



CHANGES.

SONG.

LADY LINDSAY (*of Balcarres*).
Adagio espressivo.

HAMISH MACCUNN.

VOICE.

We sat a-mong the corn-fields, you and I, The crim-son

PIANO.

p

The first system of musical notation for the song. It consists of a voice line and a piano accompaniment. The voice line is written on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature and a common time signature (C). The piano part begins with a dynamic marking of *p* (piano). The lyrics are: "We sat a-mong the corn-fields, you and I, The crim-son".

sun was set - - ting in the sea, . . The sound of eve - ning bells came o'er the

The second system of musical notation for the song. It continues the voice and piano parts from the first system. The voice line continues with the lyrics: "sun was set - - ting in the sea, . . The sound of eve - ning bells came o'er the". The piano accompaniment continues with the same key signature and time signature, featuring various chordal textures and melodic lines.

lea, I laughed a hap - py laugh; you sighed a sigh! I

p *colla voce.* *poco più moto.*

mind me how the sun - beams kissed your hair, . . . The

cres.

light wind fann'd your cheek with fond ca - res, . . . Played . . .

cres. *con passione.* *f* *f* *3* *accel.*

. . . in the warm folds of your soft white dress, And sing - ing

3 *3* *3* *3* *3* *3* *3* *3*

birds pro-claimed that you were fair.

dim. e rall.

Now we are part-ed, dear, yes, you and I, With broad

tempo mo. ppp tempo mo. colla voce. cres.

lands and wide . . . seas be-twixt us two; I sit a-mong the corn-fields here, and

f p

you? Per-chance you laugh a hap-py laugh— I sigh.

pp molto adagio.