

In Flanders Fields

For SATB* and Piano

Performance Time: Approx. 2:15

Arranged by
ROGER EMERSON

Words by Dr. JOHN McCRAE
Music by JOHN JACOBSON and ROGER EMERSON

Pensively and Rubato (♩ = 60)

Piano



pedal freely *mp*

The piano introduction consists of two staves in 3/4 time. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment. The tempo is marked as 'Pensively and Rubato' with a quarter note equal to 60 beats per minute.

Soprano

Alto

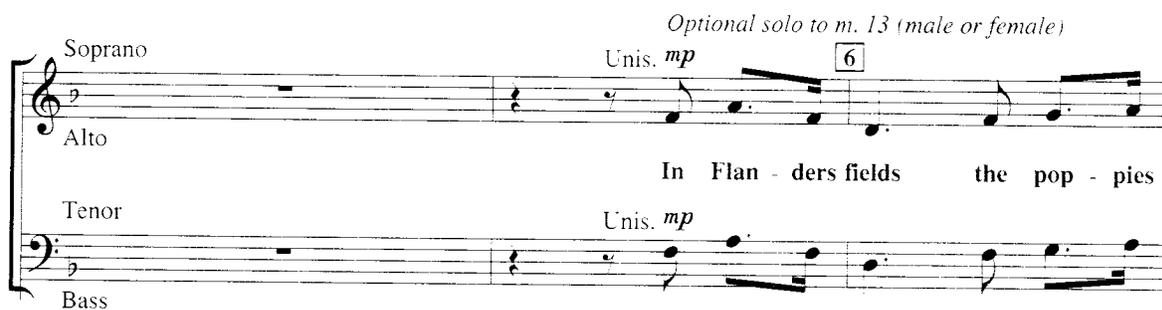
Tenor

Bass

Optional solo to m. 13 (male or female)

Unis. *mp* 6

In Flan - ders fields the pop - pies

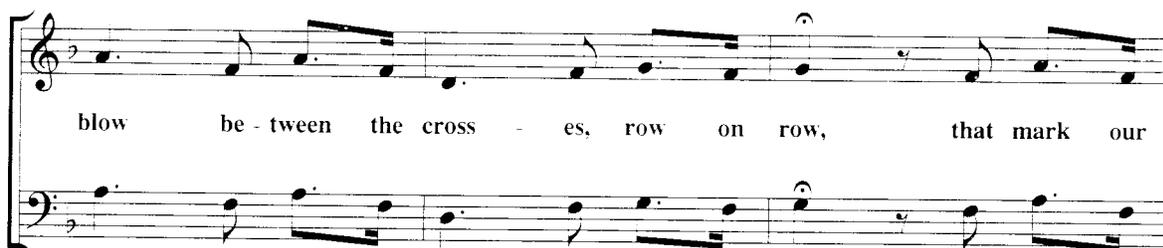


The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown for the first line of lyrics. The vocal parts are in unison, marked *mp*. A box with the number '6' is placed above the vocal line. The piano accompaniment continues from the previous section.



The piano accompaniment for the second line of lyrics, starting at measure 3. It features a mix of chords and moving lines in both hands.

blow be - tween the cross - es, row on row, that mark our



The vocal parts and piano accompaniment for the second line of lyrics. The vocal parts are in unison, and the piano accompaniment continues.



The piano accompaniment for the third line of lyrics, starting at measure 7. It features a mix of chords and moving lines in both hands.

*Available for SATB, SAB, SSA and TBB



place; and in the sky the larks, still brave - ly sing - ing,

10

fly. Scarce heard a - mid the guns - be -

mf 15

**mf*

mf

13

low. We are the Dead. Short days a - go we lived, felt

Unis.

16

Unis.

dawn, saw sun - set glow, loved and were loved, and now - we

19

The first system of the musical score consists of two staves. The upper staff is for the vocal line, starting with a treble clef and a key signature of one flat. It contains the lyrics: "dawn, saw sun - set glow, loved and were loved, and now - we". The lower staff is for the piano accompaniment, starting with a bass clef and a key signature of one flat. It features a steady accompaniment of eighth notes in the right hand and a bass line in the left hand. The system is numbered 19 at the bottom left.

lie. In Flan - ders fields, in Flan - ders fields! And now we

22

The second system of the musical score continues the vocal and piano parts. The vocal line (treble clef) has the lyrics: "lie. In Flan - ders fields, in Flan - ders fields! And now we". The piano accompaniment (bass clef) continues with its accompaniment. The system is numbered 22 at the bottom left.

Unis. *f*

lie in Flan - ders fields. Take up your

25

The third system of the musical score continues the vocal and piano parts. The vocal line (treble clef) has the lyrics: "lie in Flan - ders fields. Take up your". The piano accompaniment (bass clef) continues with its accompaniment. The system is numbered 25 at the bottom left.

28

Unis.

quar - rel with - the foe: To you from fail - ing hands we

28

throw - the torch; be yours to hold it high. If ye break

31

36

faith with us - who die. We shall not sleep, though pop - pies

34

grow in Flan - ders fields, in Flan - ders fields. We shall not

rall.

37

sleep, though pop - pies grow in Flan - ders fields, in Flan - ders

40

fields.

rit. e dim.

45

rit. e dim.

div.

48

In Flanders Fields

Words by Dr. John McCrae

*In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.*

*We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie
In Flanders fields.*

*Take up your quarrel with the foe;
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.*

Flanders, a former county on the North Sea, was the heart of economic and political development in the low countries during the Middle Ages. It included the present Belgian provinces of West and East Flanders and parts of modern France and the Netherlands. With its favorable location on the sea, Flanders became a wealthy trading center with numerous industrial towns, such as Bruges and Ghent.

Flanders has been the scene of repeated warfare from the time of the Crusades in the 12th Century through the Hundred Years' War in the 14th Century, and from the Spanish Wars in the 1600s and 1700s to extraordinary battles during World War I.

In 1919 Dr. John McCrae wrote the stirring poem entitled *In Flanders Fields*. In 15 short lines, McCrae captures the courage, valor, awe and stark reality of war. The images he invokes of young people's lives, once so full of hope and beauty, vanquished by the ravages of warfare, are some of the most moving ever penned. To this day, it continues to be an emotional salute to the young men and women who have given their lives in warfare protecting the lands, the people and the dreams we cherish most. His challenge to take up the torch of the fallen warriors is as desperate a challenge to remember as any we will find in the English language.

On Veterans or Remembrance Days in North America we often wear a poppy blossom on our lapel to salute our fallen warriors. This beautiful gesture was encouraged by the vivid words of Dr. McCrae's poem. From the intrepid battle fields of Gettysburg and Bull Run, Europe and the Pacific, Korea, Vietnam, the Persian Gulf and all of the battles before and after, we do our best to remember the sacrifice of others who protected our dreams and realities. Lest we forget, *In Flanders Fields* will be there to remind us. We hope that this musical setting of these immortal words will move you to remember and be grateful.

John Jacobson and Roger Emerson