

Queen Mary's Lamentation

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

Voice



Piano

The first system of the score features a voice staff at the top with a whole rest, indicating the start of the vocal line. Below it is a piano accompaniment consisting of two staves. The right hand plays a series of chords and eighth notes, while the left hand provides a simple bass line with quarter notes and rests.

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



Pno.

The second system begins with the vocal line. The lyrics are: "I — sigh and la - ment me in vain — These — walls can but e - cho — my". The piano accompaniment continues with chords and a steady bass line.

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



Pno.

The third system continues the vocal line with the lyrics: "moan A - las it in - creas-es my — pain when I think of the days — that — are gone." The piano accompaniment provides harmonic support with chords and a consistent bass line.

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 damps 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.