way, to the pal-ace Ruler
of the Night, to the pal-ace Ruler of the Night:

Blind, blind I was to all, to all your Charms, such brightness from your Eyes: here throne,

my weakness fav'd me from your Arms, I wanted strength to be undone: But now I'm

loft, but now I'm loft, and your a-dore'd, my freedom at your feet I

lay; since my Sences are re-flor'd, my Eyes have gaz'd my Heart a-

— way, my Eyes have gaz'd my Heart a — way, my Eyes have gaz'd my Heart a —

— way, my Heart a — way.

A Song Sett by Mr. Finger.

Un-happy 'tis that I was Born, to be undone by Ce-lia's Scorn;

nor Time, nor Tongue can ere re-late, the Trage-dy of my hard Fate;

I in a Fever scorch and burn, with Love, but none do you re-turn; If

pitty on me you'll not take, a-las my tender Heart, my tender Heart will

break, a-las my tender Heart, my tender Heart will break.

Ah Charming Creature cast an Eye, I with a Thousand times to

dye, but if ten-thoufand pains in vain, by one kind look they all are
 paid: For shou'd I live and not ob-tain, that trouble is a
 grea-ter pain, now lovely Fair I on-ly find, to let me
 dye is to be kind, to let me dy-e is to be kind.

A Song Sung by Mrs. Cybber. Sett by Mr. Williams.

B E-lin-As change, change your fickle, your fickle, fickle mind, and to Sre-
 phen be more kind, he that loves, he that loves and does a-dore ye: he that

fighs and dyes, that fighs and dyes be-fore ye, cease, ah! cease that bou-
 nd-les will, and forbear, forbear, forbear to kill, and forbear, forbear, forbear to
 kill: When you plainly doe dif-cover, such a confiant
 faithfull Lover, will not pi-ty mov-e your breast, to be-flow a look
 at least; you cannot chuse but pit-ty me, if mercy's in Di-vi-
 ni-ty, you cannot chuse but pit-ty me, if mercy's in Di-vi-ni-ty.

Sung by Mrs. Hudson, in the *Ridiculous Lovers*. Sett by Mr. Williams.

Un-justly Phillis you accuse your slave with want of ten-der Love, for when dull

Wedlock I re-fuse, tis that my flame may last-ing prove: Not Winds can

more command the Sea, than un-wed Phillis Stre-phon may; but ty-rant

Wed-lock does decree, that conqu'ring Woman shall o-bey.

II.

When ere you Wed you must resign
Your pow'r of being Cruel too;
The dread of which now makes me thine,
And will preserve me ever so:
The Knot of Love if ty'd by truth,
No Time nor Fate can e'er unbind;
Then yield thy Beauty and thy Youth,
And Strephon shall be ever kind.

Song Sung at the Confort in *York-buildings*. Sett by Mr. Williams.

How Peacefull the Days are, how Pleasant the Nights, how full of all Plea-sures,

all Joys and Delights; when the Eyes of Do-vin-da her Heart does dis-cover, with

all the kind looks of a Passionate Lover. When Kisses and Vows Loves earnest

have paid, and I am se-cure that my Heart's not betray'd, I conclude greater

blings the world cannot give, and I Pray and I With here for e-ver to

live; No Joys like that Love where true Hearts do U-nite, tis a Morn-ing

E-ternal that never sees Night.

A Song in the *Lover's Luck*, Sung by Mr. Redding and Mr. Curco,
And Sett by Mr. John Eccles.

LET us Re-vel and Roa—r, let us Re-vel and Roa—
Let us Re-vel and Roa—r, let us
r, and Roa—r, the whole World is our
Re-vel and Roar, and Roa—r, the whole world is our
Store; nay, the God's shall Club to our Pleasure: **When we**
Store; nay, the God's shall Club to our Pleasure: When we Wallow all Night, in an
Wallow all Night, in an unknown de-light, Au-to-ra dis-covers the Treasure.
unknown de-light, in an unknown de-light, Au-to-ra dis-covers the Treasure.

Let us never Repine,
Whilst brisk Wenches and Wine,
Make the Brims of our Lives Run over;
Leave the *How* and the *What*,
To the Politick Sott,
And the *Whom* to the Fool of a Lover.

Thus we are free from all Cares,
Of Taxes and Wars,
We know not the Name of dull Sorrow;
Ev'ry Purse is our prey,
Which we Spend in a day,
And the Devil take Care for to Morrow.

A Song Sett by Mr. Robert King.

W Hy *Phillis* must your an-ger try to wrack a Zealous Breaft, a—
las, a—las, I ne-ver can de-ny the Lo-ve which
I pro-est: If I must be your Mar-tyr now, to prove, to prove my
Passion true, it is but just you shou'd allow my ho—
pes, my ho—pes of Heav'n in you.

