

SOLO PIANO-CONDUCTOR

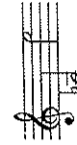
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Vocal Ranges of Principal Roles

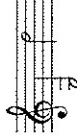
ALICE BEANE
2nd Class Passenger



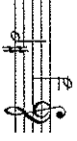
CAROLINE NEVILLE
2nd Class Passenger



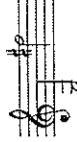
IDA STRAUS
1st Class Passenger



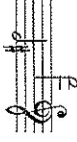
KATE MCGOWAN
3rd Class Passenger



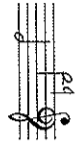
KATE MURPHEY
3rd Class Passenger



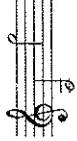
KATE MULLINS
3rd Class Passenger



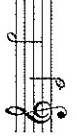
CAPTAIN E. J. SMITH



FREDERICK BARRETT
Stoker



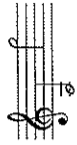
HAROLD BRIDE
Radioman



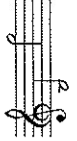
THOMAS ANDREWS
Ship's Designer



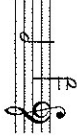
J. BRUCE ISMAX
Ship's Owner



HENRY ETCHES
1st Class Steward



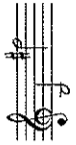
EDGAR BEANE
2nd Class Passenger



CHARLES CLARKE
2nd Class Passenger



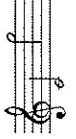
JIM FARRELL
3rd Class Passenger



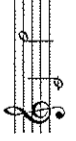
WILLIAM MURDOCH
First Officer



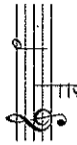
FREDERICK FLEET
Lookout



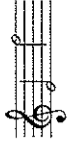
CHARLES LIGHTOLLER
Second Officer



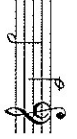
ISIDOR STRAUS
1st Class Passenger
GERMAN MAN
3rd Class Passenger



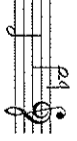
ROBERT HITCHENS
Quartermaster
BRICOUX
Bandsman



HERBERT J. PITMAN
Third Officer
THE MAJOR
1st Class Passenger
FOURTH MAN
3rd Class Passenger



WALLACE HARTLEY
Bandmaster
JOSEPH BELL
Chief Engineer



Sub-principals—entire cast doubles as SATB chorus

Officers & Crew:

BOXHALL, Fourth Officer
J.H. ROGERS, 1st Class Passenger
TAYLOR, Bandsman
ANDREW LATIMER, 1st Class Steward
ROBINSON, Stewardess
HUTCHINSON, Stewardess
THE DAMICOS, Professional Dance Team
STOKERS - STEVEDOR - SAILORS - STEWARDS
First-Class Passengers:

JOHN J. ASTOR, 47 year old millionaire
ITALIAN MAN, 3rd Class Passenger
MADELEINE ASTOR, 19—his young bride
ITALIAN WOMAN, 3rd Class Passenger
BENJAMIN GUGGENHEIM, model American millionaire
THIRD MAN, 3rd Class Passenger
MME. AUBERT, his mistress, attractive Frenchwoman

JOHN B. THAYER, a millionaire
FIRST MAN, 3rd Class Passenger
MARION THAYER, his wife
JACK THAYER, their young son
GEORGE WIDENER, a millionaire
SECOND MAN, 3rd Class Passenger
GEORGE CARLSON, an American on shore
ELEANOR WIDENER, his wife
CHARLOTTE CARDOZA, middle-age, handsome woman
EDITH CORSE EVANS
Other First-Class Passengers:

FLEET, FARRELL, MCGOWAN, MULLINS & MURPHEY
Other Second-Class Passengers:
MURDOCH, LIGHTOLLER, FLEET & EDITH EVANS
Other Third-Class Passengers:
BOXHALL, HITCHENS, BELL, BELLBOY, IDA, AUBERT,
MARION, JACK, ELEANOR, CARDOZA & EDITH EVANS

No. 1

Overture

(Orchestra)

In two (♩ = 144)

Red.

5 *poco meno mosso*

Red.

11 **Faster**

accel.

13 **Poco più mosso** (♩ = 146)

Red.

Musical score for measures 17-21. The score is written for two staves (treble and bass clef). Measure 17 starts with a forte (*f*) dynamic. Measure 19 has a *b* (flat) marking. Measure 21 has a *Red.* marking. A bracket groups measures 17-21. A 3-measure rest is indicated at the end of measure 21.

