





Musical score for measures 41-46. The score is written for two staves (treble and bass clefs) with a key signature of two sharps (F# and C#). The music features a piano accompaniment with chords and a melodic line. Measure numbers 41, 42, 43, 44, 45, and 46 are indicated above the staves. A dynamic marking of *p.* (piano) is present.

Musical score for measures 47-52. The score is written for two staves (treble and bass clefs) with a key signature of two sharps (F# and C#). The music features a piano accompaniment with chords and a melodic line. Measure numbers 47, 48, 49, 50, 51, and 52 are indicated above the staves. A dynamic marking of *p.* (piano) is present.

ASTOR: You seem to enjoy shocking people, madam.

Musical score for measures 53-58. The score is written for two staves (treble and bass clefs) with a key signature of two sharps (F# and C#). The music features a piano accompaniment with chords and a melodic line. Measure numbers 53, 54, 55, 56, 57, and 58 are indicated above the staves. A dynamic marking of *p.* (piano) is present.

I have heard you described as a "modern woman" by people who don't mean it as a compliment.

Musical score for measures 59-64. The score is written for two staves (treble and bass clefs) with a key signature of two sharps (F# and C#). The music features a piano accompaniment with chords and a melodic line. Measure numbers 59, 60, 61, 62, 63, and 64 are indicated above the staves. A dynamic marking of *p.* (piano) is present.

CARDOZA: And I've heard you described as "the world's greatest monument to unearned income."

Musical score for measures 65-70. The score is written for two staves (treble and bass clefs) with a key signature of two sharps (F# and C#). The music features a piano accompaniment with chords and a melodic line. Measure numbers 65, 66, 67, 68, 69, and 70 are indicated above the staves. A dynamic marking of *p.* (piano) is present.

**71** HARTLEY *port.*

...Let breez - es blow And turn cold As we con -

**76** tin - ue grow - ing old This Au - tumn

**81** Love new - ly found May yet last!

CARDOZA: So what do you say, gentlemen? I happen to play an excellent game of auction bridge --- may I join you?

**87**

**88** **89** **90**

**101** *pp*

[Dialogue continues]

Musical score for measures 102-106. The score is written for two staves (treble and bass clefs) with a piano accompaniment. The key signature has two sharps (F# and C#). The melody in the treble clef starts at measure 102 and continues through measure 106. The piano accompaniment consists of chords and single notes in the bass clef. Measure numbers 102, 103, 104, 105, and 106 are indicated above the staff.

Musical score for measures 107-111. The score is written for two staves (treble and bass clefs) with a piano accompaniment. The key signature has two sharps (F# and C#). The melody in the treble clef starts at measure 107 and continues through measure 111. The piano accompaniment consists of chords and single notes in the bass clef. Measure numbers 107, 108, 109, 110, and 111 are indicated above the staff.

(Scene shifts to third-class deck, as before.)

Musical score for measures 112-116. The score is written for two staves (treble and bass clefs) with a piano accompaniment. The key signature has two sharps (F# and C#). The melody in the treble clef starts at measure 112 and continues through measure 116. The piano accompaniment consists of chords and single notes in the bass clef. Measure numbers 112, 113, 114, 115, and 116 are indicated above the staff.

FARRELL: So, Kate McGowan...

[Dialogue continues]

Musical score for measures 117-121. The score is written for two staves (treble and bass clefs) with a piano accompaniment. The key signature has two sharps (F# and C#). The melody in the treble clef starts at measure 117 and continues through measure 121. The piano accompaniment consists of chords and single notes in the bass clef. Measure numbers 117, 118, 119, 120, and 121 are indicated above the staff.

Musical score for measures 122-126. The score is written for two staves (treble and bass clefs) with a piano accompaniment. The key signature has two sharps (F# and C#). The melody in the treble clef starts at measure 122 and continues through measure 126. The piano accompaniment consists of chords and single notes in the bass clef. Measure numbers 122, 123, 124, 125, and 126 are indicated above the staff.

Musical score for measures 127-131. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. Measures 127-131 show a melodic line in the treble staff and a supporting bass line in the bass staff. Measure 131 ends with a fermata over the final chord.

McGOWAN: He can say "yes."

