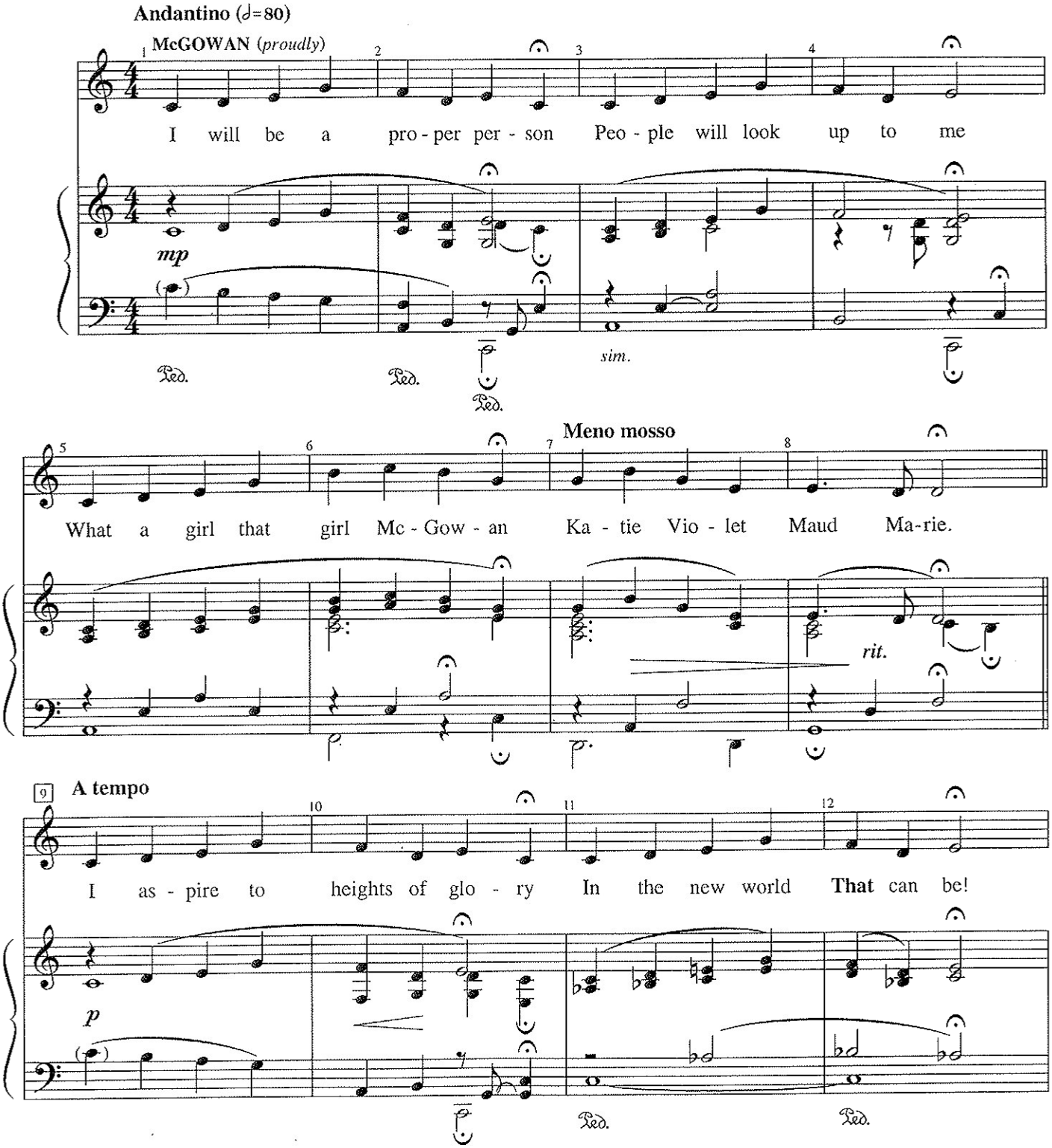
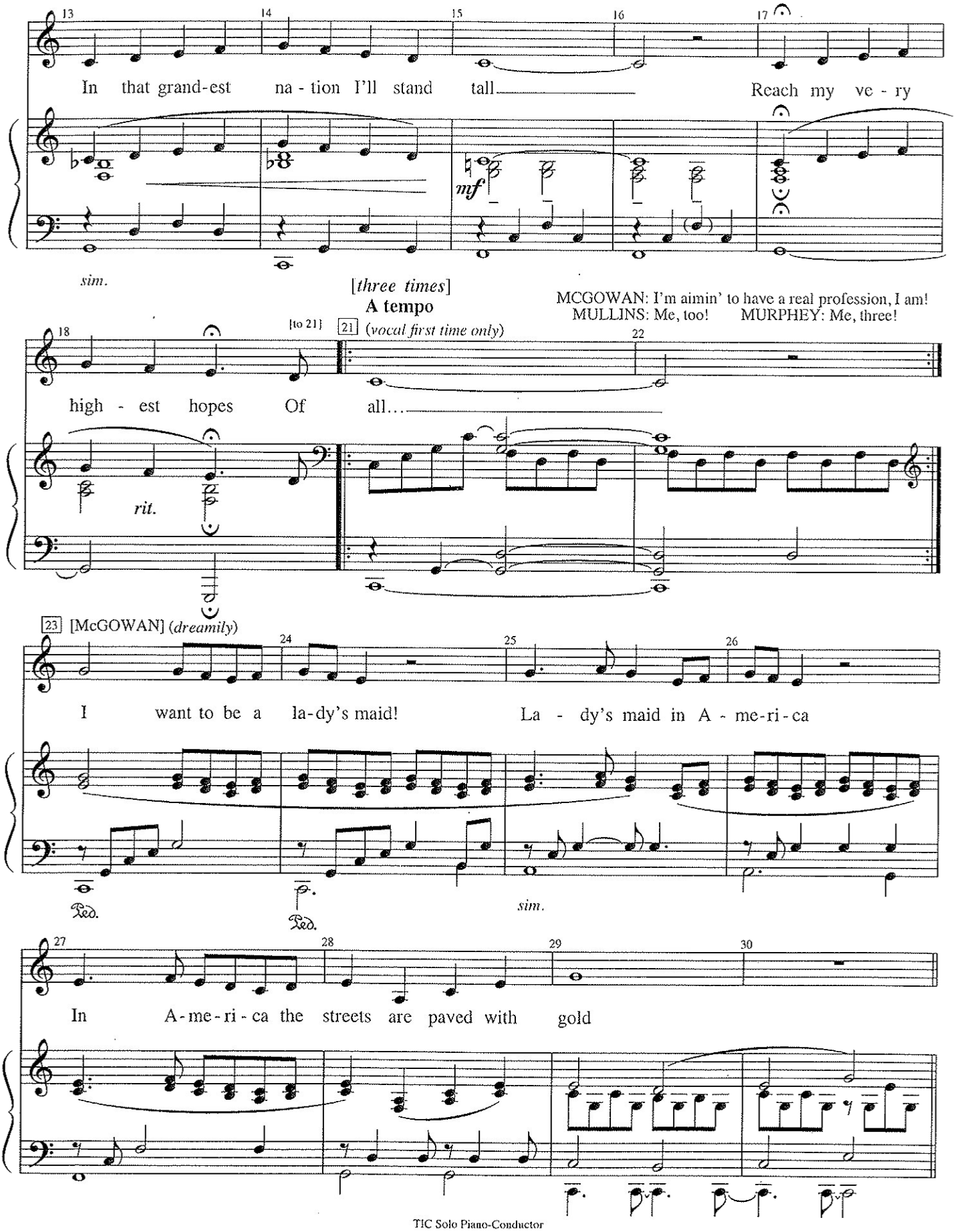
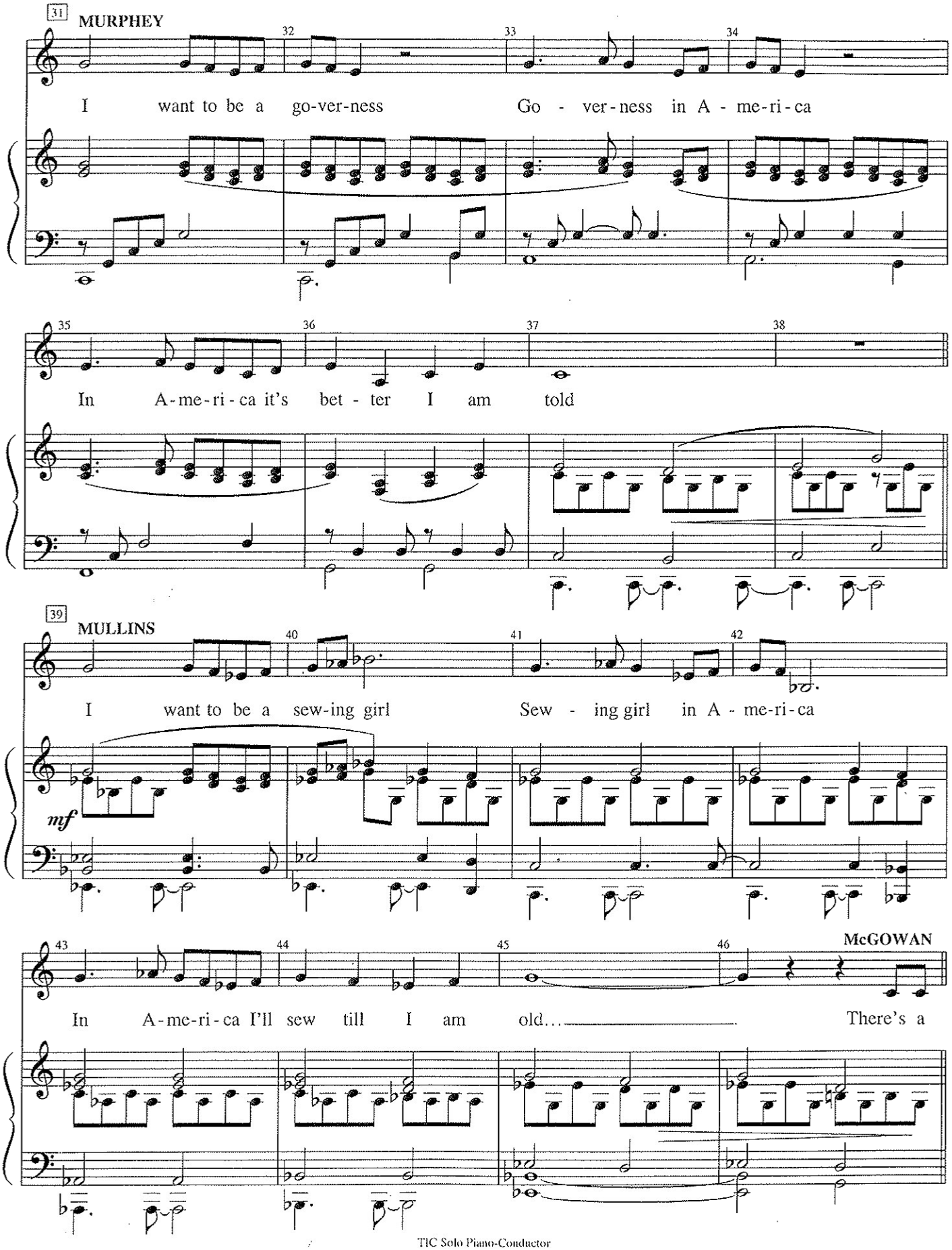
No. 12 "Lady's Maid"

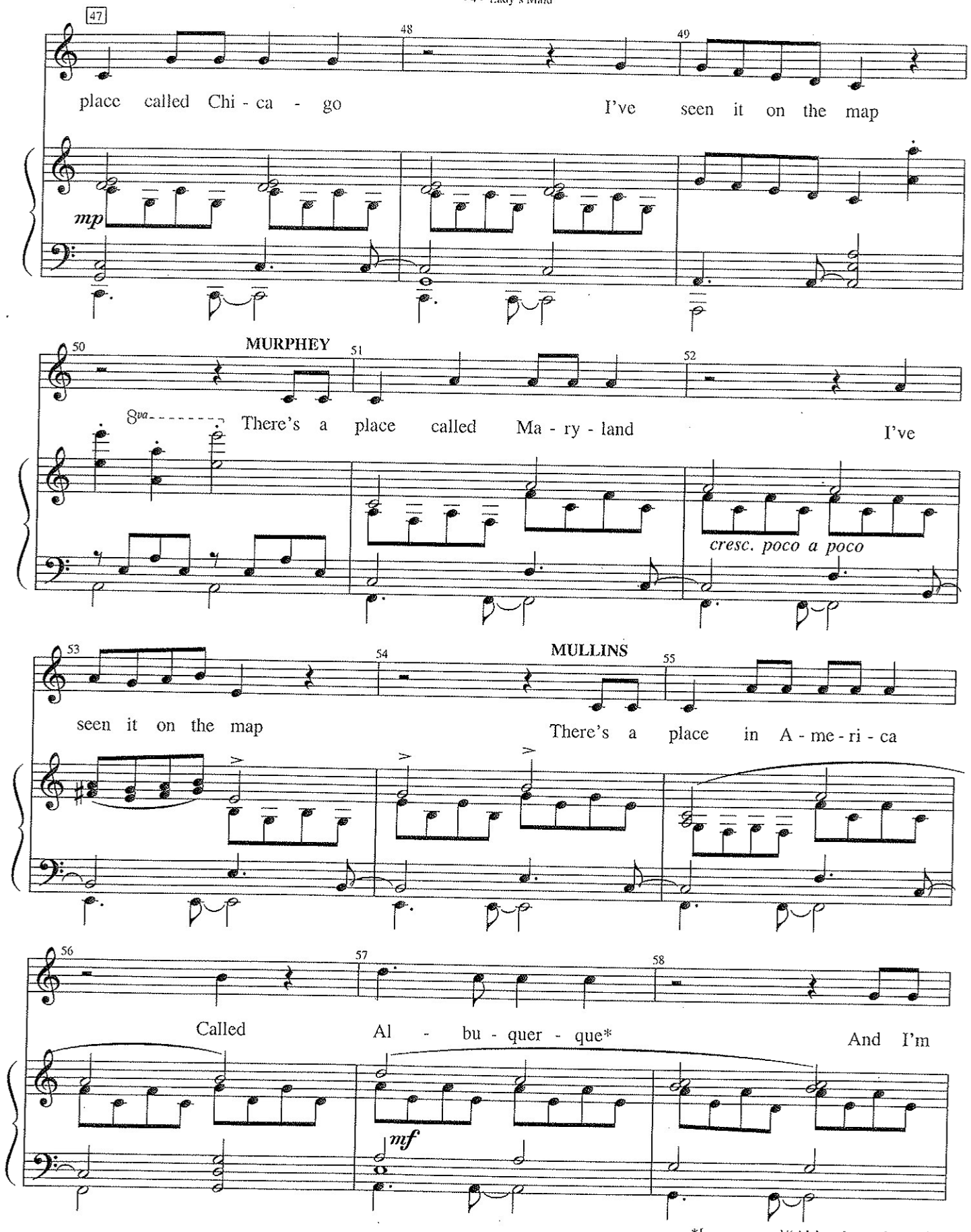
(The Three Kates, Farrell, 3rd Class Steward [Etches], Staff and 3rd Class Passengers:
First Man [Thayer], Second Man [Widener], Third Man [Guggenheim], Fourth Man [Major],
German Man [Ididor], Italian Couple [Mr. & Mrs. Astor] and Other 3rd Class Passengers)

Cue: McGOWAN: I'm gonna rise straight to the top, I will, just like cream!

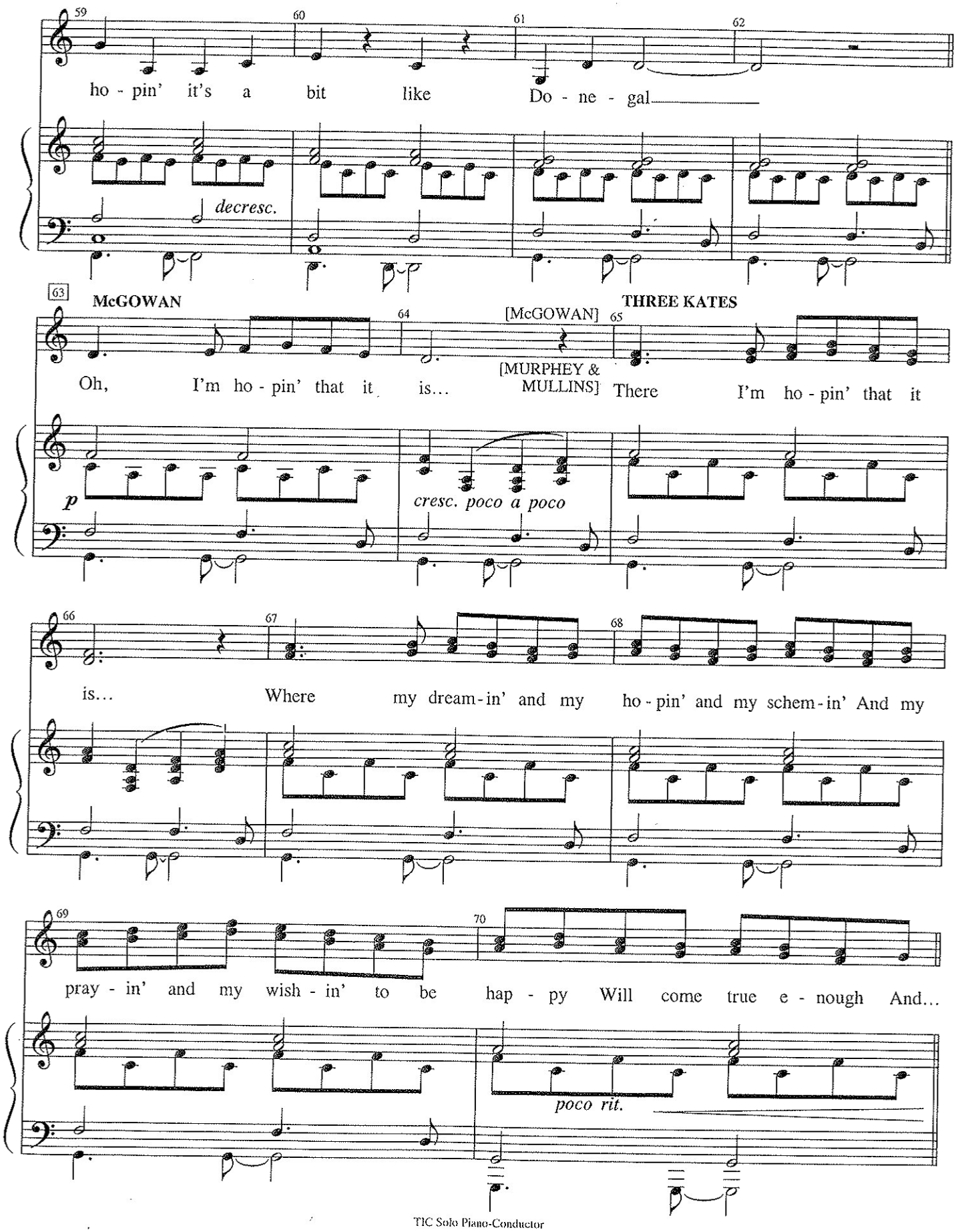


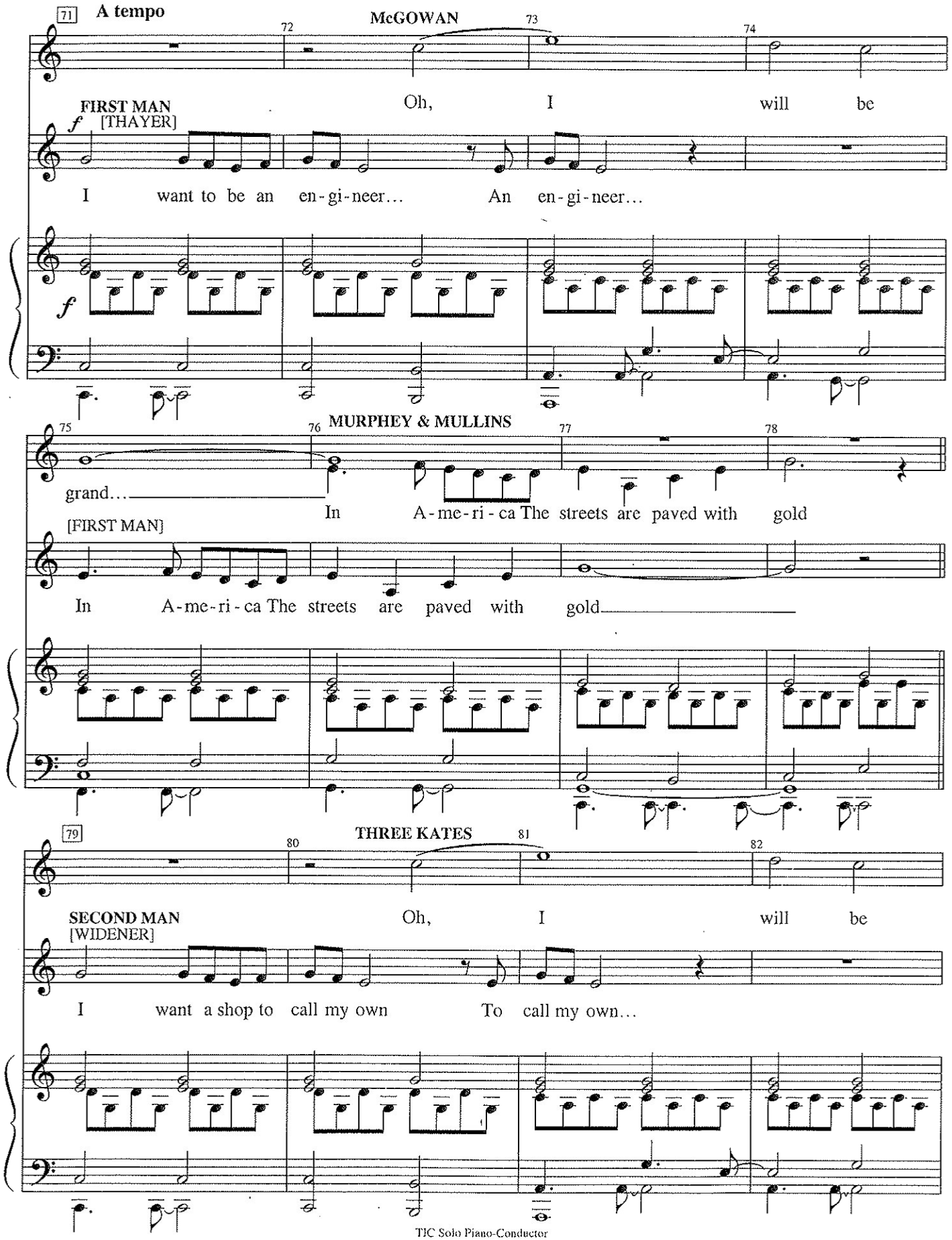

13 14 15 16 17
In that grand-est na - tion I'll stand tall Reach my ve - ry
mf
sim.
[three times]
A tempo
MCGOWAN: I'm aimin' to have a real profession, I am!
MULLINS: Me, too! MURPHEY: Me, three!
18 [to 21] 21 (vocal first time only) 22
high - est hopes Of all...
rit.
23 [McGOWAN] (dreamily) 24 25 26
I want to be a la-dy's maid! La - dy's maid in A - me-ri-ca
Ped. Ped. sim.
27 28 29 30
In A-me-ri-ca the streets are paved with gold

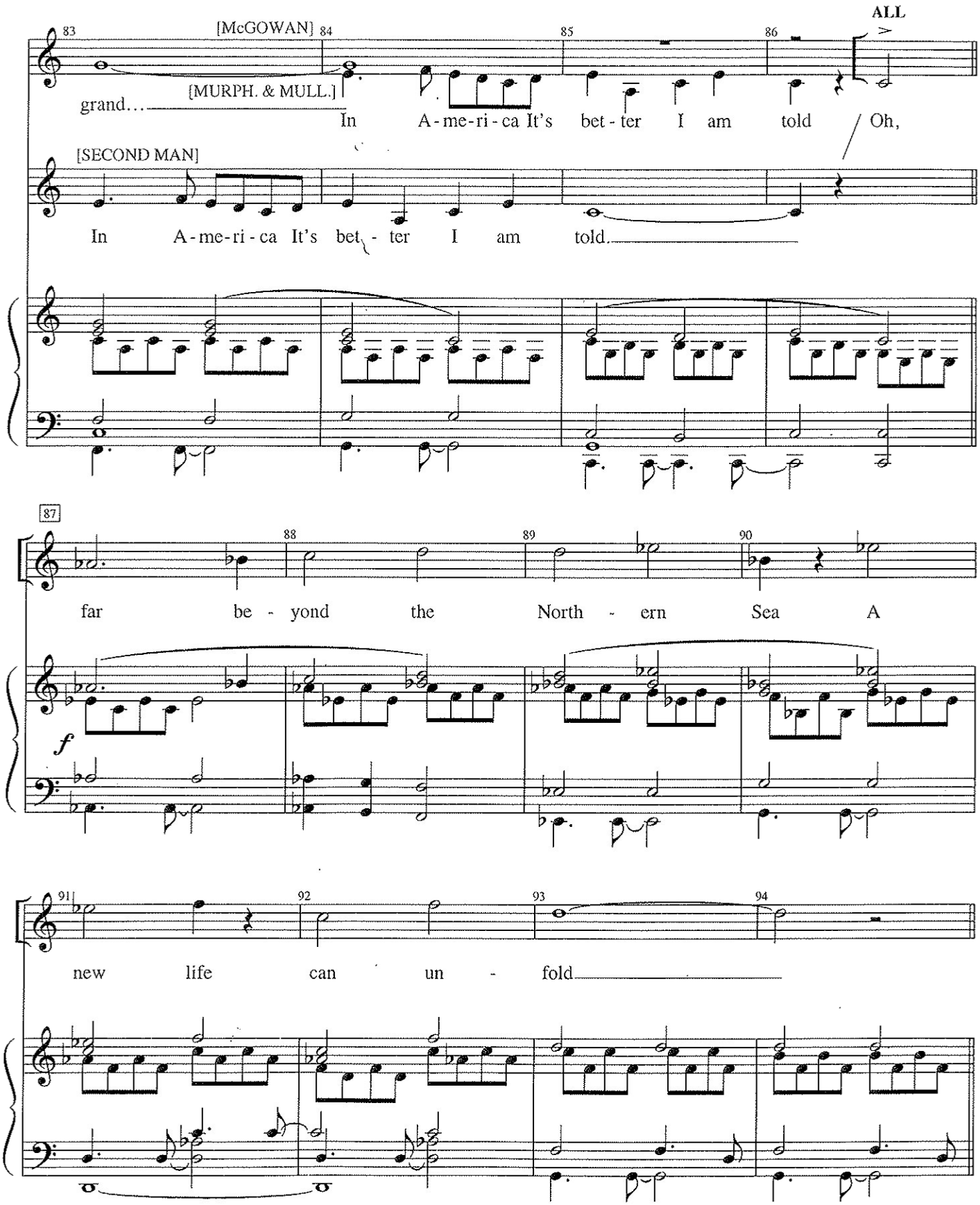

31
MURPHEY
I want to be a go-ver-ness Go - ver-ness in A - me-ri-ca
In A-me-ri-ca it's bet - ter I am told
39
MULLINS
I want to be a sew-ing girl Sew - ing girl in A - me-ri-ca
mf
McGOWAN
In A-me-ri-ca I'll sew till I am old... There's a

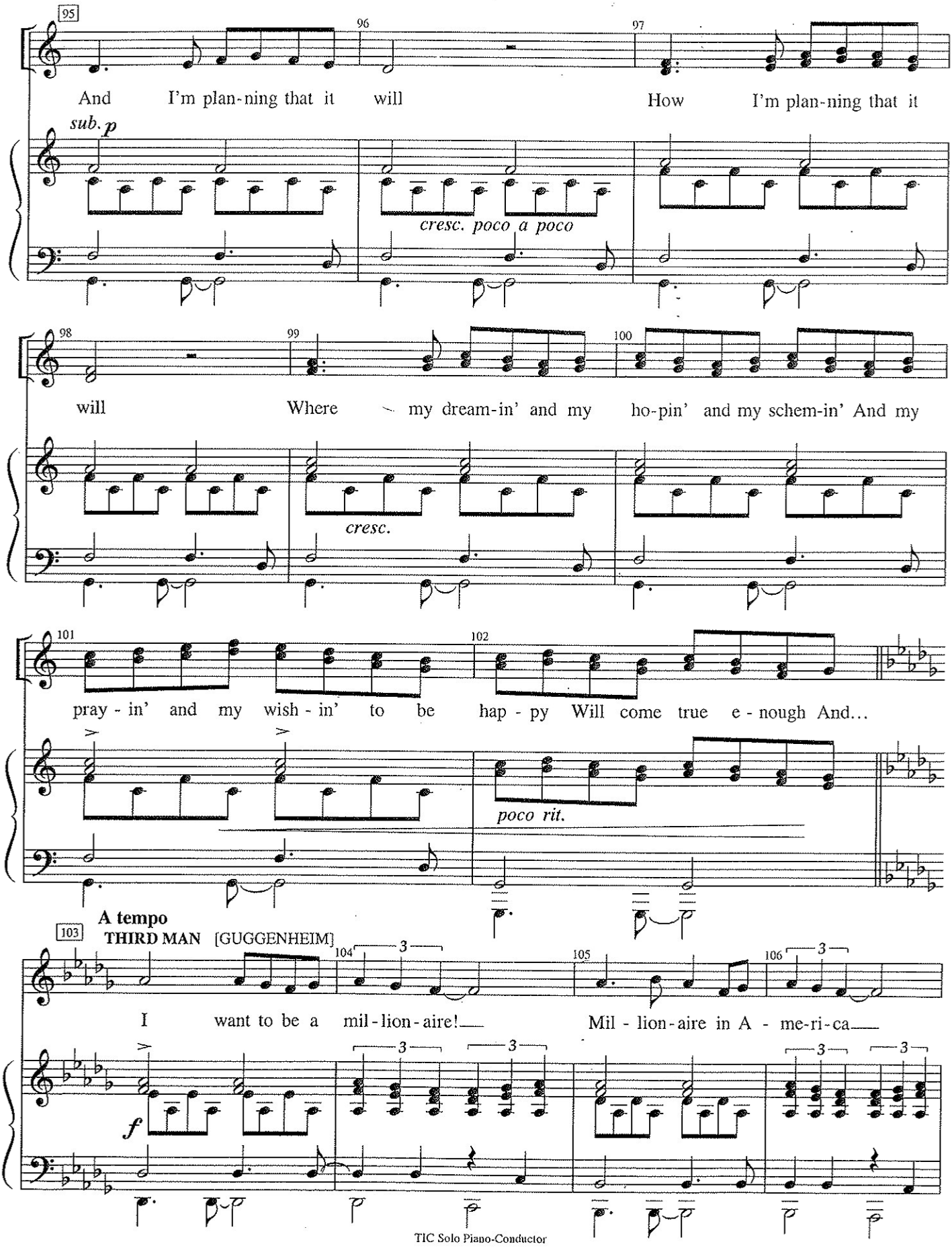


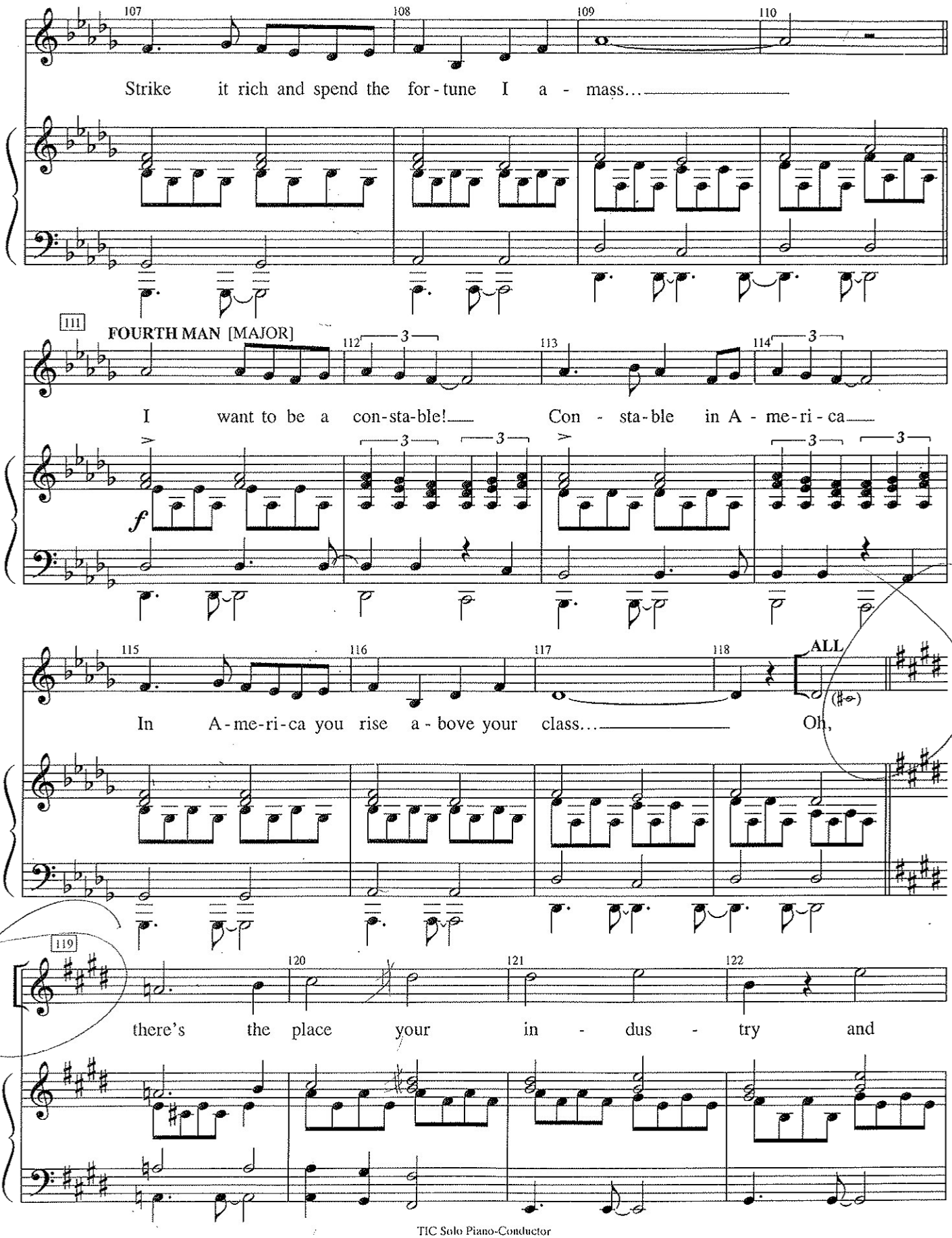
*[*pronounced* "Al-ber-kyew-kyew"]

