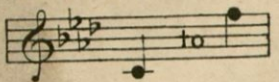


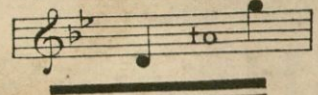
R. Steadman

960

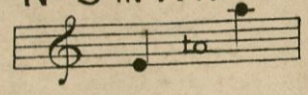
Nº 1 IN F MINOR.



Nº 2 IN G MINOR.



Nº 3 IN A MINOR.



YEA AND NAY

(NI JAMAIS, NI TOUJOURS)

FOUNDED ON AN

Old French Melody.

With English & French Words

THE ENGLISH VERSION BY

R. H. ELKIN

Arranged by

A. L.

PRESENTED WITH
MESSRS ENOCH & SONS COMPLIMENTS.

SONGS ARRANGED BY A.L.

COME, SWEET MORNING... D.E.G. 4/- (Viens Aurore)	YEA AND NAY..... F.G.A. 4/- (Ni jamais, ni toujours)
FORSAKE ME NOT..... D ^b E ^b 4/- (Ah! non lasciarmi no!)	THE SHEPHERD'S LAMENT... E.G. 4/- (Plainte du Berger)
VENEZIANA..... F.G.A. 4/- (Serenata Veneziana)	CELIA..... F.G. 4/- (Avis à la Bergère)



Copyright.

Price 4/-

London:
ENOCH & SONS,
14 & 14^a Great Marlborough Street, W.

New York:
BOOSEY & C^o.

Paris:
ENOCH & C^o.

**MAY BE SUNG IN PUBLIC WITHOUT FEE OR LICENSE.

Copyright, MDCCCXCVII, by Enoch & Sons.

960

De...[®] /

ENOCH & SONS'

New Songs by Popular Composers.

PRICE TWO SHILLINGS NET, EACH.

<u>COMPOSER.</u>	<u>TITLE.</u>	<u>KEYS.</u>
C. CHAMINADE	Alone (<i>Sans Amour</i>)	D, E, F#
"	Captive Love (<i>L'Amour Captif</i>)	C, Eb
"	Love's Garden (<i>Si j'étais Jardinier</i>)	F, Ab
"	Once More (<i>Veux-tu ?</i>)	Db, Eb
"	Ritournelle	Db, Eb, F
"	Silver Ring, The (<i>L'Anneau d'Argent</i>)	Db, Eb, F
"	Spanish Love-Song (<i>Chanson Espagnole</i>)	Db, Eb, F
FREDERIC H. COWEN	Angel came, The	Eb, F, G
"	Tears	C, D, E
A. L. (<i>Arranged by</i>)	Celia (<i>Avis à la Bergère</i>)	F, G
"	Come, Sweet Morning (<i>Viens Aurore</i>)	D, E, G
"	Forsake me not! (<i>Ah! non lasciarmi no</i>)	Db, Eb
"	Shepherd's Lament, The (<i>Plainte du Berger</i>)	E, G
"	Veneziana (<i>Serenata Veneziana</i>)	F, G, A
GERALD LANE	Blue Eyes	F, A, Bb
"	Dreamy June	C, Eb, F
"	Life's Lullaby	F, Ab, Bb
"	Our Day	F, G, Ab
"	Paddy	D, E, F
"	Summer Shade	F, G, Ab
SYBIL PALLISER	Which one?	F, G
PICCOLOMINI	A Heart's Whisper	C, Eb, F
"	The Holiest Hour	F, G, A
PAUL RODNEY	Suffer little children	Ab, Bb
"	Whispers	Bb, D
LANDON RONALD	Daphne's Love...	Eb, F, G
"	White Heather	C, D
LORD HENRY SOMERSET	Across the blue sea	G, Bb
"	Where'er you go	D, F
F. PAOLO TOSTI	Barcarolle	Db, Eb, F, G
"	May-Time	Eb, F, G, Ab
"	My Darling	Db, Eb, F, Gb
"	Resurrexit	D, E, F, G
H. TROTÈRE	I dream of thee	Ab, Bb, C

London: ENOCH & SONS, 14 and 14a, Great Marlborough Street, W.

AND OF ALL MUSICSELLERS.

YEA AND NAY.

