The ambition of the *Ars edendi* project on Gloria tropes is to provide a critical text edition that accounts for all the trope-verses and prosulas that in different constellations could form a coherent version, including all unstable and ever wandering verses that occur within the frame of the Gloria Chant in all parts of the former Carolingian Empire in manuscripts dating from the ninth through the twelfth centuries.

Considering the fact that the Medieval Latin literary culture is a culture marked by its intense interest in hermeneutics, where all kinds of texts – biblical, classical, law texts, any texts – were the subject of commentaries and glosses, it does not seem to be remarkable that even the Gregorian Chants of the Roman mass should become a field open to extensive use of glosses and added verses performed together with the Chant.

Liturgical poetry in the form of additional lyrics inserted into all the Chants of the Mass, called tropes came to constitute a separate branch of imaginative and theological hermeneutics. These verses, which came to constitute a separate branch of imaginative and theological hermeneutics in the ninth through the twelfth centuries, provide interpretations of the words of the Chants, in the form of metaphors, images or tropes – with the effect that the grammatical term “trope” came to be the name of the literary and musical genre itself. Other texts, called sequences or proses, and prosulas were added to melismas, melodic sequences, such as the long sequences – or proses – tied to Alleluia, or the short prosulas added to the Alleluia verse, to the Offertory, as well as to the Gloria and Sanctus chants.

The oldest layer of tropes consist of a few items that are found in all parts of the former Carolingian empire under Charlemagne and his son Louis the Pius. Still most of the tropes seem to belong to regional traditions after of the division of the empire in the middle of the ninth century, generally divided into a West-Frankish tradition including Aquitania and England, that is the part of Charles the Bald, a Lotharingian tradition belonging to a transitional zone, including Italy and mainly related to Lothar, and an East-Frankish region ruled by Louis the German. But these regional limits are never definite and local
material constantly wander around to be adopted in new places.

Extensive repertories of text and music from these liturgical lyrics were collected in manuscripts all over Europe. Firstly written on loose leaves, or in the margin, they came soon to be inscribed into Graduals and Missals, and even in individual manuscripts labelled “troparium”, “sequentiarium” or prosarium”, or most often “troparium-prosarium”. The manuscript sources generally reflect a great variety of literary and liturgical customs. Today they offer us new insights into the intellectual, theological thinking and artistic creativity in this dynamic period of the Medieval European cultural history. At the same time, a close study of the imaginative hermeneutics applied in the medieval tropes can deepen our modern understanding of a Chant that is still today part of our daily life.

跛 Particular challenges in creating an edition of tropes to Gloria in excelsis

Variatio delectat. In the case of tropes and prosulas inserted into to Gloria in excelsis deo this becomes especially obvious. By its mere length, the Gloria Chant provides the largest number of ‘points of insertion’, i.e. places where trope verses could be inserted, here marked with an asterisk:

* Gloria in excelsis deo *
Et in terra pax *
Hominibus bone voluntatis *
Laudamus te *
Benedicimus te *
Adoramus te *
Glorificamus te *
Gratias agimus tibi *
Proprie magnam gloriam tuam *
Domine deus *
Rex caelestis *
Deus pater omnipotens *
Domine fili unigenite *
Iesu Christe *
Domine deus *
Agnus dei *
Filius patris *
Qui tollis peccata mundi *
Miserere nobis *
Qui tollis peccata mundi *
Suscipe deprecationem nostra *
Qui sedes ad dexteram patris *
Miserere nobis *
Quoniam tu solus sanctus *
Tu solus dominus *
Tu solus altissimus *
Iesu Christe *
Cum sancto spiritu *
In gloria dei patris *
Amen.

* Glory to God in the highest *
And on earth peace *
To men of good will *
We praise you *
We bless you *
We adore you *
We glorify you *
We give thanks to you *
For your great glory *
Lord God *
Heavenly King *
God the Father almighty *
Lord Jesus Christ *
Only-begotten Son *
Lord God *
Lamb of God *
Son of the Father *
Who take away the sin of the world *
Have mercy upon us *
You who take away the sin of the world *
Receive our prayer *
You who sit at the right hand of the Father *
Have mercy upon us *
For you alone are holy *
You alone are the Lord *
You alone are the most high *
Jesus Christ *
With the Holy Spirit *
In the glory of God the Father *
Amen.
The added verses form a new unit together with the base Chant consisting, a unit consisting of textual and musical layers in intricate interaction. With very few exceptions, they are anonymous. The role or the author is rather to be defined as that of the compiler, sometimes artful and successful in compiling segments of text and music to ever new units. The construction of the local repertory must have been at the same time a demanding challenge and a most joyful play, where a creative compiler had great possibilities to form his own versions, sometimes more, sometimes less successfully.

The author, compilator, chantor, the person responsible for the repertory had several options. Either he could hold on to a limited number of verses in his exemplar, but vary the position of the verses in the chant. Or he could take verses used in other Gloria chants, so called wandering verses, versus vagantes, and add them into an existing trope complex. He could even be as radical as the compiler of the Troper Paris BnF ms 1119 from Saint-Martial and suggest three or four alternative verses to each segment of the Gloria chant that could be chosen ad libitum. In all he gives 74 such verses, all of them with a general laudative content, and never referring to a specific feast though. This was a method particularly favoured in the case of Gloria chant sung to the melody A1. Or, again, he could create one or more new verses and add to the imported version. Or the redactor might simply create a totally new Gloria trope for his local repertory, or write a new text to an old melody.

It is not unusual to find well over 20 verses added to the same chant, and up to fifty different verses can in one way or another be connected with the same unit or trope complex. This means that the variations not only in readings, but also in number, order and exact position, are great from one manuscript to another, from one tradition, to another.

∞  Challenges for the editor

In this kind of ‘functional poetry’, adapted in accordance with changing needs, the first challenge for the editor is not to try to reconstruct an author’s original. It is clear that we cannot regard such a complex simply as one original text that was once complete and later ‘degenerated’ into corrupt forms. The text presented in each individual manuscript, as long as it was a text actually performed, has to be regarded as an authentic text. Still each trope complex should be presented in a form that is as clear and readable as possible.

A composition consisting of a few kernel trope verses and tied to a specific Gloria melody and connected to a specific feast can in other places can be combined with other verses, sung to another Gloria melody, even tied to other feasts. Still the unit should be presented in such a way that it becomes visible

to the reader that these verses are part of the same trope complex. In the text edition one representative version must still be chosen to make a basic central form visible to the reader. At the same time, all the variants and versions of the trope complex must be clearly presented as alternative but still authentic forms.

Another challenge to be solved is the treatment of the numerous wandering verses, that is verses in both tropes and prosulas that can be used in different trope complexes. They are many, and they are part of the early history of tropes.

One difficulty concerns the textual interaction between the words of the Gloria Chant and trope verses. This becomes especially complicated in the cases where the same trope is found in both East and West-Frankish repertories, as the trope verses seem to have fulfilled different functions in the two traditions. In importing a trope from one tradition to another this ambiguity created syntactical and grammatical confusions for the medieval redactor.

A special problem to be solved is the treatment of additions inserted into the Gloria chant in the form of Prosulas added to the verse Regnum tuum solidum permanebit in aeternum, and other 'Versus' and Prosulas tied to Iesu Christe and Amen. Originally these prosulas are short sequences or proses inserted into the triumphant solemn final of the chant firstly as part of the verse Regnum tuum. In Westfrankish repertories there is room for melismatic elaborations on the vowel e of the syllable per- of permanebit. Soon this verse could be replaced by other verses as basis for a prosula as well. This means that the variations in form and structure varies and the number of wandering verses is considerable also within this sub-genre. In order to show all the varying forms of these prosulas the best method seems to be to treat them as complexes of varying verses in the same way as the complexes of trope verses.

Previous approaches

Earlier editors have approached the material in different ways. Two major projects have undertaken to edit trope texts from all regions and genres: in the series Analecta hymnica (AH) tropes to the Ordinary Chants of the Mass were edited by Clemence Blume and Henry Marriot Bannister in volume 47 (1905) and the tropes to the Proper Chants in volume 49 (1906) by Clemens Blume. The Corpus Troporum (CT) series is being edited by the latinists Gunilla Björkvall, Gunilla Iversen and Ritva (Jonsson) Jacobsson in Stockholm since 1975.