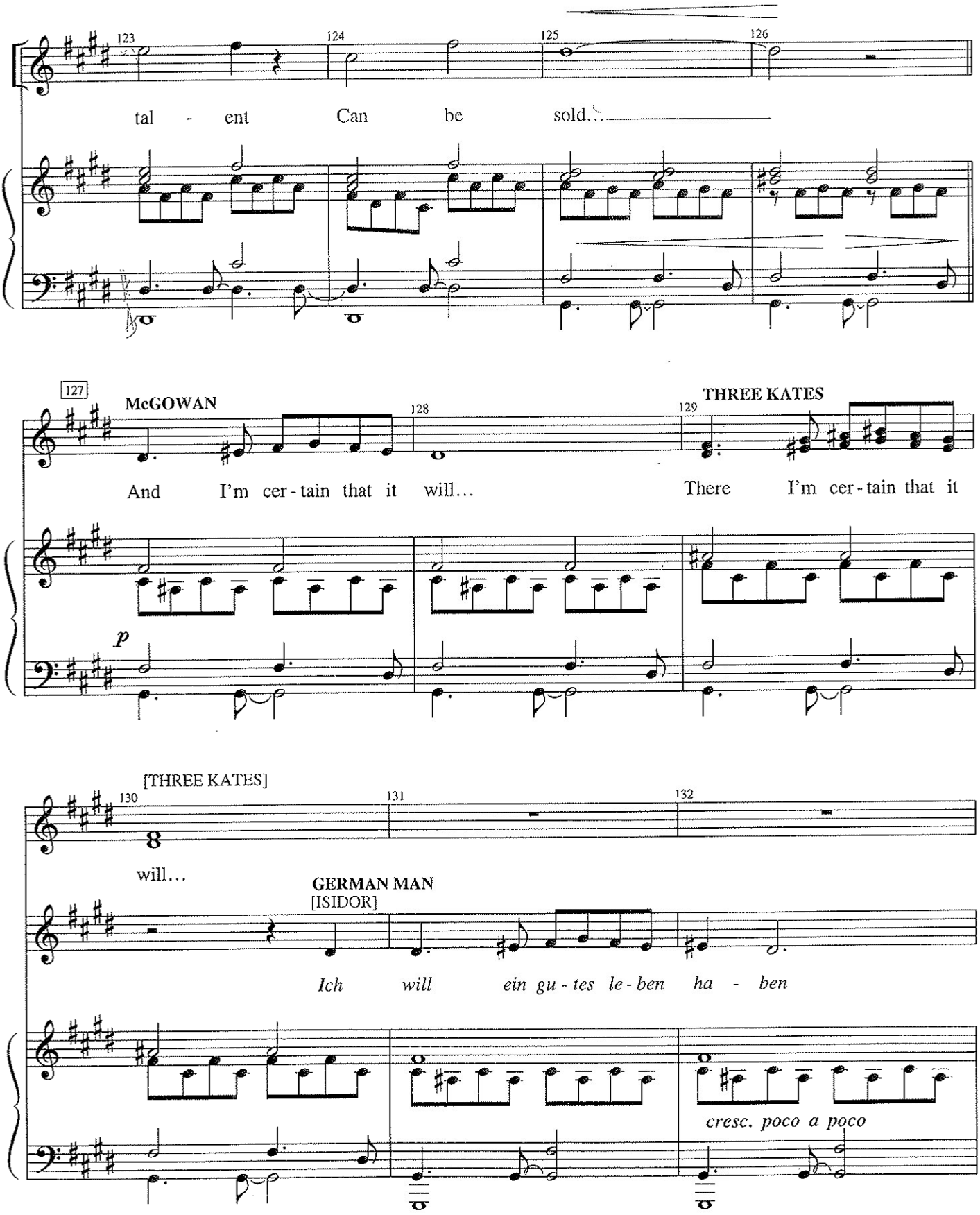

59
60
61
62
ho - pin' it's a bit like Do - ne - gal
decresc.
63
McGOWAN
64
[McGOWAN]
65
THREE KATES
Oh, I'm ho - pin' that it is...
[MURPHEY & MULLINS] There I'm ho - pin' that it
p
cresc. poco a poco
66
67
68
is... Where my dream - in' and my ho - pin' and my schem - in' And my
69
70
pray - in' and my wish - in' to be hap - py Will come true e - nough And...
poco rit.

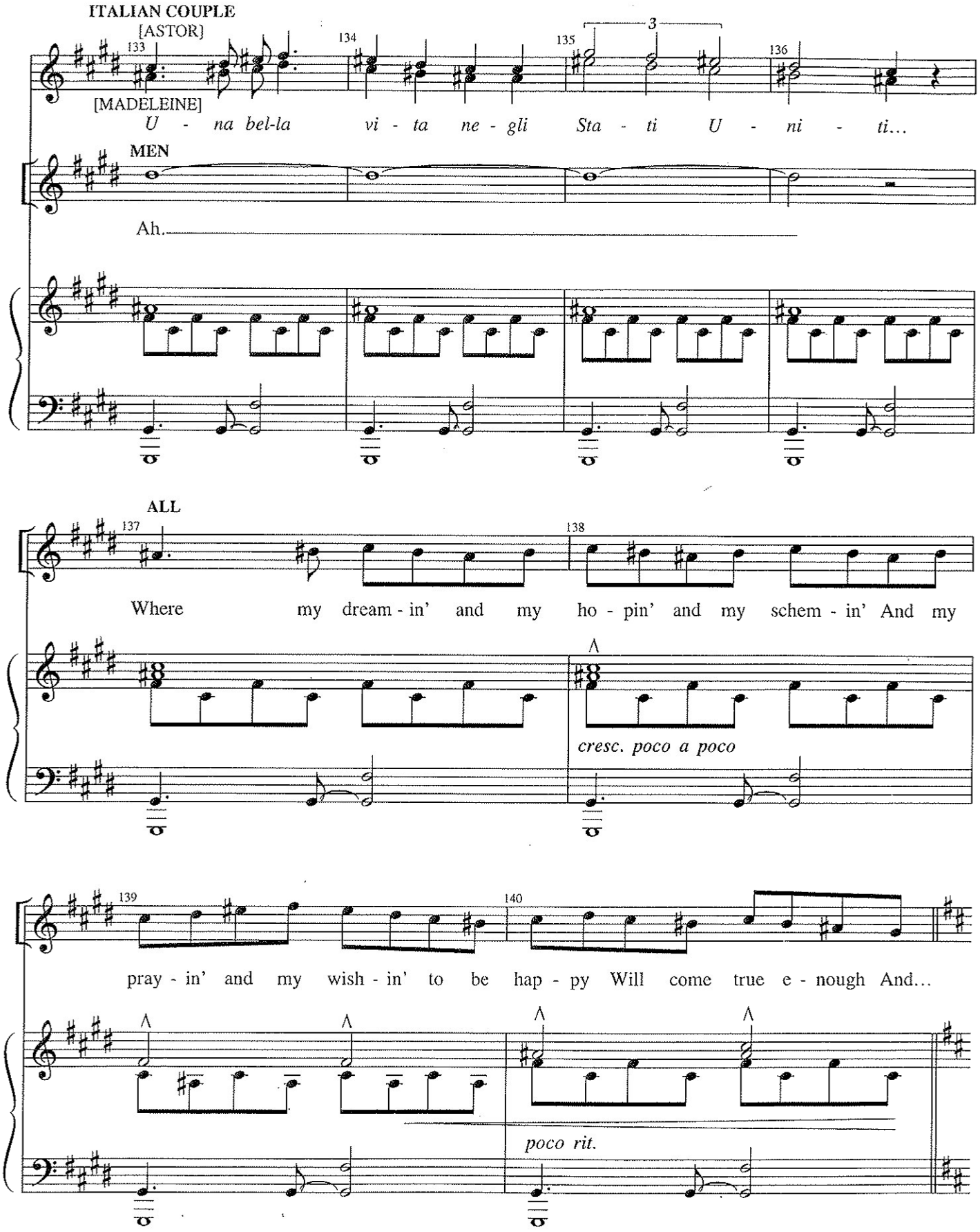

71 A tempo
McGOWAN
72 73 74
FIRST MAN [THAYER]
Oh, I will be
I want to be an en-gi-neer... An en-gi-neer...
MURPHEY & MULLINS
75 76 77 78
grand... In A-me-ri-ca The streets are paved with gold
[FIRST MAN]
In A-me-ri-ca The streets are paved with gold
79
THREE KATES
80 81 82
SECOND MAN [WIDENER]
Oh, I will be
I want a shop to call my own To call my own...

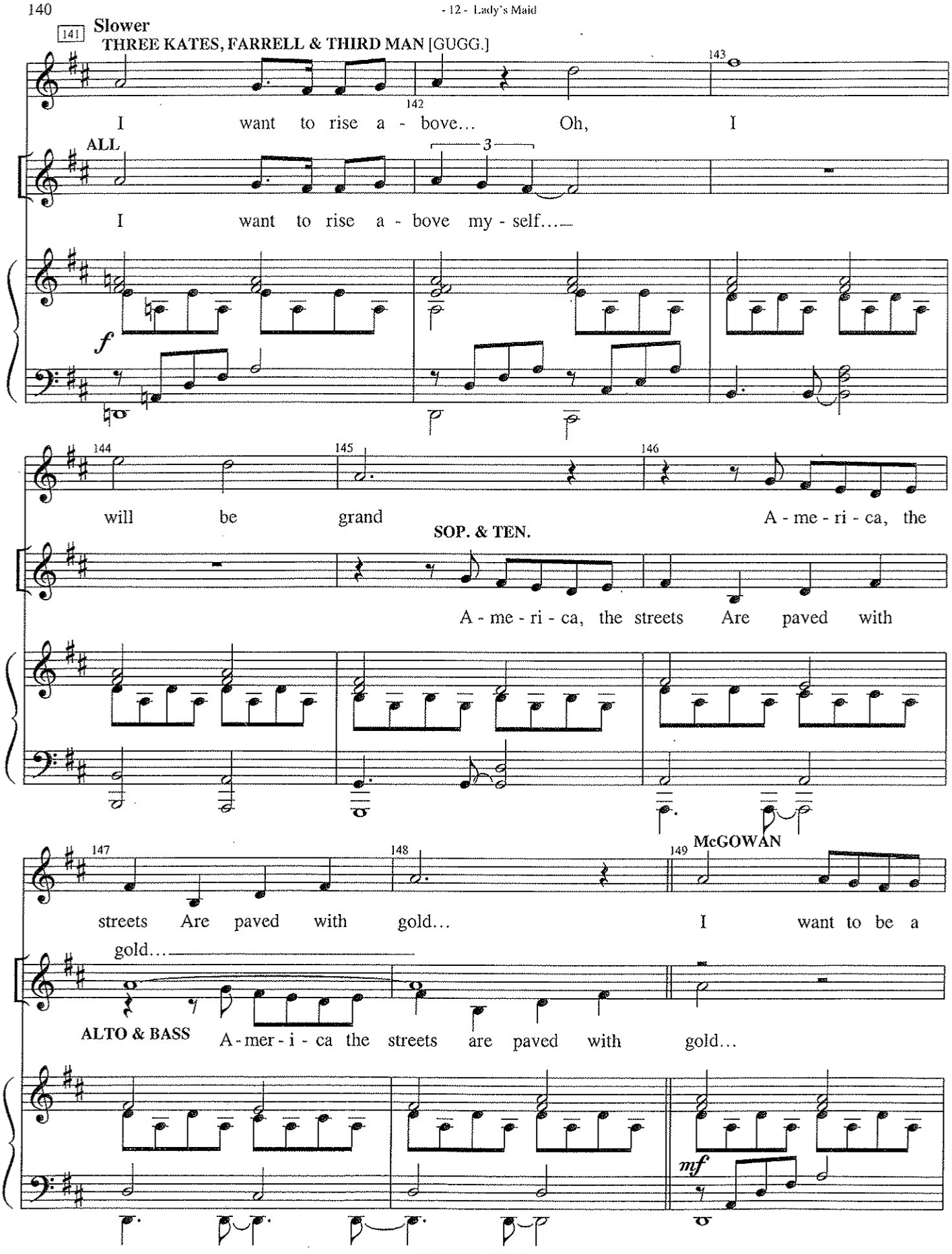

ALL
83
[McGOWAN]
84
85
86
grand...
[MURPH. & MULL.]
In A-me-ri-ca It's bet-ter I am told Oh,
[SECOND MAN]
In A-me-ri-ca It's bet-ter I am told.
87
88
89
90
far be-yond the North-ern Sea A
f
91
92
93
94
new life can un-fold

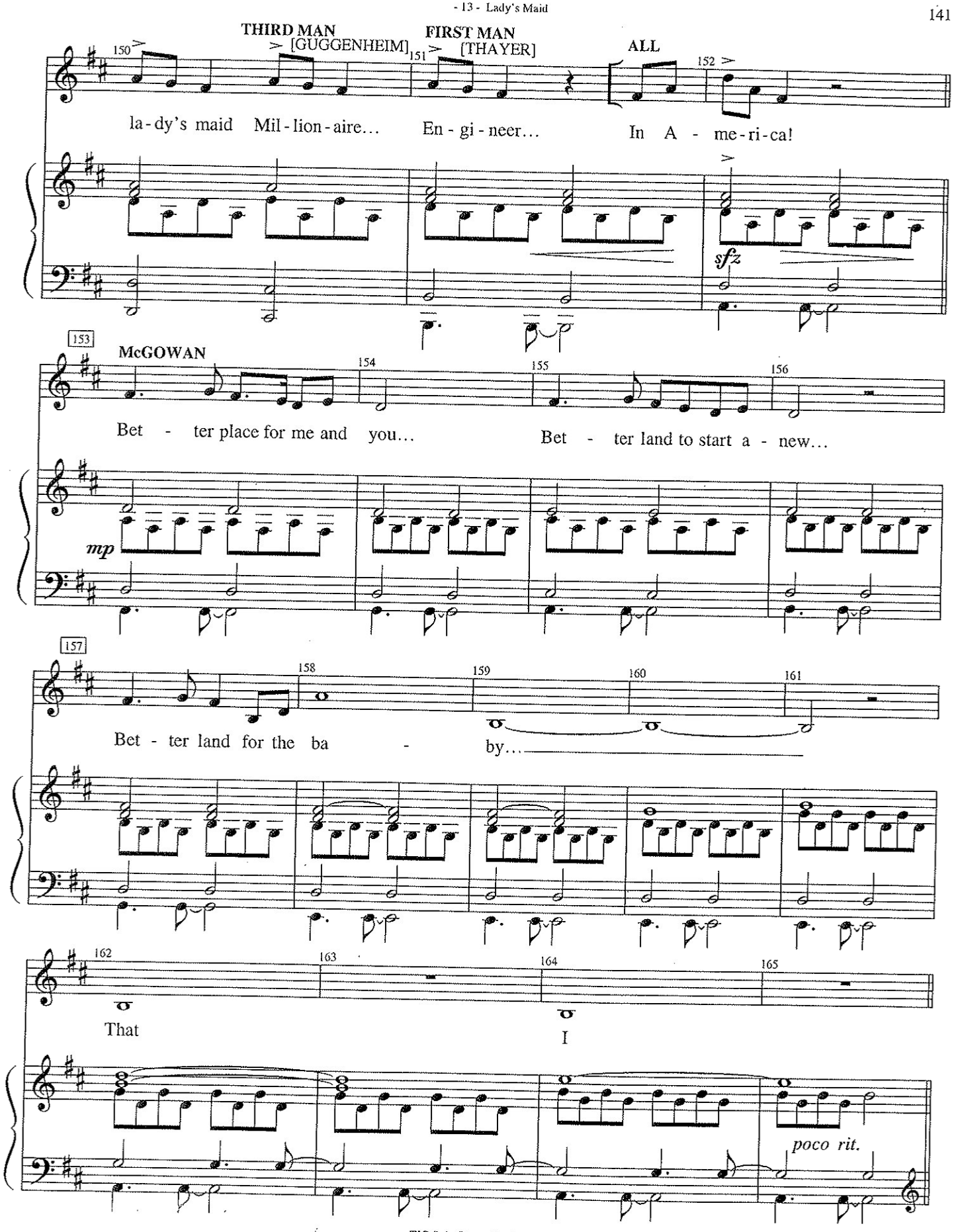

95
96
97
And I'm plan-ning that it will How I'm plan-ning that it
sub. p
cresc. poco a poco
98
99
100
will Where my dream-in' and my ho-pin' and my schem-in' And my
cresc.
101
102
pray - in' and my wish - in' to be hap - py Will come true e - nough And...
poco rit.
A tempo
103
THIRD MAN [GUGGENHEIM]
104
105
106
I want to be a mil-lion-aire! Mil - lion-aire in A - me-ri-ca
f

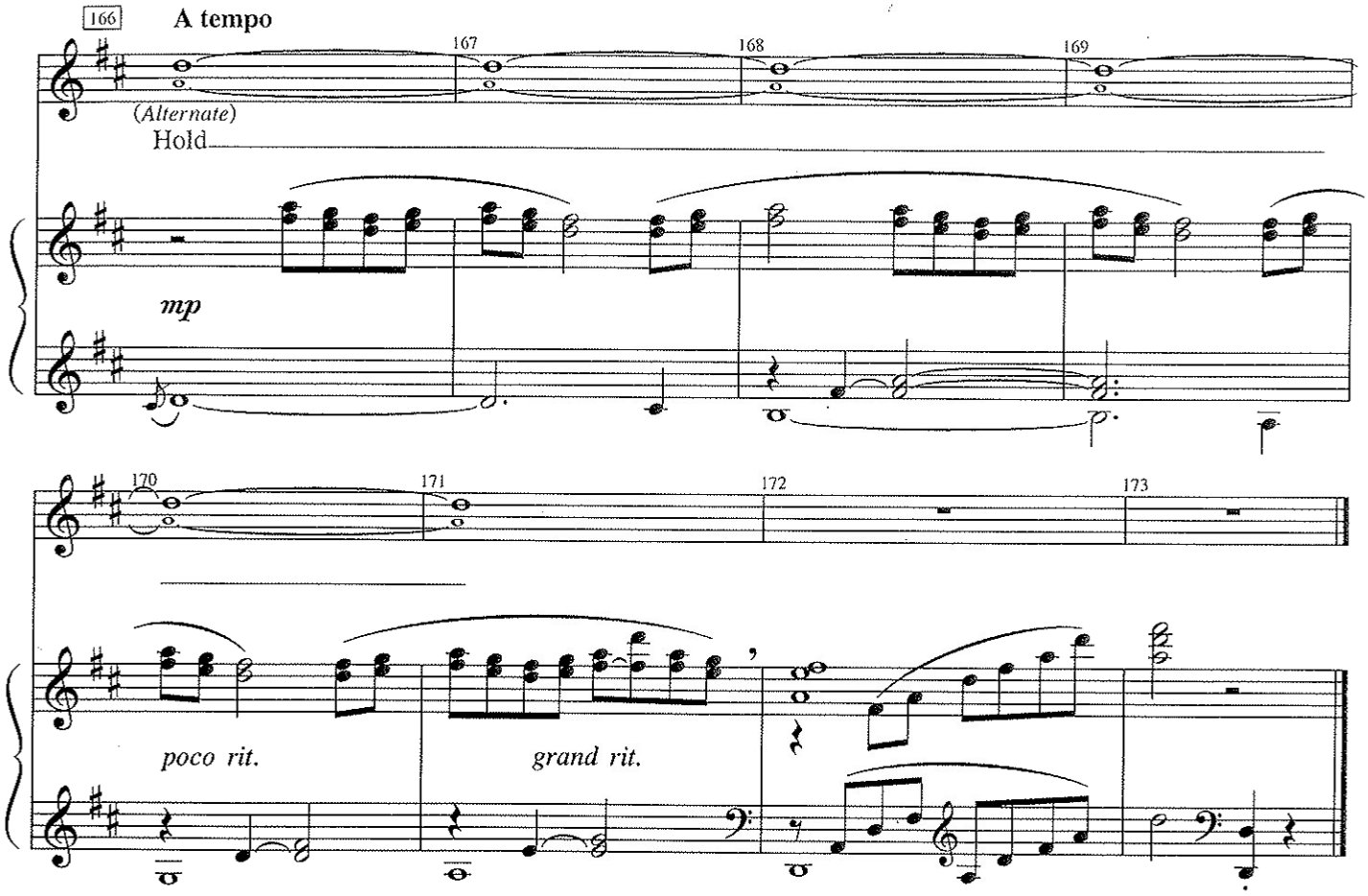

107
108
109
110
Strike it rich and spend the for - tune I a - mass...
111
FOURTH MAN [MAJOR]
112
113
114
I want to be a con-sta-ble! Con - sta-ble in A - me-ri - ca
f
115
116
117
118
ALL
In A-me-ri-ca you rise a - bove your class... Oh,
119
120
121
122
there's the place your in - dus - try and


123
124
125
126
tal - ent Can be sold.
127
McGOWAN
128
129
THREE KATES
And I'm cer - tain that it will...
There I'm cer - tain that it
p
[THREE KATES]
130
131
132
will...
GERMAN MAN
[ISIDOR]
Ich will ein gu - tes le - ben ha - ben
cresc. poco a poco


ITALIAN COUPLE
[ASTOR]
133
134
135
3
136
[MADELEINE]
U - na bel-la vi - ta ne - gli Sta - ti U - ni - ti...
MEN
Ah.
ALL
137
138
Where my dream - in' and my ho - pin' and my schem - in' And my
cresc. poco a poco
139
140
pray - in' and my wish - in' to be hap - py Will come true e - nough And...
poco rit.


141 Slower
THREE KATES, FARRELL & THIRD MAN [GUGG.]
I want to rise a - bove... Oh, I
ALL
I want to rise a - bove my - self...
f
will be grand
A - me - ri - ca, the
SOP. & TEN.
A - me - ri - ca, the streets Are paved with
streets Are paved with gold...
McGOWAN
I want to be a
gold...
ALTO & BASS
A - mer - i - ca the streets are paved with gold...
mf


THIRD MAN
[GUGGENHEIM]
FIRST MAN
[THAYER]
ALL
150
151
152
la - dy's maid Mil - lion - aire... En - gi - neer... In A - me - ri - ca!
sfz
153
McGOWAN
154
155
156
Bet - ter place for me and you... Bet - ter land to start a - new...
mp
157
158
159
160
161
Bet - ter land for the ba - by...
162
163
164
165
That I
poco rit.



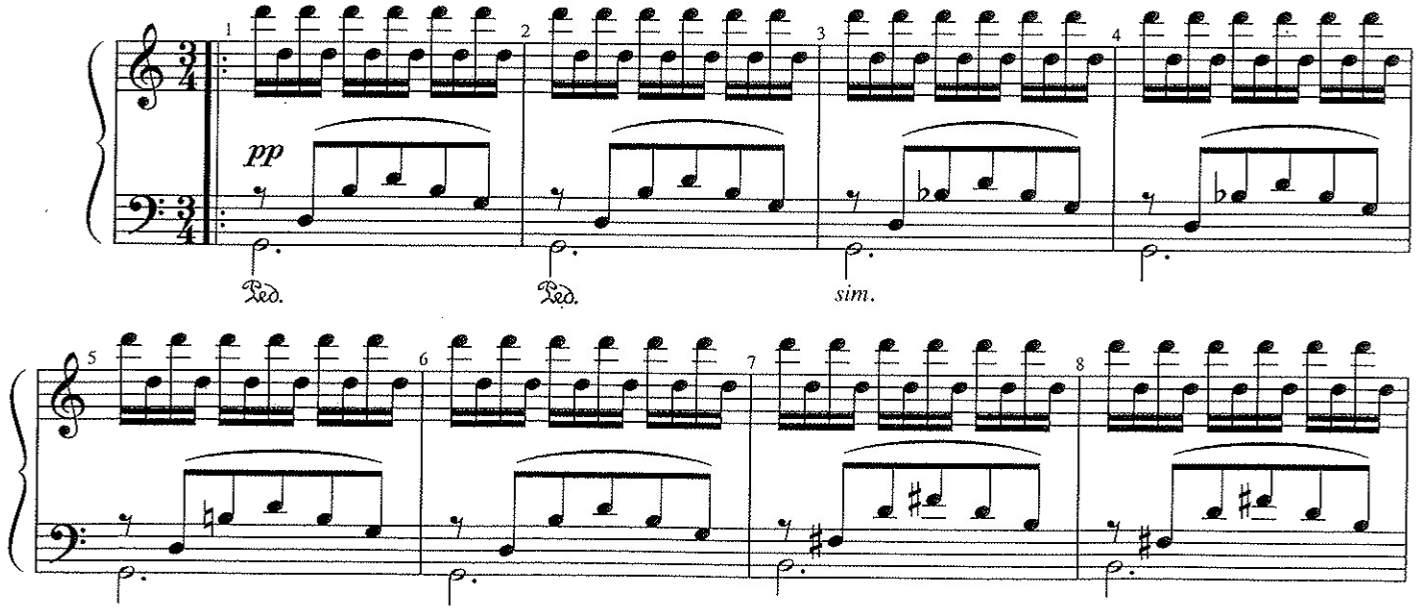
No. 13 Mystery Bridge #1 [Underscore]

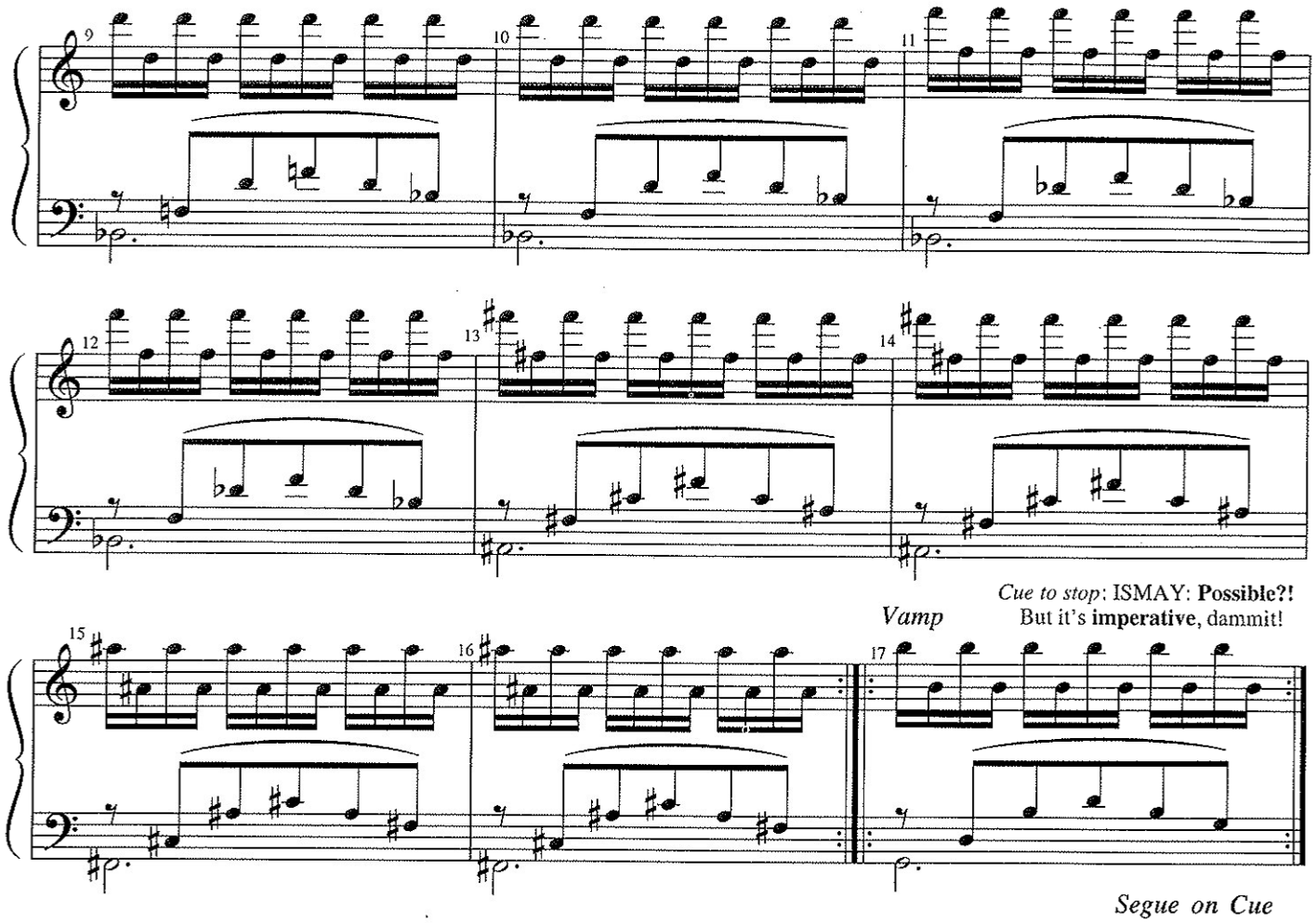
(Orchestra)

Cue: Slow segue from No. 12 "Lady's Maid"

Very Slowly—in three (♩=50)

[*two times*]





Cue to stop: ISMAY: **Possible?!**
But it's **imperative**, dammit!

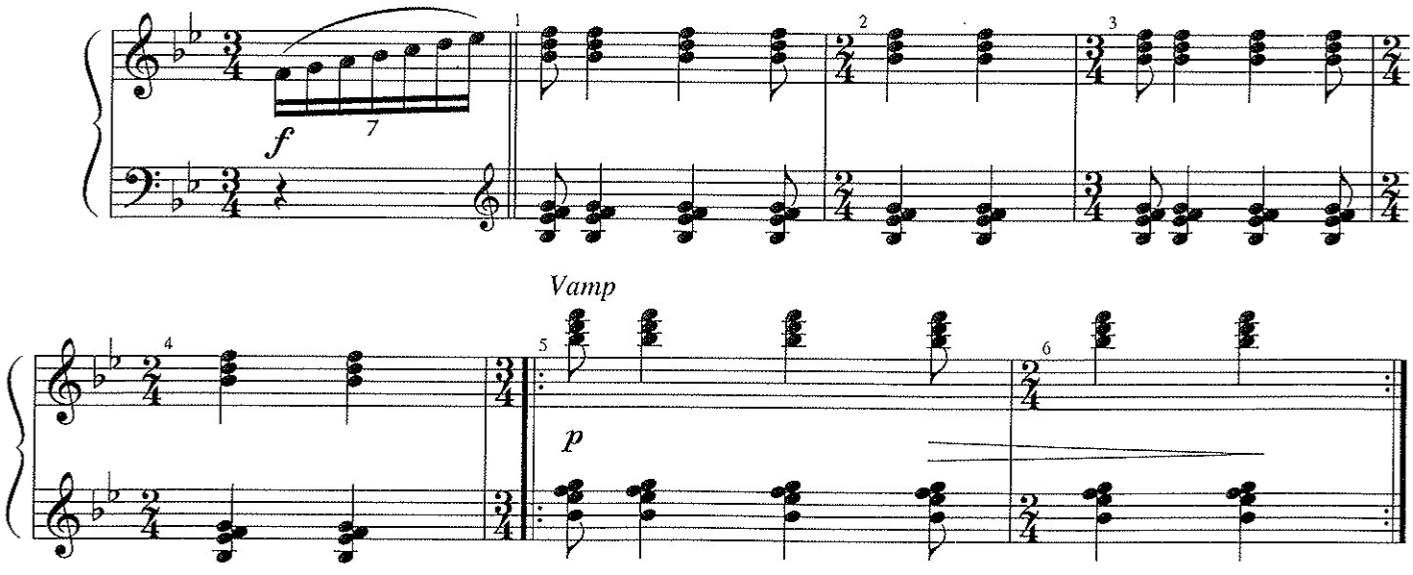
Segue on Cue

No. 14 Marconi's Wonder #1 [Scene Change]

(Orchestra)

Cue: ISMAY: Splendid. That's all one can ask, isn't it?

