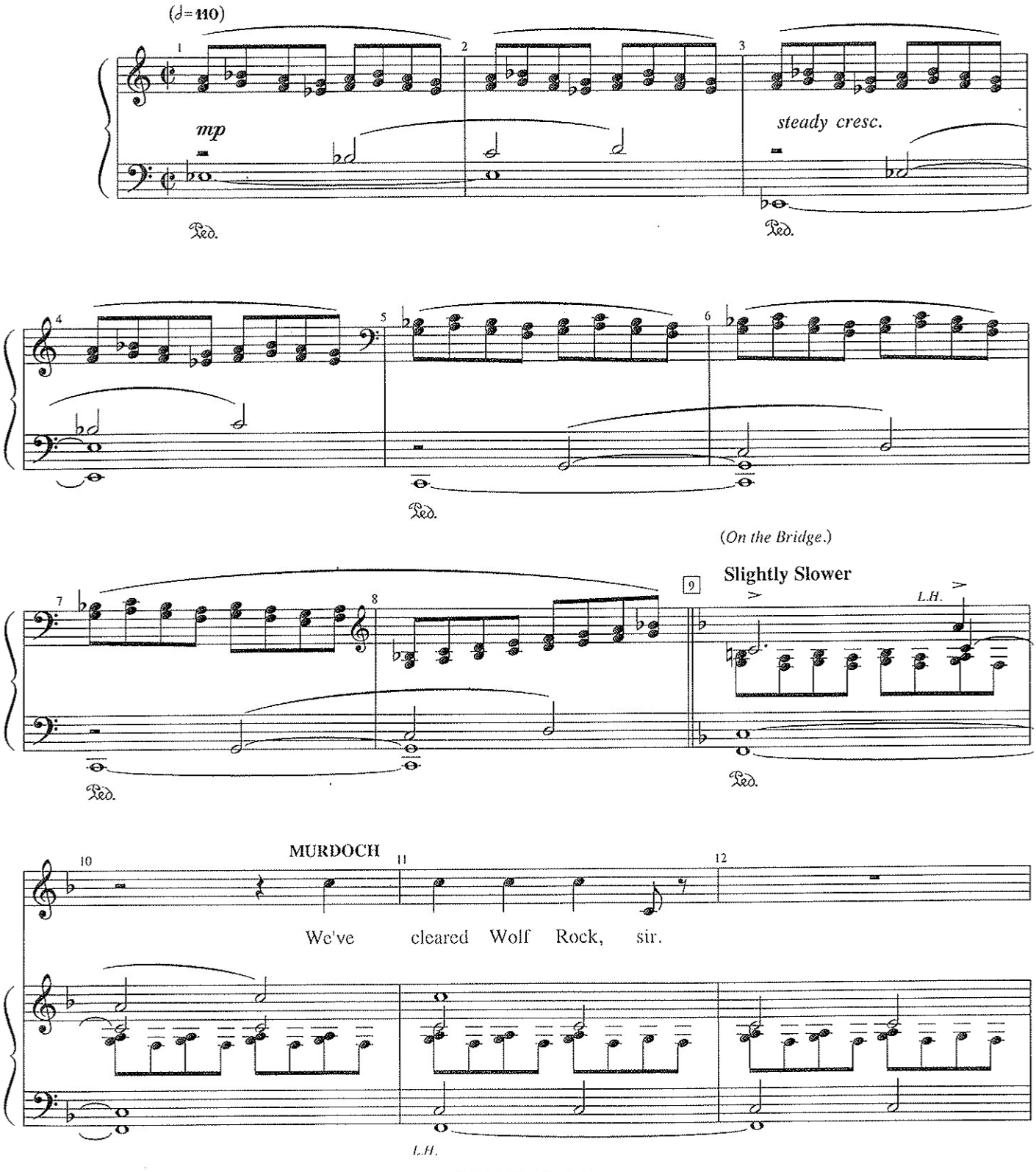
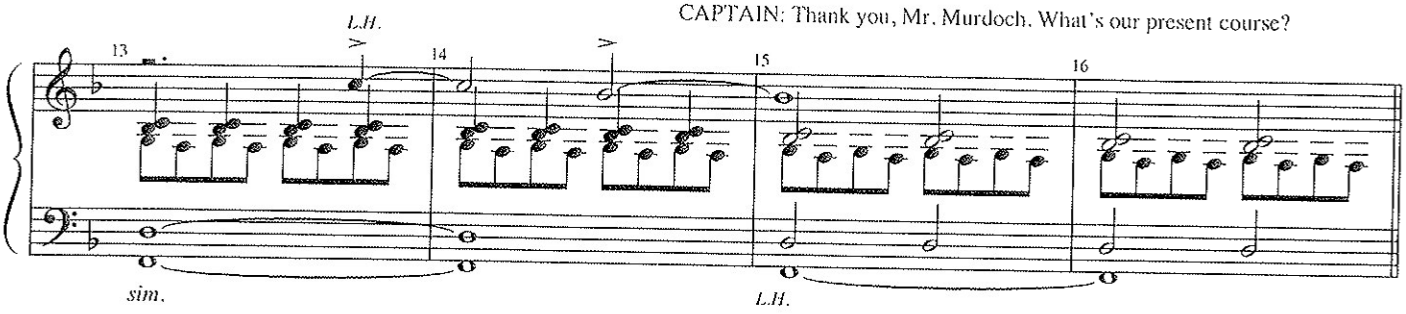
No. 3 "Wolf Rock"

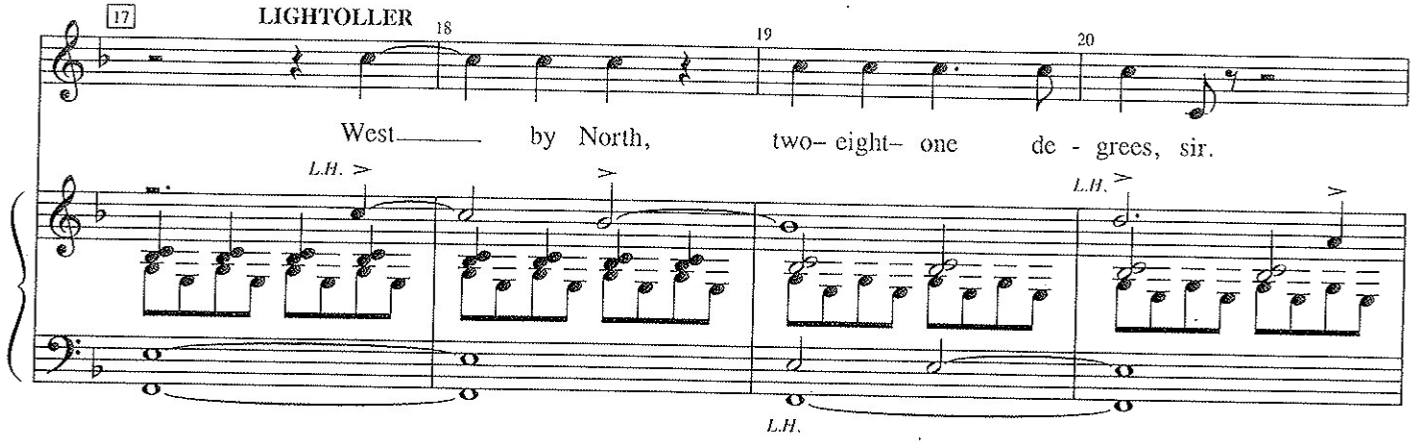
(Murdoch, Lightoller & Hitchens with Captain)

Cue: CARLSON: If that isn't the story of my entire goddamn life.

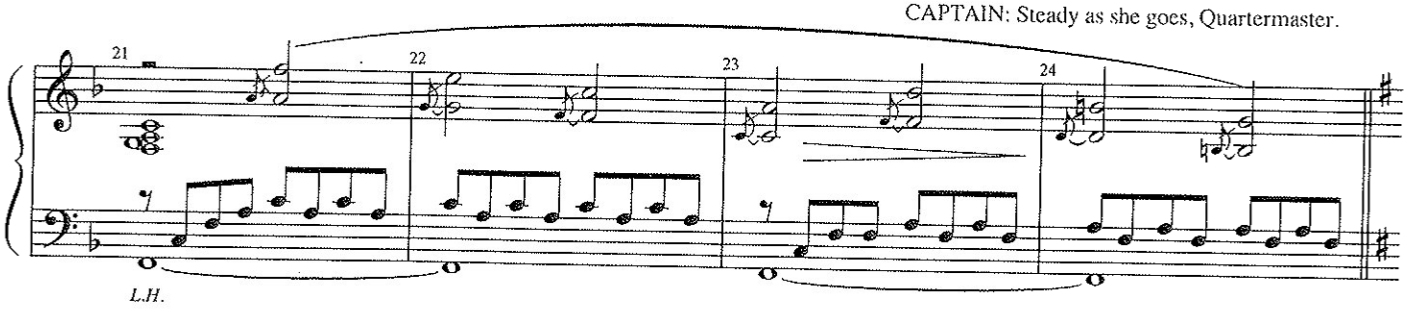


CAPTAIN: Thank you, Mr. Murdoch. What's our present course?

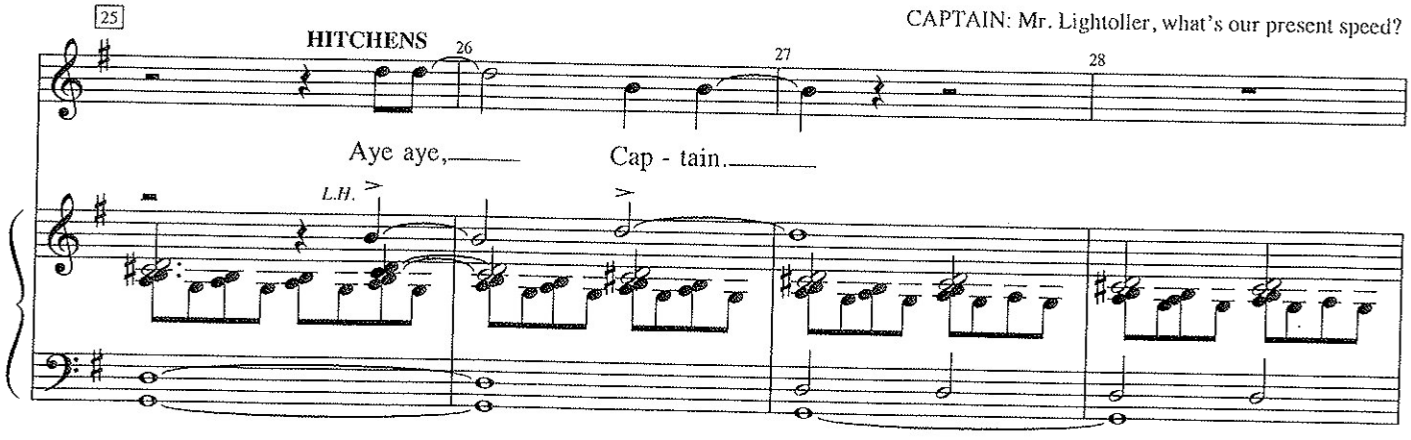




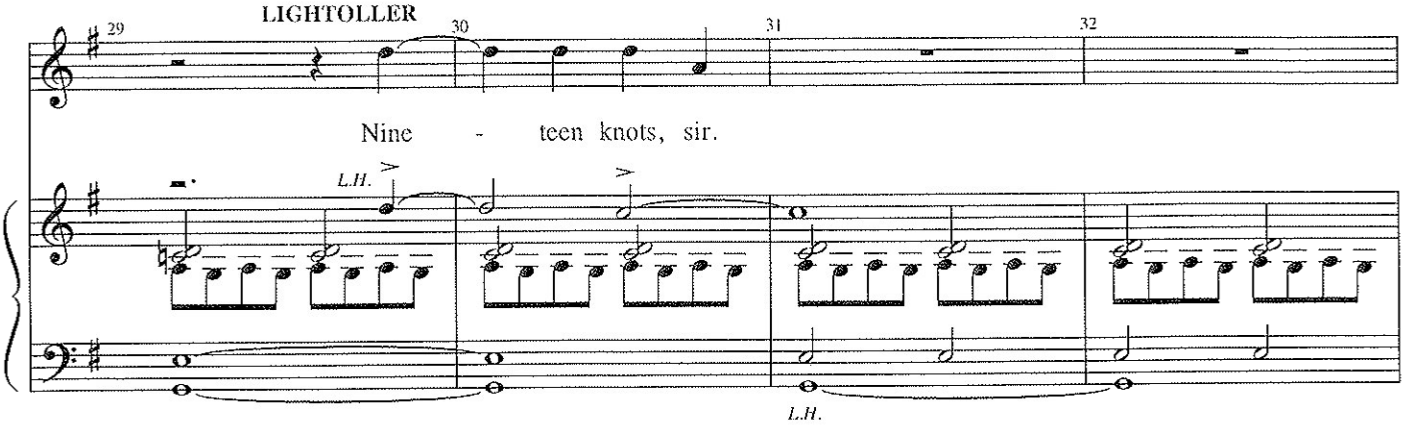
CAPTAIN: Steady as she goes, Quartermaster.

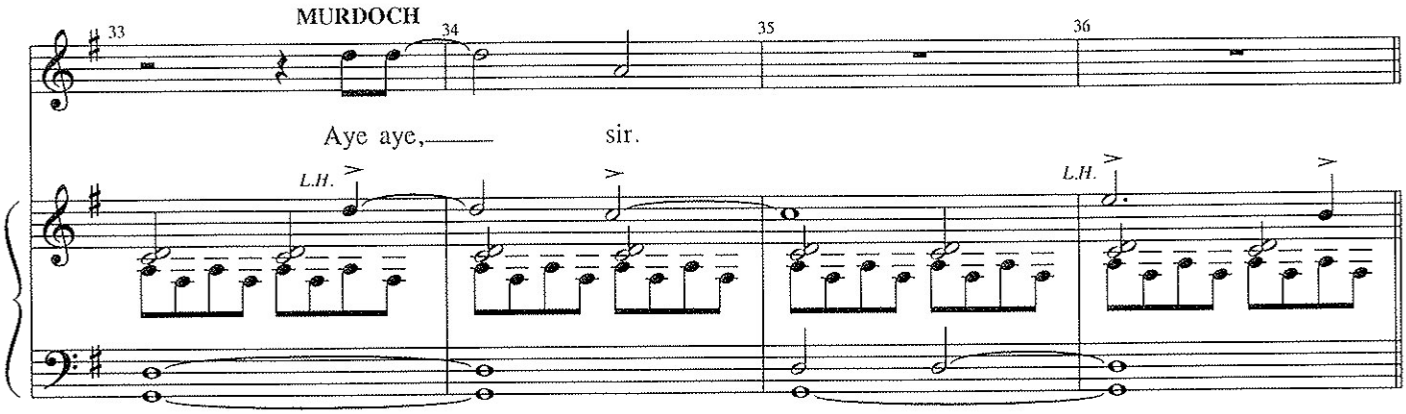


CAPTAIN: Mr. Lightoller, what's our present speed?

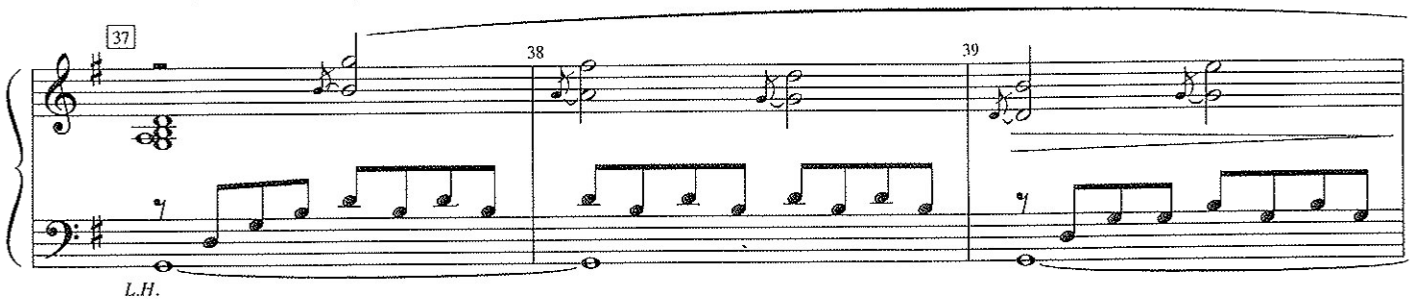


CAPTAIN: Maintain nineteen knots, Mr. Murdoch.

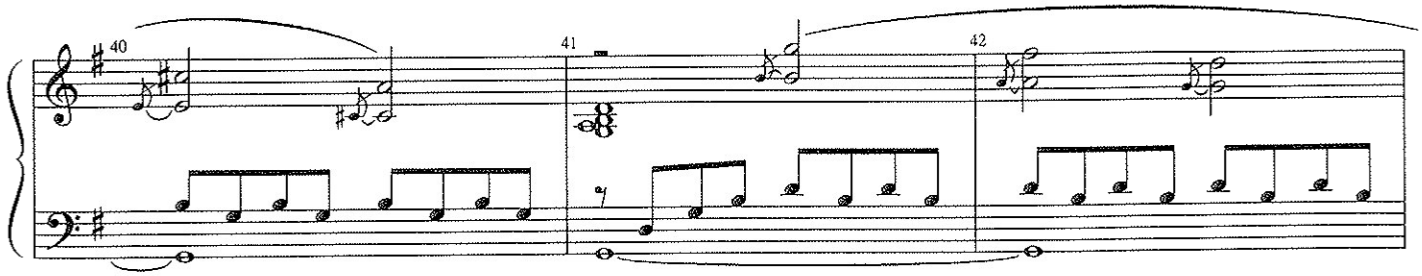


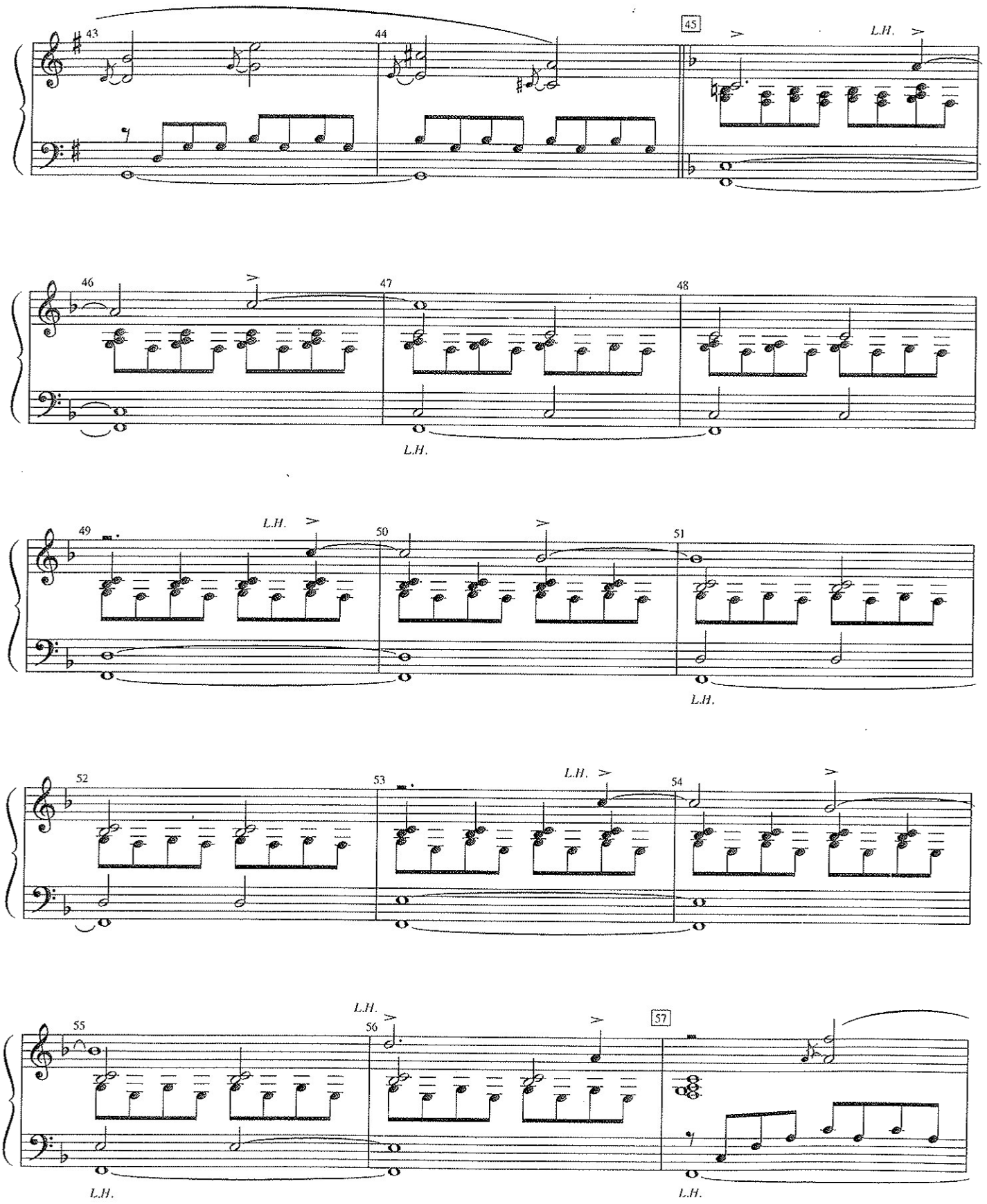


(MURDOCH *telephones instructions to Boiler Room.*)



(ISMAY & ETCHES *enter—Dialogue.*)




43
44
45
L.H.
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L.H.
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L.H.
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L.H.
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L.H.
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L.H.
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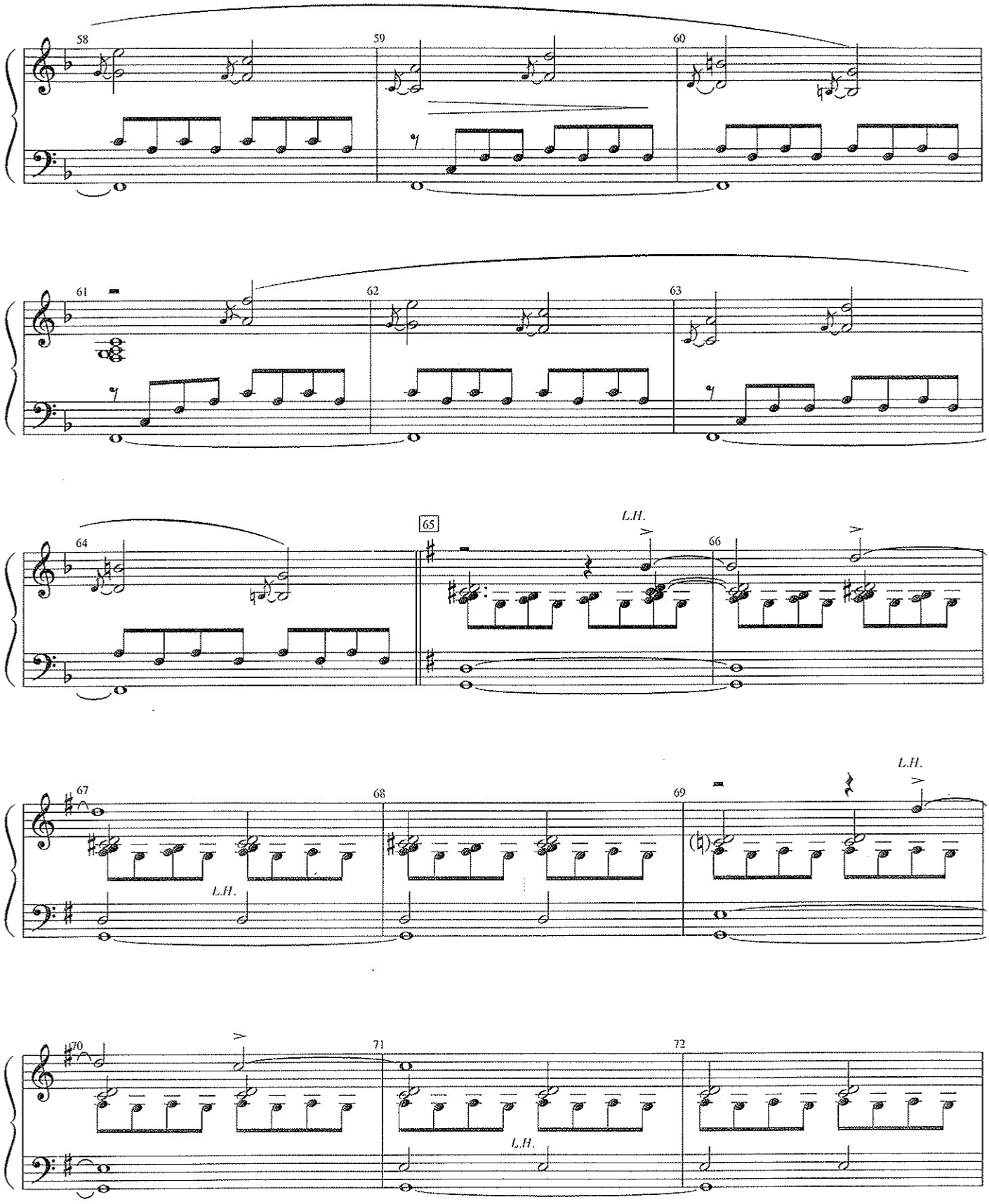
57
L.H.
L.H.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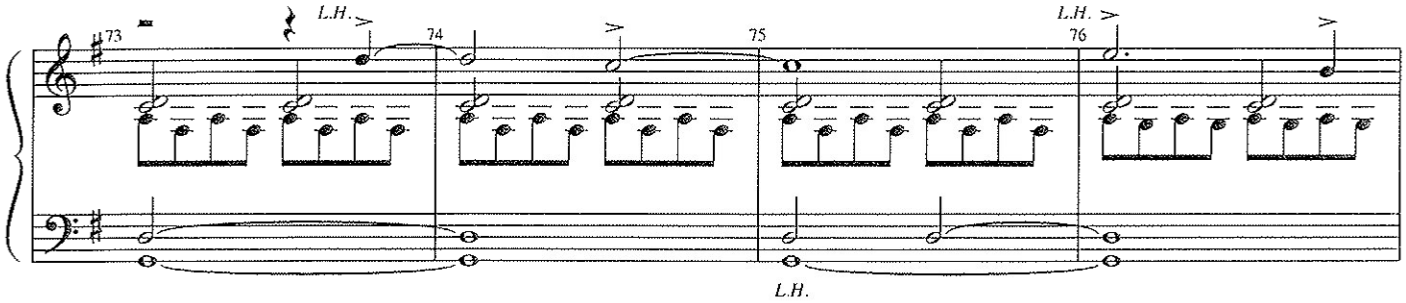
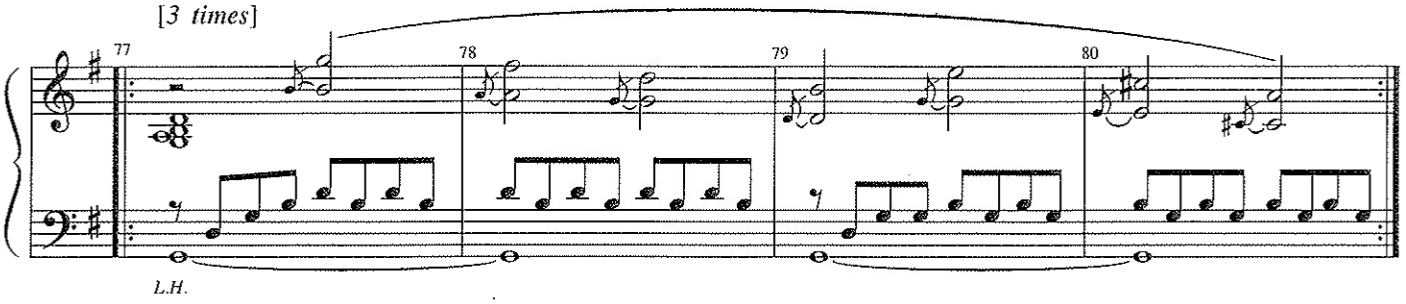
L.H.
L.H.
L.H.
L.H.



Cue: (ETCHES *exits.*)

[3 times]



Cue: (ANDREWS *enters.*)

ISMAY: Ah, Andrews, I'm glad you're here. I was just congratulating the three of us on our magnificent contribution to the twentieth century. (*raising his empty glass*) **Progress**, gentlemen! I give you **progress**. [*ritard. begins*]

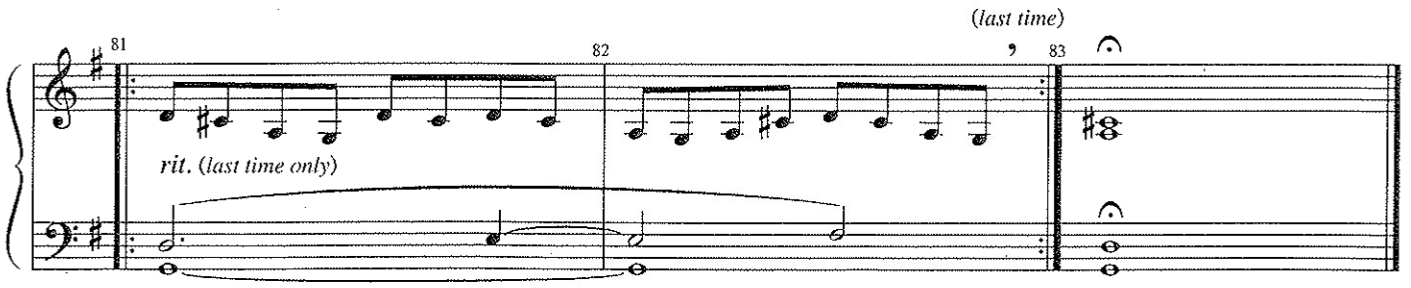
CAPTAIN: I trust you'll excuse us, Mr. Ismay. We have our duties—

ISMAY: Tell me, E.J.—what's our present speed?

CAPTAIN: Nineteen knots, Mr. Ismay.

Cue to cut off:

ISMAY: Really. I would have expected us to be going faster now that we've cleared land. (*Music out*)



Segue on Cue

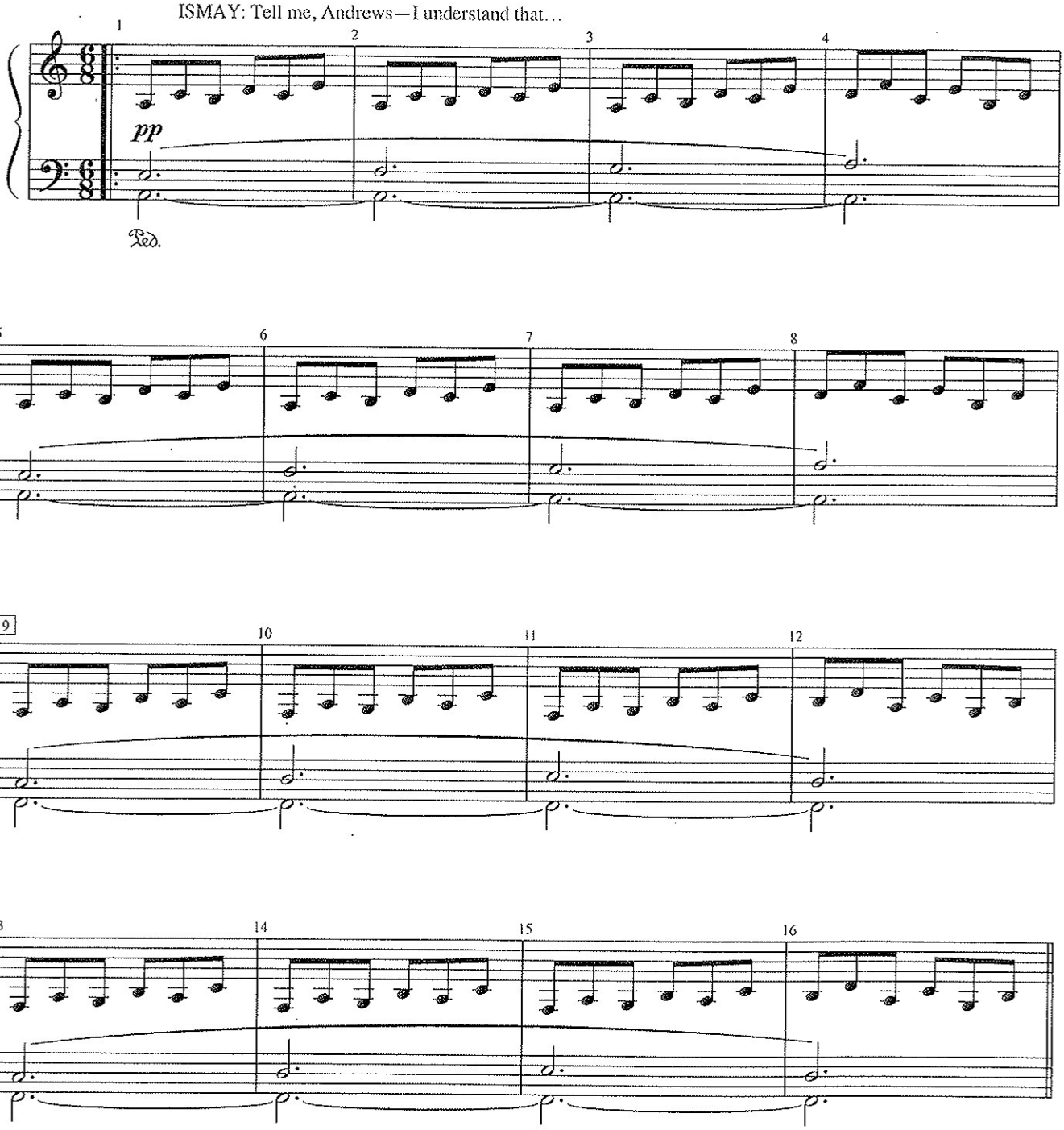
No. 4 Put Your Backs to It [Underscore]

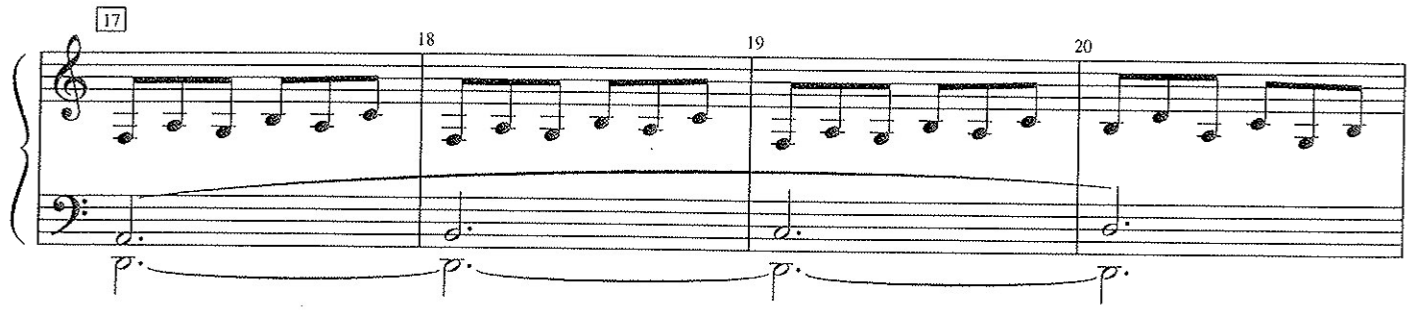
(Orchestra)

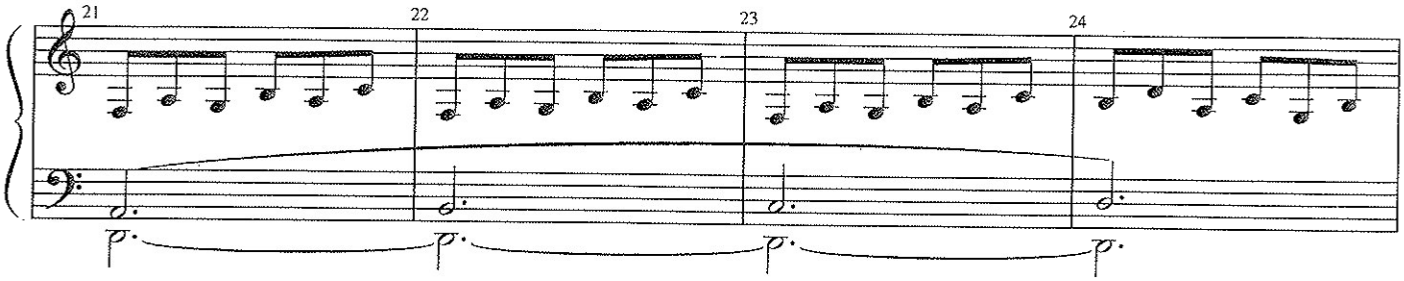
Cue: ISMAY: I want us to make New York by Tuesday afternoon. [*music in*]

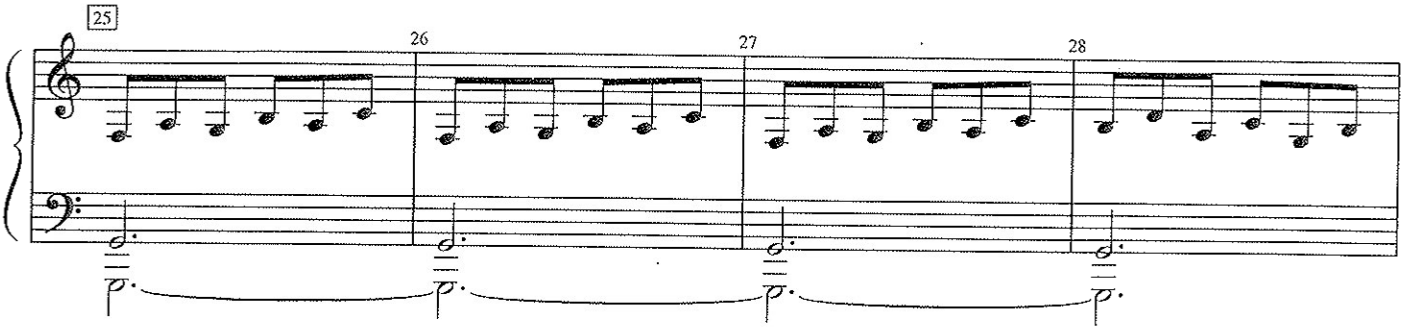
Fast—in one (♩. =176)

ISMAY: Tell me, Andrews—I understand that...