Since the manuscripts containing tropes are the earliest sources of medieval musical notation, other scholars who have studied this material have mainly been musicologists, and they have nearly all focused on particular regional repertories. Thus, for instance Alejandro Planchart concentrated his studies

---

on the repertory of the Winchester tropers, Klas Rönna on Aquitanian Gloria tropes.\(^4\) The Beneventan repertory of Ordinary tropes has been edited by John Boe, and Gloria tropes from Breme-Novalesa Community in Northern Italy have been the subject of a Dissertation by Mark Leach, whereas James Borders has edited Ordinary tropes in Nonantola, and Arturo Tello Ruiz-Perez those in Iberian sources.\(^5\) The liturgist Miguel Groz has edited tropes and sequences in Catalonian Vic.\(^6\) All these studies are mostly centred on tracing local versions, listing verses but not generally analysing the meaning of the words and the liturgical function of the tropes.

In the CT editions of Proper tropes, is each single verse, here called ‘trope element’, is edited in alphabetic order, and by means of tables – placed separately – the reader has to reconstruct the version of each manuscript, combining the separate trope elements from the edition. The result is a technically rather complicated presentation which had to be complemented with a number of diplomatically edited examples in a separate part of the volume. Another method was applied in the CT editions of tropes to the Sanctus and Agnus Dei Chants, where the tropes were edited as whole units, or trope complexes including all trope verses that could be used within each complex.

The editors of the Gloria tropes and prosulas in Analecta Hymnica vol. 47, Henry Marriot Bannister and Clemens Blume, established a normalised version of what they considered to be real verse, that is metric poetry, leaving out other texts and only giving some variant verses in the apparatus. The established text version is however very often not found in any of the manuscripts. Many manuscripts and regional versions are simply omitted, due to the basic ambition only to edit the original version of the author, although the ‘author’, in the case of tropes as in the case of many other floating, compiled texts typical for the Medieval literary culture, should more fittingly be seen as the ‘compilator’. Entire trope complexes were omitted since, according to their opinion, a poetic text had to be metric, versified, structured in a specific way to be accepted for the edition. Thus, they argue, for instance, in connection with Laus tua deus, the most widely spread of all Gloria tropes:

\(^6\) Gros I Pujol, Miquel S., Els tropers prosers de la catedral de Vic, Estudi i edició, Barcelona: Institut d’estudis catalans, 1999.
Weil dieser Gloriatropus nicht metrisch oder rhythmisch gebaut ist, auch keiner Symmetrie oder Parallelismus seiner Glieder aufweist, hatte er leider kein Platzrecht unter den Gloriatropen unserer Analecta hymnica.\textsuperscript{7} 

In contrast to these opinions, the ambition of the CT edition of Gloria tropes within the Ars edendi programme is to present an exhaustive edition of all texts from all regions before the year 1200, ‘versified’ or not. This edition should reflect the medieval predilection for variety, and the medieval literary method as an art of compiling different segments into new units. One effect of this choice is that the material of tropes and prosulas to \textit{Gloria in excelsis} will be around twice as large as that edited in the \textit{Analecta hymnica}.

The method used by the German musicologist Klaus Rönnau in his edition from 1967 of tropes in Aquitanian sources is ‘economic’ and rational.\textsuperscript{8} For each trope complex, Rönnau firstly simply refers to the standard version presented in the \textit{Analecta} edition, and then just gives the additional the verses belonging to other versions of the Aquitanian trope in question. In presenting alternative versions he uses numbers to indicate the order of the verses in each particular version. This means for example that in his edition of \textit{Laudat in excelsis}, for instance, a number five (5) can indicate the verses, \textit{O bone rex} or \textit{Gloriosus es rex} just as well as the verse \textit{Domine deus redemptor}.\textsuperscript{9}

A similar but more detailed method was followed by the American musicologist Alejandro Planchart in his edition of the Winchester tropers from 1977.\textsuperscript{10} In one volume the editor presents musical transcriptions from the Winchester tropers, and in the other he presents the different versions of the texts. He divides the local versions into groups named A, B, C, D etc. Again, he uses numbers to indicate the order in which the verses occur in the different versions. Thus, in his presentation of the same trope, \textit{Laudat in excelsis}, number five can read \textit{Qui super astra}, as well as \textit{Qui solita populum}, or \textit{Grates immensas}.\textsuperscript{11} In this thorough study, Planchart has the ambition to show all the varying forms of tropes used in Winchester tropers with all variants in interaction between trope verses as segments of the Chant, and show the Winchester tropes as being part of a complicated pattern of regional versions. But in spite of the conglomeration of too many pieces of information at the same time, it is still incomplete as a text edition and not very friendly to the reader.

The AR- editions of the Ordinary tropes from Nonanola by James Borders, and of the Ordinary from Benevento by John Boe, the editors present musical

\textsuperscript{7} AH 47, p. 282.  
\textsuperscript{9} Rönnau 1967, pp. 151–154.  
\textsuperscript{11} Planchart 1977, pp. 270–273.
transcriptions of Gloria tropes from these local repertories. In these useful editions of different local versions are generally presented in parallel settings, but without a conventional critical apparatus.

In his study on Ordinary tropes in the Iberian region, the Spanish musicologist Arturo Tello Ruiz-Perez maps the repertories and presents exhaustive tables indicating the very existence of a trope in all manuscripts, whereas he only edits text and music from Sources in Spain using the Gerona troper Paris, BnF, ms lat. 495 as source for the music edition. Ruiz-Perez gives bibliographic references to earlier editions and studies of each trope complex. The result is a good source for those who want only one chosen example with musical transcription, and a thorough inventory list of the Iberian repertories, but not a critical edition of the texts.

A general problem in all studies by musicologists is that there is usually no real critical apparatus, but variant readings are often given ad hoc and sometimes in an arbitrary way. To give both melodies with all minor variations, and at the same time the texts with a consistent apparatus is very difficult. It demands a double competence that is not often at hand. The best results might be achieved by musicologists and textual scholars working in close collaboration. To provide editions of text and music in separate volumes as separate but compatible tools might be a more ideal solution.

Proposed new solutions
As mentioned the aim of the ars edendi project on Gloria tropes is to provide a critical text edition that accounts for all the trope-verses and prosulas that in different constellations occur within the frame of the Gloria Chant in the Medieval Mass.

The material is collated from nearly 150 manuscripts dating from the ninth through the twelfth centuries. The manuscripts are collated in an order according their local provenance, firstly those coming from the East-Frankish regions, after the division of the former Carolingian empire (Germanus part), then those from the North-West, England, and from the so called zone de transition, Lotharingia, (Lothar’s part), then those from the South-West, that is from Aquitania and and places around the Pyrennees, and Spain from Vic to Santiago de Compostela, and finally from Italy from northern Italy to Benevento. Thus, the presentation of the manuscripts generally follow the geographical Ordre de collation established for the earlier CT editions of tropes to the Ordi-


Tropes and prosulas added to the Chant ‘Gloria in excelsis’
nary, and roughly for *Corpus Troporum*, as a whole. (An alphabetic *ad hoc* list of the manuscripts and a list of the Order of collation of the manuscripts can be seen in Appendices 1 and 2.)

**Trial and error**

To make an edition of entire trope units was not a self evident method in the case of the addition to the Gloria Chant. This is a decision that is the result of a long process of trial and error. The collation of manuscript readings started with the East-Frankish manuscripts, those from Saint Gall. In these repertoires the texts are relatively stable, the single trope verses generally have a fixed position within the unit, and there are very few wandering verses and hardly any prosulas (whereas on the other hand, the trope verses are often composed according to a prosula technique, that is, the trope verses follow after the segments of the Chant, reflecting and meditating the words of the Chant that have just been sung). With this material it seemed natural and easy to form an edition of Gloria tropes presenting the troped chants as entire units.

But confronted with the enormous amount of wandering verses and ever varying constellations of verses in the West-Frankish and Italian Gloria tropes, I firstly mistrusted and thought that an element edition would be the only solution for this floating material. So the strategy was changed and I set out to create an edition of single verses in alphabetical order. The result was a very practical working tool, an alphabetic collection of single trope verses without context. But such an edition was bound to be became very difficult to read, since each trope complex in question had to be given for each variant reading. The critical apparatus became overloaded, a jungle of too many pieces of information, which all made the overview over the trope complexes less clear.

