

poco più mosso

62 63 64 65 66

sfz *dim.*

67 68 69 70

mp *rit.*

Red. Red. Red. Red. Red. Red. Red. Red. Red. Red.

Segue as one

No. 1a**“In Every Age”**

(Andrews)

Cue: *Segue as one* from No. 1 Overture

(♩=102)

1 2 3 4 5

ALL

In ev - 'ry age man -

6 7 8 9 10

kind at-tempts To fab - ri - cate great works At once mag - ni - fi - cent And im -

Red. Red.

11 12 **SOLO 1:** 13 14 15

pos-si - ble On de-sert sands— from moun-tains of stone, a py-ra-mid!

sim.

16 **SOLO 2:** 17 18 19 20

From fly-ing but - tres - ses a-lone:— A wall of— light!—

sim.

21 22 **SOLO 3:** 23 24 25

A cha-pel ceil-ing scream-ing one man's ec - sta-sy!

sim.

26 **SOLO 4:** 27 28 29 30

One man's ec - sta - sy—

sim.



31 SOLO 5: 32 SOLO 6: 33 SOLO 7: 34 SOLO 8: 35

Mir - a - cles — them all! Chi - na's end - less wall... Stone - henge, The Par - the -

36 SOLO 9: 37 SOLO 10: 38 39 40

non, The Duo - mo — The A - que - ducts of Rome!

41 42 COMPANY: 43 44 45

We did not at - tempt to make with mam - moth blocks of

poco rall. *mf a tempo*

46 47 48 49 50

stone a gi - ant Py - ra - mid No, not a Py - ra - mid Nor

$\leftarrow \text{♩} = \text{♩} \rightarrow$
Faster

51 52 53 54 55

Go - thic walls - that ra - di - ate with light ———— Our task

56 57 58 59 60

was to dream u - pon and then cre - ate a

Very slow and grand (♩=92)

61 62 63 64 65 66

Float - ing Ci - ty! Float - ing

67 68 69 **A tempo** 70 71

Ci - ty! A hu - man Met - ro - po - lis



72 A com-plete ci-vi-li - za-tion! 73 74 75 Sleek! 76 and

77 fast! 78 At once a 79 po-em 80 and the per - 81 fec-tion of

cresc. *accel. poco a poco*

82 phy-si-cal en-gi - neer - ing — 83 84 At once a 85 po-em 86 and the per -

cresc.

87 fec-tion of 88 phy-si-cal en-gi - neer - ing — 89 90 91 92

mf *cresc.* *cresc.* *poco accel.*

Segue as one

No. 2 "How Did They Build Titanic?"

(Barrett [M2])

Cue: Segue as one from No. 1a "In Every Age"

Con spirito (♩=184)

BARRETT (M2)

How did they build Ti - tan - ic? Near a thou - sand
feet in length.
Huge be-yond past en - deav - or Strong be-yond mor - tal

f
f poco rall.
mf
poco rit.

Detailed description: The score is in 6/8 time with a key signature of one flat (B-flat). It consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef. The piano accompaniment is written in a grand staff (treble and bass clefs). The piece is marked 'Con spirito' with a tempo of quarter note = 184. The score is divided into three systems. The first system contains measures 1-4, the second system contains measures 5-8, and the third system contains measures 9-12. Dynamics include *f*, *f poco rall.*, *mf*, and *poco rit.*. There are also performance markings such as 'v' (accents) and 'V' (breath marks).



13 14 15 16 17

strength For - ty - six thou - sand

18 19 20 21

tons of steel E - lev - en sto - ries

ff poco rall.

25 **Meno mosso**

22 23 24 26

high She's a great pa - lace float - ing

sub. mp

27 28 29 30 31 32

Qui - et as a lul - la - by.

p pp

Segue as one

No. 2a

“Fare-thee-well”

(Barrett [M2], Bride [M3] & Fleet [M4])

Cue: Segue as one from No. 2 “How Did They Build Titanic?”

