

# The Ship of Death

D H Lawrence

Chris Rogers

♩ = 63

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

F Hn. 1 2

F Hn. 3 4

Timp.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Bar.

S.

A.

T.

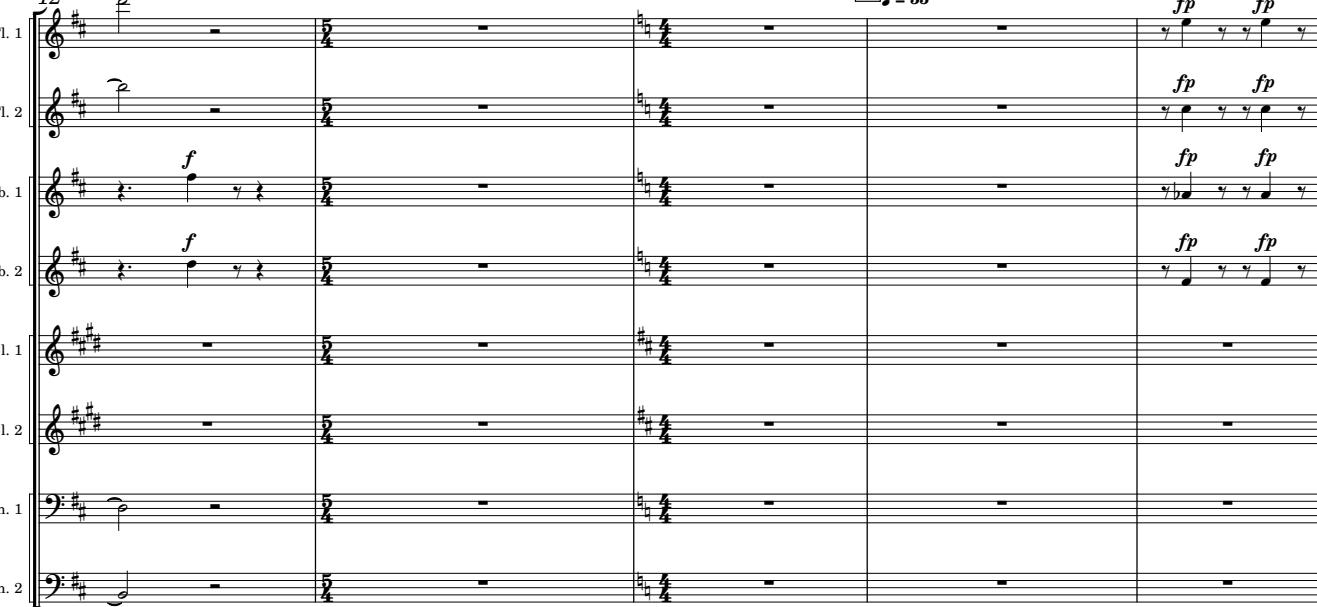
B.

app - les fall-ing like great drops of dew to bruise them-selves an ex - it from them - selves. And it is

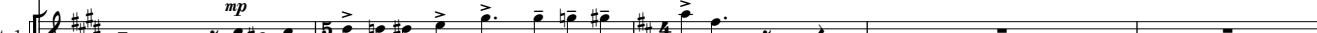
ap - ples fall - ing to bruise them-selves an ex - it from them - selves. And it is

app - les fall-ing like great drops of dew to bruise an ex - it from them - selves. And it is

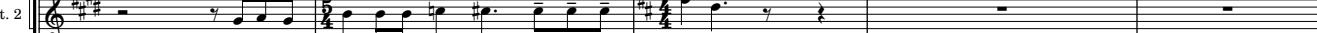
ap - ples fall - ing to bruise an ex - it from them selves. And it is

12 

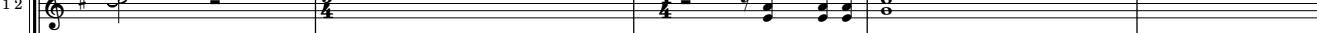
**A** = 55

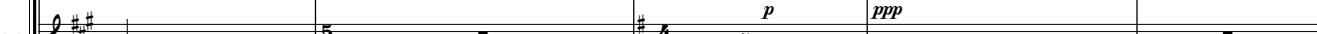
B♭ Cl. 1 

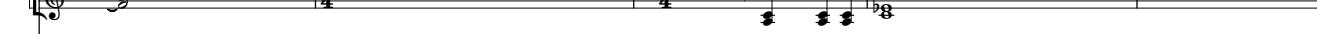
B♭ Cl. 2 

Bsn. 1 

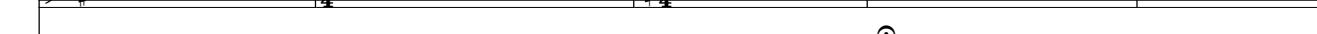
Bsn. 2 

B♭ Tpt. 1 

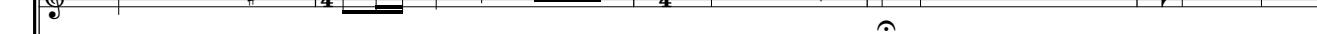
B♭ Tpt. 2 

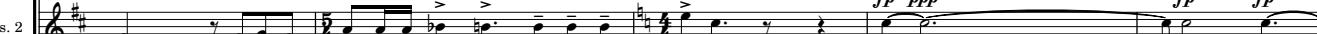
F Hn. 1 2 

F Hn. 3 4 

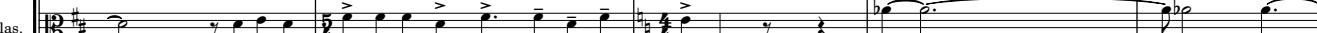
Timpani 

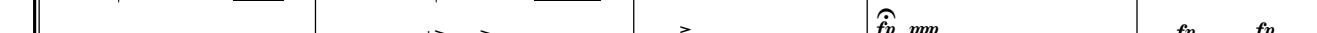
Vlns. 1 

Vlns. 2 

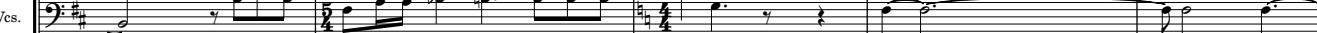
Vlas. 

Vcs. 

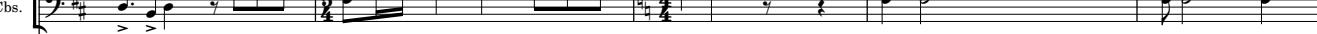
Cbs. 

Bar. 

Have you built your ship of death, O have you?—

S.   
time to go, to bid fare - well to one's own self, and find an ex - it from the fall-en self.

A.   
time to go, to bid fare - well to one's own self, and find an ex - it from the fall-en self.

T.   
time to go, to bid fare - well to one's own self, and find an ex - it from the fall-en self.

B.   
time to go, to bid fare - well to one's own self, and find an ex - it from the fall-en self.

17

Fl. 1      *fp*      *ppp*

Fl. 2      *fp*      *ppp*

Ob. 1      *fp*      *ppp*

Ob. 2      *fp*      *ppp*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

F Hn. 1 2

F Hn. 3 4

Timp.

Vlns. 1      *fp*      *ppp*

Vlns. 2      *fp*      *ppp*

Vlas.

Vcs.

Cbs.

Bar.

S.

A.

T.

B.

O build your ship of death, for you will need it. The grim frost is at hand, when the apples will fall thick, almost

22

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2

B♭ Tpt. 1  
B♭ Tpt. 2  
F Hn. 1 2  
F Hn. 3 4

Timp.

Vlns. 1  
Vlns. 2  
Vlas.  
Vcs.  
Cbs.

Bar.

S.  
A.  
T.  
B.

*thun-drous on the hard - en'd earth. And death is on the air like a*

26

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

F Hn. 1 2

F Hn. 3 4

Timp.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Bar.

S.

A.

T.

B.

**B**

smell of ash - es Ah! can't you smell it? And in the bruised bo dy —

30

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2

B♭ Tpt. 1  
B♭ Tpt. 2  
F Hn. 1 2  
F Hn. 3 4

Timp.