In an effort to show the interaction between trope verses and segments of the Chant, a pilot study was devoted to the trope *Quid tibi nunc* with twenty verses interacting in various ways with the words of the Chant. Each segment of the Chant was given a letter and each trope verse a number, in order to give the structure of each version visible in a table. The result was a table too complicated to be useful. A similar structure for a table was suggested and discussed again during the meeting in Toronto with Nicolas Bell. But the disadvantages are larger than the advantages, I think, for reasons given above. Another solution had to be found for the presentation of the interaction between Chant and trope verses in each single manuscript. The solution, a separate overview of each manuscript, (*Aperçu des mss*) will be presented below.

I also left the idea to edit each verse separately in an ‘element edition’ and returned to the initial plan. Now, the chosen form of the text edition presents all the units, or complexes, of trope verses and base Chant forming together one

---

song. The trope complexes are being ordered alphabetically after the incipit of the first trope verse.

荖 Chosen solutions

Proposed form for a two volume Edition

The plan for the chosen solution is an edition will include two volumes:

Volume I will contain an Introduction presenting the material, the editorial problems, the c. 150 manuscripts, the introduction to the edition, and the Edition itself of around 150 trope and prosula complexes, (twice as many as those edited in the Analecta hymnica a century ago).

The language used for the Introduction and Commentaries will be French as in most earlier ct-trope editions.

Volume II will contain an Overview of all the manuscripts, (Aperçu des manuscrits) regionally ordered after the collation order. (An extract from the overview of the Gloria repertory in the manuscript from Moissac can be seen in Appendix 3). This part is a necessary complement to the edition. It is the solution to the problem with too many pieces of information in presenting the interaction between the segments of the Chant and trope verses in all local variations. Here the reader will have a detailed overview of the Gloria repertory in each manuscript, with information on date and provenience of the manuscript, with folio numbers, rubrics, and feast indications, and identification of the melody of the Gloria Chants. Here the incipits of the trope verses keep the spelling of the individual manuscript. But above all this overview gives the precise place of insertion of each trope and prosula verse between the segments of the Chant. Through this procedure the edition will not be overloaded with these informations.

Volume II will also contain a Table of all manuscripts and their tropes and prosulas indicated by the number of the trope complex, similar to that found in ct VII over the repertories of Sanctus tropes in the manuscripts. It will contain a number of Indices:

Index of all single trope verses with indication of the trope complexes where it occurs,

Index of all single prosula verses and the prosulas where it occurs,

Index of feasts to which specific tropes and prosulas are connected

Index of forms of versification

Index of notable words and names.

Finally, the volume will contain a section of Plates and Figures and a Bibliography.

In addition, there will be an appended section provided by the French musicologist Marie-Noël Colette with Musical transcriptions of certain chosen examples.


Tropes and prosulas added to the Chant ‘Gloria in excelsis’
Since the edition will be edited in the Stockholm University Acta series the text material will be available and searchable on the net. The edition will hopefully make this cultural heritage accessible to other scholars and the methods established could act as useful models for editions of other similar text genres.

In the following I propose editorial solutions in one example, *Laudat in excelsis*, one of the around 150 trope complexes to be edited. It has to be stressed that this is just a very preliminary form, and that it is bound to be corrected and modified and complemented in many ways in a final edition. But it can give an idea of the methods proposed. (The procedure can be followed in the Example).

### A proposed form for the Edition

1. **Basic version**
Firstly, there will be an edition of one basic constituent version of each trope complex. In most cases, this version contains the verses that are generally found in the opening part of the chant, and where variation is less often found. The text is presented with normalized spelling (following Lewis and Short), with the text of the base chant, *Gloria in excelsis*, given in *italics* without abbreviations and with normalized spelling. The syntactic interaction between base text and trope verses is made as clear as possible through the punctuation. Each trope verse gets a number (1, 2, 3, etc.). But it has to be stressed that this number indicates the identification of the specific verse and not the order in which it occurs in different versions, as in the musical editions mentioned above. (Verses indicated by the number five in those editions are here identified as verses 16, 8, 9, 5, 17, 35).

Our example, *Laudat in excelsis*, is among the oldest tropes to *Gloria in excelsis*. In its basic, constituent version it consists of a series of five elegiac distics, more or less inspired by hymns by Théodulphe of Orleans. The four first verses constantly have their place of insertion in the opening part of the Chant. Paraphrasing the twofold opening of the Chant itself, *Gloria in excelsis et in terra pax hominibus*, the distics follow this twofold structure, the hexameter verse expressing the heavenly praise, and the pentameter that of mankind on earth. Thus, the words *Laudat in excelsis* and *laudat et omnis homo* refer to the opening words of the Chant and prepares the celestials and mankind to join in singing *Laudamus te*. The host of angels in heaven *benedicit*, as does the mortal man, preparing the singing of *Benedicimus te*. The heavenly hosts adore, as do the earth and the sea and thus, prepare for the words *Adoramus te*. Likewise in verse 4, the brilliant stars of heaven glorify you, as do all your creation, and thus the verse introduces the words *Glorificamus te* of the Chant.

2. **Alternative verses found in the same trope complex**
Directly after the first basic version follow – below the three asterisks – all the individual verses that are found in one or another constellation within the
same trope complex. The verses are collected into the edition according to the geographical order of collation. This is a practical solution, a way of handling the large material in a consistent way. Again, the numbers are just used to identify the verses, and a high number just gives a hint that this is a verse from an Italian source, since these come towards the end of the collation order. This solution differs from that of the musicologists who in their editions of local repertories generally use numbers to indicate the placement of a verse in the song, and thus use the same number for several different verses, as we just observed.

In order to underline that the alternative verses should be regarded as just as authentic as those in the basic version, they are printed in the same size (12 points) as the verses of the basic version. Like the first verses they are given with normalized spelling, but this time without final punctuation, since their syntactic relations to the phrases of the Chant can vary according to their place of insertion in various versions.

The numbers of the Prosulas, as well as of the Invitations to intone Gloria in excelsis deo, and the Versus introducing the last Jesu Christe and the final word Amen are printed in italics, and their text is indented to make them immediately discernible from the trope verses. In the case of Laudat in excelsis, there are, so far, two Invitations (Ia and Ib), the verse Regnum tuum solidum (R), and three prosulas (13, 24 28), one Versus to Christe (7), and one Versus to Amen, (12). In all the complex contains 41 verses, in the material investigated so far.

3. Table indicating all combinations of trope verses and prosulas and Versus

After the presentation of all possible alternative verses follows a table with all the verses and the manuscripts that have the same constellations. In the table, the manuscripts normally sort themselves out in regional groups. A blank space after the first four numbers makes it visible to the reader that in the case of Laudat in excelsis the four first verses are consistently kept together, whereas verse 5 can be used in varying positions in the Chant. Versions containing the verses 1–5 are found in East-Frankish sources, (like Be 11 and Lo 19768), and in North-West Frankish sources (like Cdg 473 from Winchester), as well as in sources from Lotharingia, the ‘Zone de Transition’ and Autun (Pa 10510, Pa 9448 from Echternach and Prüm and Autun), and North Italian sources, (Ox 222–Vce 162), from Novalesa, Monza, Modena and Vercelli), among them one of the earliest sources, Vro 90 from Monza dating from the middle of the tenth century.

This wide dissemination indicates that this early trope, found in all parts of the Carolingian reign, is possibly originating from the time before the division of the Empire. At the same time the table shows that the compiler of the oldest source kept in Saint-Martial (Pa 1240) changes the position of verse 5, and inserts non-versified verses (16, 10) in the depredation part of the Chant. It appears from the table that the slightly later Aquitanian sources (Pa 1120–Pa 779) all change the position of verse 5, and all insert several other verses (17–23).
The table shows as well that Volterra (Vol 39) in Northern Italy shares two verses (10, 11) with Nevers (Pa 9449 and Pa 1235), and that other, later Italian and Beneventan and Cassenese repertories add their own verses (35–41). It also shows that several Italian manuscripts, from Ivrea and Novalesa in the North to Montecassino and Benevento in the South, indicate the incipit of *Laudat in excelsis* in their specific lists of Gloria incipits.

