



About the Composer

Andrew Boysen Jr. (b. 1968) is presently a professor in the music department at the University of New Hampshire, where he conducts the wind symphony and teaches conducting and composition. Under his leadership, the UNH wind symphony has released six recordings and been invited to perform at regional conventions of the College Band Directors National Association and National Association for Music Education. Previously, Boysen taught at Indiana State University and Cary-Grove (IL) High School, and was the music director and conductor of the Deerfield Community Concert Band. He remains active as a guest conductor and clinician, appearing with high school, university and festival ensembles across the United States, Great Britain, and Australia.

Boysen earned his Doctor of Musical Arts degree in wind conducting at the Eastman School of Music, where he served as conductor of the Eastman Wind Orchestra and assistant conductor of the Eastman Wind Ensemble. He received his Master of Music degree in wind conducting from Northwestern University in 1993 and his Bachelor of Music degree in music education and music composition from the University of Iowa in 1991.

He maintains an active schedule as a composer, receiving commissions from festival, university, and high school concert bands across the United States. Boysen won the International Horn Society Composition Contest in 2000, the University of Iowa Honors Composition Prize in 1991 and has twice won the Claude T. Smith Memorial Band Composition Contest, in 1991 and 1994. Boysen has several published works with the Neil A. Kjos Music Company, Wingert-Jones Music, Alfred Music, Masters Music, and C. Alan Publications, including pieces for band, orchestra, clarinet and piano, and brass choir. Recordings of his music appear on the Sony, R-Kal, Mark, St. Olaf and Elf labels.

About the Composition

When John Mooney approached me about writing a piece for the East Central Missouri District 7 Honor Band, his request came with the rather unusual idea of writing a short work for soloist and band that could be structured in such a way that any instrument could serve as the soloist. Personally, I enjoy the challenge of trying something new with each piece that I compose and so I eagerly accepted this opportunity. Almost immediately, I had the additional idea of using a narrator and allowing the soloist to sort of “comment” upon the words that were spoken, an idea that would also permit for the use of a vocalist as soloist as well.

The choice of text for the piece came because I had recently finished my Symphony No. 8, which uses poems written in action during World War I by the British poet Wilfred Owen. In the course of reading Owen’s poetry, I had reread John McRae’s *In Flanders Fields*, an incredibly powerful and moving poem that was composed on May 3, 1915 from the battlefield in Ypres, Belgium. I continued to reflect on McRae’s poignant and evocative words as I began to consider my commission for the East Central Missouri District 7 Band when I realized that the premiere for the piece would be over Veterans Day weekend, an ideal opportunity to recognize and support the sacrifices made by members of our military.

The poem is structured in three stanzas, each of which assumes a somewhat different tone and perspective, which I tried to reflect in the structure of the piece. I used a consistent four measure harmonic progression throughout much of the work, initially as a more reflective (and at the end, hopeful) rising pattern of F major, G minor, A minor, and B \flat major. In the darker middle portion of the work, I essentially inverted the progression, constructing a descending pattern of D minor, C major, B \flat major, and A minor.

In Flanders Fields was premiered on November 11, 2017, with me conducting the East Central Missouri District 7 Honor Band.

—Andrew Boysen Jr.

Notes to the Conductor

In Flanders Fields can be performed in two ways: with any wind soloist, narrator and band, or with vocal soloist (soprano, alto, tenor, bass) and band. In the first version, the narrator speaks the words of John McCrae's poem in between phrases from the instrumental soloist. If using a vocalist, the words are sung as lyrics to the instrumental solo melodies. Solo parts and piano accompaniment are included in the full set.

Adjustments to the Solo Part

The melody in the solo instruments sometimes requires slight adjustments to accommodate the instrument's range. The most common version of the solo melody is printed in the score (along with the ossia staff). The printed solo parts already include these changes, but they are included here for the conductor's reference.

