

**Annotated Bibliography of 18<sup>th</sup> Century Songs: for Theatre, Tavern and Pleasure Garden- sources of mainly solo songs**

**Compiled by Dr. Micaela Schmitz**

All items with \* have been consulted by me. Items with 2 \*\* have been very useful sources. I have added commentary where relevant, in brackets.

**I. John Parkinson, Index to the vocal works of Thomas A. Arne. and Michael Arne. (Detroit: Info. Coordinators, 1972 ), p. 13.**

*Music Ref. 1.C at the British Library.*

*This listing of places where Arne's work can be found makes a very good start for sources. In addition there are numerous masques and operas, of which Arne's The Masque of Comus, 1738, was one of the best known. Below the main source are items mentioned in it, in the order given.*

\*The Agreeable amusement

\*Apollo's Cabinet 1756, reissue of the muses delight

Apollonian Harmony 1790

The Anacreontic Magazine 1792

\*The Agreeable musical choice 5-8 1752-7 [periodical]

Anacreontic songs 1785

A select collection of new favourite and popular songs (the pianoforte magazine 2/6)1797

The songs in ... As you like it and Twelfth night 1741

British Amusement, bk 1-2 1762

The songs.. in the blind Beggar of Bethnal Green 1742

British Melody 1760 G.323.4

\*\*The British Musical Miscellany, vol 1-6, 1746 [one of my main sources]

\*The British Orpheus 1743

Calliope, or English harmony, vol 12, 1746

A choice collection of songs sung at Vauxhall Gardens 1761

Clio and Euterpe, vol 1-4, 1758-1762

Chloe or The Musical Magazine 1760

A Collection of new and favourite English and French songs 1749

Mr. Defesch's songs sung at Marybon Gardens 1753 [\*]

Del Canzoniere d'Orazio 1757

The English Orpheus 1743

A favourite collection of English songs .. Ranelagh 1757

A favourite collection of English songs.. Ranelagh 1758

\*A favourite collection of English songs with the dialogue in the Arcadian nuptials 1764

The favourite songs sung at Ranelagh c 1770

Harmonia Anglicana, bk 1-3, 1764 [?]

A choice collection of favourite hunting songs, bk 1 1772; bk2 1780

A collection of songs in *The Jovial Crew* 1760

The music in the *Judgment of Paris* c 1745

\*Lyric harmony, vol 1-2 1745- 6  
Literary magazine  
London magazine  
F.A.Hyde A misc . coll. ... of Eng and Irish songs, vol 12, c.1795  
The muses delight 1754 re-issued as Apollo's cabinet\*\*- a major source  
\*G. Bickham, The Musical Entertainer vol 1-2, 1737 8  
\*The monthly melody 1760  
Musical magazine, vol 1-3, 1767-9  
Musical miscellanies 1784  
The New calliope 1743  
New favourite songs as sung by Mrs. Arne at Ranelagh house 1768  
The new musical and universal magazine 1774-5  
The new songs sung at Vauxhall by Mr. Gilson 1765  
\*Orpheus Britannicus 1760  
\*P. Prelleur; An introduction to singing 1747  
Royal magazine  
The Siren 1777  
\*Vocal Music, or the songster's companion, vol 13, 1772-8 [single songs]  
Thalia. A collection of six favourite songs 1767  
The British Miscellany 1765  
The music in .. Twelfth night 1785  
\*Universal harmony 1743-5  
Universal musician  
Universal magazine  
The Vocal Grove 1774  
\*Vocal melody, bk 103, 1749-52  
The vocal musical mask c1746  
The winter's amusement 1761  
Warren, A collection of Catches, Canons and Glee's, vol 1-20, 1763-1794  
Warren, A collection of Vocal harmony 1775

## II. Claire Nelson, “Tea-table miscellanies: the development of Scotland’s song culture, 1720-1800, *Early Music* 28/4 (Nov 2000):596-620.