Tempo—in two (♩=120)

1 2 3 4

3 BARRETT (M2)

Fare- thee-well my dar - lin' I'll be

mp

Red. *Red.* *Red.* *Red.*

(BRIDE [M3] & FLEET [M4] enter.)

5 6 7 8 9

back be - fore_ a fort - night_ has passed...

sfz *gliss.* *f poco più mosso*

Red. *Red.* *Red.* *Red.* *Red.* *Red.*

10 11 12 13 14

13 BRIDE (M3)

Fare-thee-well my dar - lin' I'll be

gliss. *Red.* *Red.*



FLEET & BARRETT (M4, M2)

15 16 17 18

[BRIDE (M3)]

Fare- thee-well my dar - lin' I'll be

back be-fore— a fort - night— has passed... I'll be

R.H. *gliss.*

Red. *Red.*

19 20 21 22

back be-fore— a fort - night— has passed...—

back be-fore— a fort - night— has passed...—

ff

Red. *Red.* *Red.*

BARRETT (M2): Barrett—stoker off the *Baltic*—

FLEET (M4): Fleet—lookout off the *Majestic*—

23 24 25 26

sub. p

Red. *Red.*

BRIDE (M3): Harold Bride—wireless operator with the Marconi International Marine Signal Communications Company, Limited.

Musical score for 'Fare-thee-well' in bass clef, 4/4 time. The score consists of two staves. The upper staff contains measures 27, 28, 29, and 30, each featuring a series of eighth notes with accents. The lower staff contains a corresponding bass line with dotted rhythms and eighth notes. The piece concludes with a fermata over the final notes.

Segue as one

No. 2b

“There She Is”

(Barrett [M2], Bride [M3], Fleet [M4], Pitman [M11], Lightoller [M13] & Murdoch [M12])

Cue: Segue as one from No. 2a “Fare-thee-well”

In two (♩=118)

FLEET, BARRETT & BRIDE (M4, M2, M3)

Musical score for 'There She Is' in 4/4 time. The score is for voice and piano. The vocal line begins with a rest for two measures, followed by the lyrics 'There she is!'. The piano accompaniment features a strong left hand with chords and a more active right hand. Dynamics include *f* (forte) and *p* (piano). The score is divided into measures 1 through 7. Measure 3 includes a triple repeat sign and the dynamic *mp* (mezzo-piano). The piano part includes markings for *sfz* (sforzando) and *Red.* (Reduction).



8 high 9 10 11 Broad and

L.H. Ped. L.H. Ped.

12 grand 13 14 Ship of

L.H. Ped.

15 16 17 18 dreams!

Ped. Ped.

19 **+LIGHTOLLER (M13)** 20 21 22 Sail - ing Day!

L.H. sim.

Morn - ing bright

Take your flight Ship of

dreams!... She

+PITMAN (M11)
& MURDOCH (M12)
legato p

Lyricaly

3 36 37 3 38

strains at her lines The smoke from her fun - nels

mp



39 40 41 42

trail - ing... Her

43 44 45 46

3 3

mf prow like a knife She'll cut through the waves un -

47 48 49 50

fail - ing...

51 52 53 54

Soon to be

f

55 56 57 58

Un - der - way

59 60 61 62

Size and speed Un - ex -

63 64 65 66

plored... ...And

cresc.

67 68 69 70

I'll be a - board That ship

71 72 73 74

of _____ dreams! _____

fp

Ped.

Segue as one

No. 2c “Loading Inventory”

(Pitman [M11], Lightoller [M13], Boxhall [M8], Murdoch [M12], Hitchens [M9],
Captain [M5], Andrews [M1], Bellboy [M14] Etches [M11] & 3 Steardesses [W2, 4, 5])

Cue: Segue as one from No. 2b “There She Is”

Faster ($\text{♩} = 120$)

1 2

3 **ANDREWS (M1)** (*with rhythmic freedom*)

4 5

Se-ven thou-sand heads of fresh _____ let-tuce, - *Ti* - *tan-ic!* _____

f

mf

Ped.

