

# Rosalyn

Carter/Leinecker

♩ = 92

The musical score is for the piece "Rosalyn" by Carter/Leinecker. It features a tempo of 92 beats per minute. The score includes parts for Voice, Flute, Oboe, Clarinet in Bb, Horn in F, and Bassoon. The key signature is two sharps (D major), and the time signature is common time (C). The voice part has lyrics: "smile \_\_\_\_\_ and birds would feel that". The dynamic markings are *mf* for the voice and *mp* for the instruments. The Flute, Oboe, and Clarinet in Bb parts have rests in the second and third measures. The Horn in F and Bassoon parts play a steady eighth-note accompaniment.

Voice *mf* smile \_\_\_\_\_ and birds would feel that

Flute *mp*

Oboe *mp*

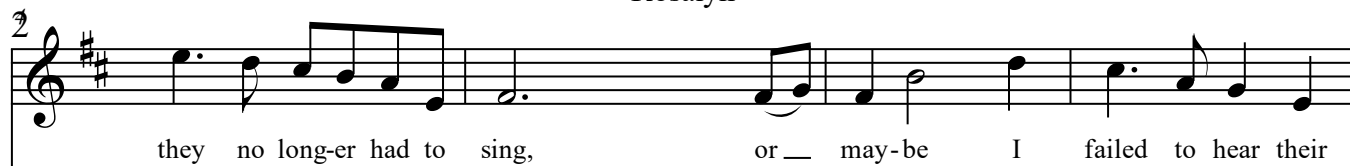
Clarinet in Bb *mp*

Horn in F *mp*

Bassoon *mp*

# Rosalyn

2



they no long-er had to sing, or — may-be I failed to hear their

The vocal line is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of eight measures. The lyrics are: "they no long-er had to sing, or — may-be I failed to hear their". The melody features a mix of quarter, eighth, and dotted notes.

Fl.



4

The flute part is written in treble clef with a key signature of two sharps. It features a four-measure rest followed by a melodic phrase in the second measure, then another four-measure rest.

Ob.



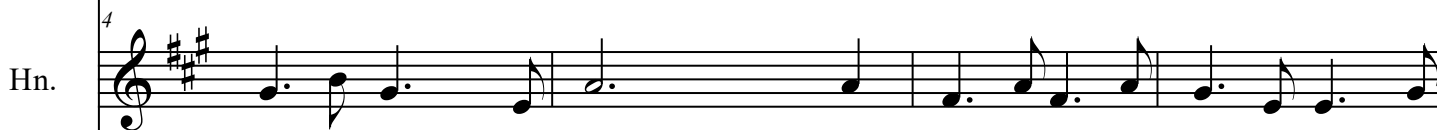
The oboe part is written in treble clef with a key signature of two sharps. It features a four-measure rest followed by a melodic phrase in the second measure, then another four-measure rest.

B $\flat$  Cl.



The B-flat clarinet part is written in treble clef with a key signature of three sharps (F#, C#, G#). It features a four-measure rest followed by a melodic phrase in the second measure, then another four-measure rest.

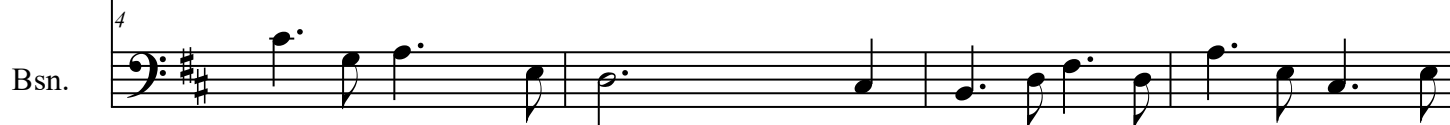
Hn.



4

The horn part is written in treble clef with a key signature of two sharps. It consists of a continuous melodic line across eight measures.

Bsn.



