

# Tout a par moy

fol. 70<sup>v</sup> - 72<sup>r</sup>

Walter Frye (d.1470s) or Gilles de Binchois (early 14c-1460)

[Cantus] (part 1 of 3)

*Laborde chansonnier* [Lib. of Congress MS m2.1 L25] (France, 1470s)

The musical score is written in a single system with seven staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written in a style characteristic of the late 15th century, featuring a mix of quarter, eighth, and sixteenth notes, with some rests. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The score is divided into measures by vertical bar lines, with measure numbers 5, 10, 15, 20, 25, 30, and 35 marked at the beginning of their respective staves. A sharp sign (#) appears above the staff at measures 15 and 20, indicating a change in the key signature. The piece concludes with a double bar line at the end of the seventh staff.

Tout a par moy af - fin qu'on ne  
me voy - e si tres - do -  
lent que plus je ne pour - roy - e  
je me tiens seul com - me u - ne a - me es - ba -  
ye fai - sant re - gretz de ma dou - lan - te vi -  
e et de for - tu - ne qui si fort  
me guer - roy - e.

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Tenor (part 2 of 3)

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The image displays a musical score for the Tenor part of the song 'Tout a par moy'. The score is written on seven staves, each containing a line of music. The key signature is one flat (B-flat), and the time signature is 3/4. The music consists of a sequence of notes and rests, with some notes beamed together. Measure numbers 5, 10, 15, 20, 25, 30, and 35 are indicated above the staves. A fermata is placed over the final note of the piece, which is marked with a sharp sign (#).

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Contra (part 3 of 3)

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5

10

15

20

25

30

35

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