

# Marcel le Gan

(1357 – 1395 to 1400)



## Music for Three Voices

Marian Antiphons & settings of the Mass

Edited by

Mark Dyer



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## Preface

The music in this edition is derived from a curious manuscript found at St Cuthbert's Church in Cuddwich (or *Cuddvikk*), Cheshire, England, in of the diocese of Chester. The original nave of St Cuthbert's dates back to the 14<sup>th</sup> Century. Much of the building was restored and transformed by the celebrated Victorian architect Christopher Melen in 1893.

The manuscript was discovered at St Cuthbert's in the early 1990s. Unfortunately, the original document was since lost to fire. Our only record of the manuscript's contents comprise of computer scans made shortly after its discovery. Before its destruction, the manuscript was dated to the late 14<sup>th</sup>-, early 15<sup>th</sup>-century. It is therefore a contemporary of the notorious Old Hall Manuscript (British Library, Add MS 57950).

Our manuscript similarly contains sacred music typical of the late medieval era. The single composer represented by the remaining facsimiles is one 'M le Gan'. Incidentally, a fragment found at St Mary's details a bequest made to a certain Marcel de Gagne. Though the parchment has suffered over the years from ink corrosion and bleed, the semblance of [-]'57' accompanying the name more likely indicates a year of birth rather than of payment. Additionally, analysis of the scant records at St Cuthbert's indicate the provision of a grave for one 'Gan' between the years 1395–1400. If this le Gan is our composer, we might place his lifespan as between 1357–1395 to 1400. It is likely Marcel le Gan travelled to England from France in the late 14<sup>th</sup> century and appears to have had unusually close ties with a church as small as St Cuthbert's.

The music presented in this edition was written for three voices. It comprises three Marian antiphons and three movements from the Ordinary of the mass. The music includes sophisticated isorhythmic and canonic techniques. Whilst le Gan's compositional style exhibits influence from Franco contemporaries Philippe de Vitry and Guillaume de Machaut, his 'telescoped' double text setting of the Gloria models that by Thomas Byttering in the Old Hall MS. The notation (scribe unknown) features both red and blue coloration.


In parallel to contemporary manuscripts, the music of this edition provides us with a vital sample of English musical culture in the late medieval epoch: a vibrant, cosmopolitan network of musical reference-making and intertextuality.

## Editorial Notes

Original clefs and voice beginnings are given as incipits in each composition.

Several pages of the facsimile are faded or incomplete. In these instances, editorial additions are made to complete phrases and cadences. These additions are indicated with the use of square parentheses.

A ligature is indicated using square brackets: 

Red coloration is indicated using broken square brackets: 

Blue coloration is indicated using black triangle brackets: 

† The *Nesciens Mater* has been transposed up a major second from the original. This has been done to improve the tessitura of the cantus and tenor voices.

†† In the *Qui tollis* section of the *Gloria*, long ligatures in the cantus and countertenor have been divided into smaller note durations to accommodate the surplus text set beneath. This has been done in a way that hopefully retains the character of the music in this section.

For more information on the editorial process, please visit:

<https://www.cyborgsoloists.com/news/scribe-medieval-polyphony-meets-machine-learning>

## O pulcherrima mulierum / Regina caeli

Edition by Mark Dyer

M[arcel] le Gan (b. [13]57 - 95 to [14]00)

Cantus

Countertenor

Tenor

C.

CT.

T.

C.

CT.

T.

C.

CT.

T.

C.

CT.

T.