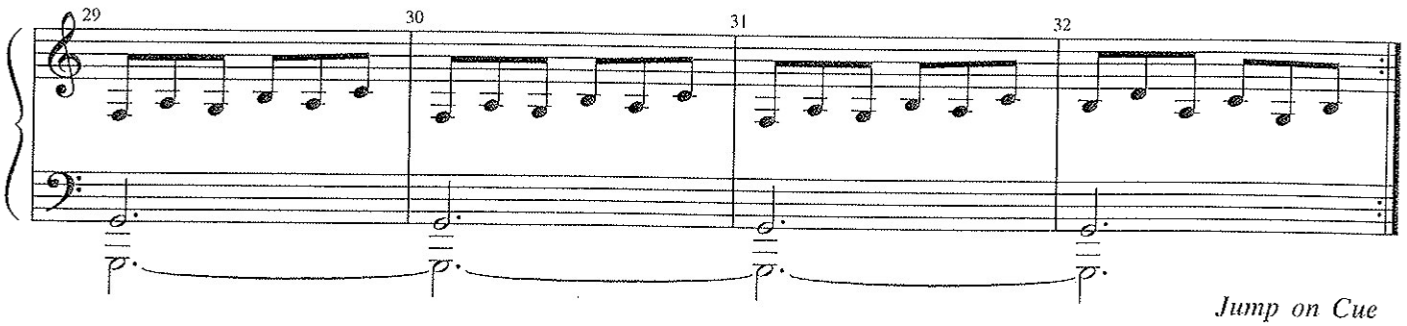
ISMAY: ...it's a start, I suppose. Carry on, gentlemen— (*turns and exits.*)

CAPTAIN: Watch your compass, Mr. Hitchins—you're drifting off course.

HITCHENS: I don't think so, sir—

CAPTAIN: Don't argue with me, man! If I say you're off course, then you're bloody well off course!

[*Jump cue to No. 5—Boiler Room Underscoring*]



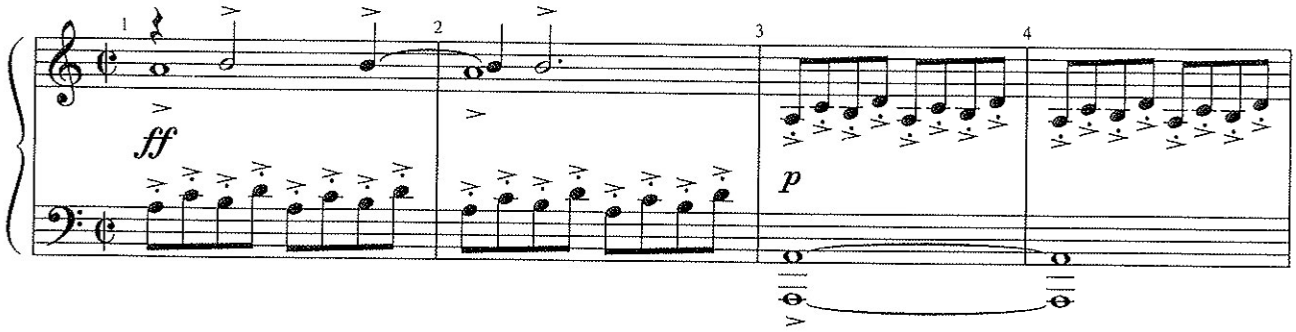
Jump on Cue

No. 5 Boiler Room Underscoring

(Orchestra)

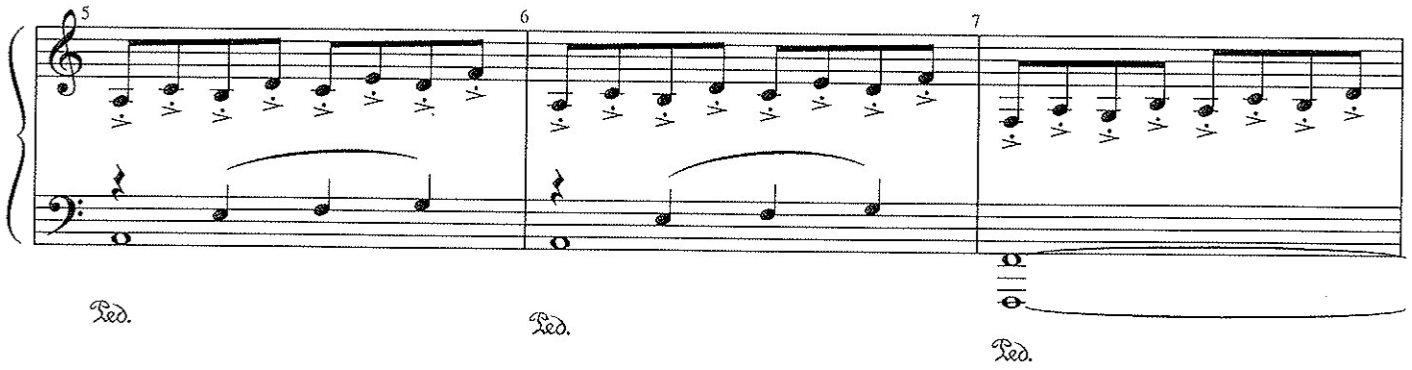
Cue: CAPTAIN: ...bloody well off course! [*music in*]

L'istesso tempo (♩=88)

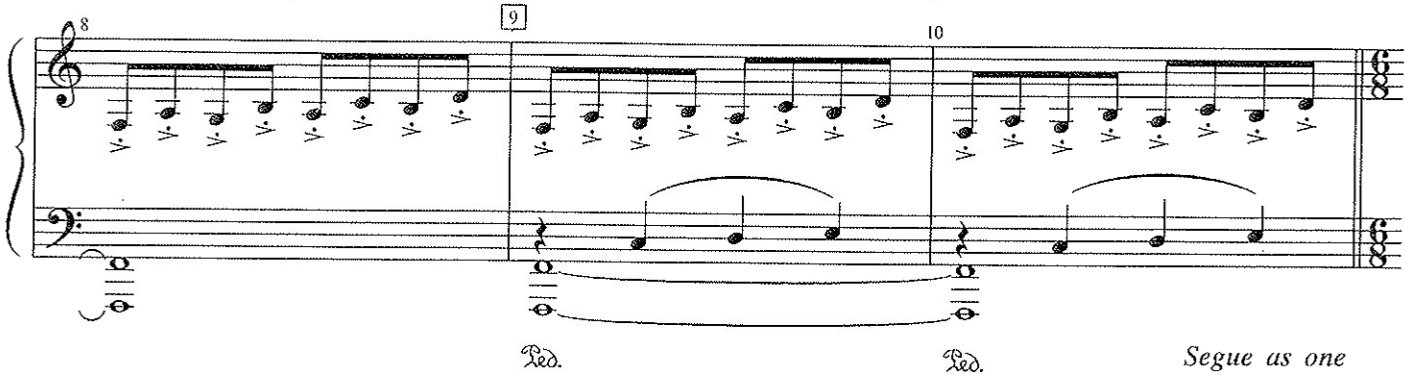


BELL: Set your screws to seventy-one, Mr. Barrett—!

BARRETT: Seventy-one? If you ask me, Mr. Bell, it's a mite soon for seventy-one—



BELL: Captain's orders, Mr. Barrett! If you've got no objections, that is—

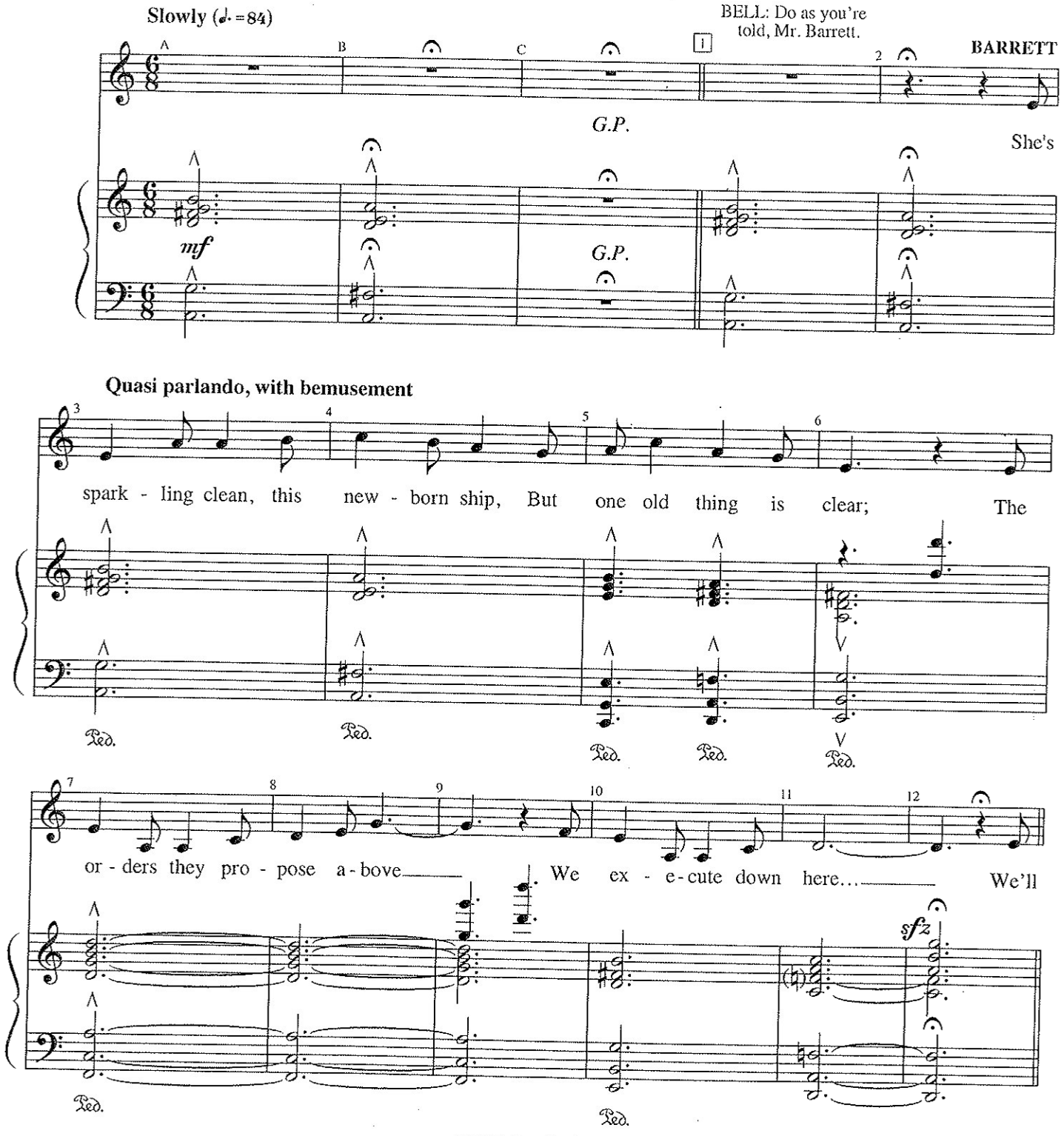


No. 6 "Barrett's Song"

(Barrett)

Cue: Segue as one from No. 5 Boiler Room Underscoring

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



13

watch from here as up a - bove They'll catch a whiff of glo-ry This won - der ship may

poco rit.

f a tempo

be brand new But it's the same old sto - ry Stoke the

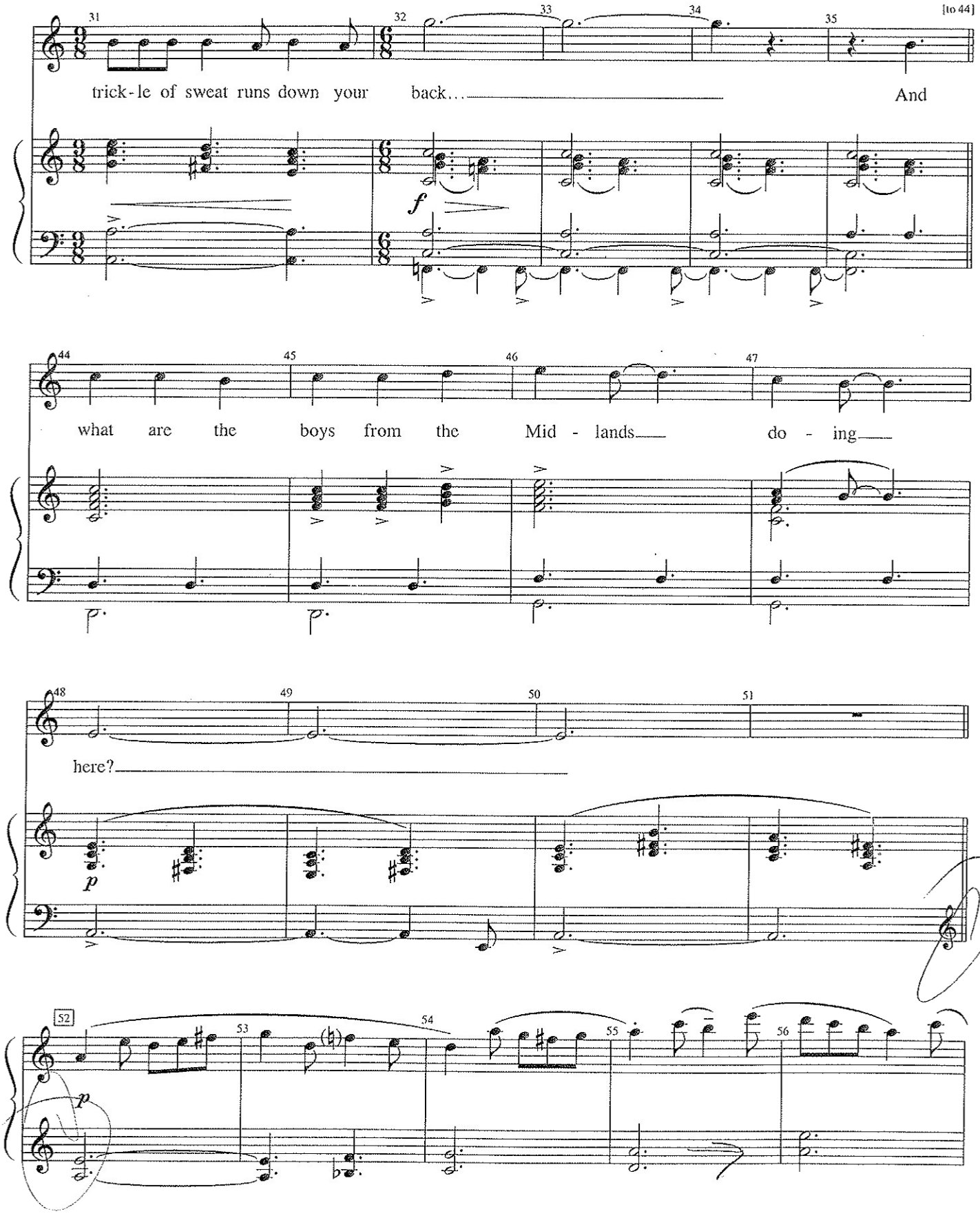
rit.

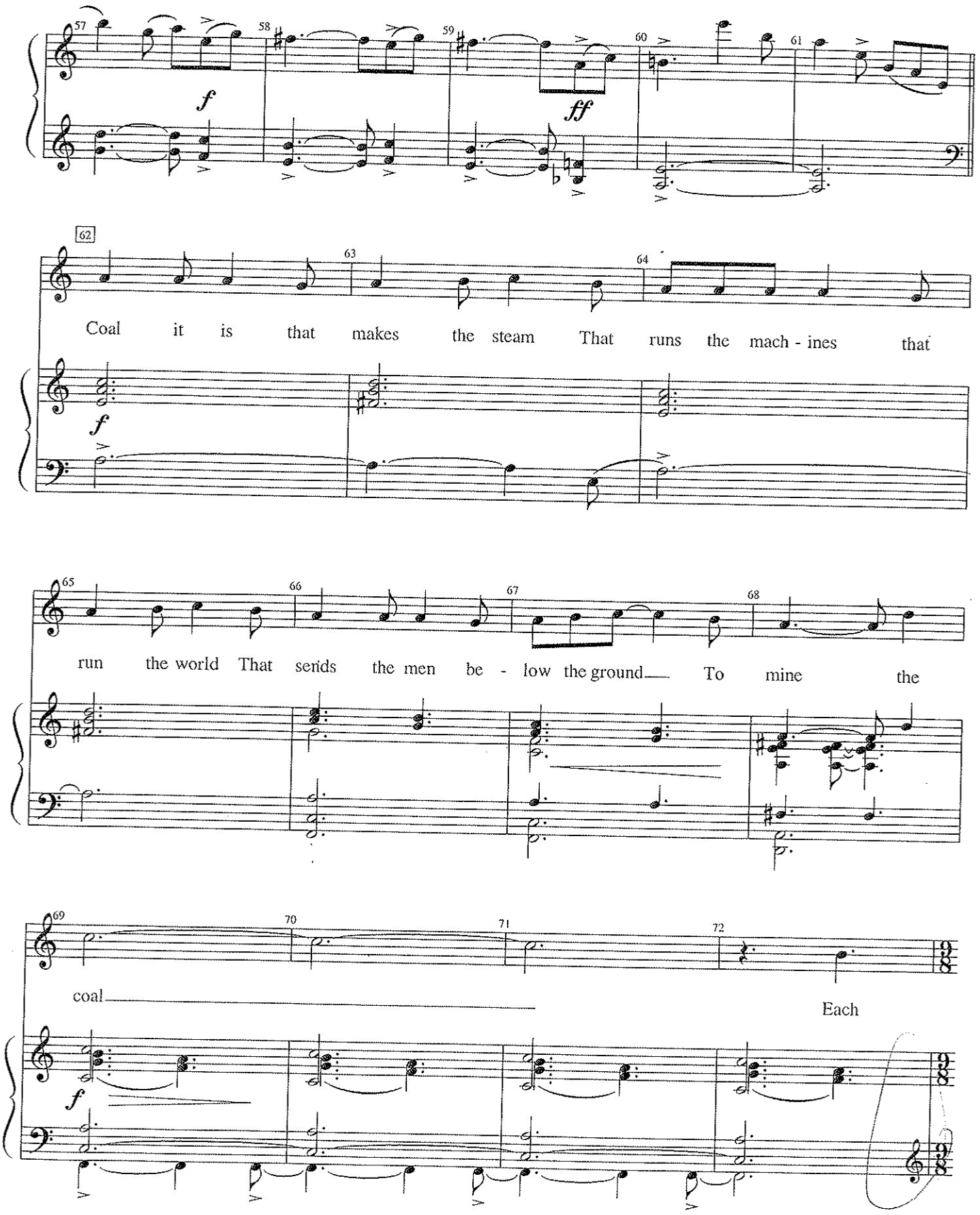
23 **Allegro, with intensity** (♩. = 136)

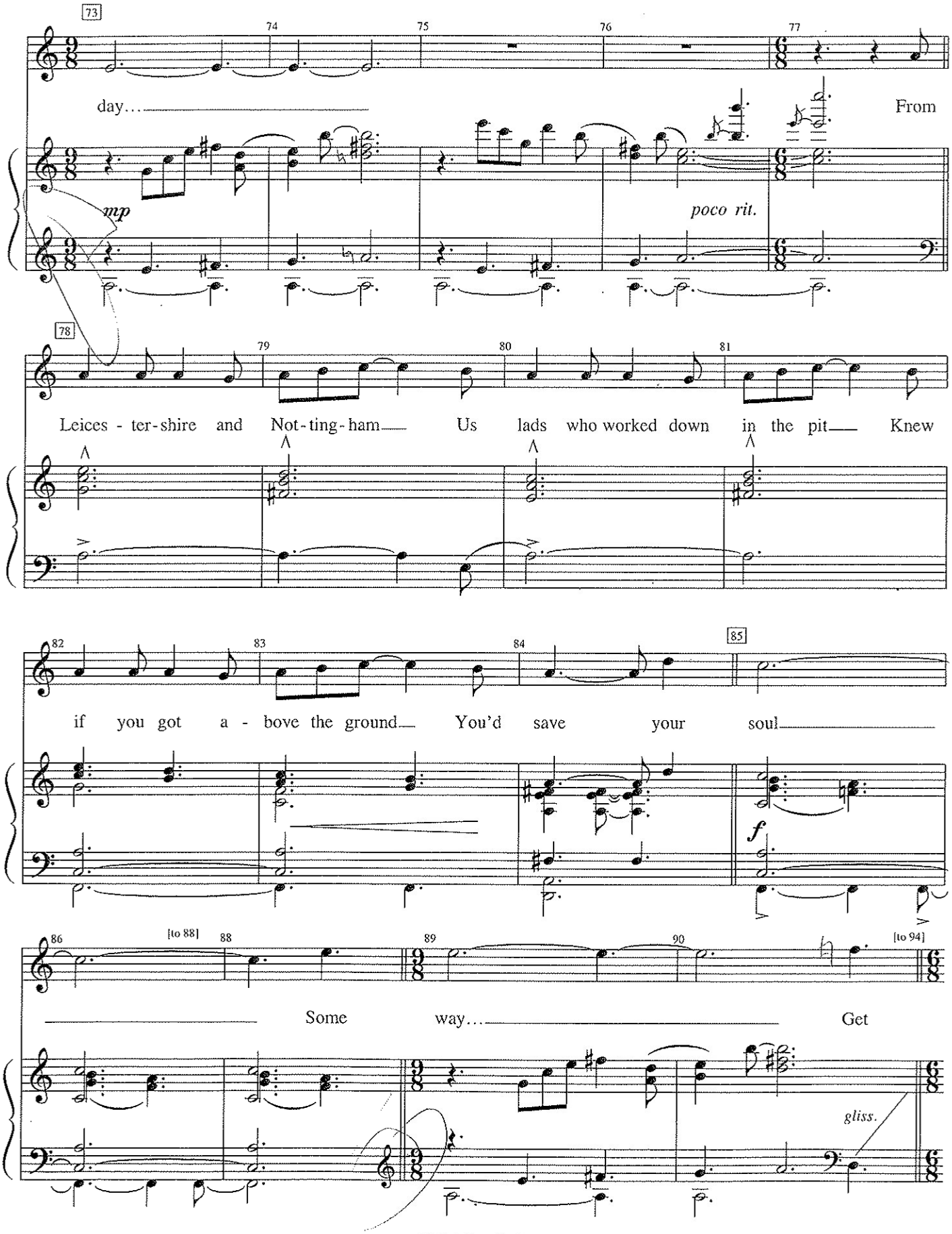
fire in the hold As the men draw back... Feed the

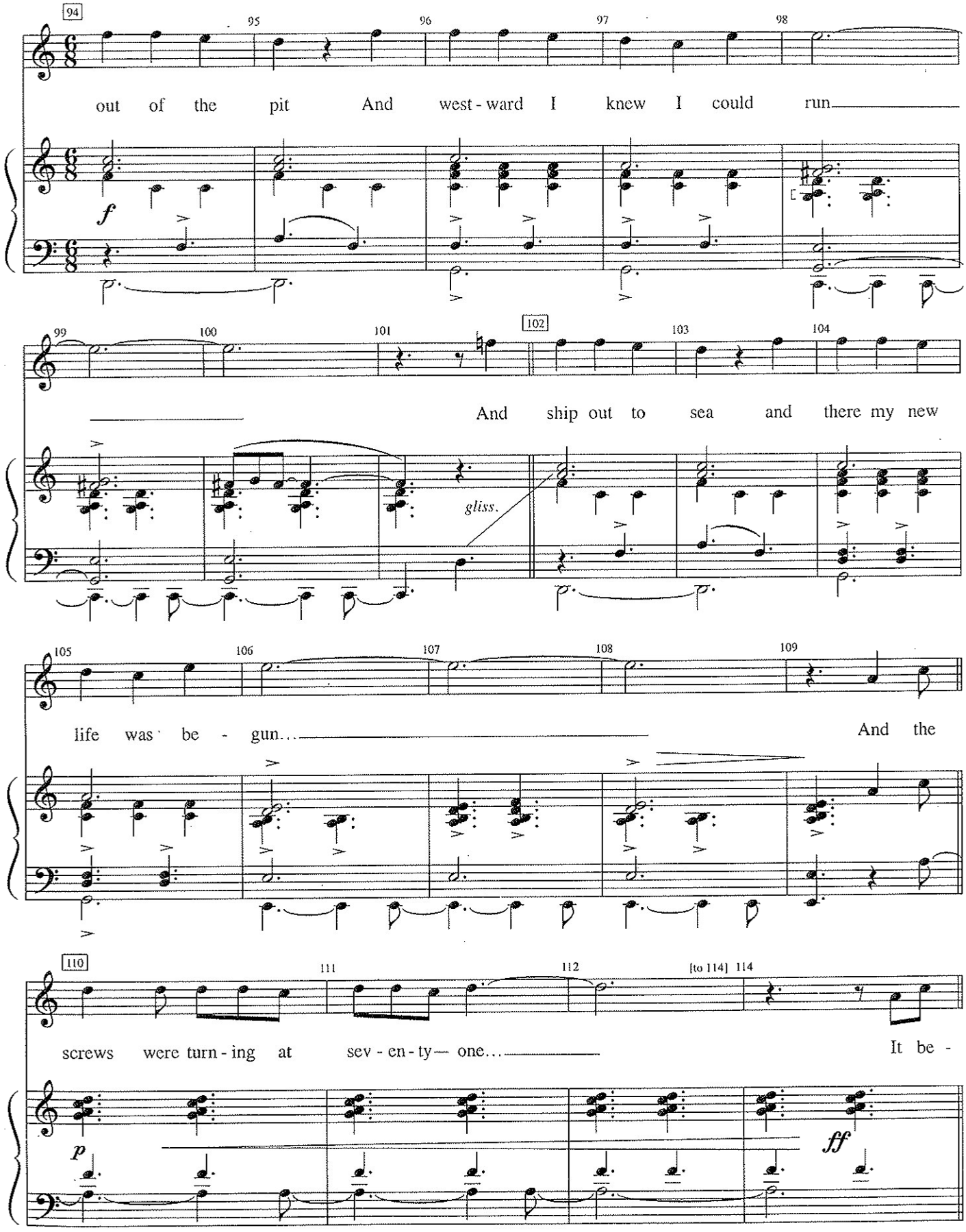
p

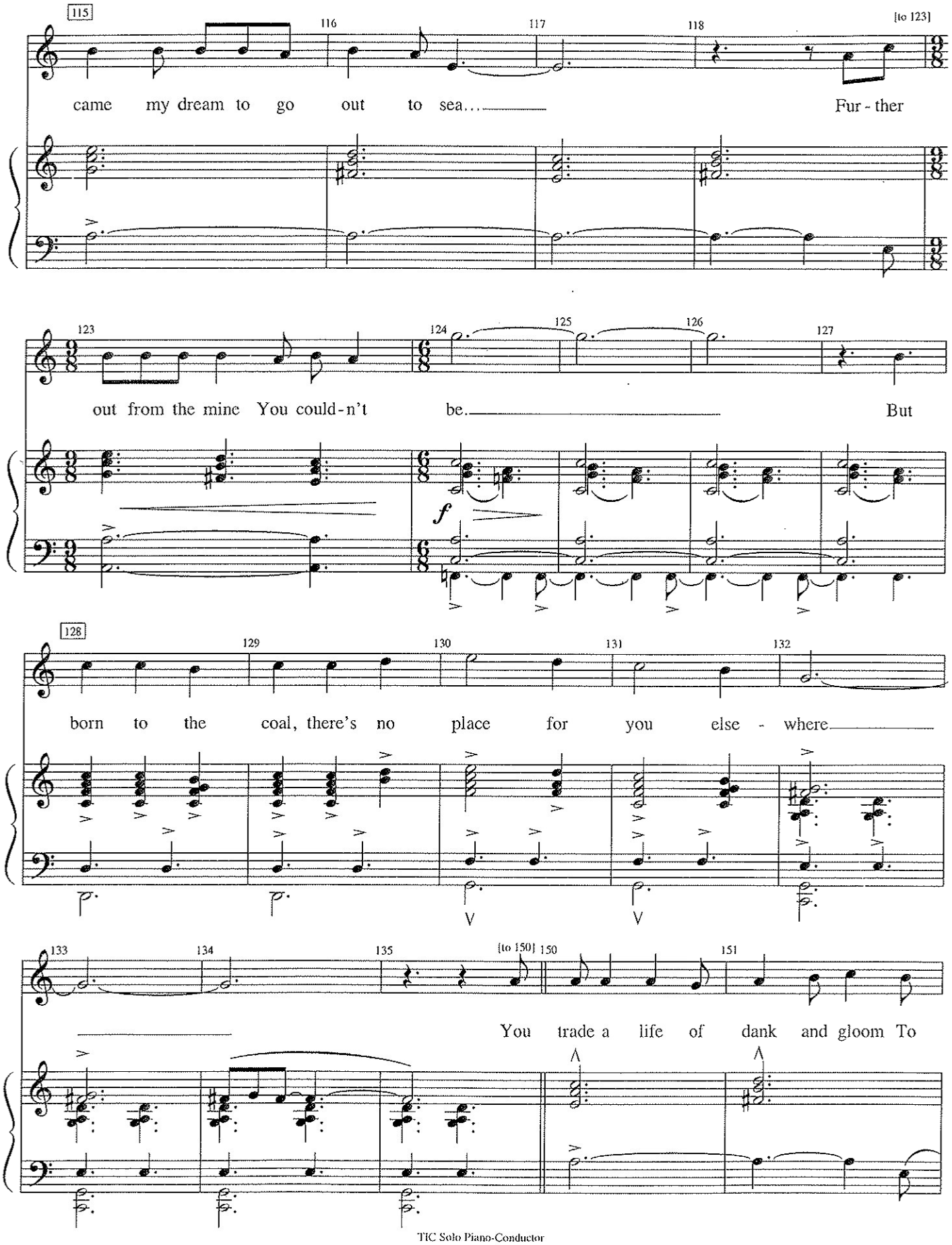
heat in the hold As the men draw back...And the dust of the coal in the air is black And a

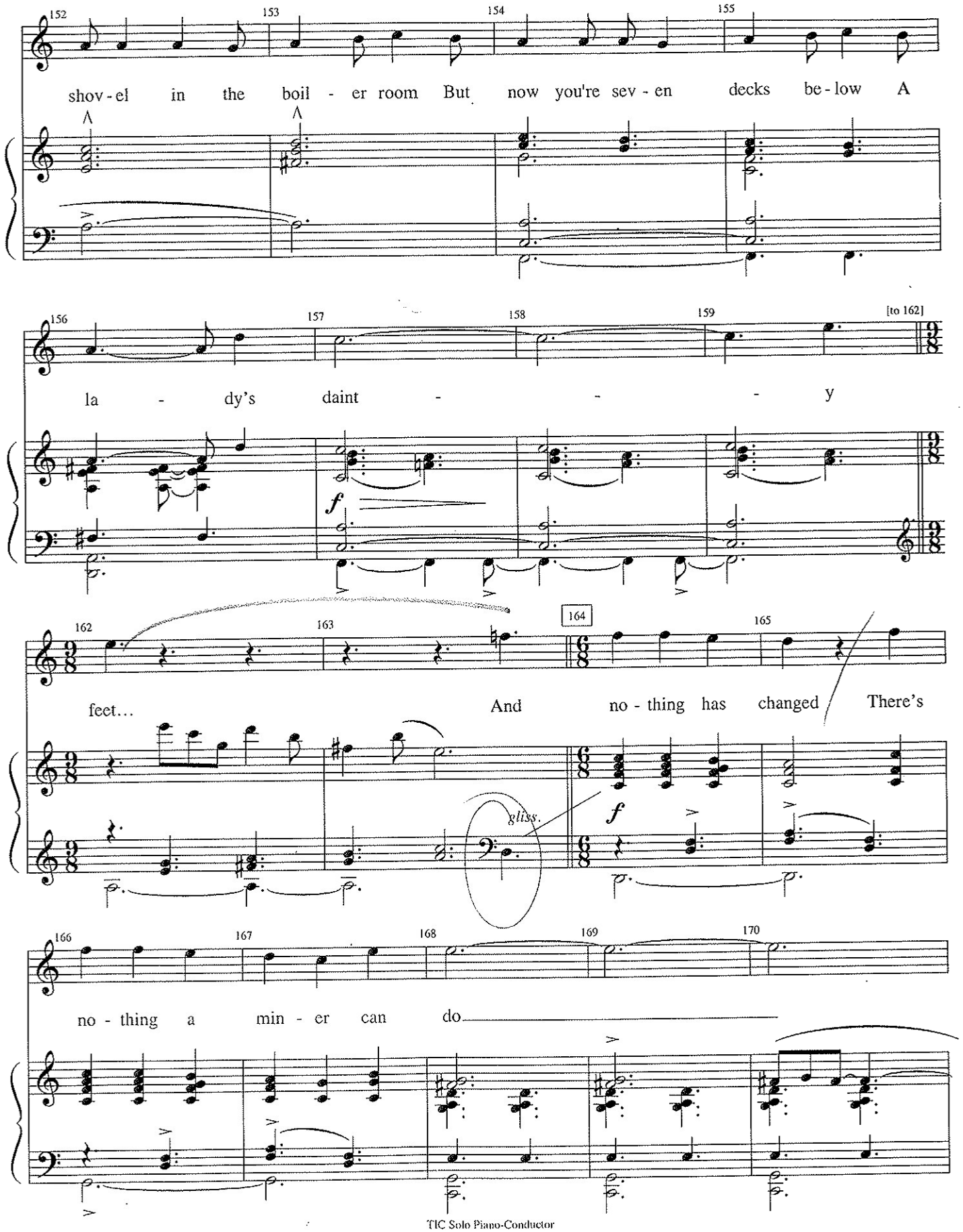

31
32
33
34
35
[to 44]
trick-le of sweat runs down your back... And
f
44
45
46
47
what are the boys from the Mid - lands do - ing
p
48
49
50
51
here?
p
52
53
54
55
56
p

