

1791

Six Songs
FOR THE
Harpsichord

OR

Piano Forte

COMPOSED BY

M^{rs} Pownall and J. Hewitt

To Which Are Added and Selected

Proffett's CELEBRATED *La Chasse*

AND A

DUET FOR TWO VOICES

Price Two Dollars

New York

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LA CHASSE, ROSSETTE.

ADAPTED BY J. HEWITT.

VIVACE

First system of musical notation, consisting of a treble and bass staff. The treble staff begins with a series of eighth notes, followed by a crescendo ('cres') and a fortissimo ('f') section. The bass staff provides a steady accompaniment.

Second system of musical notation. The treble staff starts with a piano ('p') dynamic, followed by a crescendo ('cres') and fortissimo ('for') section, ending with a fortissimo fortissimo ('ff') section. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff features a crescendo ('cres') and fortissimo ('f') section. The bass staff continues with a steady accompaniment.

Fourth system of musical notation. The treble staff has a 'Ten' marking, likely indicating a tenuto or tenuto-like effect. The bass staff continues with a steady accompaniment.

ALL.

Fifth system of musical notation, starting with a piano ('p') dynamic. The treble staff has a series of sixteenth notes, while the bass staff has a steady accompaniment.

Sixth system of musical notation, featuring a 'Cresc' marking. The treble staff has a series of sixteenth notes, while the bass staff has a steady accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests. Dynamic markings include *mf* and *pia*.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests. Dynamic markings include *mf* and *Pia*.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests. Dynamic markings include *p*, *mf*, and *pp*.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests. Dynamic markings include *f*.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests. Dynamic markings include *p*.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests. Dynamic markings include *p* and *f*.

Seventh system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests. Dynamic markings include *p* and *f*.

This page of musical notation consists of eight systems, each with a grand staff (treble and bass clefs). The piece is written in a 3/4 time signature. The notation includes various dynamics such as *p* (piano), *f* (forte), *ff* (fortissimo), *pp* (pianissimo), *mf* (mezzo-forte), and *ppp* (pianississimo). Performance markings include *Pia* (Piano) and *Dolc* (Dolce). The music features complex textures with many sixteenth and thirty-second notes, often beamed together. There are also some rests and longer note values interspersed throughout the piece.

First system of musical notation, featuring treble and bass staves. Dynamic markings include *cres* and *for*.

Second system of musical notation, featuring treble and bass staves. Dynamic markings include *Sf*, *for*, *mf*, and *pp*.

Third system of musical notation, featuring treble and bass staves. Dynamic marking includes *mf*.

Fourth system of musical notation, featuring treble and bass staves. Dynamic markings include *mf* and *fp*.

Fifth system of musical notation, featuring treble and bass staves. Dynamic markings include *ff* and *f*.

Sixth system of musical notation, featuring treble and bass staves. Dynamic markings include *ff*, *f*, *p*, and *f*.

Seventh system of musical notation, featuring treble and bass staves. Dynamic markings include *p*, *f*, *p*, and *f*.

Eighth system of musical notation, featuring treble and bass staves. Dynamic markings include *p*, *f*, *p*, *f*, and *f*. The system concludes with the word *Volti*.

A. LA CHASSE.

Allegro

ppia

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/8 time signature. It begins with a series of eighth notes, some beamed together, and includes slurs. The lower staff is in bass clef with the same key signature and time signature, featuring a simple accompaniment of quarter notes.

sf

cres

f

The second system continues the piece. The upper staff features a prominent melodic line with many slurs and some dynamic markings. The lower staff provides harmonic support with chords and moving lines.

The third system shows the continuation of the musical themes. The upper staff has a series of slurred notes, while the lower staff has a steady accompaniment.

The fourth system includes a dynamic marking of *ff* (fortissimo) in the lower staff, indicating a section of increased volume.

The fifth system features a more complex melodic line in the upper staff with many slurs and some double bar lines. The lower staff continues with its accompaniment.

ff

ff

ff

Pia

The sixth system shows a change in dynamics, with *ff* markings in the upper staff and *Pia* (piano) in the lower staff.

The seventh system concludes the piece with a final melodic flourish in the upper staff and a simple accompaniment in the lower staff.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and melodic lines in both hands.

Second system of musical notation, continuing the piece with similar chordal and melodic textures in both hands.

Third system of musical notation, showing more complex rhythmic patterns and melodic development in both staves.

Fourth system of musical notation, featuring a prominent melodic line in the right hand and a supporting bass line in the left hand.

Fifth system of musical notation, including dynamic markings: *mf*, *cres*, and *for*. The music shows a transition in dynamics and texture.

Sixth system of musical notation, featuring dynamic markings: *p*, *for*, *rit*, and *for*. The piece appears to be moving towards a conclusion.

Seventh system of musical notation, the final system on the page, showing a concluding melodic and harmonic passage in both hands.

Musical staff system 1, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, starting with a *Pia p* marking. The bass clef contains a supporting bass line with dotted rhythms.

Musical staff system 2, continuing the melodic and bass lines from the first system.