Allegro



Cue for fade: (*Radio Room is revealed.*)

No. 15 "The Proposal"

(Barrett & Bride)

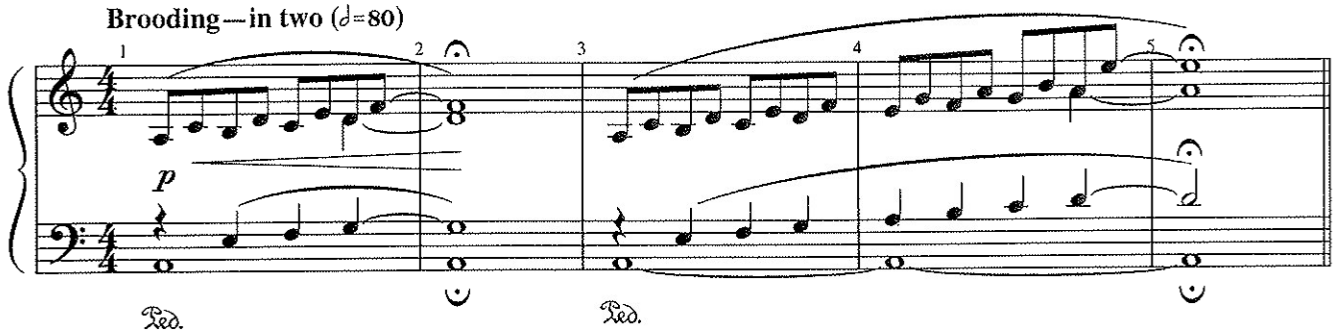
Cue: BRIDE: So what's the rest of it?
BARRETT: I don't know. [*Music in*]

BARRETT: It's got to be the right thing.
Darlene's sort of funny, y'see— [*Music out*]

She said if I wouldn't
take her serious, she knew
somebody who would. [*Music in*]

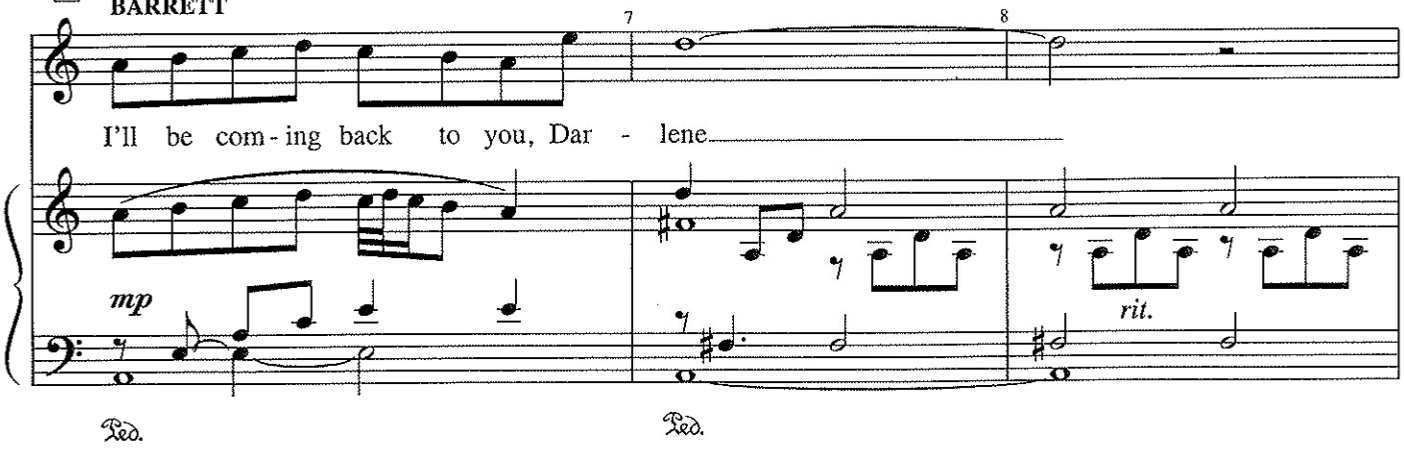
And I'm not due back for
almost two weeks yet.
So I might as well
come straight out with it—

Brooding—in two (♩=80)

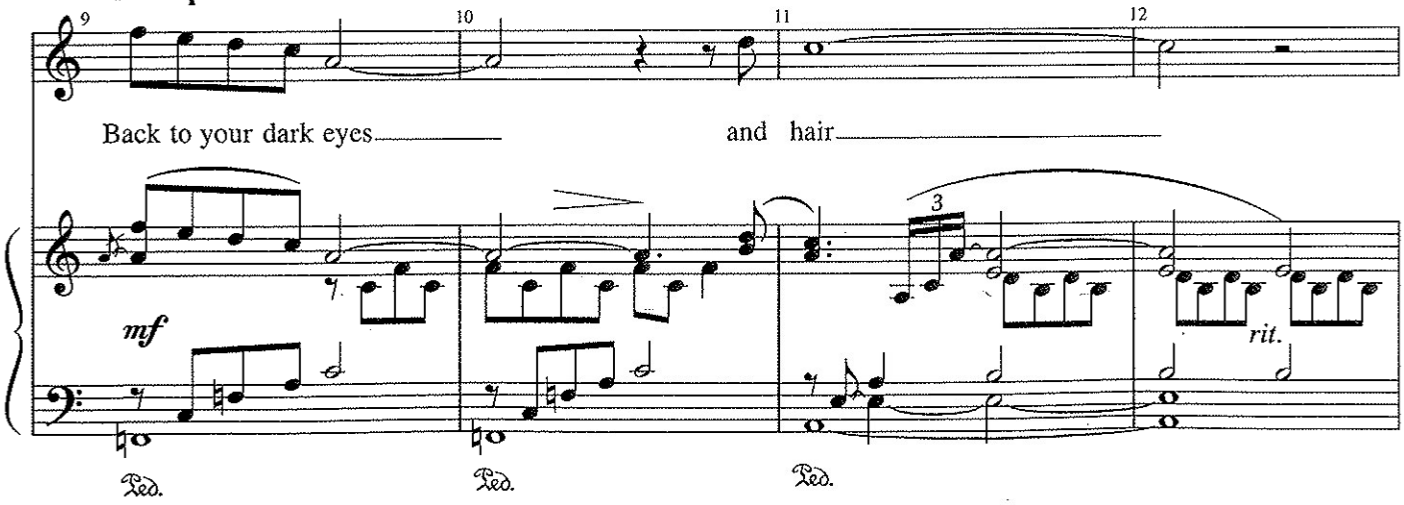


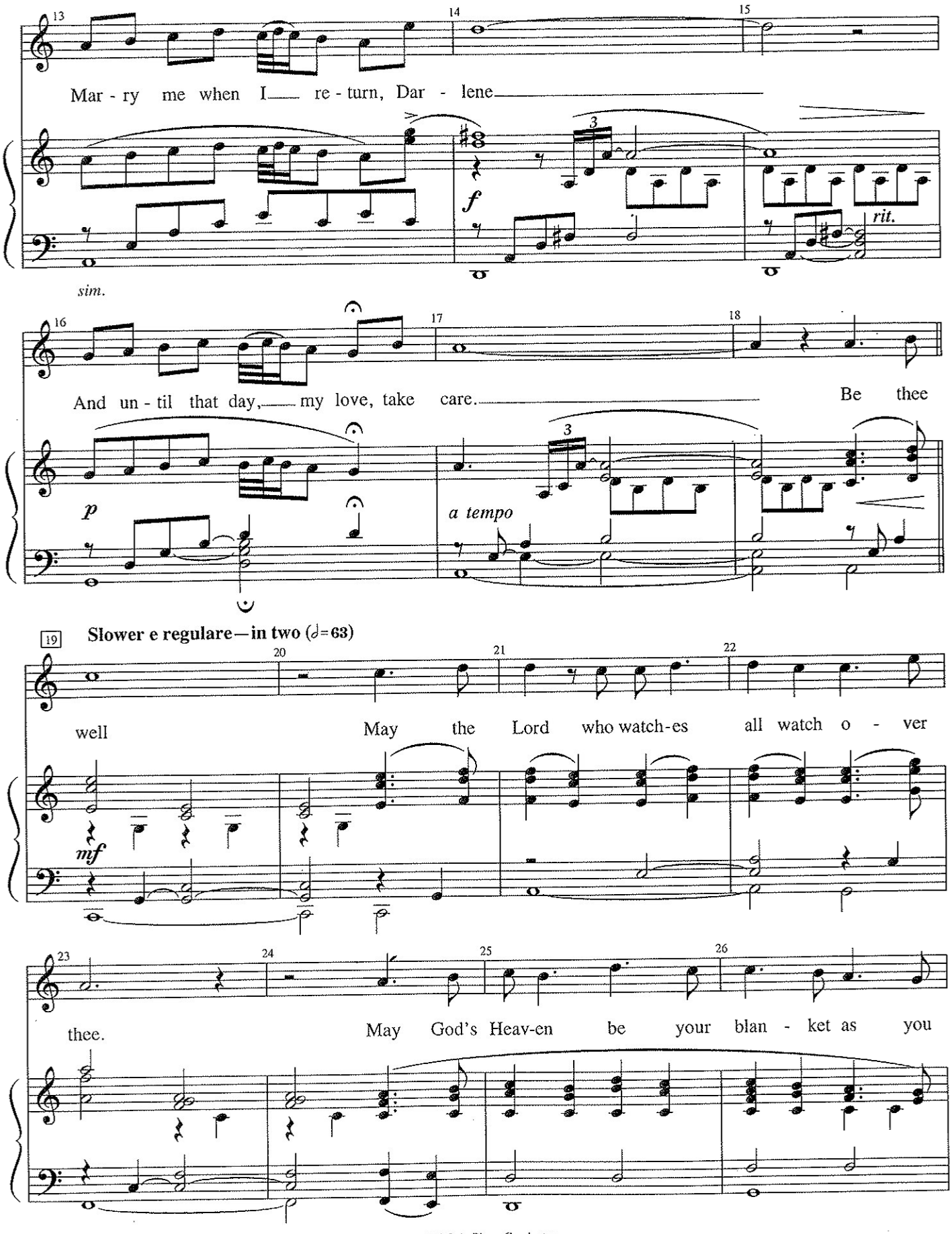
6 **Freely—in four** (♩=66)

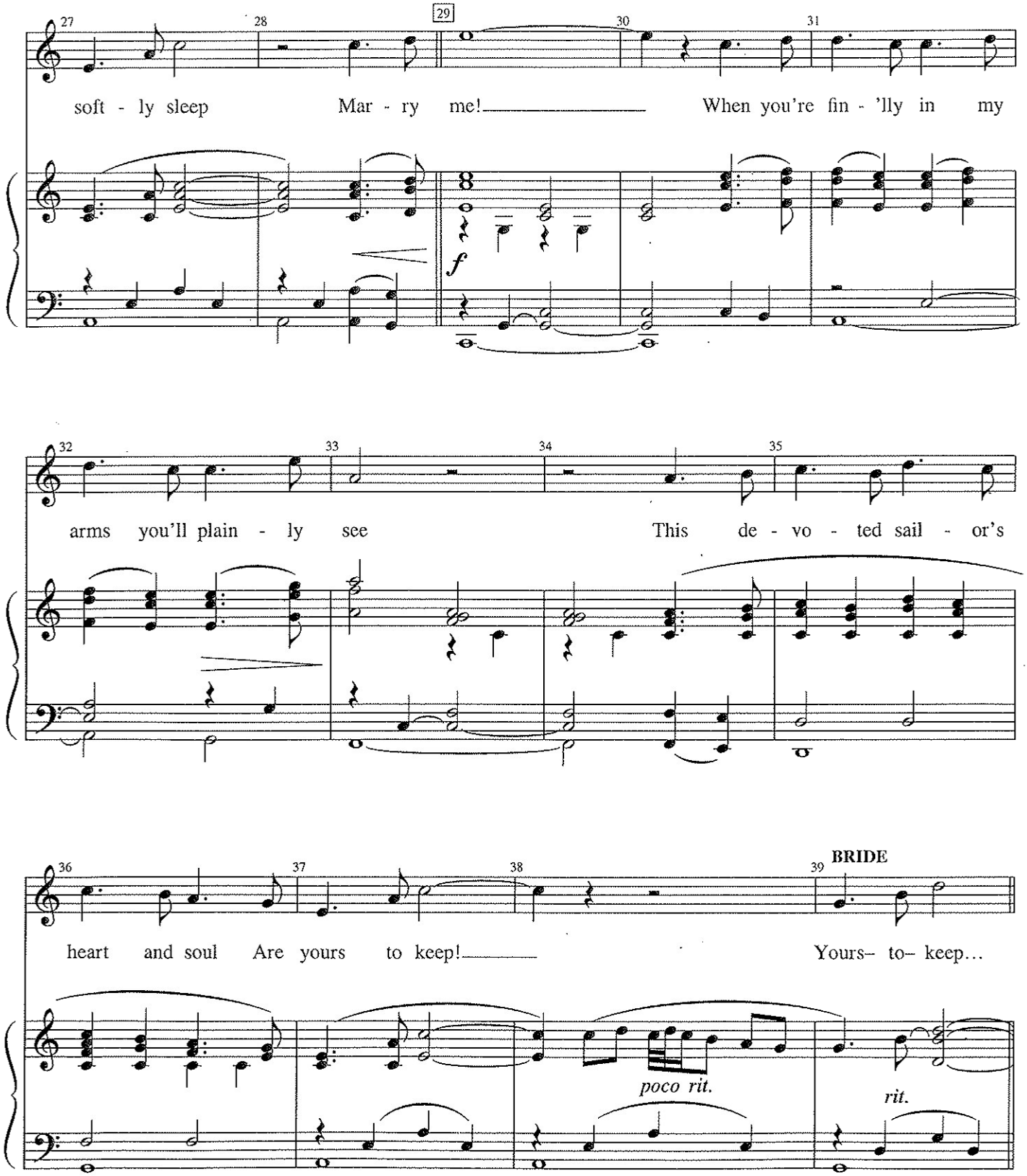
BARRETT



A tempo




13
14
15
Mar - ry me when I re - turn, Dar - lene
f
rit.
sim.
16
17
18
And un - til that day, my love, take care.
Be thee
p
a tempo
19
Slower e regulare—in two (𝅗𝅥=63)
20
21
22
well
May the Lord who watch-es all watch o - ver
mf
23
24
25
26
thee.
May God's Heav-en be your blan - ket as you

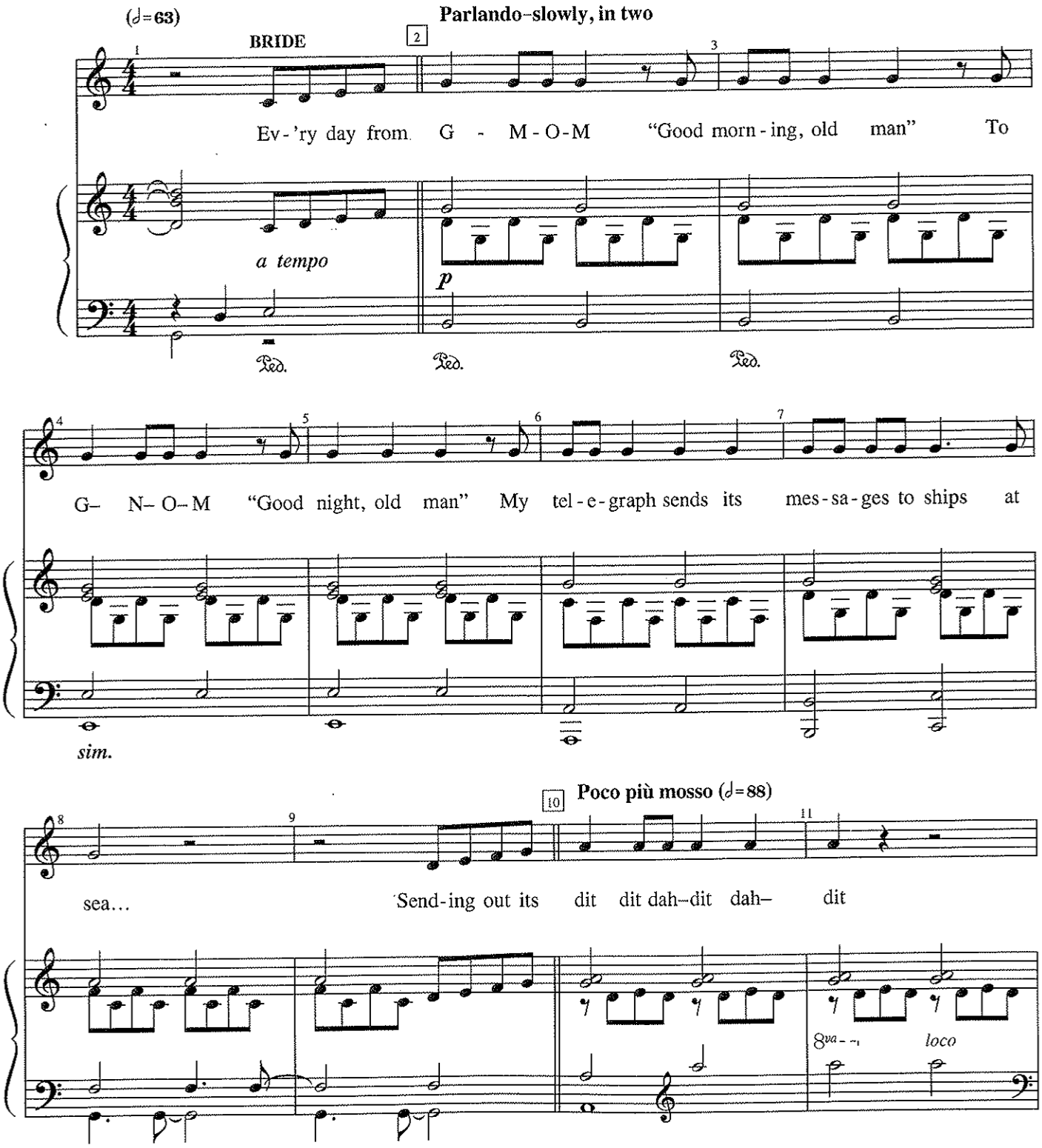

27
28
29
30
31
soft - ly sleep
Mar - ry me!
When you're fin - 'lly in my
f
32
33
34
35
arms you'll plain - ly see
This de - vo - ted sail - or's
36
37
38
39
BRIDE
heart and soul Are yours to keep!
Yours– to– keep...
poco rit.
rit.

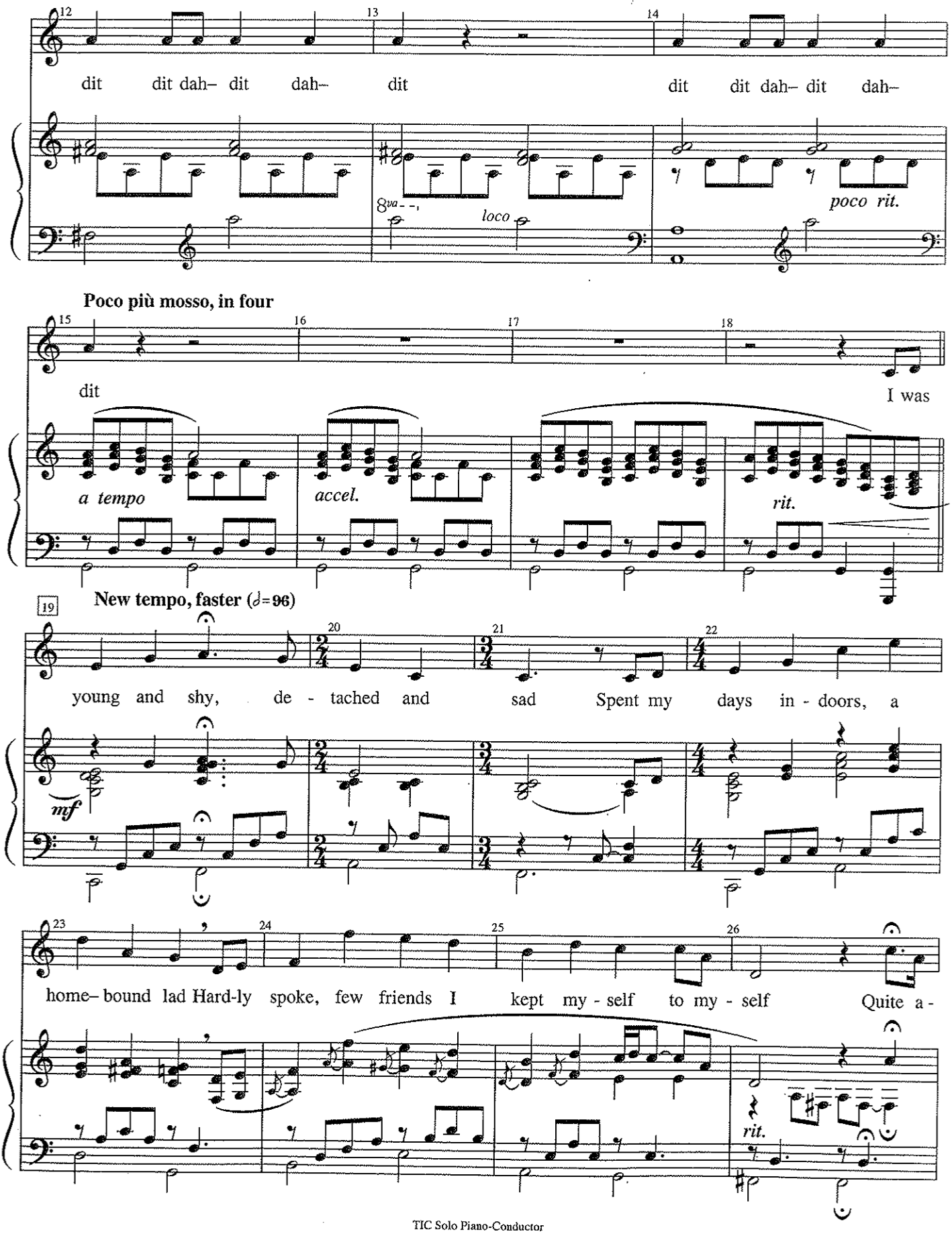
Segue as one

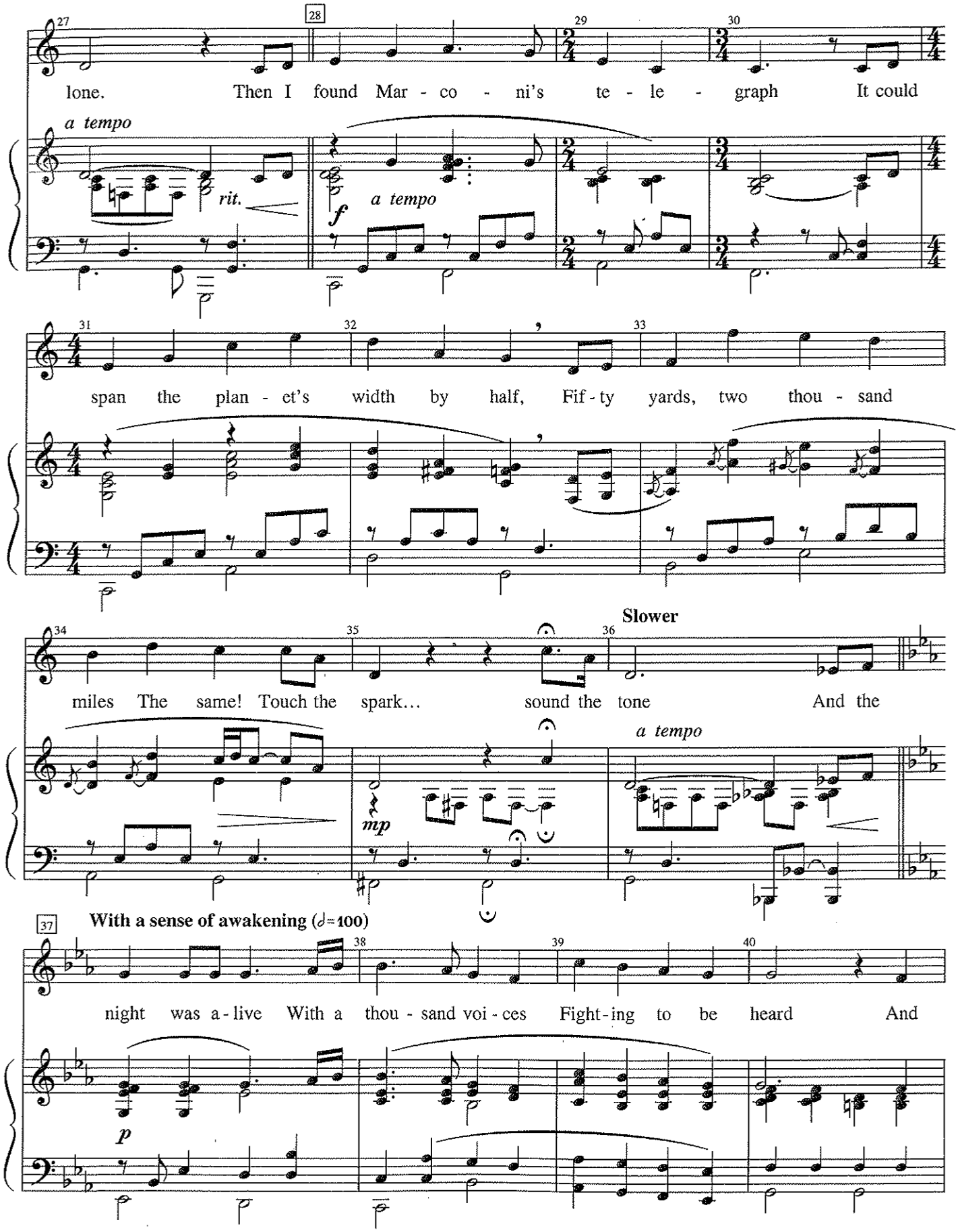
No. 15a "The Night Was Alive"

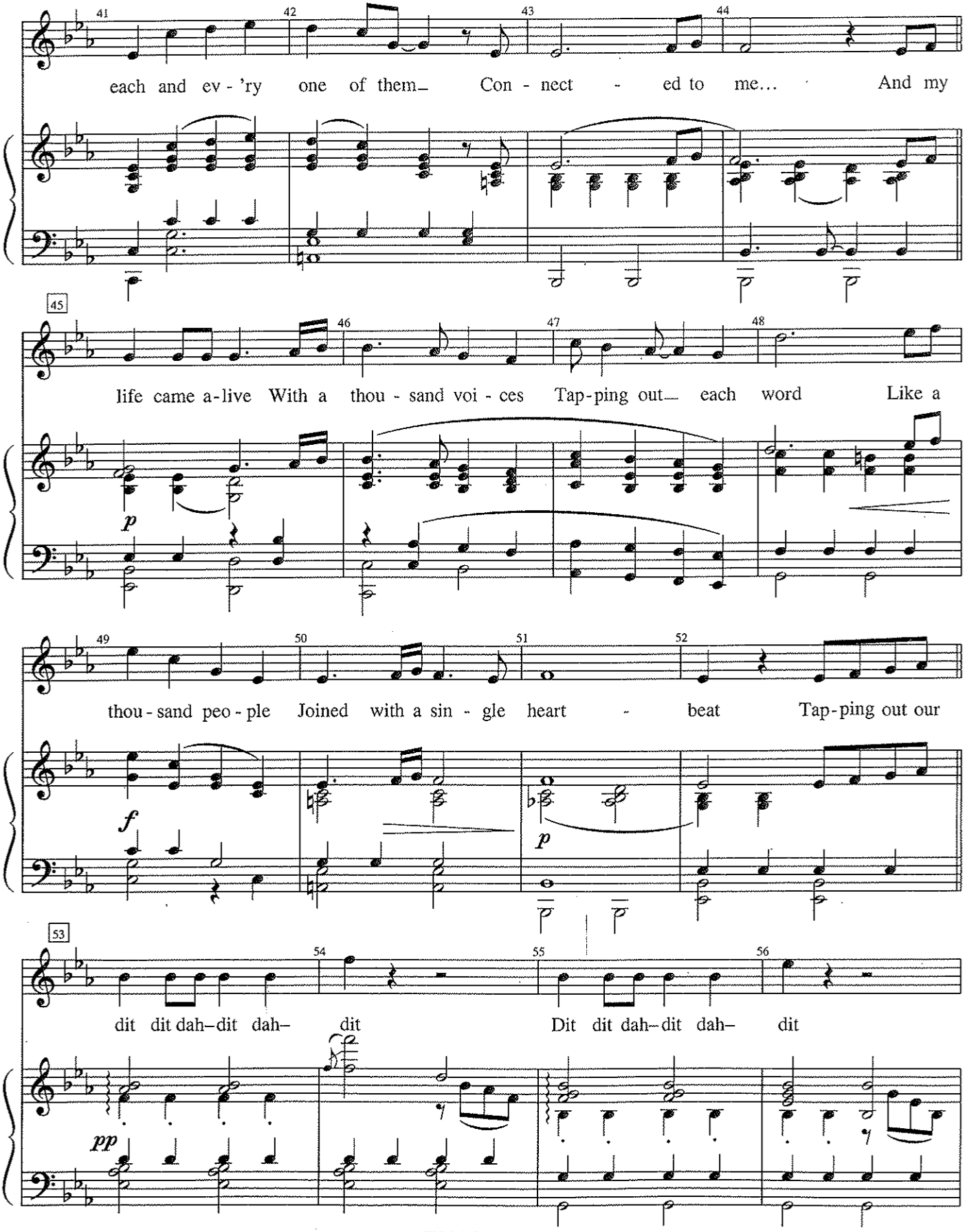
(Bride & Barrett)

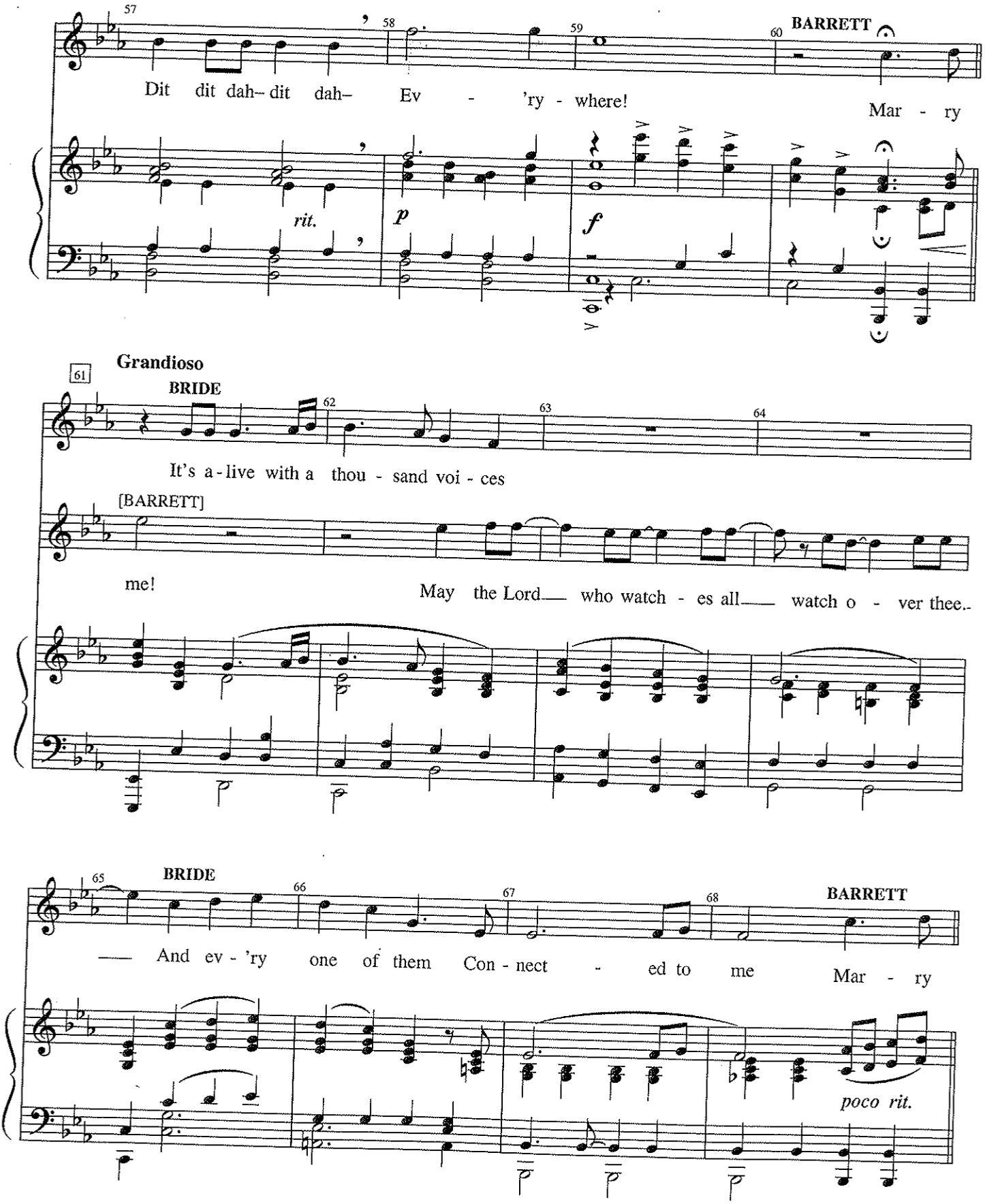
Cue: Segue as one from No. 15 "The Proposal"

