

# No. 24

## “The Blame”

(Ismay, Andrews & Captain)

Cue: BRIDE: Why the hell don't you answer? —  
(Segue as one from No. 23d “Before the Blame”)

In two (♩ = 120)

ISMAY (imploringly)

1 2 3 4 5 6

Sure - ly some - thing can be done to help

*mp* *rit.* *a tempo* *rit.*

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

7 Tempo (♩ = 138)

8 9 10

us...

*p* *rit.*

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

11 ANDREWS (as if with a far-off look)

12 13 14

Thou - sands — on board

*p* *rit.*

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

15 [ANDREWS] 16 17 18

Trust - ing and warm

19 20 21 22

Roused from their sleep

23 24 25 26

Sent up a - bove Un -

27 28 29 30

sink a - ble ship

31 What is she now? \_\_\_\_\_  
 32  
 33  
 34

35 What is she now?... \_\_\_\_\_  
 36  
 37  
 38

39 ISMAY (with urgency) \_\_\_\_\_  
 40  
 41  
 42

Pos - sib - ly she won't go down \_\_\_\_\_

43 *simile* \_\_\_\_\_  
 44  
 45  
 46

Pos - sib - ly she'll stay a - float \_\_\_\_\_

47 [ISMAY]

Pos - sib - ly all this could come to an end On a

51

po - si - tive note

55 ANDREWS

Not un - less the ship could fly

59

Not un - less we all sprout wings!

63 64 65 66

Hon - est - ly, I have built her from scratch And I

67 68 69 70

know cer - tain things!

71 ISMAY 72 73 74

If you know so much Why did - n't you know to pre -

*f* *And.* *simile*

75 76 77 78

vent this!

[ISMAY]

79 80 81 82

What's to — be — come of — us all Now — that Pro — vi — dence

83 84 85 86

sent — this! This — is

87 88 89 90

your work, — Mis — ter An — drews! You have — done — us in!

91 92 93 94

Where's her — leak — proof bulk — heads? Where's her — doubt — le skin? That's

95 your job! If some - one must take the blame. It is

99 you!

103 You!...

115 CAPTAIN  
116 In - no - cent folk

119 [CAPTAIN]

120 121 122

Held in our care

123

124 125 126

Liv - ing - their lives

127

128 129 130

Dream - ing - their dreams

131

132 133 134

Dream - ing - their dreams...

135 ISMAY

Pos - sib - ly a ship will come

*simile*

139

Pos - sib - ly we'll all be saved

143 ANDREWS

Damn it, — sir, lis - ten! — We're hem - 'rhag - ing fast! It's — our

147

hull that's — been staved!

**ISMAY** (*with anger*)

151 152 153 154

Could - n't you de - sign it right? Who -

155 156 157 158

ev - er heard of steel that rips?

**ANDREWS** (*quietly pleading*)

159 160 161 162

Is - may, — I'm just in — the bus - 'ness — of build - ing — It's

163 164 165 166

God who — sinks ships!...

167 ISMAX

168 169 170

There stands the Cap - tain - Who sailed us straight in - to - di -

*f*

*Red.*

*simile*

171 172 173 174

sas - ter! Oh,

ANDREWS

175 176 177 178

now it's the Cap - tain's - turn! Pray, who - urged him to - go

*f*

179 180 181 182

fast - er? Why - then,

(no answer)

[ANDREWS]

183 184 185 186

thank you, — Mis - ter Is - may For your — con - tri - bu - tion

187 188 189 190

Now please — pray — for some Mir - ac - u - lous — so - lu - tion! Your

191 192 193 194

tim - ing is per - fect! Now help us, please — If you

195 196 197 198

can!

199 **Poco più mosso**

**CAPTAIN**

200 201 202 203

Who called for speed and to break ev - 'ry re - cord? Who had to

204 205 206 207 208

keep all the mil - lion - aires hap - py? How dare you, Smith?! I will not

209 210 211 212 213

stand here in - dict - ed! Who ig - nored warn - ings of ice - bergs when

214 215 (to Andrews) 216 217 218

sight - ed? Who, sir, re - fused to ex - tend up the bulk - heads!

