

# *I wonder would it be thus*

Words: Ellis Silas (Gallipoli Diary: 28 April, 1915)

*Poco andante e molto espressivo*

$\text{♩} = \text{c.}64$

Musical score for "I wonder would it be thus". The score consists of five staves:

- Baritone:** Bass clef, 5/4 time, dynamic  $p$ .
- Flute/Piccolo:** Treble clef, 5/4 time, dynamic  $p$ , dynamic  $pp$ , instruction "con sord."
- Trumpet in C:** Treble clef, 5/4 time, dynamic  $pp$ , dynamic  $ppp$ .
- Violin:** Treble clef, 5/4 time, dynamic  $p$ , dynamic  $pp$ .
- Piano:** Treble and Bass clefs, 5/4 time.

The score includes a tempo marking  $\text{♩} = \text{c.}64$  at the beginning. The piano part is indicated by a brace and two staves.

Bar.

Fl.

Tpt.

Vln.

Pno.

Con ped.

Bar.

Fl.

Tpt.

Vln.

Pno.

*pp*

*ppp*

*sul tasto*

*pp*      *mp*

*pp*

12

Bar.

Fl.

Tpt.

Vln.

Pno.

15

Bar.

Fl.

Tpt.

Vln.

Pno.

4

16

Bar.

Fl. *f*

Tpt. *mf*

Vln. *mp* nat.

Pno. *mf*

17

Bar.

17

Fl.

Tpt. *p*

Vln. *p*

Pno. *p*

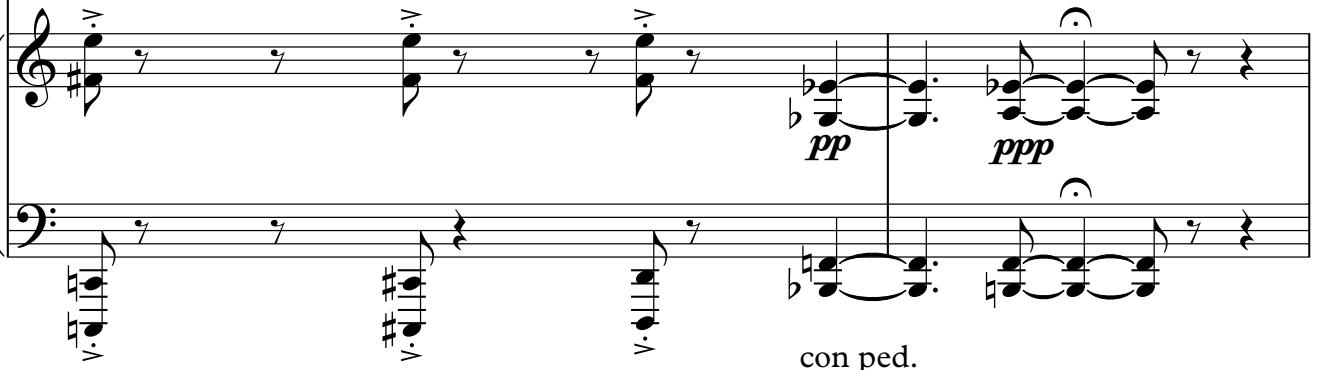
18

Bar. 
 I won

Fl.

Tpt.

Vln.

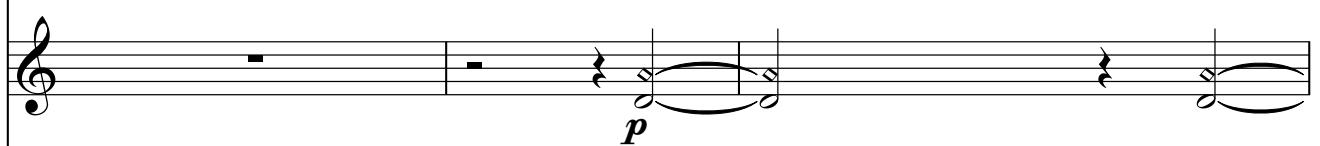
Pno. 
 con ped.

