

# Gloria

z Missa Solemnis ex D

Leopold Pych

**Allegro**

Clarino I in D

Clarino II in D

Violino I

Violino II

Canto

Alto

Tenore

Basso

Organo

Glo - ri - a in ex-cel - sis De - o glo - ri - a

Glo - ri - a De - o glo - ri - a

Glo - ri - a in ex-cel - sis De - o glo - ri - a

Glo - ri - a De - o glo - ri - a

*p* *f* *tr* *tr* *p* *f* *p* *f*

6 6

4

Clno I

Clno II

Vn I

Vn II

C

A

T

B

Org

in ex - cel - sis De - o glo - ri - a glo -

in ex - cel - sis De - o glo - ri - a glo -

in ex - cel - sis De - o glo - ri - a glo -

in ex - cel - sis De - o glo - ri - a glo -

6 3 6 6 5 7 5 7

6 6

7

Clno I

Clno II

Vn I

Vn II

C

A

T

B

Org

ri - a in ex - cel - sis De - o in ex - cel - sis De -

ri - a in ex - cel - sis De - o in ex - cel - sis De -

ri - a in ex - cel - sis De - o in ex - cel - sis De -

ri - a in ex - cel - sis De - o in ex - cel - sis De -

3 9 3 9 5 9 7 # 6 3 4 5 # # 9 8 9 8 5 7

10

Clno I

Clno II

Vn I

Vn II

C

A

T

B

Org

- o in ex - cel - sis De - o glo - ri - a

- o in ex - cel - sis De - o glo - ri - a

- o in ex - cel - sis De - o glo - ri - a

- o in ex - cel - sis De - o glo - ri - a

6 4 5 #6

12

Cln I

Cln II

Vn I

Vn II

C

A

T

B

Org

et in ter-ra pax in ter - ra pax ho-mi - ni - bus bo - nae

et in ter-ra pax in ter - ra pax ho-mi - ni - bus bo - nae

et in ter-ra pax in ter - ra pax ho-mi - ni - bus bo - nae

et in ter-ra pax in ter - ra pax ho-mi - ni - bus bo - nae

# 6 # 6 #

16

Clno I

Clno II

Vn I

Vn II

C

A

T

B

Org

vo - lun - ta - tis et in ter - ra pax ho - mi - ni - bus bo - nae

vo - lun - ta - tis et in ter - ra pax ho - mi - ni - bus bo - nae

vo - lun - ta - tis et in ter - ra pax ho - mi - ni - bus bo - nae

vo - lun - ta - tis et in ter - ra pax ho - mi - ni - bus bo - nae

vo - lun - ta - tis et in ter - ra pax ho - mi - ni - bus bo - nae

5



22

Clno I

Clno II

Vn I

Vn II

C

A

T

B

Org

- ta - tis

- ta - tis

- ta - tis

- ta - tis

5  
6

Detailed description: This page of a musical score for 'Gloria' covers measures 22 through 25. The score is arranged for a full orchestra and a vocal choir. The instruments and voices are: Clno I, Clno II, Vn I, Vn II, C, A, T, B, and Org. The key signature is D major (two sharps). The time signature is 4/4. The vocal parts (C, A, T, B) are in unison, singing the words '- ta - tis'. The instrumental parts include: Clno I and Clno II with eighth-note patterns; Vn I and Vn II with more complex rhythmic patterns, including trills (tr) and sixteenth-note passages; C with a simple eighth-note line; A, T, and B with a simple eighth-note line; and Org with a bass line featuring a 5/6 fingering indication. The page number '8' is at the top left, and the title 'Gloria' is at the top center. The measure number '22' is written above the first staff. The vocal lyrics are placed below their respective staves.



