

# THE ILLUSIONIST

Song Cycle to Poems of Thomas Hardy  
For Bass Voice and Piano

Paul Sarcich  
1993

Bright (♩.=120)

The musical score is divided into three systems, each with a bass line and a piano accompaniment. The piano part consists of two staves (treble and bass clef).

**System 1 (Measures 1-2):** The piano part begins with a forte (*f*) dynamic. The bass line is mostly silent. Measure 2 features a key signature change to one sharp (F#).

**System 2 (Measures 3-5):** The piano part features a series of ascending arpeggiated chords, marked with a fortissimo (*ff*) dynamic and the instruction *poco a poco cresc*. The bass line is silent. Measure 5 ends with a mezzo-forte (*mf*) dynamic and a key signature change to one flat (Bb).

**System 3 (Measures 6-7):** The piano part continues with a fortissimo (*ff*) dynamic, followed by a *dim. molto* instruction. The bass line is silent. Measure 7 contains the vocal line with the lyrics: "day is draw ing to its fall I had not dreamed to". The piano part concludes with a mezzo-piano (*mp*) dynamic.

Measure numbers 3, 5, and 7 are indicated at the start of their respective systems. The score includes various musical notations such as dynamics, articulation marks, and key signature changes.

Calmer

100 *pp*

con-caves round her eyes, and wrink-les man-i-fold. I

*ppp*

104 *poco a poco cresc.* *with mounting hysteria*

tremb-lingly-ly ex-claimed to her, "O where-fore do you ghost me thus!"

*poco* *p*

106

I have said that dull de-fac-ing Time

*mf*

108 *ff*

will bring no dreads to us"

*ff*

131

131

132

*p*

133

133

134

135

*simile*

136

136

*mp*

Lor-na! Yes, you are sweet, but you are not your

137

138

139

139

*f*

mo-ther, Lor-na the First, frank, feat, ne-ver such a-no-ther

140

141

142

*f*

pp

p

p

221 *p dirge-like, senza espress.*

We sat at the win - dow look - ing

*sempre stacc.*

224 *p mp*

out, and the rain came down like silk - en strings that Swit - in's day

227 *mp*

Each gut - ter and spout bab - bled un - checked in the bu - sy way - of wit - less

## Andante maestoso e appassionato (♩ = c.84)

*f* 262

last! A - non, and all is dead and dumb, On - ly a pale shroud

*f* *sempre tenuto*

265

o - ver the past. That can-not be of val - ue small or vast, Love, then to

269

me! I can say no more: I have ev - en said too

*p* *Very slowly*

*f* *Very slowly*

**Tempo andante**

*f* 273 *ff* *f*

much. I did not mean that this should come; I did not know 'twould

452

through bleak days and ver - nal lie I and lies she,

453

This ne - ver - known la - dy,

454 **Slower**

e - ter - nal com - pan - ion to

455 **Lento** (♩ = 66)  
*p* *fade out naturally*

me

*p* *poco a poco dim* *repeat until inaudible*

una corde  
 Red.