

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 [Iddor], 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!

Andantino (♩ = 80)

1 McGOWAN (*proudly*)

I will be a pro - per - per - son Peo - ple will look up to me

mp *sim.*

5 6 7 8

Meno mosso

What a girl that girl Mc - Gow - an Ka - tie Vio - let Maud Ma - rie.

p. *rit.*

9 A tempo

I as - pire to heights of glo - ry In the new world That can be!

p.

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13 In that grand-est na-tion I'll stand tall

14

15

16

17 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 high-est hopes Of all...

19

20

21

22

rit.

[to 21] [21] (vocal first time only)

[23] [MCGOWAN] (*dreamily*)

23 I want to be a la-dy's maid!

24

25

26 La-dy's maid in A-me-ri-ca

Red.

sim.

[27] [MCGOWAN] (*dreamily*)

27 In A-me-ri-ca the streets are paved with gold

28

29

30

Red.

sim.

31 MURPHEY

I want to be a go-ver-ness Go - ver-ness in A - me-ri - ca

35 MULLINS

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

43 MCGOWAN

In A-me-ri-ca I'll sew till I am old... There's a

47

place called Chi - ca - go

48

I've seen it on the map

49

mp

50

MURPHEY 51

There's a place called Ma - ry - land

I've

cresc. poco a poco

53

MULLINS 55

seen it on the map

There's a place in A - me - ri - ca

54

Called

56

Al - bu - quer - que*

And I'm

57

mf

58

Al - bu - quer - que*

And I'm

mf

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

59 ho - pin' it's a bit like Do - ne - gal

60
61
62

decresc.

63 McGOWAN

Oh, I'm ho - pin' that it is...

64

THREE KATES

[MCGOWAN] 65

[MURPHEY & MULLINS] There I'm ho - pin' that it

p

cresc. poco a poco

66 is... Where my dream-in' and my ho - pin' and my schem-in' And my

67
68

69 pray - in' and my wish - in' to be hap - py Will come true e - nough And...

70

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...

75 **MURPHEY & MULLINS**

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

Oh, I will be

SECOND MAN
[WIDENER]

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

83 grand... [MURPH. & MULL.] In A-me-ri-ca It's bet-ter I am told. Oh,

[MCGOWAN] 84

[SECOND MAN] In A-me-ri-ca It's bet-ter I am told.

87 far be - yond the North - ern Sea A

91 new life can un - fold

Musical notation for measures 107-110, including vocal line and piano accompaniment.

Strike it rich and spend the for-tune I a - mass.....

Piano accompaniment for measures 107-110, featuring a rhythmic pattern of eighth notes.

[111] FOURTH MAN [MAJOR]

Musical notation for measures 112-114, including vocal line and piano accompaniment.

I want to be a con-sta-ble! Con - sta-ble in A - me-ri - ca -

Piano accompaniment for measures 112-114, featuring triplets and a dynamic marking of *f*.

Musical notation for measures 115-118, including vocal line and piano accompaniment.

In A-me-ri-ca you rise a - bove your class.....

Piano accompaniment for measures 115-118, featuring a rhythmic pattern of eighth notes.

[119]

Musical notation for measures 120-122, including vocal line and piano accompaniment.

there's the place your in - dus - try and

Piano accompaniment for measures 120-122, featuring a rhythmic pattern of eighth notes.

tal - ent Can be sold...

McGOWAN

THREE KATES

And I'm cer-tain that it will... There I'm cer-tain that it

p

GERMAN MAN [ISIDOR]

will... ICH will ein gu-tes le-ben ha-ben

p

cresc. poco a poco

ITALIAN COUPLE

[ASTOR]

134

135

3

136

[MADELEINE]

U

MEN

vi - ta ne - gli Sta - ti U - ni - ti...

Ah.

Musical score for the first system, measures 133-136. It includes vocal lines for Astor and Madeleine, and piano accompaniment. The key signature is two sharps (F# and C#). Measure numbers 133, 134, 135, and 136 are indicated. A triplet of eighth notes is shown in measure 135. The lyrics are "vi - ta ne - gli Sta - ti U - ni - ti...".

