

No. 3. Vol. I.]

THE

[Price 6 1/2 Cents.

MUSIC
REPOSITORY

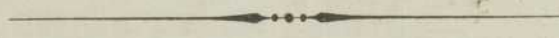


LA VALSE D'AMOUR,

PERFORMED BY JULLIEN'S BAND,

COMPOSED BY

HERMAN KOENIG.



New-York:

ALEXANDER MONTGOMERY, 12 & 17 SPRUCE ST.

BOSTON: F. PARKER, 35 WASHINGTON STREET.

SOLD BY ALL BOOKSELLERS.

NEW MUSICAL WORKS!

PROSPECTUS OF

The Musical Repository.

THIS publication is intended to occupy the same position in Music that the better class of periodicals does in Literature. It will be a repository of the progressive genius of the day; a casket filled with gems, fresh garnered from the mines of the old and new worlds.

It has been, and is, a matter of just complaint, that the most elegant and refining art of music is, by reason of its exclusiveness, almost beyond the reach of the great masses. To maintain an acquaintance with the current productions of the modern school, requires an outlay which few can afford to bestow on the gratification of a single taste. Two or three pieces a year—pieces that have become so obviously popular, that not to possess them argues a lack of musical appreciation—are the most that a person of limited means may procure.

THE MUSICAL REPOSITORY will, it is believed, remedy this deficiency. Abandoning the old theory of large profits and small returns, the proprietors are determined to seek a remuneration for their labor and outlay in a large and widely-spread circulation of their work. To attain this object, they offer THE MUSICAL REPOSITORY on the following favorable conditions to the public:

1. A weekly issue of the best music, consisting of eight beautifully printed pages, full music size, for the remarkably low price of six cents. In point of elegance and artistic accuracy, the MUSICAL REPOSITORY will have no superior.

2. A judicious selection from all the modern operas, arranged in a simple, effective, and pleasing manner, and generally in such keys as the majority of pianists can execute.

3. New translations of the libretti, or, where that is impracticable, original words, in which sense will be consulted as well as sound. In scenas, cavatinas, national songs, &c., the original words will be given in addition to the foregoing.

4. A complete series of the most popular ballads.

5. Selections from the composers of dance-music, JULLIEN, MUSARD, STRAUSS, HERTZ, HUMMEL, CHOPIN, &c., will contribute to this department of the work.

6. Selections and arrangements (made in all cases with especial reference to progress) from the classical composers, MOZART, BEETHOVEN, MENDELSSOHN, and other great luminaries of the musical firmament, will impart their lustre to this portion of the work.

7. The latest and best productions in every school, and by all the composers of eminence now living.

The arrangements for carrying these promises into execution have been completed. It will remain with the public to reward the experiment with the patronage it deserves. Nothing but a large, almost unlimited sale, will remunerate the proprietors. It is believed, however, that the day has arrived when the masses require new and good music with the same punctuality and cheapness that they can procure current literature. The proprietors of the MUSICAL REPOSITORY are determined to try the experiment in the most complete and satisfactory manner, and hope, for the sake of the "divine art," as much as for their own, that they may not be mistaken in their expectations.

TERMS—Three dollars per annum delivered free, or mail postage paid, to subscribers paying promptly in advance. Remittance may be made at the publisher's risk, if letter is registered by postmaster. Subscribers will have the advantage of occasional supplements, which will be published with numbers, at ten cents.

Order from any Bookseller, News-dealer, Postmaster, Wholesale Agent, or Publisher.

WHOLESALE AGENTS.

DEXTER & BROTHER, New-York.
DEWITT & DAVENPORT, "
STRINGER & TOWNSEND, "
ROSS & JONES, "
CHARLES J. PRICE & Co., Philadelphia.
A. M. ROSE, Castile, N. Y.
W. & H. TAYLOR, Baltimore.
J. C. MORGAN, New-Orleans.
J. B. SEYMOUR, Rochester.