PITMAN (M11) **LIGHTOLLER (M13)**

Morn - ing, Mis - ter Light - ol - ler. Morn - ing, Mis - ter Pit - man.

PITMAN (M11) **LIGHTOLLER (M13)**

Morn - ing, Mis - ter Box - hall Morn - ing, Cap - tain Smith... Mor - ning, Cap - tain! —

BOXHALL (M8)

Mor - ning, Cap - tain! —

15 ANDREWS (M1) (with rhythmic freedom)

Thir - ty - six thou - sand or - an - ges, — Ti - tan - ic! —



PITMAN (M11)

HITCHENS (M9)

PITMAN (M11)

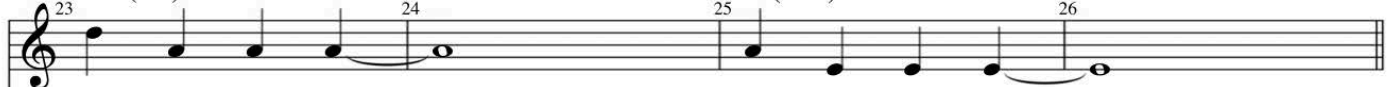
HITCHENS (M9)



Morn-ing, Mis-ter Hitch-ens. Morn-ing, Mis-ter Pit - man. Morn-ing, Mis-ter Mur - doch. Morn-ing, Cap-tain Smith.

CAPTAIN (M5)

MURDOCH (M12)



Morn - ing, Mur - doch...—

Morn - ing, Cap - tain!—

Tempo I (♩=120)

CAPTAIN (M5)



Mis - ter Pit - man, please Com-plete the load - ing of the freight And pre-pare for the

marcato



board - ing of The serv - ing staff and crew

PITMAN (M11)

(More members of the CREW, the HOTEL STAFF and a BELLBOY enter.)

36 37 38 39 40

Aye Cap - tain!

Musical score for Pitman (M11) featuring a vocal line and piano accompaniment. The vocal line starts at measure 36 with the lyrics 'Aye Cap - tain!' and continues through measure 40. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords and eighth notes.

41 L'istesso Tempo—In a rush of new energy BELLBOY (M14)

42 43 44

Morn - ing, Mis - ter An - drews Hel - lo, Mis - ter Is - may

ALL ON STAGE
+ M6, W2, W4 & W5

There she is!

Musical score for Bellboy (M14) featuring a vocal line and piano accompaniment. The vocal line starts at measure 42 with the lyrics 'Morn - ing, Mis - ter An - drews Hel - lo, Mis - ter Is - may' and continues through measure 44. A second vocal line starts at measure 45 with the lyrics 'There she is!'. The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with chords and eighth notes, marked with a forte (f) dynamic.

45 46 47 48

Morn - ing, Mis - ter Etch - es Morn - ing, Mis - ter Pit - man

Tow - 'ring high

Continuation of the musical score for Bellboy (M14). The vocal line starts at measure 45 with the lyrics 'Morn - ing, Mis - ter Etch - es Morn - ing, Mis - ter Pit - man' and continues through measure 48. The second vocal line starts at measure 45 with the lyrics 'Tow - 'ring high'. The piano accompaniment continues with the same eighth-note patterns and chords as in the previous section.



49 50 51 52

Morn - ing, Mis - ter White - ly

Broad and grand Ship of

[ALL ON STAGE + M6, W2, W4, W5]

ANDREWS (M1): Forty-two thousand fresh eggs, *Titanic!*

53 54 55 56

dreams!

Red.

Red.

57

BELLBOY (M14)

58 59 60

Morn - ing, Mis - sus Craw - ford Hel - lo, Mis - sus Hutch - in - son

[ALL ON STAGE + M6, W2, W4, W5]

Sail - ing day!

Red.

Red.