ALL

137

138

Where

my dream - in' and my ho - pin' and my schem - in' And my

Musical score for the second system, measures 137-138. It includes vocal lines for Astor and Madeleine, and piano accompaniment. The key signature is two sharps. Measure numbers 137 and 138 are indicated. The lyrics are "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...

Musical score for the third system, measures 139-140. It includes vocal lines for Astor and Madeleine, and piano accompaniment. The key signature is two sharps. Measure numbers 139 and 140 are indicated. The lyrics are "pray - in' and my wish - in' to be hap - py Will come true e - nough And...".

poco rit.

Slower
[141] THREE KATES, FARRELL & THIRD MAN [GUGG.]

Musical notation for measures 141-143. Measure 141 starts with a treble clef and a key signature of two sharps (F# and C#). The melody begins on a quarter note G4. Measure 142 continues the melody with a quarter note A4, a quarter note B4, and a quarter note C5. Measure 143 continues with a quarter note B4, a quarter note A4, and a quarter note G4. A fermata is placed over the final G4. The measure number 143 is written above the staff.

I want to rise a - bove... Oh,

ALL

Musical notation for measures 142-143. Measure 142 continues the melody with a quarter note B4, a quarter note C5, and a quarter note B4. Measure 143 continues with a quarter note A4, a quarter note G4, and a quarter note F#4. A fermata is placed over the final F#4. The measure number 143 is written above the staff.

I want to rise a - bove my - self....

Musical notation for measures 144-146. Measure 144 starts with a treble clef and a key signature of two sharps. The melody begins on a quarter note G4. Measure 145 continues with a quarter note A4, a quarter note B4, and a quarter note C5. Measure 146 continues with a quarter note B4, a quarter note A4, and a quarter note G4. A fermata is placed over the final G4. The measure number 146 is written above the staff.

Musical notation for measures 144-145. Measure 144 continues the melody with a quarter note B4, a quarter note C5, and a quarter note B4. Measure 145 continues with a quarter note A4, a quarter note G4, and a quarter note F#4. A fermata is placed over the final F#4. The measure number 145 is written above the staff.

will be grand

SOP. & TEN.

Musical notation for measures 146-147. Measure 146 continues the melody with a quarter note B4, a quarter note C5, and a quarter note B4. Measure 147 continues with a quarter note A4, a quarter note G4, and a quarter note F#4. A fermata is placed over the final F#4. The measure number 147 is written above the staff.

A - me - ri - ca, the

A - me - ri - ca, the streets Are paved with

Musical notation for measures 148-149. Measure 148 starts with a treble clef and a key signature of two sharps. The melody begins on a quarter note G4. Measure 149 continues with a quarter note A4, a quarter note B4, and a quarter note C5. A fermata is placed over the final C5. The measure number 149 is written above the staff.

McGOWAN

Musical notation for measures 147-148. Measure 147 continues the melody with a quarter note B4, a quarter note C5, and a quarter note B4. Measure 148 continues with a quarter note A4, a quarter note G4, and a quarter note F#4. A fermata is placed over the final F#4. The measure number 148 is written above the staff.

streets Are paved with gold...

I want to be a

Musical notation for measures 149-150. Measure 149 continues the melody with a quarter note B4, a quarter note C5, and a quarter note B4. Measure 150 continues with a quarter note A4, a quarter note G4, and a quarter note F#4. A fermata is placed over the final F#4. The measure number 150 is written above the staff.

ALTO & BASS

A - mer - i - ca the streets are paved with gold...

Musical notation for measures 151-152. Measure 151 starts with a treble clef and a key signature of two sharps. The melody begins on a quarter note G4. Measure 152 continues with a quarter note A4, a quarter note B4, and a quarter note C5. A fermata is placed over the final C5. The measure number 152 is written above the staff.

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THIRD MAN [GUGGENHEIM] FIRST MAN [THAYER]

150 > la-dy's maid Mil-lion-aire... En-gi-neer... In A-me-ri-ca!

151 > ALL

152 >

sfz

153 McGOWAN

Bet-ter place for me and you... Bet-ter land to start a new...

154

155

156

mp

157

Bet-ter land for the ba-by... by...