O pul - - - cher -

Re - gi - na cae - li

Re - gi - - - na cae - li

ri - - ma mu - li - e - rum, vul - ne -

lae - ta - re, Al - le - lu - ia; Qui - a quem me - ru - i - sti por - ta - re,

lae - ta - re, Al - le - lu - ia; Qui - a quem me - ru - i - sti por - ta - re,

ra - - sti cor me - um, so - ror me - a, a -


Al - le lu - ia. Re - - sur - re - xit

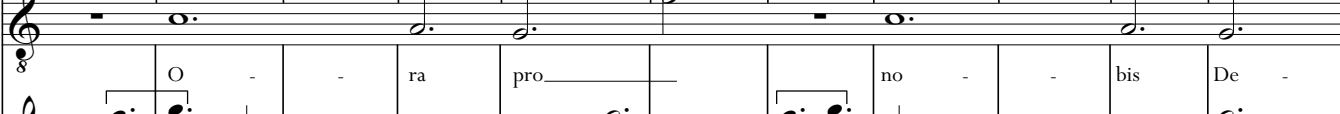
Al - le lu - ia. Re - - sur - re - - - xit


mi - ca me - - a. De - scen - di in hor - tum me - um.


si - cut di - xit, Al - le - lu - ia.


si - cut di - xit, Al - le - lu - ia.


C.  Ve - ni, di - lect - ta me - a. To - - ta pul - chra es, a - mi - ca\_\_

CT.  O - - ra pro - - no - - bis De -

T.  O - - ra\_\_ pro no - - bis\_\_ De -

C.  me - - a. Ve - - ni et co - ro - na - be - ris.

CT.  um, Al - - - le - - lu - - ia.

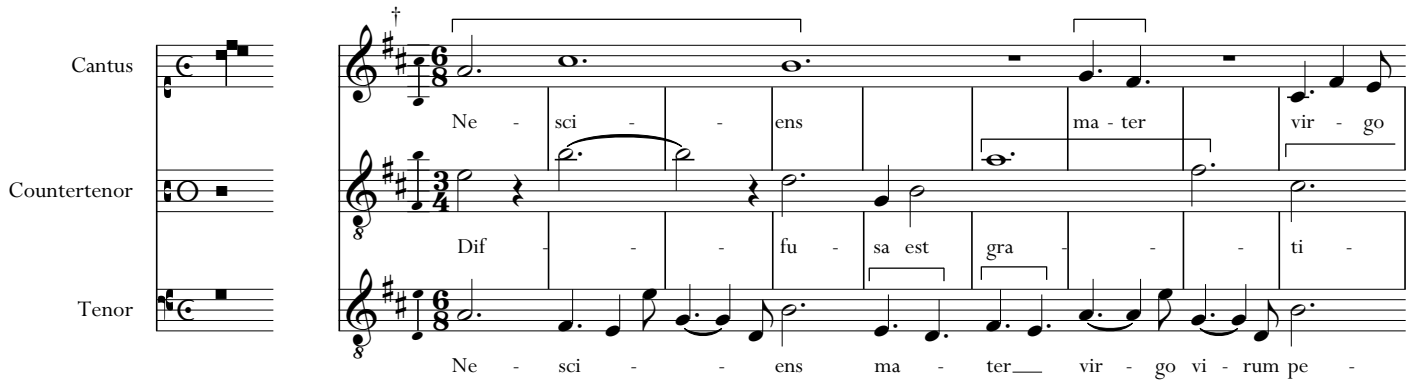
T.  - - - um\_\_ Al - - le - lu - - - ia.



## Nesciens mater / Diffusa est

M[arcel] le Gan (b. [13]57 - 95 to [14]00)