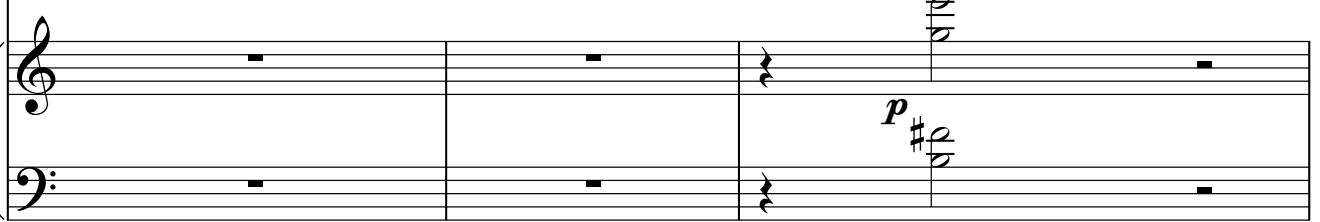
20

Bar. 
 - der what this val-ley will be like when there is no long-er noise of fir- ing,

Fl.

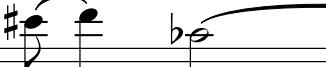
Tpt.

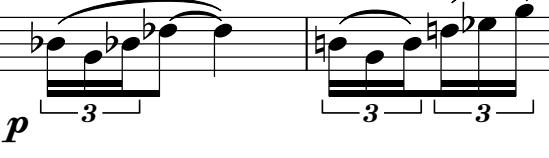
Vln. 

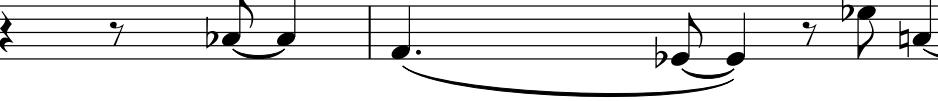
Pno. 
 $\frac{f}{\text{F}}$

23

Bar. 

Fl.   
To Picc.

Tpt.   
**p**

Vln. 

Pno. 

25

Bar. -

Fl. Picc. no long-er the hur-ried  
To Fl.

Tpt.

Vln.

Pno.

This musical score page shows measures 25-26. The instrumentation includes Bassoon (Bar.), Piccolo (Fl.), Flute (Fl.), Trumpet (Tpt.), Violin (Vln.), and Piano (Pno.). Measure 25 starts with a rest for the Bassoon. The Flute and Trumpet play eighth-note patterns. The Violin and Piano provide harmonic support. Measure 26 begins with a dynamic instruction 'no long-er the hur-ried To Fl.' followed by a dynamic 'ff' for the Flute. The Trumpet plays a sustained note, and the Violin and Piano provide harmonic support. The piano part includes dynamic markings 'mp', 'mf', 'f', 'ff', and 'mp'.

28

Bar.   
tread of com-bat - ing for - ces

Fl.   
- -

Tpt.   
*p*

Vln.   
*p*

Pno.   
  
*p*

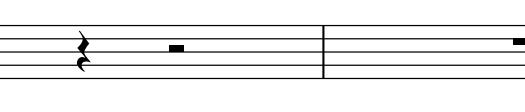
30 *mp*

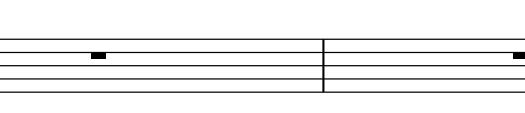
Bar.   
when the raw earth is o'er-spread with ver - - - dant grass,  
Fl.  
Tpt.  
Vln. *sul G* - - - -  
*mp*  
*espress.*  
Pno.

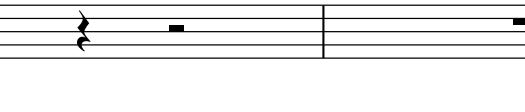
(floating sound - falsetto voice if necessary on the Fs)

33

Bar. 

Fl. 

Tpt. 

Vln. 

Pno. 

with ver - dant grass. \_\_\_\_\_ Per-

Con ped.