4

The bassoon part is written in bass clef with a key signature of two sharps. It consists of a continuous melodic line across eight measures.

8

song.

Fl.

Ob.

B $\flat$  Cl.

Hn.

Bsn.

Rosalyn

4<sup>2</sup>



With-in a crowd \_\_\_\_\_ I'd hope\_\_ her glance might be\_\_\_\_\_ for \_\_\_\_\_

The vocal line is written in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a quarter note G4, an eighth note A4, and an eighth note B4. A slur covers a half note C5, followed by a quarter note B4, a quarter note A4, and a quarter note G4. Another slur covers a half note F#4, followed by a quarter note E4, a quarter note D4, and a quarter note C4. The line ends with a quarter note B3.

Fl. 12



The flute part begins with a whole rest, followed by a quarter note G4, an eighth note A4, and an eighth note B4. A slur covers a half note C5, followed by a quarter note B4, a quarter note A4, and a quarter note G4. Another slur covers a half note F#4, followed by a quarter note E4, a quarter note D4, and a quarter note C4. The part ends with a quarter note B3.

Ob.



The oboe part begins with a whole rest, followed by a quarter note G4, an eighth note A4, and an eighth note B4. A slur covers a half note C5, followed by a quarter note B4, a quarter note A4, and a quarter note G4. Another slur covers a half note F#4, followed by a quarter note E4, a quarter note D4, and a quarter note C4. The part ends with a quarter note B3.

B $\flat$  Cl.



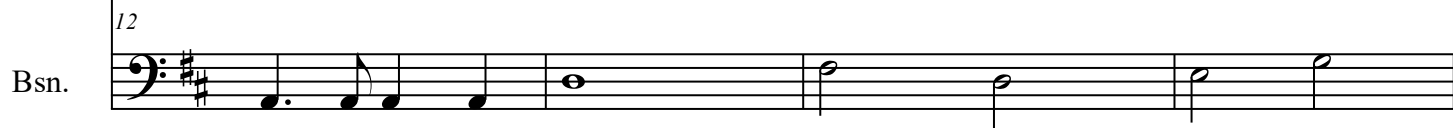
The B-flat clarinet part begins with a whole rest, followed by a quarter note G4, an eighth note A4, and an eighth note B4. A slur covers a half note C5, followed by a quarter note B4, a quarter note A4, and a quarter note G4. Another slur covers a half note F#4, followed by a quarter note E4, a quarter note D4, and a quarter note C4. The part ends with a quarter note B3.

Hn. 12



The horn part begins with a whole rest, followed by a quarter note G4, an eighth note A4, and an eighth note B4. A slur covers a half note C5, followed by a quarter note B4, a quarter note A4, and a quarter note G4. Another slur covers a half note F#4, followed by a quarter note E4, a quarter note D4, and a quarter note C4. The part ends with a quarter note B3.

Bsn. 12



The bassoon part begins with a whole rest, followed by a quarter note G4, an eighth note A4, and an eighth note B4. A slur covers a half note C5, followed by a quarter note B4, a quarter note A4, and a quarter note G4. Another slur covers a half note F#4, followed by a quarter note E4, a quarter note D4, and a quarter note C4. The part ends with a quarter note B3.

16



me, but knew that she was shy and wish'd to be a - lone.

16

Fl.



Ob.



B $\flat$  Cl.



16

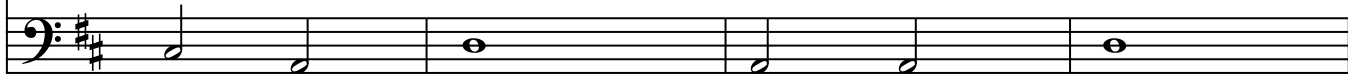
Hn.



*mp*

16

Bsn.



Rosalyn

60

*f* I'd pay \_\_\_\_\_ to sit be - hind her,

20

Fl.

Ob.

B $\flat$  Cl.

Hn.