Vlns. 1  
Vlns. 2  
Vlas.  
Vcs.  
Cbs.

Bar.

S.  
A.  
T.  
B.

the fright-en'd soul finds it-self shrink-ing, winc-ing from the cold that blows up-on it through the o - ri-fi - ces.

34

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Bb Cl. 1  
Bb Cl. 2  
Bsn. 1  
Bsn. 2

Bb Tpt. 1  
Bb Tpt. 2  
F Hn. 1 2  
F Hn. 3 4

Timp.

Vlns. 1  
Vlns. 2  
Vlas.  
Vcs.  
Cbs.

Bar.

S.  
A.  
T.  
B.

And can a man his own qui - et - us make with a bare

38

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

F Hn. 1 2

F Hn. 3 4

Timp.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Bar.

S.

A.

T.

B.

pp

bod - kin? With dag - gers, bod - kins, bul - lets, man can make a bruise or break of ex - it for his life; but is that a qui - et - us, O

42

rit

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

F Hn. 1 2

F Hn. 3 4

Tim.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Bar.

S.

A.

T.

B.

3  
tell me, is it quiet - us?  
Sure-ly not so! for how could mur - der,  
e - ven self-mur - der  
e-ver a quiet - us make?

**C** *mf*

**46** *J = 55*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

F Hn. 1 2

F Hn. 3 4

Tim.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Bar.

S.

A.

T.

B.

O let us talk of quiet that we know,  
that we can know, the deep and

O let us talk of quiet that we know,  
that we can know, the deep and

O let us talk of quiet that we know,  
that we can know, the deep and

O let us talk of quiet that we know,  
that we can know, the deep and

55 D  $\text{♩} = 90$

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2

B♭ Tpt. 1  
B♭ Tpt. 2  
F Hn. 1 2  
F Hn. 3 4

Timp.

Vlns. 1  
Vlns. 2  
Vlas.  
Vcs.  
Cbs.

Bar.

S.  
A.  
T.  
B.

love - ly quiet of a strong— heart at peace! How can we this, our own qui - et - us, make?  
love - ly quiet of a strong heart at peace! How can we this, our own qui - et - us, make?  
love - ly quiet of a strong heart at peace! How can we this, our own qui - et - us, make?  
love - ly quiet of a strong heart at peace! How can we this, our own qui - et - us, make?

64

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Bb Cl. 1  
Bb Cl. 2  
Bsn. 1  
Bsn. 2  
  
Bb Tpt. 1  
Bb Tpt. 2  
F Hn. 1 2  
F Hn. 3 4  
  
Tim.  
  
Vlns. 1  
Vlns. 2  
Vlas.  
Vcs.  
Cbs.  
  
Bar.  
  
S.  
A.  
T.  
B.

death, for you must take the long-est jour-ney to o-bli - vi - on. And die the death, the long and pain - ful death that lies be-tween the

14

[E]  $\downarrow = 60$

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

F Hn. 1 2

F Hn. 3 4

Timp.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Bar.

S.

A.

T.

B.

old self and the new.  
Al - rea - dy our bo - dies are fall - en, bru - sed, bad - ly bru - sed, al - rea - dy our souls are ooz - ing -  
Al - rea - dy our bo - dies are fall - en, bru - sed, bad - ly bru - sed, al - rea - dy our souls are ooz - ing -  
Al - rea - dy our bo - dies are fall - en, bru - sed, bad - ly bru - sed, al - rea - dy our souls are ooz - ing -  
Al - rea - dy our bo - dies are fall - en, bru - sed, bad - ly bru - sed, al - rea - dy our souls are ooz - ing -

77

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

F Hn. 1 2

F Hn. 3 4

Timp.

Vlns. 1

Vlns. 2

Vlas.

Ves.

Cbs.

Bar.

S.

A.

T.

B.

— through the ex - it of the cru - el bruise. Al - rea - dy the dark and end - less o - cean of the end is

— through the ex - it of the cru - el bruise. Al - rea - dy the dark and end - less o - cean of the end is

— through the ex - it of the cru - el bruise. Al - rea - dy the dark and end - less o - cean of the end is

— through the ex - it of the cru - el bruise. Al - rea - dy the dark and end - less o - cean of the end is

16

**F**

♩ = 65

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

F Hn. 1 2

F Hn. 3 4

Tim.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Bar.

S.

A.

T.

B.

85

90 [G]  $\text{♩} = 75$

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

F Hn. 1 2

F Hn. 3 4

Timp.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Bar.

S.

A.

T.

B.

dark. flight. down. o - bli - vi - on.

*mf*

Piece-meal the bo-dy dies, and the tim-id soul has her foot-ing wash'd a-way, as the dark flood

*mf*

Piece-meal the bo-dy dies, and the tim-id soul has her foot-ing wash'd a-way, as the dark flood

*mf*

Piece-meal the bo-dy dies, and the tim-id soul has her foot-ing wash'd a-way, as the dark flood

*mf*

Piece-meal the bo-dy dies, and the tim-id soul has her foot-ing wash'e a-way, as the dark flood

95

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2  
  
B♭ Tpt. 1  
B♭ Tpt. 2  
F Hn. 1 2  
F Hn. 3 4  
  
Timp.  
  
Vlns. 1  
Vlns. 2  
Vlas.  
Vcs.  
Cbs.  
  
Bar.  
  
S.  
A.  
T.  
B.

ris - es. We are dy - ing, we are dy - ing, we all of us are dy-ing and no-thing will stay the death flood ris-ing with -  
ri - ses. We are dy - ing, we are dy - ing we all of us are dy-ing and no-thing will stay the death flood ris-ing with -  
ris - es We are dy - ing, we are dy - ing we all of us are dy-ing and no-thing will stay the death flood ris-ing with -  
ris - es. We are dy - ing, we are dy - ing we all of us are dy-ing and no-thing will stay the death flood ris-ing with -

100  $\text{J} = 85$   $\text{fp}$

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2  
B♭ Tpt. 1  
B♭ Tpt. 2  
F Hn. 1 2  
F Hn. 3 4  
Tim.  
Vlns. 1  
Vlns. 2  
Vlas.  
Vcs.  
Cbs.  
Bar.  
S.  
A.  
T.  
B.

$\text{J} = 120$   $\text{fp}$

in us and soon it will rise on the world, on the out - side world.

in us and soon it will rise on the world, on the out - side world.

in us and soon it will rise on the world, on the out - side world.

in us and soon it will rise on the world on the out - side world.

104

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

F Hn. 1 2

F Hn. 3 4

Tim.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Bar.

S.

A.

T.

B.

111

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

F Hn. 1 2

F Hn. 3 4

Tim.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Bar.

S.

A.

T.

B.

*We are dy-ing, we are dy-ing*

*so all we can do is now to be will-ing to die, and to build the ship of*

*We are dy-ing, we are dy-ing*

*So all we can do is now to be will-ing to die, and to build the ship of*

*We are dy-ing, we are dy-ing*

*So all we can do is now to be will-ing to die, and to build the ship of*

*We are dy-ing, we are dy-ing*

*So all we can do is now to be will-ing to die, and to build the ship of*



127

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2  
B♭ Tpt. 1  
B♭ Tpt. 2  
F Hn. 1 2  
F Hn. 3 4  
Timp.  
Vlns. 1  
Vlns. 2  
Vlas.  
Vcs.  
Cbs.  
Bar.  
S.  
A.  
T.  
B.

and lit - tle dish-es, and all ac - cout - re - ments fitt-ing and ready for the de - part - ing soul. Now launch the small ship,  
and lit - tle dish-es, and all ac - cout - re - ments fitt-ing and ready for the de - part - ing soul. Now launch the small ship,  
food and lit - tle dish-es and all ac - cout - re - ments fitt-ing and ready for the de - part - ing soul. Now launch the small ship,  
and lit - tle dish-es and all ac - cout - re - ments fitt-ing and ready for the de - part - ing soul. Now launch the small ship,

**J**  
**133**      **J** = 48      **mf**      **25**

Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 B♭ Cl. 1  
 B♭ Cl. 2  
 Bsn. 1  
 Bsn. 2  
 B♭ Tpt. 1  
 B♭ Tpt. 2  
 F Hn. 1 2  
 F Hn. 3 4  
 Timp.  
 Vlns. 1  
 Vlns. 2  
 Vlas.  
 Vcs.  
 Cbs.  
 Bar.  
 S.  
 A.  
 T.  
 B.