*The addition of Scottish sources as given by Claire Nelson in her article fills in our picture considerably. Nelson’s lists sources with words only by Thomas Percy, David Herd, and John Pinkerton. I have divided them into types of publications (based on instrumentation. In brackets I have added comments. Emboldened names are ones considered most useful or original (since many derive from these).*

### Sources with Words only, in date order:

\***Allan Ramsay**, *Tea-Table Miscellany* (Edinburgh , 4 vols, 1723-1737).

[designed to record Scottish folksongs whose tunes were known to preserve them]

\*Thomas Percy, *Reliques of Ancient English Poetry*, 3 vols. (London: J. Dodsley, 1765).

[Gothic ballads, establishing a sense of the work of the bards and minstrels]

\*David Herd, *The ancient and modern Scots songs, Heroic Ballads, &etc....*(Edinburgh: Martin & Wotherspoon, 1769-76).

John Pinkerton, *Scottish Tragic Ballads* (London: J. Nichols, 1781).

### Sources with Melody and words only:

\*Joseph Ritson, *Scottish Songs* (London: J. Johnson, 1794). [just vocal melody line]

### Sources with melody line and bass, in date order

\***Alexander Stuart**, *Musick for Allan Ramsay’s Collection of Scots Songs* (Edinburgh, c.1726)]. [intended to provided the tunes to the well known folk songs in Ramsay’s original collection]

\*William Thomson, *Orpheus Caledonius, or a Collection of the Best Scotch Songs set to Musick* (London, 1733).

BL D.424a, (microfilm R.M.14a.19). [basically relies on Ramsay but has figured bass and vocal ornaments]

\*Robert Bremner, *Thirty Scots Songs for a voice and harpsichord. The music taken form the most genuine sets extant; the words from Allan Ramsay* (Edinburgh, [1757]).

Wighton 10515 [copies Ramsay and Stuart...]

\*James Oswald, *Collection of the best old Scotch and English Songs set for the voice with accompaniments and thoroughbass for the harpsichord*. (London, [1761])

\*James Johnson and Robert Burns, *The Scots Musical Museum* (Edinburgh: J. Johnson; London: T. Preston; Glasgow: McFayden, 1787-1803) [ a later collection which derives much from earlier sources, nicely engraved voice and bassline, for the growing middle class, and part of a desire to 'create' or 'record' a folk tradition for the well-heeled]

*Sources with more involved accompaniments, in date order*

\*Domenico Corri, *A new and Complete Collection of the Most Favourite Scots Songs Including a few English & Irish with proper Graces and Ornaments peculiar to their Character, likewise the New Method of Accompaniment of Thorough Bass* (Edinburgh: Corri & Cutherland, 1788) [highly ornamented vocal lines with bass and suggested realizations]

\*William Napier, *A Selection of the most favourite Scots Songs Chiefly Pastoral*. Adapted for the harpsichord with an Accompaniment for a Violin by Eminent Masters (London: W. Napier, 1790-2) [useful with an independent violin line]

\*William Wilson, *Twelve Original Scotch Songs for the Voice and Harpsichord with an Accompaniment for the Violin or Flute*, op. III (London: Longman & Broderip, [1792]). [This would be a good candidate for open air performance in a pleasure garden with indications for multiple violins and flute and clarinets; some include recitative so there is need for a cello in at least. Lines are ornamented]

\*Pietro Urbani, *A Selection of Scots Songs, Harminized Improved with Simple, and Adapted Graces* (Edinburgh: Author; Glasgow: McGouan; London: Longman & Broderip; Dublin: Rhimes & Lee, 1792-1804). [Basically settings for string quartet and keyboard that accompany the voice; with simple harmonies, these can be done with keyboard on its own]

\***George Thomson**, *A Select Collection of Original Scottish Airs for the Voices. With Introductory and Concluding Symphonies & Accompaniments for the Piano Forte, Violin and Violoncello* by [various composers] (London: T. Preston, 1793-1841).

