

In Flanders Fields
GP - D019
SATB choir, a cappella

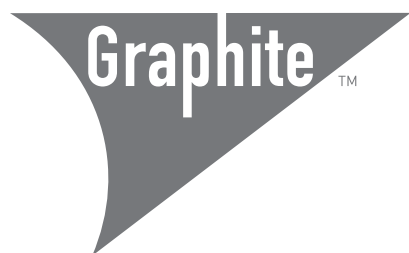
Christine Donkin

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Christine Donkin

In Flanders Fields

for a cappella SATB choir



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Text:

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 our 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.

— *Lt.-Col. John McCrae (1872 - 1918)*

In Flanders Fields

SATB a cappella choir

John McCrae

Christine Donkin

Tempo Rubato ♩ = 60

mp

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S
In Flan-ders fields the pop-pies blow Be-tween the cross-es, row on

A
In Flan-ders fields the pop-pies blow Be-tween the cross-es, row on

T
In Flan-ders fields the pop-pies blow Be-tween the cross-es, row on

B
In Flan-ders fields the pop-pies blow Be-tween the cross-es, row on

Tempo Rubato ♩ = 60

mp

*Piano Reduction
(for rehearsal only)*

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row, That mark our place; and in the sky The larks, still brave-ly sing - ing,

row, That mark our place; and in the sky The larks, still brave-ly sing - ing,

row, That mark our place; and in the sky The larks, still brave-ly sing - ing,

row, That mark our place; and in the sky The larks, still brave-ly sing - ing,

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fly Scarce heard a - mid the guns be - low, scarce heard a - mid the guns be - low. We are the

fly Scarce heard a - mid the guns be - low, scarce heard a - mid the guns be - low. We are the

fly Scarce heard a - mid the guns be - low, scarce heard a - mid the guns be - low. We are the

fly Scarce heard a - mid the guns be - low, scarce heard a - mid the guns be - low. We are the

13 *mf*

Dead. Short days a - go We lived, felt dawn, saw sun-set glow,

Dead. Short days a - go We lived, felt dawn, saw sun-set glow,

8 Dead. Short days a - go We lived, TM felt dawn, saw sun-set glow,

Dead. Short days a - go We lived, felt dawn, saw sun-set glow,

13 *mf*

17 *p* *mf*

Loved, and were loved, and now we lie In Flan - ders fields. Take up our

Loved, and were loved, and now we lie In Flan - ders fields. Take up our

8 Loved, and were loved, and now we lie In Flan - ders fields. Take up our

Loved, and were loved, and now we lie In Flan - ders fields. Take up our

17 *p* *mf*

21

quar - rel with the foe: To you, to you from fail - ing hands we throw The

quar - rel with the foe: To you, to you from fail - ing hands we throw The

quar - rel with the foe: To you, to you from fail - ing hands we throw The

quar - rel with the foe: To you, to you from fail - ing hands we throw The

21

25

torch; be yours to hold it high, hold it high. If ye break

torch; be yours to hold it high, hold it high. If ye break

torch; be yours to hold it high, hold it high. If ye break

torch; be yours to hold it high, hold it high. If ye break

25

f *subito p* *mp*

f *subito p* *mp*

f *subito p* *mp*

f *subito p* *mp*

29 *mf* *mp*

faith with us who die We shall not sleep, though pop-pies grow In Flan - ders

8 *mf* *mp*

faith with us who die We shall not sleep, though pop-pies grow In Flan - ders

29 *mf* *mp*

faith with us who die We shall not sleep, though pop-pies grow In Flan - ders

This system contains four vocal staves and a piano accompaniment. The vocal parts are in soprano, alto, tenor, and bass clefs. The piano part is in grand staff. The lyrics are: 'faith with us who die We shall not sleep, though pop-pies grow In Flan - ders'. Dynamics include *mf* and *mp*. A large watermark 'Graphite' is visible across the page.

rit.

33 *p*

fields, though pop - pies grow In Flan - ders fields.

8 *p*

fields, though pop - pies grow In Flan - ders fields.

33 *p*

fields, though pop - pies grow In Flan - ders fields.

This system continues the vocal and piano parts. It begins with a *rit.* (ritardando) marking. The vocal parts are in soprano, alto, tenor, and bass clefs. The piano part is in grand staff. The lyrics are: 'fields, though pop - pies grow In Flan - ders fields.'. Dynamics include *p*. A large watermark 'Graphite' is visible across the page.

Christine Donkin

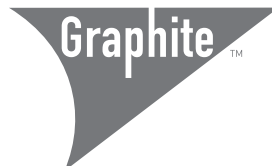
Christine Donkin is a Canadian composer of choral and instrumental music which has been performed and recorded by (among others) the Vancouver Symphony Orchestra, Toronto Symphony Orchestra, Symphony New Brunswick, DaCapo Chamber Choir, Elektra Women's Choir, Cantus (the Norwegian choir that can be heard at the start of the Disney film Frozen), and the Canadian Guitar Quartet.

She is also a music educator who prioritizes the creation of music for students of all levels. Her pedagogical compositions and arrangements for piano, violin, and other instruments are featured in the publications of several music exam organizations, including the largest in Canada (the Royal Conservatory of Music) as well as two of the largest in the world (the Associated Board of the Royal Schools of Music and Trinity College London); and as such are used by music students and teachers around the world.

Christine's interest in words has resulted in some unusual sources of text for her choral compositions, including an ornithologist's field notes, a list of words in thirty-five different languages, vowel and consonant sounds instead of words, and several compositions in which the lyrics were created by the choir that commissioned the work. She has also initiated several creative collaborations, commissioning both poets and fellow composers.

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