Musical score for measures 22-25. The score is written for two staves. Measure 22 has a *Red.* marking. Measure 23 has a *Red.* marking. Measure 24 has a *Red.* marking. Measure 25 has a *Red.* marking. A bracket groups measures 22-25. The section is titled "Like Waves" above measure 25.

Musical score for measures 26-28. The score is written for two staves. Measure 26 has a *Red.* marking. Measure 27 has a *Red.* marking. Measure 28 has a *Red.* marking. A bracket groups measures 26-28.

Musical score for measures 29-32. The score is written for two staves. Measure 29 has a *Red.* marking. Measure 30 has a *Red.* marking. Measure 31 has a *Red.* marking. Measure 32 has a *Red.* marking. A bracket groups measures 29-32.

Musical score for measures 33-36. The score is written for two staves. Measure 33 has a *Red.* marking. Measure 34 has a *Red.* marking. Measure 35 has a *Red.* marking. Measure 36 has a *Red.* marking. A bracket groups measures 33-36. The section is titled "A tempo ($\text{♩} = 98$)" above measure 35. Measure 35 has a *ff* marking. Measure 36 has a *poco rit.* marking.

Measures 37-41. Treble and bass staves. Treble clef, key signature of one sharp (F#). Measure numbers 37, 38, 39, 40, and 41 are indicated. Dynamics include *fz* and *Red.* (ritardando). A bracket groups measures 37-41.

Measures 42-46. Treble and bass staves. Treble clef, key signature of one sharp (F#). Measure numbers 42, 43, 44, 45, and 46 are indicated. Dynamics include *sfz* and *Red.* (ritardando). A bracket groups measures 42-46.

Measures 47-51. Treble and bass staves. Treble clef, key signature of one sharp (F#). Measure numbers 47, 48, 49, 50, and 51 are indicated. Dynamics include *Red.* (ritardando). A bracket groups measures 47-51.

Measures 52-56. Treble and bass staves. Treble clef, key signature of one sharp (F#). Measure numbers 52, 53, 54, 55, and 56 are indicated. Dynamics include *Red.* (ritardando). A bracket groups measures 52-56.

Measures 57-61. Treble and bass staves. Treble clef, key signature of one sharp (F#). Measure numbers 57, 58, 59, 60, and 61 are indicated. Dynamics include *Red.* (ritardando) and *rit.* (ritardando). A bracket groups measures 57-61.

poco più mosso

Musical score for measures 62-66. The score is written for two staves (treble and bass clef). Measure 62 starts with a dynamic marking of *sfz*. Measure 64 includes a *dim.* marking. The score concludes with a *Red.* (ritardando) marking and a fermata over the final notes.

Musical score for measures 67-70. The score is written for two staves. Measure 67 begins with a dynamic marking of *mp*. Measure 70 includes a *rit.* marking. The score concludes with a *Red.* marking and a fermata over the final notes.

Segue as one

No. 1a

‘In Every Age’

(Andrews)

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

(♩ = 102)

Musical score for measures 1-5. The score is written for two staves. Measure 1 includes a tempo marking of *And.* and a time signature of 4/4. Measure 2 includes a dynamic marking of *p*. Measure 5 includes a box containing the name 'ANDREWS' and the number '5'. The score concludes with a *Red.* marking and a fermata over the final notes.

In ev - 'ry age man -

Musical score for measures 6-10. The score is written for two staves. Measure 6 includes a dynamic marking of *p*. Measure 10 includes a dynamic marking of *Red.*. The score concludes with a *Red.* marking and a fermata over the final notes.

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

And im -

11 12 13 14 15

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

16 17 18 19 20

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

21 22 23 24 25

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

26 27 28 29 30

One man's ec-sta-sy—

31

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

36

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

41

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

46

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

← ♩ = ♩ →
55 **Faster**

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

52

53

54

55 **Faster**

56

57

58

59

60

p cresc.

Red.

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

57

58

59

60

61

62

63

64

65

66

accel.

rit.

Red.

Very slow and grand (♩ = 92)

61 **Very slow and grand** (♩ = 92)

62 Float - - ing Ci - - ty! Float - - ing

63

64

65

66

f

p

Red.

