

APPENDIX 7

BALLADS, SONGS AND CANTATAS

The miscellaneous songs and ballads that Beard sang so successfully during his career, divide up into various types and groups, depending on the venue he was performing in, and the nature of the entertainment provided there. The music that he sang covers the entire range of vocal music being composed in the middle of the eighteenth century – from elaborate *Cantatas* (n.b. *Court Odes* are discussed in Chapter 8) to lightweight, ephemeral ballads.

It must be remembered that he was one of the original ‘cross-over’ artists - to use a modern term. Thus, some of his audience might have known him only for the trifles that he sang at the Pleasure Gardens: the forerunners of the modern pop-song. Others, who visited the select music clubs that were springing up in the City at this time, such as the Castle Concerts and the Academy of Vocal Musick, would have thought of him as an interpreter of serious and high-minded cantatas and oratorios: their equivalent of today’s ‘high-brow classical’ music. There was also an emerging audience for what we would think of as normal ‘classical’ concerts at the various music rooms – Hickford’s Room and the Great Room, Dean Street – where Beard was a frequent visitor.¹ The theatre-going public would have seen him as the star of some much-loved ballad operas such as *The Beggar’s Opera*, *The Devil to Pay* and *The Maid of the Mill*; which were the equivalent of the ‘musicals’ of their day.

In any one week Beard would have slipped effortlessly from one style to the other – and even on the very same day. In the 1750s it was not unusual for him to perform Handel’s *Messiah* at noon, a serious play with incidental music at 6pm, and a farcical ballad-opera at 9pm. When consulting the following lists of different vocal pieces that were in his repertoire it will be good to remember that they were nearly all written for him; and that they jostled alongside each other in his performance diary. For ease of identification I have divided them up – perhaps rather loosely – into

- Cantatas and Oratorios performed at London’s Music Clubs and concert halls
- Patriotic Songs sung as *Interval Music* at the theatres
- Other songs, ballads and duets sung as *Interval Music* at the theatres
- Ballads sung at the Pleasure Gardens, such as *Ranelagh Gardens*

There were certainly occasions when these divisions broke down, as – for example – on the occasions when Ranelagh offered more serious entertainment, or the theatres let him sing a trifling ballad that was currently a favourite with the public. Beard was a typical ‘Nanki-poo’ (as in W.S. Gilbert’s vision) and had a song for every occasion:

*A wand’ring minstrel I -
A thing of shreds and patches,
Of ballads, songs and snatches,
And dreamy lullaby!
My catalogue is long,
Through every passion ranging;
And to your humours changing
I tune my supple song!*²

¹ I am indebted to Simon McVeigh for the useful information that I have derived from his ‘Calendar of London Concerts 1750 – 1800’, Goldsmiths College, University of London.

² Gilbert & Sullivan, ‘The Mikado’, 1885, solo and chorus ‘A Wandering Minstrel I’.

Cantatas, Oratorios, and excerpts from them, sung at London's Music Clubs, Theatres, and concert halls

'Decayed Musicians Fund' Benefit Concert Various Venues – mainly King's Theatre

April 10 th , 1745	Handel 'Total Eclipse' (<i>Samson</i>) Handel 'Why does the God of Israel sleep' (<i>Samson</i>)
April 16 th , 1751	Handel 'The flocks shall leave the mountains' (<i>Acis & Galatea</i>) Handel 'Why does the God of Israel sleep' (<i>Samson</i>) Handel 'Tune your harps' (<i>Esther</i>)
March 23 rd , 1752	Handel 'Through the land so lovely blooming' (<i>Athalia</i>) Handel 'The trumpet's loud clangour' (<i>St Cecilia Ode</i>) Handel 'Love in her eyes' (<i>Acis & Galatea</i>)
April 30 th , 1753	Handel 'The flocks shall leave the mountains' (<i>Acis & Galatea</i>) Maurice Greene 'O lovely Fair' & 'Faithful Youth' Handel 'The flocks shall leave the mountains' (<i>Acis & Galatea</i>)
February 28 th , 1754	Handel 'Endless Pleasure' (<i>Semele</i>) Nicolo Pasquali 'O 'Tis Elysium All', (Cantata 'Celia')
February 17 th , 1755	Arne Cantata 'Cymon & Iphigenia'
April 5 th , 1756	Beard may have withdrawn: his name disappears from the advertisements
February 2 nd , 1759	Arne <i>Alfred</i> ('Alfred')
March 12 th , 1761	Samuel Howard 'When Bacchus, jolly God'