**ANDREWS** 219 3 220 3 221 3 222 3 223 3 **CAPTAIN**

You, sir! To give the First-class Big-ger state-rooms! And who un-der-

*accel. poco a poco*

224 3 225 3 226 3 227 3 228 3 **ISMAY**

mined the po-si-tion of Cap-tain? And who took a course too far

*(accel.)*

**In one** 229 3 230 3 231 3 232 3 233 3 **CAPTAIN**

North for the sea-son? And who kept in-sis-ting we land ev-er

*(accel.)*

**ISMAY** 234 235 236 237 238 239 **Tutta forza**

soon - er?... And who should have post - ed more look - outs in dark - ness?... **Who did it?!**

**ANDREWS**

And who had to have both the larg - est and fast - est?

**CAPTAIN & ANDREWS** 240 241 242 243 244 **ALL THREE**

**ISMAY**

**Who did it?! Who did it?! Who did it?! Who did it?!**

*ff* *fff* *sfz*

$\leftarrow \frac{3}{4} = \frac{3}{4} \rightarrow$

**Tempo primo** (*d=138*)

*mp*

*red.* *red.* *red.*

245 246 247 248

(*Music continues as THEY reflect.*)

Musical score for measures 249-252. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 2/4 time. Measures 249-250 feature a vocal line with lyrics and a piano accompaniment. Measures 251-252 continue the vocal line with lyrics and piano accompaniment. The word "Red." is written below the bass staff at the end of measures 250 and 252.

Musical score for measures 253-256. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 2/4 time. Measures 253-254 feature a vocal line with lyrics and a piano accompaniment. Measures 255-256 continue the vocal line with lyrics and piano accompaniment. The word "Red." is written below the bass staff at the end of measures 254 and 256.

**257** **ANDREWS**

Pos - sib - ly the Lord will act...

Musical score for measures 257-260. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 2/4 time. Measures 257-258 feature a vocal line with lyrics and a piano accompaniment. Measures 259-260 continue the vocal line with lyrics and piano accompaniment. The word "Red." is written below the bass staff at the end of measures 258 and 260.

*simile*

**261** **CAPTAIN**

Pos - sib - ly he will \_\_\_\_\_ pro - vide... \_\_\_\_\_

**262** **263** **264** **ALL THREE**

And

Musical score for measures 261-264. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 2/4 time. Measures 261-262 feature a vocal line with lyrics and a piano accompaniment. Measures 263-264 continue the vocal line with lyrics and piano accompaniment. The word "Red." is written below the bass staff at the end of measures 262 and 264.

265 in - di - cate how Our un - think - a - ble fate Can be

269 some - how de - nied

270

271

272

273 Some - how de - nied

274

275

276

*dim.*

277 **Slower**

278

279 **ISMAY (to Andrews)**

280

Your work— No - one el -

*p*

281  
se's...

282 283 284

ANDREWS (to himself, referring to Ismay)

285  
My do - ing No - one el - se's...

286 287 288

291 Poco meno mosso

CAPTAIN (to himself, quietly)

289  
There's on - ly one cap - tain And I was in

290 292 293

charge... \_\_\_\_\_

This is

*poco rit.*

**299** *Slower* (winding down)

my ship No one el - se's...

*p rit.*

Segue



17 18 19 20

It will be like row-ing in the ser-pen-tine Come a-long now, let us have a smile...

21 22 23 24 25 26

**Tempo primo** ( $\text{♩} = 72$ )

*mp*

*(Jack is frozen between his parents.)*

Go a-long with Moth-er to the life-boat... Don't e-ven say it I'll be fine...

27 28 29 30

**MARION**

John...

**THAYER**

Go a-long with Moth-er to the life-boat... Don't e-ven say it I'll be fine...

I'll col-lect you both to-mor-row morn-ing You and this be-lov-ed son of mine

31 32 33 34

**THAYER**

*(He embraces Jack)*

I'll col-lect you both to-mor-row morn-ing You and this be-lov-ed son of mine

*p* *poco accel.*

MURDOCH & LIGHTOLLER (to Ida)

LIGHTOLLER

Ma - dam, step this way in - to the life - boat

Mis - ter Strans, by all means, take a place...