158

159

160

161

p

162

That

163

164

165

poco rit.

I

166 **A tempo**
 (Alternate)
 Hold

167 168 169 170

mp

171 172 173

poco rit.
grand rit.

No. 13 **Mystery Bridge #1 [Underscore]**

(Orchestra)

Slow Segue

Cue: *Slow segue from No. 12 "Lady's Maid"*
 Very Slowly — in three (♩ = 50)
 [two times]

174 175 176 177 178 179 180 181 182

pp
p
sim.

Musical score for Mystery Bridge #1, measures 9-17. The score is written for piano and orchestra. The piano part is in treble clef and the orchestra part is in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The score includes dynamic markings like 'pp.' and 'Vamp'.

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

Musical score for Marconi's Wonder #1, measures 15-17. The score is written for piano and orchestra. The piano part is in treble clef and the orchestra part is in bass clef. The key signature has one flat (Bb) and the time signature is 4/4. The score includes dynamic markings like 'f', 'Vamp', and 'p'.

Cue for fade: (Radio Room is reverted.)

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No. 15 "The Proposal"

(Barrett & Bride)

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

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

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

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

Brooding—in two ($\text{♩} = 80$)

6 **Freely—in four ($\text{♩} = 66$)**

BARRETT

A tempo

13
 Mar - ry me when I re - turn, Dar - lene
 14
 15
f
rit.

16
 And un - til that day, my love, take care.
 17
 Be thee
 18
p
a tempo
sim.

19 Slower e regolare—in two (♩=63)

19
 well
 20
 May the Lord who watch - es all watch o - ver
 21
 22
mf

23
 thee.
 24
 May God's Heav-en be your blan - ket as you
 25
 26

27 soft - ly sleep Mar - ry me! _____ When you're fin - 'ly in my

28 29 30 31

32 arms you'll plain - ly see This de - vo - ted sail - or's

33 34 35

36 heart and soul Are yours to keep! _____ Yours- to-keep...

37 38 39 BRIDE

poco rit. *rit.*

Segue as one

No. 15a

“The Night Was Alive”

(Bride & Barrett)

Cue: Segue as one from No. 15 “The Proposal”

(♩ = 63)

Parlando—slowly, in two

BRIDE

Ev-ry day from G - M - O - M “Good morn - ing, old man” To

a tempo

G- N - O - M “Good night, old man” My tel - e - graph sends its mes - sa - ges to ships at

sim.

sea... Send-ing out its dit dit dah-dit dah- dit

10 Poco più mosso (♩ = 88)

loco

dit dit dah- dit dah- dit dit dit dah- dit dah- dit dit dah- dit dah-

8va - loco poco rit.

Poco più mosso, in four

dit

a tempo accel. rit.

I was

19 New tempo, faster (♩=96)

young and shy, de - tached and sad Spent my days in - doors, a

mf p

home-bound lad Hard-ly spoke, few friends I kept my - self to my - self Quite a-

p rit.

27 lone. *a tempo*
 28 Then I found Mar - co - ni's te - le - graph It could
 29
 30
f *a tempo*
rit.
p

31 span the plan - et's width by half, Fif - ty yards, two thou - sand
 32
 33
p

34 miles The same! Touch the spark...
 35
 36 *Slower* And the
mp *a tempo*
p

37 *With a sense of awakening (♩ = 100)*
 38 night was a - live With a thou - sand voi - ces Fight - ing to be heard And
 39
 40
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

49 50 51 52

thou - sand peo - ple Joined with a sin - gle heart - beat Tap - ping out our

53 54 55 56

dit dit dah - dit dah - dit dit dit dah - dit dah - dit dit

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

So a-live with a thou-sand voi-ces

[BARRETT]

me! May God's Hea-ven be your blan - ket as you sleep--

BRIDE

— Those peo-ple Joined with a sin - gle heart - beat Tap-ping out our

77

[BRIDE]

Dit dit dah--dit dah-- dit dit dit dah-- dit dah--dit dah

mf BARRETT

Mar - ry me

Mar - ry me

82

83 BARRETT

84

85

signed "Fred"

86

87

88

89

90

Very Slowly

BRIDE

Ev - 'ry - where!

poco rit.