Lock Hospital Benefit

Various Venues

April 22 nd , 1752	Purcell 'Ye twice ten hundred Deities' (<i>The Indian Queen</i>) Handel 'Through the land so lovely blooming' (<i>Athalia</i>) composer? 'Beneath this' (Cantata) Handel 'The flocks shall leave the mountains' (<i>Acis & Galatea</i>)
May 7 th , 1753	Handel <i>Judas Maccabaeus</i>
? May 23 rd , 1754	Handel <i>L'Allegro ed il Penseroso + St Cecilia Ode</i>
May 4 th , 1759	Handel arias (which? – no information in advert)
May 18 th , 1762	Sacred Music from Handel Oratorios
April 15 th , 1763	Avison & Giardini <i>Ruth</i>
February 29 th , 1764	Arne <i>Judith</i>
February 13 th , 1765	Avison & Giardini <i>Ruth</i> (Beard may have withdrawn from this and been replaced by Vernon)

The Smallpox Hospital

March 3rd, 1753 Handel *Alexander's Feast* (conductor J. Stanley)

The Westminster Hospital

April 10th, 1755 Songs (for the Feast Day Celebrations)
May 15th, 1755 Songs (at St. Anne's Church Westminster)

The Middlesex Hospital

April 26th, 1758 Handel *Anthems* (at St. Anne's Church Westminster)

City of London, Lying-In Hospital for Married Women, Benefit

May 12th, 1753 Arne *Alfred* ('Alfred')
May 16th, 1759 Handel arias (at St. Andrew's, Holborn)

Great Room Dean Street

March 5th, 1753 Handel arias from *Samson* (Benefit for John George Freake)
February 22nd, 1754 Barbandt 'Psalm 51' + oratorio excerpts
February 1st, 1757 Handel *L'Allegro ed il Penseroso* (Benefit for Mrs Pontifex)
March 31st, 1758 Handel *Acis and Galatea* (Benefit for Mrs Abegg)
April 1st, 1758 Handel *Acis and Galatea* (Benefit for a Widow in great distress)
March 1st, 1759 Handel *L'Allegro ed il Penseroso*

Crown Tavern, Academy of Ancient Musick

January 18th, 1739 Handel *Alexander's Feast* (Tenor solos)

Crown Tavern, St Cecilian Society

October 21st, 1755 Handel *Acis and Galatea* (Acis)
October 28th, 1755 Handel *Acis and Galatea* (Acis)

The Crown and Anchor

March 21st, 1744 Defesch *Love and Friendship*

The Devil Tavern, Apollo Society

April 16th, 1736 Boyce *David's Lamentation over Saul and Jonathan*

King's Theatre Haymarket

April 29th, 1745 Cantata by Stanley (Benefit for Mrs Robinson)
+ Handel Trio (*Acis & Galatea*)
? April 25th, 1754 Handel *L'Allegro ed il Penseroso* (Benefit for Frasi)

Little (New) Theatre Haymarket

April 6th, 1749 Handel *Acis and Galatea* (Benefit for Frasi)
April 23rd, 1751 Handel 'Happy Pair' (*Alexander's Feast*) (Benefit for Jonathan Snow)
+ Handel Trio (*Acis & Galatea*)
April 2nd, 1753 Handel *Acis and Galatea* (Benefit for Frasi)
? May 2nd, 1757 Handel *Acis and Galatea* (Benefit for Jonathan Snow)

Castle Tavern, Castle Music Society Concerts

April 5th, 1749 Handel *Acis and Galatea*
May 3rd, 1749 Handel *Esther* (conductor J. Stanley)

March 16 th , 1751	Handel <i>Samson</i>
October 23 rd , 1751	Handel <i>Acis and Galatea</i>
January 20 th , 1752	?
January 27 th , 1752	?

Castle Music Society, at Haberdasher's Hall*

1 st night	October 19 th , 1757	Pasquali, 'O 'Tis Elysium All', (Cantata 'Celia') + Howard, 'Ye cheerful Virgins' & 'When Bacchus, jolly God'
9 th night	December 21 st , 1757	Handel, 'Comfort Ye' & 'Every Valley' (<i>Messiah</i>) + Arne, 'The Woodlark whistles thro' the Grove' (<i>Eliza</i>) + Boyce, Duet 'Thou soft invader of the Soul' (<i>Solomon</i>)
15 th night	February 16 th , 1758	Arne, Cantata 'Frolic and free' + Purcell, 'Ye twice ten hundred deities' (<i>The Indian Queen</i>)

* Beard may have taken part in more of these Concerts. The programmes are extant for the first, ninth, and fifteenth nights only of the 1757-8 season. "The printed programmes provide important information about the Society. They confirm that the evening's music was divided into two parts. More importantly, the choice of music and the calibre of soloists such as Beard and Frasi disclose the tone and the standard the society sought to achieve".