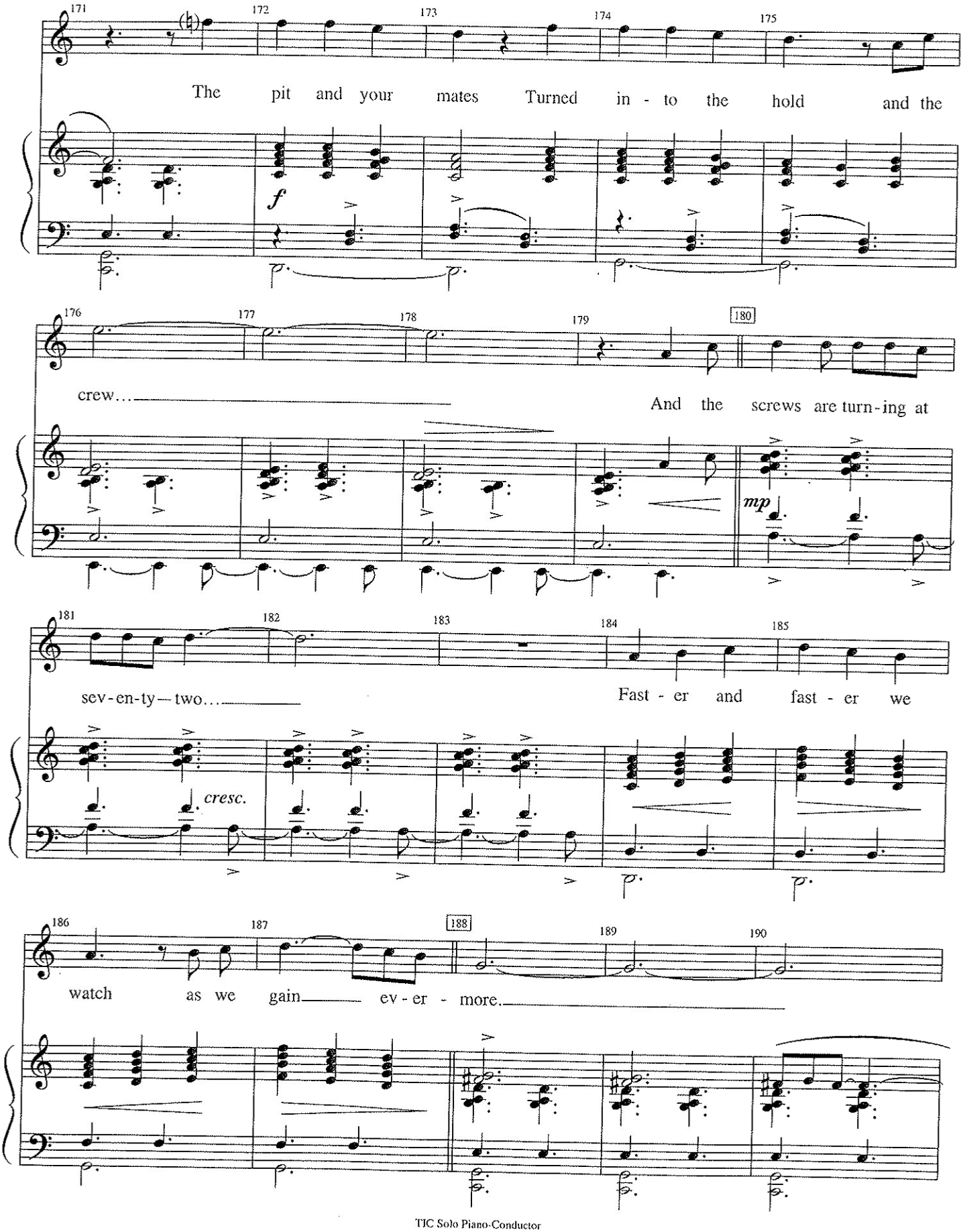

57
58
59
60
61
f
ff
62
63
64
Coal it is that makes the steam That runs the mach - ines that
f
65
66
67
68
run the world That sends the men be - low the ground To mine the
69
70
71
72
coal
Each
f

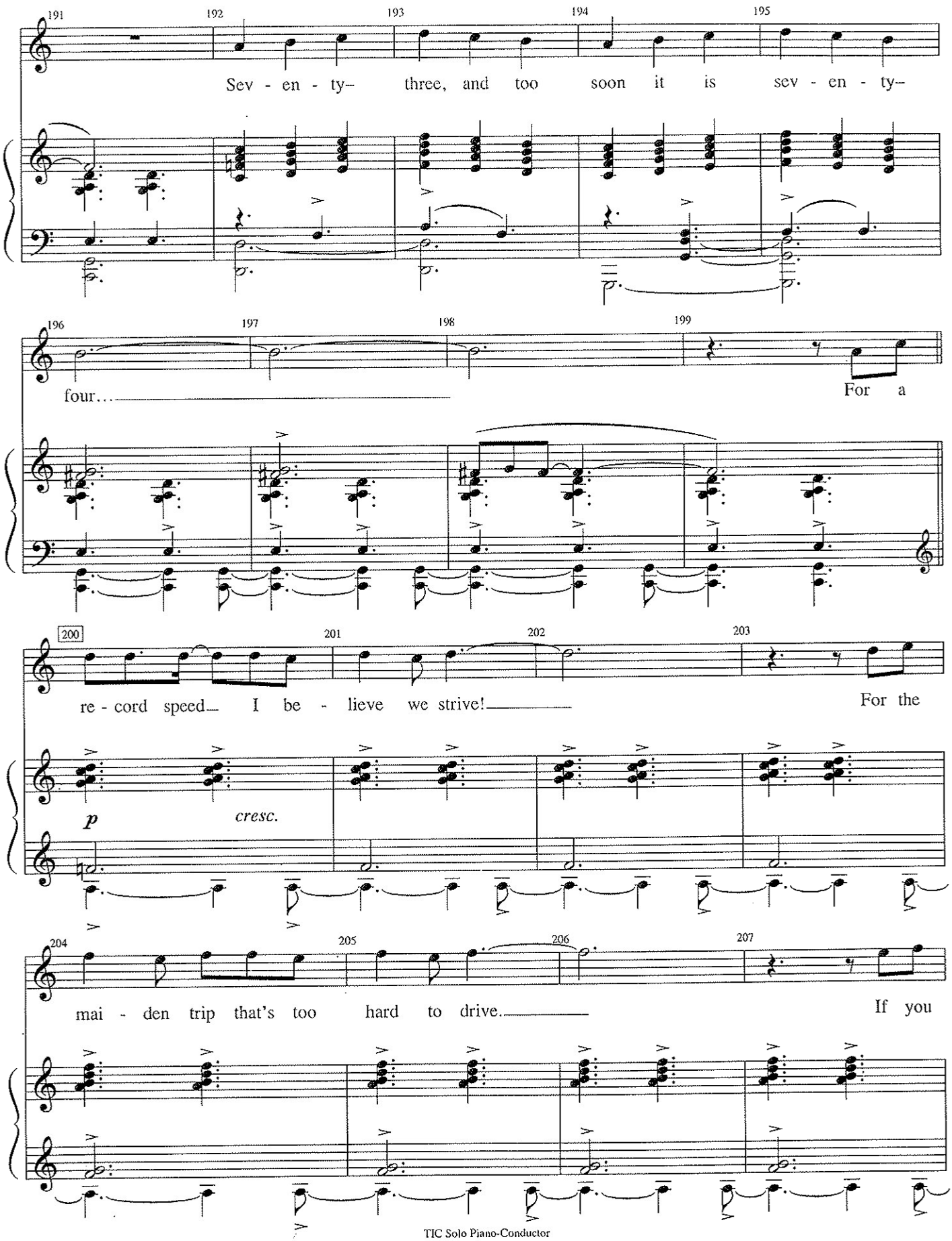

73
74
75
76
77
day...
From
mp
poco rit.
78
79
80
81
Leices - ter - shire and Not - ting - ham Us lads who worked down in the pit Knew
82
83
84
85
if you got a - bove the ground You'd save your soul
f
86
[to 88]
88
89
90
[to 94]
Some way...
Get
gliss.

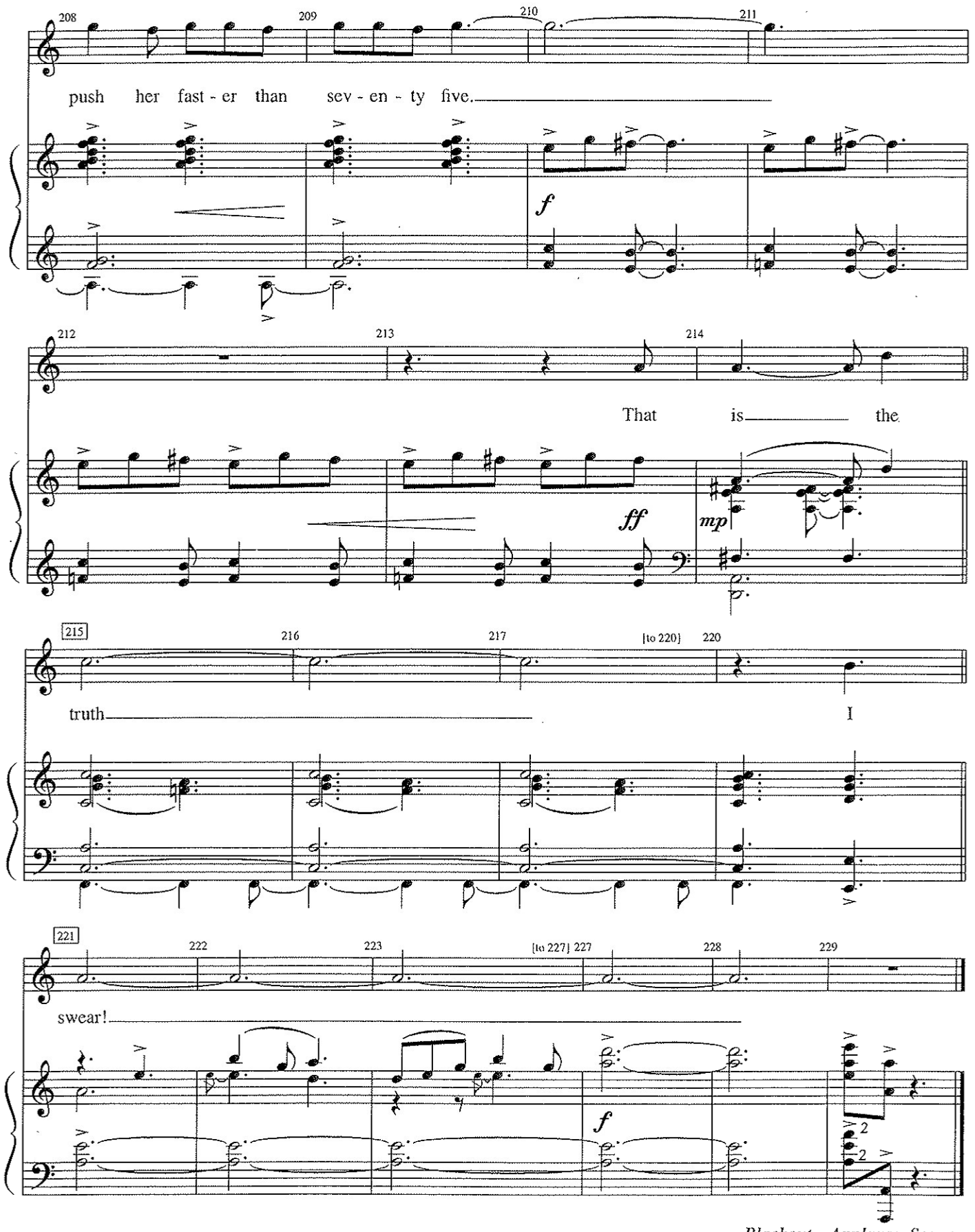

94
95
96
97
98
out of the pit And west - ward I knew I could run
f
99
100
101
102
103
104
And ship out to sea and there my new
gliss.
105
106
107
108
109
life was be - gun...
And the
110
111
112
[to 114] 114
screws were turn - ing at sev - en - ty— one...
It be -
p
ff


115
116
117
118
[to 123]
came my dream to go out to sea... Fur - ther
123
124
125
126
127
out from the mine You could-n't be. But
f
128
129
130
131
132
born to the coal, there's no place for you else - where
133
134
135
[to 150]
150
151
You trade a life of dank and gloom To


152
153
154
155
shov - el in the boil - er room But now you're sev - en decks be - low A
156
157
158
159
[to 162]
la - dy's daint - - - y
f
162
163
164
165
feet... And no - thing has changed There's
gliss.
f
166
167
168
169
170
no - thing a min - er can do


171
172
173
174
175
The pit and your mates Turned in - to the hold and the
f
176
177
178
179
180
crew...
And the screws are turn-ing at
mp
181
182
183
184
185
sev-en-ty—two...
Fast - er and fast - er we
cresc.
186
187
188
189
190
watch as we gain ev - er - more.


191
192
193
194
195
Sev - en - ty- three, and too soon it is sev - en - ty-
196
197
198
199
four...
For a
200
201
202
203
re - cord speed— I be - lieve we strive!—
For the
p
cresc.
204
205
206
207
mai - den trip that's too hard to drive.—
If you

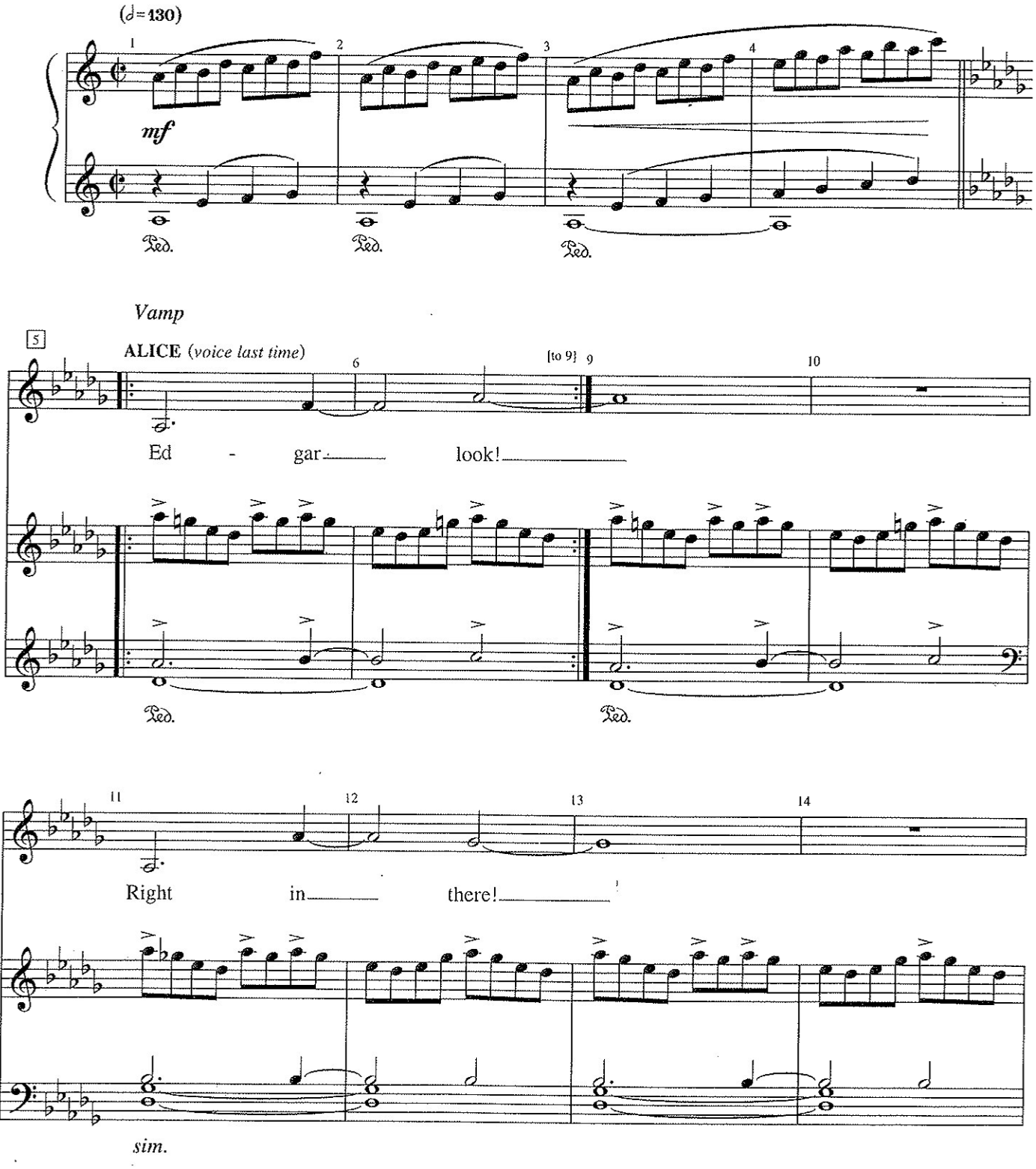

208
209
210
211
push her fast - er than sev - en - ty five.
f
212
213
214
That is the
ff
mp
215
216
217
[to 220]
220
truth
I
221
222
223
[to 227]
227
228
229
swear!
f
Blackout—Applause Segue

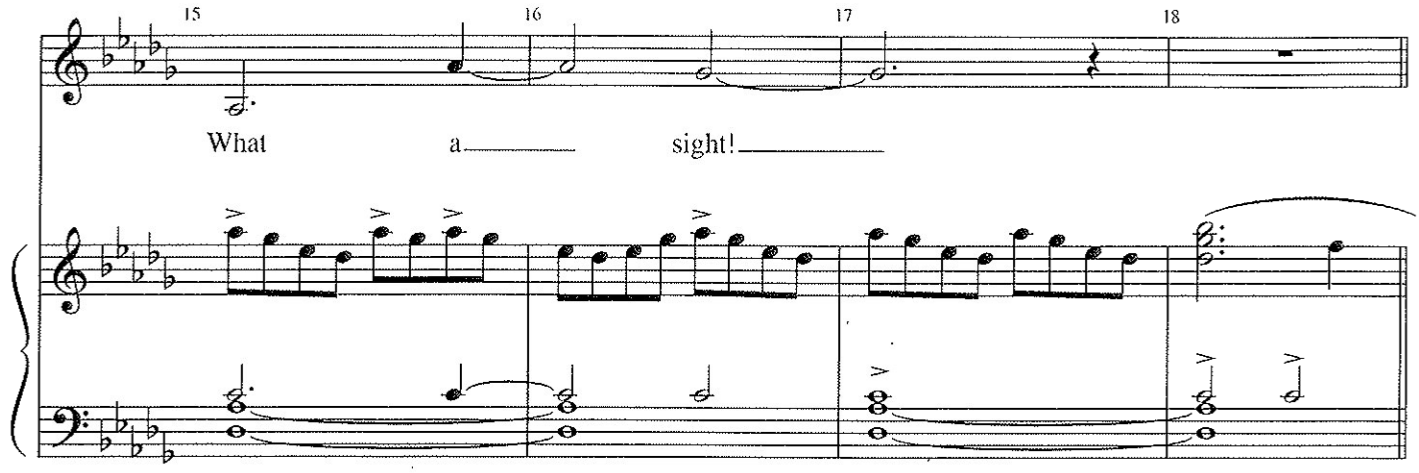
No. 7 "The Glinka #1" (Beanes)

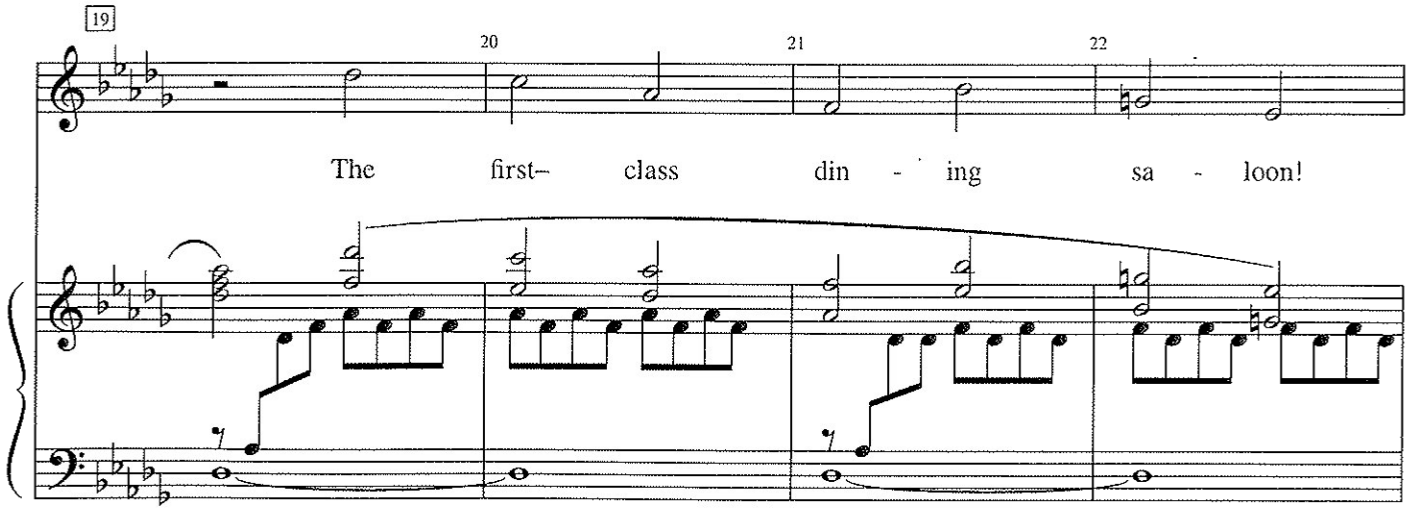
(Alice)

Cue: Applause—segue from No. 6 "Barrett's Song"

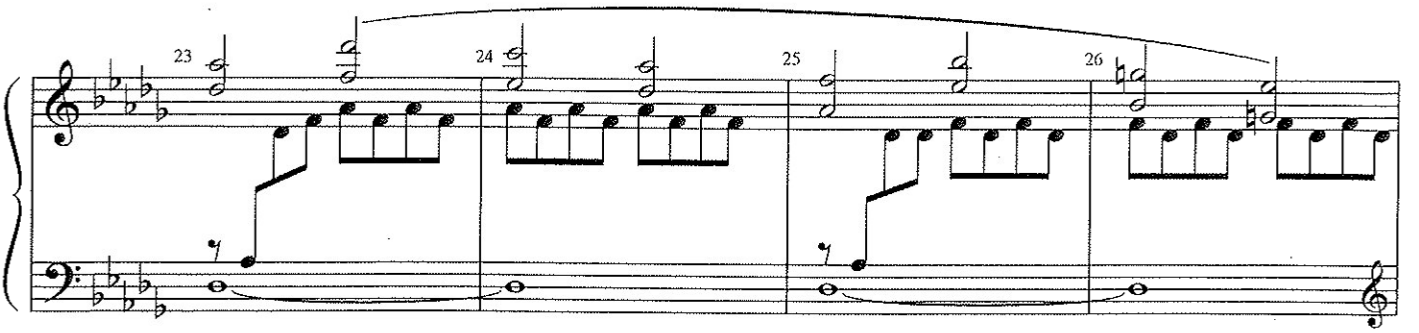
(ALICE & EDGAR *enter.*)

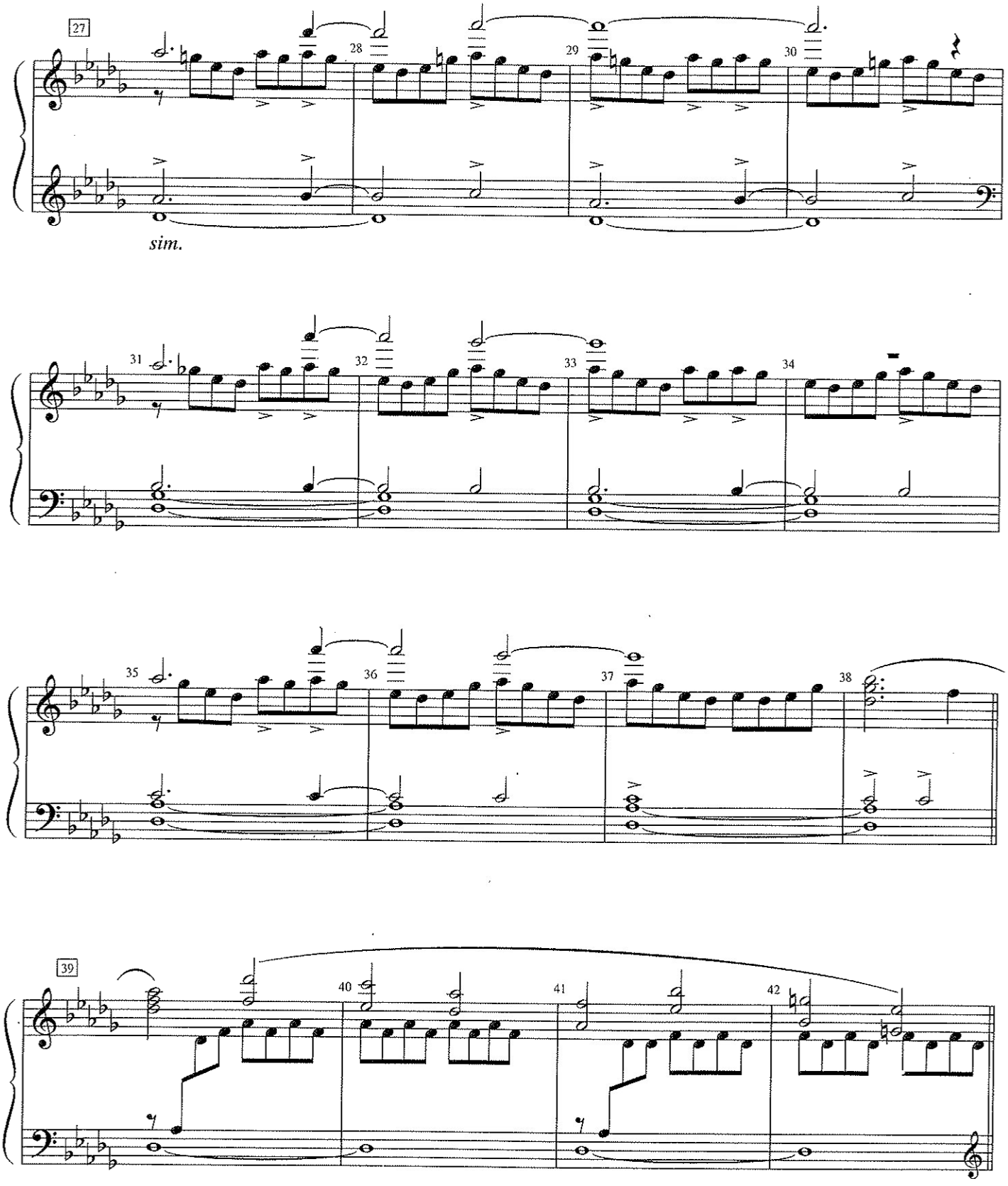






ALICE: Saloon—? [*Dialogue continues*]




27
28
29
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sim.
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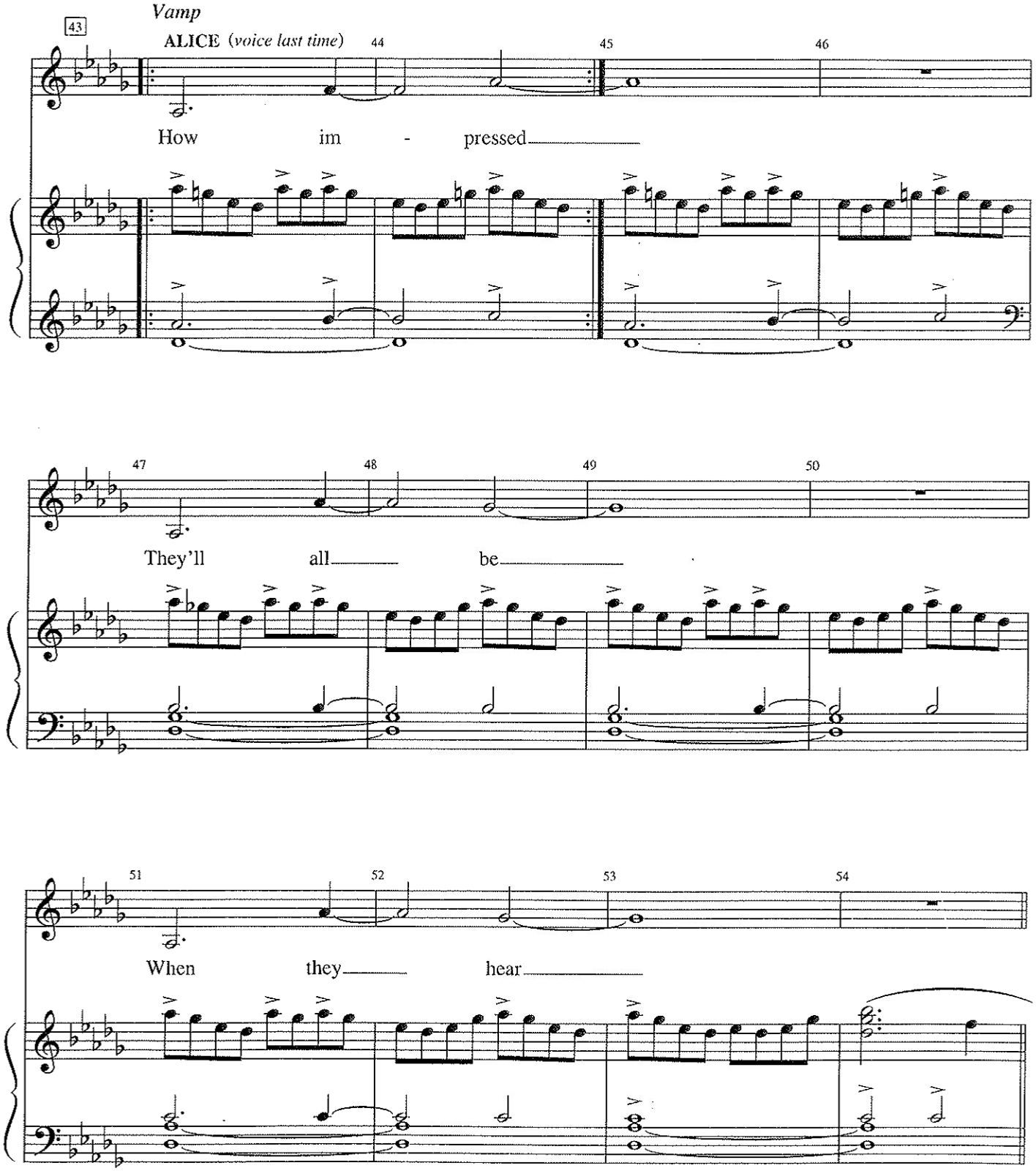
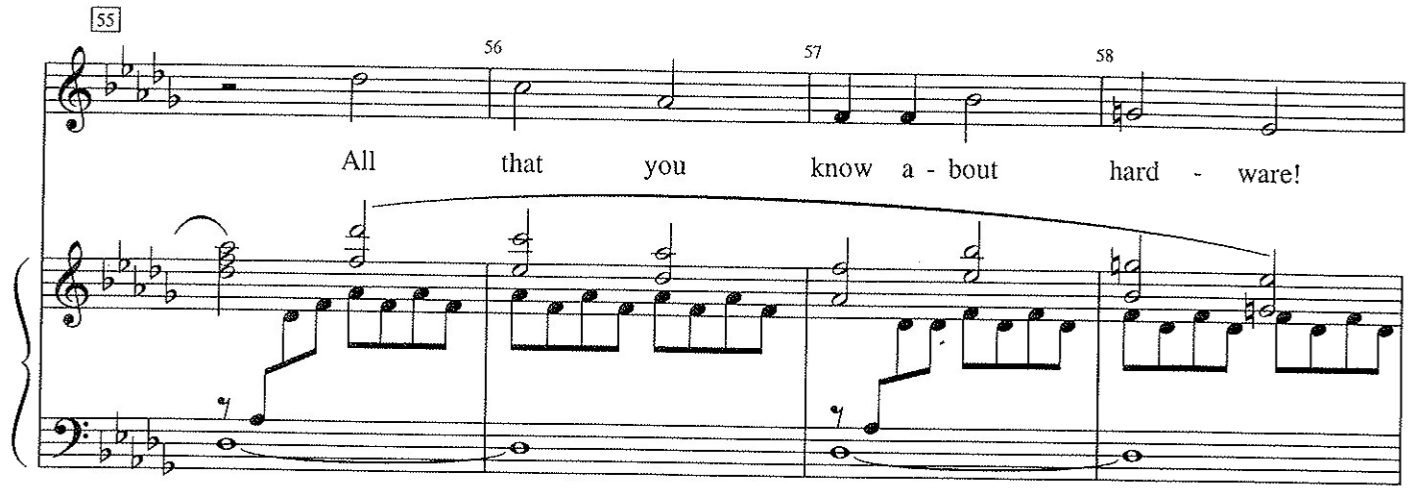
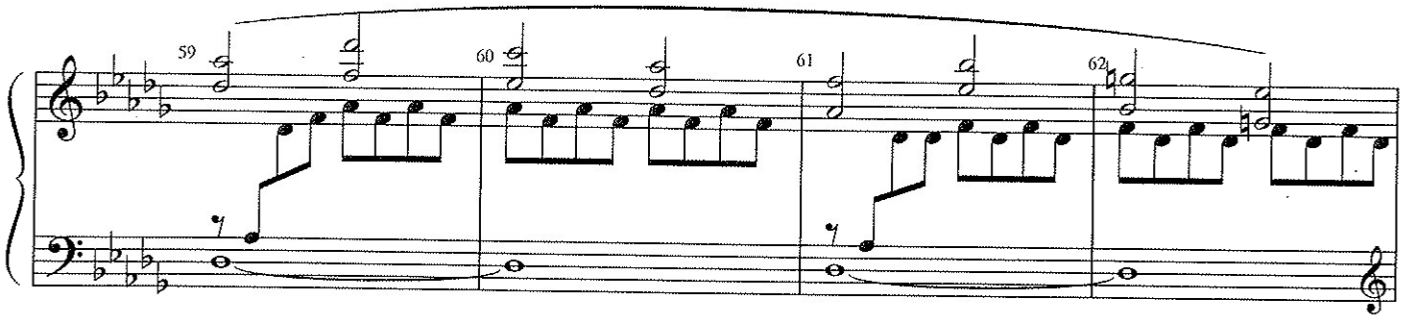
41
42

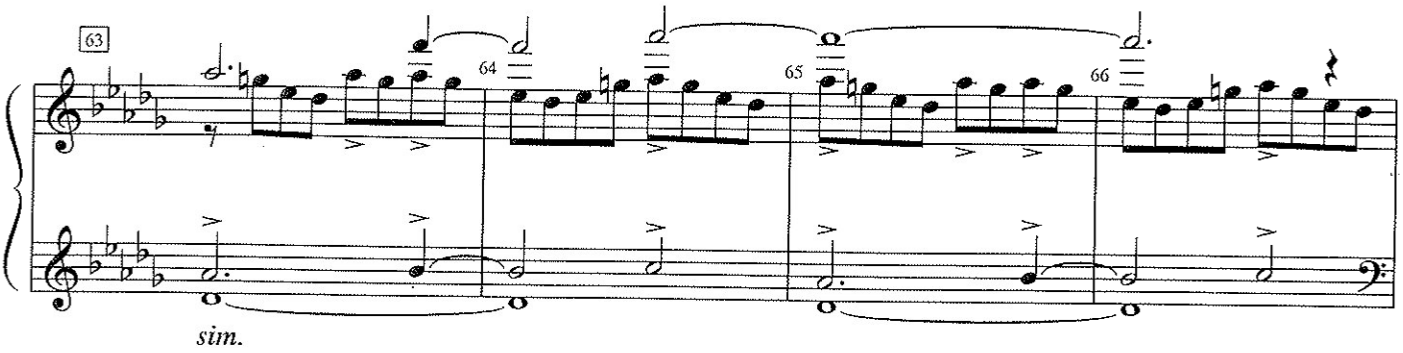
Cue to sing: ALICE: …rubbing elbows with them.