67 Ci - - ty!

68

69 **A tempo**

70

71

mp

poco rit.

sub. p

Red.

A hu - man Met - ro - po - lis

70 A hu - man Met - ro - po - lis

71

72

73

74

75

p

Red.

TIC Solo Piano-Conductor

72 73 74 75 76

A com-plete ci-vi-li - za-tion!

and

Sleek!

77 78 79 80 81

fast!

At once a po-em

and the per - fec-tion of

cresc.

accel. poco a poco

82 83 84 85 86

phy-si-cal en-gi-neer-ing—

At once a po-em

and the per -

cresc.

87 88 89 90 91

fec-tion of phy-si-cal en-gi-neer-ing—

Segue as one

mf

cresc.

poco accel.

No. 2

“How Did They Build Titanic?”

(Barrett)

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

Con spirito (♩=184)

BARRETT

1 2 3 4

How did they build Ti - tan - ic? Near a thou - sand

f

5 6 7 8

feet in length.

f poco rall.

9 10 11 12

Huge be-yond past en - deav - or Strong be-yond mor - tal

mf

poco rit.

14 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.*

22 23 24 25 26

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

Meno mosso
sub. mp

27 28 29 30 31 32

Qui - et as a lul - la - by.

pp
p

Segue as one

FLEET & BARRETT

15 16 17 18

[BRIDE]

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

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

gliss.

R.H.

19 20 21 22

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

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

ff

Red.

23 24 25 26

BARRETT: Barrett—stoker off the *Baltic*—

FLEET: Fleet—lookout off the *Majestic*—

sub. p

Red.

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

Musical score for the first system, measures 27-30. It features a piano accompaniment on the left and a vocal line on the right. The piano part has a steady eighth-note accompaniment. The vocal line has lyrics "Fare thee well" and includes dynamic markings like accents and a crescendo hairpin.

Segue as one

No. 2b

“There She Is”

(Barrett, Bride, Fleet, Hartley, Sailor, Stoker & Stevedore)

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

In two (♩=118)

FLEET, BARRETT & BRIDE

Musical score for the second system, measures 1-3. It features a piano accompaniment on the left and a vocal line on the right. The piano part has a steady eighth-note accompaniment. The vocal line has lyrics "There she" and includes dynamic markings like *mp*, *f*, and *sfz*.

Musical score for the third system, measures 4-7. It features a piano accompaniment on the left and a vocal line on the right. The piano part has a steady eighth-note accompaniment. The vocal line has lyrics "is! Tow - ring" and includes dynamic markings like *p* and *sfz*.

8 high 9 10 Broad and 11

L.H. Red.

12 grand 13 Ship of 14

L.H. Red.

15 dreams! 16 17 18

Red.

[19] +HARTLEY, SAILOR, STOKER & STEVEDORE

19 Sail - ing Day! 20 21 22

L.H. Red.

23 Morn - ing bright
24 ing bright
25
26

27 Take your flight of Ship
28 your flight of Ship
29 flight of Ship
30 Ship of

31 ALL CREWMEN She
32 dreams!... She
33
34

legato p

35 Lyricaly strains at her lines The smoke from her fun-nels
36 strains at her lines The smoke from her fun-nels
37 The smoke from her fun-nels
38

mp

39 40 41 42

trail ing... Her

43 44 45 46

pro w like a knife She'll cut through the waves un -

47 48 49 50

fail ing...

51 52 53 54

Soon to be

55 Un - der - way
56
57
58

59 Size and speed Un - ex -
60
61
62

63 plored...
64
65 cresc. tr
66 ...And

67 I'll be a - board That ship
68
69
70

71 of _____

72 _____

73 _____ dreams!

74 _____

fp

Red.

Segue as one

No. 2c

“Loading Inventory”

(Pitman, Lightoller, Boxhall, Murdoch, Hitchens, Captain, Stevedore, Bellboy & Ensemble — Crew & Hotel Staff)

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

Faster (♩ = 120)

1 _____

2 _____

f

Red.

3 STEVEDORE (with rhythmic freedom)

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

mf

Red.

PITMAN

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

LIGHTOLLER

PITMAN

Morn-ing, Mis-ter Box - hall

LIGHTOLLER

Morn-ing, Cap-tain Smith... Mor - ning, Cap - tain!

BOXHALL

Mor - ning, Cap - tain!