Moderato

Vn I

Vn II

T

Org

6 7 6 5/6 6 3/4/2 6

Vn I

Vn II

T

Org

32

4/6 6 6 6 2/4 6 5/6 2 6 2/4



40

Vn I

Vn II

T

Org

*p* *f* *p*

Lau - da - mus te lau -

45

Vn I

Vn II

T

Org

- da - mus te lau - da - mus be - ne - di - ci - mus te a - do - ra - mus

6 6 7

51

Vn I

Vn II

T

Org

te glo - ri - fi - ca - mus te a - do - ra - mus te

56

Vn I

Vn II

T

Org

glo - ri - fi - ca -

61

Vn I

Vn II

T

Org

*f*

*f*

*tr*

mus te

5 6 5 #4 32 6 7 # 5

66

Vn I

Vn II

T

Org

*p*

*p*

*p*

# 6 4+

68

Vn I

Vn II

T

Org

*f*

*tr*

*p*<sup>3</sup>

32 6 6 6 6 7 5  
6

*f*

*p*

73

Vn I

Vn II

T

Org

*f*

*tr*

*p*

*f*

*p*

Lau - da - mus te lau - da - mus

7 # 6 # 4 4 6  
6 7

*f*

*p*

79 *tr*

Vn I

Vn II

T

Org

te lau - da - mus be - ne - di - ci - mus te a - do - ra - mus te glo -

# 7 # 4 6 5

84

Vn I

Vn II

T

Org

- ri - fi - ca - - - - - mus

3 6 3 6 6

89

Vn I

Vn II

T

Org

te a - do - - - ra

tr

tr

3



91

Vn I

Vn II

T

Org

mus te glo - ri - fi - ca

95

Vn I

Vn II

T

Org

mus te

5 6 7 6 45 3 4 2 6

102

Vn I

Vn II

T

Org

7/4 32 6 65/6 4 6 7 #6 6/4 2 6 5/4 2

108

Vn I

Vn II

T

Org

6 6 6/4 2/6 5 6 6 5 6 6 7/6 p

113

Vn I

Vn II

T

Org

*p*

*f*

3

3

3

5

6

8

7

Detailed description: This is a page of a musical score for the Gloria. It features four staves: Violin I (Vn I), Violin II (Vn II), Trombone (T), and Organ (Org). The key signature is one sharp (F#). The Vn I and Vn II parts begin at measure 113 with a triplet of eighth notes. The Organ part starts with a piano (*p*) dynamic and includes fingerings 5 and 6. The Trombone part has rests. Dynamics include piano (*p*) and forte (*f*). The Organ part ends with a fermata.

Adagio

116

Clno I

Clno II

Vn I

Vn II

C

A

T

B

Org

Gra - ti - as a - gi - mus a - gi - mus ti - bi

Gra - ti - as a - gi - mus a - gi - mus ti - bi

Gra - ti - as a - gi - mus a - gi - mus ti - bi

Gra - ti - as a - gi - mus a - gi - mus ti - bi

7 5/6 4/7 4 5

*p*

118

Clno I

Clno II

Vn I

Vn II

C

A

T

B

Org

*f*

*f*

*f*

*f*

gra - ti - as a - gi - mus a - gi - mus

gra - ti - as a - gi - mus a - gi - mus

gra - ti - as a - gi - mus a - gi - mus

gra - ti - as a - gi - mus a - gi - mus

7 4 2 3  
6 4 8 6

120

Cln I *p* *f* *tr* *tr*

Cln II *p* *f* *tr* *tr*

Vn I *p* *f*

Vn II *p* *f*

C  
ti - bi prop - ter mag - nam

A  
ti - bi prop - ter mag - nam

T  
ti - bi prop - ter mag - nam

B  
ti - bi prop - ter mag - nam

Org *p* *f*

$\frac{5}{6}$   $\frac{4}{5}$   $\frac{3}{6}$

122

Clno I

Clno II

Vn I

Vn II

C

A

T

B

Org

glo - ri - am tu - am pro - pter ma - gnam

glo - ri - am tu - am pro - pter ma - gnam

glo - ri - am tu - am pro - pter ma - gnam

glo - ri - am tu - am pro - pter ma - gnam

5 6 5 7 6

*p*





126

Cln I

Cln II

Vn I

Vn II

C

A

T

B

Org

*f* *p* *f*

glo - ri - am tu - am pro - pter glo - ri - am

glo - ri - am tu - am pro - pter glo - ri - am

glo - ri - am tu - am pro - pter glo - ri - am

glo - ri - am tu - am pro - pter glo - ri - am

*f* *p* *f*

3 # 4 # # 6 5 6 5

128

Clno I *tr*

Clno II *tr*

Vn I *tr*

Vn II *tr* *p*

C *p*

A *p*

T *p*

B *p*

Org *p*

tu - am pro - pter ma - gnam —

tu - am pro - pter ma - gnam

tu - am pro - pter ma - gnam

tu - am pro - pter ma - gnam

$\frac{3}{6}$   $\frac{4}{5}$   $\frac{3}{6}$  4



132

Clno I *tr*

Clno II *tr* *pp*

Vn I *tr* *p* *pp*

Vn II *tr* *p* *pp*

C

A

T

B

Org *p* [*pp*]