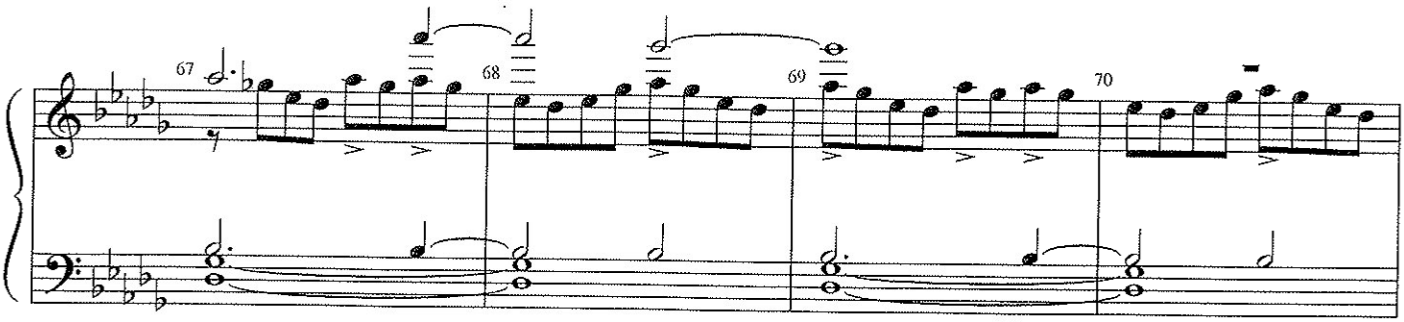


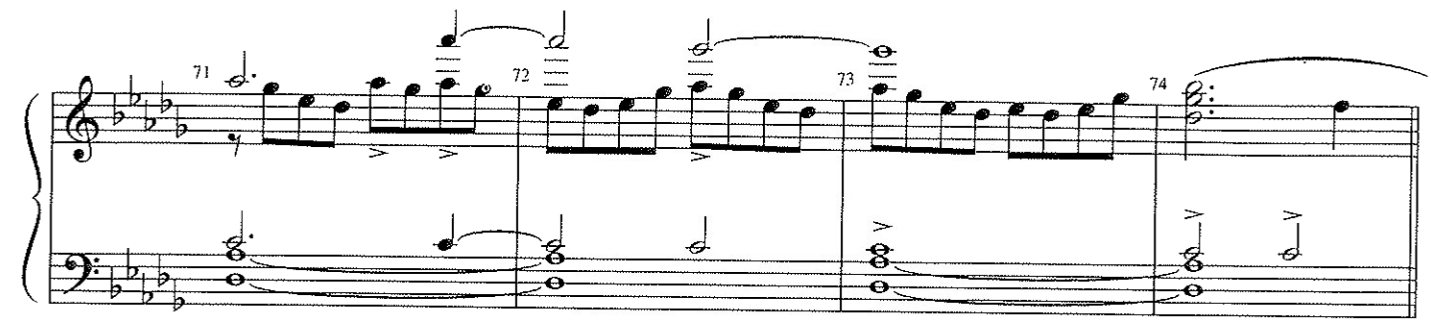


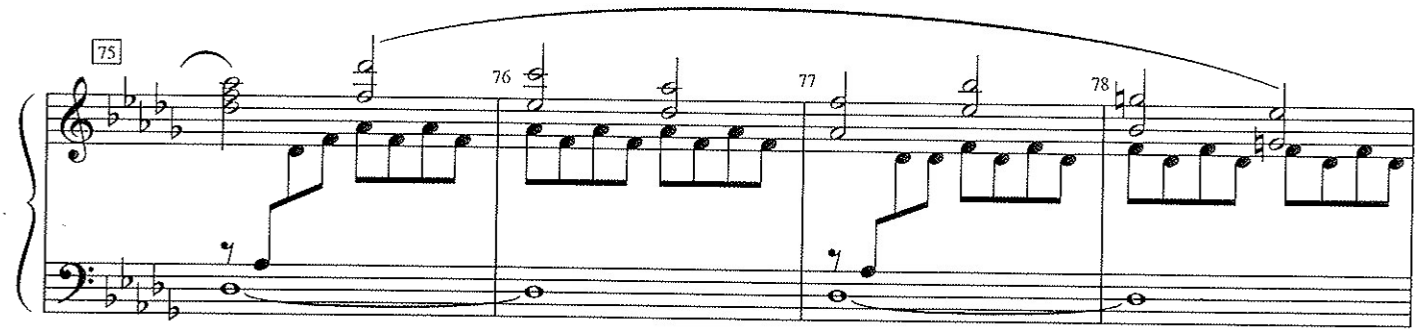
EDGAR: Yeah, well, I wouldn't exactly… [*Dialogue continues*]

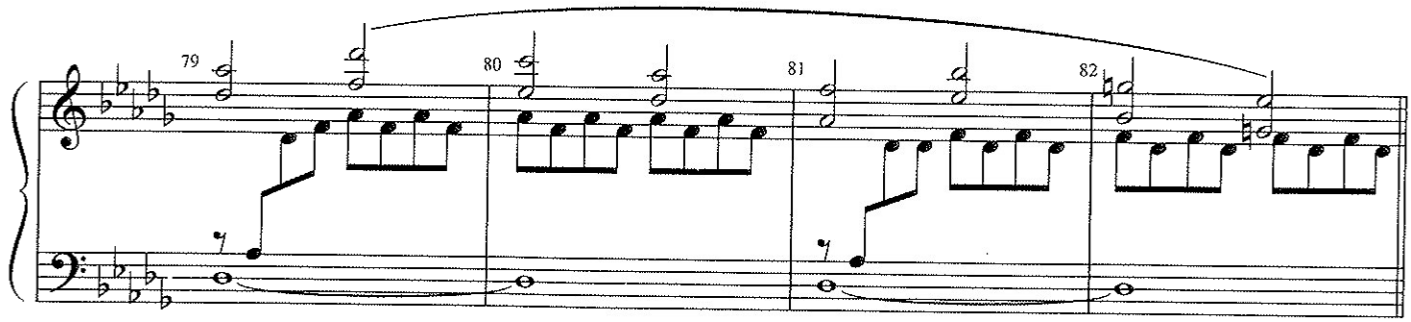










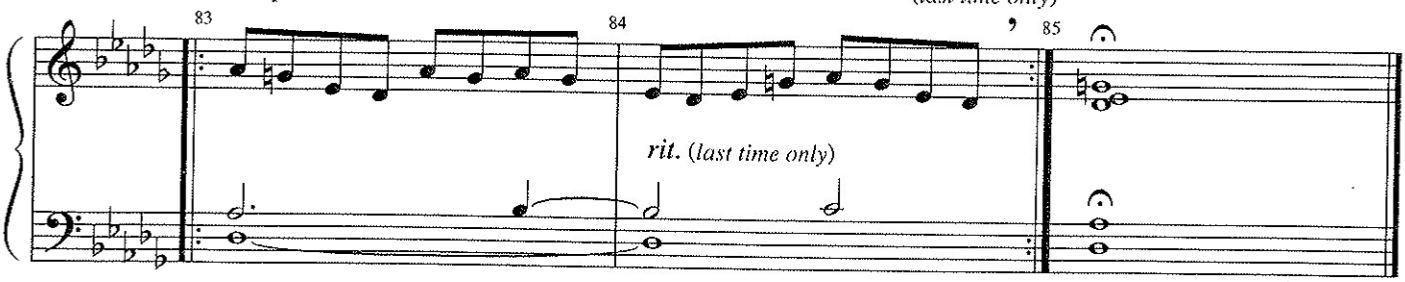


Cue for ritard: ALICE: I'm telling you right now—I'm going in there.

Cue for cutoff: EDGAR: ...paid for and that's all we get.

Vamp

(*last time only*)



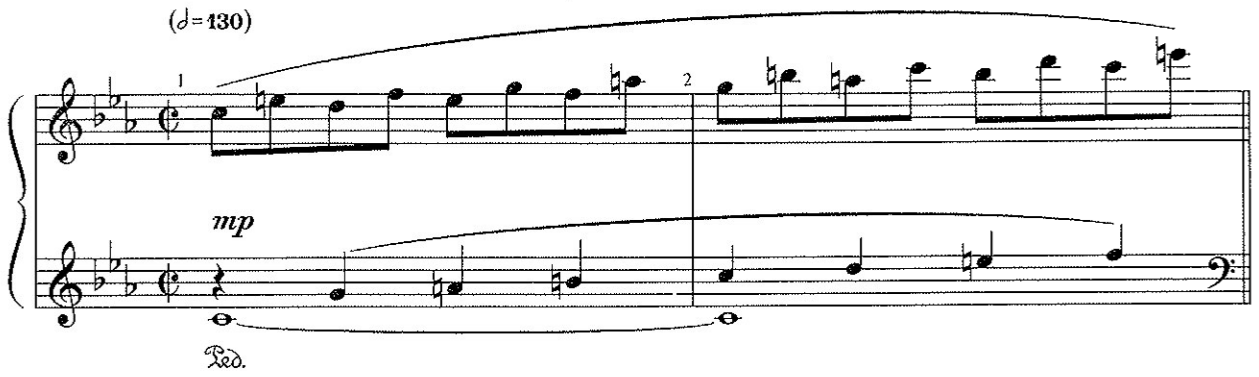
Segue

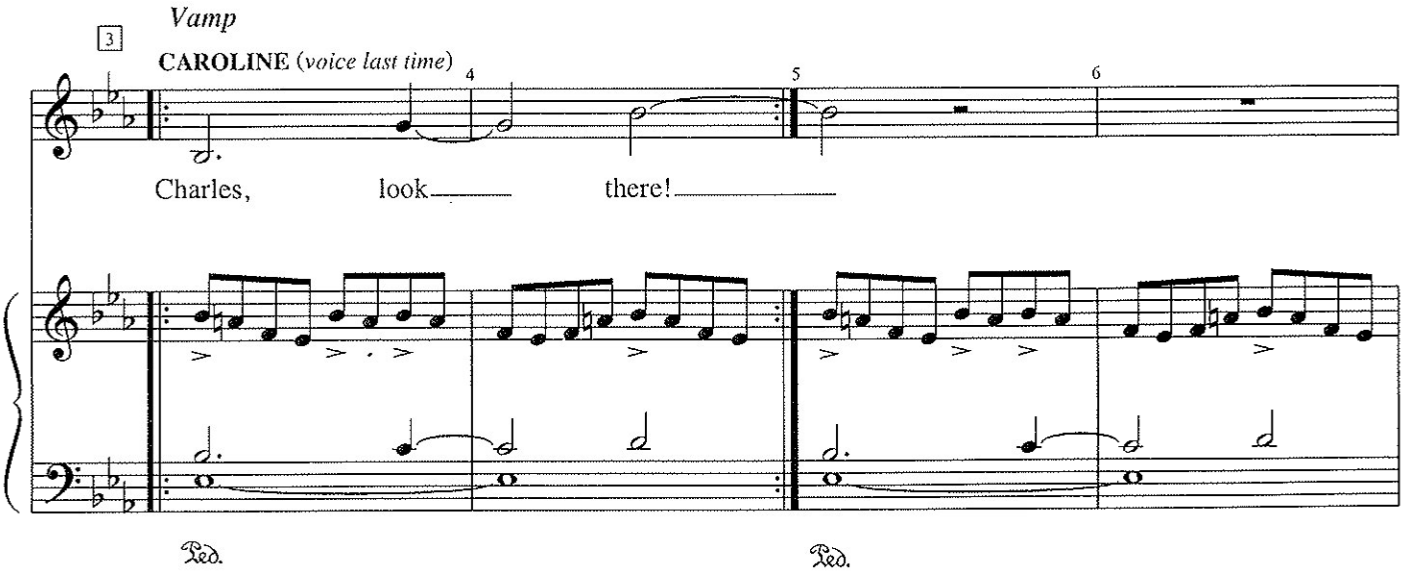
No. 7a "The Glinka #2" (Clarkes)

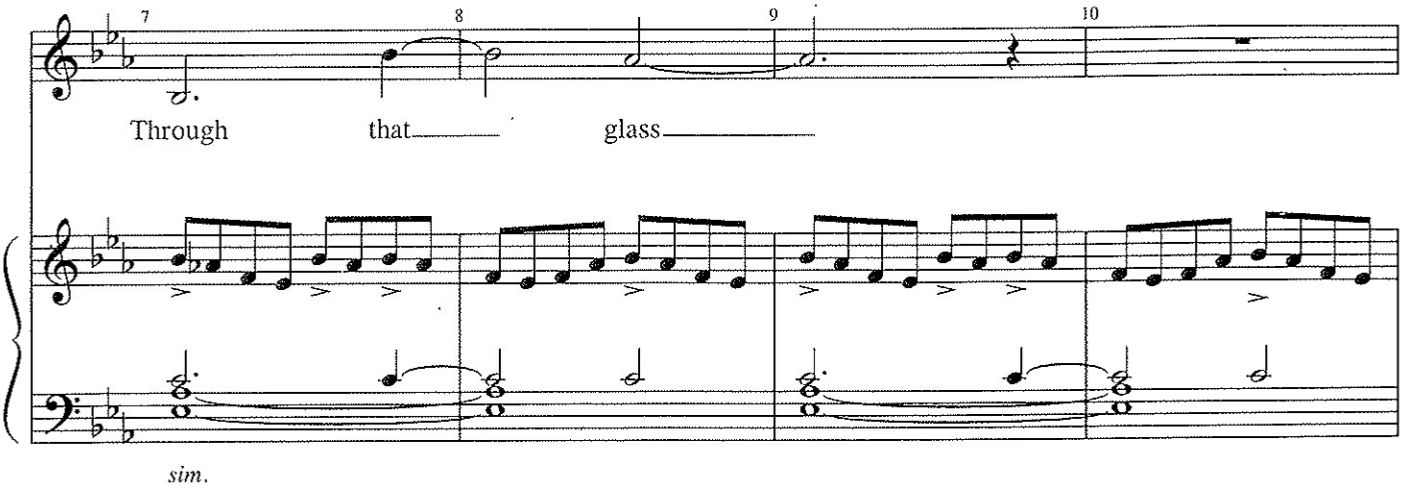
(Caroline & Charles)

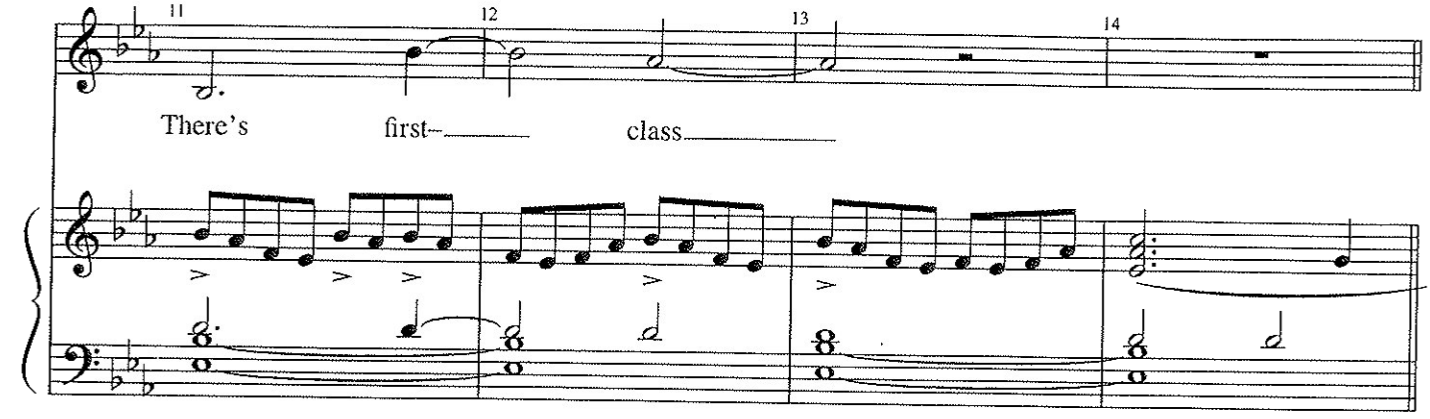
Cue: ALICE: Well, that's not all **I'm** getting.

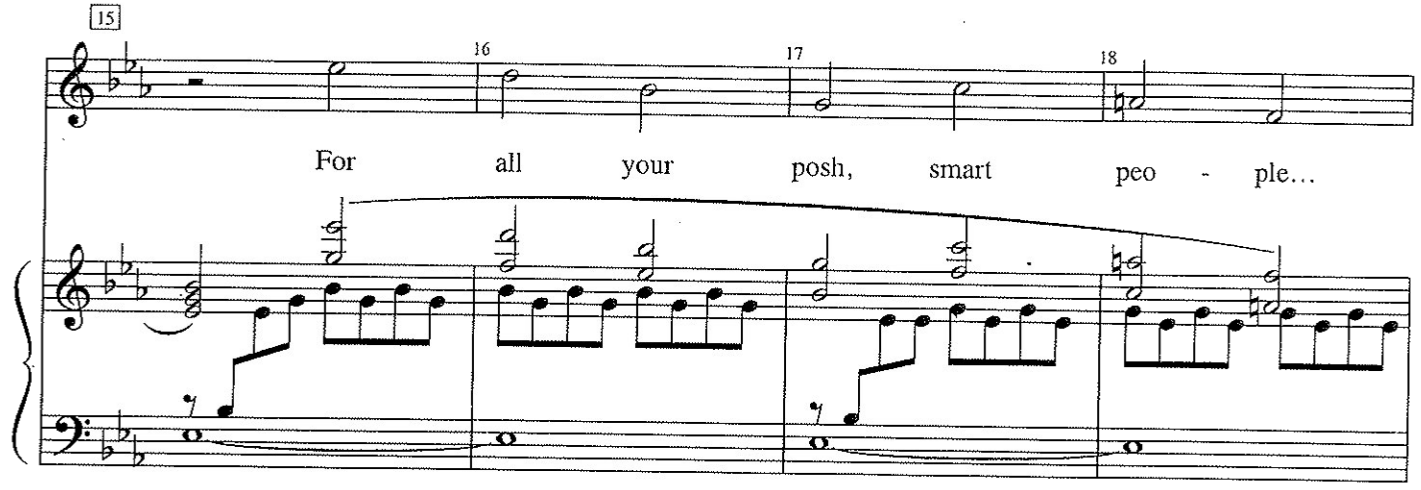
(ALICE & EDGAR *exit*. CAROLINE & CHARLES *enter*.)



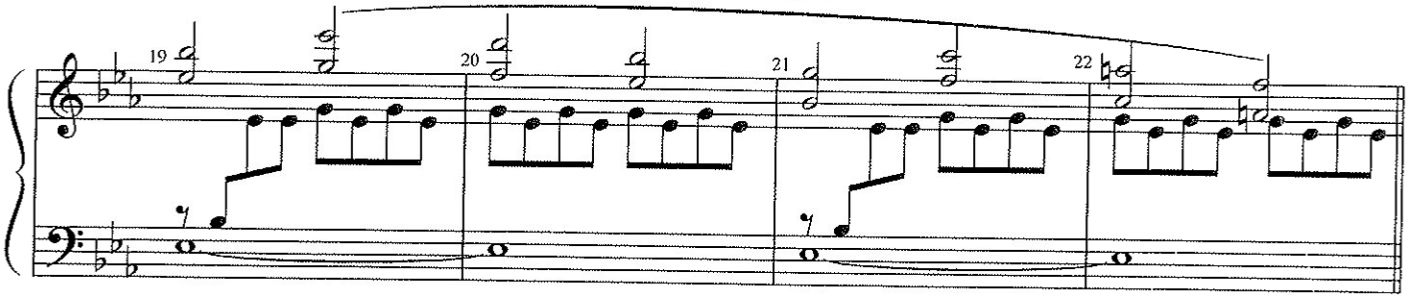


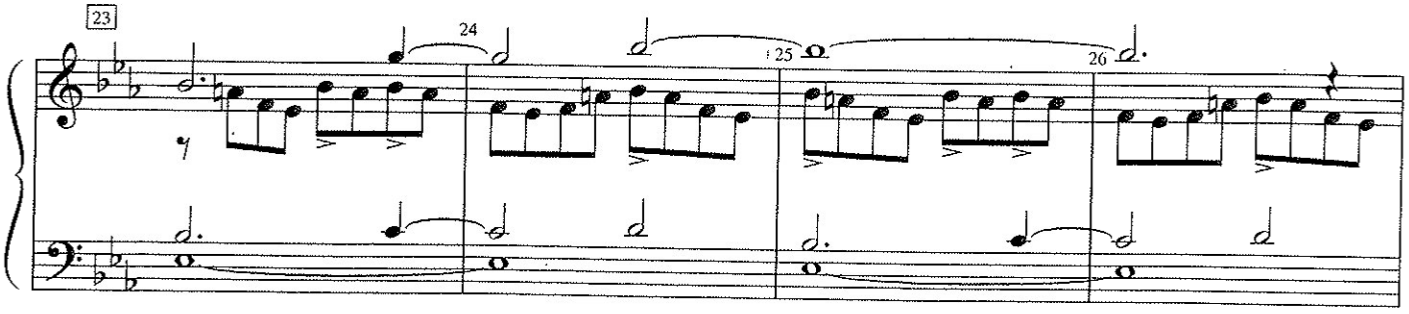


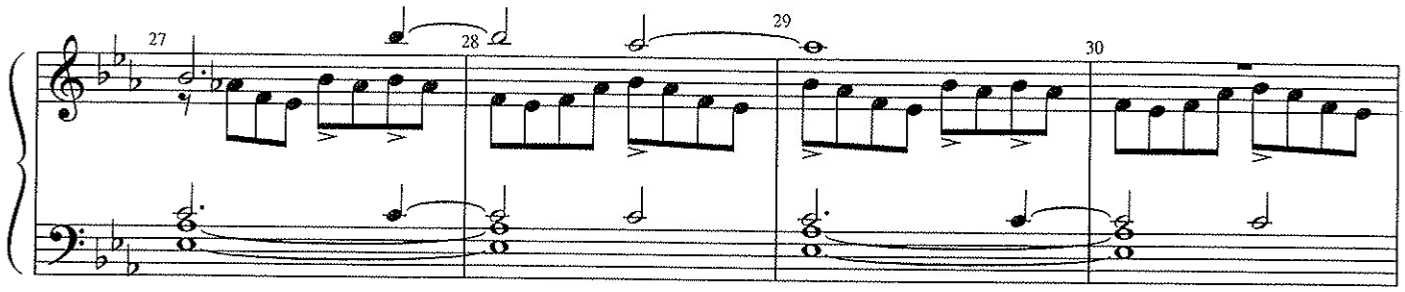


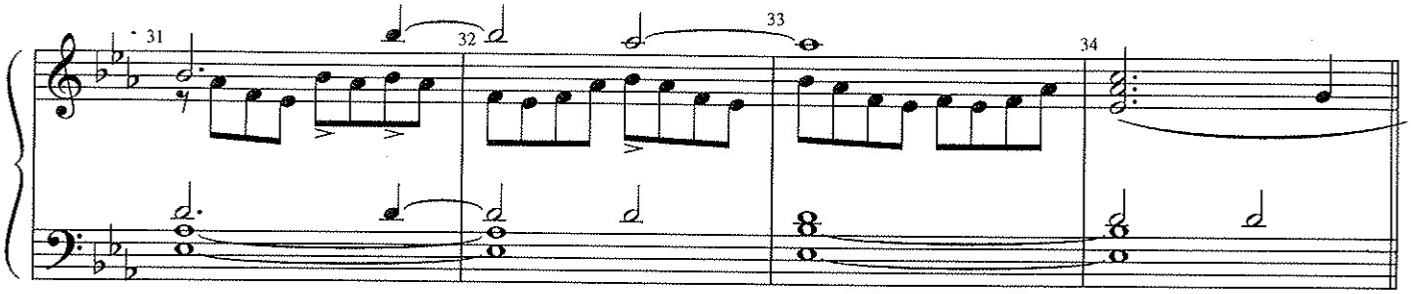


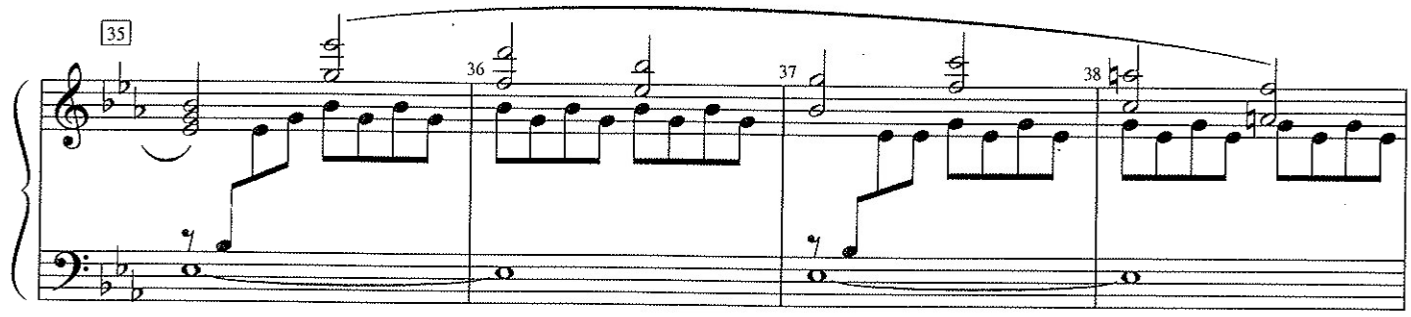
CHARLES: **Rich** people, you mean— [*Dialogue continues*]

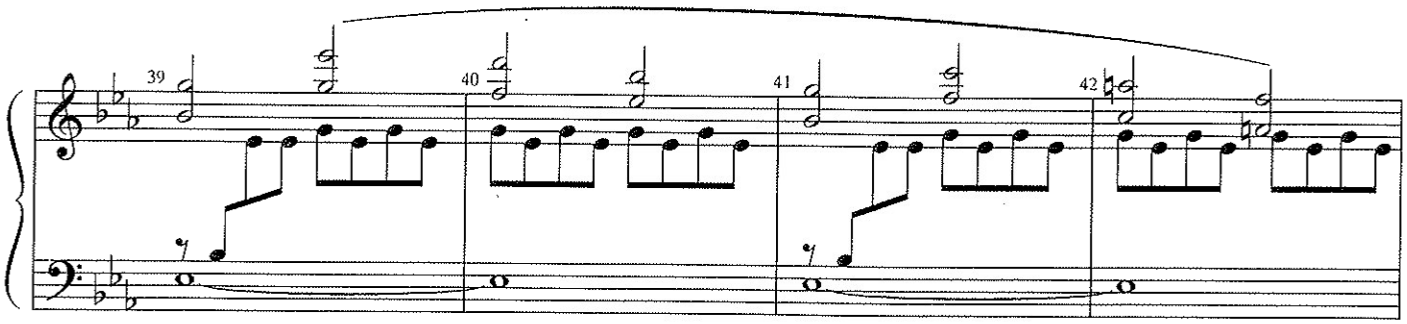





27
28
29
30


31
32
33
34


35
36
37
38

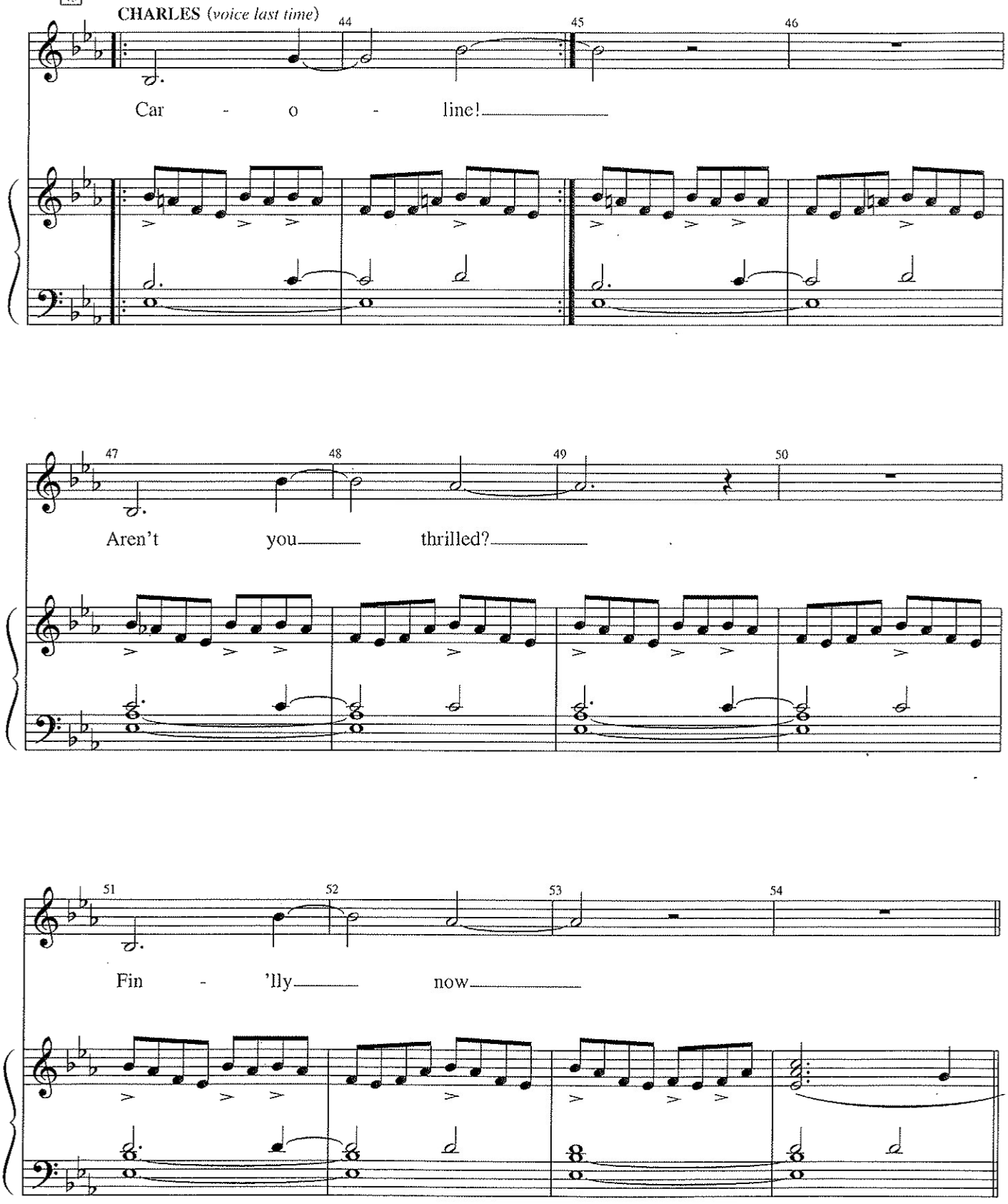

39
40
41
42

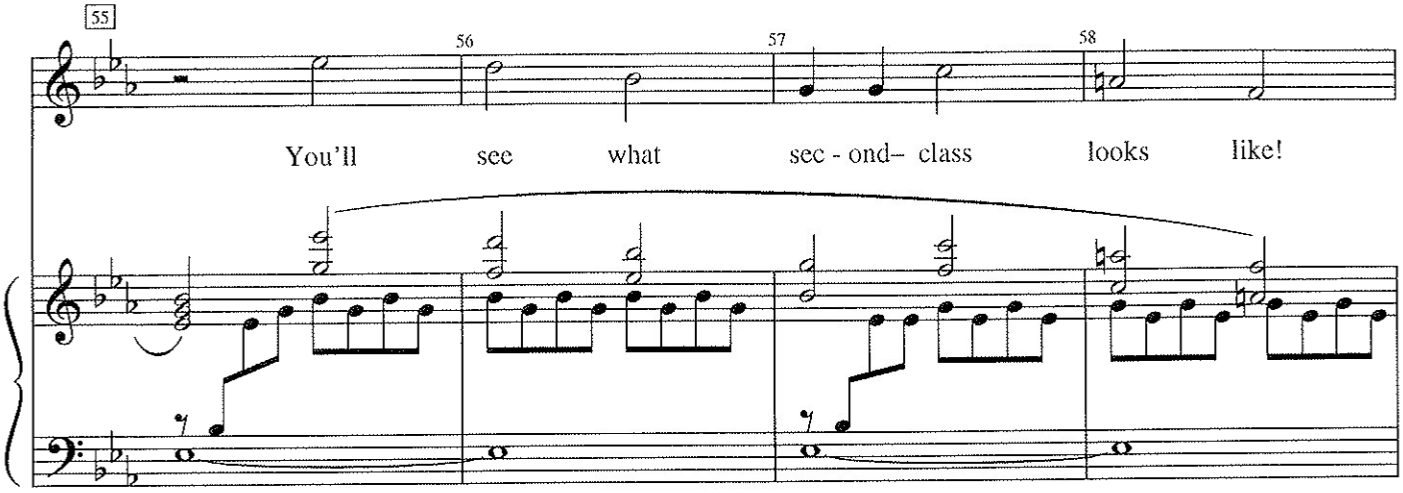
Cue to sing: CHARLES: …would be educational.

Vamp

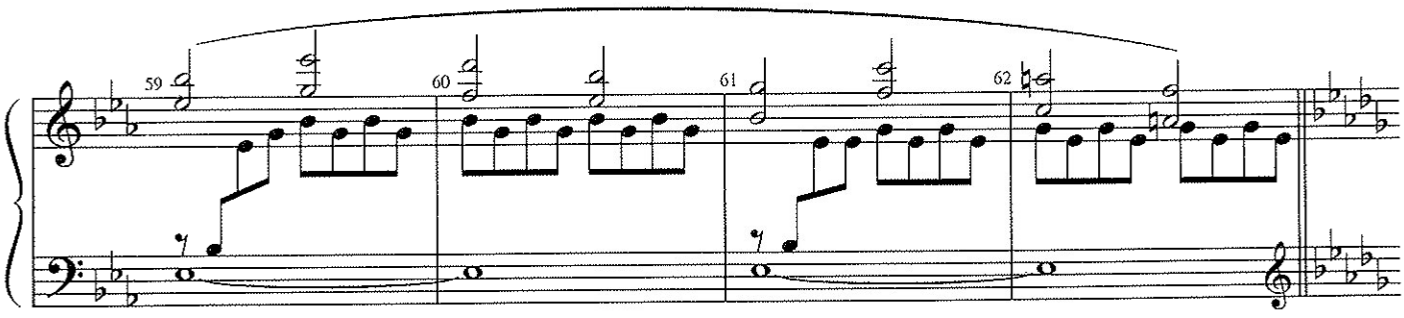
43

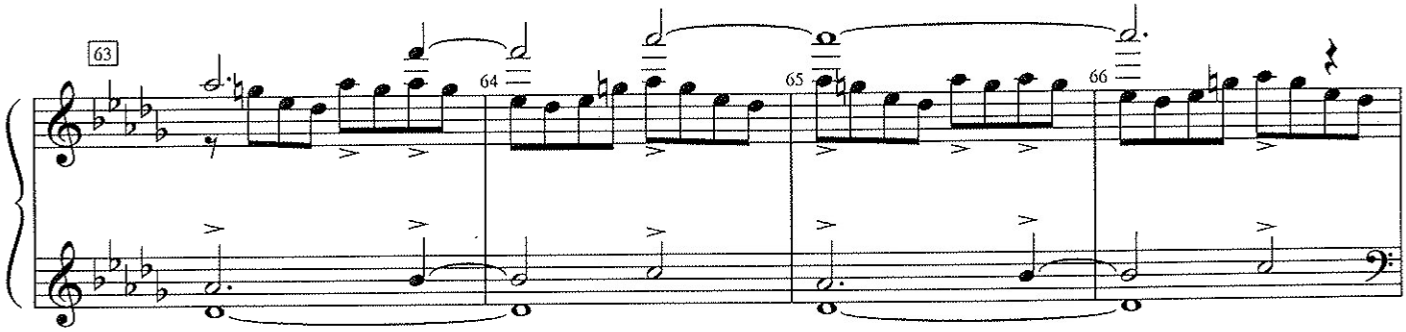
CHARLES (*voice last time*)

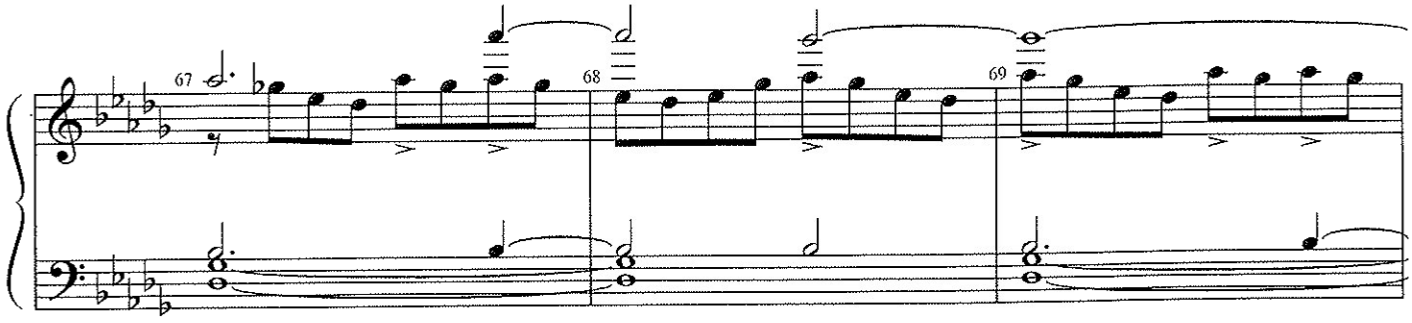


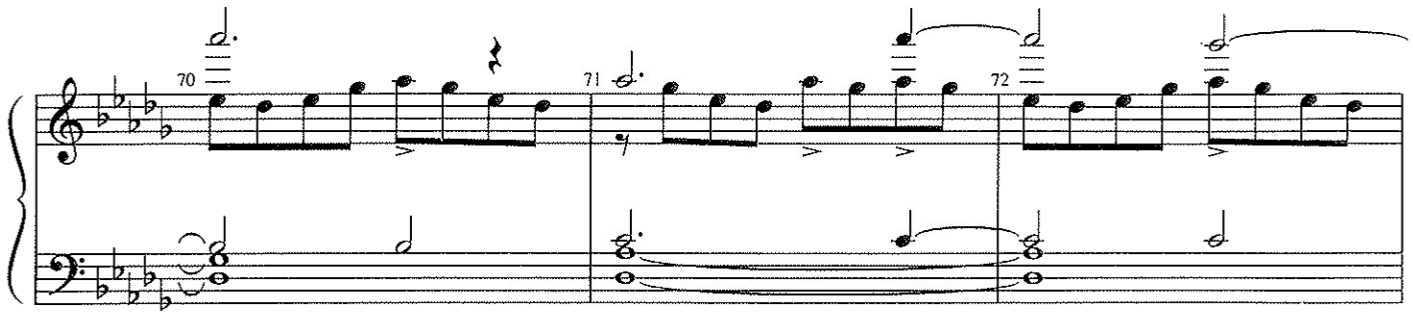


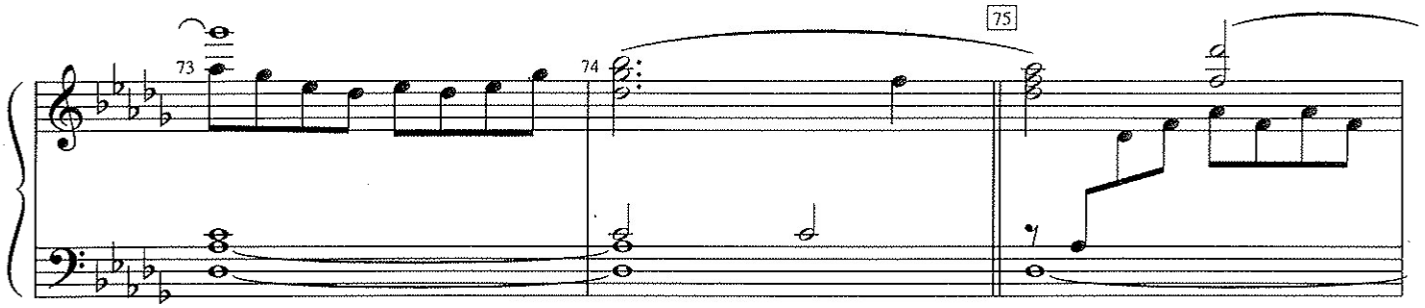
CAROLINE: Oh, Charles, I love it… [*Dialogue continues*]

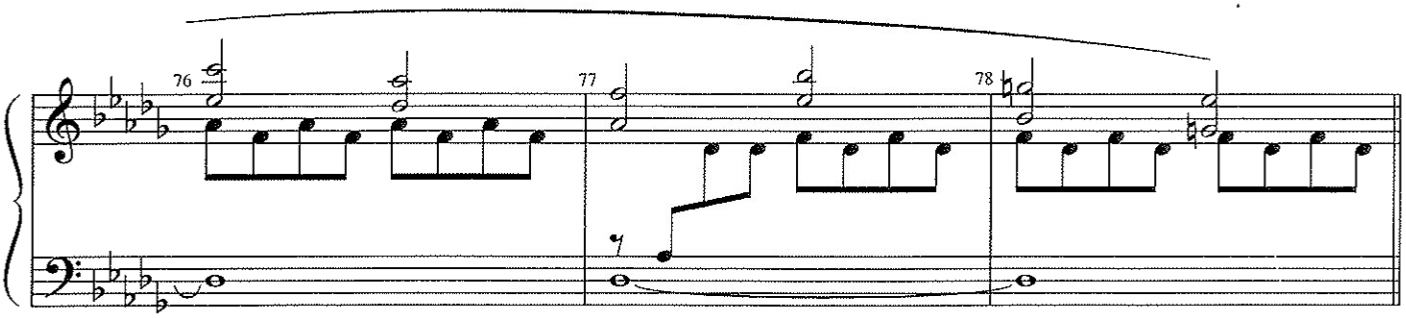








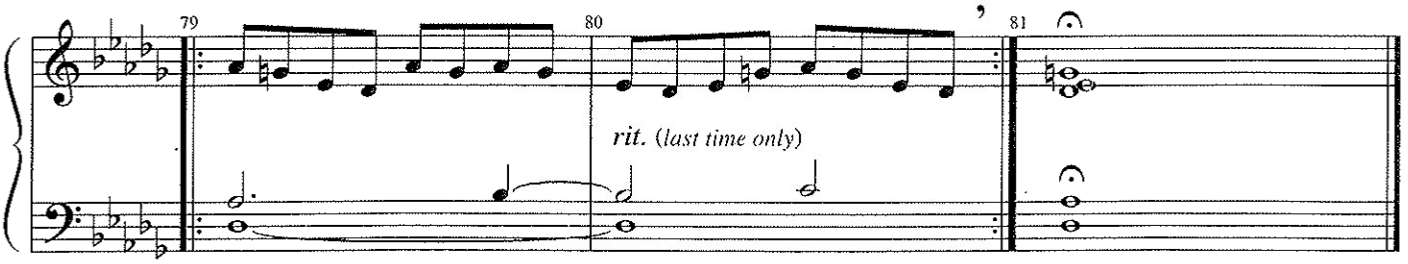




Cue for last time: CHARLES: Yes, well, we had to make do with what we had, didn't we?