Musical staff system 3, showing further development of the melodic and bass parts.

Musical staff system 4, featuring a *for* marking in the bass line.

Musical staff system 5, featuring a *comp* marking in the treble line.

Musical staff system 6, featuring a *Pia* marking in the bass line.

Musical staff system 7, featuring a *ff* marking in the bass line and *for* markings in both staves.

Musical staff system 8, featuring a *Dim* marking in the treble line and a *p* marking in the bass line.

This page of musical notation consists of ten systems of grand staff notation, each with a treble and bass clef. The music is written in a 2/4 time signature. The notation includes various dynamics such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). Performance markings include *for* (forzando), *Dim* (diminuendo), *simile*, *cres.* (crescendo), and *Pia* (pianissimo). The piece concludes with a double bar line and the word *Fine*.

81

f *f*

for *p*

f *p* *f* *Dim* *p*

Pia

mf *simile* *cres.* *ff*

Pia *p* *ff* *p* *p*

for *ff* *for* *p* *p*

for *ff* *Fine*

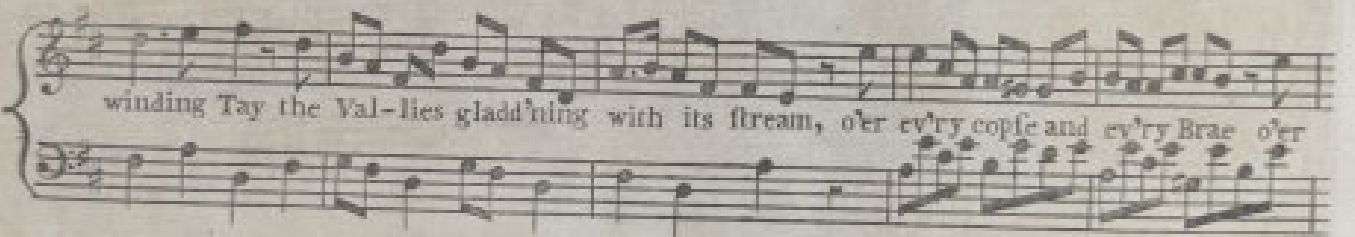
JEMMY OF THE GLEN.

WORDS AND MUSIC BY MISS FOWNALL.

Moderato.



Where gently flows sweet



winding Tay the Val-lies gladd'ning with its stream, o'er ev'ry copse and ev'ry Brae o'er



ev'ry copse and ev'ry Brae I mourn and Jem-my is my Theme, he left my cot last



Whitfun Eye and wou'd he'd soon be back a--gain but ah poor Ma-ry



he'll deceive I ne'er shall see the Lad a-gain Bonny Jem-my

too love-ly Jemmy cou'd I behold him once a-gain But ah his Mary

he'll deceive I ne'er shall see the Lad a-gain. for

Sy

2

The Lassies all when I complain
 Wi scornfull faunts my mis'ries thun
 But ah had they beheld my Swain
 Too sure, like me they'd been undone
 Then do not blame an artless Maid
 But pray ye ne'er my Jemmy ken
 Or hear those Vows my heart betray'd
 To sigh for Jemmy of the Glen.

Bonny Jemmy &c.

3

If Bane he seek, mid hostile strife
 Or Gayly gangs, fair Glasgows Pride
 Some fatal Ball may end his life
 Or City Dame become his wife
 Or if on Tays green bourn he tread
 Some Lord-ling's Child his heart may win
 And far from me my Shepherd wed
 I ne'er shall see the Lad again.

Bonny Jemmy &c.

A. RURAL LIFE. Composed. By J. HEWITT.

Allegretto

How sacred and how Innocent
 rural life ap-pears how free from trouble dis-con-tent from flat-ter-ry or fears
 this was the first and happiest life, this was the first and happiest life, when man enjoy'd him-
 self till Pride exchanged peace for strife and hap-pi-ness for Pelf for

(9)
 'Twas here the Poets were inspir'd
 Here taught the Multitude
 The Brave they were with honor fir'd
 And civiliz'd the rude
 That Golden age did entertain
 No Passion but of Love
 The thoughts of ruling and of gain
 Did ne'er their fancies move.

(9)
 Silence and Innocence are safe
 A heart that's nobly true
 At all these little arts can laugh
 That to the World subdue
 While others revel it in state
 Here I'll contented sit
 And think I have as good a fate
 As wealth and pomp admit.

ADVICE TO THE LADIES. Composed By J. Hewitt.

Allegretto

Pia - - No more a-long the daily Mead, I

meet my fickle Swain whose charms and fallshood far exceed the Shepherds of our

Plain he sighing follow'd where I rovd till Pi-ty touch'd my Heart then

laughing, boasted how I lov'd and play'd A Traitors Part.

Oboe Bassoons
Pia

(2)
Provok'd, with treatment like to this
To see my fondness Paid
When next he try'd to snatch a kiss
I turn'd away my head
With other Lads I seem'd to flirt
Nor were my arts in vain
His love was rous'd his Pride was hurt
He knelt and sigh'd again.