NI JAMAIS, NI TOUJOURS.

The English version by R. H. ELKIN.

Arranged by A. L.

Allegretto grazioso. *mf*

VOICE .

PIANO.

p *mf*

Red. * Red. *

"My
"Je

heart I nev_er will be - stow!" Fair Chlo - ë was pro - test - ing. Ah!

n'ai - me - rai - ja - mais!" Di - sait u - ne - ber - gè - re. "Ce

p

lit - tle did the maid_en know With Cu - pid there's no jest - ing!

sont de vains pro - jets," Lui re - prit - on, "Ma - chère - re;

vow by ev - 'ry - to - - ken. That none I'll ev - er love but
 son ber - ger fi - de - - le, "Tou - jours, je vous le ju - re -

you? "Ah!" sighed she, "vows oft are bro - - ken!"
 - rai! "Ah!" ne - - ju - rez point, dit - el - - le.

con grazia.
 Some - times "Yea," some - times "Nay," 'Twas ev - er thus with
 Ni ja - mais, ni - - tou - jours, C'est la de - vi - se

dolce p

cresc. *rit.*
 love - they - say; Be it "Yea," be it "Nay,"
 des - a - mours: Ni ja - mais, ni tou - jours, -

cresc. *colla voce*

a tempo
come parlando.

Young Cu - pid laughs and has his way!
C'est la de - vi - se des a - mours.

pp

p

p a tempo

Ad. * *Ad.* *

A - Hé -

mf

p

Ad. *

Un poco meno mosso.

- las! be - fore a year had flown, Was love her heart - tor -
- las! en moins d'un - an La bel - le fut - sen -

p

- ment - - ing, But now her Stre - phon cold had grown, And -
- si - - ble, L'a - mant fut in - cons - tant, La -

p rit. con tristezza

she was left la - - ment - - ing. Some - times "Yea,"
 chose est bien pos - - si - - ble. Ni ja - mais,

rit. colla voce

some - times "Nay;" 'Twas ev - er thus with love - they say;
 ni - - tou - jours, C'est la de - vi - se des - a - mours:

cresc. *ad lib.* *a tempo*
 Be it "Yea," be it "Nay;" — Young Cu - pid laughs and has his
 Ni ja - mais, ni tou - jours, — C'est la de - vi - se des a -

cresc. *colla voce*

a tempo
 way, — Young Cu - pid laughs and has his way! —
 - mours, — C'est la de - vi - se des a - mours. —

E. & S. 2437

The sole and exclusive liberty of making manuscript or other copies of copyright works is vested in the owner of such copyright, and any other persons making such copies without the permission of the said owner render themselves liable to heavy penalties or damages.—5 & 6 VIC., CAP. 45, SEC. 2.

... permission is an unlawful copying.

NEW EDUCATIONAL WORK BY MADAME MARCHESI.

Marchesi's Vocal Method.

In use at all the Principal Musical Centres of the Continent.

OPINIONS OF THE PRESS.

THE DAILY TELEGRAPH says:—

"ENOCH & SONS.—Among several recent publications by this firm, none is of greater value than the 'Theoretical and Practical Vocal Method' put forward by Madame Marchesi. This famous preceptress, who has taken part in the training of so many distinguished singers, speaks with high authority in all departments of the vocal curriculum; and it must needs be that any work on this subject from her pen carries with it the weight of a series of experiences almost unique. The exercises in this volume range from the elementary to the advanced, all being designed to put no undue strain upon the pupil. There is no questioning the utility of such a book as this, for its pages are calculated to secure the best results, even with the most unpromising material."