91

92

93

94

95

96

97

98

99

Faster

mp

BRIDE: Message received.

f

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

(Orchestra)

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

Allegro

Musical score for No. 15b, featuring two staves with treble clefs and a 4/4 time signature. The music is marked "Allegro" and "f". It includes a 7-measure phrase, a 2-measure phrase, and a 3-measure phrase.

[four times]

Musical score for No. 15b, featuring two staves with treble clefs and a 4/4 time signature. The music is marked "p". It includes a 5-measure phrase and a 6-measure phrase.

Segue as one

No. 16

"Hymn: God Lift Me Up"

(First-Class Passengers)

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

(♩ = 86)

Musical score for No. 16, featuring two staves with treble and bass clefs and a 4/4 time signature. The music is marked "mf" and "rit.". It includes a 2-measure phrase and a 3-measure phrase.

a tempo

[Dialogue] CAPTAIN: Ladies and gentlemen,...

Musical score for No. 16, featuring two staves with treble and bass clefs and a 4/4 time signature. The music is marked "mp" and "rit.". It includes a 5-measure phrase and a 6-measure phrase.

CAPTAIN: ...with Hymn Number
Twenty-seven: "God Lift Me Up" 8

Faster
[to 31]

SOPRANO

ALTO

TENOR

BASS

7 lift me up in
8 God

32 *a tempo*
33 *rit.* *a tempo*

34 things... a - bove
35 Keep my eyes on -

36 *rit.* *a tempo*
37 Peace and e - ver -

38 *rit.* *a tempo*
39 last - ing -

40 Right - eous - ness, di - vine
41 *rit.* *a tempo* *rit.*

Segue as one

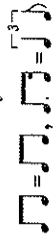
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No. 17

“Doing the Latest Rag”

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

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



In four (♩ = 90)

1 [WOMEN] **HARTLEY** **In two**

2 Ladies and gen - tle - men —

3

4

[MEN] ♪

Love!

f

accel.

BAND*

5 [HARTLEY]

6 Ev - ry - one up — and out Fol - low the band — and shout: “Is - n’t it a love - ly day!” Yes!

7 * [TAYLOR & BRICOUX]

8

9 **HARTLEY**

10 Watch - ing all the la - dies in Pa - is - ian fash - ion On dis - play

11

12

sim.

13 BANGS

Musical score for measures 14 and 15. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one flat (Bb) and a 4/4 time signature. Measure 14 contains the lyrics "Young Mis-ter Hart - ley is" and measure 15 contains "play - ing quite smart - ly In".

Young Mis-ter Hart - ley is play - ing quite smart - ly In

rhy - thm that could nev - er

ALL ONSTAGE

Musical score for measures 16, 17, and 18. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one flat (Bb) and a 4/4 time signature. Measure 16 contains the lyrics "lag", measure 17 contains "It's a mu - sic - al treat", and measure 18 contains "To hear a band with a beat".

lag

It's a mu - sic - al treat

To hear a band with a beat

Per - form - ing

21

HARTLEY (*greeting individual passengers*)

Musical score for measures 19, 20, 21, and 22. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one flat (Bb) and a 4/4 time signature. Measure 19 contains the lyrics "their lat - est rag! How do you do, my - friend?", measure 20 contains "So good to", measure 21 contains "see you once more!", and measure 22 contains "How long since we first - met?".

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

So good to

see you once more!

How long since we first - met?

Has it been

27 28 29 30
 three days or four? It seems like so much long - er

31 32 33
 Than a lit - tle week - end jag On the ship, by our - selves On this

34 35 36 37
 glor - i - ous af - ter - noon Do - ing the la - test rag! I love the cool of the breeze

38 39 40
 Feel the rhy - thm of the song in your knees Pro - me - nad - ing a -

41 42 43 44 +BAND

long at your ease — Like a feath-er in the air Is that a

45 46 47

hint of a chill? — When you're danc-ing out of doors it's a thrill —

48 49 50

— Keeps you har-dy and health-i-er still — Take a part-ner if you

51 52 53

dare — Ev-'ry-one is burst-ing with e-

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

Mov - ing to the rhy - thm of — The la - test rag! Come on and

61 WOMEN
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 ($\text{♩} = 414$)

ETCHES: Ladies and gentlemen, the DaMicos!