Musical score for measures 61-64. The score is in treble clef with a key signature of three sharps (F#, C#, G#). Measure 61 contains a whole rest. Measure 62 contains a whole rest. Measure 63 contains a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 64 contains a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The lyrics are: "Morn-ing, Mis-sus Rob-in-son Hel - lo, Mis-sus Beech-am". Below the vocal line is a piano accompaniment with a treble clef and a bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

Musical score for measures 65-68. The score is in treble clef with a key signature of three sharps (F#, C#, G#). Measure 65 contains a whole rest. Measure 66 contains a whole rest. Measure 67 contains a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 68 contains a whole rest. The lyrics are: "Morn-ing, Mis-ter Weik-man! Take your flight Ship of". Below the vocal line is a piano accompaniment with a treble clef and a bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

[ALL ON STAGE + M6, W2, W4, W5]

PITMAN (M11): 122,000 pounds of meat, ...

Musical score for measures 69-72. The score is in treble clef with a key signature of three sharps (F#, C#, G#). Measure 69 contains a whole note G4. Measure 70 contains a whole note A4. Measure 71 contains a whole note B4. Measure 72 contains a whole note C5. The lyrics are: "dreams...". Below the vocal line is a piano accompaniment with a treble clef and a bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.



...poultry and fish, *Titanic!*

STEVEDORE: Forty tons of potatoes, eleven hundred pounds of...

Musical score for measures 73-76. The score is in 4/4 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. Measures 73 and 75 contain triplets. The dynamic marking *mf* is present at the beginning of measure 73.

...marmalade, thirty-seven thousand bottles of wine, beer, and spirits, *Titanic!*

Musical score for measures 77-80. The score is in 4/4 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The key signature changes to one sharp (F#) at measure 77.

PITMAN (M11): Fifty-five thousand china dishes and twenty thousand crystal drinking glasses, *Titanic!*

Musical score for measures 81-84. The score is in 4/4 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. Measures 81 and 83 contain triplets.

ANDREWS (M1): One Renault town carriage motorcar, *Titanic!*

Musical score for measures 85-88. The score is in 4/4 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The key signature changes to two sharps (F# and C#) at measure 85. A performance instruction *(slight rit. if necessary)* is written below the right hand in measure 88.

BELLBOY (M14)

89 90 91 92

ALL ON STAGE
+ M6, W2, W4 & W5

Hel-lo, Mis-ter Widge-ry Morn-ing, Mis-ter Ol-i-ver

Soon to be

f a tempo

93 94 95 96

Morn-ing, Mis-ter Hart-ley Hel-lo, Mis-ter Jou-ghin

Un-der-way

97 98 99 100

Cheers! Mis-ter Weik-man

Size and speed un-ex-



[ALL ON STAGE + M6, W2, W4, W5]

101 102 103 104 **f** ALL 105 3

ploed... And I'll be a -

cresc. **f**

106 107 108 109 110

board That ship of

111 112 113 114

dreams!

f *cresc.* *poco rall.*

Segue as one

No. 2d

“The Largest Moving Object”

(Ismay [M6], Andrews [M1] & Captain [M5])

Cue: Attacca from No. 2c “Loading Inventory”

Allegro pomposo (♩=110)

ISMAY (M6)

Cap - tain Smith has there e - ver been a fi - ner morn - ing to sail?

Musical score for Ismay (M6) featuring a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). The score includes measure numbers 1 through 4. The piano part features a strong, rhythmic accompaniment with chords and single notes.

CAPTAIN (M5) (*proudly*)

Ne - ver quite like this, Mis - ter Is - may! Ne - ver quite like this one, Sir!

Musical score for Captain (M5) featuring a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in grand staff. The score includes measure numbers 5 through 8. The piano part features a rhythmic accompaniment with chords and single notes.

ISMAY (M6)

Mis - ter And - rews, has the line e - ver had a fas - ter ship for the mail?

Musical score for Ismay (M6) featuring a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in grand staff. The score includes measure numbers 9 through 13. The piano part features a rhythmic accompaniment with chords and single notes.



ANDREWS (M1)

14 15 16 17

Not as fast as this, Mis-ter Is - may! Ne-ver quite like this one, Sir!