*now as the bo - dy dies and life de-parts, launch out, the fra - gile soul in the fra - gile ship of cour-age, up -*  
*Now as the bo - dy dies and life de-parts, launch out, the fra - gile soul in the fra - gile ship of cour-age, up -*  
*Now as the bo - dy dies and life de-parts, launch out, the fra - gile soul in the fra - gile ship of cour-age, up -*  
*Now as the bo - dy dies and life de-parts, launch out, the fra - gile soul in the fra - gile ship of cour-age, up -*

$\text{♩} = 120$

*p*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

F Hn. 1 2

F Hn. 3 4

Timp.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Bar.

S.

A.

T.

B.

on the flood's black waste  
up-on the wa-ters of the end  
up-on the sea of death, where still we sail

on the flood's black waste  
up-on the wa-ters of the end  
up-on the sea of death, where still we sail

on the flood's black waste  
up-on the wa-ters of the end  
up-on the sea of death, where still we sail

on the flood's black waste  
up-on the wa-ters of the end  
up-on the sea of death, where still we sail

144

$\text{♩} = 96$

$\text{♩} = 65$

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

F Hn. 1 2

F Hn. 3 4

Timp.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Bar.

S.

A.

T.

B.

dark-ly, for we can - not steer, and have no port. on-ly the deep-en-ing black dark-en-ing still

dark-ly, for we can - not steer, and have no port. on-ly the deep-en-ing black dark-en-ing still

dark-ly, for we can - not steer, and have no port. There is no port, there is no-where to go, on-ly the deep-en-ing black dark-en-ing still

dark-ly, for we can - not steer, and have no port. There is no port, there is no-where to go, on-ly the deep-en-ing black dark-en-ing still

151  $\text{♩} = 60$

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2  
  
B♭ Tpt. 1  
B♭ Tpt. 2  
F Hn. 1 2  
F Hn. 3 4  
  
Tim.  
  
Vlns. 1  
Vlns. 2  
Vlas.  
Vcs.  
Cbs.  
  
Bar.  
  
S.  
A.  
T.  
B.

*black-er up - on the sound-less un-gurg - ling flood. dark-ness at one with dark-ness, up and down and side-ways ut-ter-ly dark,*

*black-er up - on the sound-less un-gurg - ling flood. dark-ness at one with dark-ness, up and down and side-ways ut-ter-ly dark,*

*black-er up - on the sound-less un-gurg - ling flood. dark-ness at one with dark-ness, up and down and side-ways ut-ter-ly dark,*

*black-er up - on the sound-less un-gurg - ling flood. dark-ness at one with dark-ness, up and down and side-ways ut-ter-ly dark,*

156 **K**

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Bb Cl. 1  
Bb Cl. 2  
Bsn. 1  
Bsn. 2

Bb Tpt. 1  
Bb Tpt. 2  
F Hn. 1 2  
F Hn. 3 4

Timp.

Vlns. 1  
Vlns. 2  
Vlas.  
Vcs.  
Cbs.

Bar.

S.  
A.  
T.  
B.

so there is no direction a - ny more and the lit - tle ship is there; yet she is gone.  
Ah Ah gone. she is not seen for there is no-thing to see her  
Ah Ah gone. she is not seen for there is no-thing to see her  
Ah Ah gone.

160

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2

B♭ Tpt. 1  
B♭ Tpt. 2  
F Hn. 1 2  
F Hn. 3 4

Timpani

Vlns. 1  
Vlns. 2  
Vlas.  
Vcs.  
Cbs.

Bar. S. A. T. B.

She is gone! gone! and yet some-where she is there. No-where!  
by. She is gone! gone! and yet some-where she is there  
by. She is gone! gone! and yet some-where she is there. No-where!  
She is gone! gone! and yet some-where she is there. No-where!

166

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

F Hn. 1 2

F Hn. 3 4

Timp.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Bar.

S.

A.

T.

B.

*J = 58*

170 rit.

M  $\text{♩} = 50 \quad \text{♩} = 60$

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

F Hn. 1 2

F Hn. 3 4

Tim.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Bar.

S.

A.

T.

B.

tween them the lit - tle ship is gone she is gone. It is the end, it is o - bli - vi - on. And yet out of e - ter - ni - ty a thread

177

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

F Hn. 1 2

F Hn. 3 4

Timp.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Bar.

S.

A.

T.

B.

sep-a-rates it-self on the black-ness,  
a ho - ri-zon-tal thread  
that fumes a lit - tle with pal-lor up - on the dark.

181

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Bb Cl. 1  
Bb Cl. 2  
Bsn. 1  
Bsn. 2

Bb Tpt. 1  
Bb Tpt. 2  
F Hn. 1 2  
F Hn. 3 4

Timp.

Vlns. 1  
Vlns. 2  
Vlas.  
Vcs.  
Cbs.

Bar.

S.  
A.  
T.  
B.

p  
Is it ill-us-ion... or does the pal-lor fume a lit-tle high-er?. Ah wait, wait, for there's the dawn the cru-el dawn of

187 [N]

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

F Hn. 1 2

F Hn. 3 4

Timp.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Bar.

S.

A.

T.

B.

com-ing back to life      out of o - bli - vi - on.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

Wait, wait!      the lit-tle ship      drift-ing,      be-neath the death-ly      ash-y sky      of a flood -

Wait, wait!      Ah \_\_\_\_\_

Wait, wait!      Ah \_\_\_\_\_

Wait, wait!      Ah \_\_\_\_\_

Wait, wait!      Ah \_\_\_\_\_

193

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

F Hn. 1 2

F Hn. 3 4

Timp.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Bar.

S.

A.

T.

B.

dawn. Wait, wait! e'en so a flush of yell-ow and strange-ly O chill'd wan soul, a flush of rose.

ah. Wait, wait! e'en so a flash of yell-ow and strange-ly O chill'd wan soul, a flush of rose.

ah. Wait, wait! e'en so a flush of yell-ow and strange-ly O chill'd wan soul, a flush of rose.

ah. Wait, wait! e'en so a flush of yell-ow and strange-ly O chill'd wan soul, a flush of rose.

O

*p* **37**

**199**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

F Hn. 1 2

F Hn. 3 4

Timp.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Bar.

S.

A.

T.

B.

*j = 70*

and the whole thing starts a - gain. The flood

A flush of rose, and the whole thing starts a - gain. The flood

a flush of rose and the whole thing starts a - gain. The flood

a flush of rose and the whole thing starts a - gain. The flood

P

207 *mp*

**P**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

F Hn. 1 2

F Hn. 3 4

Tim.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Bar.

S.

A.

T.

B.

sub-sides, and the bo - dy like a worn sea-shell e - mer - ges strange and love - ly. And the lit - tle ship wings home,

sub-sides, and the bo - dy like a worn sea-shell e - mer - ges strange and love - ly. And the lit - tle ship wings home,

sub-sides, and the bo - dy like a worn sea-shell e - mer - ges strange and love - ly. And the lit - tle ship wings home,

sub-sides, and the bo - dy like a worn sea-shell e - mer - ges strange and love - ly. And the lit - tle ship wings home,





Flute 1

# The Ship of Death

D H Lawrence

Chris Rogers

Flute 1 sheet music for 'The Ship of Death' by Chris Rogers. The music is in 4/4 time, with various key changes and dynamic markings. It features seven sections labeled A through G, each with its own tempo and rhythm.

Key signatures and time signatures change frequently throughout the piece, including G major, F major, B-flat major, E major, A major, D major, C major, and G major.