77

78 79 80

(The DAMICOS perform, then show the passengers the steps to copy.)

81 82 83 84 85 86

87 88 89 90 91 92

Slightly Faster ($\text{♩} = 417$)

93 94 95 96 97 98

mp cresc.

Meno mosso 105 (e=104)

HARTLEY BAND

113

[HART.] port par - al - lel deck It's — la plus belle deck All of the rest pas -

[BAND] PASSENGERS

Port

116

ALL

[HART.] Now the band is bet - ting This rag - time set - ting Will

[BAND] *se*

f

119

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 - che - 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 day's lat - est rag!

136

137

BAND

Come danc - ing! Out on the well - deck Ship's -

DANCING PASSENGERS & DAMICOS

Come danc - ing!

Out

f

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

139

140

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

142

143

144

Out

145

Port par - al - lel deck Great — *de - moi - selle* deck Watch all the girls sa - shay How the

Out _____ How the

149 [ALL]

rag - time mu - sic The rag - time mu - sic Can take you — a - way!

153

BAND, SOPRANO & TENOR

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.]

Musical notation for measures 157-160. The key signature has two sharps (F# and C#). Measure 157 starts with a treble clef and a key signature of two sharps. Measure 158 has a treble clef and a key signature of two sharps. Measure 159 has a treble clef and a key signature of two sharps. Measure 160 has a treble clef and a key signature of two sharps.

Up-*per* ho-tel deck Oh what a swell deck! Kick all your trou-*bles* a - way The

[HARTLEY, ALTO & BASS]

Musical notation for measures 161-164. The key signature has two sharps (F# and C#). Measure 161 has a treble clef and a key signature of two sharps. Measure 162 has a treble clef and a key signature of two sharps. Measure 163 has a treble clef and a key signature of two sharps. Measure 164 has a treble clef and a key signature of two sharps.

long at your ease — Like a feath-er in the air! Is that a

Musical notation for measures 161-164. The key signature has two sharps (F# and C#). Measure 161 has a bass clef and a key signature of two sharps. Measure 162 has a bass clef and a key signature of two sharps. Measure 163 has a bass clef and a key signature of two sharps. Measure 164 has a bass clef and a key signature of two sharps.

Port par-al-*lel* deck It's — *la plus belle* deck All of the rest *pas - sé*

Musical notation for measures 161-164. The key signature has two sharps (F# and C#). Measure 161 has a treble clef and a key signature of two sharps. Measure 162 has a treble clef and a key signature of two sharps. Measure 163 has a treble clef and a key signature of two sharps. Measure 164 has a treble clef and a key signature of two sharps.

hint of a chill? — When you're dancing out of doors it's a thrill — Keeps you har-*dy* and

Musical notation for measures 165-168. The key signature has two sharps (F# and C#). Measure 165 has a treble clef and a key signature of two sharps. Measure 166 has a treble clef and a key signature of two sharps. Measure 167 has a treble clef and a key signature of two sharps. Measure 168 has a treble clef and a key signature of two sharps.

Musical notation for measures 165-168. The key signature has two sharps (F# and C#). Measure 165 has a bass clef and a key signature of two sharps. Measure 166 has a bass clef and a key signature of two sharps. Measure 167 has a bass clef and a key signature of two sharps. Measure 168 has a bass clef and a key signature of two sharps.

Great *de - moi-selle* deck Watch all the girls sa - shay —

Musical notation for measures 165-168. The key signature has two sharps (F# and C#). Measure 165 has a treble clef and a key signature of two sharps. Measure 166 has a treble clef and a key signature of two sharps. Measure 167 has a treble clef and a key signature of two sharps. Measure 168 has a treble clef and a key signature of two sharps.

health - *i - er* still — Take a part-*ner* if you dare! —

Musical notation for measures 165-168. The key signature has two sharps (F# and C#). Measure 165 has a bass clef and a key signature of two sharps. Measure 166 has a bass clef and a key signature of two sharps. Measure 167 has a bass clef and a key signature of two sharps. Measure 168 has a bass clef and a key signature of two sharps.