18 **ISMAY (M6)** 19 > 20

The pride of Man - kind! Do -

ANDREWS (M1)

CAPTAIN (M5) The pride of Man - kind! Do -

21 22 23

min - ion o - ver the sea! The dream of

min - ion o - ver the sea! The dream of

24 25 26

pro - gress! It brings great ho - nor to me!

CAPTAIN (M5)

pro - gress! It brings great ho - nor to me! To be the

27 [CAPT. (M5)] ANDREWS (M1) ISMAY (M6) ALL THREE (M1, M5, M6)

28 29 30 31

Mas - ter And the Build - er! And the own - er! Of the larg - est mov - ing

Grandioso

32 33 34 35 36

ob - ject in the world!

A Tempo

CAPTAIN (M5): Mr. Pitman, begin boarding the passengers.

Segue as one

No. 2e

“Pitman’s Announcement #1”

(Pitman [M11])

Cue: Segue as one from No. 2d “The Largest Moving Object”.

Meno mosso ($\text{♩} = 92$)

PITMAN (M11) (using a megaphone as THIRD-CLASS PASSENGERS enter.)

1 Third - class pas - sen - gers — pro - ceed at once to the

2

3

4 Gang - way! Please bring your board - ing doc - u - ments and a - wait fur - ther in -

5

6

7

f

red.

sim.

Poco Grandioso ($\text{♩} = 110$)

[11] (poco meno mosso)

8 struc - tions! —

9

10

11

12

rit.

sfz

ff

MURPHEY (W4): Holy Mother of God! Is that a ship or a mountain?

McGOWAN (W3): It looks long enough...

13 14 15 16 17

sub.p *ff* *sub.p*

Red. Red. Red.

...so a body could walk to America! (dialogue cont.)

18 19 20 21 22

Red. Red.

McGOWAN (W3): It's not fate. It's Irish.

23 24 25 26

p

Red.

McGOWAN (W3): Not me. I've got a feller. See that good-lookin' one up ahead?...

27 28 29 30

p

Red.

...I'm plannin' to marry him. MURPHEY (W4): When's that gonna be? McGOWAN (W3): Soon as I meet him.

31 32 33 34

grand rit.

Red.

Segue as one



No. 2f

“I Must Get On That Ship #1”

(The Three Kates [W3, 4, 5], Farrell [M10], Andrews [M1],
Barrett [M2], Bride [M3], Fleet [M4], Captain [M5] & Ismay [M6])

Cue: *Segue as one from No. 2e “Pitman’s Announcement #1”*

Anthem-like—in two

(♩=100)

McGOWAN (W3)

THE THREE KATES (W3, 4, 5)

Get me a - board! — Call out my name! —

+FARRELL (M10)

— It's to A - me - ri - ca — we aim To find a

bet - ter life, — we prayed to make this

9 *legato*

trip! Let all our child - ren's child - ren know — That this day long a-go — We

13 14 15

dreamt of them — And came a - board — this — ship!

THREE KATES (W3, 4, 5)

16 *ff* 17 18 19

For the mai - den voy - age! For the mai - den voy - age!

MEN (M1, 2, 3, 4, 5, 6, 10, 14)

For the mai - den voy - age! For the mai - den voy - age!

Faster ($\text{♩} = 110$)

Get us all a - board!

Get us all a - board!

gliss.
R.H.

Segue as one

No. 2g**“Pitman’s Announcement #2”**

(Pitman [M11], Edgar [M8], Alice [W1], Charles [M7] & Caroline [W2])

In two**PITMAN (M11)**

Sec - ond - class pas - sen - gers, Pro - ceed to “C” “D” and

“E” decks! Please con - tact the ship’s pur - ser To ar - range din - ing as -

Led. *Led.* *sim.*

(The SECOND-CLASS PASSENGERS [M7, 8 & W1, 2] enter.)

8 9 10

sign - ments! _____

cresc. e poco accel.