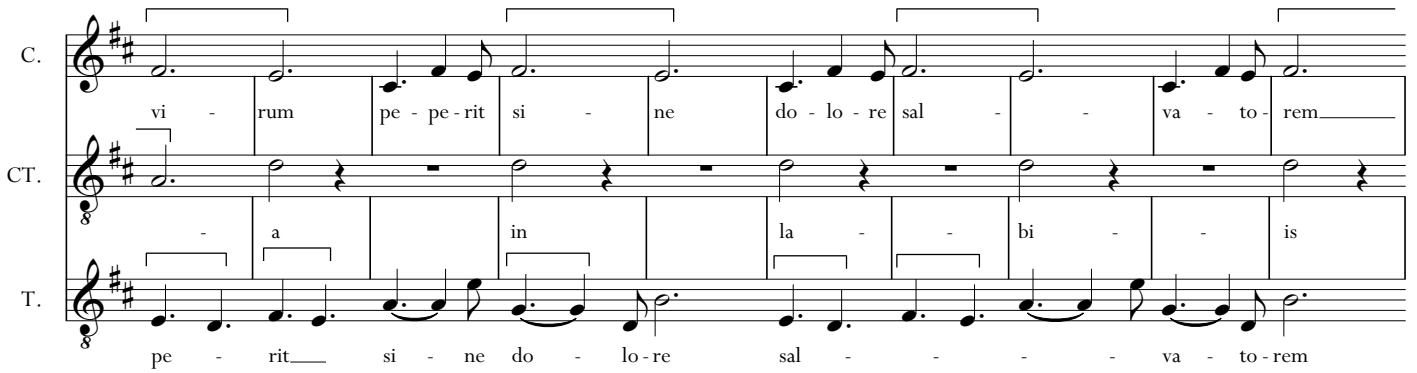
†



Cantus  
Ne - sci - ens ma - ter vir - go

Countertenor  
Dif - fu - sa est gra - ti -

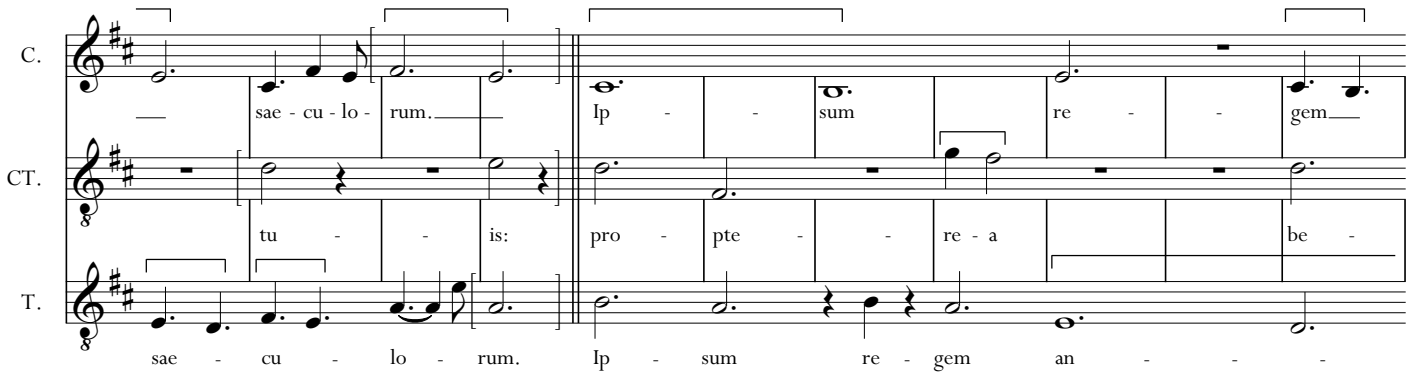
Tenor  
Ne - sci - ens ma - ter vir - go vi - rum pe -



