PIANO–CONDUCTOR’S SCORE  ACT ONE
WITH ORCHESTRA CUES

TITANIC
The Musical

Story and Book by  Music and Lyrics by
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TITANIC—instrumentation

**parts per set:**

3 Violin 1 & 2
1 Viola
1 Cello
1 Bass

1 Reed 1—Piccolo, Flute, Alto Flute (or Clarinet) and Clarinet.
1 Reed 2—Oboe and English Horn (or Clarinet).
1 Reed 3—Clarinet.
1 Reed 4—Flute and Clarinet.
1 Reed 5—Bassoon and B♭ Contrabass Clarinet (or Bassoon).

1 Horn 1 & 2
1 Trumpet 1 & 2 (both double B♭ Piccolo Trumpet—8 measures only)
1 Trombone 1 (tenor)
1 Trombone 2 (bass)

1 Keyboard Synthesizer 1—principally Harp. Additional registrations for:
   Glockenspiel, Piano, Steel Guitar, Harpsichord, Vibraphone, Tuba
   and Tuba or Bass Trombone.
1 Keyboard Synthesizer 2—principally Strings. Additional registrations for:
   Marcato Strings, Fast Strings, Pizz. Strings, Trem. Strings, Double Basses,
   Celeste, Celeste+Vibes, Harmonium and Harp.

2 Percussion 1 & 2
   [1 – mallet instruments]
   Tubaphone (or Bells)
   Xylophone
   Timpani (2 pedal drums)
   Bells
   Gran Cassa
   Anvil (2 sizes)
   Piatti (Hand Cymbals)
   Small Triangle (share w/2)
   Even Smaller Triangle

   [2 – trap drum set]
   Snare Drum
   Bass Drum
   Wood Blocks (hi & low)
   Cow Bells (hi & low)
   Bell Tree
   Xylophone (share w/1)
   Crotales
   Triangles (2 sizes)
   Tam-Tam
   Cymbals—several suspended,
   Crash, Splash, Hi-Hat & Hand.

1 Piano-Conductor’s Score [this score] with orchestra cues.
1~Overture

In 2 \([d=144]\)

Poco meno mosso

(BsCl/Tbn/Bs)
Segue as one "In Every Age"
1A~In Every Age

Every age mankind attempts to fabricate great works, at once mag...
significant and impossible...

On

(Vc-solo)

desert sands, from mountains of stone, a pyramid!

From

(Vn 1)

(Hp)

(+Stgs)

(Bs-pizz)

flying buttresses alone: A wall of light!

(Fls/Ob-Fls)

(+Bells)

arco
chap - el ceil - ing scream - ing one man’s ec - sta - sy!  
One man’s
(Vs1)

ec - sta - sy...
(Vns)
"In Every Age"

Miracles, them all! China's endless wall... Stonehenge, The Parthenon, The Duomo...

Aqueducts of Rome! [poco rall.]
We did not attempt to make with mammoth blocks of stone a giant

Pyramid

No, not a Pyramid

Gothic walls that radiate with light...
Our task was to dream upon and then create a

Very slow and grand [\(d = 92\)]

Float - ing Ci - ty!

Float - ing Ci - ty!

[poco rit.]
A human Metropolis A complete city

Sleek! and

At once a poem And the per-

[accel.]
section of physical engineering — At once a
poco a poco]
cresc.

poem and the perfection of physical engineering —
cresc.

neering — [poco accel.]
Poco accel.
cresc.

Segue as one “How Did They Build Titanic?”
2~How Did They Build Titanic?

Con spirto \[ \textit{[L=184]} \]

How did they build Titanic? Near a thousand feet in length.

(Gran Cassa) (WWs/Tubophone) poco rall.

(Cym) \( p \) (Bs/Vc) arco
Huge beyond past endeavor
Strong beyond mortal

Strength

Forty six thousand tons of steel Eleven

"How Did They Build Titanic?"
stories high! (Gran Cassa)

She's a great palace floating Quiet as a lullaby

Segue as one "Fare-Thee-Well"
2A~Fare-Thee-Well

Tempo—in 2 \[ \text{d} = 120 \]

Barrett:

Fare-thee-well my darlin' I'll be back before a fortnight has

(Vn/Vla)

(VC)

(Bs-pizz)
passed

(Triangles)

(Tpt)

(Vc/Be-ralco)

Stgd+WWs

Stgd+Bra

(Vns/Vla 8vb)

(Bra)
Fare-thee-well my darlin' I'll be back before a passed

(Bride)

I'll be back before a

(Stgs trem.)

(+Triasim) (WWs)

(Brs)

(Vc/Bs)

fortnight has passed!

(+Cym roll)

(Cym)

(Sgs/WWs)

(Brs)

(+Timp)
[Handshake US] Barrett: "Barrett, Stoker off the Baltic."
Fleet: "Fleet, Lookout off the Majestic."

Segue as one "There She Is!"
2B~There She Is

In 2 \([d=118]\)

\([\text{+Tam-tam]}\)
\([\text{Hns}]\)

\([\text{Vns/Vla/"Stgs"}]\)

\([\text{Vc,Trbs}]\) \(\text{martelé}\)

\([\text{Bs pizz}]\) \(\text{sfz}\) \(\text{i.v.}\)

\[\text{mp Fleet/Barrett/Bride:}\]

There she is...

\([\text{"Hp"}]\)
\([\text{WWs}]\)

\([\text{+Trac}]\)

\([\text{Vc/Hns/CB Cl}]\)

\(p\)
There She Is

Tow - 'ring high...

Broad and grand... Ship of

dreams!

"Hp" (WWs/Bella)
mf +Harley/Sailor/Stoker/Stevedore:

Sail - ing___ day!

("Hp")
(WWs)
(+Tria)
(Vn/Vl/"Stgs")
(Vc/Hns)

Morn - ing bright!

("Hp")
(WWs)
(+Tria)

Take your flight! Ship of

("Hp")
(WWs)
(+Tria)
dreams!

She

[Lyrically]

strains at her lines, the smoke from her funnels

trail...ing...

Her
Prow like a knife, she'll cut through the waves un-
fail-
ing...

Soon to be

(=Timp)

(Vns/Vla/Stgs)
Underway,

(Tria)

("Hp")

(WWs/Bells)
(+Tpts 8bb)

(Trbs/Vc)

(WWs/Bells)
(+Tpts 8bb)

Size and speed
un-
(n)-ex-

(WWs)
(+Tria)

(Tpts)

(Hns/Trb)

(Vcl/Bsl/CB Cl)
Segue as one "Loading Inventory"
2C~Loading Inventory

Faster \( d=120 \)

Song text:

Stevedore: [with rhythmic freedom]

Seven thousand heads of fresh... lettuce... Titanic...
Morning Mister Lightoller Morning Mister Pitman Morning Mister Boxhall Morning Captain Smith!

(Snare Dr)

p

Morning Captain Morning Captain!

(Snare Dr)

p

Thirty-six thousand oranges Titanic!

(Stgs pizz)

(Vc/Vs/Bt/Timp/Bsn)
Morn-ing Mis-ter Hitch-ens  Morn-ing Mis-ter Pit-man  Morn-ing Mis-ter Mur-do-ch  Morn-ing Cap-tain Smith

(Snare Dr)

p  (Vnsi/Vla arco)

(Vc arco)

(Bs pizz/Timp)

Morn-ing Mur-do-ch  Morn-ing Cap-tain!

(WWs/Slgs 8ob)  (Vnsi/Vla)

[Tempo I \( \text{j}=120 \)]

Mis-ter Pit-man please com-plete the load-ing of the

(Cls/Bsn/Vns/Vla)

(mp  (Vc)

(Bs arco)
freight and prepare for the boarding of the Serv ing Staff.

and Crew!

Aye Cap -

[More members of the Crew, the Hotel Staff and a Bellboy enter.]
Animato [L'istesso tempo—in a rush of new energy]

Crew/Staff:

There she is!

Bellboy:

Morning Mister Andrews

(Bs-pizz/Timp)

(Bs)

Tow 'ring high!

Hello, Mister Ismay

(Bellboy):

(WWa/Tria sim.)

(Vc/Bsn/Trb)

(Tria)

("Hp")
Crew/Staff:

Stevedore: "Forty-two thousand fresh eggs, Titanic!"

dreams!

("Hp")

(Bells/WWs)

57

Sailing day!

Bellboy:

Morning Missus Crawford Hello, Missus Hutchinson

("Stgs/Tria sim.")

(Hn/Trib)

(Tpts-St mute)

(Hn/Cl/BSnl/Vc)

(Trib2)

(Bs pizz/Timp)

(Bs)
Crew/Staff:

Morning bright!

(Bellboy):

Morning Missus Robinson

(Trio)

("Hp")

(WWA/Tria sim.)

64 65 66

Take your flight

Hello, Missus Beecham

(Trio)

("Hp")
Crew/Staff:

(Bellboy):

Morning Mister Weikman

Ship of dreams!

(WVd/Tria sim.)

(Bells/WWs)
Pitman: "122,000 pounds of meat, poultry and fish, Titanic!"

Stevedore: "40 tons of potatoes, 1100 pounds of marmalade, 37,000 bottles of wine, beer and spirits, Titanic!"

Pitman: "55,000 china dishes and 20,000 crystal drinking glasses, Titanic!"
Stevedore: "One Renault town carriage motorcar, Titanic!"

("Hp")

(Tmp)

(slight rit, if necessary)

85

86

87

88

90

91

Crew/Staff:

Soon

to

be

Bellboy:

[a tempo]

Morning, Mister Weddy

(WW/Tria sim.)

("Hp")

(Vc/CB/T)

(Bp-pizz/Tmp)

(Bs)
Crew/Staff: Underway

(Bellboy): Hello, Mister Oliver!

Morning Mister Harley

Hello, Mister Jougin

Size and

(Tria)

("Hp")

(WWst/Tria sim.)

("Hp")

(Tbl/Vc/Bsn)

(Bs pizz/Timp)
Crew/Staff:

speed

(Bellboy):

Un
(n)
ex

Cheers Mister Weikman

(WWs/Tria sim.)

All:

plored

(Bs arcol/Vc/Trb/Bsn)

(Tpts open) >

(Hns/Trb)

(Stgs)

(Stgs)

(Stgs)

(+Timp)

And
Segue as one "The Largest Moving Object"
2D~The Largest Moving Object

Allegro pomposo [\( \text{d} = \text{110} \)]

Captain Smith has there ever been a finer morning to sail?

Never quite like this, Mister Ismay!
Never quite like this one, Sir!

Ismay:

Andrews (proudly):

Andrews, has the line ever had a faster ship for the mail?

Not as fast as this, Ismay! Never quite like this one, Sir!

The
pride of Man-kind!  Dom-i-nion o-ver the sea!  The
Andrews:

Captain: The pride of Man-kind!  Dom-i-nion o-ver the sea!

(WWs)

(WWs)

(Bsn)  (Stgs)

(WWs)

(Bsn)  (Stgs)

Captain:

The dream of pro-gress!  It brings great ho-nor to me!  To be the
And the owner! Of the largest moving
Mas-ter And the Builder!

Segue as one "Pitman's Announcement #1"
Meno mosso \[J=92\]

[Using a megaphone as Third-Class Passengers enter.]

Third class passengers proceed at once to the

Gangway! Please bring your boarding documents and a-
wait further instructions!

[poco meno mosso \( \dot{\jmath} = 110 \)]

Poco Grandioso

Kate Murphey: "Holy Mother of God ..."