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Drury Lane

March 28 th , 1750	Boyce, <i>Solomon</i> (Benefit for Jones)
April 11 th , 1750	Sacred Music (Benefit for Geminiani)
March 4 th , 1763	<i>The Cure of Saul</i> (Handel 'Pasticcio' by Dr. Brown) (Benefit for Colleges in Philadelphia & New York)
April 27 th , 1763	<i>The Cure of Saul</i> (Handel 'Pasticcio' by Dr. Brown) (Benefit for Colleges in Philadelphia & New York)

Hickford's Room

April 8 th , 1736	Songs, for his Benefit. <u>Beard's 1st Benefit Concert</u>
April 20 th , 1736	Songs, (Benefit for Rowland) (possibly delayed until May 10 th , 1736)
April 21 st , 1749	Handel <i>Acis and Galatea</i> (Benefit for Miss Oldmixon)
April 30 th , 1751	Songs, (Benefit for Marianne Davies aged 7)

Hickford's Room: J.C. Smith's Season of 1740

January 4 th , 11 th , 18 th , 25 th ,	J.C. Smith <i>Rosalinda</i>
February 1 st , 8 th	J.C. Smith <i>Rosalinda</i>
April 18 th ,	J.C. Smith <i>Rosalinda</i>
February 22 nd , 29 th	J.C. Smith <i>David's Lamentation over Saul and Jonathan</i>
March 7 th , 27 th	J.C. Smith <i>David's Lamentation over Saul and Jonathan</i>
April 2 nd , 11 th , 25 th	J.C. Smith <i>David's Lamentation over Saul and Jonathan</i>

The Long Room, Hampstead

September 21st, 1745 Benefit for Thomas Roseingrave
and see: *Appendix 1* for Beard's Benefit Concerts here every August from 1750 - 1761

Patriotic Songs sung as *Interval Music* at the theatres

<u>Composer</u>	<u>Title</u>	<u>1st recorded performance</u>
<u>War of Jenkins's Ear 1739 – 42 & War of the Austrian Succession 1740 - 48</u>		
Purcell	To Arms (<i>Bonduca</i>)	CG 24.10.39
Purcell	Britons strike home (<i>Bonduca</i>)	“
Handel	Nel Pagnar (<i>Arianna in Creta</i>)	CG 25. 3. 40
John Frederick Lampe ?	A Song in the character of a Captain of an English Man-of-War upon the Taking of Porto Bello (‘Come my lads, with souls befitting’)	“
Richard Leveridge	Black-eyed Susan (‘All in the dawn the fleet was moored’) [Text by John Gay]	CG 26.4.40
<u>The Jacobite Rebellion 1744 - 6</u>		
Purcell	Genius of England (<i>Don Quixote</i>)	CG 8.3.44
Handel	The Trumpet's loud Clangour (<i>St Cecilia Ode</i>)	CG 17.4.44
arr. Thomas Arne	God bless our noble King (<i>The National Anthem</i>)	DL 28.9.45
John Frederick Lampe	A New Occasional Song	CG 11.10.45
?	A New Occasional Ballad (possibly: Handel ‘Stand round, my brave boys’)	CG 3.12.45
Handel	God save the King (excerpt from ‘Zadok the Priest’)	CG 28.12.45
John Frederick Lampe	The English Hero's Welcome Home	CG 8.1.46
Handel	Trio from <i>Acis and Galatea</i>	CG 25.1.46
arr. Pepusch	Over the hills and far away (with new text: ‘He that is forced to go and fight’)	CG 7.2.46
?	An Occasional Song on the defeat of the Rebels (possibly: Handel ‘From scourging Rebellion’)	CG 25.4.46
?	Britannia sees brave William shine (A Song in honour of his Royal Highness the Duke of Cumberland)	CG ? 1746
?	A Loyal Song, ‘From barren Caledonian lands’ (in praise of the Duke of Cumberland)	CG ? 1746
<u>The Seven Years' War 1756 - 63</u>		
Thomas Arne	Rule Britannia	DL 2.4.55
Purcell	Britons strike home (<i>Bonduca</i>)	“
?	A New Song, in the character of a Sailor	DL 7.10.55
William Boyce	Heart of Oak (words by Garrick)	CG 23.4.61