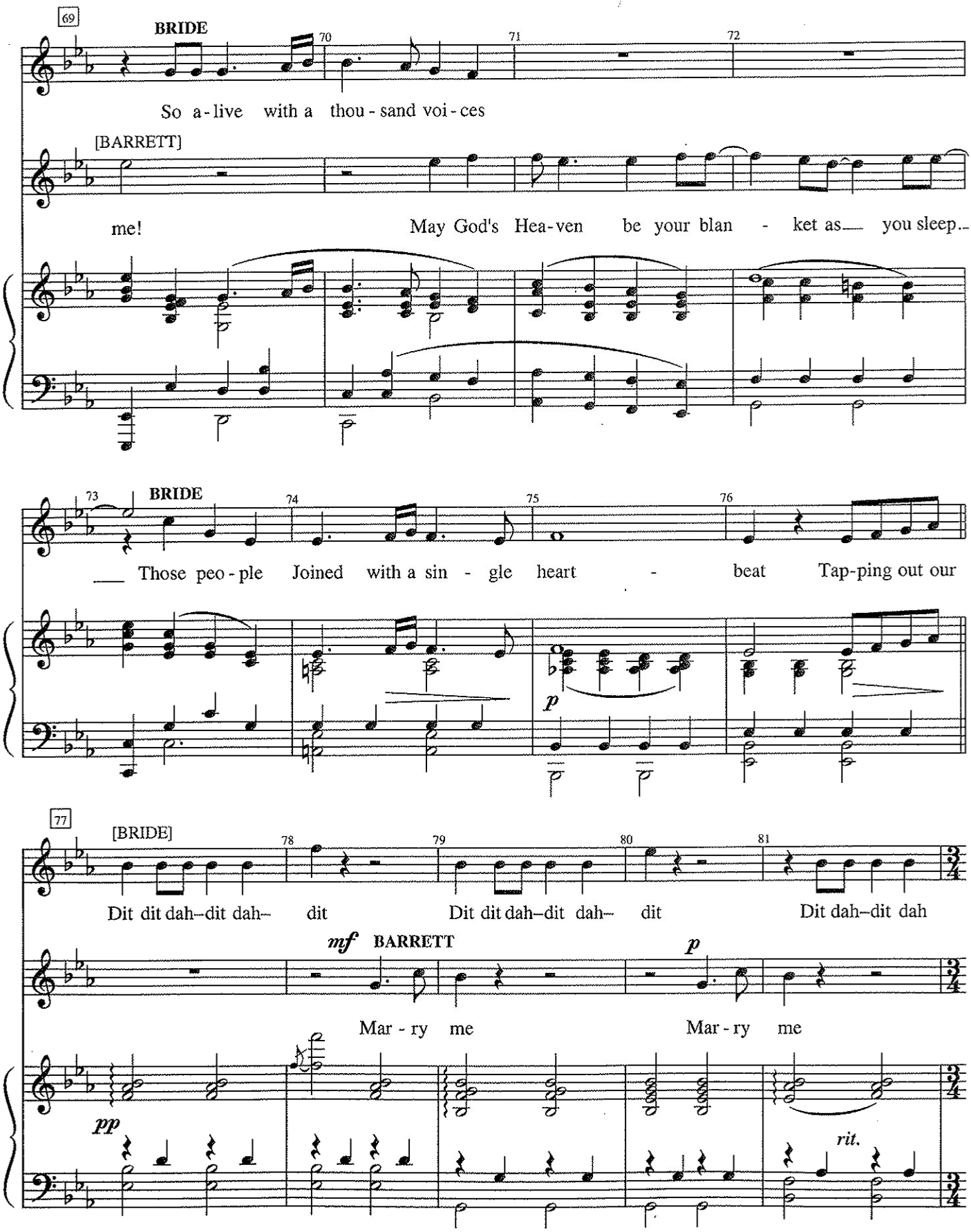


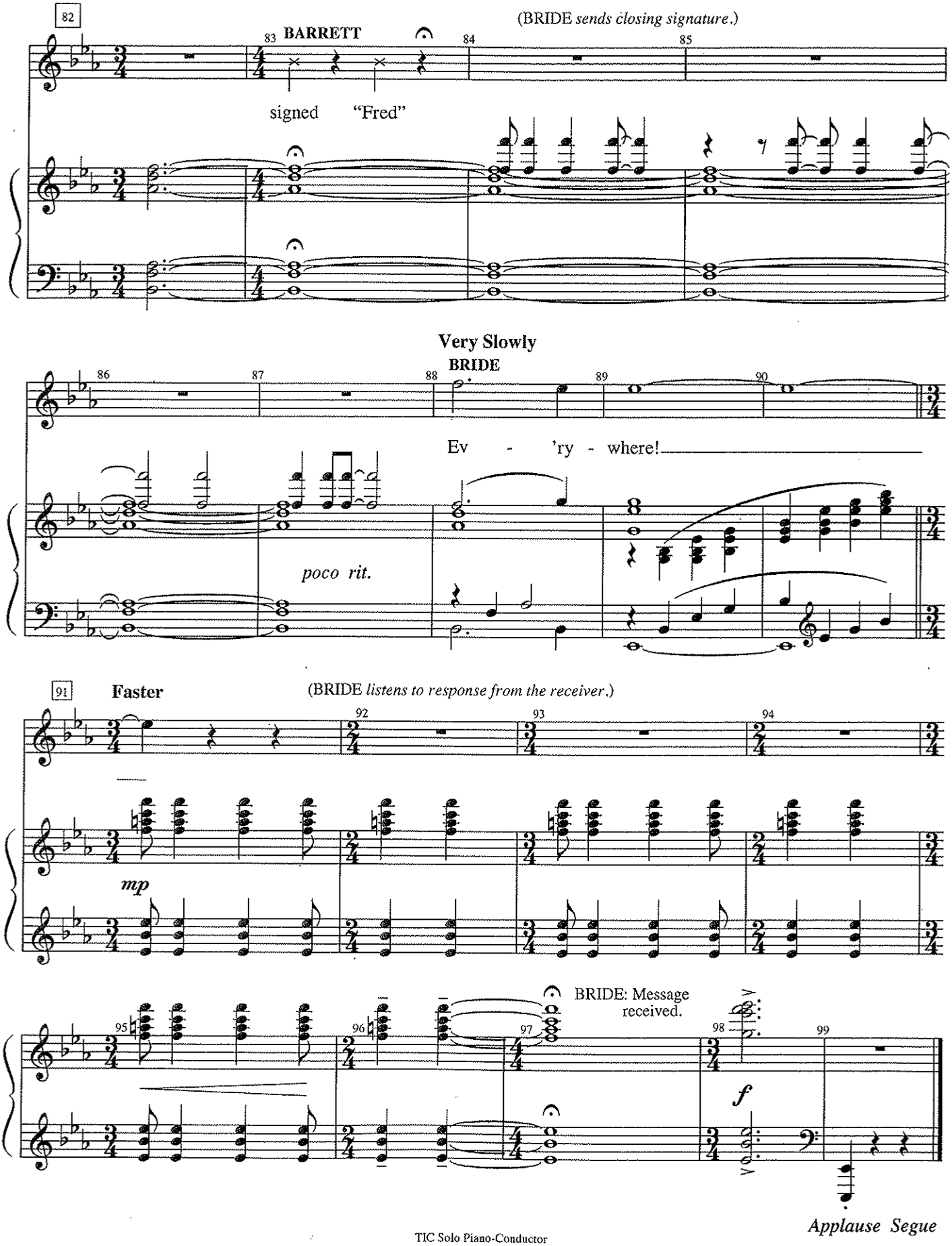

12
13
14
dit dit dah– dit dah– dit dit dit dah– dit dah–
8va
loco
poco rit.
Poco più mosso, in four
15
16
17
18
dit
I was
a tempo
accel.
rit.
19
New tempo, faster (♩=96)
20
21
22
young and shy, de - tached and sad Spent my days in - doors, a
mf
23
24
25
26
home– bound lad Hard-ly spoke, few friends I kept my - self to my - self Quite a -
rit.


lone. Then I found Mar - co - ni's te - le - graph It could
a tempo
rit.
f
a tempo
span the plan - et's width by half, Fif - ty yards, two thou - sand
Slower
miles The same! Touch the spark... sound the tone And the
mp
a tempo
With a sense of awakening (♩=100)
night was a - live With a thou - sand voi - ces Fight - ing to be heard And
p


41
42
43
44
each and ev - 'ry one of them— Con - nect - ed to me... And my
45
46
47
48
life came a-live With a thou - sand voi - ces Tap-ping out— each word Like a
p
49
50
51
52
thou - sand peo - ple Joined with a sin - gle heart - beat Tap-ping out our
f
p
53
54
55
56
dit dit dah–dit dah– dit Dit dit dah–dit dah– dit
pp


57
58
59
60
BARRETT
Dit dit dah– dit dah– Ev - 'ry - where!
Mar - ry
rit.
p
f
61
Grandioso
BRIDE
62
63
64
It's a - live with a thou - sand voi - ces
[BARRETT]
me!
May the Lord who watch - es all watch o - ver thee.
65
BRIDE
66
67
68
BARRETT
And ev - 'ry one of them Con - nect - ed to me
Mar - ry
poco rit.

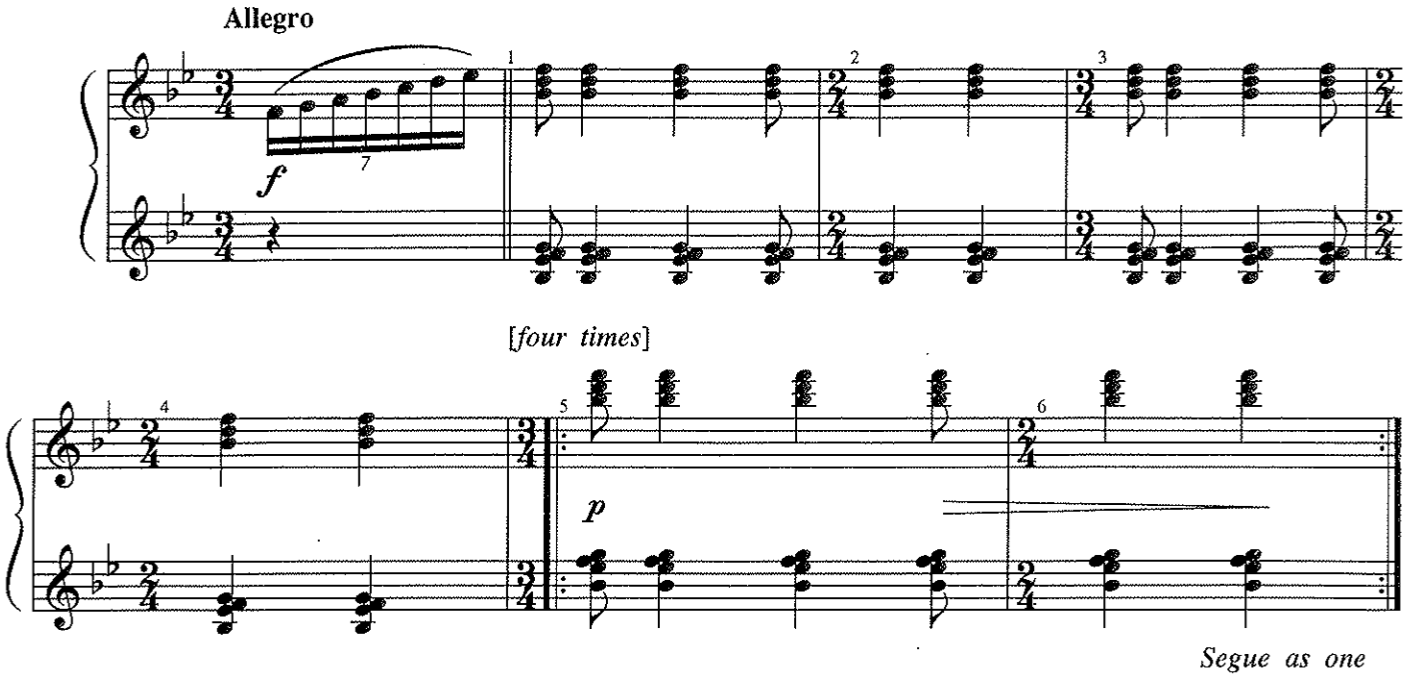

69
BRIDE
70
71
72
So a - live with a thou - sand voi - ces
[BARRETT]
me!
May God's Hea - ven be your blan - ket as you sleep
73
BRIDE
74
75
76
Those peo - ple Joined with a sin - gle heart - beat Tap-ping out our
p
77
[BRIDE]
78
79
80
81
Dit dit dah–dit dah– dit Dit dit dah–dit dah– dit Dit dah–dit dah
mf
BARRETT
p
Mar - ry me
Mar - ry me
pp
rit.


82
(BRIDE sends closing signature.)
83 BARRETT
84
85
signed "Fred"
Very Slowly
BRIDE
86
87
88
89
90
Ev - 'ry - where!
poco rit.
91
Faster
(BRIDE listens to response from the receiver.)
92
93
94
mp
95
96
97
BRIDE: Message received.
98
99
f
Applause Segue

No. 15b Marconi's Wonder #2 [Scene Change]

(Orchestra)

Cue: Applause Segue from No. 15a "The Night Was Alive"

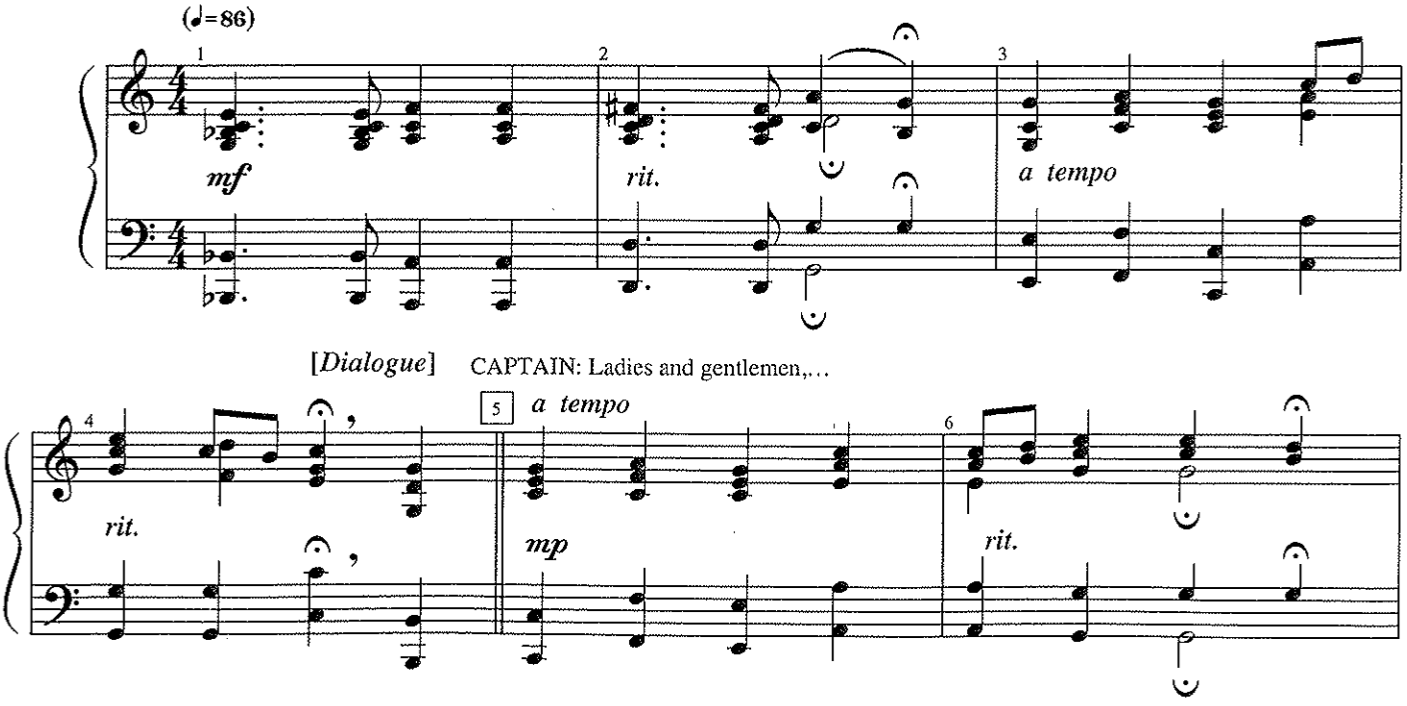


Segue as one

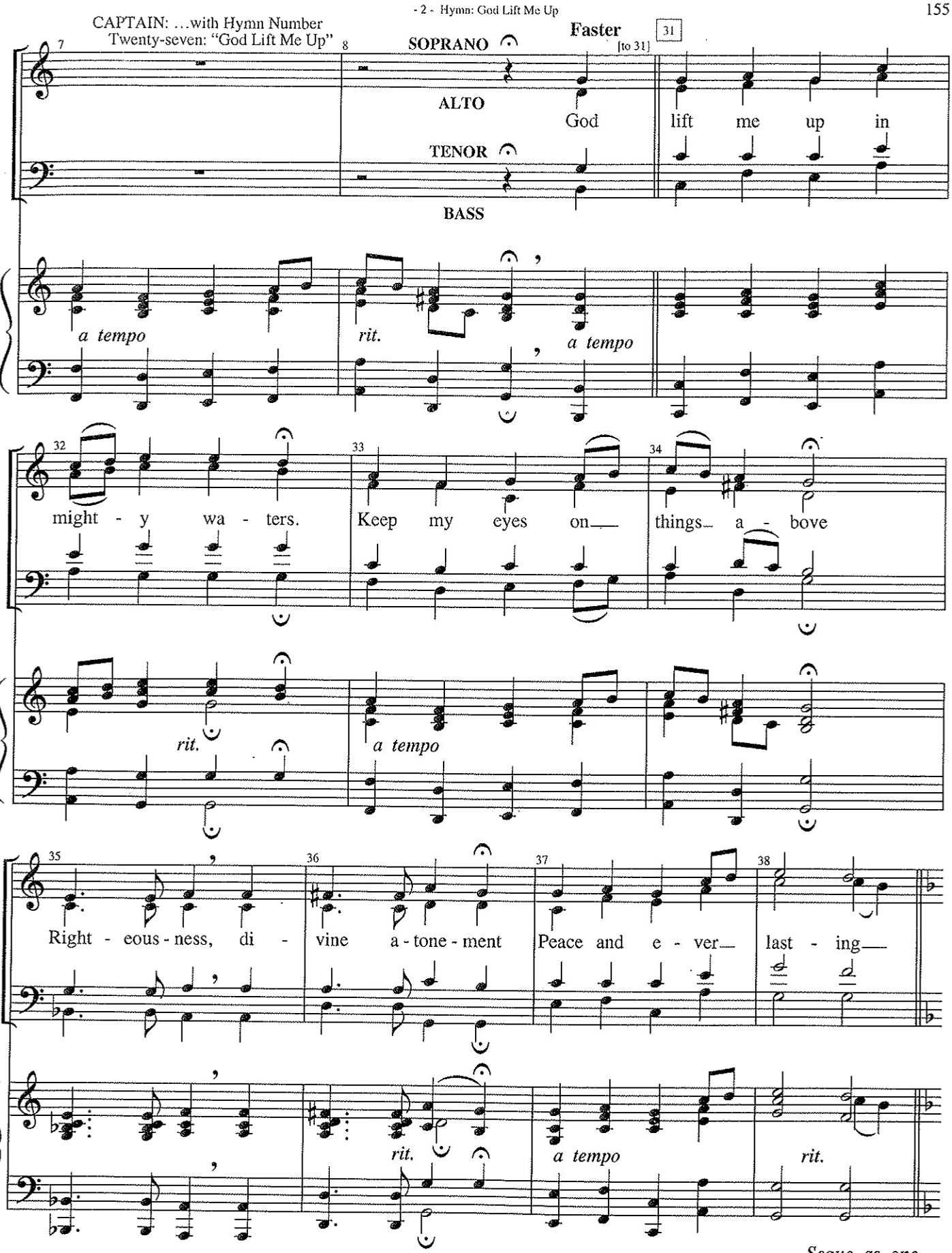
No. 16 "Hymn: God Lift Me Up"

(First–Class Passengers)

Cue: Segue as one from No. 15b Marconi's Wonder #2



CAPTAIN: ...with Hymn Number Twenty-seven: "God Lift Me Up"

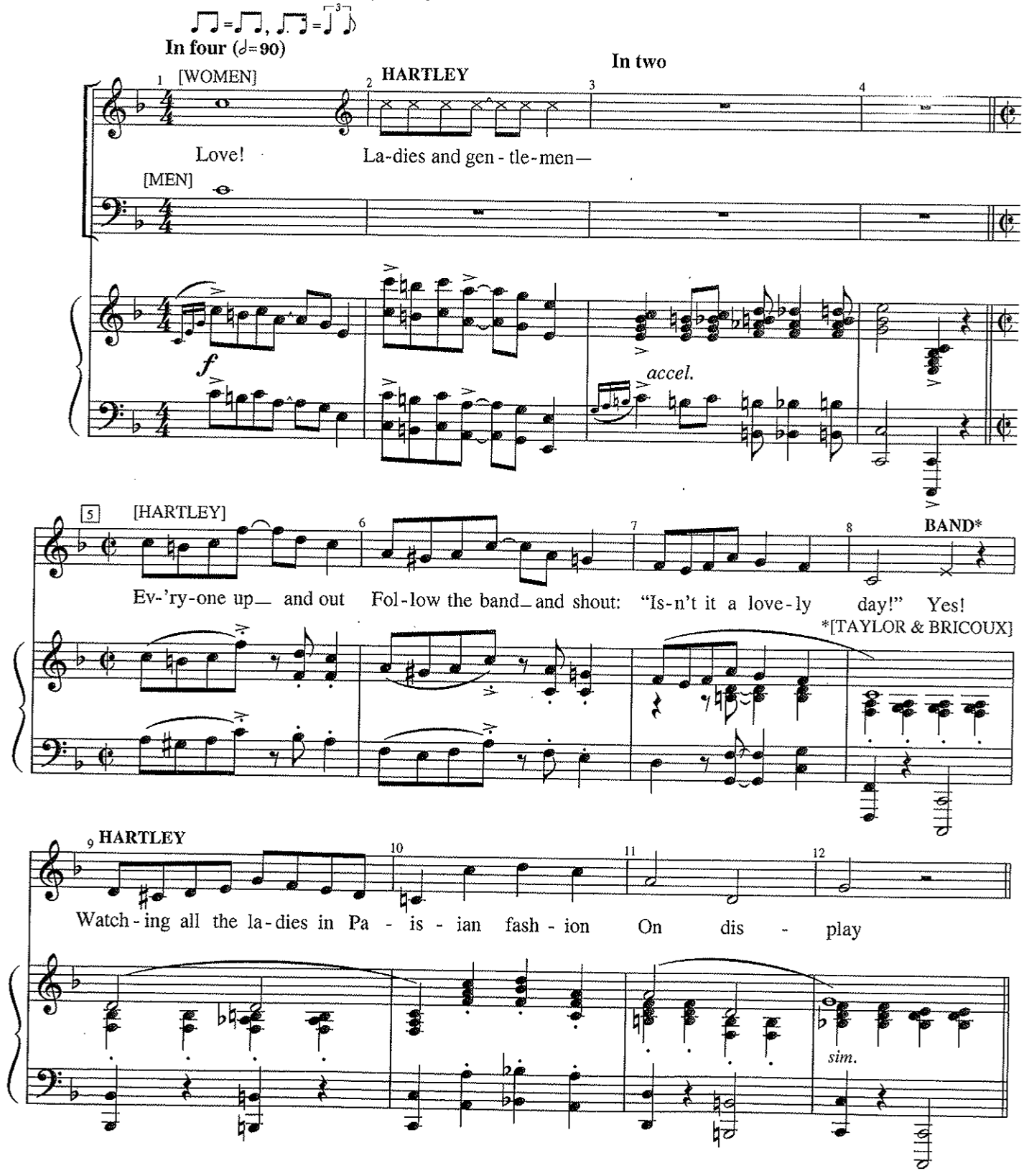


Segue as one

No. 17 "Doing the Latest Rag"

(Hartley, Taylor, Bricoux, the DaMicos & First–Class Passengers)

Cue: Segue as one from No. 16 "Hymn: God Lift Me Up"



13 BAND

Young Mis-ter Hart - ley is play-ing quite smart - ly In rhy-thm that could nev - er

ALL ONSTAGE

lag It's a mu - sic - al treat To hear a band with a beat Per-form-ing

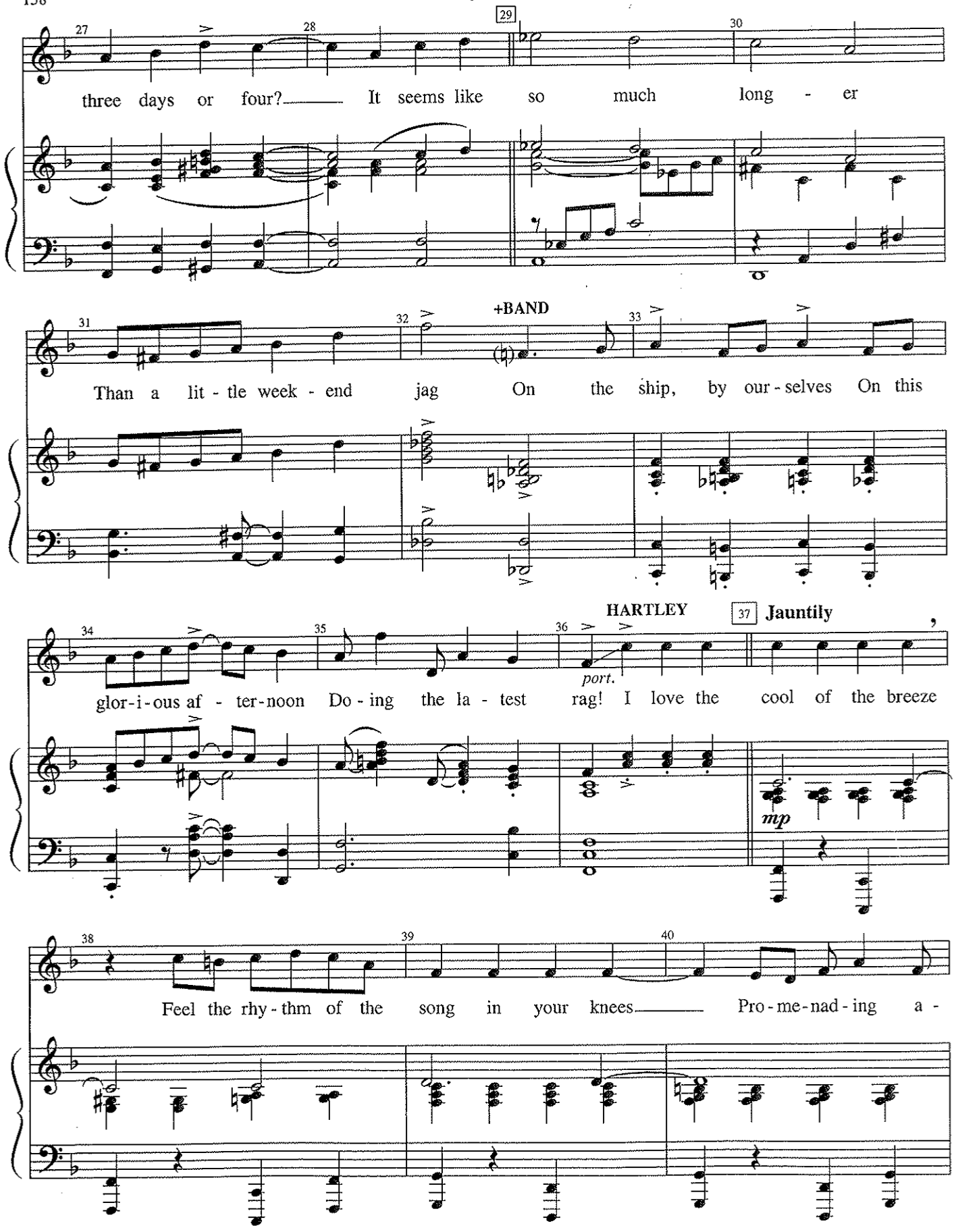
21

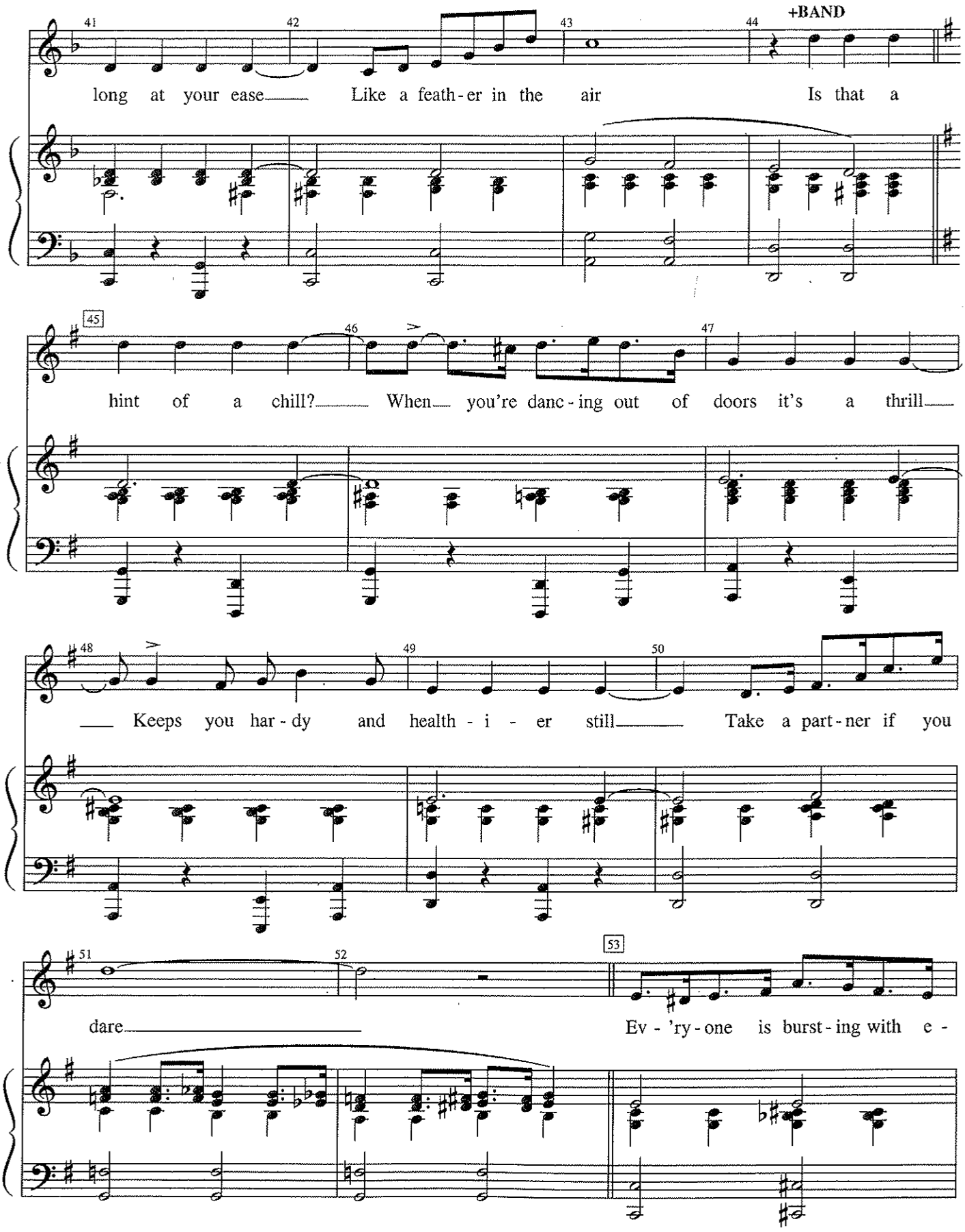
HARTLEY (*greeting individual passengers*)