Kate McGowan: "It looks so long ..."
McGowan: "It's not fate, it's Irish."

McGowan: "I've got a feller. See that good lookin' one up ahead?" (She indicates Farrell.)

McGown: "I'm plannin' to marry him." Murphey: "When's that gonna be?" McGowan: "Soon as I meet him."

[Segue as one]
2F~I Must Get On That Ship #1

[Anthem-like \( j = 100 \)]

In 2

McGowan:

[Fl/Cla]

(Bbs)

(Sigs)

(Bsn/Vc/Bs)

Get me a-board! Call out my name! It's to America we aim

To find a better life, we prayed to make this
trip! Let all our children's children know that this day long ago—We

dreamt of them and came aboard this ship! For the maiden

Sop/Alto: (+All onstage):

Ten/Bass: (+All onstage): (+Br)}
voyage! For the maiden voyage!

Segue as one “Pitman’s Announcement #2”
In 2

Pitman:

Second-Class passengers proceed to "C" "D" and "E" decks!

Please contact the ship's Pur-sor to arrange dining as-

(Bsn/Timp/Vc/Bs)
[Second-Class Passengers enter.]

sign - ments!

(Hns)  (+Tpts)
cresc. e accel.

11 Charles:

No ac - count in the Na - tion - al Press has quite done jus - tice to this!

15 Edgar:  16 Beeves/Charles/Caroline:

It's a sight for once in a life - time!  Yes a sight for once in a life - time!  And the
chance to run away and marry now we two dare-n't miss! It's a chance for

once in a lifetime! Yes a chance for once in a lifetime!

Segue as one "I Must Get On That Ship #2"
2H~I Must Get On That Ship #2

[In two $\frac{j}{4} = 100$]

All 2nd class passengers:

Can't wait to board that ship to-day, Be with her when she pulls away

and takes her maiden sail, I must get on that
(2nd-Class Passengers):

ship! The largest, grandest on the earth, and I've reserved a berth to

be aboard. Now point me toward that ship!
Alice:

The finest people will attend. The best among them we'll befriend—

They'll stand right next to us, be at my finger—

All onstage:

tip! Great heads of state and millionaires who run the world's affairs will
(All onstage):

all be there I must get on that ship!

For the maiden voyage!

For the maiden voyage! Get us all a-
Faster $d=114$  

board!

Edgar: "Come back, Alice." Alice: "I want to see them, Edgar."

Alla marcia $[d=80]$

Pitman:

Colonel John Jacob Astor and Missus Astor too. Ar-

(Cls)

(Tpts)

(+Bells)

(Stgs)
Segue as one “Mrs. Beane”
2I~Mrs. Beane
[The First-Class Roster]

Più mosso - In 2  [Faster \( \text{\textit{\textit{d}}=136} \)]

Alice:

Her

(Vnsl/Vla-spiccato)

\( p \)

\( (Vc) \)

\( (Be-pizz.) \)

name is Madeleine
She's John Jacob Astor's second wife, She's on-
ly nineteen years old and now she's married to a prominent man worth over a hundred and fifty million. And twenty-nine years her senior!

They've (Clef Bells)
only been married seven months. She's already seven months pregnant and the scandal was such they ran away to Europe to avoid the publicity!

[Isidor & Ida Straus enter.] Avoid the publicity!

(Cla)

(Vla)
Pitman: “Mr. and Mrs. Isidor Straus may proceed to Parlour Suite B-Fifty five”

Alice:

Aren't they modest, you'd never think by looking at them that he and his brother own

Macy's Department store... Own Macy's Department store Out-right! And
he was close advisor to President Grover Cleveland and served in the House of Representa-

tives two full terms! And that's his wife of for-

ty years named Ida. Sad! She hasn't been well. So the
two of them have been winter ing on the French Riviera!

[Benjamin Guggenheim & Mme. Aubert enter.]

French Riviera!

Pitman: "Mr. Benjamin Guggenheim and party will find his customary suite on 'A' deck!"
Alice:

Made his money by smelting gold, Spends it like water!

(Hns-mutes/Trb-Cup mute)

(Vc pizz/Bsn)

mf

For-ty-five hun-dred dol-lars for the Lou-is Qua-torze Suite! So

(Vns/Vla-spicatto)

(Vc arco)

he can live in lux-ur-i-ous sin with his lat-est mis-tress! And they
call that justice! They call that justice?

Pitman: "Mr. and Mrs. George Widener may proceed to promenade suite B-Fifty one!"

Alice: He's the richest man in Philadelphia.
Alice: 
Vice President of the Pennsylvania Railroad!

Pitman: "Mrs. Charlotte Drake Cardoza, Suite B-Fifty-four!"
Alice:

No one really knows who she is but the newspaper says she booked the most expensive suite on the ship and travels with fourteen steamer trunks, a medicine chest, her personal...
pillows and sheets and four little Pe-ki-nese dogs...

so she

must be some-body!

She must be

some-body!

[Pitman blows a whistle.]
Più mosso

Last call for boarding!

This is the

Very last call for boarding!

Segue as one “Opening Finale”
Broadly [and with nobility, in two \( \frac{d}{4}=84 \)]

Lift up the ramp, let go the lines, Raise up her colors and designs!

Prepare for casting off and through the port we'll
slip! Each person standing at the rail, Let one great thought prevail, One

single prayer— God Bless this

(+Cym crash)

(Sigs-in Soas) (Vns/Cls) (+Vln/Vc 8ob)

(Hns) (Titns) (+Timp)

(TBsn/Br 8ob)
Poco più mosso \( \{ \text{d} = 100 \} \)

no ble ship!

\( \text{(Cym)} \) \( \text{(+Timp roll on "C" sim.)} \)

\( \text{(WWa/Stgs)} \) \( \text{(Stgs trem)} \)

\( \text{(Hns/Trb)} \) \( \text{(Tpts/Hns)} \) \( \text{(Vc)} \)

Fitman:

All a-shore who are going a-shore!
All a-shore who are going a-shore!

(Pitman: "I report this ship loaded and ready for sea. Captain: "Lower the gangways, Mr. Pitman."
Pitman: "Gangways lowered, Captain."

[Scene Change to aboard R.M.S. Titanic.]
Sop/Alto: From your berth glide

Ten/Bass:

\[(Stgs/WWs)\]

\[(Hns)\]

\[(Trb)\]

\[(Tpts/Vns/Ci)\]
\[(Vla/Vc/Ci 8eb)\]

\[(Hns/Trb)\]

53 free!

As you
plough the deep, In your
arms I'll keep safely
on Sail on! great
on Sail on

"Opening Finale"
Cross____ the____ open

(Stgs/WWs)
(Hns)
(Tpts)

ses!____

Pray___ the

(Snts)
(Tpts)
(Hns/Trb)

(+Timp/Cym cresc.)
jour  ney's  sound  all  your

port  be  found  Fortune's

(WelVns)
(Hns)
(Trb/Vc/Vla Svo)
winds
sing
God-speed
to

thee.
For-tune's
winds sing God-speed to

Tutta forza [in two] \[H=J\] [In two]

thee!

[poco accel.]
Blackout—Applause Segue
2K~Missed the Boat

Applause segue from "Opening Finale"

[Lyrically and quietly, in two]

(Tpts, Trb 1)

(Sigs)

(CL, Bsn, Hns)

(Trb 2, Vi) (+Bsn 8vb)

(Cls, Hns)

(Sigs)

(+Bsn 8vb)
Segue "Wolf Rock"
Cue:
Carlson: "If that isn't the story of my entire goddamn life." (music in)
[Slightly slower]

We've cleared Wolf Rock, sir.

Captain: "Thank you Mister Murdoch. What's our present course?"

Lightoller: West by North Two Eight One Degrees, sir.
Captain: "Steady as she goes, Quartermaster."

Hitchens:  

Aye aye, Captain! Captain: "Mr. Lightoller, what's our present speed?"

Lightoller:  

Nine - teen knots sir. Captain: "Maintain nineteen knots, Mr. Murdoch."
Aye aye sir.

[Murdoch telephones instructions to the Boiler Room.]

[Ismay & Etches enter – dialogue.]

(Trbs out)
[cue: Etches exits.]

(Tptu-Jat x only)

(Cls, Bells)

(Ttrbs out)

[cue: Andrews enters.]

Vamp

Ismay: "Ah, Andrews, I'm glad you're here. I was just congratulating the three of us on our magnificent contribution to the 20th century. Progress, gentlemen! I give you progress."

Capt. Smith: "I trust you'll excuse us, Mr. Ismay. We have our duties—"

Ismay: "Tell me, E.J. -- what's our present speed?" [ritard begins]

Capt. Smith: "19 knots, Mr. Ismay."

Ismay: "Really. I would have expected us to be going faster now that we've cleared land." [cut off]
4~Put Your Backs To It

[Fast, in one \( \downarrow = 176 \)]

Cue:
Ismay: "I want us to make New York by Tuesday afternoon." [music in]

"Tell me Andrews—I understand..."

("Stgs.," Vln, Vla)

(Cl. Bsn, Vc)

(Bs Cl, Bs)

[Music notation follows]
Ismay: "Carry on, gentlemen!" (He turns and exits)
Capt. Smith: "Watch your compass, Mr. Hitchens -- you're drifting off course."
Hitchens: "I don't think so, sir --"
Capt. Smith: "Don't argue with me, man! If I say you're off course then you're bloody well off course!" [Jump cue to "Boiler Room U.S."]
Captain: "You're bloody well off course!" [music in]

Bell: "Set your screws to 71, Mr. Barrett..."
Barrett: "If you ask me, it's a mite soon for 71..."
Bell: "Captain's orders, Mr. Barrett! If you've got no objections, that is..."

Segue as one "Barrett's Song"
6~Barrett’s Song

[Slowly $d=84$]

Barrett: (shrugging, he adjusts some gauges)
"It's his ship, isn't it? Seventy-one it shall be. But I'll speak plain, Mr. Bell. If it was my ship [cut off chord] I wouldn't recommend her speed be increased too quick." [Proceed] 1

Bell: "Do as you're told, Mr. Barrett."  

She's sparkling clean this new born ship, but one old thing is clear; The orders they propose above.

[Quasi parlando, with bemusement]
we execute down here

We'll

(Tubophone, "Hp")

(Tpts, Tubophone, Crotales, "Hp")

(Tubophone, "Hp")

poco rit.

(Wur's, Tubophone)

be brand new!

But it's the same old story

Stoke the
Allegro [with intensity $\dot{=}$ 136]

fire in the hold as the men draw back

Feed the

(Vln, Vla)

(Bsn, Hn, “Hp,” Vc)

heat in the hold as the men draw back and the dust of the coal in the air is black and a

trick-le of sweat runs down your back

And

(Wu’s, Tubophone)

(Vc, Bs)
what are the boys from the Midlands doing

("Stgs," Stgs)

(Hns, Trb)

(Bsn, Bs)

here?

(Cls, Bsn)

(Triangle)

(Ob)

("Hp," "Stgs," Vln)
Coal it is that makes the steam that runs the machines that run the world that sends the men below the ground to mine the...
coal each

From

Leicester shire and Nottingham us lads who worked down
in the pit knew if you got above the ground you'd save your soul.

way. Get

"Barrett's Song"
out of the pit and westward I knew I could

run and

ship out to sea and there my new life was be -
and the screws were turning at seventy one.

It be-

came my dream to go out to sea. Further out from the mine you couldn't
be.

But,

born to the coal, there's no place for you else -

("Hp")

where.

