

OPERATIC EDITION

MON BIJOU

AS SUNG
IN
THE SIREN

LYRIC BY
HERBERT THOMPSON
MUSIC BY
EGBERT VAN ALSTYNE

MON BIJOU	60
BEWARE OF THE SIRENS	60
LADIES LADIES	60

SM 2114

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Mon Bijou

Words by
HERBERT THOMSON

Music by
EGBERT Van ALSTYNE

Moderato tenerezza

The piano introduction is written in 6/8 time with a key signature of one flat (B-flat). It begins with a *mf* dynamic and features a melody in the right hand and a bass line in the left hand. The piece concludes with a *p* dynamic and a fermata over the final chord.

VOICE

The first vocal line is in 6/8 time. The lyrics are: (He) Do you re-mem-ber when you and I met five years a-go? (He) You looked a pic-ture of beau-ty, my dear, tru-ly su-blime!

The second vocal line is in 6/8 time. The lyrics are: (She) Yes, yes I know. (He) That was a day I shall nev-er for-get. (She) That was no crime. (He) Hair down your back and a dress down to here,

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(She) Just a - bout five years a - go — (He) I was the man on the
 (She) That's how I looked at that time — (He) I was a - thirst and you

i - ron gray horse. Is n't this true? Yes, that was you.
 gave me a drink Out of the well. That's what be - fell.

You re - col - lect just what happened of course? She Yes, sir, I cer - tain - ly do! —
 Tas - ted pe - cul - iar, twas wa - ter, I think! She That's all there was in the well! —

poco rit.

REFRAIN

(He) I } called } you mon } bi - jou de Mont bi - jou, (She) Ton bi - jou,
 (She) You } me ton }

p - f

(He) Mon bi - jou. (She) For {I} fell 'neath {your} spell. —
(She) {you}

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "(He) Mon bi - jou. (She) For {I} fell 'neath {your} spell. — (She) {you}". The piano accompaniment is in two staves, with a treble and bass clef, and a key signature of one flat. It features a steady accompaniment with chords and moving lines.

As {you} stood by the well. — I'd nev - er met an - y - one
{I}

The second system of music consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "As {you} stood by the well. — I'd nev - er met an - y - one {I}". The piano accompaniment is in two staves, with a treble and bass clef, and a key signature of one flat. It features a steady accompaniment with chords and moving lines.

just like you, Fair to view and so charm-ing too! I knew {I was} gone When
{you were}

The third system of music consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "just like you, Fair to view and so charm-ing too! I knew {I was} gone When {you were}". The piano accompaniment is in two staves, with a treble and bass clef, and a key signature of one flat. It features a steady accompaniment with chords and moving lines.

{I} looked up - on {Mon} bi - jou de Mont bi - jou. (He) {I} jou. —
{you} {Ton} {She} {you}

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "{I} looked up - on {Mon} bi - jou de Mont bi - jou. (He) {I} jou. — {you} {Ton} {She} {you}". The piano accompaniment is in two staves, with a treble and bass clef, and a key signature of one flat. It features a steady accompaniment with chords and moving lines. The system ends with a double bar line and a repeat sign, with first and second endings indicated by numbers 1 and 2.

DANCE
Allegretto

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a dynamic marking of *mf*. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines. There are various articulation marks such as accents and slurs throughout the system.

The second system continues the piece with two staves. The upper staff maintains the melodic line with rhythmic patterns, and the lower staff continues the accompaniment. The notation includes various note values and rests, with some notes marked with accents.

The third system shows further development of the piece. The upper staff has a more active melodic line with frequent sixteenth notes. The lower staff accompaniment features a steady rhythmic pattern with some chromatic movement in the bass line.

The fourth system continues the musical progression. The upper staff shows a melodic line with some rests, and the lower staff accompaniment remains active with chords and moving lines. The piece is marked with various articulation marks.

The fifth and final system of the page concludes the piece. The upper staff features a melodic line that ends with a final chord. The lower staff accompaniment also concludes with a final chord. The system ends with a double bar line and a fermata over the final notes.

OPERATIC · NUMBERS

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Music by Oscar Straus

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Music by C. M. Ziehrer

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Music by Robert Hood Bowers

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