The last Song that Mr. Henry Purcell Sett before he Dy'd.

Ove-ly, Lovely Al-bi-na, Love-ly, Lovely Al-bi-na's. Come, come a-shore, to enter her just, just claim; ten times more Char-ming, ten times more Char-ming then be-fore; To her Immor-tal Fame, Fame. The Bel-gick Lyon, as his brave, brave, brave, the Bel-gick

Lyon, as his brave, brave, brave, this Beauty, this Beauty will re-leave, this Beauty, this Beauty will re-leave, will, will re-leave, for nothing, nothing, nothing but a mean blind Slave, can live, and let her grieve, e, and let her grieve.

(1) Mr. Banister's First Trebles.

Slow.

Symphony.

(2) Trumpet Minuet. Round O. *f*

(3) Minuet.

(4) Minuet.

(1) Mr. Banister's Second Trebles.

Slow.

Symphony.

(2) Trumpet Minuet. Round O. *f*

(3) Minuet.

(4) Minuet.

(5)
A March.

First Trebles.

Musical notation for the first four measures of section (5) A March for the first trebles. It consists of four staves of music in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The music features a rhythmic pattern of eighth and sixteenth notes.

(6)

Musical notation for the next four measures of section (6) for the first trebles. It consists of four staves of music in treble clef with a key signature of one flat and a common time signature. The notation includes various rhythmic values and rests.

(7) *Saraband.*

Musical notation for the first two measures of section (7) Saraband for the first trebles. It consists of two staves of music in treble clef with a key signature of one flat and a common time signature. The tempo is marked '3/1'.

(8) *Minuet.*

Musical notation for the next four measures of section (8) Minuet for the first trebles. It consists of four staves of music in treble clef with a key signature of one flat and a common time signature. The tempo is marked '3/1'.

(5)
A March.

Second Trebles.

Musical notation for the first four measures of section (5) A March for the second trebles. It consists of four staves of music in treble clef with a key signature of one flat and a common time signature. The music features a rhythmic pattern of eighth and sixteenth notes.

(6)

Musical notation for the next four measures of section (6) for the second trebles. It consists of four staves of music in treble clef with a key signature of one flat and a common time signature. The notation includes various rhythmic values and rests.

(7) *Saraband.*

Musical notation for the first two measures of section (7) Saraband for the second trebles. It consists of two staves of music in treble clef with a key signature of one flat and a common time signature. The tempo is marked '3/1'.

(8) *Minuet.*

Musical notation for the next four measures of section (8) Minuet for the second trebles. It consists of four staves of music in treble clef with a key signature of one flat and a common time signature. The tempo is marked '3/1'.

(9) Mr. Pefable's First Trebles.

Minuet.

Musical notation for the first system of Mr. Pefable's First Trebles, measures 1-8. It consists of two staves in treble clef with a key signature of one flat (B-flat). The music is in 3/4 time and features a melodic line in the upper staff and a supporting bass line in the lower staff.

(10)

Musical notation for the second system of Mr. Pefable's First Trebles, measures 9-16. It continues the piece with two staves in treble clef, maintaining the same key signature and time signature.

(11)

Musical notation for the third system of Mr. Pefable's First Trebles, measures 17-24. It continues the piece with two staves in treble clef.

(12) *Minuet.*

Musical notation for the fourth system of Mr. Pefable's First Trebles, measures 25-32. It concludes the piece with two staves in treble clef.

F I N I S

(9) Mr. Pefable's Second Trebles.

Minuet.

Musical notation for the first system of Mr. Pefable's Second Trebles, measures 1-8. It consists of two staves in treble clef with a key signature of one flat (B-flat). The music is in 3/4 time and features a melodic line in the upper staff and a supporting bass line in the lower staff.

(10)

Musical notation for the second system of Mr. Pefable's Second Trebles, measures 9-16. It continues the piece with two staves in treble clef, maintaining the same key signature and time signature.

(11)

Musical notation for the third system of Mr. Pefable's Second Trebles, measures 17-24. It continues the piece with two staves in treble clef.

(12) *Minuet.*

Musical notation for the fourth system of Mr. Pefable's Second Trebles, measures 25-32. It concludes the piece with two staves in treble clef.

F I N I S

A Song, Set by Mr. Daniel Purcell.

W Hat un-grate-full De-vil move you! Come, come my Friend, the Truth de-

— clare; You Love Sylvia, Sylvia Loves you; why, why then will you Wed the Fair?

Marriage-joyning does dif-co-ver, but Love-free-ing joyns for Life: Would you,

would you, would you Love the Nymph for ever? Never, never, never, never, never,

never let her be your Wife.

F I N I S