Musical score for measures 132-136. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. Measures 132-136 show a melodic line in the treble staff and a supporting bass line in the bass staff. Measure 136 ends with a fermata over the final chord.

Musical score for measures 137-141. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. Measures 137-141 show a melodic line in the treble staff and a supporting bass line in the bass staff. Measure 141 ends with a fermata over the final chord.

Musical score for measures 142-146. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. Measures 142-146 show a melodic line in the treble staff and a supporting bass line in the bass staff. Measure 146 ends with a fermata over the final chord.

*Cue to continue:*  
 FARRELL: Well, Kate? Aren't you going to throw me down and kiss me?  
 [Crow's Nest] (vocal last time)  
 FLEET

Musical score for measures 147-152. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. Measures 147-152 show a melodic line in the treble staff and a supporting bass line in the bass staff. Measure 152 ends with a fermata over the final chord.

A

Musical score for measures 153-158. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. Measures 153-158 show a melodic line in the treble staff and a supporting bass line in the bass staff. Measure 158 ends with a fermata over the final chord.

# No. 20a

## “No Moon #2”

(Fleet, McGowan, Ida, Caroline, Bride, Barrett, Andrews, Passengers & Ship’s Personnel)

Cue: *Segue as one from No. 20 “Autumn”*

**In one, as before (♩ = 60)**

[FLEET]

1 2 3 4

head we plow

5 6 7 8 9

In - to the dark - en - ing night Can't see

10 11 12 13 14 15

the bow How then to search With on

16 17 18 19 20

ly star - light?

**FLEET, MCGOWAN, IDA, CAROLINE & SHIP'S PERSONNEL**

21 22 23 24 25

No moon No wind Noth - ing - to  
OTHER PASSENGERS  
Au - tumn Shall we all meet in the Au -

26 27 28 29 30

spy things by No wave  
tumn Gold - en and glow - ing, by Au - tumn

[FLEET, MCGOWAN, IDA, CAROLINE & SHIP'S PERSONNEL]

31 32 33 34 35 36

No swell No line... where sea meets sky

Shall we still be best of friends? Best of friends...

*p.*

37 ALL [S. & T.]  
[A. & B.]

38 39 40 41 42

Still - ness Dark - ness Can't see a thing, says

*p.*

43 44 45 46 47 48

I No re - flec - tion Not a sha - dow Not a

*p.*

[ALL] 49 50 51 52 53 54

glint of light Meets the eye \_\_\_\_\_

And we go

55 FLEET, MCGOWAN, IDA, CAROLINE & SHIP'S PERSONNEL

56 57 58 59 60

See how calm it is? Smooth as pol-ished glass Ah, the o - pen sea

OTHER PASSENGERS

[S. & T.]

[A. & B.]

sail - ing Sail - ing Ev - er west - ward

61 62 63 64 65 66

Feel the bite in the air Ah, the o - pen sea Smooth as pol - ished glass

on the sea We go sail - ing Sail - ing

ALL

67 68 69 70 71 72

Ev - er on Go we... \_\_\_\_\_

*p.*

*pp*

73 74 75 76 77

*pp*

*rit.*

78 79 80 81 82

*pp*

83 FLEET

83 84 85 86 87 88

No moon No wind No moon

**CHORUS\***

No moon

*pp*

*cresc. poco a poco*

\*[PASSENGERS & SHIP'S PERSONNEL]

89 [FLEET] No wind No moon No wind

90 No wind No moon No wind

91 [BRIDE] The night was a - live With a thou - sand voi - ces

92 [CHORUS] No wind No moon No wind

93 [CHORUS] No wind No moon No wind

94 [CHORUS] No wind No moon No wind

*mf*

95 [FLEET] No moon No wind No moon

96 [BRIDE] Night was a - live With a thou - sand voi - ces

97 [CHORUS] No wind No moon No moon

98 [CHORUS] No wind No moon No moon

99 [CHORUS] No wind No moon No moon

100 [CHORUS] No wind No moon No moon

*cresc. poco a poco*

**BARRETT**

The screws were turn - ing at

101 [BARRETT] 102 103 104 105 106 BRIDE  
 eight - y one Screws were turn - ing at eight - y one The  
 [CHORUS] ANDREWS  
 No wind No moon No wind At once a  
*mf* *f*

107 [BRIDE] 108 109 110 111 112  
 night was a - live With a thou - sand voi - ces No moon  
 [BARRETT] Screws were turn - ing at eight - y one No moon  
 [ANDREWS] poem And the per - fec - tion of phy - si - cal en - gi - neer - ing  
 [FLEET & CHORUS] No moon No wind No moon  
*cresc. poco a poco*

FLEET: Dear Mother of God! [*He rings bell three times— then cranks telephone*] Iceberg right ahead!