Tempo markings include:  
11:  $\text{♩} = 74$   
11:  $\text{♩} = 65$   
11:  $p$   
11:  $\boxed{A}$   
19:  $\text{♩} = 55$   $fp$   $fp$   $fppp$   
28:  $mf$   
33:  $3$   
33:  $5$  rit  $2$   
33:  $\boxed{C}$   $\text{♩} = 100$   $mf$   
50:  $\text{♩} = 90$   
50:  $\boxed{D}$   
50:  $\text{♩} = 60$   
50:  $\boxed{E}$   
63:  $9$   
63:  $mp$   
63:  $\boxed{F}$   
80:  $\text{♩} = 72$   $\text{♩} = 110$   
80:  $\boxed{G}$   
84:  $\text{♩} = 90$   $\text{♩} = 65$   
84:  $3$   $\text{♩} = 75$   
95:  $3$

2

100

Flute 2

# The Ship of Death

D H Lawrence

Chris Rogers

Sheet music for Flute 2 of the piece "The Ship of Death" by Chris Rogers. The music is in 4/4 time, with various key signatures and time signatures throughout. It features eight boxed sections labeled A through H. The tempo changes frequently, with markings like  $\text{♩} = 74$ ,  $\text{♩} = 65$ ,  $p$ ,  $\text{♩} = 63$ ,  $p$ ,  $\text{♩} = 55$ ,  $fp$ ,  $fp$ ,  $fppp$ ,  $mp$ ,  $\text{♩} = 100$ ,  $\text{♩} = 90$ ,  $\text{♩} = 60$ ,  $\text{♩} = 72$ ,  $\text{♩} = 110$ ,  $\text{♩} = 90$ ,  $\text{♩} = 65$ ,  $\text{♩} = 75$ ,  $\text{♩} = 85$ ,  $\text{♩} = 120$ ,  $fp$ ,  $mf$ , and  $\text{♩} = 2$ . The music includes various dynamics, articulations, and performance instructions.

2

**I**  $\text{♩} = 55$

**J**  $\text{♩} = 48$   $\text{♩} = 60$   
 $mf$

$\text{♩} = 120$   
 $p$

$\text{♩} = 96$   $\text{♩} = 65$   $5$   $\text{♩} = 60$   $2$  **K**  $6$  **L**  $2$

**M**  $\text{♩} = 58$   $3$   $3$   $\text{♩} = 50$   $\text{♩} = 60$   $2$   $3$   $3$   $2$   $3$   $2$

**N**  $3$   $3$   $4$

**O**  $\text{♩} = 70$   
 $p$

**P**  $2$   $p$

$mf$   $2$   $\text{♩} = 62$   $6$   $p$   $\text{♩} = 40$

Oboe 1

# The Ship of Death

D H Lawrence

Chris Rogers

The sheet music consists of ten staves of musical notation for Oboe 1. The music is in common time throughout, with various key signatures (F major, G major, C major, D major, E major, F major, G major, A major, B major, C major) indicated by sharp or flat symbols. The tempo varies from measure to measure, with markings such as  $\text{♩} = 74$ ,  $\text{♩} = 65$ ,  $\text{♩} = 63$ ,  $\text{♩} = 55$ ,  $\text{fp}$ ,  $f$ ,  $\text{f}ppp$ ,  $\text{mp}$ ,  $\text{d} = 55$ ,  $\text{d} = 100$ ,  $\text{d} = 90$ ,  $\text{d} = 60$ ,  $\text{d} = 110$ ,  $\text{d} = 72$ ,  $\text{d} = 90$ ,  $\text{d} = 65$ ,  $\text{d} = 75$ ,  $\text{d} = 85$ ,  $\text{fp}$ ,  $\text{d} = 120$ ,  $\text{d} = 55$ , and  $\text{d} = 33$ . The music is divided into sections labeled A through I, each with its own unique rhythmic and melodic character.

2

132 *f*

**J**  $\text{♩} = 48$   
 $\text{♩} = 60$   
 $\text{♩} = 60$

140  $\text{♩} = 120$   
*p*

$\text{♩} = 96$   $\text{♩} = 65$

147 5  $\text{♩} = 60$

**K**

165 **L** 2  $\text{♩} = 58$

**M**  $\text{♩} = 50$   $\text{♩} = 60$

183 3 **N** 3  $\text{♩} = 60$

*pp*

196  $\text{—}$  *f* **O**  $\text{—}$   $\text{♩} = 70$

208 **P**  $\text{—}$   $\text{—}$   $\text{—}$  *p*

216  $\text{—}$  *mf*  $\text{—}$  *mp*  $\text{—}$  *pp*  $\text{—}$   $\text{♩} = 62$   $\text{—}$  *p*  $\text{—}$   $\text{♩} = 40$

## Oboe 2

# The Ship of Death

D H Lawrence

Chris Rogers

Sheet music for a piece with various sections labeled A through I.

**Section A:** Measures 1-11. Key signature changes between G major (4 sharps) and B-flat major (2 flats). Time signatures include 4/4, 5/4, 4/4, 3/4, 6/4, 4/4, 2/4, and 4/4. Dynamics:  $\text{♩} = 74$ ,  $\text{♩} = 65$ ,  $\text{♩} = 55$ .

**Section B:** Measures 12-22. Key signature changes between E major (1 sharp) and B major (1 sharp). Time signatures include 4/4, 5/4, 4/4, 3/4, 6/4, 4/4, 2/4, and 4/4. Dynamics:  $f$ ,  $fp$ ,  $fp$ ,  $f\text{ppp}$ ,  $\text{♩} = 55$ .

**Section C:** Measures 23-33. Key signature changes between B major (1 sharp) and F major (1 sharp). Time signatures include 6/4, 4/4, 5/4, 6/4, 4/4, 3/4, 4/4, 2/4, and 4/4. Dynamics:  $mp$ ,  $\text{♩} = 55$ ,  $\text{♩} = 100$ .

**Section D:** Measures 34-44. Key signature changes between F major (1 sharp) and C major (1 sharp). Time signatures include 4/4, 5/4, 6/4, 4/4, 3/4, 4/4, 2/4, and 4/4. Dynamics:  $\text{♩} = 90$ ,  $\text{♩} = 60$ .

**Section E:** Measures 45-55. Key signature changes between C major (1 sharp) and G major (1 sharp). Time signatures include 3/4, 5/4, 6/4, 4/4, 3/4, 4/4, 2/4, and 4/4. Dynamics:  $p$ .

**Section F:** Measures 56-66. Key signature changes between G major (1 sharp) and E major (1 sharp). Time signatures include 4/4, 3/4, 2/4, and 4/4. Dynamics:  $\text{♩} = 110$ ,  $\text{♩} = 72$ ,  $\text{♩} = 90$ ,  $\text{♩} = 65$ .

**Section G:** Measures 67-77. Key signature changes between E major (1 sharp) and B major (1 sharp). Time signatures include 4/4, 5/4, 6/4, 4/4, 3/4, 4/4, 2/4, and 4/4. Dynamics:  $\text{♩} = 75$ .

**Section H:** Measures 78-88. Key signature changes between B major (1 sharp) and F major (1 sharp). Time signatures include 3/4, 2/4, 4/4, 2/4, 6/4, 8/4, and 2/4. Dynamics:  $\text{♩} = 120$ ,  $fp$ .

**Section I:** Measures 89-99. Key signature changes between F major (1 sharp) and C major (1 sharp). Time signatures include 3/4, 2/4, 4/4, 2/4, 6/4, 8/4, and 2/4. Dynamics:  $\text{♩} = 85$ .

**Section J:** Measures 100-110. Key signature changes between C major (1 sharp) and G major (1 sharp). Time signatures include 3/4, 2/4, 4/4, 2/4, 3/4, 2/4, and 4/4. Dynamics:  $\text{♩} = 55$ .