36 Bar.

haps here and there\_ e-quip-ment of war will be ly - ing with freshspring sprouts of

Fl.

Tpt.

Vln.

Pno.

38 Bar.

grass thread-ing through in - ter - - sti - ces

Fl.

Tpt.

Vln.

Pno.

12 39

Bar. Bassoon:

Fl.

Tpt.

Vln.

Pno.

41

Bar. Bassoon:

Fl.

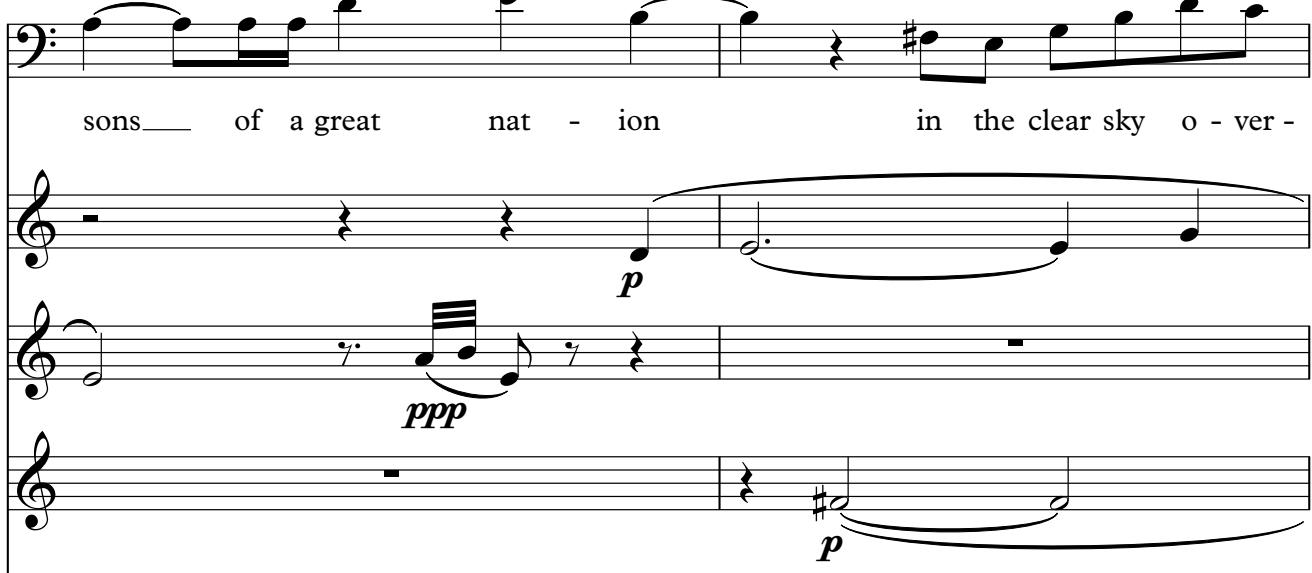
Tpt.

Vln.

Pno.

Text: un-der - neath      the sad lit-tle mounds rest - ing

43

Bar. 

Fl.

Tpt.

Vln.

Pno. {

45

Bar. 

Fl.

Tpt.

Vln.

Pno. {

47

Bar. *the scream\_\_\_\_\_ of the schrap - - - nel*

Fl. *Picc.* *f* *3*

Tpt.

