

An illustration in a woodcut style showing a French soldier in profile on the left, wearing a helmet and a uniform with a sash. He is looking towards a woman on the right. The woman has dark, wavy hair and is wearing a dark dress with a white shawl. They are seated at a table outdoors, with a wooden fence in the background. On the table, there is a bottle of wine, a glass, and a small tin. The scene is set under the shadow of a tree with large leaves.

MADELON

"I'LL BE TRUE TO THE
WHOLE REGIMENT"

English version of the
Celebrated French Soldier's Song

QUAND MADELON
SONG

Lyric by LOUIS BOUSQUET
Music by CAMILLE ROBERT
English Version by ALFRED BRYAN

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MADELON

Lyric by Louis Bousquet
English version by Alfred Bryan

SONG

Music by
Camille Robert

March Allegro

PIANO

The piano introduction is in 2/4 time, marked 'March Allegro'. It features a lively melody in the right hand with triplets and accents, and a rhythmic accompaniment in the left hand. Dynamics include *ff* and *fz*.

VOICE

Pour le re - pos le plai - sir du mi - li - tai - - re Il est la -
There is a tav - ern way down in Brit - tan - y Where wear - y
He was a fair hair'd boy from Brit - tan - y She was a

The first vocal line is in 2/4 time. The piano accompaniment is in 2/4 time, marked *mp*. Dynamics include *fz*.

- bas a deux pas de la fo - ret U - ne mai -
sol - diers take their lib - er - ty The keep - er's
blue eyed maid from Nor - man - dy He said Good -

The second vocal line is in 2/4 time. The piano accompaniment is in 2/4 time, marked *fz*.

- son aux murs tout cou - verts de lière Aux Tour - lou -
daugh - ter whose name is Ma - de - lon Pours out the
- bye to this pret - ty Ma - de - lon He went his

The third vocal line is in 2/4 time. The piano accompaniment is in 2/4 time, marked *fz*.

- rous c'est le nom du ca - ba - ret. La ser - vante

wine while they laugh and "car - ry on" And while the
 way with the boys who car - ry on And when his

est jeune et gen - til - - - le Lé - ge - re comme un pa - pil -

wine goes to their sen - - - ses Her spark - ling glance goes to their
 no - ble work was end - - - ed He said fare - well to his com -

- lon Com - me son vin son oeil pe - til - - -

hearts Their ad - mi - ra - tion so in - tense
 - mand Back to his Ma - de - lon he wend -

- le Nous l'ap - pe - lons la Ma - de - lon. Nous

is Each one his tale of love im - parts She
 - ed To claim her lit - tle heart and hand With

en rê - vons la nuit nous y pen - sons le jour Ce
 co - quettes, with them all but fa - vors none at all And
 lovè - light in his glance This gal - lant son of France He

n'est que Ma - de - lon mais pour nous c'est là - mour
 here's the way they ban - ter ev - 'ry time they call
 mur - mur's as she lis - tens with - her heart en - tranç'd

CHORUS

Quand Ma - de - lon vient nous ser - vir à boi - re Sous la ton -
 O Ma - de - lon you are my on - ly one O Ma - de -

-nelle on frô - le son ju - pon Et cha - cun lui ra - conte une his -
 -lon now that the foe is gone Let the wed - ding bells ring sweet and

-toi - re Une his - toire à sa fa - çon. La Ma - de -
 gay Let this be our wed - ding day O Ma - de -

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'G' and continues with quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

-lon pour nous n'est pas sé - ve - re Quand on lui prend la taille ou le men -
 -lon sweet maid of Nor - man - dy Like Joan of Arc You'll al - ways be to

The second system continues the vocal and piano parts. The vocal line has a melodic line with some triplets. The piano accompaniment features a steady bass line and chords in the right hand.

-ton El - le rit c'est tout l'mal qu'elle sait fai - re Ma - de -
 me All thru life for you I'll car - ry on Ma - de -

The third system shows the vocal line and piano accompaniment. The piano part includes a dynamic marking 'fz' (forzando) and various rhythmic patterns.

-lon, Ma - de - lon, Ma - de - lon 1 Quand Ma - de - 2 D.C.
 -lon Ma - de - lon Ma - de - lon O Ma - de -

The fourth system concludes the piece with a vocal line and piano accompaniment. It includes dynamic markings 'f' and 'ff', and a 'D.C. Last' instruction. The piano part features triplets and a final cadence.

THE IRISH WERE EGYPTIANS LONG AGO

SONG

Lyric by
ALFRED BRYAN
CHORUS

Music by
CHRIS SMITH

It must have been the I-rish who built the Pyr-a - mids For no one else could
It must have been the I-rish who built the Pyr-a - mids For no one else could

p-f

car-ry up the bricks _____ It must have been a Doyle who
car ry up the bricks _____ It must have been a Doyle. who

f

dug the riv - er Nile For no one but an I - rish - man would fight a croc - o -
dug the riv - er Nile For no one but an I - rish - man would fight a croc - o -

f

-dile I think these Micks were Turks Mo - ham - me - dans and Ghurks They
-dile Now ev - 'ry Houl - i han once drove a car - a - van I'll

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