Other songs, ballads and duets sung as Interval Music at the theatres

<u>Composer</u>	<u>Title</u>	<u>1st recorded performance</u>
Henry Purcell	The Opinion of the Ancients (Duet)	CG 12.4.36
“	Mad Bess (‘From silent shades’)	CG 10.3.37
“	Let Caesar & Urania live (Duet)	CG 14.3.37
	(from: <i>Welcome Song for James II</i> ‘Sound the trumpet, beat the drum’)	
“	From rosy bowers (<i>Don Quixote</i>)	“
“	Celia has a thousand charms (<i>Rival Sisters</i>)	CG 26.3.37
“	Mad Dialogue (Duet)	CG 30.11.38
“	Mad Tom (<i>in character</i>)	DL 10.12.41
“	Mad Bess (‘From silent shades’) (<i>in character</i>)	CG 21.4.48
“	The Incantation Song (<i>The Indian Queen</i>)	DL 21.3.52
	(presumably: ‘Ye twice ten hundred deities’)	
“	Sing all ye Muses (<i>Don Quixote</i>) (Duet)	DL 7.5.57
“	A Solemn Hymn (sung in ‘ <i>The Royal Convert</i> ’)	CG 15.11.62

Samuel Howard	As I saw fair Clara (duet) poem by R. Steele	CG 15.3.37
	(possibly ‘A Song designed for the play <i>The Conscious Lovers</i> ’)	
?	Mr Cowley’s ‘Swallow’	CG 18.4.37
?	A new Trumpet song	CG 25.4.37
?	A Cantata accompanied by Trumpets	CG 28.4.37
?	The Lady’s Lamentation for the loss of Senesino	CG 2.5.37
?	A new English Cantata	CG 18.10.37
?	J’aime la Liberté	CG 17.4.38
John Ernest Galliard	The Early Horn	CG 3.5.38
?	The Life of a Beau	CG 13.5.38
J.C. Pepusch	See from the silent Groves Alexis flies	CG 17.5.38
?	Celia that I once was blest	CG 6.1.39
G.F. Handel	O Happy Pair (<i>Alexander’s Feast</i>)	CG 3.4.39
Thomas Arne	Would you taste the noontide air (<i>Comus</i>)	“
?	The Protestation	CG 11.5.39
?	On, on, my dear Brethren (<i>A Masonic Song</i>)	CG 15.5.39
?	Thus mighty Eastern Kings	“
Thomas Arne	Cantata	CG 25.4.40
Thomas Arne	Rise, Glory, rise (<i>Rosamond</i>)	DL 24.10.41
Thomas Arne	Was ever Nymph like Rosamond (<i>Rosamond</i>)	DL 8.12.41
?	Song with French Horns	DL 17.2.42
John Stanley	Cantata	DL 20.3.42
Turlough O’Carolan	Bumper ‘Squire Jones (‘Ye good fellows all’)	DL 29.3.42
?	Singing in Italian	DL 5.4.42
G.F. Handel	Let me wander not unseen (<i>L’Allegro</i>)	DL 6.4.42
G.F. Handel	Sweet bird (<i>Il Penseroso</i>)	DL 21.4.42
G.F. Handel	Hark, the little warbling choir (presumably ‘Hush, ye pretty warbling choir’ <i>Acis and Galatea</i>)	DL 8.10.42
Thomas Arne	Distracted I turn (<i>The Judgement of Paris</i>)	DL 19.10.42
Samuel Howard	Stella and Flavia every hour	DL 6.4.43
William Boyce	A New Song	DL 11.5.43
William Boyce	Together let us rove (duet) <i>Solomon</i>	DL 28.3.44