[It has multiple voices and piano arranged by Pleyel in 1791-7; and with additional parts for violin and cello arranged by Kozeluch in 1797-1809; these double a lot so it can be done with keyboard and singer, or as a keyboard instrumental version. Other later arrangements were done by Haydn (1799-1804); Beethoven (1802-1820); Weber (1825); Hummel (1826-1835); and Bishop (1841)]

We know that famous opera singers sang these songs in the theatre and in pleasure gardens. For example the castrato Tenducci (whose name comes up with pleasure gardens) sang for the Edinburgh Musical Society in the late 1760's, and he was a known interpreter of Scots songs. (Nelson, p. 607). The Aberdeen Musical Society also had performances. Urbani's settings and vocal performances were also enjoyed in Edinburgh and Glasgow concerts and theatres. (Nelson p608)

### **III. At Birmingham Central Library, UK, Special Collections:**

*Several of these were uncatalogued and few appear in the online catalogues. Many are compilations of the time, so they represent the most popular items, with sheets from different sources bound into one volume. Special thanks go to Anne Elliott and Abigail Seabrook for bringing these sources to my attention.*

*\* Seventy Songs published during the Eighteenth Century, with music scores for accompanying instruments, c. 1730-1790 [single items bound together]*

*\*The Monthly Melody or Polite Amusement for Gentlemen and Ladies, Being a Collection of Vocal and Instrumental Music, 1760.*

*\*Uncatalogued compilation, owned by E.Adams and by D. Browne  
[single items bound together]*

*\*Items in a volume at Birmingham Library, no. 167127, AF780.82 [single items bound together]*

*\*The Chaplet, bound with others, including the Jovial Crew,  
In volume no. 167130 AF780.82 [single items bound together]*

*\*Badley Collection 1807, owned by Eliz. Badley 1807, [single items bound together]*

*\*\*The Muses Delight, (pub. Sadler, London, 1754) A784.8*

#### **IV. Other print and microfilm collections of originals**

*There are numerous sources that I came across while browsing, especially found at the Wighton Collection, Dundee, which has a wealth of Scottish song resources, as well as the other libraries listed. It is worth noting that some collections, such as The Muses Delight are found in all of these collections. BL is for 'British Library' and is not part of the shelfmark proper.*

*Special thanks (in chronological order) to:*

*Sheila Mackenzie(National Libraries of Scotland, Edinburgh); Tricia Boyd (Special Collections Department, Edinburgh University Library); Sheena Wellington, David Kett, and Simon Chadwick ( the Wighton Collection); Sara Ann Kelly(AK Bell Library); and Clemens Gresser (Reference Specialist, Music, at the British Library), plus dozens of other assistants, microfilm departments, and online search specialists.*

##### **A. Early Publications**

*\*Collection of English Ballads. From the Beginning of the Present Century. 1790*

BL G.308 v.3 G-H.

*[great quantities of songs with voice and bassline]*

*\*The Vocal Magazine, containing a selection of the most esteemed English, Scots, and Irish songs, antient and modern; adapted for the harpsichord or violin. (Edinburgh: C. Stewart and co, 1797)*

In three volumes BL D.384.a

*[an extremely useful set of 3 volumes with voice and bass]*

*A Collection of Original Scotch Songs with a Thorough Bass to each Song, for the Harpsicord. Printed for I. Walsh ... and Ioseph Hare [London, 1728?]*

BL H.1374.a.(2.)

*A Collection of Original Scotch Songs, with a Thorough Bass to each Song, for the Harpsicord. London: Printed for I. Walsh, [1732?]. BL H.1374.a.(1, 3-5.)*

*[includes single-sheet songs, 4 vols. These all have an intro for treble (violin?) then tune (same stave) with the words]*

*\*The Musical Miscellany, Being a Collection of Choice Songs, set to the violin and flute. London, for John Watts near Lincoln's Inn Fields, and Lyrick pieces [1729-31] bass, flute Wighton 92505 [vocal line only]*

*\*M. Arne, The New Songs sung by Miss Wright at Vauxhall and Mr. Hudson at Ranelagh, for the Voice and Harpsichord, etc. ., London, Printed for C. and S. Thompson,[1765] BL G.359.(11.) [Only M. Arne is named in this collection.]*

\*Abel, Arne and Smith's *Six Favourite Overtures for Violins, Hoboys and French Horns, with a Bass for the Harpsicord and Violoncello. From Love in a Village, Thomas & Sally, Judith, Eliza, Enchanter, Fairies. To which is added the Tempest.* [London, printed for I. Walsh, [1763].

