

THE GLASS MENAGERIE

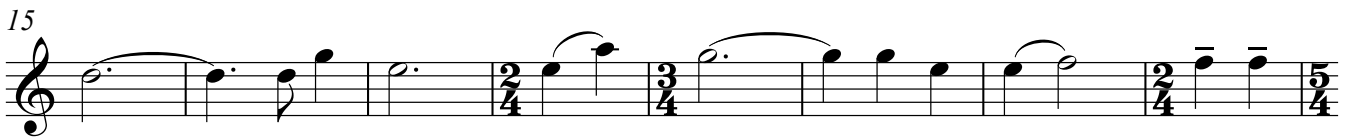
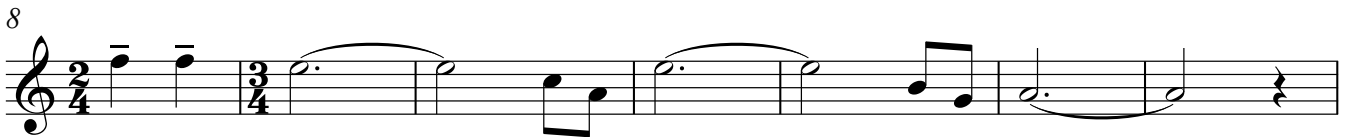
for SOLO VIOLIN

Music by ANTHONY YOUNG

CUE: Before start of play.

No. 1 Prelude

Still ♩ = 96 - 100



CUE: at end of these lines: **TOM:** "Here there were disturbances of labour, sometimes pretty violent, in otherwise peaceful cities such as Chicago, Cleveland, Saint Louis.... This is the social background to the play." **CUE MUSIC.**

No. 2

Flowing ♩ = 92 - 96

Musical staff 1: Treble clef, 5/8 time signature. The melody consists of eighth notes with slurs. A repeat sign with a first ending bracket is at the end of the staff.

Musical staff 2: Treble clef. The melody continues with eighth notes and slurs. Time signatures change to 2/4 and 3/4.

Musical staff 3: Treble clef. The melody continues with eighth notes and slurs. Time signatures change to 2/4 and 3/4. Fingering '0' is indicated above the first two notes.

Musical staff 4: Treble clef. The melody continues with eighth notes and slurs. Time signatures change to 2/4 and 3/4. A first ending bracket is shown above the staff.

Musical staff 5: Treble clef. The melody continues with eighth notes and slurs. Time signatures change to 2/4 and 3/4. A second ending bracket is shown above the staff.

Musical staff 6: Treble clef. The melody continues with eighth notes and slurs. Time signature changes to 2/4. The staff ends with a double bar line and repeat sign.

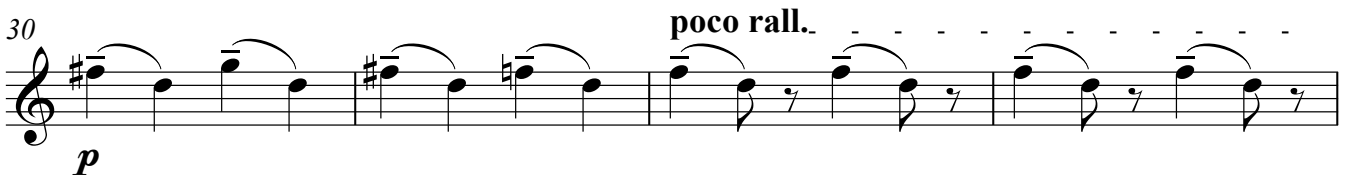
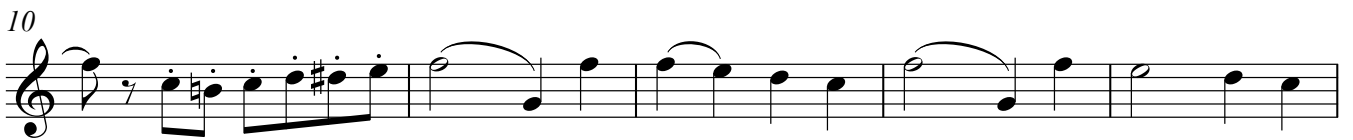
Musical staff 7: Treble clef. The melody continues with eighth notes and slurs. Time signature changes to 2/4. The staff ends with a double bar line and repeat sign.

CUE: at end of these lines: **AMANDA:** "My callers were gentleman - all! Among my callers were some of the most prominent young planters of the Mississippi Delta - planters and sons of planters!"

TOM MOTIONS FOR MUSIC (CUE).