Bsn.

20

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Detailed description: This is a page of a musical score for the character Rosalyn. It features a vocal line at the top and six woodwind staves below. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are "I'd pay \_\_\_\_\_ to sit be - hind her," with a dynamic marking of *f* (forte). The woodwind parts include Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B $\flat$  Cl.), Horn (Hn.), and Bassoon (Bsn.). The woodwinds enter at measure 20 with a dynamic marking of *mf* (mezzo-forte). The score is divided into measures by vertical bar lines, with measure numbers 60 and 20 indicated at the beginning of their respective staves.

Rosalyn

25

blind to what was on the screen, and watch the im-age flick - er up-

25

Fl.

Flute part: Treble clef, key signature of two sharps (F# and C#). Measures 25-28.

Ob.

Oboe part: Treble clef, key signature of two sharps (F# and C#). Measures 25-28.

B $\flat$  Cl.

B $\flat$  Clarinet part: Treble clef, key signature of three sharps (F#, C#, G#). Measures 25-28.

Hn.

Horn part: Treble clef, key signature of two sharps (F# and C#). Measures 25-28.

Bsn.

Bassoon part: Bass clef, key signature of two sharps (F# and C#). Measures 25-28.

Rosalyn

8

29

on her hair. *mp* glow when her dim-in - ish'd

29

Fl.

*p*

Ob.

*p*

B $\flat$  Cl.

*p*

Hn.

29

Bsn.



34

voice would clear my mud-dled thoughts, *f* like light-ning

Fl.

Ob.

B $\flat$  Cl.

Hn.

Bsn.

*f*

*f*

*f*

*f*

*f*

Rosalyn

10

39

flash-ing in a gloom-y sky. *mp* The noth - ing in my soul with

Fl. 39

*p*

Ob. 39

*p*

B $\flat$  Cl. 39

*p*

Hn. 39

*p*

Bsn. 39

*p*

44

her a-loof was changed to fool-ish full-ness when she came to be with

Fl.

Ob.

B $\flat$  Cl.

Hn.

Bsn.

44

44

Detailed description: This page of a musical score is for the title 'Rosalyn' and is page 11. It features a vocal line and five woodwind parts: Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B $\flat$  Cl.), Horn (Hn.), and Bassoon (Bsn.). The music begins at measure 44. The vocal line has lyrics: 'her a-loof was changed to fool-ish full-ness when she came to be with'. The woodwind parts provide harmonic support with various rhythmic patterns and rests. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The score is written on a grand staff with five staves.

Rosalyn

12

49

me. *f* With shy - ness gone and hair car-

The vocal line is written in treble clef with a key signature of two sharps (F# and C#). It begins with a whole note rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A slur covers the last four notes (B4, C5, B4, A4). The lyrics are: "me. *f* With shy - ness gone and hair car-".

Fl. *mf*

The flute part is written in treble clef with a key signature of two sharps. It begins with a whole note rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. A slur covers the last two notes (B4, C5). The dynamic marking *mf* is placed below the staff.

Ob. *mf*

The oboe part is written in treble clef with a key signature of two sharps. It begins with a whole note rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. A slur covers the last two notes (B4, C5). The dynamic marking *mf* is placed below the staff.

B $\flat$  Cl. *mf*

The bass clarinet part is written in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a whole note rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. A slur covers the last two notes (B4, C5). The dynamic marking *mf* is placed below the staff.

Hn. *mf*

The horn part is written in treble clef with a key signature of two sharps. It begins with a whole note rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The dynamic marking *mf* is placed below the staff.

Bsn. *mf*

The bassoon part is written in bass clef with a key signature of two sharps. It begins with a whole note rest, followed by a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, and a quarter note D3. The dynamic marking *mf* is placed below the staff.

53

ressed with gray, her smile still makes birds for-get to

53

Fl.

Ob.

B $\flat$  Cl.

53

Hn.

53

Bsn.