2

132 *f*

**J**

$J = 48$  3

$mf$

$\text{J} = 60$

139 *p*

$J = 120$

**Mf**

144

$J = 96$     $J = 65$    5

**K**

$J = 60$    2

163 *p*

**M**

$J = 58$    3

$J = 50$    2

$J = 60$    2

177

**N**

$J = 50$    3

194

*pp*

**O**

$f$

$J = 62$    6

205

*p*

**P**

$J = 70$

215

*p*

$J = 62$    6

227

*p*

$J = 40$

B♭ Clarinet 1

# The Ship of Death

D H Lawrence

Chris Rogers

The sheet music consists of ten staves of musical notation for B♭ Clarinet 1. The music is set in various time signatures, including common time, 2/4, 3/4, 6/4, 9/8, and 12/8. Key changes are indicated by sharp and flat symbols. Performance markings include tempo (e.g., ♩ = 74, ♩ = 65, ♩ = 63, ♩ = 55, ♩ = 100, ♩ = 90, ♩ = 60, ♩ = 110, ♩ = 72, ♩ = 90, ♩ = 65, ♩ = 120, ♩ = 85, ♩ = 55), dynamics (e.g., *p*, *mp*, *fp*), and articulations (e.g., accents, slurs). Specific measures are highlighted with boxes and labeled A through I.

**A**: Staff 1, measures 15-18. Time signature changes from 4/4 to 2/4. Measure 18 ends with a dynamic *p*.

**B**: Staff 2, measures 29-35. Time signature changes from 5/4 to 7/4.

**C**: Staff 3, measures 46-50. Time signature changes from 4/4 to 3/4.

**D**: Staff 4, measures 56-59. Time signature changes from 6/4 to 9/8.

**E**: Staff 4, measures 59-62. Time signature changes from 9/8 to 4/4.

**F**: Staff 5, measures 75-79. Time signature changes from 6/4 to 2/4.

**G**: Staff 6, measures 81-85. Time signature changes from 6/4 to 3/4.

**H**: Staff 7, measures 87-91. Time signature changes from 3/4 to 4/4.

**I**: Staff 8, measures 98-102. Time signature changes from 4/4 to 4/4.

**J**: Staff 9, measures 107-111. Time signature changes from 2/4 to 3/4.

2

128 **J**  $\text{J} = 48$   $\text{J} = 60$

139  $\text{J} = 120$   $\text{J} = 96$   $\text{J} = 65$

147 **K**  $\text{J} = 60$   $\text{mp}_3$   $p$

159 **L**  $\text{J} = 58$

174 **M**  $\text{J} = 50$   $\text{J} = 60$

189 **N**  $\text{J} = 60$   $f$

198 **O**  $\text{J} = 70$

210 **P**  $p$   $mf$

219  $\text{J} = 62$   $\text{J} = 40$

B♭ Clarinet 2

# The Ship of Death

D H Lawrence

Chris Rogers

15 **A** ♦ = 55  
29 **B**  
46 **C** ♦ = 100  
60 **D** ♦ = 90 **E** ♦ = 60 *mp* **p**  
76 **F** ♦ = 110 **G** ♦ = 75  
82 ♦ = 72 ♦ = 90 ♦ = 65  
93  
100 ♦ = 85 *fp* ♦ = 120 **H** ♦ = 65  
115 ♦ = 35 ♦ = 2 ♦ = 35 ♦ = 2 ♦ = 35 ♦ = 2 ♦ = 35

2

132 *f*

**J**  $\text{♩} = 48$   $\text{♩} = 60$  *mf*

140  $\text{♩} = 120$  *p*

$\text{♩} = 96$   $\text{♩} = 65$

153  $\text{♩} = 60$  *mp* 3

**K**

*p* 3 *pp*

161 3 2

**L**  $\text{♩} = 58$  3

3  $\text{♩} = 50$  2  $\text{♩} = 60$  3

**M**

180 2 3

**N** 3 3

194 *pp* — *f*

**O** 3 *p*

204  $\text{♩} = 70$

**P** 2

215 *p*

*mf* *mp* *pp*  $\text{♩} = 62$  6

227 *p*  $\text{♩} = 40$

Bassoon 1

# The Ship of Death

D H Lawrence

Chris Rogers

The sheet music for Bassoon 1 consists of ten staves, each with a unique letter label (A through J). The music is set in various time signatures, including common time, 2/4, 3/4, 4/4, 5/4, 6/4, 7/4, 9/4, 11/4, and 13/4. Dynamics range from *p* (pianissimo) to *f* (fortissimo). The music is divided into sections by measure numbers (e.g., 12, 27, 39, 73, 82, 93, 100, 119, 133) and includes performance instructions like *mp*, *fp*, and *mf*.

**A:** Measures 1-11. Time signature changes between 4/4 and 6/4. Dynamics:  $\text{♩} = 74$  (4),  $\text{♩} = 65$  (2),  $\text{♩} = 63$  (*p* *mf*),  $\text{♩} = 63$  (*pp*). Measure 11 ends with a fermata.

**B:** Measures 12-26. Time signature changes between 3/4 and 4/4. Dynamics:  $\text{♩} = 55$  (3),  $\text{♩} = 55$  (3).

**C:** Measures 27-38. Time signature changes between 3/4 and 4/4. Dynamics:  $\text{♩} = 55$  (2),  $\text{♩} = 100$  (4).

**D:** Measures 39-44. Time signature changes between 4/4 and 9/4. Dynamics:  $\text{♩} = 90$  (9),  $\text{♩} = 60$ .

**E:** Measures 45-54. Time signature changes between 5/4 and 6/4. Dynamics:  $\text{♩} = 55$  (5),  $\text{♩} = 110$  (F).

**F:** Measures 55-64. Time signature changes between 7/4 and 9/4. Dynamics:  $\text{♩} = 72$ ,  $\text{♩} = 90$ ,  $\text{♩} = 65$ .

**G:** Measures 65-74. Time signature changes between 3/4 and 5/4. Dynamics:  $\text{♩} = 75$ .

**H:** Measures 75-84. Time signature changes between 4/4 and 6/8. Dynamics:  $\text{♩} = 85$  (3),  $\text{♩} = 120$  (*fp*),  $\text{♩} = 85$  (4),  $\text{♩} = 120$  (2),  $\text{♩} = 85$  (6),  $\text{♩} = 120$  (4).

**I:** Measures 85-94. Time signature changes between 2/4 and 3/4. Dynamics:  $\text{♩} = 55$  (3),  $\text{♩} = 55$  (2),  $\text{♩} = 55$  (3).

**J:** Measures 95-104. Time signature changes between 2/4 and 4/4. Dynamics:  $\text{♩} = 48$  (3),  $\text{♩} = 60$  (*mf*),  $\text{♩} = 120$  (*p*).

**K:** Measures 105-133. Time signature changes between 2/4 and 5/4. Dynamics:  $\text{♩} = 120$  (*p*),  $\text{♩} = 120$  (*p*).

2  
142      2      ♩ = 96      ♩ p = 65      3

The musical score shows two measures. Measure 142 starts with a bass note followed by a measure in common time with a single eighth note. Measure 143 begins with a bass note, followed by a measure in common time with a single eighth note. The tempo changes to 96 BPM for the next measure, indicated by a ♩ symbol. The dynamic is marked as piano (p). The tempo then changes to 65 BPM for the final measure of the page, indicated by a ♩ symbol and a dynamic marking. The measure ends with a bass note and a measure in common time with a single eighth note.

153      ♩ = 60  
            mp

K

L

Musical score for bassoon part 167. The score consists of two staves. The first staff starts with a measure of 2/4 time, followed by a measure of 4/4 time, then a measure of 5/4 time, and finally a measure of 3/4 time. The second staff follows a similar pattern: 4/4, 4/4, 5/4, 3/4. The tempo markings are  $\text{♩} = 58$ ,  $\text{♩} = 50$ ,  $\text{♩} = 60$ . A box labeled 'M' is positioned above the first staff. Measure numbers 167 are indicated at the beginning of each staff.

