

Do. Do. TWO PART HARMONY WITH—In this case, in a grand conception, one part of the duet may be given to the Stringed Instruments, and the other to the wind instruments.

Do. Do. THREE PART HARMONY WITH—The best way is for the upper parts of the trio to be given to the wind instruments, and the third part or bass to the stringed instruments in unison or octave.

Do. Do. FOUR PART HARMONY FOR—As above, the wind may take the three upper parts, but other ways are allowed.

ORCHESTRAL MUSIC.—(See Music.)

ORGAN.—A well-known and highly appreciated musical instrument with a key-board and pipes of wood and of metal, made to vibrate by means of the wind sent through them from bellows. It is chiefly used in churches, and other places of divine worship.

ORGAN-POINT.—A pedal bass, held through a succession of harmonies.

OVERTURE.—The Introduction and commencement of the Opera.

P.

PAN'S PIPES.—Pandean Pipes. One of the most ancient and simple of musical instruments; made of reeds of different lengths, stopped at the bottom, and blown by the mouth at the top.

PARTS.—Of Music; as the Treble part, the Bass part, &c.

PASSING NOTES.—Notes foreign to the harmony, but which serve to connect those which are essential.

PAUSE.—A musical character consisting of a dot surmounted by a curve, and is placed over a note, to signify that the regular time of the movement is to be delayed, and a long continuance of the sound made on that part of the measure.

PAVILLON CHINOIS.—An instrument something resembling a Mace, and hung with numerous little bells, which are shaken.

PEDAL.—The Pedal is a note prolonged and sustained during several bars. In pianoforte music, this term implies that the performer must press down the pedal, which takes off the dampers from the wires.

PERIOD.—Is a complete and independent musical sentence, terminated by a perfect and satisfactory cadence, and containing several members.

Do. COMBINATION OF.—The simplest forms of composition, as dance tunes, airs, &c., generally consist of two, or at most three periods, each containing two regular sections.

Do. EXTENDED.—It is effected by extending or lengthening one or more of its members, as the phrase or section.

PHRASE.—A musical phrase is a short melody, which contains no perfect nor satisfactory Musical Idea.

Do. EXTENDED.—A phrase consists of two bars in simple time, but it is sometimes extended to three bars.

PIANOFORTE.—An instrument with a key-board and metallic strings, put in vibration by hammers. Its full compass is Seven Octaves.

Do. WITH PROLONGED SOUNDS.—(See Melodeon Organ.)

PICCOLO.—(See Octave Flute.)

Poco.—A little, rather, somewhat; as,

— **PIU.**—Somewhat more.

PREGHIERA.—A prayer very frequently introduced in Operas, the construction of which most nearly approximates that of the lesser German Song.

PRELUDE.—A composition which must be continually modulating, and be possessed of unity of motion.

PREPARATION.—A term applied in harmony to a dissonance, which requires the dissonant note to be prepared; i. e., heard as a consonance in the preceding chord.

PRESTO.—Very quick.

PROGRESSION.—Successions of chords in harmony in relation to the resolution of their intervals.