- Fl – 51-bt. 3 8va, 53-loco, 61-8va, 68-bt. 3 loco
- Ob – 51-bt. 3 8va, 53-loco, 61-8va, 64-ossia, 65-loco
- Cl – 61-8va, 64-ossia, 65-loco
- Bcl – 13-15vb, 49-bt. 4+ 8vb, 53-15vb, 61-8vb, 64-bt 3+15vb
- Bsn – 13-15vb, 49-bt. 4+ 8vb, 53-15vb, 61-8vb, 64-bt 3+15vb
- AS – 13-8vb, 49-loco, 53-ossia, 54-8vb, 61-loco, 64-bt 3+8vb, 69 after 1st breath loco, 78-8vb
- TS – 13-8vb, 51-bt. 3 loco, 53-8vb
- BS – 13-15vb, 49-8vb, 53-ossia 8vb, 54-15vb, 61-8vb, 64-ossia 15vb, 65-15vb, 69-after 1st breath 8vb, 78-15vb
- Tpt – 13-8vb, 49-bt 4+ loco, 53-8vb, 61-loco, 64-bt. 3+ 8vb, 69-ossia, then after 1st breath mark loco, 78-8vb
- Hn – 13-8vb, 18-ossia, 20-8vb, 49-bt. 4+ loco, 53-8vb, 61-loco, 63-ossia, 64-8vb, 68-bt. 3 15vb, 69- ossia 8vb, then after 1st breath loco 8vb, 78-still 8vb, 83-ossia, 85-8vb
- Tbn – 13-15vb, 49-8vb, 53-ossia 8vb, 54-15vb, 61-8vb, 64-bt. 3+15vb, 69-ossia 8vb, then after 1st breath mark 8vb, 78-15vb
- Euph – 13-15vb, 49-8vb, 53-ossia 8vb, 54-15vb, 61-8vb, 64-bt. 3+15vb, 69-ossia 8vb, then after 1st breath mark 8vb, 78-15vb
- Tuba – 13-22vb, 49-15vb, 53-ossia 15vb, 54-22vb, 61-15vb, 68-bt. 3 - 22vb, 69-ossia 15vb, then after 1st breath mark 15vb, 78-22vb
- Soprano – 13-ossia, 17-8vb, 49-loco, 51-bt.3 8va, 53-ossia loco, 54-8vb, 56-bt.2 loco, 61-omit, 78- ossia, 82-8vb
- Alto – 13-8vb, 49-bt. 4+ loco, 53-8vb, 61-omit, 78-8vb
- Tenor – 13-ossia 8vb, 17-15vb, 49-8vb, 51-loco, 53-ossia 8vb, 54-15vb, 56-bt.2 8vb, 61-omit, 78-ossia 8vb, 82-15vb
- Bass – 13-15vb, 49-bt. 4+ 8vb, 53-15vb, 61-omit, 78-15vb

In Flanders Fields by John McCrae (1872–1918)

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.

Instrumentation List

4 – 1st Flute	3 – 2nd Trombone	1 – Solo Flute
4 – 2nd Flute	3 – 3rd Trombone	1 – Solo Oboe
3 – Oboe	2 – Euphonium	1 – Solo B \flat Clarinet
4 – 1st B \flat Clarinet	2 – Euphonium TC	1 – Solo B \flat Bass Clarinet
4 – 2nd B \flat Clarinet	4 – Tuba	1 – Solo Bassoon
4 – 3rd B \flat Clarinet	2 – Percussion I:	1 – Solo E \flat Alto Saxophone
2 – E \flat Alto Clarinet	Crotales (D & F)	1 – Solo B \flat Tenor Saxophone
2 – B \flat Bass Clarinet	2 Triangles	1 – Solo E \flat Baritone Saxophone
2 – E \flat Contra-alto Clarinet	Marching Machine	1 – Solo B \flat Trumpet
2 – 1st Bassoon	1 – Percussion II:	1 – Solo F Horn
2 – 2nd Bassoon	Vibraphone	1 – Solo Trombone
2 – 1st E \flat Alto Saxophone	2 – Percussion III:	1 – Solo Euphonium
2 – 2nd E \flat Alto Saxophone	Marimba	1 – Solo Euphonium TC
2 – B \flat Tenor Saxophone	Snare Drum	1 – Solo Tuba
2 – E \flat Baritone Saxophone	1 – Percussion IV:	1 – Soprano voice with Piano Accomp.
3 – 1st B \flat Trumpet	Suspended Cymbal	1 – Alto voice with Piano Accomp.
3 – 2nd B \flat Trumpet	2 – Percussion V:	1 – Tenor voice with Piano Accomp.
3 – 3rd B \flat Trumpet	Bass Drum	1 – Bass voice with Piano Accomp.
3 – 1st F Horn	Tam-tam	1 – Rehearsal Piano
3 – 2nd F Horn	Chimes	
3 – 1st Trombone	1 – Full Conductor Score	