ALL

Segue on Cue

# No. 20b

## End Act One

(Orchestra)

Cue: FLEET: Iceberg right ahead!

Slowly and delicately—in three

[*The Bridge—MURDOCH, LIGHTOLLER & HITCHENS, dialogue with FLEET in Crow's Nest*]

TIC Solo Piano-Conductor

*Cue to Continue:*  
MURDOCH: Yes, it's all right, I think we're going to miss it.

*Vamp*

14 15 16 17

[Blackout] [The Collision Tableau]

[three times]

18 19 20 21

[two times]

22 23 24 25 26

[Curtain]

*molto rit. poco a poco*

*fff*

27 28 29 29A 30 31

End of Act One



Musical score for measures 17-20. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. Measure 17 starts with a piano (p) dynamic. Measures 18 and 19 feature a melodic line in the treble staff and a supporting bass line in the bass staff. Measure 20 continues the melodic line with a fermata over the final note.

Musical score for measures 21-24. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. Measure 21 starts with a piano (p) dynamic. Measures 22 and 23 feature a melodic line in the treble staff and a supporting bass line in the bass staff. Measure 24 continues the melodic line with a fermata over the final note.

Musical score for measures 25-28. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. Measure 25 starts with a piano (p) dynamic. Measures 26 and 27 feature a melodic line in the treble staff and a supporting bass line in the bass staff. Measure 28 continues the melodic line with a fermata over the final note.

Musical score for measures 29-32. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. Measure 29 starts with a **Meno mosso** tempo marking and a piano (p) dynamic. Measures 30 and 31 feature a melodic line in the treble staff and a supporting bass line in the bass staff. Measure 32 continues the melodic line with a fermata over the final note and a *rit.* (ritardando) marking.

Musical score for measures 33-37. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. Measure 33 starts with a piano (pp) dynamic. Measures 34 and 35 feature a melodic line in the treble staff and a supporting bass line in the bass staff. Measure 36 continues the melodic line with a fermata over the final note. Measure 37 continues the melodic line with a fermata over the final note. A **[Curtain]** marking is placed above measure 35. A note in measure 37 is marked with a circled 'C' and the text **(Cutoff as GUGGENHEIM begins to knock)**.



- 2 - Wake Up, Wake Up!

(knocks)

15 16 17 18 19

Wake up! Wake up! Wake up! Wake up! Wake up! Wake up!

*sim.*

(knocks)

20 21 22 23 24

Wake up! Wake up! Wake up! Wake up! Wake up!

(knocks)

In one (♩ = 98)

25 STEWARD

26 27 28 29

First-- class pas - sen - gers Pro - ceed at

*sim.*

33

30 31 32 33 34

once to the sa - lon Please bring your

35 36 37 38 39

life pre - ser - vers and A - wait fur - ther in - struc - tions

40 41 42 43 44 45 46

47 1st CLASS PASSENGERS

mp

48 49 50 51 52

Al - most mid - night Strange com -

mp

53 54 55 56 57 58

mo - tion In the cor - ri -

ETCHES & STEWARDS

Wake up! Wake up! Wake up! Wake up! Wake up! Wake up!

1st CLASS PASSENGERS

59 60 61 62 63 64

En - gine

dor

[1st CLASS PASSENGERS]

noise Ap pears much quiet er

65 66 67 68 69 70

ETCHES & STEWARDS

Wake up! Wake up! Wake up!

[1st CLASS P.]

Than it was be fore

71 72 73 74 75 76

77 78 79 80 81 82

Wake up! Wake up!