You
trade a life of dank and gloom to shovel in the Boiler Room But

now you're seven decks below a lady's
daunt

"Barrett's Song"
feet! And

(Wnu's)

("Stgs."
Vins)

(Hns. "Stgs." Vla)

(Bsn, Trb, Timp)

nothing has changed. There's nothing a miner can

(Tpts)

("Stgs."
Stgs)

(Hns.
Trb)

(Timp)

(Bs)

(Timp, Bs)

do.

(Bsn, Hns,
Trb, Vc)

(Vc)

(Hns,
Trb)

("Stgs."
Stgs)

(Timp)
And your mates turned into the Hold and the Crew.

Screws are turning at seventy-two.
“Barrett's Song”

Fast - er and fast - er we watch as we gain — ev - er -

more...

Sev - en - ty three and too soon it is sev - en - ty
For a 

(re-cord speed... I be-lieve we strive...) For the

(Maid-en Trip that's too hard to drive...) If you
push her faster than seventy-five!

That is the truth.

"Barrett's Song"
(Ins)

(Oh's, Tuophone, "Hp")

(Stgs)

Blackout—Applause Segue
PIANO/CONDUCTOR

Alice

7~The Glinka #1 (Beanes)

Applause segue from "Barrett's Song"

\[ j = 130 \]

\[ \text{Alice & Edgar enter.} \]

\[ \text{"Sighs," Vlns} \]

\[ m \]

\[ \text{(Vw's)} \]

\[ \text{(Hns, Vln, Vc)} \]

Vamp

Alice (last x):

\[ \text{Ed} \]

\[ \text{gar} \]

\[ \text{look!} \]

\[ \text{(Ww's)} \]

\[ \text{(Triangle)} \]

\[ \text{(Tpts, "Hp," Vln)} \]

\[ \text{(Hns, Vc pizz)} \]
(Triangle continues to end)

Right in there!

(Tpt 2, "Hp," Vla)

(Tpt 1)

(Vla)

What a sight!

("Hp")

The first class dining saloon!

("Stgs.," Vlns., Vla)

("Hp")

(Fl., Ob., Bells)
[Edgar/Alice dialogue continues]

(Ob (+Fl 8va)

("Stgs," Vlns)

(Tpts, "Hp," Vla)

(Tpt 2, "Hp," Vla)

(Tpt 1)

(Hns, Vc pizz)

("Hp")

(Vla)

(Cls)

(Vc)
Cue to sing: Alice: "...rubbing elbows with them!"

Vamp

Alice (last x):

How impressed

(Tpt 1, "Hp," Vla)
(Tpt 2, "Hp," Vla)

(Hns, Vc pizz)
They'll all be

When they hear

All that you know about hardware.
Start ritard: Alice: "I'm telling you right now..."
Cut off on cue: Edgar: "...paid for and that's all we get."

\[\text{Segue}\]
Cue:
Alice: "Well, that's not all I'm getting." [music in. Alice & Edgar exit — Charles & Caroline enter.]

[Vamp
Caroline (last x):

Charles look there!

(Triangle continues simile to end)

("Sighs," Vlns) (+Vla Sub)

(Hn, "Hp") (Bs Cl)

(Vc pizz)
Through that glass

There's first class

For all your posh, smart people.
[Caroline/Charles dialogue continues]
Cue to sing: Charles: "...would be educational."

Caroline!
Aren't you thrilled?

Fin...lly now

You'll see what second class looks like!
[Dialogue continues]

(FL, Ob, 1st x only)

(Cis, Bells)

(Vla)

(Bs)

(Vc)

(Ob) (+Fl 8va)

(Stgs, Vlns)

(Tpt 1, "Hp," Vla)

(Tpt 2, "Hp," Vla)

(Tpt 1)

(Hns, Vc pizz)

(Stgs, Vlns)

("Hp")

(Vla)

(Cis)

(Vc)
Vamp

Start ritard: Charles: "Yes, well, we had to make do with what we had, didn't we?"
Cut off on cue: Caroline: "Stop worrying, darling."

("Stgs," Vlns)
("Hs," Vla)
(Bs, Cl)
(Vc, Bs)
8~What A Remarkable Age

Cue:
Charles: "What isn't?"
Caroline: "Saving money." [music in]

Allegro maestoso [\( \text{\textit{d=130}} \) [\( \text{\textit{d=6}} \) [\( \text{\textit{d=3}} \) [\( \text{\textit{d=1}} \)]

(Bs Cl, Timp, Vla, Vc, Bs)

Etches: [addressing his staff]
My dear Mister

(Hns, Tpts)

(Bsn, Trbs, "Stgs," Vla, Vc, Bs)
Lattimer! Prepare to greet our clientele, Our meeting is imminent.

Our having just rung the dinner bell, It won't be a novelty.

We mostly have seen them all before. Prepare for the
usual!
You should be aware of what's in store. We've

served them on the Baltic and the Oceanic, Olympic and Ma-

justic and today's the same. There's nothing changed Mister

("Stgs," Stgs)
As - tor takes his toast dry.

Mis - sus

("Stgs," Stgs)

molto marcato

Straus likes the Grouse with the sauce on the side!

And the

Wideners love kidney pie!

Bring it
hot, if it's not they'll be fit to be tied! They're ac-

cus tomed to the best of all that mon ey buys. The world of Free

En ter prise has gi ven this priv ilege to the rich! When they're

(Cls) (+Bsn solo)
idle they're entitled to the luxury which we pro-

("Stgs.," Stgs)

vide that's forever the source of our pride Which is

why we're always there with our especial form of care for ev'ry
hungry millionaire. By now they're all arrived!

[Scene change to First-Class Dining Saloon.]

We're sailing aboard the greatest ship that ever sailed the seas!

The
hull and the keel imperiously stronger by degrees!

+1st-Class Men:

significant crystal chandeliers! Parquet in all the floors

ceiling is Jacobean, A decor the world adores Remarkable

("Stgs., Stgs in 3xs")

(Hes)

(Tpts)
ship!

Oh what a ship!

If it could be put in a phrase

Oh what a ship If it could be put in a phrase

Remarkable keel!

Remarkable keel!
It's "What a remarkable Age this is!"

It's "What a remarkable Age this is!"

fellow's invented see-through film, He calls it cellophane!

no other has built a parachute for jumping out of an airplane!
mark-a-ble things flow endless-ly from out the hu-man brain.

Indeed, and What a re-mark-a-ble Age this is! Keep the

captain's ta-ble pris-tine!

Here we
seated the elite whom we happily serve! Here they dine on fine French cuisine! It's the creme de la creme's exclusive preserve. It's the
pleasure of the leisure classes' greatest wits to be where the

captain sits when taking their dinner on the sea! Giving

def'rence to their preferences is our chief art! We play a
part in a perfectly working machine!

You should ever be aware This is a privilege great and rare, a special

1st Class Men:

burden that we bear in our respective lives!

Re
what a remarkable age

mark-a-ble! U. S. Steel is splitting shares at five to four! Mo-

(Hns, Tpts, Trb 1)

(Trb 2, Vc, Bs)

no-po-ly makes the in-dus-try far bet-ter than be-fore! Ar-

(Hns, Tpts, Trb 1)

("Stgs," Stgs)

(+Hns, Trb 1)

(Trb 2, Vc, Bs)
tending the coronation of King George the Fifth was grand! And

afterwards off to Monaco to frolic in the sand. Remarkable
All First-Class Passengers

Sop/Ten:

176 | 177 | 178

Talk! Remarkable times! Remarkable

Alto/Bari:

Oh what a talk! Oh what a time!

("Stgs," Stgs)  

(Hns)  

(Wui's)  

(Tpts)  

(Bsn, Trbs, Vc, Bs)

179 | 180 | 181 | 182 | 183  

world! So much to surprise and amaze! And

Oh what a world So much to surprise and amaze! And

(Hns, Tpts)  

(Wui's, "Stgs," Stgs)  

(Tbr 1)
All 1st-Class Passengers:

What a remarkable time
What a remarkable world

(Ww's trill, Vlns tremolo)

(Hns, Trb 1)

(Bsn, Trb 2, Timp, Vc, Bs)

(Ww's, "Stgs," Stgs)

(Hns, Tpts)

(cresc. poco a poco)

Etches/Staff:
The hull and the keel impervious! Magnificent crystal chandeliers! A

(Ww's) (+ Hns, Tpts 8ob)

(Bsn, Timp, Vc, Bs)
fellows invented see-through film! And what a remarkable Age this

A tempo

(Wo's, "Stgs. Stgs in 8os"
(Tpts)
(Hos, Tre 1)

Applause segue
Cue:
Applause segue from “What A Remarkable Age”

Bellboy: “The dinner seating for Thursday, April 11th, is now being served in the first-class dining saloon.”

[As guest sit]
[repeat from bar 3, with pickups, if necessary]
Cue: Ismay: "Oh, well done E.J."

Bellboy: "The dinner seating for Friday, April 12th, is now being served in the first-class dining saloon."
8C~Trio Da Pranzo III

Cue:
Bride: "Aye Aye, Sir."

Bellboy: "The dinner seating for Saturday, April 13th, is now being served in the first-class dining saloon."

[As guest sits]
9~What A Remarkable Age (Coda)

Cue: Captain: "I'm afraid it's too soon ...either of us to say."
[Music in]

Allegro maestoso [\(d = 126\)]

Vamp

(Tpts) (+Hns 8vb) (Tacet till 3rd x)

Cue to proceed:
Capt: "Please excuse me."

\[P \text{("Sighs,"
Stgs)}\]
cresc. poco a poco

5

(+1st-Class
Men:

mark-a-ble man our Cap-tain Smith! Re-mark-a-ble man our Cap-tain Smith! Re-

(Woo's)

(Tpts, Hns)
mark-able man our Captain Smith! Remark-a-ble man our Captain Smith! Re-

(Tbb 1) (+Bsn, Tbb 2 Seb) cresc. poco a poco
(+Timp)

1st-Class Passengers
Sop/Ten:
Alto/Bass:

mark-a-ble man our Captain Smith! Remark-a-ble, mark-a-ble Remark-a-ble

Staff, Eches:

Remark-a-ble man! Remark-a-ble, Remark-a-ble man!
1st-Class Passengers
Sop/Ten:

18 19 20
talk! Re-mark-a-ble times! Re-mark-a-ble

Alto/Bass:

Oh— what a talk Oh— what a time

(“Stgs.” Stgs)

(Wwu’s Hns)

(Tpts)

(Bsn, Trbs, Vc, Bs)

21 22 23 24 25
world! So much to sur-prise— and a-maze!

And

[Alto loco, Bass 8 bassa]

Oh— what a world So much to sur-prise— and a-maze!

And

(Hns, Tpts)

(Trb t)
1st-Class Passengers:

what a remarkable time
What a remarkable world

(Wu's trill, Stgs tremolo)

(Tpts)

(Hns, Trb 1)

(Bsn, Trb 2, Timp, Vc, Bs)

(+Staff):

What a remarkable age
this

("Stgs," Stgs)

(Wu's)

(Timp, Vc, Bs)

mf
[rit.]
mp

Segue as one "Cap Lights"
10~Cap Lights

\[ \text{[}d=110\text{]} \]

\[ \text{mf (All)} \]

\[ \text{[Bellboy announcement and Scene Change]} \]

\[ \text{[Cls, "Stgs," Stgs)} \]

\[ \text{mp} \]

\[ \text{cresc.} \]

\[ \text{(Bsn, Timp, Bs)} \]
(Wur's) (+8bb)

(Hns, Trb 1, Vc)

(+Trb 2)

18 Captain (spoken):

What's our position, Mister Murdoch?

