

Queen Mary's Lamentation

Trad, arr. Giordani (piano reduction by G. Dooley)

Voice

Piano

The first system of the score consists of two staves. The top staff is for the voice, showing a whole rest for the first six measures. The bottom staff is for the piano, featuring a 3/4 time signature, a key signature of one sharp (F#), and a complex accompaniment of chords and moving lines in both hands.

Pno.

I — sigh and la - ment me in vain — These — walls can but e - cho — my

The second system includes a vocal line with lyrics: "I — sigh and la - ment me in vain — These — walls can but e - cho — my". The piano accompaniment continues with chords and moving lines in both hands.

Pno.

moan A - las it in - creas-es my — pain when I think of the days — that — are gone.

The third system includes a vocal line with lyrics: "moan A - las it in - creas-es my — pain when I think of the days — that — are gone.". The piano accompaniment continues with chords and moving lines in both hands.

Thro' the grate of my pri-son I see the

birds as they wan - ton in air my heart how it pants to be free my looks they are

wild with des - pair A

2.
 Above, tho' opprest by my fate,
 I burn with contempt for my foes;
 Tho' fortune has alter'd my state,
 She ne'er can subdue me to those.
 False woman! in ages to come,
 Thy malice detested shall be;
 And, when we are cold in the tomb,
 Some heart still will sorrow for me.

3.
 Ye roofs! where cold damp and dismay,
 With silence and solitude dwell,
 how comfortless passes the day,
 How sad tolls the evening bell!
 The owls from the battlements cry,
 Hollow winds seem to murmur around,
 'O Mary, prepare thee to die!' -
 My blood it runs chill at the sound.

Manuscript version in Jane Austen's House Museum (3:30) only shows bass line and melody. This accompaniment is a piano reduction of the version for string quartet by Giordani which has the same harmonic structure. Original key: also available transposed to F.