Can there be some

*f*

1st CLASS PASSENGERS

83 84 85 86 87 88

in - ci - dent Some ac - ci -

*And.* *And.* *sim.*

89 90 91 92 93 94

dent The Cap - tain can't ig -



*Cue to continue:*

CAPTAIN: ...we're dead in the water! MURDOCH: I'm sorry, sir--- (*Jump to measure 127*)

*Vamp*

[Corridor: *Second-Class Passageway*]

2nd CLASS STEWARD

Se - cond- class pas - sen - gers Pro -

ceed to the first- class sa - lon Please bring your

life pre - ser - vers And a - wait fur - ther in - struc - tions

(2nd CLASS STEWARDS begin knocking on cabin doors.)

143 144 145 146 147 148

149 2nd CLASS PASSENGERS *3rd*

150 151 152 153

What's hap-pened? Do you know? It seems the ship is stop-ping Have you heard?

154 155 156 157 158

Do you know? I vague - ly heard a ru - mor An im - pact Slight im - pact

159 160 161 162 163

I vague - ly heard a ru - mor What's hap-pened? Do you know? It seems the

ETCHES & 2nd CLASS STEWARDS

164 165 166 167 168

Get up now Get dressed now Put on your warm - est cloth - ing

ship is stop - ping

169 170 171 172

2nd CLASS PASSENGERS

What's hap - pened? Do you know? It seems the ship is stop - ping

173 174 175 176 177

A ru - mor A ru - mor I vague - ly heard a ru - mor An im - pact

178 179 180 181 182

Slight im - pact It seems the ship is stop - ping! Can there

2nd CLASS STEWARDS

183 184 185 186 187 188

There is no in - ci - dent There is no  
 2nd CLASS PASSENGERS  
 be some - in - ci - dent Some

189

190 191 192 193 194

ac - ci - dent the Cap - tain  
 ac - ci - dent the Cap - tain

197

195 196 197 198 199 200

will ig - nore!  
 can't ig - nore?

(Dialogue)

In two, *Meno mosso*

Musical score for measures 201-206. The score is written for two staves (treble and bass clef). Measure 205 is boxed. There are dynamic markings 'A' and 'p' throughout the passage.

Musical score for measures 207-212. The score is written for two staves (treble and bass clef). Measure 212 is boxed.

Musical score for measures 213-218. The score is written for two staves (treble and bass clef). Measure 218 is boxed.

*Cue to continue:*  
EDGAR: The ship will be fixed before that, Alice.

*Vamp*

Musical score for measures 219-224. The score is written for two staves (treble and bass clef). Measure 221 is boxed. There is a double bar line between measures 221 and 222. Measure 224 is boxed.

220 Etchus: Trust following of  
 on Blackout - orders - wake up - wake up!  
 on Blackout - wake up - wake up!

225 **Tempo, in one (♩=98)** [Cabin Doors close 2nd x]

IX

[The Bridge—dialogue]

233

Vamp IX

241

Cue to continue:  
 ISMAY: In the meantime, Captain, I see no need to alarm the passengers. (Jump to measure 249)

243

To 261

No sound

[Corridor: Third-Class Passageway]

249 3rd CLASS STEWARD

250 251 252 253 254

Third-class pas - sen - gers — Fore and a - baft of the

255 256 257 258 259 260

well - deck Please find your life pre - ser - vers And a -

261 262 263 264 265 266

wait fur - ther in - struc - tions

Cue to continue: FARRELL: I'm goin' upstairs to have a look -

(Dialogue)

267 268 269 270

*Cue to continue:*  
3rd CLASS STEWARD: You'll wait down here like you're told!

*Vamp* / X

*No*

275 STEWARDS & 1st CLASS PASSENGERS (Offstage)

287 dot \_\_\_\_\_

288 \_\_\_\_\_

289 \_\_\_\_\_

290 \_\_\_\_\_

291 En - gine

292 \_\_\_\_\_

293

What's hap - pened? Do you know? It seems the ship is stop - ping! Get up now! Get dressed now!

294 noise Ap - pears much quiet - er

295 \_\_\_\_\_

296 \_\_\_\_\_

297 \_\_\_\_\_

298 \_\_\_\_\_

Put on your warm - est cloth - ing What's hap - pened? Do you know? It seems the ship is stop - ping!