4. Table of Versus vagantes
In connection with each trope complex there will be indications of ‘wandering verses, Invitations, Prosulas and *Versus ad Amen*, if there are any. These are verses that occur in other trope complexes as well. In the case of *Laudat in excelsis*, there are more than 20 such wandering verses found in the material investigated so far. The final placement of this little table in connection with the trope complex is however not yet clear.

The wandering Invitations, Prosulas, and *Versus ad Amen* are being edited as complexes with all variants in a separate section of the edition as well.

In the final form of the edition there will be a reference to the final index of Versus vagantes giving all the wandering verses in the edition, with indication of the numbers of the trope units where they occur.

5. References and textual sources
For each trope complex there follows references to earlier editions of the text, e.g. in the *AH*, etc., to the melody number of the Gloria chant itself, (such as Gloria A, Vatican I–XV, or Bosse 52), to facsimile editions, to musical editions, (such as those by Rönnau, Planchart, Leach, Borders, Ruiz-Perez etc. as well as to other studies on the trope in question, if there are any. (For a summary bibliography, see Appendix 4.) Naturally, there will also follow the commentary on biblical and other literary sources and references. Still, the commentaries on literary sources, and readings in the versions still remain to be done. What can be seen in the example is just a first beginning of such an apparatus to *Laudat in excelsis*.

6. Selected local versions
In immediate connection with each trope complex follow a certain number of chosen versions (*Versio II, Versio III* etc.) set in 10 points. These versions are given in order to give the reader an easy access to alternative versions. In these versions, each text is presented according to the spelling of its specific manuscript, with information on the place and date of the manuscript, folio number and the order in which the trope appears in the specific repertory, for instance as number 2 out of 23.

It might be good on the end to indicate the melody of the Gloria Chant for each version as well, although this information if available is given already in the Overview (*Aperçu des mss*).

Since the specific structure of the trope in each manuscript can be reconstructed by means of the Overview, the selection of the versions presented is
freely chosen by the editor to give the reader immediate access to an early, a specially beautiful and well composed version, or a very frequent version, or perhaps a very peculiar one. In the case of *Laudat in excelsis*, versions are given from Nevers (Pa 9449), Saint-Martial (Pa 1240), Moissac (Pa 1871), Bobbio (To 20), and Monte Cassino (Vat 602).

∞  Conclusion
As the reader can see, the material presented here represents a work in progress, within the editorial laboratory of the *Ars edendi* programme. This is a preliminary material, a few manuscripts still remain to be read, many things in readings and lists will need to be corrected and completed, At the same time I will be most grateful for all reactions: on the plan for the edition, on details, or on the editorial strategies described above, all in the ambition to create in the end a useful modern edition of these long forgotten lyrics from our common past.
Example: Proposed form for an edition of Laudat in excelsis

1. Basic version

   Gloria in excelsis deo
   et in terra pax hominibus bonae voluntatis.

1  Laudat in excelsis caelum terramque regentem
   angelicus coetus, laudat et omnis homo.
   Laudamus te.

2  Te benedicit ovans angelorum celsa potestas,
   et mortalis homo te benedicit ovans.
   Benedicimus te.

3  Te veneranter adorant cuncta caterva polorum,
   te tellus, pelagus laudat, adorat, amat.
   Adoramus te.

4  Glorificant dominum rutilantia sidera caeli,
   glorificant te, rex, cuncta creatu tua.
   Glorificamus te.

5  Qui super astra sedes ad dexteram patris in alto,
   rex caeli, famulis tu miserere tuis.
   Gratias agimus tibi propter magnam gloriam tuam,
   Domine deus, rex caelestis, deus pater omnipotens,
   Domine fili unigenite, Iesu Christe,
   Domine deus, agnus dei, filius patris,
   Qui tollis peccata mundi, miserere nobis,
   Qui tollis peccata mundi, suscipe deprecationem nostram,
   Qui sedes ad dexteram patris, miserere nobis,
   Quoniam tu solus sanctus, tu solus dominus, tu solus altissimus
   Iesu Christe cum sancto spiritu in gloria dei patris. Amen.

2. Alternative verses found in the same trope complex

   Ia  Sacerdos dei, veni ante sacrum et sanctum altare
       et in laude regis regum vocem tuam prior emittere dignare,
       suplices te rogamus, eia, dic domne:

   Ib  Cives superni
       hodie suam
       simul et nostram
       nuntiat mundo
       Christi nativitatem
       Gloriam deo
       resonemus omnes:

   6  Gratificare de cuncto cum cive superno,
       venalis homo, gratificare deo
R Regnum tuum solidum permanebit in aeternum

7 Christe caelorum, rex alme,
voces nostras inclite,
vocibus angelorum adiunge

8 Gloriosus es rex Israel in throno patris tui

9 Domine deus redemptor Israel

10 Deus fortis et immortalis

11 Caelestium, terrestrium et infernorum deus

12 Te summa trinitas et una,
Te poscimus ut culpas abluas, noxias subtrahas,
Des pacem famulis nobis quoque.
Gloria per cuncta saecula saeculorum

13 Sceptrum gloria sanctorum,
Deus aeterne, rex clementissime atque misericordissime,
Redemptor alme, cui cuncta famulantur creatam vere,
Tu pie exaudi preces clamantium ad te,
Tu qui es virtus, laus et lumen indeficiens
Decus atque paternum

14 Quem caeleste agmen
assidue nectareo collaudant canore,
nostra ne cantica respue

15 Solus et omne bonum quo nos satiemur in aevum

16 O bone rex et pie domine,
clementiam ineffabiliter tuam magnificantes devote

17 Qui solita populum tua, rex, pietate gubernas,
semper in aeternum protegis atque regis

18 Qui regis imperio terram pelagusque polumque
tu voluisti sciri nomen in orbe tuum

Tropes and prosulas added to the Chant Gloria in excelsis
19 Qui genus humanum clementer ab hoste maligno
in cruce iam moriens carne tu, rex, redimis

20 Angelicis coetus coniunctus noster catervis
adsistit iugiter vultibus ecce tuis

21 Regnorum, pie rex, Christe et domine dominorum,
gloria, lux, virtus, laus, honor atque salus

22 In te vera quidem fulget sapientia, Christe,
in te vita, salus, gloria divitiae

23 Cuius est regnum solius, victoria, virtus,
tu famulis cunctis tu miserere tuis

24 Sceptrum cuius nobile
Tuum benigne dominantem caeli et terraeque machinae.
Natus hodie nobis matre qui semper es de virgine,
Attollens extende, protege ab hoste,
Quo nos laudare mereamur vere
Cuius nomen
Permanebit in aeternum

25 Magnus fortis atque terribilis

26 Rex pacificus atque laudabilis

27 Redemptor universi orbis

R
Regnum tuum solidum
Permanebit indivisum inconcussum sine fine, perenne.
Te adorant et collaudant simul omnes virtutes angelicae
Et nos supplices collaudamus tuum nomen
Qui permanebit in aeternum

29 Quia redemisti nos proprio sanguine

30 Te benedicet omnis creatura mundi, sol, luna sidera caeli

31 Ut possimus consequi hoc, deus, precibus devotis

32 Te adorant virtutes angelicae
cum prostratos nos anima et corporis
33 Qui indiges nullius laude,  
deus trine et une domine

