

In Flanders Fields
SATB, piano (opt. tr. and hn.)

Timothy C. Takach

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In Flanders Fields

from We, the Unknown

for SATB choir and piano (or opt. trumpet and horn)

Commissioned by Liberty Memorial Central Middle School's "Excalibur" choir, in Lawrence, KS, under the direction of Christopher Kurt, in dedication to the 100th anniversary of the Armistice of 1918 and our building that stands as a monument for those whose lives were cut short by World War I.

The larger work *We, the Unknown* was commissioned and premiered by the Heartland Men's Chorus in Kansas City, MO in June, 2018. The piece questions who might be buried in the Tomb of the Unknown Soldier and pays tribute to all who have served their country, often in silence.



HONESTY &
ACCESSIBILITY &
CRAFT

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In Flanders Fields

John McCrae

SATB and piano

Timothy C. Takach

Reverent $\text{♩} = 69-72$

Soprano

Alto

Tenor

Bass

mf

mp

If performed with trumpet and horn, piano part is omitted.

6

S

A

T

B

In Flan - ders fields the pop - pies blow Be-tween the

mf

mf

mf

mf

mf



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9

S
cross - es, row on row, That mark our place; and in the

A
cross - es, row on row, That mark our place; and in the

T
cross - es, row on row, That mark our place; and in the

B
cross - es, row on row, That mark our place; and in the

p

p

p

p

mp

p

This musical score system covers measures 9 through 11. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'cross - es, row on row, That mark our place; and in the'. The vocal parts are in a soprano clef, and the piano part is in a bass clef. Dynamics include piano (*p*) and mezzo-piano (*mp*). A large watermark 'For perusal purposes only. Do not use, copy, or distribute.' is overlaid across the score.

12

S
sky The larks, still brave - ly sing - ing, fly Scarce

A
sky The larks, still brave - ly sing - ing, fly Scarce

T
sky The larks, still brave - ly sing - ing, fly Scarce

B
sky The larks, still brave - ly sing - ing, fly Scarce

f

f

f

f

mp

mf

f

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This musical score system covers measures 12 through 14. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'sky The larks, still brave - ly sing - ing, fly Scarce'. The vocal parts are in a soprano clef, and the piano part is in a bass clef. Dynamics include forte (*f*), mezzo-piano (*mp*), mezzo-forte (*mf*), and piano (*p*). A large watermark 'For perusal purposes only. Do not use, copy, or distribute.' is overlaid across the score.

15

S heard a - mid the guns be - low. *mp* *p*

A heard a - mid the guns be - low. *mp* *p*

T heard a - mid the guns be - low. *mp* *p*

B heard a - mid the guns be - low. *mp* *p*

mp *p*

19

S We are the Dead. Short days a - go We lived, felt dawn, *mp*

A We are the Dead. Short days a - go We lived, felt dawn, *mp*

T We are the Dead. Short days a - go We lived, felt dawn, *mp*

B We are the Dead. Short days a - go We lived, felt dawn, *mp*

mp

22

S saw sun-set glow, Loved and were loved,

A saw sun-set glow, Loved and were loved,

T saw sun-set glow, Loved and were loved,

B saw sun-set glow, Loved and were loved,

mf *f* *mp* *f* *mp* *f* *mp*

This musical system covers measures 22 to 25. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "saw sun-set glow, Loved and were loved,". The piano part includes dynamic markings of *mf* and *f*. A large watermark "For perusal purposes only. Do not use, copy, or distribute." is overlaid diagonally across the page.

26

S and now we lie, In Flanders fields. Take up our quar - rel

A and now we lie, In Flanders fields. Take up our quar - rel

T In Flanders fields. Take up our quar - rel

B In Flanders fields. Take up our quar - rel

f *f* *f* *f* *p* *mf* *f*

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This musical system covers measures 26 to 29. The lyrics are: "and now we lie, In Flanders fields. Take up our quar - rel". The piano part includes dynamic markings of *p*, *mf*, and *f*. A watermark "Timothy C Takach.com" is centered at the top of the system, and the same diagonal watermark "For perusal purposes only. Do not use, copy, or distribute." is present.

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31 *mf*

S — with the foe: To you from fail - ing hands we throw The torch; be yours to

A — with the foe: To you from fail - ing hands we throw The torch; be yours to

T — with the foe: To you from fail - ing hands we throw The torch; be yours to

B — with the foe: To you from fail - ing hands we throw The torch; be yours to

34 *f* *ff* *mf*

S hold it high. Hold it high.

