

# In Those Fields

---

SATB (Divisi)

*Music and Text by:*  
Mitchell Fund

*Duration: 3:50*

# Information Sheet

## Performance Notes

In Those Fields is a poignant piece about the last days of an old farmer and the place that he lived and loved.

This piece is a capella with a complex texture at the climax. Even with that intricacy, it's quite approachable for choirs because it repeats two sections multiple times with additional divisi.

## About the Text

In Those Fields was written about my great uncle Aldie, born in 1936, who lived on the family dairy farm in Wisconsin his entire life. When his health declined, he moved into an assisted living home which he enjoyed for some years, but as his life entered its final chapter they brought him back to the farm under hospice care. The joy and serenity it brought his last weeks were remarkable, so I hope this piece will be sung not with sadness, but with comfort.

## About the Composer: Mitchell Fund



I've been a music teacher, composer, and performer in the Puget Sound region of the Pacific Northwest for over 18 years. In 2021 I decided to follow my Walden dreams and built a small, off grid cabin in the foothills of the Cascade mountains. I spend my days amongst nature composing, reading, writing, and teaching remote music lessons. My main composition inspirations are Arvo Pärt, Henryk Górecki, Tomás Luis de Victoria, Ralph Vaughn Williams, and nature itself.

I have dozens of pieces on my website, [mitchellfundmusic.com](http://mitchellfundmusic.com), all free to download. (Though donations are always appreciated!) My Choral Shorts series are pieces, canons, exercises, and warmups designed to be easy to print out on one piece of paper and composed from a teacher's viewpoint to help work on specific choral techniques.

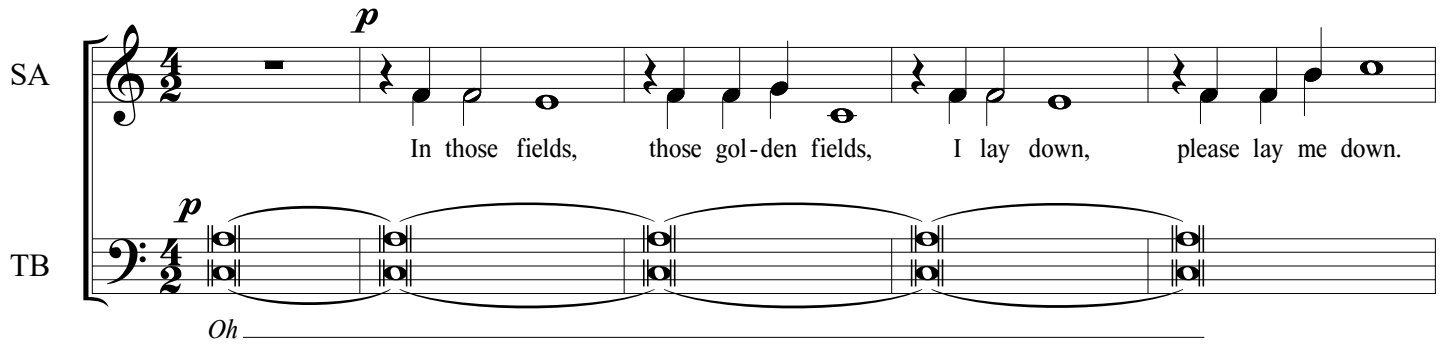
# In Those Fields

Music and Lyrics:  
Mitchell Fund

Grave ♩ = 50-60

SA *p*  
In those fields, those gol-den fields, I lay down, please lay me down.

TB *p*  
*Oh*



6

SA *mp*  
Where I worked, where I slept, where I cried when you left. My home, all I've known.

