

**OBSERVATIONS ON THE FLORID
SONG, OR, SENTIMENTS ON THE
ANCIENT AND MODERN
SINGERS, WRITTEN IN ITALIAN,
TRANSLATED INTO ENGLISH**

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Observations on the Florid Song, or, Sentiments on the Ancient and Modern Singers, Written in Italian, Translated into English by Pier. Francesco Tosi & John Ernest Galliard

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PIER. FRANCESCO TOSI & JOHN ERNEST GALLIARD

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OBSERVATIONS
ON THE
Florid Song;
OR,
SENTIMENTS
ON THE

Ancient and Modern SINGERS,

Written in Italian

By PIER. FRANCESCO TOSI,
Of the *Phil-Harmonic Academy*
at *Bologna*.

Translated into English

By Mr. GALLIARD.

Useful for all PERFORMERS, *Instrumental*
as well as *Vocal*.

To which are added,

EXPLANATORY ANNOTATIONS,
and Examples in MUSICK.

Ornari Res ipsa negat, contenta doceri.

LONDON:

Printed for J. WILCOX, at *Virgil's Head*, in
the *Strand*. 1743.

MT820
T7142
1743 a
MUSC

Note, By the Ancient, our Author means those who liv'd about thirty or forty Years ago; and by the Modern the late and present Singers.

N.B. The Original was printed at Bologna, in the Year 1723.

Reprinted from the Second Edition by William Reeves, 83, Charing Cross Road, London, W.C., in the year 1905.

128 955



TO ALL

Lovers of MUSICK.

LADIES and GENTLEMEN,

PERSONS of Eminence, Rank,
Quality, and a distinguish-
ing Taste in any particular
Art or Science, are always in
View of Authors who want a Pa-
tron for that Art or Science, which
they endeavour to recommend and

promote. No wonder therefore, I should have fix'd my Mind on You, to patronize the following Treatise.

If there are Charms in Musick in general, all the reasonable World agrees, that the *Vocal* has the Pre-eminence, both from *Nature* and *Art* above the Instrumental: From *Nature* because without doubt it was the first; from *Art*, because thereby the Voice may be brought to express Sounds with greater Nicety and Exactness than Instruments.

The Charms of the human Voice, even in Speaking, are very powerful. It is well known, that in *Oratory* a just *Modulation* of it is of the highest Consequence. The Care Antiquity took to bring it to Perfection, is a suf-

ficient Demonstration of the Opinion they had of its Power: and every body, who has a discerning Faculty, may have experienced that sometimes a Discourse, by the Power of the *Ora- tor's* Voice, has made an Impression, which was lost in the Reading.

But, above all, the soft and pleasing Voice of the *fair Sex* has irresistible Charms and adds considerably to their Beauty.

If the Voice then has such singular Prerogatives, one must naturally wish its Perfection in musical Performances, and be inclined to forward any thing that may be conducive to that end. This is the reason why I have been more easily prevail'd upon to engage in this Work, in order to make a

vi *To all Lovers, &c.*

famous *Italian Master*, who treats so well on this Subject, familiar to *England*; and why I presume to offer it to your Protection.

The Part, I bear in it, is not enough to claim any Merit; but my endeavouring to offer to your Perusal what may be entertaining, and of Service, intitles me humbly to recommend myself to your Favour: Who am,

LADIES *and* GENTLEMEN,

Your most devoted,

And most obedient

Humble Servant,

J. E. GALLIARD.



A

Prefatory Discourse

GIVING

Some Account of the AUTHOR.

PIER. *Francesco Tosi*, the
Author of the following
Treatise, was an *Italian*, and
a Singer of great Esteem and
Reputation. He spent the most part
of his Life in travelling, and by
that Means heard the most eminent
Singers in *Europe*, from whence, by