G.F. Handel	A New Song	DL 28.3.44
?	A Bacchanalian two-part song	DL 7.4.44
?	Cantata	CG 24.4.44
Jonathan Martin	To thee, O gentle Sleep (<i>Tamerlane</i>)	CG 5.11.44
?	Cantata	CG 28.11.44
John Frederick Lampe	What d'ye call it	CG 4.4.45
Scotch ballad	We're gaily yet (<i>The Provok'd Wife</i>)	DL 1.5.45
William Boyce	Song of Diana (<i>Secular Masque</i>) 'With horns and with hounds'	CG 13.3.46
John Stanley	Cantata VII 'Who'll buy a Heart' (<i>12 Cantatas</i>)	CG 24.4.47
John Stanley	Cantata III 'Whilst others barter' (<i>12 Cantatas</i>) 'in the character of Anacreon'	CG 8.3.48
Maurice Greene?	Go lovely rose	CG 28.3.48
?	The famous Song of '92' (<i>Fair Quaker of Deal</i>) [possibly 'How little do the Landmen know']	CG 13.4.48
Maurice Greene	Go rose, my Chloe's bosom Grace	CG 27.4.48
?	A Scotch Cantata	DL 6.10.48
?	Singing instead of the Scotch Cantata	DL 2.1.49
Thomas Arne	A New Cantata	DL 21.3.52
William Boyce	Cantata	DL 25.4.52
Thomas Arne	Cantata 'Cymon and Iphigenia'	DL 27.3.53
Thomas Arne	Cantata I 'The School of Anacreon'	"
?	The Lass of the Mill, 'Who has e'er been at Baldock'	"
?	Cantata proper to the play (<i>The Refusal</i>)	DL 20.12.53
?	A favourite French Air	DL 19.3.54
Thomas Arne	A Pastoral Dialogue (Duet)	DL 29.3.54
?	A New Ballad	DL 2.5.54
?	Mary Scot	DL 10.5.54
?	A Scots Cantata	"
? (Scottish song)	Hooly and Fairly (<i>'Oh! gin my wife wad drink hooly and fairly'</i>)	"
('new set')	To thee, O gentle Sleep (<i>Tamerlane</i>)	DL 4.11.54
Thomas Arne	Rule Britannia	DL 2.4.55
?	A New Cantata	"
?	A Tale of a Cock and a Bull: 'To take in good part, the squeeze of the hand'	DL 30.3.56
William Boyce	An Ode in Commemoration of Shakespeare	DL 1.4.56
?	The Country Wedding: 'a Song from Roger & Joan'	DL 31.3.57
?	The Toast	"
?	When Phoebus the top of the Hills does adorn (Duet)	"
?	A New Ballad	DL 29.3.59
William Boyce	A Bacchanalian Song	"
William Boyce	A New Comic Dialogue (Duet) 'in character' = probably 'Dialogue of Johnny and Kate'	" DL 2.4.59
William Boyce	An Ode in honour of the Anti-Gallicans	DL 16.5.59
?	A <i>Medley Epilogue</i> written by Garrick	CG 14.3.61
Thomas Arne	A Pastoral Dialogue (Duet) (<i>Arcadian Nuptials</i>)	CG 19.1.64