15 STEVEDORE (with rhythmic freedom)

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

PITMAN HITCHENS HITCHENS HITCHENS

19 20 21 22

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

CAPTAIN MURDOCH

23 24 25 26

Morn - ing, Mur - doch... Morn - ing, Cap - tain!

Tempo I (♩ = 120)

27 CAPTAIN

Mis - ter Pit - man, please Com - plete the load - ing of the freight And pre - pare for the board - ing of The serv - ing staff and crew

28 29 30 31 32 33 34 35

marcato

f

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

PITMAN

36 37 38 39 40

Aye Cap - tain!

41 **BELLBOY**

42 43 44

L'istesso Tempo — In a rush of new energy

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

CREW & STAFF

There she _____ is!

f

45 46 47 48

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

Tow - 'ring _____ high _____

49 50 51 52

Broad and grand of
Morn-ing, Mis-ter White - ly Ship

[CREW & STAFF]

STEVEDORE: Forty-two thousand fresh eggs, *Titanic!*

53 54 55 56

dreams!

Red.

Red.

57 58 59 60

BELBOY

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

[CREW & STAFF]

Red.

Red.

Morn - ing bright
Morn-ing, Mis-sus Rob-in-son Hel - lo, Mis-sus Beech-am

Morn-ing, Mis-ter Weik-man!
Take your flight of Ship

PYTMAN: 122,000 pounds of meat, ...
[CREW & STAFF] dreams...

...poultry and fish, *Titanic!*

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

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

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

Handwritten initials 'W' and 'H' with a bracket.

STEVEDORE: One Renault town carriage motorcar, *Titanic!*

89

BELLBOY

90 91 92

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

CREW & STAFF

Soon to bc

f a tempo

93 94 95 96

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

Un-der way

97 98 99 100

Cheers! Mis-ter Weik-man

Size and speed un-ex-

[CREW & STAFF] 102 *f* ALL 104 *f* 105

plored... 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, Andrews & Captain)

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

Allegro pomposo (♩=110)

1 ISMAY

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

5 CAPTAIN (*proudly*)

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

9 ISMAY 10

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

14 ANDREWS 15 16 17

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

f

18 ISMAY 19 20

The pride of Man-kind! Do -

ANDREWS

CAPTAIN 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 It brings great ho - nor to me!

25 It brings great ho - nor to me!

26 It brings great ho - nor to me!

CAPTAIN

27 To be the

28

29

30

31

sfz

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

33

34

35

ANDREWS 28

ISMAY 29

ALL THREE 30

Grandioso 31

fp

f

36 ob - ject in the world! ———

37

38

39

40

CAPTAIN: Mr. Pitman, begin boarding the passengers.

A Tempo

L.H.

f

ff

Segite as one

No. 2e

‘Pitman’s Announcement #1’

(Pitman)

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

Meno mosso (♩=92)

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

Third class pas-sen-gets at once to the

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

Poco Grandioso (♩=110)
II (poco meno mosso)

struc-tions!

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

sub. p

ff

sub. p

13 14 15 16 17

McGOWAN: It looks long enough...

ff

18 19 20 21 22

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

Red.

Not Vamps

p

23 24 25 26

McGOWAN: It's not fate. It's Irish.

Red.

Not Vamps

p

27 28 29 30

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

Red.

p

grand rit.

31 32 33 34

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

Segue as one

No. 2f

“I Must Get On That Ship #1”

(The Three Kates, Third-Class Passengers & Ensemble)

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

Anthem-like—in two

(♩=100)

McGOWAN

THE THREE KATES

Musical score for 'THE THREE KATES' by McGOWAN. It features a vocal line and a piano accompaniment. The vocal line starts with a cue mark '1' and includes the lyrics: "Get me a - board!— Call out my name!—". The piano accompaniment begins with a dynamic marking of *f* and includes a fermata over the first measure. The score is in 4/4 time and contains a first ending bracketed at the end.

ALL 3rd-CLASS PASSENGERS

Musical score for 'ALL 3rd-CLASS PASSENGERS'. It features a vocal line and a piano accompaniment. The vocal line starts with a cue mark '3' and includes the lyrics: "It's to A - me - ri - ca— we aim To find a". The piano accompaniment includes dynamic markings of *f* and *p*, and a fermata over the first measure. The score is in 4/4 time and contains a first ending bracketed at the end.