[Parts.] 10 pt. BL R.M.6.h.17.(1.) [highlights from the shows, as would have been played at the bandstand, or even behind a bush at the pleasure gardens]

Arne, Thomas Augustine, *British Melody. A Favourite Collection of English Songs and a Cantata ...* Sung by Miss Brent & Mr Lowe at Vaux-hall Gardens. Noxi, 1760  
BL G.323.(4.)

\*Arne, T. *A favourite Collection of English songs sung by Mr Beard.* [1757]  
Wighton 7090 [songs with nicely engraved bass and separate instrumental treble line over voice.

Arne, Thomas Augustine, *A Favourite Collection of Songs with the Dialogue in the Arcadian Nuptials.* 1764 BL G.322.(2.)

Arne, Thomas. 'Myrtilla': A favourite collection of English songs. Sung by Mr Beard, Miss Young & c. at Ranelagh Gardens. Walsh [1757]. G 323.(3.)

\*Arne, *Ranelagh Songs.* Sung by Miss Morris. 1780  
Wighton 7090 [nicely engraved with two treble instruments on one upper stave, then voice, then figured bass line.

Dr. Arne. *Summer Amusement. A collection of lyric poems. Performed by Vernon, Weichsell, Miss Brent at Vauxhall.* BL G322 (1.-9)

\*Arne, Thomas Augustine, *Vocal Melody.*[Books i-iv.]. 1746 An Entire New Collection of English Songs and a Cantata ... Sung ... at Vaux-Hall, Ranelagh, and Marybon-Gardens. (Vocal Melody. Book ii, etc.) (Vocal Melody Book iii. A Favourite Collection of Songs and Dialogues sung at Marybon-Gardens ... and at Vaux-Hall-Gardens, etc.) (Vocal Melody Book iv. A Favourite Collection of English Songs ... with the Songs in Harlequin Sorcerer, and the Oracle, etc.). BL R.M.9.i.18.(1.)

\*Boag, William. *A choice collection of ancient and modern Scots songs adapted for the voice, pianoforte, German flute, or harpsichord, chiefly selected from the celebrated poets, Ramsay, Burns, etc.* London: William Boag n.d. [1803]  
Wighton 7081. [Includes 'On the Green Sedgy Banks' A favourite Scotch song, sung by Miss Leary at Vauxhall; 'The Soldier's Return' a song by Robert Burns, adapted to the Mill, Millo Nicely engraved with part of the German flute. Treble and bass introduction, then recitative like figuration under voice.]



\*Bunting, Edward, *A General Collection of the Ancient Irish Music, containing a variety of Admired Airs, never before published, and also the Compositions of Conolan & Carolan; collected from the Harpers &c. in the different Provinces of Ireland, adapted for the Piano-Forte, with a Prefatory Introduction by E. Bunting*, vol. 1 London: Preston & Son, [1796]. BL G138

Carey, Henry, *The Musical Century, in One Hundred English Ballads, on Various Subjects and Occasions ... The Words and Musick ... by H. Carey*. London: Printed for the Author, 1737-40. BL H.1619.a

\*Hook, James. *The hours of love, a collection of sonnets, containing morning, noon, evening and night... properly adapted for the voice, harpsichord, violin or German flute*. London: n.d.  
Wighton 32009

[a collection of sonnets set to music with different hours of the nice, nicely engraved with instrumental treble intro and voice on top stave, unfigured bass line –with many pianistic motives.]

\*Lampe, John Frederick, *Wit Musically Embellish'd. Being a Collection of Forty New English Ballads; the Words by divers Eminent Hands, set to Musick with a Thorough Bass for the Harpsichord ... The Tunes all Transpos'd for the Flute*. [London: engraved for the author, 1731]. BL H.1625.a.