(3)
Ladies Ladies while you fly
The men will still pursue
But if you pity when they sigh
A las they'll fly from you
They Practise and they must approve
An Innocent Deceit
Affect Indifference where you love
Or you'll Indifference meet.

THE STRAW BONNET

COMPOSED BY M^{RS} POWNALL.

Allegretto

Fia for

When fa-ries are

lighted by nights Silver Queen and feast it in Meadow or

dance on the Green my Swain leaves his Harrow his Plough and his

flail by yon Oak to sit near me and to tell his fond tale and

tho 'In af furl the same Vows were be-leiv'd and tho 'In af-

- sur'd the same Vows were be - liev'd, by Pat - ty and Ruth he for -
 - took and de - - ceiv'd yet his words are so sweet and like
 truth so ap - - pear that I par - don the Treason the Traitor so
 dear, for

2

I saw the Straw Bonnet he bought at the Fair
 With Rose colour'd Ribbons, to deck Sally's Hair
 The Shoe ties of Bridget, and more then all this
 The Gloves he gave Peggy for granting A Kiss
 All these Did I see and with Heart rending Pain
 Swore to part, yet I know when I see him again
 That his words and his looks will like Truth so appear
 I shall Pardon the Treason the Traitor so dear.

LAVINIA. Composed, and Sung By M^{rs} POWNALL.

Plaintive.

Pia eyes

for Dim Pia Why steals from my

bo-som the. Sigh Why fix'd is my gaze on the Ground come give me my lute and I'll try to

Lull my fond eyes with the Sound 'twas taught by La-vin-ia's sweet Smile In

the mirth lo-ving Cho-rus to join ah! me how Un-wet-ting the while La-vin-ia can

ne-ver be mine. f

(2)

Ye Souls of more delicate kind
 Who feast not on Pleasures alone
 Who wear the foil fence of the mind
 To the the Sons of the World yet unknown
 Ye know, tho I cannot express
 Why I foolishly doat on my pain
 Nor will ye believe it the less
 That I have not the skill to complain.

(3)

Let me walk where the flow'ring Wave
 Has pictur'd the morn on its Breast
 Let me walk where the new cover'd Grave
 Allows the pass' lover to rest
 When shall I in its peaceable womb
 Be laid, with my sorrows asleep
 Wou'd Lavinia but chance on my Tomb
 I could die if I thought she could weep.

THE PRIMROSE GIRL, sung by MISS POWNALL. Composed by J. HEWITT. 16

Andante

Semplice

boy of poor Kate, Prim roses I sell through London's fam'd Ci-ty I'm knowna might-ty

well tho' my heart is quite sunk yet I constant-ly cry come who'll buy Prim-roses

who'll buy Prim-roses, who'll buy Prim-roses who'll buy who'll buy.

(2)

(3)

Friends and Parents I've none I am look'd on with scorn
 Ah! better for me that I ne'er had been born
 Tho' poor I am honest and oft heave a sigh
 While crying Primroses, who'll buy, Primroses &c.

If pity to Virtue was ever allied,
 The tear of Compassion ne'er yet was denied,
 Then pity poor Kate who plaintively cries,
 who buys Primroses, who buys, Primroses &c.

CANZONET.

Jackson

ALLEGRO.

for
Time has not thin'd my flowing Hair, nor bent me with His
Time has not thin'd my flowing Hair, nor bent me with His

p
I - rou hand ah why so soon the Blossom tear E'er autumn yet the
I - rou hand ah why so soon the Blossom tear Ah

Fruit demand, Ah why so soon the Blossom tear Ah! why so soon the Blossom tear e'er
why so soon Ah why so soon the Blossom tear Ah Ah

er *il*
autumn yet the fruit demand e'er autumn yet the fruit demand, the fruit de-mand
ah why so soon the blossom tear e'er autumn yet the fruit de-mand

for Let me en-joy the cheer-ful day 'til ma-ny a year has o'er me roll'd,
 for Let me en-joy the cheer-ful day 'til ma-ny a year has o'er me roll'd,

Pia
 pleas'd let me tri-ble life a-way, and sing of love e'er I grow old
 pleas'd let me tri-ble life a-way, and sing of love e'er I grow old
Pia

Let me en-joy the cheerful day 'till ma-ny a year has o'er me roll'd pleas'd let me
 Let me en-joy the cheerful day 'till ma-ny a year has o'er me roll'd

tri-ble life a-way and sing of love and sing of love pleas'd Let me tri-ble
 pleas'd let me tri-ble life a-way and sing of love pleas'd Let me tri-ble

M.V.

Life a-way and sing of love, sing of love e'er I grow old

M.A.

Life a-way and sing sing of love sing of love e'er I grow old

M.V.

e'er I grow old pleas'd let me tri-ple life a-way pleas'd let me tri-ple

e'er I grow old pleas'd let me tri-ple life a-way pleas'd let me tri-ple

for

life a-way and sing of love e'er I grow old e'er I grow old

life a-way and sing of love and sing of love e'er I grow old e'er I grow old