

after Thomas Harper's death in 1656, and who was indeed responsible for the bulk of Playford's printing. Turnbull also holds a seventh edition of John Playford's *The Whole Book of Psalms . . . Composed in three Parts . . .* published by Henry Playford, John Playford's son and business successor, in 1701 (Nichol, 58). These settings were another of the successful Playford publications, reaching a total of eighteen editions before 1730. Like the Ravenscroft psalm book, it uses the 'Nightingale' type.

A copy of Thomas D'Urfey's *A Fool's Preferment . . .* includes a section-title for *New songs Sung in The Fool's Preferment* (London, 1688), (Nichol, 59) which precedes sixteen pages of typeset music containing eight songs with musical settings attributed to Henry Purcell. These settings illustrate the varied texts set by Purcell, ranging from the 'pastoral' to such gems as:

There's nothing so fatal as woman,
to hurry a man to his grave;
you may think, you may plot,
you may sigh like a sot,
she uses you more like a slave:

But a bottle, altho' it be common,
the cheats of the fair will undo;
it will drive from your head,
the delights of the bed,
he that's drunk, is not able to woo.

The remaining seventeenth century example is a French-published item from the dynastic firm of Ballard. It is the *Traité de la Viole . . .* of Jean Rousseau, an important treatise on the French technique of playing the bass viol (Nichol, 61). Many musical examples printed from type are included in it. The imprint reads: 'A Paris, par Christophe Ballard, seul imprimeur du Roy pour la musique. MDCLXXXVII. Avec privilège de sa majesté.' The firm of Ballard almost completely monopolised French music printing from 1552 until 1766, as it held a Royal privilege during this period. The firm was still family-owned in the 1920s, although it no longer published music.¹²

Any discussion of eighteenth century British Music publishing must take account of the business of John Walsh and his successors, which has been called by William C. Smith, whose monumental bibliographies of the firm are indispensable to the student of music printing, 'one of the greatest in music-publishing history.'¹³ Walsh, like Playford, was in the right place at the right time. Music was rapidly becoming the concern of the general populace; the popular press, with its facilities for advertisement, was waxing strong; engraving techniques were becoming more widely used for music printing; and the almost overwhelming popularity of Handel's