184

**N**

3 3 3 3 3 3 6 4 5 4 6

210

P

2

218      *mf*      2      ♩ = 62      5      *p* ————— *fp*      ♩ = 40

Bassoon 2

# The Ship of Death

D H Lawrence

Chris Rogers

The musical score for Bassoon 2 consists of ten staves of music. The first staff begins at  $\text{♩} = 74$  in 4/4 time. The second staff starts at  $\text{♩} = 65$  in 2/4 time. The third staff begins at  $\text{♩} = 63$  in 4/4 time, marked *p mf*. The fourth staff ends with a bass clef and a sharp sign. The fifth staff begins at  $\text{♩} = 55$  in 3/4 time, marked *p*. The sixth staff begins at  $\text{♩} = 55$  in 3/4 time, marked *p*. The seventh staff begins at  $\text{♩} = 100$  in 4/4 time, marked *C*. The eighth staff begins at  $\text{♩} = 90$  in 9/4 time, marked *D*. The ninth staff begins at  $\text{♩} = 60$  in 9/4 time. The tenth staff begins at  $\text{♩} = 55$  in 5/4 time, marked *E*. The eleventh staff begins at  $\text{♩} = 110$  in 2/4 time, marked *F*. The twelfth staff begins at  $\text{♩} = 72$  in 2/4 time, marked *G*. The thirteenth staff begins at  $\text{♩} = 90$  in 3/4 time, marked *H*. The fourteenth staff begins at  $\text{♩} = 65$  in 4/4 time. The fifteenth staff begins at  $\text{♩} = 75$  in 3/4 time, marked *I*. The sixteenth staff begins at  $\text{♩} = 55$  in 4/4 time, marked *J*. The seventeenth staff begins at  $\text{♩} = 48$  in 3/4 time, marked *f*. The eighteenth staff begins at  $\text{♩} = 60$  in 3/4 time, marked *mf*. The nineteenth staff begins at  $\text{♩} = 60$  in 3/4 time.

2

140  $\text{♩} = 120$  *p*

148  $\text{♩} = 60$  *mp*

**K**

157  $\text{♩} = 58$  *3* **L**  $\text{♩} = 50$  *3*  $\text{♩} = 60$  *2*

**M**

177  $\text{♩} = 58$  *3*  $\text{♩} = 50$  *3* **N**  $\text{♩} = 60$  *2*

194  $\text{♩} = 70$

**O**

207  $\text{♩} = 62$  *p* **P**  $\text{♩} = 40$  *p*

216  $\text{♩} = 62$  *p*  $\text{♩} = 40$

*mf* **2**  $\text{♩} = 5$  *p* **5** *fp*

B♭ Trumpet 1

# The Ship of Death

D H Lawrence

Chris Rogers

Sheet music for B♭ Trumpet 1 of the piece "The Ship of Death" by Chris Rogers. The music is divided into ten sections labeled A through J, each with a unique rhythmic pattern and tempo. The sections are:

- A**: Measures 1-12, tempo = 74.
- B**: Measures 13-23, tempo = 55.
- C**: Measures 24-36, tempo = 55 and 100.
- D**: Measures 37-48, tempo = 90 and 60.
- E**: Measures 49-59, tempo = 110.
- F**: Measures 60-71, tempo = 72.
- G**: Measures 72-82, tempo = 90 and 65.
- H**: Measures 83-93, tempo = 120.
- I**: Measures 94-104, tempo = 85 and fp.
- J**: Measures 105-132, tempo = 48, 60, 55, and 120.

2

142

[M]

158

[N]

180

[O]

195

[P]

204

216

## B♭ Trumpet 2

# The Ship of Death

D H Lawrence

Chris Rogers

The music consists of ten variations (A-J) arranged for piano. Each variation is labeled with a box and has its own tempo and dynamic markings.

- A:**  $\text{♩} = 74$ ,  $\text{♩} = 65$ ,  $\text{♩} = 63$ ,  $\text{♩} = 55$ ,  $\text{♩} = 100$ ,  $\text{♩} = 90$ ,  $\text{♩} = 60$ ,  $\text{♩} = 110$ ,  $\text{♩} = 72$ ,  $\text{♩} = 90$ ,  $\text{♩} = 65$ ,  $\text{♩} = 75$
- B:**  $\text{♩} = 55$
- C:**  $\text{♩} = 100$
- D:**  $\text{♩} = 90$
- E:**  $\text{♩} = 60$
- F:**  $\text{♩} = 110$
- G:**  $\text{♩} = 75$
- H:**  $\text{♩} = 85$ ,  $\text{fp}$
- I:**  $\text{♩} = 120$
- J:**  $\text{♩} = 55$
- K:**  $\text{♩} = 48$ ,  $\text{mf}$
- L:**  $\text{♩} = 60$ ,  $mf$
- M:**  $\text{♩} = 120$

2

142

[M]

158

[N]

180

[O] *mp*

195

[P]

203

215

F Horn 1 & 2

# The Ship of Death

D H Lawrence

Chris Rogers

The musical score consists of eight staves of F Horn music. The first staff begins with a tempo of  $\text{♩} = 74$ , dynamic  $pp$ , and a key signature of  $\# \#$ . It features a mix of quarter and eighth notes. The second staff starts at  $\text{♩} = 63$  with  $mf$  dynamic. The third staff begins at  $\text{♩} = 65$  with a dynamic of  $2$ . The fourth staff starts at  $\text{♩} = 55$  with  $ppp$  dynamic. The fifth staff begins at  $\text{♩} = 55$  with a dynamic of  $2$ . The sixth staff begins at  $\text{♩} = 100$ . The seventh staff begins at  $\text{♩} = 90$  with a dynamic of  $9$ . The eighth staff begins at  $\text{♩} = 60$ . The ninth staff begins at  $\text{♩} = 110$ . The tenth staff begins at  $\text{♩} = 72$ . The eleventh staff begins at  $\text{♩} = 90$  with a dynamic of  $2$ . The twelfth staff begins at  $\text{♩} = 65$ . The thirteenth staff begins at  $\text{♩} = 75$ . The fourteenth staff begins at  $\text{♩} = 120$ . The fifteenth staff begins at  $\text{♩} = 85$  with a dynamic of  $fp$ . The sixteenth staff begins at  $\text{♩} = 120$  with a dynamic of  $mp$ . The score includes sections labeled A, B, C, D, E, F, G, and H.

111      2      | 2      | 6      4      2      2      *mf*  
I      J  
L      M  
N      O  
P

124      *p*      3  
*J* = 48      3

138      *mf*      *p*      *pp*  
*J* = 60      *J* = 120

144      *fp*      *J* = 96      *J* = 65      5      *mp*      2      K  
*J* = 60      2      3      6      5      4

158      6      2      *J* = 58      3      *pp*  
L      M

173      *J* = 50      *J* = 60      2      3      2      3      5

187      3      *f*  
N

199      *mp*      *J* = 70  
O

207      2      2      P

216      *mf*      2      *J* = 62      *J* = 40  
6

F Horn 3 & 4

# The Ship of Death

D H Lawrence

Chris Rogers

The musical score consists of eight staves of music for F Horn 3 & 4. The music is set in various time signatures and key signatures, with frequent changes in tempo and dynamics. The score includes sections labeled A through H, each with specific performance instructions. The music begins with a dynamic of *pp*, followed by *mf* and *pp*. The tempo is  $\text{♩} = 74$ . The score then transitions to a section starting at  $\text{♩} = 63$ , with a dynamic of *p* and *mf*. This is followed by a section starting at  $\text{♩} = 65$ , with a dynamic of *p*. The tempo then changes to  $\text{♩} = 55$  for section A, with a dynamic of *ppp*. The score continues with sections B, C, D, E, F, G, and H, each with its own unique set of dynamics and performance markings. The music concludes with a final section starting at  $\text{♩} = 120$ .

