

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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Particular thanks go to EXAUDI vocal ensemble and their director James Weeks for their dedication in helping bring this music to life.

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 14th 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 14th-, early 15th-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, buried in St Cuthbert's graveyard is a certain *Marcel le Gan*. Though the headstone has suffered tremendously over the years, a birth year of '57 is identifiable. Analysis of the scant church records indicate the consecration of a grave under the same name between 1395–1400. It is likely Marcel le Gan travelled to England from France in the late 14th 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 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:

www.markdyercomposer.com/scribe

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.

8

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 -

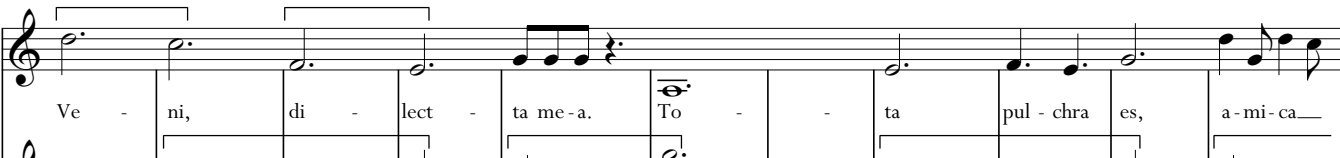
Al - le - lu - ia. Re - sur - re - xit

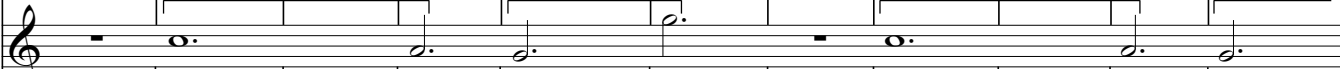
Al - le - lu - ia. Re - sur - re - xit

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

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

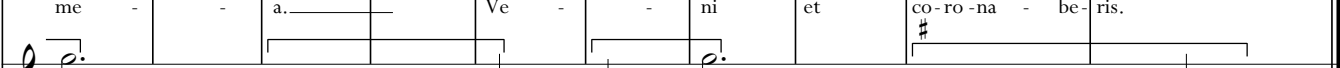
si - cut di - xit, Al - le - lu - ia.

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

Countertenor

Tenor

Ne - sci - ens ma - ter vir - go

Dif - fu - sa est gra - ti -

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

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

a in la - bi - is

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

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

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

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

an - ge - lo - rum so - la

ne - di - xit te De - us De -

ge - lo - rum so - la vir - go

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

CT. 8

T. 8 la - cta - - - - bat, u - be -

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

CT. 8 us in ae - ter - num.

T. 8 re de cae - - - - lo ple - no.

Beata progenies

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

Cantus

Countertenor

Tenor

Be - - - a - - -

C.

CT.

T.

ta - - - pro - - -

C.

CT.

T.

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

C.

CT.

T.

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 quae - cae - li

CT. 8

T. 8 vir - go vir - go vir - go go quae - cae - li

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

CT. 8 re - gem ge - nu - it.

T. 8 - li re - gem re - gem ge - nu - it.

Gloria

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

Cantus

Countertenor

Tenor

Et in ter - ra pax ho - mi - ni - bus

bo - nae vo - lun

Et in ter

C.

CT.

T.

Lau - da - mus te. Be - ne - di - ci -

- ta - tis. A - do - ra - mus te. Glo - ri - fi -

C.

CT.

T.

- mus te. Gra - ti - as

ca - mus te. pro - pter

C.

CT.

T.

a - gi - mus ti - bi Do - mi - ne De - us, Rex cae -

mag - num glo - ri - am tu - am. De - us Pa - ter

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

CT. 8 om - ni - po - tens. Je - su Chri - ste.

T. 8

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

CT. 8 Fi - li - - us Pa - tris. Fi - li - us Pa - tris.

T. 8 ra

††

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

CT. 8 mi - se - re - re no - bis.

T. 8 Qui

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

CT. 8 su - sci - pe de - pre - ca - ti - o - nem no - stram. mi - se - re - re

T. 8 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. 8

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

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

T. 8

C. men A - men A -

CT. A men

T. 8 A

C. men A - men A - men A - men.

CT. A - men A - men A - men.

T. 8 men.

Sanctus

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

Cantus

Countertenor

Tenor

San - - - ctus, San - - - ctus, San - - - ctus,

San - - - ctus, San - - - ctus, San - - - ctus,

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

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

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

ex -

in ex -

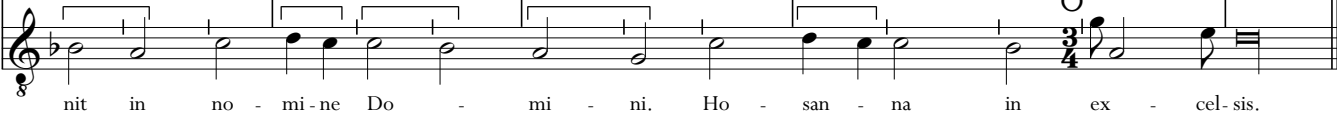
C. 

CT. 

T. 

C. 

CT. 

T. 

Agnus Dei

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

The musical score is written for three voices: Cantus, Countertenor, and Tenor. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into four systems, each with three staves. The lyrics are in Latin and French. The first system shows the beginning of the piece with the Cantus part starting on a whole note. The second system continues the melody with the Countertenor and Tenor parts entering. The third system features a change in the time signature to 2/4 and a key signature change to two flats (B-flat and E-flat). The fourth system concludes the piece with a final cadence in 6/8 time.

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 -

C.

CT.

T.

di, Mi - se - re - re

di, Mi - se - re - re

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

C.

