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1918

## In Flanders Fields the Poppies Grow

John Philip, 1854-1932 Sousa  
*Composer*

John McCrae  
*Lyricist*

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30  
*John D. H. ...*  
IN FLANDERS FIELDS  
THE POPPIES GROW



*Song with Piano Accompaniment*  
*by*

LIEUT. JOHN PHILIP SOUSA

*Words by*

LIEUT.-COL. JOHN McCRAE



*Price, 30 cents, net*  
*(No Discount)*

New York • G. SCHIRMER • Boston

Vp 002604  
1914  
IN

IN FLANDERS FIELDS THE  
POPPIES GROW

In Flanders fields the poppies grow  
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.

LIEUT.-COLONEL JOHN McCRAE,  
Canadian Army

This poem was first published anonymously in London "Punch." The author is Dr. John McCrae, formerly of the Royal Victoria Hospital at Montreal, now with No. 3 Canadian General Hospital in France.

28163

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# In Flanders Fields the Poppies Grow

Words by  
Lieut. Col. John M<sup>c</sup> Crae  
*Canadian Army*

Music by  
Lieut. John Philip Sousa  
*U. S. N. R. F.*

Andante

Voice

Piano

*p*

*very evenly and sustained*

In Flan-ders fields the pop-pies grow, the pop-pies grow, the pop-pies

grow — Between the crosses, row on row, row on row, That mark the

The musical score is written for voice and piano. It begins with a tempo marking of 'Andante'. The voice part starts with a whole rest for four measures. The piano accompaniment begins with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The lyrics are: 'In Flan-ders fields the pop-pies grow, the pop-pies grow, the pop-pies grow — Between the crosses, row on row, row on row, That mark the'. The score includes dynamic markings such as *p* and *pp*, and articulation like slurs and accents. The key signature has one flat (B-flat) and the time signature is common time (C).

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*slightly faster*

place, and in the sky, The larks, still brave-ly sing - ing fly, Scarce

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). It begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. The right hand plays a series of chords and moving lines, while the left hand plays a steady bass line with some chordal accompaniment.

*rall.*

heard a - mid the guns be - low.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. It begins with a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment is in a grand staff with a key signature of one flat. The right hand plays a series of chords and moving lines, while the left hand plays a steady bass line with some chordal accompaniment. The tempo is marked *rall.* and the dynamics are *slow* and *p*.

We are the dead: short days a-go We lived, felt dawn, saw sun-set glow,

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. It begins with a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment is in a grand staff with a key signature of one flat. The right hand plays a series of chords and moving lines, while the left hand plays a steady bass line with some chordal accompaniment.

*rit.*

Loved and were loved, and now we lie In Flan-ders fields,

*mf espress.*

*bold and rugged*

in Flan-ders fields. Take up our quar-rel

*f*

with the foe; To you from fail-ing hands we throw The torch! Be

*ff*

*martial*

yours to hold it high; be yours to hold it

*cresc.*

*slow and intense*

high! If ye break faith with us who die, We shall not

*p*

*Adagio*

sleep, though poppies grow In Flanders fields.

# FOUR NEW SONGS by JOHN PHILIP SOUSA

## We Are Coming Marching-Song of America

Words by  
Edith Willis Linn\*

Music by  
John Philip Sousa

Tempo di Marcia

Piano

1 From the moon-tains — wreathed and bear-y, — From the riv-er and the  
2 We are com-ing — we are com-ing, — As the pil-grims came of  
3 With no mal-ice — in our bo-son, — With no hate, no dream of

\* These verses were awarded the prize of five hundred dollars offered by "Linn" for the best poem suitable for use as a waltz.

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Price, 30 cents, net—No Discount

## In Flanders Fields the Poppies Grow

Words by  
Lieut. Col. John McCrae

Music by  
John Philip Sousa

Andante

Voice

Piano

very energy and sustained

In Fan-ders fields the pop-pies grow, the pop-pies grow, the pop-pies  
grow, — Between the crosses, row on row, row on row, That mark the

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Price, 30 cents, net—No Discount

## Lovely Mary Donnelly

Words by  
William Allingham

Music by  
John Philip Sousa

Moderato

Voice

Piano

Oh,  
love-ly Ma-ry Don-nel-ly, my joy, my on-ly best, if  
fit-ty girls were round you, I'd — hard-ly see the rest; the

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Price, 40 cents, net—No Discount

## The Love that Lives Forever

Geo. P. Wallihan

John Philip Sousa

Andante cantabile

Voice

Piano

I have no thought that is not thine, No joy I would not  
have you share; The love-light from your glow-ing eyes To

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