\*Oswald, James, *A curious collection of Scots tunes for a violin, bass viol or German flute. With a thorough bass for the harpsichord*. As also a sonata of Scots tunes in three parts, and some Masons songs, with the words, for three voices. To which is added, a number of the most celebrated Scots tunes, set for a violin or German flute. 1740  
BL e.1290.d.

\*Oswald, James. *A collection of songs, as they are perform'd at the publick gardens, set to musick by James Oswald, corrected and approv'd, by the Society of the Temple of Apollo. Opera 2nd. Book 2nd*. London n.d. [Preface dated 23rd October 1747]  
Wighton 10420  
[includes a cantata entitled 'The despairing Shepherd' for voice with string quartet with words by Mr Gay.

\*Oswald, James. *Collin's Kisses. set by the late James Oswald Esqr., some time chamber composer to his majesty, set for the violin, German-flute or harpsichord*. London: 1777 1749; reprinted 1777.  
Wighton 10420

[A cantata with a series of songs chronicling different kisses [engraved with instrumental treble intro and voice on top stave plus unfigured bass line]

Rauzzini, Venanzio. 1797 *The Avon's Side. A pastoral ballad ...* The words by Peter Sherston, in *A Periodical Collection of Vocal Music* BL G.383.kk.(44)

\*Shield, William, *A Collection of Songs, sung at Vauxhall by Mrs. Weichsell, to which is added Johnny and Mary, a Ballad introduced by Miss Catley in Love in a Village, and Oxfordshire Nancy, written b*

## **B. Instrumental Versions**

\*Craig, Adam. *A Collection of the Choicest Scots Tunes.* [1730. ]  
BL d.21 Instrumental only. A well organized engraving with the tunes and bass line  
Many English ornaments are there such as forefalls and mordents.

\*Oswald, James. *A collection of 43 Scots tunes with variations, particularly adapted for the violin and the harpsichord.* London: the author, n.d.  
Wighton 10505

\*Peacock, Francis. *Fifty Scotch Airs.* 1762  
Wighton 10506 Instrumental. Beautifully prepared scores with figures bass, and ornamented melodies to familiar airs.]

## **C. Very cheap editions, mainly vocal**

\**The Warbler. Being a Choice Collection of Songs.* [London 1760?] BL 11621.e.6. (10)  
[Other items are bound in the same volume- e.g. 11621.e.6 ( x) such as:

The Merry Songster, London, [1750] which is 11621.e.6.(11)

The Gentleman's concert. (2)

The Choice Spirits Delight (3.) and (4.)

The Ranelagh concert (5.)

The New Pantheon concert (6.) Being a choice collection of the newest songs sung this and the last season at the Pantheon, Vauxhall, Ranelagh, and other places of Entertainment. [Includes 'the reflecting nymph ' and 'What med'cine can soften the bosom's keen smart' from Boyce's *The Chaplet.* ]

The Jenny Wren, parts I and II III IV [1775?] (7.)

The Tom Tit, parts I II [1763?] (8.)

The nightingale, parts I II (

The Merry Bachelor's melody

The Delights of the Chace [1775] (14.)

The Muses Delight; or the Songster's Companion [1763?](15.)

The Lover's Magazine, Sold by W. and C. Dicey in Bow Church-yard, [1740?] (16.)

The Pretty Maidens Amusement [1765?](17.)  
 The sailor's delight , Aldermary Church-Yard, Bow Lane,[1770?] (18.)  
 The soldier's delight, (19.)  
 The royal sportsman's delight, [London : Aldermary Church Yard, Bow Lane, 1765.].  
 (20.) [lots of fox hunting songs]  
 The Vaux- Hall concert [London : Aldermary Church Yard, Bow Lane,[1775?] (21.)  
 [ includes 'Tea and Brandy' 'The broom of Cowden knows, etc]  
 The woody choristers, Aldermary Church-Yard, Bow Lane,[1770?] (21. and 23.)  
 The Chaplet, [1760?](24.) [includes 'If love a soft passion' which is early- ]  
 The lady's concert, [1760?] (25.)  
 The Nightingale; being a choice collection of the newest songs, sung this and the last  
 season at Vauxhall, Ranelagh, etc printed and sold at Cirencester by S. Rudder, 1775]  
 (26.) [On the page it notes that he also sells threads, needles, pins, haberdashery,  
 gives money for rags, horse hair etc.]