Vln. *f* *3* *3*

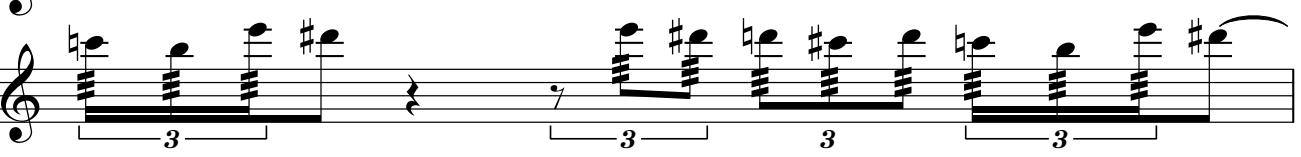
Pno. *3* *3*

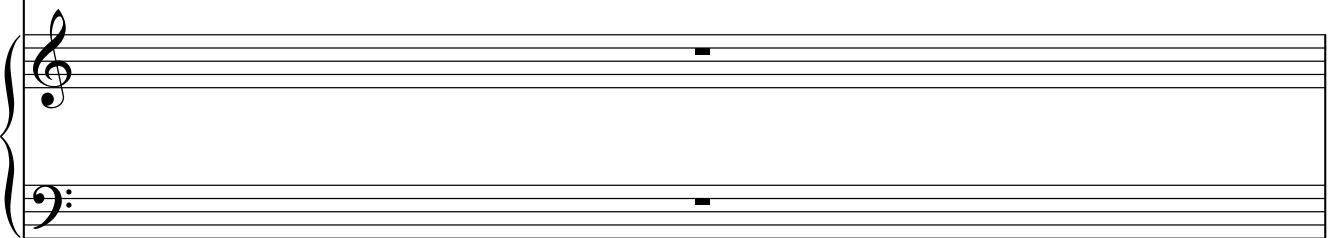
48

Bar.  the Hell noise

Picc. 

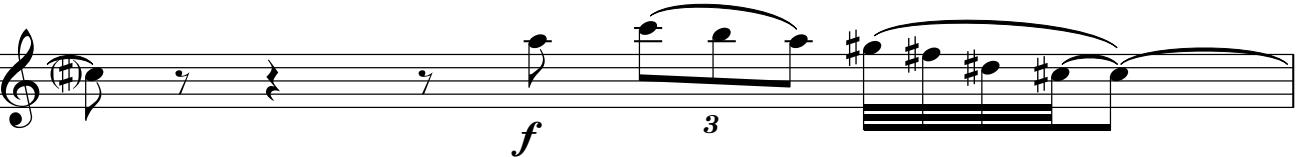
Tpt. 

Vln. 

Pno. 

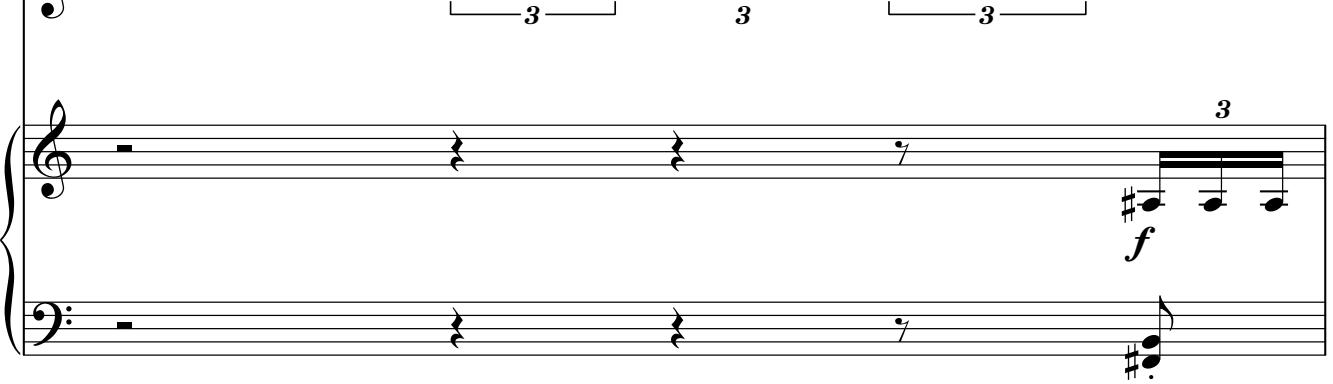
49

Bar.  of the fir - - ing,

Picc. 