299

300 Than it was be fore...

301 \_\_\_\_\_

302 \_\_\_\_\_

303 \_\_\_\_\_

304 \_\_\_\_\_

A ru - mor A ru - mor I vague - ly heard a ru - mor An im - pact Slight im - pact

305 306 307 308 309 310

**STEWARDS**

There is no

**ALL PASSENGERS**

[3rd CLASS P.]

It seems the ship is stop - ping Can there be Some

311 312 313 314 315 316

in - ci - dent There is no ac - ci -

in - ci - dent Some ac - ci -

317 318 319 320 321 322

dent the Cap - tain will ig -

dent the Cap - tain can't ig -



*Out*

# No. 22a First Class Flourish [Scene Change]

(Orchestra)

Cite: ANDREWS: An hour and a half, Captain. Two at the most. [Blackout]

(♩ = 84)

pp

p

2

p

sim.

5

p

8

(Hold fermata till LIGHTTOLLER is half offstage.)

p

11

TIC Solo Piano-Conductor

Segue as one

# No. 23 "Dressed in Your Pyjamas in the Grand Salon"

(Asters, Wideners, Thayers, Guggenheim, Aubert, Etches, Bellboy, Alice, Stewardesses, Staff, 1st & 2nd Class Passengers)

*Handwritten:* KATE SUTTON, MARY SALDINO CLAIR, NORT

Cue: Segue from No. 22a "First Class Flourish"

(d=60) 1 *ten.* 2 *ten.* 3 *ten.* 4 *ten.*

*Handwritten:* p

*Handwritten:* Slower! KATE SUTTON everyone here from to lid

5 (d=72) ASTOR & WIDENER 6 7 8

Strange and quite dis - or - i - ent - ing be - ing here Re - cent - ly a - wake - ned from a dream

9 10 11 12

How the lights burn! Ev - 'ry cry - stal bright as a star!

*OPERA*

**GUGGENHEIM & THAYER**

13

Dressed in your py-ja-mas in the grand sa-lon Looks to be bi-zarre in the ex-treme

17 *legato*

Things could im-prove if the stew-ard o-pens the bar!

21 ALL FOUR

Oh... It's a mem-ry I'll want to keep!

**ASTORS, WIDENERS, THAYERS, GUGGENHEIM & AUBERT**

*CLARE*

Now... I would like to go Back to sleep...

29 *f* 30 31 32

Dressed in your py - ja - mas in the grand sa - lon  
 Won - der - ing if things are what they seem

33 34 35 36

Can you be sure? Do you e - ver Know where you are?

*Dialogue - cue to continue:*  
 GUGGENHEIM: Tell me straight, man---are we in any danger?  
 ETCHES: Danger, Mr. Guggenheim? On this ship?

*Vamp* 37 38 39 40

Mis - ter As - tor, please, your life- belt

41 **ETCHES** 42 43 44

Mis - ter Gug - gen - heim, please put it on now or - ders  
 SEVERAL 1st CLASS PASSENGERS

45 46 47 48

La - dies and Gen - tle - men, wear your life belts... Mis - sus Wide - ner, if you would, ma'am

49 50 51 52

Mis - ter Thayer, we must in - sist now It's a mere for - mal - i - ty There is

ETCHES & TWO STEWARDESSES

53 54 55 56

no cause for con - cern We'll be on our way!

MORE 1st CLASS PASSENGERS

A min - or de -

57 58 59 60

lay now... A sim - ple pre - cau - tion

A mo - ment of

61 62 63 64

rest We'll be on our way! We hard - ly need

[ETCHES & TWO STEWARDESSES]

65 stay now...  
[1st CLASS PASSENGERS]

66 hmmm

67 In a mo - ment or two she'll be right a - gain Tra - vel - ling

68

69

70

71

72

73 *Vamp*

*Cue to continue:*

ETCHES: The latest word, sir, seems to be that she's damaged one of the wing propellers and we could be delayed for an entire day, sir.

[Dialogue]

(voice first time only)

74 THAYER

75 I don't like the way this sounds

76

west!