34 Quem benedicit mare et aquae,  
sol et luna, terrae et stellae caeli lucidae

35 Grates immensas reddit tibi caelicus ordo  
caelorum domino nos quoque terrigenae

36 O pater omnipotens, o pulchri conditor orbis  
O rex caelorum, parce tuo populo

37 O fili patris, o magni gloria mundi,  
exaudi plebem, o pie Christe tuam

38 Qui damnas mundi damnatus crimine damna  
nostra tuis tribue bona cuncta bone

39 Tu quoniam solus sancto qui sanguine sanctus  
sanctificas mundum nostra piacla pians

40 Tu solus dominus dominans caelestia regna  
dextra terrarum et tua sceptra tenens

41 Tu solus regnum princeps altissimus orbis  
quam totus laudat glorificatque deum

3. Table indicating all combinations of trope verses and prosulas

<table>
<thead>
<tr>
<th>1 2 3 4 5</th>
<th>Be 11 Ox 27 Cdg 473 Brü 3089 Ma 19421 Pa 10510 PaA 1169 Ox 222 Vce 186 Mza 76 Vro 90 Vro 107 Mod 7</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 2 3 4 5 R</td>
<td>Vce 146 Vce 161 Vce 162</td>
</tr>
<tr>
<td>1 2 3 4 6</td>
<td>Lo 19768</td>
</tr>
<tr>
<td>1 2 3 4 5 7</td>
<td>Pa 9448</td>
</tr>
<tr>
<td>1 2 3 4 8 9 5 10 11 7 12</td>
<td>Pa 9449</td>
</tr>
<tr>
<td>1 2 3 4 8 9 5 10 11 13 7 12</td>
<td>Pa 1235 (Versio II)</td>
</tr>
<tr>
<td>1 2 3 4 14 15</td>
<td>Pa 13252</td>
</tr>
<tr>
<td>1 2 3 4 16 10 5</td>
<td>Pa 1240 (Versio III)</td>
</tr>
<tr>
<td>1 2 3 4 17 18 19 20 5 21 22</td>
<td>Pa 1120 Pa 909 Pa 1119 Pa 1121 Pa 887 Pa 1084 Pa 1118 Pa 1871 (Versio IV) Pa 495</td>
</tr>
<tr>
<td>1 2 3 4 17 18 19 20 21 5 22 23 24</td>
<td>Pa 903</td>
</tr>
<tr>
<td>Ia Ib</td>
<td>Pa 779</td>
</tr>
<tr>
<td>1 2 3 4 5 10 11 R</td>
<td>Vol 39</td>
</tr>
</tbody>
</table>

Tropes and prosulas added to the Chant Gloria in excelsis
4. Table of Versus vagantes

Invitatio vagans:  Ia, Ib
Versus vagans:  5, 8, 9, 10, 11, 12, 14, 16, 23, 25, 26, 27, 31, 33, 34
Prosula vagans:  7, 13, 24, 28,
Versus ad Amen: 12

5. References and textual sources

Gros I Pujol 1999, p. 320 ;
1–5 Vro 90 facsimilé dans Pax et sapientia, p. 82 ;
Gloria mél. A, Vat. II, IV, XI (Bosse mél. 13, 51) ;
1–6 Distiques ; cf l’hymne Gloria laus et honor de Theodulphe d’Orléans.

6. Selected local versions

Versio II
Nevers, Saint-Cyr, milieu du XIe siècle.
Pa 1235; fol.192–192v ; no 5/21:

Gloria in excelsis deo
et in terra pax hominibus bonae voluntatis.
1 Laudat in excelsis caelum terramque regentem,
Angelicus cetus, laudat et omnis homo.
Laudamus te.
2 Te benedicit ovans angelorum celsa potestas,
Et mortalis homo te benedicit ovans.
Benedicimus te.
3 Te veneranter adorat cuncta caterva polorum,
Te tellus, pelagus laudat, adorat, amat.
Adoramus te.
4 Glorificant dominum rutilancia sidera celi,
Glorificant te, rex, cuncta creatu tua.
Glorificamus te.
Gratias agimus tibi propter magnum gloriam tuam.
Domine deus, rex caelestis, deus pater omnipotens,
Domine fili unigenite, Jesu Christe.
8 Gloriosus es rex Israhel in throno patris tui
Domine deus, agnus dei, filius patris,
Qui tollis (peccata mundi, miserere nobis,
Qui tollis peccata mundi,
9 Domine deus redemptor Israel
   Suscipe deprecationem nostram,
5 Qui super astra sedes ad dexteram patris in alto,
   Rex caeli, famulis tu miserere tuis.
   Qui sedes ad dexteram patris, miserere nobis.
   Quoniam tu solus sanctus.
10 Deus fortis et immortalis
   Tu solus dominus.
11 Celestium, terrestrialium et infernorum deus.
   Tu solus altissimus.
13 Sceptrum, gloria sanctorum,
   Deus eterne, rex clementissime, et misericordissime,
   Redemptor alme, cui cuncta famulantur creata vere,
   Tu pie exaudi preces clamantium ad te,
   Tu qui es virtus, laus et lumen indeficiens
   Decus atque paternum.
   Iesu Christe.
7 Christe caelorum, rex alme,
   Voces nostras, o inclite,
   Vocibus angelorum adiunge
   Cum sancto spiritu in gloria dei patris.
12 Te summa deitas et una,
   Te poscimus ut culpas abluas, noxia subtrahas.
   Des pacem famulis nobis quoque
   Gloriam per cuncta secula seculorum.
   Amen.

Versio III
Saint-Martial de Limoges, IXe siècle.
Pa 1240; fol.39–39v ; no 2/16 :

    AD GLORIA
    (Gloria in excelsis deo
    et in terra pax hominibus bonae voluntatis.)
1 Laudat in excelsis celum terramque regentem,
   Angelicusetus, laudat et omnis homo.
   Laudamus te.
2 Te benedicit ovans angelorum celsa potestas,
   Et mortalis homo te benedicit ovans.
   Benedicimus te.
3 Te adhorant veneranter cuncta caterva polorum,
   Te tellus, pelagus laudat, adorat, amat.
   Adhoramus te.
4 Glorificant dominum rutilantia sidera celi,
   Glorificant te, rex, cuncta creata tua.
   Glorificamus te.
   Gratias agimus tibi propter magnum gloriam tuam.)
16 O bone rex et pie domine,
   clementiam inefabiliter tuam magnificantes devote.
   Domine deus, (rex caelestis, deus pater omnipotens,
   Domine fili unigenite.)
10 Deus fortis (et immortalis)

Tropes and prosulas added to the Chant Gloria in excelsis 19
Iesu Christe.
Domine deus, agnus dei, filius patris,
Qui tollis (peccata mundi, miserere nobis,
Qui tollis peccata mundi,
Suscipe deprecationem nostram,

Qui super astra sedes ad dexteram patris in alto,
Rex caeli, famulis tu miserere tuis.

Versio IV
Moissac, Saint-Pierre, dernier quart du XIe siècle.
Pa 1871, fol. 64v–65; no 10/30 :

Gloria in excelsis deo
et in terra pax hominibus bonae voluntatis.

1 Laudat in excelsis caelum terramque regentem,
Angelicus coetus, laudat et omnis omo.
Laudamus (te.)

2 Te benedicit ovans angelorum celsa potestas,
Et mortalis homo te benedicit ovans.
Benedicimus te.

3 Te veneranter adorant cunctae catervae polorum,
Te tellus, pelagus laudat, adorat, amat.
Adoramus (te.)

4 Glorificant dominum rutilantia sidera caeli,
Glorificant te, rex, cuncta creat a tua.
Glorificamus te.

17 Qui solita populum tua, rex, pietate gubernas,
Semper in aeternum protegis atque regis,
Gratias (agimus tibi propter magnam gloriam tuam.)

18 Qui regis imperio terram pelagusque polumque
Tu voluisti sciri nomen in orbe tuum.
Domine deus, (rex caelestis, deus pater omnipotens.)

19 Qui genus humanum clementer ab hoste maligno
In cruce iam moliens carne tu, rex, redimis
Domine fili unigenite,

20 Angelicis coetus coniunctus noster catervis
Adsistit iugiter vulitibus ecce tuis,
Iesu (Christe, domine deus, agnus dei, filius patris)

21 Regnorum, pie rex, Christe et domine dominorum,
Gloria, lux, virtus, laus, honor atque salus
Qui tollis (peccata mundi, miserere nobis,
Qui tollis peccata mundi, suscipe deprecationem nostram,

5 Qui super astra sedes ad dexteram patris in alto,
Rex caeli, famulis tu miserere tuis.

22 In te vera quidem fulget sapiencia, Christe,
In te vita, salus, gloria divitiae

Tropes and prosulas added to the Chant Gloria in excelsis
Quoniam (tu solus sanctus, tu solus dominus, tu solus altissimus)

23 Cuius est regnum soliusatque victoria, virtus,
    Tu famulis cunctis, tu, miserere tuis

Inea Christe(cum sancto spiritu in gloria dei patris. Amen.)