ISIDOR

No, I will not go be - fore the young - er men

ISIDOR: Ida - you must go now -

IDA: What about you?

ISIDOR: Ida, please, I'm telling you to get into the lifeboat.

IDA: I refuse.

ISIDOR: Refuse? How can you refuse?

After forty years you cannot refuse!

IDA: I'm sorry, Isidor, but after forty years how can I leave you now?

ISIDOR: Because you must be saved!

IDA: For what? To live without you? Absolutely not!

ISIDOR: Ida -

IDA: Where you go, I go!

IDA: Where you go, I go!

ISIDOR: Where you go, I go!

# [Reprise: "I Must Get On That Ship"]

47

(♩=96)

ASTOR

Musical notation for Astor's vocal line, measures 48-50. The melody starts on a whole note G4, followed by quarter notes A4, B4, and C5. Measure 49 continues with quarter notes D5, E5, and F5. Measure 50 consists of a half note G5.

Mad - die, dear, you must get in the life - boat

MURDOCH, LIGHTOLLER & LATIMER

Musical notation for Murdoch, Lightoller & Latimer's vocal line, measures 48-50. The melody starts on a whole note G4, followed by quarter notes A4, B4, and C5. Measure 49 continues with quarter notes D5, E5, and F5. Measure 50 consists of a half note G5.

You must get in— Please step this way There is no time Please don't de - lay

Piano accompaniment for measures 48-50. The left hand plays a steady eighth-note accompaniment. The right hand features chords and melodic fragments, including a dynamic marking of *f* in measure 49.

51 ALICE

54

53

52

51

Musical notation for Alice's vocal line, measures 51-54. The melody starts on a whole note G4, followed by quarter notes A4, B4, and C5. Measure 52 continues with quarter notes D5, E5, and F5. Measure 53 consists of a half note G5. Measure 54 consists of a half note G5.

Ed - gar, look, we're next to Mis - sus As - tor

Musical notation for Alice's vocal line, measures 51-54. The melody starts on a whole note G4, followed by quarter notes A4, B4, and C5. Measure 52 continues with quarter notes D5, E5, and F5. Measure 53 consists of a half note G5. Measure 54 consists of a half note G5.

This is the last to leave— It must be low - ered

Piano accompaniment for measures 51-54. The left hand plays a steady eighth-note accompaniment. The right hand features chords and melodic fragments, including dynamic markings of *p* and *f*.

**WIDENER** **CHARLES**

55 56 57 58

E - lea - nor, you must get in the life - boat Car - o - line, come quick, here is a life - boat

, add **BELBOY**

now... You must get in Please step this way There is no time Please don't de - lay

**CHORUS (Offstage)**

Ah

**ALICE, CHARLES, ASTOR, WIDENER,  
GUGGENHEIM & AUBERT**

59 60 61 62

Lit - tle time re - main - ing fi - nal life - boat

**MURDOCH, LIGHTOLLER, LATIMER & BELBOY**

This is the last to leave— It must be low - ered

**CHORUS (Offstage)**

63 [MUR., LIGH., LAT. & BOY]

(McGOWAN & FARRELL arrive)

64 65 66

now

*f*

(LIGHTOLLER, LATIMER & BELLBOY release. MURDOCH continues.)

> FARRELL: There's got to be a place in that lifeboat. Kate, take it for God's sake.  
 McGOWAN: I'm not going... I don't want to be a widow before I'm a bride!

[Reprise: "Lady's Maid"]

Poco meno mosso

67 [three times]

69 FARRELL

70

You're going to be a la - dy's maid!

*p*

*rit.* (last time)

(first x only)

[Dialogue]

71 72 73 74

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

Cue to sing: BARRETT: He's a passenger, isn't he?  
 They're the ones who've been payin' our wages —

Poco più mosso (♩=400)

Cue to continue:  
ALICE: I love you, Edgar.