(*last time only*)

Cue for cutoff: CAROLINE: Stop worrying, darling.



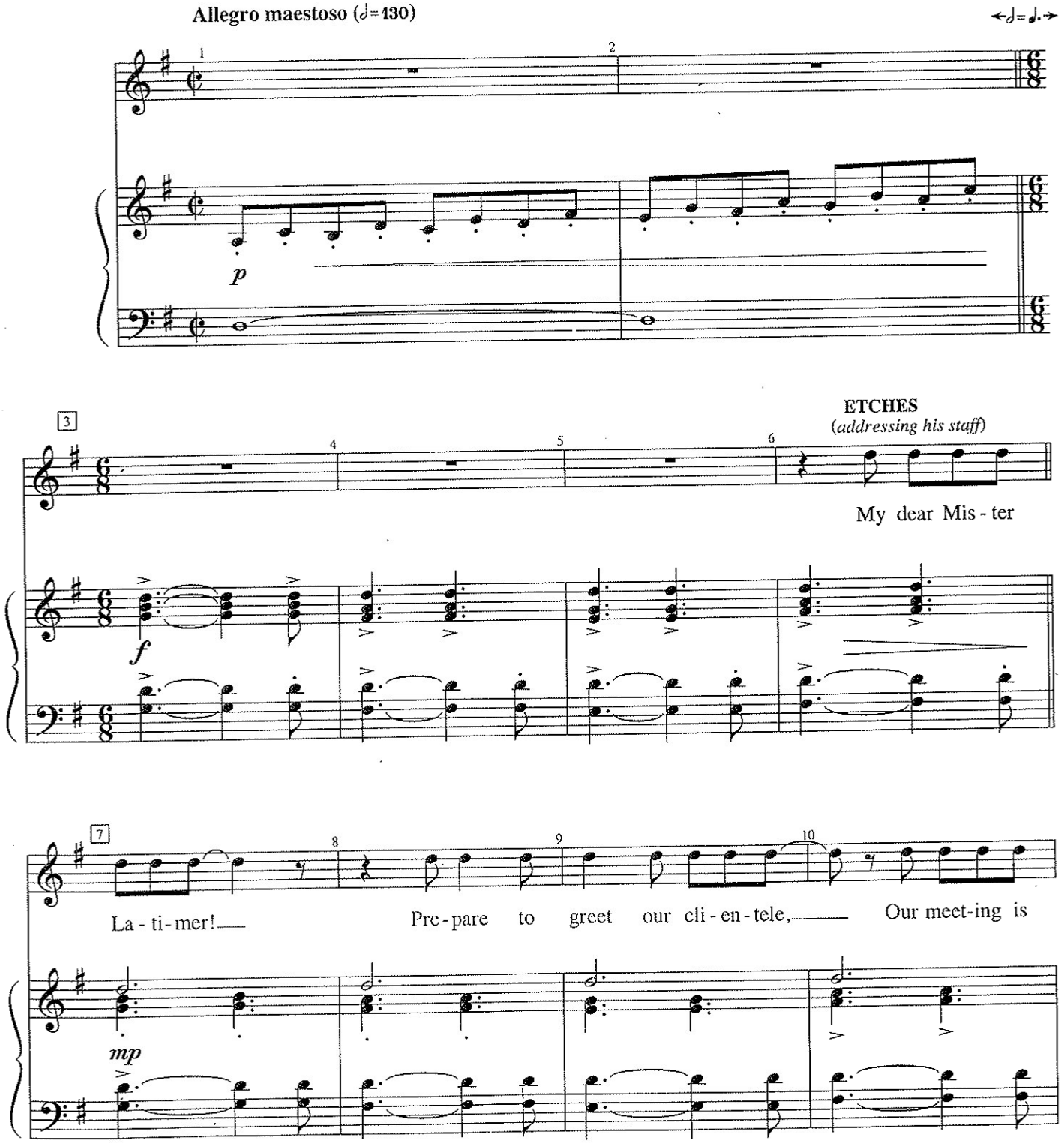
Segue

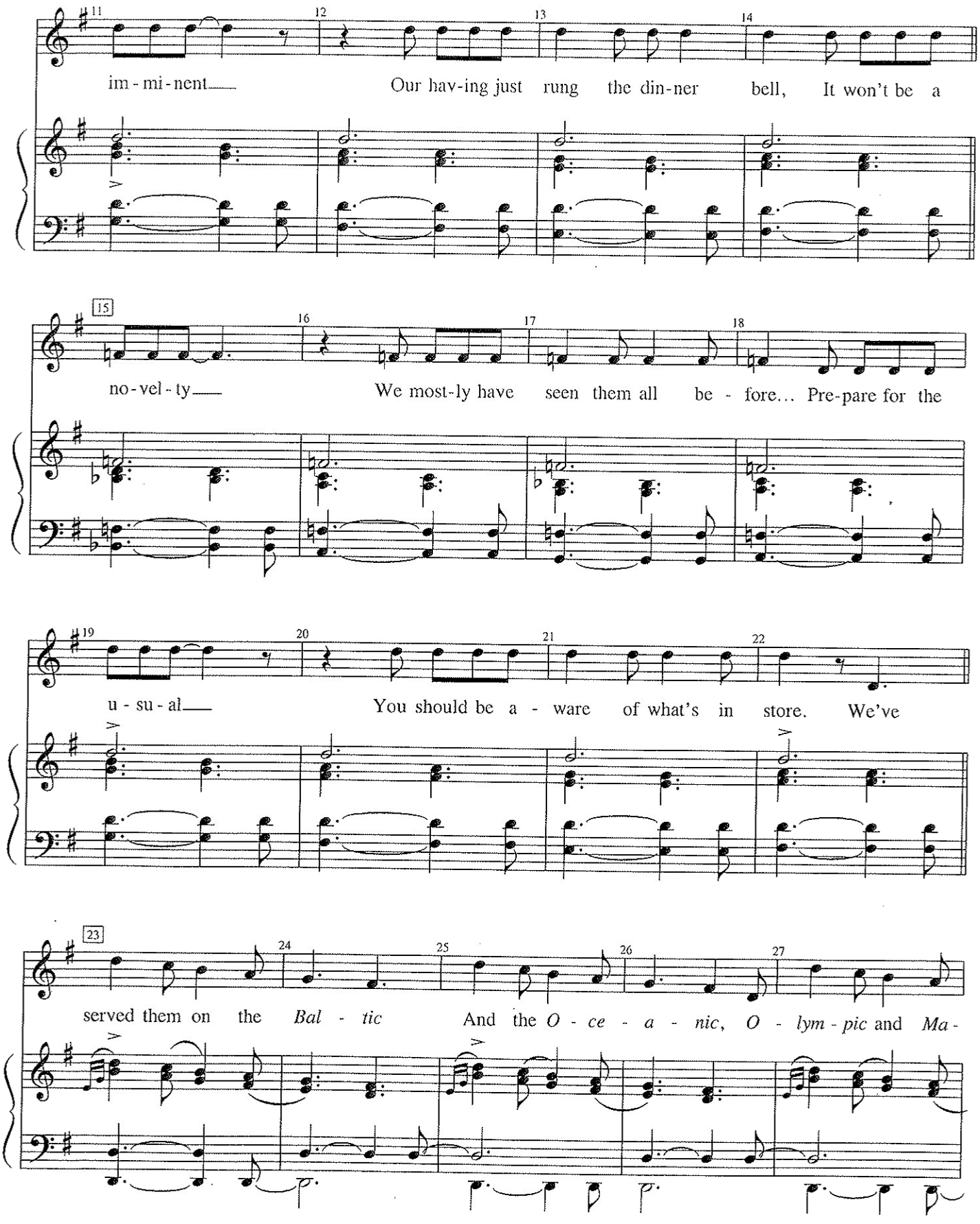
No. 8 "What a Remarkable Age This Is"

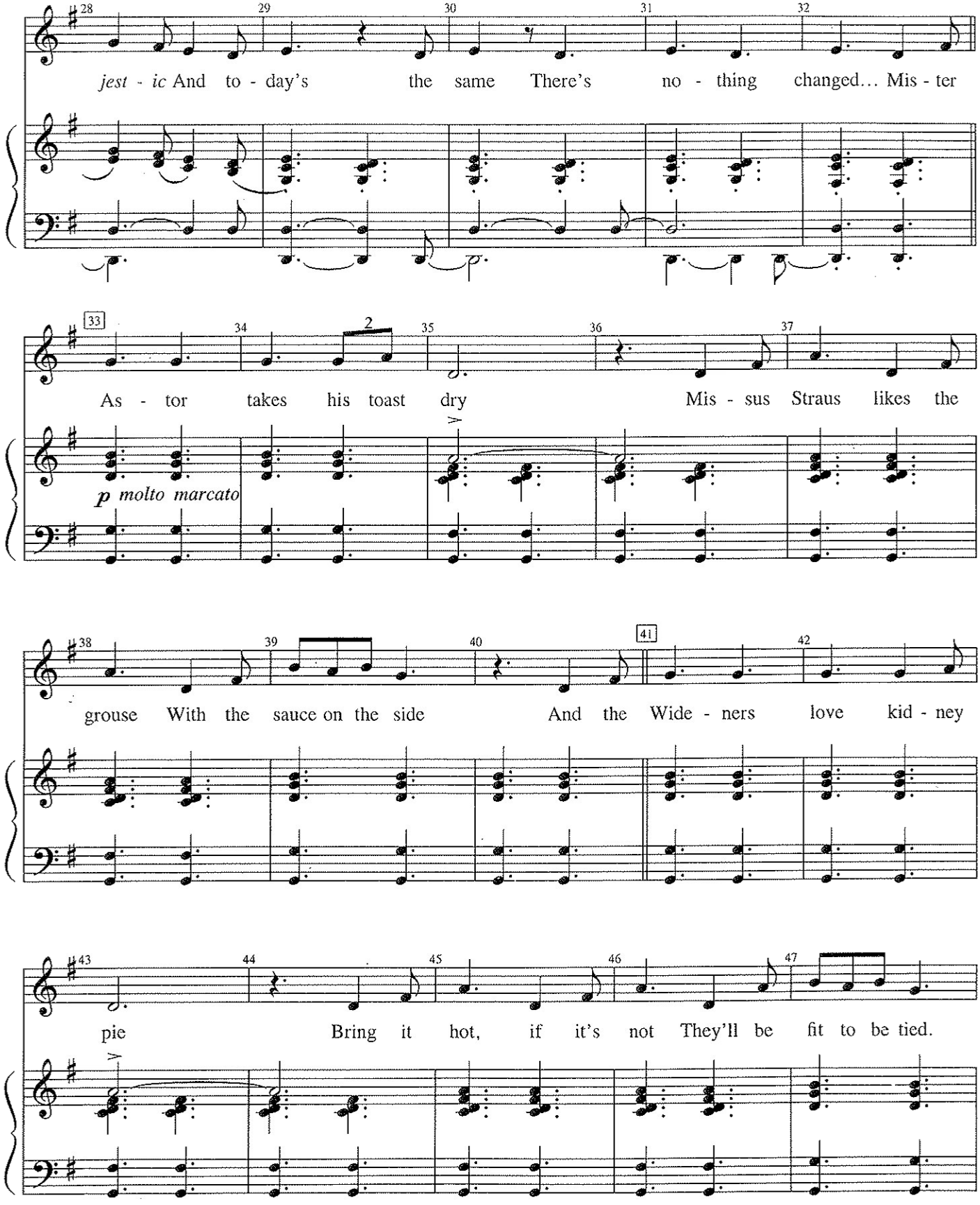
(Etches, First–Class Passengers & Serving Staff)

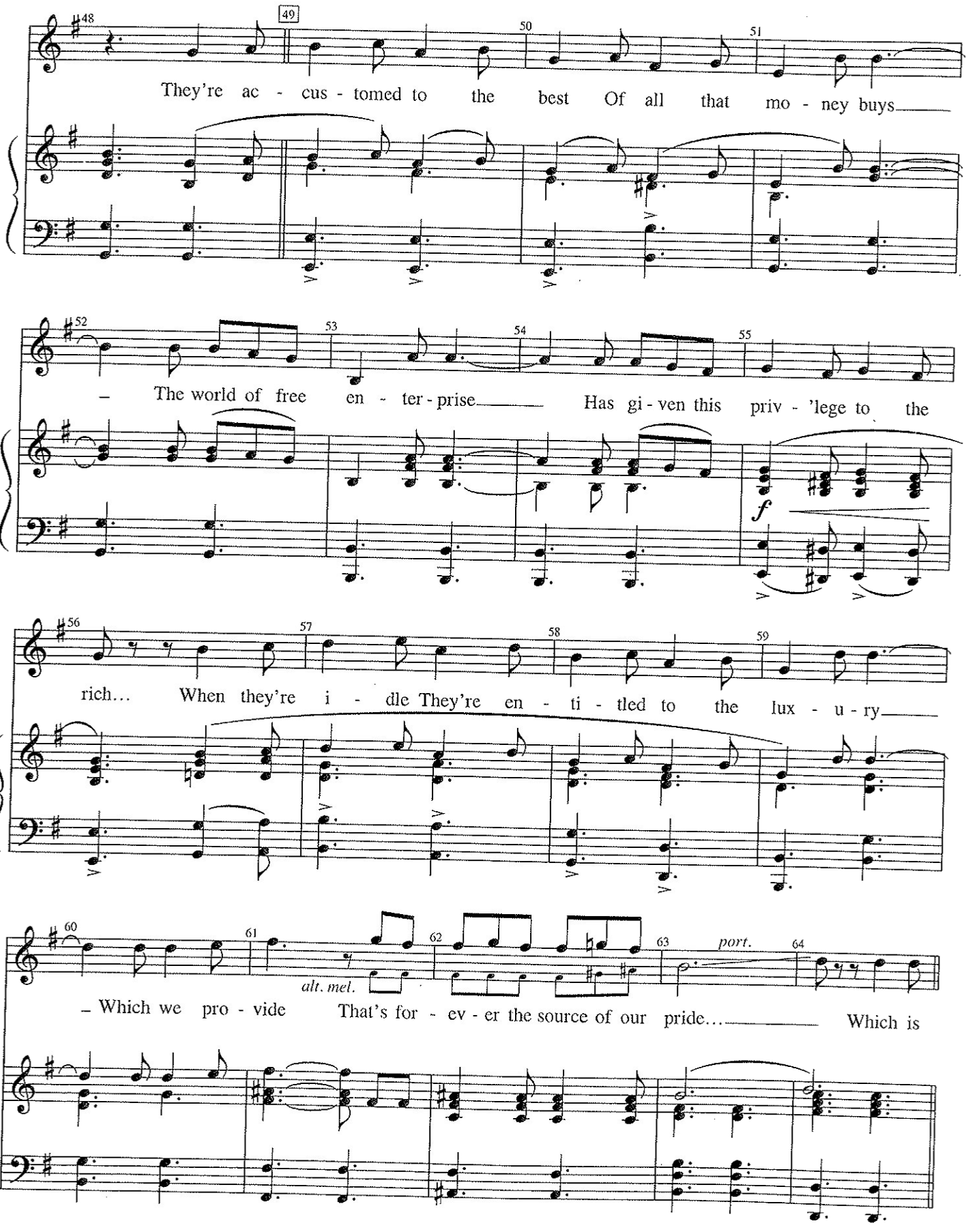
Cue: CHARLES: What isn't?
CAROLINE: Saving money?

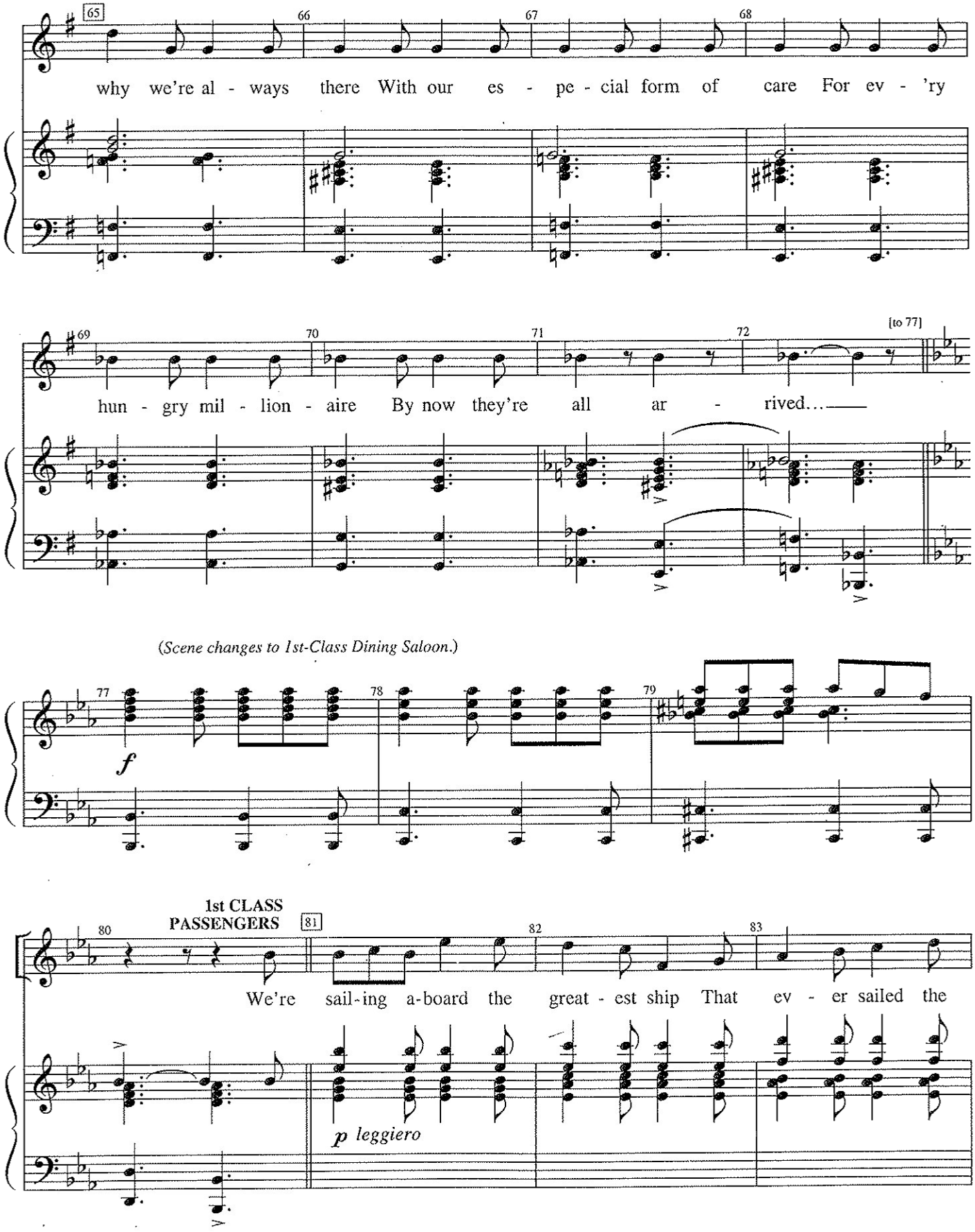
Allegro maestoso (♩= 130)

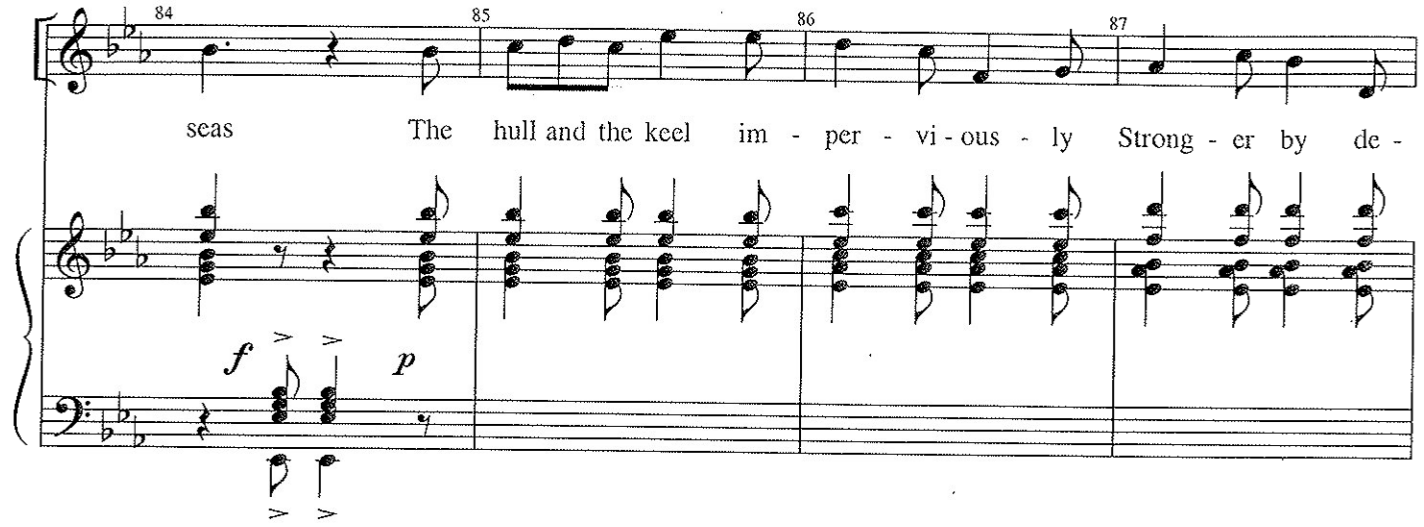


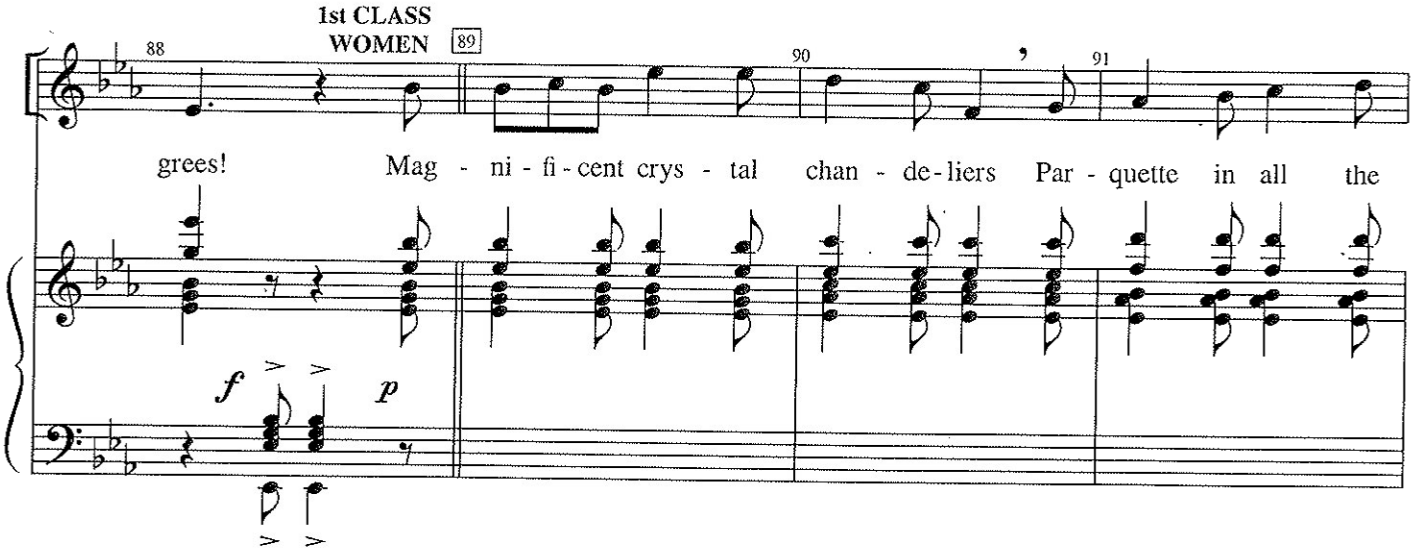

11 12 13 14
im - mi - nent
Our hav-ing just rung the din-ner bell, It won't be a
15 16 17 18
no - vel - ty
We most-ly have seen them all be - fore... Pre-pare for the
19 20 21 22
u - su - al
You should be a - ware of what's in store. We've
23 24 25 26 27
served them on the *Bal - tic*
And the *O - ce - a - nic, O - lym - pic* and *Ma -*

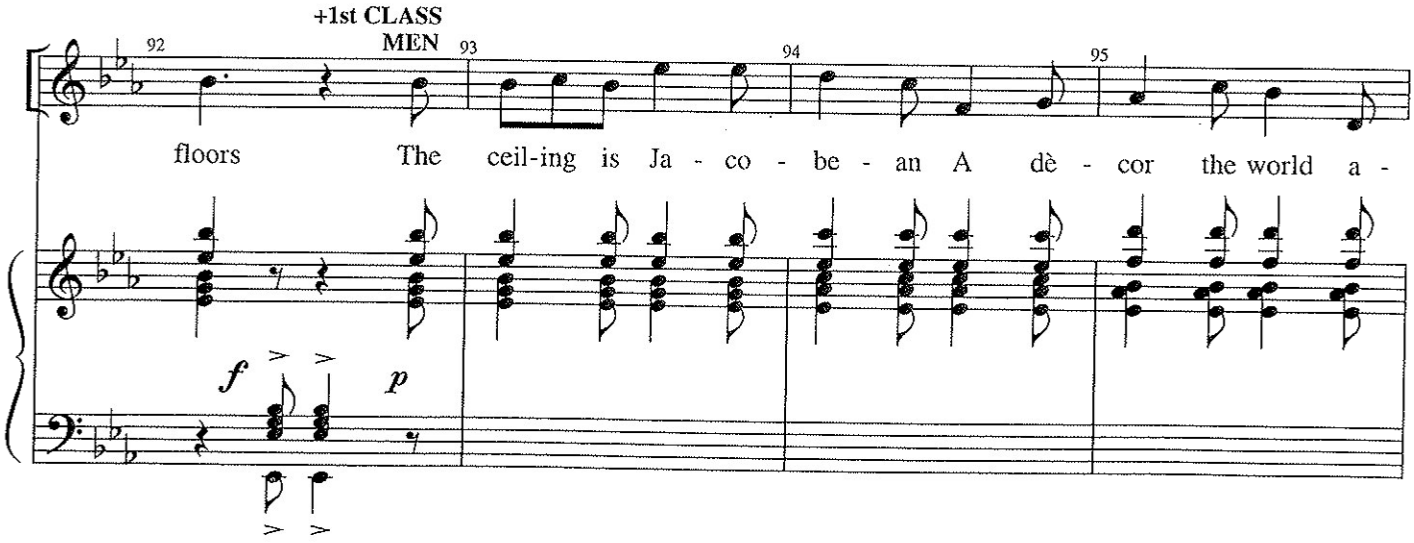

28 29 30 31 32
jest - ic And to - day's the same There's no - thing changed... Mis - ter
33 34 35 36 37
As - tor takes his toast dry Mis - sus Straus likes the
p molto marcato
38 39 40 41 42
grouse With the sauce on the side And the Wide - ners love kid - ney
43 44 45 46 47
pie Bring it hot, if it's not They'll be fit to be tied.

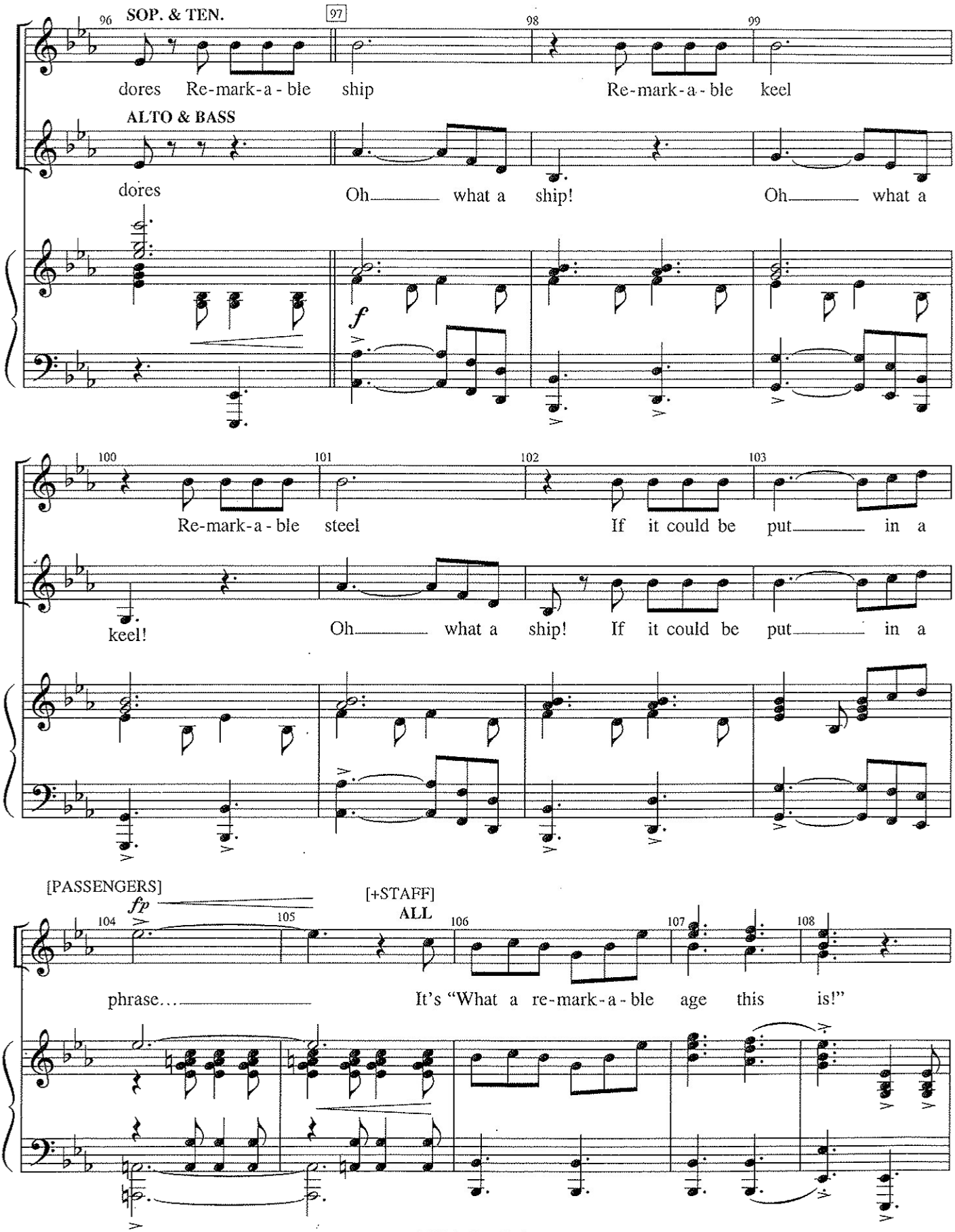

They're ac - cus - tomed to the best Of all that mo - ney buys
– The world of free en - ter - prise Has gi - ven this priv - 'lege to the
rich... When they're i - dle They're en - ti - tled to the lux - u - ry
– Which we pro - vide That's for - ev - er the source of our pride... Which is
alt. mel.
port.
f

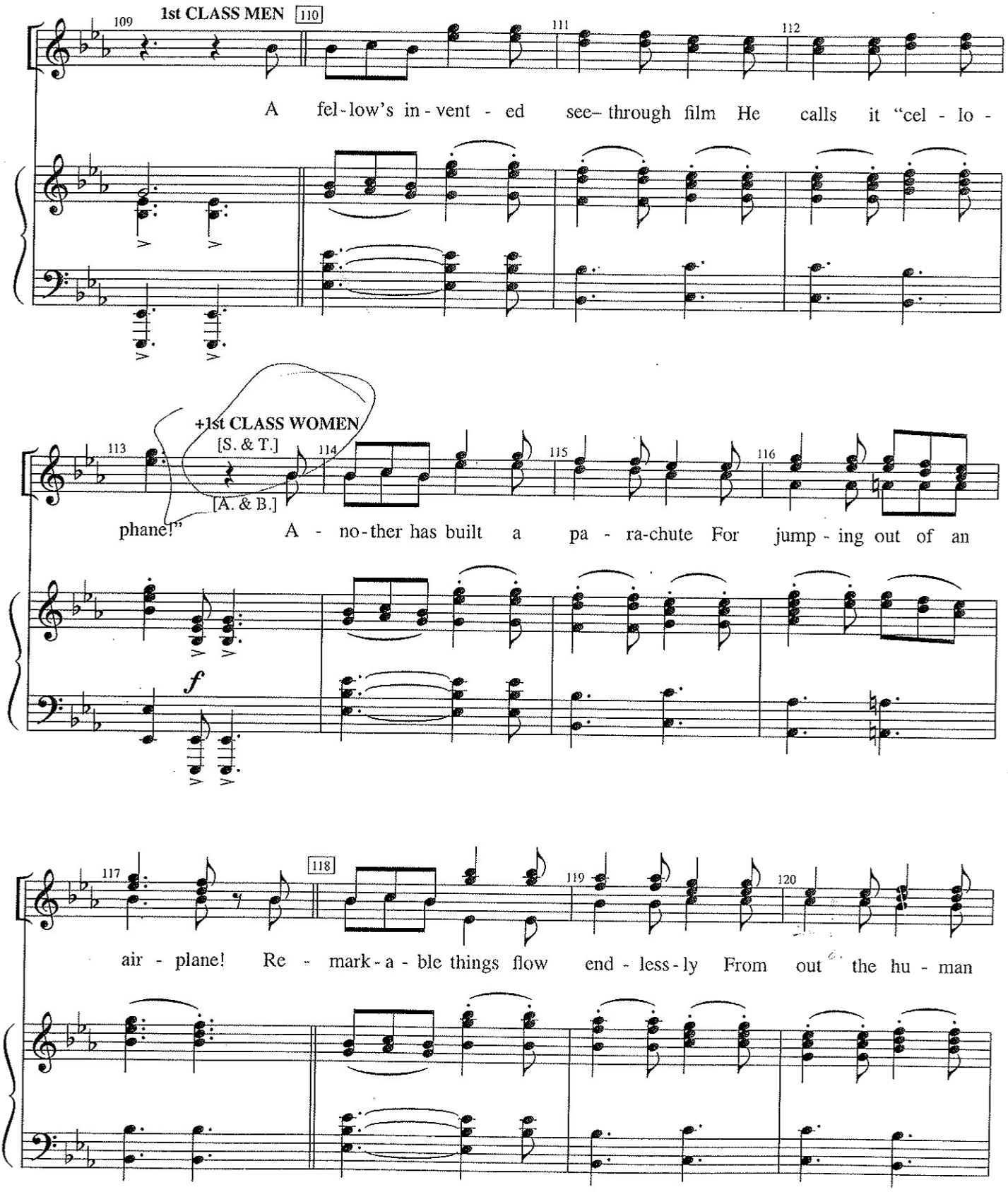

why we're al - ways there With our es - pe - cial form of care For ev - 'ry
hun - gry mil - lion - aire By now they're all ar - rived...
[to 77]
(Scene changes to 1st-Class Dining Saloon.)
f
1st CLASS PASSENGERS
We're sail-ing a-board the great - est ship That ev - er sailed the
p leggiero