THE MORNING says:—

"We have received from Messrs. Enoch & Sons, 14, Great Marlborough Street, a 'Vocal Method,' written by that distinguished teacher, Madame Mathilde Marchesi, of Paris. The very title of this tutor will of itself be a sufficient recommendation to both teachers and students of the divine art. Probably no teacher has ever been more successful—and deservedly so—than Madame Marchesi. Her career as a voice-trainer dates back some forty-two years, and in those years voices of every description and nationality have been under her care. She received her musical instruction from Manuel Garcia, and subsequently appeared in London as a concert singer. It was in Vienna that she first commenced to teach, and, finding that this was decidedly her forte, has continued to the present time. The soundness of her vocal method cannot be disputed when one calls to mind the number of distinguished pupils who have at various times issued from her schools. Madame Marchesi's Theoretical and Practical Method begins with the most elementary exercises for the formation of the mechanism of the voice. She believes that a pupil should never be burdened with more than one difficulty at a time, and in order to facilitate such difficulties has written special vocalises and exercises to meet them as they arise. In the preface addressed to students, Madame Marchesi disclaims the idea that there can be any particular school of singing superior to others; there are, she says, 'but two vocal schools in the whole world, the good, from which the best results are obtained, and the bad, in which the reverse is the case.' It is not necessary to comment on the exercises, they have been carefully designed from the rudimentary 'emission of sound' to the most elaborate technicalities."

THE COLONIES AND INDIA says:—

"From Messrs. Enoch & Sons, Great Marlborough Street, W., we have received a copy of Madame Marchesi's 'Vocal Method.' We are glad to welcome this five-shilling edition of such an important work from the celebrated mistress of modern vocal art, whose irreproachable method has long merited a world-wide reputation. The first part consists of elementary and progressive exercises, while the second portion has the development of the elementary exercises in the form of vocalises. A book of such splendidly graduated studies ought to be in the hands of every earnest and thorough student of the sublime art."

THE DAILY NEWS says:—

"Although it is unquestionably most desirable to take singing lessons from a thoroughly proficient professor, there are at times good reasons for dispensing with them. The next best thing to good lessons is a well-arranged tutor. Many a fine voice is injured by faulty production and a variety of bad tricks, which are more easily acquired than cured. A very excellent help for diligent students is 'Theoretical and Practical Vocal Method,' by Mathilde Marchesi, professor of singing at the Vienna Conservatoire, member of the St. Cecilia Society, Rome, &c., herself a distinguished vocalist and teacher of singing. The directions for classifying and producing the voice are so clear and concise, the exercises are so well graduated as to difficulty, that a student who carefully reads and carries them out can scarcely fail to become a finished singer."

THE WESTERN TIMES says:—

"For the study of the art of singing, self-education is more frequently than not a mistake, for in the expression of this art an instrument is engaged so delicate in mechanism that careless treatment means, in some cases, partial destruction. It has now for many years been conceded that in order to ensure right training there must be scientific knowledge of the mechanism of the voice. This is the basis, as illustrated in other of her publications, adopted by Madame Marchesi in the latest embodiment of her 'Vocal Method.' Madame Marchesi's name is not so well known in England as might be expected from her great successes at three of the European capitals—Vienna, Paris, and Rome. She informs us in the preface that this method has been her sole training weapon for upwards of forty years, with the results which may be seen in Paris to-day. The book, which is entitled 'Theoretical and Practical Vocal Method,' consists of two parts. The first is devoted to elementary and progressive exercises for developing and controlling the mechanism of the voice, blending the registers and giving perfect intonation. The second part contains exercises which appear to be the development of the former part in the form of vocalises."

"The whole is preceded by a useful and practical guide for the student, giving a sketch of the scientific knowledge which will enable him to practise intelligently and with sure hope of success."

THE GLASGOW HERALD says:—

"'Marchesi's Vocal Method' is an elaborate work of 108 pages, setting forth the results of Madame Marchesi's forty-two years' experience. The exercises have been very carefully compiled, and are presented to the student in an attractive form. Among the enormous quantity of vocal methods in the market, we are sure Madame Marchesi's will take a high place."

SOCIETY says:—

"Messrs. Enoch have published that invaluable work, Marchesi's 'Vocal Method.' The reputation of Madame Marchesi, and her wonderful success as a voice-trainer, are sufficient to recommend this work to both teachers and students. Like all the publications of this firm, it is printed with the greatest care and correctness on excellent paper. It is also strongly bound, all matters of importance in such cases."

THE MARCHESI VOCAL METHOD. PRICE—COMPLETE (WITH CLOTH BACK), 5s. NET.

London: ENOCH & SONS, 14 & 14a, Great Marlborough Street, W.
And of all Musicsellers in the United Kingdom and the Colonies.

Telephone No. 35595.

Telegraphic Address: "Litolff, London."