Vamp (last time) BARRETT [to 79]

75 76 77

Be three

# [Reprise: "The Night Was Alive"/Reprise: "The Proposal" four-voice canon: "Getting in the Lifeboat"]

Poco meno mosso (♩=100)

79 80 81

**BRIDE**

It's a - live with a thou - sand voi - ces The night is a - live with a

**BARRETT** (to the photo of Darlene)

well \_\_\_\_\_ May the Lord \_\_\_\_\_ who wat - ches all—

**GROUP I \***

Hur - ry now you must get in the life - boat!

**GROUP II \***

Hur - ry now you must get in the life - boat!

**GROUP III \*** (loco, if possible)

Hur - ry now you must get in the life - boat!

**GROUP IV \*** (loco, if possible)

Poco meno mosso (♩=100)

**ff**

\* NOTE: The lyric "you" throughout this section is either "you" or "we" depending on each individual situation.

82 83 84

thou - sand voi - ces It's a - live with a thou - sand voi - ces The

Detailed description: This block contains the first three measures of the musical score. Measure 82 starts with a treble clef and a key signature of one flat. The melody begins on a half note G4. Measure 83 continues the melody with quarter notes. Measure 84 concludes the phrase with a half note G4. The lyrics are written below the staff.

Watch o - ver thee May God's

Detailed description: This block contains measure 85. The melody starts with a half note G4, followed by quarter notes. The lyrics are written below the staff.

time! Hur - ry now you must get in the life - boat!

Detailed description: This block contains measure 86. The melody starts with a half note G4, followed by quarter notes. The lyrics are written below the staff.

run - ning out of time! Hur - ry now you must get in the life - boat!

Detailed description: This block contains measure 87. The melody starts with a half note G4, followed by quarter notes. The lyrics are written below the staff.

Hur - ry now we're run - ning out of time! Hur - ry now you must get in the

Detailed description: This block contains measure 88. The melody starts with a half note G4, followed by quarter notes. The lyrics are written below the staff.

Hur - ry now we're run - ning out of time! Hur - ry now you

Detailed description: This block contains measure 89. The melody starts with a half note G4, followed by quarter notes. The lyrics are written below the staff.

Hur - ry now we're run - ning out of time! Hur - ry now you

Detailed description: This block contains measures 90 and 91. Measure 90 features a complex piano accompaniment with chords and moving lines. Measure 91 continues the piano part with sustained chords and melodic fragments. The lyrics are written below the staff.

85 [BRIDE] 86 87

night is a - live with a thou - sand voi - ces It's a - live with a

[BARRETT]

hea - ven be - Your blan - ket As you soft - ly sleep

[G-I]

Hur - ry now we're run - ning out of time! Hur - ry now you must get in the

[G-II]

Hur - ry now we're run - ning out of time! Hur - ry now you

[G-III]

life - boat! Hur - ry now we're run - ning out of time!

[G-IV]

must get in the life - boat! Hur - ry now we're run - ning out of time!



[Reprise: "The Blame"]

[BRIDE]

91 92 93

It's a - live with a thou - sand voi - ces The night is a - live with a

[BARRETT]

fin - 'ly in my arms — you'll plain - ly see

ANDREWS

My work — no -

[G-I]

Hur - ry now we're run - ning out of time!

. Hur - ry now you must get in the

[G-II]

Hur - ry now we're run - ning out of time!

Hur - ry now you

[G-III]

life - boat!

Hur - ry now we're run - ning out of time!

[G-IV]

must get in the life - boat!

Hur - ry now we're run - ning out of time!

94 95 96

thou - sand voi - ces The night is a - live \_\_\_\_\_

This de - vot - ed sail - or's heart and soul are

one \_\_\_\_\_ el - se's

life - boat! Hur - ry now we're run - ning out of time!

must get in the life - boat! Hur - ry now we're run - ning out of time!

Hur - ry now you must get in the life - boat! Hur - ry now we're run - ning out of

Hur - ry now you must get in the life - boat! Hur - ry now we're

97 **BARRETT**

yours to keep \_\_\_\_\_ Yours to keep \_\_\_\_\_

[G-I]

Hur - ry now you must get in the life - boat!

[G-II]

Hur - ry now you must get in the life - boat!

[G-III]

time!

[G-IV]

run - ning out of time!