11 CHARLES (M7)

12 13 14

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

ff

EDGAR (M8), ALICE (W1),
CHARLES (M7) & CAROLINE (W2)

15 16 17 18

It's a sight for once in a life-time! Yes, a sight for once in a life-time! _____



CHARLES (M7) 20

19 And the chance to run a - way 21 And mar - ry now 22 We two dare-n't

CAROLINE (W2) **ALL 2nd-CLASS PASSENGERS**
(M7, 8 & W1, 2)

23 miss! 24 It's a chance for 25 once in a life-time! 26 Yes, a chance for

27 once in a life - time! 28 29 30

cresc. e grand rit.

Segue as one

No. 2h

“I Must Get On That Ship #2”

(Pitman [M11], Edgze [M8], Alice [W1], Charles [M7], Caroline [W2]
& Ensemble [M1, 2, 3, 4, 5, 6 & W3, 4, 5])

Cue: Segue as one from No. 2g “Pitman’s Announcement #2”

In two (♩=100)

ALL FOUR (M7, 8 & W1, 2)

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of music, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand. The vocal line includes lyrics and performance markings such as *f*, *legato*, and dynamic hairpins. Measure numbers 1 through 12 are indicated above the vocal line.

1 Can't wait to board that ship to-day, — Be with her when she pulls a-way

2

3

4

5 and takes her mai - den sail, — I **must** get on that

6

7

8

9 ship! The lar - gest, grand - est on the earth, — and I've re - served a berth — To

10

11 *legato*

12



13 14 15 16

be a-board, - now point me t'ward - That — ship!

17 ALICE (W1) 18 19 20

The fin - est peo - ple will at - tend. The best a - mong them we'll be-friend -

21 22 23 24

— They'll stand right next to us, - Be at my fin - ger -

25 ALL ONSTAGE (M1-8, M10-14 & W1-5) 26 27 28

tip! Great heads of state and mil - lion - aires — Who run the world's af-fairs - Will

all be there — I must get on — that — ship!

Musical score for the first system. The vocal line (treble clef) has a key signature of one sharp (F#) and a common time signature. It starts at measure 29 with the lyrics "all be there — I must get on — that — ship!". The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

[WOMEN (W1-5)]
For the mai - den voy - age! For the mai - den voy - age!

[MEN (M1-5 & M10-14)]

Musical score for the second system. It features two vocal lines: one for women (W1-5) and one for men (M1-5 & M10-14). The piano accompaniment is more complex, with a prominent melody in the right hand and a supporting bass line in the left hand. The tempo is marked as "Faster" with a metronome marking of quarter note = 114.

Faster ($\text{♩} = 114$)

Get us all a - board! —

Vamp

(As FIRST-CLASS PASSENGERS begin entering:)
EDGAR (M8): Come back, Alice.
ALICE (W1): I want to see them, Edgar.

Musical score for the third system. It includes a vocal line with the lyrics "Get us all a - board!" and a piano accompaniment. The tempo is marked as "Faster" with a metronome marking of quarter note = 114. The system concludes with a "Vamp" section where the piano accompaniment plays a rhythmic pattern while the vocal lines are silent. Stage directions indicate that first-class passengers begin entering during this section.

Alla marcia (♩=80)

41 PITMAN (M11)

41 42 43

Colo - nel John Ja - cob As - tor And Mis - sus As - tor,

mf

44 45 46

too! Ar - riv - ing now from the boat train Di -

47 48 49

rect for Wa - ter - loo Sta - tion May pro - ceed to their

50 51 52

par - lour suite "A" six - ty two!

ritard.

Segue as one

No. 2i "Mrs. Beane" [The First-Class Roster]

(Alice [W1] & Pitman [M11])

Cue: Segue as one from No. 2h "I Must Get On That Ship #2"

Faster (♩=138) [*Più mosso, in two*]

1 2 ALICE (W1) 5 6

Her name is Mad - e - leine She's

7 8 9

John Ja - cob As - tor's se - cond wife She's on - ly nine - teen years

10 11 12

old And now she's mar - ried to a prom - i - nent man Worth o - ver a



13

14 15

hun - dred and fif - ty mil - lion And twen - ty - nine years her

16 17 18 19 20

sen - ior ————— They've on - ly been mar - ried

21 22 23

se - ven months. She's al - read - y se - ven months preg - nant And the

24 25 26

scan - dal was such They ran a - way to Eur - ope to a - void the pub - li - ci - ty

(IDA [W6] & ISIDOR STRAUS [M9] enter.)