Ballads sung at the Pleasure Gardens, such as Ranelagh Gardens

<u>Composer</u>	<u>Title</u>	<u>Reference</u>
Songs in the Madden Collection at Cambridge University Library – ‘sung by Mr Beard’;		
Songs in the University of Birmingham 18 th Century Cheap Print index, by Richard Simmons;		
?	The World in disguise: or Sing tantarara Masques all - A new ballad sung by Mr Beard at the Ball ...at Ranelagh House	
Thomas Arne	The Masquerade Song: ‘Ye medley of mortals’	B Lib.G.314.(24.)
William Bates	Myrtilla, ‘Ye chearful virgins have ye seen my fair Myrtilla’	
William Boyce	The Non Pareil (‘Tho’ Chloe’s out of fashion’)	
William Boyce	Hearts of Oak, ‘Come chear up my lads it is to glory we steer’	5 / 750
Thomas Arne	Britons Guardian Angel, ‘Rule Britannia’	4 / 217
Thomas Arne	The Beer-Drinking Britons, ‘Ye true honest Britons’	4 / 108
Richard Leveridge	The Roast Beef of old England, ‘Twas at the Gates of Calais’	3 / 677
John Ernest Galliard	The Early Horn	Bickford ‘The Musical Entertainer’ / HUL
Samuel Howard	Roger and Joan or The Country Wedding, ‘Well met, pretty nymph’ Fair Hebe	4 / 404
John Beard	The Unnatural Parent or The Virgin’s last Resolve, ‘Ye virgins who do listen’ Cross Purposes: ‘Tom loves Mary passing well’ Tho’ Diamonds shine brighter than Jenny’s bright eyes Nanny of the Hill, ‘Assist me every tuneful Bard’ The Fair, ‘In story we’re told how our Monarchs of old’ Harvest Home, ‘Come Roger and Nell’ Bumper ‘Squire Jones, ‘Ye good fellows all’ English Courage displayed, or, brave News from Admiral Vernon - ‘Come loyal Britons all rejoice’ A New song sung by Mr Beard in the character of a Captain on the taking of Porto Bello - ‘Come my lads with Souls befitting’ Mad Tom, ‘I am Mad Tom – behold me’ Midnight hark-away, ‘The card invites, in crowds we fly’	5 / 1195 4 / 550 CUL BL 4 / 531 5 / 1399 BL 5 / 1121
Michael Festing	The Lass of the Mill, ‘Who has e’er been at Baldock’ A Loyal Song, ‘From barren Caledonian lands’ A Song in praise of the Duke of Cumberland, ‘ditto’ The Sheep-shearing Song, ‘Come, my good shepherds’	5 / 968 BL CUL BL
Thomas Arne	Kitty or the female Phaeton, ‘Fair Kitty, beautiful & young’ The Jolly Toper, ‘The Women all tell me, I’m false’ The Forlorn Maid, ‘As Colin rang’d early one morning in Spring’ Friendship and Love The Happy Pair, ‘At dewy dawn, as o’er the lawn’ Cherry and Merry, ‘My dog and my mistress are both of a kind’ Hooly and Fairly, ‘O what had I ado for to marry’ The Highland King, ‘Ye muses nine, O lend your aid’ A New hunting-song, ‘The sun from the East’ A New song in praise of Old English Roast Beef - ‘When mighty roast-beef was the Englishman’s food’ A New song, ‘When first my Phillis did appear’	5 / 928 5 / 905 CUL / BL CUL CUL 4 / 299 BL, 5 / 784 5 / 1228 5 / 1357 5 / 1393

SONG ALBUMS CONTAINING RANELAGH SONGS FROM BEARD'S TIME

from 'Eighteenth Century (1701-1790) cheap-print Finding Aid' Dicey & Marshall Catalogue

The Chanter: or the merry companion. In two parts: being a choice collection of the most favourite songs, lately sung at both the Theatres Royal ... and all the publick gardens, by Mr Beard, Mr Lowe etc. London, 1753 Ref: ESTCT 187939

A choice collection of all the songs, sung this season, at Vauxhall, Ranelagh, Marybone Gadrens, Sadlers Wells, etc. by Mr Beard, Mr Lowe, Miss Brent, Miss Catley, Miss Plenius, Miss Young, Miss Poitier etc, London 1765 Ref: ESTCN 15063

The entertaining companion, or, merry songster's delight: being, a choice collection of all the songs sung this and last season at both the Theatres, Sadlers Wells, Ranelagh, Vauxhall, and Marybone Gardens. By Mr Beard, Mr Lowe etc. Southwark [1766?] Ref: ESTCT 106285 x

The Songster's Delight: being a choice collection of all the songs, sung this season, at Vauxhall, Ranelagh, Sadlers Wells etc. by Mr Beard, Mr Lowe, Mrs Vincent, Mrs Stevenson, Miss Young, etc. London [?] Ref: ESTCT 155689

Albums of Ranelagh Songs from the British Library Integrated Catalogue

Michael Christian Festing: A Collection of English Cantatas and Songs. Sung by Mr Beard at Ranelagh House [1750] B Lib. H.1652.T.(19.)

Michael Christian Festing: Six English Songs and a Dialogue with a Duet sung at Ranelagh House by Mr Beard and Mrs Storer [1749] B Lib. Cup.401.k.8.

George Berg: A Collection of New English Songs sung by Mr Beard & Miss Formentell at Ranelagh ...Book II [1757] B Lib. G.359.(2.)

George Berg: A Collection of New English Songs sung by Mr Beard & Miss Formentell at Ranelagh ...Book VI [1759] B Lib. G.806.g.(5.)

William Bates: A Collection of New English Songs sung by Mr Beard & Miss Young at Ranelagh [c.1760] B Lib. H.1660.dd.(1.)

Thomas Arne: Vocal Melody, Books I – IV. An entire new collection of English Songs and a Cantata sung at Vauxhall, Ranelagh and Marybon-Gardens [1746-52] B Lib. G.321.(2.)