100 **MURDOCH & LATIMER**

Low'r a - way \_\_\_\_\_

[BARRETT]

Low'r a - way \_\_\_\_\_

101 **LIGHTOLLER**

102

*Segue as one*

# No. 26

## “We’ll Meet Tomorrow”

(Barrett, Bride, Charles & Company)

Cue: Segue as one from No. 25 “To the Lifeboats”

*Distesso tempo, in four, steadily building*

COMPANY

**3** In two (♩=72)

TIC Solo Piano-Conductor

11

geth - er once a - gain. Cling to your

BARRETT  
(to the photograph)

hope and prayers till then... I'll hold thee

19

A tempo  
close - ly As I say good - bye. And keep your

23

im - age In my mem - 'ry's eye. And all this

27

love of ours will soar or Come dawn or

28 29 30

31

dan - ger We'll meet to - mor - row

32 33

*poco accel.*

34

And have each oth - er

35 36 37

*f*

R.H. *8/15s.*

38

or - more... Give us to

39 40

*poco rit.*

*rall.*

COMPANY

BARRETT

41

42 Be thee well May the Lord who watch - es all — Watch o - ver  
 43  
 44

COMPANY

mor - iow And an - oth - er hour Let our re -

*a tempo*

45

45 thee!

46 un - ion Come with - in our power... Grant one more

47 BRIDE

48 The night is a - live with a thou - sand voi - ces —

[COMPANY *divisi*:] Soprano/Tenor Alto/Bass

49

49 chance To make a start That we may

50

51

52

Tenor  
Soprano/Alto/Bass

Meno e grandioso

CHARLES

live for As we part... Come say you

53 54 55 56

*grand rit.*  
*R.H.*

57

Slower — in four

A tempo — in two

love me. As I kiss your eyes Let one brief

58 59 60

*f*

61

62

63

64

COMPANY

mo - ment. Make e - ter - nal ties. If to -

61 62 63 64

*p*

65

66

67

68

mor - row is not in store, Let this em -

65 66 67 68

*p*

Slight poco più mosso

69

bra - cing Re - place for - ev - er Keep us to -

S/S/A/A  
T/T/B/B

73

geth - er Ev - er

R.H. *Bliss*

*rit.*

77 A tempo — poco più mosso

78

more!

*8<sup>va</sup>*

*8<sup>va</sup>*

82

Attacca

*rall.*

*fff*

# No. 27

# Tomorrow Playoff

(Orchestra)

Cue: Attacca from No. 26 "We'll Meet Tomorrow"

L'istesso tempo

Musical score for measures 64-67. The score is written for two staves (treble and bass clef) in a 4/4 time signature with a key signature of two sharps (F# and C#). Measure 64 begins with a dynamic marking of *f* and a *Red.* (Reduction) marking. Measure 65 continues with *f* and *Red.* markings. Measure 66 has a *Red.* marking. Measure 67 ends with a *sim.* (Sforzando) marking. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Musical score for measures 68-70. Measure 68 starts with a *Red.* marking. Measure 69 continues with *Red.* markings. Measure 70 ends with a *Red.* marking. The notation includes various rhythmic values and rests.

Musical score for measures 71-73. Measure 71 starts with a *Red.* marking. Measure 72 continues with *Red.* markings. Measure 73 ends with a *Red.* marking. The notation includes various rhythmic values and rests.

Musical score for measures 74-76. Measure 74 starts with a *Red.* marking. Measure 75 includes a *rit.* (ritardando) marking and a *Sliss.* (Slissando) marking. Measure 76 ends with a *Red.* marking. The notation includes various rhythmic values and rests.

Segue on Cue

TIC Solo Piano-Conductor

# No. 27a Act Two, Scene Six — Underscore (Orchestra)

Cue: lights up revealing *their Boat Deck.*

(1st time: Astor, Guggenheim, Thayer & Widener  
2nd time: Edgar, Charles, Barrett & Rogers)

Slowly

A tempo

rit.

rit.

G.P.

Cue to continue:

1st time: GUGGENHEIM: So let's confess it. Who wants to start?  
2nd time: EDGAR: I'd say one won't be nearly enough.

A tempo

rit.

rit.

A tempo

G.P.