141

Vn I

Vn II

C

Org

3 *tr* 3 3 3 3 *tr* *f* *tr* *f*

6 6 6 4 3 6

147

Vn I

Vn II

C

Org

*tr* *tr* *tr*

5 # 4 5 6 5

152

Vn I

Vn II

C

Org

*tr*

*p* *f* *p*

*p* *f* *p*

6 6 5 6 4 5

156 [Fine]

Vn I *f* *p* 3 3 *tr*

Vn II *f* *p* *tr*

C

Org *p*

Do - mi-ne De - us Rex cae - les-tis De -

# 6 6 4  
6 5

163

Vn I 3 3 3 3 *tr*

Vn II

C

Org

- us Pa - ter om - ni - po - tens De - us Pa - ter om -

3 6 6 6  
8 7



169

Vn I

Vn II

C

Org

- ni - po - tens Do - mi - ne De - us Rex cae - les - tis De - us Pa - ter

5 6 5 4 # # #

176

Vn I

Vn II

C

Org

Pa - - - ter om - ni - po-

6 65 #5 3 6 5 6

183

Vn I

Vn II

C

Org

-tens

*f*

190

Vn I

Vn II

C

Org

6 # 6 6 4

196

Vn I

Vn II

C

Org

*p*

*p*

*p*

Do - mi - ne Fi - li u - ni -

202

Vn I

Vn II

C

Org

*tr*

*tr*

*tr*

- ge - ni - te Je - - - su Chris - te Je -

$\frac{\sharp}{6}$   $\frac{4}{5}$  3 6 6 5  $\sharp$  3



216

Vn I

Vn II

C

Org

De - us A - gnus De - i Fi - li - us Pa - - -

6 6 5 # 6

222

Vn I

Vn II

C

Org

- - - - - 3 - tris

5 5 5 3 6

[ D.S. al Fine ]

227

Vn I

Vn II

C

Org

Pa - tris Pa - tris

6 6 4 5

Adagio

231

Cor I

Cor II

Vn I

Vn II

C

A

T

B

Org

Qui tol -

Qui tol -

Qui tol -

Qui - tol -

3

Detailed description: This is a page of a musical score for a Gloria, marked Adagio. The page number is 40. The score is for a full orchestra and choir. The instruments listed are Cor I, Cor II, Vn I, Vn II, C, A, T, B, and Org. The key signature has one flat (B-flat), and the time signature is common time (C). The score is divided into two measures. The first measure shows the beginning of the piece with a fermata over the first half. The second measure shows the vocal entries for Soprano (S), Alto (A), Tenor (T), and Bass (B), all singing the word 'Qui'. The organ part is a simple accompaniment of eighth notes. There are trills (tr) in the Vn I and Vn II parts. A fermata is also present in the organ part at the end of the second measure.