(Wur's, Hns)

("Hp")

(Tpts)

("Stgns," Vln, Vla)

(Bsn, Trbs, "Stgns," Vc, Bs)
Murdoch: [with some rhythmic freedom]

Latitude forty two. Thirty five north Longitude forty five, fifty west, Captain!

(Bsn out)

Captain (spoken):

And the sea temp’ration Mister Lightoller?

(Woo’s, Bells)

Lightoller:

Last check, down five degrees to thirty four Fahrenheit, sir...
[handing him a message]

Another communication Captain.
Cue to ritard:
Capt: "Let's do everything we can to avoid bringing Mr. Ismay to the bridge again."

[Short scene]
Cue:
Captain: "Take over Mr. Murdoch."

Murdoch:

Thou-sands on board Each in his

class You are the mas-ter of all that must pass
Yours to set course
Yours to command

You hold their souls in the palm of your hand

Segue as one “Transition To 3rd Class”
11A~Transition to 3rd Class

[start at br 63]

3x's

Murdoch (1st x only):

hand

(Fl, Ob - 3rd x)

(Triangle) (Triangle continues simile to end)

("Stgs." Vlns)

("Hp," "Stgs," Vla) mf ("Hp") (+Hns 3rd x)

(Vc pizz)

(Fl, Ob)

("Hp")

(Vla)

(Cla)
3rd Class Steward: "3rd Class passengers are reminded not to take food below to your cabins!"
Kate Mullins: "What's the reason for that then?"
3rd Class Steward: "It encourages the rats."
Kate Murphy: "They got rats on a brand new ship?"
3rd Class Steward: "They're always the first aboard."

Kate McGowan: "Well, they're welcome to have part of my share. Sure and me entire family could live a week off just what I been leavin' on me plate. And all of it for free!"

Cue to ritard:
Farrell: "Free? Are you daft then? And, why do you suppose they charged us every bit of 60 shillings for our passage?"
Cue: McGowan: “Just like cream.”

Andantino \( \text{[}\text{d} = 80\text{]} \)

McGowan: \([\text{prodly}]\)

I will be a proper person People will look up to me

What a girl that girl McGowan! Katie Violet Maud Marie

\[\text{[rit.]}\]
I aspire to heights of glory In the new world that can be

In that grandest nation I'll stand tall

Reach my very highest hopes of
A tempo \( \text{[d=90]} \)

Mullins: "Me, too!"

Murfhey: "Me, three!"

McGowan: (dreamily)

I want to be a lady's maid
Lady's maid in America

In America the streets are paved with gold

(Hns) (+8ob)

(Bells, "Stgs," Vns, Vla)
I want to be a governess
Governess in America

In America it's better I am told

I want to be a sewing girl
Sewing girl in America
In America I'll sew till I am old

There's a place called Chicago
I've seen it on the map

There's a place called Maryland
I've seen it on the map
place in America called Albuquerque.

And I'm hopin' it's a bit like Donegal.

Oh I'm hopin' that it is
Kate Murphy: There I'm hopin' that it is
Kate McGowan:

(Wsu's)

p (Vc) cresc. poco a poco

(Bsn, Tmp, Bsn)
Where my dream-in' and my hop-in' and my schem-in' and my

(Hn. Trb 1)

pray-in' and my wish-in' to be hap-py will come true e-nough and

(Trb 2)
A tempo

1st Solo man (Thayer)

Oh I will be

I want to be an engineer an engineer

(Bs) (+Bsn, Trb 2 8va)

(Trb 2 out)

grand.

Kate Murphey:

Kate Mullins: In America the streets are paved with gold!

In America the streets are paved with gold

(Vln, Vla)

(Woo’s, Bells)

(Bsn, Vc, Bs)

(Bs only)
2nd Solo man (Widner):

Oh I will be

I want a shop to call my own to call my own

(Bs) (+Bsn, Vc Bsn)

84 Kate McGowan:

Kate Murphey: In A-mer-i-ca it's bet-ter I am told

Kate Mullins: Oh

In A-mer-i-ca it's bet-ter I am told

Oh

(Bsn, Vc, Bs)
far beyond the Northern sea a

new life can unfold.

And I'm planning that it will

How I'm planning that it

(p) cresc. poco a poco
will Where my dream-in' and my hop-in' and my schem-in' and my

pray-in' and my wish-in' to be happy will come true enough and

A tempo 3rd Solo man (Guggenheim): I want to be a millionaire! Millionaire in America
Strike it rich and spend the fortune I amassed!

4th Solo man (Major):

I want to be a constable! Constable in America

In America you rise above your class! Oh
there's the place your industry and
talent can be sold.
And I'm certain that it will

Kate McGowan:
Kate Murphey:
Kate Mullins: There I'm certain that it will!

German man (Isidor):

Ich

(Woo's)

p (Vc)

("Stgs," Vlns)

(Bsn, Timp, Bs)

Italian woman (Madeleine):

Una bella vita negli

will ein gutes leben haben!

Italina man (Astor):

Men (8va): Ah

("Stgs," Stgs in 8va)

cresc. poco a poco
135
Sta - i Un - ni - ti
Where my dream-in' and my

136
137
138
139
140
hop-in' and my schem-in' and my pray-in' and my wish-in' to be hap-py will come true e-nough and
[Slower]

I want to rise above myself.

3 Kates/Farrell/Third Man (Guggenheim):

I want to rise above... Oh I will be

(Wwo's)    (Brass)    ("Stgs, Stgs")

f

(Trb 2, Bs)

Ten/Sop:  Alto/Bass:  A-meri-ca the streets are paved with
gold.

A-meri-ca the streets are paved with gold.
Kate McGowan:

want to be a Lady's maid

Engineer in America

Millionaire in America

Better place for me and you

Better land to start anew

Better land for the baby by

"Lady's Maid"
that

poco rit.

A tempo
(Alternate)
hold.

(Vl, Vc)

(Vl)

(Vc, Bb, pizz)

Slow Segue
13~Mystery Bridge #1

Slow segue from "Lady's Maid"
Very Slowly,
[in three $\frac{1}{2} = 50$] Play 2 x's

("Hp")

("Stgs. Stgs.")

(Vla, Vc)

(Hns, Trbs)

(Bs)
Segue "Marconi's Wonder #1"
14~Marconi’s Wonder #1

Cue: Ismay: “Splendid, that’s all we can ask, isn’t it?”

[Vamp and fade as radio room is revealed]
15~The Proposal

Cue: Barrett: "I don't know."

[Music in]

Brooding [in two $d=80$]

"It's got to be the right thing.
Darlene's sort of funny, y'see—" [Cutoff]

"...if I wouldn't take her serious,
the knew somebody who would."

"...come straight out with it."

[music continues]

6 Freely [in four $d=66$]

Barrett:

I'll be com-ing back to you Dar-lene.

(Bells, "Celeste")

(Fl)

("Hp")

(Sigs)
A tempo

Back to your dark eyes and hair

("Celeste")

(Vlns)

mf
("Hp")

(Cbs)
(Ob)
(Vlns) (+Vla s cambiata)

Marry me when I return Darlene

("Celeste")

(Cbs)

(f)

[rit.]

(+Cbs Cl)

And until that day—my love, take care—Be thee

("Celeste")

(Cbs)

[a tempo]

(+Cbs Cl)
well
May the Lord who watches

May God's

Heaven be your blanket as you softly sleep
Mary
me!

When you're finally in my arms you'll plainly

see

This devoted sailor's heart and soul are

yours to keep!

...yours to keep...

Segue "The Night Was Alive"
15A~The Night Was Alive

[V=63]

Parlando, slowly (In 2)

Every day from G M O M "Good morning old man" to

(Vins)

(Hp)

[a tempo]

(p)

(Vc, Bb)

(Vc, Bb pizz)

G N O M "Good night old man" my telegraph sends its
messages to ships at sea

Sending out its

Poco più mosso [\(\text{\textit{j}=88}\)]

dit dit dah dit dah dit
dit dit dah dit dah

Poco più mosso, in four [a tempo]
dit

Dit dit dah dit dah dit

poco rit.

(Woo's)(His, Trb 1)(+Ban)
I was young and shy detached and sad
Spent my days indoors a home-bound lad, hardly

spoke, few friends, I kept myself to myself quite alone
Then I
found Marconi's telegraph. It could

(Wnu's)

[a tempo]

(Bsn, Bs)

span the planet's width by half, fifty yards two thousand

(Vlns)

(Bsn only)

(Bsn, Vc, Bs)

[Slower]

miles, the same, touch the spark sound the tone, And the

(Sigs)

[a tempo]
[with a sense of awakening $d=100$]

night was a-live with a thousand voices, fighting to be heard and

$p$ (Wu’s, tremolo Stgs)

each and every one of them connected to me. And my

(Vlns) (+Vla 8vb)

(Hn, Trb 1)

(Bsn, Vc) (+Bb 8vb)

life came a-live with a thousand voices tapping out each word like a

(+Hn, Trb 1)

(Vlns)

$p$ (Wu’s, tremolo Stgs)
thousand people joined with a single heart beat Tapping out our

dit dit dah dit dah dit Dit dit dah dit dah dit

Dit dit dah dit every where

(Wu's, "Hp")

Mary [rit.] f (Ens)

(Wu's, Hns, Trbs, Timp, Vc, Bs)
It's alive with a thousand voices!

Barrett:

May the Lord who watches over thee!

And every one of them connected to me!

Mary

("Stgs," Stgs)
So alive with a thousand voices

me!

May God's Heaven be your blanket as you sleep.

those people joined with a single heartbeat! Tapping out our

(Bsn, Vc, Bs) (Vc pizz)
"The Night Was Alive"

[82] [Bride sends closing signature.]

signed, "Fred"

("Stgs," Stgs)

(Fl, Ob)
Very slowly

Everywhere

[Faster]

[Bride listens to response from the receiver.]

Bride: "Message received."

Applause segue
PIANO/CONDUCTOR

15B~Marconi's Wonder #2

Segue as one "Hymn: God Lift Me Up"
Ensemble: 1st-Class Passengers (SATB)

16~Hymn: God Lift Me Up

[Captain speaks]

(Wvu’s)

(Harmonium)

(Hns)

(Vc pizz) (+Bc 8th)

1st-Class Passengers

[To 31]


Altos:

God

Tenors:

Basses:

[a tempo] [rit.] [a tempo] [rit.] [a tempo]
lift me up in mighty waters
Keep my eyes on things above.

Righteousness Divine atonement
Peace and everlasting

Segue as one “Doing The Latest Rag”
17-D "Doing The Latest Rag"

In four \( [d=90, \frac{3}{4}] \)

1

Sop/Alto:

love!

In 2

Hartley:

La-dies and gen-de-men!

Tens/Bs:

(Bsn, Trbs, "Stgs," Pno, Stgs)

(Ests) accel.

(Wu's, Tpts, Stg Bnd)

5

The Band:

Taylor Bricoux

Ev-'ry-one up-and out, fol-low the band-and shout "Is-n't it a love-ly day!" Yes!

(Wu's, pizz Stgs)

(Pno, Stgs)

(+Bs)
Hartley:

Watching all the ladies in Parisian fashion on display.

The Two Bandsmen:

Young Mister Hartley is playing quite smartly in rhythm that could never lag!

It's a musical treat to hear a band with a beat performing.
Hartley: [greeting individual passengers]

their latest rag! How do you

(Ens)

do my friend so good to see you once more. How long since

(Cls)

we first met? Has it been three days or four? It seems like

(Cls)

(+Ob)
so much longer than a little weekend jag! On the ship by ourselves on this glorious afternoon Doing the latest rag! I love the cool of the breeze feel the rhythm of the song in your knees promenading a-
long at your ease—like a feather in the air!