**I**  $\text{♩} = 55$

113  $\text{♩} = 55$

128  $\text{♩} = 60$

139  $\text{♩} = 120$   $\text{p}$   $\text{pp}$   $\text{fp}$   $\text{♩} = 96$

146  $\text{♩} = 65$   $\text{p}$   $\text{mp}$   $\text{♩} = 60$

156 **K**  $\text{♩} = 58$

173  $\text{♩} = 50$   $\text{♩} = 60$

188 **N**  $\text{♩} = 70$   $\text{p}$   $\text{mf}$  **O**  $\text{♩} = 62$

204 **P**  $\text{♩} = 40$

215  $\text{♩} = 62$   $\text{p}$   $\text{mf}$   $\text{2}$   $\text{6}$   $\text{♩} = 40$

## Timpani

# The Ship of Death

D H Lawrence

Chris Rogers

13

**A**

**B**

28

**C**

**D**

46

**E**

79

**F**

**G**

85

**H**

99

**I**

**J**

122

**K**

140

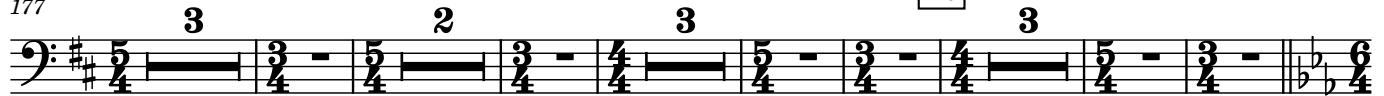
**L**

157

**M**

2

177

**N**

194

**O**

209

**P**

♩ = 70

2

♩ = 62

♩ = 40

Violins 1

# The Ship of Death

D H Lawrence

Chris Rogers

The musical score consists of eight staves of violin music. Staff 1 (measures 1-7) starts at  $\text{J} = 74$  with dynamics  $pp$ ,  $mf$ , and  $pp$ . Staff 2 (measures 8-12) starts at  $\text{J} = 63$  with dynamics  $mf$  and  $pp$ . Staff 3 (measures 13-17) starts at  $\text{J} = 55$  with dynamics  $f\#ppp$ ,  $fp fp$ , and  $f\#ppp$ . Staff 4 (measures 20-24) starts at  $\text{J} = 55$  with dynamics  $mp$ . Staff 5 (measures 24-28) starts at  $\text{J} = 55$  with dynamics  $pp$ . Staff 6 (measures 32-36) starts at  $\text{J} = 55$  with dynamics  $pp$ . Staff 7 (measures 43-47) starts at  $\text{J} = 55$  with dynamics  $mp$ . Staff 8 (measures 55-59) starts at  $\text{J} = 100$  with dynamics  $mp$ . Staff 9 (measures 63-67) starts at  $\text{J} = 90$  with dynamics  $pp$ .

Performance markings include slurs, grace notes, and dynamic changes. Measure 1 features a grace note and a dynamic change from  $pp$  to  $mf$  to  $pp$ . Measure 8 has a 3 over 3 measure repeat sign. Measure 13 includes dynamic changes between  $f\#ppp$ ,  $fp fp$ , and  $f\#ppp$ . Measure 24 includes a dynamic change from  $pp$  to  $mp$ . Measure 32 includes a dynamic change from  $pp$  to  $pp$ . Measure 43 includes a dynamic change from  $mp$  to  $mp$ . Measure 55 includes a dynamic change from  $mp$  to  $100$ . Measure 63 includes a dynamic change from  $pp$  to  $pp$ .

Section labels A, B, and C are placed above measures 13, 24, and 43 respectively. Measure 55 is labeled D.

**E**

72 **E**  $\text{♩} = 60$   
 $\textit{mp}$

79  $\text{♩} = 72$   
**F**

83  $\text{♩} = 110$   $\text{♩} = 90$   $\text{♩} = 65$   
**G**

89  $\text{♩} = 75$

95  $\text{♩} = 75$

100  $\text{♩} = 85$   $\text{♩} = 120$

103

105  $\text{rit.}$   $\text{♩} = 85$

109 **H**  $\text{2}$   $\text{p}$

118

126 **I**  $\text{p}$   $\text{♩} = 55$

**J**

132 *f* *f* *mp* *d=48*  
*d=60* *d=120*

137 *f* *fp*

141 *f* *fp* *d=96* *d=65* 2 *d=3*

**K** *ppp*

150 *d=60*

157

**M**

165 **L** 2 *d=58* 3 *d=60* *ppp*

177

**N**

186 *pp*

194 *pp* *f pp* *mp* *d=70*

**O**

202 *pp* *p* *d=70*

4

210

P

216

*mf*      *mp*      *pp*      *ppp* = 62

225

*p*      rit.      *fp*      *fp* = 40

Violins 2

# The Ship of Death

D H Lawrence

Chris Rogers

Violins 2

The Ship of Death

D H Lawrence      Chris Rogers

1       $\text{pp} < \text{mf} > \text{pp}$        $\text{J} = 74$

9       $\text{J} = 63$        $\text{mf}$        $\text{pp}$        $\text{J} = 65$

14       $\text{f} \text{ffffp}$        $\text{fp fp}$        $\text{f} \text{ffffp}$        $\text{J} = 55$

23       $\text{mp}$        $\text{pp}$

27       $\text{B}$

34       $\text{pp}$

43       $\text{C}$        $\text{J} = 100$        $\text{mp}$

52

62       $\text{D}$        $\text{J} = 90$        $\text{pp}$

62       $\text{E}$

70       $\text{mp}$        $\text{J} = 60$

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76

81

84

93

97

101

107

115

122

130

136

F

G

J = 110

J = 72

J = 90

J = 65

J = 75

J = 85

J = 120

J = 85

H 2 p

I

J = 55

p

f

J = 60

J = 48

mp

f

v

140  $\text{J} = 120$  *fp* *f* *fp*  $\text{J} = 96$   $\text{J} = 65$   
 147 2  $\text{J} = 60$  3  
 156 **K** *ppp* 3  
 164 **L** *pp*  $\text{J} = 58$   
**M**  $\text{J} = 50$   $\text{J} = 60$  *ppp*  
 172  $\text{J} = 60$   
 182 **N** *pp*  
 192 *pp* *f pp*  
**O**  $\text{J} = 70$   
 200 *mp* *pp* *mp* *p*  
**P**  
 209  $\text{J} = 62$   
 215 *mf* *mp* *pp*  
 221 *ppp* *p* *fp*  $\text{J} = 40$

Violas

# The Ship of Death

D H Lawrence

Chris Rogers

The sheet music for Violas consists of five staves of musical notation. Staff 1 starts with a tempo of  $\text{♩} = 74$ , dynamic  $pp < mf > pp$ . Staff 2 begins at  $\text{♩} = 63$ , dynamic  $mf$ , with a section labeled [A]. Staff 3 starts at  $\text{♩} = 55$ , dynamic  $f p p p p$ . Staff 4 begins at  $\text{♩} = 20$ , dynamic  $mp$ , with a section labeled [B]. Staff 5 begins at  $\text{♩} = 36$ , dynamic  $pp$ . Staff 6 begins at  $\text{♩} = 45$ , dynamic  $mp$ , with a section labeled [C]. Staff 7 begins at  $\text{♩} = 54$ , dynamic  $pp$ , with a section labeled [D]. Staff 8 begins at  $\text{♩} = 65$ , dynamic  $mp$ . Staff 9 begins at  $\text{♩} = 60$ , dynamic  $pp$ . Staff 10 begins at  $\text{♩} = 73$ .

2

79

154 **K** *ppp*

162 **L** *pp*  $\text{♩} = 58$

170 **M**  $\text{♩} = 50$   $\text{♩} = 60$  *ppp*

179

188 **N** *pp* *pp*

196 **O** *f pp mp pp mp*

204  $\text{♩} = 70$  *p*

211 **P**

218 *mf* *mp pp ppp*  $\text{♩} = 62$  *p*

227 *fp*  $\text{♩} = 40$

Violoncellos

# The Ship of Death

D H Lawrence

Chris Rogers

The sheet music consists of five staves of musical notation for cello. The first staff begins with a tempo of  $\text{♩} = 74$ , dynamic  $pp < mf > pp$ . The second staff starts at  $\text{♩} = 65$ . The third staff, marked 'A', has a tempo of  $\text{♩} = 63 mf$  and dynamic  $pp$ . The fourth staff begins at  $\text{♩} = 55$  with dynamic  $f\text{ffff}$ ,  $fp fp$ , and  $f\text{ffff}$ . The fifth staff, marked 'B', has a tempo of  $\text{♩} = 55$  and dynamic  $pp$ . The sixth staff, marked 'C', has a tempo of  $\text{♩} = 100$  and dynamic  $mp$ . The seventh staff, marked 'D', has a tempo of  $\text{♩} = 90$  and dynamic  $pp$ . The eighth staff, marked 'E', has a tempo of  $\text{♩} = 60$  and dynamic  $mp$ .