Versio V
Bobbio, milieu- fin du XIe siècle
To 20, fol. 29–29v ; no 2/6 :

Gloria in excelsi deo.
(Ex terra pax hominibus boae voluntatis.
Laudamus te)

1 Laudat in excelsis caelum terramque regentem,
    Angelicus coetus, laudat et omnis omo.
    Benedicimus te.

2 Te benedicit ovans angelorum celsa potestas,
    Et mortalis homo te benedicit ovans.
    Adoramus te.

3 Te veneranter adorant cunctae catervae polorum,
    Te tellus, pelagus laudat, adorat, amat.
    Glorificamus te.

4 Glorificant dominum rutilantia sidera celi,
    Glorificant te, rex, cuncta creatua tua.
    Gratias agimus (tibi propter magnam gloriam tuam.
    Domine deus, rex caelestis, deus pater omnipotens,
    Domine fili unigenite, Iesu Christe.
    Domine deus),

25 Magnus, fortis et terribilis.
    Agnus dei,

26 Rex pacificus atque laudabilis.
    Filius patris,

27 Redemptor universi orbis,
    Qui tollis peccata mundi, (miserere nobis,
    Qui tollis peccata mundi,
    Suscipe deprecationem nostram.)

5 Qui super astra sedes ad dexteram patris in alto,
    de celo, famulis tu miserere tuis.
    Qui sedes ad dexteram patris, (miserere nobis,
    Quoniam tu solus sanctus, tu solus dominus, tu solus altissimus,
    Iesu Christe cum sancto spiritu in gloria dei patris. Amen.)

Versio VI
Montecassino, fin du Xie siècle
Vat 602, fol. 47–50v : no 6/10 :

Sancti Benedicti et sancti Petri
Gloria in excelsis deo
et in terra pax hominibus boae voluntatis.

1 Laudat in excelsis caelum terramque regentem,
    Angelicus cetus, laudat et omnis homo :
    Laudamus te.

2 Te benedicit ovans angelorum celsa potestas,
et mortalis homo te benedicit ovans:
Benedicimus te.

3 Te veneranter adorant cuncta caterva polorum,
te tellus, pelagus laudat, adorat, amat:
Adoramus te.

4 Glorificant dominum rutilantia sydera celi,
glorificent te, rex, cuncta creata tua:
Glorificamus te.

35 Grates immensas reddit tibi celicus ordo.
Celorum domino nos quoque terrigene
Gratias agimus tibi propter magnam gloriam tuam.

36 O pater omnipotens, o pulchri conditor orbis,
o rex celorum, parce tuo populo,
Domine deus, rex celestis, deus pater omnipotens.

37 O fili patris, o magni gloria mundi,
exaudi plebem, o pie Christe, tuam,
Domine fili unigenite, Iesu Christe,
Domine deus, agnus dei, filius patris,

38 Qui damnas mundi damnas crimina damnнат
nostra tuis tribue bona cuncta, bone,
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.

5 Qui super astra sedes ad dextram patris in alto,
 rex celi, famulis tu miserere tuis.
Qui sedes ad dexteram patris, miserere nobis.

39 Tu quoniam solus sancto qui sanguine sanctus,
sanctificas mundum nostra piacla pians
Quoniam tu solus sanctus,

40 Tu solus dominus dominans celestia regna
dextera terrarum et tua sceptra tenens,
Tu solus dominus,

41 Tu solus regnum princeps altissimus orbis
quem totus laudat glorificatque deum,
Tu solus altissimus, Iesu Christe
Cum sancto spiritu in gloria dei patris. Amen
**Appendix 1: List of manuscripts in alphabetical order:**

<table>
<thead>
<tr>
<th>Code</th>
<th>Institution and Location</th>
<th>Code</th>
<th>Institution and Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ba 4</td>
<td>Bamberg, Staatsbibl. lit. 4</td>
<td>Ba 5</td>
<td>Bamberg, Staatsbibl. lit. 5</td>
</tr>
<tr>
<td>Ba 6</td>
<td>Bamberg, Staatsbibl. lit. 6</td>
<td>Ba 9</td>
<td>Bamberg, Staatsbibl. lit. 9</td>
</tr>
<tr>
<td>Ba 11</td>
<td>Bamberg, Staatsbibl. lit. 11</td>
<td>Ba 12</td>
<td>Bamberg, Staatsbibl. lit. 12</td>
</tr>
<tr>
<td>Ba 22</td>
<td>Bamberg, Staatsbibl. lit. 22</td>
<td>Ben 29</td>
<td>Benevento, Bibl. cap. 29</td>
</tr>
<tr>
<td>Ben 34</td>
<td>Benevento, Bibl. cap. 34</td>
<td>Ben 35</td>
<td>Benevento, Bibl. cap. 35</td>
</tr>
<tr>
<td>Ben 38</td>
<td>Benevento, Bibl. cap. 38</td>
<td>Ben 40</td>
<td>Benevento, Bibl. cap. 40</td>
</tr>
<tr>
<td>Ber 11</td>
<td>† Berlin, Staatsbibliothek, th. Lat. IV 11</td>
<td>Ber 40608</td>
<td>Berlin, Staatsbibliothek, th. Lat. 40608</td>
</tr>
<tr>
<td>Bo 2748</td>
<td>Bologna, Bibl. univ. 2748 (716)</td>
<td>Brü 3089</td>
<td>Brüssel, Bibl. royale, 3089</td>
</tr>
<tr>
<td>Cai 60</td>
<td>Cambrai, Bibl. mun. 60 (61)</td>
<td>Cai 61</td>
<td>Cambrai, Bibl. mun. 61 (62)</td>
</tr>
<tr>
<td>Cai 75</td>
<td>Cambrai, Bibl. mun. 75 (76)</td>
<td>Cai 78</td>
<td>Cambrai, Bibl. mun. 78 (79)</td>
</tr>
<tr>
<td>Cdg 473</td>
<td>Cambridge, Corpus Christi College, 473</td>
<td>CF 57</td>
<td>Clermont-Ferrand, Bibl. municipale, 57</td>
</tr>
<tr>
<td>Gra 757</td>
<td>Graz, Universitätsbibliothek, cod. 757</td>
<td>Hu 4</td>
<td>Huesca (Osca), Bibl. cap. 4</td>
</tr>
<tr>
<td>Ivr 60</td>
<td>Ivrea, Bibl. cap. 60</td>
<td>Ka 15</td>
<td>Kassel, Murtardsche Bibl. IV Ms theol. 15</td>
</tr>
<tr>
<td>Klo 588</td>
<td>Klosterneuburg, Stiftsbibl. 588</td>
<td>Kre 309</td>
<td>Kremsnünster, Stiftsbibl. cc 309</td>
</tr>
<tr>
<td>La 263</td>
<td>Laon, Bibl. mun. 263</td>
<td>Li 125</td>
<td>Linz, Oberösterreichische Landesbibliothek, 125</td>
</tr>
<tr>
<td>Ma 288</td>
<td>Madrid, Bibl. Nac. 288</td>
<td>Ma 289</td>
<td>Madrid, Bibl. Nac. 289</td>
</tr>
<tr>
<td>Ma 19421</td>
<td>Madrid, Bibl. Nac. 19421</td>
<td>MaA 51</td>
<td>Madrid, Bibl. de la Real Acad. de la Hist. 51</td>
</tr>
<tr>
<td>MC 127</td>
<td>Monte Cassino, Arch. della Badia 127</td>
<td>MC 318</td>
<td>Monte Cassino, Arch. della Badia 318</td>
</tr>
<tr>
<td>MC 339</td>
<td>Monte Cassino, Arch. della Badia 339</td>
<td>MC 540</td>
<td>Monte Cassino, Arch. della Badia 540</td>
</tr>
<tr>
<td>MC 540</td>
<td>Monte Cassino, Arch. della Badia 546</td>
<td>Me 452</td>
<td>† Metz, Bibl. mun. 452</td>
</tr>
</tbody>
</table>