A hold it high. Hold it high.

T hold it high. Hold it high.

B hold it high. Hold it high.

These 2 bars are only played
in performance if needed.

39

p

S If ye break faith _____ with us who die We shall not

p

A If ye break faith _____ with us who die We shall not

p

T If ye break faith _____ with us who die We shall not

p

B If ye break faith _____ with us who die We shall not

mp *p*

43

mp *p*

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

mp *p*

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

mp *p*

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

mp *p*

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

mp *p*



Inspired by captivating narrative, speculative fiction and making humans better through art, the music of Timothy C. Takach is a mainstay in the concert world. Applauded for his melodic lines, thoughtful text choices and rich, intriguing harmonies, Takach has received commissions and performances from GRAMMY Award-winning ensembles Roomful of Teeth and the St. Paul Chamber Orchestra, the St. Olaf Band, Lorelei Ensemble, True Concord Voices and Orchestra, and numerous other organizations. His compositions have been performed on A Prairie Home Companion, The Boston Pops holiday tour and at venues such as the Library of Congress, Kennedy Center and Royal Opera House Muscat. Takach is a co-creator of the theatrical production of *All is Calm: the Christmas Truce of 1914*, by Peter Rothstein, and won the 2024 Domenic J. Pellicciotti Opera Composition Prize for *Computing Venus* with librettist Caitlin Vincent.

Takach's a cappella choral symphony *Helios* is "larger than life, as if the piece were accompanied by an orchestra" and is "complemented with brilliant visuals created by CandyStations" (Tucson.com). In 2023 the James Sewell Ballet premiered his ballet *Unfashioned Creature* in St. Paul, MN. Takach was a co-founder, singer and Artistic Co-Director of the vocal ensemble Cantus and has frequent national work as a composer-in-residence, clinician and lecturer. He lives in Minneapolis with his wife and two sons.

Selected vocal works by Timothy C. Takach:

Mixed Voices

And I Saw		SATB div. a cappella
Crossroads		SATB, piano
Even in My Time		3-part treble, piano
Fragile		SATB, hand drum
I Am Growing Flowers		SSATB, a cappella
I Belong in My Skin		SATB, piano
Joseph		SATB a cappella
Luminous Beings		SATB a cappella, opt. SATB soli
Mantra	(Graphite Publishing)	SATB, piano
MOMENTS IN FILM: A Mural of Change		SATB, piano
MOMENTS IN FILM: Flying Solo		SATB, piano
Neither Angels, Nor Demons, Nor Powers	(Graphite Publishing)	SSATBB a cappella
One Boy Told Me		SATB, piano

Treble Voices

And I Saw		SSAA div. a cappella
Bahihii Waaliidkay Dhaqay		2-part, piano
Cassiopeia		SSA a cappella
How to Triumph Like a Girl	(Graphite Publishing)	SSA, piano
There is No Rose	(Lorelei Ensemble)	SSAA, SS soli, a cappella
Together, Unafraid		SSA, piano
She Tore a Map	(Graphite Publishing)	SA, piano

TB Voices

Empty		TB (opt. div), piano, opt. djembe
Every Fire		TTBB, piano
Goodbye, Then		TBB choir, Bb clarinet, piano
Kin		TB, piano
Mad		TB, piano
Original Harmony	(Colla Voce)	TTBB a cappella
Rough Beast		TTBB, percussion
Salve Regina	(Graphite Publishing)	TBB semi-chorus, TTBB a cappella

Large Works

At Home (ca. 15')		SATB, flute, clarinet
Born For This (ca. 16')		SATB and piano, chamber ensemble, or concert band
Changed by Beauty (ca. 18')		SATB, cello
Helios (ca. 65')		SATB a cappella
Rose Ever Blooming (ca. 55') composed with Jocelyn Hagen		SATB, orchestra
The Longest Nights (ca. 21')		SATB, piano or string quartet
This is How You Love (ca. 35') composed with Jocelyn Hagen		SATB div. a cappella
True North (ca. 16')		SATB, chamber orchestra
Unfashioned Creature (ca. 41'), a ballet		SATB, cello, percussion, dancers
We, the Unknown (ca. 40')		TTBB, soloists, chamber orchestra