[BAND, SOP. & TEN.]

169 Ev-'ry - one is burst - ing with e - mo - tion
170
171 Danc - ing as we cross the might - y

[HARTLEY, ALTO & BASS]

172 o - cean
173
174 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
lat - est

170

- 15 - Doing the Latest Rag

Musical score for measures 170-182. The score is written for piano and orchestra. Measures 170-182 show the piano accompaniment with repeated notes and rests. The orchestral part enters at measure 170 with a melodic line. Measure 179 is marked with a box containing the number 179. The score includes dynamic markings such as *rag!* and *sfz*.

No. 17a

Latest Rag Playoff

(Orchestra)

Applause Segue

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

L'istesso tempo

Musical score for measures 171-182. The score is written for piano and orchestra. Measures 171-182 show the piano accompaniment with repeated notes and rests. The orchestral part enters at measure 171 with a melodic line. Measure 179 is marked with a box containing the number 179. The score includes dynamic markings such as *sfz* and *rag!*.

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, applessauce, 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

EDGAR

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

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

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

[54] millions, Edgar?

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

[58] ALICE

Please don't tell me "ne - ver"

[64] I'll want this for

Poco meno mosso

70 ev - er... 71 72 73 74 75
 ev - er... There's a new world a - round us,
 mp
 rall.

76 EDGAR 77 78 79 80 81 ALICE
 Ed - gar Won't you ev - er give up that view? I want
 p.
 p.
 poco

82 83 84 85 86 87 88
 more than we've got now, Ed - gar Why don't you?
 p.
 p.
 poco

89 EDGAR: I don't know. 90 91 92 93
 What do you suggest we do about it?
 p.
 p.
 poco

94 ALICE: I don't know. 95 96 97 98
 I'm going for a walk now, Edgar. I have to be alone for a while.
 poco rit.
 rit.

Segue

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.]

The musical score is written for orchestra in 3/4 time, marked "Very Slowly — in three (♩ = 50)". It consists of two systems of staves, each with a treble and bass clef. The first system (measures 1-8) begins with a piano (*pp*) dynamic and includes a *Red.* (Reduction) section. The second system (measures 9-17) continues the piece, also featuring *Red.* sections. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *pp*, *p*, and *sim.* (sustained). Measure numbers 1 through 17 are clearly indicated at the start of each measure.

Cue to fade and cutoff: CAPTAIN: Thank God I won't be around to see it.

Vamp

TIC Solo Piano-Conductor

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)

Musical score for measures 1-4. The score is written for piano (pp) and consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The tempo is marked as ♩=124. The music features a melodic line in the treble and a supporting bass line in the bass. Measure numbers 1, 2, 3, and 4 are indicated above the staves.

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

Musical score for measures 5-10. The score continues from the previous system. It features a treble clef staff and a bass clef staff. The key signature remains one flat. The music includes a melodic line and a bass line. Measure numbers 5, 6, 7, 8, 9, and 10 are indicated above the staves. A box around the number 9 indicates a cue point.

Musical score for measures 11-16. The score continues from the previous system. It features a treble clef staff and a bass clef staff. The key signature remains one flat. The music includes a melodic line and a bass line. Measure numbers 11, 12, 13, 14, 15, and 16 are indicated above the staves.

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

Musical score for measures 17-22. The score continues from the previous system. It features a treble clef staff and a bass clef staff. The key signature remains one flat. The music includes a melodic line and a bass line. Measure numbers 17, 18, 19, 20, 21, and 22 are indicated above the staves. A box around the number 17 indicates a cue point.

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

Musical score for Etches, measures 23-28. The score is written for piano accompaniment on a grand staff (treble and bass clefs). Measure 23 contains a complex chordal texture with many overlapping notes. Measures 24-28 show a more rhythmic accompaniment with a steady eighth-note pattern in the bass line and a melody in the treble line. A bracket above the staff spans from measure 25 to 28.