*Tropes and prosulas added to the Chant Gloria in excelsis*
Tropes and prosulas added to the Chant Gloria in excelsis
<table>
<thead>
<tr>
<th>Code</th>
<th>Location</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>RoA 123</td>
<td>Roma, Bibl. Angelica</td>
<td>123</td>
</tr>
<tr>
<td>RoA 435</td>
<td>Roma, Bibl. Angelica</td>
<td>435</td>
</tr>
<tr>
<td>RoA 948</td>
<td>Roma, Bibl. Angelica</td>
<td>948</td>
</tr>
<tr>
<td>RoC 1741</td>
<td>Roma, Bibl. Casanatense</td>
<td>1741</td>
</tr>
<tr>
<td>RoC 3830</td>
<td>Roma, Bibl. Casanatense</td>
<td>3830</td>
</tr>
<tr>
<td>RoN 1343</td>
<td>Roma, Bibl. Naz.</td>
<td>1343</td>
</tr>
<tr>
<td>RoV 52</td>
<td>Roma, Bibl. Vallicelliana C</td>
<td>52</td>
</tr>
<tr>
<td>SaCal</td>
<td>Santiago de Compostela, Bibl. cap. Cod. Calixtinus</td>
<td></td>
</tr>
<tr>
<td>SG 376</td>
<td>Sankt Gallen, Stiftsbibl.</td>
<td>376</td>
</tr>
<tr>
<td>SG 378</td>
<td>Sankt Gallen, Stiftsbibl.</td>
<td>378</td>
</tr>
<tr>
<td>SG 380</td>
<td>Sankt Gallen, Stiftsbibl.</td>
<td>380</td>
</tr>
<tr>
<td>SG 381</td>
<td>Sankt Gallen, Stiftsbibl.</td>
<td>381</td>
</tr>
<tr>
<td>SG 382</td>
<td>Sankt Gallen, Stiftsbibl.</td>
<td>382</td>
</tr>
<tr>
<td>SG 484</td>
<td>Sankt Gallen, Stiftsbibl.</td>
<td>484</td>
</tr>
<tr>
<td>Sib Fr</td>
<td>Sibenik, Liber sacrament. Fransisc.</td>
<td></td>
</tr>
<tr>
<td>Stu 160</td>
<td>Stuttgart, Landesbibl. cod. brev.</td>
<td>160</td>
</tr>
<tr>
<td>To 18</td>
<td>Torino, Bibl. Naz. F. IV.</td>
<td>18</td>
</tr>
<tr>
<td>To 20</td>
<td>Torino, Bibl. Naz. F. V.</td>
<td>20</td>
</tr>
<tr>
<td>Toul 121</td>
<td>Toulouse, Bibl. cap.</td>
<td>121</td>
</tr>
<tr>
<td>Tsa 135</td>
<td>Tortosa, Arch. de la Cat.</td>
<td>135</td>
</tr>
<tr>
<td>Vat 489</td>
<td>Roma, Bibl. Apost. Vat. Palat. lat.</td>
<td>489</td>
</tr>
<tr>
<td>Vat 496</td>
<td>Roma, Bibl. Apost. Vat. Palat. lat.</td>
<td>496</td>
</tr>
<tr>
<td>Vat 602</td>
<td>Roma, Bibl. Apost. Vat. Urb. lat.</td>
<td>602</td>
</tr>
<tr>
<td>Vat 1553</td>
<td>Roma, Bibl. Apost. Vat. Reg.</td>
<td>1553</td>
</tr>
<tr>
<td>Vat 6082</td>
<td>Roma, Bibl. Apost. Vat. Lat.</td>
<td>6082</td>
</tr>
<tr>
<td>Vat 7231</td>
<td>Roma, Bibl. Apost. Vat. Lat.</td>
<td>7231</td>
</tr>
<tr>
<td>Vat 10654</td>
<td>Roma, Bibl. Apost. Vat. lat.</td>
<td>10654</td>
</tr>
<tr>
<td>Ven 124</td>
<td>Venezia, San Marco</td>
<td>124</td>
</tr>
<tr>
<td>Vce 146</td>
<td>Vercelli, Bibl. Cap.</td>
<td>146</td>
</tr>
<tr>
<td>Vce 161</td>
<td>Vercelli, Bibl. Cap.</td>
<td>161</td>
</tr>
<tr>
<td>Vce 162</td>
<td>Vercelli, Bibl. Cap.</td>
<td>162</td>
</tr>
<tr>
<td>Vce 186</td>
<td>Vercelli, Bibl. Cap.</td>
<td>186</td>
</tr>
<tr>
<td>Vic 105</td>
<td>Vic, Mus. Episc.</td>
<td>105 (111)</td>
</tr>
<tr>
<td>Vic 106</td>
<td>Vic, Mus. Episc.</td>
<td>106 (31)</td>
</tr>
<tr>
<td>Vic 122</td>
<td>Vic, Mus. Episc.</td>
<td>122</td>
</tr>
<tr>
<td>Vol 39</td>
<td>Volterra, Bibl. Guarnacci L. 3.</td>
<td>39</td>
</tr>
<tr>
<td>Vro 90</td>
<td>Verona, Bibl. Cap. XC</td>
<td></td>
</tr>
<tr>
<td>Vro 107</td>
<td>Verona, Bibl. Cap. CVII</td>
<td></td>
</tr>
<tr>
<td>Wi 1609</td>
<td>Vienna, Nationalbibl.</td>
<td>1609</td>
</tr>
<tr>
<td>Wi 1888</td>
<td>Vienna, Nationalbibl.</td>
<td>1888</td>
</tr>
<tr>
<td>Wi 13314</td>
<td>Vienna, Nationalbibl.</td>
<td>13314</td>
</tr>
<tr>
<td>Wo 160</td>
<td>Worchester, Cathedral, Chapter Libr. F.</td>
<td>160</td>
</tr>
<tr>
<td>Zü 97</td>
<td>Zürich, Zentralbibliothek, Rh</td>
<td>97</td>
</tr>
</tbody>
</table>

_Tropes and prosulas added to the Chant Gloria in excelsis_
Appendix 2: List of manuscripts in regional order (order of collation)

### L'Est
- SG 484
- SG 381
- SG 376
- SG 378a
- SG 378b
- SG 380
- SG 382b
- Wi 1609
- Be 11
- Zü 97
- Be 11
- Ba 5
- Stu 160
- Lo 19768
- Wi 1888
- Ka 15
- Pr 4
- RoA 435
- Ox 341
- Ox 340
- Ox 343
- Ox 27
- Ba 4
- Ba 9
- Ba 11
- Ba 12
- Ba 22
- Ba 6
- RoA 948
- Mü 14083
- Mü 14322
- Mü 14845
- Ven 124
- Kre 903
- Li 125
- Wi 13314
- Gra 756
- Klo 588
- Sib Fr

### L'Ouest
*Le Nord-Ouest et la Zone de Transition*
- Cdg 473
- Ox 775
- Lo 14
- Du 6
- Lo 4
- PaA 135

Tropes and prosulas added to the Chant Gloria in excelsis
Tropes and prosulas added to the Chant Gloria in excelsis

Lo 13
Ox 358
Pa 10508
Brü 3089
Cai 75
Cai 78
Cai 60
Cai 61
La 263
Me 452
Mü 14843
Pa 9448
Pa 10510
Pa 10501
Pa 9449
Pa 1235
Pa 3126
Pa 13252
Pa 2373
PaA 1169
cf 57

Sicile Normand
Ma 288
Ma 289
Ma 19421
Na 34

Le groupe méridional (au Nord des Pyrénées)
Pa 1240
Pa 1120
Pa 909
Pa 1119
Pa 1121
Pa 779
Pa 887
Pa 1084
Pa 903
Pa 1118
Pa 1871
Pa 1177
Mst 73
Pa 778
Tls 121
Apt 18
Apt 17

(au Sud des Pyrénées)
Pa 495
Vic 105
Vic 106
Tsa 135
Tropes and prosulas added to the Chant Gloria in excelsis

Italie

*Italie du Nord*

- Ox 222
- RoC 3830
- Vce 146
- Vce 161
- Vce 162
- Vce 186
- Mza 75
- Mza 76
- Vro 90
- Vol 39
- Vro 107
- Mod 7
- Be 40 608
- Pad 697
- Pad 47
- Ivr 60
- To 20
- To 18
- Mod 7
- RoC 1741
- RoC 3830
- RoN 1343
- Bo 2824
- RoA 123
- Pst 120
- Pst 121
- Vat 10654
- RoV 52

*Italie du Sud*

- GeB 74
- mc 546
- Vat 602
- mc 127
- Vat 6082
- mc 318
- mc 339
- Vat 576
- mc 540
- Vat 7231
- Ben 40
- Ben 38
- Ben 35
- Ben 29
- Ben 34
Appendix 3: pages 1–3 (out of 8) from the Overview of Paris, BnF na lat 1871: Pa 1871 deuxième moitié du XI siecle, Moissac, Saint-Pierre

En fascicule

f. 49

Sacerdos dei excelsi veni ante...
O sacerdos dei...
Summe sacerdos emite vocem...
Sacerdos dei excelsi veni ante... ¹
Laus tua deus reson-

f. 49v

Laudamus te
Benedicimus te
Adoramus te
Glorificamus te
Gratias agimus – unigenite
Sacerdos dei excelsi veni ante...
Summe sacerdos emite vocem...
Sacerdos dei excelsi veni ante... ¹
Laus tua deus reson-

f. 60   A (G)² loria – voluntatis

et...

