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# Day Dreams, Visions of Bliss

Duet: Bozena and Aladar

Lyric by  
Robert B. Smith

Music by  
Heinrich Reinhardt

Moderato con moto

Piano

*mp*

The piano introduction consists of two staves in 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking *mp* is placed above the first measure.

(Bozena) Your fame as a Ro-me-o so true, Made me ver-y anx-ious to  
(Aladar) Your fame as a Ju-li-et charm-ing, Was sim-ply al-lur-ing, a-

The first system of the vocal duet. The top staff shows the vocal line for Bozena and Aladar. The bottom two staves show the piano accompaniment. Dynamic markings *p* and *f* are present.

know you, The gos-sip spread quick-ly to va-ri-ous parts, With  
larm-ing, I heard how you cap-tured the hearts of all men, How

The second system of the vocal duet. The top staff shows the vocal line. The bottom two staves show the piano accompaniment. Dynamic markings *f* and *p* are present.

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tales of this ter-ri-ble break-er of hearts, Un - til your mere name made me  
 none of them ev - er could win you and then, I just could-n't rest, till I

trem-ble, And I thought that you must re - sem - ble, A Blue-beard fe-ro-cious,a-  
 found you And see why they hov-ered a - round you, And see were you real-ly. so

(Aladar)  
 (Bozena)  
 tro-cious to see, Who stole lit - tle girls and would soon steal me. I  
 art-ful a one, Who con - quered all hearts and sur - rendered to none. I

hope I am not what you thought me, What my rep-u - ta - tion has  
 hope I am all you ex - pect - ed, You see I've been some-what ne -

brought me; I've met man - y girls, as you say I have done, But I've  
glect - ed, 'Tis true I've de - clined all the men I could find, But you

*f* *p*

found in each case she was not the right one And so I would turn to an -  
see I have nev - er yet found the right kind, And so I should hard - ly be

oth - er, To meet with the same old both - er, But you are the one I have  
cen - sured, Be - cause I have nev - er yet ven - tured, To yield to a love that did

*fz*

want - ed to find, And yours is the face I have had in mind.  
not strike me real, When I had in mind my own i - deal.

*fp*

*Slower* (Bozena) *rit.* (Adalar)

That sort of pic-ture on - ly lies With - in the mind and not the eyes. The  
 The sort of one that on - ly lies With - in the mind and not the eyes. The

*a tempo*

ha - zy im - age that one sees In sol - i - ta - ry re - ver - ies —  
 ha - zy im - age that one sees In sol - i - ta - ry re - ver - ies —

Valse lente

Day dreams, Vis - ions of bliss, Dear as the hopes of child -

hood, Bright as a sun - beam and brief as a kiss, Lost in the wa - ken - ing

wild - wood. Day dreams, mo - ments di - vine, When all so

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a half note 'wild - wood.' followed by quarter notes for 'Day dreams, mo - ments di - vine, When all so'. The piano accompaniment starts with a series of chords in the right hand and a simple bass line in the left hand. A dynamic marking of *mp* is present in the piano part.

ra - diant seems, — That is the land where the stars ev - er shine,

The second system continues the vocal line with a half note 'ra - diant seems, —' followed by quarter notes 'That is the land where the stars ev - er shine,'. The piano accompaniment features more complex chordal textures, including some triplets and chromatic movement in the bass line.

Deep in those dear day dreams. — dreams. —

The third system contains the vocal line with a first ending (marked '1.') and a second ending (marked '2.'). The vocal line has a half note 'Deep in those dear day dreams. —' followed by a first ending of two quarter notes and a second ending of two quarter notes. The piano accompaniment includes a dynamic marking of *fp* (fortissimo) in the second ending.

The fourth system shows the vocal line with a half note followed by a full rest. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, concluding the piece with a final cadence.

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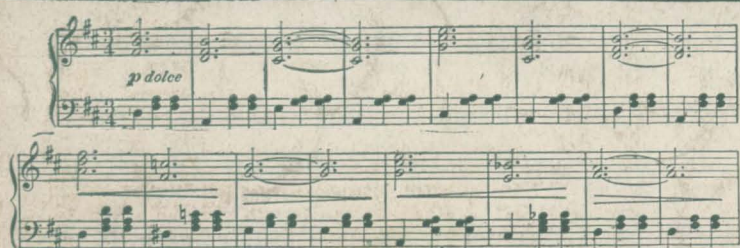
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