Rosalyn

14

*rit.*

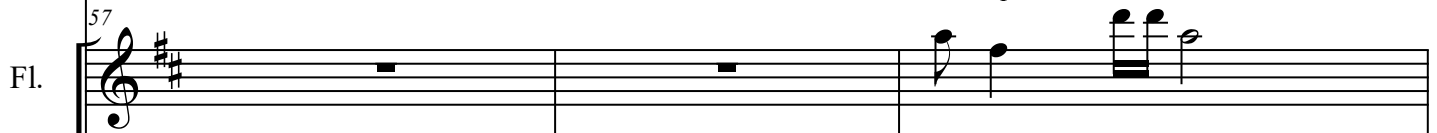
*a tempo*

57



57  
sing *mf* and me *rit.* to hear their son *a tempo*

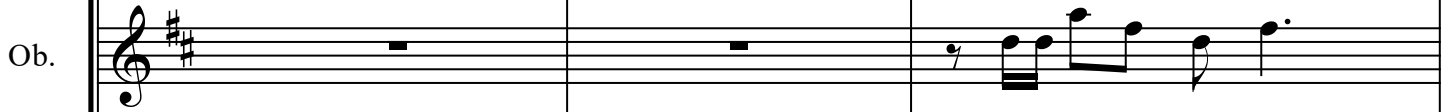
Fl. 57



*rit.*

*a tempo*

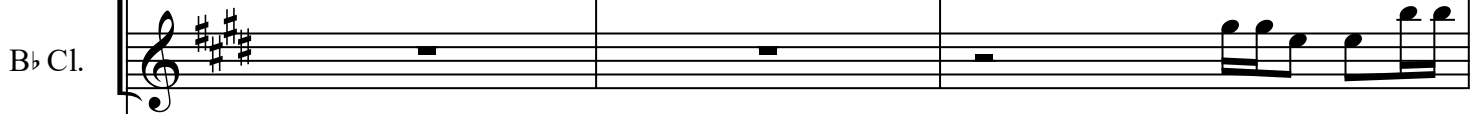
Ob. 57



*rit.*

*a tempo*

B♭ Cl. 57



*rit.*

*a tempo*

Hn. 57



*rit.*

*a tempo*

Bsn. 57



*rit.*

60

Musical staff for Flute 1 (Fl.) in treble clef with a key signature of two sharps (F# and C#). The staff contains a whole rest in every measure of the four-measure phrase.

Fl.

Musical staff for Flute 2 (Fl.) in treble clef with a key signature of two sharps. It features a melodic line of eighth and quarter notes in the first two measures, followed by a whole note in the third measure and a whole note with a fermata in the fourth measure. A *rit.* marking is placed above the staff in the third measure.

Ob.

Musical staff for Oboe (Ob.) in treble clef with a key signature of two sharps. It features a melodic line of eighth and quarter notes in the first two measures, followed by a whole note in the third measure and a whole note with a fermata in the fourth measure. A *rit.* marking is placed above the staff in the third measure.

B♭ Cl.

Musical staff for B-flat Clarinet (B♭ Cl.) in treble clef with a key signature of three sharps (F#, C#, G#). It features a melodic line of eighth and quarter notes in the first two measures, followed by a whole note in the third measure and a whole note with a fermata in the fourth measure. A *rit.* marking is placed above the staff in the third measure.

Hn.

Musical staff for Horn (Hn.) in treble clef with a key signature of three sharps. It features a melodic line of quarter notes in the first two measures, followed by a whole note in the third measure and a whole note with a fermata in the fourth measure. A *rit.* marking is placed above the staff in the third measure.

Bsn.

Musical staff for Bassoon (Bsn.) in bass clef with a key signature of two sharps. It features a melodic line of quarter notes in the first two measures, followed by a whole note in the third measure and a whole note with a fermata in the fourth measure. A *rit.* marking is placed above the staff in the third measure.