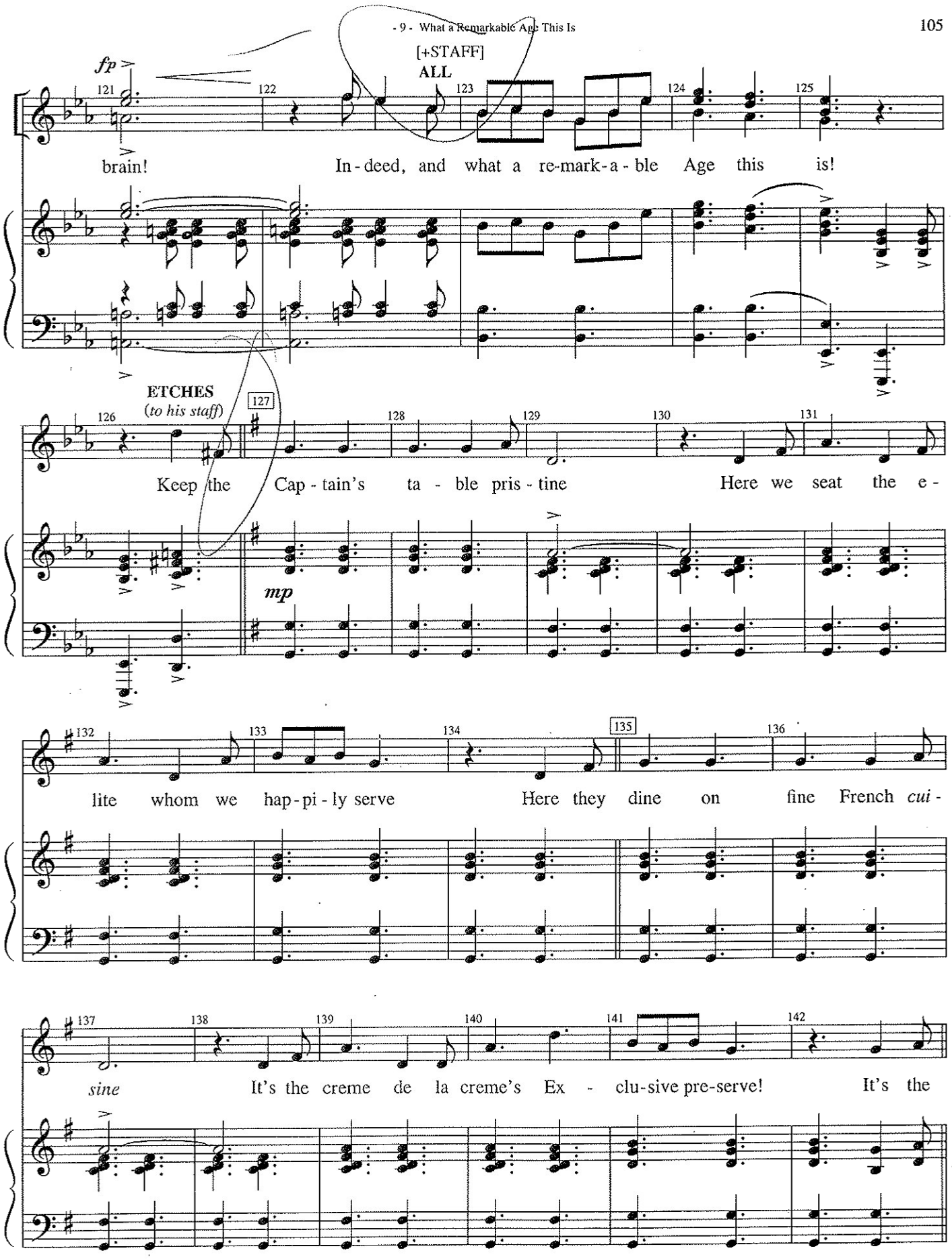

84
85
86
87
seas
The hull and the keel im - per - vi - ous - ly Strong - er by de -
f
p

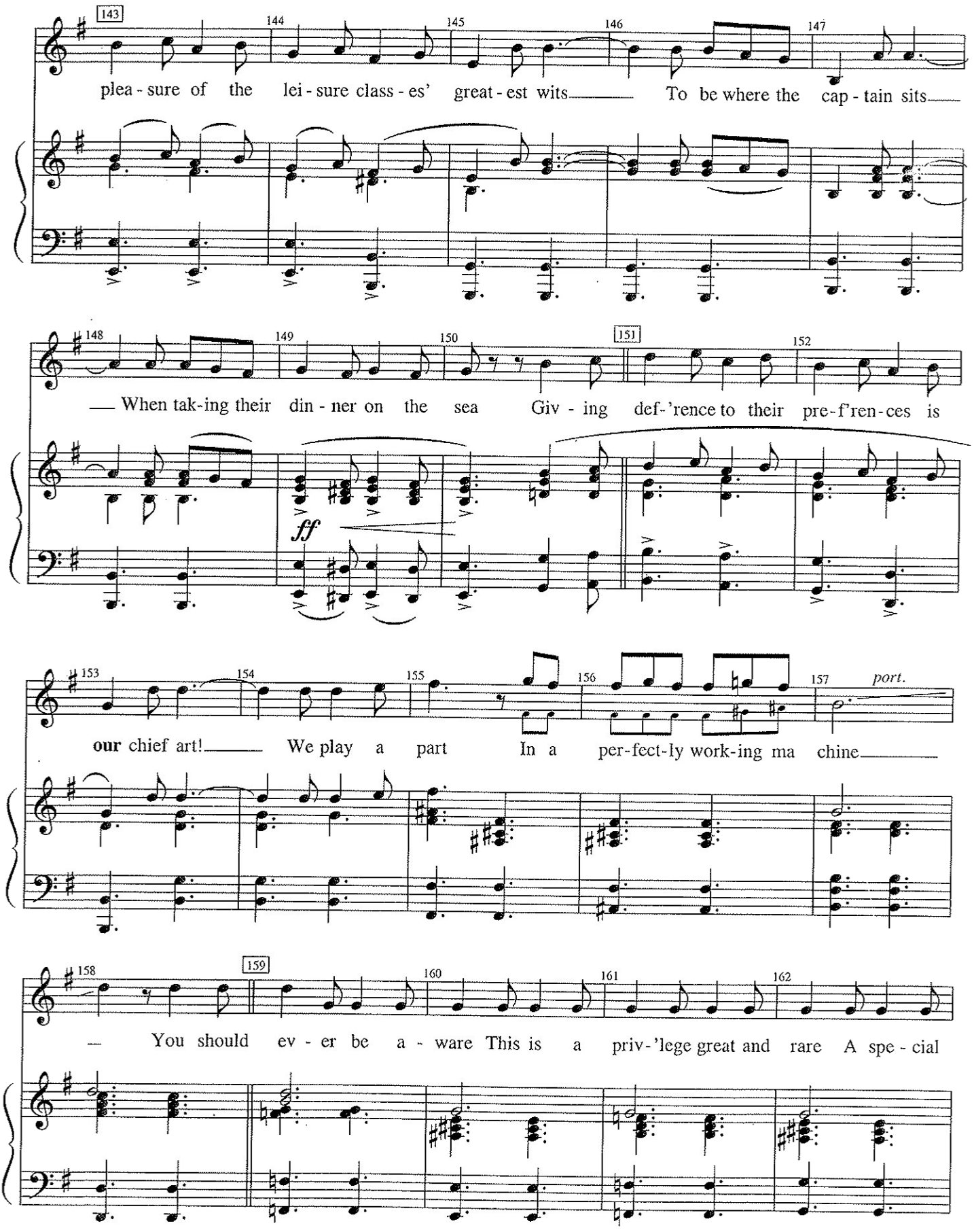

1st CLASS
WOMEN
88
89
90
91
grees!
Mag - ni - fi - cent crys - tal chan - de - liers Par - quette in all the
f
p

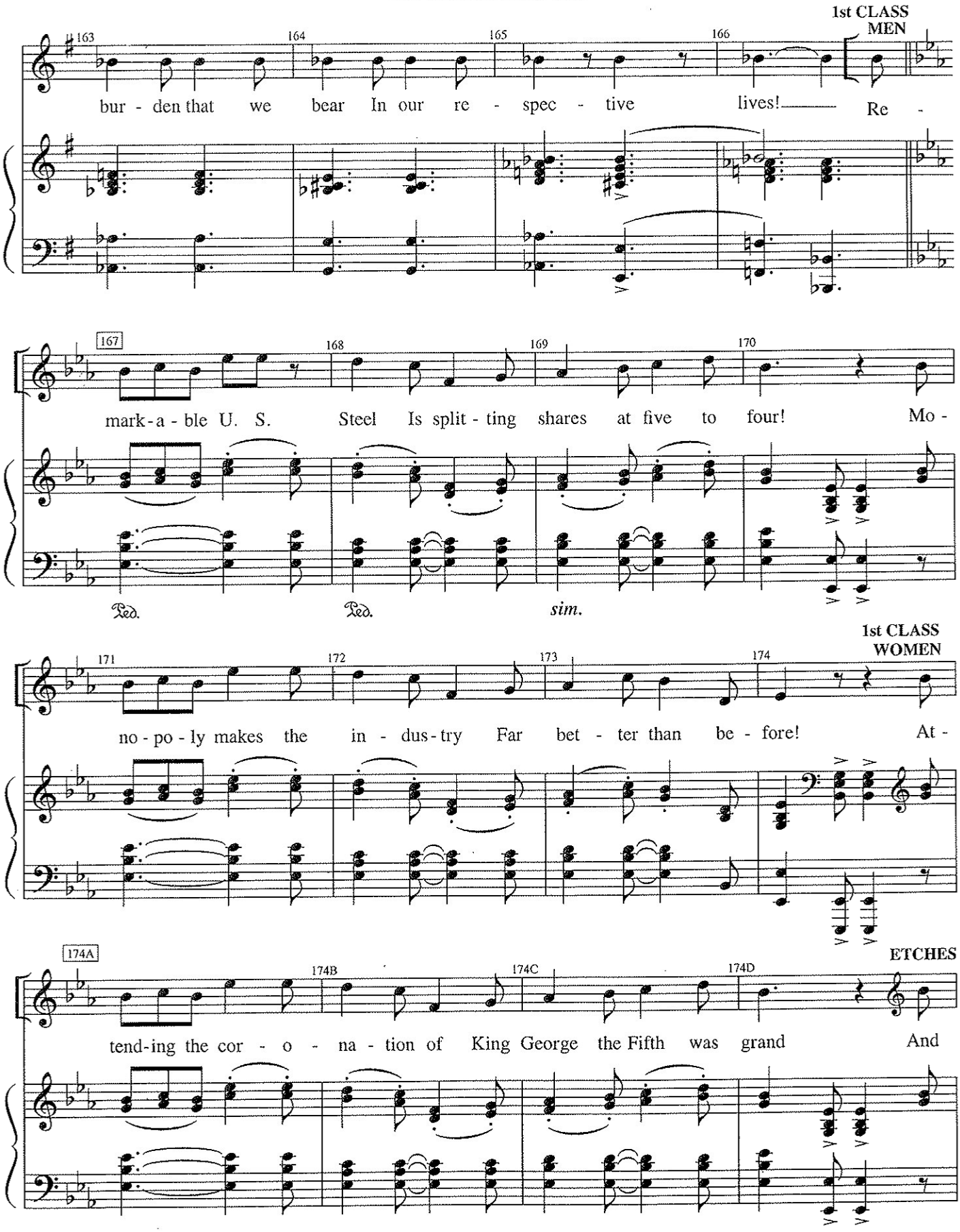

+1st CLASS
MEN
92
93
94
95
floors
The ceil-ing is Ja - co - be - an A dè - cor the world a -
f
p

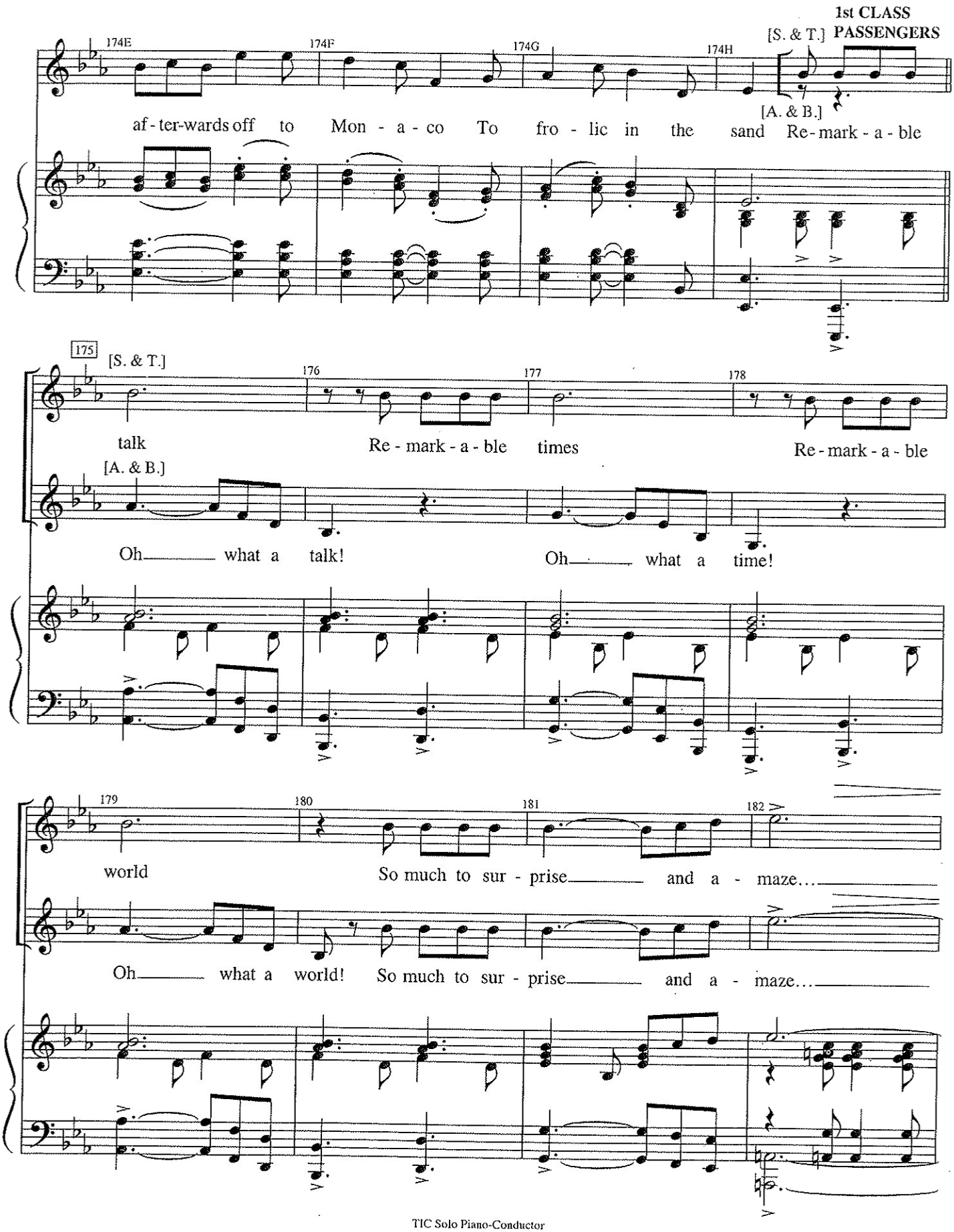

96
SOP. & TEN.
97
98
99
dores Re-mark-a-ble ship
Re-mark-a-ble keel
ALTO & BASS
dores
Oh what a ship!
Oh what a
f
100
101
102
103
Re-mark-a-ble steel
If it could be put in a
keel!
Oh what a ship!
If it could be put in a
[PASSENGERS]
fp
[+STAFF]
ALL
104
105
106
107
108
phrase...
It's "What a re-mark-a-ble age this is!"

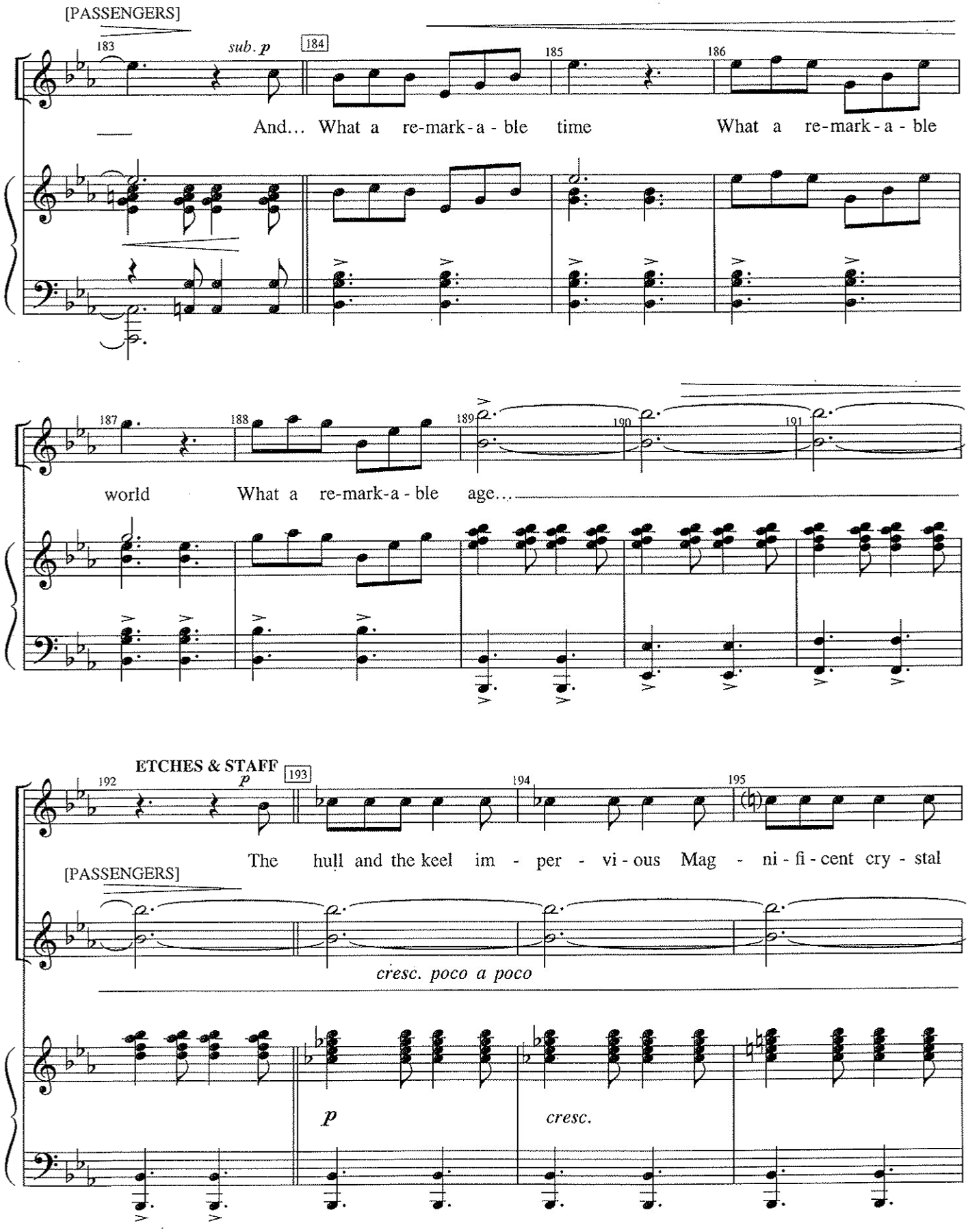

109
1st CLASS MEN
110
111
112
A fel - low's in - vent - ed see– through film He calls it "cel - lo -
+1st CLASS WOMEN
[S. & T.]
[A. & B.]
113
114
115
116
phane!"
A - no - ther has built a pa - ra-chute For jump - ing out of an
f
117
118
119
120
air - plane! Re - mark - a - ble things flow end - less - ly From out the hu - man

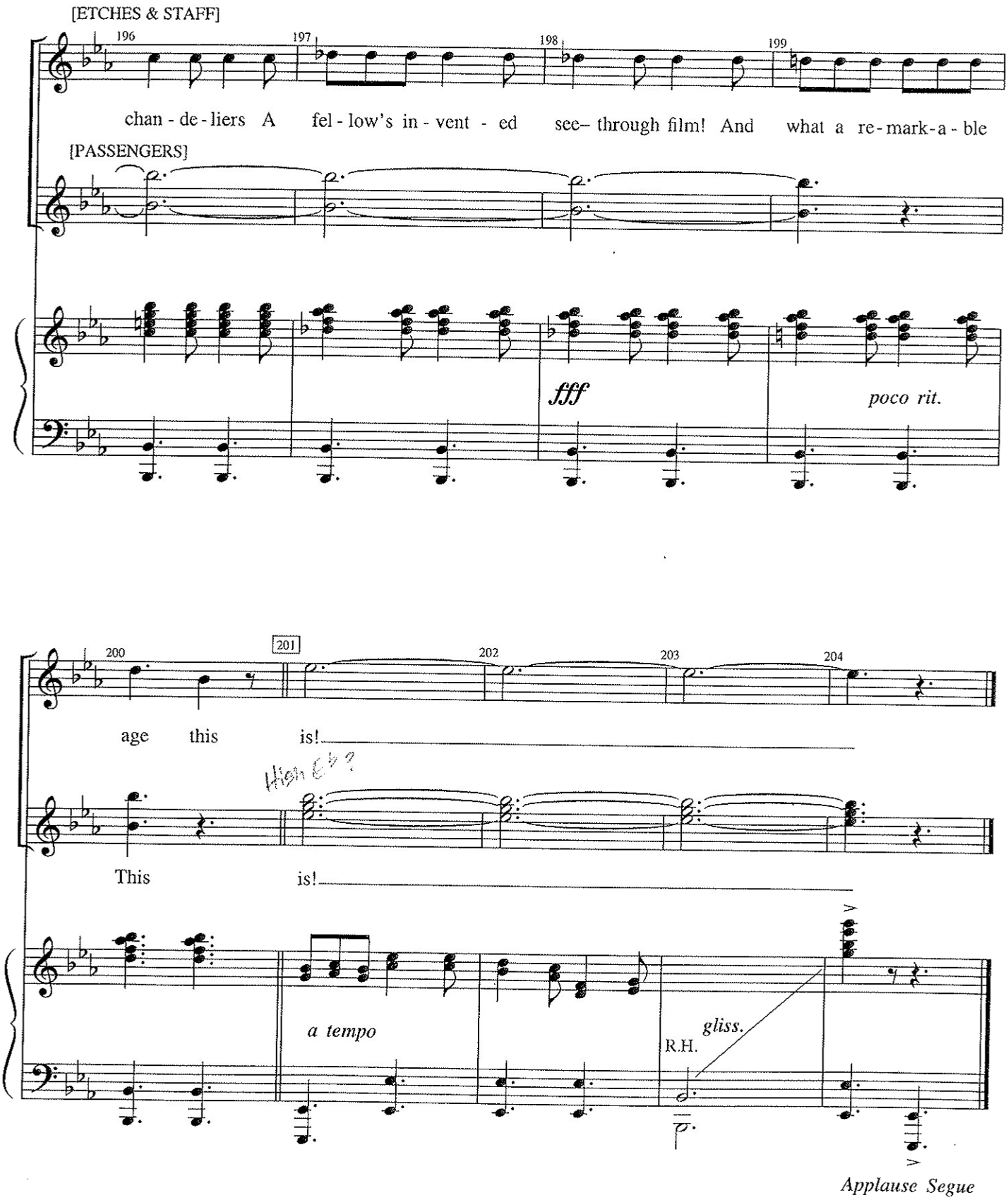

[+STAFF]
ALL
fp
121
122
123
124
125
brain!
In - deed, and what a re-mark-a - ble Age this is!
ETCHES
(to his staff)
126
127
128
129
130
131
Keep the Cap - tain's ta - ble pris - tine
Here we seat the e -
mp
132
133
134
135
136
lite whom we hap - pi - ly serve
Here they dine on fine French cui -
137
138
139
140
141
142
sine
It's the creme de la creme's Ex - clu-sive pre-serve!
It's the


143
144
145
146
147
plea - sure of the lei - sure class - es' great - est wits To be where the cap - tain sits
148
149
150
151
152
When tak-ing their din - ner on the sea Giv - ing def-'rence to their pre-f'ren-ces is
ff
153
154
155
156
157
port.
our chief art! We play a part In a per-fect-ly work-ing ma chine
158
159
160
161
162
You should ev - er be a - ware This is a priv-'lege great and rare A spe - cial


1st CLASS MEN
163 164 165 166
bur - den that we bear In our re - spec - tive lives! Re -
167 168 169 170
mark-a - ble U. S. Steel Is split - ting shares at five to four! Mo -
Ped. Ped. sim.
1st CLASS WOMEN
171 172 173 174
no - po - ly makes the in - dus - try Far bet - ter than be - fore! At -
174A 174B 174C 174D
ETCHES
tend-ing the cor - o - na - tion of King George the Fifth was grand And


1st CLASS PASSENGERS
[S. & T.]
[A. & B.]
174E
174F
174G
174H
af - ter-wards off to Mon - a - co To fro - lic in the sand Re - mark - a - ble
175
[S. & T.]
176
177
178
talk
Re - mark - a - ble times
Re - mark - a - ble
[A. & B.]
Oh what a talk!
Oh what a time!
179
180
181
182
world
So much to sur - prise and a - maze...
Oh what a world!
So much to sur - prise and a - maze...


[PASSENGERS]
183
sub. p
184
185
186
And... What a re-mark-a-ble time What a re-mark-a-ble
187
188
189
190
191
world What a re-mark-a-ble age...
ETCHES & STAFF
p
192
193
194
195
The hull and the keel im - per - vi - ous Mag - ni - fi - cent cry - stal
[PASSENGERS]
cresc. poco a poco
p
cresc.

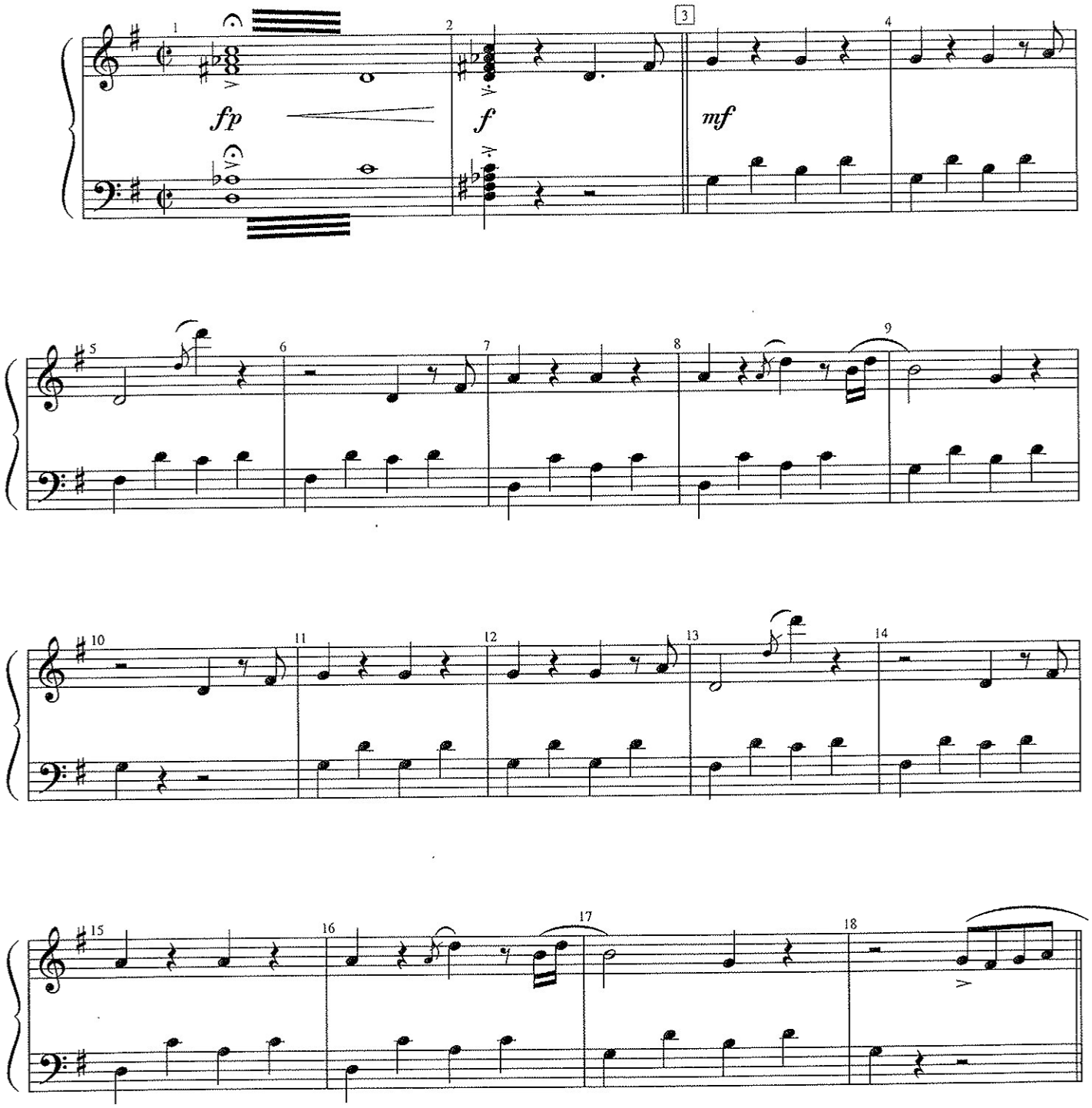

[ETCHES & STAFF]
196
197
198
199
chan - de - liers A fel - low's in - vent - ed see– through film! And what a re - mark - a - ble
[PASSENGERS]
fff
poco rit.
200
201
202
203
204
age this is!
High Eb?
This is!
a tempo
R.H.
gliss.
Applause Segue

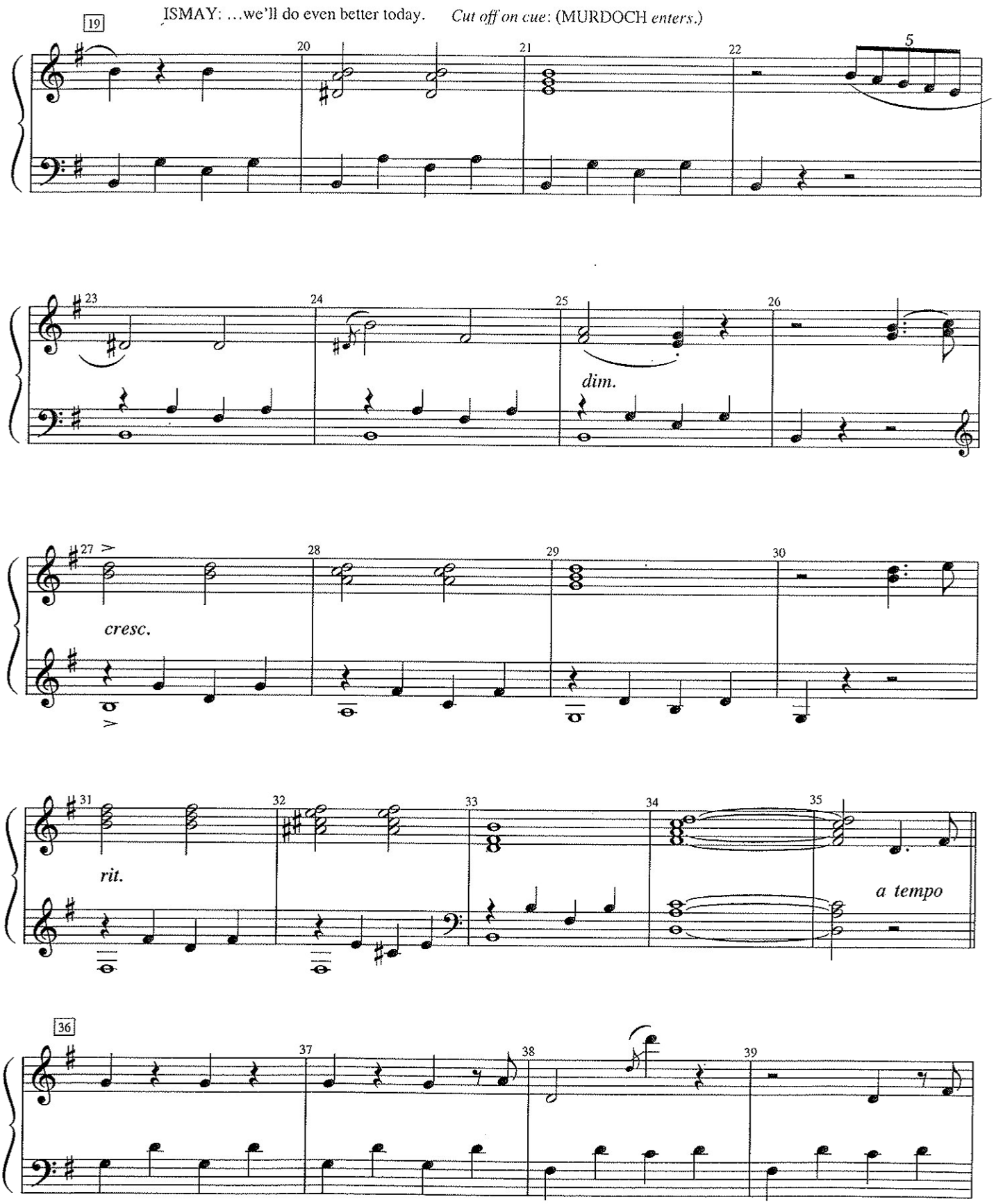
No. 8a Trio Da Pranza I

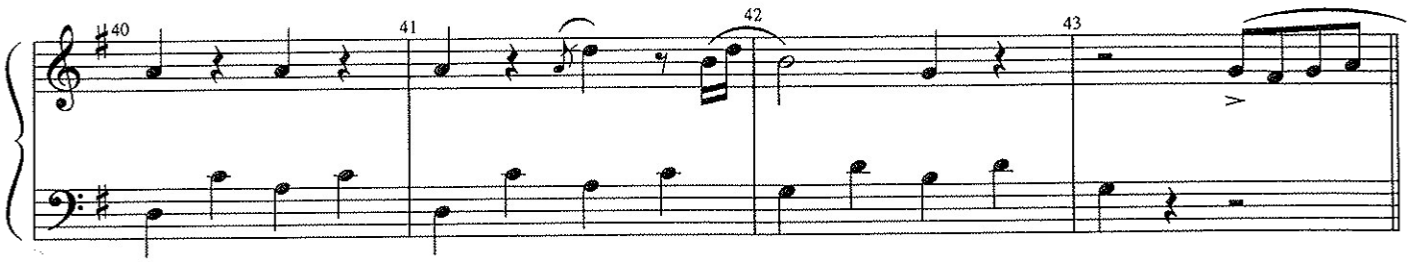
(Orchestra)

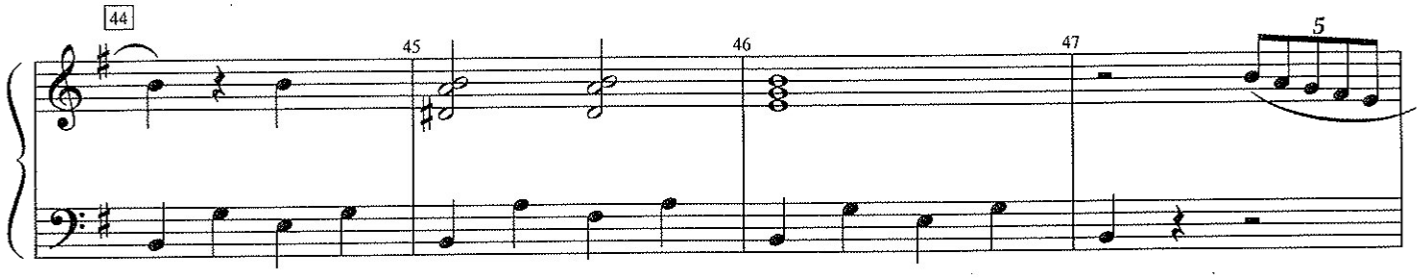
Cue: Applause–segue from No. 8 "What a Remarkable Age This Is"