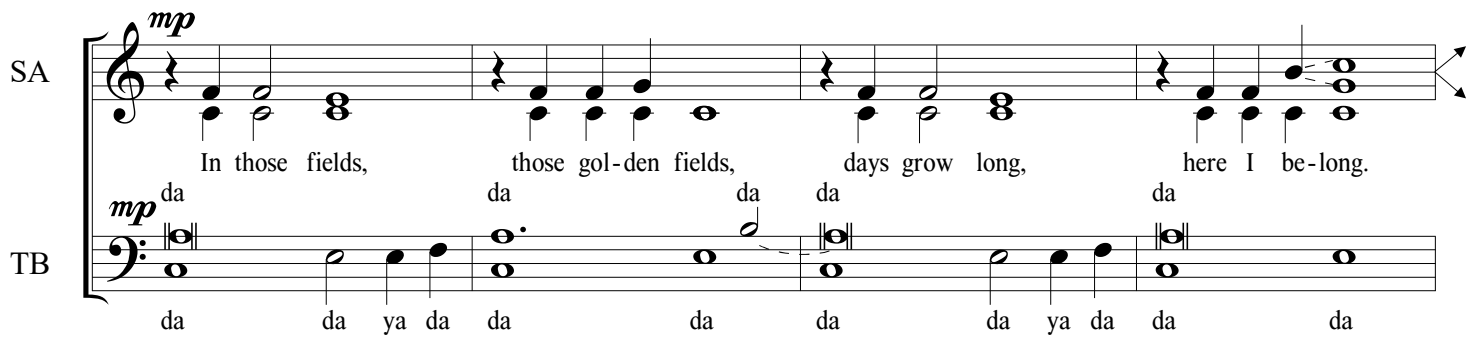
TB *mp*  
Where I worked, I slept, I cried, you left. My home, all I've known.



10

SA *mp*  
In those fields, those gol-den fields, days grow long, here I be-long.

TB *mp*  
da da ya da da da da da ya da da da



14

S *mf*  
When \_\_\_\_\_ you left, my \_\_\_ home, all \_\_\_ I've known.

A *mf*  
Where I worked, where I slept, where I cried when you left. My home, all I've known.

TB *mf*  
Where I worked, I slept, I cried, you left, my home, all I've known.



## In Those Fields

18

*f*

S da \_\_\_\_\_ ya da da \_\_\_\_\_

A *f*  
In those fields, those gol-den fields, how time's flown, these seeds have grown.

T *f*  
8 da da da da da da da da da da da da da da da

B *f*  
da da ya da da da da da da ya da da da

22

*ff* When \_\_\_\_\_ you left, all *rit.* I've known.

S When \_\_\_\_\_ you left, my home, all I've known.

A *ff*  
Where I worked, where I slept, where I cried when you left. My home, all I've known.

T *ff*  
8 Where I worked, I slept, I cried, you left. My home, all I've known.

B *ff*  
Worked, \_\_\_\_\_ I cried, you left. My home, all I've known.

26

*a tempo* *p* *rit.*

SA In those fields, those gol-den fields, I lay down, please lay me down.

TB *p*  
Oh \_\_\_\_\_

# In Those Fields

With a heavy beat  $\text{♩} = 50$

Musical notation for measures 1-5. The piece is in 4/4 time. The right hand (treble clef) has a melodic line starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, and a half note D5. The left hand (bass clef) plays a steady accompaniment of quarter notes G2, B1, D2, F2, with a dynamic marking of *p* (piano).

Musical notation for measures 6-9. The right hand continues the melodic line with quarter notes D5, E5, F5, G5, and a half note A5. The left hand continues with quarter notes G2, B1, D2, F2.

Musical notation for measures 10-13. The right hand has a more complex melodic line with eighth and quarter notes. The left hand continues with quarter notes G2, B1, D2, F2.

Musical notation for measures 14-17. The right hand features a melodic line with some grace notes and slurs. The left hand continues with quarter notes G2, B1, D2, F2.

Musical notation for measures 18-21. The right hand has a melodic line with some grace notes and slurs. The left hand continues with quarter notes G2, B1, D2, F2.

Musical notation for measures 22-25. The right hand has a melodic line with some grace notes and slurs. The left hand continues with quarter notes G2, B1, D2, F2. A dynamic marking of *rit.* (ritardando) appears in measure 24. The system ends with a double bar line and repeat sign.

Musical notation for measures 26-29. The right hand has a melodic line with some grace notes and slurs. The left hand continues with quarter notes G2, B1, D2, F2. A dynamic marking of *a tempo* appears in measure 26, and *rit.* appears in measure 27. The system ends with a double bar line.