Musical score for Mrs. Beane's first line of dialogue. The vocal line starts at measure 27 with a rest, followed by the lyrics "A - void the pub - li - ci - ty..." in measures 28, 29, and 30. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

PITMAN (M11): Mr. and Mrs. Isidor Straus may proceed to Parlour Suite B-fifty-five.

Musical score for Pitman's line of dialogue. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, spanning measures 31 to 34.

35 [ALICE (W1)]

Musical score for Alice's first line of dialogue. The vocal line starts at measure 35 with the lyrics "Are - n't they mo - dest? You'd ne - ver think by look - ing at them That" in measures 36, 37, and 38. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Musical score for Alice's second line of dialogue. The vocal line starts at measure 38 with the lyrics "he and his bro - ther own Ma - cy's De - part - ment Store Own" in measures 39, 40, and 41. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

41 42 43 44

Ma - cy's De-part - ment Store Out - right! And he was close ad -

45 46 47

vi - sor To Pres - i - dent Gro - ver Cleve - land And served in the House of Re - pre -

48 49 50 51

sen-tatives Two full terms! And **that's** his wife of for - ty years, named

52 53 54

I - da Sad! She has-n't been well So the two of them have been

55 win - ter - ing 56 On the French Ri - vi - er - a 57

sub.p

(BENJAMIN GUGGENHEIM [M2] and MME. AUBERT [W2] enter.)

58 French Ri - vi - er - a... 59 60 61

PITMAN (M11): Mr. Benjamin Guggenheim and party will find his customary suite on "A" deck!

62 63 64 65

66 [ALICE (W1)] 67 68 69

Made his mo - ney by smelt - ing gold, Spends it like wa - ter

mf *sim.*



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

74 he can live in lux - u - ri-ous sin With his la - test mis - tress! ——— And they

78 call that jus - tice? ——— They call that jus - tice?... ———

(MR. & MRS. WIDENER [M4 & W4] enter.) PITMAN (M11): Mr. and Mrs. George Widener may proceed to Promenade Suite B-51!

83 84 85 86 87

88 [ALICE (W1)]

89 90 91

He's the rich-est man in Phil - a - del - phi - a!...—

(JOHN [M3], MARION [W?] & JACK THAYER [M?] enter.)

PITMAN (M11): Mr. and Mrs. John B. Thayer and family, Promenade Suite B-58.

92 93 94 95

96 [ALICE (W1)]

97 98 99

Vice- Pres - i - dent of the Penn - syl - va - nia Rail - road!...

(CHARLOTTE CARDOZA [W3] enters.)

PITMAN (M11): Mrs. Charlotte Drake Cardoza, Suite B-54!

100 101 102 103 104 105



106 [ALICE (W1)]

No one real - ly knows who she is But the news - pa - per says she

109 booked The most ex - pen - sive suite on the ship And tra - vels with

110

111

112 four - teen steam - er trunks A med - i - cine chest Her per - son - al

113

121 [to 121]

122 pil - lows and sheets And four lit - tle Pe - ki - nese dogs.

123

124

125 126 127

So she must be some - bo - dy _____ She

(PITMAN [M11] blows a whistle, then:)

128 129 130 131

must be some - bo - dy... _____

poco rall.