*Most of these were printed and sold in Aldermary Church-Yard, Bow Lane, London  
 [That's likely to be near Marylebone. Many of the contents are generally available with  
 Scots airs such as 'Thro' the wood laddie', 'The Thrush', etc. and printed on very thin  
 cheap paper. Small format.*

*\*The Warbler's Delight, or English Harmony. Being a Collection of songs sung at.. the  
 Theatres.. Ranelagh... Printed for Newbery, London, [1770?].*  
 BL 11621.aaa.25 [Just words. Very small format possibly like a libretto]

### **Prose:**

Gunston, Daniel. *Jemmy Twitcher's Jest; or, Wit with the gravy in it: collected by a  
 member of the Beef-Steak Club; and now first published by D. G. Interspersed with  
 variety of entertaining articles from his own budget, etc* London, 1770  
 BL 12316.bb.46

### **V. Some Items in Modern Publication:**

In addition, there are in print some items focusing on the Pleasure Gardens:

*\*Johann Christian Bach, Favourite Songs Sung at Vauxhall Gardens. Orig. published in  
 London 1766-1779. Intro. By Stephen Roe. Gen intro. by Christopher Hogwood.  
 (Richard Macnutt: Tunbridge Wells, 1985) [includes parts for multiple instruments]*

*Series F. Music of the Pleasure Gardens, ed. Christopher Hogwood includes, among  
 other things:*

\*James Hook, *Orchestral songs for Vauxhall 1780-5*; *Orchestral songs and finales for Vauxhall 1783-98*; *Organ concerto by James Hook and others 1780-90*;  
Arne, *Vocal Melody*; *The agreeable musical choice*; *British Melody*; *Lyric Harmony* (2 vol); *The Vocal Grove and the Syren 1774-7*; and Boyce, *Lyra Britannica*; and Misc. vocal and instrumental music in an anthology in approx 5 volumes from numerous composers, including Arne, Samuel Arnold, Barthelemon, De Fesch, Dibdin, Festing, Bironovichi, Hook, Shield, Giuso Ferdinando Tenducci, John Worgan and others.

## **VI. Some Items from Earlier Periods- original MS**

I am indebted to Mary Anne Alburger, *Scottish fiddlers and their music* (London: Victor Gollancz Ltd., 1983) for her listing of earlier sources, such as the William Dixon MS, Margaret Sinkler MS, etc.

This has useful lists of historic sources which were helpful in tracing historical tunes- some of these are more concerned with fiddle music, whereas some are concerned with music for dance. Many of these feel like another world in that they are from quite an earlier time; however it shows how far back many tunes go. The difficulty is the sheer volume of work available; researcher soon find that a tune may have multiple titles; and conversely that a title may have multiple tunes sometimes bearing very little resemblance to one another.

Alburger's listing of earlier sources helped lead me to various items. There are historic antecedents of tunes in other Scottish libraries as given below

### **University of Edinburgh Music Library**

Guthrie Ms, La. III.111 4 –line staff for viola la da braccio  
Rowallan MS, 1620 La.III.487 and 488 6 line staff with tab

### **National Library of Scotland, Edinburgh:**

Margaret Sinkler Music Book, written by Andrew Adam, Glasgow 1710  
Glen 143 . (1) - 5 line staff for viola  
Leyden Lyra-Viol Book Adv. MS.5.2.19  
David Young Ms 2084-5 fiddle tunes

### **The AK Bell Library, Perth:**

William Dixon MS, 1734. N27 [early notation, probably for fiddle, no words]

### **University of Glasgow Special Collections**

The Euing collection of English broadside ballads With an introduction by John Holloway. Cup.24.hh.15.