Musical score for the continuation of the piece. It features a vocal line and a piano accompaniment. The vocal line starts with a cue mark '6' and includes the lyrics: "bet - ter life,— we prayed to make this". The piano accompaniment includes dynamic markings of *f* and *p*, and a fermata over the first measure. The score is in 4/4 time and contains a first ending bracketed at the end.

9 *legato*

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

13

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

16 *ff* WOMEN*
17 *ff* MEN*
18
19

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

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

*ALL ON STAGE

Faster (♩=410)

Musical score for 'Faster' (♩=410). It consists of two systems of vocal and piano parts. The first system has vocal lines with lyrics 'Get us all a - board!' and piano accompaniment. The second system has vocal lines with lyrics 'Get us all a - board!' and piano accompaniment. The piano part includes markings for 'gliss.', 'R.H.', and 'Segue as one'.

No. 2g

“Pitman’s Announcement #2”

(Pitman, Edgar, Alice, Charles, Caroline & Second-Class Passengers)

In two

Musical score for 'Pitman’s Announcement #2' in two parts. It features vocal lines and piano accompaniment. The lyrics are: '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 -'. The piano part includes markings for 'Red.', 'sim.', and 'Segue as one'.

(The SECOND-CLASS PASSENGERS enter.)

sign - ments! _____

cresc. e poco accel.

p *f*

CHARLES

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

ff *p*

EDGAR

EDGAR, ALICE,
CHARLES & CAROLINE

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

p *f*

CHARLES [20]

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

CAROLINE

miss! It's a chance for once in a life-time! Yes, a chance for

ALL 2nd-CLASS PASSENGERS

once in a life-time! _____

cresc. e grand rit.

Segue as one

No. 2h

“I Must Get On That Ship #2”

(Pitman, Alice, Second-Class Passengers & Ensemble)

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

In two (♩=100)

2nd-CLASS PASSENGERS

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

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

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

13 14 15 16

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

17 ALICE 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 26 27 28 29 30

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

Musical score for measures 29-31. The system consists of three staves: a vocal line (treble clef) and two piano accompaniment lines (treble and bass clefs). The key signature has one sharp (F#). Measure 29 starts with a treble clef and a key signature of one sharp. Measure 30 contains the lyrics "I must get on that". Measure 31 contains the lyrics "ship!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Musical score for measures 32-35. The system consists of three staves: a vocal line (treble clef) and two piano accompaniment lines (treble and bass clefs). Measure 32 is marked with a box containing the number 33 and the instruction [WOMEN]. Measure 33 contains the lyrics "For the mai - den voy - age!". Measure 34 contains the lyrics "For the mai - den voy - age!". Measure 35 contains the lyrics "For the mai - den voy - age!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Musical score for measures 36-40. The system consists of three staves: a vocal line (treble clef) and two piano accompaniment lines (treble and bass clefs). Measure 36 is marked with a box containing the number 36 and the instruction [MEN]. Measure 37 contains the lyrics "Get us all a - board!". Measure 38 contains the lyrics "Get us all a - board!". Measure 39 contains the lyrics "Get us all a - board!". Measure 40 contains the lyrics "Get us all a - board!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The tempo marking "Faster (♩ = 114)" is placed above measure 38. The word "Vamp" is placed above measure 39. The instruction "(As FIRST-CLASS PASSENGERS begin entering.)" is placed above measure 40. The lyrics "EDGAR: Come back, Alice." and "ALICE: I want to see them, Edgar." are placed below measure 40.

Alla marcía (♩=80)
PITMAN

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 & Pitman)

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

Faster ($\text{♩} = 138$) [*Più mosso, in two*]

1 2 3 4 5 6

ALICE [5] [10.5]

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
 hun - dred and fif - ty mil - lion And twen - ty - nine years her
 14 15
 16
 17
 18
 19
 20
 sen - ior They've on - ly been mar - ried
 21
 22
 23
 se - ven months. She's al - ready 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 & ISIDOR STRAUS enter.)

A - void the pub - li - ci - ty...

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

Are - n't they mo - dest? You'd ne - ver think by look - ing at them That

he and his bro - ther own Ma - cy's De - part - ment Store Own

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

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

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

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

55 56 57

win - ter - ing On the French Ri - vi - er - a

sub.p

(BENJAMIN GUGGENHEIM and MME. AUBERT enter.)

58 59 60 61

French Ri - vi - er - a...