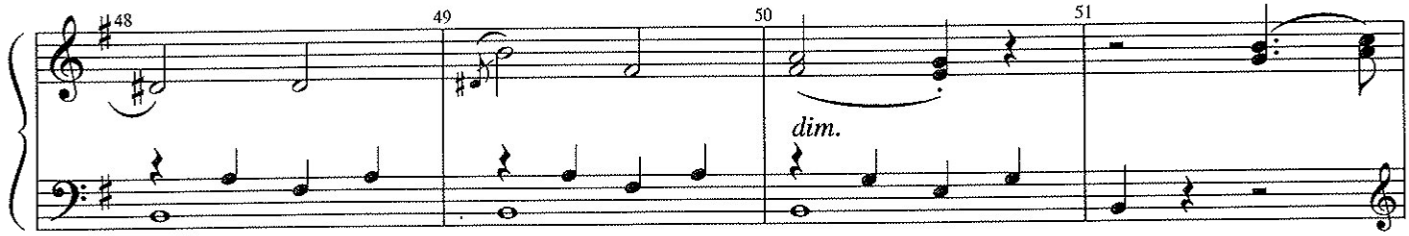
BELLBOY: The dinner seating for Thursday, April eleventh,
is now being served in the First–Class Dining Saloon! [*Dialogue continues*]

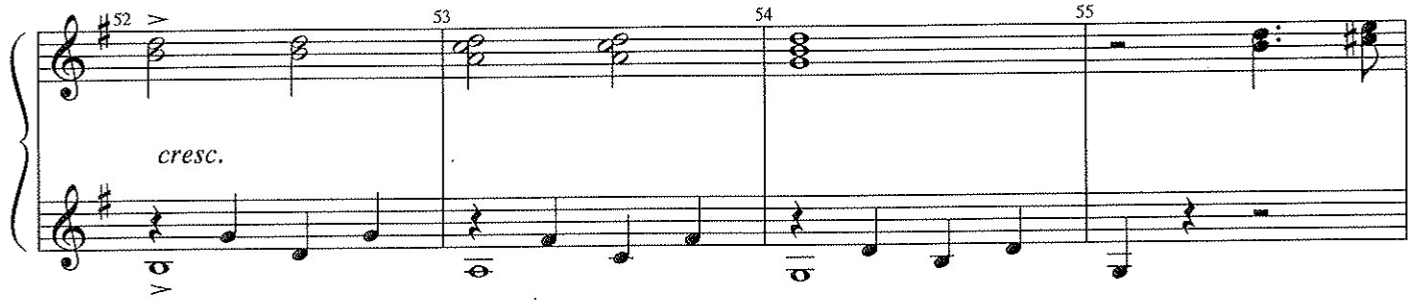



19
ISMAY: ...we'll do even better today.
Cut off on cue: (MURDOCH enters.)
20
21
22
5
23
24
25
dim.
26
27
cresc.
28
29
30
31
rit.
32
33
34
35
a tempo
36
37
38
39

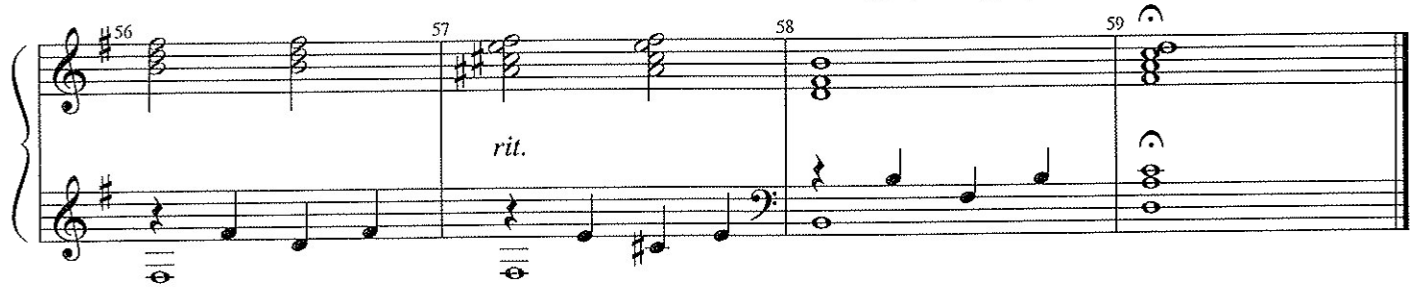








(If necessary, repeat back to measure 3 with pickups)

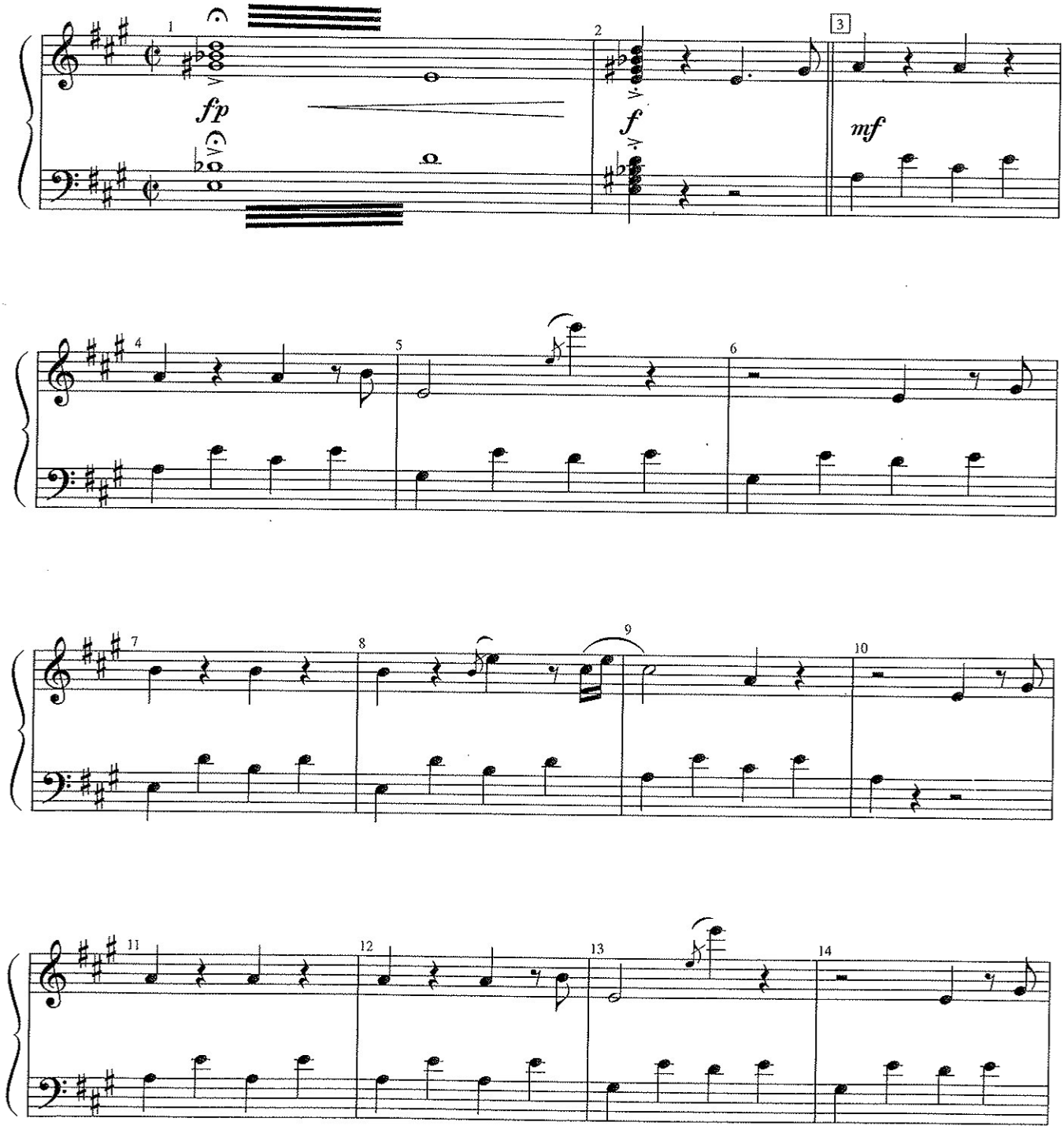


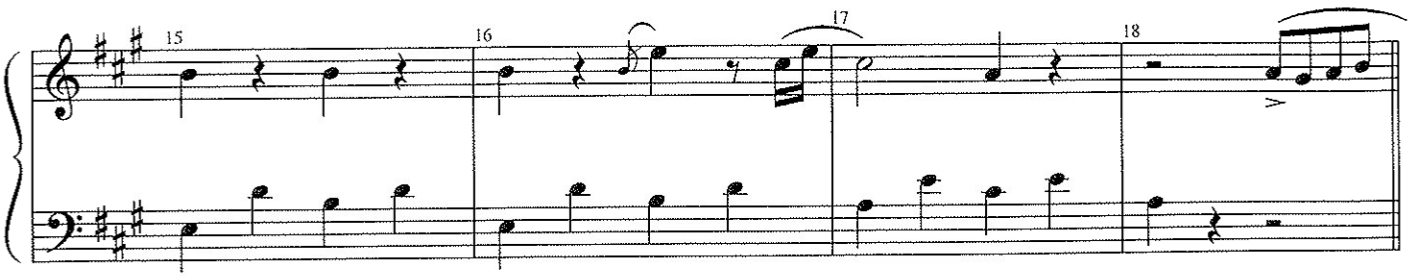
No. 8b Trio Da Pranza II

(Orchestra)

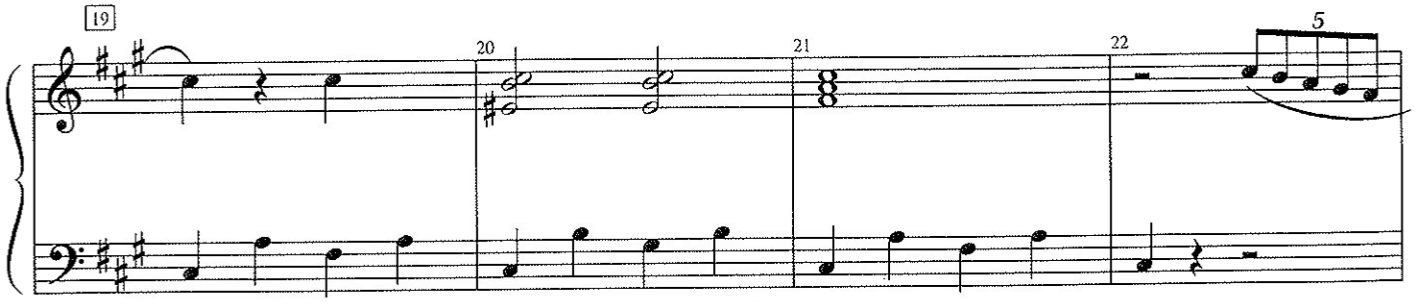
Cue: ISMAY: Three hours! Oh, well done, E.J.!

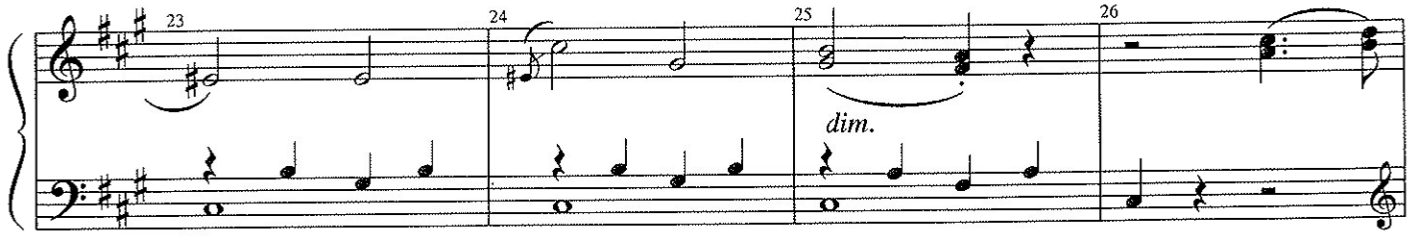
BELLBOY: The dinner seating for Friday, April twelfth,
is now being served in the First–Class Dining Saloon! [*Dialogue continues*]

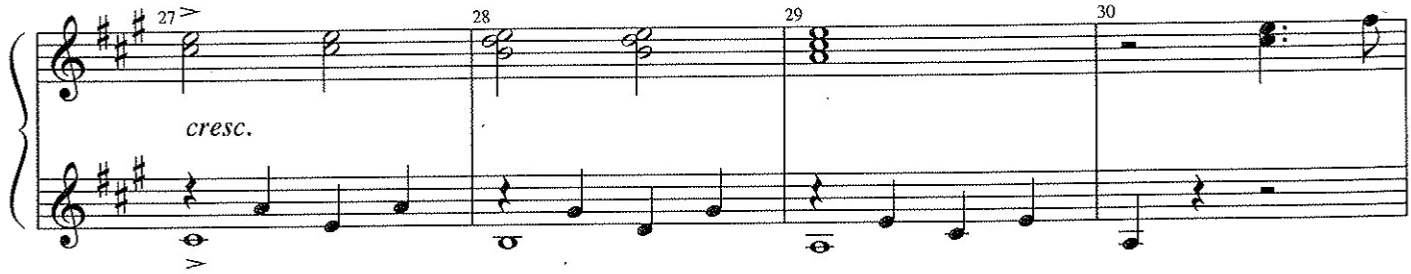


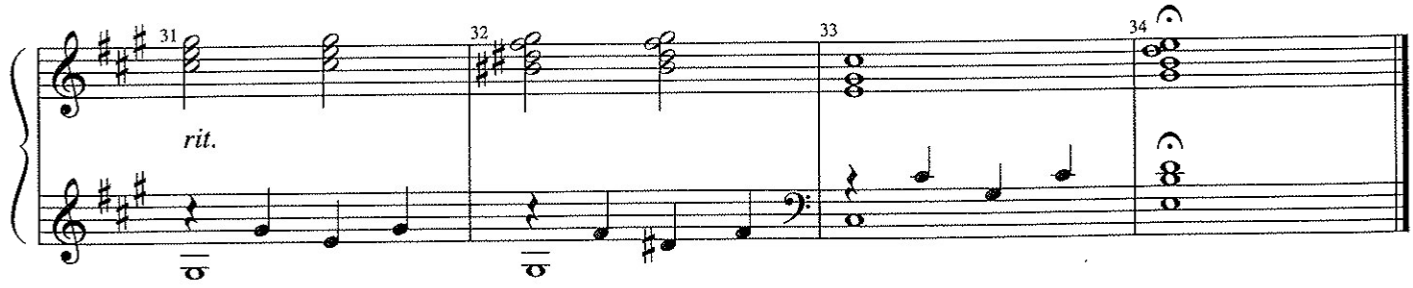


ISMAY: **Much** better! *Cutoff on cue*: (BRIDE *enters*.)







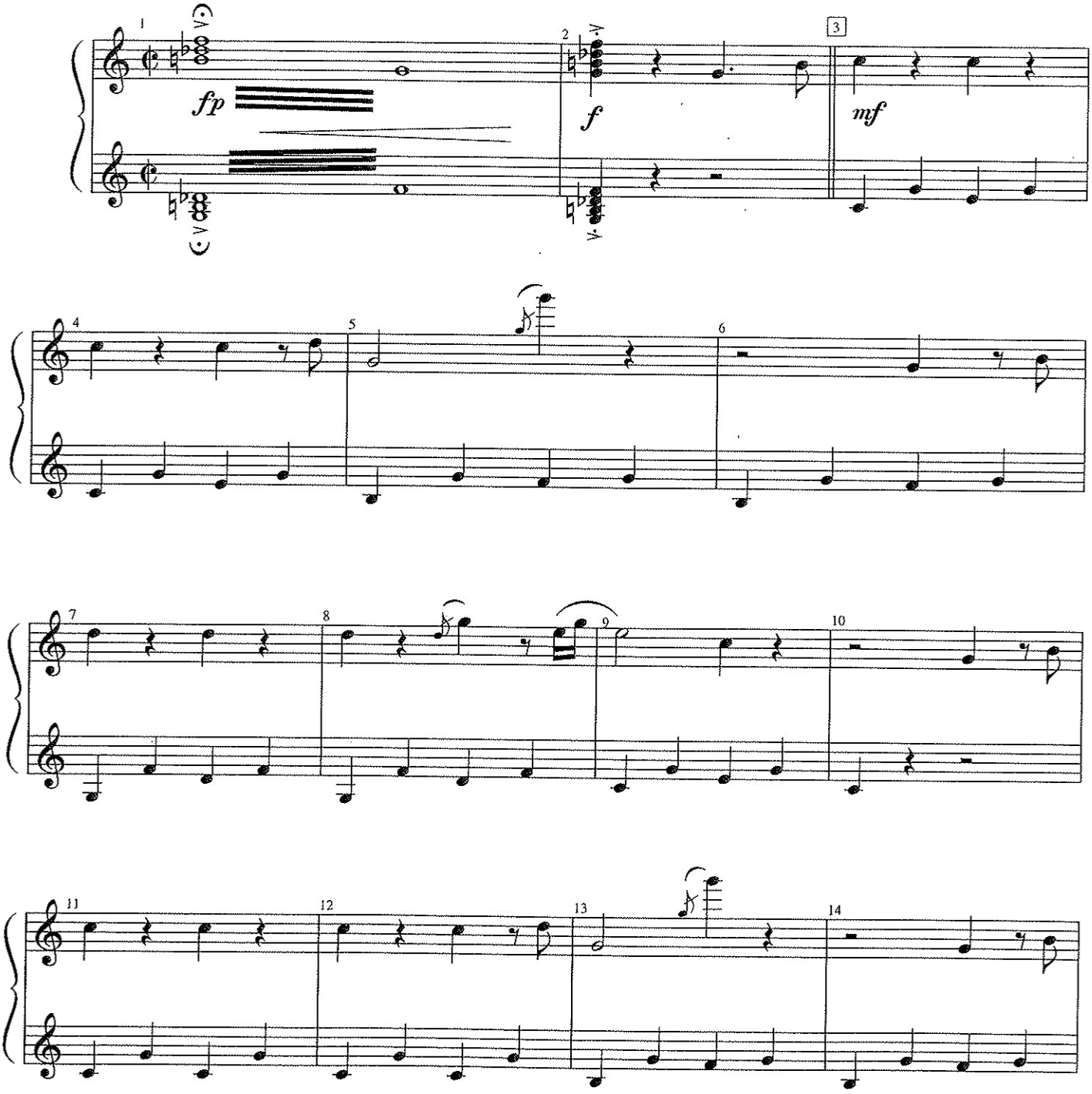


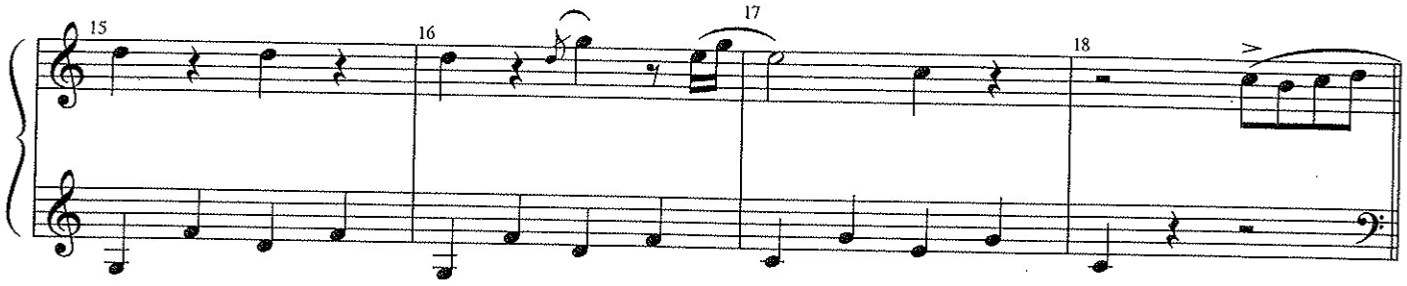
No. 8c Trio Da Pranza III

(Orchestra)

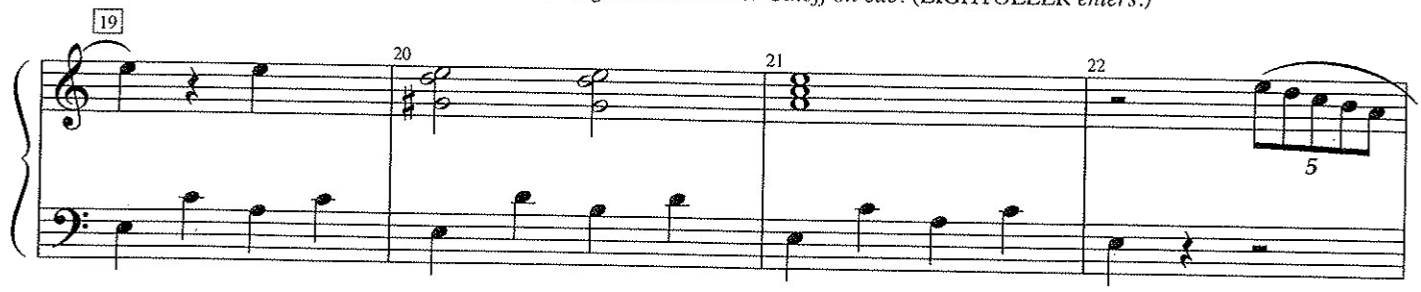
Cue: BRIDE: Right. I mean, aye, aye—sir.

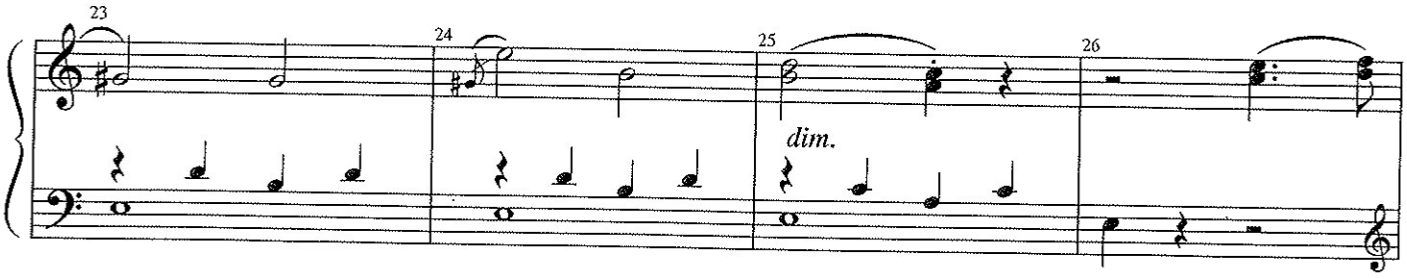
BELLBOY: The dinner seating for Saturday, April thirteenth,
is now being served in the First-Class Dining Saloon! [*Dialogue continues*]

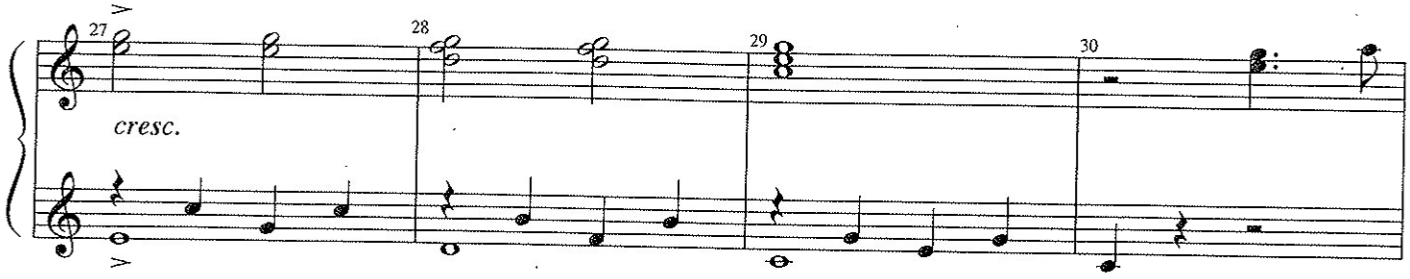


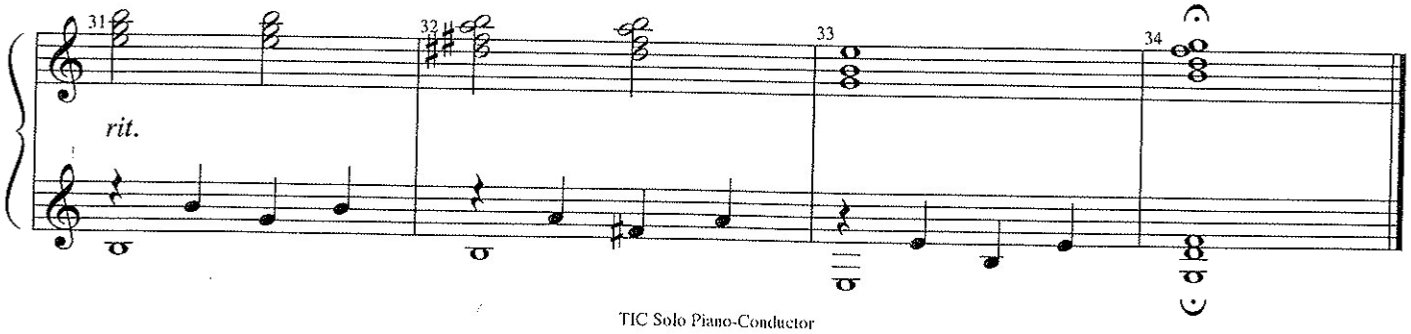


MADELEINE: Jake knew right where it was. *Cutoff on cue*: (LIGHTOLLER *enters.*)









cut

No. 9 Coda: "What A Remarkable Age This Is"

(The Major, Etches, First–Class Passengers & Serving Staff)

Cue: CAPTAIN: I'm afraid it's too soon for **either** of us to say.

Allegro maestoso (♩. = 126)

Vamp

Cue to proceed: CAPTAIN: Please excuse me.

THE MAJOR
(voice last time)

Re -

p *cresc. poco a poco*

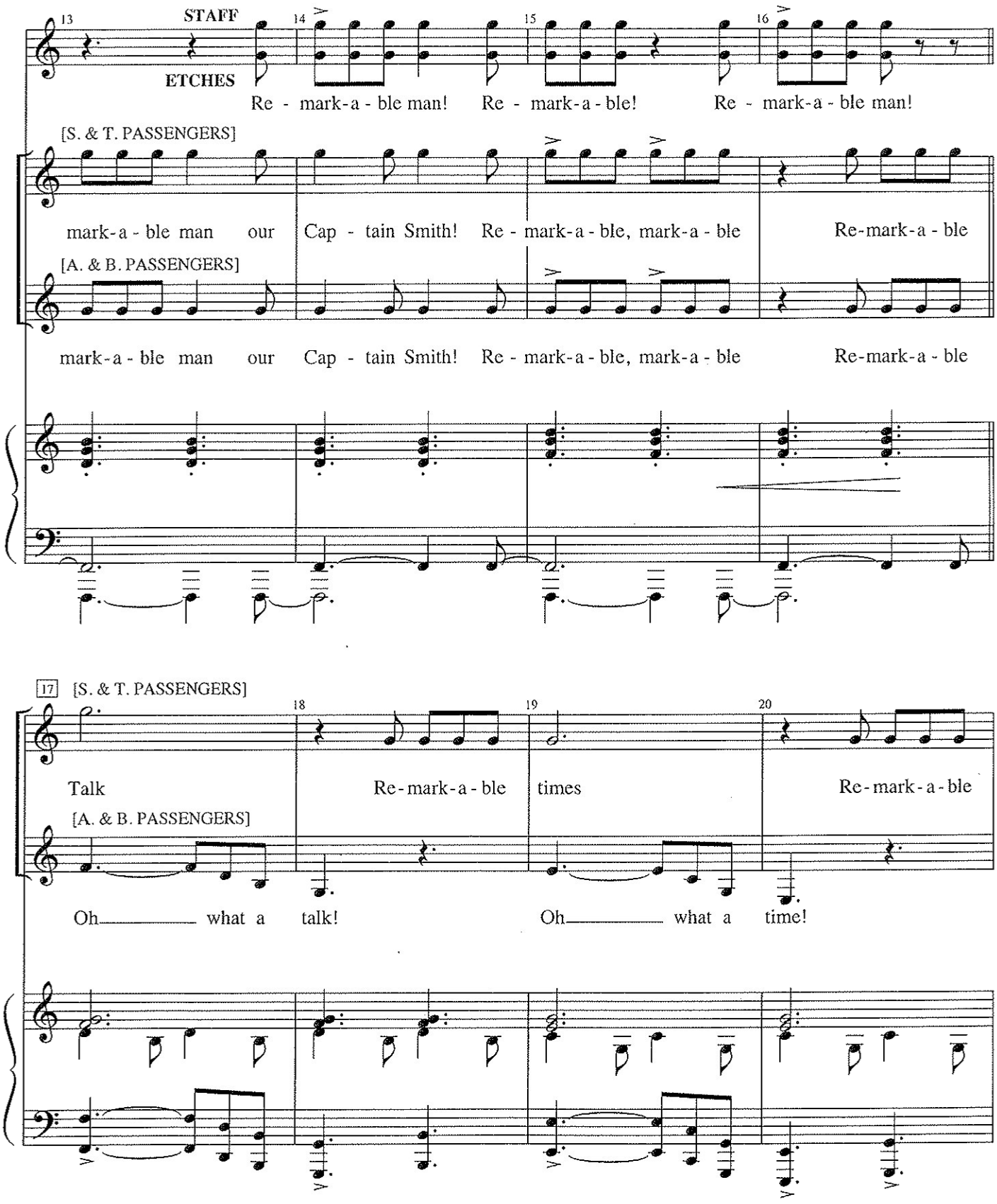
1st CLASS MEN

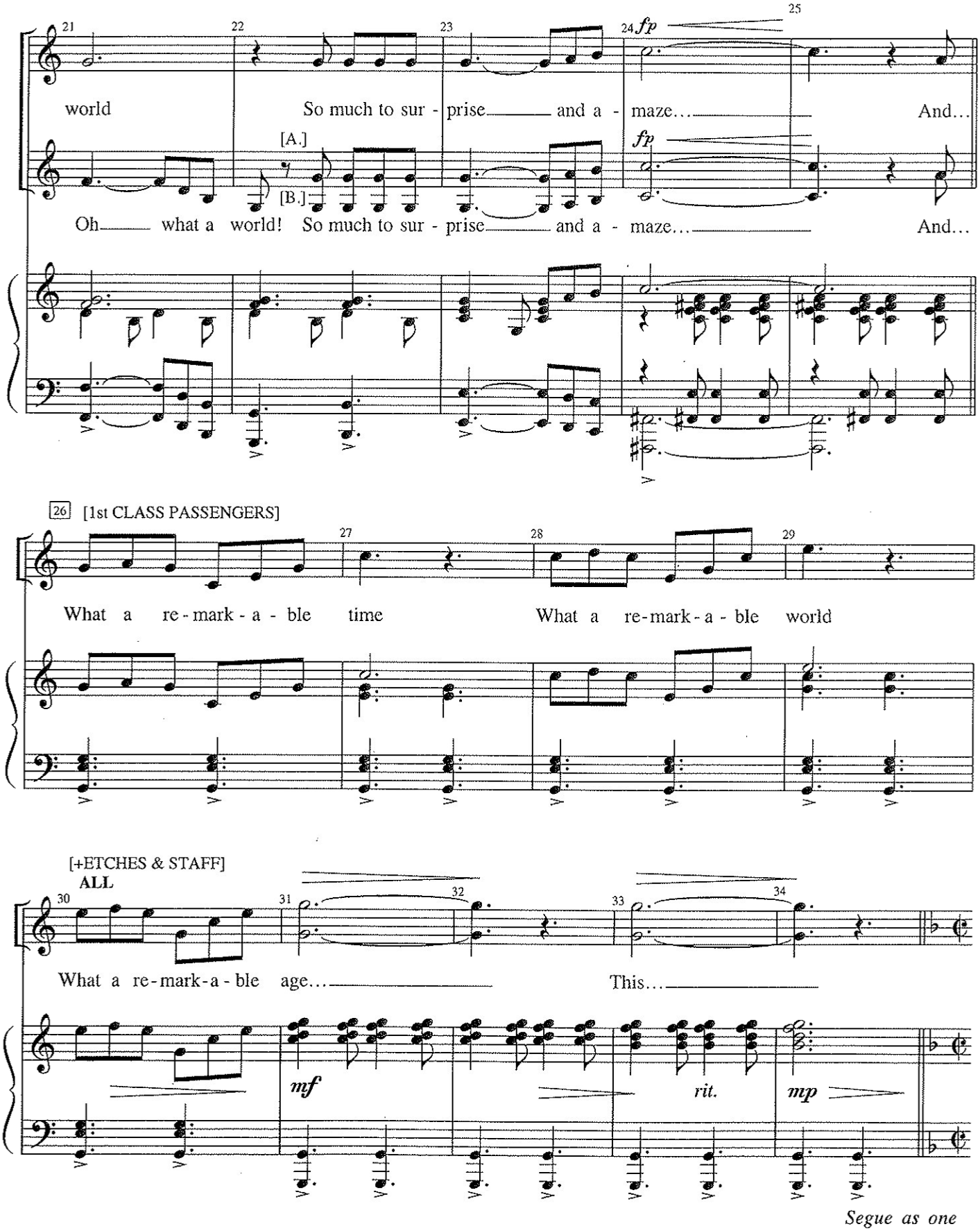
+1st CLASS WOMEN
[S. & T.]
[A. & B.]

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

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

cresc. poco a poco


13
STAFF
ETCHES
14
15
16
Re - mark-a - ble man! Re - mark-a - ble! Re - mark-a - ble man!
[S. & T. PASSENGERS]
mark-a - ble man our Cap - tain Smith! Re - mark-a - ble, mark-a - ble Re-mark-a - ble
[A. & B. PASSENGERS]
mark-a - ble man our Cap - tain Smith! Re - mark-a - ble, mark-a - ble Re-mark-a - ble
17
[S. & T. PASSENGERS]
18
19
20
Talk Re-mark-a - ble times Re-mark-a - ble
[A. & B. PASSENGERS]
Oh what a talk! Oh what a time!