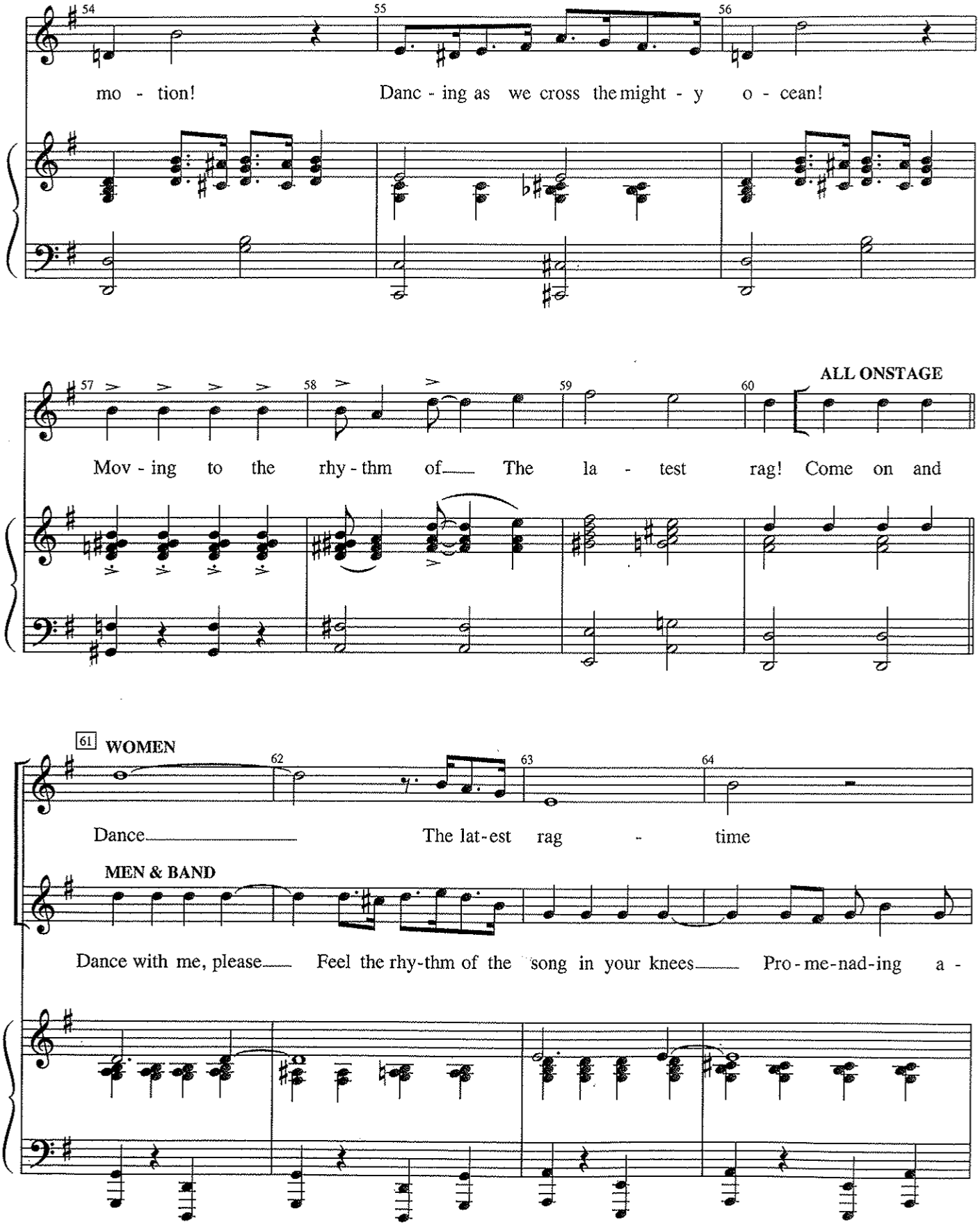
their lat - est rag! How do you do, my friend? So good to

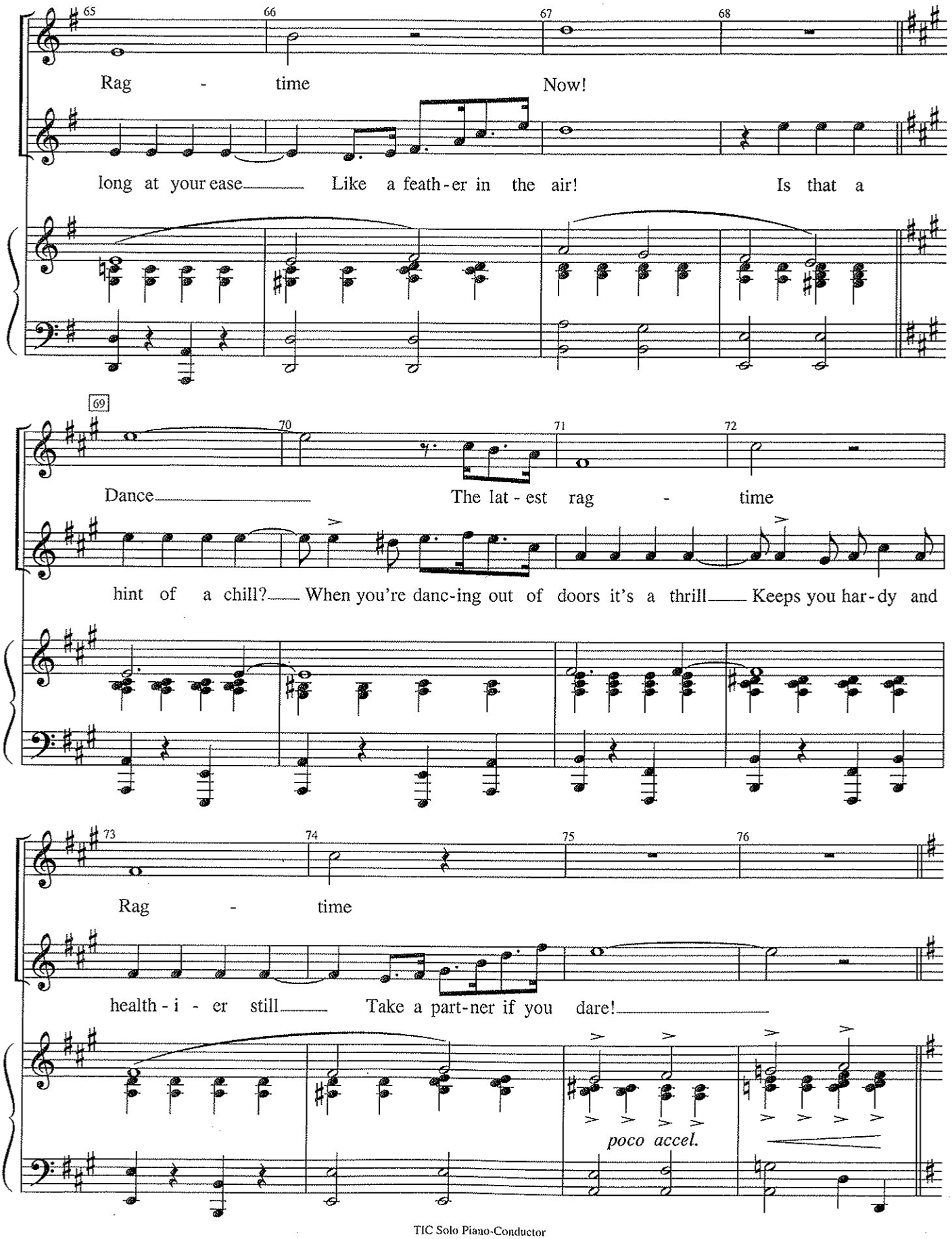
f *p*

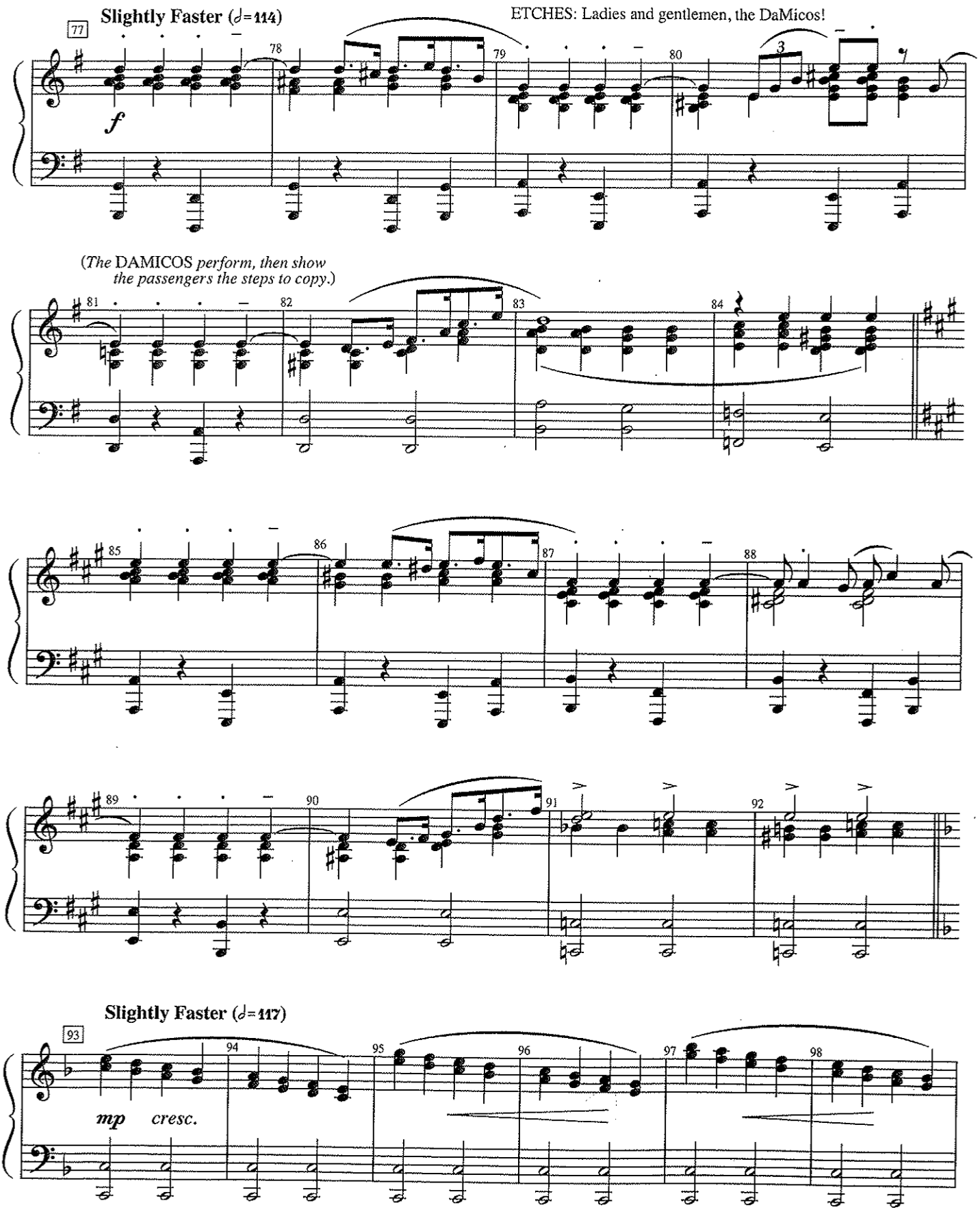
see you once more! How long since we first met? Has it been

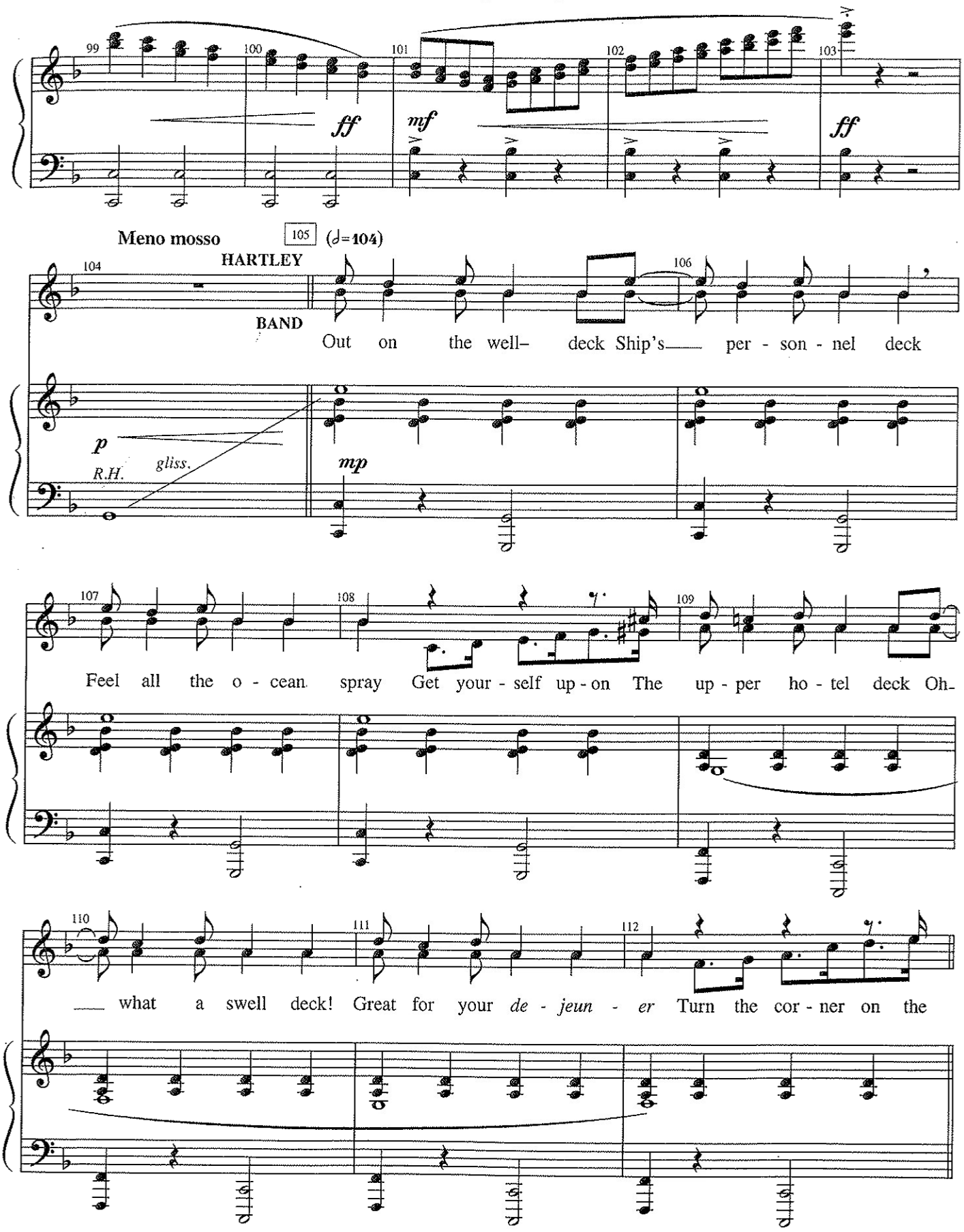

29
three days or four? It seems like so much long - er
+BAND
Than a lit - tle week - end jag On the ship, by our - selves On this
HARTLEY
37 Jauntily
port.
glor-i-ous af - ter-noon Do - ing the la - test rag! I love the cool of the breeze
mp
Feel the rhy - thm of the song in your knees Pro - me - nad - ing a -

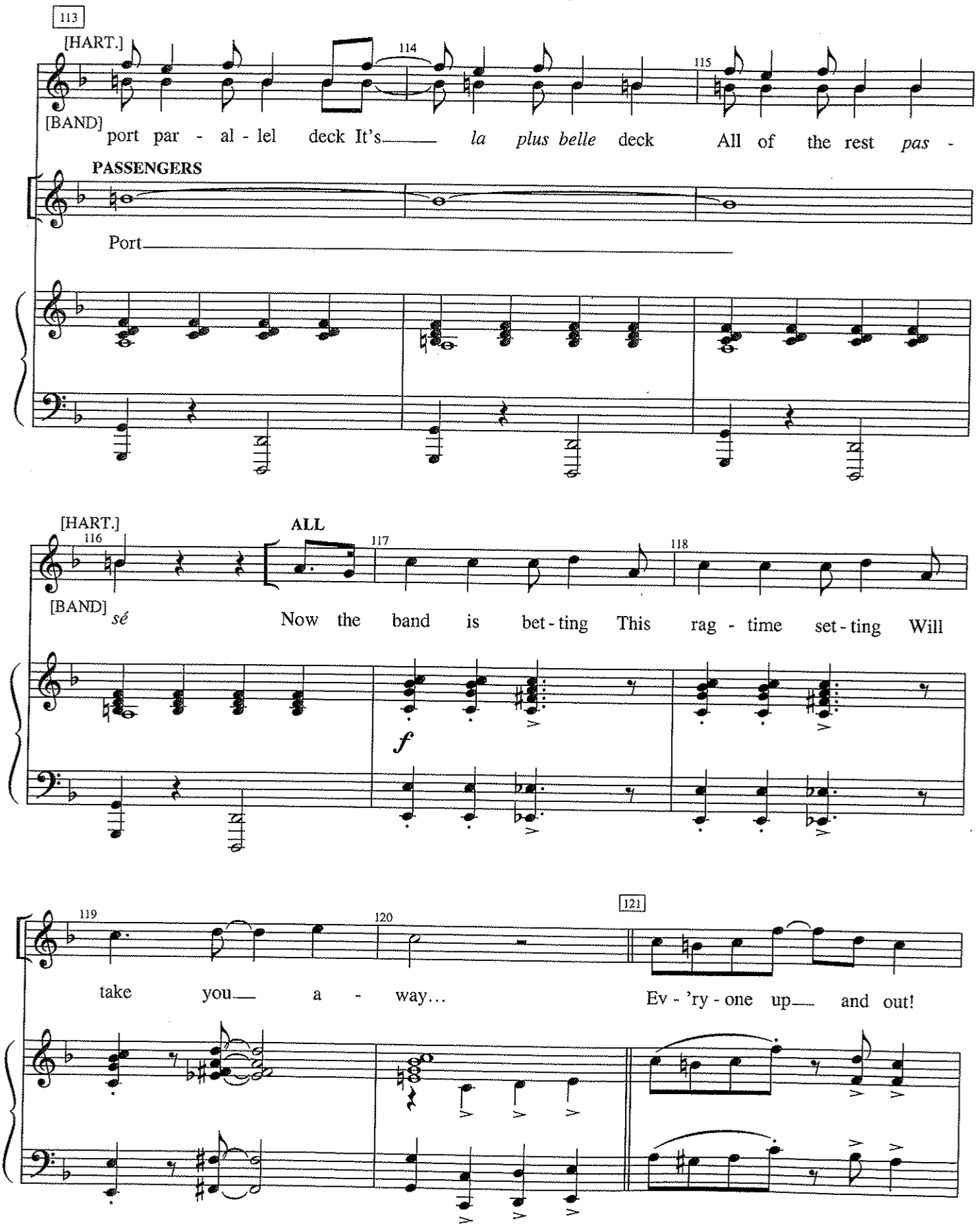

+BAND
long at your ease Like a feath-er in the air Is that a
hint of a chill? When you're danc-ing out of doors it's a thrill
Keeps you har-dy and health-i-er still Take a part-ner if you
dare Ev-'ry-one is burst-ing with e-

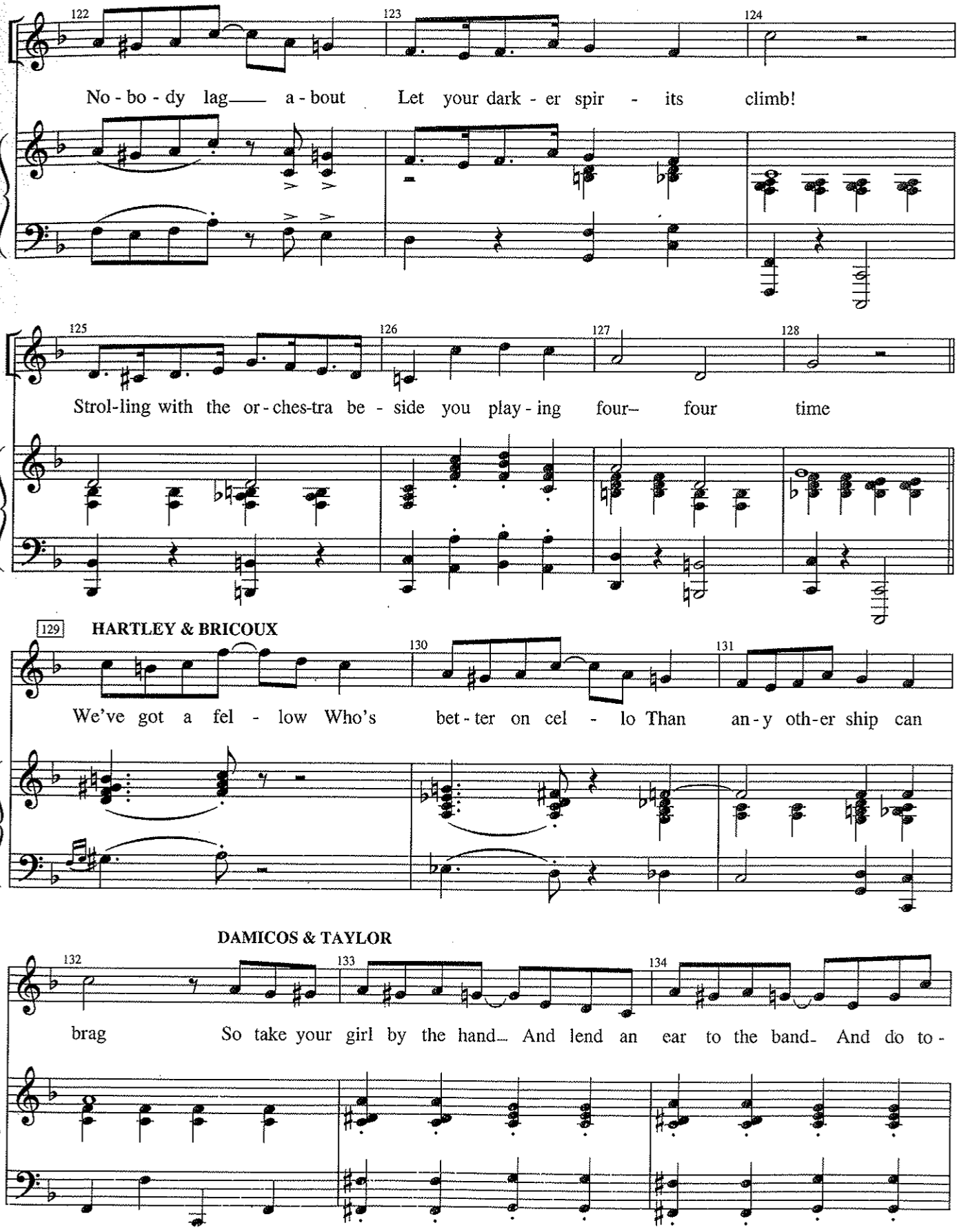

54
55
56
mo - tion!
Danc - ing as we cross the might - y o - cean!
57
58
59
60
ALL ONSTAGE
Mov - ing to the rhy - thm of The la - test rag! Come on and
61
WOMEN
62
63
64
Dance
The lat-est rag - time
MEN & BAND
Dance with me, please
Feel the rhy-thm of the song in your knees
Pro - me-nad-ing a -


65
66
67
68
Rag - time Now!
long at your ease Like a feath-er in the air! Is that a
69
70
71
72
Dance The lat-est rag - time
hint of a chill? When you're danc-ing out of doors it's a thrill Keeps you har-dy and
73
74
75
76
Rag - time
health-i - er still Take a part-ner if you dare!
poco accel.


Slightly Faster (♩=114)
ETCHES: Ladies and gentlemen, the DaMicos!
f
(The DAMICOS perform, then show the passengers the steps to copy.)
Slightly Faster (♩=117)
mp cresc.


99
100
101
102
103
ff
mf
ff
Meno mosso
105
(♪=104)
104
HARTLEY
BAND
106
Out on the well– deck Ship's per - son - nel deck
p
R.H.
gliss.
mp
107
108
109
Feel all the o - cean spray Get your - self up - on The up - per ho - tel deck Oh–
110
111
112
what a swell deck! Great for your de - jeun - er Turn the cor - ner on the


113
[HART.]
114
115
[BAND]
port par - al - lel deck It's la plus belle deck All of the rest pas -
PASSENGERS
Port
[HART.]
116
ALL
117
118
[BAND]
sé
Now the band is bet - ting This rag - time set - ting Will
f
119
120
121
take you a - way...
Ev - 'ry - one up and out!


122
123
124
No - bo - dy lag— a - bout Let your dark - er spir - its climb!
125
126
127
128
Strol-ling with the or - ches-tra be - side you play - ing four– four time
129
HARTLEY & BRICOUX
130
131
We've got a fel - low Who's bet - ter on cel - lo Than an - y oth-er ship can
DAMICOS & TAYLOR
132
133
134
brag So take your girl by the hand– And lend an ear to the band– And do to -

[TAYLOR & DAMICOS]

HARTLEY & BYSTANDERS

135 136 137

day's lat - est rag! Come danc - ing! Out on the well - deck Ship's

BAND

DANCING PASSENGERS & DAMICOS

Come danc - ing! Out

f

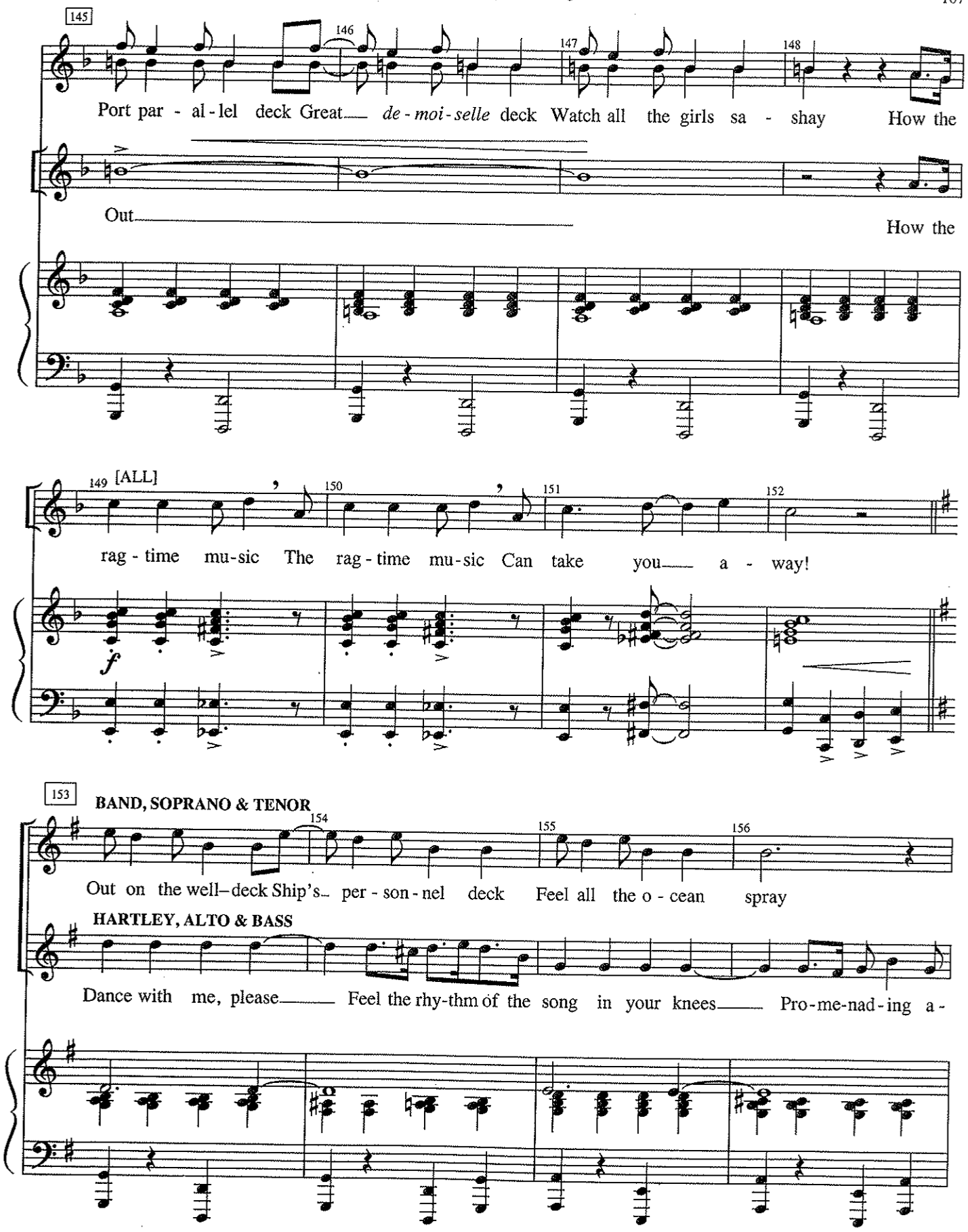
138 139 140

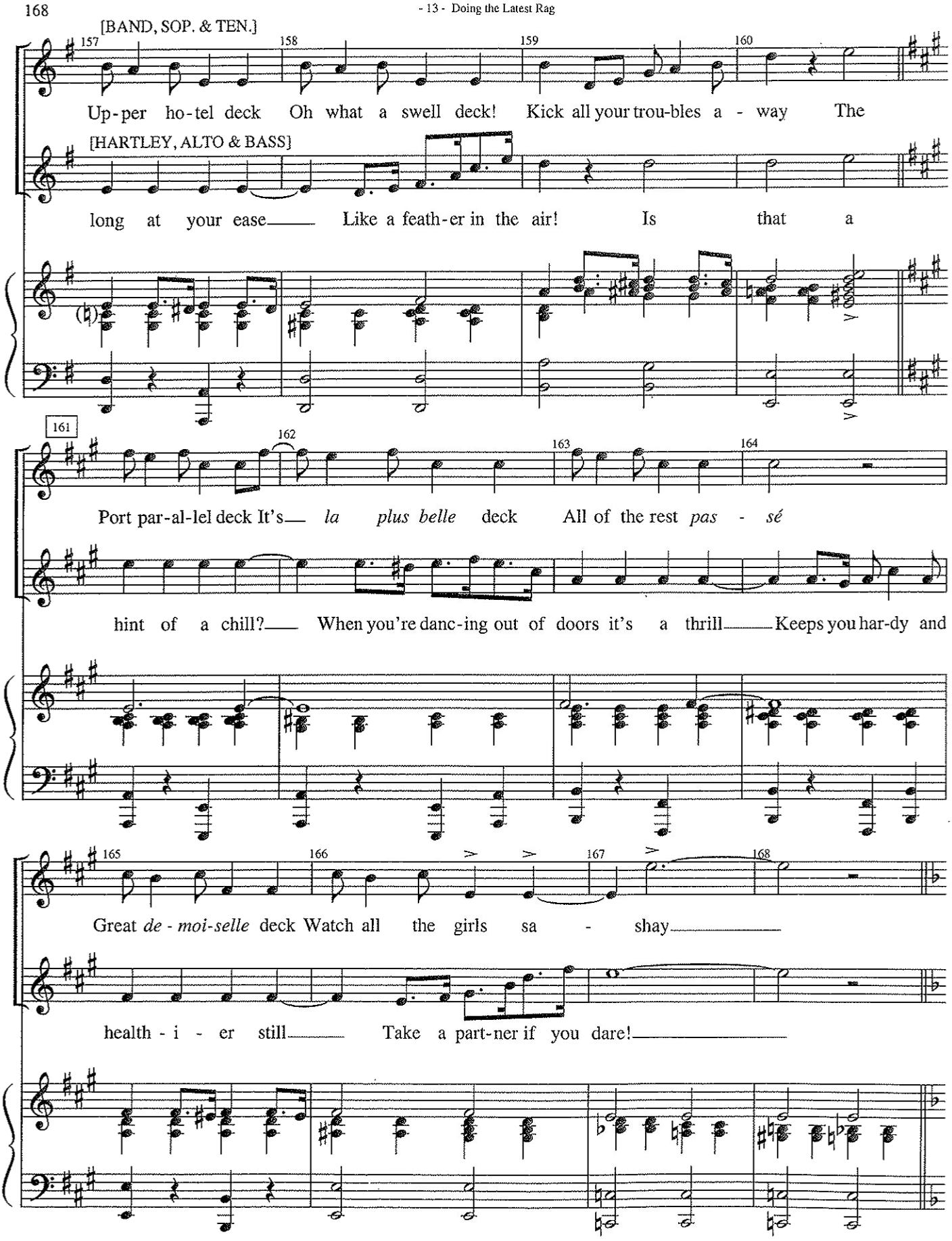
per - son - nel deck Feel all the o - cean spray Get your - self up - on the