233

Cor I

Cor II

Cln I

Cln II

Vn I

Vn II

C

A

T

B

Org

- lis qui tol - lis pec - ca - ta mun -

7/6 4/5 3/6 5/3



237

Cor I

Cor II

Vn I

Vn II

C

A

T

B

Org

no - bis mi - se - re - re no - bis

no - bis mi - se - re - re no - bis

no - bis mi - se - re - re no - bis

no - bis mi - se - re - re no - bis

b7 6 3/6 4 6 7/7 7/7

240

Cor I

Cor II

Vn I

Vn II

C

A

T

B

Org

Qui tol - lis pec -

Qui tol - lis pec -

Qui tol - lis pec -

Qui tol - lis pec -

6 4 5

242

Cor I

Cor II

Vn I

Vn II

C

A

T

B

Org

- ca - ta mun - di mi - se - re - re no - bis

- ca - ta mun - di mi - se - re - re no - bis

- ca - ta mun - di mi - se - re - re no - bis

- ca - ta mun - di mi - se - re - re no - bis

7 7 7 7 4 3

6 6 5

245

Cor I *tr*

Cor II *tr*

Vn I

Vn II

C  
sus - ci - pe de - pre - ca - ti - o - nem nos -

A  
sus - ci - pe de - pre - ca - ti - o - nem nos -

T  
sus - ci - pe de - pre - ca - ti - o - nem no -

B  
sus - ci - pe de - pre - ca - ti - o - nem no -

Org *b7 6 b5 #6*

247

Cor I

Cor II

Vn I

Vn II

C

A

T

B

Org

-tram sus - ci - pe sus - ci - pe de - pre - ca - ti - o - nem

-tram sus - ci - pe sus - ci - pe de - pre - ca - ti - o - nem

stram sus - ci - pe sus - ci - pe de - pre - ca - ti - o - nem

stram sus - ci - pe sus - ci - pe de - pre - ca - ti - o - nem

♯5 ♭7

249

Cor I *tr*

Cor II *tr*

Vn I *tr* 3 1 3 3

Vn II *tr* 3 1 3 3

C

A

T

B

Org

nos - tram

nos - tram

no - stram

nos - tram

$\flat 7$  4 3 6 7 7 6 7 7 4  
6 9



Allegro Moderato

252

Cor I

Cor II

Vn I

Vn II

C

A

T

B

Org

*tr*

*tr*

3 6

6

259

Vn I

Vn II

B

Org

264

Vn I

Vn II

B

Org

268

Vn I

Vn II

B

Org

[ Fine ]

274

Vn I

Vn II

B

Org

*p* *f*

*tr*

Qui

282

Vn I *p* *tr*

Vn II *p* *tr*

B

Org *p* 6 6 *tr* 6 6

se - des ad dex - te - ram ad dex - te ram Pa - tris mi - se - re -

288

Vn I *f* *tr*

Vn II *f* *tr*

B

Org *f* 4 7 5 4 3 4 5 6 5 4

- re no - bis mi - se - re - re no - bis qui se -

295

Vn I *p*

Vn II *p*

B  
- des ad dex - te - ram Pa - - - - -  
3 6 7 7 7

Org *p*

300

Vn I *tr*

Vn II

B

Org

7 7 # 6 5 # b7

tr mi - se - re - re

306

Vn I *f* *tr*

Vn II *f* *tr*

B *f* *tr*

Org *f* *tr*

mi - se - re - re [no - bis]

# b7 # 6 5

313

Vn I

Vn II

B

Org

This system of music covers measures 313 to 318. It features five staves: Vn I, Vn II, B, and Org. The Vn I and Vn II staves are in treble clef, while the B and Org staves are in bass clef. The Vn I and Vn II parts contain eighth and sixteenth notes, with some triplets and slurs. The B staff contains whole rests. The Org staff contains eighth and sixteenth notes with various accidentals and fingering numbers (6, 7, 6, 5, 6, 4). A fermata is placed over the final note of the Vn I staff in measure 318.

319

Vn I

Vn II

B

Org

This system of music covers measures 319 to 324. It features five staves: Vn I, Vn II, B, and Org. The Vn I and Vn II staves are in treble clef, while the B and Org staves are in bass clef. The Vn I and Vn II parts contain eighth and sixteenth notes with slurs and ties. The B staff contains whole rests. The Org staff contains eighth and sixteenth notes with various accidentals and fingering numbers (#, #, #, #6). A fermata is placed over the final note of the Vn I staff in measure 324.

325

Vn I *tr*

Vn II *tr*

B

Org *p*

Quo-ni - am tu so - lus San - ctus tu so - lus

# # 5 6 6

331

Vn I

Vn II

B

Org

Do - mi - nus tu



332

Vn I

Vn II

B

Org

so - lus Do - mi - nus tu so - lus al - tis-si-mus Je -

# 6  $\flat 7$  4  $\flat 7$

338

Vn I

Vn II

B

Org

- su Chri - ste Je - su Chri - ste

6  $\flat 7$  2 # 5  $\flat 6$  4 6 7

344

Vn I

Vn II

B

Org

quo - ni-am tu so - lus tu so-lus San - ctus tu so-lus Do - mi-nus tu

6 5 6 5/4 2

350

Vn I

Vn II

B

Org

so - lus al - tis - si-mus al - tis - si-mus Je - su Je - su Je - su Chri -

6

[ D.S. al Fine ]

358

Vn I

Vn II

B

Org

- ste Je - - - su Chri - ste

Adagio

362

Clno I

Clno II

Vn I

Vn II

C

A

T

B

Org

Cum San-cto Spi-ri-tu cum San-cto Spi-ri-tu in glo-ri-a De-i Pa-tris

Cum San-cto Spi-ri-tu cum San-cto Spi-ri-tu in glo-ri-a De-i Pa-tris

Cum San-cto Spi-ri-tu cum San-cto Spi-ri-tu in glo-ri-a De-i Pa-tris

Cum San-cto Spi-ri-tu cum San-cto Spi-ri-tu in glo-ri-a De-i Pa-tris

7 6 7 #4 2 6 7#6 # # 6 :5 9 6

**Allegro**

367

Cln I *tr*

Cln II *tr*

Vn I

Vn II

C

A  
a - mencum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris a -

T  
a - men

B  
a - men

Org  
5 5 4 *tr*

370

Clno I

Clno II

Vn I

Vn II

C

A

T

B

Org

Cum San-cto Spi-ri-tu in glo-ri-a De-i Pa-tris a-men cum San-cto Spi-ri-tu in  
 -men a - men a - men a - men cum San-cto Spi-ri-tu in  
 cum San-cto Spi-ri-tu in