Musical score for Etches, measures 29-34. The score continues with piano accompaniment. Measures 29-32 feature a similar rhythmic accompaniment to the previous system. Measure 33 is marked with a box containing the number 33. Measure 34 ends with a fermata over the final notes. A bracket above the staff spans from measure 29 to 34.

Musical score for Etches, measures 35-40. The score continues with piano accompaniment. Measures 35-38 feature a similar rhythmic accompaniment. Measure 39 is marked with a box containing the number 39. Measure 40 ends with a fermata over the final notes. A bracket above the staff spans from measure 35 to 40.

On cue: ETCHES: My condolences.

[*Light changes to focus on third-class deck*]

Musical score for Etches, measures 41-46. The score continues with piano accompaniment. Measure 41 is marked with a box containing the number 41. Measures 42-46 feature a similar rhythmic accompaniment. Measure 46 ends with a fermata over the final notes. A bracket above the staff spans from measure 41 to 46.

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 ...

Musical score for Farrell and McGowan, measures 47-51. The score continues with piano accompaniment. Measures 47-51 feature a similar rhythmic accompaniment. Measure 49 is marked with a box containing the number 49. Measure 51 ends with a fermata over the final notes. A bracket above the staff spans from measure 47 to 51.

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

Musical score for Farrell's cue, measures 52-56. The score is written for piano in G major (one sharp). It consists of two staves: a treble clef staff and a bass clef staff. The music features a melodic line in the treble and a supporting bass line. Measure numbers 52, 53, 54, 55, and 56 are indicated above the treble staff.

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

Musical score for Isidor's cue, measures 57-62. The score is written for piano in G major. It consists of two staves: a treble clef staff and a bass clef staff. The music features a melodic line in the treble and a supporting bass line. Measure numbers 57, 58, 59, 60, 61, and 62 are indicated above the treble staff.

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

Musical score for Edgar's cue, measures 63-68. The score is written for piano in G major. It consists of two staves: a treble clef staff and a bass clef staff. The music features a melodic line in the treble and a supporting bass line. Measure numbers 63, 64, 65, 66, 67, and 68 are indicated above the treble staff.

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*]

Musical score for Edgar's cue (first time) and Farrell's cue (second time), measures 69-74. The score is written for piano in G major. It consists of two staves: a treble clef staff and a bass clef staff. The music features a melodic line in the treble and a supporting bass line. Measure numbers 69, 70, 71, 72, 73, and 74 are indicated above the treble staff.

Musical score for Edgar's cue (second time) and Farrell's cue (third time), measures 75-80. The score is written for piano in G major. It consists of two staves: a treble clef staff and a bass clef staff. The music features a melodic line in the treble and a supporting bass line. Measure numbers 75, 76, 77, 78, 79, and 80 are indicated above the treble staff.

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

Segue to No. 18c "Gamblers"

TIC Solo Piano-Conductor

4/4

No. 18c Gamblers [Underscore]

(Orchestra)

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

Tempo di Valse (♩ = 64) [Dialogue]

Musical score for measures 1-5. The score is written for two staves (treble and bass clefs). Measure 1 starts with a piano (*p*) dynamic. Measures 2-5 show a melodic line in the treble clef and a supporting bass line in the bass clef. Measure numbers 1, 2, 3, 4, and 5 are indicated above the treble staff. The piece concludes with a *p* dynamic marking.

Musical score for measures 6-10. The score continues from the previous system. Measure 6 begins with a new melodic phrase. Measure numbers 6, 7, 8, 9, and 10 are indicated above the treble staff. The piece concludes with a *p* dynamic marking.

Musical score for measures 11-15. The score continues with a melodic line in the treble clef and a bass line in the bass clef. Measure numbers 11, 12, 13, 14, and 15 are indicated above the treble staff. The piece concludes with a *p* dynamic marking.

Musical score for measures 16-20. The score continues with a melodic line in the treble clef and a bass line in the bass clef. Measure numbers 16, 17, 18, 19, and 20 are indicated above the treble staff. The piece concludes with a *p* dynamic marking.

Musical score for measures 21-24. The score is written for two staves (treble and bass clef). Measure 21 is marked with a box containing the number 21. Measures 22, 23, and 24 are grouped together with a brace on the left. The music consists of chords and single notes, with a key signature of one sharp (F#).