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

62 63 64 65

[ALICE]

66 67 68 69

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

mf *sim.*

70 71 72 73

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

74 75 76 77

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

78 79 80 81 82

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

(MR. & MRS. WIDENER enter.)

PITTMAN: Mr. and Mrs. George Widener may proceed to Promenade Suite B-fifty one!

83 84 85 86 87

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

388 [ALICE] 89 90 91

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

(JOHN, MARION & JACK THAYER enter.)

PITMAN: Mr. and Mrs. John B. Thayer and family, Promenade Suite B--Fifty-eight.

92 93 94 95

96 [ALICE] 97 98 99

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

(CHARLOTTE CARDOZA enters.)

PITMAN: Mrs. Charlotte Drake Cardoza, Suite B--Fifty-four!

100 101 102 103 104 105

52 [106] [ALICE]

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

109 110 111

booked The most ex - pre - n - sive suite on the ship And tra - vels with

112 113 121 121

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

122 123 124

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

125 126 127

So she must be some - bo - dy _____ She

128 129 130 131

must be some - bo - dy... _____

(PITTMAN blows a whistle, then:)

poco rall.

132 133 134 135

Più mosso ($\text{♩} = 112$)
PITTMAN

Last call for board - ing! _____ This is the

f. loco

Sub. $\text{♩} = 112$

136 137 138 139

ve - ry last call for board - ing! _____

grand rit. *ff*

Sub. $\text{♩} = 112$

Segue as one

No. 2j Opening Finale ["Godspeed Titanic"]

(Pitman & Ensemble: Full Company)

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

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

ALL

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

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

WOMEN 8 through the port we'll slip! Each per - son stand - ing at the rail,

MEN 9

11 12 13 14

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

15 16 17 18

Bless this no ble

19 20 21 22

Poco più mosso ($\text{♩} = 100$)

unis. PITMAN

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

23 24 25

All a - shore who are

26 27 28

go - ing a - shore!

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

29 30 31 32

p

(Scene changes to aboard R.M.S. Titanic.)

CAPTAIN: Make fast the tugs! PITMAN: Tugs all fast, Sir! CAPTAIN: Let go all lines!
 PITMAN: Let go all the stern lines! — Let go the bow lines! — Let go the aft springs!

33 34 35 36

p

- 4 - Opening Finale
CAPTAIN: Tow her off, Mr. Pitman.

Musical score for measures 37-39. The score is written for two staves (treble and bass clef). Measure 37 starts with a treble clef and a bass clef. Measure 38 has a *grand rit.* marking. Measure 39 has a *grand rit.* marking. The music consists of eighth and sixteenth notes.

Musical score for measures 40-45. Measure 40 is marked *f* and **FULL COMPANY** [41]. Measure 41 has the lyrics "Fare well, fare". Measure 42 has the lyrics "well, fare". Measure 43 has the lyrics "well, God". Measure 44 has the lyrics "well, God". Measure 45 has the lyrics "speed, God". The music is marked *ff* in measure 41. There are dynamic markings *f* and *ff* throughout.

Musical score for measures 46-48. Measure 46 has the lyrics "Ti". Measure 47 has the lyrics "Ta". Measure 48 has the lyrics "nic!". The music is marked *ff* in measure 46. There are dynamic markings *f* and *ff* throughout.

Musical score for measures 49-51. Measure 49 has the lyrics "Ti". Measure 50 has the lyrics "Ta". Measure 51 has the lyrics "nic!". The music is marked *ff* in measure 49. There are dynamic markings *f* and *ff* throughout.

49 **WOMEN** 50 From _____ berth glide
 MEN 51 your 52

53 **fire!** 54 55 56 As you

57 plough _____ the deep In your

58 59 60

61 62 63 64

arms I'll keep my arms safely

65 (stagger breathing) 66 67 68

west May you carry me westward

69 70 71 72

me... Sail me...

ff *ff* *grand rit.*

73 Grandioso

on, Sail on! Sail on, Great

74 75 76

ship Ti - ta nic!

77 78 79 80

Cross the o - pen

81 82 83 84

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

three!

In two

113

118

Blackout — Applause segue

No. 2k *OR* *Carlson* Missed The Boat (Orchestra)

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

Lyrical and quietly—in two

(CARLSON enters on the pier.)

Dialogue begins

Cue to stop:
CARLSON: I don't believe it.

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

vamp

Segue on Cue