7 6 3  
4

373 *tr*

Cln I

Cln II

Vn I

Vn II *tr*

C  
glo - ri - a De - i Pa - tris a -

A  
glo - ri - a De - i Pa - tris a -

T

B  
glo - ri - a De - i Pa - tris a -

Org

2

374

Clno I

Clno II

Vn I

Vn II

C

A

T

B

Org

-men a - men a - men a - men a -

cum San-cto Spi-ri - tu in glo - ri - a De-i Pa - tris a - men a - men a -

7 6                      6                      5 6 4                      3 2 7                      5



377

Clno I

Clno II

Vn I

Vn II

C

A

T

B

Org

-men a - - - - -

-men a - - - - -

-men a - - - - -

-men a - - - - -

6 6 # 5 5 7 7

6 6 # 6 6

Detailed description: This page of a musical score for 'Gloria' contains measures 377 through 380. The score is arranged in a system with ten staves. The top two staves are for Clarinets I and II (Clno I and Clno II), both in treble clef. The next two staves are for Violins I and II (Vn I and Vn II), both in treble clef. The fifth staff is for the Corno (C), in treble clef. The sixth staff is for the Alto (A), in treble clef. The seventh staff is for the Tenor (T), in treble clef. The eighth staff is for the Bass (B), in bass clef. The ninth staff is for the Organ (Org), in bass clef. The key signature is D major (two sharps). The time signature is 7/8. The vocal parts (A, T, B) have lyrics '-men a' with long dashes indicating sustained notes. The organ part includes figured bass notation: 6, 6, #6, 6, 5, 7, 7.

379

Clno I

Clno II

Vn I

Vn II

C

A

T

B

Org

men cum San-cto Spi-ri-tu in glo-ri-a De-i Pa-tris a -

men

men

men

7 7 7/7 # # 6 6 6 6/6

382

Clno I

Clno II

Vn I

Vn II

C

A

T

B

Org

-men cum San - cto Spi - ri - tu in glo - ri - a De - i

cum San - cto Spi - ri - tu in glo - ri - a De - i

cum San - cto Spi - ri - tu in glo - ri - a De - i

cum San - cto Spi - ri - tu in glo - ri - a De - i

5 #6 5 # 6 5

384

Clno I

Clno II

Vn I

Vn II

C

A

T

B

Org

Pa - tris a - men a - men a - men a - men a -

Pa - tris a - men a - men a - men a - men

Pa - tris a - men a - men a - men

Pa - tris a - men a - men cum San - cto Spi - ri - tu in glo - ri - a De - i

7 6 5 / 6      7 #6 5 / 6 7      # 6      #4 6 # 2 6

387

Clno I

Clno II

Vn I

Vn II

C

A

T

B

Org

men a-men in

cum San-cto Spi-ri-tu in glo-ri-a De-i

a - - - - - men cum San-cto

Pat-ris a - - - - - men cum San-cto

# 7 7 7 76

390

Clno I

Clno II

Vn I

Vn II

C

A

T

B

Org

glo - ri - a De - i Pa - tris a -

Pa - tris a - - - - -

Spi - ri - tu in glo - ri - a De - i Pa - tris

Spi - ri - tu in glo - ri - a De - i Pa - tris a -

5/4 2/4 2 6 #4+ 2 6 7

392

Clno I

Clno II

Vn I

Vn II

C

A

T

B

Org

-men a - - - - -

-men a - - - - -

a - - - - -

-men a - - - - -

6

393

Musical score for Gloria, measures 72-73. The score includes parts for Clno I, Clno II, Vn I, Vn II, C, A, T, B, and Org. The key signature is D major (two sharps). The time signature is 4/4. The score is divided into two measures. The first measure (72) contains the beginning of the musical phrases for all instruments. The second measure (73) continues the phrases. The Clno I and Clno II parts are marked with a bracket and a fermata, indicating they are sustained. The Vn I and Vn II parts play a melodic line. The C part plays a single note. The A part plays a melodic line. The T part plays a melodic line. The B part plays a melodic line. The Org part plays a melodic line. The number 393 is written above the Clno I staff. The number 6 is written below the Org staff.