Michael Arne: A favourite Collection of English Songs. Sung by Mr Beard & Miss Young etc. at the Public Gardens [1757] B Lib G.234.a.

A favourite Collection of English Songs. Sung by Mr Beard & Miss Young etc. at Ranelagh Gardens [1757] B Lib. H.2815.a.(14.)

A favourite Collection of English Songs. Sung by Mr Beard & Miss Young etc. at Ranelagh Gardens [1758] B Lib. H.1652.w.(23.)

Single Ranelagh Songs from the British Library Integrated Catalogue

- Cross Purposes. 'Tom loves Mary passing well'. Sung and composed by Mr Beard at Ranelagh [1748] *The words imitated from Moschus* B Lib. I. 539.(157.)
- Fairest creature, thou'rt so charming. (Music by Renatus Harris, words by John Beard) c. 1735 B Lib. I. 530.(66.)
- The Musical Hodge Podge. 'An old woman clothed in grey'. Compiled by Henry Carey. c.1735 B Lib. G. 306.(60.)
- As Jamie gang'd blithe his way. B Lib. H.1994.b.(4.)
- As Jockey was walking one Midsummer Morn. B Lib. G.306.(63.)
- Fair Hebe I left with a cautious design. (Words by Viscount Cantelupe) B Lib. G. 305.(270.)
- The Gamester's Song (Music by James Oswald, words by David Garrick) [1756] B Lib P.P.5438
- Give us Glasses, my Wench [1755] B Lib P.P.5439
- I made love to Kate [1759] B Lib. P.P.5439
- The Lass of the Mill [c.1740] (Music by Michael Christian Festing) B Lib. G. 313.(101.)
- The Non-pareil [1745?] (Music by William Boyce) B Lib. H.1994.c.(14.)
- Oh what had I ado for to marry, 'Hooly and Fairly' [1745?] B Lib. G. 310.(224.)
- Orpheus and Eurydice [1740?] (Music by William Boyce) B Lib. G. 305.(127.)
- Robin's Complaint (Music by James Oswald, words by Lord Binning) [1745?] B Lib. G. 307.(162.)
- The Sun was sleeping in the Main [1755] B Lib. P.P.5439
- Susan's Complaint (Music by James Oswald) [1745?] B Lib. G. 306.(80.)
- That Jenny's my Friend [1754] (Words by E. Moore) B Lib. P.P.5439
- To take in good part the squeeze of the hand, A Cock & Bull song. [1757] B Lib. P.P.5439
- When first by fond Damon, Flavella was seen. [1760?] B Lib. I. 530.(174.)
- With early Horn salute the Morn (music by Galliard) [1737?] B Lib. G. 313.(137.)
- The World in disguise: or Masks all. 1749. B Lib. 1482.EE.6.
- Ye Belles and ye Flirts. Address'd to the Ladies. [c.1750] B Lib. H.1652.vv.(2.)
- Ye Chearful Virgins have ye seen. 'Myrtilla'. [1760?] (Music by S. Howard) B Lib. H.1994.a.(35.)
- Ye medley of mortals. 'The Masquerade Song' [1749] B Lib. P.P.5439
- Ye true honest Britons [1757] B Lib. P.P.5439
- Ye Virgins who do listen. 'The unnatural Parent, or the Virgin's last resolve' [1752] B Lib. P.P.5439
- Young Hobbinol, the blithest Swain. 'Hobbinol' [1751] (Music by R. Davies) B Lib. P.P.5439

Songs from Plays at Drury Lane or Covent Garden in the British Library Integrated Catalogue