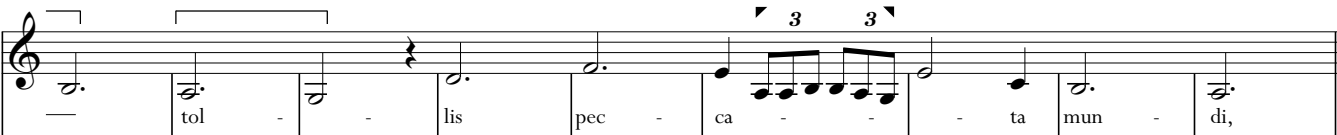
CT.

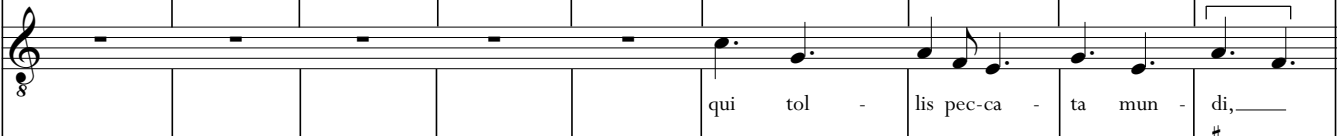
T.

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

se - re - re no - bis.

no - bis. Ag -

C. 

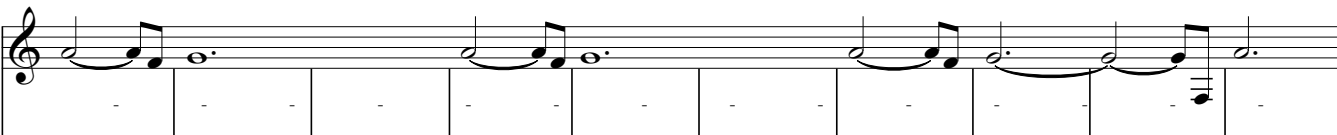
CT. 

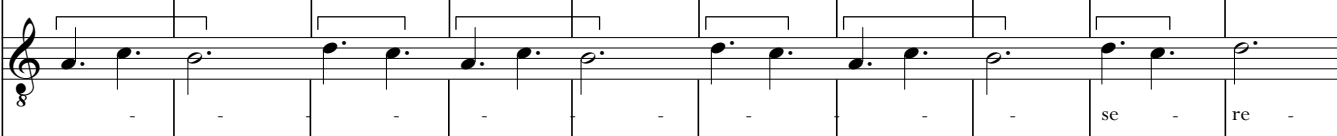
T. 

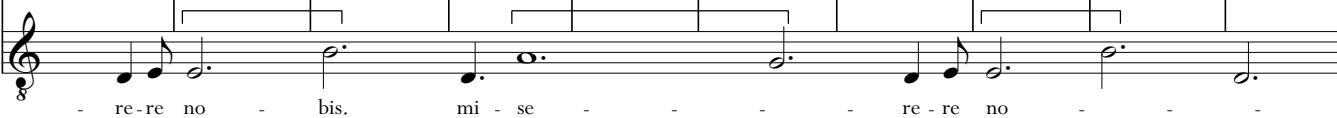
C. 

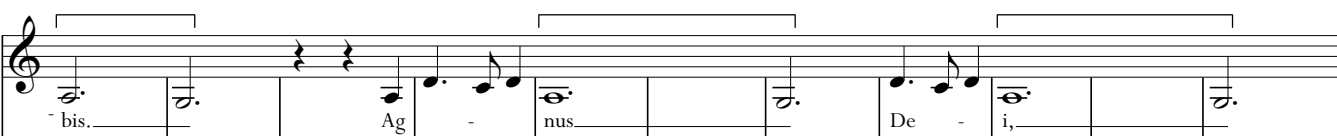
CT. 

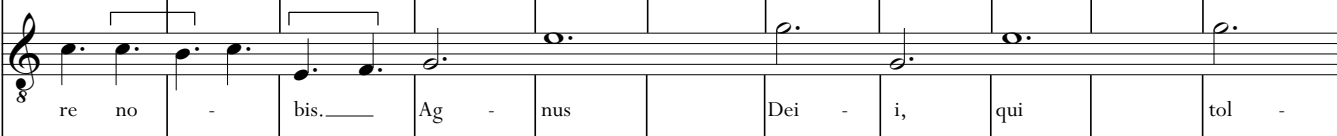
T. 

C. 

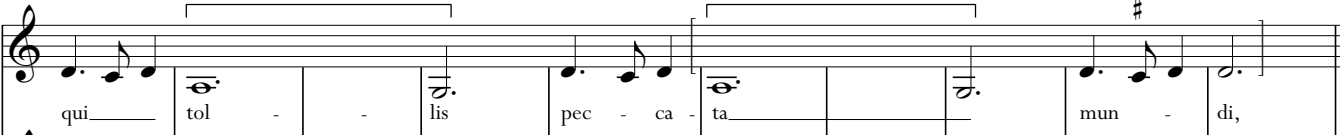
CT. 

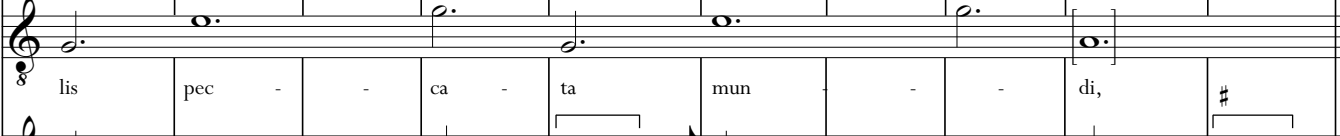
T. 

C. 

CT. 

T. 

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 -

CT. 
Do - na no - bis pa -

T. 
Do - na no - bis pa -

C. 
cem.

CT. 
cem.

T. 
cem.