395

Clno I

Clno II

Vn I

Vn II

C

A

T

B

Org

-men cum San-cto Spi-ri-tu in glo-ri-a De-i Pa-tris a - men a - men

-men cum San-cto Spi-ri-tu in glo-ri-a De-i Pa-tris a - men a - men

-men cum San-cto Spi-ri-tu in glo-ri-a De-i Pa-tris a - men a - men a - men

-men cum San-cto Spi-ri-tu in glo-ri-a De-i Pa-tris a - men a - men

5

## Leopold Pych

### *Gloria z Missa Solemnis ex D*

Partytura sporządzona została na podstawie rękopisu zachowanego w Archiwum Opactwa Cystersów w Krakowie-Mogile (sygn. 876)<sup>1</sup>. Rękopis, zszyty na grzbiecie białymi nićmi, składa się z 31 kart o wymiarach 35,5 cm x 22,5 cm<sup>2</sup>. Karty wykonane są z grubego papieru, niewidoczne są na nich znaki wodne. Karty wszystkich głosów (z wyjątkiem Fondamento) numerowane są ołówkiem w prawym górnym rogu.

Wpis na karcie tytułowej: [kopista 1:] 123 | [kopista 2:] *MISSA*. | [kopista 3:] *Solemnis ex D* #  
*Auth: Leopoldo Býech. | a vocibus. | [kopista 2:] Canto: Alto: Tenore: Basso. | Violinis Imo et Secundo. | Cornibus, Primo. et 2do. | con | Fondamento pro Organo, [w prawym dolnym rogu kopista 3:] Pro Choro, Collegij Mogilensis | Sac:[ri] ordin(is) Cistersien(sis) descripta | in An(n)o 1768. Die 10 9vembris*

Pominięto takie uwagi jak „solo”, „tutti” oraz „tenore”, które występują w partii organo, ponieważ stanowią one jedynie wskazówki dla organisty. W źródle partie trzech głosów zanotowane są zgodnie z dawną konwencją : C1 – Canto, C3 – Alt, C4 – Tenor. W Wydaniu klucze te zastąpiono kluczami stosowanymi współcześnie.

## Wykaz korektur

W niektórych fragmentach utworu konieczne było dodanie łuków, ponieważ kopista niekonsekwentnie zaznaczał je w partyturze. Poniżej podane są takty, w których takich zmian dokonano:

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<sup>1</sup> Ta sama sygnatura widnieje zarówno w katalogu Archiwum Opactwa Cystersów w Mogile z 1919 jak i w nowszym katalogu Jolanty Byczkowskiej-Sztaby, Por. Kazimierz Kaczmarczyk, Gerard Kowwalski, *Katalog Archiwum Opactwa Cystersów w Mogile*, Kraków 1919; Jolanta Byczkowska-Sztaba, *Rękopisy i druki muzyczne w zbiorach Archiwum Opactwa Cystersów w Mogile k. Krakowa. Katalog tematyczny* [DVD-ROM], Warszawa 2013.

<sup>2</sup> Dariusz Smolarek, Anna Czech, *Przygotowanie do wydania poloników muzycznych znajdujących się w rękopisach pochodzących klasztoru pijarów w Podolińcu. Krytyczna edycja źródłowa utworów osiemnastowiecznego polskiego kompozytora Leopolda Pycha*, Lublin 2014, s. 11.

**Clno I:** 119. **Clno II:** 127. **Vn I:** 39, 41, 50, 65, 71, 82, 92, 107, 111, 113, 116-119, 125-127, 129-133, 231, 236, 240-241, 243, 245-246, 268-269, 273, 276-277, 318, 320, 323-324, 353-354, 378-379, 387-388. **Vn II:** 9, 16, 28, 32, 36, 65, 68-69, 95, 100, 104, 125, 127, 129-133, 173, 232, 235, 240, 241, 245, 271-273, 277-278, 288, 323, 354-355, 378-379. **C.:** 378/379. **T:** 90.