*Spoken*

GUGGENHEIM

77 Not a bit, not a bit, not a lit - tle bit...

78

79

80

Blk 50th

**WIDENER**

77 78 79

We spent eight - een hun - dred pounds!  
[GUGGENHEIM]

Not a bit, not a bit, not a lit - tle bit...

**THAYER, WIDENER & GUGGENHEIM**

80 81 82 83

This is not the sort of a voy - age we paid for! I de - mand to know what the ship is de - layed for!

*mp* *cresc.*

**PASSENGERS, BELLBOY & STEWARDESSES**

84 85 86 87 88

Right now! \_\_\_\_\_

*legato*

How \_\_\_\_\_ could this e - ver have come to pass?

*f*

(2nd CLASS PASSENGERS enter.)

89 90 91 92 93

ETCHES

Christ!

Look who's here! It's the Se - cond - class! \_\_\_\_\_

ALICE: Edgar, look! What did I tell you? Everybody who's anybody! EDGAR: You're the only person here I don't recognize.

94 95 96 97

ALICE

Ev - ry - thing is gor - geous in the grand sa - lon

EDGAR

Stun - ning - ly ap - point - ed for the cream

98 99 100 101

ALICE

Thou - sands of bucks Gets a trip de - luxe with - out par!

102 103 104 105

ALICE

Thou - sands of bucks Gets a trip de - luxe with - out par!

106

ETCHES & STAFF

Musical notation for measures 106-109, Etches & Staff. The staff is in treble clef with a key signature of two flats (Bb, Eb). Measure 106 starts with a whole rest. Measures 107-109 contain a melodic line with eighth and quarter notes.

Mis - ter As - tor, please, your life-belt Mis - ter Gug - gen - heim, please put it on now

ALL PASSENGERS

Musical notation for measures 106-109, All Passengers. The staff is in treble clef with a key signature of two flats. It features a melodic line with eighth and quarter notes, mirroring the Etches & Staff part.

Dressed in your py - ja - mas in the grand sa - lon, Feels to be *bi - zarre* in the ex - treme

Musical notation for measures 110-113, Etches & Staff. The staff is in treble clef with a key signature of two flats. Measure 110 begins with a forte (*f*) dynamic. The notation includes a melodic line and a piano accompaniment with chords and eighth notes.

ETCHES, THAYER  
GUGGENHEIM & STAFF

Musical notation for measures 110-113, Etches, Thayer, Guggenheim & Staff. The staff is in treble clef with a key signature of two flats. Measure 110 starts with a whole rest. Measures 111-113 contain a melodic line with eighth and quarter notes.

It's a mere for - mal - i - ty There is no cause for con - cern We'll be on our

Musical notation for measures 110-113, Etches, Thayer, Guggenheim & Staff. The staff is in treble clef with a key signature of two flats. It features a melodic line with eighth and quarter notes, mirroring the Etches, Thayer, Guggenheim & Staff part.

How the lights burn Ev - 'ry cry - stal bright as a star

Musical notation for measures 110-113, Etches, Thayer, Guggenheim & Staff. The staff is in treble clef with a key signature of two flats. It features a melodic line and a piano accompaniment with chords and eighth notes.

114 **ETCHES & THAYER**

115 116  
 Way! \_\_\_\_\_ A mi - nor de - lay now!

**GUGGENHEIM & STAFF**

way, We'll be on our way! \_\_\_\_\_ A mi - nor de -

**1st CLASS PASSENGERS**

Strange and quite dis - or - i - ent - ing be - ing here! \_\_\_\_\_ Re - cent - ly a - wake - ned in a

**2nd CLASS PASSENGERS**

Strange and quite dis - or - i - ent - ing be - ing here!

117

118 119  
 A sim - ple pre - cau - tion A mo - ment of

lay now! \_\_\_\_\_ A sim - ple pre - cau - tion

daze! \_\_\_\_\_ Ev - 'ry light is burn - ing with in - ten - si - ty!

Re - cent - ly a - wake - ned in a daze! \_\_\_\_\_ Ev - 'ry light is burn - ing with in -

120 rest! We'll be on our way!

121 A mo-ment of rest! We'll be on our way! We'll be on our way!

122 Strange and quite dis-or-i-ent-ing

123 ten-si-ty!