[A Collection of English ballads and chapbooks published at various places between the years 1733 and 1832.] Cup.402.i.31

Child, Francis James. 1904 English and Scottish popular ballads. Edited from the collection of F. J. Child by Helen Child Sargent and George Lyman Kittredge. [With a portrait.] 011604.ff.13/2.

### **Wighton Collection, Dundee:**

Blaikie MS, Forty Scotch tunes, in tablature of the Skene MS., for viol da gamba.

**British Library:**

*Roxburghe Ballads*. English ballads, 1567-c1790. The originals are in the British Library at shelfmarks C.20.f.7-10

## **VII. Online Sources I have found useful.**

We cannot overlook online sources. Today there are vastly more listings, catalogued, MIDI files, 'abc notation' and pdfs of folk sources. Coupled with some of the better online catalogues as found at National Libraries of Scotland (NLS), British Library and the Wighton Collection, they represent a formidable resource. The challenge as always is to trace provenance and dates, as it is very common for folk music to acquire a new tune, a new set of lyrics, or both. However, this very practice also shows that the music is living up to its true folk nature in being used and modified repeatedly.

The list which follows is not only incomplete, but will also most likely be out of date the moment it is printed!

### **Websites with music, images, and other items**

[www.folkinfo.org](http://www.folkinfo.org) Gives useful discussion of other sources, titles as versions, such as the Bodleian site. Includes text, abc notation, MIDI, pdf, transposition. Also includes a useful 'abc notation' converter at <http://www.folkinfo.org/songs/abconvert.php>

Bodleian Library Broadside Ballads  
<http://www.bodley.ox.ac.uk/ballads/>

This shows the enduring link right from the Tudors through to the Victorians in a number of songs. Whilst links like these can be a set of tenuous ties they are extremely useful in bringing this music and heritage to the young audiences of tomorrow- especially when linked with the Tudor or Victorian curriculum!

### **Scholarly sites with music and indexes**

NLS Scottish Song Index – Pilot database  
<http://www.nls.uk/collections/music/songindex/index.cfm>

Irish Traditional Music Archive  
<http://www.itma.ie/index.html>

Folk Songs – Take Six  
<http://library.efdss.org/archives/>

### **Sites Useful for comparing texts and versions**

Roud Folk Song Index of the English Folks Dance and Song Society  
[http://library.efdss.org/cgi-bin/query.cgi?cross=off&index\\_roud=on&access=off](http://library.efdss.org/cgi-bin/query.cgi?cross=off&index_roud=on&access=off)

The Francis Child Ballads appear to have become part of this index now  
But can also be found at

<http://www.sacred-texts.com/neu/eng/child/>

and <http://ling.lli.hawaii.edu/faculty/stampe/Oral-Lit/English/Child-Ballads/child.html>

(this one particularly useful for variants in 'William's Ghost'/'William and  
Margaret' versions)

and an index here <http://www.tradsong.org/Child.htm>

Contemplator- lists Child ballad but not all the variants

<http://www.contemplator.com/child/cmpltchl.html>

Traditional Ballad Index – can be searched for sources about versions

[www.csufresno.edu/folklore/BalladIndexTOC.html](http://www.csufresno.edu/folklore/BalladIndexTOC.html)

**Sites where provenance is perhaps dubious, but nonetheless may show sustained use:**

Digital Tradition

[www.mudcat.org](http://www.mudcat.org)

Northumbrian and Traditional British

<http://www.birchmore.clara.net/britfolk/html/song.html>

<http://www.birchmore.org/northumbria/index.html>

Folk Songs with music

[www.8notes.com](http://www.8notes.com)

Traditional Music

<http://www.traditionalmusic.co.uk>

**Nursery Rhymes with words, variants and background to them**

Nursery Rhymes - Lyrics, Origins & History

<http://www.rhymes.org.uk/index.htm>

Museum of Childhood

[http://www.vam.ac.uk/moc/childrens\\_lives/nursery\\_rhymes/index.html](http://www.vam.ac.uk/moc/childrens_lives/nursery_rhymes/index.html)