Musical score for measures 25-28. The score is written for two staves (treble and bass clef). Measures 25, 26, 27, and 28 are grouped together with a brace on the left. The music consists of chords and single notes, with a key signature of one sharp (F#).

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

Musical score for measures 29-32. The score is written for two staves (treble and bass clef). Measure 29 is marked with a box containing the number 29. Measures 30, 31, and 32 are grouped together with a brace on the left. The music consists of chords and single notes, with a key signature of one sharp (F#).

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

Musical score for measures 33-36. The score is written for two staves (treble and bass clef). Measures 33, 34, 35, and 36 are grouped together with a brace on the left. The music consists of chords and single notes, with a key signature of one sharp (F#).

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

Musical score for measures 37-40. The score is written for two staves (treble and bass clef). Measures 37, 38, 39, and 40 are grouped together with a brace on the left. The music consists of chords and single notes, with a key signature of one sharp (F#). A *rit.* (second time only) marking is present below measure 37.

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.

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.

Valse Mysterieuse (♩. = 60)

1 2 3 4 5 6

7 8 9 10 11 12

(Crow's Nest appears.)

13 FLEET

No moon No wind Noth-ing— to

14 15 16 17

18 spy things by No wave

19 20 21 22

23 24 25 26 27 28

No swell No line... where sea meets sky

29 30 31 32 33 34

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

35 36 37 38 39 40

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

41 42 43 44 45 46

glimt 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

63 64 65 66 67

IDA
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 71 72

stars Can you find the Big Dip-per? —

Musical notation for Isidor's first line, measures 68-72. The score includes a vocal line and a piano accompaniment line. The lyrics are: "stars Can you find the Big Dip-per? —".

73 74 75 76

IDA ISIDOR

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

Musical notation for Isidor's second line, measures 73-76. The score includes a vocal line and a piano accompaniment line. The lyrics are: "May - be you should drop bread crumbs Can you feel how cold it's get-ting, Mis - sus Straus?".

77 78 79 80

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

Musical notation for Isidor's third line, measures 77-80. The score includes a vocal line and a piano accompaniment line. The lyrics are: "All in the past cou - ple of hou - rs — Would you like me to get your".

81 82 83 84 85

[three times] IDA (last time only) [83]

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

Musical notation for Isidor's fourth line, measures 81-85. The score includes a vocal line and a piano accompaniment line. The lyrics are: "fur stole? No, thank you, I'd rath - er freeze".

[to third-class deck, as before]

86 87 88 89 90 91

FARRELL

Are you cold, then, Katie?—

92 93 94 95 96

McGOWAN

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

97 98 99 100 101

FARRELL: But I don't—

102 103 104 105 106

McGOWAN: And you find that funny, do you?

107 108 109 110

McGOWAN

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

111 think I need to be told what I want?

115 Life's too short for that, may 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

LIGHTOLLER

126 127 128 X 129 X

Yes sir, it's turned ve - ry cold On - ly one point a - bove freez - ing.

MURDOCH

130 131 132 133

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

MURDOCH

139 140 141 142 143

Aye, aye, sir There's not much

144 145 146 147

wind, is there?

148 LIGHTTOLLER 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

158 160 161 162 163

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]

164 166 167 168 169 [to 180]

Sail - ing Ev - er on Go
 Smooth as pol - ished glass

(voice first time only)
 we...

180 181 182 183 186 187

Cue to continue:
 MURDOCH: Crow's Nest, this is
 the Bridge. Keep an eye peeled
 for ice.
 (safety repeat)

[to second-class deck, as before]

CAROLINE 188
 Charles think! In two days A - me - ri - ca!
 189 190 191 192 193

[Dialogue continues] 194
 195 196 197 198 199

200
 Second time: CHARLES: ...their chaps need to wear a great deal of padding.
 201 202 203 204 205

206
 CAROLINE: They sound like an eminently sensible race.
 207 208 209 210 211

CHARLES 212
 Let us both hope so... That's why we're go - ing there.
 213 214 215
 [CHARLES] C'LINE
 rit.

Segue as one