Is that a hint of a chill? When you're dancing out of doors it's a thrill—keeps you hardy and healthier still. Take a partner if you dare!
53
Hartley/Band:

Ev-'ry-one is burst-ing with e-mo-tion!

Danc-ing as we cross the might-y o-cean!

57
All onstage:

Mo-ving to the ryth-thm of the lat-est rag! Come on and
Women:

Dance

the latest

rag-time

Men + Band:

dance with me please, feel the rhythm of the song in your knees promenading a-

(Wru's in 8us) (+Stg Bnd)

Stgz (+8ob)

(Pno)

rag time

now!

long at your ease like a feather in the air! Is that a

(+Wru's 15 ma)

(Tpts)
Dance the latest ragtime

hint of a chill? When you're dancing out of doors it's a thrill keeps you hardy and

healthier still. Take a partner if you dare!
Slightly faster \( \text{d} = 117 \)

(Woo's, "Stgs," tremolo Stgs) (+Stg Bnd)

(mp cresc.)

(Brass, Timp)

(Hns, Tpts, Trb 1)

(Trb 2, Timp)
Out on the Well Deck, Ship's personnel deck, feel all the ocean spray!

The Band:

Out on the Well Deck, Ship's personnel deck, feel all the ocean spray Get yourself up on the
upper Hotel deck Oh—what a swell deck! Great for your déjeuner.

The

turn the corner on the

Hartley-Band:

Port parallel deck It's—La Plus Belle deck, All of the rest passé Now the

Passengers:

Port
band is betting this rag-time setting will take you away!

Ev'ry one up and out, nobody lag about, let your darker spirits climb!

Strolling with the orchestra beside you, playing four four time.
We've got a fellow who's better on cello than any other ship can brag! So take your 

(Wow's Bells)

(pizz Stgs)

(Vc, Bs)

All:

girl by the hand—and lend an ear to the band—and do today's latest rag! Come dancing

(Ens) (+8va)

(Tpts, Trb)

(Pno)
Hartley/Bystanders/Band:

out on the Well Deck, Ship's—personnel deck, feel all the ocean spray.

Dancing Passengers & DaMicos:

Get yourself up on the

(Band)

(Tpts, Trb, Xyla)

(Wu's)

(Pno)

(Hns, "Stgs,
Stgs")

(Cbs Cl, Bb)

137

141

Upper Hotel deck, Oh—what a swell deck, kick all your cares away. Turn the corner on the

Out

(Band)

(Tpts, Trb, Xyla)

(Hns, "Stgs,
Stgs")

(Pno)
Hartley/Bystanders/Band:

Port par-allel deck, great— De-moi-selle deck Watch all the girls sa-shay! How the

Dancing Passengers & DaMicos:

Out

How the

(Tpts, Trbs, Xylo)

(Pno)

(Hns, "Stgs," Stgs)

All:

rag-time mu-sic, the rag-time mu-sic can take you—a-way!

(Ens) (+8va)

(Cbs Cl, Trbs, Stgs)
Dance with me please, feel the rhythm of the song in your knees, promenading a-

Out on the Well Deck, Ship's personnel deck, feel all the ocean spray!

long at your ease like a feather in the air! Is that a

Upper Hotel deck, Oh what a swell deck, kick all your troubles away! The
hint of a chill, When you're dancing out of doors it's a thrill keeps you hardy and

Port parallel deck It's La Plus Belle deck, All of the rest passé!

healthier still Take a partner if you dare!

Great Demoiselle deck Watch all the girls sa-shay!
Everybody is bursting with emotion!

Dancing as we cross the mighty ocean!

Hasn't it been absolutely great to dance the mighty ocean!

"Doing the Latest Rag"
Hartley/Band:

Sopr/Alto:

Ten/Bari/Bs:

(Woo's)

(Ens, Tpts)

(Pno, Stgs)

(Cbs Cl, Trbs, Vc, Bs)

179

180

181

182

rag!

rag!

rag!

(Appause Segue)
17A~Latest Rag Playoff

[Start at 171]
[L'istesso tempo]

(Pno, Stgs)

(Cbs Cl, Trbs, Vc, Bs)

(Ens)
17B ~ I Have Danced

Cue: Alice: "Language, Edgar!"
Edgar: "Come on, little girl." [Music]

[With great gentleness $\frac{1}{4} = 52$]

Alice:

Edgar: "I don't really think we belong here..." Alice: "Oh, applesauce, Edgar."

I have
danced with the first class, Edgar It was
oh, such a dream come true!
That class

isn't for our kind, Alice
That won't do!

Alice: "Haven't you noticed, Edgar? These days nobody's any better than anybody else!"

Cue to continue:
Alice: "They have this extremely handsome son..."
Alice: "... Harry, the Harvard man, I'll tell you God's honest truth, Edgar—
I'd let that boy marry our Lucy in a second."

Alice: "You can make fun all you want, Edgar, but I want more out of life."

Edgar: "But that's why I arranged this trip, Alice—to show you the world."

Cue to continue:
Alice: "I don't want to see the world, Edgar!"
Alice: “There are too many other places I’d rather see first!”

There are hotels on islands, Edgar!

Great re-

sorts near a sandy beach...

That’s a
world that's beyond our income and our
reach.

Cue to continue:
Alice: "That's because you've always been satisfied..."

Cue to continue:
Alice: "Instead of branching out..."

Cue to continue:
Alice: "Got all their millions..."

Cue to continue:
Edgar: "Why don't you just calm down, Alice, and enjoy what we have?"
Please 
don't 
tell me

Alice:

(Vlns, Vla)

("Hp," Vc)

(Bar)

(Hns)

("Hp," Vc)

I'll 
want 
this 
for
There's a new world around us, Edgar. Won't you ever give up that view? I want...
more than we've got now Edgar Why don't you?

Edgar: "I don't know. What do you suggest we do about it, Alice?"

Alice: "I don't know. I'm going for a walk now, Edgar. I have to be alone for a while."

Segue "Mystery Bridge #2"
18~Mystery Bridge #2

Very slowly [in three $\frac{4}{4} = 50$]

[Dialogue: Lightoller, Murdoch & Hitchens, joined by Captain.]
Cue to fade and cut off:

Lightoller: "It's a brand new world, Captain."

Captain: "Thank God I won't be around to see it."

Vamp
18A~Deck Scene U.S.

Cue:
Murdoch: "Increase speed to 81 revolutions of the wing propellers, Mr. Bell." [Music in — Officers exit.]

Valse Américaine \( \text{[} \text{d} = 124 \text{]} \)

[1st-Class deck — Isidor & Ida Straus, dialogue]
[2nd-Class deck]

Etches (to Edgar): "Good evening, sir. Henry Etches, 1st class Steward."
McGowan (to Farrell): "If you must know, I was thinkin' about a friend of mine—a very dear friend."

[Lights and Dialogue shift among the three decks.]
Edgar: "It seems she wants more out of life than I can give her."
(2nd X) Jim Farrell: "Decent work bein' hard to find he probably didn't want to leave his job."

Optional: play mm. 89–92 only if No. 18b "Up Goes The Red Room" is not used.

Cue to continue:
Kate McGowan: "Or his wife. So tell me, Jim Farrell, could a decent feller care for a woman who already has a bit of family?"

Segue "Red Room"
Cue: McGowan: "...already has a bit of family."

In one \( \frac{d}{T} = 72 \)

Play 2x

(Stgs., Stgs)

(Was's)

pp
(cresc. 2nd x)
(Cbs Cl, Timp, Bs)

Play 3x

(+Hns 15ma bassa)
(+Tptx 9th 2nd x)

(Trb 1)
(+Trb 2)

Segue "Gamblers"
18C~Gamblers

Cue:
The Major (to Rogers):
"Oh, well made, sir! Astor, that'll cost us some."

Tempo di Valse \( \text{[} \frac{4}{4} \text{]} = 64 \)

(1st x) Thayer: "I've been told..."

(2nd x) J.H. Rogers: "Oh, you can be sure, they're here, Major. How could they pass up the opportunity of fleeing a passenger list like this one? I've even heard talk that the notorious Jay Yates is aboard."

Segue as one "No Moon #1"
Valse Mystérieuse \( \text{[} \text{b} = 60 \text{]} \)

Thayer: "I don't remember seeing his name on the passenger list."

J.H. Rogers: "Well, you wouldn't, would you? I'd give you ten to one he's here somewhere."

(Crotales, "Vibes") (+"Stgs.," Vlns 8va)

(pp)

(Hn, Vc pizz)

(Vlns, Vla) (harmonica)

(Triangle)

("Hp")

(+Hn, Vc)

(Bs pizz)
No moon No wind Nothing to spy things by

No wave No swell No line where sea meets sky

Stillness Darkness

("Hp," "Stgs," Stgs)
Can't see a thing, says I

No reflection not a shadow
Not a glint of light meets the eye...

And we go
sailing Sail ing ev er West ward on the sea. We go

sailing sailing Ev er on go

It's a beaut i ful night Mis ter Strauss
Even though there's no moon
Look at all the stars
Can you find the Big Dipper?

Isidor: "The Big Dipper? I can't even find our own stateroom. Every time I go out for a walk, finding my way back is an adventure."

Maybe you should drop bread crumbs
Can you feel how cold it's getting Missus Straus? All in the

(Crotales, "Hp")

("Sigg," Vlns, Vla trem)

(Bs pizz)
past couple of hours—Would you like me to get your fur stole? No

Ida Strauss:
“What, and maybe never see you again?”

Ida:
thank you I’d rather freeze

Farell:
Are you cold then Katie? Not

McGowan:
now that you've got your arm around me

Farrell: "But I don't..."

McGowan: "And you find that funny, do you?"
McGowan:

What kind of girl do you think I am? You

think I need to be told what I want?

Life's too short for that my

("Stgs., Vln")

("Hrp")

("Vln, Vc, Bs")
Captain: The weather's quite changed. Mister Lightoller
Lightoller:

Yes sir, it's turned very cold Only one point above freezing

Murdoch:

Ocean temperature's down to thirty one degrees, Captain

Captain: "Warn the carpenter to check our supply of fresh water, Mr. Murdoch. And tell the engine room to watch the steam winches."

Aye
Aye Sir!

There's not much wind, is there?
No Sir it appears to be a flat calm

Fleet:

And we go

(“Sigs,” Vlns)

(Bridge) Captain/Murdoch/Lightoller & Hitchens:

See how calm it is? Smooth as polished glass

Fleet:

sailing Sail ing

(“Hp”)
Ah, the open sea! Feel the bite in the ever westward on the sea. We go.

Ah the open sea! Smooth as polished glass. Ever on go sailing sailing.
Cue to continue:
Lightoller: "Crow's nest, this is the bridge. Keep an eye peeled for ice."

Caroline: Charles think! In two days America!
(2nd x) Charles Clarke: "It's not so terribly complicated, really. Their football is similar to our rugger, you see—except for some reason their chaps need to wear a great deal of padding."

Caroline Neville: "They sound like an eminently sensible race."

Charles:

Let us both hope so! That's why we're going—there

Segue as one "Autumn"
20~Autumn

Mrs. Cardoza (to card players): “Good evening, gentlemen.” [Dialogue continues]
Mrs. Cardozo: "...Mr. Hartley, that's a new melody—what's it called?" Hartley: "Autumn, ma'am."