Approximate performance time—6:00

Additional scores and parts are available.

To hear a recording of this piece or any other publication, please visit www.kjos.com.

In Flanders Fields

for Solo Wind Instruments or Voice, Narrator, and Band

Poem by John McCrae
(1872–1918)

Approx. performance time—6:00

Andrew Boysen Jr.
(ASCAP)

Narration:
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.

Flowing (♩ = 80) 5

Flutes 1 2

Oboe

B♭ Clarinets 1 2 3

E♭ Alto Clarinet

B♭ Bass Clarinet

E♭ Contra-alto Clarinet

Bassoons 1 2

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Flowing (♩ = 80) 5

Solo Ossia

*Solo

Flowing (♩ = 80) 5

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Euphonium

Tuba

Flowing (♩ = 80) 5

Percussion I:
Crotales (D & F)
2 Triangles
Marching Machine

Percussion II:
Vibraphone

Percussion III:
Marimba
Snare Drum

Percussion IV:
Suspended Cymbal

Percussion V:
Bass Drum
Tam-tam
Chimes

Flowing (♩ = 80) 5

Rehearsal Piano

*Parts have been provided for each wind instrument and and voice part to perform the solo. If using a wind instrument, please also use a narrator. If using a vocal soloist, omit the narrator and have a soloist from the band play the passage from measure 61–70. Ideally, the soloist should be placed in the back of the hall, behind the audience, or as nearly so as is possible. The narrator should not be visible and, ideally, should be amplified through the house speaker system.

15 16 17 18 19 20

Fls. 1 2

Ob. Solo *mp*

B \flat Cls. 1 Oboe cue - solo *mp* end cue

2 3

E \flat A. Cl.

B \flat B. Cl.

E \flat C.A. Cl.

Bsns. 1 2

E \flat A. Saxes 1 2

B \flat T. Sax.

E \flat B. Sax. *p*

Ossia

Solo row, That mark our place; and in the sky The larks, still bravely singing, fly Scarce heard a-mid the guns be-low.

B \flat Tpts. 1 *mp*

2 3

F Hns. 1 *p*

2 *p*

Trbs. 1 2 3

Euph. *p* *mp*

Tuba

Tri. Crot.

Vib.

Mar. Marimba *p*

S. Cym.

T-Tam.

Reh. Pno.

27 28 29 30 31

Fls. 1 2

Ob.

B♭ Cls. 1 2 3

E♭ A. Cl.

B♭ B. Cl.

E♭ C.A. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

Solo

B♭ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Tri. Crot.

Vib.

Mar.

S. Cym.

B.D. T-tam.

Reh. Pno.

mf

mf

mf

w/lyrn

p

52 53 a2 54 55 56 57 a2

Fls. 1 2
Ob.
B♭ Cls. 1 2 3
E♭ A. Cl.
B♭ B. Cl.
E♭ C.A. Cl.
Bsns. 1 2
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.
Ossia
Solo
B♭ Tpts. 1 2 3
F Hns. 1 2
Trbs. 1 2 3
Euph.
Tuba
Marching Machine
Vib.
Mar. S.D.
S. Cym.
B.D. T-tam.
Reh. Pno.

p *cresc.* *mf* *a2* *f* *mf*

glow, Loved and were loved: and now we lie _____ In Flan-ders fields.

