

Rosseter, Philip - A Book of Ayres (1601)

♩ = 100,000000

ÒWhether men do laugh or cryÓ
Philip Rosseter (1601)

Kora

4

ÒWhether men do laugh or cryÓ
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Kora

7

ÒWhether men do laugh or cryÓ
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Kora

10

ÒWhether men do laugh or cryÓ
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Kora

13

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Kora

This system contains measures 16, 17, and 18. The vocal line (top staff) begins with a treble clef and a common time signature. The lyrics are 'ÒWhether men do laugh or cryÓ'. The Kora accompaniment (bottom staff) uses a treble clef and features a complex rhythmic pattern with many beamed eighth notes and sixteenth notes.

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Kora

This system contains measures 19, 20, and 21. The vocal line continues with the lyrics 'ÒWhether men do laugh or cryÓ'. The Kora accompaniment continues with its intricate rhythmic pattern.

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Kora

This system contains measures 22, 23, and 24. The vocal line continues with the lyrics 'ÒWhether men do laugh or cryÓ'. The Kora accompaniment continues with its intricate rhythmic pattern.

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Kora

This system contains measures 25, 26, and 27. The vocal line continues with the lyrics 'ÒWhether men do laugh or cryÓ'. The Kora accompaniment continues with its intricate rhythmic pattern.

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Kora

This system contains measures 28, 29, and 30. The vocal line continues with the lyrics 'ÒWhether men do laugh or cryÓ'. The Kora accompaniment continues with its intricate rhythmic pattern.

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Kora

This system contains measures 31, 32, and 33. The vocal line continues with the lyrics 'ÒWhether men do laugh or cryÓ'. The Kora accompaniment continues with its intricate rhythmic pattern.

34
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Kora

Detailed description: This system contains measures 34, 35, and 36. The vocal line (top staff) starts with a treble clef and a common time signature. It begins with a half rest, followed by quarter notes G4, A4, B4, and C5. Measure 35 continues with quarter notes C5, B4, A4, and G4. Measure 36 starts with a quarter note G4, followed by a quarter rest, then quarter notes F4, E4, and D4. The Kora accompaniment (bottom staff) uses a treble clef and common time. It features a series of chords and single notes, including a G4 chord, a G4-A4 dyad, and a G4-F4 dyad.

37
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Kora

Detailed description: This system contains measures 37 and 38. The vocal line continues with quarter notes C5, B4, A4, and G4 in measure 37, and quarter notes F4, E4, and D4 in measure 38. The Kora accompaniment provides harmonic support with chords and moving lines.

39
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Kora

Detailed description: This system contains measures 39, 40, and 41. The vocal line has quarter notes C5, B4, A4, and G4 in measure 39; quarter notes F4, E4, and D4 in measure 40; and quarter notes C5, B4, A4, and G4 in measure 41. The Kora accompaniment continues with its characteristic rhythmic patterns.

42
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Kora

Detailed description: This system contains measures 42, 43, and 44. The vocal line has quarter notes C5, B4, A4, and G4 in measure 42; quarter notes F4, E4, and D4 in measure 43; and quarter notes C5, B4, A4, and G4 in measure 44. The Kora accompaniment features a mix of chords and single notes.

45
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Kora

Detailed description: This system contains measures 45 and 46. The vocal line has quarter notes C5, B4, A4, and G4 in measure 45, and quarter notes F4, E4, and D4 in measure 46. The Kora accompaniment provides a steady harmonic accompaniment.

47
ÒWhether men do laugh or cryÓ
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Kora

Detailed description: This system contains measures 47 and 48. The vocal line has quarter notes C5, B4, A4, and G4 in measure 47, and quarter notes F4, E4, and D4 in measure 48. The Kora accompaniment concludes the piece with final chords.

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♩ = 100,000000

6

12

18

24

30

35

41

45

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Kora

♩ = 100,000000

6

11

17

22

27

33

38

43

Detailed description: This is a musical score for a Kora, a West African stringed instrument. The score is written on a single treble clef staff in 4/4 time. The tempo is marked as ♩ = 100,000000. The key signature has one sharp (F#). The piece consists of nine measures, with measure numbers 6, 11, 17, 22, 27, 33, 38, and 43 indicating the start of new phrases. The melody is primarily composed of eighth and sixteenth notes, often beamed together. A consistent bass line of sustained notes is provided below the staff, consisting of a sequence of notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piece concludes with a double bar line at the end of the final measure.