A Tempo
Hartley:

Autumn Shall we all meet in the Autumn Gold-en and glow-ing, by
J.J. Astor: "You seem to enjoy shocking people, Madam."

J.J. Astor: "I have heard you described as a 'modern woman' by people who don't mean it as a compliment."
Mrs. Cardoza: "And I've heard you described as 'the world's greatest monument to unearned income.'"
Autumn
Love newly found may yet last!

("Hp")

(+Stg Pno)

(Vo)

Mrs. Cardoza: "So what do you say, gentlemen? I happen to play an excellent game of auction bridge—may I join you?"
[Dialogue continues]

Farrell: "So, Kate McGowan..."
Kate McGowan: "He can say yes!"
Segue as one "No Moon #2"

Continue on cue:
Farrell: "Well, Kate?
Aren't you going to throw me down and kiss me?"
20A~No Moon #2

Personnel: the Company assembled as Crew & Staff
Passengers
Fleet
McGowan
Bride
Barrett
Andrews
Ida
Caroline

[In one, as before 3/4 = 60]

1
Fleet
2
head
3
we
4
plow

(Ct. Vlns, Vla)

(Ct)

("Hp")

(Hn)

("Hp," Vc)

5
6
7
8
into the darkening night
Can't

(Vlns, Vla)

("Hp," Vlns, Vla)

(Vc)

(Bs)
see the bow. How then to

search with only

star light?

(Vln, Vla)

(Hn) ("Hp")

("Hp," Vc) (+Bs)

(Ob) (+Fl 8va)

(Cls) (Vc)

(Bsn, Bs)

(Cl) (Vc)
Fleet/McGowan/Personnel/Ida/Caroline:

No moon
No wind
Nothing to spy things by

Passengers:

Autumn
Shall we all meet in the Autumn
Gold-en and glow-ing by

No wave
No swell
No line where sea meets sky

Autumn
Shall we still be best of friends?
Best of friends
All:
SSAA/TTBB:

Still - ness

Dark - ness

SSA/TTB:

Can't see a thing, says I

Altos/Bass: No

(Woo's, "Stgs," Vng, Vla)
reflection not a shadow not a glint of light meets—the

(Wwu’s, “Stgs,” Vlns, Vla)

(Bsn, Vc, Bs)

51

eye

Passengers:

And we go

(Tpts)
(Triangle)

(“Stgs,” Vlns)

(“Hp”)
(+Bsn, Vc)

(Bs pizz)
See how calm it is Smooth as polished glass
Ah, the open sea! Feel the bite in the

Alto/Bass:
sailing

Sop/Ten: Passengers:

(Tri)

("Hp")

(Triangle simile...)

("Stgs., Vlns")

(FJ, Ob,
Bsn, Vla,
Vc in 8vo)

(Clsa)

(Hns)

(Vc,
Bsn)

air
Ah, the open sea!
Smooth as polished glass

sailing

(+Crotale)

(Clsa)

(Hns)

(Vc,
Bsn)
Passengers:

(Tpts, Crotales, "Hp") (+Fl, Ob 8va)

(Bsn, Vc)

(Tri, "Hp," "Stgs," Vlns)
No moon
No wind

Cresc. poco a poco

+ Chorus (Passengers & Ship's Personnel):
No moon
No wind
Bride: The
No moon
No wind
No night was alive with a thousand voices
Night was a-

(+)Trbs
cresc. poco a poco

moon
No wind
No moon
Barrett: The screws were turning at
live with a thousand voices
Fleet/Chorus:

No wind No moon

eight - y one Screws were turning at

(Timp) (Cassa) (sim.)

mf (Hns, Trbs, “Steas,” Vlns, Vla) poco accel. al fine

105 Fleet/Chorus:

No wind Bride:

The night was a-live with a

Barrett:

eight - y one Screws were turning at

Andrews:

At once a Poem and the Per-

cresc. poco a poco
No wind

thousand voices No moon

eighty one No moon

section of Physical Engineering

No wind

Fleet: "Dear Mother of God! Iceberg, right ahead!"

No wind

No wind

Segue "End Act I"
Cue:
Fleet: "Dear Mother of God"
[He rings the bell three times—Ding! Ding! Ding!—then cranks the telephone]
"Iceberg right ahead!" [Music in]
Vamp

Continue on cue:
Murdoch: "Yes, it's all right, I think we're going to miss it." [Blackout]
Curtain Act I
21~Entr’acte
Lightoller: "Then we have nothing to worry about have we"

Lightoller: "I've taken the liberty of rousing the passengers"

Cue to continue:
Captain: "We've never had one, have we?"
Etches/Stewards: [Corridor – 1st-Class passageway]

(knocks on cabin doors)

Wake up wake up Wake up Wake up wake up!
In 1 $[\varpi = 98]$

Steward:

First Class Passengers

ceed at once to the Salon!
Please bring your life preservers and a

wait further instructions

(Hns/Tbn/Vns/Via)

(Tbn/Vc/Bs)
First class passengers:  

Almost midnight

mp (Cl/sBr/vn/s/vl)
(+Timp)

Strange commotion

in the corridor
**Wake Up!**

Etches/Stewards:

Wake up wake up Wake up Wake up wake up!

First class passengers:

Enigne noise ap

(Rds/Hns/Tbn)

(Bsn/Tbn/Time/Vc/Bs)

pears much quiet er
First class passengers:

than it was be

fore

Etches/Stewards:

Wake up wake up Wake up! Wake up wake up

First class passengers:

Can there be some

(Rds)

(Hns/Tpts)

(Sigs)
in - ci - dent Some
ac - ci - dent the
Cap - tain can't ig
Vamp

Cue to proceed: Etches: "And please dress warmly."

[The Bridge—Dialogue]

[Doors close 2nd x]
Captain: "Dead in the water." Jump on cue to bar 127: Murdoch: "I'm sorry sir."

On cue:

2nd-Class Steward:

[Corridor - 2nd-Class passageway]
ceed to the First Class Salon!

Please bring your life preservers and await further instructions!
145

146

147

148

(Hns/Tbn)

(Tbn/Timp/Vc/Bs)

149

Second class passengers:

What's happened? Do you know? It seems the ship is stopping

(Vn1/Vl1)

150

151

152

153

154

155

156

Have you heard? Do you know? I vaguely heard a rumor
An impact
Slight impact
I vaguely heard a rumor

What's happened? Do you know? It seems the ship is stopping!

Get up now
Get dressed now!
Put on your warmest clothing
Second class passengers:

What's happened? Do you know? It seems the ship is stopping

A rumor A rumor I vaguely heard a rumor

An impact Slight impact It seems the ship is stopping
Second class passengers:

Can there be some

2nd-Class Stewards:

There is no

incident

incident

Some

There is no
Edgar: "The ship will be fixed before that, Alice."

Tempo, in one [\( \approx 98 \)]

[The Bridge—Dialogue]

[Doors close 2nd x]
241  
Vamp

Jump on cue to bar 249: Ismay: "In the meantime, Captain, I see no point in alarming the passengers."
[Corridor—3rd-Class passageway]

3rd-Class Steward:

Third Class Passengers

(Hint/Tpts)

(Fdr)

(Tbmz/Bs)

Fore and a - baft of the Well Deck

(+Bsn)
Please find your life preservers and a -

wait further instructions.

[Dialogue]

(Cls/Bsn)

(Timp/Vc/Bs)
Vamp

Farrell: "I'm going upstairs to have a look"

Cue to continue:
3rd-Class Steward: "You'll wait down here like you told."

Stewards/1st class passengers offstage:

Almost midnight

Third class passengers:

What's happened? Do you know? It seems the ship is stopping

(Vns/Vla)

(Hns/Tbn)

(Tbn/Tim/pC/Bs)
Stewards/1st class passengers offstage:

Strange

Third class passengers:

Have you heard? Do you know? I vaguely heard a rumor

An impact Slight impact I vaguely heard a rumor
Stewards/1st class passengers offstage:

Third class passengers:

What's happened? Do you know? It seems the ship is stopping!

Engine noise appears

Get up now! Get dressed now! Put on your warmest clothing
Stewards/1st class passengers offstage:

pears
much
quiet

Third class passengers:

What's happened? Do you know? It seems the ship is stopping!

than
it
was

A rumor A rumor I vaguely heard a rumor

(+Rds)
Stewards/1st class passengers offstage:

fore

Third class passengers:

An impact Slight impact It seems the ship is stopping

All Passengers:

Can there be some

Stewards:

There is no

(Reel) (Horn/Tpt) (Sigs)
in - ci - dent

Some

There is no

ac - ci - dent

the

ac - ci - dent

the
Passengers:

Cap - tain can't ig

Stewards:

Cap - tain will ig

nore.

nore.

(Rda)
Segue “First Class Flourish"
22A - First Class Flourish

Cue:
Andrews: "An hour and a half, Captain. Two at the most."

\[ d = 84 \]
Segue "Pyjamas/Grand Salon"
PIANO/CONDUCTOR

Ensemble: Etches, Stewardesses, Staff, 1st & 2nd-Class Passengers

23~Dressed In Your Pyjamas In The Grand Salon

\[ j = 60 \]

\[ j = 72 \]

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

(A.F.I)

\[ Stgs \]
How the lights burn, Ev'ry crystal bright as a star!

Dressed in your py-jamas in the Grand Saloon, Looks to be bizarre in the extreme

Things could improve if the steward opens the bar!
All 4:

Oh _______ It's a mem'ry I'll want to keep

(+Clvs)

(Sigs)

(+their wives/Aubert):

Now _______ I would like to go back to sleep

(Has/Tbm)

Dressed in your py-jamas in the Grand Salon, Wonder-ing if things are what they seem

(A.F.1)

(Sigs)
Can you be sure? Do you ever know where you are?

Vamp

Etches: "Ladies and Gentlemen, could I have ... ... were wearing your life preservers."
J.J. Astor: "Mr. Etches! Over here, Mr. Etches!"
Etches: "I'll be right with you, Mr. Astor—"
Widener "Please, Mr. Etches—What the devil's going on?"
Guggenheim: Tell me straight, man—Are we in any danger?"
Etches: "Danger, Mr. Guggenheim! On this ship?"
Mister Astor please, your life belt
Mister Guggenheim please put it on now

Several First-Class Passengers (humming):

Captain's orders Ladies and Gentlemen wear your life belts!
Mis-sus Wide-ner if you would ma’am Mis-ter Thayer we must in-sist now

(Sigs)

It’s a mere for-ma-li-ty There is no cause for con-cern We’ll be on our
way! A minor delay now A simple pre-

(+Rds) More First-Class Passengers (humming):

cautions A moment of rest. We'll be on our
way! We hardly need stay now In a moment or two she'll be right again traveling west.

Etches: "The latest word, sir, seem to be that she's damaged one of the wing propellers and we could be delayed for an entire day, sir."
I don't like the way this sounds

Not a bit, not a bit, not a little bit

We spent eighteen hundred pounds!

Not a bit, not a bit, not a little bit
This is not the sort of a voyage we paid for. I demand to know what the ship is delayed for right now.

How could this ever have come to pass?
Christ! Look who's here! It's the Second Class!

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

Alice: Ev'rything is gorgeous in the Grand Salon. Stunningly appointed for the
cream! Thousands of bucks gets a trip, de-luxe without par!

(+Bells)

(+Hns/Toms)

106
107
108
109

All Passengers:
Dressed in your py-jamas in the Grand Sal-on Feels to be bi-zarre in the ex-treme

Etches/Staff:
Mist-er As-tor Please your life-belt! Mist-er Guggenheim Please put it on now!