# No. 27b *Cox*

## “To Be A Captain” (Etches) (Etches)

Cue: CAPTAIN: ...shipwreck, nor any other calamity worth speaking of. (*exit*)

[*meas. A-B - optional repeat*]

Prayer-like

ETCHES (*looking heavenward*)

A

B

1

2

3

4

Thou - sands on board Each in his class

p

G.P.

5 6 7 8 9

You are the mas - ter of all that must pass Yours to set

10 11 12 13 14

course, Yours to com - mand, You hold our souls In the

15 16 17 18 19

palm of Your hand You hold our souls In the palm of Your...

Segue as one

\*

TIC Solo Piano-Conductor

# No. 28

## Before Still

(Orchestra)

Cue: Segue as one from No. 27b "To Be a Captain" (Etches)

Musical score for measures 1-3. The score is written for two staves: Treble Clef (top) and Bass Clef (bottom). The key signature has two flats (Bb, Eb) and the time signature is 4/4. Measure 1 starts with a piano (*p*) dynamic. Measure 2 has a *mf* dynamic. Measure 3 has a *mf* dynamic. The music features a rhythmic pattern of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes.

Musical score for measures 4-6. The score is written for two staves: Treble Clef (top) and Bass Clef (bottom). The key signature has two flats (Bb, Eb) and the time signature is 4/4. Measure 4 starts with a *molto rubato* dynamic. Measure 5 has a *molto rubato* dynamic. Measure 6 has a *molto rubato* dynamic. The music features a rhythmic pattern of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes.

Musical score for measures 7-8. The score is written for two staves: Treble Clef (top) and Bass Clef (bottom). The key signature has two flats (Bb, Eb) and the time signature is 4/4. Measure 7 has a *molto rubato* dynamic. Measure 8 has a *molto rubato* dynamic. The music features a rhythmic pattern of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. A bracket above the staff indicates a phrase spanning measures 7 and 8.

(Fade as Isidor speaks)

ISIDOR: Are you cold, Mama?  
 IDA: Lately I'm always cold.  
 ISIDOR: Come, I'll blow on your fingers.  
 IDA: Save your breath.  
 ISIDOR: What for?

(ETCHES approaches them with champagne.)

*Cue to continue:*  
 ETCHES: (opens bottle and fills glasses)  
 Under the circumstances, Madam,  
 I think it would be a shame not to.

*Cue to continue:*  
 ETCHES: Later perhaps, sir, I still have my regular people  
 to attend. May I say it's been a great pleasure over the years  
 serving you both. (exits)

ISIDOR: (hands Ida a glass of champagne)  
 To us?

(THEY touch glasses and drink.)

*Cue to segue as one:*  
 ISIDOR: I would have to be...

*Segue as one*

# No. 29

# “Still”

(Ida & Isidor)

Cue: ISIDOR: ...to keep such a beautiful wife.

Slowly, in two, with a sense of wonder (♩=76)

Vamp (voice last time)

ISIDOR

5 6 7 8

Still The way I love you

*mp* *Red.* *Red.* *Red.*

9 10 11 12

Still Lives in my heart

*sim.* *Red.* *Red.* *Red.*

IDA Af - ter

13 [IDA] 14 15 16

all of the years We've been to - geth - et

17 [IDA] 18 19 20

Hold - ing our love  
[ISIDOR] ing our love

Hold - ing our love

*cresc.*

21 22 23 24

Still... The way you move me

Still

*mf* *p*

[ISIDOR] 25 26 27 28

Still \_\_\_\_\_ Feels as it did When you

29 30 31 32 [IDA]

[ISIDOR] first... be - came mine \_\_\_\_\_ "I

Whis - pered the words: "I

33 34 35 36

will" ... I loved you... then \_\_\_\_\_ And I

will" ... I loved you... then \_\_\_\_\_ And I

37 38 39 40

love you Still

love you Still

**Poco più mosso**

IDA

41 42 43 44

No one else could play your role

45 46 47 48

For - ev - er know my mind

49

ISIDOR

True com - pan - ion of my soul  
 50 51 52  
 f  
 p. *p. p.*

53

I won't turn from You I learn from  
 54 55 56  
*rall.*  
 p. *p. p.*

57

A tempo

IDA

Through for - tune's chang - es  
 58 59 60  
 [ISIDOR]  
 Still...  
 Through for - tune's chang - es  
 p. *p. p.*

61 Still Al - ways we've known That the

62 Still Al - ways we've known

63

64

65 pro - mise we made... And

66 Kept us as one

67 Kept us as one

68

69 will! And I

70 will! I loved you - then... And I

71

72

73

74

75

76

77

78

79

80

81

82

83

84

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99

100

(ISIDOR breaks his champagne glass)

73 [IDA]

love you... G.P.

