

Important late medieval French/Italian music manuscript now offered in facsimile for the first time

Codex Chantilly

Bibliothèque du Château de Chantilly Ms. 564
Fac-similé édité par Yolanda Plumley & Anne Stone

[Chantilly, Musée Condé, 564 (olim 1047)]

M. Baude Courdier

Belle homme sage plus que ce son
Le son d'une d'ou nouuel le d'ou mon
qui a une si proferte

Eno: Belle homme
Oute: Belle homme

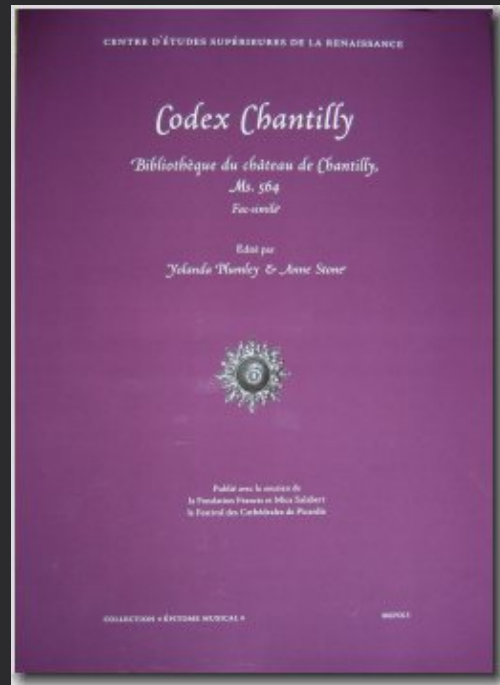
De reception et don ne force lente se vous suppli ma
coules amor felle. Belle homme .:.
Car tant vous ami q'ailleur n'ay mon entente
Et si sup q'vous estes seule celle qui fame
sues que a asun vous appelle. fleur
de haute sur toures excellent
Belle homme .:.

"Belle, bonne, sage" by Baude Courdier

Collection "Epitome Musical". Turnhout, 2008. 29 x 40 cm. 2 vols, x, 164; 211 pp. Full-color facsimile in the original format. Exciting late medieval source with 99 songs and 13 motets, 61 of them unique. These works include some of the most elaborate surviving examples of the "Ars subtilior" notation, known for its experimentation in music rhythm. The provenance of this complex ms is still in dispute, being either 14th century southern France or an early 15th century Italian copy of a French repertoire. The basic corpus dates from c.1350-95; the ars subtilior repertoire by papal singers from Avignon and musicians employed at the Foix and Avignon courts is slightly later. Composers include Solage, Philippus de Caserta, Trebor, Vaillant, Machaut, Senleches, Susay, Cordier, Magister Franciscus, and Hasprois. The ms was owned by a Florentine family (possibly commissioned by them) and remained in Florence until 1861, at which time it was brought to Chantilly by the Duke of Aumale. Commentary in Fr-Eng. Handsome binding in black linen with dust jacket. (few copies remaining)

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Also available: [Studies on the Codex Chantilly](#)



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