(Glock)

(+Hns/Toms)

f (Stgs)
How the lights burn Ev'ry crystal bright as a star!
We'll be on our

It's a mere formality There is no cause for concern We'll be on our

way!

A minor delay now!

1st-Class Passengers: Strange and quite disor-ient-ing being here! Recently awake in a

Guggenheim/Staff: We'll be on our way A minor de-

2nd-Class Passengers: Strange and quite disor-ient-ing being here!
A simple precaution

daze!

Ev’ry light is burning with intensity

lay now!

A simple precaution!

Recently awakened in a daze!

Ev’ry light is burning with intensity

rest!

We’ll be on our way!

Ev’rything surrounded by a haze!

Strange and quite disorienting

A moment of rest! We’ll be on our way! We’ll be on our

tensity
We hardly need stay now
being here!
Recently awakened in a way
We hardly need
Strange and quite disorienting being here!

[G.P.]

[Teacart crosses stage]

[Cue to continue: Teacart is offstage]

All others (breathlessly):

Wondering if things are what they seem

Mister Guggenheim please upstairs now Missus Widener, if you would, ma'am

P (Stgs) accel.
Can you be sure? Do you ever know where you are? We'll be on our way!

It's a mere formality. There is no cause for concern. We'll be on our way!

[Faster tempo  $d=106$

A minor delay now!

1st-Class Passengers: Strange and quite disorienting being here! Recently awakened in a way!

Guggenheim/Staff: We'll be on our way. A minor delay!

2nd-Class Passengers: Strange and quite disorienting being here!
A simple precaution

Ev'ry light is burning with intensity

A moment of daze!
lay now!
A simple precaution!

Recently awakened in a daze!
Ev'ry light is burning with intensity

rest!

Ev'rything surrounded by a haze!
Strange and quite disorienting

A moment of rest!

We'll be on our way!

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

way! Our way! Our way!

Segue [as one] “Staircase”
McGowan
Mullins
Murphey
Farrell
Barrett (spoken)

23A~Staircase

Allegro agitato \( \text{[} d = 145 \text{]} \)

[2nd x—Black drop should start down]

(Brs/Timp/Stgs)
(+Xylo—2nd x)

4 5 6

[Music Notation]
Vamp (vocal last x)

McGowan:

Jim Farrell! Are ya down there? It's blocked up here. We can't get

(E.Hnl/Cls/Bsn/Vc/Bs) On cue:
through! What the hell are we supposed to do? Jim Farrell where've you got ten to?

(Bra/Timp/Xylo/Stgs)

Farrell:

O-ver here Kate! Look here Kate! There's wa-ter run-nin' on the

(E.Hnl/Cla/Ban/Stgs)
floor. See it com-in' un-derneath the door! And I think be-hind it there's lots more!

Farrell: "The boat's sinking."

[Dialogue continues]

McGowan: "Don't be daft."
There's life-boats! They're up there! I've seen 'em in a snapshot!

Me too Kate! Me three Kate! How the hell do we get up there? How the hell do we get through that?
gate? How long are we supposed to wait? Who the hell is looking out for us!

Barrett: “What are you people doing here? Don’t you know the ship’s on her way down?”
Kate McGowan: "Who are you, then?"
Barrett: "Frederick Barrett, stoker.
We've gotta go up to the lifeboats."

Barrett: "If we can't get to those lifeboats...

Farrell: "We'll have to find another way, all right."
Kate Murphey: "What other way? I never seen no other way."
Barrett: "I know one. I stuck up to the radio room yesterday. And I didn't get caught, neither."
Mullins: "How could such a terrible thing happen to such a marvelous ship?"
Murphy: "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"

Segue "Corridor U. S."
23B~Corridor U.S.

Alice: "...same lifeboats as the Astors."

Marion: "...open boat in my entire life."

Edith Evans:
"Beware of the water."

Caroline: "...stay together no matter what"

Madeleine: "...forgotten my diamonds"
Astor: 
"I'll get you much better ones..."

The Major: 
"...attacked by a godless..."

J.H. Rogers: 
"...sister in Ohio"

"...I was aboard this ship"

"...actual name is J. Yates"

"...our game was interrupted"
23C~Send Us A Ship

Cue:
Captain: "Then perhaps He'll even the score by sending us a ship"

Repeat and fade as radio room is revealed [5X]
23D~Before “The Blame”

Cue: Captain: “Try anything you like, Mr. Bride.”
[Music/Visual]

Allegro agitato

“You must route that ship.”
[Under dialogue]

Bride: “Why the hell don’t you answer?”

Segue as one to “The Blame”
24~The Blame

[In two \( \text{\textit{d=120}} \)]

Ismay (imploringly):

Surely something can be done to help.

(Steel Gtr)

\( \text{mp} \) (Sigs)

rit.

\[ \text{A tempo} \quad \text{[\( \text{\textit{d=138}} \)]} \]

us.

(FI/Cls)

(Harpischord) (+Celestel/Vibes/Tri)

\( p \) (+Vc) (sim.)

(Bsn)
Andrews (as if with a far-off look)

Thousands on board

(Vns)

的信任和温暖

(Fl/Cls)

唤醒了他们的睡眠
Sent up above

Un

sinkable ship

What is she now?
What is she now?

(Ismay (with urgency):)

Possibly she won't go down

Possibly she'll stay afloat
Possibly all this could come to an end on a positive note.

Andrews:

Not unless the ship could fly.
Not unless we all sprout wings!

Honestly sir, I have built her from scratch and I know certain things!
If you know so much why didn’t you know to prevent this!

What’s to become of us all, now that Providence
sent this!
This is

your work—Mister Andrews! You have done us in!

Where's her leak-proof bulk-heads? Where's her double skin? That's
your job! If someone must take the blame it is you!

(Vns)

(FII/Cls)

(Harpsi) (+Celeste/Vibes/Tri)

(p (+Vc) (sim.)

(Bsn)

You!

103

104

105

106

[To 115]
Captain:

Innocent folk

Held in our care

Living their lives
"The Blame"

127
Dreaming their dreams

131
Dreaming their dreams

135
Ismay:
Possibly a ship will come

(Vas)

(Tpts/Tbn)

(Bsn)
Pos-sibly we'll all be saved

Damn-it sir, Listen! We're hemorrhaging fast! It's our hull that's been staved!
Ismay (with anger):

Could 'nt you de-sign it right?

Who-

(Vns/Vla) (+Tpts)

Bsn

ever heard of steel that rips!

(Vns/Vla) (+Tpts)

Andrews (pleadingly):

Is-may, I'm just in the bus-ness of build-ing. It's

(FU/Cls)
God who sinks ships!

Ismay:

There stands the Captain who sailed us straight into di-

Andrews:

sas-ter

Oh,
now it's the Captain's turn! Pray, who urged him to go

(no answer)

Why then

Thank you Mister Ismay For your contribution!
Now please pray for some miraculous solution! Your timing is perfect! Now help us, please if you can!
[Poco più mosso]

Captain:

Who called for speed and to break every record!

(Tbn)

(Hns/Tbn)

(Timp/Vc/Bs)

I say:

Who had to keep all the millionaires happy! How

(+Bsn)

dare you, Smith! I will not stand here indicted!
Who ignored warnings of icebergs when sighted?

[to Andrews]

Who sir refused to extend up the bulkheads!

Andrews:

You sir! To give the First Class bigger state-rooms And
who undermined the position of Captain? And

accel. poco a poco

In one

who took a course too far North for the season? And

Captain:

who kept insisting we land sooner? And
Ismay: who should have posted more lookouts in darkness!

Tutta forza

Captain/Andrews: Ismay: All 3: Who did it! Who did it! Who did it! Who did it! Who did it!

Tempo Primo $[d=138]$
Possibly the Lord will act
Captain:

Possibly he will provide

And

indicate how our unthinkable fate can be

(=vla)

somehow denied
Somehow denied.

Ismay: [to Andrews]
Your work—no one else.

Sees
Andrews: [to himself; referring to Ismay]

My doing none else

Captain: [to himself; quietly]

There's

Poco meno mosso

only one Captain and I was in charge

(Vns/Vla)

(Timp/Vc/Bs)
This is

Slower (winding down)

my ship no one el ses.

Segue “Lifeboats”
PIANO/CONDUCTOR
Ensemble

25~To The Lifeboats

[d=72]

[Boat deck revealed]

Lightoller: "Women and children will commence boarding the lifeboat!"

f (Rds/Hns/Hp/Stgs)

(Rds sustain)

Murdoch: "Men will please stand back!"

(Rds/Hns/Hp/Vc)

(Rds sustain)
["Getting in the Lifeboat"]

Marion: (addressing her son, Jack)

You and I are getting in the lifeboat
Father will be staying here a while

It will be like rowing in the Serpentine
Come along now, let us have a smile.

[Tempo primo $d=72$]

[Jack is frozen between his parents]
Thayer:
Go along with Mother to the life-boat
Don't even say it, I'll be fine

[embracing Jack]
I'll collect you both tomorrow morning
You and this beloved son of mine

[poco] accel.
MURDOCH/LIGHTOLLER (TO IDA):

Ma-dam step this way into the life-boat
Mis-ter Straus, by all means, take a place.

ISIDOR:

Isidor: "Ida—you must go now—"
No, I will not go before the younger men

IDA:

Ida: "What about you?"
Ida: "Ida, please, I'm telling you to get into the lifeboat!"
Ida: "I refuse."
Ida: "Refuse? How can you refuse? After forty years you cannot refuse!"

Ida: "I'm sorry, Isidor, but after forty years how can I leave you now?"
Isidor: "Because you must be saved!"
Ida: "For what? To live without you? Absolutely not!"
Isidor: "Ida—"
Ida: "Where you go, I go!"

VAMP

(Timp)
[Reprise: “I Must Get On That Ship”]

Music:

Murdoch/Lightoller/Latimer:
Mad-die dear you must get in the life-boat
You must get in— please step this way
There is no time please don’t de-lay

Alice:
Ed-gar look We’re next to Mis-sus As-tor!
This is the last to leave— It must be low-ered

Text:

Murdoch/Lightoller/Latimer:
Mad-die dear you must get in the life-boat
You must get in— please step this way
There is no time please don’t de-lay

Alice:
Ed-gar look We’re next to Mis-sus As-tor!
This is the last to leave— It must be low-ered
Alice/Charles/Astor/Widener:
+ Guggenheim/Aubert:

Little time remaining final life-boat!

Lightoller/Murdoch/Latimer/Bellboy:

This is the last to leave. It must be lowered

(+Bray)

(+Timpani)
Farrell: "There's got to be a place in that lifeboat. Kate—take it, for God's sake."
McGowan: "I'm not going without you, Jim. I don't want to be a widow before I'm a bride!"

You're going to be a Lady's Maid Lady's Maid in America!

Reprise: "Lady's Maid"
Alice: "I love you, Edgar."

Barrett: "He's a passenger, isn't he? They're the ones who've been payin' our wages."

Be thee

[Poco più mosso \(d = 110\)]

[Harp/Stgs]

* [Poco meno mosso \(d = 100\)] [four-voice canon: "Getting in the Lifeboat"]

Group I: G. II (enter):\nGroup III (enter):\nGroup IV (enter):

Hur-ry now we must get in the life-boat
Hur-ry now we're running out of time

Bride: [Reprise: "The Night Was Alive"

It's a-live with a thousand voices The night is a-live with a thousand voices

Barrett: [Reprise: "The Proposal"

well:

May the Lord... who watches all... watch over

(horns)

[Rds/Vns/Vla]

(ff) (BscCl/Tbsn/Bs)

* [Bar 79 through 98—four part chorus/vocal canon at the unison. Group III and IV sing an octave lower if possible.]