As blyth as the Linnet sings (<i>Robin Hood</i>) Music by Charles Burney	G.306.(65.)
The Beer Drinking Briton (<i>Harlequin Mercury</i>) Music by Thomas Arne	P.P.5438
By the gayly circling Glass (<i>Comus</i>) Music by Thomas Arne	G.306.(233.)
The Chace is o'er, and on the Plain (? <i>C.G.</i>) Music by Samuel Howard	G.312.(16.)
Distracted I turn (<i>The Judgement of Paris</i>) Music by Thomas Arne	G.316.d.(101.)
Hence with cares, complaints and frowning (<i>Love in a Village</i>) W. Boyce	H.1601.u.(139)
How little do the Landmen know (<i>The Fair Quaker of Deal</i>)	P.P.5439
I'll sing you a song that shall suit you (<i>Robin Hood</i>) Charles Burney	G.303.(66.)
In story we're told (<i>The Fair</i>)	P.P.5439
My Dolly was the fairest thing [Handel's 'Let me wander not unseen'](<i>Love in a Village</i>)	G.310.(122.)
Not on Beds of fading Flowers (<i>Comus</i>) Music by Thomas Arne	G.809.ww.(2.)
Now Phoebus sinketh in the West (<i>Comus</i>) Music by Thomas Arne	G.305.(112.)
The Sun from the East tips the mountains (<i>Apollo & Daphne</i>)	I.530.(5.)
The Tars of old England (<i>The Reprisal</i>)	H.1994.(54.)
There was a jolly Miller once (<i>Love in a Village</i>) Music by Thomas Arne	H.1601.u.(20.)
Th' happy news at length is come (<i>Thomas and Sally</i>) Music by T. Arne	P.P.5441
Thy Father away! (<i>Artaxerxes</i>) Music by Thomas Arne	G.312.(187.)
To an Arbor of Woodbine (<i>Robin Hood</i>) Charles Burney	G.312.(74.)
Tom's Return (<i>Thomas and Sally</i>) Music by Thomas Arne	P.P.5439
Under the Rose (<i>Love in a Village</i>) Music by Thomas Arne	H.1994.a.(207.)
We're gaily yet (<i>The Provok'd Wife</i>)	I.530.(170.)
We've fought, we have conquer'd (<i>Eliza</i>) Music by Thomas Arne	H.1601.a.(104)
We've fought, we have conquer'd (<i>Alfred</i>) Music by Thomas Arne?	G.313.(250)
What cheer my honest mess-mates (<i>The Fair</i>)	P.P.5441
When Glory invites, what Briton so mean (<i>The Fair</i>)	P.P.5441
Women when they gain a Heart (<i>Robin Good-fellow</i>) Music by S. Howard	G.313.(132.)
The World is a well furnish'd Table (<i>Love in a Village</i>) Music by T. Arne	H.1601.u.(25.)

THE CANTATAS OF BOYCE, ARNE AND STANLEY ETC.

Some of the finest concert music that was written in the 18th century for the tenor voice was the collection of Cantatas by leading composers such as Boyce, Arne and John Stanley. These were chamber pieces, which circulated in elegantly published editions. But their first performances had often been given by John Beard, whose voice was the one that the composers had in mind, at his concerts at Hickford's Rooms, for the Castle Concert series, at Ranelagh, and in the intervals at the principal London theatres.

In the lists given above it will be seen that certain cantatas were frequently performed by him, and became personal favourites of the singer. Amongst these we find:

Thomas Arne	Cantata 'Cymon and Iphigenia'	Drury Lane 27.3.53
Thomas Arne	Cantata I 'The School of Anacreon'	“
Thomas Arne	Cantata 'Frolic and free'	Castle Concerts 16.2.58
William Boyce	Cantata	Drury Lane 25.4.52
Niccolo Pasquali	Cantata 'Celia' ('O 'Tis Elysium All')	King's Theatre 28.2.54
John Stanley	Cantata	Drury Lane 20.3.42
John Stanley	Cantata	King's Theatre 29.4.45
John Stanley	Cantata 7 'Who'll buy a Heart' (<i>12 Cantatas</i>)	Covent Garden 24.4.47
John Stanley	Cantata 3 'Whilst others barter' (<i>12 Cantatas</i>) 'in the character of Anacreon'	Covent Garden 8.3.48

John Potter, in his 'Observations', makes the case for this important body of music:

“Boyce's [music] has a number of beautiful strokes of genius; in fine, it is elegant and sublime. It stares the Italians in the face and asks them, with what justice they can claim the art of beautiful modulation alone? How delicate are the airs, ...how charming the melody! Can anything be more so? Really it is almost impossible.

The compositions of Dr Arne are much admir'd, and are deserving the kind reception they meet from the public. He is a composer of some taste and merit, and has oblig'd the world with many pleasing performances. In the song way he is great, his accompaniments are sprightly and elegant. He may justly be reckoned among the number of our first rank composers.

The ingenious Mr Stanley is a person of great merit, and it would be a kind of ingratitude not to pay that respect and justice which is due to his great abilities, both as a composer and a player. His elegant cantatas breathe the spirit of true taste and delicacy; such a pure simplicity of subject, so finely carried on, and so strongly affecting; plainly show the hand of a masterly genius.”³

³ John Potter, 'Observations on the present state of Music and Musicians', London, 1763