Kopista niekonsekwentnie zaznaczał w partyturze *tryle*. Ujednolicając zapis dodano brakujące ozdobniki w ramach pary głosów. Poniżej podane są takty, w których takich zmian dokonano:

2, 3, 6, 11, 13-14, 18, 39, 89, 111, 121, 128, 132, 143, 146, 150, 188, 192, 102, 202, 235, 240, 242, 245, 247, 249, 250, 312, 326, 330, 363, 367, 374, 385

Kopista również niekonsekwentnie oznaczał w przebiegu melodycznym appoggiatury. Ujednolicając zapis dodano brakujące ozdobniki w ramach pary głosów. Poniżej podane są takty, w których takich zmian dokonano:

29, 32, 44, 46, 50, 52-53, 60, 65, 67, 76, 79-80, 82, 89, 100, 104, 116-117, 119-120, 171-172, 184, 234, 247, 287, 291, 311, 337, 341

Kopista niekonsekwentnie zaznaczał w partyturze artykulację. Ujednolicając zapis dodano brakujące oznaczenia w ramach pary głosów. Poniżej podane są takty, w których takich zmian dokonano:

37, 38, 40, 41, 52, 109, 110, 111, 113, 124, 133, 255, 267, 293.

2. A; pod 1-3: oznaczenie  $\infty$ , które sugeruje powtórzenie tekstu: *gloria*

Org; 4: *h*

3. Org; nad 1: *For*

5. C; nad 3: *tr*

6. C; nad 2: *tr*

7. T; 1-2:  $\frown$

7-10. T; pod pięciolinią tekst: *-ria in excelsis Deo gloa*

8. T; 5-6:  $\text{♪♪}$ ; 7-8:  $\text{♪}$

B. 7-8;  $\text{♪}$

9. B; 2-3:  $\text{♪}$

13. A; pod 2-4: *homini-*

14. A; pod 1: *-bus*

B; 3:  $\sharp$

Org; 2: *h*

15. C; 3:  $\text{♪♪}$ ; pod 3-4: *- nae vo-*

Clno I; 2:  $d^2(e^2)$



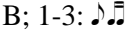










Clno II; nad 3: *tr*

16. C; 1-4: *-lunta-*

T; 1-4:  $\text{♪♪♪♪}$

17. T; po 5: przekreślona kreska taktowa B; 1: *e*
- T; pod 1-5: oznaczenie ∞, które sugeruje, że podłożony tekst powinien być: *bonae voluntatis*, albo *voluntatis*, albo *ho minibus*
119. T; 4-6:
122. Clno I; przed 3: appoggiatura  
Clno II; pod 11: kropka  
Vn II; 3: *fis*<sup>1</sup>; pod 10: *p*; nad 12: *tr*
18. Vn I; nad 5: *tr*
19. Vn I; 7: *h*<sup>1</sup>
- T, B; nad 3: *tr*
124. Clno I; przed 3: appoggiatura  
T; nad 5: *tr*
20. Vn I; 6: *fis*<sup>2</sup>
- C; pod 1-3: *volunta*-; 1-4:
- Org; pod 4: *For*
22. C; nad 5: *tr*
126. Vn II; 6-9:
- T; 1:
123. Vn I; 1-2, 7-8:
- Vn II; 1-2, 7-8:
49. T; nad 1: *tr*
129. Vn I; 8-9:
- Vn II; 1: ; 6-7:
50. Vn II; 2-5: *d*<sup>2</sup>, *c*<sup>2</sup>, *h*<sup>1</sup>, *e*<sup>1</sup>
131. T; 6-9: pod 6-9: *magnam gloriam*
57. T; przed 2:  $\sharp$
147. Vn I; 6: *fis*<sup>2</sup>
64. Org; nad 4:  $\frac{7}{7}$
149. Vn II; 4-5:
65. Vn I; nad 1: *p*
154. Vn I; przed 1:  $\gamma$
67. Org; nad 1-2: *pian*
- Vn II; przed 1:  $\gamma$ ; 4:
71. Vn I; 1-3:
150. Vn I; 3-4:
75. Vn II; nad 1; *p*
160. Vn II; 3: *cis*<sup>2</sup>
81. Org; nad 3:  $\frac{7}{\sharp}$
166. C; po 3:  $\gamma$
89. T; pod 2: *-te*
168. Vn II; 1-2: : *a-cis*<sup>2</sup>
90. T; pod 1-3: *ado-*
171. Vn II; 1: *fis*<sup>1</sup>
92. Vn II; nad 4: *tr*
193. Vn I; 4: *e*<sup>1</sup>
- 94/95. Org; *For*
194. Vn I; 1: *fis*<sup>1</sup>; nad 5: krótka kreska  
Vn II; 1: *e*<sup>1</sup>
116. Clno II; 2-3:
- Vn I; 2-5:
117. Vn I; 1-4:
195. Vn I; przed 1:  $\gamma$

