

# In Flanders Fields

SAB chorus and piano

John McCrea

music by Brian Tate

♩ = 66 Gently, with expression

Piano introduction in 4/4 time, key of B-flat major. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. Dynamics range from piano (*p*) to mezzo-forte (*mf*). The piece concludes with a fermata and a *rit.* marking.

Section A begins at measure 4. The vocal line starts with a rest, followed by the lyrics "In Flan - ders Fields the por - blow". The piano accompaniment is in 3/4 time. Dynamics include piano (*p*) and mezzo-forte (*mf*). The tempo is marked "a tempo".

Section A continues from measure 7. The vocal line includes the lyrics "Be - tween the cross - ser - on row, That mark our place; and". The piano accompaniment continues in 3/4 time. Dynamics include mezzo-forte (*mf*) and mezzo-piano (*mp*).

Section A concludes at measure 10. The vocal line includes the lyrics "the sky - The larks, still brave - ly sing - ing, fly -". The piano accompaniment continues in 3/4 time. Dynamics include forte (*f*).

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

13

*mp*

Scarce heard a - mid the guns be - low. In Fland - ers

*mp*

17

*p*

In Fland-ers field.

*p*

In Fland-ers field.

*p*

*poco rall.*

22

**B** *a tempo*

*mf*

the Dead. Short days a - go We lived, felt dawn, saw

*mf*

We are the Dead. Short days a - go We lived, felt dawn, saw

*a tempo*

*mp*

*mf*

25

sun-set glow, Loved and were loved, now we lie,

sun-set glow, Loved and were loved, and p re,

28

In Fland - ers In

In Fland - ers field. In Fland - ers

Fland - ers field.

31

Flan' eld.

In Fland - ers field. Take

with resolve

*f*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

34 **C** *f*

Take up our quar-rel with the foe: \_\_\_\_\_ To you \_\_\_\_\_ hands we

Take up our quar-rel with the foe: \_\_\_\_\_ om fail - ing hands we

up our quar - rel \_\_\_\_\_ Take up our quar - rel w' \_\_\_\_\_ from

**C** *f*



37 *poco accel.*  $\text{♩} = 72$   
*faster, with urgency*

throw \_\_\_\_\_ The torch; be yours to hold it high. If

throw \_\_\_\_\_ *ff* The torch; be yours to hold it high. If

we throw \_\_\_\_\_ *ff* The torch; be yours to hold it high. If

*poco accel.*  $\text{♩} = 72$   
*faster, with urgency* **D** *ff*

40 *f*

ye break faith with us who die We shall not sleer

ye break faith with us who die e shall not

ye break faith with us who die

44 *poco rall.* *p* *mp*

sleep, pop-pies grow pop-pies grow

ough pop-pies grow pop-pies grow

We shall though pop-pies grow pop-pies grow

*mf* *p* *mp*

*poco rall.* *mf* *mp*

48 **E** ♩ = 62 *p* *mf*

52

**F**

*p* S/A

In Flan-ders Fields the pop- pies\_\_\_ blow\_\_\_ Be-twe<sup>e</sup> ses, row\_

In Flan-ders Fields the pop- pies\_\_\_ blow\_\_\_ ae cros- ses, row\_

55

*mp*

— on row, The<sup>e</sup> ace; and in the sky\_\_\_ The

— on row, ark our place; and in the sky\_\_\_ The

58

*p*

*p*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

l<sup>r</sup> brave - ly sing - ing, fly\_\_\_ Scarce heard a - mid the

still brave - ly sing - ing, fly\_\_\_ Scarce heard a - mid the

61

guns be - low. In Fland - ers field. Fland - ers

guns be - low. In Fland - ers

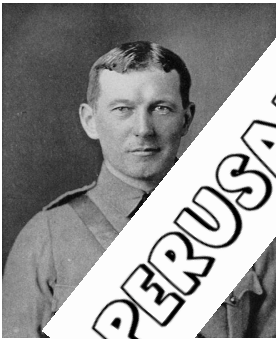
65

*poco rit.* *a tempo* *rit.*

In Fland - ers field.

In Fland - ers field.

*poco rit.* *a tempo* *rit.*



"In Flanders Fields" is a war poem in the form of a rondeau, written during the First World War by the Canadian physician Lieutenant-Colonel **John McCrae**. He was inspired to write it on October 3, 1915, after presiding over the funeral of friend and fellow soldier Lieutenant Alexis Helmer, who was killed in the Second Battle of Ypres. According to legend, fellow soldiers retrieved the poem from McCrae, initially dissatisfied with his work, discarded it. "In Flanders Fields" was first published on December 8 of that year in the London magazine *Punch*. Flanders Fields is a common English name of the World War I battlefields in Belgium and France.



**Brian Tate** is a Victoria, B.C. choral director, clinician, educator, and vocalist. As an award-winning composer and arranger, dozens of his choral works are published and his music is performed worldwide. Brian directed Vancouver's Universal Gospel Choir, the City Soul Choir, and Victoria's Capital Soul Choir. He has taught singing and choir for over 20 years at Langara College's Studio 58 theatre school and on the voice faculty of the Canadian College of the Performing Arts. Brian has also performed with Dawn Pemberton and Karla Mundy in the world music cappella vocal trio, TriVo. He has had a lifelong interest in music of the African diaspora, and has travelled and studied in Cuba and West Africa. Brian is frequently invited to lead workshops for choirs and is known for his teaching skills, his humour, and ability to inspire people from all levels and backgrounds to sing together.