Più mosso ($\text{♩} = 112$)

132 PITMAN (M11) 133 134 135

Last call for board - ing! _____ This is the

f loco

136 137 138 139

ve - ry last call for board - ing! _____

grand rit. ff

8vb - - - - - Segue as one



No. 2j Opening Finale [“Godspeed Titanic”]

(Pitman [M11] & Ensemble: Full Company)

Cue: Segue as one from No. 2i “Mrs. Beane” [First-Class Roster]

Broadly, and with nobility – in two (♩=84)

1 ALL (M1-14 & W1-6)

Lift up the ramp, — let go the lines, — Raise up her

co - lours and — de - signs Pre - pare — for cast - ing off — And

WOMEN through the port we'll slip! Each per - son stand - ing at — the rail,

MEN

TIS Rehearsal Piano

11 12 13 14

Let one great thought pre-vail,— One sin - gle prayer: God

This system contains the vocal and piano accompaniment for measures 11 through 14. The vocal line is in a soprano clef, and the piano accompaniment is in a grand staff. The lyrics are: "Let one great thought pre-vail,— One sin - gle prayer: God".

15 16 17 18

Bless this no - ble

This system contains the vocal and piano accompaniment for measures 15 through 18. The vocal line is in a soprano clef, and the piano accompaniment is in a grand staff. The lyrics are: "Bless this no - ble".

Poco più mosso (♩=100)

19 *unis.* 20 21 PITMAN (M11) 22

ship! All a - shore who are go - ing a - shore!

This system contains the vocal and piano accompaniment for measures 19 through 22. The tempo is marked "Poco più mosso" with a quarter note equal to 100 beats per minute. The lyrics are: "ship! All a - shore who are go - ing a - shore!". A rehearsal mark [21] PITMAN (M11) is present at the start of measure 21.



23 24 25

All a - shore who are

26 27 28

go - ing a - shore!

PITMAN (M11): I report this ship loaded and ready for sea.

CAPTAIN (M5): Lower the gangways, Mr. Pitman. PITMAN (M11): Gangways lowered, Captain.

29 30 31 32

p

CAPTAIN (M5): Make fast the tugs! PITMAN (M11): Tugs all fast, Sir! CAPTAIN (M5): Let go all lines!

PITMAN (M11): Let go all the stern lines!—Let go the bow lines!—Let go the aft springs!

33 34 35 36

(Scene changes to aboard R.M.S. Titanic.) CAPTAIN (M5): Tow her off, Mr. Pitman.

Musical score for measures 37-39. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Measure 39 includes the instruction *grand rit.*

Musical score for measures 40-42. The vocal line begins with the lyrics "Fare - well, fare -". The piano accompaniment starts with a *f* dynamic and includes a *ff* section starting at measure 41. A long melisma line is present above the vocal line.

Musical score for measures 43-45. The vocal line continues with the lyrics "well God - speed,". The piano accompaniment continues with a steady eighth-note accompaniment.

Musical score for measures 46-48. The vocal line concludes with the lyrics "Ti - ta - nic!". The piano accompaniment continues with the same eighth-note accompaniment.



49 **WOMEN** 50 51 52

From your berth glide
MEN

53 54 55 56

free! As you

57 58 59 60

plough the deep In your

61 62 63 64

arms I'll keep Safe - ly

65 (stagger breathing) 66 67 68

west May you car - ry

69 70 71 72 *ff*

me... Sail

ff

grand rit.



73 Grandioso

on, Sail on! Sail on, Great

on, sail on

ship Ti - ta - nic!

'Cross the o - pen

85 *mp* *ff* 86 87 88

sea! Pray the

89 *ffz* 90 91 92

jour - ney's sound Till your

93 94 95 96

port be found For - tune's



97 winds Sing God - speed to

98

99

100

101 thee... For - tune's

102

103

104

105 winds Sing God - speed To

106

107

108

grand rit. *fp*

Tutta forza, in two

109 110 111 112

thee!

fff *poco accel.*

In two

113 114 115 116 117

R.H. gliss.

118 119 120 121

Blackout—Applause segue



No. 2k

Missed The Boat

(Orchestra)

Cue: Segue from No. 2j Opening Finale "Godspeed Titanic"

Lyrally and quietly—in two

(CARLSON [M4] enters on the pier.)

Dialogue begins

CARLSON (M4): ... I'll be the laughing stock of Poughkeepsie!

Cue to stop:

CARLSON (M4): I don't believe it.

Segue on Cue