Str. Mute *mf* *p* *n.*

p *cresc.* *mf*

p *cresc.* *mf*

pp *w/lyarn* *mf* S.D. *p* B.D. & T-tam.

cresc. *mf*

64 65 66 67 68

Fls. 1 2

Ob.

B♭ Cls. 1 2 3

E♭ A. Cl.

B♭ B. Cl.

E♭ C.A. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

Ossia

Solo

B♭ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Marching Machine

Vib.

S.D.

S. Cym.

B.D. T-tam.

Reh. Pno.

Open

Open a2

div.

mp *cresc.*

mf

pp

ff

p

Cadenza

69

Fls. 1 2

Ob.

B \flat Cls. 1 2 3

E \flat A. Cl.

B \flat B. Cl.

E \flat C.A. Cl.

Bsns. 1 2

E \flat A. Saxes 1 2

B \flat T. Sax.

E \flat B. Sax.

Cadenza

Ossia

Solo

slow accel. rit.

dim. mp > p mp

Cadenza

B \flat Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Cadenza

Tri. Croc.

Vib.

S.D.

S. Cym.

T-Tam.

Cadenza

Reh. Pno.

Narrator:
 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.

70 a tempo

71 72 73 74 75

Fls. 1 2

Ob.

B \flat Cls. 1 2 3

E \flat A. Cl.

B \flat B. Cl.

E \flat C.A. Cl.

Bsns. 1 2

E \flat A. Saxes 1 2

B \flat T. Sax.

E \flat B. Sax.

Solo
p

Solo
p

70 a tempo

Solo
p

70 a tempo

B \flat Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Solo
p

70 a tempo

Tri. Crots. *Crotales (bowed)* *p* *Triangles* *p*

Vib. *p*

Mar.

S. Cym. *w/brushes* *p*

T-Tam.

70 a tempo

Reh. Pno. *p*

82 83 84 rit. 85 86

Fls. 1 2 *cresc.*

Ob. *unis.* *mp* *cresc.* *mf* *div.*

B♭ Cls. 1 2 3 *cresc.* *mf*

E♭ A. Cl. *p cresc.* *mf*

B♭ B. Cl. *p cresc.* *mf*

E♭ C.A. Cl. *p cresc.* *mf*

Bsns. 1 2 *cresc.* *mf*

E♭ A. Saxes 1 2 *cresc.* *mf* *+2.*

B♭ T. Sax. *Tutti* *p cresc.* *mf*

E♭ B. Sax. *p cresc.* *mf*

Ossia

Solo *cresc.* *f* *p, freely*

be yours to hold it high. If ye break faith from us who die We shall not sleep, though pop - pies grow In Flan-ders

B♭ Tpts. 1 2 3 *Tutti* *Str. Mute* *p cresc.* *mf*

F Hns. 1 2 *cresc.* *mf*

Trbs. 1 2 3 *mf*

Euph. *cresc.* *mf*

Tuba *cresc.* *mf*

Tri. *rit.* *Triangles*

Crot. *mf*

Vib. *cresc.* *mf*

Mar. *cresc.* *mf*

S. Cym. *wlyarn* *pp* *mf*

T-Tam. *mf*

Reh. Pno. *cresc.* *mf*

87 a tempo 88 89 90 91 92 rit. 93

Fls. 1 2

Ob.

B \flat Cls. 1 2 3

E \flat A. Cl.

B \flat B. Cl.

E \flat C.A. Cl.

Bsns. 1 2

E \flat A. Saxes 1 2

B \flat T. Sax.

E \flat B. Sax.

Solo fields. n.

87 a tempo 88 89 90 91 92 rit. 93

B \flat Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

87 a tempo 88 89 90 91 92 rit. 93

Tri. Croc. Crotales (bowed) Triangles

Vib. p pp

Mar. w/brushes

S. Cym.

Chimes Chimes pp

87 a tempo 88 89 90 91 92 rit. 93

Reh. Pno. p pp

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SAMPLE

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