

- Do. DRIVING**—(See Melodical Syncopations.)
Do. OF EMBELLISHMENT—Passing Notes, and all such as do not form essential Notes of the harmony.
Do. PASSING—Notes which serve to connect essential notes of harmony, which do not belong to it.
Do. OF TASTE—(See Appoggiaturas.)
Do. TRANSIENT—(See Passing Notes.)
NOTTURNO—A composition for the Pianoforte of a soft, graceful, and romantic character, being an imitation of those vocal pieces which are termed Serenades.

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- OCTAVES**—Any one or more sounds with their duplicate, i.e. eight notes above them, form octaves. The term is technical, and is also applied to measures, by which the great musical scale is divided into equal fractional parts.
Do. RULE OF THE—So called, being the progression of the ascending and descending diatonic Scale harmonized.
OCTO-BASS—A stringed Instrument like the Double-Bass, but descending lower by a third than the four-stringed, and by a fifth, than the three-stringed Double-Bass. The strings are pressed on to frets on the neck of the Instrument by means of keys moved by levers. This Instrument is too powerful to be played except in the large Orchestras.
OPEN HARMONY—Harmony in which the Notes are separated by wide intervals.
OPERA—A musical drama, consisting of a union of all the effects of vocal and instrumental music, with dramatic and lyric poetry, the scenic art, perspective painting, and all other stage effects.
Do. COMPONENT PARTS OF THE—These are very numerous; among the most prominent may be noticed :—
CANONS—These may be introduced in the Terzett and Quartet, three or four parts, with orchestral accompaniment.
CAVATINA—(See Cavatina).
CHORUSES—There are several in Opera, as; a military or marching chorus; a drinking chorus; a hunting chorus; a dancing chorus &c.
DUET—Cantante or Parlante.
FINALE—This ranks among the most important of the component parts of the Opera.
GRAND ARIA—The highest effort of the Solo singer—Dramatic Singing.
SIMPLE RECITATIVE—Musical declamation.
OBLIGATO RECITATIVE—When to the above, short passages are added by the Orchestra between the recitation of the words.
OPHICLEIDE—A large brass wind instrument. It takes the bass parts.
ORATORIO—May be termed a sacred or religious Opera, without the Stage and without action.
ORCHESTRA THE—The enclosed part of the Theatre, occupied by the instrumental performers. The performers themselves, collectively, are so-called.
Do. ARRANGEMENT OF MUSICAL IDEAS FOR THE—(See treatment of Instruments &c.)
ORCHESTRAL MASSES. To COMBINE TWO—(See Instruments.)
Do. Do. PEDAL PASSAGES FOR—The stringed Instruments may play the pedal note, or both masses may combine in playing such passages, the bass Instruments taking the pedal note, and the more acute Instruments, the upper parts of the harmony.
Do. Do. UNISON PASSAGES FOR—Stringed Instruments only, wind Instruments only, or both masses combined may take unison passages.