- Vn II; przed 1: ♯
197. Vn I; przed 1: ♯
- Vn II; przed 1: ♯; 4: ♯
221. Vn II; przed 1: ♯
223. Vn II; przed 1: ♯; 1:  $e^1$ ; 5:  $gis^1$ ;  
 1-5:
225. Vn II; nad 1: *tr*
227. Vn I; przed 1: ♯
- Vn II; przed 1: ♯
229. Vn I; przed 1: ♯
- Vn II; przed 1: ♯
- Org; nad 3:  $\frown$
232. Vn II; 2-3:
233. Vn I; 3-5:  $\frown$
- Vn II; nad 5: *tr*
- C; pod 2-5: *peccata*
- B; 3: ♯
234. Cor I; 3:  $h^2(e^2)$
- Cor II; nad 5: *tr*
- C; pod 1-4: *peccata mun-*; nad 4: *tr*
236. Vn II; nad 11: *tr*
- B; 4: ♯♯; 4-5: *-rere no-*
237. C; 1: ♯♯; pod 1-4: *miserere*
- B; pod 1-2: *-bis no-*
- 237-239. Vn I, Vn II; ujednolicono artykulację na wzór pierwszej grupy z t. 237 w Vn II
238. T; nad 6: *tr*
- B; 2: c; przed 3: ♯; 3-4: ♯♯
- Org. 2: c
239. Vn II; pod 7: krótka kreska
240. Vn I; 10-11:
- C; 1:  $a^1$
- T; 1:  $d^1$
241. Vn I; 3-4:  $\frown$
- Vn II; 6-7:
242. Clno II; nad 1: *tr*
- A; nad 3: *tr*
- T; nad 4: *tr*
243. Cor II; 2:  $d^2(g^1)$
- A; nad 3: *tr*
246. Vn I; 9-10:
247. C; 5-6: ♯♯
248. Cor I; 3: ♯
- Cor II; 1: ♯; po 1: ♯
- Vn I; 12:  $c^2$
249. Vn I, Vn II; artykulacja ujednolicona do tej, którą zanotowano w t. 239
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253. Vn II; 1-3:  $\frown$
255. Org; 2-3:  $\frown$
256. Vn I; pod 2: krótka kreska
260. Vn I; nad 2: *tr*
284. Org; 2-3:  $\frown$
290. Vn II; 1:  $f^1$
310. Vn II; 1-3:  $\frown$

311. Vn I; 1-5: triola szesnastkowa, 
315. Vn II; 2:  $d^2$
316. Vn II; 4:  $h^1$
327. Vn I; 2-3: 
328. Vn II; nad 1-2: niekoreślony znak ?  
B; 1-3: 
330. Vn I; 1:  *h*  
Vn II; 1: 
332. Vn I; 1-3:  $\frown$   
Vn II; 1-3:  $\frown$
363. A; pod 4: *in*
364. A; 2: ; 1-4: *gloria Dei*
365. A; pod 1-2: *Patris*
367. T; 1: *h*  
A; pod 2-3:  $\infty$
268. Vn II; 7: *cis<sup>1</sup>*
369. A; nad 8: *tr*
371. C;   
A; 5: 
373. A; nad 8: *tr*
375. Clno I;  $c^2(d^2)$
376. Org; 7: *fis*
378. C; pod 1-2: *-men a-*  
B; pod 1-2: *-men a-*
380. Org; 3: niedokładny zapis pomiędzy *fis/g*
382. Clno II; 1:   
T; 6: ; pod 6: *tu in*
383. T; pod 1-4: *gloria*; 3-4: 
384. C; pod 1-4: *Dei Patris*
385. A; 2:  $e^1$   
Org; 2: *His*
386. C; pod 2-3: *e-*
387. C; pod 1-2: *-men a-*
388. Clno I, Clno II; zbędna pauza całonutowa  
C; pod 1-2: *-men a-*
389. Clno I; 3:  $d^2(e^2)$
390. C; 1: 
393. ClnoI, Clno II; zapis nutowy nie sugeruje brakującego taktu  
Org; 4: *g*
391. T; pod 1-2: *-i*; pod 3-5: *Patris*
392. C; pod 2-3: *-men a-*  
A; pod 2-3: *-men a-*
397. A; 6-7: wydrapana belka pomiędzy 

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