21
22
23
24 fp
25
world
So much to sur - prise and a - maze...
And...
[A.]
[B.]
fp
Oh what a world! So much to sur - prise and a - maze...
And...
26 [1st CLASS PASSENGERS]
27
28
29
What a re - mark - a - ble time
What a re - mark - a - ble world
[+ETCHES & STAFF]
ALL
30
31
32
33
34
What a re - mark - a - ble age...
This...
mf
rit.
mp
Segue as one

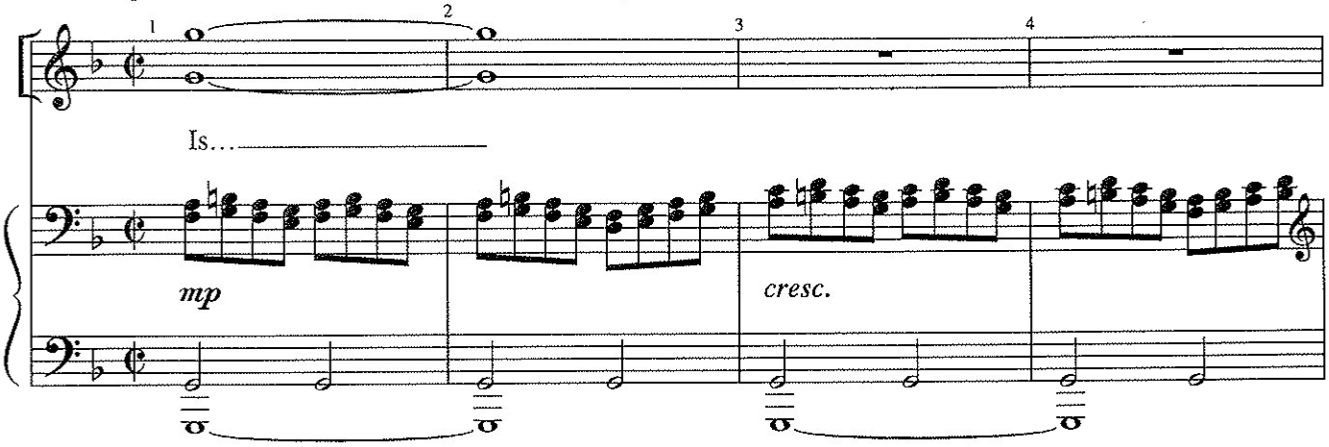
No. 10 "Cap Lights"

(Captain, Murdoch & Lightoller)

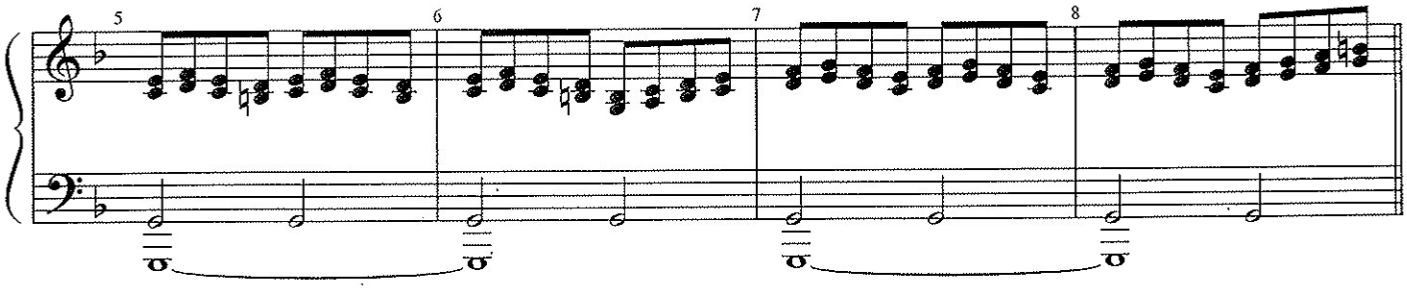
Cue: Segue as one from No. 9 Coda: "What a Remarkable Age This Is"

(♩=110)

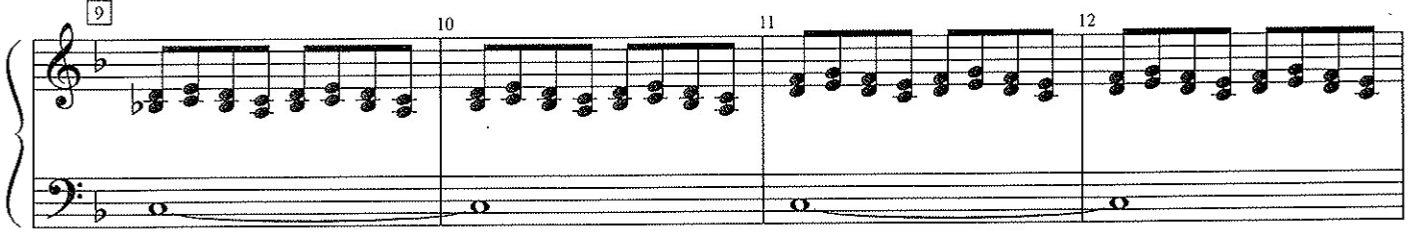
[1st CLASS PASSENGERS & SERVING STAFF]

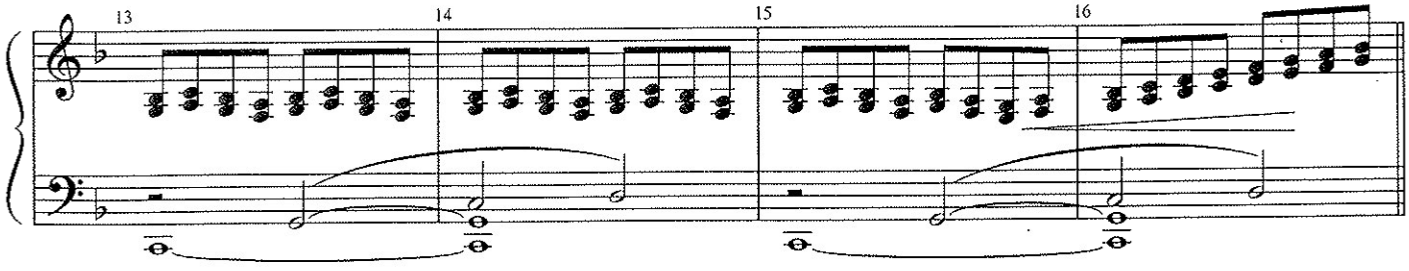


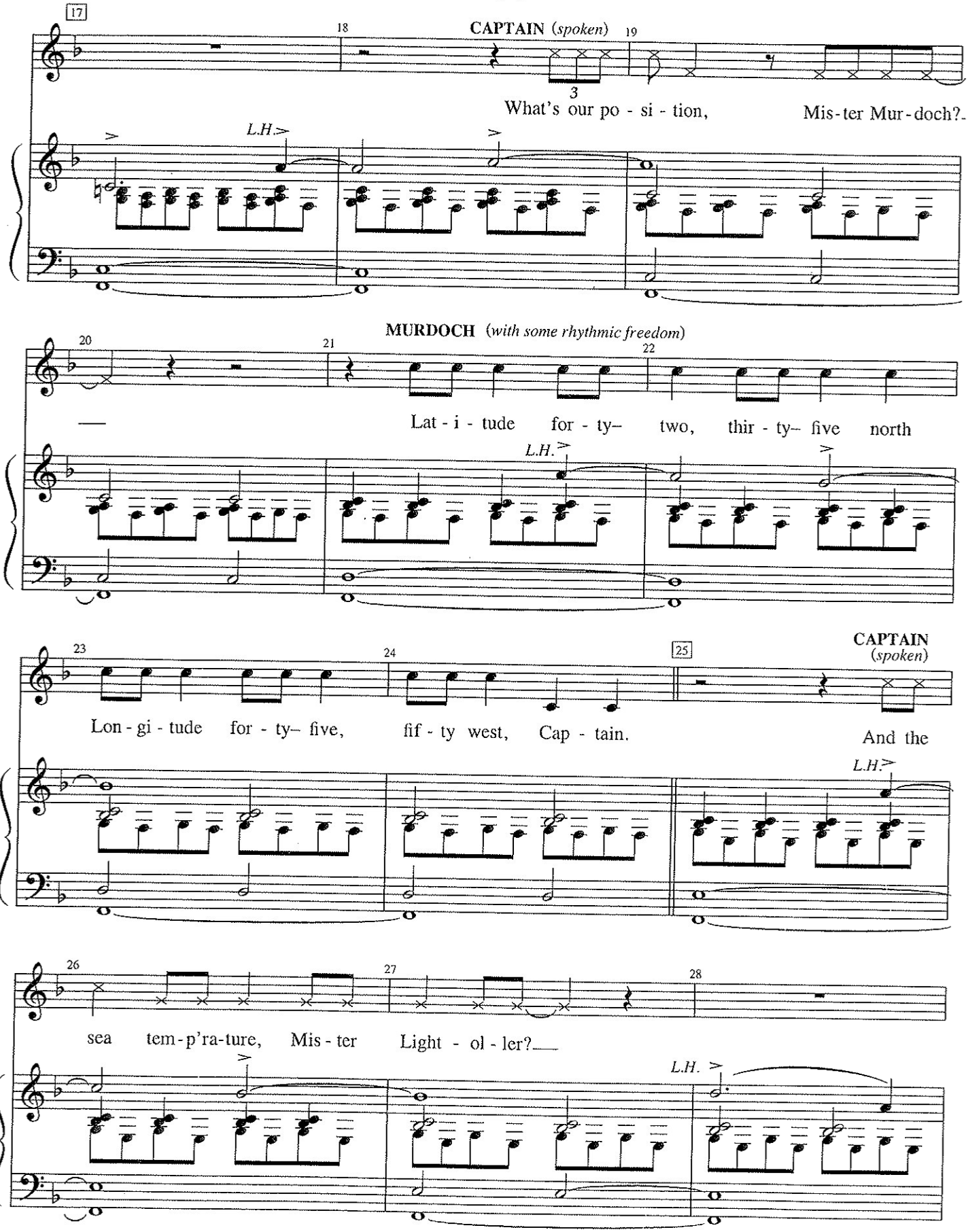
BELLBOY: Sweets and after-dinner liqueurs are now being served in the Cafe Parisien!

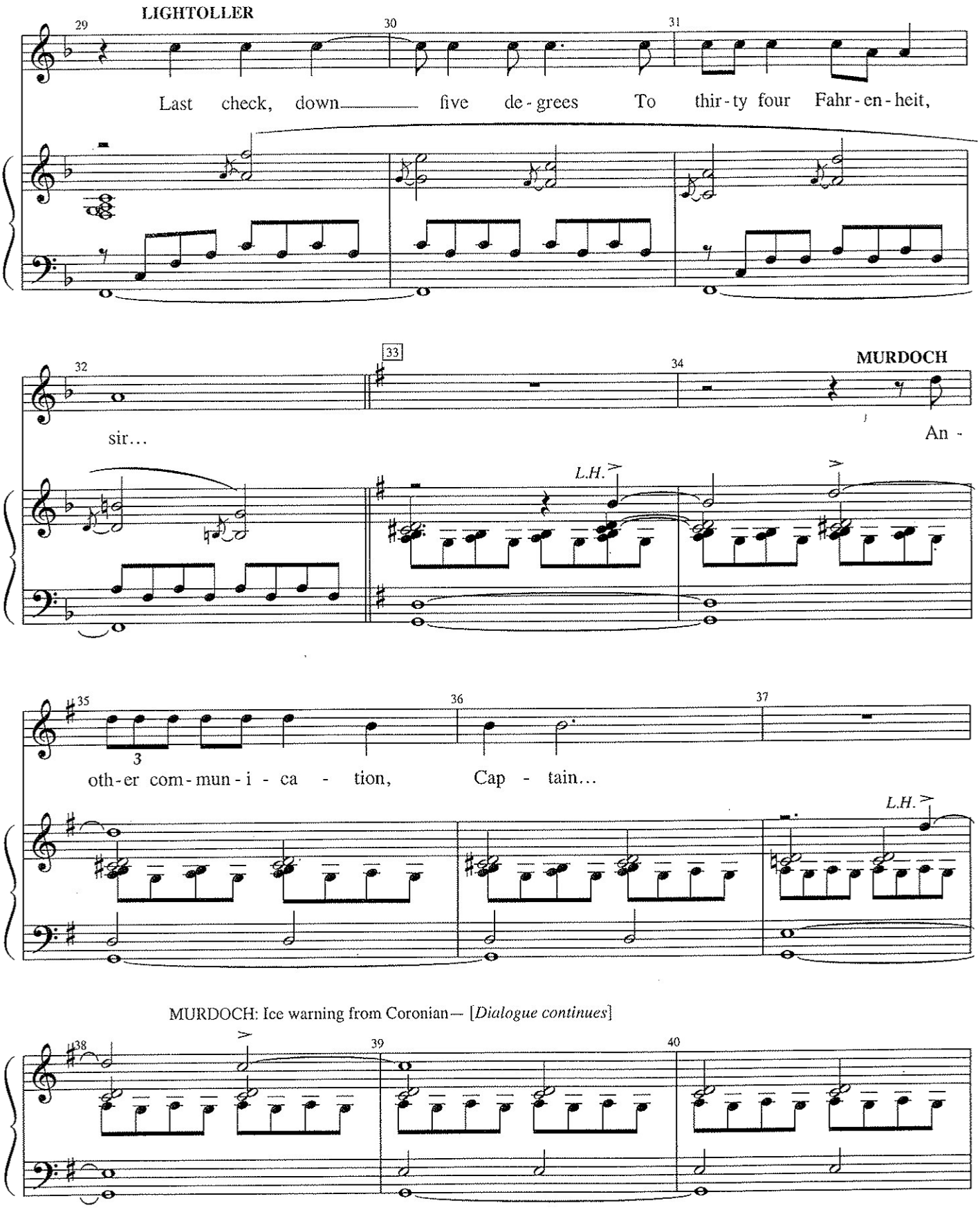


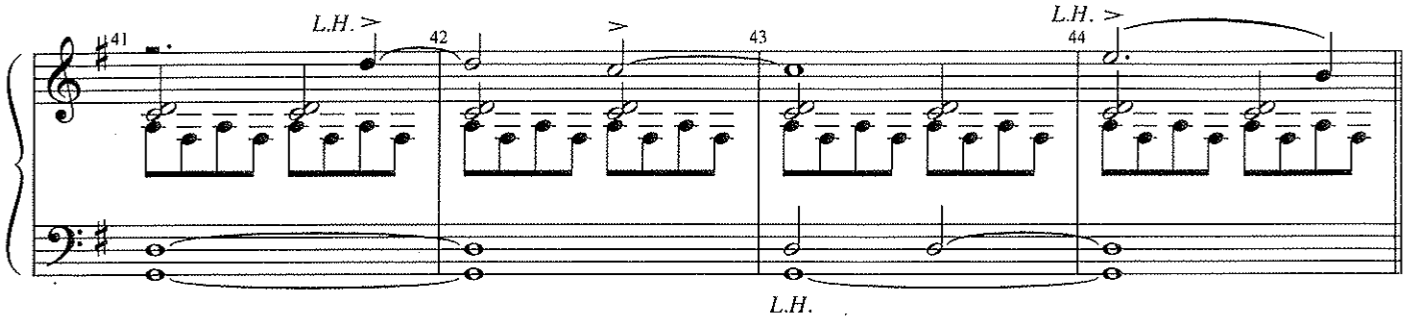
[*Scene Change to Act One, Scene Four: on the Bridge*]

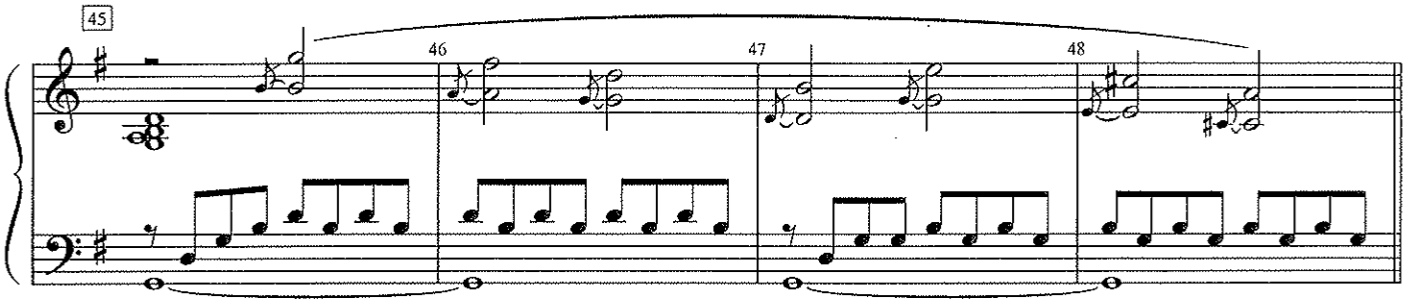


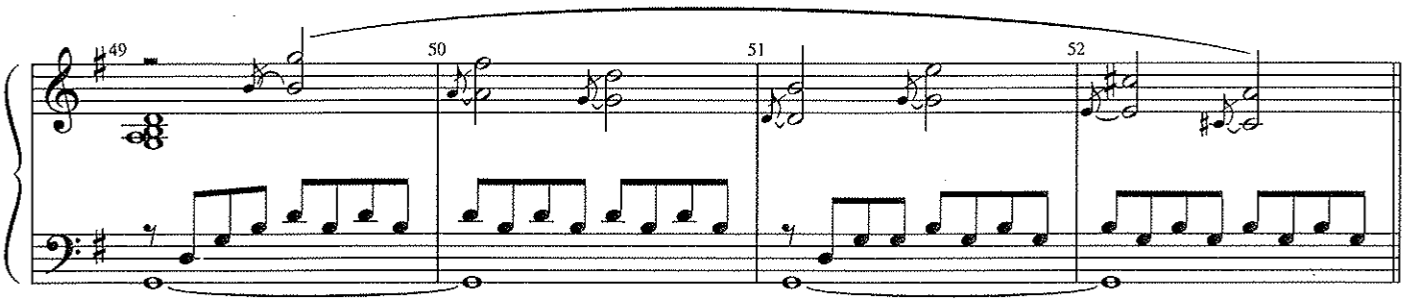



17
18
CAPTAIN (spoken)
19
3
What's our po - si - tion,
Mis-ter Mur-doch?
L.H.
MURDOCH (with some rhythmic freedom)
20
21
22
Lat - i - tude for - ty– two, thir - ty– five north
L.H.
23
24
25
CAPTAIN (spoken)
Lon - gi - tude for - ty– five, fif - ty west, Cap - tain.
And the
L.H.
26
27
28
sea tem-p'ra-ture, Mis - ter Light - ol - ler?
L.H.


LIGHTOLLER
29
30
31
Last check, down five de - grees To thir - ty four Fahr - en - heit,
32
33
34
MURDOCH
sir...
An -
L.H.
35
36
37
3
oth - er com - mun - i - ca - tion, Cap - tain...
L.H.
MURDOCH: Ice warning from Coronian— [Dialogue continues]
38
39
40

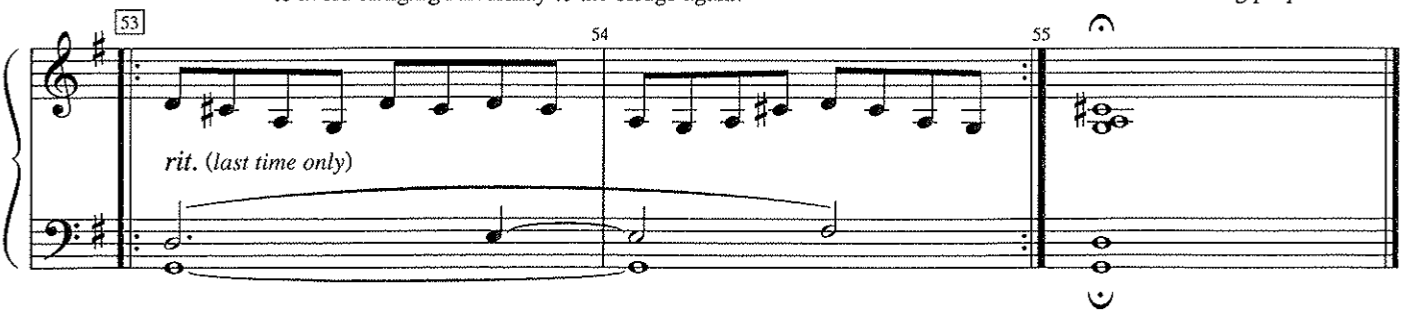






Cue to ritard:
CAPTAIN: Yes. Let's do everything we can to avoid bringing Mr. Ismay to the bridge again.

Music out on cue:
MURDOCH: ...revolutions of the wing propellers.



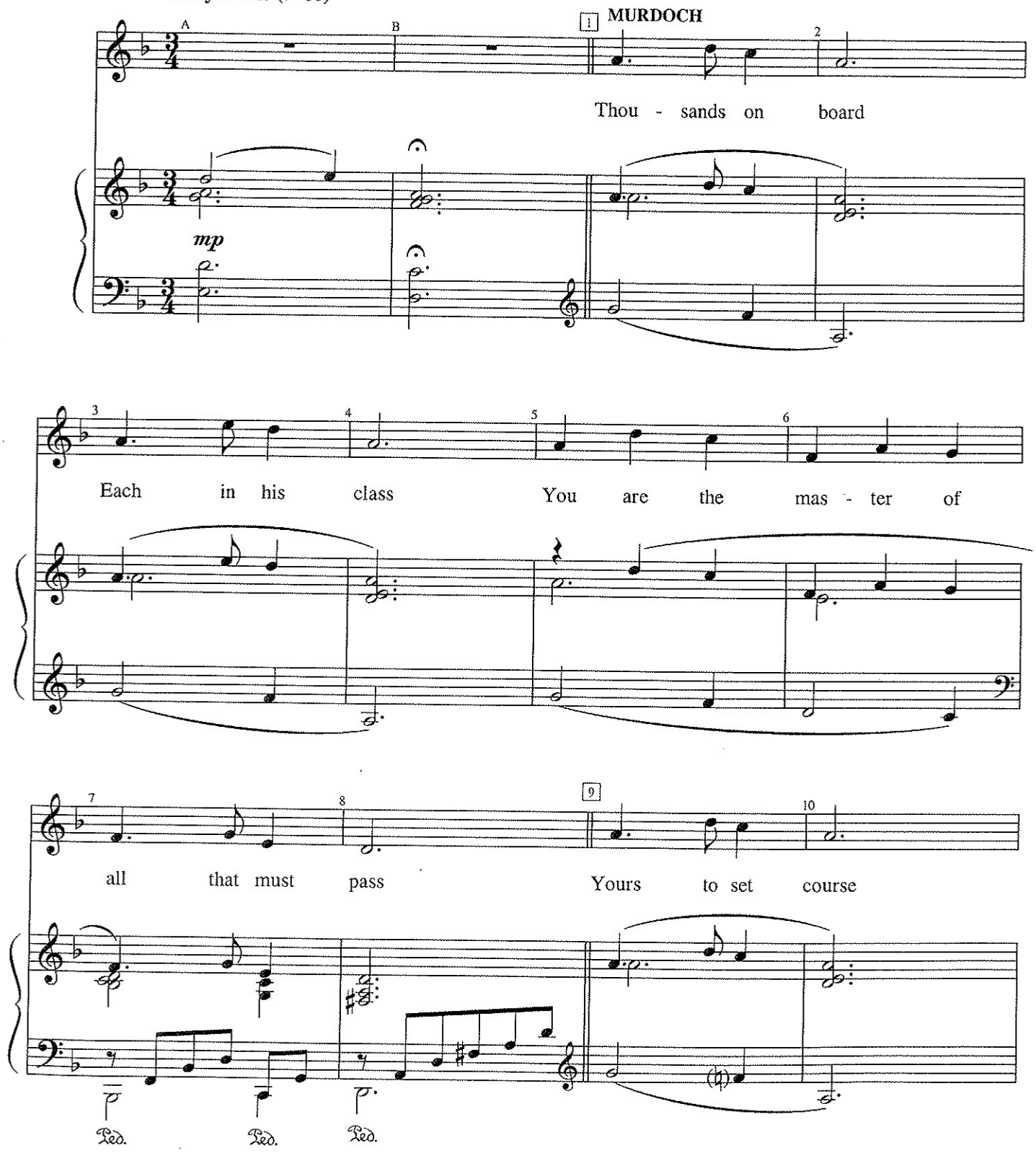
[*Short Scene*]

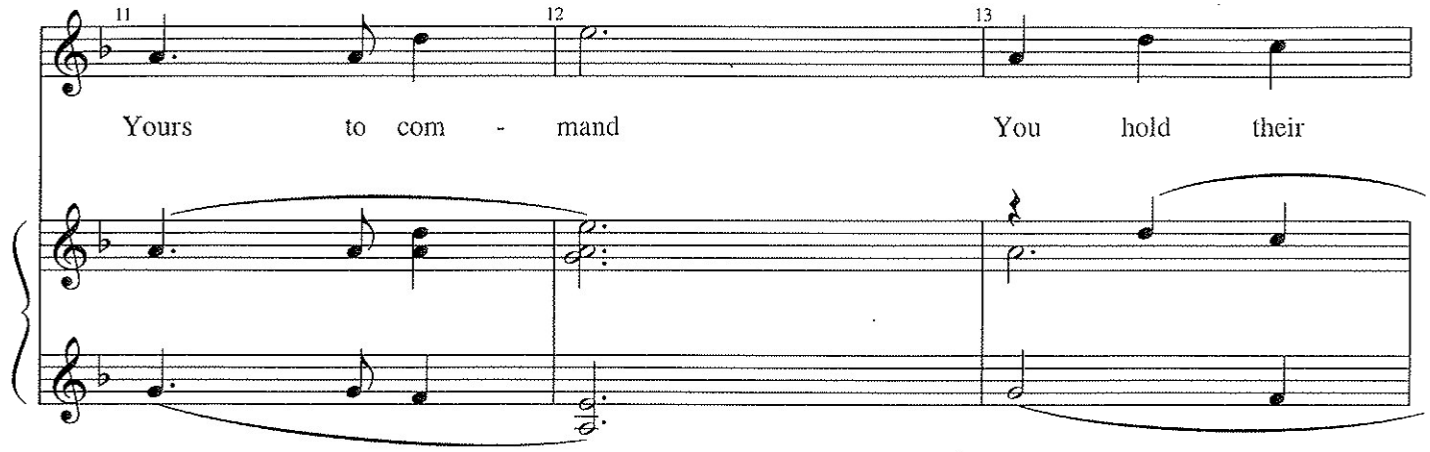
No. 11 "To Be a Captain"

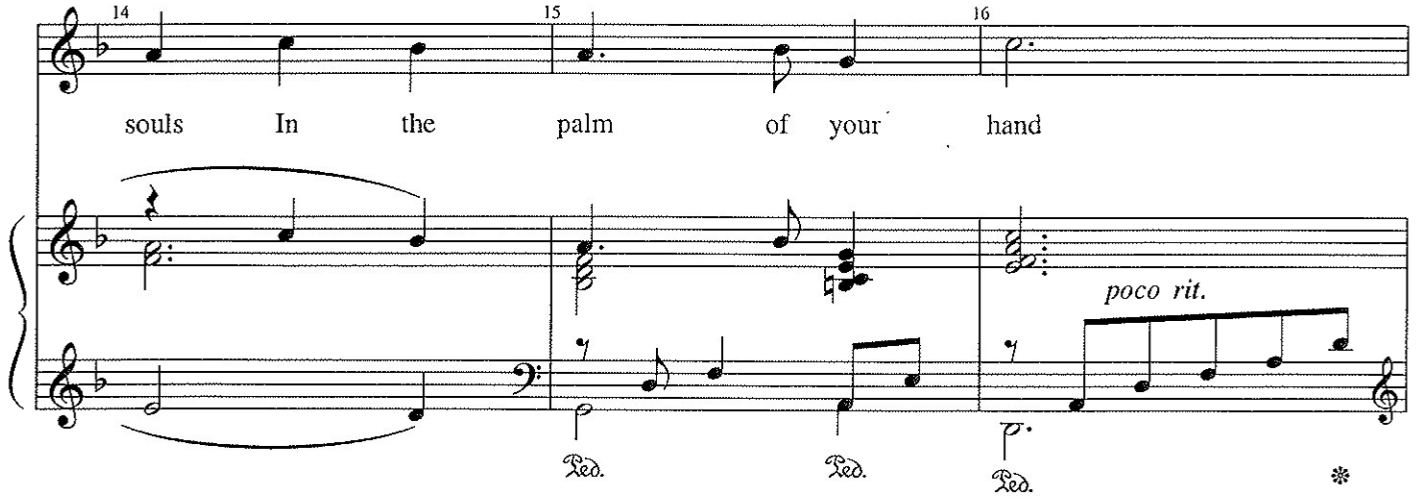
(Murdoch)

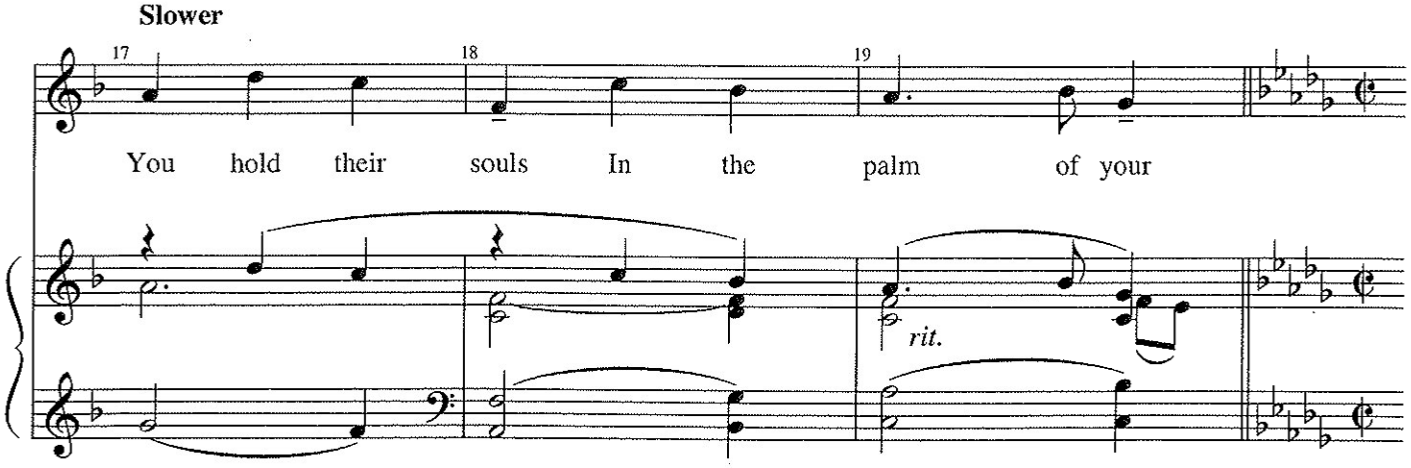
Cue: CAPTAIN: Take over, Mr. Murdoch. (*exits*)

Prayer-like (♩=80)




11
12
13
Yours to com - mand You hold their


14
15
16
souls In the palm of your hand
poco rit.
Ped.
Ped.
Ped.
*

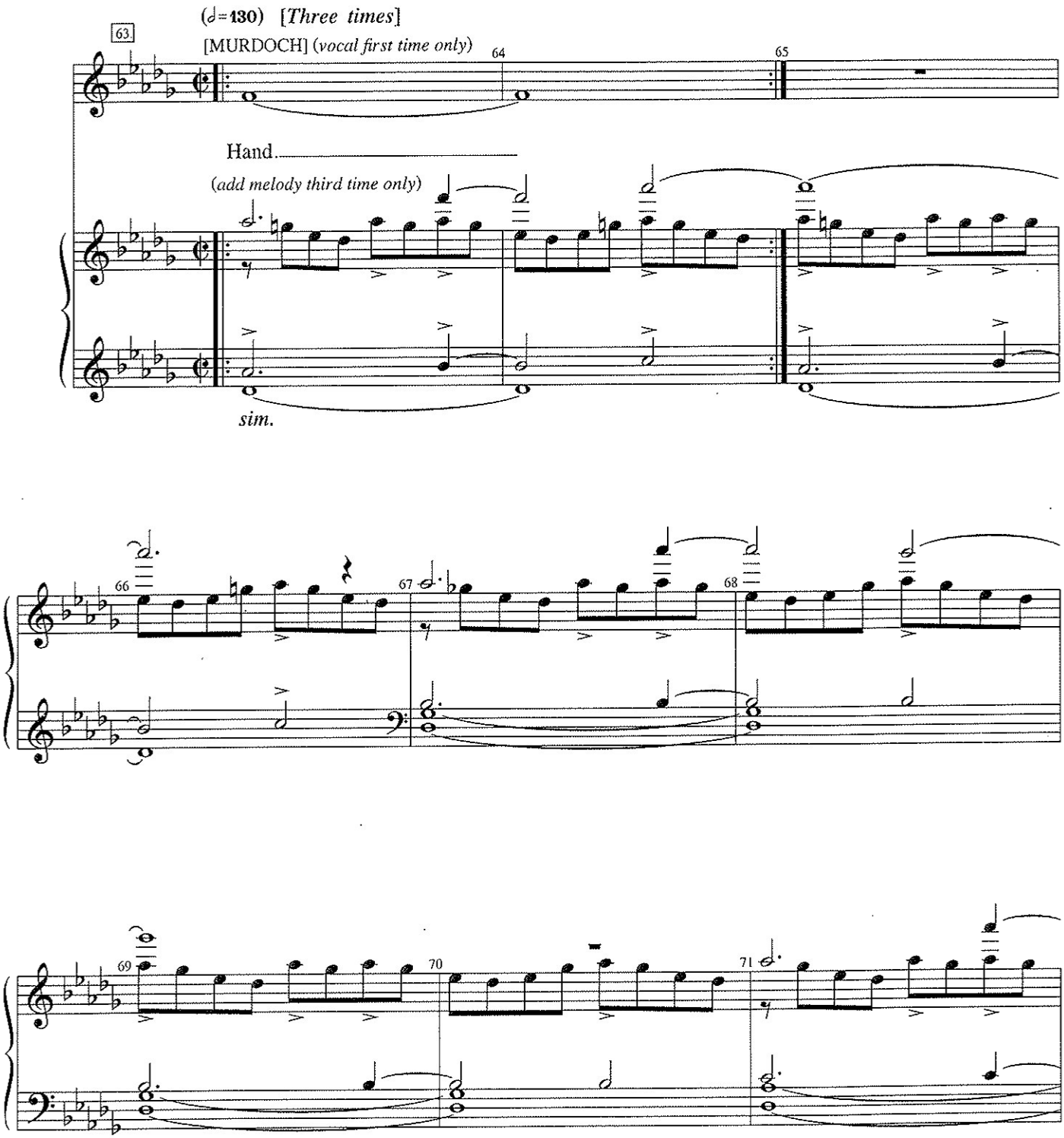

Slower
17
18
19
You hold their souls In the palm of your
rit.

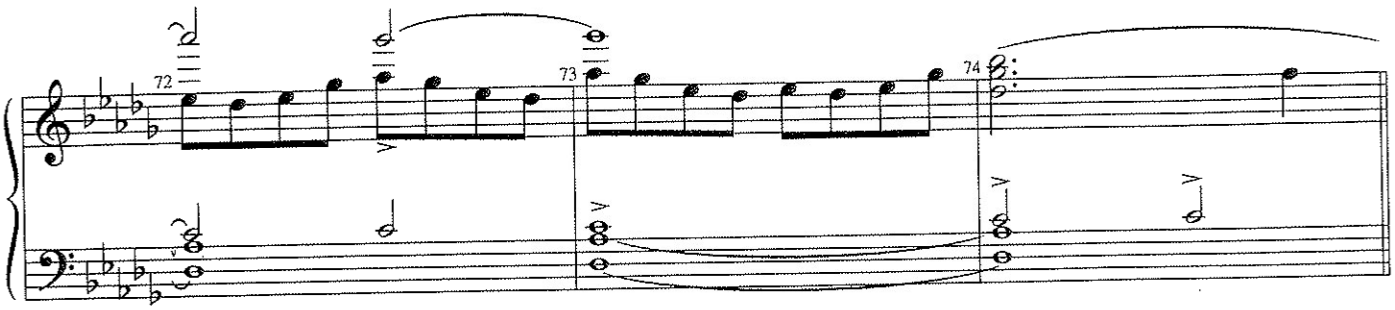
Segue as one

No. 11a Transition to Third Class

(Orchestra)

Cue: (*Segue as one from No. 11 "To Be a Captain"*)





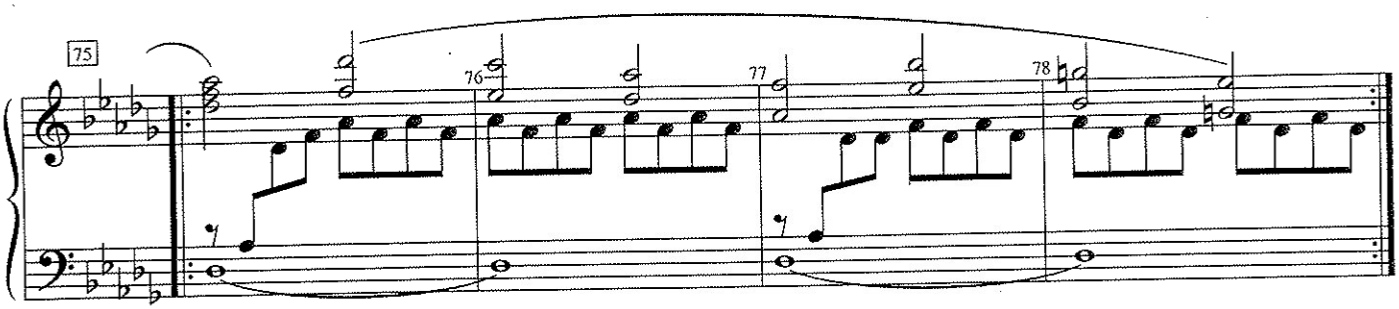
3rd CLASS STEWARD [ETCHES]: Third-class passengers are reminded not to take food below to your cabins!

MULLINS: What's the reason for that, then?

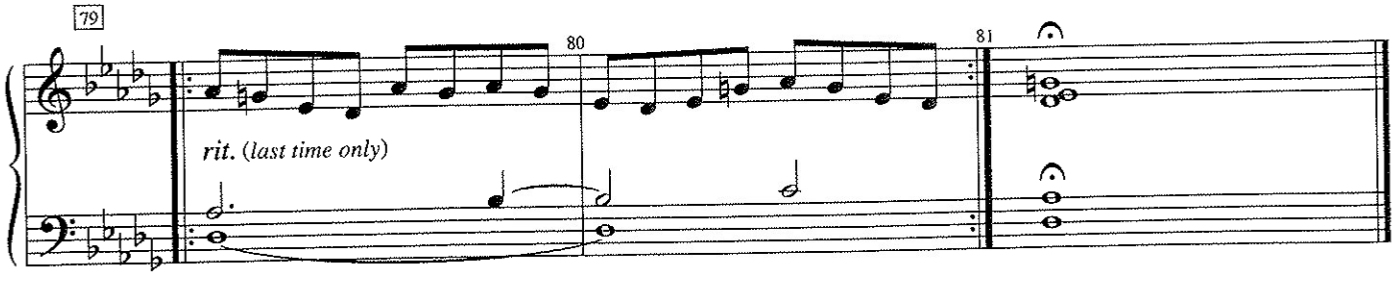
3rd CLASS STEWARD [ETCHES]: It encourages the rats.

MURPHEY: They got rats on a brand new ship?

3rd CLASS STEWARD [ETCHES]: They're always the first aboard.



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

Cue to ritard:

FARRELL: **Free?** Are you daft, then? And, why do you suppose they charged us every bit of sixty shillings for our passage? What do I need with all this fine cloth and electrical light? [*Music out*]