

HOW TO BECOME A PROFESSIONAL VIOLINIST

(or THE TITANIC LURCH)

Text by Jeremy Brooker

Music by Stephen Gibson

I - OVERTURE

THEME

Calmly (♩ = 60)

Baritone

Actor

Piano

Tape 1

Tape 2

(Opens back-of-stage door, and stands motionless, in sihouette, in the doorway.)

(He is a conductor, and dressed in formal conductor,s tails)

Vln. solo
p freely, and with expression

(Clanging door opens, heavy footsteps)

6

pp (echo) *p*

10

VARI

3

Trp.1

pp (echo) *p*

(Sound of a ship's engine moving through water.)

SPOKEN:

There is, at this time, a greater demand for musicians than has existed before - most particularly for those skilled at playing the violin, violoncello or pianoforte. The music halls, theatres and film houses are all seeking good men. And for the musician who wishes to see the world, and save money, there are the different ships' bands - an opportunity not open to the clerk or mechanic. The large passenger liners carry a band all playing the best stuff, and the pay and conditions are good.

6 STAGE ACT I

108 **Slow and smoky** ♩ = 84

(mimicking, half-whispered)

Bar.

Act. **STAND-UP COMIC** (spoken) His wife's that fat - that fat - She is!

My wife's that fat. My wife's that fat. No, she is - she's that fat, -

Vln. solo
mf

Trp. 1 → (Bursts of intermittent laughter)

111 (etc.)

Bar.

Act. - that fat - she's enormous - she is - She's that fat - that fat - fatter than that!

Trp. 1

114

A little faster ♩ = 100

Bar.

Act. She's that fat (continued in silent mime only)

Hihat (close with pedal)
mp

Trp. 1

Trp. 2 → SPOKEN: (in serious tone)

Nobody works harder than the 'gentlemen of the orchestra'. They practically play from 6.30 to 11.30, with only ten minutes interval.

15 SONG II
Agitated (♩=144)

205 SINGER hands over baton to ACTOR

mf

Bar. 

f 

→ (Audience catcalls and boos)
(fade in)

207

Bar. 


mis - siles rained up - on the stage, The poor con - ductor

Act. (ACTOR conducts)

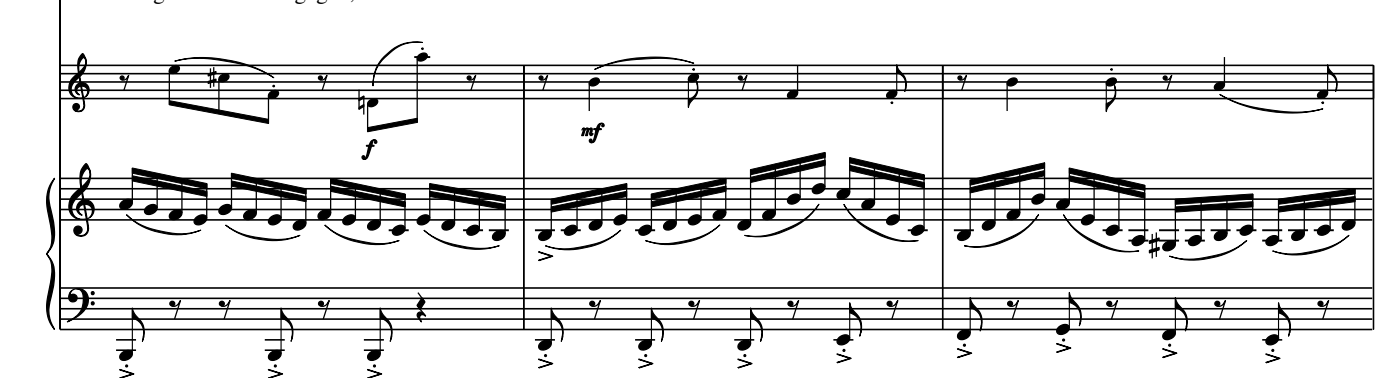
Cl. 

Vln. concertante 

210

Bar. 

though en - gaged, 'Mid cir - cum - stan - ces which were far From

f 

V - ANTHEM

VAR. V

29
418 **Sombre** (♩=48)

p Clt. *mp* Vln. Tpt.
Tp. 1 → (Ship's motor)

SPOKEN:
Tp. 1

At the time of the Titanic disaster, the adoption of trades unionism and the trades union weapons of offence and defence amongst musicians was becoming a real, if somewhat novel and previously unheard voice in negotiations with theatre and music hall managements. The Titanic succeeded in focusing public and media attention on the working conditions of musicians, at the very time when such sympathy was most needed - and the Amalgamated Musicians' Union was not slow to discover its propaganda value. Huge memorial concerts were held, and a fund set up which drew money and support from all over the world. Significantly, the money was to be spent not on a conventional memorial to the lost bandmen, but on the establishment of a convalescent home where musicians who needed to recuperate after long spells in 'twice-nightly' music halls could "recover their strength, restore their shattered nerves and put some fresh air into their lungs."

SPOKEN:
Tp. 1

SPOKEN:
Tp. 1

35 FINALE (ANTHEM, RAGTIME and NOISE)

523 (♩=90)

Bar. 

Act. 
 Near - er my God to thee, Near - - - er to
 God Save Our Gracious King, Long Live Our Noble King,

Taped Choir

f

Clt.

f *ff*

B.Gtr.

ff

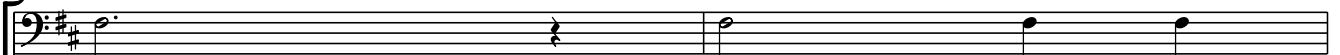
Taped Choir

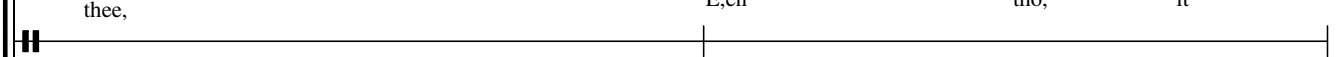
f Near - - er my God to thee, Near - - - er to


Tr. 1 


Tr. 2 


526

Bar. 

Act. 
 thee, E,en tho, it
 God Save The King.

sim.

sim.

sim.

sim.

Tr. 1 
 thee, E,en tho, it

Tr. 2 