[NOTE: The lyric "you" throughout this section is either "you" or "we" depending on each individual situation.]
Hurry now we must get in the life-boat  
It's alive with a thousand voices  
May God's heaven be your

Hurry now we're running out of  
The night is alive with a  
there

time  
It's alive with a thousand voices

blanket as you softly sleep  
Be thee
Hurry now we must get in the life-boat
    Hurry now we're running out of time

night is alive with a thousand voices
    It's alive with a thousand voices

The well
    When you're finally in my arms you'll plainly

Andrews: [Reprise: "The Blame"]
My work no one else's.

see
    This devoted sailor's heart and soul are
Hurry now we must get in the life-boat!
yours to keep
Yours too keep

Segue as one "We'll Meet Tomorrow"
26~We’ll Meet Tomorrow

[L’istesso tempo, steadily building] In four

Hurry now there isn’t any time! We’ll meet to-

In two \( [d=72] \)

morrow We will find a path And reach to-

(Bs pizz.)
morrow past this day of wrath
We'll be to-

gather once again
Cling to your

hope and prayers till then
I'll hold thee

[to photo of Darlene]

Barrett

rit.
[a tempo]

close - ly as I say good - bye
And keep your

(Oboe solo)

image in my mem'ry's eye
And all this

(Vc/Bs)

love of ours will soar

(Vns/Vla)

Come dawn or

(Vns/Vla)

(Csl/Vc)

(Tpts)

(Hns/Ws/Vc)
danger We'll meet tomorrow and have each other ever Give us to
mor - row and an - oth - er hour Let our re -
 Be thee well! May the Lord who watch - es all watch o - ver

(a tempo)

un - ion come with - in our power Grant one more thee!
The night is a - live with a thou - sand voic - es!

chance to make a start that we may
live for as we part

Come say you

[Slower] In four

love me as I kiss your eyes

Let one brief

moment make eternal ties

If to
mor - row is not in store, Let this em -

89
Slight poco più mosso

bra - cing re - place for - ev - er, Keep us to -

73
geth - er ev - er
more!

(Stgs/Hns Sobl) (+Cym roll)

(Tpts/Tbôs)

(WWô)

(Stgs trem)

(Tpts) rall.

(Hns)

(Tbôs) (+Bôs)

Attacca
27~Tomorrow Playoff

[Start bar 64]

[L'istesso tempo]
Segue on Cue
[Lights up 1st x]

1: Astor/Guggenheim/Thayer/Widener
2: Edgar/Charles/Barrett/Rogers

1. Guggenheim: "So let's confess it. Who wants to start?"
2. Edgar: "I'd say one won't be nearly enough."
27B~To Be A Captain (Etches)

Cue: Captain: "...shipwreck, nor any other calamity worth speaking of." (He exits.)

Thousands on board Each in his class

You are the master of all that must pass
Yours to set course  Yours to command

You hold our souls in the palm of your hand

You hold their souls in the palm of your

Segue as one “Before Still”
28~Before Still

[Fade as Isidor speaks]
Isidor: “Are you cold, Mama?”
Ida: “Lately I’m always cold.”
Isidor: “Come, I’ll blow on your fingers.”
Ida: “Save your breath.”
Isidor: “What for?”

Etches: (he opens the bottle and fills the glasses)
“Under the circumstances, madam, I think it would be a shame not to.”

Etches: “Later perhaps, sir. I still have my regular people to attend. May I say it’s been a great pleasure over the years serving you both?”
[He goes]

Isidor: (He hands her a glass of champagne) “To us.”
Ida: “Who else?”

Segue as one “Still”
29~Still

Cue:
Isidor: “...to keep such a beautiful wife.”

Vamp [vocal last x]

Still the way I love you

On cue:

still lives in my heart

Ida:

After
Isidor:

Ida:

call of the years we've been together

Hold our love

Hold our love
Still
The way you move me

Still

(F/G/E,Hn)

still feels as it did when you
Isidor: first became mine whispered the words: "I"

Ida: "I"

(E.Hn)

will" I loved you then and I will" I loved you then and I

(Hns/Tbn) (Fl/Ob)
love   you   still

love   you   still

Poco più mosso

No one else could play your role
Isidor:

Ida:

foreve r know my mind

True companion of my soul
I won't turn from, you I learn from

A tempo

Still Through fortune's changes

Through fortune's changes

(Bsn/Bs)
Isidor:
Still always we've known

Ida:
Still always we've known

promise we made kept us as one and

kept us as one and
Isidor:
will!
I loved you... then...
And I

Ida:
will!

[Isidor breaks his champagne glass]

love
you

G.P.

poco rit.
Isidor:
still.

Ida:
still.

(Hns/Tpts)

(Trns/Timp/Bs)

[Applause-segue]
30~Mr. Andrews' Vision

Cue: (start Vamp as scene changes.)

Cue to sing:
Captain: "From now on it's every man for himself." [He exits.]

[Start Bar 3]
In two [Misterioso \( d = 80 \)]

[\( d = 88 \)]

water poured in a three hundred foot gash and caused the bow to flood and to list. And then it
filled to the top our separate water-tight compartments and began to overflow. Because the walls in between the compartments are too low. She's only sinking because these bulk-heads stop a deck too low! But here's a
A tempo

thought! Take a line and extend up the walls to the brink! It's just a

(Marcato Stgs)

small redesign! But once it's done then I know she can't sink! Like

poco rit.

Faster [d=116]

this!

And then like this

Like

(Rds)

(Marc Stgs, +8vb)

(Bsn, Pizz VC, Buss)
Even Faster

Bellboy enters.

Bellboy:
"Mr. Andrews! Aren't you going to make a go of it?"

Bellboy:
"Mr. Andrews?!!"
(Bellboy runs off.)

The ship will start to plunge beneath the surface,

The water lapping at our feet.
Down sinks the bow, Up flies the stern to the sky

The panicked people in retreat.
thou-sand strong—they'll climb up toward the aft deck

They'll cling there des-p'rate-ly like bees to a hive!
There they'll hold fast, Doomed to the last,

Lost and abandoned and all still a -

Faster

live.
few of them will hang there from the railings

(Trem Sigs)

As, one by one, they'll drop away!

More than two hundred fifty feet they will fall!
And after that I cannot say.

I will not say!

The
rest, in swarms, will over-run the boat deck

(Trem Stgs)

They'll lose all sense of right and wrong

It will be ev'ry man for himself all right!
The weak thrown in with all the strong!

class and third and second will mean nothing
And sheer humanity alone will

("Hpschd")

One single class Brute, harsh and crass

(Ride)
That's what will come of the world that set sail.

Poco meno mosso [The veil of madness once again descends on him.]

Autumn Shall we all meet in the
Autumn? Shall we all meet in the

[d=108] Tutta forza

(Rds, Stgs) (+Brass)

Marcato Stgs, Rds, Brs

molto cresc.

fff poco più mosso

In 4

[As scene changes] G.P.

Segue "The Foundering" [No hold for applause]
30A~The Foundering

[Slow, in one]
Lightoller: "One moment the ship was there—and the next, she was gone."
Caroline Neville: "And then, after half an hour, it just stopped"
Ismay: “Why shouldn’t I have taken that place in the lifeboat? It would have gone empty.”
[2nd x] Kate McGowan: “And all o’ them poor women and children in third class who never made it to the boats”
Mrs. Cardoza: “All of the musicians who kept playing ‘Autumn,’ right to the very end”

Caroline Neville:
“When dawn came we could see ice everywhere…”

Caroline: “…including the man I call my husband…”
[Slower] Misterioso

On cue:

Madeleine: "And my husband"  Marion: "And my husband"  Eleanor: "And my husband"

(Vns)
(pp  (Fl/Cli/Crotales/Tpts/Vibes)
(Hn1) (+Hn2)

Alice: "And my husband"  Etches: "In a matter of only a few minutes the largest moving object on earth had totally disappeared"

rall.

[Slowly, in four]

Bride: Fare thee well.  May the Lord--

(Vns/Vla)
(Cls)
(Hp/Vc)
(+Bsn)
who watches all watch over thee

heaven be your blanket as you softly sleep

Segue as one “Finale”
31~Finale~Reprise: “In Every Age”

Survivors (hushed, with reverence):

Every age mankind attempts to fabricate great works, at once mag-
ni - fi - cent
and im - pos - si - ble
On
desert sands,
from moun - tains of stone, a py - ra - mid!
From
fly - ing but - res - ses a - lone:
A wall of light!

(Hn)
(Stgs/Fast Stgs/"Hp"-Soo)
(Bs pizz)

(Tp.)
(WWs)

(Hn/Tb/s/Vc)
(Bs arco)
18
(Tpts-St mutes)
(+Tubaphone)

(WW3s)

(Hn/Trbs/Vc)

(Bs arco)

20

21

22

23

24

25

chapel ceiling screaming one man's ecstasy!

One man's ecstasy
Miracles them all! China's endless wall Stone-

henge, The Parthenon, The Duomo The

Aqueducts of Rome!
We did not attempt to make with mammoth blocks of stone a giant

Pyramid No, not a Pyramid Nor

Gothic walls that radiate with light
Our task was to dream u -

(Vns treml/"Fast Stgs")

P

(+Bsn/Cl trill)

(Vla/Vc/Bs trem)
(+Timp roll)

pon and then create a

not big

not big
Very slow and grand \( \text{[} j = 92 \text{]} \)

Sep/Alto:

Floati

City!

Ten/Bs:

(“Hp”)

WWs/Stgs

(Hns/Trbs)

(Vo)

(Tbl/bsn/Bs)

ff Voices of the dead (offstage):

S/S/A:

Floati

City!

T/T/B:

(WWs/Stgs)

(Tpts/Hn) (St mutes)

(Hn/Trb)

(Tbl/bsn/Bs)
Full Company

87

\[ \text{Sop/Alto:} \]

\[ \text{Ten/Bs:} \]

\[ \text{Sn Dr} \]

\[ \text{Vc pizz} \]

\[ \text{Zation} \]

\[ \text{Sleek!} \]
and fast!

Sop/Alto:

At once a

Tens:

Bass:

poem

And the perfection of

(Tpts-St mute)

(Hns/Trb)

poco accel.
physical engineering

At once a

accel, poco a poco

poem

and the perfection of physical engineering

(+Tria trem)

(VnA)

(VlaA)

(WWu)

('Fast Stgs')
neering... [Reveal begins]

In 3 \[\text{ } j=100 \] [With cinematic sweep]
Segue as one "Finale Part II"
(Bar 73)
31A~Finale~Part II
[Reprise: “Godspeed Titanic”]

[Start Bar 73]

[Grandioso]

Sop/Alto:

on Sail on Sail on great

Ten/Bs:

on Sail on

("Hp")

(Sgs/WWs)

(+Tpts)

(Hns)

(Tbs)

77

ship

Ti - tani - nic

78

79

80
Cross the open

sea.

Pray the
winds sing God-speed to

thee Fortune's
Show drop 1/2 way down  
Drop hits stage  

(Tpts/Hns)
(+Cym, sim.)

(Tpts/Hns)
(+WWs 8va)

(Tpts/Hns)
(+Cym crash)

(Trb)
(+Cym crash)

(Trb/Bs)
31~Bows & Exit Music

[Start bar 97]

[Start as show drop starts to rise]
004120

[The End]