

wieldy in size and difficult to blow and finger. A demi-contra-fagotto in F is intermediate in pitch between the bassoon and double bassoon, and a double bassoon in E flat is made of brass for use in military bands.

Double Beat. A BEAT which is repeated.

Double Bourdon. Organ stop of 32 ft. pitch consisting of stopped wood pipes.

Double Chant used in the Anglican Church equals two single CHANTS in length.

Double Chorus. Chorus for two choirs.

Double Concerto introduces two solo instruments.

Double Counterpoint employs a second melody, which may be used either above or below the original melody or subject.

Double Croche. *Fr.* Semiquaver.

Double Demisemiquaver. Sixty-fourth note.

Double Diapason. 16 ft. pitch organ stop.

Double Dièze. *Fr.* Double sharp.

Double Drum. Two-headed DRUM.

Double Flageolet has two tubes and one mouthpiece.

Double Flat lowers a note already flattened by the signature another half tone. It is contradicted by the natural sign and a flat.

Double Fugue. Fugue with two subjects.

Double Octave. A fifteenth.

Double Pedal Point. Fugue or melody in which the tonic and dominant are long sustained.

Double Quartet. Composition for two quartets of voices or instruments.

Double Reed. Vibrating reed of oboe instruments; 16 ft. pitch reed organ stop.

Double Root. Extreme SIXTH.

Doubles. Changes rung on five bells.

Double Sharp raises a note sharpened in the signature another half-tone. It is contradicted by a natural and a sharp.

Double Sonata introduces two solo instruments, as violin and piano.

Double Stopped Diapason. BOURDON.

Double Stopping. Simultaneous stopping of two notes on instruments of the viol family.

Double Tongueing. Peculiar articulation employed to obtain fast staccato passages by flute and cornet players; reed organ stops having two tongues are called Double Tongued.

Double Travale. Trill executed by drawing a wetted thumb across a tambourine.

Double Trumpet. Reed organ stop an octave below the 8 ft. trumpet.

Doublette. *Fr.* Compound organ stop consisting of two ranks, generally a twelfth and fifteenth.

Doucement. *Fr.* Softly, sweetly.

Doux. *Fr.* Soft, sweet.

Douzieme. *Fr.* Twelfth.

Dowland (John) composed three books of airs and much music for lute; played that instrument with great success at various courts; lutenist to Christian IV of Denmark, 1598, and to the English court, 1612. B. 1563; d. London, 1626. **Robert** composed for and played lute; son of JOHN.

Down Beat. The first beat in each measure.

Down Bow in violin playing elicits the greatest volume of tone.

Doxologia Magna. *L.* The "Gloria in Excelsis Deo."

Doxology. The Gloria Patri repeated at the end of the Psalms, or its metrical version.

Draeseke (Felix August Bernhard) composed the operas "Gudrun," 1884, "Herrat," 1892; three symphonies, overtures, a requiem, advent lied, chamber music, "Fantasiestücke in Walzerform," for piano; taught and played piano; in early life one of Liszt's disciples at Weimar. B. Oct. 7, 1835, Coburg; add. Dresden.

Drag. Ornament in lute music consisting of descending notes.

Draghi (Antonio) composed 87 operas, 116 feste teatrali and serenades, 37 oratorios, cantatas, and hymns, wrote libretto for "Apollo deluso," composed by Emperor Leopold, 1669; intendant at the Vienna court theatre and chapelmaster to Empress Eleonore. B. 1635, Ferrara; d. Jan. 18, 1700, Vienna. **Carlo** be-

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