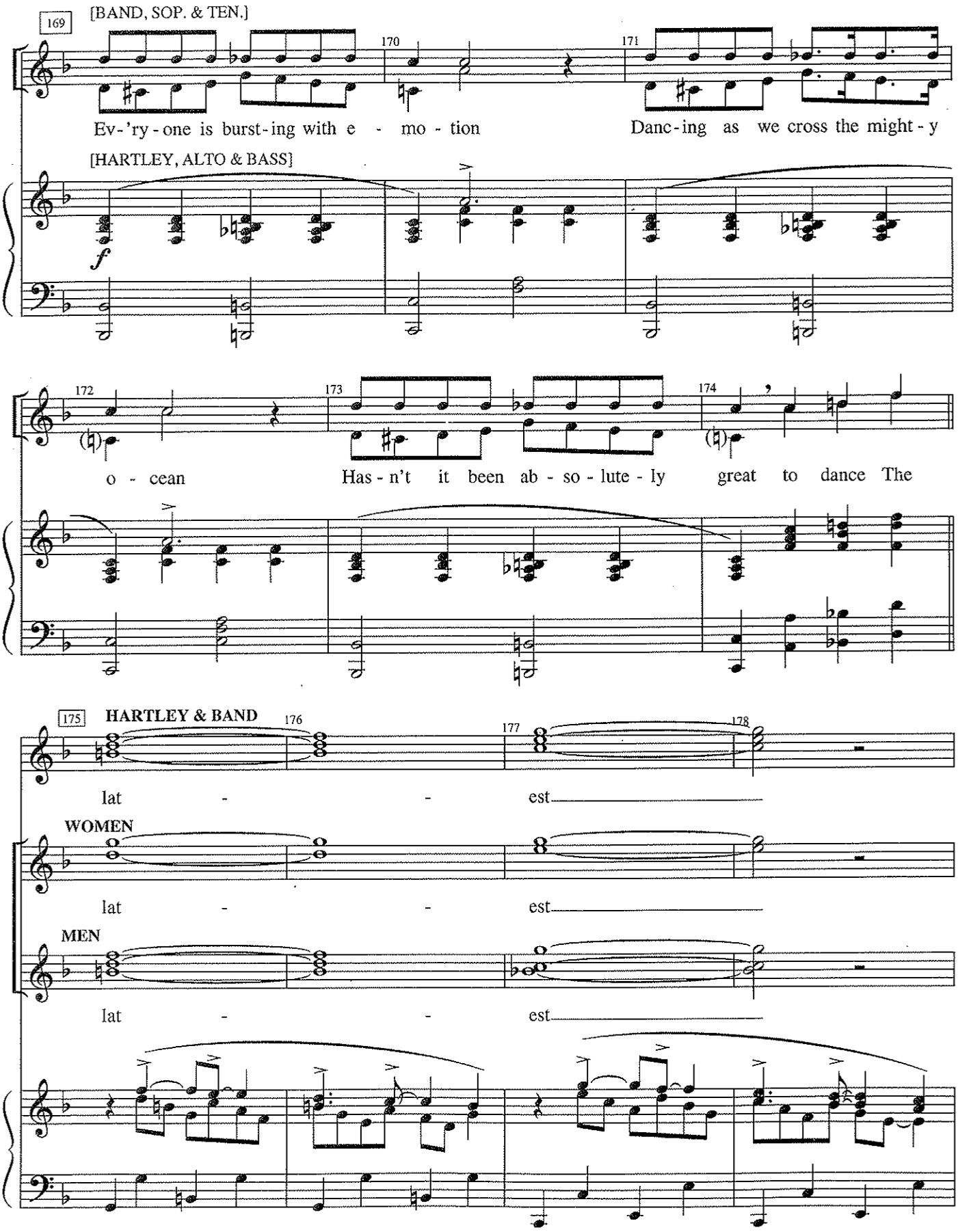
141 142 143 144

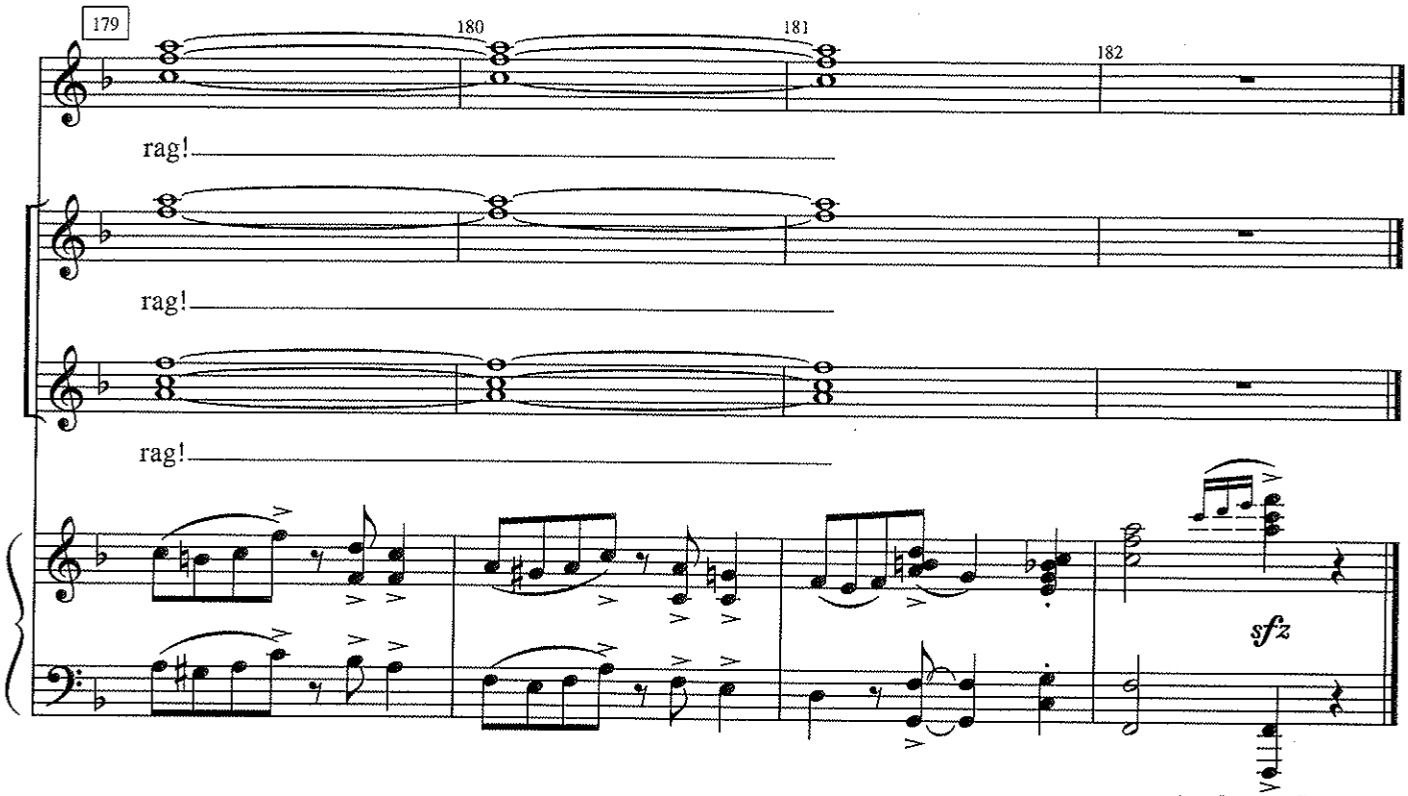
up - per ho - tel deck Oh what a swell deck! Kick all your cares a - way Turn the cor - ner on the

Out


145
146
147
148
Port par - al - lel deck Great de - moi - selle deck Watch all the girls sa - shay How the
Out
How the
149 [ALL]
150
151
152
rag - time mu - sic The rag - time mu - sic Can take you a - way!
f
153
BAND, SOPRANO & TENOR
154
155
156
Out on the well-deck Ship's per - son - nel deck Feel all the o - cean spray
HARTLEY, ALTO & BASS
Dance with me, please Feel the rhy-thm of the song in your knees Pro-me-nad-ing a -


[BAND, SOP. & TEN.]
157
158
159
160
Up-per ho-tel deck Oh what a swell deck! Kick all your trou-bles a - way The
[HARTLEY, ALTO & BASS]
long at your ease Like a feath-er in the air! Is that a
161
162
163
164
Port par-al-lel deck It's *la plus belle* deck All of the rest *pas - sé*
hint of a chill? When you're danc-ing out of doors it's a thrill Keeps you har-dy and
165
166
167
168
Great *de - moi-selle* deck Watch all the girls sa - shay
health - i - er still Take a part-ner if you dare!


169
[BAND, SOP. & TEN.]
170
171
Ev-'ry-one is burst-ing with e - mo - tion
Danc-ing as we cross the might-y
[HARTLEY, ALTO & BASS]
f
172
173
174
o - cean
Has-n't it been ab-so-lute-ly great to dance The
175
HARTLEY & BAND
176
177
178
lat - - est
WOMEN
lat - - est
MEN
lat - - est



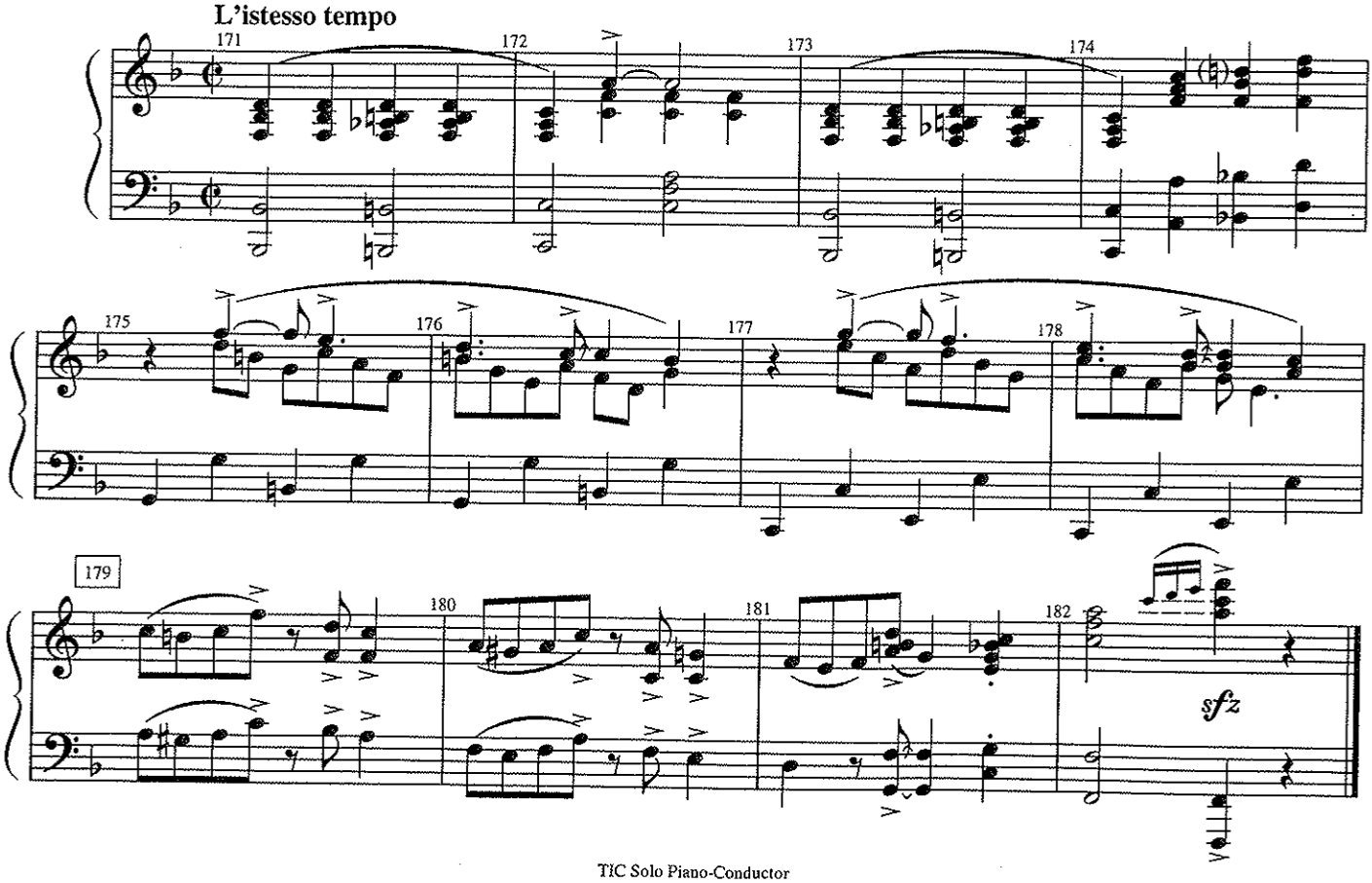
Applause Segue

No. 17a Latest Rag Playoff

(Orchestra)

Cue: Applause Segue after No. 17 "Doing the Latest Rag."

L'istesso tempo



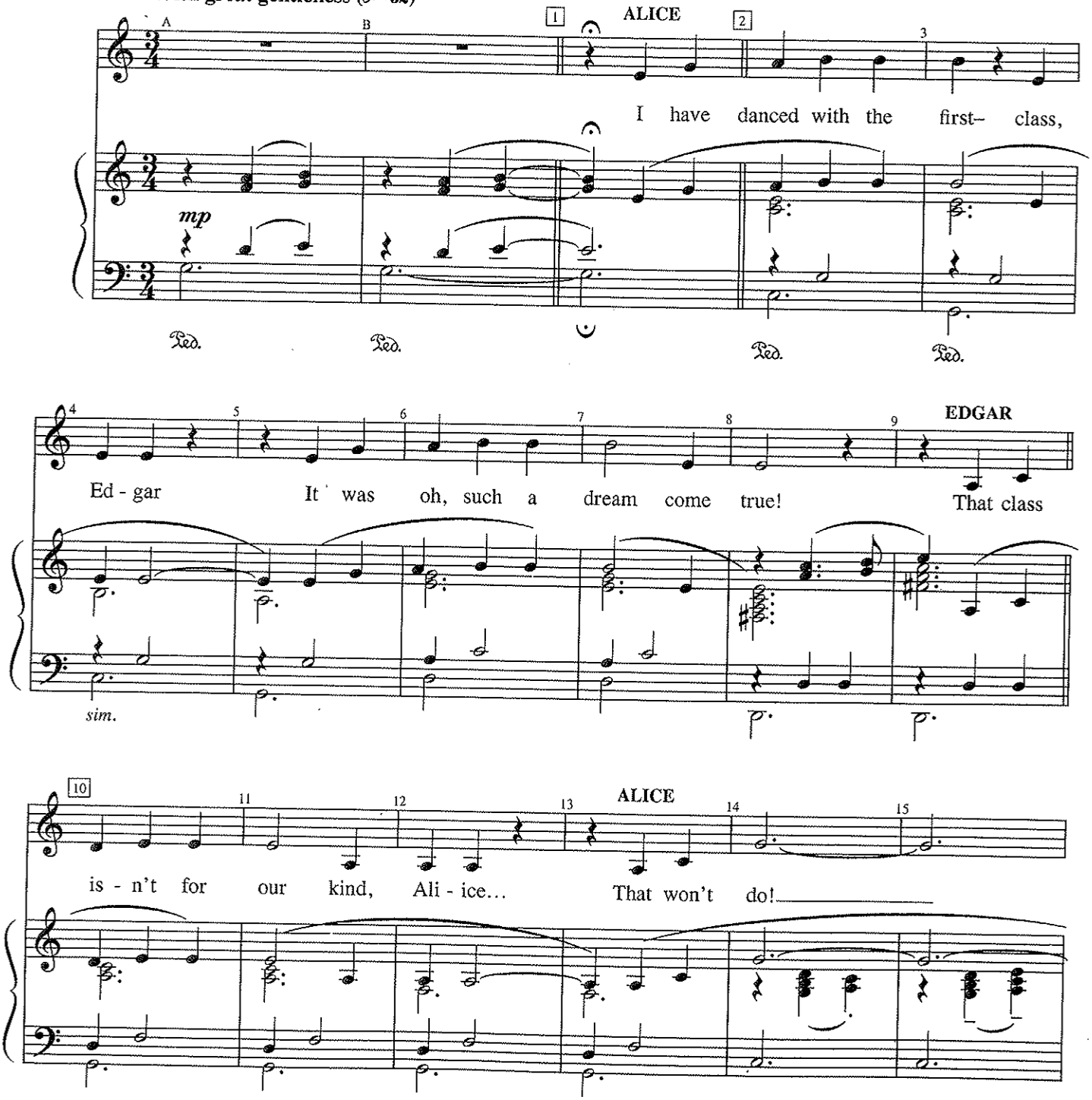
No. 17b CUT "I Have Danced"

(Alice & Edgar)

Cue: ALICE: Language, Edgar!
EDGAR: Come on, Little girl. [*Music in*]

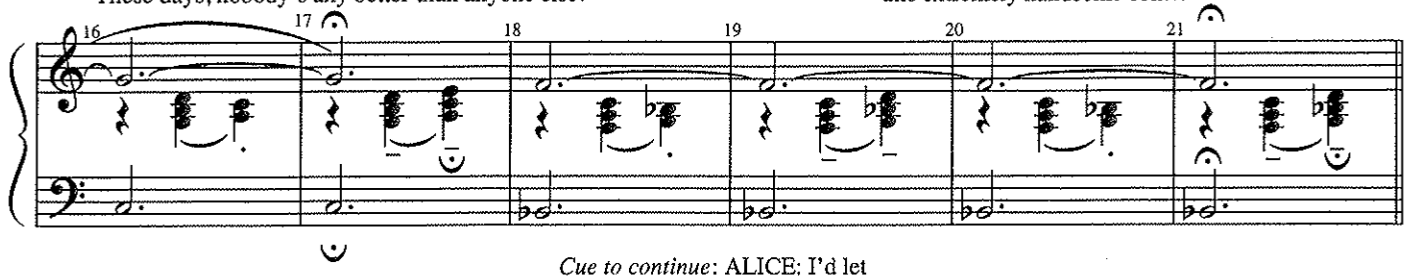
EDGAR: I don't think we really belong here—
ALICE: Oh, applesauce, Edgar!

With great gentleness (♩.=52)

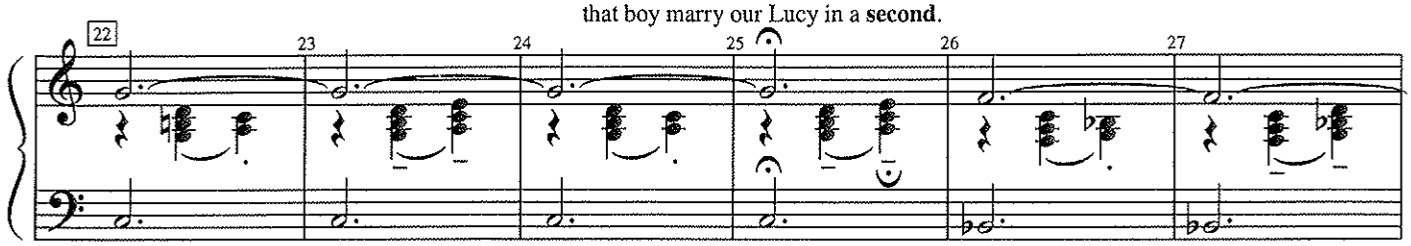


ALICE: Haven't you noticed, Edgar?
These days, nobody's any better than anyone else!

Cue to continue: ALICE: They have
this extremely handsome son…



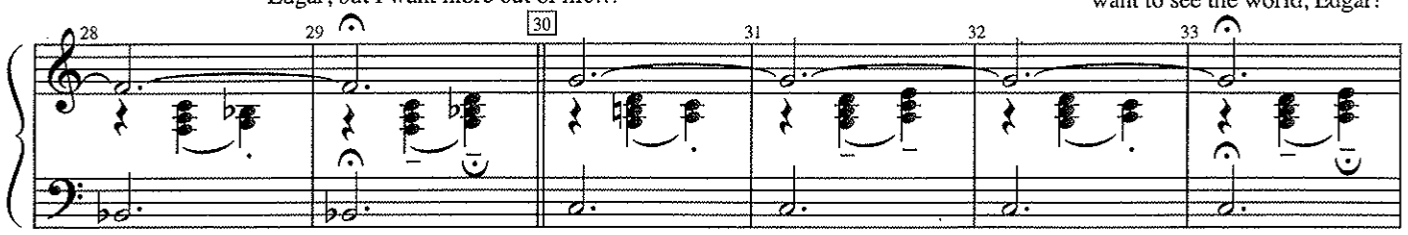
Cue to continue: ALICE: I'd let
that boy marry our Lucy in a **second**.



Cue to continue: ALICE: You can make fun all you want,
Edgar, but I want more out of life…

EDGAR: But that's why…

Cue to continue: ALICE: I don't
want to see the world, Edgar!



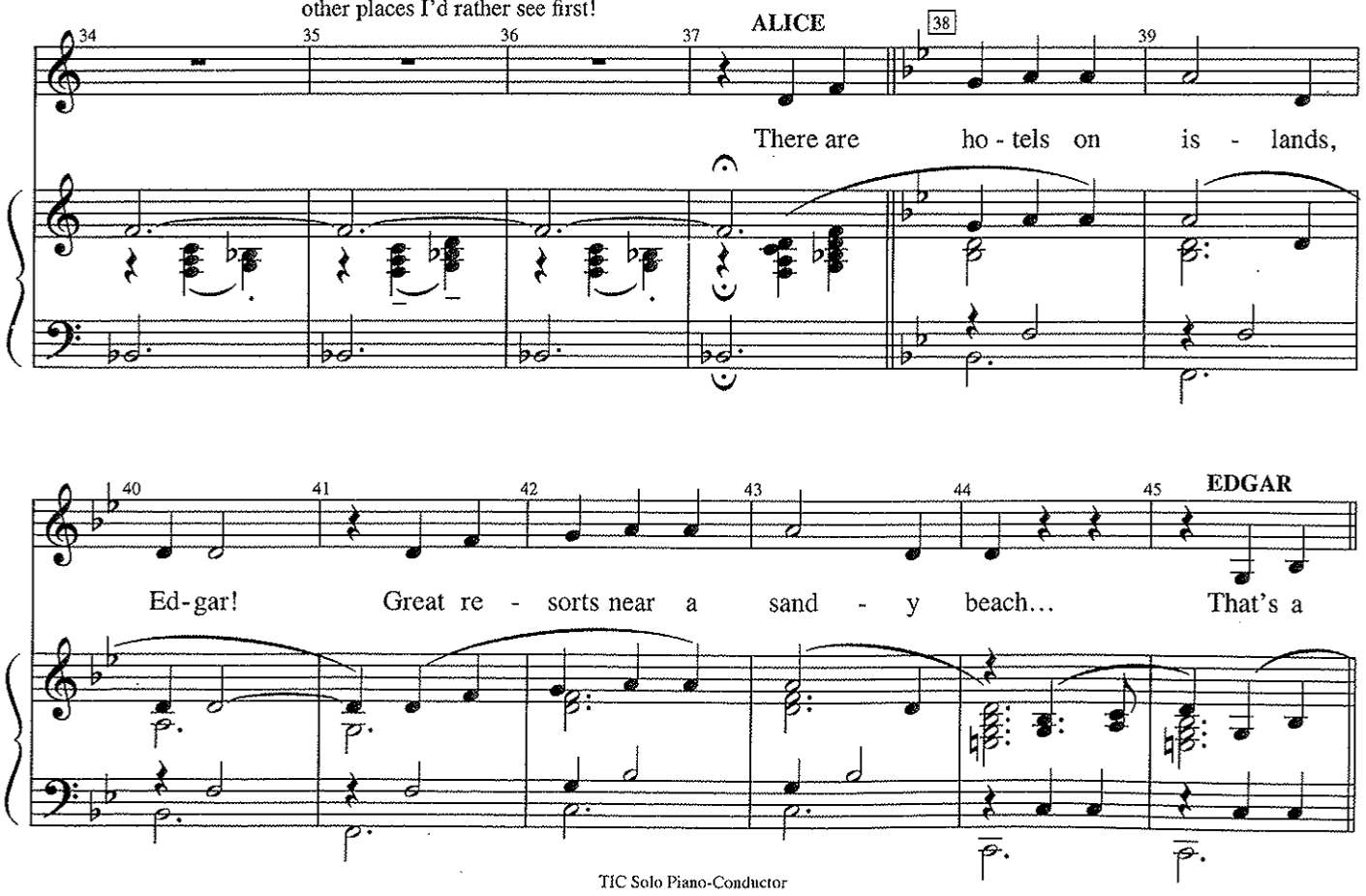
ALICE: There are too many
other places I'd rather see first!

ALICE

There are ho - tels on is - lands,

EDGAR

Ed-gar! Great re - sorts near a sand - y beach… That's a



46

Cue to continue: ALICE: ...you've always been satisfied...

world that's be - yond our in-come And our reach...

Cue to continue: ALICE: ...instead of branching out.

Cue to continue: ALICE: ...got all their millions, Edgar?

Cue to continue: EDGAR: ...enjoy what we have?

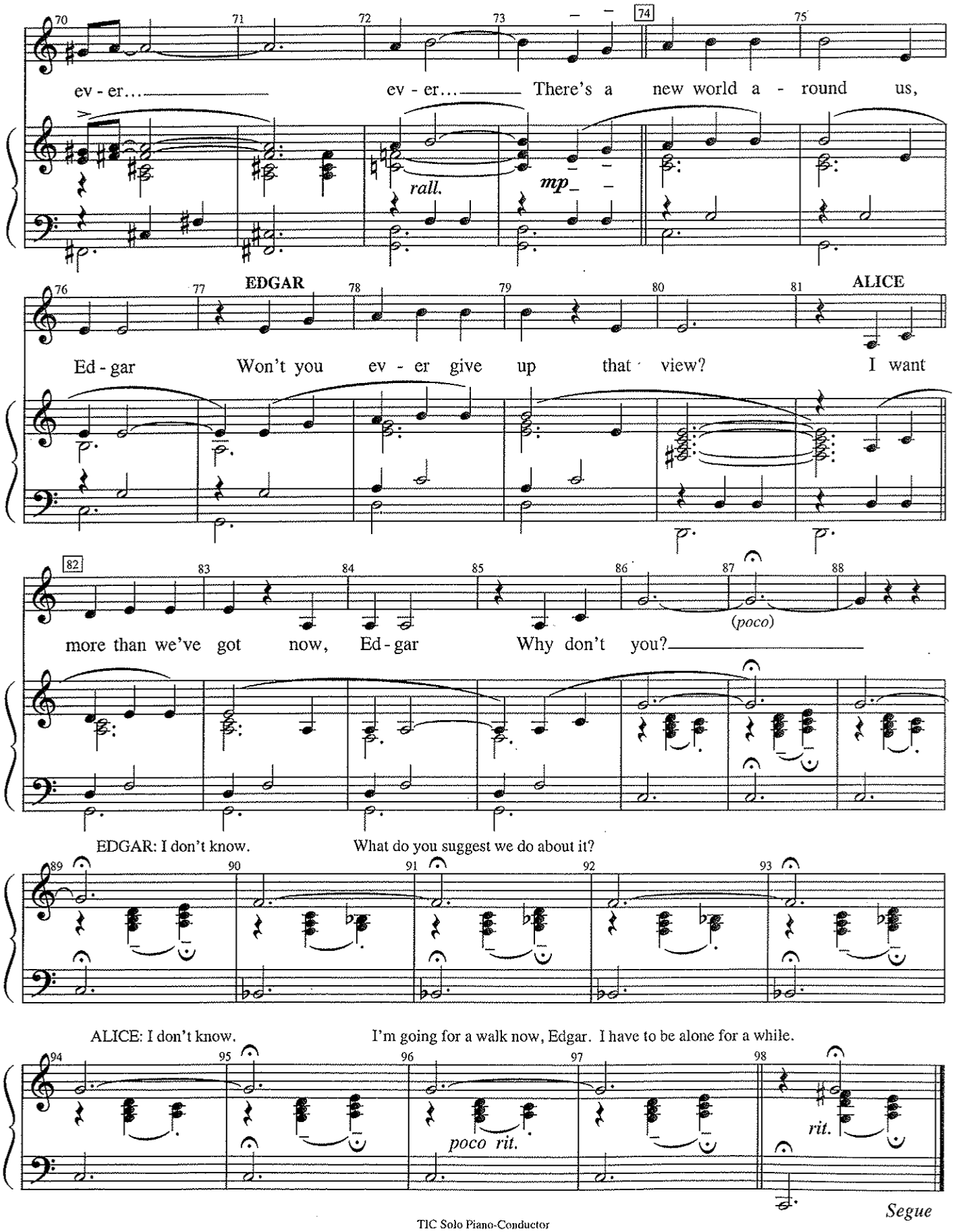
58

ALICE

Please don't tell me "ne - ver"

I'll want this for -

Poco meno mosso



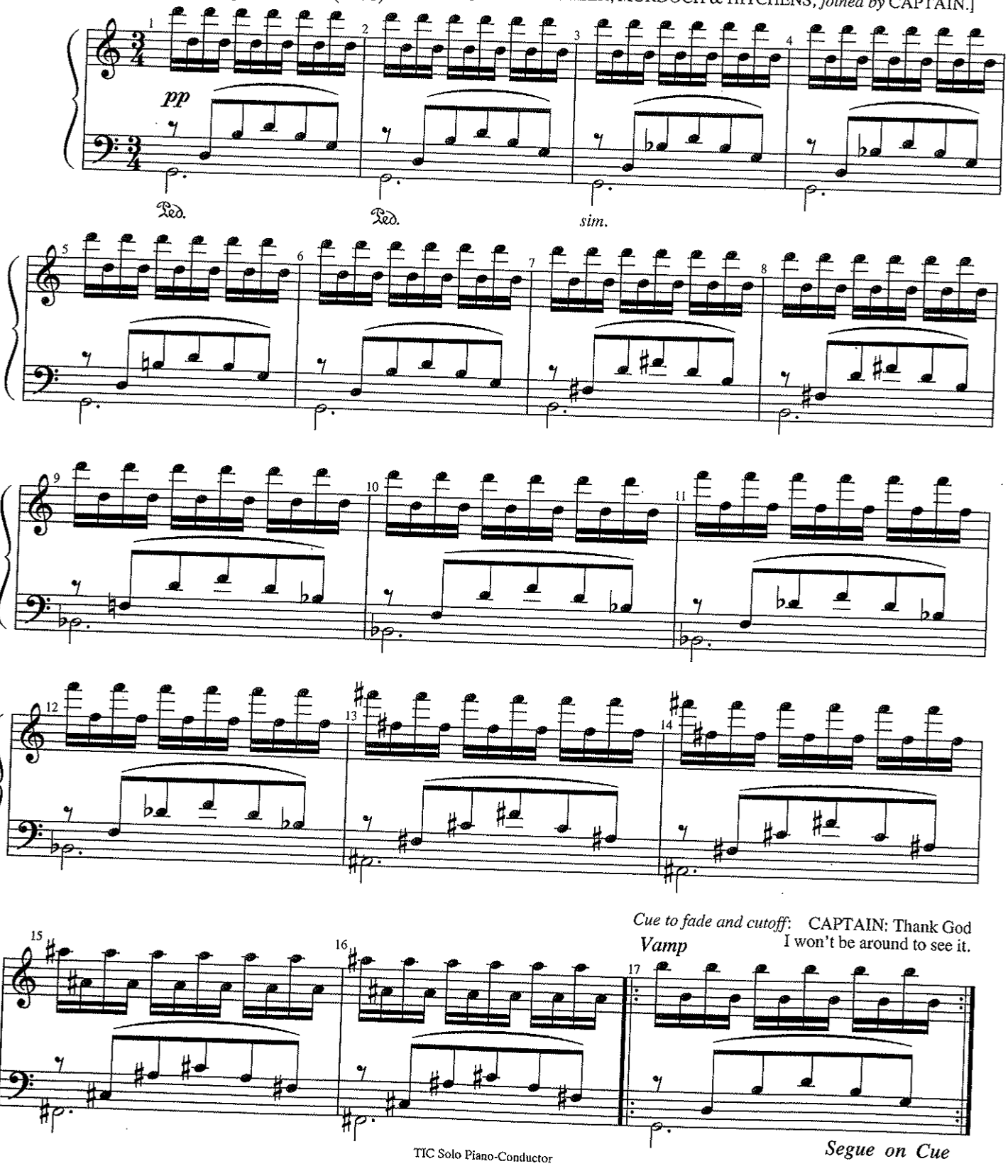
No. 18 Mystery Bridge #2 [Underscore]

(Orchestra)

Cue: Segue from No. 17b "I Have Danced"

Very Slowly—in three (♩=50)

[*Dialogue*: LIGHTOLLER, MURDOCH & HITCHENS, *joined by* CAPTAIN.]



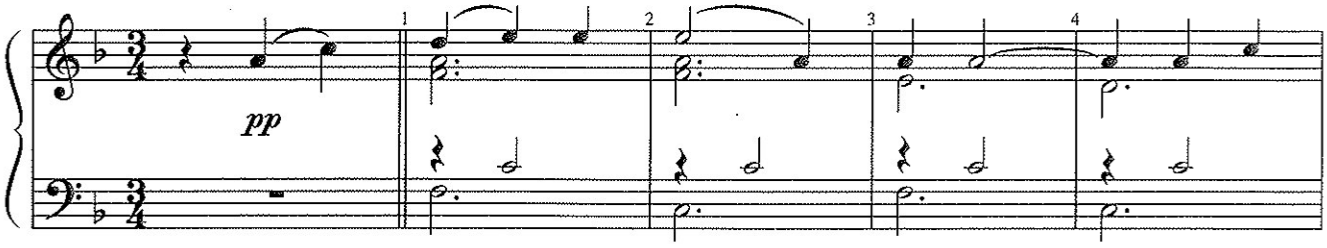
Segue on Cue

No. 18a Deck Scene Underscore

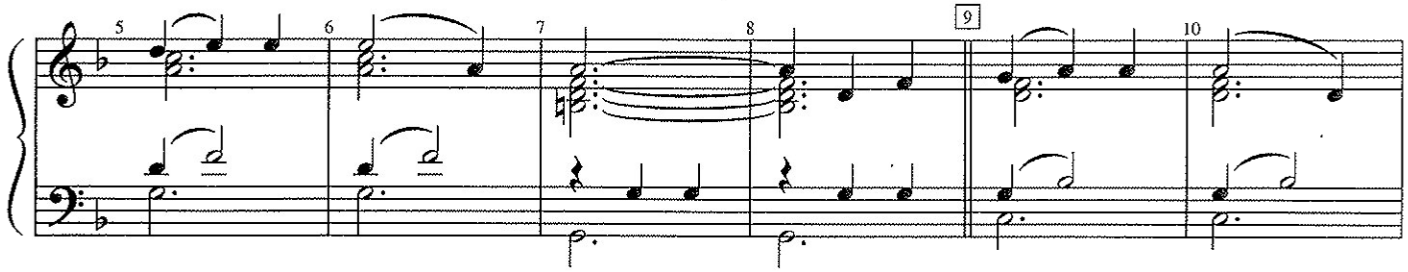
(Orchestra)

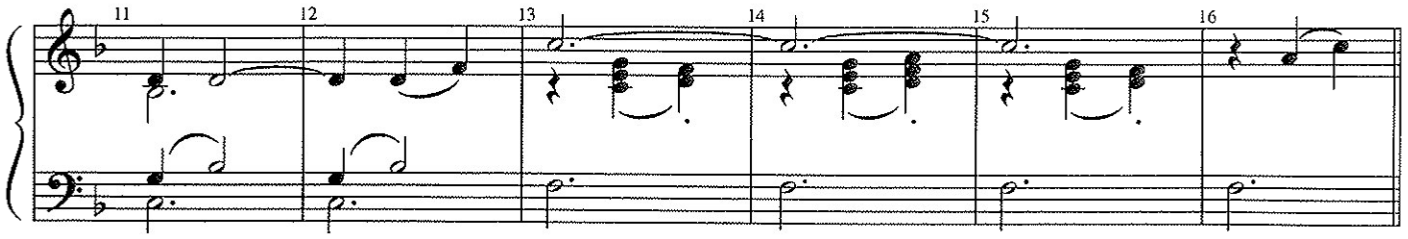
Cue: MURDOCH: Increase speed to eighty-one revolutions
of the wing propellers, Mr. Bell. [*Music in*—OFFICERS *exit*.]