1  
 $\text{♩} = 74$   
 $pp < mf > pp$

2  
 $\text{♩} = 65$

3  
 $\text{♩} = 63 mf$   
 $pp$   
A

4  
 $\text{♩} = 55$   
 $f\text{ffff}$   $fp fp$   $f\text{ffff}$

5  
 $\text{♩} = 55$   
 $pp$

6  
 $\text{♩} = 100$   
 $mp$

7  
 $\text{♩} = 90$   
 $pp$

8  
 $\text{♩} = 60$   
 $mp$



80

**F**

tempo changes:  $\text{quarter note} = 72$ ,  $\text{quarter note} = 90$

85

$\text{pp}$

$\text{quarter note} = 65$

92

**G**  $\text{quarter note} = 75$

96

101

$\text{quarter note} = 85$   $\text{quarter note} = 120$

107

$\text{quarter note} = 85$  **H** 2  $p$

116

**I**

123

$\text{quarter note} = 55$

**J**

131

$f$

$\text{quarter note} = 48$

$mp$

137

$\text{J} = 60$

$f$  > > > >  $fp$   $f$

142  $fp$   $\text{J} = 96$   $\text{J} = 65$  2

151  $\text{J} = 60$   $K$   $ppp$

158  $L$   $pp$

167  $\text{J} = 58$   $\text{J} = 50$

175  $M$   $\text{J} = 60$   $N$   $pp$

191  $pp$   $f$   $pp$

198  $O$   $mp$   $pp$   $mp$   $p$   $\text{J} = 70$

209  $P$

214  $mf$   $mp$   $pp$   $ppp$   $\text{J} = 62$

222  $p$   $fp$   $\text{J} = 40$

Contrabasses

# The Ship of Death

D H Lawrence

Chris Rogers

The musical score consists of ten staves of music for Contrabasses. The music is set in various time signatures including 4/4, 3/4, 6/4, and 5/4. Dynamics range from *pp* to *ffppp*. Performance markings include slurs, grace notes, and accents. Several sections are labeled with boxes:

- A**: Staff 9, measure 9. Time signature changes between 4/4 and 5/4.
- B**: Staff 23, measure 23. Time signature changes between 4/4, 3/4, 5/4, and 6/4.
- C**: Staff 41, measure 41. Time signature changes between 4/4 and 3/4.
- D**: Staff 58, measure 58. Time signature changes between 4/4 and 6/4.
- E**: Staff 68, measure 68. Time signature changes between 3/4 and 4/4.

2

81

**G**

86 **F**

93

97

101 **J**

107 **H**

118

126 **I**  $\text{♩} = 55$

134 **J**  $\text{♩} = 48$

139

147

**K**

156 *ppp*

**L**

165 *pp*

$\text{♩} = 58$

**M**

173  $\text{♩} = 50$   $\text{♩} = 60$

$\text{2}$   $\text{3}$   $\text{2}$   $\text{3}$

**N**

188 *pp*

**O**

196 *f* *pp*

*mp* *pp*

204  $\text{♩} = 70$

*p*

**P**

210

216 *mf*

*mp* *pp* *ppp*

$\text{♩} = 62$

225 *p*

*fp*

$\text{♩} = 40$

Baritone

# The Ship of Death

D H Lawrence

Chris Rogers

**A**

15  $\text{♩} = 74$   $\frac{4}{4}$   $\text{♩} = 65$   $\frac{2}{4}$   $\text{♩} = 63$   $\frac{2}{4}$

Have you built your ship of death, O have you? \_\_\_\_\_ O build your ship of

18  $\frac{3}{4}$   $\frac{4}{4}$

death, for you will need it. The grim frost is at hand, when the

21  $\frac{3}{4}$   $\frac{4}{4}$

ap-ples will fall thick, al-most thun-drous on the hard-en'd earth.

24  $\frac{4}{4}$   $\frac{3}{4}$

And death is on the air like a smell of ash-es Ah! can't you

**B**

27  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

smell it? And in the brui-sed bo - dy \_\_\_\_\_

30  $\frac{4}{4}$   $\frac{5}{4}$

the fright - en'd soul finds it - self shrink - ing, \_\_\_\_\_ winc-ing from the

32  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

cold that blows up-on it through the o - ri-fi - ces.

36  $\frac{5}{4}$   $\frac{6}{4}$

And can a man his own qui - et - us make with a bare

38  $\frac{6}{4}$   $\frac{4}{4}$

bod - kin? With dag - gers, bod - kins, bul - lets, man can

A musical score for bassoon, page 39. The score consists of two staves of music. The first staff begins with a bass clef, a key signature of one flat, and a 4/4 time signature. The second staff begins with a bass clef and a 2/4 time signature. The lyrics are: "make a bruise or break of ex - it for his life; but is that a qui - et - us, O". The music features various note heads with stems and bar lines.

45

**C** ♩ = 55 2 ♩ = 100 4 9 6

e-ver a qui-et - us make?

62

*mf* **D**  $\text{d} = 90$

Build then the ship of death, for you must take the long-est

A musical score for bassoon, page 66. The score consists of two staves. The top staff shows a melodic line with various note values and rests. The bottom staff contains lyrics in a cursive font: "jour-ney to o-bli - vi - on. And die the death, the long and pain - ful death that". The music is in common time, with a key signature of one sharp.

70

**E**

$\text{♩} = 60$

lies be-tween the old self and the new.

Musical score for page 81, measures 1-5. The score consists of five measures on a bass clef staff. Measure 1: Time signature 6/4, tempo = 110. Measure 2: Time signature 4/4, tempo = 72. Measure 3: Time signature 4/4, tempo = 90. Measure 4: Time signature 2/4, tempo = 65. Measure 5: Time signature 4/4.

86 **F**

build your ship of death, your lit - tle ark, and

88

fur - nish it with food, with lit - tle cakes, and wine for the

90 **G**  $\text{♩} = 75$   
  
 dark. flight down. o - bli-vi-on.

99  $\text{♩} = 85$   $\text{♩} = 120$  **H**  
  
**I**  $\text{♩} = 55$  **J**  $\text{♩} = 48$   
  
 122 4 2 3 2 - 4 - 5 - 2 - 4 - 3 - 2  
 126 2 3 2 - 4 - 5 - 2 - 4 - 3 - 2

140  $\text{♩} = 120$  rit  $\text{♩} = 96$   $\text{♩} = 65$  5  $\text{♩} = 60$  **K**  
  
**L**  
  
 157 6 And ev - ery-thing is gone, the

166  $\text{♩} = 58$   
  
 bo - dy is gone com - plete - ly un - der gone, en - tire - ly gone.  
 166 3  
 170 The up - per dark - ness is hea - vy as the low - er, be -

174 **M**  $\text{♩} = 50$   $\text{♩} = 60$   $p$   
  
 tween them the lit - tle ship is gone she is gone. It is the end, it is o-bli-vi-on.

177  
  
 sep - a-rates it-self on the black - ness, a ho - ri-zon - tal thread

182

or does the pal-lor fume a lit-tle high-er? Ah wait,

185

wait, for there's the dawn the cru - el dawn of

187

**N**

**3**

com-ing back to life      out of o - bli - vi-on.

194

**O**

$\text{♩} = 70$

2

2

221 ♩ = 62

build your ship of death, oh build it! for you will need it. For the

224

$\text{♩} = 40$

voy-age of o - bli - vi - on a - waits you.

The musical score consists of a single bassoon line on a bass clef staff. The tempo is marked as  $\text{♩} = 40$ . The lyrics "voy-age of o - bli - vi - on a - waits you." are written below the staff. The melody starts with eighth-note pairs, followed by eighth-note pairs with a breve note, then a half note, and ends with two half notes.