124 We hard-ly need stay now

125 way! We hard-ly need G.P.

be-ing here! Re-cent-ly a-wake-ned in a G.P.

Strange and quite dis-i-ent-ing here! be-ing here! G.P.

Strange and quite dis-i-ent-ing here! G.P.

Strange and quite dis-i-ent-ing here! G.P.

(Tea-cart slowly rolls across stage.)

Cue to continue: (Tea-cart comes to rest.

PASSENGERS continue, but hesitantly, with much less conviction.)

126 **Slow and rubato**  
ETCHES

Mis - ter Gug - gen - heim, please up - stairs now... Mis - sus Wide - ner, if you would, ma'am...

127 128 129

ALL OTHERS (Breathlessly)

Won - der - ing if things are what they seem...

*p* *rit.* *accel.*

130 131 132 133

ETCHES, THAYER  
GUGGENHEIM & STAFF

*cresc. poco a poco* *molto accel.* *f*

130 131 132 133

It's a mere for - ma - li - ty There is no cause for con - cern We'll be on our

Can you be sure? Do you e - ver know where you are?

**Faster Tempo** (♩=406)

ETCHES & THAYER

134 135 136

Way! \_\_\_\_\_ A mi - nor de - lay now!

GUGGENHEIM & STAFF

way, We'll be on our way! \_\_\_\_\_ A mi - nor de -

1st CLASS PASSENGERS

Strange and quite dis - or - i - ent - ing be - ing here!

2nd CLASS PASSENGERS

Re - cent - ly a - wake - ned in a

Strange and quite dis - or - i - ent - ing be - ing here!

**ff**

137 138 139

A sim - ple pre - cau - tion A mo - ment of

lay now!

A sim - ple pre - cau - tion

daze! Ev - 'ry light is burn - ing with in - ten - si - ty!

Re - cent - ly a - wake - ned in a daze!

Ev - 'ry light is burn - ing with in -

[ETCHES & THAYER]

140

rest!  
[GUGGENHEIM & STAFF]

141 We'll be on our way!

142 We'll be on our

[1st CLASS P.] A mo - ment of rest!

[2nd CLASS P.] Ev - 'ry - thing sur - round - ed by a haze!

ten - si - ty!

Strange and quite dis - or - i - ent - ing

143

We hard - ly need stay now!

144 We hard - ly need stay now!

145 Re - cent - ly a - wake - ned in a daze!

be - ing here!

Strange and quite dis - or - i - ent - ing be - ing here!

Re - cent - ly a - wake - ned in a

146 **ETCHES**

147 148 149

A - ny min - ute now! A - ny min - ute now We'll be on our

**STAFF**

A - ny min - ute now A - ny min - ute now We'll be on our

**1st CLASS PASSENGERS**

A - ny min - ute! A - ny min - ute now We'll be on our

**2nd CLASS PASSENGERS**

daze! A - ny min - ute! We'll be on our

*accel.*

(♩=112)  
**ALL**

150 151 152 153 154

way! We'll be on our way! Our way! Our way!

**ff**

155 156 157 158 [to 161] 161 162

way! Our way!

**fff**

*Bliss.*

**R.H.**

*Segue as one*

TIC Solo Piano-Conductor

*JA*

# No. 23a

## “Staircase”

(The Three Kates & Farrell with Barrett)

Cue: Segue as one from No. 23 “Dressed In Your Pyjamas”

**Allegro agitato** (♩=145)

[ALL]

[2nd time—drop should start down]

The musical score is written for piano and consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and a piano part with a dynamic marking of *ff*. The second system continues the piano part. The score is marked with measure numbers 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. There are several trill-like markings (A) above notes in the piano part. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is **Allegro agitato** with a quarter note equal to 145 beats per minute. The performance instruction is **[ALL]**. A note at the top right indicates that on the second time through, the drop should start down.

13 Vamp (voice last time)

McGOWAN

13 14 15 16

Jim Far - rell! Are ya down there? It's blocked up here, we can't get

17 18 19 20

through! What the hell are we sup - posed to do? Jim Far - rell, where've you got - ten

21 22 23 24 FARRELL (entering)

to? O-ver here, Kate!