Valse Americaine (♩=124)

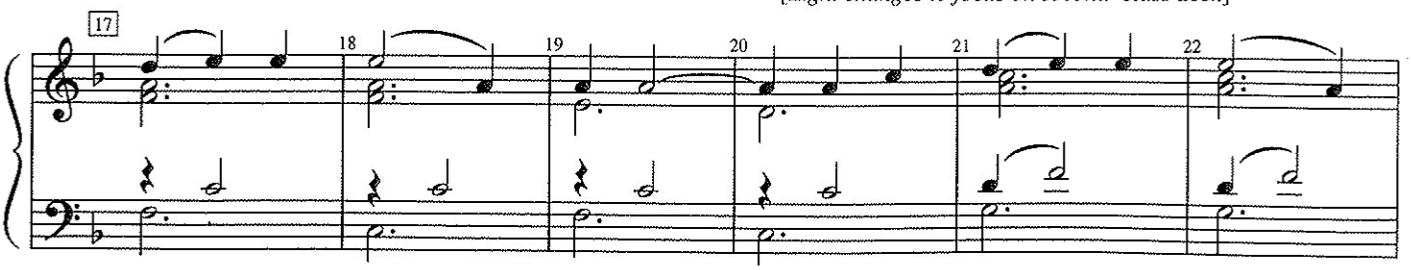


[*On the first–class deck, dialogue*: *Isidor & Ida Straus*]

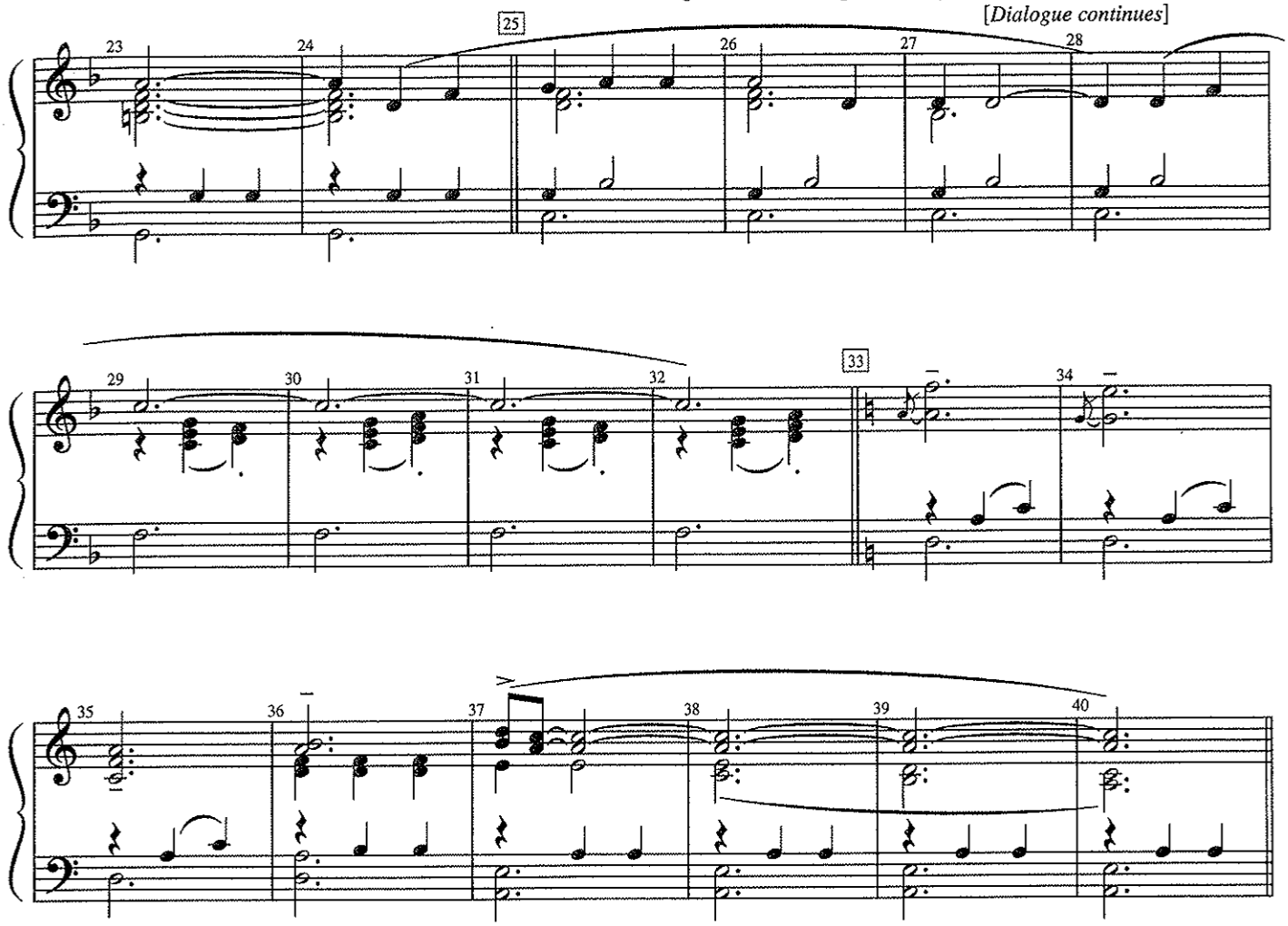




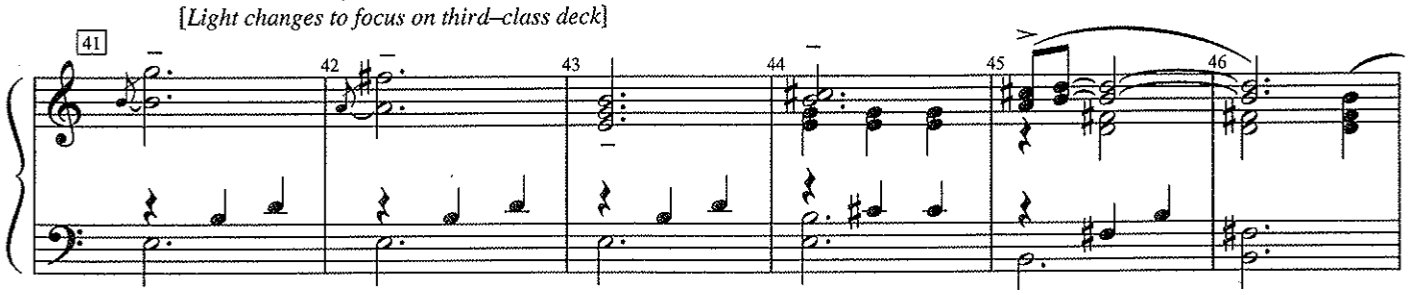
On cue: ISIDOR: I don't pretend to understand it.
[*Light changes to focus on second–class deck*]



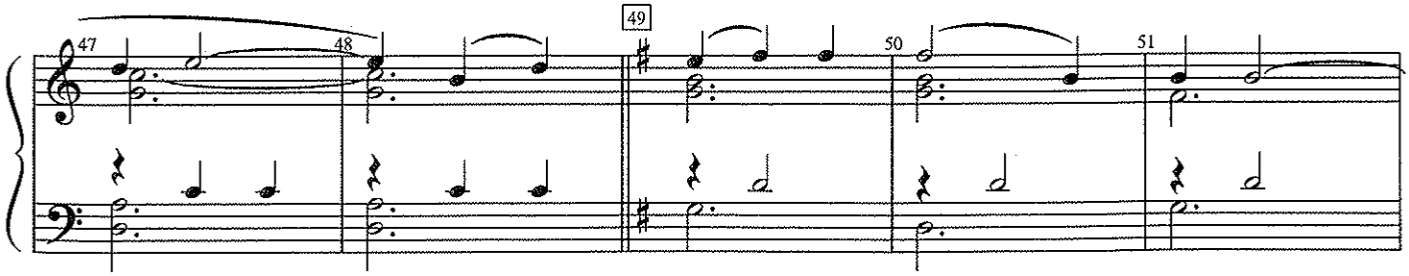
ETCHES: (*to Edgar*) Good evening, sir. Henry Etches, First–Class Steward.
[*Dialogue continues*]



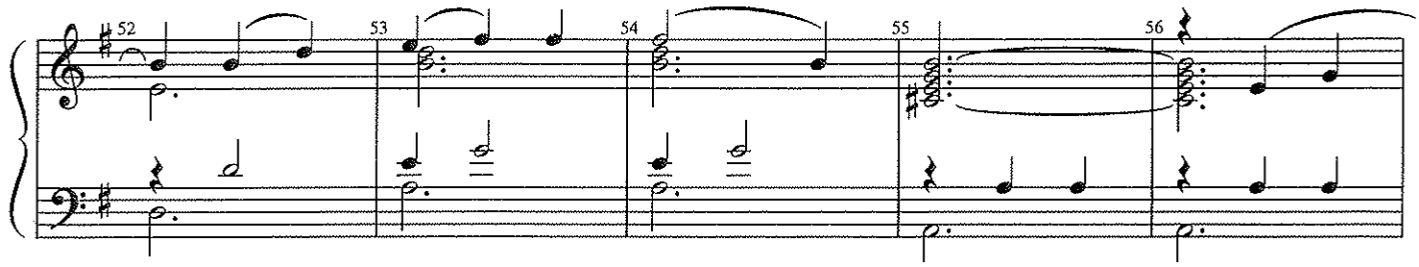
On cue: ETCHES: My condolences.
[*Light changes to focus on third–class deck*]



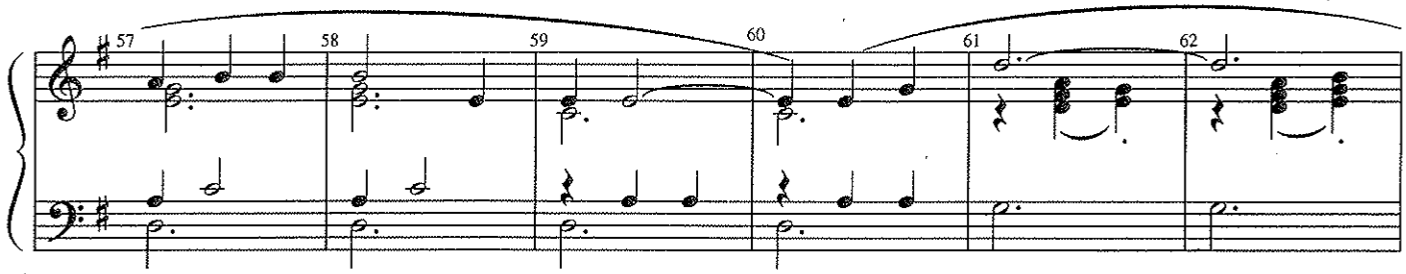
FARRELL: That's a far–off look I'm seein'…
McGOWAN: If you must know, I was thinkin' about a friend of mine—a very dear…



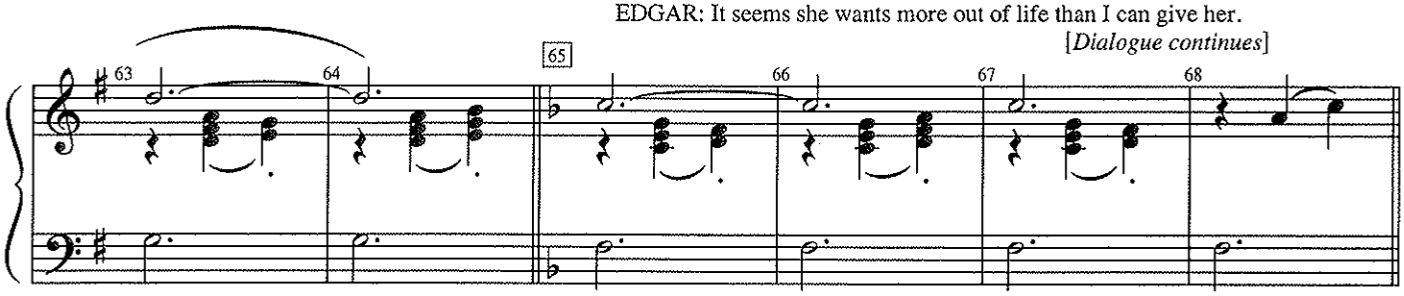
On cue: FARRELL: …been more careful. [*Light again focuses on first–class deck*]



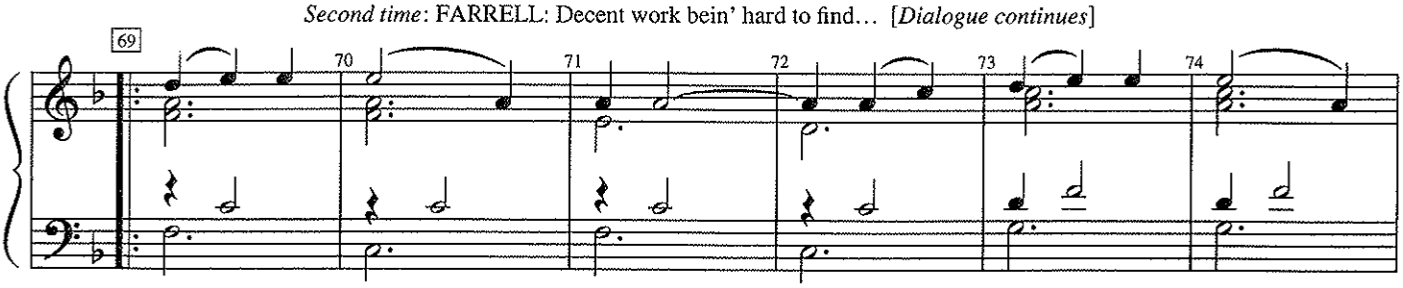
On cue: ISIDOR: …you don't have to know anything. [*Light again focuses on second–class deck*]

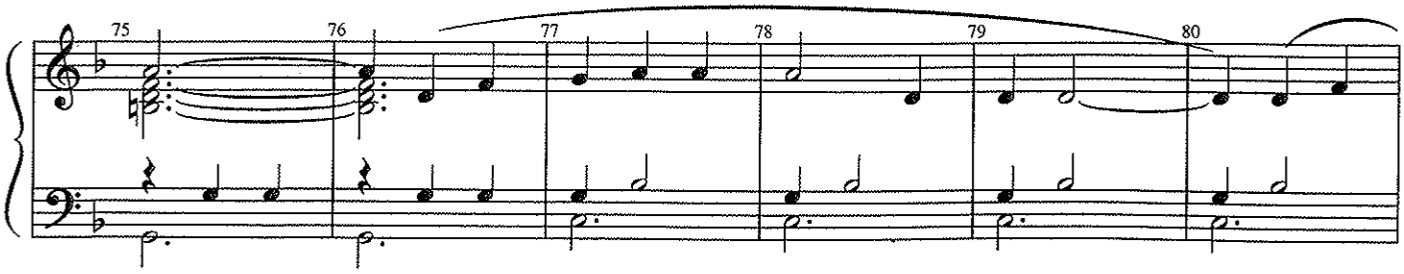


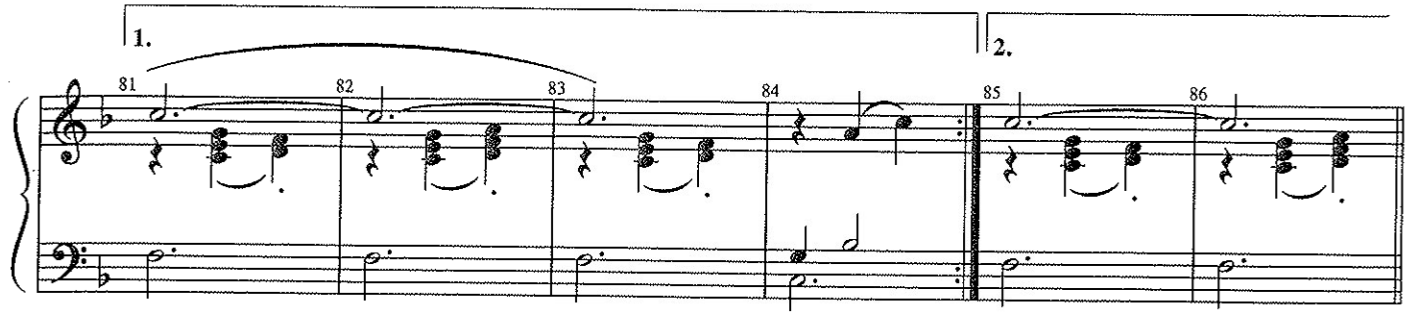
EDGAR: It seems she wants more out of life than I can give her.
[*Dialogue continues*]



On cue:
First time: EDGAR: …are we going faster than ever before? [*Light again focuses on third–class deck*]
Second time: FARRELL: Decent work bein' hard to find… [*Dialogue continues*]



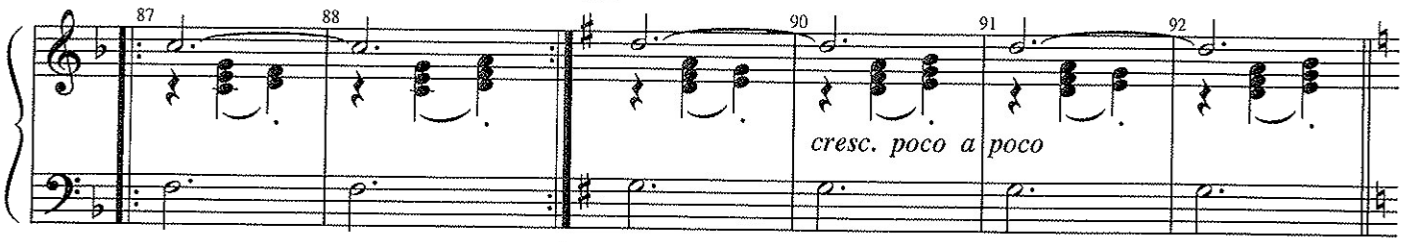




Cue to continue:
McGOWAN: ...care for a woman
who already has a bit of family?

Vamp

Optional: play mm. 89-92 if #18b is not used.



Segue to No. 18b
"Up Goes the Red Room"

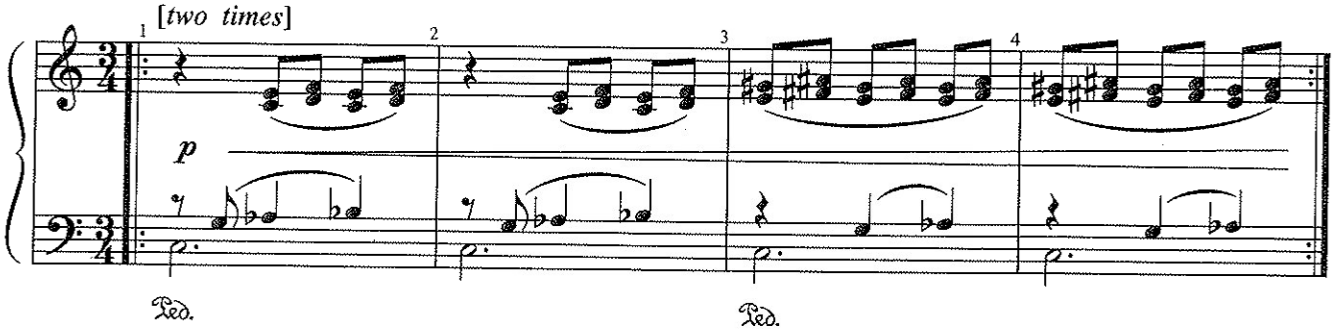
Segue to No. 18c "Gamblers"

No. 18b Up Goes the Red Room [Scene Change]

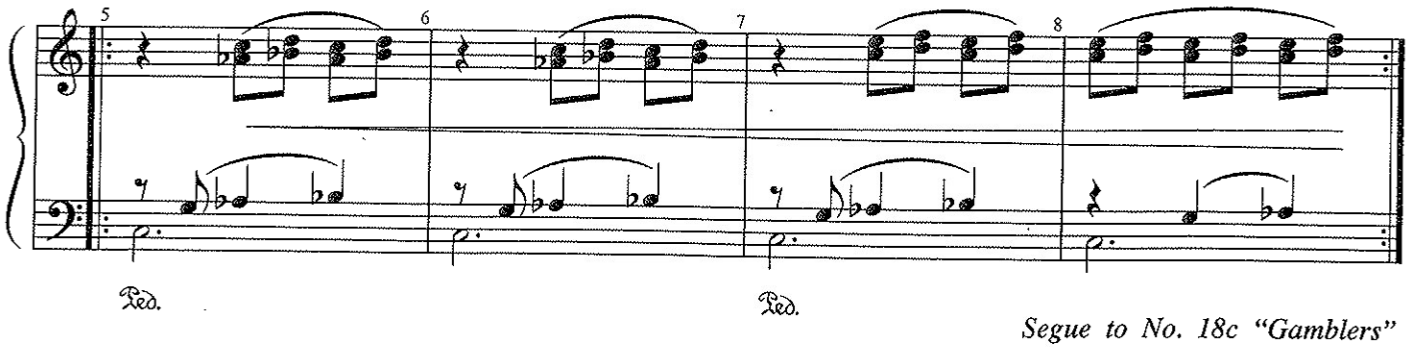
(Orchestra)

Cue: Segue from bar 88 of No.18a Deck Scene Underscore

In one (♩.=72)
[two times]



[three times]



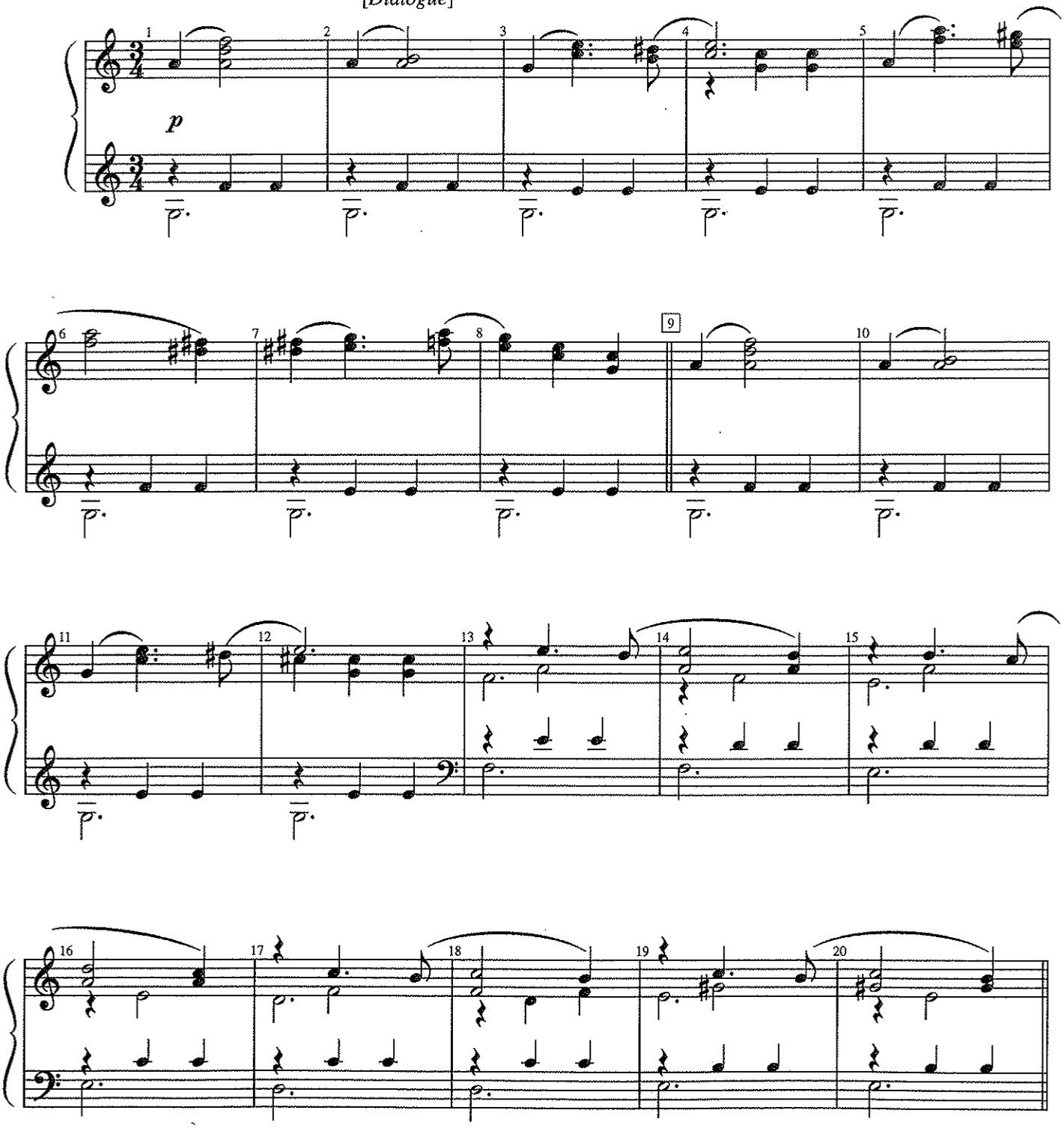
Segue to No. 18c "Gamblers"

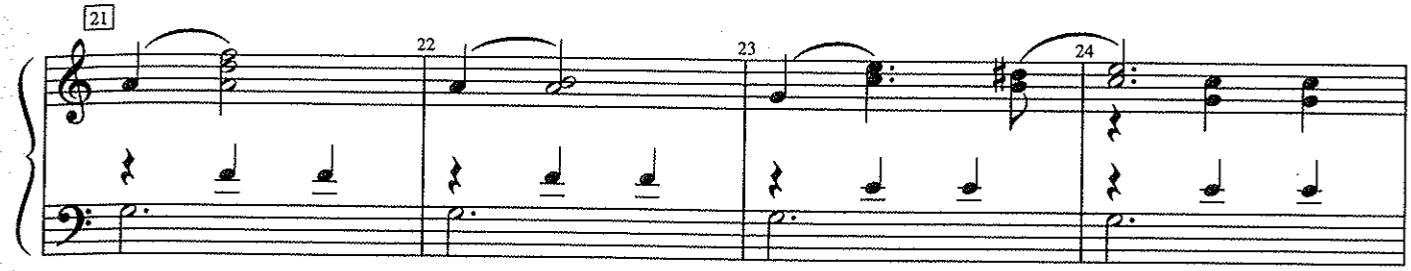
No. 18c CUT Gamblers [Underscore]

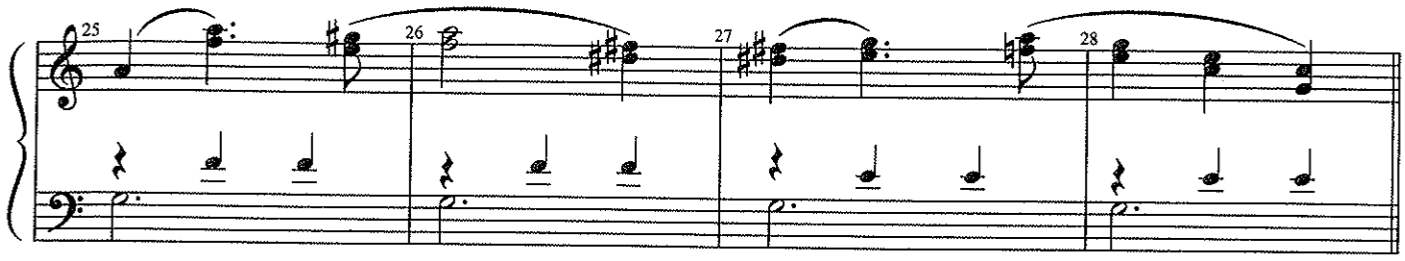
(Orchestra)

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

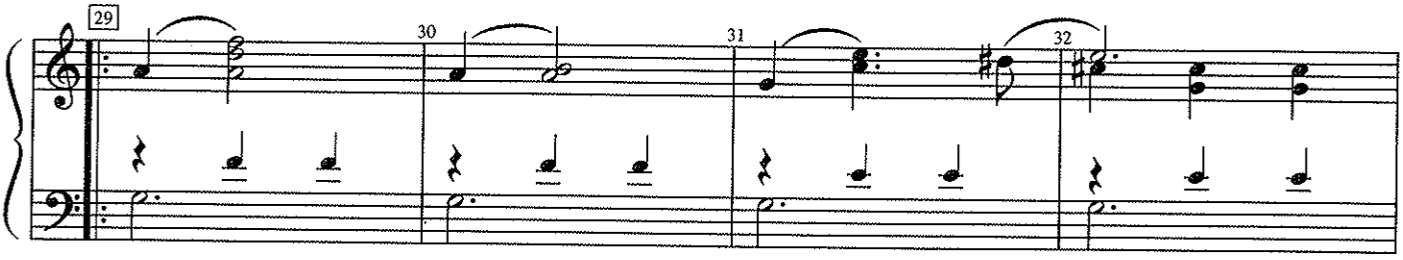
Tempo di Valse (♩.=64) [*Dialogue*]



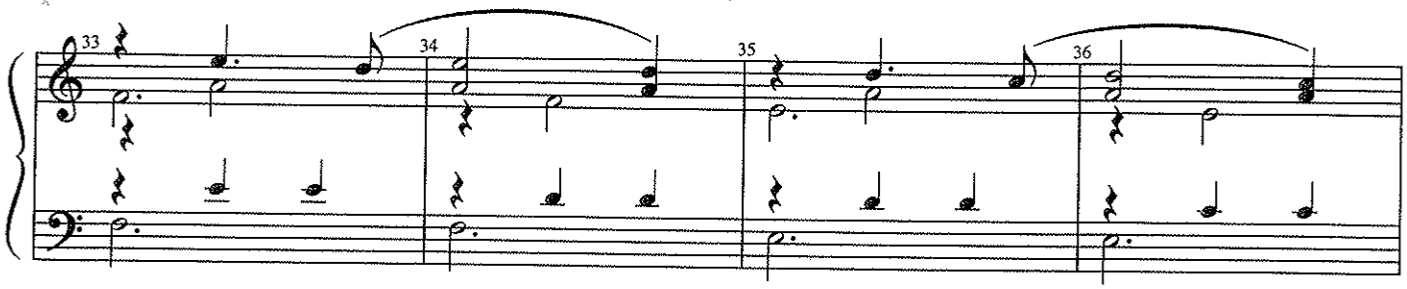




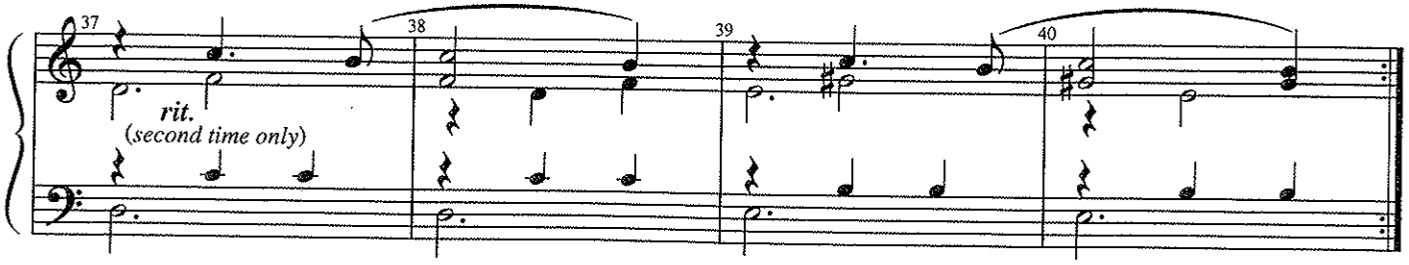
Second time: MAJOR: Gamblers? Nonsense! How do…



First time: THAYER: I've been told on very good authority…



Second time: ROGERS: Oh, you can be sure they're here, Major. How could they pass up the opportunity of fleecing a passenger list like this one? I've even heard talk that the notorious Jay Yates is aboard. [*Music segue*]



Segue as one

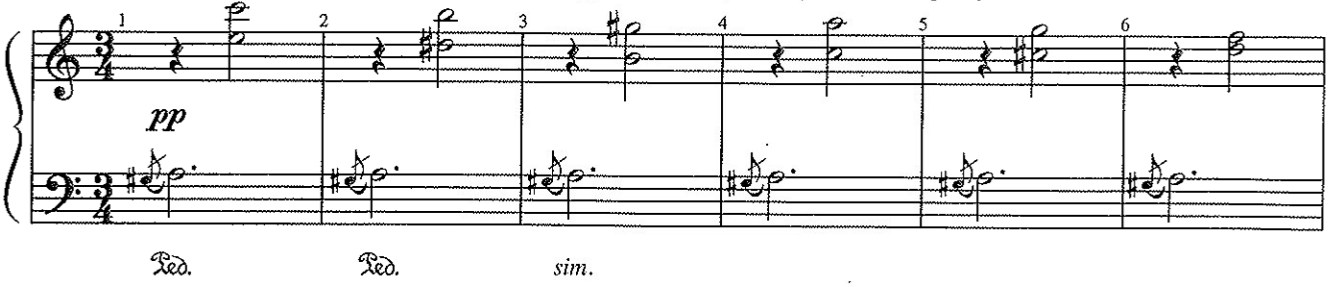
No. 19 "No Moon #1"

(Fleet, Ida, Isidor, Farrell, McGowan, Captain,
Lightoller, Murdoch, Hitchens, Caroline & Charles)

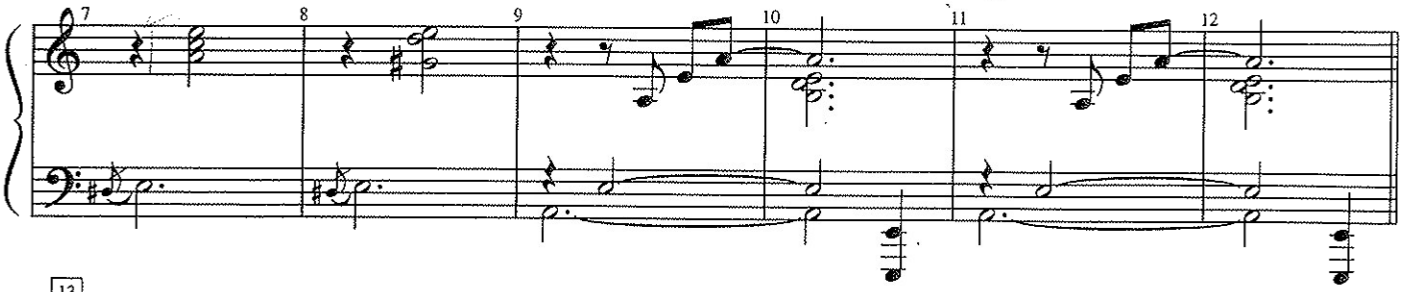
Cue: ROGERS: ...the notorious Jay Yates.