C.  
vi - rum pe - pe - rit si - ne do - lo - re sal - va - to - rem

CT.  
a in la - bi - is

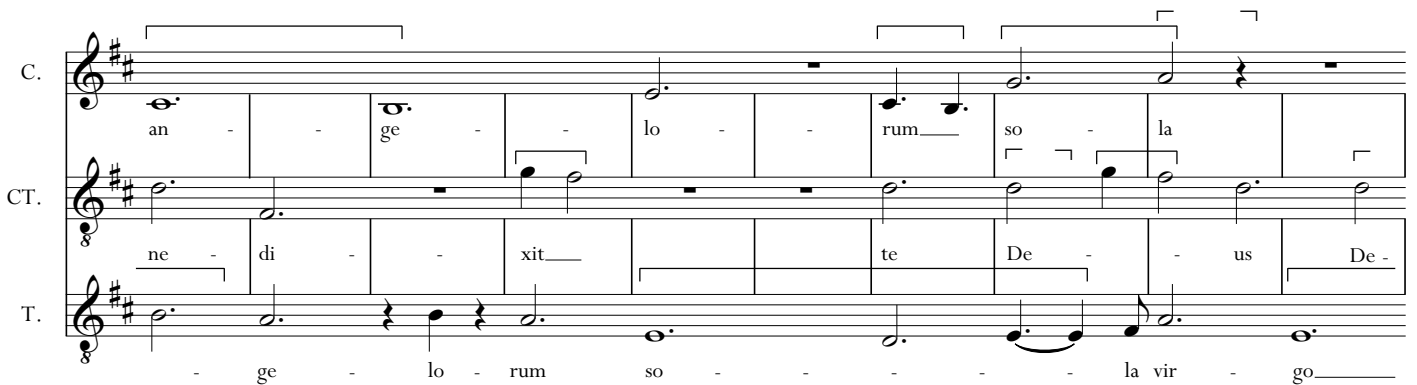
T.  
pe - rit si - ne do - lo - re sal - va - to - rem



C.  
sae - cu - lo - rum. Ip - sum re - gem

CT.  
tu - is: pro - pte - re - a be -

T.  
sae - cu - lo - rum. Ip - sum re - gem an -



C.  
an - ge - lo - rum so - la

CT.  
ne - di - xit te De - us De -

T.  
ge - lo - rum so - la vir - go

C. vir - go - la - cta - bat, u - be -

CT.

T. la - cta - bat, u - be -

C. -re de cae - lo ple - no.

CT. us in ae - ter - num.

T. re - de cae - lo ple - no.

# Beata progenies

M[arcel] le Gan (b. [13]57 - 95 to [14]00)

Cantus

Countertenor

Tenor

Be - - - a - - -

Be - - - a - - -

Be - - - a - - -

C.

CT.

T.

- - - ta - - -

- - - ta - - - pro - - -

- - - ta - - - pro - - -

C.

CT.

T.

pro - ge - ni - es - un - de -

- ge - ni - es - un - de -

- ge - ni - es - un - de -

C.

CT.

T.

Chri - stus - Chri - stus - Chri - stus -

Chri - stus

Chri - stus na - tus est; Chri - stus na - tus est; Chri - stus na - tus est;

C. Chri - stus Chri - stus na - tus est;

CT. - - - - - tus est;

T. Chri - stus na - tus est; Chri - stus na - tus est; Chri - stus na - tus est;

C. quam glo - ri - o - sa

CT. quam glo - - - - -

T. quam glo - - - - -

C. glo - ri - o - sa glo - ri - o - sa glo - ri - o - sa

CT. - - - - - ri - o -

T. - - - - -

C. glo - ri - o - sa glo - ri - o - sa est vir - go

CT. - - - - - sa est vir -

T. - - - - - ri - o - sa est

C. vir - go vir - go vir - go vir - go vir - go vir - go quae cae - li

CT. go quae cae - li

T. vir - - - go vir - - - - go vir - - - - go quae cae - - -

C. re - gem re - gem re - gem re - gem ge - nu - it.

CT. re - - - - - gem ge - nu - it.

T. - - - li re - - - - - gem re - gem ge - nu - it.

## Gloria

M[arcel] le Gan (b. [13]57 - 95 to [14]00)

Cantus

Countertenor

Tenor

C.

CT.

T.

C.

CT.

T.

C.

CT.

T.

C.

CT.

T.

Et in ter - ra pax ho - mi - ni - bus  
bo - nae vo - lun - ta - tis. A - do - ra - mus te. Glo - ri - fi -  
mus te. Gra - ti - as  
a - gi - mus ti - bi Do - mi - ne De - us, Rex cae -  
mag - num glo - ri - am tu - am. De - us Pa - tu - ter

C. le - - stis, Do - mi - ne Fi - li u - ni - ge - ni - te, Do - mi -

CT. om - ni - po - tens. le - su Chri - ste.