Laudamus te
Benedicimus te
Adoramus te
Glorificamus te
Gratias agimus – unigenite
Sacerdos dei excelsi veni ante...
Summe sacerdos emite vocem...
Sacerdos dei excelsi veni ante... ¹
Laus tua deus reson-

f. 60v

Iesu Christe – patris
Qui tollis – nobis
Qui tollis – nostram
Qui sedes – nobis
Quoniam – altissimus
Iesu Christe
Sum sancto – Amen

ITEM LAUDES DE NATIVITATE

A

Laudamus.
Benedicimus.
Adoramus.
Glorificamus.
Gratias.
Propter magnam.
Domine fili.
Iesu.
Suscipe.
Qui sedes.
Quoniam tu.
Tu solus.
Tu solus al.
Iesu.

/ Domine deus redemptor Israhel

f. 61

Parvulus natus in orbe...
Caelestium terrestrium et ...
Qui pietate pollens...
Omnipotens altissime verbum...
Ultro mortali dominum...

f. 61v

Omnipotens altissime verbum...
Quem benedicit chorus...
Quem convenitus adorat...
Quod verbum caro factum...
Nativitatem tuam Christe...
O decorata proles...
Propter mundum redimendum...
Parvulus natus in orbe...
Quem hodie natum...
Ut hominem caelo reduceres...
O decus omnium
Prolis o rutilus...
Heros poli heros summa residens...
Te regem magnum nobis hodie...
Sceptrum cius nobile
Tuum benignem dominantem...
Natus hodie nobis matre...
At tollens extende protege ab hoste
Quo nos te laudare mereamur vere
Cuius nomen – in aeternum

Cum sancto.

A

Laud.
Ben.
Ador.
Glorif.
Gratias.
Domine deus.
Domine fili.
Iesu.
Qui tollis.
Qui sedes.

/ O redemptor humani...
Pioque tuo amore referens...
Cui omnis creatura famulatur...
Tu quem venturum...
/Tu succurre miseris...

Iesu Christe – patris
Qui tollis – nobis
 Qui tollis – nostram
Qui sedes – nobis
Quoniam – altissimus
Iesu Christe
Cum sancto – Amen

Tropes and prosulas added to the Chant Gloria in excelsis
Cum sancto.

VI

Gloria – voluntatis
Laudamus te
Benedicimus te
Adoramus te
Glorificamus te
Gratias – gloriam tuam
Domine deus – omnipotens
Domine fili unigenite
Iesu Christe, domine deus

Decus aeterne patris...
Pontus et ima polus...
Qui trinus unus ideemque...
Angelicus coetus...
Qui resides in arce poli...
Qui perpetua mundum...
Tu naturae omnis deus...
Tu es rex immensus...
Princps pater gloriosus rex

Cum sancto – Amen

DE LUCE

XV

Gloria – deo
Et in terra – voluntatis
Laudamus te
Benedicimus te
Adoramus te
Glorificamus te
Gratias – gloriam tuam

Quem cives caeleste...
Ut ministri domini...
Laudibus cuuis...
Per quem omne sacrum...
Omnipotens adorande...
Ut creatura creantem...
Hymnum maiestatis...
Sabaoth angelorum...
Ex quo nobis filius...
Te salvatorem et regem...
In deitate per secla...
Ut criminum labe expiatos...
Quem quisquis adorat...
Sit illi honor atque decus...

DE SANCTO SANCTO IOHANNE

A

Laudamus.
Benedic.
Adoramus te
Glorificamus te

O gloria sanctorum...
O decus et virtus...
Cantemos tibi laudes...
Angelicus tibi adstat...
Venerabilis apostolorum chorus...
Nostras domine gestorum culpas...

f. 64

Qui sedes.
Amen

/ Qui theologum Iohannem...

ALIA

A

Laudamus.
Bened.
Adora.
Glorific.

O laudabilis rex domine deus
Adonai benedicte deus
O adoranda et beata trinitas deus
Glorificande et metuende deus
Pax salus et vita omnium deus

Glorias.
Domine deus.
Deus pater.
Domine fili.
Jesus.
Qui tollis.
Qui sedes.

Sanctam maiestatem tuam...
Da pacem famulis et vitam...
Aeternam cum sanctis...
Qui solus habens immortalitatem...
Rex saeculorum domine...
Caeli terraeque creator...
Audi clemens servolorum...

Tropes and prosulas added to the Chant Gloria in excelsis
f. 64v

XI

Laudamus.

Benedic.

Adoramus.

Glorific.

Gratias.

Domine deus rex.

Domine fili.

Domine deus agnus.

Qui tollis.

Qui sedes.

Quoniam tu solus.

Tu solus.

Cum sancto.

Quod patris ad dexteram..

Omnia quem sanctum...

Tellus atque polum...

Glorificant agnum cives...

Gratia sanctorum splendor...

Rex caeli terraeque...

Laudemus agnum filium pacis...

Trinitas alma patri...

Semper devotis solve delictis...

Allitonom verbum patris...

Vota quoque sublimi...

Insons astripotens nostris...

Cuncta tenens et cuncta fovens...

Nos nostrasque preces...

f. 65

ALIA

XI

Laudamus.

Benedic.

Adoramus.

Glorific.

Gratias.

Qui sedes.

Cum sancto.

Sit tibi laus tria summa deus

Cuncta bonus benedicis heros

Quem omnis adorat usia supplex

Glorificant mare terra polus

Nos deus ut tibi gratifices

Ima deus homo celsa potens

Qui per eon demus omne melos

ITEM ALIA

A

Laudamus.

Benedicimus te

Adoramus.

Glorific.

Gratias.

Domine deus rex.

Domine fili.

Jesu.

Qui tollis.

Qui sedes.

Quoniam tu.

Jesu Christe.

Laudat in excelsis...

Te benedicit ovans...

Te veneranter adorant...

Glorificant dominum...

Qui solita populum tua rex...

Qui regis imperium terram...

Qui genus humanum...

Angelicus coetus coniunctus...

Regnorum pie rex Christe...

Qui super astra sedes...

In te vera quidem fulget...

Cuius est regnum...

ITEM DE PASCHA

A

Laudamus.

Bened.

Aoramus.

Glorific.

Gratias.

Domine deus.

Domine fili.

Jesu.

Qui tollis.

Qui sedes.

Quoniam.

Jesu.

Cum sancto.

Christe salus mundi.

Inrecitabiliter manans decor...

Aequalis concors socius...

Aethera suspendis...

Qui genus humanum cernens...

Regnator mundi regnans...

Nec voluisti etenim...

Qui crucifixus eras...

Solve catenas inferni...

Resurgens tumulo devicto...

Regibus inferni oppressis...

Eripis innumerum populum...

Rex sacer ecce...

Tropes and prosulas added to the Chant Gloria in excelsis

31
Appendix 4: Summary bibliography on research on Gloria tropes and prosulas

Text editions

Musical editions and studies of local repertories


BORDERS, James, Early Medieval Chants from Nonantola, Part I: Ordinary Chants and Tropes, Madison, Wisconsin 1996.

BOSSE, Detlev, Untersuchung einstimmiger mittelalterlicher Melodien zum „Gloria in excelsis Deo“, Tropes and prosulas added to the Chant Gloria in excelsis
Regensburg, 1955.


Falconer, Keith, Some early Tropes to the Gloria (Ph.D. Diss., Princeton University, 1989; UMI 89–20341); Quaderni di Musica/Realtà 30 (Modena 1993).


Husman Heinrich, Tropen- und sequenzenhandschriften (=Répertoire International des Sources Musicales: Tropen- und Sequenzenhandschriften), München 1964.


Textual studies


Selected facsimile editions


Il libro del Maestro – Piacenza, Biblioteca Capitolare, C.65. [Piacenza, Biblioteca Capitolare, 65]