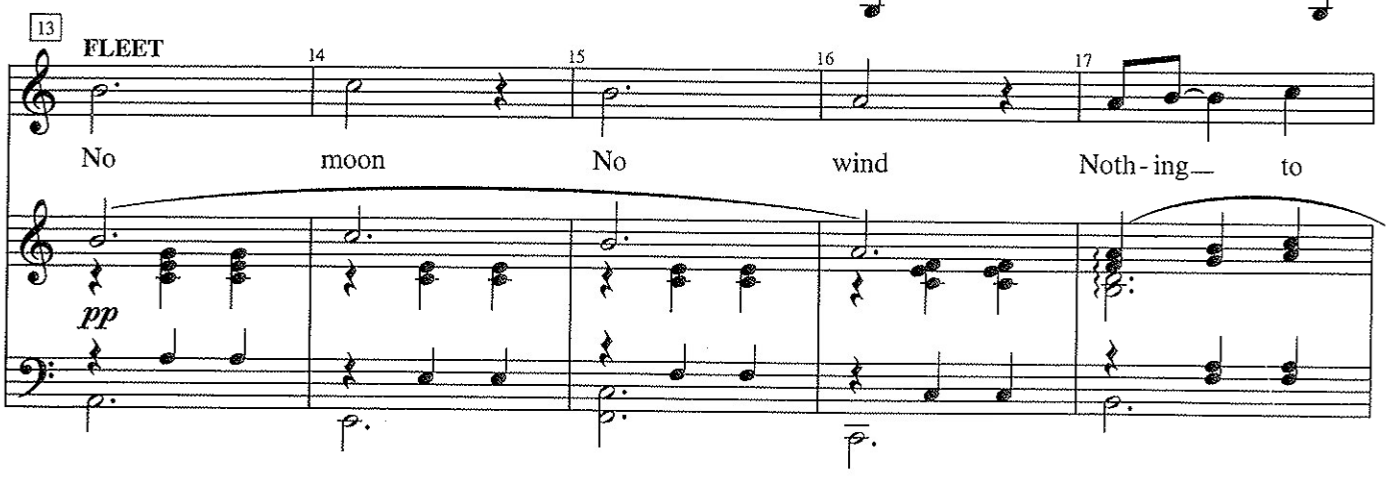
Valse Mysterieuse (♩. = 60)

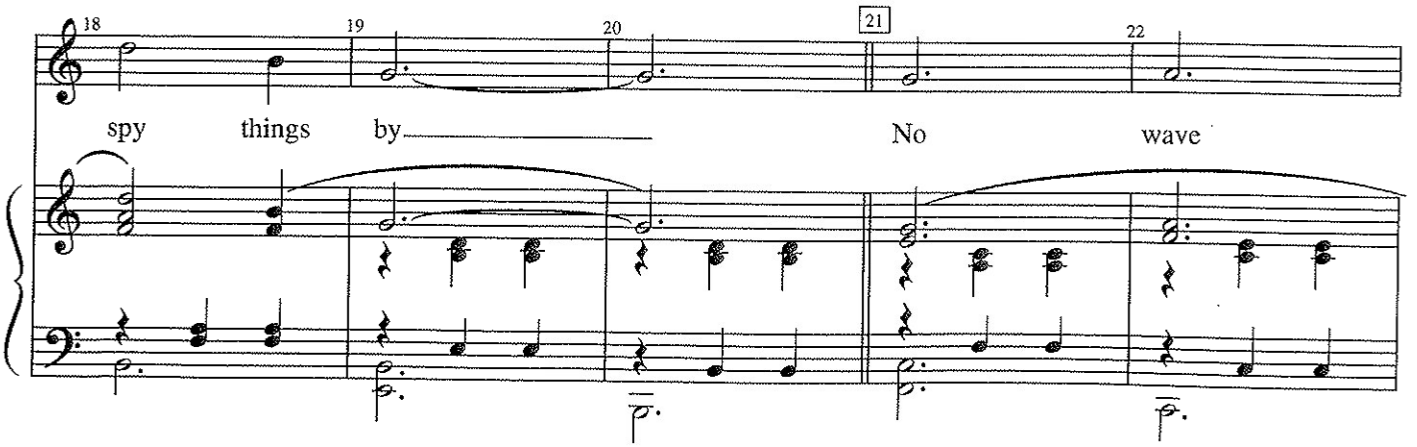
THAYER: I don't remember seeing **his** name on the passenger list—
ROGERS: Well, you wouldn't, would you? But I'll give you ten to one he's here somewhere.

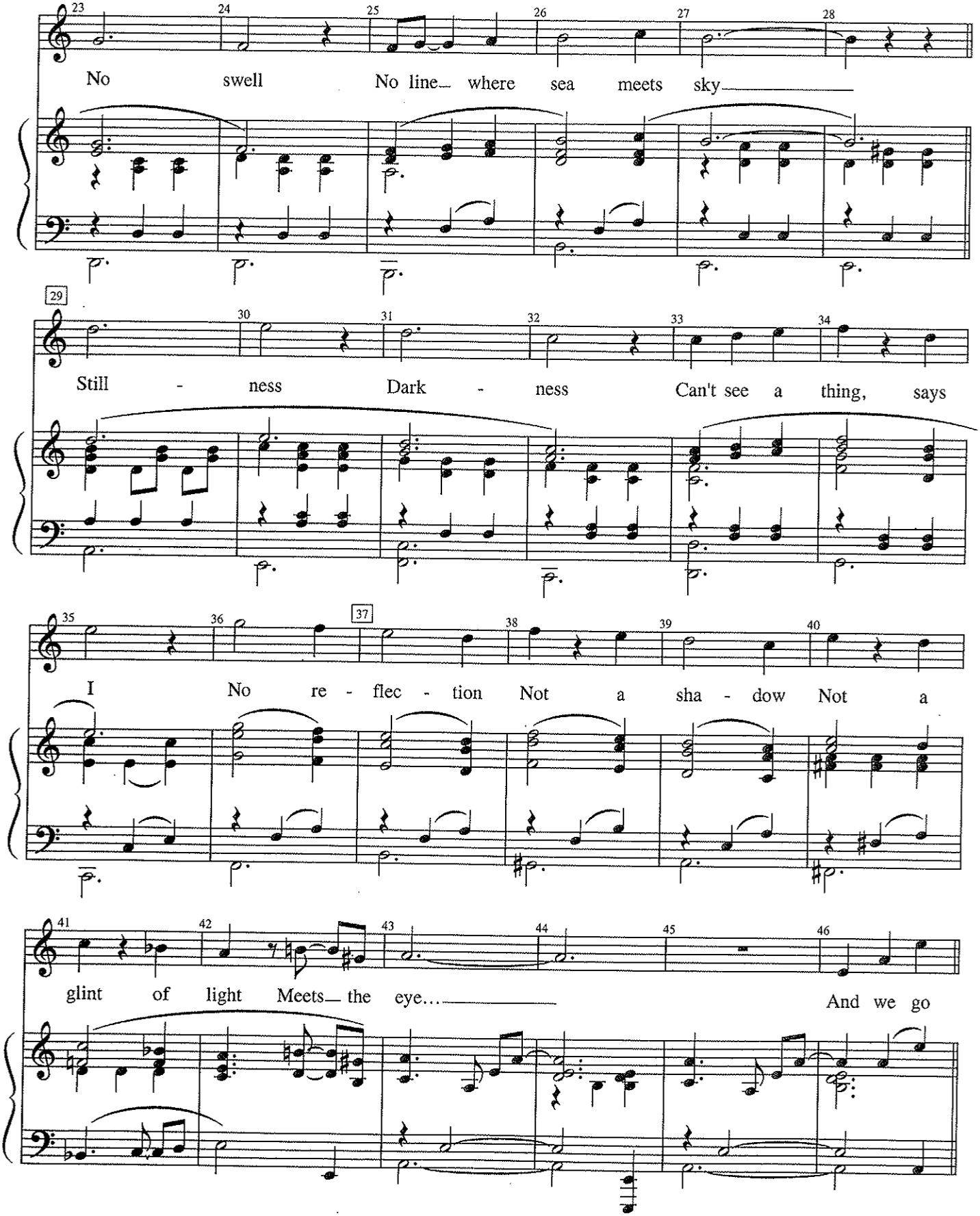


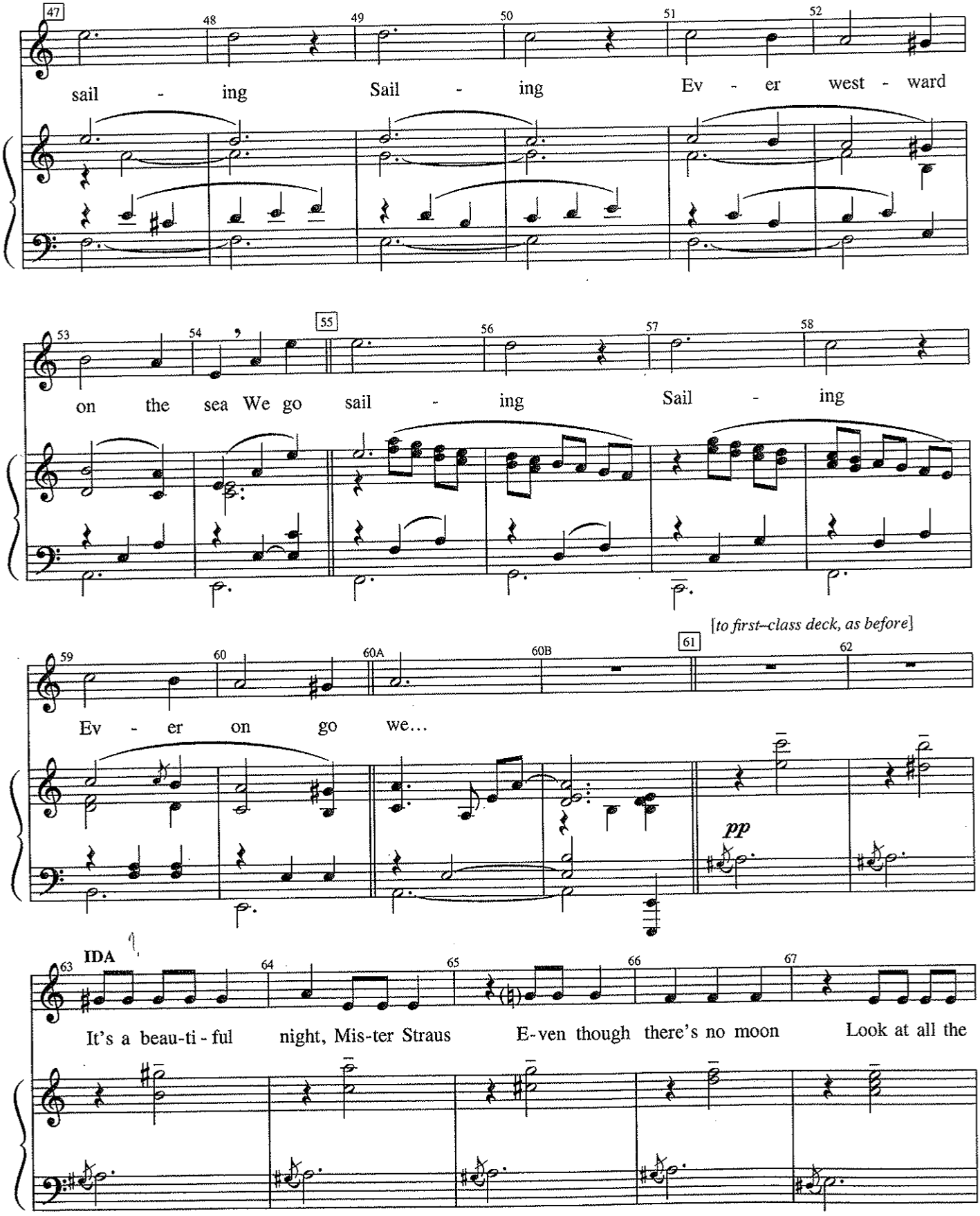
(*Crow's Nest appears.*)








No swell No line where sea meets sky
Still - ness Dark - ness Can't see a thing, says
I No re - flec - tion Not a sha - dow Not a
glint of light Meets the eye...
And we go


47
48
49
50
51
52
sail - ing Sail - ing Ev - er west - ward
53
54
55
56
57
58
on the sea We go sail - ing Sail - ing
[to first–class deck, as before]
59
60
60A
60B
61
62
Ev - er on go we...
pp
IDA
63
64
65
66
67
It's a beau-ti - ful night, Mis-ter Straus E-ven though there's no moon Look at all the

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.

68 69 70

stars Can you find the Big Dip - per?—

71 72

IDA **ISIDOR**

73 74 75 76

May - be you should drop bread crumbs Can you feel how cold it's get-ting, Mis - sus Straus?

77 78 79 80 5

All in the past cou - ple of hou - rs— Would you like me to get your

[*three times*] IDA: What, and maybe never see you again? **IDA**

81 [ISIDOR] (*1st time only*) 82 (*last time only*) 83 84 85

fur stole? No, thank you, I'd rath - er freeze

[*to third–class deck, as before*]

FARRELL

Are you cold, then, Katie?—

McGOWAN

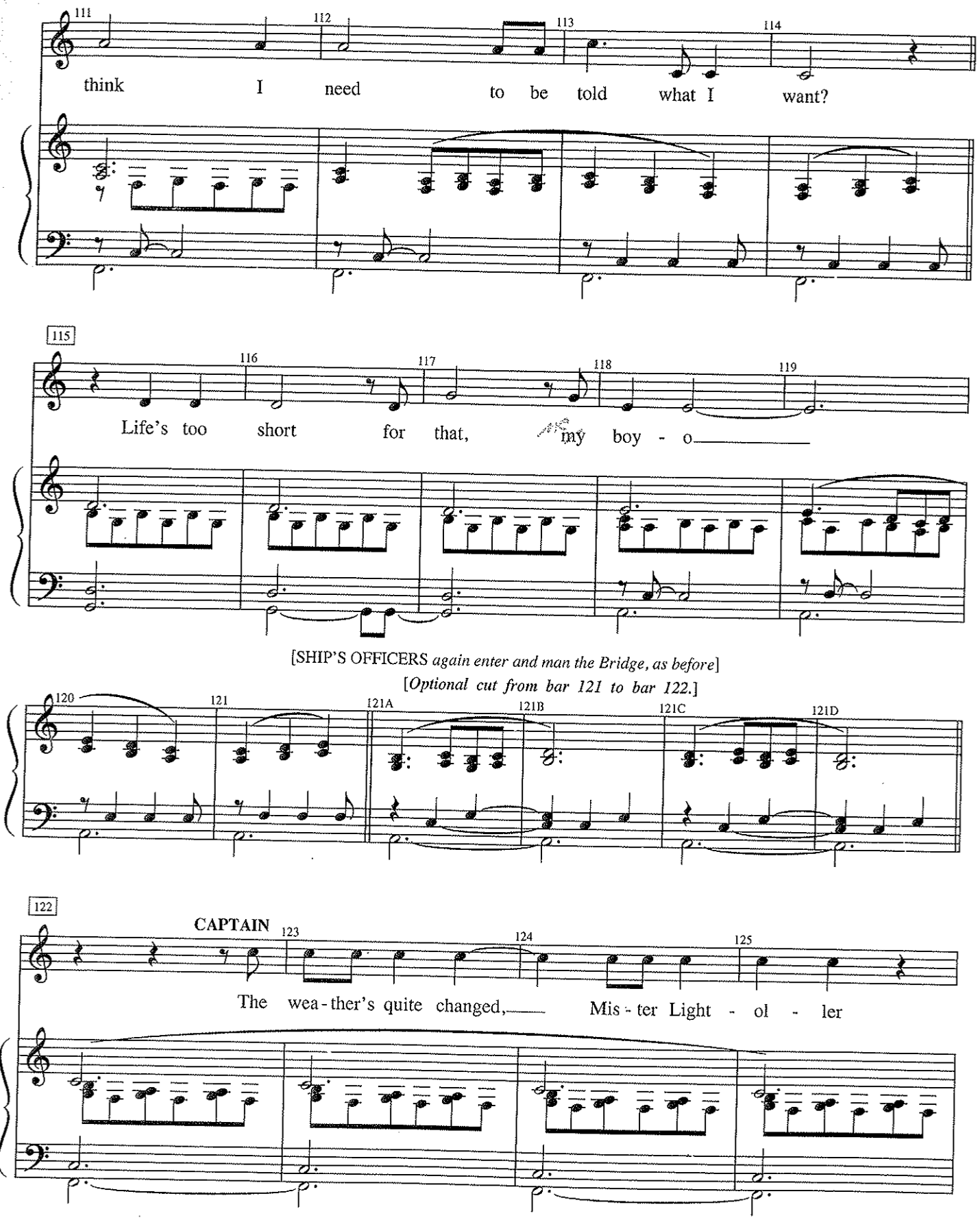
Not now that you've got your arm a-round me—

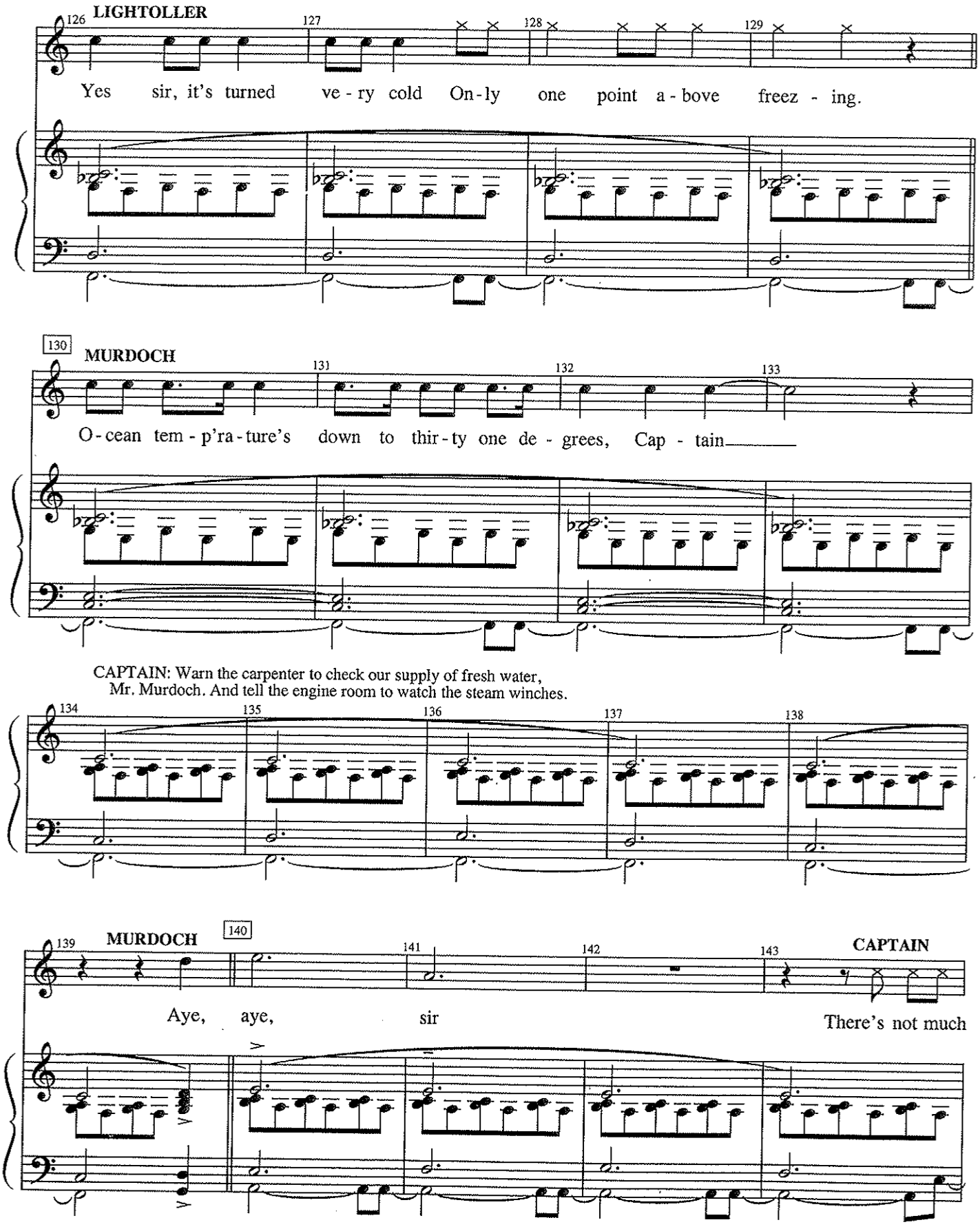
FARRELL: But I don't—

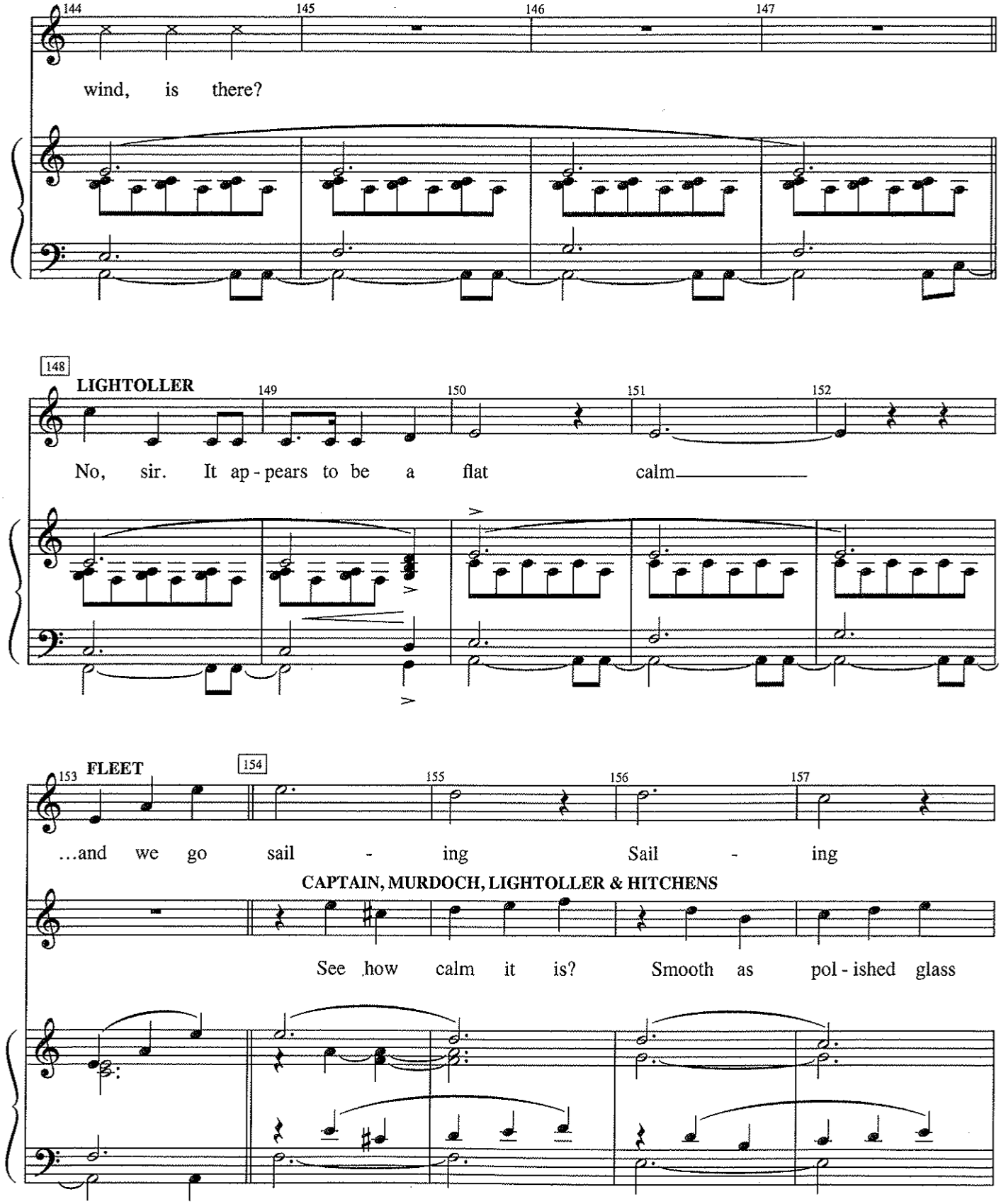
McGOWAN: And you find that funny, do you?

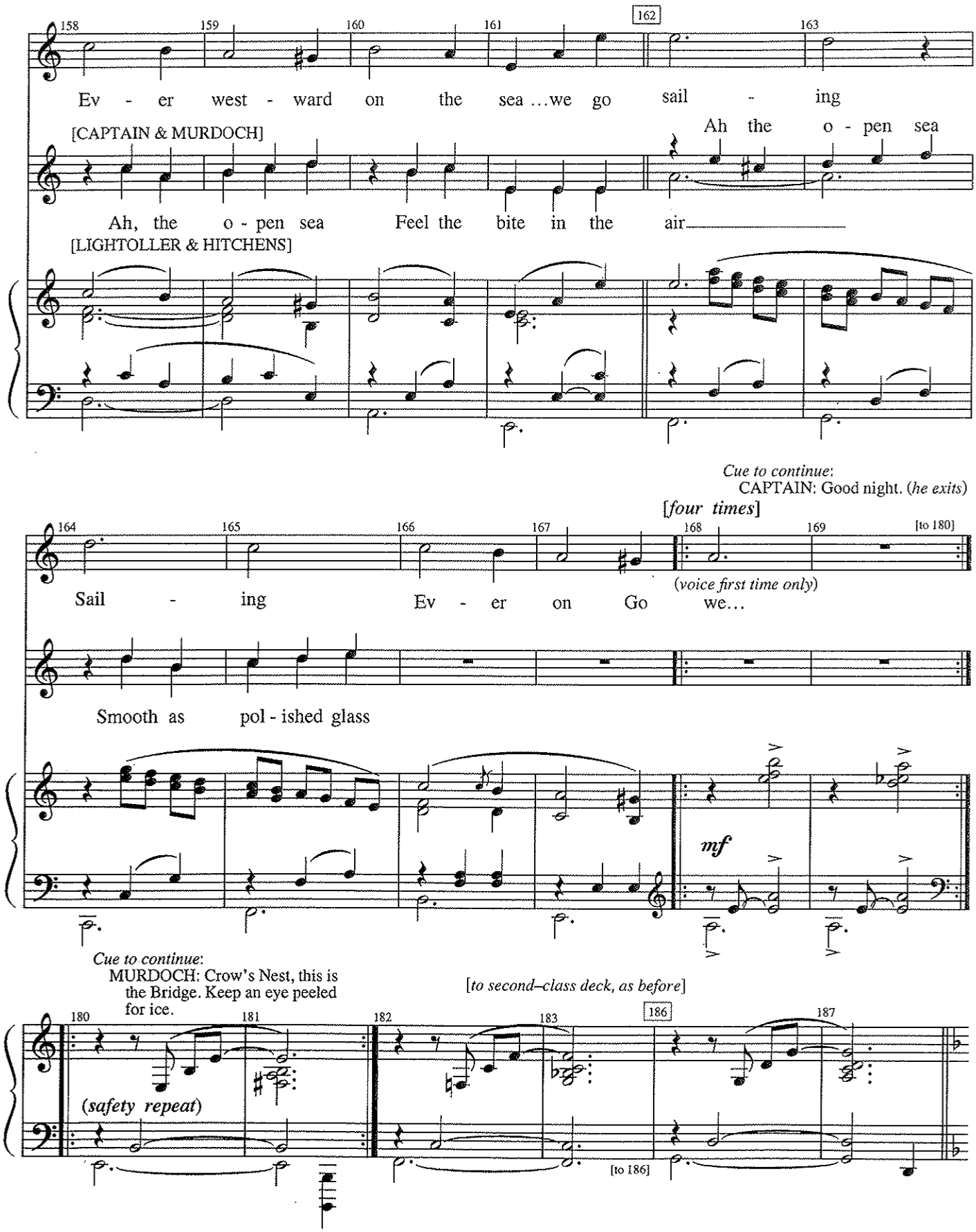
McGOWAN

What kind of girl— do you think I am? You


111
112
113
114
think I need to be told what I want?
115
116
117
118
119
Life's too short for that, my boy - o
[SHIP'S OFFICERS again enter and man the Bridge, as before]
[Optional cut from bar 121 to bar 122.]
120
121
121A
121B
121C
121D
122
CAPTAIN
123
124
125
The wea - ther's quite changed, Mis - ter Light - ol - ler


126
LIGHTOLLER
127
128
129
Yes sir, it's turned ve - ry cold On - ly one point a - bove freez - ing.
130
MURDOCH
131
132
133
O - cean tem - p'ra - ture's down to thir - ty one de - grees, Cap - tain
CAPTAIN: Warn the carpenter to check our supply of fresh water,
Mr. Murdoch. And tell the engine room to watch the steam winches.
134
135
136
137
138
139
MURDOCH
140
141
142
143
CAPTAIN
Aye, aye, sir
There's not much


144
145
146
147
wind, is there?
148
LIGHTOLLER
149
150
151
152
No, sir. It ap - pears to be a flat calm
153
FLEET
154
155
156
157
...and we go sail - ing Sail - ing
CAPTAIN, MURDOCH, LIGHTOLLER & HITCHENS
See how calm it is? Smooth as pol - ished glass


158
159
160
161
162
163
Ev - er west - ward on the sea ...we go sail - ing
[CAPTAIN & MURDOCH]
Ah the o - pen sea
Ah, the o - pen sea
Feel the bite in the air
[LIGHTOLLER & HITCHENS]
Cue to continue:
CAPTAIN: Good night. (he exits)
[four times]
164
165
166
167
168
169
[to 180]
(voice first time only)
Sail - ing
Ev - er on
Go we...
Smooth as pol - ished glass
mf
Cue to continue:
MURDOCH: Crow's Nest, this is the Bridge. Keep an eye peeled for ice.
[to second–class deck, as before]
180
181
182
183
186
187
(safety repeat)
[to 186]

188

CAROLINE

CAROLINE: What's the first thing...

Charles think! In two days A - me-ri-ca!

p

[*Dialogue continues*]

Second time: CHARLES: ...their chaps need to wear a great deal of padding.

200

CAROLINE: They sound like an eminently sensible race.

208

CHARLES

[CHARLES]

C'LINE

Let us both hope so... That's why we're go - ing there.

rit.

Segue as one