T.

C. ne De - us, Ag - nus De - i, Pa - tris.

CT. Fi - li - - us Pa - tris. Fi - li - us Pa - tris.

T. ra

††

C. Qui tol - lis pec - ca - ta mun - di, Qui tol - lis pec -

CT. mi - se - re - re no - bis.

T. Qui

C. ca - ta mun - di, Qui se - des ad dex - te - ram Pa - tris,

CT. su - sci - pe de - pre - ca - ti - o - nem no - stram. mi - se - re - re

T. tol - - - - -

C. Quo - ni - am tu so - lus San - ctus. Tu so - lus Al - tis -

CT. no - bis. Tu so - lus Do - mi - nus. Ie -

T.

C. si - mus, Cum San - cto Spi - ri - tu, A -

CT. su - Chri - ste. in glo - ri - a De - i Pa - tris.

T. lis

C. men A - men A -

CT. A - men

T. A -

C. men A - men A - men.

CT. A - men A - men.

T. men.



# Sanctus

M[arcel] le Gan (b. [13]57 - 95 to [14]00)

Cantus

Countertenor

Tenor

San - ctus, San - ctus,

C.

CT.

T.

ctus, San- ctus, San - ctus, Do - mi - nus De -

ctus, San - ctus, San - ctus, Ple - ni sunt

San - ctus, Do-mi-nus De-us Sa - ba - oth. Ple - ni sunt cae - li et

C.

CT.

T.

us Sa - ba - oth. Ho - san - na in

cae - li et ter-ra glo - ri - a tu - a. Ho - san - na in ex -

ter - ra glo - ri - a tu - a. Ho - san - na

C.

CT.

T.

ex

in ex

in ex

C. - cel - sis. Be - ne - di - ctus

CT. cel - sis. Be - ne - di - ctus qui

T. - cel - sis. Be - ne - di - ctus qui ve -

C. qui ve-nit in no-mi-ne Do-mi-ni. Ho-san-na in ex-cel - sis.

CT. ve - nit in no - mi - ne Do - mi - ni. Ho - san - na in ex - cel - sis.

T. nit in no - mi - ne Do - mi - ni. Ho - san - na in ex - cel - sis.

## Agnus Dei

M[arcel] le Gan (b. [13]57 - 95 to [14]00)

Cantus

Countertenor

Tenor

Ag - nus De - i, qui

C.

CT.

T.

tol - lis pec - ca - ta mun -

Qui tol - lis pec - ca - ta mun -

Qui tol - lis pec - ca - ta mun -

di, Mi - se - re - re

di, Mi - se - re - re

- ta mun - di, Mi - se - re - re

C.

CT.

T.

se - re - re no - bis. Ag - nus De - i, qui

se - re - re no - bis.

no - bis. Ag -

C. tol - lis pec - ca - ta mun - di, <sup>3</sup> <sup>3</sup>

CT. qui tol - lis pec - ca - ta mun - di,

T. - nus De - i, qui tol - lis pec - ca - ta mun - di,

C. Mi - se re - re no -

CT. Mi -

T. Mi - se - re - re no - bis, mi - se -

C. -

CT. - se - re -

T. - re - re no - bis, mi - se - re - re no -

C. - bis, Ag - nus De - i,

CT. re no - bis, Ag - nus Dei - i, qui tol -

T. - bis, Ag - nus De - i,

C. qui tol - lis pec - ca - ta mun - di,

CT. lis pec - ca - ta mun di,

T. qui tol - lis pec - ca - ta mun - di,

C. Do - na no - bis pa - ta mun - di,

CT. Do - na no - bis pa - ta mun - di,

T. Do - na no - bis pa - ta mun - di,

C. cem.

CT. cem.

T. cem.