

# First part of ραψωδία from 'Levana and Our ladies of Sorrow'

by Thomas de Quincey.  
For voice and pianoforte

B. VAN DIEREN

Con impeto più tranquillo

*f* *mp* *pp* *pp*

Piano

The first system of the piano introduction features two staves. The right hand begins with a triplet of eighth notes, marked with a forte (*f*) dynamic and the tempo instruction 'Con impeto'. This is followed by a series of chords and eighth notes. The left hand provides a rhythmic accompaniment with triplets and single notes. The system concludes with a change in tempo to 'più tranquillo' and a dynamic shift to mezzo-piano (*mp*).

*quasi f* *pp* *una corda* *dolcissimo* *pp*

The second system continues the piano introduction. It features a 'una corda' instruction, indicating a change in piano tone. The music is marked 'dolcissimo' (very soft) and includes a triplet of eighth notes. The dynamics range from quasi-forte (*quasi f*) to pianissimo (*pp*).

Molto Sostenuto "These ladies" said I

*pp* *ppp*

The third system is marked 'Molto Sostenuto' (very sustained). It features a triplet of eighth notes and a dynamic of pianissimo (*pp*). The system ends with the vocal entry point marked 'I' and the text '"These ladies" said I'.

VOICE \*) Molto Sostenuto

softly to myself: "These are the sor - rows - And they are

*mf* *pp*

The fourth system shows the vocal line and piano accompaniment. The vocal line is marked 'VOICE' and 'softly to myself:'. The piano accompaniment is marked '\*) Molto Sostenuto' and includes dynamics of mezzo-forte (*mf*) and pianissimo (*pp*). The system concludes with a triplet of eighth notes.

\*) The accidentals are valid for the note before which they are placed only (any note without an accidental, read always ♮).

three in num - ber As the gra - ces are three

*p* *mp* *pp* *mp* *pp*

who dress man's life with beau - ty The

*mf* *p* *p*

Par - cae are three who weave the dark ar - ras of man's

*pp* *mf* *f* *p subito*

life in their mys - te - ri - ous loom Al - ways with col - ours

*mf* *p* *crescendo* *mf* *p*

sad in part, Some - -

*p*

accelerando assai

times ang - ry with trag - ic crim - son and

sempre *p*

accelerando assai

a tempo

black,

a tempo crescendo

*f* *mf*

The fu - ries are

*f* *p* *pp* *p*

three who vis - it with ret - ri - bu - tion called from the o - ther side

*pp* *mf* *mf* *diminuendo*

of the grave of - fen - ces that walk up - on

*mf* *una corda* *p* *pp* *a tempo* *p* *riten. assai* *diminuendo*

this, As once ev - en the mu - ses

*una corda* *pp* *dolcissimo* *tutte corde* *mp* *mf* *p*

were but three that fit the harp, the

*pp* *(pp)* *mf* *crescendo*

Red.....\*

allargando un pochino

trum - pet and the lute to the great

*f* *p subito* *quasi f* *p*

allargando un pochino

*ad.....\**

a tempo

bur - den of man's im - pass - ioned cre -

*mf* *p*

*p*

- a - tions.

*p* *p* *pp*

These

*molto tranquillo*

*mf* *p* *pp* *mp*

*una corda*

are the sor - rows, all three of whom I know.

*molto ten.*

*molto ten.*

*p* *pp* *mp*

tutte corde

*mf* *pp* *mf*

una corda *tutte corde*

*stringendo* *a tempo*

*f* *mf* *p* *pp*

*ritenuto assai* *a tempo*

*mp* *pp* *pp* *mf* *p*

una corda *tutte corde*

*diminuendo* *pp* *p* *pp*

# LES PEINES.

Paroles Françaises de  
M. D. CALVOCORESSI.

THOMAS DE QUINCEY  
("LEVANA")

"Ces dames" me dis-je tout bas \*)

Ce sont les Pei - nes, El - les sont  
trois en nom - bre. Et les Grâ - ces sont trois qui pa - rent  
de joie la vi - e. Les Par - ques sont trois, qui tis - sent le  
long ta - pis des jours — Ain - si qu' or - don - ne le sort,  
Tou - jours de som - bres gris mê - lé, Par - fois lourd de pour -  
-pre tra - gique et de noir. Les Fu - ries sont  
trois, cher - chant par de là la tom - be De jus - tes pei - nes  
pour châ - ti - er le mal qui tri - omphe au grand jour.  
Ja - dis mê - me les Mu - ses é - taient trois A - dap -  
tant l'ai - rain, les cor - des, le ro - seau à cla - mer  
tou - tes les plus su - bli - mes pen - sé - es.  
Trois sont les Pei - nes: les trois, je les con - nais

\*) Les accidents n'affectent que les notes devant lesquelles ils sont placés. Toute note non pourvue d'un accident est bécarre.