25 26 27 28

Look here, Kate! There's wa - ter run - nin' on the floor! See it com - in'

un - der - neath the door! And I think be - hind it there's lots more!...

*Cue to continue:*  
 FARRELL: The boat's sinking! (*dialogue continues*)

[Dialogue]

*Cue to continue:*  
 MCGOWAN: Don't be daft.

There's life - boats! They're up there! I've seen 'em

MCGOWAN  
 MURPHY & MULLINS

in a snap - shot! Me too, Kate! Me three, Kate! How the hell do we get up there?

48 49 50 51

How the hell do we get through that gate? How long are we sup - posed to

*ff*

52 53 54 55 56

(BARRETT appears.)

wait? Who the hell is look - ing out for us?!

*Cue to continue:*  
 BARRETT: What are you people doing here?  
 Don't you know the ship's on her way down?

57 58 59 60

*Cue to continue:*  
 MCGOWAN: Who are you, then?  
 BARRETT: Frederick Barrett, stoker.  
 We've gotta go up to the lifeboats—

61 62 63 64

*Cue to continue:*  
BARRETT: We're goners for sure  
if we can't get to those lifeboats—

65 66 67 68 69

*Cue to continue:*  
FARRELL: We'll have to find  
another way, all right—  
MURPHEY: What other way?  
I never seen no other way—

*Cue to continue:*  
MURPHEY: Some marvelous ship—  
BARRETT: Hurry up before we all drown!  
MCGOWAN: You wait and see—we're gonna  
end up havin' to swim to America.

70 71 72 73

74

74 75 76

(2nd x only)  
Bliss  
R.H.

*Vamp—fade*

[four times]

(Music fades as ETCHES enters.)

77 78

**ff**

*Segue*

# Corridor Underscore

(Orchestra)

Cue: ALICE: ...same lifeboat as the Astors---

Cue to continue:

MARION: ...in an open boat in my entire life.

EDITH: ...fortune teller told me to beware of the water---

1 2 3

2A 2B

*p*

CAROLINE: ...we'll stay together no matter what.

MADELEINE: ... My diamonds! I've forgotten my diamonds!

ASTOR: ...I'll get you much better ones when we get to New York---

4 5 6 7 8 9

MAJOR: ...when our ship was attacked by a godless horde of Malay pirates---

ROGERS: ...a message to my sister in Ohio.

ROGERS: ...to know I was aboard this ship.

10 11 12 13 14

ROGERS: My actual name is Jay Yates.

ROGERS: Our game was interrupted.

15 16 17 18 19

## No. 23c

## Send Us a Ship

(Orchestra)

Cue: CAPTAIN: Then perhaps He'll even the score by sending us a ship. (exits)

(ISMAY enters and glares at Andrews. Blackout.)

repeat and fade as radio room is revealed

[five times]

Musical score for 'Send Us a Ship' for Orchestra. The score is written in 4/4 time and consists of two staves. The first staff begins with a measure marked '1' and contains a series of sixteenth notes. A bracket groups the first two measures, with a '2' above the second measure. A second bracket groups the next two measures, with a '3' above the third measure. The score concludes with a double bar line and the dynamic marking 'ff'.

## No. 23d

## Before the Blame

(Orchestra)

Cue: CAPTAIN: Try anything you like, Mr. Bride.

[music with *Bride's telegraph - SOS*] You must rouse that ship!

Allegro agitato

(under dialogue)

Musical score for 'Before the Blame' for Orchestra. The score is written in 4/4 time and consists of two staves. The first staff begins with a measure marked '1' and contains a series of sixteenth notes. A bracket groups the first two measures, with a '2' above the second measure. A second bracket groups the next two measures, with a '3' above the third measure. The score concludes with a double bar line and the dynamic marking 'ff'.

Cue to segue: BRIDE: — Why the hell don't you answer? —

Musical score for 'Segue as one' for Orchestra. The score is written in 4/4 time and consists of two staves. The first staff begins with a measure marked '7' and contains a series of sixteenth notes. A bracket groups the first two measures, with a '8' above the second measure. A second bracket groups the next two measures, with a '9' above the third measure. The score concludes with a double bar line and the dynamic marking 'ff'.

Segue as one