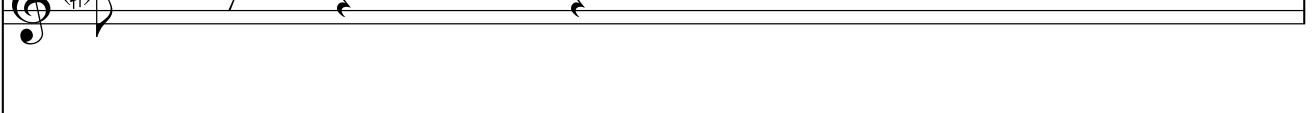
Tpt. 

Vln. 

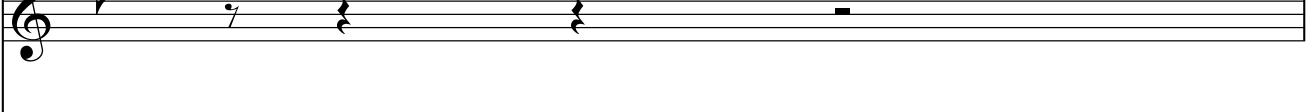
Pno. 

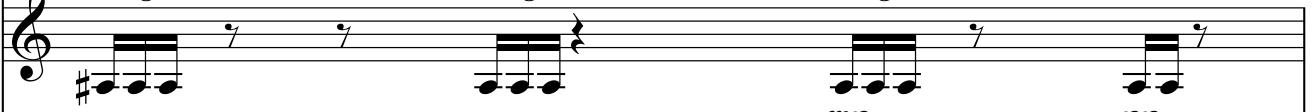
16 50

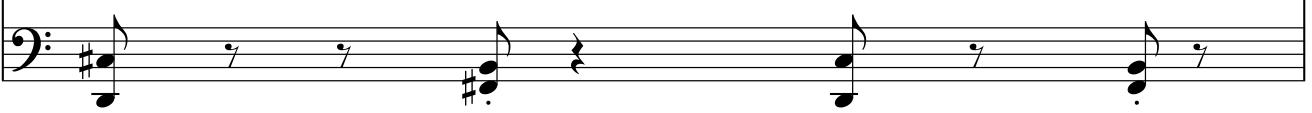
Bar.   

Picc.  

Tpt.    
*mf*

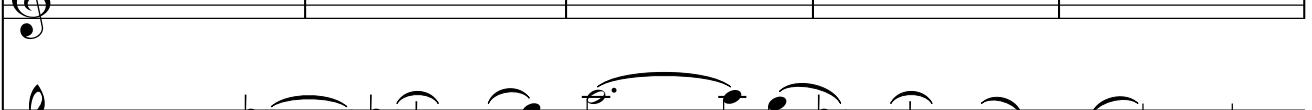
Vln.  

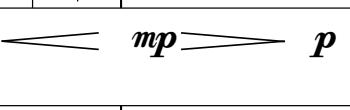
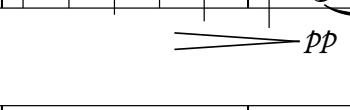
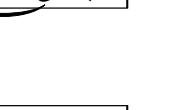
Pno.    
*mp* *pp*

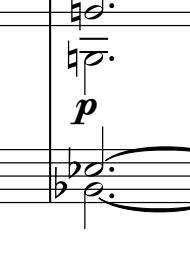
51

Bar.  

Picc.  

Tpt.    
*p*  *mp*  *p*  *pp*

Vln.  

Pno.    
*ppp*  *p* 

con ped.

56

Bar. *ppp*

Picc.

Tpt.

Vln.

Pno. {

giv-ing place to an un-bro-ken still-ness save for the

60

Bar.

chrip-ing of a bird or the soft buzz-ing of the bee! \_\_\_\_\_

Picc. *p*

Tpt. *pp*

Vln. *mp* *pp*

Pno. {

To Fl. Fl.

63

Bar. - - -

Fl. *pp*

Tpt. *pp*

Vln. *p* = = =

Pno. *pp* *ppp*

66

Bar. *p* *dim. al niente*  
 won - der would it be thus. *dim. al niente*

Fl. *ppp* *dim. al niente*

Tpt. *pp* *ppp* *dim. al niente*

Vln. *ppp*

Pno. - - -