

JEANNETTE & JEANNON



The Conscription's departure



The Soldier's return

WORDS BY

CHARLES JEFFEREYS

MUSIC BY

CHARLES W. CLOVER

Published by F. D. BENTEN BALTIMORE, and
W. F. MAYO, NEW-ORLEANS

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Conscription's departure 12½ cts. nett

The Soldier's Return 37½ cts. nett

Cheer up my own Jeannette 12½ cts. nett

THE CONSCRIPT'S DEPARTURE

Written by

Charles Jefferys

Music by

CHARLES W. GLOVER.

Published by F. D. BENTEEN *Baltimore.*

W. T. Mayo New Orleans.

The piano introduction consists of two staves in 2/4 time, with a key signature of one sharp (F#). The music begins with a piano (*p*) dynamic and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The piece concludes with a crescendo (*Cres.*) leading to a final diminished (*Dim.*) chord.

2. Or when glo-ry leads the way you'll be mad--ly rush--ing on, Ne-ver thinking if they

You are going far a--way, far a--way from poor Jeannette, There is no one left to

kill you, that my hap-pi-ness is gone: If you win the day per--haps a Gen-e-ral you'll

love me now, and you, too may for-get; But my heart will be with you wher--e-ver you may

be Tho' I'm proud to think of that, what will be - - come of me; Oh! if I were Queen of

go, Can you look me in the face and say the same, Jeannot! When you wear the jacket

France, or still bet-ter Pope of Rome, I would have no fighting men a-broad, no weeping maids at

red and the beauti-ful cockade, Oh! I fear you will for- - get all the promis - es you

home: All the world should be at peace; or if Kings must show their might, Why let them who make the

made: With the gun upon your shoulder and the bayonet by your side You'll be taking some proud

quarrels be the on - - ly men who fight, Yes, let them who make the quarrels be the

Lady and be making her your bride, You'll be ta - king some proud La - dy and be

on - - ly men who fight.

ma - king her your bride.

Cres.

Dim.

CHEER UP MY OWN JEANNETTE

(JEANNOT'S ANSWER)

Composed by

CHARLES W. GLOVER.

Published by F. D. BENTEEN *Baltimore*
W. T. Mayo *New Orleans*

Moderato.

PIANO

ff p

The first system of the piano introduction consists of two staves. The right hand starts with a fortissimo (ff) dynamic, playing a series of chords with a triplet of eighth notes. The left hand plays a steady eighth-note accompaniment. The system concludes with a piano (p) dynamic.

cres. ff

The second system continues the piano introduction. It features a crescendo (cres.) leading to a fortissimo (ff) dynamic. The right hand has more complex rhythmic patterns, including sixteenth notes, while the left hand maintains the eighth-note accompaniment.

V. 2. Why, e - ver since the world be - gan, The su - rest road to fame Has been the field, where

Cheer up! cheer up! my own Jeannette, Tho' far away I go In all the changes

men unknown, Might win themselves a name. And well I know the brightest eyes Have

I may see, I'll be the same Jean-not: And if I win both fame and gold, Ah!

e-ver brighter shone, When look-ing at some warrior bold re-turnd from bat-tles won: And

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "e-ver brighter shone, When look-ing at some warrior bold re-turnd from bat-tles won: And". The piano accompaniment consists of chords and moving lines in both hands.

be not so un-kind To think I could for-get you in the home I leave behind: There's

you would put an end to deeds Which ladies love so well, And have no tales of va-lor left For

The second system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics "be not so un-kind To think I could for-get you in the home I leave behind: There's you would put an end to deeds Which ladies love so well, And have no tales of va-lor left For". The piano accompaniment features a dynamic marking of *p* (piano).

not a la-dy in the land, And if she were a Queen, Could win my heart from you, Jeannette, So

his-tor-y to tell: The Soldier's is a no-ble trade, Jean-nette, then rail no

The third system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics "his-tor-y to tell: The Soldier's is a no-ble trade, Jean-nette, then rail no true as you have been: They must have gallant warriors, Chance hath cast the lot on". The piano accompaniment includes dynamic markings of *ad lib.* and *animato.*

more, Were on-ly kings al-low'd to fight There'd be an end to war.

me, But mind you this, the Soldier, love, Shall no deser-ter be.

The fourth system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics "me, But mind you this, the Soldier, love, Shall no deser-ter be.". The piano accompaniment features a dynamic marking of *ff* (fortissimo) and a triplet of eighth notes.The fifth system of music shows the final part of the piano accompaniment, including a triplet of eighth notes and a dynamic marking of *ff*.

THE SOLDIER'S RETURN.

Allegro marziale.

PIANO

mf Trumpet.

Drums.

ff

mf

f

cres.

pp.

From the field of fight re--turn-ing, With a Sol-dier's fame I

come, At your feet to lay my laurels, And to share with you my

home. Dear Jeannette, the day we parted How the tears from both did pour, Now we

p
Stacc:

glad-ly sing to-ge-ther, Vive la guerre, and vive l'a-mour, Vive la guerre, vive la

cres. *ff*

JEANNETTE.
guerre and vive l'a-mour. Ah! Jean-not the dan-ger's

ff dolce.

o-ver, All the fears we had are fled, And we

now can laugh, while meeting, At the parting tears we shed: But sup-

pose, now, that to-morrow They should beat the drums for war, Should I

smorz. *cres.*

weep, or sing at parting Vive la guerre and vive l'a-mour, Should I weep or

f *dim* *Doloroso.*

Rall: **JEANNOT.**
sing, should I weep or sing. Why not sing, Jeannette, in

pp.

JEANNETTE.
glo-ry I might soon re-turn a---gain; I should weep because in

JEANNOT.
glo-ry You might soon perhaps be slain. But what honor waits the

Stacc.

He...ro Who sur-vives the battle fray! Yes! a deathless wreath of

Archly.

Rall:

JEANNOT.

Con anima.

laurel And perhaps seven sous a day! But to win a name in

JEANNETTE.

sto-ry That shall never know de... cay! What is fame when he who

Rall:

Rall:

won it Cannot hear what people say! Yes tell me what is fame Jeannot?

Jeannette! Jeannette ah! talk not so.

6 With animation

Let us argue no more but be merry, Be merry and argue no more, And while
Let us argue no more but be merry, Be merry and argue no more, And while

p

you sing of war, oh! for-get not To join in my vive, vive l'a-mour, to join, to join in my vive l'a-
I sing of war. I'll for-get not To join in your vive, vive l'a-mour, to join, to join in your vive l'a-

mour. Let us argue no more but be merry, be merry, But be
mour. But be merry be merry, Let's argue no more but be

7

merry, be merry, While you sing of war oh! for - get not, forget not To join in my vive l'a-

merry, be merry, While I sing of war I'll for - get not, forget not To join in your vive l'a-

mour, to join, to join in my vive l'a-mour, to join, to join in my vive l'a-mour, vive l'a-

mour, to join, to join in your vive l'a-mour, to join, to join in your vive l'a-mour, vive l'a-

ff

mour, vive l'a-mour, vive l'a--mour

mour, vive l'a-mour, vive l'a--mour

ff