JOSEPH B. ECCLESINE, Albany.
W. M. CROSBY, Binghamton, N. Y.
ANDREW BURKE, Buffalo, "
DEMARS & SCHENCK, Cleveland, O.
N. S. HARDING, & Co., Cincinnati, "
I. N. TERWILLIGER, Noblesville, Indiana.
E. K. WOODWARD, St. Louis, Mo.
F. MADDEN, Louisville, Ky.
S. W. MILLWARD, Mobile, Ala.

S. W. WHITTAKER, Wilmington, N. C.
MARVIN & HITCHCOCK, San Francisco.
JOHN ARMOUR, Montreal, C. E.
A. W. ARMOUR & Co., Toronto, C. W.
J. J. BROUSSEAU, Quebec, C. E.
P. SINCLAIR, "
E. G. FULLER, Halifax, N. S.
JOHN SHARPE, JR., St. Johns, N. B.
PETER BALDWIN, Owego, Tioga Co., N. Y.

ALEXANDER MONTCOMERY,

12 and 14 Spruce street, New-York.

F. PARKER, 35 Washington street, Boston, and 142 Merrimack street, Lowell, Mass.

MZ
2389
7067
MUS

Walse d'Amour.

PERFORMED BY JULLIEN'S BAND.

H. KÖNIG.

No. 1.

DOLCE.

p

p cres - - - cen - - - do.

1st time. 2d time. Fine.

p *cres.*

This system contains the first two systems of music. The first system features a treble clef with a key signature of one flat and a common time signature. The melody begins with a piano (*p*) dynamic and includes a crescendo (*cres.*) leading to a first ending. A second ending follows, and the system concludes with a double bar line and the word "Fine". The bass clef accompaniment consists of chords and single notes.

f *ff* *f* *cres.*

This system continues the piece with a forte (*f*) dynamic. It features a fortissimo (*ff*) section with a crescendo, followed by another forte (*f*) section and a final crescendo (*cres.*) leading to a double bar line.

ff *p* *cres.*

This system continues with a fortissimo (*ff*) section, followed by a piano (*p*) section and a final crescendo (*cres.*) leading to a double bar line.

1st time.

f

This system features a first ending bracket over the final two measures of the system. The dynamic is forte (*f*).

2nd time. D. C.

p *cres.* *f*

This system features a second ending bracket over the final two measures of the system. The dynamics include piano (*p*), crescendo (*cres.*), and forte (*f*). The system concludes with a double bar line and the instruction "D. C." (Da Capo).

No. 2.

3/4
p
cres. - -

cen

do.
1st time.
2nd time.
Fine.

f ten. p cres. f ten.

p f ten. p cres.

1st. 2nd.
cen - - - do.
D. C.

No. 3.

First system of musical notation for 'No. 3'. The treble staff begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The bass staff provides harmonic support with chords and single notes.

Second system of musical notation for 'No. 3'. The treble staff features a piano (*p*) dynamic, followed by a forte (*f*) dynamic and another piano (*p*) dynamic. The bass staff continues with harmonic accompaniment.

Scherz.

Third system of musical notation for 'No. 3', marked 'Scherz.'. The treble staff includes first and second endings. The bass staff has a piano (*p*) dynamic and a crescendo (*cres.*) marking. The word 'do.' is written above the bass staff.

Fourth system of musical notation for 'No. 3'. The treble staff includes a trill (*tr*) and a forte *con forza* dynamic. The bass staff continues with harmonic accompaniment.

Fifth system of musical notation for 'No. 3'. The treble staff includes a trill (*tr*) and a piano (*p*) dynamic. The bass staff continues with harmonic accompaniment.

Sixth system of musical notation for 'No. 3'. The treble staff includes a trill (*tr*) and first, second, and last endings. The bass staff has a crescendo (*cres.*) marking and concludes with 'D. C.' and 'Fine.'.

Espress.

No. 4.

p

Dolce.

do.

Fine.

p

cen do.

ff *dolce.* *p*

cres. *cres.*

D. C.