74 love [ISIDOR] you... G.P.

75 love you... G.P.

76 G.P.

*poco rit.*

[77] A tempo

78 Still! A

79 Still! A

80 rit. A

81 A

**ff**

Applause Segue



12 13 14

wa - ter - tight com - part - ments And be - gan to ov - er flow... Be - cause the

15 16 17 18

walls in - be - tween the com - part - ments Are too low! She's on - ly

19 20 21 22

sink - ing be - cause these bulk - heads Stop a deck too low! But here's a

23 24 25 26

**A tempo**

thought! Take a line... And ex - tend up the walls to the brink... It's just a

27 re - de - sign... But once it's done, then I know she can't sink! Like

28

29

30 *poco rit.*

31 **Faster** ( $\text{♩} = 116$ )

(He gestures wildly with a sheaf of planes.)

32

33

34

this!...

And then like this!...

Like

35

36

37

38

39 **Even faster**

this!...

And then like this!...

(BELLBOY enters)

BELLBOY: Mr. Andrews! Aren't you going to make a go of it? (no response from Andrews)

BELLBOY: Mr. Andrews!

(His sense of reality is restored.)

(BELLBOY runs off)

Allegro agitato—in two ( $\text{♩} = 100$ )

45 51

46 47 48

ANDREWS

The ship will start to

52 53 54 55 56

plunge— be - neath— the sur - face—

The wa - ter lap - ping at— our

*mf*

*sim.*

57 58 59 60 61 62

feet—

Down sinks— the bow, up flies— the stern To the sky...

63 64 65 66

The pan - icked peo - ple in— re - treat—

67 68 69 (♩ = 108) 70

A thou - sand strong, — they'll climb — up Toward — the

71 72 73 74 75

aft deck They'll cling there des - p'rate - ly, like bees

76 77 78 79 80

To — a hive! —

81 82 83 84 85

There they'll — hold fast, Doomed to — the last, Lost and — a —

Faster

[to 93] 93 94

86 87 88

ban - doned - and all Still a - live...

*ff accel.*

95 96 97 98 99

A few - of them - will hang - there From - the rail -

$\text{♩} = 120$

100 101 102 103 104

ings As, one - by one, - they'll drop - a - way!

105 106 107 108 109

More than - two - hun - dred - fif - ty feet They will fall! And af - ter

110 111 112 113 114

that I can - not say \_\_\_\_\_ I will not

115 116 117 118

say! \_\_\_\_\_ The

119 120 121 122 123

rest, in swarms, - will o - ver - run the boat deck They'll lose all

124 125 126 127 128

sense of right and wrong \_\_\_\_\_ It will - be ev - 'ry man - for

129 130 131 132 133

him - self, all right! The weak... thrown in... with all... the strong!

134 135 136 137

First class and third... and

138 139 140 141 142

se - cond... Will mean no - thing And sheer hu - man - i - ty a -

143 144 145 146 147 148

lone will... pre - vail

149 150 151 152

One sin - gle class Brute, harsh and crass

*mp*

153 154 155 156

That's what will come of the world that set

157 158 158A 158B

(The veil of madness once again descends on him.)

sail... *f* *p*

159 160 161 162 163

*Poco meno mosso*

Au - tumn... Shall we all meet in the au - tumn?...-

*p* *p*

164 165 166 167 168

Shall we all meet in the au - tumn?.....

169 170 171 172 173

Tutta forza (♩=108)

*molto cresc.*

*fff*

*poco più mosso*

174 175 176 177 178 179

*molto rall.*

In four

G.P.

*Segue*  
(No hold for applause)