

HOW TO BECOME A PROFESSIONAL VIOLINIST

(or THE TITANIC LURCH)

Text by Jeremy Brooker
Music by Stephen Gibson

I - OVERTURE

THEME

Calmly ♩ = 60

Clarinet

Trumpet

Percussion

Baritone

Actor

Violin

Bass guitar

Tape 1

Tape 2

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

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

SOLO

p freely, and with expression

(Clanging door opens, heavy footsteps)

Vln.

pp (echo) *p*

VAR.I

Vln.

pp (echo) *p* poco rit.

Tp.1

(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.

VAR. II

2 Slower ♩ = 60

44 *rubato*
 Vln. *p* *pp sub.*

49

SONG I

3 Fast and dramatic ♩ = 90

55 *mf* (muted) *pp* *mf*

Orch. B.D. *pp*

Bar. *mf*

Act. (He turns round to face audience [chorus] - prepares his downbeat to bring in chorus at **4**)

Vln. *mf* *norm.* *mf*

Bgt. *mf*

60

Cl. *mf* *mf*

Tpt. *mf*

Pc. *pp*

Bar. *mf*

Vln. *mf* *norm.* *mf*

Bgt. *mf*

Bar. proud con - duc - tor shif - ted His gaze from orch-es-tra to cho - rus Who watched him from the stage be

IV - CURTAIN CALL

STAGE ACT V

22 In free tempo

304

Clt. *mp* *f* *mp* *f*

Pc. S.D. Hihat (Hihat) L.Tom. S.D.
pp *f* *mf* *p sub.* *poco* *f*

MIND-READER
 Swings round and points to member of audience

Act. (deep concentration) (Ahah! - He takes the pack of cards)

SPOKEN: The card you have chosen....

Vln. *mp* *f* *molto vib.*

STAGE ACT VI

23 Soft shoe tempo (♩ = 56)

308

Clt. *mp* *f*

Tpt. Trumpet straight mute *mp* *f*

Pc. C'bell Hihat S.D. (wires)
f *f* *mp*

Act. (selects a card) (holds it up for the audience to see) ESCAPOLOGIST (He produces some toy handcuffs, and puts them on.)
is the six of spades!

Vln. *mp* *f* *molto vib.*

Bgt. *mp*

312

Pc. *sim.*

Act. Shows them to members of the audience to prove there is 'no deception' Removes them effortlessly, and slips them

Bgt. *sim.*

SONG IV

26 (♩ = ♩)

344

Cl. *mf* *dim. poco a poco*

Bar. *(in popular style) p*

Act. (realizes his mistake) Be -

Vln. III 'quasi-gliss.' *mf* *dim. poco a poco*

349 **Slow and sleazy** (♩ = 90)

Cl. straight mute *p* *cresc. poco*

Tpt. *p*

Pc. Hihat *sim.* *pp*

Bar. - fore the fi - nal cur - tain - call In some pro - vin - cial mu - sic hall, The band con - duc - tor

Vln. (concertante) *mp* *cresc. poco* *mf* *dim.* *cresc. poco*

Bgt. *p* *port.*

354

Cl. *dim.* *cresc. poco* *dim.*

Tpt. *cresc. poco* *mp*

Pc. *sempre pp*

Bar. *più p*

mopped his brow. The night was al - most o - ver now. A - no - ther round of Gal - lops, Fox - trots,

Vln. *port.* *port.* *cresc. poco*

Bgt. *port.* *port.*

V - ANTHEM

VAR. V

29 Sombre (♩ = 48)

418

Clt. *p*

Tpt. harmon mute *p*

Vln. solo *mp*

Tp.1 (Ship's motor) SPOKEN:

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."

423

Clt.

Tpt.

Vln.

Tp.1

30 VAR. VI

428

Clt. *mp*

Tpt. *mp*

Vln. *port.* *mf*

Tp.1

522

Pc. *ffp* *molto*

Vln.

Tp.2

SPOKEN:

At 2.17, the band stops playing. Many passengers and crew jump overboard. Three minutes later, the Titanic sinks with 1,500 people onboard.

FINALE (ANTHEM, RAGTIME and NOISE)

35

(♩ = 90)

523

Cl. Eb Clarinet *f* *ff*

Tpt. Trumpet in D (open) *f* *ff*

Pc. 'KIT' M.Cym. Hihat (open) L.Tom. S.D. B.D. Toms.M.L. S.D. *ff*

Bar. Near - er my God to thee, Near - - - er to thee,

Act. SPOKEN: (freely, with microphone)
God Save Our Gracious King, Long Live Our Noble King,

Vln. (AMPLIFIED - ad lib.) solo *ff*

Bgt. *ff*

CHORUS (SATB)

Tp.1 Near - er my God to thee, Near - - - er to thee,

Tp.2 (Sirens, followed by screams and general panic)