No. 3

Sentimental, exaggerated with plenty of rubato $\text{♩} = 76$



34 Slight slower (♩ = 60)

*CUE: at end of these lines: LAURA: "I don't believe we're going to receive any, Mother."
AMANDA: "What? No one - not one?" CUE MUSIC.*

No. 4

♩ = 112

CUE: at end of these lines: **AMANDA:** "Sister. that's what you'll do!"

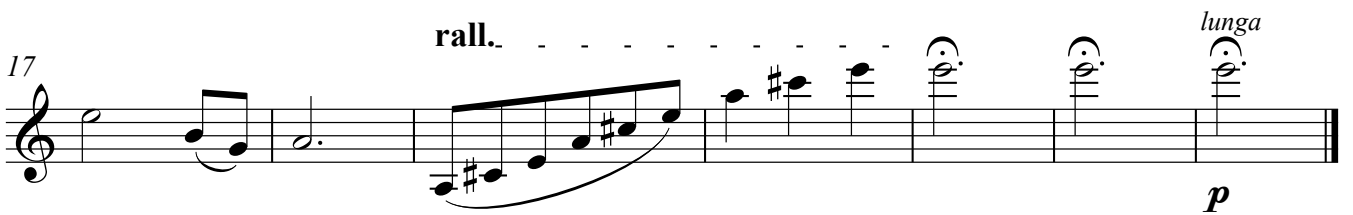
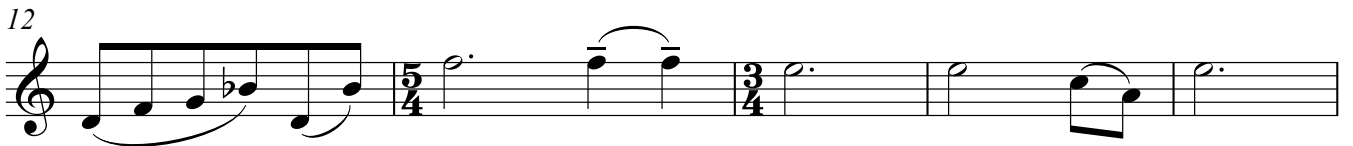
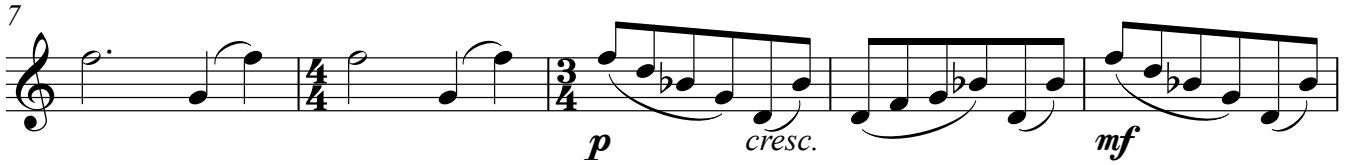
LAURA: "But, Mother - "

AMANDA: "Yes?"

LAURA: "I'm - crippled!" **CUE MUSIC.**

No. 5

♩ = 108



CUE: at end of these lines: **TOM:** "You'll go up, on a broomstick, over Blue Mountain with seventeen gentlemen callers! You ugly - babbling - old - witch.... [TOM goes through bumbling movements, and then knocks over glass collection.] **CUE MUSIC.**

No. 6

♩ = 96 - 100

ff *poco dim.*

8

p *mp*

15

f

22

mf

29

mf

32

mf

THERE IS NO MUSICAL NO.7.

CUE: at end of these lines: **AMANDA:** "I saw that letter you got from the Merchant Marine. I know what you're dreaming of. I'm not standing here blindfolded. Very well, then. Then do it! But not till there's somebody to take your place"

TOM: "What do you mean?" **CUE MUSIC.**

No. 8

$\text{♩} = 60$

p e poco staccato sempre

4

6

9

12

CUE: at end of these lines: **AMANDA:** "Well this one is even lovelier, I believe. It has a sophisticated, society background. It's all about the horsy set on Long Island!" [Fade out.]
CUE MUSIC.

No. 9

con sord.
lunga

$\text{♩} = 80$
pizz.

arco

pizz.

arco

mp

6

meno mosso

10

The musical score for 'No. 9' is written on a single staff in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as quarter note = 80. The score is divided into three systems. The first system (measures 1-5) starts with a fermata over the first measure, marked 'con sord. lunga' and 'mp'. The second system (measures 6-9) is marked 'meno mosso' and includes 'arco' and 'pizz.' markings. The third system (measures 10-13) consists of four measures of whole notes, ending with a fermata over the final measure.